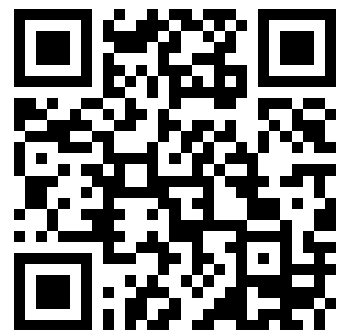


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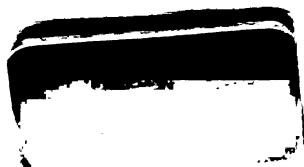


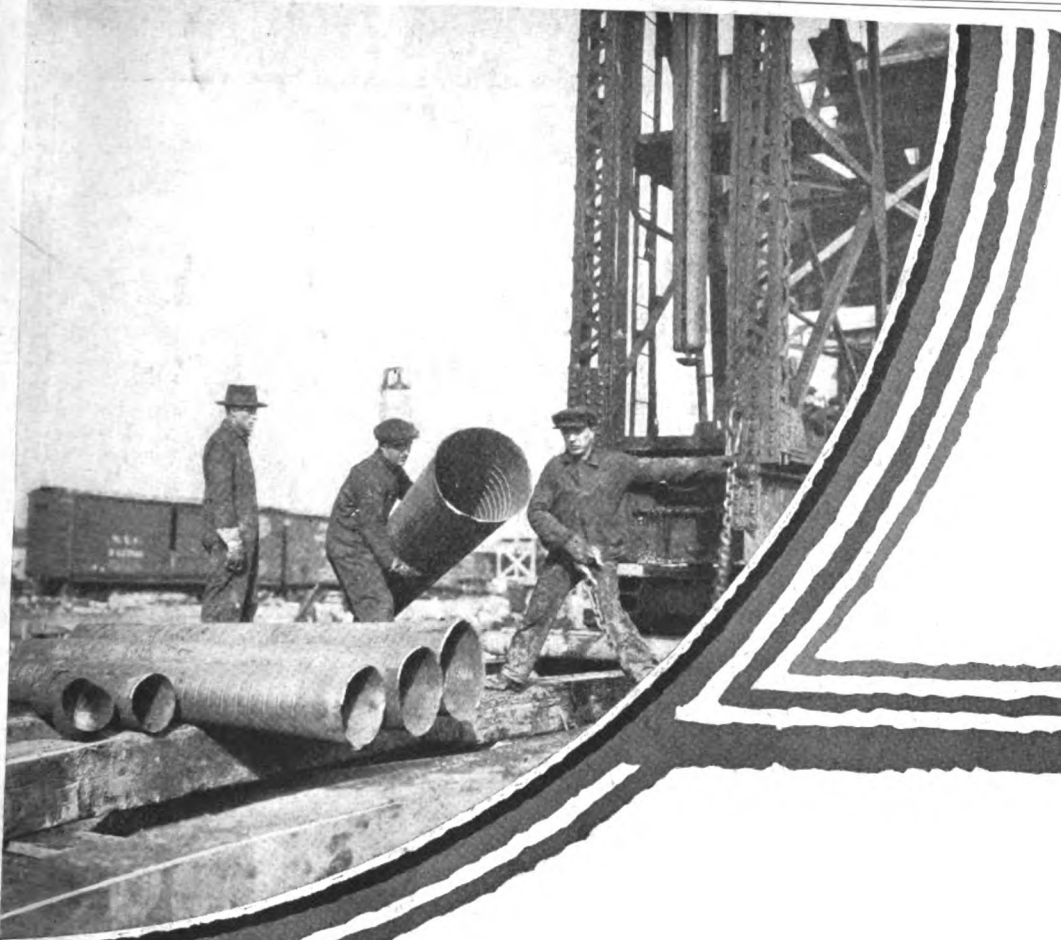












Uncertainty as to results is not present in the formation of cast-in-place concrete piles by the famous

## RAYMOND METHOD

because every pile is poured into a tapering, spirally reinforced steel shell and the shell is left in the ground

### RAYMOND CONCRETE PILE COMPANY

*New York : 140 Cedar Street*

*Chicago : 111 West Monroe Street*

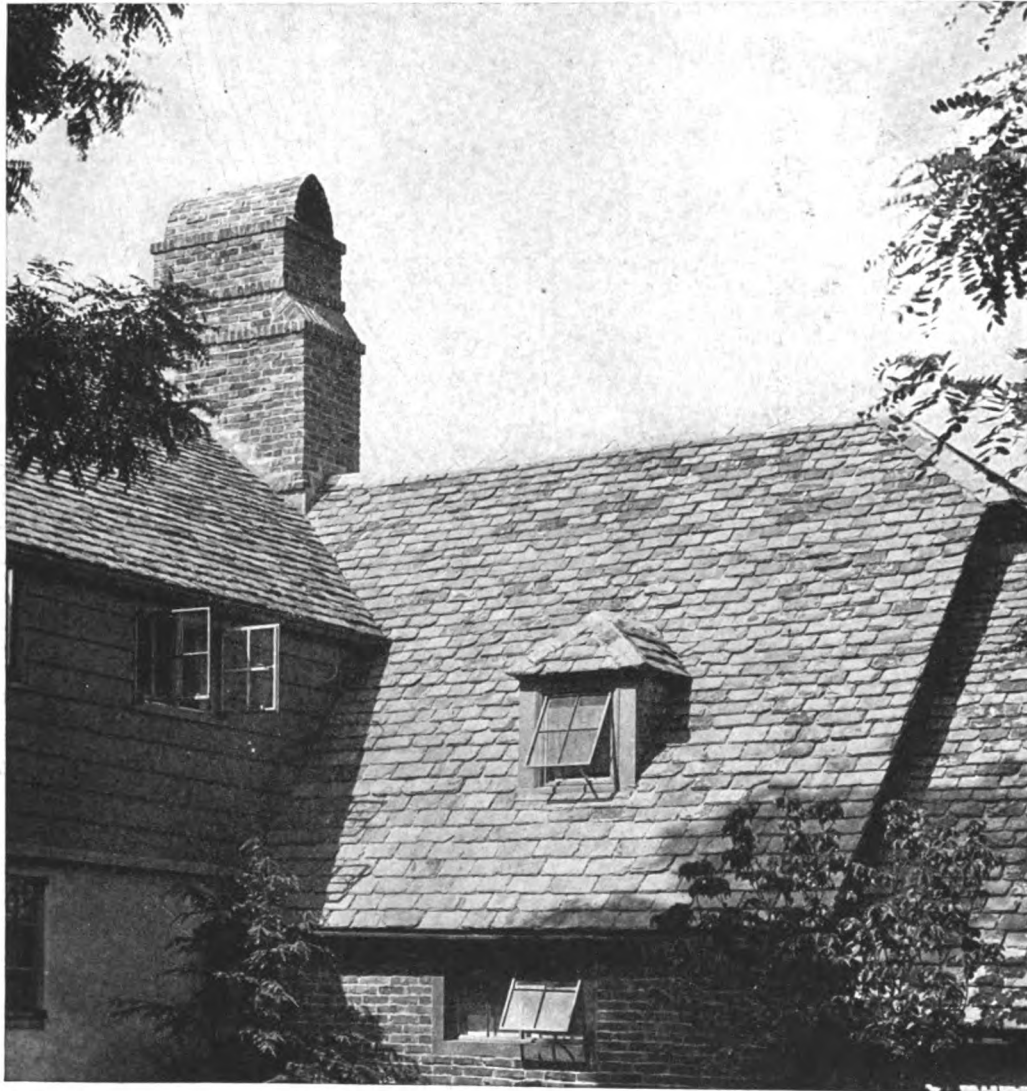
*Canada : Montreal*

BRANCH OFFICES IN PRINCIPAL CITIES

*A Form for Every Pile—A Pile for Every Purpose*







THE quaint, Old World appearance of this building has been successfully maintained by the use of Tudor Stone, in appropriate tints and shades, for the roof.

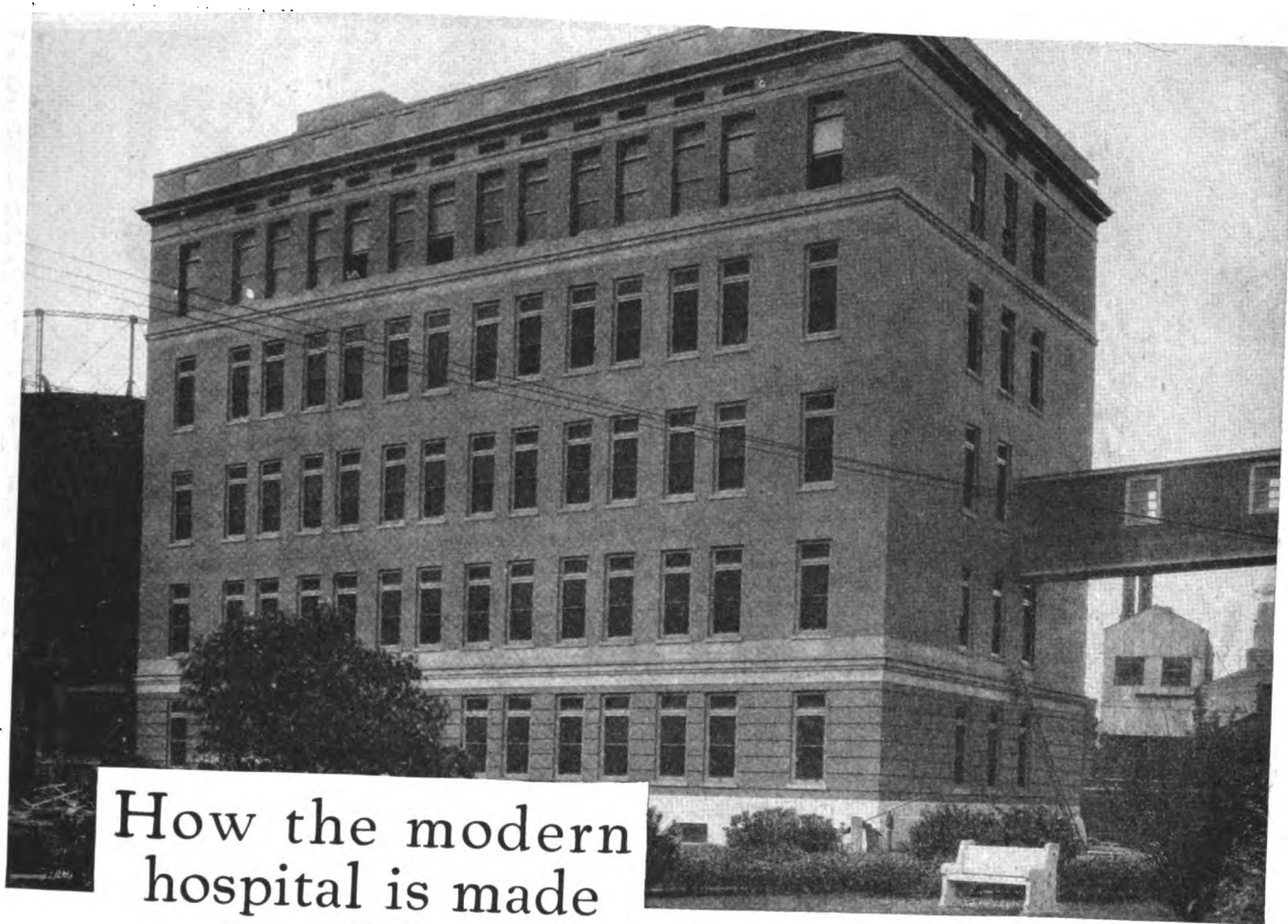
## Rising and Nelson Slate Company

WEST PAWLET, VERMONT  
Architects' Service Department  
101 Park Avenue, New York City  
Walter McQuade, Consulting Architect

CHICAGO

PHILADELPHIA

BOSTON



## How the modern hospital is made soundproof

If there is one building, more than another, where soundproof walls are imperative it is in the present-day hospital.

Pyrobar Partition Tile are being used increasingly for this service because their closely-knit gypsum crystals enclose millions of noise-deadening air cells.

Tests made by engineering authorities show that Pyrobar Tile are 60% more effective as sound insulators than many other types of building tile.

Pyrobar also bar fire. They are light in weight, erected quickly and economically. Write for booklet describing Pyrobar and showing typical installations.

UNITED STATES GYPSUM COMPANY

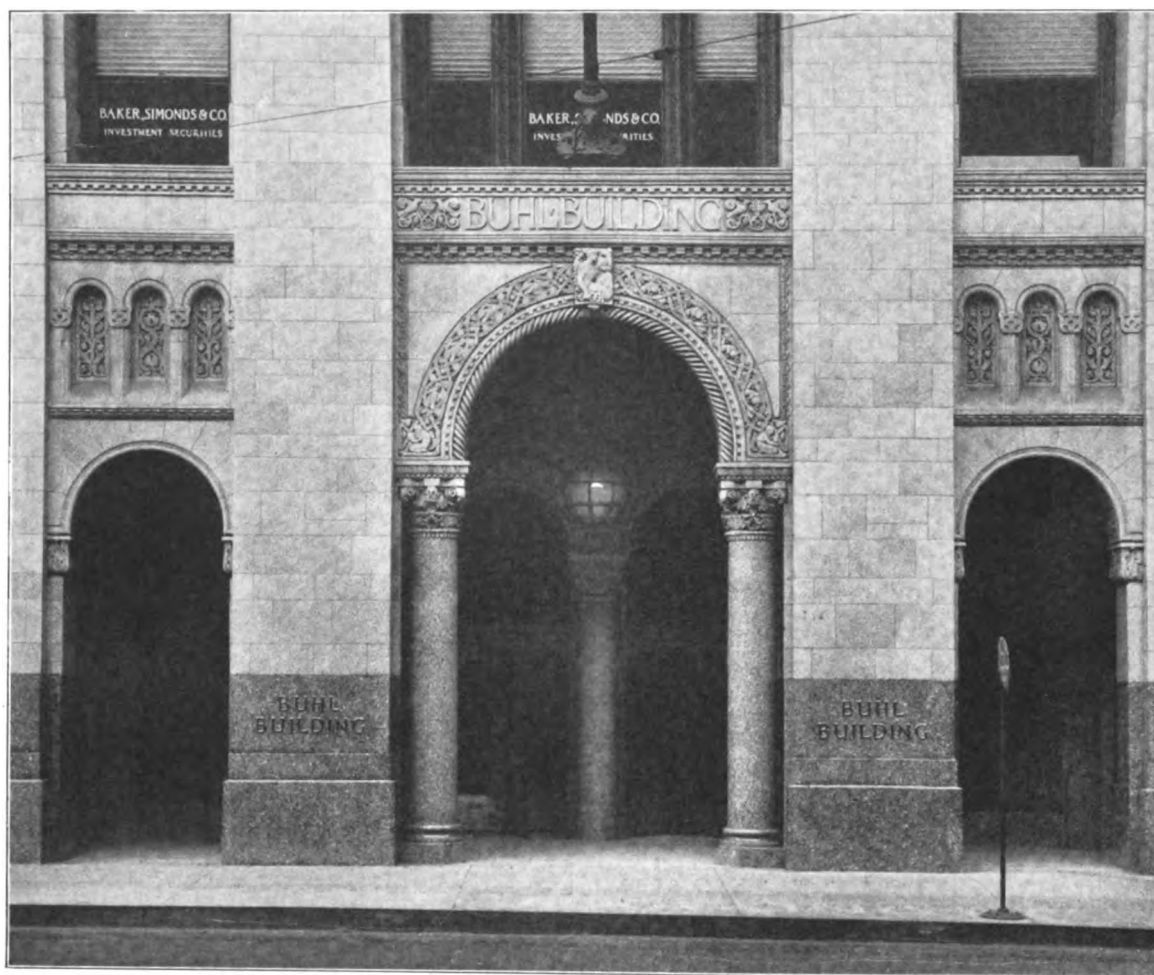
General Offices:  
Dept. H, 205 West Monroe Street, Chicago, Illinois

## PYROBAR PARTITION TILE

*Charity Hospital, New Orleans. Architect: Favrot & Livaudais  
Contractor: G. E. & E. E. Reimann Co., Ltd.  
26,500 sq. ft. Pyrobar Partition Tile used*



126251



*Buhl Building, Detroit. Smith, Hinchman & Grylls, Architects. Davis & McGonigle Co., Builders.*

# Northwestern Terra Cotta

This impressive entrance to the new 29-story Buhl Building is another example of artistic effects in Northwestern Terra Cotta. No other material excels it in richness, in dignity, or in durability.

Northwestern Terra Cotta offers to owners, to architects and to builders, unlimited opportunity for the artistic use of both color and design — in both interior and exterior treatments.

THE NORTHWESTERN TERRA COTTA COMPANY

Western Plant  
The Denver Terra Cotta Company  
Denver, Colo.

CHICAGO

Southwestern Plant  
St. Louis Terra Cotta Company  
St. Louis, Mo.





*Pulpit St. Paul's Cathedral, Los Angeles, Calif.  
Johnson, Kaufmann & Coate, Architects*

A PRODUCT OF OUR WOODCARVING STUDIOS

THERE are so many and varied divisions of plan and direction in the designing and construction of the modern church, that architects appreciate more and more the assignments which can be made with absolute confidence in the product to be delivered, the service to be rendered, and ideals to be preserved.

We are in every way equipped through our Designing, Production and Installation Departments to merit the confidence of all who intrust their commissions to us.

## **American Seating Company**

General Offices

NEW YORK  
600-119 W. 40th St.

20 East Jackson Blvd.  
CHICAGO

PHILADELPHIA  
1213 Chestnut St.

*Designers and Builders of Seating and Furniture for Churches, Lodges, Schools and Theatres*

# Keep Right On Building This Winter

Bears and ground hogs still hibernate. But engineers, architects, contractors and building owners don't let winter drive them to cover.

They know that "time is money"—that winter is just as good as any other time to build; so they keep on building in cold weather.

The building industry, as well as the public, recognizes that this practice is not only practical but usually profitable for all concerned.

Winter construction means that builders can continue their work without interruption through twelve months. The builder's crew, which has been trained to maximum efficiency, can be kept intact and steadily employed with profit to everyone.

Winter construction by providing quicker occupancy, brings to the owner an earlier return on his investment.

During the winter there are few delays in getting material. Sand and stone are usually nearby; cement is obtainable on short notice practically anywhere. And these materials come to you ready for use—you make your building right on the job.

In winter, as in summer, concrete is the last word in speed of construction—the champion time saver.

If you have not yet experienced the advantages of winter building, plan now to do so.

And remember, where "time is money" use concrete.

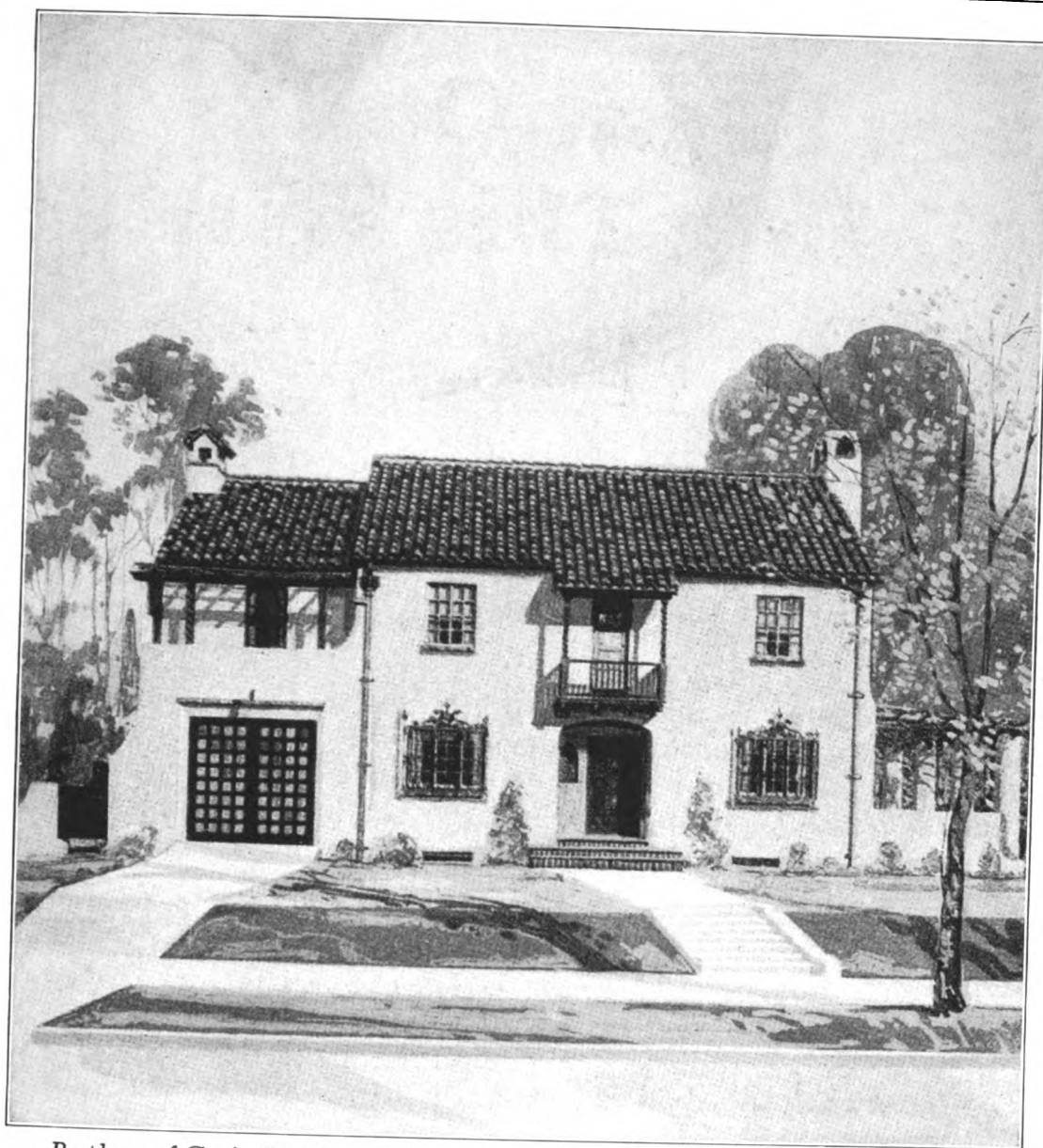
\* \* \*

The few fundamental principles of cold weather construction are simple and easy to apply. If you are not familiar with them, ask our nearest District Office for literature on winter building. There is no obligation.

## PORTLAND CEMENT ASSOCIATION

*A National Organization to Improve and Extend the Uses of Concrete*

Atlanta	Columbus	Indianapolis	Minneapolis	Parkersburg	San Francisco
Birmingham	Dallas	Jacksonville	Nashville	Philadelphia	Seattle
Boston	Denver	Kansas City	New Orleans	Pittsburgh	St. Louis
Charlotte, N.C.	Des Moines	Los Angeles	New York	Portland, Oreg.	Vancouver, B.C.
Chicago	Detroit	Milwaukee	Oklahoma City	Salt Lake City	Washington, D.C.



*Residence of G. A. Weidhaas, Pelham Manor, New York. Roofed with IMPERIAL Small Tapered Mission Tiles in a combination of Sage Brown, Fireflashed and Red.*

WHEN specifying IMPERIAL Roofing Tiles you do more than merely ward off wind and rain. For these tiles impart unrivalled beauty and impressive-

ness, keep the home cooler in summer and warmer in winter, and afford comforting protection from the ever-present menace of roof fires.

# IMPERIAL Roofing Tiles

**LUDOWICI-CELADON COMPANY**

104 South Michigan Avenue • Chicago

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CM

1118



W



# Fenestra for

"SOMETHING better"—which ought to cost more—actually costs no more and frequently costs less!

In this fact you'll find the reason why so many Fenestra Casement Windows are being specified for American homes, both large and small. And the "something better" side of the question usually has a much greater influence in the choice than the "lower cost."

Just consider these Fenestra advantages and we believe you'll agree. Steel construction permits slender bars and small panes—qualities of beauty in Fenestra that invariably add to the attractiveness of any type of home. This beauty is readily and economically available because Fenestra units in a variety of sizes and combinations suitable for any type of construction, may be secured through local dealers.



Home of  
C. W. Ditchy  
Northwood, Michigan  
Architect—Glenn E. Routier



Home of James Mitchell, Cleveland, O.  
Architect—James Mitchell

Home of Gordon Fernley, Interior  
Detroit, Mich.  
Architect—Ricardo French



# Casement Windows Residences

Fenestra Casements serve the owner's interests by providing more light and better control of ventilation. They cannot warp nor stick. They can be washed easily from the inside. They can be most attractively screened and draped. They conserve wall space. All of these advantages meet the housewife's ideas of what a "window should do."

On these pages are a few Fenestra installations which indicate the versatility of Fenestra Casements. That you may properly consider the use of Fenestra on your next operation, we will gladly send you our new Fenestra Casement booklet together with a complete set of architectural details.

DETROIT STEEL PRODUCTS COMPANY  
East Grand Boulevard, Detroit, Mich.  
Factories in Detroit, Mich., Oakland, Cal., and Toronto, Canada  
For Canada: Canadian Metal Window & Steel Products, Ltd.,  
160 River St., Toronto, Ont.



See Residence  
Glendale, California  
Architects—Hockinsmith  
Engineering & Construction  
Company



Home of Gordon Fernley  
Detroit, Michigan  
Architect  
Ricardo French

# Fenestra

*for* homes and apartments  
schools and institutions  
commercial buildings  
all industrial structures

# TERRA COTTA



FOR  
ECONOMY,  
DURABILITY  
*and*  
BEAUTY

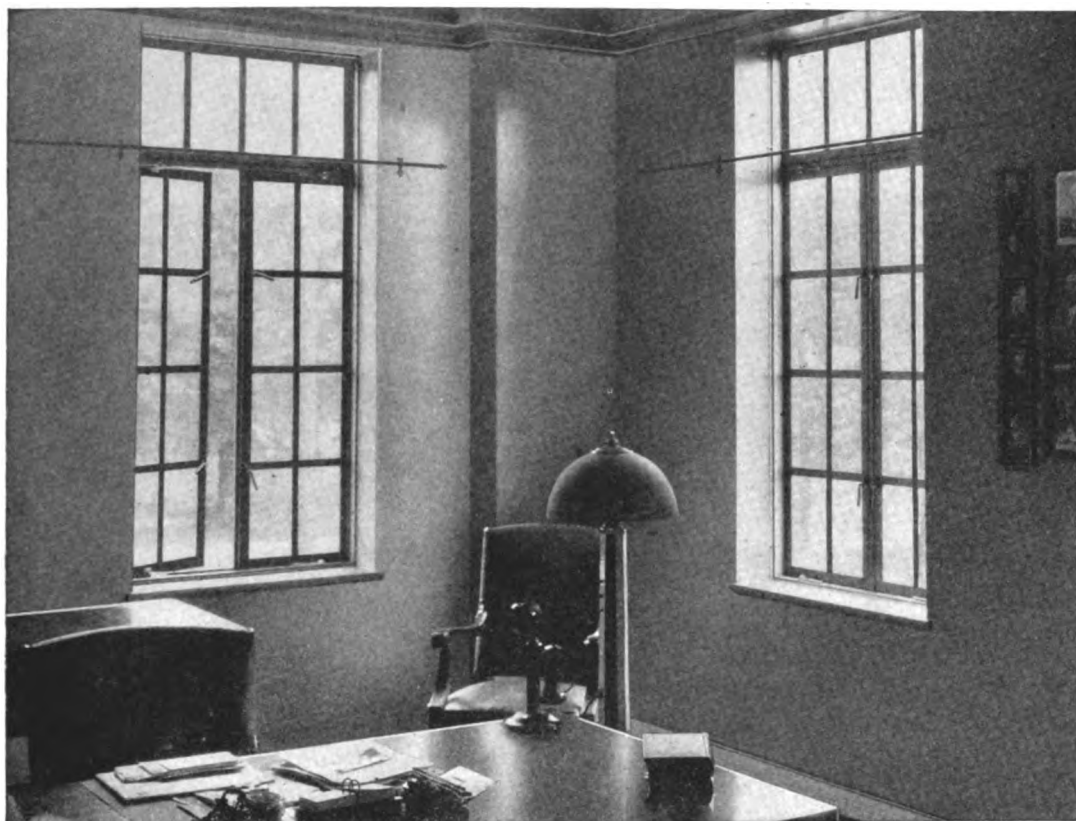
*Kirby Building, Dallas, Texas.  
T. B. Barnett Company, Archi-  
tects. Faced entirely with  
standard finish Terra Cotta.*

The most suitable facing material and the most economical where modern structural fact is to be expressed logically and beautifully in a permanent, readily cleanable exterior affording maximum fire protection.

Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta with other literature of assistance to the designer will be furnished to architects upon request.

*Address*

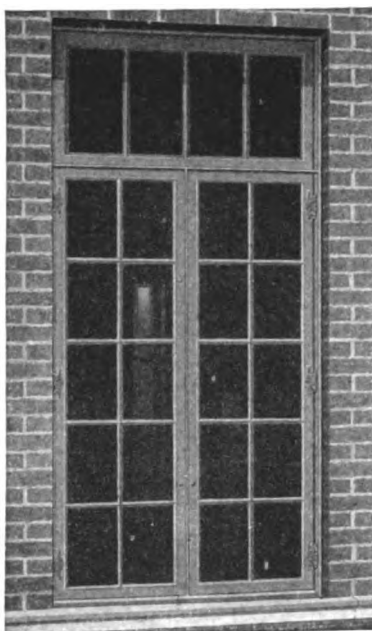
NATIONAL TERRA COTTA SOCIETY  
19 West 44th Street  
New York, N. Y.



## Kawneer

SOLID NICKEL SILVER  
WINDOWS

Among the many important features of these windows are permanency, adequate weathering and minimum upkeep. These, when combined with ease of operation and lines which harmonize with any type of building, assure economy and satisfaction.



Exterior view of Kawneer Nickel Silver Window in modern, fireproof office building. Above: interior view of same window.

## Kawneer

SOLID COPPER  
STORE FRONTS

Kawneer Resilient Store Front construction affords the architect an efficient member for every requirement from lintel to floor and from wall to wall. Kawneer can be specified with complete assurance that your client is getting the best.

Estimates or information pertaining to Windows or Store Fronts  
furnished upon request.

THE  
**Kawneer**  
COMPANY

NILES MICHIGAN



## What Is Demanded of a Floor?

AN attractive appearance not only for the first few months, but also after years of harsh abuse—this is what is demanded of a floor.

Other floors may look like Stedman, but our record of well over 2,000,000 square feet of reinforced rubber flooring, made and laid by us, confirms us in the belief that we have a floor of sturdy construction—a floor whose quality has not and will not be weakened to meet price.

*J. Stedman*  
NATURIZED FLOORING  
PATENTED

### STEDMAN PRODUCTS COMPANY

"Originators of Reinforced Rubber Flooring"

SOUTH BRAINTREE, MASSACHUSETTS

Agencies in principal cities

See local telephone directory

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4 Park Street, Boston	1217 Book Building, Detroit
1524 Chestnut Street, Philadelphia	216 Union Building, Cleveland

Manufactured and sold in  
Canada by the Gutta Percha and Rubber Ltd., Toronto

#### Typical Stedman Floor Installations

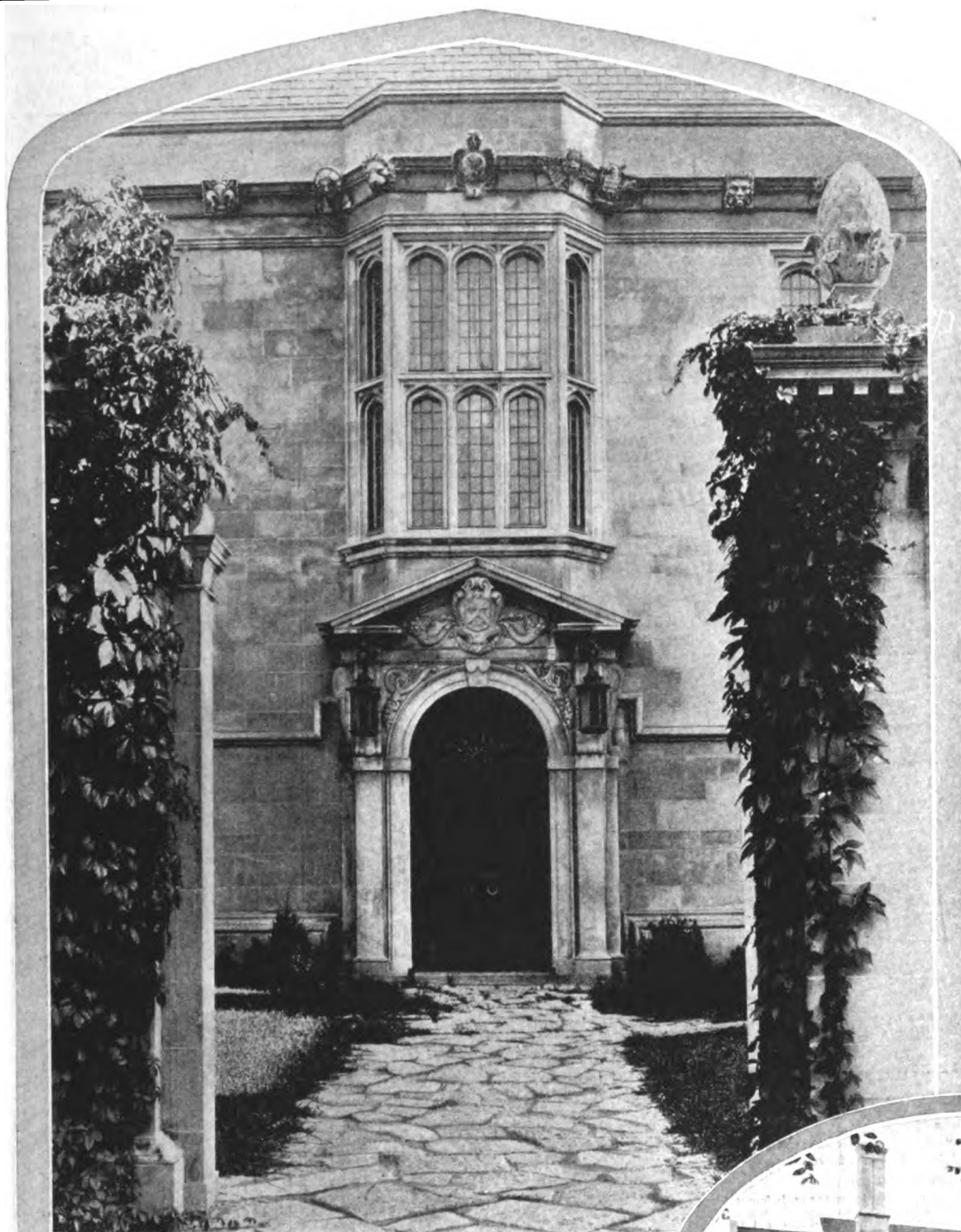
Pacific Bank, New York City	Jefferson Hospital, Philadelphia
First National Bank, Detroit	Baylor Hospital, Dallas, Texas
McKim, Mead & White, N.Y.	Ritz-Carlton, New York City
Mayor's Office, Quincy, Mass.	Tuller Hotel, Detroit
St. Gregory's Church, Phila.	St. Mary's Seminary, Cleveland
Christian Science Church, Cleve.	High Schools, Denver
Grosse Point Country Club, Det.	Public Schools, Boston
Elks Club, Philadelphia	Stetson Hat Store, Philadelphia
Children's Hospital, Columbus	Nettleton Shoe Store, New York
Fifth Avenue Hospital, New York	Russek Beauty Shop, New York



# Stedman

REINFORCED RUBBER FLOORING



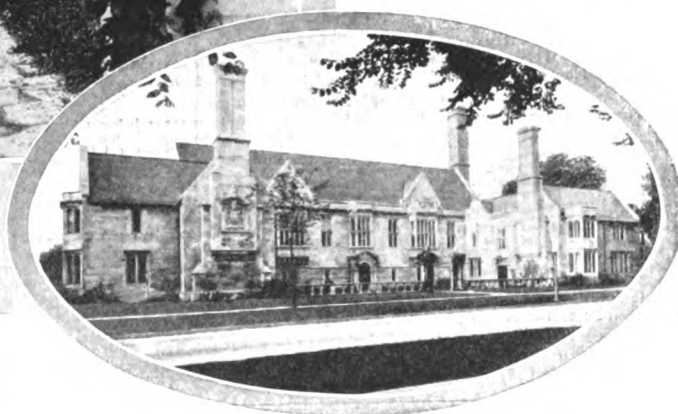


*Social Center Building,  
University of Illinois, Urbana, Ill.  
Holabird & Roche, Architects*

## CRITTALL Steel Casements

Crittall Steel Casements give an authentic note to Tudor types of architecture, now widely favored for modern universities and schools.

Their picturesque beauty is combined with very practical advantages of maximum light, ventilation and weather-tightness, and the fine materials of which they are built are a guarantee of long and satisfactory service.



*All Crittall Casements and Windows are made  
of Crittallloy—the Copper Bearing Steel*

CRITTALL CASEMENT WINDOW COMPANY • Manufacturers  
10971 Hearn Avenue, Detroit, Michigan

# LEHIGH PORTLAND CEMENT HOME COMPETITION

for the architectural design of moderate-cost, fire-safe concrete masonry houses and bungalows

Open to all Architects,  
Draftsmen and Students

GRAND PRIZE: \$1000

The Competition Closes at  
Noon, November 10, 1925

To be awarded, in addition to any other prizes which may be won, to the competitor whose entries in both classes may together rank highest. To be eligible for the Grand Prize competitors must therefore submit at least one drawing in each class A and B as described. Competitors may submit any number of designs.

First Prizes: Class A, \$500.; Class B, \$500.  
Second Prizes: Class A, 300.; Class B, 300.  
Third Prizes: Class A, \$200.; Class B, \$200.  
Fourth Prizes: Class A, 100.; Class B, 100.  
20 Mentions, 10 in each Class A and B, each mention \$50.

## COMPETITION PROGRAM

The purpose of this competition is to develop as an inspiration to American homebuilders an interesting series of well designed economical houses of bungalow and two-story types. This competition is similar to previous small house competitions but calls for all houses to be designed in concrete masonry construction (portland cement stucco on concrete block or concrete building tile) of which a complete description will be found in the accompanying circular. It will be noted that in addition to the competition drawings, the program calls for brief typewritten notes explaining materials and color scheme used for the exterior and the structural safeguards employed by the designer to reduce fire hazards.

Stucco may be of any color or texture selected by the designer, but for the purpose of economy it is to be made with gray portland cement to which any desired color may be added as explained on the second page of the circular. (See later paragraph under heading "Descriptive Text to Accompany All Drawings").

The factor of safety against fire is considered of great importance in developing the plans for this competition. The use of concrete masonry construction, with such other sensible structural safeguards as the designer may wish to introduce, will insure this desirable condition. In awarding prizes the jury will seriously consider this point.

The Lehigh Portland Cement Home Competition is divided into two stages as follows:

- Class A** A Six-Room Two-Story House with one or two baths and cellar (Plans limited to 26,000 cubic feet).  
**Class B** A Five-Room Bungalow with one bath and cellar (Plans limited to 20,000 cubic feet).

\* The circular referred to throughout this program will be sent on request by The Architectural Forum, 35 Madison Avenue, New York.

### Important Note

Each drawing submitted must be accompanied by brief typewritten notes, not over 1,000 words in all, explaining:

- Methods suggested by the designer to provide structural safeguards against fire.
- Description of the exterior design, explaining color and texture of stucco, type and finish of doors, windows and exterior trim, material and color of roof (which must be at least fire retardant) and any other decorative elements used for the exterior, such as colored tile or ornamental metalwork.

### Class A-Six-Room, Two-Story House

**Plan:** Shall contain living room and dining room (separate or combined); two or more bedrooms; kitchen and one or two baths. A sun porch or dining alcove may be added under the cubic footage limitation without counting as another room. The "efficiency" type of plan may be used, introducing door beds and dressing closets without counting as another room. The front entrance shall be into a hall, vestibule (neither counted as a room) or directly into the living room. The service entrance must be separate and not be located therein. A cellar must be provided sufficiently large for storage, laundry and heating equipment. Cellar plan and layout should be shown.

**Size:** Including porches and projections not to exceed 26,000 cubic feet in accordance with the measuring system outlined below.

**Cost:** Not to exceed \$10 per cubic foot.

**Exterior Walls:** Must be concrete block or concrete building tile, faced with portland cement stucco and may be 8, 10 or 12 inches thick.

**Partitions:** 3" to 6" concrete block or tile, except bearing partitions in cellar which should be 8".

**Floors and Roofs:** Optional as to materials and construction, but roof should be fire retardant.

### Class B-Five-Room Bungalow

**Plan:** Shall contain living room and dining room (separate or combined); two or more bedrooms; kitchen and one bath. A sun porch or dining alcove may be added under the cubic footage limitation without counting as another room. The "efficiency" type of plan may be used, introducing door beds and dressing closets without counting as another room. The front entrance shall be into a hall or vestibule (neither of which count as rooms) or directly into the living room. The bungalow design may be such as to allow space for one of the bedrooms above the first floor. This is allowed only within the established cubic footage limit. The service entrance must be separate and not be located therein. A cellar must be provided sufficiently large for storage, laundry and heating equipment.

**Size:** Including porches and projections not to exceed 20,000 cubic feet in accordance with the measuring system outlined below.

**Cost:** Not to exceed \$10 per cubic foot.

**Exterior Walls:** Must be concrete block or concrete building tile, faced with portland cement stucco, and may be 8, 10 or 12 inches thick.

**Partitions:** 3" to 6" concrete block or tile, except bearing partitions in cellar, which should be 8".

**Floors and Roofs:** Materials and construction optional but roof should be fire retardant.

### Requirements for Both Classes A and B

With the exception of the exterior walls and partitions (which must be planned and specified for concrete masonry construction) all construction and equipment may be optional in accordance with good architectural and building practice.

### Delivery of Drawings

All drawings shall be delivered flat or rolled (preferably flat) accompanied by the typewritten notes above described (which should also be included with the models, plans or elevations) and by the sealed envelope containing name and address of contestant. These three items should be included in one package and not sent separately by mail or otherwise. If two or more drawings are entered in this competition please send together if possible. Drawings with accompanying manuscript and envelope should be carefully packed to avoid creasing or crushing and addressed as follows:

Lehigh Portland Cement Home Competition, c/o The Architectural Forum, 35 Madison Avenue, New York City. Drawings may be sent by mail or otherwise and such drawings are at the owner's risk from the time they are sent, although due care will be exercised in their handling.

### Ownership and Return of Competition Drawings

All competition drawings are to remain the property of the contestants except the prize and mention drawings which are to be retained permanently by the Lehigh Portland Cement Company. The right is also retained by that company as a condition to this competition to publish or exhibit in any manner any of the drawings submitted and to retain such drawings for any length of time deemed necessary for such purposes. It is understood, however, that whenever such drawings are published or exhibited the full name and address of the competitor will be displayed.

**Closets:** There shall be one closet for each bedroom, and one for linen and one for coats.

**Sizes of Rooms:** Only one bedroom can be smaller than 120 square feet in area and this one not less than 90 square feet. All other room sizes optional.

**Porches:** Optional.

**Measurement of Cubic Footage:** Measurements must be taken from the outside face of exterior walls and from the level of the cellar floor to the average height of all roofs as measured to a point one half the distance from the highest cornice to the ridge. Porches, if used, are to be figured at one fourth of their total gross cubage if they project beyond the bearing walls and at full cubage if within the bearing walls, height of porch to be measured from finished grade.

All cubage figures will be carefully checked before submitting to the jury, and plans exceeding the maximum will not be considered.

**Style and Location:** The designer is free to use any style he prefers for either Northern or Southern climates, and location may be corner or inside as no plot plans are required.

### Competition Drawing Required for Either Class A or B

All drawings, as required in detailed list following, must be arranged together on one sheet of white paper measuring 20 x 26 inches, with plain black border lines drawn one inch from edges giving a space within the border lines of 18 x 24 inches. Tracing paper, mounted paper or cardboard is prohibited. All drawings must be in pen and ink, black and white only, without wash or color.

This competition sheet shall be made up of the following 7 component drawings, arranged according to the judgment of the competitor but definitely meeting the requirements stated below:

#### 1. Perspective Drawing of House or Bungalow

Projected from a quarter inch scale plan to show clearly the architectural effect of the design in a planned setting of trees, shrubs, etc.

#### 2. Principal Floor Plan or Plans

Drawn at a scale of 8 feet to the inch, blacked in solid and accompanied by a graphic scale. On the plans each room shall be plainly named and dimensions given in clear lettering large enough to be read when reduced for publication.

**Cubic Footage Computation:** In a small ruled box somewhere on the sheet should be given the figures computing the total cubic footage of the plan.

#### 3. Cellar Plan, Required in Both Classes

Drawn to a scale of 8 feet to the inch with layout for heating, storage and laundry plainly indicated, each division named and dimensions given in clear lettering.

#### 4. A detail of one exterior feature shall be shown as selected by the designer

#### 5. A detail or sketch of fireplace and mantel

For the living room. May be presented in any size or to any scale selected by the competitor. Must be designed for execution in some material for which portland cement is the base (such as cement brick, cement plaster, cement tile, artificial stone or moulded concrete.)

#### 6. Section Through Exterior Wall

At window opening showing construction with concrete tile or block, the use of precast sills and lintels, application of stucco and luting for plaster. Construction details will be found in the accompanying circular.

#### 7. Small Vertical Section of House

Showing clearly the ceiling and roof heights.

All of the above drawings to be placed together on one sheet as explained in preceding paragraphs.

### Title and Lettering on Competition Sheet

Each Competition drawing shall bear the title SIX ROOM LEHIGH PORTLAND CEMENT HOME (for Class A) or FIVE ROOM LEHIGH PORTLAND CEMENT BUNGALOW (for Class B) and shall be signed with the competitor's nom de plume or device. A sealed envelope, containing the true name and address of the competitor should accompany each drawing and should bear on the outside the nom de plume or device selected and signed on the drawing.

### Descriptive Text to Accompany All Drawings

To be typewritten and signed with the same nom de plume or device and not over 1,000 words describing:

- The various factors which should be introduced in the plans and specifications to render the house safe against fire communicated from the outside and to check the rapid spread of fire originating inside.
- A description of the exterior design and treatment of the house. Here should be explained:
  - The coloring selected for the stucco, using gray portland cement stucco for a base as explained on the third page of the accompanying circular.
  - The texture recommended for the finished stucco, referring by number to one of the standard textures illustrated on the third page of accompanying circular, or if a special texture is developed by the designer a small section of the surface should be drawn at one half scale to accompany these notes.
  - Description of exterior doors, windows, shutters and trim, including explanation of color scheme for painting same.
  - Notes on any other decorative elements used for the exterior such as colored tile or ornamental metal work.
  - Brief description of terraces, patios, porches, pergolas or other units intended to function importantly in the exterior architectural scheme.

All drawings not retained by the Lehigh Portland Cement Company will be returned to competitors by The Architectural Forum within a reasonable time after the termination of this competition.

### Working Drawings

No public distribution of stock plans is contemplated and it is probable that no working drawings will be required. If it is subsequently decided to use working drawings and specifications of the prize and mention houses, arrangements for their preparation will be made direct with the competitor by the Lehigh Portland Cement Company.

This Competition Closes November 10, 1925, at Noon.

### Jury

This competition will be judged by five accredited members of the architectural profession, as selected by The Architectural Forum. The jury will give consideration to the following points:

- |  |  |
|--|--|
| Adherence to Competition Requirements                  | Practicality for Concrete Masonry Construction           |
| Excellence of Plan                                     | Practical Provisions for Structural Safety Against Fire  |
| Economy and Efficiency of Plan                         | Stucco Textures and Color Schemes Suggested for Exterior |
| Architectural Correctness and Attractiveness of Design | Special Stucco Textures suggested and illustrated        |

This Competition Conducted By

The Architectural Forum for Lehigh Portland Cement Company

# Chamberlin Efficiency Proved in Tests Made After Years of Use

## COPLEY PLAZA HOTEL Boston, Mass.

Fitted with Chamberlin Weather Strips 13 years ago. Test made April 10, 1925, showed 97.34% of possible in-leakage prevented by Chamberlin equipment. Wind velocity during test, 12 M.P.H. Actual leakage through windows, with 20.33 lineal feet of crack, was 1.18 cu. ft. per minute.



## ADOLPHUS BUSCH RESIDENCE St. Louis, Mo.

96.20% possible in-leakage prevented by Chamberlin strip installed in 1903—twenty-two years ago. With a wind velocity of 21 M.P.H., windows with 18.25 lineal feet of crack actually leaked only 2.51 cu. ft. per minute.

*This advertisement is one of a series illustrating Chamberlin "Tests of Time"*



*"Chamberlin Metal Weather Strip Details" is the most complete book of its kind ever issued. Free copy sent to architects upon request.*

There are sound reasons why only Chamberlin, of all weather strip manufacturers, guarantees every installation for the life of the building.

This guarantee of life-long efficiency is based not on guess-work, but on actual tests made on buildings weather-stripped by this company during the past 32 years.

Chamberlin Metal Weather Strips installed on office buildings and homes, 10, 20 and 30 years ago, are giving the same satisfactory service today as when first placed in position.



Architects and home owners are each year placing greater value on permanence in building design and construction.

It is important for them to know that Chamberlin Weather Strips, once installed by Chamberlin experts, need never be replaced.

The Chamberlin installation policy together with the effective design of the Standard Chamberlin Corrugated Strip, are given preference today, wherever greatest efficiency and value are considered.

*Architects are invited to make free use of our nation-wide service organization. Estimates furnished without obligation.*

### New Catalog Just Out—Send for It

This book of details and specifications has been pronounced the most complete of its kind ever issued. Mail coupon for copy.

**CHAMBERLIN**  
**METAL WEATHER STRIP CO., INC.**  
Detroit, Michigan

80 Sales and Service Branches Thruout the United States

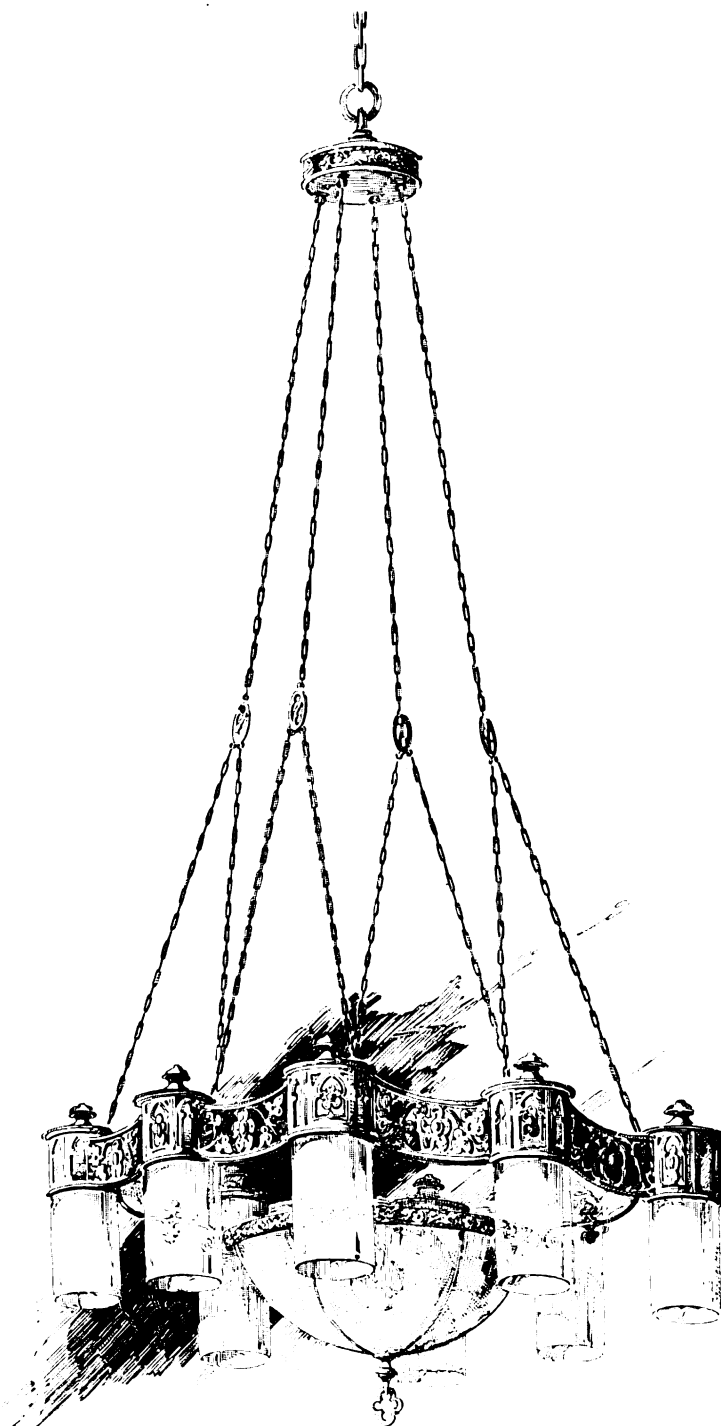
**Chamberlin Metal Weather Strip Co., Detroit, Mich.**

Please send free copy of your new Detail Book. Also copy of illustrated booklet to show my clients.

Name.....

Address .....

City.....State.....TA-10



*Lighting Fixture, Baptist Temple Building, Rochester, N. Y.*

*Architects*

Gordon & Kaehler, Carl R. Traver, Rochester, N. Y.

*General Contractors*

Thompson Starrett Company, New York

**MITCHELL VANCE COMPANY, INC.**

503 WEST 24th STREET, NEW YORK

O. A. SCHREIBER, *President*

HOWARD E. WATKINS, *Designer*

*In those early days the choicest  
cabinetry furnished business offices.*



*Today—Danersk adaptations, au-  
thentic in every detail, are used!*

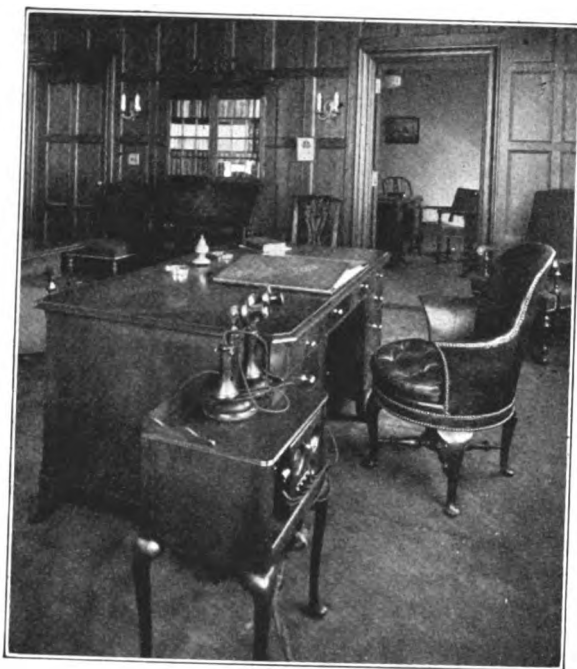
# DANERSK FURNITURE

*For Executive Offices of Banks  
and Corporations*

NO one places a greater emphasis on the standards of design than the architect. No one shows a keener appreciation of the fundamental principles underlying traditional forms. These principles are applicable to furniture building as well as to architecture.

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*Executive Office of Charles G. Edwards, New York City*

Danersk Furniture we are striving to preserve historic elements of design as well as the best traditions of cabinetry, building each piece with the same careful regard as to line and joinery that distinguishes the masterpieces of those early craftsmen.

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They achieve, through these traditional forms, a new simplicity and dignity that have brought unqualified approval from executives who are in daily contact with them.

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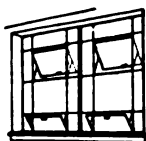
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## Other types of Lupton Windows

### Projected Sash



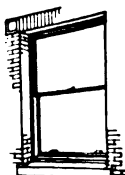
First made by Lupton, this type of sash has met with constantly increasing popularity for factories, office buildings and schools. Easily operated ventilators stay open in any position. Made in Architectural and Industrial styles.

### Pivoted Sash



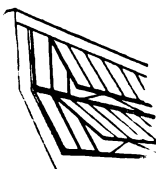
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A practical, good-looking, easy-moving window for office buildings, hotels and apartments. Weather-tightness is assured by the carefully designed construction of galvanized steel plate. Low cost is due to quantity production.

### Pond Continuous Sash



This sash forms a transparent, weather-protecting shelter over a continuous opening, and gives remarkable efficiency in the natural lighting and ventilation of industrial buildings. Long "runs" are readily controlled by Pond Operating Device.

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Lupton basement windows have transformed the lower part of the house to a bright, airy place. They give practically double the light of old fashioned wood windows, and never stick, rattle or warp. Made in four standard sizes.



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THERE is something about the trim, well-proportioned look of outward-swinging steel casements that makes the exterior of the house most inviting. The charm and home-like comfort of casements are even more apparent from the inside.

The appeal of these windows to homeowners is but one reason why the architect takes satisfaction in specifying them. He finds that Lupton Casements meet his window requirements for design, sizes and low cost in almost every type of residential planning. Houses or apartments—frame, brick, or stucco—any sort of home is made more beautiful by the application of Lupton Casements.

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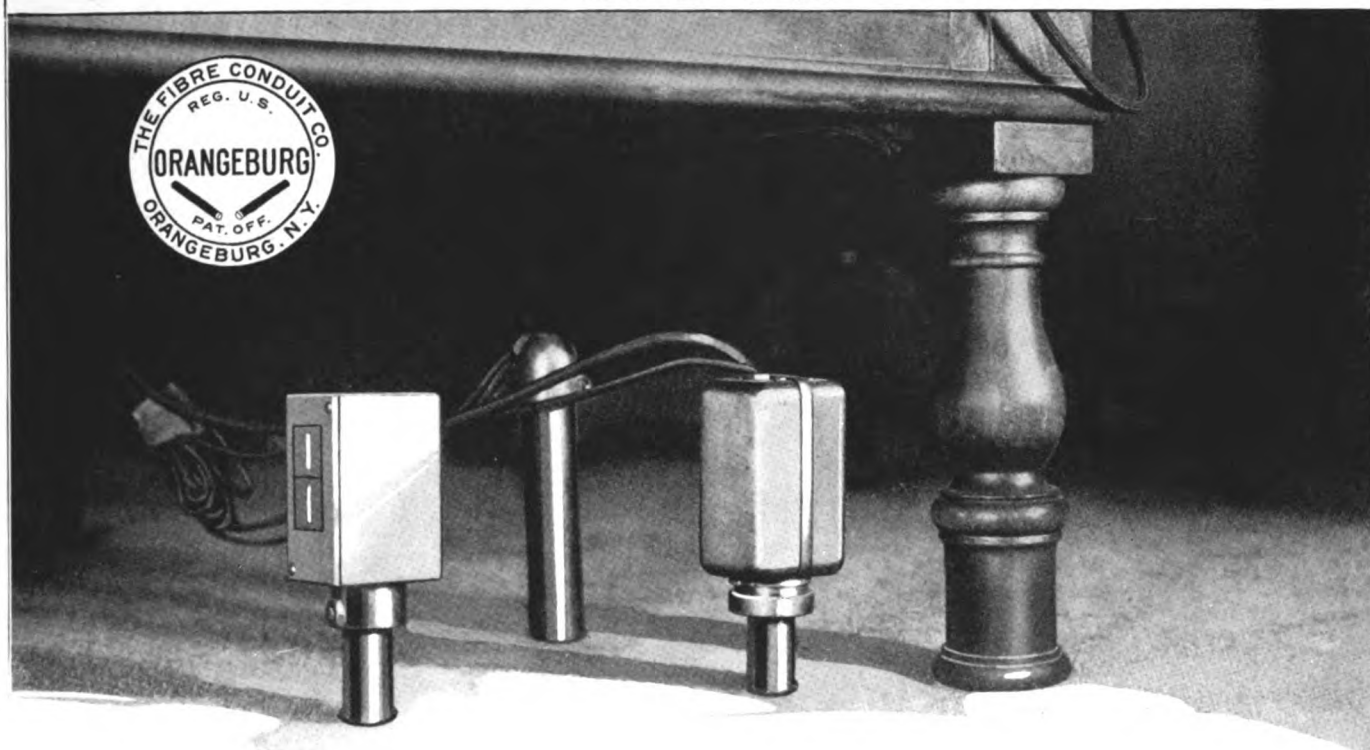


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STEEL WINDOWS EVERYWHERE

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Patented March 17, 1925



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The Orangeburg System insures that every present and future wire service need of the building can be quickly and economically met. It is now used in over \$200,000,000 worth of office building construction.

### Note

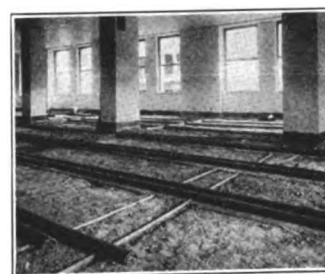
The Orangeburg Underfloor System embodies important inventions which are the property of the Fibre Conduit Company and all rights therein will be vigorously enforced.

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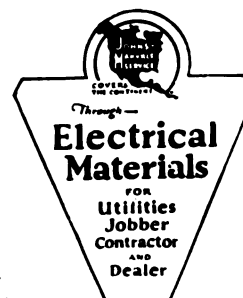
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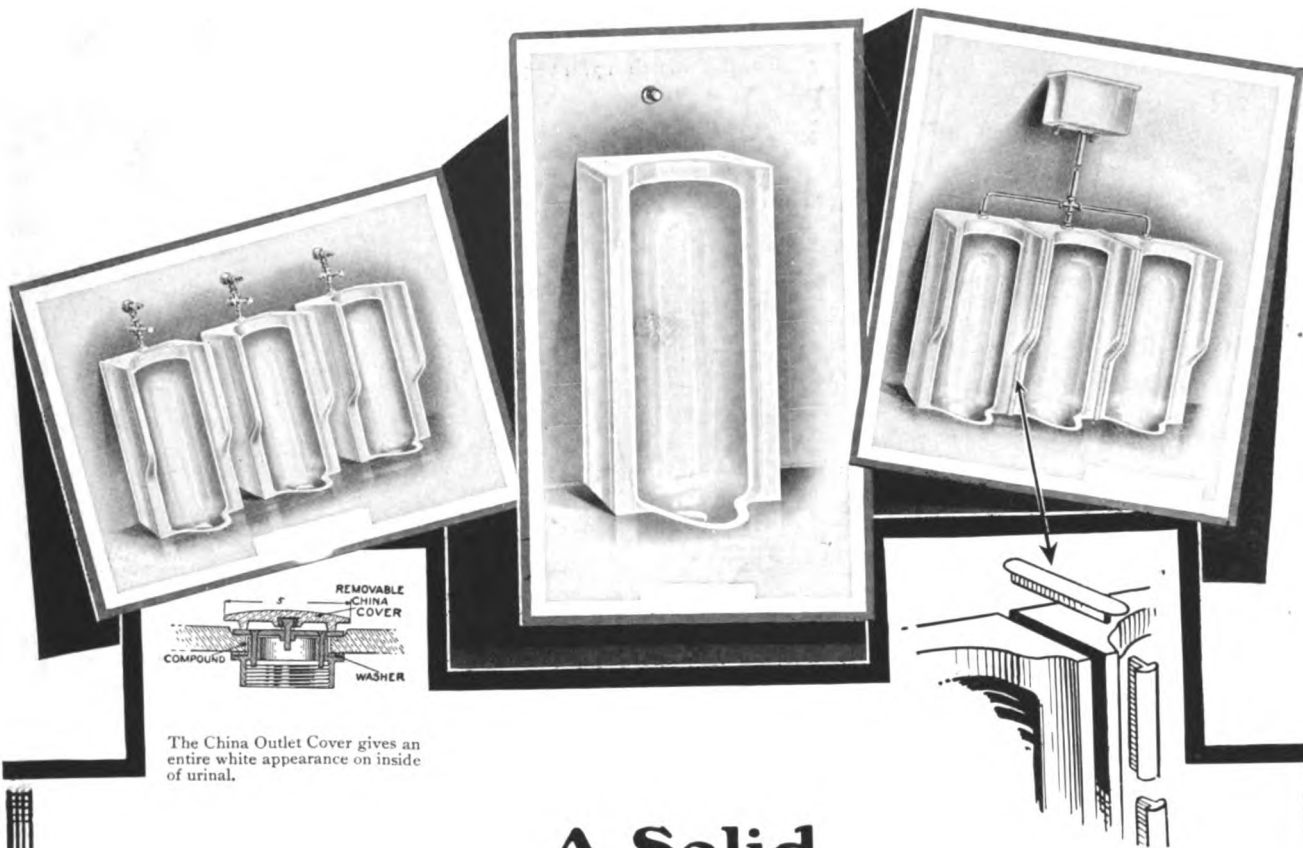
*Underfloor Duct outlets  
for light, telephone and  
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desk.*



*Showing how the Underfloor  
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to all parts of the floor.*



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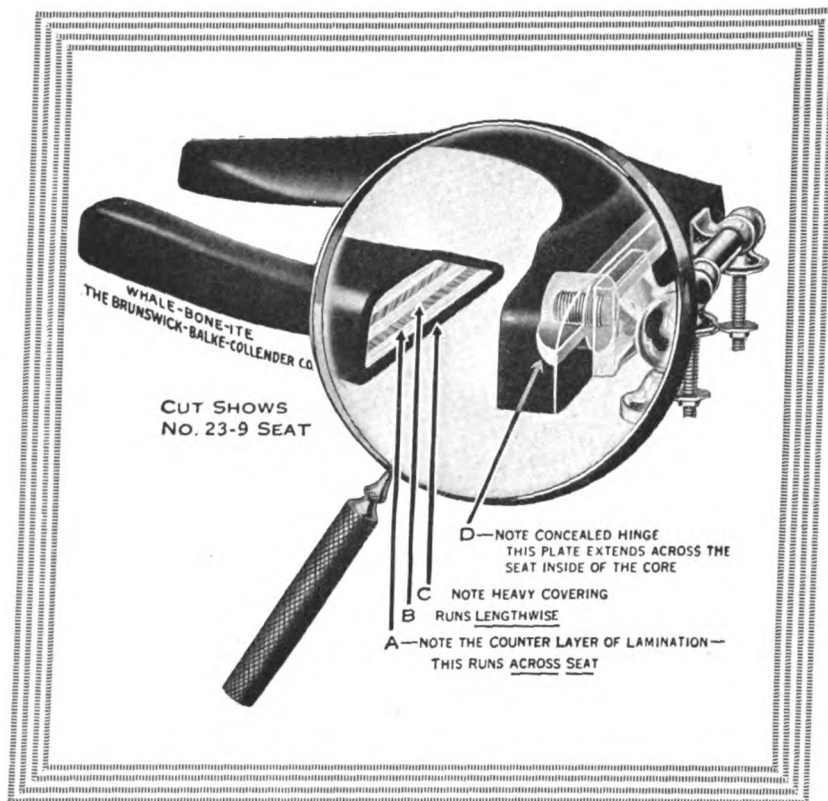


THE JOHN DOUGLAS COMPANY

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## WHALE-BONE-ITE TOILET SEAT

*"The Seat of No Apologies"*

Note the hinge construction

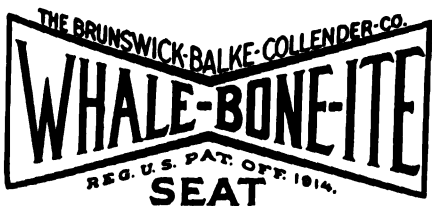
Economical in last cost—No upkeep or repairs—Easiest cleaned—Sanitary

**W**EIGH these important features of Whale-Bone-Ite Toilet Seats and see why today they are being specified either as original equipment, or for final replacement.

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*Types for all makes of bowls.*



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Volume V

OCTOBER, 1925

Number 1

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

A. Holland Forbes, Editor

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## *A Sermon from the Sanctum*

LET US take as our text this morning that searching question which occurs in one of Mr. Kipling's masterpieces, "It is pretty, but is it Art?" You will remember, brethren, that this question is asked by the Devil of the poor wretch of a painter who has finished the last masterpiece, the ultimate chef-d'œuvre of all time.

It is evident to those of us who have made a study of the architectural profession, either personally or vicariously through the medium of our friends, that this Devil so subtly presented by the poet is an inside devil, the devil of personal criticism residing in the brain of every artist, the questioning imp who, at the completion of a design, raises his not-to-be-stilled voice to ask, "It is pretty, but is it Art?"

Here begins the real struggle of the creative artist, to decide within himself whether that which he has created is beautiful or not. And he can never decide. No man can. Hence many heart-burnings and discouragements. Also a tremendous amount of argument and the spilling of a great deal of ink in the effort to prove conclusively that this or that is truly beautiful. If we are of the younger school, distrustful of the old forms, the query will become, "It is ugly, but is it Art?" Indeed, the younger set in

most of the arts, architecture included, seem to have solved the problem, to themselves at least, by deciding, "It is ugly, therefore it is beautiful."

I have been amused by glancing over some of the more advanced, so-called, magazines, in which artists and photographers portray such articles as big-bellied chemical retorts, pipes, vises, printing-presses, and other mechanical devices as symbols of perfect beauty. In this belief I am willing to concede that they are often, if not invariably, sincere. There are to-day in the art world thousands of workers who are in open revolt against the saccharine conception of beauty as mere prettiness which has undoubtedly occupied too much attention in an earlier day. In their revolt they have swung to the other extreme in their acceptance of the hard, cold facts of mechanism as representing the ultimate goal of the artist. Moved by this spirit they find a beauty which often does not exist in the strange forms and convolution of such things as I have mentioned. This was delightfully proved by an article subtly burlesquing the "new art" in a solemn treatise which was illustrated by photographs of some of the more elaborate pipe-joints and bowel-like twists specialized in by one of our large plumbing concerns. The illustrations were given modern art-titles, an eight-inch U-trap with a number of curving branches being labeled "Portrait of My Mother," and so on. Numbers of the Modernists went into ecstasies over these creations. Letters of congratulation poured in congratulating the magazine on the discovery of a new genius! The beauty of the object was in the eyes of the beholders. They saw it because they really wished to see it.

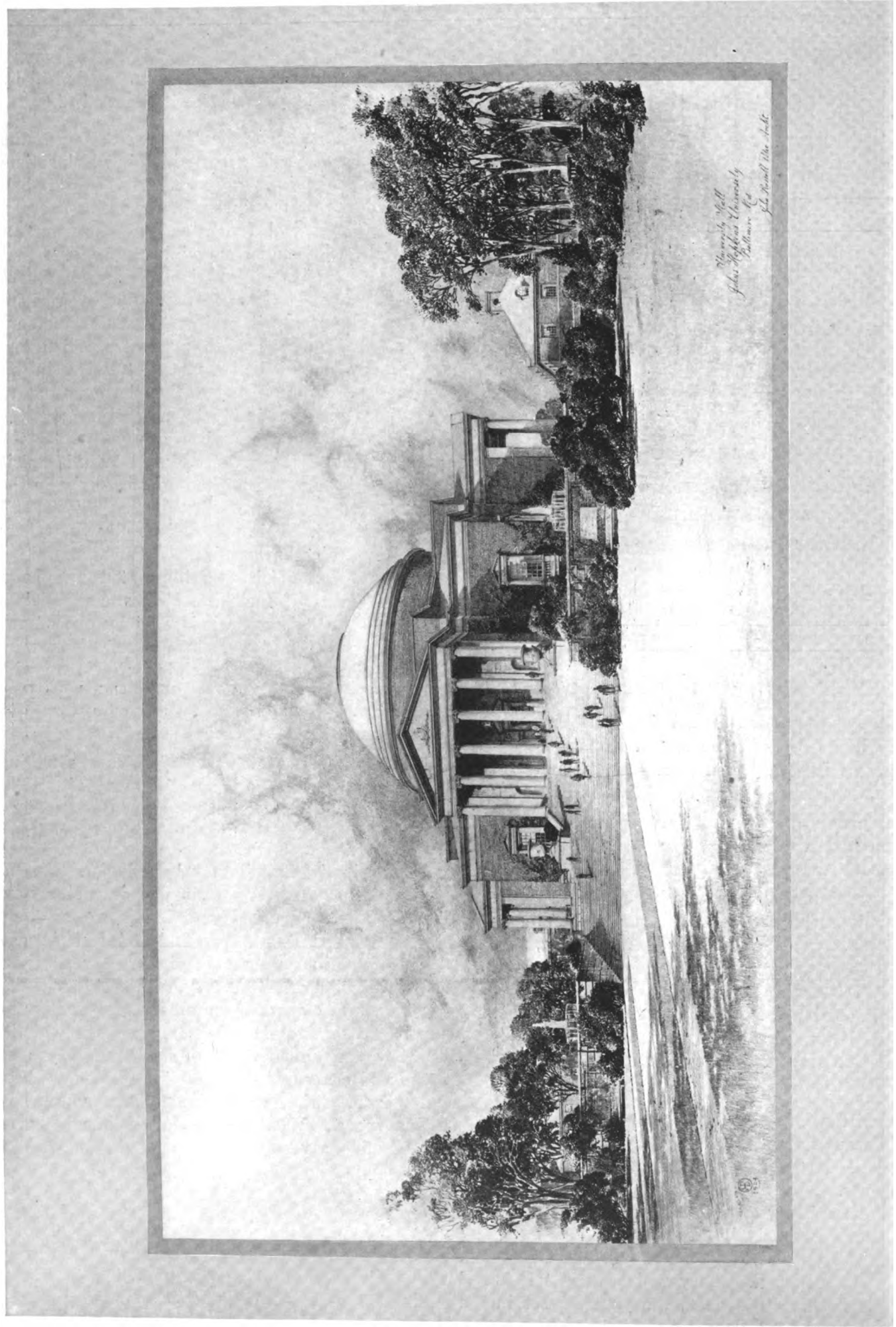
But the point is, that it may have had a different and very real beauty for a plumber or sanitary engineer. While our modern friends are extolling these contraptions as art we find architects in general engaged in condemning similar objects, perfectly utilitarian and necessary, such as water-tanks, air vents, and elevator penthouses for exactly the opposite reason, namely, that they are not artistic, that they are downright ugly, and should be so treated and concealed that they may become a harmonious part of the design in particular and the skyline in general. What one school of thought raves over the other raves at.

The mistake of the Modernist, I think, lies often in that he is carried away by a detail of beauty and forgets the tremendous qualities of fitness, of total composition, of an entirety of harmony. He overlooks, or in his enthusiasm is unwilling to admit, that what is beautiful in the bath-room may not be



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THE ARCHITECT



O. R. Eggers, *Del.*

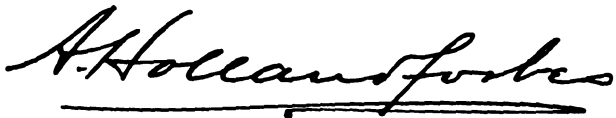
Study, Front View, University Hall, Johns Hopkins University, Baltimore

John Russell Pope, New York, *Architect*

as lovely in the living room. The architect, more than any artist, must keep this constantly in mind. He is the great harmonizer, the combiner of a thousand elements into a gracious and pleasing ensemble.

I believe that if this principle is kept firmly in mind it will do much to solve the perplexities of the architectural designer. If he will say to himself, not "Is this or that beautiful in itself?" but, "Is it harmonious? Does it fit in with the general scheme?" he will find his path made more easy. It will not be all plain sailing. He will have to make concessions. There will be repressions of certain elements in design for which he has an especial fondness. In the case of interior design he will sometimes be confronted by clients who have pictures and tapestries to which they are particularly devoted and which they would like to use in places where they are entirely unsuitable. He must be ruthless; the total result must come before any of its parts.

It is this which makes the architect entirely right in his attempt to reduce the chaos of our sky-line into something more nearly approaching order by suppressing mechanistic devices which, collectively, may achieve an accidental picturesqueness, but which, even so, fall far short of the real beauty possible by a simpler and more dignified treatment. One of the great responsibilities of the architect is that of being in the position of exercising the broadest kind of judgment. He should revere this responsibility, guard it jealously, and override without hesitation any attempts of the subordinate arts, which, considered architecturally, is what they are, to infringe upon his province. He may, for his own assistance, revise the text with which we began this sermon and ask himself, "It is pretty, but is it harmonious?" In the answer to this question will lie the solution of many of his difficulties.



## *The Great American Novel: Has It Arrived?*

A WELL-KNOWN ARCHITECTURAL AID  
STUDIED IN A NEW LIGHT

By GEORGE S. CHAPPELL

IT HAS been said that no generation knows wherein its true greatness lies. Genius is recognized after it and the contemporaries who failed to perceive it have passed away. In literature this is often so. It

was true in the case of Samuel Butler, whose great book, "The Way of All Flesh," or was it "Flesh?"—it was something to eat, anyway,—did not take its proper place in public esteem until nearly a hundred years after he had followed the itinerary of his title. Then Bernard Shaw said, "This book is a hum-dinger," or words to that effect.

We have often heard critics say, in reviewing a current work, "This is a praiseworthy volume, but it is not the 'great American novel' for which we have been looking." How do they know? Are they sure? Is it not possible that the *magnum opus* for which they have been searching is actually in existence to-day and that they have not been able to find it?

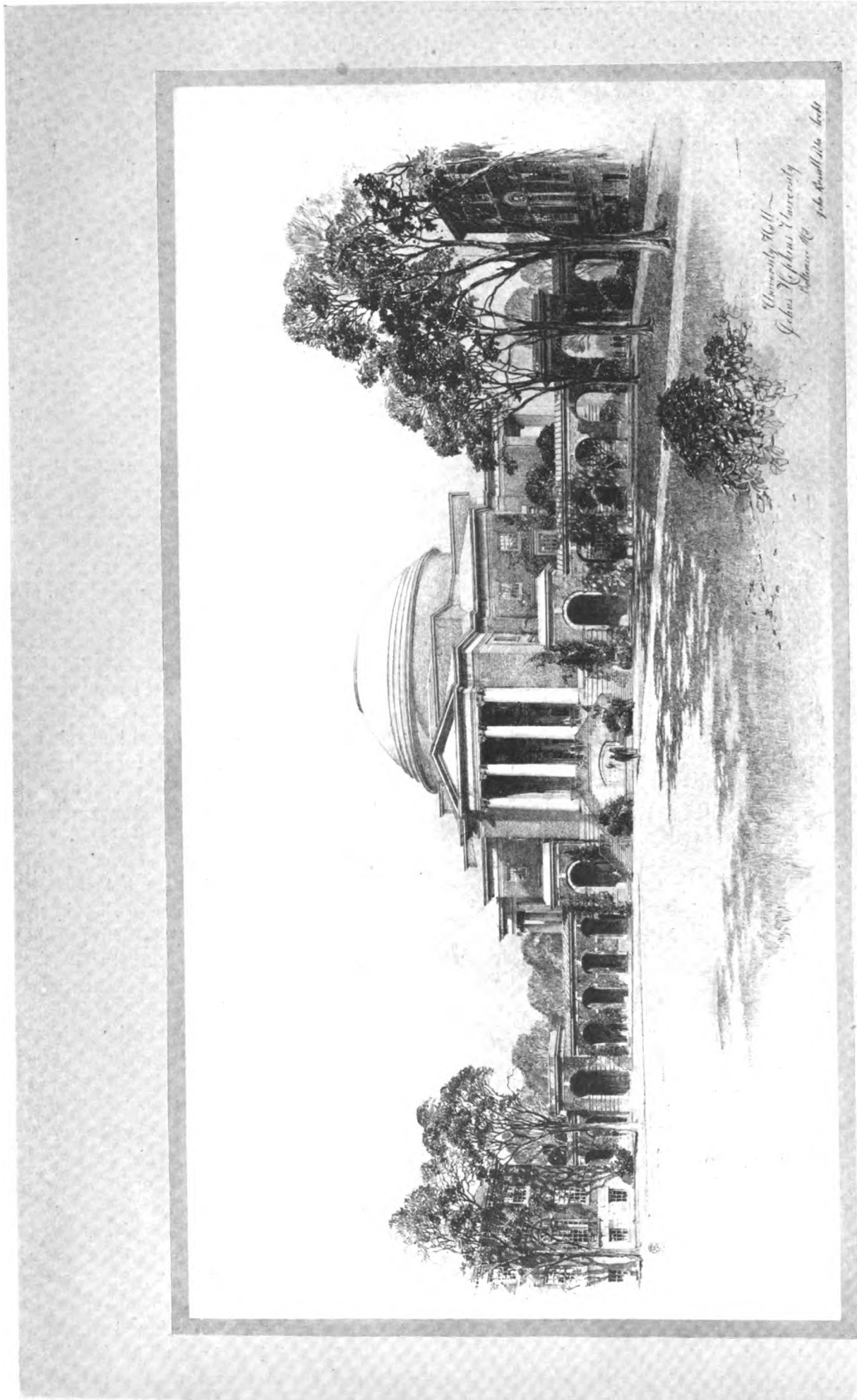
This thought came to me one day not long since, as I was idly turning the pages of a ponderous tome familiar to all architects, namely, "Sweet's Catalogue for 1924-5." I had already documented myself on the particular subject which had occasioned my reference to it, and my further perusal was actuated by that mysterious desire for knowledge which is the root of all human progress. What I had looked up originally was some information about scuppers. A client had said to me, "How about scuppers?" and after a second's hesitation I had said, "By all means. We ought to have some."

To be honest, I had always thought of scuppers as a kind of fish. I was sure that I had had fried scuppers for breakfast somewhere, but I wasn't going to commit myself, so I looked them up, and, lo, they weren't fish at all, but a most ingenious device to be set into the sides of a building, and which, if I understood the text correctly, would, in case of fire, let the water out and keep the fire in. And then, as I say, having satisfied myself on this point, having made myself a master on the subject of scuppers, did I close the volume? No, I read on, attracted by the feast of information spread out before me. I came across the topic of "Exhaust Heads." Now—perhaps I ought not to admit it, but I will—I have had heads in my day which could properly be described as "exhaust heads."

The topic caught my eye, riveted my attention, and I read on. I found, and it seemed enormously reasonable, that if live steam could be introduced into an exhaust head it struck the inner shell, reversed its direction, and finally allowed the dry vapor to escape into the open air, presumably through the ears. "By the great horn-spoon!" I cried, "that is the only thing that would ever relieve some of the exhaust heads I have known." And as I turned the leaves of the book and saw that this was only one of a million similar illuminating items contained between the covers, the conviction sud-

October, 1925

# THE ARCHITECT



O. R. Eggers, Del.

Study, Court View, University Hall, Johns Hopkins University, Baltimore

John Russell Pope, New York, Architect



denly seized me that here, here before me, was actually the Great American Novel!

It was a solemn moment. I felt like a literary Columbus. Further examination of the text convinced me that I was right, that here, indeed, was a great novel. Since the date of that memorable discovery I have tested the work, and in every respect it measures up to my first impression.

To begin with, it is a large book, as all great novels must be. It is not one of these thin, skinny, padded things like the popular stories of the day. The text runs well over 2500 pages. Again, it is not light literature. My copy weighs twenty-two pounds.

The style is exceedingly modern. It is this, I think, which has hid its tremendous merit from the critics. They saw in it, if they have seen it at all, a mere catalogue, a plotless array of facts. But is there any plot to life? Is not life, after all, a catalogue of events? It is evident that Sweet has cast aside all preconceived ideas of technique and style. He scorns the popular method of the sentimental story-teller. But do not for a moment think that this is but a compilation of dry facts. Ah, no! Sweet's method, in its close attention to detail, reminds me strongly of Sinclair Lewis at his best. But there is a deeper element of beauty. If we read closely we see that while we have before us facts, indeed they are far more than that. They are symbols. Each object or process described, while it may seem to be the hardest kind of realism, we find imbued with a mysterious reflection of life itself, animal, vegetable, and mineral life. The universe is here.

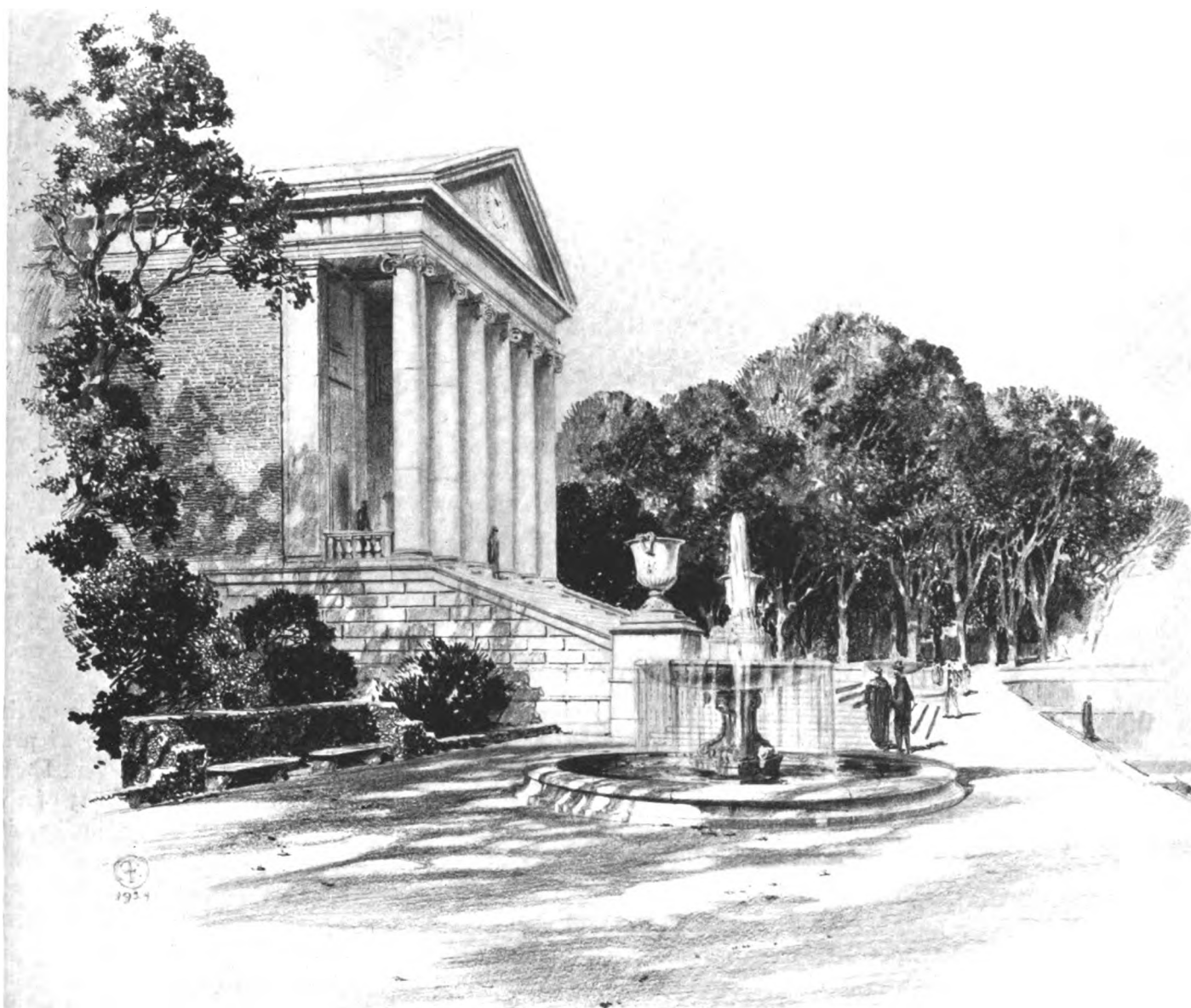
Out of the welter of details every phase of nature is figured forth. The sea is here, in all its majesty, described not as Melville or Conrad would have done it, but expressed subtly in terms of "canvas decking," "pump governors," and "tar products." What grandeur lies in the expression "pump governor!" It is the very ennoblement of the able-bodied seaman. The wooded hills are here and the green investiture of the forests from the pine of the Arkansas Soft Pine Bureau to the giant redwoods of the Pacific Lumber Company. Birch, beech, gum, mahogany, all are mentioned sympathetically with a full understanding not only of their beauty, but of their special fitness for the task which they are designed, by the Master-hand, to do in the work of mankind. Speaking of symbolism, is there not great beauty in the chapter called, simply, "Lumber," where the author groups those three fine woods, red cedar, white pine, and blue gum! The red, white, and blue! I recall no more lovely way of expressing our allegiance to our nation's flag than this. Old Glory portrayed by her forests. How different from the usual flag-waving rant!

But it is in the way he approaches humanity, actual men and women, that the author strikes his highest note and shows his most subtle skill. Human beings move amid these pages. There are lovely women, but they are veiled. We never quite see them, but our ears are charmed by the music of their names, "Alabastine," "Alberine," "Veluria," "Rozelle," "Aglite,"—they are poetry itself. Sweet has that rare gift for nomenclature which was so marked in Poe. His men's names are more sturdy but still poetic, Guastivino, Luxfer, Rollaway, Herringbone, and Minwax. We become interested in them as characters before we know anything about them. Royalty flits among these democrats. There is a short but brilliant scene describing a number of marquises.

Sex must play its important part in any book which deals so comprehensively with the *comédie humaine*, and in this masterpiece it is approached frankly and fearlessly but always in the author's involved and delicate style. The implication in that section of the work which treats of generating sets and hydraulic rams are both forthright and tactful. All the lights and shadows of domesticity and the married state are similarly handled. Marriages, happy and unhappy, bickerings and quarrels, divorce, we see them all in what the author describes as unions, couplings, strainers, and separators. And for the attainment of a sweet reasonableness in time of trouble he advises always what he calls "a temperature regulator." A temperature regulator! How different life would be if every individual wore one, how much less bitter and acrimonious.

I searched eagerly to see what the attitude of the author would be on the important subject of prohibition which is now vexing the country, and I was pleased to find that his reaction to it is that of the thinking minority. He is unqualifiedly against it. He cloaks his opinions under the guise of anti-hydro compounds and water-resisting mixtures, but he is overwhelmingly against water throughout. Diligent search on my part has failed to discover a single instance of a pro-hydro compound or anything resembling one.

There is, moreover, a most interesting and amusing sidelight thrown on this subject in the author's evident sympathy with the husband who returns home at a late hour after having indulged, perhaps, in that which the prohibitionists seek to taboo. That there are such husbands he does not deny. He refers to them, sometimes frankly as "tanks," at other times more humorously as "lubricators." He describes them as being full of "liquid velvet" and "barreled sunlight," and he gives minute instructions in the art of plastering and getting plastered.



O. R. Eggers, *Del.*

John Russell Pope, New York, *Architect*

Study, Front Portico, University Hall, Johns Hopkins University, Baltimore

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But he never loses sympathy for them. The pages abound with devices designed for their comfort and aid, such as rubber mats, safety treads, guide rails, and in-and-out boards, while for the benefit of the dear ones at home who must inevitably at times enter this sphere of domestic action he speaks of a "package-receiver" in glowing terms. We see clearly that he believes that no home should be without one.

Is the author cynical? Perhaps. He recognizes the existence of virtue, but, if I read correctly between the lines, he distrusts its usefulness when unalloyed by the admixture of some baser metal. It is significant, I think, that the only "models" he mentions turn out to be made of plaster!

He is vastly sympathetic to woman as an institution, gracefully admitting her desire for and need of personal beauty. This is evident in the number of "preservatives" he mentions and the subtle way in which he grants the desirability of a certain amount of make-up. There are hidden allusions to pastes and paints, always reticently draped in such charming names as "Fuller-glo," "Perfection," and "Rose-kote." He enters, as do most of the moderns, fearlessly into the domain of things feminine, and discusses knowingly such details of dress and appointments as wardrobes, sleeves, sash-operating devices and thimbles, to mention but a handful.

I can never hope, within the confines of this article, to give an idea of the all-embracing scope of this gorgeous book. He scales the heights and he plumbs the depths. In fact his plumbing knowledge is overwhelming. He points out with unerring finger the traps, house, sink, acid-proof, and grease, that line the roadway of life. He indicates by diagrams what poor, weak man must do when he falls, for instance,

from a state of grace into a trap of grease. I should mention, at this time, that the book is magnificently illustrated. There are entrancing glimpses of nature, as in the "Partial View of Buckeye Quarry in Ohio," intimate close-ups of expanded metal lath in the privacy of its own factory, graphs showing the amount of gas consumed per person in a modern hotel, with 20 per cent. off for suicides, and colored architectural plates of great value and interest showing the "Sultan of Turkey's 'Piscine,'" unfortunately unoccupied when the artist made his sketch. I cannot begin to tell you the extent and variety of the illustrative material.

The best I can do is to recommend the book heartily. Let all my readers, if they have not already a copy, secure one. The nearest news-stand will surely have one. It is ideal for summer or winter reading. In summer you can turn to the pages on refrigeration, in winter to those on insulation and warmth. It is an all-year book. If you are traveling it can be carried readily in a small steamer trunk. Place it on your bed table at night. If you are sleepless open it; having no plot you can begin anywhere. You will be surprised to see how quickly you fall asleep.

I am proud to have discovered the beauty of this great work. I am proud, too, that out of the very entrails of Architecture, so to speak, has sprung this genius. What more fitting goddess than Architecture could be found for such a child, for does not Architecture touch life at all points? Is not her art the one which most closely envelops our every action? From her, then, must inevitably have come this, the Great American Novel, which, in terms of architectural requisites, symbolizes Human Life in all its aspects, tracing its failures and accomplishments from the sump-pit of despair to the skylight of hope!

## *Small House Design—An Analysis*

By JAMES M. GREEN, JR.

*This very important analysis is presented in six parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design.*

### *VI. The Interior Design*

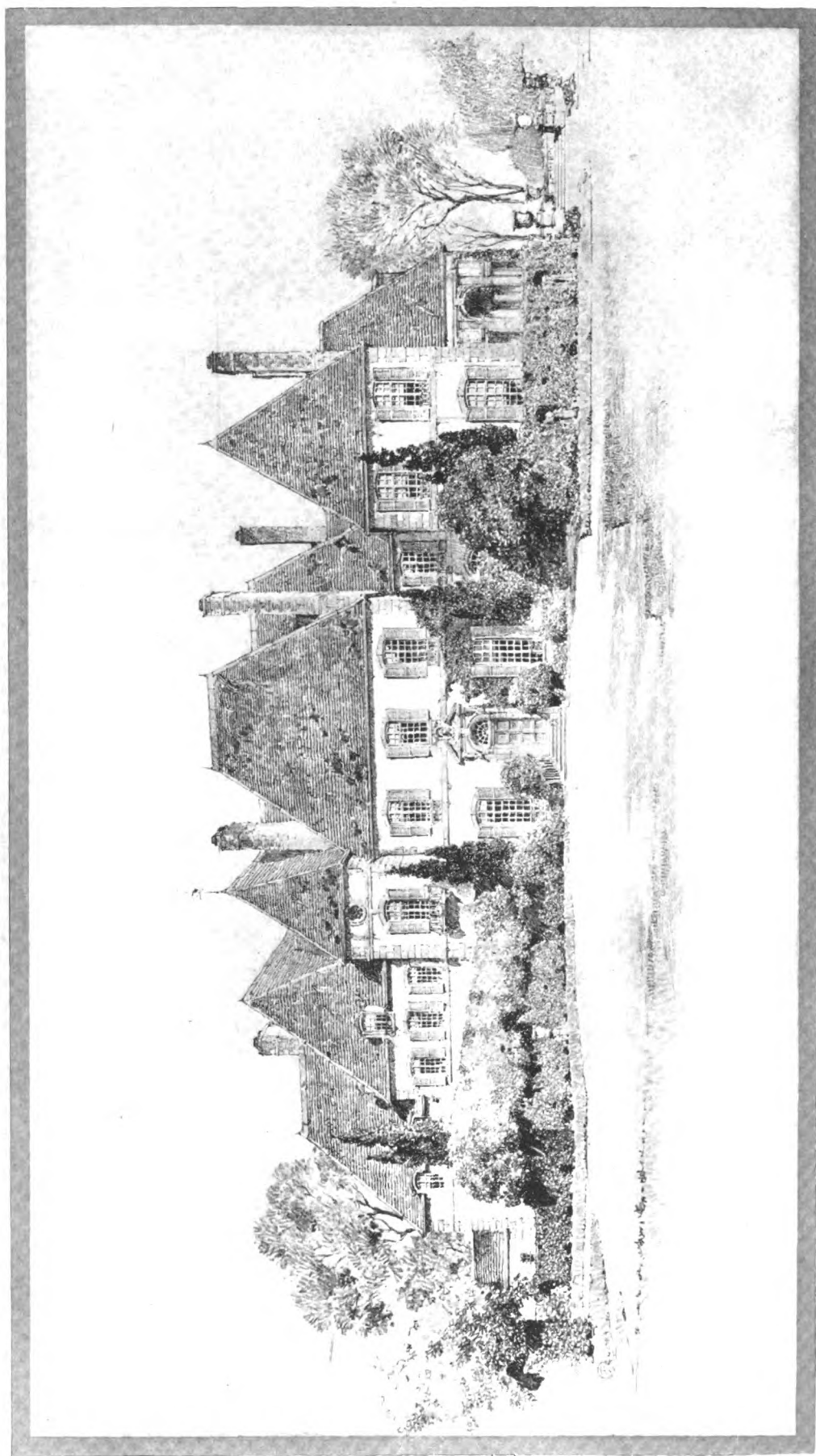
Economic and social factors may dictate to a great extent the arrangement of the house and its design as emphasizing plot conformation, but the interior of the house is barely subjected to environment, and leaves one free to indulge in fancy formations as directed only by good taste.

It is the attempted expression of good taste, however, that sets up a technical stumbling-block and complicates the application of esthetic theories in portraying practical result. Good taste has been aptly termed a chimera. Considered an inexact specialization, it embodies all of the principles of



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THE ARCHITECT



O. R. Eggers, *Del.*

Study, House, Mr. Moses Taylor, Newport

John Russell Pope, New York, *Architect*

design as applied to architecture, and instead of architecture and interior decoration representing a cleavage of principles, they stimulate coördination through utilization of each wall of a room as the canvas upon which forms and color are pictorially projected.

Good taste is discriminating in its conception and is ultimately dependent upon unity of the fundamentals underlying proportion, balance, and color composition. The first two are essentially fixed by architectural design, as evidenced by varieties of arrangements in breadth, length, and height of rooms, the treatment of cornices, mantels, doors, windows, and forms of paneling. Sometimes the need for ingenuity, particularly in the prosaic house type where the arrangement is almost repeated by formula, inspires one to create more effectiveness than when a background of perfect interior architecture dominates a scheme.

The injection of color is the last chance a designer has of improving interior design. The principles of color composition are more mathematical in their adaptation than any other theories involved in design, but the result is often confusing by a disregard of combinations and the effect of the sources of light.

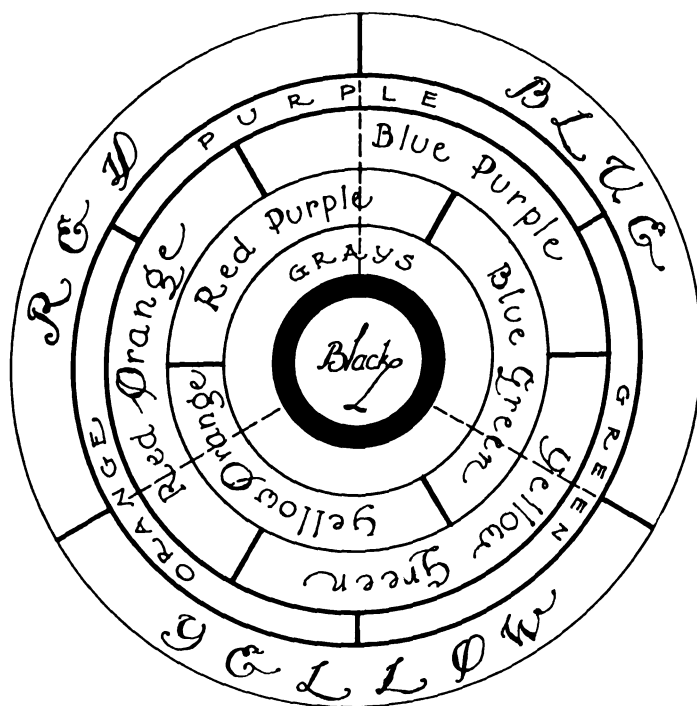
The color spectrum is evolved from the three primary colors, red, yellow, and blue. Combinations of any two primary colors give an illimitable variety of complementary shades, depending upon the proportions of pigmentation mixture. Color must either be in harmony or contrast. Harmony between two colors is obtained by one color having in its composition a primary color contained in the other. Conversely, contrast between two colors results from a color not containing a primary color used in the composition of the other. The distribution of color should be carefully analyzed with respect to light, which is the source of all color; natural and artificial illumination; light streaming through single windows, bays, or batteries; colored, bright, or diffused through filmy draperies.

In creating a decorative scheme it must be dreamed of as a whole; as conforming to the style of architecture, as qualifying the landscape picture viewed through wall openings, as the practical expression of the needs of the household and function of each room, and the acme of human interest depicted through motives of architecture, furniture, hangings, and subordinate decorations.

In the selection of fabrics the use of color, design, and texture create esthetic values. Color must be proportioned by the proper use and distribution of dominating and secondary tones. The design must

belong to the period of the furniture where possible or else maintain equilibrium by steering clear of monotony or too confusing mixtures of large and small patterns of geometric or flowing motives. Heavy draperies must be relieved with lighter ones, and texture must be contrasted.

Only a few principles of interior decoration have been mentioned, but all of their flexible qualities as well as architectural details should comply with the lines of furniture and materials. Interior decoration is an exacting study embodying the complete history of furniture and its periodical



*The Color Spectrum.*

transitions; it establishes precedent which inspires design and correlates it with modern conditions. Inspiration for furniture forms is drawn from the English, French, Italian, Spanish, Chinese, the American Colonial and what-not, with intervening adhibitions. Each style and period is subject to its own adaptations of racial influences, and as precedent they must be thoroughly understood. Forms and patterns, admirable in themselves but impractical for modern usage, are ignored by the conservative decorator. The scale of the piece and its relation to the room will determine its suitability as part of the design.

The hall serves primarily as a passageway; it is the major feature of the house in that all arteries lead from it and first impressions thus are given. Essentially not a room, its very nature requires interior architecture rather than treatment by furni-



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ture and decoration. The day has come when architects are designing halls and stairways with exquisite technique, employing backgrounds of such architectural beauty that few decorative additions are needed to acquire the repose and subtle dignity demanded in the hall.

Happily for those whose halls express an artless vice, the architect and the decorator can transpose grimness into interest and charm by the use of wall panels, cornices, pilasters, balustrades, and niches, and the eye can be further diverted from poor architecture by masses of color and decorative groupings. Low ceilings may be made to sense height by the use of pilasters, delicate cornices, narrow vertical openings, and by the elimination of features which tend to counteract the vertical.

For American houses there is nothing more in good taste, nothing more exquisite than a sincerely designed hall of Colonial precedent. Its daintiness of detail, its slender forms and charm of curve, its interesting adaptations and airiness of conception, particularly comport with the style of contemporary architecture for small houses.

The use of pictures and draperies in the hall must be conservative. From the hall other rooms are usually visible, and too abrupt changes of color are distracting; rather it is better to adhere to neutrality in walls and ceilings.

The heart of the house is the living room. More, perhaps, than any other it deserves artistic decorative attention, but it should not emphasize furnishings by subordination of architectural design.

The ultimate achievement of a successful living room is physical and mental comfort. The most important feature of the room is the hearth, but we have considered that before; adding here an argument for proper scale, detail, and texture of material as harmonizing with the lines of furniture and draperies and of providing an appropriate frame for the fire.

For the living room, proportion of color, in floors, walls, furniture, and draperies, is an absolute essential. The choice of furniture may be based upon a number of esthetic theories, but successful result depends upon comfort, scale, and beauty. Comfort comes from a generous distribution of daylight and lamps and suitability to the owner of the general scheme. Scale should be determined by the size of the room and adjusted to it, for naught but stuffiness can follow the inclusion of colossal shapes antagonistic to room proportions.

The selection of furniture invites interesting investigation. One class of decorators adhere to a country and another strictly to a period. The matter is technically difficult, and as the precepts of design lie in the domain of feeling there is no immutable law controlling the selection of pieces. It merely requires discriminating judgment to achieve unity and appropriateness, and this cannot be done by an intermixture of exotic creations of an ultra modern school.

The use of a breakfast room in a small house is a scheme cribbed from the British. With the elegance of their great halls and the staid dignity of museum-like dining rooms, a smaller room was brought into use to serve as a more practical dining room and morning room. The American architect has reduced the idea to fit snug plans by small gay-treated rooms, or mere nooks which might even contain folding furniture. Changes in the servant problem following the World War render a small auxiliary eating room or breakfast nook an admirable adjunct to any house.

The breakfast room should be free and riotous in color combinations. It should disport gayety and cheerfulness in tone and delicate scale of furniture, draperies, and wall treatment, whether of monotone or scenically papered or painted; by the use of flower boxes, trellises, tiled floors, or any fanciful forms which may add a jocund mood to an interpretation of sunlight in decorative mediums.

The interesting thing about the bedroom is that only the taste of the occupant has to be considered. Just as one person differs from another, so is one bedroom unlike other bedrooms. The guest room is more impersonal than the private bedroom because of its transitory nature, but the physical characteristics are similar. The functioning of any bedroom is contrasting in that it represents area for work and repose. When the plan of arrangement is such as to minimize work and acquire the greatest repose it gives ultimate satisfaction.

Nothing portends greater annoyance than unnecessary extra steps in performance of routine duty. Simple arrangement, elimination of non-essentials, and open, uncluttered space are necessary for convenience.

Electric lighting should be carefully considered in respect to mirrors, desk, lounging chair, or chaise longue, and at the head of the bed. It must not be forgotten that artificial light is yellower than daylight, and the effects of color schemes must accordingly be worked out. Central chandeliers change

shadow effects, too. Color and lighting schemes should dispel gloom. North light requires warm colors and live tones, while southern exposures need cool colors and dull tones.

Where the natural structural features of the house permit a fireplace there is no doubt that it accentuates comfort. There is a limited useful value, perhaps, but the wizardry of flickering shadows and flame framed within mantel forms is inherently enchanting. Furniture, pictures, telephone, screens, and accessories should occupy spaces determined upon during initial planning stages, and studied from the personal view-point the result will portray a definite artistic conception embodying comfort and convenience.

The servants' bedroom is usually that area in the house to which is relegated relics of furnishings of a former generation. It is not only bad taste but bad economics to make this combination sitting and bedroom other than conducive to physical and mental repose. The scheme is usually one of economy, but sweet simplicity with a note of cheeriness in decoration may be made most attractive. A bed, a chest of drawers, desk, and chairs compose a complete furniture grouping. Plain or papered walls, linoleum or rug-covered floors, soft furniture tones, fresh linen, all in harmony, and a dash of personal belongings complete an appropriate scheme.

The modern arrangement of nursery modes is an interesting adaptation of cheerful adult spirit to fit the child. Furniture and decorations are assembled in a delightfully attractive and more or less sanitary manner, thus bringing about a complete change from the old order of fluffy things. Decorators have done much to add poignant interest by the clever use of wall decorations and painted motives, tufted window-seats, cabinets accessible to small hands, blackboards, and varieties of features entering into the play life of the child.

Furniture pieces should be in soft color tones and in scale with each other, the scale suited to the age of the child. With simple lines, smooth surfaces, and rounded corners the imprints of potty hands can be erased and many a hard bump mitigated. Draperies should be simple and sufficiently sheer to permit an abundance of light and air, for the nursery is primarily a laboratory to maintain child health and afford play space.

When medical science proved the fallacy of fever coming from the night air, sleeping porches became prevalent. It is an open outdoor sleeping piazza or a room designed especially for the purpose con-

taining a large amount of window opening with southern and western exposures. Furniture should necessarily be of the simplest to provide comfort and durability; the one requisite being a cot or bed of some type. These beds may be folded into closets, hung from the ceiling by mechanical devices, or, if the sleeping porch assumes the aspect of a bedroom, a permanent and plain decorative scheme may be employed.

Emerson says, "The beautiful rests on the foundation of the necessary."

This is thoroughly a commercial and common-sense age in which we link comfort with good taste and consider the psychological effects of color and composition for their influences on the nerves and sensibilities. The need for adequate artificial light has been so pressing that all the skill of science and mechanics has been applied to it, with the result that one can now have light of any intensity or color distributed in any manner. When the source is small and intense the shadows will be dark and sharp, but coming from many sources light can be so diffused that the room will glow uniformly and avoid all shadows whatsoever. Neither method—that is direct and indirect—is sufficient in itself, but they should be combined for the most comfortable results. Every room in the house perceptibly needs individual variety of treatment in controlling the source through wall brackets, ceiling fixtures, and lamps. The problem is to afford convenience of control, using light as a decorative factor, securing diffusion and concentration for eye comfort and repose in color effects.

In conclusion, what any room desires to attain is the emotional appeal of painting in three dimensions; a decorative scheme based on utility, never tiring in monotony but conducive of restfulness to the eye as well as the body. Perfection is often just around the corner. The color may be excellent, the furniture lovely, the arrangement appealing, but some indescribable something creates an air of remoteness. The chances are there is a focal point of interest lacking. One of the secrets of obtaining livable quality is to seize upon a salient feature and play the room up to it. It may be a mantel, a window, or a group, and emphasis should be subtly imparted without lessening the effectiveness of any other unit by a too dominating accent of form or color. A room reflects proper personality when the eye visualizes completeness, when the heart is swayed by emotions of companionable cordiality, when the intellect appreciates moderation and good taste; when nothing needs to be added or taken away.

(The End)

## Editorial Comment

### *Architectural Reactions*

THERE IS scarcely a phase of life which does not in some way impinge on the architectural profession. An instance of this is the coal strike in the anthracite fields at a time when the average householder is about to fill his bins against the coming cold, and, incidentally, the long-haired prophets of the hills tell us that we are going to have a sock-dologer of a winter. Be that as it may, and entirely aside from the economic disturbance of this sort of thing, one of the things which it certainly does accomplish is to give a tremendous impetus toward the manufacture and employment of substitutes for the standard coal-burning heaters.

The heating plant is one of the vital organs of the home. As a lady once expressed it to us, "I don't mind so much if my husband goes out every night as long as the furnace doesn't." Building construction is rarely undertaken without the architect's being consulted as to the type of heating he would recommend. The usual choice in the past has been between hot-water, steam, and hot air, with variants of each, such as vapor systems, pipeless furnaces, and so on, depending on circumstances.

Oils, gas, and electricity have made their way slowly. They were experimental, and each builder was anxious to have his neighbor make the experiment. But they are forging ahead, and there is no doubt that if the coal trade is to be subject to annual upheavals and the ability to secure an adequate supply of coal when needed cannot be assured, architects and clients, both, will turn to other solutions of the heating problem which will free them of the inconveniences and uncertainties which we have mentioned. In this consideration of alternate methods they should be guided by expert opinion, and it is to be hoped that our heating engineers will not fail to recognize the importance of keeping up with the latest developments in this field. It is to them, the experts, that architects and laymen must turn for sound advice, particularly in regard to new types of heating to which the public will be forced if the menace of a coal shortage becomes constant. In this connection, an interesting device was suggested in one of our weekly magazines, in which the idea was to heat a building by the heat generated in the telephone booths. All sufferers from delayed calls and wrong numbers will agree that is entirely practical.

### *Compactness*

WITH THE cost of living at its present level the general architectural tendency is more and more toward

compactness. The aim of house and apartment planners is to simplify living, and there is a constant increase in small apartments, servantless homes,—although there never seem to be any homeless servants!—and a mechanical equipment which will combine easy operation with the greatest economy of space and, consequently, lower rentals.

It is now not unusual to see, among the items listed as advantages in a building prospectus, "Every apartment equipped with an electric kitchenette." For long, electricity, as a cooking agent, was approached timidly, usually on the score of expense. A few articles were quickly accepted. The toaster and percolator in the kitchen, the electric iron in the laundry, and the curling iron on the second floor, these were too amazingly convenient to be resisted. To appreciate the conservatism of the human race we have only to look back to the era when electric lights were introduced and recall the number of combination fixtures which were used. Householders were willing to try the new method, but they did not entirely trust it and wanted to have the old, reliable gas to fall back on. And who does not remember Mr. Hennessey's question to Mr. Dooley regarding what he called "thim indecent lamps," "Mr. Dooley, kin you tell me, how do they make thim hairpins bur'r'n in thim little bottles?" Most of us do not know now how it is done, but we accept them calmly. The completely "electrified" home is gradually establishing itself. One of the latest wrinkles brought to our attention is that of a combination kitchen or pantry sink, of which the electric dish-washer is an integral part. It is another move toward compactness. The gentleman who showed us the picture of it said, "It is so convenient. You put in the breakfast dishes and leave them there. After lunch you put in the luncheon dishes and so on. After supper you start the machine and wash them all up together." We didn't feel called upon to tell him, but, personally, we haven't got that many dishes. Our motto has always been "Wash as you go."

That there is no end to the possibilities of electrification was brought home to us by a young architect who lives in the suburbs and who is, himself, no mean electrician. "I have fixed up a great way of getting into the house easily," he said. "When I step on my doormat it lights a little bulb over the keyhole. Inside the keyhole is a tiny electro-magnet. When the key is near it it is drawn right into the hole. It is immensely convenient. All that I have to do is to get the right house."

### The Merry Builders

EVEN architects who are supposed to know something about it have to throw up their hands over the complications in the building trades. We have talked to several of them and they all say alike, "It is question of jurisdiction, but the actual rights of it are beyond us."

We read daily how this or that building is held up because the carpenters and the bricklayers can't decide who is to do the plastering! The plasterers seem to be coy sweetheart of two suitors. It may be that she "could be happy with either were tother dear charmer away," a sentiment which one of our automobile friends always quotes as, "I could be happy with flivver were tother dear Chalmers away." In any case, the lady in question, Miss Gypsum, shall we say?, seems to have made promises to each of her suitors. She has been trying to sit pretty and the hated rivals have fallen out and are at each other's throats while the poor master-builder, who wants his building done, can only sit on the sidelines and say, "A plague on both your houses."

There have been delightful complications about tickets. Each faction has issued tickets of various colors. The carpenter-plasterers had to show pink tickets, the bricklayer-plasterers green ones. One ingenious lad pasted two together so that he could show the color that suited the delegate and work on in peace.

There have been similar disputes between the United States Brotherhood of Carpenters and the Sheet

Metal Workers Union of America. It is edifying to note that all these organizations imply, by their titles, that they represent the nation at large, or that part of it which is engaged in their particular trade. They never represent anything smaller than the United States. Unfortunately, when they come to settle anything it appears that they do not even represent their own trade in its entirety. Other "unions" and "brotherhoods" spring into the field and at each other's throats. We read from time to time that questions in dispute have been referred to "The National Board of Jurisdictional Awards." This again is an organization with a fine sounding title. But, alas, a little further reading shows us that the very fight which is on is in direct defiance of a previous ruling by the same dignified body to which it is proposed to refer the present dispute.

It is to laugh. There is rich material for a book on all this. The unions are like the Kilkenny cats. They are fighting among themselves, and there are many who would rejoice if they followed the example of the Irish felines and ate each other up in the end. But this was probably only possible in an age of miracles. In the meantime it is, as we say, all very complicated and so hard to understand that even the average architect is forced to throw up his hands. We spoke of this to a builder, who perhaps suffers from it more directly than others, and he roared, "Throw up my hands? It makes me want to throw up a good deal more than my hands!"

We naturally thought this an excellent time to leave.

## PLATES FOR OCTOBER

### HOUSE, MR. ALDUS C. HIGGINS, Worcester, Mass.

GROSVENOR ATTERBURY, New York, *Architect*;  
JOHN TOMPKINS and STOWE PHELPS, *Associated*

Main Approach to House. (Plan on back)	Plate	I
Main Tower	"	II
Garden View	"	III
Gable of Great Hall and South Wing	"	IV
Front Entrance	"	V
Detail of West Wing	"	VI
Garage and Studio	"	VII
Studio Gable	"	VIII
General View	"	IX

### COMMUNITY PLAYHOUSE, Pasadena, Calif.

ELMER GREY, Los Angeles, *Architect*

Court. (Plans on back)	Plate	X
Court	"	XI
Auditorium	"	XII

### HOUSE, MR. HARRY F. GUGGENHEIM, Sands Point, Port Washington, L. I.

FREDERICK STERNER, *Architect*;

POLHEMUS & COFFIN, New York, *Associated*

View from Northeast. (Plans on back)	Plate	XIII
View from Northwest	"	XIV
Entrance Court	"	XV
Main Entrance	"	XVI
View of Terrace	"	XVII
Stair Hall	"	XVIII
Living Room	"	XIX
Studio	"	XX

### HOUSE, MR. CHARLES J. McMANUS, Germantown, Pa.

MELLOR, MEIGS & HOWE, Philadelphia, *Architects*

View from Southwest. (Plans on back)	Plate	XXI
View from Northeast	"	XXII
Detail, Main Entrance	"	XXIII
Detail, Entrance to Court	"	XXIV

### SKETCHES AND DRAWINGS

#### DOUBLE-PAGE DETAILS, by Walter McQuade

Entrance Doorway, Residence at Hartsdale, N. Y.	
Andrew J. Thomas, New York, <i>Architect</i>	Page 23

#### STUDIES

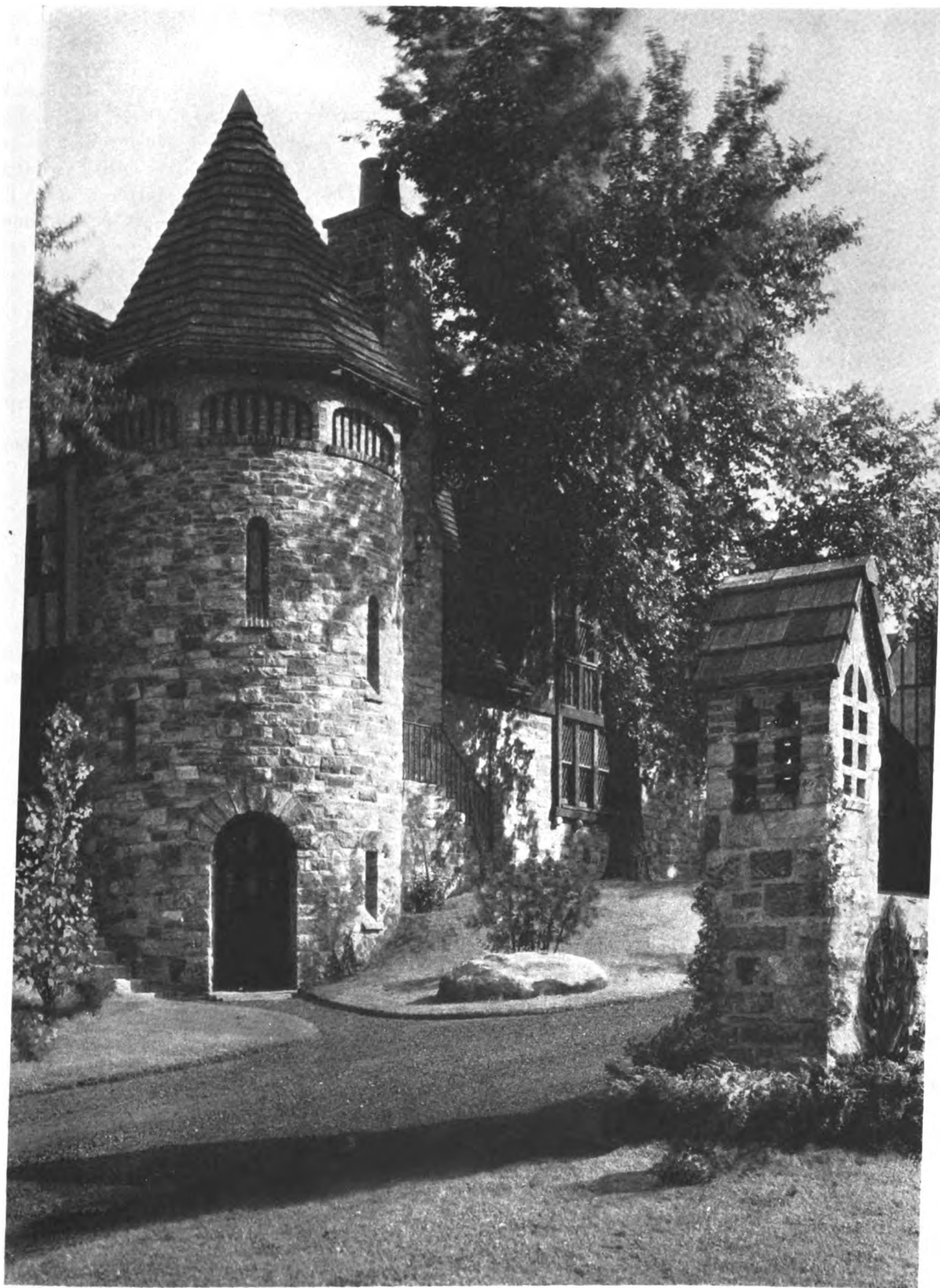
##### University Hall, Johns Hopkins University, Baltimore.

John Russell Pope, New York, <i>Architect</i>	
Front View	Page 28
Court View	Page 30
Front Portico	Page 32

##### House, Mr. Moses Taylor, Newport. John Russell Pope, New York, *Architect*

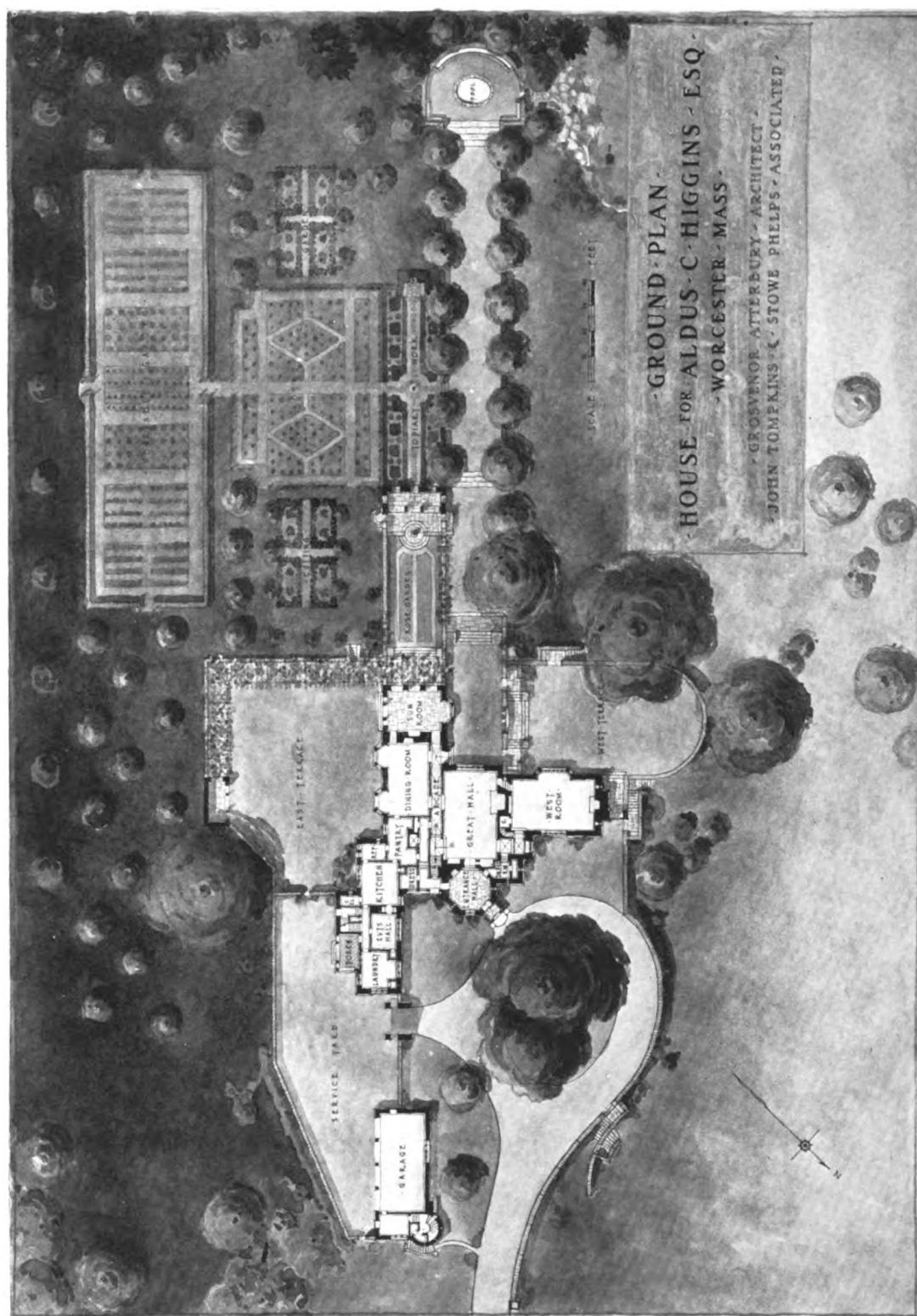
Exterior	Page 34
Detail	Page 36



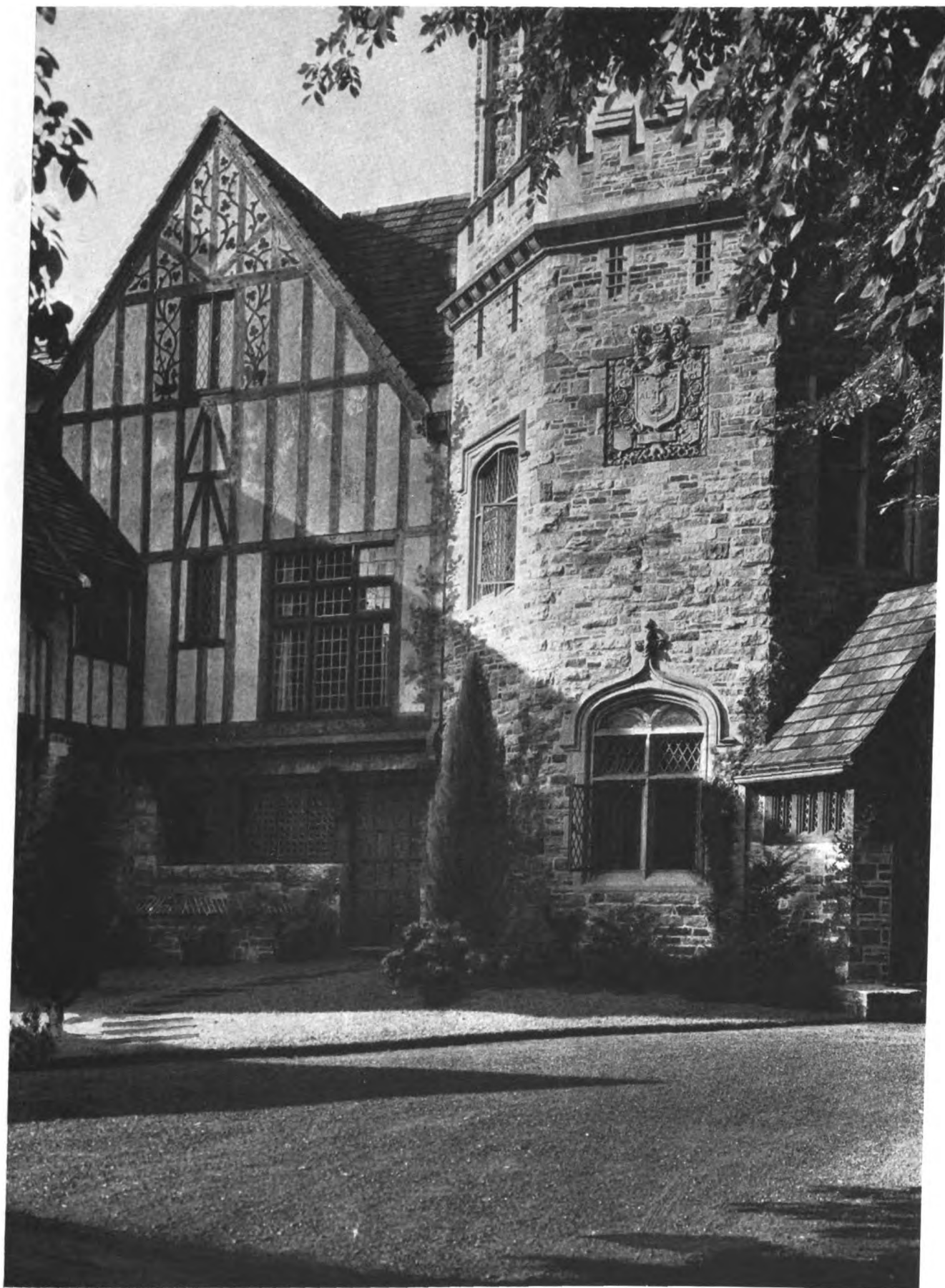


John Wallace Gillies, *Photo*      Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

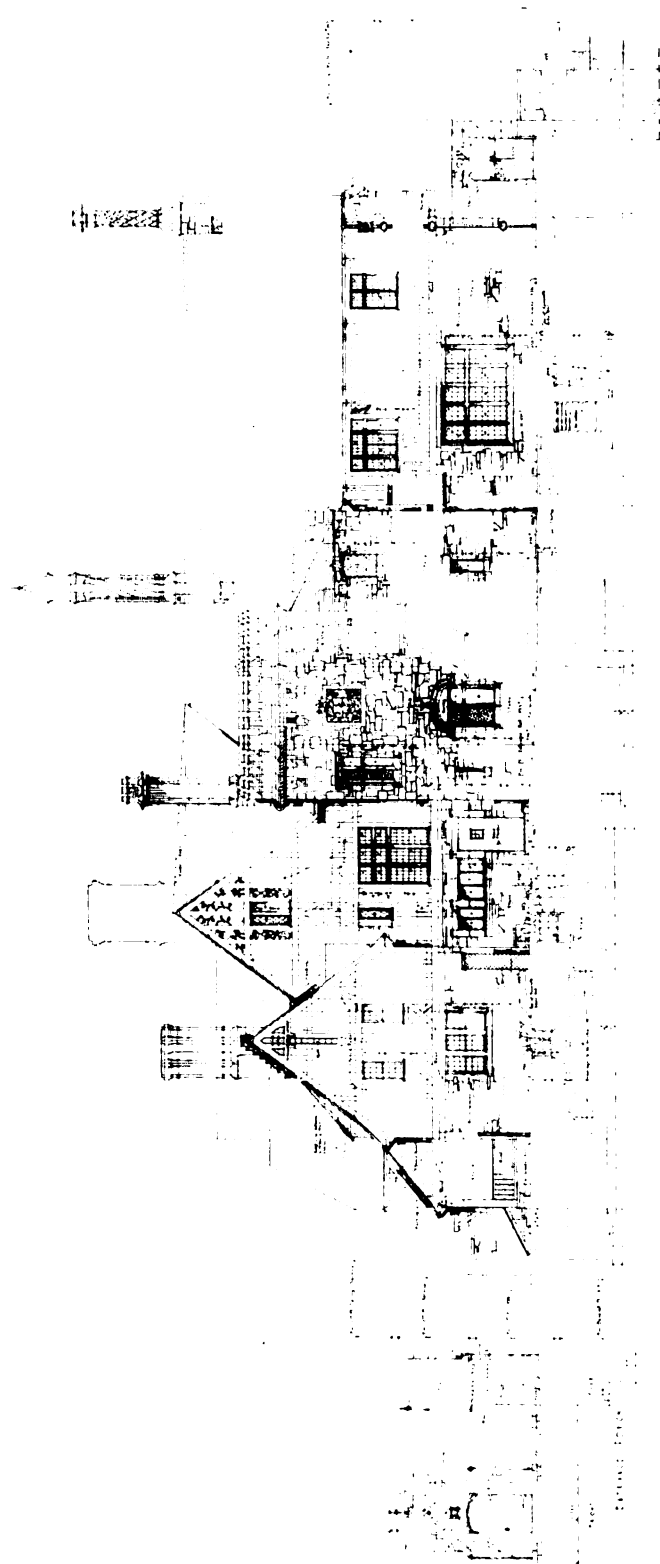
Main Approach to House (Garage and Studio at left), Mr. Aldus C. Higgins, Worcester, Mass.  
(Plan on back)



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John Wallace Gillies, *Photo*      Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*  
Main Tower, House, Mr. Aldus C. Higgins, Worcester, Mass.



Northeast Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.  
Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stow Phelps, *Associated*



October, 1925

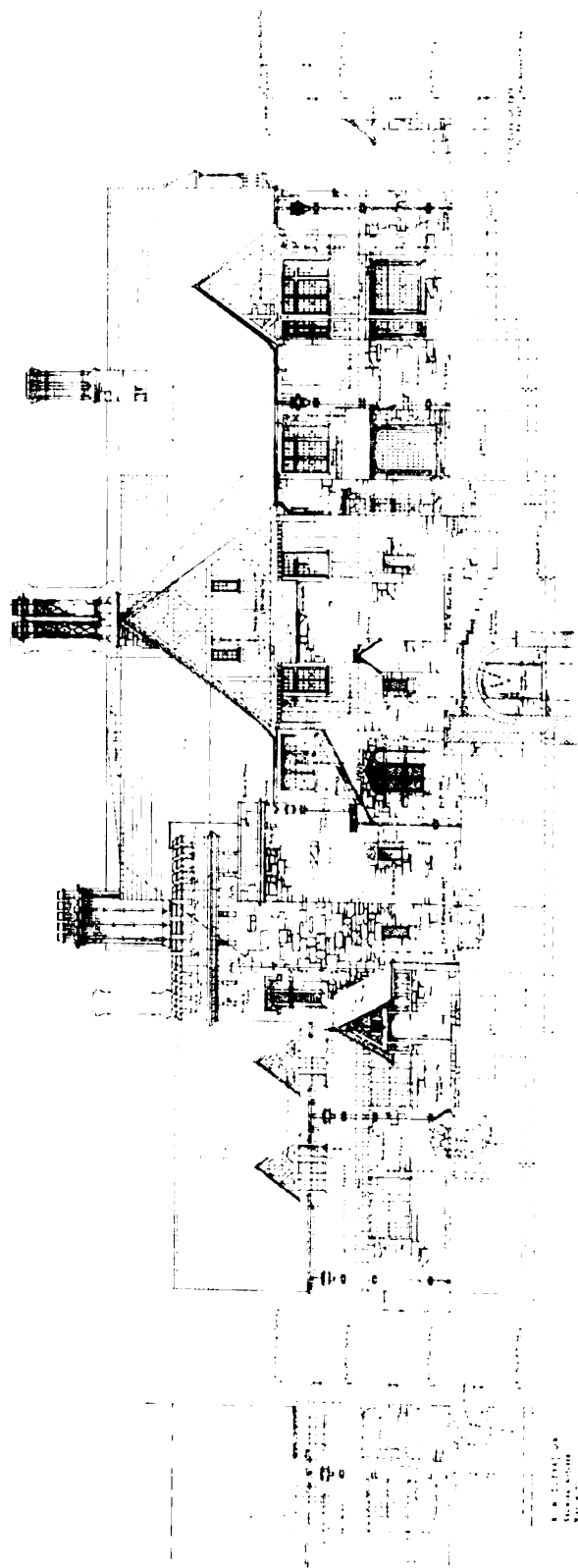
THE ARCHITECT

Plate III



Paul J. Weber, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*  
Garden View, House, Mr. Aldus C. Higgins, Worcester, Mass.



Northwest Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.  
Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

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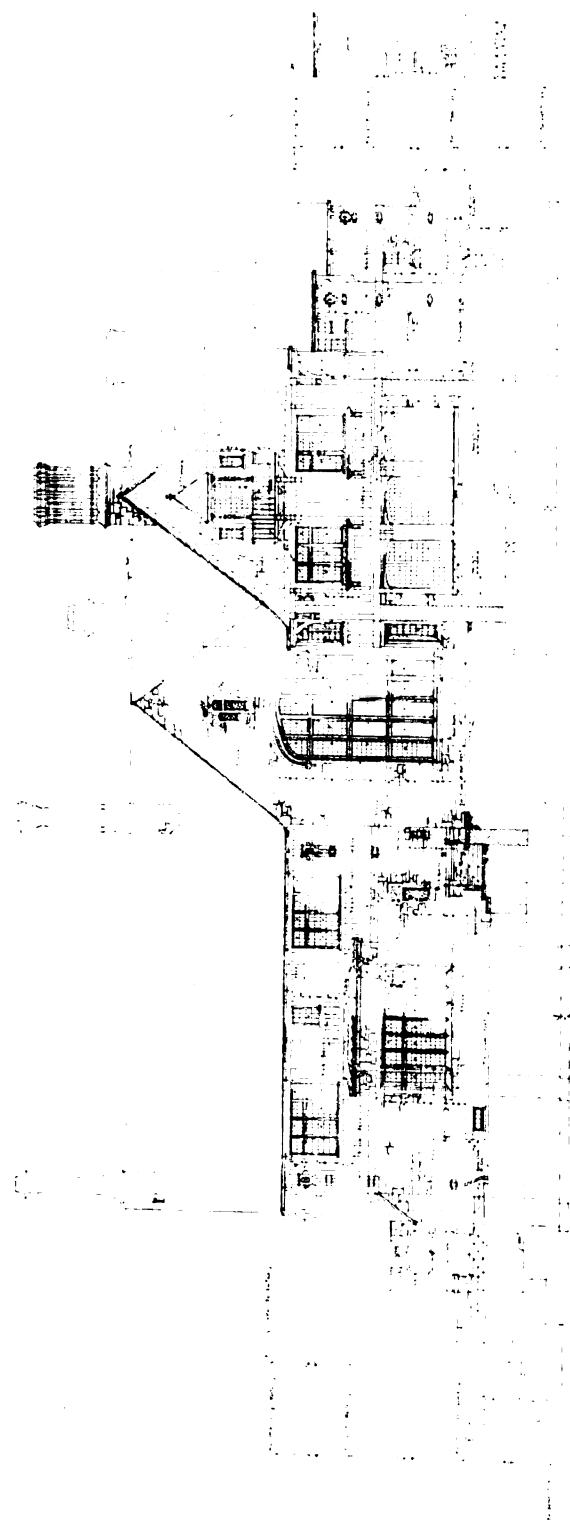
Plate IV



John Wallace Gillies, *Photo*

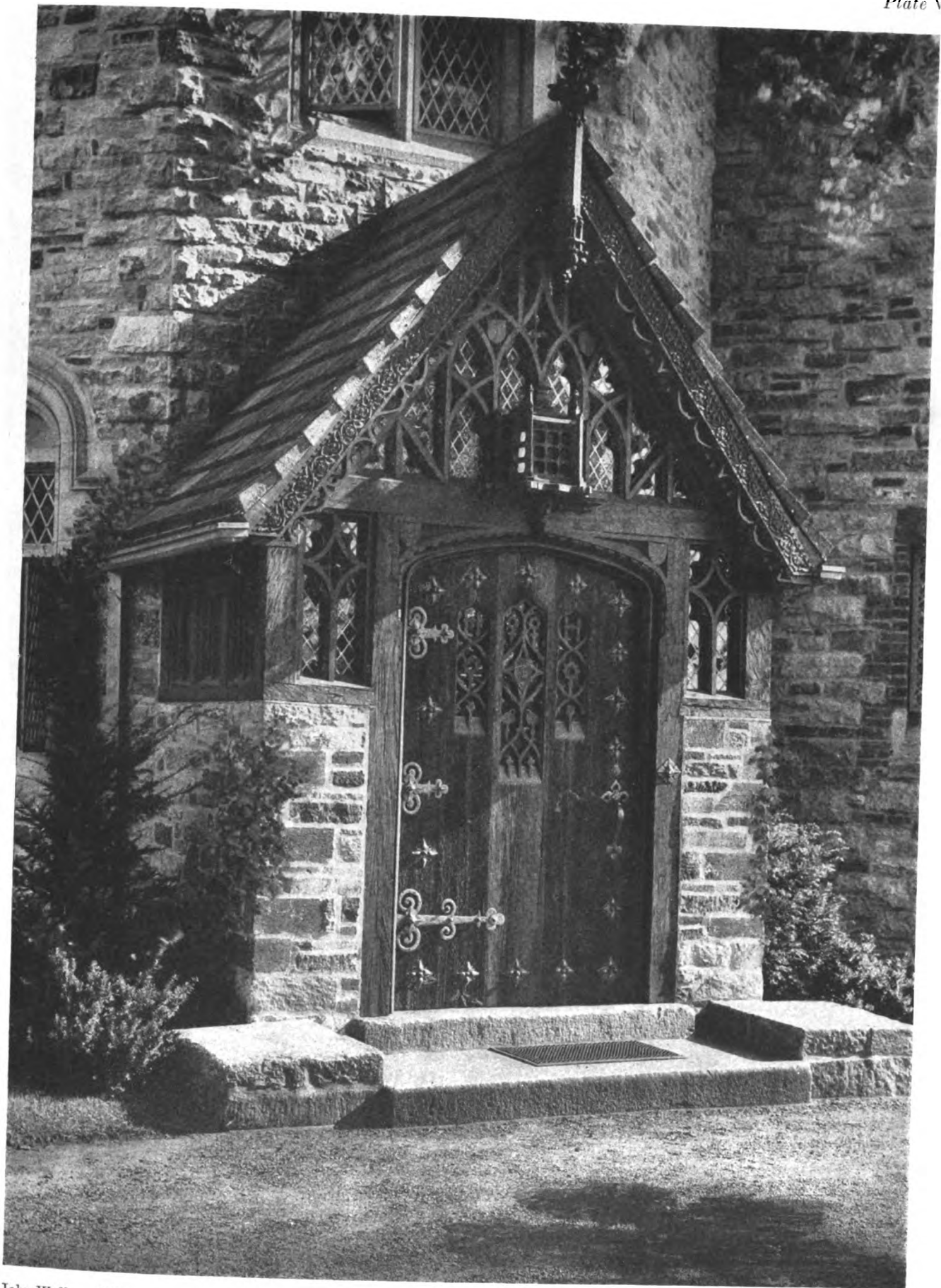
Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

Gable of Great Hall and South Wing, House, Mr. Aldus C. Higgins, Worcester, Mass.



Southwest Elevation, House, Mr. Aldus C. Higgins, Worcester, Mass.  
Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

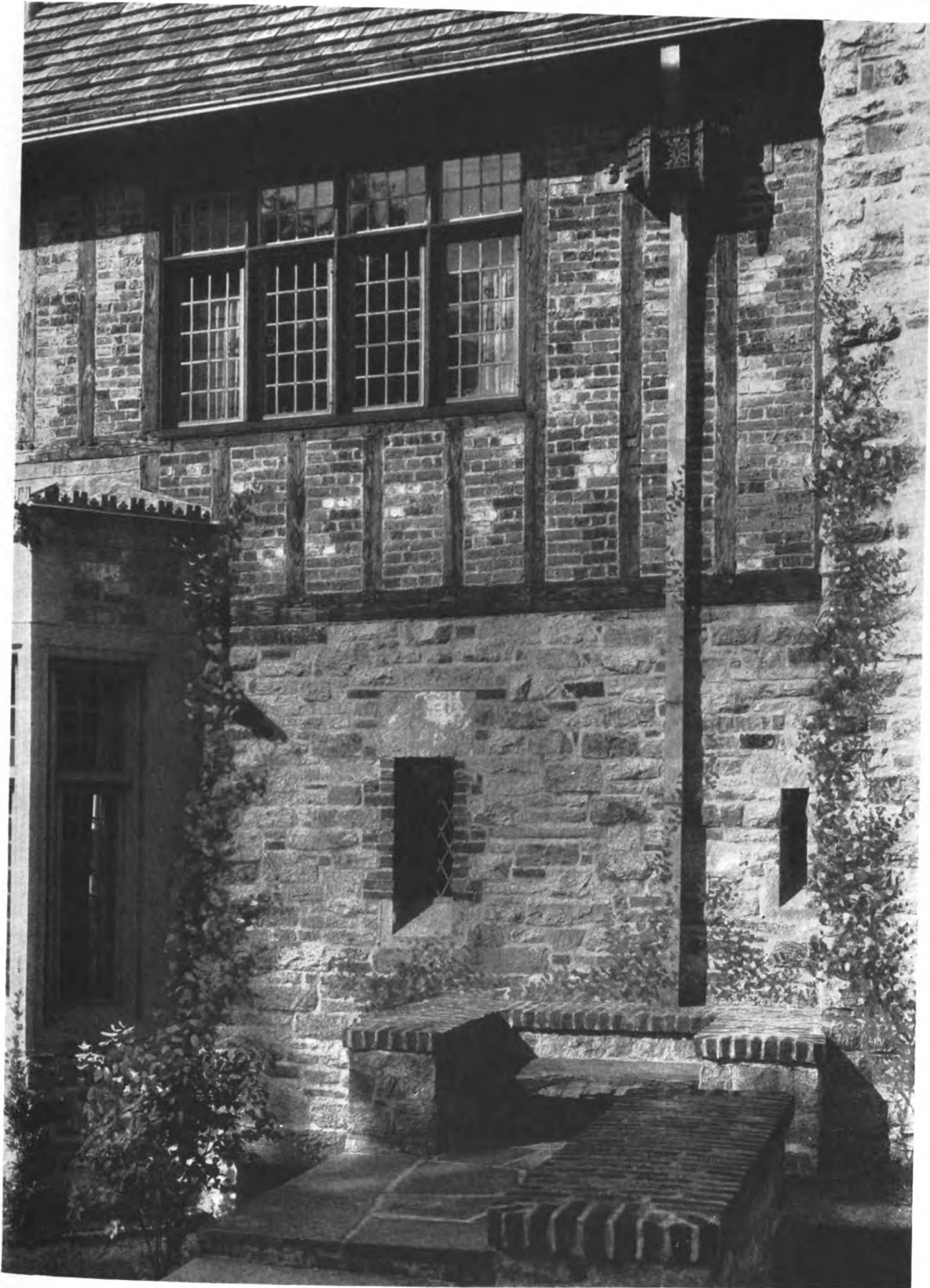




John Wallace Gillies, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*  
Front Entrance, House, Mr. Aldus C. Higgins, Worcester, Mass.





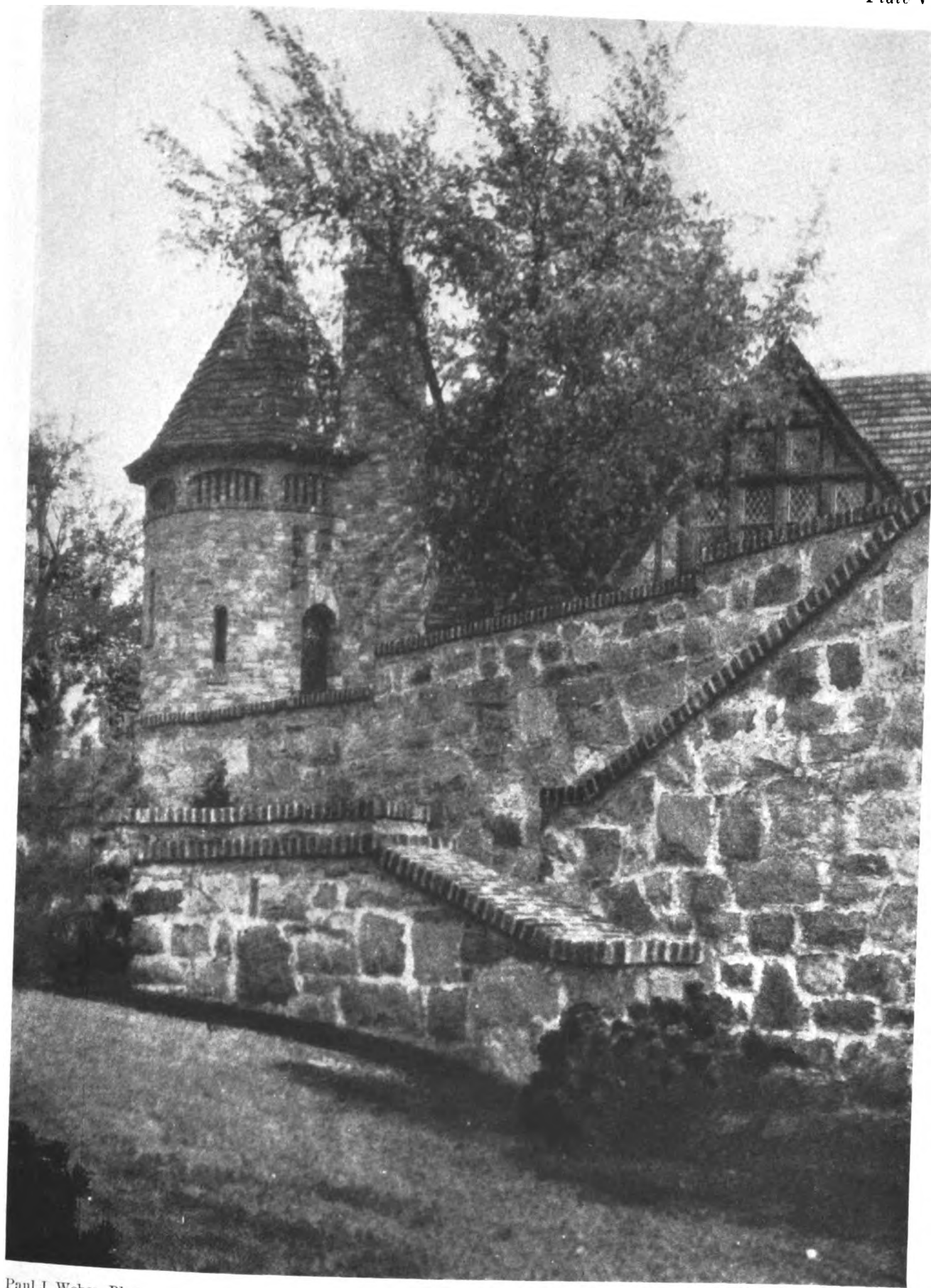
John Wallace Gillies, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

Detail of West Wing, House, Mr. Aldus C. Higgins, Worcester, Mass.



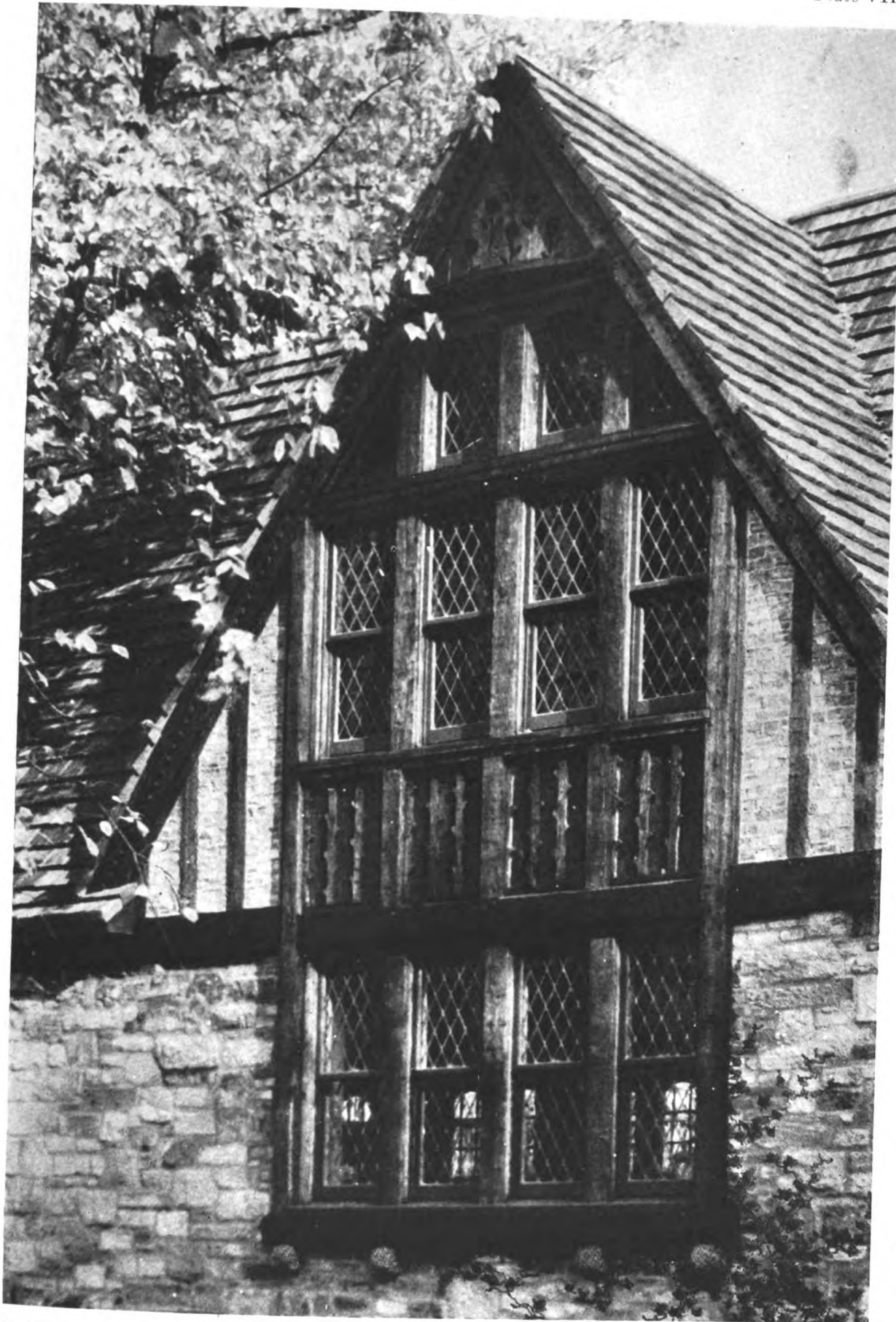




Paul J. Weber, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated Garage and Studio*, Mr. Aldus C. Higgins, Worcester, Mass.





Paul J. Weber, *Photo* Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps. *Associated Studio Gable, Garage and Studio, Mr. Aldus C. Higgins, Worcester, Mass.*

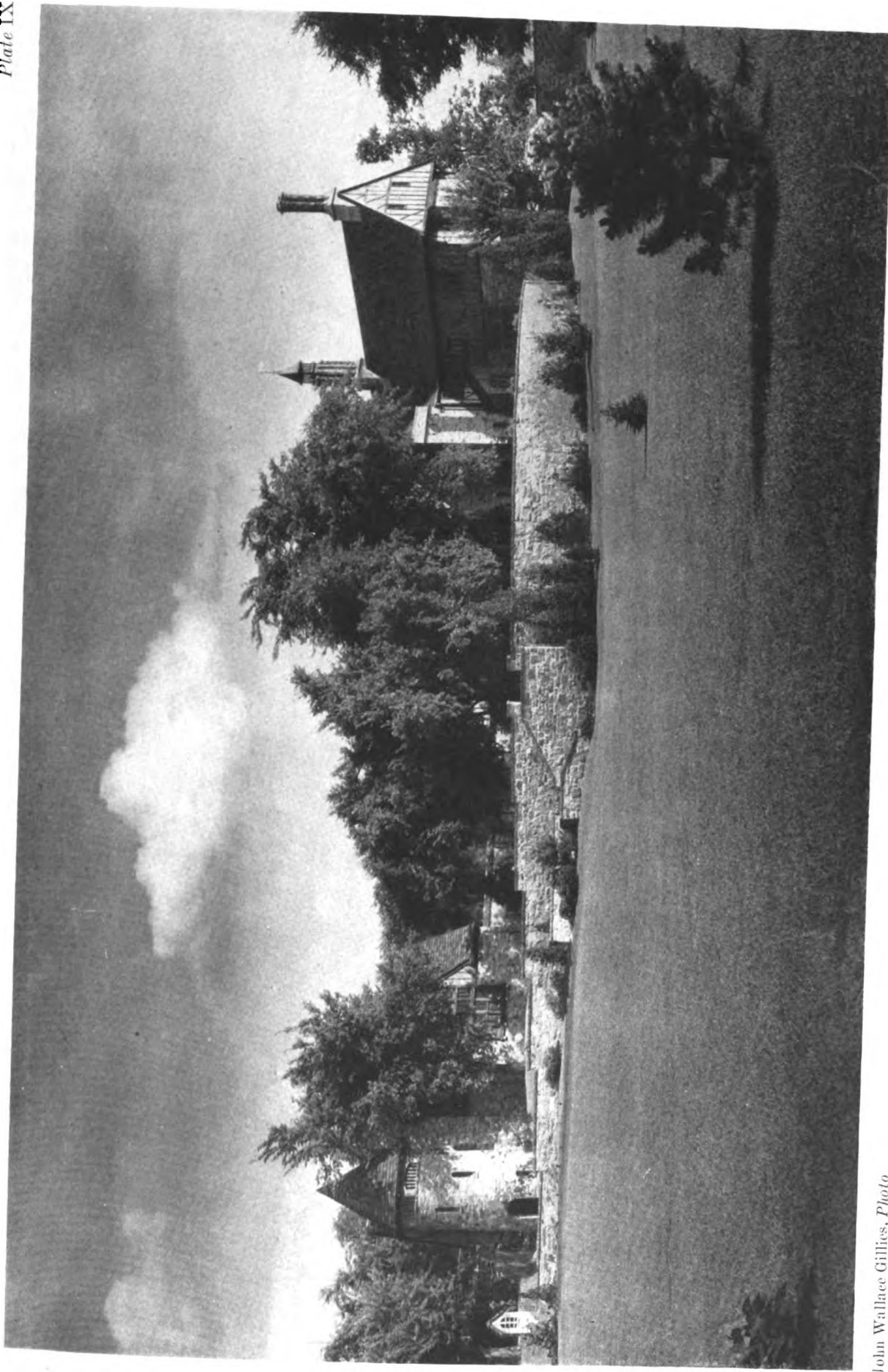




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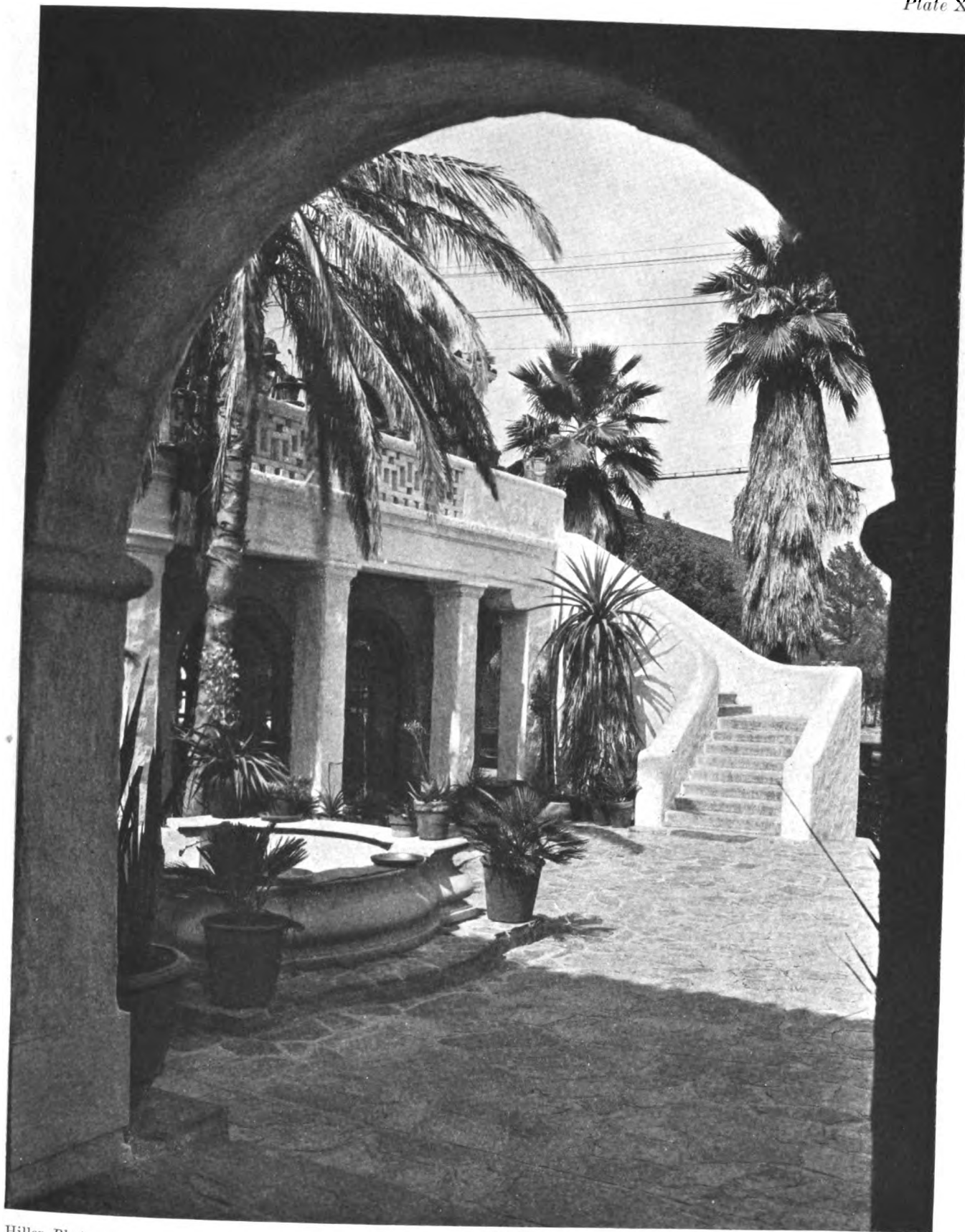
Plate IX



John Wallace Gillies, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*  
General View, House, Mr. Aldus C. Higgins, Worcester, Mass.

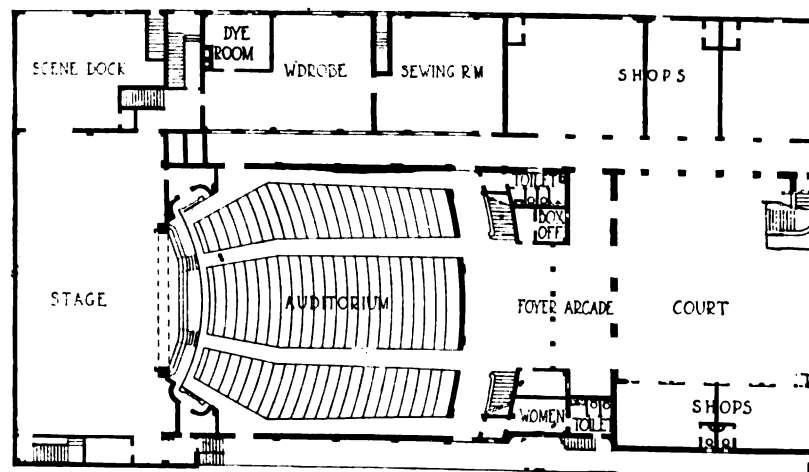
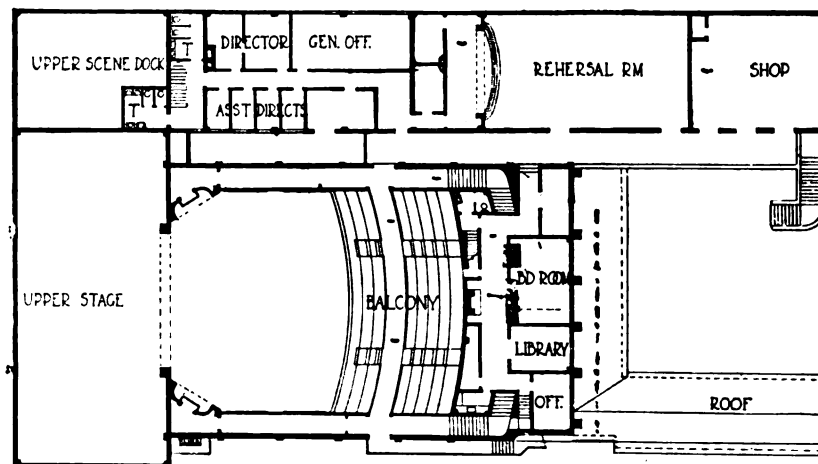




Hiller, Photo

Elmer Grey, Los Angeles, Architect

Court, Community Playhouse, Pasadena, Calif. (Plans on back)



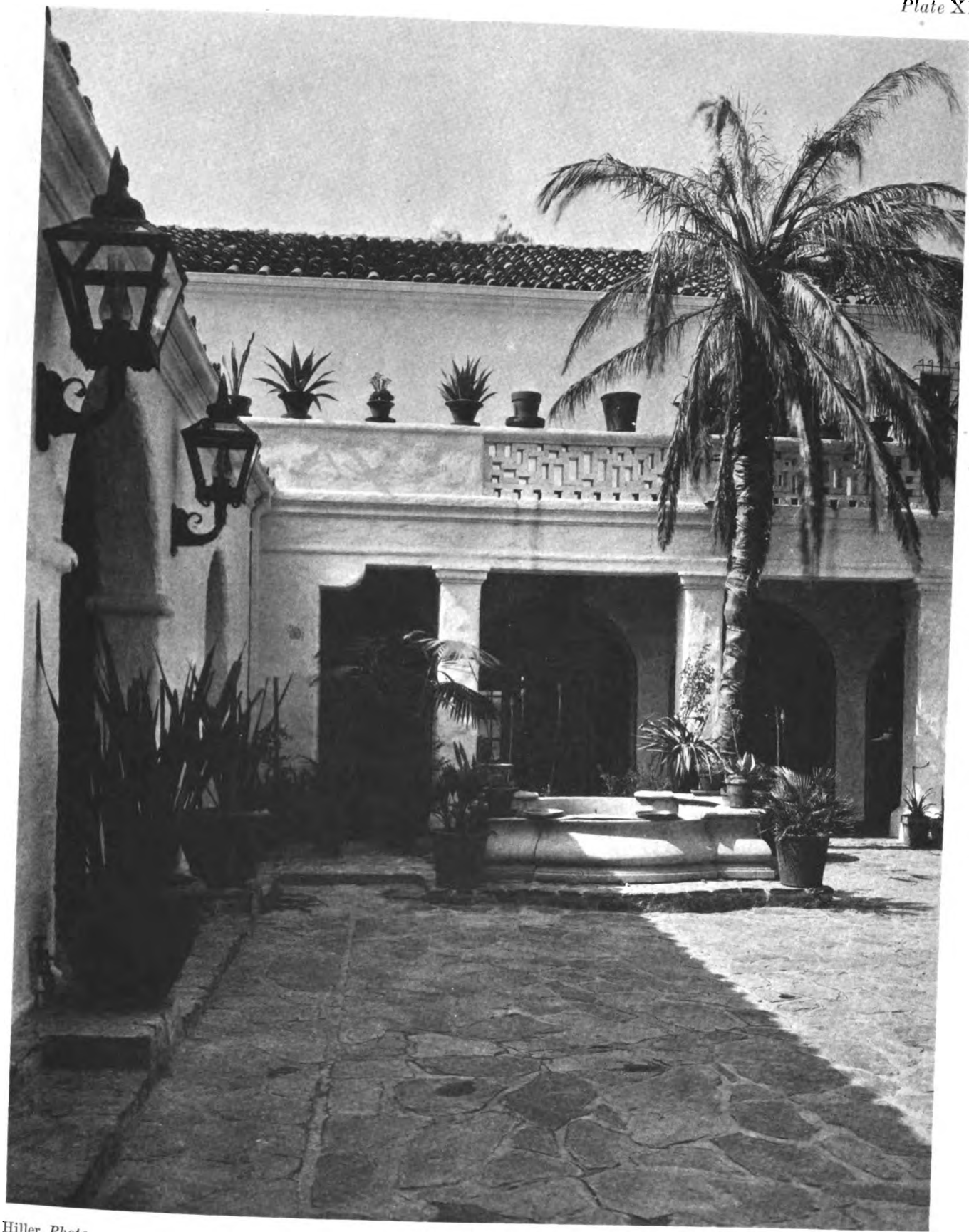
Plans, Community Playhouse, Pasadena, Calif.  
 Elmer Grey, Los Angeles, Architect



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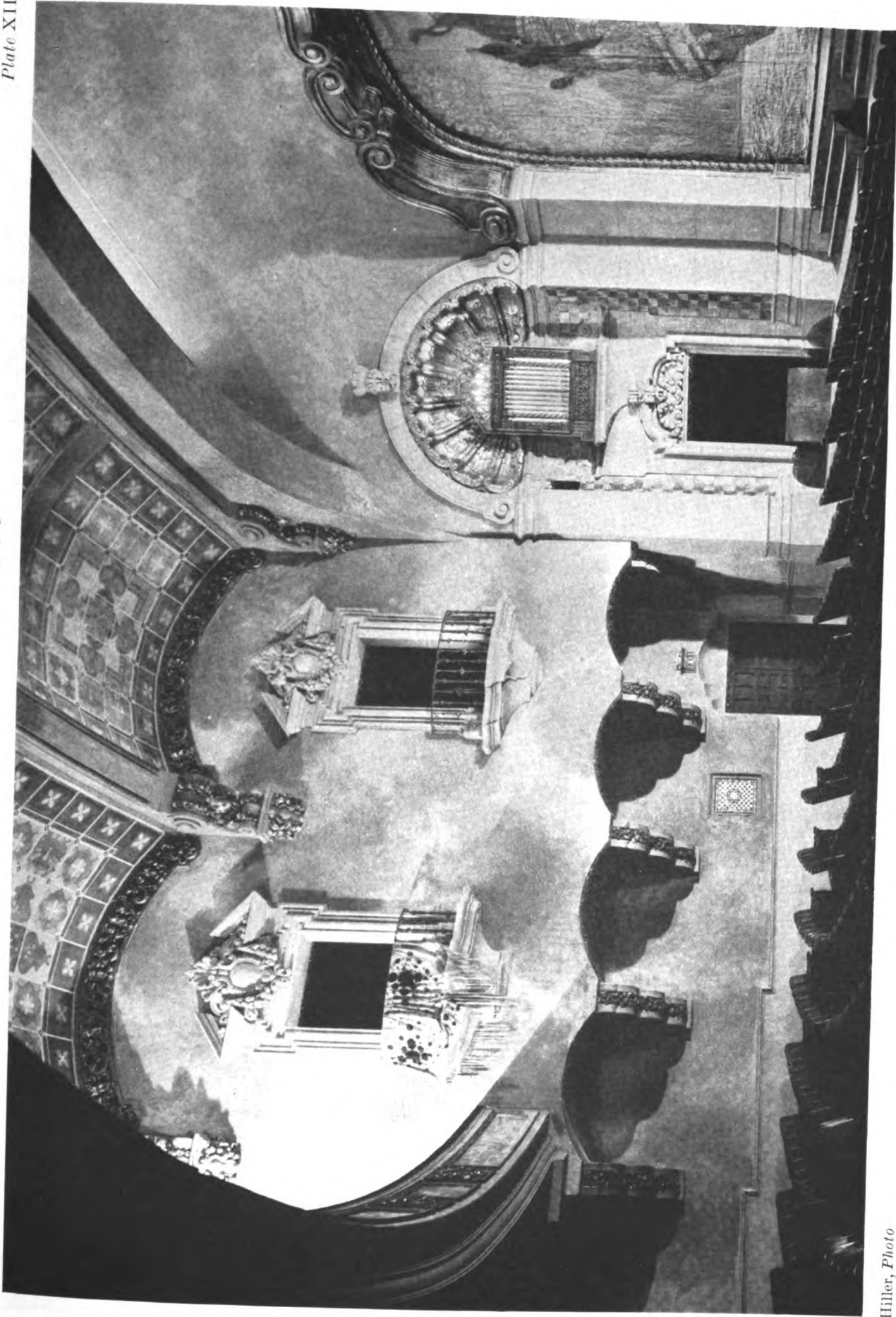
Plate XI



Hiller, Photo

Court, Community Playhouse, Pasadena, Calif. Elmer Grey, Los Angeles, Architect





Hiller, Photo

Ermer Grey, Los Angeles, Architect; A. Dwight Gibbs, Associate Architect for the Interior  
Auditorium, Community Playhouse, Pasadena, Calif.



