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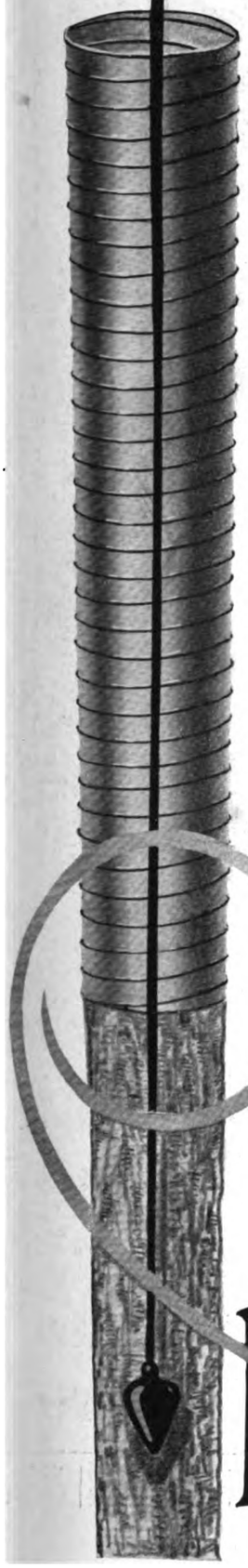
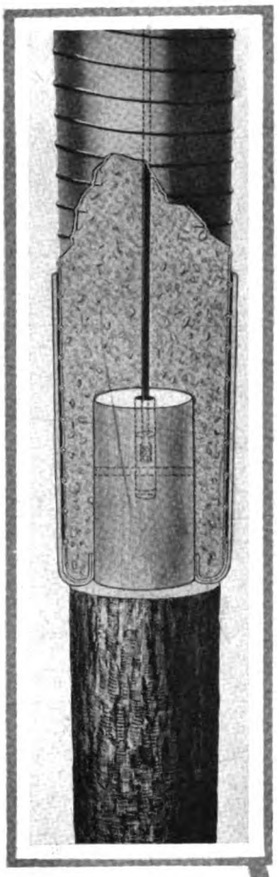
The joint for perfect driving alignment





in a composite pile is the concrete-to-timber joint shown in this cross-section view. This joint distinguishes : : : :

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Clarence E. Day
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April, 1928

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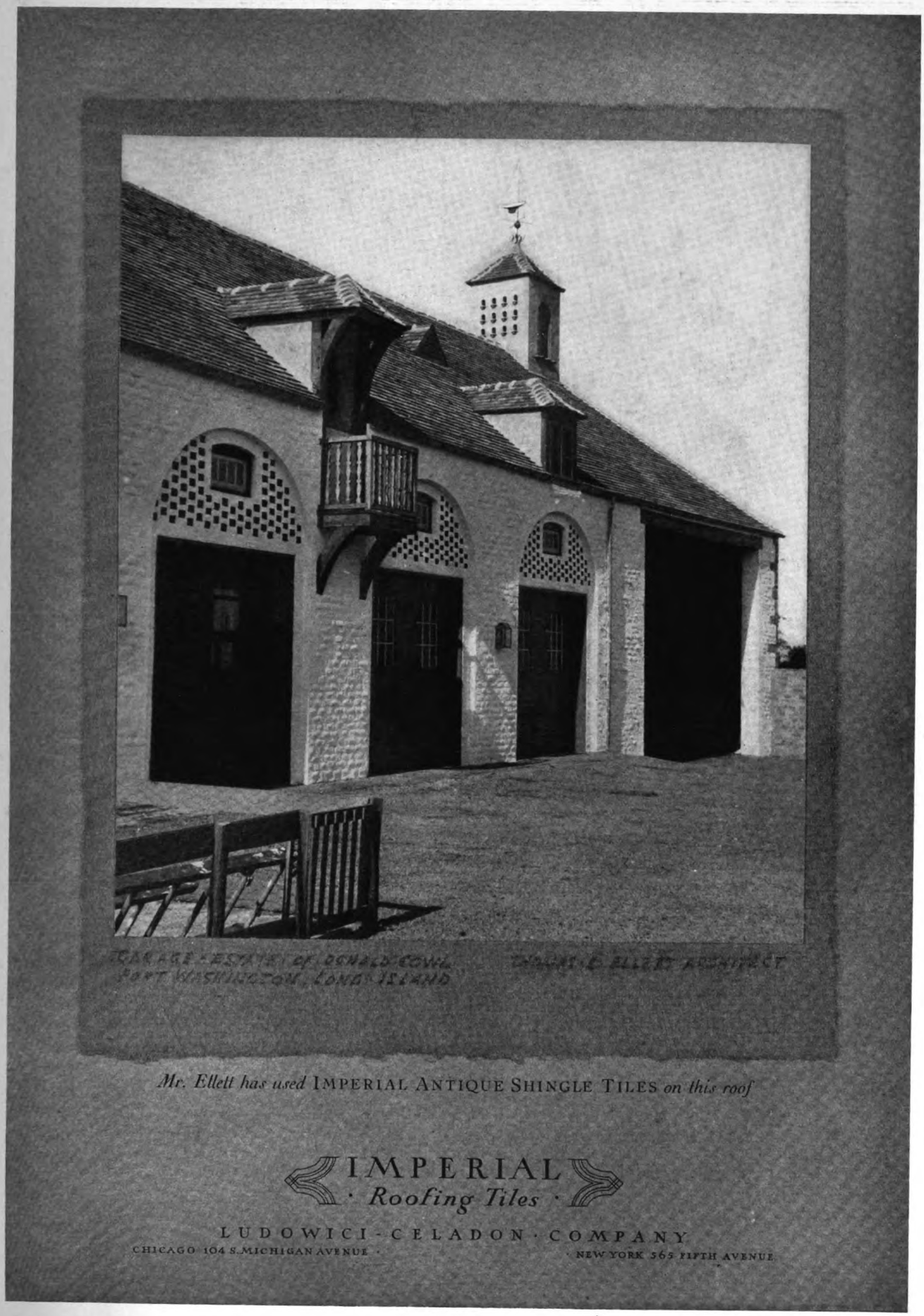

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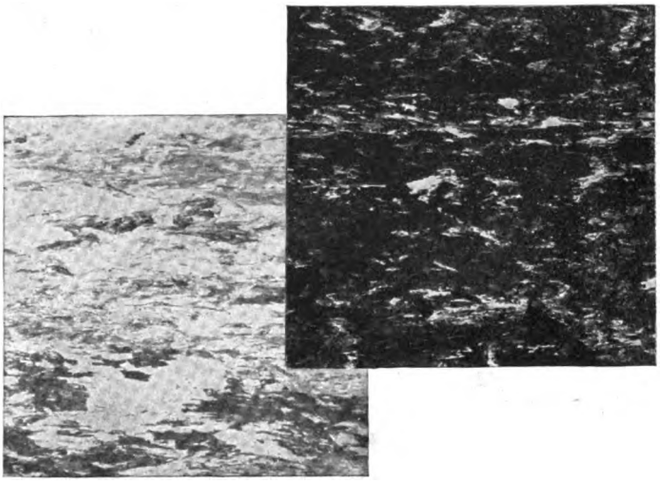

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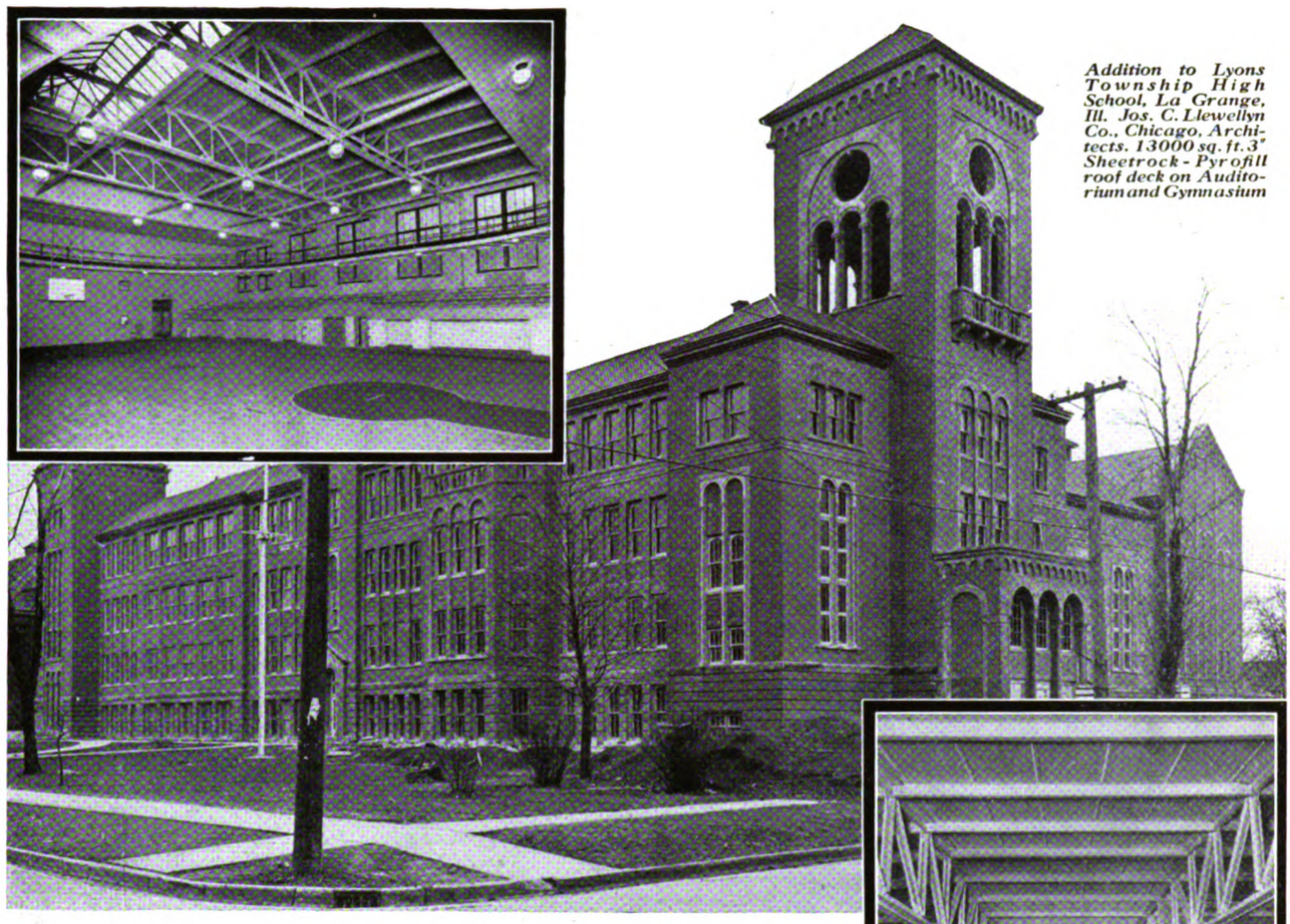

Addition to Lyons Township High School, La Grange, Ill. Jos. C. Llewellyn Co., Chicago, Architects. 13000 sq. ft. 3" Sheetrock-Pyrofill roof deck on Auditorium and Gymnasium

See how this roof deck solves the problem

GYMNASIUMS, auditoriums and similar steel framed buildings require roofs with these definite characteristics: Roofs must be light in weight to save supporting steel. They must insulate effectively. Must be economical in first cost and low in maintenance. They must present a good appearance and reflect light. See how completely the Sheetrock-Pyrofill roof on the gymnasium of the new Lyons Township (Ill.) High School meets these requirements.

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Architect, April, 1928

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A WORD TO THE WISE ARCHITECT ON SAMPLES

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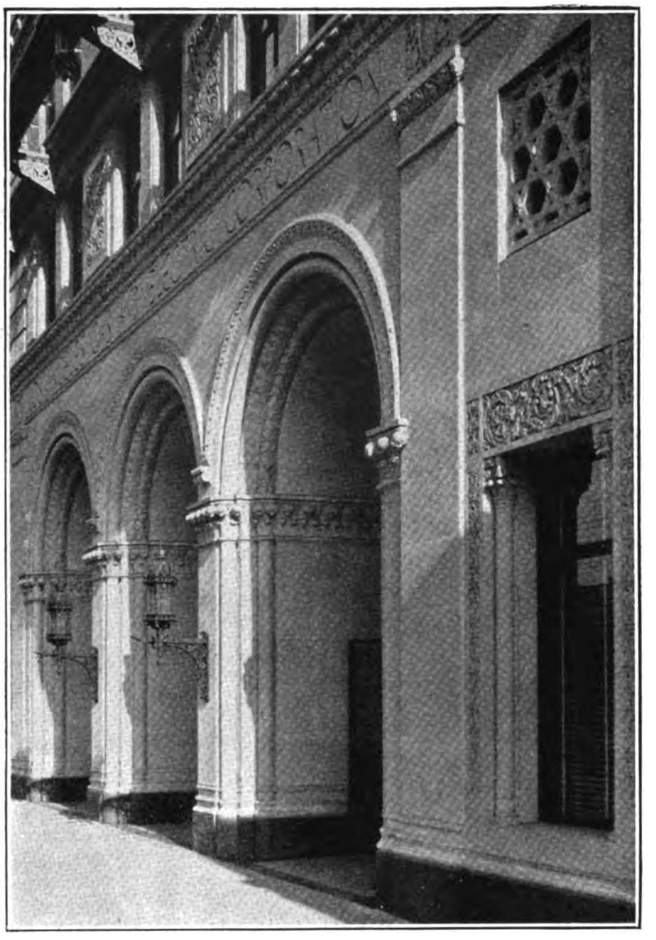

Los Angeles Gas & Electric Corporation Bldg., Los Angeles, Calif.
J. B. & Donald Parkinson, Architects.

Washington Cathedral	Washington
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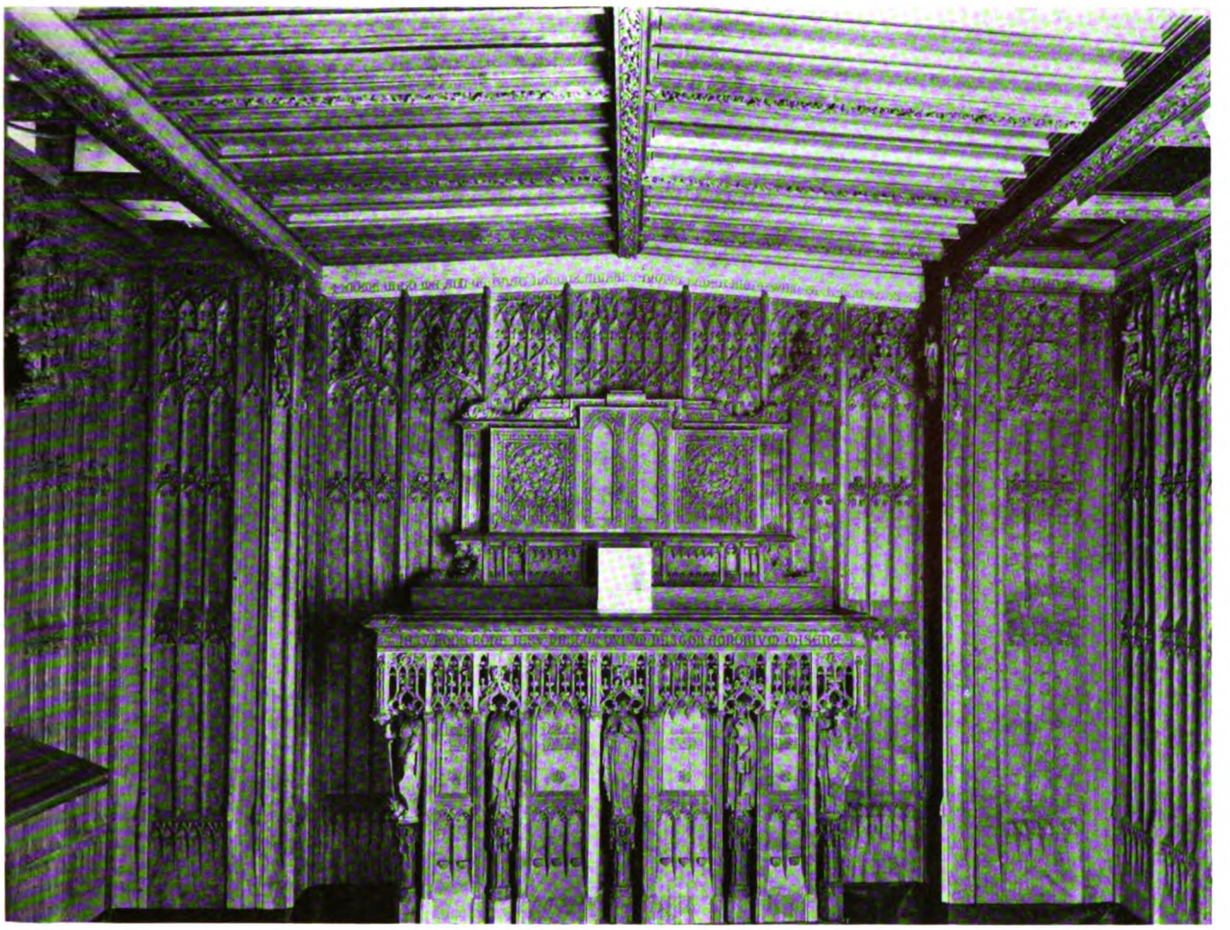

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Brooklyn Edison Company Building, Brooklyn, New York. McKenzie, Voorhees & Gmelin, Architects . . Photographs by Irving Underhill and Amemya

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Nettleton and Weaver, *Architects*

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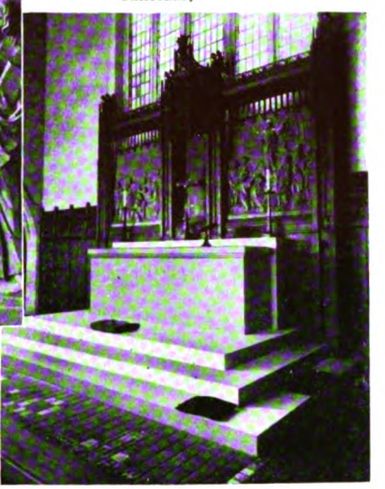

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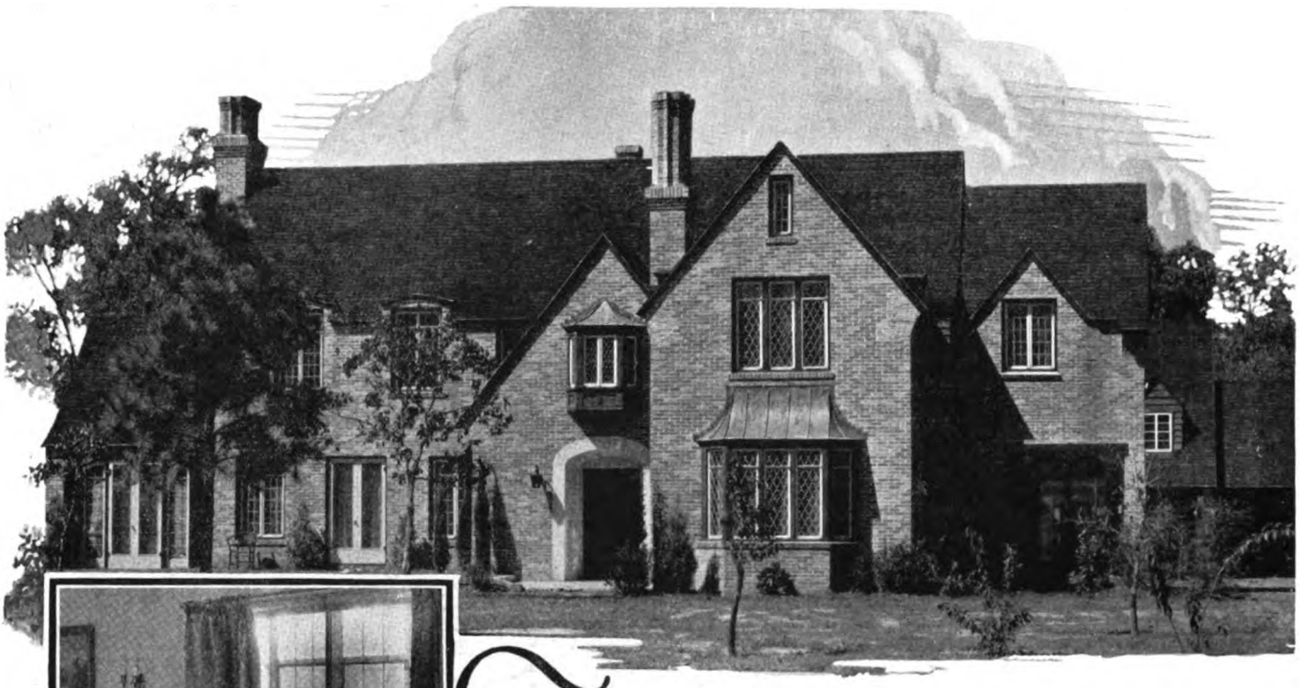

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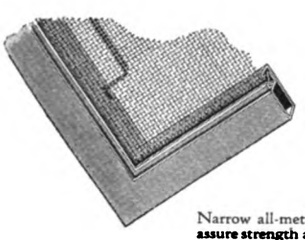

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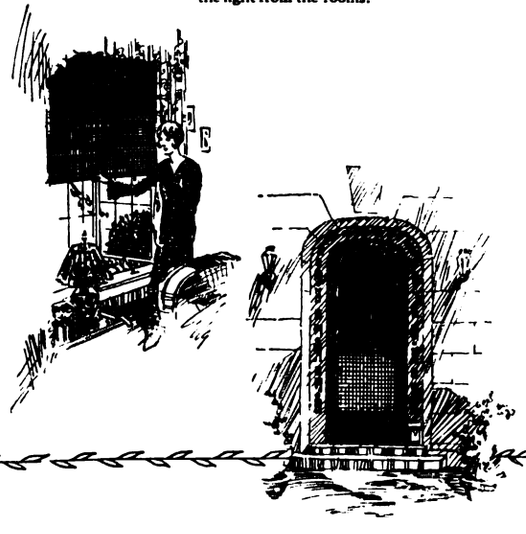

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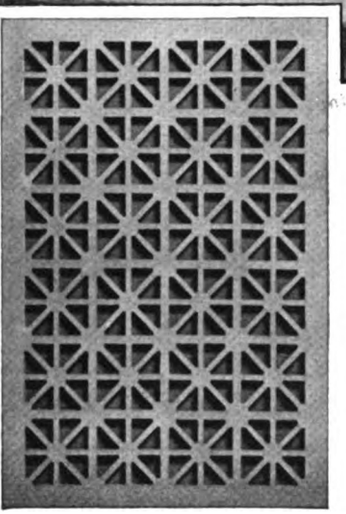

Special Design No. 255, finished in Verde Antique, is the Ferrocraft Iron Grille installed in the above interior. This is the residence of Mr. G. R. Larkin, Castle Frank Road, Toronto. Geo. Moorhouse & King, of Toronto, are the Architects.

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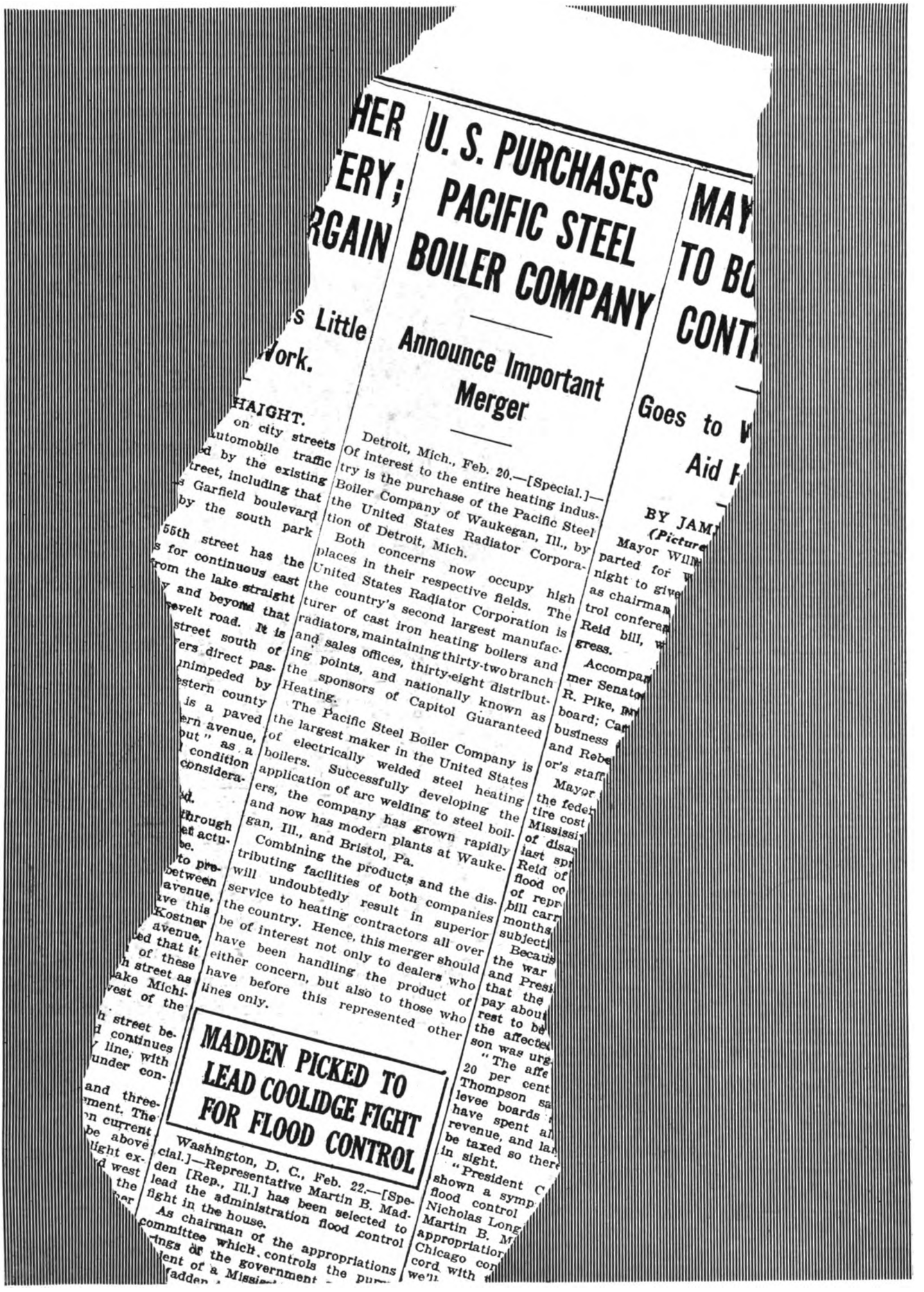

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U. S. PURCHASES PACIFIC STEEL BOILER COMPANY

Announce Important Merger

Detroit, Mich., Feb. 20.—[Special.]—Of interest to the entire heating industry is the purchase of the Pacific Steel Boiler Company of Waukegan, Ill., by the United States Radiator Corporation of Detroit, Mich.

Both concerns now occupy high places in their respective fields. The United States Radiator Corporation is the country's second largest manufacturer of cast iron heating boilers and radiators, maintaining thirty-two branch and sales offices, thirty-eight distributing points, and nationally known as the sponsors of Capitol Guaranteed Heating.

The Pacific Steel Boiler Company is the largest maker in the United States of electrically welded steel heating boilers. Successfully developing the application of arc welding to steel boilers, the company has grown rapidly and now has modern plants at Waukegan, Ill., and Bristol, Pa.

Combining the products and the distributing facilities of both companies will undoubtedly result in superior service to heating contractors all over the country. Hence, this merger should be of interest not only to dealers who have been handling the product of either concern, but also to those who have before this represented other lines only.

MADDEN PICKED TO LEAD COOLIDGE FIGHT FOR FLOOD CONTROL

Washington, D. C., Feb. 22.—[Special.]—Representative Martin B. Madden [Rep., Ill.] has been selected to lead the administration flood control fight in the house.

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Guaranteed for the lifetime of any building in which it is installed...

IN HOTELS, industrial plants, schools and large office buildings, the cost of *maintaining* ordinary toilet seats over a long period of years can reach a surprisingly high total. This cost is completely eliminated if Church Sani-Black Seats are installed. They become a permanent part of the building. They are guaranteed for the building's lifetime. They never have to be repaired nor replaced.

The core of the Sani-Black Seat is formed by cross-grained layers of wood and rubber, vulcanized into a compact, solidly welded unit that will never warp nor crack. The outside covering is composed of a hard composition, vulcanized to the core under heat pressure. It completely seals the core. It has no joints—no breaks of any kind in its lustrous, jet-black surface. It cannot scratch, chip nor wear off.

This same hard composition covers the hinges on the all-black seats. They are completely sanitary. They cannot tarnish, rust nor become corroded. And they are held in place by screws, which are tapped through solid steel bars—molded *into* the seat core.

The coupon below will bring you our illustrated, 100-page architects' catalog describing our full line of Sani-White and Sani-Black Seats. Write for this catalog for your files! Let us send you, also, an actual cross-section of the Sani-Black Seat. Address C. F. Church Manufacturing Co., Holyoke, Mass.

Church Sani-Black installation in the 29 Washington Square Apt., New York City

Church sani-black Seats

LOOK FOR THIS NAME ON UNDER-SIDE OF SEAT

Also manufacturers of Church Sani-White Seats

Established 1898

C. F. CHURCH MANUFACTURING CO.
Dept. 7-4, Holyoke, Mass.

Gentlemen: Kindly send me your architects' catalog, together with a cross-section of your Sani-Black Seat.

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A. P. W. PAPER COMPANY, ALBANY, N.Y. U.S.A.

Onliwon towel cabinet, pressed steel finished in White Duco. Yale lock to prevent waste and theft. Window to show when refilling is needed.

Labor-saving cabinets . . . easy to refill

BECAUSE they are easy to refill and because you can see when they need refilling — Onliwon cabinets require less servicing time.

These neat-looking cabinets, supplied in a variety of styles—are staunchly built—to last for years.

Remember . . . Onliwon Service saves money by eliminating waste. For one Onliwon towel does the work of two ordinary towels!

A. P. W. Paper Company, Albany, New York, U. S. A.

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— made of Copper-Bearing Steel

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Over a period of years, windows are opened and closed a countless number of times. Add this wear to the constant strain of the sash weight, alternate dampness and drying-out heat, and it is plain that careful thought is due window suspension.

American Sash Chain is copper-bearing steel, which in itself resists corrosion. A heavy zinc coating which far surpasses standard specifications for sash chain is additional protection against corrosion.

Scores of well known architects specify American Sash Chain in every building under their direction. Write for full particulars as to material, finish and prices.

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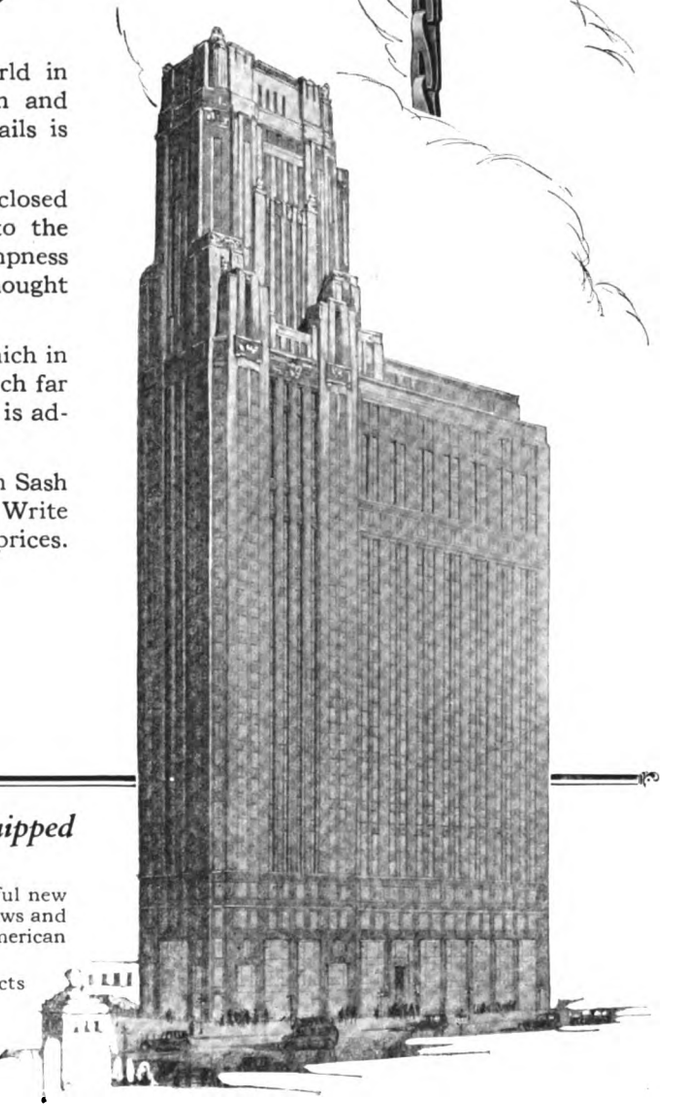

"333" *is American Equipped*
(333 North Michigan Avenue)

This is one of Chicago's beautiful new "skyscrapers," with 1530 windows and approximately 30,600 feet of American Sash Chain

Holabird & Roche, Architects

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SEE OUR CATALOGUE IN SWEETS

These photos taken in the Statler Hotel and Statler Office Building, Boston, example the modern use of Thies Units as made by the Unit Steel Company, Dayton, Ohio, and finished with Egyptian Lacquer.

THE EGYPTIAN LACQUER MANUFACTURING COMPANY, INC.
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Special information concerning your particular finish requirements is included in our library of booklets and data. Write us in detail and appropriate material will be sent free.

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~ DETAILS of ENTRANCE ~

Detail No. 52 — **April 1928**

House for J. D. C. BRADLEY, Esq., Southboro, Mass.

~ Charles A. Platt, Architect, New York City ~

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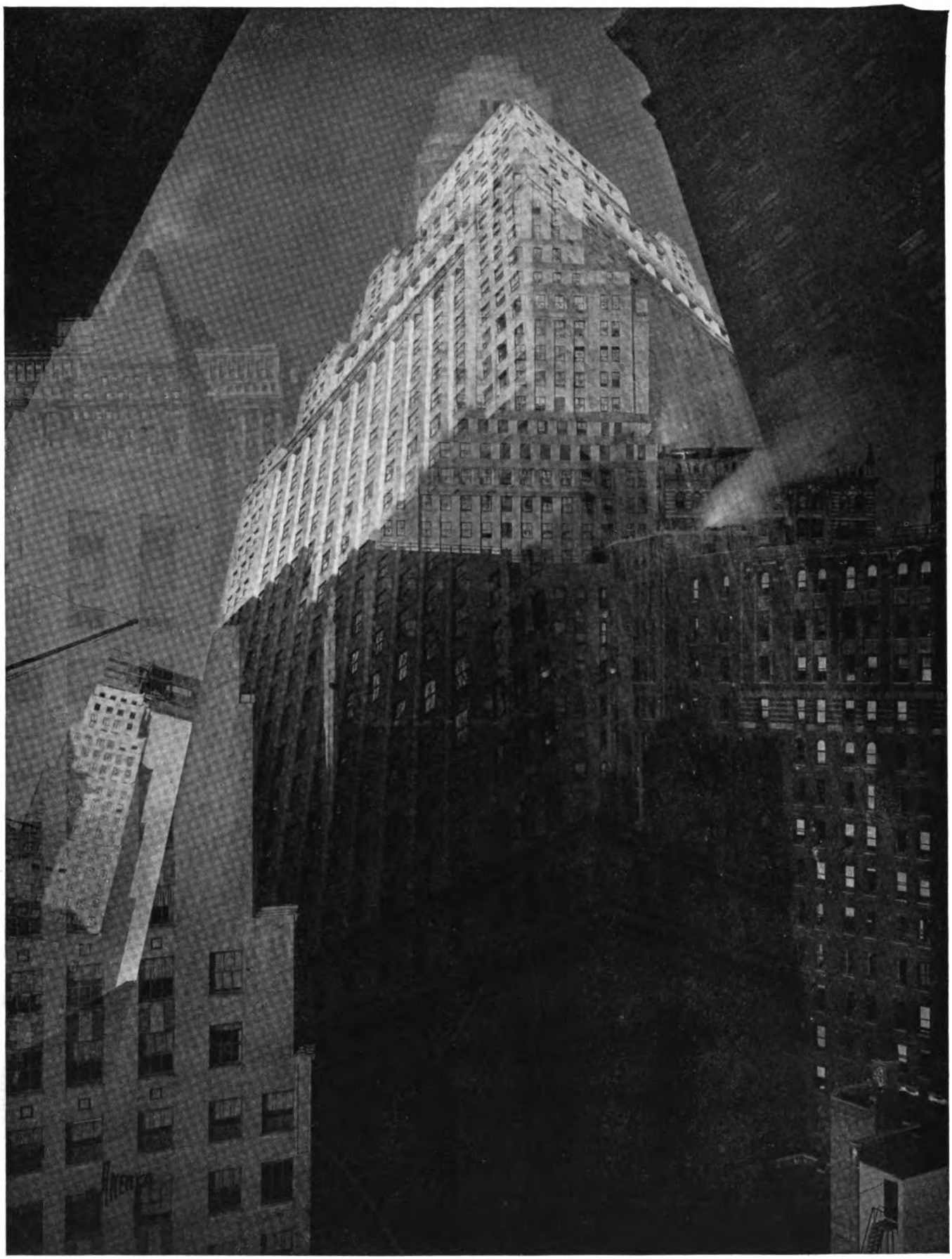

"Downtown"

A Camera Study by Amemya

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THE ARCHITECT

Volume X APRIL, 1928 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-eight to thirty-four full page plates, eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Price, 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.

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Editorially Speaking

Our Frontispiece

WE PUBLISH as our frontispiece in this issue a photograph which is something of a departure from our usual "straight" plates. This is an unusual photographic study and we consider "Downtown" a remarkable synthesis of the impressions common to every man in the street who looks up at the towering masses of our skyscrapers in any large city.

The picture strikes resoundingly the modern note which is attempted by some of our more revolutionary artists who aim to give us "impressions," combined mental experiences rather than isolated examples. It is in such impressions, if successfully presented, that the essential truth lies. They may be like nothing one has seen at any separate and isolated time, yet they possess a deeper reality. Often, however, such a mingling of mental impacts becomes merely wild and confusing. It is here that the artist must step in and by the use of his abilities in composition and arrangement, infuse with beauty what would otherwise be chaos. We feel that "Downtown," in addition to its verity, possesses to a remarkable degree this quality of beauty. Within the limited range of black and white, it combines sombre darks with ethereal lights. The picture has depth; it seems almost three-dimensional so cleverly have the superimposed planes and forms been preserved. Frankly, we call attention to it thus blatantly because we consider it a triumph in its particular field, not because the idea back of it, of composite photography, is at all new or startling but because in this instance it has been so extremely well done. We can only add that we hope our subscribers and readers will like it as much as we do.

Modernity

WE HEAR much of the "modern" architecture, by which the general run of writers and speakers seem to mean the abandonment of the classic forms. Applied ornament and stylistic detail is suspect to the zealots of this new school. They do not go so far as to say that the ancients of Greece and Italy were all wrong. It is we moderns who are wrong to imitate them and to borrow their vocabulary of column, cornice and pediment.

Most worthy monuments have sprung out of the new movement, towering buildings which have a beauty of their own in their simple masses, a kind of power and dynamic quality which undoubtedly lies in their freedom from petty applied detail. But there is another side to the question. One of our eminent critics of art matters, Mr. Royal Cortissoz, in a recent essay on the "Architect as an Artist" has well pointed out that there are many kinds of beauty, and there are also many kinds of buildings.

It would be a fatal error to suppose that the stark austerity of the new Medical Center, for instance, which harmonizes and reflects so successfully the Palisades on the opposite side of the Hudson, would be equally applicable to an entirely different type of problem, a church, let us say, a bank or a museum. No, the secret of success in design lies deeper than the mere choice of a style. It is dependent, in the last analysis, on the creative, artistic quality of the architect as an artist.

At the recent excellent show of the New York Architectural League the medal of honor was awarded to Paul Cret and his associates for the new Museum of Art in Detroit. Doubtless some of the "moderns" squirmed at this award for the building derives directly from classic models. In it there is no suggestion that there have been radical changes in our aesthetic ideals. But it vindicates itself completely by its own beauty of plan, proportion and detail. It seems inevitably fitting for its purpose. It may be that the future will show us an American

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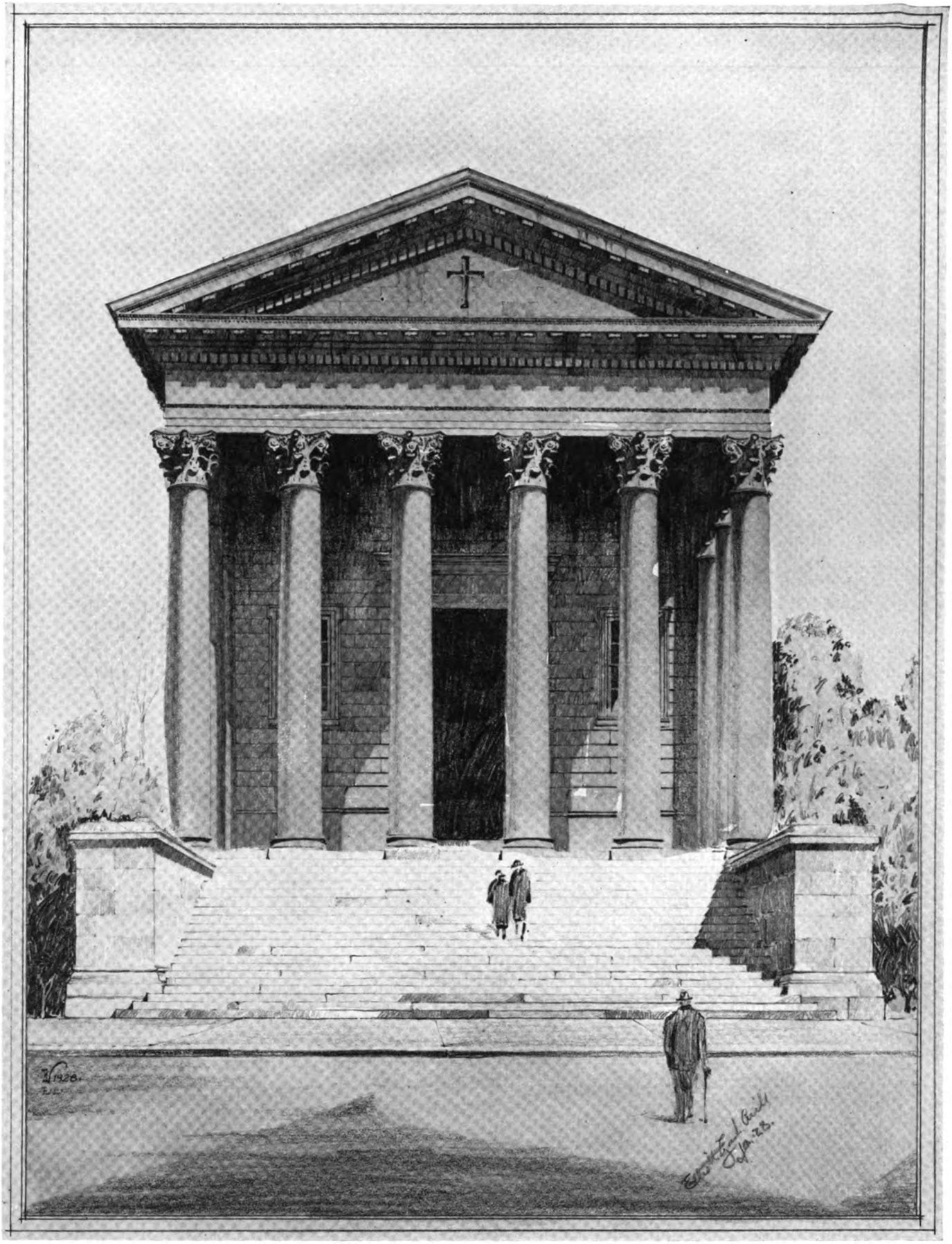

E. Voelker, *Del.*

Elliott Lynch, Architect, New York

Study, St. James Roman Catholic Church, Orlando, Florida

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museum, entirely in the new style, unornamented by columns, capitals, key-blocks or cornices. When that day comes we may be invited, even more urgently than we are now, to throw away our Vignolas, to cast out the old photographs and to dump Bramante and Palladio in the scrap-basket. But not yet, gentlemen. After all, it is hard to improve on the words of our own Bryant, "To him who, in the love of Nature, holds communion with her visible forms, she speaks a *various language.*" And so it is with Architecture.

The Department Store in Art

A MOST LAUDABLE tendency is that of our large department stores toward cooperation with the architect and artist in the matters of furnishings and decorative accessories. With their ample means and large showrooms they have long been an important influence, not always for the best. But there have been remarkable changes within recent years. The heads of furniture and design departments are more and more being drawn from schools of design, and in some cases from the ranks of the architectural profession itself. A corresponding betterment in the quality of their merchandise is naturally in evidence. One may go now to a number of stores as one would to a museum, to find exquisite old pieces and perfect reproductions. Their enterprise leads them to import the latest modern creations from France, which country still leads the world in the originality and excellence of her novelties. For the lover of Americana, there are numerous fine, old, authentic XVIII Century rooms, with their appropriate furnishings.

Also it is gratifying to receive a letter which says, "We find more and more each year that the client is seeking the help and direction of his architect in selecting furniture and with this in mind we wish to call your attention to the stock in our store in the hope that they may be of service to you in the work which you are planning. If you are interested in any of these things we shall be glad to send you at any time drawings or photographs or to do anything possible to help you find anything which you may need for your clients."

This is intelligent service, the offer of which may well be taken seriously by the architectural fraternity. No longer need they look upon the department store house furnishing department with the eye of suspicion. By their fruits ye shall know them and, in many instances, they are exceedingly good.

Comes Spring

WITH THE vernal season, our thoughts turn to our gardens. If we are of the suburban- or country-dwelling clan our wives begin to paw the colorful seed-catalogue and quote us extracts from the works of Messrs. Henderson and Dreer. We are reminded that the cold-frame sash needs reglazing and that the hotbed should be dug a little deeper.

In the hearts of the landscape gardeners, too, there is burgeoning and budding. This is the season of their exhibitions which, as we write, are being held in various cities. We are reminded, by one of the exhibitors, of the low estate in which the landscape gardener is too commonly held. "It is sickening," he complains. "To most people the idea of landscape gardening goes about as far as a window box and a bird's bathtub. They forget the glories of Italy, the Villa D'Este and the Pandolfini, the stately terraces of Versailles, under Le Nôtre. They are not aware that the landscape architect in America today is called upon to lay out and beautify entire communities, real-estate developments, racetracks, baseball fields—even cemeteries."

It is quite true. We are just beginning, in some parts of the country, to appreciate the true value of this sister art, an art which must be as seriously studied in its abstract and theoretical side, as that of the architecture to which it is so charming a handmaiden. In its further development, in the knowledge of plants, shrubs and trees, in the use of vistas, pools and garden ornament, where it joins hands so closely with the sculptor, it opens a whole world for study and for instructed appreciation. Architects, above all others, should learn to esteem their brother craftsmen and to call them in to their share of the work which will immeasurably enhance the architectural design.

And apropos of the great Le Nôtre, master gardener of Louis XIV, we recall a witty admission which he made regarding the rather arid geometrical gardens which he laid out, at the royal command, under the windows of one of the wings of the Palace. "They are not beautiful," he admitted, "but fortunately no one can see them except the wet-nurses of the royal infants from the windows of their nurseries."

The American Ship-Model

NO AMERICAN home is complete without its ship-model. As the farmer said of the automobile, it begins to look as if it had come to stay. Indeed, there are elements of the ludicrous in the unanimity with which our decorators have seized upon this special bit of memorabilia, introducing it in the most unexpected and inappropriate places. It is to the interior decorator of today what the much-abused pergola was to the suburban architect of the Nineties. We have ship-model chandeliers, sconces and, last degrading step of all, book ends. Other marine accessories, figureheads, capstans and binnacle lights, pop up, not within hailing distance of

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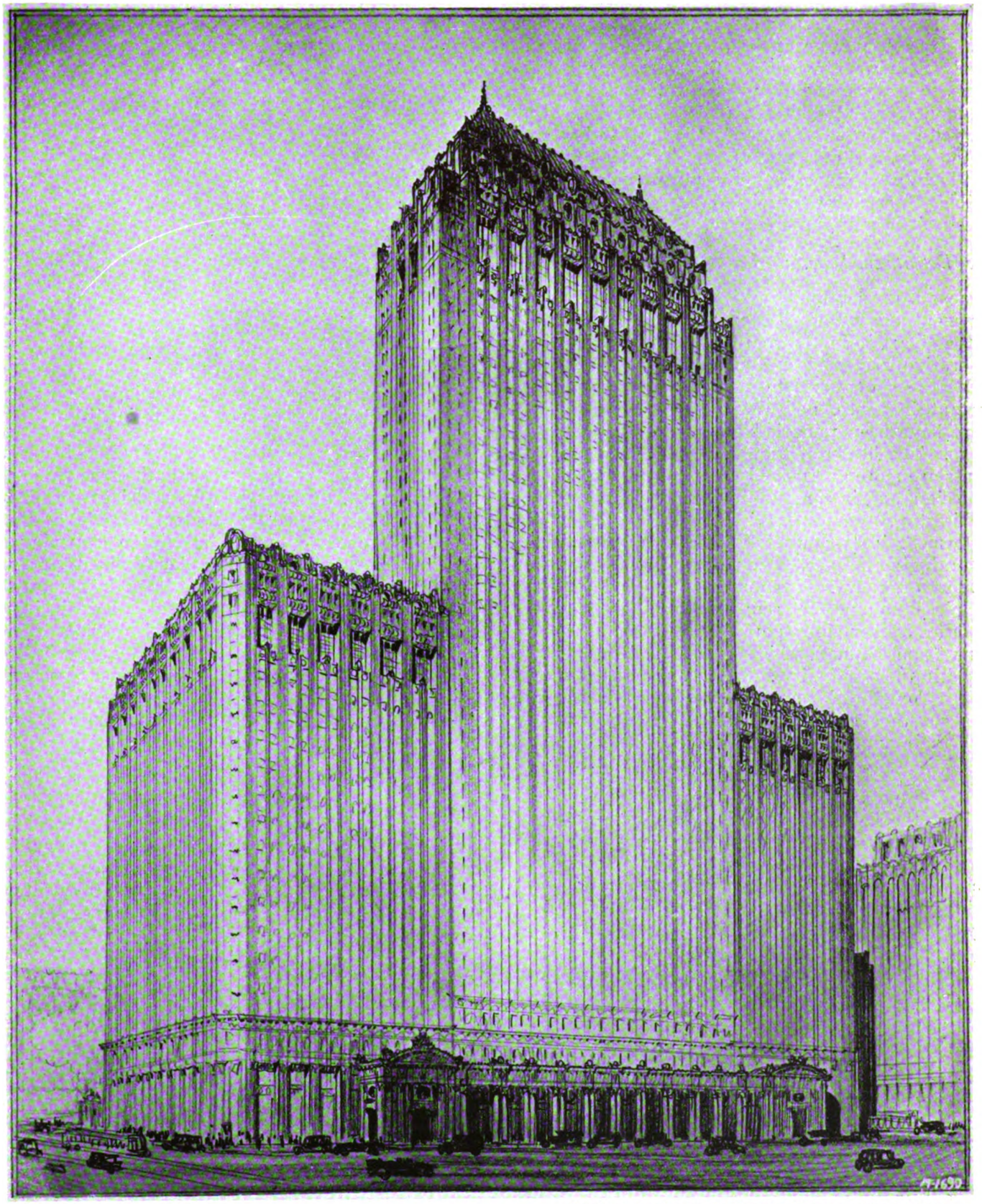

Graham, Anderson, Probst & White, Architects, Chicago

Study, Proposed Civic Opera Building, Chicago

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tidewater but far inland where they look about as happy as a landlocked salmon must feel. It seems a bit affected though it is not necessarily so. Love of the sea is inherent in many hearts that must beat out their lives on the "lone prairee" or in the mountain fastnesses. It is a birthright, a heritage from a seagoing ancestor who was in the tea-trade in his own fleet clipper ship.

It is with the *quality* of the ship-models foisted on the innocent and uninstructed purchasers that we may more reasonably find fault. A popular type that is most painful is the high-pooped galleon, clumsily rigged and tinted with all the artifice of the house-furnisher. They can be had specially painted in tones to match the living-room or Madame's new evening gown. Nothing more spurious can be imagined than these trivial creations which may be classed with hand-painted sofa-pillows and gilded cat-tails.

An authentic model is an expensive luxury, far beyond the average purse. This is not only true of the ancient ships but equally so of our national contribution to the age of windjamming, the clipper ship. But fine reproductions can be procured and very good originals made by old salts in the coastwise towns. An American ship, bark, barkentine, brig, clipper or full rigger, is an appropriate and charming addition to an American pine room. But it is to be hoped that our amateurs of ocean ornaments will in time become more fussy about what they buy and where they put it.

All this is suggested by an attractive memorial to which we have just sent a modest contribution, namely a monument to that master-mariner, Donald McKay, who sailed the peerless "Flying Cloud." Without wishing to appear flippant regarding the serious demands of emaciated children and incurable invalids, it is a relief to open an appeal which breathes the healthy salt air and evokes the memory of this gallant skipper, standing beneath his billowing sails, Java-bound. . . .

On Our Library Table

On several occasions we have mentioned books and pamphlets which have come to us from various associations of manufacturers, tile men, metal workers and others. We are always glad of the opportunity to do this. The hard-boiled cynic may see in this sort of mention only a pleasant "blah" of publicity for our advertisers, actual or potential. There is this practical element to be considered but we disclaim stoutly that it is the determining factor. Such special publications as we have outlined must, first of all, have intrinsic merit. They must be artistic and informative. It is our impression that many architects pay far too little attention to literature of this sort which finds its way to their desks. It is too apt to be carelessly swept into the discard, unlooked at, as just another bit of advertising. As a matter of fact, most of the live issues of modern design are presented in this type of publication *and in no other.* These books and brochures are the day-to-day record of what is actually happening in the tremendous world of "Materials." It will be years before standard textbooks will catch up with the vigorous, onrushing growth of manufacture and with the use of the products thus illustrated by examples from the offices of designers of imagination and enterprise.

We did not start out to write such a lengthy preamble to a particular instance of informative advertising but our typewriter and our interest in the subject combined to lead us into it. Let us mention, then, with approval, the latest arrival from the Portland Cement Association of Chicago, which is called logically, "Cement in Architecture." It is an attractive presentation of the case for concrete, with special emphasis on its possibilities as a surface for exterior and interior decoration without the interposition of materials other than those of the painter. A single paragraph of the foreword expresses the basic idea forcibly and well:

"By applying stained and painted decoration to load-bearing concrete members, a strength and dignity are obtained which could never be created by any amount of ornamentation that masks the structural members and robs them of their vigor and vitality."

This theorem is supported by a number of finely printed color-plates, illustrating the work of Marshall and Fox, Murphy and Olmstead, Allison and Allison and others. Apparently more of this direct decoration on concrete has been done in the West than in our Eastern section. In many instances the concrete beams are frankly imitative of the old wood ceilings such as the much admired ones in the famous Davanzatti Palace. Perhaps even more stimulating is the ceiling shown in the University Club of Los Angeles, by Allison and Allison, where the arches left by the semi-cylindrical forms are left with the form marks clearly showing and adding much to the beauty and integrity of the design. This we feel, is excellent design, showing not only an appreciation of the material but also of the method of construction.

Not the least valuable part of the book are the specifications at the end in which the "new technique for exposed aggregates" is explained. An interesting paragraph is that on "Form Work and the Placing of Concrete":

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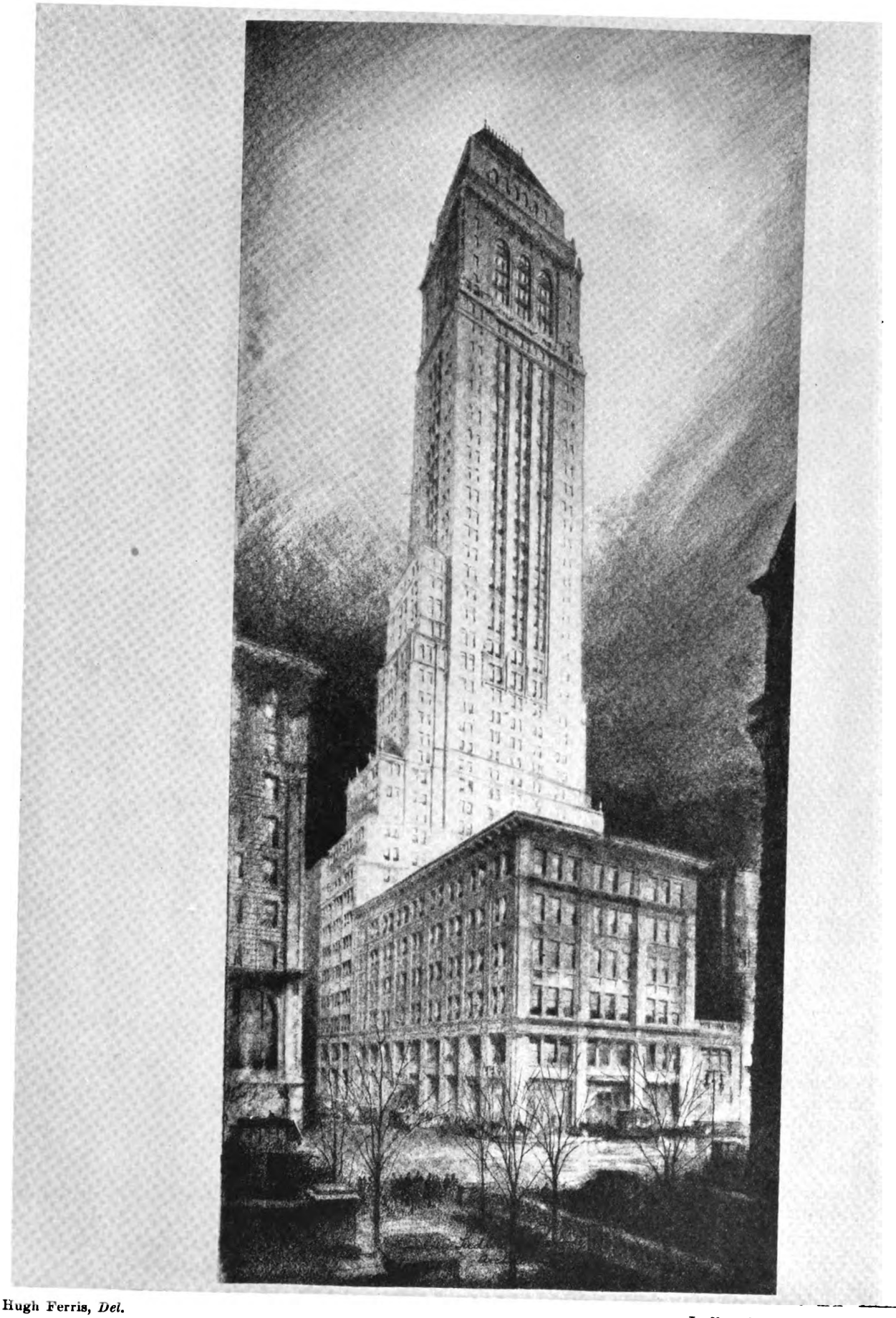

Hugh Ferris, *Del.*

Ludlow & Peabody, Architects, New York

Study, Proposed Office Building, New York

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"When a decorative scheme is to be achieved by the staining and painting of concrete, it should be realized before the concrete is placed that the final effect will depend largely on the quality of the surface on which the decorations are applied and therefore satisfactory textures and freedom from blemishes should be secured by especial care in the selection of the form lumber and in the placing of the concrete."

Technical stuff? Yes, but it is only by a careful study, with a wide open mind, of just such processes as these that American architects and American artisans will ever create anything worthy of their great opportunities.

New Industrial Art School Assured

THE ASSOCIATION of Arts and Industries recently announced the success of their campaign to raise enough money to found an Industrial Art School in connection with the Art Institute of Chicago. Contributions from public-spirited and farsighted individuals and companies in Chicago have swelled the fund to a point where the establishment of the school is assured.

Mr. Gustav Hottinger, President of the Northwestern Terra Cotta Company, donated $50,000 to this long-needed institution, thus filling the quota and fulfilling the conditions which make possible several other large contributions. The Rockefeller Foundation had promised $100,000 when the fund collected reached the $260,000 mark. Mr. Julius Rosenwald had subscribed $50,000 on the condition that two other persons subscribe like amounts. Mr. Hottinger's generous contribution, besides boosting the fund considerably, made possible these other additions.

Meeting of The Producers' Council

THE FIFTH ANNUAL Meeting of The Producers' Council, affiliated with the American Institute of Architects, will be held at the Kingsway Hotel, St. Louis, Missouri, on Tuesday, May 15th, 1928, the day preceding the opening of the Annual Convention of the Institute. Several prominent architects will address the meeting on subjects of mutual interest.

All members of the Institute are cordially invited to attend the meetings of the Council at the Kingsway Hotel, which is only one block from the Institute's headquarters at the Chase Hotel.

The Fatherly Architect

(EDITOR'S NOTE: There is apparently one architect who takes a fatherly interest in his draftsmen and we commend to our younger readers these extracts from a letter and hope there will be others to follow. The title is our own.)

OUR CHIEF is a pretty good scout and well liked on the whole. He expects a lot of work, perhaps most from himself. Nor is he stingy about telling of the inner workings of the office. It seems, he thinks that each one of us will some day have an office of his own. Let me hope. Yes, he is a good scout except I do not know any of the boys who admit the pay check is large enough.

It was nearly four o'clock when he entered the drafting room a few days ago,—sauntered for he seemed unusually at ease. Every two or three weeks he drops in on us, to our delight, for his accent and colloquialism comes then to the front in a way that captures our hearts. At other times he is dignity itself.

To his favorite in the room he said, "and you are setting up for yourself and plan to be married—all in the same breath so to speak. Those are two big jobs, boy, but it is the busy fellow who gets more business, so here's to your luck!

"Which are you going to place first? I have heard men say with a pat on their own backs, 'My family come first and then comes business.' You will have two hard mistresses, I doubt not, and it will be interesting to see which one will have to take a back seat. When I was young I had to make a choice, and perhaps it was my luck that I heard someone say, 'if you take care of your business, your business will take care of you.' And it has. I have seen more than one wife live to regret she insisted on being taken care of first. We are all selfish—every one of us—but these wives saw too late, if they ever saw at all, that their selfishness was brainless.

"Then get commissions—that is the principle underlying the practice of architecture. But get them from the right party in the right way and properly bolstered up with an agreement, a written one if you can arrange it. Many clients dislike to sign, especially for private work. But, the importance of a written contract can be exaggerated, it is better to be able to choose honorable clients.

"For thirteen years in our small, slowly growing city I had few signed agreements and yet had less than $25.00 of 'bad stuff.'

"I remember one contract in later practice—I wish I could forget it. During several years I had done work for an out-of-town institution, a charitable one it was, and my fee was low, the agreement by word

(Continued on Page 124)

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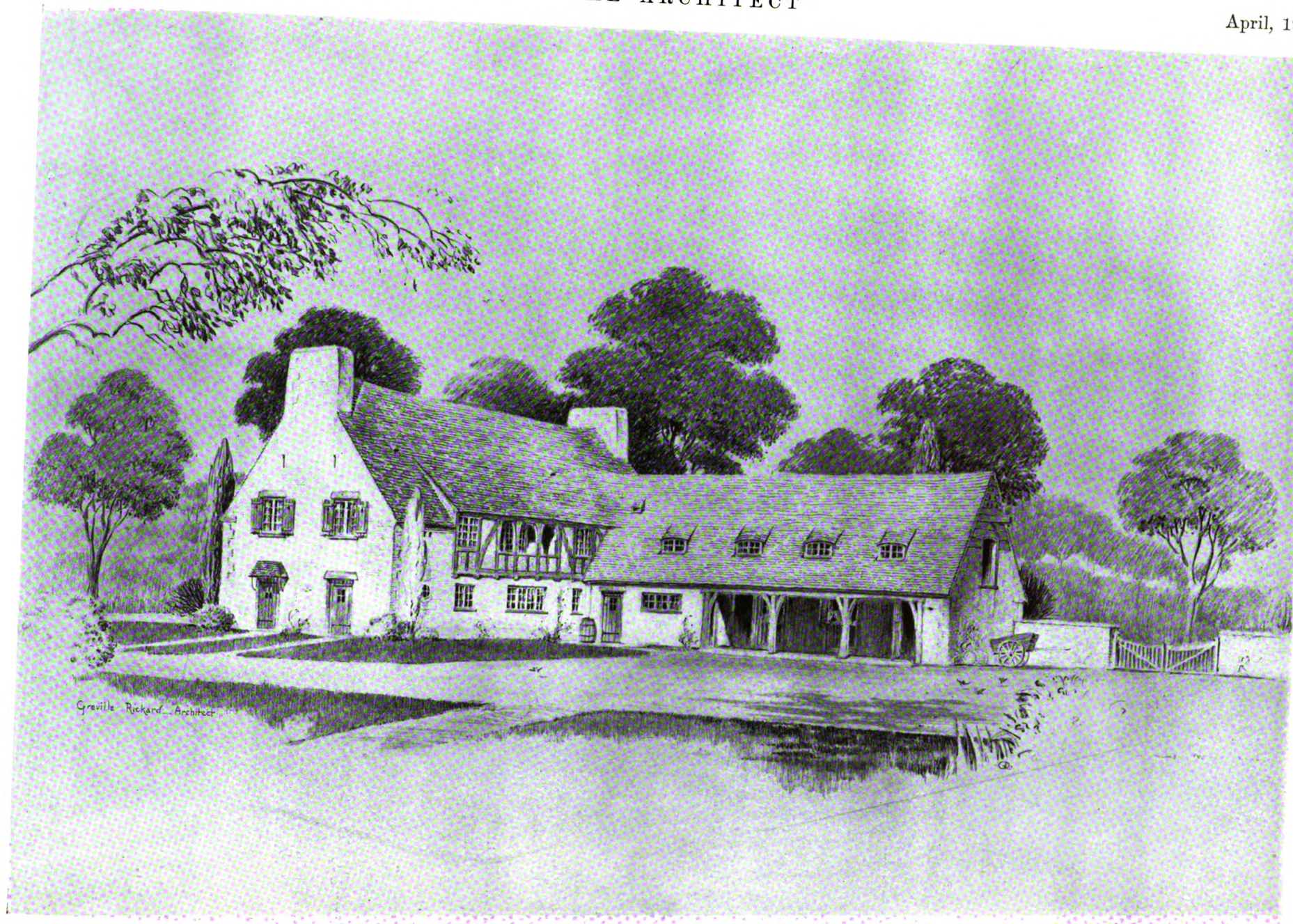

Greville Rickard, *Del.*

Study, Combined Garage, Stable and Chauffeur's Quarters, Estate of Mrs. Raymond Brooks, Greenwich, Conn.

Greville Rickard, Architect, New York

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Chicago's Second World's Fair

By Alfred Granger, A. I. A.

Interest in the proposed Chicago Centennial and second World's Fair in 1933 is increasing throughout the Mississippi Valley almost as rapidly as a snowball increases in size when it is pushed downhill.

The idea was first suggested by Captain Myron Adams, a veteran of the World War, early in the Dever administration. When the Captain first suggested the idea to Mayor Dever and his Director of Public Works, Col. Albert A. Sprague, it enlisted their instant enthusiasm and Mayor Dever appointed a Committee of prominent citizens under the chairmanship of Edward H. Hurley, who had so ably served his country as chairman of the Emergency Fleet Corporation during the War. Mr. Hurley is a man known throughout the country for the practicability of his ideas and he threw himself whole-heartedly into the Centennial project and developed a program for a World's Fair differing almost totally from all past expositions but as expressive of world interests of today as was the 1893 World's Fair expressive of its day and age. Then came the municipal election and the defeat of Mayor Dever at the polls. Everyone wondered what would be Mayor Thompson's attitude towards the Centennial project and when months went by and nothing was done the public assumed that the project was dead.

Whatever may be the individual views regarding Mayor Thompson's policies, nobody can deny that where the best interests of Chicago are concerned the city has no more loyal, one might say more loving citizen, than William Hale Thompson. In all actions he is guided by public opinion and he determined to sound public opinion both at home and abroad as to the wisdom and practicability of holding another World's Fair in Chicago. Remembering that prior to 1893 Chicago had been regarded as nothing but a large, crude and unattractive western town unduly given to boasting, and that the World's Fair, by its beauty, dignity and charm had in six months made Chicago a world city, he realized that if a World's Fair is to be held in 1933 it must surpass the World's Columbian Exposition as completely as that Fair surpassed all of its predecessors.

Mr. C. S. Peterson, City Treasurer of Chicago and a man deeply interested in everything pertaining to the city's welfare and cultural development, had planned to spend the summer of 1927 in Europe so Mayor Thompson privately instructed him to sound out public sentiment in the different countries he proposed to visit to see how Europe would react to and cooperate with a second World's Fair in Chicago. After Mr. Peterson's return the Mayor appointed him a committee of one to investigate local conditions and see if the citizens of Chicago really wanted to hold another World's Fair and were willing to work together to make it a success. After Mr. Peterson had completed this investigation to his own and the Mayor's satisfaction invitations were sent out to practically all the prominent men and women in the city to attend a meeting in the Council Chamber of the City Hall on the afternoon of December 13, 1927, to consider the advisability of holding a second World's Fair in 1933.

Mr. Peterson acted as chairman of the meeting and in his opening address told of his recent visit to Europe and how he had been assured that all the countries which he visited would be eager to take part in the proposed World's Fair, due, primarily, to the fact that the nations of Europe must export in order to live, that the United States is the central market in which they desire to sell and that they recognize Chicago as being the centre of transportation as well as the geographical centre of the United States. In alluding to his investigations since his return from Europe he said that out of the more than two hundred written acceptances to the invitation to this meeting which had been received there were only four who had not expressed themselves as being wholly in favor of holding the Fair and that he had every hope of converting these four. In the course of his rather brief talk he pointed out the marvellous beauty of the location which had been offered to the city by the South Park Board—a chain of islands along the shore of Lake Michigan stretching from Grant Park in the very heart of the downtown district to Jackson Park, the site of the World's Fair of 1893—these islands connected with each other and with the mainland by beautiful bridges—a site which for convenience and for beauty is not to be equalled in any other city in the world. He then went into a discussion as to ways and means of financing the project, showing how carefully it had already been considered, also pointing out the possible advantages not only to Chicago but to the whole midwest to be derived from such a Fair. Mr. Peterson was followed by a number of prominent citizens, among them being Mr. Ettelson, the Corporation Counsel, representing the Mayor; Mr. Boutell, rep-

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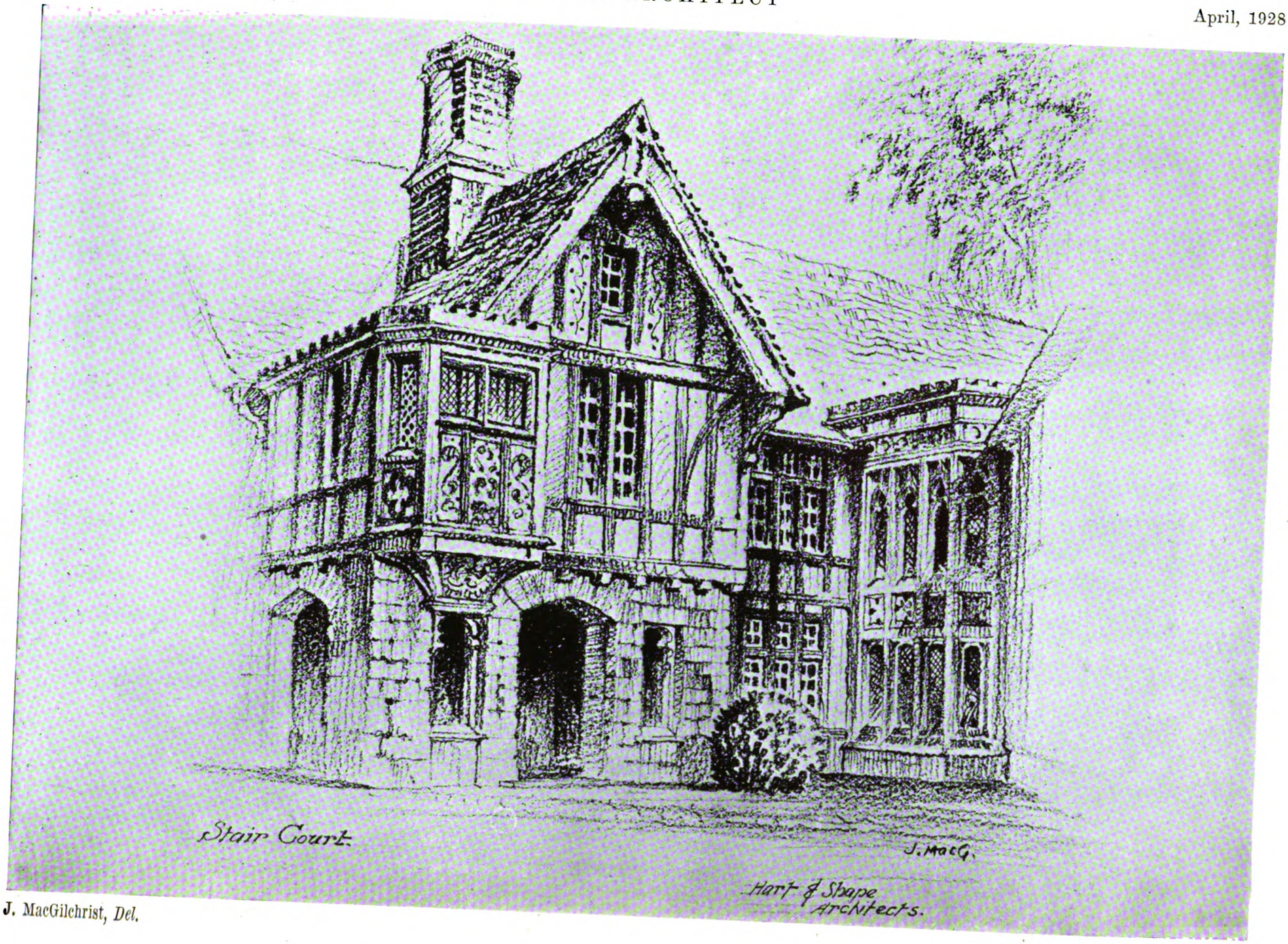

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resenting the President of the County Board; Mr. Sunny, representing the South Park Board, who are offering the site to the city; Mr. Gorman, the President of the Rock Island Railway, who spoke for the transportation interests; Mr. Hurley, who had worked out the project under the former Mayor, and who offered as a resolution a telegram to Mr. Kellogg, Secretary of State, asking him to invite the Pan-American Congress, about to assemble in Havana, to hold their next meeting in Chicago in 1933; Mr. Victor Olander, Secretary of the State Federation of Labor; Mrs. Ruth Hanna McCormick, daughter of Senator Mark Hanna and widow of the late Senator Medill McCormick; Mr. Dawes, President of the Association of Commerce, and many others. During the speech making, Mayor Thompson, who had been dedicating Chicago's new aviation field, entered the room and was enthusiastically greeted, but indicated his desire to "listen in" and get the gist of the meeting before being called upon to speak. After Dr. John Timothy Stone, pastor of the most important Presbyterian Church in Chicago had painted a graphic picture of the spiritual and cultural advantages which Chicago would gain from the holding of such an exposition as had been outlined by previous speakers, Mr. Sunny, of the South Park Board, offered a resolution endorsing the project and urging its adoption. Mr. Peterson put the resolution to vote and it was unanimously passed with great enthusiasm.

Mrs. McCormick then offered a resolution to the effect that Mr. Peterson, who had paved the way for the adoption of the previous resolution by his careful canvass of the whole situation and who was chairman of the present meeting, should be "authorized to appoint an organization committee of nine members with full power to act and that the said Mr. Peterson shall be a member of and chairman of said committee."

This resolution was also unanimously adopted and the World's Fair of 1933 was launched.