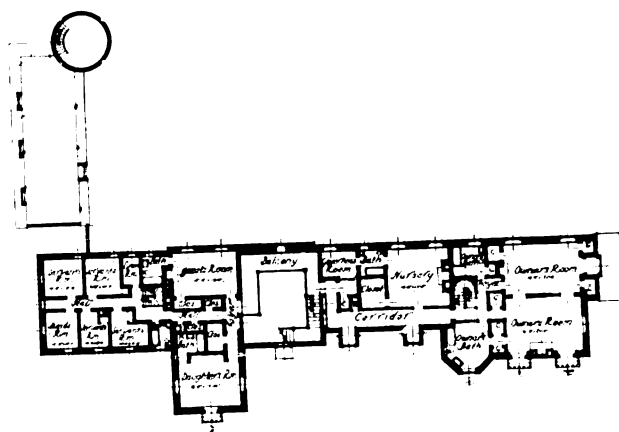




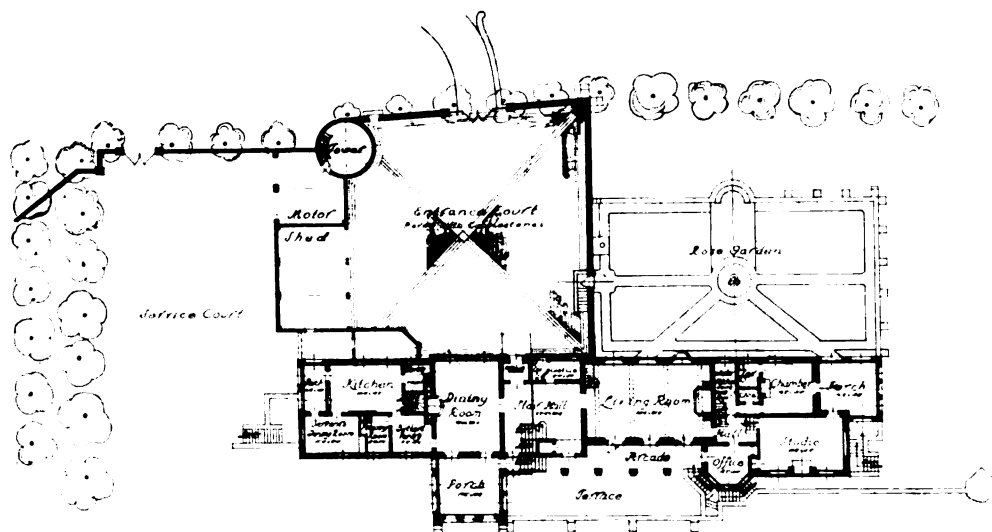
Drix Duryea, *Photo*

Frederick Sterner, *Architect*; Polhemus & Coffin, New York, *Associated*

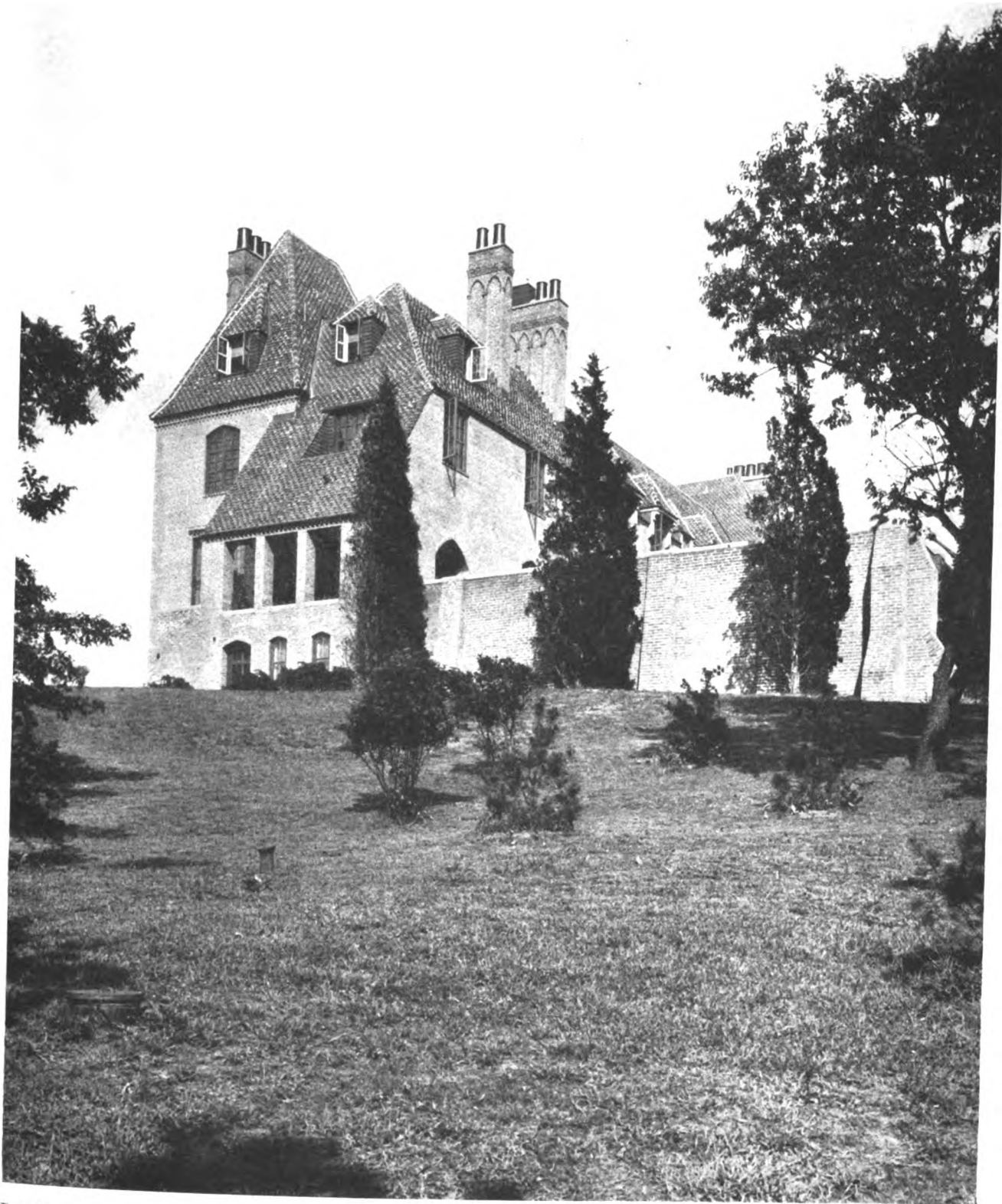
View from Northeast, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.  
(Plans on back)



Plan of Second Floor



Plans, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.  
 Frederick Sterner, Architect; Polhemus & Coffin, New York, Associated



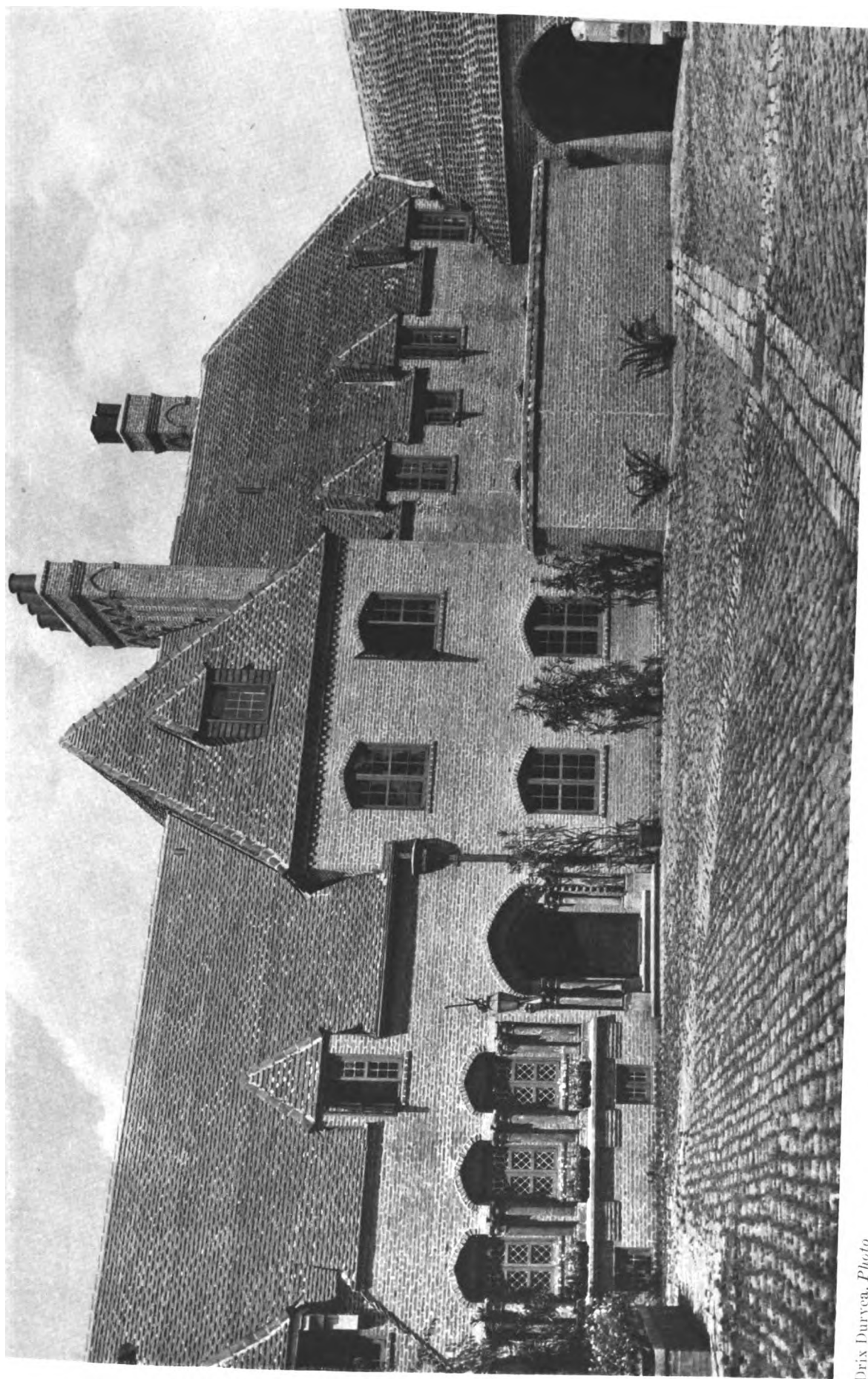
Drix Duryea, Photo

Frederick Sterner, Architect; Polhemus & Coffin, New York, Associated

View from Northwest, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



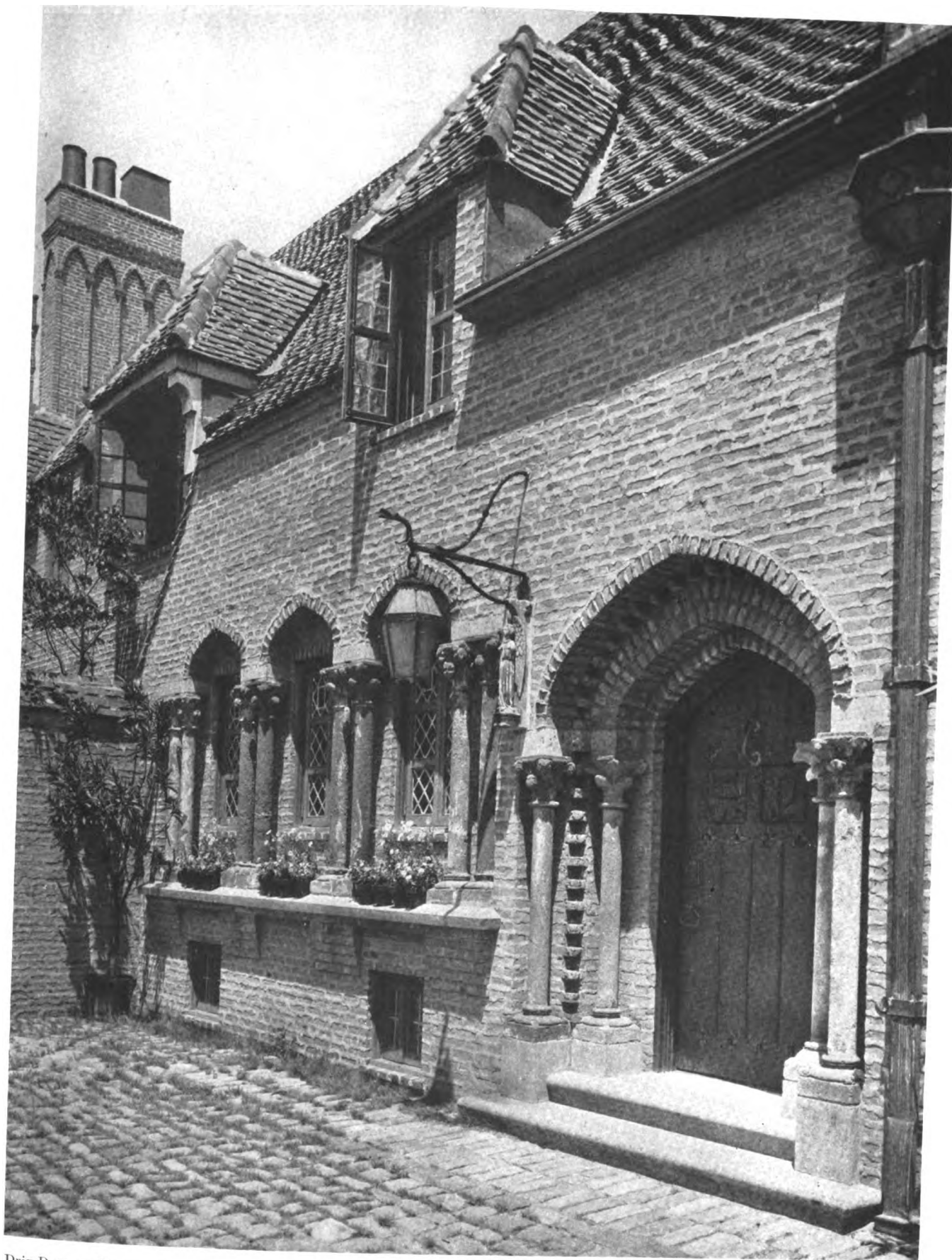




Drix Duryea, Photo

Frederick Sterner, *Architect*; Polhemus & Coffin, New York, Associated  
Entrance Court, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.





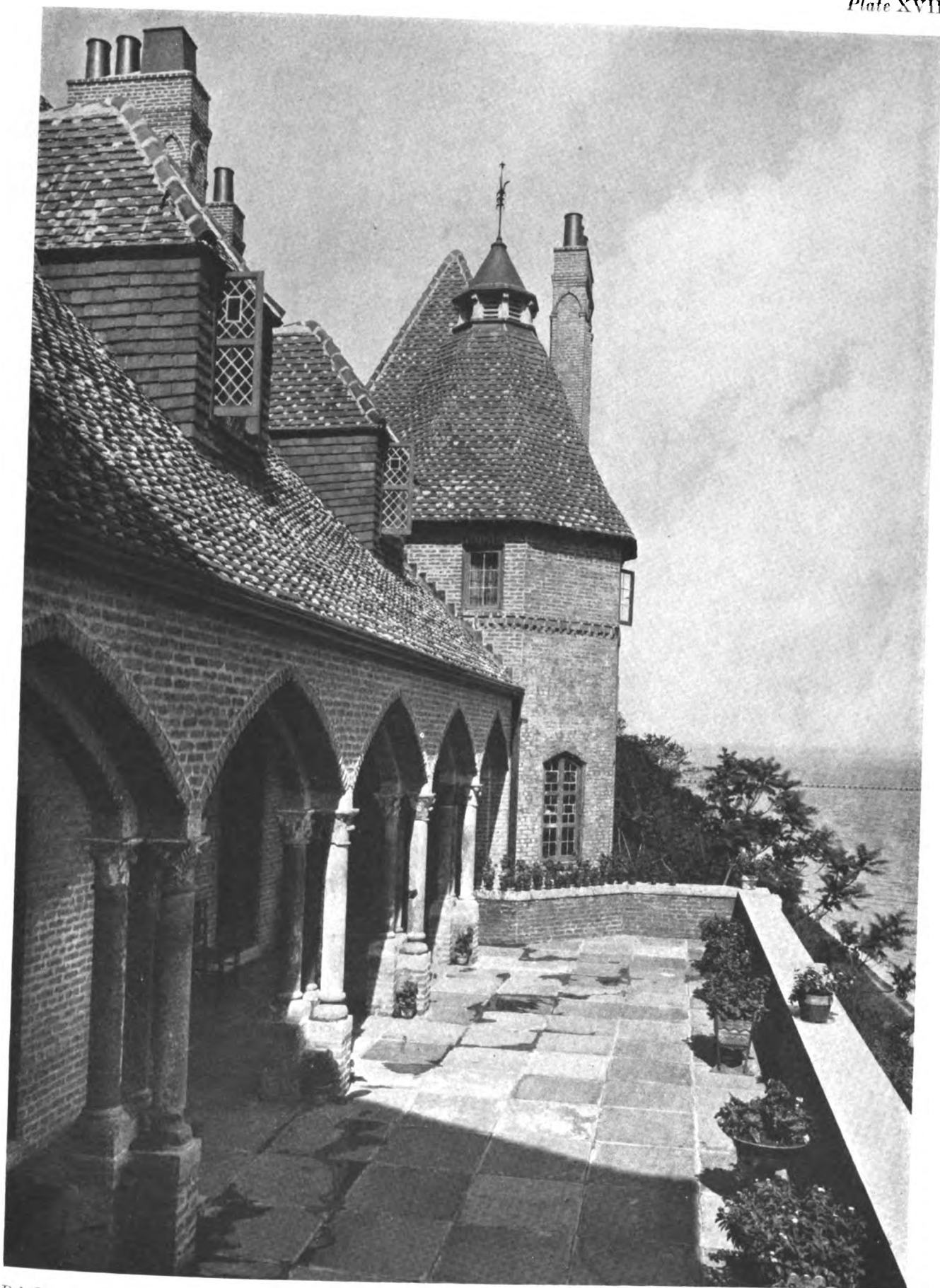
Drix Duryea, Photo

Frederick Sterner, *Architect*; Polhemus & Coffin, New York, *Associated*

Main Entrance, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



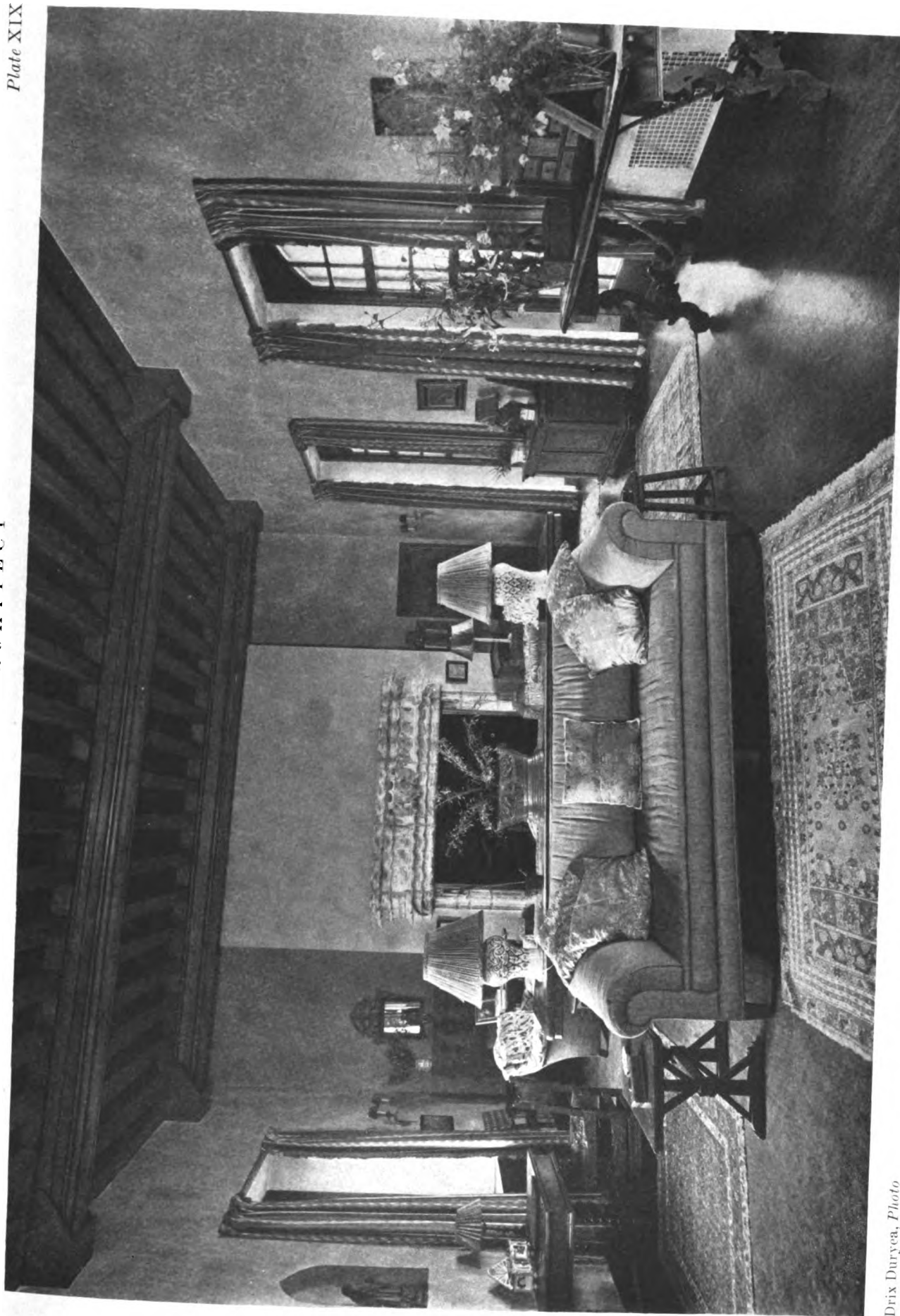




Drix Duryea, Photo

Frederick Sterner, Architect; Polhemus & Coffin, New York, Associated  
View of Terrace, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.





Drix Duryea, Photo

Frederick Sterner, *Architect*; Polhemus & Coffin, New York, *Associated*  
Living Room, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.



October, 1925

THE ARCHITECT

Plate XX

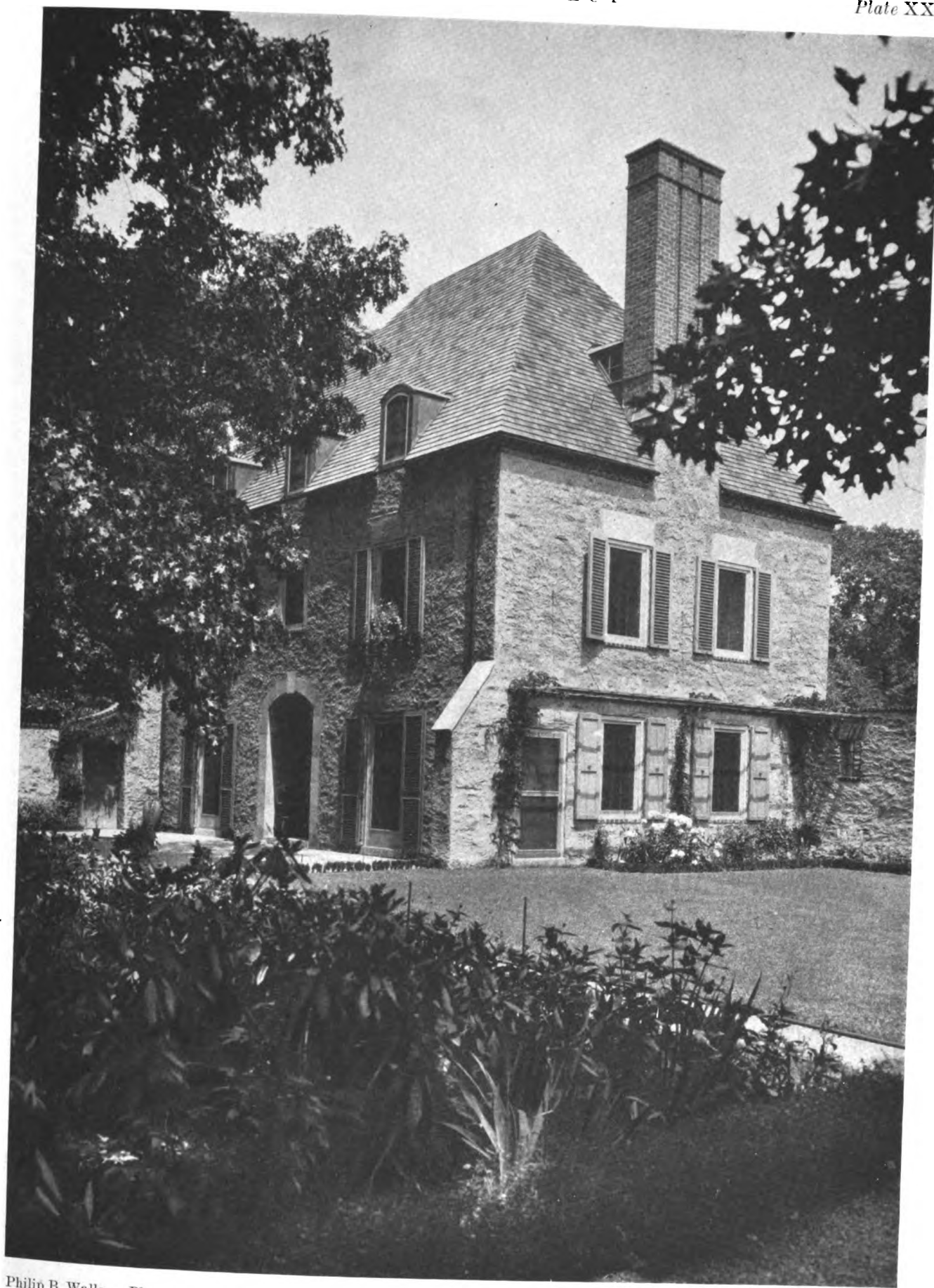


Drix Duryea, *Photo*

Studio, House, Mr. Harry F. Guggenheim, Sands Point, Port Washington, L. I.  
Frederick Sterner, *Architect*; Polhemus & Coffin, New York, *Associated*







Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

View from Southwest, House, Mr. Charles J. McManus, Germantown, Pa. (Plans on back)





Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, Main Entrance, House, Mr. Charles J. McManus, Germantown, Pa.







Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, Entrance to Court, House, Mr. Charles J. McManus, Germantown, Pa.



### *Mr. Murchison Says—*

THAT THE new style in hotels is just like the ladies of the day, long, slim, and elegant. Some Chicago capitalists are putting one up in Mississippi 500 feet long and 40 feet wide. We hope the designer will broaden out his extremities. It is eight stories high, or about ninety feet, and unless it is fed up a bit it may look too stylish.

The hotel reviews and magazines are very instructive, always interesting and occasionally startling. One note said that when the bellhops in a West Virginia hostelry changed from black to white, the guests were eminently satisfied! It didn't say how tickled the hops were changing hue overnight.

Whenever we see a line of colored bellboys lined up to march to stations, we fully expect to see them break out into a spiritual, such as, "Give, in de name of de Lawd!" or "Swing low, Sweet Ice Pitcher!"

### *Redivivus Guestibus*

AN HOTEL at Marion, Mass., now has a full-fledged U. S. Volunteer Life Saving Crew, composed only of employees. As soon as the bill is tendered the departing guest, the pulmotor is brought into action. "Step on it, Cap'n, we're gaining!"

They could get a lot of publicity by having Gloria Swanson drown, or nearly drown, and have her rescued by the L. S. Crew, the Marquis, and Pathe Freres, just in time for the mid-week releases.

### *Too Much Mustard*

MR. STATS, of Kansas City, thinks there is too much hotel building. He says New York and Kansas City and Chicago are the biggest offenders. He blames it all on that unholy trinity, the real estate broker, the architect, and the builder.

Out of thirteen new hotels now being put up in Kansas City only one is being put up by a bona-fide boniface. He says that the hotel business is none too good, that all their restaurants are losing money, and that the bellboys are making more than anybody else, running out of the hotel to the Italian grocery and getting a bottle for the guest. He modestly states that his own hotel averaged about 92 per cent. of capacity last year, so he ought to be fairly well satisfied.

### *Taps*

A NEW hotel is being built at West Point, on ground leased from the Government. It will contain a royal suite for the President of the United States, but no decorations nor curtains will be installed until after

the incumbency of President Coolidge. Then they propose to fuss it up a bit.

The porch will provide ample parking space for the cadets and their girls, and all the piazza chairs will be painted the year before, on account of the white ducks.

The Old West Point Hotel was operated on the site for ninety-six years, consequently it seems about time for a new Company front.

### *Prosit*

THE OLD German-American brewery in High Street, Buffalo, is being converted into an apartment hotel. It will cost \$160,000 and have 179 suites, each equipped with a bung-starter and a capping machine. Any water running out of the faucet with more than one half of one per cent. liquid soap in it cannot be used for drinking purposes, according to the Volstead Law.

Personally, we cannot see a brewery being turned into an apartment hotel. Where are the great vats of yesterday? Where are the aging rooms? Where are the noble and magnificent Percherons that used to pull the high-piled brewery wagons along the streets? Gone, with the tin bathtub and the marble slabs.

### *The Modern Gold Rush*

YOU WHO contemplate spending the winter in Miami will be glad to know that all the hotels are booked solid for the winter, including those which have just been riveted. Indeed, Miami is full right now, with almost all its hotels open, the special Florida trains put back on the schedules, and the streets crowded with real estate speculators.

They say one can make more money in Florida by accident than in Chicago in one's regular occupation. Once you're there you cannot help buying a lot or two. And history has no case of any one losing anything on a re-sale in the last year or two.

### *Good News for the Wreckers*

THREE CITADELS of fashion on Fifth Avenue have lately fallen to the onrush of trade. The beautiful W. K. Vanderbilt house, on the corner of Fifty-second Street, will soon be torn down to make room for an office building, and the great Cornelius Vanderbilt Château, occupying the block front between Fifty-seventh and Fifty-eighth Streets, has been sold to a syndicate which talks of putting up two apartment hotels. Diagonally across the street the Huntington pile of granite has been disposed of to a cigar dealer's realty corporation.

George B. Post was the designer of the two Fifty-seventh Street houses, and every one knows, of course, that the W. K. Vanderbilt house was Mr. Hunt's masterpiece. Many people have stopped to search for the stone effigy of the architect high up on the roof slope. We believe that it still wins all the prizes for the most beautiful house in New York.

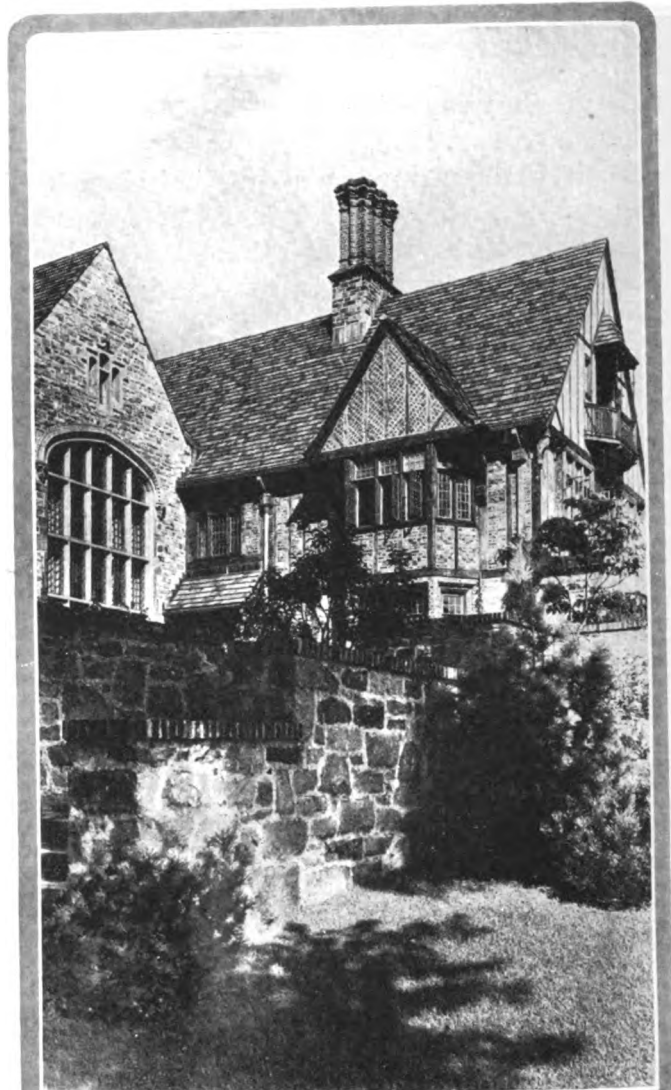
### *A Couple of Old Masters*

Two of our well-known playmates, Thomas Hastings and Harvey Wiley Corbett, have just had a new degree fastened upon their already sloping shoulders. Master of Architecture is their title, so when you meet them don't say, "Good morning, Mr. Hastings." Rather, "Good morrow, Master."

Three of these newfangled degrees were given out by Liverpool University. Professor Reilly of Liverpool horned in with the two Yanks as a pinch-hitter.

Mr. Hastings, as you all know, is already so plastered with decorations that he can scarcely button his clothes. Mr. Corbett is not quite so decorative, but looks fully as intelligent as does Mr. Hastings. (They both wear glasses.)

Mr. Hastings is designing an apartment-house on the site of Devonshire House in London, and Mr. Corbett threw together the Bush Building on the Strand. You can therefore see that the Americans are butting into the British Empire with telling effect.



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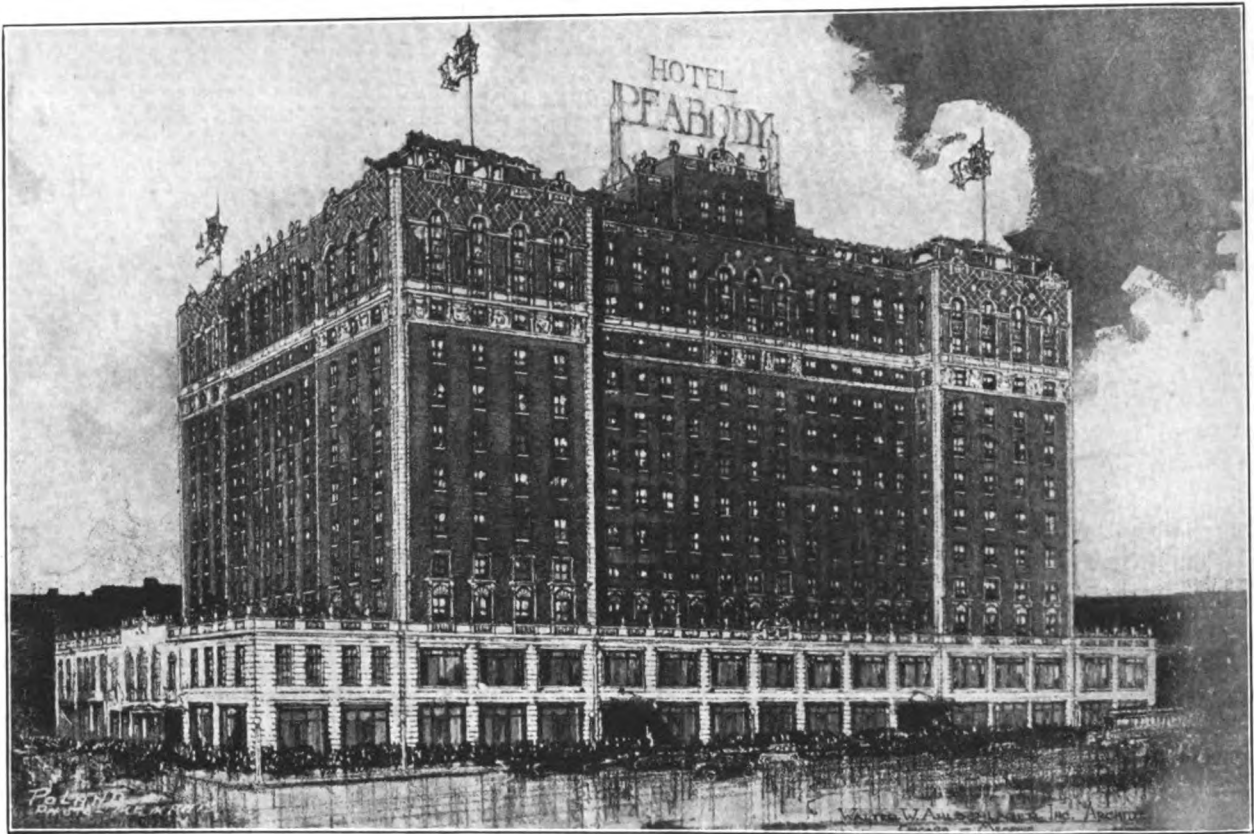
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MARIEMONT, the new village now in course of development in a happily situated region just beyond the corporate limits of Cincinnati, is a forward-looking interpretation of modern city-planning principles applied to a small self-contained community.

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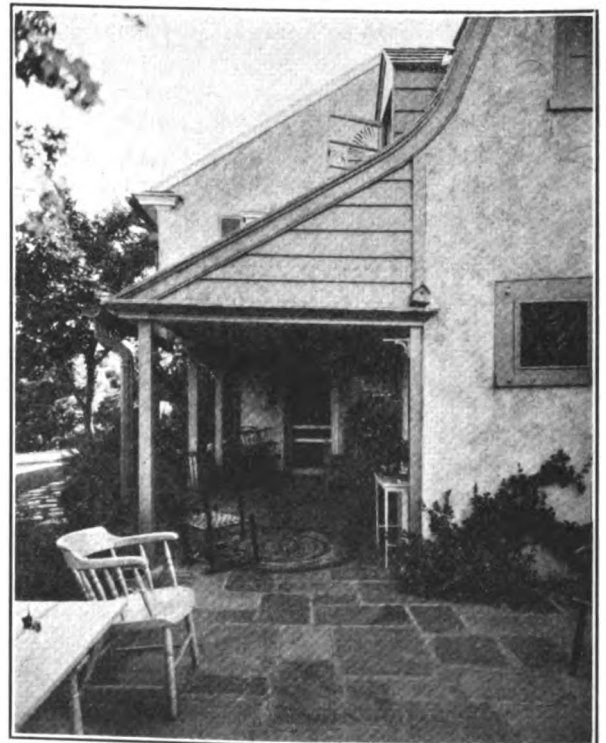
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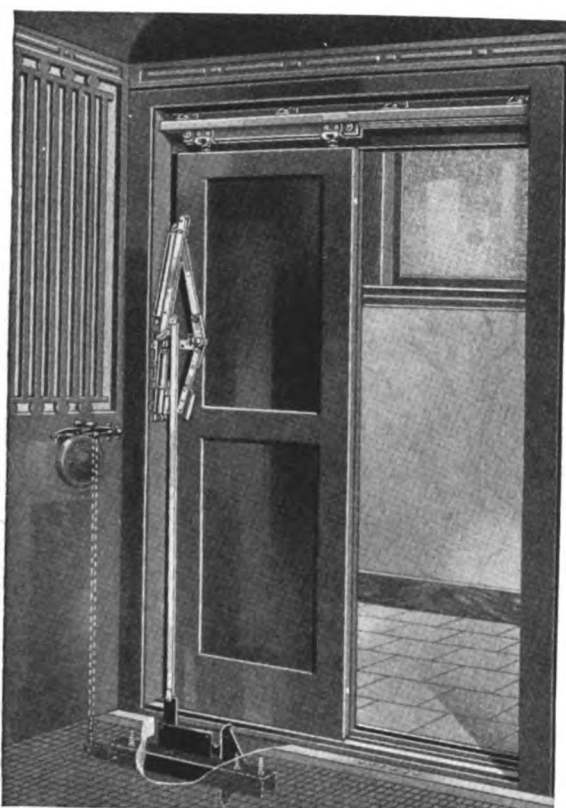
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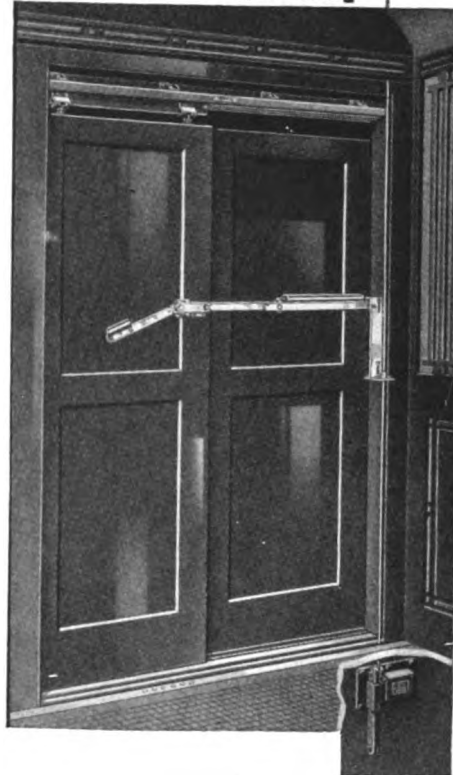
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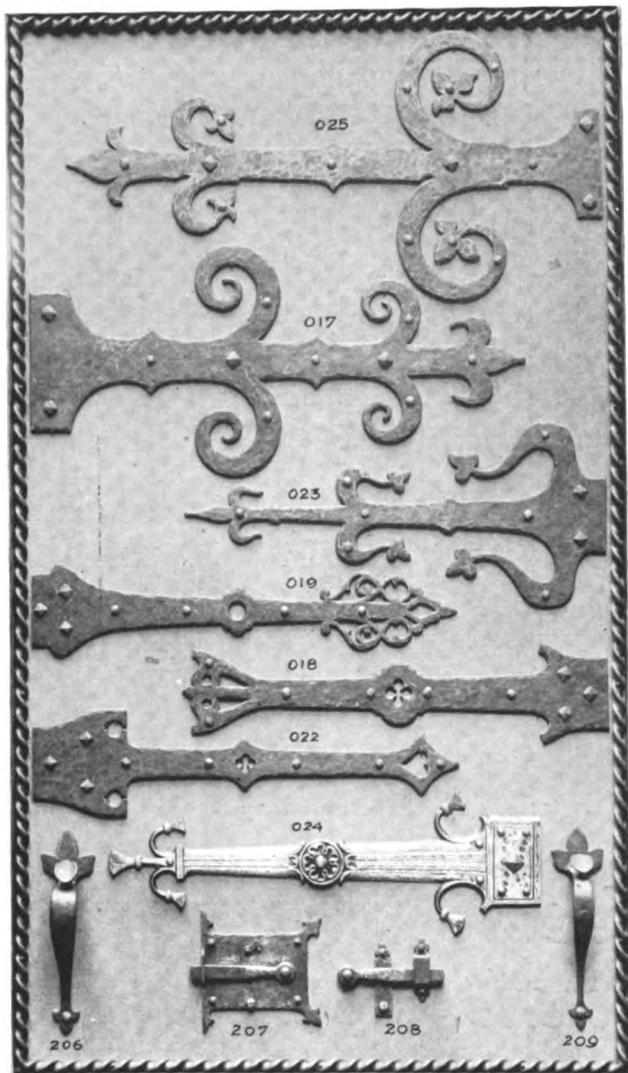
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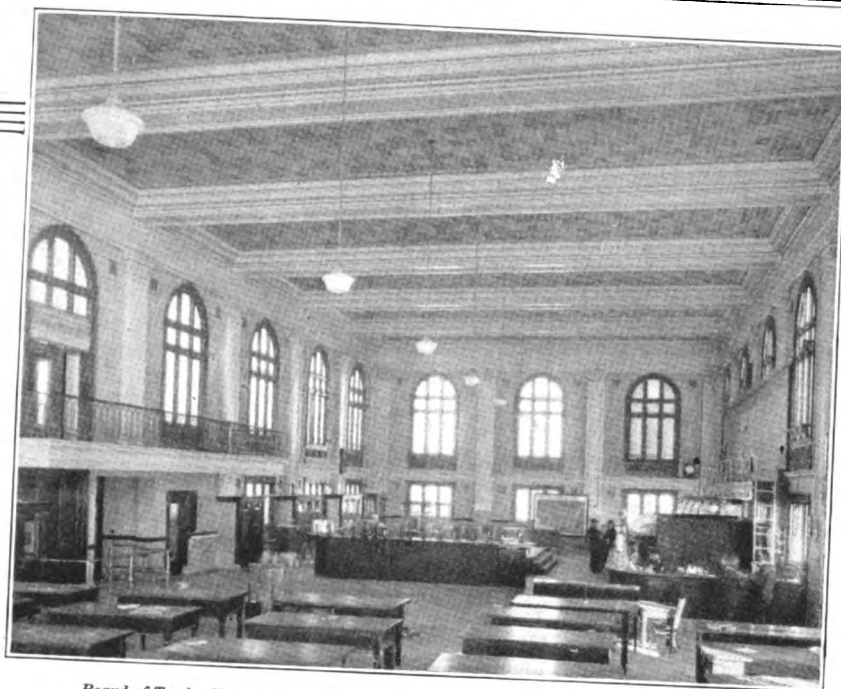
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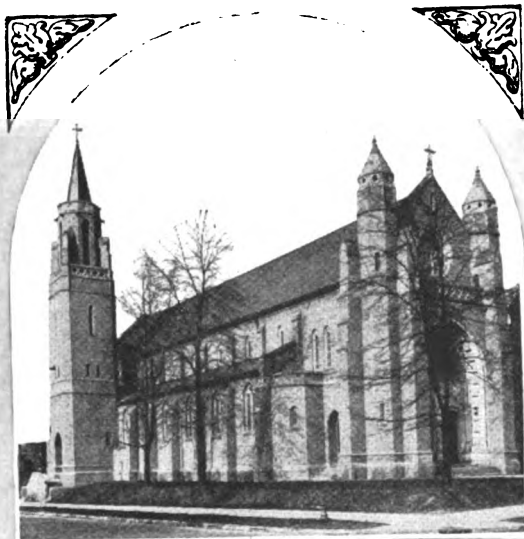
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<b>ST. LOUIS</b> McEwing & Thomas Clay Products Co.	<b>OMAHA</b> Sunderland Bros. Co.
<b>PITTSBURGH</b> Martin Brick Co.	<b>CLEVELAND</b> Cleveland Builders Supply & Brick Co.
<b>CINCINNATI</b> Cincinnati Builders Supply Co.	<b>PHILADELPHIA</b> O. W. Ketchman

And in all other principal cities

## A CRESCENT BRAND BRASS PIPE INSTALLATION



NEW BROOKLYN EDISON BUILDING  
BROOKLYN, N. Y.

McKenzie, Voorhees & Gmelin, Architects

### CRESCENT BRAND BRASS PIPE

**W**ILL be found in buildings and plants where uninterrupted service is maintained on the hot and cold water lines throughout the life of the structure itself.

Pure metals, careful and correct manufacture and the "Thousand Pound Pressure Test" are some of the reasons why you should use this pipe.

"PIPE OF QUALITY"

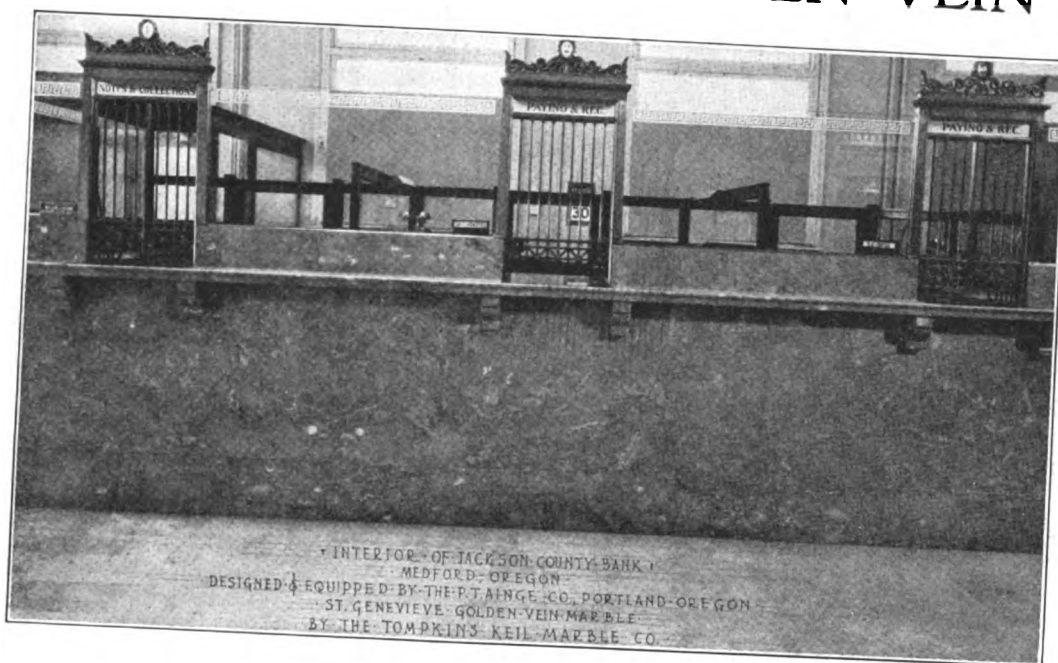
### WHEELER CONDENSER & ENGINEERING CO.

Carteret, New Jersey

::

New York Office, Singer Building

## ST. GENEVIEVE GOLDEN VEIN



### A Little Incident of a Big Business

It was the heart of winter several years ago. The whole country was sheeted in ice. Quarrying of all kinds was at a standstill. Although the stocks of block marble in our various yards were low, we were secure in the knowledge that all immediate requirements were cared for.

Suddenly came a call for one more block of a certain marble to finish a bank in a Mid-West city on schedule date.

Not a piece could be found. The quarry could not budge. Our reputation for resourcefulness was at stake.

At 3 o'clock one black morning one of our executives 'phoned to another.

Lying awake thinking he had remembered that included in a general show rail shipment to replenish one of our Southern yards, was a piece of the particular marble needed.

A special messenger left New York at daylight to overtake the shipment and divert the particular piece North to where it was needed.

He rode with the piece until it reached the job several days later, but in time to save a costly tie-up of the building.

A small incident? True. But one of the small things that has made ours a large business.

## TOMPKINS-KIEL MARBLE COMPANY

505 FIFTH AVENUE  
NEW YORK CITY



CHICAGO  
SAN FRANCISCO  
SYLACAUGA, ALA.  
KNOXVILLE, TENN.



HARRY F. GUGGENHEIM RESIDENCE  
PORT WASHINGTON, L. I.

See Plates XIII—XX

Frederick Sterner } Architects  
Polhemus & Coffin }

## E. W. HOWELL BUILDER

BABYLON · Long Island · NEW YORK

### Other References

Frederick L. Ackerman	Charles M. Hart
William H. Beers	Alexander Mackintosh
Cross & Cross	Palmer & Hornbostel
Delano & Aldrich	Peabody, Wilson & Brown
Dennison & Hiron	Pleasant Pennington
William F. Dominick	John H. Phillips
John C. Greenleaf	Alexander B. Trowbridge



Kernerator equipped residence of Mr. H. W. Kanouse, Lochmoor Blvd., Grosse Pointe Shores, Michigan; architect, Aloys F. Herman.

## Pays!

—architect  
—builder  
—owner  
—tenant



BY banishing permanently the old-fashioned, unsanitary, garbage can and rubbish pile, the time-tried Kernerator PAYS, unmistakably, all concerned in building.

*Pays* the architect, because it is a safe, sure, standard-practice recommendation, that through happy experience is a credit to his sound judgment—

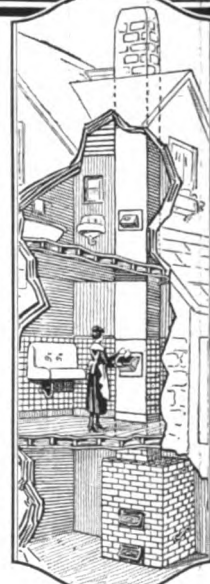
*Pays* the builder, because installation is simple, proper functioning 100 per cent guaranteed, and satisfaction assured—

*Pays* the owner, because it returns his investment many times over in convenience, in absence of vermin, in sanitation, in reduced tenant-turnover—

*Pays* the tenant in freedom from all the annoyances incident to antiquated waste and garbage disposal methods.

**Costs Nothing to Operate—  
No Fuel Needed**

The Kernerator consists of a brick combustion chamber, in the basement, with handy hopper doors located in the flue, in or near the kitchen. All waste—garbage, tin cans, bottles, papers, rubbish of all kinds—is simply dropped through the handy hopper door. An occasional lighting burns everything but metallic objects and like non-combustibles, which are flame-sterilized for removal with the ashes. No fuel used—the waste itself is fuel for its own destruction.



Above is shown a typical Kernerator residence installation. The Kernerator (which must be built-in, as it cannot be installed later) costs no more than a good radio set.

For details, consult Sweet's  
(1924) Pages 2536-37, or write—

KERNER INCINERATOR COMPANY  
774 EAST WATER STREET, MILWAUKEE, WIS.

**KERNERATOR**  
Built-in-the-Chimney  
Reg. U. S. Patent Office

Drop all  
waste here



—then  
**FORGET it!**





*The Furniture Mart, Chicago, Illinois  
Henry Raeder, Architect, N. Max Dunning and George C. Nimmons & Co., Associates*

**T**HE Furniture Mart is one of the outstanding buildings that are extending the commercial section of Chicago "north of the River."

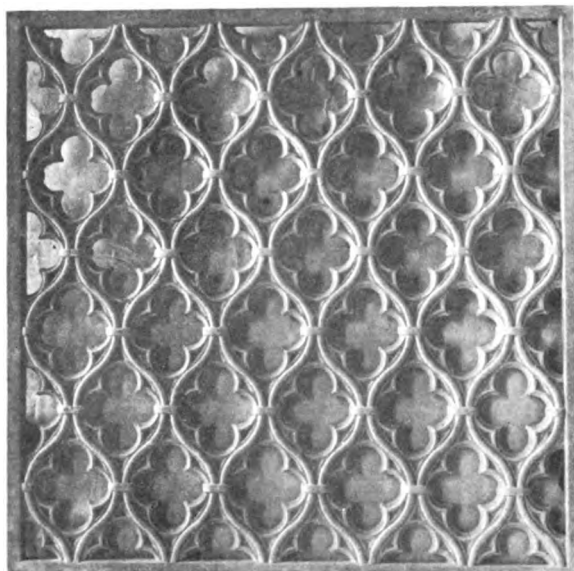
The exterior walls are of a warm gray, textured face brick, laid in a flush cut natural mortar, with the horizontal joints one-half inch wide and the vertical joints slightly less. The trim and ornamental features are of a slightly lighter gray Mat Glazed Terra Cotta with quite a strong mottled and texture treatment, thus producing a most pleasing and effective color harmony.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

## AMERICAN FACE BRICK ASSOCIATION

1762 Peoples Life Building • Chicago, Illinois



DURETTA GRILLE OF  
GOTHIC DESIGN  
TO IMITATE CARVED WOOD  
OR, WROUGHT IRON

## DURETTA COMPOSITION

*An Exact Fireproof Imitation of  
Wood or Metal*

Extensively used for

RADIATOR GRILLES  
OF ANY FINISH

Plate XX in this issue illustrates a Duretta reproduction  
of an antique Gothic carved grille

**G. E. WALTER**  
157 EAST 44th STREET-NEW YORK

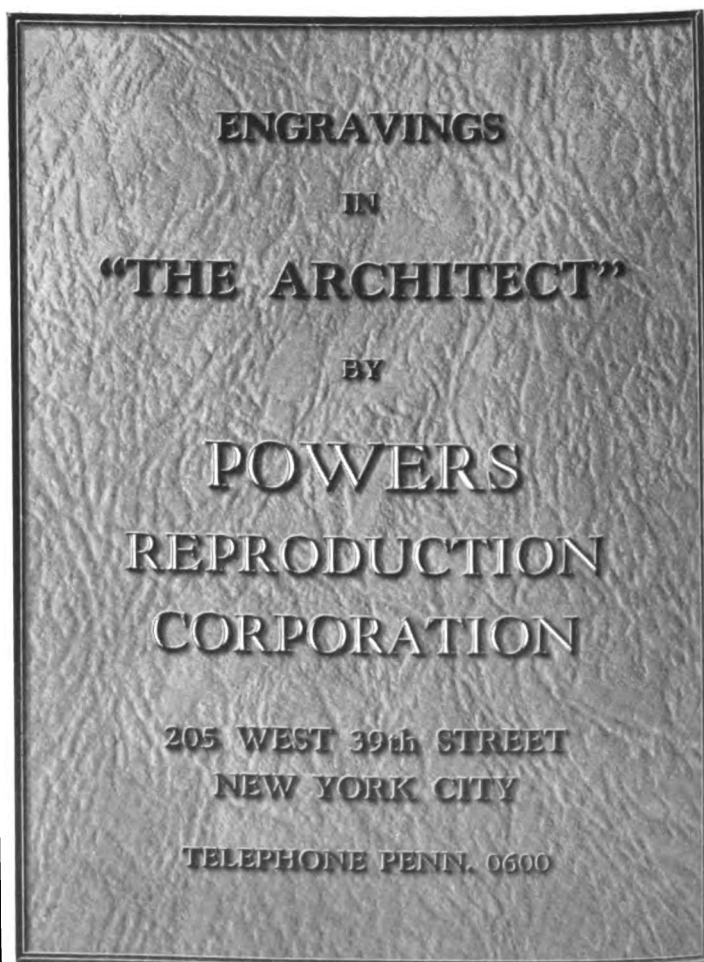


Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect

All of the plain and decorative plastering, New York  
Cotton Exchange, executed by

**H. W. MILLER, Inc.**  
Plain and Decorative Plastering Contractors  
410 ELEVENTH AVENUE  
NEW YORK

Exterior Cement Stucco  
Imitation Travertine • Imitation Marble  
Imitation Stone



# SARGENT

*Locks & Hardware*



SARGENT  
HARDWARE

ELKS CLUB, Newark, N. J.  
E. W. McGee Construction Co.  
Contractors

Warren & Wetmore, Architects  
Neil J. Convery, Assoc. Architect

THE Elks are erecting million-dollar homes that are "built for tomorrow." Substantial structures, which permit of future additions, and such appropriate appointments as Sargent Locks and Hardware of solid time-resisting brass or bronze.

There are Sargent Locks that give the utmost in security and Sargent knobs, handles and escutcheons that harmonize with practically every type of home and commercial building.

**SARGENT & COMPANY, Hardware Manufacturers**  
NEW HAVEN, CONN.

New York: 94 Centre Street Chicago: 221 W. Randolph Street

"Details to which Standard Hardware can be applied" are printed in our catalog. We have additional copies of these pages bound with cover for filing, which we shall be pleased to send to architects and architectural draftsmen upon request.



## EASY-SET

### WHITE CHINA BATHROOM ACCESSORIES

**T**HE name "Easy-Set" has reference to the cleated method of installing these beautiful bathroom fixtures.

The back of each fixture is mortised out to fit a tapering, beveled cleat which is screwed to the wall. When the fixture is in place, it is held firmly and securely, concealing all attaching elements. Furthermore, since there are no cracks nor crevices where dust and dirt can collect, and since they can be readily removed for cleaning, they are highly sanitary, and can be kept always white and spotless.

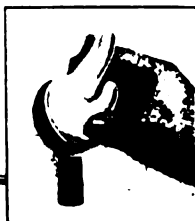
On public work, such as hotels, office buildings and apartments, if the removable feature is not desirable, a touch of litharge and glycerine, or glue, on the cleat, will make the installation as permanent as if the fixture were built into the wall.

*Full Specifications in Sweet's*

## J. H. BALMER CO.

259-267 PLANE ST., NEWARK, N. J.

YOU CAN LIFT  
THEM OFF



AND  
WASH THEM

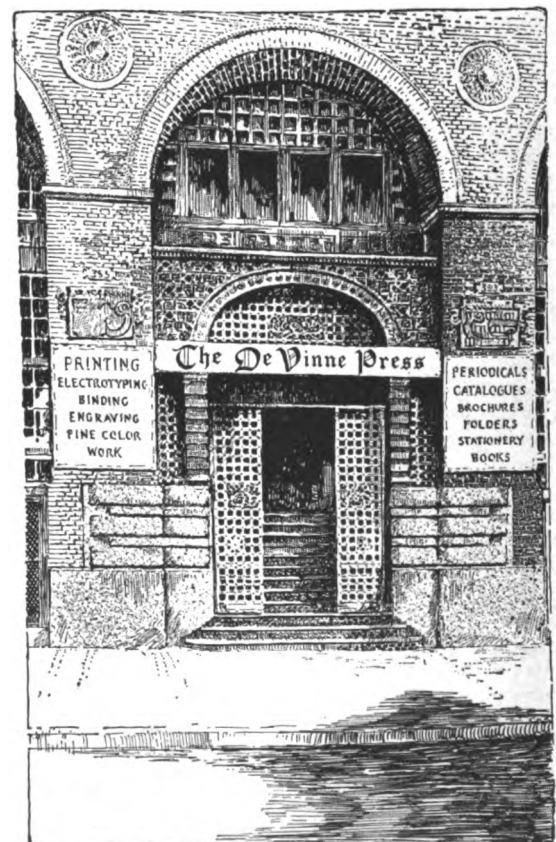


"The Architect," and many other high-grade magazines, catalogs, and booklets are printed with

### Doubletone Inks

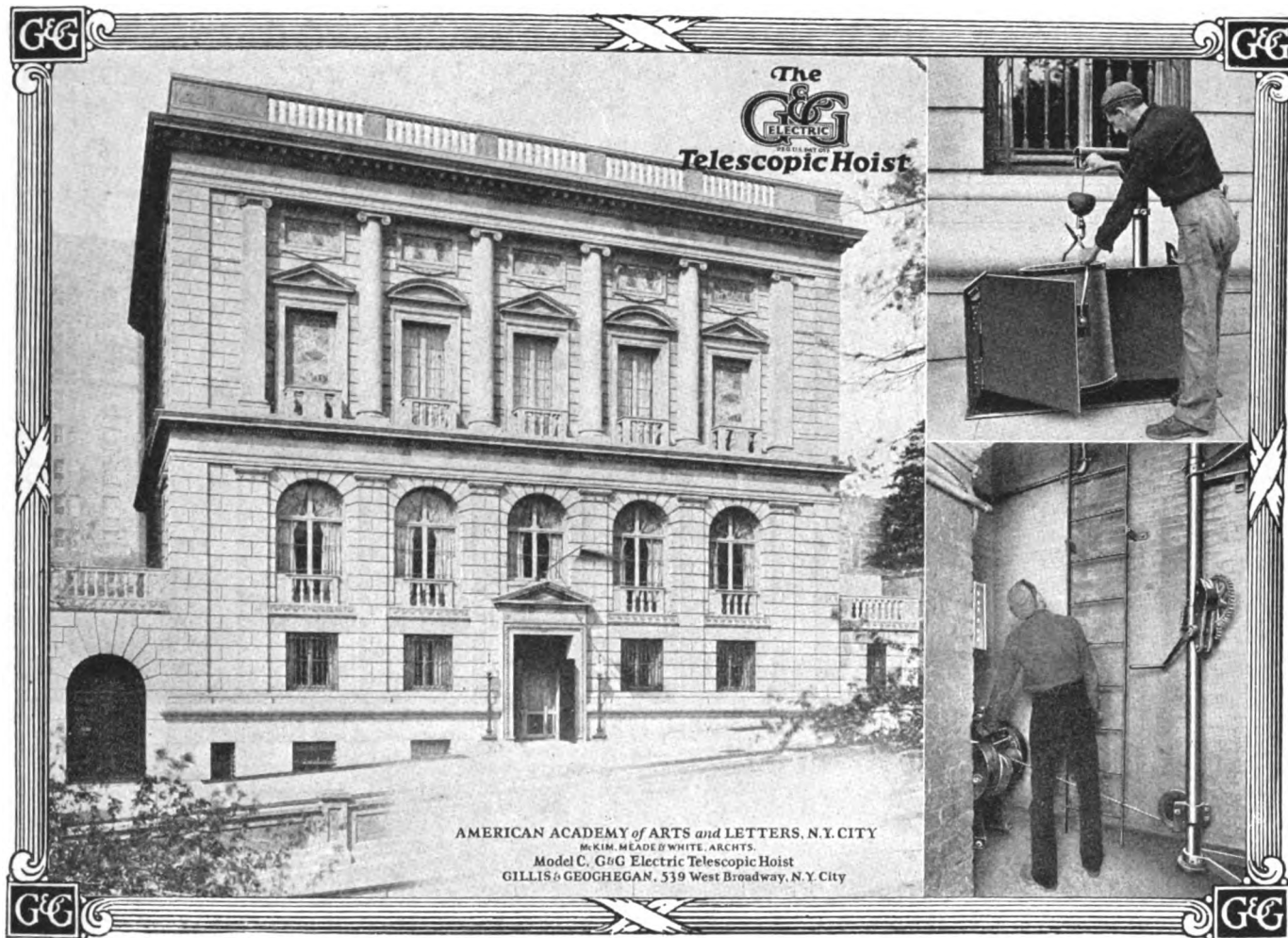
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Made only by the **Sigmund Allman Co.**  
Main Office: Park Ave. and 145th St. New York



395 LAFAYETTE STREET, NEW YORK CITY





**The G&G Electric Telescopic Hoist**

AMERICAN ACADEMY of ARTS and LETTERS, N.Y. CITY  
By KIM, MEADE & WHITE, ARCHTS.  
 Model C. G&G Electric Telescopic Hoist  
 GILLIS & GEOGHEGAN, 539 West Broadway, N.Y. City

## Hitchings Sunshine Shops



IN addition to our regular ornamental greenhouse curved eave construction, as shown in this picture we have one less in cost, that is every bit as good from both a point of lastingness and growing efficiency.  
 It is so altogether simple, it declares its own attractiveness. It might be well to have our full particulars about it on file.

**Hitchings and Company**

General Offices and Factory: ELIZABETH, N. J.  
 NEW YORK PHILADELPHIA BOSTON WILKES BARRE



The background of the advertisement is a detailed, repeating pattern of a rug, likely a Persian or Oriental style, featuring floral and geometric motifs. The pattern is dense and covers the entire page, framed by a simple black border.

COSTIKYAN & CO.

12 EAST 40TH STREET  
NEW YORK

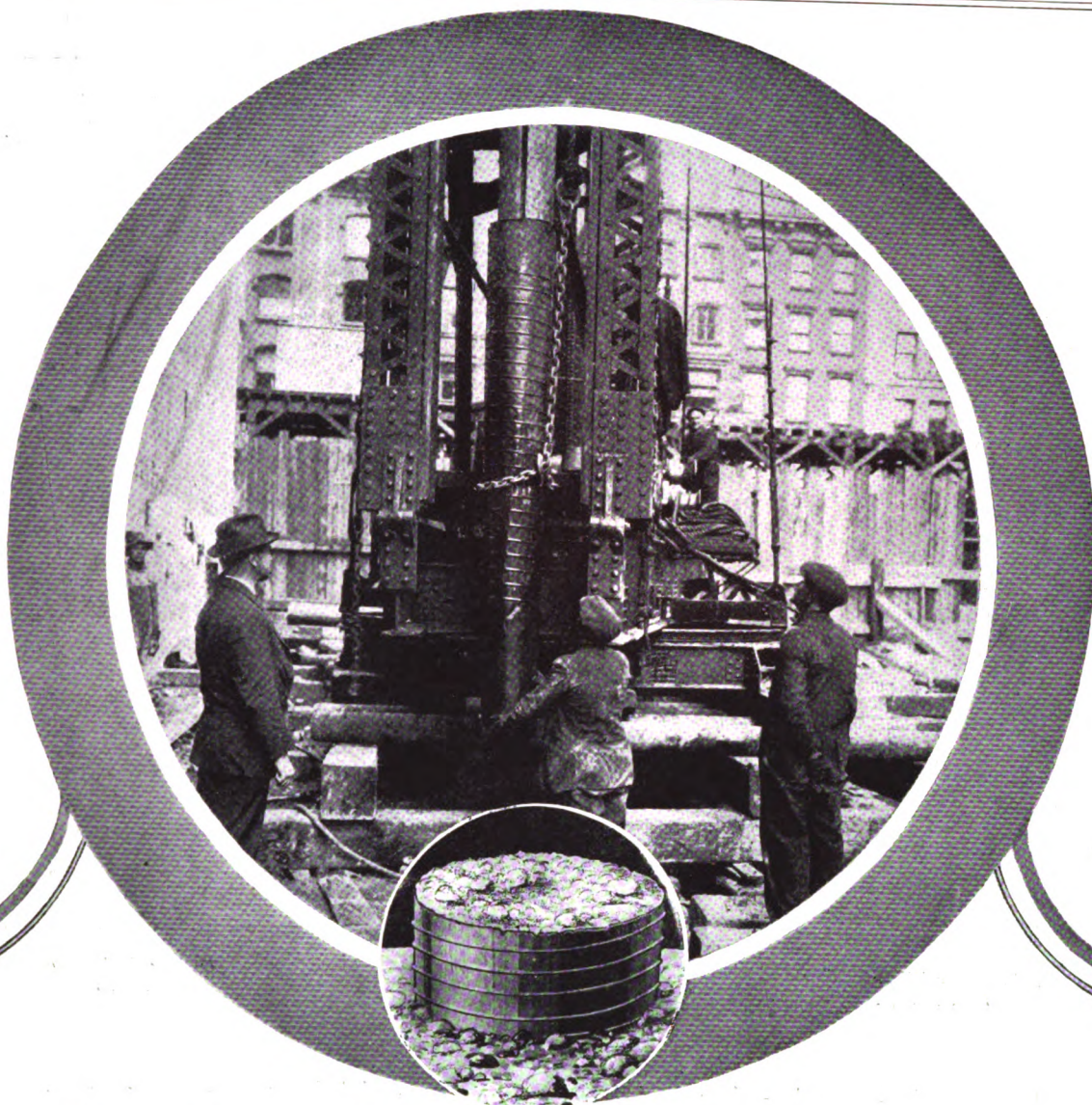
ANTIQUÉ & MODERN  
RUGS

FROM THE ORIENT

LARGEST ASSORTMENT IN THE WORLD

BRANCH STORE  
624 FIFTH AVENUE





See the point? It's the point or "boot" of the long, tapered, spirally reinforced steel shell (or form) that is driven into the ground and filled with concrete, thus forming a **RAYMOND CONCRETE PILE**

*This method insures a perfect pile column every time.*

**RAYMOND CONCRETE PILE COMPANY**

*New York: 140 Cedar Street Chicago: 111 West Monroe Street*

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BRANCH OFFICES IN PRINCIPAL CITIES

*"A Form for Every Pile—A Pile for Every Purpose"*





*John Beaver White Residence  
Villa Nova, Pa.*

*Wallace & Warnor  
Architects*

THE rugged, substantial appearance which stone construction has given to walls of this residence is enhanced by the gently sloping Tudor Stone Roof.

Designed in every instance for the particular building which it is to cover, the architectural harmony of a Tudor Stone Roof is pre-determined.

## **Rising and Nelson Slate Company**

WEST PAWLET, VERMONT

Architects' Service Department

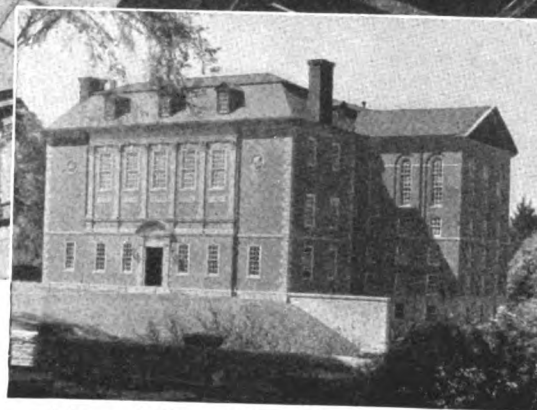
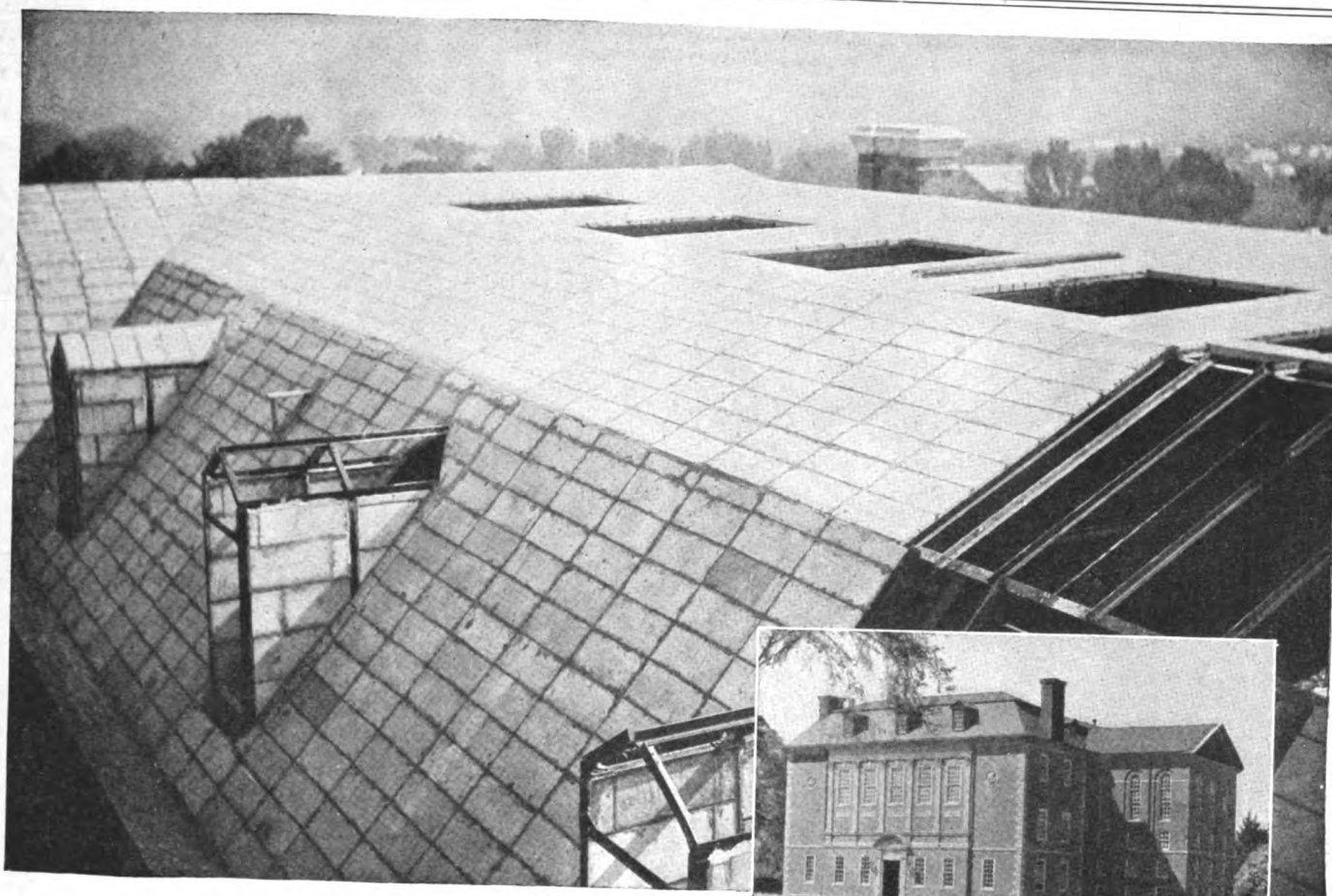
101 Park Avenue, New York City

Walter McQuade, Consulting Architect

CHICAGO

PHILADELPHIA

BOSTON



## *Atop the hill at Williamstown—*

*Library, Williams College, Williamstown, Mass.  
Architects: Cram & Ferguson. 13,600 sq. ft.  
Pyrobar Roof Tile used, covered with ornamental tile*

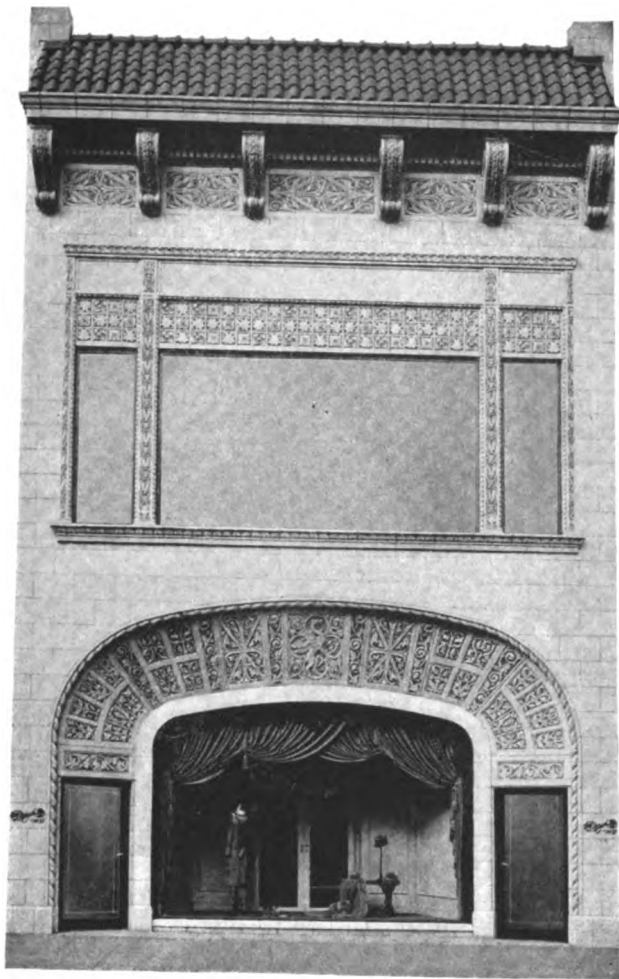
stands the imposing new library of Williams College, and over this fine building is a decking of Pyrobar Roof Tile. . . . Pyrobar Tile were selected because they combine fire safety with light weight and are easily cut to fit dormers and other difficult intersections. Then, too, their low conductivity keeps top-floor rooms cool in summer, reduces fuel bills in winter. . . . We contract to erect Pyrobar. Write for booklet giving complete architectural data on this fire-proof and permanent gypsum decking.

UNITED STATES GYPSUM COMPANY  
General Offices: Dept. H, 205 West Monroe Street, Chicago, Illinois

# PYROBAR

## ROOF TILE





Harry B. Dizik Building, Detroit  
Robert Finn, Architect

## Shops That Attract Customers

Every architect knows that every merchant is in business to sell goods.

Every merchant knows that the more attractive he can make the outside of his store, the more customers will visit it—and the more goods he will sell.

The enduring beauty of Northwestern Terra Cotta—plus its adaptability to both ornamentation and color—make it the ideal facing material for attractive shops.

# Northwestern *Terra Cotta*

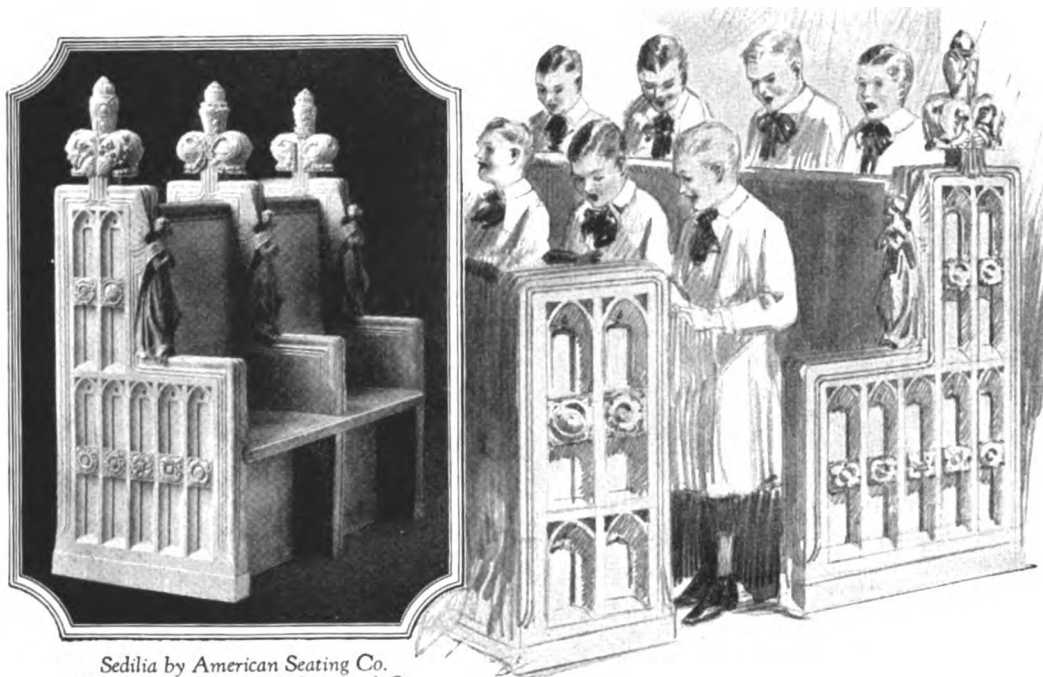
THE NORTHWESTERN TERRA COTTA COMPANY

Western Plant  
The Denver Terra Cotta Company  
Denver, Colo.

CHICAGO

Southwestern Plant  
St. Louis Terra Cotta Company  
St. Louis, Mo.





*Sedilia by American Seating Co.  
From Trinity Cathedral, Cleveland, O.  
C. F. Schweinfurth, Architect*

## Harmonies in Wood

THE inspiration of Architect and Artist can be given living expression in wood when skillfully handled by carvers versed in the traditions and lore of the Church.

Prestige gained by the Church Equipment Division of this Company has resulted from faithful effort and intelligent interpretation of Architect's intent and motif.

Important commissions constantly entrusted us enable the maintenance of equipment and personnel competent to render such service as Architects may require in relation to fine cabinet work, carved decoration, and seating.

## American Seating Company

*General Offices*

NEW YORK  
600-119 W. 40th Street

20 E. Jackson Boulevard  
CHICAGO

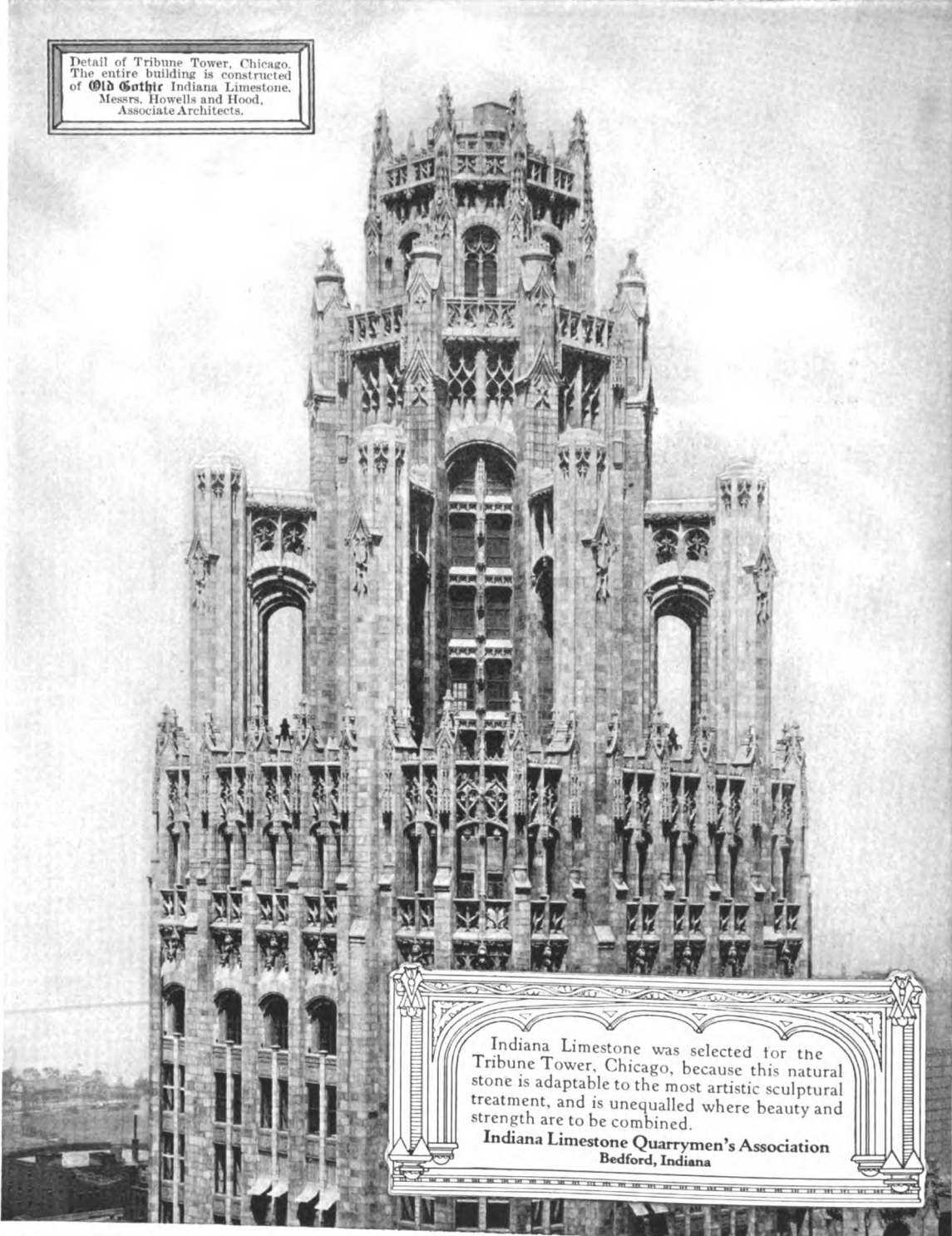
PHILADELPHIA  
1213 Chestnut Street

BUILD THE NATION SECURELY WITH

# INDIANA LIMESTONE

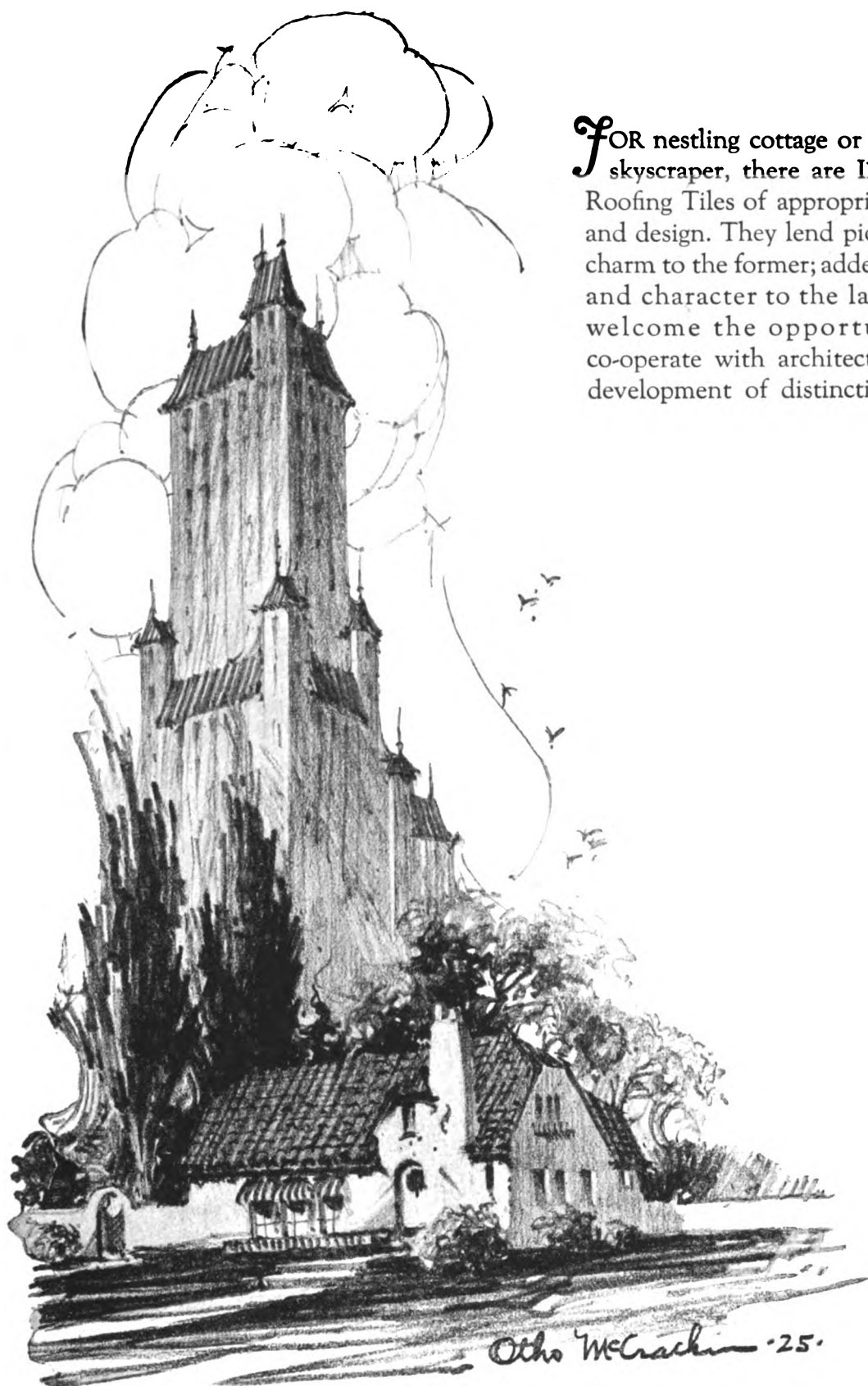
The NATION'S BUILDING STONE

Detail of Tribune Tower, Chicago.  
The entire building is constructed  
of **Old Gothic** Indiana Limestone.  
Messrs. Howells and Hood,  
Associate Architects.



Indiana Limestone was selected for the Tribune Tower, Chicago, because this natural stone is adaptable to the most artistic sculptural treatment, and is unequalled where beauty and strength are to be combined.

Indiana Limestone Quarrymen's Association  
Bedford, Indiana



FOR nestling cottage or towering skyscraper, there are IMPERIAL Roofing Tiles of appropriate color and design. They lend picturesque charm to the former; added dignity and character to the latter. We welcome the opportunity to co-operate with architects in the development of distinctive roofs.

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Tucson High School  
Tucson, Arizona  
Architects—Lyman & Place



J. M. Atherton High School  
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Architects—Joseph & Joseph



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Architect—E. A. Boyd

THAT leading architects recognize the advantages of Fenestra Reversible Windows, is shown by the hundreds of up-to-date schools in which these windows have been specified. A few of these modern school structures are illustrated here.

The various types of Fenestra Windows conform readily to the architectural and structural demands of the designer and builder.

"Reversible" windows, with ventilators hung at the top or bottom, open out or in;—"Counterbalanced" windows slide vertically and open equally at top and bottom;—"Casement" windows, which are hinged at the side, swing out;—all of these designs have been used in school buildings with pleasing architectural results.

All of these provide more light, better ventilation, and greater fire protection than the ordinary wood window. All are easy to operate; convenient to shade; accessible for washing from the inside. All have small glass lights economically replaced when broken.

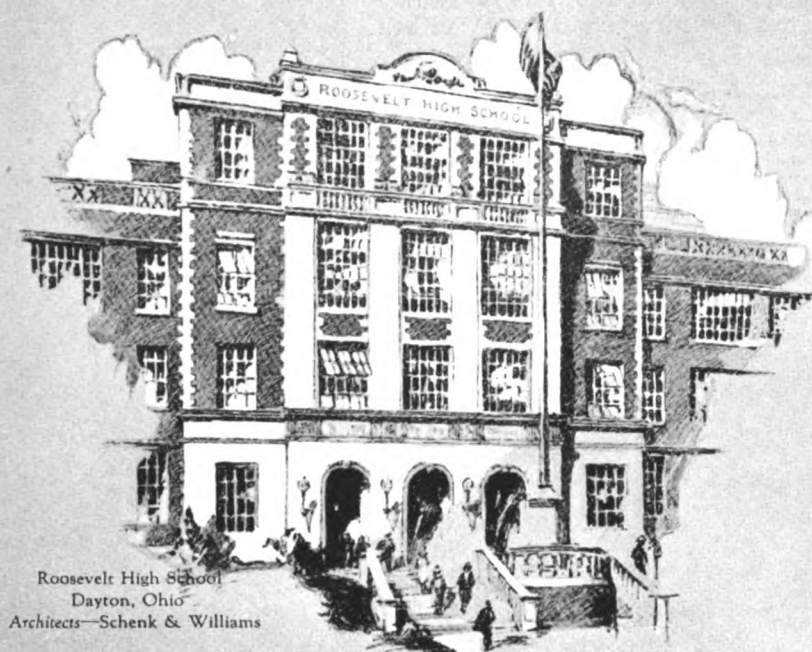


South Side High School  
Toledo, Ohio  
Architect—E. M. McGee



# FENESTRA

## *and Universities*



Roosevelt High School  
Dayton, Ohio  
Architects—Schenk & Williams

And of equal importance is the localized service which is an exclusive characteristic of the Fenestra organization. Carefully designed window layouts, accurate detailing, prompt shipment and satisfactory erection by the Fenestra Construction Co., are all part of the responsibility assumed by our local offices and carried through without reference to the Factory at Detroit. This localized service is immediately available wherever construction work is contemplated.

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South Side High School  
Rockville Center, Long Island  
Architect—Huse T. Blanchard



Leland Stanford Junior  
University Library  
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Architects—Bakewell & Browne

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homes and apartments  
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*The Stedman Floor in the Sheridan Trust and Savings Bank, Chicago. Architects, Marshall & Fox*

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First National Bank of Boston, Buenos Aires, South America

CHAMBERS & THOMAS, Buenos Aires, *Architects*

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STONE & WEBSTER, Inc., Boston, *Supervising Engineers*

## CAST FERROCRAFT GRILLES



and Registers are used exclusively in this handsome Buenos Aires Bank, the equipment needed constituting one of the largest orders ever exported.

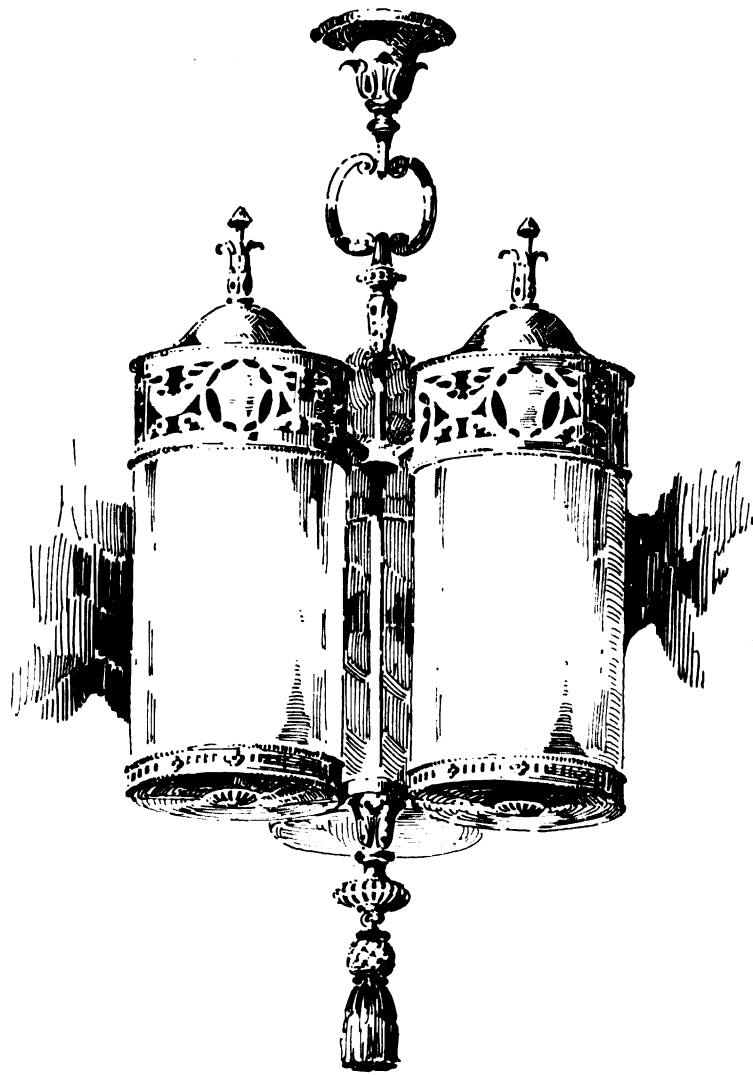
Ferrocraft Bronze Metal Registers and Grilles are cast in Special Design No. 95.

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No. 95

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*Lighting Fixture, Foyer, Hotel Dennis, Atlantic City, N. J.*

WALTER SMEDLEY, *Architect*, Philadelphia

**MITCHELL VANCE COMPANY, INC.**

503 WEST 24th STREET, NEW YORK

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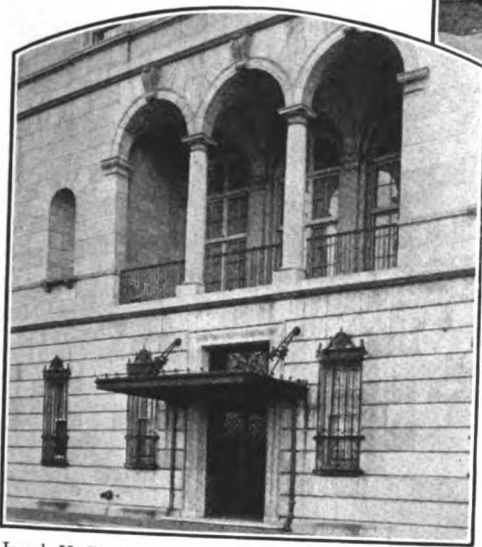


# DANERSK FURNITURE

*Architectural  
in its regard  
for design  
and  
tradition*



*A friendly yet dignified impression is created in offices by furniture of Early American influence in design*



Joseph H. Freedlander and Harry Allan Jacobs, Architects

*Danersk Furniture has helped to contribute a home-like feeling to many of the rooms in the Freedman Home*

ACROSS the way from our office windows is a modern thousand room hotel. The ornamental details cut in stone date back a thousand years in their design! In like manner, well planned furniture for the modern hotel, office or club can be made to meet modern requirements in utility and yet be founded on accepted traditions of design.

For example, we are building at our factory what is probably the largest mahogany table in the world! The or-

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There is no reason why furniture in business buildings and the formal rooms of institutions should be cold and commercial, and there is every good reason why it should have at least some of the attributes of friendliness and the same professional attention to the details of design that architects are giving to the buildings they create.

You and your clients are always welcome at our showrooms and we are glad to submit estimates on architects' drawings.



*Furniture which is based on early traditions of design is to-day welcomed in lobbies, clubs and institutions*

## ERSKINE-DANFORTH CORPORATION

Makers of Early American and 18th Century English Furniture for Offices and Homes

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Factories in New England

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UNITED STATES POST OFFICE AT SANTA BARBARA, CALIFORNIA

James Knox Taylor, Architect

PHOTOGRAPH taken immediately after the earthquake showing undamaged condition of the Terra Cotta used for interior finish.

The same immunity from injury was encountered in other well constructed buildings using Terra Cotta throughout the devastated zone.

Write for Standard Specifications covering the requirements for proper construction in Terra Cotta and build securely against fire and earthquake risks.

*Address*

NATIONAL TERRA COTTA SOCIETY

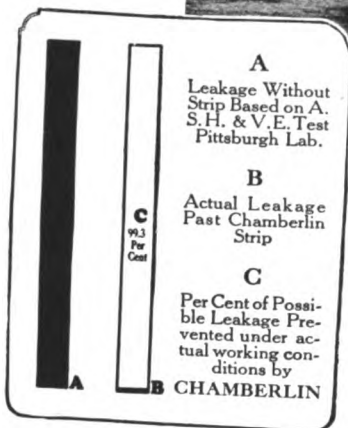
19 West Forty-fourth Street, New York, N. Y.

# TERRA COTTA

# 32 Year Old Chamberlin Equipment STILL GIVING PERFECT SERVICE



*E. A. DeWolfe Residence St. Louis, Mo., equipped with Chamberlin Metal Weather Strips in 1893. Equipment tested March 7, 1925.*



## How Chamberlin Tests Are Made

Chamberlin installation tests are made by placing an air collection chamber over the entire inside of a window. Opposite doors and windows are opened to aggravate circulation. The in-leakage past the strip is measured with an anemometer. Windows are not especially prepared for test and are always on the windward side of a building. In-leakage always includes leakages through the frame and pulley holes.

With more than three decades of service to its credit, the Chamberlin equipment on this St. Louis home continues to afford the same effective weather protection as when first installed.

Tested early in the present year, the Chamberlin Metal Weather Strips showed an efficiency of nearly 100%. In actual figures 99.3% of possible in-leakage of air was prevented by Chamberlin.

As installed by Chamberlin experts, trained to their work,



Chamberlin Weather Strips stand the test of years. They repay their cost again and again in fuel saving, protection against extreme weather conditions and costly depreciation.

Architects specifying Chamberlin for new homes, schools and office buildings obtain a design and installation proven to be most practical by 33 years of research and development.

They obtain too, the only weather strip guaranteed by its manufacturer to last the life of the building.

*Architects are invited to make free use of our nation-wide service organization. Estimates furnished without obligation.*

## Send for Copy of New Catalog

This book of details and specifications has been pronounced the most complete of its kind ever issued. Mail coupon for copy.

**CHAMBERLIN**  
METAL WEATHER STRIP CO., INC.  
Detroit, Michigan

80 Sales and Service Branches Throughout the United States

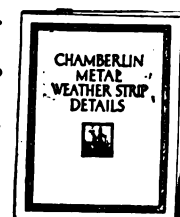
Chamberlin Metal Weather Strip Co.  
Detroit, Michigan

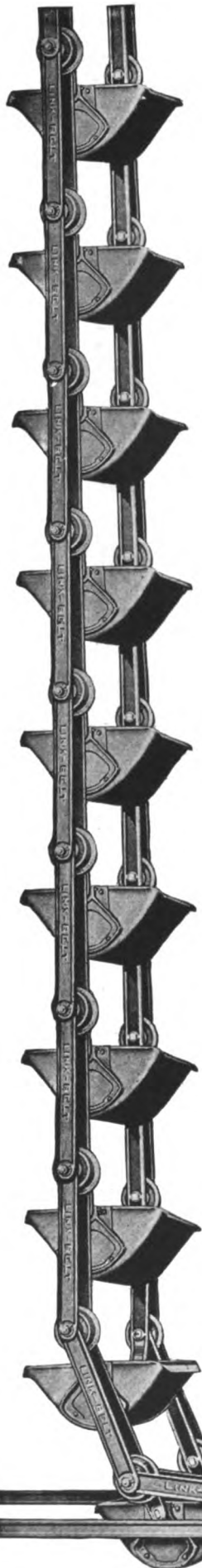
Please send free copy of your new Detail Book. Also copy of illustrated booklet to show my clients.

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City \_\_\_\_\_ State \_\_\_\_\_

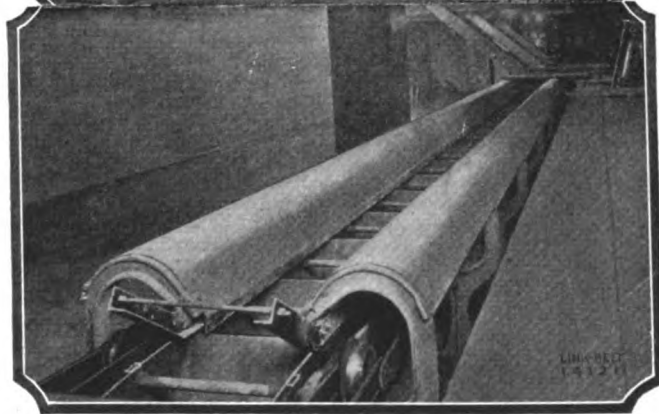




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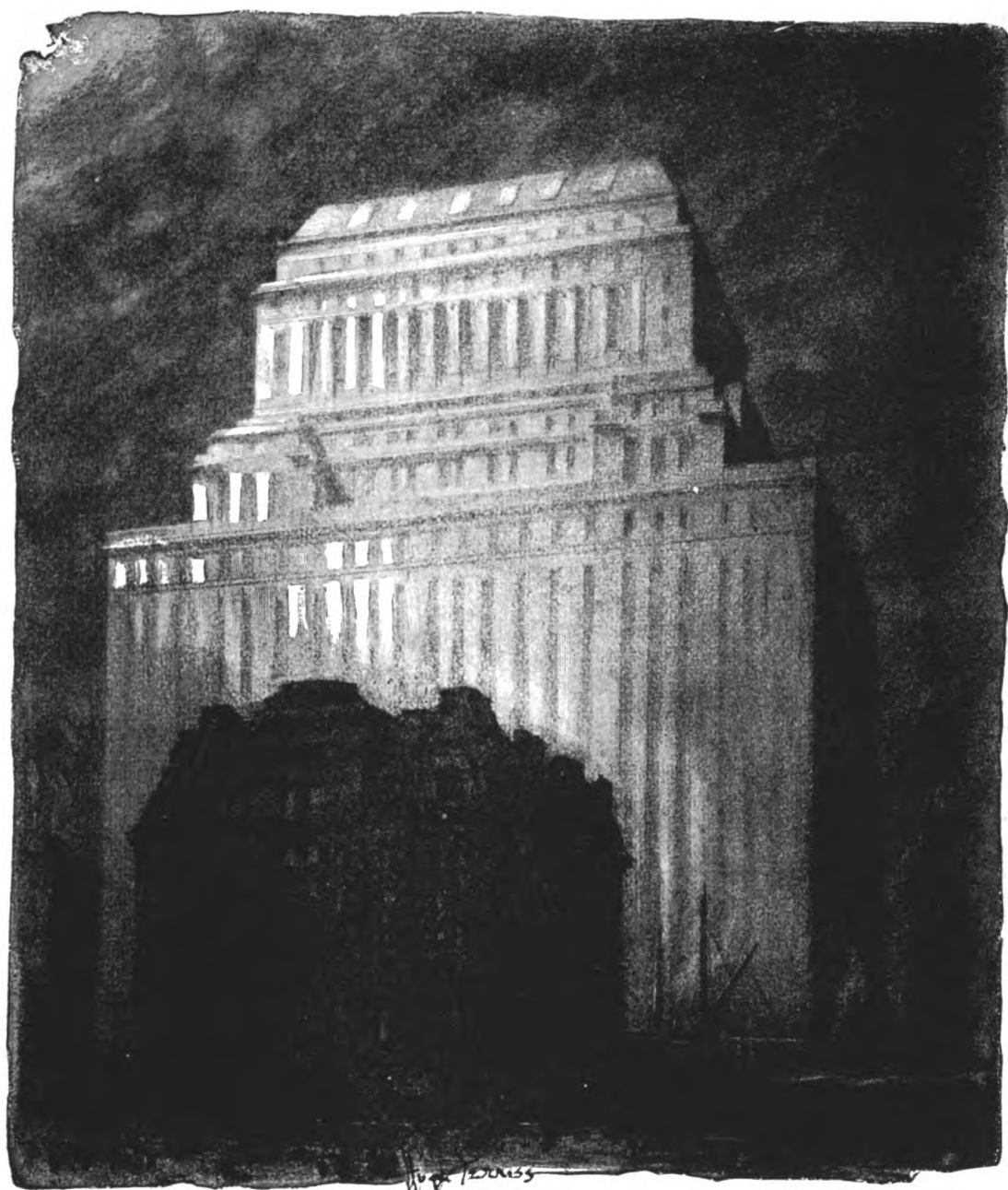
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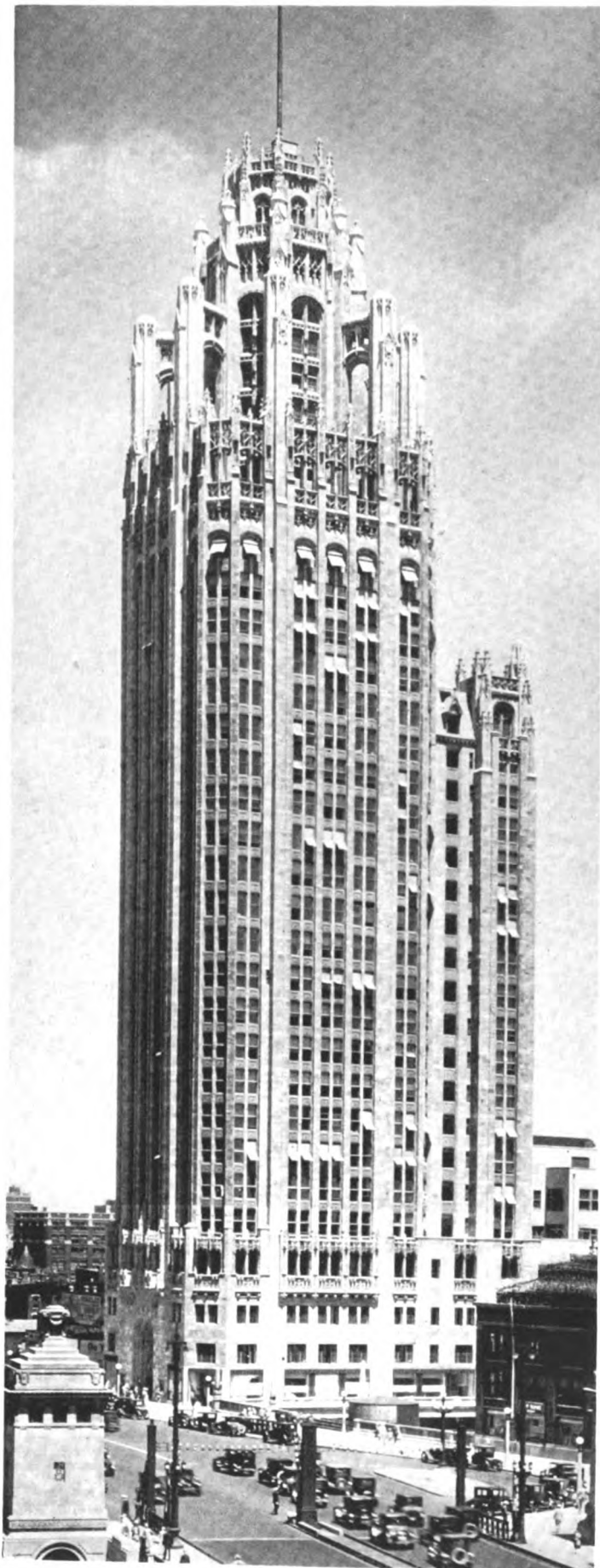
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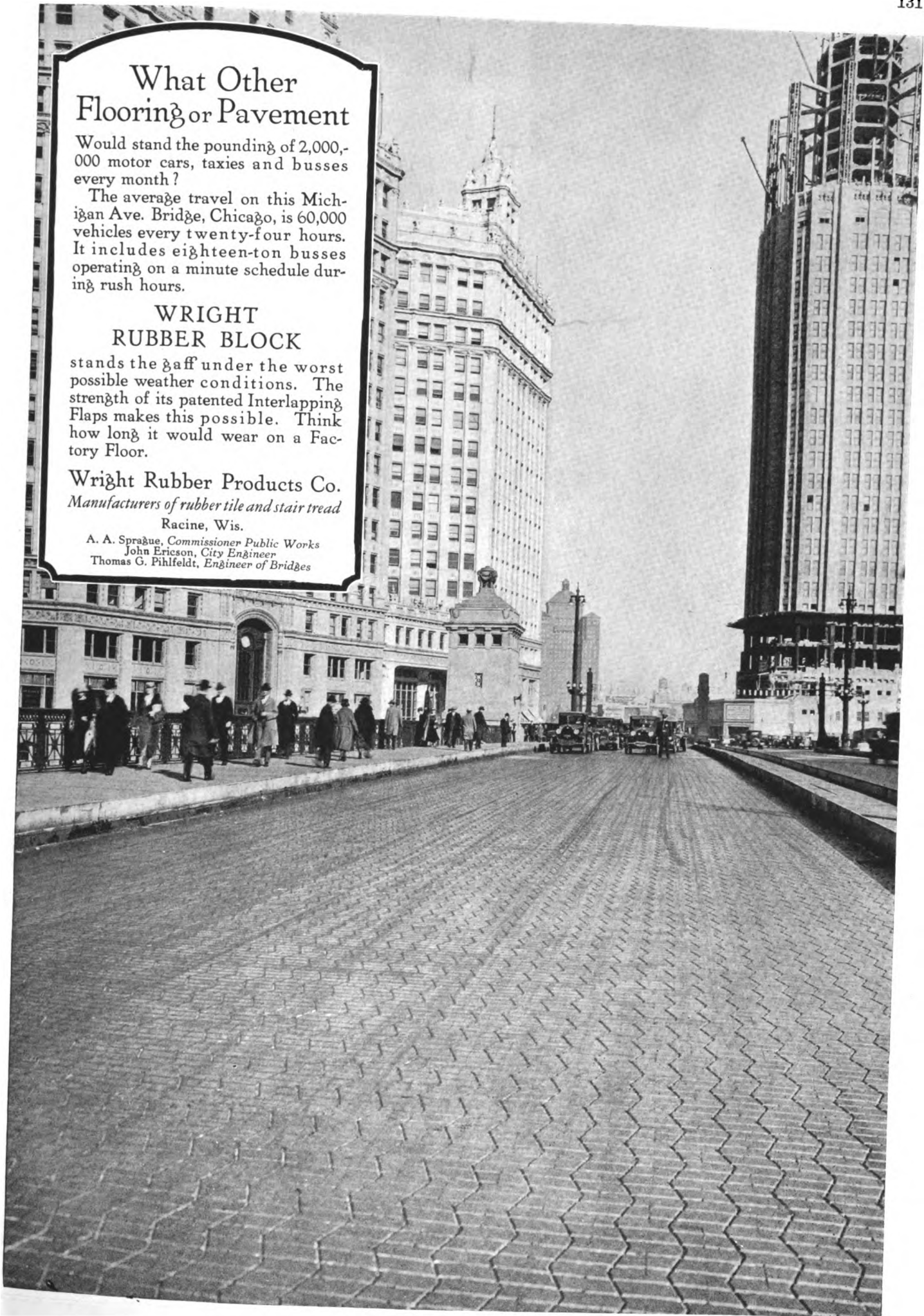
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Morrison Hotel Addition	Chicago
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Drake Hotel	Chicago
Marshall & Fox, <i>Architects</i>	
Federal Reserve Bank	Dallas
Graham, Anderson, Probst & White	
Farmers & Merchants Natl. Bank Bldg.	Ft. Worth
Sanguinett & Staats, <i>Architects</i>	
Illinois Bell Telephone Bldg.	Chicago
Holabird & Roche, <i>Architects</i>	
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George B. Prinz, <i>Architect</i>	
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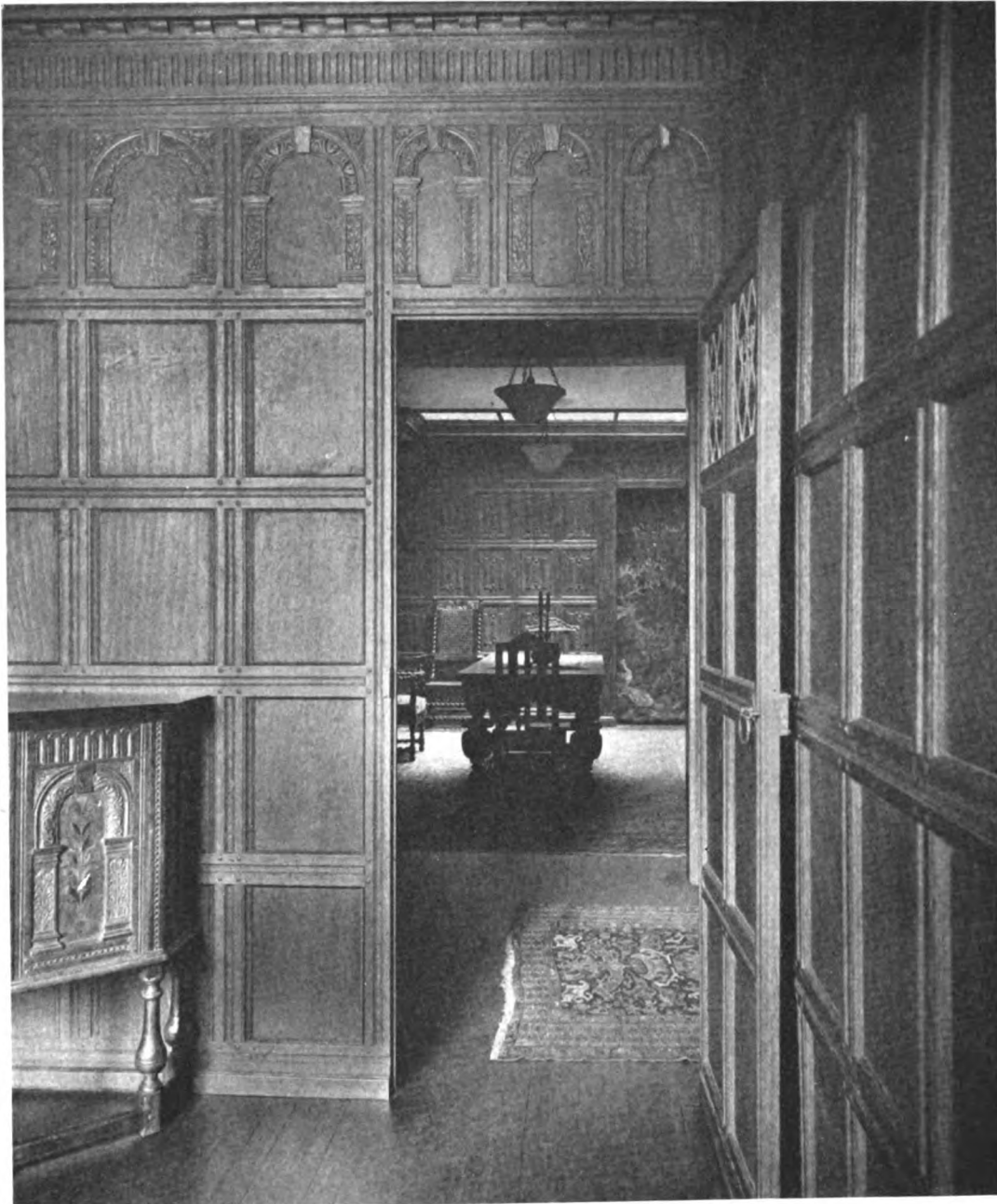
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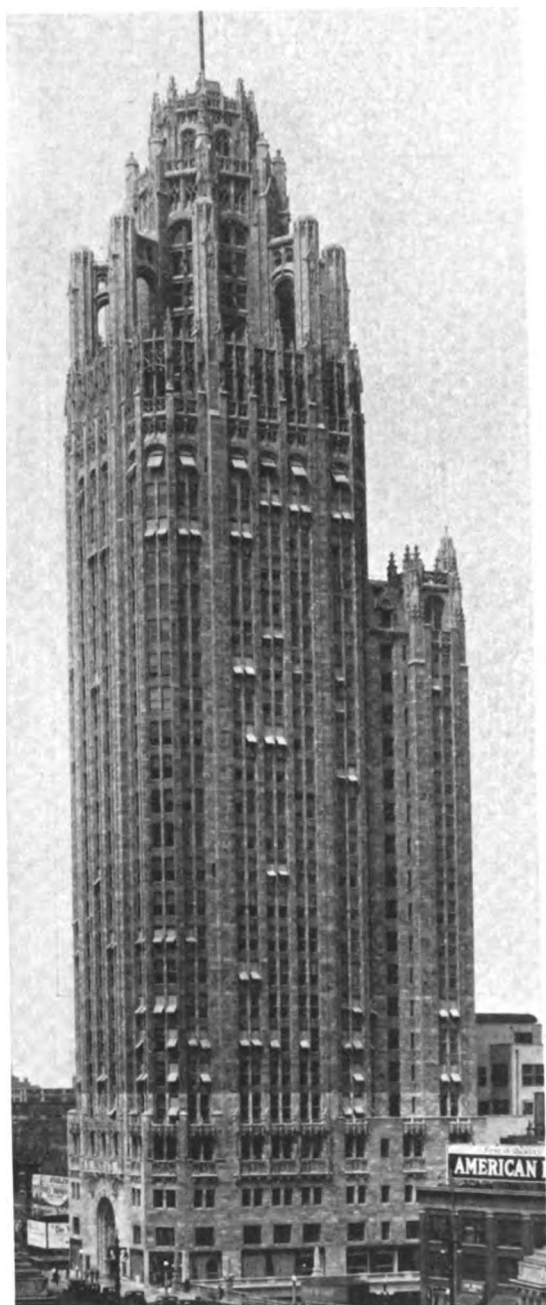
The increasing demand for concrete construction will find Lehigh shaping its policy with eyes to future needs, just as today it is meeting all requirements with nineteen mills from coast to coast.

Any architect or engineer can secure the series of renderings by Hugh Ferriss—"Toward Tomorrow," of which the above is one. Address Lehigh Portland Cement Company, Allentown, Pennsylvania, or Chicago, Illinois.

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## *Kalomein Products*

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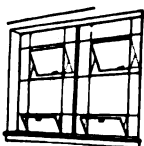
Flood Gates protecting against fire,  
water and gas, and steel fire doors  
in the Tribune Tower Building  
furnished and installed by this  
company.





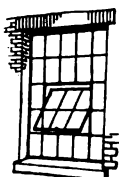
## Other types of Lupton Windows

### Projected Sash



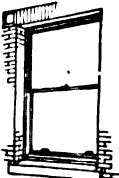
First made by Lupton, this type of sash has met with constantly increasing popularity for factories, office buildings and schools. Easily operated ventilators stay open in any position. Made in Architectural and Industrial styles.

### Pivoted Sash



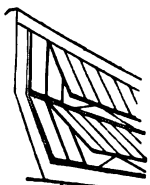
The standard and accepted steel window for factories, stores, garages, warehouses and all sorts of business buildings. Rigidly built of solid copper-steel rolled sections. Made in 25 stock sizes for immediate shipment.

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A practical, good-looking, easy-moving window for office buildings, hotels and apartments. Weather-tightness is assured by the carefully designed construction of galvanized steel plate. Low cost is due to quantity production.

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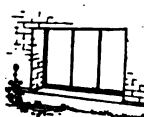
This sash forms a transparent, weather-protecting shelter over a continuous opening and gives remarkable efficiency in the natural lighting and ventilation of industrial buildings. Long "runs" are readily controlled by Pond Operating Device.

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Lupton residence casements embody a charm of line and a practicability of detail found in no other makes. Rigid, weathertight, and easy to install. Made in a variety of standard sizes to suit all requirements.

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Lupton basement windows have transformed the lower part of the house to a bright, airy place. They give practically double the light of old-fashioned wood windows and never stick, rattle or warp. Made in four standard sizes.

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*For long wear, low depreciation, constant good appearance*



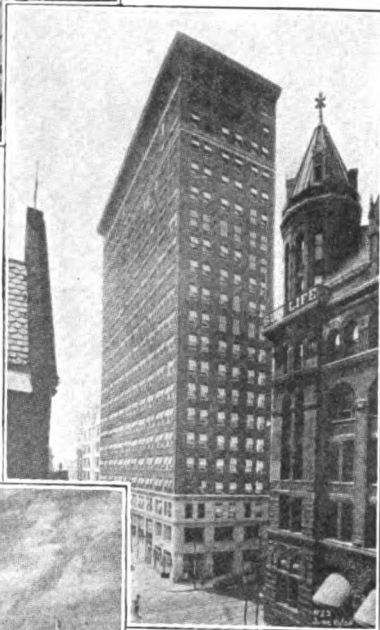
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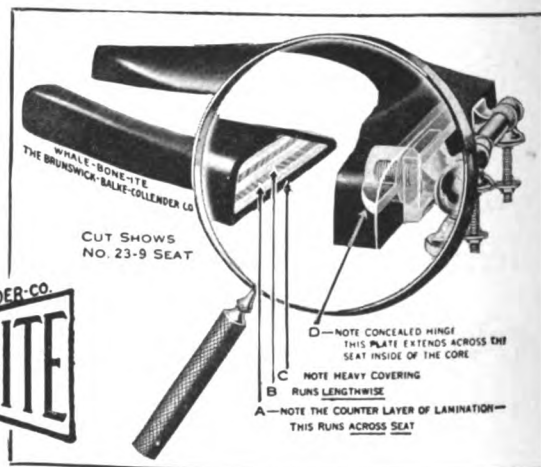
Architects: Sanguinet, Staats & Hedrick  
Jobbers: Axtell Co.  
Plumbers: Ft. Worth Plumbing & Heating Co.

THE choice of Whale-Bone-It toilet seats means *true economy*. For, though slightly more expensive in first cost, they give that long, troubleless service found only in articles of first quality. They are the most sanitary, and are cheapest in *last cost*. Hence today leading architects specify them in a majority of new homes, clubs and public buildings.

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Sanitary  
Comfortable  
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Non-Warping  
One-Piece Construction



"The Seat of No Apologies"

The ebony black, or rich mahogany finish of Whale-Bone-It seats affords a most pleasing contrast with the tile and trim of the bathroom or lavatory.

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Plate B-600

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Kernerator-equipped 18-apartment building at 229 Lake Shore Drive, Chicago. Architects, Eckland, Fugard and Knapp; owners, "229 Lake Shore Drive, Inc."



## Thoughtfulness That Pays

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The Kernerator not only makes instant disposal of *all* waste, refuse and garbage the easiest task in the kitchen, but it saves money by—

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As shown, the Kernerator consists of a brick combustion chamber at the base of the chimney, with hopper doors located in or near the kitchen on floors above. *All* waste—garbage, sweepings, tin cans, glass, crockery, papers, magazines, and the like—dropped through the handy hopper doors, fall to the combustion chamber. An occasional lighting of the air-dried waste burns everything but metallic objects and the like, which are flame-sterilized for easy removal with the ashes.

Full details appear on pages 2536-37 Sweet's (1924). For additional data, write

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Built-in-the-Chimney

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Your own prospective clients are constantly seeing these beautiful bathrooms fitted with Crane compact plumbing fixtures. Their "bathroom standards" are mounting accordingly. Study Crane advertising in the national magazines, and you can readily anticipate what beauty, comfort and convenience they want.

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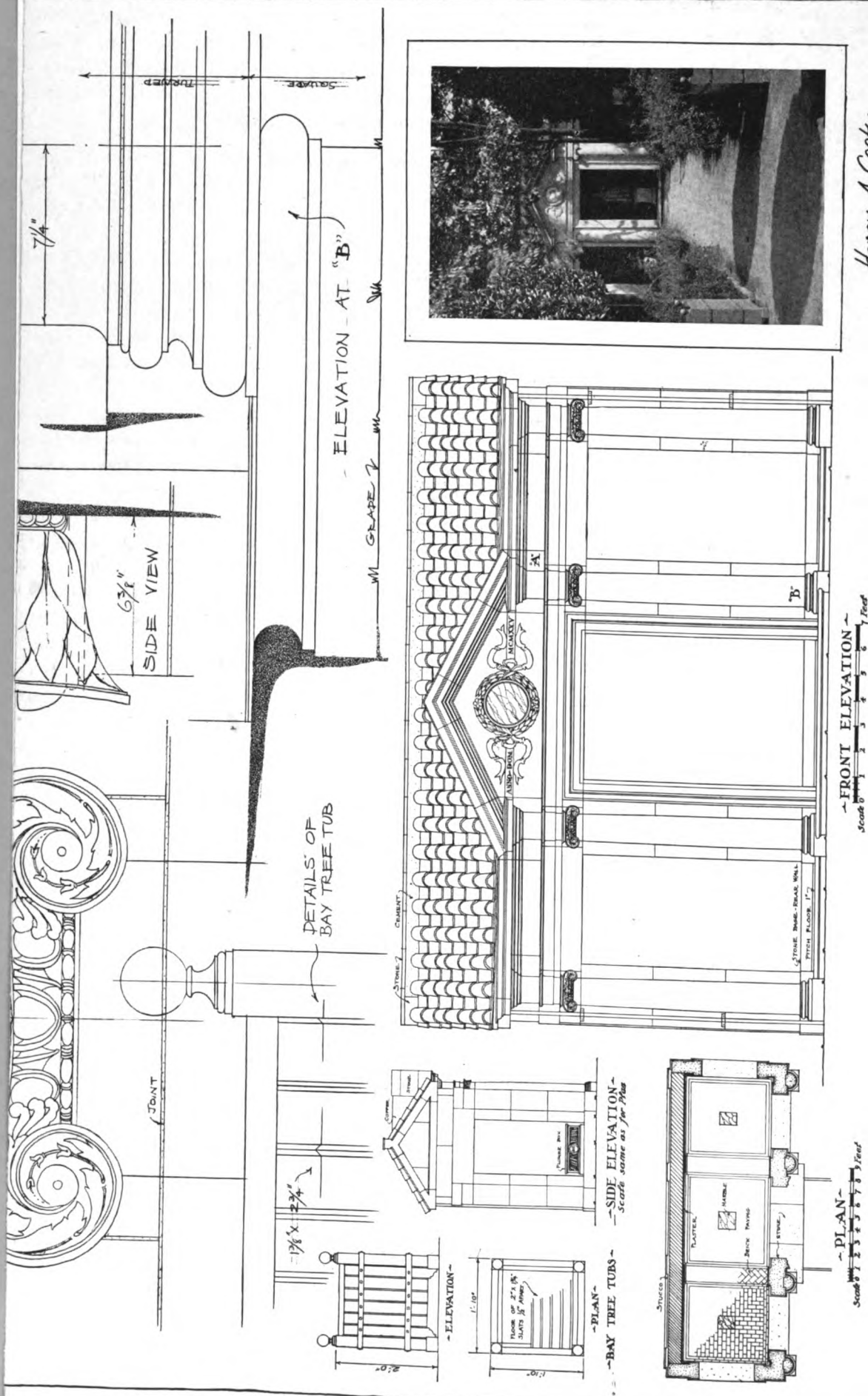
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1855 . . CRANE VALVES . . 1925





Henry A. Cook  
1925

~ DETAILS of GARDEN PAVILION ~  
 Detail No. 24 Estate of W. HINKLE SMITH Esq. BRYN MAWR, Penn.  
 ~ Charles A. Platt, Architect, New York City ~





Volume V

NOVEMBER, 1925

Number 2

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
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George Chappell

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IN THIS issue we introduce a new pen, impelled and driven by a powerful personality from out Chicago-way. Alfred Granger is known to every one in the profession. He is universally popular. His architecture is admirable. THE ARCHITECT is fortunate in having him as a member of the Board, and we have no hesitation in saying that we know our subscribers will agree with us.

### *A Sermon from the Sanctum*

THE TEXT with which I choose to illuminate my discourse this morning is found in those familiar words which are the basis of our national government, "United we stand, divided we fall."

To know how true this is politically we have only to consider the course of European events, wherein we see numerous comparatively small countries, hopelessly divided and constantly at daggers drawn with each other. Kaiserism, the bogey of our generation, was beaten by an allied front. It was one against many, and the outcome was only a matter of time. But my office is not that of the political expert, but to apply, as best I may, the words of my text to the profession which it is my aim to serve.

Architectural unity, as I see it, finds its expression in the various groups which are formed to further

the best interests of the profession. Preëminent among these, in this country, is undoubtedly the American Institute of Architects with its widespread chapters of active and alert members. There are other associations doing similar work, but the one I have mentioned will stand as a type.

No one who takes his profession seriously can fail to realize the tremendous amount of work that is done directly for his individual benefit by this great combination of architectural force. The conduct of competitions, the relations between client and architect, and the proper remuneration for services rendered have all been the subject of exhaustive study by the best minds in the country, and so fair have been the conclusions which have been reached that they have become practically "standard." The Government, in undertaking an important competition, involving the expenditure of millions, rarely fails to employ an "Institute" architect to direct the operation. This has not been easily brought about. It has been accomplished by tremendous self-sacrifice of time and money on the part of those interested, by thousands of conferences and by incessant hammering at obdurate congressmen. It need not be said that the way of the professional man among the representatives of the "peepul" is not an easy one. The popular superstition still lingers in certain hinterlandish minds that any commission paid to an architect is, for him, so much graft. But that condition is greatly mitigated, thanks to the work of the Institute and similar bodies.

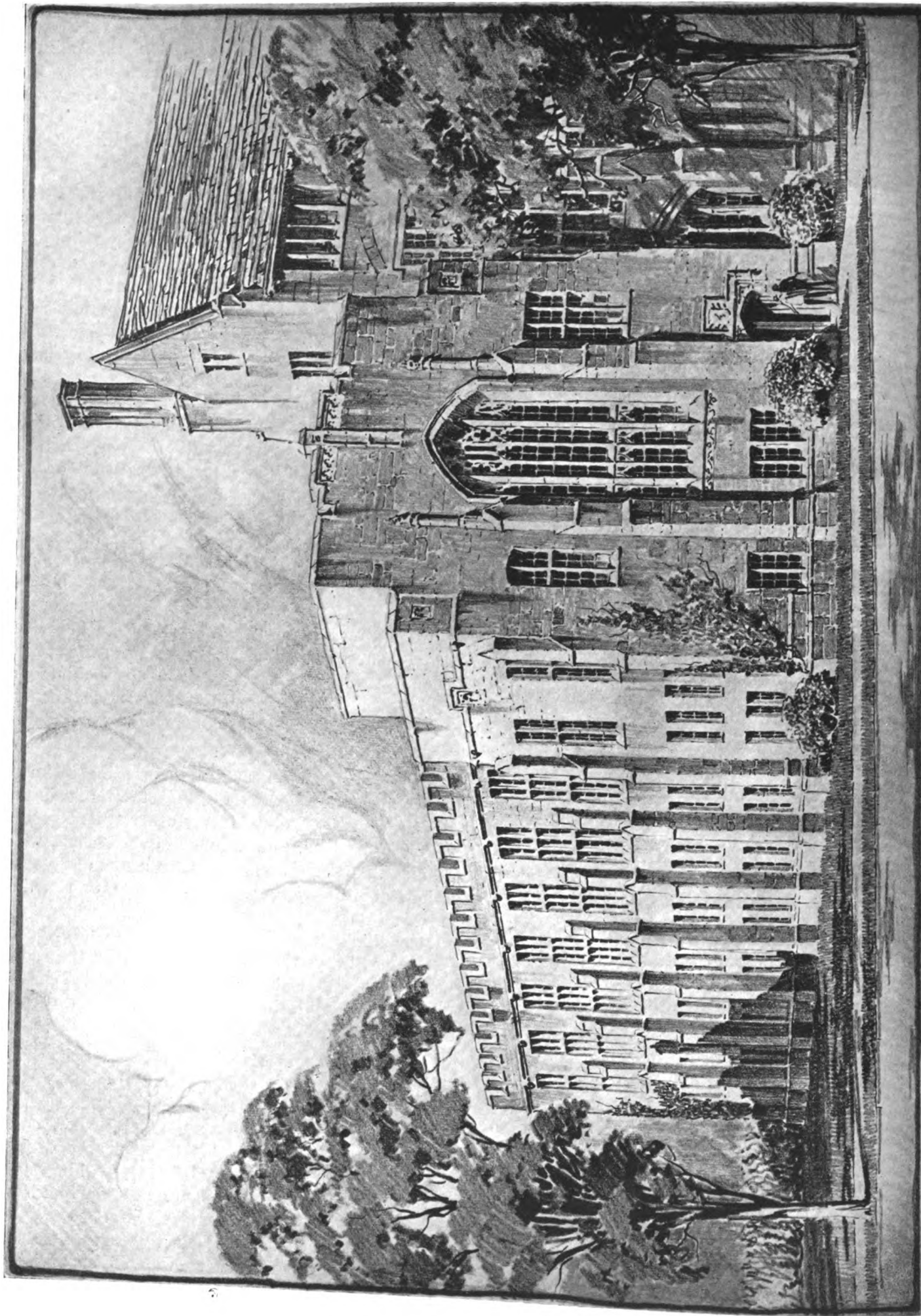
It is strange, then, and a little depressing to know that there are thousands of architects who are in no way associated with this or any other united group. They "go it alone," often avoiding enrolment, with the idea that they may be thus freed from any obligations of professional ethics, etiquette, or practice and more able to "put something over" when it is, as they think, to their interest. These men, be it noted, are always the first to fall back on the Institute's "General Code" when it will afford them redress for or protection from injury. They use or abuse the "schedule" as suits their convenience.

I have in mind a specific instance, not without its moral. Its central figure is a young architect of the "cut-rate" variety. He hires himself out to builders or individual clients for a flat fee far below the commission which he ought to receive. His design is excellent, more's the pity, for it keeps him busy. He has recently completed a house not far from New York which cost thirty thousand dollars. For drawing the plans he received exactly three hundred dollars, one per cent. There was no supervision

(Continued on page 155)

November, 1925

# THE ARCHITECT



James Gamble Rogers, New York; Childs & Smith, Chicago, *Associate Architects*  
Study, Gary Library, Northwestern University, Chicago

## A New Form of Competition

ARCHITECTS, DRAUGHTSMEN, CONTRACTORS AND DECORATORS, ATTENTION!!!

By GEORGE S. CHAPPELL

EDITOR'S NOTE. We feel that with this issue THE ARCHITECT has something new to offer in the line of competitions. When Mr. Chappell first broached the subject to us we were hesitant about so radical a departure from conventional lines as he proposed. But his lucid reasoning carried the day. It will, perhaps, be well to let him speak for himself. "The usual competition program," said Mr. Chappell, "is a soulless and uninspiring document. The building which it calls for is commonly for an unheard-of and impossible purpose. I notice, for instance, that the latest Paris Prize program of the Beaux Arts Society is for a 'Summer Capitol for the United States.' Who does not know that in summer Congress is not in session, and that both branches of the Legislature are either at home mending fences and teaching the sheep and cattle how to vote, or abroad teaching foreign governments how to run their affairs? If the building indicated is of more current value and is, let us suppose, a dwelling for a gentleman (or lady), all interest in it is dissipated by the fact that the competitors have no idea who the lady or gentleman may be. The house is for a mysterious 'Mr. X.,' indicating an unknown quantity who does not exist at all! How, then, can the competitors have any interest in him or in the plans which they are requested to submit?"

"Moreover, the scope of the common or barnyard competition is too limited. It calls for the services of the architect only. Any one who has done any building knows that the preparation of the plans is only the beginning. After they are completed must come another competition between builders to determine who shall get the contract. But this is not all. Later on the owner or his wife must get competitive bids from all sorts of people, decorators, paper-hangers, shade manufacturers, and the like. The furniture prices of different firms must be compared. All in all, it is a heart-rending business. The life of the 'owner' during a building operation is just one darn competition after another!"

"Now," Mr. Chappell is still speaking, "I have quite a lot of work which I wish to have done to my house in the country. But how can I tell whether I can do this work until I get figures and also see how the changes I wish can best be worked out? Instantly, the thought of a competition popped into my mind. A competition for alterations and additions to a dwelling is a novelty, to be sure. But why not? The program will have one advantage over all others in that it will enable the competitors to start with something definite. The present house is there, for all to see. Moreover, thought I, I will combine all the necessary competitions into one. The architect, the builder, the decorator, the sanitary engineer, all will be asked to join forces, to form combinations, and submit their schemes, with estimates, simultaneously, so that, when the returns are in, I will know where I am at instead of being on the threshold of a harrowing experience. Now what do you think of the idea?"

We must confess that we were completely won.

"George," we said, "It is the most beautiful thing we ever heard of! You have changed the whole idea of competitions from a sordid bit of architectural throat-cutting to a masterpiece of coöperation. You have knocked us for a row of dentils. Our columns are at your disposal. Go to it."

We have read carefully the program which Mr. Chappell has prepared. We are delighted to find that it is just what we anticipated, a warm human document, a living thing, eloquent of individual needs. In reading it we have a glimpse of the author himself, a cross-section of his life, his habits, and his family. We would not occupy so much space with this preliminary statement did we not feel that the program which follows deserved it. In our opinion Mr. Chappell's "personal touch" method is bound to revolutionize the conduct of all future competitions. As such we hail it as one of the most important things that has ever happened to American architecture.

### The Program of a Competition for

Alterations and Additions, including re-decoration, plumbing, heating, lighting, general fixing-up, and a lot of things that are not mentioned herein, in the residence of

GEORGE S. CHAPPELL, Esq., Pelham Manor, N. Y.

#### GENERAL NOTES

Contractors of all description shall, during construction, carefully protect their work from all children and shall also protect all children from their work.

All plumbers and roofers shall, before throwing discarded bath-tubs, pieces of lead pipe, sheets of tin, or other heavy or sharp articles from any height greater than two (2) feet, shout "FORE" in a loud tone, or, if the work is being done by night, send up a red rocket. All surplus material, odds and ends, flotsam and jetsam, rubbish or other leftovers shall be the property of the contractor, architect, decorator, or mechanic who finds it first and can get away with it, EXCEPT, all wood, lath, studs, planks, joists and timbers of every description suitable for kindling shall revert to the Owner's wife, who has a

kindling-complex, to be hers and her assigns, in fee simple from now on, to have and to hold, until death us do part, for when Winter comes cold is not far behind.

All competitors are invited to inspect the work, as is, and the Owner, who will occasionally hereinafter be referred to as "I" or "me," will be at home at tea-time, at which time he will serve tea or its equivalent.

All materials shall be of "Or Equal" brand, served hot or cold, as called for by the original labels.

#### SCOPE OF THE WORK

##### Interior Cellar

The present cellar floor is in bum shape and looks more like a picture puzzle than a floor. All cracks should be cut out and repaired or, if it works out cheaper, the cracks may be left and new floor put in between them.

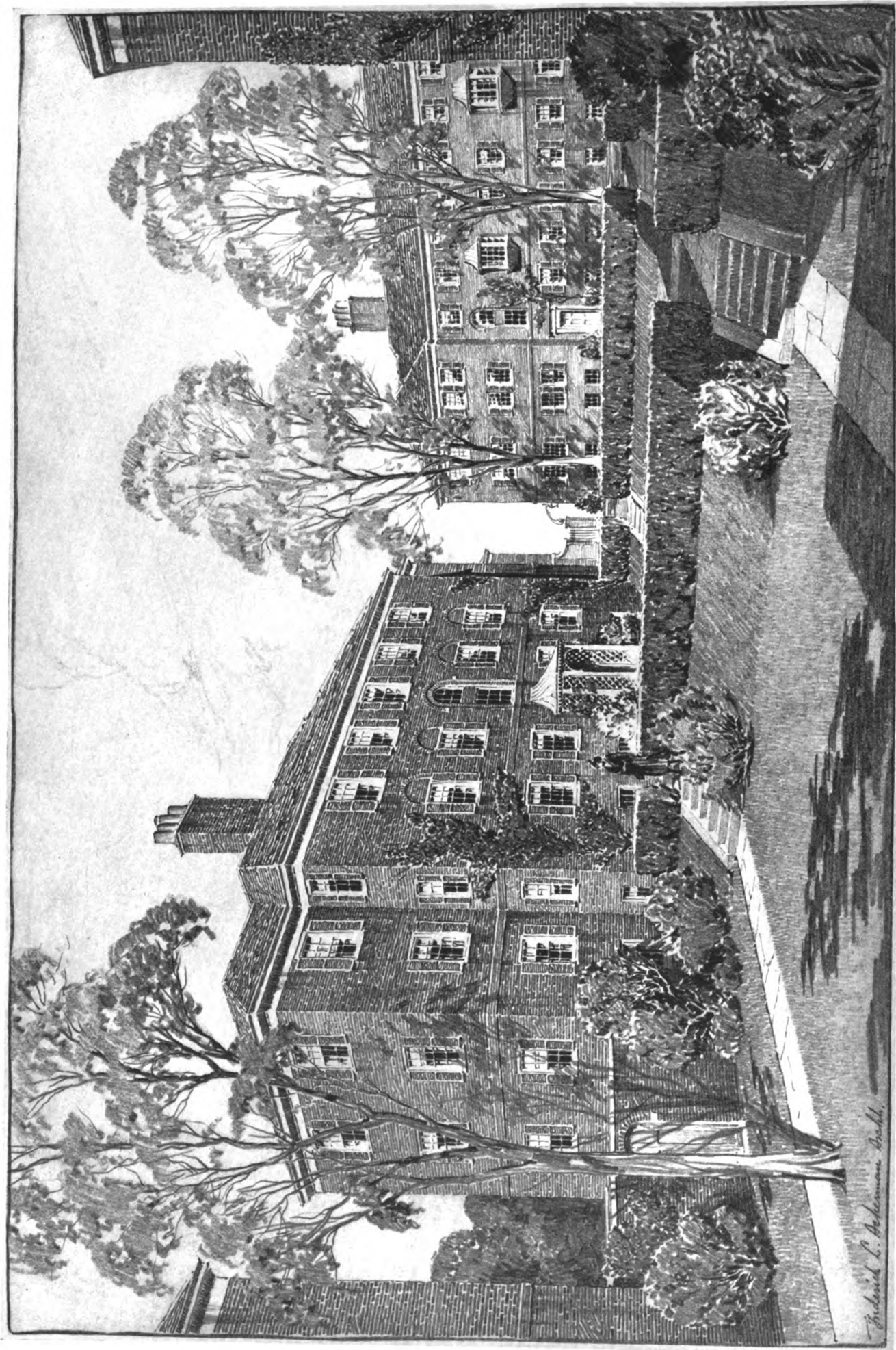
The drain in the center of the floor should be fixed so that it does not drain from the street into the cellar.

Empty gin bottles in present wine-closet should be removed and replaced by full ones. Samples shall be submitted for my approval.



November, 1925

THE ARCHITECT



Schell Lewis, Del.

Study, The Court, Faculty Apartments, Cornell University

Frederick L. Ackerman, New York, Architect



The present coal bin is empty. This should be remedied.

#### *Mechanical Equipment*

Replace lost lawn-mower which used to stand near present ash-barrel.

Supply and install new lock on basement lavatory so that it cannot be used by visiting grass-cutters, ashmen, and garbage collectors.

Present hot-air furnace is to be remodeled into a modern hot water system with self-feeding feature and thermostatic control from all rooms, bedrooms, baths, and closets.

#### *First Floor. Entrance Hall*

Present entrance hall is completely lacking in closets. The Architect will devise some way of supplying the following:

1. Closet for my coats, with combination lock and burglar alarm; 2. Closet for family coats, tippets, shawls, capes, sweaters, etc.; 3. Special closet for visiting children, relatives, friends, guests, etc. 4. Large closet for tennis rackets, golf, hockey and pogo sticks, skates, sleds, scooters, carts, and other rolling stock.

#### *Living Room*

The present living room is to be enlarged to about twice its present size by taking in the southern side of the piazza, which is too near the street any way, and, besides, the mosquitos in Pelham are something awful.

Move the present fireplace so that it will center in the new room. This will leave the fireplace and chimney on the second floor without any support, but my wife says it can be done, so that's that.

#### *Furnishings*

Repair morris-chair, which has falling of the seat.

Fix all cockeyed window shades.

Replace present rug, which is a reversible one and has been turned over and shifted until it is equally threadbare in all places.

#### *Dining Room*

This room presents an important part of the Architect's problem. It is on the wrong side of the house, all the sun being hogged by the kitchen. Fix it.

#### *Kitchen and Pantry*

The present kitchen and pantry should be transferred to occupy the space of the present dining room. Just how we will get into the dining room without going through the kitchen or out of doors should be considered by the Architect.

Either move the range so that it will not melt the ice, or move the ice box so that it will not freeze the range. I don't care which. Ice box should be connected with drain to the street or any other convenient place so that I will not have to remember not to forget to empty the ice pan every night, which is a hard thing to do some nights.

#### *Second Floor. Owner's Room*

Install an electric outlet over my bureau so that I will not have to brush my hair over my wife's back, if you get what I mean. Why I should be the only one in the house not to have a light over his bureau I do not know, but such is life.

#### *Owner's Bath*

Replace present driblet water-supply pipes by full flowing, quick filling pipes and arrange water-supply system so that the operation of other fixtures in the house does not prevent me from drawing a bath.

Put a Maxim "silencer," or equal, on present toilet.

#### *Furnishings*

Supply and install new tooth brush, Prophylactic No. 2, or equal. This is something I have been meaning to buy for the last six months but can never remember to do.

#### *Special Closets, Fittings, etc.*

Build new Owner's closet with depth sufficient so that I do not have to stick my head in among the coat hangers to get anything at the back.

Also arrange pole for coat hangers that will not fall down if breathed on, and fix my coat hangers so that they will not come off pole except for me.

Build a new closet off second floor hall for laundry basket so that soiled linen need not be put in the medicine closet, as I do not like iodine on my underclothes.

#### *Other Rooms*

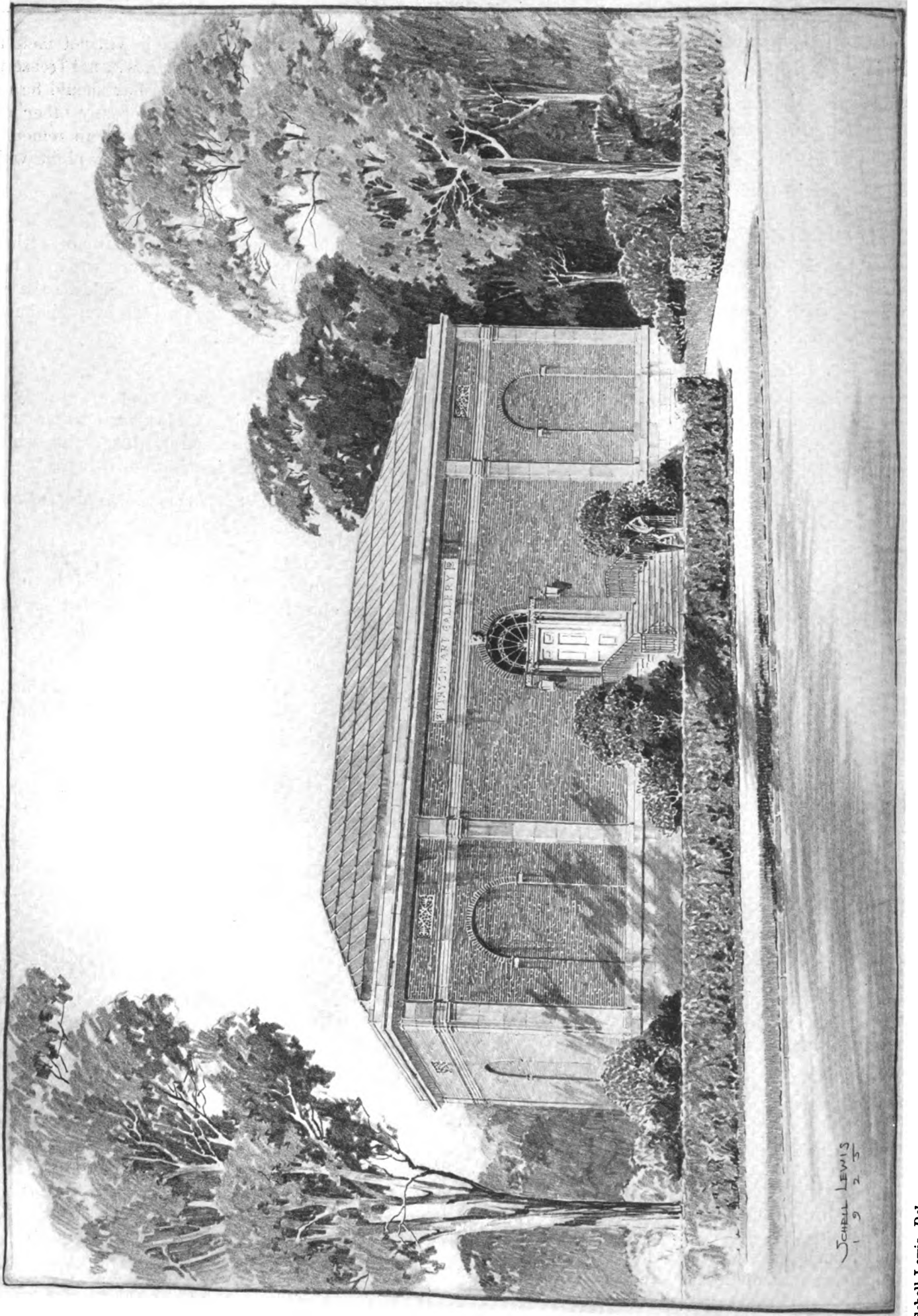
Sound-proof all children's rooms and install double doors with felt jambs. Cover floors with two layers of hair or felt mattresses and pad walls with rubber of "Or-equal" quality.

#### *Third Floor*

Entire third floor is to be remodeled and added to, if necessary, to comprise a suite *de luxe* for possible cook or improbable general house worker. The suite is to contain the following: One large, airy bedroom (southern exposure), with double bed and day bed for afternoon siestas. This room to connect with, (a) small roof garden with fountain containing goldfish, (b) sleeping porch, (c) large private bath, (d) guest room for visiting cousin or friend, (e) library

November, 1925

THE ARCHITECT



Schell Lewis, Del.

Study, Tryon Art Gallery, Smith College

Frederick L. Ackerman, New York, Architect

and reception room with complete stock of popular Scandinavian authors. (Note. *No* cook-books.)

This suite will be reached by private elevator, open all night.

Supply and install one five (5) tube radio set of "Or-equal" type, capable of tuning in on Helsingfors or Stockholm.

#### *Addition to Residence*

The only addition contemplated, other than those already mentioned, will be a small room for my private and personal use. Any location will do. Probably the cellar will be best. It is to be thoroughly fire- and sound-proof and to have heavy, chrome-steel vault doors and no telephone, radio, or victrola connection. It should have two doors, one, the vault door referred to, and another secret entrance to the wine-cellar. (See specification, under "Cellar.")

#### *Delivery of Documents*

All drawings and documents shall be delivered to Owner at 1000 Edgewood Avenue, Pelham Manor, N. Y., on or before noon, January 1, 1926.

Drawings are to be sealed and are to be accompanied by a plain envelope containing one new five-dollar bill, as an earnest of good faith on the part of the competitor, and a card bearing the competitor's device or nom de plume. **DO NOT GIVE YOUR RIGHT NAME!** It will be used against you.

Architectural plans showing proposed method of alteration and rearrangement must be accompanied by detailed estimates from all trades involved.

#### *Jury*

The competition will be judged by the Owner and his wife and children as provided in Sec. 3, Par. 8, Amer. Institute of Architects "The Conduct of Competitions."

#### *Awards*

1. The winner of the competition will receive one complete set of "The Messages of the Presidents" (Washington to Cleveland, inclusive).
2. The competitor ranked second will receive a handsome Mah Jong set of grade A yellow pine, printed in full colors, of which the seven-bamboo and nine-character are missing.

## Editorial Comment

### *The Picturesque*

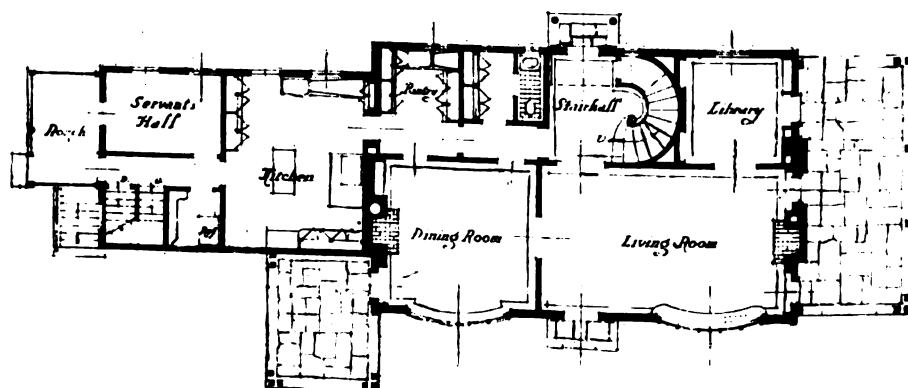
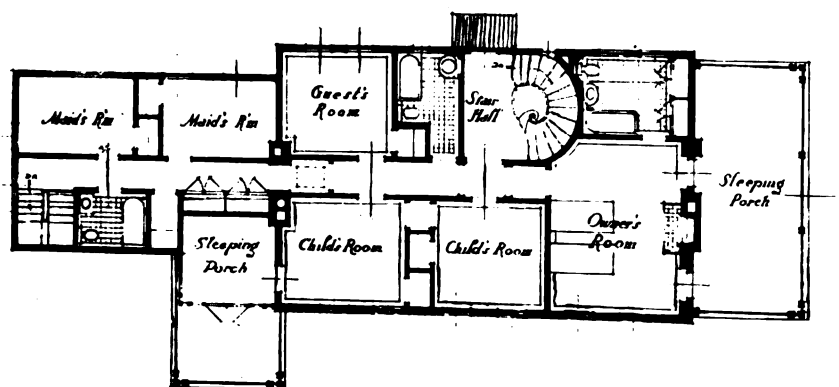
THE ELEMENT of informality and unexpectedness in architecture, that quality which we describe as "picturesqueness," is one which we see constantly being sought for by our modern designers, particularly in their domestic work. It has its decided dangers. The term "picturesque," if we analyze it, seems to express with considerable exactitude what is in the mind of the designer when he takes pencil in hand and says to himself, "Now I will be picturesque." What he calls up in his mind, if, indeed, he has it not actually before him propped up at a convenient angle to his drawing-board, is a "picture," a photograph of something he has seen, or a plate from one of the innumerable books on "Quaint Corners of Catalonia" or "Odd Bits of Brittany."

Too often the material found in these attractive volumes is far removed in its application and use from the needs of the American home-builder. But that matters not. An agreeable tower, which was originally a granary or a dove-cote, an "amusing"—the adjective is very popular just now—overhang to the second story by which early builders protected the substructure from rain in a gutter-and-leaderless

era, or a slabsided lean-to in which garden tools were stored,—all these and many more elements of the picturesque are seized upon by the avid artist and made component parts of "Mr. Doolittle's Residence at Edgemere, L. I."

The total result is frequently confusion and an entire unfitness for comfort in living and economy in construction and upkeep. It can never be too forcibly impressed upon architects that real picturesqueness is based as solidly upon honesty and integrity of design as is the most formal and premeditated plan. The dove-cote, the overhanging second story, and the lean-to were originally necessities. They should never be allowed to become conscious ornaments. The habit of so using them has created what one practitioner calls "one of our besetting sins, 'fancy-dress architecture.'"

Occasionally we see an honest example of the picturesque which has resulted in the gradual combination of a country house with a group of out-buildings and successive additions constructed according to the growing needs of the owner. This sort of thing is almost invariably pleasing. It has the real "growth" of a tree. It partakes, in some mysteri-



Greville Rickard, New York, Architect  
 Study, House, Dr. Charles L. Larkin, Middlebury, Conn.



ous way, of the inner secret of nature. But all this takes time. It cannot be built overnight, with malice aforethought. A friend of ours recently visited such a country house. His host explained the curious and friendly group of buildings, remarking, "It's a hell of a looking thing, isn't it?"

The living room was originally an old, brick tobacco barn which stood near enough to the house to be hitched to it by a roofed passage. A few smaller buildings had been moved to create a guest-room wing. The visitor was told that he had the choice of sleeping in the pig-pen or the corn-crib, to which he replied, with tact, "I will go the whole hog: the sty for mine!" He only stipulated that breakfast, which was served in his room, should not consist of sour milk thickened with potato peelings and pea pods.

### *The Ways of Mechanics*

SPEAKING of bootlegging (as we were in the foregoing paragraph) gives us an excuse for recounting an incident which recently transpired on an alteration job. In some unaccountable way a number of bottles of Scotch were gathered together. Rumor hath it that they were purchased, at a price far below their current value, from a small boy who knew his way about his father's cellar. Be that as it may, the quarts were corralled, and the result was a complete cessation of all work and an afternoon of carnival.

Subsequent events were not so happy. The father, furious, arrived on the job and accused grown men of seducing his son. "You made my boy a bootlegger!" was his pitiful plaint. He had evidently forgotten the text from which a sermon might be preached, "And a little child shall lead them." However, a truce was patched up, contingent on the firing of the ringleader, who promptly went south, probably to be nearer the base of supplies. The work proceeded tranquilly to completion. Then came the final scene. The owner, incident to moving in, summoned a piano-tuner to look over his "upright," which had been considerably manhandled during the progress of construction. The tuner ran his hands over the keys and was rewarded, in the lower register, by muteness where there should have been music. "There seems to be something wrong here," he said, and proceeded to remove the dashboard. And, wrong or right, what he found there was a half bottle of excellent Scotch, cached by the departed disciple of Bacchus.

"And that," said the architect in command, "is what they mean when they say, 'The bases were full!'"

### *A Sermon from the Sanctum*

(Continued from page 147)

involved and the work was executed with the minimum of detail drawings. All these minor matters were left to the contractor.

The result is that everything about the house is just a little bit wrong. The porch columns are too fat, the window muntins are too thick, the cornice is clumsy, and the general air is sad and dispiriting. People pass it and say, "How do you like Mr. So-and-So's new house?" and the answer is invariably, "Oh, I don't know—there seems to be something wrong about it." Instead of redounding to the designer's credit, no one ever has the slightest curiosity as to who is responsible for it.

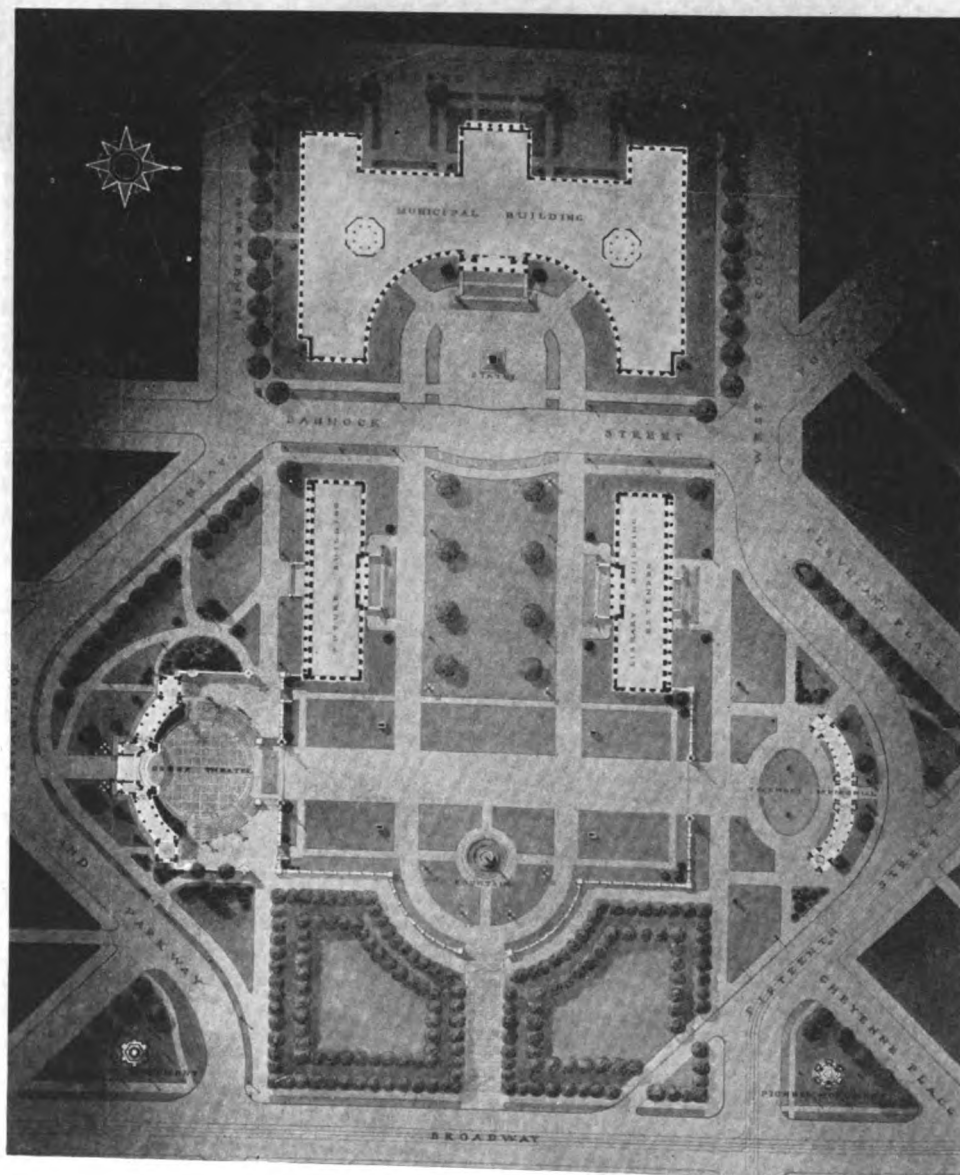
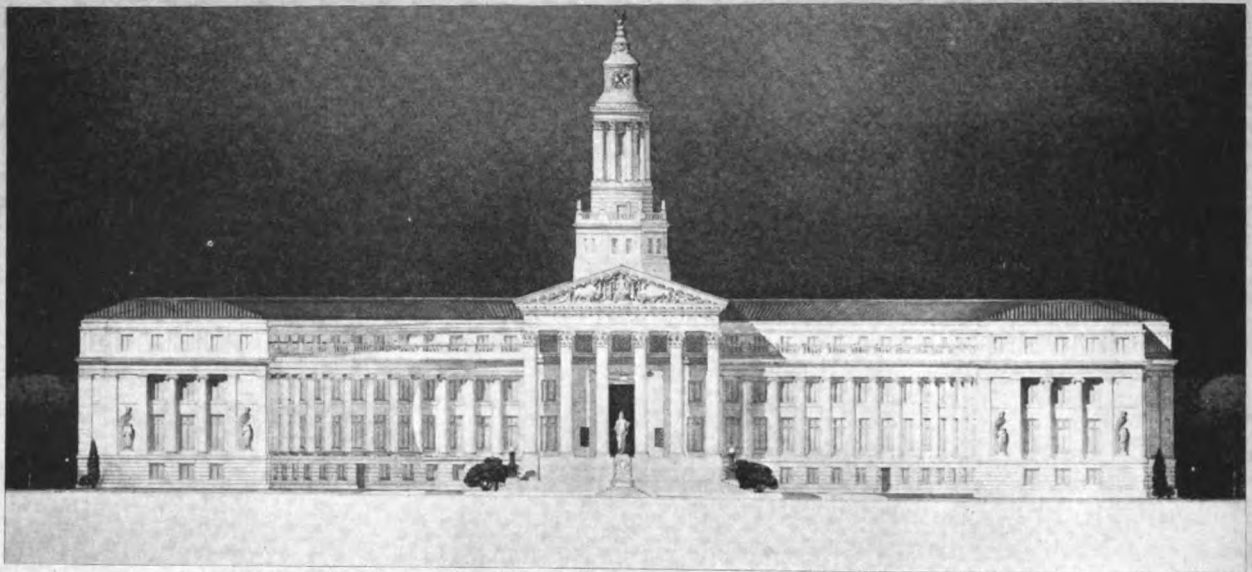
The answer, of course, is "mammon." The young architect is a greedy opportunist who is not willing to sacrifice the prospect of a job on the altar of professional practice. If he cannot cheapen the work he can cheapen himself, and this he is doing, regularly. Such men are traitors to the profession, scab architects, to borrow an unpleasant term.

And how foolish they are! With a little backbone, with an insistence upon their rights as an architect, and a proper compensation for it, they could, in a few years, establish themselves in an enviable and respected position and reap a reward twenty times over that with which they now worry through their demeaning existence. They are working as individuals and constantly falling behind the accomplishments of those who "play the game" according to the rules which the meeting of many minds has found to be to the best interests of all, not excluding the client.

The client, in the case I mention, is, I am glad to say, very much dissatisfied with his house. He ought to be. The stair-treads are eight inches high, and coming down he has to duck to get by the second floor. And yet there will always be many clients who will follow the line of cheapest resistance. It is only the architect who can cure him of his desire to bargain, and in so doing what weapon can be so effective as the ability to point at the findings of a united brotherhood and say, "We will do it this way, or not at all"?

Verily, verily, I say unto you, friend architects, "United you stand, divided you fall."

*A. Hollander*



Accepted design and plan, City and County Building, Denver  
 Allied Architects Association, Denver, *Architects*

## Introducing Mr. Granger, of Chicago

### Mr. Granger Says—

THAT "THE ARCHITECT" is opening up a new trail which may lead to some dangerous pitfalls by asking for monthly comments from Chicago. Thus far the printed portions of the various architectural publications have paid little attention to what is happening outside of Manhattan Island. We in the West dutifully recognize that New York is the proper center of the world, but, at the same time, we feel that we are growing up. The old adage that children should be seen and not heard is true in architectural as in all other matters, but we have surely reached the adolescent stage—we want to be seen, and we welcome an opportunity to be heard.

### The Paris Exposition

AUTUMN is upon us and our wanderers are returning from Europe, New England, and even from the Pacific coast, all bringing accounts of the new fall styles for men, women, and buildings. Apropos of the latter we have been interested in Mr. Corbett's review of the Paris exposition, but we are compelled by honest conviction to disagree with him. The most complete description of sane reaction from the exposition was conveyed to me in a letter from the woman whom Henry Adams described in his "Education" as the most brilliant woman who had ever reigned in Washington. This woman was the close friend of Charles McKim, Augustus Saint-Gaudens, Rodin, and Henry Adams, and she said of the exposition, "After seeing it I felt that Germany had won the war."

### Fall Styles

HERE IN Chicago we feel that we are developing new fall styles of our own—for example, the Palmer House, the new Morrison Hotel Tower, the Stevens Hotel, and others, pictures of which will in due time appear in THE ARCHITECT, so we will let them speak for themselves. They can do it. For the sake of our city one would wish that the designers of these hostels had had the same inspiration as had Mr. Harmon when he designed the Shelton Hotel; with the single exception of the Tribune Tower (illustrated in this issue) nothing new in Chicago compares with the Shelton in architectural beauty.

Speaking of beauty, Mr. Shaw's new building for R. R. Donnelley and Sons, the master printers, is to-day Chicago's most beautiful and distinctive industrial building; we hope and pray for more like it.

### Purely Local

JUST now there is much agitation in the press about the proposed outer drive connecting the Lincoln and South Park systems. The Chicago Park Commission and the U. S. Government Engineers have agreed upon a plan to carry a great boulevard directly north from the Field Museum *en axe* with its center pavilion to the Lake Shore Drive. The government engineers are opposed to a bascule bridge over the river and suggest a tower lift bridge in its place. Much opposition to this plan is developing from various sources, and thus far neither the Lincoln Park Commissioners nor those of the South Park have mentioned the employment of an architect to work with the engineers in designing this bridge. The Chicago Chapter A. I. A., the Illinois Society of Architects, and the Architects Club have all written to the Park Commissioners urging the necessity of the employment of an architect to design this outer bridge, which, from the lake as well as from Michigan Avenue, will be the most conspicuous structure, the real Gateway to the City. Recently the R. I. B. A. asked various architectural bodies in America to write to the London County Commissioners urging the preservation of Waterloo Bridge. A letter from the New York Chapter A. I. A. and from other chapters addressed to the Boards of Lincoln Park Commissioners and the South Park Commissioners urging the employment of an architect of the highest professional standing to design this bridge would be a help to their brothers in Chicago and would be deeply appreciated.

### A Place in the Sun

A NEW YORK doctor of prominence has recently advanced a theory for increasing human intelligence under conditions of modern life. He says we all should spend as many hours as possible out of each day in some secluded spot, where, clad in our birthday garments, we can absorb the rays of the sun. This appeals to us, especially after reading an account in the *Tribune*, not of New York but our own W G N, about the annual tests on current history conducted by the *Review of Reviews*. It is disconcerting to learn that our gilded if not golden youth in a large number of colleges and universities know no difference between Billy Sunday and Mussolini, and locate the much discussed Mussel Shoals in sunny Italy. By all means these youths should let the sunlight into their brains and their bodies, but how is that possible when our city streets get darker

and darker as our buildings progress steadily upward? Just now Marshall Field & Company, who are always on the lookout for new fields of expansion, are suggesting a great boulevard under Randolph Street from the lake to the river, incidentally passing their own store, where shoppers can stroll under electric lights without being in perpetual terror of automobiles and indulge in that favorite game of window-shopping to their hearts' content. One wonders whether "Basement Prices" will be marked on goods thus shown! Each day brings forth some new suggestion for regulation of traffic and protection of the pedestrian. This suggestion of M. F. & Co. is perfect for the latter, but what about sunlight and increment of intelligence? Will some New York doctor please answer?

### *Architects Club of Chicago*

IT MAY INTEREST OUR readers to know that the Architects Club of Chicago, which had its real conception in the winter of 1917-18, when Mr. Murchison and the writer were fighting valiantly side by side in the battle of Washington and recuperating after each day's fray in a certain room on M Street, has now come to maturity and is preparing to take its place among the civic organizations of Chicago. The atelier opened October 1 with 160 students enrolled and a strong list of patrons. Weekly luncheons are held

at the club, where from forty to fifty architects, engineers, and builders get together and discuss in a friendly and constructive manner questions vital to the proper growth and development of building. Some of the subjects which the club is sponsoring are Vocational Training in the Public Schools, Public Representation on Arbitration Boards, the Removal of Billboards from Parkways and Boulevards, the Converting of the East Pavilion of the Fine Arts Building in Jackson Park, where the A. I. A. Convention of 1922 was held, into an Industrial Art Museum, the securing of a first-class library of books on Architecture, Construction, and Decoration to be housed in Glessner House and open to the public. The Club Activities Committee, composed of Edgar Belden, Vice-President of Fuller Company, and Gerhardt Meyne, representing construction interests, Thomas H. Cowles, representing real estate, Howard Cheney and R. J. MacLaren, representing Architecture with the writer as Chairman, has many other activities under consideration, and intends to arouse public opinion on all subjects which tend toward the permanent beautifying of the city.

More could be said of what Chicago architects are trying to do, but our native modesty prevents our saying more on our first appearance in such distinguished company. However, we believe in Chicago's motto—"I WILL."

## PLATES FOR NOVEMBER

### THE TRIBUNE TOWER, Chicago, Ill.

JOHN M. HOWELLS, RAYMOND M. HOOD, *Associated Architects*

Exterior	Plate	XXV
Main Entrance	"	XXVI
Entrance and Crowning Motif Showing Eight Historical Panels	"	XXVII
One of the Great Buttresses	"	XXVIII
Corner, Main Lobby	"	XXIX
Bronze Elevator Door	"	XXX
North Michigan Boulevard, Showing the Tribune Tower	"	XXXI

### HOUSE, MR. H. EDWARD MANVILLE, Pleasantville, N. Y.

DONN BARBER, New York, *Architect*

Main Entrance. (Plan on back)	Plate	XXXII
Patio	"	XXXIII
Garden Front	"	XXXIV
Detail, Garden Front	"	XXXV
Detail, Garden Front	"	XXXVI
Formal Garden	"	XXXVII
Living Room	"	XXXVIII
Dining Room	"	XXXIX

### HOUSE, DR. WILLARD J. HOLLINGSHEAD, Hartsdale, N. Y.

ANDREW J. THOMAS, New York, *Architect*

Exterior. (Plans on back)	Plate	XL
Entrance	"	XLI

### HOUSE, MRS. DUNCAN ELLSWORTH, Southampton, Long Island

E. P. MELLON, New York, *Architect*

Exterior. (Plans on back)	Plate	XLII
Entrance	"	XLIII

### RYE COUNTRY DAY SCHOOL, Rye, N. Y.

DENNISON & HIRONS, GODLEY & SEDGWICK, and WOOLSEY & CHAPMAN, *Associated Architects*

Exterior. (Plan on back)	Plate	XLIV
Main Entrance	"	XLV
Entrance to Auditorium	"	XLVI

### GEORGE WASHINGTON HIGH SCHOOL, New York City

WM. H. GOMPERT, New York, *Architect*

Exterior	Plate	XLVII
Main Entrance	"	XLVIII

### SKETCHES AND DRAWINGS

#### DOUBLE-PAGE DETAILS, by Henry A. Cook

Details of Garden Pavilion, Estate of W. Hinkle Smith, Esq., Bryn Mawr, Penn. Charles A. Platt, New York City, <i>Architect</i>	Page 143
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#### STUDIES

STUDY, Gary Library, Northwestern University, Chicago. James Gamble Rogers, New York; Childs & Smith, Chicago, <i>Associate Architects</i>	Page 148
STUDY, The Court, Faculty Apartments, Cornell University. Frederick L. Ackerman, New York, <i>Architect</i>	Page 150
STUDY, Tryon Art Gallery, Smith College. Frederick L. Ackerman, New York, <i>Architect</i>	Page 152
STUDY, House, Dr. Charles L. Larkin, Middlebury, Conn. Greville Rickard, New York, <i>Architect</i>	Page 154
ACCEPTED DESIGN AND PLAN, City and County Building, Denver. Allied Architects Association, Denver, <i>Architects</i>	Page 156



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THE ARCHITECT

Plate XXV



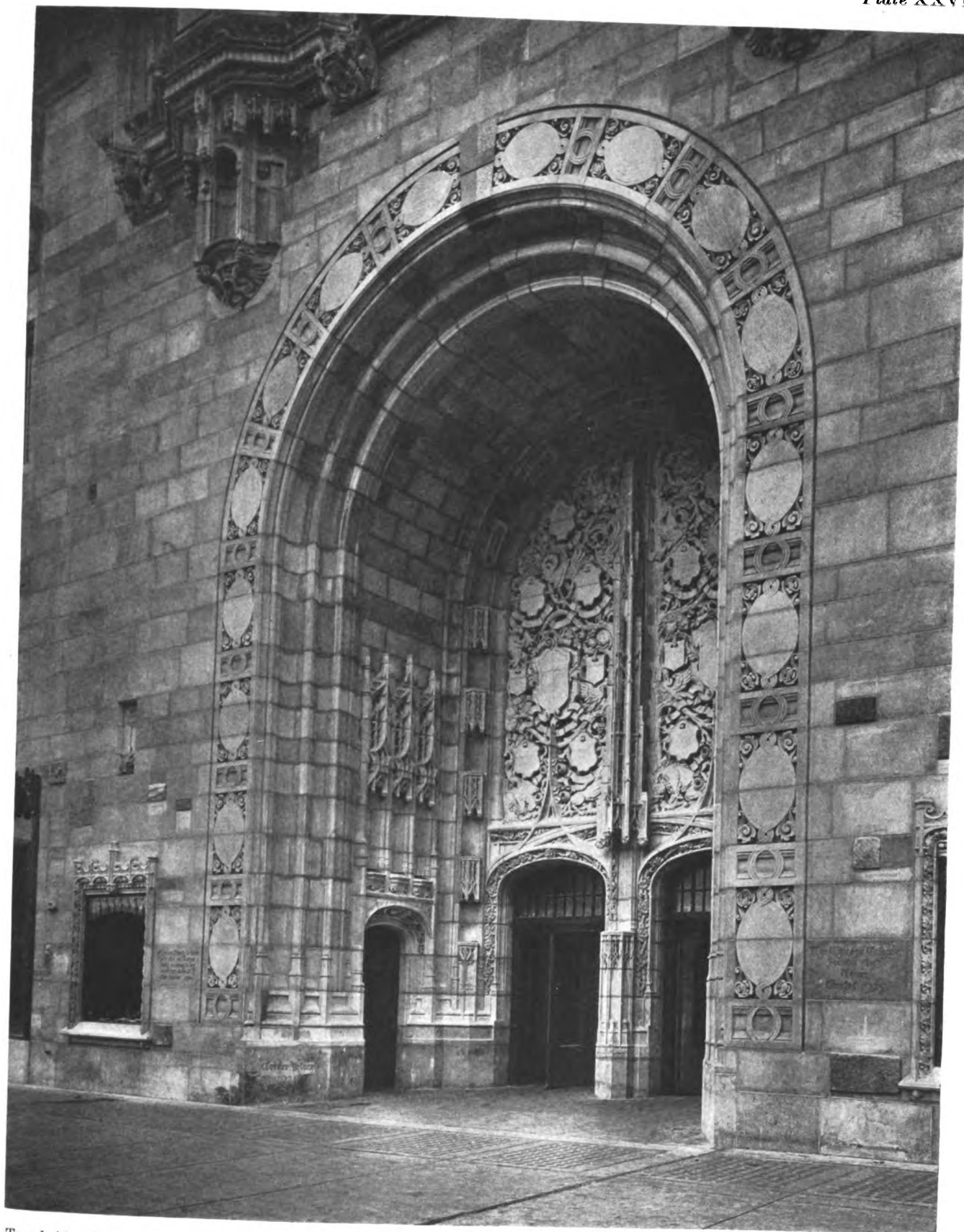
Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

The Tribune Tower, Chicago







Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

Main Entrance, The Tribune Tower, Chicago





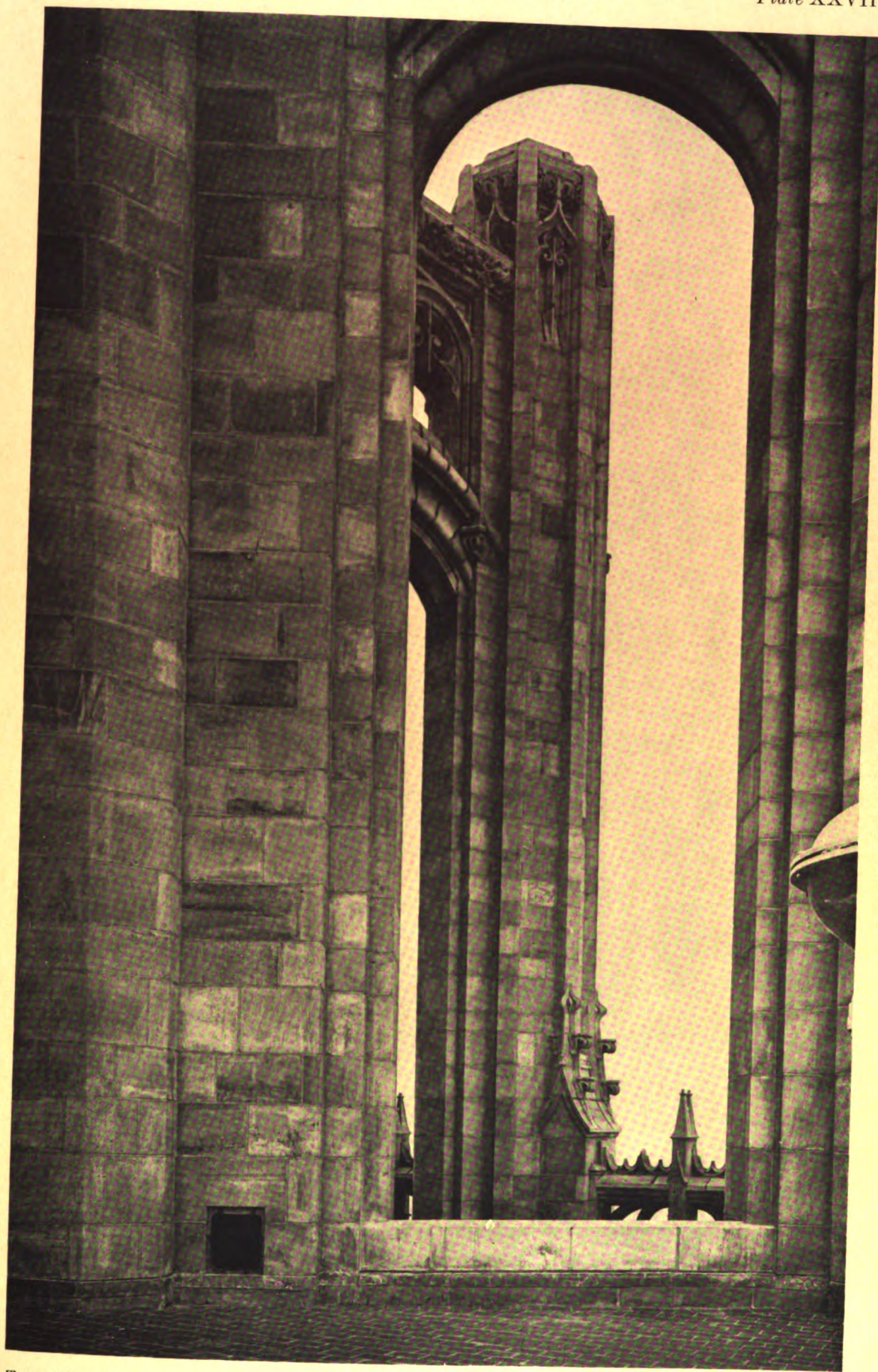


Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*  
Entrance and Crowning Motif Showing Eight Historical Panels Still Uncut,  
The Tribune Tower, Chicago







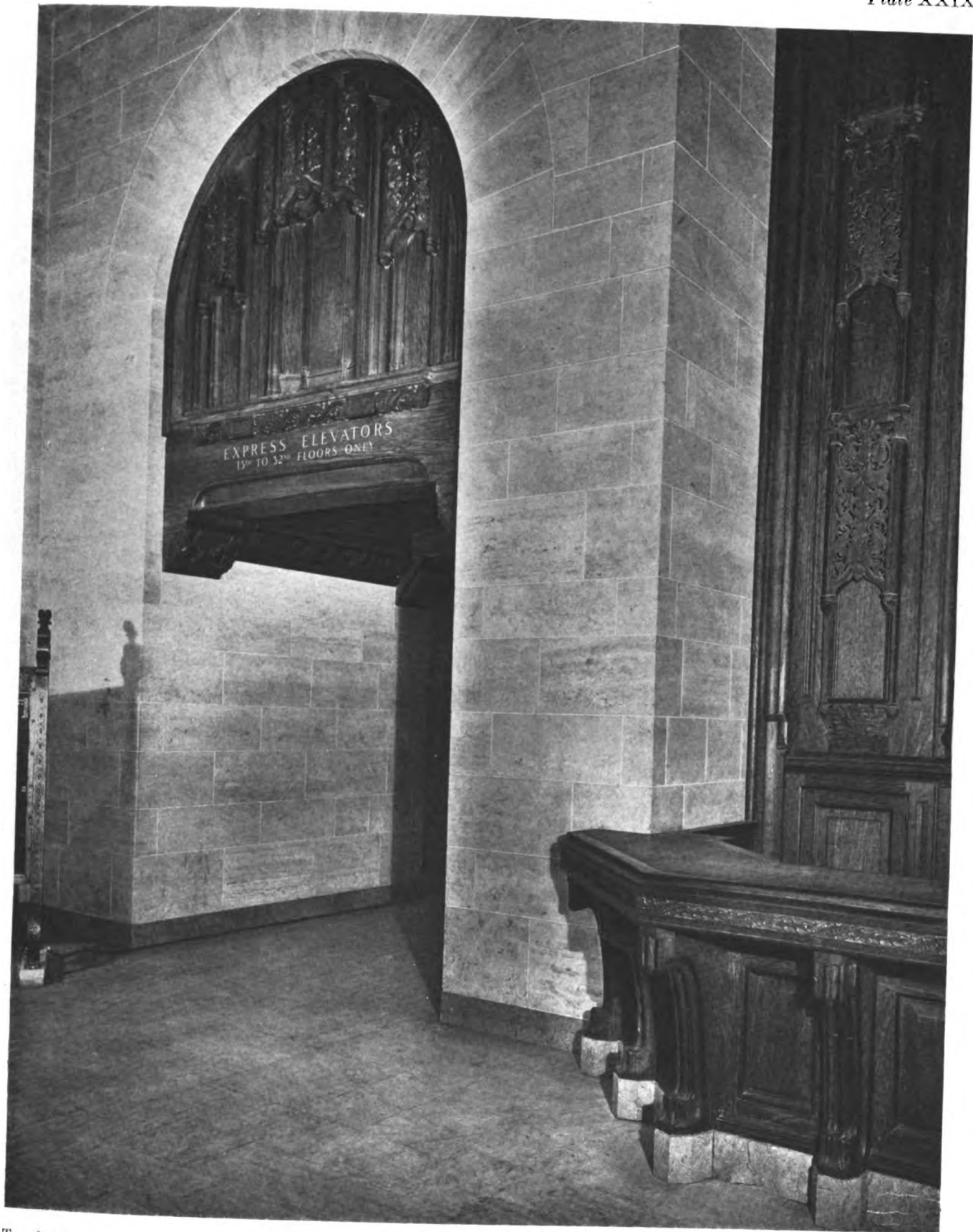
Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

One of the Great Buttresses above the Twenty-fifth Floor, The Tribune Tower, Chicago





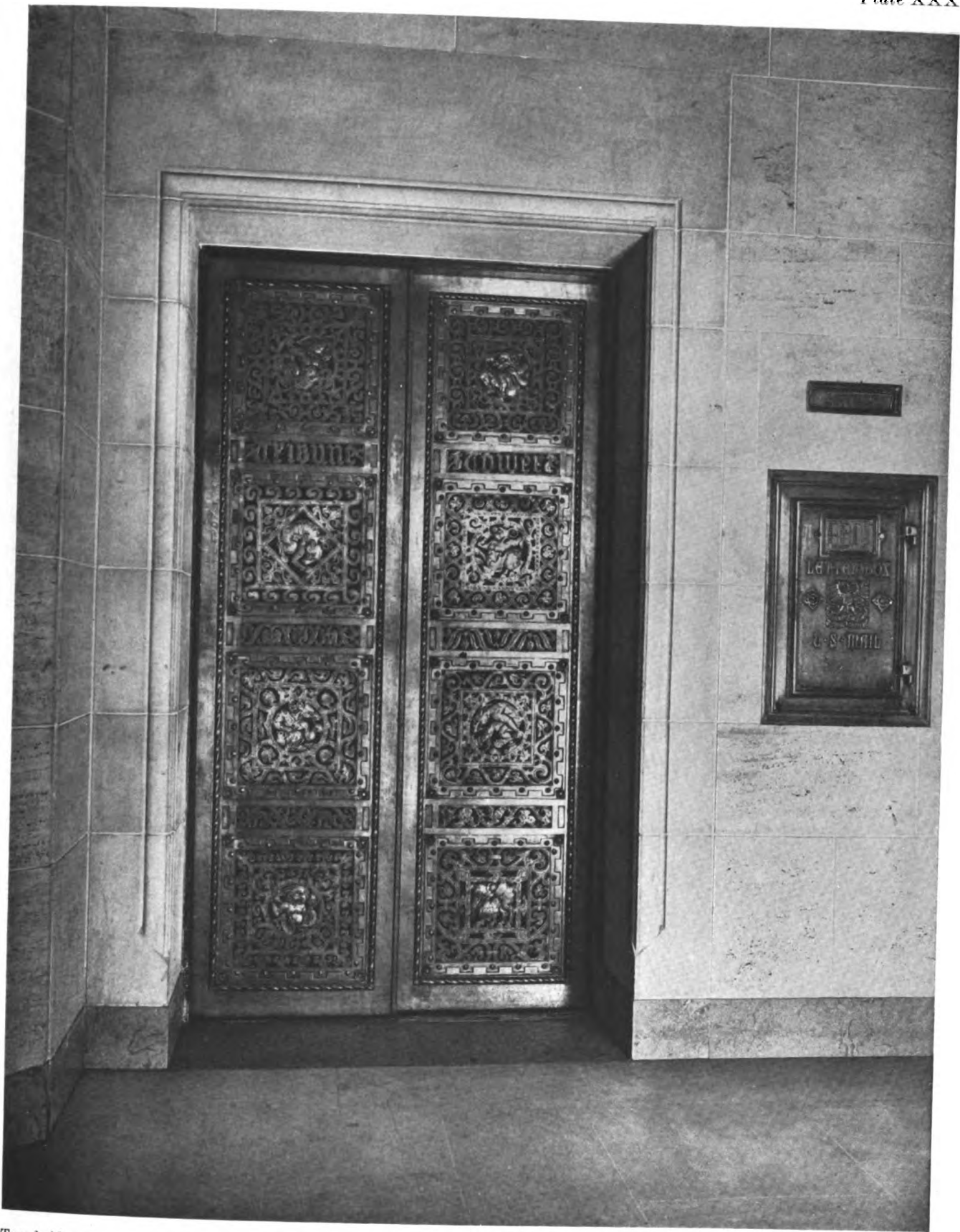


Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

Corner, Main Lobby, Showing Entrance to Express Elevators, The Tribune Tower, Chicago





Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

Bronze Elevator Door, The Tribune Tower, Chicago







Copyright, 1925. Chicago Aerial Survey Co., Photo

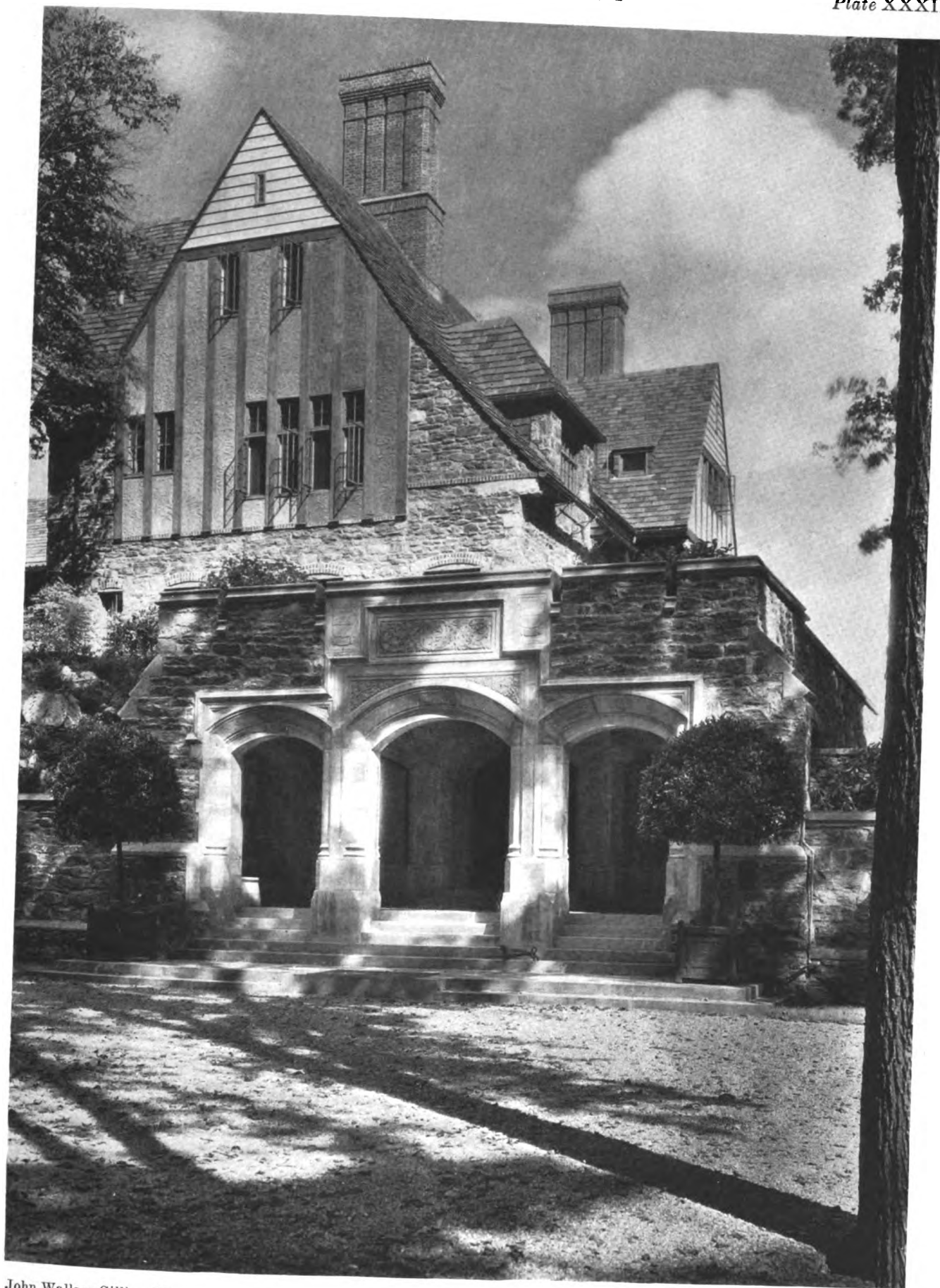
North Michigan Boulevard, Chicago. Showing The Tribune Tower with the Wrigley Building opposite.  
The so-called "Gold Coast" is on the Lake Shore in the distance



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THE ARCHITECT

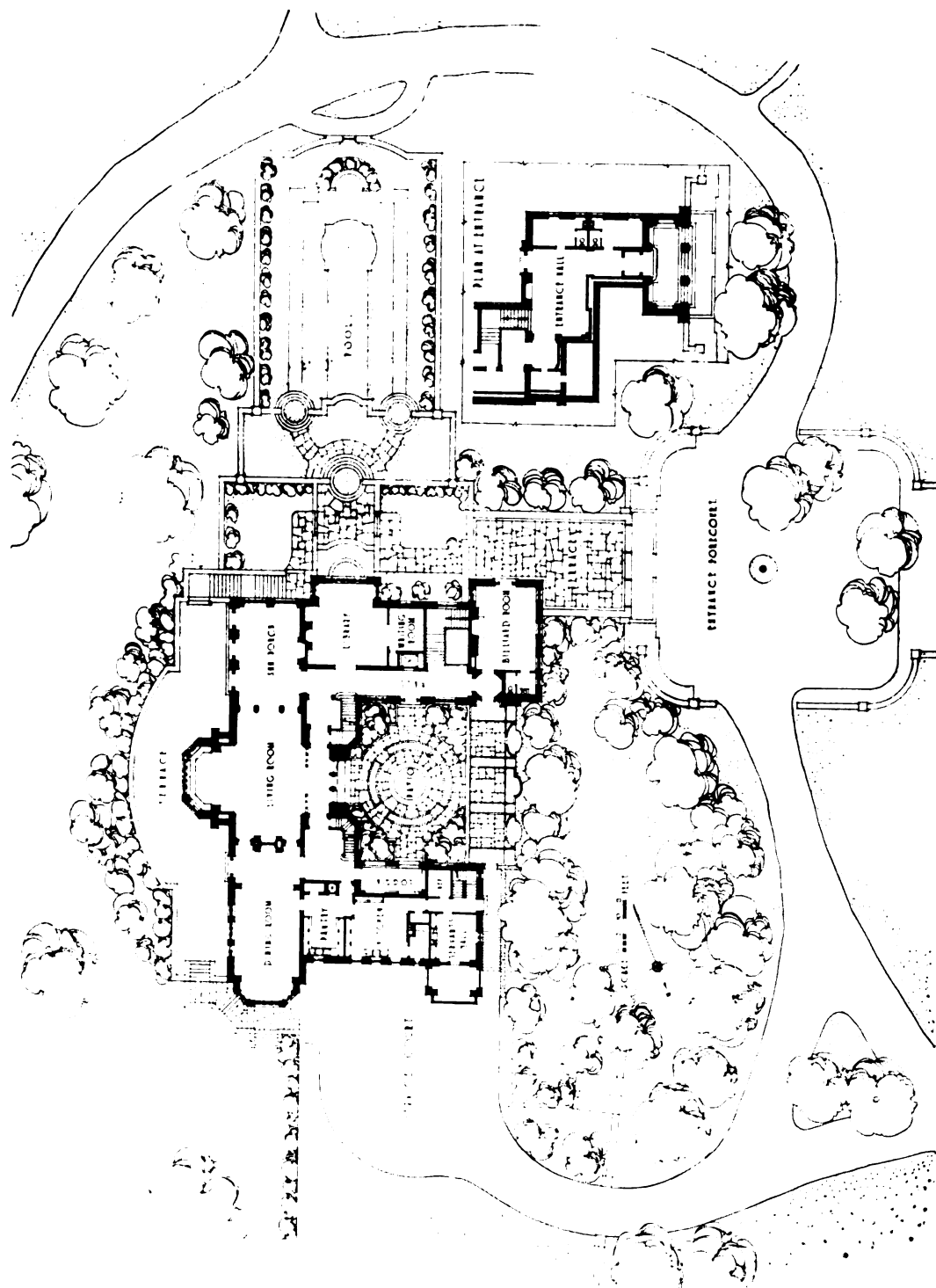
Plate XXXII



John Wallace Gillies, *Photo*

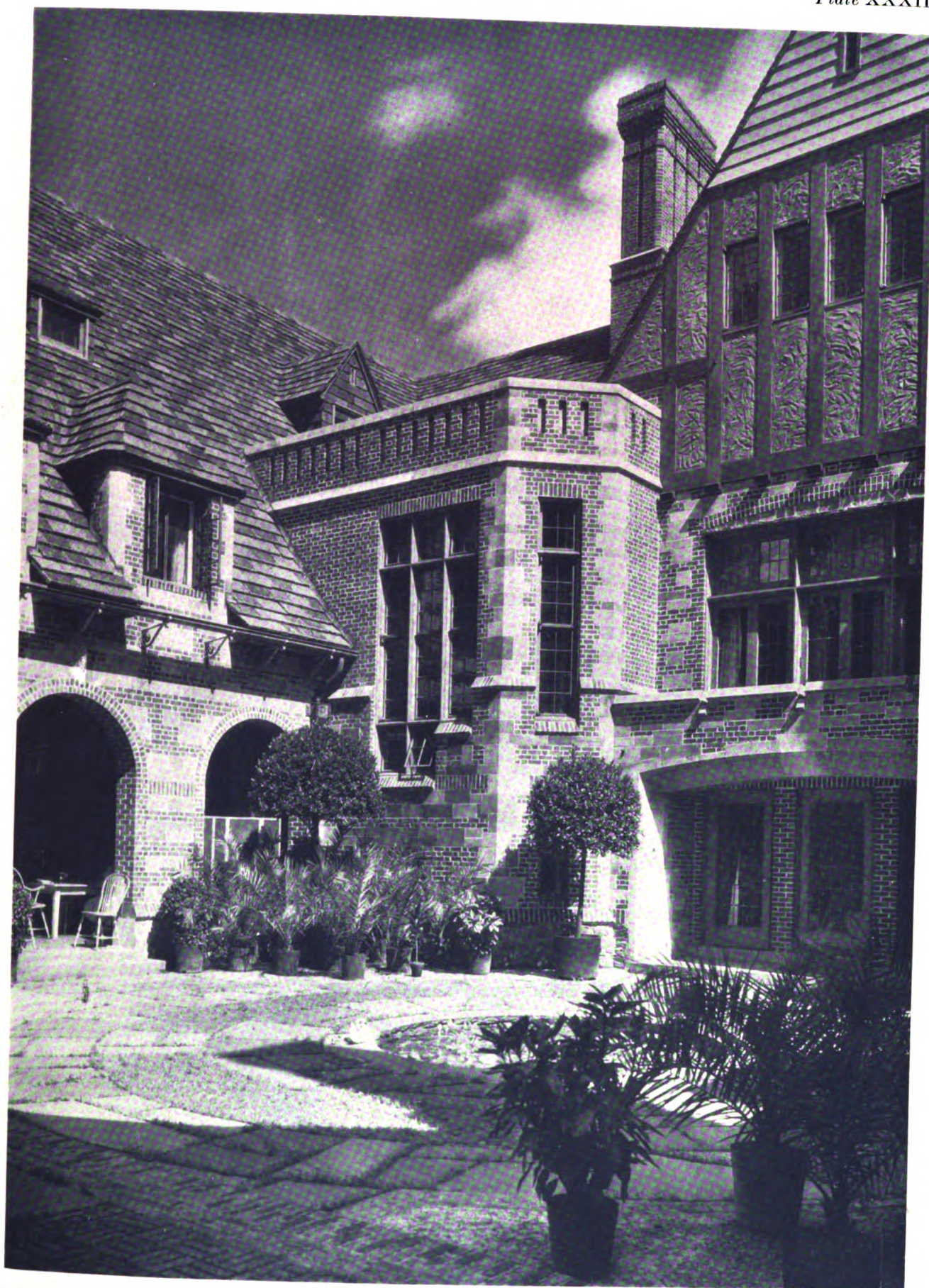
Donn Barber, New York, *Architect*

Main Entrance, House, Mr. H. Edward Manville, Pleasantville, N. Y. (Plan on back)



Plan, House, Mr. H. Edward Manville, Pleasantville, N. Y.  
 Donn Barber, New York, Architect





John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Patio, House, Mr. H. Edward Manville, Pleasantville, N. Y.

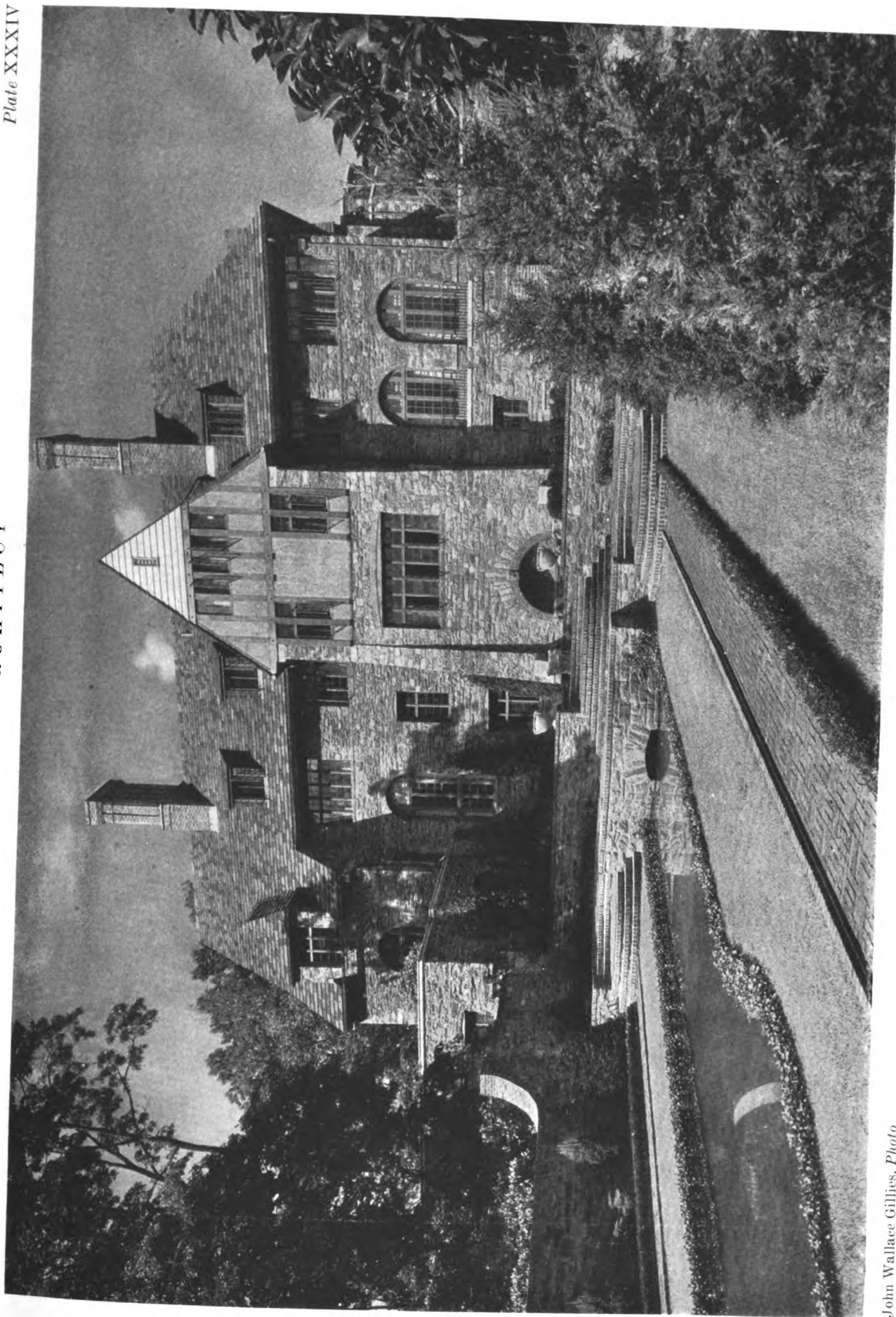




November, 1925

THE ARCHITECT

Plate XXXIV



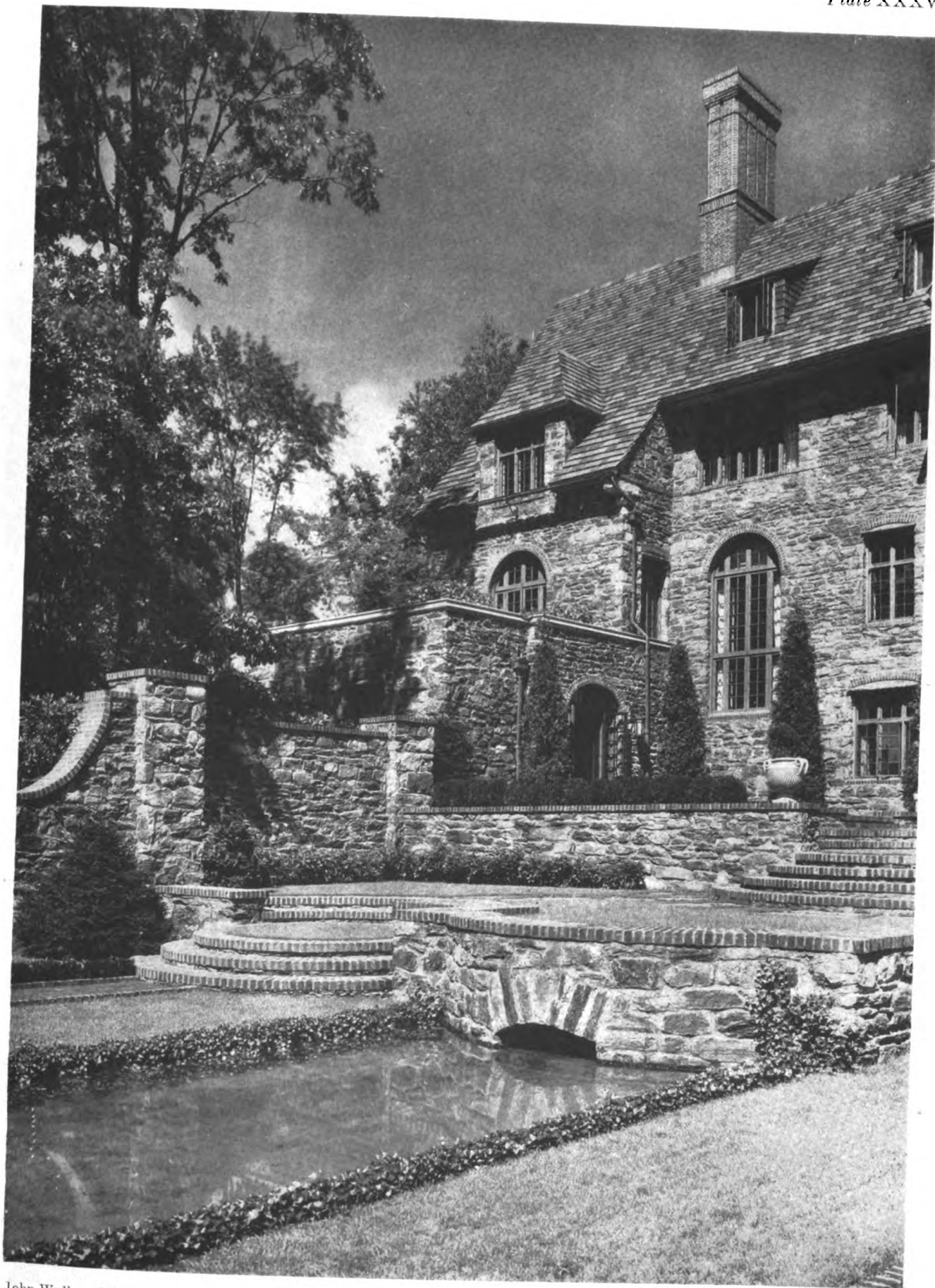
John Wallace Gillies, *Photo*

Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*





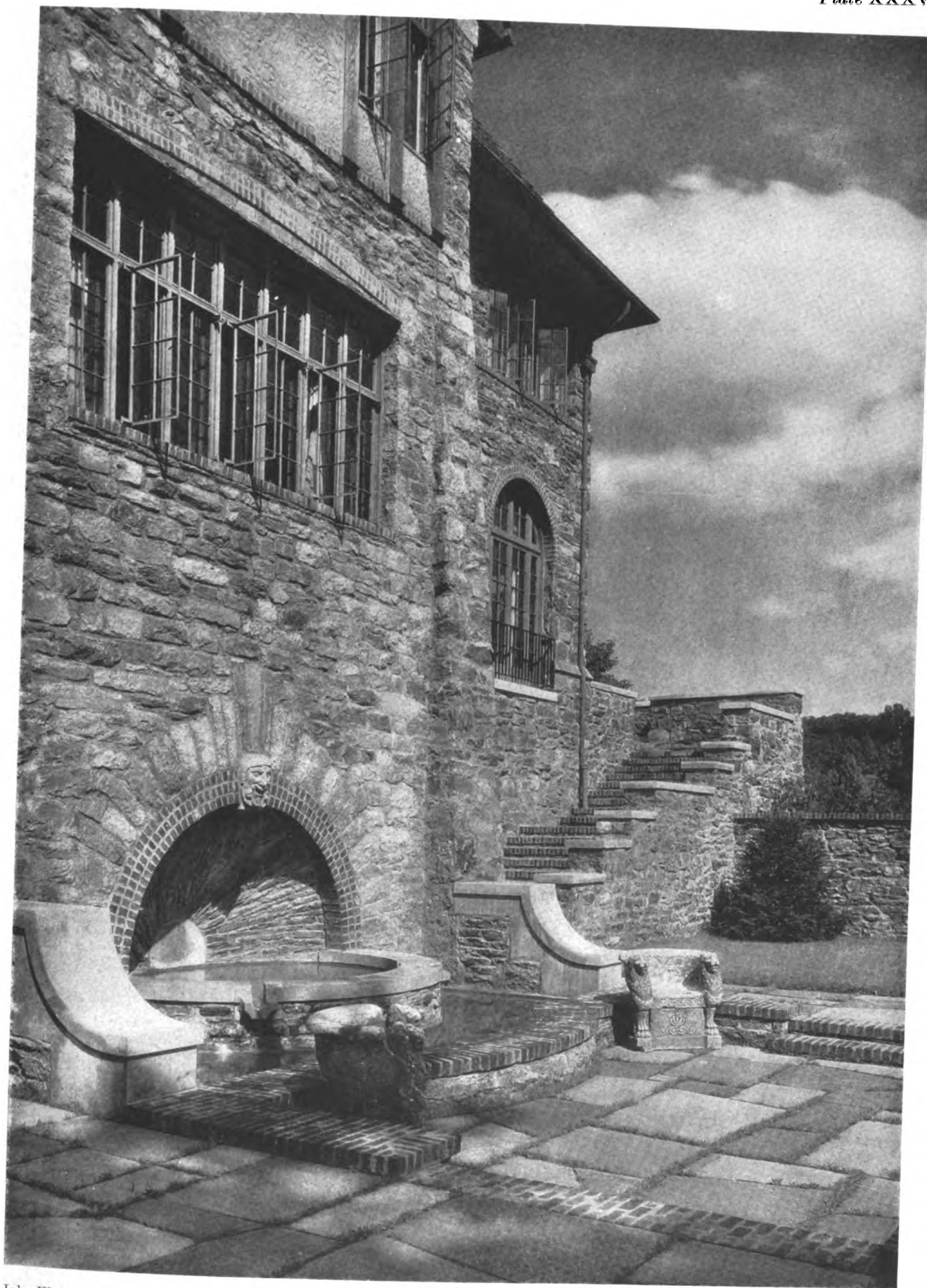


John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.





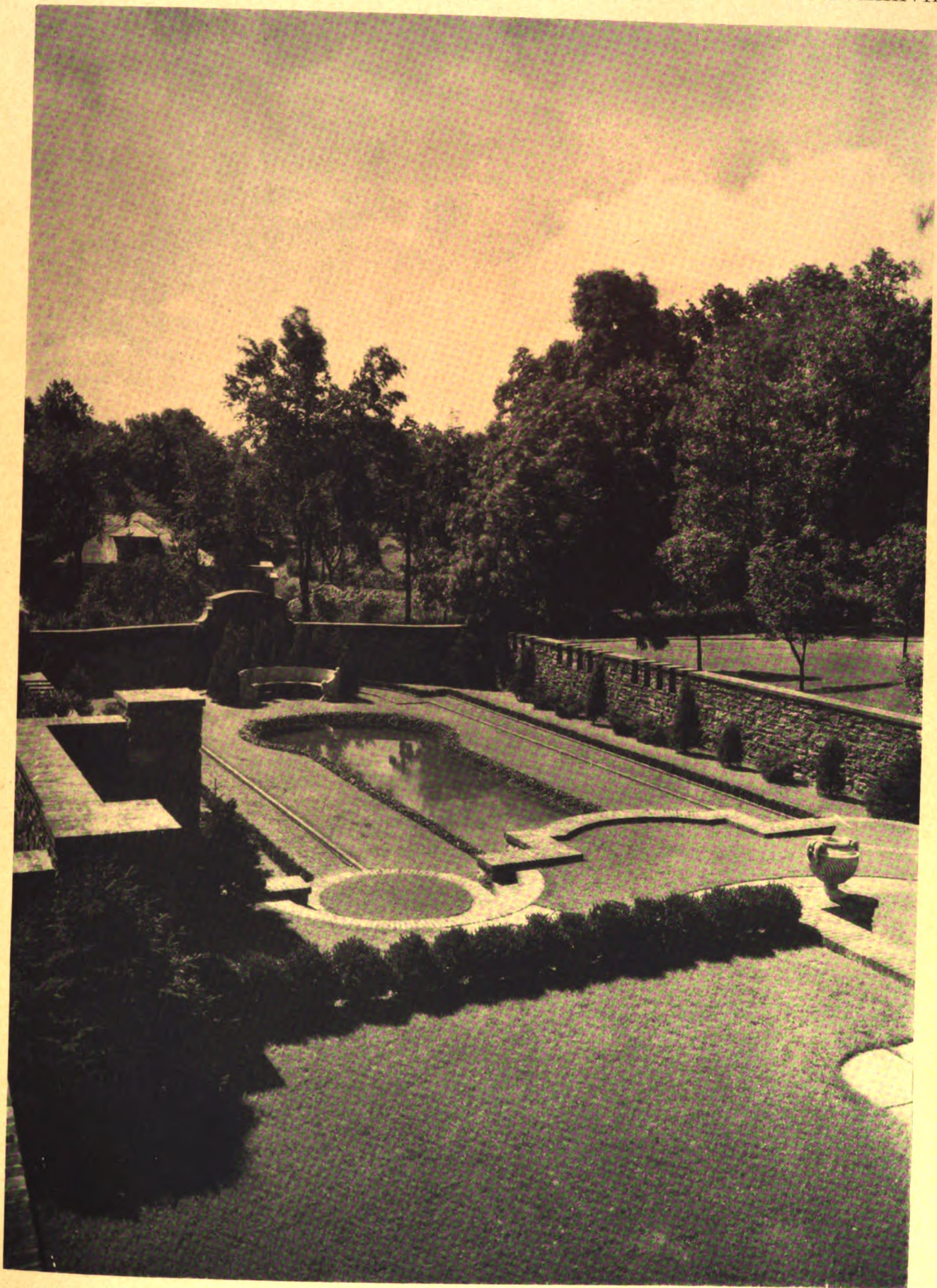
John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.







John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Formal Garden, Estate, Mr. H. Edward Manville, Pleasantville, N. Y.







John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Living Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.

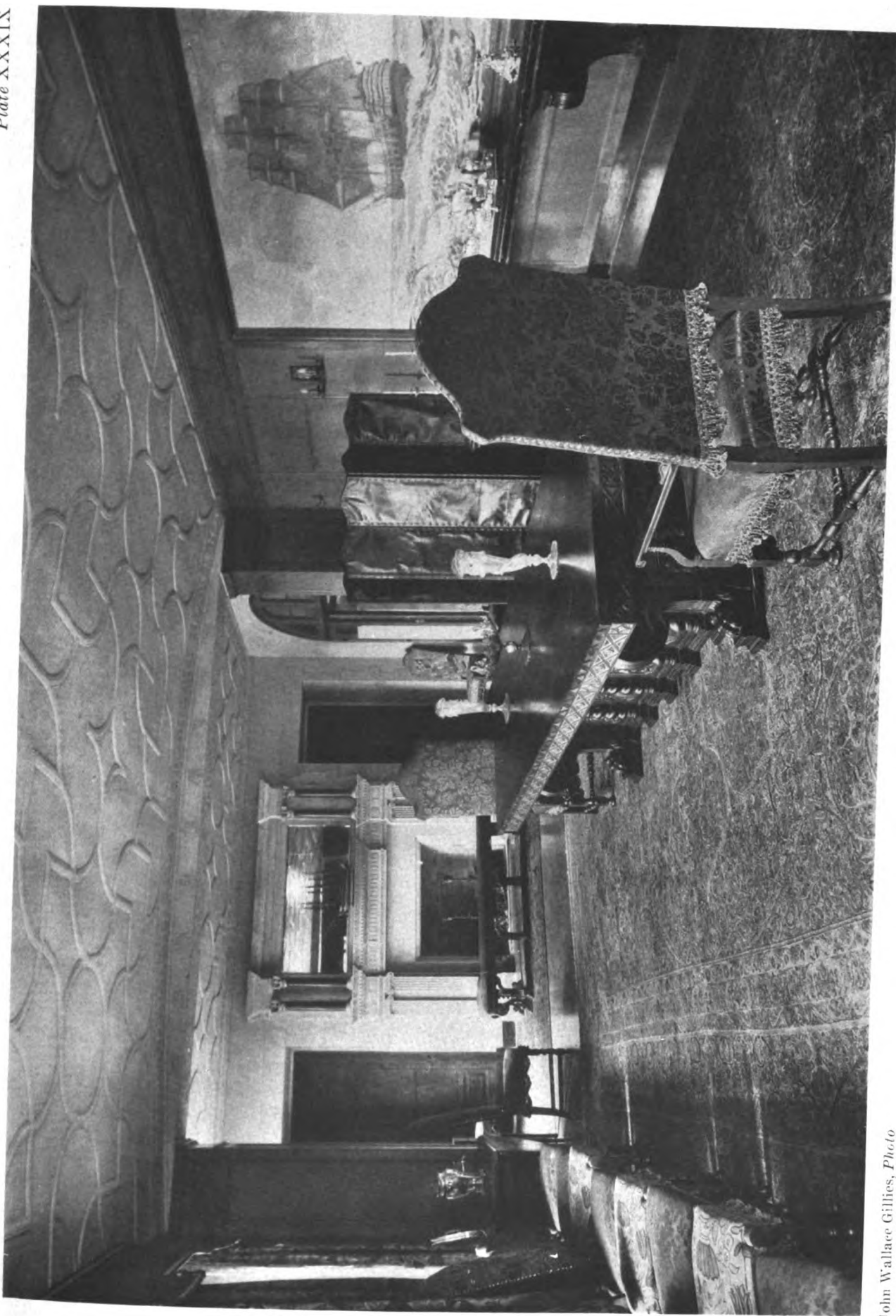




November, 1925

T H E A R C H I T E C T

Plate XXXIX



John Wallace Gillies, *Photo*

Dining Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*

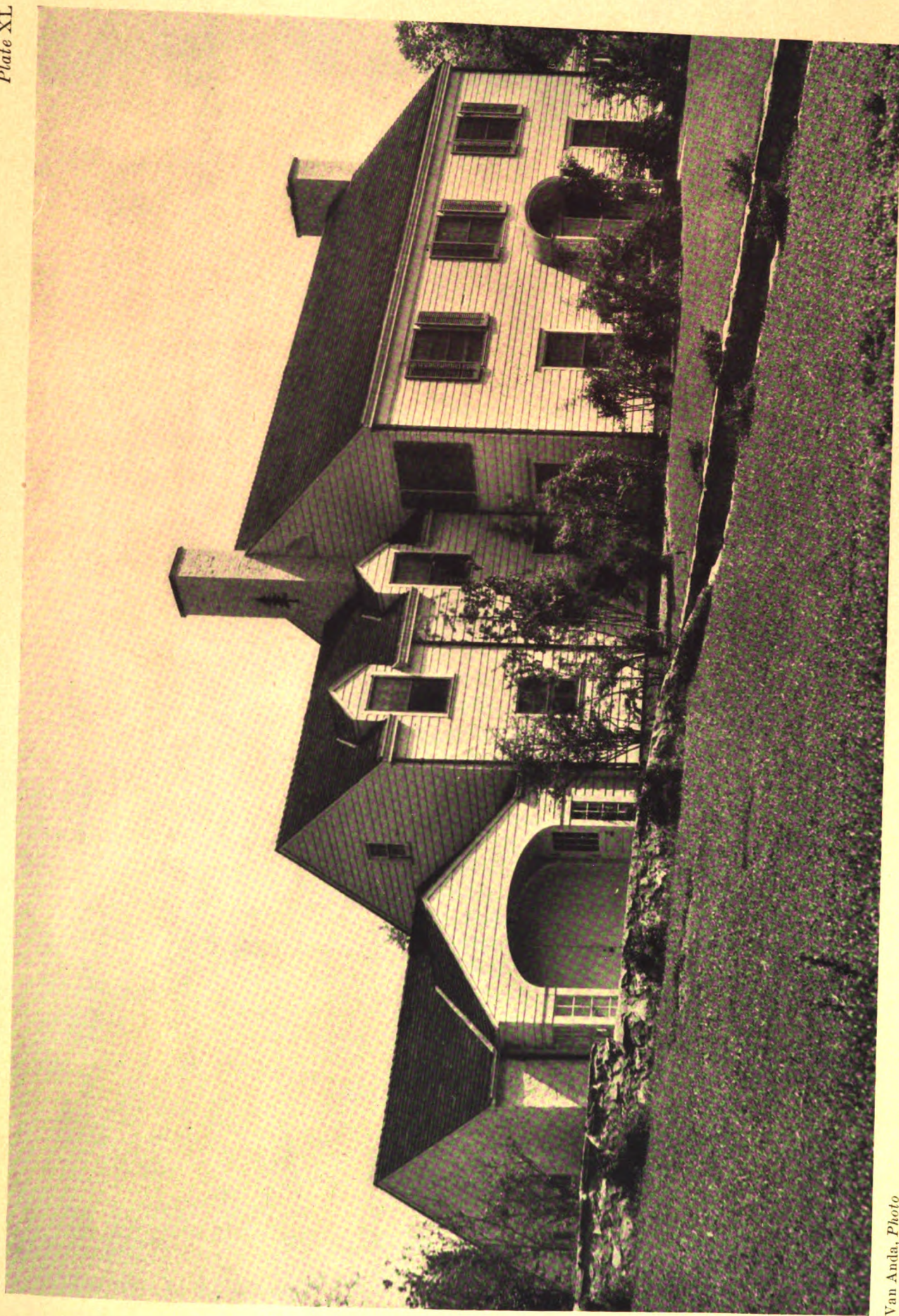




November, 1925

THE ARCHITECT

Plate XL

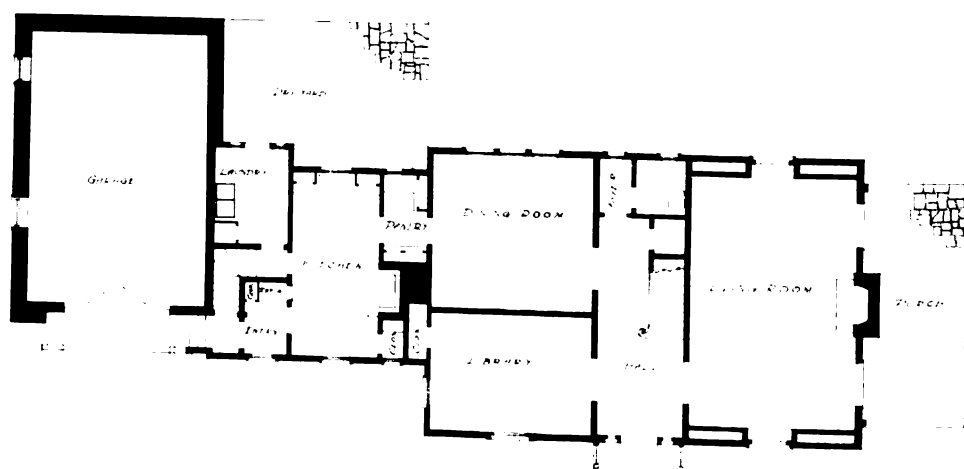
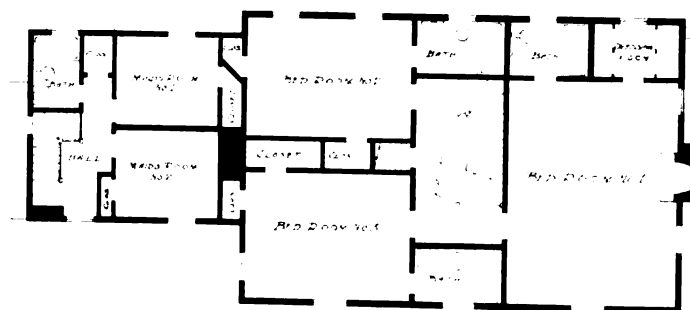


Van Anda, *Photo*

House, Dr. Willard J. Hollingshead, Hartsdale, N. Y. (Plans on back)

Andrew J. Thomas, New York, *Architect*





Plans, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.  
 Andrew J. Thomas, *Architect*



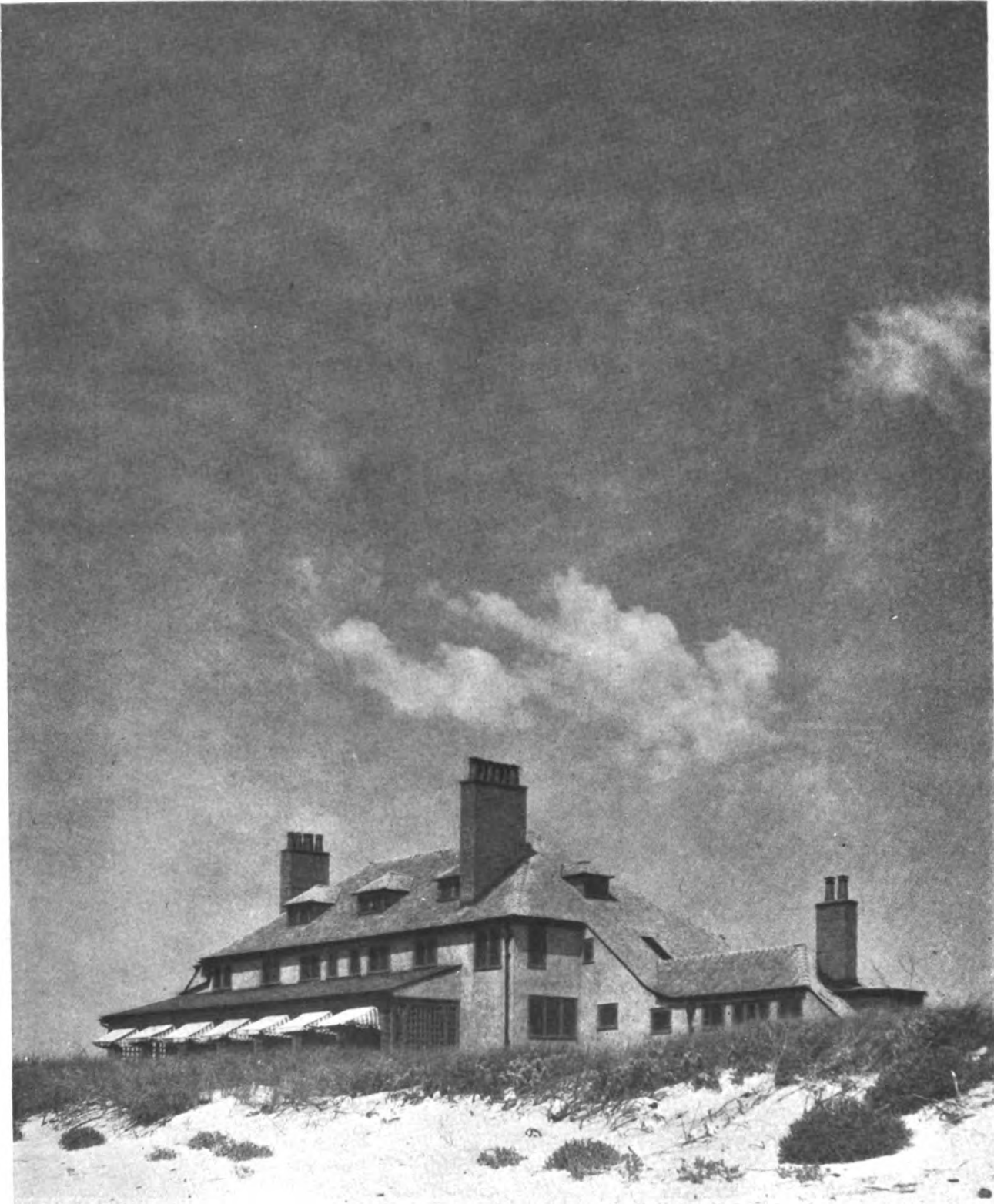


Van Anda, *Photo*

Andrew J. Thomas, New York, *Architect*

Entrance, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.

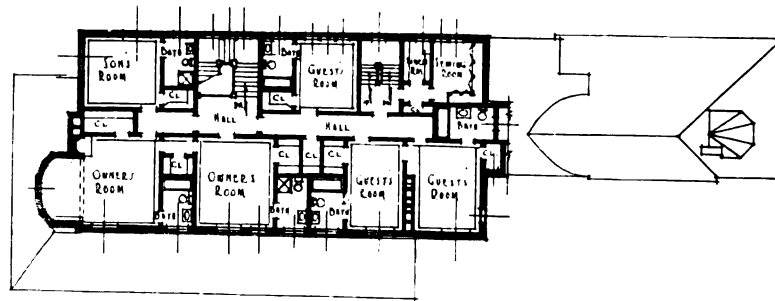




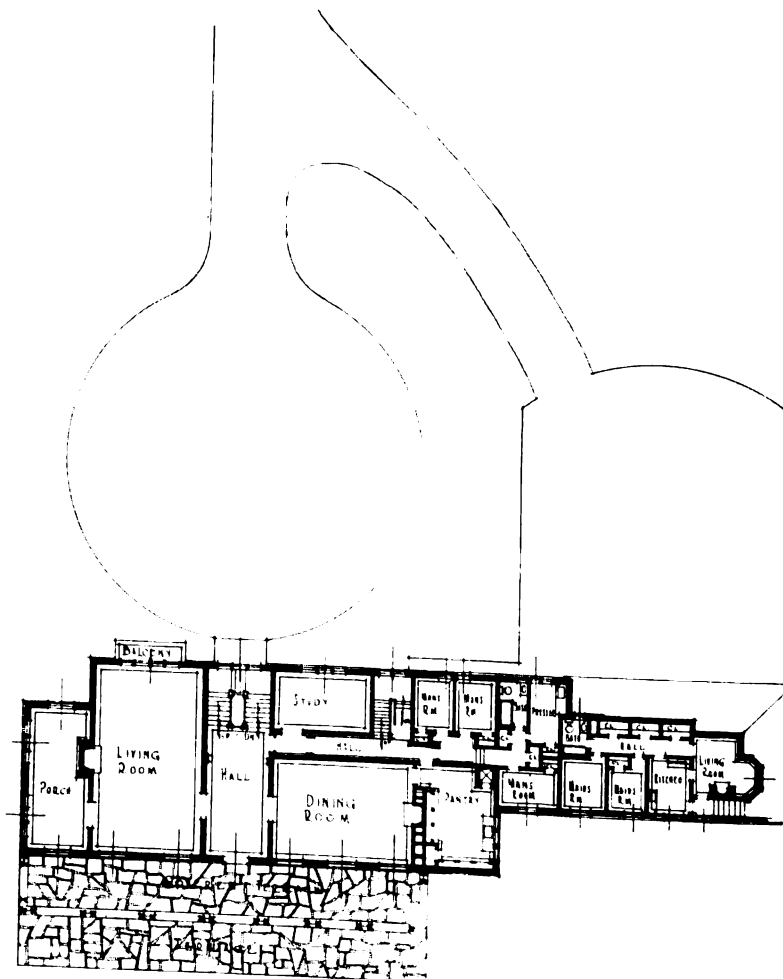
Van Anda, *Photo*

E. P. Mellon, New York, *Architect*

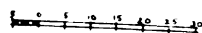
House, Mrs. Duncan Ellsworth, Southampton, Long Island. (Plans on back)



- PLAN OF SECOND FLOOR -

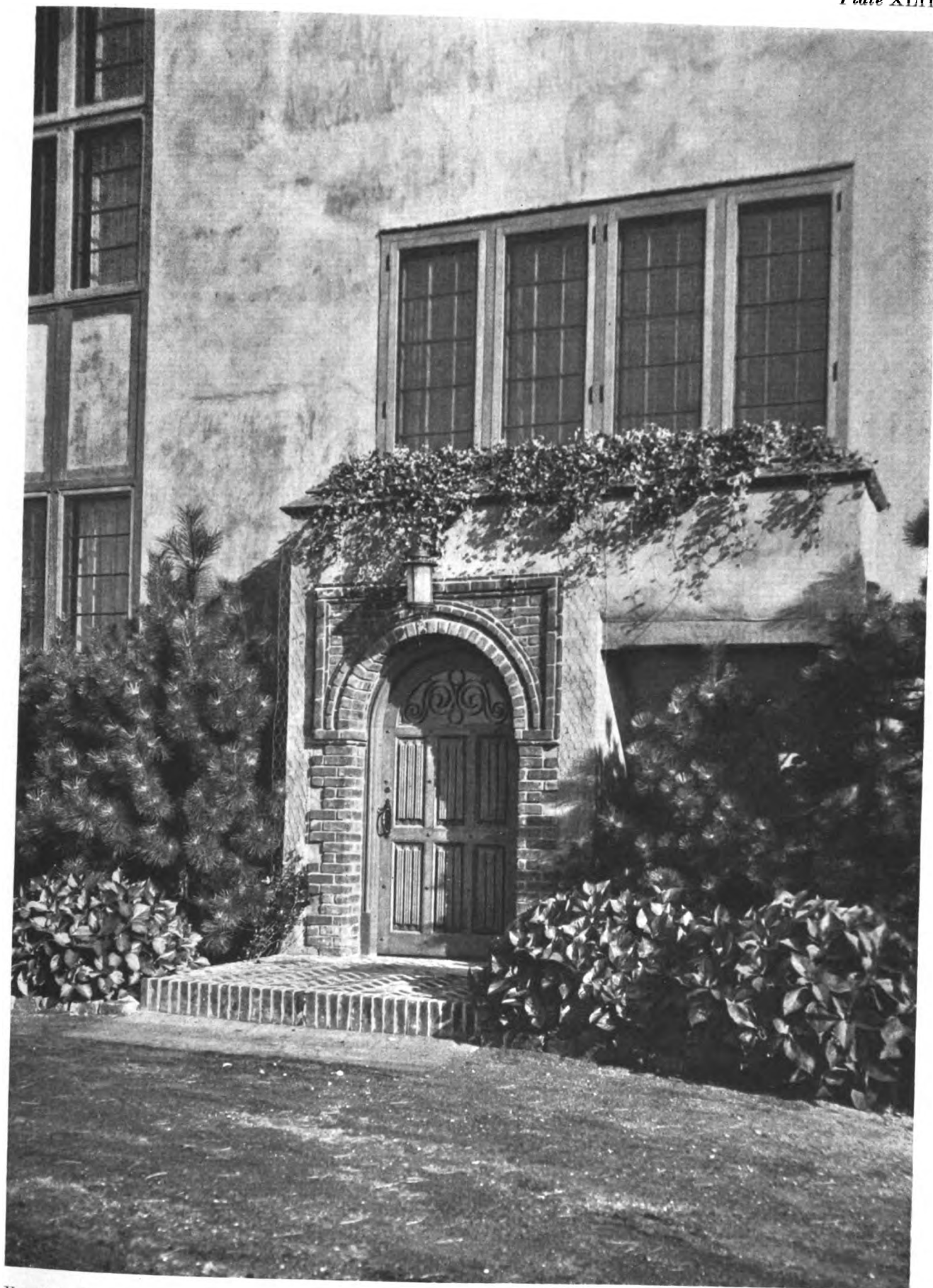


- PLAN OF FIRST FLOOR -



Plans, House, Mrs. Duncan Ellsworth, Southampton, Long Island  
E. P. Mellon, New York, Architect





Van Anda, Photo

E. P. Mellon, New York, Architect

Entrance, House, Mrs. Duncan Ellsworth, Southampton, Long Island





November, 1925

THE ARCHITECT

Plate XLIV



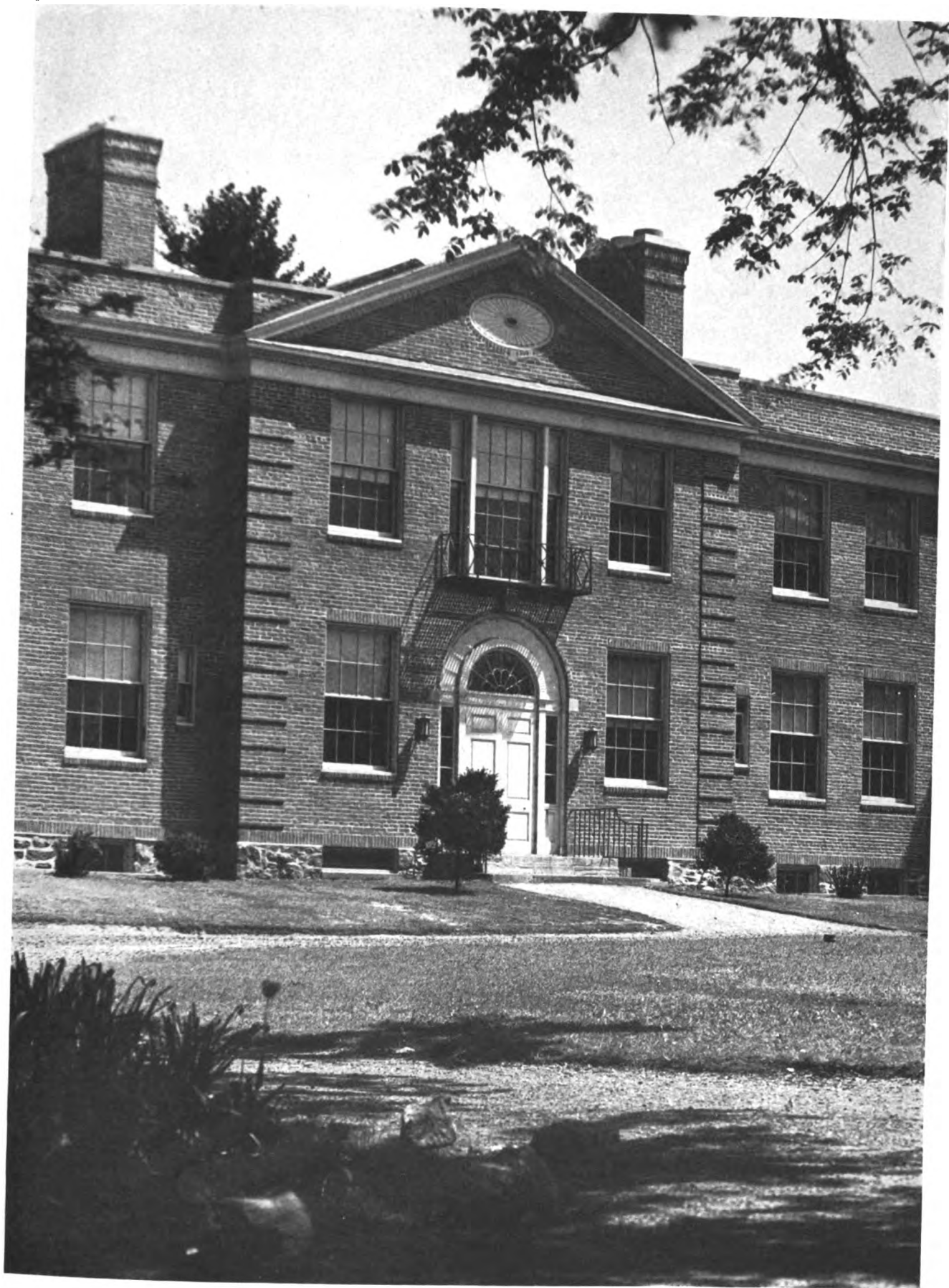
Van Andia, Photo

Dennison & Hiron, Godley & Sedgwick, and Woolsey & Chapman, Associated Architects  
Rye Country Day School, Rye, N. Y. (Plan on back)





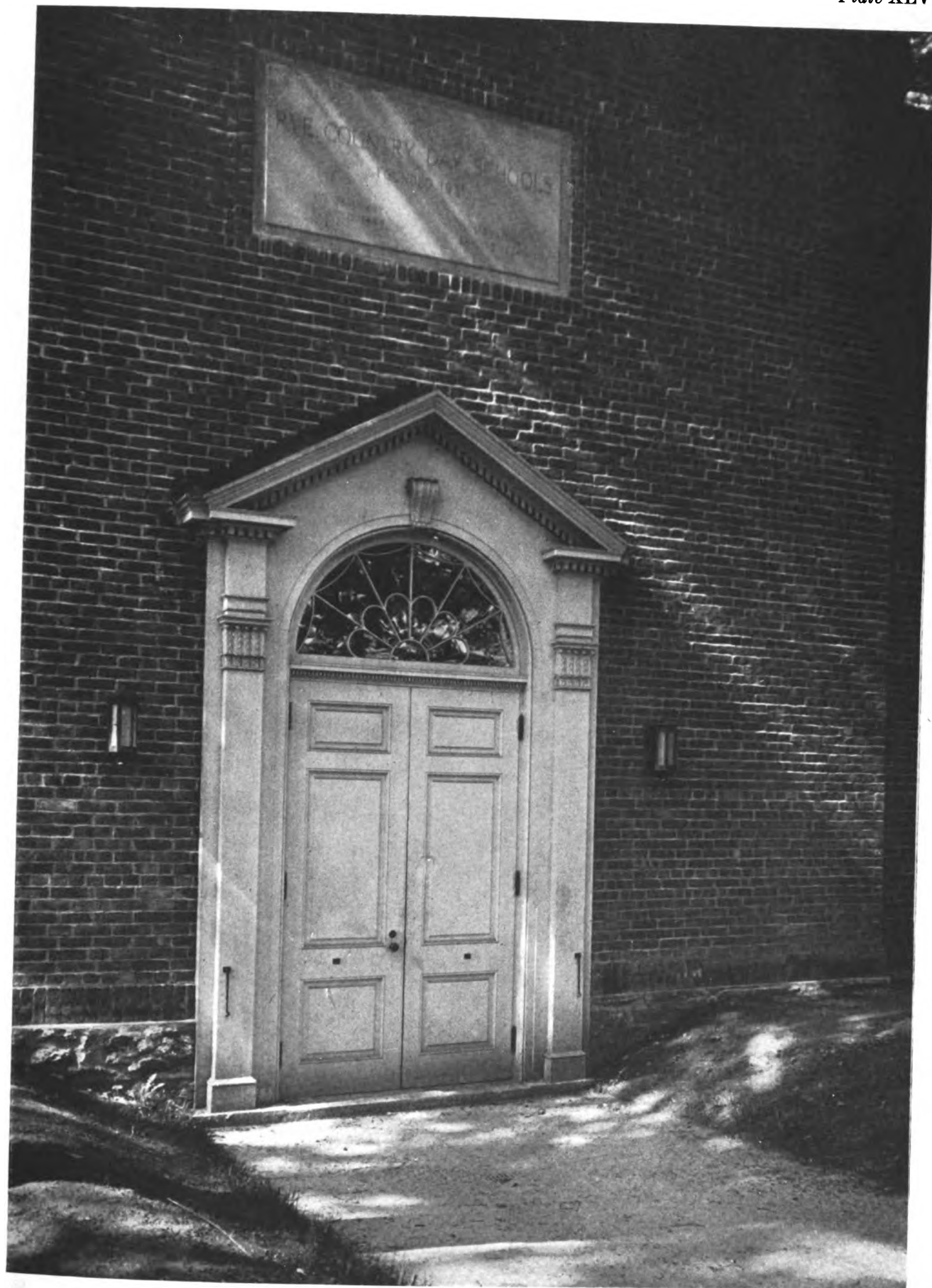




Van Anda, Photo

Dennison & Hiron, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*  
Main Entrance, Rye Country Day School, Rye, N. Y.





Van Anda, *Photo*

Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*  
Entrance to Auditorium, Rye Country Day School, Rye, N. Y.

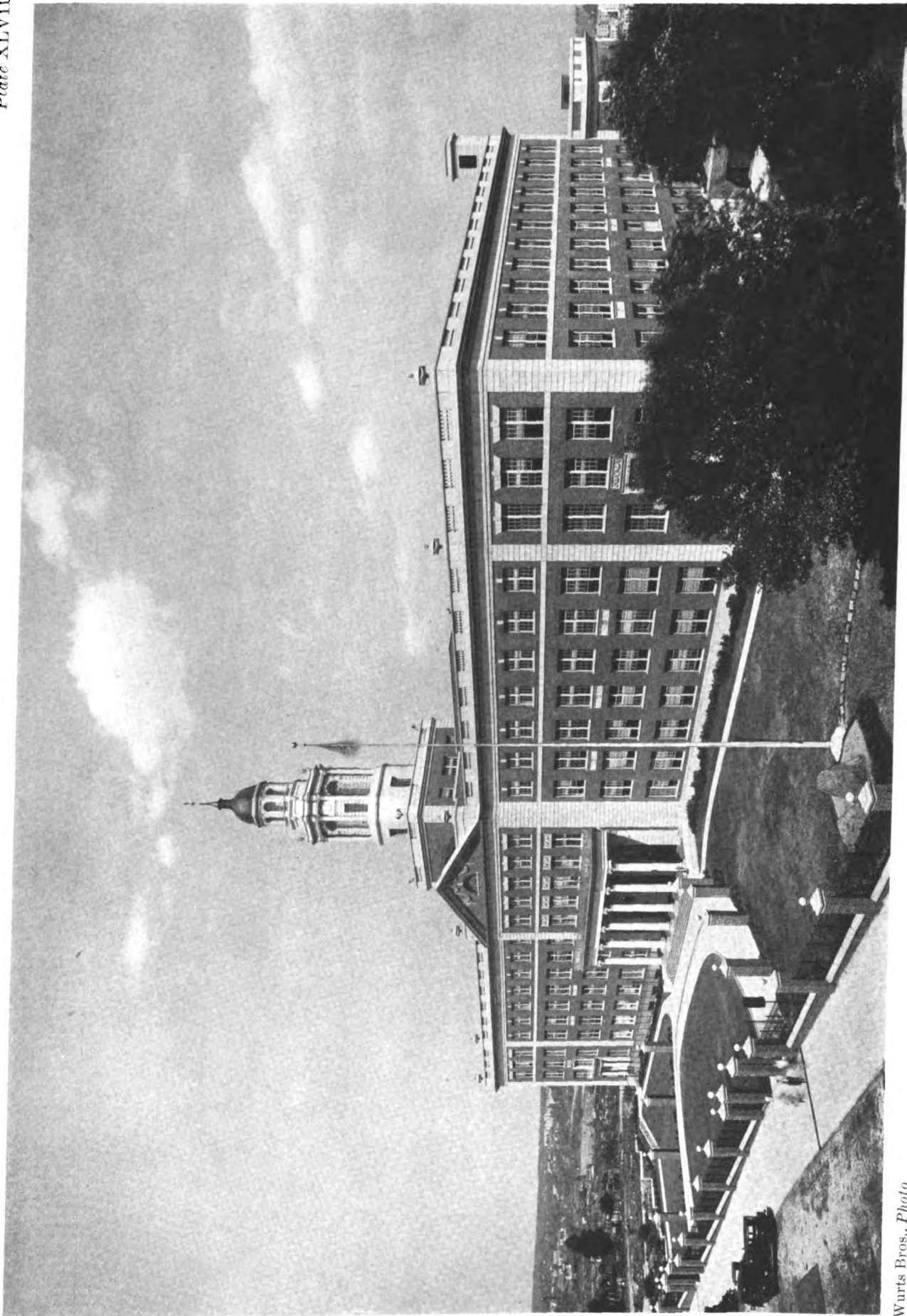




November, 1925

THE ARCHITECT

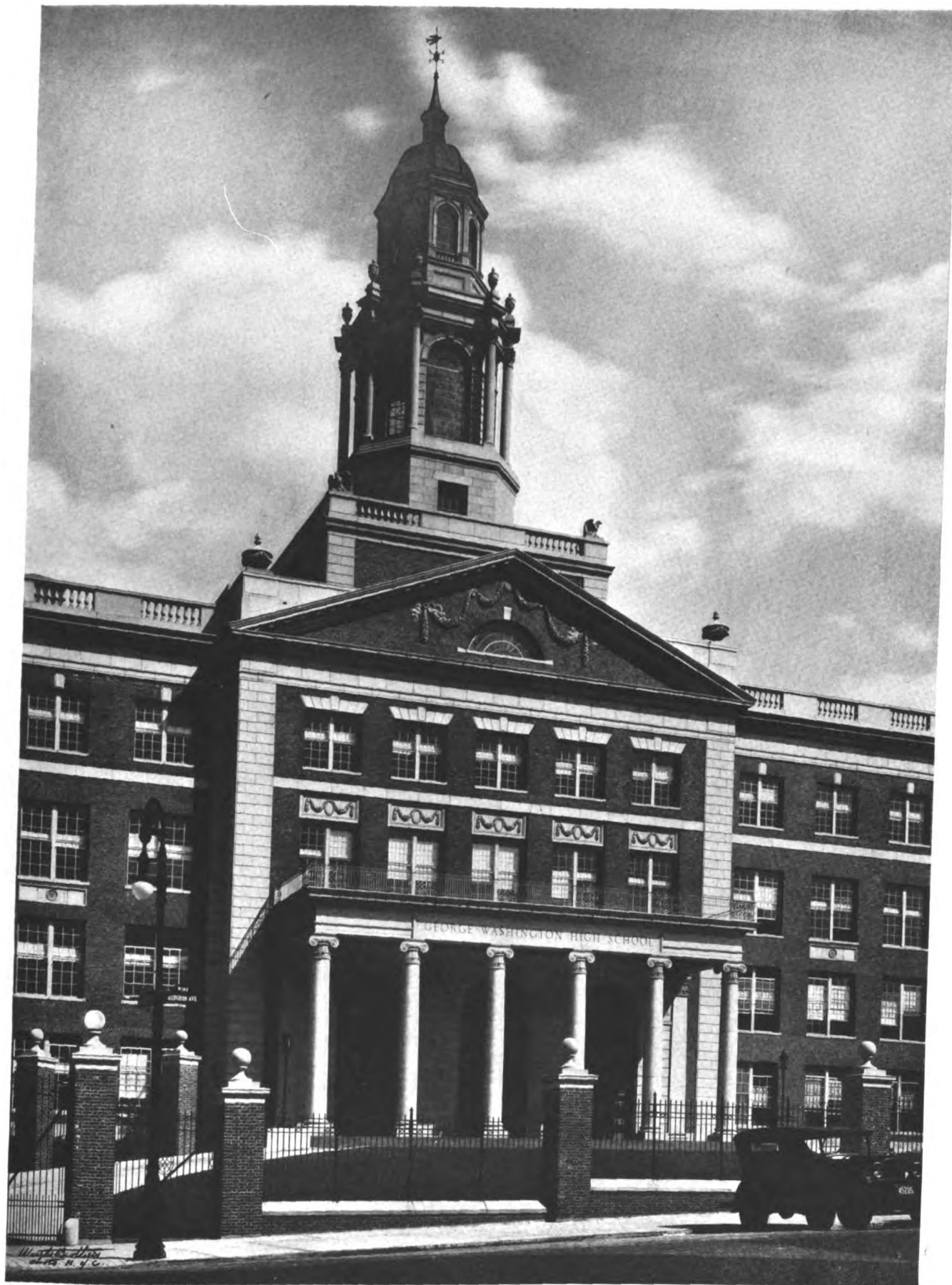
Plate XLVII



Wurts Bros., Photo

George Washington High School, Audubon Avenue and West 190th Street, New York  
Wm. H. Gompert, New York, Architect





Wurts Bros., Photo

Wm. H. Gompert, New York, Architect

Main Entrance, George Washington High School, Audubon Avenue and West 190th Street, New York





### Mr. Murchison Says—

THAT A trip to Paris certainly does freshen up the old worn-out fragments of the brain; that it certainly gives one a new outlook on things to do and things to don't; that every architect should go abroad every few years, not necessarily to gather anything valuable from the modern things, but to stand stock-still in the courtyard of the Louvre, just to see how the old fellows laid out a plan; to observe the mass of the Arc de Triomphe at dusk; to note how they put a great colonnade at the end of the street *en axe*; and for other things as well.

And the planning of all sorts of out-of-the-way places in Paris is ever a surprise and delight. Take the Odéon Theatre, for example. The front *piazza* is not rectangular. It is semicircular, with streets approaching the theatre to some focal point, probably located in the prompter's box, also *en axe*.

All these buildings fronting the Odéon have concave façades, with the sides flaring out fan-shaped. There is no doubt that with cities laid out as Paris and Washington are, planning becomes infinitely more interesting and ingenuity reigns rampant. Of course if one has to figure the cube and the number of rentable square feet of a Paris building, all in the same hour, it becomes quite an added chore.

### A Little Woolworth

BUT THE modern architecture abroad is not what one might expect. In fact, it induces great tears. They try to imitate our office buildings, but they still think it is necessary to have a grand staircase and two well dressed gentlemen with luxurious oval beards back of a desk directing the incoming customers.

One of these newest structures is called the Élysée Building. We stopped there at an information and shopping bureau presided over by a charming young American woman (name given on request).

We were shown into a tiny elevator, the attendant closed the doors on us, and pushed button No. 2. We ascended painfully, the car eased up at the second floor, and we stepped out. Most of this floor was taken up by a luxurious and useless corridor, but they had printed the tenants' names on the doors and numbered them carefully, so they considered themselves 100 per cent. American-style.

### Push and Pull

ELEVATORS now abound in all the old-fashioned apartment-houses, almost invariably in the open stair-well. Most of them are of the push-button variety, while some still have the Will Rogers or rope system.

The trick about the latter variety is that, if you want to go up, you pull the rope *up*. It took us two weeks to learn that, during which time we walked up-stairs.

One lift we chartered to the fifth floor traveled at a speed such as permitted us to make a measured drawing of the car. It was oval; its greatest dimensions were 2'-0" x 2'-10". It was lucky for us, for that is practically our over-all dimension in plan.

The push-button style of lift only costs about a thousand dollars in Paris, one fourth of the American price and speed. A lot of them are built like a glass barrel with the lid off, and you stand there in the barrel, open, unprotected, and unafraid.

They are lifts in every sense of the word. No one is allowed to descend in them. You either walk or fall down-stairs. No one seems to care.

### Chasing the Classics

THE EXPOSITION DES ARTS DECORATIFS is interesting in many phases, although a lot of the buildings look as if they had been designed by the head keepers of prominent insane asylums. The idea of the architects in charge was evidently to throw all old precedents into the Seine and do something awfully simple, or simply awful, or both.

The plan is very unusual in that they have effectually used spaces which were already fairly well covered with buildings and gardens. The lighting effects are quite beautiful, and the garish coloring of the buildings seems to be softened and relaxed at nightfall under the subduing influence of the mazdas.

### We Believe in Signs

MR. CITROËN, France's own Henry Ford, went the U. S. one better in the matter of an electric sign. He occupies no less a structure than the great Eiffel Tower. Although absolutely invisible in the daytime, the electric installation goes through a spasm of Paine's fireworks about nine o'clock, ending in a great vertical C I T R O Ë N.

### A Greenley-ized Palace

THEY HAVE transformed the Grand Palais into a most amazing place, with a staircase over a hundred feet wide, thereby knocking Mr. Ziegfeld for a loop. The entire interior is covered with a material which admits plenty of daylight and which seems to magnify the size of the building many-fold. It is just the kind of a transformation that our own Howard Greenley does to the Grand Central Palace three or four times a year when the architects or silk people choose to convene.

### *Such is Fame!*

WE WERE walking through the Exposition one day when an American ballyhoo artist approached us with a very bad caricature and begged us to have one done of ourself for fifteen francs. We modestly told him that we could draw much better than that, and the lady with us said to the barker, "Howard Chandler Christy!"

"Excuse me," said the puller-in, and retreated in disorder.

That afternoon, on the sidewalk of the Café des Deux Magots, we told the story to some of the American students who always congregate there. The next day being Sunday, they went to the Exposition.

The same ballyhooer approached them on the question of a portrait. One of them pointed to the other.

"Howard Chandler Christy!" he said.

"You can't fool me, buddy; he was here yesterday."

All of which goes to show that architects have to pretend to be somebody else in order to be recognized.

### *Our Own Burton Holmes*

CONTINUING our travelogues and passing lightly to the south of France, we come upon the jolly little town of Biarritz, destined to be the Palm Beach of Europe. The landscape is beautiful and the buildings are dreadful. But antiquity shops abound, and some worm-eaten things may be picked up, either there or in Bayonne, hard by.

### *Back in the Quarter*

FRANCE seemed to be full of visiting American architects. One ran into them everywhere, but mostly in the Quarter. We were recognized and called by name by the old head-waiter of our favorite café, and this little thing alone made the trip to Europe well worth while. You know what a proud feeling you have when a head-waiter calls you by name!

The Quarter doesn't seem to be changed. They still hang Japanese lanterns on the handlebars of their bicycles! And the cyclists! They all ought to be given the V. C., the D. S. O., and the Croix de Guerre. They slip in through a maze of taxis and trucks, just missing losing a leg or two, and escaping certain death by a horsehair.

### *A Great Achievement*

THE AMERICAN SCHOOL at Fontainebleau is not nearly so well known as it should be. The French Government and certain American institutions have

coöperated in a most efficient manner to have something really worth while.

A student in architecture, painting, sculpture, or music can get his or her passage from New York to Fontainebleau and return, with three months' living in the Palace, together with twice-a-week instruction, all for five hundred dollars!

The musical students predominate. From eighty small rooms looking out on the same courtyard comes a composite, conglomerate and colossal volume of sound which defies all known laws. The student with the organ had it all over the rest, however. All he had to do was to step on it.

### *Old Faces in New Places*

THE ARCHITECTURAL students are presided over by one Jean-Paul Alaux (the same "'Allo!" you use over the telephone). He was in America for several years and is sympathetic with the point of view of the American. He is a *camarade* in every sense.

The Director of the School, M. Carlhu, who officiates in a like capacity at the Massachusetts Institute of Technology during the college season, invited us to a luncheon, six in all, in his office, which happens to be the Rosa Bonheur room. So, in the midst of horses and oxen and other useful and playful beasts, we sat down for two hours to enjoy what the French call a quick lunch.

### *Red Ink*

WE WERE very much interested in the views and opinions of the French architects. They seemed, however, to be more concerned in the personalities of the former American students than in their deeds or misdeeds. Some of them had been over, others didn't care to go. They didn't like the idea of six days on the water for one thing. And no red wine, either. We told them, in answer to the last objection, that every Italian in the United States was making red wine and selling it fairly cheap. So they may come, after all.

### *Jobs Ahead!*

THERE IS much talk of American hotels and American apartment-houses in Paris. There is such an invasion of Yankees these days that every hotel is full, and the poor old bath-tub on each floor is losing its enamel from overwork. And their heating systems are to laugh but not to scorn, to hiss but not to warm.

### *We Prefer Other Kinds of Figures*

SOME OF these college professors who spend most of their waking hours in making prognostications

(Continued on page 210)



# ANACONDA

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*Mr. Murchison Says—**(Continued from page 208)*

of all kinds are now predicting that the United States, in 2000 A.D., will have 200,000,000 population, and that New York will have 30,000,000 souls, mostly buttonhole makers and pants cutters.

Buildings will rise a thousand feet or more; the present streets will be honeycombed with tunnels; three-story streets with no grade crossings will be the rule, and from the Battery to Harlem in five minutes for five cents will be a reality.

But what exactly is the use of widening out all the streets, building tunnels and super-streets? No use at all. We simply need to develop flying a little better.

*Always Plenty of Room at the Top*

THERE MAY be no room on the streets, but there is a quantity of it up in the air. We will soon have east-and west-bound air lanes, and landing stages on top of our buildings at intervals of five blocks. The planes will come along every five minutes and make skip-stops.

Great elevators twenty by thirty feet will whisk the unhappy passenger up to the landing stage. He steps aboard a moving platform (the plane never comes to a complete rest); he is helped aboard the ship by an airy guard and starts off.

Dropped off at Wall Street within a few minutes, he doesn't have to go to the street level to get to his own office, for bridges connecting the roofs of all buildings will be an ordinary convenience by that time.

*Who Cares, Anyway?*

AND BY that time most of us will be in the heavenly drafting room or conducting a celestial choir of non-union angels, not caring a whiff how good the flying is down below, or to one side, or wherever our old stamping ground may be revolving about that time.

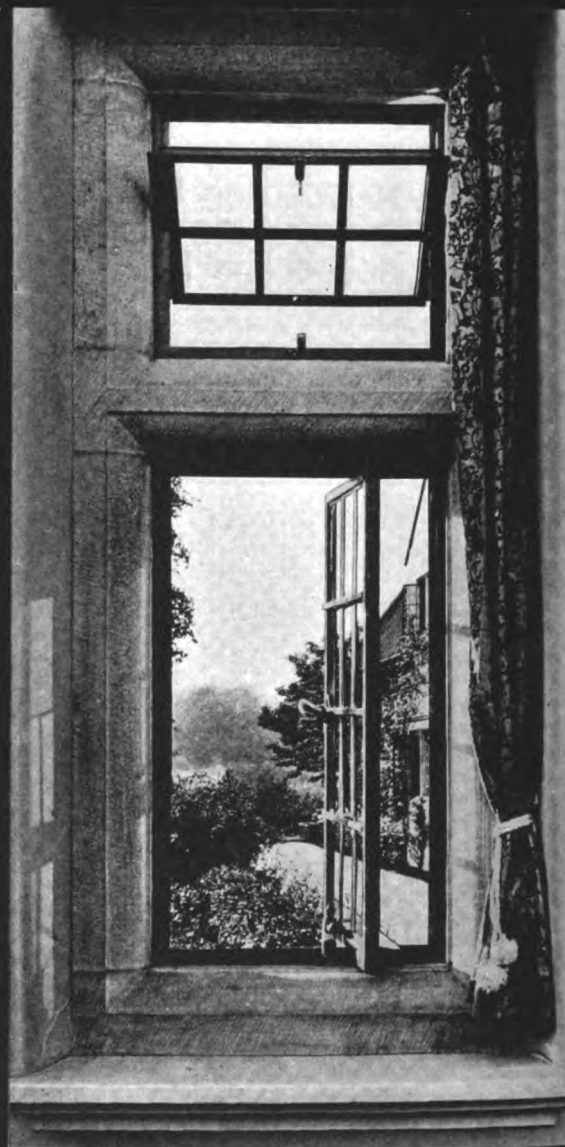
*Fast Building*

LIFE IS not one grand rush over there, except for the taxi drivers. The builders are not expected to erect a big hotel in ten months, for instance. One day we visited a very attractive country house made out of a lot of old stables and cattle-pens. Knowing that the lady who did the job was clever in her way, and wanting to give her the benefit of every doubt, we ventured the statement that it probably took her a year or so to do the job.

"A year! Four years, my dear man."

We would have considered four months the utmost limit of our unworthy patience on that job.

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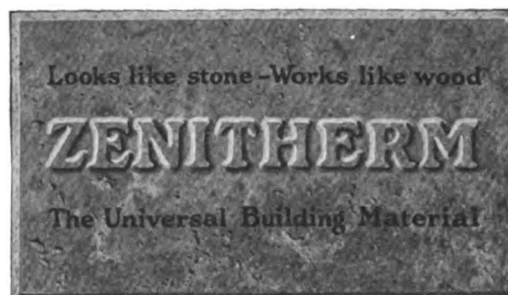
NEWARK, N. J.



*Architects, Nevins, Wischmeyer & Morgan*  
Louisville, Kentucky

*Kaufman Straus Company, Inc.*  
Louisville, Kentucky

## FLOOR, COVE-BASE, COLUMNS



The New Building of the  
Southwestern  
**Bell Telephone  
Company**

Under Construction at St. Louis, Mo.

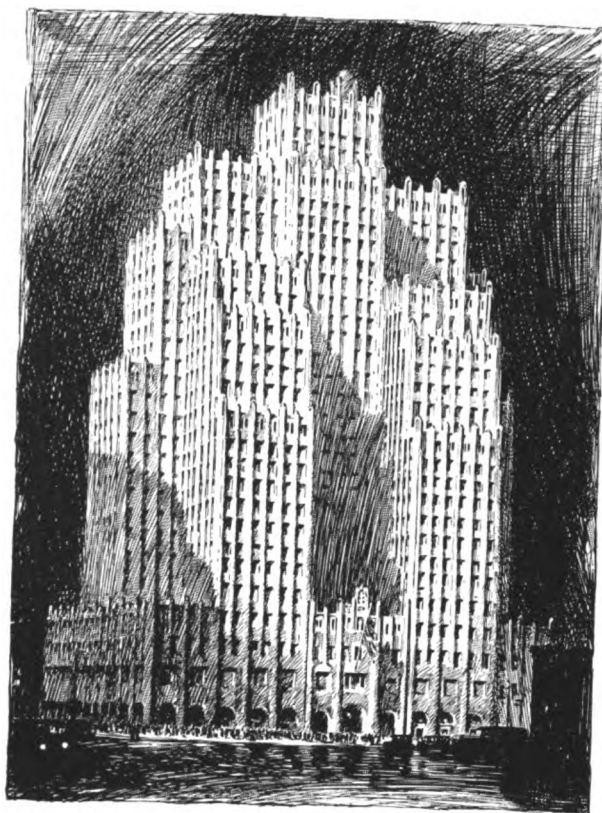
*Architects*  
**Mauran, Russell & Crowell**

*Associate Architect*  
**I. R. Timlin**

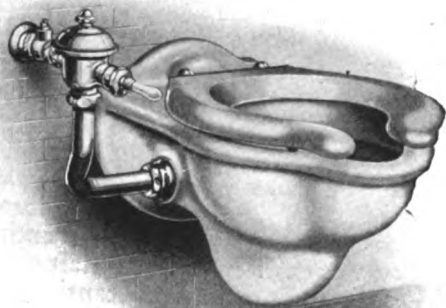
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The Watrous Closet *cannot possibly clog or overflow*—due to the elimination of the restricted passages which are necessary in other types of closets. This prevents the expense and annoyance occasioned by the removal of obstruction from the bowl, and repairs to walls and ceilings on lower floors.

The efficiency of this combination makes an annual money saving which *no building owner can afford to ignore.*

*For full details on the Watrous Flush Valve and Duojet Bowl, write for booklet A.*

**PLUMBING DIVISION**

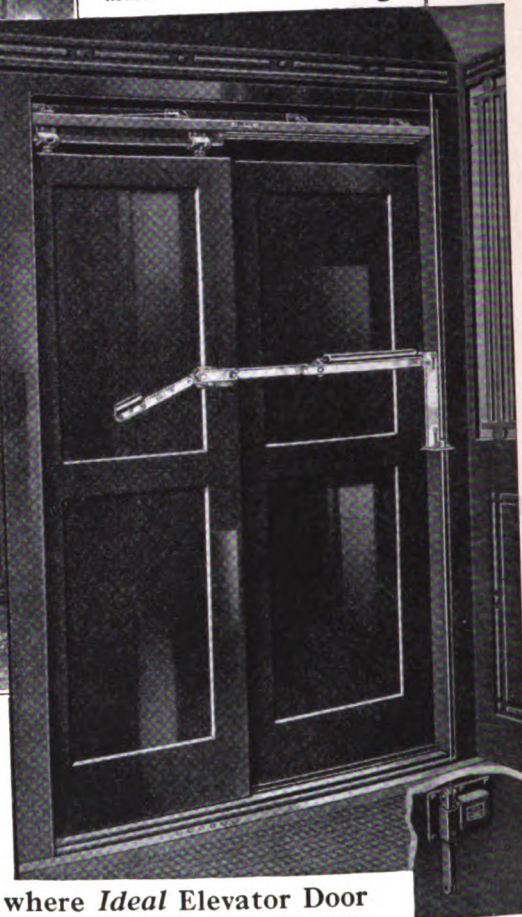
Watrous Flush Valves—Duojet Closets—Self-Closing Basin Cocks—Combination  
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liquid checks, give us doors that close rapidly, yet without banging.

"The Inter-Lock feature cuts off all power from the car by breaking the circuit as soon as a door starts to open. This is the most efficient safety device of its kind that we know about, for it absolutely prevents starting a car until the door is entirely closed. Having only one switch for each shaft prevents trouble. These features make a substantial yearly saving for us in liability insurance premiums.

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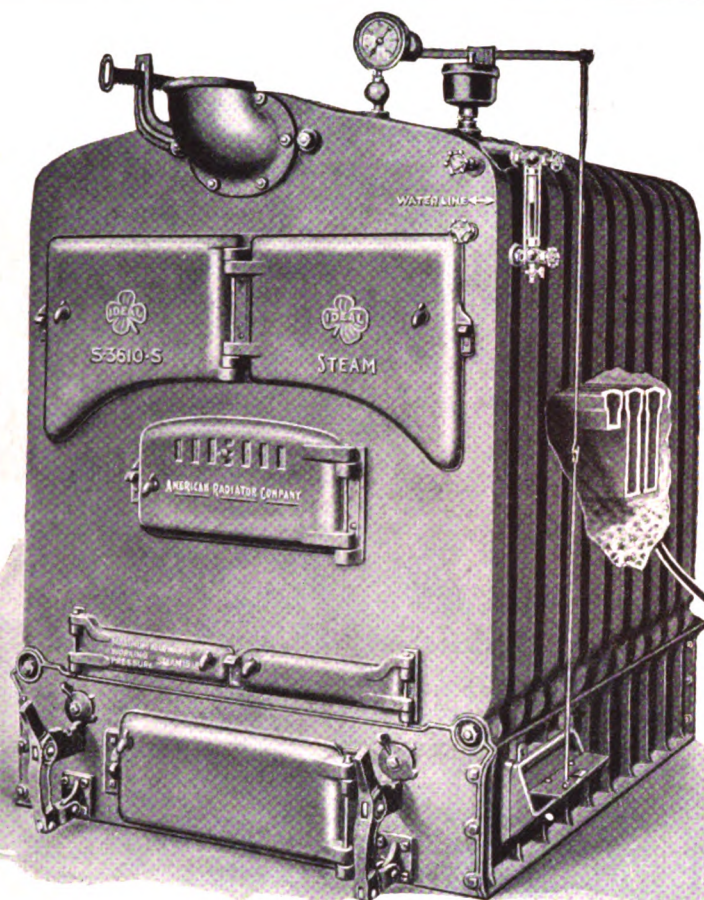
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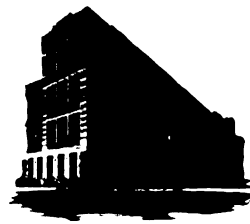
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Architects

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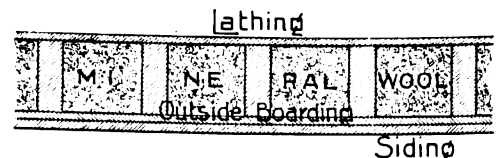
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Section of outside wall of house showing  
wool between studding

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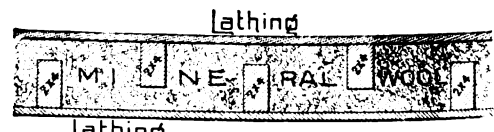
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April  
Twenty-third,  
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The Majestic Homes Corporation, being perhaps the largest builder of fine homes in the middle West, feels that it cannot afford to take any chances with any other but the best of equipment in every line, and in using Capitol Boilers and United States Radiators, we feel that we are using equipment which is in keeping with the high standard of building which we maintain.

Wishing you continued success, we remain,

Yours very truly,

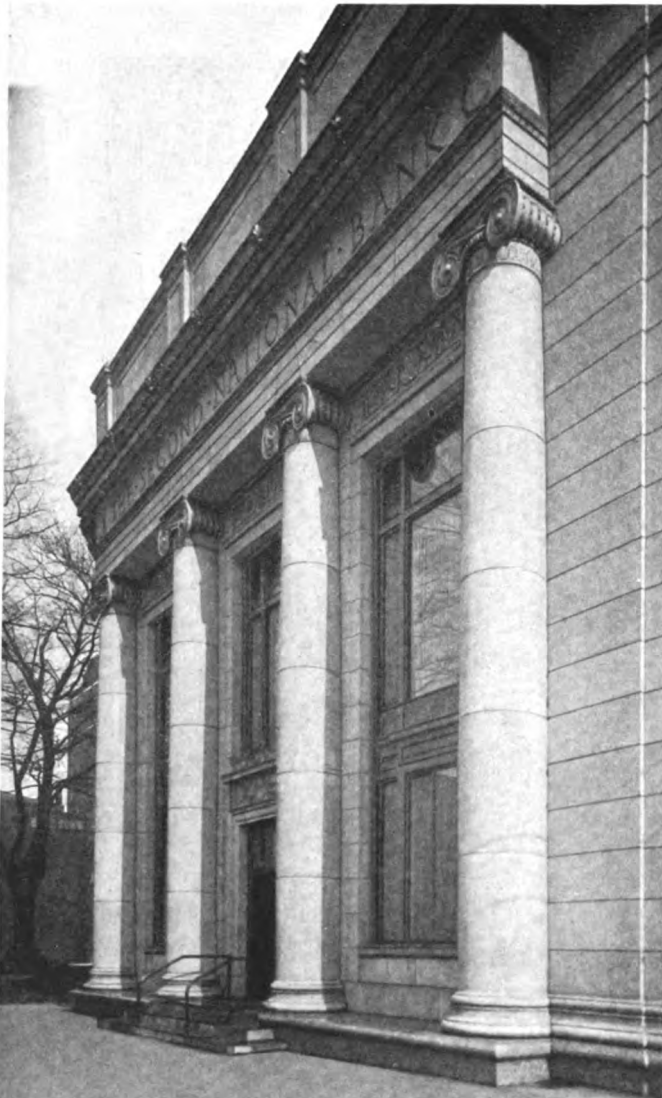
MAJESTIC HOMES CORPORATION,  
*Albert A. Aufick*  
Vice-President.

AAA:RR

**UNITED STATES RADIATOR CORPORATION**  
General Offices, Detroit, Michigan

# Boilers





SECOND NATIONAL BANK, ERIE, PA.

W. L. Stoddart, Architect

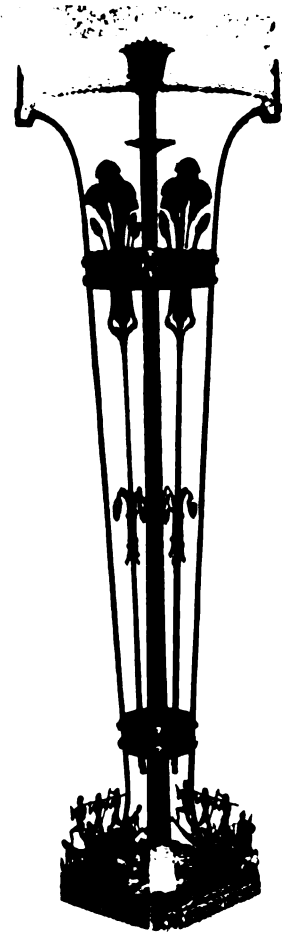
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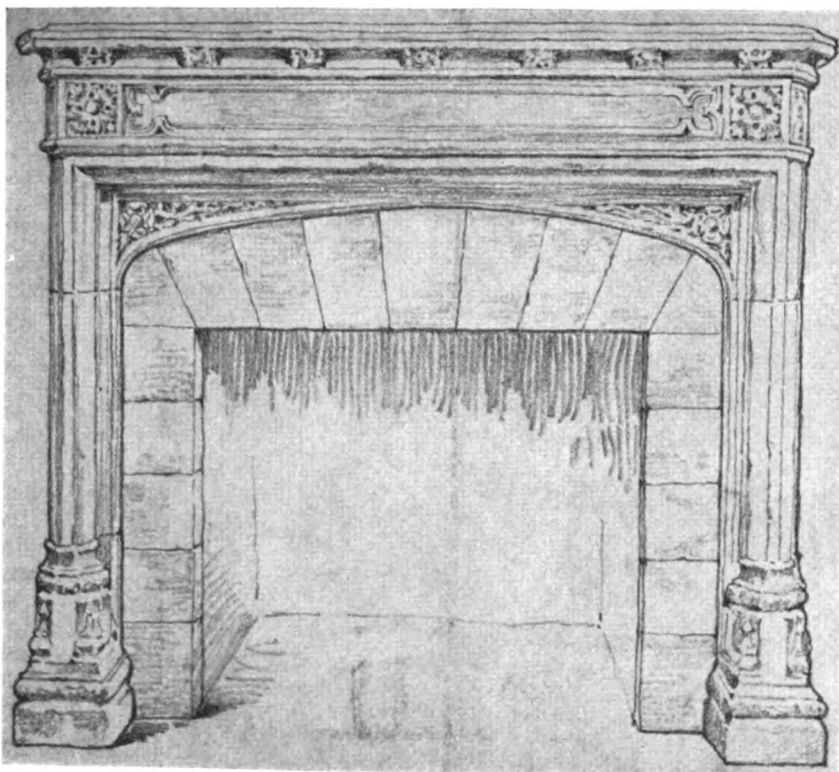
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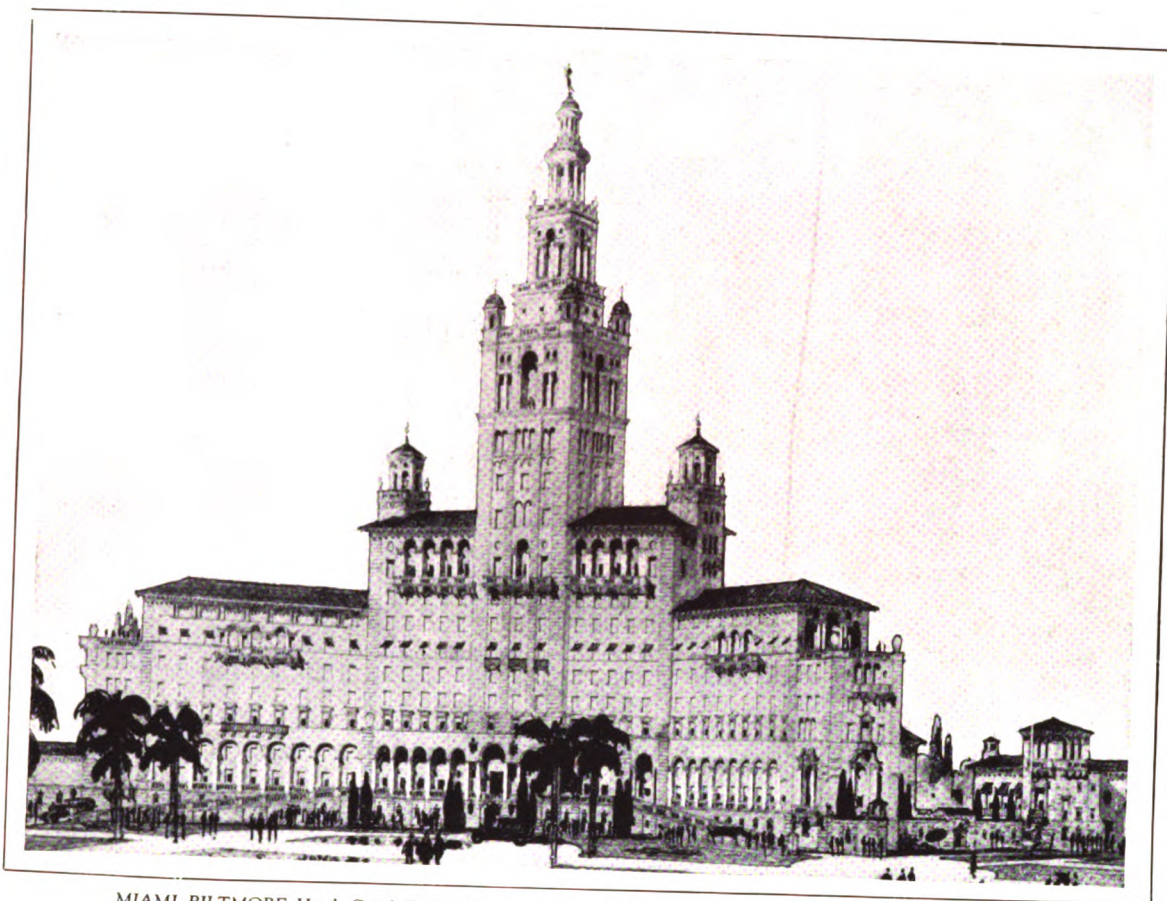
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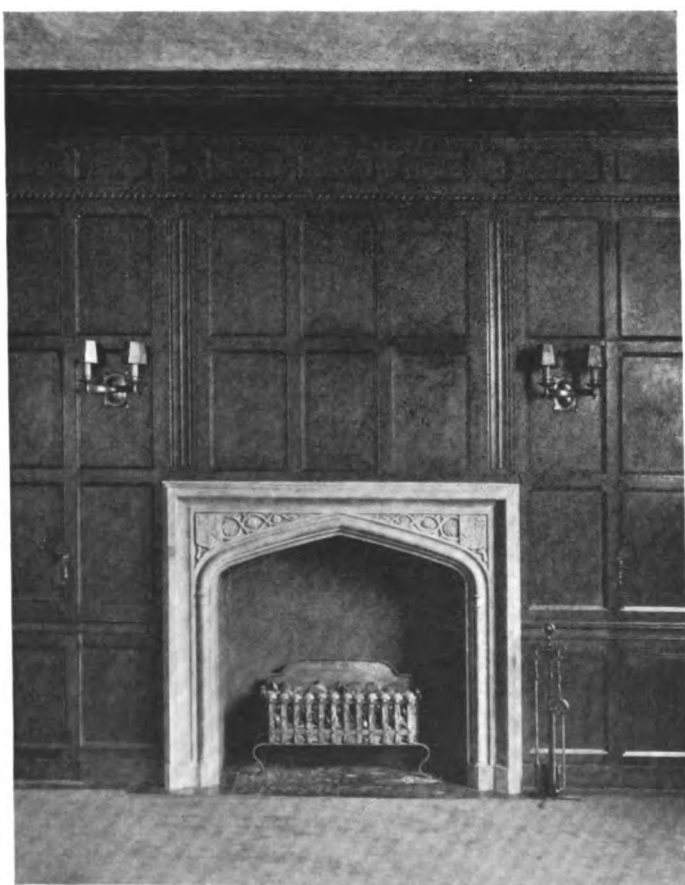
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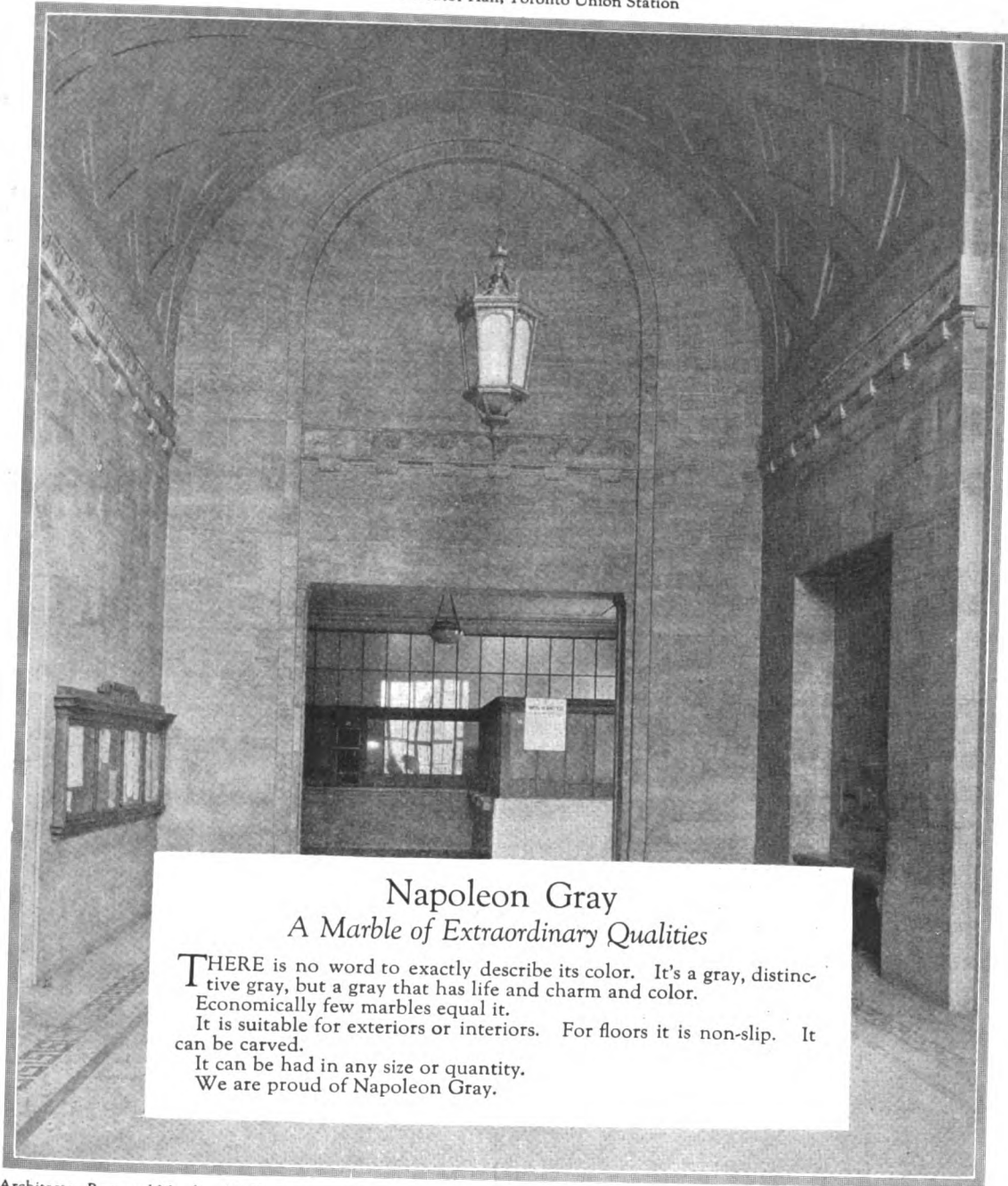
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Of **THE ARCHITECT**, published monthly at New York, N. Y., for October 1, 1925.

State of New York, County of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. Holland Forbes, who, having been duly sworn according to law, deposes and says that he is the Editor of **THE ARCHITECT**, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

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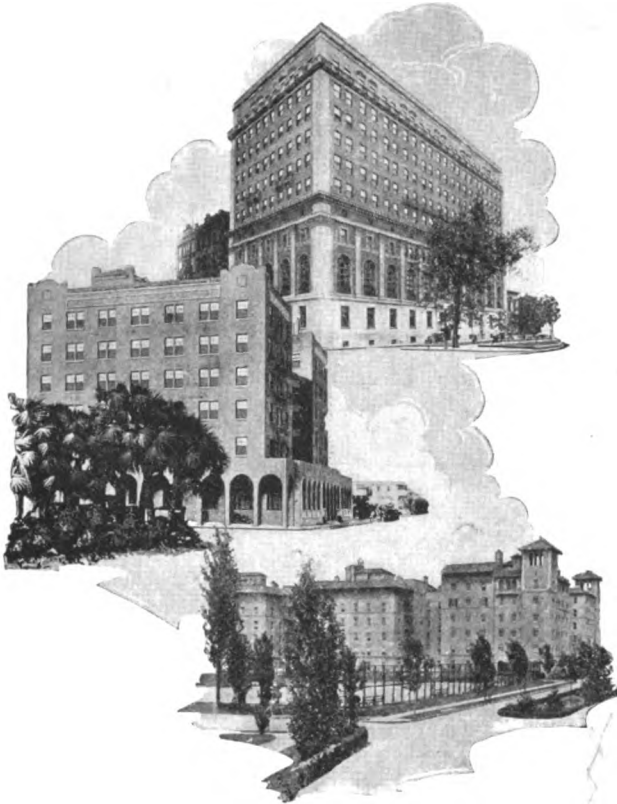
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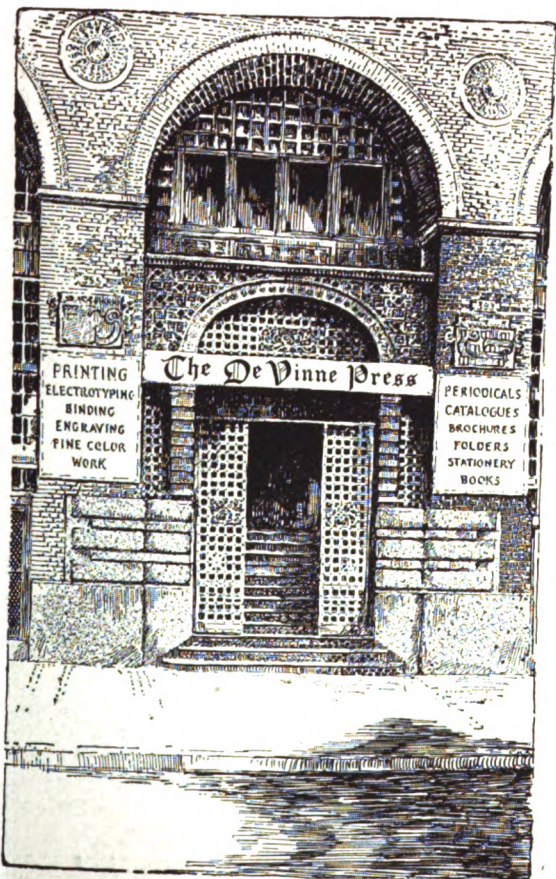


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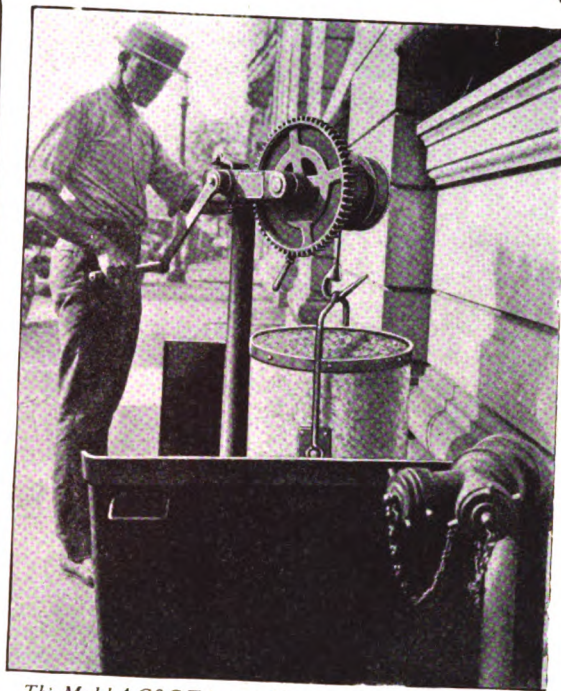
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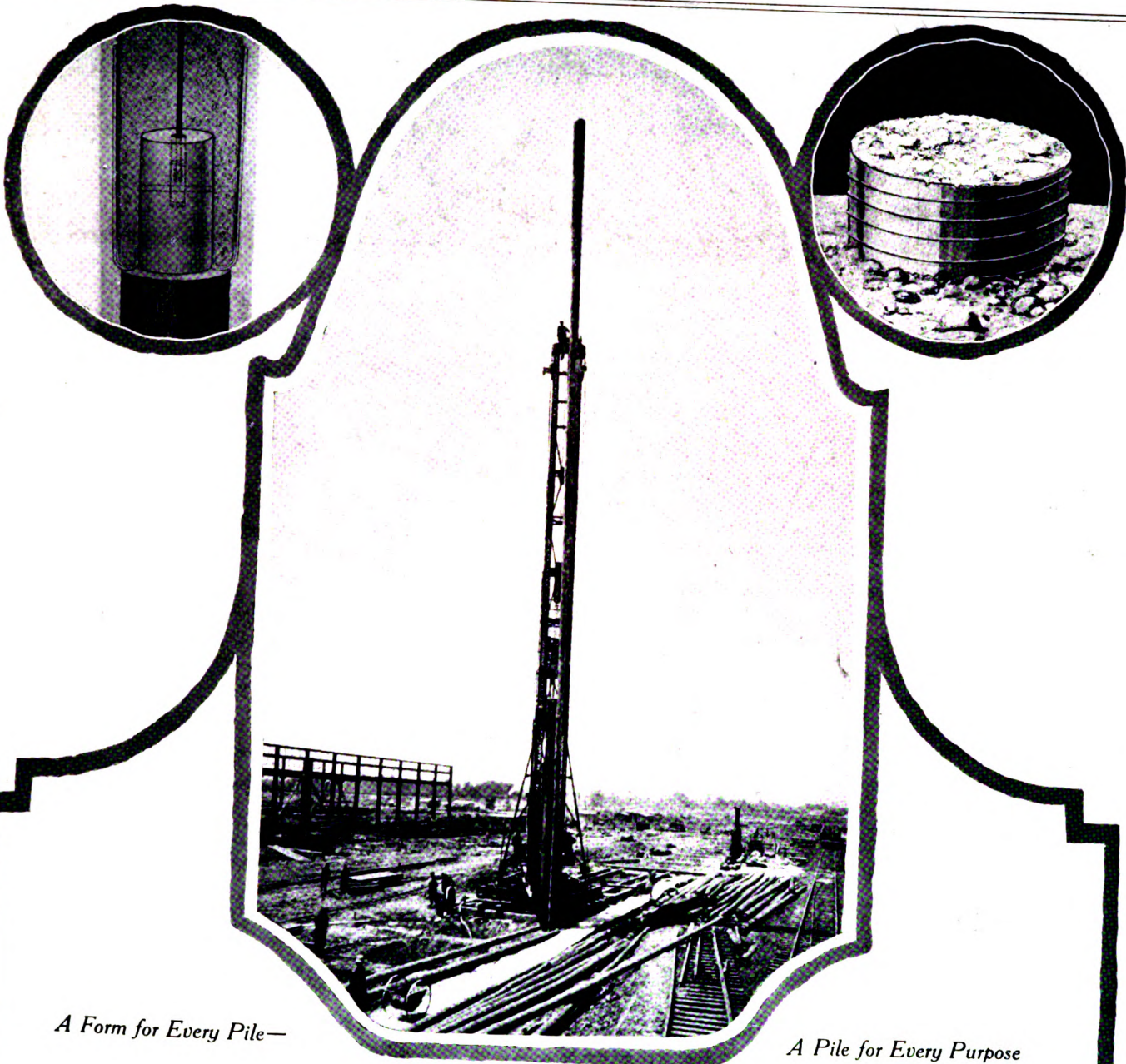
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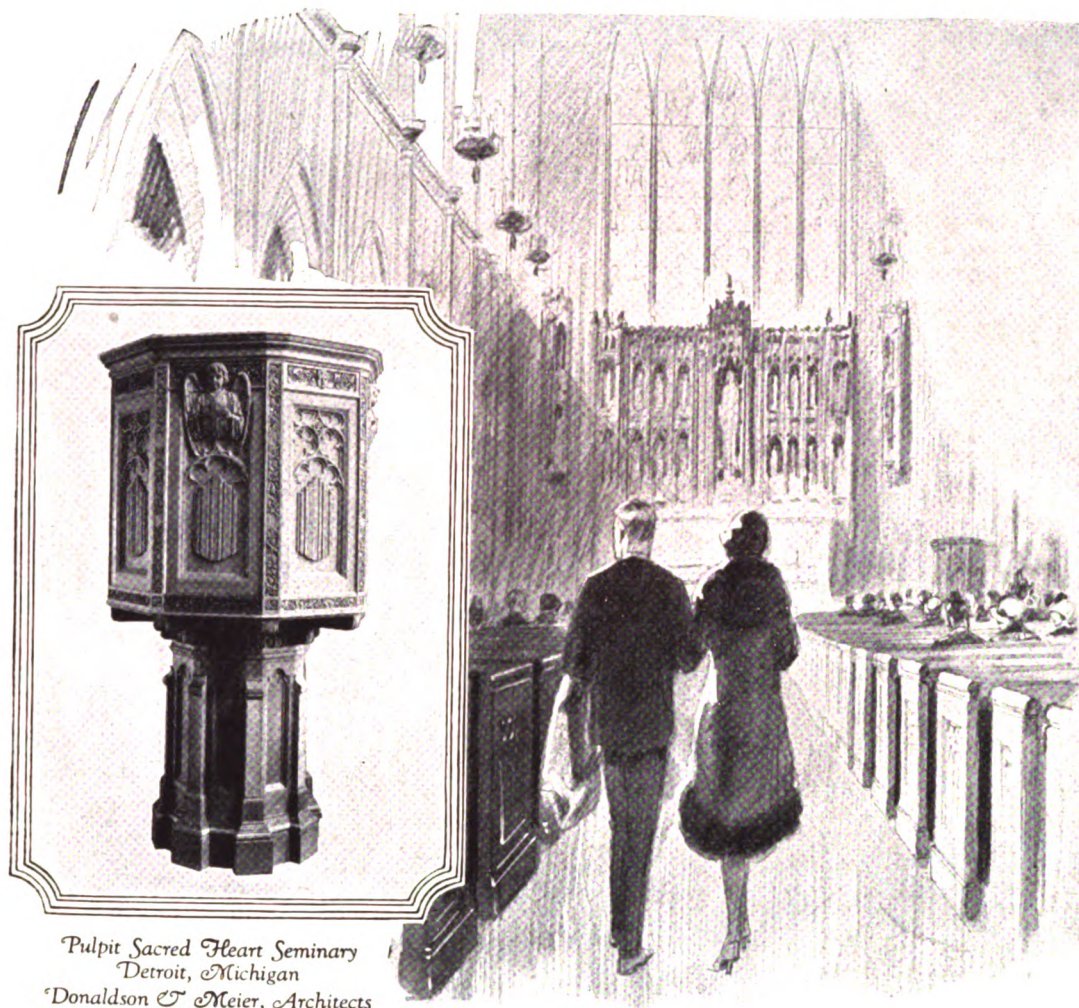
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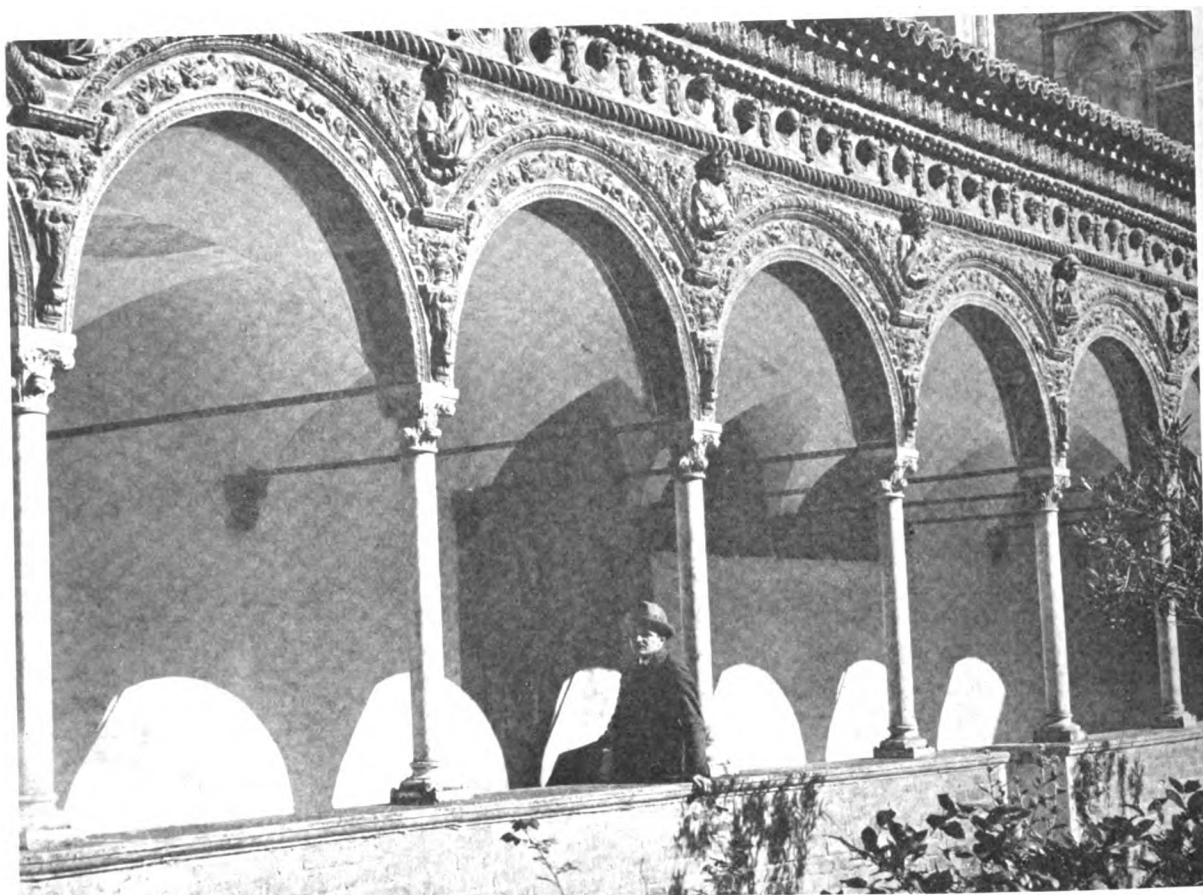
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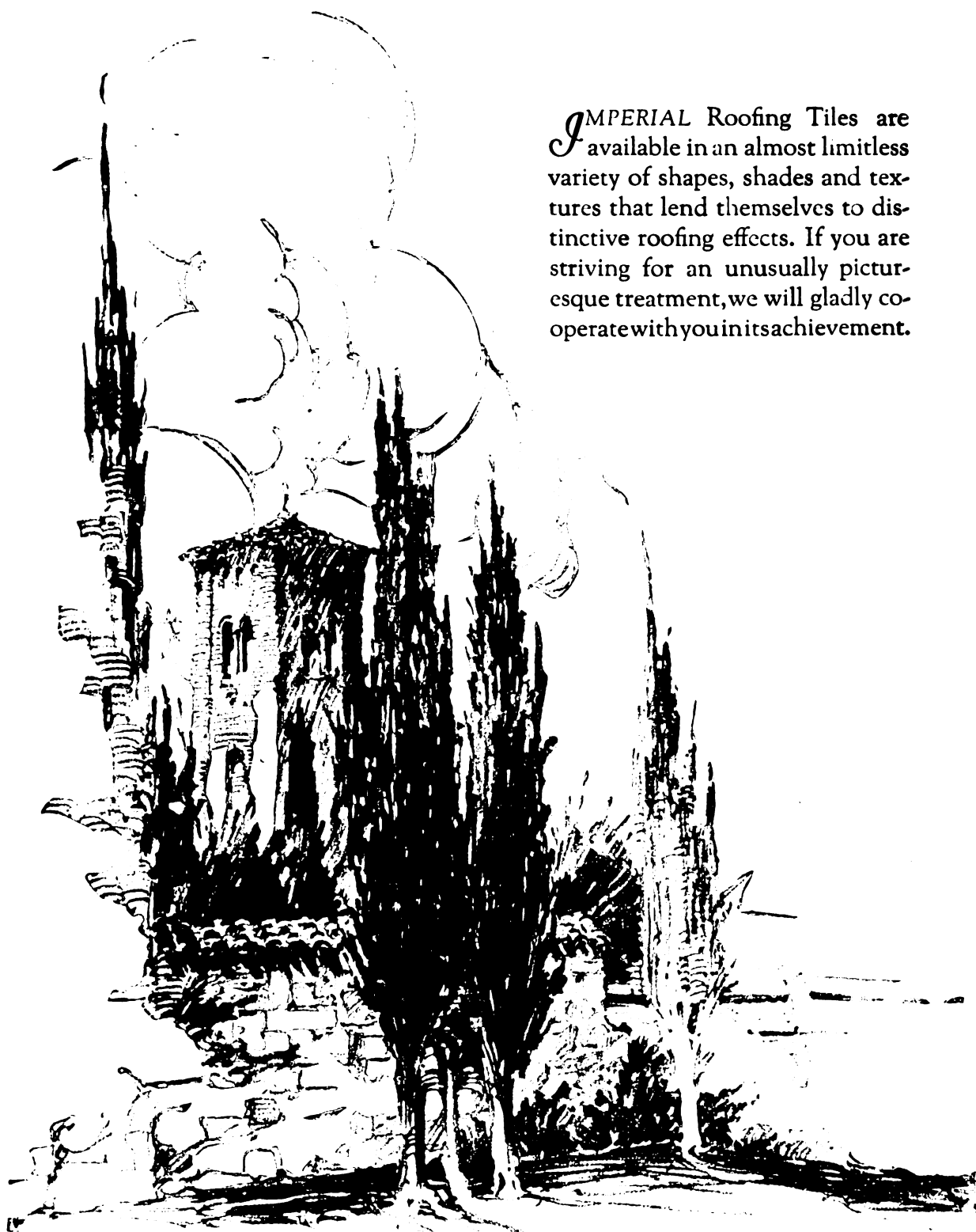
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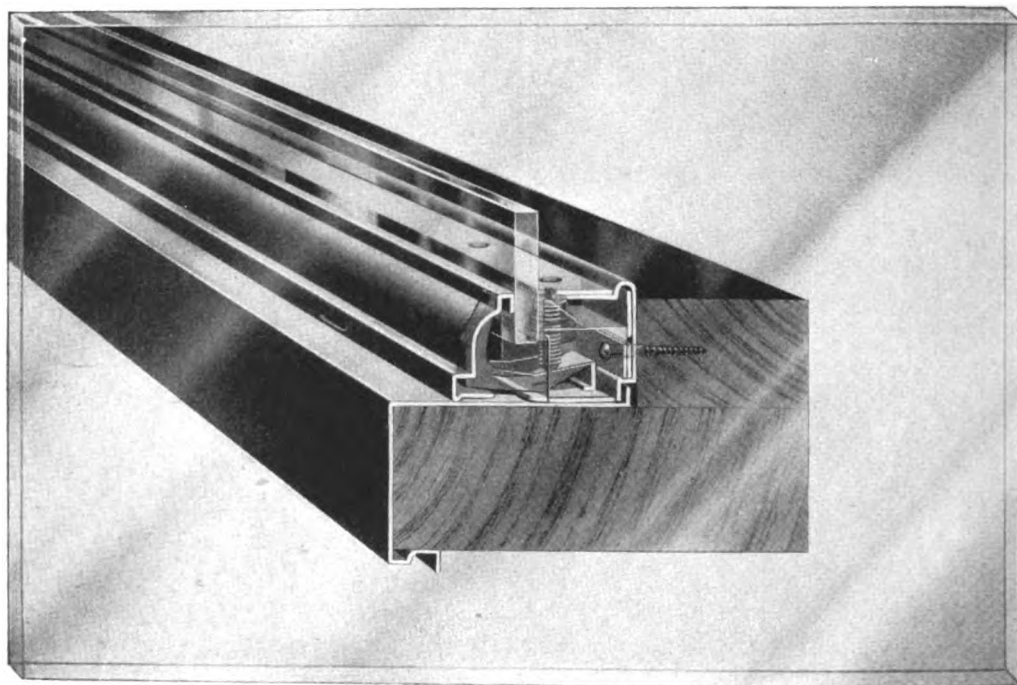




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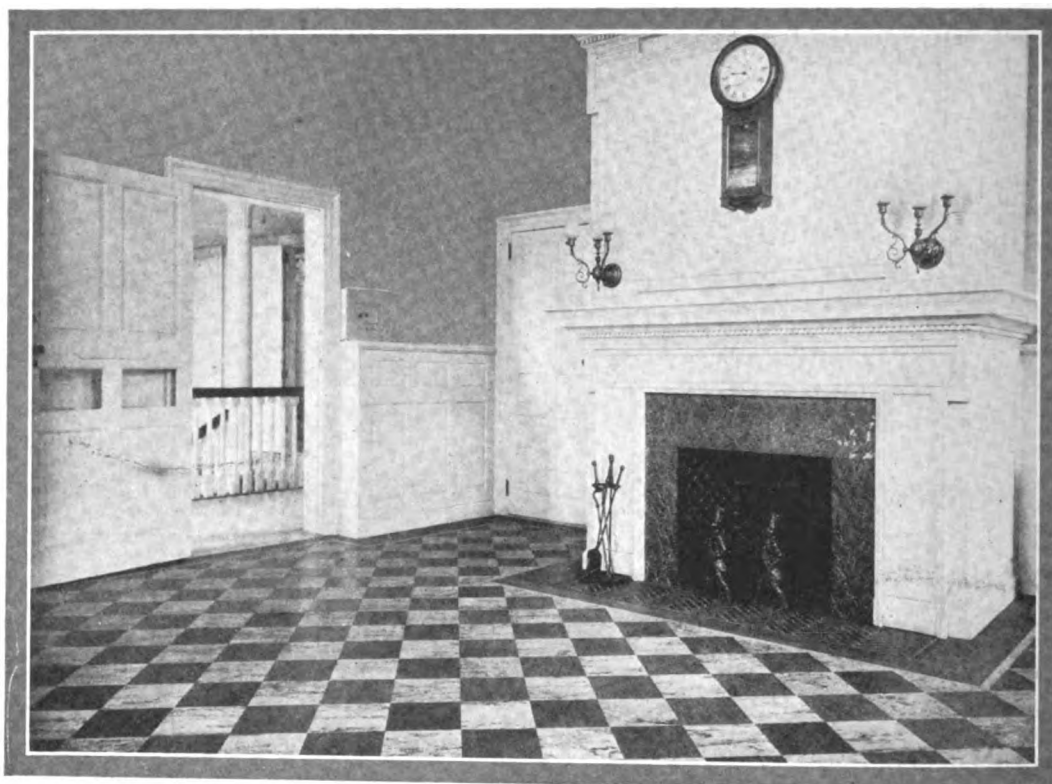
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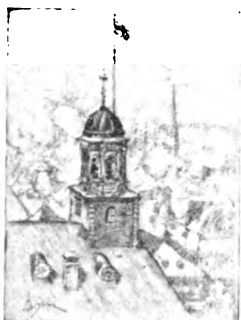
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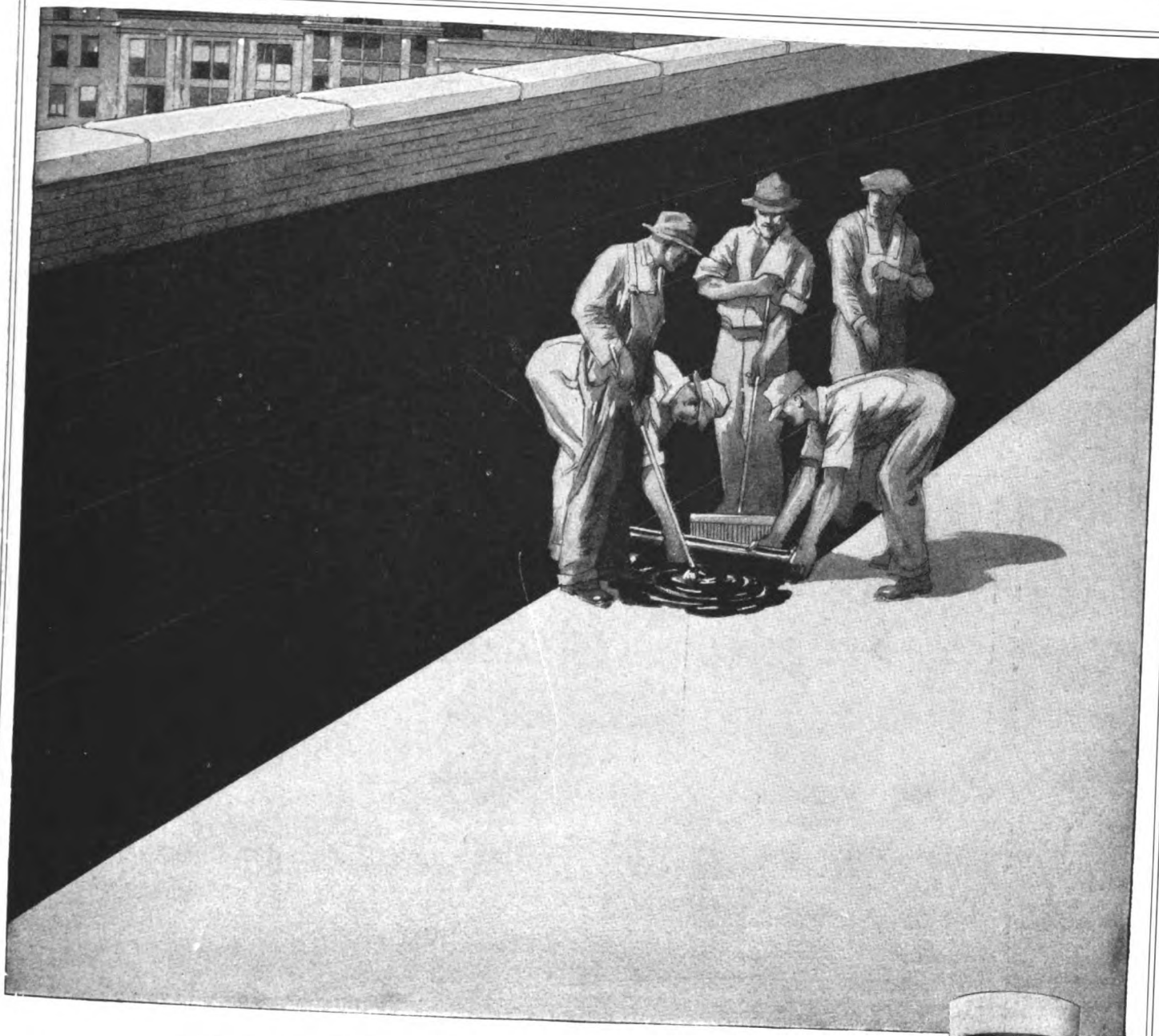
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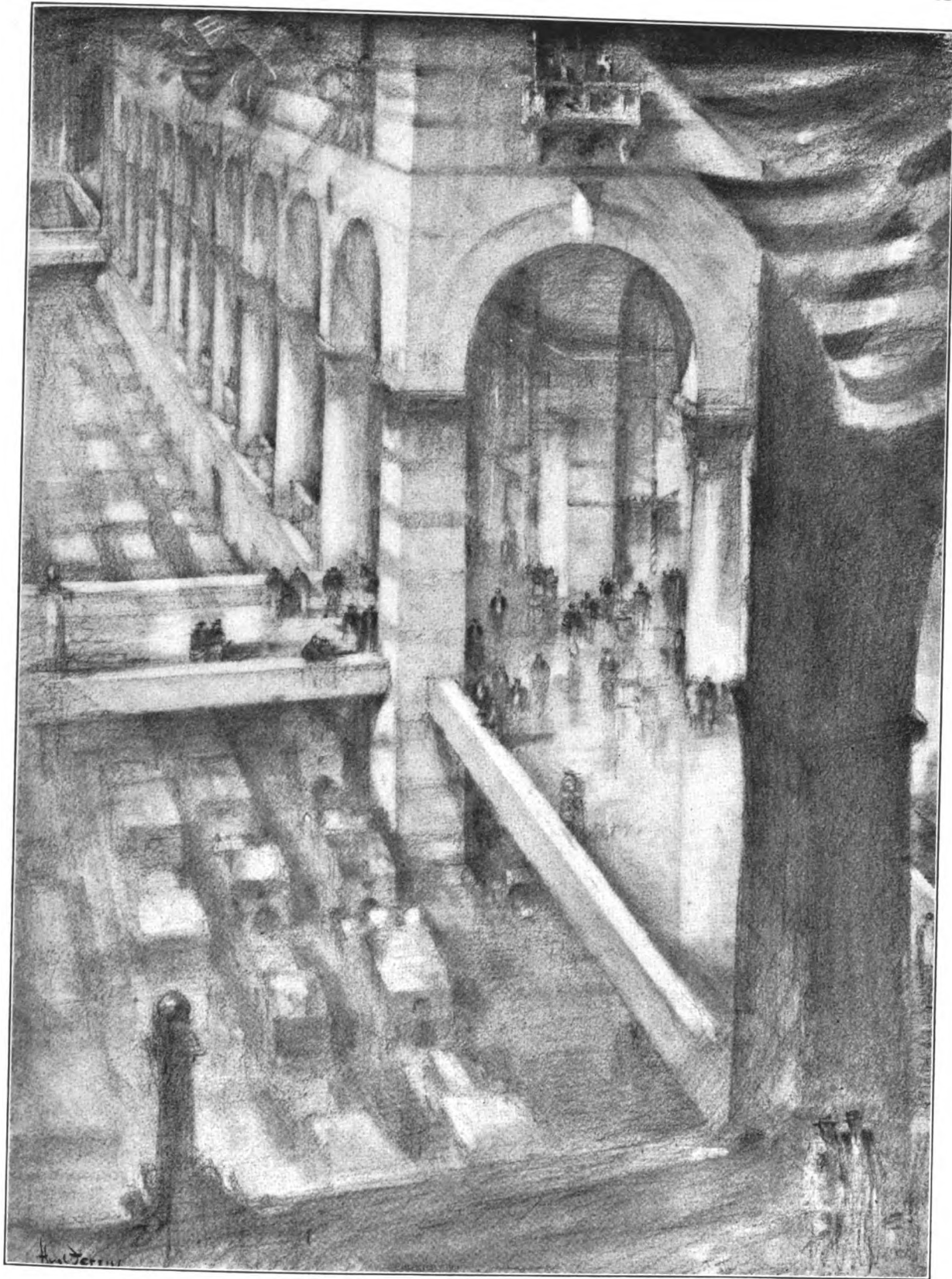
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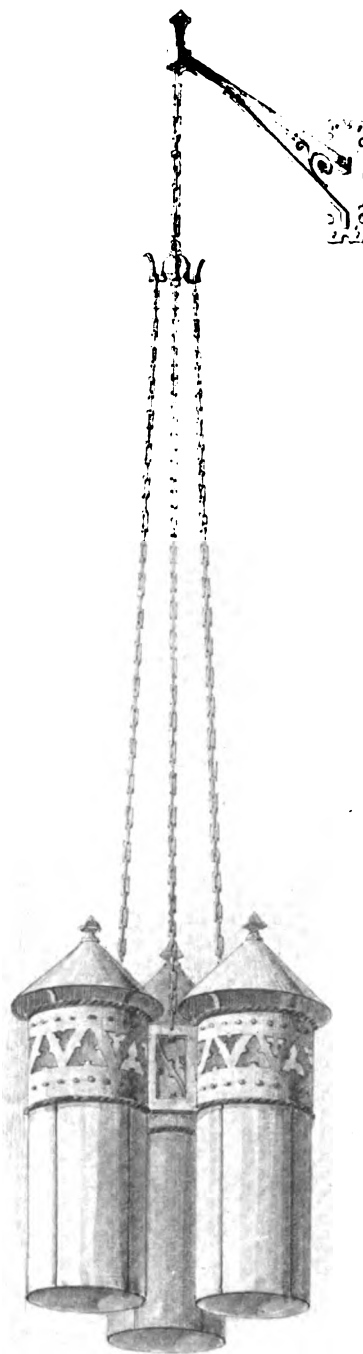
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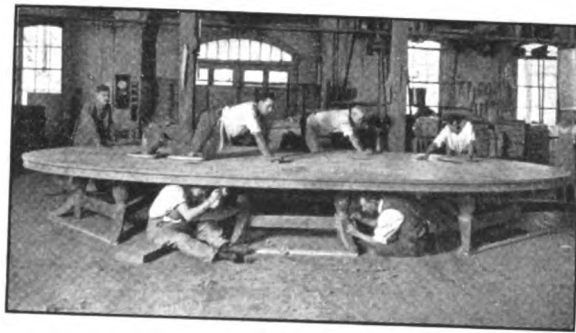
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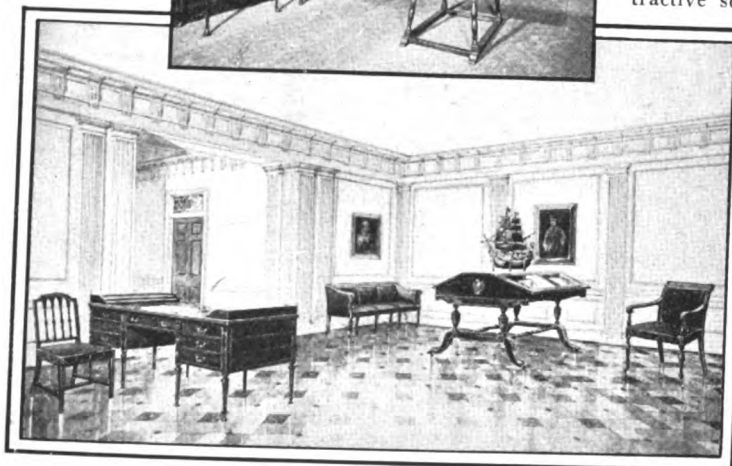
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*Architects, Stewardson & Page*

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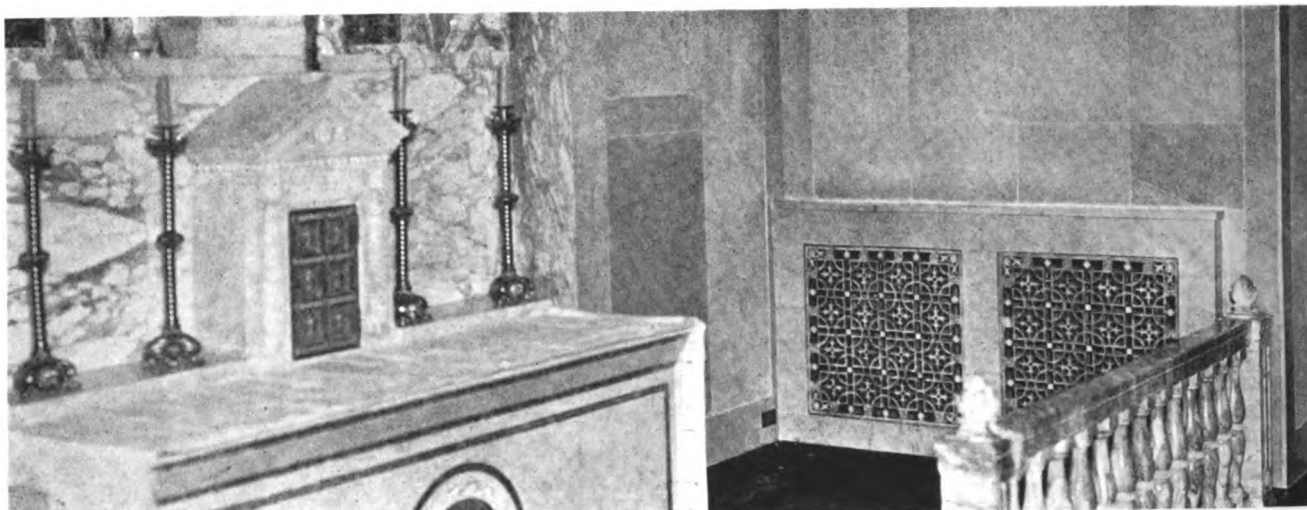
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Interior, Chapel of Trinity College, Washington, D.C. Ferrocraft Grilles are from Architects' detail. Maginnis & Walsh, Boston, Architects.

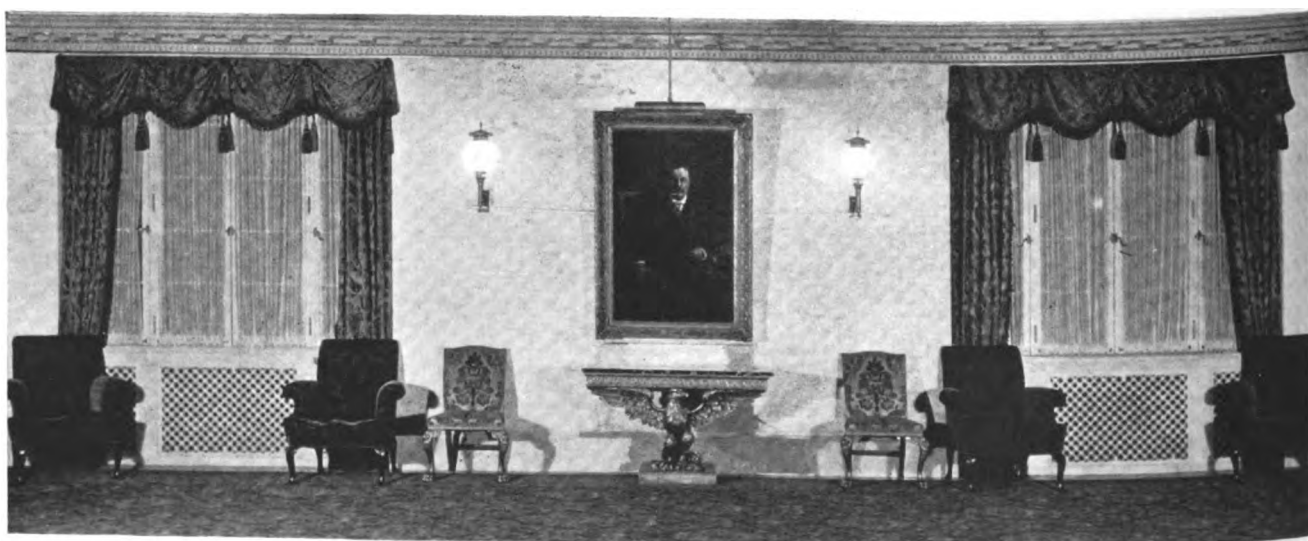
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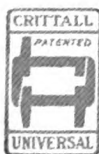


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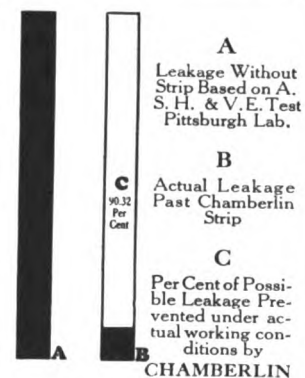
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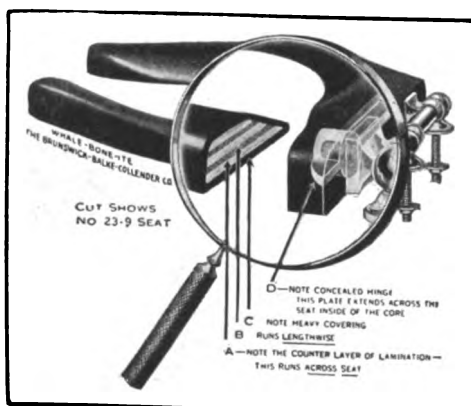


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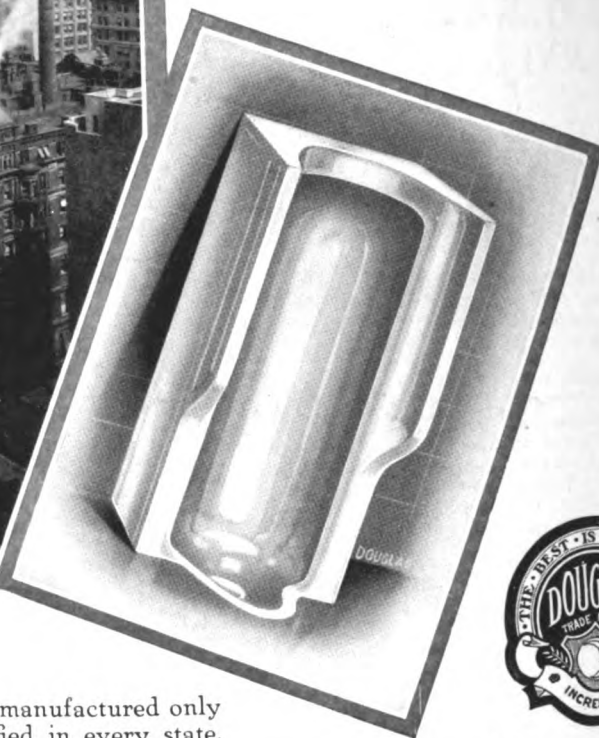
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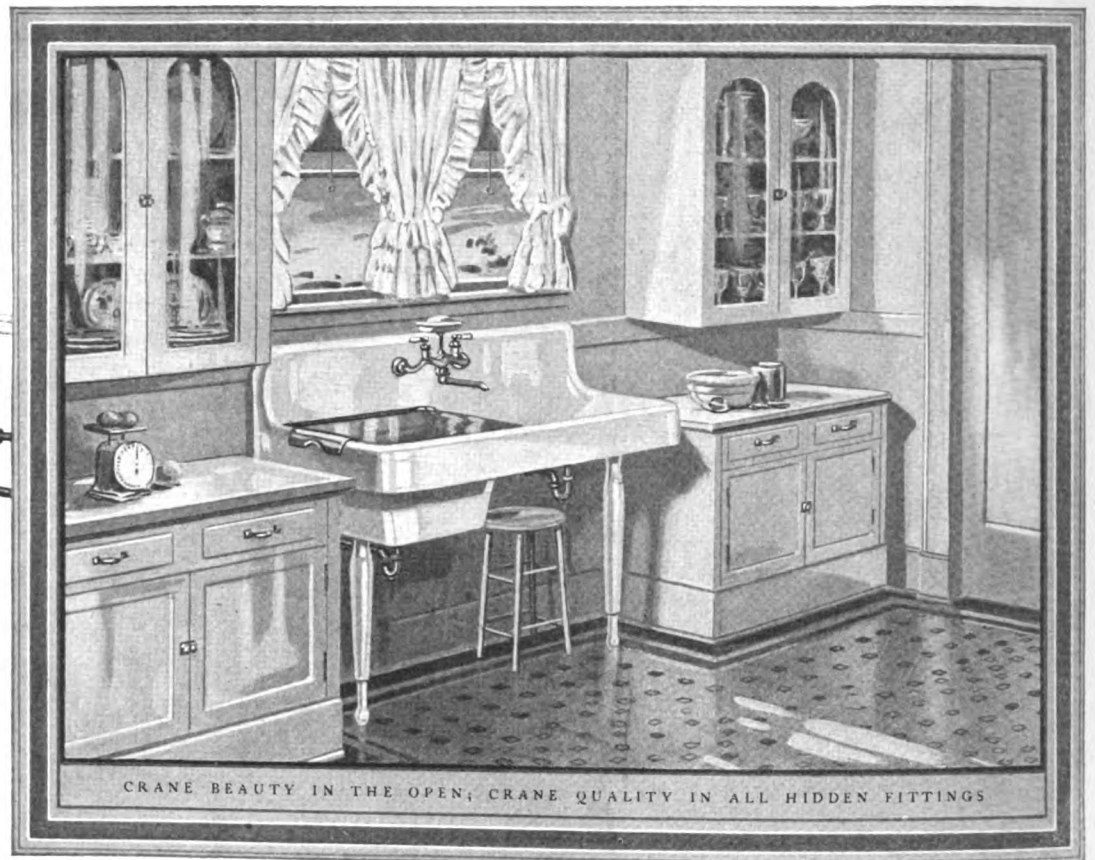
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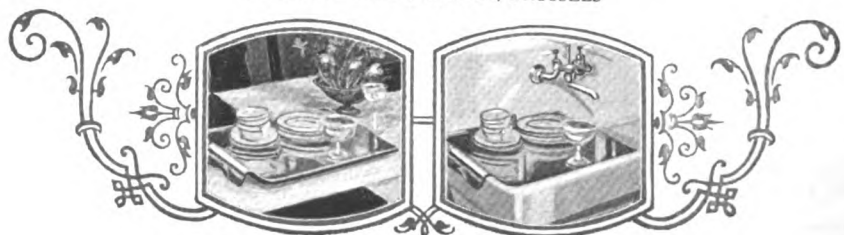
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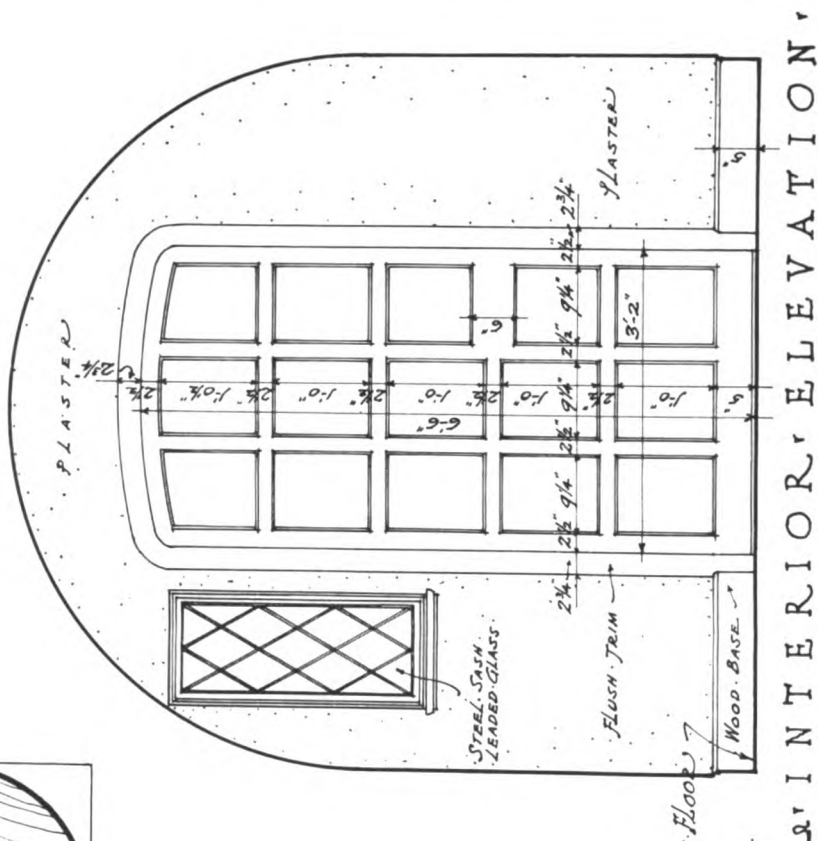
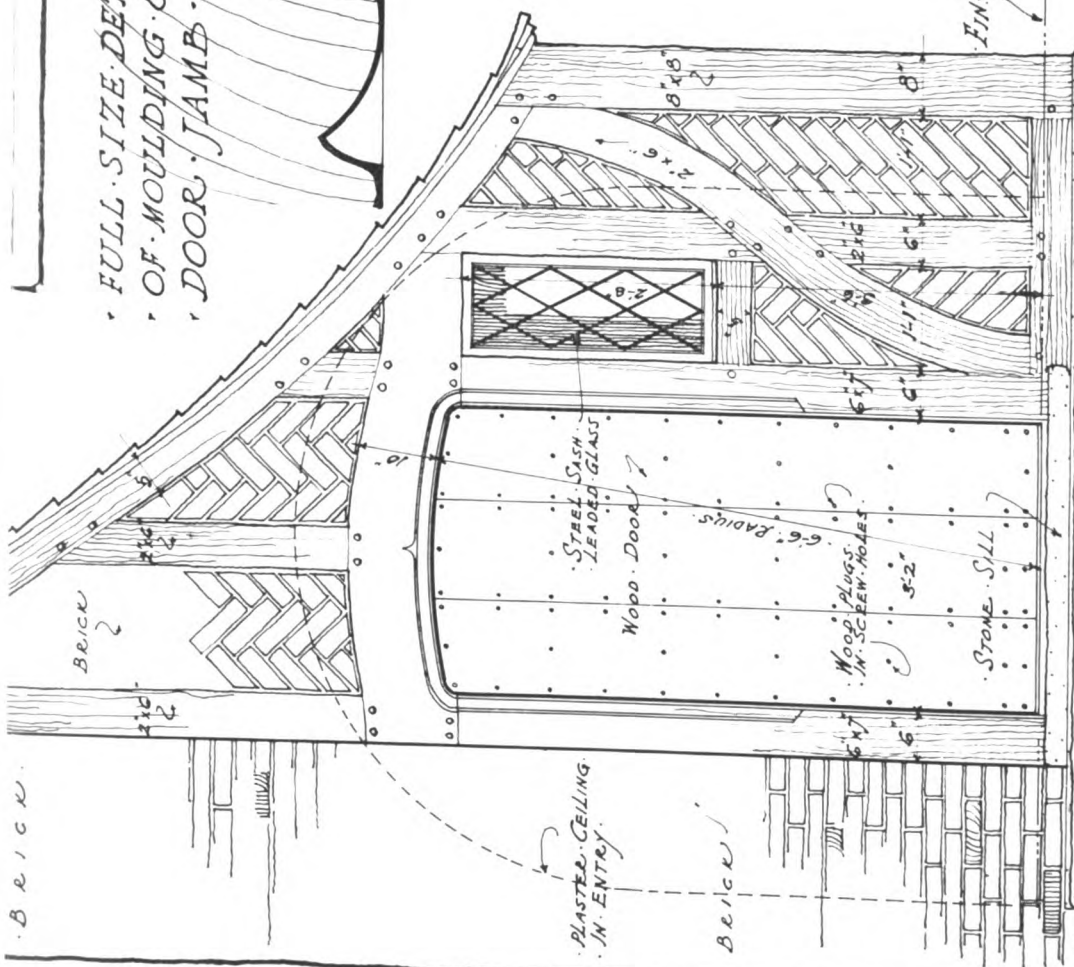


Page 1

TABLE

FULL SIZE DETAIL  
OF RAIL OF DOOR

FULL SIZE DETAIL  
OF MOULDING ON  
DOOR JAMB



EXTERIOR ELEVATION  
ONE HALF INCH SCALE ELEVATIONS  
INTERIOR ELEVATION

Detail No. 25, ENTRANCE DETAILS,  
RESIDENCE AT DOUGLSTON, L. I.,  
FRANK J. FORSTER, ARCHITECT,  
December 1925,  
Walter McQuade.





Volume V

DECEMBER, 1925

Number 3

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

A. Holland Forbes, Editor

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## *A Sermon from the Sanctum*

OUR TEXT this morning is found in the wisdom of an adage: "You never can tell 'til you try." It is our thought, as we take our place in the editorial pulpit and face our attentive stenographers, clerks, and secretaries, that this text may well be applied to certain phases of architectural practice.

You never can tell 'til you try. Let us ponder these words. Architecture is not commonly thought of as an experimental art. It progresses slowly, timidly. Changes in the vocabulary of design are gradual, and this is probably well. But there are soaring spirits among our designers who struggle to (and occasionally succeed) escape from the stereotyped and usual. They convince their clients of the reasonableness of attempting something different. Raymond Hood's American Radiator Building is an instance of this. But it is more. It is a potent influence in the *liberation of architectural thought*, and if we were Arthur Brisbane we would print that sentence in capitals!

But combinations of architects and clients such as this are rare. A surer and less hazardous opportunity for architectural experiment is found in expositions. We all know what the Chicago Fair did for this country. In the Court of Honor the beauty

and dignity of the classic orders burst upon our people with a meaning which they had never understood before. The whole trend of American architecture was changed. Successive shows in other parts of the country added their influences. In San Francisco the importance of planting and the beauty of indirect lighting were two elements which still exert their influence in hundreds of instances. San Diego was a powerful agent in preparing the soil for the hundreds of beautiful Mission and Spanish structures that are being built to-day.

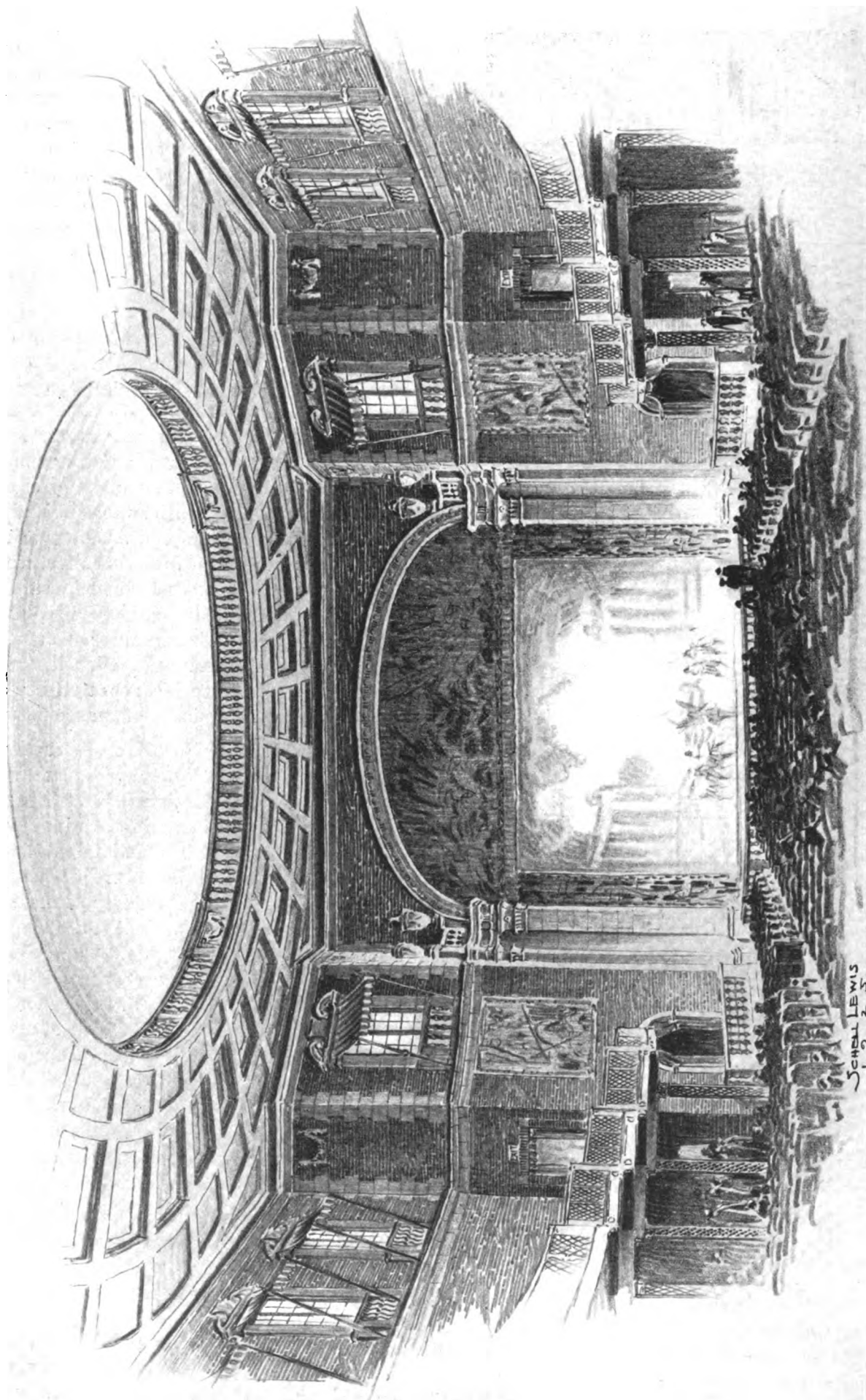
Exposition buildings are, for the most part, constructed of impermanent materials at a relatively low cost. The promoters and designers feel free to "cut loose." They are willing to experiment. In the national pavilions and private concessions this is particularly true. Many of these lesser buildings are intended to amuse. So that in every exposition that appreciates its possibilities there is, and should be, a riot of unusual design and much experimental, topsy-turvy, wild architecture, architecture on a toot, if we may dare to introduce such an idea into a sermon. This unbridled architecture seems reprehensible to many, but it is certain that out of it, in the past, have emerged many excellencies of invention and gaiety which are incorporated in some of our newer theaters and places of amusement.