This being accomplished no one was willing to leave without hearing from the Mayor. Mr. Thompson was unusually happy on this occasion. He said—"The Mayor of Chicago stands ready to carry out the will of the people as expressed by them—it is not a question of how I feel about it personally, it is what you, the people of Chicago, think about it and how you feel about it. It is by that that the Mayor will be guided."

With his usual farsighted knowledge of what is needed to gain and hold popular enthusiasm he made many valuable suggestions and wound up by dedicating himself and his administration for the purpose of creating a World's Fair that should be not only more beautiful but also of more real benefit to the people than was the World's Fair of 1893.

Since the eventful meeting of December 13th great progress has been made in the preliminary organization of the second World's Fair. Mr. Simpson, President of the Chicago City Plan Commission, is determined that all of the main features of the Burnham plan, which was the direct offspring of the Columbian Exposition, shall be completed before 1933. Mr. Rufus Dawes, brother of the Vice-President of the United States, has been made President of the World's Fair Commission; Mr. Samuel Insull has taken charge of the financial end of the project, which assures its success.

All of the civic bodies interested have laid great stress upon the important part the architects must play in the creation of such a project and the last meeting of the Chicago Chapter, A. I. A., held on February 14th, was given over to the study of World's Fair projects. Inasmuch as Mr. Edward H. Bennett, architect of the Chicago City Plan Commission and consulting architect on the development of the great triangle between Pennsylvania Avenue and the Mall in Washington, consented to give an illustrated talk on all the great expositions which have been held since the Paris Exposition of 1889, Mr. Bollenbacher, President of the Chapter, invited to the Chapter Dinner Mr. Peterson, Mr. Dawes, Mr. Hurley, all the members of the World's Fair Committee and a number of distinguished men who are interested in the great project, many of whom accepted, making it a gala occasion. Mr. Bennett's talk was wholly delightful and the plans of the Fairs at Paris in 1889, 1900 and 1925, at Chicago in 1893, Buffalo in 1900, St. Louis in 1903 and San Francisco and San Diego in 1915, were of great interest to a most attentive audience. After Mr. Bennett's talk the toastmaster of the occasion called upon Mr. Peterson who delighted everyone by what he said about architecture and that without the whole-hearted cooperation of the architects the Fair was doomed to failure. Mr. Hurley followed Mr. Peterson and told his idea of an exposition, a part of which should be a series of congresses where the most brilliant men in the world would discuss the most vital questions facing our mechanical age as to health, culture and beauty. He also told of the plan to hold in Chicago in 1933 the Olympic games and a succession of great athletic events. This idea aroused great enthusiasm and since the date of the Chapter meeting an Athletic Committee headed by Colonel R. R. McCormick, of the Chicago Tribune, has been formed to carry it out.

Once more Chicago dares to come before the world to show the world for what she stands.

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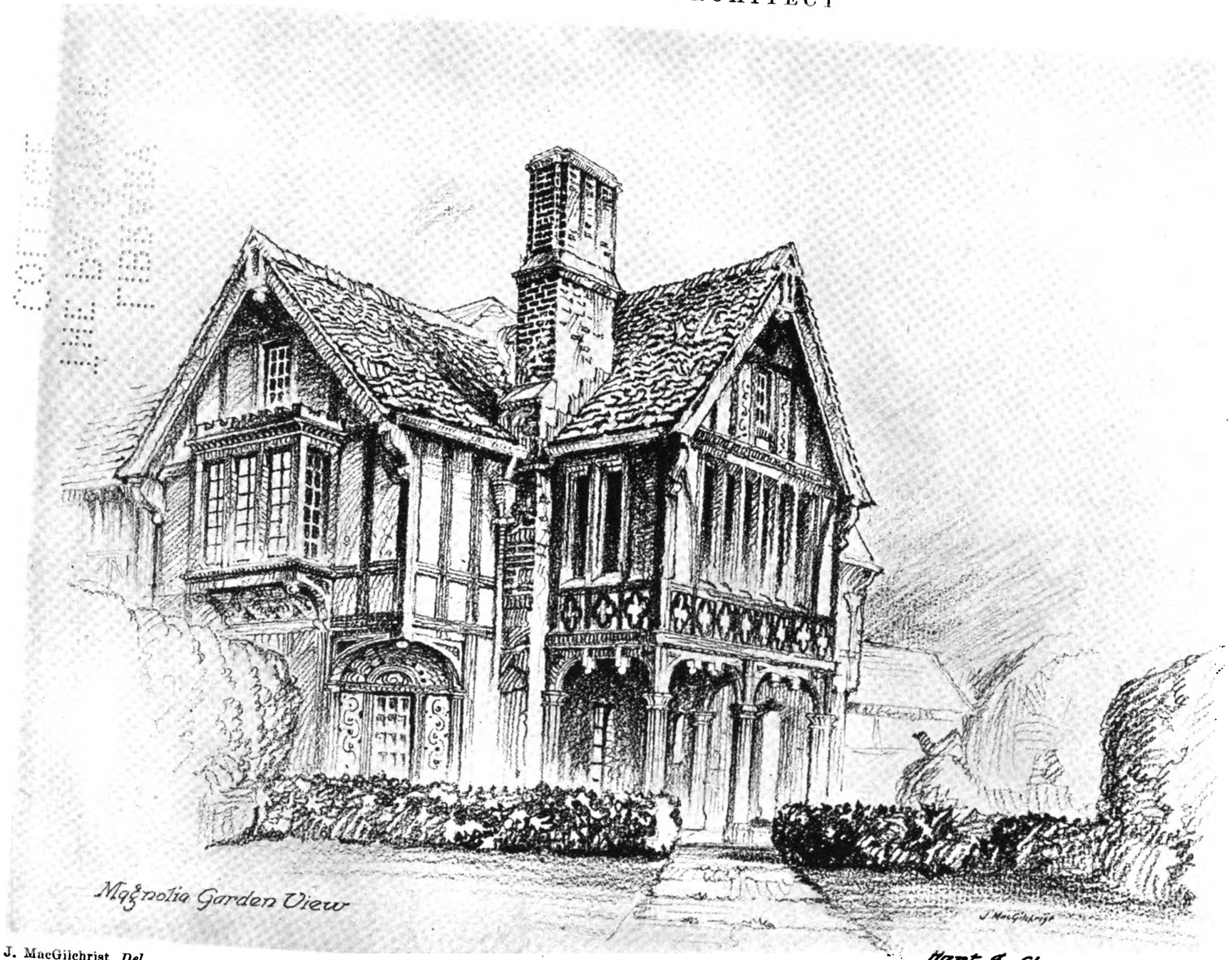

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The Country Builder

A BELATED TRIBUTE FROM A SINCERE ADMIRER

By GEORGE S. CHAPPELL

LET US ASSUME an architect and a client who wishes to build a house in the country, and by "country" I mean the real thing, the hinterland of New England, say, and not a suburb on the fringe of a city. I am thinking of the back country, with a long haul from the nearest mill.

At once arises the question of who shall build the house. If it is a large mansion with elaborate trim and interior fittings, there is a natural tendency to employ a city builder. But a large majority of rural operations are of the modest type in which the item of cost is an important factor. It then seems logical to use local talent for the construction.

In many of our smaller villages there is but one general contractor. Sometimes there is none. There is the village carpenter, a man of standing, a recognized figure in the community. He does all the work required by his neighbors and by that imported individual, the summer resident. For the other trades he calls in his friends, the local plumber, tinsmith, electrician and mason. They form an informal firm, bound by ties of companionship. When the architect asks for a complete bid, covering all parts of the work, the carpenter looks bewildered. He rubs his leathery forehead and says, "Well, I dunno . . . . I kin get Bill Lounsbury to figger up the plumbin' an' John Ryan kin tell you about the mason work. He always does my work, but I guess you'd better keep 'em separate."

Of course this is not always satisfactory. Neither is the local wish to do everything on a cost-plus basis. The village artisans are more at home with a hammer and chisel than they are with pencil and paper. A definite estimate, as the basis of a contract, gives them the creeps. However, by insistance they can be wrung from the reluctant trades, and charming things they are, penciled on blue-lined paper and submitted with the cautious reservation that the bidder "wouldn't like to be held to it."

It is sometimes necessary to get a competitive bid from an outsider. If this be a city firm, the comparison of figures is laughable. It just doesn't mean anything. Again, the figures may be obtained in a near-by town. This causes considerable local pother, you may be sure. The natives are grieved. Their backs hump up, visibly, and they are perfectly willing to let the job go hang, for all they care, if some foreigner is going to horn in. This spirit of sturdy independence is rather admirable. These rough-hewn individuals are no man's men. Marvellous to note, in this bustling age, they are not go-getters. They take what comes along and are perfectly satisfied. There are always odd jobs to be done for each other and they tackle any more extensive operation hesitantly, almost with reluctance.

Their standard of workmanship is quite a different matter compared with that of the high-priced city firms. It is satisfactory to them, it is what they have been used to and their attitude is that it should be good enough for anyone. In any case, it is all they know. There is nothing more pathetic than the architect or client who fails to realize the limitations of the rural standard and who demands and tries to get the perfection of trim and other finish which can only be supplied by urban cabinet-makers at double the cost of the local estimate. The architect who knows his country builder should warn the client that this is impossible. He will get what he pays for and no more. As a matter of fact, this is often good enough. I am thinking, always, of the modest outlay for a small or medium sized house.

Frequently I have seen such houses, expensively built and beautifully finished, which, somehow, completely missed the spirit of the country. There is something in the very roughness, the imperfection of much country building, which gives it charm. What is called a "perfect" plaster job, for instance, may be far from attractive. We rave over old houses, with their patched and mottled ceilings and side-walls and then wonder why our new ones are so cold and lifeless. The dented and worn trim of an ancient dwelling has texture. Why, then, should we scream if the millwork is a bit ragged and if the plumber rams a piece of pipe against the door casing? All the better.

And how supreme is the country builder when combating the elements. Winter holds no terror for him. In zero weather you will find him and his fellows on the job. Country carpenters work when the effete city-craftsman would cry with the cold. Something of Nature's simplicity enters into him. The diversification of his odd jobs sharpens his character. In the best types there is a kind of grandeur, calm and fine, a refreshing simplicity and directness of outlook, reminiscent of elemental Man. Hats off to the country builder. At his best he is hard to beat!

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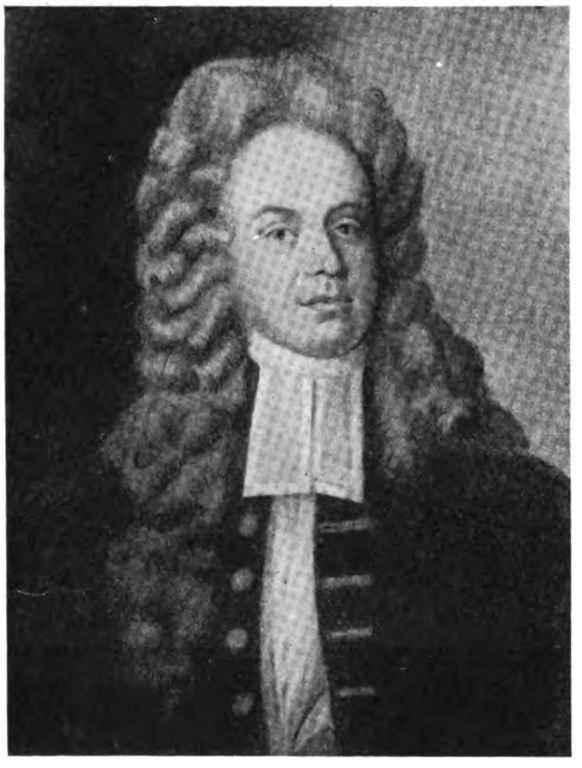
VII. Honorable Andrew Hamilton, Barrister - Gentleman - Architect

By REXFORD NEWCOMB, A. I. A.

EDITOR'S NOTE: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

THE GREAT London Fire of 1666 was an event of immense import in the career of English architecture. It saw the destruction of many important ancient buildings; it witnessed the ruination of the old Saint Paul's; it made necessary the rebuilding of a large part of the city, and it gave to Sir Christopher Wren, that masterful genius of English Palladianism, his real start as an architect. Inigo Jones, the first master of the Anglo-Classic, had been dead for a decade and a half and Wren was about to impart to English architecture of the time that flavor which it retained for many years. Indeed it was to leap the Atlantic and give to the architecture of the colonies in America its first touch of *Classicism.*



HONORABLE ANDREW HAMILTON (1676-1741)

The year of the fire saw also the birth of two men who were destined to fame in English architectural annals and who were to carry on the Christopher Wren traditions. They were Nicholas Hawksmoor, later a pupil and successor of Wren, and the architect of such structures as St. George Bloomsbury and Christ Church, Spitalfields—both in London—and Sir John Van Brugh, the theatrically inclined designer and architect of Blenheim Palace and Castle Howard.

When these future exponents of *English* Palladianism were ten years of age (1676), there was born in Scotland a man who, while he was not to be known primarily as an architect, was later to design for the Province of Pennsylvania one of the most distinguished buildings in the *American* Palladian *(Georgian)* manner. This was Andrew Hamilton, the architect of Independence Hall and an important figure in the social, legal and political life of Philadelphia and the colonies of his day. James Gibbs, another brilliant Scotchman and the architect of St. Mary-le-Strand in London, the Senate House at Cambridge University and the Radcliffe Camera at Oxford, was not to be born until seven years later and William Kent not until 1684. But these men, great exponents of the Palladian manner, were contemporaries of Andrew Hamilton, as indeed were Collin Campbell, another Scot, and the compiler of the famous *"Vitruvius Britannicus,"* and Lord Burlington. The latter, like Hamilton, was an amateur architect who modelled his *Villa Chiswick* after Palladio's *Villa Capra,* as indeed Jefferson was, at a later time, to do with his *Monticello.* The Brothers Adam, those other brilliant Scotchmen, whose works were to add lustre to an ancient and noble art, had not as yet been born when Hamilton left his *bonnie heather,* but their names will always be associated with that brilliant group who were his contemporaries.

Thus it will be seen that Hamilton fell upon an era in English architecture that was accomplishing great things and bringing forth great names. Wren was at work on St. Paul's; London was being rebuilt; architecture was an important affair of life; interested wealthy "patrons" were "dabbling" at design; and a knowledge of the principles of classic architecture—the vogue of the day—was considered

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a *sine qua non* of all cultured gentlemen, most of whom made the *grand tour* to the continent and especially to Italy where they might examine the inestimable treasures of the antique world.

Of the early life of Hamilton we really know very little. When he first came to America he seems to have used the name of Trent. Hamilton was probably the family name but why he should have assumed another, unless perhaps for some personal whim, is not definitely known. He arrived in America about 1697, settling first in Accomac County, Virginia. Here, presumably because of his knowledge of business and legal matters, he was employed as the steward of a large plantation. This not requiring all of his time or talents, he also conducted a classical school, instructing the youths of the surrounding estates who were sent to him.

INDEPENDENCE HALL, PHILADELPHIA
Andrew Hamilton (1676-1741), Architect

Ability so to instruct argues well for his education, although just what it had been we have little means of knowing. Of his legal training we know that it was gained at the Inns of Court in London, and that he valued the training secured here we also know, for later he sent Benjamin Chew, who studied with him in Philadelphia, to London where he entered Middle Temple the same year that the future brilliant jurist, Sir William Blackstone, entered. This pupil was later to be chief justice of the Supreme Court of Pennsylvania, and the builder of *Cliveden,* the beautiful estate in Germantown (1761).

Being a man of remarkable observative powers, mental ability and versatility, Hamilton, like many of the young gentlemen of the time, doubtless paid considerable attention to the observation and criticism of the splendid architectural works that in his day were arising on every hand in London. This practice of the criticism of works of art he seems to have continued throughout his life. Even in his days as a law student, it appears that Hamilton was a collector of architectural books, and he is said to have had a standing order with a London bookseller for the latest works of this nature, in time gathering "a goodly collection." Fortunate was it that such books did not multiply with the rapidity current in our day! Books, therefore, and observation, perhaps more than other single influences, moulded his taste and colored his creative thinking.

Hamilton's conduct of the Virginia plantation was evidently eminently satisfactory and his company more than desirable for we learn that soon the "estimable lady," widowed owner of the estate, became his wife. Marriage brought him wealth, property and influential connections, and he was now free to turn his attention to the law. This he did speedily, becoming a prominent barrister of his district.

Early in the eighteenth century Hamilton removed to Philadelphia, the American metropolis of that day. The date of his arrival there is often given at 1716, although some biographers record that his son James, also prominent in Philadelphia and Pennsylvania politics, was born in the Quaker City in 1710. Be that as it may, Hamilton early took an important role in civic and provincial affairs and by 1717 was Attorney-General for the province.

In March, 1721, he became a member of the Provincial Council, resigning in 1724 to devote his time more entirely to his private practice. By 1727, however, he was again in public office, this time being appointed *prothonotary* of the Supreme Court of the province and recorder of the city, and two years later he was elected to the Provincial Assembly from Bucks County, which body he served for ten years as speaker.

It was during his speakership that Hamilton and

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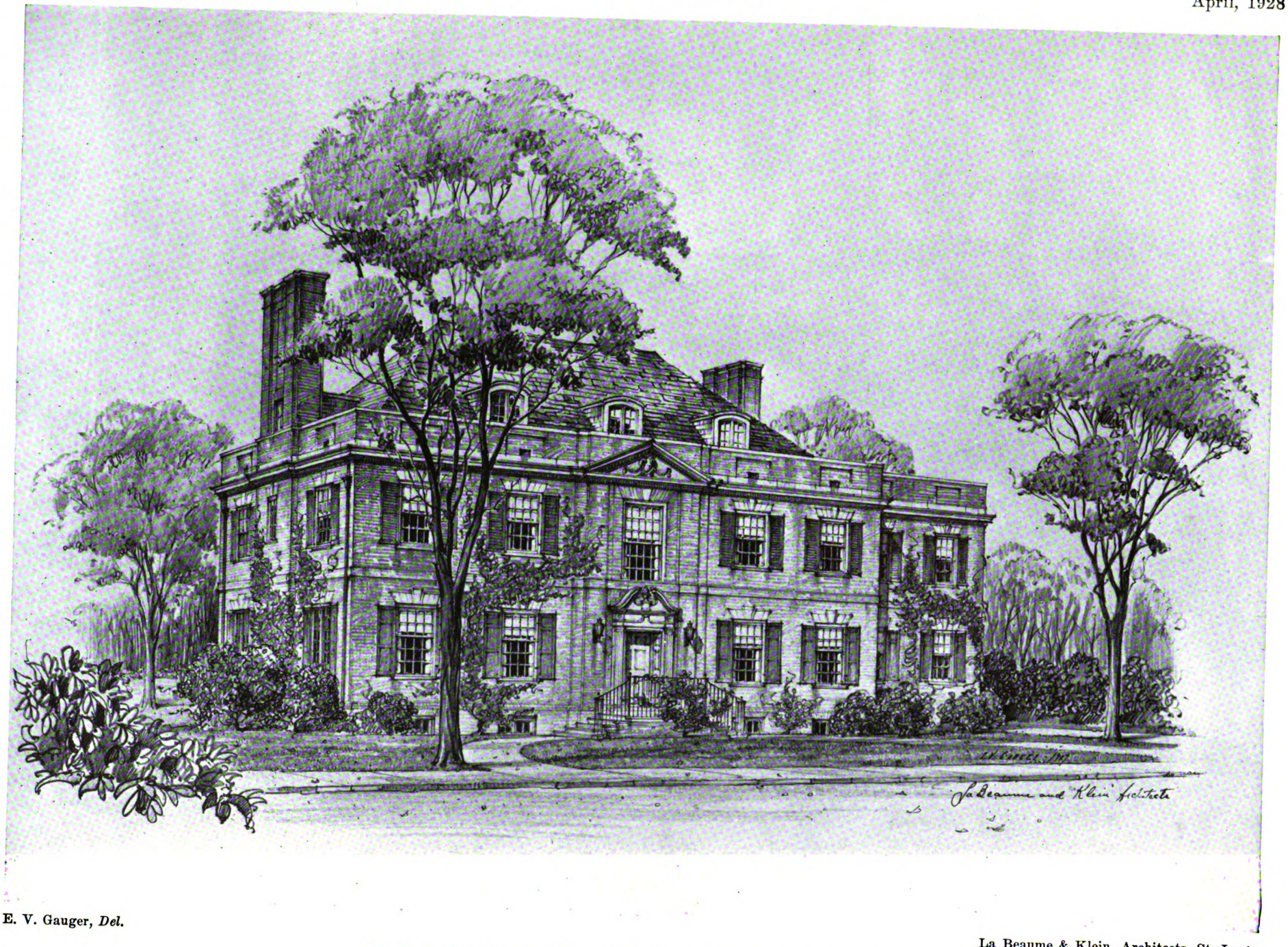

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Study for Residence of Mr. J. D. Perry Francis, St. Louis, Mo.

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his son-in-law, William Allen (1710-1780), later Chief Justice of Pennsylvania, purchased the land which now forms Independence Square, presenting it to the province for the purpose of erecting thereon "a suitable building to be used as a legislative hall." Hamilton himself prepared and presented to the Provincial Assembly the rather crudely executed drawings still to be seen in the collections of the Pennsylvania Historical Society. These the Assembly accepted and thereafter Hamilton spent much of his time and money upon the execution of the structure.

But how could a barrister arrive at the design of so satisfactory a building as Independence Hall still proves itself to be? How, indeed, are many of the splendid structures of the day, designed by laymen, to be accounted for? I think perhaps there are several answers to the question. In the first place, the popular taste for good architecture, especially among the better classes, was considerably developed at the time. This was as true in America as in England. Philadelphia, the capital of American culture, early took her place as a leader in the arts, and here, apparently before either Boston or New York had become centres of culture or mistresses of art, a developed appreciation of architecture was noticeable in the minds of her leading citizens. Moreover, as we have already seen, the barrister's native taste had early been developed by observation and reading.

When one thinks of Hamilton and his design for Independence Hall, he always recalls that other lay designer of the time, Doctor John Kearsley. Dr. Kearsley was the architect of Christ's Church, the ecclesiastical exemplar of the same manner in which Hamilton worked. Kearsley was a contemporary of Andrew Hamilton and made his design for Christ's Church only four years before the barrister conceived his scheme for Independence Hall. Both were dead, however, before that third brilliant lay architect, Doctor William Thornton ("The Architect," February, 1928) was to take up residence in the city.

Another important fact in this connection is the existence in Philadelphia of the Carpenters' Company. This guild, established as early as 1724, was influencing for great good the architecture of the city. Indeed the crudity of Hamilton's drawings would lead one to believe that the barrister must have depended largely upon the skill and good judgment of the many artisans called in to work upon the building. The Carpenters' Company, whose headquarters, old Carpenters' Hall (1770-92), with its interesting collection of builders' and architects' books is still standing, was producing a goodly number of intelligent and skilled craftsmen and to these, perhaps, the building owes some measure of its charm.

The structure was begun in 1731 and four years later the Provincial Assembly, which up to this time had met in private apartments, occupied the building for the first time. The wings and steeple were not complete until 1751 and the whole structure not until the next year. Hamilton had in the meantime died and his son James, who had succeeded his father as *prothonotary* of the Supreme Court, presented the structure.

The State House, by which name the building was called until after the Revolution, was the most important assembly-place in the city, when the war broke out. The *first* Continental Congress met in Carpenters' Hall (September 5, 1774) but the *second* Congress met in the State House (May 10, 1775), and that body continued to meet there throughout the War of Independence with the exception of the period from September 26, 1777 to June 18, 1778, during which time the building and the city were in the possession of the British.

All during the Revolution and until the removal of the capital to Washington, Hamilton's structure was an important governmental edifice and the scene of many brilliant social and stirring historic events. It was in the east room of the first floor that the second Continental Congress met. Here on June 15, 1775, George Washington was chosen commander-in-chief of the Continental Army and here, on July 4, 1776, was adopted the Declaration of Independence. The "Declaration Chamber," a noble interior and one attesting the good taste of its designer, contains much of the furniture of the time and on its walls hang the portraits of forty-five of the fifty-six "signers" and the famous Peale portrait of General Washington.

The extreme wings, which are in as fine a style as the State House itself, were built after the Revolution. During the period before the establishment of the government at Washington, the State House served as the capitol, the extreme wings as the Supreme Court Chamber and Congressional Hall. In Congress Hall (Sixth Street at Chestnut) Washington was inaugurated president in 1793 and Adams in 1797.

In 1816 the City of Philadelphia purchased this historic group from the State and since that time it has been maintained as a historical museum. During the intervening years several periods of restoration and repair have taken place. In 1828 the tower in which the sacred Liberty Bell originally hung and which had been taken down in 1781 was replaced in its original condition by William Strickland, a distinguished architect of the time. Later Robert

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Mills, the architect of Washington Monument in our Capital City, restored the wings of the main structure. Taken as a whole the group is today in splendid repair and stands the holiest shrine of our national liberties and a monument to the distinguished abilities of Honorable Andrew Hamilton!

If you seek data on Hamilton as an *architect* in the average encyclopoedia of biography, you will be disappointed, but you will find much about his legal successes. The achievement that perhaps best endears him to the hearts of Americans is his defense in 1735 of John Peter Zenger, the New York printer, who had been charged with libel because he dared publish a criticism of public men of that city. His New York attorneys were stricken from the list by the judge and Hamilton, fearing that Chief Justice De Lancey "would over-awe the advocate appointed by the court," volunteered his services in the defense of Zenger.

He established the truth of the facts in the alleged libel, appealed to the jury upon the principles of justice and right and by his eloquence obtained a verdict of "not guilty." This victory for the "freedom of the press," a famous step in the establishment of American civil liberties, was hailed by the colonists with delight and the common council of the City of New York presented to Hamilton the freedom of the city. The brilliance and eloquence displayed during this trial by Hamilton is said to have given Philadelphia lawyers the reputation for cleverness since attributed to them.

In 1735 Andrew Hamilton purchased the pleasant estate known as "The Woodlands." The place is situated on the Schuylkill River in West Philadelphia, and, long the country seat of the Hamilton family, gave to that section of the city the name of "Hamilton Village." The fascinating mansion and stable, still so much admired by lovers of the beautiful, were not designed by the barrister, however. Indeed the house was not erected until 1770 and then by William Hamilton, grandson of Andrew. It is the second house upon the site and what the original may have been I have no means of knowing. Perhaps, if it were known, it might shed new light upon Andrew Hamilton as an architect. But *other* work is not necessary. Independence Hall stands forth to attest his splendid sense of mass and proportion, his ability to harmonize practical planning with a beautiful exterior and his consummate skill in the handling of the classic motifs current in his day. This one structure makes his name secure for all time in the annals of American architectural history. He died at his beloved "Woodlands" August 4, 1741.

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Amemya, *Photo* Trowbridge & Livingston, Architects, New York

Equitable Trust Company, New York

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Banking Room, Equitable Trust Company, New York

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Banking Room, Equitable Trust Company, New York

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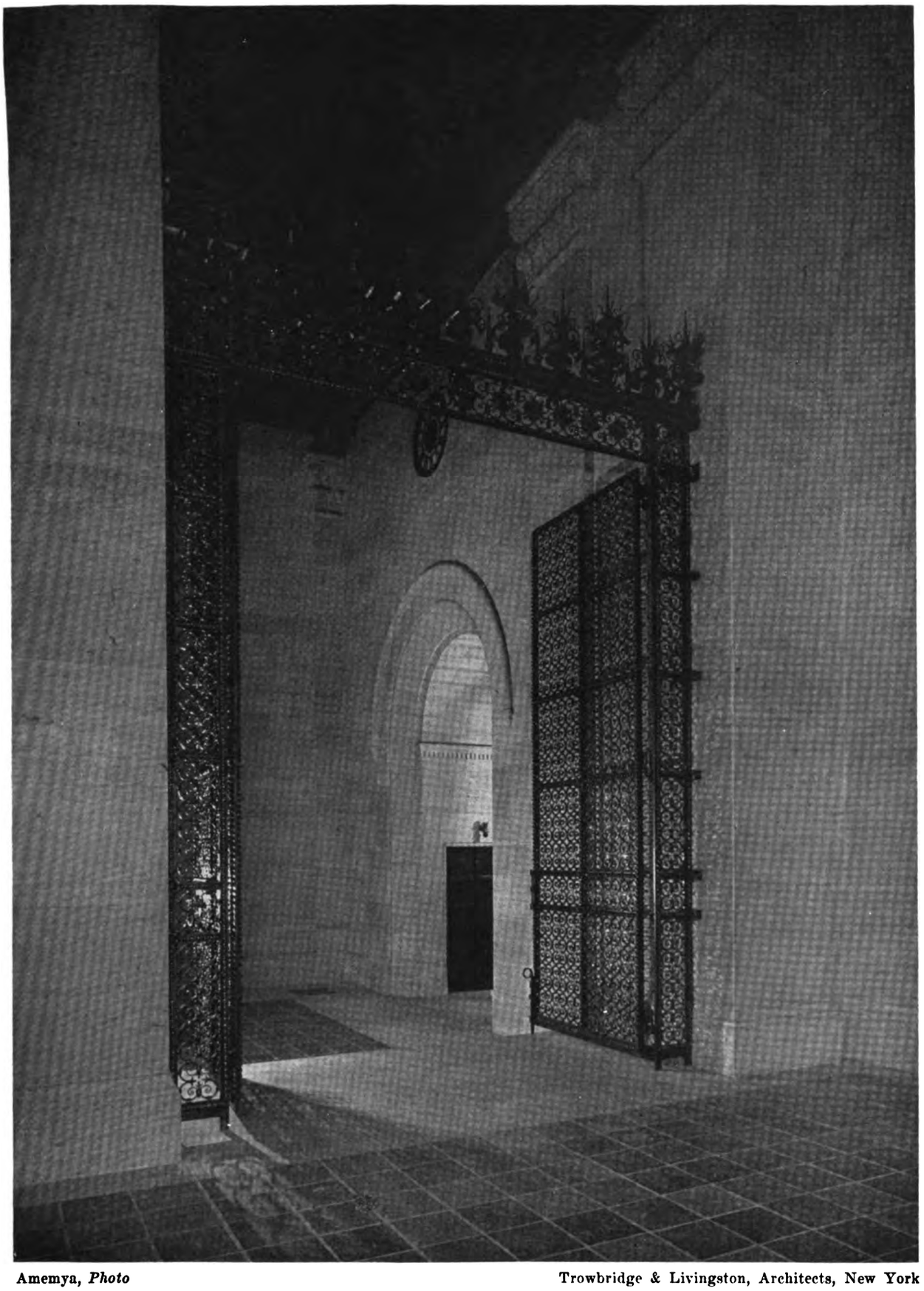

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Wrought Iron Grille, Equitable Trust Company, New York

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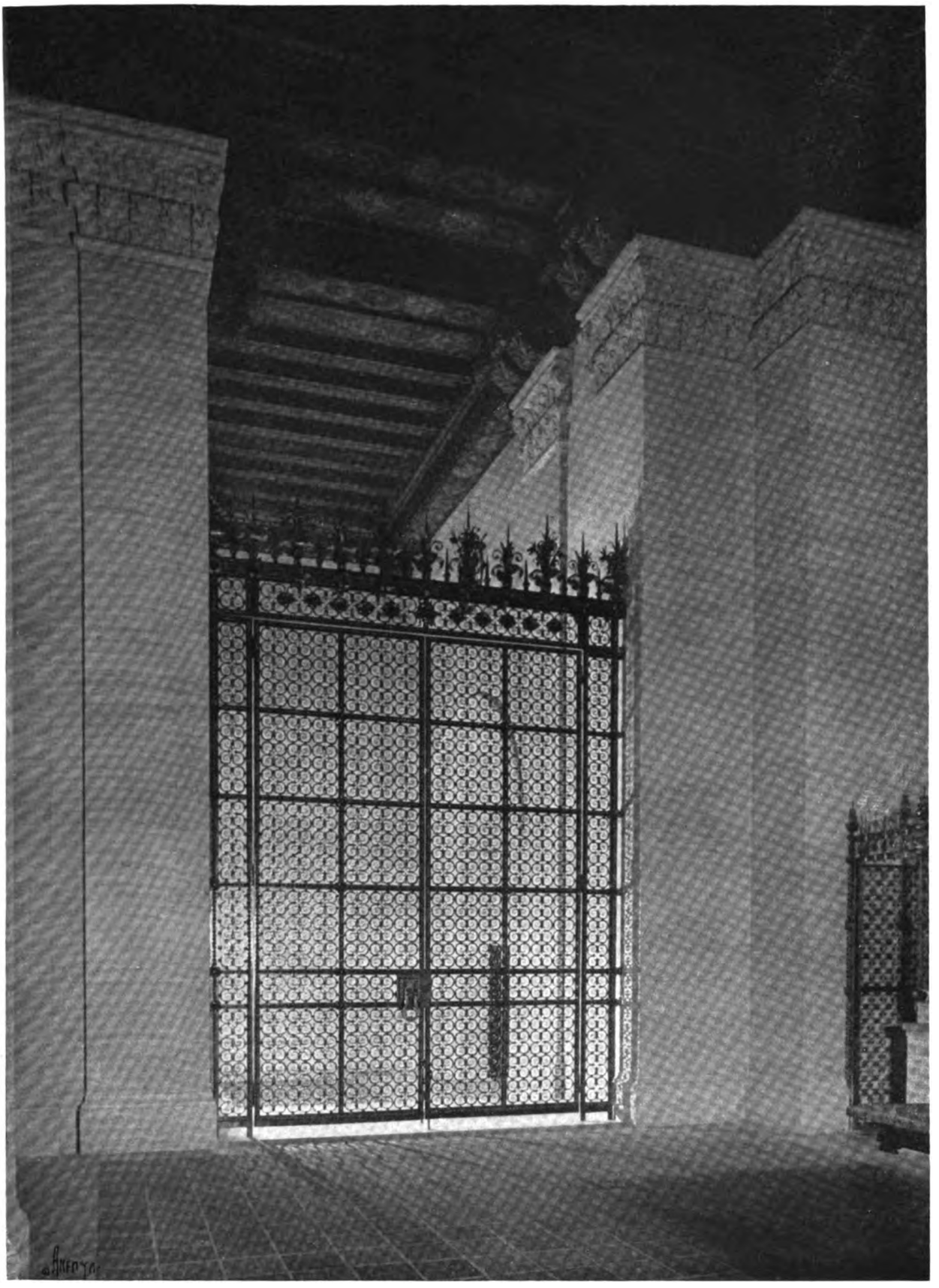

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Wrought Iron Grille, Equitable Trust Company, New York

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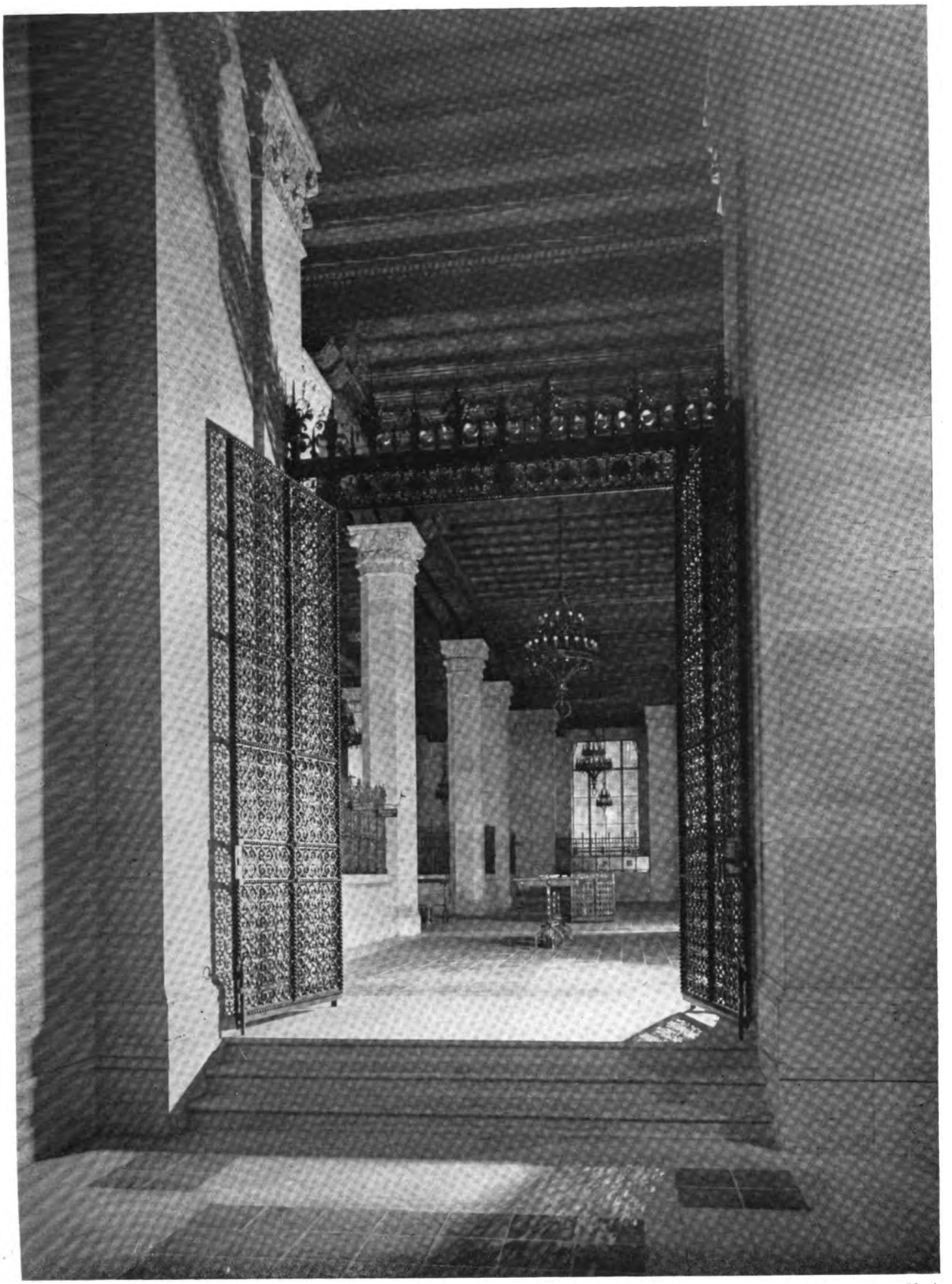

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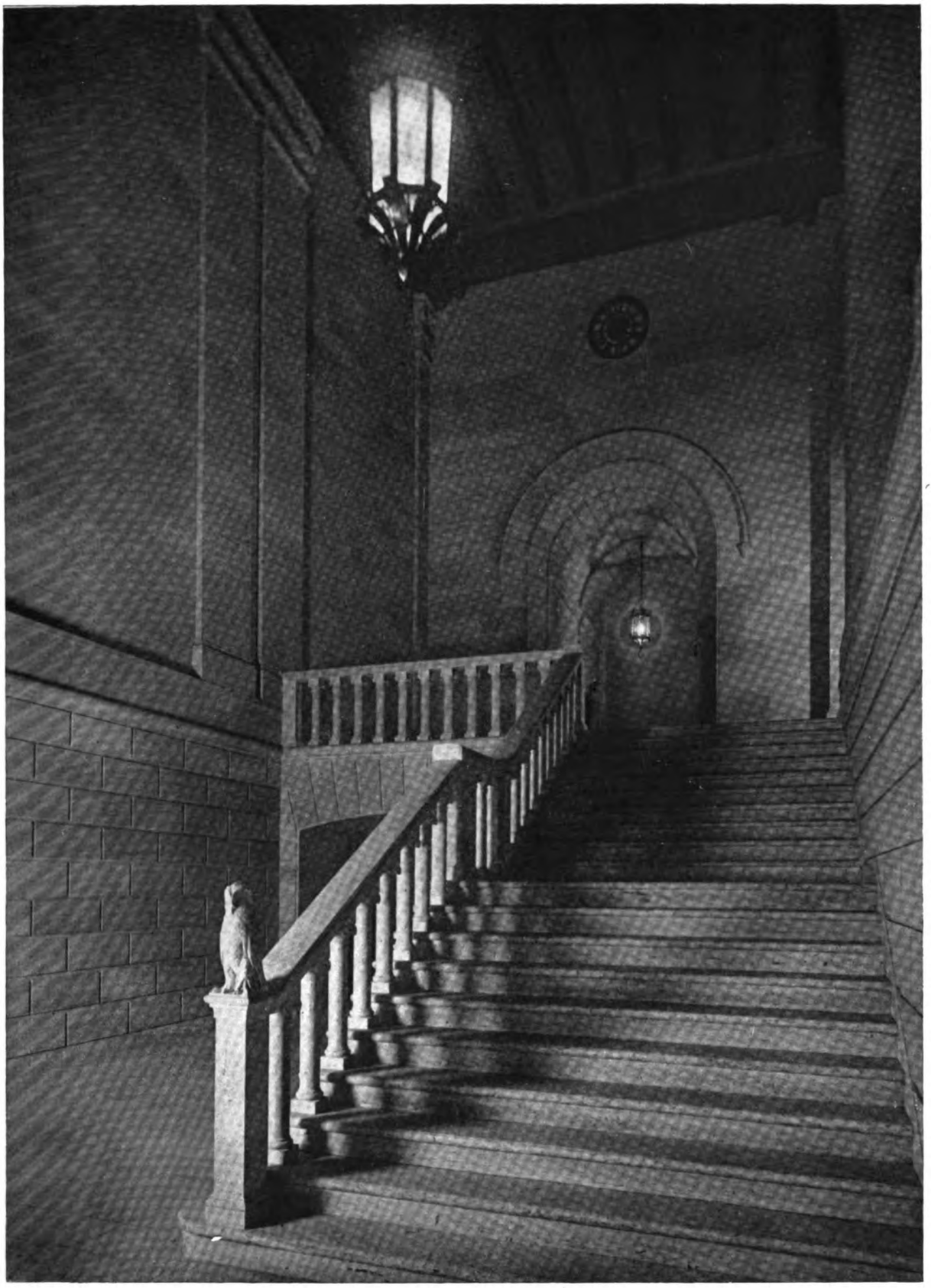

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Stairway, Equitable Trust Company, New York

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Curlett & Beelman, Architects, Los Angeles

Parkview Avenue Elevation, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif. (Plans on back)

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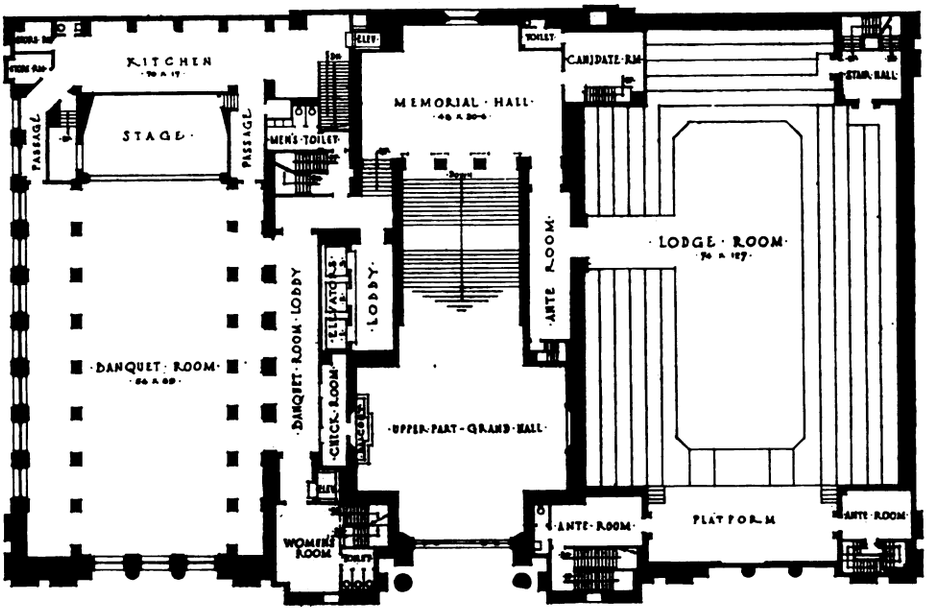

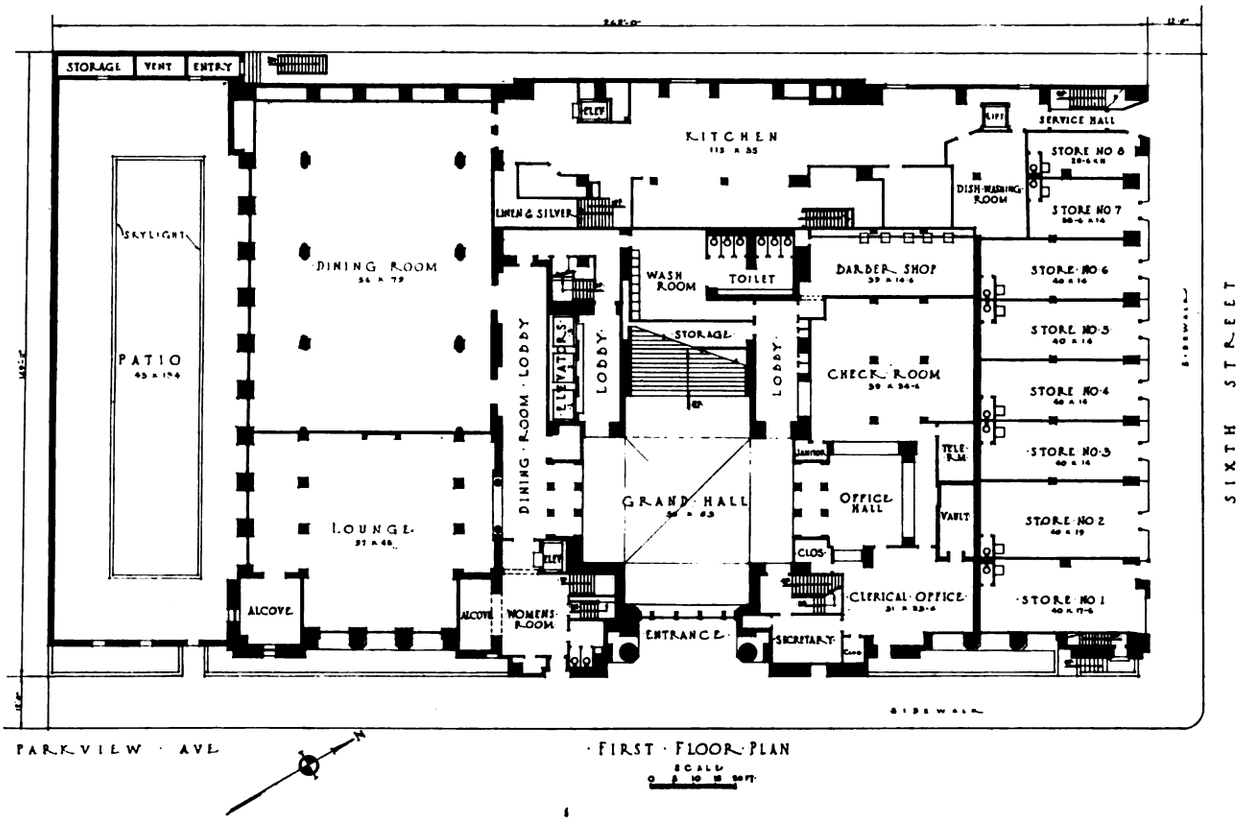

Floor Plans, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

Curlett & Beelman, Architects, Los Angeles

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Curlett & Beelman, Architects, Los Angeles

Detail, Parkview Avenue Elevation, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

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Padilla, *Photo* Curlett & Beelman, Architects, Los Angeles

Grand Hall, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

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Padilla, *Photo* Curlett & Beelman, Architects, Los Angeles

Lodge Room, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

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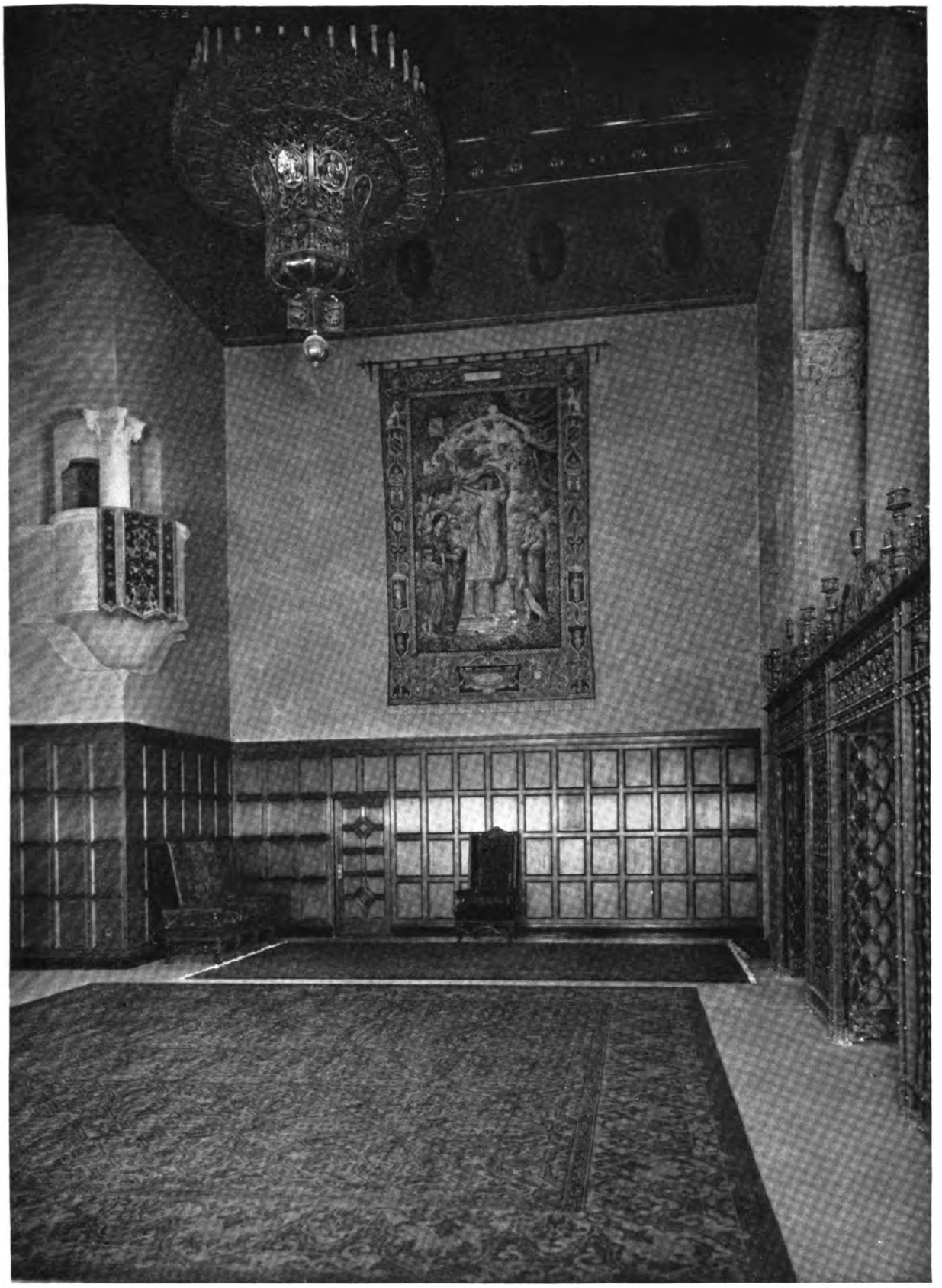

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Memorial Hall, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

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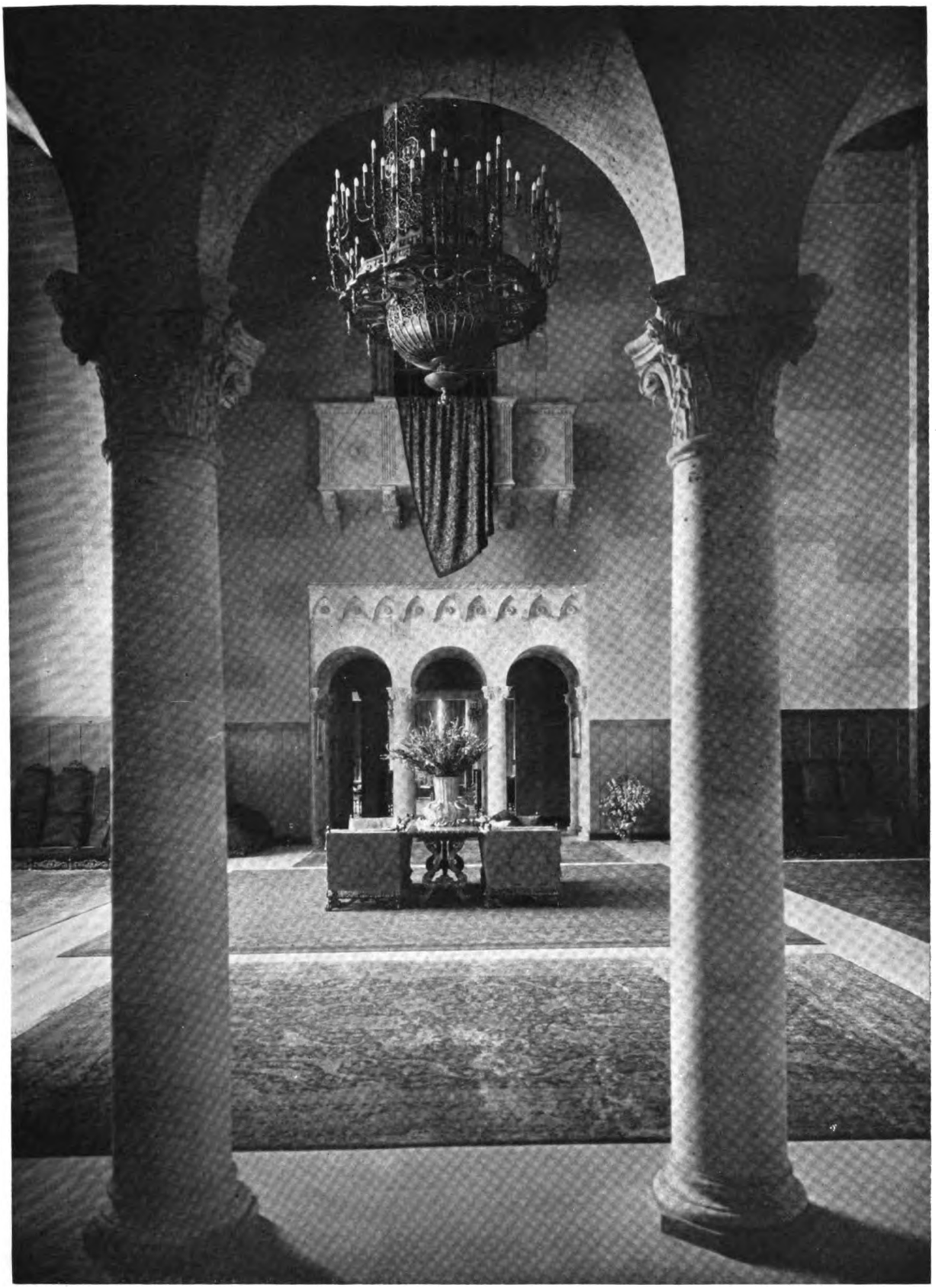

Padilla, *Photo* Curlett & Beelman, Architects, Los Angeles

Grand Hall, Elks Lodge, B. P. O. E. 99, Los Angeles, Calif.

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Keystone, *Photo*

Reginald D. Johnson, Architect, Los Angeles

Entrance Court, Santa Barbara Biltmore Hotel, Santa Barbara, Calif. (Plan on back)

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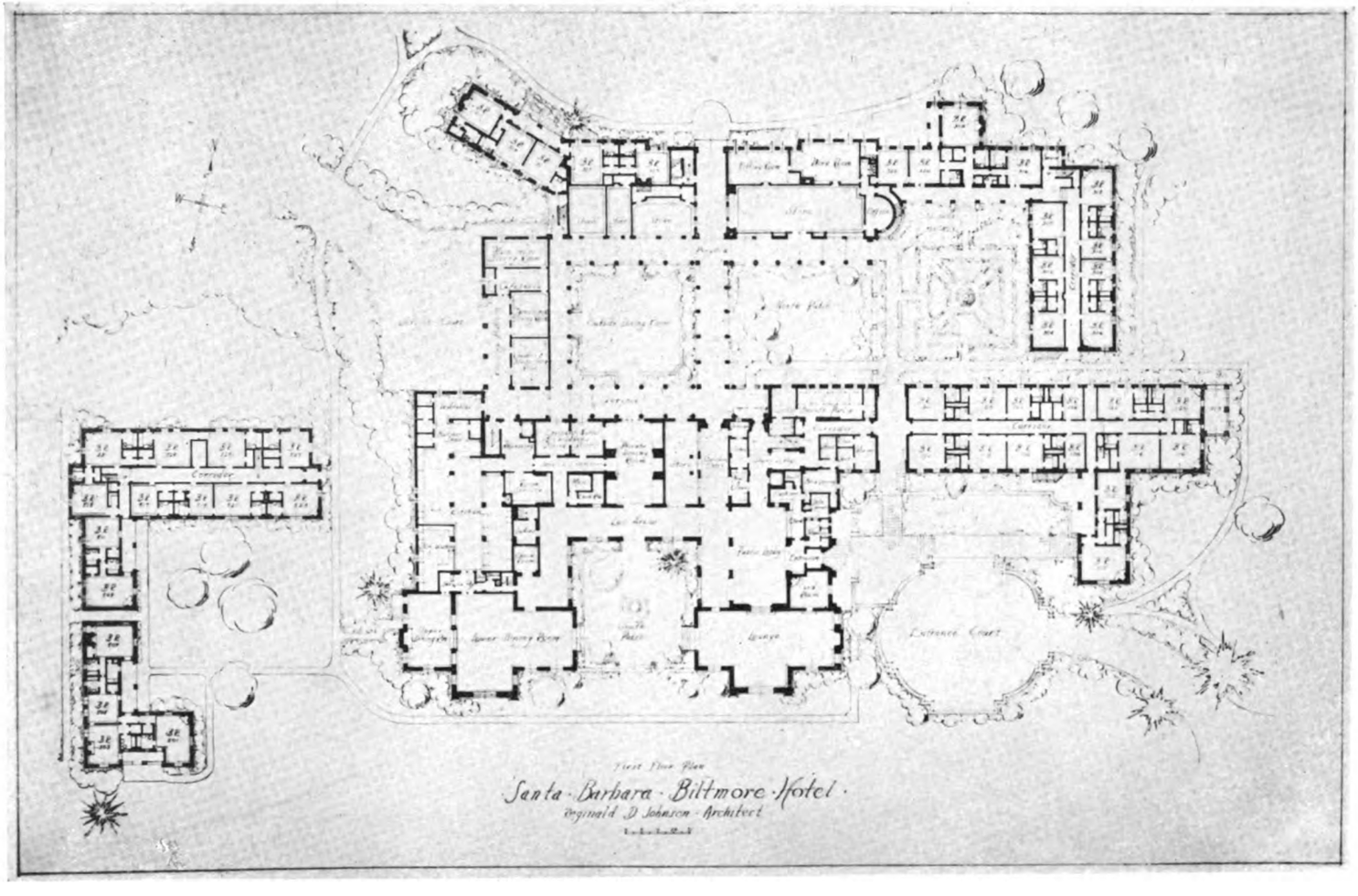

First Floor Plan, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

Reginald D. Johnson, Architect, Los Angeles

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Keystone, *Photo*

Reginald D. Johnson, Architect, Los Angeles

Exterior Detail, Santa Barbara Biltmore Hotel, Santa Barbara, Calif. (Plan on back)

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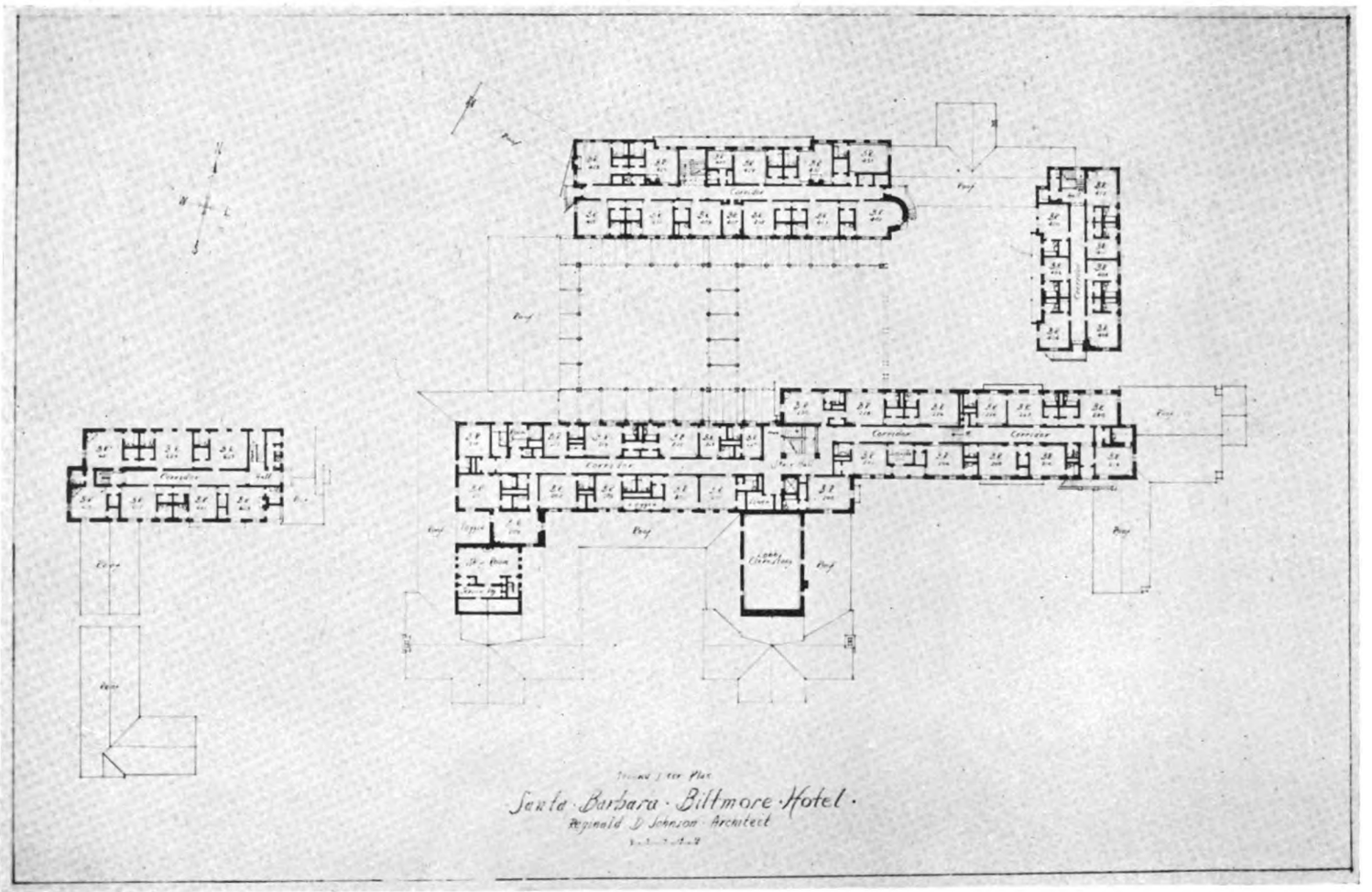

Second Floor Plan, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

Reginald D. Johnson, Architect, Los Angeles

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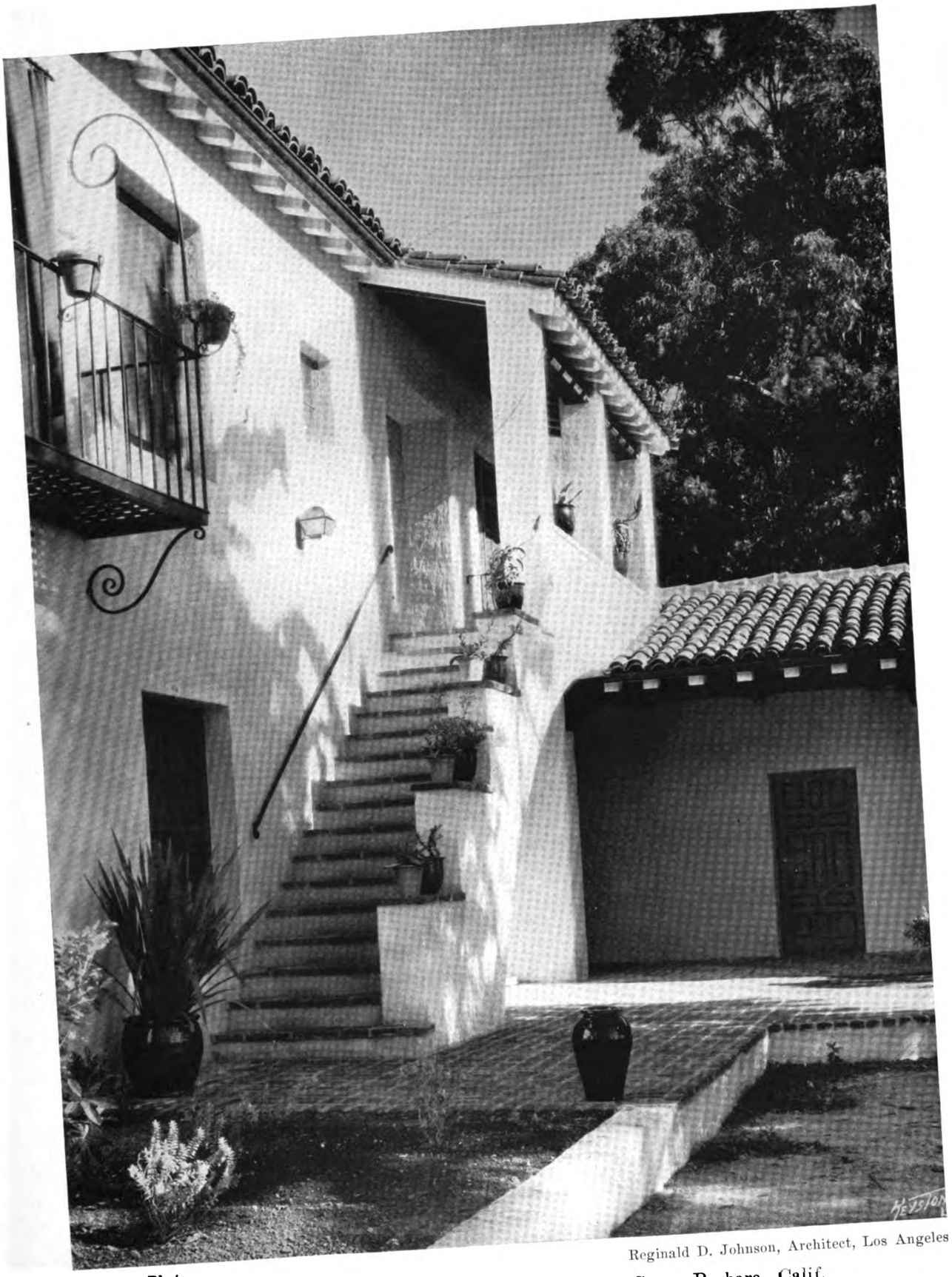

Reginald D. Johnson, Architect, Los Angeles

Keystone, *Photo*

Exterior Detail, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

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Keystone, *Photo* Reginald D. Johnson, Architect, Los Angeles

Detail, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

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Keystone, *Photo*

Reginald D. Johnson, Architect, Los Angeles

Lobby, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

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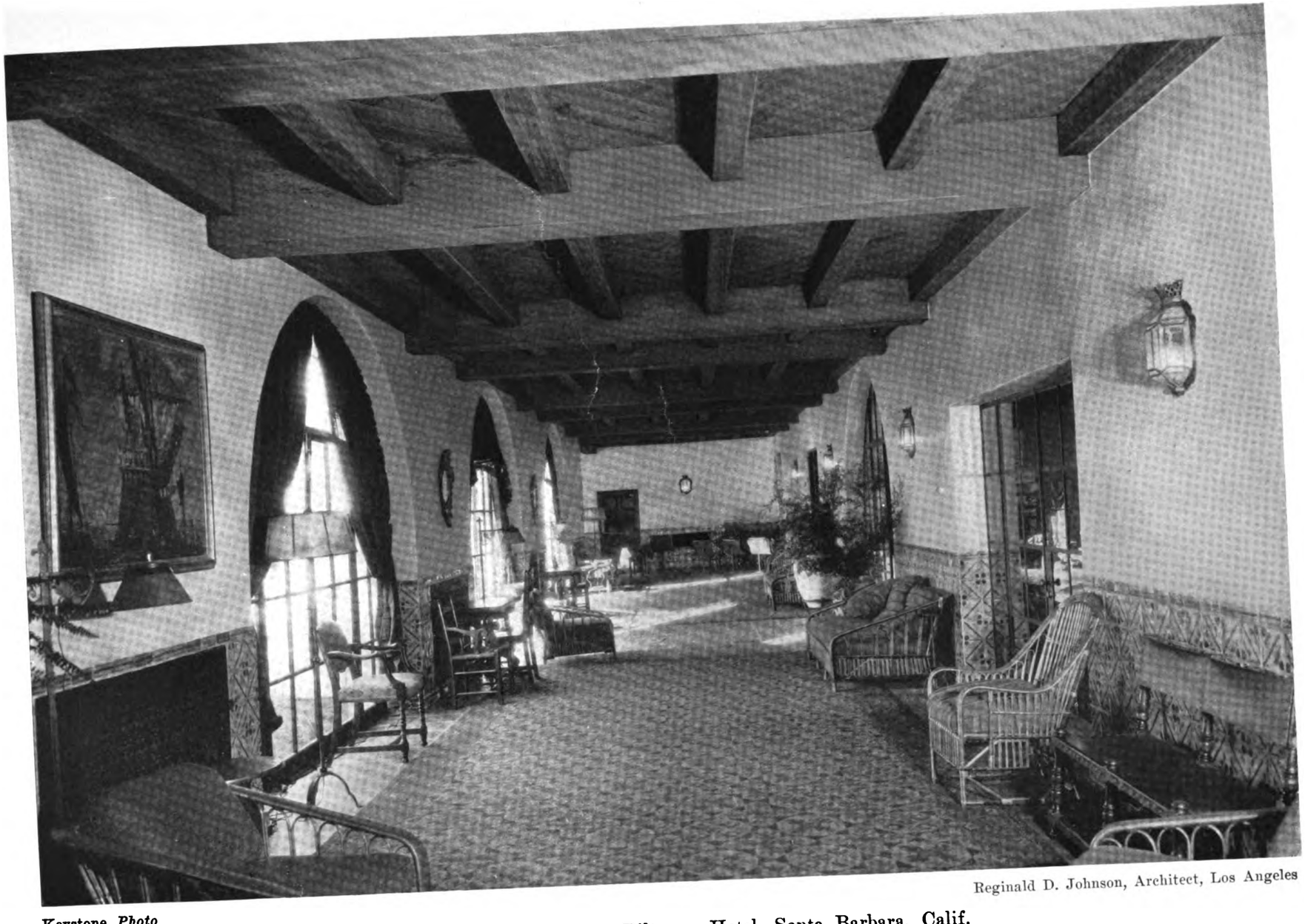

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Keystone, *Photo*

Los Arcos, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

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Reeves, *Photo* Howard L. Cheney, Architect, Chicago

First Church of Christ, Scientist, St. Petersburg, Florida. (Plan on back)

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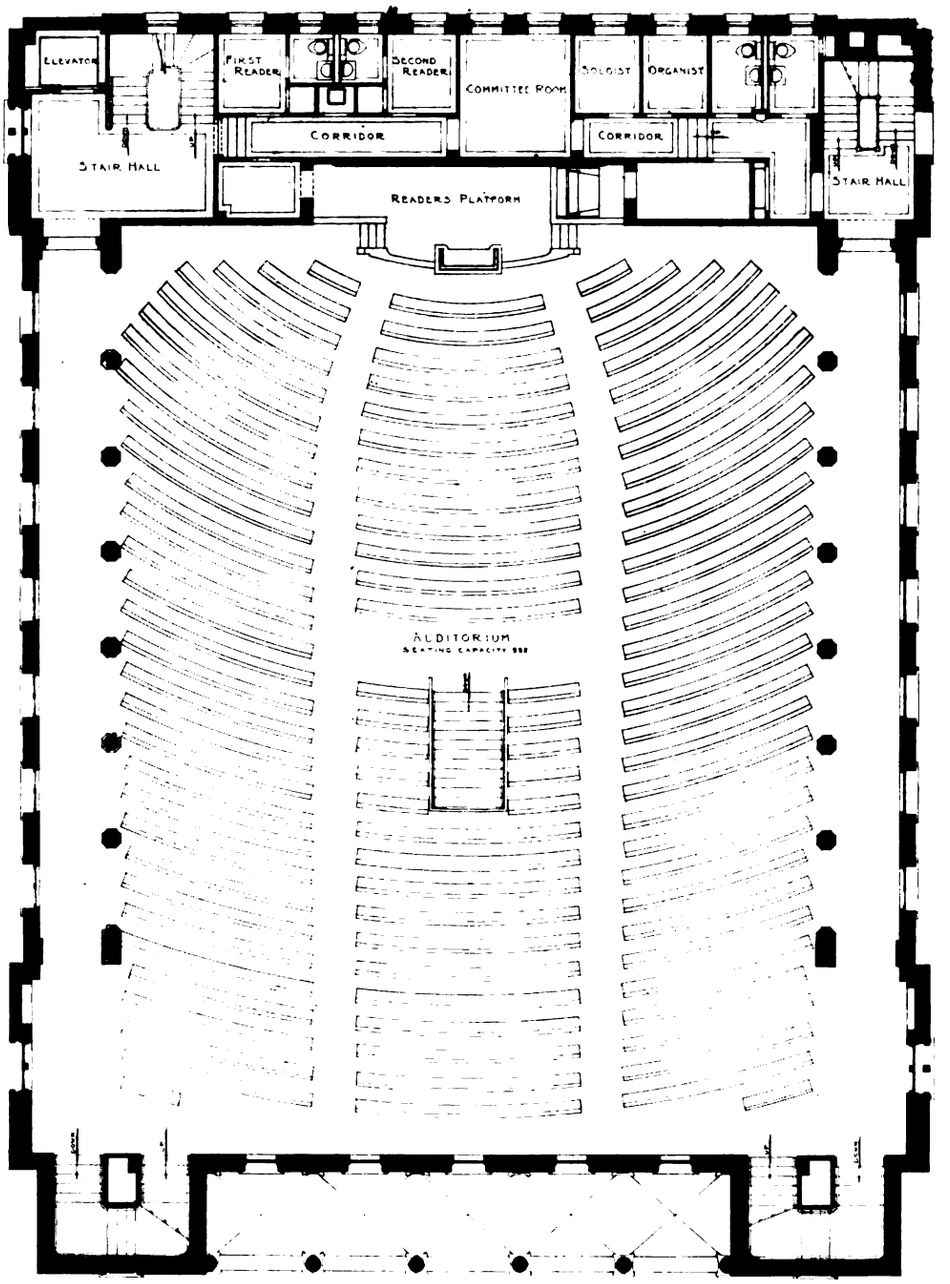

AUDITORIUM FLOOR PLAN

First Church of Christ, Scientist, St. Petersburg, Florida

Howard L. Cheney, Architect, Chicago

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Reeves, *Photo* Howard L. Cheney, Architect, Chicago

Entrance Portico, First Church of Christ, Scientist, St. Petersburg, Florida. (Plan on back)

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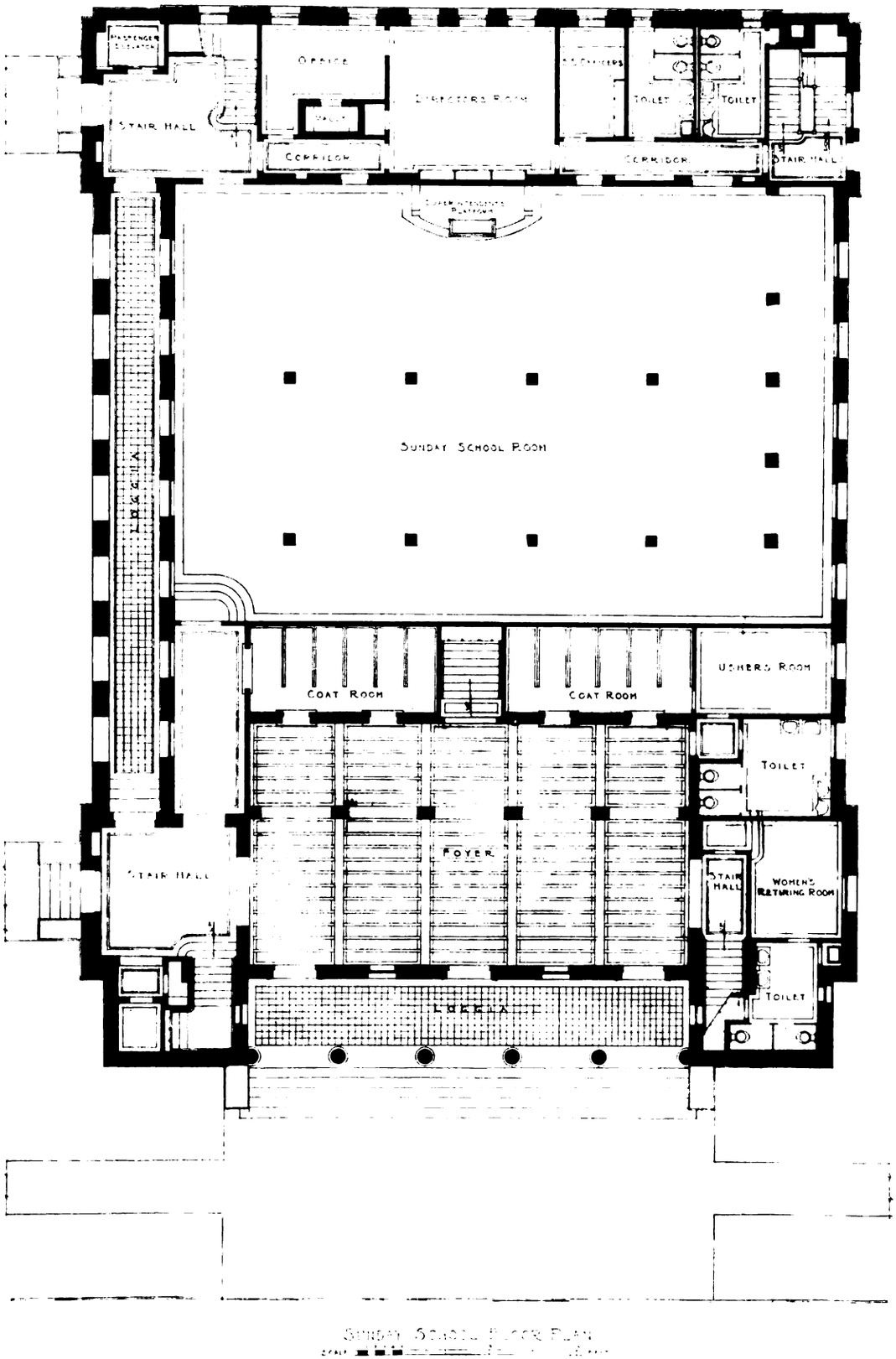

First Church of Christ, Scientist, St. Petersburg, Florida

Howard L. Cheney, Architect, Chicago

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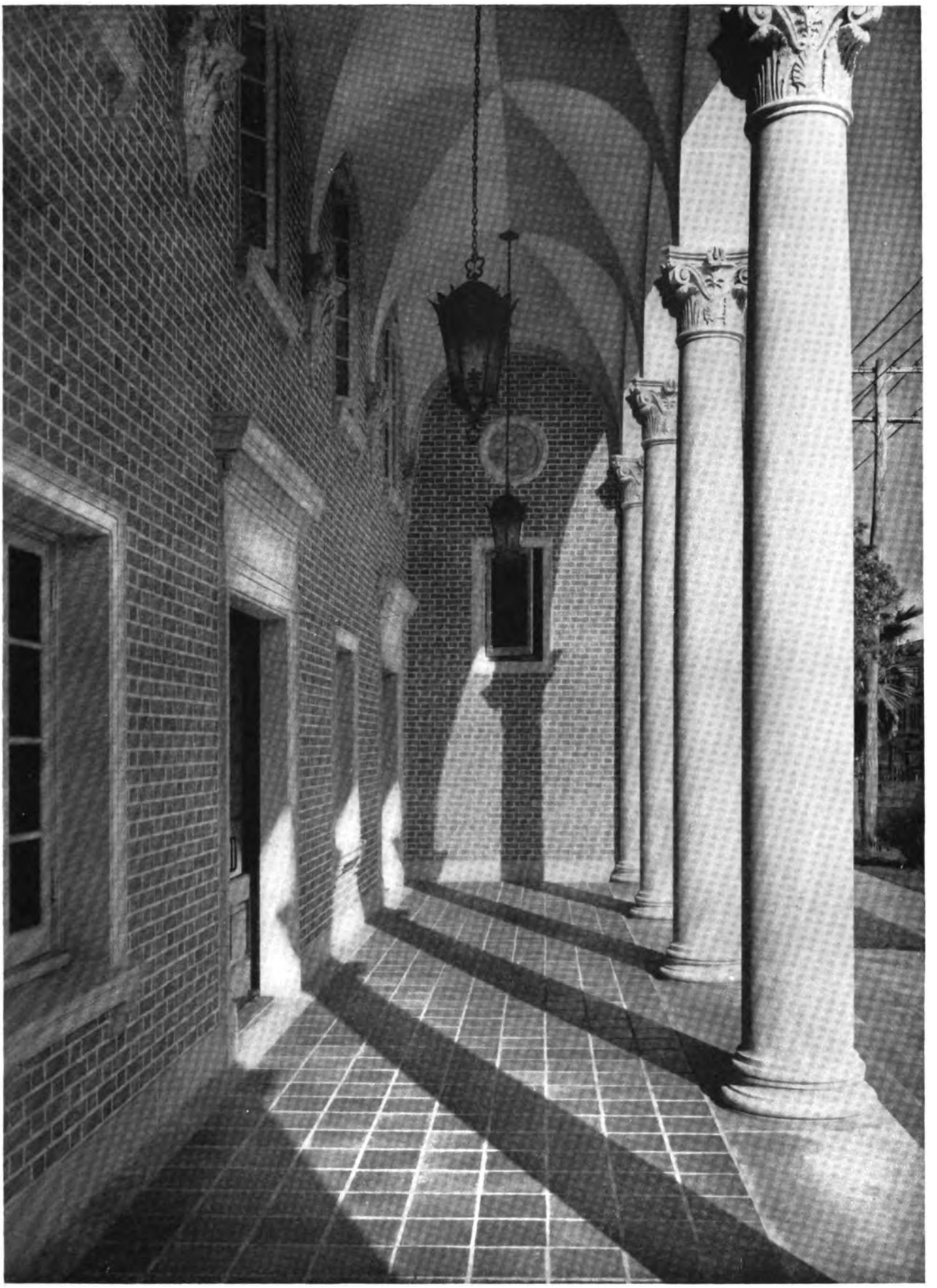

Reeves, *Photo* Howard L. Cheney, Architect, Chicago

Entrance Portico, First Church of Christ, Scientist, St. Petersburg, Florida. (Plan on back)

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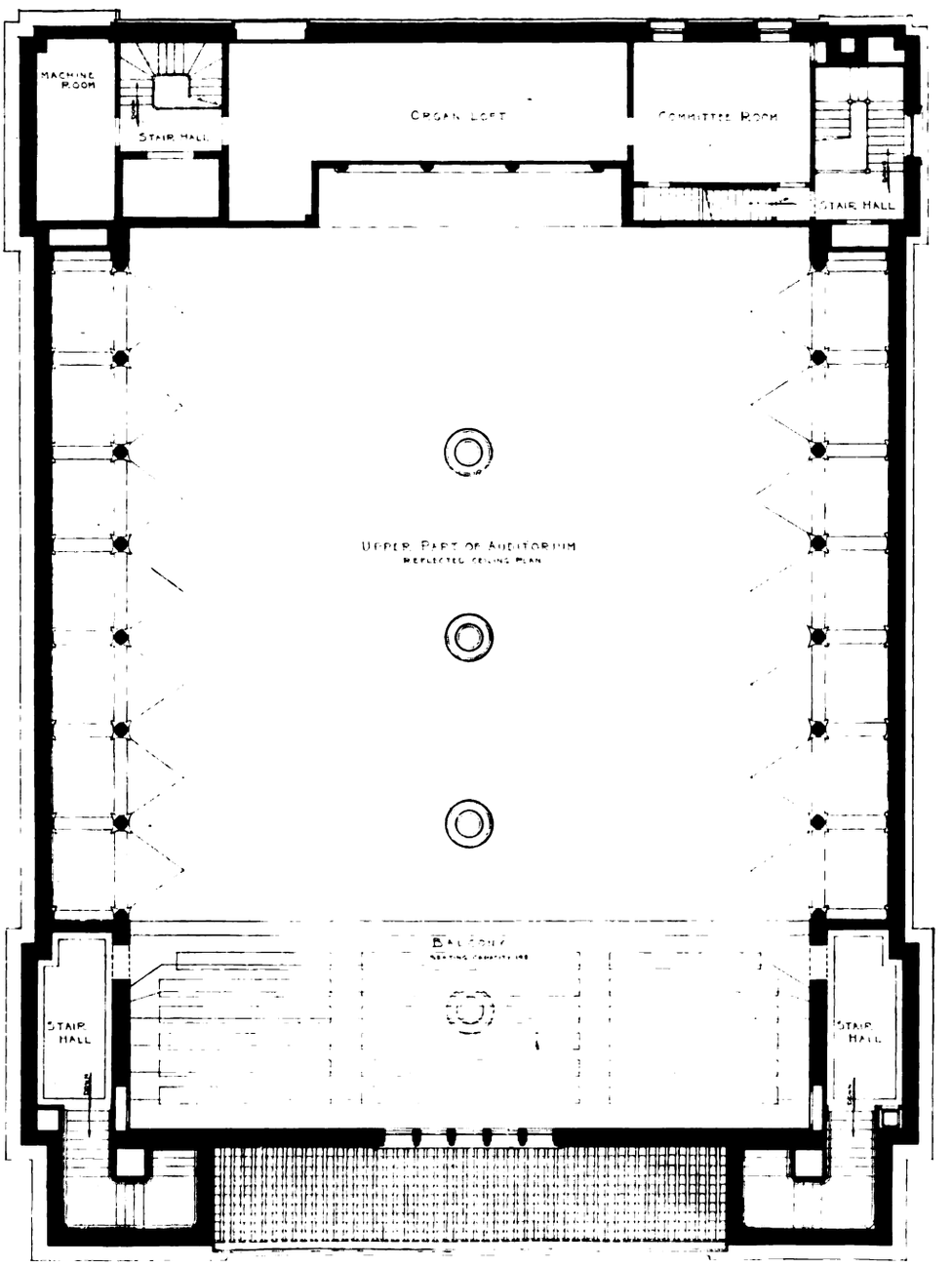

First Church of Christ, Scientist, St. Petersburg, Florida

Howard L. Cheney, Architect, Chicago

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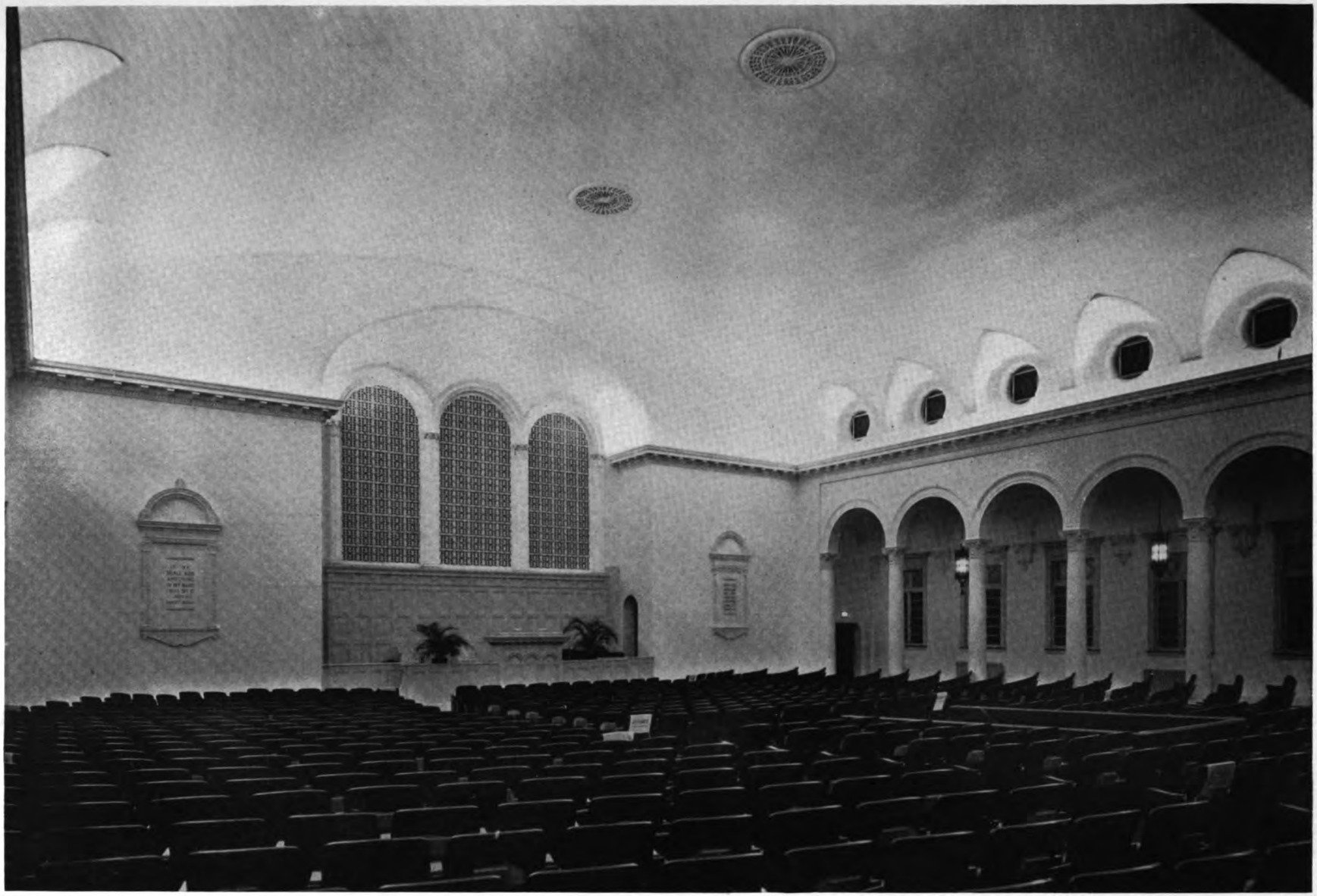

Reeves, *Photo*

Howard L. Cheney, Architect, Chicago

Auditorium, First Church of Christ, Scientist, St. Petersburg, Florida

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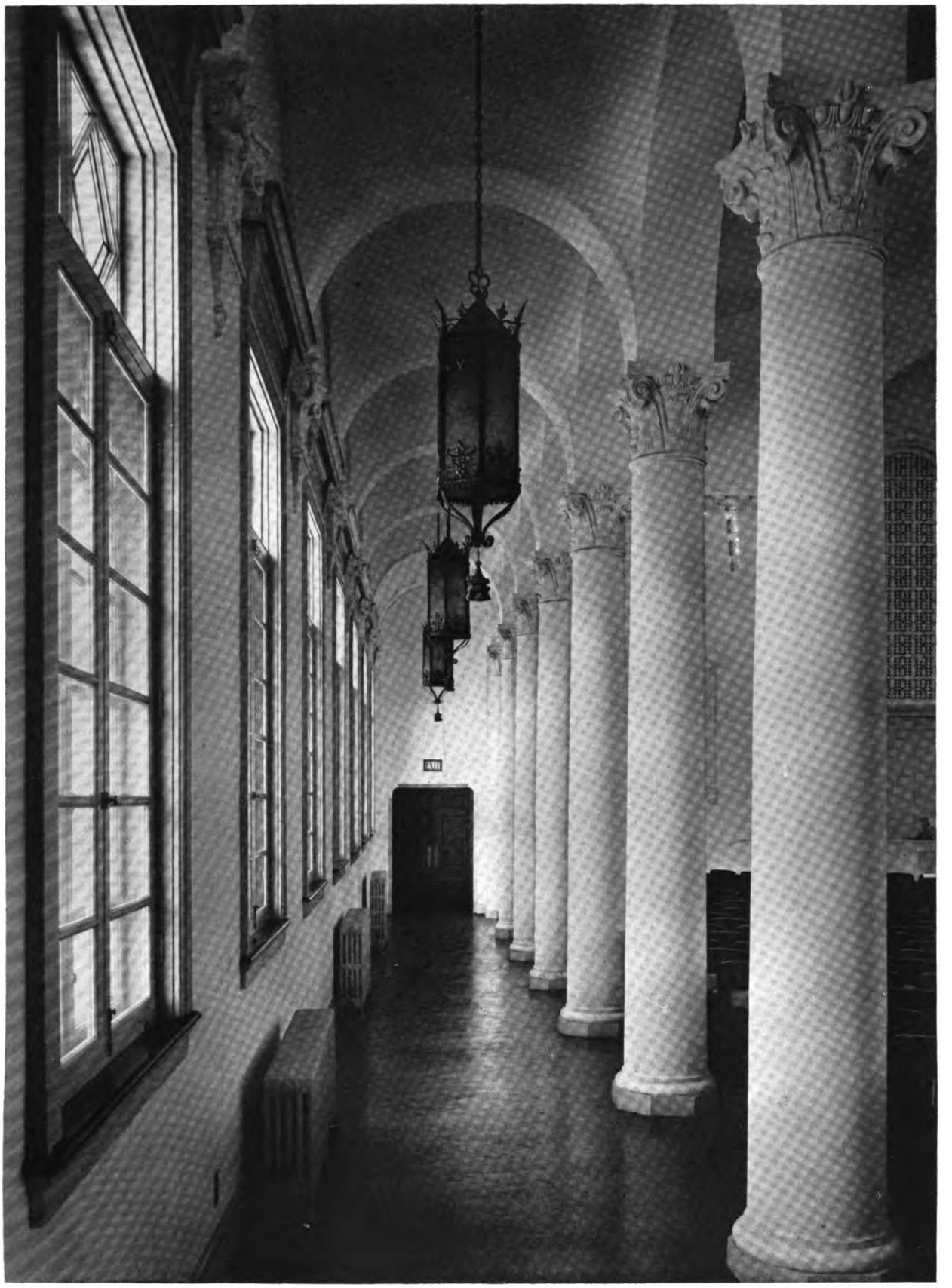

Reeves, *Photo* Howard L. Cheney, Architect, Chicago

Side Aisle, First Church of Christ, Scientist, St. Petersburg, Florida

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Gottscho, *Photo* Wm. Lawrence Bottomley, Architect, New York

Alterations to Residence of Mrs. A. F. Tiffany, Oyster Bay, Long Island

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Gottscho, *Photo* Wm. Lawrence Bottomley, Architect, New York

North Entrance, Alterations to Residence of Mrs. A. F. Tiffany, Oyster Bay, Long Island

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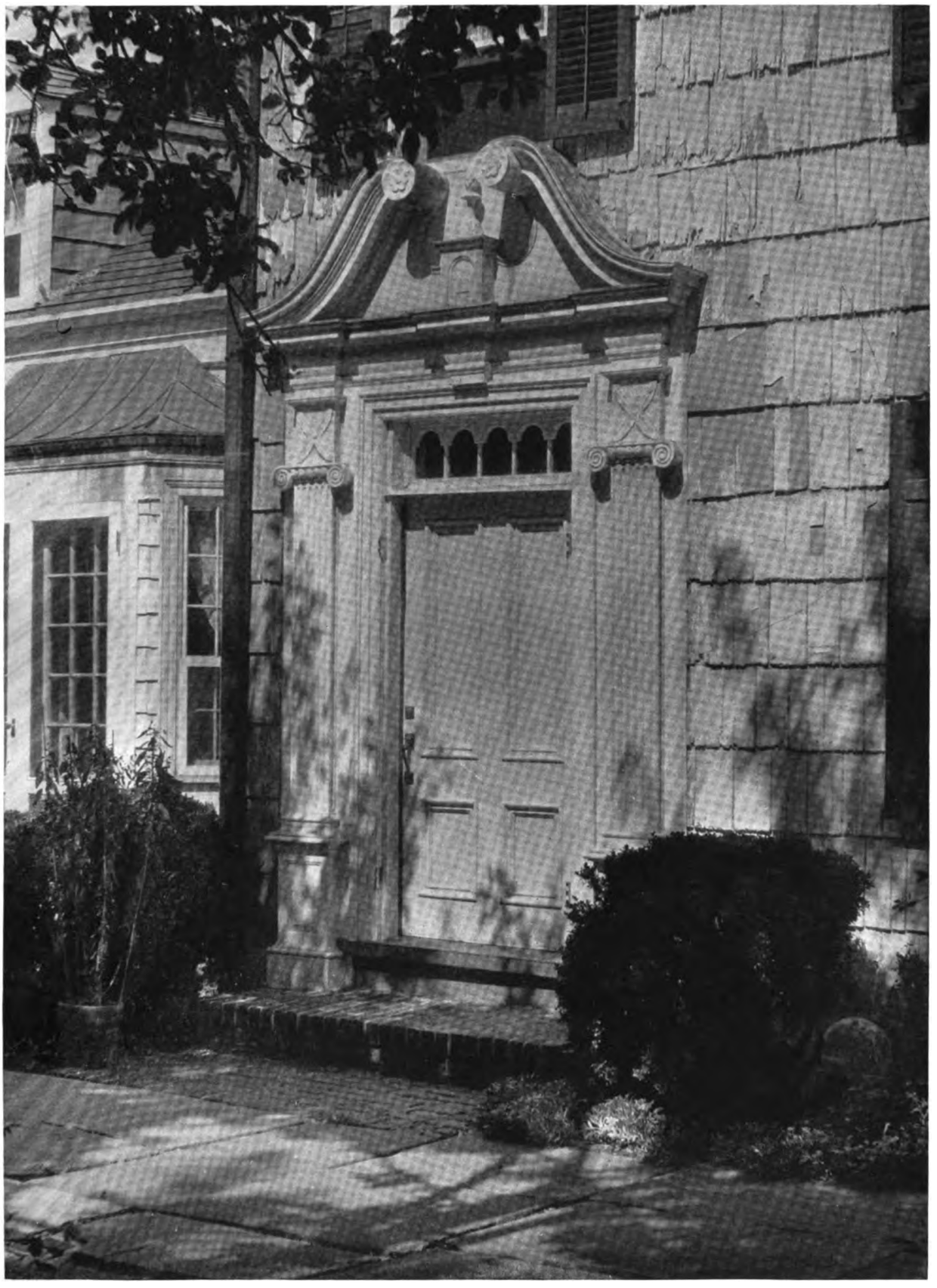

Gottscho, *Photo* Wm. Lawrence Bottomley, Architect, New York

Entrance Detail, Alterations to Residence of Mrs. A. F. Tiffany, Oyster Bay, Long Island

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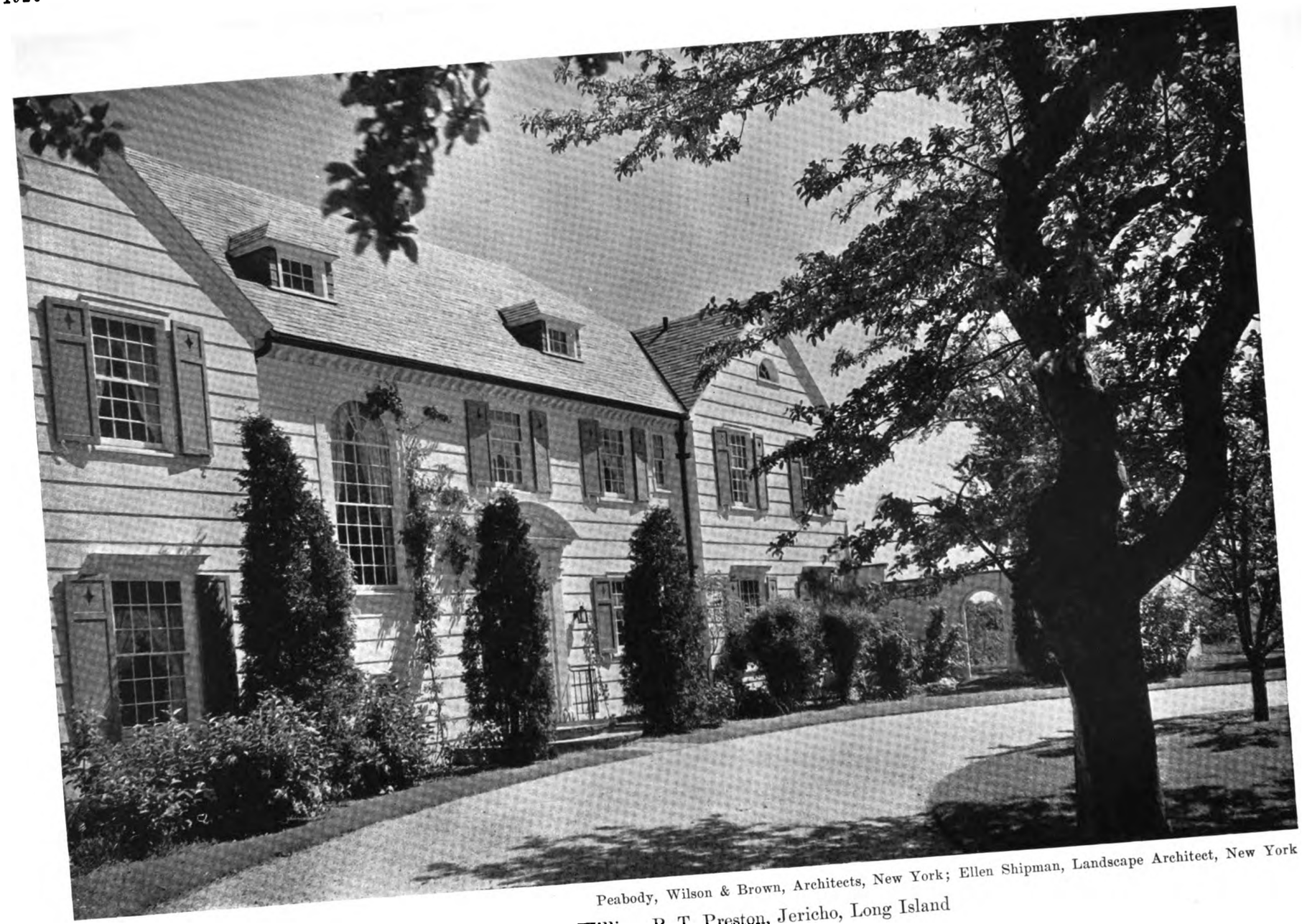

Peabody, Wilson & Brown, Architects, New York; Ellen Shipman, Landscape Architect, New York

Residence of Mr. William P. T. Preston, Jericho, Long Island

Gottscho, *Photo*

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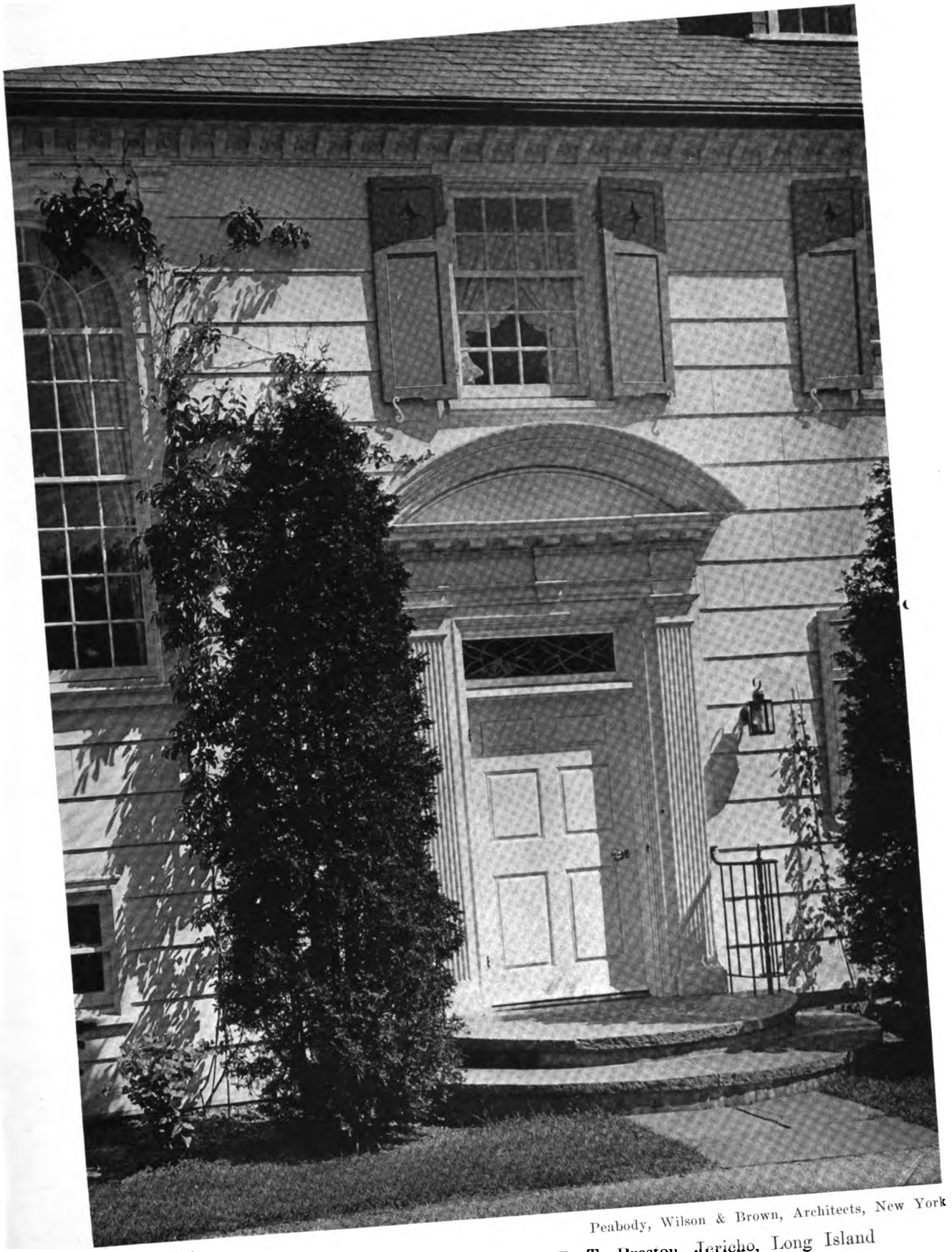

Gottscho, *Photo* Peabody, Wilson & Brown, Architects, New York

Entrance Detail, Residence of Mr. William P. T. Preston, Jericho, Long Island

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Kenneth Clark, *Photo*

Eugene J. Lang, Architect, New York

Residence of Mr. George C. Cooper, Scarsdale, New York

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Eugene J. Lang, Architect, New York

Kenneth Clark, *Photo*

Entrance Detail, Residence of Mr. George C. Cooper, Scarsdale, New York

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Kenneth Clark, *Photo*

Eugene J. Lang, Architect, New York

Garden Elevation, Residence of Mr. George C. Cooper, Scarsdale, New York

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Mr. Murchison of New York Says—

THAT THERE is a most horrendous and engulfing tidal wave of fifty-story building sweeping over the Forty-second Street district of New York lately and that Wall Street is rubbing its eyes and wondering how far it is going to be left behind in the mad rush.

First we had the Chanin Building of fifty-two stories, at the southwest corner of Lexington Avenue and Forty-second Street, designed by Sloan and Robertson. Hardly had the amazement over that died down when another, about as high, of a Ludlow and Peabody design, was announced in Fortieth Street, near Fifth Avenue.

Then along came Mr. J. E. R. Carpenter and his associates with a fifty-five story building on the Lincoln warehouse site, on Forty-second Street opposite the Grand Central Station, and lo! the next day William Van Alen, in a rich baritone voice, sang something to the effect that only a block away he proposed putting up a fifty-six story building! This, of course, made the Lincoln people perfectly furious so they proclaimed that they would probably make theirs sixty-three stories high, to which Mr. Van Alen said, "Hold, men, we will make ours SIXTY-FIVE stories high!"

And so it goes. But to our enfeebled intellect these buildings cannot be so very profitable unless they adopt our very valuable suggestion, printed in this newsy sheet a couple of years ago, to the effect that they should run two or three elevators in the same shaft, on the general principle of express and local trains on the same track. Something, however, seems to deter the Otis people from filling up the shafts!

Big Business

AND WHERE are the people coming from to fill up these vast beehives? From the old buildings probably and some from Pittsburgh and other live suburbs. And where are they going to live? And what a jolly old crush there will be at the Grand Central Station of the subway, where even now the people are pushed into the cars by the muscular knees of ex-heavyweights masquerading as platform guards, and stand unable to move until the next station is reached.

Whitney Warren's biggest straddle, the new office building of the New York Central Railroad, is the Colossus of Rhodes of office buildings, with one foot resting on one side of Park Avenue and the other foot firmly implanted on the other side. Through two giant archways will flow unimpededly the never-ending procession of motor cars up and down Park Avenue, the arch on one side sucking them in and the arch on the other side disgorging them with equal gusto.

Taxi-Deadening

IT SEEMS that the question of rumble-proofing was a difficult one, not only to soft-pedal the twelve-car trains but likewise to put the quietus on the harsh braking of the taxies immediately above.

This was accomplished, we understand, by making a separate construction of the roadways inside the buildings and insulating them by means of lead sheets between the joints of the columns, with six-inch air spaces and all sorts of other tricks.

The foundations of the building and of the roadways are entirely independent and tests show that a bead of perspiration on the end of an entry clerk's nose up on the twenty-eighth floor will remain there even though the Twentieth Century and Mayor Walker be passing under the building at the same time!

Before the art of sound deadening had reached its present efficiency it would have been considered impossible for thousands of vehicles to run into an upper story of an office building without making a disturbance. The rattle would have been such that nobody could have worked, and bookkeepers could not have totaled their figures, deaf as adders are supposed to be.

The passageways through which vehicles are to pass are lined with marble and backed by sound-proof material, so as to cut them off from contact with the structure itself. No noise and no gasoline and oil smells can ascend into the corridors.

The problem of conducting vehicular traffic into a building above the street level is unique. In principle it is the same as that employed in the Grand Central Station itself for pedestrians. If a procession of automobiles was turned into the inclined runways of that structure, the appearance would be much the same as that which obtains in the new building. There naturally would be more noise.

The occupants of those great apartment houses which line Park Avenue are likewise immune to rumbles and the hiss of the Westinghouse air brakes, for Park Avenue is practically a sound-proofed highway.

Continuing a Good Thing

THE NEXT thing the city will have to do will be to continue Park Avenue north from Ninety-sixth Street, so that it will be a real express avenue to the northerly part of the city and to Westchester County. But traffic conditions will grow worse and

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worse, despite anything we can do. So why do anything at all about it? Except, perhaps, to prohibit ALL parking on the streets. When the traffic gets so heavy in any one place that it comes to a stop and nobody can get anywhere, then it will be impossible to stay there and all the traffic will move somewhere else.

What could be simpler? Or more economical? Or more satisfying?

The Tenement House Law

EVERYBODY IN the building business thinks that the present Tenement House Law, enacted in 1909, is the most cumbersome and fearsome law we have to do with but this new proposed Revision to the Tenement House Law had the effect of taking trainloads of excited and enraged real estate owners, architects and engineers to Albany to bust up the first public hearing on the proposed bill.

Probably no more unpopular law has been proposed in late years. It is conceived with the idea of letting more sunlight and ocean breezes into our little old New York but it would have the effect of knocking the spots out of realty values and putting the apartment house business strictly on the blink.

The price of cooperative apartments would of necessity go up about thirty per cent, for the proposed law makes the top third of the building like unto an old attic and takes away from the unhappy owner the most desired and profitable section of his building.

Nor does this so-called Revision of the Tenement House Law help the agitators of the No-Slum Movement. Listen to what Professor Charles Gray Shaw, of the National Housing Committee, has to say on this subject:

"The commission has done something remedial in connection with existing tenements, or dwellings, but has not paid any serious attention to the constructive work necessary for dehousing and rehousing in the hundreds of blocks of the slum areas. The impression seems to be that when new tenements are built they will still be the old style walk-up affairs which make one feel that elevators are still to be invented. The laborer will walk up to his home, while the well-to-do, who really need some exercise, will be lifted upward, homeward.

"This deduction, drawn from the provisions of the bill, has been stated more explicitly by a member of the commission, who writes as follows: 'The setback provisions have nothing to do with cheap housing, but only with expensive fireproof, elevator apartments.' Now that's the trouble with the costly setbacks; they have nothing to do with the walk-up tenements of those who have to get along with cheap housing, and there are many families which cannot afford setbacks."

No Ritzes on the Bowery

"BUT WE CANNOT run Park Avenue down into the slums or extend Tudor City way down to the lower East Side. Model tenements to be rented at a low figure cannot compete, setback against setback, with Ritzy apartments beyond the bridge area, but they can offer competition to rookeries in their own area, and it is just such competition between inexpensive decency and cheap dirt that slum clearance is looking for. Then the slums may begin to go."

Up and Down Shops

IN ONE of those magnificent new Grand Central Zone office buildings we just spoke of, the owners are considering leasing out the lower sixteen stories to retail shops, having the corridors don the appearance of a Burlington Arcade and lifting the passengers easily and comfortably as they do in the department stores.

Of course, it would be quite a shock to us to enter an elevator in an office building and have a coon operator say, "Third floor: Ladies' apparel, brassières, beauty parlor, lamps and kitchenware!"

And think of the speed of these elevators! It always makes a business man shiver with impatience to ride in a Macy elevator, crowded with women who haven't yet made up their minds which floor they want to visit! Yea, the patience of the elevator operator in a department store deserves a monument all its own.

A Flip-Up

NEW YORK is going to have a museum of its own. To house, we hazard, old uniforms, hansom cabs, sleighs, bustles, Prince Albert coats, roll-top derby hats and examples of sidewhiskers as worn by the first Columbia crew.

Five of the oldest family architects in New York were invited to compete for the job and they finished yesterday, March thirtieth. All work is suspended in their offices until the word is passed around as to who pays for the dinner.

These old family architects were the Messieurs Atterbury, Delano, Freedlander, Pope and Morris, and in order to support the winner of this competition any one of our readers may become a member of the New York Museum by paying down $1,000.00 as a Founder, or $10.00 as a Piker. The latter class, however, is known to the trade as an Annual Member and has very little, if any, stigma attached to it.

An All-Embracing Answer

WHEN A client asks you why his building is costing so much, tell him that the Economic Research De-

(Continued on Page 118)

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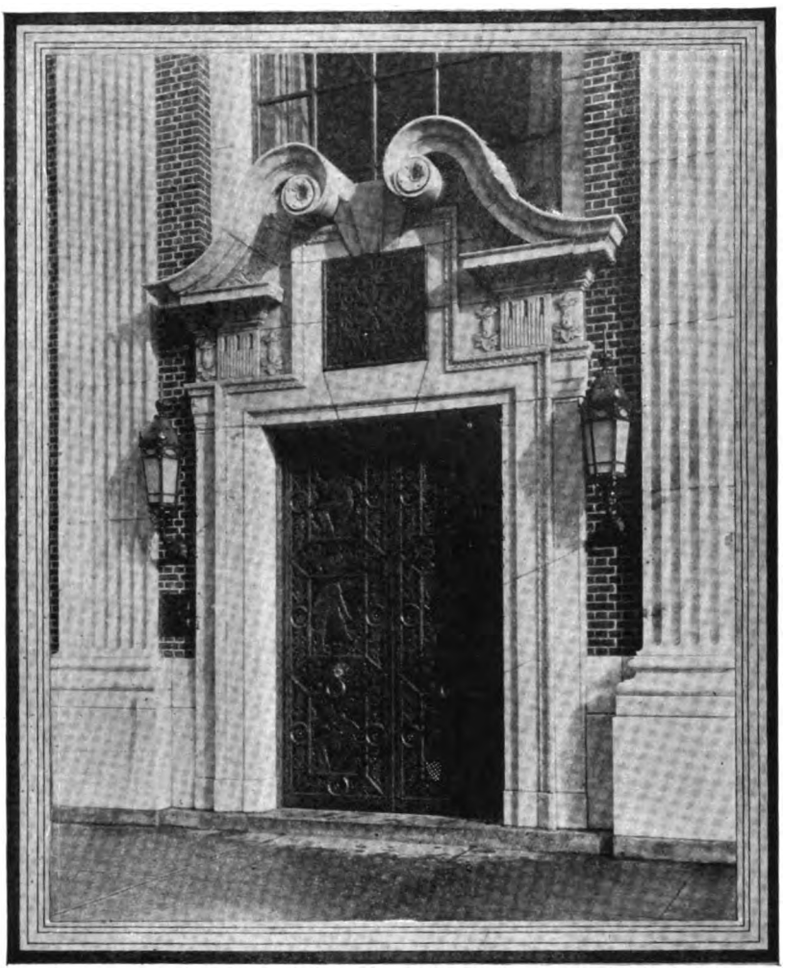
GEORGIA MARBLE



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Mr. Murchison of New York Says—

(Continued from Page 116)

partment of the American Bond and Mortgage Company says that the cost has nothing to do with it. "It is the earning power, based on rental demand. And from a true weighing of this factor can be determined the value of the property to a buyer who is treating it as an investor."

Learn that by heart. Admit nothing. Deny everything. But if the client is over-nosey lead him into a maze of figures which will take his mind off the main event. Say this rapidly:

"At present 62% is given as the amount of labor going into the cost of an average house. The foundation work constitutes 36% of the total and 29% goes for the labor and materials classified as carpentry. Plumbing stands at 10% and the heating equipment at 9%. The figure of 8% is given for hardware and 6% for the materials and labor of painting. The lowest item in the cost is that of lighting fixtures which stands at 2%."

And then tell him that there is very little chance of labor costs going down or of machinery taking the place of bricklaying or of plastering by hand; also that rents rarely drop in these prosperous days and finally that he'd better stop kicking.

Bigger and Better Exhibitions

The Architectural League Show this year was admittedly the best-arranged and most interesting exhibition ever gotten up by this organization. It received the greatest boosts it has ever gotten from the critics and even the society magazines were full of it.

Next year the League is going to branch out again and stage a larger performance at the Grand Central Palace, with all sorts of foreign exhibits and models and with the usual labor-saving devices and household conveniences.

The cooperation of the American Institute of Architects will be requested at the next Convention of the Institute in St. Louis and it is to be hoped that all the delegates to the Convention will vote for the Exhibition to be held "Under the auspices of the Architectural League and of the American Institute of Architects."

This cooperation would tend to give to the Exhibition a national character, not simply a local flavor, and with the European and South American exhibits it would help still further to bring architecture closer to the hearts of the people.

It is expected that the 1929 Exhibition will have the endorsement of the other architectural and building societies of the metropolis and that perhaps the Annual Banquet of the American Institute of Architects will be held in New York during the Exhibition and either at the beginning or at the end of the Convention in Washington.

The Poor Old Public Loses Again

This year has seen in architectural circles the triumph of politics over efficiency. New York State and New York City have witnessed with real sorrow the forced resignation of two splendid and capable public servants in the persons of Sullivan W. Jones and William H. Gompert, in the offices of State Architect and of Architect to the Board of Education of New York City.

Sullivan Jones' case was written up in our columns some months ago and must have created some stir in the profession for we received letters from many readers on the subject, all agreeing with us that Jones was right and that the Minister of Public Works (or whatever his title is) was doing the state a serious damage in usurping the State Architect's powers and depriving him of his responsibility.

The politicians want to make the State Architect a sort of living rubber stamp, a nonentity, a "Yes, Yes" man. But everybody who is anybody is opposed to it, and rightly, too.

The Fine Arts Federation of New York, composed of sixteen organizations, sent a letter to Governor Smith, opposing the bill to make the Department of Architecture a bureau of the Department of Public Works.

The Federation suggested the creation of a Fine Arts Commission as part of the Department of Education to replace a similar commission which has been abolished. The present proposed legislation, the Federation declared, would make a rubber stamp of the State Architect unless the Commissioner of Public Works, now an engineer, were replaced by an architect.

But we do not entirely agree with that. We believe that the State Architect should be just as independent as the Attorney General and that he should report directly to the Governor and not to the head of some bureau.

Out of School

Mr. William H. Gompert, past president of the Brooklyn Chapter of the American Institute of Architects, has held down the job of Architect to the Board of Education in New York City for the past five years and has held it down to the satis-

(Continued on Page 120)

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Winthrop Towers Apartments, Chicago. Ground broken April 24, 1927. Building completed in September, 1927.

(Below) As building looked June 26, 1927, after reinforced concrete frame was completed.

William Bernhard & Co., Chicago, Architects
H. Janisch & Co., Chicago, General Contractors

CONCRETE

For Rapid Construction—

NINE weeks after ground was broken for the Winthrop Towers apartment building, Chicago, the *reinforced concrete frame was completed.*

At the end of the sixteenth week a furnished model apartment was open for inspection. At the end of twenty weeks all construction was completed, the scaffolding down and the heating system tested.

The speed of construction, *made possible by the reinforced concrete frame*, gave ample time for the installation of complicated mechanical work—each of the 118 apartments is provided with artificial refrigeration and complete cooking equipment.

The structure furnishes an excellent example of the important time economies which can be effected by building with portland cement concrete.

PORTLAND CEMENT *Association*

Concrete for Permanence CHICAGO

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Mr. Murchison of New York Says—

(Continued from Page 118)

faction of everybody except the politicians. So, looking around for an excuse to pin something on Mr. Gompert, they found a school or two which leaked.

"Horrible!" said the Board. "The very idea of a school leaking! It cannot, it must not be! Fugit with Gompert!"

All the architects, all the builders, all the no-leak-baby-pants manufacturers sided with Mr. Gompert. They pointed out the fact that the contractors were selected on the principle that the lowest bidder is the largest leaker, that all buildings leak more or less and that the specifications for these schools were built up on the same old basis long before Mr. Gompert ever took office.

What good did it all do? No good! What is the use of good citizens going into politics? No use! After the experiences of Mr. Gompert and Mr. Jones, who wants a political job? No one! And what kind of architects will they get to succeed these members of the American Institute of Architects who gave of their time and experience to better conditions in state and city work? Duds, just duds, that's all!

Carnegie Institute Summer Session

Courses in architecture are receiving special attention in the plans for the Eleventh Summer Session this year at the Carnegie Institute of Technology in Pittsburgh, according to an announcement from Dr. Roscoe M. Ihrig, director of summer courses. Under the plans for the coming summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 11 to July 21 to meet the needs of students who desire to continue their work in architecture in vacation.

Among the subjects to be offered are Architectural Design, Outdoor Sketching, Descriptive Geometry, Shades and Shadows, Perspective and Mathematics.

An Inexpensive European Tour

A European tour is now being offered which will be within the means of many students and which will be a thoroughly enjoyable and educational trip. This is mainly, of course, an architectural tour. Travel is to be comfortable and inexpensive. The hotels selected will be modest, ocean crossing by Student Third Cabin and railroad third class, the tour covering the months of July and August.

Complete information may be had from the Bureau of University Travel, Newton, Mass., who sponsor the tour, or from Donald B. Kirby, 49 West 39th Street, New York.

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ORNAMENTAL PLASTERING COMPO ORNAMENTS INTERIOR CAST STONE

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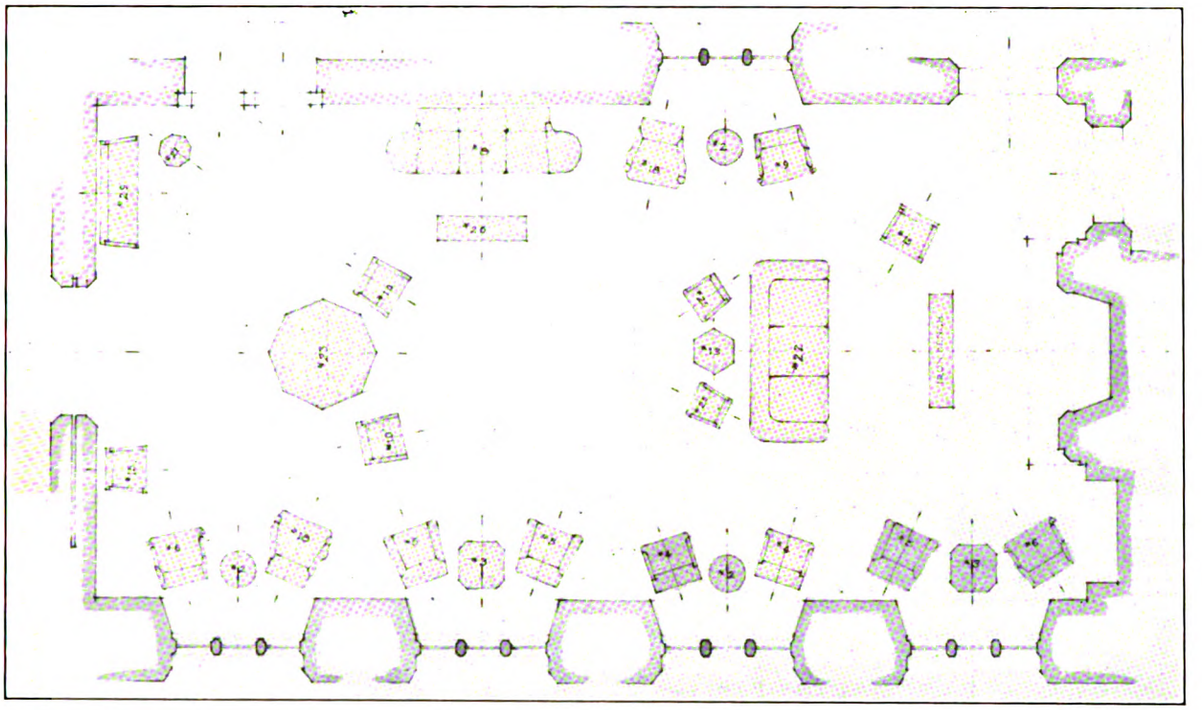

A typical layout plan which is presented with detailed drawings of the furniture selected

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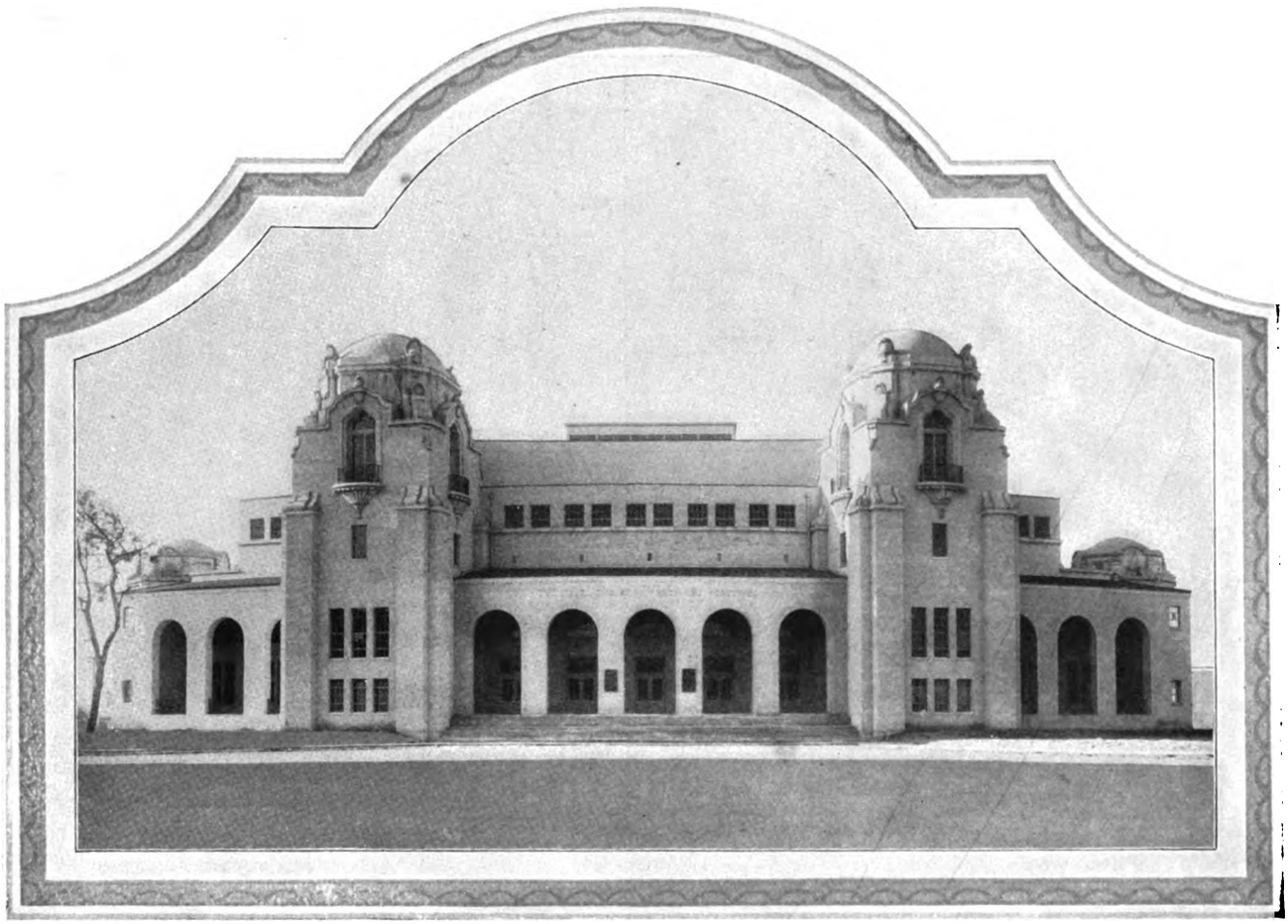

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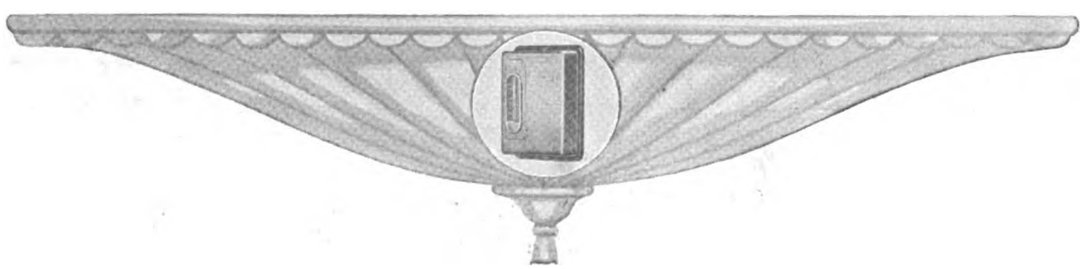

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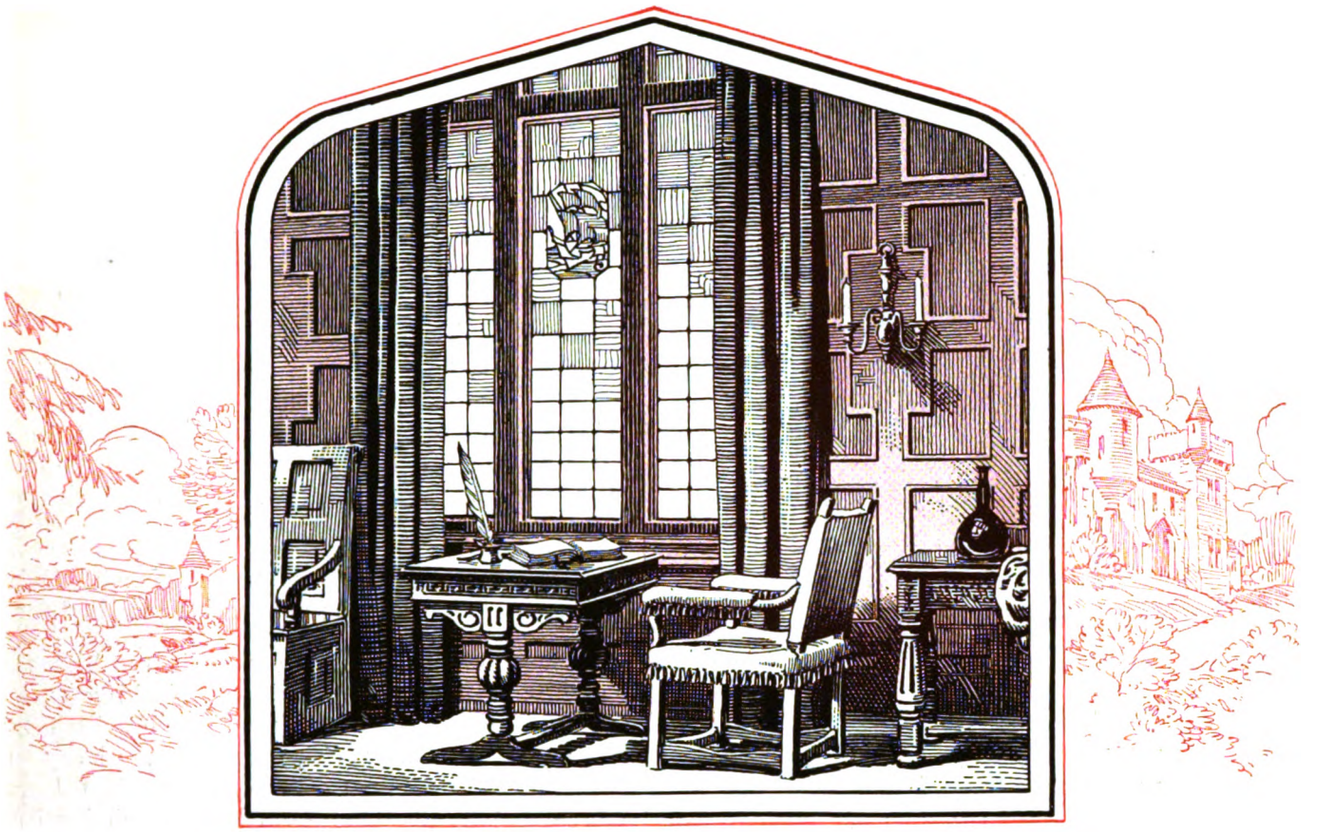

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Apply Mixed Stain-and-Lacquer

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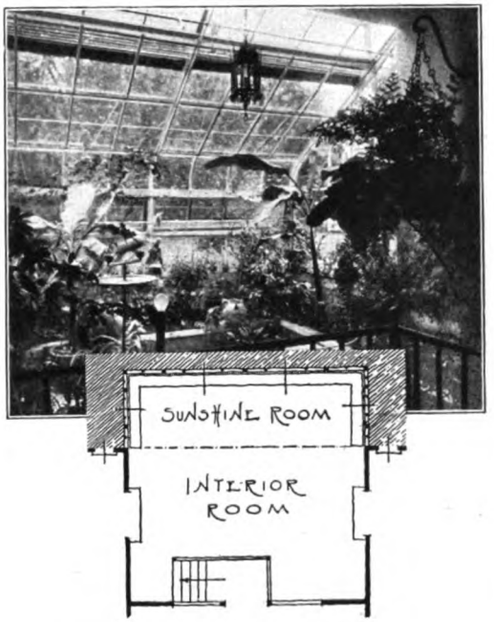

Why Not Let Sunshine Play This Part In Your Plans?

AS you know, sunshine is the very soul of a Spanish interior.

Patios and open arches are practicable in the balmy South.

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ELIZABETH NEW JERSEY

The Fatherly Architect

(Continued from Page 37)

of mouth or at most by resolution on the minutes. There were four managements during our association. Just as we got into the War I was commissioned to design another large building to house nurses and shortly thereafter a Chapel, to be a 'gem,' and to remodel the central heating plant and enlarge the laundry.

"Prices ran too high (War prices) and nothing was done. Death caused a change in management, two changes in fact. In the meantime I collected a small amount of the fee due on the Chapel and the Home—the plans of these were ready for the laying of the corner stone.

"In a year or so, the new management desired a revision of the Chapel plans and then called for bids.

"After the War prices were again too high though no higher than the estimates. Nothing was done with the plans for the Home though a little later I was told to re-draw them for another location and for about half as large a building. But I wanted some money and had earned it. Such institutions are always short. So I agreed to ask for no more money on the first set of plans for the Home, losing $2,000.00 in fees, make new plans for the smaller Home on the basis of the old fee and agreed to wait for the $1,500.00 balance due on the Chapel plans until it was to be built. A similar arrangement was made regarding the heating plant and I paid my consultants mostly out of my own pocket. The Nurses' Home was built and I subscribed $500.00 out of my modest fee.

"A few years later the Chapel was built. I saw the picture in a church paper, and as like mine as a pea is like another. But who was the architect? I went to a lawyer for the first time in my life to get redress and found one thing wrong. My agreement to wait had spoiled my chances. In that state the statutory limit for collecting a debt, even though in writing, is only five years. I was late by four months. That was one technicality also discovered by the counsel for the Board. He claimed, moreover, that the Chapel not having been built according to my plans I had no valid claims. Such are some lawyers. Was the Board dishonest? Remember it was a charitable institution and charity covers a multitude of sins.

"You will find Boards do things in public no member of the Board would think of doing in private. Watch your agreement with Boards.

"I had an A. I. A. contract with one that turned out even worse and I thought the contract the best ever in my safe. But that is another story."

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Equitable Trust Co., New York
Architects: Trowbridge & Livingston
Engineers: Meyer, Strong & Jones
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JOHNS-MANVILLE

ACOUSTICAL TREATMENT, UNDERFLOOR DUCT
PIPE INSULATION

JOHNS-MANVILLE

Acoustical Treatment

The selection of Johns-Manville acoustical treatment for the Equitable Trust Company Building was the result of actual tests.

Our acoustical treatment, together with others, was installed in the old building. Its efficiency was studied. Laboratory tests showed that its higher light-reflecting power would result in important saving in electric current for lighting, while its sound-absorbing power was highest. As a result, 95,000 square feet of Johns-Manville Nashkote Type B Acoustical Treatment were used.

Underfloor Ducts

After careful study with the idea of choosing the best method of leading power and telephone wires to desk locations, the Orangeburg Underfloor Duct System was selected for this building, 141,400 feet being installed, giving service through 2841 outlets, each concealed beneath the desk it serves. Additional outlets may be installed as needed, each in twenty minutes, inexpensively, with no marring of building or disturbance to office workers.

Pipe Insulation

To conserve heat, and to prevent condensation forming on the plumbing lines, a total of over 82,000 feet of Johns-Manville Improved Asbestocel, 85% Magnesia and Anti-sweat pipe Insulation were used in the Equitable Trust Company Building.

We invite inquiries on all matters dealing with noise control, wire ways or insulation.

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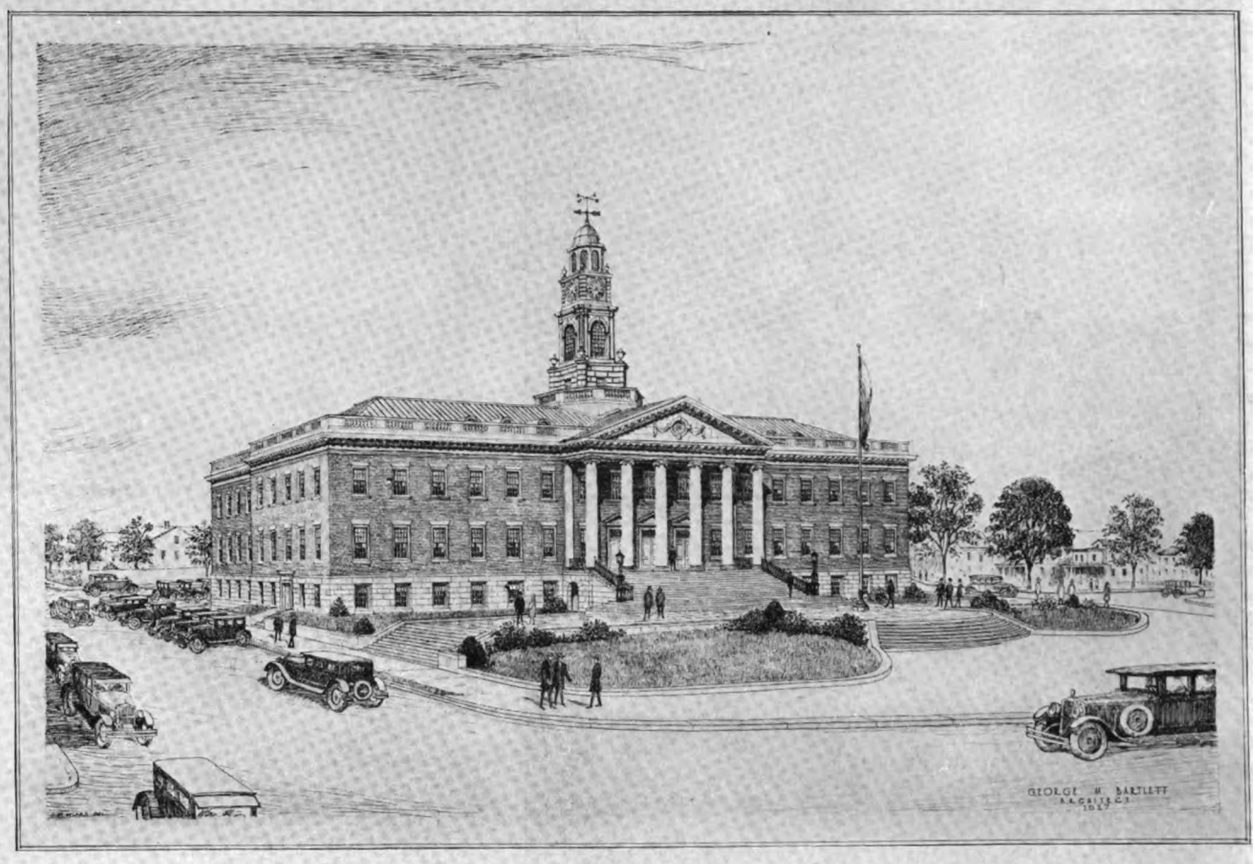

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"*Brickwork in Italy,*" an attractive and useful volume of 298 pages, especially for the architect, profusely illustrated with 69 line drawings, 300 halftones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, six dollars postpaid. Half morocco, seven dollars.

"*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.

"*Industrial Buildings and Housing*" treats in detail the factory, with examples of architectural beauty. Restaurants, rest rooms and employes' communities come under its scope. Bountifully illustrated. Sent postpaid for two dollars.

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Schools, standing as declarations of community character, are so generally constructed of Face Brick as to make further suggestion of this material for school construction almost superfluous. That its dignity and distinctive beauty, made possible by an unlimited variety of colors and textures, have given it the place of preference among Architects is evident everywhere. And many of these Architects avail themselves of the service this association and its members are prepared to render. Inquiries concerning Face Brick usage are invited.

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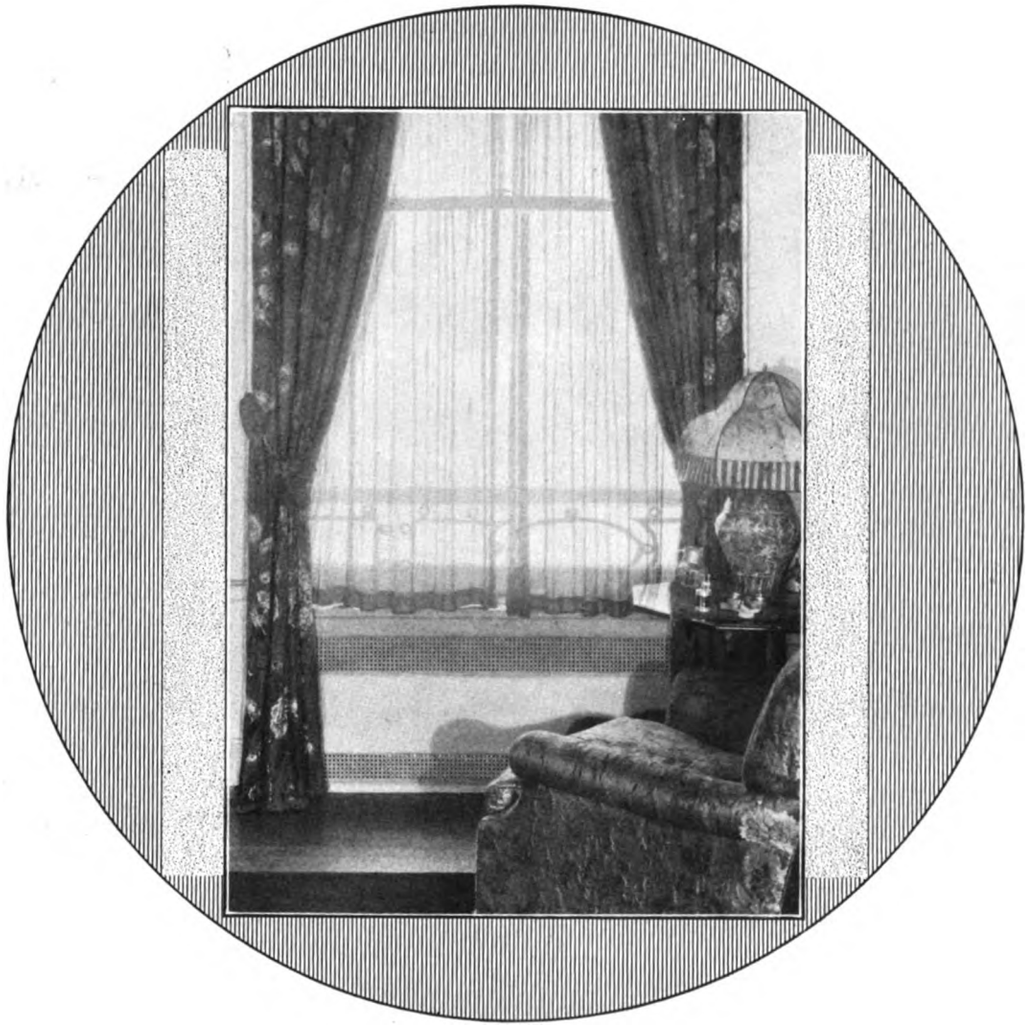

Meeting the Demand for Out-of-Sight Radiators

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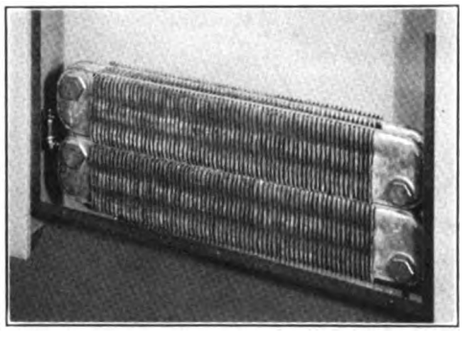

THE best part of each room, in front of the window, need no longer be cluttered up with old fashioned radiators.

Nor need there be the former decorating or curtain hanging problems.

With Robras 20-20 Radiators in-the-wall, out-of-sight, no longer are masses of dust thrown up to soil the curtains or mar the walls.

The Robras 20-20 radiators can be set up in a standard studding.

The sections are from eighteen to seventy inches long.

Their ratings are from five and a half to twenty-five square feet for each section.

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The sections shown in the drawing at the left are thirty-eight inches long and contain forty-five and a half square feet of radiation.

N. B. This is an actual illustration of a Robras 20-20 installation. NOT a retouched photograph.

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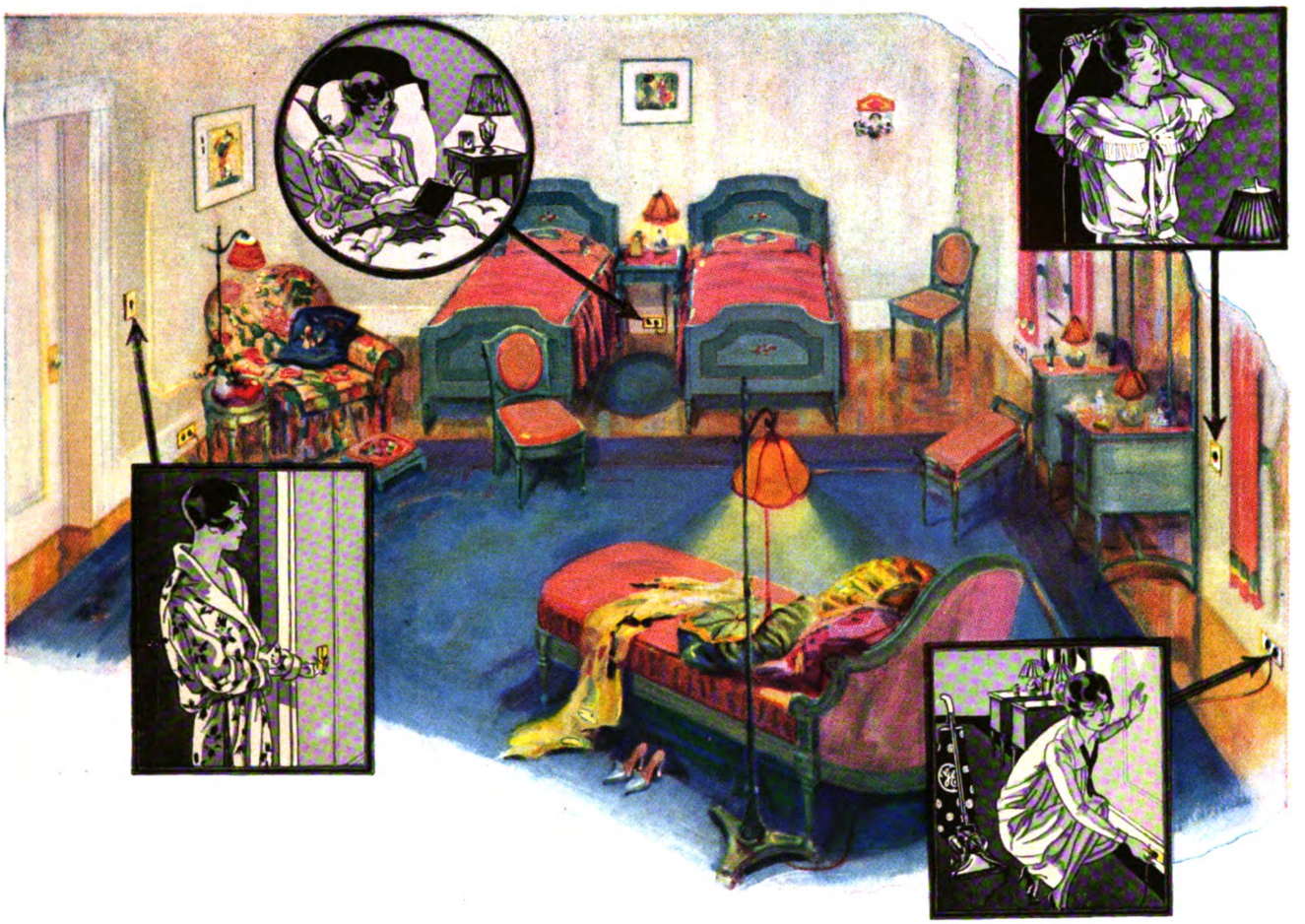

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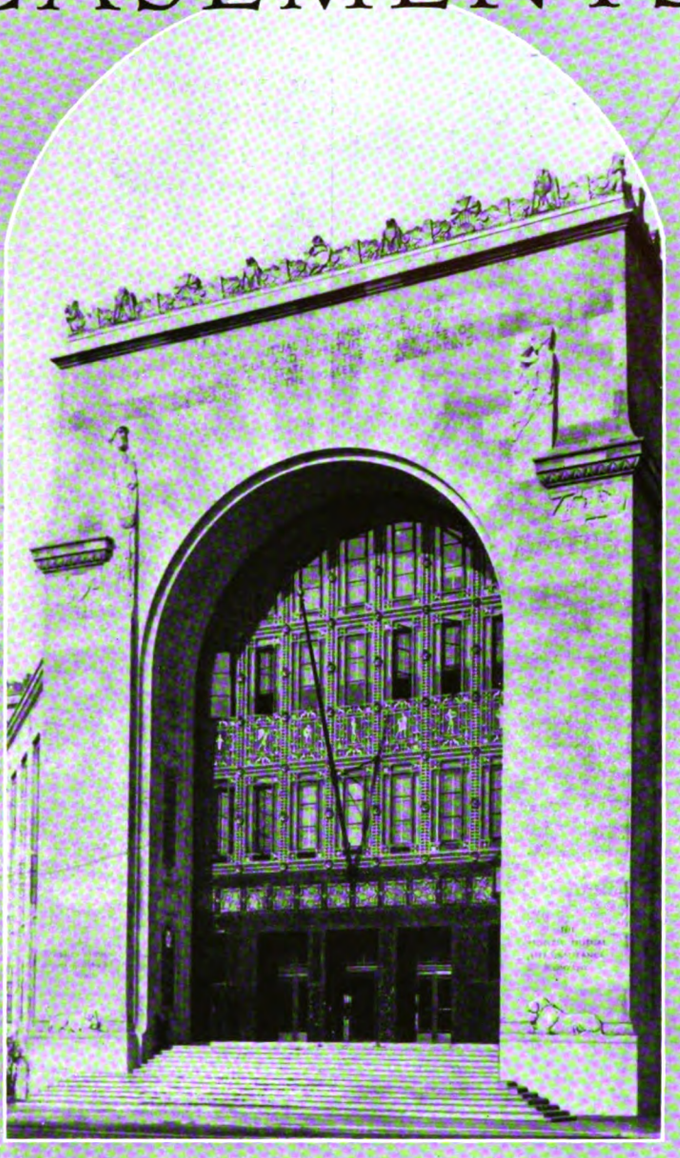

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INTERNATIONAL Metal Casements form an artistic as well as a thoroughly practical detail of this imposing entrance facade

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Competition Notice

ANNOUNCEMENT IS made of a Better Homes Architectural Competition being held by The Detroit Free Press of Detroit. This competition will be for the design of different types of smaller houses, giving cash prizes for the best designs submitted.