To-day, France, in a period of reconstruction, having weathered the almost deadly depletion of the war, with the clouds of foreign debt still shrouding the Bourse and the franc clinging obstinately to the sub-cellar, with all her trials and tribulations this Country of Culture still finds within herself the means and energy to stage an important International Exposition of Decorative Arts! The fact itself is nothing short of amazing. The coöperation of the Continent has been generous and inspiring. We of America who owe so much to France for her thousand and one influences in the fields of art, architecture, textiles, furniture, and other phases of craftsmanship must confess to a sense of shame in the knowledge that we alone, the richest of nations, are unrepresented! Not a building, not a display, no representation of any sort except a handful of sight-seeing delegates, accepting the hospitality of the "show" and giving nothing in return. But we did not set out to scold. Let us stick to our text, the experimental in architecture.

In its invitation to other countries the Exposition Board stressed its wish that all representations, from the tiniest bit of jewelry to the tallest tower, should be modern. This was not to be a retrospective or historical display, a manifestation which they have already had and will doubtless repeat in

December, 1925

# THE ARCHITECT



Schell Lewis, Del.

Study, Auditorium. Playhouse, Mamaroneck, N. Y. (See Study of Exterior, The Architect, April, 1925)

Davis, McGrath & Kiewling, New York, Architects

future years, for France is keenly alive to the beauty of "monuments historiques" and the splendor of her past. But, here and now, was to be an outburst of modernism, a carrying out of all sorts of weird ideas in art and architecture, ideas which had their beginnings in the first art exhibition of "the Wild Men" and have had their echoes in our own "Independents" who cause the worthy critic Cortissoz to foam through his classic teeth, or should we say dentils?

Well, apparently, they have succeeded, though some of our American visitors do not call the results successful. The show is an assemblage of wild, irresponsible buildings. Freak lighting and strange forms and details run riot. And the color! It is a chromatic outburst. There are cubist buildings, as mixed and meaningless as some of the portraits representing the artist's mother by a head-on collision between three triangles and a geometrical equation, an accident in Euclid! There are pavilions like card houses, the walls leaning drunkenly against each other. There are buildings with all the staircases

on the outside walls. For those who cannot cross the Atlantic to view this extraordinary manifestation it may be interesting to know that "L'Illustration" has published a special number devoted to the exposition, with many pictures in full color.

Nationally, we are conservative. Violent criticism has reached us from friends who have stood, bewildered and incensed, amid the chaos. "It is mad," they say; "it is the insanity of architecture, outrageous and preposterous."

We are not so sure. Much of our modern art is a return to a primitive standard, an attempt to break away from what has become traditional and stereotyped. In it may well be the beginning of something new. Even the most outraged observers admit, with some reluctance, "Here and there, of course, you find something of great beauty." It is this beauty, if it exists, which will endure. But it will never be found without courageous experiment. And is there any more fitting laboratory for architectural experiment than an exposition? "You never can tell 'til you try."

## *"The Master Builder's Symphony"*

A REVIEW OF A MUSICAL OPUS OF GREAT INTEREST TO ARCHITECTS

By GEORGE S. CHAPPELL

I HAVE just returned from the first performance, in any language, of McGinnis's great orchestral suite, "The Master Builder's Symphony." Several days have elapsed since this event, which took place in the Yale Bowl before an audience of 72,000 breathless auditors and some 5000 others whose possession of breaths made them only the more enthusiastic. Only now can I, in calm coolness, venture to record my impressions of this colossal event. What it all means, the final lesson which it carries, is that Architecture and the Building Trades have at last entered the domain of Music. How shall I describe it? How shall I best pass on to my readers the moving experience through which I have just passed? Perhaps I should first say a few words about the composer, Francis X. McGinnis.

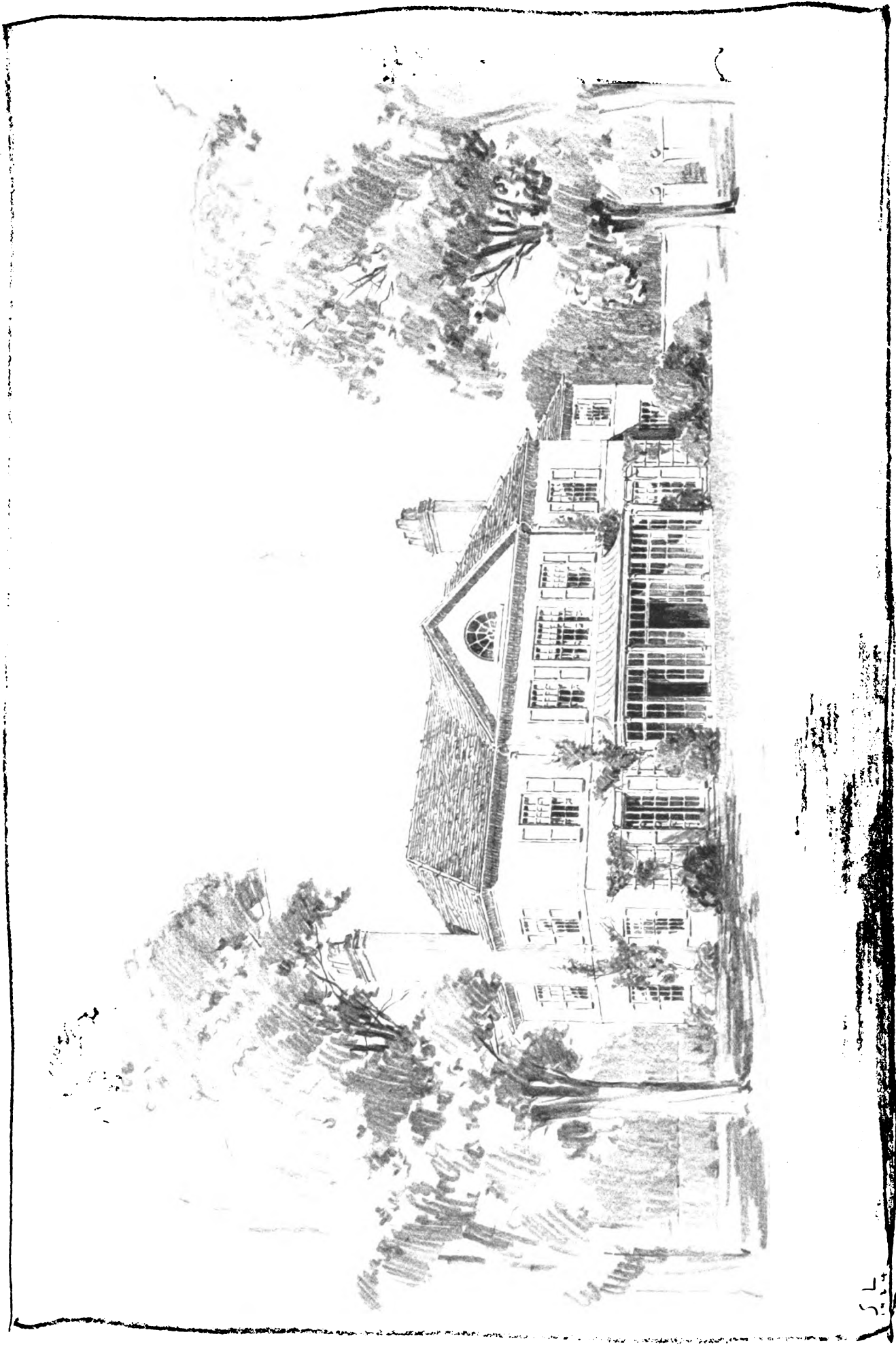
He is, I am proud to say, an American, of Irish extraction, born in New York City (October 4, 1896). As a lad he showed a musical bent, and in his early years charmed the neighbors with his skill on the harmonica. His surroundings, however, were most humble. His father was a bricklayer. This, mark you, was before the spectacular rise in bricklayers'

wages, and the paternal McGinnis saw no way of giving his son the musical education he so richly deserved and so earnestly craved. Instead he put him to work as a hod-carrier's assistant, so that we may say he literally began life at the foot of the ladder. But in 1912 an extraordinary thing happened. Francis came home one night, his face shining! He had won the National Championship at harmonica playing, and had received, from the hands of Mayor Gaynor, the zinc medal with which went a six-months' course in musical instruction in the International Correspondence School of Music, the pupil to select his own instrument.

This achievement, and the fact that the boy chose to take up the trombone, crystallized his father's decision that his son ought to be sent away. From then on his progress, though obscure, was rapid. We may pass over his many changes from one instrument to another, pausing only to say that he mastered them all. He was, for instance, for two months first violin on the Staten Island ferry-boat *St. George*. Later we hear of him playing the balaika as a member of the Caviar Quartette at the

December, 1925

# THE ARCHITECT



S. L.  
Schell Lewis, Del.

Study for a House

Charles A. Platt, New York, Architect



"Back-Steppes of Russia Café" in Eighth Street. But nothing satisfied his fiery temperament. As soon as he had mastered one instrument he threw it aside for the next. But the important thing to keep in mind is this, that during his entire apprenticeship he was haunted by memories of his boyhood, the hardships of the hod, the clatter and bang of building.

All this has come to the surface in this great creation of his, "The Master Builder's Symphony." Having introduced Mr. McGinnis, it is surely fitting that I should allow him to say a few words for himself by quoting from his foreword which appeared as a program note at the recent performance.

"For many years I have been obsessed by the idea of expressing Architecture and Building in terms of Music. Many years ago Benedict Arnold noted the close relationship of the two arts when he said, 'Architecture is frozen music.'\* My thought has been to thaw this music out, to melt it back to sound again, and at the same time to preserve its structural quality. But I was confronted by a tremendous difficulty. Great as has been the development of orchestral instruments to supply the needs of such modern composers as Stravinsky and Blotch—perhaps the greatest of them all . . . for it was Blotch who first hit upon the idea of dropping a flat-iron in a box of broken glass in order to produce certain tonal effects, . . . I still found the modern orchestra entirely inadequate for my needs. Then came the great inspiration! Why not use the *things themselves*? Instead of endeavoring by means of discords on the brass instruments to express the disputes of rival unions, why not add to my orchestra a number of trained delegates, contributing a vocal element to the ensemble? Instead of trying to re-create the whine of a cement-hoist with a muted clarinet, why not use the cement-hoist itself?

"It sounds simple, but the idea presented innumerable difficulties. It has only been effected by enlisting the sympathies of such lovers of music as Walter Damrosch, Otto Kahn, McKim, Mead & White, the Lehigh Portland Cement Co., and many others to whom I gratefully acknowledge my indebtedness. As for the result, my 'Symphony' must speak for itself. It attempts to describe a working day during the construction of a large building. It begins at dawn and ends with the last hoot of the whistle at four-thirty P.M. It is scored for an orchestra of three hundred instruments, a choir of two hundred voices and sixty-three ap-

pliances, which, from their nature, cannot appear on the stage, but remain in the background, where they are vocally, if not visibly, in evidence. In closing let me express my heartfelt thanks to Yale University for its permission to use the Bowl and the ten-acre lot back of it for the manipulation of my 'choir invisible.' "

I think I have suggested enough of the *mise en scene* and of the nature of McGinnis's work to proceed with a brief description of the actual performance.

It began, as the composer has said, with a soft prelude clearly evoking dawn in a city street. A masterly blending of instruments suggests the hour by the clinking of milk-cans, the distant toot of whistles from the river, the honk of the first taxi, and, cleverly indicating that we are near a building operation, the shuffle of workmen's feet on the pavement, splendidly executed by the New Haven Steamfitters' Union, Local No. 3. Suddenly a sharp blast from a hoisting-engine punctuates the comparative stillness. Instantly a confused theme is vigorously attacked, expressive of the simultaneous beginning of a dozen different trades, the clang of the hoist-bell, the rattle of carpenters' hammers, the hiss of escaping steam, and an occasional lurid curse, presumably from a steel-worker. Several ladies left during this part of the performance.

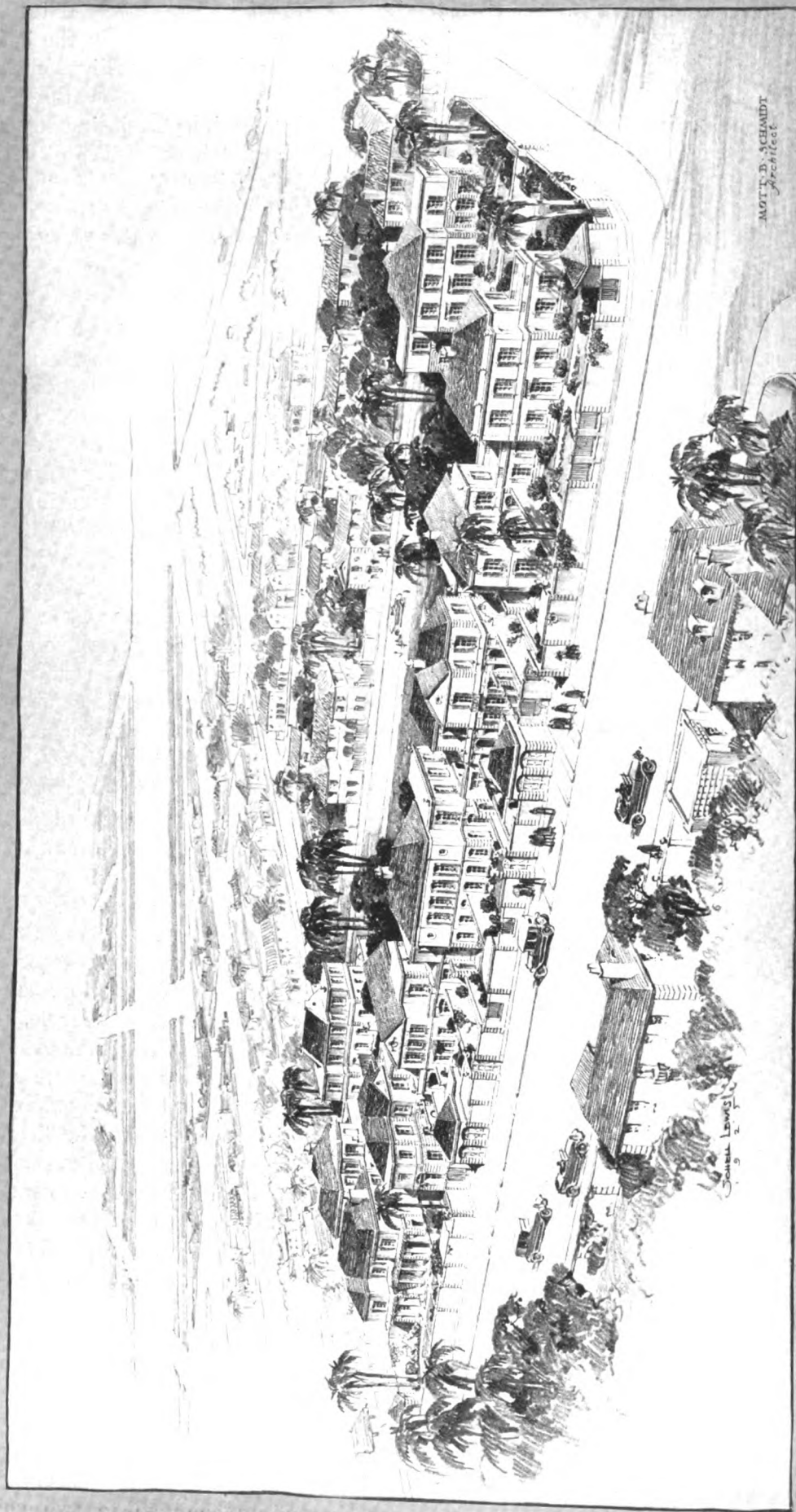
A very beautiful passage interrupts this theme by the introduction of a duo, sung off-stage, by a concrete mixer and a steam-shovel, strongly reminiscent of the "dragon scene" in "Siegfried." The love-grunts of the mixer and the soft purring of the shovel created an atmosphere of tenderness which must be heard to be fully appreciated. It is interesting to know that steam-shovels, like other prima-donnas, are extremely temperamental. An hour before the performance the one relied upon by Mr. McGinnis developed acute exhaust trouble, and a substitute was rushed to the field from the atelier of the Blakeslee Road Construction Co. It is gratifying to note that it performed most creditably, though absolutely without rehearsal, a slight over-stressing of some of the pianissimo phrases being doubtless due to nervousness. This movement closes with a reversion to the original theme supported by the full choir of twenty-eight allied building trades, which attains a splendor of harmony rarely reached either in music or building.

The central movement is light in character, not unlike a Beethoven scherzo, having a dance rhythm descriptive of the inspection visit of the Architect. It is mainly confined to two voices, that of the Architect being interpreted by the plaintive notes of

\*The composer is in error here. It was Matthew Arnold, not Benedict, who wrote the line to which he refers, a mistake easily accounted for by the fact that McGinnis terminated his scholastic education with the fifth grade after completing it for the third time.  
—G. S. C.

December, 1925

# THE ARCHITECT



Schell Lewis, Del.

Study, Group of Houses, Miami, Fla.

Mott B. Schmidt, New York, Architect

an oboe, while the hoarser voice of the Superintendent is perfectly expressed by a muted cornet. These two instruments seem to be having a discussion, in which the oboe invariably gets the worst of it. The audience was highly amused by their differences and insistently demanded a repetition of them, but Mr. McGinnis, who wielded the baton, was determined that his work should proceed uninterruptedly, and, after taking twelve bows, rapped sharply for silence, and opened the great Third Movement, a bit of tragic composition that has forever raised him to a place among the great ones of music.

Here, for the first time, we begin to feel that all is not going so well with the construction of the building. There are outbursts of cacophony that make the most outrageous of the moderns sound as honied as Mendelssohn or Mozart, wild screams from the engines, bellows from the male choir, and harsh, scraping noises from the wood-winds, these latter, by the way, produced by a number of dull floor-scrapers pushed against the grain of oak planks. The number is a furious crescendo, indicating that the building is behind time in its progress. The themes of the different instruments keep getting in each other's way. As Professor Jepson, of the Yale Music School, who sat beside me, said, "It sounds like hell let loose."

But McGinnis has saved his greatest effect for the last bar. When the babel has reached a pitch to test the stoutest ear-drum and the audience is ready to cover up to avoid further punishment, a charge of dynamite is let off, off-stage, and, from a temporary structure, a twenty-inch steel I-beam falls four stories onto a pile of plumbing fixtures!

Such enthusiasm in a concert audience I have never seen. They rose as one man to greet the composer, and the cheering lasted more than twenty minutes. There were several casualties back-stage, three steel-workers and a plumber being injured in the final movement, but they were all covered by the Employers' Liability Law. A repetition of this great opus is planned for the benefit of the Bide-a-wee Home for Motherless Kittens as soon as parts of the Bowl can be restored.

Great as have been the difficulties surmounted by the composer and the generous patrons who have assisted him, they are small as compared to the glory he, and they, have won, and great must be their satisfaction in knowing that they have raised American music standards to new heights and placed in line another important candidate for admission to the Hall of Fame. As Professor Jepson said to me as we made our way to the nearest exit, "This thing could never have happened in Paris or Berlin."

"Professor," I replied, "you said something."

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## *The Architect and the Furniture*

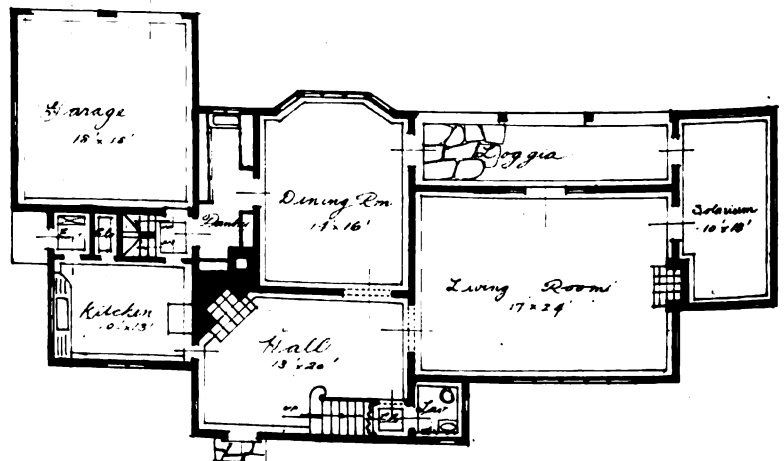
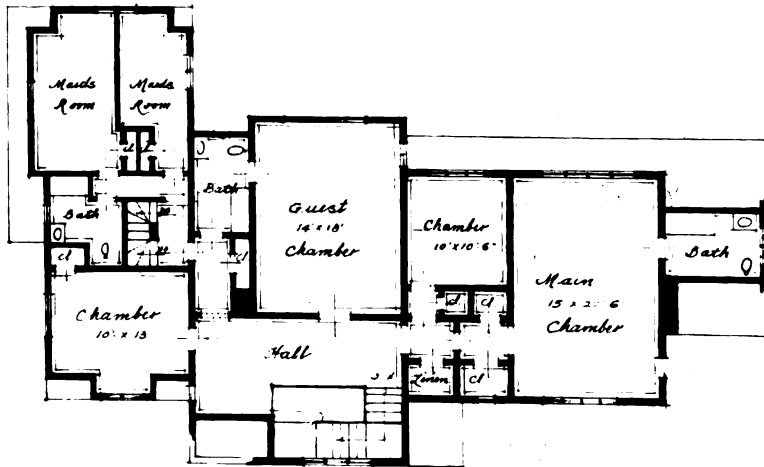
By THE EDITOR

THE SUBJECT of the architect's relation to the furnishing of the buildings he designs has been touched upon many times in various professional periodicals, yet it is a topic which retains sufficient vitality to excuse an occasional return to it. It has been recalled to our attention by a letter from a lady who flatteringly turns to us for guidance.

"Can you tell me," she writes, "what I shall do about the furniture for my new house? My architect has designed what I think is a very beautiful setting, and I have suggested to him several times that I should welcome his assistance in selecting the proper furniture which, I feel, should supplement his work. This he seems loath to do. At least, so far, he has always been 'too busy' or 'in conference,' whatever that is, when I approach him on the subject. What is the matter? Is it bad form for architects to do this sort of thing? Should I go to a decorator? I know several, as who does not? but somehow I feel as if my architect were the proper person. But I cannot make him see it."

There is more, but it is of a charmingly personal character, which it is not necessary to quote. We have thought much over this letter and venture at this time to inscribe our reflections.

Every architect, at some time in his career, must have suffered from seeing his carefully designed interiors filled with furniture which was either inappropriate, or ugly, or both. Excuses for this condition are many and various. Frequently the owner is saddled with a heritage of "vintage pieces," many of them hold-overs from the Victorian era, which has not inaptly been called the "Reign of Terror," tables, chairs, and sofas which are too good to throw away and unsalable save at a price too low to provide means for replacement. In such cases the owner feels that he must, for the time being, get along with what he has, hoping in the future to be able to weed out the horrors. Unfortunately familiarity often breeds not contempt but contentment, and the old furniture is suffered to remain indefinitely in its new surroundings.



Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Study, House, Mr. J. S. Van Sieten, Scarsdale, N. Y.



In other instances the furniture equipment is new but is purchased without guidance or suggestion from the architect. Once more the result, if not outrageous, is usually bad. It is no reproach to clients, as a class, to say that they lack the special training necessary to select the proper furniture for their own homes.

And then there is, as our correspondent suggests, the decorator. This is true and a well informed decorator who has made a serious study of periods in general and special designs in particular is far and away better than no assistance at all. But we are again in accord with our letter-writer in feeling that the actual furniture of a house is essentially a part of the architecture rather than a detached phase of the process of home-building. This is evident when we consider that many furniture elements such as bookcases, mantels, and window-seats are an integral part of the house itself. They are included in the contract for interior woodwork and are built from special drawings made by the architect. It is obvious that the best results will be attained if the same principle is operative in the selection of tables, chairs, beds, and chests which are really the *movable architecture* of the interior.

Another explanation is that the "architectural mind," in its very nature, refuses to occupy itself with the many details and the expenditure of time necessary for the selection, room by room and piece by piece, of the hundred-and-one things which go to furnish a house. "Heaven forbid!" cried one of our friends. "I tried it once—never again. The hours I spent in shops, the samples of material I had to look at, the chairs I had to sit in! It was too much."

A third consultant put the matter perhaps more frankly. "We are too lazy," he said. "We ought to do more of it but we are appalled at the thought of the complications which lie before us. Actually these difficulties are largely due to lack of experience and to the fact that few of our offices are organized to handle the purchase of furniture."

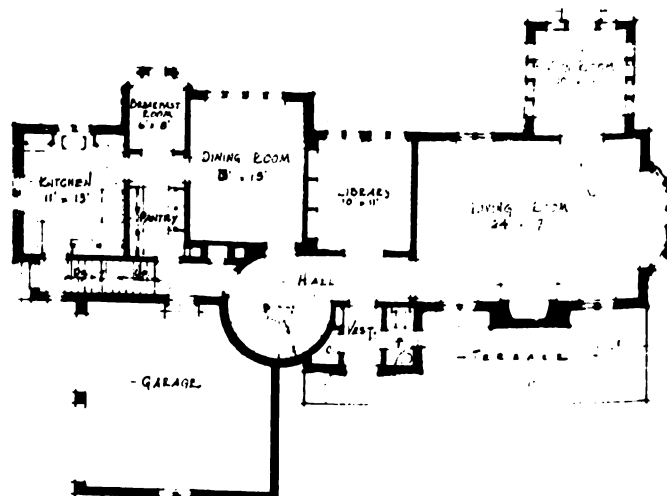
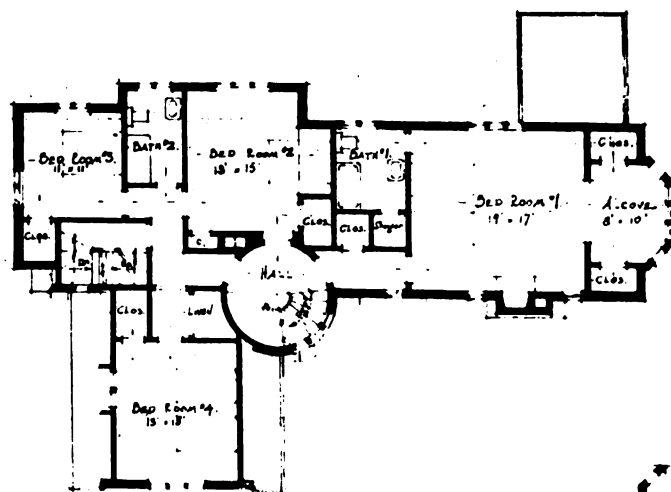
"Shortly after I began my practice," he continued, "I experienced what you describe, namely, the disappointment of having houses which I had designed, and of which I was proud, ruined by bad furniture. I hated to go near them nor did I wish my friends to see them for fear they would think the lack of taste displayed was mine. Then and there I decided that, as far as possible, I would take the furniture matter into my own hands, make it a part of my work, and give it the time and attention it deserved—for a proper commission, naturally. It has worked splendidly. I find that most clients welcome the suggestion of assistance, particularly when I point out

that I can *save them money*, for the discounts I am able to get more than offset the commission they pay me. This applies to furniture manufacturers who have sample rooms where the furniture is marked at the *retail price* (which is the price the owner would pay if he were to buy direct from the manufacturer). There are, to be sure, certain exclusive makers of special individual pieces who do not grant a discount to the architect or decorator, but the discounts of the manufacturers as a whole would more than average the commission paid by the owner. My office is now organized to handle this sort of work, which, once you have systemized it, becomes interesting and instructive, and my clients really receive a needed service for almost nothing."

We investigated further and had the opinion corroborated by one of the leading makers of fine furniture.

"It is quite true," he testified, "that many manufacturers are glad to make any allowances within reason in order to enlist the interest and coöperation of the architect. They welcome the judgment and taste which this will bring into their business, for what will so surely raise the level of excellence in design as the setting of a high standard on the part of the architect? What, in the long run, could be better for a conscientious furniture maker than to have his products selected by 'those who know' and then to have them photographed against a background of harmonious interiors and published all over the country through the medium of the best magazines? Already the discrimination of some architects and the ready response of some of the furniture makers have resulted in the production of pieces, both originals and reproductions, which compare favorably with the work of the great cabinet-makers. The spirit of Duncan Phyfe is not dead. It lives in the minds and hands of hundreds of workers who are eager to show their ability and to prove their faith by works. They await only the summons of the architect and his coöperation."

We have dealt at some length with this much discussed topic, but we feel that the testimony of the furniture maker whom we have quoted expresses a new attitude in his trade, or, perhaps to put it more exactly, a return to an old one, namely, an aiming at high ideals of craftsmanship and beauty which must animate American business if it is to be more than a crude phase of materialism. In bringing about this much-to-be-desired result the architect can help mightily by insisting from the outset that he have a voice in the selection of the furniture. Every person involved is a gainer. It is his duty to his client, to himself, to the conscientious designer and, last but not least, to his own profession.



Study, House, Mr. L. A. Weil, Port Huron, Mich.

Dice & Ditchy, Detroit, Architects

### *Mr. Granger Says—*

THAT the one projected improvement which is daily filling space in the Chicago papers is the location of the new Illinois Central Terminal Station. Way back in the early '60's, when the I. C. trains came into the city over miles of trestles and the waters of Lake Michigan lapped the west side of Michigan Avenue, the terminal station was located at Randolph Street and remained in that location until the time of the World's Fair, when the present monstrosity was erected at the foot of 12th Street, now Roosevelt Road. In those days every one expected that the greatest development of the city would be from the south, which was why that location was chosen. Even then it was remote from the business center, and now it is even farther away from everything. Next year the trains will be electrically operated, and Grant Park, that desert-like expanse stretching from Randolph Street on the north to Roosevelt Road on the south and from Michigan Avenue eastward more than half a mile into the lake, an area comparable to Central Park, New York, will become a thing of beauty—in itself. But unless something is done to conceal the acres upon acres of freight tracks north of Randolph Street, the approach to the park from the north will always be an eyesore. The utilization of "air-space" made possible by electrification and made practicable by what the New York Central has done in New York City, has stirred many of our most active and influential men and women to urging the powers that be, meaning President Markham, to build the new terminal at the I. C.'s original location. There seem to be ten legitimate reasons for this move to one against it, and it is hoped that the change may yet be made. When Eliel Saarinen, the great Finnish architect, was in this country, at the time of the *Tribune* competition, he made for his own satisfaction a scheme for the development of Grant Park, which, if adopted, would make the waterfront of Chicago unquestionably the most beautiful thing in the world. Pictures of his proposed scheme were published in the local papers as well as in the architectural magazines, and the whole project was enthusiastically endorsed by the Chicago Chapter A. I. A., but failed to catch the public imagination. My only reason for mentioning it here is because it almost hinged upon the location of a great railway terminal north of Randolph Street, leaving the south end of the park open for a great vista to his southern plaza at 22nd Street.

### *The Architects Club of Chicago*

THE ARCHITECTS CLUB has also begun to function actively. Last month I told of the monthly exhibi-

tions of individual architects which began in October. The atelier is going full blast and the number of men at the Thursday luncheons grows steadily larger. At the luncheon on October 15 Mr. Ferruccio Vitale, of New York, was the guest of honor and outlined his plan for a postgraduate school in landscape architecture to be located in Lake Forest. He purposes a school on the plan of those at the American Academy in Rome, where a selected group of students, two from each of the state universities of Illinois, Ohio, Michigan, and Iowa, can be given a three months' training each summer under men high up in the two professions, architecture and landscape architecture. He recommends Lake Forest because of the unusual number of beautiful houses and gardens which these students will have an opportunity to study and absorb. His plan is to establish this Academy of Architecture and Landscape Architecture on a basis of a five-year experimental period, at the end of which time, if the experiment has proven successful, arrangements can be made for a permanent establishment. Two Lake Forest men have offered to finance the project, but Mr. Vitale wisely has declined that offer because he feels that a project of this importance should have more extensive backing. The Architects Club agreed with him in this, and unanimously voted to give this plan their active support and coöperation.

### *Architectural "Bats"*

THE DEPARTMENT OF ARCHITECTURE at the University of Illinois, which, under the guidance of Dean Provine and his group of very able assistants, has become the equal of the greatest schools in the East, has a custom which is very inspirational to its students. Each year it sends the senior class to Chicago for a three-day architectural "bat." Various offices are visited to show the boys how real architects work, and visits are made to the newest buildings of note which have been or are being erected during the current year, the architect of the building generously showing the boys over the job. On the evening of October 28 the Architects Club entertained this year's senior class at dinner, and after dinner in the atelier. There were thirty-five students with two professors at this year's junket, and one hundred and twenty sat down to dinner. I think the older architects got as much joy out of this informal meeting and talking with these young men as the boys did out of meeting them. Such contacts are as mutually valuable as pleasurable, and the idea is a good one. Do the students at Columbia, Tech, and Pennsylvania have similar opportunities? Will Mr. Murchison please answer?

## The Meaning of High Wages

By THE EDITOR

EVERY ONE who engages in or contemplates a building operation realizes that materials and labor are high. It is foolish to blink this fact or to hold out hopes for a revision downward. Building reports tell us that the prices of basic building materials are now about 70 per cent. above the 1913 level, while common laborers' wages are 179 per cent. above those of the pre-war year. Building trades unions are reported as preparing to make demands for higher wages beginning January 1, 1926. This applies particularly to eastern sections of the country. In view of these figures, current construction costs are seen to be chiefly those of labor.

This might be considered discouraging if we did not look beyond the figures, which represent only one side of the medal. A building operation, with proper care, can still be carried to completion and operated with fair profit owing to increased rentals and sources of income, which have also greatly increased during the past two decades. The increasing volume of construction undertaken every year is a convincing proof of this, resting, as it does, on the incontrovertible law of supply and demand.

But there is another side to the situation, theoretic but no less true, and one which is often overlooked by those who make the subject of building costs their special study, namely, that the increase of wages

paid to labor, common and skilled, is the substitute for Bolshevism, discontent, and open rebellion, which have afflicted so many countries. By means of increased wages to craftsmen who in the past have undoubtedly been underpaid, and by a decrease in the luxuries which used to be thought so necessary to the more affluent levels of society, an equilibrium will be reached, or as near it as is possible in this human world of which we are all resident members. Not an equal but a more equable distribution of the country's wealth will be the result.

It used to be considered proper that the workingman should walk to his work while the plutocrat kept four or five automobiles idle in his garage. The workingman's Ford, standing near his job, is the symbol of the tremendous change that has taken place. Conservatives may not approve of it, but it is there and cannot be changed. It is well to consider that it is also the symbol of a process of readjustment between capital and labor, the substitute for which might well be red riot and revolution with attendant catastrophes to capital in the shape of panics, which are far more destructive than the policy of concession.

It is hardly possible that the demands of labor will be insatiable. Economic history shows that when the wage-earner is placed on a basis which enables him to have a decent home, a few of the pleasures of life and a sense of self-respect, he begins to save, and a man with a savings-bank account and a home of his own becomes automatically conservative.

## PLATES FOR DECEMBER

"LONG CRANDON," HOUSE, MR. W. W. LANAHAN,  
Baltimore County, Md.

PLEASANTS PENNINGTON, New York, Architect	
Main Entrance . . . . .	Plate XLIX
Exterior. (Plan on back) . . . . .	" L
Main Hall and Staircase . . . . .	" LI
View from Living Room . . . . .	" LII
Dining Room . . . . .	" LIII
Breakfast Room . . . . .	" LIV

HOUSE, MR. WILBUR BRUNDAGE, Douglaston, L. I.  
FRANK J. FORSTER, New York, Architect

Entrance Front. (Plans on back) . . . . .	Plate LV
Lawn Front . . . . .	" LVI
Detail . . . . .	" LVII
Detail . . . . .	" LVIII
Detail, Bay . . . . .	" LIX

HOUSE, DR. F. W. PRATT, Bronxville, N. Y.  
PENROSE V. STOUT, New York, Architect

Exterior. (Plans on back) . . . . .	Plate LX
Main Hall and Staircase . . . . .	" LXI
Living Room . . . . .	" LXII

TEMPLE BUILDING, Chicago.

HOLABIRD & ROCHE, Chicago, Architects	
Exterior . . . . .	Plate LXIII
Entrance . . . . .	" LXIV
Entrance, Methodist Episcopal Church . . . . .	" LXV
Foyer, Methodist Episcopal Church . . . . .	" LXVI
Auditorium, Methodist Episcopal Church . . . . .	" LXVII
Rostrum, Methodist Episcopal Church . . . . .	" LXVIII
Detail, Auditorium, Methodist Episcopal Church (Decorative Hanging Painted on Cloth) . . . . .	" LXIX

"IVY LODGE," MR. ROBERT D. MURRAY II,  
Eagle Rock, Calif.

ROBERT D. MURRAY II, Los Angeles, Architect	
Interior . . . . .	Plate LXX
Interior . . . . .	" LXXI

HOUSE, MR. J. LYNN TRUSCOTT, Merchantville, N. J.  
DALE TRUSCOTT, Philadelphia, Architect

Exterior. (Plans on back) . . . . .	Plate LXXII
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## SKETCHES AND DRAWINGS

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J. Forster, Architect . . . . . Page 253

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STUDY, Auditorium, Playhouse, Mamaroneck, N. Y.  
Davis, McGrath & Kiessling, New York, Architects . . . . . Page 258

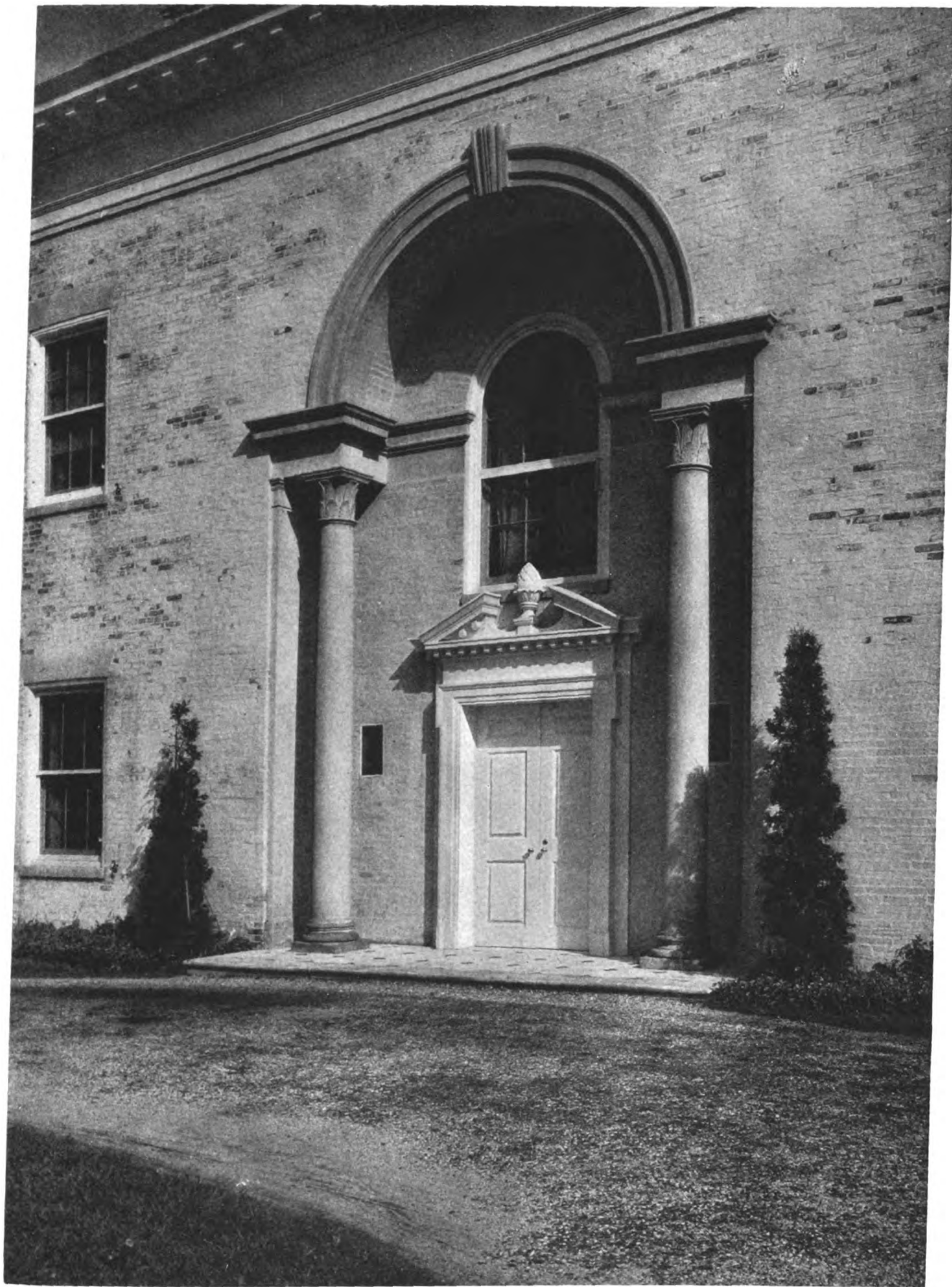
STUDY for a House, Charles A. Platt, New York,  
Architect . . . . . Page 260

STUDY, Group of Houses, Miami, Fla. Mott B. Schmidt,  
New York, Architect . . . . . Page 262

STUDY, House, Mr. J. S. Van Sielen, Scarsdale, N. Y.  
W. Stanwood Phillips, New York, Architect . . . . . Page 264

STUDY, House, Mr. L. A. Weil, Port Huron, Mich. Dice  
& Ditchy, Detroit, Architects . . . . . Page 266





John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

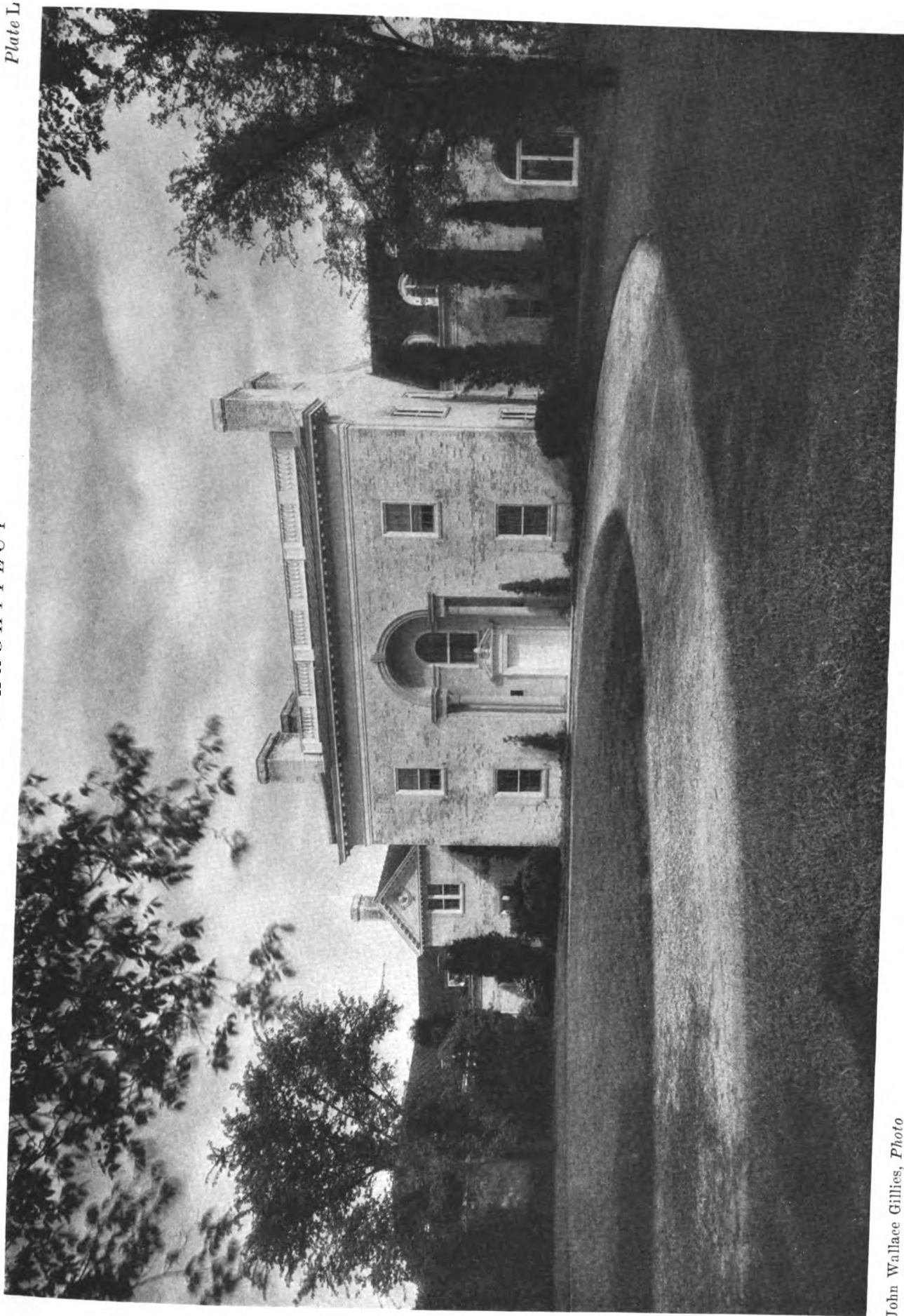
Main Entrance, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.



December, 1925

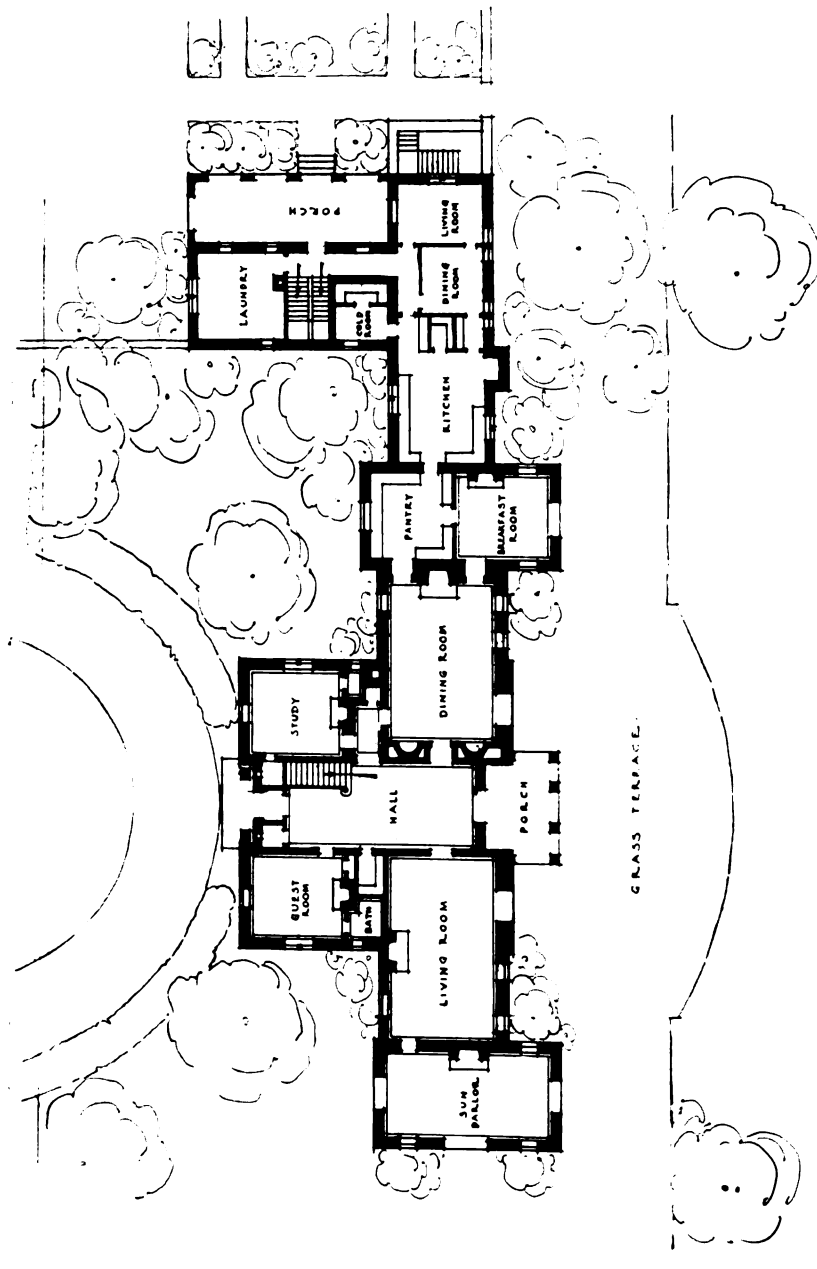
THE ARCHITECT

Plate L



John Wallace Gillies, *Photo*

"Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md. (Plan on back)  
Pleasants Pennington, New York, *Architect*



Plan, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.

Pleasants Pennington, New York, Architect



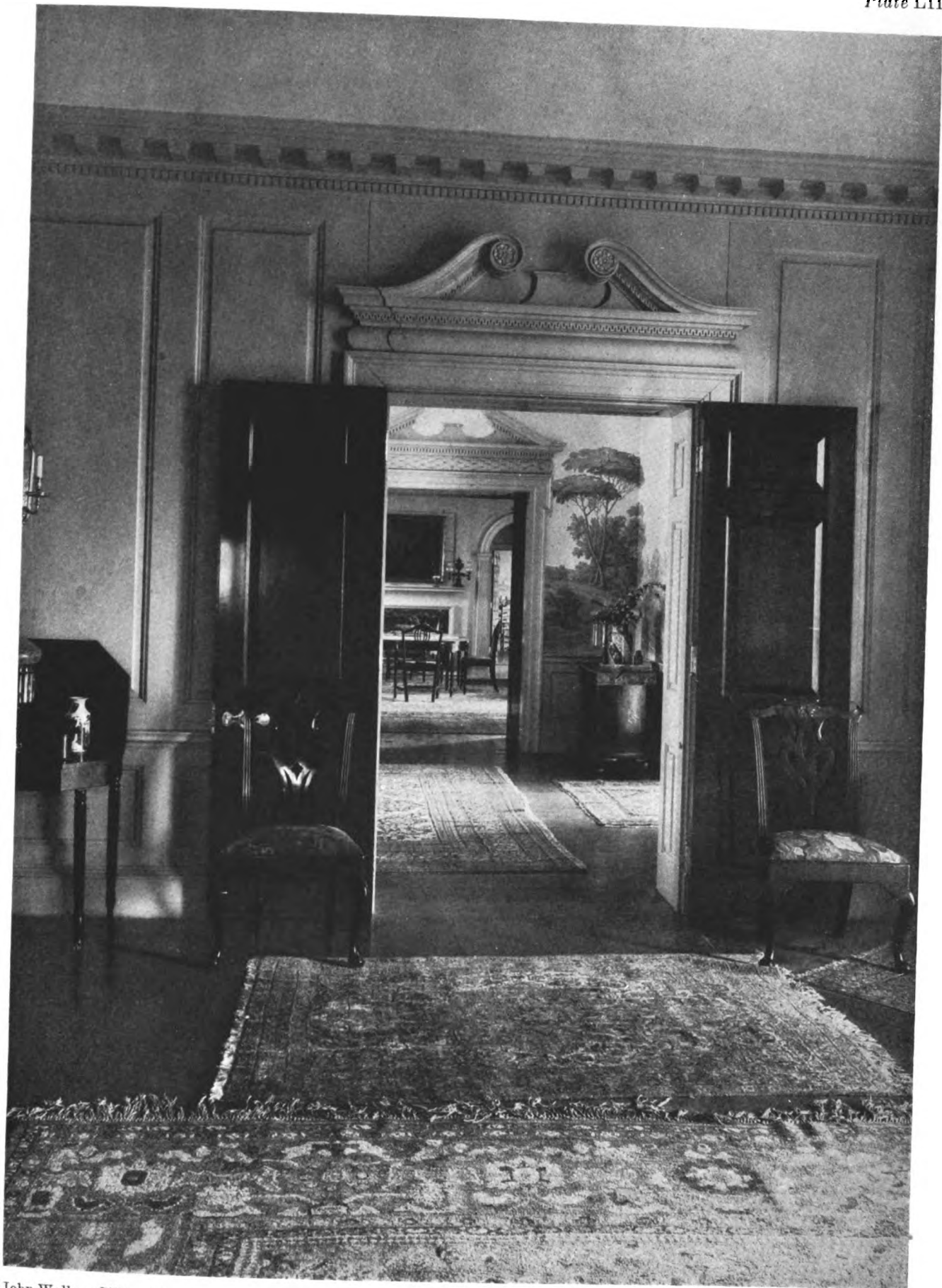


John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

Main Hall and Staircase, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.





John Wallace Gillies, *Photo*

Pleasants Pennington, New York, *Architect*

View from Living Room through Hall to Dining Room, "Long Crandon,"  
Mr. W. W. Lanahan, Baltimore County, Md.

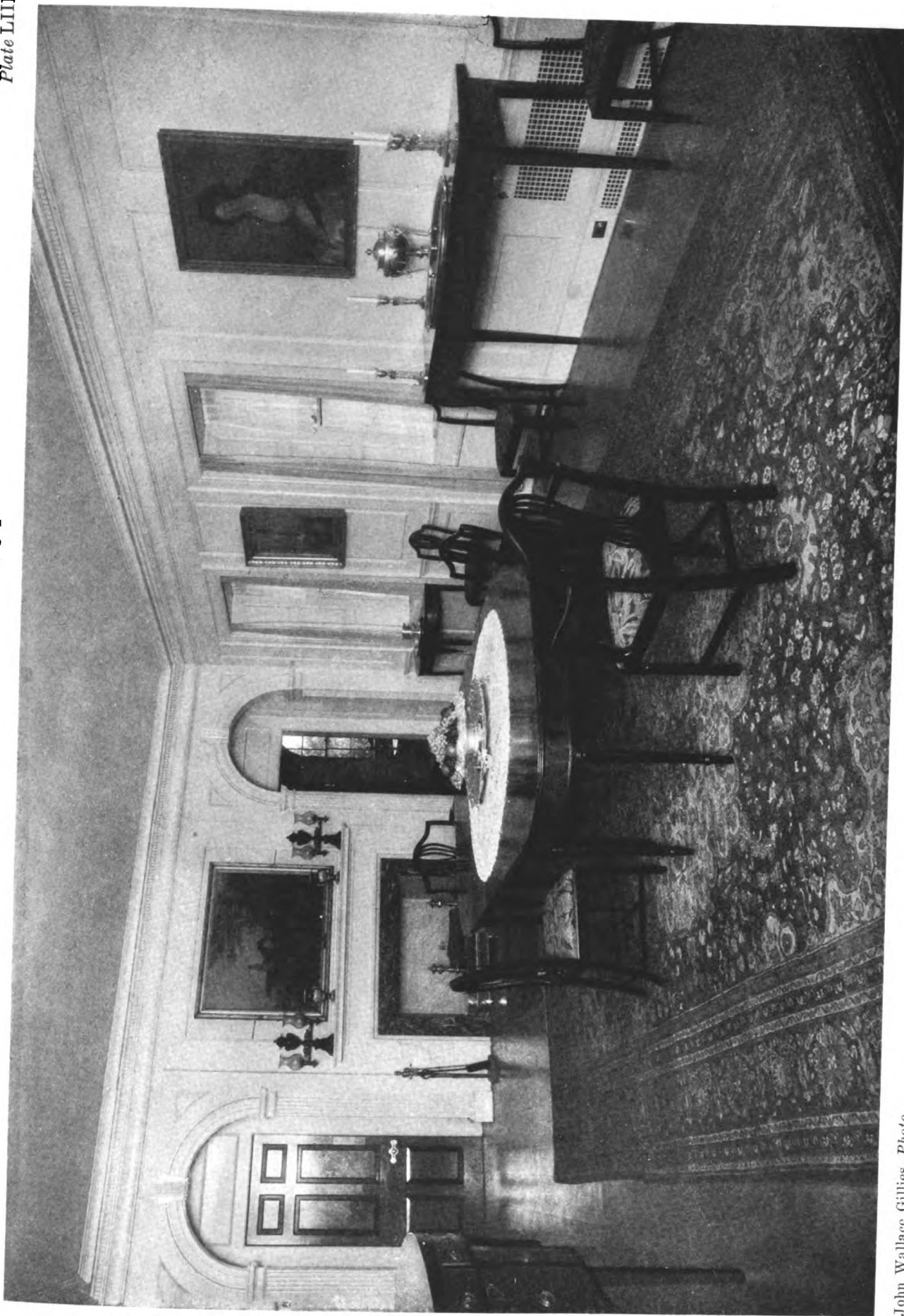




December, 1925

THE ARCHITECT

Plate LIII



John Wallace Gillies, *Photo*

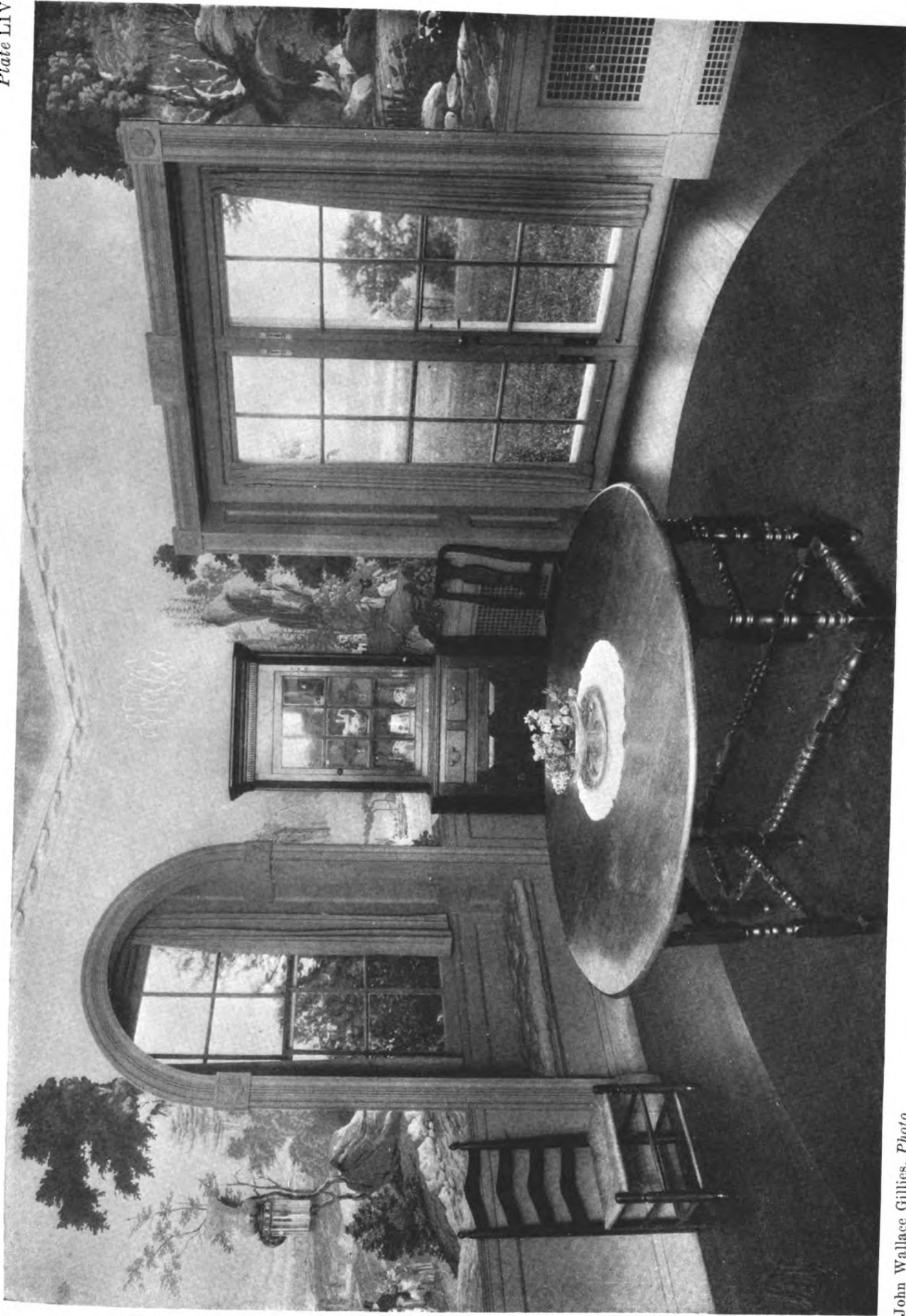
Dining Room, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.  
Pleasants Pennington, New York, *Architect*



December, 1925

THE ARCHITECT

Plate LIV



John Wallace Gillies, *Photo*

Breakfast Room, "Long Crandon," Mr. W. W. Lanahan, Baltimore County, Md.  
Pleasants Pennington, New York, *Architect*

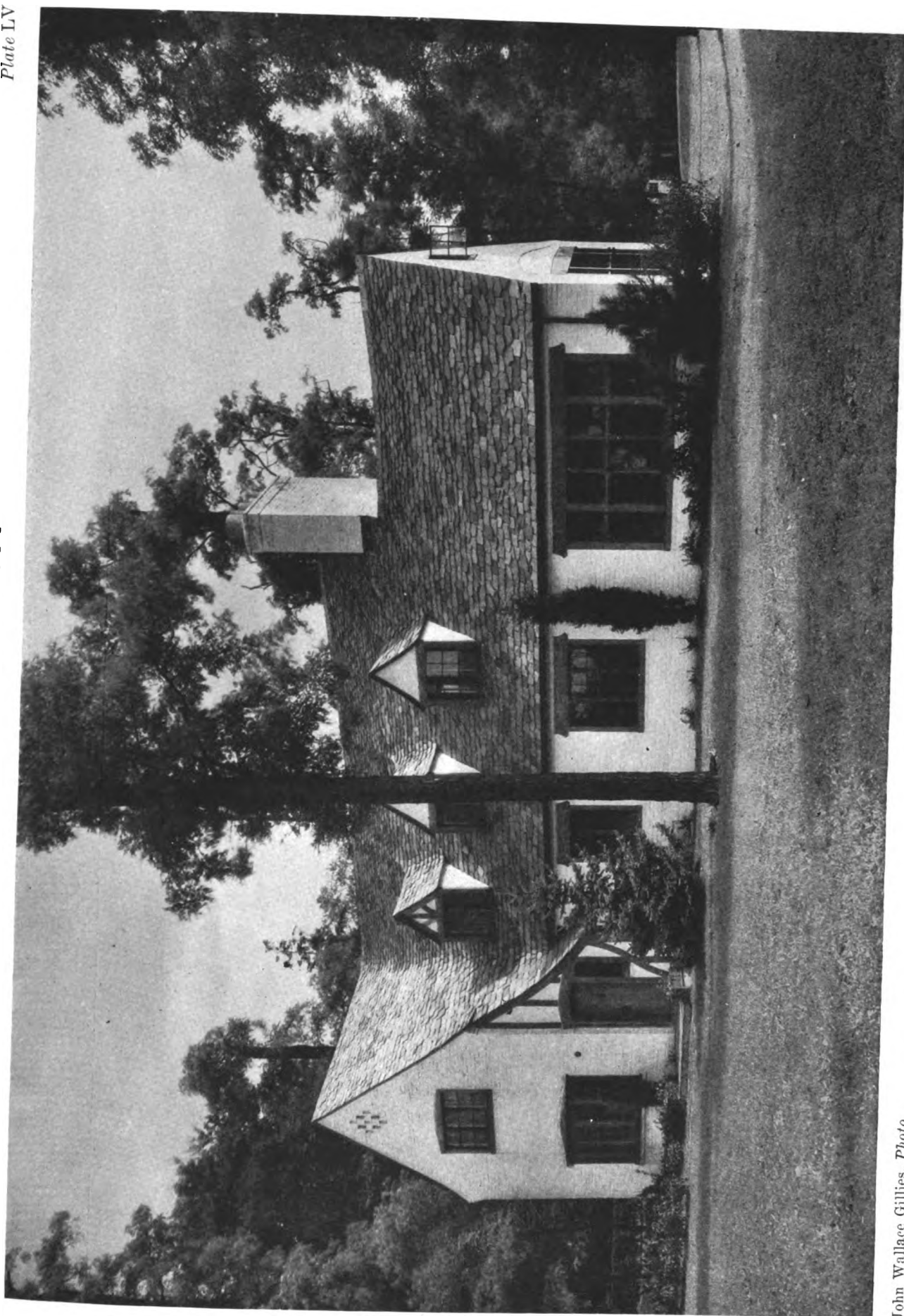




December, 1925

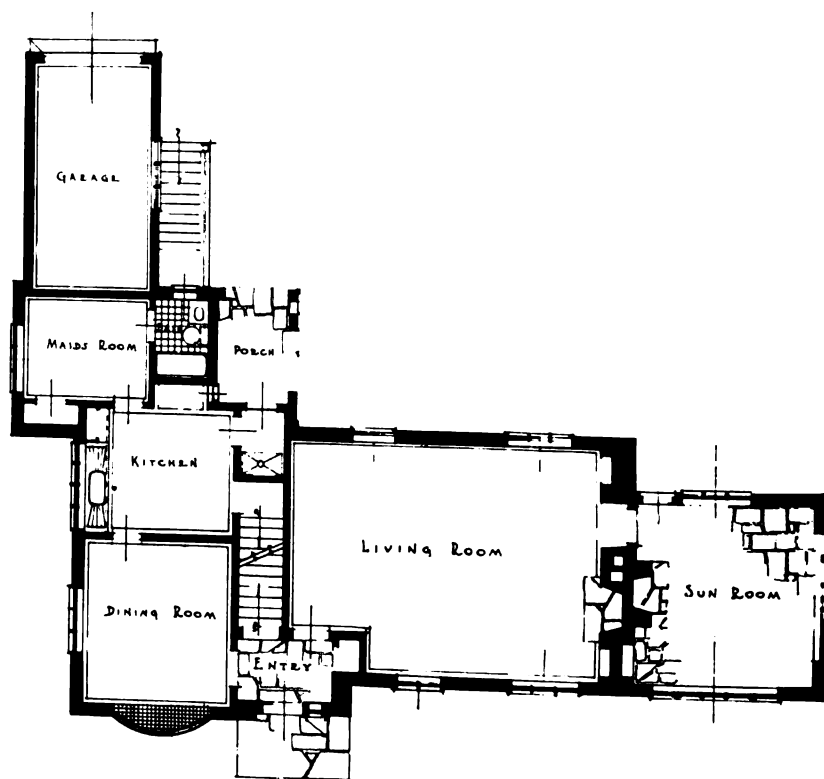
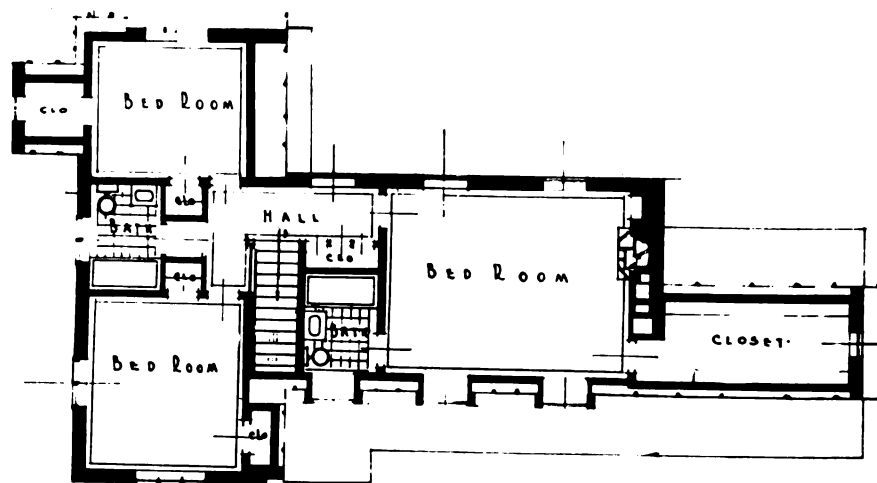
THE ARCHITECT

Plate LV



John Wallace Gillies, *Photo*

Entrance Front, House, Mr. Wilbur Brundage, Douglaston, L. I. (Plans on back)  
Frank J. Forster, New York, Architect

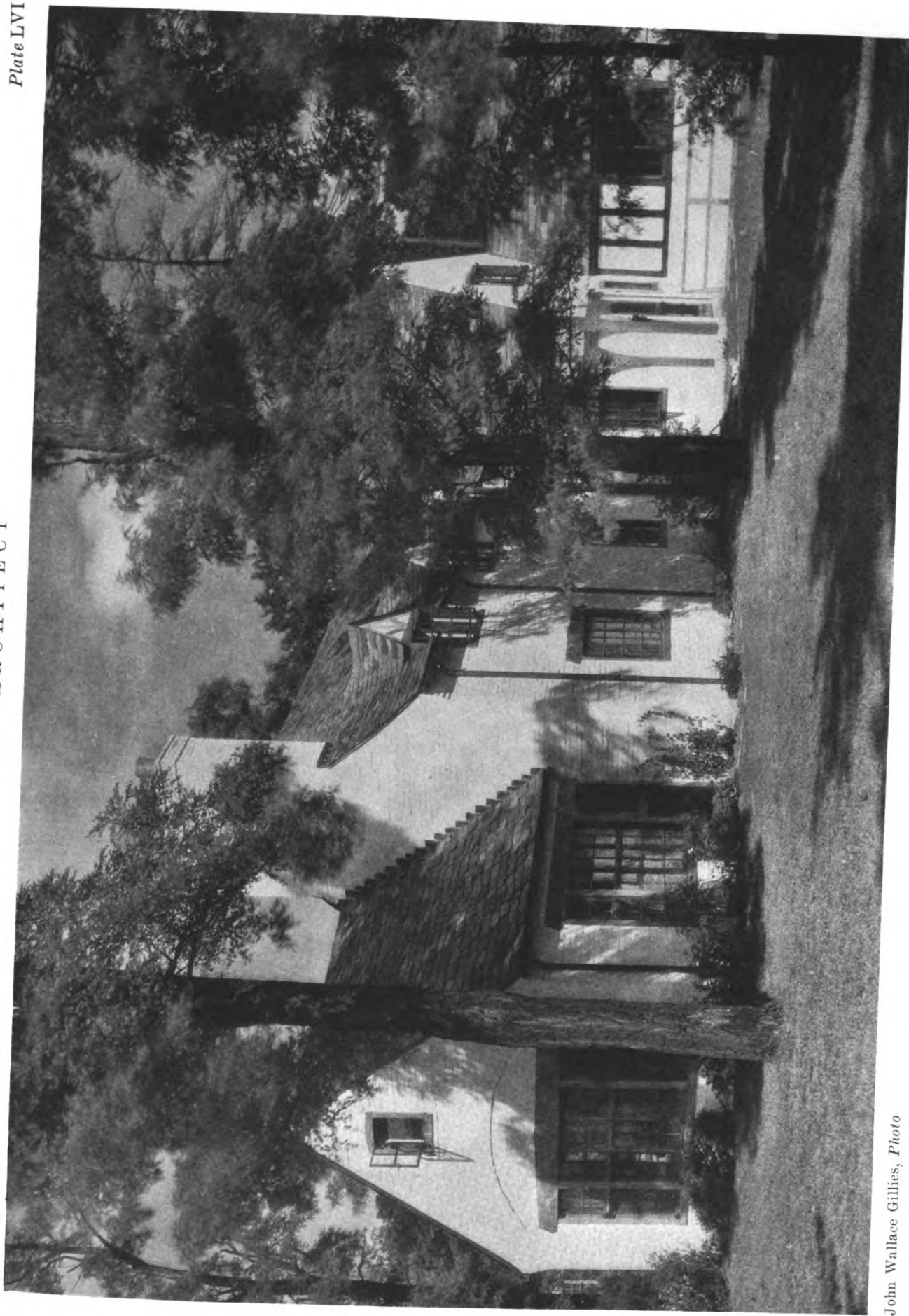


Plans, House, Mr. Wilbur Brundage, Douglaston, L. I.  
 Frank J. Forster, New York, Architect

December, 1925

THE ARCHITECT

Plate LVI



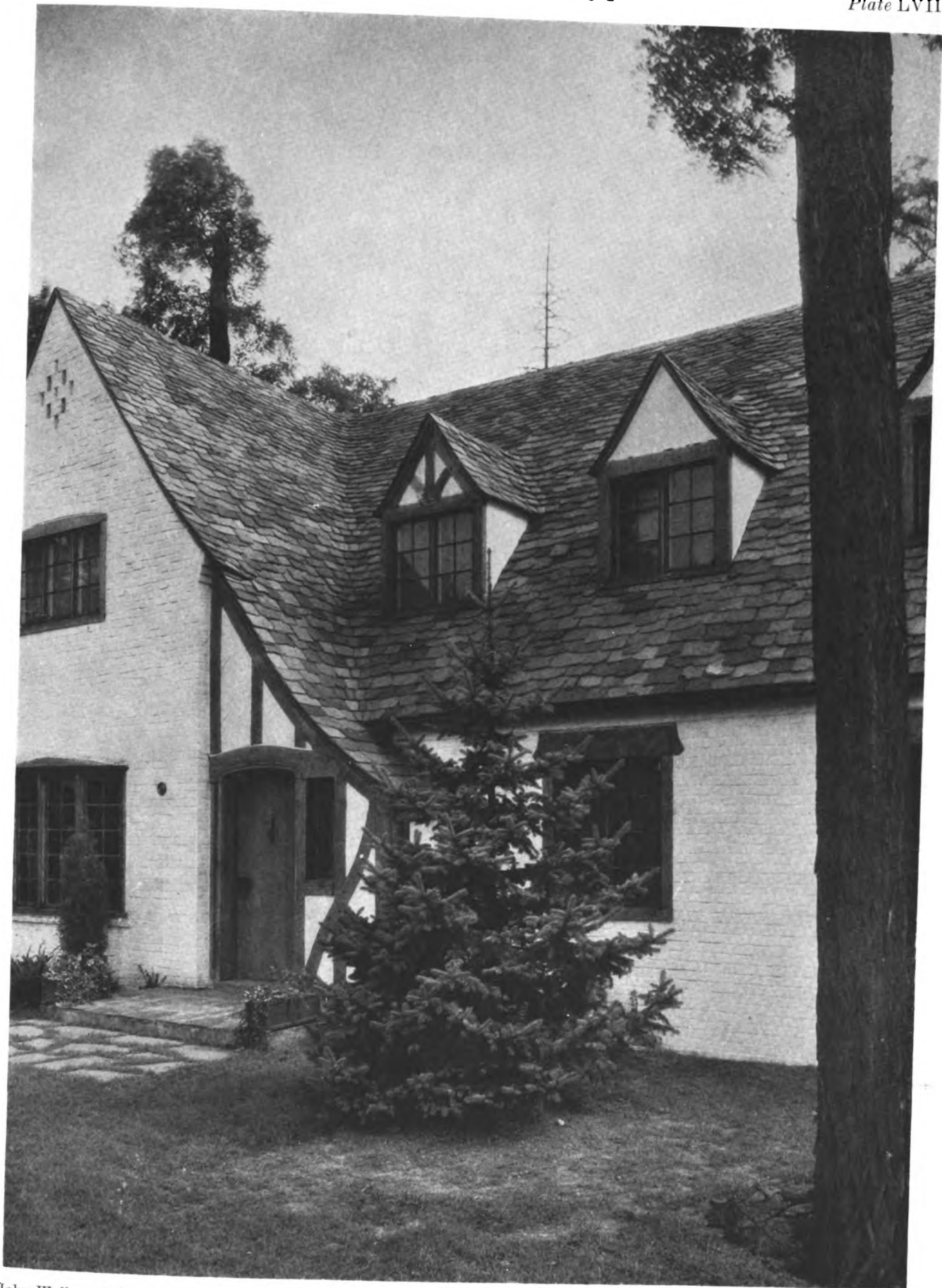
John Wallace Gillies, *Photo*

Frank J. Förster, New York, New York, *Architect*

Lawn Front, House, Mr. Wilbur Brundage, Douglaston, L. I.





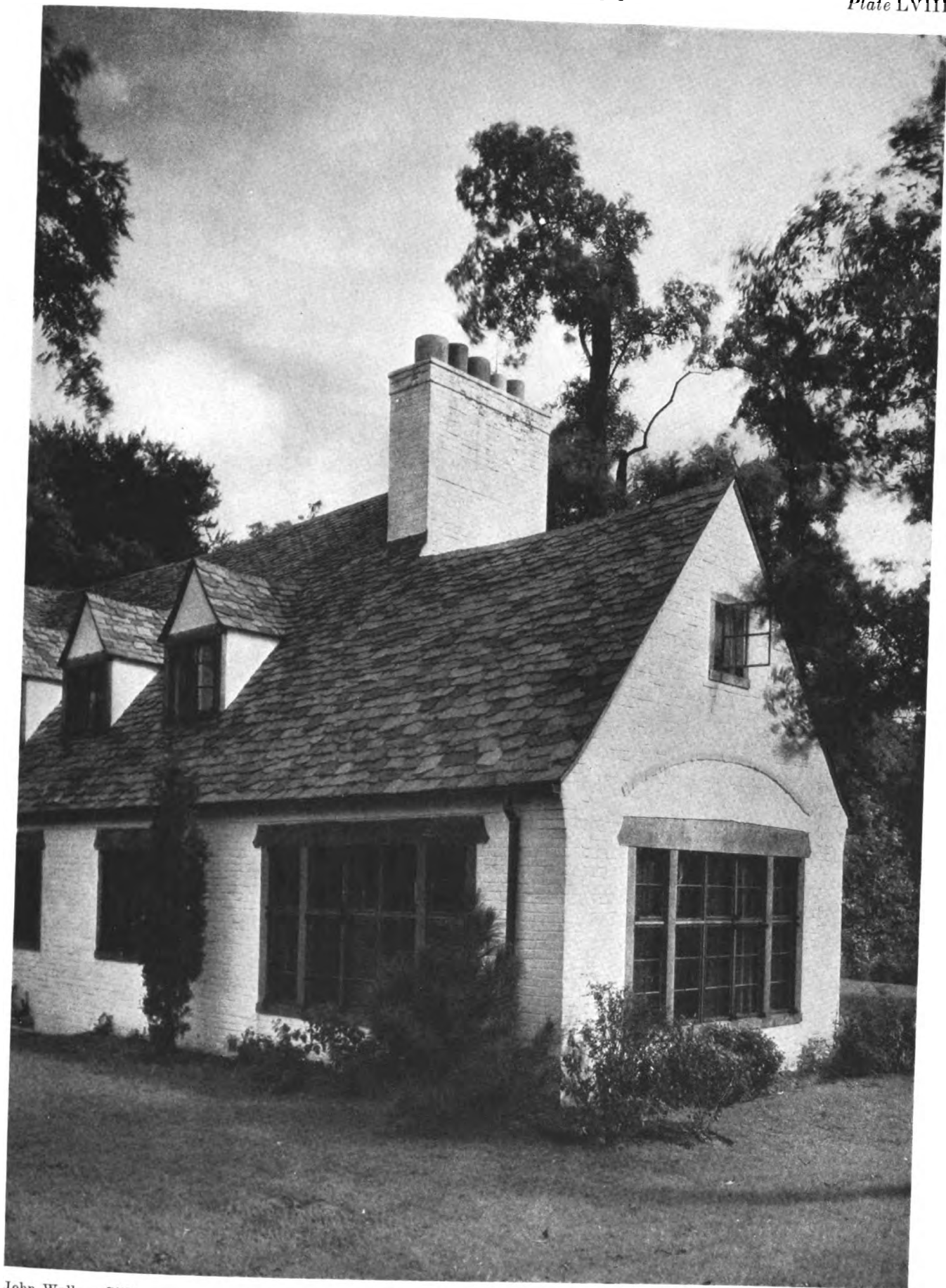


John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, House, Mr. Wilbur Brundage, Douglaston, L. I.





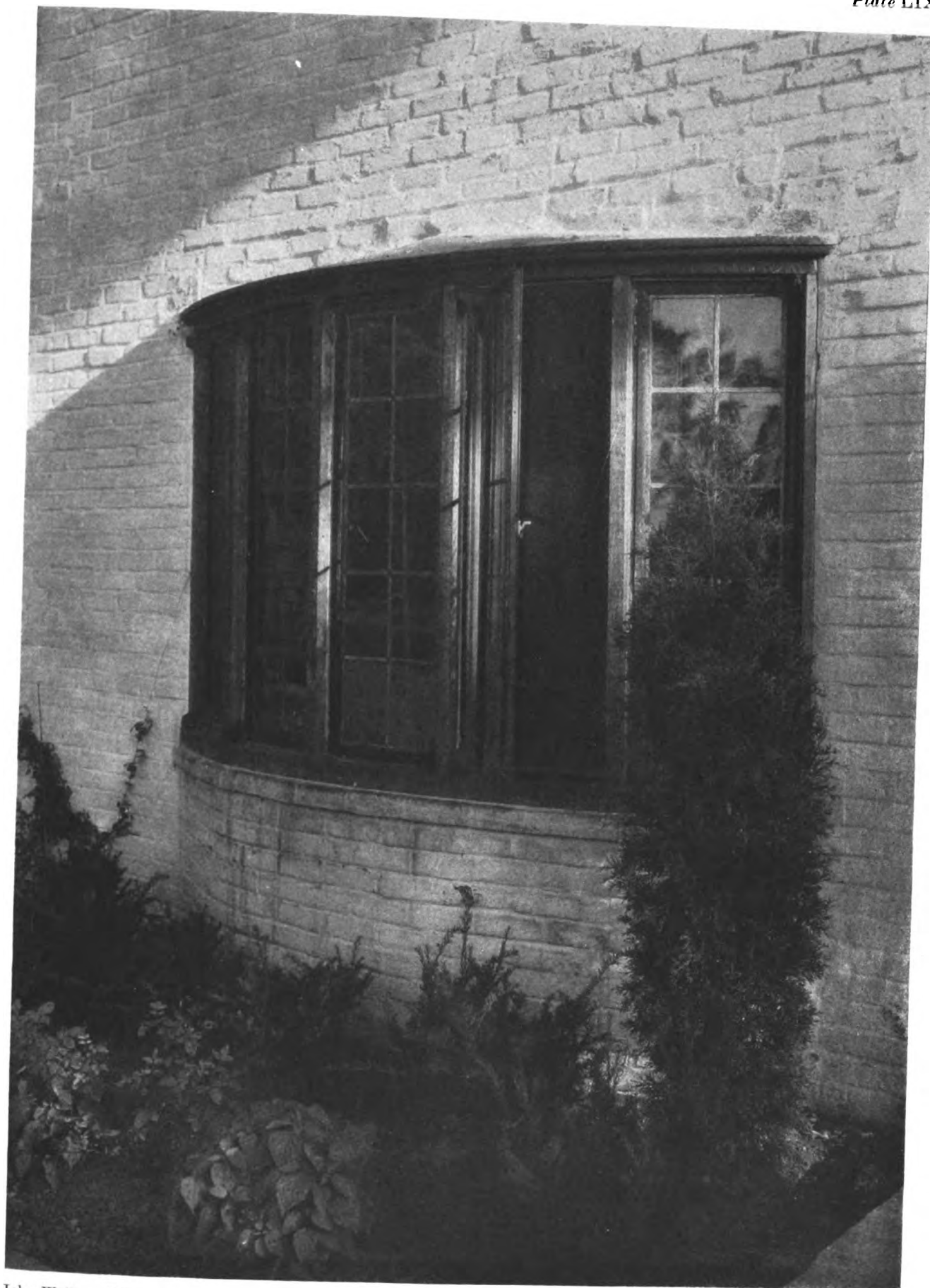
John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, House, Mr. Wilbur Brundage, Douglaston, L. I.







John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, Bay, House, Mr. Wilbur Brundage, Douglaston, L. I.



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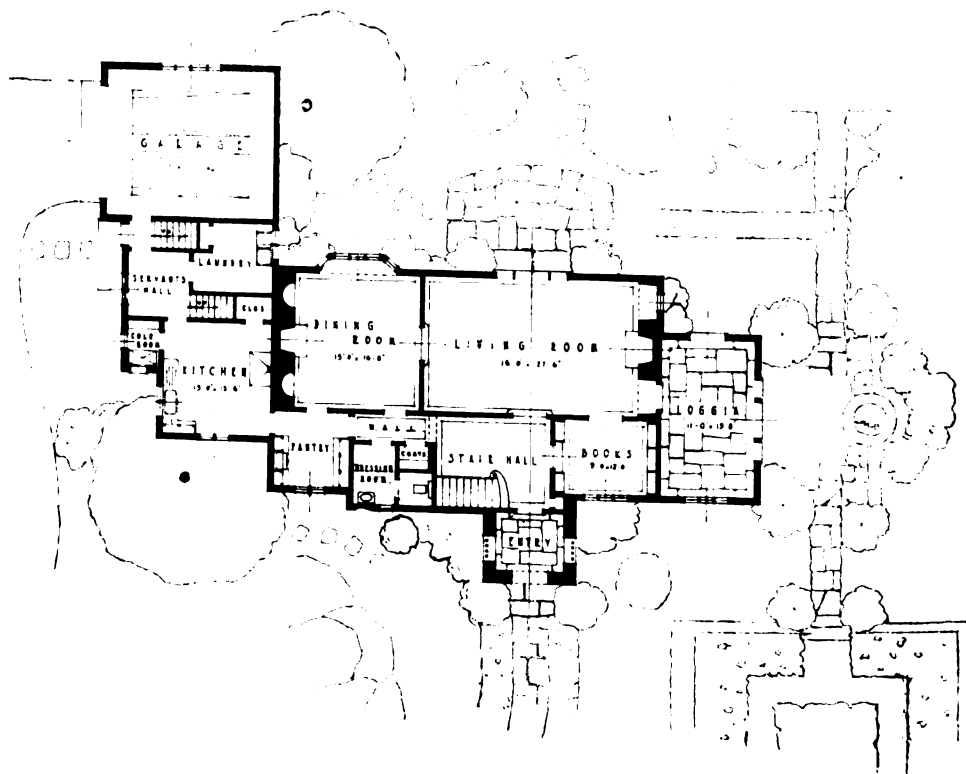
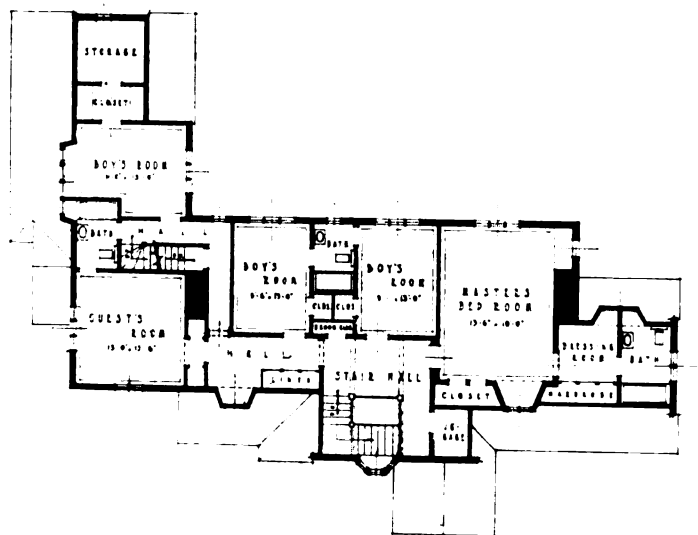
Plate LX



Van Anda, *Photo*

House, Dr. F. W. Pratt, Bronxville, N. Y. (Plans on back)

Penrose V. Stout, New York, *Architect*



Plans, House, Dr. F. W. Pratt, Bronxville, N. Y.

Penrose V. Stout, New York, Architect



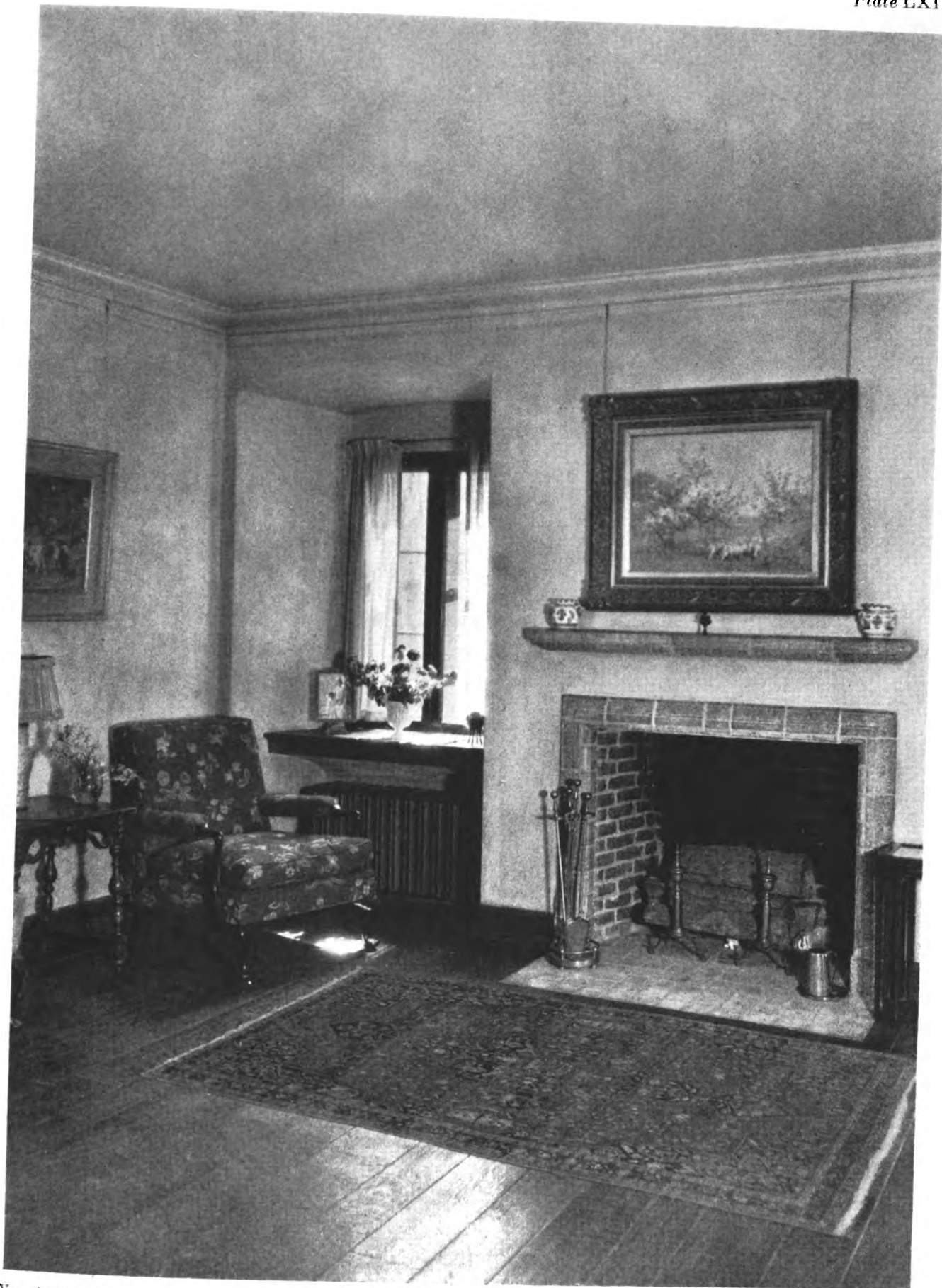


Van Anda, *Photo*

Penrose V. Stout, New York, *Architect*

Main Hall and Staircase, House, Dr. F. W. Pratt, Bronxville, N. Y.





Van Anda, *Photo*

Penrose V. Stout, New York, *Architect*

Living Room, House, Dr. F. W. Pratt, Bronxville, N. Y.





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Plate LXIII



Chicago Arch. Photo Co.

Temple Building, Chicago

Holabird & Roche, Chicago, *Architects*





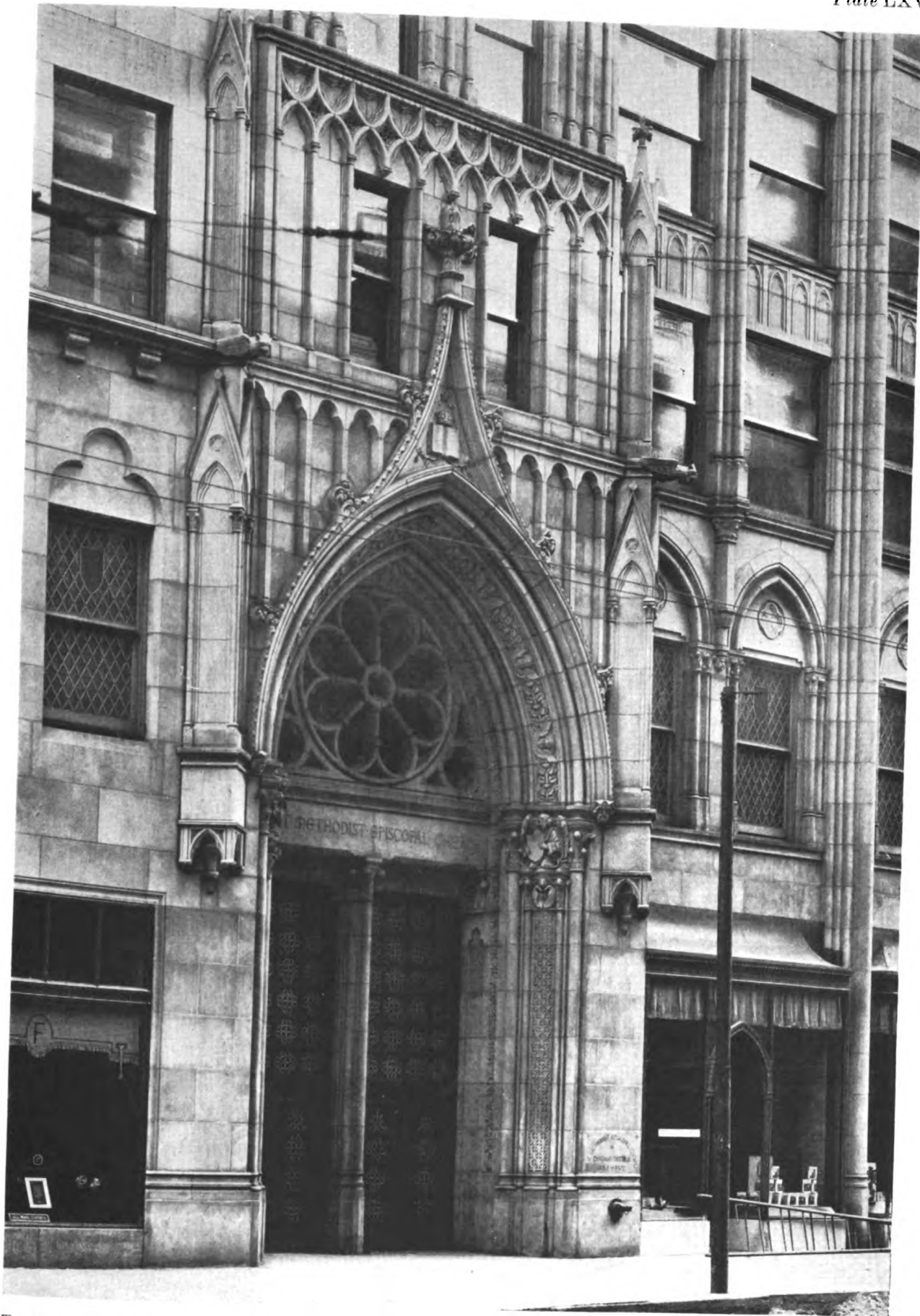
Trowbridge, Photo

Holabird & Roche, Chicago, Architects

Entrance, Temple Building, Chicago







Trowbridge, Photo

Holabird & Roche, Chicago, Architects

Entrance, Methodist Episcopal Church, Temple Building, Chicago





Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Foyer, Methodist Episcopal Church, Temple Building, Chicago

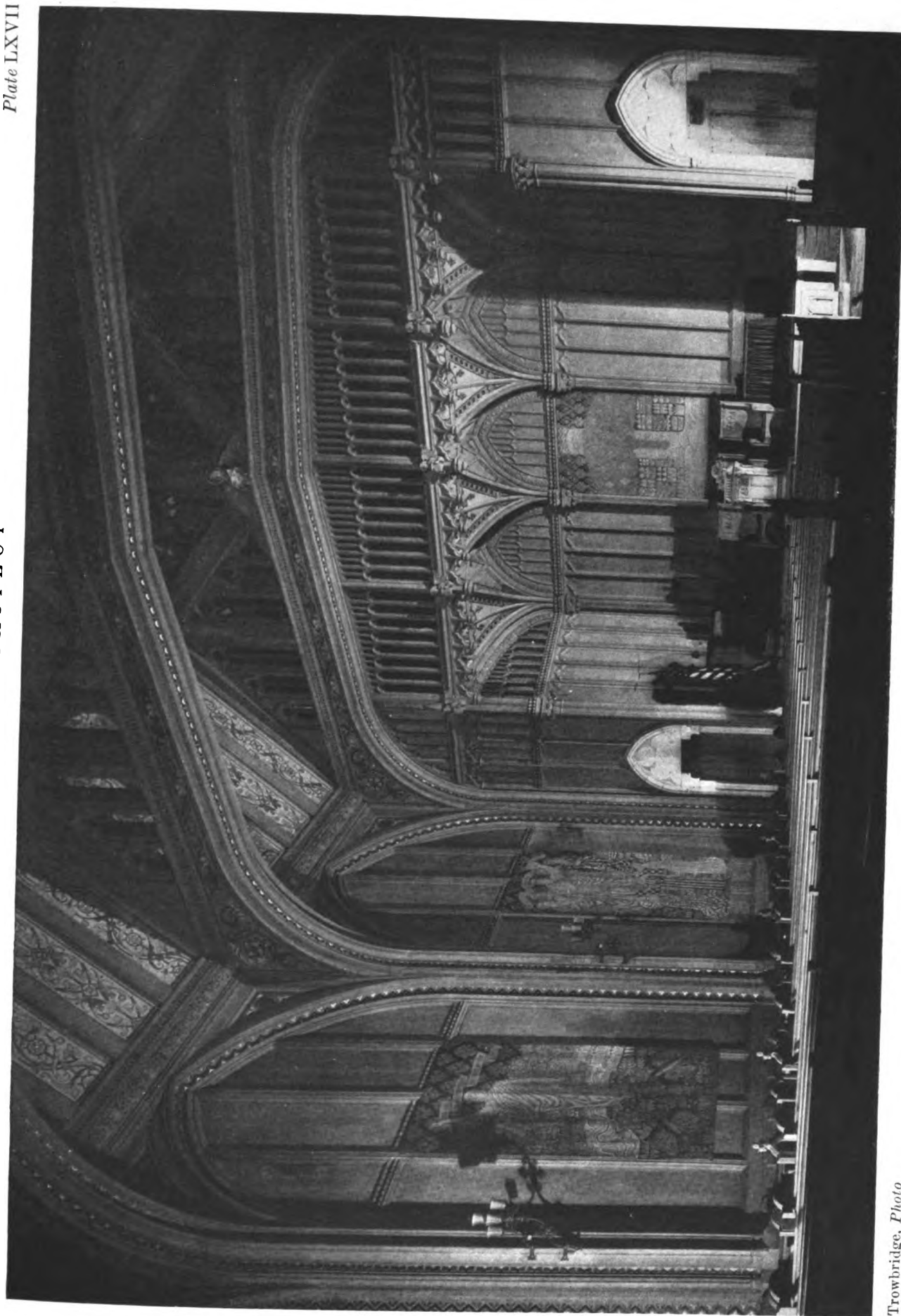




December, 1925

THE ARCHITECT

Plate LXVII

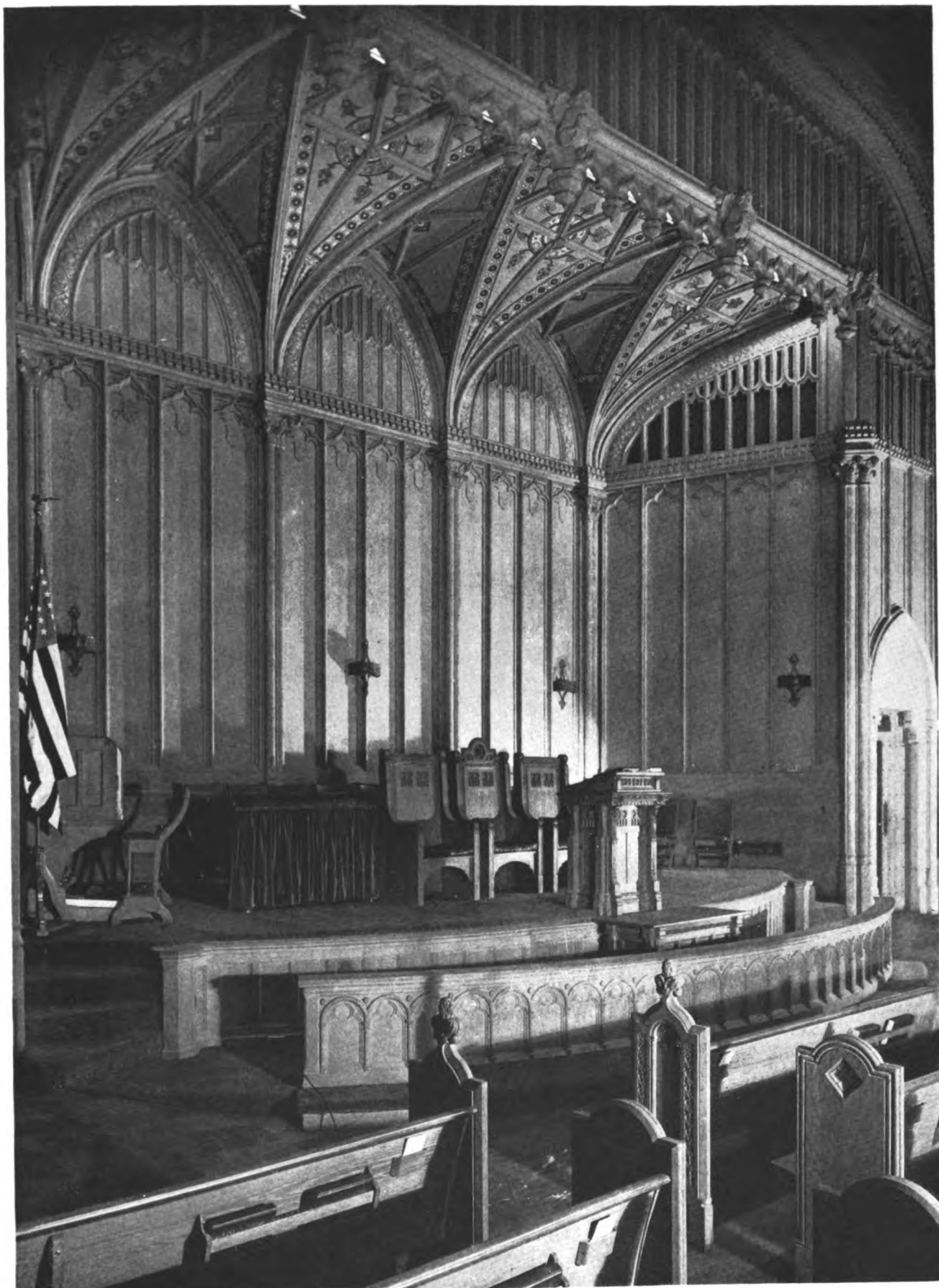


Trowbridge, Photo

Auditorium, Methodist Episcopal Church, Temple Building, Chicago

Holabird & Roche, Chicago, Architects





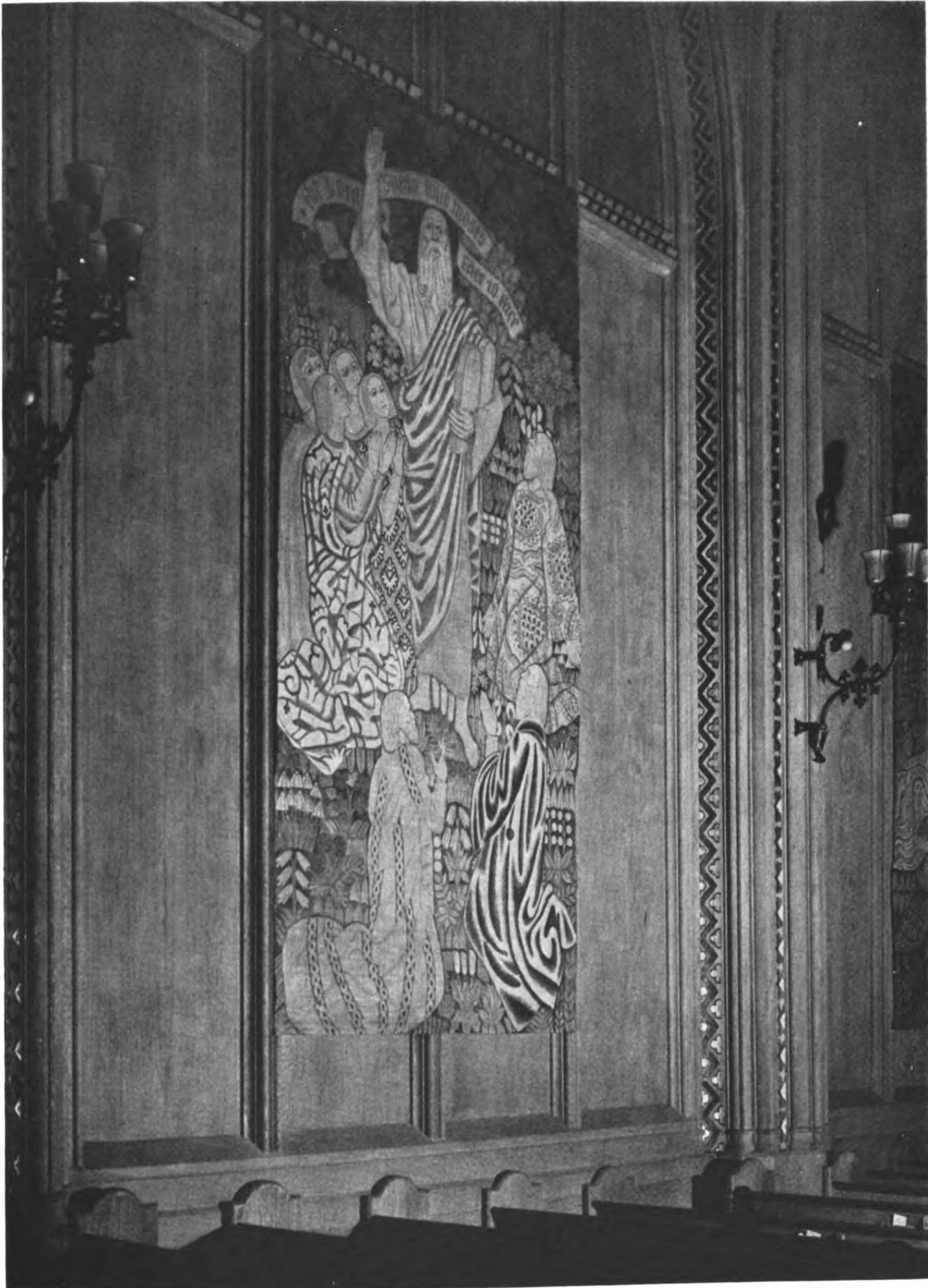
Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Rostrum, Methodist Episcopal Church, Temple Building, Chicago





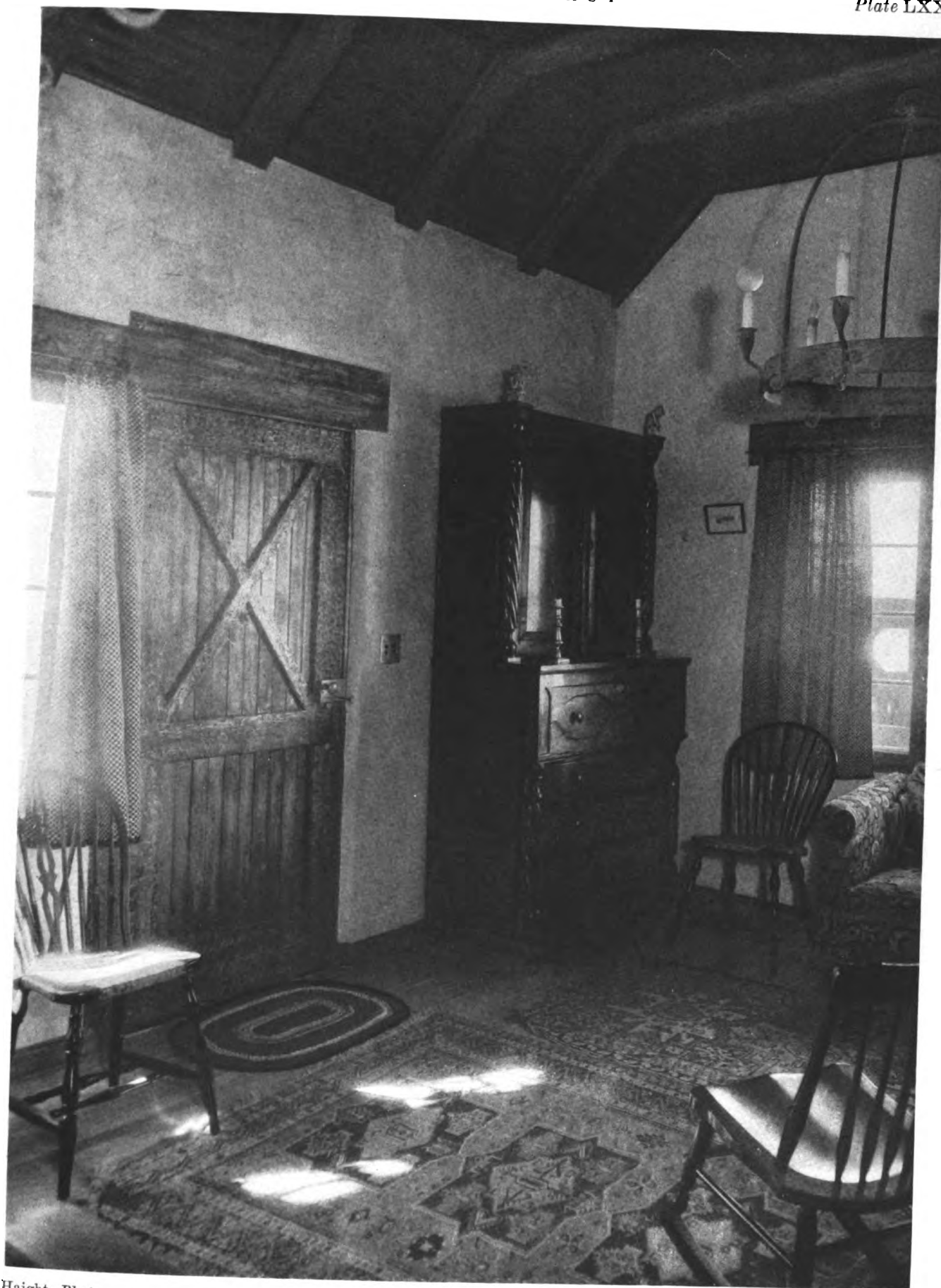


Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Detail, Auditorium, Methodist Episcopal Church, Temple Building, Chicago  
(Decorative Hanging Painted on Cloth)





Haight, Photo

Robert D. Murray II, Los Angeles, Architect

Interior, "Ivy Lodge," Mr. Robert D. Murray II, Eagle Rock, Calif.







Haight, *Photo*

Robert D. Murray II, Los Angeles, *Architect*

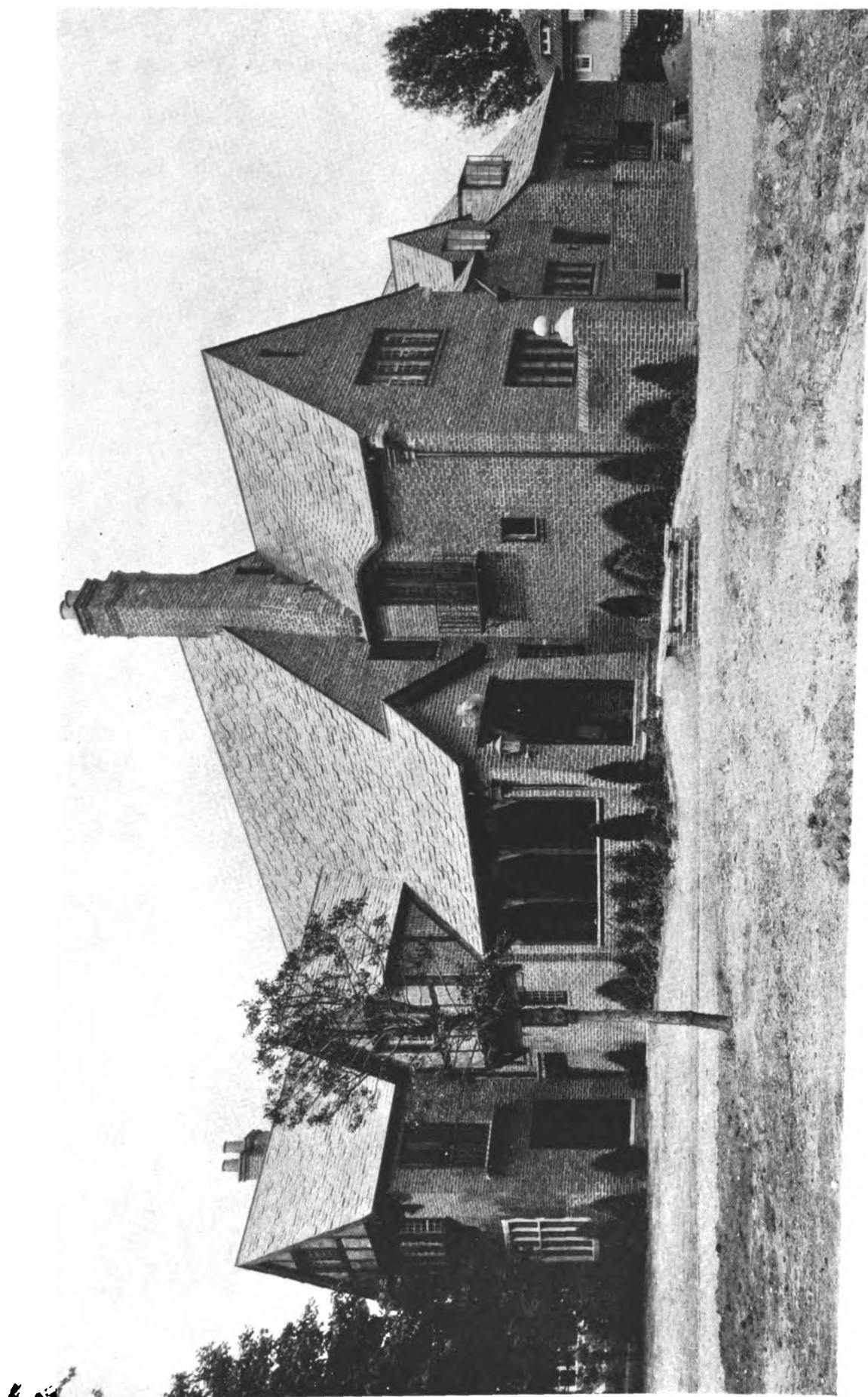
Interior, "Ivy Lodge," Mr. Robert D. Murray II, Eagle Rock, Calif.



December, 1925

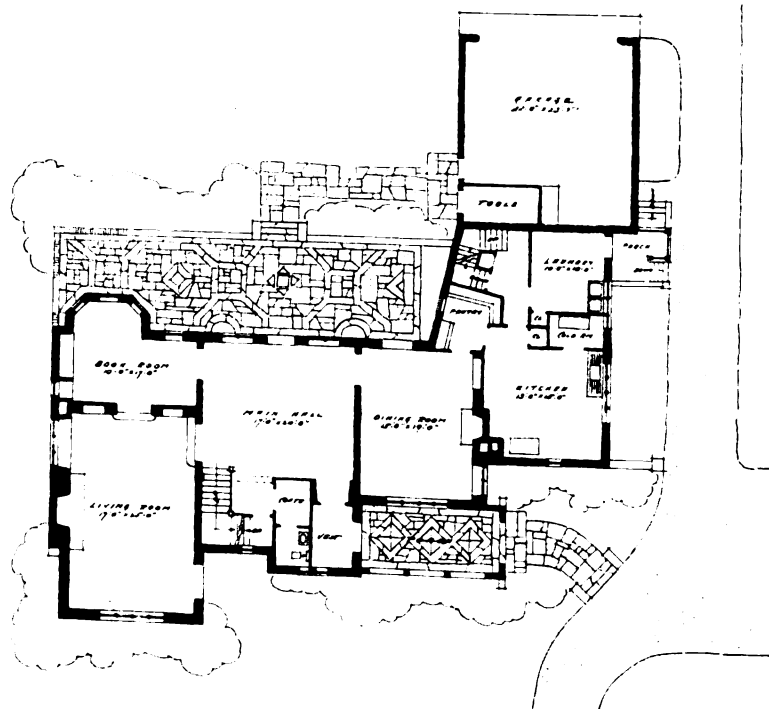
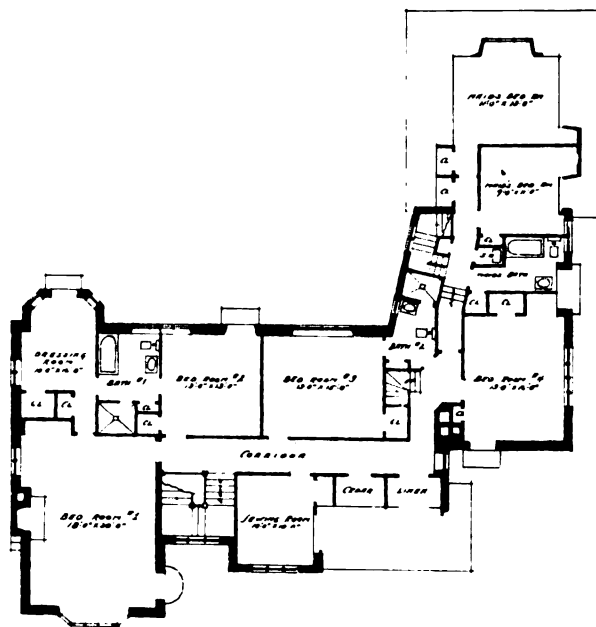
THE ARCHITECT

Plate LXXII



House, Mr. J. Lynn Truscott, Merchantville, N. J. (Plans on back)

Dale Truscott, Philadelphia, Architect



Plans, House, Mr. J. Lynn Truscott, Merchantville, N. J.  
Dale Truscott, Philadelphia, Architect



### Mr. Murchison Says—

THAT THE merry old Christmas-tide will soon be with us, along with the bronze paper-weights and the glazed terra-cotta ash receivers. Why don't some of our friends start giving away subscriptions to THE ARCHITECT as Christmas presents? Think what infinite pleasure, what priceless education, what unlimited information you would be giving your friends! And all for the insignificant sum of \$8.50! It is hardly worth mentioning, but we do it. In fact, we do almost anything short of murder to keep our circulation increasing and our blood pressure normal.

### A Cement Head

THE CEMENT people have lately had a lot of free advertising because a warden out near Chicago let a couple of boot-leg prisoners roam outside the walls of the jail, his attorney pleading as an excuse that the warden was suffering from "cement head." Captain Wesley Westbrook was the gentleman suffering from the 1:2:5 mix, and Senator Barbour, his attorney, was the discoverer of the Captain's ailment.

The medical men who have attended Captain Westbrook in recent months describe "cement head," said Mr. Barbour, as a condition that renders the afflicted person unable to form "correct and sane judgments." In that state Captain Westbrook disapproved the privileges accorded the beer barons, but lacked the power to assert himself.

The petition asking the court for consideration for Captain Westbrook says:

"For a long time this defendant has had what may be termed 'cement head,' causing him to have an impression that his head, so far as being able to think and discriminate and discern, is one solid block, and he is incapable of having correct judgments, and keeping his mind on matters relating to himself in a normal manner."

### Hear Thy Neighbors as Thyself

THE PAPERS tell us that the Bureau of Standards in Washington is experimenting with a sound-proof wall, thinner than any now in use and absolutely soundless.

How we apartment dwellers will miss the gurgle of the waste-pipe and the gargle of the soprano on the floor above! We can't tell how many baths our neighbors are taking or how many spankings the children are getting. But it is really high time for a little sound-proofing to be put into our buildings.

And what is less private than a telephone booth, so far as sound is concerned?

### Some Phantom!

BEING a great admirer of the Paris Opera House from an architectural standpoint, and having heard that the building had been reproduced out in Universal City with a real steel frame and everything full sized, we took in a few nights ago "The Phantom of the Opera."

It really is remarkable, if only to show to what lengths the American movie producer will go. There it was, stage, five tiers of boxes, the foyer, and the grand staircase, and none of it looked like models because all of it was teeming with life.

The program gives a section of the entire building marked "*Coupe Longitudinale du Nouvel Opera de Paris, Echelle de o.m. .006 mil. pr. metre, Charles Garnier, Archte.*" It looks like the original drawing in the enormous work on the opera, but the movie people have taken a few liberties with it, particularly in the regions of the five subcellars.

The old boy himself, the Phantom, lives down in the lowest cellar, below the level of the Seine. In fact, he has to use a boat to get over to the other part of the cellar, which is connected to the upper portions by staircases. This makes it fairly safe for the Phantom. He has his place nicely fixed up, though, with electric lights, steam heat, and a pipe-organ.

He also has a neat little arrangement whereby he can flood the adjoining chamber with Seine water by pulling a lever. He can turn on blistering heat at will, and because he doesn't like a certain soprano he cuts the cord of the 16,000-pound central chandelier in the auditorium and musses up the audience most effectually.

We saw a well-known architect there. During the intermission he was busy trying to trace the movements of the Phantom and the heroine by means of the *coupe longitudinale* in the program, thus demonstrating that he, too, was there for architectural reasons only.

### A Regular Fellow

WE ATTENDED the Brockway dinner a few nights ago. The Brockway dinner was a manifestation of the supreme regard and affectionate respect felt by our profession toward Mr. Brockway. They felt that any one who had done the architectural profession so thoroughly as Mr. Brockway had done it should receive some testimonial, some fitting memorial, some distinct token of appreciation and cooperation.

Who is Mr. Brockway? Mr. Brockway? He is the gentleman who figured quite prominently in our September issue. He was the rich, bland, perspiring patron of art who dropped in one day to give us a job and four bottles of Scotch on the side. He tried, sincerely and earnestly, to separate us from twelve dollars advance payment for two fire-extinguishers which he was selling. But we wouldn't separate. Wouldn't even stretch. Harry Lauder was a spendthrift compared to us.

But Mr. Brockway did separate a lot of architects, male and ladylike, from twelve dollars. None ever got the Scotch. Very few even saw the extinguishers. We received so many letters about Mr. Brockway that we finally felt we should send him a copy of the September issue, marked with a blue pencil. So the architects who had spent a pleasant and profitless half-hour with Mr. Brockway decided to give him a dinner. Mr. Brockway accepted, of course.

Mr. Lawrence White was the *maitre d'hotel* (French for Master of Ceremonies). He insisted on holding it at The Pirates' Den, down in Greenwich Village, where a great many hold-ups occur. The Little Jesse James Orchestra furnished the music and a full set of burglar's tools was offered as a prize to the first one who could drink up the four bottles of Scotch which Mr. Brockway had promised him.

Mr. Brockway arrived in a dress-suit, a flowing tie, an Inverness coat, and a two-quart hat. His manners were impeccable. He beamed on the guests. He exuded friendship. In a word, he was Mr. Brockway.

When his turn came to speak he told of his many experiences with the architects he had visited.

"The only way to sell architects anything," he explained, "is to talk to them face to face. And the only way to get them face to face is to send in word that you want to give them a job. When they hear that, all conferences immediately cease, the head draftsman beats it, the best chair is dusted off, and the clients' box of Coronas leaps out of the lower drawer.

"And," continued Mr. Brockway, "when I told them I had a large house to do, or a loft building to alter, or an addition of a hundred rooms to a hotel to give out, they practically ran amok. No, I didn't offer everybody the Scotch. Only the skeptical ones, like Mr. Murchison. But every one of them fell when they heard about the Mountain Dew!

"None of these architects, my friends, knew anything about fire-extinguishers, fire protection, or fire-insurance."

At this point a slight interruption was caused by the waiters having to remove the bodies of Robert D. Kohn and B. W. Morris.

"Now, boys, I've enjoyed this here party," confided Mr. Brockway, "and I don't see why you don't take a leaf out of my book. I haven't started on the bankers and brokers yet, so perhaps you gentlemen can do a little confidential business with them yourselves. They're going to be harder, though, than the architects. The architects, my friends, were easy picking."

Mr. Brockway bowed himself out. The dinner broke up. Mr. Hastings missed his fur-lined overcoat and Mr. Lindeberg had to go home without his rubbers. But it was a big night for the boys. They were busy learning.

### *Will It?*

NATURALLY, your intelligence fifty years hence will be a great deal more acute than it is now. You will have wonderful ink eradicators to rub out ink lines on tracing cloth in a jiffy. You will use fountain drawing pens, pencils that never need sharpening, there will be no Tenement House Departments and no shop details to check. Life will be one grand, sweet song, and we won't have to write a monthly column for any old architectural paper either.

### *He Says He Likes the Ladies Best*

OUR FRIEND Mr. Richardson Wright, the editor of "House and Garden," recently sent out a questionnaire asking architects this: "Which makes the best client, the man or the woman?" Now, what a question! The lady architects said the gentlemen clients were the best, while the gallant Knights of the T-square averred that the ladies were more to their taste. Yes, Richard, love makes the world go 'round.

As for clients, we prefer the absent kind. We like to have them give us a large order—something easy, like a loft building or a foundry or a water tower, and then go away and get the sleeping sickness or double pneumonia or hay fever or anything to keep them busy.

We hate the clients who live with us. The ones who drop in to see how the drawings are getting along. The ones who discuss in detail all the advertisements which the postman hands them every morning.

No, we prefer neither the lady nor the gentleman client. We prefer the *non compos mentis* or numb

(Continued on page 320)

# An Anaconda Installation

*York & Sawyer, Architects, specified and used Anaconda Brass Pipe for the new First National Bank Building, Boston.*



Anaconda Brass Pipe cannot rust or clog with rust deposits. It is guaranteed sound and physically perfect by the world's largest manufacturers of Copper, Brass and Bronze. It may be used in relatively smaller sizes than iron or steel pipe—because rust cannot reduce the internal diameter of Anaconda Brass Pipe.

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*Mr. Murchison Says—**(Continued from page 318)*

variety, the kind that has a stroke if they have an idea.

There are lady architects. Let them have the lady clients. But they want the gentlemen, and there you are! No one is ever suited.

*Keeping Tabs on the Old Boys*

HAVE YOU heard of the Architectural Clearing House? We have, and some day we are going to find out all about it. They advise people who intend to build, first, to get an architect (for which God be praised); next, they tell the customer which architect to go to for his particular ailment (that ain't so good).

After the customer has got himself in a hopeless tangle with the architect, the Clearing House steps in and clarifies the atmosphere by calling in an Interior Decorator.

And then it is a matter for the Jury. If it was pre-meditated, then it's the chair. Otherwise, it is only twenty years for manslaughter. And it is generally worth it.

## ARCHITECTURAL FENESTRA ~ ~



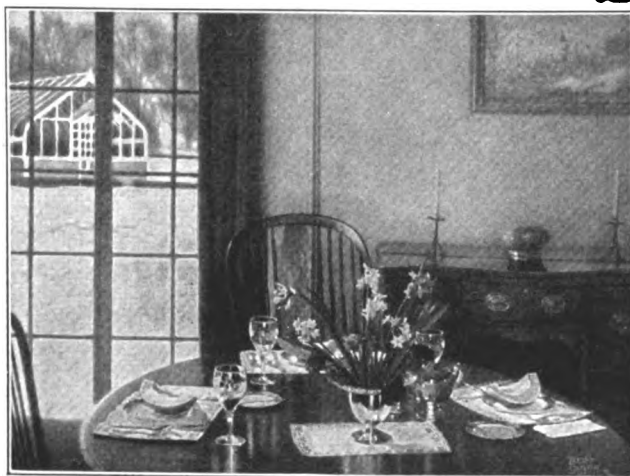
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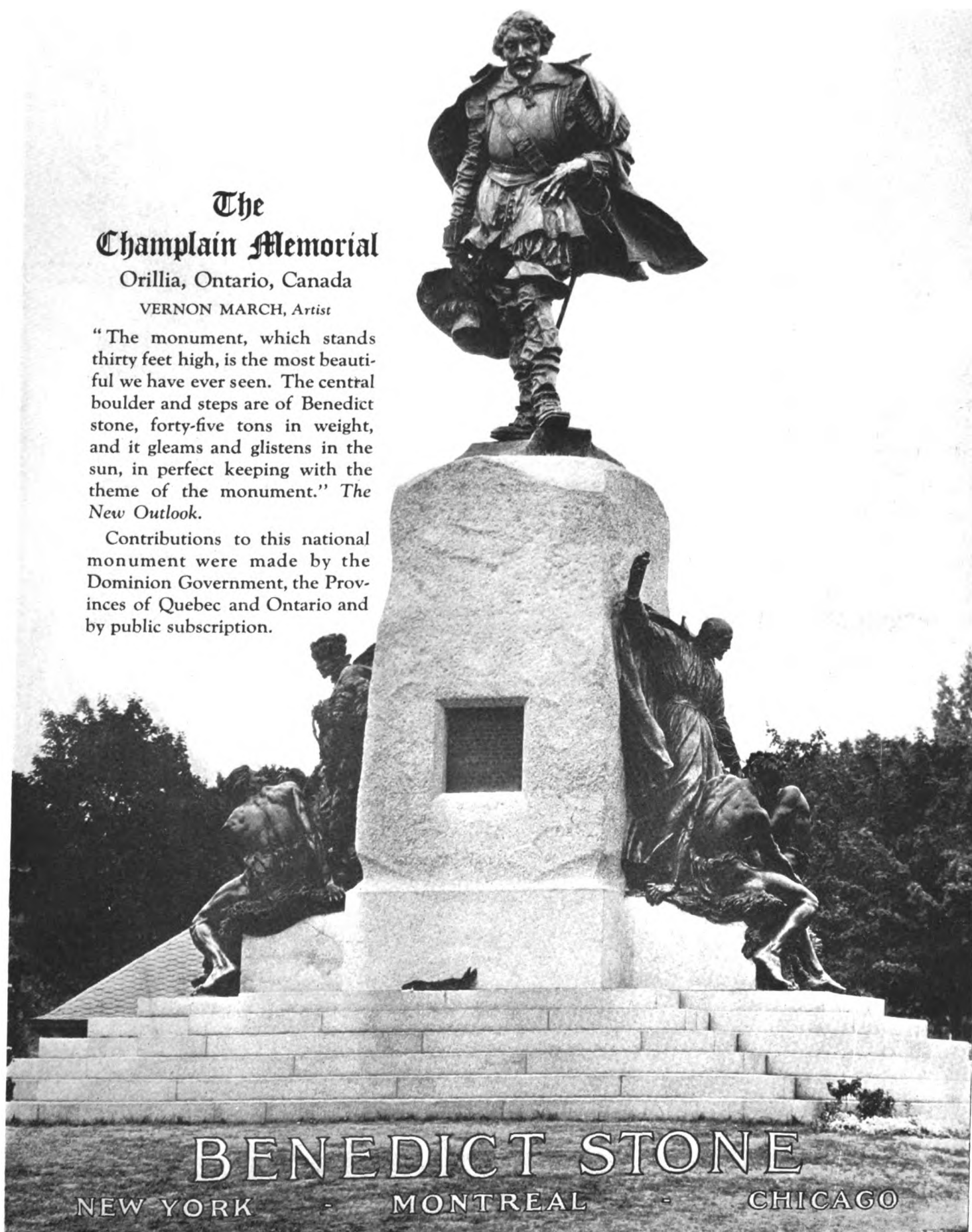
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VERNON MARCH, Artist

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M. T. Johnson,  
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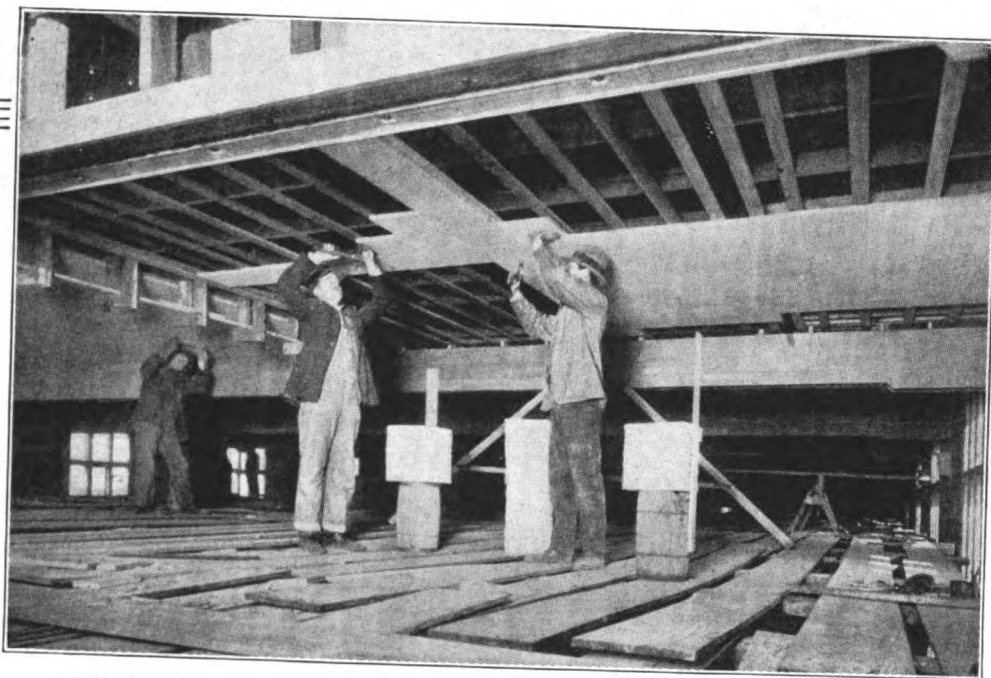
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*G. M. Neely Memorial Hall, Vanderbilt University, Nashville, Tenn. Architect: Henry C. Hibbs, Nashville, Tenn. Acousti-Celotex Type B being nailed to furring strips on ceiling.*

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*NOWHERE* else as here in America have the color possibilities of brick for beautiful wall designs been so highly developed. Traveled foreigners are astonished and delighted with the results.

A correspondent of the *Manchester Guardian*, in an article entitled "The City of Wonderful Heights" (August 14, 1925) thus gives his impressions:

"Discriminating people had never told me that New York had so much beauty. The famous silhouette of New York did not impress me [possibly because I saw it first in a Scotch mist] so much as some individual buildings, notably the Shelton Hotel, and the gay, delicate handsomeness of Park Avenue and Lexington Avenue, with their charming brickwork. The newer the buildings the better in this happy city. The combinations of marble or Indiana stone and brick are usually simple and effective.



PARK AVENUE, NEW YORK  
Looking southwest from Sixty-sixth Street

The American architects seem to have given themselves to the study of brick with characteristic closeness and intelligence, and everywhere one came on new signs of their mastery of the subject.

"Owing to the millions of bricks required for these vast buildings the architects and brick makers find it economically possible to co-operate to produce particular kinds of bricks, and as the bricks have no structural office in these steel-framed cages all sorts of devices can be used to give variety and quality to the surface; passages of slightly projecting bricks, bricks with the joints scraped out at the front leaving the brick edge open, and other devices for an enrichment by shadow of the huge brick surface. In many of the new buildings the influence seems to be Bologna, particularly in the intersecting arches forming a cornice and the use of projecting bricks. The addition of gargoyles, cartouches, and other separate



VANDERBILT AVENUE, NEW YORK  
Looking northwest from Grand Central Station Viaduct

enrichments high up on the face of the building are usually in perfect scale, suggesting careful experiment with models.

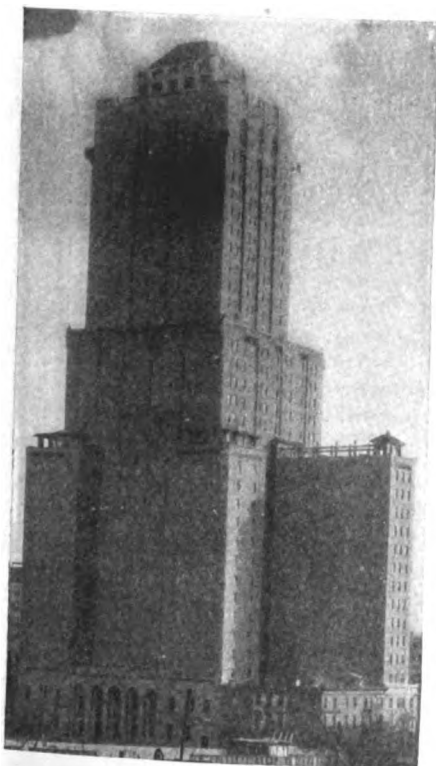
"The brick varies in color from an unsuccessful lemon white to deep red, with some particularly fine oatmeal tints in the later buildings that take the sunlight with a radiant sweetness. One had the ridiculous fancy about the Americans that after a generation of breakfast-food eaters the oats were now coming out in their architecture. In the clear, gay atmosphere of Manhattan these oatmeal palaces are delightful, even lovely at times, as they take the glow. [Why should our own new Regent Street not have been of brick?]"

J. B.

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Arthur Loomis Harmon, Architect



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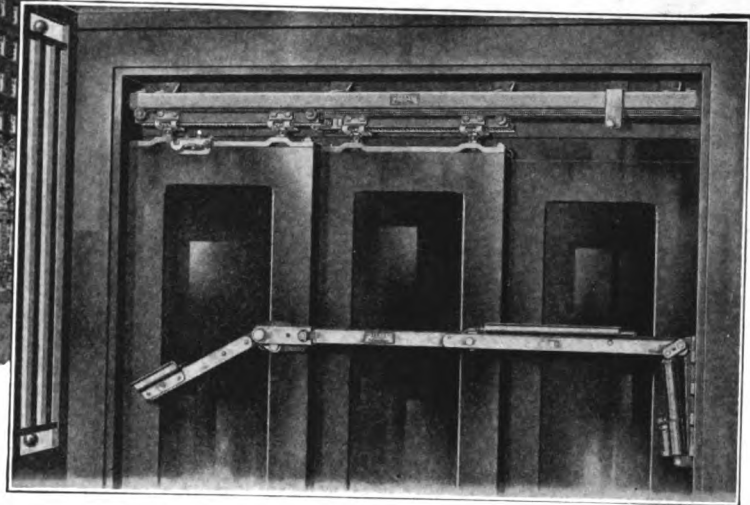


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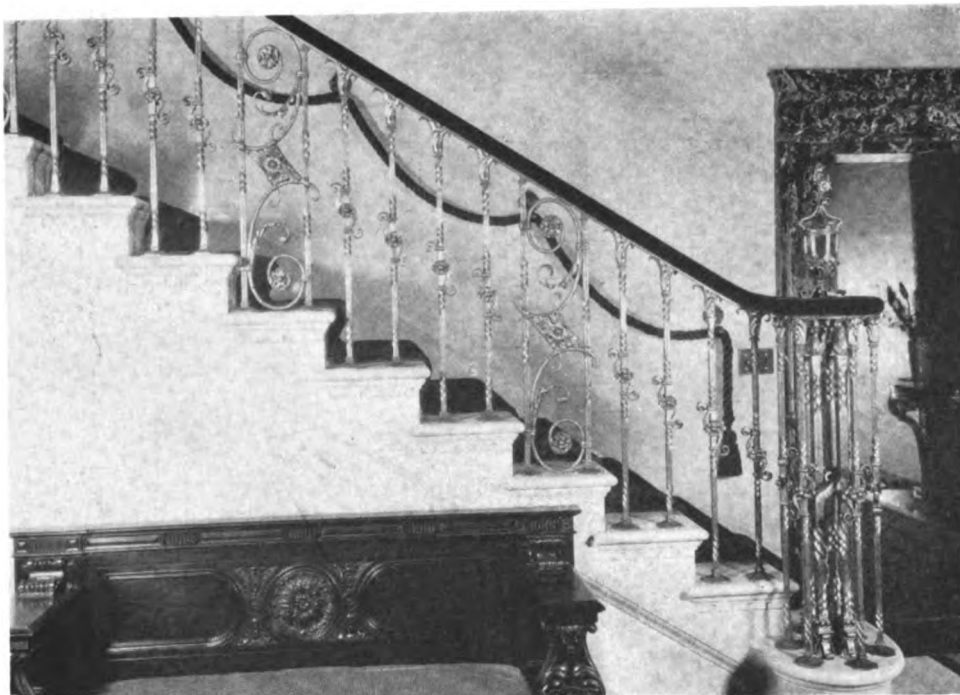
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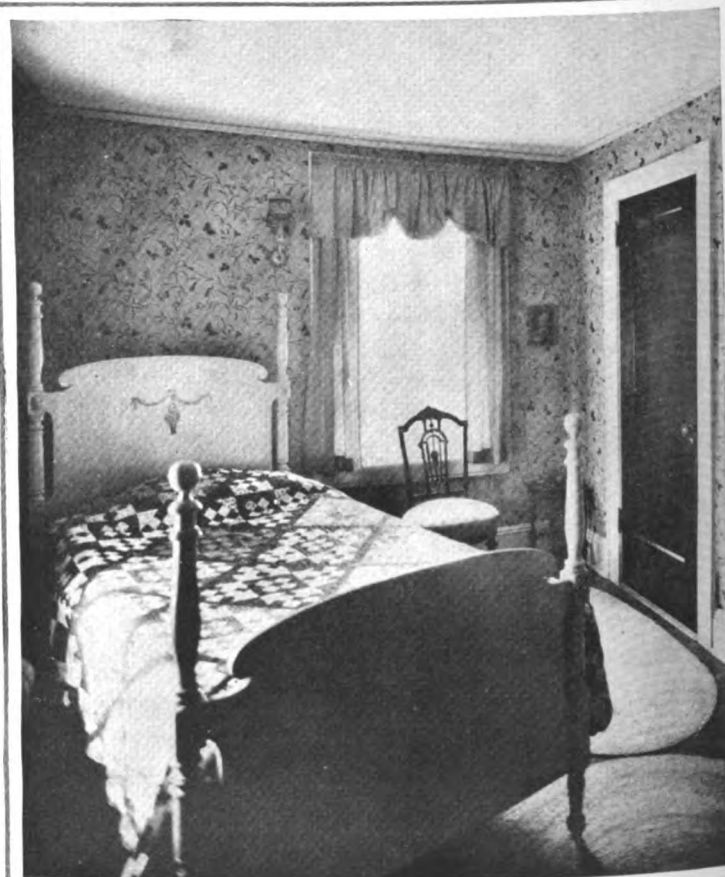
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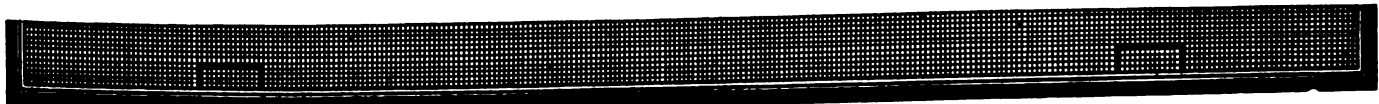
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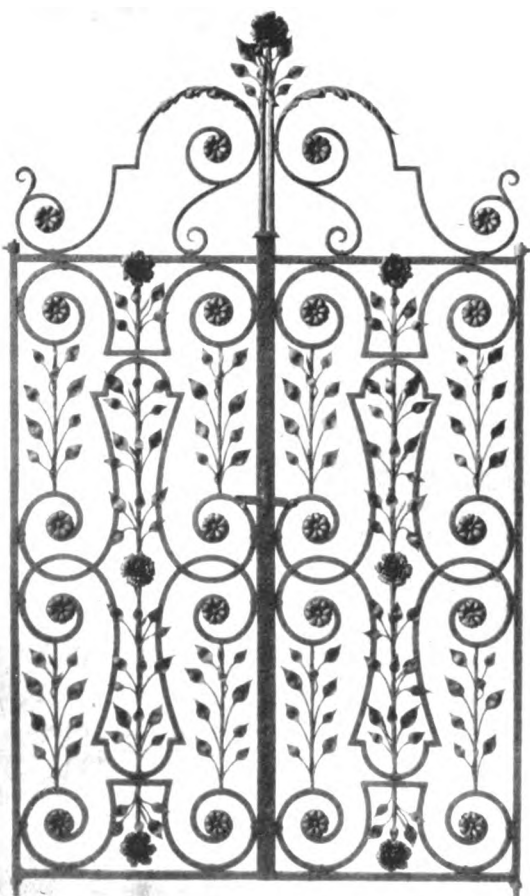


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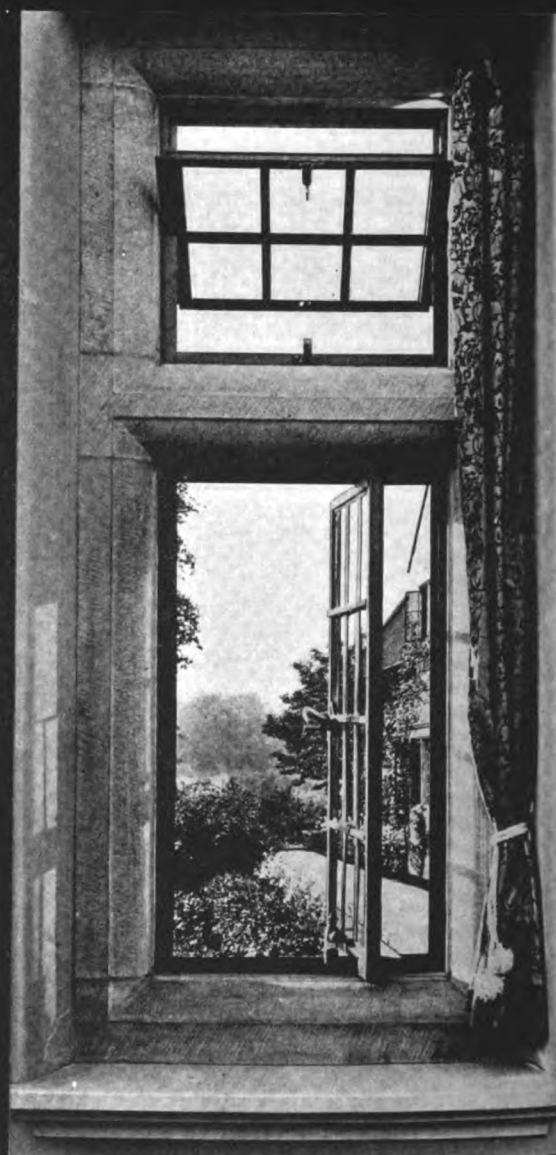
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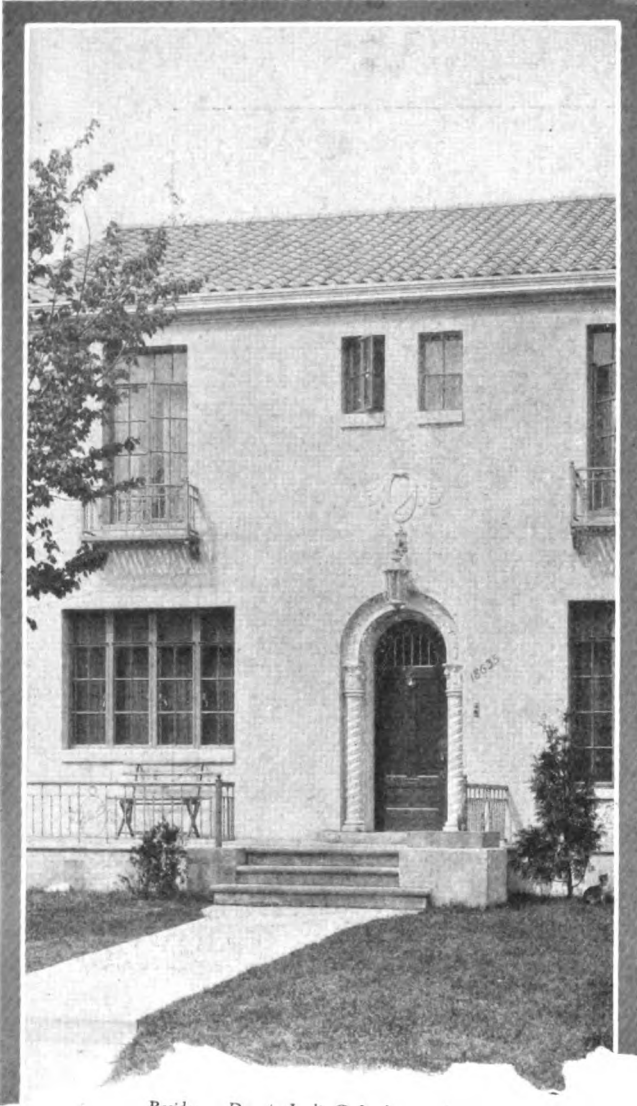


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Section of outside wall of house showing wool between studding

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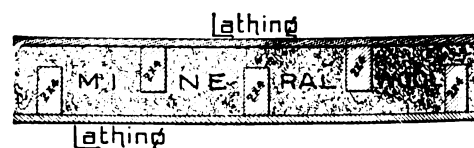
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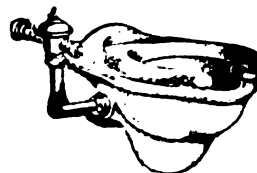
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Section of sound-proof and fire-proof partition

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*Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect*

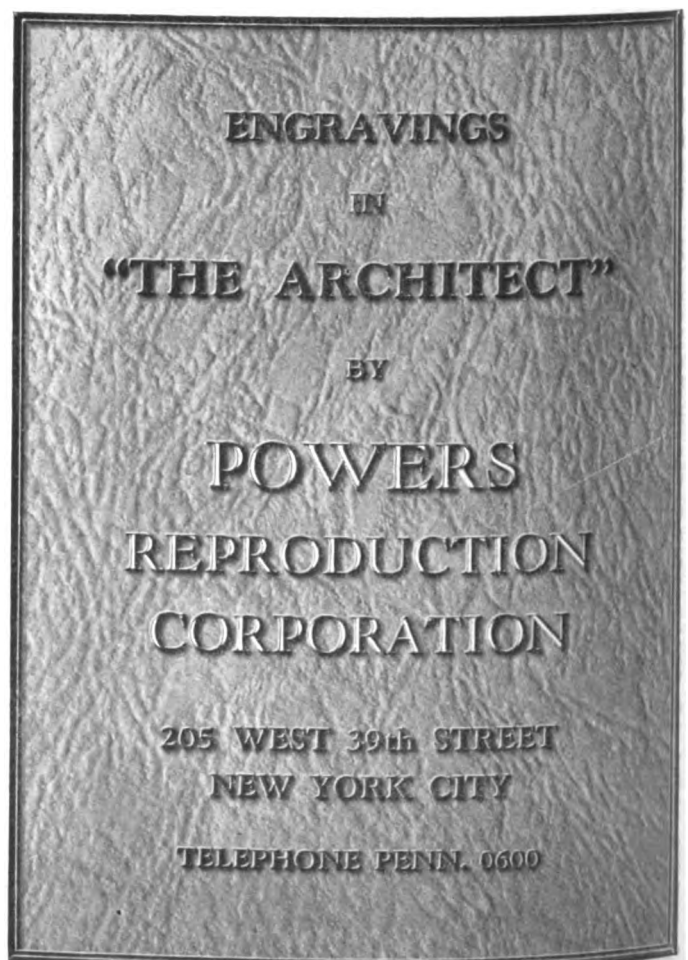
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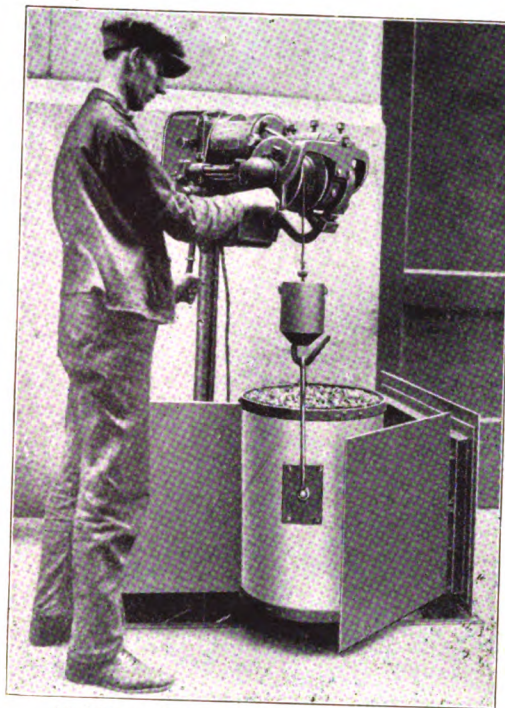
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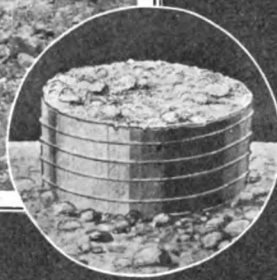
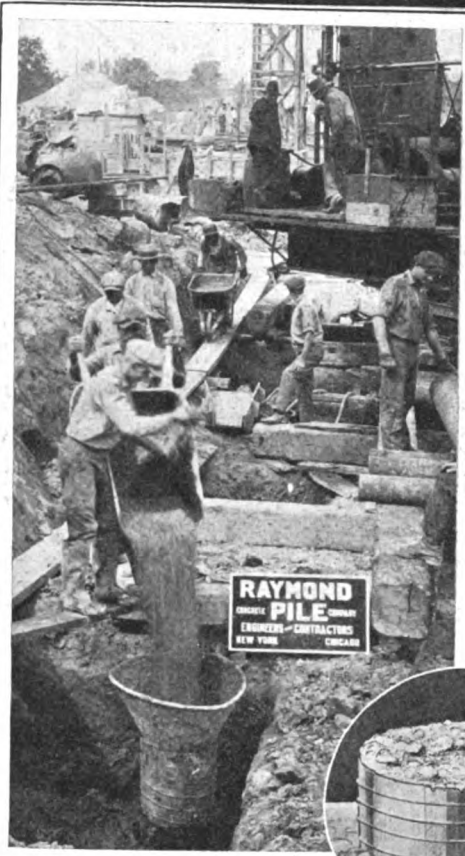
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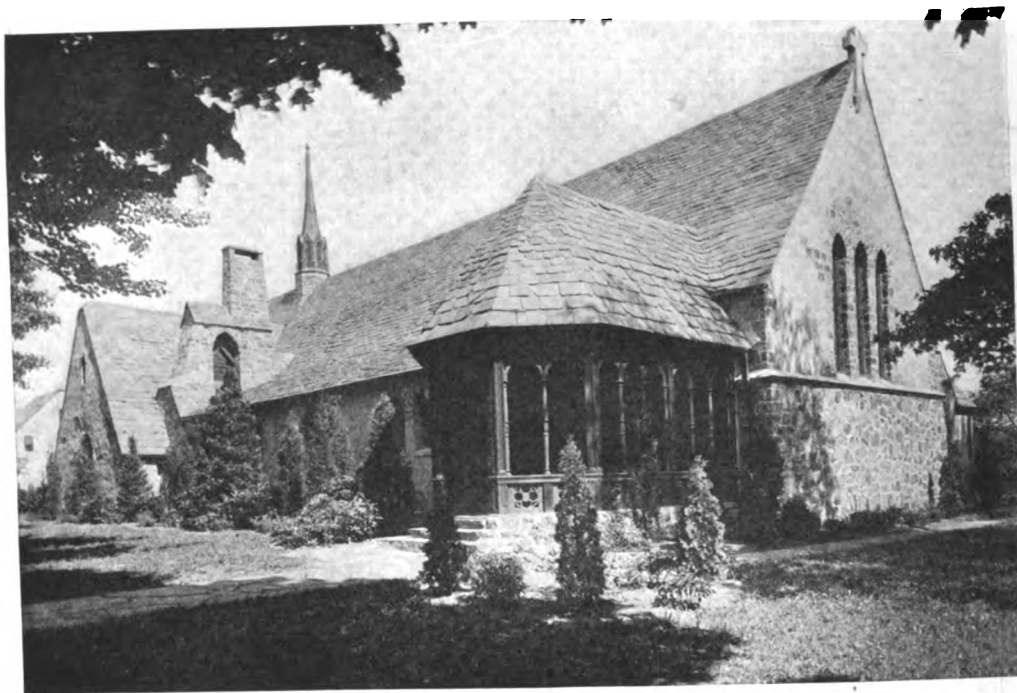
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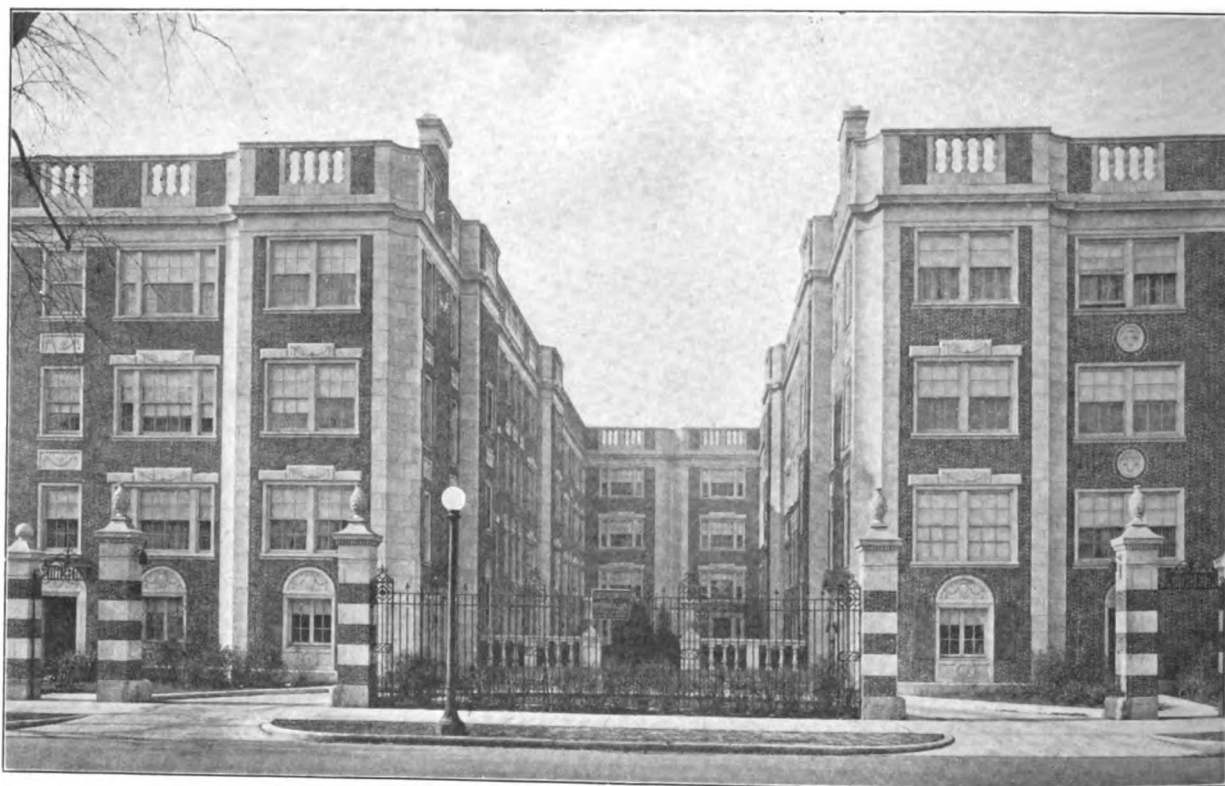
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Pencil sketch of  
High Pulpit and Canopy  
All Saints Episcopal Church  
Pasadena, Calif.  
Johnson, Kaufmann & Coate  
Architects

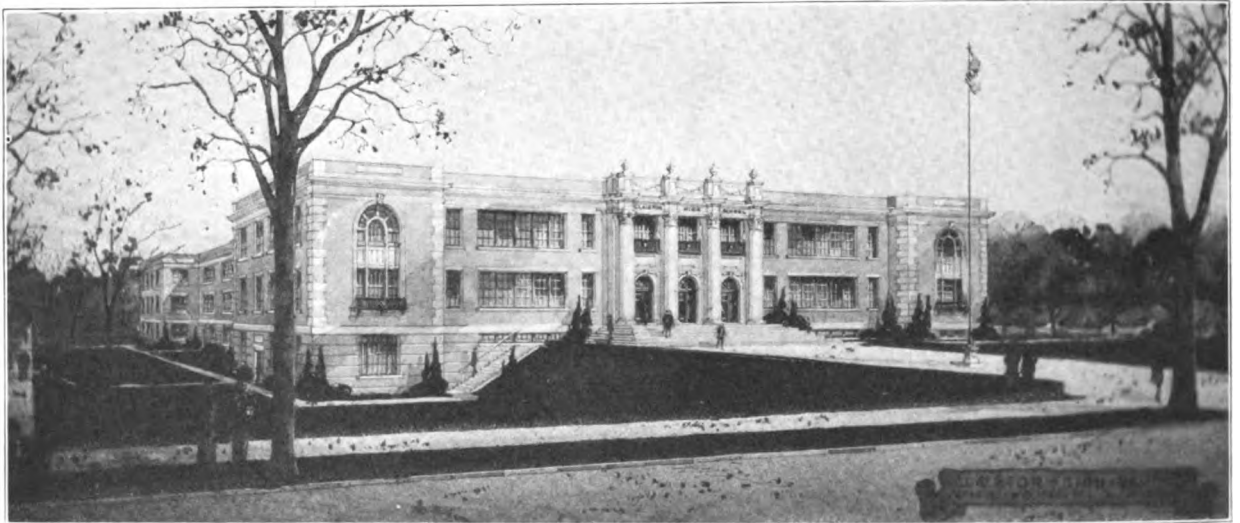
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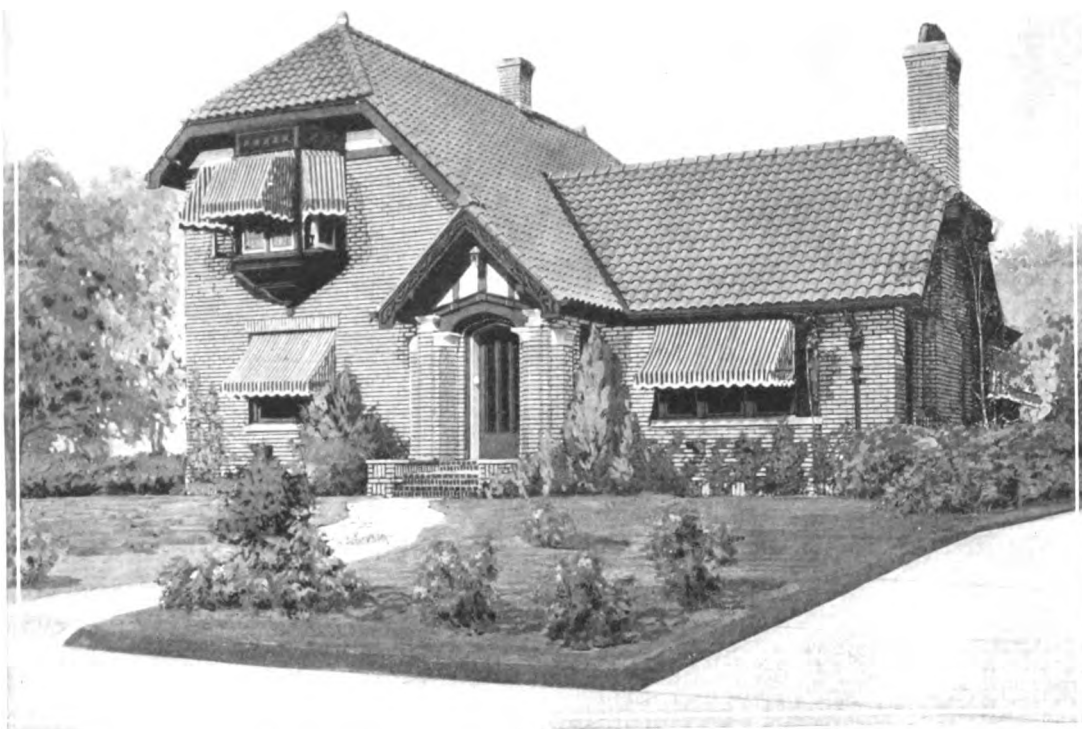
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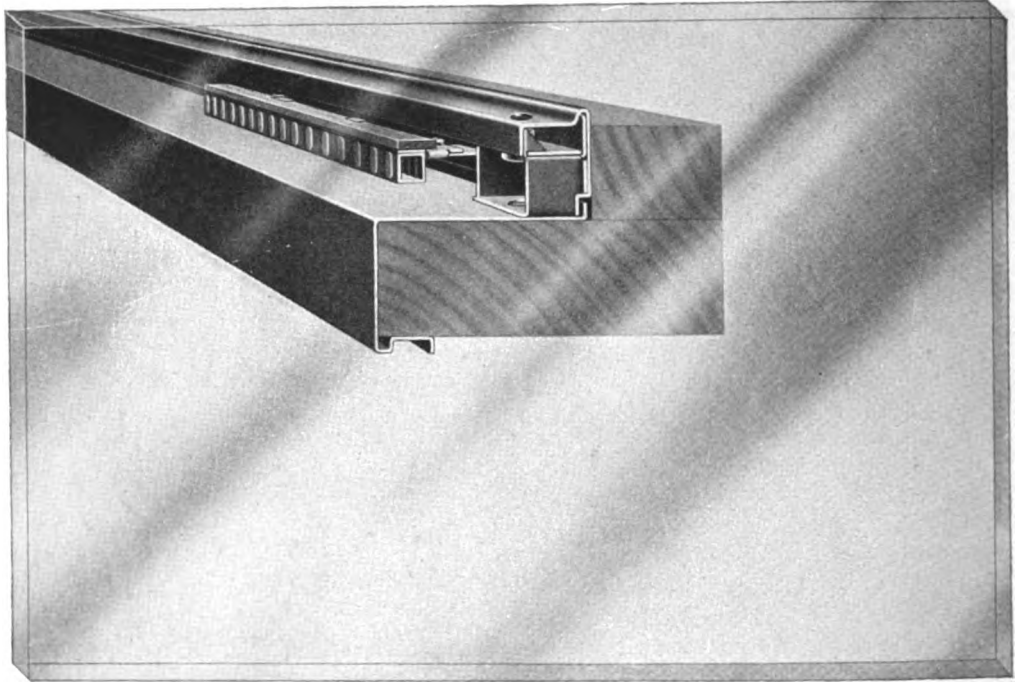
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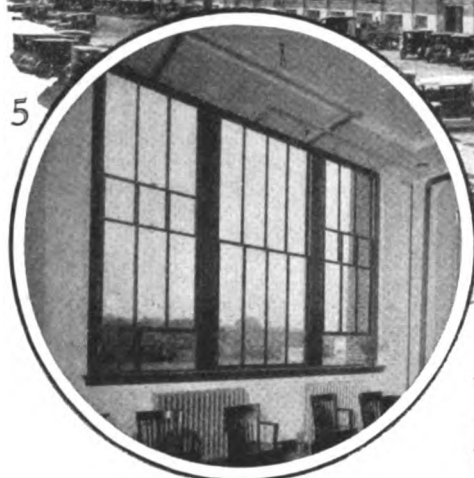
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*Featured at the left is one of the windows  
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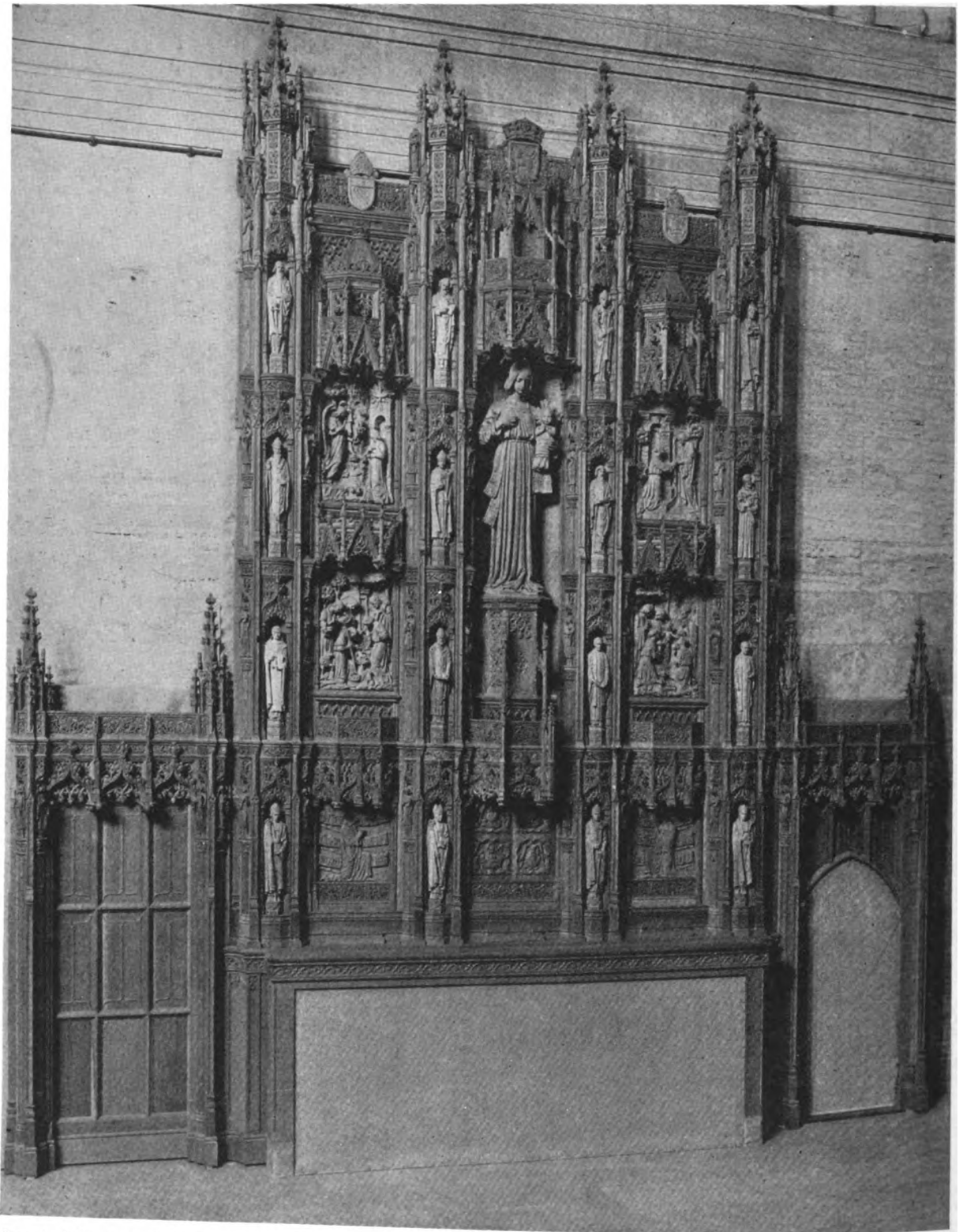
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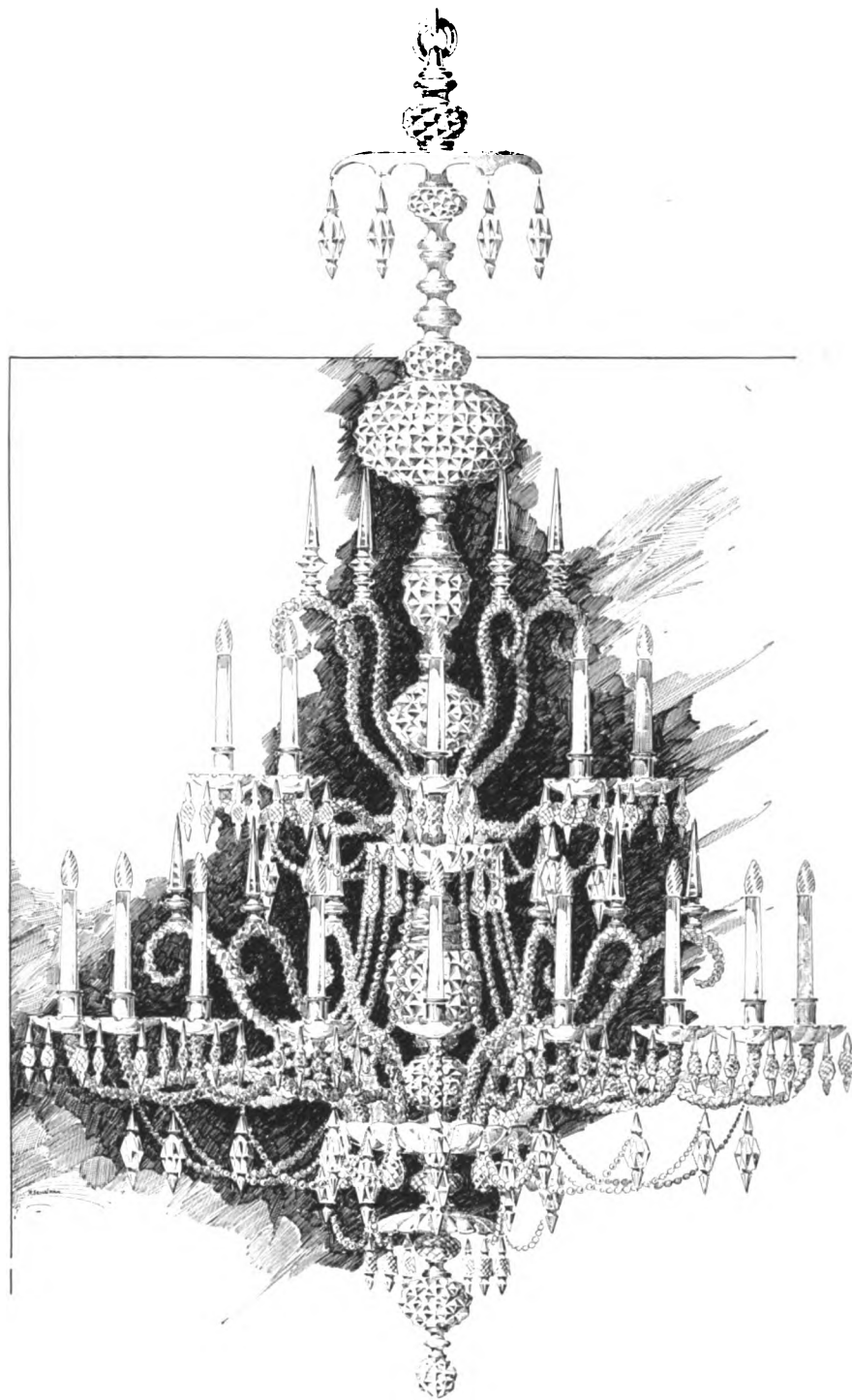
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Detail of Terra Cotta windows, Palazzo Municipale, Piacenza, Italy,  
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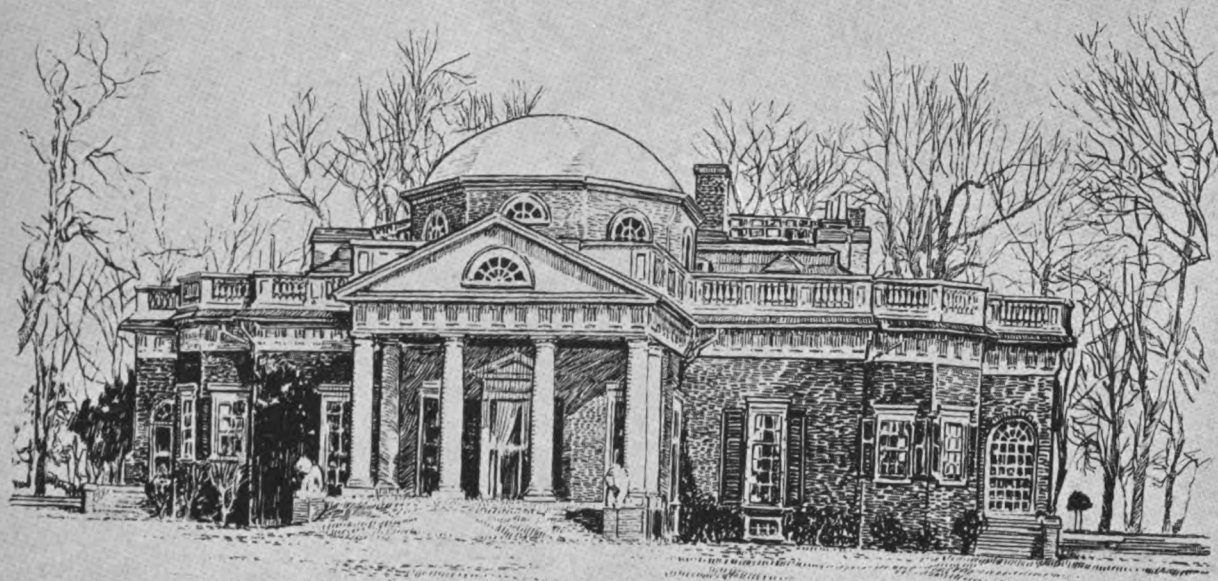
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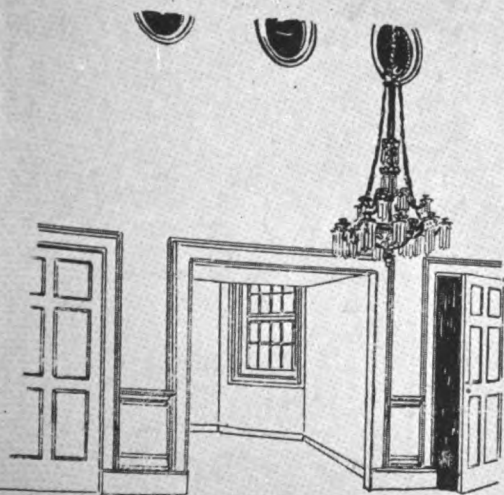
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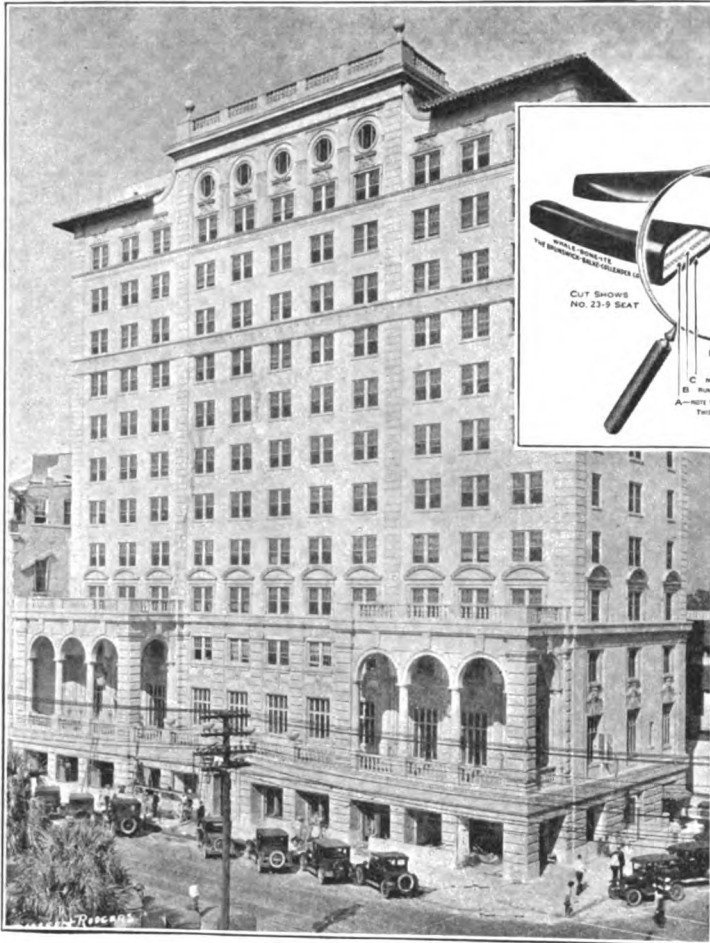
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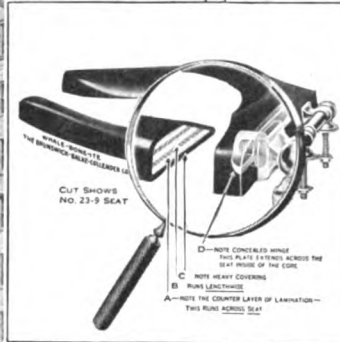
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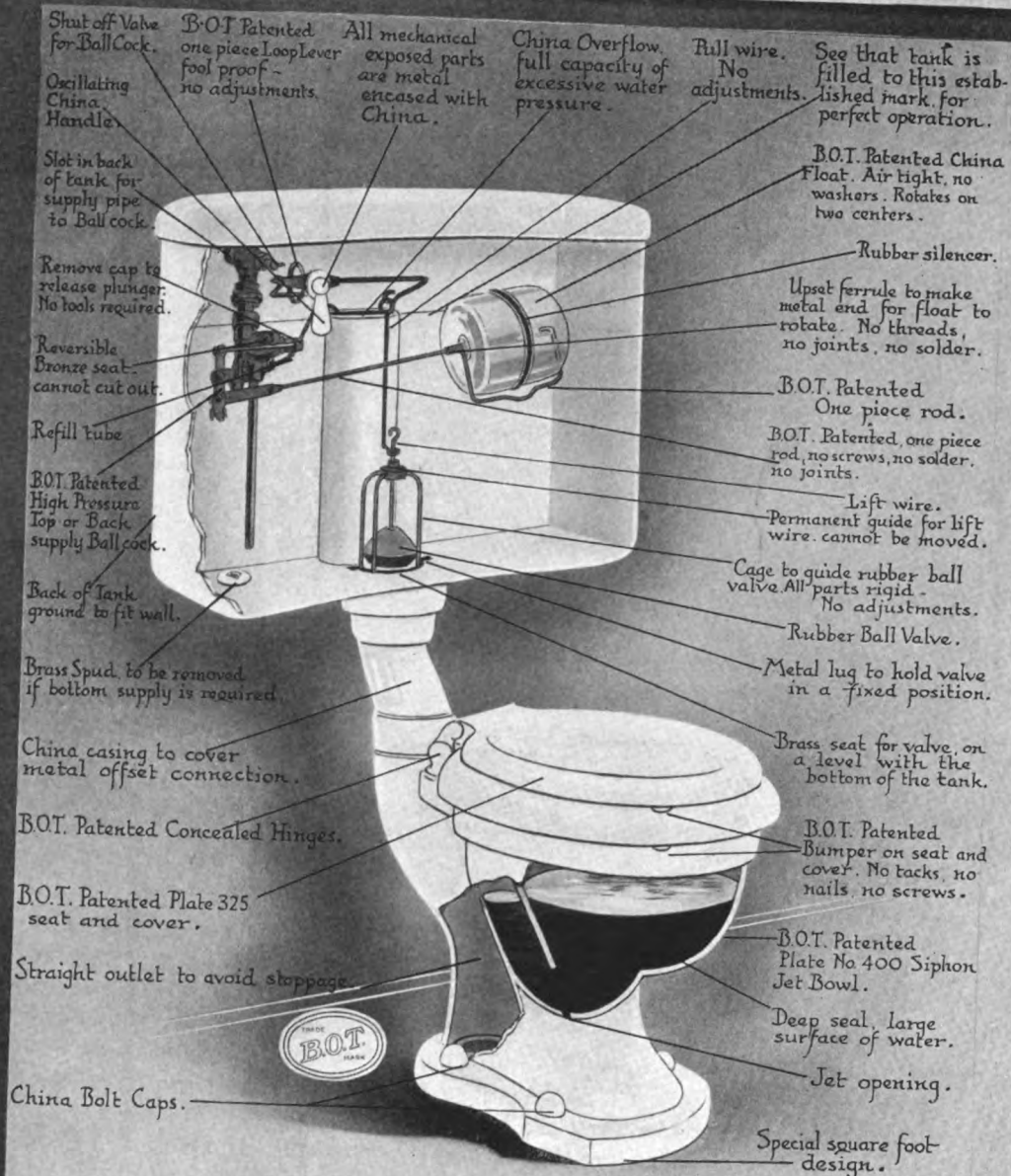


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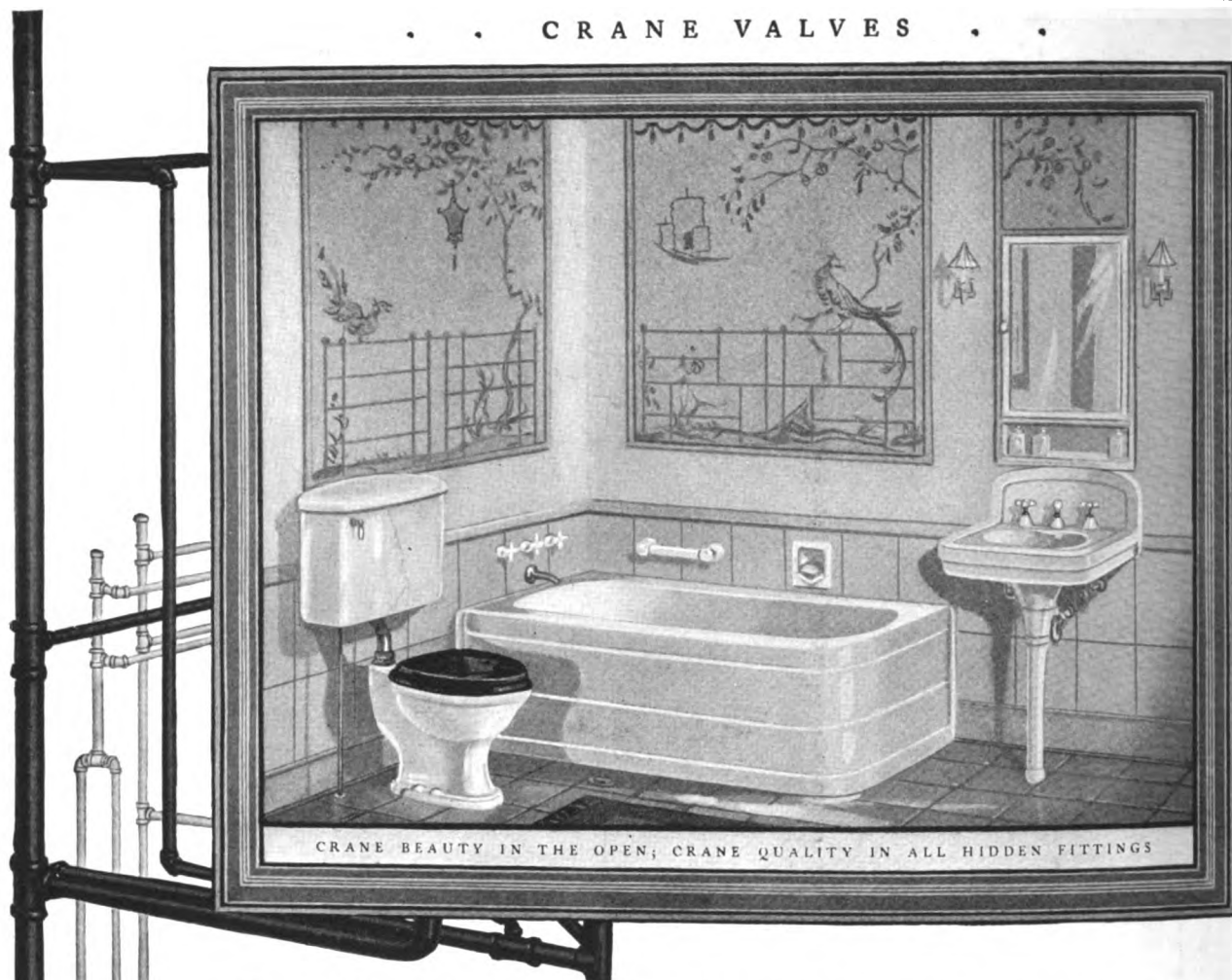
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" 16, 1909.	DECEMBER 4, 1917.
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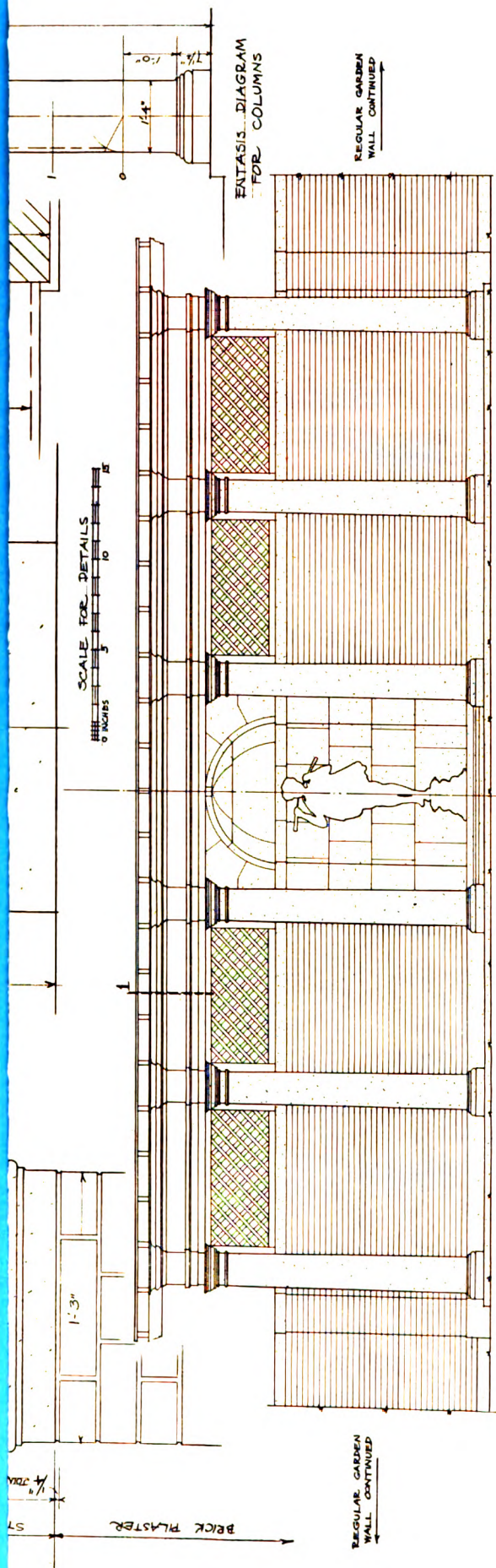
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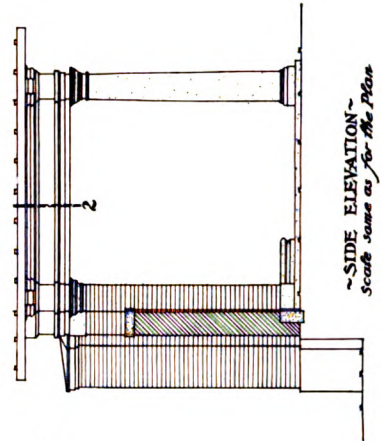
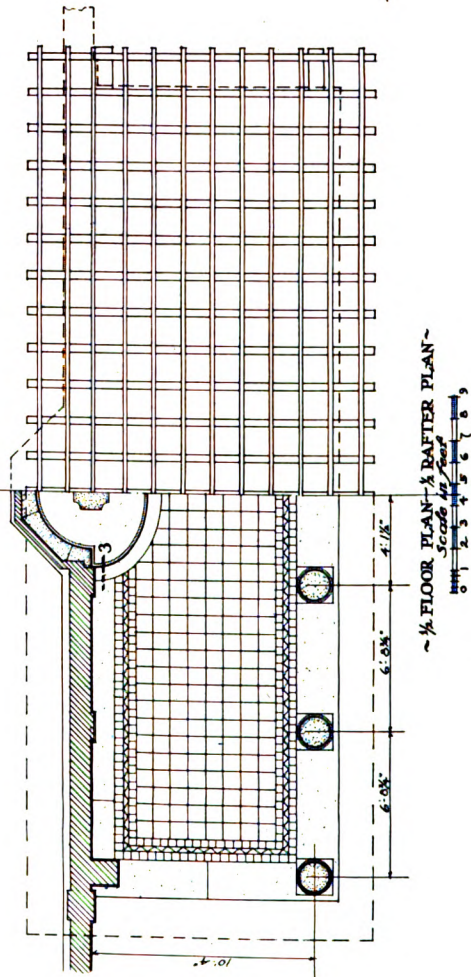
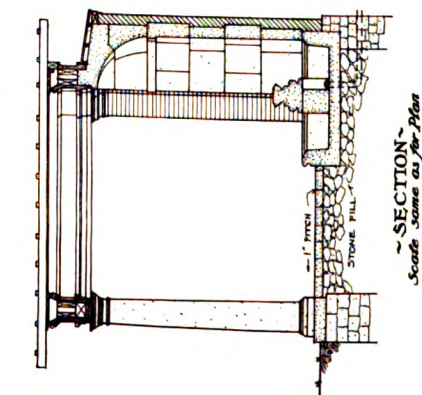
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~ FRONT ELEVATION ~  
Scale 1/8" = 1'-0"



Henry A. Cook  
JUL. 1925

Detail No. 26 ~ DETAILS of PAVILION in the GARDEN ~  
HOUSE, for I.T. STARR Esq. LAVEROCK, PENN.  
~ Charles A. Platt, Architect, New York City ~  
January 1926





Volume V

JANUARY, 1926

Number 4

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

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Associates

Charles A. Platt

Alfred Granger

George Chappell

Kenneth Murchison

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## *A Sermon from the Sanctum*

OUR TEXT, on this bright Winter morning, may safely be ascribed to a dozen or more authors who have written in as many languages. The plain English of it is "Make haste slowly." Probably the original of this axiomatic admonition is found in the Latin of Quintus Fabius, the "Cunctator" or "Delayer" whose dilatory tactics were the despair of the hurry-up party of his day, so much so that when he ran for Consul, we are told (see Tacitus, Book III, p. 12) that he was returned as "an oblate spheroid," a geometric form which Euclid tells us is "a round body, slightly flattened at the polls." In other words, Fabius was defeated. Nevertheless, his principle was right.