The program has been prepared in consultation with Mr. George D. Mason of Detroit and will be judged by a jury of award selected from the active membership of The American Institute of Architects.

Any architect or architectural draftsman may obtain copies of this program by addressing The Free Press.

The Gyplap Sheathing

THE WIDTH of Gyplap sheathing boards has been changed from 32 inches to 24 inches, according to an announcement from the United States Gypsum Company. As now manufactured, each board is 24 inches wide, eight feet long and one-half inch thick.

A need for greater convenience in handling the boards, before and during application, made necessary the new width. In the new size, it is possible for the carpenter to carry two boards at a time, one under each arm.

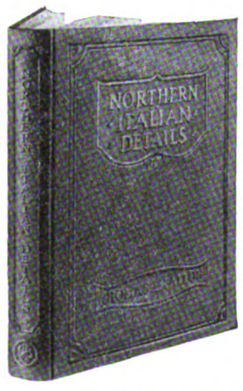
NORTHERN ITALIAN DETAILS

By

WALTER G. THOMAS *and* JOHN T. FALLON

With an introduction by

JOHN MEAD HOWELLS



THE continued and widespread demand for this well-known inspirational work has necessitated the preparation of this new edition. It takes the architect off the beaten and prosaic paths and presents him with many meritorious examples of Italian details. The work includes an introduction by Mr. Howells—followed by 143 plate reproductions of photographs and measured drawings made on the grounds. They represent in the main "architectural bits" such as doorways, windows, stairways, paneling, grills, gates, fountains, knockers, lamps, etc. Each subject is presented by means of photographs, measured and figured drawings and descriptive text.

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THE ARCHITECT

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A
LOUIS XV
OAK
Boiserie
From
TOURNUS, BURGUNDY

THIS oak-panelled room . . . so charming and so typical of its age that it may well be compared with the historic interiors in the MUSEE CARNAVALET in PARIS . . . is particularly notable for its exquisite details of rocaille ornament, the graceful oak *cheminee*, and the two arched and recessed windows, which still retain the original sash and shutters. There is also an interesting built-in buffet with a shelf of dark red marble. The room is 14 by 28 feet, and 10 feet 4 inches high. It has a double, a single and two closet doors.

AU QUATRIEME'S collection of panelled interiors includes three other LOUIS XV oak rooms, a Directoire, an early AMERICAN and an 18TH CENTURY ENGLISH pine room and two late 17TH CENTURY ENGLISH oak rooms.

Fourth floor, old building

JOHN WANAMAKER, Broadway at Ninth St., NEW YORK

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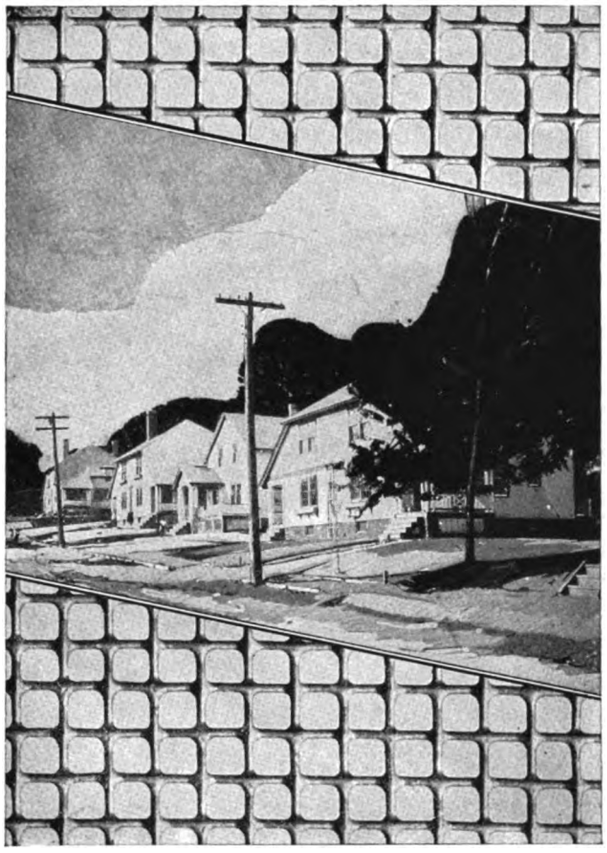

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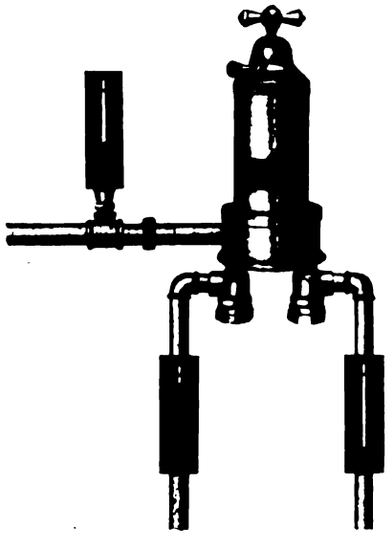

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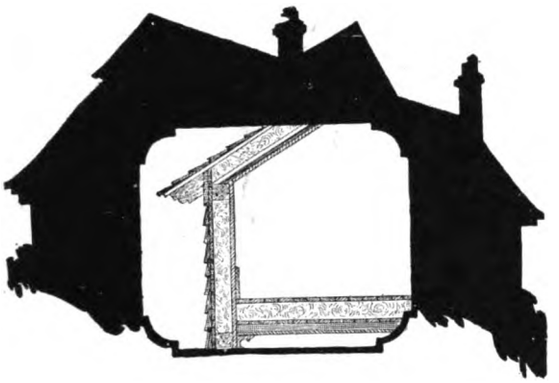

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Mineral Wool is a sanitary, entirely mineral material, indestructible, thoroughly fire-proof, vermin-proof, and sound-proof—and easy to apply.

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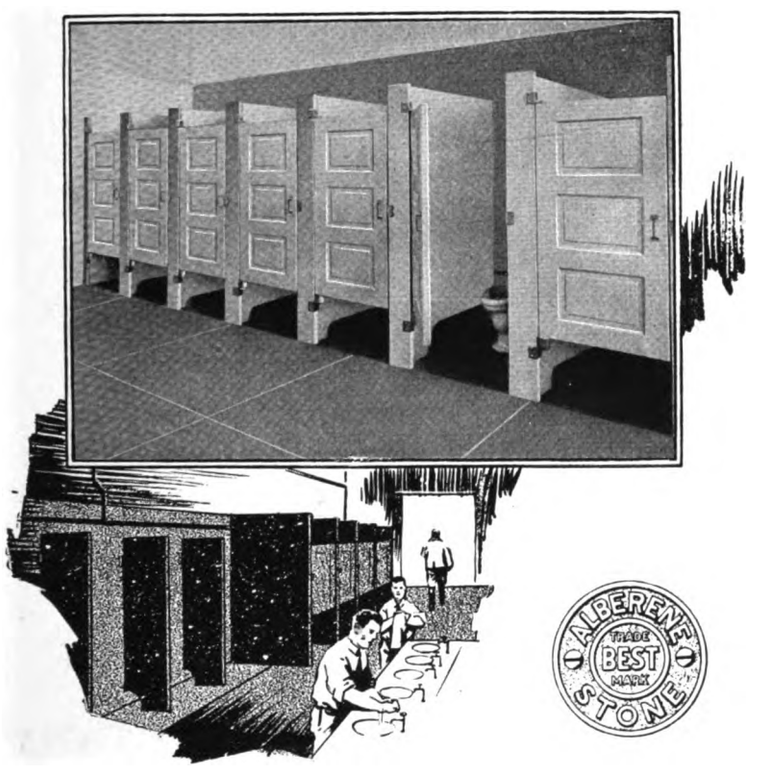

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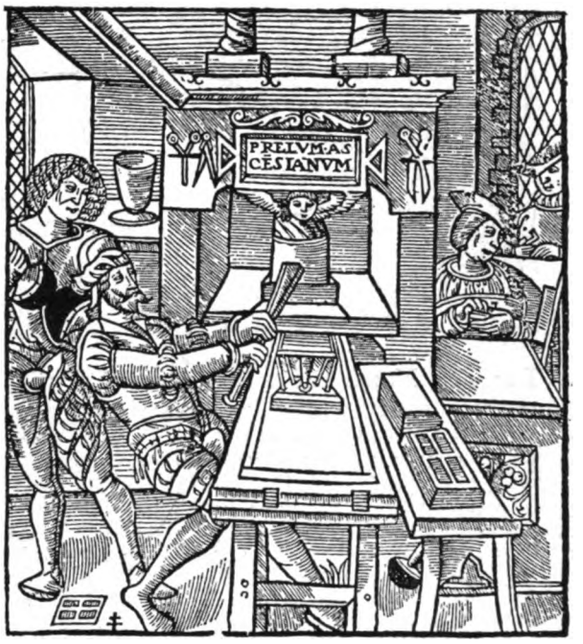

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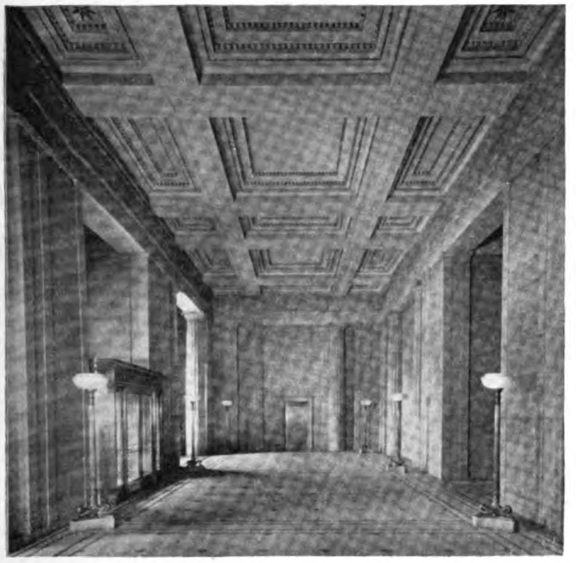

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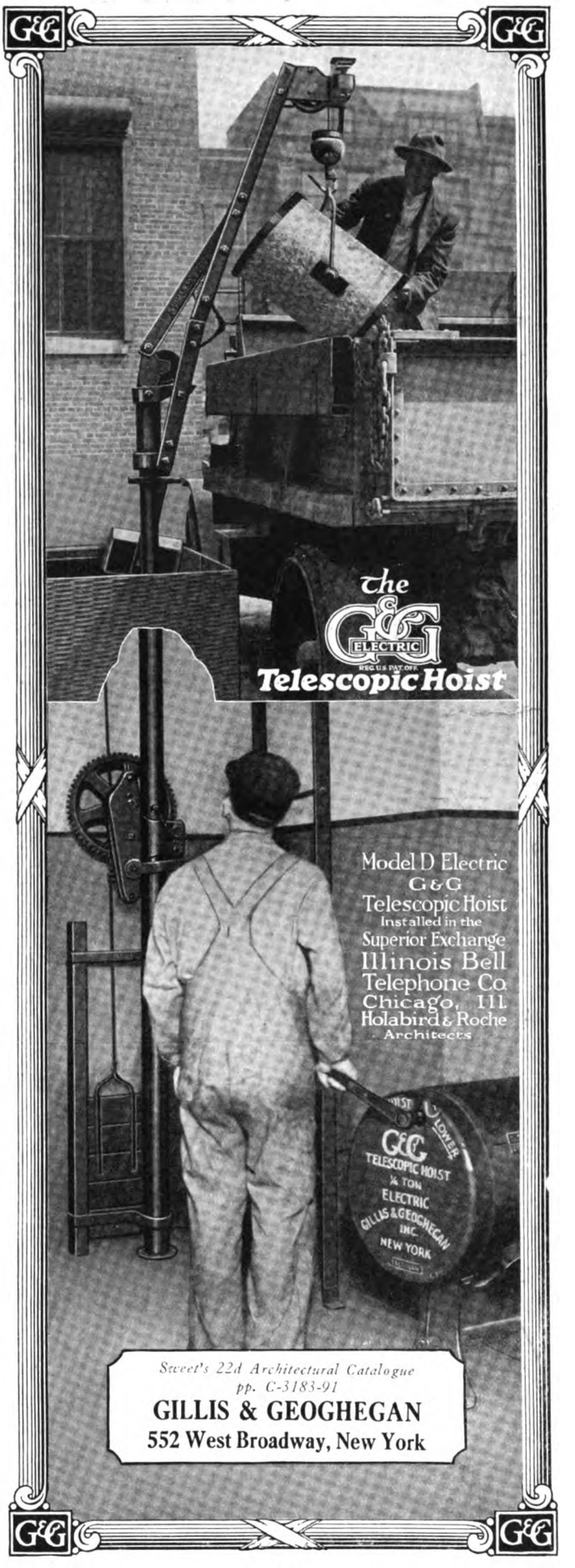

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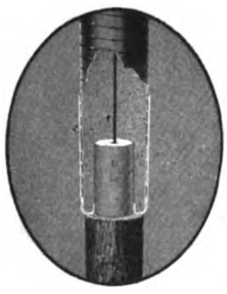

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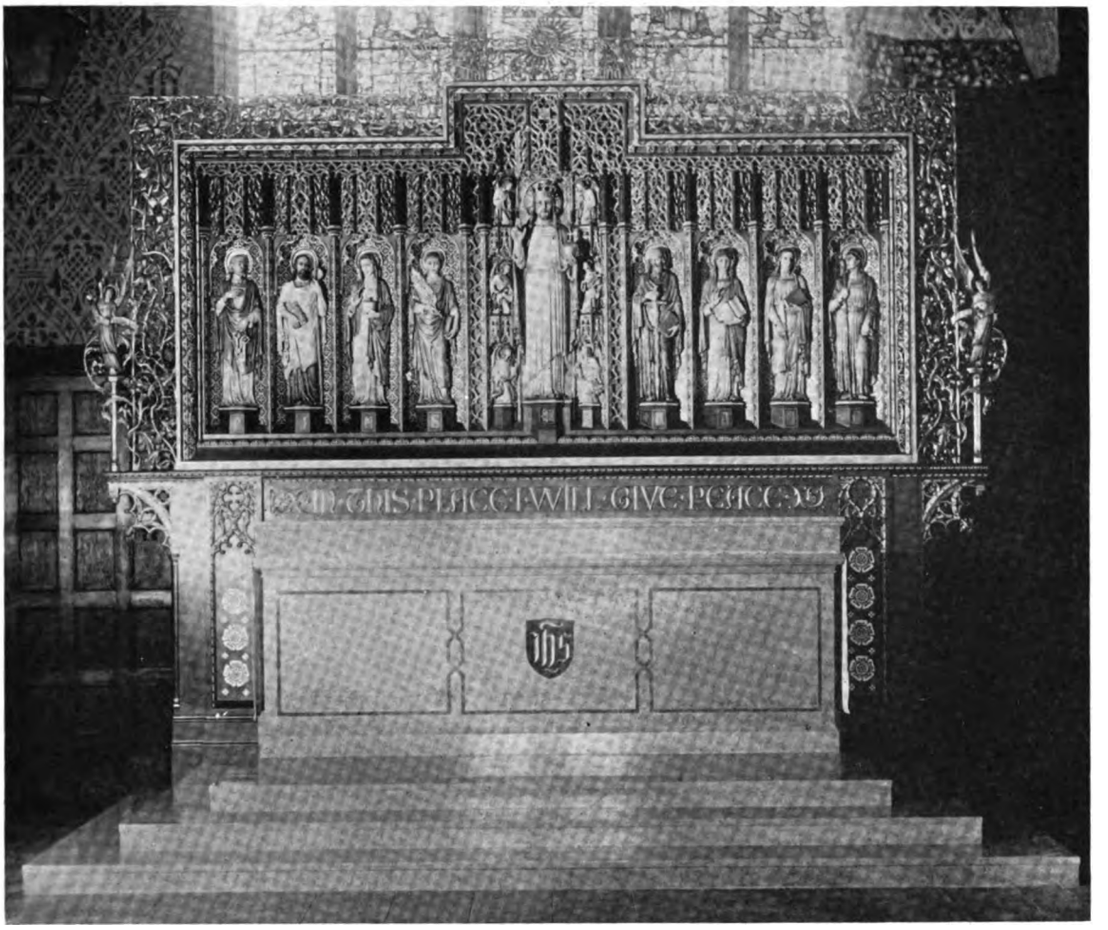

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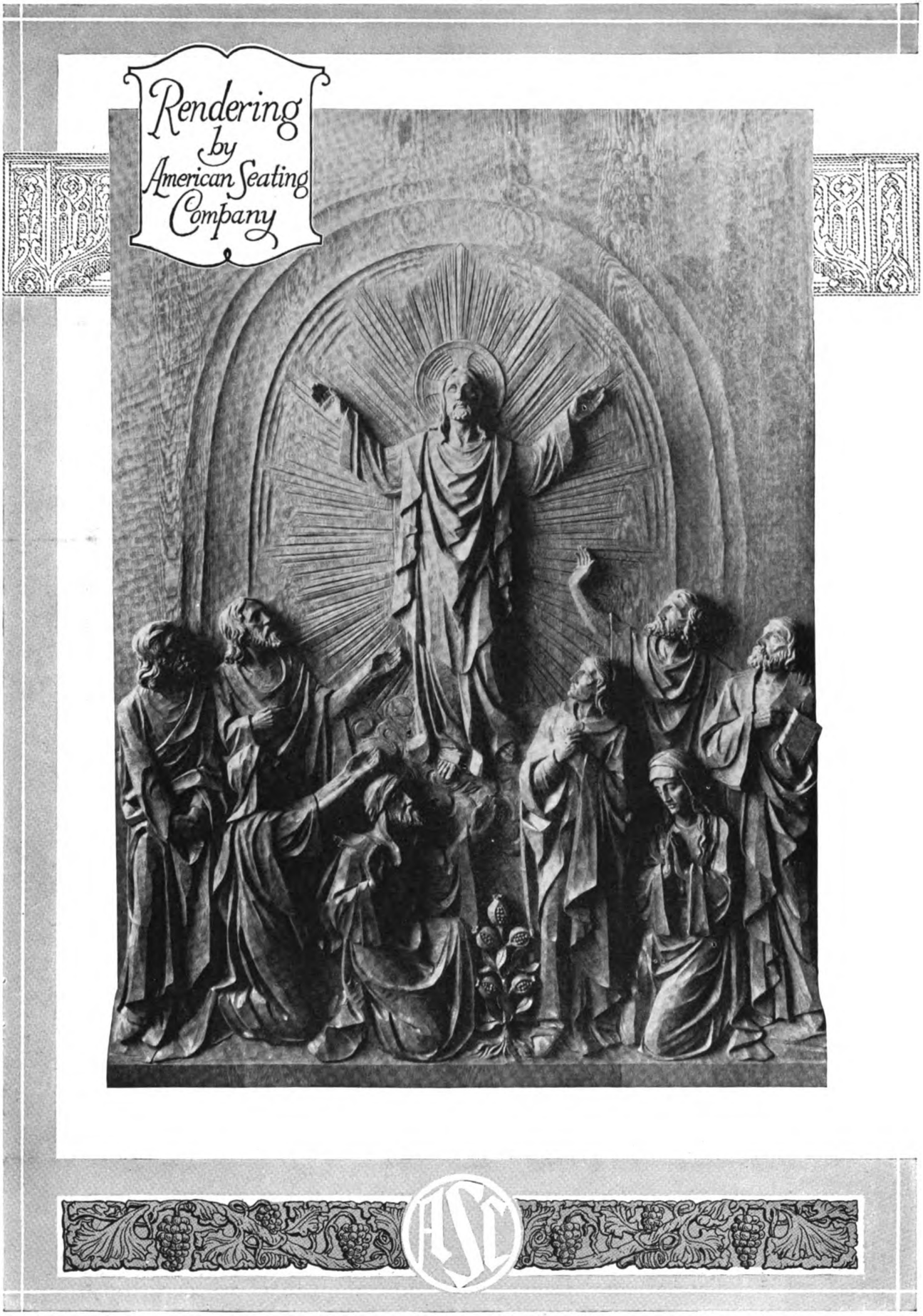

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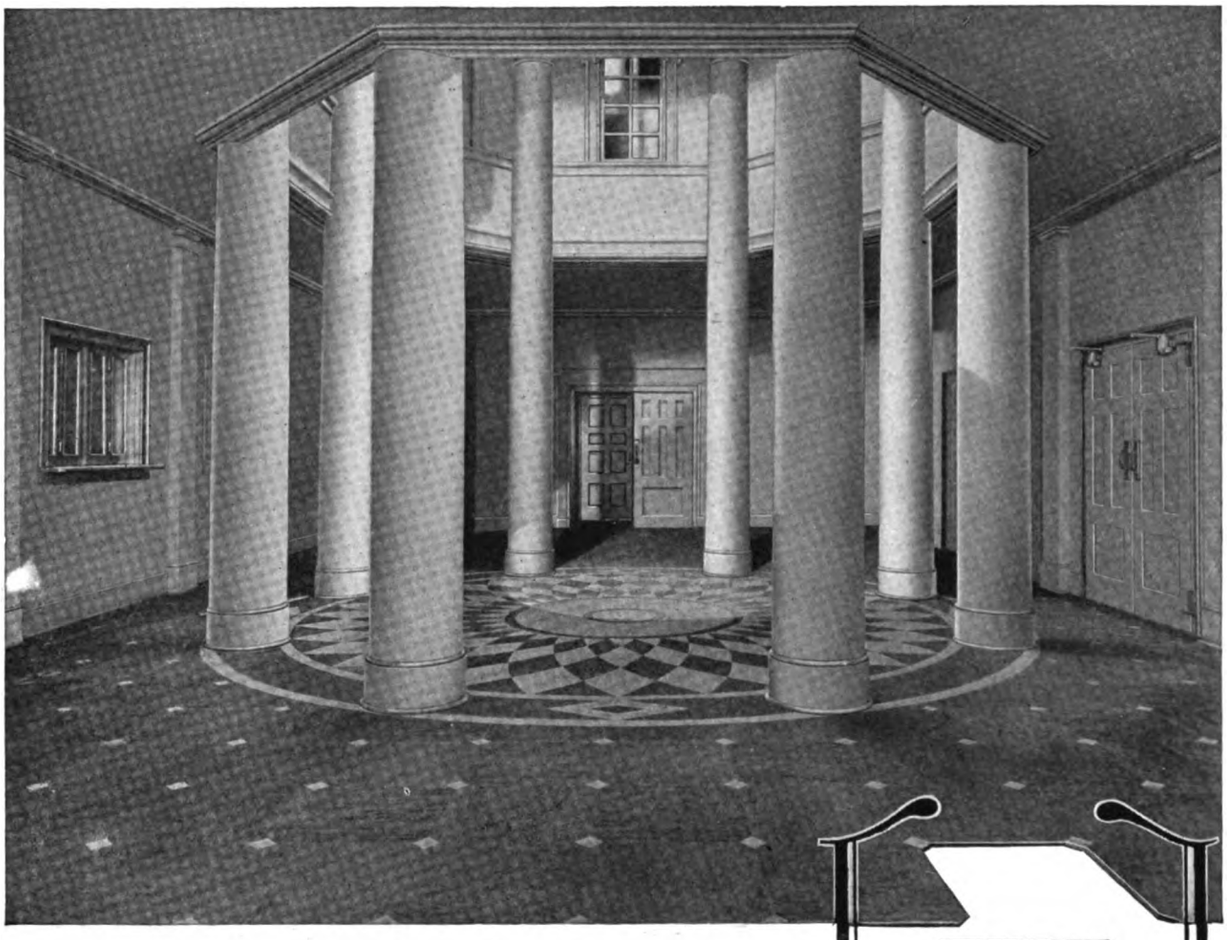

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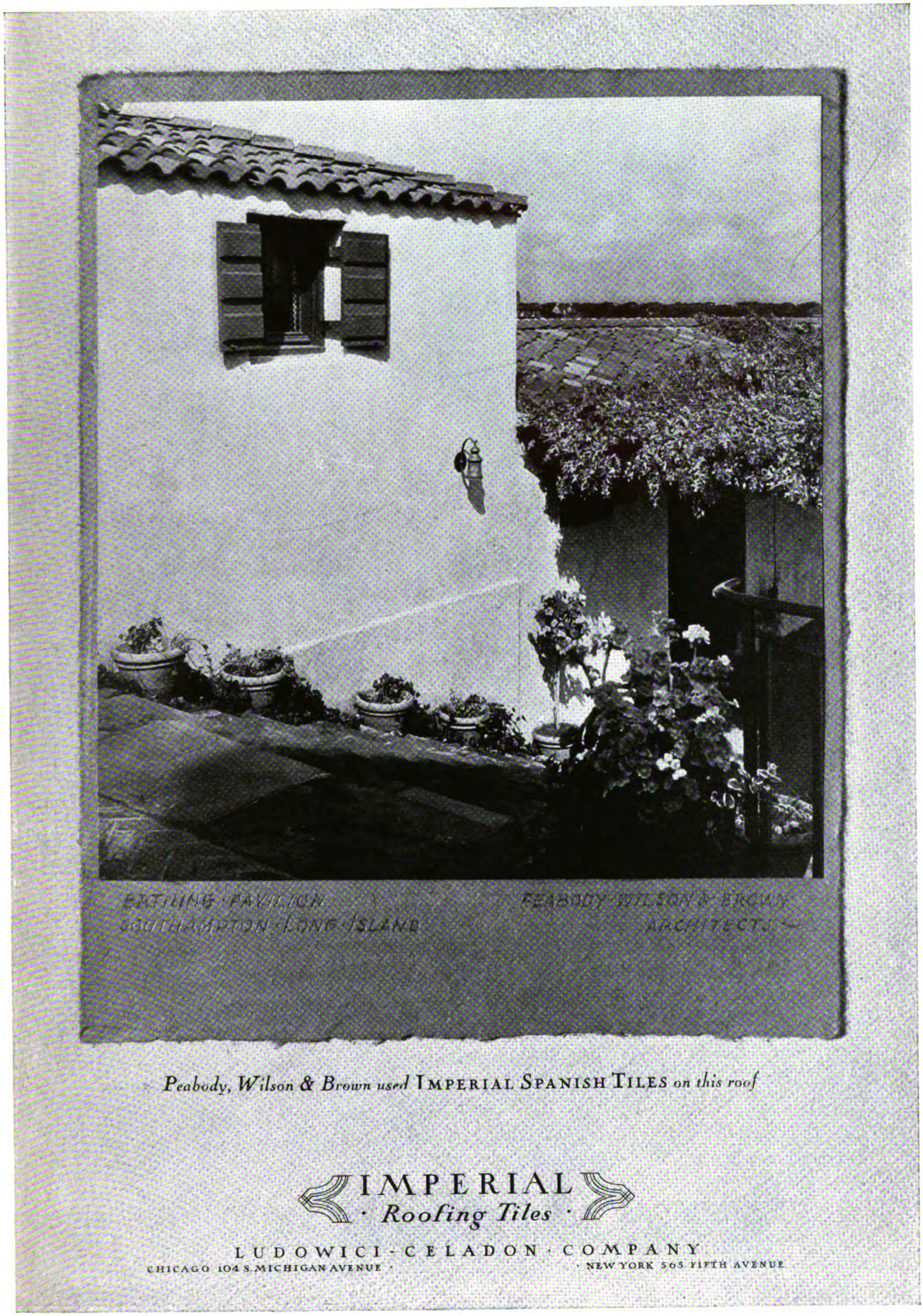

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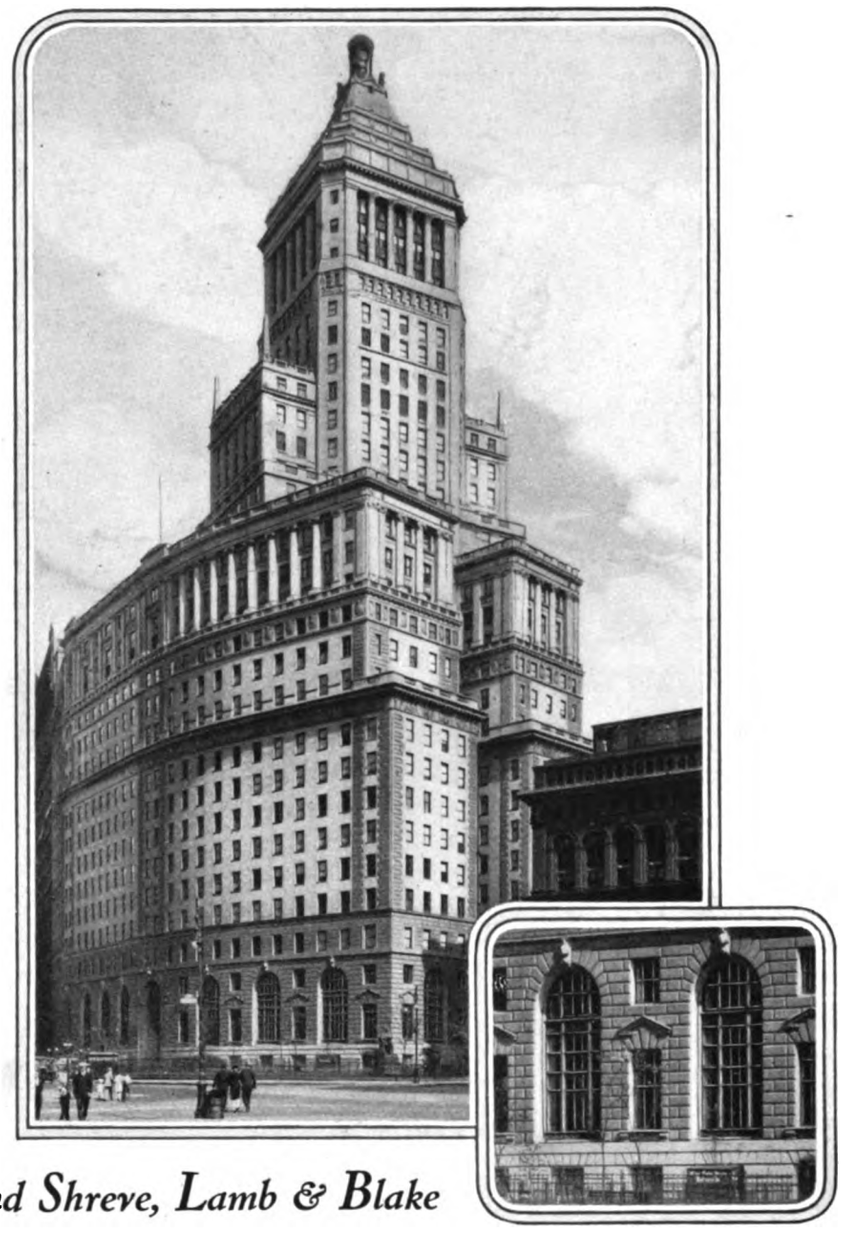

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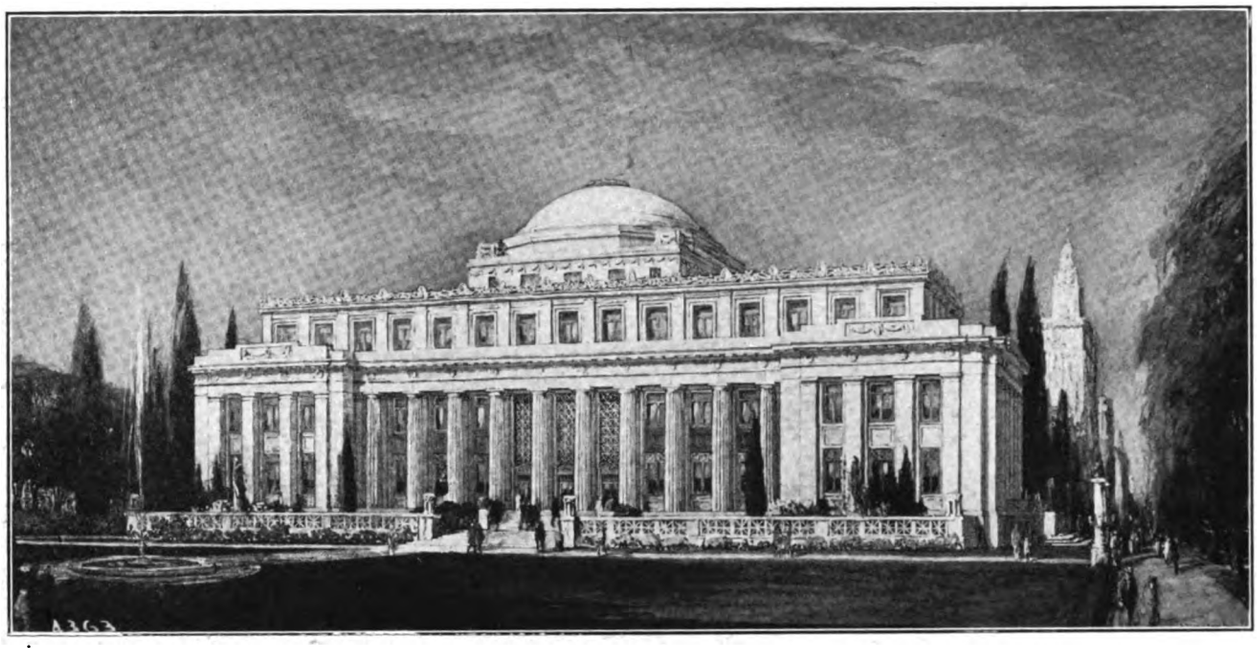

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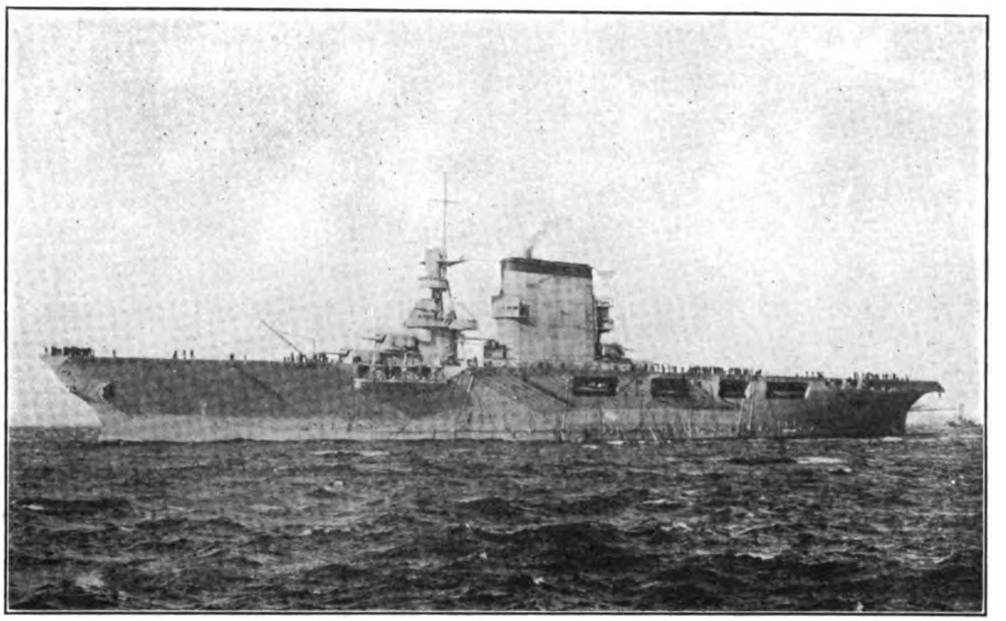

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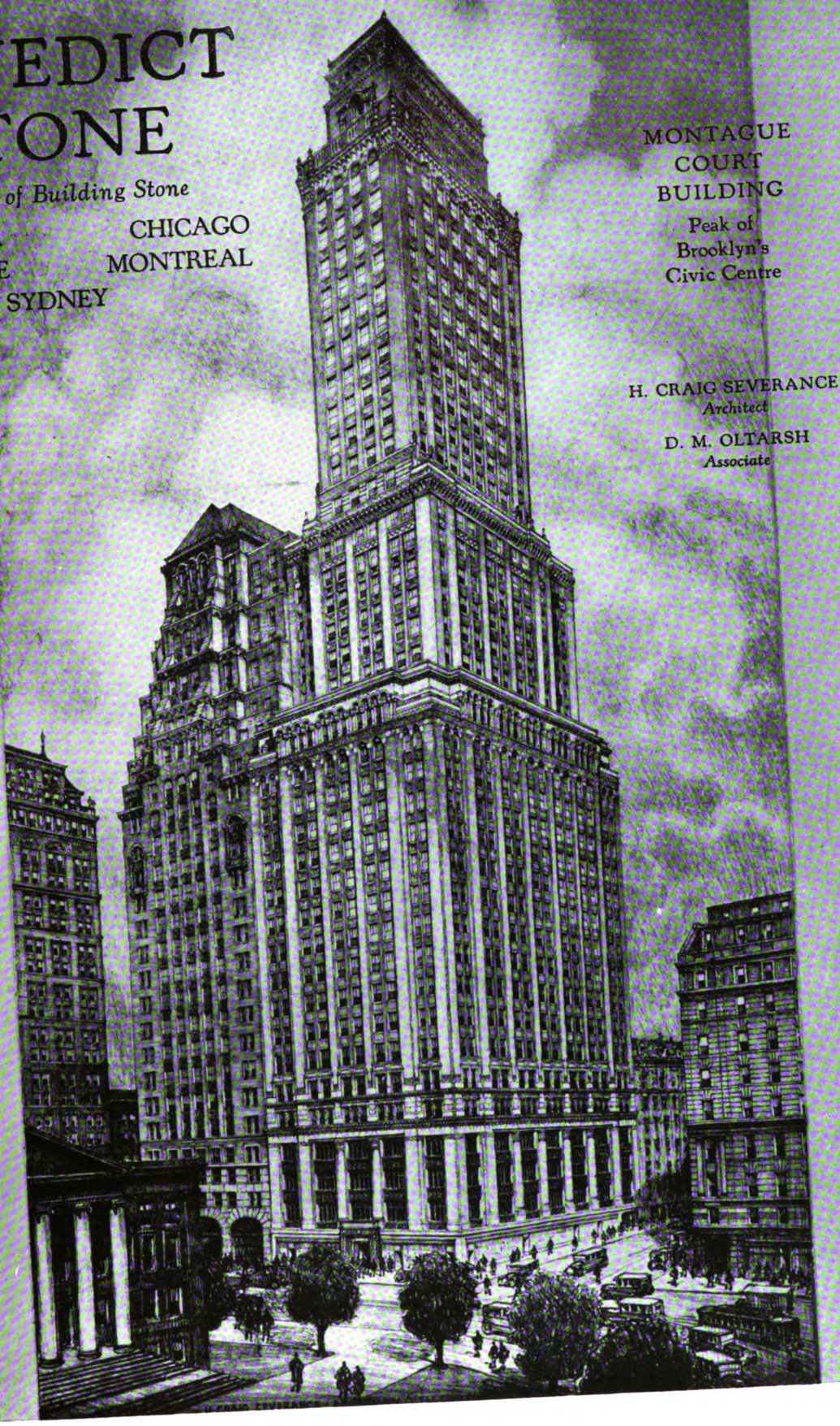

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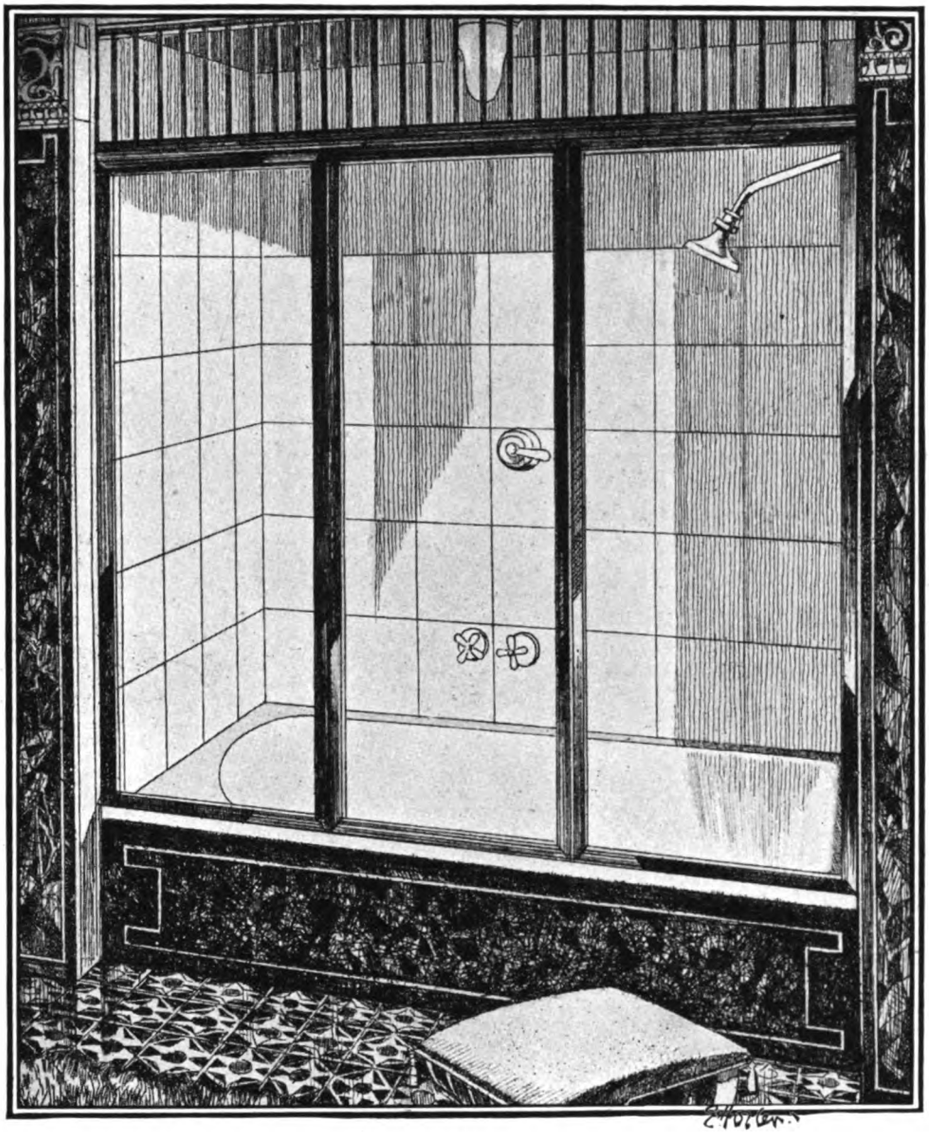

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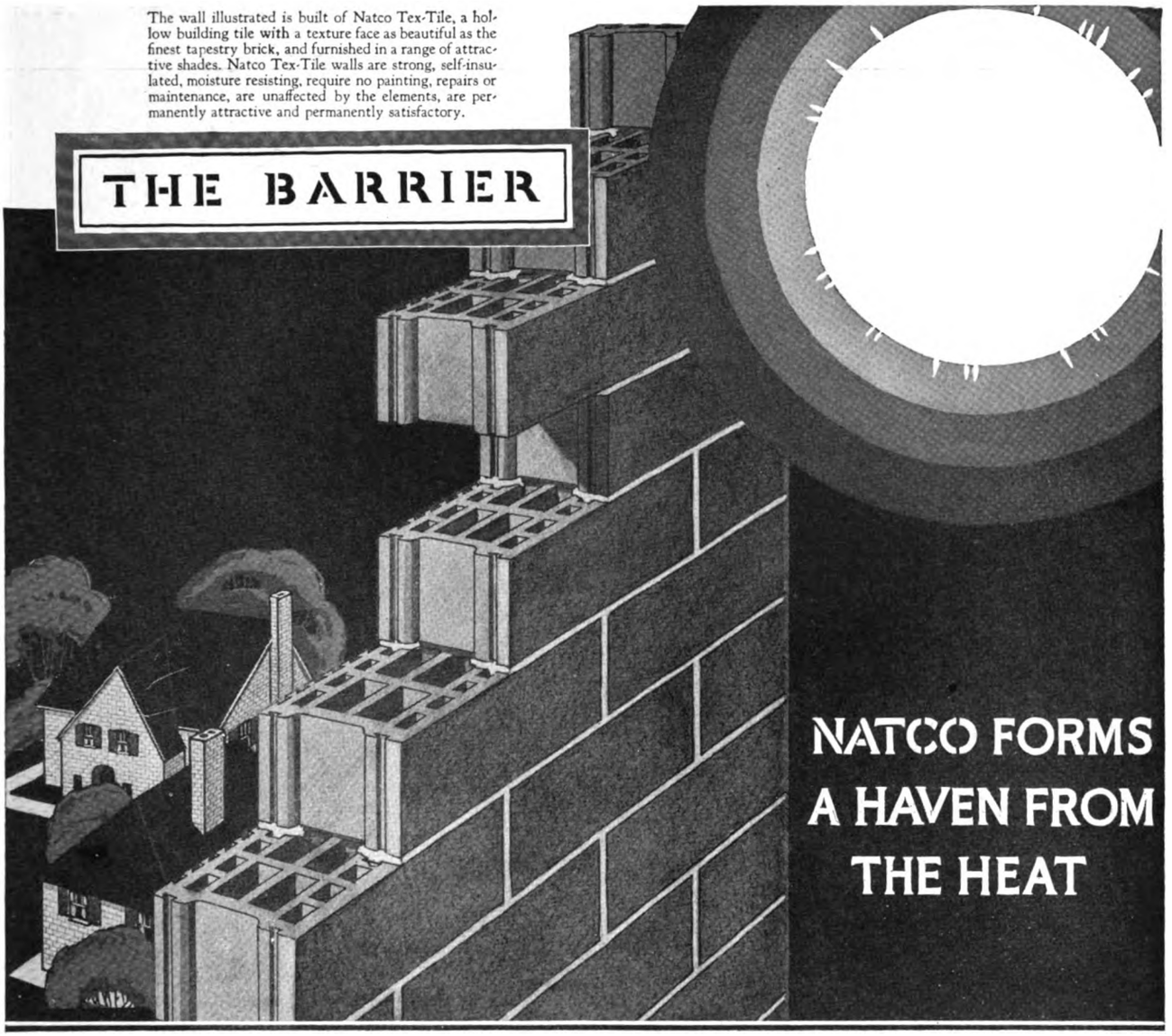

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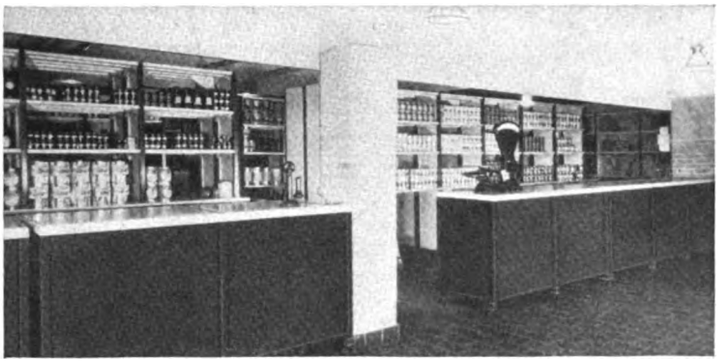

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These photos taken in the Statler Hotel and Statler Office Building, Boston, example the modern use of Thies Units as made by the Unit Steel Company, Dayton, Ohio, and finished with Egyptian Lacquer.

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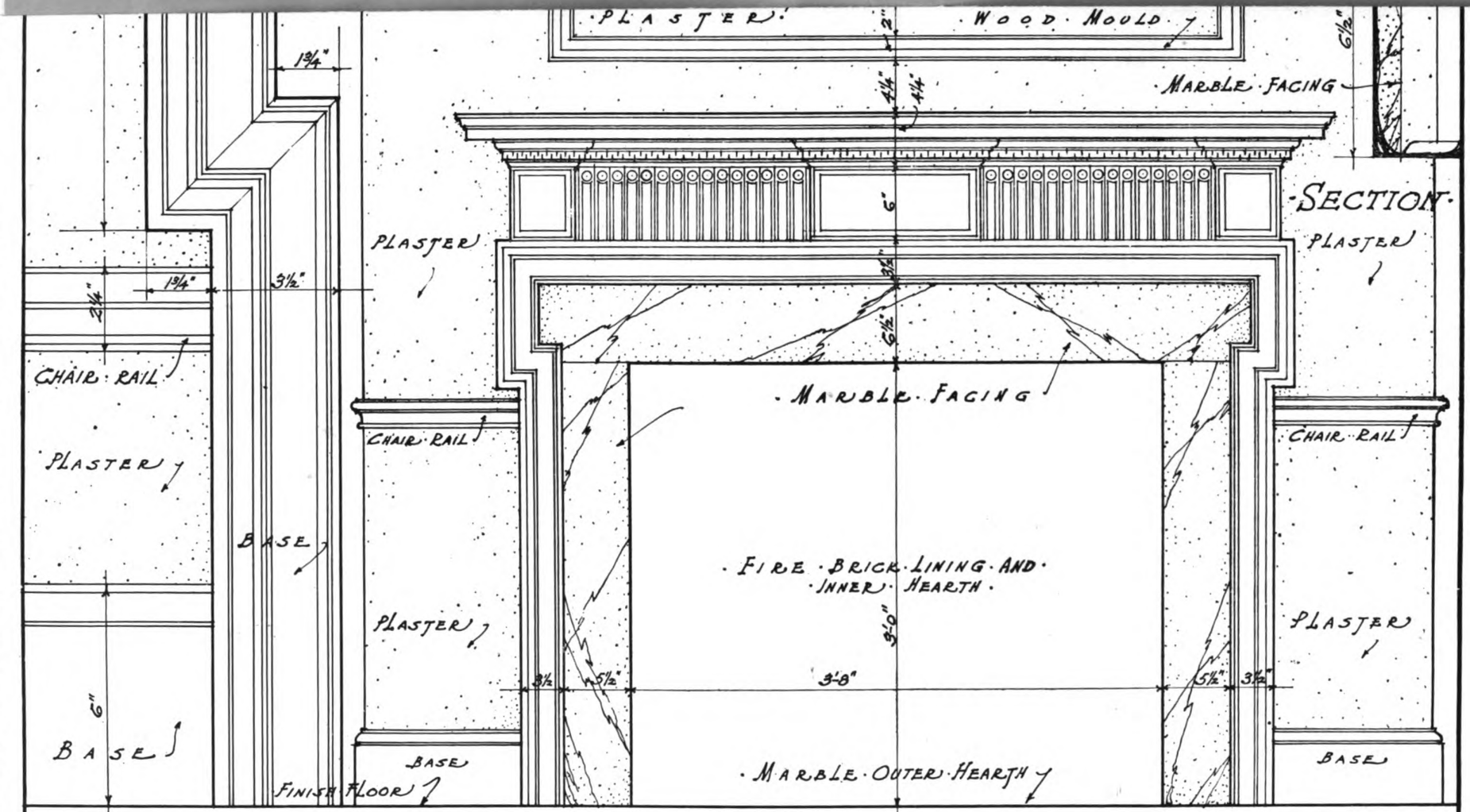

3" SCALE DETAIL — ONE INCH SCALE ELEVATION

Detail — LIVING ROOM MANTEL — May 1928
No 53 — RESIDENCE AT SOUTHOLD, L. I.
HOWARD STOKES PATTERSON ARCHITECT NEW YORK — Walter McQuade

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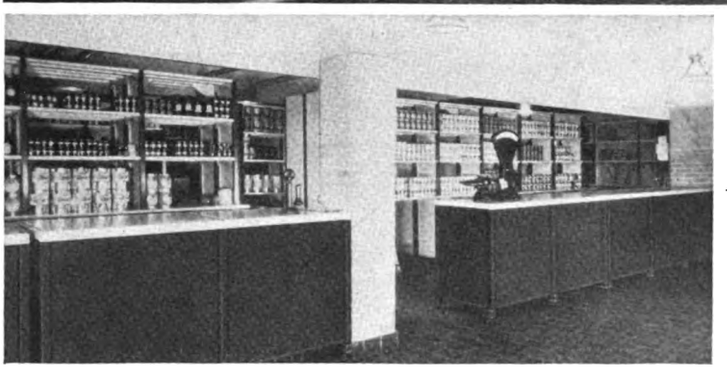

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The New Skyline of Upper New York from the East
A Camera Study by Samuel H. Gottscho

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THE ARCHITECT

Volume X MAY, 1928 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-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

Saving Our Architecture

IN ALL THE present-day discussion of modern architecture it is good to know that the American Institute, of which Milton D. Medary of Philadelphia is president, has stepped forward in the van of a movement to save old landmarks which are threatened with extinction. This impulse, to be sure, is by no means new. There are numerous societies in various parts of the country which have long been doing yeoman service along these very lines. The Society for the Preservation of New England Antiquities is a notable example and to this organization we owe the splendid condition of many fine examples of our best old dwellings, churches and courthouses. The several patriotic societies, the Sons and Daughters of the Revolution, the Colonial Dames and numerous local historical societies have devoted their energies and treasuries to this worthy end and in so doing have vindicated their existence and proved that they are alert, alive bodies with a higher purpose than the holding of banquets and genealogical love-feasts.

Associated with this work has been little concerted effort on the part of architects. Many individuals in the profession have, of course, been affiliated with the various groups mentioned. The project of the Institute is, we believe, the first movement of its kind to enlist the interest and cooperation of the profession in a big way and as such it should command the sympathy of all its members. The Institute now has upwards of three thousand members who are wide-spread over the entire country. The plan, as proposed, is to consolidate and combine the efforts of the state and county historical societies, the fine arts commissions and the patriotic organizations; in a word, to direct and make more effective the influences already in existence. Speaking of the Committee's plans, Mr. A. Lawrence Kocher, chairman, says: "We have already protested against cases of vandalism and have taken steps to affiliate ourselves with British societies for the preservation of rural England whose efforts will parallel our course. Many of the most admirable landmarks of American architecture are swept away each year in the transformation of cities. Commercial and economic progress has meant the doom of many cherished public and private buildings."

Mr. Kocher goes on to cite such instances as the Vanderbilt mansions on Fifth Avenue in New York City, which no architect could see in the course of their recent demolition without a pang of regret that these really fine masterpieces, the early work of Richard Morris Hunt, should be so irretrievably lost. This indicates that the Institute is alive to the fact that many of our buildings which are worthy of preservation (perhaps in a new location) are not those which are associated with our colonial history but are of comparatively recent date. It is to be hoped that the various chapters of the Institute will get solidly behind this movement and will support the parent organization in the various localities where they exert such an important influence.

An Architectural Envoy

IT IS INTERESTING to know of another far-sighted instance of the work of the American Institute, the results of which are personified by a young French architect, Maurice Chauchon, who has been awarded the traveling scholarship which gives him six months in the United States, to be devoted to the study of our national architecture. No nation other than France, from which we have derived so much, is more keenly alive to what our own architects are doing and to the high quality of many of our buildings. The American Beaux Arts Society, with its many "ateliers" all over the country, with its

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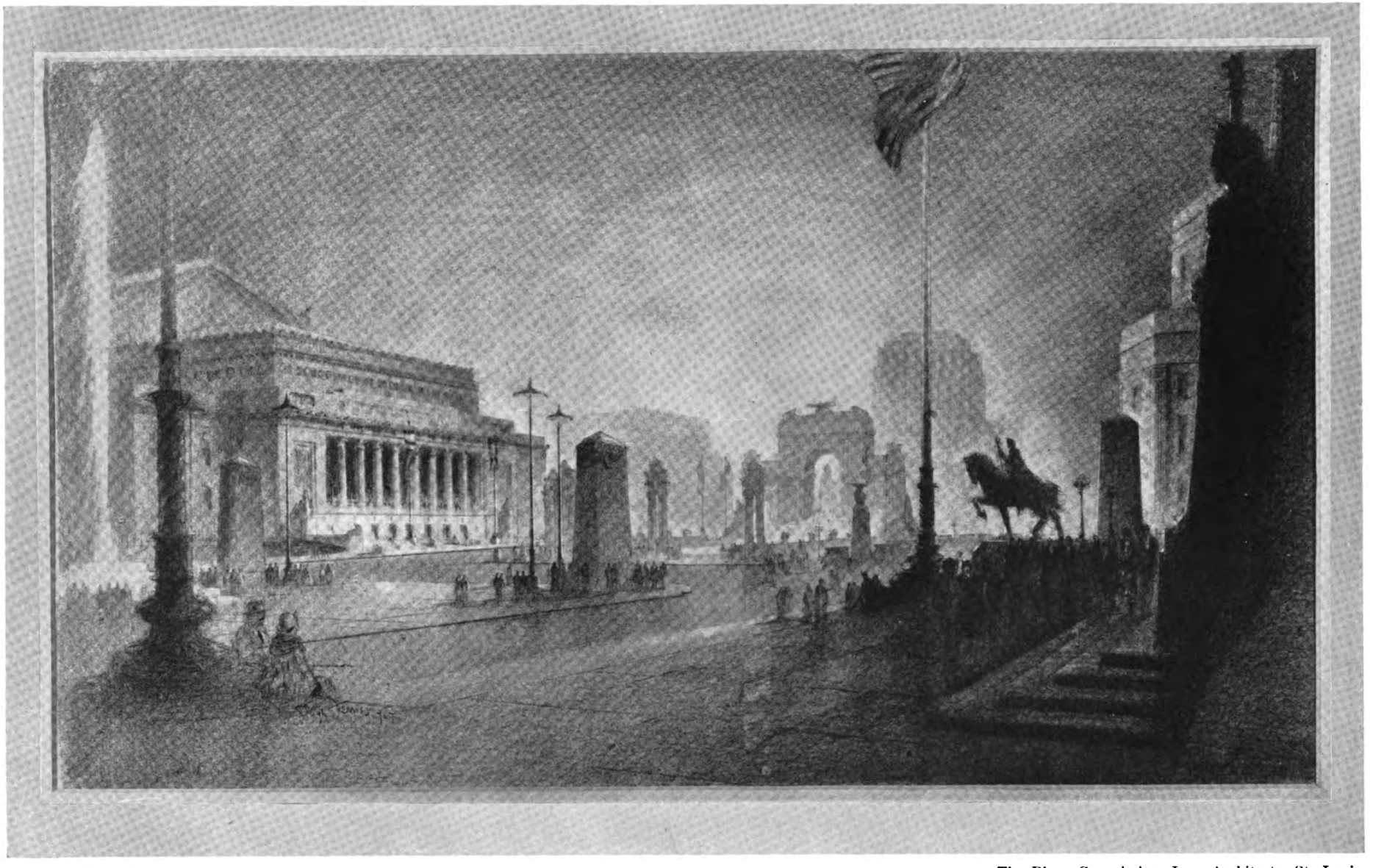

Drawn by Hugh Ferriss

The Plaza Commission, Inc., Architects, St. Louis

This view of the St. Louis Memorial Plaza is looking from the Eastern end of the terrace surrounding the Memorial Building, across the West end of the paved central portion of the Memorial Plaza to the main façade of the Auditorium. In the middle distance rises the majestic fountain of the Father of Waters in triumphal form, from which as its source pours the Cascade over its myriad riffles to the pool or lagoon. Outlined against the sunset sky are indicated commercial buildings, hotels and the like which will doubtless occupy such desirable sites. Beyond the dark close-up of the Memorial Building at the right is shown the suggested Public Building to complete the Northern frame of the Plaza.

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students admitted without examination into the great school in Paris, and with its powerful influence, which has greatly affected the methods of instruction in so many of our collegiate departments of architecture, finds here a most complete vindication.

In another way, the selection of Maurice Chauchon will arouse interest among the proponents of aviation, for among his scholastic honors was the winning of the prize founded by the distinguished Professor Guadet, with a design for an international aero-station. This is now being exhibited at the Chamber of Commerce in Paris, which attests the serious interest that the architects of France are taking in aviation and its international aspects.

On Our Library Table

THE LATEST arrival beside our reading lamp is a very thorough-going volume, "The American Architecture of Today," by Professor G. H. Edgell, Dean of the Faculty of Architecture of Harvard University. It is published by Charles Scribner's Sons and represents the scholarly attitude toward our achievements, past and present. It is plentifully illustrated with examples of early work as well as by many photographs and drawings of our latest skyscrapers. Professor Edgell does not take sides but says wisely: "The whole question of modernism in American architecture is under dispute. On no question do opinions vary more widely nor partisanships run more hot. To the modernist the conservative is an unimaginative beast in a treadmill, monotonously turning over lifeless repetitions of the masterpieces of the past. To the classicist, the designer in a modernistic manner is but a charlatan bent upon being new for the advertising that newness brings and ruining architecture by his obliviousness to all the lessons which the past can teach. We of today are too close to the events to decide on the merits of the question. Posterity must judge what is permanently good and what is a momentary aberration."

The text of the book is an elaboration and revision of three lectures which the author gave for the Jayne Foundation in Philadelphia. No department of our architecture is neglected and there are interesting comments and illustrations of every type, from the simplest domestic to the most titanic public and commercial structures. Throughout his comments the author retains a delightful freshness of mind. Though he is far from discarding the great monuments of the past he does not hesitate to say: "Even giants like Michelangelo or Wren, when they built St. Peter's or St. Paul's, were confronted by problems of infantile simplicity as compared with those which were met by Warren and Wetmore in the Grand Central Station, or by Cass Gilbert in the Woolworth building."

A pamphlet which is more definitely a publicity product is an excellent "Treatise on Textured Wall Finishes," parented by the United States Gypsum Company. Color printing plays an important part in the perfect success of this publication for its particular product. The surface and texture of a great variety of walls are made so clear that even the most fastidious client can select from them and know exactly what he is going to get. *How* to get it is another question which is fully covered by careful specifications and directions for the use of the material.

With many of the illustrations a bit of drapery or curtain material is combined with the plastered wall, suggesting charming decorative possibilities. It is a clever and beautifully executed method of salesmanship and cannot fail to be useful to the architect; it makes it possible for him to carry in his briefcase a large number of graphic samples, finely and convincingly shown and with minute instructions as to how to reproduce them.

Another laudable method of advertising, of which we thoroughly approve, is that recently adopted by the enterprising Pratt and Lambert Company, who have been sending far and wide charming little photographs of the beautiful early American interiors of the American Wing at the Metropolitan Museum. The pictures by themselves are most alluring. They are the sort of thing one does not throw away, than which no tribute can be higher. An interesting letter, giving a few historic details, accompanies each picture, and the communication closes with the handsome offer to send to any architect, on request, panels reproducing the effects of finish contained in the original. With the present demand for old-time finishes on pine, oak, poplar and other American woods, this intelligent and attractive campaign is bound to produce results.

A very valuable little portfolio of color drawings has just been published by Charles Scribner's Sons, entitled, "Color Schemes of Adam Ceilings." The plates are perfectly reproduced from original water colors made from the studies executed by the Adam brothers themselves, and which are now in the Sir John Sloane Museum in London. Gerald K. Geerlings, in his introductory notes, says a very true thing when he writes: "It would probably be as great a shock to the spirits of the Adam brothers to find that interiors done in America, frankly inspired by their precedent, were almost entirely devoid of color, as it is to the majority of American architects to discover not only that the original Adam rooms were usually decorated in positive colors, but that color played an integral part in the design."

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Drawn by Hugh Ferriss

The Plaza Commission, Inc., Architects, St. Louis

This view of the St. Louis Memorial Plaza is the night picture that will confront the audiences emerging from the new Auditorium at Fifteenth and Market Streets, looking towards the Northeast. In the middle distance is the Memorial Building gleaming like a jewel under the flood lights thrown upon it; flanked on the East and West by the proposed future public buildings. Just behind, losing themselves gradually in the darkening sky, towers the Missouri Pacific Building as it will appear when completed, with a similar commercial structure suggested in the composition for the Western side of Fourteenth Street from Olive to Pine. In the far background appear the Public Library, Christ Church Cathedral tower and the Shell Building. In the foreground are shown at the left the groups of columns which give emphasis to the architectural treatment of the cascade, while on the right appears the great jet of water which rises from the middle of the Memorial Plaza.

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Mr. Geerlings goes on to point out what is undoubtedly true—that a large majority of the instances of Adam design in his country have been derived from photographs and drawings in black and white, so that even where the design itself is conscientiously followed, it is usually executed in pale, not to say pallid, tones of ivory or gray.

The original color schemes of these delicate innovators are charming and it is to be hoped that they will have a wide circulation in this country where this distinguished style has long been favored, though used, as we may now know, with only a half-realization of its possibilities.

Beauty by the Wayside

Several months ago we noted with approval a competition initiated by Mrs. John D. Rockefeller, Jr., through the august auspices of the New York Art Center and the American Civic Association of Washington, D. C., for the most meritorious wayside refreshment stand then in operation. The first prize in this instance was won by an enterprising young woman who conducted "Pinkie's Pantry," if we correctly recall the name of her oasis.

It is a pleasure to record the results of a second competition, derived from the same generous sources and conducted by the same distinguished organizations, this last one being for designs of new wayside stands, of which we are privileged to publish the drawings of some of the prize winners. The drawings fall into two classes, that in which the problem is restricted to a simple place of refreshment, where the traveler may bait his hunger and slake his thirst, and that in which the appetite of his automobile for gas and oil may be similarly satisfied.

The conditions of the competition and the graphic requirements as to perspective, plan, section and one elevation, the size of plot, scale of drawings and arrangement of interior accessories, are all clearly and concisely stated in an admirably professional program. The results have been most gratifying to the instigators of this noble enterprise and must be equally so to the general public who have suffered far too long from the blots on the landscape which these competitions will, we hope, alleviate if not entirely eliminate.

In the simple "Refreshment Stand" group the winner of the first prize of $500 is William E. Frenaye, Jr., the second prize of $400 going to Franklin Scott. In the designs which are "filling stations" for both man and motor, the winners of similar prizes are Henry Ives Cobb, Jr., and Malcolm P. Cameron. It is interesting to note that all these talented gentlemen are New Yorkers, though Boston and Ithaca figure in the lesser awards. We are in receipt of an abstract of "Comments of the Judges," which cannot but be of interest to our readers. From these we quote, in reference to the first group, as follows:

First Prize, (William E. Frenaye, Jr.). "It is outstanding for its appropriateness and beauty of design. It needs no signs to show that it is a wayside stand. Its rustic character would make it seem in harmony along any roadside. The plan is delightfully simple and straightforward, and exceptionally economical as to construction. It has distinct charm, both inside and outside."

Second Prize, (Franklin Scott). "It has most of the qualities of the first prize although it is not quite as well designed. On the other hand, it is more economical in construction and could readily be built in series or in knock-down form. The planning of the interior is ingenious and most attractive. The display and handling of sign is particularly good."

The comments on the second group, including the gas station, are:

First Prize, (Henry Ives Cobb, Jr.). "It stands out from all the drawings submitted in both competitions for its sheer charm. It is delightfully simple in design, excellent in proportions and most economical in planning and construction. The interior arrangement is particularly interesting. The gas station features are extremely practical in their handling. The building is especially suitable of reproduction in series."

Second Prize, (Malcolm P. Cameron). "It is probably the most beautiful design submitted in either competition. It is a particularly good use of the Spanish mission architecture. The arcade connecting the refreshment building with the service station is the most charming feature. The interior arrangement is ingenious and practical, although it would be a little expensive of construction."

From all of which it is obvious that the judges went at their task with a serious appreciation of its difficulties and of the high merits of the designs submitted. The good work is by no means over for the donors of prizes plan additional steps which, by a series of rebates or by underwriting, shall insure the construction of the charming little structures, and, furthermore, they will offer annual prizes over a term of years for the good appearance and upkeep of those stands which have been built as a result of the competitions.

We should not fail to mention the fact that prominent among these donors is that great kennel-company fathered by Adolph Gobel, the hot-dog king, who may well be called the Master of Hounds of America. To his enterprising and far-sighted firm go all our felicitations in thus having given a finely modern twist to the old story of "Beauty and the Beast."

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The Plaza Commission, Inc., Architects, St. Louis

This is a comprehensive view of the St. Louis Memorial Plaza from a point on Fifteenth Street, just behind the fountain of the Father of Waters, looking almost due East to the towering mass of the Civil Court House on Twelfth Street. Behind it rise commercial buildings both present and future, while along the right-hand side are shown the City Hall, the present Municipal Courts Building and the main façade of the Auditorium which some day will be the pride of every loyal citizen. Seen through the arches of the fountain and extending all along the Northern side of the Plaza are, first, one of the proposed Public Buildings, next the gleaming Memorial Building, and last the other suggested Federal or Municipal Building, while behind as a background the Missouri Pacific Building takes its place.

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The Spirit of St. Louis

OUR CAPTION refers not to the gallant Colonel Lindbergh, but to the great city in the Mississippi Valley where big things, architecturally, are being done in a big way. We have been fortunate in receiving in time for this issue a number of perspective drawings showing various phases of the ambitious Plaza development which is already under way.

St. Louis, for some years, has been under a Commission form of city government. It is the intelligent aim of its citizens to remove from their affairs the clogging and thwarting influences of local and party politics. The way they have gone at this problem of architectural development can only be characterized as inspiring. It is a project of great magnitude, involving the expenditure of a large amount of money. In 1923 the citizens voted a bond issue of $87,000,000 for civic improvements. The sum of $15,000,000 was set aside for the creation of a Memorial Plaza and the erection of certain public buildings, including a Civil Court House, a Municipal Auditorium and a Memorial Building which would provide meeting rooms for Legion Posts and other groups of veterans, as well as a museum for the display of relics, trophies and records.

This is, in truth, a finely imaginative program, but to our profession perhaps the most thrilling feature of it lies in the fact that the task of designing the above-mentioned buildings, as well as their entire entourage, has been entrusted to a Commission composed of eight firms of architects and two firms of structural engineers, as follows: Geo. D. Barnett, Inc., T. P. Barnett Company, Preston J. Bradshaw, Brussel & Viterbo, Helfenstella, Hirsch & Watson, William B. Ittner, Klipstein & Rathmann, La Beaume & Klein, Mauran, Russell & Crowell, Frederick C. Taxis. St. Louis has shown most convincingly that she has faith in her professional men, that she believes that they are the ones to handle this great problem and to bring out of this tremendous opportunity the greatest beauty and practical value. An instance of the working of the trained, imaginative minds of skillful professional men is the inclusion in the scheme of a monumental "Chateau d'Eau" or Fountainhead, at the west end of the Plaza. This will pour its waters into a basin and will ultimately appear in the form of a great jet, marking the central axes of the Plaza, both North and South and East and West. This treatment is well illustrated in the drawings which we publish.

St. Louis does herself proud. These designs indicate, in our opinion, that the executors of this great public trust will render an admirable accounting of their stewardship.

The Fatherly Architect

(EDITOR'S NOTE: This is from the second letter regarding the Fatherly Architect—extracts only. The first of the series appeared in our March issue.)

IT WAS SIMILAR to French Charette. A high pressure job had been finished on the dot, 3:00 o'clock, and the tracings sent to the printer. There was an air of relaxation. Desks were being cleaned, papers and notes destroyed or filed away, books put back.

Then the chief came. "Boys, I will call three o'clock closing time for today after the strenuous hours and all this night work. Tomorrow will be declared an architectural holiday. There are lots of things you cannot learn in this office or from books, so you should go out for information in this wise:

"You, Stinson, are an artist and apt to forget how things should go together to make a lasting job. Suppose you spend the morning first at the Mid-West Sheet Metal Works. Here is a letter to the superintendent and if I know him right he will do everything to show you how they put together cornices, stamp out mouldings, shape the zinc and lead, etc. From there it is only a short way to the elevator factory. Much of your work would be useless except for elevators. Take your notebook and write down what you see, on the spot if you can; before leaving the factory at any rate. Later I shall tell you all what to do after lunch.

"You, Hanson, have helped with specifications. I am sure you could get a lot out of a close inspection of the Mississippi Cement Works and the Consolidated Paint and Varnish Co. plant near by. Here are your letters.

"Buck, you remember how much trouble we had with different size bricks some years ago. Hoover is straightening that out. Unless you have really seen a brickyard go to the Western Face Brick Company's place and on your way stop in at the factory of the Young Specialty Company and see their great variety of plumbing goods.

"Eddie, the cub, will get a lot of good from watching the making of doors and windows at the High Crest Sash Factory. It is not a bad idea to start with carpentry and you can continue with a visit to the Cast Stone Company's new plant. They do some things with cement and sand that would surprise any of you.

"Jim can visit the Italian Marble Works and that other Italian 'stunt,' the Scagliola factory and Art Marble Shop of Posateri Brothers. An Italian seems to be able to produce anything he wants with some very few materials.

(Continued on Page 181)

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W. J. Kunz, *Del.*

The Plaza Commission, Inc., Architects, St. Louis

Study, Proposed Memorial Building, St. Louis Memorial Plaza, St. Louis, Missouri

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The Open Season for House-Openings

MY LIFE PARTNER AND I CRASH INTO OUR SUMMER COTTAGE

By GEORGE S. CHAPPELL

THIS IS the time of year when that little extra house, by the sea or in the hills, bursts into bloom, so to speak. Many of our citizens include such an abode in their domiciliary equipment. It is the supplementary annex to their winter quarters, the summer camping ground of their families, what time the husbands and fathers labor in the cities and whither these latter betake themselves for week-ends of golf, swimming and sunburn.

I give no thought, at this time, to the super-solvent householder who boasts a variety of establishments, each tended by a corps of highly paid servants. Such a man may be esteemed fortunate but I am sure that he completely misses the savor of intimate, personal ownership which belongs to the proprietor of the minute camp, cottage or bungalow. Your top-lofty landed gent comes and goes as he will. At his twenty-room town apartment or in his rambling country manse, whenever he appears, all is in readiness. His man or Madame's maid answers the bell, the beds are spread with luxuriant linen, there is ice in the ice-box . . . . . and in the shaker. Life moves smoothly and automatically, so automatically, in fact, that it often becomes a dull, unconscious function.

How different is the vivid existence of the small-house owner when, in the false-dawn of Spring, his thoughts fly to his country cottage. I number myself among this happy class and can testify competently to the fullness of heart we experience whenever we think of the tiny habitation which awaits our coming. All through the Winter it has stood, silent, shuttered and tenantless, the empty shell of many a vanished Summer. But now, with blossom time, when beasts, birds and buds are snapping out of their lethargy, our hearts and homes, too, must open.

We really begin to think of it much too early, for we plan excursions while the last snows still linger. We will wait, we say, until the roads are better and the faithful family bus can better stand the strain. Then the annual seed-catalogue, that lovely harbinger, incites us to garden talks. Lists of seeds are made out . . . . . and lost; cold-frames and hotbeds are planned, though rarely executed. An unseasonable day of August temperature almost sends us packing on our first foray, but the next day it snows and we sink back into the delightful inaction of planning. In the meantime we excuse our lack of actual preparation by the old plea, familiar to all our clan. "After all," we tell the neighbors, "there is *so* little to be done. You can not imagine," we say, "the joy of having a place that is all ready! It requires practically no care. In the Fall we simply turn the key in the lock and come away. Everything is there, furniture, linen, kitchen utensils, everything. We are going up next week to open up the place."

"Next week" finally arrives. The day has come, the roads are dry, Spring is on, full-blast, the car has been tinkered and tickled into adequate responsiveness, we have a free week-end and off we go, our hearts caroling with the birdies along the wayside.

It is amazing the things we forget on expeditions of this sort. Having just returned from one, they are fresh in my mind. Our own particular journey involves a drive of a-hundred-and-twenty miles, the cottage being on a point which extends far out in the waters of Long Island Sound. In spite of having everything at the cottage we always manage, somehow, to fill the back of the car with assorted lamps, electric toasters, andirons, baskets of glassware, provisions and other portables which we feel will be needed. Most of these objects commute semi-annually between our two dwellings. They are the Household Gods without which no migratory citizen moves, and Heaven help such a traveler who, en route, has need of his repair kit which lies, full fathom five, beneath the family junk.

Thus speeding merrily on, in mid-channel, some seventy miles from home, my Domestic Partner said, as she never fails to do, "I suppose you have the keys."

"The keys?" I echoed blankly. "I thought you had them on that leather dingus in your handbag."

"Those are the trunk keys," she replied with a touch of asperity. "You took all the house keys last Fall. I made you tag them, I remember."

It was true. My only refuge was to execute a hazardous bit of trick driving between a truck and a trolley, breaking three State laws and diverting the conversation.

"It's all right," I consoled, after the confusion caused by this ruse had abated. "We can get in somehow. Billy . . . . . the resident caretaker of our colony . . . . . has a key. If not, I'll do a little second-story work."

Thus bickering pleasantly . . . . . you know how it is . . . . . we proceeded and eventually arrived. After scouring the countryside, Billy was found and with

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The Plaza Commission, Inc., Architects, St. Louis

Study, New Civil Court House, St. Louis Memorial Plaza, St. Louis, Missouri

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his assistance we began discovering defects in our ready-to-wear habitation. I had fatuously figured on opening the door to find myself in a comfortable haven for the night. But I had forgotten, as a man will, that when a housekeeper closes a house for the season she sure does close it. Also, though I had put them up myself, I had overlooked the storm shutters. There they were, stoutly nailed in place and in the gloomy interior the furniture was huddled together under a pile of rolled-up rugs.

"Why," I asked, with what I fear was petulance, "why is it necessary to move everything out of its place every year? Why can't a room be left in a human state and cleaned . . . . . ."

"Stop arguing," interrupted my Partner, "and get the things out of the car."

If there is one thing which makes me madder than loading a car for the Spring exodus, it is unloading it. However, having accomplished this hideous task, I was kept too busy to vent my spleen. A barrage of behests burst about me, called down from above, where the rumble of beds being rolled about and a series of lively thumps expressed that superhuman energy of which only a frenzied housewife is capable.

"Get the hammer and pull off at least two of those shutters," my superior officer commanded. "See if the garage door will open. Put those plants around on the north side of the house where they will be shaded in the morning. Don't put the car up: you'll have to run down to the village for a piece of ice. And stop at McDonald's for a bottle of milk . . . . . and don't let him give you any of yesterday's. Bring my bag up here . . . . . the black one. See if the man has connected the telephone. Ask Billy if he ordered the coal. Look in the living-room closet and . . . . . what?"

"The hammer handle is broken!" I shrieked, on a note of wild joy. "I can't take off the shutters until tomorrow."

"Then for goodness sake go down to the village before it's too late. Here's a list of what you have to do. Go on, now; get out."

I got . . . . . gladly. The evening air soothed my brow and calmed my ruffled feelings. On my return with the supplies and a new hammer a surprising comfort reigned. The rug was down in the little living-room and the lamplight gleamed on the chairs in their wonted places. Grinning, Billy, with clinking tools, was departing, having tightened sundry leaky joints.

"I guess you'll git along all right for tonight," he said. "I'll look in, in the mornin'."

"It's grand," I said. "We're all settled."

My Partner smiled. She knew better, as I learned on the morrow when all I had to do, after prying off the shutters with my beautiful new hammer, was to put them away, wash and put up the screens, move three lilac bushes, put bone-meal on the perennials, mend the hose, fill the oil-stove, fetch, carry, water, weed . . . . . in a word, WORK. Nor was my associate, to do her ample justice, by any means idle. Like one possessed she rushed from room to room while I, at my outside tasks, harkened to an assortment of crashes, bumps, bangs and tinkles. Blankets and pillows lolled out of the upper sills. Rugs were catapulted over my head for me to brush and a stately pile of discarded objects was gradually amassed in the rear of the house, to be later removed by the official collector of such residue. As I toiled, a spirit of healthy elation seized me and I burst into song. "O ye'll tak' the Inside, and I'll tak' the Outside," I chanted.

The day waned. It was time for our departure and we paused, facing each other, dishevelled, dirty, streaked with dust, loam . . . . . and bone-meal, which is not the most delicate of face-powders. We were exhausted but happy. We went through vigorous ablutions, shut the last door and set sail. After our strenuous exercises the mere matter of driving a hundred-odd miles was supremely restful. Cruising along, my Partner scanned a list.

"What's that?" I asked.

"O, just a few things we have to do the next time we come up. The bathroom needs a new coat of paint and I think I'll lower the hedge along the back about two feet; it cuts off all the breeze. We must put a new step on the side porch. I didn't get my seeds in, but next week will be early enough for that, too. The piazza floor needs a coat of paint . . . . . I think there's an unopened can, out in the garage . . . . . and we can put up the awnings and . . . . . ."

The monologue rolled on. It was merely soothing, conveying no definite message. I tooled along, oblivious to aught but a general sense of fatigue and well-being.

A few days later I heard my Partner agreeing with a neighbor. "Yes," she enthused, "it's wonderful to have a little place like that, all ready to step into. It simplifies the Summer problem so! Whenever we are ready to move up there, we move,—and that's all there is to it."

And the marvelous thing about this happy hallucination is that in spite of all the evidence to the contrary, we both *believe* it!

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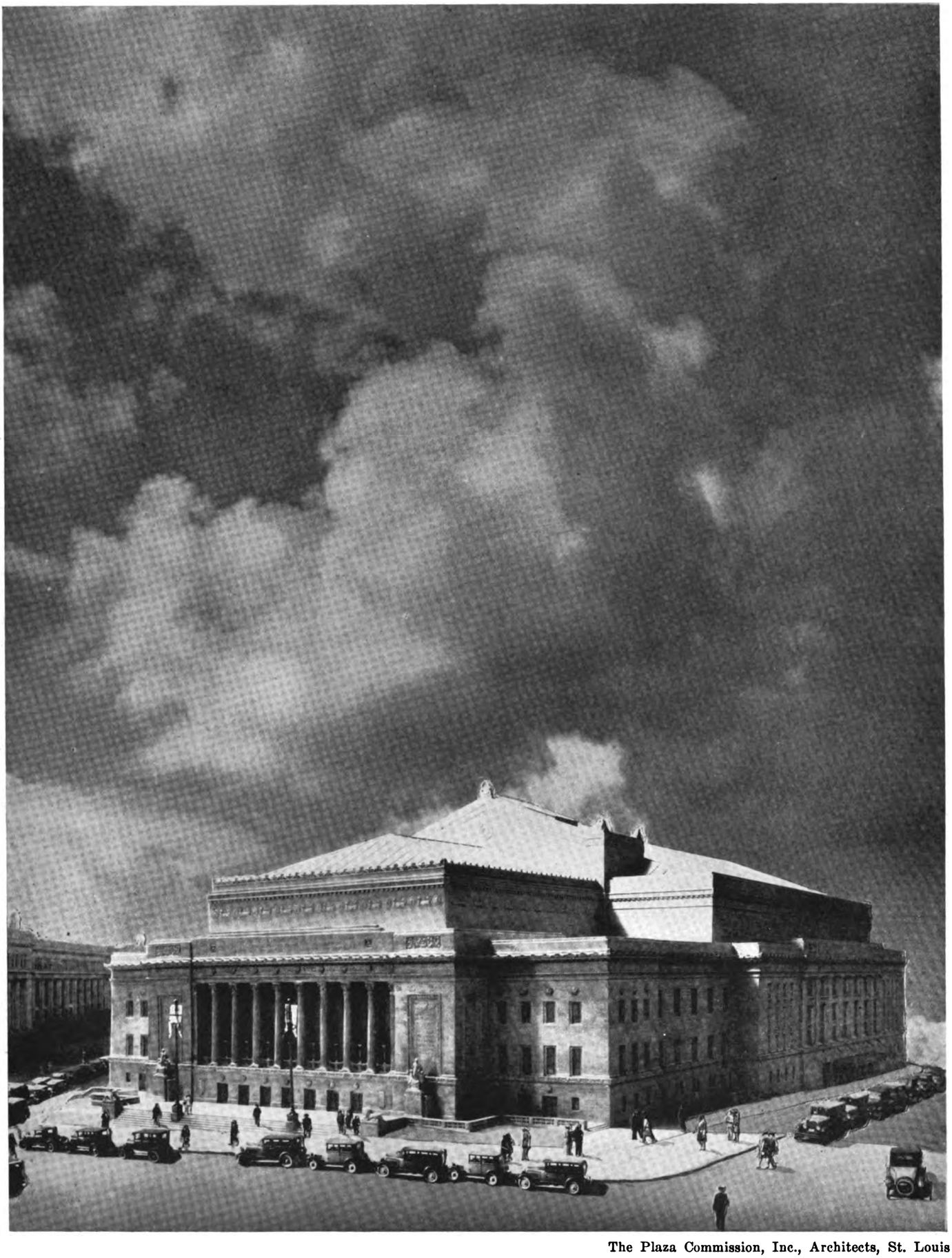

The Plaza Commission, Inc., Architects, St. Louis

Photograph of Model of New Municipal Auditorium, St. Louis Memorial Plaza, St. Louis, Missouri

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VIII. Doctor John Kearsley, Physician-Architect of Philadelphia

By Rexford Newcomb, A. I. A.

Editor's Note: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

If the amateur were eliminated from the annals of early American architecture there would be far less to write about than is now the case, and had he *not*, in the absence of the trained professional, essayed the role of designer, sorry indeed would have been our early national architectural expression. If one reviews the list of important early American structures, especially before the day of Bulfinch, he will find that many of our best buildings were designed not by architects at all but by cultured laymen—amateur designers. Among such structures are Faneuil Hall, Boston, Independence Hall, Philadelphia, Christ Church in the same city, the original Capitol in Washington, and Octagon House, dear to the heart of every member of the Institute.

DOCTOR JOHN KEARSLEY (1684-1772)

Indeed we may say that, before the advent of the professional architect in the United States, the design of buildings was given over either to *intelligent* laymen or to craftsmen and carpenters who were often *not* so intelligent, even though skilled of hand. Yet some of these craftsmen, like Samuel McIntire of Salem or Asher Benjamin of Greenfield and Boston, later became good designers, and indeed architects in almost a professional sense. In this connection one remembers Samuel Rhodes, Quaker, master-builder and one-time mayor of Philadelphia (1774), to whom we are indebted for the design of the Pennsylvania Hospital (1755) and St. Peter's Church (1761) in Philadelphia, and Samuel Blodget (1759-1814), designer of the delightful old Girard Bank on South Third Street (1795-7) in the same city.

I suppose that the first carpenter-architect in Philadelphia was James Portius. He is a shadowy and little known character but we have definite knowledge that he was employed by William Penn to "design and execute his Proprietary Buildings." He seems to have been an active member of the Carpenters' Company, organized in 1724 and patterned after the Worshipful Carpenters' Company of London, which traces its history back to 1477, and at his death in 1736 left a considerable number of architectural books to the Company. These made the foundation for the interesting collection of such books now housed in Carpenters' Hall. To Portius is attributed the design for the famous old "Penn's House," originally in Letitia Court, a small street running from Market to Chestnut, between Front and Second Streets. This, it is said, was the first brick house in Philadelphia, and was given by Penn to Letitia, his daughter. It was, in 1883, removed to Fairmount Park where it now serves as a small museum of Penn relics.

That structures of importance should have been *designed* by builders of the day is perhaps not surprising, but the fact that three such distinguished structures as Christ Church, Independence Hall and the Capitol at Washington should have been designed by Philadelphia laymen has seemed a striking commentary upon the popular taste of Philadelphia of that day. All of these structures were designed by cultured amateurs of other professions and all of the designers were citizens of the City of Brotherly Love. Independence Hall was

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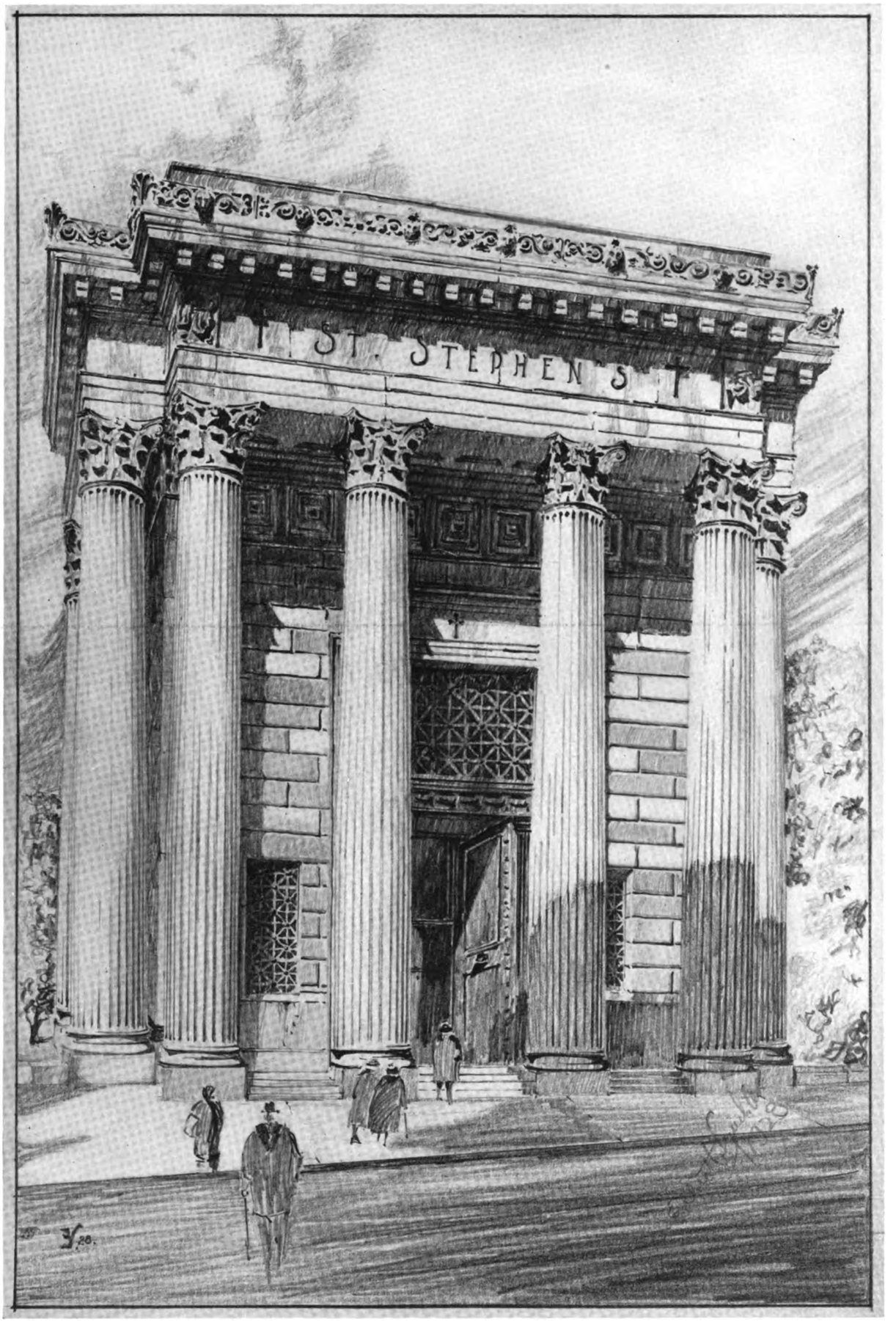

E. Voelker, *Del.* Elliott Lynch, Architect, New York

Study, St. Stephen's Roman Catholic Church, New York City

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designed by the city's leading lawyer; the Capitol was designed by Doctor William Thornton, a physician, and Christ Church was designed by Doctor John Kearsley, another medic of the city.

Doctor Kearsley was born in England about 1684 and died in Philadelphia in 1772. He was educated in England for the medical profession, coming to America and Philadelphia as early as 1711. He seems to have been a skilled practitioner and soon to have built up an extensive practice both in medicine and surgery. There were no medical colleges in the land at the time and one desirous of becoming a physician "read medicine" and worked under the direction of an established practitioner. Doctor Kearsley undertook the instruction of "budding young doctors" and is said to have enrolled such as apprentices for a seven-year term of tutelage, anticipating perhaps the seven-year term of training now given the medical man. Among the important physicians thus trained by Kearsley, Watson (Annals of Philadelphia) mentions Dr. John Redman of Philadelphia and Dr. John Bard of New York.

CHRIST CHURCH, PHILADELPHIA
Dr. John Kearsley (1684-1772), Architect

In addition to his activities as a physician the Doctor engaged in civic and Provincial activities, long occupying a seat in the Provincial Assembly. "So very popular was he in the Assembly," says Watson, "that on several occasions he has been borne home from the hall on the shoulders of the people." Doctor Kearsley was a contemporary of Honorable Andrew Hamilton and was a member of the committee appointed by the Provincial Assembly to supervise the construction of the State House, now known as Independence Hall. "Kearsley," we are told by Watson, "favored a petition of the citizens, who wanted it near the prison on Market near Third Street, in conjunction with a market, and drew up a plan. Hamilton drew up one, and his plan and choice of location on Chestnut Street were preferred by the committee. Kearsley constantly objected, and finally had nothing to do with its building, and Lawrence (Thomas Lawrence, a third member of the construction committee), having full confidence in Hamilton and his superintendence, had but *little* to do with it; so that the structure may be said to have been built by and under the plans of Andrew Hamilton." (See THE ARCHITECT, April, 1928.)

In 1719 Doctor Kearsley became a vestryman of Christ Church and continued to serve in this capacity or as warden until his death. In this connection he interested himself in the establishment of a hospital under Protestant Episcopal auspices, bequeathing at his death property that made possible the founding of Christ Church Hospital. His medical writings are embodied in pamphlets entitled: "A Letter to a Friend; Containing Remarks on a Discourse Proposing a Preparation of the Body for Small-Pox" and "The Case of Mr. Thomas."

Doctor Kearsley was long known to possess a great love for and a discriminating taste with respect to architecture. Therefore when the Board of Vestrymen of which he was a member took up the problems of the erection of a new church, they naturally turned to him as the logical person to undertake the design of the building. This structure, still standing in splendid repair on Second Street just north of Market, was begun in 1727 to replace a wooden chapel built in 1695. On April 28 of that year a *Gazette* of the day contained this item: "Yesterday the Hon. P. Gordon, our Governor, with the Mayor, Recorder, and the Rev. Mr. Cummings, our minister, and sundry gentlemen, laid the first stone of the additional building designed to be made to the church of this city."

It seems that in order not to disturb the original chapel near the east end of the lot, the west portion of the new church was first put up. Dr. Kearsley assumed the task of superintending as well as designing the structure, and for five years is said to have given the task his daily attention. The building, with the exception of the steeple, was complete by 1744 but the spire was not in place before 1754.

It was difficult to raise funds for the construction of the spire and in 1753, two lotteries, of which Benjamin Franklin, an important communicant of the parish, seems to have been one of the managers, were inaugurated. The first lottery, which contained 4500 tickets at $4.00 each, was opened in

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Paul Windom, *Del.*

Study, Apartment House, 83rd Street and East River, New York

Van Wart & Wein, Architects, New York

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March, the managers commenting thereon as follows: "We hope that a work of this kind, which is purely ornamental, will meet with encouragement from all well-wishers to the credit, beauty and prosperity of Philadelphia." This lottery being a success, another was opened in May and with the $36,000 thus raised the spire was built and a peal of eight bells, imported from England, was purchased.

The steeple, praised by Joseph Sansom, a much travelled resident of Philadelphia, as "the handsomest structure of the kind that I ever saw in any part of the world," was completed by November, 1754, and the bells, which were brought from England freight free by Captain Budden of the ship *Matilda,* were hung "in an entirely new manner" by Nicholas Nicholson of Yorkshire. These bells, which cost some £900 and still hang in the belfry, were for many years rung each time Captain Budden's ship put into port "as a compliment to his generosity." They, like the old "State House bell" *(Liberty Bell)* rang out a "merrie chime" when the Declaration of Independence was read to the people and again, like the State House bell, were removed to Trenton for safe-keeping when the British occupied the city during the Revolution.

The steeple, nearly one hundred and ninety-seven feet high, was built by Robert Smith. In later years decay set in and "Owen Biddle, an ingenious carpenter, undertook to supply new sleepers of red cedar, which he got into place on each of the four angles, by extending ropes with pulleys and from the spire into each of the streets a square off, so as to keep the steeple both in place and in check when needful."

Upon the completion of the church "the accounts of Dr. Kearsley were audited, a balance paid him, and a vote of thanks and a piece of plate of the value of forty pounds ordered for him as a lasting memorial of his services in rebuilding and ornamenting the church." Thus he completed the noble edifice which to this day receives the admiration of all who appreciate the thoughtful, logical and beautiful in architectural design. What a surprise that a physician should have been able to design and superintend the construction of so splendid a house of worship!

Just what the Doctor's architectural training was is not plain. I am not sure that it makes much difference what it was; the proof of his skill is his noble creation, easily the finest church of its period in the colonies. Probably his training, if indeed it may be called such, was similar to that of Andrew Hamilton, consisting largely of the knowledge gained and the taste developed through the observation of architectural works in his native England, coupled with a splendid inborn sense of the logical, appropriate and beautiful as regards architecture.

When he was a young man the great works of Sir Christopher Wren were practically complete; Nicholas Hawksmoore was at work and James Gibbs, born a year earlier than Kearsley, was just making a name for himself. Since Doctor Kearsley arrived in America in 1711, he could not have seen Saint-Mary-le-Strand (1714) or even Saint Martin-in-the-Fields (1721-26), the building which Christ Church is said most closely to resemble. Presently, doubtless, engravings of this splendid London church reached America, for the structure was complete some time before Christ Church was finished. Christ Church could scarcely, however, have been copied from the contemporary English structure.

Kearsley fell on an age that found the English Georgian at its height and in Christ Church he conceived an edifice that many a practitioner in "Merrie England" would have been proud to have credited to his name.

The Fatherly Architect

(Continued from Page 171)

"I was surprised that our inspector had never been to the Standard Bridge & Iron Company. They have a subsidiary, The Standard Ornamental Iron and Bronze Works, both worth while. Watch that curved double stair they are building for a club in Cincinnati after the design of an Eastern architect.

"And lastly, you Steinman, with stresses and strains in everything you see, ought to have some change. I am sending you to the Southern Terra Cotta Company and to the Plastic Relief Shop. Never shall I forget forty years ago the kindness of Mr. — — now long dead, showing me through his terra cotta plant when I was just learning the difference between HH and HB pencils. It was perhaps the first in the country. What a growth it has had!

"Then after lunch meet at the State Bank and you will find that somewhere there are being installed some materials from these shops. Continue your notes and make a report of not over 2,000 words. Exchange these among yourselves, reading each one and grading them on a scale of 6 up to 10—leaving out your own. Turn them all in to me. The best report based on your own grading will get a prize of $25.00. The next will receive honorable mention.

"After you have seen one or two factories you will want to see more.

"Good speed to you."

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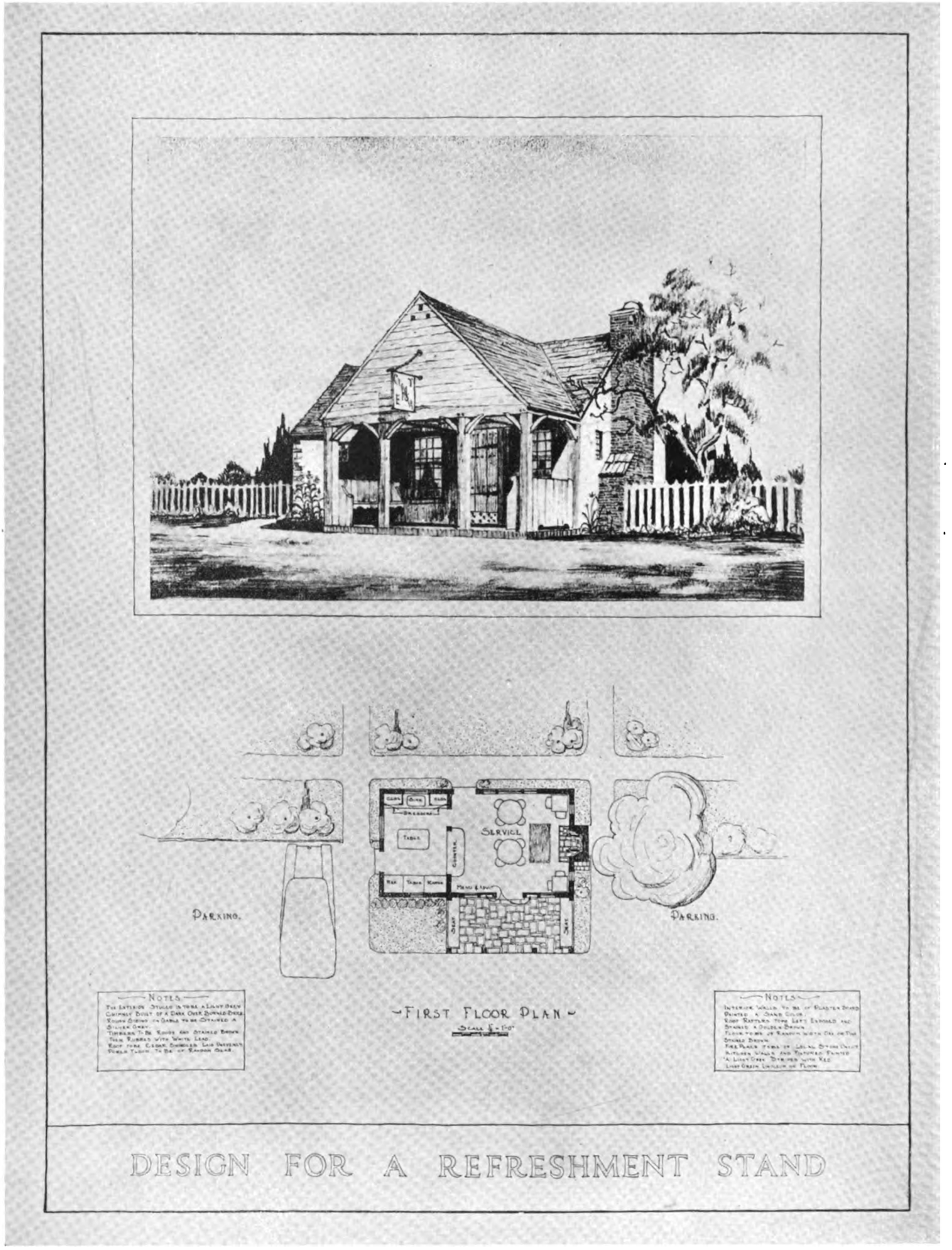

Design submitted by William E. Frenaye, Jr., New York

Awarded First Prize in Competition for Wayside Refreshment Stand

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The Super-Syndicate

By WILLIAM L. STEELE

THE STENOGRAPHER was out at lunch, and the door of my little private office was closed, locked in fact, but the outer door was unfastened. I became aware that someone had entered the ante-room and in a moment there came a brisk rat-tat-tat on my door. I muttered a blessing, but when the knock was presently repeated I released the catch and the visitor entered. He was not at all apologetic but, as though he were conferring a favor, looked at me benevolently. He handed me a card which I took automatically, scarcely noticing it because of the surprising appearance of the man himself. His smile was not only benevolent, but aggressively so. I caught a gleam of shining and regular teeth. There were a bright monocle, a pair of peculiarly cold penetrating gray eyes, a ruddy complexion and real Santa Claus whiskers. The apparition was clothed in pearl gray habiliments with spats, necktie and hat three shades darker than the suit. The hand which had presented the card now reached eagerly for mine and shook it heartily. The other hand was engaged with a rather large portfolio.

"Ah, Mr. Higgins," (he spoke rapidly but very distinctly, and in a manner that suggested picking up a thread of conversation that had just been dropped) "you don't remember me, but we met at the last convention in Washington and had a most delightful chat. I shall never forget your witty comment on the weird old Army and Navy Building." He permitted the interruption of a polite "Ha! Ha!" "If you will recall it I gave you a hint—just a hint about something big in the making in professional affairs. Yes? I now bear the happy tidings that the time has arrived to divulge the secret—to disclose the biggest thing that has yet happened to and for the profession of architecture."

The visitor kept advancing into the room while he talked, and I retreated, backing away from his hypnotic eye. Arriving at my desk he placed his portfolio upon it, opened it, brought out a large and sumptuously bound book in the style (but more so) of an architectural magazine.

"I represent the Super-Syndicate of Architectural Specialists," he went on, "and this is our own, our very own magazine. Do not think for a moment, Mr. Higgins, that this is just another one, a little richer perhaps in content, more stylish in format, more opulent in the character of its ensemble. No, sir, it's different, decidedly different. In the first place, let me say, this is a magazine with a Purpose. It is conceived in a broadly constructive spirit, a helpful spirit, an altruistic and unselfish spirit, yes, whole-heartedly, unreservedly so. It is aimed at the moment of leisure of the overburdened reader, large type, beautiful lettering, condensed and pithy paragraphs. It gives a bird's-eye view of what is transpiring in the whole architectural world.

"Are you interested in design? Immediately your eye falls on the table of contents, and you see Six Rules for designing in Aztec by the noted Professor Slam. In the next number will be a tabloid review of the great book 'Renaissance or Nothing,' by Mr. Algernon Hardswat. In the number after that will be 'How Ravenna Came to New York,' by an eminent designer of banks who wishes to remain anonymous. Through the year will be scattered a stabbing article 'The Late Spanish-American War in Florida,' another,—'Earthquakes versus Haciendas' —and still another, 'Why do we need Professors when we have Books?'

"Are you interested in construction? Here are absolutely first publications of the secrets of all of the most successful builders of the age. 'Terra Cotta—The Uncommon Clay'—'Little Intimacies of the Trowel'—this is a knock-out. You see the photographic reproduction of a panel of stucco done in the Italian-Baroque manner, another in English Reminiscence, another in Hispano-Californesque. Little nuances of technique are here illustrated so deftly, so clearly, with such pep and punch, as it were, that the architect who is trying to educate a dumb contractor may do so by merely referring him to chapter and verse in this wonderful periodical.

"Do you enjoy persiflage? In our publication we have entered upon the field of satire and burlesque. Oh, no, we hurt the susceptibilities of no one. We are on excellent terms with the Big Men of the Profession and they are going to laugh as heartily as the rest of us at the little quips which we will publish at their expense. Each month we will run a little pen and ink caricature of a noted architect and a little story of some building on which he perhaps slipped a little. It will be rare. Indeed, yes.

"And the old monumental things of which we never tire! We will devote page after page of song and story to their perennial aptitude and availability. It will be the joyous task of our experts to explore the 'flowers in the crannied wall' that have not yet been culled. Too many in the profession are misled by the merely obvious. There is a more recondite side to classic architecture, the surface of which has

(Continued on Page 260)

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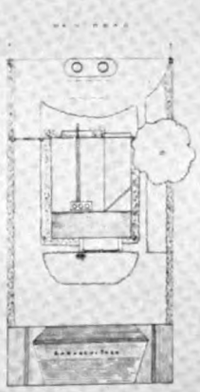
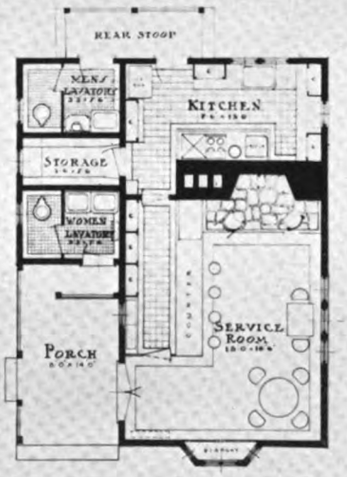


- PLOT PLAN -



- FLOOR PLAN -

DESIGN FOR REFRESHMENT STAND AND GAS STATION.

Design submitted by Henry Ives Cobb, Jr., New York

Awarded First Prize in Competition for Wayside Refreshment Stand and Gas Station

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The Advantages of Architects Forming a Corporation

By Leo T. Parker, Attorney at Law

Generally speaking, an architectural business is operated by an incorporated company, an individual, or a form of partnership. Each classification has its advantages and disadvantages.

Therefore, the purpose of this article is to consider the legal advantages and disadvantages of conducting architectural offices under the various legal forms of ownership.

Corporations

The important argument against an architect incorporating his business is that usually he must share the profits of the business with others. This is true because the law requires more than one stockholder to form an incorporated company. However, this latter disadvantage may be practically eliminated by permitting certain of the office employees to own one or more shares of stock.

Another disadvantage of an incorporated company is that certain formalities, such as meetings of the directors, election of the officers, distribution of the profits and dividends, keeping accurate book accounts and the like, must be performed in strict accordance with the law. Furthermore, authorization of unusual expenditures must be made by the proper officers, sometimes at considerable inconvenience.

The important advantage of an architect incorporating his business, however, is that the stockholders of the company ordinarily are not liable for the debts of the business in excess of the value of the stock which they own.

For instance, suppose an architectural business is incorporated for $15,000 and the company incurs debts or other liabilities amounting to $25,000. The stockholders are not liable for a greater loss than the actual stock held by them. Therefore, the total loss to all of the stockholders would be $15,000. Moreover, where the failure is legitimate, the individual credit of the stockholders is not in the least affected by reason of the company being unable to meet its financial obligations, as is invariably the result where an individual or partnership encounters financial disaster.

In other words, it is a well established rule that the property and the rights of a corporation belong to it as a legal entity, distinct from its stockholders. (215 N. W. 855)

On the other hand, it is important to know that the stockholders of a corporation may enter into a valid contract personally to bind themselves for the debts of a corporation. For illustration, in Thomas County Co-op. Business Ass'n of Colby v Pearson, 260 Pac. 623, it was disclosed that a stockholder signed a guarantee to pay off the indebtedness of the company.

The Court held the signer liable on the contract, notwithstanding the debt of the corporation greatly exceeded the par value of the stock which he held in the company. This Court said:

"It is a subscription to a corporation in which the defendant was a stockholder, and which was so deeply involved in debts guaranteed by the subscriber and others that it could not do business without more money. To help in furnishing that money, the defendant signed the contract..... The money is furnished to enable a corporation to go in business. In the present action the defendant agreed to pay the money in order to enable the corporation in which he was financially interested to pay the debts guaranteed by him and to continue in business. He was agreeing to invest his money in a business enterprise."

Another common source of litigation is whether a corporation is liable for contracts made by its officers and employees. It is well established that incorporated companies are liable for all acts of its employees, which are performed within the scope of the employment, in the same sense as individual employers and partnerships are liable. In other words, the fact that an architectural business is incorporated will not tend to decrease its liabilities for the injurious or damaging acts of its employees or contracts made by authorized agents. (139 Atl. 212)

However, a corporation is not liable for unauthorized contracts made by its officers, particularly where the company is not benefitted. For example, in the leading case of E. O. Painter Co. v Boyd, 114 So. 444, it was disclosed that without authority the secretary and treasurer of a corporation and its head bookkeeper entered into a contract intending to bind the corporation.

However, the company was not benefitted by the act performed. In holding the company not liable on the contract, the Court explained the law on this subject in the following language:

"It would seem to be a sound principle of law that wherever a corporation is acting within the

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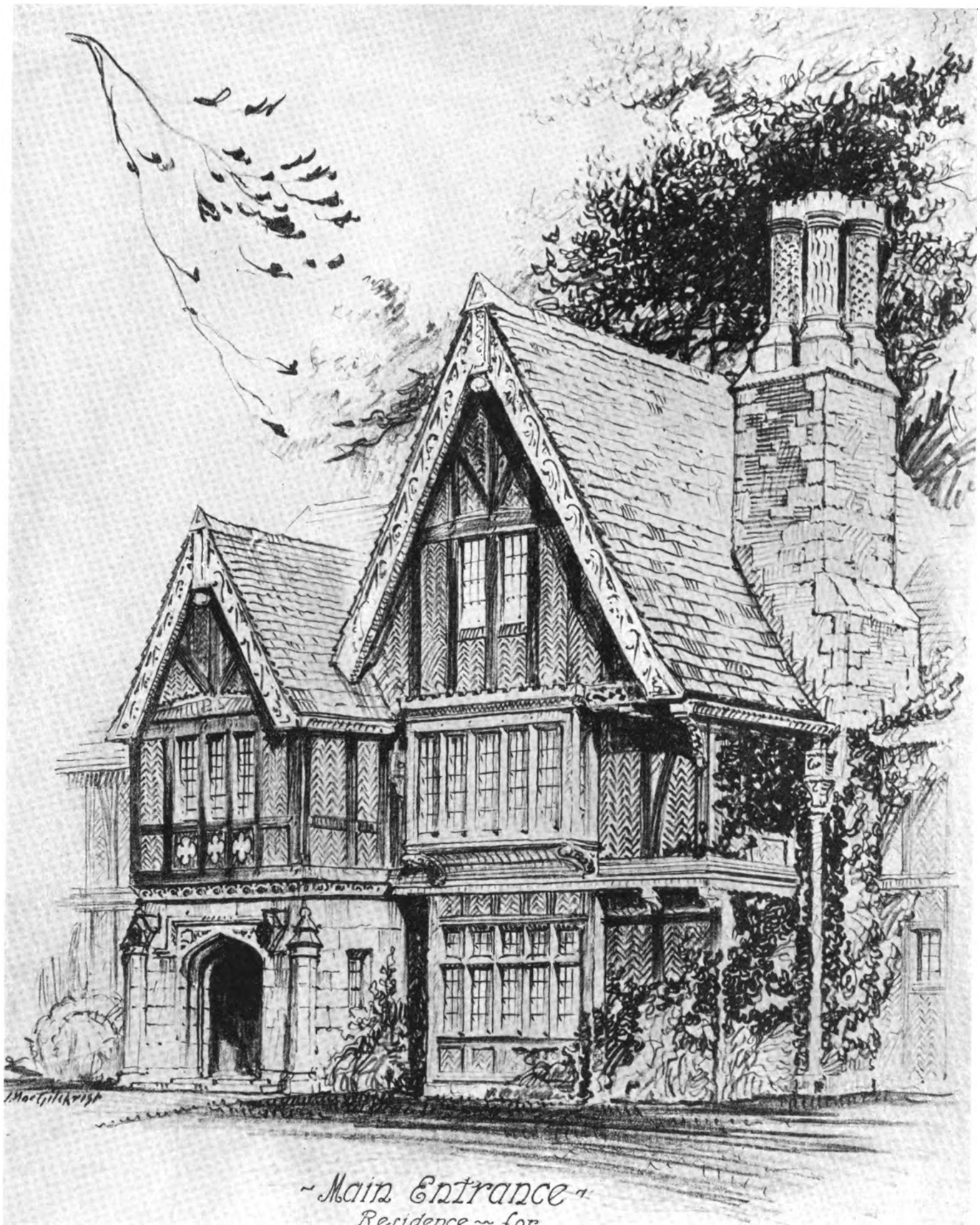

J. McGilchrist, *Del.*

Hart & Shape, Architects, New York

Study, Residence for Mr. and Mrs. Charles Porter Wilson, Mill Neck, Long Island

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scope of the legitimate purposes of its institution, all parol contracts made by its authorized agents are express promises of the corporation, and all benefits conferred upon the corporation at their (the authorized agents') request, raise implied promises . . . . . it being the general rule that the burden rests upon one who seeks to hold a corporation liable for an act on a contract, of an officer or agent, to show that the doing of the act or the execution of the contract was properly authorized or that it was properly ratified by the corporation."

However, generally a corporation is liable for the unauthorized acts of any agent, employee or officer, if the directors of the corporation ratify the agreement or permit the corporation to benefit by it.

Another important advantage of incorporating an architectural business is that the company's credit is firmly and quickly established, because it is comparatively simple for credit associations to render dependable reports of the financial status of a corporation, since its books are open to the stockholders for inspection, and a detailed report of the profits and losses of the business is rendered at frequent intervals.

Where an individual incorporates his architectural business by the proper legal procedure, reserving for himself the controlling or practically entire interest in the company, he receives proportionate profits and he is able to control the management of the business. Or if additional capital is received in the company, careful investment or use of the money obtained by the reorganization obviously results in increased profits.

Furthermore, persons who have received satisfactory financial returns from money which they have invested usually will not hesitate to invest additional capital required for special purposes. The importance of this latter mentioned advantage may be readily realized when it is considered that ofttimes an individual architect is unable or unprepared to invest the additional capital required for materially enlarging the scope of the business.

Still another advantage of an incorporated business, over an individually conducted business or profession, is that in the former several persons whose money is invested may be relied upon to suggest methods by which the profits of the business can be increased, but an individual is compelled to rely exclusively upon his own ability and the suggestions offered by his omployees.

Partnerships

LEGALLY, A partnership is a written, verbal or implied contract of two or more persons to place their money effects, labor, and skill, or some or all of these, in a lawful business, and to divide the profits and bear the loss, either equally or in certain proportions. The whole capital may be advanced by one party, and the other contribute his skill in salesmanship or other labor.

The generally established rule of the law, relating to partnership, is that each active partner is *individually* liable for all debts of the partnership incurred by any and all of the partners. In consideration of the numerous past controversies wherein this phase of the law has been involved, there is great likelihood of litigation from this source. Also, since a partnership may be implied by the law, *with respect to creditors,* persons other than active partners may be liable for obligations of the partnership.

In other words, the law often implies that a partnership exists for the sole purpose of holding the members liable for the debts created by the legal members.

Moreover, any person is liable as a partner who permits his name to be used in a business, irrespective of whether or not he is a partner.

For example, in Jansen v Jacobsen, 128 N. W. 824, the Court explained this phase of the law, and said:

"It is well settled that if one, by course of dealing with another, leads third parties to believe in the existence of a co-partnership, those dealing with the firm under such belief are entitled to hold responsible *all the apparent members of the firm.*"

So, therefore, while the important advantage of an ordinary partnership with architects is that two or more persons may unite their money, efforts and ability for the purpose of conducting the architectural offices, the great disadvantage of the partnership is that each active partner is personally liable for the total debts or obligations of the entire business.

For illustration, recently a partnership consisted of two partners. One partner, who was wealthy, invested $10,000. The other partner had no money but agreed to manage the business. The business became encumbered to the amount of $20,000 above its assets. The wealthy partner was held liable for the full amount of the liabilities and was compelled to pay the creditors, since the other partner had no money.

Still another important disadvantage of a partnership is that any partner may bind the other partner to contractual obligation, irrespective of whether he is authorized to make the contract, provided the assumed obligation is within the scope of the partnership business.

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Also, the law is well established that where one allows the continued use of his name as partner, after retiring from a particular business, such ostensible partner is liable for the acts of the remaining partner done within the ordinary scope of the partnership business.

On the other hand, where one permits the use of his name as a partner in an architectural business, which is enlarged into another and different business, a person dealing with the partners in a business transaction pertaining to the latter business cannot hold the ostensible partner liable *without showing that he consented to, acquiesced in, or ratified, the transaction.*

It is important to be informed that certain laws exist under which persons may form a *limited partnership.* These laws limit the liability of each member of the firm to a stipulated amount. The existence of such laws is comparatively unknown to business persons. However, when for any reason organizing a corporation is undesirable, the protection afforded by the special partnership laws is valuable in reducing the risks of financial loss assumed by the members.

Individual Ownership

AN INDIVIDUAL architect is, of course, liable for all debts which he or his authorized employees incur.

Legally, employees are of two classes, namely, general agents and special agents. A general agent is one who has general authority, such as the manager of the business. The employer is liable for all acts performed by a general agent in the scope of his general authority in managing the business.

A special agent is one who is authorized to perform a single act, or several acts relating to one special department of the business. The employer is responsible for all of the acts of a special agent in the conduction of the one department of the business, or the single act he is authorized to do.

For instance, in the recent case of (141 N. Y. S. 220), the Court clearly explained the established law, as follows:

"One who deals with a special agent specially authorized for that transaction is put upon inquiry as to the extent of the agent's authority, and deals with him at the risk of his authority being exceeded. . . . . Authority of an assumed agent to make a purchase will be implied where the alleged principal has repeatedly recognized and approved of similar acts; still a single act done under express authority is insufficient to justify the inference that the assumed agent has the apparent authority to subject the alleged principal to liability . . . . . without actual authority."

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South Terrace, Residence of Mr. Edson Bradley, Newport, Rhode Island

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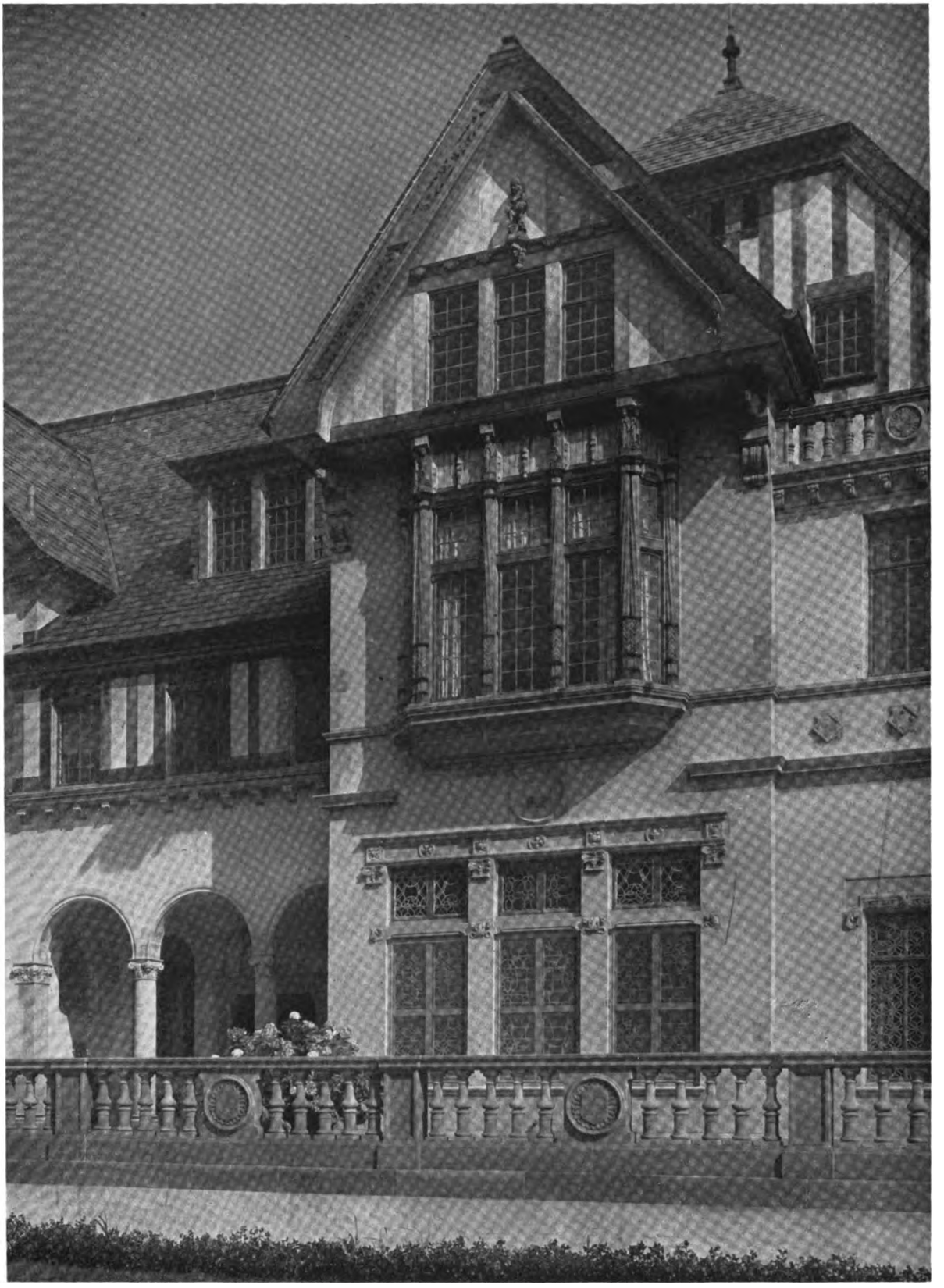

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Gable, South Front, Residence of Mr. Edson Bradley, Newport, Rhode Island

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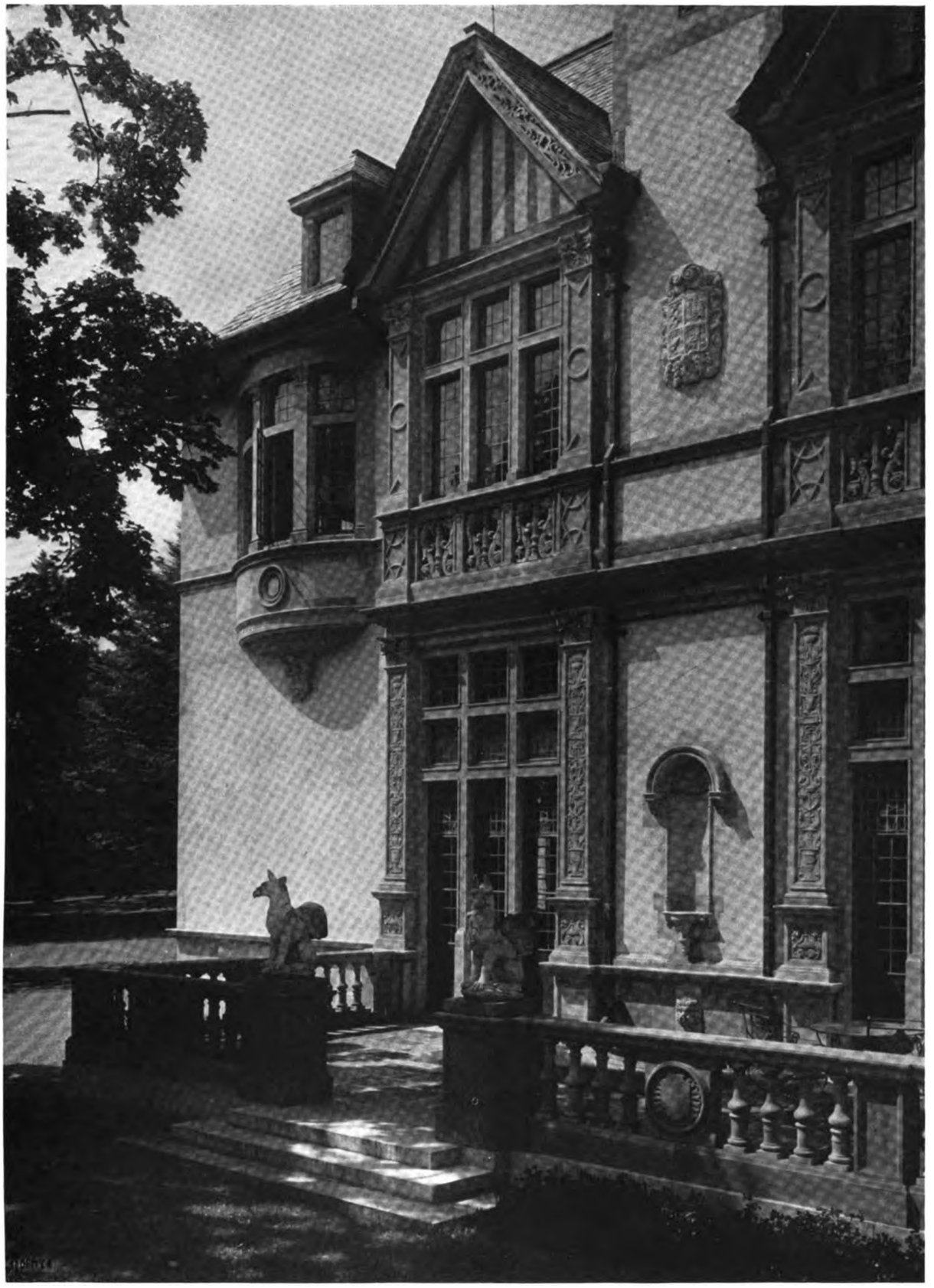

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East Terrace, Residence of Mr. Edson Bradley, Newport, Rhode Island

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Amemya, *Photo* Howard Greenley, Architect, New York

Door to Small Tower, South West Angle, Residence of Mr. Edson Bradley, Newport, Rhode Island

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Approach to the East Terrace, Residence of Mr. Edson Bradley, Newport, Rhode Island

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Residence of Mr. Edson Bradley, Newport, Rhode Island

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Howard Greenley, Architect, New York

West Front, Residence of Mr. Edson Bradley, Newport, Rhode Island

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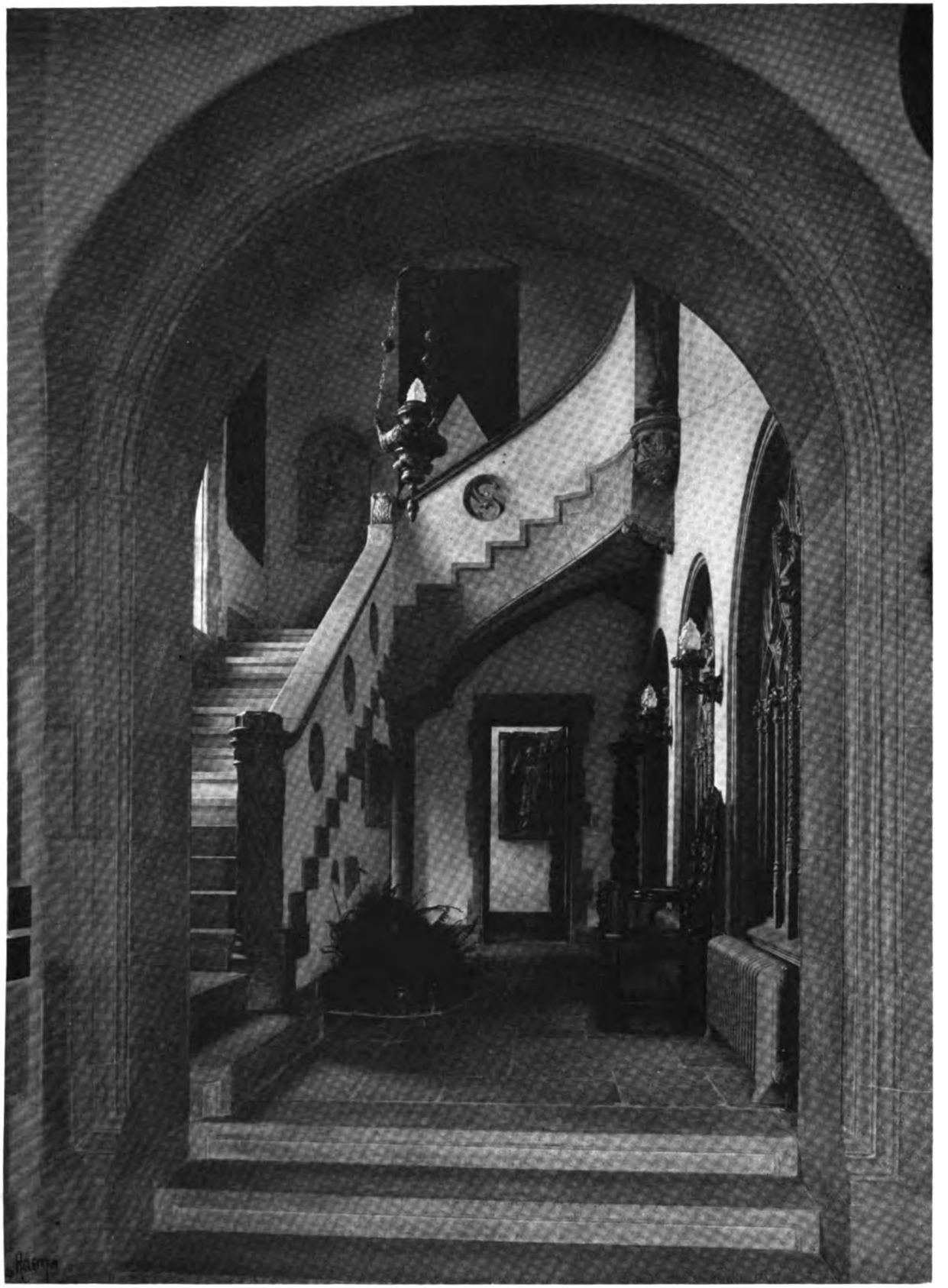

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The Great Stairway, Residence of Mr. Edson Bradley, Newport, Rhode Island

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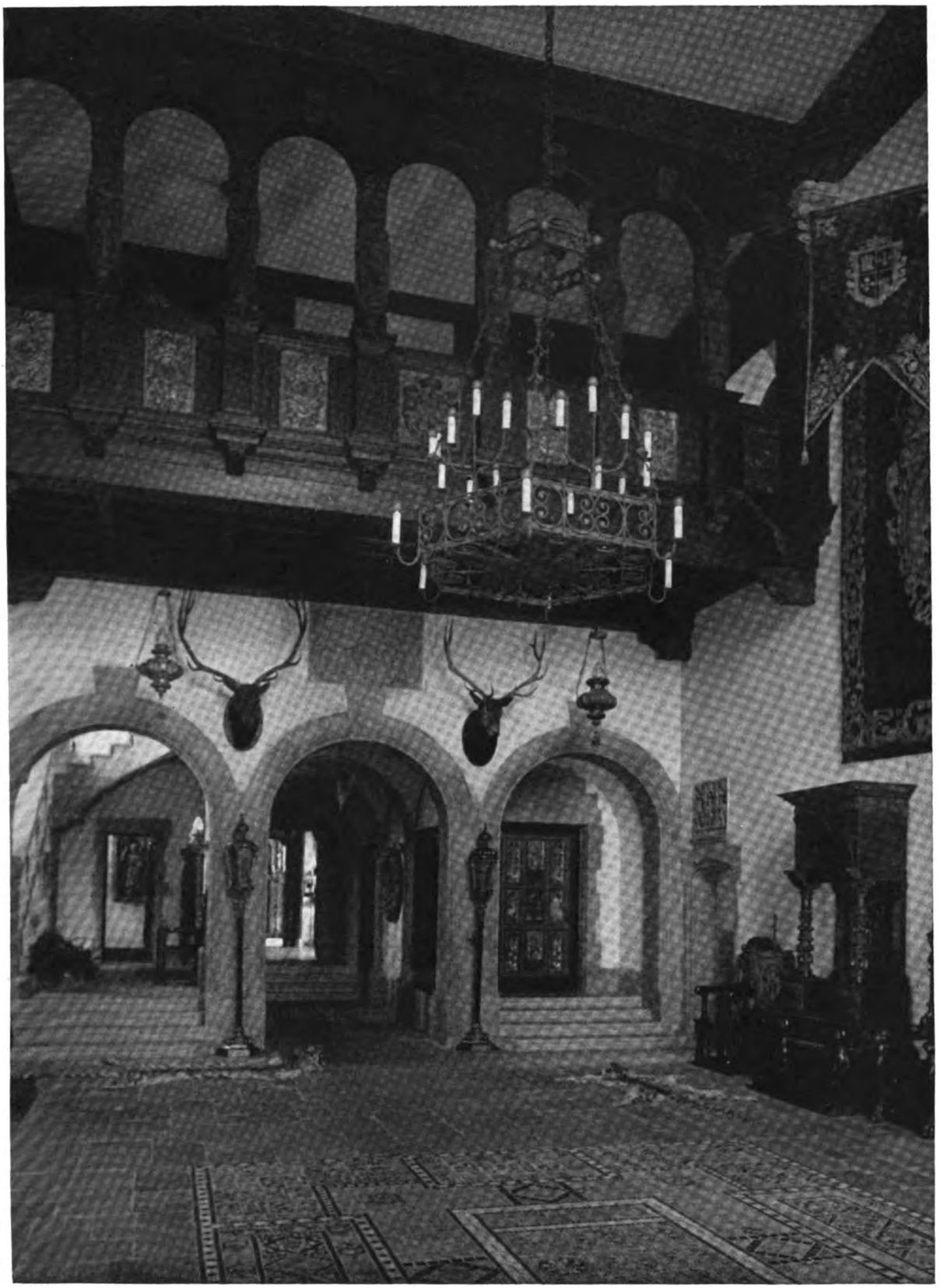

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The Great Hall, Residence of Mr. Edson Bradley, Newport, Rhode Island

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The Great Hall, Residence of Mr. Edson Bradley, Newport, Rhode Island

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The Drawing Room, Residence of Mr. Edson Bradley, Newport, Rhode Island

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Howard Greenley, Architect, New York

The Dining Room, Residence of Mr. Edson Bradley, Newport, Rhode Island

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The Music Room, Residence of Mr. Edson Bradley, Newport, Rhode Island

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Gottscho, *Photo*

Peabody, Wilson & Brown, Architects, New York

Ocean Front, Southampton Bathing Pavilion, Southampton, Long Island. (Plan on back)

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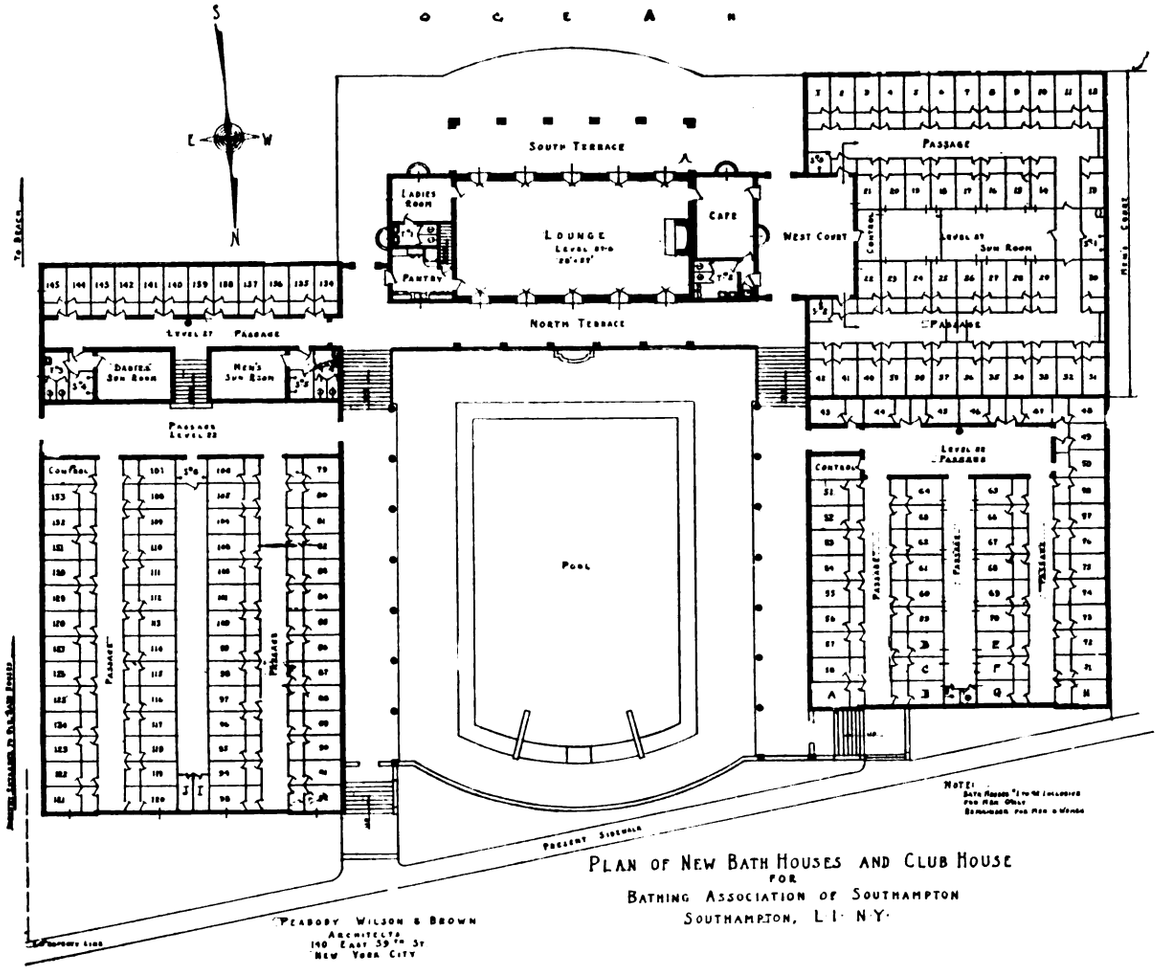

PLAN OF NEW BATH HOUSES AND CLUB HOUSE
FOR
BATHING ASSOCIATION OF SOUTHAMPTON
SOUTHAMPTON, L.I. N.Y.

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Gottscho, *Photo* Peabody, Wilson & Brown, Architects, New York

South Terrace, Southampton Bathing Pavilion, Southampton, Long Island

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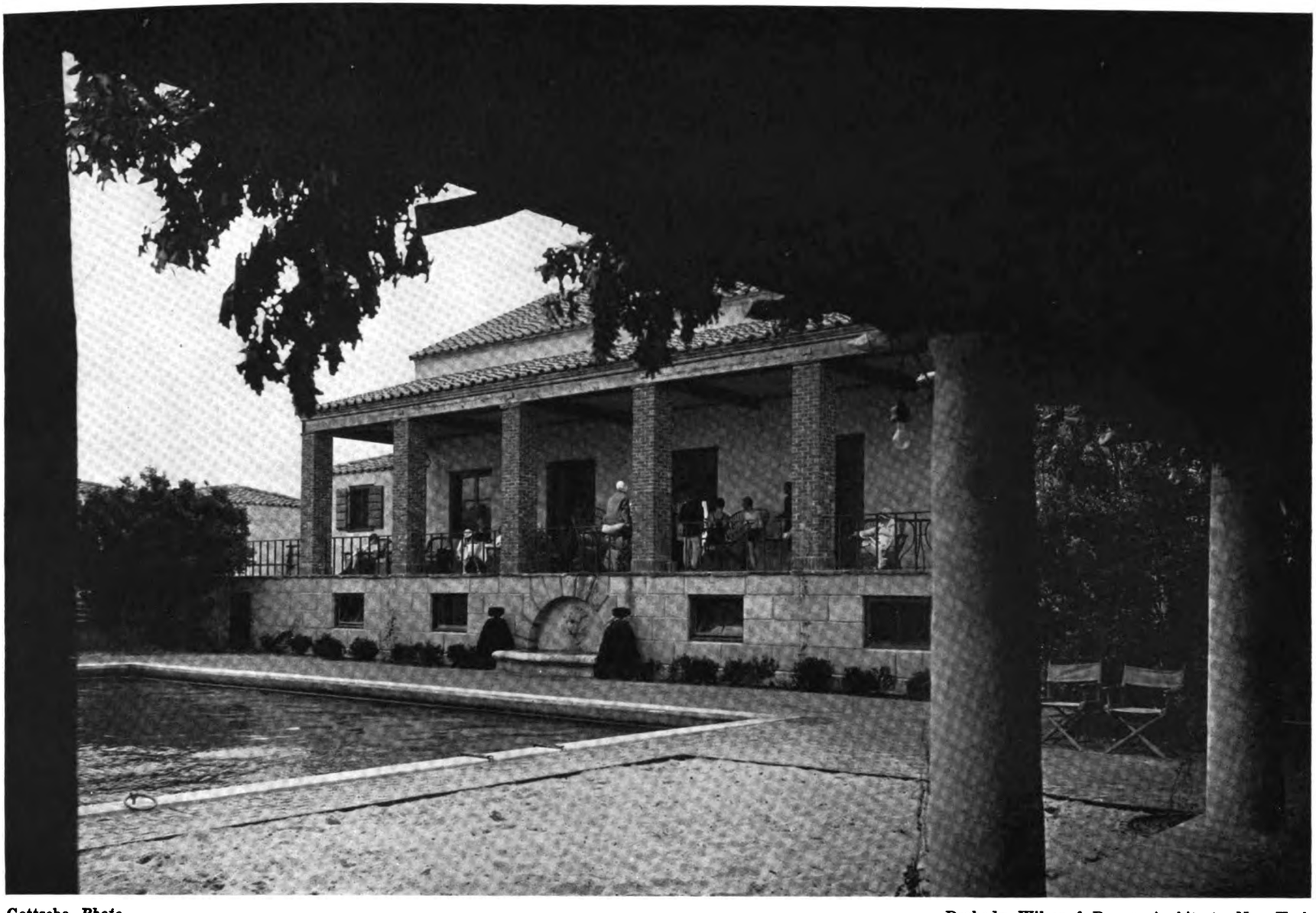

Gottscho, *Photo*

Peabody, Wilson & Brown, Architects, New York

North Terrace and Pool, Southampton Bathing Pavilion, Southampton, Long Island

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Gottscho, *Photo* Peabody, Wilson & Brown, Architects, New York

Detail, Southampton Bathing Pavilion, Southampton, Long Island

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Gottscho, *Photo*

Peabody, Wilson & Brown, Architects, New York

Lounge, Southampton Bathing Pavilion, Southampton, Long Island

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Van Anda, *Photo*

Howard Stokes Patterson, Architect, New York; Noel Chamberlin, Landscape Architect

Entrance Elevation, Residence of Mr. John Burlinson Coleman, Southold, Long Island. (Plans on back)

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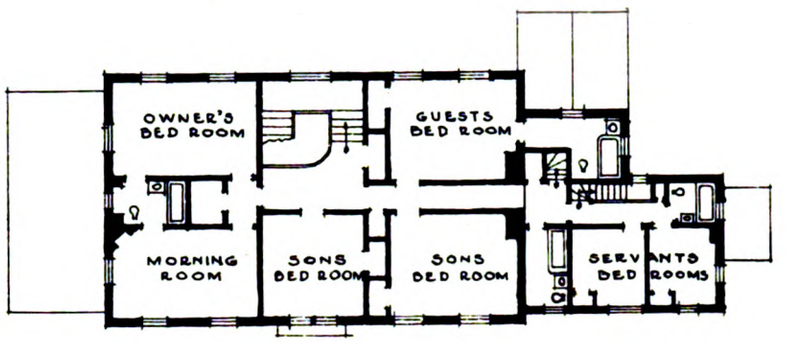
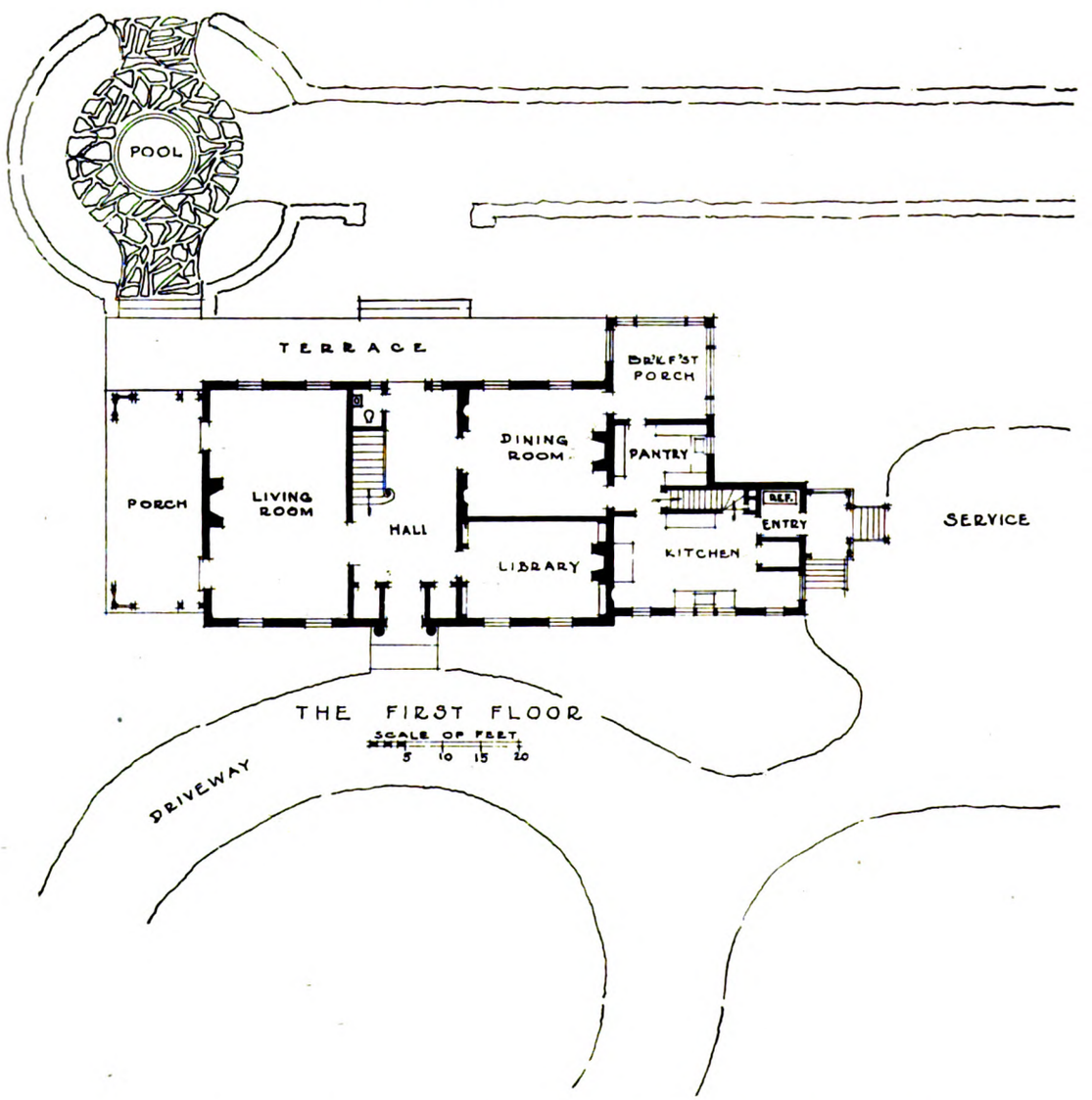


THE SECOND FLOOR

SCALE OF FEET

5 10 15 20



THE FIRST FLOOR

SCALE OF FEET

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First and Second Floor Plans, Residence of Mr. John Burlinson Coleman, Southold, Long Island

Howard Stokes Patterson, Architect, New York

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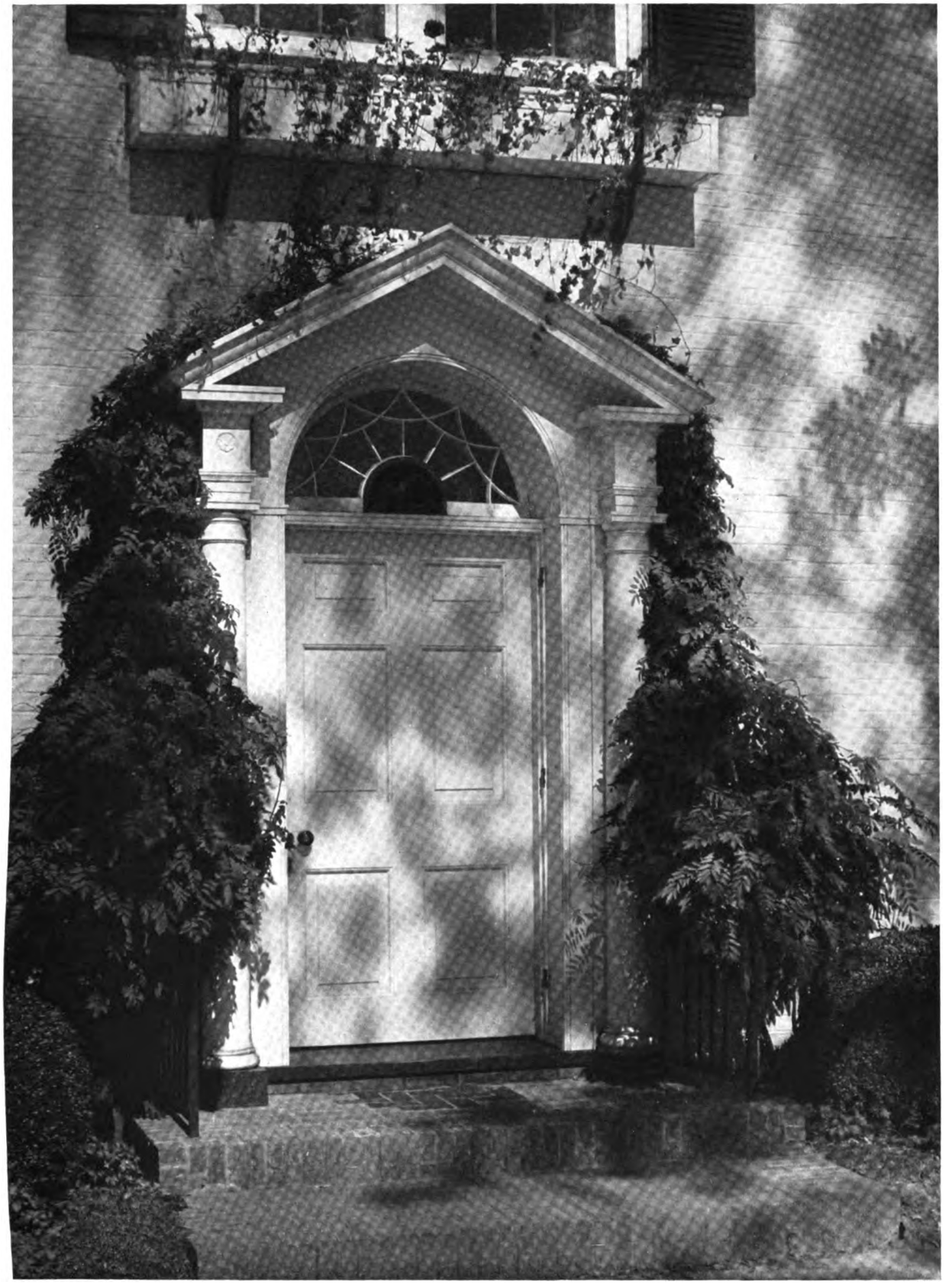