Let us hasten to give our text the architectural application which it should have if it is to be properly considered as an excuse for this, our bit of lay-preaching from the editorial pulpit.

Rarely in our experience has the value of this warning, "Make haste slowly," appeared more fully to us than as applied to certain developments, connected directly with the architectural profession, which have lately been brought to our attention.

The particular instance is that of a client whose zeal for the completion of his house out-ran his dis-

cretion. The mansion was nearing completion. Certain details of trim, notably the living-room mantel, were as yet to be fabricated. At an auction, the owner, unaccompanied, spotted a fine mantel, designed and executed, said the catalogue, by one of the brothers Adam. He made a bid. "Going—going—gone!" He found himself the possessor of a treasure. The mantel was crated and shipped to the job. When the protecting staves were removed consternation reigned supreme. The architect was in despair. The room, as designed, was Georgian, bold, vigorous, forthright. The cornice was already in place. Grounds had been set for wood panelling. But, alas! the delicate detail of the antique chimney-piece with its Wedgwood plaque and slender pilasters threw the entire room out of scale. There ensued a few most painful days, days of procrastination and consultation. The architect, we regret to say, lost his head. In the phraseology of to-day, "he threw up the job." He refused, flatly, to have anything further to do with the new acquisition. The trouble, my hearers will remark, came at a time when most architectural troubles do come, namely, toward the completion of his task. In short, the designer was "fed up with it."

In extremis, a wrecking crew was called in. A vice-architect took up the decoration of the living-room and, by a ruthless remodelling of the cornice, was able to restore something like order out of chaos. The net result was a delay of three weeks.

The lesson—"Festina lente!"—is obvious. But the derivation from that lesson is this. Would it not be wise for every architect to warn his client, in the early stages of a building operation, of just this possibility of difficulty? Should he not warn him against the purchase of any important architectural accessory without proper guidance and counsel? This is a step which we feel sure is rarely taken.

In the particular case which induced these reflections the initial fault was the client's. It usually will be. So much the more need that he be protected, or at least warned, against himself.

Our informant in the instance which we have cited—and he was the "wrecking crew" referred to—said, speaking of the hapless client, "The poor man was wretched over it. Never before had he realized how closely Adam was connected with Original Sin!"

*A. Holland Forbes*  
DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State University  
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Chester B. Price, *Del.*Schultze & Weaver, New York, *Architects*

Study, Miami Biltmore Hotel, Coral Gables, Fla.

## A Notable Occasion of Interest to Architects

Recorded by GEORGE S. CHAPPELL

NOTE. It is not the usual policy of THE ARCHITECT to record events of a social nature but the dinner which Mr. Chappell describes, with its attendant festivities, seems to us to have sufficient architectural interest to warrant our breaking this rule. The event was the annual dinner and election of officers of the Society of Beaux-Arts Architects. Needless to say, this organization is one of the ranking architectural groups in the country and its work, especially in the establishment of the "atelier" system and for the general cause of architectural education, has been notable. To obtain funds for its large annual budget, which includes the financing of the "Paris Prize," giving the winner two years instruction at the Ecole de Beaux-Arts, the Society has evolved the ingenious scheme of making the Public pay by interesting them, not in the student work, but in a very beautiful evening entertainment known as the "Beaux-Arts Ball."

This function has grown tremendously since it first started some fifteen years ago as a small party for members only. Now the general public, who are admitted under certain restrictions, flock to it in such numbers that last year the accommodations of the entire ground floor of the Hotel Astor were taxed to the utmost and it is proposed this year to reduce the number of tickets issued by eight hundred. Obviously, the management and promotion of an affair of this size is no small task. It has been accomplished by the work of a comparatively small group who, profiting by experience, have built up a compact, efficient executive committee which gets the desired results with the minimum of waste effort.

No individual in recent years stands out with quite the same prominence in this connection as Kenneth M. Murchison who, as chairman of the Executive Committee, has been the mainspring of the efficient mechanism. In recognition of the tremendous amount of work he has done it was natural and fitting that the committee on nominations should make him their unanimous choice for the Presidency of the Society. So popular was this election that the dinner to which we have referred was marked by an outpouring of members, old and young, all eager to join in honoring the new president. And now we will let Mr. Chappell describe more in detail what happened on this festive and joyous occasion.

—THE EDITOR.

NOVEMBER THIRTIETH was the night and the Yale Club was the place. The problem was to celebrate fittingly the election to the Presidency of the Society of Beaux-Arts Architects of the well-known *bon vivant* and architect-about-town, Kenneth Murchison, variously and affectionately known as "Ken," "Murch" and "Saucisson."

A dinner, obviously, but what then? Dinners are dull affairs in these arid times unless carefully planned and skillfully irrigated. Fortunately, into the breach stepped K. M. himself, who suggested that he furnish the necessary components to insure a series of brisk "setting-up exercises" before the business of eating began. His suggestion was adopted without a dissenting voice. Maggi, the talented steward, did the rest. There was orange juice aplenty and willing hearts and helping hands to do the mixing. Their deftness was amazing. As one of the guests remarked, "I have always admired the craftsmanship of the Shaker colonies."

But we are getting ahead of ourself. The invitation and notice were important. Sensing the possibilities of the occasion, Leo Lentelli, the sculptor Beaux-Artist, rushed into the breach and produced a spirited sketch showing K. M. seated in intimate companionship with the Muse of Architecture. To this alluring scene were added a few details of what might be expected to happen during the evening. There were to be *chansons* by such approved troubadours as Howard Greenley and Arthur Ware. It was hoped that the eminent explorer and scientist, Dr. Walter E. Traprock, F. R. S. S. E. U., would be present to deliver his appropriate lecture, "Presidential Candidates, Their Use and Abuse, Rise and Fall." The sex appeal was stirred by an allusion to a possible dancer, one of "those Nautch girls, who

stop at nautch" and who would dance a special dance for the newly elected president.

This document had the desired result and the half hour allowed for the setting-up exercises had to be extended by an extra quarter hour before it was possible to pry the enthusiastic convives away from the counters and herd them into the dining room. Harry Bennett, an old retainer at Beaux Arts functions, was at the piano. Bennett is the only non-architect in America who knows "Les Pompeiers," the song of the school, by heart. He proceeded to prove this by leading the assembly in song and dinner got away to a flying start.

Ex-President Howells presided and shortly before the entrée announced that Dr. Traprock had arrived and would interrupt the dinner long enough to deliver his celebrated lecture. The Doctor, ever unexpected, entered and announced that instead of taking up the subject of Presidential Candidates in general he would confine himself exclusively to Mr. Murchison and would discuss several phases of this gentleman's life which might be of interest.

"The lecture will be illustrated," said Dr. Traprock with a wave of his hand, "by the decorations which you see on these walls. These frescoes were specially made and have required the services of twenty-three painters of national reputation and seven bill posters, equally famous in their line."

The decorations referred to looked to us singularly like a picture wallpaper showing scenes of America's natural wonders, the Natural Bridge in Virginia, for instance, Niagara Falls, West Point, Boston Harbor and similar scenes. But we found we were mistaken, for as the eminent lecturer developed his theme, indicating salient details with a pointer, it became evident that all of the pictures were re-



Chester B. Price, *Del.*

Study, Main Entrance, Miami Biltmore Hotel, Coral Gables, Fla.

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lated intimately with K. M.'s life. There was, for instance, his birthplace, with the window out of which the infant Murchison first looked at a brewery, an incident which vitally affected his after life.

What we had taken for the Natural Bridge turned out to be the first bridge which Mr. Murchison designed for the D., L. and W. Railroad. The lecturer proved this point conclusively by calling our attention to the figure of William H. Truesdale, the President of the road, standing in the foreground, laughing heartily at the bridge. In the Niagara episode we were shown K. M. and a young lady rowing almost under the great Fall itself, lost in the contemplation of each other, ignoring the tremendous crash of water and the hoarse toots of the S. S. "Maid of the Mist," which was bearing down upon them! Dr. Traprock added a romantic touch (he would!) when he said, "On the day of his arrival Kenneth went aboard the 'Maid of the Mist.' Two hours afterwards he was missing with the maid!"

The magnificent view which we had hastily assumed to be Boston Harbor proved to be The Apotheosis of Murchison, showing him standing on a dock, surrounded by barrels of rum and against a background made up of his most well-known buildings. We had never realized before that he had taken his *motif* for the Erie freight terminal from the gilded dome of the State House on Beacon Hill, but so it would appear.

The lecture was greeted with rapturous applause and Dr. Traprock was especially commended for making it so short.

When the demitasses were reached Ex-President Howells arose and announced that before finally passing out of office he wished to say just one serious word. Twelve diners at once left the room and for a time a general stampede was feared until it was explained that the exodus was staged by the members of an all-star cast which would, in a few moments, present for the first and last time a Pageant entitled "The Crowning of King Ken."

While the new president delivered a few well-chosen remarks anent the responsibilities of his office, the performers robed themselves and, without the slightest delay, were ready to begin the performance after John Howells had finished reading the cast which follows, in the order of their appearance:

THE HERALD.....	MR. CUSACHS
LORD BEAVERBOARD	
THE EARL OF WAINSCOT	MR. CHAPMAN
THE DUKE OF BILGEWATER	MR. FREEDLANDER
LORD SOILPIPE	MR. HOOD
THE BISHOP OF ST. BENOIT.....	MR. MILLIKEN
	MR. TYLER

#### KENNETH THE FIRST, OF BEAUX ARCADIA

MR. MURCHISON

BIG BESSIE, HIS QUEEN.....MR. WARE

A PAGE BOY.....MR. BOYD

THE HOYO DE MONTEREY.....MR. CHAPPELL

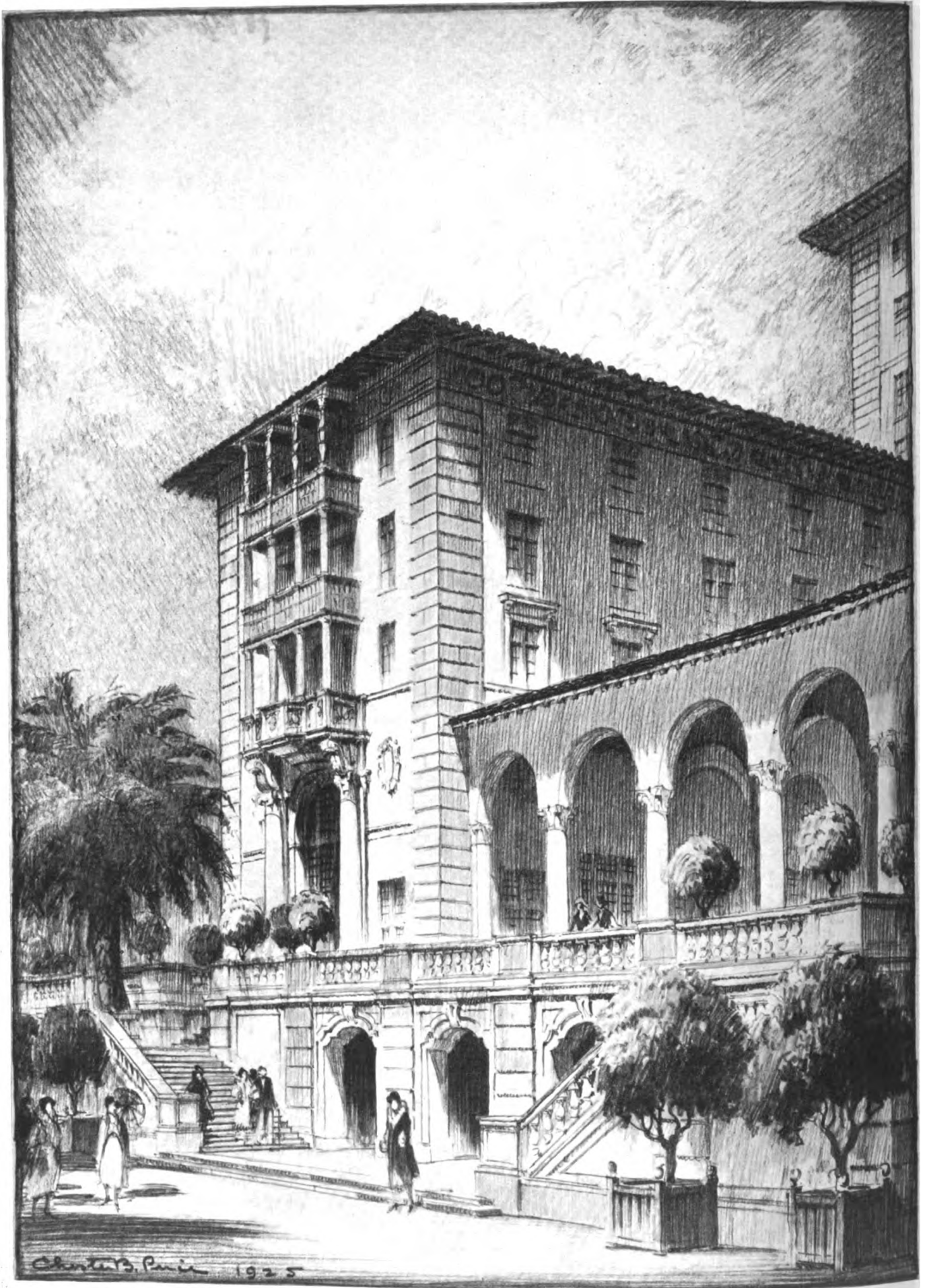
ALFALFA, THE NAUTCH GIRL.....MR. DELEHANTY

Excitement was now at fever heat and an expectant hush fell over the room as the curtains parted at the close of the overture and exposed the Royal Throne Room in the Palace of Beaux-Arcadia. The four courtiers were grouped in the foreground and above them the Herald, after four piercing blasts on his fish-horn, called them to order and announced that the business before the meeting was the election of a new King and that nominations were now in order. The Earl of Wainscoat nominated Kenneth McKenzie Murchison, Lord of the Isles and a lot of other things and, hearing no seconder, the secretary was directed to cast one ballot.

It is not necessary, here, to go into the many fascinating and romantic details of the piece, the announcement, by the two lords, to the King, telling him that he has been elected, followed by his "robing" in the ermine cloak and royal beeveedeas and his solemn march to the foot of the throne where he is met by the Bishop who intones the beautiful words of the ancient crowning ceremony, "*Habeas corpus nunc est bibendum anno domini*," to which the assembled populace answer, "*Spiritus frumenti*."

A breath-taking moment is that when, the royal head having been anointed with the holy oil, vinegar, salt, pepper and a dash of onion, the crown is finally placed on the kingly brow. The King rises and, to the strains of churchly music ascends toward the throne which has been veiled by an inner curtain until this moment, as being too sacred an object to be exposed except in the presence of a king! At the first glimpse of the throne, all gleaming white (furnished by courtesy of James McCullagh, Master Plumber), the audience burst into unrestrained—almost un-refined—cheers.

Seated on the throne, the King then delivers his first address to his subjects and then expresses the desire that Big Bessie, his Queen, be summoned to share with him the glory of the hour. The Queen, sumptuously clad and be-jeweled, arrives, looking like a Tiffany truck, and she and the King go into a clinch on the throne steps. But complications ensue. Weird Eastern music is heard. It is the Hoyo de Monterey, Emissary of the Sultan, who has traveled far across the burning sands, bringing as a gift to the new monarch Alfalfa, the lovely

Chester B. Price, *Del.*Schultze & Weaver, New York, *Architects*

Study, Detail, Miami Biltmore Hotel, Coral Gables, Fla.

Nautch girl, whom the Hoyo glowingly describes as "the softest pillow on the Sultan's divan!"

Alfalfa, who is heavily veiled, has, it appears, composed for this occasion a special dance called "The Awakening of the Umbilicus," and the King, intrigued, eagerly bids her to "do her stuff."

She does! Wilder and wilder grows the music, more and more voluptuous and exciting become the movements of the slim torso which, as the veils are cast aside, is increasingly exposed. Finally, with a passionate cry, the odalisque flings herself into the arms of the King. But she has reckoned without the Queen.

"The hussy!!!" cries Big Bessie and in a trice she has snatched the dancer from the King's arms and laid her across her knees where she proceeds to chastise her in the age-old way. It is a poignant and pathetic picture, illustrating the inevitable conflict when East meets West.

But all ends well. The wise King bestows Alfalfa on the Page boy (Mr. Boyd of the firm of Null & Boyd), having expressly reserved his seigniorial rights, and the conclave closes with the singing of the national anthem of Beaux-Arcadia.

The enthusiasm at the close of the piece surpasses description. Deeply moved by the beauty of what we had seen we made every endeavor to discover the author of this remarkable bit of dramatic writing. In vain—no member of cast or committee would admit the slightest responsibility. Nor was any manuscript to be discovered. Apparently all the evidence had been destroyed. It is said that Dr. Traprock knows more than he would say when we questioned him but, as a matter of fact, at that time the Doctor was almost speechless and we gave up trying to get anything out of him.

The performances were, in the main, superb and the cast made a remarkable showing when it is considered that the piece did not go into rehearsal until 4 P.M. on the afternoon of the dinner.

### *Recognizing and Encouraging Craftsmanship by the Philadelphia Building Congress*

DESIRING to encourage and to preserve for all time, in Philadelphia and its metropolitan area, the true spirit of craftsmanship, to give recognition to those whose skill, patience, and toil have builded the community well, and to retain permanently as citizens those who will continue their useful work, improve with experience and broaden through contact with all elements in the industry, thus stimulating others to follow their example, the Philadelphia Building

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The names and addresses of all field workers in the building industry (as distinguished from shop workers engaged in the manufacture of building materials) who are qualified to perform and are performing satisfactory services in their respective crafts or in related lines of work.

The names and addresses of all builders, sub-contractors, or other employers who encourage such workers and afford them opportunities to do their best or to improve themselves.

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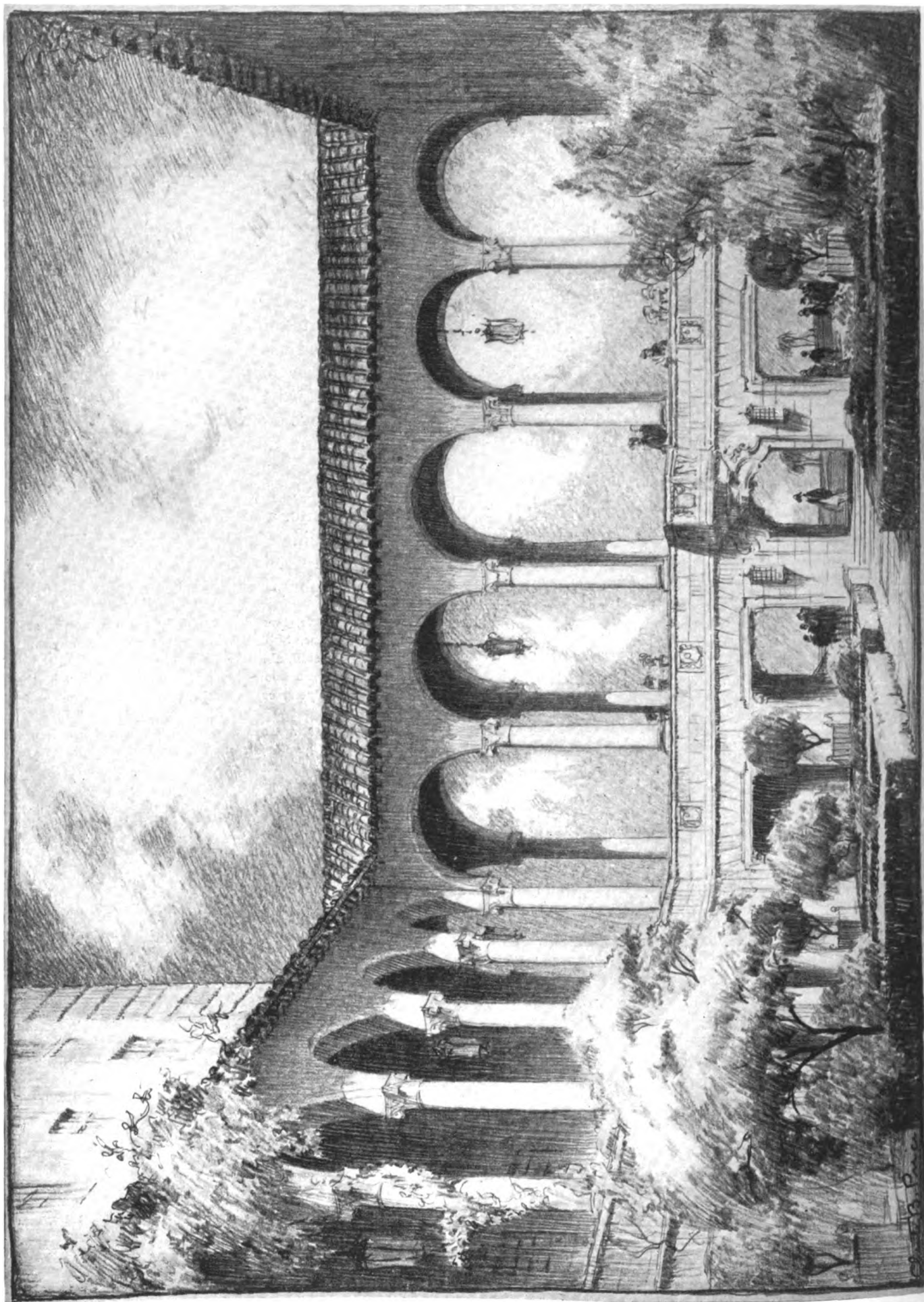
**GUILDSMEN.** To those engaged in any of the Crafts, who have shown especial skill in developing the artistry or handicraft possibilities in their particular field of work, such as designing, laying off, modeling, carving, wrought-work, and have given visible evidences of individuality—a *Certificate as a Guildsman*.

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Chester B. Price, Del.

Study, Patio, Miami Biltmore Hotel, Coral Gables, Fla.

Schultze &amp; Wenner, New York, Architects



## Hospitals and Esthetics

THE ARCHITECTURAL PROBLEM, WITH PARTICULAR REFERENCE TO ESTHETICS AND THE ART OF ARCHITECTURE

GROSVENOR ATTERBURY, F.A.I.A., A.N.A.

"In treating the patient, do not forget the man."

WHAT we might call the mortal life of an architectural design ends with its crystallization into the three dimensions of the finished structure. With its resurrection in brick, stone and steel comes the final severance of the created thing from the constructive imagination of its designer. In happy instances it may also mark the beginning of an honored immortality. But in any event the investigation and study of a completed building is from the point of view of the architect really an academic question—a kind of pathologic study—and in the case of a hospital, at any rate, an affair most appropriately conducted by medical experts. Therefore I shall confine my attention to a single general phase of this architectural problem—a phase of great, though I believe insufficiently recognized, value in all hospitals. For it affects that human side of every hospital problem so well epitomized in the sentence suggested for the entrance of the Virchow Hospital in Berlin, and which I have taken for my text: "In treating the patient, do not forget the man."

### THE HOSPITAL AND ESTHETICS

So in the present article we shall not further concern ourselves over the dry bones of the matter—the anatomy of the building and its painful growth out of the vast mass of special requirements and conditions that carry the germ of the architectural solution of the problem.

On the other hand, I am vastly interested in the fact that we can manage to turn the institutional iron window guards into little window greenhouses,

that we can achieve open fireplaces and window curtains in the wards; and can even smuggle in quite charming brass andirons and fenders. For while these also are quite obviously details, they appeal

to me not only because they are pleasant phenomena in themselves—like crocuses and bobolinks in spring—but because likewise they are signs pregnant with meaning.

For while those fundamental requisites, which we are so light-heartedly passing by, form the crux of what we may call the institutional aspect of the architectural problem of the modern hospital, there is that other side which, though more subtle and difficult to define, is to my mind no less essential, albeit demanding far greater skill to handle satisfactorily. This has to do with the form of the solution rather than the syllogism that determines it. It is more a function of the art than of the science of architecture. And it largely determines the character

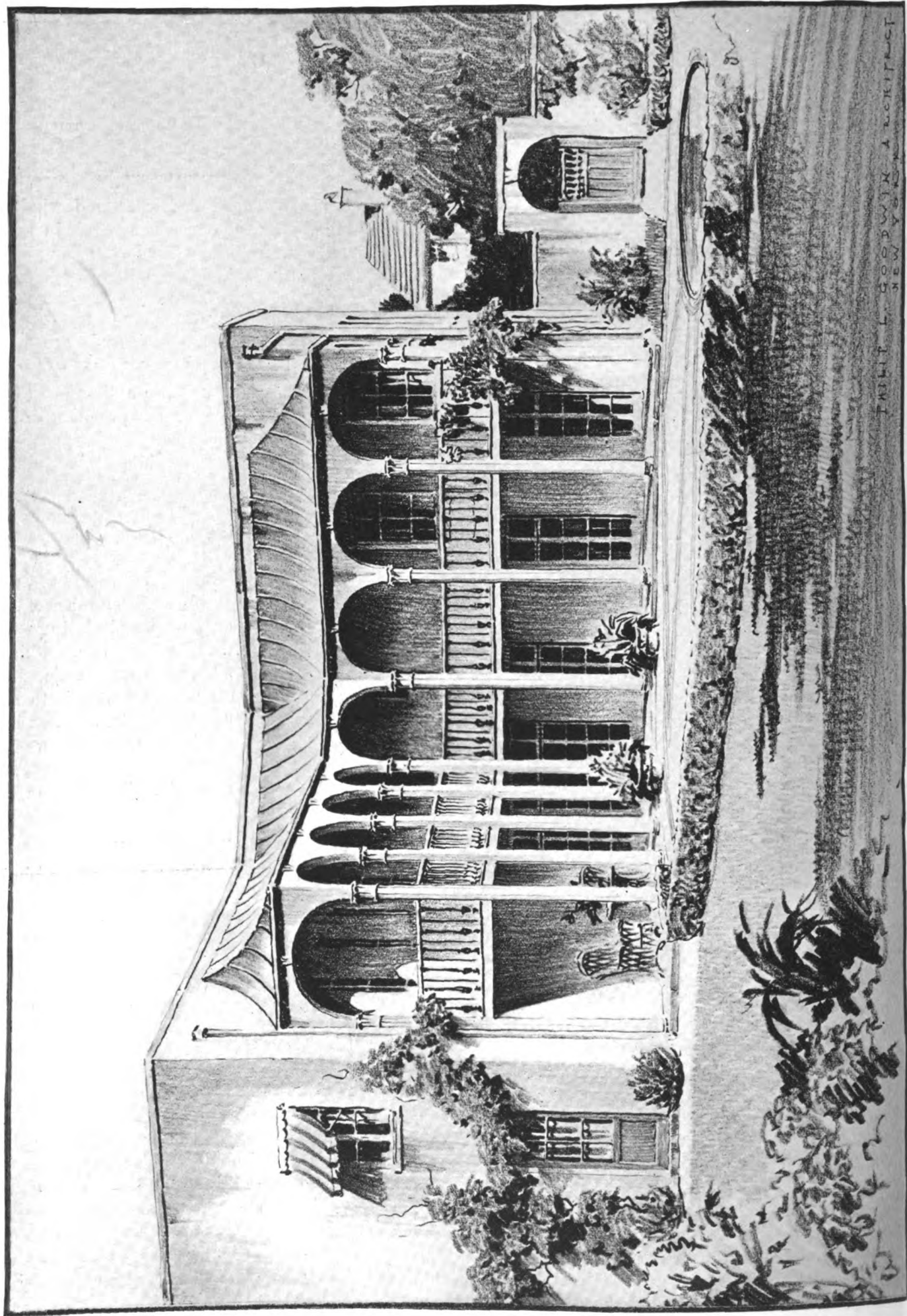


COURT OF THE PHIPPS PSYCHIATRIC CLINIC  
JOHNS HOPKINS HOSPITAL, BALTIMORE

Grosvenor Atterbury, *Architect*

and quality—the atmosphere—of the resultant building. In other words, it is the solution of the equation in terms of esthetics.

The esthetic phase of the problem of the modern hospital is ordinarily considered as of minor importance and as pertaining to the point of view of the patient only, as differentiated from that of the institution. That this is a distinction without a difference should go without saying; though as a matter of fact there still exists both within and without most hospitals a general impression—or misapprehension—that there are really two points of view—that of the patient and that of the institution—and that the best solution to be hoped for is a compromise between them.



PHILIP L. GOODWIN, ARCHITECT  
NEW YORK

Scholl Lewis, Del.

Study, House, Southern French type, Riviera Section, Coral Gables, Fla.

Philip L. Goodwin, New York, Architect

However this may be, the prime requisite from the esthetic point of view is that these institutional demands, and many others not here mentioned, should be met with complete harmony, without architectural disturbance; that all the various functions—clinical, research, teaching—be so comfortably housed under one roof that they may all present their most agreeable aspect to the stranger who enters their household, to the student and teacher no less than to the patient, in one sense the guest of honor.

You see, I am using the simile which lies buried in the word "hospital" itself, and putting the doctor in the position of the kindly and watchful host, not the keen-eyed inquisitor—putting back into the definition of hospital the full meaning of "hospitality," somewhat forgotten perhaps in the stress of scientific progress.

Architecturally, this means an interior which shall be cheerful but not exciting; varied but without disturbing contrast; roomy but without the large scale that stamps it an institution. In a word, a building expressing that familiar quality of the individual home to a degree sufficient not only to rob the institution of its tendency to arouse the feeling of strangeness but also to produce if possible a more soothing and agreeable reaction in the patient than is his ordinary lot in life.

#### THE INSTITUTION AND THE PATIENT

And first, with particular reference to this question of esthetics, I want to speak of those so-called two points of view, that of the institution and that of the patient, and their apparent divergence when the hospital problem is looked at in certain lights. For no one else, I think, of all those concerned in the matter of hospital design—trustees, doctors, superintendents, nurses, students or patients—has such a comprehensive and unbiased view of all its aspects as the architect. And withal, because of his own sins I think he can peculiarly well understand the true inwardness of the situation.

For the architect perhaps of all professionals is most tempted in his work, to mistake the means for the end. While the real value of architectural drawings lies mainly in their effect on the building to be produced, they are often mistakenly thought to represent the entire problem; being at the start its only tangible manifestation and the medium through which the designer must work out his solution. And so in studying the plans he sometimes forgets the building.

Thus in a somewhat similar way it is easy for the doctor—and in accord with the popular habit I let him stand here for the institution—to forget the

man in treating his ailment. It is perhaps natural for him to regard the situation somewhat as if he had the disease in the hospital while the patient remained comfortably at home, instead of having them wrapped up together in the same bed jacket. And the illusion is made almost perfect when that garment is made of jaundiced gray flannel, presenting to the eye a sight exactly analogous to the smell of ether and iodoform—a garment, in short, just such as you would expect a disease to wear, and a correspondingly complete disguise for a human with red blood in his veins and a heart with cockles crying to be warmed.

But to the layman the patient appears as a combination of a man and a disease, presumably brought to the hospital to be separated one from the other. The rather obvious point I wish to emphasize once more is that they do enter the hospital together, however they depart.

Quite naturally the doctor and surgeon may be inclined to speak of "cases," and catalogue the man under the name of his ailment. It is natural and convenient, the necessary practical custom, just as we architects deal with our problem in terms of draughtsmanship and habitually think of them, I regret to say, as plans and elevation, in terms of two dimensions instead of three, and thereby make some of our most grievous blunders. Hence it is that an architect can speak with a certain professional sympathy on the text of this paper, "In treating the patient, do not forget the man."

#### THE "HOSPITAL ATMOSPHERE"

I think it safe to say that no one expects to experience a sense of pleasure on entering the ward of a hospital. It would be unreasonable to expect the fundamental fact of sickness and suffering to be obliterated by a cheerful environment; but that the emphasis can and should be put on the hope of recovery and the joy of life seems axiomatic. And the point I wish to make, again, is that in seeking to accomplish this end we should make use of the physical environment no less than any other therapeutic agent. Make the hospital ward a tonic in itself, adding an esthetic section to materia medica.

After many weeks spent in visiting institutions throughout Europe, the impression made by the ward of a recently completed hospital in London still stands out vividly in my memory. The room was rather low ceiled, and made no architectural pretense. But the sunlight came through prettily dressed windows and fell on stands of flowering plants, while the reflection of a brisk open fire danced on a dark polished floor. And lying in brass-knobbed beds, crisp and fresh against warmly tinted

walls, the patients themselves provided a finishing touch of cheerfulness by wearing bed jackets of hunting pink. It was positively festive. In the midst of smoky London, and in the heart of a great institution, it gave one a shock of pleasant surprise. My first impression was that we had made a mistake; and the next, that if we were really by chance in a public hospital ward I should be more content to be ill under such conditions than well in most other rooms in London. Of course I knew better than that; but such was the mental reaction, distinct and immediate, and in radical contrast, to experiences in a hundred other wards.

For any one, I think, who has seriously studied hospitals must acknowledge that in most cases the doctor, with the help of the trained nurse and an equally efficient mechanical plant, makes his cures in spite of rather than with the aid of the atmosphere immediately surrounding the patient in the ward. To realize this you have only to ask yourself how the ordinary hospital ward would affect its inmates if they were placed there without the doctor, without the trained nurse, and without all the other special aids to efficient treatment and bodily comfort.

While a hospital is obviously and essentially a place to get out of, it should equally be a place into which the sick man is eager to go; and the presence of one and the same quality in the building would aid materially, I hold, in producing both these desirable characteristics. And it is of this "quality" and the relation it bears to all hospitals, and their design, that I shall now particularly speak.

The first and very obvious fact is that while there must always be "institutions" as well as "a public" to serve, there can be no longer two different points of view. The interests of the two always are and have been, of course, identical. The trouble has been rather with the eyesight—a matter of astigmatism, or, more accurately speaking, "double vision"—fortunately of the kind that decreases with the years, as its causes are eliminated. But its genesis in the case of the patient is historical and dates back to the days of Bedlam and the Hotel Dieu—the days of chains, strait-jackets and pens, and of four, or even six, in a bed. And all this, let us remember, only a few generations since. Let us acknowledge, then, at the start, that the hospital has a gruesome reputation to live down, however undeserved it be to-day. That the inheritance was partly bred of ignorance and superstition is immaterial. As a matter of fact, to a certain extent the masses still have a tendency to mistrust and fear.

After all, taking a man out of his home, however

poor it may be, is transplanting him, and means that he must find himself again in the new environment. The sheets of the hospital bed are cleaner, even finer, perhaps, than his own; but he has got to warm them up, nevertheless, before he can relax between them.

The poorer he is, the more startling the contrast between the impersonal institution, high ceilinged, vast, mechanical and unresponsive, and the tiny room he has left, stuffy, dirty and ugly, if you please, but thoroughly vitalized through personal use. To leave it for the average hospital ward is like changing from a comfortable dressing-gown to a ready-made suit of oilcloth several sizes too large. The less educated, the less intelligent he is, the more he depends on sensuous feelings for contentment. Sensuous ideas, the first to emerge from the mind, are the first to arouse delight, and constitute primitive happiness and content.

After the patient is warmed and fed, the sense of color may quite conceivably make the strongest appeal for gratification. And what is there in the conventional hospital to gratify it?

The answer is "complete asepticism"—glistening tile, white marble and glass, nickel and enamel paint, iron furniture, windows without curtains, mechanical ventilation, invisible convected heat to the exclusion of the radiant open fire, or even the reddening stove. And on all sides our friend the gray flannel bed jacket! Perfect asepticism, with not a germ in sight, in some cases not even the germ of comfort!

Such conditions are, I think, already changing; but a ward designed with any real esthetic consideration is still rare. And such consideration, when it happens at all, is largely superficial. Given the size, shape and general character of the room as determined on the lines of the most efficient service of the doctor, nurse and orderly, the architect is indeed permitted to make the best of the conditions. But his treatment of the problem must not involve additional expense, either in first cost or upkeep. So that any stray element of beauty that may find lodgment in the crackless walls of efficiency and asepticism is oftenest a hazard of fortune, a by-product at best of the architect's design.

It is a fair question whether there is not a larger efficiency to be considered, and whether the price of perfect asepticism is not too high. For in spite of all its modern improvements, when you send even the intelligent patient to the hospital you have put him in the incipient stages of mental gooseflesh, whereas the prime requisite of the hospital, after all is said and done, is that it should inspire confidence and hope. And surely this requisite, this quality in the institution so closely analogous to personal mag-



netism in the physician—what I might call its own “personal appeal” to the public—should be the wider and more compelling just in proportion as its scientific efficiency increases.

Is there no way in which this result can be more generally assured?

Personally—speaking always as a lay observer—I believe that it can be done; not only without material expense, but also with ultimate economy in the operation of the hospital. This is, I admit, a difficult thing to prove. Our argument must necessarily be based on *a priori* reasoning, on common sense and a study of the effects of environment on the normal man, both cultured and uncultured, all of which is beyond the scope of this writing, as well as the writer’s knowledge. But there is already sufficient testimony from high medical sources to establish the serious importance of the matter. Sufficiently so, I think, to reduce the debate to a question of degree—the general principle being admitted—the degree to which consideration of a patient’s mental mood, as it reflects the reaction of his senses to environment, can profitably be carried.

For in the last analysis the problem is of course an economic one. And if it were only possible to make tests of one and the same patient under conditions identical, except as to that of his immediate environment, it would be a simple sum in arithmetic to answer the question beyond peradventure.

#### EFFICIENCY AND FIXED CHARGES

Unfortunately, all we can do at present is to show how small need be the benefit to the patient in order to justify a considerable expenditure in making his environment as stimulating as possible to his recuperative instincts. To this end let us capitalize a small fraction of the time during which the sick man uses the hospital, considered as a huge machine, and see what the saving of it would mean financially. Let us look at the matter for a moment from a purely commercial point of view.

The real efficiency of a hospital, I take it, is measured by the rapidity with which it discharges its patients with relation to the cost involved therein, and the degree of permanency of their betterment. In other words, the efficiency of the hospital, like that of the industrial plant, is measured in terms of its “production costs” and the quantity and quality of its products. But where the industrial corporation considers the interest on its invested capital as one of the fundamental items in its accounting, the hospital, having no stockholders, naturally assumes that its efficiency is practically determined by its current operating cost, quite regardless of invested capital, sinking funds to cover depreciation and obsolescence

of plant, and the various other items which go to make up the fixed charges of a commercial corporation.

Taxes on hospital property are remitted, of course; and while from one point of view it is permissible for the hospital to disregard likewise the matter of interest on funds donated for its perpetual use, it might be better if such institutions were to look on their endowments in the light of invested capital whose stockholders expected an interest return on their stock.

Let us consider then, for a moment, this vital element in its economic relation to operating expenses and see how such a point of view would affect our statement of “cost per patient,” particularly as an index of real efficiency. For the figures ordinarily given in hospital reports as the cost per day per patient do not in themselves by any means record the efficiency of the institution. Such figures mean little except when taken in relation to the average time during which a bed is occupied in each case—the quickness with which the hospital performs its function and discharges its patient.

Presumably the better equipped institution—that with the most approved layout and apparatus—will turn out its patients at a smaller cost per day or in a shorter time, or both. The important question, then, is whether such savings are sufficient to justify the additional cost required to effect them. So the real efficiency of the hospital—its power to make profits for the community—can be determined only when in addition to its operating costs we take into consideration the cost of the plant, and the consequent fixed charges under which it must operate, exactly as in the case of a commercial enterprise.

Let us see in the case of the Johns Hopkins Hospital, for example, what the real cost would be per patient per day if the matter were looked at from a purely business point of view and proper allowance made for the use of the plant, and what even a small saving in time would mean in consequence.

The cost of the buildings and the apportioned share of the general land and plant investment used for the indoor service of the hospital totals approximately \$3,600,000. Assuming an interest charge of 5 per cent. on this amount, without any sinking fund for replacement, the annual fixed charge would be \$180,000. This sum apportioned among 358 beds, which may be assumed as the average capacity of the hospital, would make a fixed charge of \$500 per year to be carried by each bed, or \$1.37 per day.<sup>1</sup>

This item, which, as we shall see, increases the cost per patient per day by 45 per cent., is nowhere

<sup>1</sup>The figures on which these calculations are based were furnished by the comptroller through the courtesy of Johns Hopkins Hospital, in 1915, and are now used illustratively.

to be found in the Annual Report of the institution. This is but following the general custom of our hospitals; yet in cases where the amount charged as "running cost" is lower than at Johns Hopkins this silent factor is relatively even more important. The inclusion of proper fixed charges in many instances would increase the so-called cost per patient by as much as 60 or 70 per cent.

Now, the average time of occupancy for each patient is approximately three weeks; and if we were to assume that this could be shortened 5 per cent., it would mean a saving of a full day's interest, or \$1.37 for each occupant; and for the average of seventeen patients per year, an annual saving of \$23.29 per bed. This capitalized at 5 per cent. represents either an investment or a saving in endowment of \$465 per bed; or for each ward of twenty beds, \$9,316.

This, however, is only the saving in fixed charges. The same shortening of the period of occupancy would mean a saving also in the actual running expenses (stated in the annual report of 1914 to average \$3.03 per bed per day) of \$51.51 for each bed; which again capitalized would represent \$1,020 per bed, or \$20,404 per ward of twenty beds.

Thus, when we take into account fixed charges in addition to operating expenses, the shortening of the average time of occupancy by a single day would represent a saving equivalent to the interest on an additional investment in plant of \$1,486 per bed, or \$29,720 for a ward containing twenty beds; or for the Johns Hopkins Hospital as a whole, containing 358 beds, the comfortable sum of somewhat over \$500,000.

This calculation, it is to be noted—dealing only with the clinical service—takes no account of the collateral savings or advantages accruing to the other departments of the institution. Nor is any attempt made to estimate the financial value to the community at large of the time saved for its wage earners by a quicker return to work.

While a fraction of this \$500,000 properly spent would make a vast difference in the atmosphere of a hospital, even one of the size of Johns Hopkins, the question still remains as to whether or not such a metamorphosis would effect the shortening of the average confinement by as much as twenty-four hours in three weeks. And though the amount figured above seems to provide a wide margin to work with, nevertheless for the moment I shall frankly beg the question. Nor will I here attempt any suggestions as to the spending of these capitalized savings, contenting myself with suggesting a line of thought—a point of view that may be worth investigation. From a purely commercial point of

view, however, it would look on the face of it as if any increase of investment cost per bed less than \$1,486 which would shorten its average occupancy by one day out of twenty would be obviously a good business proposition.

So for the present the sum of "somewhat over" \$500,000 may remain in trust until I have time to prepare a second paper, after consultation with the doctors and psychologists, patients and nurses, dedicated to the purpose of spending it. Meantime, I might as well confess, I am keeping the trimmings, the "somewhat over"—the sum of \$31,988, to be explicitly frank—with which to provide at once open fireplaces, window curtains and pink bed jackets for the entire hospital.

#### THE INSTITUTIONAL ATTITUDE

I am afraid, however, that my good intention in these respects, even though gratuitous, will be met with objections from the authorities. Open fires make dirt and chimney flues harbor germs, enticed, one must assume, from their present spacious suburban dwellings in the ventilating ducts. The hunting pink bed jackets show spots, and the window curtains are nothing short of an insult to the aseptic school of thought, and would cost a lot to wash, besides; to which I cannot refrain from replying, that both bed jackets and curtains being hypothetic, there is scarcely any chance of their ever getting dirty, and hypothetic washing would cost nothing if they did. And besides, if the dust is there why not catch it with the curtains anyhow?

But this whole matter of asepticism I am going to leave to the doctors, including the question of glistening tile and paint. For I suspect a certain amount of sympathy in their attitude in this matter. I have been secretly advised that because certain conditions in hospitals are general they are not necessarily right; that possibly the aseptic pendulum has swung too far; that cold white walls, even in the operating room, may be a mistake from an entirely practical point of view.<sup>2</sup> And as I reflect with what shocking clearness the dust shows on our black piano lid, I wonder whether these doctor friends are not right and take courage afresh in consequence.

As to the source of such objections as just cited, merely as typifying the ordinary point of view held by most hospital authorities, I cast no aspersions; although in passing I am tempted to take a deprecatory whack at the hospital superintendent. Not that there is any personal feeling about it—merely a matter of racial antipathy. For the superintendent is a fellow whose existence depends on lavish econ-

<sup>2</sup>For example, the walls of Carrel's operating room in the Rockefeller Institute are painted very dark gray, almost as black as the sheets, gowns and masks used to cover the patients, assistants, and the surgeon himself.

omy in other people's affairs, while the architect lives, of course, on wise and economic expenditure—expenditure anyway—oftentimes by these same "other people."

So even against these minor reforms, the efficient hospital superintendent will probably protest. From his point of view all these homelike things complicate; even walls of good texture and pleasing variety of color throughout large buildings mean trouble and expense in redecorating. And after all, he says, while you and I appreciate such things, the average patient would never know the difference. And herein he has usually been backed up by his board of trustees.

This is their manner of saying that the sense of beauty is a cultivated, not a natural, sense; or if natural, then at any rate a negligible one. Whether this does not put the cart before the horse, the sense of beauty being the vital moving cause of all culture, is not to be discussed here; nor is it perhaps worth discussing at any time. But we are very presently concerned with the practical consequences of a theory which teaches that while the senses of heat and cold, of smell and hearing and touch, are to be reckoned with and respected—like all other bodily functions—the sense of sight needs no consideration; that the eye can protect itself.

I do not especially blame any of these gentlemen. It is more in sorrow than in anger that I point out the fact that if any of them were to scent an unpleasant odor in the ward (ether and iodoform are here classed by courtesy as "pleasant") they would be shocked; and still more so if they were greeted with distracting noises at every turn throughout the hospital and were told that both the smells and the noises were part of the hospital environment to which patients soon got accustomed—had to, in fact, unless they held their noses and kept their fingers in their ears. And what would they say if told that sick people of the class that come to hospitals do not notice smells and noises anyway?

Yet when I claim an analogy between discordant esthetic conditions, in color, line and form, and the corresponding reactions of the senses of smell and hearing when irritated by what we call smells and noises, they will dismiss it quite likely as an academic question. Furthermore, it will doubtless be claimed that even if this be true, we are all used to "visual noise and smells," particularly in the case of those liable to become ordinary hospital patients. And this, one must acknowledge, is more or less true. For while society recognizes noises and bad smells as evils against which the individual should be protected, and includes the boiler and the glue factory, the brass band, and even the church

chimes, in the nuisance clause, discordant, hideous forms and colors are not mentioned. While, in short, the sense of smell and sense of hearing are protected, the sense of sight is left to protect itself, or grow callous. I admit, then, that the hospital patient is accustomed to more or less ugly and disturbing surroundings.

On the other hand, we do not argue that because the sick beggar on the street has not known what it is to be really warm for months he can just as well be left cold when he is taken into the ward. As a matter of fact, he is apt to get a special dose of hot things. And that even this same beggar would not react—subconsciously if not consciously—to a radical change of visual environment—that he could not feel the difference even though he could not consciously appreciate it—I am prepared to question.

My point here is fairly well supported, I think, by the example of the negro and the primitive savage. Even the simple-minded country bull has an opinion in this matter of color. And his opinion is at least entitled to respectful consideration. At any rate it has always received it.

Of course I am not speaking of those niceties of value, color and form that one ordinarily correlates with the words "esthetic" or "artistic"; nor of architectural scale and design where the case is less obvious than in the matter of color. The appreciation of form is higher up in the scale of sense perception. But because we have not as yet recognized its presence except in the so-called cultured human being is no proof that it does not exist, even in the average hospital patient.

Again, the attempt to capitalize the glow of the open fire and the brass knobs on the beds may be challenged as far-fetched. But think for one moment what the world pays to satisfy the esthetic instinct of mankind. Are the billions spent annually for such purposes merely colossal extravagances—simply unrelated madness exhibited by nine-tenths of the human race? When commercial greed plays on such sense instincts in a thousand ways, for the single reason that the satisfaction of their hunger pays rich dividends, can you say that such "feelings" are negligible, have lost their power to respond when we need them for higher purposes, as an aid in the alleviation of suffering, a stimulus to life and happiness? For centuries Mother Church has known and used them to the utmost—music, incense, stained glass windows, wondrous architecture—as a mighty aid in her work of exaltation. Why then should Medicine admit them to the hospital only on sufferance?

The generic function of architecture is, of course, the proper housing of the human race, in sickness

as well as health, and I venture to say that there is to-day no greater field of prophylaxis against disease. It is fast becoming so recognized in all civilized countries. The point I make is, that if the art and science, the esthetics and mechanics, of architecture are useful in the prevention of disease, so also may they be of service in its cure, and that this involves more the art than the science of architecture. For the profession may properly be thus defined, theoretically, as of two departments, after the fashion of medicine and surgery. No less, unfortunately, is it largely practised as one to the exclusion of the other, nowhere more regrettably than in the case of the hospital, where too often the science has entered to the exclusion of the art. So it has happened that among all the new hospital conditions that have combined to make the radical advances since the days of Bedlam and the old "Hotel Dieu," one looks usually in vain for the esthetic element—a consideration of the sense of beauty. With rare exceptions, the only real esthetic touch in our great hospitals is an accidental one—the trained nurse in her cap and gown. And I venture to say that, considered merely as a piece of decoration, she has done more than any other one thing to counteract the blight of the institutional atmosphere.

The Æsculapian temples of healing were shrines of beauty. Should we then consider the modern hospital as nothing more than a huge shelter provided for the surgeon's, doctor's and nurse's work, as an aseptic workshop furnished with power and machinery, the latest tools and the most perfect equipment and scientific aids to research and clinical efficiency, merely a complex of conveniences and apparatus? Or can we consider it not merely a great mechanism, but a silent agent in the art of healing?

Is this utopian? Is there healing virtue in sunny climates, in the scent of pine woods, in the stimulating sight of lofty mountain peaks? And is the value of such things found only in direct physical results? Is environment powerful only in aspects of nature? Does our sense of sight react less powerfully to walls of cheerless glaring plaster than of sunlit foliage? Must the patient make the effort to shut out the one while he welcomes the other? And is an invalid less sensible to such things than the well man? Is the sense of beauty measured altogether by a man's strength and vitality any more than by the degree of his so-called culture?

Am I wrong in thinking that, after all, the most perfect hospital is the one which most nearly satisfies the requirements of that master of all consultants, Dame Nature, and that diagnosis, operation, treatment, research, are all but a seeking to

find the way of least resistance through which Nature shall work? And if this is so can we afford to neglect the least helpful thing even though we believe others more important? Can we yet say through which door of the bodily senses this healing spirit is most apt to come and go? Above all, should we neglect the sense of sight? Or is it mere poetic license that calls the eye "the window of the soul," thus rating vision, psychically, as our master sense? Is it right that the sense of beauty should receive full communion in God's cathedral of Nôtre Dame and a block away be cast out like some dreaded heretic from the Hotel Dieu?

That a profession whose great minds hail medicine and surgery as inseparable would wittingly call in the architect to serve as master builder but exclude him as the artist, I am indeed loath to believe.

"Λαμπάδια ἔχοντες διαδ' ὥσουσιν ἀλλήλοις"—"Having torches they passed them on, one to the other." And should it not be to-day—and always—as it was in the days of the torch race? In his address in surgery on the "Realignment in Greater Medicine," Cushing pleads for the wider coöperation of medicine and surgery and their allied sciences; which, as he quotes from Huxley, "are independent in proportion as they are imperfect." And so he speaks hopefully of the closer copartnership into which the men of medicine, surgery and scientific research are now entering. But must we stop there? Is it presumptuous to suggest that in this business of healing the sick in hospitals, the art of architecture be included as a kind of special partner? Are there not times when in the brotherhood of all the arts and sciences one profession should take the torch from another, as did those Greek runners, proud to be its bearer if only for a moment, eager to advance it toward the goal; content if only it be none the dimmer for his carrying, and ready to yield it in turn to some fresh runner in the race of human progress?

So, while as an architect speaking of things medical, I have some fear lest parts of this paper appear to be rather superficial criticism of things beyond the scope of my profession, from a broader point of view I make no apologies. For to my thinking the universality of art, both in extent and intent, enfranchises the craftsman in every domain of human activity in which he renders service—gives each profession a brevet in the ranks of every other. So I feel that in a large sense, even as it is, I speak among confrères.

In such a spirit at all events, encouraged, be it said, by some of those who are to-day the acknowledged torch bearers of greater medicine, I have thus ventured into its kingdom, asking "safe conduct" for the sake of the Art whose passports I carry.



### *Mr. Granger Says—*

THAT AT last Americans are beginning to think that what is called the "advance of progress" is not always a real benefit to civilization. There are many buildings and places in this country which should be cherished and preserved for future generations in order that the story of our country's development may be kept intact. It is emphatically true that we are living in a motor age and to the motorist everything that obstructs his path and halts his speed should be swept out of the way.

### *The Pittsburgh Court House and Jail*

IN THE early eighties the genius of H. H. Richardson dominated all architectural thought in this country and was re-echoed in Europe. Richardson was an exotic; of Southern birth and tradition and New England education, he combined in his cultural makeup the best qualities of both the North and South and had he lived longer he would undoubtedly have laid the foundation of a national style. As it was his influence spread from the Atlantic to the Pacific; unfortunately he died before his followers had grasped the underlying principles of his art. While in comparison with such great offices as McKim, Mead and White, Burnham and Root and many others, his output was small (sixty-seven buildings in all) his influence was tremendous. To most of his disciples his style was characterized by the use of the round arch and certain types of ornament. Richardson himself cared little for ornament and only used it when he felt that certain features of his design should be emphasized. What he cared for was mass and proportion. He used to say to his students "Imagine your building against the sky on a moonlight night, if the mass is beautiful the design is good, then study your detail, using it sparingly and make it shine like a jewel." All this is said because among Richardson's buildings the group at Pittsburgh is perhaps the most perfect example of what he spent his life trying to teach. Now this group is in danger of being destroyed to make more room for motor traffic. The Pittsburgh Chapter, A.I.A. has sent S.O.S. calls to its sister chapters to appeal to the city authorities to preserve this priceless example of American genius. In any European city the whole populace would rise up in angry protest against the very thought of such demolition. Can we not help the Pittsburgh Chapter in its noble appeal and save for America this truly beautiful group?

### *The Roosevelt Memorial*

THOUGHT OF the preservation of the Pittsburgh Court House as a sort of memorial to H. H. Richard-

son leads us to the proposed location of the Roosevelt Memorial in Washington. We are told that the winning design in the recent competition for this memorial, which was won by John Russell Pope, is a fountain. We have not seen it because it can not be published until Congress settles the location. That it will be a thing of beauty is a foregone conclusion since Mr. Pope is to do it, but it is a grave question whether it should be located at the end of the cross axis of the Mall opposite the White House. According to the Constitution our Government consists of three coördinate and co-equal departments, the Executive, Legislative and Judicial. In these chaotic days our thinkers believe that the salvation of our whole scheme of representative, republican government is in the hands of the Supreme Court of the United States. Thus far the Judiciary Department has no home of its own but is housed in the old Senate Chamber of the Capitol, the home of the Legislative branch of the Government. The McMillan Commission Plan for the District of Columbia, which is but an outgrowth and development of the original L'Enfant Plan, reserves for the permanent home of the Judiciary Department the location chosen by the Roosevelt Memorial Association for its monument. This is the proper place for this great department, directly en axe with the Executive Department, the two forming the base line of a great triangle with the Legislative Department at the apex. Aside from the architectural beauty of such a plan its sentiment-value is tremendous. Both the New York and Chicago Chapters, A.I.A. have passed resolutions urging the American Institute of Architects to bring all possible pressure upon Congress to preserve this location for the future home of the Judiciary Department and to select another location for the Roosevelt Fountain. It is rumored that President Coolidge is in thorough sympathy with the action of the New York and Chicago Chapters and surely there is no way in which the entire architectural profession can be of more service to the country at present than by saving this location for the third great department of our Government. The City of Washington belongs to us all and its beauty is one of our greatest national assets. Let us all get together and preserve it.

### *A New Type of Sky-scraper*

SINCE "PAPA JENNEY" discovered that the walls of our city buildings need not be self-supporting we have developed many and varied types of tall buildings and there seems to be no limit, except the sky, to man's constructive imagination. The very latest in this line is the Stadium which James Gamble Rogers proposes to build for the Northwest

University at Evanston. The size of the Athletic Field limits the ground area of the Stadium and cuts down the possible seating capacity. As Northwestern cannot afford to seat fewer spectators than its sister universities, Mr. Rogers has designed a structure with three tiers of seats, every one commanding a good view of the field. Unfortunately the Evanston zoning laws will have to be modified to permit the erection of his design. As a practical demonstration of the civic value of college athletics the students of the university got up a little home-grown riot the other night, brow-beat the Mayor, burned down an abandoned building and tried to burn up the present wooden Stadium. Fortunately moral suasion on behalf of the saner students prevented this last outrage. The Mayor has come back at them by asking if it is thus that they hope to secure the desired change in the building laws. It will be interesting to see what action the city council takes. Personally I want to see Mr. Rogers' design carried out but I also sympathize with the Mayor. The question is should youthful enthusiasms be checked?

### *As to Inventories*

WE LIVE in an age of investigation and inventories—witness the Mitchell trial for one. When King

Solomon was laying down maxims for the betterment of his people he frequently advised them periodically to call a halt to their endeavors and take stock—just to see where they were at, to use the current language of our streets. That is just what has recently been done in the City of Chicago. The Association of Commerce during the week of November 16th-21st celebrated its twenty-first anniversary by holding a series of daily meetings at the LaSalle and Blackstone Hotels where experts in every line of civic activity told what had been done, each in his special line, in the past twenty-one years and what it was hoped would be accomplished in the next twenty-five. These were not simply get-together meetings where each man patted his brother on the back and told him what a fine fellow he was, but real inventories not only of achievements but also of failures and mistakes. It is quite as necessary for a city as for a man to know what *not* to do as what to do. The result of these meetings has been a veritable civic awakening in Chicago and a determination to go forward, not to repeat the mistakes of the past but to rectify them and to avoid new ones. That brings me back to my initial theme this month. Let us hold on to all the beauty that past generations have given us and thus make our cities the truest historians of our traditions and ideals.

## PLATES FOR JANUARY

### HOUSE, MRS. G. ALBERT LANSBURGH, San Francisco.

G. ALBERT LANSBURGH, San Francisco, *Architect*

Exterior. (Plan on back) . . . . .	Plate	LXXIII
West Front and Patio . . . . .	"	LXXIV
Living Room . . . . .	"	LXXV
Bedroom . . . . .	"	LXXVI

### DANBURY NATIONAL BANK, Danbury, Conn.

PHILIP SUNDERLAND and EDMUND WATSON, Danbury, *Architects*;

JOHN MEAD HOWELLS, *Consulting*

Exterior. (Plan on back) . . . . .	Plate	LXXVII
Entrance . . . . .	"	LXXVIII
Detail, Great Arch and Cornice . . . . .	"	LXXIX
Pylon . . . . .	"	LXXX

### BLOOMINGDALE HOSPITAL, White Plains, N. Y.

GROSVENOR ATTERBURY, New York, *Architect*;

JOHN TOMPKINS and STOWE PHELPS, *Associated*

Entrance Loggia, Sturgis Hall, Women's Occupation Building . . . . .	Plate	LXXXI
Entrance Door, Sturgis Hall . . . . .	"	LXXXII
Detail of Loggia, Sturgis Hall . . . . .	"	LXXXIII
Reception Room, Sturgis Hall . . . . .	"	LXXXIV
Staff House . . . . .	"	LXXXV
Arcade, Staff House . . . . .	"	LXXXVI

### THE MERESTONE COMMUNITY HOUSE, Bronxville, N. Y.

PENROSE V. STOUT, New York, *Architect*

Detail. (Plans on back) . . . . .	Plate	LXXXVII
Detail . . . . .	"	LXXXVIII
Detail . . . . .	"	LXXXIX
Detail . . . . .	"	XC

### GOLF CLUB HOUSE, Tuxedo Park, N. Y.

KENNETH M. MURCHISON, New York, *Architect*

Exterior. (Plans on back) . . . . .	Plate	XCI
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### BANK OF COCONUT GROVE, Coconut Grove, Fla.

DEGARMO & VARNEY, Miami, *Architects*

Exterior . . . . .	Plate	XCI
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### FREE PRESS BUILDING, Detroit

ALBERT KAHN, Detroit, *Architect*

Exterior . . . . .	Plate	XCI
Main Entrance . . . . .	"	XCV
Interior, Business Office . . . . .	"	XCV

### GROUP OF HOUSES, DR. GEO. WOODWARD,

St. Martin's, Philadelphia

E. B. GILCHRIST, Philadelphia, *Architect*

Exterior. (Plans on back) . . . . .	Plate	XCVI
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## SKETCHES AND DRAWINGS

### DOUBLE-PAGE DETAILS, by Henry A. Cook

Details of Pavilion in the Garden, House for I. T. Starr, Esq., Laverock, Penn. Charles A. Platt, New York, <i>Architect</i> . . . . .	Page	367
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### STUDIES

STUDY, Miami Biltmore Hotel, Coral Gables, Fla. Schultze & Weaver, New York, <i>Architects</i> . . . . .	Page	372
Main Entrance . . . . .	Page	374
Detail . . . . .	Page	376
Patio . . . . .	Page	378

### STUDY, House, Southern French Type, Riviera Section,

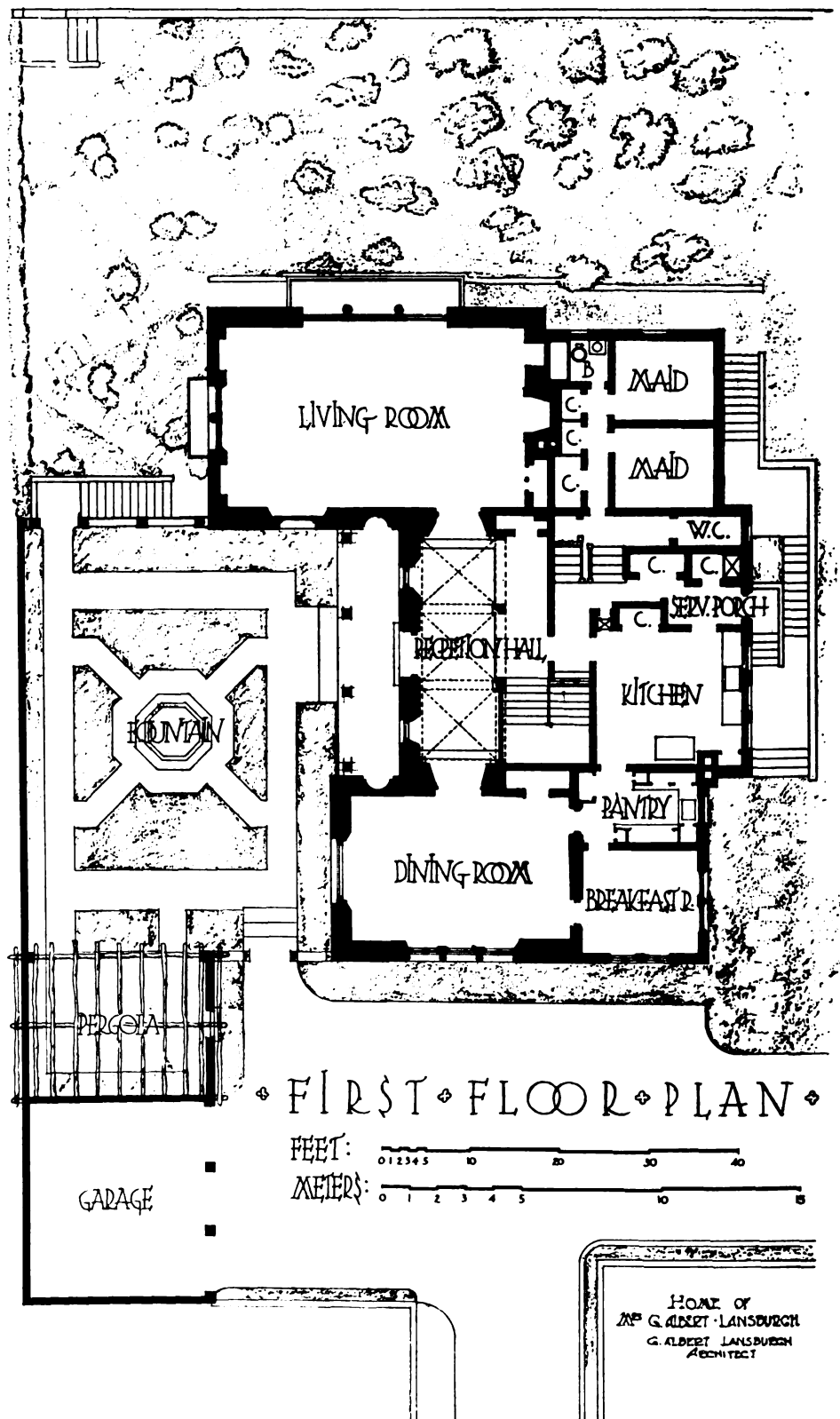
Coral Gables, Fla. Philip L. Goodwin, New York, *Architect* . . . . . Page 380



Lothers & Young, Photo

G. Albert Lansburgh, San Francisco, Architect

House, Mrs. G. Albert Lansburgh, San Francisco. (Plan on back)







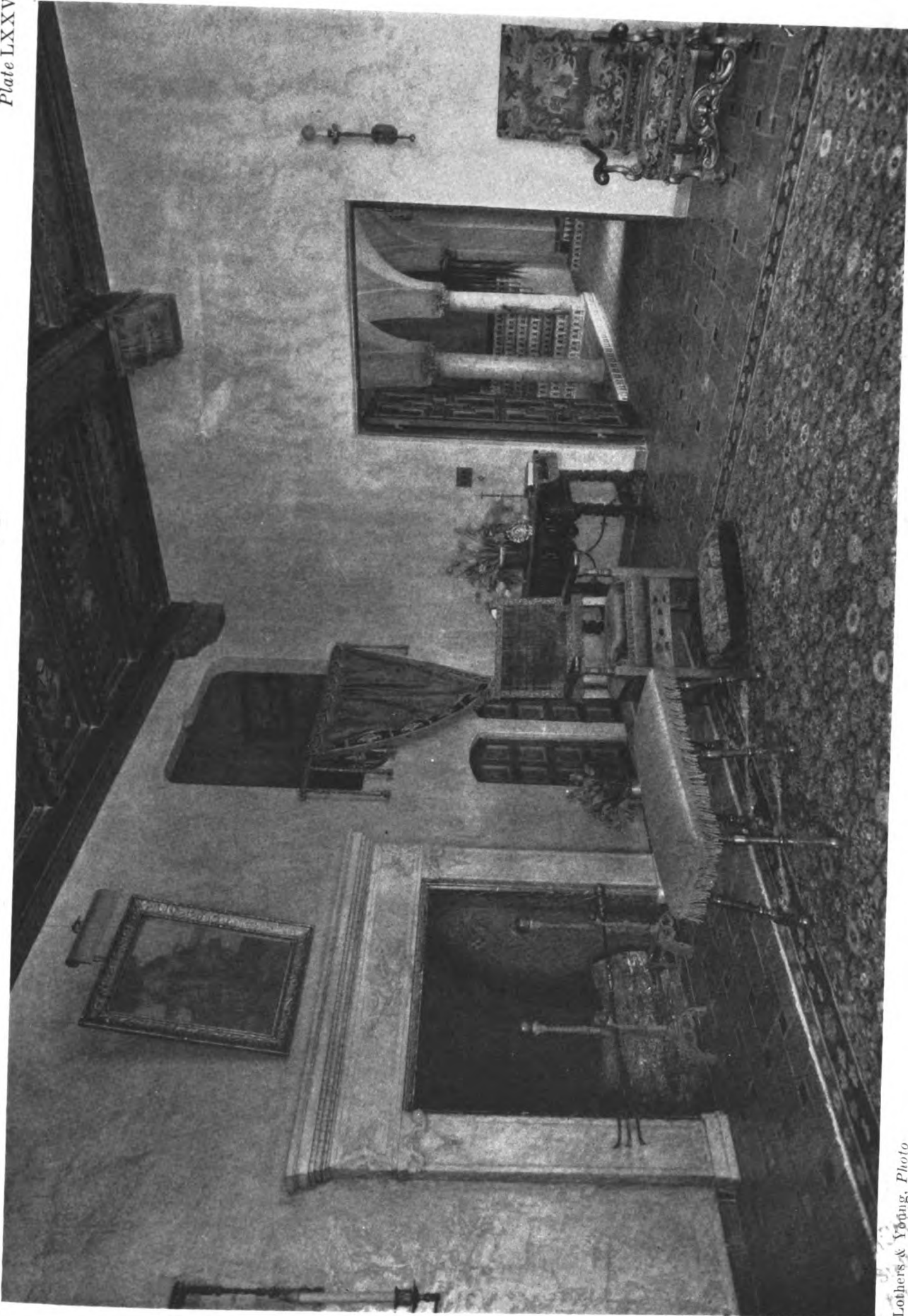
West Front and Patio, House, Mrs. G. Albert Lansburgh, San Francisco



January, 1926

THE ARCHITECT

Plate LXXV



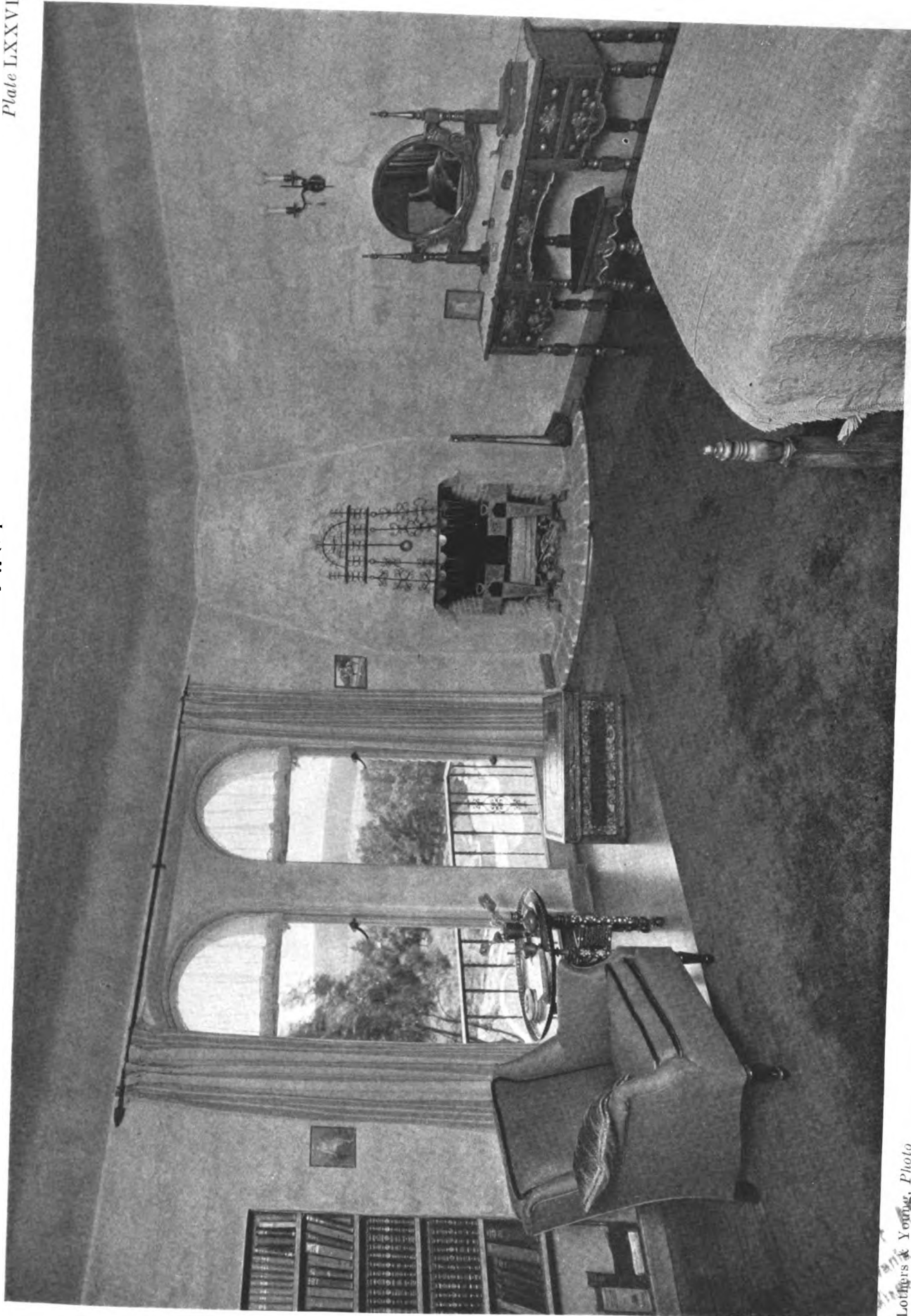
Lothers & Young, Photo

Living Room, House, Mrs. G. Albert Lansburgh, San Francisco  
G. Albert Lansburgh, San Francisco, Architect

DEPARTMENT OF THE STATE  
The Paintings  
State Gallery





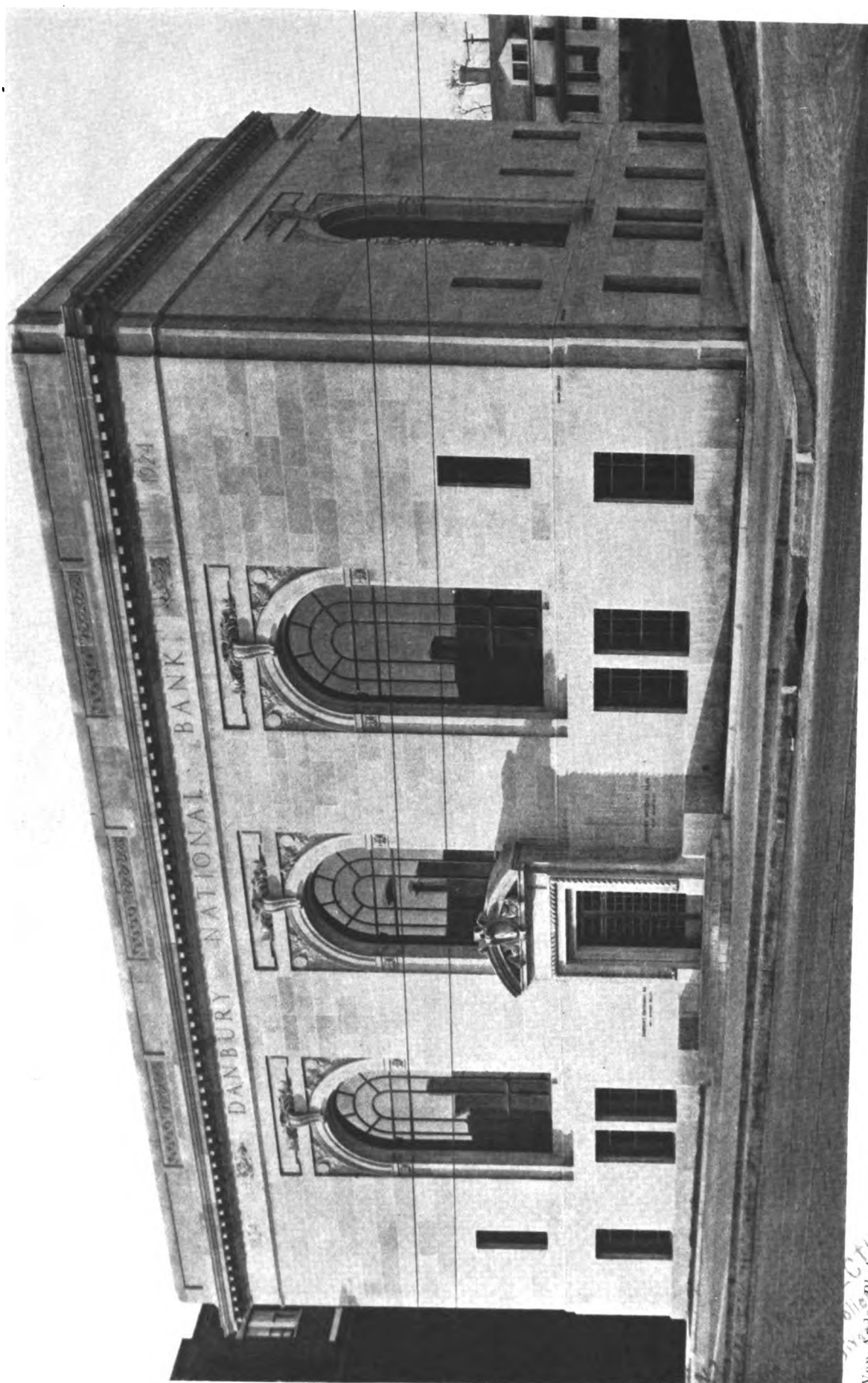


Lofters & Young, Photo

Bed Room, House, Mrs. G. Albert Lansburgh, San Francisco

G. Albert Lansburgh, San Francisco, Architect



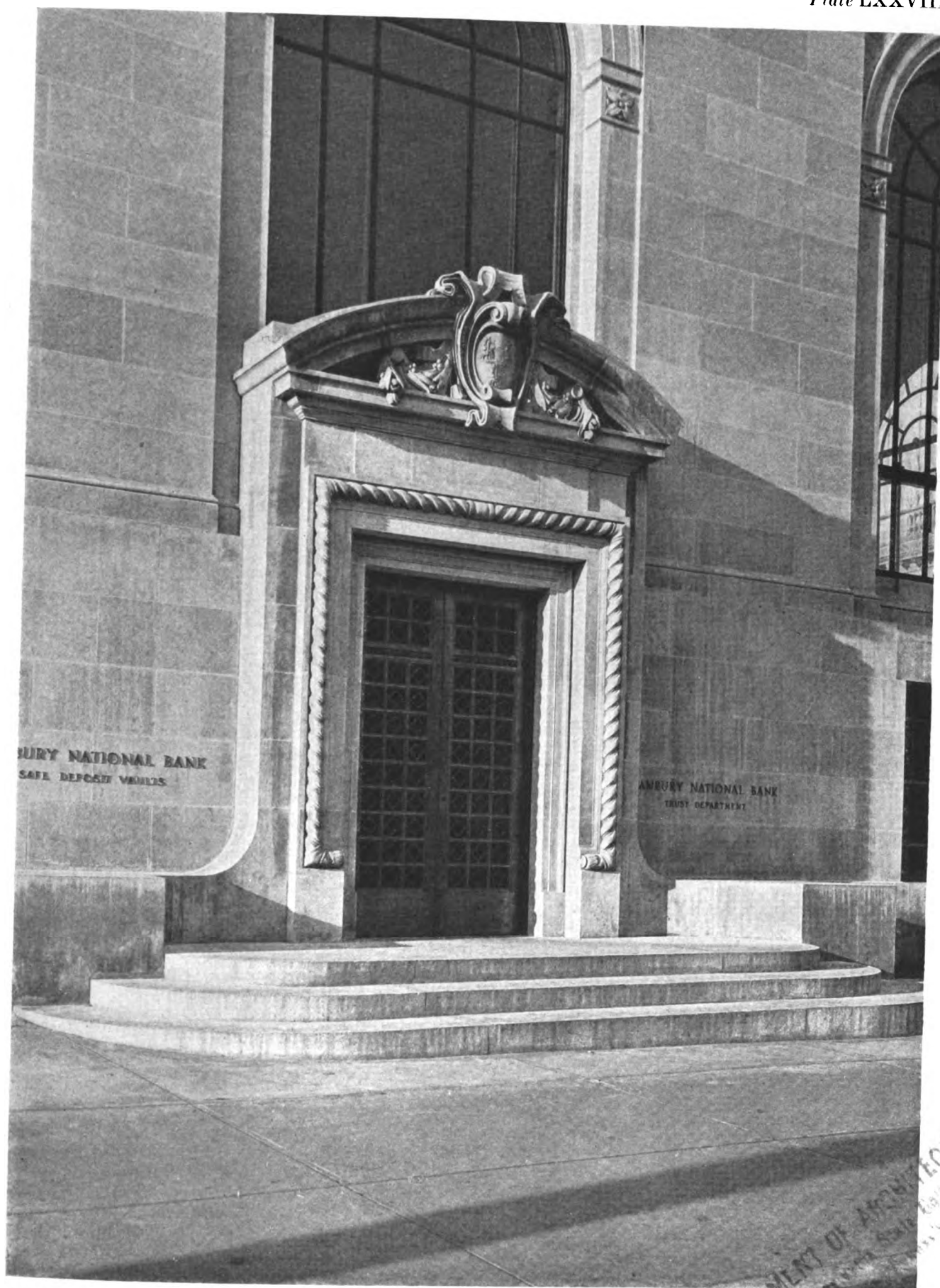


Philip Sunderland & Edmund Watson, Danbury, Architects; John Mead Howells, Consulting

Danbury National Bank, Danbury, Conn. (Plan on back)



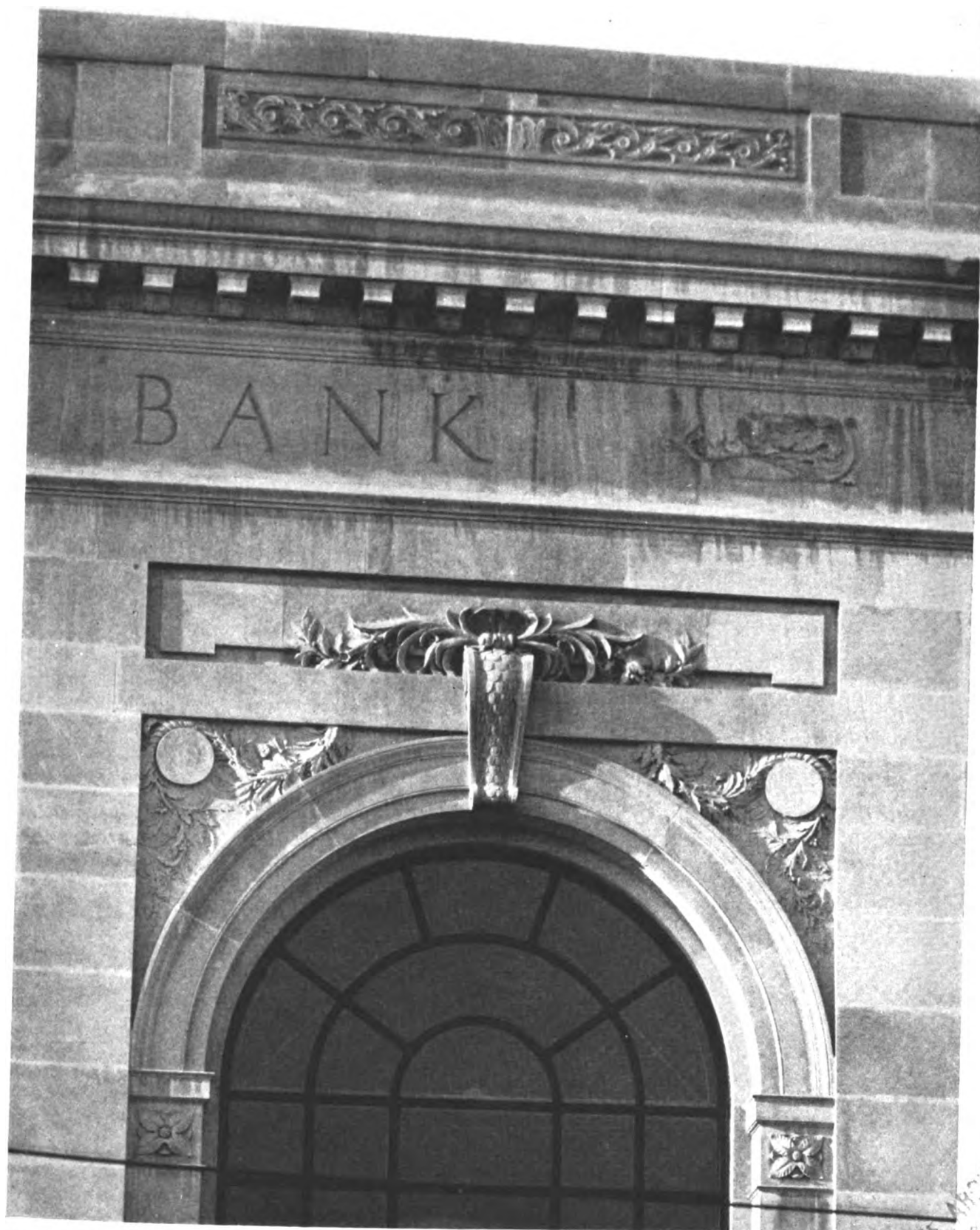




Van Anda, Photo

Philip Sunderland & Edmund Watson, Danbury, Architects; John Lord Howells, Consulting  
Entrance, Danbury National Bank, Danbury, Conn.





Van Anda, Photo

Philip Sunderland & Edmund Watson, Danbury, Architects; John Mead Howells, Consulting

Detail, Great Arch and Cornice, Danbury National Bank, Danbury, Conn.

DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State College  
University Park, Pa.







Van Anda, Photo

Philip Sunderland & Edmund Watson, Danbury, *Architects*; John Mead Howells, *Consulting*

One of the four Pylons limiting public space and receiving Bank Screen  
Danbury National Bank, Danbury, Conn. Eagle by Paul Jennewein

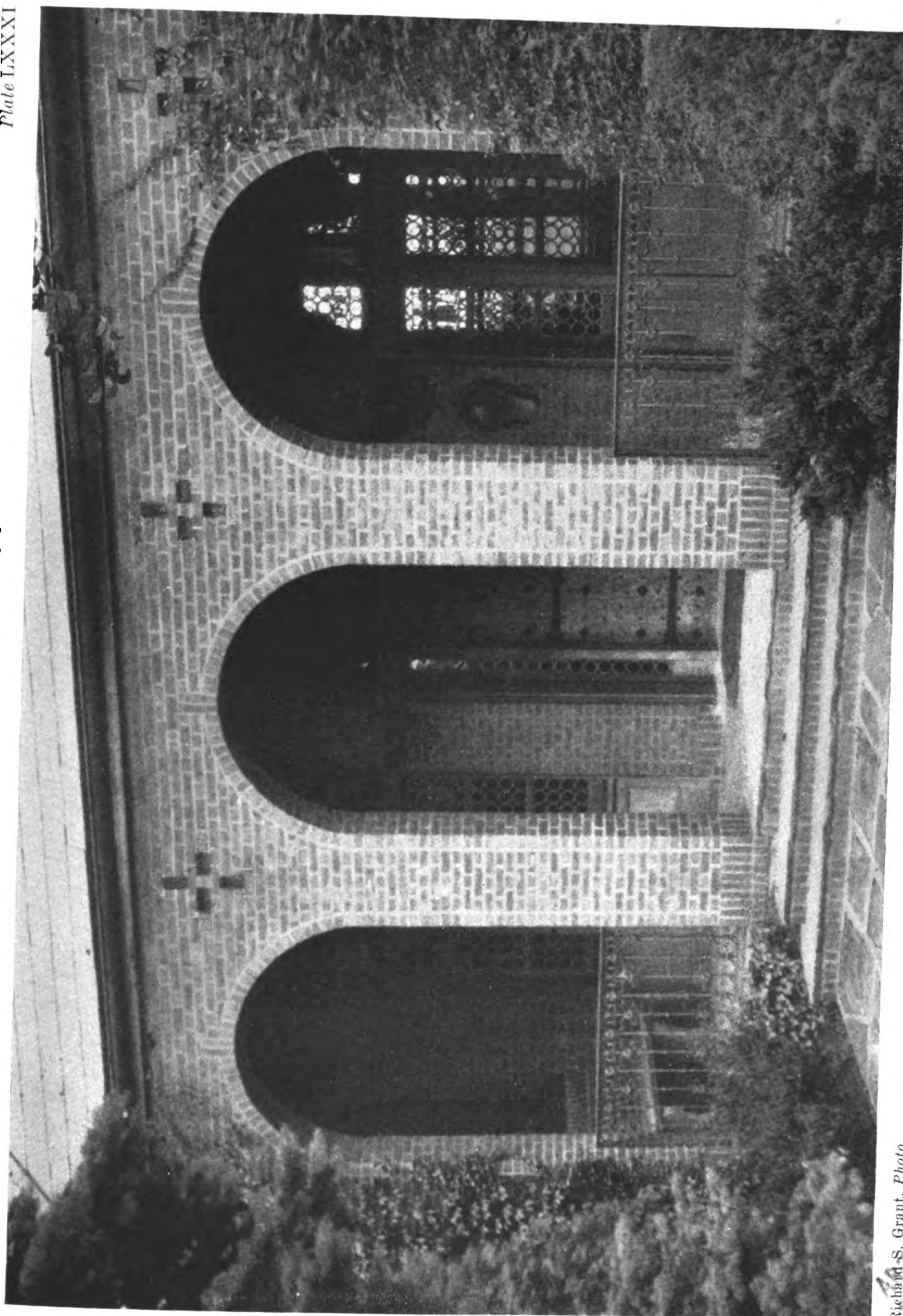
DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State College  
University Park, Pa.



January, 1926

THE ARCHITECT

Plate LXXXI



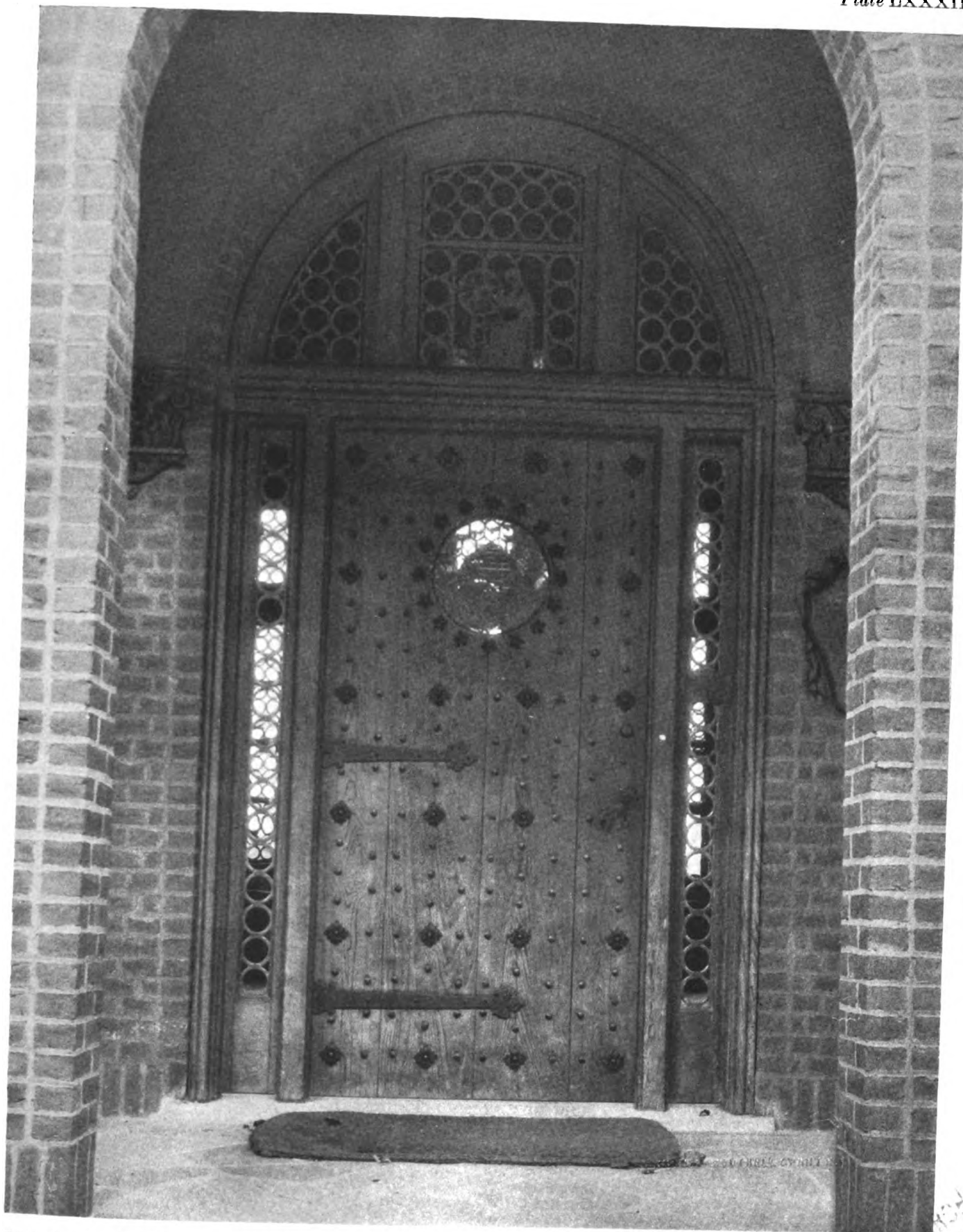
Richard S. Grant, Photo

Grosvenor Atterbury, New York, Architect; John Tompkins and Stowe Phelps, Associated  
Entrance Loggia, Sturgis Hall, Women's Occupation Building, Bloomingdale Hospital, White Plains, N. Y.

DEPARTMENT  
The Pennsylvania State College  
State College, Pennsylvania







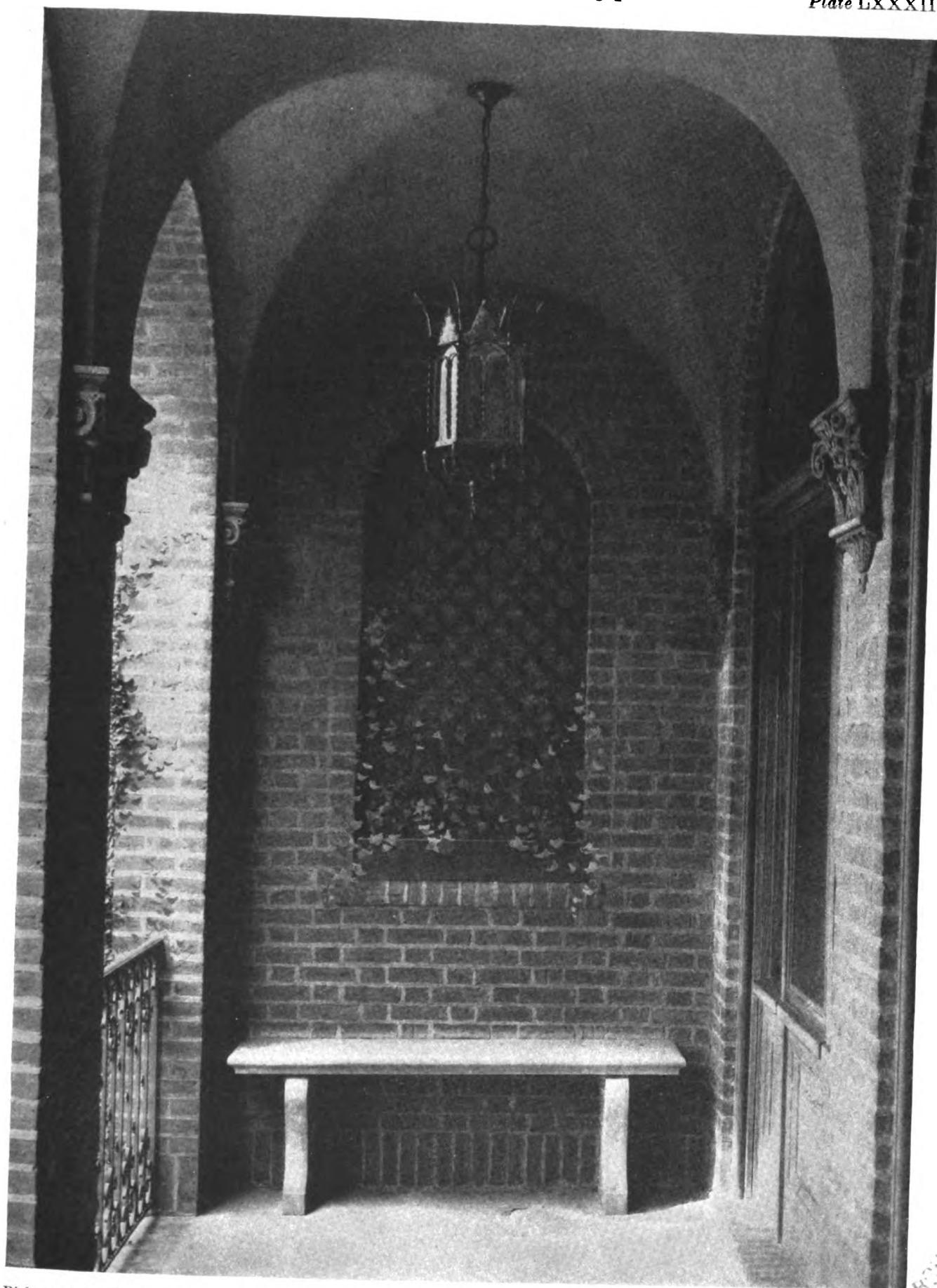
Richard S. Grant, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

Entrance Door, Sturgis Hall, Women's Occupation Building, Bloomingdale Hospital, White Plains, N. Y.

DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State College  
Boyle College, Pennsylvania





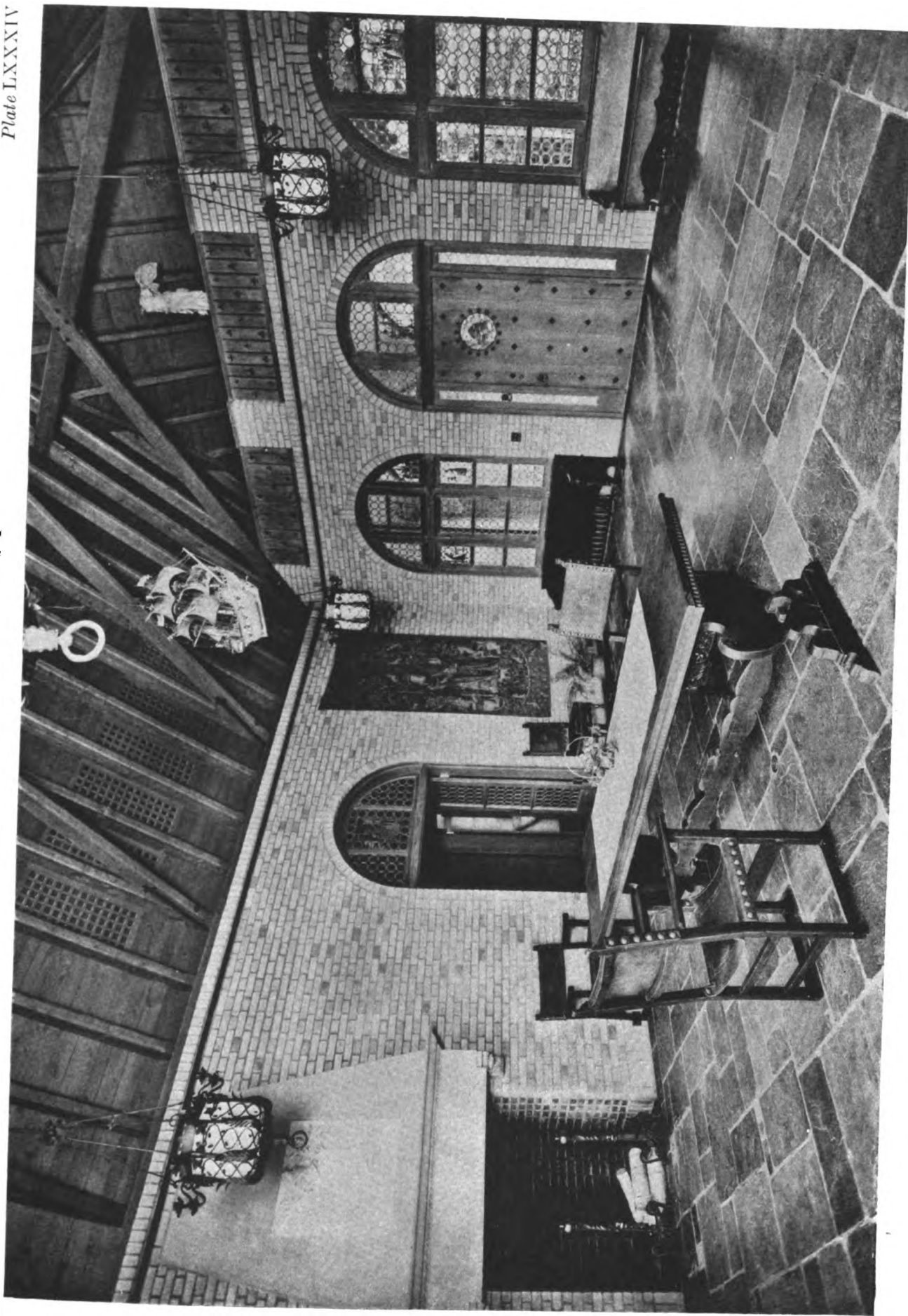
Richard S. Grant, *Photo*

Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

Detail, Loggia, Sturgis Hall, Women's Occupation Building, Bloomingdale Hospital, White Plains, N. Y.







Grosvenor Atterbury, New York, *Architect*; John Tompkins and Stowe Phelps, *Associated*

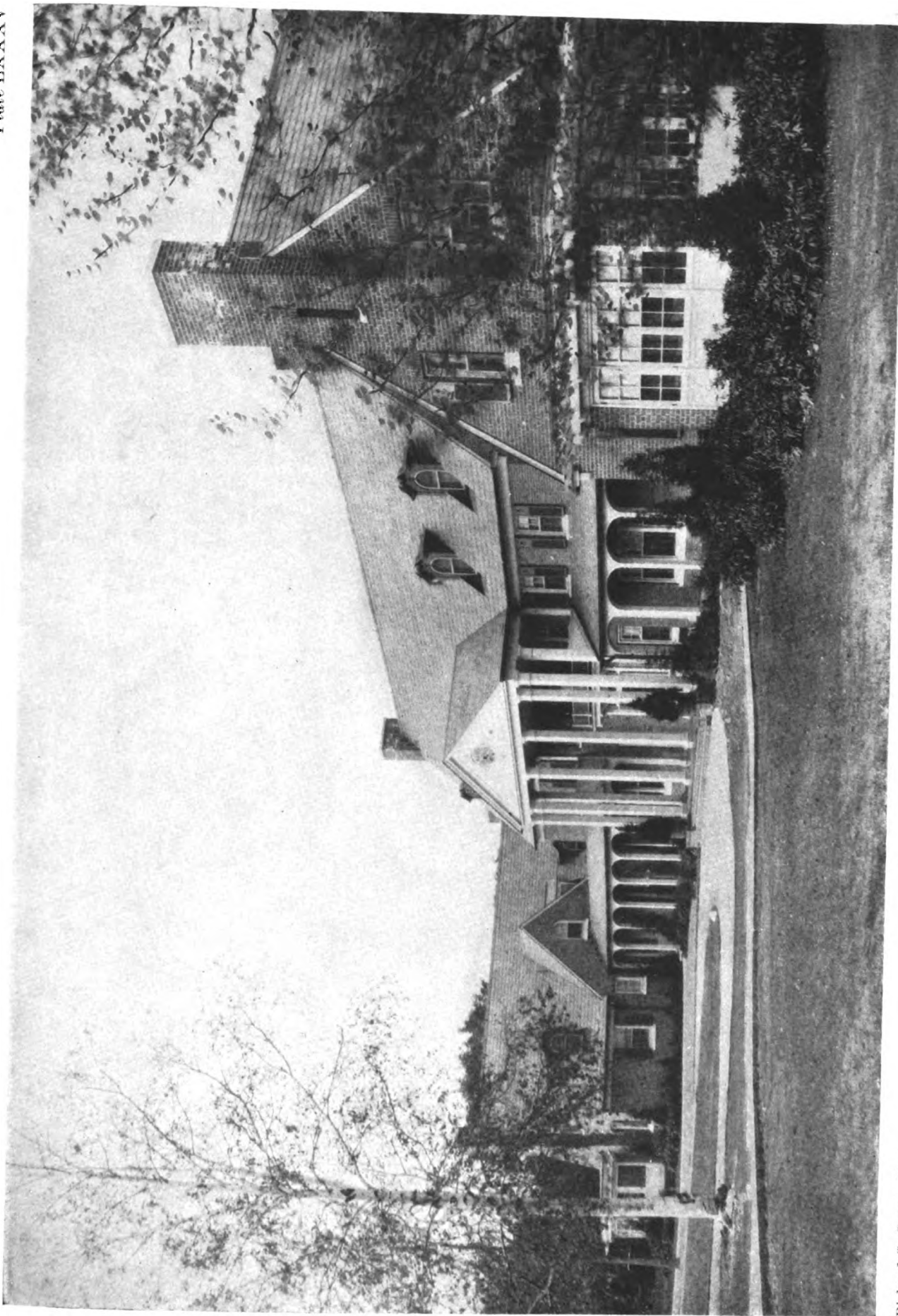
Reception Room, Sturgis Hall, Women's Occupation Building, Bloomingdale Hospital, White Plains, N. Y.



January, 1926

THE ARCHITECT

Plate LXXXV



Richard S. Grant, Photo

Grosvenor Atterbury, New York, Architect; John Tompkins and Stowe Phelps, Associated  
Staff House, Bloomingdale Hospital, White Plains, N. Y.

DEPARTMENT OF THE ARCHITECTURE  
The Pennsylvania State University  
State College, Pennsylvania





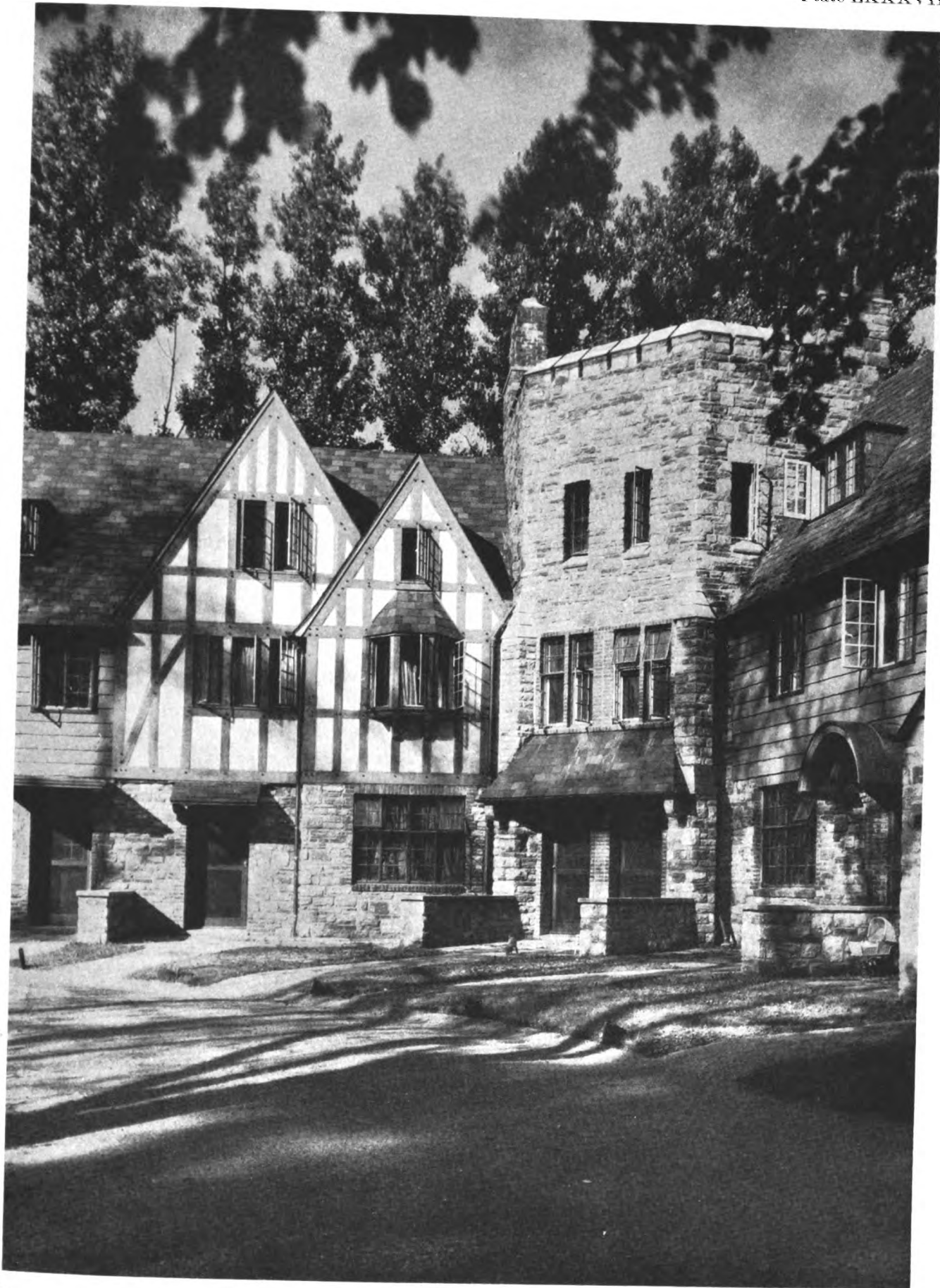


Richard S. Grant, Photo

Grosvenor Atterbury, New York, Architect; John Tompkins and Stowe Phelps, Associated  
Arcade, Staff House, Bloomingdale Hospital, White Plains, N. Y.

DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State University  
State College, Pennsylvania

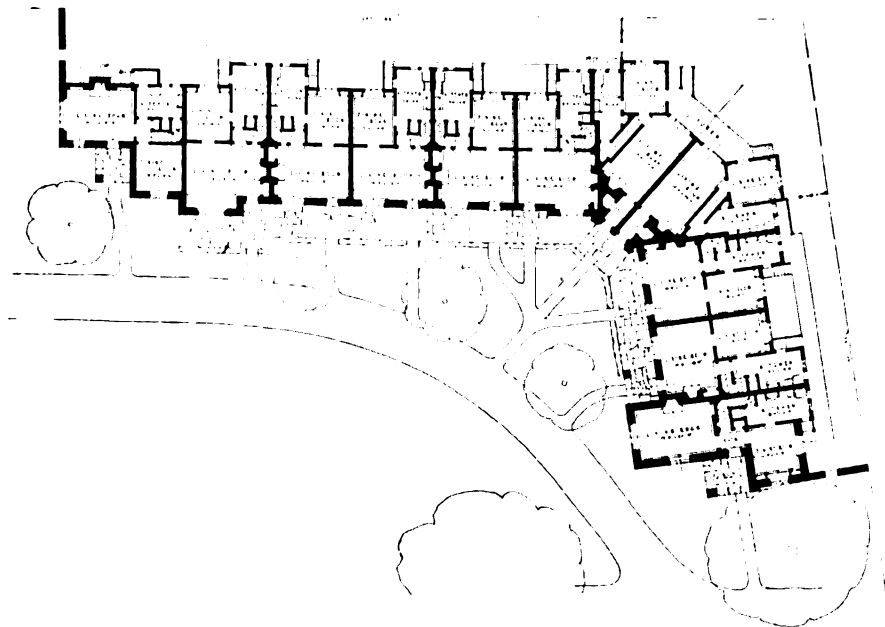
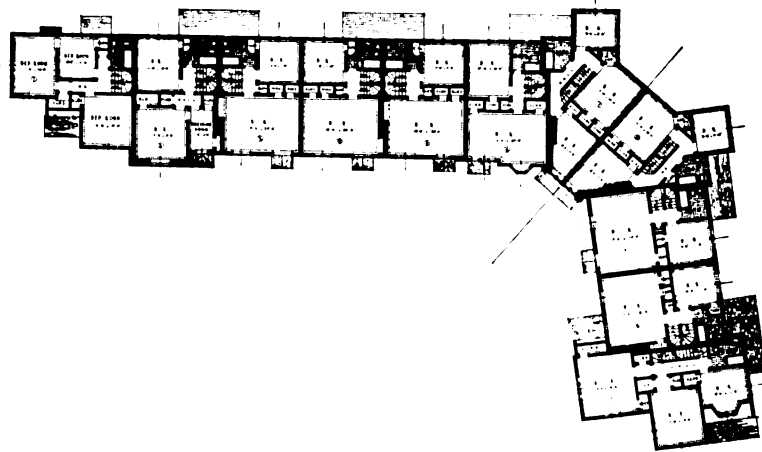
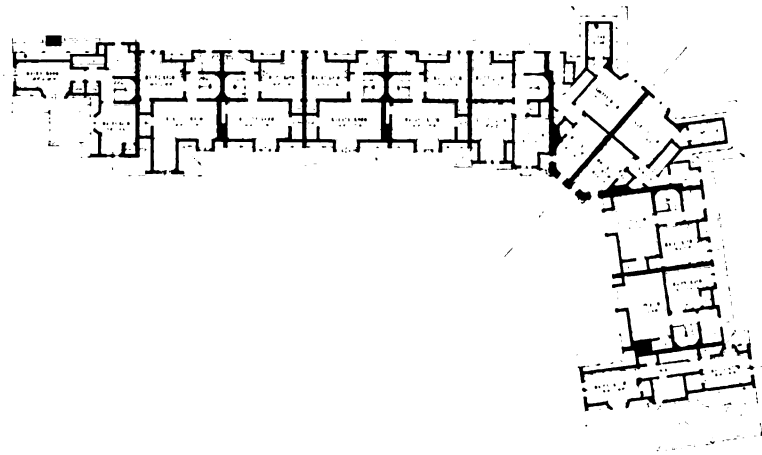




Van Anda, *Photo*

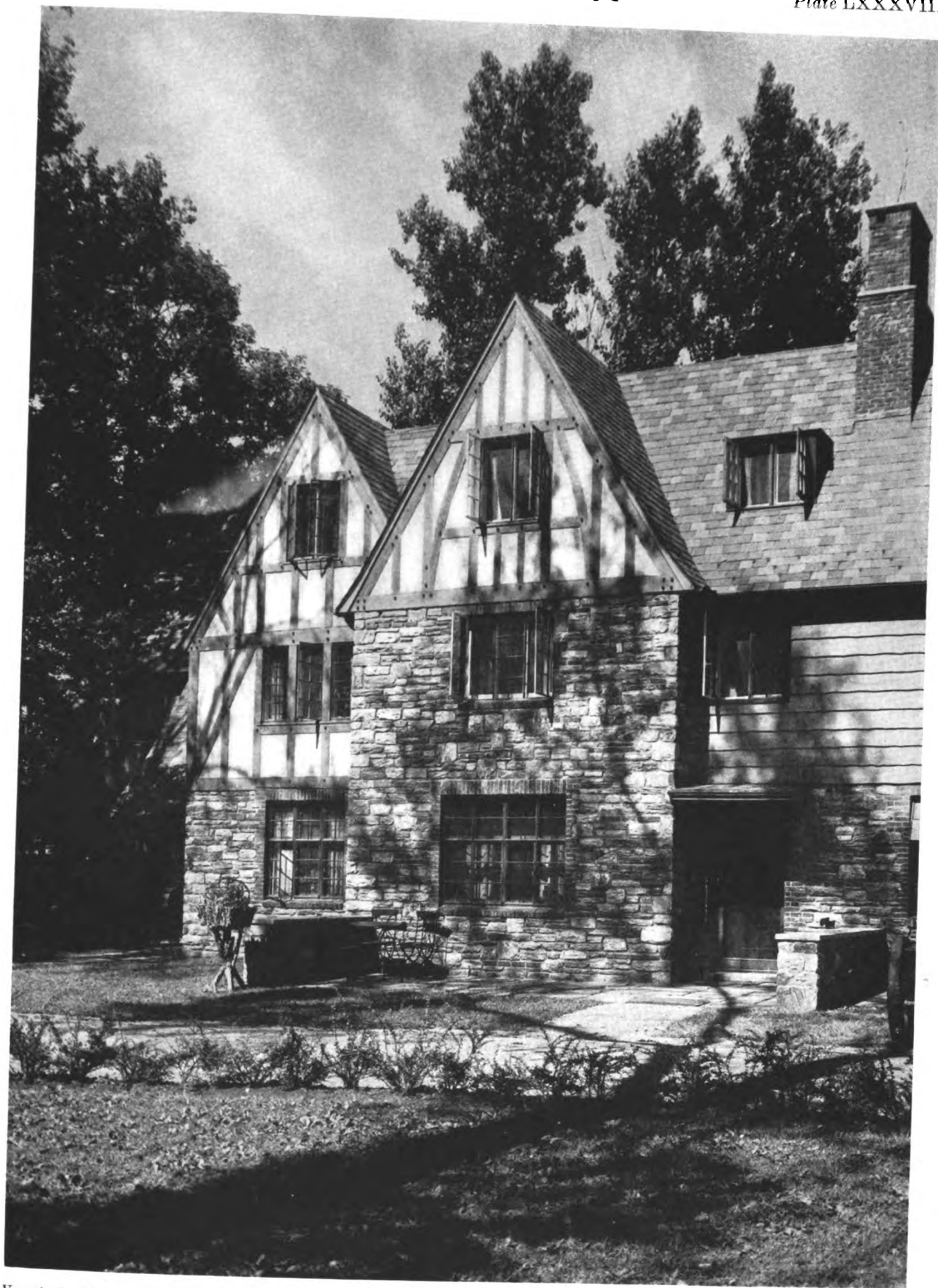
Penrose V. Stout, New York, *Architect*

Detail, The Merestone Community House, Bronxville, N. Y. (Plans on back)



Plans, Merestone Community House, Bronxville, N. Y.  
Penrose V. Stout, New York, *Architect*





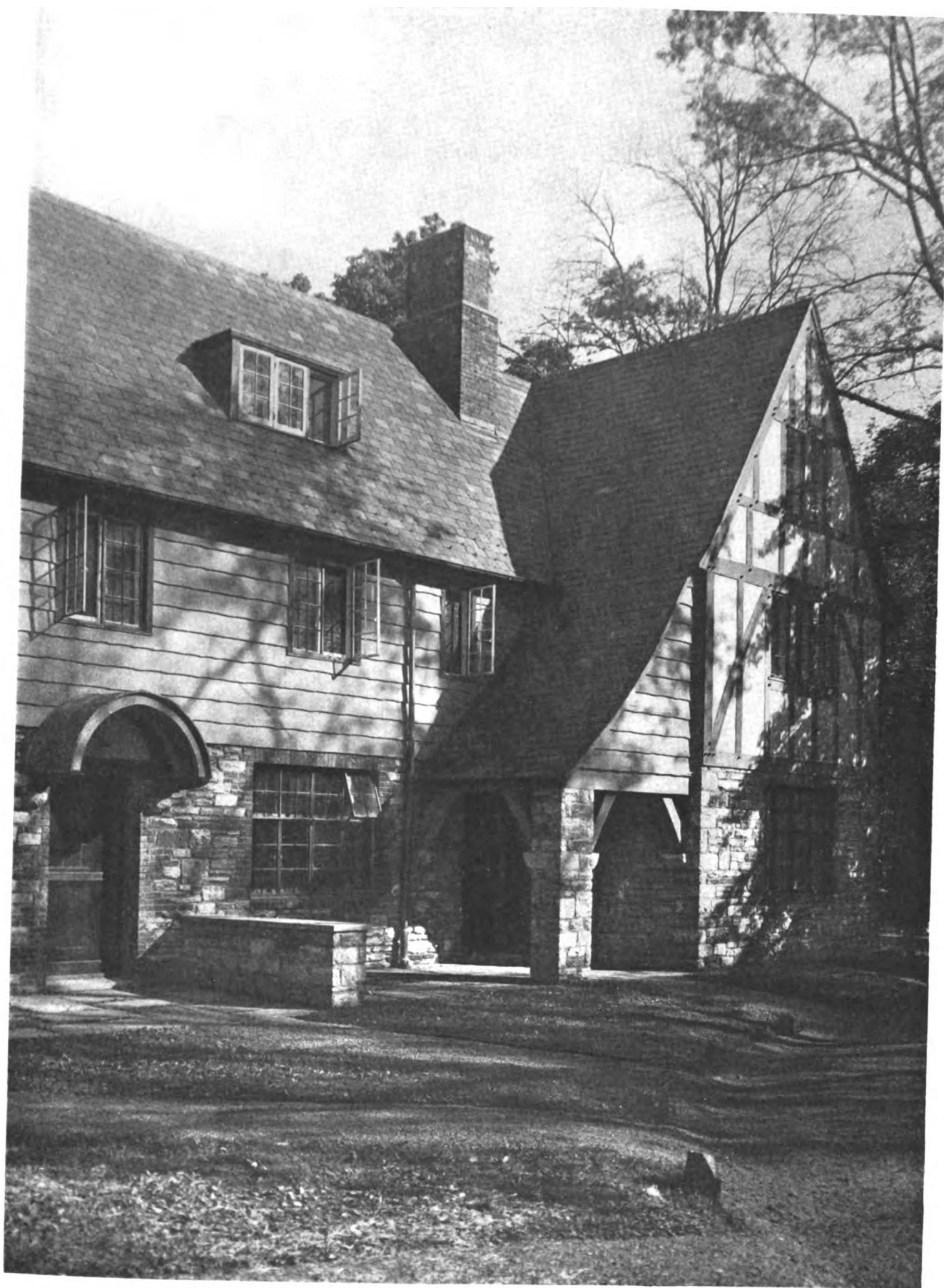
Van Anda, Photo

Penrose V. Stout, New York, Architect

Detail, The Merestone Community House, Bronxville, N. Y.

DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State College  
State College, Pennsylvania





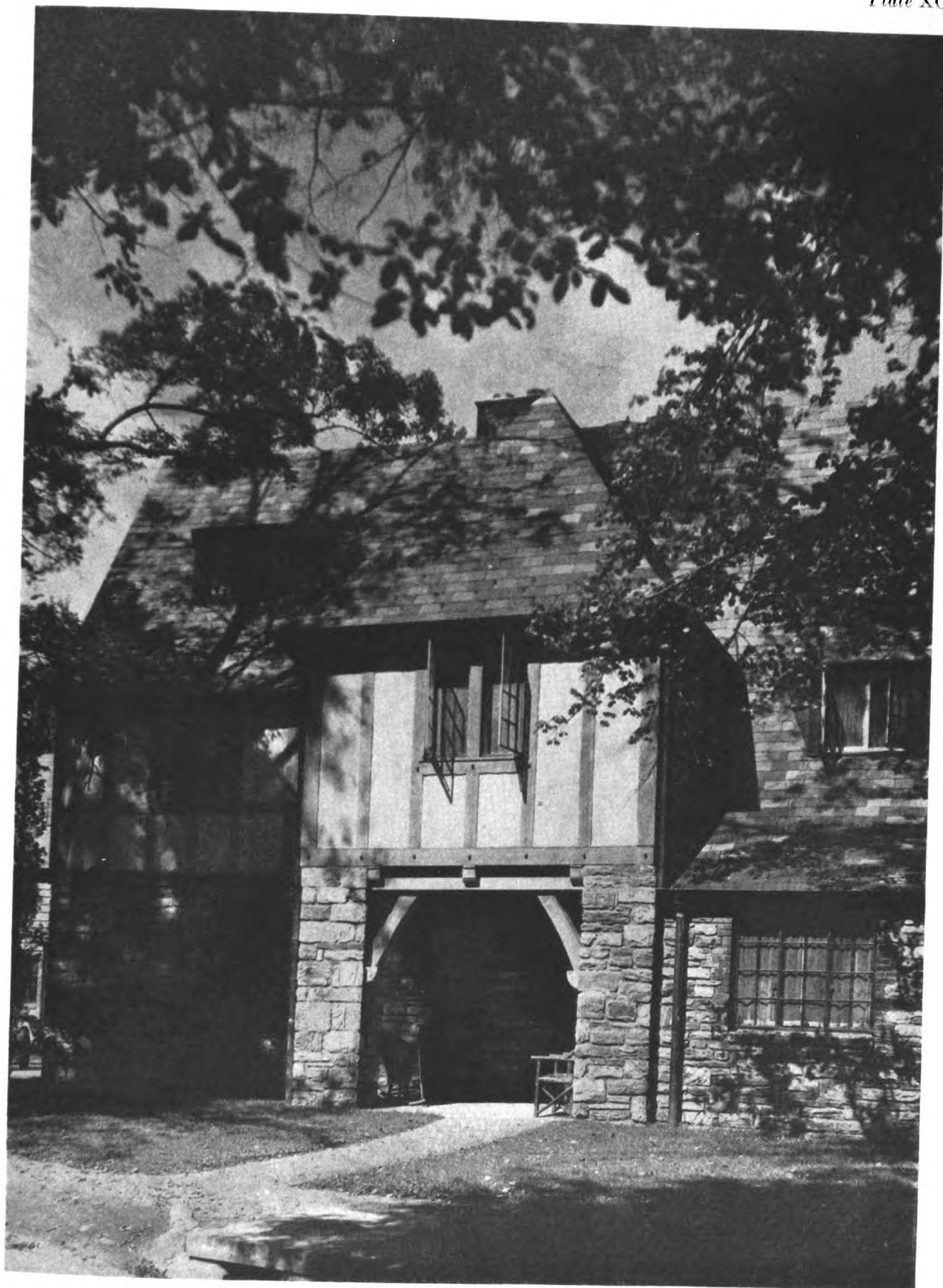
Van Anda, *Photo*

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Detail, The Merestone Community House, Bronxville, N. Y.







Van Anda, *Photo*

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Detail, The Merestone Community House, Bronxville, N. Y.



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THE ARCHITECT

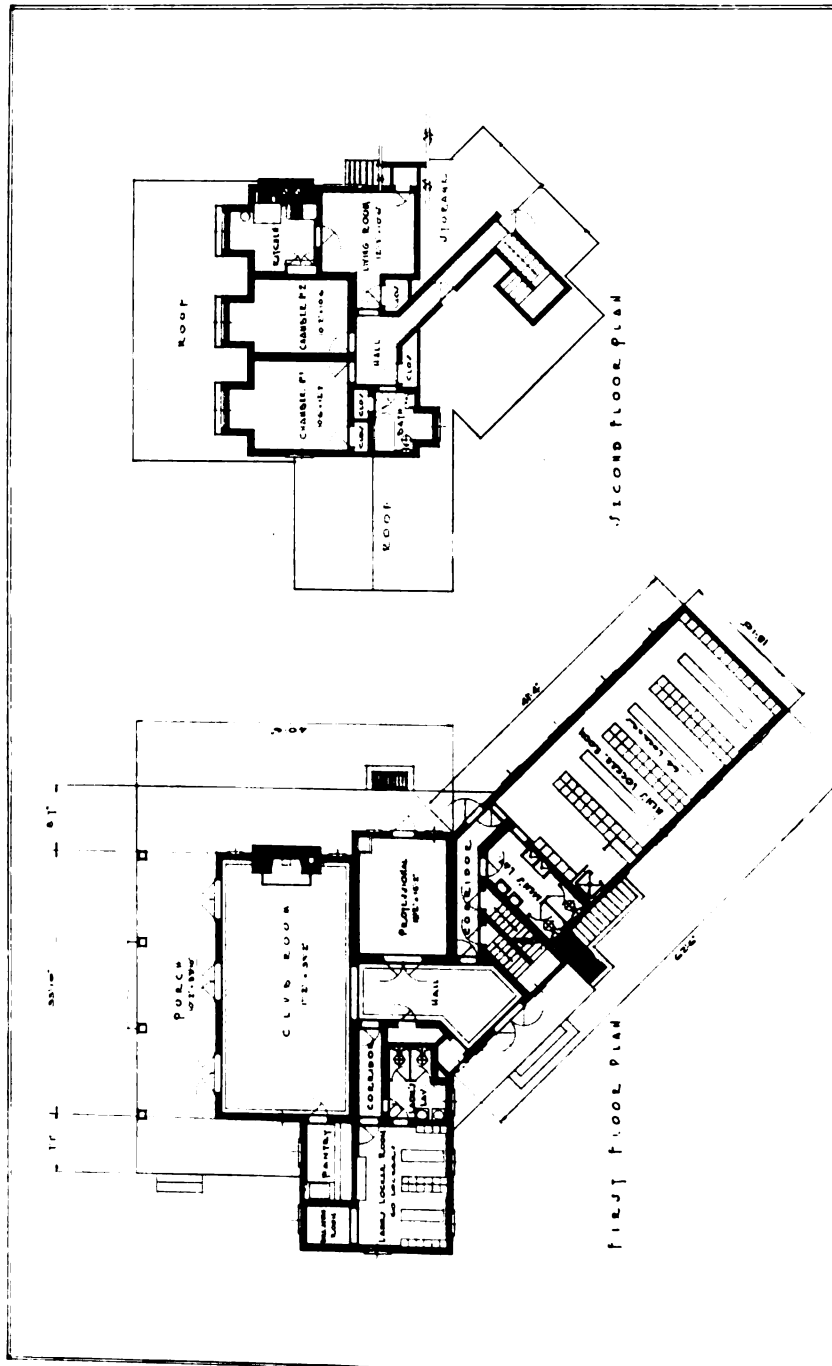
Plate XCI



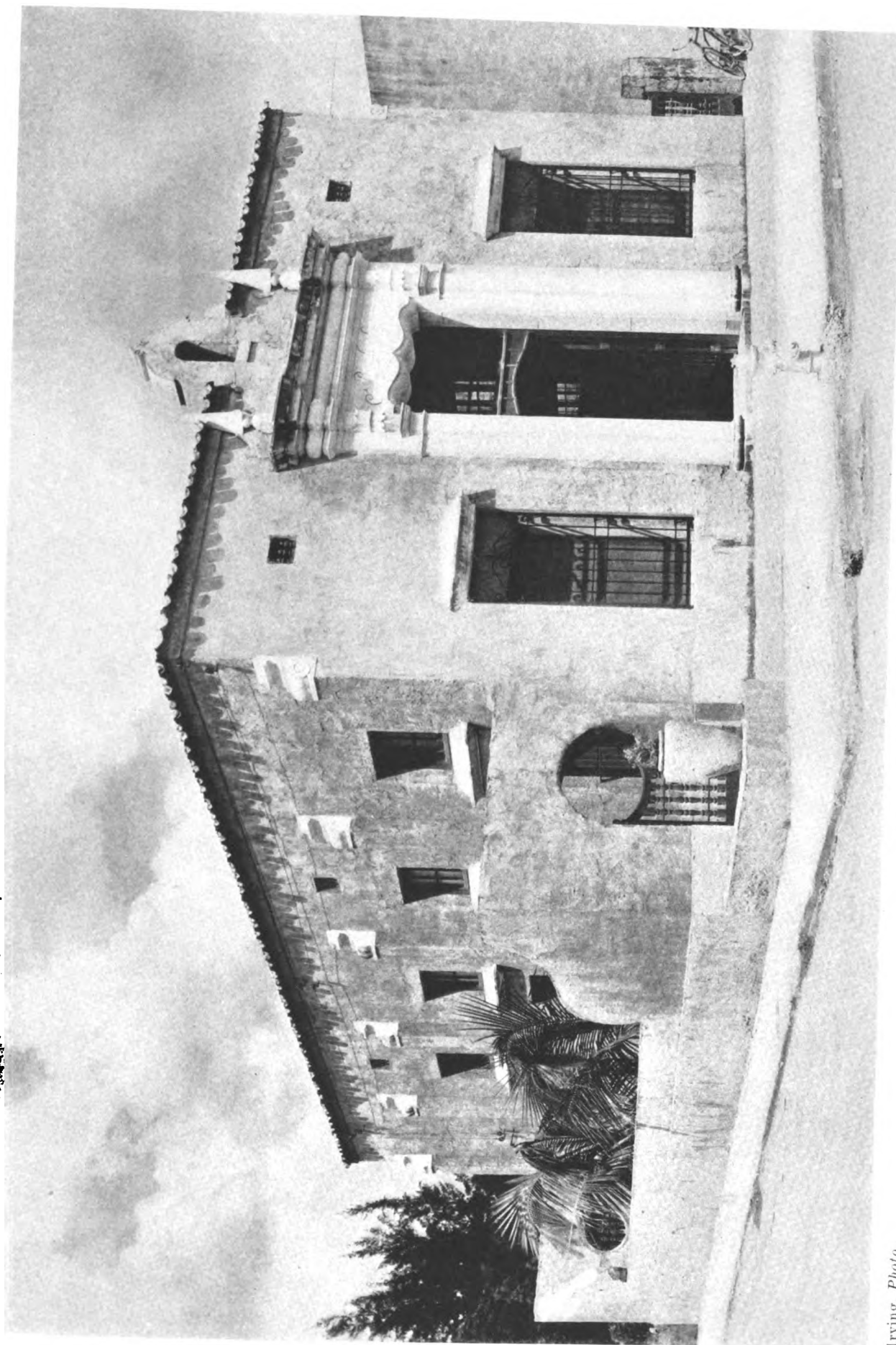
S. H. Gottscho, *Photo*

Kenneth M. Murchison, New York, *Architect*

Golf Club House, Tuxedo Park, N. Y. (Plans on back)







Irving, Photo

Bank of Coconut Grove, Coconut Grove, Fla.

DeGarmo & Varney, Miami, Architects



January, 1926

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Plate XCIII



Thomas Ellison, *Photo*

Free Press Building, Detroit

Albert Kahn, Detroit, *Architect*

DEPARTMENT OF ARCHITECTURE  
The Pennsylvania State College  
University Park, Pa.

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Thomas Ellison, *Photo*

Albert Kahn, Detroit, *Architect*

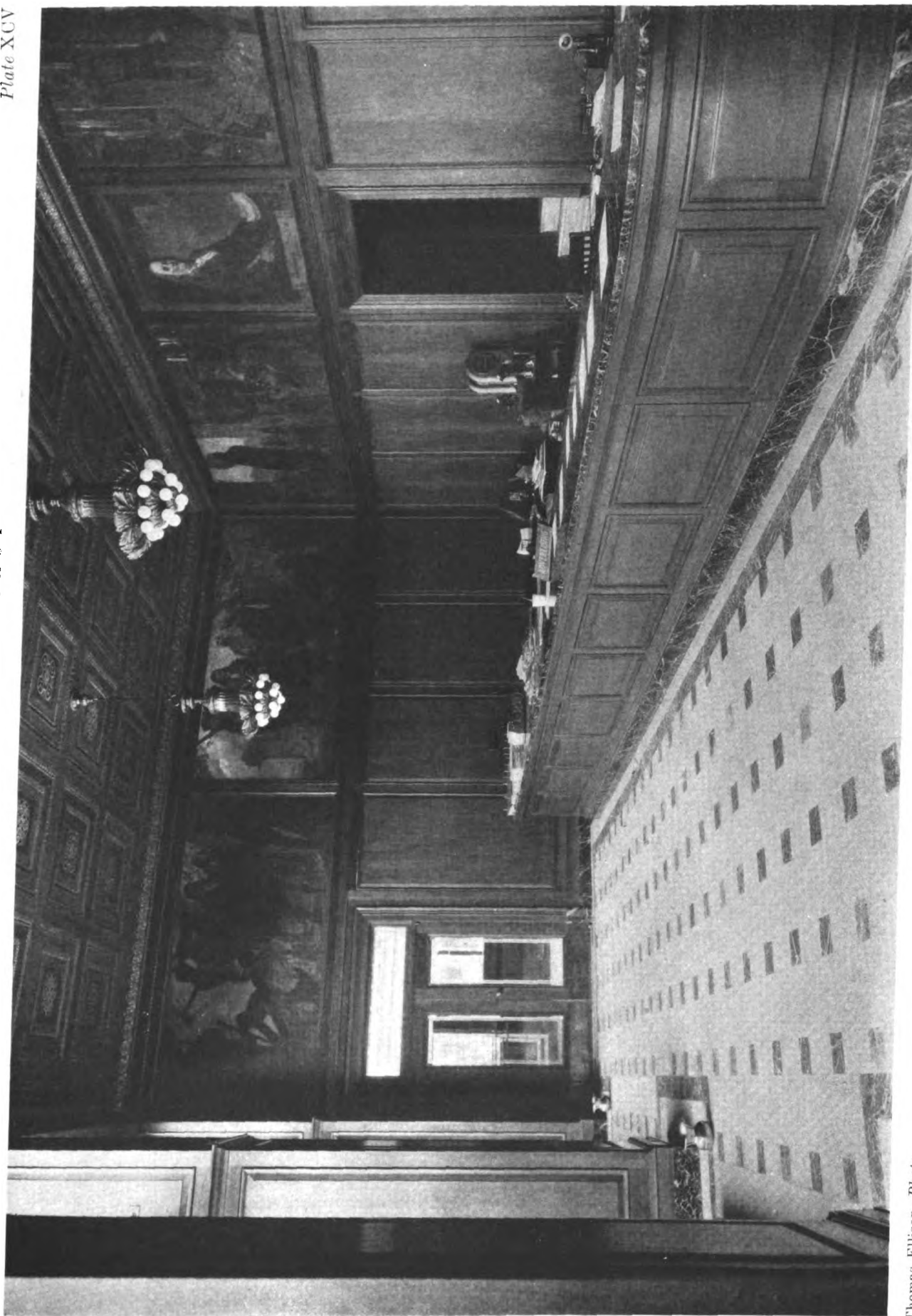
Main Entrance, Free Press Building, Detroit



January, 1926

THE ARCHITECT

Plate XCV



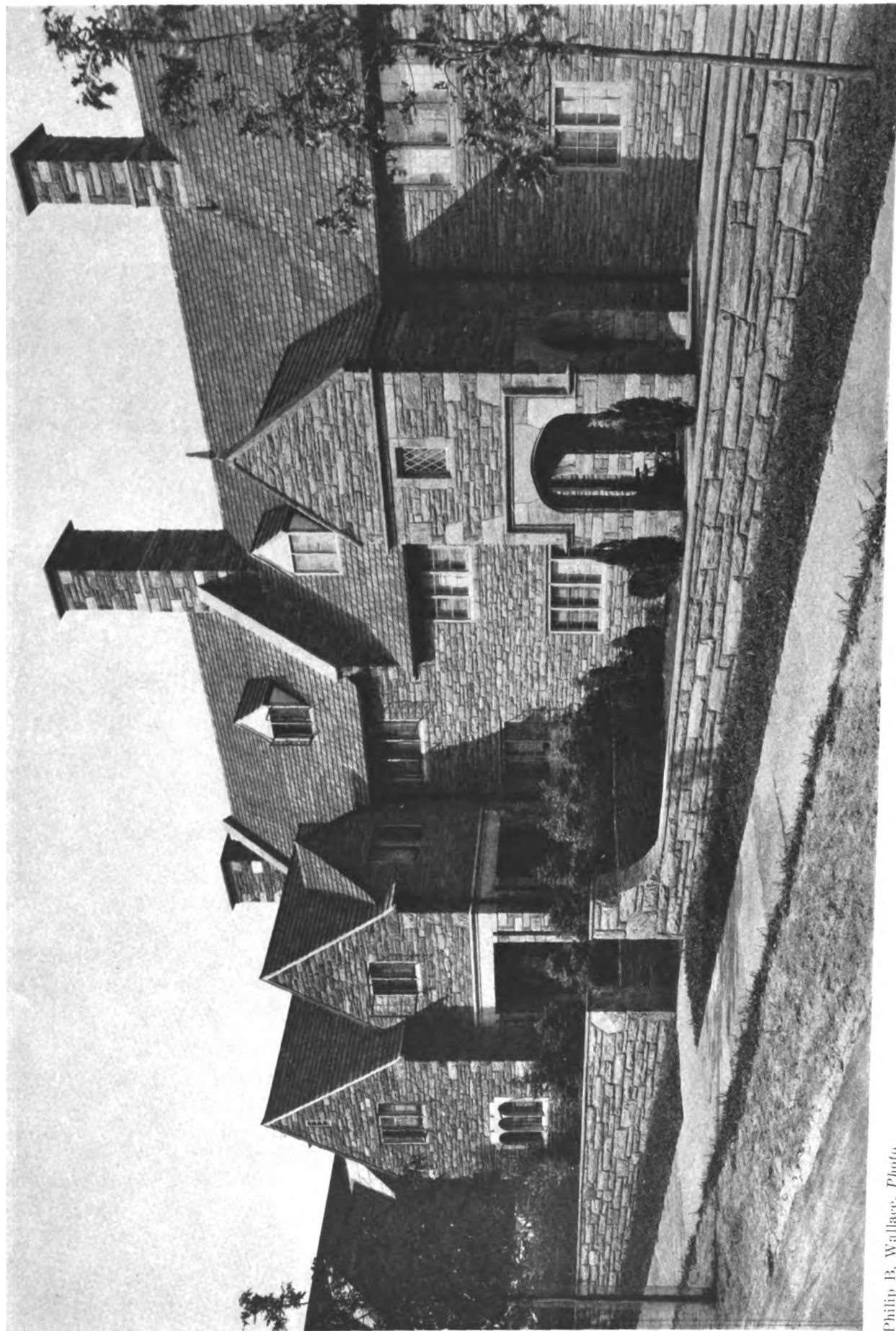
Thomas Ellison, Photo

Interior, Business Office, Free Press Building, Detroit

Albert Kahn, Detroit, Architect

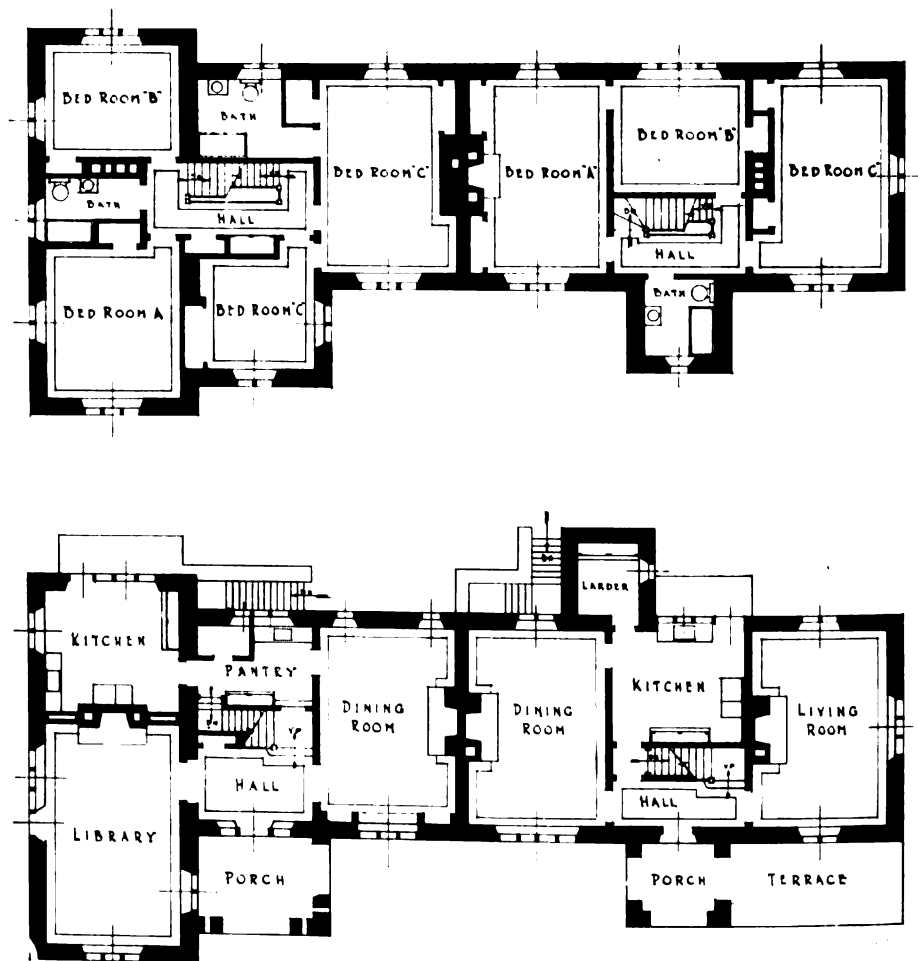






Philip B. Wallace, Photo

Group of Houses, Dr. Geo. Woodward, St. Martin's, Philadelphia. (Plans on back)  
E. B. Gilchrist, Philadelphia, Architect



Plans, Group of Houses, Dr. Geo. Woodward, St. Martin's, Philadelphia  
 E. B. Gilchrist, Philadelphia, *Architect*

### *Mr. Murchison Says—*

THAT AS practically nothing has been written about Florida up to date and as practically no advertisements on Florida are being published in the papers, it becomes *THE ARCHITECT*, as being the most up-to-date and widely read journal devoted to architecture and the gentler arts, to give its readers the truth, the whole truth and nothing but the truth regarding this modest and shrinking little state.

We have just made a rapid but comprehensive trip from one coast to the other. Our architectural eye has been propped wide open day and night; we are as familiar with Lower 8 as is George the Porter; we have stood in line waiting to get something to eat and we have paid ten dollars a day for the rottenest hotel room in the world outside of Turkey.

### *Words Fail!*

ALL THAT you have read, all that you have been told, all that you can imagine pales into rank insignificance compared to the real thing. In the first place, Florida has twenty million lots, either for sale or which have been sold. The people down there are absolutely confident of selling them. So figure it out for yourself. With four people living on each lot, at least 80,000,000 people appear to be the ultimate population of Florida.

And for that alone, Florida deserves the unbounded gratitude of the nation. For when that happy event is culminated, our great northern cities like Chicago and New York and Boston and Philadelphia will have then only half their present population. Which will make things much easier for everyone. There will be seats at the theatre, vacant taxicabs and a chance to cross the street with your grandmother.

### *Yes, Sir, We are Selling Lots*

BE AS skeptical as you like, but the fact remains that lots *are* selling and selling like mad. There is a slight slump in acreage propositions just now and the big easy money is not quite so easy as it once was. Things are getting saner and more and more syndicates of big butter and egg men from the north are buying great tracts there now.

And the amount of construction work going on is really infamous. Hotels till you can't rest, houses of every description, towering office buildings where they carry the steel up twelve stories with nary a concrete floor in sight! They look like those Erecto toys for small boys.

### *Why Does a Chicken Cross the Street?*

AND THE traffic! They don't allow you to cross the street until the bell rings and the green light shows. Being a hick from New York we started to kick across in a little bit of a town, seemingly in perfect safety, and were whistled at and yelled at and called down for not knowing city manners. And they do say that in Miami the other day an enraged gendarme shot a man who persisted in crossing the street against the signals.

All the automobiles in the world are in Florida. There is no argument about it. They are there, with tags from every state in this land of liberty (*sic*).

### *Where the Havana Cigars Come From*

OUR FIRST stop was Tampa, only six hours late. We descended at the best hotel and had the pleasure of dining in what is undoubtedly the ugliest dining room in the world. The color scheme is lemon yellow relieved by ornamentation in poisonous lead color! The motif of the ornament was a bunch of Indian clubs hung upside down; why, the architect only knows. How he or she ever thought of the details of that room passeth even belief.

Every other store in town is a real-estate office. In Miami, however, *every* store is a real-estate office. They do anything to sell you a lot. They load you into a gorgeous Noah's Ark, dump you off at a Casino in the midst of a large and barren tract, give you a nifty and hefty lunch and then a lecturer harangues you for an hour. If you don't fall, they work on you all the way back until you finally give in as being the easiest way.

We were motored out to see some "estates" by an ex-architect who has a \$10,000,000 development on the market. "You're a boob," he said seriously, "to stay up north when you might come down here and clean up. Then you can do architecture for fun!" The young man had evidently seen some of our efforts.

### *Drawing the Color Line*

ANYTHING to be different, anything to be original! There are houses in all colors, some blue, some silver, one deep purple, the owner evidently having heard of the recent death of Queen Alexandra.

The most ridiculous house was suffering from falling of the chimney. Yes, believe it or not, the chimney was built in a quarter-circle so that the smoke belched out horizontally, if there was any belching done at all.

### *One Gem in a Paste Necklace*

BUT AT St. Petersburg we saw something very fine, very entrancing and very well studied. It was the Hotel Rolyat, designed by Kiehnel and Elliott of Miami. The building is of various heights, of many textures and is charming in every way. The architects were fortunate in being allowed to let their design be untrammelled by too much commercialism. For instance, their corridors are wide arcades, with bedrooms on one side only, with outside staircases.

The composition is dominated by a great tower, with innumerable patios and roofs doing everything that well brought up roofs should do. Most of it is only two stories high, the principal rooms being lofty and airy.

Our congratulations to the architects on this, the best thing we saw in Florida. We hope to publish it as soon as it is finished, in line with our policy that the best is just about good enough for us.

### *We Have with Us Tonight*

WE ATTENDED a Chamber of Commerce dinner at Lakeland, a beautiful little place with half a dozen lakes in the confines of the town itself. Charles W. Leavitt, the w.k. Landscape Architect and Town Planner, got up and told them what he proposed to do to their little burg. The five hundred guests, including the Chamber's wives, rose to him and figuratively took the blushing Charles to their capacious bosoms.

And when he described to them the outdoor theatre he was going to design for the town on the edge of the lake, with a great stage for music, dancing and pageantry, they almost elected him Mayor right then and there.

He then went on to tell them that when he did his Leavitation act with the railroad situation, the Pullmans would slide noiselessly into the station area and would come to rest in the midst of a beautiful park. No freight trains, no ugly brick station (at which we changed color), nothing but beauty, beauty, beauty everywhere (applause and tears).

The citizens of Lakeland, in a burst of emotion, hysterically presented the keys of the city to Mr. Leavitt. But he returned them, with thanks. Said he just couldn't explain strange keys to his wife.

### *West is West, and East is Miami*

THEN WE skipped over to the East coast, on the new Seaboard extension. Palm Beach was in the throes of trying to finish two big hotels, with a freight embargo against them and mechanics scarce at

\$15.00 a day. Still, it was fairly peaceful there. Being Sunday helped a little.

Miami! The Wild. The Unbelievable. The Big Boost. Where Real Estate is King and where the Realtors are even unto the drops of water and the grains of sand, my brethren.

Our impression of Miami was one grand seething, whirling, rocking maelstrom of action, where Old King Hustle is paramount and where the dust doesn't even have a chance to settle.

Masses of motors, the sidewalks jammed with people, nowhere to stay, nothing to eat. Barkers in shirt sleeves importuning the passers-by to ride to Hollywood, to Miamishores, to the Venetian Islands in their buses. Buy a lot here, buy a lot there, double your money, hurry up, swing along, get into line. Hurry up! Never mind the dog! Do hurry. Harry!

### *Another Good Thing*

ONE FINE piece of architecture in Miami is the newspaper tower by Leonard Schultze. Very beautiful in design, in ornament and in color. All around are new buildings, galore, of every description. The local architects worked to death, no draftsmen, no time for study. What's the difference?

The traffic from Miami out to the beach is worse than anything we have ever seen, a solid mass of automobiles as far as the eye can reach. However, there are street cars and jitneys and great automobiles and plenty of them. In fact, the entire state of Florida is covered by these great crawling bugs and they rock along at a good speed considering the traffic conditions.