Van Anda, *Photo* Howard Stokes Patterson, Architect, New York; Noel Chamberlin, Landscape Architect

Entrance Detail, Residence of Mr. John Burlinson Coleman, Southold, Long Island

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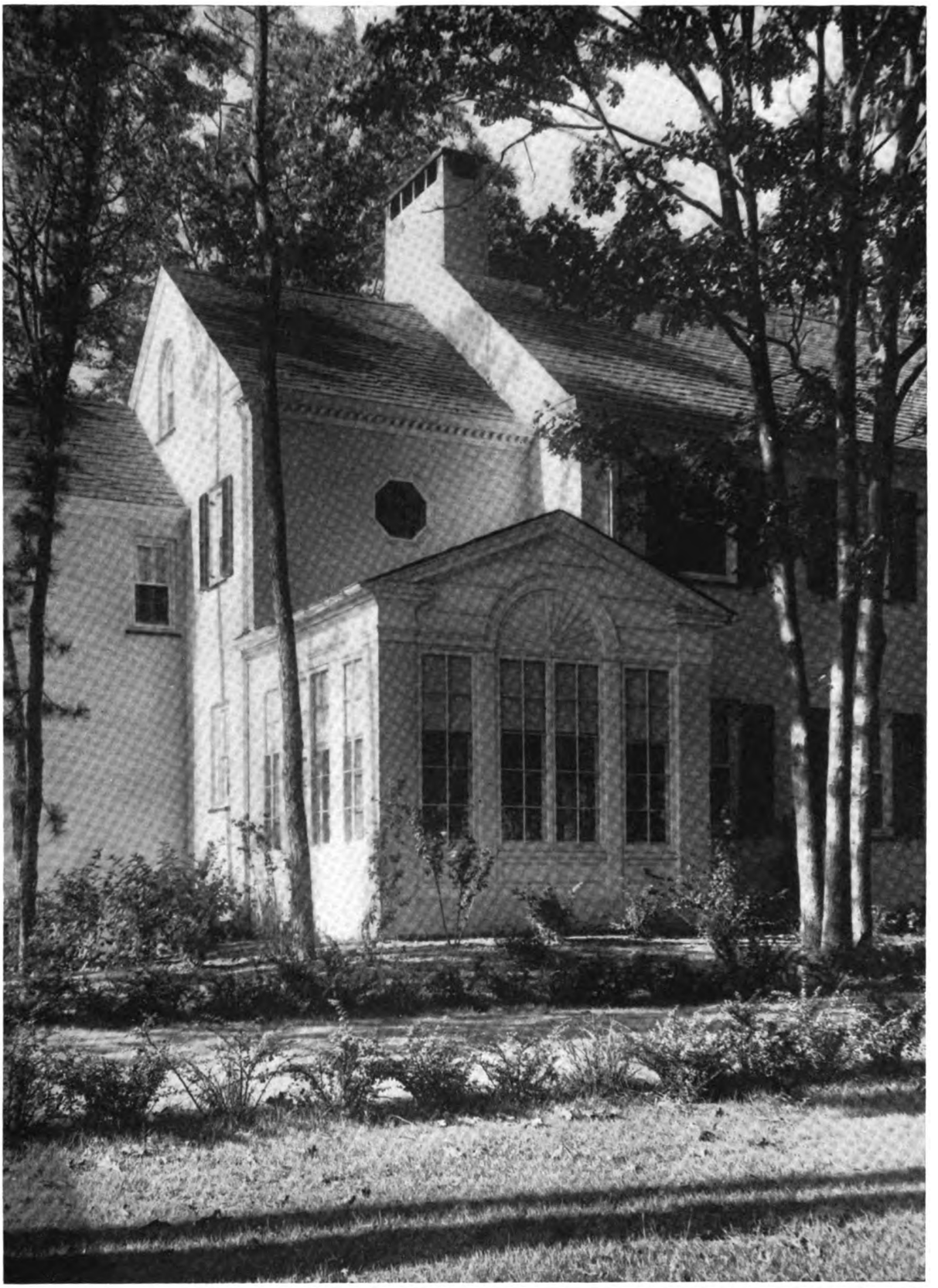

Van Anda, *Photo* Howard Stokes Patterson, Architect, New York; Noel Chamberlin, Landscape Architect

Breakfast Room Wing, Residence of Mr. John Burlinson Coleman, Southold, Long Island

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Garden Entrance, Residence of Mr. John Burlinson Coleman, Southold, Long Island

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Living Room Mantel, Residence of Mr. John Burlinson Coleman, Southold, Long Island

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Van Anda, *Photo*

Howard Stokes Patterson, Architect, New York

Dining Room, Residence of Mr. John Burlinson Coleman, Southold, Long Island

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Berné, *Photo*

Henry Carlton Newton & Robert Dennis Murray, Architects, Los Angeles

La Canada Thursday Club, La Canada, California. (Plan on back)

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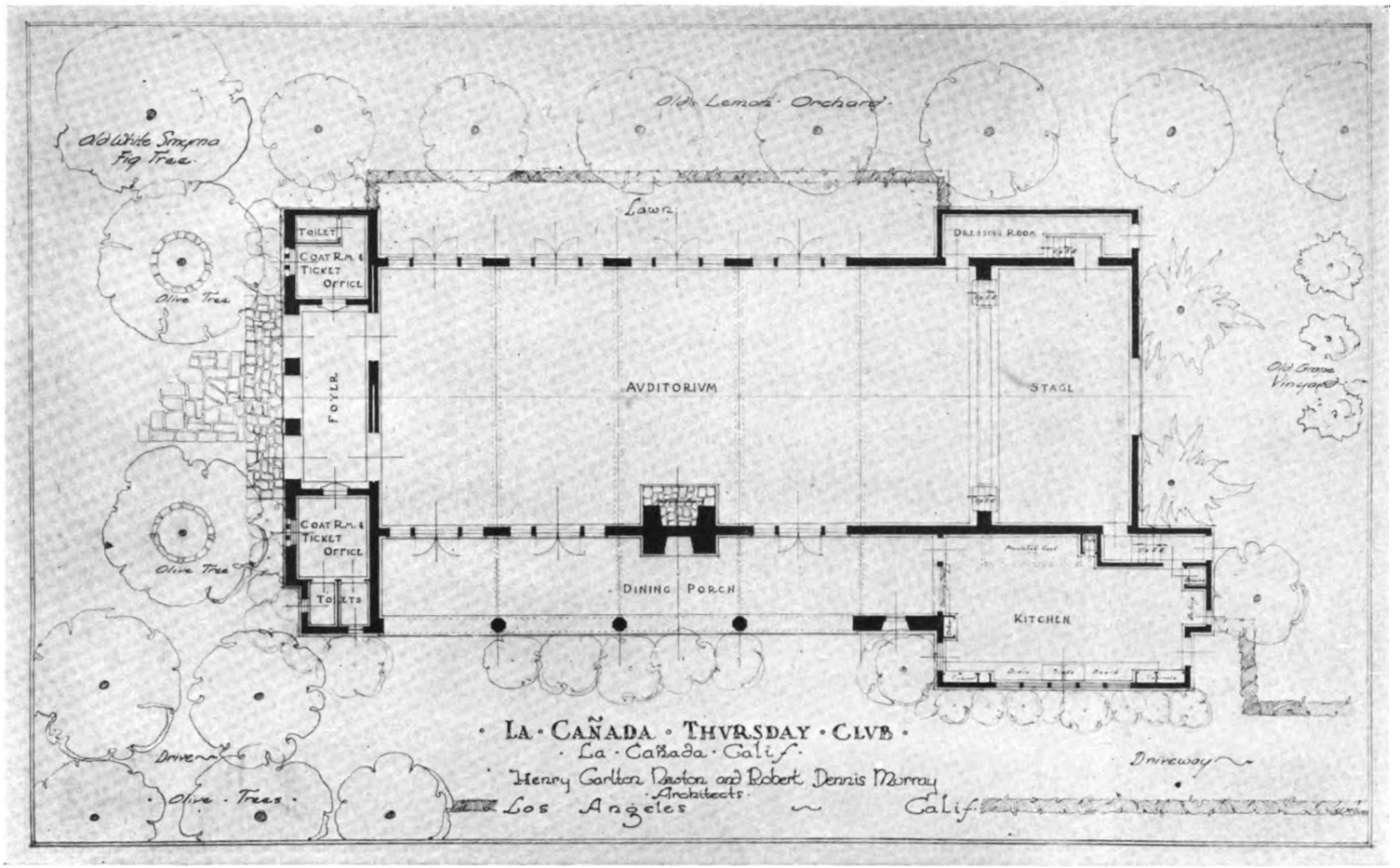

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Berné, *Photo*

Henry Carlton Newton & Robert Dennis Murray, Architects, Los Angeles

Entrance Gable, La Canada Thursday Club, La Canada, California

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Mattie Edwards Hewitt, *Photo*

Howell & Thomas, Architects, Cleveland;
William Pitkin & Seward H. Mott, Inc., Landscape Architects, Cleveland

Alterations to Small Adjoining Office Buildings, Cleveland, Ohio. (Plan on back)
(Awarded the Cleveland Chamber of Commerce Medal in 1926 for the best small commercial building constructed that year)

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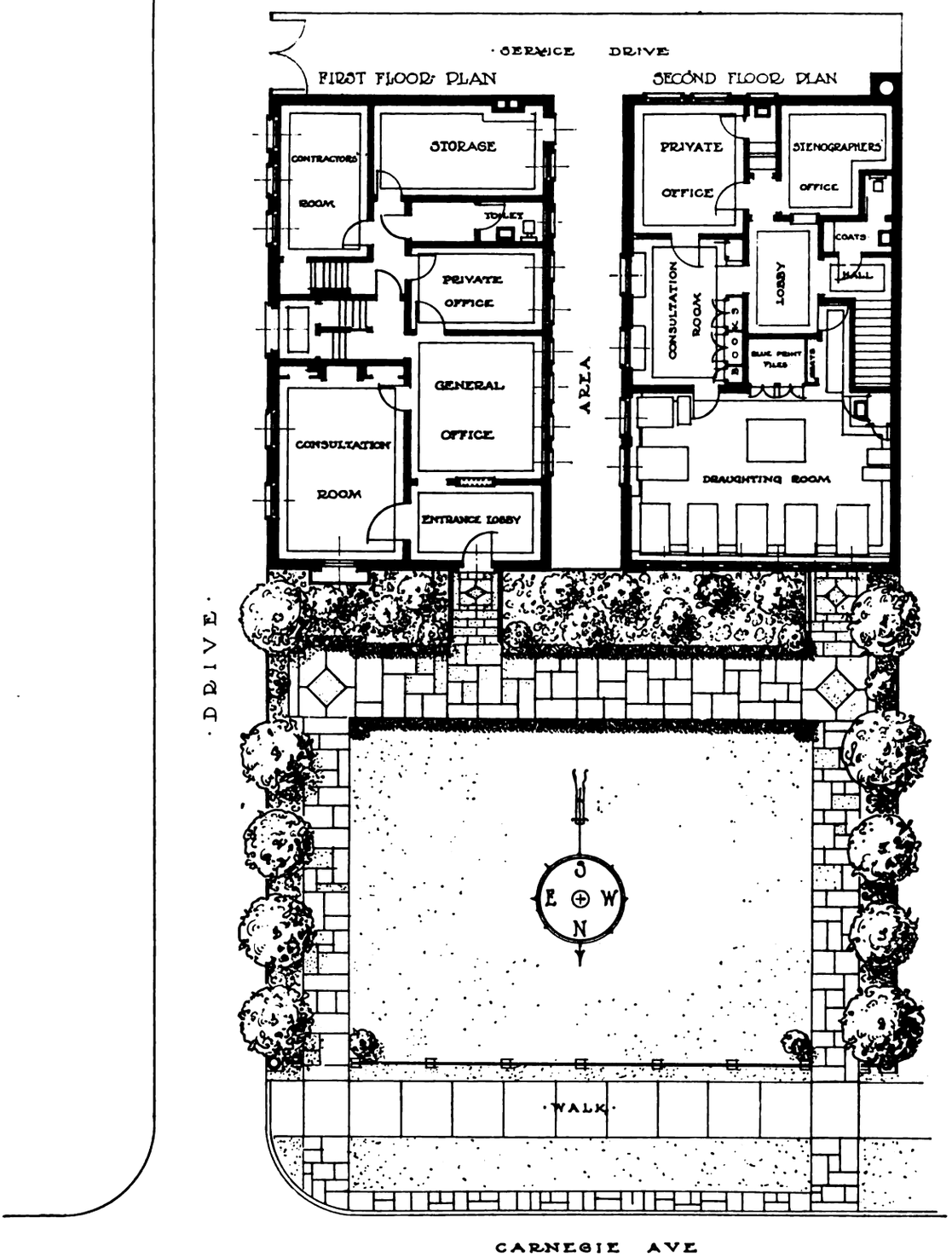

Plot Plan, Alterations to Small Adjoining Office Buildings, Cleveland, Ohio

Howell & Thomas, Architects, Cleveland

William Pitkin & Seward H. Mott, Inc., Landscape Architects, Cleveland

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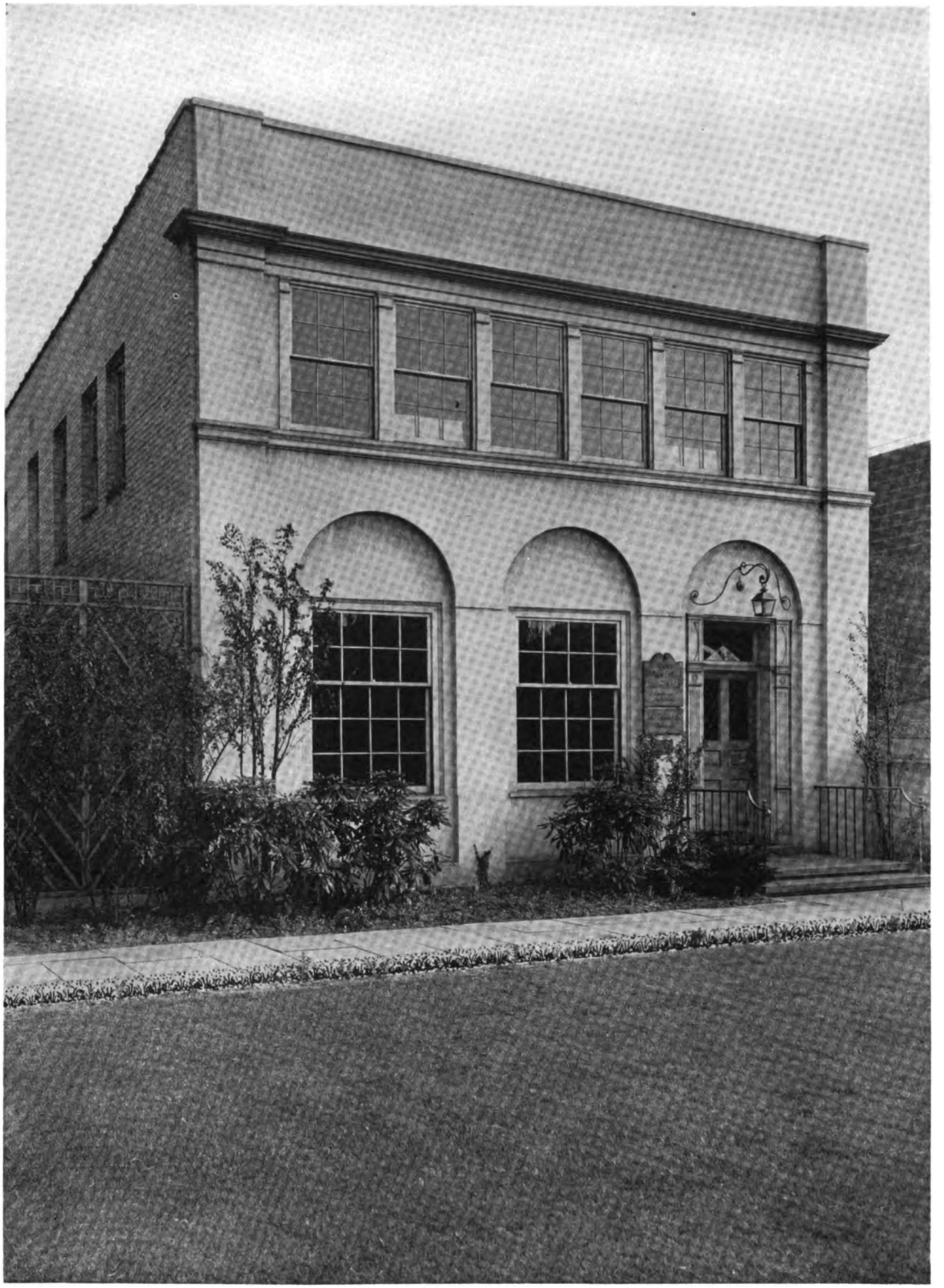

Mattie Edwards Hewitt, *Photo*

Howell & Thomas, Architects, Cleveland;
William Pitkin & Seward H. Mott, Inc., Landscape Architects, Cleveland

Alterations to Small Adjoining Office Buildings, Cleveland, Ohio

(Awarded the Cleveland Chamber of Commerce Medal in 1926 for the best small commercial building constructed that year)

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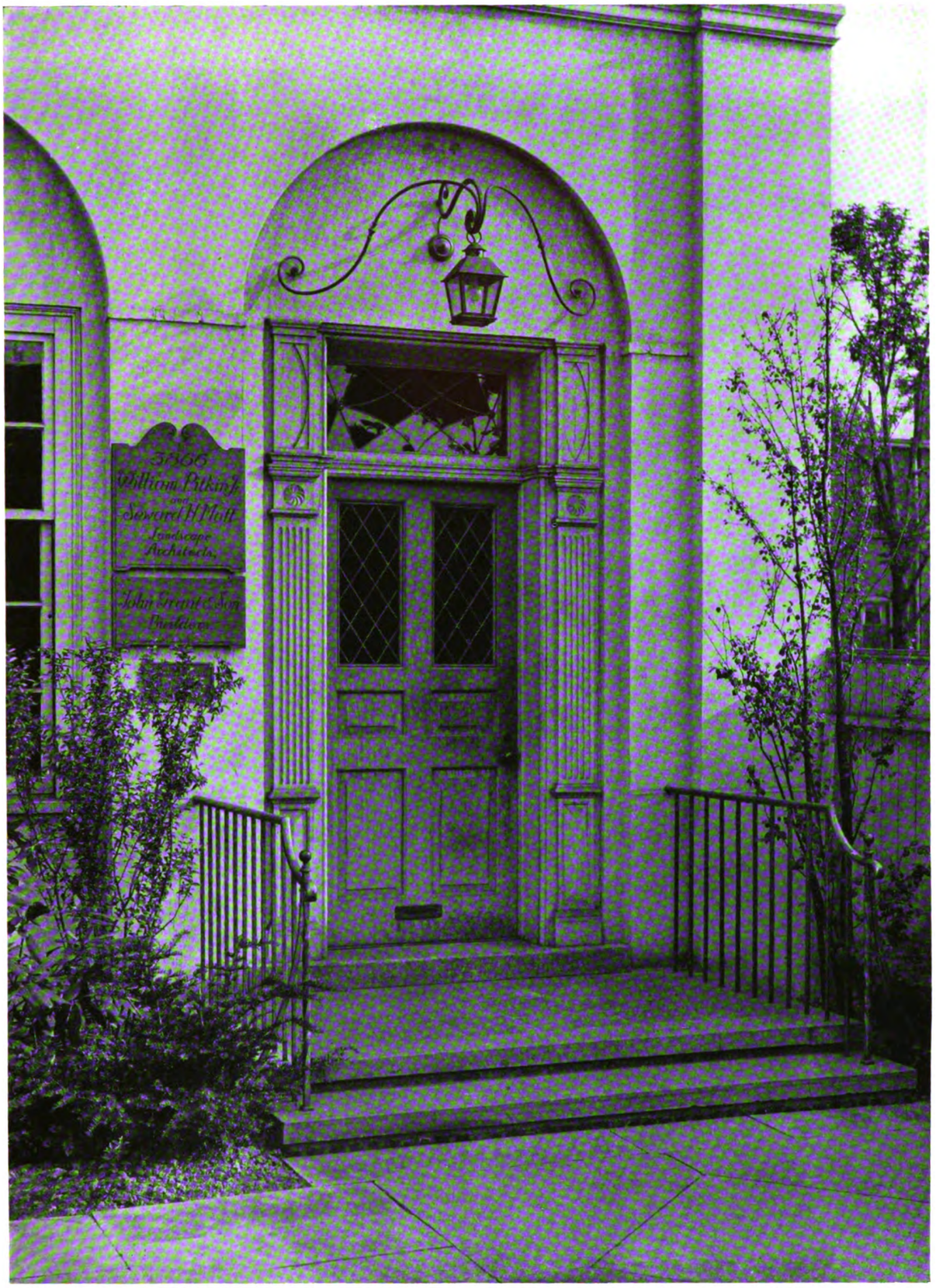

Mattie Edwards Hewitt, *Photo*

Howell & Thomas, Architects, Cleveland;
William Pitkin & Seward H. Mott, Inc., Landscape Architects, Cleveland

Entrance Detail, Alterations to Small Adjoining Office Buildings, Cleveland, Ohio
(Awarded the Cleveland Chamber of Commerce Medal in 1926 for the best small commercial building constructed that year)

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Nyholm, *Photo*

Clifford C. Wendehack, Architect, New York

Entrance and Ladies' Porch, Rock Spring Country Club, Orange, New Jersey

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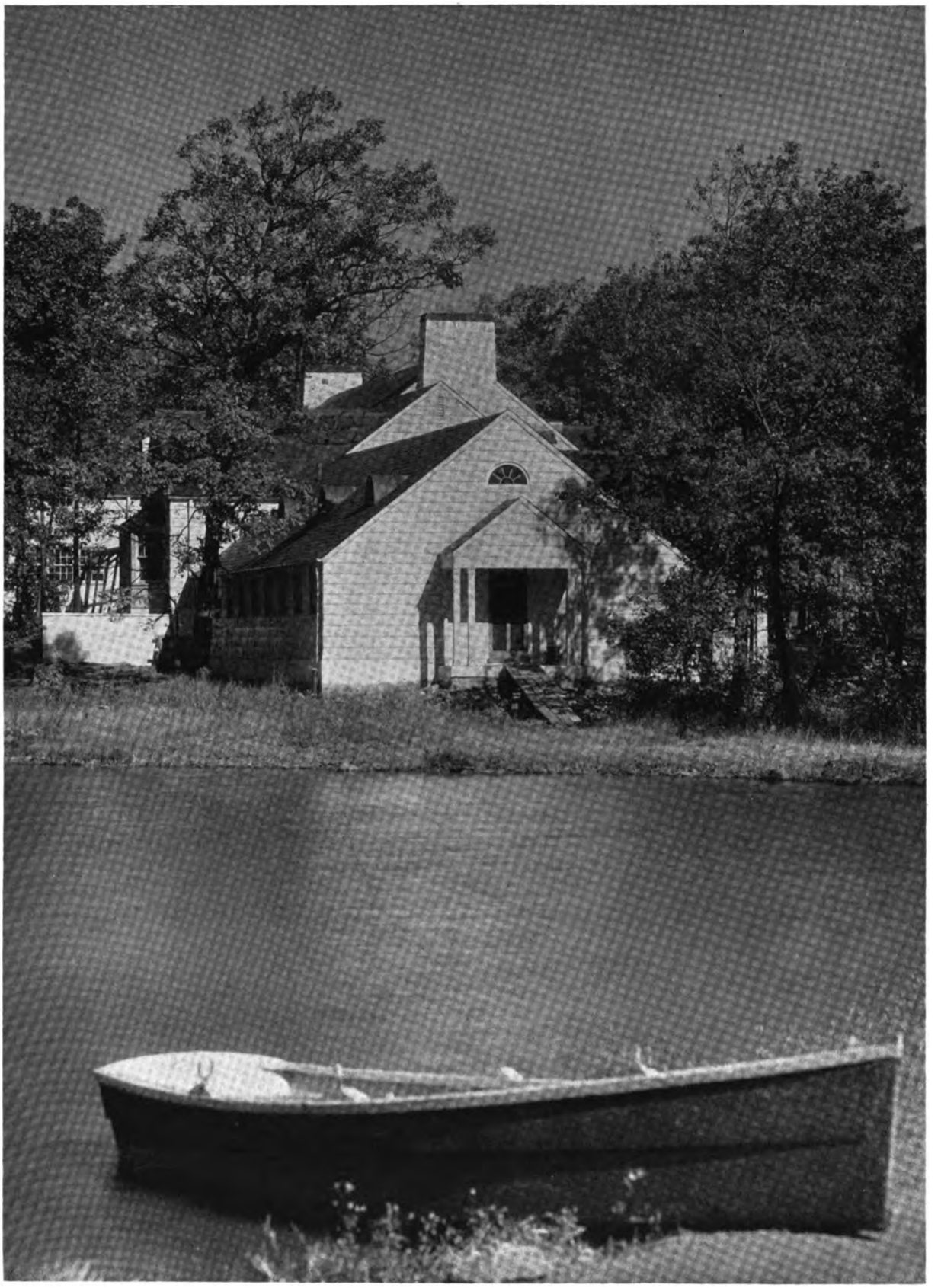

Nyholm, *Photo*

Clifford C. Wendehack, Architect, New York

Locker Room Gable, Rock Spring Country Club, Orange, New Jersey

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Nyholm, *Photo*

Clifford C. Wendehack, Architect, New York

Group from the East, Rock Spring Country Club, Orange, New Jersey

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Nyholm, *Photo*

Clifford C. Wendehack, Architect, New York

Lounge from Dining Room, Rock Spring Country Club, Orange, New Jersey

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Nyholm, *Photo* Clifford C. Wendehack, Architect, New York

Entrance Hall and Stairs, Rock Spring Country Club, Orange, New Jersey

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Mr. Murchison of New York Says—

THAT AT last the architects are shown up, indicted, put in their place and left there. And by whom but by a lady? And she from Brooklyn at that! Brooklyn, the home of the baby carriage, the city of churches, the entrance to Coney Island.

One Alice Lloyd Hatfield is the lady who puts the architects back where they belong. In a letter to one of the papers, recently, Alice gave forth the following message of good will on earth and peace towards draftsmen:—

"I left my home in England six months ago. I have been in New York five months. Your city is a great disappointment to me. I am going to tell you what I really think of it.

"Last week a noted architect said to me: 'New York is beautiful. Our great, towering buildings are wonderful. Nowhere else will you find them.'

"I said: 'New York is terrible. Horrible. It is a monstrosity. Today there is not one trace of beauty left except Central Park, Riverside Drive and your beautiful Bronx River Parkway. The high buildings, for which your architects receive praise and medals, shut out air and sunlight and make all your streets look like alleys. They are so dark and dreary they all resemble Pell Street in Chinatown. It is no longer necessary for merchants to have curtains or awnings to protect from the sun the merchandise displayed in their windows, since every architect and builder is trying to pile up stone, steel and brick higher than his neighbors. They're criminals. They have robbed New York of air, sunlight and beauty. Their pictures should be in the Rogues' Gallery. There should be fingerprints of all of them. In a short time the city will be compelled to have nurses and doctors on every corner to administer oxygen to people as they pass along. The more I see of New York the more I admire London, Paris, Rome and Berlin.

ALICE LLOYD HATFIELD."

Brooklyn, March 26.

Alice, Where Art Thou?

WE HAVEN'T a shred left either of reputation, of honesty, or of capability. Her idea, however, of the Rogues' Gallery is a grand one. It teems with interest. It reeks with possibilities. It is a real idea!

Imagine seeing a bright, eager face, side view, hair standing on end like a forest of small birches on a mountain top. Underneath:

"Raymond M. Hood, indicted four times for receiving medals; served two terms at the École des Beaux-Arts; dangerous designer and will stop at nothing to get a job."

Or, under a particularly sober daguerreotype:

"Harvey Wiley Corbett, under indictment by the Grand Jury for stopping the traffic; middle name betrays him; often known as Sir William Lutyens and Irving T. Bush."

More Fingerprints

"HARRY ALLEN Jacobs, second-story man; convicted three times for shutting out light and air from neighbors. Seen only at night; with the aid of a false beard has had considerable publicity in the United States lately under the name of Trader Horn."

And:

"Arthur Applejack Ware, escaped from the Elks Home at Ossining two years ago; does Y. W. C. A.'s and W. C. T. U.'s; will promise anything to a lady; most of his houses are low and rambling, like himself; $10,000 reward, if taken conscious."

Finally:

"J. Harleston Parker, confidence man and lightning-sketch artist; claims to come from Boston, accent shows Pittsburgh; often passes as a belted English Earl, on account of his 1895 moustache; controls big gangs in Boston and Baltimore; fingerprints found on a bottle of Henessey's Five-Star betrayed him on a New Haven sleeper in 1918; under suspicion two years ago for refusing a drink; has never been convicted of bad design but has been trailed for several months by other architects."

Without Trace

LA HATFIELD says that there is no trace of beauty left save in Central Park, Riverside Drive and in the Bronx River Parkway. Now, she surely cannot mean that!

Does she forget the Paramount Theatre? And the Salmon Tower? And 285 Madison Avenue? And that dwelling at Sixty-first Street and Fifth Avenue? And the Ritz Tower?

They are all in the Central Park class and, with the exception that the statues in the Park are slightly better than the ones in the Paramount, there is little to choose between them.

Architectural Barbecues

OUR NOBLE profession has come in for a couple of roasts lately from others besides the above-men-

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tioned female. A prominent builder told an assemblage at the Architectural League one night just where the architects fell down as a class, and to top his performance we had the pleasure a short time ago of sitting through a scathing denunciation of the entire building industry, from architects down (or up, as you will).

This latter-day lecturer was the artistic end of a printing firm. They had a concrete building put up especially for them, in New York. Seemingly there was absolutely nothing right about the building. The artist stove in his new iron hat getting in the freight elevator; they had to take all the presses apart to get them in at all; bricks were put under the legs of the sinks to level them up, and the women's rest rooms were air-tight, windowless and guaranteed to reduce the stenographers to a state of submission in fifteen minutes' time.

Would You Refuse a Job?

The speaker blamed the architects for everything. For putting up Spanish-type houses on Long Island; for resting a thirty-five-story building on a solid glass base; for imitation-marble-lined lobbies in mercantile buildings; for bathroom tiles on the outside of great structures, and for all kinds of things running from bad to worse.

After his saga was finished, several architects, almost choked with indignation and choler, hoisted themselves to their feet and hurled passionate replies at their tormenter.

"Who is responsible for all the bad things? Who but the owner! He is the fellow who wants a sea of glass just for the inane purpose of getting more rent out of the shops! He is the one who specifies the stucco house, more Spanish than ever the Dons wanted. Get after the client! Change *his* taste!"

It is incontrovertible that the long-suffering architect has to carry out the wishes of the client. The customer is always right. If we don't play along with him he takes his job elsewhere.

And do we see any of our fellow-practitioners turning down jobs because they can't agree with the client? There are perhaps half a dozen in New York who can invite the client to go somewhere, but most of us live from hand to mouth, keep on raising children and have to pay our school bills and buy a new car every so often.

A Boston Buster

Just as New York is patting herself on the back as about to give birth to several fifty-story buildings, along comes effete and retiring Boston with the announcement of the world's largest hunk of masonry, spreading all over Park Square and Berkeley Street. It has 150,000 more square feet of rentable space than the Graybar in New York affords, it will rise 360 feet above the curb and it will set somebody back about twenty million.

They had to pass a new height law for the building, as 155 feet used to be the limit for soaring. The architects, according to the papers, say that it marks the birth of a new style of American architecture. It has setbacks, no cornices, a central tower and all the other earmarks of modern commercial architecture and masses up magnificently.

How to Get a Job

There are various and sundry ways of separating the trusting and bashful architect from his hard-earned coin and we deem it our duty to give our fellow-strivers a hint or two whenever we hear of a new "racket."

A gentlemanly-appearing personage hove in sight in an architect's office a few days ago with a marvelous hotel and club proposition. A beautiful art book, costing three dollars a copy to the hotel company, was among the exhibits. A Board of Directors consisting of big Trust Company presidents and capitalists was set forth on page 1. But alack! the list was pasted into the book—neatly pasted, it is true, but still pasted.

Item Number 2. An architect's name was affixed to some very attractive sketches of the hotel, much better than we could have done. The promoter's attention was immediately called to this:

"Everything is fixed up with him. He's out!"

"But out in a manner satisfactory to the architect?" he was asked.

"Absolutely, my dear sir. He has been paid."

"Then," he inquired, "what does the new architect get?"

"Ten per cent. on a million dollar building," croons the promoter. Then, naturally, followed the big catch:

"What does the architect do to merit such an overblown commission?"

"Well, at the time of signing the contract, the architect hands us his check for $15,000.00—but he gets it back later on out of his fee!"

Heaping It On

The competition for the Museum of the City of New York has been decided in favor of the handsome and talented Monsieur Joseph Freedlander. His design showed a dignified and imposing structure, Colonial, of course, smacking of the period of George Washington and General Lafayette, with a courtyard on the Fifth Avenue front and a general air of solid respectability.

(Continued on Page 264)

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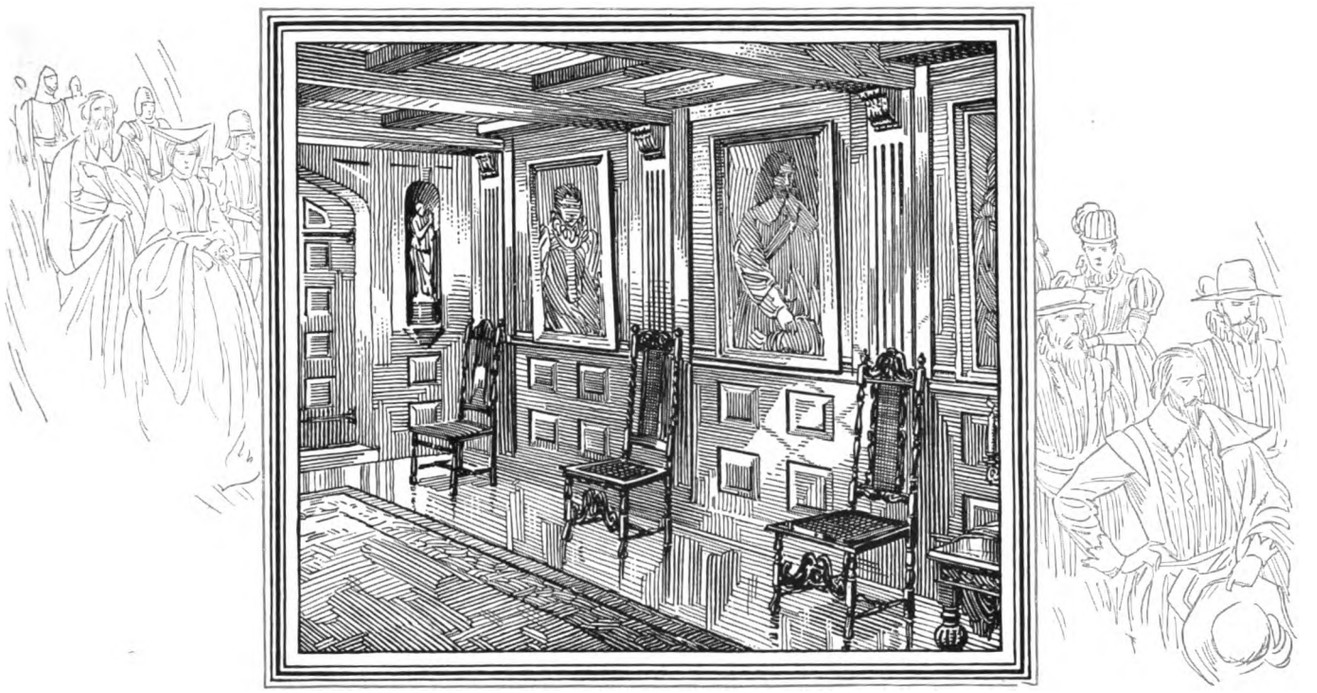

Ye Fine Rubbed Finish — in One Coat!

JOB done in a day — a beautiful job of fine artistic antique effect — at a great saving in cost!

Apply Mixed Stain-and-Lacquer

— then Wipe!

Mimax [Pronounce it My-max]

Architectural Lacquer

Mix with stain and apply in one coat. Wipe off surplus in twenty minutes! Do finishing simultaneously with other work. Dries so fast there's no danger of disfigurement from dust and dirt!

Mimax white is like a fine enamel with the individualistic lacquer finish! Tintable to full range of exquisite pastel shades.

For woodwork—floors—plaster or any interior surface!

Useable over old paint or varnish! *One, two, three coats a day!*

Write for Mimax Architectural Lacquer Specification Book.

PITTSBURGH PLATE GLASS CO.

Paint, Varnish and Lacquer Factories, Milwaukee, Wis. Newark, N. J., Portland, Ore., Los Angeles, Cal.

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The Super-Syndicate

(Continued from Page 183)

been scarcely scratched. How can I do justice to this huge topic without boring you? I cannot, but I beg you to make a note for future reference concerning our series of articles entitled 'What Vitruvius Overlooked,' by Professor — — I can't recall his name, but you'd recognize it. Well, no matter.

"Take current work. Architects are never satisfied until they can see something of their very own in print. We have undertaken a Big Thing. We propose ultimately to include in our files at least one example of the work of every member of our group. How can we do this? Tut, tut, dear Mr. Higgins, you do not know us yet. We are but starting. Be patient. Of course, it will take time. We will begin with those members of the American Institute of Architects who have joined or who will join our Super-Syndicate. It will surprise you when I show you the list of those who are already with us. We shall begin with at least one Past President, and go on down through the members and the ex-members of the Board. Then we will attack the Fellows—(Ha, ha, no, I don't mean it literally) and then by easy stages, alphabetically no doubt, we will go on to the rank and file—(Ha, ha, you are joking, Mr. Higgins, I did not say 'rank and vile'). But seriously, Mr. Higgins, do you not see the possibilities? Only one each month cannot detract so much (in the worst instances) from the general tone of the publication, and in the better cases there can be no question whatever as to appropriateness or suitability.

"And now to the meat of the cocoanut, the real kick in our beverage:—You are trying to get in a word edgeways, and I simply cannot permit it until you have heard me out. You are intending to refuse to subscribe to another magazine on the ground of expense. From what I have told you you must have concluded that ours is a very costly magazine. Dear Mr. Higgins, you are wrong! Entirely wrong! Regard! The advertisements! Five hundred pages; the biggest and most successful manufacturers have four hundred pages; the biggest and most successful contractors have one hundred pages. Every material, article, device, appliance is guaranteed by our management to be exactly as represented. Every contractor whose name appears here has a Dun and Bradstreet rating, is strictly honest, reliable, competent and the best in his line. We may almost say that we have formed a Rotary Club of Builders and Building Material Makers. Our motto is 'Service for the Serviceable. Serve the Servants First.' Our Club, or group, as you may call it, recognizing the patient, hopeful, optimistic, unrewarded life of unselfish endeavor which is the portion of the average architect, wishes to signalize its own recognition of a long-suffering profession by bestowing, absolutely free, a subscription to our magazine upon every practicing architect in these United States who will join our Super-Syndicate! A gift, sir, a noble, generous gift! All that we ask, Mr. Higgins, in return for this recognition of you as a member of a Great Profession, is that you join us.

"The principle of our Super-Syndicate is extremely simple. Each member pays a minimum fee of $500.00 per annum. In addition each member pays a slight percentage of the total gross fees received in the course of a year from the commissions on work done by the member which the member has undertaken through the good offices of the Super-Syndicate. There will be a stock dividend to each member every year, representing the capitalization of the augmented good will which will automatically result from the combined effort of so many eminent men.

"In addition, Mr. Higgins, we sell your services! You do not have to worry about where the next job is coming from. We get it for you. Nor do you have to decide what would be a proper fee. We do that for you, and be sure it will be a fee entirely in harmony with the best established customs and traditions of your profession. On your part, you will agree to take the assignments made to you by our division headquarters and develop each project in accordance with the instructions which will be furnished. You also will agree to specify none but materials, etc., which are mentioned in the pages of our magazine, and to employ, nor permit your clients to employ, none but men whose names are listed in our Contractor's Roll of Honor—our Advertisers.

"Our organization has budgeted the sum of $500,000.00 for the first year to cover the cost of establishing contacts for its members. We will clip from the press and tabulate building news items on a more thorough and comprehensive scale than has ever been attempted. If you were to try to duplicate this one item of our service alone it would cost you much more than our membership fee. We give you the benefit of our preliminary digest of interesting possibilities, our tentative follow-up on live prospects, our high-pressure, right-minute approach and, if necessary, our personal help to get a client signed, sealed and delivered.

"We have a wonderful lineup for financing the buildings which are designed by our members. This service, by itself, is worth far more than the membership will cost you. Just think what it will mean to be able to assure your clients that they need worry no more about how to finance the building

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George C. Nimmons and Company, Architects, Chicago

Scofield Engineering-Construction Company, Builders, Los Angeles

New plant of Sears, Roebuck and Company Los Angeles

Built as a Monolith

ENDURING beauty of line, with rich architectural treatment, in a structure of purely utilitarian purpose, has been achieved in this new concrete building. Of especial interest is the fact that it is truly a monolith. Story by story, the concrete for the frame, floor systems, wall panels, and exterior decoration, was placed in a continuous operation. Speed of construction (180 days) was attained, largely because the materials were all available from stock and the contractor's regular force could erect them, with ample time for the complicated interior and mechanical equipment. The building exemplifies the manifold possibilities of reinforced concrete for modern, fire-safe structures of utility and beauty.

PORTLAND CEMENT *Association*

Concrete for Permanence CHICAGO

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they sorely need! Our organization will positively find the money.

"Consider further, Mr. Higgins, the time which our organization will save for you personally. Don't try to tell me that you never go out 'after' work. Everybody does it. They must do it under modern conditions. But once you have joined us, you will never have to unless you want to. We advise you of a live prospect. You reply simply—'Go to it.' You are not bothered again until you hear from us asking for an appointment for your new client. You will find him thoroughly prepared, ready to sign a contract,—in fact we guarantee that he will eat out of your hand!

"Not only do we save you time but we save you a lot of travelling and hotel expense. We save you office expense. Our organization is co-operative. Any one of our members' offices is your office also, if, when, and as you need it. If your force of draftsmen is inadequate, the nearest member who is temporarily handicapped by a large force, will, at a word from us, send you just the additional help which you will require. Or, perhaps, you are crowded for room. Your drafting room is too small and rents in your building are exorbitant so that it is not wise to take on more space. Somewhere in our group will be an office with plenty of room. Your sketches go there, via American Express. You yourself go, if you wish. The work is done in your confrere's office over your name, and under your direction.

"Our plan eliminates all possibility of collision with the committees on professional ethics of your society. Why are architects unprofessional? Nine times out of ten it is pressure of circumstances. They want to be ethical but they need a job. It is so human to yield to the impulse to quote a price lower than your most dreaded competitor is likely to ask. Our organization relieves you of all that disagreeable maneuvering, wire-pulling, chicanery.

"There will be some undesirable competition, of course. We will not admit to membership every Tom, Dick and Harry who calls himself an architect. We pick the best, and the alliance of all the high-grade individuals in the profession in our Super-Syndicate will create a prestige that will be overwhelming. Only the cheap and undesirable work will go elsewhere. Our group will absolutely control all the big jobs! One word more about ethics. In case one of our members is ever accused by some jealous competitor of an infraction of a rule for professional guidance, our organization will furnish to him free the finest legal talent in the country for his defence and final justification.

"Our assignment of work to our members is based upon an absolutely accurate and confidential grading system. We investigate the past record of each member. We inspect his accomplished work. We determine to a nicety his capabilities and his limitations. When we assign a commission to him we know him so well that we can guarantee in advance that man's particular fitness to his client. No fear then that you will ever be asked to do more than you can accomplish with credit to yourself, honor to your profession and increased prestige to the Super-Syndicate of Architectural Specialists.

"If you are like most of the architects I have known, the time which you will save by the elimination of 'free' sketches alone will more than pay for your membership with us. We will furnish no free sketches for anyone. The promoting will all be done by our sales force by dint of persuasion alone. There will be no wasted designing. When your client is ready for you he has been prepared to take without a murmur what it shall please you to give him. Can you hesitate?" . . . . . and he handed me a pearl mounted fountain pen. His smile became positively effulgent. . . . . .

The door slammed. The stenographer had returned. She had eaten and seemed well content. I did not tell her that I had taken a nap, but I have written down my dream. Mayhap 'tis prophetic. We shall see!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of THE ARCHITECT, published monthly at New York, N. Y., for April 1, 1928.

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

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter McQuade, 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:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—Forbes Publishing Co., Inc., 101 Park Avenue, New York.
Editor—Walter McQuade, 101 Park Avenue, New York.
Managing Editor—None.
Business Managers—None.

2. That the owners are:
Forbes Publishing Co., Inc., 101 Park Avenue, New York, N. Y.
J. L. Forbes, 101 Park Avenue, New York, N. Y.
Charles A. Platt, 101 Park Avenue, New York, N. Y.
T. S. Nelson, 101 Park Avenue, New York, N. Y.
J. H. Stedman, 101 Park Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are:
James Gamble Rogers, Charles A. Platt, Walter McQuade, Alex. Thomson, Kenneth Murchison, T. S. Nelson, J. H. Stedman, Estate of Donn Barber.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FORBES PUBLISHING CO., INC.,
WALTER McQUADE, *Editor.*

Sworn to and subscribed before me this 20th day of March, 1928.
VERA V. PARRY.

(My commission expires Apr. 19, 1929.)

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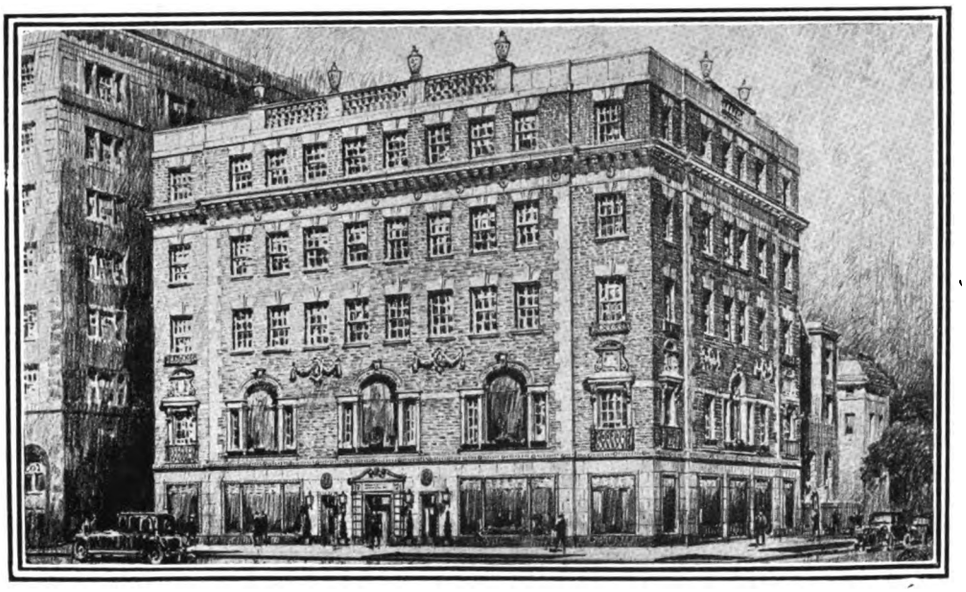

Chicago's New Center for Art in Industry Will Open May 21

IT seems only logical that Chicago will welcome the new Decorative Arts Building at Michigan Avenue and Ontario Street—the first artistic center of its kind in America.

We take particular pride in sponsoring this central movement in the industrial arts, especially as it may be considered a complement to Chicago's world-famous center for fine arts, where music, painting, sculpture and architecture have flourished in close and helpful association.

The value of such a relationship, both in fact and idea, is understood by all who appreciate the spirit of artistic endeavor.

Considerable area of the new Decorative Arts Building will be given to the display of Danersk furniture—our own contribution to the authentic beauty and friendly comfort of the American home.

It is most appropriate that the idea of association in the decorative arts finds its outward semblance and expression through the medium of traditional architecture.

You are cordially invited to visit our new showrooms.

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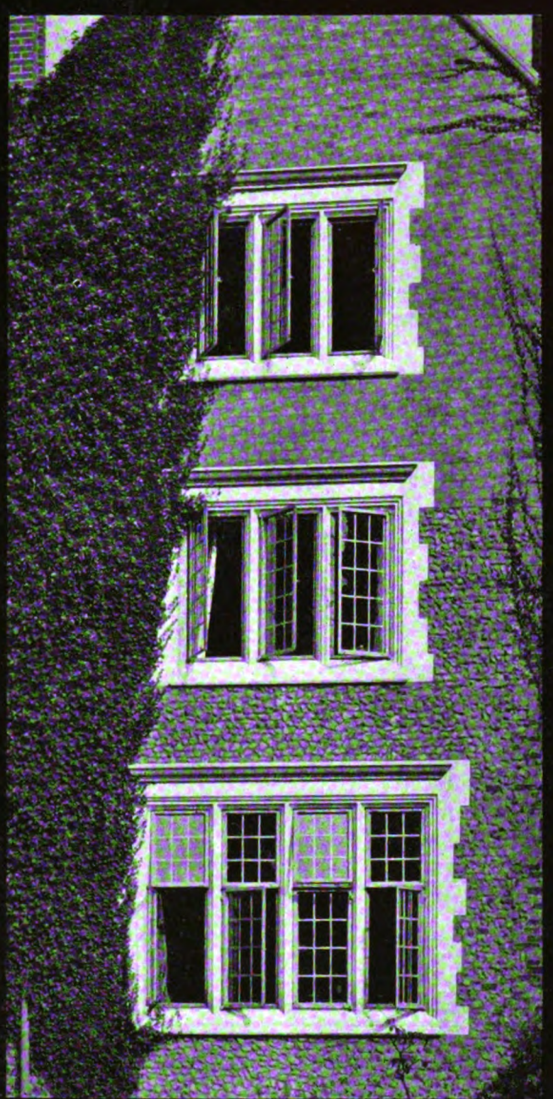

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IDEAL FOR COUNTRY HOUSES
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NEW YORK

Mr. Murchison of New York Says—

(Continued from Page 258)

Among the also-rans were the Messieurs Corbett, Delano, Morris and Atterbury, and the Jurors spent two days and two nights in deep perplexity, so satisfying were all the entries.

Our readers may have the privilege of viewing these designs at the Emporium of Mr. Knoedler on Fifty-seventh Street during the month of May.

Mr. Freedlander was lately presented with a medal by the Fifth Avenue Association for his National American Building on Madison Avenue near Forty-third Street, so his life means just ducking one honor after another.

Rumor Hath It

That the Christopher Columbus Monument Competition program will be out this month. . . . . That the Duce has sworn a great oath that when the winner is announced, he will be found to be of the Fascisti. . . . . That an apartment house ten stories high was recently completed in five months' time. . . . That the architect got paid for his job. . . . . That the Opera House is still treading water looking for a site. . . . . That the 14th of July this year comes on a Saturday (Day in the country with wife), hence the Annual Outing of the Beaux-Arts Society will have to celebrate some other fall. . . . . That a most *chic* party was lately tendered Mr. Freedlander in honor of his Museum Knockout. . . . . That the Philadelphia Museum flabbergasts the crowds every day by its sheer magnificence and opulence of color. . . . . That the Architectural League is increasing by some fifty members a month. . . . . That a new Register of Apartment House Plans is out in New York and that the price is only Fifty Dollars. (Yes, you heard right, Fifty Dollars). . . . . That one architect in each building may buy it. . . . . That the others may borrow it for one dollar a throw. . . . . That some of our contemporaries are being published in two volumes per month. . . . . That the eyestrain is fearful. . . . . That nobody has time to read it. . . . . Or anything else. . . . . That daylight-saving has come. . . . . That our golf game is no better. . . . . That we wish it were easier to get jobs. . . . . And, do them. . . . . That often we wish we didn't have this job. . . . . That we have been selected among a hundred American composers to compete on a new National Hymn. . . . . That we would like to sublet the contract. . . . . Or combine with the Frigidaire Company. (That you didn't get that one!). . . . . That the cooperative apartment business has too many lady clients attached to it. . . . . That sometimes they are no ladies. . . . . That we would like to build a cold-storage plant. . . . . And occupy it.

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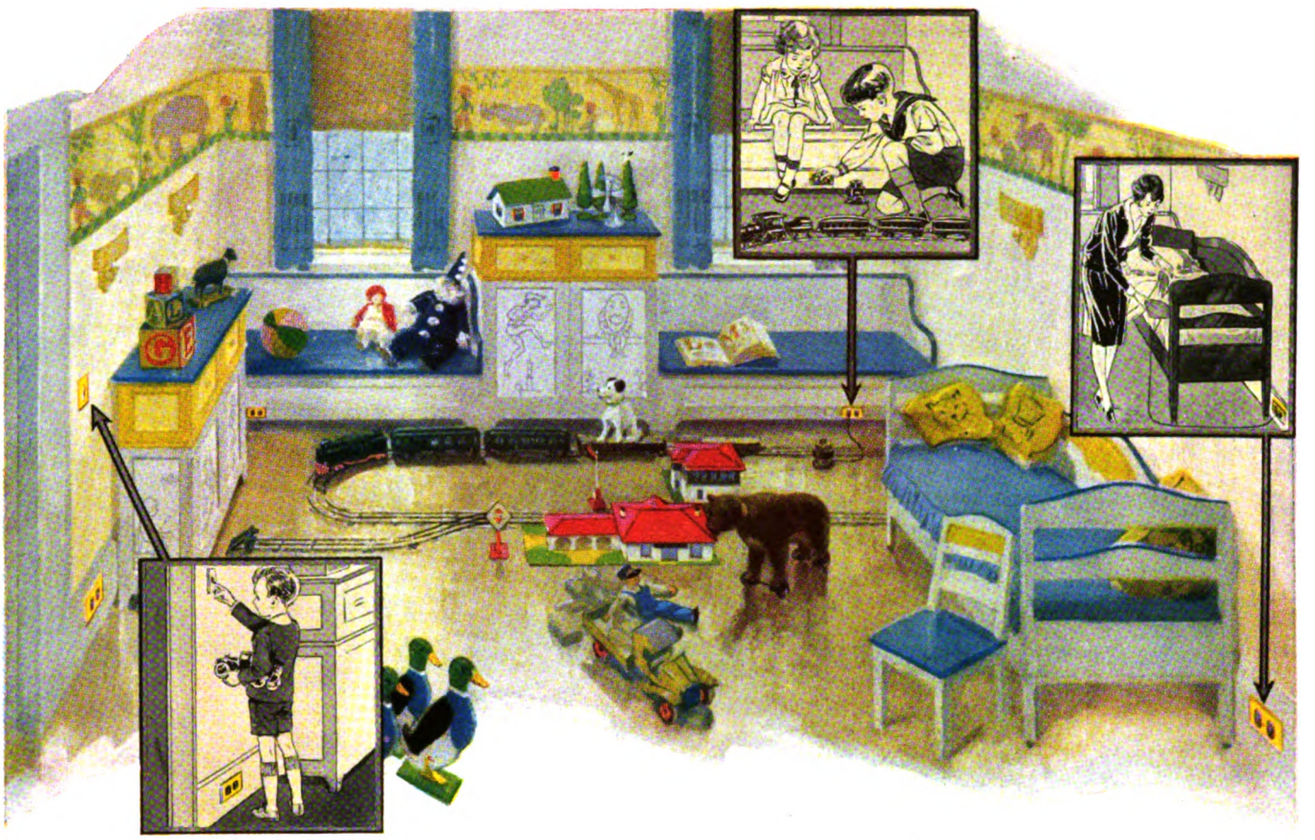

Modern wiring is important

—give each room plenty of outlets and a switch near each door

Send for a copy of this helpful booklet

Where formerly two outlets were enough, the home builder now wants six. Where there once was a "pull chain" he now insists on having a door switch. And rightly! For there can be no real comfort without adequate, well-planned wiring.

The General Electric Wiring System, nationally advertised and nationally known, is the one, easy, *certain* way of taking care of every electrical need. When you specify it, you assure your client of lasting comfort and service.

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Architects and engineers realize that buildings are without fullest modern refinement when Johnson Heat Control is omitted; and that it necessarily belongs. The uniform temperature comfort provided and the convenience derived are expected in buildings today. The protection against damage to the building's interior from overheating is a preservative of value, which every building owner desires. The fuel saving of 25 to 40 per cent resulting with Johnson Heat Control is a large item of economy, and prevention from heavy loss. And Johnson permanency of faultless performance is the finally deciding factor.

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INTERNATIONAL CASEMENTS

THIS handy little booklet has been prepared and printed by the International Casement Company for complimentary distribution amongst members of the architectural profession who are planning to visit England. A copy will be mailed to you promptly upon request.

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AGENTS IN PRINCIPAL CITIES

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The door panel illustrated here indicates the beauty obtainable with Duretta.

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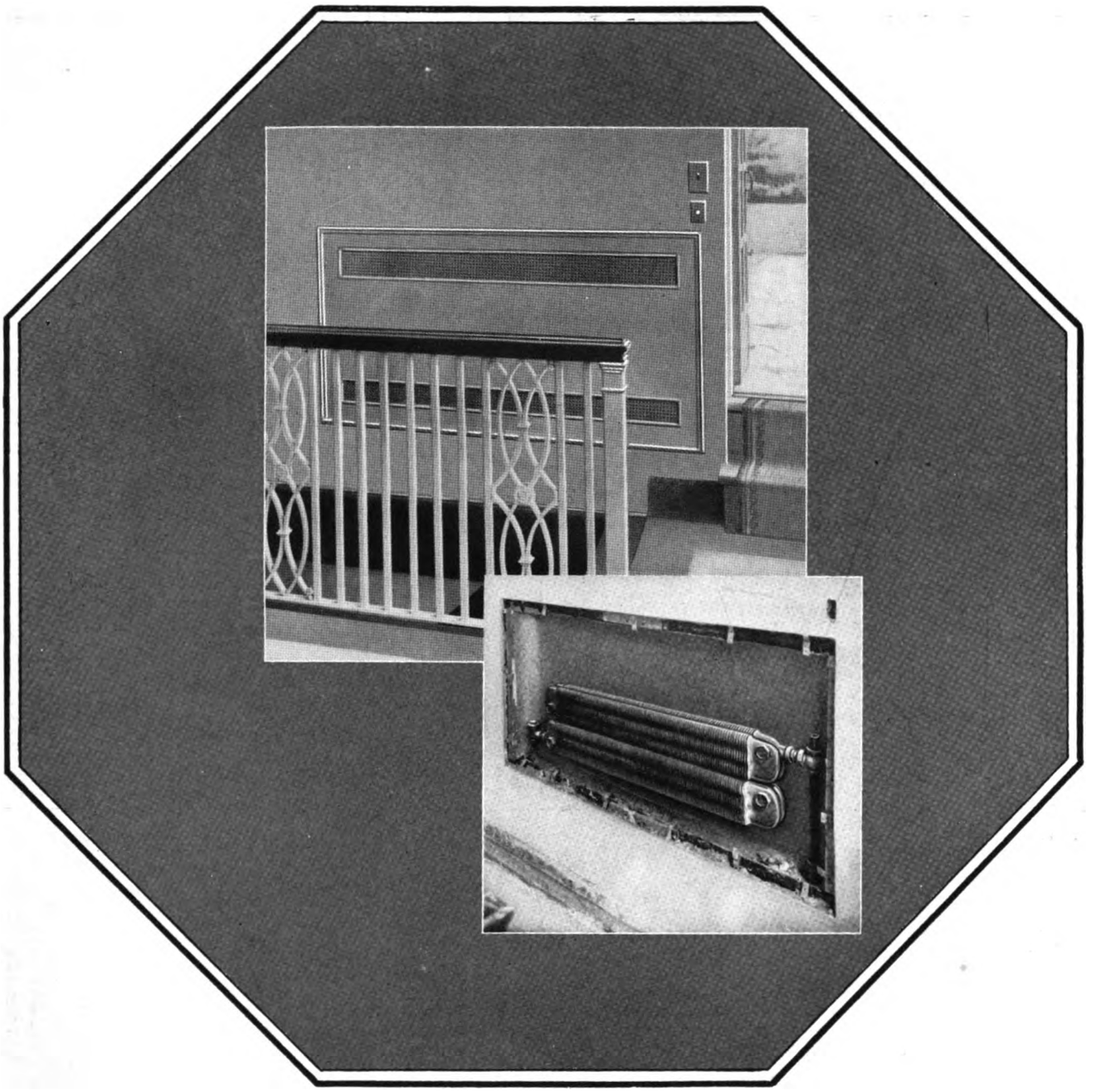

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They can be set up in two tiers, as many sections deep as space permits. They are made of brass. They are 20% the size and 20% the weight of equal cast iron radiation. When used in direct or indirect heating, this light weight means a substantial saving.

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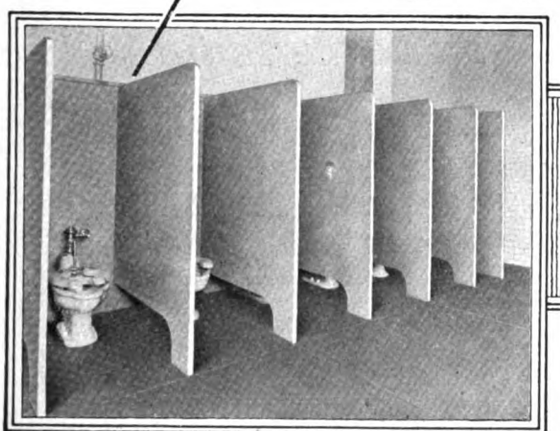
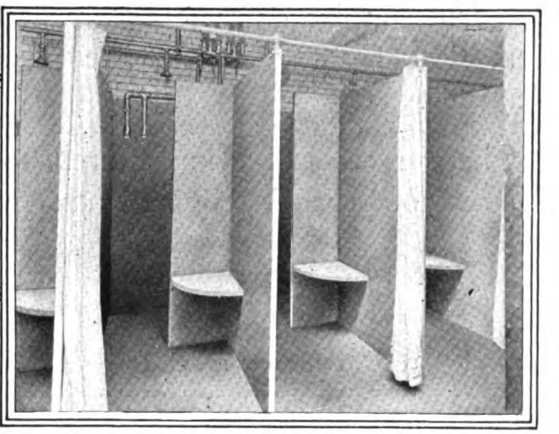
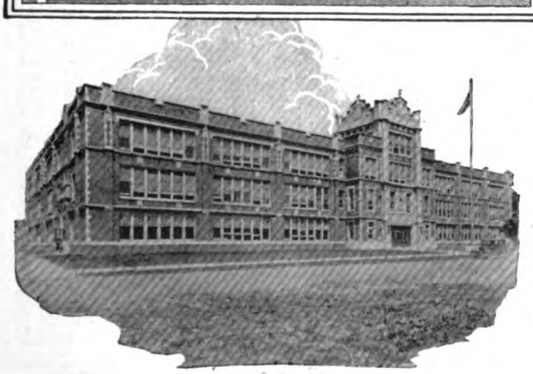
ALBERENE STONE







Shower stall and toilet construction is here shown at its best, in Memorial School No. 11, Passaic, N. J.—J. S. Kelly, Architect. Alberene Stone is used throughout, because of its non-absorbent, non-splitting, non-chipping qualities, and of the ease with which it can be erected in absolutely sanitary structures with cemented tongue-and-groove joints. These pictures show metal curtain rods—but no exposed metal whatever is needed in the construction of the Alberene Stone structure. ***** *Write for the catalog on Sanitary Work, to Alberene Stone Company, 153 West 23rd Street, New York.*

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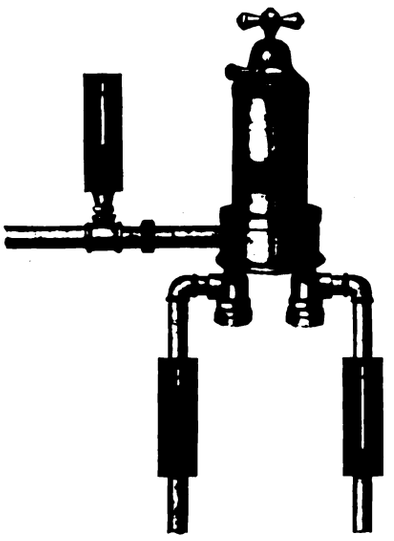

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There is a size manufactured to meet your client's requirements.

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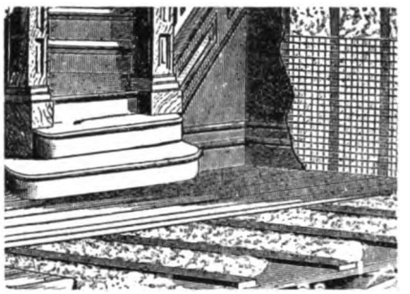

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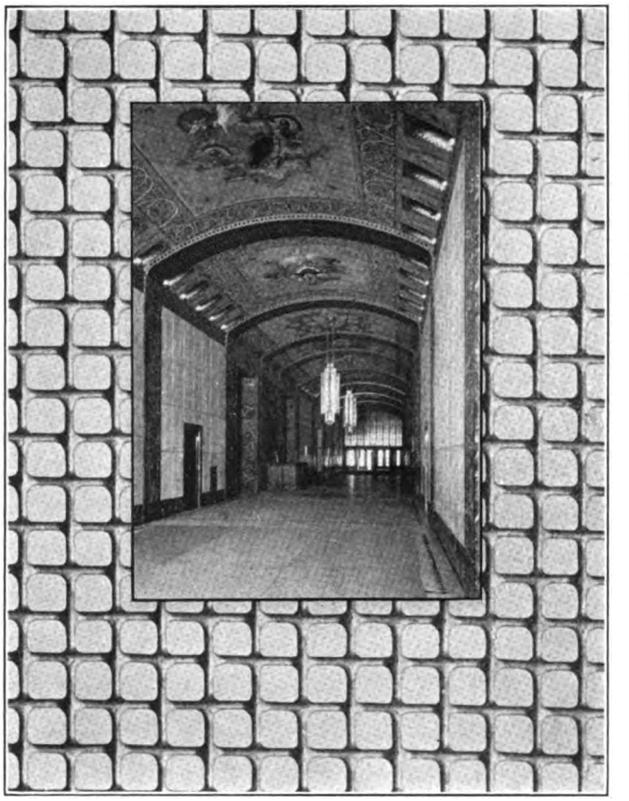

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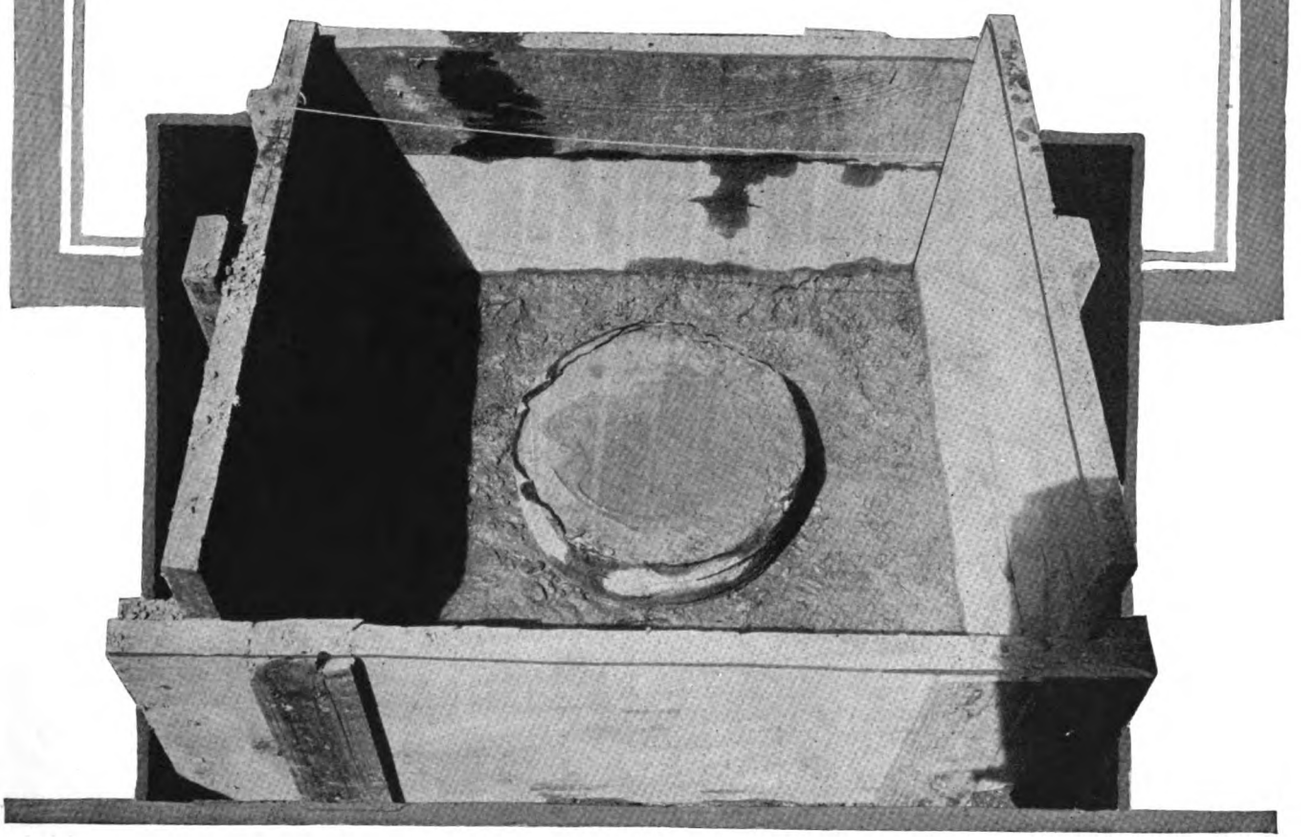

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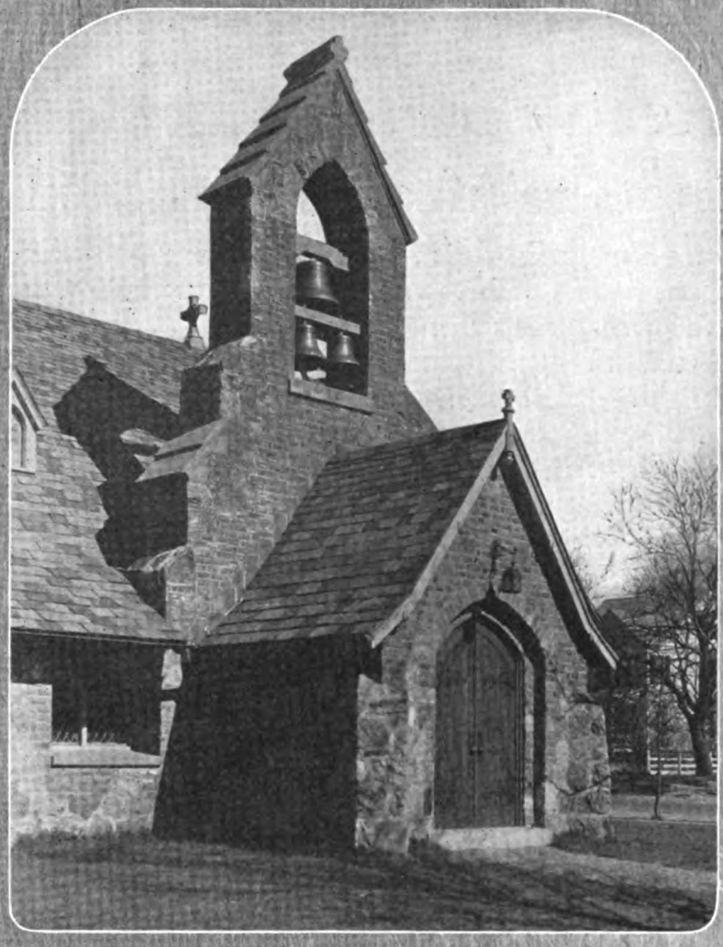

Community Church
East Williston, L. I.

George W. Conable
Architect

Tudor Stone Roofs

The quaint charm of this church—apparently old, but actually new—is enhanced by harmonious roof treatment carried out in Tudor Stone.

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Architects' Service Department: 101 Park Avenue, New York City

CHICAGO DETROIT PHILADELPHIA BOSTON

THE ARCHITECT June, 1928 | THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTIONS: U. S., Cuba, and Mexico, $8.50 per year, 75c. per copy. Foreign subscriptions, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1897. | VOL. X No. 3

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A personal message to Cross & Cross

Postum Building, New York, N. Y. Cross & Cross, Architects. Todd, Robertson, Todd Engineering Corp., Contractors.

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MODERN in design and skillfully engineered, the Postum Building is typical of those imposing office structures which give so individual a style to American architecture.

It was our privilege to work with you on this commission and we are proud that Crittall Casements were selected for so important a project.

May we express, without overstatement, that the use of Crittall Casements also characterizes the new trend in architecture—that the beauty and utility of these sturdy, steel windows best meet the ornamental requirements of such modern and beautiful buildings.

Your window treatment of the ground floor and mezzanine of the Postum Building is particularly gratifying in that it ably demonstrates how effective Crittall Casements are in their wide range of application.

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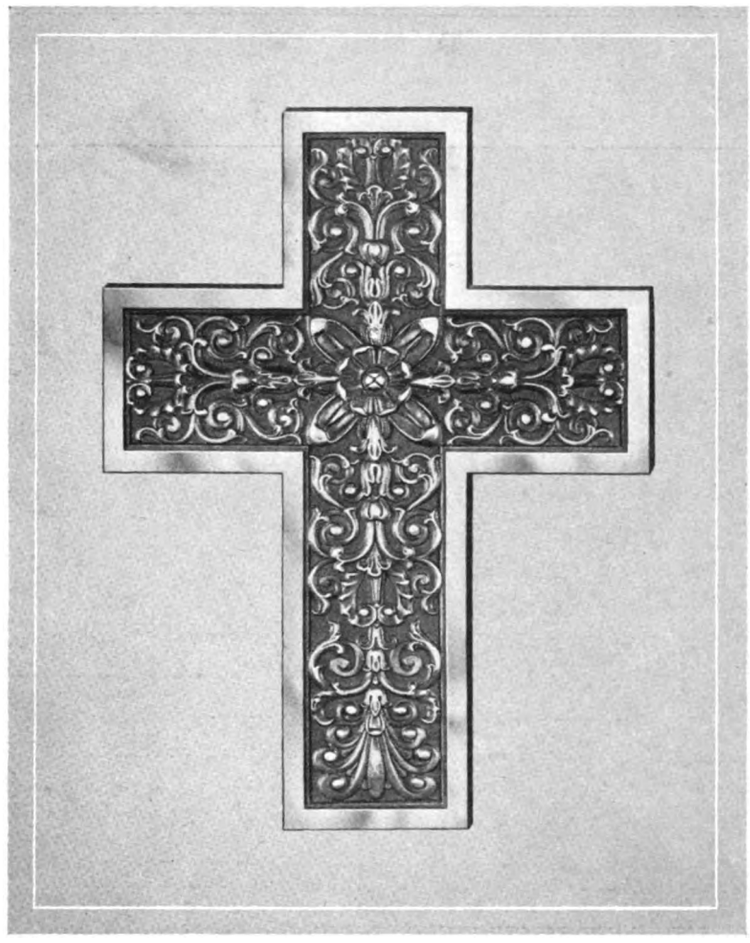

The Style "08" Ornament, made of cast bronze, is intended for ecclesiastical work. This can be furnished in any desired color or finish, and attached to any style stamped grille.