### *Something New in Waterfronts*

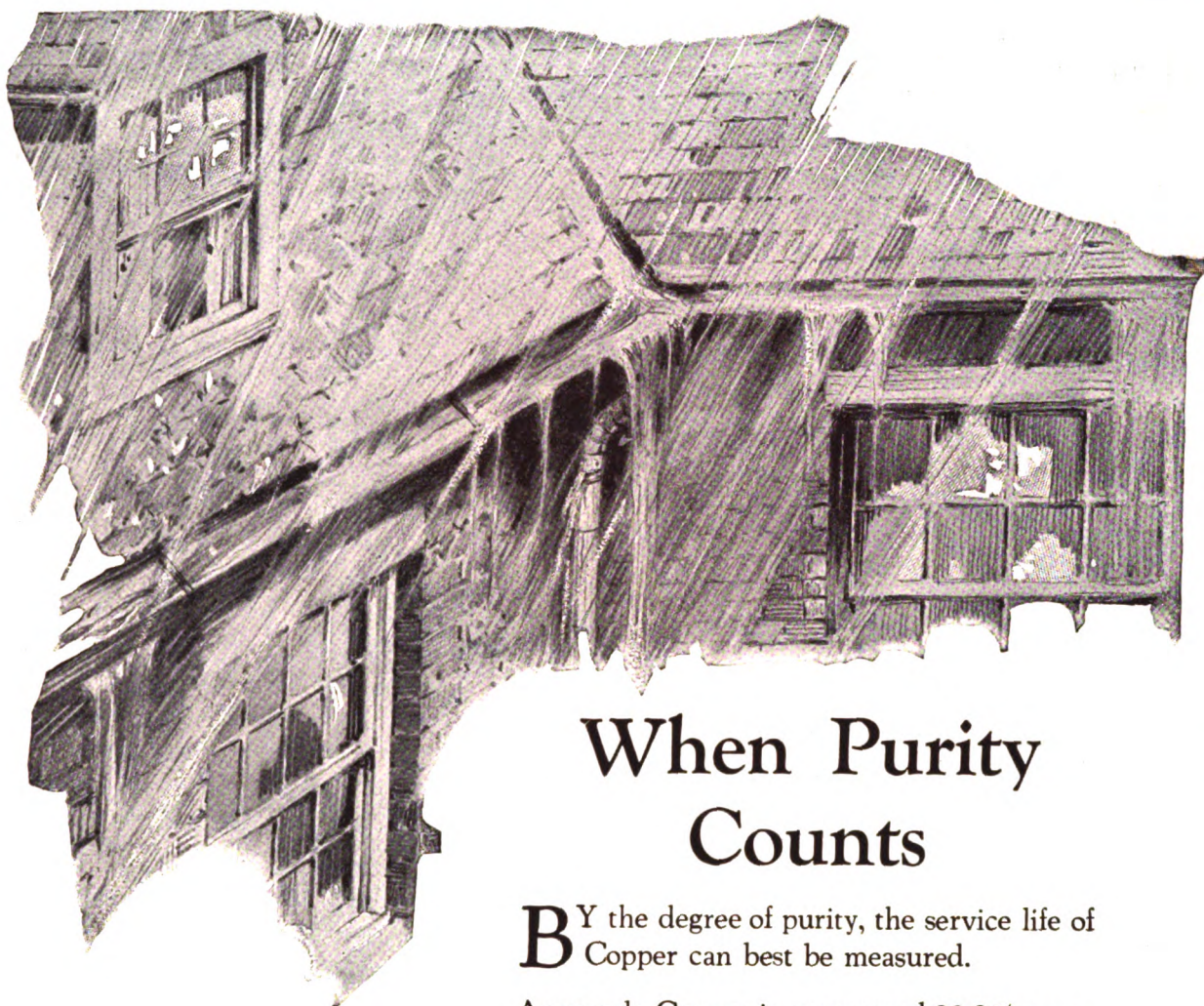
CORAL GABLES! The most advertised place in the shortest time possible. And really it is amazing. And amazingly good, too, in spots. The houses are, of course, invariably of stucco but the roofs are all big in scale and employ the Cuban tiles, very rich in color and texture. They are just too Spanish for anything. Some of the designs are very unique. They employ outside stairways, sawed-off towers and awnings, awnings, awnings, everywhere.

On every advertisement they announce "40 Miles of Water Front." *Helas!* They have dug tortuous, winding canals and have wiggled and wormed them into a length of twenty miles. Two sides to the canal. Forty miles.

The new Miami-Biltmore Hotel is a magnificent structure and will undoubtedly finish in some shape

(Continued on page 440)





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*Mr. Murchison Says—**(Continued from page 438)*

or other by the time the tourists give the last shove to an already overflowing section of the state.

Boca Raton is another large development just south of Palm Beach, on which millions are being spent for advertising. However, they sold \$25,000,000 worth of lots in the first month, so there you are. Their project is just starting and up to date little has been done except to exploit the name of Mr. Addison Mizner, "The Poet of Architecture, the Aladdin of Architects." He is clever, though, and knows Spanish architecture even unto a book. His Via Mizner at Palm Beach is a unique and charming little street of shops, turning and twisting, with a surprise in every package.

*Never on Time*

THE OPERATING staff of the Jacksonville Terminal are all ready for the Asylum. Business has tripled lately, trains sit outside in the yard for hours trying to get themselves alongside a platform. The schedule makers conceived the jolly old idea of having all the trains arrive and depart in the morning and evening, a proceeding which very effectually raises Cain with everything in the station.

*A Question and an Answer*

WELL, WE are through with Florida.

Will the boom last?

With a few ups and downs, Yes.

Why?

Because big interests are coming in all the time and because Florida offers the settler more than he can get in most other places. For instance, three crops in place of one; no heating, no colds, no frostbitten toes.

Is there room enough in Florida for all these expected visitors?

Yes, George, there is. Florida is as big as Italy. Italy, George, supports 40,000,000 people, who are in turn supported by spaghetti. Florida has over a million people, most of them real estate agents, and they are supported by nerve and optimism.

Are the transportation facilities adequate?

Henry, they are getting so. The Florida East Coast is double tracking, the Seaboard is reaching out all over. Some day they will have an inland waterway system by which you can take an old-fashioned sternwheel river boat at Jacksonville and drift through the lakes and canals down as far as Miami, as happy as Huckleberry Finn and as peaceful as a pond-lily.

Would you go to Florida for pleasure?

No, Edith, we would not, unless we had our own boat and enough canned goods to last. And we would not go to Miami in any event unless we were in training for some athletic event.

Would you engage in business in Florida?

Yes and No. (Yes, if we had any.) The local architects are chock-a-block but it seems to us that life would be easier if we did the jobs in our home office. Then they couldn't get at us so easily. However, it's a great chance for the young fellows. Brush off your golf suit, take one of the Old Man's T-squares and be an Orange-Blossom Architect.

*Texture*

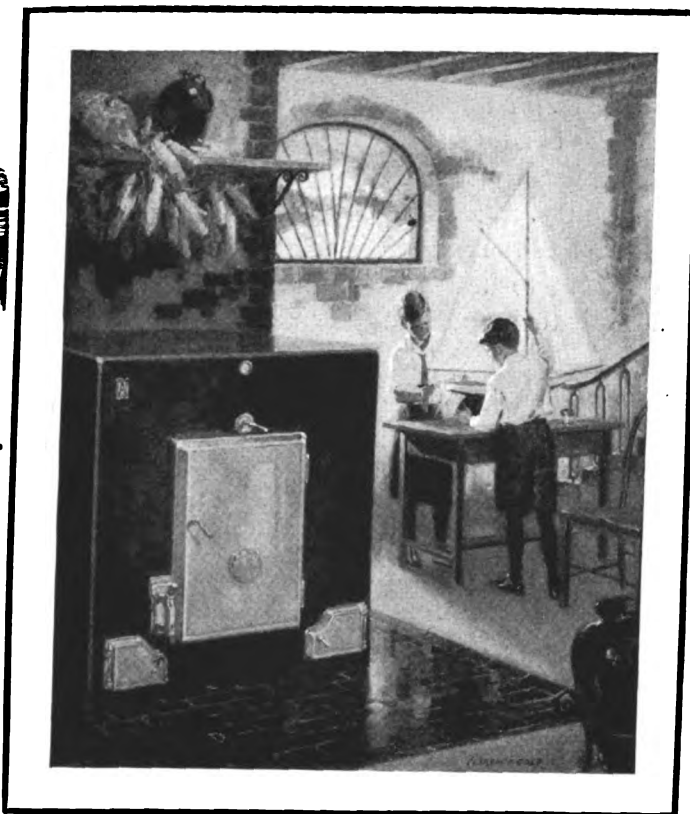
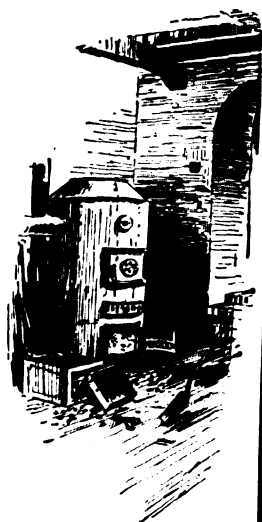
TIME WAS, not so long ago, when a plastered wall meant one thing and one only, namely, the hard, burnished finish of a terrible whiteness that was considered the acme of beauty. A great change in this regard has gradually come about. There has been a growing appreciation of the value of an interesting plaster texture. We find our modern plasterers fully aware of the style and character of English parget work and of the numerous attractive surfaces to be found in the peasant homes of Spain and Italy. It is now more usual than the reverse to finish the walls in a house with a sand or other finish. One ingenious contractor invented an effective surfacing process by pressing coarse sacking against the plaster and then slowly peeling it off. Great skill is required to produce some of the rough effects which are now in demand. These are not always understood by the veteran plasterers. Recently a grizzled lime slinger stood in front of a window display in which one of our ablest plaster contractors was showing how very "arty" he could be when it came to rough texture. The old man shook his head and sighed as he turned away and said ruefully, "My Gawd, they puts that in the best rooms in the house now!"

*Morality and Business*

SOCIAL observers have reported that the United States is in the throes of what amounts to a national revival, using "revival" in the camp-meeting sense. They point to the Eighteenth Amendment as a striking instance of the desire of a large number of our citizens to become their brother's keepers. Says one critic, "They are trying to dry-nurse the country. If they would wet-nurse us it wouldn't be so bad." The influence of such exhorters as Dowie and Billy Sunday is pointed to as one of the causes for this tender desire to attend to other people's business. There is undoubtedly something of this spirit in the

*(Continued on page 442)*





## How well-known Architects are making cellars beautiful

**I**N A RECENT CONTEST conducted by an Architectural Magazine, Architects from every part of the country submitted plans for a new kind of cellar construction.

In every community there are hundreds of homes where valuable space in the cellar is wasted. This space could have been planned for workshops, play rooms, billiard rooms, indoor golf, living quarters, etc.

### IDEAL TYPE "A" HEAT MACHINE —comfort supreme and unending

Never before has this been possible because never before has there been a boiler which could keep dust, dirt and ashes inside. All doors are tight-fitting, carborundum ground; incased in beautifully enameled jacket.

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Above are shown some of the plans which Architects have devised for beautiful homes in which the IDEAL Type "A" Heat Machine can be installed.

Write today for beautifully illustrated booklet which describes this Heat Machine in detail and gives fuel economy tests. Dept. 115, 1807 Elmwood Ave., Buffalo, N. Y.

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Makers of IDEAL BOILERS and AMERICAN RADIATORS



*Morality and Business**(Continued from page 440)*

air. The recrudescence of the K.K.K. is another symptom. The business brotherhoods of Rotarians and Kiwanians are based upon a sincere desire to "uplift" and "better" the community. Sinclair Lewis, in "Babbitt," shows the pathetic struggle of a simple business man who didn't want to be "bettered," but, in the end, found he had to be or lose caste in the community.

Professional men, in general, have been singularly free from evidences of this spirit. Coalitions such as the American Institute and other architectural and engineering societies have been content to occupy themselves with matters of professional charges and conduct, a fair form of contract and suggestions as to arbitration without showing any anxiety about the morals or ethics in private life of the individual members. But we have recently seen a sign, "a cloud, no bigger than a man's hand," which presages, perhaps, the entry of uplift into the professional ranks. It has come to us in the form of a publication sponsored by one of our large construction companies. It is a well printed brochure containing technical articles and photogravures of the work of the company in its various stages. The hand of the

reformer is seen in a series of sententious maxims, pungent bits of wisdom, often aptly expressed, with which the bottom of each page is decorated. For instance, under an article on "How a 400-Room Hotel Can Be Built in Record Time," we are privileged to read, "Promises will get you friends, but non-performance will turn them into enemies." A view of "An Asbury Park hotel during construction, showing progress made in a little less than three months," is sub-titled, with a certain unconscious humor, "Every failure teaches a man something, if he will only learn." A picture of a fireplace over which is "a mosaic map of the Buck Hill country," suggests the pleasant thought, "Keep your face toward the sunshine and the shadows will fall behind you."

This kindly propaganda is laid monthly on the desks of thousands of architects. There is no question that in time it will have its effect. The principle may be well applied to their documents. In the General Contract, for example, under the clauses dealing with "extras," would it not induce a kindly reaction on the part of the owner to be adjured to "Give Until It Hurts"? A bill to a client bearing the information "He Pays Twice who Pays QUICKLY," might be very helpful at times.



## Hitchings Sunshine Shops

However and wherever,  
Nancy, did you get lovely  
Easter flowers in January?

Don't give me credit,  
Beth. Praise our architect  
for suggesting to Jack our  
snug little greenhouse.



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**SANITATION.** The design of the Watrous Duojet Closet makes clogging and overflowing absolutely impossible; it avoids the cost of repairs, removal and replacing of the bowl, etc. The wall type, shown on the right, being clear of the floor, greatly aids the work of cleansing the bathroom.

**POSITIVE, SPEEDY ACTION.** Duojet action immediately empties the bowl—a great contrast with the slow, uncertain flush that generally occurs with the usual single jet type. Also, the speed and thoroughness of the flush effect a great saving in the quantity of water consumed.



WATROUS DUOJET CLOSET  
(Floor Type)

**ECONOMICAL VALVE ACTION.** The Watrous Flush Valve measures out the exact quantity of water required by the bowl with which it is used—and no more. When used with the Watrous Duojet Closet it gives maximum effectiveness to the water-saving design of the bowl.

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WATROUS DUOJET CLOSET  
(Wall Type)

*For full details on the Watrous Flush Valve  
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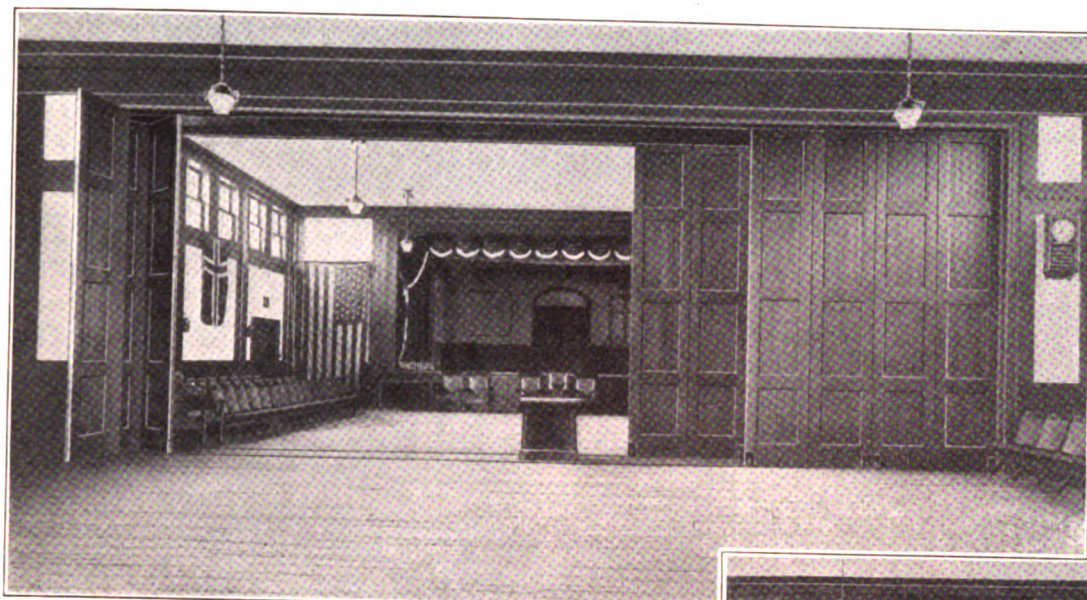
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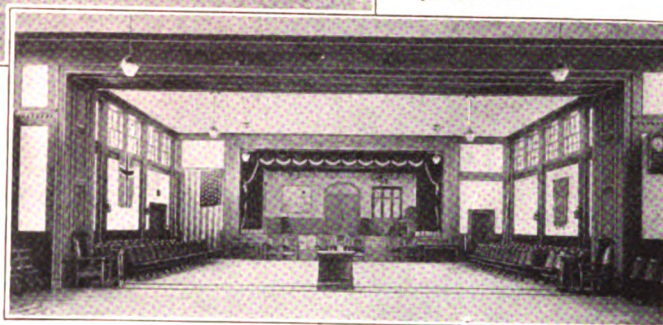
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A double row of doors are provided in this installation — when closed off each room is soundproof.

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You will see it in full color in the national magazines for February. So will 4,788,000 other people. It starts the striking new campaign of four-color pages advertising Capitol Boilers and United States Radiators.

Never has this company, or any other in the industry for that matter, so well illustrated to the public the architectural background of heating equipment.

Beautiful paintings of comfort in the home replace the usual picture of a

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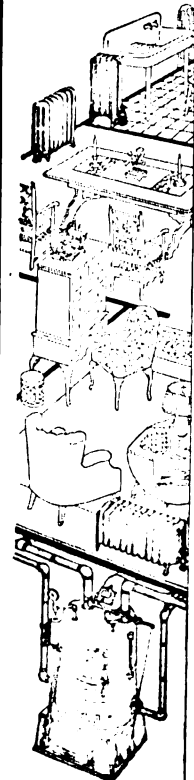

*For 36 years, builders of dependable heating equipment*

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and

## UNITED STATES RADIATORS

DEPENDABLE HEAT ALL OVER THE HOUSE WITH ECONOMY

Out of a blizzard  
into summer warmth

FIVE below! What a night! A key turned in a frosty lock . . . a soft June breeze rushes out its welcome. What a pleasure to be home!

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In five easy minutes he fired his boiler this morning. In five more it will be ready for the night. His youngster could manage it.

Strange but true, his shivering, shivering neighbors pay a lot more for heat than he. A Capitol Boiler with United States Radiators requires much less fuel than ordinary systems; yet costs no more.

Consult your contractor about Capitol heating, now! Write for "A Modern House Warming."

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and

### UNITED STATES RADIATORS

THE CAPITOL GUARANTEE  
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boiler. The background, in a novel and interesting way, shows an entire heating installation—boiler, piping, and radiators in relation to every room in the home.

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There is much to interest the architect, the landscape architect, and the town-planner in that unusual community where Kohler plumbing fixtures and private electric plants are made

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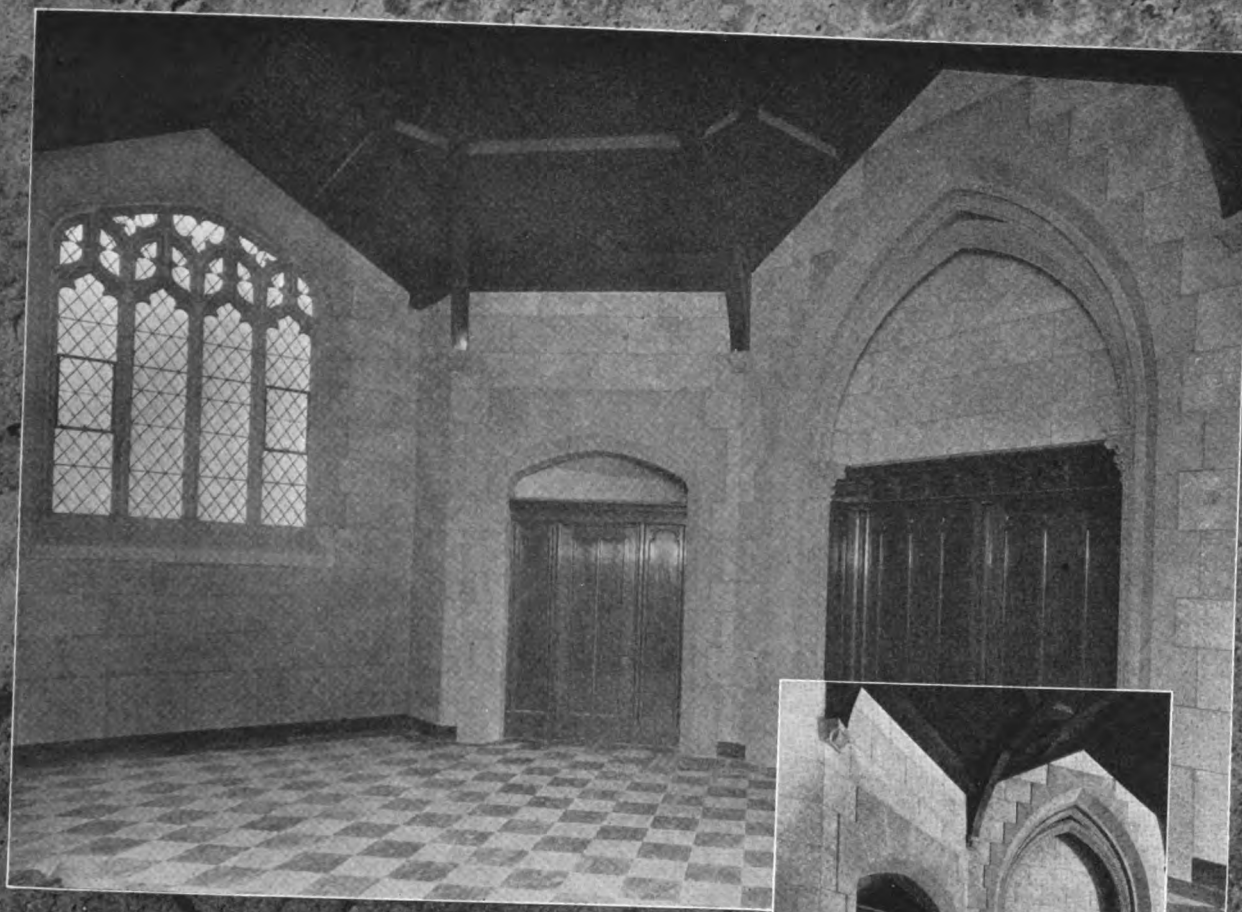
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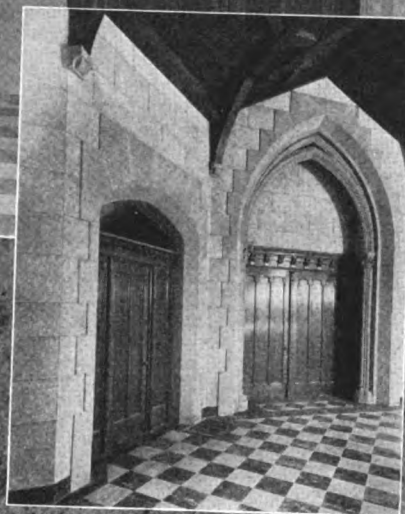
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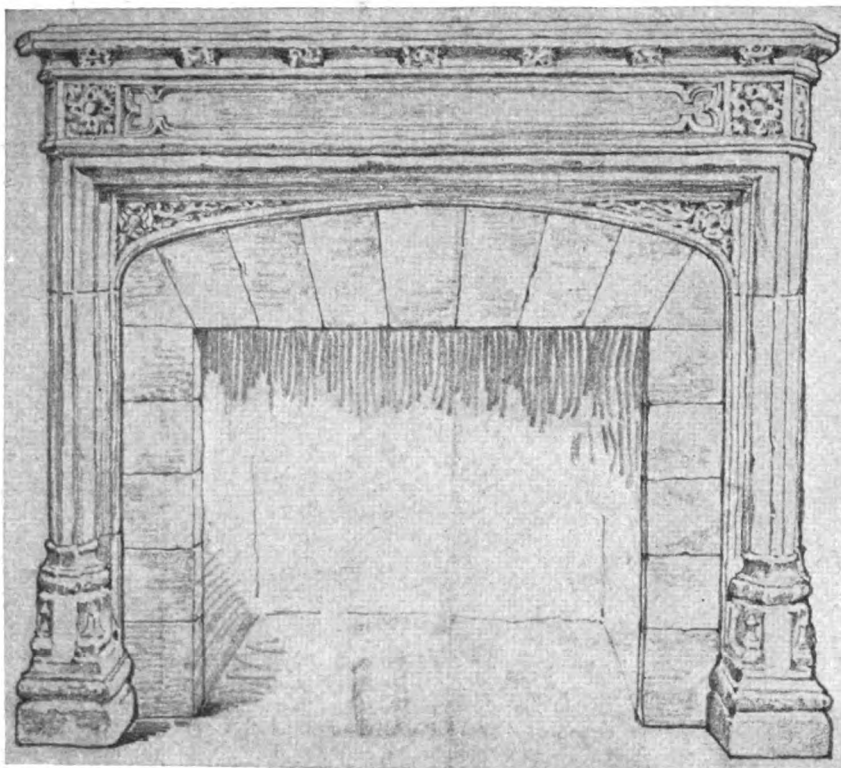
*Architect:*

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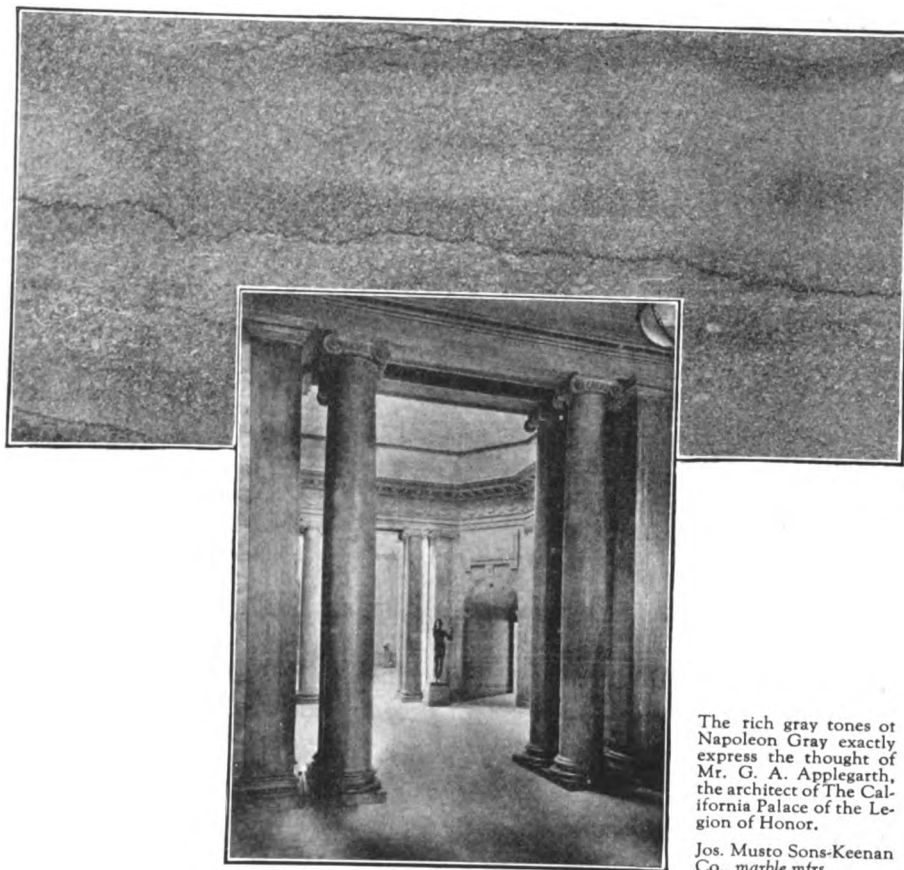
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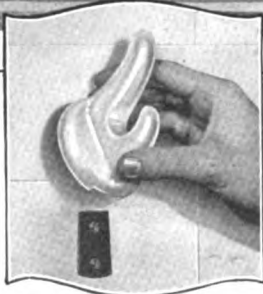
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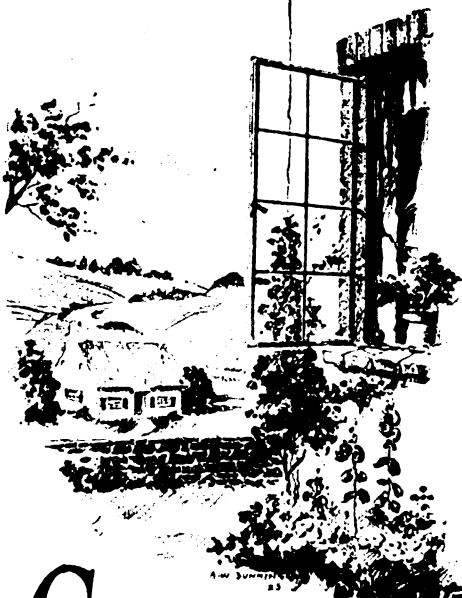
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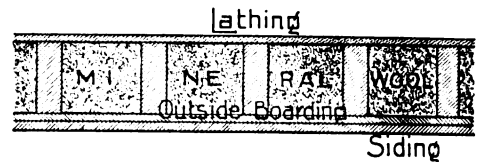
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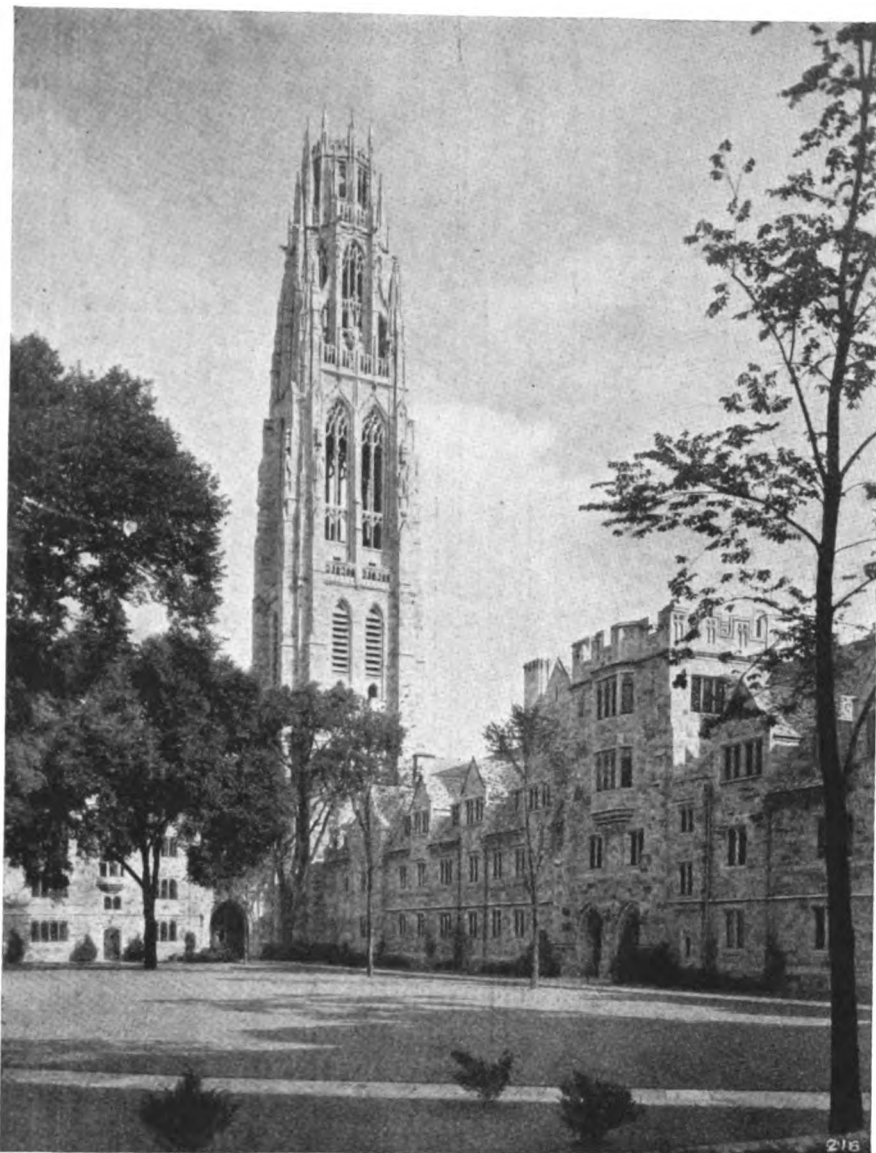
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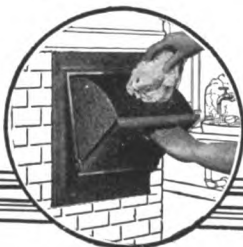
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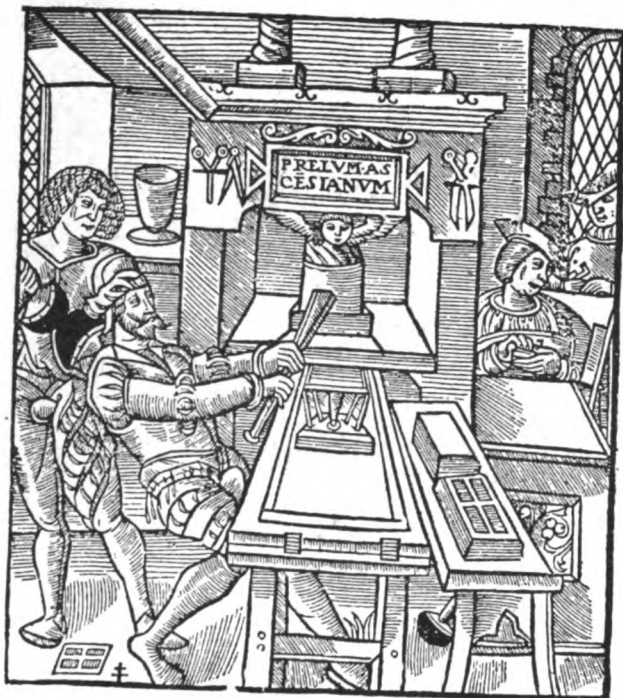
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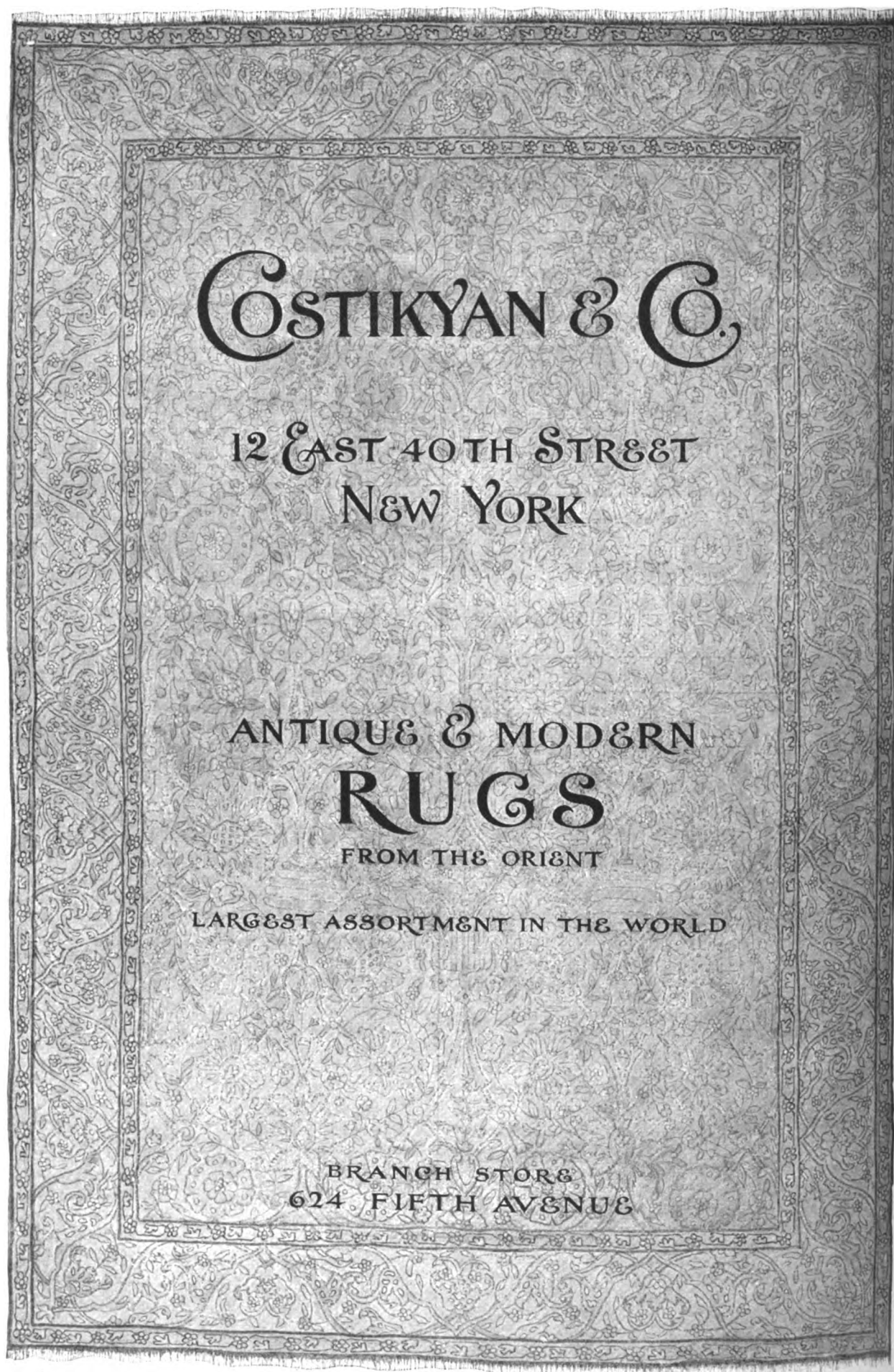
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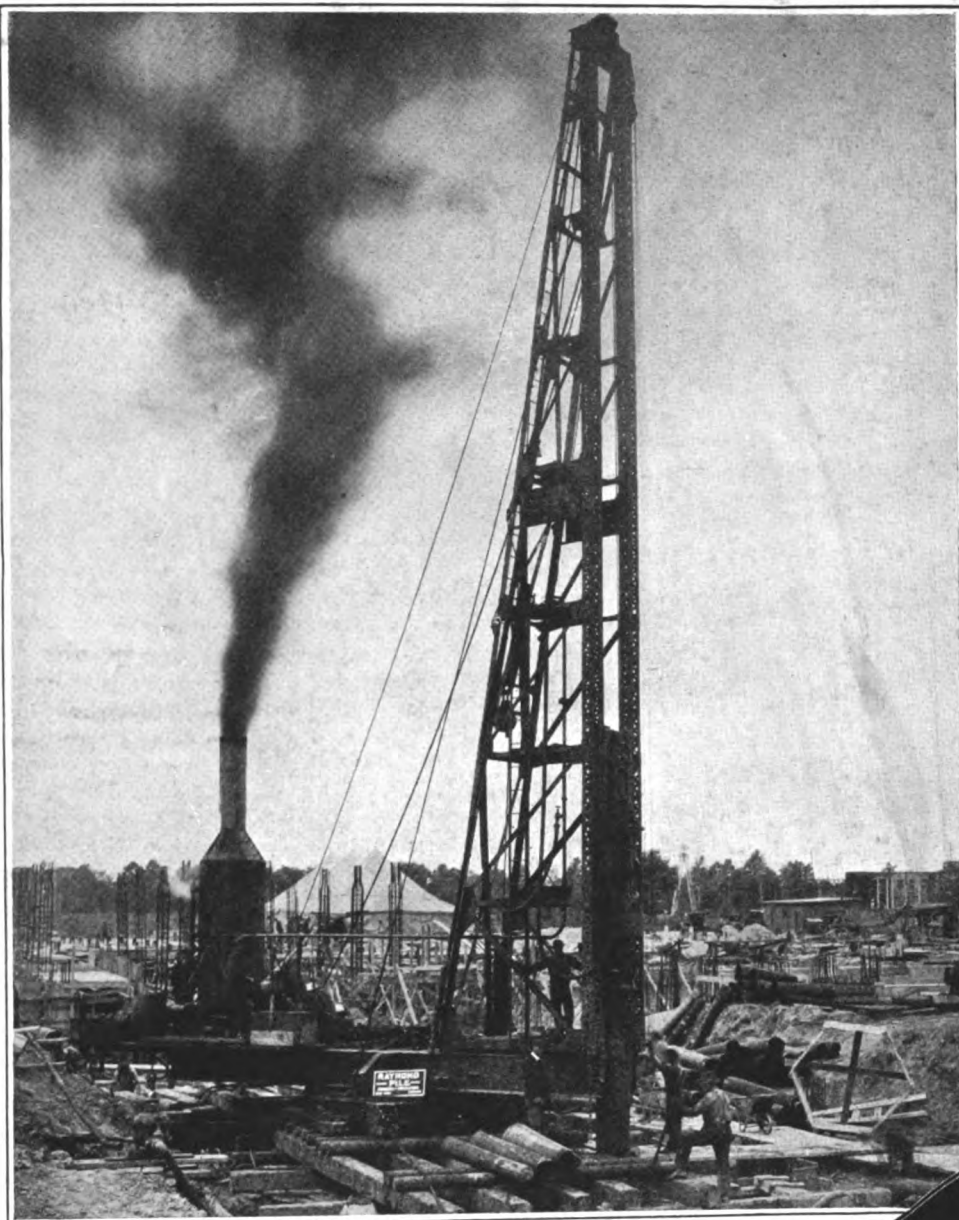
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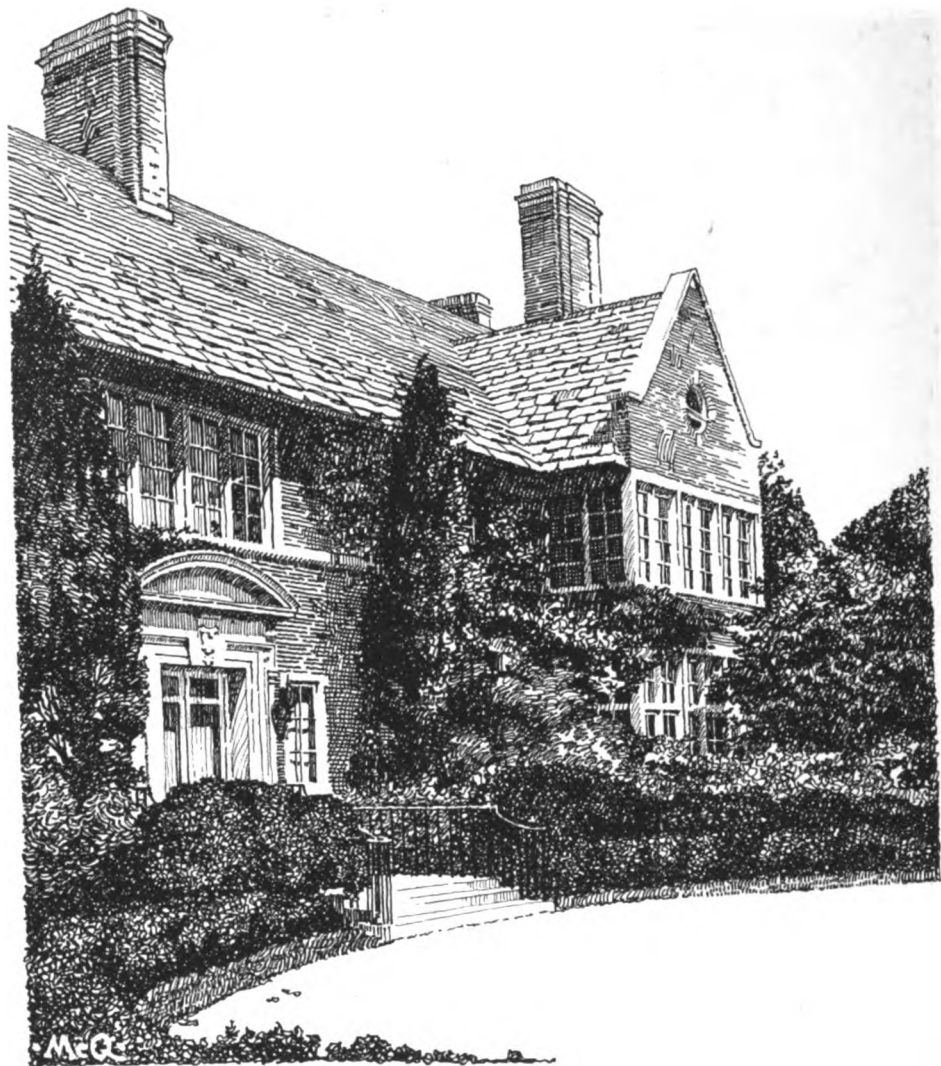
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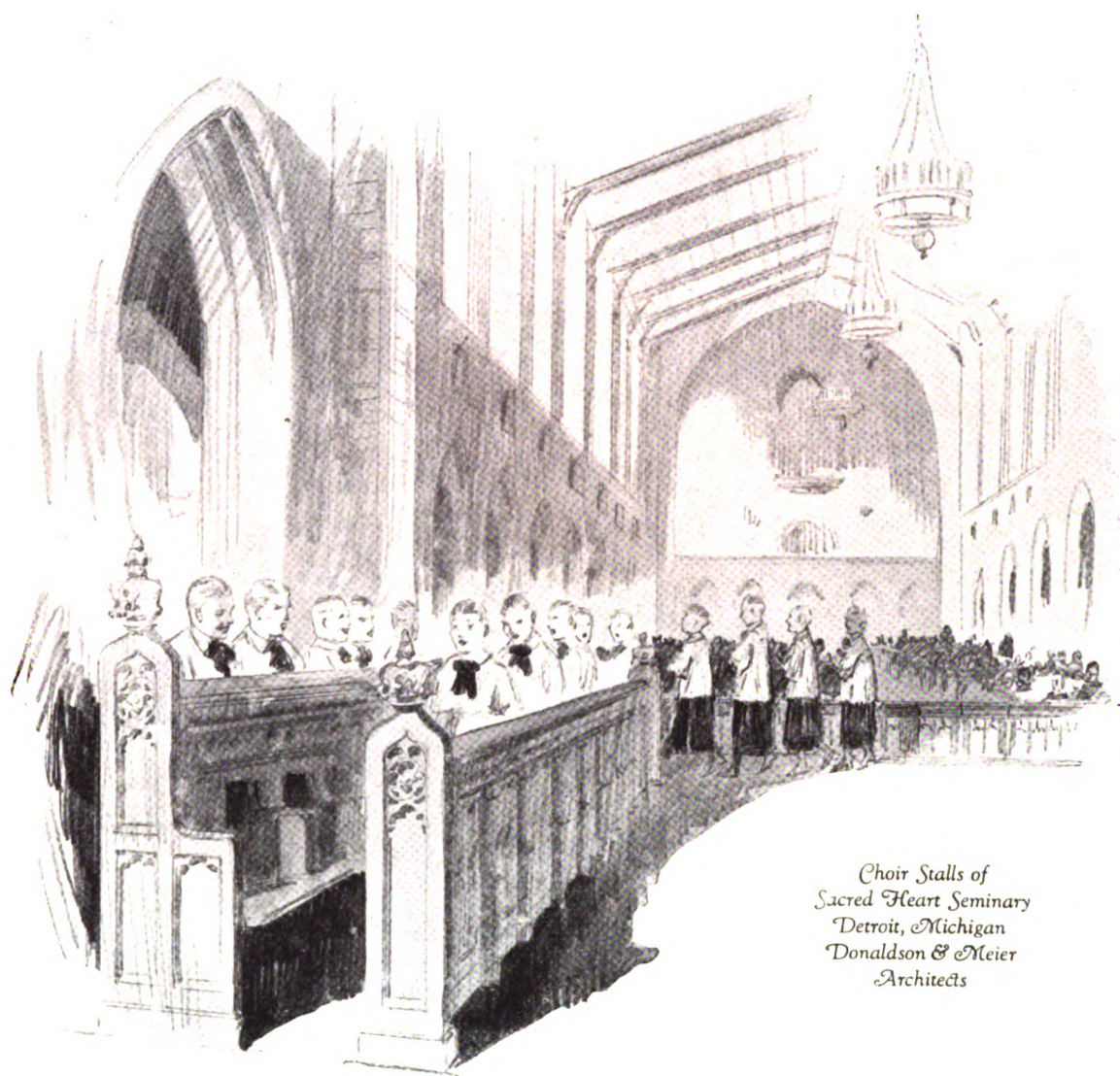
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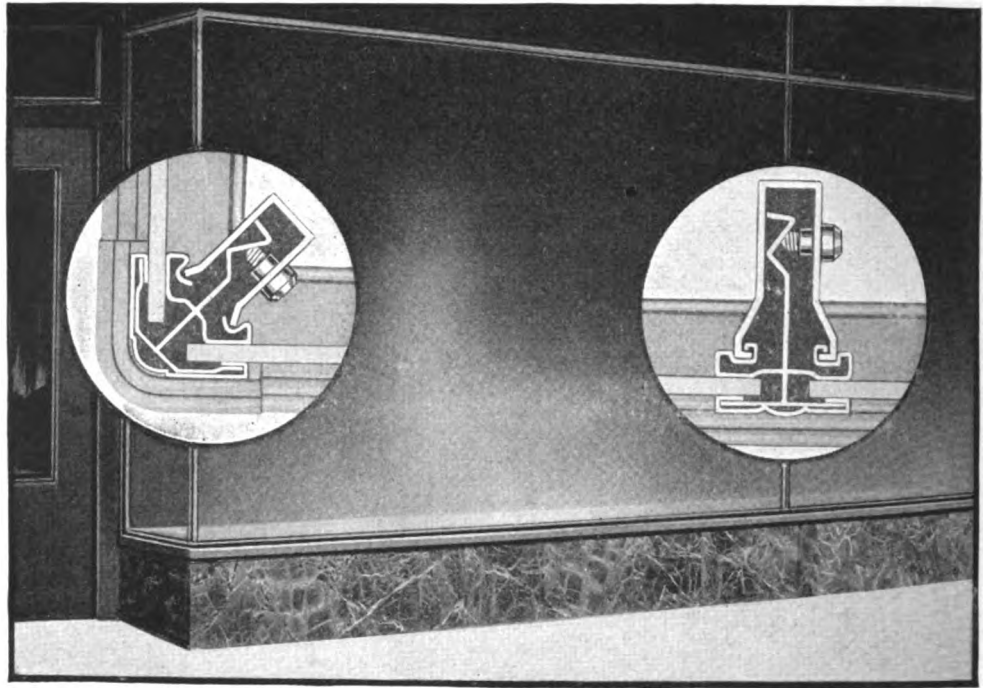
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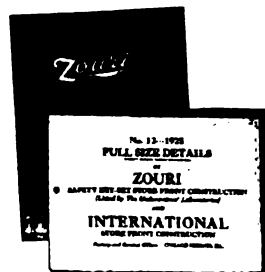


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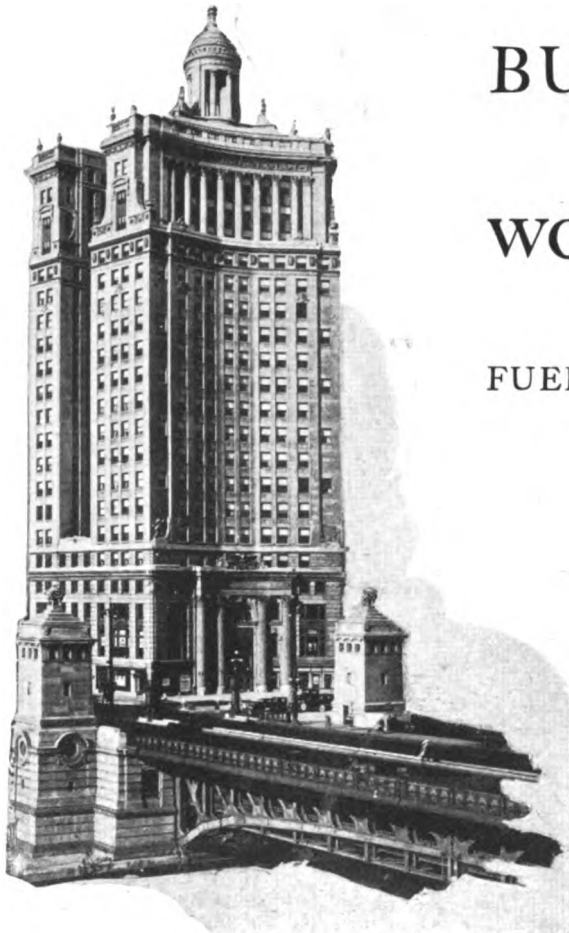
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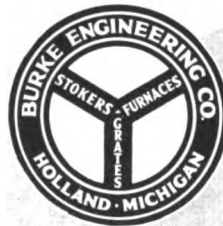
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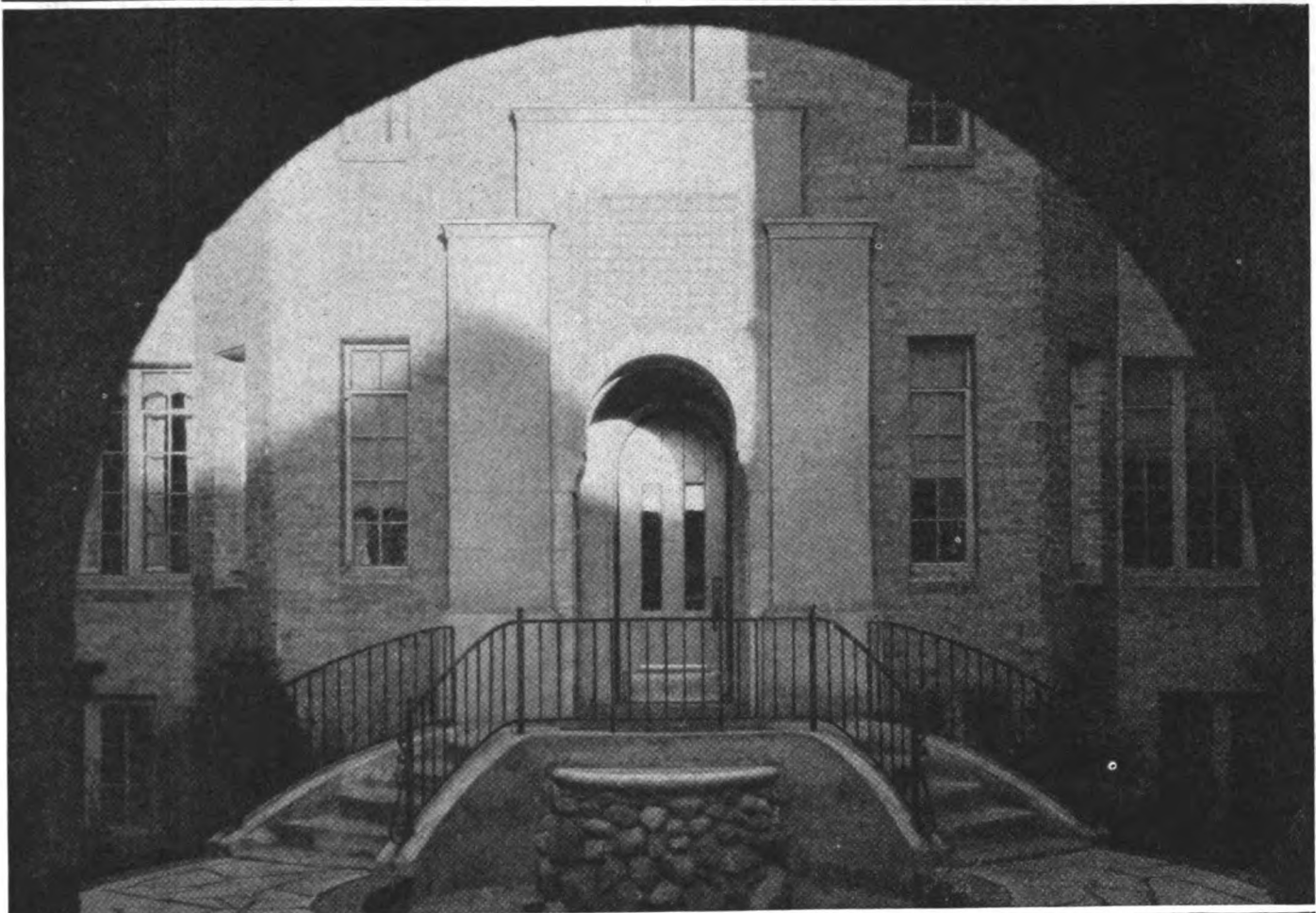
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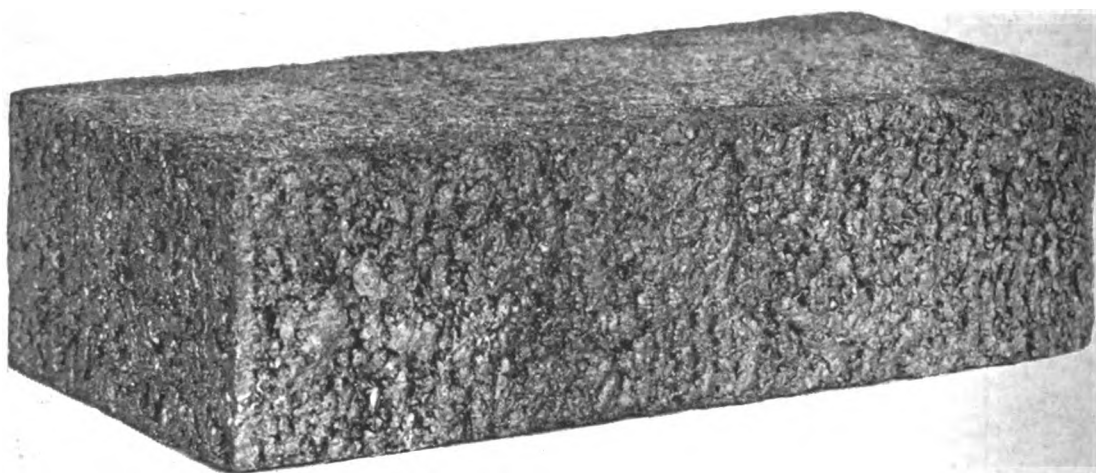
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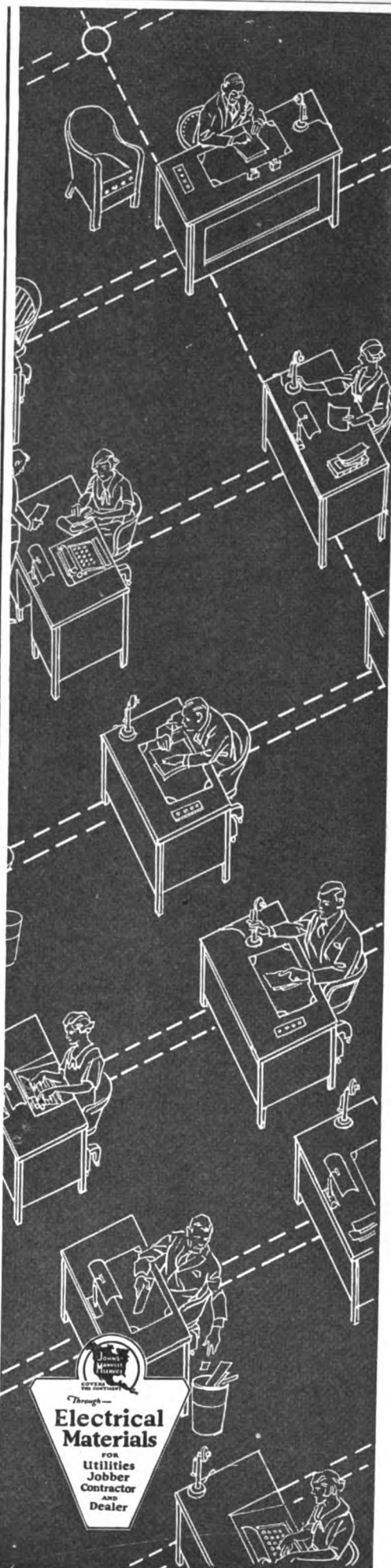
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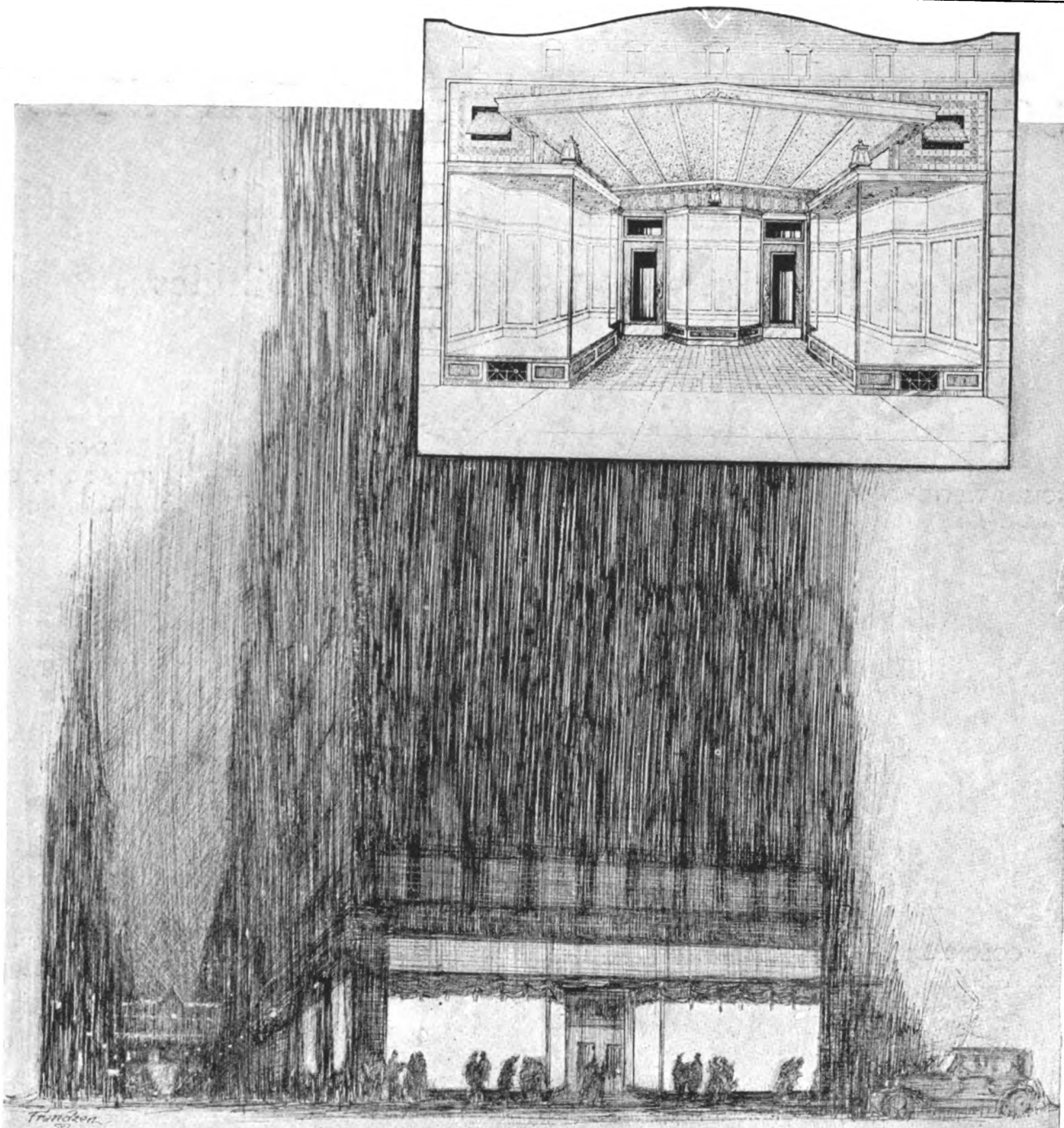
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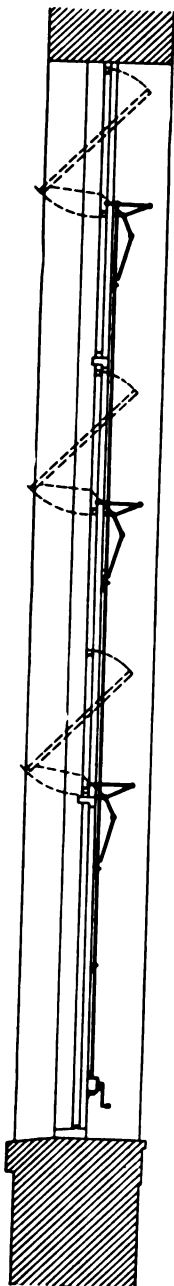
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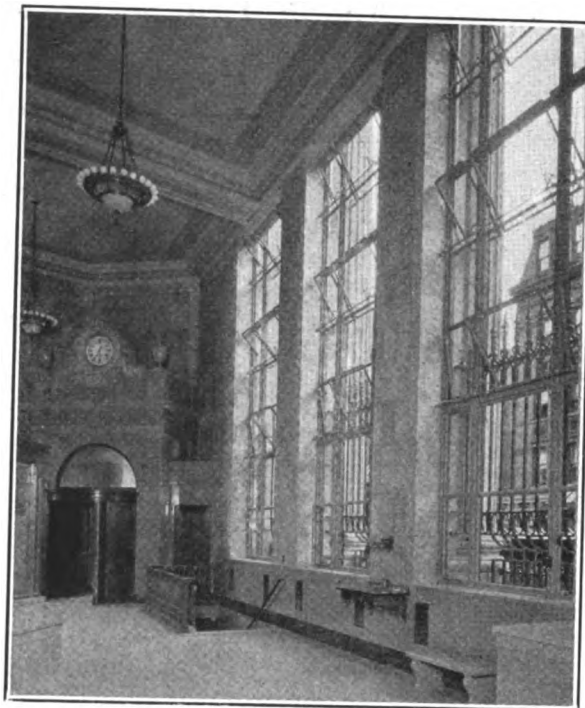
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# Land B Sash Operating Apparatus



Section showing how the three rows of center pivoted sash are operated



Interior of the Italian Savings Bank, Spring Street & Cleveland Place, New York City. Builder—Lignante & Udall. Sash—David Lupton Sons Co. Architect, C. P. H. Gilbert, New York

## Problem Number One

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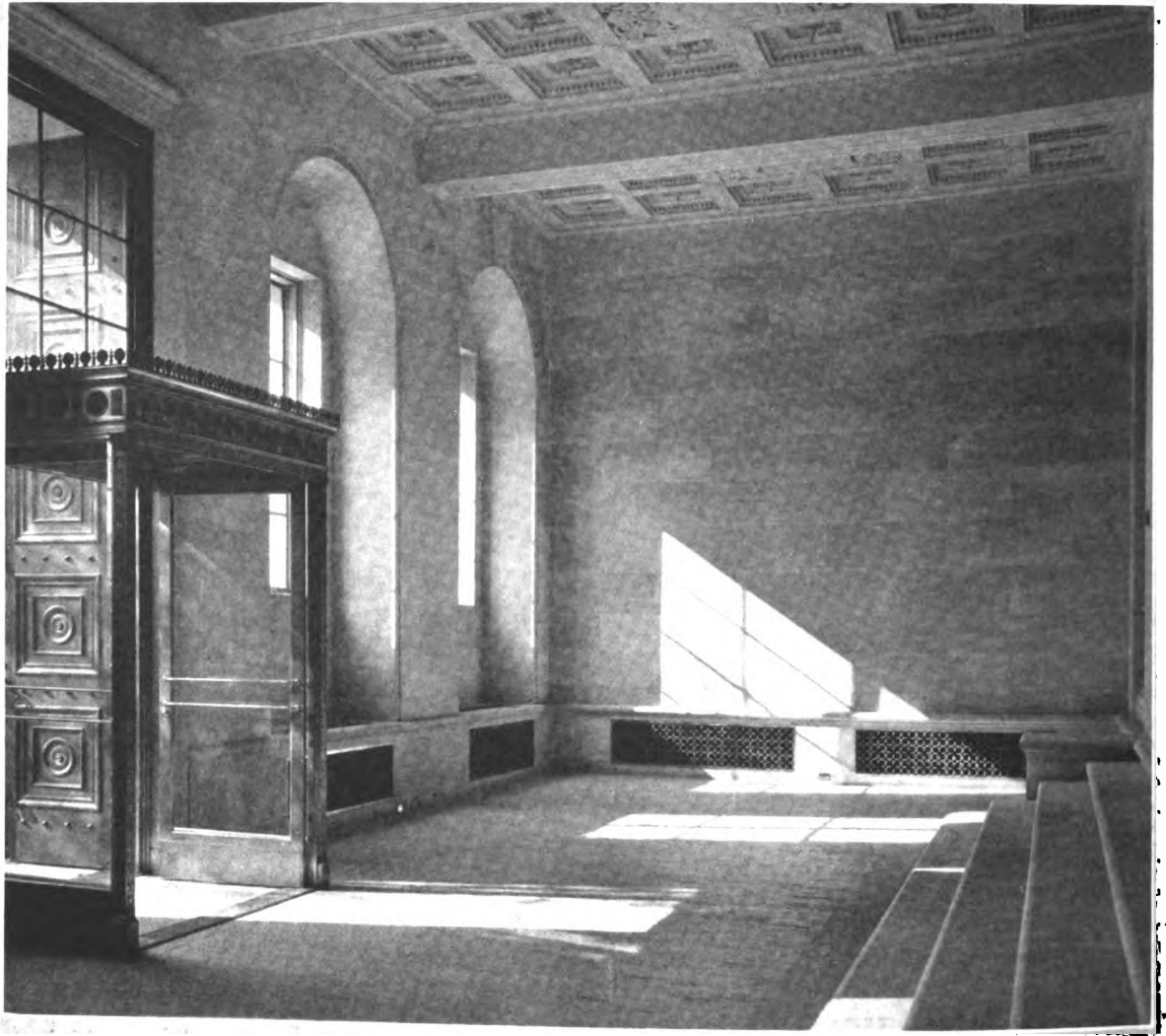
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Foyer, National Chamber of Commerce Building, Washington — Cass Gilbert, Architect

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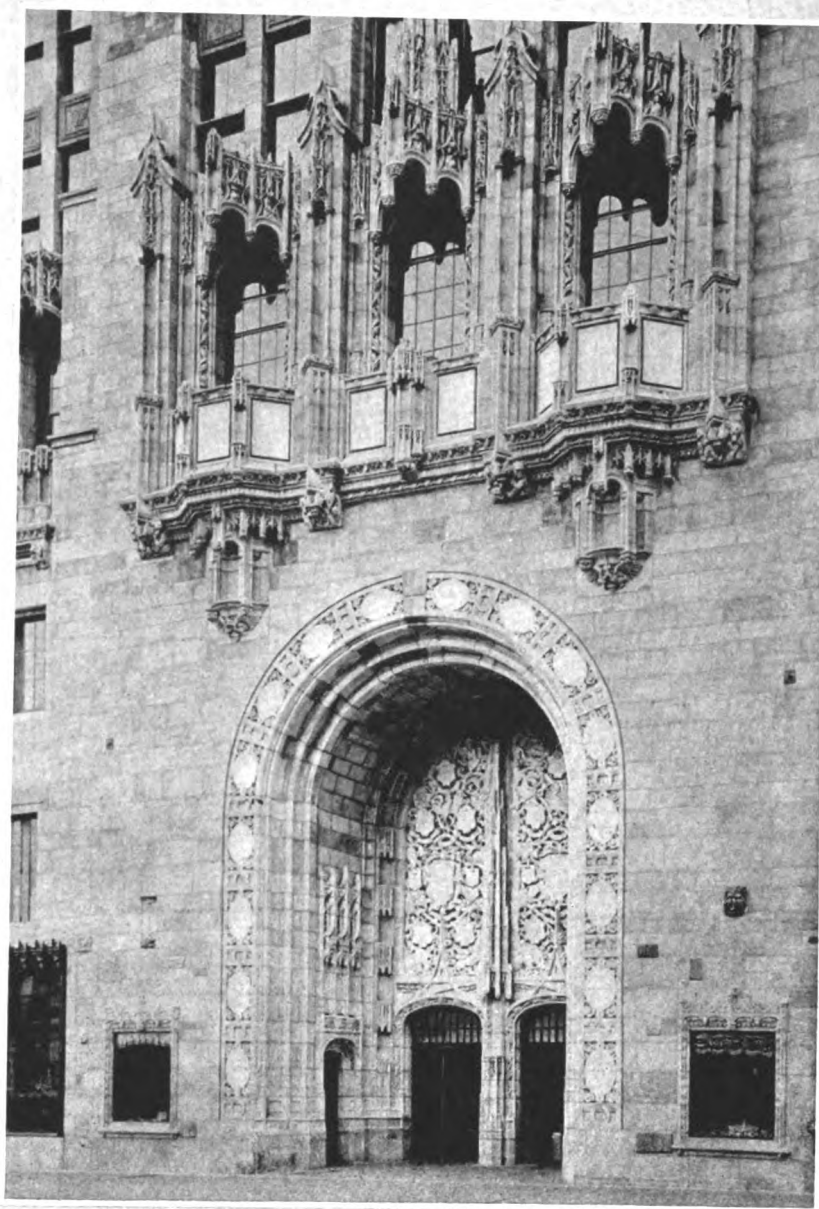
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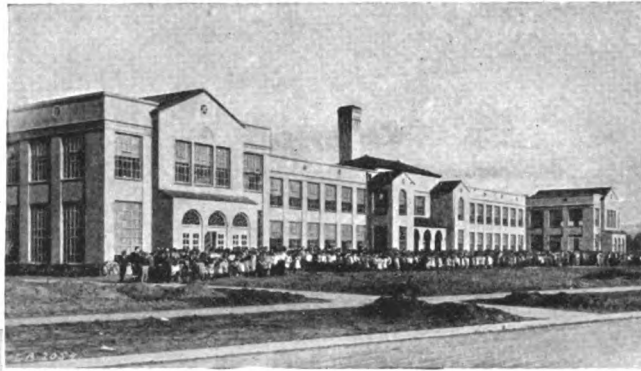
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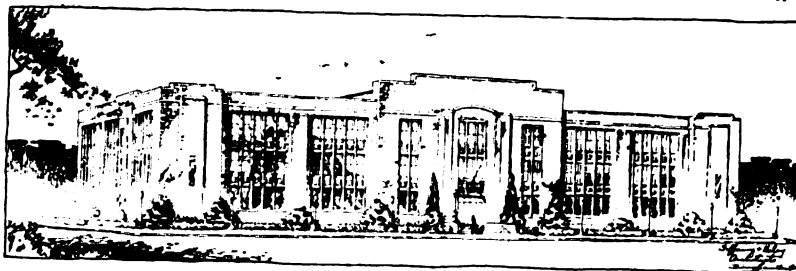
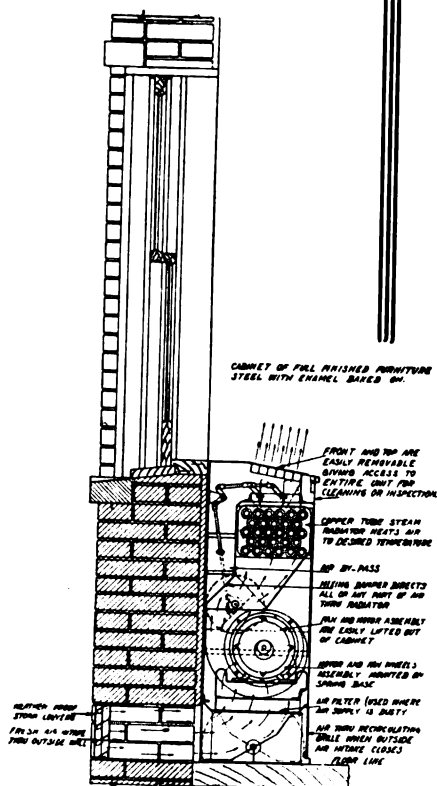
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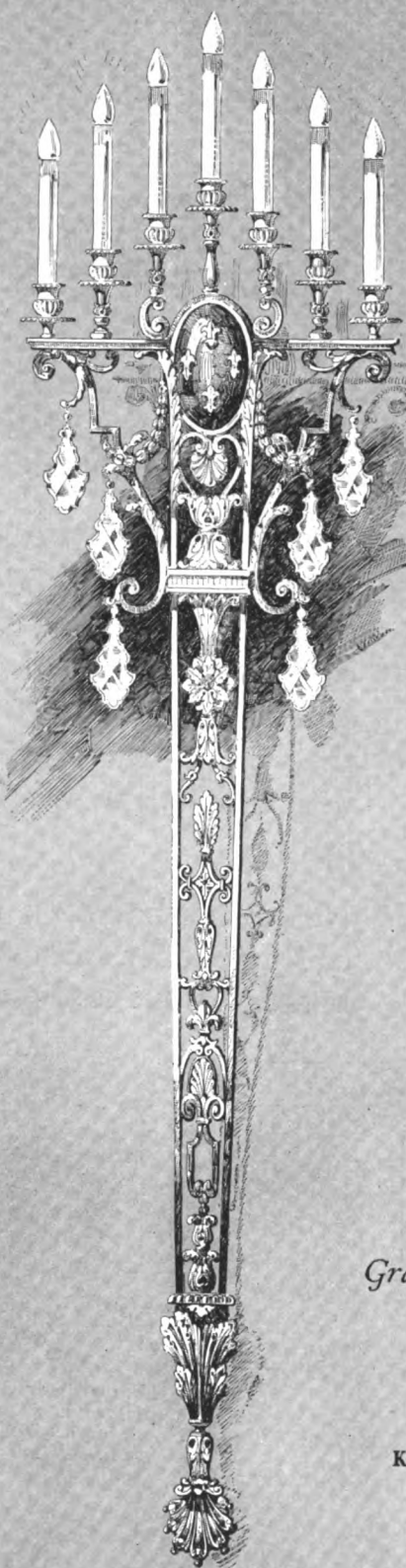
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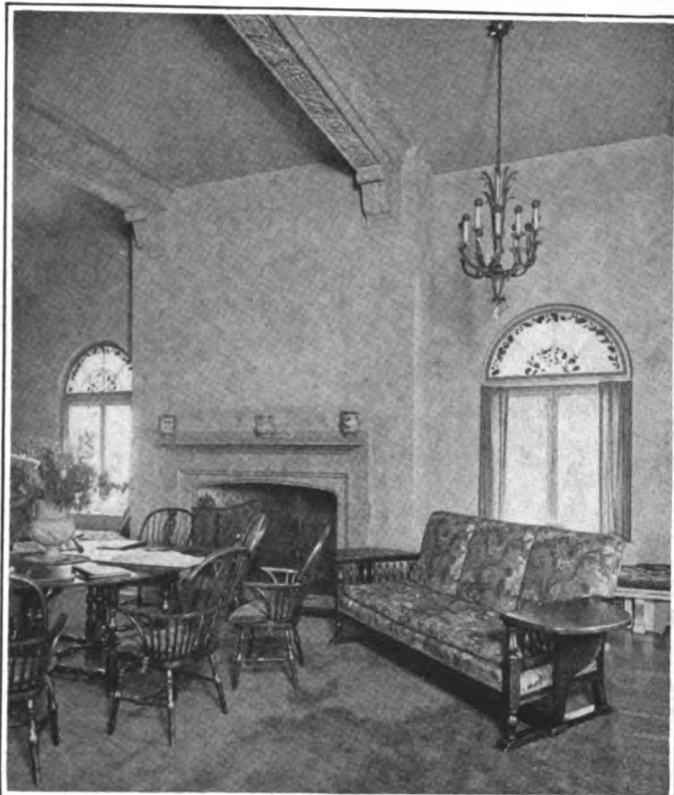
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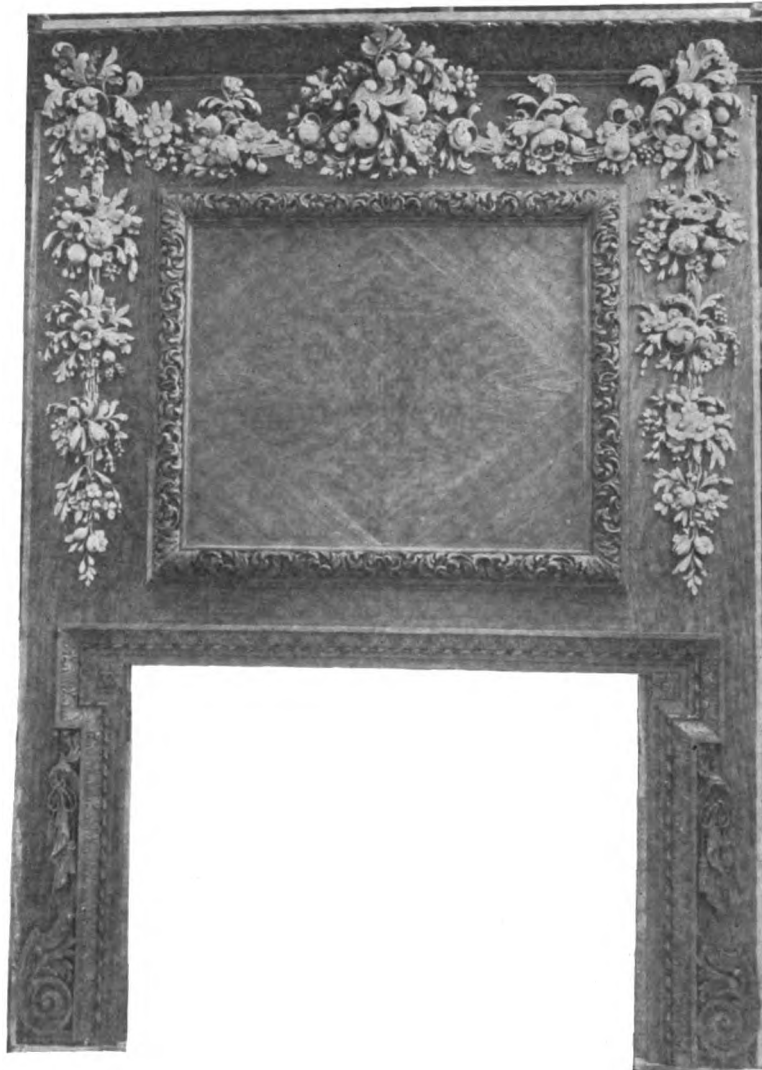
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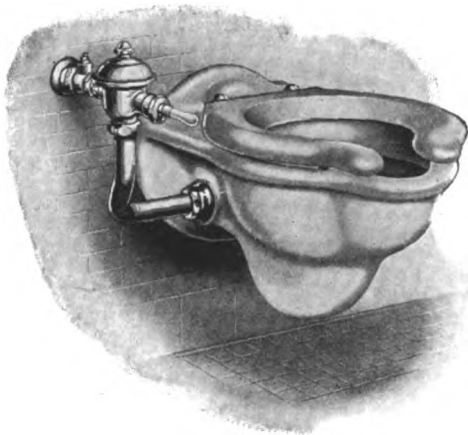
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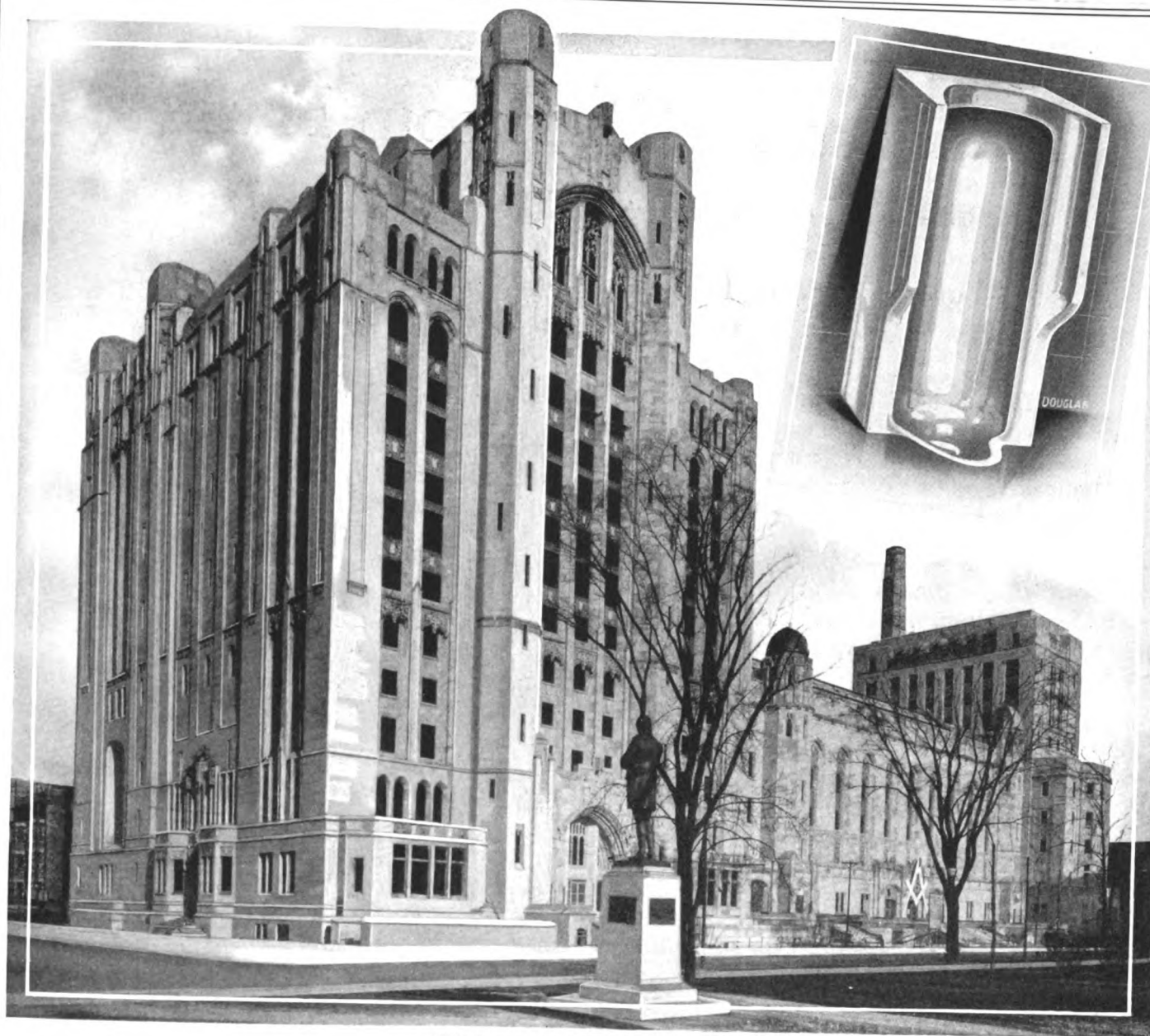
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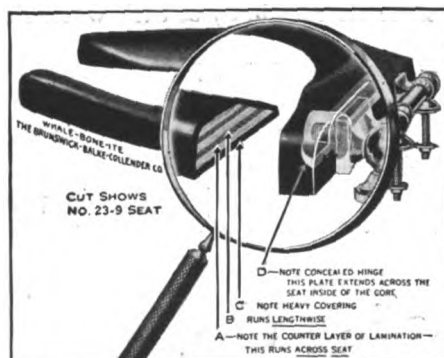
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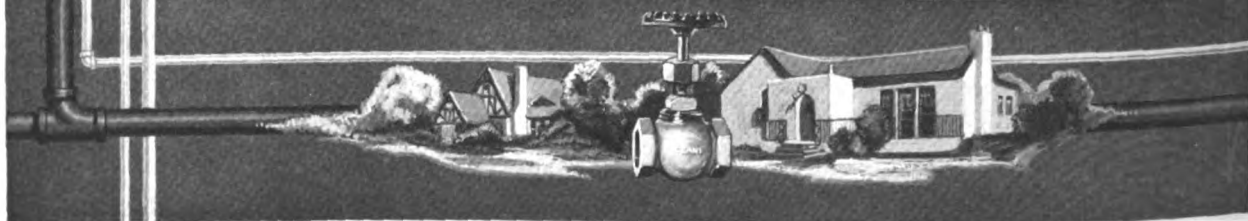
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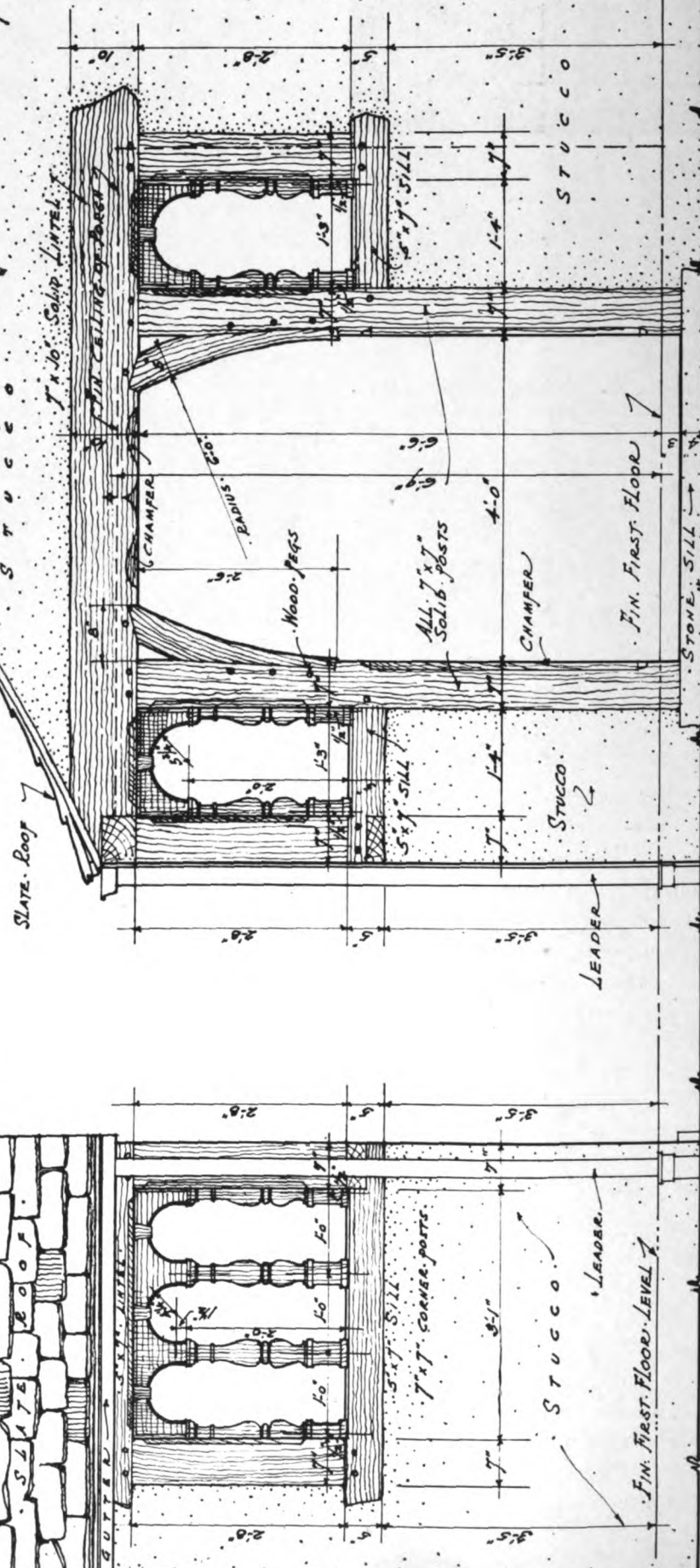
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FRANK J. FORSTER ARCHITECT, NEW YORK CITY

*Detail No. 27.*

February, 1926.

Walter McQuade

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Volume V

FEBRUARY, 1926

Number 5

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

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## *A Sermon from the Sanctum*

THE TEXT which comes to us this morning is one which, we suspect, has been used before, not only by others but also by ourself. It is found in the words of the poet, Keats, where he says (in part) "A thing of beauty . . .," but you know the rest. Almost every day this truism confronts us, frequently with variations in its application. The "foreverness" of beauty is nowhere more evident than in beautiful works of architecture. What excuses our recurrence to this theme is that, in a recent instance, this beauty was made the subject of comment by a number of intelligent people, comment which we feel may be interesting to our readers.

The architectural work which called forth this comment was . . . and is . . . a private house of important dimensions, an exceptionally perfect re-creation of Georgian atmosphere. In its center is a rotunda, mounting through the two noble stories of the mansion, from which open monumental rooms. From England have come architectural treasures to enrich it, carved pine panels, marble mantels and Waterford glass chandeliers. Set in the over-mantels are portraits by Romney, Beechey and Sir Joshua. The furniture is old Chippendale and Sheraton. It is, in fact, a museum, so perfect in detail that the question which naturally arose in the minds of a group of visitors was "What is to become of it?"

Naturally this beautiful house has its immediate and present use, its reason for being, in satisfying the needs and tastes of its occupants. Beyond that, perhaps, we ought not go. Still, the question is a natural one. The life of the American householder, living in what is rather crudely called "a show place" is not entirely one of comfort. In this particular case the owner confided that the servant problem was already troublesome although, at the time, the house had been opened a scant two weeks. "My butler hinted that we ought to have a house-party at once," he said. "The servants expect it. Although I pay whatever wages they ask they still think that they are entitled to their tips."

The change of a generation has, as we know, left many beautiful houses tenantless. If there are children there is no particular one who is willing or able to keep up the parental establishment. If there are none, the house all the sooner becomes a problem for the estate and is often disposed of at a tremendous sacrifice or is converted to uses for which it was never intended.

This gave us pause, and we pondered the matter, finally arriving at the following counter-questions: "If this is so, where are we to get our great architectural monuments from? Must they all be public buildings? What of the future of domestic architecture? Are there to be left, for future generations to gaze upon, no fine examples of what people of the most cultivated taste built in our country in the year 1926?"

And then the text which we have quoted came back to us with a sense of comfort and assurance. "A thing of beauty," like the house we had visited, "is a joy forever," as long as stone and timber hold together. It matters not what the future of a residence may be. If it has to be torn down or mutilated it is a great pity. But out of every generation of architecture a certain amount will always be salvaged, and this amount will be confined to two kinds of buildings, those which are preserved for their historical interest and those which are so beautiful that the community will not have the heart to see them destroyed. Surely it is comforting to think that, to-day, we have citizens of sufficient wealth and architects of such competence that, together, they can create homes of such beauty that some future patriot will cry, paraphrasing another poet, "Wrecker, spare that house!"

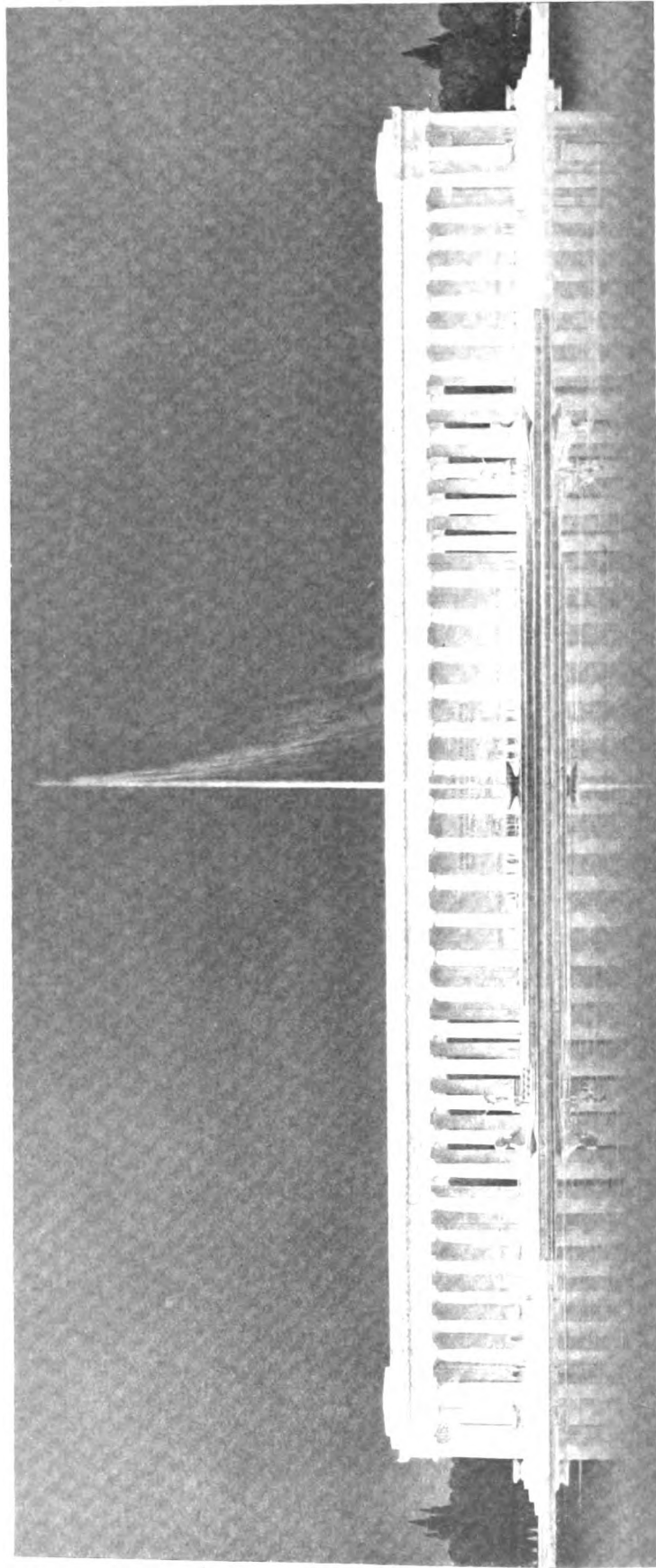
*A. Holland Forbes*

FLYING OF ARCHITECTURE

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February, 1926

THE ARCHITECT



## *The Diary of an Architect's Day*

By GERALD L. KAUFMAN, A.I.A.

Arrived at office (nine fifteen)  
Greeted by the usual scene:  
Smith putting on his orange smock,  
Jones advancing the office clock;  
Brown and office-boy cutting capers,  
While Johnson reads the morning papers.  
"Where's Miss White?— Oh, I suppose  
She's putting powder on her nose;—  
Well, tell her if you please, Miss Black,  
To bring the mail when she comes back.

Half-past nine till nine forty-five  
Ads and catalogs arrive;  
Most "unusual propositions,"  
Urgent letters and requisitions,  
Detail sheets of jambs and sills,  
And gentle reminders of unpaid bills. . . .  
Scented note from Mrs. Dubb  
About the knobs for infant's tub;  
Letter from Dubb, in purple ink,—  
Change the faucets in kitchen sink. . . .

Memo:—"Kitchen faucets may be  
Just the ones to suit Dubb's baby."  
Memo:—"Write a note to Meek,  
Put him off another week."  
Memo:—"Phone to Size and Prime,  
Ask why job's not done on time."  
Memo:—"Come to new decision  
On the 17th revision  
Of the plans for Mr. Noman;—  
Renaissance instead of Roman."

Ten o'clock;—the telephone,—  
Angry voice of Jake Malone,—  
(That's the plumber,—dirty slob,—  
Wants to lien the Yonkers job!)  
"Yes, Malone, I'll certify  
Your requisition of July,  
Your work is perfect, ev'ry bit,—  
But why the hell not finish it?"

Ten thirty;—drafting-room inspection  
Of twenty plans that need correction;  
Check what's been eliminated  
Since Bozo's house was estimated;—  
Ev'rything's been altered since  
That — — — job went out for prints.  
Bozo wants to cut about  
Eighty thousand dollars out

Of the lowest bid . . . let's see . . .  
The lowest bid was eighty-three!

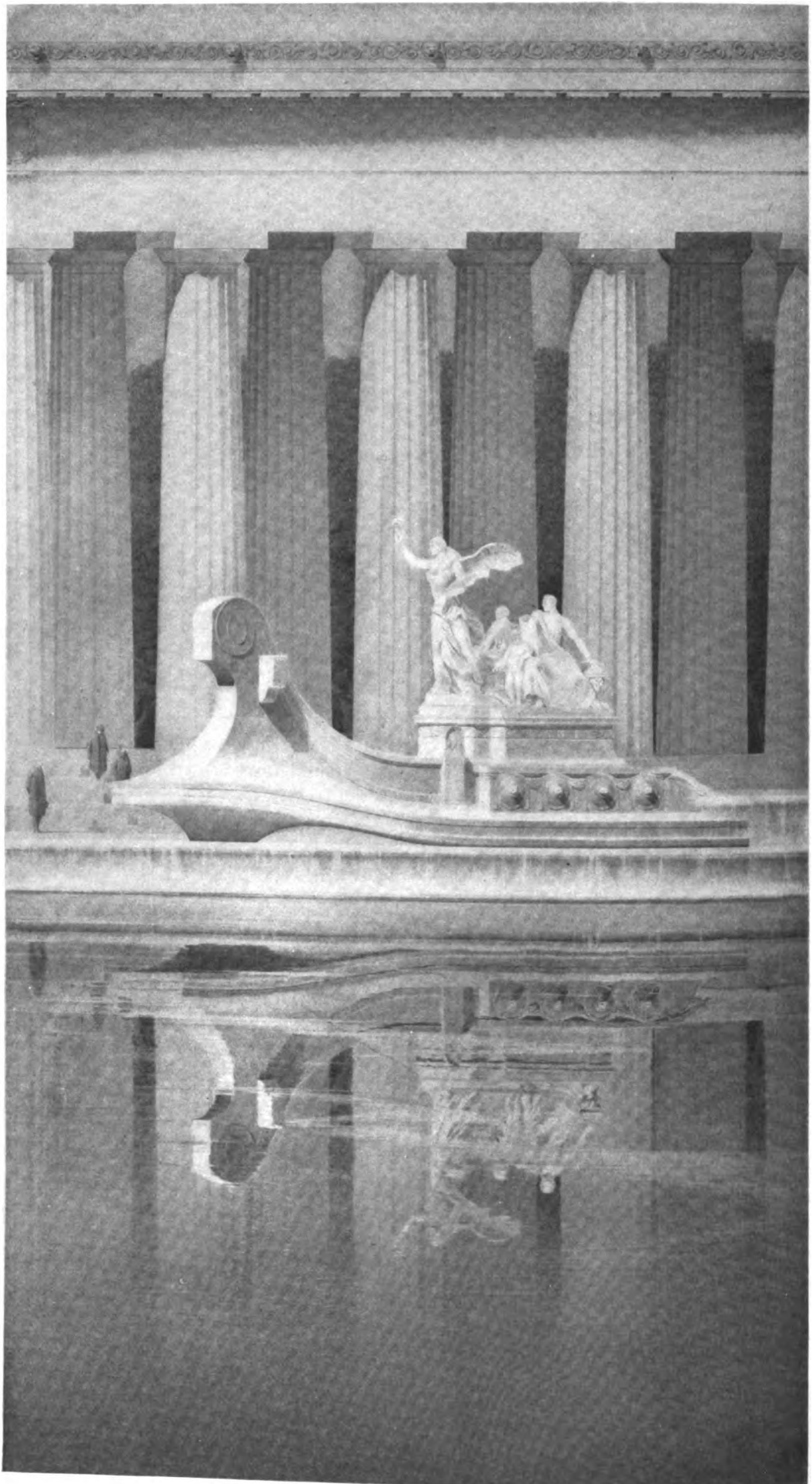
"Yes, Miss White? What's that you say?  
Zink must see me right away?  
He's on the 'phone? . . . Oh, hello, Zink;  
What's the matter? Do I think  
You'd better buy that corner lot?  
Why, certainly, my friend, why not?  
One hundred feet by twenty-four . . .  
Yes, figure fifty rooms per floor . . .

(May they forgive these words in Heaven!)  
Hello! A quarter past eleven  
And not a single thing begun  
On Zabo's job;—at half-past one  
I've got to meet his damn committee  
About the loft for Jersey City.  
"Miss White, tell Jones to step in here,—  
And Ruth,—I mean Miss White,—you're dear  
This morning in that purple frock!"  
Good Lord, it's nearly twelve o'clock!

"Say, Jones,—look up the elevation  
For Hoakem Holding Corporation,  
And find the printed renting plan  
Got out by Ease and Pelliman . . .  
Rough out a sketch combining these  
In half an hour, if you please;—  
And, Jones, just bring me from the file  
That folder labelled 'Roofing Tile.'"

"Miss White, ask Riker's to send up  
A roast-beef sandwich and a cup  
Of coffee;—take a letter for  
The Ramp-up Motor Folding Floor  
And Ceiling Corporation, Inc.,  
Of Camden, Illinois,—I think,—  
Dear Sirs:—Please send layout of floors  
For factories,— Sincerely yours" . . .

"And, Ruth, dear,—how long is it since  
We sent that order for the prints  
Dated April twenty-fourth,  
For one on paper, two on cloth?"  
That job's by far my dearest child,  
It's seven months since it was filed  
Before the Clerk of Plumbing Sections.  
(It still has forty-two objections.)



John Russell Pope, New York, *Architect*

Winning Design, the Roosevelt Memorial, Washington  
Detail showing the general character of the Architecture and Sculpture



"Your hairpin's falling out, Miss White,—  
Oh, not at all,—that's quite all right,—  
There goes the 'phone again,—"Hello,  
Yes, this is me,—or I,—how so?  
You say the Chairman telephoned  
To say the meeting was postponed  
Another week? Well, you can tell  
(The whole damn bunch to go to hell!)  
Them all I find their job enthralling;—  
Bye-Bye, Zabo,—thanks for calling."

"Miss White, reach in the lower drawer  
For that quart of Ambassador,—  
Cross off that Jersey City date  
With Zabo,— No, I'll take it straight,—  
Votr' santé, Ruth,—and will you see  
What time this afternoon I'm free  
To tabulate those Larchmont liens?  
(Or read the current magazines?)

"What time is it? Not two already?  
(Queer, I feel a bit unsteady,—  
This constant grind's beyond endurance.)  
"Who called just then? A life insurance  
Agent, I will bet a hat,—  
Well, you know what to say to *that*!  
Now get your book and take dictation  
In re the Gander Alteration:—

Where was I? "In repairing pump,  
Install new gate valve in the sump  
And furnish damper chain below  
To regulate the overflow,  
With bevel-gear extension-crank  
Connecting with the septic tank.  
Give guarantee to operate  
Within at least one year from date."

Three to four,—the hour of gloom,  
Devoted to the drafting-room,—  
Try to re-instill ambition  
For that High-School Competition.  
Caution Johnson in particular  
To draw his columns perpendicular;  
Show him how to camouflage  
The building with the entourage;  
Read the program's "choses defendues";  
And look up the day of Rendu.

Investigate, at four o'clock,  
The special saw-dust building-block  
Said to absorb less than one-quarter  
Of its gravity in water.  
Good for basement walls and cellars,  
If laid as specified by sellers.  
(Ed.—This couplet does not rhyme,—  
We're rushed;—it's nearly closing time.)

Four thirty; Conference with Mission  
Workers' Club on proposition  
For re-modeling meeting-hall;  
Present one is far too small;  
Must have seats for thousand scholars.  
(Cash on hand, two hundred dollars).  
"Our work is all for charity,—  
Won't you make the drawings free?"

Five P.M.;—write check for wages  
Due to-morrow;—scan the pages  
Of "THE ARCHITECT" for matter  
Advertised as Building Data;  
Ease our constant tribulations  
In making up specifications;—  
Clip out ads to clear the mess  
Made by Brown when writing "spess."

Five thirty;—play the "beau gallant"  
At Eisenberger's "Thé Dansant,"  
Where there are said to congregate  
Poetry, Art,—and Real Estate,  
Always pays to take a chance  
On meeting Captains of Finance.  
(Besides, who knows when I may sign  
Up that hotel for Mr. Ein.?)

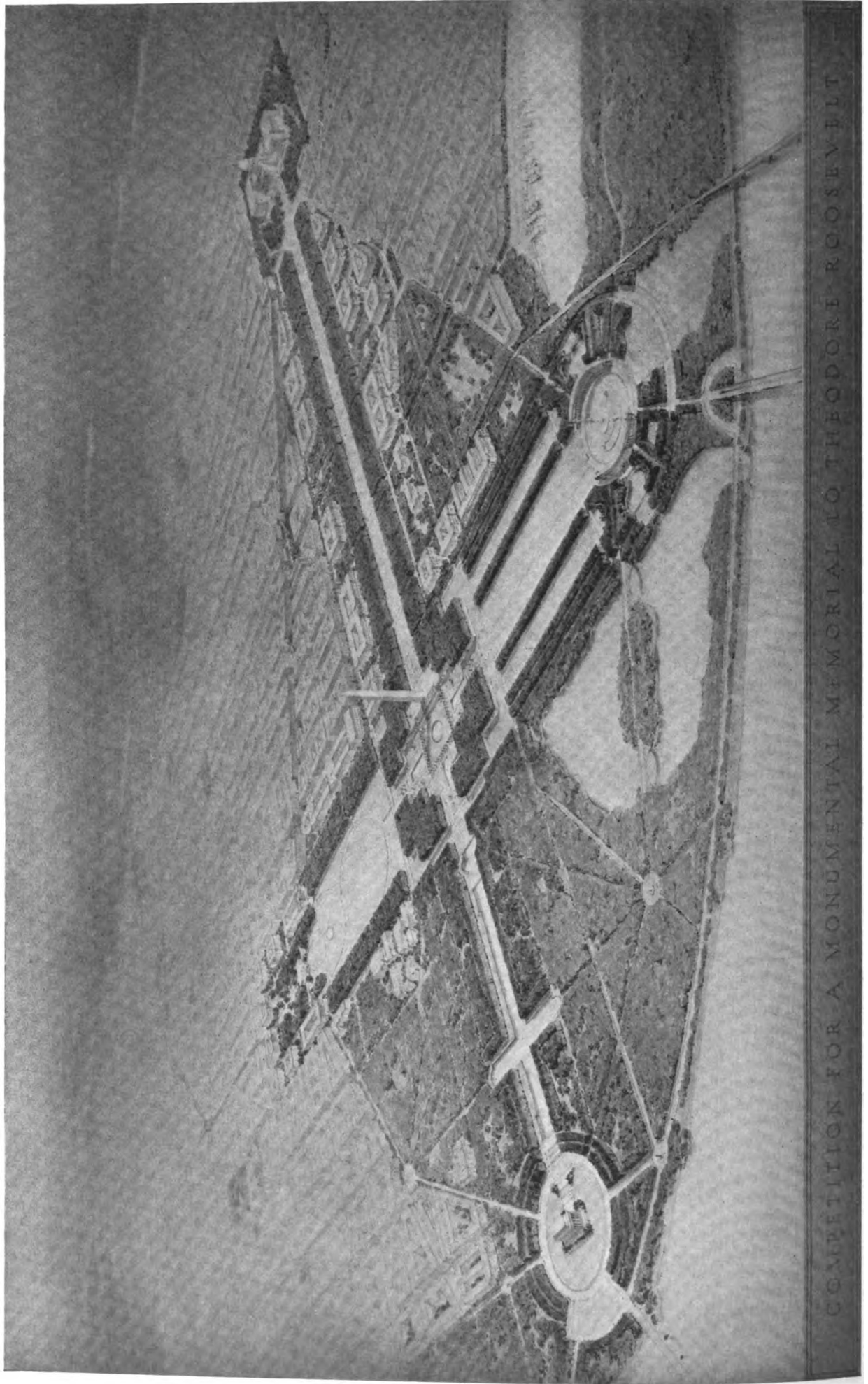
"Good afternoon, dear Mrs. E.,  
So sorry to be late for tea."  
"Far better late, dear guest, than never,—  
For one so talented and clever" . . .  
(Inane and trite remarks!) "How sweet  
Of you!" . . . and so forth . . . "You must  
meet  
My daughter Lulu, bless her heart,—  
She's just begun to study Art."

"And you must meet Matilda Quirk,  
Who does most interesting work  
In decorating country houses,—  
And dyeing lovely batik blouses!"  
"May I present, Matilda dear,  
This architect and engineer,  
I know you'll *love* to hear him tell  
About his work; he *talks* so well."

(The clock strikes six; the day is done;  
But now Matilda has begun!)  
"Really, I should just adore  
To plan big buildings, and to draw  
Like an architect, all day;—  
To you, your work must seem like play!"  
"It does, Miss Quirk, we love it well,—  
All play; no work" . . . (*It Is Like Hell!*)

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John Russell Pope, New York, Architect

Winning Design, Roosevelt Memorial, Washington. Plan showing site of White House (upper left), the Capitol (upper right), Washington Monument (center), Lincoln Memorial (lower left), and the proposed site for the Roosevelt Memorial (lower right)

## *Are Architects' Drawings Too Elaborate?*

By CLINTON MacKENZIE, A.I.A.

WITHIN THE last year I have had an opportunity to examine the working drawings of some twenty different architects prepared for the same client and for work of a similar character. The variations in their methods of presentation and the constructive criticism of an intelligent field force form food for thought.

Varying from  $\frac{1}{8}$ " to  $\frac{1}{4}$ " scale, from ink tracing to pencil, and in all matters of detail, they presented a wide difference of opinion as to what constitutes a working drawing. Their nearest approach to uniformity lay in their generally good appearance and draftsmanship. Some of the  $\frac{1}{8}$ " scale were beautifully drawn, sharp and clear, but plan and elevation drawings omitting so much that it necessitated reference to the detail sheets for rough construction. The detail sheets were very well executed, in fact, overdone, and carried so much information that they approached confusion. Some of the  $\frac{1}{4}$ " scale were confused by placing so much on a sheet that they were difficult to read, although carefully arranged and titled like exhibition drawings.

Where such a wide variation occurs the question arises as to which is the most desirable method, and while it may appear answered by simply following *any* method as long as we incorporate all the information, it would be much better answered if by giving some study we could gradually evolve methods of presentation more generally uniform, so that all those who have to interpret our plans would not have to consider each as a separate problem.

From the standpoint of appearance our competitive drawings have advanced to an absurd point if the basis of the competition is *ideas* rather than draftsmanship. Our scale working drawings and details have followed along the same line until we have reached a point where, if we consider them as "instruments of service" we have overshot the mark on appearance to a point where it tends to confuse rather than clarify. It is entirely possible that drawings one hundred per cent complete might still be difficult to work from in estimating, or on the job, due to confusion, or arrangement of sheets. Furthermore, we should have in mind the steadily increasing complexity of our work due to mechanical installations and the wider range of materials and methods of fabrication.

So far we have met this demand by crowding more

information on our plans and, when necessary, preparing duplicate plans for parts of the work. We are doing distinctly better work every year and at a steadily increasing cost and so we find this question has two distinct sides, that of rendering better service and if possible rendering it more economically.

*To render better service*, I believe, we should study more closely the type and method of presentation which the estimator, builder and manufacturer can most readily interpret and use. And in approaching this question, which includes better and closer relationship between the architect and all others involved, we should approach it with full acknowledgment of the great assistance the various professions, trades and industries now render to the architect's office and frankly admit they know their own subjects better than we do. Furthermore, business generally has raised its standards and the educational, or other, mythical barriers between the professions and trades are becoming obsolete. Consultation on the basis of full equality will produce better results.

*To render better service more economically*, I believe, we should study the question of unnecessary duplication of work, both inside and outside of our offices, and also the question of eliminating every line in our drawings that conveys no fact and adds only to appearance and we should further develop methods of indication tending to simplify and clarify our work.

The question of costs can fairly be divided into three parts, the cost of design, the cost of exact determination of structural details and the cost of draftsmanship.

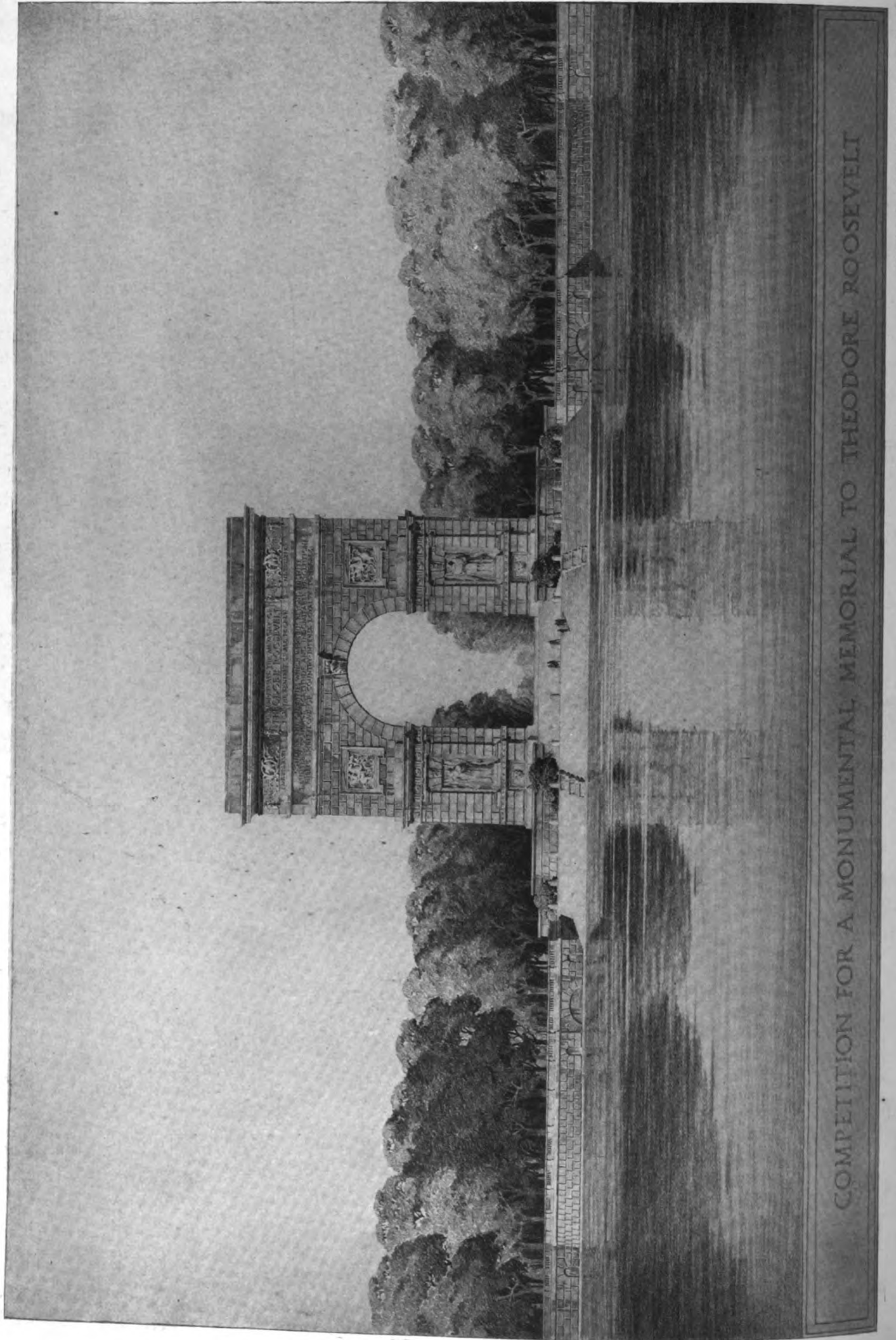
The personal equation which enters into the cost of design places it outside the field of profitable discussion, but the question of the exact determination of structural detail is in a different class and is carried out under our present methods inefficiently and with considerable duplication.

In determining major structural details we are gradually admitting that the engineer specializing in each branch can do the work better and more efficiently and are adopting the sound policy of employing him. We shall reach the high pinnacle of decency when his name always appears with full recognition. Recent bulletins of the Structural Steel Board of Trade call attention to this phase.

In determining minor structural details we have

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Front Elevation, Competitive Design, The Roosevelt Memorial, Washington

Charles A. Platt, New York, Architect



developed no method and the results run helter skelter, from good to bad in the same office. Few offices are equipped to handle expeditiously and efficiently the detailing of stone, bronze, wood and the ever-increasing number of specialties which the market now affords. Proof of this lies in the fact that few detail sheets are turned out without the designer's or draftsman's constant use of reference sheets and further proof in the fact that shop drawings frequently suggest beneficial changes and not infrequently our carefully prepared details are subject to justifiable criticism. When the blue pencil of the specialist in any trade is drawn rapidly, and with certainty, through work laboriously prepared by us it means only one thing, that it is held by one better qualified.

Practically every manufacturer maintains some sort of drafting force and produces excellent detail sheets covering his work. He also maintains salesmen who act as architectural advisors and we surely need them. Sweet's is becoming our Bible and a hurry call to the salesman our salvation.

We depend on this service tremendously, we spend time in consultation, convey our impressions to the draftsman who laboriously, and often inaccurately, incorporates it on our drawings when we could have attached the manufacturer's drawing directly. If our work requires some change from the standard drawing let them make the new drawing and let us pay for it. I think it would cost less. The fact that this service is not on a business basis is its greatest weakness.

I believe few of us realize the loss involved in trying to detail without full understanding of the subject matter. Besides which we are apt to fall in love with the method we invent to the detriment of our work. One of the best metal workers was recently requested to leave an architect's office because he refused to incorporate such an invention. It is foolish but true.

After eliminating the cost of design and the determination of detail the cost of actual drafting is not subject to great variation, but without lowering our standard of draftsmanship we can improve our working drawings by the omission of all unnecessary lines and effect a slight saving.

Considering first the small scale drawings, look back a century or so at the drawings for a monumental building. The plans, elevations and sections stand out clearly in all their fundamental relationships. Since then we have piled on detail complications until occasionally we use a magnifying glass to read them and the main structural features are difficult to see. Following custom, have we gradually developed a method that is becoming unwieldy, or is

it necessary that we indicate everything at  $\frac{1}{4}$ " scale, develop it at  $\frac{3}{4}$ ", full size it and then have shop drawings made? It is worth considering whether a better method could be evolved. Certainly the present method shows lost motion.

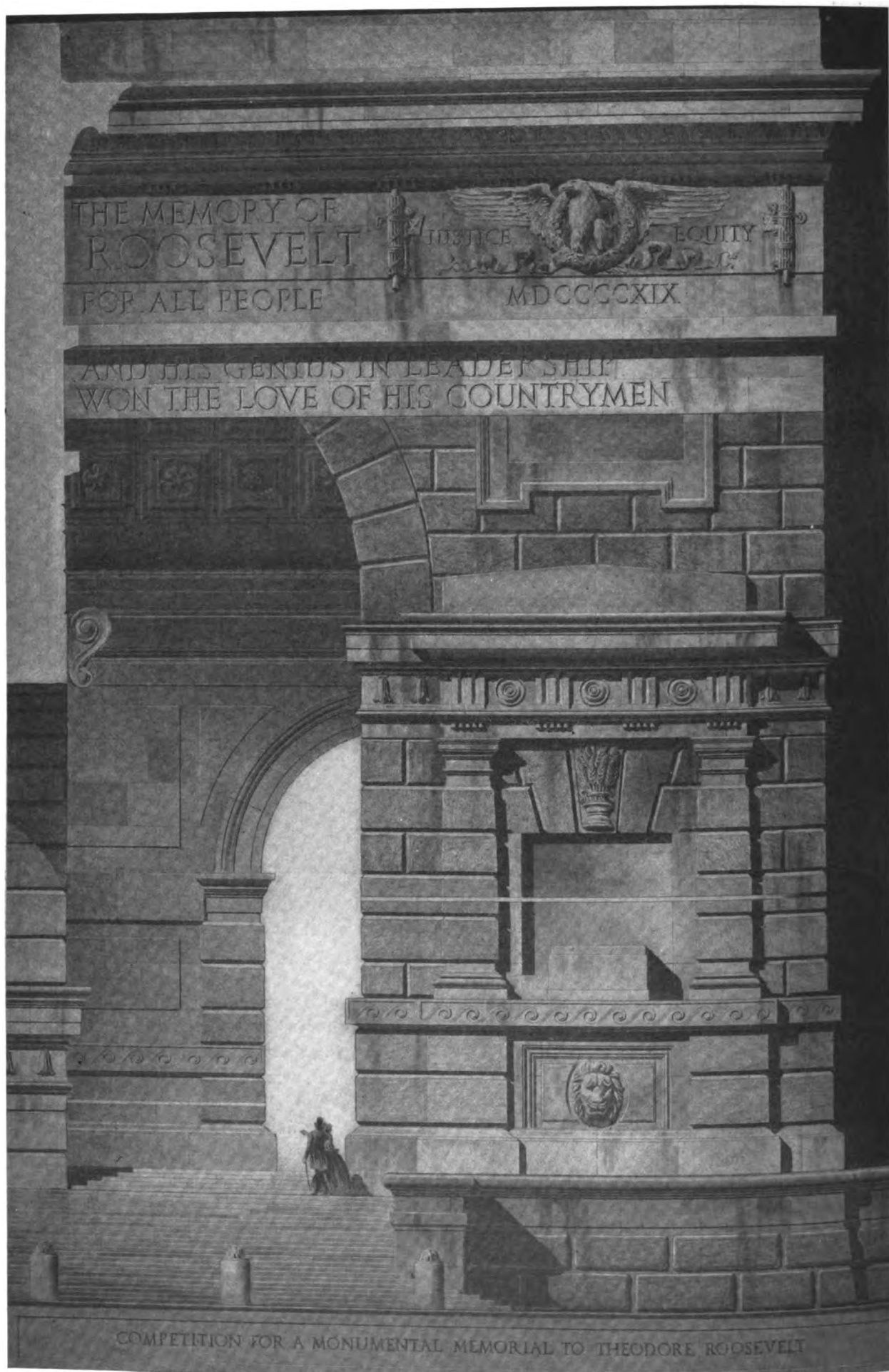
If our drawings are "instruments of service" then every line that does not convey or clarify a fact is wasted and tends to confuse besides occupying space which is, of course, the limiting factor as to the amount we can show. A complicated machine drawing demanding a higher degree of accuracy, both as to material and workmanship, is frequently shown in plan and elevation with comparatively simple lines and measurements and is built from the accurately dimensioned details. On our small scale drawings we make too great an attempt to indicate the detail. The indications we make are necessarily inaccurate as to scale and are of no practical use except as a danger signal, "something happens here," for the builder must refer to the detail.

An elevator well is frequently filled up with the pattern of the rubber floor of the car and surrounded with lines indicating special sills, doors, guides, etc., which, I believe, no one ever uses. If the structural dimensions are confused by this mass of lines, harm has been done. We show the swing of a door by a long line plus an arc. A line  $\frac{1}{4}$  inch long, as used by the steel sash manufacturer, would do as well.

The symbols devised by electrical engineers help clarify our drawings and similar ones could be used in heating and plumbing. There is no nourishment for any one in having the architect draw in the grill of a floor register or the tiles in a bathroom. We show a wood or marble partition with two lines and the door with one. We show as many lines of a cornice as we can crowd in on all elevations. An inch of it drawn in, followed by a section and the rest blocked out would be better.

Our sections show the decorative detail frequently repeated to a degree that confuses the proper structural intent of the section. While we may study the general proportion of our detail on the  $\frac{1}{4}$ " scale, why draw it all if its only use is a record for our larger details. A few lines would tell the story.

While giving full recognition to the excellence of much of the work that we turn out, and realizing that many offices have studied these questions carefully, I believe there is in our practice, generally, foundation for criticism and room for improvement and this is written in the hope that those who have developed improved methods will give us their suggestions and, also, that we may receive constructive criticism from the other professions and trades that work with us in translating plans into buildings.



COMPETITION FOR A MONUMENTAL MEMORIAL TO THEODORE ROOSEVELT

Charles A. Platt, New York, Architect

Detail, Competitive Design, The Roosevelt Memorial, Washington

## *Architects and the Public*

By SIR THEODORE MORRISON

Vice-Chancellor of the University of Durham

(ADDRESS DELIVERED AT A RECENT MEETING  
OF THE BRITISH ARCHITECTS' CONFERENCE)

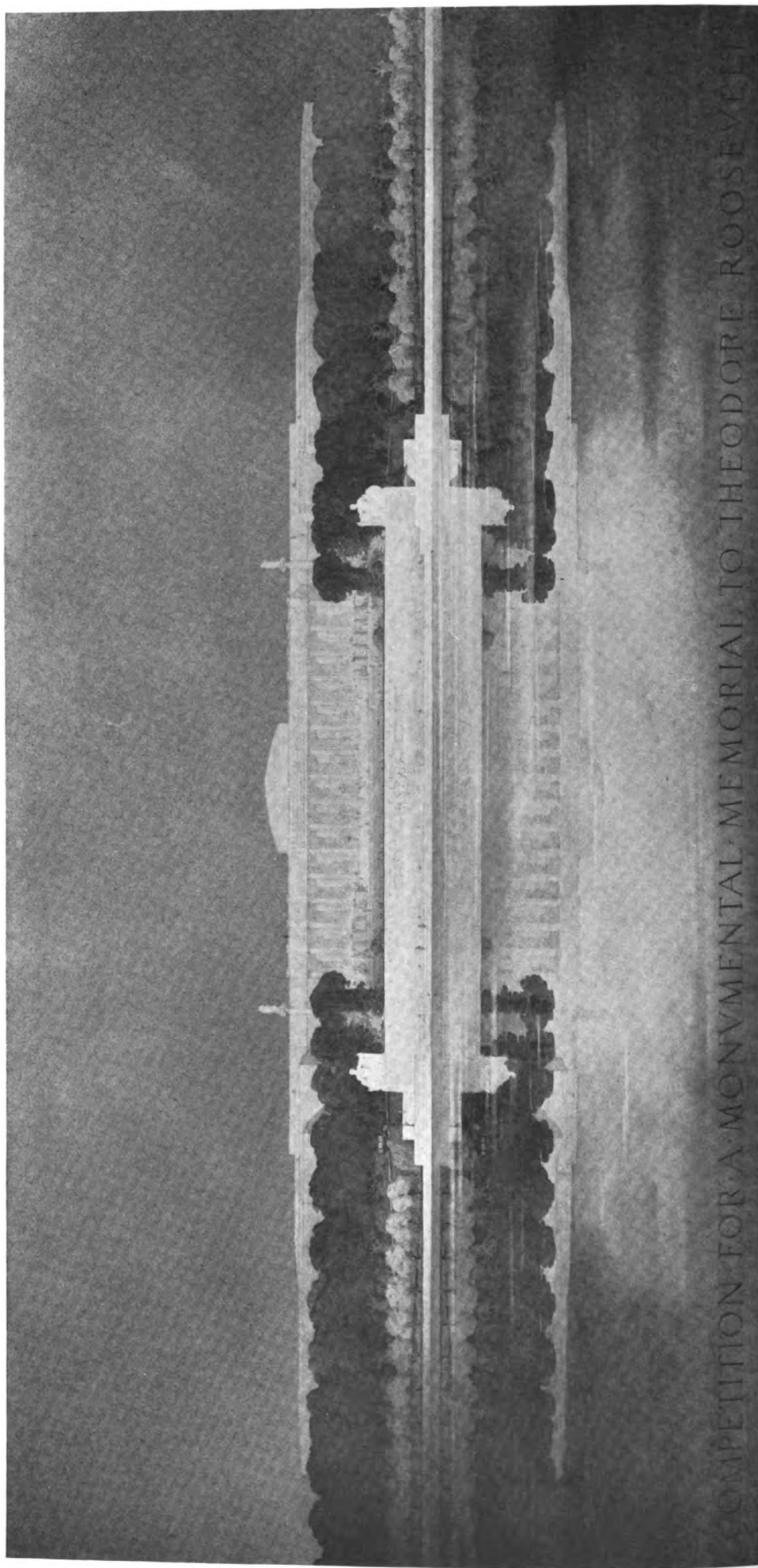
A MODERN industrial city presents to architects some very difficult problems to which we should like you to give thought. We must all acknowledge that the cities which we owe to the Industrial Revolution are sadly lacking in beauty. The age which gave man unexampled control over the forces of nature, which supplied architects with an embarrassing wealth of building material and possibilities of construction hitherto unimagined, contributed nothing to the charm of our cities. On the contrary, it has made most of them little better than grimy workshops from which the wealthier inhabitants hasten to get away. Why this lack of charm in modern towns? Is modern industry incompatible with beauty? These are the questions which I think architects and the public might discuss together with advantage. The ugliness of which I complain is that in our principal thoroughfares, in the pretentious quarter of the city which pays high rates and in which land is bought by the foot. Here should be the buildings which we show to our visitors with pride as the ornament of the city; yet this is the very quarter in which our modern failure is most apparent. I speak to you, gentlemen, in this discussion as a representative of the public, and I will begin by admitting frankly that for the want of beauty in our main thoroughfares the public, your clients, must bear the greater part of the blame. To my mind the main fault of our modern streets is the want of harmonious design; taken separately, many of the buildings are well enough, but each of them, in too many towns, is of a different height and in a different style, and the effect of all taken together is nothing but discord. The street, not the single house, should be the unit of building, and the street should be planned as an architectural whole; each building in it should be in harmony with the general design and should contribute to its realization. Our streets are a riot of individualism; each owner has indulged his particular taste or fancy; very often his object has apparently been to be as bizarre and unlike his neighbors as possible. In one of the busiest thoroughfares of Newcastle I have counted in one block as many as eight different heights from the pavement to the parapet; it is not a street at all, but a jumble of oddly assorted houses. In the past the prevalence of a great tradition, or possibly the authority of the architect in those days, was strong

enough to curb the exuberant fancy of the private owner, and an architectural policy was followed in the construction of our streets. To this we owe the quiet dignity of Bath and the stateliness of the New Town of Edinburgh, and to my mind the merit of the Rue Castiglione and the Place Vendôme—to take only one example from that quarter of Paris—is due more to the design of the street than to the excellence of the individual buildings.

How can we get back to that better tradition? How can we persuade the individual to subordinate his fancy to a general design? To educate the whole public would be a long business and might well fill you with despair. But our task is not really so serious as that. The people we want to influence are neither very numerous nor, I believe, very hard to convince. They are the owners of house property in the shopping quarter; in most cases they belong to that part of the commercial community which is engaged in retail trade. They are keenly alive to the importance of making their property attractive, and they are not likely to be indifferent to our arguments. For, in brief, what we have to say is this: "The shopping quarter ought to be the most delightful part of the town; it should be so pleasant that people would wander there for the mere pleasure of beholding it even when they did not propose to make purchases. And if you, the shop-owners, will adopt our architectural policy we will make it a joy to go a-shopping." And indeed it is not fantastical to say that a beautiful aspect is a necessity for a shopping quarter. It is the incomparable view of Edinburgh Castle which has turned Princes Street into an uninterrupted line of shops; the Rue de Rivoli possesses not only architectural dignity but the view of the Louvre and the Tuileries Gardens. Shops are beginning to invade the Place Vendôme as well as St. James's Square. I think we do not need to insist that good architecture pays the shopkeeper; he knows it already and is ready to back his knowledge with money. What he has failed to grasp is that he cannot get full value for his expenditure unless he submits to a general design. A special effort would, I believe, be needed to bring this point of view before the commercial community; we may assume, I suppose, that they do not read the architectural magazines with any regularity. An occasional article in the R.I.B.A. Journal would not therefore effect much. I suggest to you that the proper course is that some distinguished architect who is filled with zeal for the improvement of his city should approach one or other of the professional societies into which the commercial community is organized; they are

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John Mead Howells, New York, Architect; C. Paul Jennewein, Sculptor

Front Elevation, Competitive Design, The Roosevelt Memorial, Washington



in the habit of meeting in such societies to discuss their common interests, and I do not believe they would be indifferent to a well-considered appeal to adopt a common policy with regard to building.

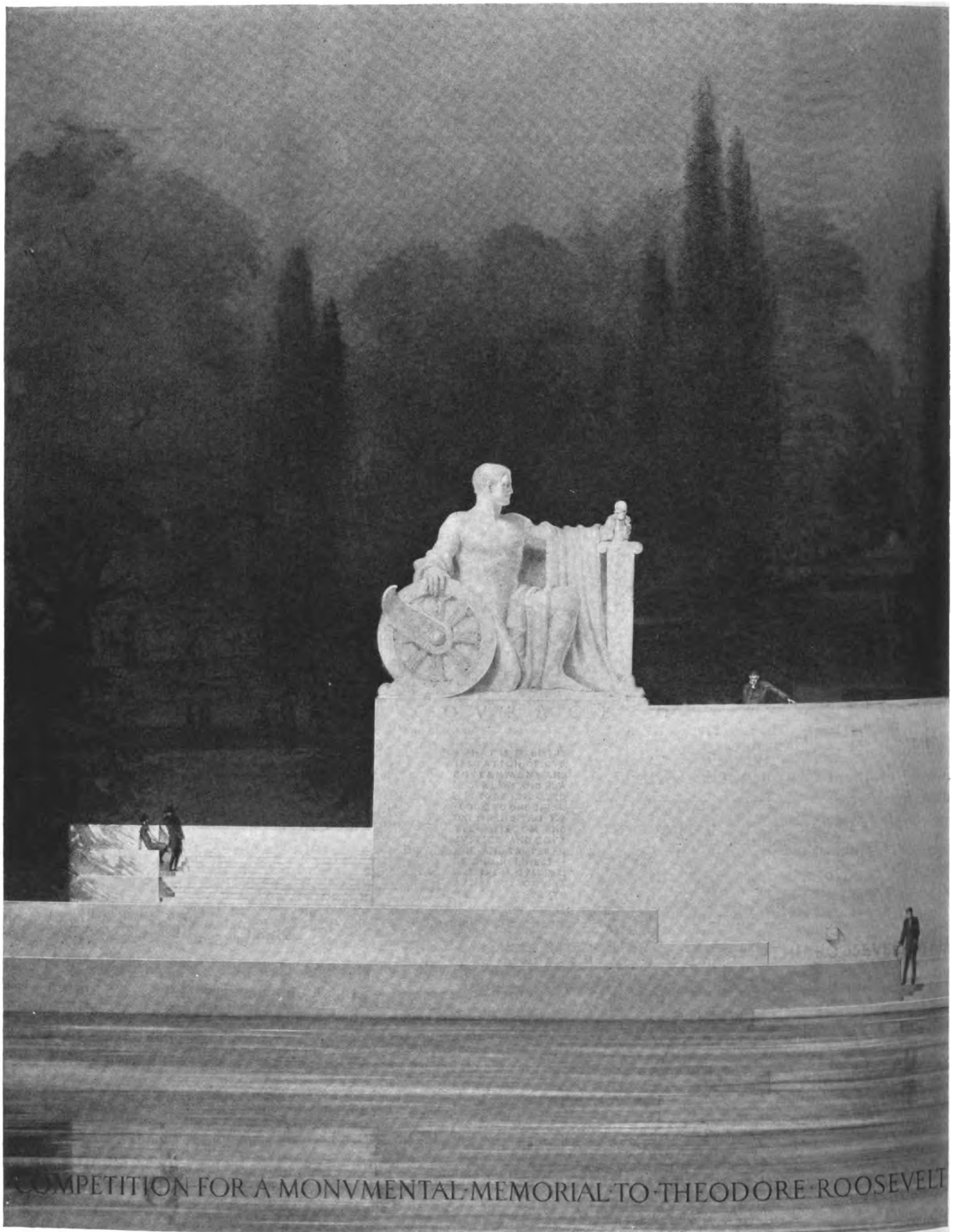
But if, gentlemen, you are prepared to make an appeal to the commercial public may I venture, with all humility, to suggest that you yourselves must be prepared to make some concessions to the necessities of this commercial age. In the modern world advertising is a necessity, and you will not make much impression upon men of business unless you frankly recognize that fact. In the past a too fastidious taste has prevented you from taking account of advertising. You have allowed advertising to fall into other less skilful hands. For your neglect you have paid a heavy penalty, for your noblest buildings have been defaced by monstrous gold letters which outrage the symmetry on which you spent so much thought. I hope I shall not offend the high-browed if I say that in the elevation of a commercial building you must take account of the need for publicity and make the inevitable lettering a part of your design. There is no reason why lettering should not be brought into harmony with architectural form and at the same time arrest the attention of the passer-by. In the East lettering is the most conspicuous and most beautiful decoration at the disposal of the Mohammedan architect. What could be more decorative than the verses of the Koran sculptured on a mosque? The majestic gateway of the Taj at Agra is covered with noble Arabic characters, and the chief ornament upon the tomb itself is to be found in the sacred texts inlaid in black marble. So highly did the Mohammedans prize this form of ornamentation that famous calligraphists were brought all the way from Shiraz to design the inscriptions upon the Taj.

From what I have seen with my own eyes I am convinced that lettering cannot only be brought into harmony with an architectural design, but can add to its beauty.

No doubt you are all painfully familiar with the harm done to noble buildings by the unskilful advertiser. If you are not, a walk down one of the chief shopping streets of Newcastle will show you how completely his tasteless signs can ruin a good thoroughfare. But this is not the end of the tale of woe. The disfigurement of our streets by day is bad enough, but what invective can adequately stigmatize the advertisements of flashing light which make the night hideous? And for this I venture to take the architectural profession seriously to task. Was ever so great an opportunity missed? Had you

taken charge of this new method of publicity you might have made even our modern cities beautiful at night. The illumination of a building can very easily produce a charming effect. Of that also I can vouch from Indian experience. In all the world there is no prettier festival than the Diwali, the Feast of Lamps. As soon as the sun has set little lights begin to glow on the parapet and along all the cornices of every Hindu house; every architectural feature is lit up so that the whole building is outlined in light. This fairy decoration, which I never saw without delight, is produced by the crudest means—merely a wick stuck into a rough clay saucer of oil—but the charm of it is beyond description. Why should we not produce the same effect? Our resources are immeasurably greater than those of Indian villagers, and there is a strong economic motive for making a shop, a restaurant or a cinema palace so beautiful that people will flock to see it. One attempt to make use of light as part of the normal decoration of a building at night I have seen recently in London—in the large Lyons restaurant at the top of the Haymarket. I thought the effect very attractive, but I have had no opportunity of examining it closely. I saw enough, however, to convince me that the illumination was part of the architect's design and to make me hope that other architects will make similar experiments.

The two points that I wish to make to you, then, are these: we must, firstly, persuade the owners of property in our shopping quarters that harmony of design is essential to the beauty of a street and that they must therefore agree, jointly and severally, to pursue one architectural policy. Secondly, the architects who design the elevations of mercantile buildings must make provision for publicity both by day and by night. If we could have our way on these two points I believe that we could make the opulent quarters of our industrial towns pleasant and beautiful. I am sure that our architects in modern England are capable of designing streets which it would be a pleasure to walk in and a joy to behold. I think the modern shop contains a great many elements of artistic pleasure which well deserve a noble setting. An unhealthy literary romanticism has made us believe that modern things are always vulgar and ugly. This is absurdly untrue; if we would only trust the evidence of our senses and not call to mind what we have been taught to think about Art we should see that a shop window containing, say, a lady's hat and parasol, may be a very pretty thing, and that the ties, socks, and fancy shirts of a modern hosier present a feast of color quite as rich as the carpets and shawls of an Oriental bazaar.



John Mead Howells, New York, *Architect*; C. Paul Jennewein, *Sculptor*  
Detail, Competitive Design, The Roosevelt Memorial, Washington

### *Mr. Granger Says—*

THAT THOSE who travel only in the paths of our much vaunted progress are apt to miss many places of great charm and pleasantness. For instance, the State of Ohio, the Father of Presidents! The Easterner goes quickly through the state on the Century Limited and notes that Cleveland is Ohio's metropolis. He has heard of Standard Oil and motor cars and other industries which account for this city's astonishing growth; he knows that formerly John D. Rockefeller, the world's richest man, lived there, and if he is at all interested in his country's history, remembers that this was the home of John Hay. He may remember the days when John Hay's one novel "The Bread Winners" (published anonymously) was the best seller on the book stalls and that the scene of this now forgotten story was in one of the great houses on Euclid Avenue, at that time the most beautiful residence street in America.

### *Do Improvements Improve?*

NOW PROGRESS and modern improvements have changed all that. Time was when Cleveland was a choice residence city, but to-day Euclid Avenue is a horror second only to South Michigan Avenue in Chicago. But—Cleveland is now the State's metropolis, one of the great industrial centres of the country! Is this better than the old city of beauty and quiet culture? Who shall say?

But if Cleveland is the metropolis, it is not by any means all of Ohio. In the opposite corner of the State, on the broad Ohio River, stands Cincinnati, once the state's first city, once called the Paris of the West. In comparison with its one-time rival on the lake, Cincinnati might be called a back number because to-day it is off the beaten track of transcontinental transportation, but we think it has really gained thereby. The relation between the two cities is not unlike that between New York and Philadelphia. Although New York is to-day the largest city in the world, it has not yet acquired that air of permanency which one feels in Philadelphia. What we have called "permanency" many might call smugness, but it is not that. Philadelphia impresses the stranger as an old established city with history and tradition back of it. In New York there is little feeling of tradition nor any regard for it. Neither is there in Cleveland. In Cincinnati this feeling is very strong. Founded in 1788, one year after the adoption of the Constitution, it is old for an American City. When the pioneers crossed the Alleghenies on their pilgrimage into the wilderness they naturally followed the waterways, and Cincinnati, at the junc-

tion of the Miami with the Ohio River, became the gateway of the West. Its history is full of romance centering around such men as Mad Anthony Wayne, General St. Clair, General Harrison and others. Relics of these are treasured and preserved and *not* torn down to give more room for automobiles, trucks and progress. The book of the official plan of Cincinnati takes cognizance of these things, and it is that which causes us to write this month in a different vein from our usual comment. Is not this city setting an example which other cities might follow? Instead of calling for and planning for numbers the Plan Commission sets as a limit to its desired population in 1975—850,000. Teeming millions are not wanted. What they do want is a well ordered city where the inhabitants can transact business, find recreation and live in homes, not buildings, in beautiful surroundings.

The topography of the city lends itself to such a dream. The city proper is spread over gently rolling country intersected by two deep and narrow valleys running back from the Ohio River. Back from the river in every direction rise hills of great beauty, and on these hills are the residence districts. The steady normal growth of the city has practically wiped out the original residence sections, although many of the stately dignified homes on East Fourth Street, Broadway, and Pike Street are still occupied by descendants of the original builders.

### *Industrial Centres*

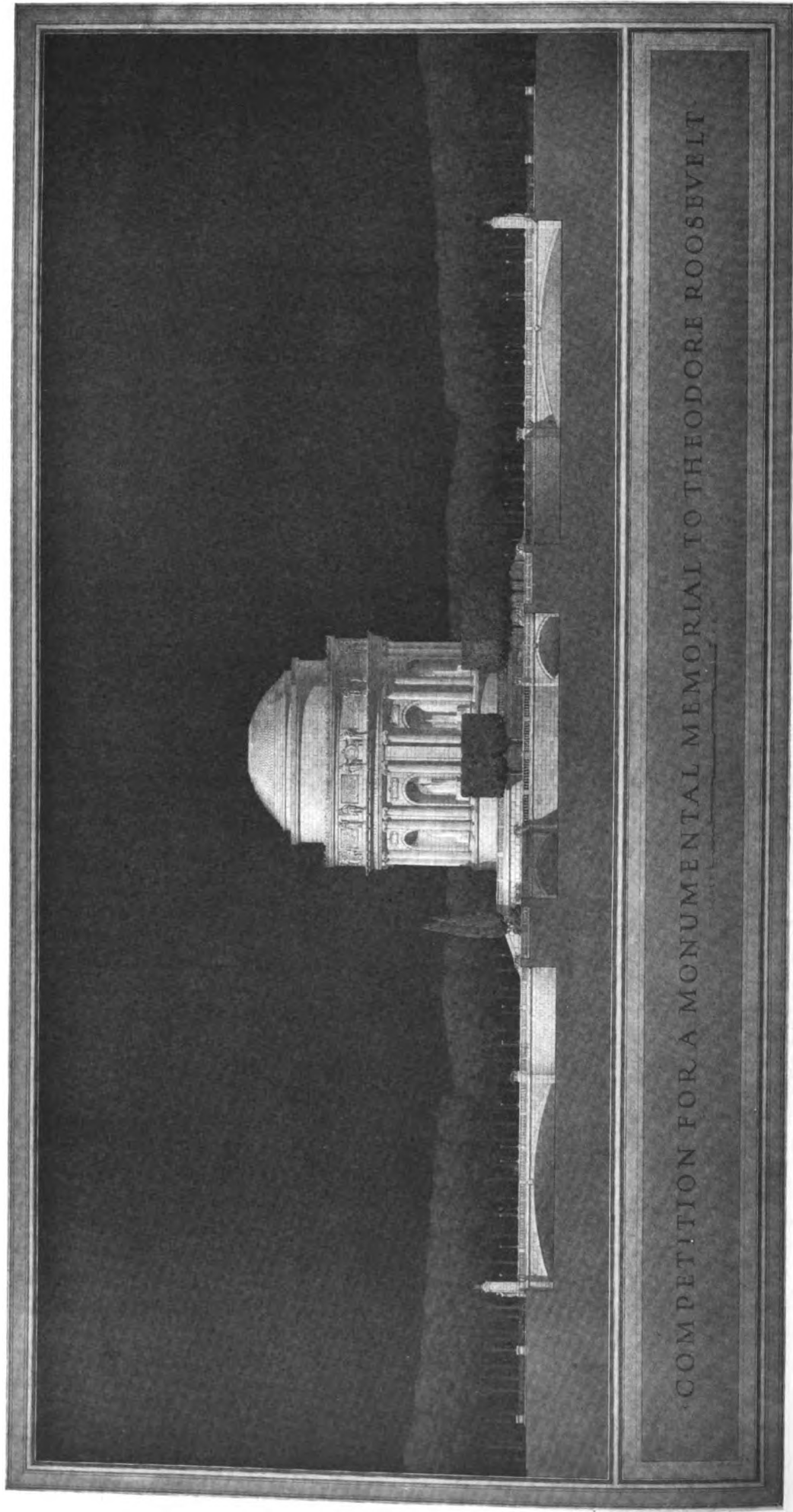
BECAUSE OF its broken topography the railroads have naturally entered the city through the valleys, and as industry must have transportation at its doors the great industrial plants are filling up the valleys while the general business of the city has covered the sloping plains between the river and the hills.

### *Civic Centre*

THE NEW city plan calls for a civic centre which will be quite unique among American cities. There are two public buildings which the citizens wish to preserve, one the City Hall, an unusually good example of Richardsonian Romanesque, and the other the Music Hall, where for many years have been held those May festivals which made Cincinnati famous as a musical centre long before such great orchestras as those of Chicago and Philadelphia were dreamed of. It was in this building that Theodore Thomas developed his first orchestra. Between these two buildings lies the very attractive Washington Park and around this park and along the two boulevards which will intersect it are to be located the addition to the City Hall, the Public Library, the Federal

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Front Elevation, Competitive Design, The Roosevelt Memorial, Washington

McKim, Mead & White, New York, Architects



Building and Post Office, a building for the Board of Education, an Auditorium to seat from eight to twelve thousand people, and a great Memorial Tower. This will make a grouping of public buildings irregular in plan but most effective in composition. In addition to this it is proposed to erect on the hilltops immediately overlooking the city an Industrial Art Centre, a Music and Dramatic Art Centre, and a Community Recreation Centre, all of these to be immediately adjacent to the city proper. The present Art Museum and School is now located on one of the hilltops in Eden Park, and it is proposed simply to enlarge this group and leave it where it is.

### *Schools*

CINCINNATI is, for a city of its size, singularly rich in the quality of its school buildings. The Withrow High School in East Walnut Hills is one of the finest architectural groups in the country as well as one of the largest and best equipped.

### *Recreation*

IN THE matter of Public Parks and Playgrounds the resemblance between Cincinnati and Philadelphia again comes to mind. Both of these cities have large park areas estimated in acreage but are singularly lacking in small parks and playgrounds in congested areas. Eden Park is located with reference to the plan of the city much as is Fairmount Park in Philadelphia and is equally beautiful, but is not enough. For its recreational possibilities as well as its natural beauty the Ohio River and its tributary, the Little Miami, are Cincinnati's greatest assets. So far the city has not taken advantage of these possibilities, but the public spirited men on the City Plan Commission are fully awake to this possibility and this need and have recommended the immediate purchase of all the available river front property which is adaptable to park purposes.

### *A City of Homes*

ASIDE FROM these public and semi-public aspects, what always impresses the visitor to Cincinnati is the character of its homes. Cincinnati is emphatically early American in its housing problem. The apartment building is not, and it is to be hoped, never will be popular. The citizens, whatever their social status may be, prefer individual homes, and on the hills all around the city are to be found single houses in gardens, some on tiny lots, but never too crowded, some on vast estates of rolling acres. The slum as a factor to be feared is practically unknown. The first industrial community town in America was Ivorydale, built by the Procter and Gamble

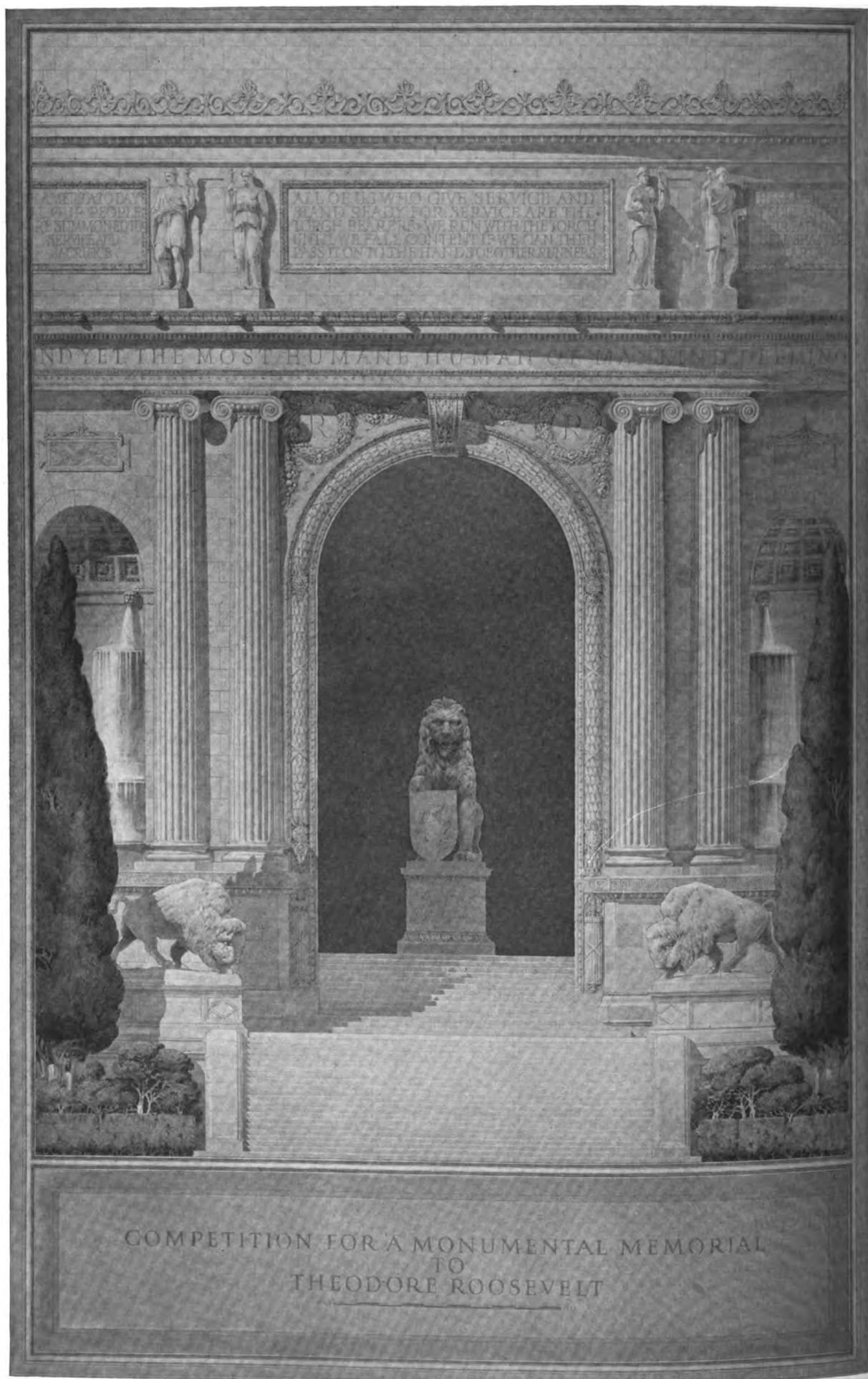
Company to provide garden homes for the employees in their mammoth soap works years before Port Sunlight or Letchworth in England had been thought of. The latest and most attractive of these "Satellite" towns is the village of Mariemont, located on the Miami, about seven miles from the centre of the city. The plan for this truly model village was made by John Nolen, noted as a town planner and landscape architect, and contains everything that is needed to make it socially and economically independent. The public and business buildings are located about a beautifully wooded village green in the centre of which is a really beautiful English Gothic church, built of Ohio sandstone, and back of which lies an old burial ground which has been used for almost a hundred years. This village green gives an old world character to the entire community in spite of the newness of all the other buildings. The housing is limited to six or seven families to the acre, the lots being from 50 to 60 feet wide and 120 feet deep. One half of the village acreage is devoted to lots, one quarter to parks and sites for public buildings, one quarter to streets, and the present plans provide for housing 5000 people with a possible expansion in the immediate neighborhood to twice that number. Such a development as Mariemont is thoroughly in character with the general aspect of the residential portions of Cincinnati, and is a type which could be studied with advantage by every industrial city in the country which has a housing problem—and what one has not?

It is hoped that these observations made on a recent trip to a city which has ideals and ambitions in harmony with our best American traditions may be of sufficient interest to the readers of *THE ARCHITECT* to inspire them, each in his own locality, to use his influence not to stem the march of "progress" but to turn it into a healthy direction.

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Architects, I know a lot—  
Some are good and some are not;  
Some high hat just full of Ritz,  
Some good scouts make greater hits,  
Some play golf, near par or less,  
Some pink tea with great success,  
Some know all before it's said,  
They walk about already dead;  
Some will listen to dubs like me  
Who carry samples for them to see,  
And learn perchance some salient facts  
That govern in measure their future acts—  
To such I give just all I can  
Straight from the shoulder, man to man.

JAMES H. STEDMAN.



McKim, Mead & White, New York, Architects

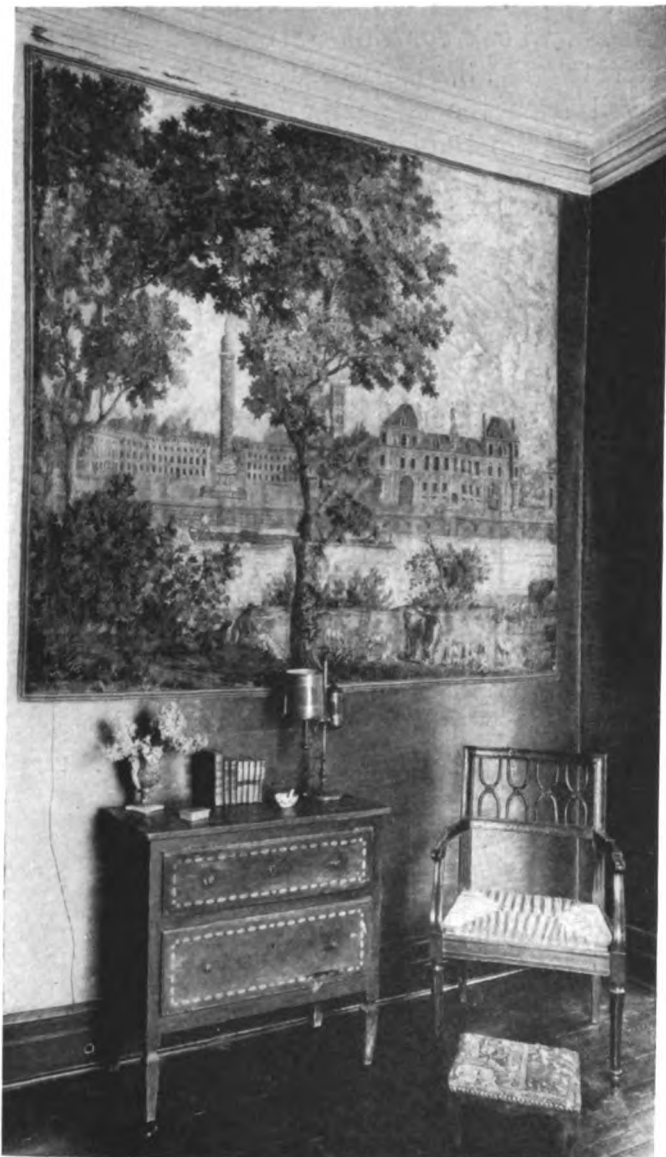
Detail, Competitive Design, The Roosevelt Memorial, Washington

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## *Eighteenth Century Wall Paper*

By MRS. KENNETH TORRANCE

WHEN ABOUT the time of Louis XVI a wave of simplification swept over Europe, painted panels by Watteau and other artists gave way to many interesting substitutes, such as hand blocked, hand colored papers and fabrics. Of the two the more popular were the hand made papers produced chiefly by the factories of Reveillon and of Dufour et Cie. after designs done by well known artists. These factories, established first at Macon, later in Paris, under patronage of the good taste of France, soon became rich enough to give the best artistic endeavor, both in workmanship and in design. A list of designs with prices shows the great value placed on such work in the eighteenth and early nineteenth century. Parts of one of the most popular designs, the "Old Paris," printed in 1815, are shown here; many of the impor-



tant buildings and monuments of Paris placed along the Seine, with a playful addition of country procession, and people bathing in the river.

The house of Dufour et Cie. first brought out designs of single figures with a repeat at intervals, but later chiefly scenic designs, both classical and architectural. These were so enormously decorative as backgrounds, one can well understand their success in Europe and also America.

To-day they may be found now and again in old houses. However, the difficulty of removal from the walls makes of necessity but a small number available. As decoration nothing can be more effective, particularly those with architecture and verdure design.

## The Roosevelt Memorial, Washington

JOHN RUSSELL POPE was selected as the designer of the Roosevelt Memorial by a jury consisting of Herbert Adams, Paul Cret, and Louis Ayres, after a competition in which the following architects, sculptors and landscape designers took part:

Delano & Aldrich	Hermann A. MacNeil
James E. Fraser	McKim, Mead & White
John Gregory	Charles Platt
John Mead Howells	Irving K. Pond
C. P. Jennewein	John Russell Pope
C. Grant La Farge	Albert Randolph Rose
Charles N. Lowrie	Egerton Swartwout
Edward McCartan	Lorado Taft
Ferruccio Vitale	

The plan and design submitted by Mr. Pope in the Competition was approved by the Board of Trustees of the Roosevelt Memorial Association at its annual meeting, held in New York City, on October 28, 1925, as the plan and design which should be submitted to Congress pursuant to the Joint Resolution approved by the President, February 12, 1925.

The site, used by permission of Congress as the basis for the competition, is situated in what is now the Tidal Basin (or Twining Lake) on the line of Sixteenth Street, projected southward from the White House.

The island from which the fountain rises is 280 feet in diameter, the basin, 600 feet; from the center of one colonnade to the center of the other is 800 feet; the colonnades themselves are each 670 feet long and 60 feet high. The column of water is forced upward by a modern automatic electrical power pump, and is entirely independent of Washington's water supply. The water is from the Potomac River, entering the Tidal Basin on the west, passing through the ponds to east and west of the central feature of the plan and cleansing the Washington Channel through tidal gates.

## Piranesi

THE QUESTION of how best to preserve the Piranesi Drawings which constitute the covers of THE ARCHITECT has often been brought up by our subscribers. We find that many architects who wish to keep these covers for their library—eventually acquiring a Piranesi Portfolio—have adopted the system of pasting them in a loose-leaf scrapbook. The most satisfactory book for this purpose we found to be "Arctcraft" No. 3, size 13 x 16. The covers can be removed from the magazine and pasted on either or both sides of the loose leaves. This entails very little work, and within a few years would enable one to have intact a valuable collection of Piranesi Plates.

## PLATES FOR FEBRUARY

### APARTMENT, MR. ALFRED C. BOSSOM, New York City

ALFRED C. BOSSOM, New York, *Architect*

Archway between Entrance Hall and Living Room.		
(Plan on back)	Plate	XCVII
Hallway	"	XCVIII
Living Room	"	XCIX
Dining Room	"	C
Fireplace, Bedroom	"	CI

### HOUSE, MR. ARTHUR HAMMERSTEIN, Whitestone Landing, L. I.

DWIGHT JAMES BAUM, New York, *Architect*

Entrance Front		
Exterior. (Plans on back)	Plate	CII
Detail	"	CIII
Garage	"	CIV
	"	CV

### "CAPE CENTAUR," HOUSE, MR. GLENN STEWART, Easton, Md.

BRADLEY DELEHANTY, New York, *Architect*

Exterior. (Plan on back)	Plate	CVI
Detail	"	CVII
Detail	"	CVIII
Detail	"	CIX
Detail, Great Hall	"	CX
Fireplace, Great Hall	"	CXI
Garage	"	CXII

### HOUSE, MR. GEROLD M. LAUCK, Upper Montclair, N. J.

FRANK J. FORSTER, New York, *Architect*

Exterior. (Plans on back)	Plate	CXIII
Entrance	"	CXIV
Detail	"	CXV
Living Room	"	CXVI

### HOUSE, MR. W. G. McCUNE, Greens Farms, Conn.

BUTLER & CORSE, New York, *Architects*

Court		
Exterior. (Plan on back)	Plate	CXVII
Breakfast Room	"	CXVIII
	"	CXIX

### HOUSE, MR. H. ERROL COFFIN, Sound Beach, Conn.

COFFIN & COFFIN, New York, *Architects*

Living Room	Plate	CXX
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## SKETCHES AND DRAWINGS

### DOUBLE-PAGE DETAILS, by Walter McQuade

Detail of Residence at Montclair, N. J. Frank J. Forster, New York, <i>Architect</i>	Page	493
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### DESIGNS, ROOSEVELT MEMORIAL, Washington

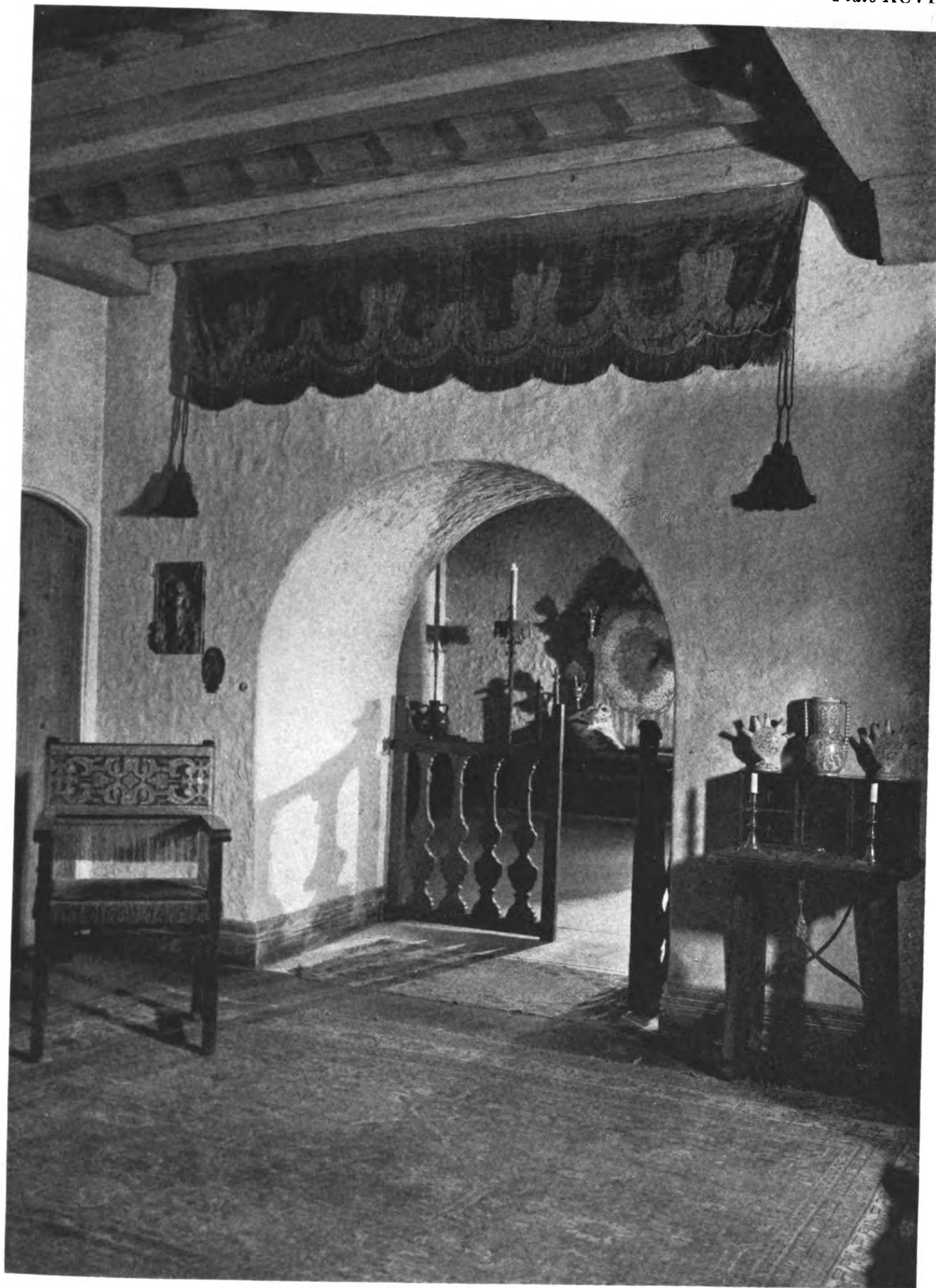
WINNING DESIGN, John Russell Pope, New York, <i>Architect</i>	Page	495
Detail	Page	500
Plan	Page	502

COMPETITIVE DESIGN, Charles A. Platt, New York, <i>Architect</i>	Page	504
Front Elevation	Page	506
Detail		

COMPETITIVE DESIGN, John Mead Howells, New York, <i>Architect</i> ; C. Paul Jennewein, <i>Sculptor</i>	Page	508
Front Elevation	Page	510
Detail		

COMPETITIVE DESIGN, McKim, Mead & White, New York, <i>Architects</i>	Page	512
Front Elevation	Page	514
Detail		

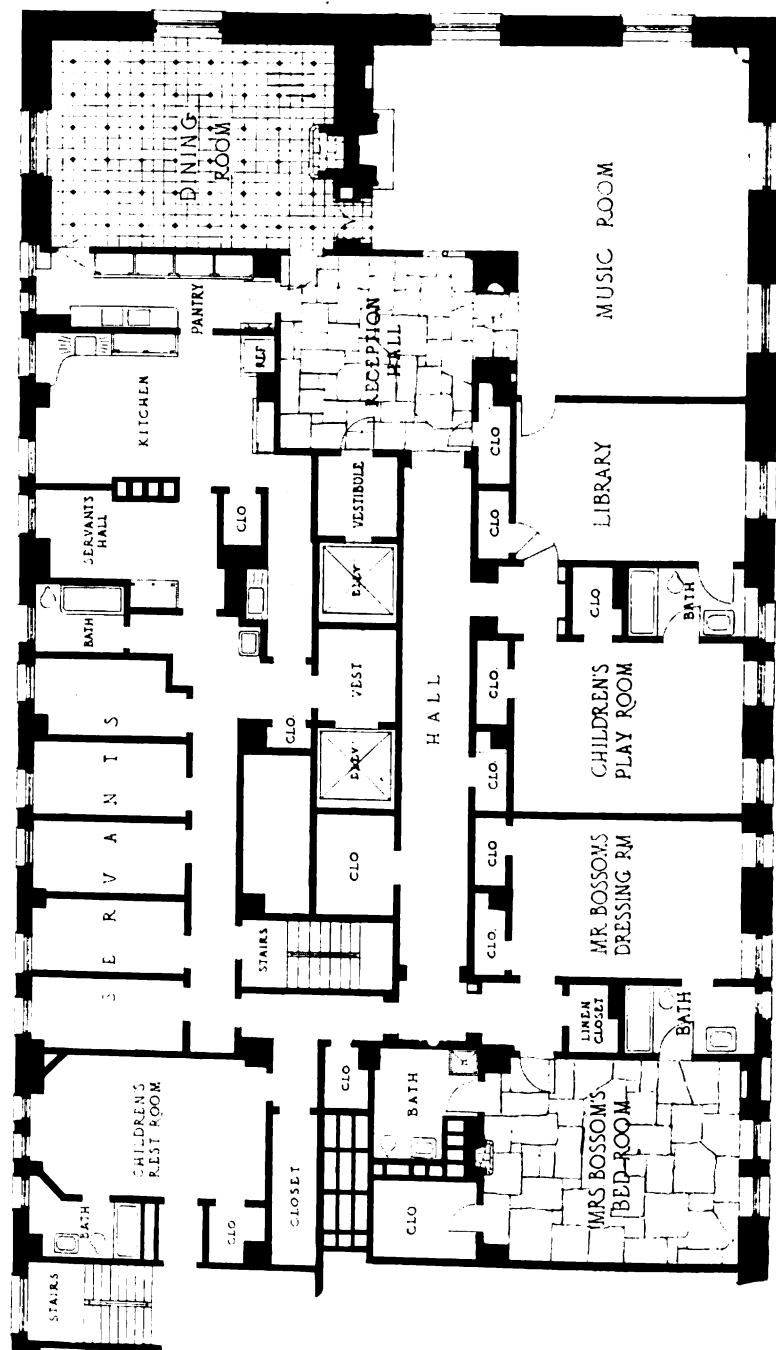




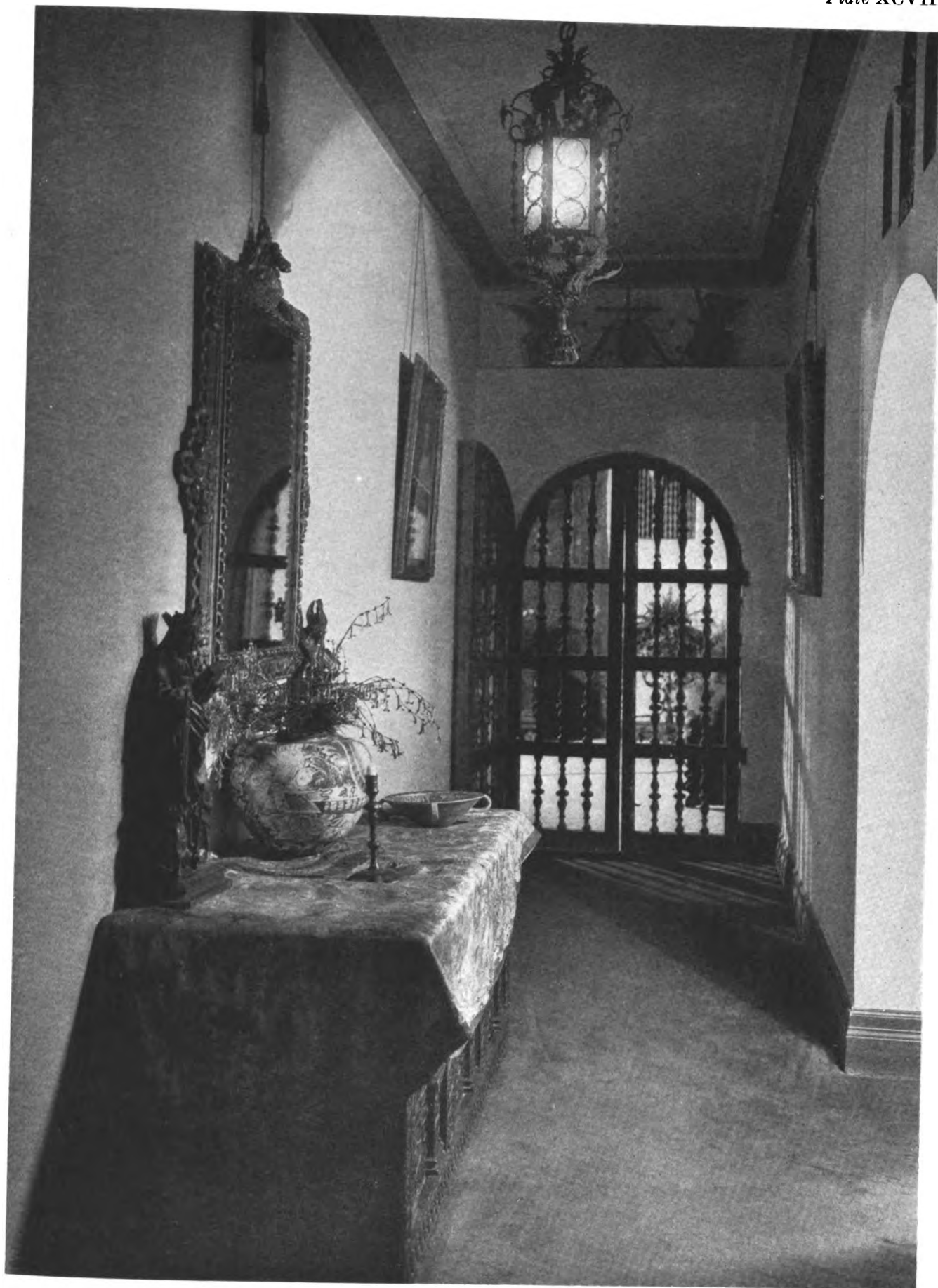
Amemiya, *Photo*

Alfred C. Bossom, New York, *Architect*

Archway between Entrance Hall and Living Room, Apartment, Mr. Alfred C. Bossom, 270 Park Avenue, New York. (Plan on back)



Plan, Apartment, Mr. Alfred C. Bosson, 270 Park Avenue, New York  
 Alfred C. Bosson, New York, Architect



Amemiya, Photo

Alfred C. Bossom, New York, Architect

Hallway, Apartment, Mr. Alfred C. Bossom, 270 Park Avenue, New York







Amemiya, *Photo*

Alfred C. Bossom, New York, *Architect*

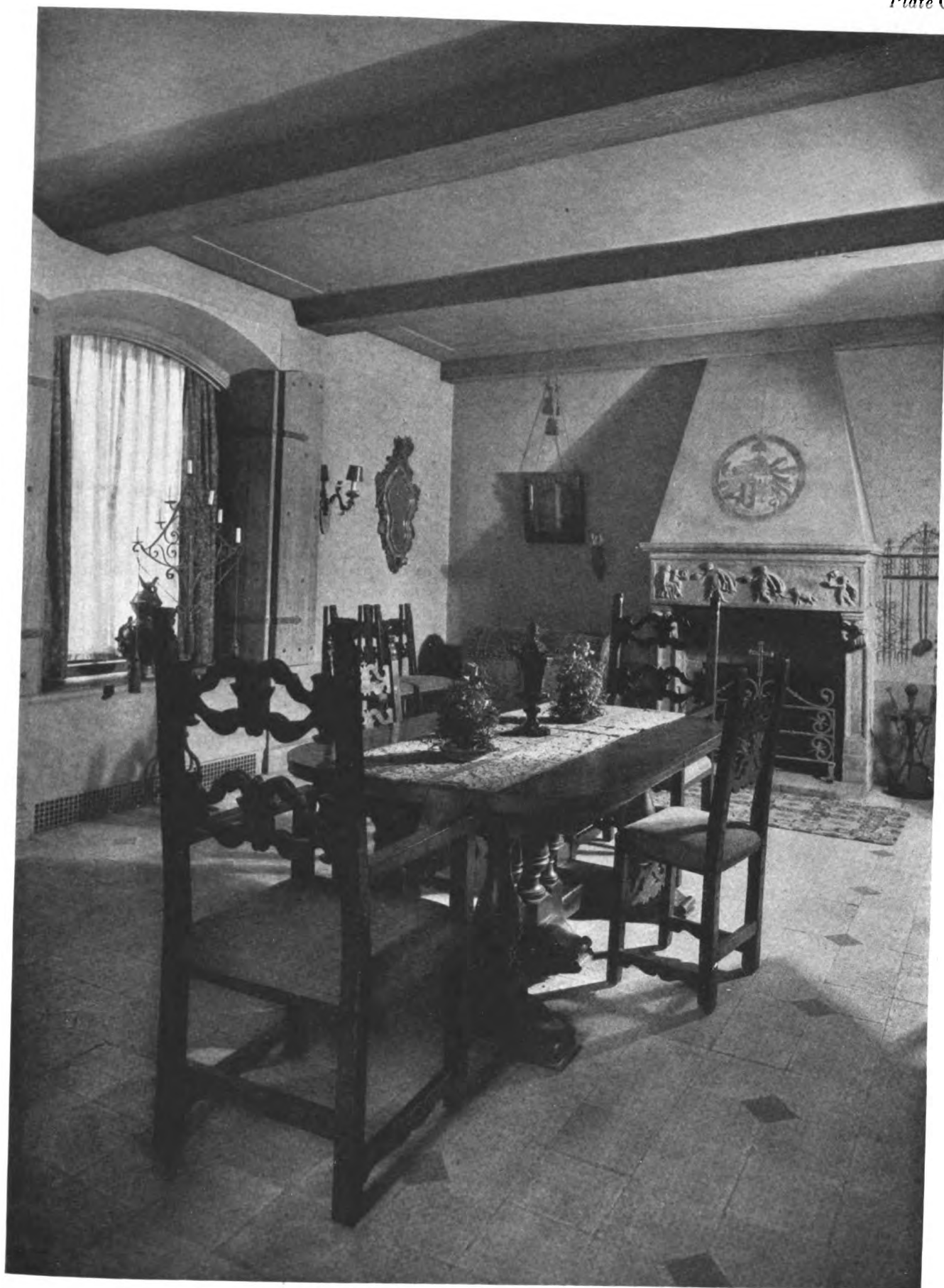
Living Room, Apartment, Mr. Alfred C. Bossom, 270 Park Avenue, New York



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Plate C



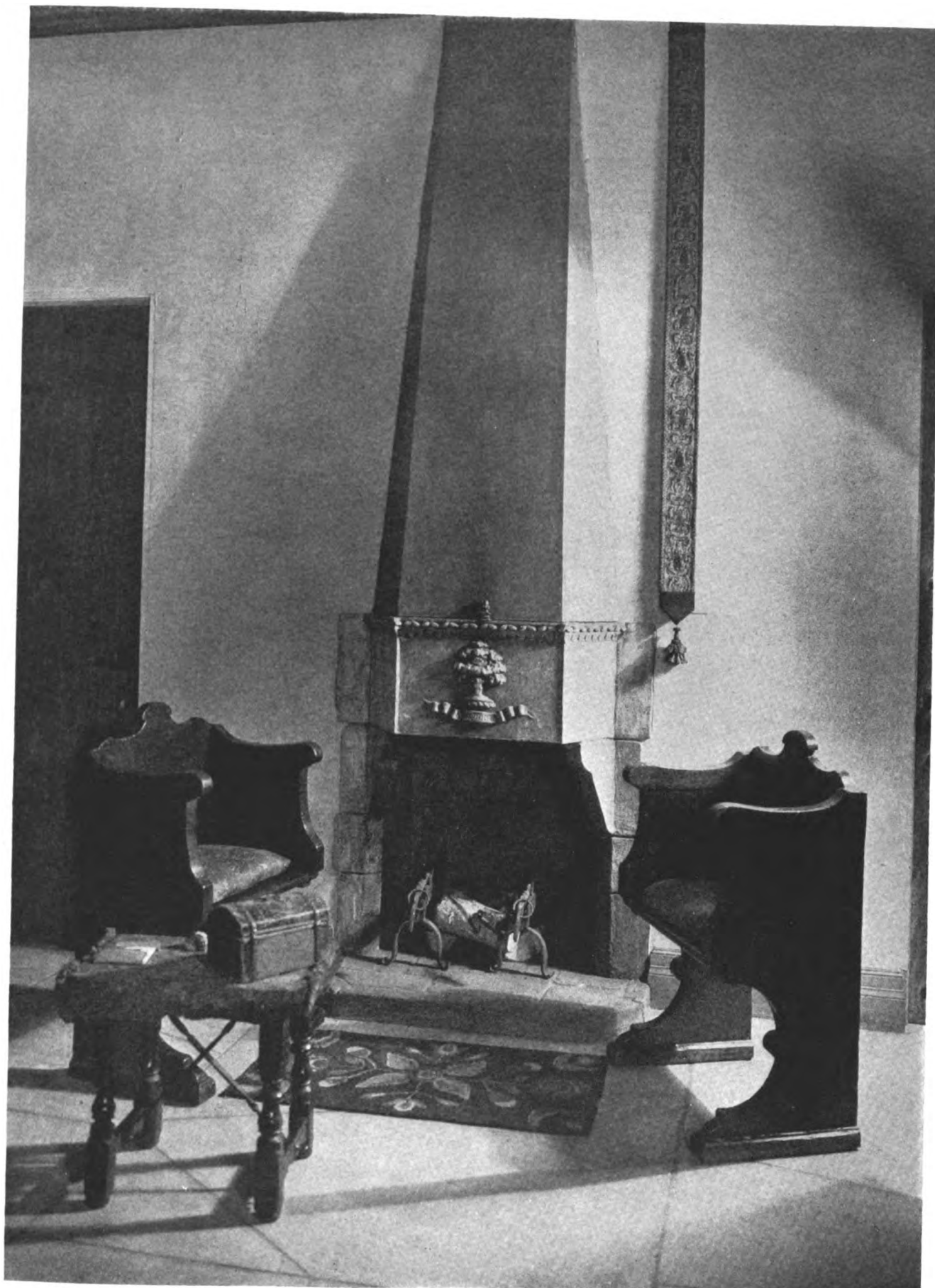
Amemiya, Photo

Alfred C. Bossom, New York, *Architect*

Dining Room, Apartment, Mr. Alfred C. Bossom, 270 Park Avenue, New York







Amemiya, Photo

Alfred C. Bossom, New York, Architect

Fireplace, Bedroom, Apartment, Mr. Alfred C. Bossom, 270 Park Avenue, New York





Gottscho, *Photo*

Dwight James Baum, New York, *Architect*

Entrance Front, House, Mr. Arthur Hammerstein, Whitestone Landing, L. I.

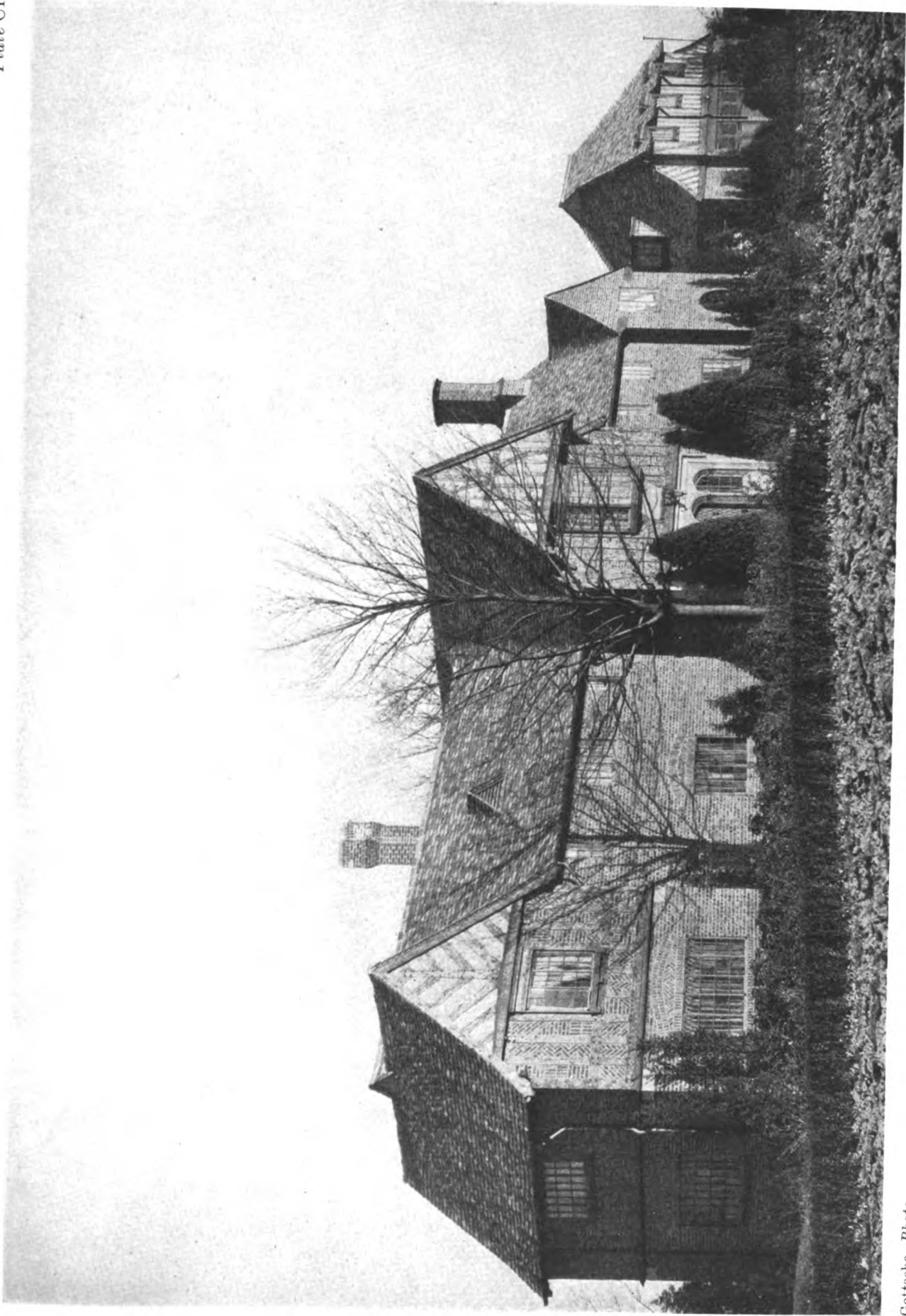




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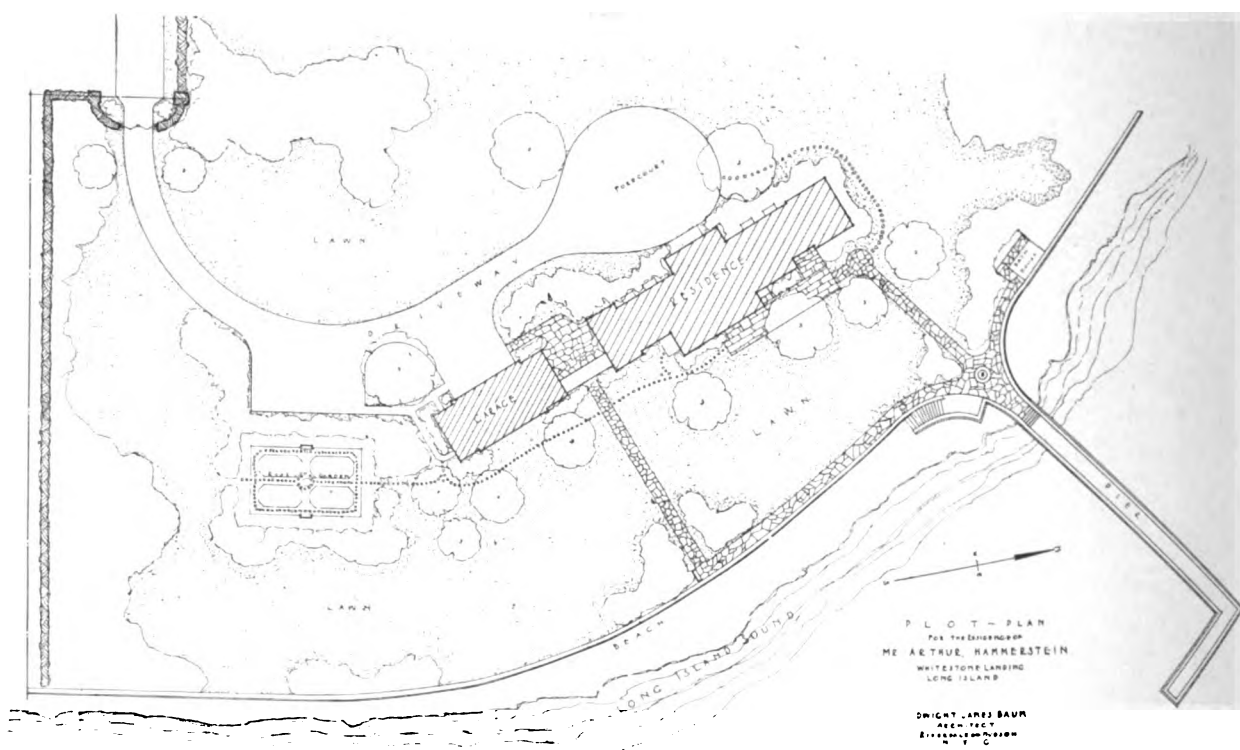
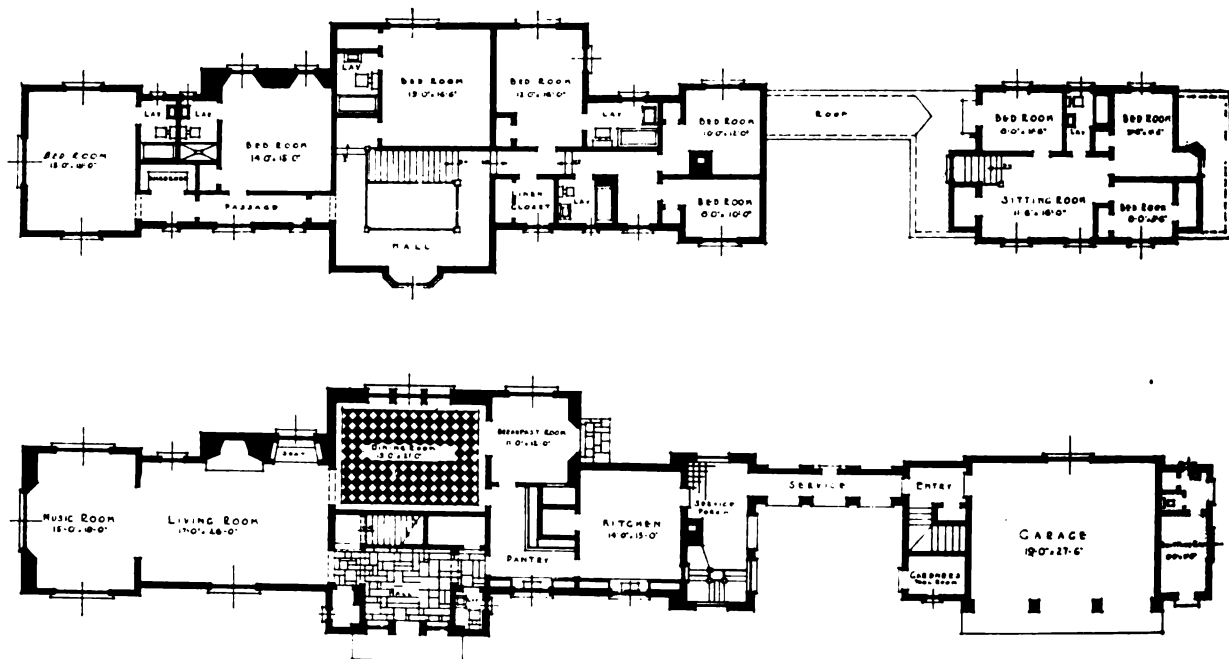
THE ARCHITECT

Plate CIII

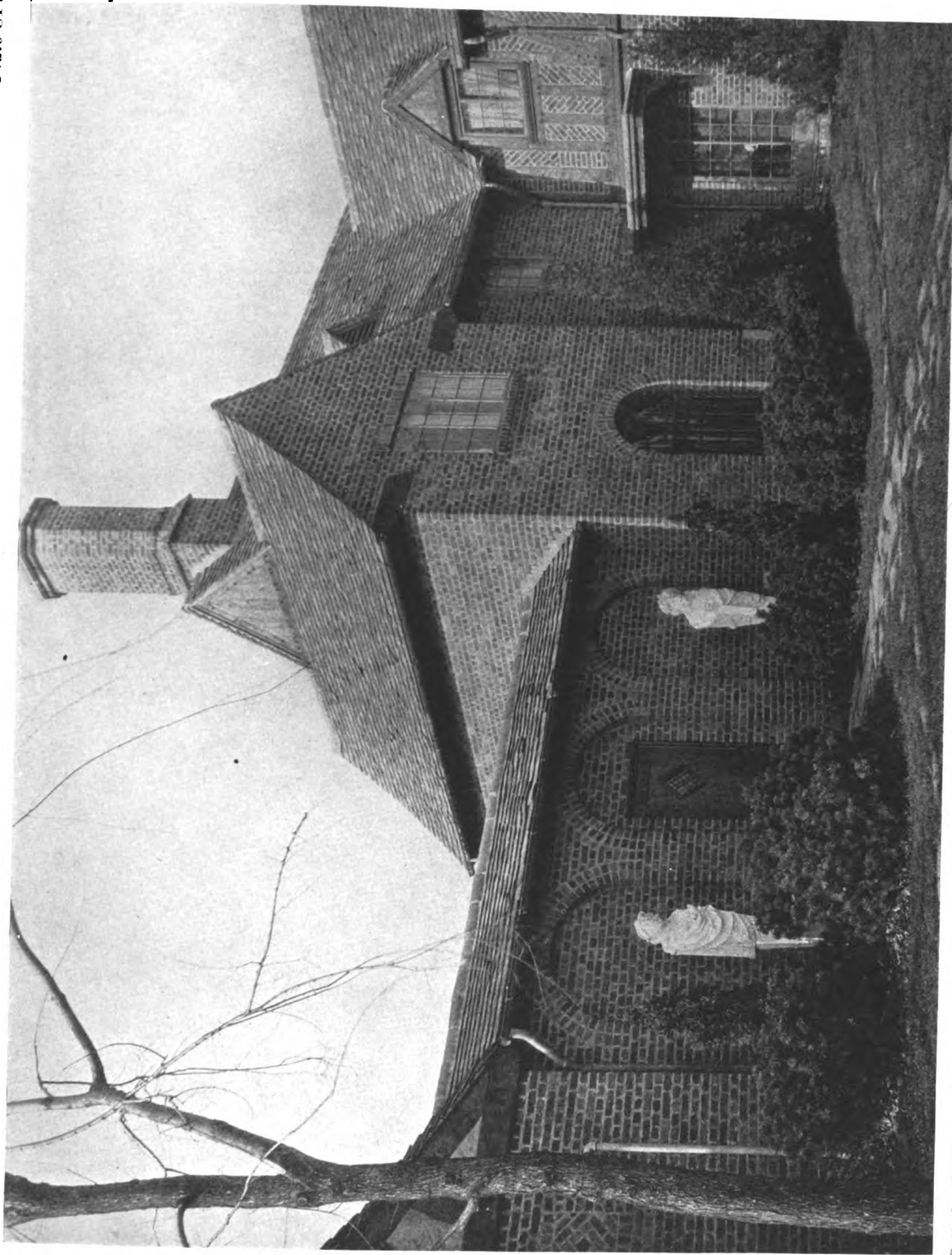


Gottscho, *Photo*

House, Mr. Arthur Hammerstein, Whitestone Landing, L. I. (Plans on back)  
Dwight James Baum, New York, *Architect*



Plans, House, Mr. Arthur Hammerstein, Whitestone Landing, L. I.  
Dwight James Baum, New York, Architect



Gottseho, Photo

Detail, House, Mr. Arthur Hammerstein, Whitestone Landing, L. I.  
Dwight James Baum, New York, Architect

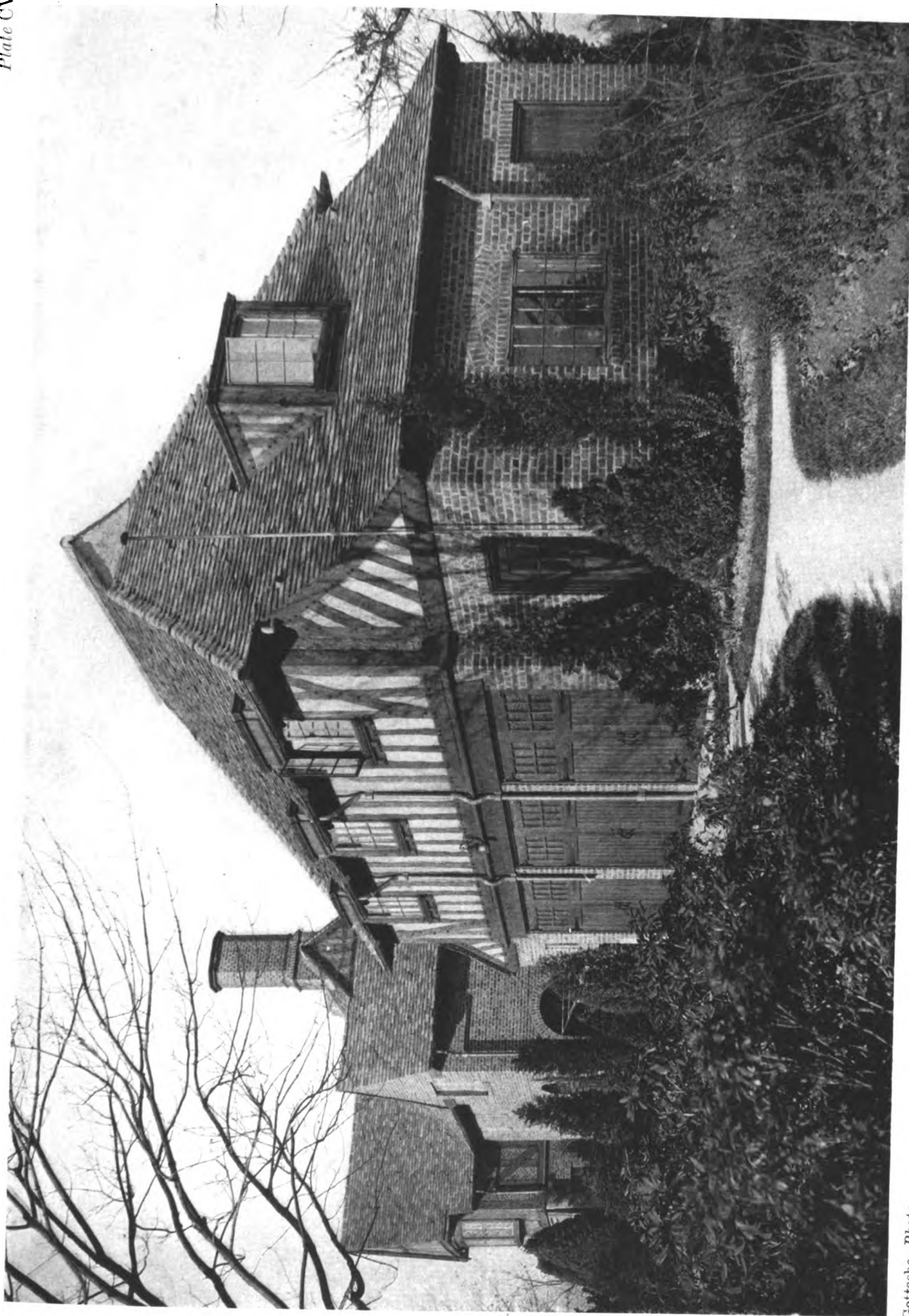




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Plate CV

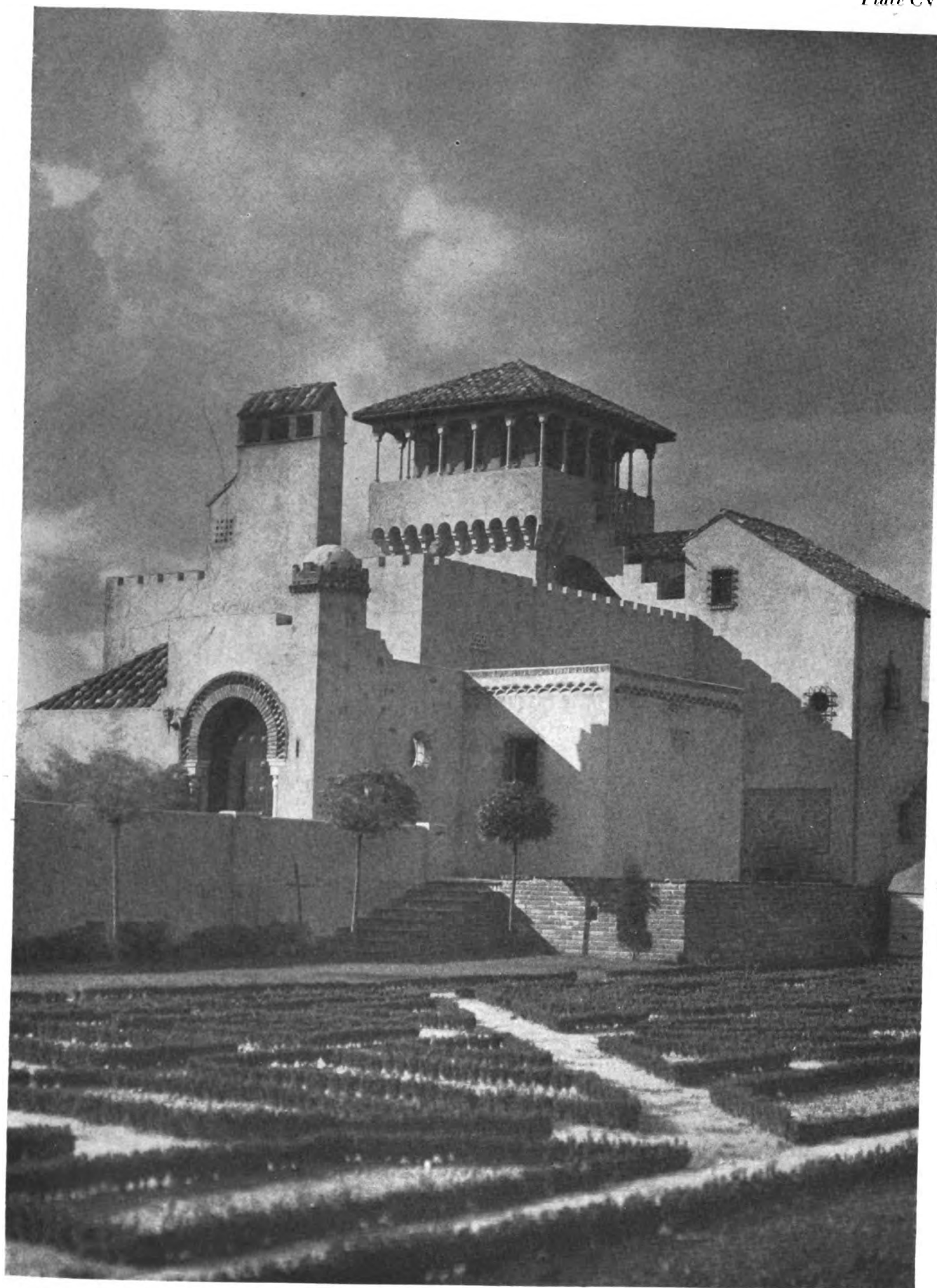


Gottscho, Photo

Garage, Mr. Arthur Hammerstein, Whitestone Landing, L. I.

Dwight James Baum, New York, Architect

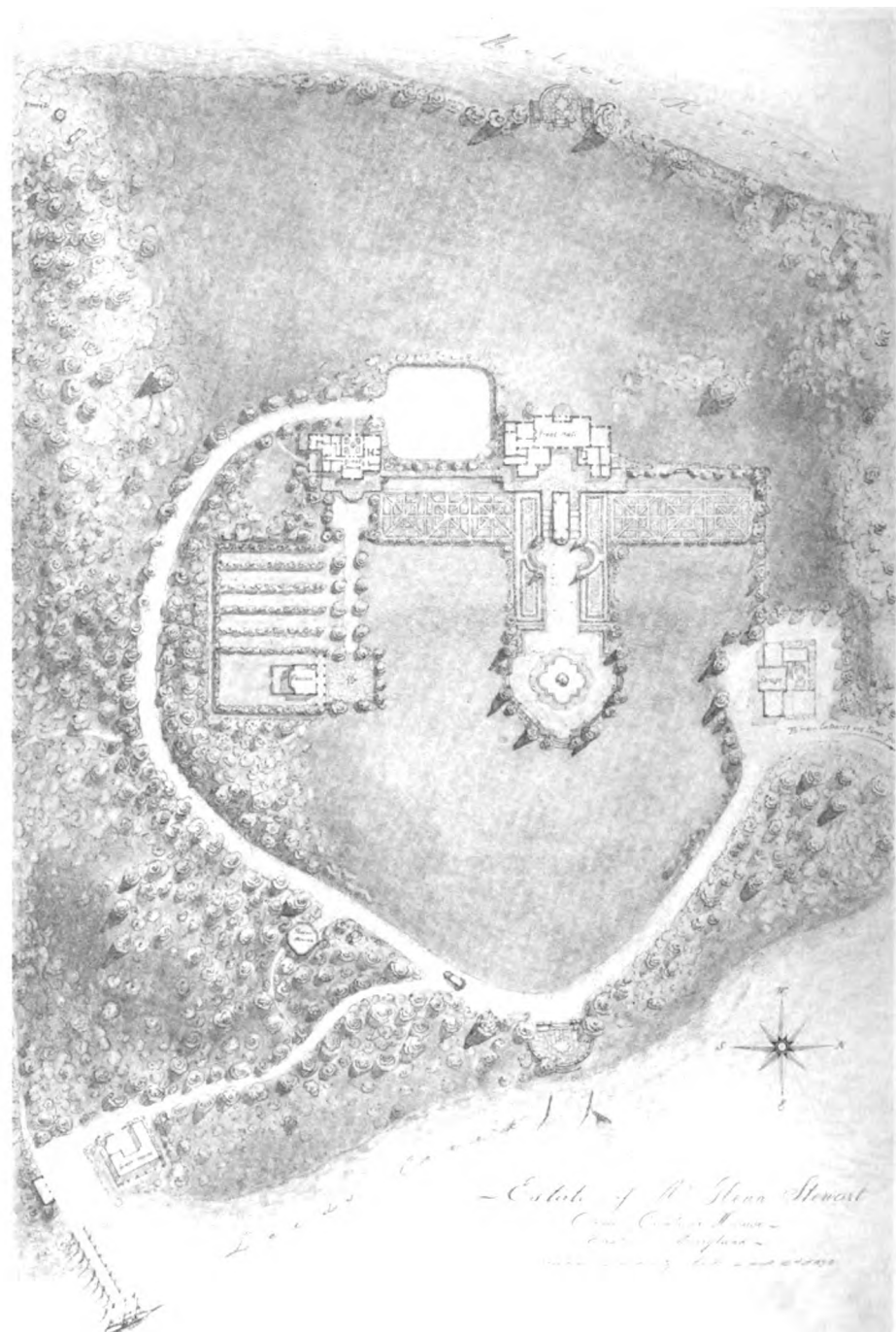




Amemiya, Photo

Bradley Delehanty, New York, Architect

"Cape Centaur," House, Mr. Glenn Stewart, Easton, Md. (Plan on back)







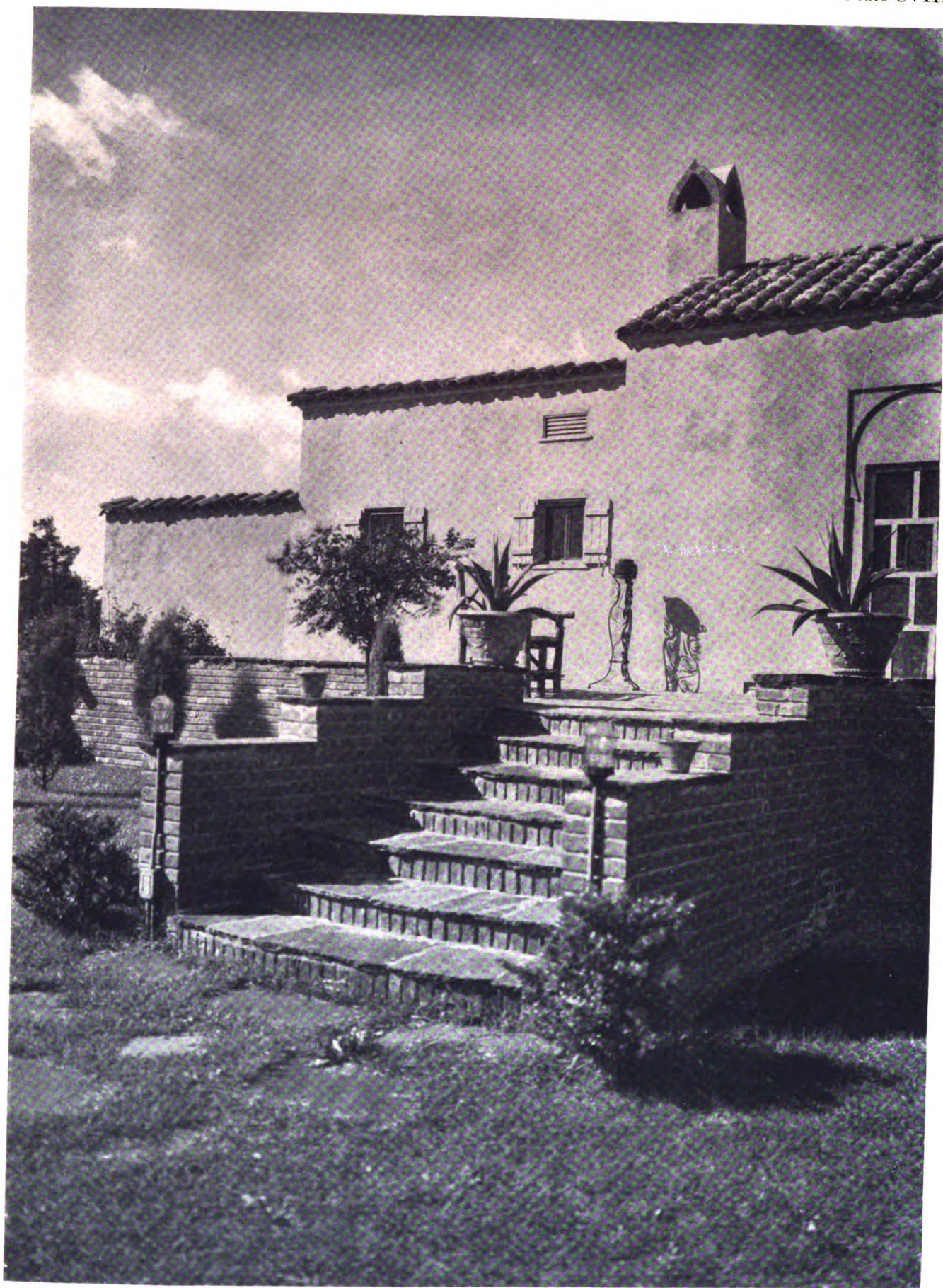
Amemiya, Photo

Bradley Delehanty, New York, *Architect*

Detail, Entrance, "Cape Centaur," House, Mr. Glenn Stewart, Easton, Md.







Amemiya, *Photo*

Bradley Delehanty, New York, *Architect*

Detail, "Cape Centaur," House, Mr. Glenn Stewart, Easton, Md.





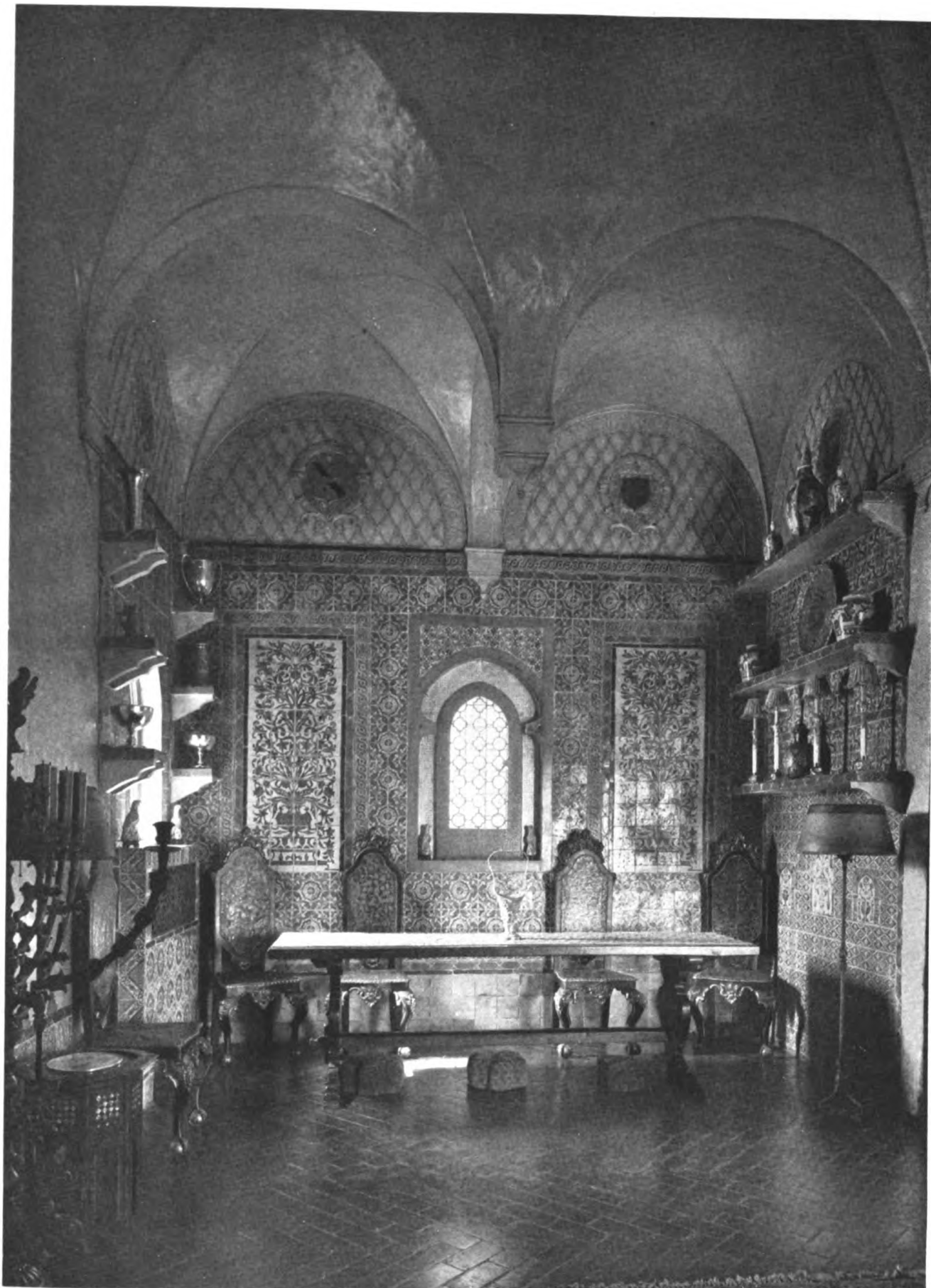


Amemiya, Photo

Bradley Delehanty, New York, Architect

Detail, "Cape Centaur," House, Mr. Glenn Stewart, Easton, Md.





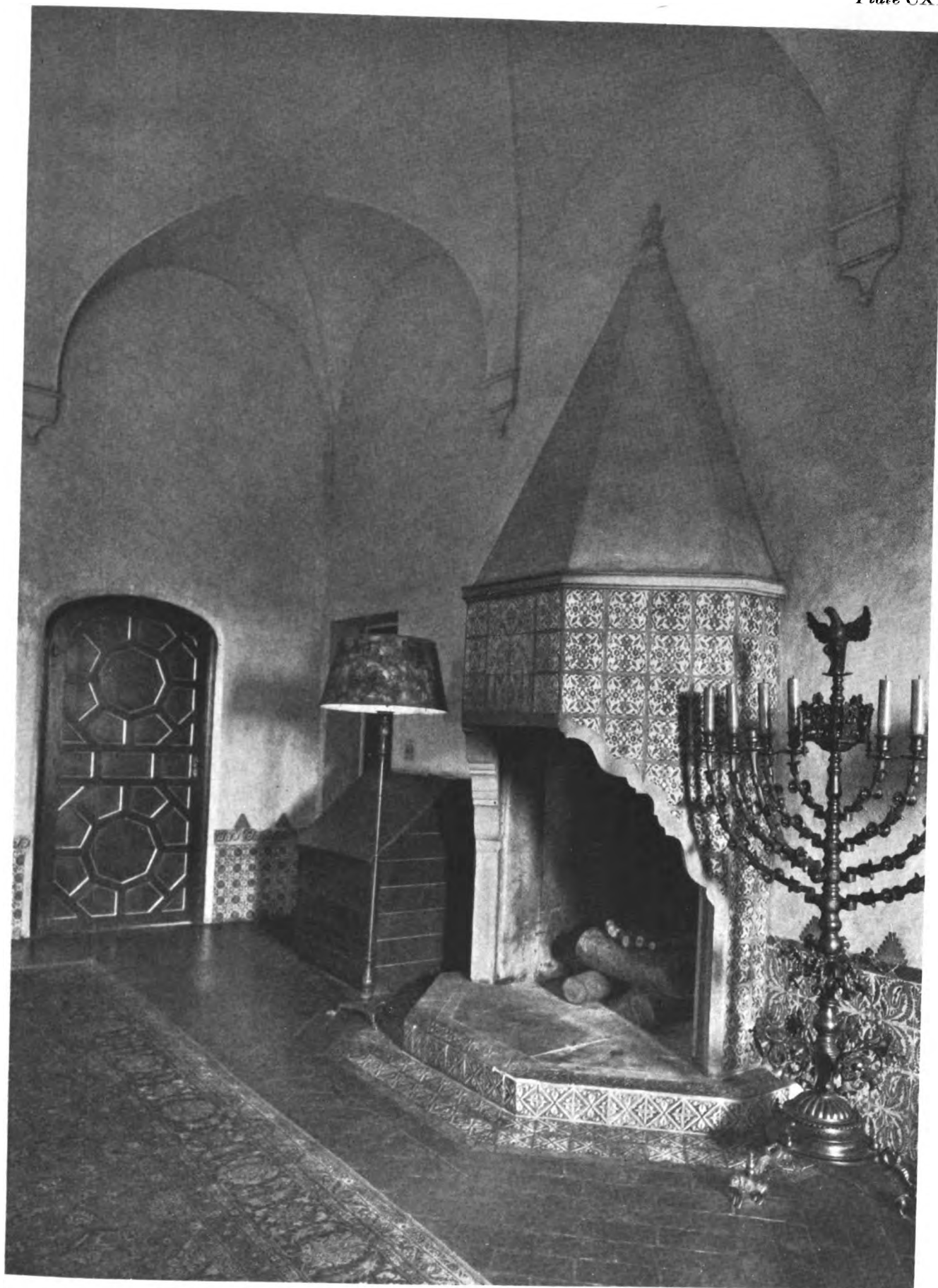
Amemiya, *Photo*

Bradley Delehanty, New York, *Architect*

Detail, Great Hall, "Cape Centaur," House, Mr. Glenn Stewart. Easton, Md.





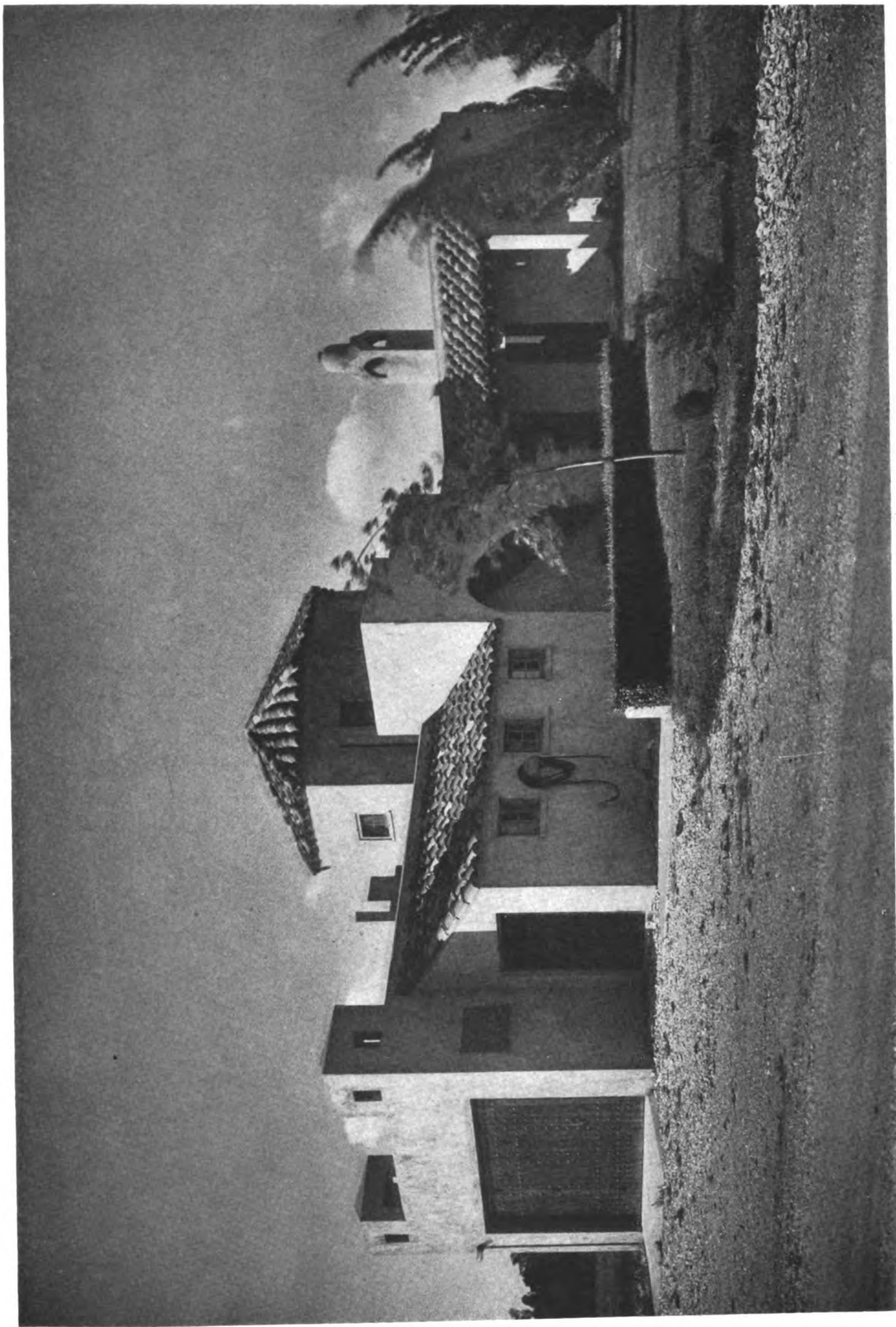


Ameniya, *Photo*

Bradley Delehanty, New York, *Architect*

Fireplace, Great Hall, "Cape Centaur," House, Mr. Glenn Stewart, Easton, Md.





Anemiya, *Photo*

Garage, "Cape Centaur," House, Mr. Glenn Stewart, Easton, Md.

Bradley Delehanty, New York, *Architect*

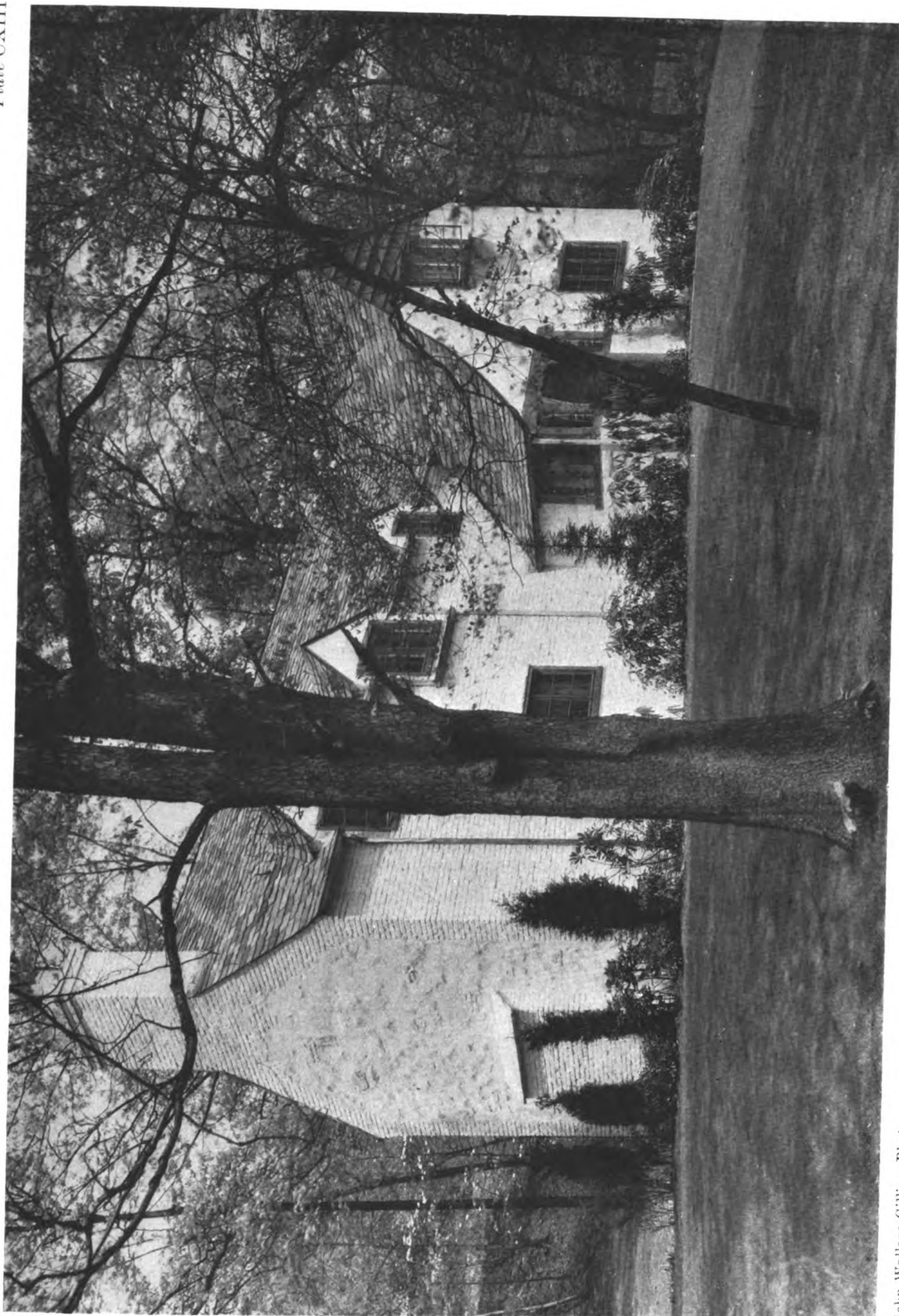




February, 1926

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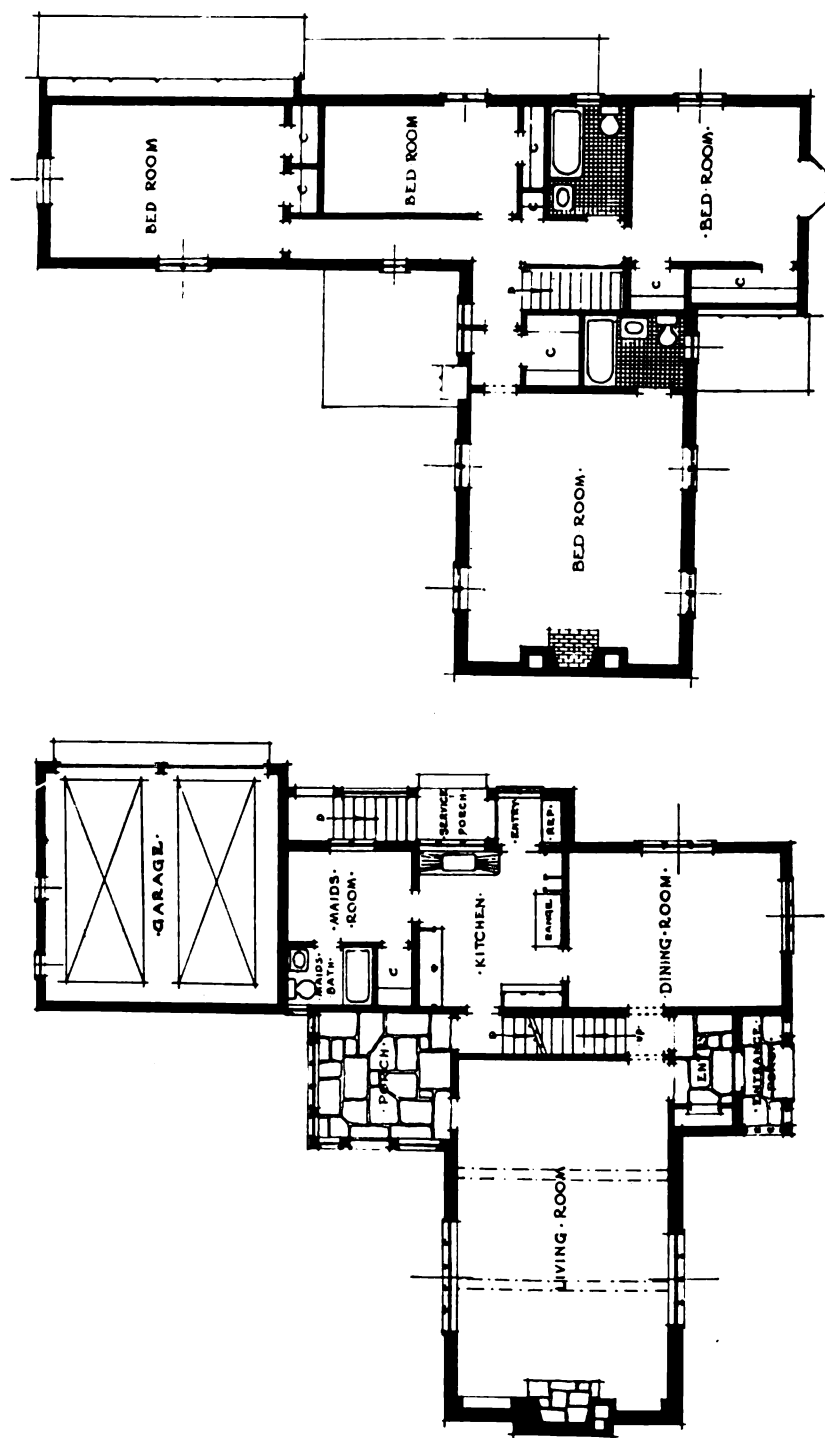
Plate CXIII



John Wallace Gillies, *Photo*

House, Mr. Gerold M. Lauck, Upper Montclair, N. J. (Plans on back)

Frank J. Forster, New York, *Architect*



Plans, House, Mr. Gerold M. Lauck, Upper Montclair, N. J.

Frank J. Forster, New York, Architect



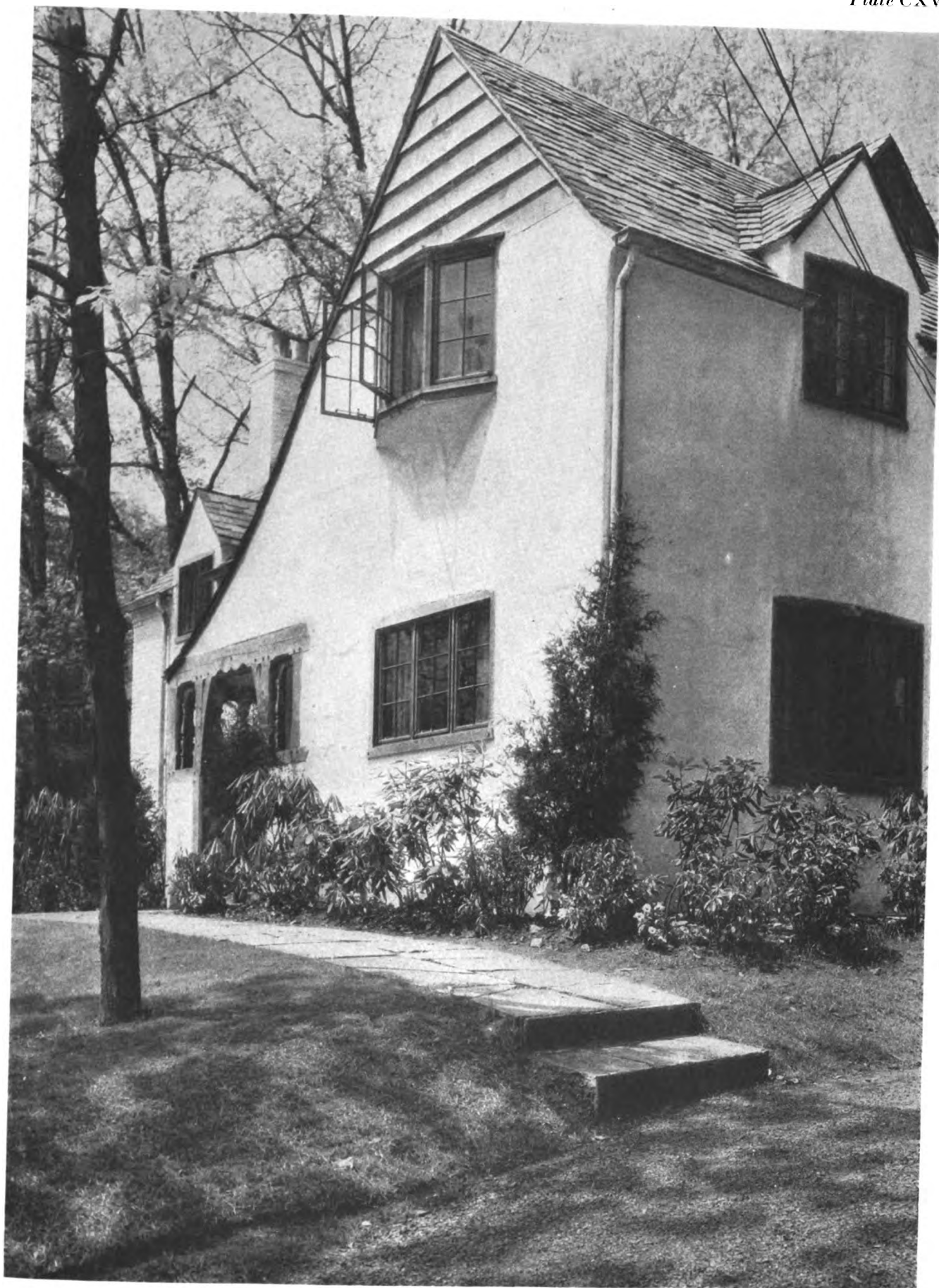
John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Entrance, House, Mr. Gerold M. Lauck, Upper Montclair, N. J.





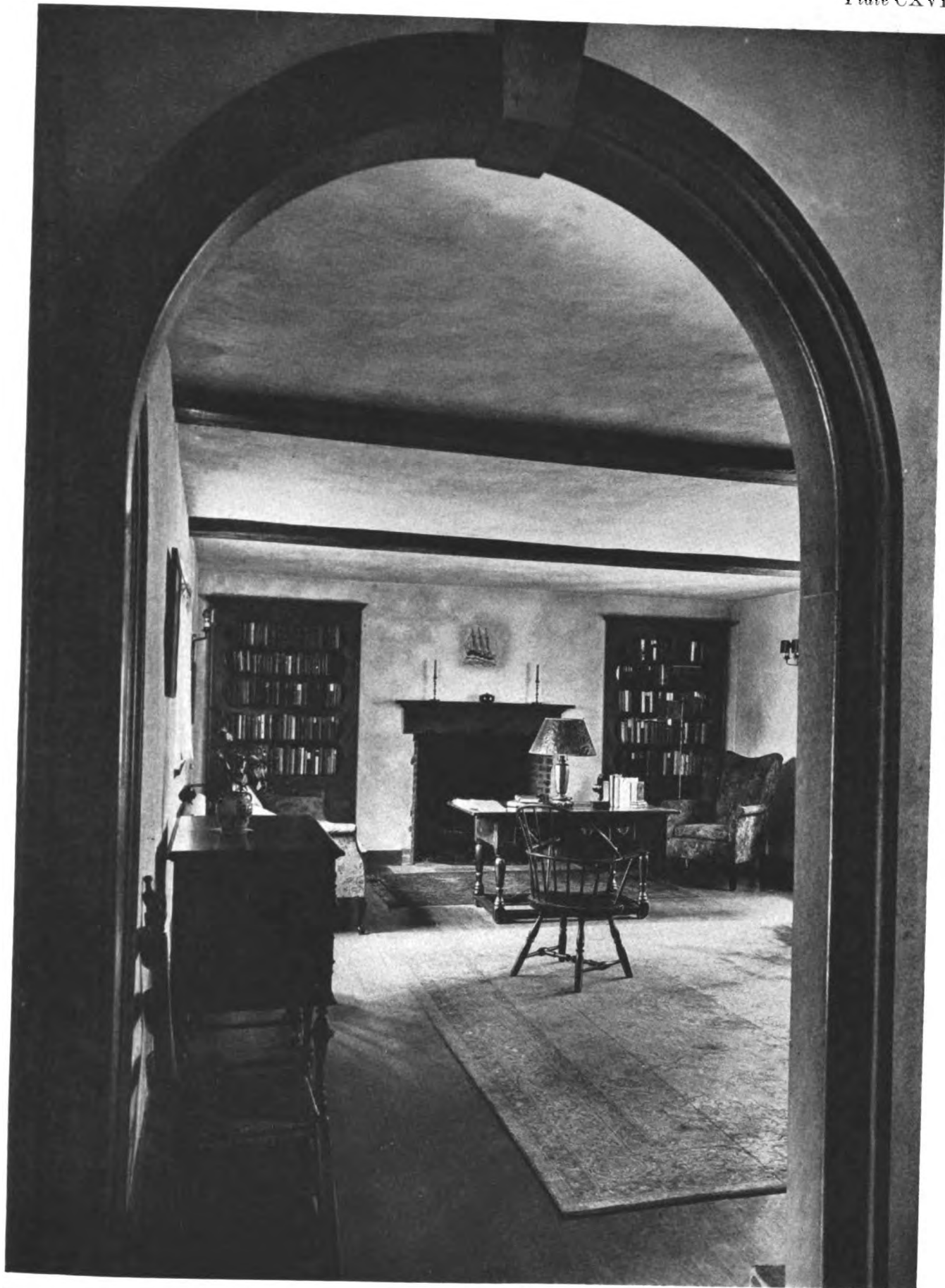


John Wallace Gillies, *Photo*

Frank J. Forster, New York, *Architect*

Detail, House, Mr. Gerold M. Lauck, Upper Montclair, N. J.





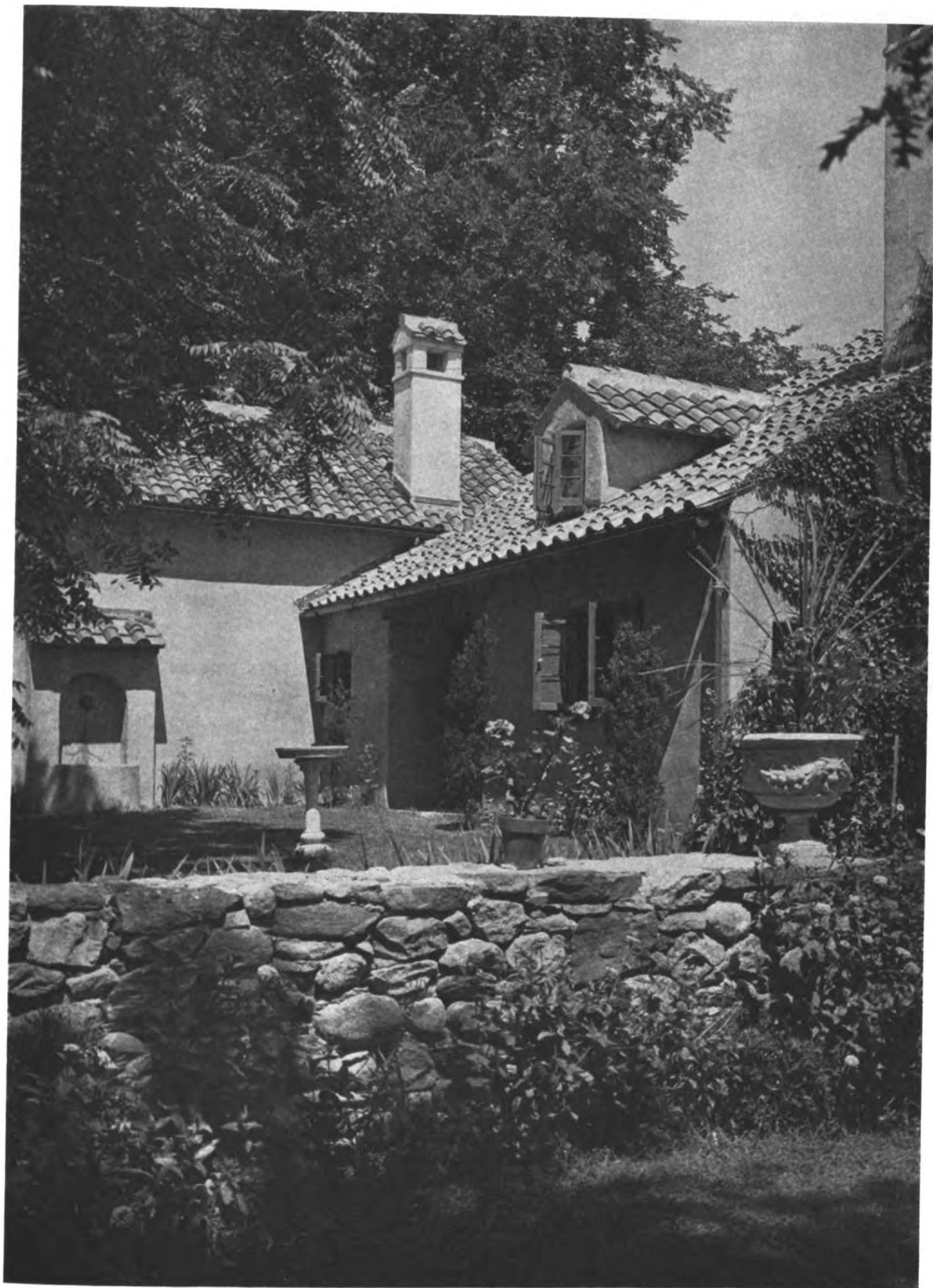
Kenneth Clark, *Photo*

Frank J. Forster, New York, *Architect*

Living Room, House, Mr. Gerold M. Lauck, Upper Montclair, N. J.







Kenneth Clark, *Photo*

Butler & Corse, New York, *Architects*

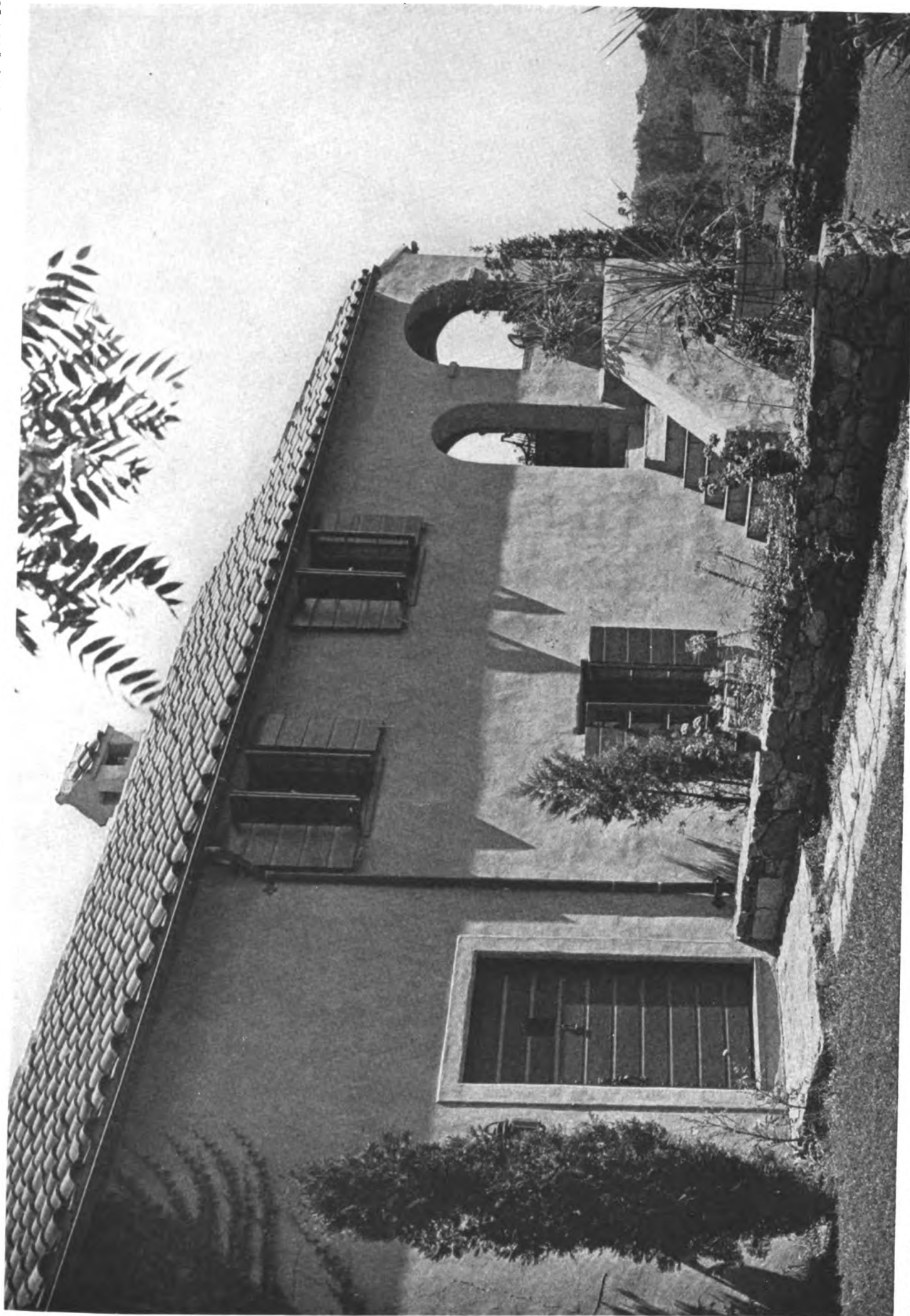
Court, House, Mr. W. G. McCune, Greens Farms, Conn.



February, 1926

THE ARCHITECT

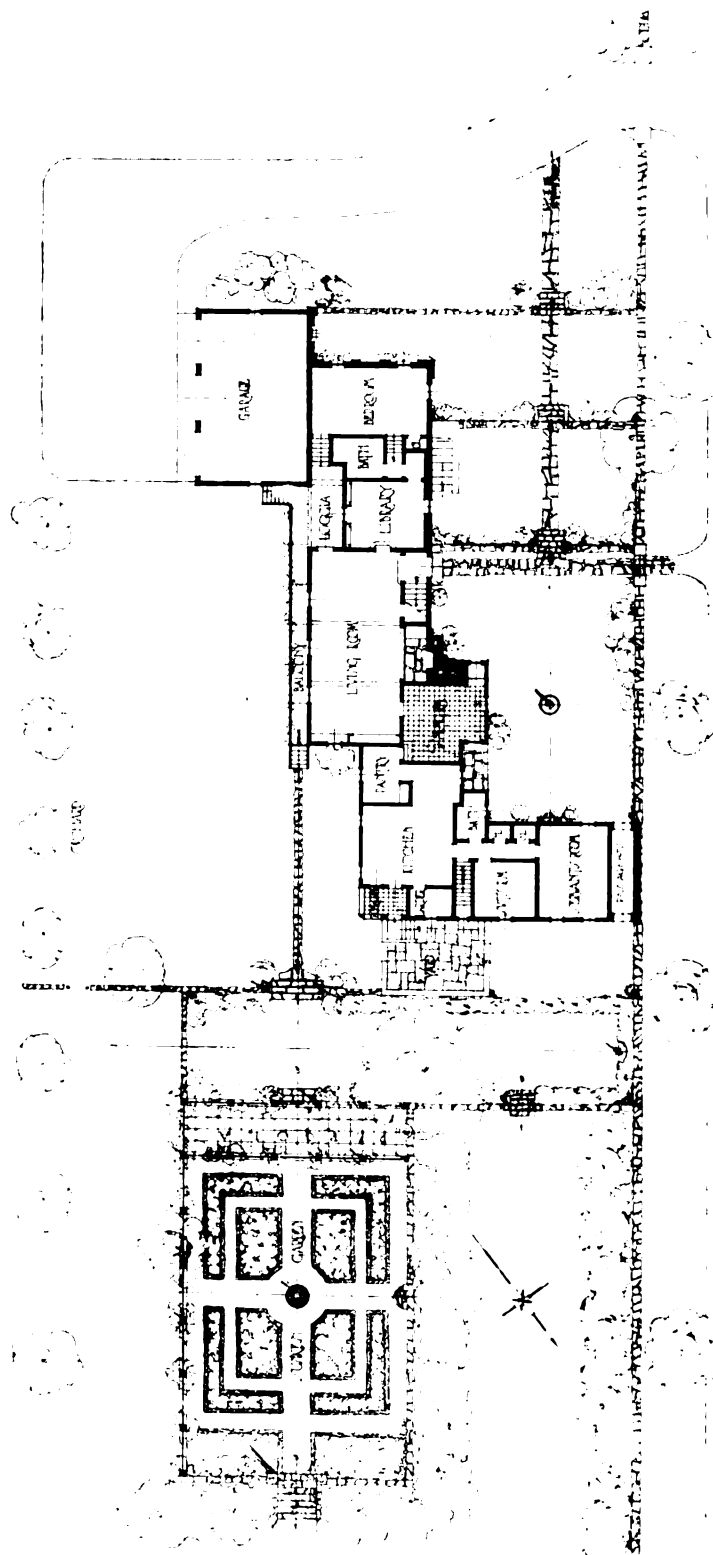
Plate CXVIII



Kenneth Clark, Photo

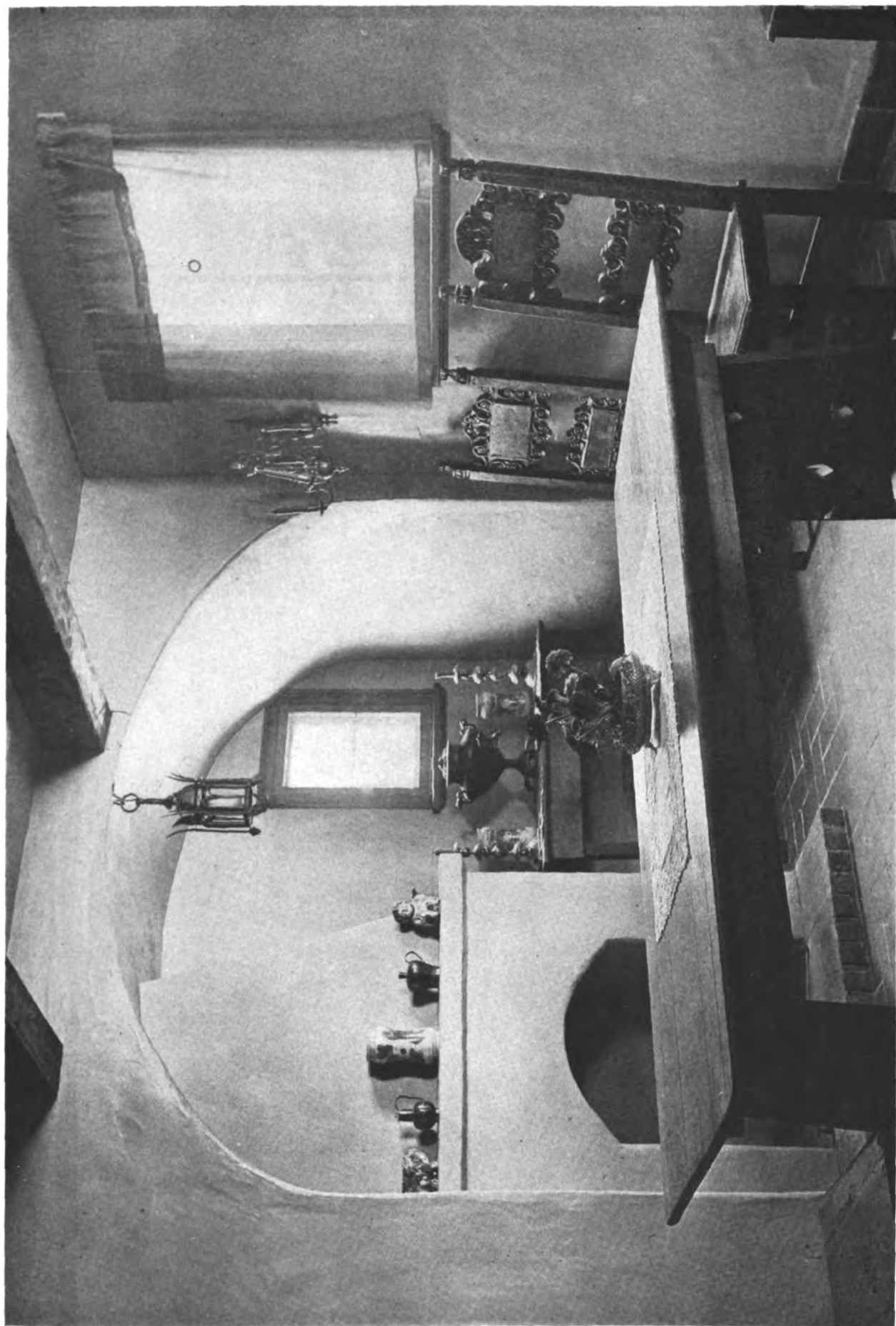
House, Mr. W. G. McCune, Greens Farms, Conn. (Plan on back)

Butler & Corse, New York, Architects



TEST FLOOR AND GARDEN PLAN -  
 HOUSE OF W. M. CURTIS, JR.  
 GARDEN FLOOR  
 DOTTED AND CURTIS ARCHTS.





Kenneth Clark, *Photo*

Breakfast Room, House, Mr. W. G. McCune, Greens Farms, Conn.

Butler & Corse, New York, *Architects*





John Wallace Gillies, *Photo*

Coffin & Coffin, New York, *Architects*

Living Room, House, Mr. H. Errol Coffin, Sound Beach, Conn.





## Mr. Murchison Says—

THAT HIS admiration for Mussolini is ever on the increase; that what we need in this country is a man with his nerve and vision; that his latest pronouncement is the most astonishing of all. It is nothing more or less than an edict to the new Governor of Rome to the effect that within five years the City of Rome must be restored to the grandeur, vastness and power it represented during the reign of Augustus!

Mussolini does not deign to mince words in giving forth this edict nor does he show any undue admiration for the works of modern constructors and Captains of Industry. After reviewing the accomplishments of the new Governor during the past three years, acting as Royal Commissioner of Rome, the Premier startled his hearers by declaring:

"Within five years Rome must appear as a marvel to all the people of the world—vast, ordered and powerful as it was in the time of the First Empire of Augustus. You will make open squares around the Augusteo Amphitheatre, around the ancient Marcellus Theatre, around the Capitol, around the Pantheon. Everything that has been built around these monuments during the centuries of decadence must disappear. Within five years the Pantheon must be visible from the Piazza Colonna through a wide avenue.

"You will also liberate the masterful temples of Christian Rome from the profane parasitical constructions which now cling to them. Thousands of monuments of our history must stand out in their giant-like solitude. Then Rome will spread out above other hills along the banks of the sacred river even to the shores of the Mediterranean.

"You will remove from our streets graced by these monuments all this contamination of tramways, but you will give the most modern means of communication to the new city which will rise in rings around the old one. You will give schools, bath houses, parks and athletic fields to the Fascist people who work.

"You, full of sagacity and experience, will govern the city in a spirit mindful of its past and its future."

## Back to the Roman Candles

QUITE RIGHT! Down with parasitical construction and up with the tramways! Out with the office building and *viva* the Coliseum! It's a large order but Mussolini will come nearer doing it than any one else could.

Here in this country we talk about civic centers and town planning and how to get room enough in New York for the taxis but no one comes along and says to the Mayor, "Take down the old Post-Office, throw the Hall of Records into the river, we want to see the City Hall!"

Instead of that, Architects who know the City Editors get a column in the Sunday edition airing their views on elevated streets, depressed streets

and express streets. The same old stuff. And the streets will keep on with their same old ways, getting a little more crowded every Christmastide. But that's nothing. All you have to do is to start earlier from the office for your home or your usual stopping place.

## Simple but Satisfying

OUR IDEA for traffic relief is:

1. Send all the horses out to graze.
  2. Send half the people down to Florida for the winter.
  3. Shorten the wheel base of all cars and trucks,
- AND
4. Persuade Mr. Ford to retire.

After studying our plan for a while you are sure to agree with us that it has certain economic merits and would please practically everybody.

## As One Mummy to Another

AS THESE lines are written we are just getting over the effect of a Happy New Year and as one's thoughts sometimes turn with lightning-like rapidity from things gay to things grave let us pause a few moments before that weighty subject entitled "Oh, Death, where is thy sting?"

In the case of a cloak-and-suit manufacturer or a compounder of breakfast foods the sting to the Widow's mite is not so poignant. In fact, in many cases the income remains about the same as it was when the Old Man was functioning. But in the case of the Doctor or the Dentist or the Architect, especially if the Architect has no partner, the story becomes a different one. When he dies, his business or profession generally dies with him.

He may have gentlemanly assistants who are well qualified to carry on his work. But he ought in some way to inform his clients to that effect and get them used to his young men before it is too late. He ought to give them as much responsibility as they will take, he ought to let them do a lot of heavy listening to clients and contractors. There was such a heavy death-roll amongst the ranks of the Architects last year (and some of our most celebrated and highly-thought-of were on that list) that lately a good many of our architect friends who are enjoying single blessedness in the office are casting around for some way to perpetuate themselves and their fleeting fame.

Some are incorporating themselves. But it would sound rather egotistical to sign one's letters,

*George F. Acanthus*  
*Pres. George F. Acanthus, Inc.*  
*Architect*

Every man his own President! No, that's not so good. He ought to take on a title with the young men's names in it in some manner. Anyway, it's a first-class subject for a first-class controversy and THE ARCHITECT would be glad to hear the views of its unpartnered readers on a subject which is bound

to be an interesting one—if not to the architects then surely to their widows.

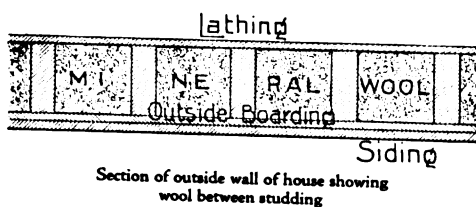
### *Cheerio and Bumpers*

THREE ARCHITECTS we know are in a competition. All the drawings are in but no decision has as yet been handed down. So they have decided to have a dinner of six after the award is made. The two losers order everything and select the place and the winner pays for everything. Each can bring any guest he wants, man, woman, or beast. One said he would either bring his pet greyhound or the Siamese twins. In that way he could get a little even, he thinks.

We are glad to see such a spirit of coöperation and healthy competition amongst the architects. At least there will be something to look forward to when the fateful name is handed out and it will make life less hard for one evening at least.

### *Yes, We Have a Job There*

FLORIDA STILL holds the centre of interest for the newspapers and for the mechanics. And anybody who hasn't got a job in Florida is distinctly out of it these days. A note of conservatism is, however, creeping into the press reports and into the very advertisements themselves. Whenever they get a well-known name hooked into an enterprise they always say that "Mr. Knight looked over and rejected every other proposition in Florida before he consented to become the Chicago selling agent of 'Beautiful Vistas, Inc!'"



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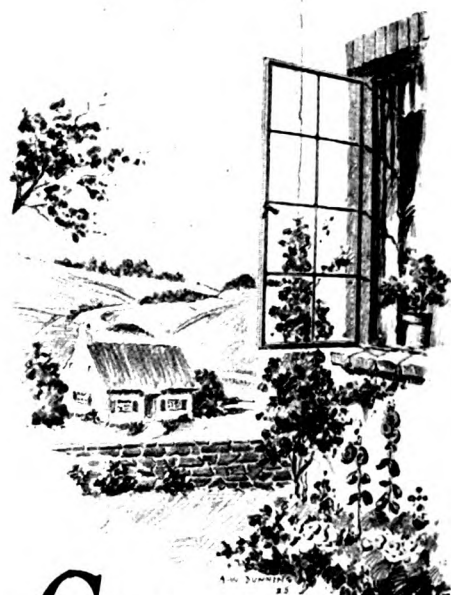
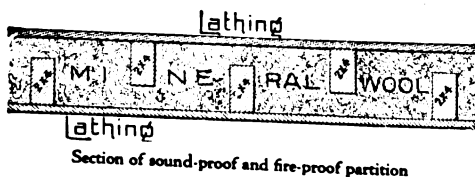
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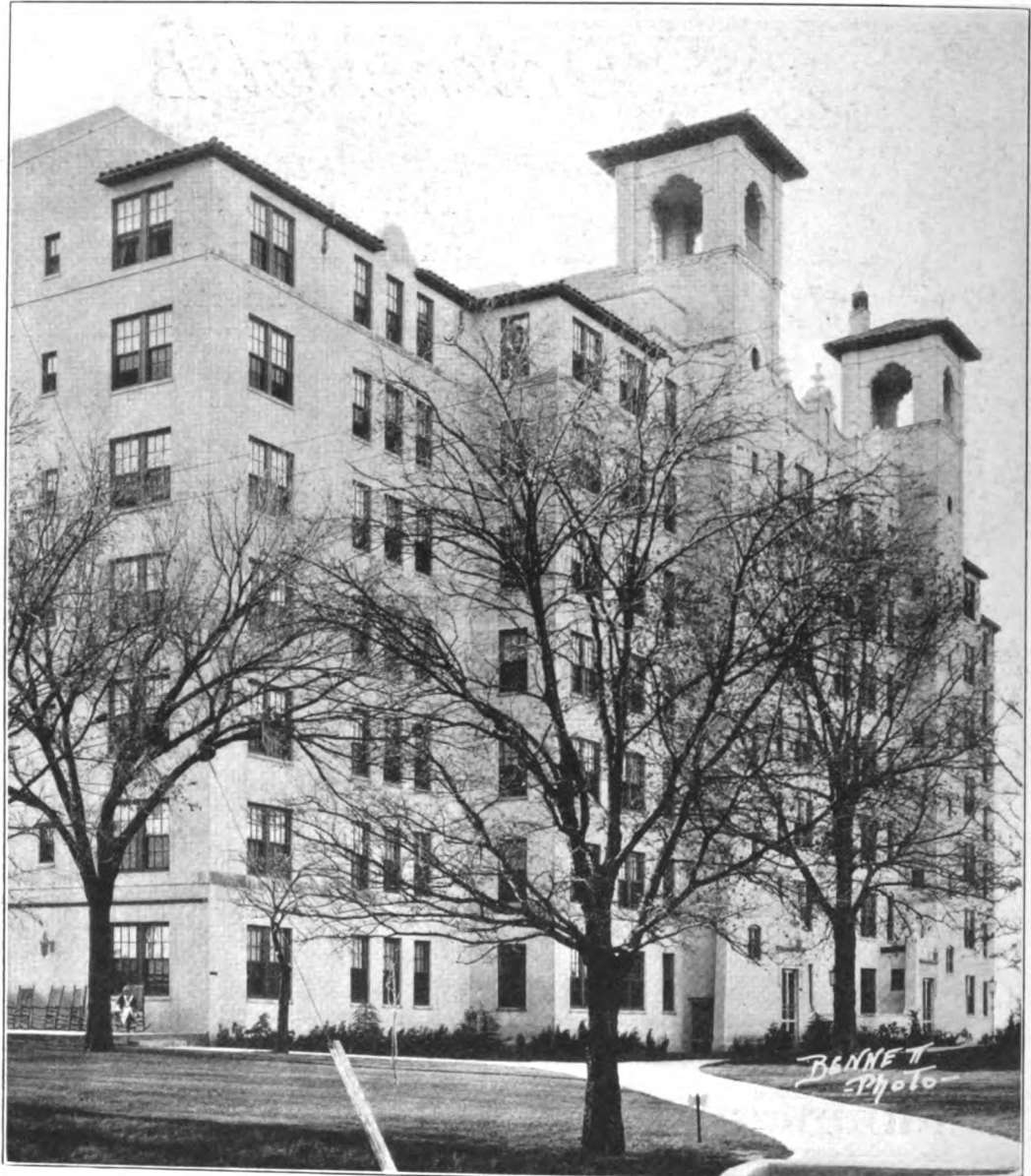
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25 Broadway - New York



Facade of  
the Cathedral,  
Florence.  
South Portal  
by Professor  
Cassioli.

Erected in  
1899





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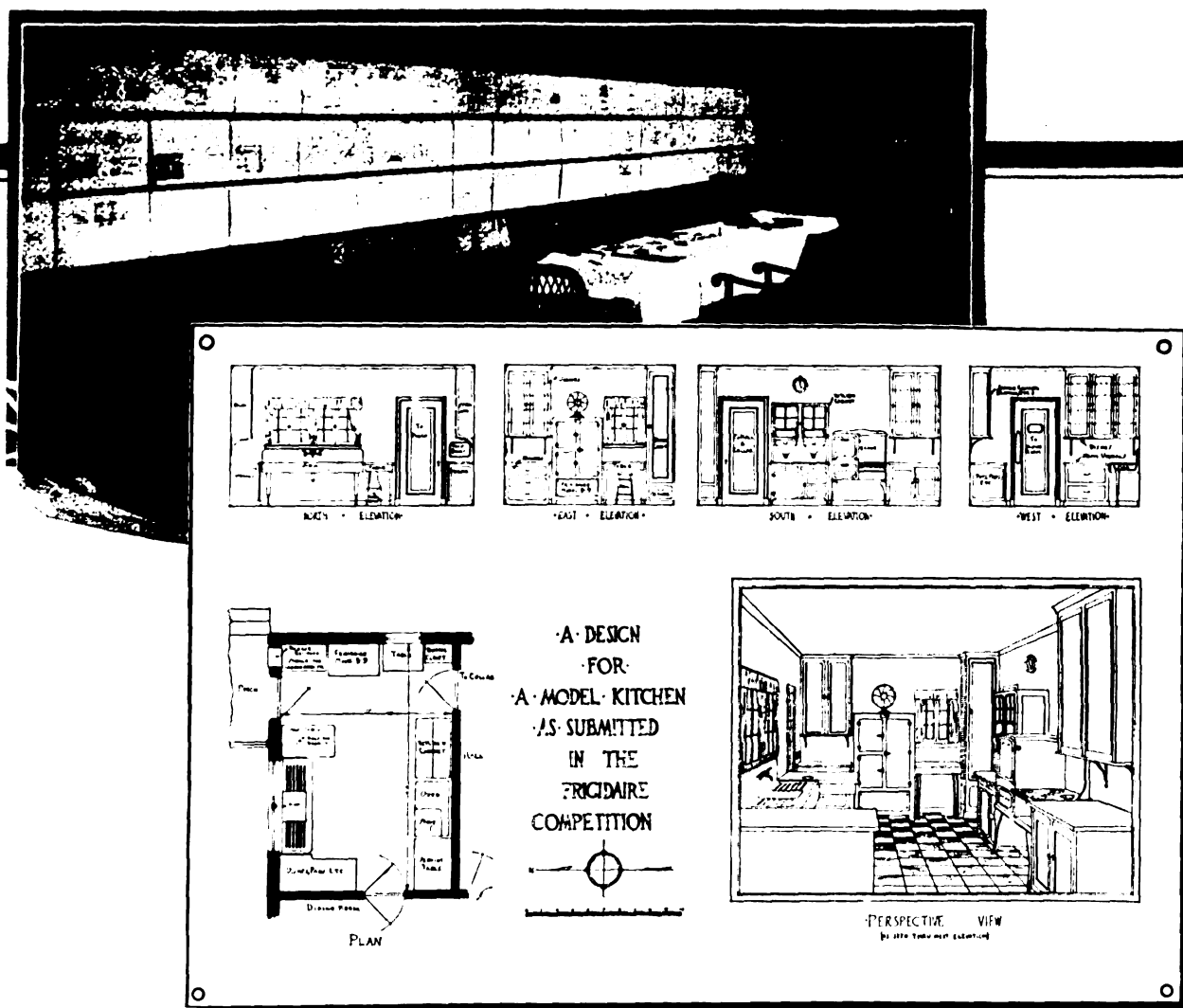
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First prize to Mr. Harry P. Braisted of New Haven, Connecticut; second prize to Mr. Edward B. Hussey, Jr. of Berkeley, California; third prize to Mr. William D. Sherman of Elizabeth, New Jersey; fourth prize to Mr. Arthur L. Brown of New York City. Honorable mention to: Mr. Harold H. Ehlert of Detroit, Michigan; Mr. Russell Avery

Smith of Queens, Long Island; Mr. Max R. Uhlig of Springfield, Massachusetts; Mr. and Mrs. Harry F. Bremmer of Portland, Oregon.

Mr. Braisted's design is reproduced above. The rest of the prize winning designs, together with nearly 50 others submitted in the Competition, have been reproduced in a book which we believe will be of great interest and value to the architectural profession. A copy of this book will be mailed free upon the request of any architect.

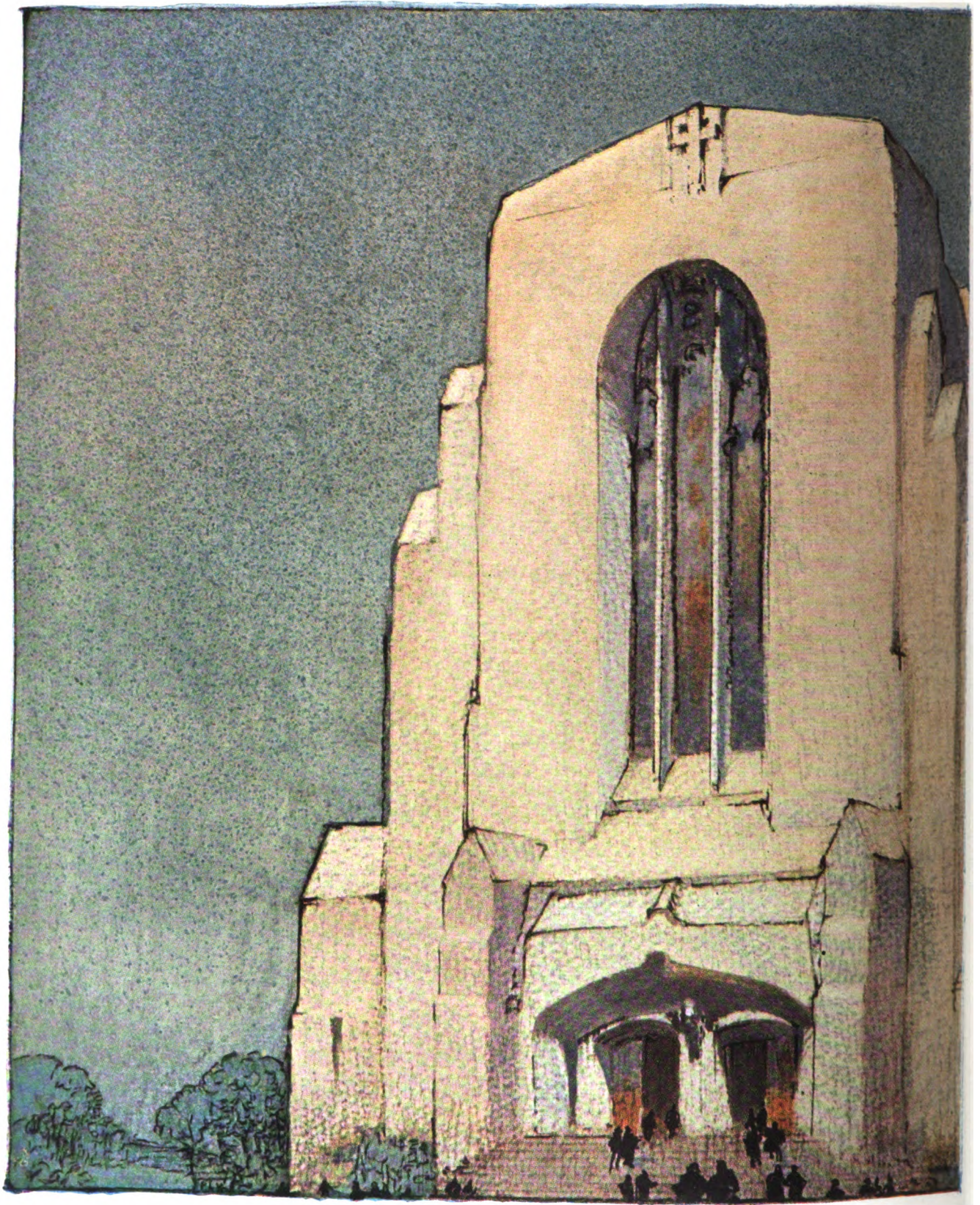
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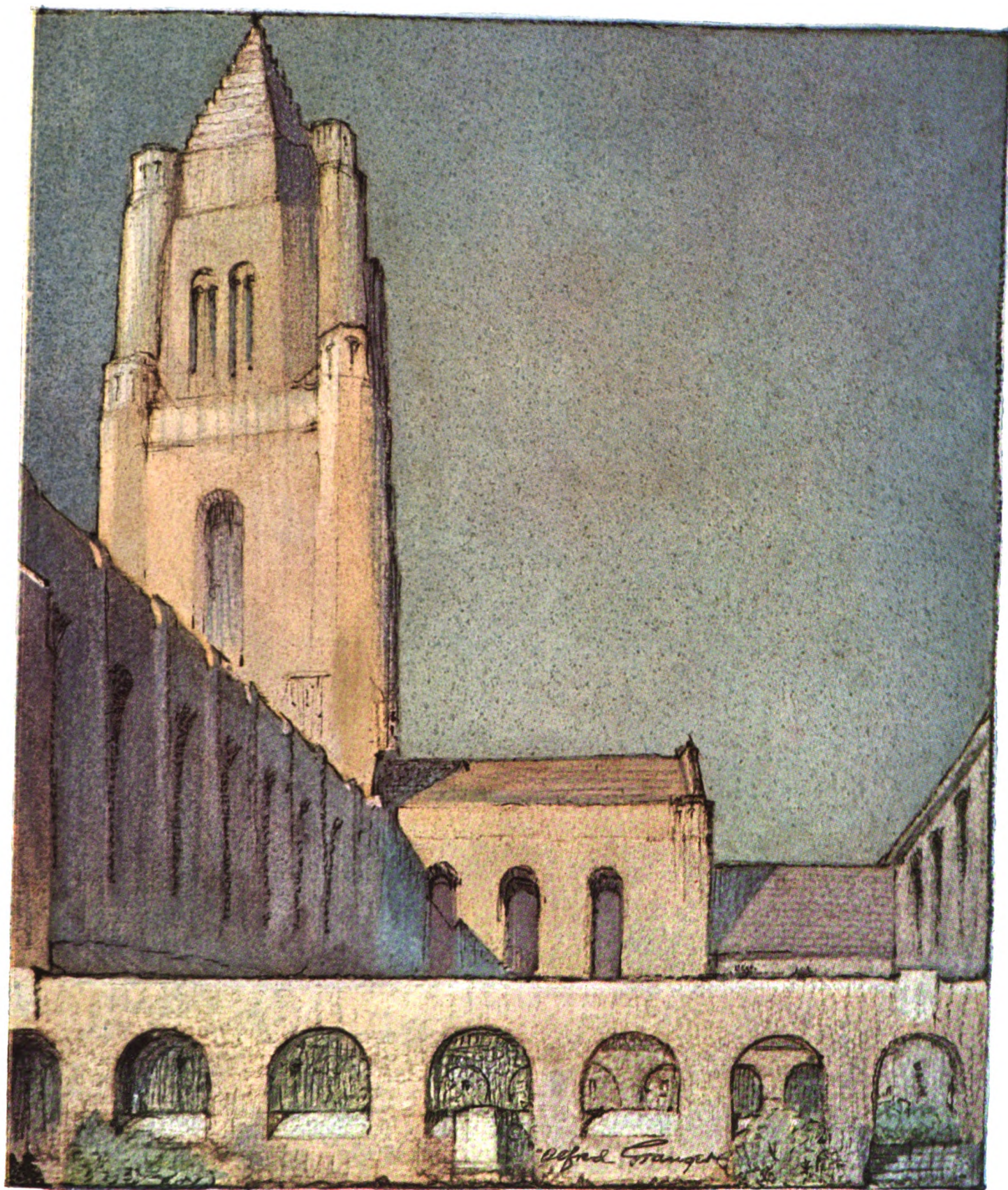


*Cathedral* by ALFRED GRANGER

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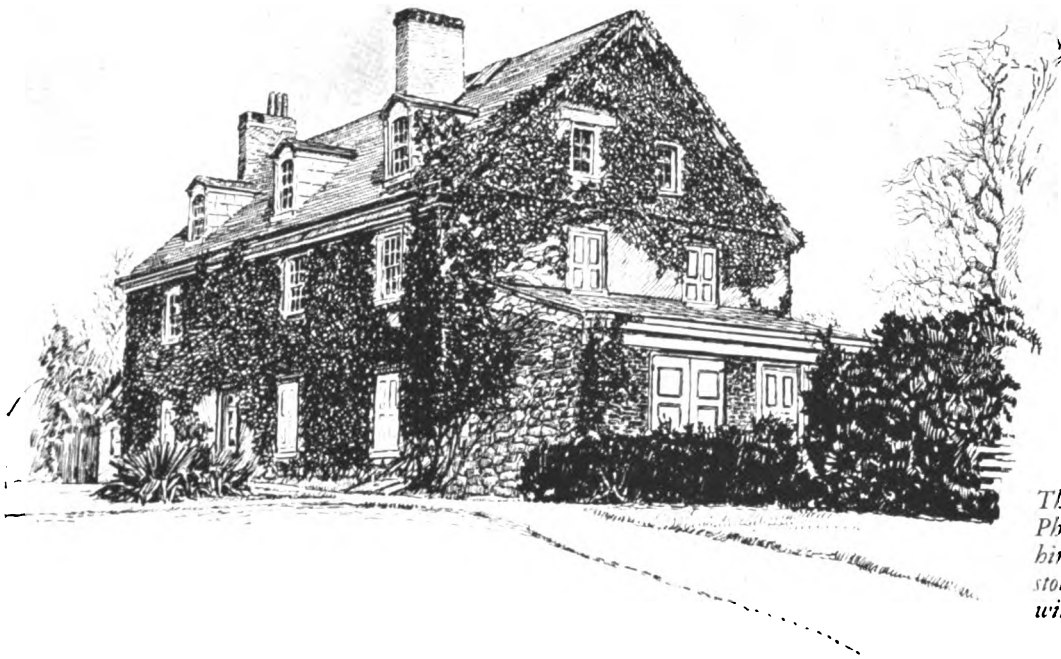
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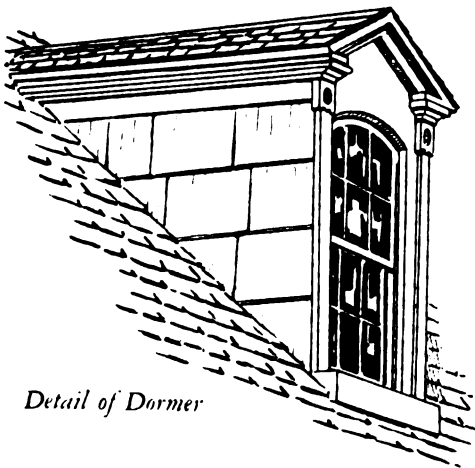
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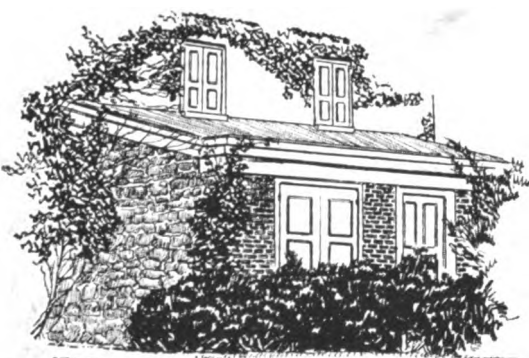
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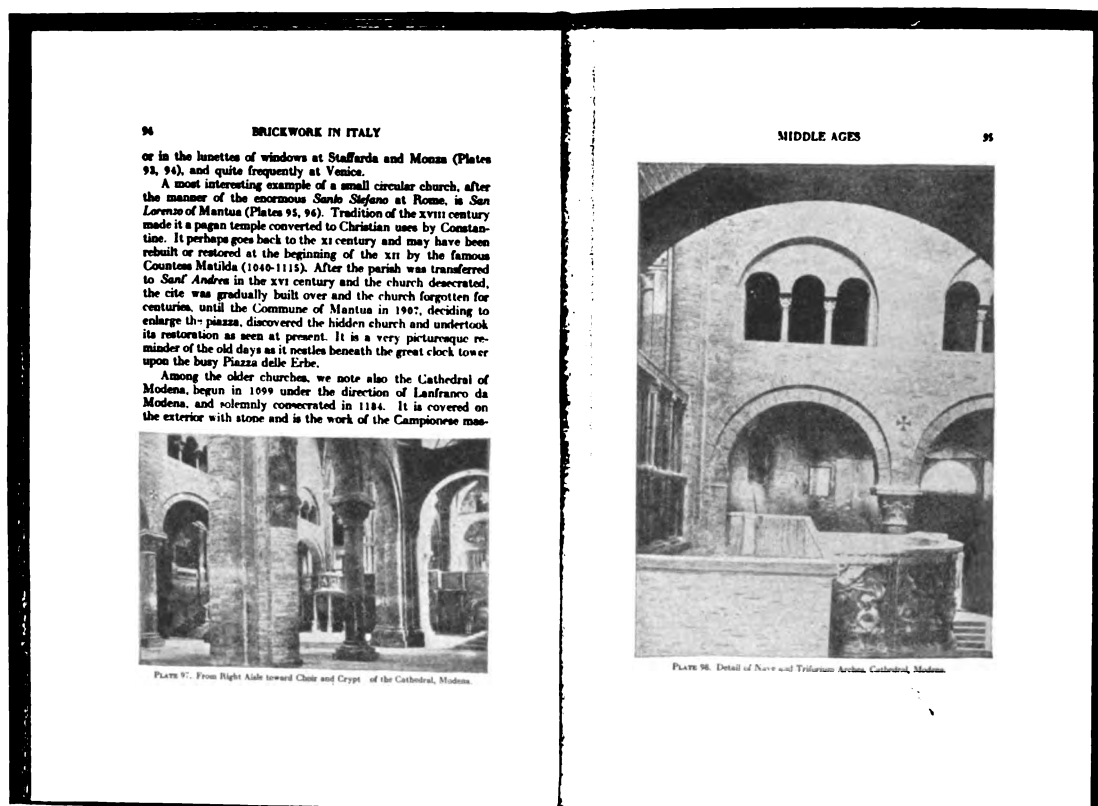
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Reproduction of two facing pages in "Brickwork in Italy"

## BRICKWORK IN ITALY

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HERE for the first time is a comprehensive treatment of the brickwork of Italy, from ancient to modern times. The scope of the work is clearly indicated by table of contents.

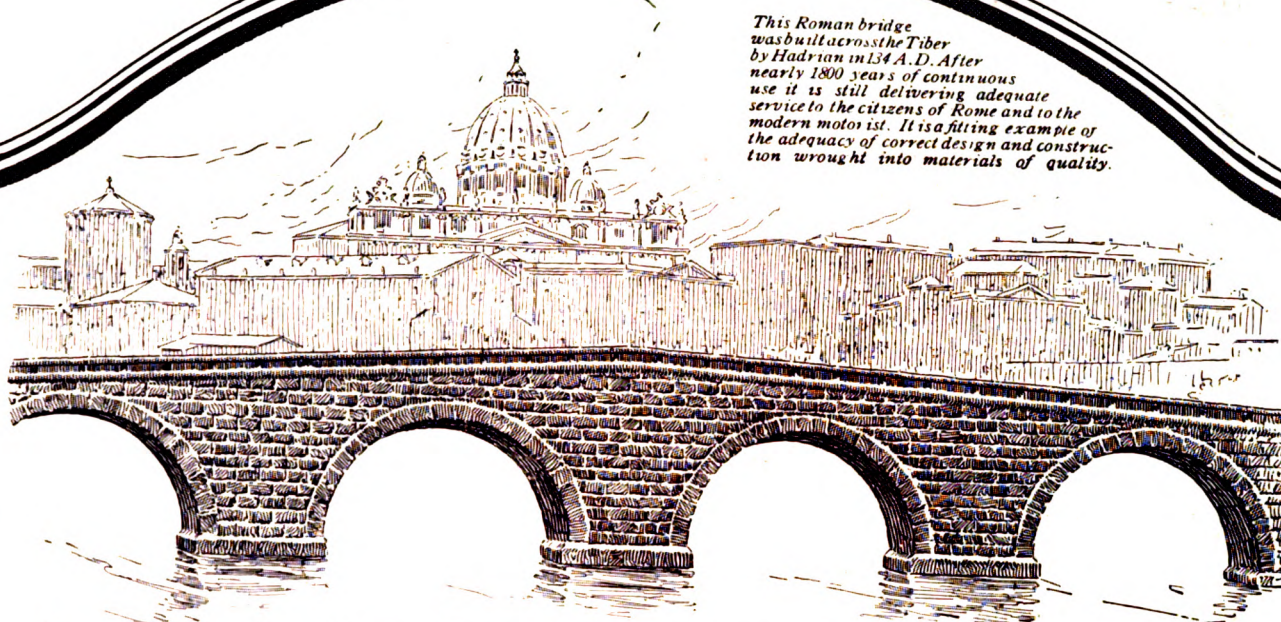
The aim of "Brickwork in Italy," to quote from the Preface of Comm. Prof. Gustavo Giovannoni, "is to collect a number of examples, chosen from among the most notable and significant to be found in the different epochs of Italian art, to provide them with an illustrative treatment, partly synthetic and partly analytic, which will set forth the peculiar characteristics of each example and trace the main lines of brick technology and art during the respective architectural and constructive epochs."

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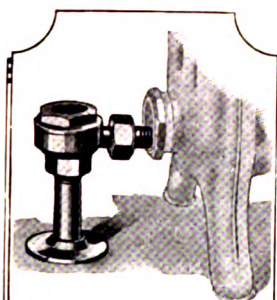
Address, American Face Brick Association, 1762 Peoples Life Building, Chicago, Illinois.





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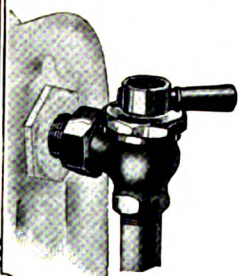


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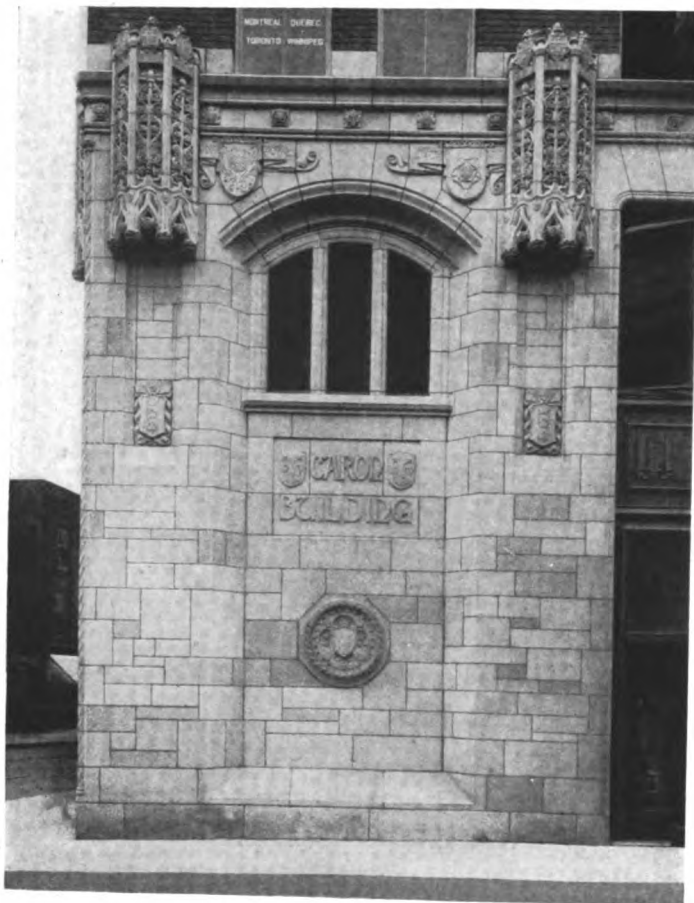
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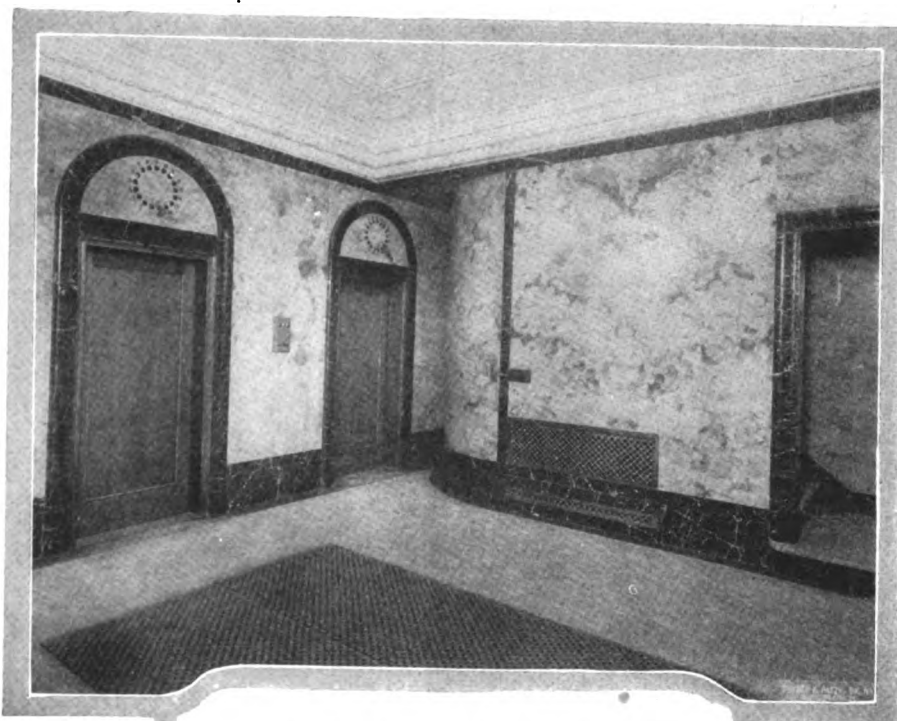
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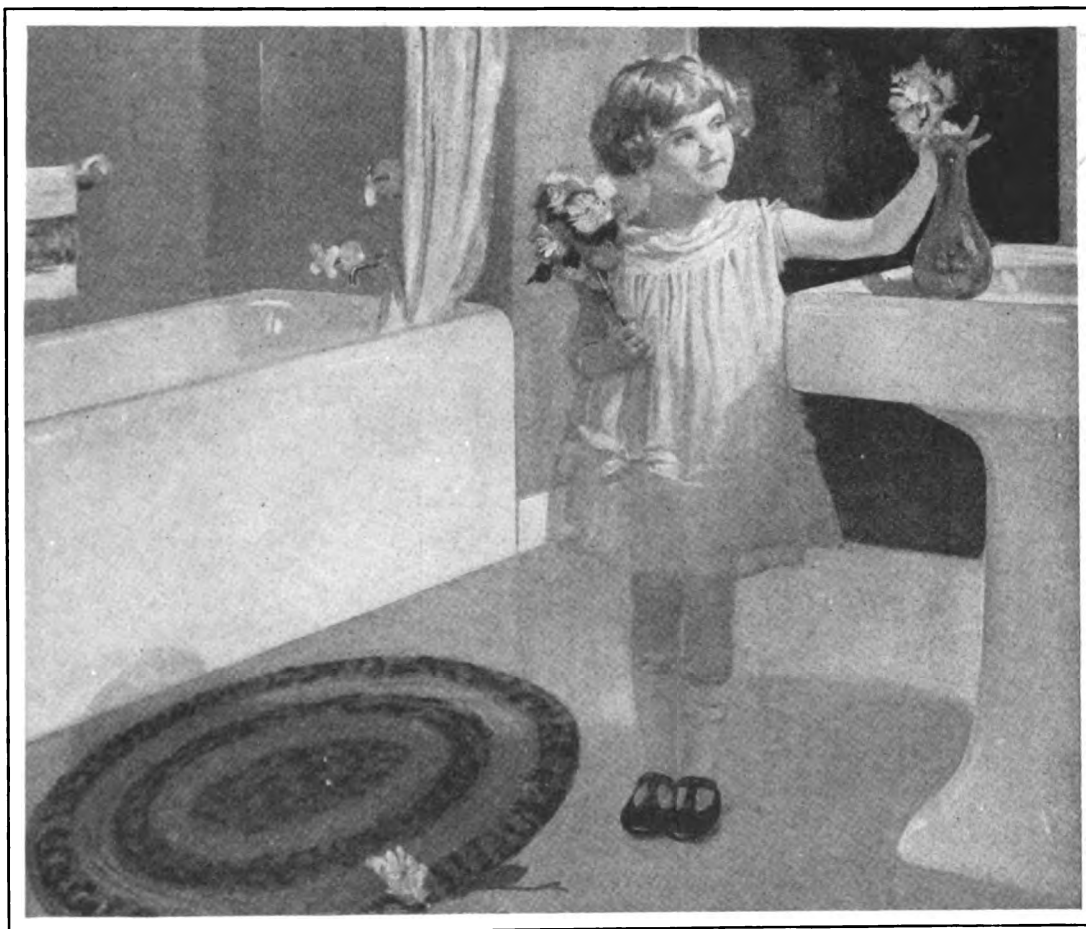


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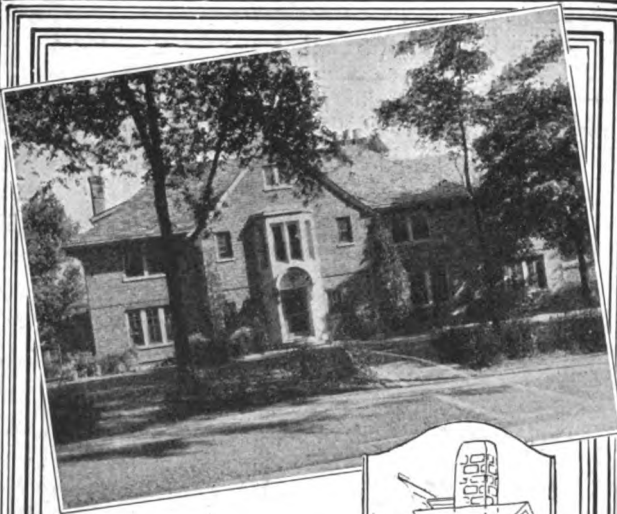
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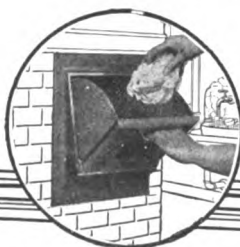
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Pages 2800-01, Sweet's (1925) contain full details. For additional information, or references as to nearby installations, write—

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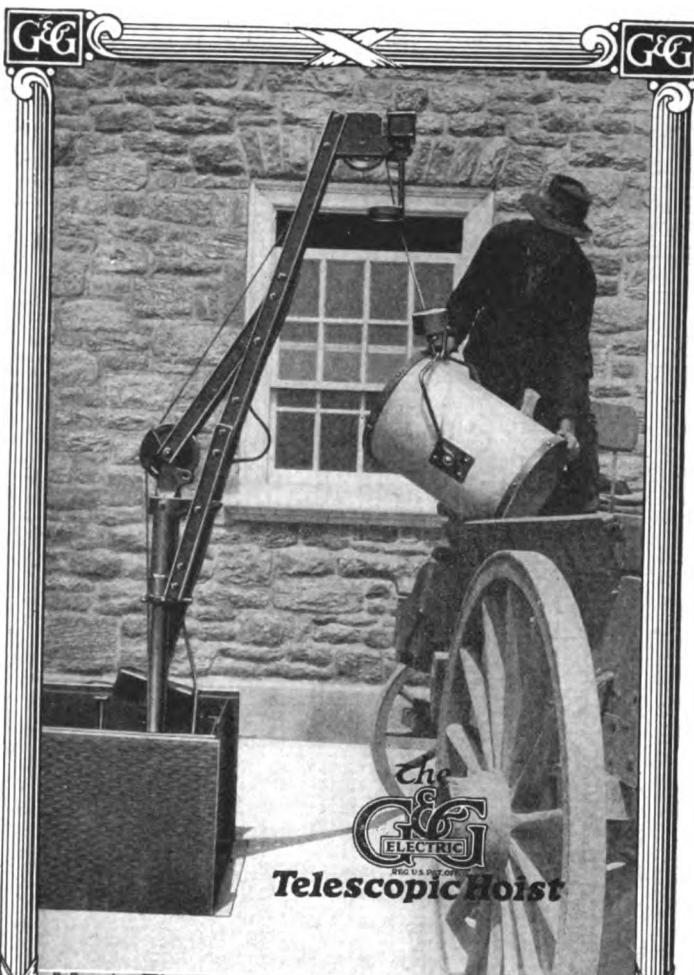
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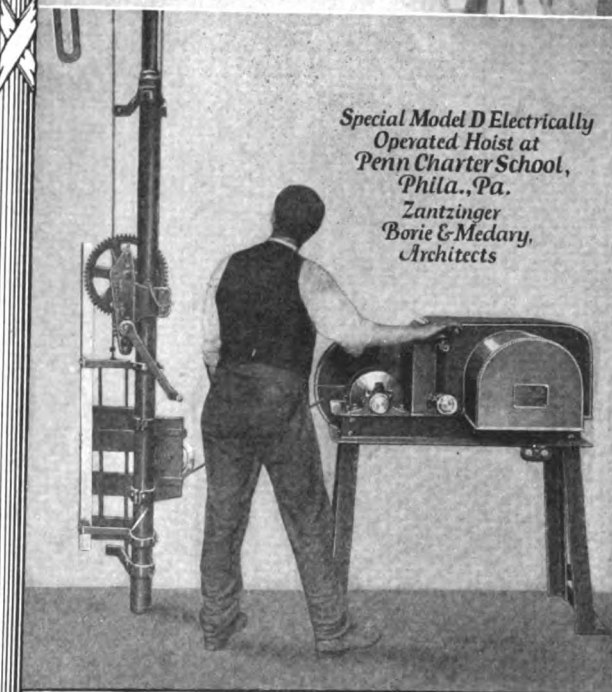
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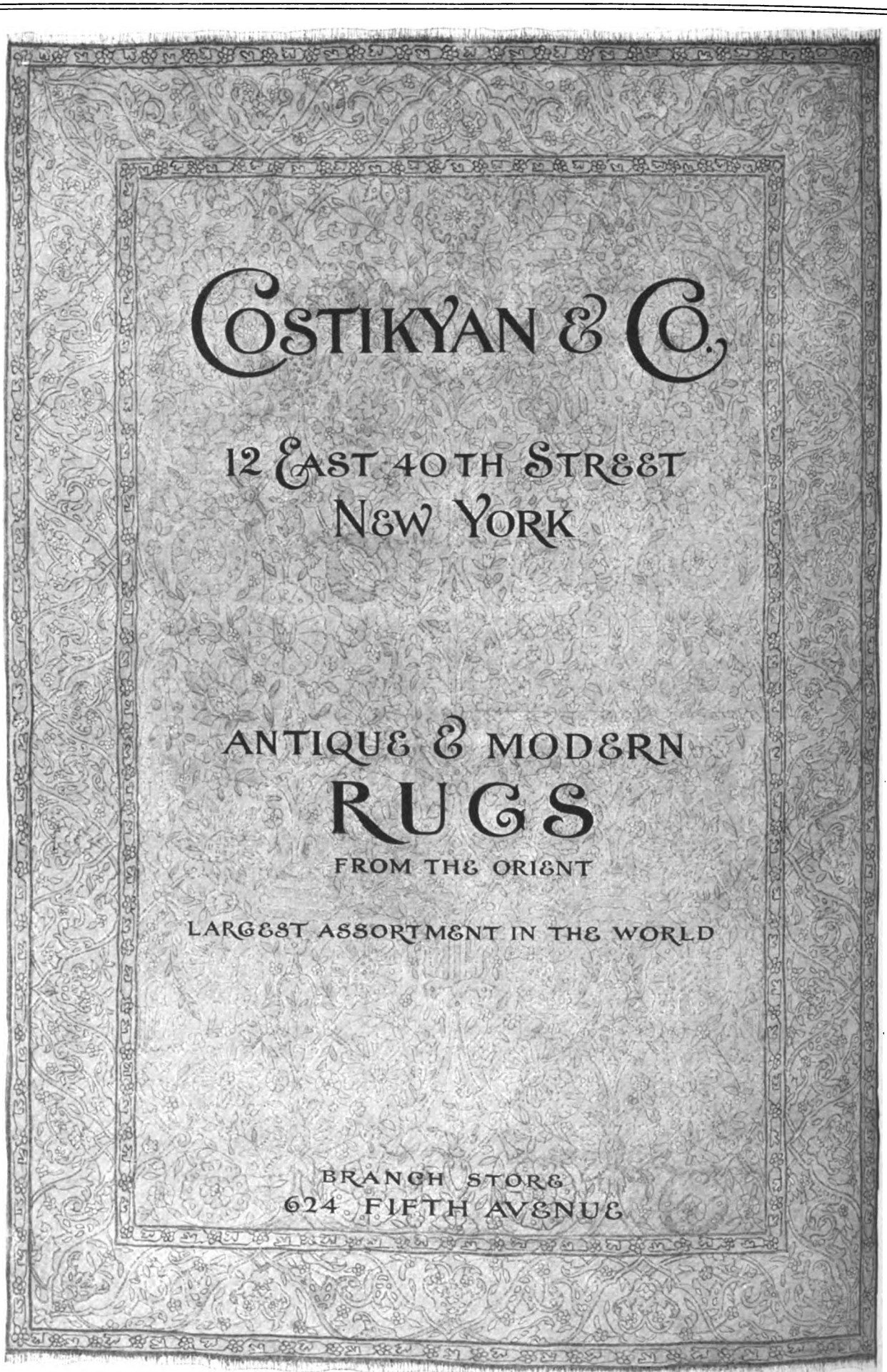
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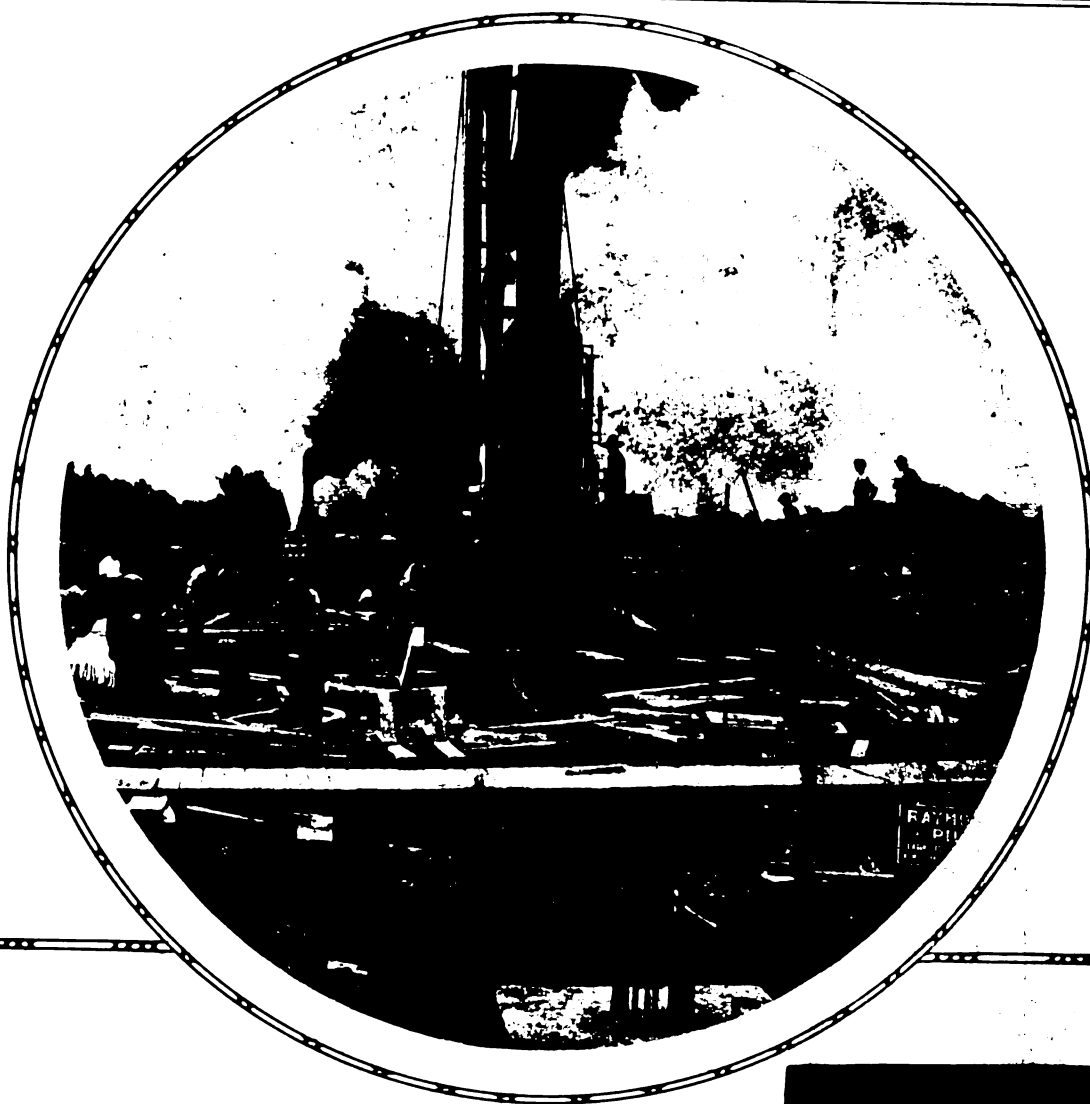
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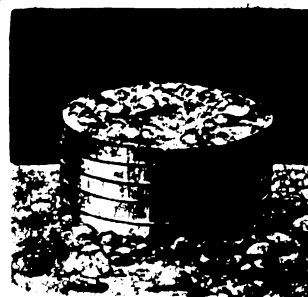
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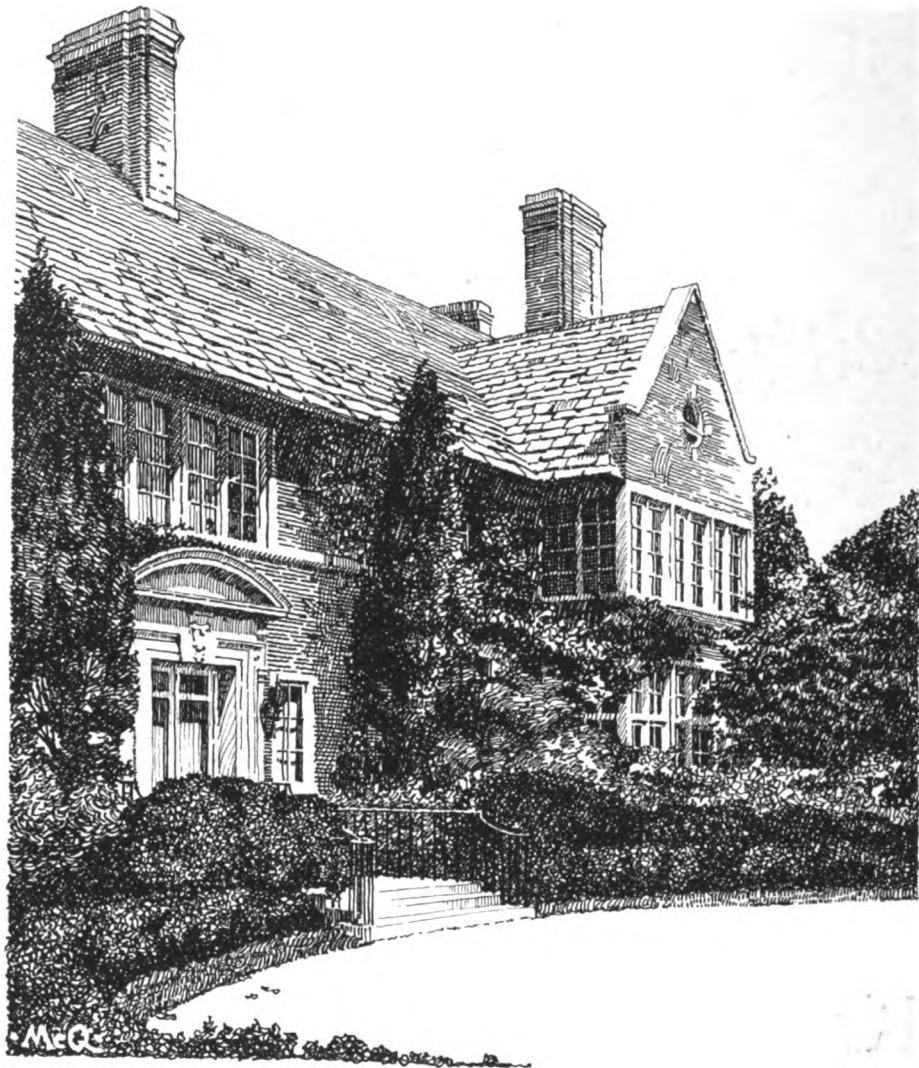
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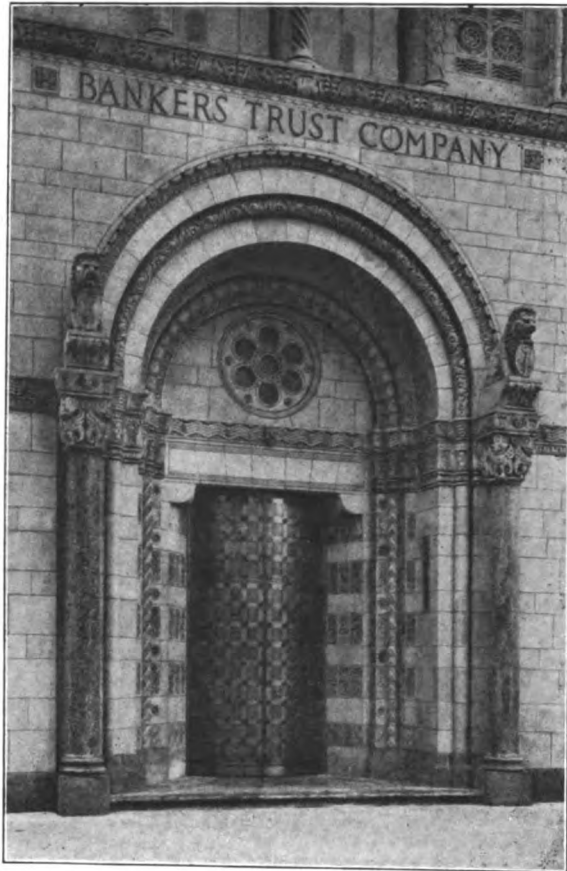
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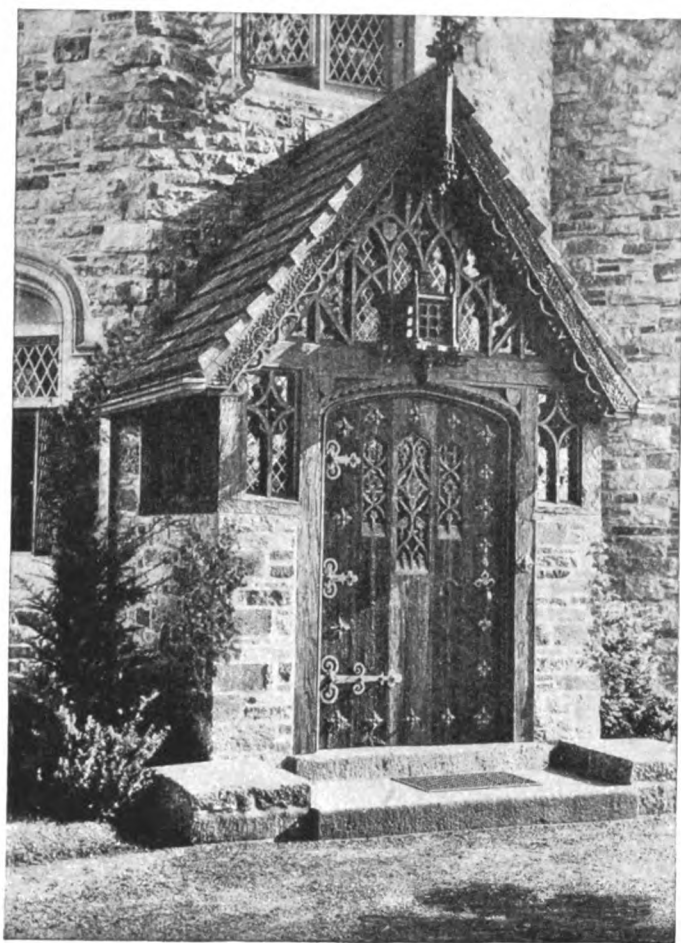


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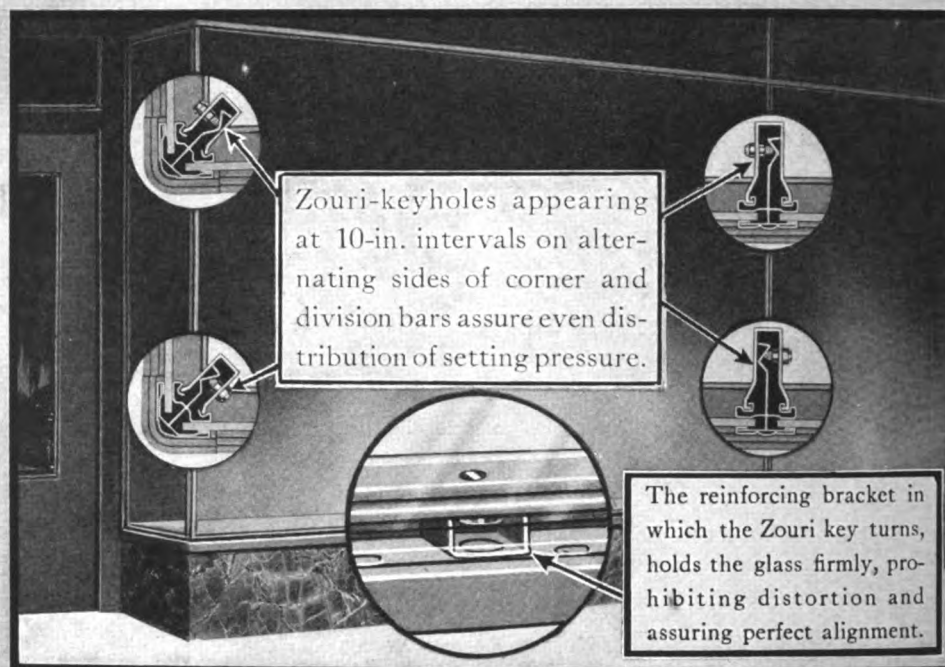
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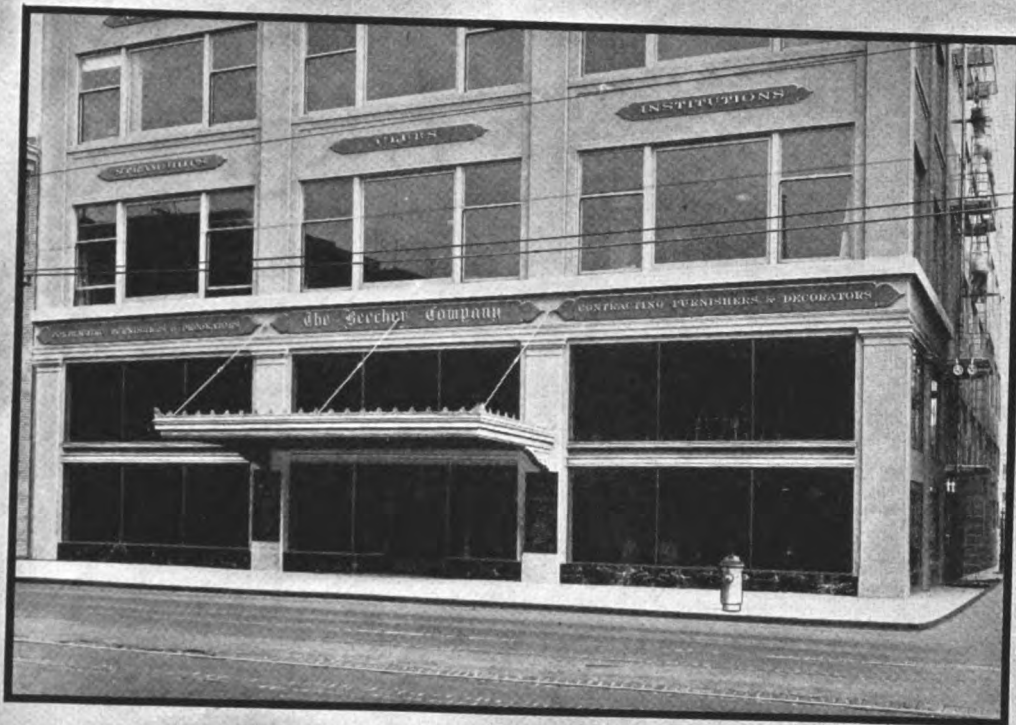


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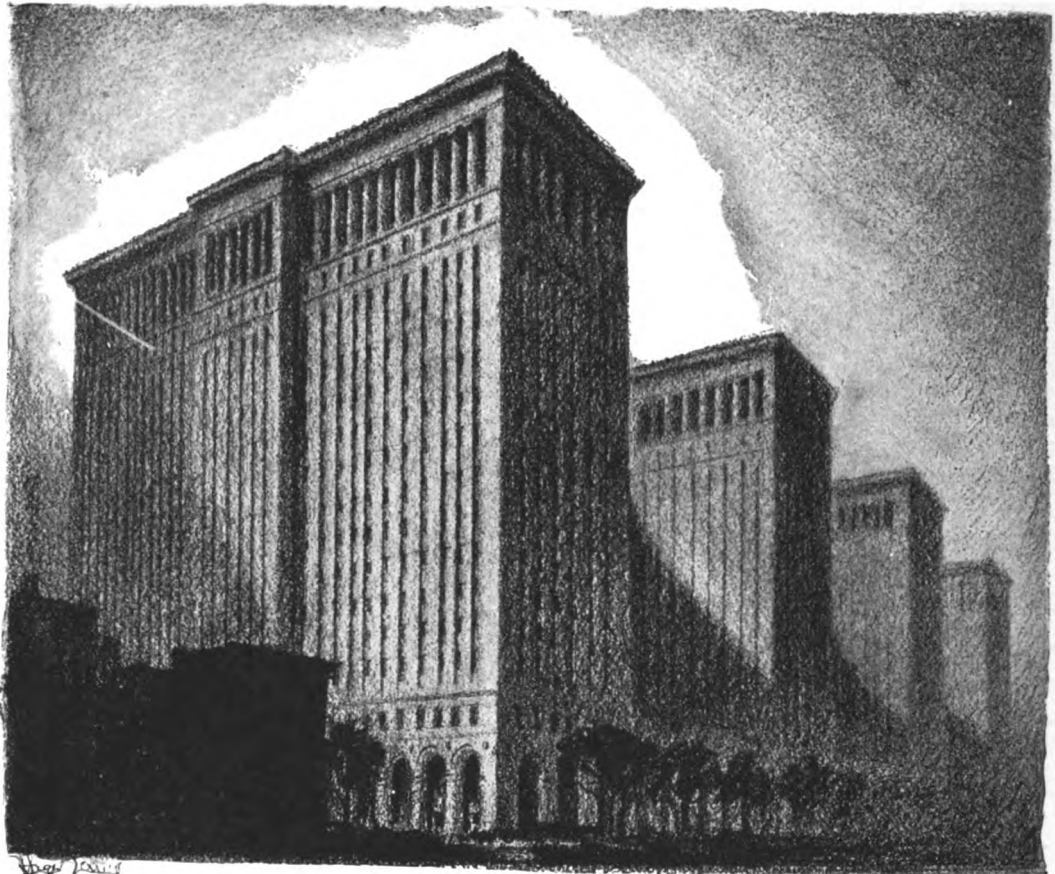
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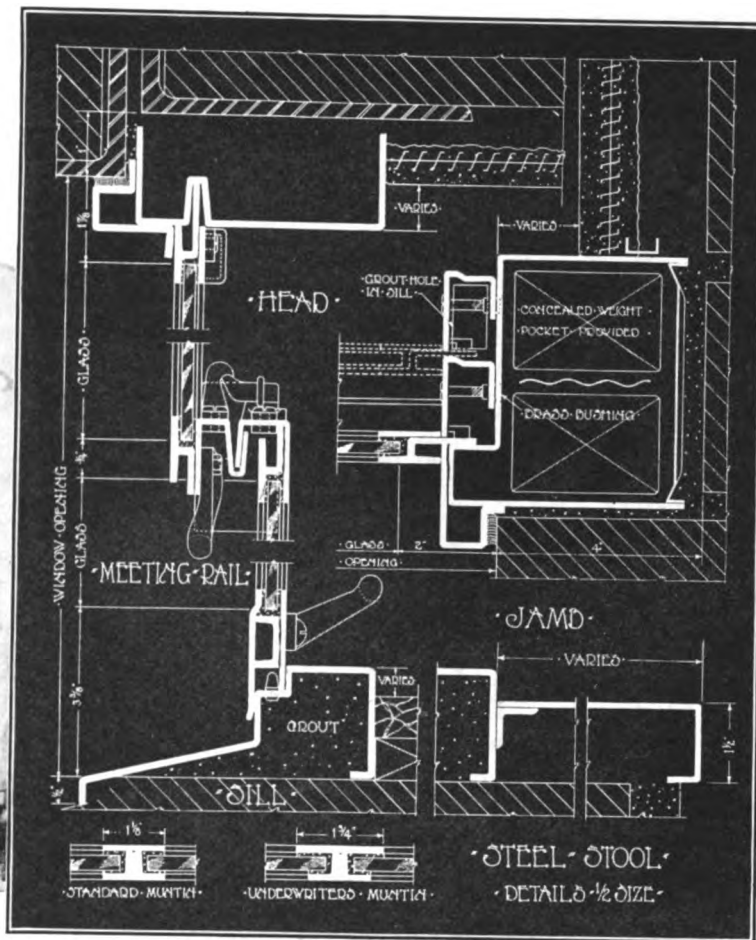
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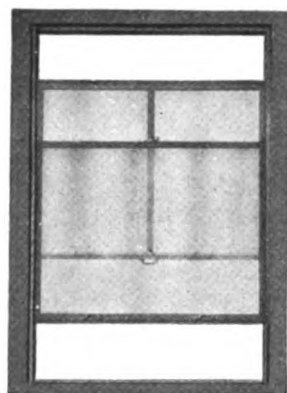
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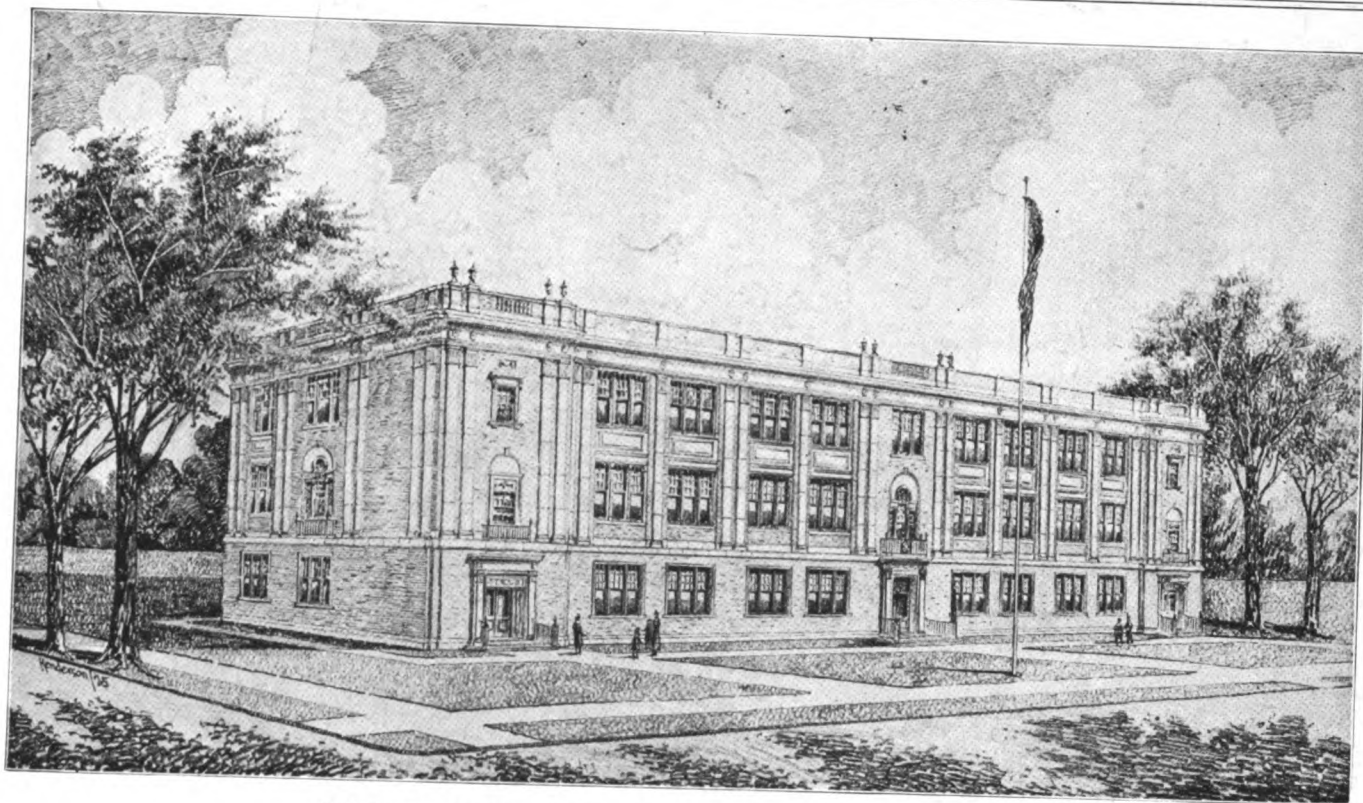
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 Lower right: Lower run of Link-Belt Gravity-Discharge Elevator-Conveyor coming toward loading end.  
 Left: Exterior of Wrigley Building and Annex.

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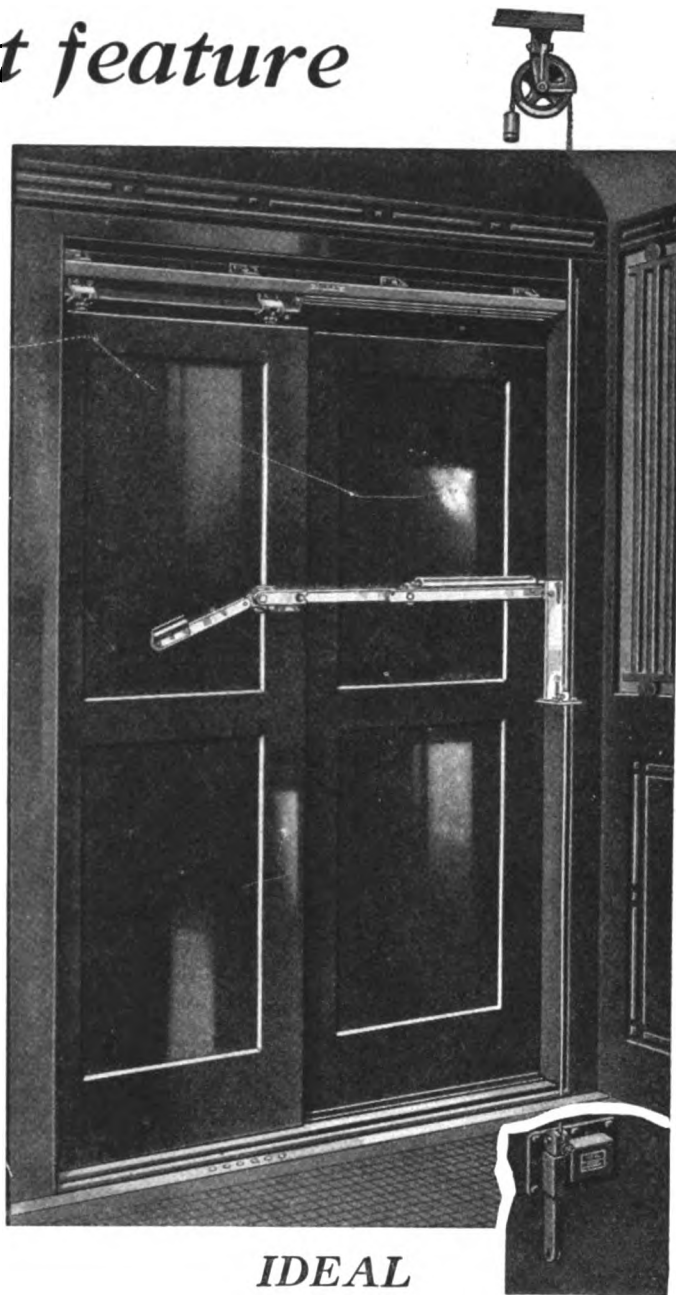
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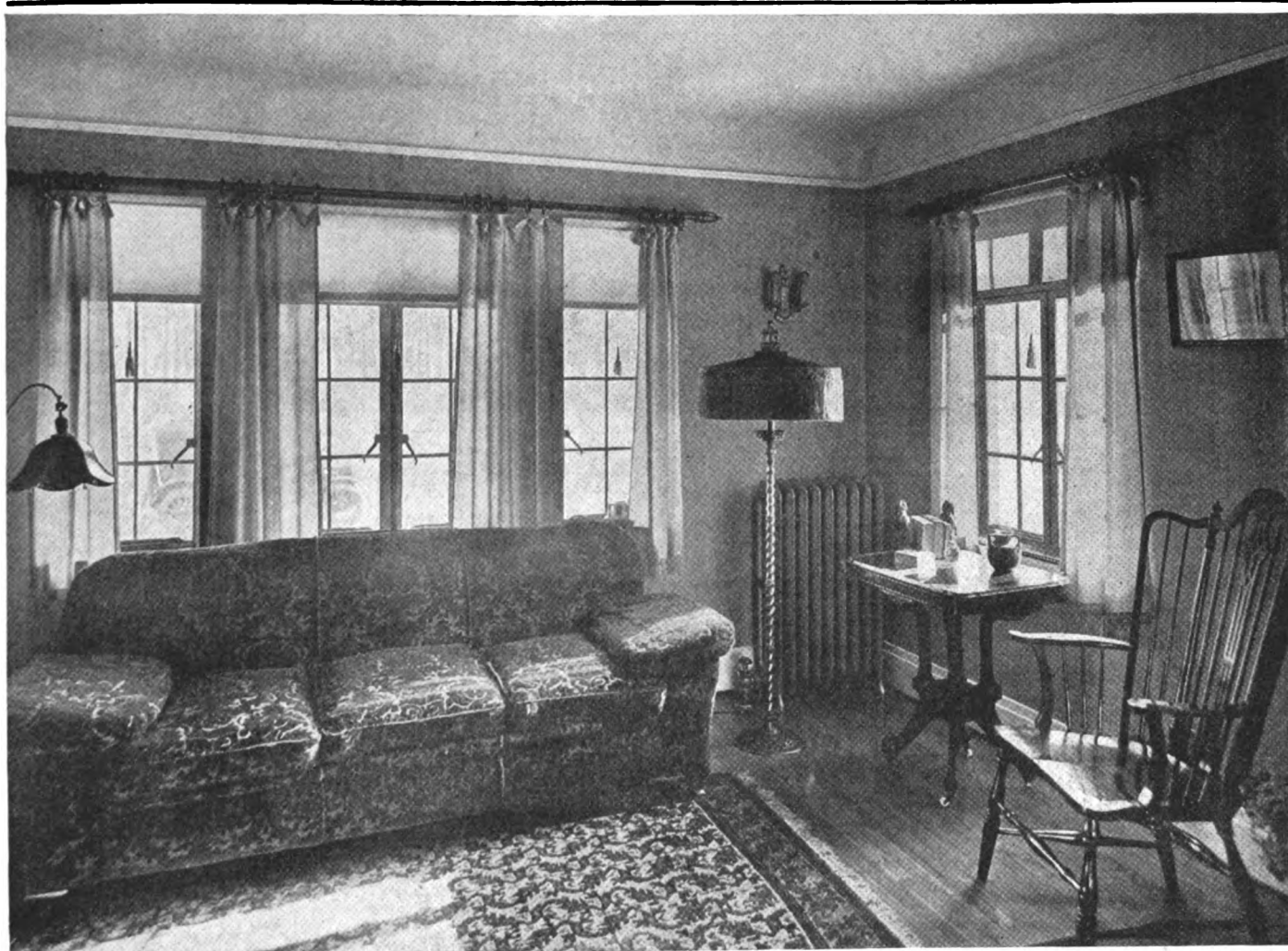
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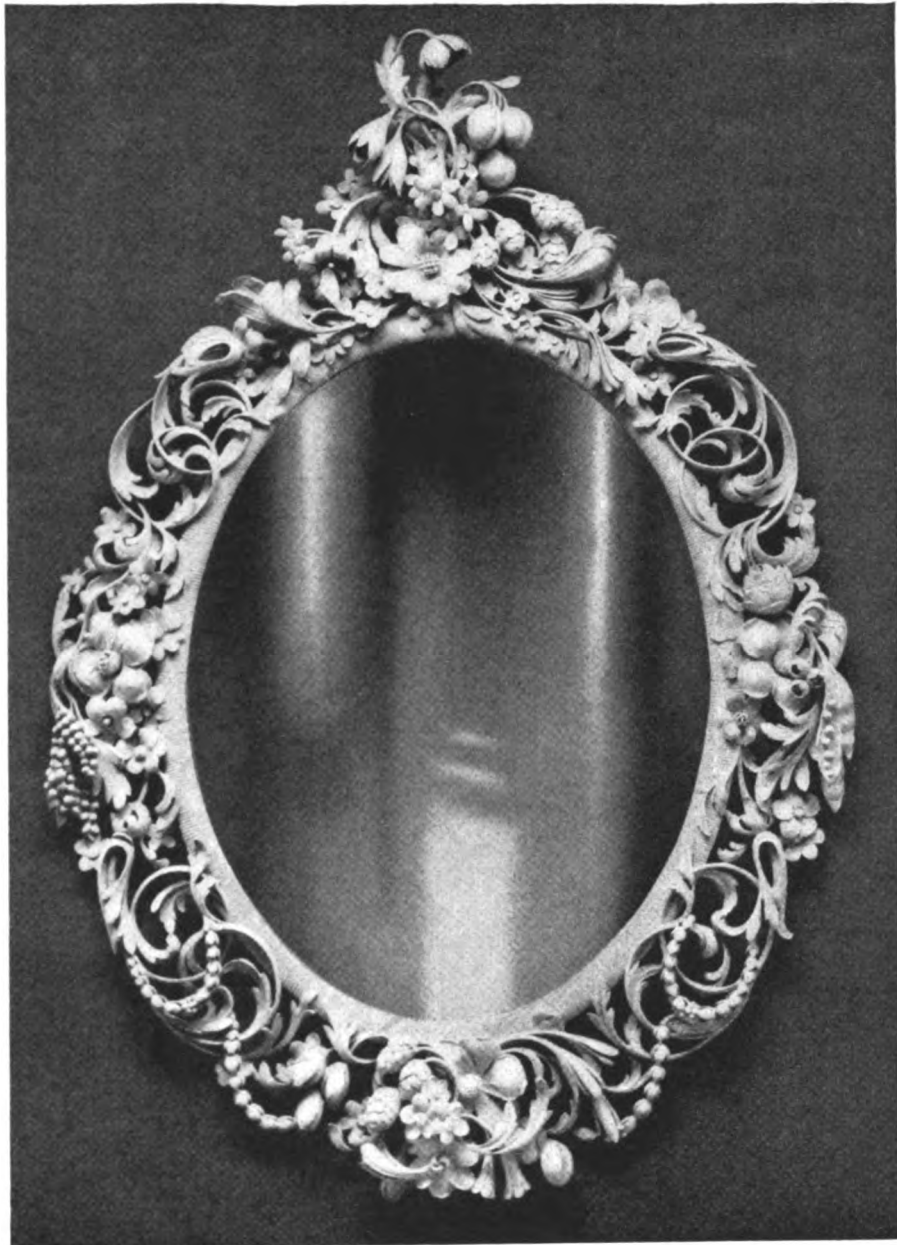
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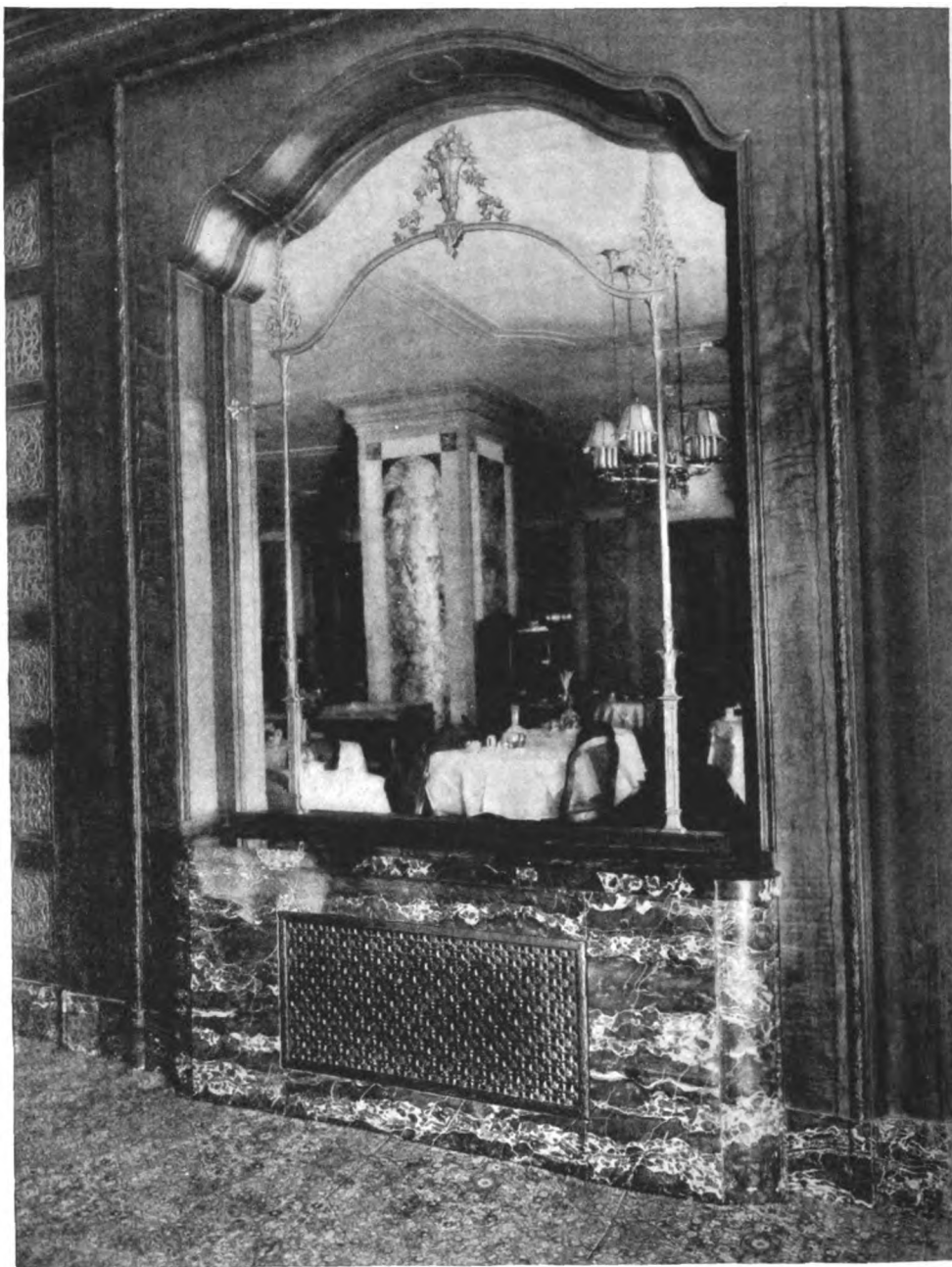
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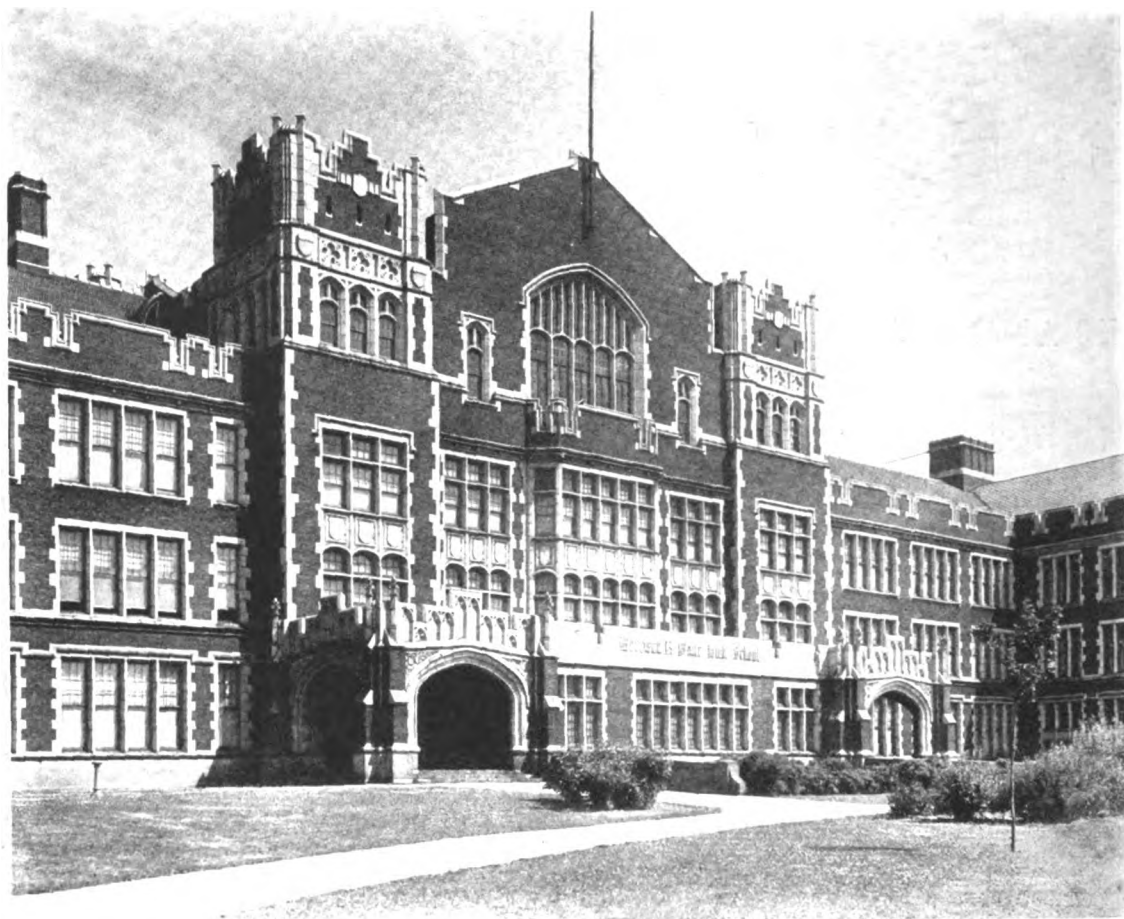
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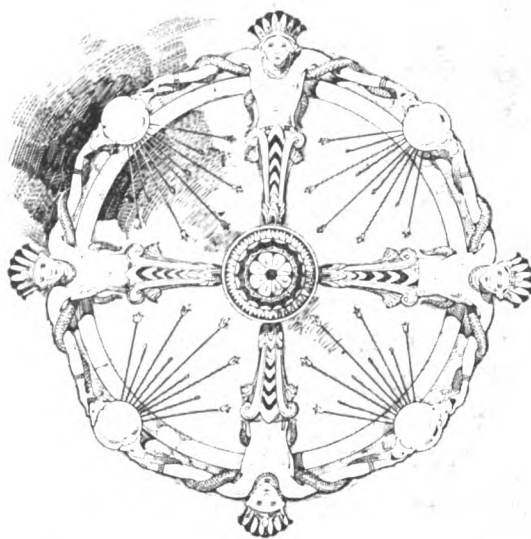
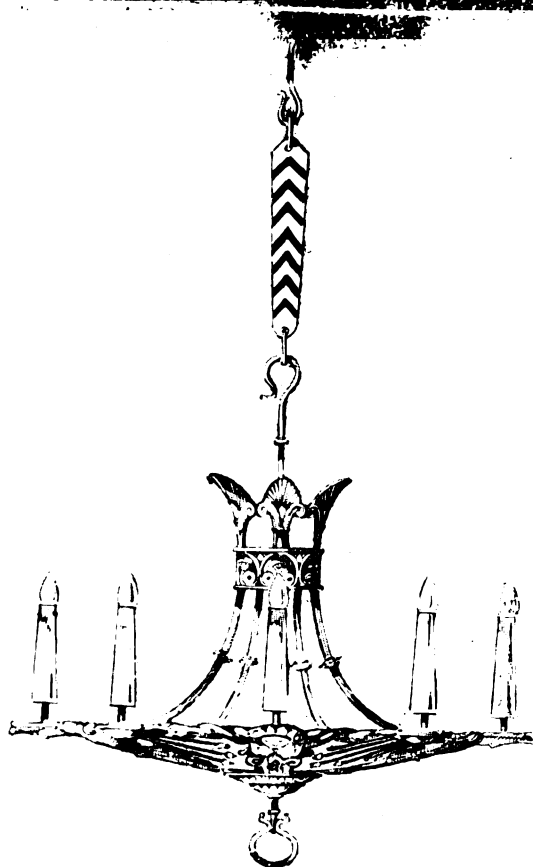
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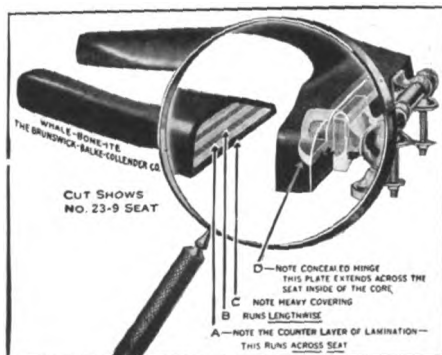
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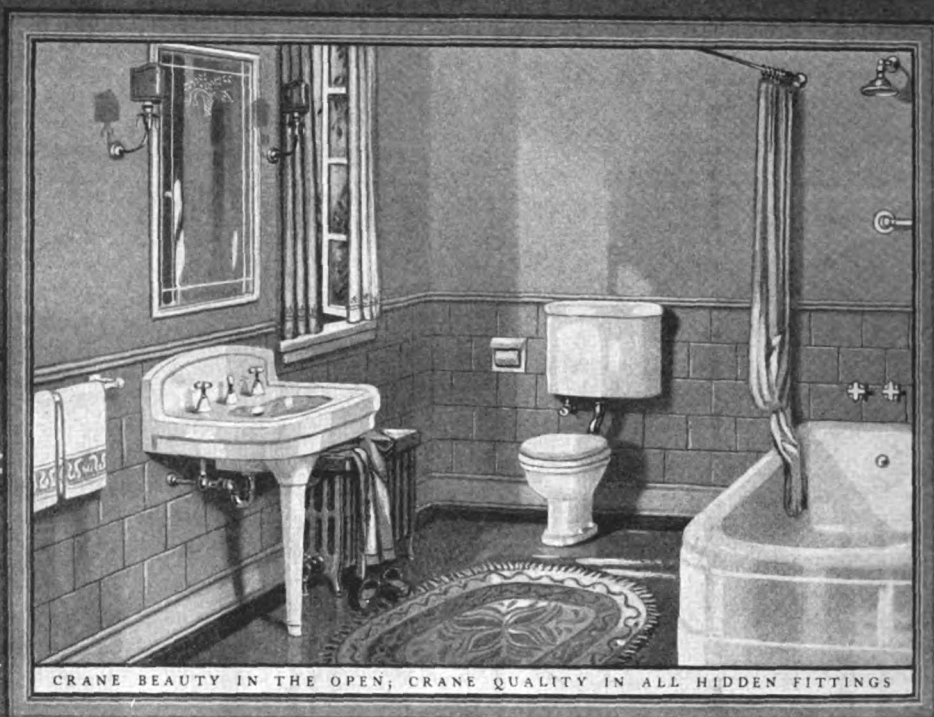


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In this blue and white scheme, the walls are of painted plaster or cement. The wainscot is scored to suggest tiling and carries the darker shade. The low radiator supports a window seat. The floor is in two-toned cement, with an Indian numnah rug.