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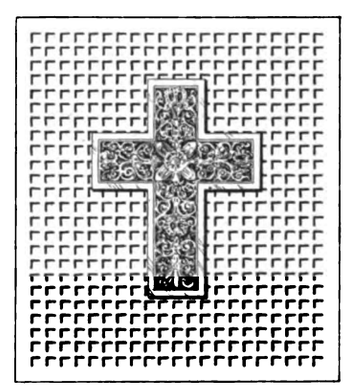

The Style "08" Ornament as it appears when attached to our Style "01" plain lattice grille.

ORNAMENTAL Steel GRILLES

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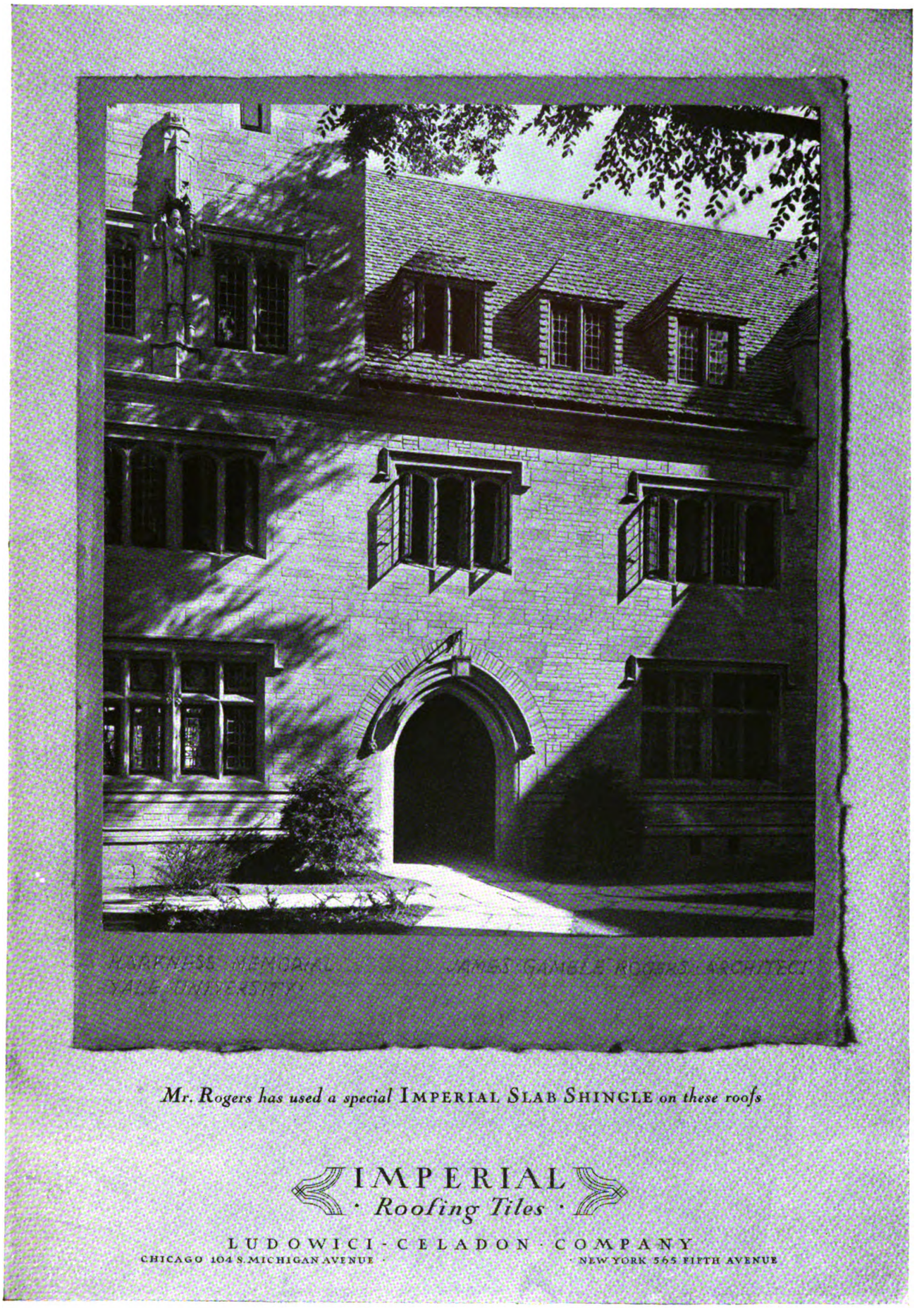

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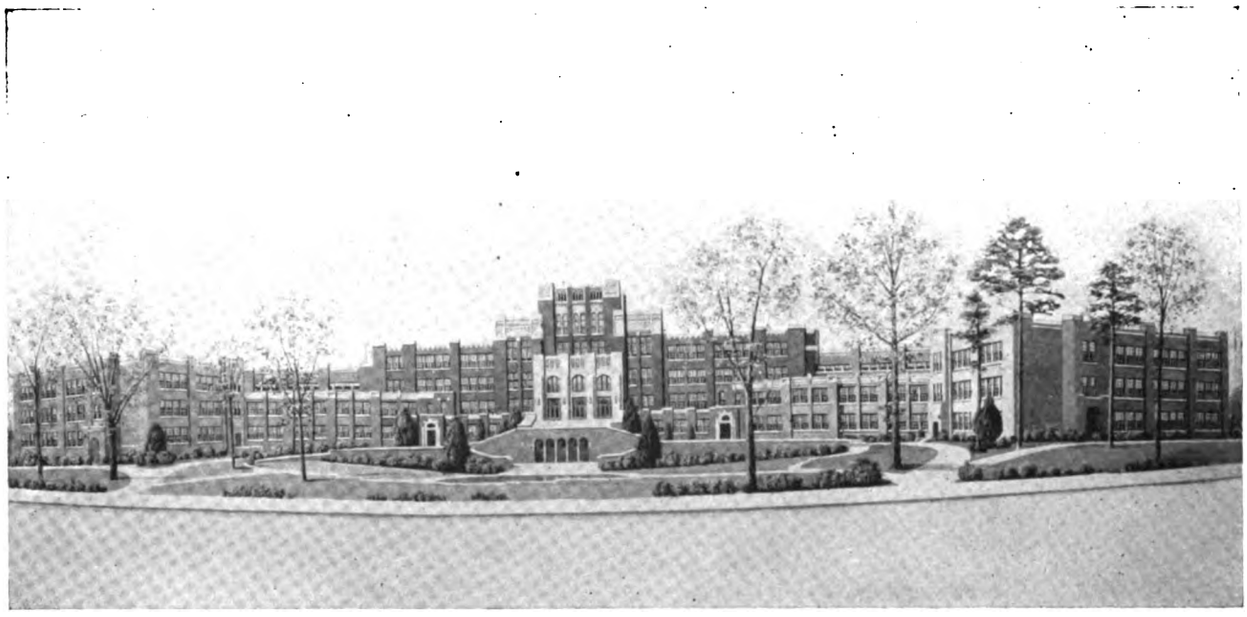

SENIOR HIGH SCHOOL, LITTLE ROCK, ARKANSAS

Gordon Walker, George R. Mann, Eugene John Stern, John Park Almand, George H. Wittenberg, Arthur N. McAninch, Lawson L. Delony, *Associated Architects*

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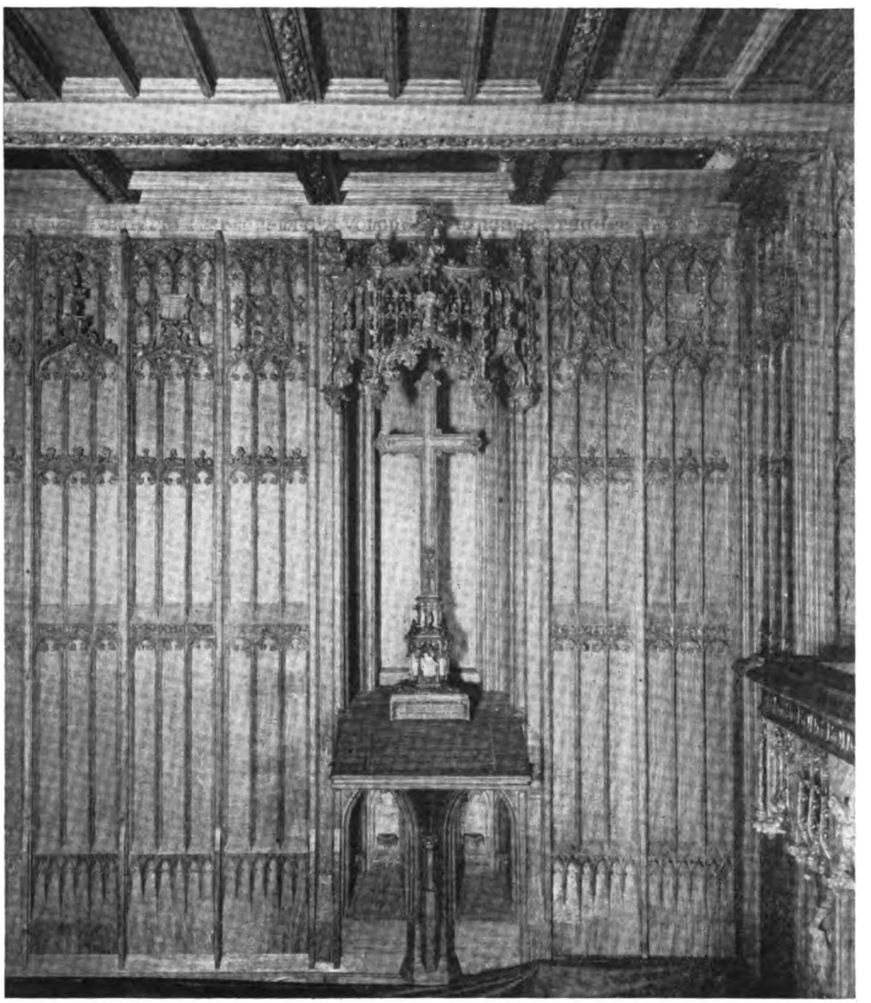

PORTION OF PRIVATE CHAPEL IN THE RESIDENCE OF MRS. W. WILLIS REESE
AT NEW HAMBURG, N. Y.
Mortimer Foster, *Architect*

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Detail, Oriole Bay Window, Dormitory, Marygrove College, Detroit, Michigan. D. A. Bohlen & Sons, Architects. Rough sawed VARIEGATED Indiana Limestone Random Ashlar with buff trim

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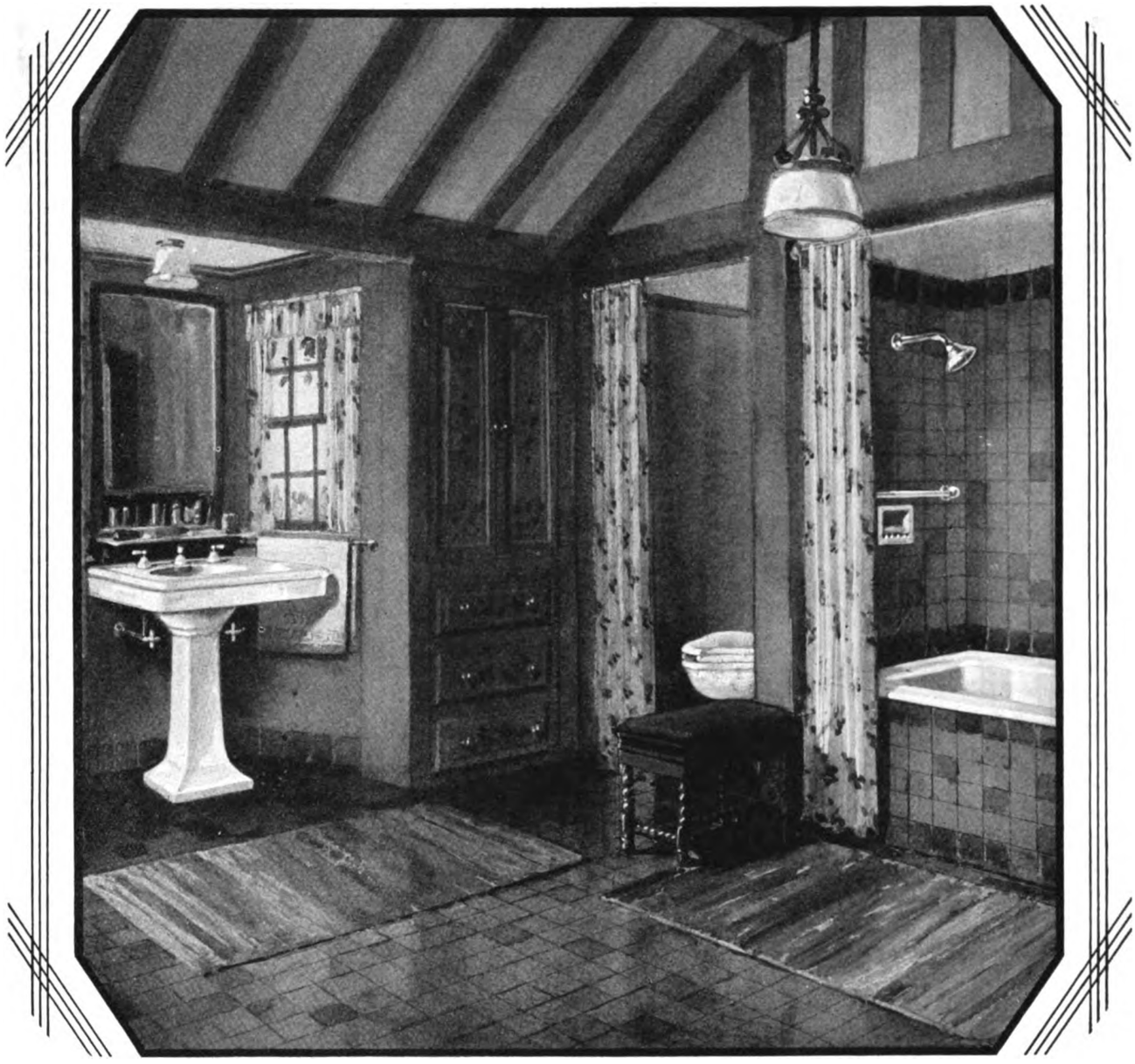

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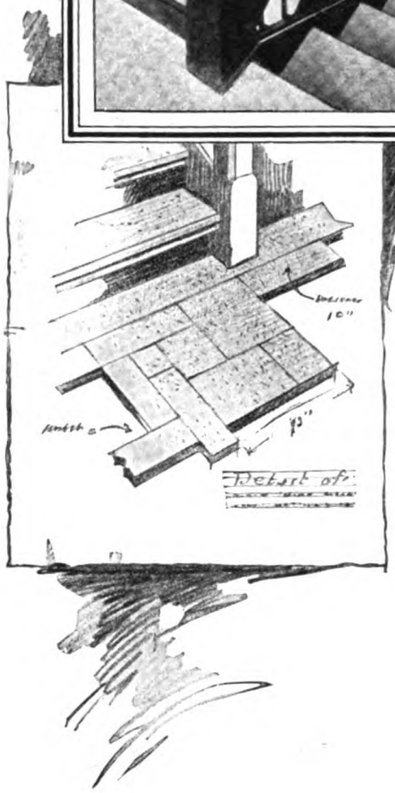

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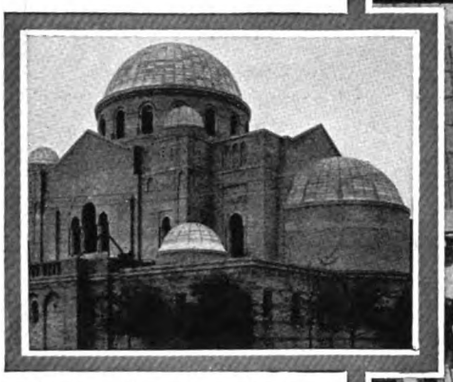
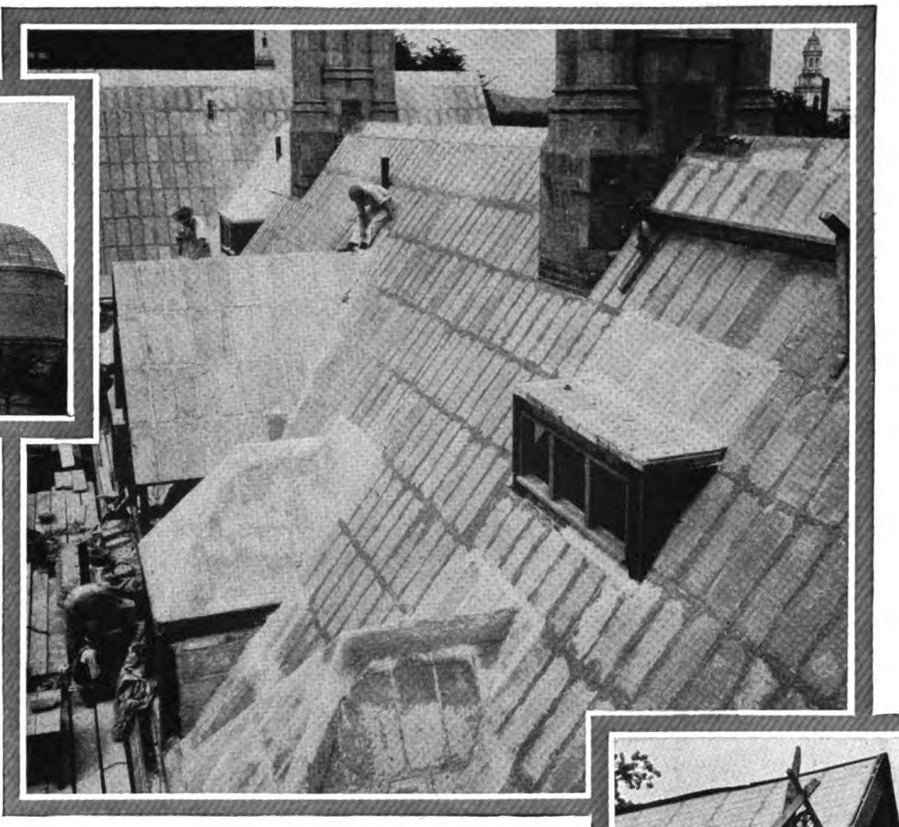


St. Casimir Church, Buffalo, New York
Architects: Oakley & Schallmo
6,500 sq. ft. Pyrobar 30-inch Roof Tile used

The small-sized units of Pyrobar Roof Tile are well adapted for curved surfaces, preserving a true radius and providing a smooth base for metal roof covering. This material avoids difficulties encountered in other methods.



Bingham Hall, Yale University
New Haven, Connecticut
Architects: W. B. Chambers
12,000 sq. ft. Pyrobar 30-inch Roof Tile used

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Pavilion, Trenton, Michigan
Architects: H. P. Howe—W. C. Morris, Detroit
10,000 sq. ft. Pyrobar 30-inch Roof Tile used

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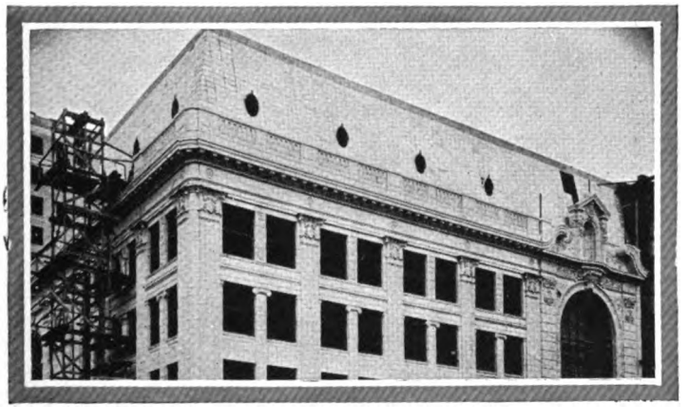

Loew's Midland Theatre, Kansas City, Missouri. Architect: Thomas W. Lamb
20,000 sq. ft. Pyrobar 30-inch Roof Tile used

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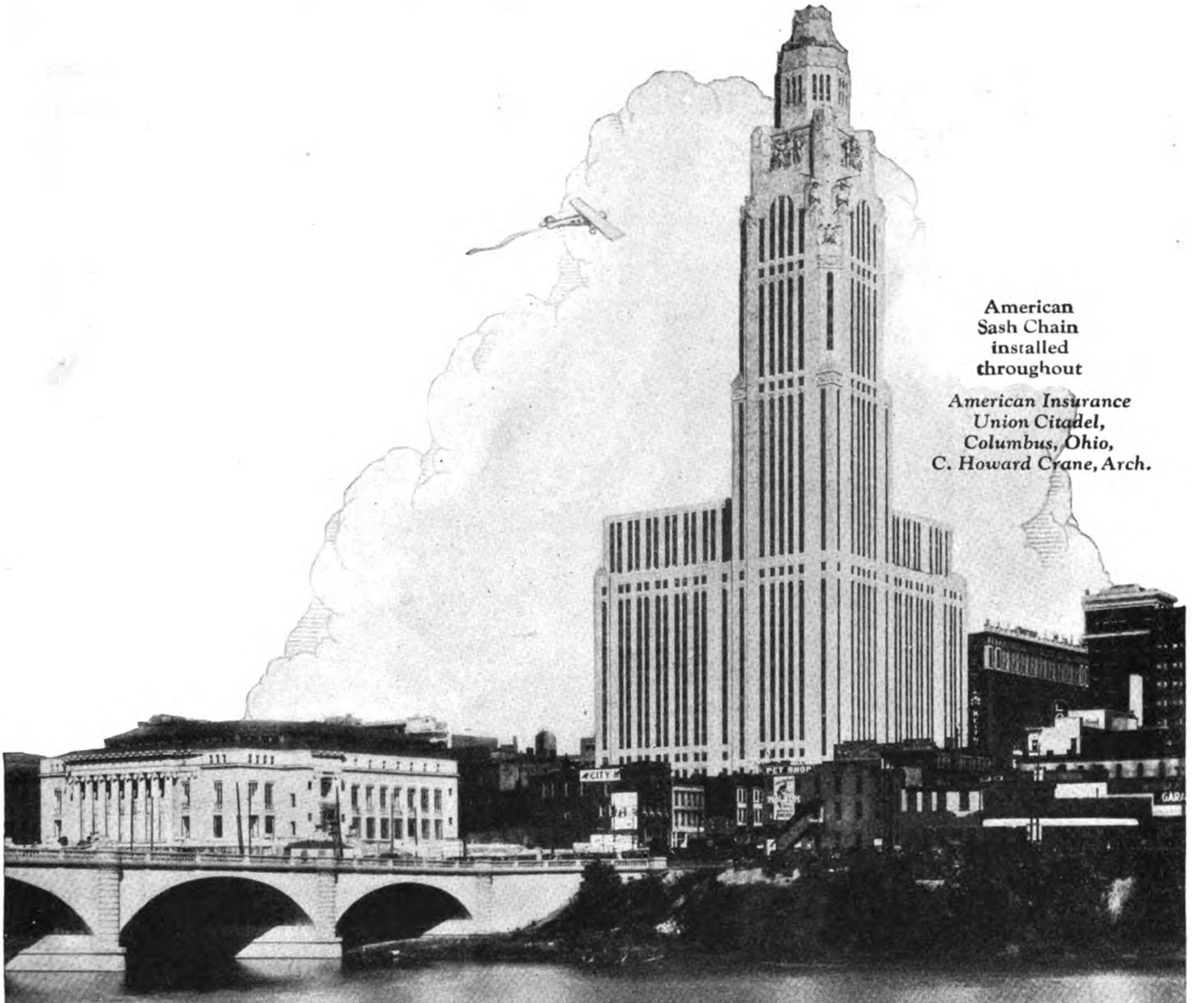

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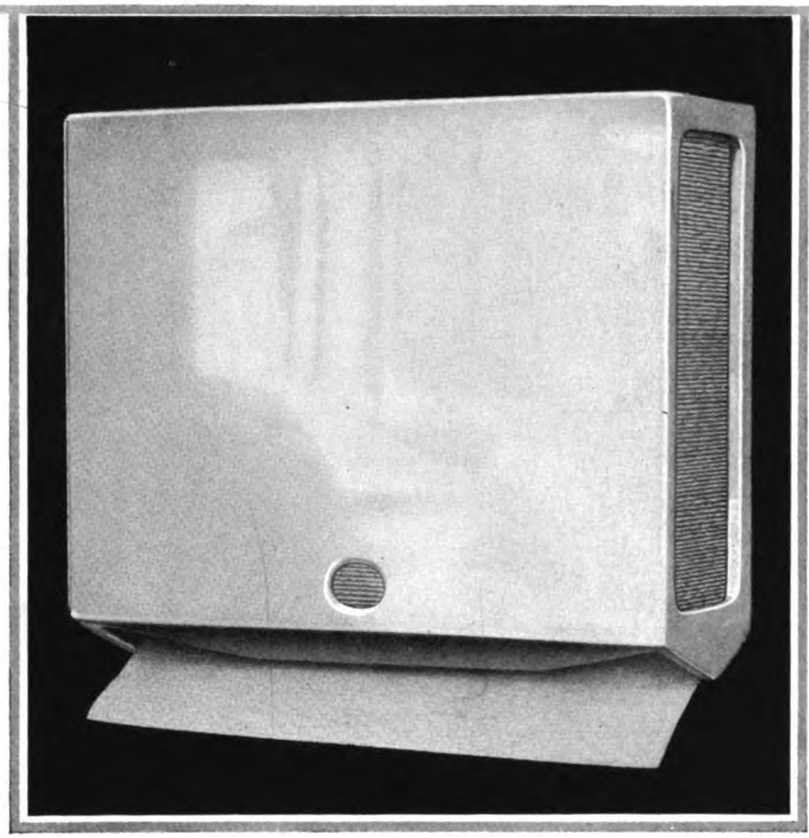

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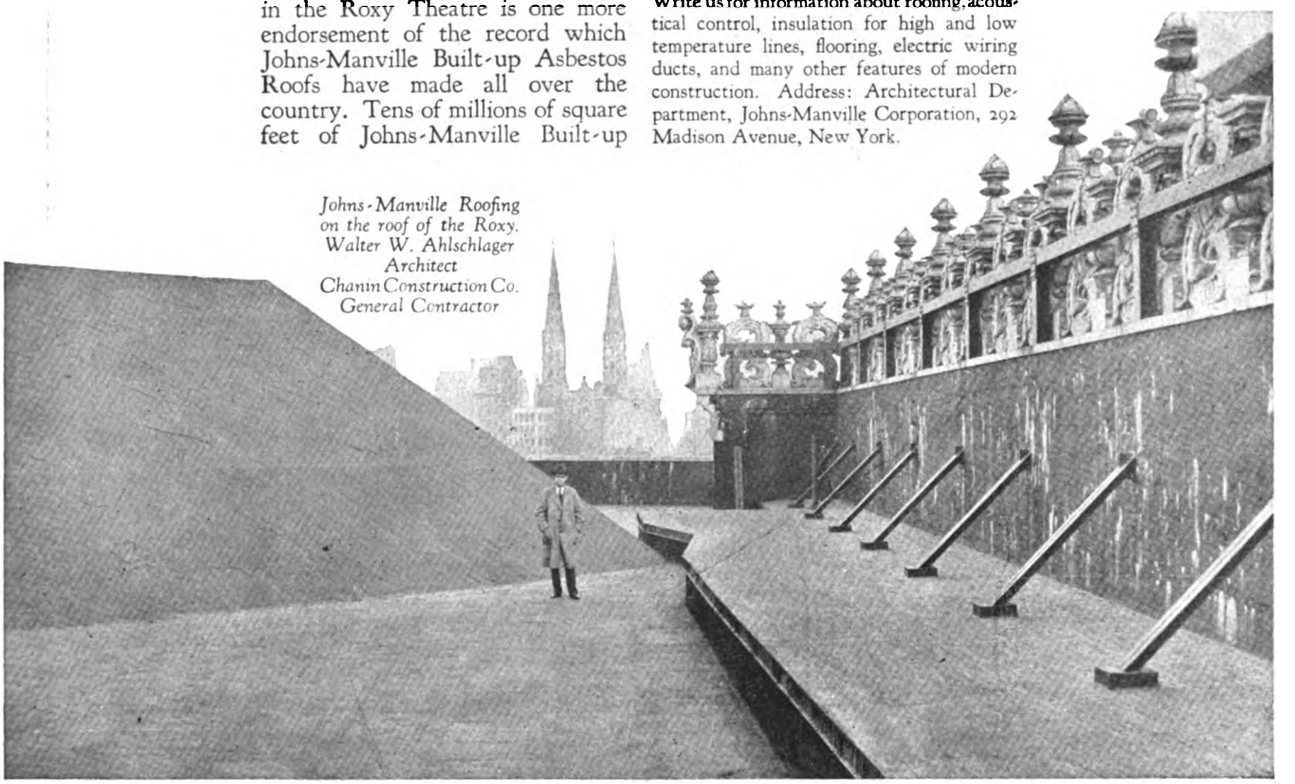

Johns-Manville Roofing on the roof of the Roxy. Walter W. Ahlschlager Architect Chanin Construction Co. General Contractor

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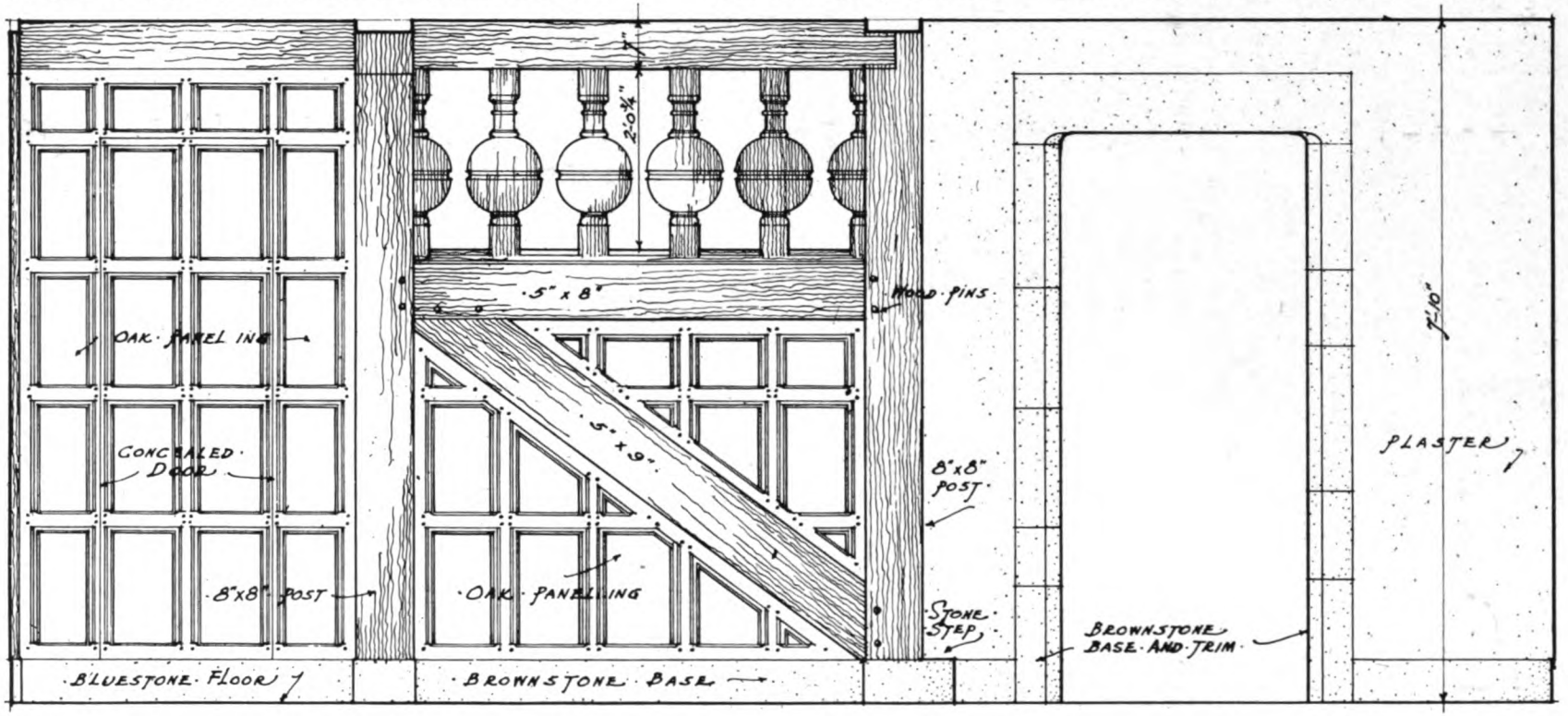

ONE HALF INCH SCALE ELEVATION

Detail No. 54

STAIRWAY IN DEAN'S HOUSE

OLD FARMS AVON CONN.

THEODATE POPE ARCHITECT

June 1928

Walter McJunkin

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THE ARCHITECT

Volume X JUNE, 1928 Number 3

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Editorially Speaking

Interesting Interiors

A FEATURE of this issue is a group of interiors of the charming little college at Avon, Conn., on the banks of the Farmington River. The quaint beauty of these rambling buildings has properly received considerable attention in a previous issue of THE ARCHITECT (December, 1926). They were designed by Mrs. John Wallace Riddle who, as Miss Theodate Pope, established herself in the front rank of the architectural profession. Her "Westover School" at Middlebury, Conn., is another fine example of her work.

In glancing at the interiors of Avon one is instantly struck by two salient features: first, their logical appropriateness and perfect harmony with the exteriors, and secondly, the great beauty of the execution, the fine craftsmanship, the sturdy timbers with their adzed surfaces, enhanced by the natural "checking" of the wood. This is vigorous and virile architecture, with no trace of feminine timidity in its make-up. One may say, as a compliment to its designer, that it is "he-architecture." And how suitable it is to its uses. Those of us who are parents, or who have visited boys' schools, will readily appreciate the advantage of trim, stair-rails and other fittings which are made to stand up under the assaults of the successive and never-ending attacks of the school generations. Boys have never been noted for gentleness toward their physical surroundings. At school, where their stay is temporary, they are especially apt to "treat 'em rough." Avon College stands prepared to meet these assaults which may well result only in a desirable "antiquing" of the already ancient-seeming surfaces.

It is notable, too, that the furniture is of the same solid and resistant character, which is wise, for the portable and movable elements of scholastic life are particularly subject to rough treatment at the hands (and feet) of Youth. That the more delicate phases of interior design are by no means unknown to Mrs. Riddle is clearly shown in the fine Georgian rooms of "Parents' House," where, we suppose, the young devastators are accompanied and supervised by their natural guardians.

In its entirety, including its far-sighted curriculum and cooperative system of education as well as its charmingly intimate and homelike architecture, Avon has a warm, human, understanding character which lifts it far out of the ordinary run of collegiate institutions.

On Our Library Table

THE NAME of Fiske Kimball is enough to stay the attention of any architect or layman who has even a bowing acquaintance with American architecture. These two names are coupled in Professor Kimball's latest opus, published by the Bobbs-Merrill Company. Considering the ground covered, from the early "English wigwam" of the first settlers to the skyscrapers of today, the book is mercifully short. It seems, however, to be complete in its treatment of successive phases, and to have overlooked no important architectural bets. The author, besides being a recognized authority who is to American architecture, particularly in its earlier forms, what Luke Vincent Lockwood is to Colonial furniture, is a writer to whom the adjective "popular" may be applied in its best sense. Erudition has dulled the pen-point of many a writer but this is not the case with Professor Kimball. His prose style is graceful and imaginative, besides being packed with the careful discriminations and just appraisals of a student and a scholar.

The quotation of a few of his chapter headings will illustrate this imaginative quality, for between "The Beginnings" and "The Present" we find "The

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania
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Louis Kurtz, *Del.*

W. Stanwood Phillips, Architect, New York

Study, Residence at Westchester Biltmore, Rye, New York

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Afterglow of the Middle Ages," "The Heyday of the English Colonies," "Spanish and French Outposts," "A Confusion of Tongues," and "The Triumph of Classical Form," designations which unfailingly stimulate the examiner to further exploration. So, too, with the carefully chosen illustrations.

Such an innately poetic turn of mind and pen might easily degenerate into sentimentality were it not founded on sound scholarship, which the author possesses to a remarkable degree. This basic quality is shown in the graceful way with which he demolishes myths and disposes of the pleasant legends which are assiduously cultivated by antique dealers and half-baked authorities, self-styled. Let us quote two examples from "The Beginnings:"

"The log house, of horizontal logs notched together at the corners and chinked with clay, which has been ignorantly assumed to have been borrowed from the aborigines by the first settlers, was unknown either to the Indians or to the early English colonists. It seems to have been brought in from the Continent by the Swedes of the Delaware, the first settlers from northern Europe, where it was known also by the Swiss and the Germans who followed."

MEDAL OF THE ARCHITECTURAL LEAGUE OF KANSAS CITY
Jorgen C. Dreyer, Sculptor

Another oft-told tale is disposed of as follows:

"The legend of brick brought from England, or from Holland, is repeated of almost every fine old brick building in the colonies. The records show this to be a myth, except for a few cases in New Netherlands."

These statements are not based on hearsay. Professor Kimball has delved deep into the documents of the case, the ancient hair-line plans, the contracts, estimates and instructions to the builders, what one of our Celtic contractor friends calls "th' plans an' mortifications." Accurate information and delightful entertainment crowd every page of this entrancing volume which is the mature work of a scholar and a gentleman.

Among our interesting pamphlets comes one from the Steel Frame House Company of Pittsburgh, which makes a strong plea for this durable framing material. The use of steel in our larger dwellings is already an accepted practice, though even here it is ordinarily restricted to long spans where its employment combines rigidity, space-saving and economy. The brochure on "Steel Framing for Dwellings" goes further in illustrating its adaptability to small houses of five, six and seven rooms, the commuter's castle. The new method covers the entire framing of the house, including studs for both exterior walls and interior partitions, sills, plates, beams and rafters.

When we consider the strides made by the manufacturers of metal window sash, we can readily imagine that steel framing, in the parlance of Wall Street, is due for a rise. Dealers in timber need feel no alarm. There will always be myriad services which only wood can perform. White Pine will always make the most exquisite Colonial mantel and honest-to-goodness oak paneling will always have its charm. But that metal framing, unshrinkable and enduring, has an enormous future, there is not the slightest doubt.

In the last analysis the question of cost, which includes the phases of location, shipment and erection, will be the determining factor. Many will pay the slightly additional cost claimed for steel construction, and many more will not. The progress of the industry will depend on how successfully its promoters meet the issue. That they have something very valuable to sell is self-evident.

Service

We have just had the privilege of doing jury-duty at one of the "judgments" of the Society of Beaux-Arts Architects. This is one of the forms of jury-duty that we would not willingly dodge, for it is an inspiration. The greatest thrill is found in the work of the students themselves. The Jury, composed of some twenty-odd practicing architects, had to tackle one hundred and ninety-eight "esquisses" and the appalling total of four hundred and eight Class B "Projets," the subjects being, respectively, a Shop Front and an Entertainment Pavilion.

After preliminary survey and eliminations by squads of jurymen who reviewed and, in many cases, changed the ratings of their colleagues, the surviving designs were judged by the body as a whole. The growth of interest in the Beaux-Arts method of instruction and the increase in number of designs

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J. MacGilchrist, *Del.*

Hart & Shape, Architects, New York

Study, Residence for Mr. and Mrs. Charles Porter Wilson, Mill Neck, Long Island

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submitted is nothing short of amazing. Happily, too, the *quality* of these designs shows an improvement in keeping with their mass. As Juryman Raymond Hood said to a conscientious objector, "All right; sit down at a drawing board and try to do one like it!"

In the sketch problem, the striking feature was the preponderance of shop fronts designed purely, if that is the word, in the modernistic manner. Many were wild, many were clever and many were the usual gestures of contestants who took seriously neither the problem nor its solution. This latter class will soon find their own level in scholastic work and will probably be negligent draftsmen for the rest of their days.

The more serious and exacting "Entertainment Pavilion" called forth a large number of designs of striking merit. In some instances the presentation and rendering were marvellously clever. A veteran Frenchman, versed in the clever tricks of an earlier day, threw up his hands in despair and said, "How do they do it? I could not do it, and I can not even understand how they do it!"

In the galaxy of "First Mentions, Placed," the highest rating of this particular "projet," there were, if our memory serves us, fourteen survivors, of whom it was found that there was one each from Yale and the University of Illinois and six each from New York University and Carnegie Tech, a remarkable showing for the two last named institutions, particularly when one considers that there was a "field" of over four hundred entries.

In this connection it is pertinent to note that, based on previous performances in other Beaux-Arts competitions for the preceding year, the medal of the *Societés des Architectes Diplomés par le Gouvernement Français* also went to the Carnegie competitors. This is a mark to shoot at, and our congratulations are extended to them.

Next to the fine work of the pupils must rank the devoted service of their masters, their bosses and "Patrons" and to the other members of the Society who, under the leadership of their president, K. M. Murchison, work literally night and day to spread the gospel of good architecture.

A Re-Affirmation of the Classic

THE GREAT Pennsylvania Museum in Fairmont Park, Philadelphia, is now, in part, open to the public and the Brothers of the T-square and Triangle are urged to make a special trip to the City of Brotherly Love to inspect it. This is a vast project and the fact that it is by no means completed should deter no one, for there is an intensive day's work before him who would see and appreciate what has been done and is already in place.

The architects, Zantzinger, Borie and Medary, have built themselves and the city a noble monument in this far-flung Doric pile, which, from its acropolean eminence, looks down a fine plaza-approach toward the City Hall tower in the distance. The approaches and forecourt, in various stages of development, will include a reflecting pool in addition to the graceful jets, umbrella-fountains and cascades which already add their grace to the ensemble. Sculpture is to be added and the classic pediments will be filled with the stunning polychrome figures which we have seen, at one-third actual size, in the models exhibited in New York and elsewhere.

Throughout the exterior of the building as it now stands, the use of color in contrast with the warm stone of the walls and columns is intensely interesting and successful. Cornices, friezes, capitals and moldings are enlivened by brave primary colors which humanize the severe lines of the architecture. The delicate, unseen-but-felt principle of "galbe" or entasis is applied to every part of the building, giving it vitality and life.

Within, the larger exhibition spaces await the finishing touches of ceilings, which will be vibrantly colored, and of fixtures and exhibits which will give scale to the titanic proportions. But on the second floor, the McFadden and Widener rooms are completely installed. And what a feast they are! Accustomed as we may be to fine Period rooms, we feel that nothing could be more perfect than these Georgian and Colonial examples. Every *appropriate* wall-space, and none other, is filled by an important Romney, Reynolds, Gainsborough, Constable or your favorite of the opulent English school. Not the least ingratiating is the little Pennsylvania Dutch room, a completely disarming example of our "folk-architecture."

Under the hospitable guidance of Mr. Zantzinger, we were given a number of interesting bits of information. When Mr. McFadden was looking about for a proper setting for his magnificent pictures, five old English rooms came on the market, in which there were fifty-eight panels or spaces suitable for pictorial decoration, which was the exact number of the paintings intended for the Museum.

Along more technical lines we were told that the capitals of all columns, inside and out, were what are called "necklaces" of stone, bronze-strapped to the shaft which runs through, unbroken, from base to soffit. Neckings and moldings are all self-draining and are bored to take care of all possible dangers from freezing and from contraction and expansion, which, in itself, is a pretty problem in construction.

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~North ~ Elevation~
Residence ~ for
~ Mr & Mrs Charles Porter Wilson ~
Mill Neck, L.I.

Hart & Shape
Architects
247 Park Ave. N.Y.C.

J. MacGilchrist, *Del.*

Study, Residence for Mr. and Mrs. Charles Porter Wilson, Mill Neck, Long Island

Hart & Shape, Architects, New York

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A large part of the lighting is entirely artificial, through both skylights and windows, and it is all beautifully diffused to deliver the light where it is wanted and to do away with shadows. In its entirety, the Museum is a remarkable achievement and a magnificent re-affirmation of the stable grandeur of Classic architecture which, in spite of all our modernism, will remain a touchstone of beauty as long as there are human hearts and minds which can look beyond the expediencies and real needs of the utilitarian into the deeper truth of the abstract.

Beyond the Mississippi

Out in Kansas City our architects are not neglecting their opportunity to foster and develop the taste of their community and to reward meritorious efforts on the part of their fellows. We are in receipt of a photograph of the medal of the Architectural League of Kansas City, which will be awarded annually to the best design executed in the Greater City, together with a plaque for the owner of the building. All this has a Metropolitan sound and is to be commended most heartily. The medal (reproduced herewith), representing a youth holding a scroll and receiving a laurel wreath, is vigorously designed in the classic manner by Jorgen C. Dreyer, a sculptor member of the League. Thus the cause of good architecture, closely allied with the life of our people, receives another important push in the right direction.

In Jersey

One of our New Jersey adherents, Mr. A. T. North, reports well and favorably on the enlightened conduct of the Board of Freeholders of Camden County who recently employed Dr. Warren P. Laird and Dr. Lewis F. Pilcher to make a survey of County needs and to establish a basis for recommendations for the new Court House Annex. The Board unanimously accepted the recommendations of their advisors and employed the firm of Edwards and Greene to be the architects of the new building *without compensation.* We presume that this means that the architects will furnish their services at cost, for it seems unreasonable to expect them to do more. But this is beside the point. As our correspondent points out: "This procedure demonstrates the availability of architects to perform this service," (that of professional advice) "and, because of this method of making a careful and detailed survey of the methods and needs of county government and its relation to growth of population, Camden County will not find itself with inadequate buildings, as has been the case in many other counties and cities which have planned without a scientific analysis of their present and future needs."

III. The Fatherly Architect

(Editor's Note: There is apparently one architect who takes a fatherly interest in his draftsmen and we commend to our younger readers these extracts from a letter and hope there will be others to follow. The title is our own.)

When the chief came in it was the cub who spoke up: "How did you come out on that A. I. A. contract?" Most of us do not talk when he is in the mood.

"First let me tell you of a case with no tangible contract. Some years ago I was asked to plan a lodge building with public offices for revenue. There was some kind of a committee and there was a resolution. I did not bother about those things as much as I should have. The committee approved the sketches and someone, the chairman I guess, told me to make working drawings. I made enough to carpet my office floor—and then came a financial crisis. There was no use to build. I managed to collect a small amount and got a promise of the rest when the building "is to be built." In the course of the years my friends on the Board died or were kicked off and when the structure was to be erected, another architect was wanted. What to do? Fortunately the organization was afraid of law suits and settled. I got something, not much, about draftsmen's wages for my work—not counting interest.

"But that A. I. A. contract seemed to me about the surest thing I had ever tucked away in my vault with its little secret rebate. You see it was my own denomination and I happen to know that many of the best have their secret system of commissions, refunds, and subscriptions.

"It was a rather complex affair—a modern church with a variety of community buildings, handling assembly rooms, classrooms, a gymnasium, janitor's quarters and a rectory. I had planned the whole group and executed the church to satisfaction, judging by the comments in the church papers and the cheerful manner in which my final bill was paid.

"Then one day the ladies started to gather the funds to execute the parsonage. As soon as there was enough money in sight a grand scrap began as to its location. I made several studies, for the Ladies' Aid had chosen me on the verbal recommendation of the Board of Trustees. That was the signed A. I. A. agreement. The ladies picked one site, the gentlemen of the Board another and the wrangle kept up for months, yes, years. In vain I tried to get them together on a compromise site that seemed better than either. Feeling ran pretty high. The men would not talk to me and called in another architect to make a group plan to suit them. The women would not budge. The matter was carried

(Continued on Page 388)

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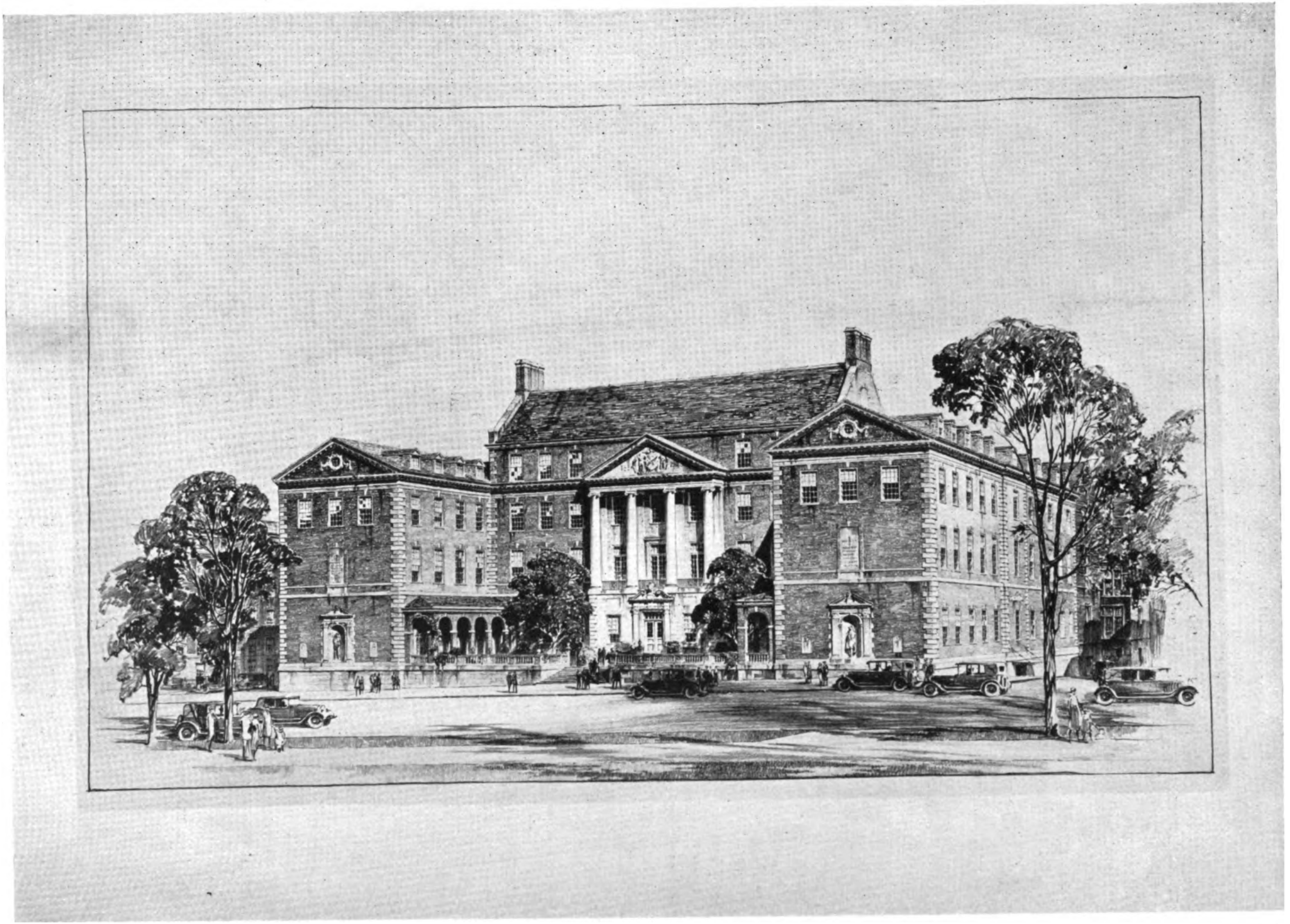

Schell Lewis, *Del.*

J. H. Freedlander, Architect, New York

Perspective, Winning Design, Competition for the Museum of the City of New York

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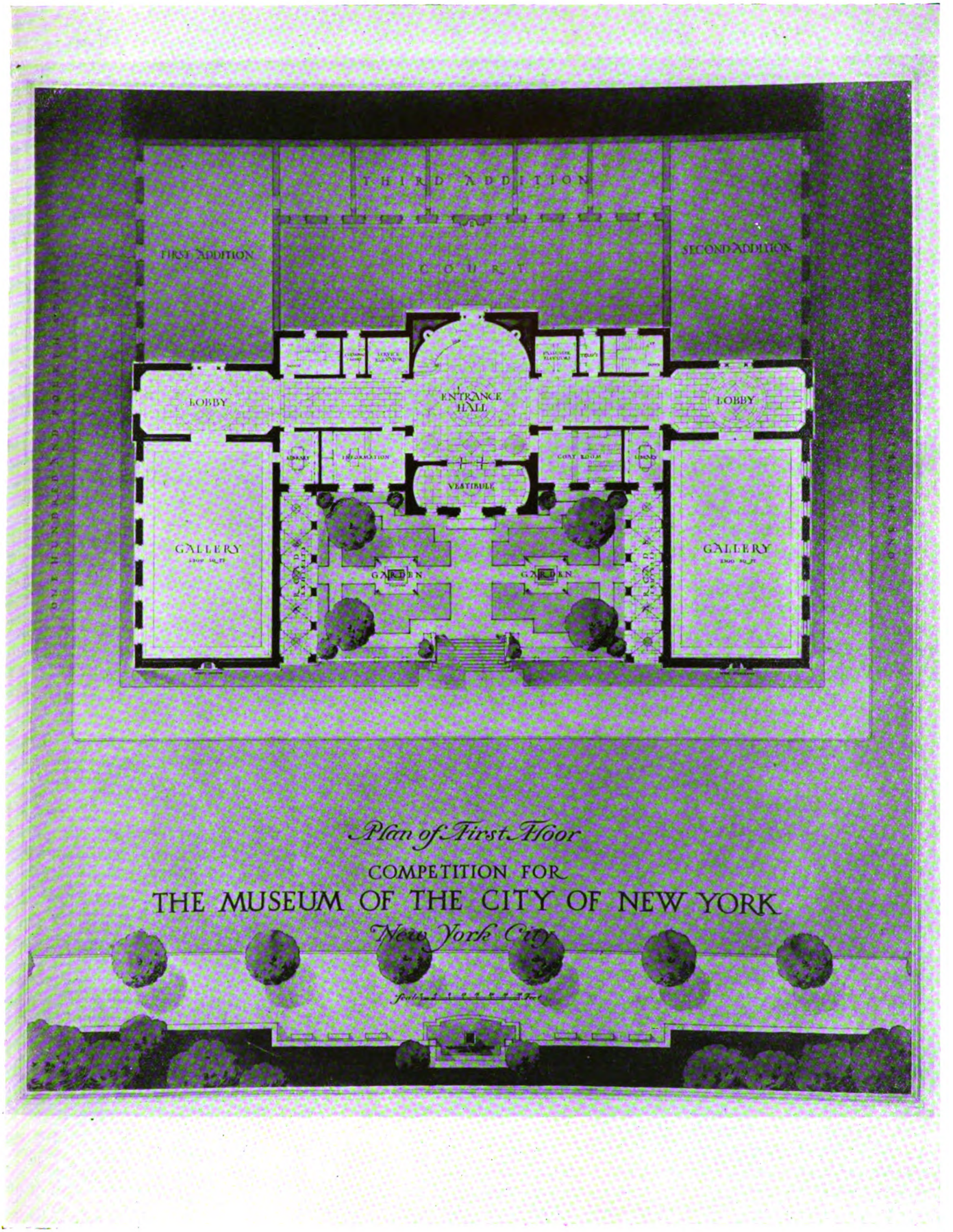

J. H. Freedlander, Architect, New York

First Floor Plan, Winning Design, Competition for the Museum of the City of New York

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The Liability of an Architect for Preparing Defective Plans and Specifications

By Leo T. Parker, Attorney at Law

Occasionally every architect is confronted with the embarrassing predicament of having unintentionally furnished plans and specifications which prove defective in a greater or lesser degree.

Of course, if the mistake is of minor importance generally the resultant defective structure can be repaired without difficulty. However, the occurrences are frequent where owners have endeavored to hold architects responsible for furnishing plans and specifications which are only slightly defective, particularly if unfriendly relation arises between the parties.

On the other hand, where the defects in the plans and specifications are of major importance the owner may feel justified in seeking legal relief in holding the architect responsible for the unnecessary expenditures thus incurred.

Therefore, the purpose of this article is to review the leading higher Court cases which involve various phases of the law relating to plans and specifications which have minor defects, as well as those that are unusually defective.

Legal Duty of Architect

It is important to know that an architect is not legally required to prepare *perfect* plans and specifications, provided he does not guarantee to the owner that his work will be above the standard required by law.

In other words, the law is well established that an architect is liable for supplying imperfect plans and specifications *only* where it is proved to the satisfaction of the Court that he did not exercise that degree of care which ordinarily is used by other experienced and reasonably proficient architects.

For instance, in the leading case of Chapel v Clark, 76 N. W. 62, it was disclosed that an owner discharged an architect and refused to pay the agreed compensation on the grounds that the latter had prepared faulty and defective plans and specifications.

After thoroughly considering all details of the case the Court found that the plans and specifications were *reasonably* perfect and held the owner liable for damages and payment of the full amount of the agreed compensation. This Court explained the law on this subject, in the following language:

"A person who holds himself out of the public in a professional capacity holds himself to be possessed of average ability in such profession, and the law implies that he contracts with his employer: (1) that he possesses that requisite degree of learning and experience which is ordinarily possessed by the profession in the same art or science, and which is ordinarily regarded by the community, and by those conversant with that employment, as necessary and sufficient to qualify him to engage in such business; (2) that he will use reasonable and ordinary care and diligence in the exercise of his skill—in the application of his knowledge—to accomplish the purpose for which he is employed; (3) in stipulating to exert his skill and apply his diligence and care, an architect, like other professional men, contracts to use his best judgment . . . . . The responsibility of an architect does not differ from that of a lawyer or physician. When either possesses the requisite skill and knowledge, and in the exercise thereof has used his best judgment, he has done all that the law requires."

On the other hand, it is the recognized legal duty of an architect to obtain from the owner all facts necessary to enable him to prepare proper and usable plans and specifications for a proposed building. And if he fails to obtain this information, he cannot later excuse himself for failure to do so when controversy arises over the plans and specifications being incompletely prepared or defective.

For example, in Nave v McGrane, 113 Pac. 82, it was shown that an architect prepared plans and specifications which contained no form of contract or bid or bond for the construction of the building. The owner rejected the architect's work because the plans did not contain complete information in regard to the foundation, concrete work, wiring, plumbing, etc.; that they did not contain the date of beginning work, the date of completion, the time or manner of payment, whether work should be continuous or intermittent, nor the amount and character of indemnity against personal injury or against liens.

In holding this architect *not* entitled to compensation for the plans and specifications, it is interesting to observe that the Court said:

"The plans, specifications, contracts, and bond should be so specific that there could be no valid controversy as to the kinds and quality of materials

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to be used, or the workmanship, the time when the construction should begin and when completed, and the other matters above stated."

Excuses Not Acceptable

AN ARCHITECT is required by the law to be familiar with all of the appliances and equipment that he includes in the plans and specifications. Therefore, he cannot avoid legal liability for grossly imperfect plans and specifications by pleading that he was not an expert in equipment that he incorrectly specifies.

For illustration, in the leading case of Hubert v Ailken, 15 Daly 237, an architect attempted to avoid liability for improperly specifying special plumbing equipment on the contention that he was not an expert on plumbing appliances. The Court held him liable in damages for the resultant defective structure, saying:

"No one would contend that at this day an architect could shelter himself behind the plumber, and excuse his ignorance of the ordinary appliances for sanitary ventilation by saying that he was not an expert in the trade of plumbing. He is an expert in carpentry, in cements, in mortar, in the strength of materials, in the art of constructing the walls, the floors, the staircases, the roofs, and is in duty bound to possess reasonable skill and knowledge as to all these things."

However, if an architect prepares reasonably good plans and specifications and the owner authorizes various changes as the work progresses, the law does not require the modified portions of the plans and specifications to be as perfect as the original.

This point of the law was thoroughly considered by the higher Court in Kortz v Kimberlin, 165 S. W. 654. In this case an owner attempted to hold an architect liable in damages amounting to several hundred dollars for defects in numerous items which the owner had ordered changed from the plans and specifications as originally submitted.

However, the Court held the architect not liable for damages resulting from the defects and explained that numerous changes ordered from the original plans by the owner are likely to confuse the architect.

Also, in this same case, the owner attempted to strengthen his suit on the contention that the architect had not exercised care in properly supervising the work to know that defective materials were being used by the contractor.

The Court held the architect not liable on this charge, explaining the law, as follows:

"While it is true that a public profession of an art is a representation or undertaking to all the world that the professor possesses the requisite ability and skill, and it therefore follows that an architect is presumed to possess the skill and ability necessary to the practice of his profession, and is liable for damages occasioned by defective plans—yet he does not undertake that his plans will be absolutely perfect, and is liable only for a failure to exercise reasonable skill in the preparation of the plans. Furthermore, if he be employed to superintend the building, he is not liable at all hazards for every defect in its construction, but is only required to use reasonable care and diligence in seeing that the work is properly done. The mere fact, therefore, that some of the material is defective, or that some of the construction work is not done in a workmanlike manner, is not sufficient to establish as a matter of law that he has not fully performed his contract. Under such circumstances, the question whether or not he used reasonable care and diligence in superintending the work is a question for the jury."

Methods of Determining Sufficiency of Plans

IT HAS BEEN held in numerous cases that an architect impliedly agrees to supply reasonably perfect plans and specifications, and upon his absolute failure to do so the owner may legally refuse to compensate the former for *any* services rendered. If, however, only minor details of the plans are imperfect, a different situation arises.

Therefore, frequently it is advantageous for an architect and owner to be informed of an equitable method of determining a fair amount deductable from the architect's agreed compensation, where the plans and specifications are defective, without entering into Court procedure. Obviously, it is beneficial for the parties amicably to settle a dispute of this nature, instead of entering into expensive litigation.

In Johnson v Wanamaker, 17 Pa. Super. 301, it was held that if the plans simply are incomplete, requiring only the services of an ordinary draughtsman to perfect the details, then the owner may legally deduct from the agreed compensation *only* the cost of making the corrections.

On the other hand, it was held that if the plans contain material defects which only the skill of an experienced architect could discover, it is manifest that the value of a plan, skillfully drawn, furnishes no standard by which to ascertain the value of a plan containing such radical defects.

And, that if the plans are so defective as not capable to meet the requirements of the purpose for which they are intended, under these circumstances, they might be utterly worthless.

Plans Must Coincide with Building Regulations

ANOTHER COMMON source of litigation is where an architect prepares plans and specifications not strictly in accordance with certain existing laws.

(Continued on Page 388)

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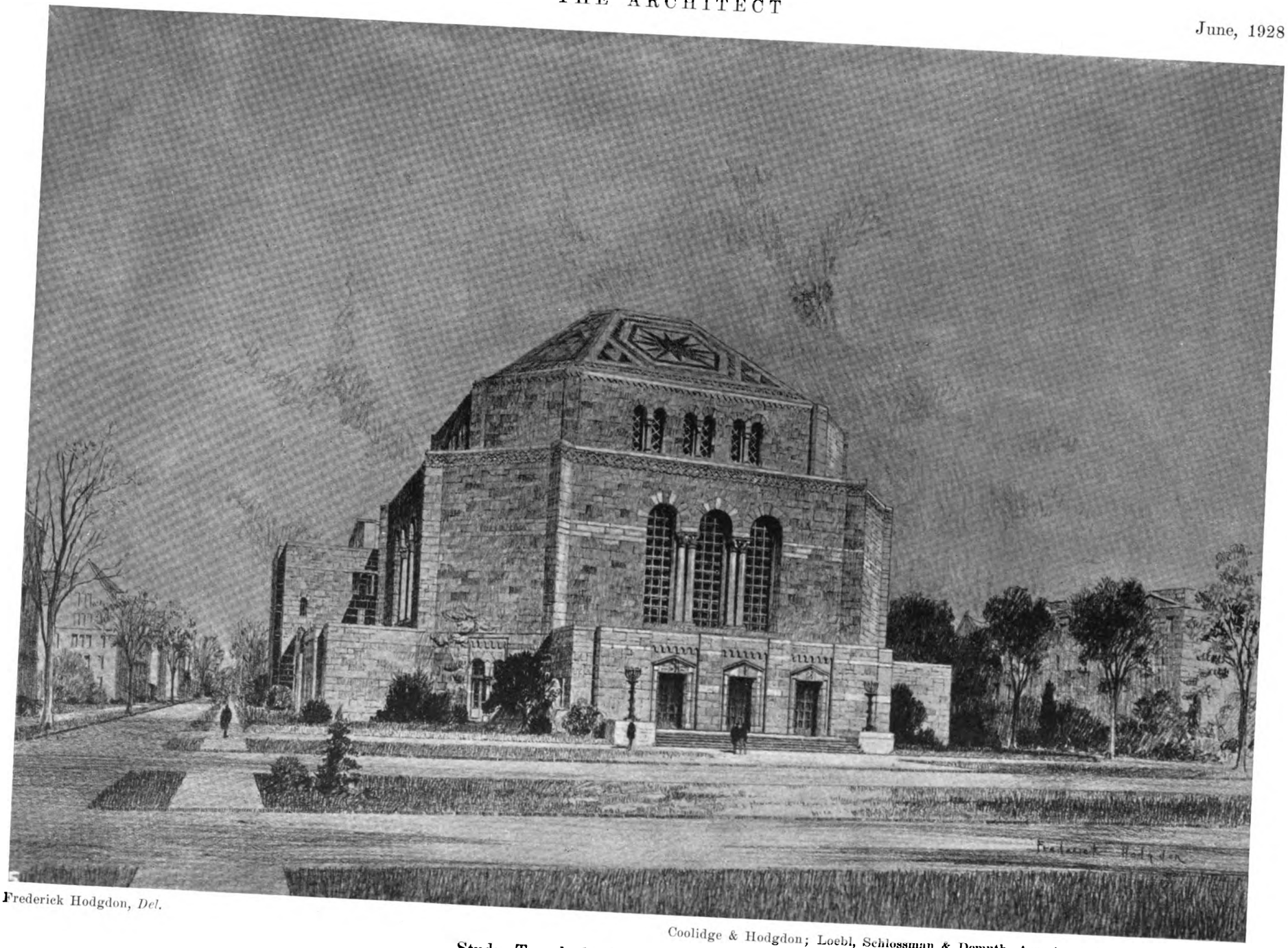

Frederick Hodgdon, *Del.*

Coolidge & Hodgdon; Loebl, Schlossman & Demuth, Associated Architects, Chicago

Study, Temple Sholam, Chicago, Illinois

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Extra!

AN ARCHITECTURAL HEART-THROB IN ONE ACT

By GEORGE S. CHAPPELL

DRAMATIS PERSONÆ

THE ARCHITECT
THE CONTRACTOR
THE CLIENT
THE CLIENT'S WIFE

CHORUS OF SUB-CONTRACTORS

(*The scene is a nearly completed country house which looks like the offspring of a Spanish Friar and a Colonial Dame.* CONTRACTOR *is discovered, walking about among his men*)

CONTRACTOR'S SONG (*Barytone*)

'Tis done, my lads, or nearly so,
And soon to other fields we'll go,
For see, upon the roof-tree high,
A hemlock, etched against the sky,
An ancient sign which means, methinks,
The OWNER buys a round of drinks.

CHORUS

(*Throwing in the air their monkey-wrenches, chisels, brushes and bricks*)

An ancient sign; we like it mooch;
The OWNER buys a round of hootch!
Hurray!

CONTRACTOR

So now to work and with a will,
There's odd jobs to be finished still,
So hew and hammer, paint and plumb
And make this little bee-hive hum,
Forgetting not the tree, my dears,
That means at least a round of beers.

CHORUS

(*Gathering up their utensils*)

For Boss and Owner, now, three cheers,
And don't forget the round of beers,
Hurray, hurray, hurray!

(*Work is resumed while a modernistic interlude is played. This is called "The Finishing Touch" and is scored for six electric floor-scrapers and a concrete-mixer. Above the harmonies of the interlude,* CONTRACTOR *sings, recitativo*)

'Tis well, 'tis well, they add the final touch,
That I, on or before the tenth, may do as much.

(*The* ARCHITECT *enters, carrying a roll of blueprints and wearing the hunted look peculiar to his tribe. The Interlude ends with a plaintive passage by a bass soil-pipe*)

Duo, ARCHITECT, CONTRACTOR AND CHORUS

ARCH. Good morrow, Men; you're hard at work, I see.
Such industry looks very good to me.
CON. We never shirk but always work, you see,
And do our best to earn our modest fee.
PLUMBER. That's me . .
PAINTER. And me . .
PLASTERER. And me . .
ELECTRICIAN. And me

ENSEMBLE

We earn our humble fee.

ARCH. The job looks well; I think it's swell.
Its lines are plumb and true.
CON. (*coyly*) O, flatterer, hush; you make me blush,
And you will spoil my crew.
PLUMBER. Do tell!
PLASTERER. All's well!
PAINTER. 'Tis swell!
ELECTRICIAN. (*cutting his finger*) O, Hell!

ENSEMBLE

It's too good to be true.

CON. 'Tis your design which makes it fine,
In every line and curve.
ARCH. O, spare me, pray, for what you say
Is more than I deserve.
ELECTRICIAN. Clink,
PLUMBER. Clunk,
PLASTERER. Plop,
PAINTER. Bunk!

ENSEMBLE

'Tis we who truly serve.

ARCHITECT (*recit.*)

But tell me, have you seen,
That fair and beauteous queen,
The OWNER's lovely spouse?
For whom, O, lucky gent,
A mighty sum he's spent
To build this charming house.

CONTRACTOR.

You mean his better-half?
O, do not make me laugh. . .
The money is her own.
'Tis she who signs the check
That pays the Archeyteck,
'Tis she and she, alone.

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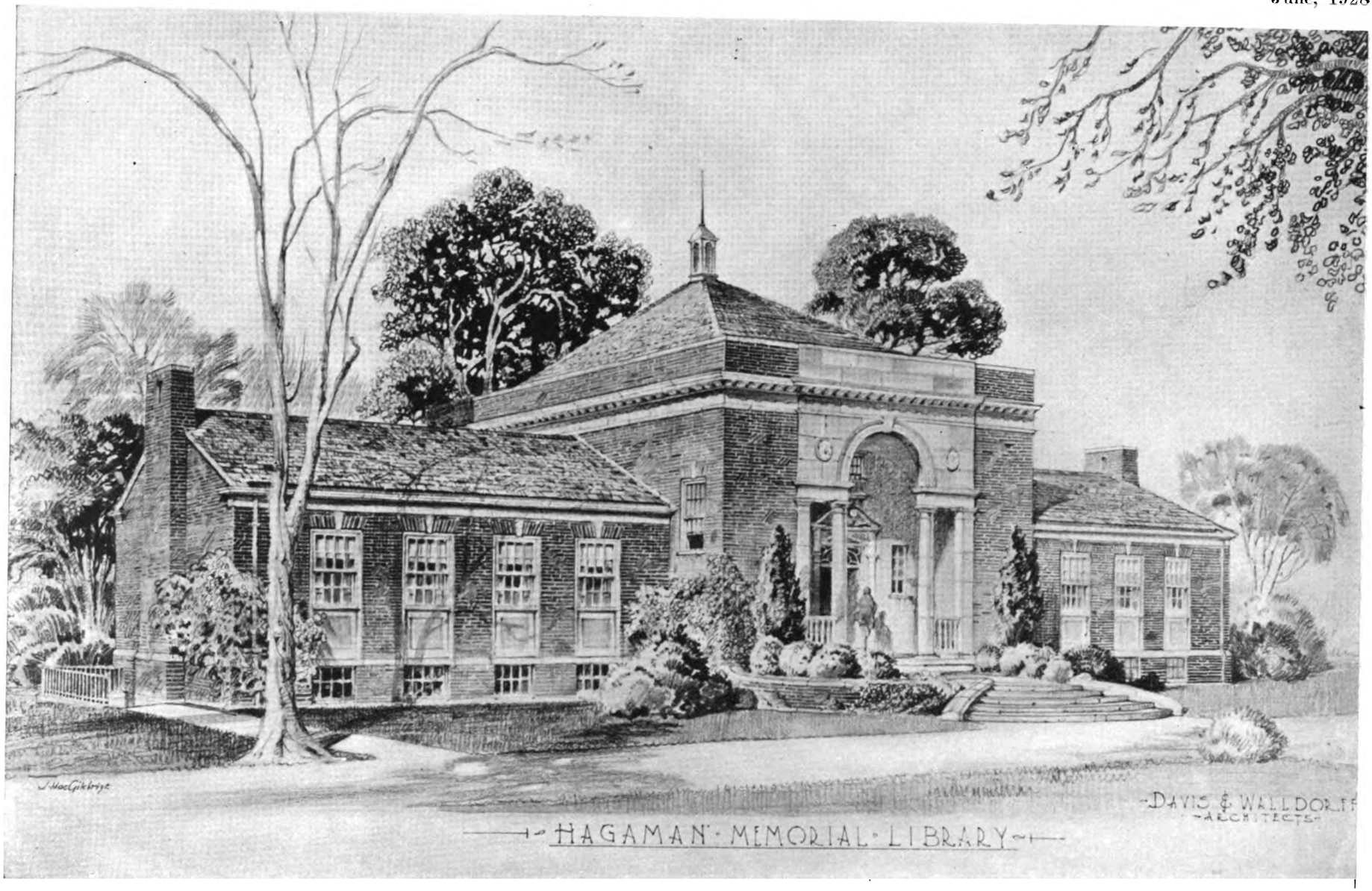

J. MacGilchrist, *Del.*

Davis & Walldorff, Architects, New Haven, Conn.

Study, Hagaman Memorial Library, East Haven, Conn.

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CHORUS.

'Tis she, 'tis she, by heck,
Who signs the monthly check,
'Tis she and she, alone.

ARCHITECT (*seeing the* OWNER'S WIFE *in the distance*)

But peace . . she comes; I spy her from afar . .
No gossip more, our pleasant tryst to mar.

CHORUS (*to a soft accompaniment of paint brushes*)

Mark in his eye a tender gleaming,
Swish . . . swish . . . swish . . .
Springs from his heart the love-light beaming,
Swish . . . swish . . . swish . . .
Youth calls to Youth, the call unending,
Business and Pleasure sweetly blending,
Making a joy of superintending,
Swish . . . swish . . . swish . . .
(OWNER'S WIFE *enters*)

CHORUS.

See how she stands, with fair lips parted!
Swish . . . swish . . . swish . . .
Thus has it been since first we started,
Swish . . . swish . . . swish . . .
Never a word of cross annoyment,
Ever that look of fond enjoyment,
Making a joy of his employment,
Swish . . . swish . . . swish . . .

WIFE (*tenderly*)

My Architect! how fair it is!
Pardon my language, but GEE WHIZ!
How can you do it? How design
A love-nest like this house of mine!
The halls, the rooms, the . . yes, the baths,
The very timbers and the laths,
So straight, so strong, so tried and true,
Like you, my Architect, like you!

CHORUS (*softly*)

Hark how his heart beats, loud and strong!
Swish . . . swish . . . swish . . .
Something tells us, it won't be long
Now . . . swish . . . swish . . .

ARCHITECT (*gently*)

But let us mount the graceful stair
And to the upper rooms repair,
Your room . . . and his, and mind the paint . . .

WIFE (*agitato*)

Be still, my heart . . . I'm feeling faint.

(ARCHITECT *prepares to assist her up the stair, his impassioned breathing being expressed by a plumber's lamp, off-stage*)

Enter OWNER. (*His face is crimson with anger and he clutches a paper which he brandishes at* ARCHITECT *and* CONTRACTOR. *All work ceases, as he begins his song*)

OWNER'S SONG (*basso*)

What's this I hold, this paltry scrap of paper,
Enraging me until I fairly caper?
What are these EXTRAS, tell me, I demand it.
Ere to the nearest magistrate I hand it!

CHORUS (*grieved*)

'Twas ever thus, since childhood's happy day,
The OWNER orders, then, alas, won't pay!