In pleasant contrast are the gleaming white surfaces of the *Revere* lavatory and the quiet *Saneto* closet, both of twice-fired vitreous china. Matching their clear color, the *Corwith* bath of enamel iron is modeled in four planes. It has a shower curtain of maize *Aqua-silk*.

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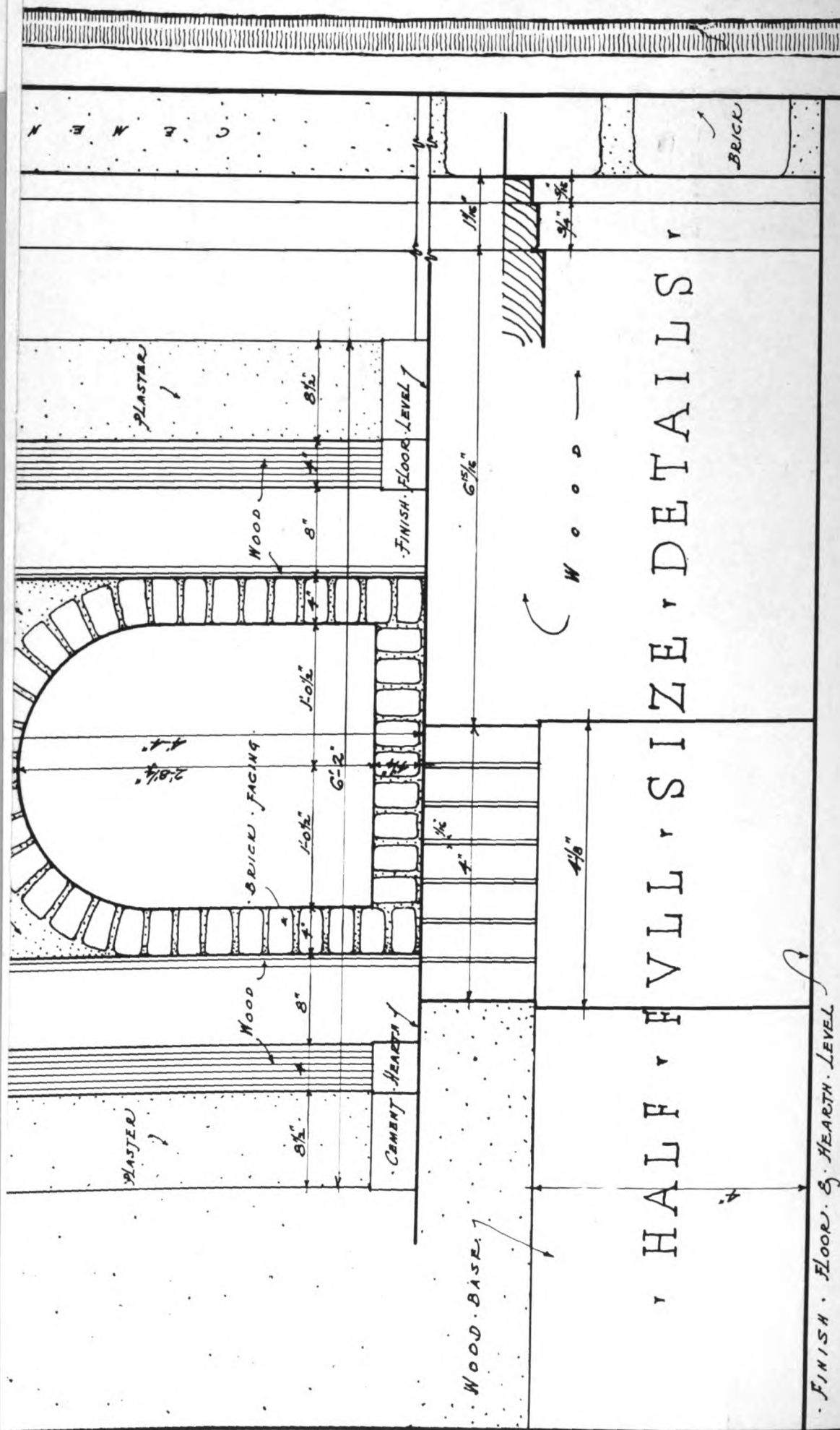
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Detail-No. 28 · BED · ROOM · MANTEL ·  
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 WESLEY S. BESSELI ARCHITECT N.Y.C.,  
 March 1926  
 Walter McCurdy





Volume V

MARCH, 1926

Number 6

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

FORBES PUBLISHING CO., INC.

THE ARCHITECTS' BUILDING, 101 Park Avenue, New York  
PEOPLES GAS BUILDING, 122 So. Michigan Avenue, Chicago

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## *A Sermon from the Sanctum*

THE TEXT which we have chosen for this morning's discourse is found in those meaningful words of holy writ, "By their fruits ye shall know them." This we propose to apply with something of reverse english. In other words, we shall try to show that often by their fruits, as expressed in architecture, we do *not* know them.

The fruits referred to by the ancient scribe are intended to symbolize the accomplishments of this or that individual. By his heroic acts we recognize the brave man. The distinguished painter is signalized by his acclaimed works of art. To a certain extent this is true of the profession of architecture. Not to go into ancient history, we may point out in our own country the illustrious names of Bulfinch and McIntyre, associated with some of our noblest buildings. More recently the mere mention of McKim, Hunt and Richardson connote conspicuous excellence in the great profession of which they were outstanding exponents. We have but to pick up the papers of to-day to read of another medal annexed by such vital figures in current architecture as Howells, Hood, Corbett and Pope, to mention only those who come first to mind. By their fruits, truly, we know them, and glorious fruits they are and fair to look upon.

It is most pleasant to pass a distinguished house and be able to say with a sense of certainty, "That bears the stamp of Delano and Aldrich," or "I'll bet Platt had a hand in that." This recognition of excellence is further expressed in architectural magazines such as our own which broadcast what is best.

But there is another and a less attractive side to the medal. The architectural trees and vines bear other kinds of fruit and it is not all good. Some of it—a very large part, in fact—is distinctly rotten. It is as if an apple tree produced a large crop of rotten apples that had never at any time been sound. We can understand this. We realize that in this overwhelmingly busy phase of American development a vast mass of architecture, so-called, is turned out hastily and with the minimum of professional equipment. Along with the good work there is much that is mediocre and some that is appallingly bad. And yet—and here is where the reverse english comes in—by their fruits we do *not* know these architects. Nothing is said about them. They are screened by a pernicious anonymity. A few days ago an architect stood with us gazing at a commercial monstrosity on the facade of which large masses of masonry rested apparently on the plateglass windows of the stores below. The whole building was an outrage to the canons of good design. "My God," ejaculated the architect, "how do they get away with it?"

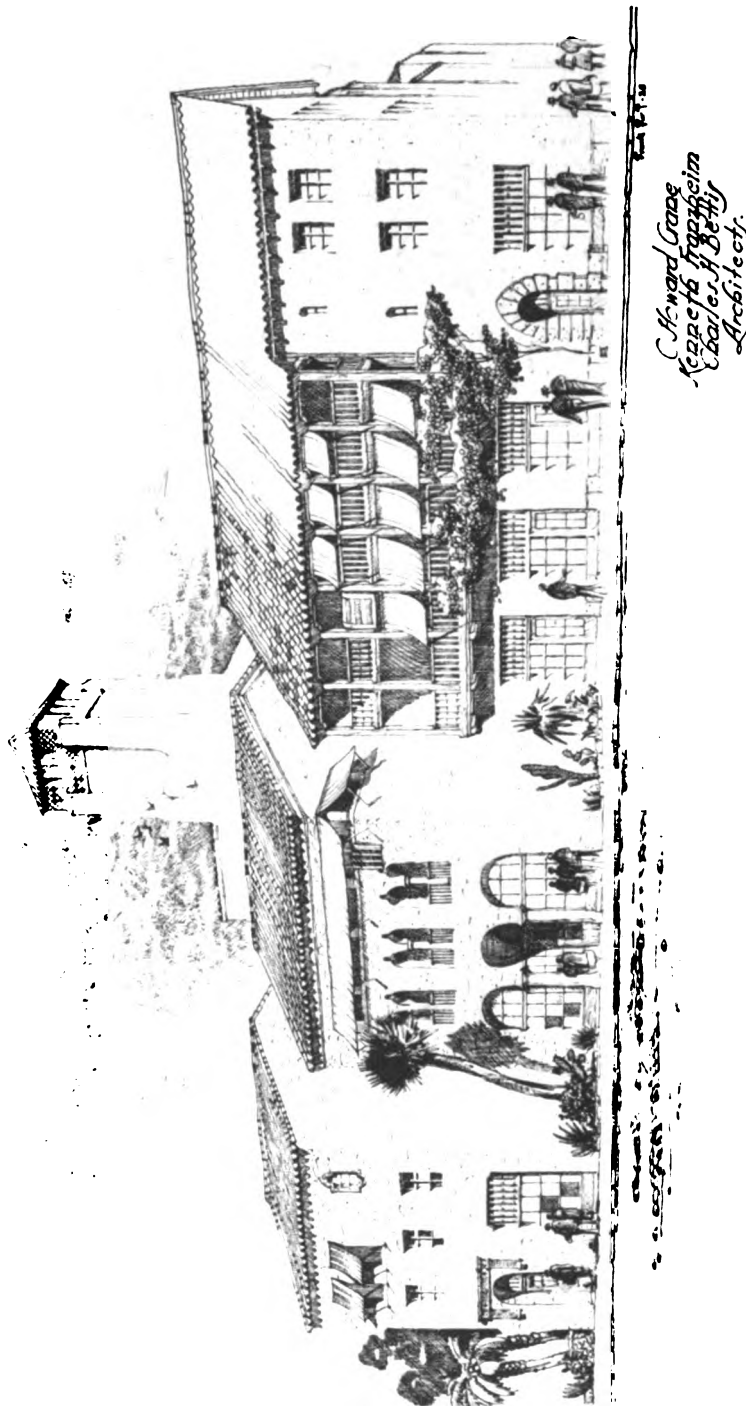
That is the pity of it. They do get away with it. There is not a peep of censure in a single periodical. It may be said with perfect frankness that the architectural magazines do not feel that it is quite their privilege to "knock" personally and by name the firms of whose work they do not approve.

The point of difference between architecture and all other arts is this: The daily newspapers pay little or no attention to it. Rarely, indeed, is the architect of a good building mentioned; never that of a bad one. This is really unhealthy. Books, pictures, plays, movies, sculpture, all the other arts are subjected to criticism and oftentimes to ridicule. One may or may not agree with this criticism. That is not the important point. The important point is that the whole subject is aired. It is talked about and made a part of the daily news. This is immensely vitalizing. Some day we feel sure that an enterprising journal will see the desirability of reviewing the latest buildings just as they now review the current plays, books and pictures. Let them do this as candidly and unsparingly as they will, praising or condemning according to their honest convictions, and we feel that architecture in America will have taken a step forward. Then, indeed, by their fruits we shall know them.

March, 1926

THE ARCHITECT

# Barrio De Los Palmeras Palm Beach Florida



Frank Fort, Del.

Study, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.

See A on plan page 630

Crane, Franzheim & Bettis, New York, Architects

## Editorial Comment

AS A NATION, we are most of us too busy to pay much attention to what goes on in foreign lands. Happenings near at hand capture what little there is left of our time after office hours. Perhaps a few architects, however, find time for a smile over the difficulties in which the English Cabinet, under Premier Baldwin, finds itself through its well-meaning endeavors to deal with the acute housing shortage.

We have all heard from time to time of the great amount of unemployment existing in Great Britain. Next to this problem has ranked that of housing. At the time of the Armistice it was estimated that there was a shortage of 80,000 houses in the United Kingdom. It has been the object of successive ministries to remedy this condition. Several bills have been passed, embodying bonus features and financing conditions favorable to builders. In England the governmental efforts have met with considerable success, approximately 159,000 houses having been constructed under the various government plans during the past year. But Scotland has lagged. Evidently the canny Caledonian did not consider the bonus sufficiently large, for the Baldwin Government felt moved to announce a "special bonus" of forty pounds a dwelling for Scottish towns. And still Jock remained unmoved, thinking, doubtless, that if he waited sufficiently long he would get his houses for nothing!

Something like this actually happened when, in despair, Baldwin announced the intention of his government to erect 2000 houses north of the Tweed in order to goad the clansmen into activity. But again became evident the obdurate quality of the inhabitants of the Land o' Lakes. They will have none of the houses, thank you, because it is proposed to build them of steel, according to what is known as the "Weir" plan. A year ago Weir was the hero of the hour and it was said that his new idea in steel houses had solved the housing problem for all time.

The enthusiasts reckoned without their Scotch neighbors. These say that they much prefer to live in houses constructed of brick, stone, wood or even turf, as their ancestors have done for thousands of years rather than in these modern contraptions which they eye with suspicion. Moreover, the powerful labor unions are solidly against them. "They will be erected," they say, "by a pack of engineers, and where will the builder come in?"

Altogether Premier Baldwin finds himself with a gift on his hands which no one wants to receive. It all goes to illustrate once more the great danger of governmental meddling with conditions which, though painful at the time, had best be left to be adjusted by the operation of the basic laws of supply and demand. A striking illustration of the reverse of Baldwin's procedure has been the coldness of our own Coolidge toward any suggestion that he should inject his personal influence into a settlement of the coal strike, by which attitude he reinforces the growing opinion that we have a pretty good man in the White House.

### *A Man to be Missed*

ONCE MORE Death has reached into the ranks of the architects and gathered unto himself an outstanding figure in the person of Burt Leslie Fenner, who for many years had been a partner in the eminent firm of McKim, Mead and White. Fenner's name was submerged, hidden behind those of his famous confreres, two of whom have preceded him into the Land of Shadows. It was somewhat so with the man himself. He worked quietly, with the utmost self-effacement and modesty. In his personal attributes he was above all things—gentle. His voice was low. He never blustered. He seemed always to wait patiently for the opinion of others, not always to agree with them, for his own ideas were definite and clear, but through an innate courtesy that was a beautiful attribute.

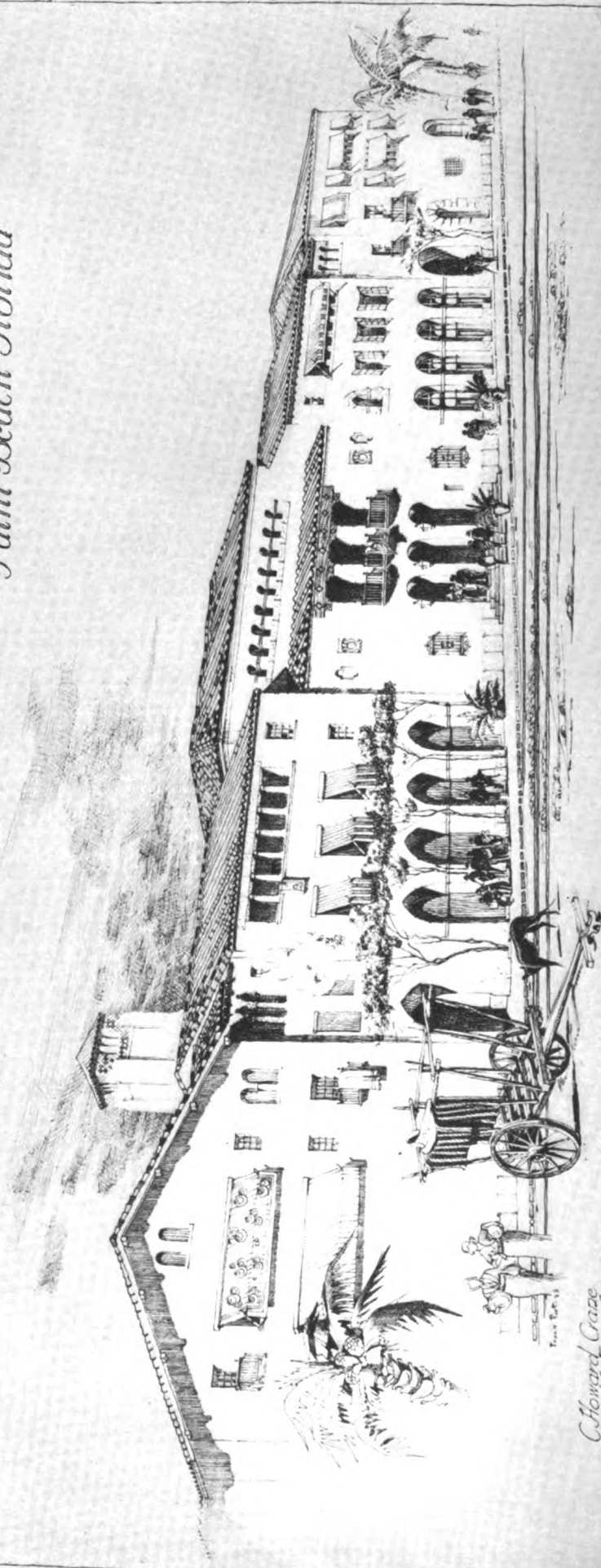
And yet so right-thinking were all his reactions to life that he at once inspired perfect confidence in all who met him. In his work, both professional and otherwise, he was a quiet dynamo of energy. During the World War he threw himself with ardor into the complicated work of the Housing Corporation of which he was General Manager. We may be permitted to paraphrase part of an eloquent tribute written the day after his death by C. Grant LaFarge who worked beside him in Washington. "In those trying months, in such circumstances, whatever of weakness and fallibility there is in man, whatever of ill-temper or lack of leadership, discloses itself painfully. Nothing of the sort ever showed in him. It is not alone his profession that should mourn him: it is his country."

Truly it may be said of Burt Fenner, "There was a man!" and all who knew him will miss him sorely.

March, 1926

THE ARCHITECT

*Barrio De Los Palmeras*  
*Palm Beach Florida*



Frank Fort, Del.

Study. "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.

See B on plan page 630

Crane, Franzheim & Bettis, New York, New York, Architects



### *An Interesting Vision*

No one can accuse the American mind of lack of imagination. The congestion on the island of Manhattan, more acute perhaps than anywhere else, has more than once spurred our architects toward the devising of radical schemes of relief. Many years ago we recall Ernest Flagg's suggestion that all of downtown New York should be made one solid block of building in which the streets would be tunnels and all light and ventilation supplied from within, which, this pioneer mind assured us, could be done much more satisfactorily than from without.

Now another ingenious practitioner, Harry Allan Jacobs, comes forward with the rather startling suggestion that the entire East River be filled up, diverting the flow of Long Island Sound through the Harlem River into the Hudson.

This may or may not be done. We shall see. But, says Mr. Jacobs, "there is nothing to be frightened about in a radical scheme like this. It is child's play alongside of the Panama Canal and other engineering problems."

It is particularly interesting as showing the explorative daring of the modern American architectural mind.

### *A Great Decade in Building*

THE BUILDING up of various institutions does not always proceed at a definite and regular pace. There are moments of stagnation when everything seems to be at a standstill. Then, when conditions become acute, there is a tremendous "drive" for funds and an era of building activity sets in. This is vividly illustrated in our large universities. Princeton, in the last decade, suddenly blossomed from a college into a university in every sense of the word. Harvard was contemporaneously increasing its great plant with its magnificent technical buildings and has other important plans "on the fire." But the center of the stage would seem at present to be located in New Haven where Yale University is about to embark on two building projects of the first magnitude.

One is the new Art Museum for which plans have been drawn by Egerton Swartout. The estimated cost is two millions. Another immense project is that of the Sterling Memorial Library, at a cost of six millions, which, we are told, will be the most extensive university library in the world. James Gamble Rogers is the architect. In his eminently successful Harkness Quadrangle he established the type of architecture with which future Yale build-

ings will harmonize. Under the elms of New Haven not only will future generations of students pass their scholastic hours in beautiful surroundings but the great general public will find a dream of architectural beauty come true, a shrine at which to worship, provided always, as one graduate put it, "that they will tear down a lot of the junk they have already!"

### *Memories and Memorials*

THE COMPETITION for the Roosevelt Memorial in Washington which was illustrated in our last issue is now history. We refer to it only to express our admiration of the high quality of the designs submitted and the transcendent beauty of the drawings. Out of Springfield, Illinois, long-time the home of Lincoln, comes the story of another memorial which tells a tale of extraordinary integrity on the part of the founder and his descendents. This unusual "memorial" was in the form of a trust, known as The Jacob Bunn Memorial Trust.

As long ago as 1878 Jacob Bunn owned and operated a bank which failed. The debts amounted to \$800,000. The assets were \$572,000. For the balance of his life Jacob Bunn labored to pay his depositors or their heirs in full. In 1897 he died in harness with his task still uncompleted. His children have "carried on" nobly. "Now, after forty-eight years," says the matter-of-fact statement of the trust attorney, "they are prepared to pay the balance in full with accrued interest amounting to 240 per cent." This is one of the most amazing and noteworthy instances of integrity that has come to our notice, and surely a fine tribute from devoted children to a worthy sire.

### *An Innovation*

WE ALWAYS like to say a good word for innovators and say it right out in the editorial column. This month it is the Massillon Steel Joist Company that gets the honorable mention. Step forward, Massillon, and Teacher will pin a gold star on you for the startling proposal advanced in your circular which you very properly entitle "An Innovation." We can do no better than quote the proposal itself:

"Recognizing the tax on an architect's time by material salesmen we will not hereafter make general sales calls *except by invitation*.

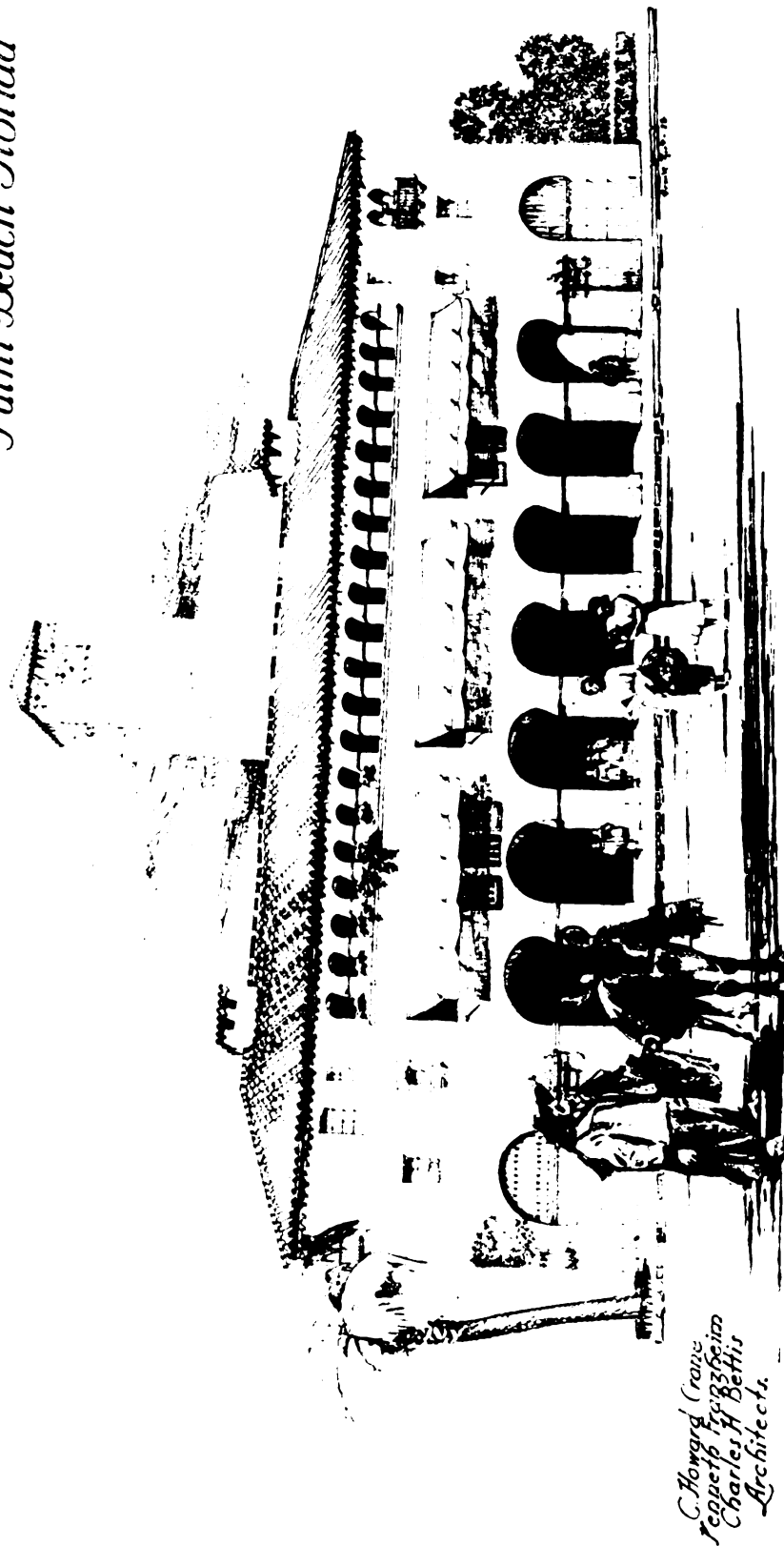
"An inquiry to our home office will bring printed literature. Your further questions will be answered by correspondence. A salesman will not call except at your suggestion and then by appointment."

We are not sure but that this real innovation marks

March, 1926

THE ARCHITECT

*Barrio De Las Palmeras*  
*Palm Beach Florida*



*C. Howard Crane  
Charles H. Bettis  
Architects*

Frank Fort, Del.

Study, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.

See C on plan page 630

Crane, Franzheim & Bettis, New York, Architects

an epoch in sales methods. Every architect alive to the responsibilities of his position feels a pang of regret at not being able to see the many material men who call at his office. It is with no joy that he sends out the word that he is "too busy." He really is. It is gratifying to know that one company recognizes this and is taking steps to adjust its business relations to the entire convenience of the architect. The service is there, but it will not be forced upon a man at an inconvenient time. This method is an intelligent step forward and one which will strike a very responsive chord in the profession itself.

### *On the Library Table*

ONCE MORE we are glad to recognize the tendency of the building trades toward a scholarly and scientific attitude in connection with their particular branch of work. This is specifically instanced in the latest publication of the American Face Brick Association, a buckram-bound volume dealing with "Brickwork in Italy. A Brief Review from Ancient to Modern Times." It is a fine job, splendidly illustrated, both by photographures and excellent water-color reproductions. An interesting text is supplied by Professor Enrico Verdozzi. As the volume points out, it is to Rome that we must turn for the beginnings of real brickwork. The supplementary drawings and diagrams show to what an amazing extent the art was developed as early as the Sixth Century B.C. Amid the ruins of that ancient time are found beautiful examples of relieving arches, round and elliptical brick columns, perfectly constructed spiral staircases, carved brick bases, capitals and cornices, in fact almost every intricacy which we are wont to think of as modern developments in the use of this material. This volume is more than an office adjunct. It is a book to take home with one and read thoroughly, to absorb as part of one's cultural equipment. The print, make-up and reproductions are of great credit to the enterprising company which has sponsored it.

Also deserving of mention is a pamphlet on "American Walnut," published by the Manufacturers' Association specially interested in that product. The interiors illustrated have been selected by someone with a keen eye for beauty and a thorough knowledge of what is good in design. There is also valuable practical information as to the comparative cost of this material and the panel sizes in which it can be used to best advantage.

### *Too Many Ideas*

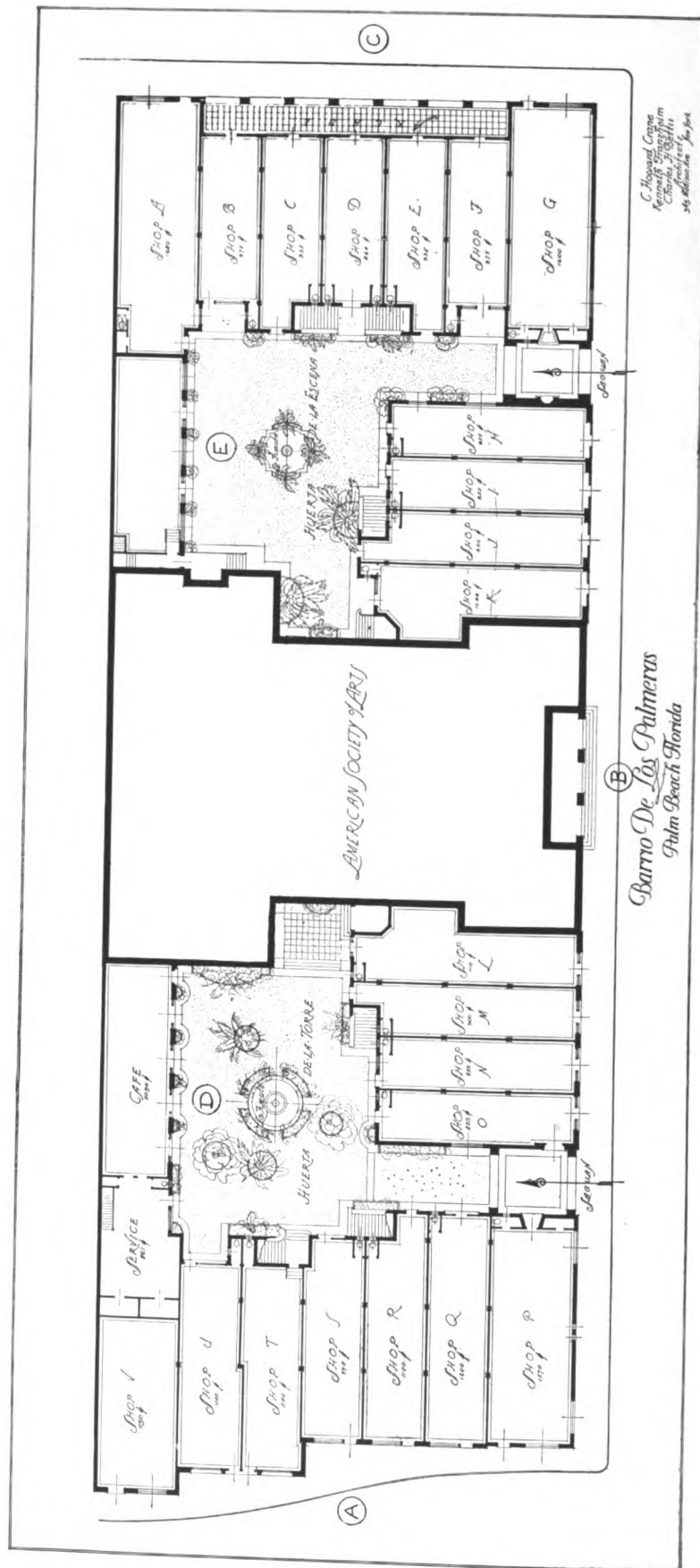
THERE COMES a time in the solution of every architectural problem when decisions must be made and,

what the French call "the parti" settled. The rest is study. There are two types of architectural minds, those which select their parti almost immediately and those who delay doing so until the last possible minute. These latter are very interesting gentlemen, but are somewhat to be pitied. They are interesting because they are constantly aflood with ideas. They stand off and look at their problems from many different angles. They twist it this way and that. They are never sure that something quite different is not the solution. We recall a firm well known in this country in which the two partners represented these two types of mind to perfection. The elder partner was a man of one idea, his partner one of many. As the senior member used to say, with a smile, "Jimmy has a lot of ideas. Some of them are good."

It might be thought that they would get into the difficulties which opposed minds so often create, but not at all. They got on admirably by evolving a system. When a piece of work came into the office it was first turned over to the experimental individual. He played with it for, say, a week. Countless schemes fluttered from his fingers. When his time was up his associate went in and viewed the exhibition. "This one," he would say. His eye was fresh and his judgment unusually good. They won three important competitions in succession by this method.

### *The Sky-scraper Church*

THE IDEA of combining churches with rent-paying buildings is no longer confined to large cities where high ground rentals make this type of building seem a natural development. Among architectural news items we note that a twenty-two-story church and hotel building is planned for the First Baptist Church of Jacksonville, Fla., in which the church will occupy a large part of the first floor while the lounge of the hotel will be on the nineteenth floor. This brings up the question which has often confronted architects dealing with similar problems as to the best location for the church. The arrival and departure of a congregation, the individuals of which convene and disperse within a comparatively limited time, can doubtless be most expeditiously handled on the street level, where the factor of elevator service is done away with. But there is an architectural advantage in placing it at the top of the building, where the large floor-space of the body of the church will have only its roof to support and will not require the heavy girders necessary where there are many floors of super-structure. Also, in architectural aspect, the crowning roof of the church affords attractive possibilities in elevation.



Plan, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.  
See Studies A, page 624; B, page 626; C, page 628; D, page 632; E, page 634



## Herbert F. Gulch, a Great Architectural Poet

THE STORY OF A REMARKABLE DISCOVERY

By GEORGE S. CHAPPELL

ONCE, RARELY oftener, in a generation, one comes across an authentic genius, be it in art, literature or music, a man whose work is of that high order which at once places him among the Immortals and ranks his name with the leaders in his particular field. If his specialty is art or sculpture, we immediately associate him with Michael Angelo or Phidias, if he is a much-married man he takes his stand beside Solomon and Brigham Young, in music his equals are Bach, Beethoven and Berlin.

It has been my recent good fortune to be in at the discovery of such a genius. I refer to circumstances which, within the last two months, put me on the trail of an artist of the first order, Herbert Follansbee Gulch, an ex-architect and a poet.

I struck his trail in one of the most obscure parts of the literary world, the Poet's Corner of "Soil-pipe," the semi-annual magazine, published in the interests of the plumbers. There, amid technical articles on back-airing and ventilation, I came across an absolute gem of poesy that shone like a diamond in its sombre setting. Its architectural allusions caught my eye at once. "This man," I said with certainty, "was once an architect." There were references which could not be otherwise interpreted. The poem I judged to have been written shortly after the author had changed his job or, possibly, had it changed for him. Let me quote it. It will show more clearly than any words of mine the author's power and his state of mind. It was entitled, simply,

### "ESCAPE"

Out of the welters of office tangles,  
Out of the clamor of client's wrangles,  
Twaddle and T-squares, tripe and triangles,  
I rescue Me!  
From gabby women who daily wrecked me,  
From nosey grafters who used to inspect me,  
From torments that tried to architect me,  
Thank God, I'm free—  
Whoopee!!!

What freedom of expression, what riotous vigor! The instant I read it I realized that this was real poetic gravy. I resolved to hunt the author down, to get more of his amazing stuff, for I felt it my duty to tell the world of this real genius hidden in its midst.

My efforts have been successful. I found Herbert Follansbee Gulch with little difficulty, thanks to the kind offices of Aloysius McCune, editor of "Soil-pipe." I will not go into the details of my interview with the sublime creature whom I found living in a small tin shack on the Hackensack meadows. The tremendous interest of his arresting personality and quaint mode of life will supply material for a future article. My present purpose is to deal directly with his work which I consider of supreme importance to the architectural and literary world and of which he graciously gave me as many examples as I choose to select.

There is no limit to the man's field. He is universal. Nature, human and physiological, love, philosophy, the emotions of the heart, all are well within his range and he touches all with unerring hand and with constant reminiscences of the profession from which he has seceded. Read first a tender love poem.

### "LET US BE BOUND"

Let us be bound, O Sweet, my Sweet,  
With no trite bands  
Of clinging hands  
Nor ritual, nor vow complete  
That poet's swear . . .  
Nay, let our troth  
Be iron rods and concrete, both,  
Fused like our souls, in perfect mixture,  
A symbol of Love's lasting fixture!  
Let us be bound, O Sweet, my Sweet,  
With ferro-armatured concrete!

Do you see how vividly his mind is charged with the residuum of past specifications and how this enriches his imagination? It is superb. But we must pass on. Remark the note of practical pity in the following:

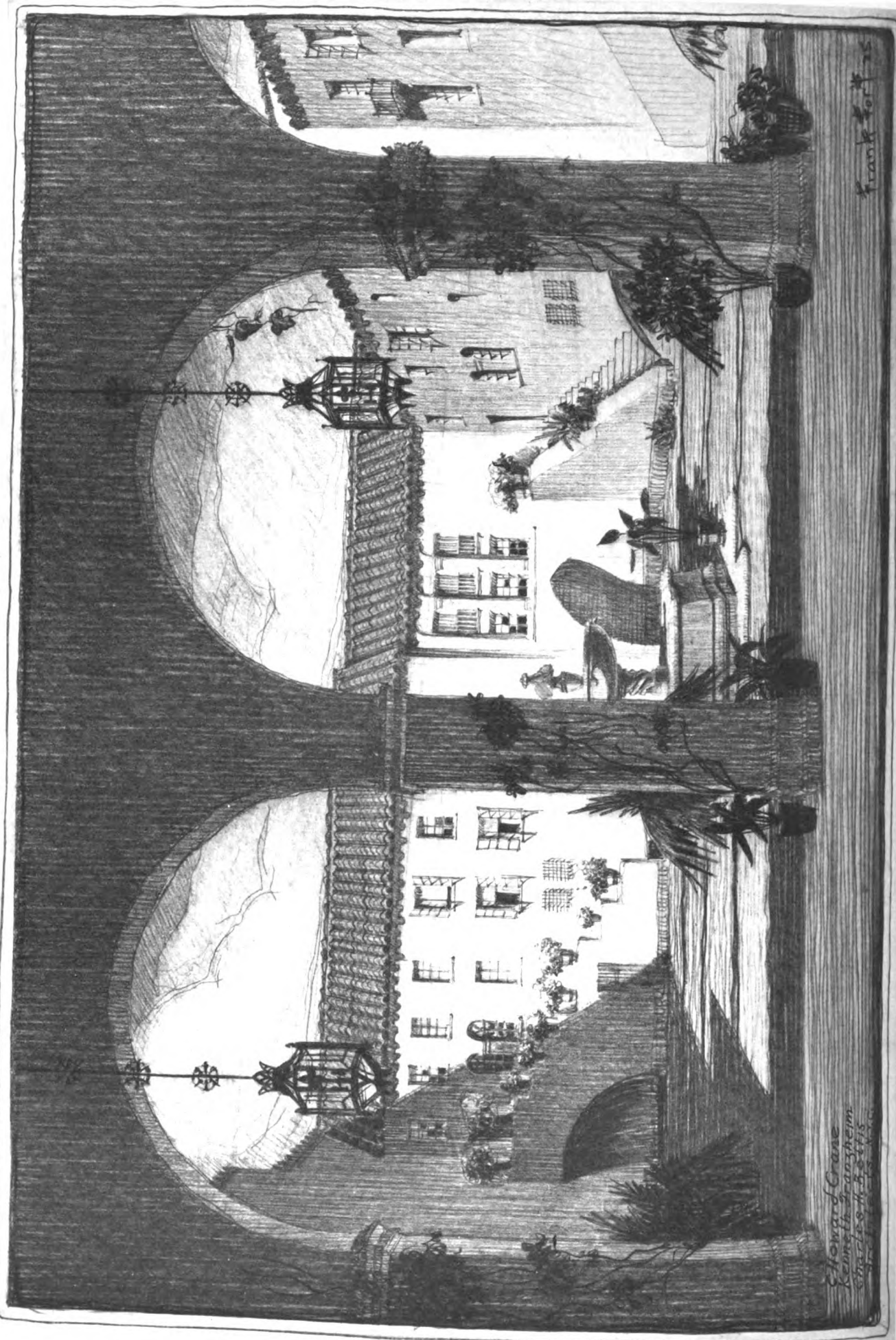
### "TO A LADY OF THE NIGHT"

Fair hussy! prowling through the night,  
Under the blaze of Broadway light,  
Swell sample of the Underworld,  
Luring with beauty all too bright!

You turned, . . I paused . . temptation wracked  
My soul; I knew not how to act  
As on the Great White Way I stood,  
At Forty Third, to be exact.

March, 1926

THE ARCHITECT



Frank Fort, Del.

Crane, Franzheim & Bettis, New York, Architects  
Study, Court of the Tower, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.  
See Page 100, Page 101

I hesitated—and a feeling—  
Love or compassion, o'er me stealing,  
Checked me; and then, alas, I saw  
Your cheeks were cracked, your paint was peeling!

O sorry Maid, do you not know  
That if a brilliant tint you'd show  
The best ingredients must be used?  
Say, Sherwin-Williams, or Devoe?  
White lead, the basis of good paint,  
And linseed oil, devoid of taint—  
Beware the man who says that his  
Is "just as good"; my dear, it ain't.

The pigment, too, must be the best,  
And five-coat work, to stand the test  
Of snow or sun, and then, mayhap,  
Enamel over all the rest.

Your eyes were kind. No doubt you had  
A tender heart; it made me sad  
To feel my ardor ebb, but O,  
Your painting job was very bad.

What a beautiful pity we find in these lines and,  
as I have said, a pity so practical that it moves the  
poet to give the poor creature sound advice. But  
we must pass on even as Gulch did. Here is another  
love poem of gayer character. It might almost be  
sung, so lyric is its lilt.

"GAL O' MINE"

So warm your ways, O Gal o' mine,  
So hot your blaze, O Pal o' mine,  
So incandescent your endurance,  
I think I'll take out life insurance,  
O Sal o' mine.

Your tropic smile, O Gal o' mine,  
Your igneous style, O Pal o' mine,  
Your love, too thermal, far, for spooling,  
Suggests the need of fire-proofing,  
Asbestos roofing,  
And kalomein!

Who but an ex-architect could pen lines like those?  
Or these?

"MY LADY'S HAIR"

Not spun gold is my lady's hair,  
No aureate glintings linger there  
Mid tangling tresses. Ebon, she,  
Like coal, a thing we rarely see.  
Sombre her locks with gleams alight  
Like freshly minted anthracite;  
My lady's hair! Ah, joyous hours  
I've spent in Love's secluded bowers,

Her head upon my manly breast,  
Its fragrance lulling me to rest,  
The while I stroke her cheek and pull  
My lady's hair—or mineral wool.

I can select a poem at random and never fail to  
find a tender and beautiful thing. A wealth of  
understanding is evident in the exquisite bit called:

"HOW SHALL I GUARD THEE?"

How shall I guard thee, Dearest? How preserve  
Thy beauty through the days to come? How keep  
Unspotted all the saintly purity  
That now enwraps thee as thou lie'st in sleep?  
Could'st thou but sleep forever; never wake,  
Ah, then my task were easier by far,  
But wake thou wilt, and then thy spirit gay  
Will lure and beckon like a fatal star.  
How shall I fend thee from thy myriad loves?  
What warders set? what bulwarks place between?  
I know not, love, but only know that like  
A casement sash thou'rt very hard to screen.

A deeply philosophic note is struck in this com-  
mentary on married life. I did not like to ask Gulch  
if he were married, but he looks as if he had been.  
This poem is supporting evidence.

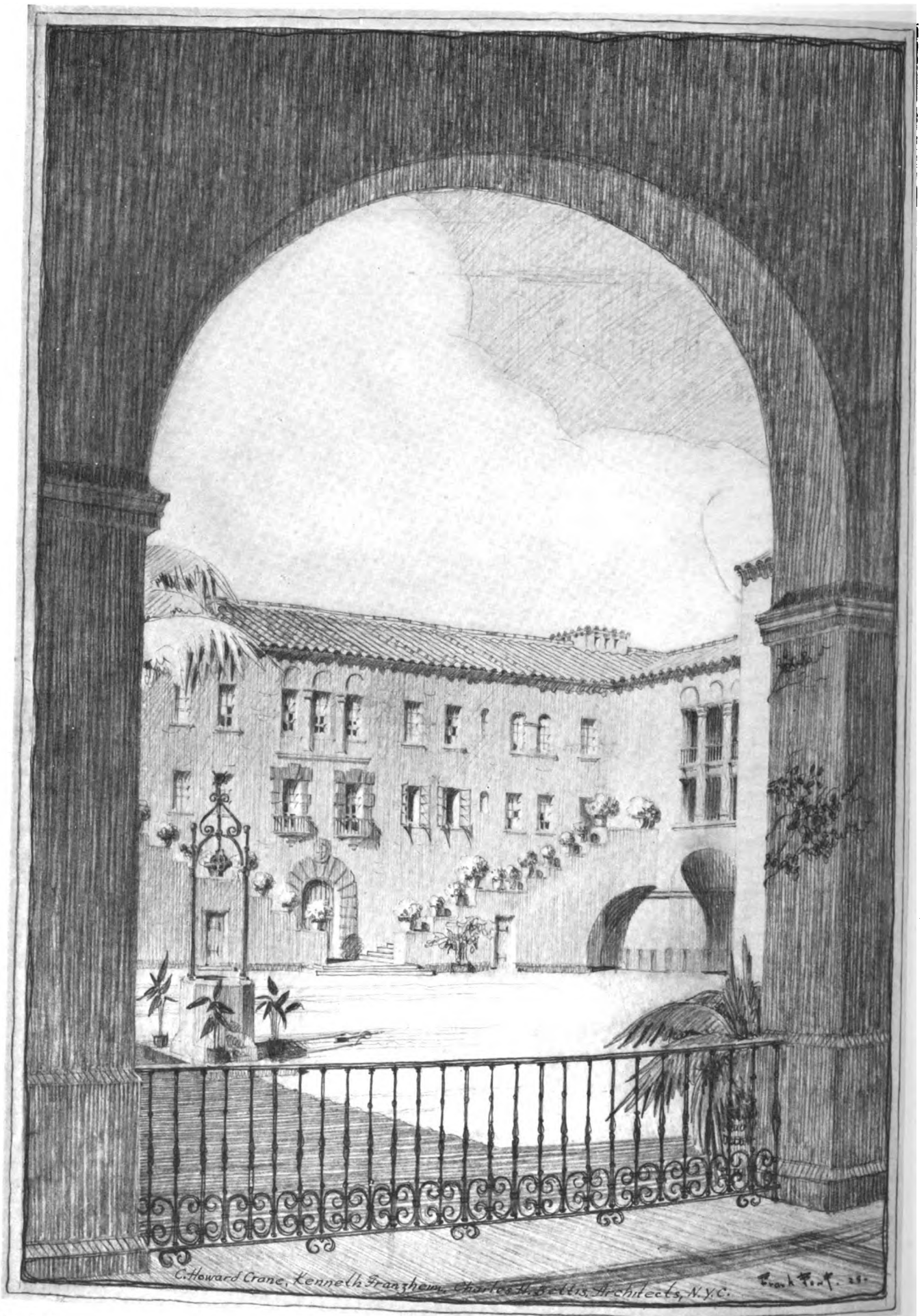
"THE CONTRACT"

O'er the marriage contract hovers,  
At the signing, bliss of lovers.  
Party of the first part, He,  
Party of the second part, She,  
Each to each their hearts resigning,  
Love and laughter—at the signing.

Children, whom they love most dearly,  
Add to their expenses yearly;  
First a daughter, then another,  
Then a little baby brother  
Wreck the General Conditions.  
All is Extras and Additions!

I am planning a book which will give Gulch's  
work, up to date, to a public which I am confident  
will welcome it eagerly. For the present I have  
quoted enough—perhaps too much—but my personal  
conviction is that in this author we have found one  
who, though no longer practising the noble profes-  
sion of architecture, will, by his genius, lift it up into  
the higher realms of abstract Beauty where it prop-  
erly belongs.

All is well; the job's begun,  
But they find out ere it's done  
Clouds bedimming their elation,  
Things not in the specification.



Frank Fort, Del.

Crane, Franzheim & Bettis, New York, Architects

Study, Court of the Stage Door, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla.

See E on plan page 630

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### *Mr. Granger Says—*

THAT COMPETITIONS are a delusion and a snare from every angle. From the standpoint of the architect that has always been true, but a recent experience has convinced me that in the end the owner is apt to suffer as much as the architect.

### *Do Competitions Ever Pay?*

JUST RECENTLY a notable competition has been held in Chicago for a large building to be erected in the heart of the loop. The owner (a corporation) desired to secure the very best possible solution of his problem, but confessed his architectural ignorance, so he consulted the authorities in the Chicago Chapter as to the *modus operandi* in accordance with the Institute Code. Everything was to be strictly according to Hoyle. The president of the Chapter recommended a certain well-known architect as professional adviser to write the program and conduct the competition. Five prominent architects were specially invited to submit plans and paid an honorarium. Three prizes were offered and architects invited who could satisfy the Committee on Competitions as to their professional standing. The Chapter was to select two architects to serve on the jury of five, the other three being members of the corporation. The jury, as finally selected, was unusually fine, the architects being outstanding figures in the profession, the other three, men of culture and high business standing. So far all to the good. And then what happened?

Ten sets of drawings were submitted, all standing high. Out of these ten three were of such unusual merit, showing such fine architectural sense and such comprehensive grasp of the conditions of the problem, that after the drawings were hung the professional adviser asked two architects who were not in the competition, but who had helped him write the program, to look at the drawings, individually, and tell him what they thought of them. Their verdict was the same as his, that three sets (and all three architects selected the same three, agreeing as to first choice, but not as to the two others) were far ahead of any of the others, and that one, if erected, would give to Chicago two of the three finest skyscrapers in the world, the others being the Tribune Tower and the Shelton Hotel, New York. The professional adviser checked the drawings to see that they complied with all mandatory clauses in the program and then turned the matter over to the jury.

For four days these men, the jurors, worked hard and conscientiously and then made the award. *Not one of the really great designs was mentioned in*

*the award.* The professional adviser received the jury's report and then passed out. What could he do? The design chosen is good, as good in architectural expression as many buildings which line the streets of our cities—the plan is excellent and the owners are absolutely safe in erecting it. But—and here is the tragedy in the competition—of the three lay members of the jury all at first chose the outstanding brilliant design which had so thrilled the professional adviser but, as I said above, they felt their ignorance in the presence of professional experts and were guided by professional advice. Two of them resisted to the last, but when it was ballotted upon and remained two against three, the two stalwart laymen who confessed ignorance of architecture, but had real architectural sense, gave in to make the judgment unanimous. Chicago has lost a great building and the corporation who wanted the best has missed a rare opportunity. I say the deuce with all competitions.

### *Looking Towards Philadelphia*

I WONDER how many readers of THE ARCHITECT have ever heard of The Graphic Sketch Club—the most unique art school and center in America, located not in New York or Chicago, where one would expect to find such an institution, but in Philadelphia.

Edward Longstreth, a well-known critic of the Quaker City, writing of this institution, says: "The Graphic Sketch Club is so unique that it cannot be described, it must be experienced. Its physical aspect is so beautiful that it cannot be indicated with words, its influence is so deep that it cannot be measured by ordinary standards. Were this organization and its home in a foreign city Americans would travel across Europe to see it. But the attitude of Americans toward the noblest side of their civilization, while they may be proud enough of their material progress, seems inclined to treat with belittlement and incredulity their own surpassing achievements in the beautiful, the noble and the spiritual."

The man who created this institution came out to Chicago recently and told the Chicago Chapter, A.I.A. the story of the institution and for an hour and a half he held his audience spellbound. He is Samuel S. Fleisher, primarily a business man, of the famous Fleisher Yarns, but really an idealist, a creator whose business sense and training have taught him to build his creations firmly. He believes that one of the fundamental instincts of the human race is the love of beauty and to him this love of beauty is a religious sense which can control man's acts and emotions and lift him up to the highest planes. Acting on his convictions he, twenty-eight

years ago, began a series of free night classes in drawing, where those whose days were spent in drudgery might find relaxation in letting their imaginations play. Seeking a location for these classes he chose the slums in the location familiarly known as "Hell's Half Acre" because the people in this quarter needed beauty most.

The story, as Mr. Fleisher told it, is a thrilling one of a people lifted out of their environment by the sacred power of art. As his classes grew the finest painters and sculptors became interested. At first they had laughed at his idea, but now they vie with each other in teaching in the various classes. After two removals because of need of increased space, Mr. Fleisher purchased the group of buildings that had formerly been St. Martin's College and the adjoining church of St. John the Evangelist, a rarely fine example of Lombard Romanesque, which had been abandoned by reason of changes in the population of the neighborhood. These properties are on Catherine Street, between Seventh and Eighth, the heart of the Russo-Italian quarter. The college he made into his club building, with classrooms, club rooms, library and galleries. In these galleries are art treasures worth hundreds of thousands of dollars and—and here is the wonder of it all—no door is ever locked; every case and cabinet is open so that these beautiful things may be felt as well as seen. In all these years nothing has ever been marred and nothing stolen, and the visitors come, largely, from what we are accustomed to call the dregs of humanity. I say, largely, because the Graphic Sketch Club welcomes within its doors the lonely (spiritu-

ally lonely, and they are many) rich, as well as the lonely poor. If you visit the class rooms any night you will see, seated side by side, working from the same model and smiling in comradeship over their work, the children of the very rich and the children of the slums. This is Democracy at its best, what our fore-fathers in America expected it to be.

Of the church I shall not attempt a description. It is too beautiful—you must go to see it for it is well worth a pilgrimage and it is called the Art Sanctuary.

In the school there is no discipline beyond the voluntary discipline of the soul which craves beautiful expression. There are classes in drawing, painting, sculpture and rhythmic dancing. A student may enter any or all classes or may stay away. A strange system, but it works. There are 1700 pupils in this school; many of them have won prizes taking them through the Philadelphia Academy of Fine Arts, and the schools of Paris and Rome. In the permanent collections of the club are works of art, mostly by pupils of the schools, which have won prizes and medals in the great exhibitions of America and then placed here because here the authors first felt that they had found themselves.

What think you of such an institution? Is not this what we need to bring art, which is the instinct and demand for beauty, into the daily lives of our people? Is not this the true solution of the vexing problems of Industrialism? Mr. Fleisher says it is possible in any and every city. Why not try it in New York, Chicago, Detroit—in all our cities and thus get rid of some of their drabness.

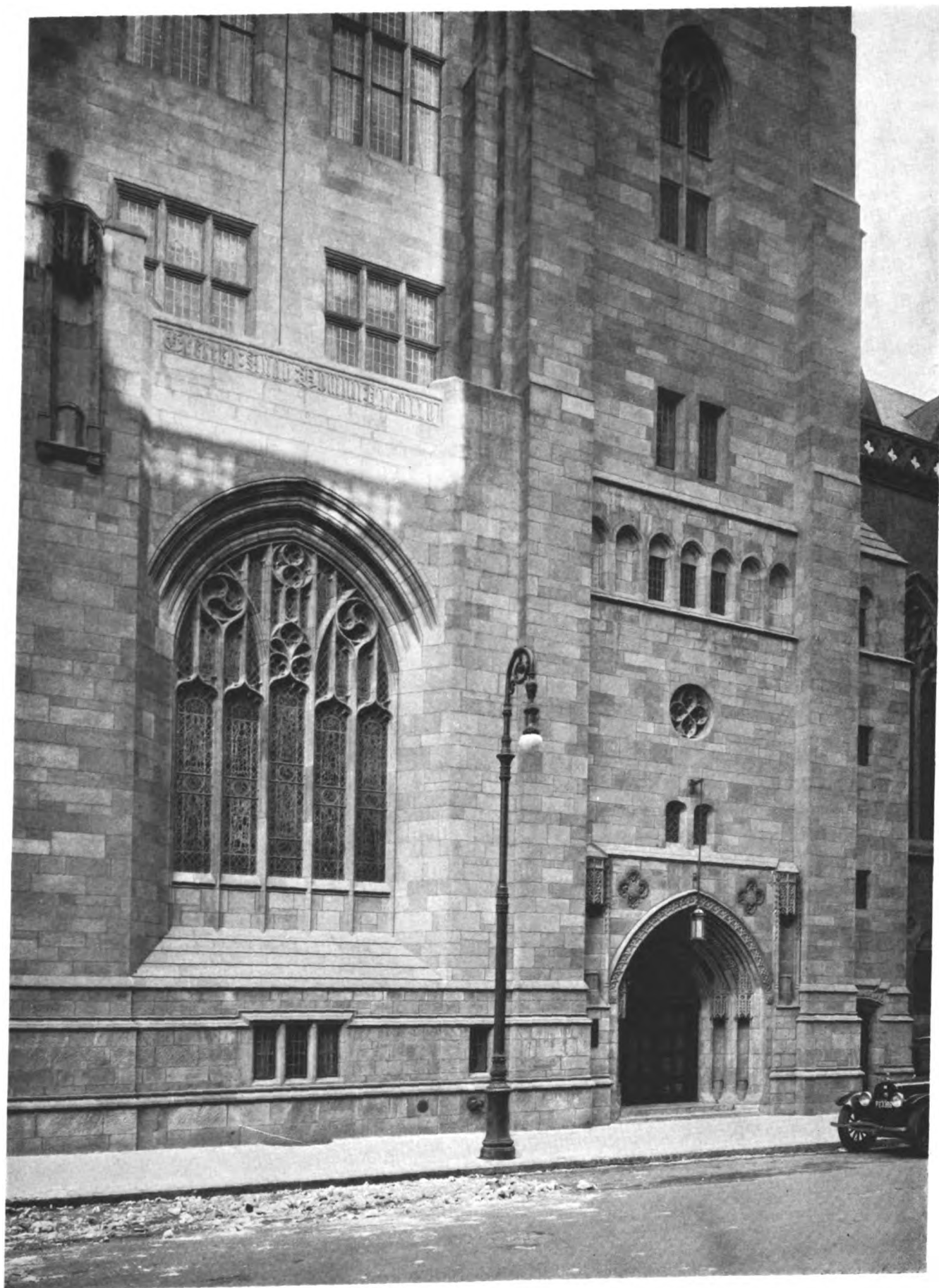
## PLATES FOR MARCH

FIFTH AVENUE PRESBYTERIAN CHURCH, New York City		
JAMES GAMBLE ROGERS, New York, <i>Architect</i>		
Detail, Chapel . . . . .	Plate	CXXI
Interior, Chapel . . . . .	"	CXXII
Interior, Chapel . . . . .	"	CXXIII
HOUSE, MR. HARRY I. CAESAR, New York City		
ARTHUR C. HOLDEN and ASSOCIATES, New York, <i>Architects</i>		
Hall (Plans on back) . . . . .	Plate	CXXIV
Living Room . . . . .	"	CXXV
Library . . . . .	"	CXXVI
Dining Room . . . . .	"	CXXVII
THE GUILD THEATRE, New York City		
CRANE, FRANZHEIM & BETTIS, New York, <i>Architects</i>		
Exterior . . . . .	Plate	CXXVIII
Entrance, Vestibule . . . . .	"	CXXIX
Auditorium . . . . .	"	CXXX
Lounge . . . . .	"	CXXXI
Detail, Balcony . . . . .	"	CXXXII
CHURCH OF THE IMMACULATE CONCEPTION, Clarksburg, W. Va.		
EDWARD J. WEBER, Pittsburgh, <i>Architect</i>		
Exterior (Plan on back) . . . . .	Plate	CXXXIII
Entrance, Façade . . . . .	"	CXXXIV
Interior . . . . .	"	CXXXV
HOUSE, MR. CHARLES ROBINSON SMITH, Stockbridge, Mass.		
COFFIN & COFFIN, New York, <i>Architects</i>		
Exterior . . . . .	Plate	CXXXVI
Hall . . . . .	"	CXXXVII

HOUSE, MISS MABLE BROWNELL, Douglaston, Long Island		
OTTO PREIS, New York, <i>Architect</i>		
Exterior (Plans on back) . . . . .	Plate	CXXXVIII
Exterior . . . . .	"	CXXXIX
HIGH SCHOOL, Hicksville, Long Island		
COFFIN & COFFIN, New York, <i>Architects</i>		
Exterior (Plans on back) . . . . .	Plate	CXL
Portico . . . . .	"	CXLI
Main Entrance . . . . .	"	CXLII
STORE, HICKS LUMBER COMPANY, Roslyn, Long Island		
Exterior . . . . .	Plate	CXLIII
Entrance . . . . .	"	CXLIV

## SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Walter McQuade	
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Wesley S. Bessell, New York, <i>Architect</i>	
STUDIES	
STUDY, "Houses of the Palms," Mr. Paris E. Singer, Palm Beach, Fla. Crane, Franzheim & Bettis, New York, <i>Architects</i> .	
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Study D, Court of the Tower . . . . .	Page 632
Study E, Court of the Stage Door . . . . .	Page 634



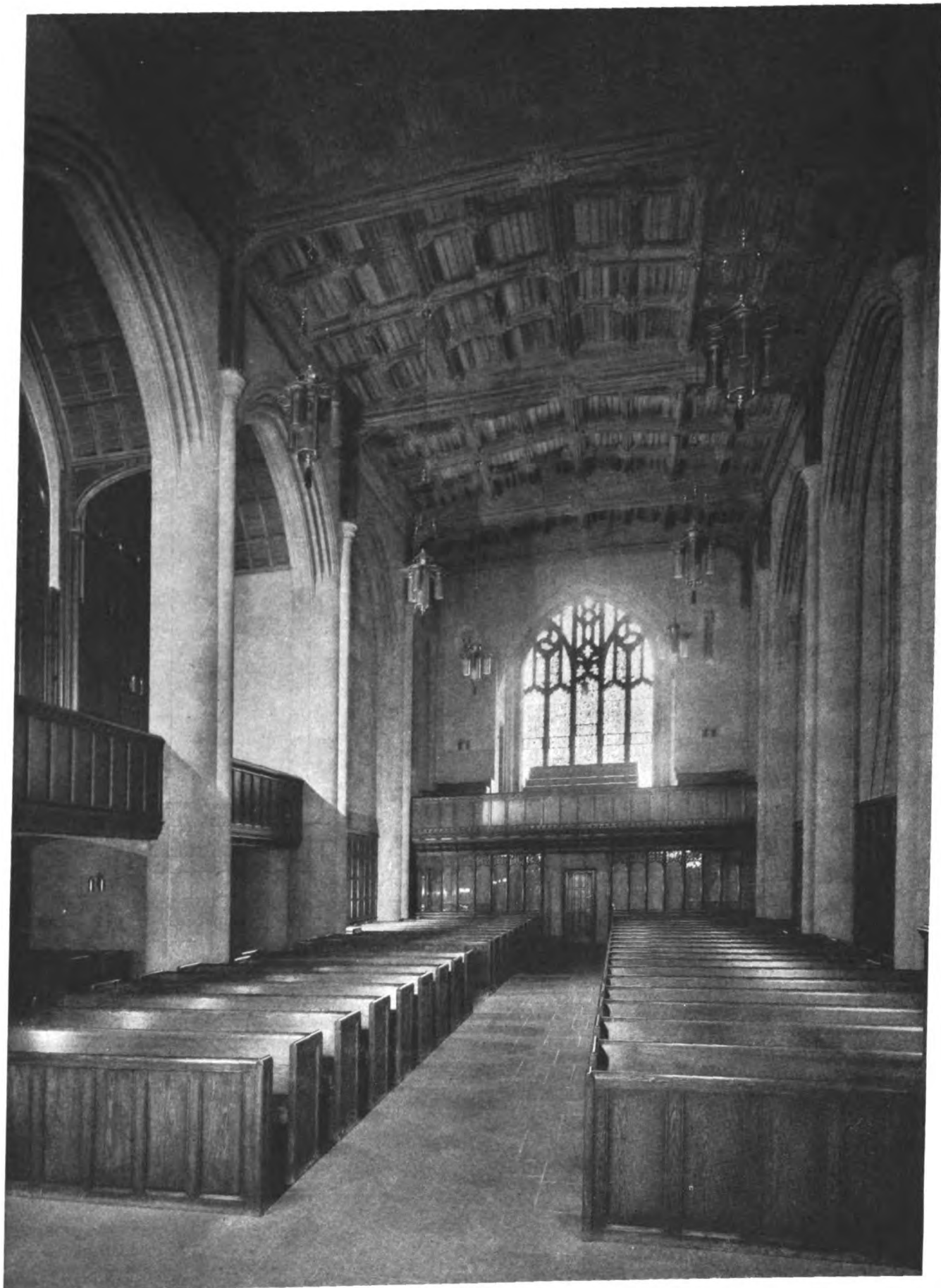
Wurts Bros., Photo

James Gamble Rogers, New York, Architect

Detail, Chapel, Fifth Avenue Presbyterian Church, New York





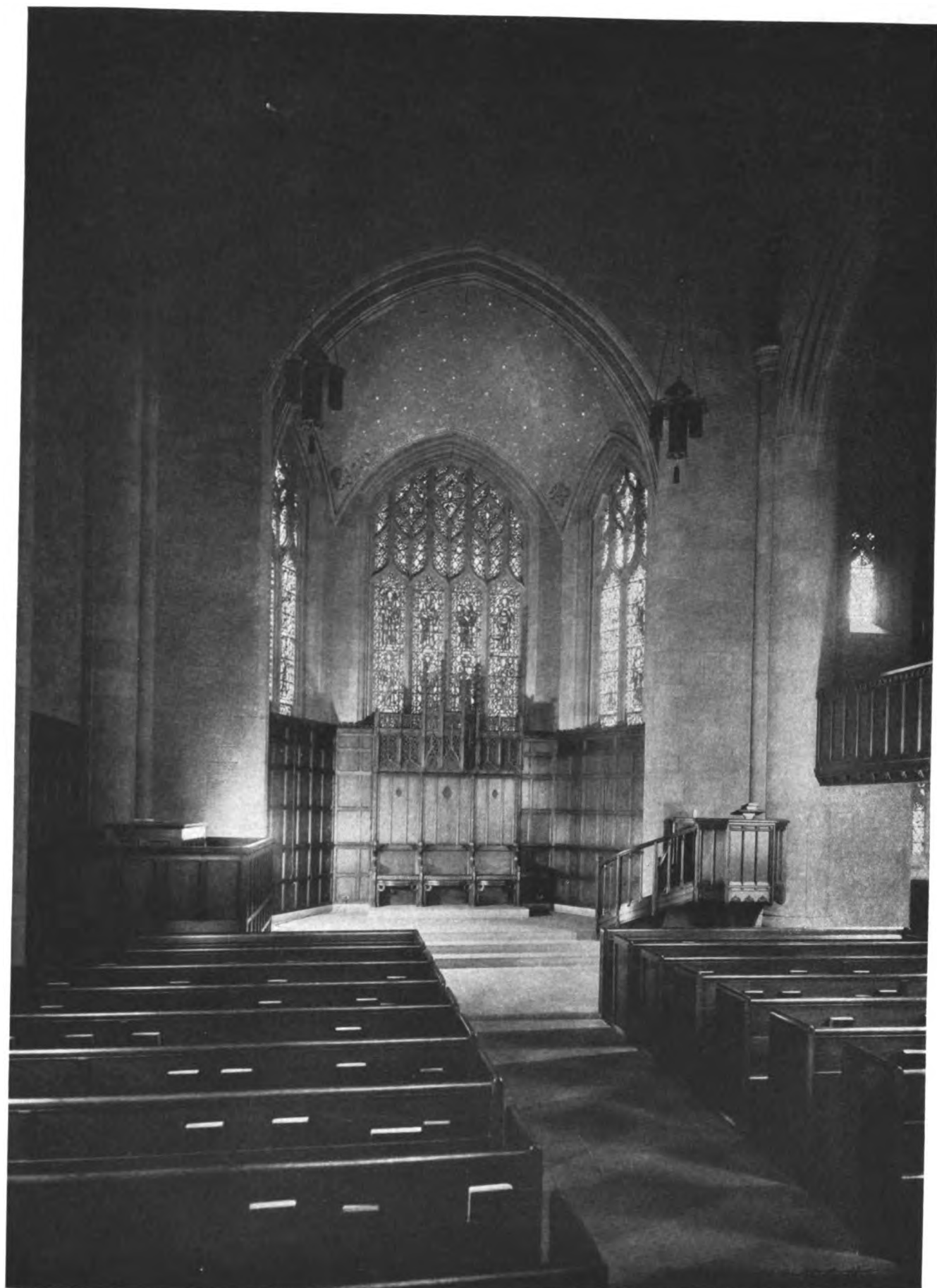


Wurts Bros., Photo

James Gamble Rogers, New York, Architect

Interior, Chapel, Fifth Avenue Presbyterian Church, New York





Wurts Bros., Photo

James Gamble Rogers, New York, Architect

Interior, Chapel, Fifth Avenue Presbyterian Church, New York



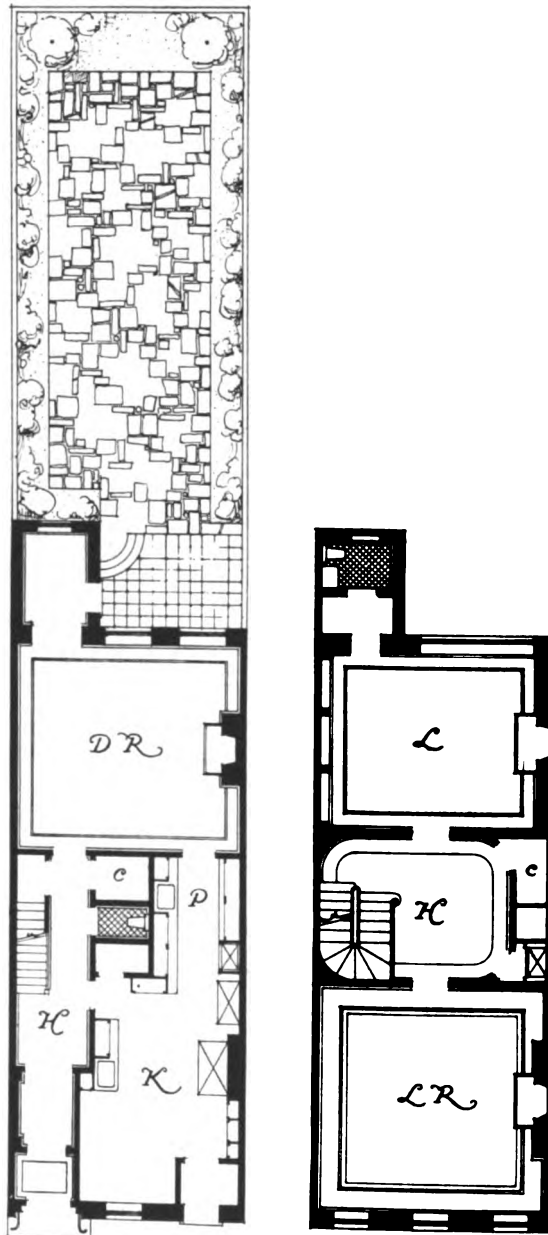




*Drix Duryea, Photo*

Arthur C. Holden and Associates, New York, *Architects*

Hall, House, Mr. Harry I. Caesar, 113 East 79th Street New York. (Plans on back)



Plans, House, Mr. Harry I. Caesar, 113 East 79th Street, New York  
 Arthur C. Holden and Associates, New York, *Architects*



Drix Duryea, Photo

Arthur C. Holden and Associates, New York, Architects

Living Room, House, Mr. Harry I. Caesar, 113 East 79th Street, New York







Drix Duryea, *Photo*

Arthur C. Holden and Associates, New York, *Architects*

Library, House, Mr. Harry I. Caesar, 113 East 79th Street, New York





March, 1926

THE ARCHITECT

Plate CXXVII



Drix Duryea, Photo

Arthur C. Holden and Associates, New York, *Architects*  
Dining Room, House, Mr. Harry I. Caesar, 113 East 79th Street, New York







John Wallace Gillies, *Photo*

Crane, Franzheim & Bettis, New York, *Architects*

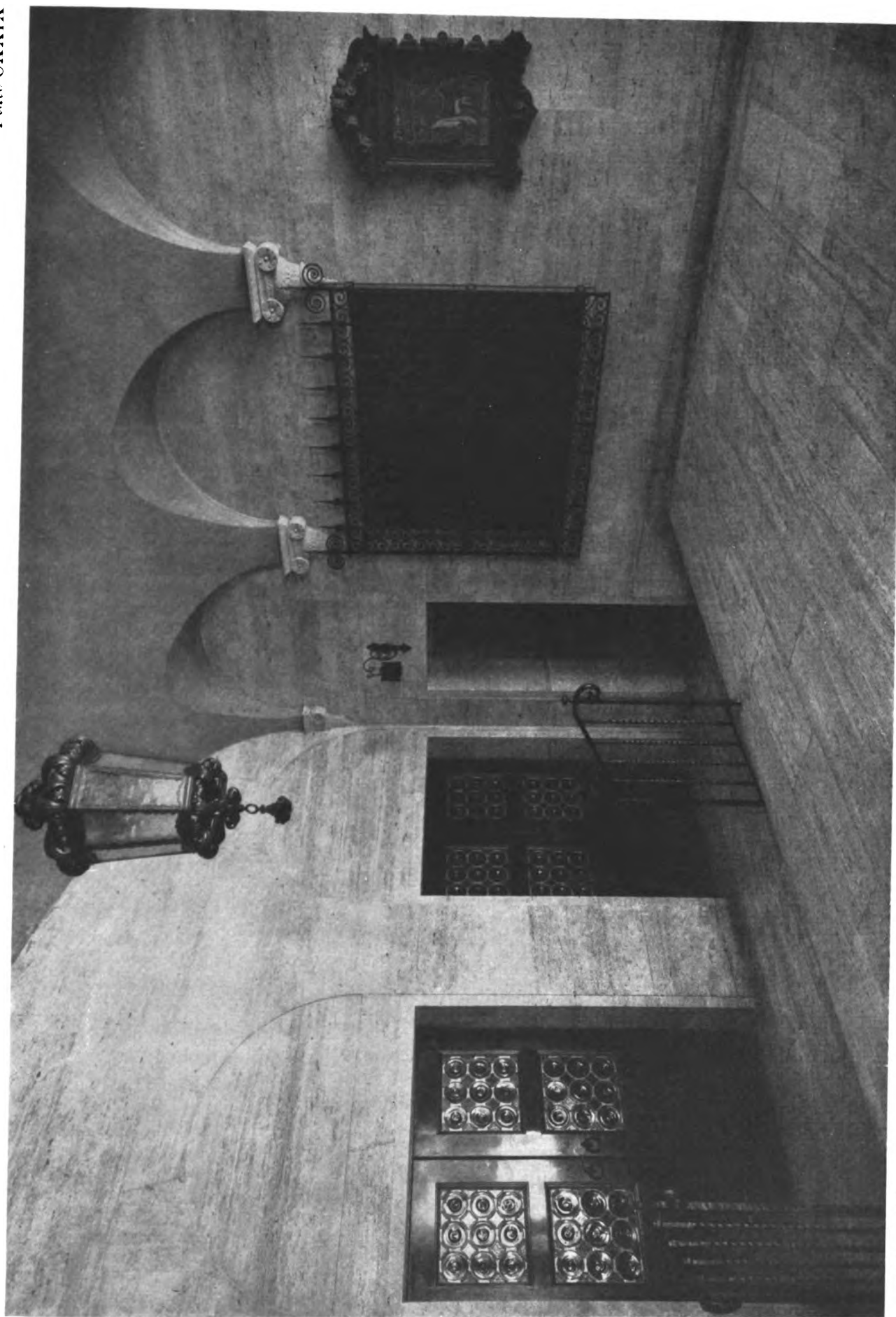
The Guild Theatre, 243 West 52d Street, New York



March, 1926

THE ARCHITECT

Plate CXXIX



John Wallace Gillies, *Photo*

Crane, Franzheim & Bettis, New York, *Architects*  
Entrance, Vestibule, The Guild Theatre, 243 West 52d Street, New York

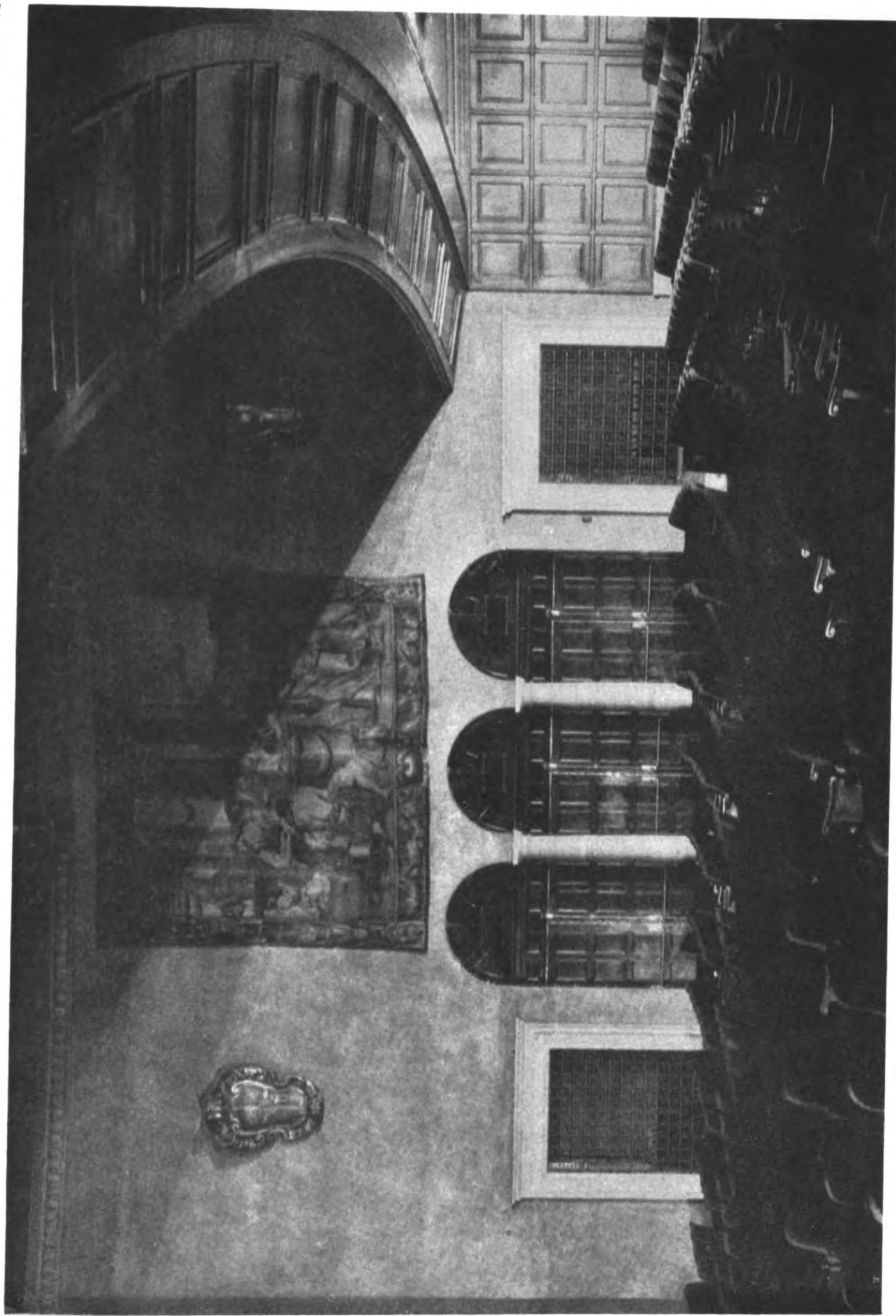




March, 1926

THE ARCHITECT

Plate CXXX



John Wallace Gillies, *Photo*

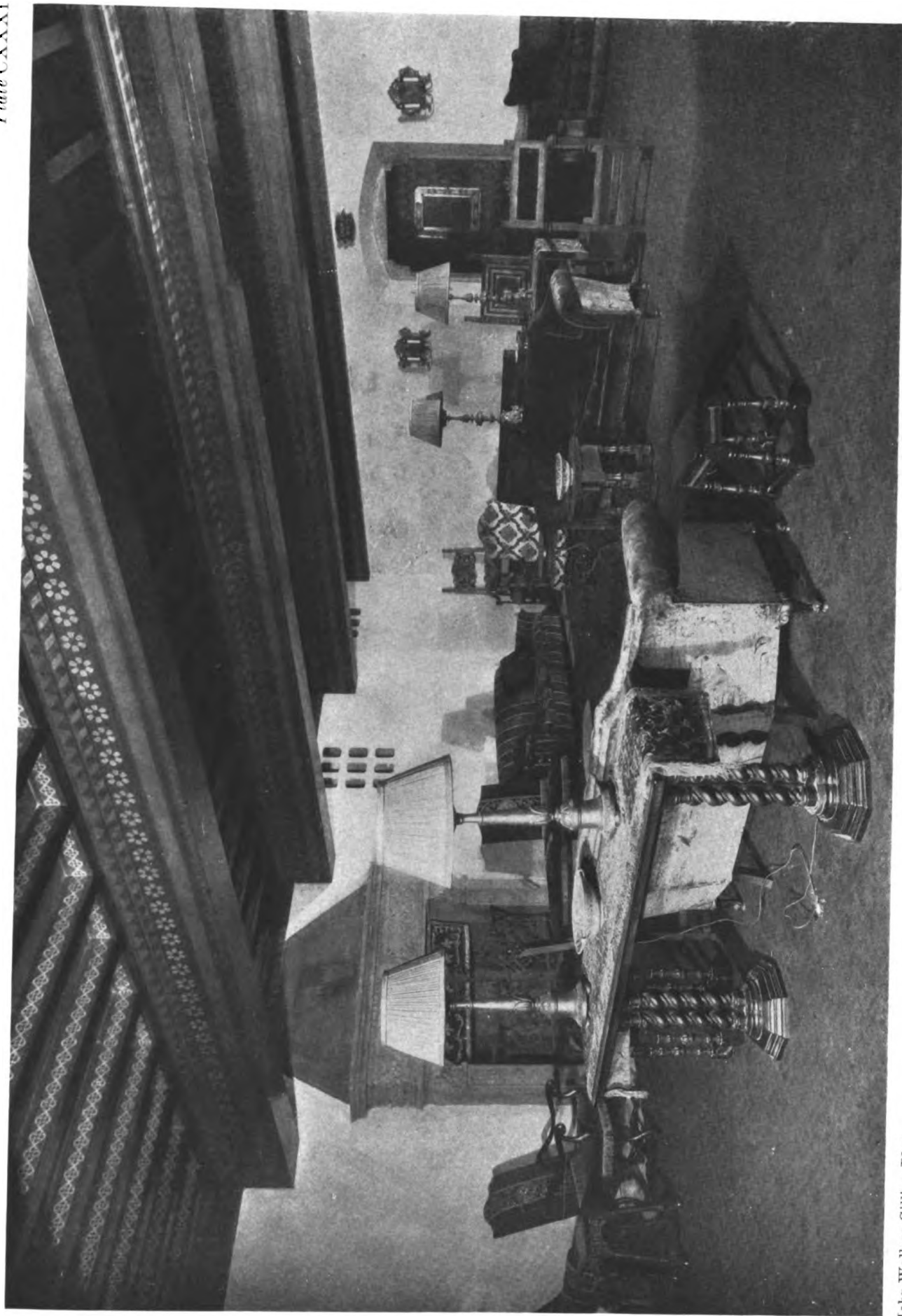
Crane, Franzheim & Bettis, New York, *Architects*  
Auditorium, The Guild Theatre, 243 West 52d Street, New York



March, 1926

THE ARCHITECT

Plate CXXXI

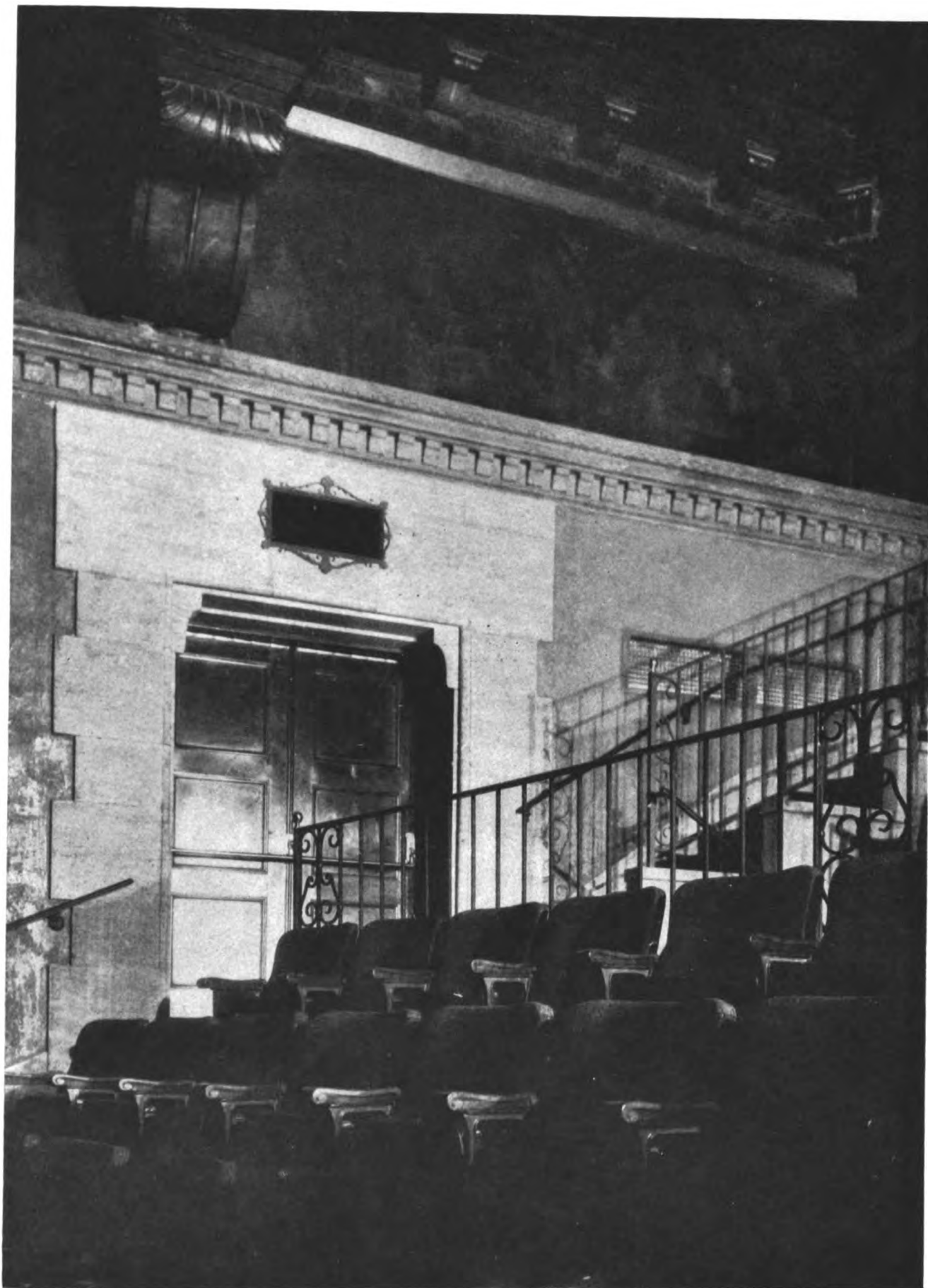


John Wallace Gillies, Photo

Lounge, The Guild Theatre, 243 West 52d Street, New York  
Crane, Franzheim & Bettis, New York, Architects







John Wallace Gillies, *Photo*

Crane, Franzheim & Bettis, New York, *Architects*

Detail, Balcony, The Guild Theatre, 243 West 52d Street, New York



March, 1926

THE ARCHITECT

Plate CXXXIII

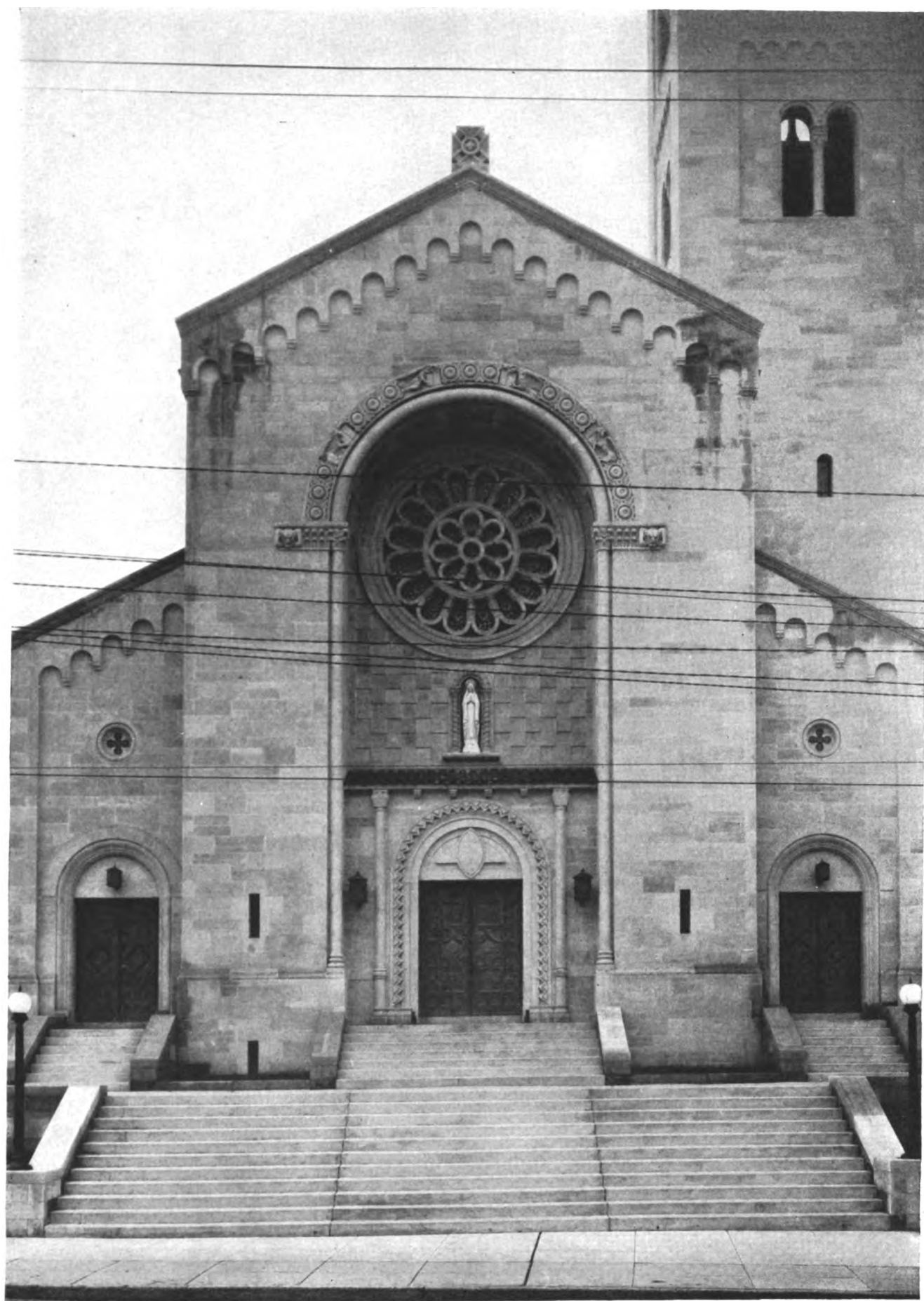


Edward J. Weber, Pittsburgh, *Architect*

Church of the Immaculate Conception, Clarksburg, W. Va. (Plan on back)







Edward J. Weber, Pittsburgh, *Architect*

Entrance Façade, Church of the Immaculate Conception, Clarksburg, W. Va.

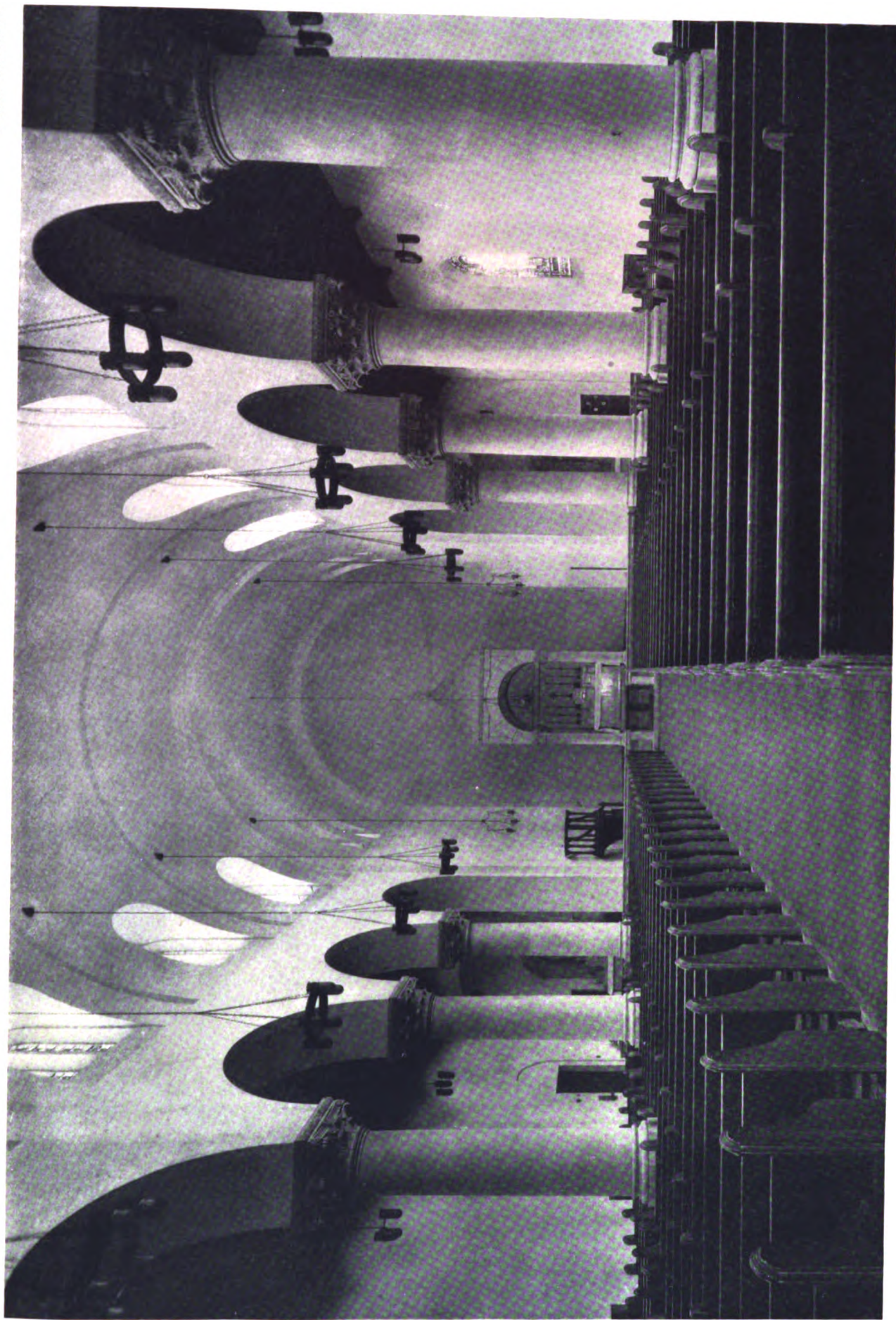
UNIVERSITY OF MICHIGAN  
LIBRARY



March, 1926

THE ARCHITECT

Plate CXXXV



Edward J. Weber, Pittsburgh, *Architect*

Interior, Church of the Immaculate Conception, Clarksburg, W. Va.

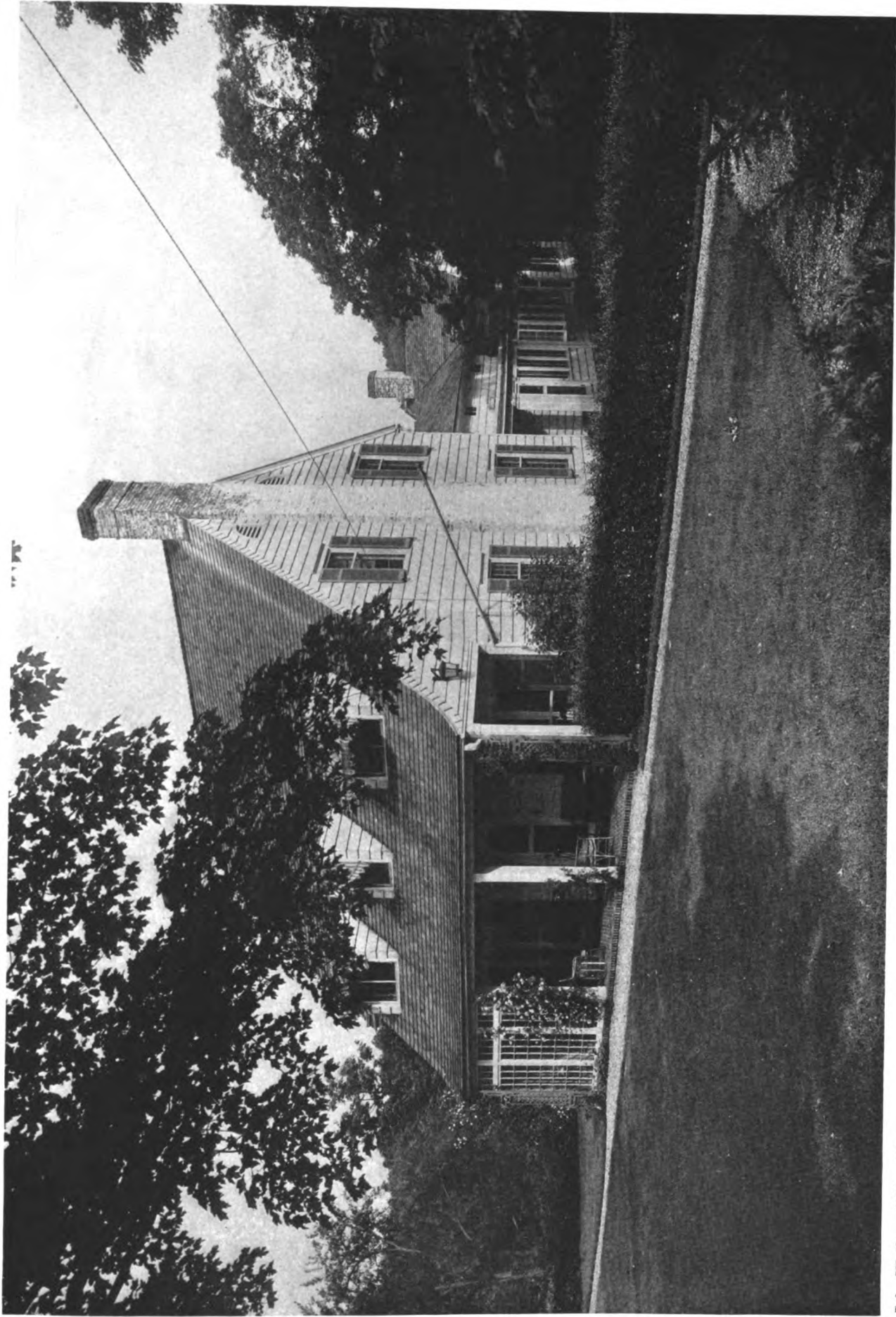




March, 1926

THE ARCHITECT

Plate CXXXVI



John Wallace Gillics, *Photo*

House, Mr. Charles Robinson Smith, Stockbridge, Mass.

Coffin & Coffin, New York, *Architects*



March, 1926

THE ARCHITECT

Plate CXXXVII



John Wallace Gillies, *Photo*

Hall, House, Mr. Charles Robinson Smith, Stockbridge, Mass.

Coffin & Coffin, New York, *Architects*

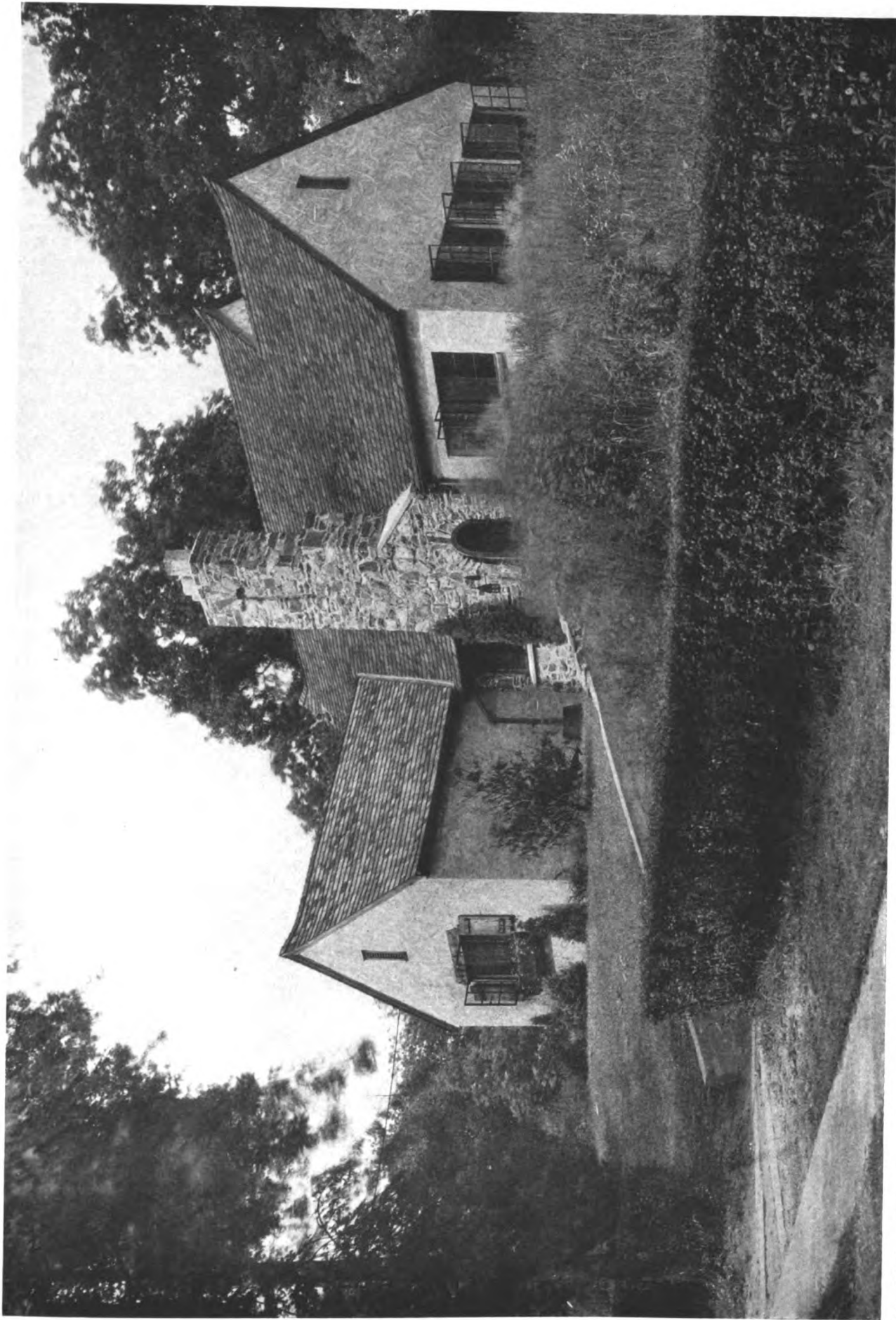




March, 1926

THE ARCHITECT

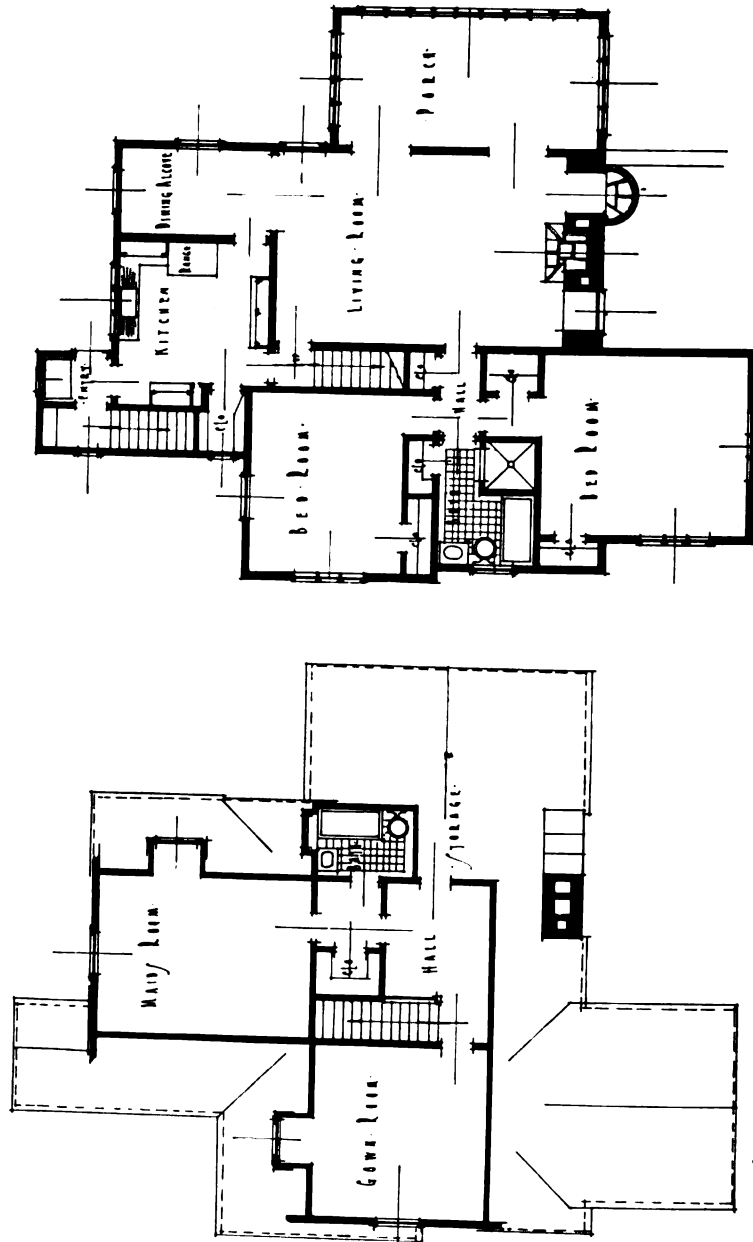
Plate CXXXVIII



John Wallace Gillies, *Photo*

House, Miss Mable Brownell, Douglaston, L. I. (Plans on back)

Otto Preis, New York, *Architect*

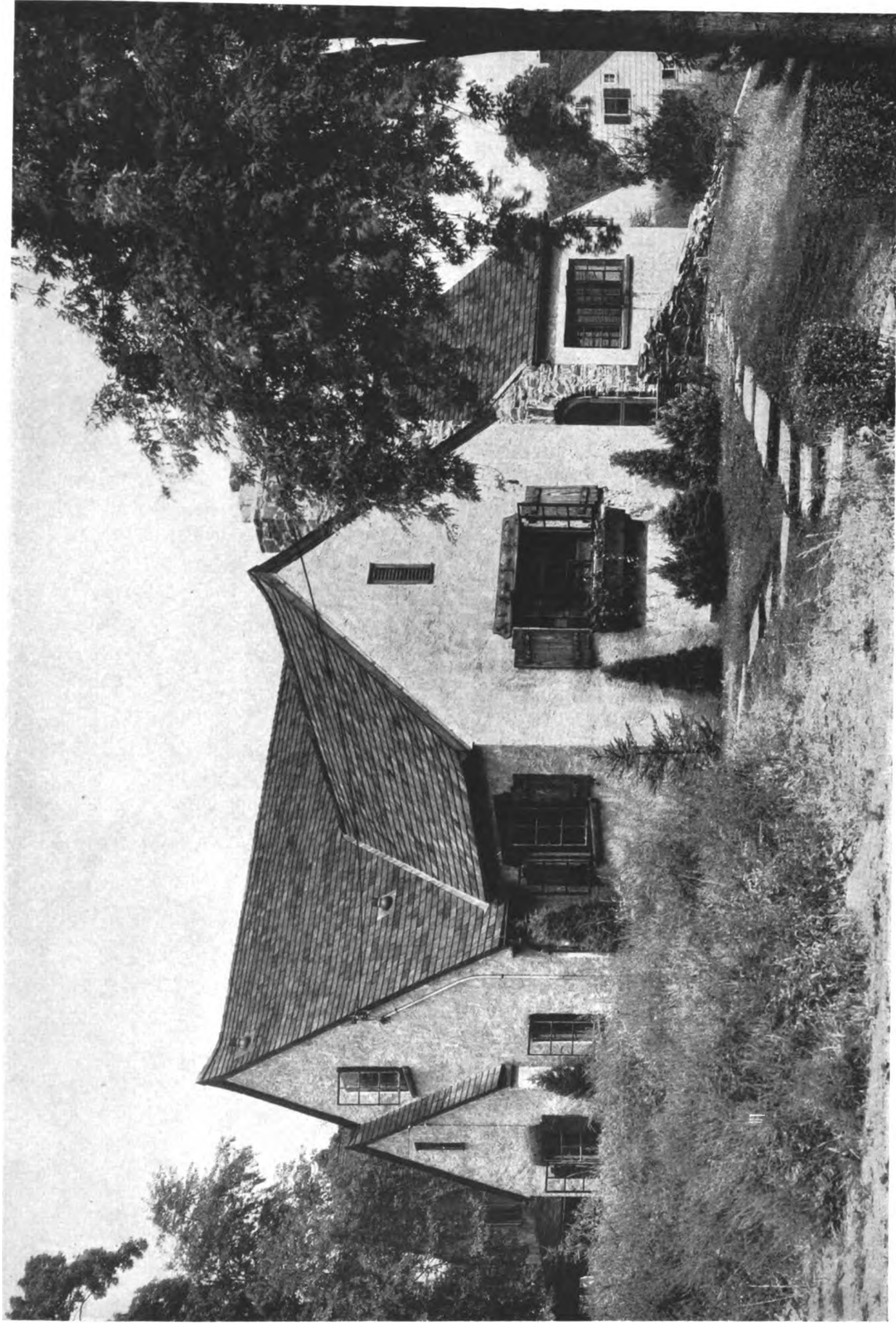


Plans, House, Miss Mable Brownell, Douglaston, L. I.  
Otto Preis, New York, Architect

March, 1926

THE ARCHITECT

Plate CXXXIX



John Wallace Gillies, *Photo*

House, Miss Mable Brownell, Douglaston, L. I.

Otto Preis, New York, *Architect*

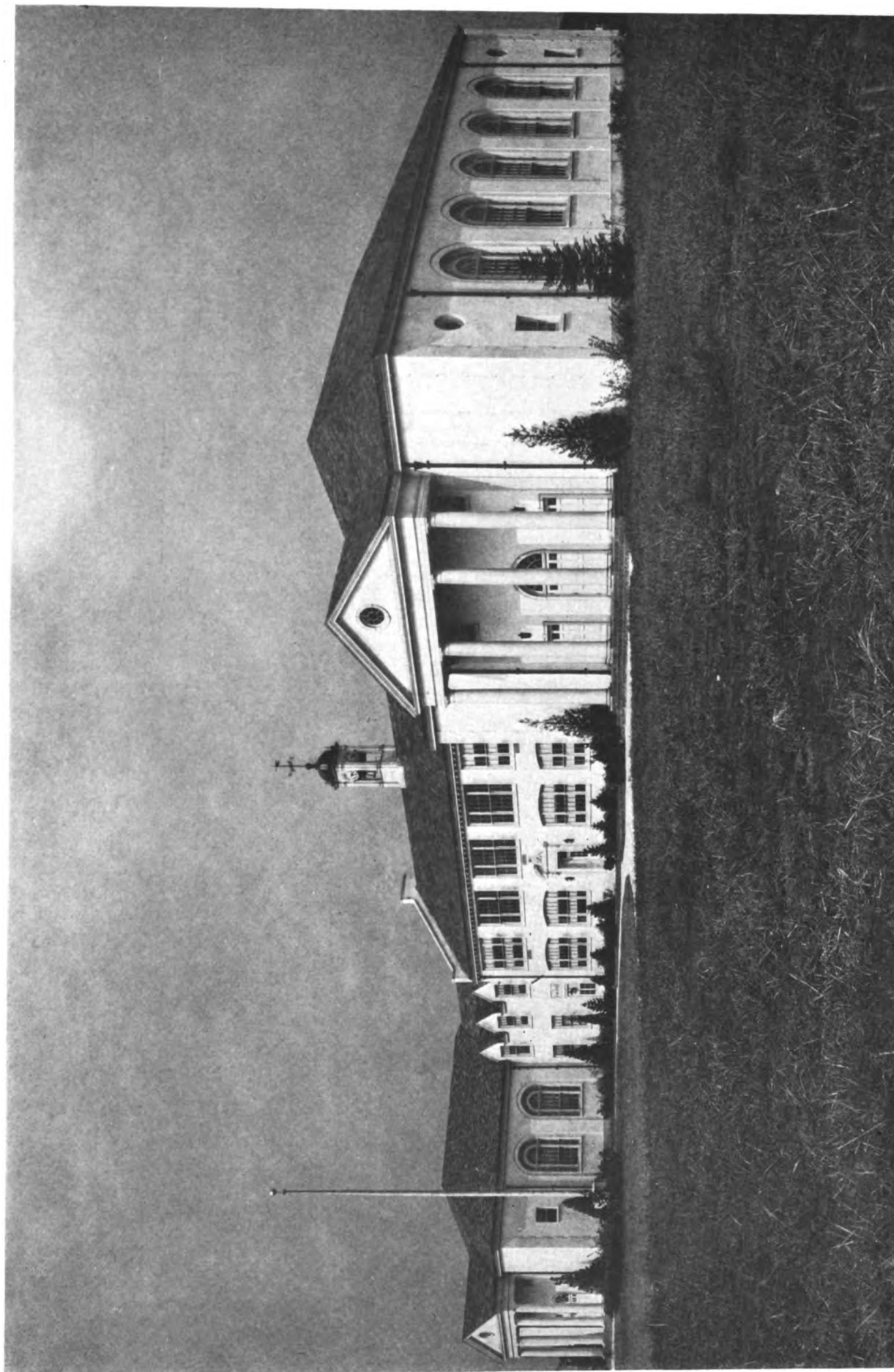




March, 1926

THE ARCHITECT

Plate CXL



John Wallace Gillies, *Photo*

High School, Hicksville, L. I. (Plans on back)

Coffin & Coffin, New York, Architects





John Wallace Gillies, *Photo*

Coffin & Coffin, New York, *Architects*

Portico, High School, Hicksville, L. I.







John Wallace Gillies, *Photo*

Coffin & Coffin, New York, *Architects*

Main Entrance, High School, Hicksville, L. I.





Van Anda, *Photo*

George R. Thompson, New York, *Architect*

Store, Hicks Lumber Company, Roslyn, L. I.

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Van Anda, *Photo*

George R. Thompson, New York, *Architect*

Entrance, Store, Hicks Lumber Company, Roslyn, L. I.





### *Mr. Murchison Says—*

THAT PEOPLE are still propounding that same old question, "Is architecture a business or a profession?"

It seems to us much more of a business than a profession. That is, if you compare it with the practice of a doctor or a dentist or even a lawyer.

However, lawyers and architects are somewhat similar. They are always in some sort of trouble, for one thing. Architects get their clients into trouble and the lawyers get them out of trouble. At least, that is what the lawyers say.

Lawyers and architects form combinations in somewhat the same manner and their practice lives on, to a greater or lesser extent, after they pull out. We used to think that we preferred to operate alone, to be the boss of the works, to go out and get the jobs and then show the boys in the office how to do it.

But we are changing that opinion, probably owing to the fact that our arteries are beginning to harden and our arches commencing to look like ellipses. We are no longer a good risk. After the Beaux-Arts Ball we actually took a nap after breakfast, whereas in the old days we would have turned up at the office at nine and dashed off a few drawings.

### *A Leader Lost*

So we suppose we will have to combine with something and be the Chairman of the Board and keep our feet up on the desk most of the day. The combinations carry on. Even the loss of so competent and capable an executive as Burt Fenner will not stop the onward and upward march of McKim, Mead and White.

Burt Fenner's loss to the architectural profession cannot well be measured at this time. It has been our good fortune to sit on a Board of Directors under his chairmanship for twelve years. His judgment, his foresight and his knowledge of working conditions were unfailingly correct, while his genial personality and his sense of humor made the meetings something to look forward to every month.

He was one of those architects who gave up a tremendous amount of time to committees. Probably, the only other architect who sacrifices himself as did Burt Fenner is D. Everett Waid, the gifted president of the American Institute of Architects. He has an average of two meetings a day, supervises hundreds of buildings on which the Metropolitan Life Insurance Company makes building loans; he travels all over the country as the head of the A.I.A., and besides that, turns out on his own ac-

count large numbers of well-designed and scholarly buildings. Outside of those little things he has practically nothing to do.

### *Front! 842 Wants Ice-water!*

TRAFFIC PROBLEMS still crowd the columns of the press. Now New York is lumbering along in the wake of Seattle and Atlanta and other enterprising towns and is going to construct motor hotels to relieve congestion in the streets.

The suburbanite cranks up the old Buick in the morning and runs it into the motor hotel for the day, up the ramp and into space 842 on the eighth floor. He then takes the subway downtown with that proud happy feeling that he at least has no part in any traffic congestion.

In these automobile hotels the structure is divided by a transverse wall and the floors are staggered. By this method the ramps are more economically planned, with no well holes for turning spaces.

### *We Are Out of Subjects*

THE BEAUX-ARTS Ball was a great success, artistically and financially. The spectacle, produced by Howard Greenley, was so effective that the Hippodrome wanted it the following week, while the decorations, by J. Monroe Hewlett and the aforesaid Greenley, were quite the most superb things ever seen in this arid land.

And the money! With gross receipts over \$60,000.00, the net proceeds will climb well up in the thirties. And that's a lot of money for a single performance.

Some statistics may not be amiss:

The ticket sale was stopped two days before the ball. Five hundred eager buyers went away completely thwarted. Almost a hundred were refused at the door because their costumes were not acceptable to the committee.

It was admittedly the best-behaved ball of modern years. No lifeless forms were removed to the morgue; no nose spins were in evidence. The band played continuously until half-past seven with over a thousand people still on the floor at that hour.

One costume concern alone made over four hundred costumes. James Reynolds designed a hundred and fifty. One lady spent over three thousand dollars for her dress.

It was a great night. We hope to regain our health in a couple of months.

### *Besides, It Always Was Flat*

FROM ACCOUNTS by recently returned travelers, Florida is flattening out a bit. No longer are the

lurid tales of 900 per cent. profit regaled to the lobby loungers in the Tampa Terrace Hotel. A lot of architects haven't been paid up. Ninety-day notes are flying around like October leaves.

The attendance at the highly expensive imported shows from the north isn't enough in certain cases to meet the payrolls, so say the producers.

One authority had it that it was just as easy in the last few weeks to sell Long Island real estate in Miami as it was to sell Miami real estate in Miami. But the converse does not necessarily follow. We have heard of no big sales of Miami lots in Long Beach or Forest Hills or Garden City.

### *D. C. Stands for Damn Clever*

THE WASHINGTON, D. C., Chapter of the Institute is doing great things. Among them is the reviewing of all plans filed in the Building Department with advice as to what ought to be done in certain cases to ameliorate conditions.

And strange to say, that advice has been followed. Now the Washington Chapter is going to tackle the job of changing the old cast-iron façade of the Capitol to marble. More power to them and may they persuade the old solid-ivories who represent us in the Senate to do the right thing!

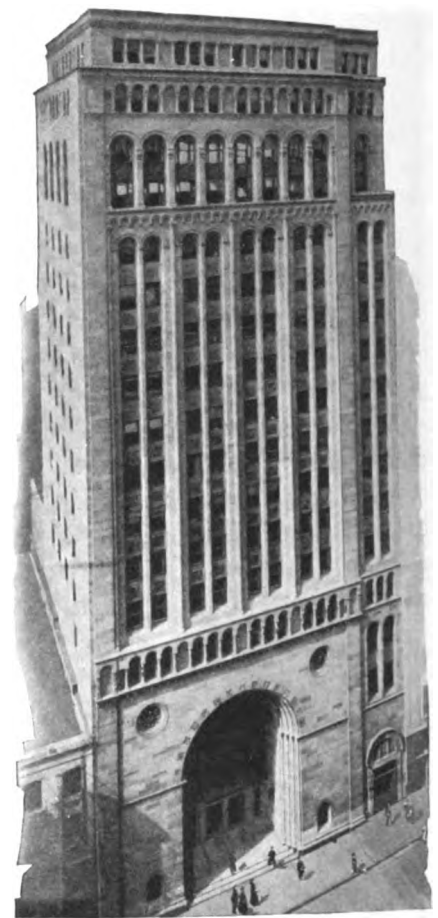
## STEEL FLAG POLES



*War memorial,  
Naugatuck, Conn.  
Henry Bacon,  
Architect*

**THE POLE & TUBE WORKS, INC.**  
NEWARK, N. J.

BETTER STEEL POLES ONLY



**BOWERY SAVINGS BANK BUILDING - NEW YORK CITY**  
York and Sawyer, Architects

**Three years ago  
this building was stain-  
proofed and damp-proofed  
with DRIWAL . . .**

. . . and if you happen to be in the neighborhood of 42nd Street and Park Avenue sometime in the near future, give this beautiful building more than a casual glance. In spite of New York's being compelled to go thru a "soft coal" season, this stone building is clean, remarkably clean in fact, entirely free of ugly streaks, stains, discoloration. It is in marked contrast to many stone structures which have been exposed to the elements for a much shorter time.

Clear Driwal on cut stone prevents absorption and thus eliminates the danger of having a beautiful piece of architectural work marred by conspicuous stains and discoloration. Buildings thus treated remain much cleaner as storms tend to wash the soot and dirt off the surface instead of into it. And, an important point, the application of Clear Driwal does not change the natural color or texture of the stone surface in the least.

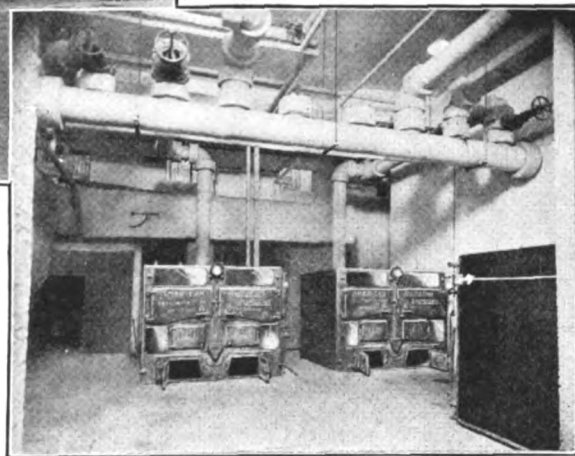
[ Write us for specifications for damp-  
proofing and stain-proofing cut stone. ]

**THE BILLINGS-CHAPIN CO.**  
ESTABLISHED IN 1879  
1161 E. 40th Street . . . Cleveland, Ohio





This is the new U. S. Chamber of Commerce Building at Washington, D. C. Below are the three IDEAL 79" Water Tube Boilers which are connected with 13,250 feet of American Radiators (Peerless and Corto). The rest of the building is warmed by fan system connected with 2995 feet of Vento Heaters. Cass Gilbert, Architect; W. G. Cornell Co., Heating Contractor.



# IDEAL Boilers warm *the U. S. Chamber of Commerce*

**L**OW-PRESSURE sectional boilers for heavy duty work in large buildings are rapidly gaining favor among far-sighted engineers.

The selection of IDEAL 79" Boilers for this beautiful new addition to Washington's array of fine buildings is but another evidence.

In single units, or in batteries, IDEAL Water Tube or Smokeless Boilers are doing heavy duty work in large schools, churches, hospitals, banks, theatres, apart-

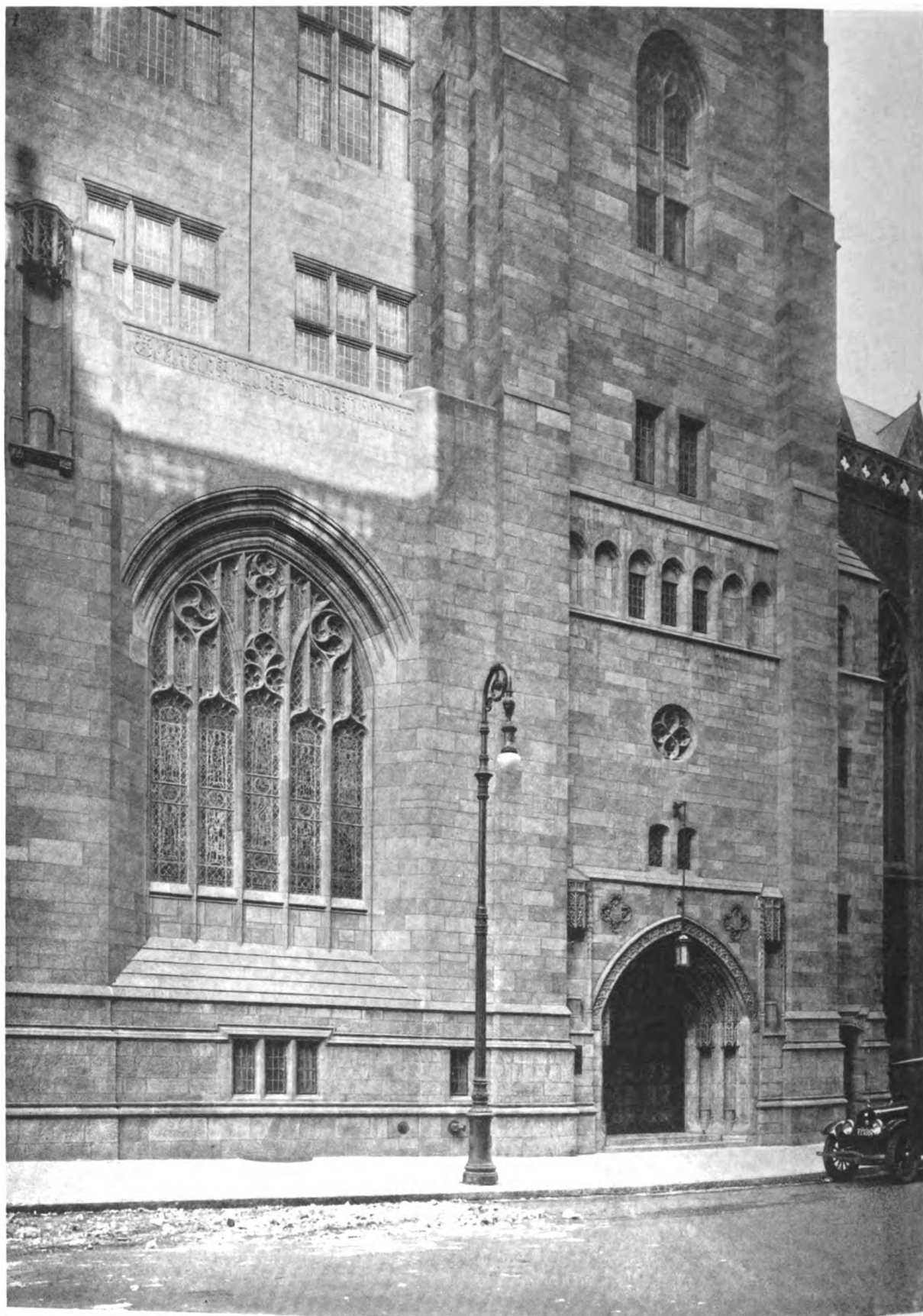
ments, and office buildings, carrying radiation loads ranging from 1,000 to 30,000 feet. They are now designed for this work in four sizes—29", 36", 48", and 79".

The many interesting points of construction of the new IDEAL Water Tube and Smokeless Boilers have been described and illustrated in attractive catalogues which every Architect and Heating Engineer should have. Simply write for catalog on IDEAL Water Tube and Smokeless Boilers.

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*Showrooms and sales offices:* New York, Boston, Providence, New Haven, Newark, Philadelphia, Baltimore, Washington, Richmond, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Atlanta, Chicago, Milwaukee, Indianapolis, St. Louis, St. Paul, Minneapolis, Omaha, Kansas City, Denver, San Francisco, Los Angeles, Seattle, Toronto, London, Paris, Milan, Brussels, Berlin.

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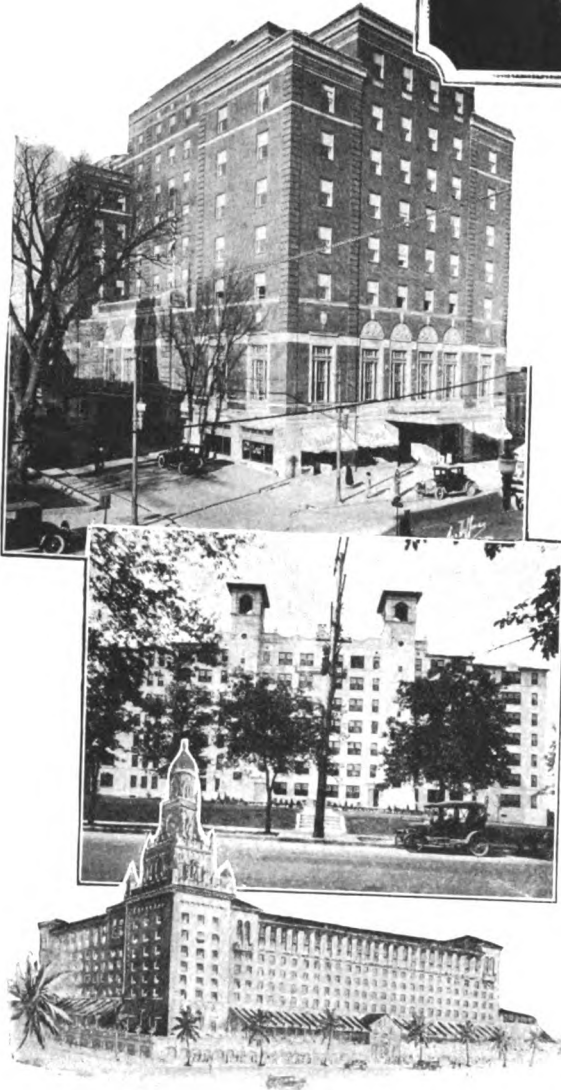
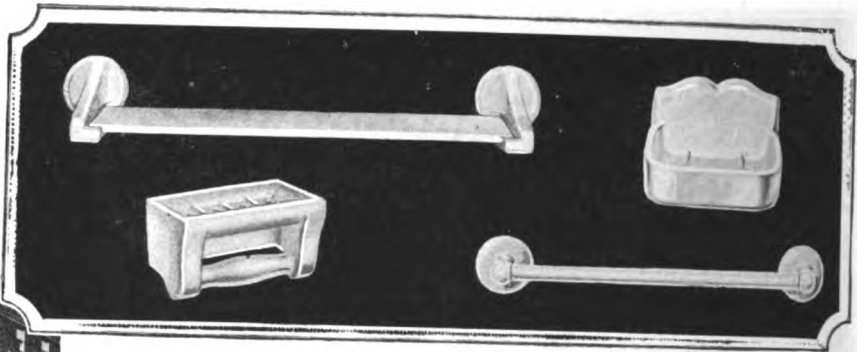
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## EASY-SET

*White China Bathroom Accessories Are Being Specified in the Newest and Finest Hotels and Apartments*

IN SUCH MAGNIFICENT STRUCTURES as the new Colonial Hotel in the Bahamas; the Roney-Plaza in West Palm Beach; and the Maple Terrace Apartments in Dallas, Texas, "Easy-Set" white china bathroom fixtures have been specified because they combine unusual beauty with great economy and practicability.

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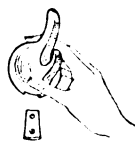
"Easy-Set" fixtures are the modern accessories for the modern hotel or apartment. Their ever-increasing popularity as equipment for buildings of this nature is significant of their merit, dependability and economy.

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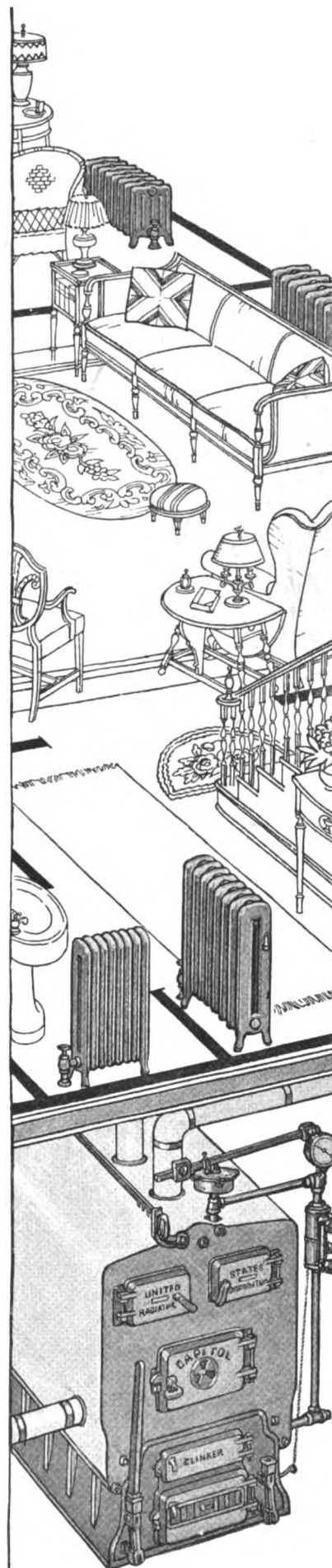
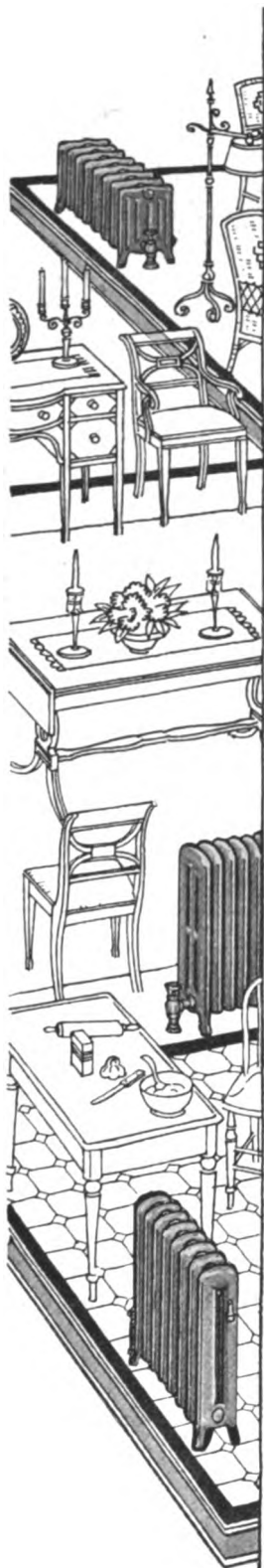
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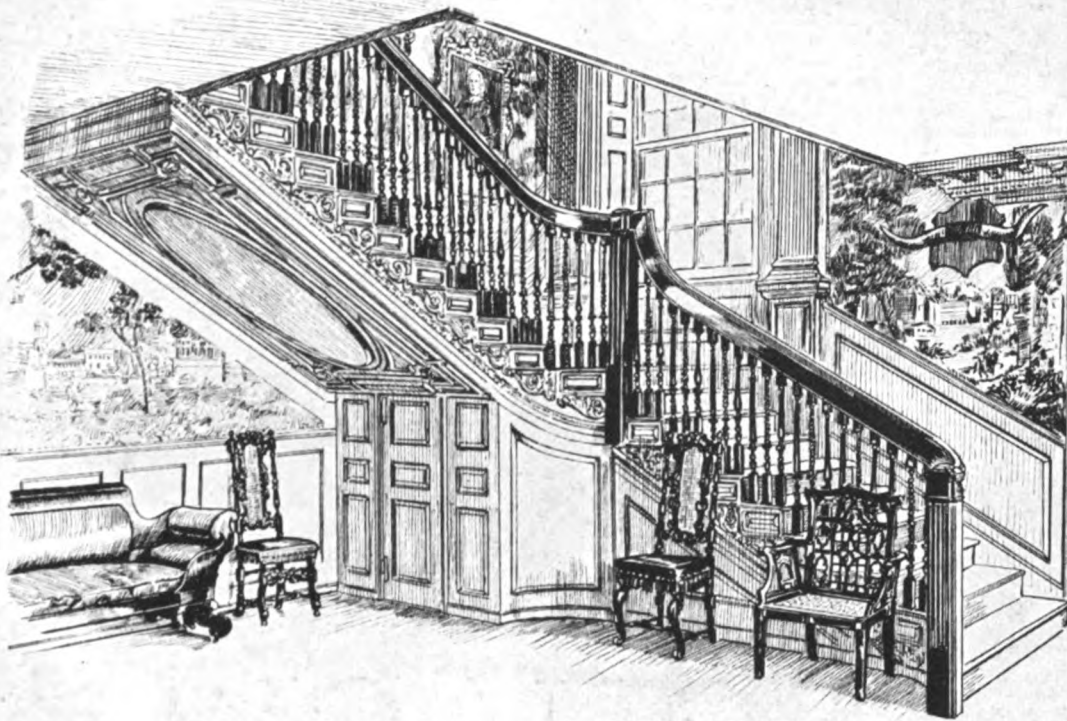
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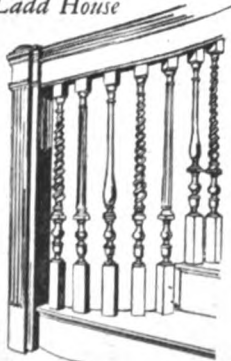


*Ladd House  
Portsmouth, N. H.  
built about 1765.*

*Staircase  
Ladd House*



*Detail of  
Newel Post  
Ladd House*



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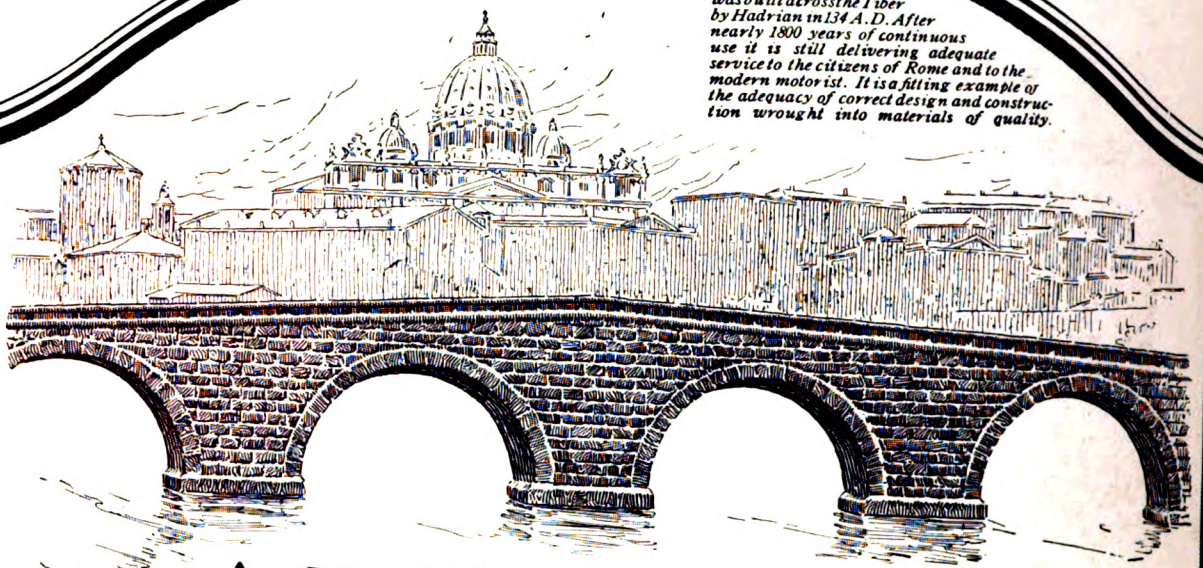
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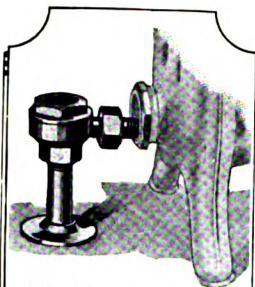
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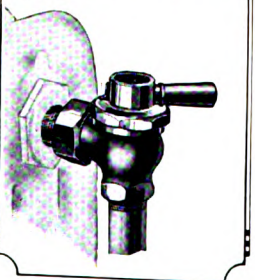


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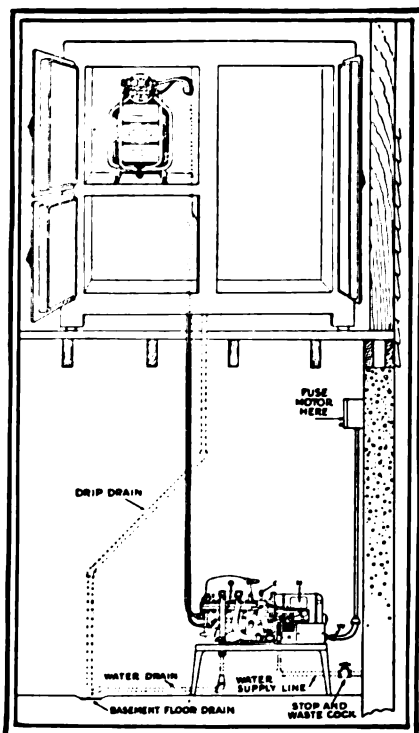
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REG. TRADE MARK  
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*Pictured here is one of many designs for built-in Frigidaires. In each case the endeavor is to make the treatment correct and acceptable architecturally. The workmanship is all that it should be.*



*This etching shows an illustration from our book "Frigidaire Information for Architects" and indicates one installation method—of which there are many—with full descriptions and dimensions of various models, including those of compressors.*

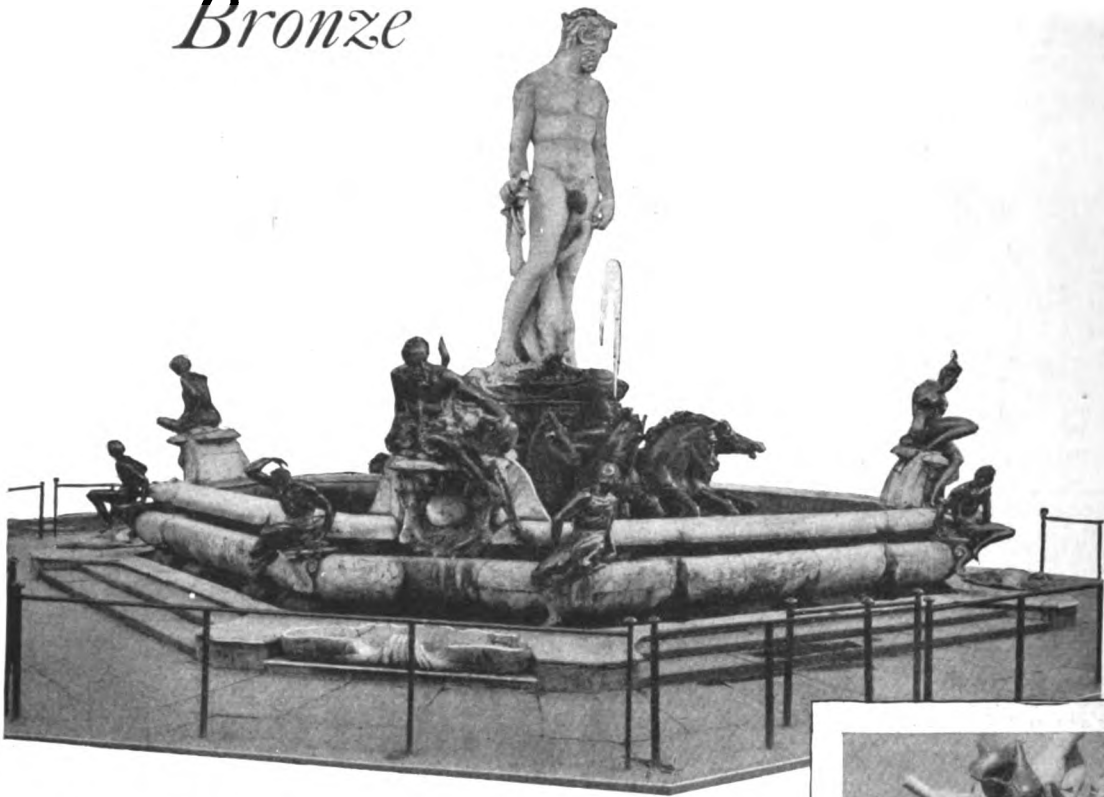
THE Frigidaire Book for Architects is surely a desirable and usable piece of working information for your draftsmen and specification writers. At a glance, they can find in it installation requirements of Frigidaire Electric Refrigeration—both air- and water-cooled—for all manner of building projects—apartments, hotels, restaurants, residences, and for commercial uses of all kinds. You will find Frigidaire Electric Refrigeration well designed and following the best of engineering practice. In construction, Frigidaire is built to possess long life and render continued performance to owner or tenant. You may have now in your files this factful book. If you have, you no doubt find it valuable. If you have not, and will write for it, no time will be lost in putting it into your hands. In working out problems for specific or peculiar needs, our engineering department is at your service.

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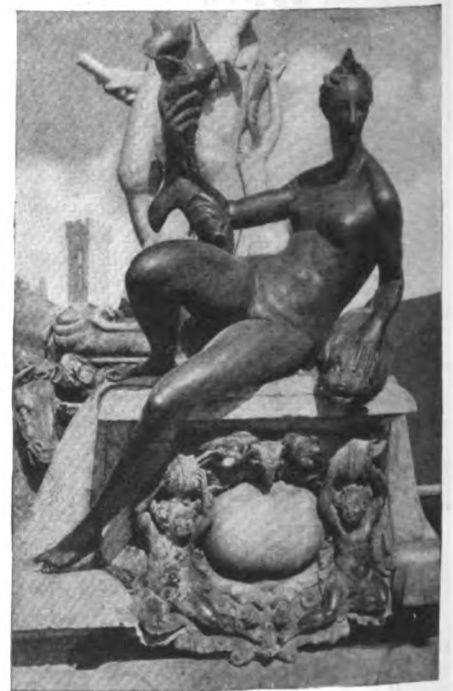
PRODUCT OF GENERAL MOTORS  
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ELECTRIC REFRIGERATION

## Ornamental Bronze



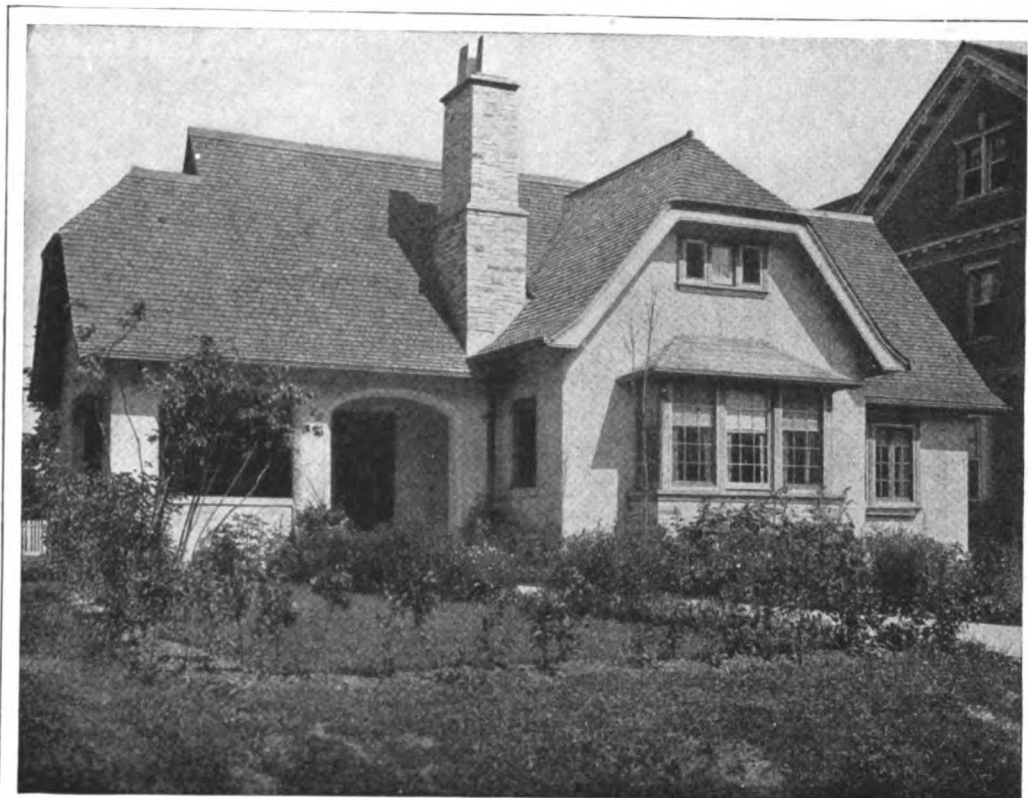
*Fountain of Neptune, Piazza della Signoria, Florence, erected 1566.  
Sculptor, Ammanatti. Bronzes by Giovanni Bologna.*

Effective composition  
and enrichment of de-  
tail obtained by con-  
trast between marble  
and bronze.



*Detail from Fountain of Neptune—A nymph*

**COPPER & BRASS**  
**RESEARCH ASSOCIATION**  
25 Broadway - New York



Home of Mrs. Benjamin M. Weil, Milwaukee: Brust and Philipp, Milwaukee, Architects; Hoffman & Billings Mfg. Co., Milwaukee, Plumbing Jobbers; Lewis Friend, Milwaukee, Plumber



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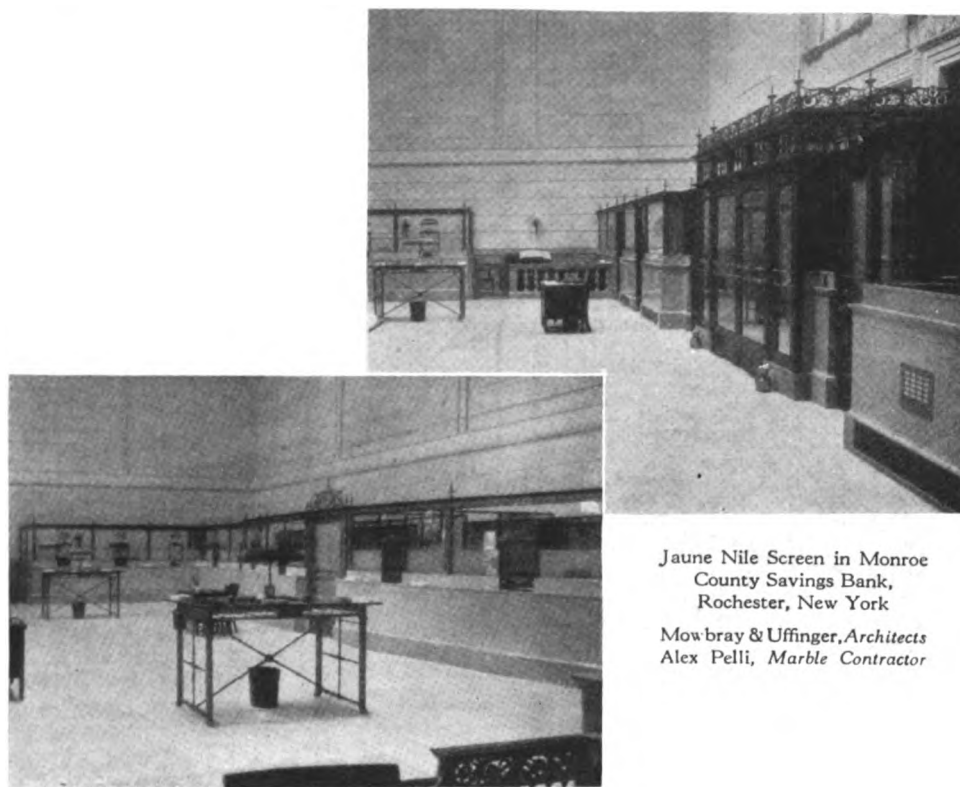
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Mowbray & Uffinger, Architects  
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It's buff in tone—the buff that goes so well with bronze in banks. It also carves beautifully.

No matter what purpose you have in mind we have a marble best suited for it.

Will be glad to confer with you at any time.

**TOMPKINS-KUEL MARBLE COMPANY**

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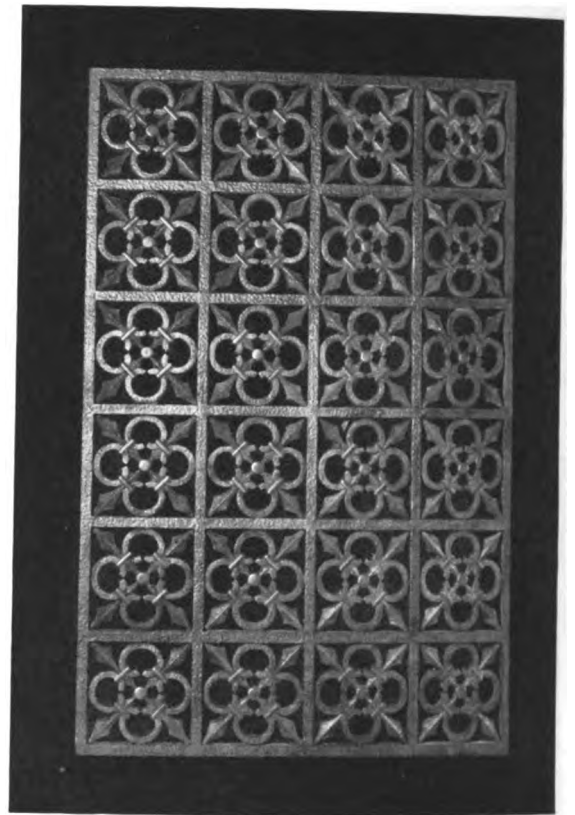


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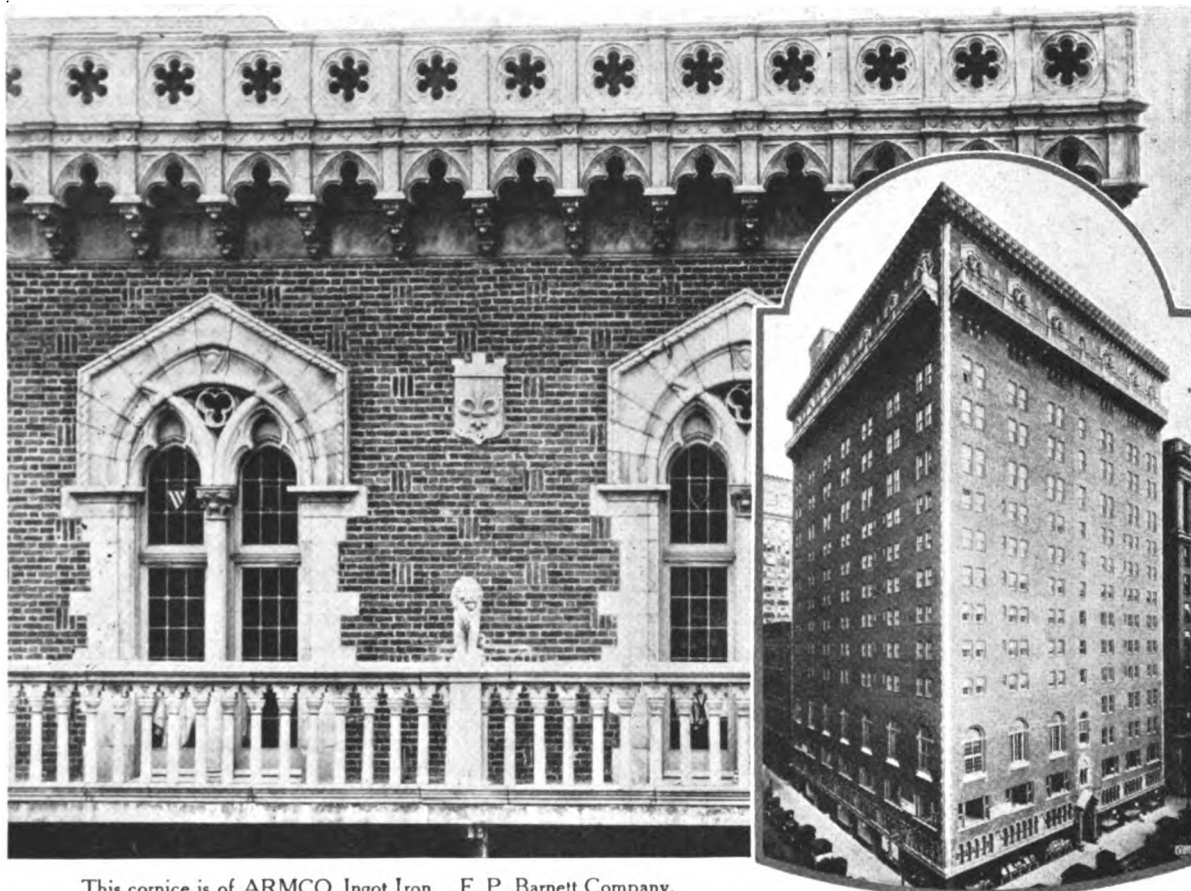
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*Send for Illustrated Booklet*

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**G. E. WALTER**  
157 EAST 44th STREET-NEW YORK



This cornice is of ARMCO Ingot Iron. F. P. Barnett Company, St. Louis, architects. Wand & Niehaus, Sheet Metal Contractors.

City Club, St. Louis

## Durable Iron for Cornices

**W**HEN durability is the prime consideration, but when economy must also be considered, we recommend ARMCO Ingot Iron. It is made particularly to resist rust and through the accomplishment of this purpose it brings a low yearly service cost that is without parallel.

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TRADE MARK The Purest Iron Made



Two of the many Kernerator-equipped residences erected by Mr. Warren E. Richards at Rose Hill, Cincinnati, Ohio.

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WHEN Mr. Warren E. Richards, active realtor and president of the Cincinnati Real Estate Board, endorses a unit of building equipment, it must satisfy one, or all of these demands:

- make easier *sales*
- make easier *rentals*
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- reduce *building upkeep*

The Kernerator is "standard practice" in Mr. Richards building operations. For this time-tried, built-in-the-chimney incinerator, disposes of *all* waste where it originates, *without a cent* of upkeep cost.

As the cut-away illustration shows, all waste is dropped into handy hopper doors, located on upper floors. Falling to the brick combustion chamber, all combustibles are consumed, while non-combustibles, flame-sterilized are removed with the ashes. No fuel is ever required—the air-dried waste lights easily, and burns itself.

For additional details see Sweet's (1925) Pages 2800-01, or write—

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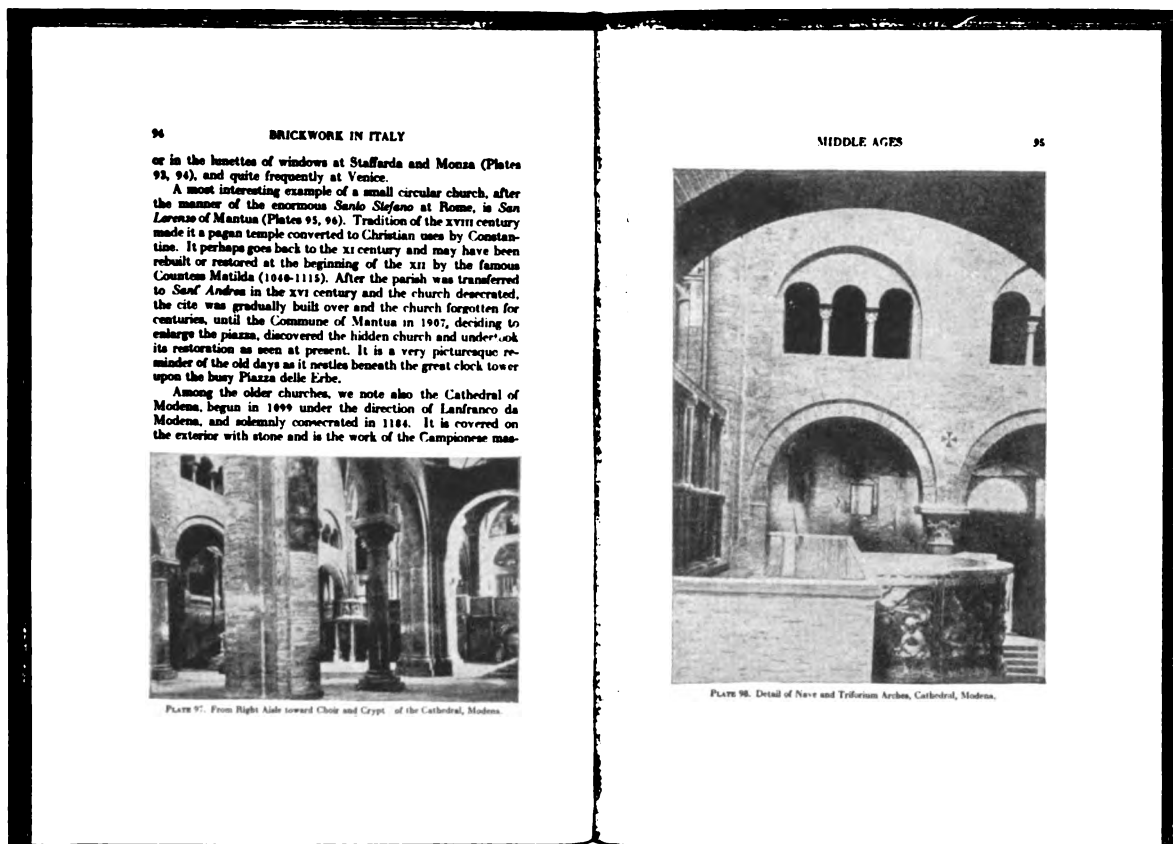
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## BRICKWORK IN ITALY

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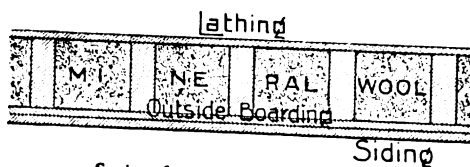
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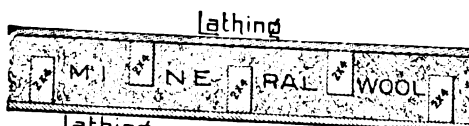
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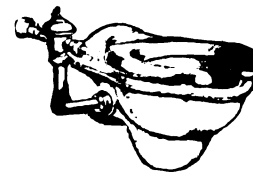
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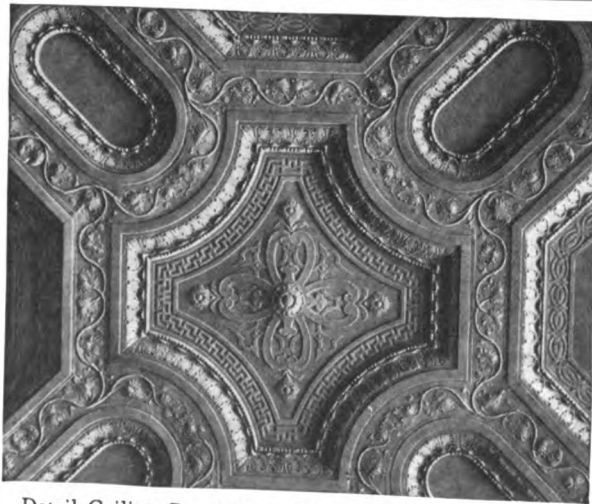
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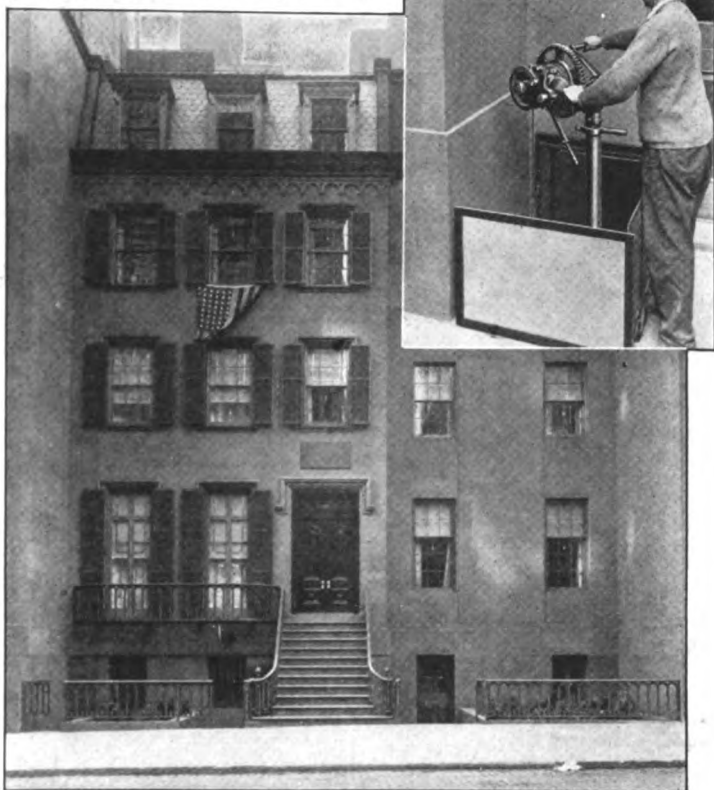
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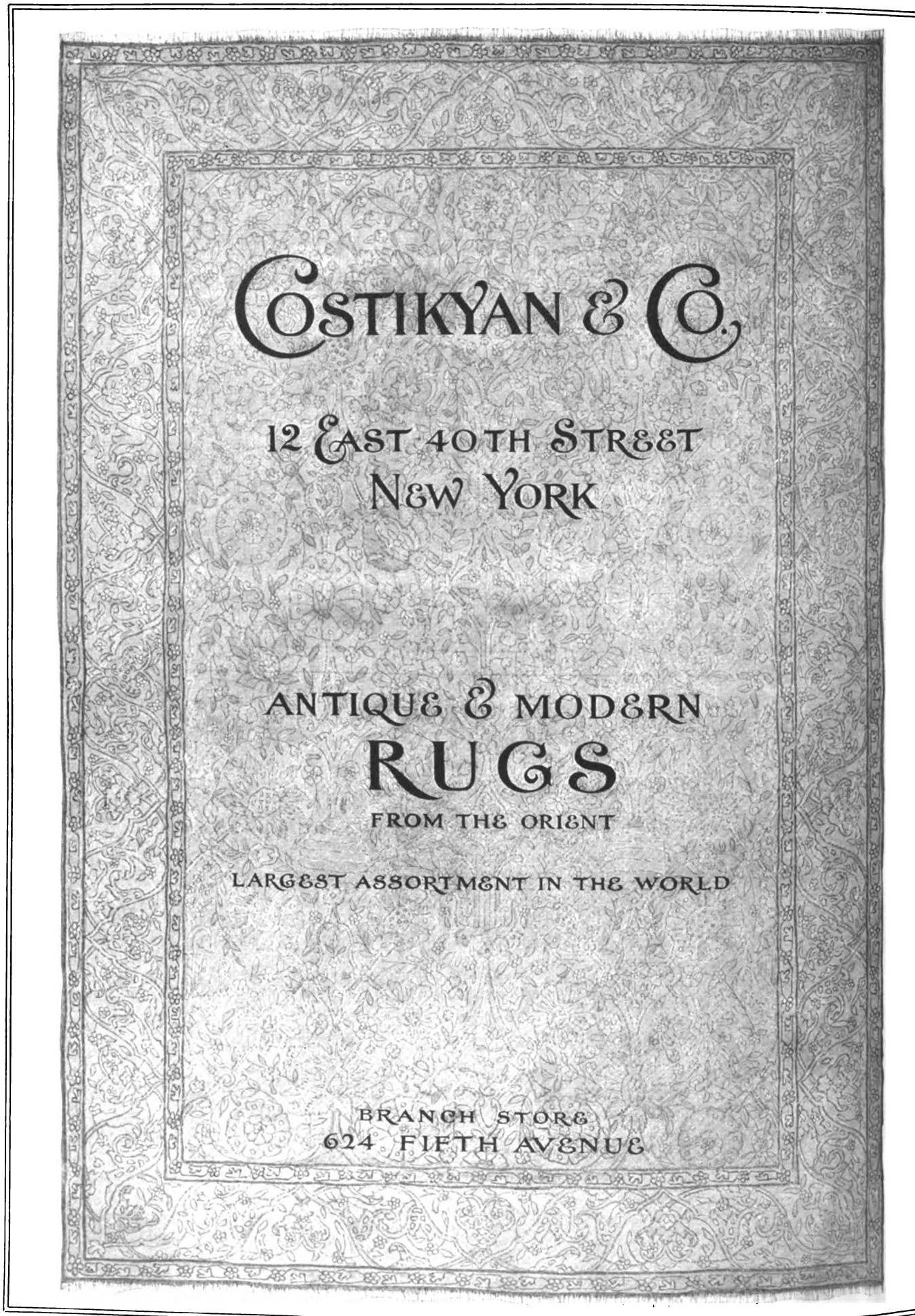
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