OWNER (*with increasing bitterness*)

Am I a dunce, that you should try to string me?
Am I a fool, to pay this thing you bring me?
Am I a dolt, that you should try to do me?
Take, then, my answer . . . Sue me! Sue me!
SUE ME!

CHORUS (*in tears*)

'Twas ever thus, since Hector was a pup,
The OWNER orders, then will not pay up.

(*Off-stage a Newsboy is heard shouting, "Extra, extra." Exit* OWNER, *choking and tearing up paper. Principals and Chorus are aghast, except* WIFE, *who takes center of stage and mounts a keg of nails*)

WIFE (*To an accompaniment of vacuum-cleaners. supported by floor-scrapers*)

'Tis done, my friends, and I at last am free!
Finished, his tale, and now I turn to thee . . .
(*turning toward* ARCHITECT)
Long have you labored, months and weeks and days,
This home . . . and ours, your monument, to raise.
Griefs have I borne since first the diggers started,
Struggles with him, my unmourned, late-departed,
And now, dear Friends, good Boss and toil-stained crew,
I turn me to my ARCHITECT and you.

CHORUS (*full organ accompaniment*)

Now let a joyful chorus rise again
And sing the solemn word, Amen, Amen.

CONTRACTOR (*weeping*)

Ah, men, I really know not what to say,
And yet this happy hour will live alway.

WIFE

Long have you labored, as I said before,
To fit each piece of trim and hang each door.
Long have you suffered scorn and mortifications
From him, now gone, who signed the specifications.

ARCHITECT (*distractedly*)

My love, my duck, exert not thus thy powers,
Save them, I beg, for our succeeding hours.

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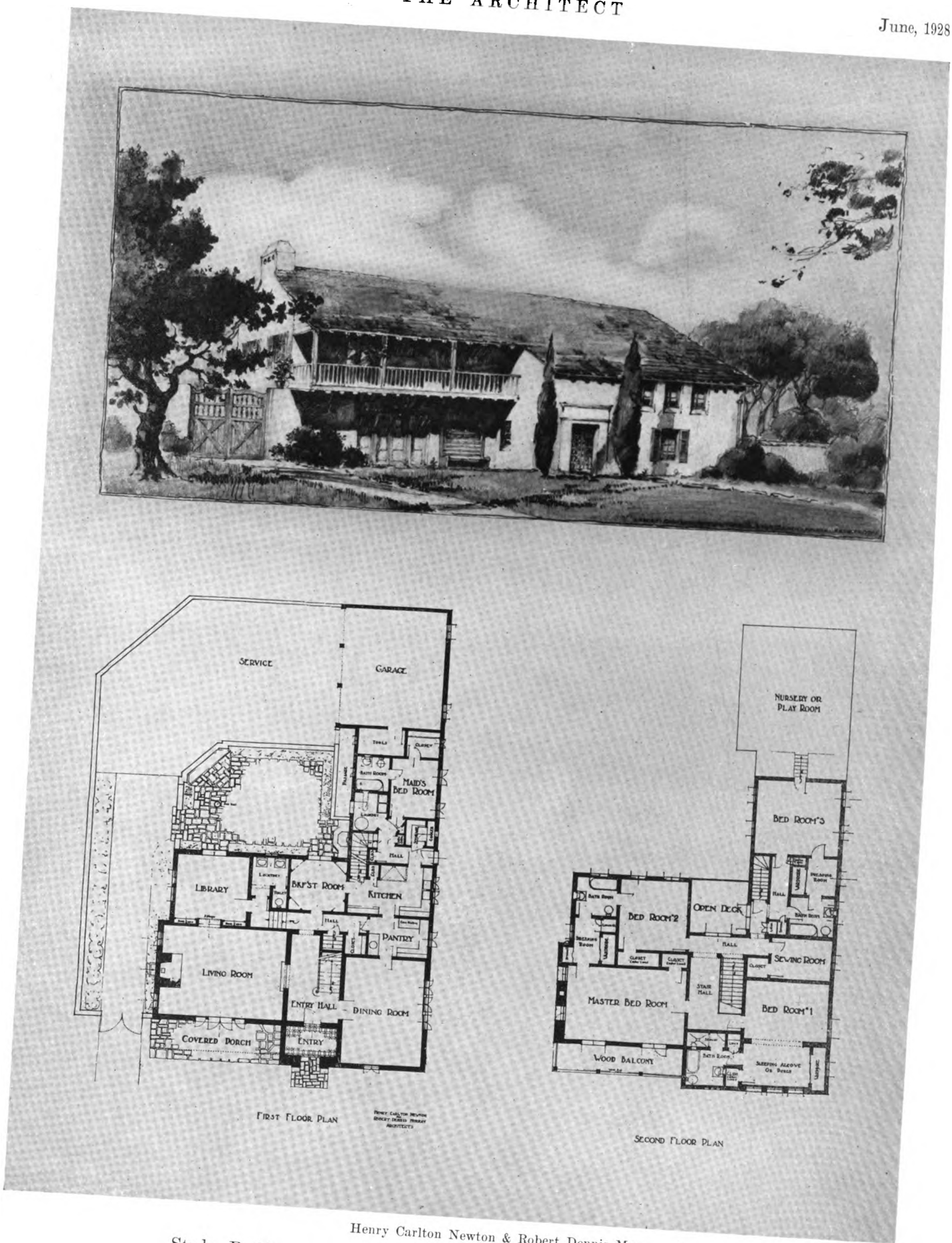

Henry Carlton Newton & Robert Dennis Murray, Architects, Los Angeles, California

Study, Residence for Mr. Filippo Tomosello, San Marino, California

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CHORUS (*Gregorian chant*)

Ere the last pipe we plumb, the last course bed,
Hear now our final word, "Well said, well said."

WIFE (*pointing to* ARCH. *and* CON.)

You think of them, no doubt, as well you may,
But let your thoughts a moment turn my way,
Think of the awful hours I spent alone
With him who thought to make this house his own.
Think of our squabbles and unending fights,
On where to put the tubs and where the lights.
This house is yours, not his, but (*to* ARCH.) thine and mine,
And now I'll sign upon the dotted line.

(WIFE *quickly signs forty-two checks, which she broadcasts*)

CHORUS (*much affected and gathering up checks*)

Spring's in our hearts, while still the Winter decks
Our place of labor with these pleasant checks.

ARCHITECT (*striding forward*)

All's done, we've won, sound now a gay processional,
Triumph of standards, business and professional.
"Extras," he said, my CLIENT, flinty hearted,
And with that horrid word he straight departed,
But of *my* extra time, *my* extra hours,
My midnight oil and spending of *my* powers,
Said he a word, brave lads? He said not so,
But like a niggard, left, and let him go.
"Credits" there were, but did he mention these?
No, he referred to law-courts and to pleas,
Then left the only credit of his life,
His lovely, erstwhile, soon-to-be my wife!

(*Darkness falls, during which divorce papers are signed. Off-stage a Newsboy is heard shouting "Extra, Extra, Prominent Architect Weds Wealthy Society Woman." Beyond the now-completed mansion rises the Dawn of a New Day. The* ARCHITECT *and his Bride stand on the piazza in the conventional close-up*)

CHORUS (*off-stage*)

EXTRA, EXTRA! Last edition
See our Hero's glad condition,
Never daunted nor dismayed he
Fought the fight and won the lady.
See, about her waist he has a
Fond embrace on the piazza.
What could be more sweetly sporting?
Threats of court now end in courting.
What, indeed, could be more sporting?
Threats of court now end in courting.

QUICK CURTAIN.

Architectural Novelties

GLASS SKYSCRAPERS have been among the novelties promised for the immediate future, by which we suppose is meant a building in which the elevations are cantilevered beyond the exterior columns so as to permit the hanging of large areas of exterior glass to form the elevations. Just how effective this will be remains to be seen. It sounds a bit as if the business man of tomorrow were to lead the life of a goldfish or a hothouse orchid.

Some of our boosters are prone to assume that America leads the world in architectural innovations, but we feel that this is not entirely true. A clipping lies before us stating that "a spherical city, made up of huge ball-shaped buildings resting upon narrow bases, thus enormously increasing street space and solving the traffic problem, is visioned by Dr. Peter Birkenholz, a German professor, who has constructed a building of this type which will be exhibited this summer at the Dresden Fair."

Nor should we forget that a French architect built his summer home on a large turntable so that he could chase the sun around during the day and the moon by night, if he were romantically inclined. By which it will be seen that though we are doing daring things in this country, the old world is not completely worn out in the field of architectural invention.

The Producers' Council

THE SECOND Regional Meeting of the Producers' Council was held in conjunction with the Pittsburgh Chapter of the American Institute of Architects on April 3rd. This meeting was even more successful than the one in Detroit and the large number of architects who attended were much interested in the possibilities of mutual contact as outlined by several speakers. Mr. T. W. Ludlow, President of the Pittsburgh Chapter, presided.

Mr. J. F. Gowen, of the Producers' Council, explained the aims and activities of this movement and the purpose of the affiliation. Mr. James M. Macqueen, Vice-President of the Pittsburgh Chapter, spoke on "Better Cooperation Between Architects and Producers;" Mr. E. B. Dawson, of the Westinghouse Company, gave an interesting lecture on recent developments in the electrical field of the building industry; Mr. Sullivan W. Jones, of the New York Chapter, spoke on the subject of "Architects and the Large Public Building Problem Throughout the Country which will be put into effect within the next few years;" and Mr. Edward B. Lee, of the Pittsburgh Chapter, on the subject of "What the Architect Wants of the Salesman."

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Louis Kurtz, *Del.*

Study, Residence for Dr. Henry Hicks, Greenwich, Conn.

W. Stanwood Phillips, Architect, New York

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IX. Peter Harrison, Early American Classicist

By Rexford Newcomb, A. I. A.

Editor's Note: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

Ten years ago this month the architects of Boston dedicated in King's Chapel a simple green slate tablet to the memory of the architect of that noble old house of worship. Thus after nearly a hundred and seventy years honor was at last done the architect; a belated recognition but testimony, nevertheless, of the tendency in certain quarters to pay respect to those worthies of other days to whom we owe so much.

King's Chapel, the worshipping-place of the Royal Governors, was founded in 1686 but it was not until 1748 that the congregation could think of replacing the "modest wooden building," built in "a corner of the burying-ground." On August 11, 1749, Governor Shirley "with becoming ceremony," laid the cornerstone, and between that date and August of 1754 the fabric of the present stone structure was gradually taking shape. "The architect was Peter Harrison, an English gentleman then living in Rhode Island, after whose design the Redwood Library in Newport was also built." Thus, with Harrison's name two structures, important in their day, link themselves. But these are not the only works which his mind and hand gave to the world, for he was architect also of the Brick Market, Newport (1761), Christ Church, Cambridge, Massachusetts (1761), and the Synagogue for Portuguese and Spanish Jews at Newport (1762-3). Thus Harrison, usually thought of as an amateur, has to his credit several structures which, for architectural merit and classic beauty, will stand all tests put to such works.

PETER HARRISON (1716-1775)

Of Peter Harrison and his early training we have little sure data. He has by some been called "the first professional architect in America." By others he has been designated a pupil of Wren and made the assistant of Sir John Vanbrugh. Of the *first* we may say that he can scarcely be called a "*professional* architect," although he seems always to have been a good draftsman and a skilled constructor, and of the *second* we may say that both Wren and Vanbrugh died when he was a mere lad. Moreover, so far as we know, Harrison never had specific architectural training.

He was born June 14, 1716 at Grimston in Yorkshire, England, the son of Thomas H. and Elizabeth Denison Harrison. He came to America shortly after 1740, following thither his older brother, Joseph. Thus it will be seen that any study of architecture he may have made or any training that he may have received must necessarily have been accomplished before he was twenty-four years of age. That he was a surveyor and a draftsman, however, is well established by the work that he and his brother performed in connection with the Rhode Island boundary dispute with Massachusetts then at issue.

The brother seems to have been admitted as a "freeman" of the Rhode Island Colony on April 3, 1745, and the same year Peter and Joseph collaborated in the making of maps of Fort George and the harbor of Newport. Recognition of this service was taken

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by the Rhode Island Assembly on September 28th at which time it "Voted and Resolved that His Honor the Governor be requested to send for Messrs. Joseph H. and Peter Harrison who have presented this Assembly with a handsome draught of Fort George and the Harbor of Newport very ingeniously drawn and give them the thanks of this Assembly." These drawings, together with another map made subsequently, are preserved in London and are said to attest Harrison's ability as an accurate surveyor and a clever delineator. Later, it also appears, Peter was voted a piece of plate to the value of £75, in recognition of his services to the Assembly.

Regarding his taste for architecture, one should remember that Harrison's youth came at a time when his native land had generated a fervid popular passion for the art and doubtless he, like other young men of his social class, later described "as second perhaps to very few in America," took an intense interest in the arts of design, particularly architecture. The decorations on the maps drawn by him show conclusively that he was conversant with the classical architectural orders. I am not sure that he ever made the "grand tour," so popular in his day, but he could have seen the noble works of Wren and Jones, Hawksmoor and Gibbs with which the London of that day had so recently graced herself.

Like most amateurs of the time, and I think it is only fair to say that he was far less an amateur than men like Doctor Thornton, Doctor Kearsley or Andrew Hamilton, he relied upon "the books," placing great faith in the value of the motifs set forth in Colin Campbell's "Vitruvius Britannicus," (1715), Hoppus' "Palladio," (1735), Kent's "Designs of Inigo Jones," (1727), Gibbs' "Rules for Drawing the Several Parts of Architecture," (1732), Gibbs' "Book of Architecture," (1728), Batty Langley's publications and like volumes. But in a land with no great works of architecture to inspire one and where as yet nothing in the classic manner had been achieved, recourse had to be taken to the books. The marvel is that these documents should have been handled with such good taste and judgment as they were. But this very fact proves the sterling worth of the man as an architect and one who, in a real sense, may be considered the forerunner of the *Classical Revival in America.*

Elsewhere I have written of Jefferson as the founder of *classicism* in America, which claim I think can be made for him on the basis of his Virginia Capitol Building and the influence he wielded. In this connection one should remember, however, that Harrison's Redwood Library (shown herewith) antedates Jefferson's activity in favor of *classicism* by nearly forty years. While Harrison's work seems to have had little immediate effect, he stands nevertheless in the role of a prophet of the *classicism* that was first to manifest itself as a Roman revival, later to work out a brilliant career as the Greek Revival and to recur, after the romanticism of a Gothic Revival and the Richardsonian Romanesque, in the intense classic vogue, now Roman, now Greek, now Italian Renaissance, that still remains with us.

I do not think that Harrison designedly set out to introduce *classicism* into America or that he in any sense recognized his place in the architectural world. Only after considerable practice does the architect possessed of a philosophic outlook arrive at such a consciousness, and that often rarely. What operated to make him choose the manner in which he worked may be summed up as follows: An innate love for simple beauty, a taste for the classic generated by the associations of his youth, a considerable body of technical literature that reenforced his native good taste and satisfied his love of order.

Perhaps some will object that this is all "pure accident" and that our designer took the "line of least resistance." The answer is that perhaps, after all, these *are the determining factors* in the careers of most of us. Certainly, both early training and architectural literature have their bearing upon the work of even our most intense creative personalities. Moreover, it must be remembered that Harrison was *not* a practitioner, and that perhaps he never attained what might have been his ultimate "stride," had he been. Yet, however much his works may be said to have depended upon "the books," they *do* exhibit a certain family resemblance and reflect a considerable measure of *personality.*

But, if Harrison was not primarily an architect, or an engineer, what was he? His principal occupation seems to have been that of a merchant for he, with his brother, dealt in a "variety of European goods, just imported and to be sold at their store near the wharf of Captain John Brown," in Newport. The tradition is that this stock contained, amongst other wares, wines, rum, mahogany and molasses.

Harrison had not been in Newport long when, on June 6, 1746, he married Elizabeth, the daughter of Edward and Arabella Pelham. The father was the proprietor of the famous "Old Stone Mill," which some have attempted to prove an ancient Norse monument. Through this marriage, Harrison became the owner of considerable real estate including the "Harrison Farm" on the point, the old house of which I believe is still standing. Harrison Avenue, which intersected this tract, perpetuates the name.

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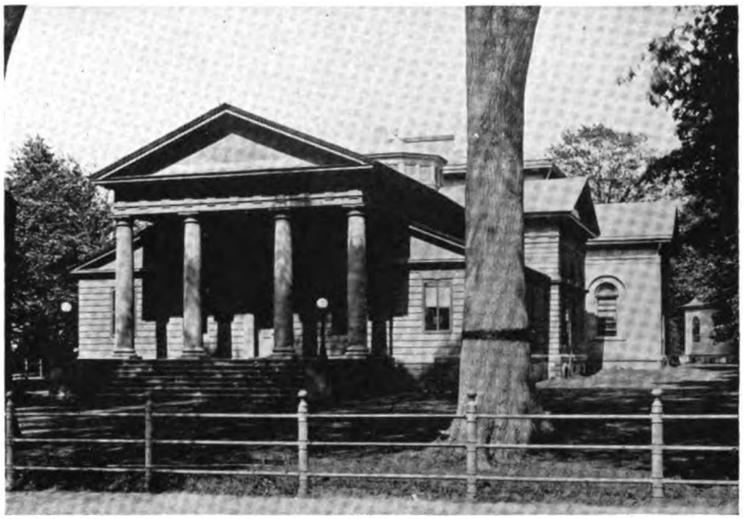
As a land-owner and particularly as an agricultural experimentalist, Harrison, like Washington and Jefferson, attained some renown. In addition to farming he had a whaling sloop of which a certain Jenkins was master, and his participation in trading expeditions gave him the popular title of "Captain." His interest in things structural led him also into ship design and he seems to have been regarded, at least by his contemporaries, as an authority upon both naval architecture and the construction of lighthouses. "In brief," as one writer remarks, "he was a man of affairs with almost a genius for constructive enterprises." One hastens to add that, if his other projects were as successful as are his architectural essays, he was indeed a "genius" and a versatile one at that.



REDWOOD LIBRARY, NEWPORT, R. I. (1748-50)

After ten years in America, Harrison's brother returned home with hopes of bettering his situation and in 1762 achieved his purpose by getting himself appointed collector for the port of New Haven. Four years in this "dull little Connecticut seaport," led to a further effort to better himself, which secured for him a similar position at Boston. Upon vacating his first post, Joseph used his influence to have Peter appointed to the place, in which he was successful.

Just at this time the tendencies that led eventually to the Revolution were becoming more and more manifest and both the Harrisons, "preëminent for loyalty to the King," were abused and upbraided. Joseph was attacked by a mob at Boston but had the good taste to withdraw in favor of his son, who remained collector at that port through the time of the famous "Tea Party." Peter likewise received abuse and insults and upon one occasion found it necessary to absent himself from the town.

At about the time that hostilities broke out his residence was looted, his library and his professional papers were destroyed and thus probable drawings of his architectural works were sacrificed. But in the absence of these documents we still have in the volumes above mentioned the inspiration of most of his works, and anyone with "half an eye" will sense the suggestion for the Redwood Library in Hoppus' "Palladio," (Book Four), that of the Brick Market in Colin Campbell's delineation of Somerset House, of King's Chapel in a church in Gibbs' "Book of Architecture" and of the little summer house of the Redwood Estate (today to be seen in the distance at the right of the library), in Plate 80 of the same volume. Likewise many details can be accurately documented, proving beyond a doubt just which were the valued volumes in that library.

I think to the architect who has examined the works of Harrison his claim to a place as the foremost designer of his immediate time becomes apparent. In spite of his other interests and tremendous demands upon his strength and energy, he *did* find time to design and execute five structures that by virtue of sheer architectural merit have commanded the acclaim of practitioners to this day. Would that some of these latter might acquit themselves so creditably!

In 1747, Abraham Redwood, having given £500 "to be laid out in a collection of useful books," and Henry Collins having given a plot of ground in the town of Newport for the construction of a library building, Peter and Joseph Harrison were called upon for a design for the structure. Subsequently the design was changed and the records show that the building was erected "to a plan or draught drawn by Mr. Peter Harrison." The structure was completed and opened in 1750.

Redwood Library as it stands today, like Bulfinch's Boston State House, has been much added to. The original front, wooden portion is, however, practically as he left it. The structure stood unaltered until, in 1858, it was found necessary to add the portion now used as the reading room. This work, executed by George Snell of Boston, was conceived in the same vein as the original. The present delivery room was added in 1875 by George C. Mason, architect of Newport, and in 1913 the present, "fireproof" stackroom was put up.

While still engaged in the construction of the Library, Harrison was asked by the congregation of King's Chapel, Boston, to make plans for their proposed edifice. This was in April, 1749, but, owing to a "multiplicity of business" Harrison could not furnish completed designs until September, at which time he sent a plan, an elevation of the west front, an elevation of the south front, a section "breath-

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ways," plans of the steeple and a plan for the pews.

Like Redwood Library, King's Chapel has had additions. These are, however, principally interior memorials and the organ. The stone spire was never completed as designed and the tower stands to this day without a spire. The portico surrounding it was added in 1790 by Charles Bulfinch, a parishioner of the Chapel.

I have said hereinbefore that, by some, Harrison is considered a professional. Certainly by some in his day he was considered skilled enough to be called an "architect." A letter of thanks written by a committee of the Society for Establishing a Mission at Cambridge (Massachusetts) on November 24, 1759, says: "We have applied to a *masterly architect* for a plan and propose to build a handsome church of wood." Christ Church, Cambridge, is the result of that request.

The Brick Market, built in 1761, eighty years later, became the City Hall, but in our day has been remodelled to do duty as a business building. But, even in its changed condition, it has sacrificed nothing of its original splendid proportion. The Synagogue comes down to us very little altered.

John Smibert, also known as the designer of the original Faneuil Hall in Boston, painted portraits of both Harrison and his wife. These are still possessed by the descendants. A copy of the portrait of Peter was in 1869 presented by the family to Redwood Library, through the courtesy of the Librarian of which we show his likeness herewith.

Fortunately, Harrison did not live to witness a culmination of the difficulties that made his later days so unpleasant. He died on April 30, 1775—a few days after the Battle of Lexington—and on May 7th was buried at Trinity Church in New Haven. His wife (1721-1784) survived him by nine years, but her place of interment is not known.

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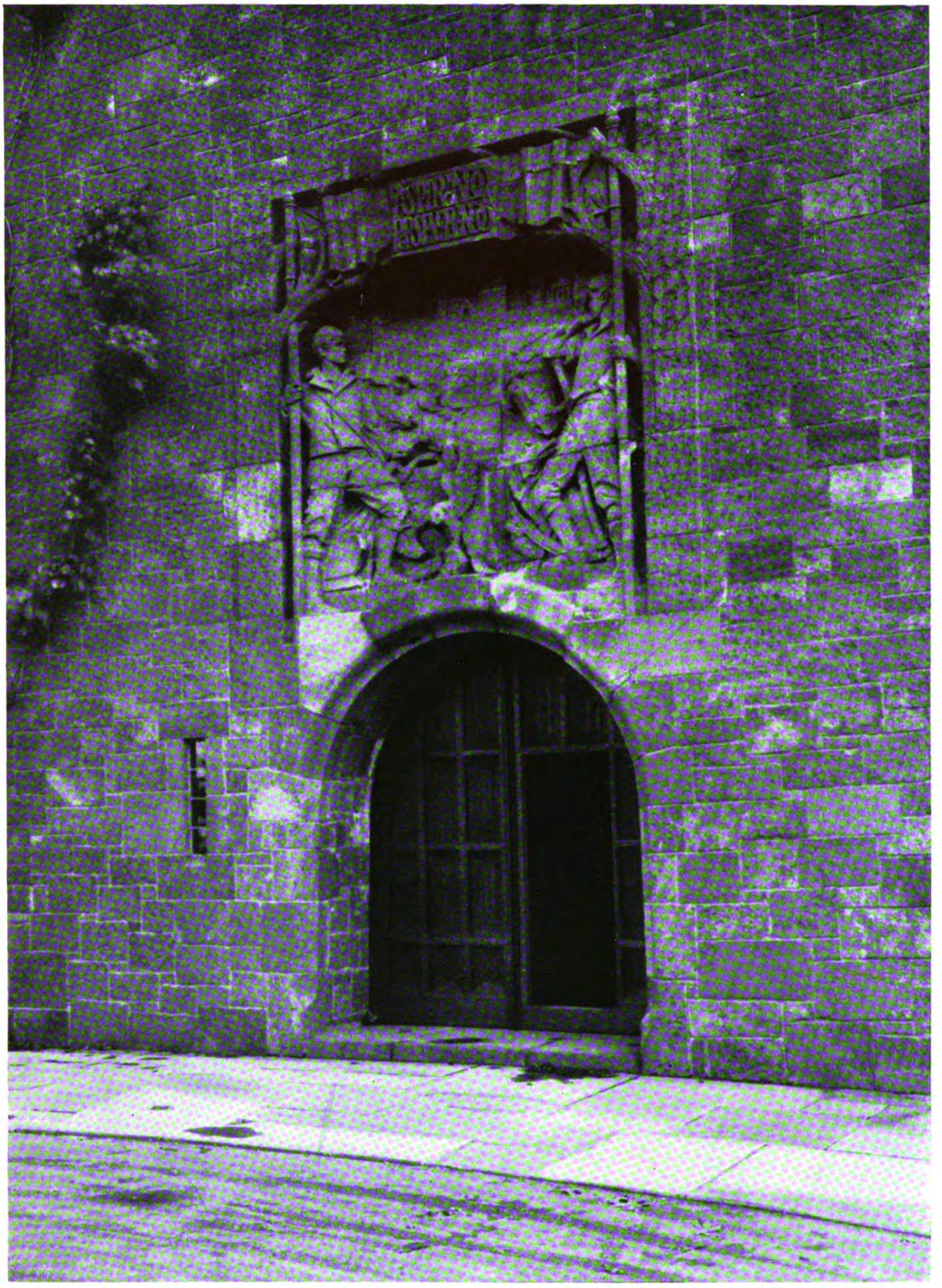

Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Main Entrance, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

(Additional plates of this school appeared in the December, 1926, issue of THE ARCHITECT)

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Gable End, Provost's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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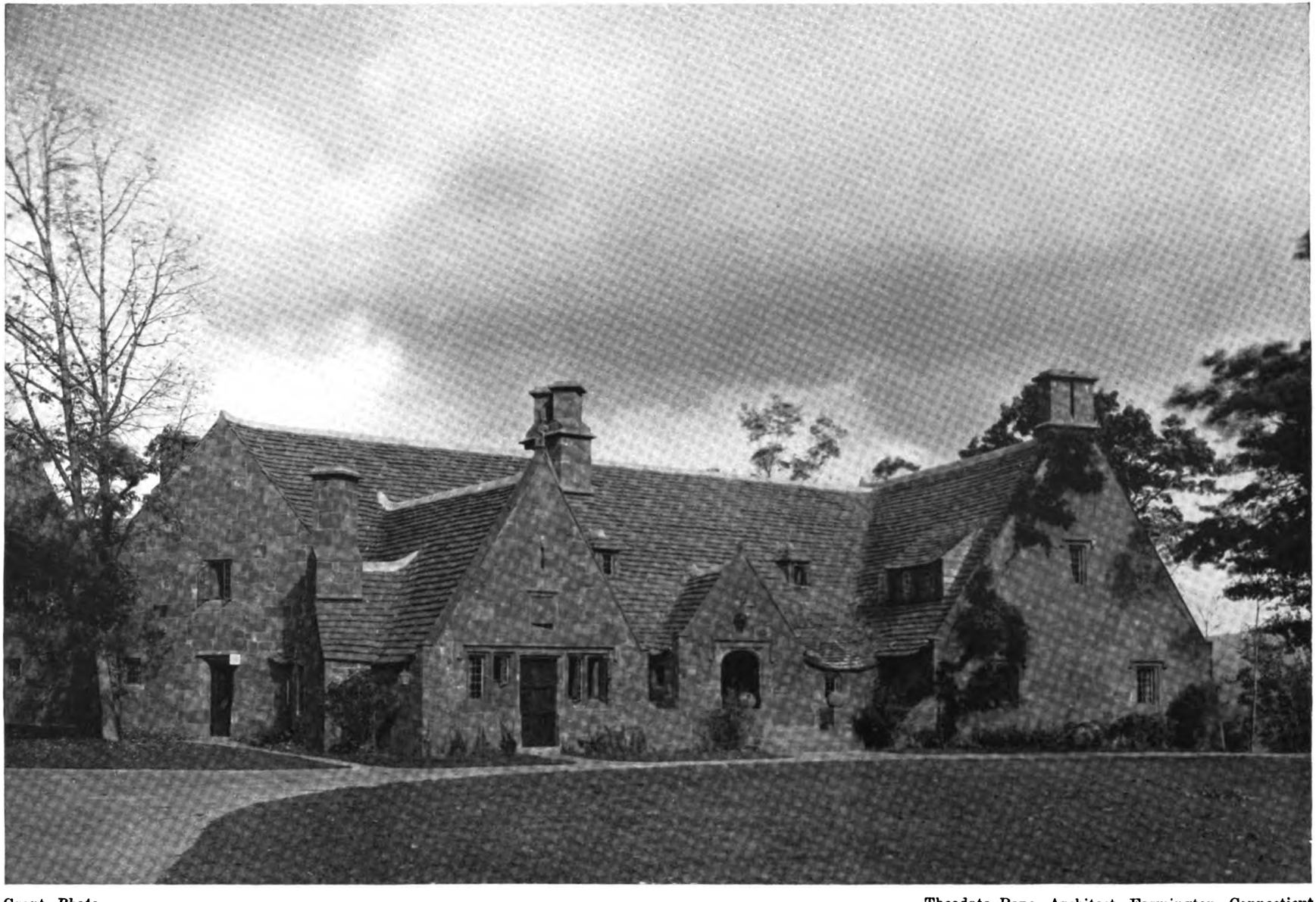

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Provost's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Theodate Pope, Architect, Farmington, Connecticut

Living Room, Provost's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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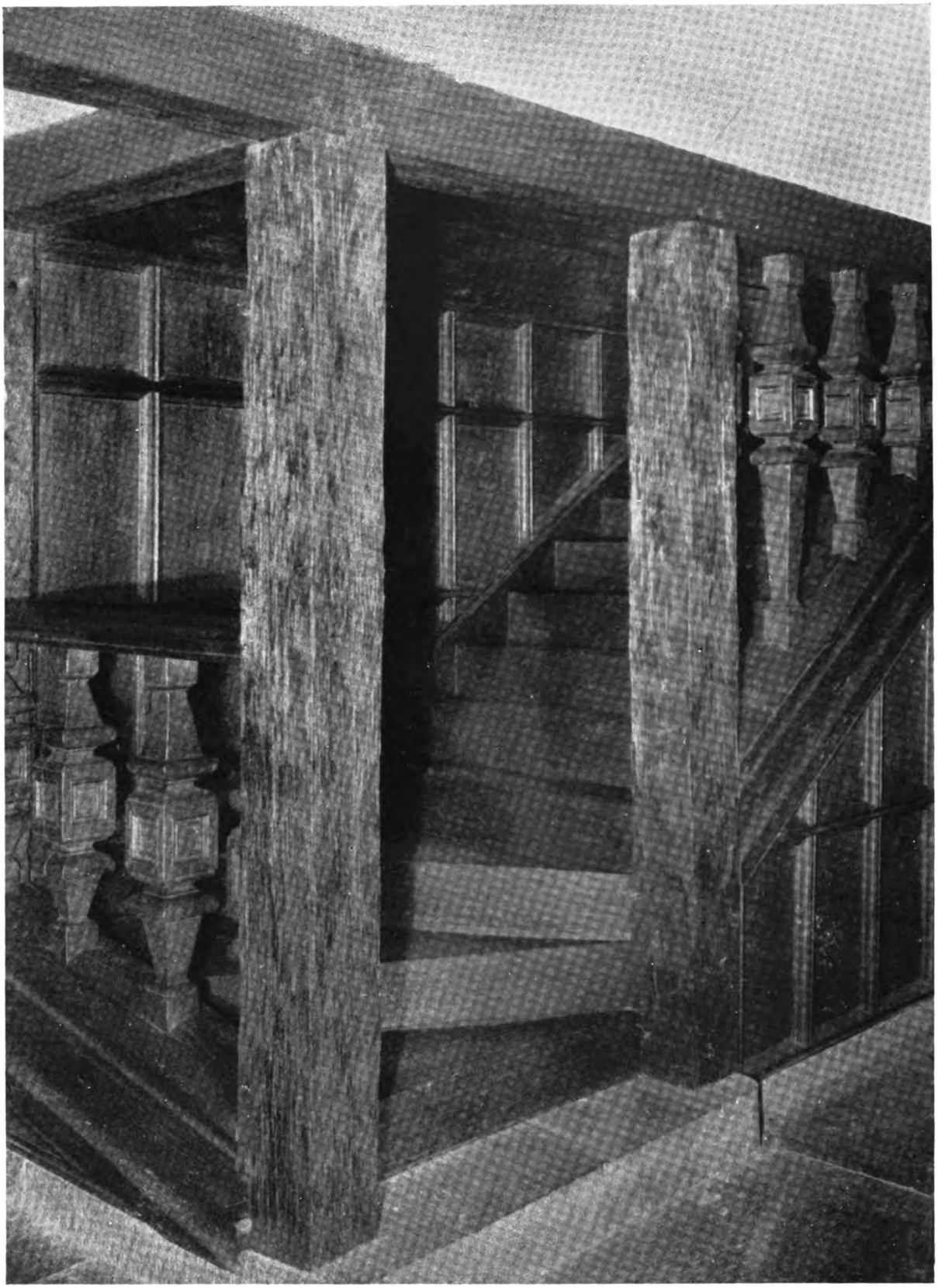

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Stairway, Provost's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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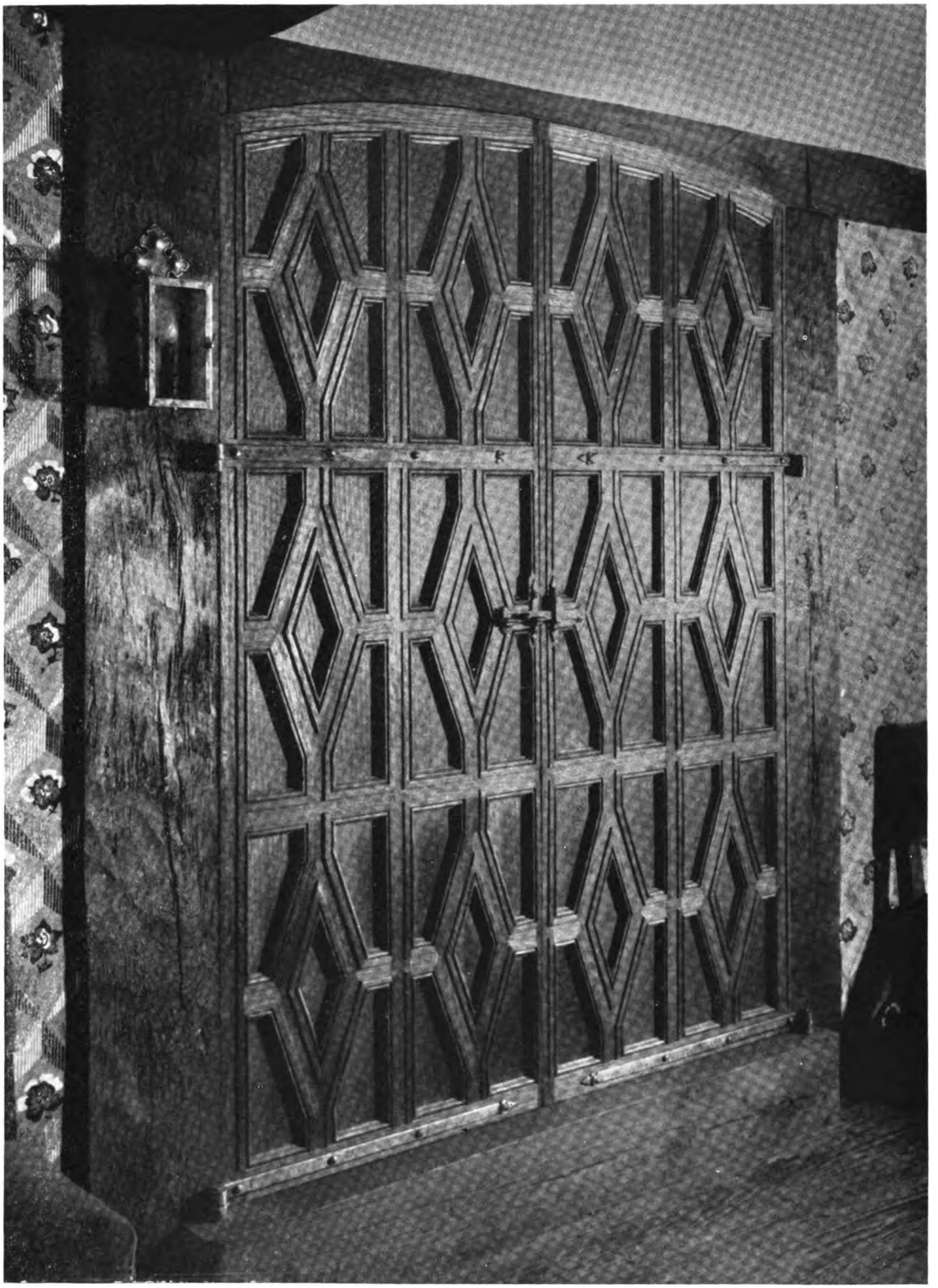

Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Doorway, Dining Room of Provost's House, Avon, Old Farms.
A Preparatory School for Boys, Avon, Connecticut

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Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Front Door, Dean's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Stairway, Dean's House, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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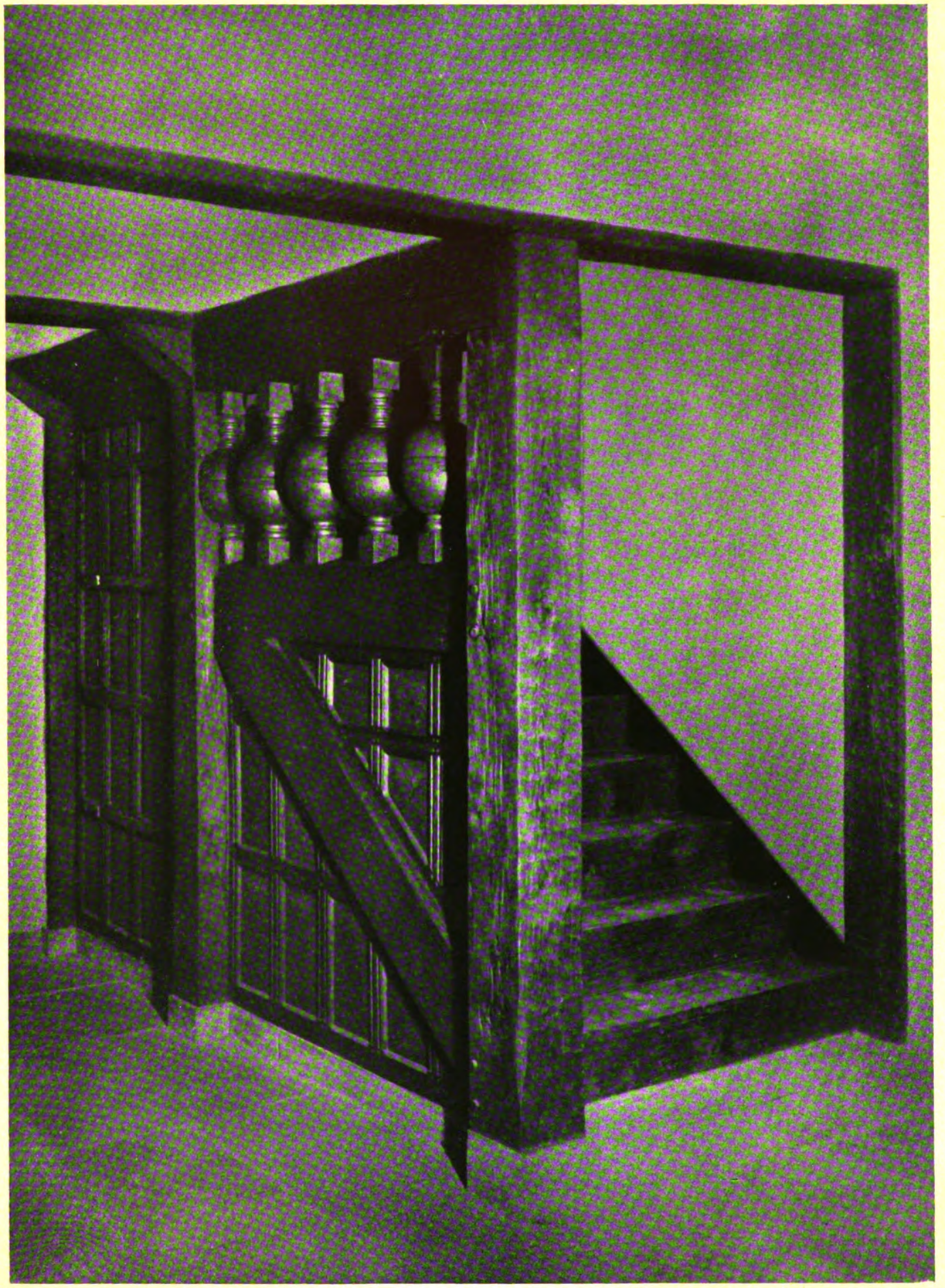

Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Stairway, Public Hall, Dean's House, Avon, Old Farms.
A Preparatory School for Boys, Avon, Connecticut

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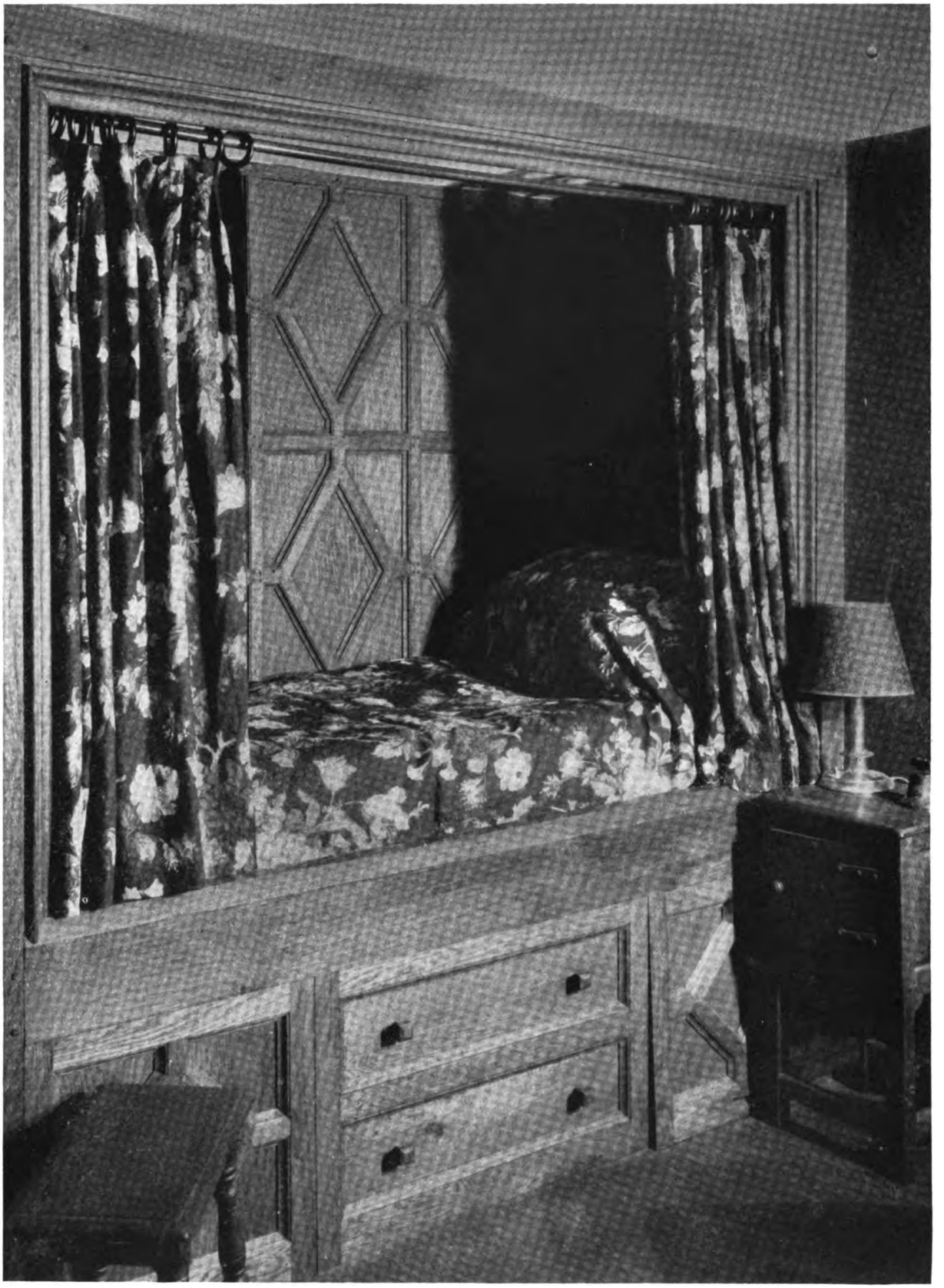

Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Wall Bed, Boy's Room, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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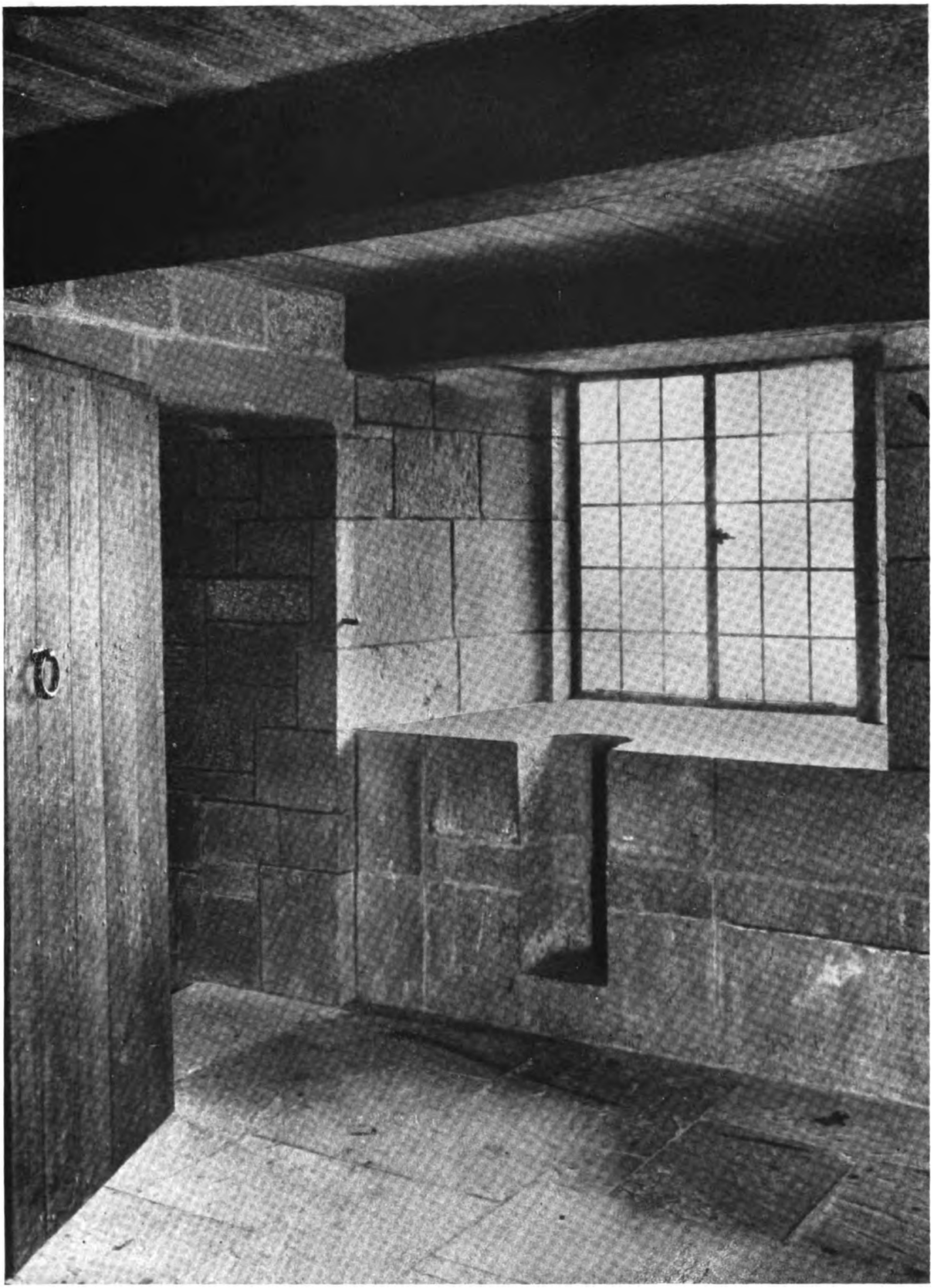

Grant, *Photo* Theodate Pope, Architect, Farmington, Connecticut

Window in Bootery, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Ell of Post Office, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Study Room, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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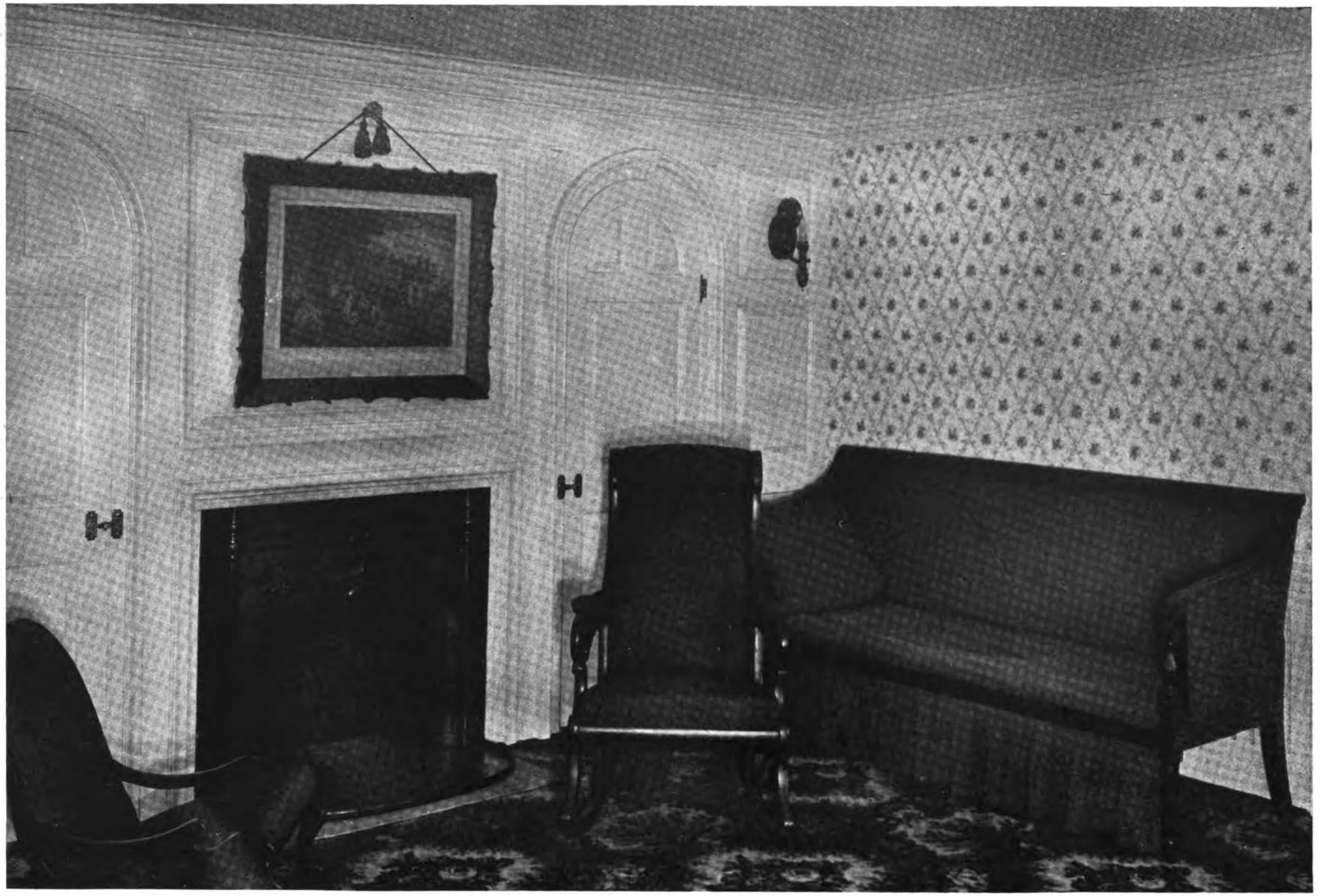

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Guest Room for Parents, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Grant, *Photo*

Theodate Pope, Architect, Farmington, Connecticut

Stairway, Guest Room for Parents, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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The Parlor Bedroom, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Grant, *Photo*

Theodate Pope, Architect, Farmington, Connecticut

House of the Construction Engineer, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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Rear of Two Houses, Avon, Old Farms. A Preparatory School for Boys, Avon, Connecticut

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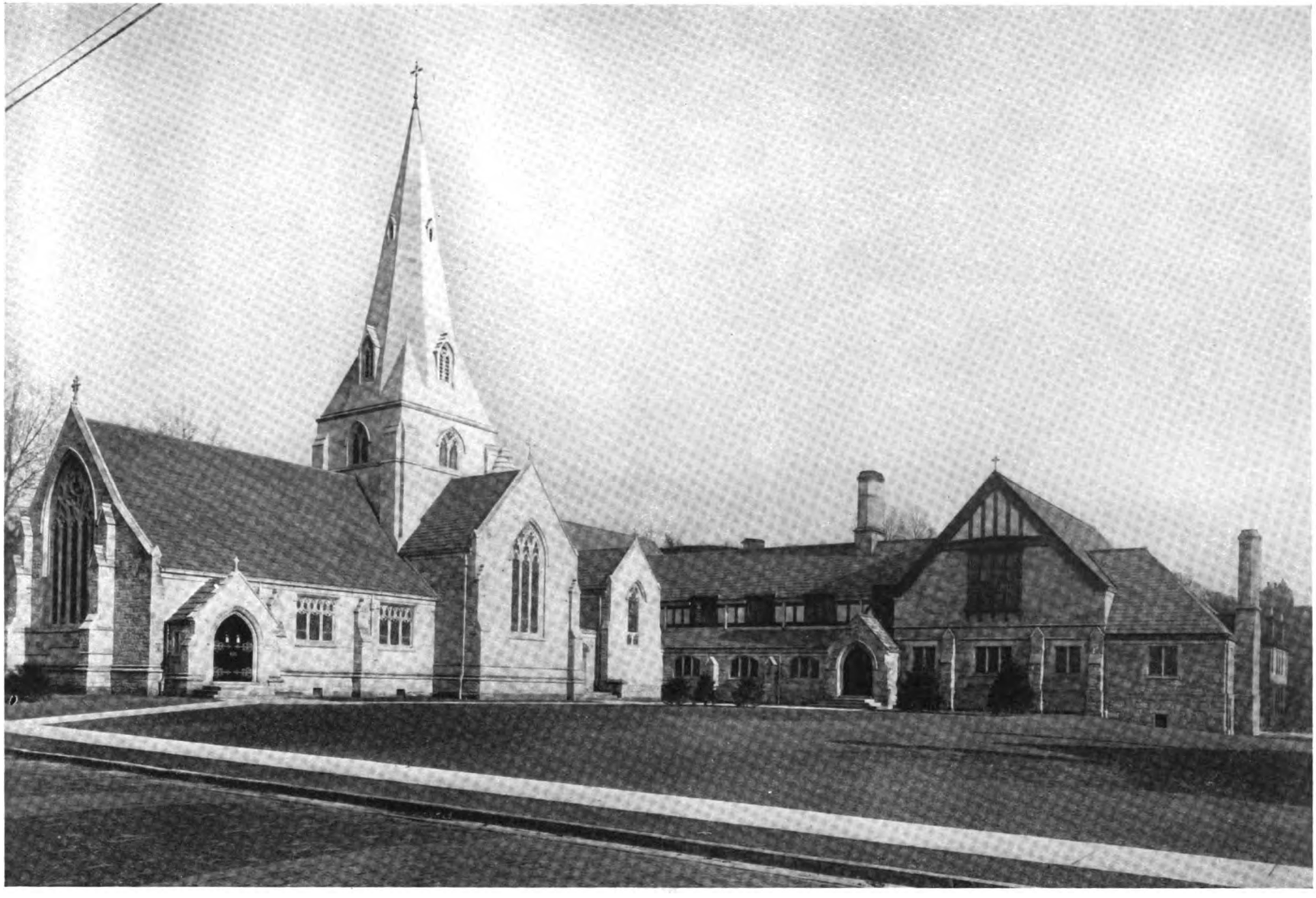

Viets, *Photo* Thomas Pringle, Architect, Pittsburgh

Group from the Southwest, Phillip G. Cochran Memorial M. E. Church, Dawson, Pa.

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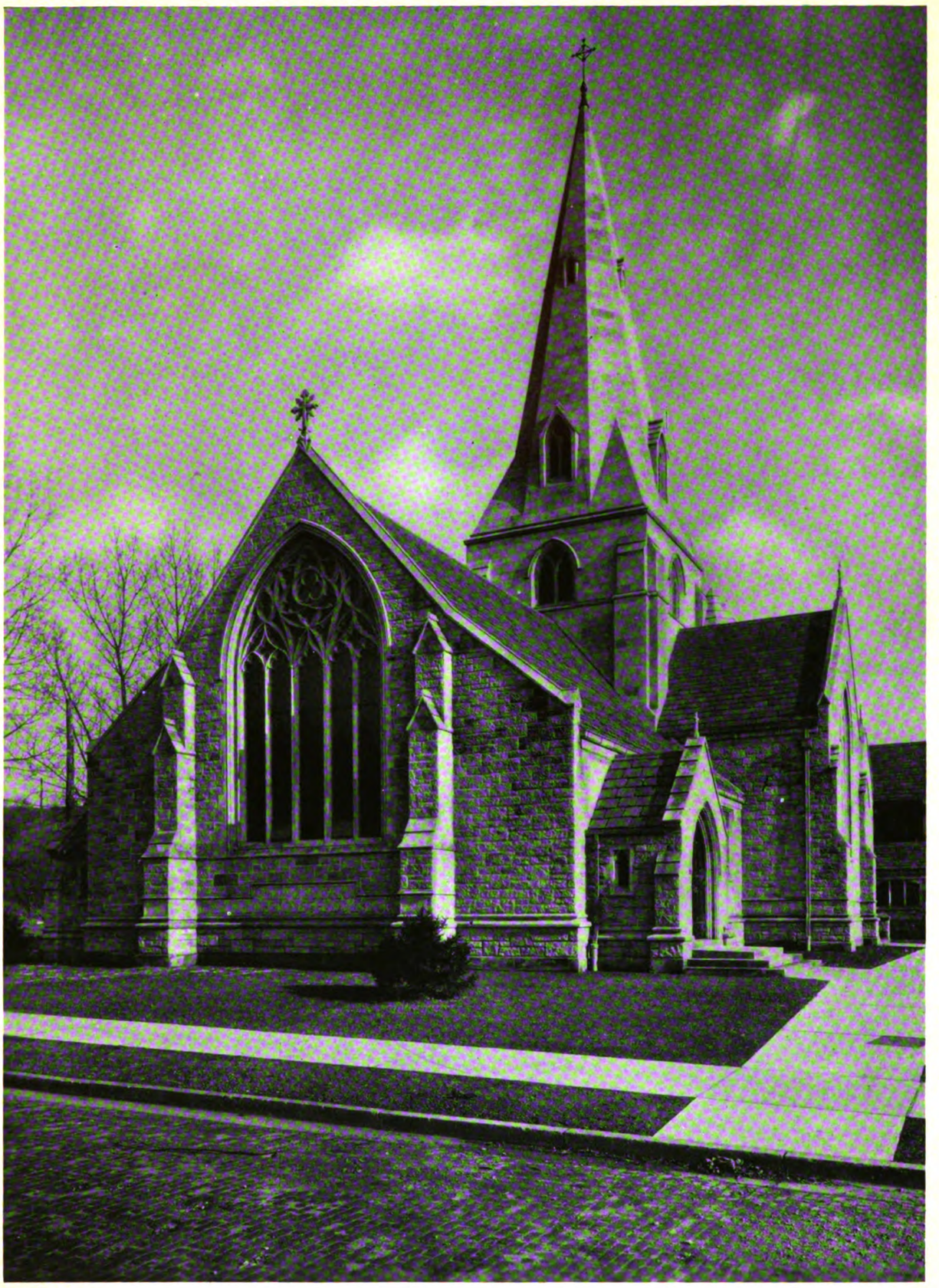

Viets, *Photo* Thomas Pringle, Architect, Pittsburgh

West View, Phillip G. Cochran M. E. Church, Dawson, Pa.

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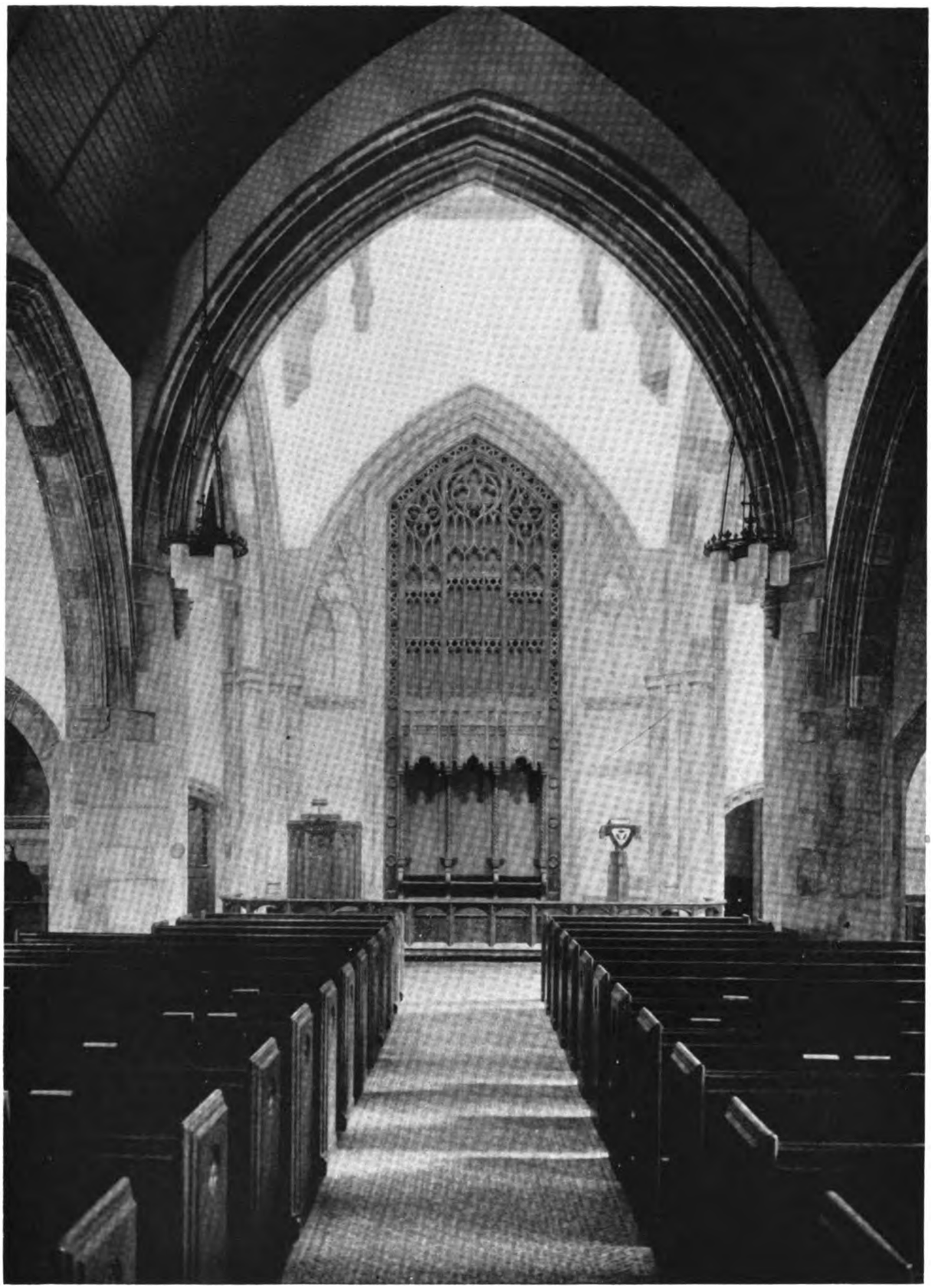

Altwater & Bro., *Photo* Thomas Pringle, Architect, Pittsburgh

Crossing, Phillip G. Cochran M. E. Church, Dawson, Pa.

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Perkins, *Photo*

Harry Hake, Architect, Cincinnati

Consultation Room, Office of Mr. Harry Hake, Architect, Cincinnati, Ohio

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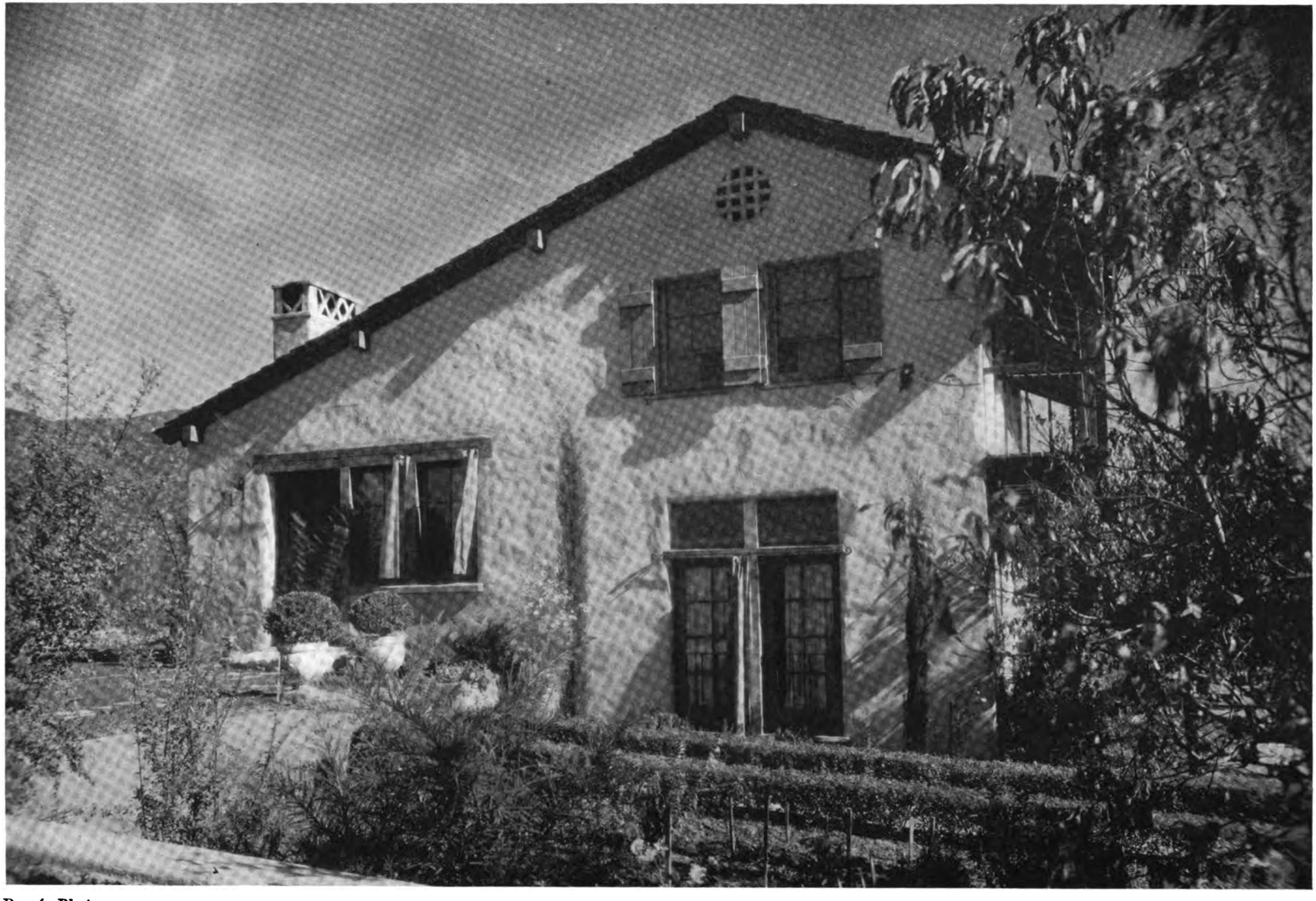

Berné, *Photo*

Henry Carlton Newton and Robert Dennis Murray, Architects, Los Angeles

Gable Elevation, Residence of Mr. T. Fenton Knight, La Canada, California

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Berné, *Photo*

Henry Carlton Newton and Robert Dennis Murray, Architects, Los Angeles

Residence of Mr. T. Fenton Knight, La Canada, California. (Plan on back)

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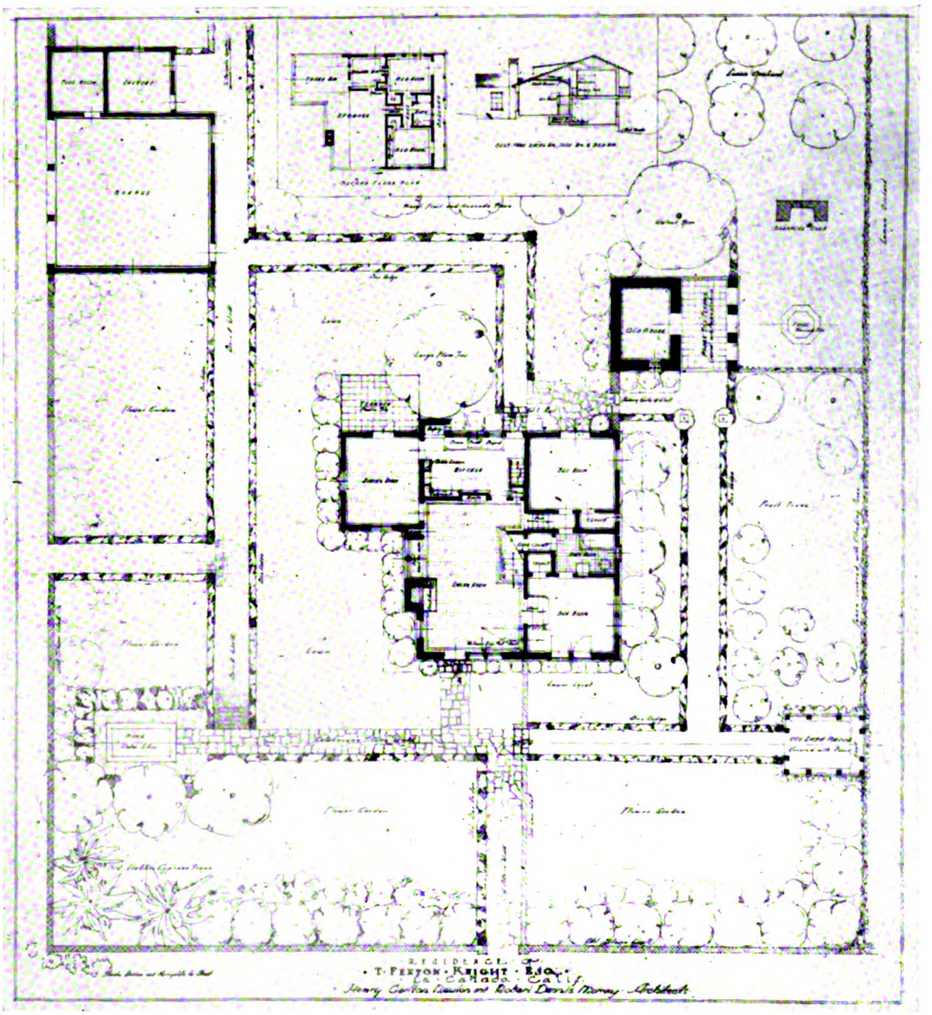

Plot Plan, Residence of Mr. T. Fenton Knight, La Canada, California

Henry Carlton Newton and Robert Dennis Murray, Architects, Los Angeles

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Gottscho, *Photo* William Lawrence Bottomley, Architect, New York

West Terrace, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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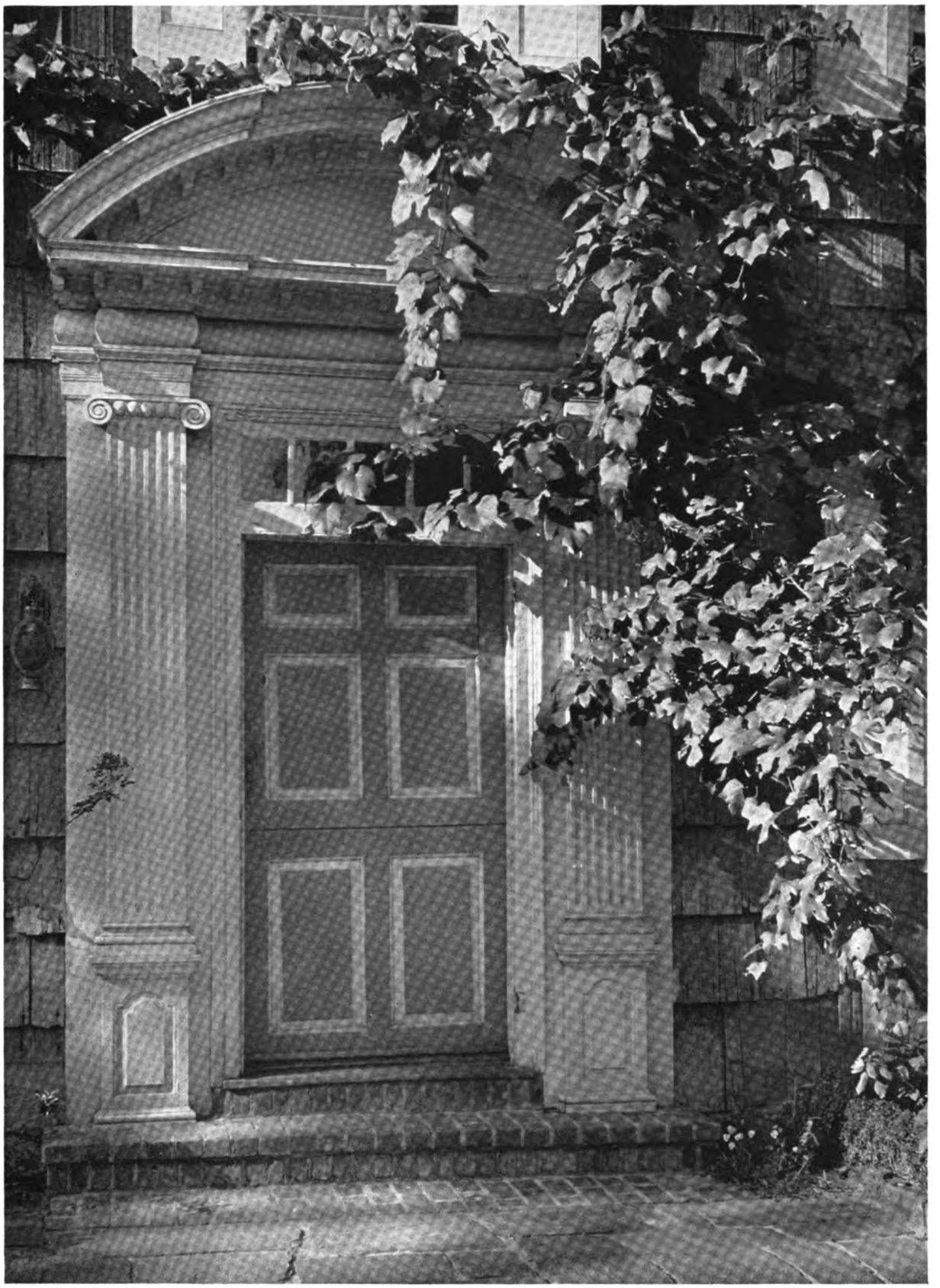

Gottscho, *Photo* William Lawrence Bottomley, Architect, New York

Main Entrance, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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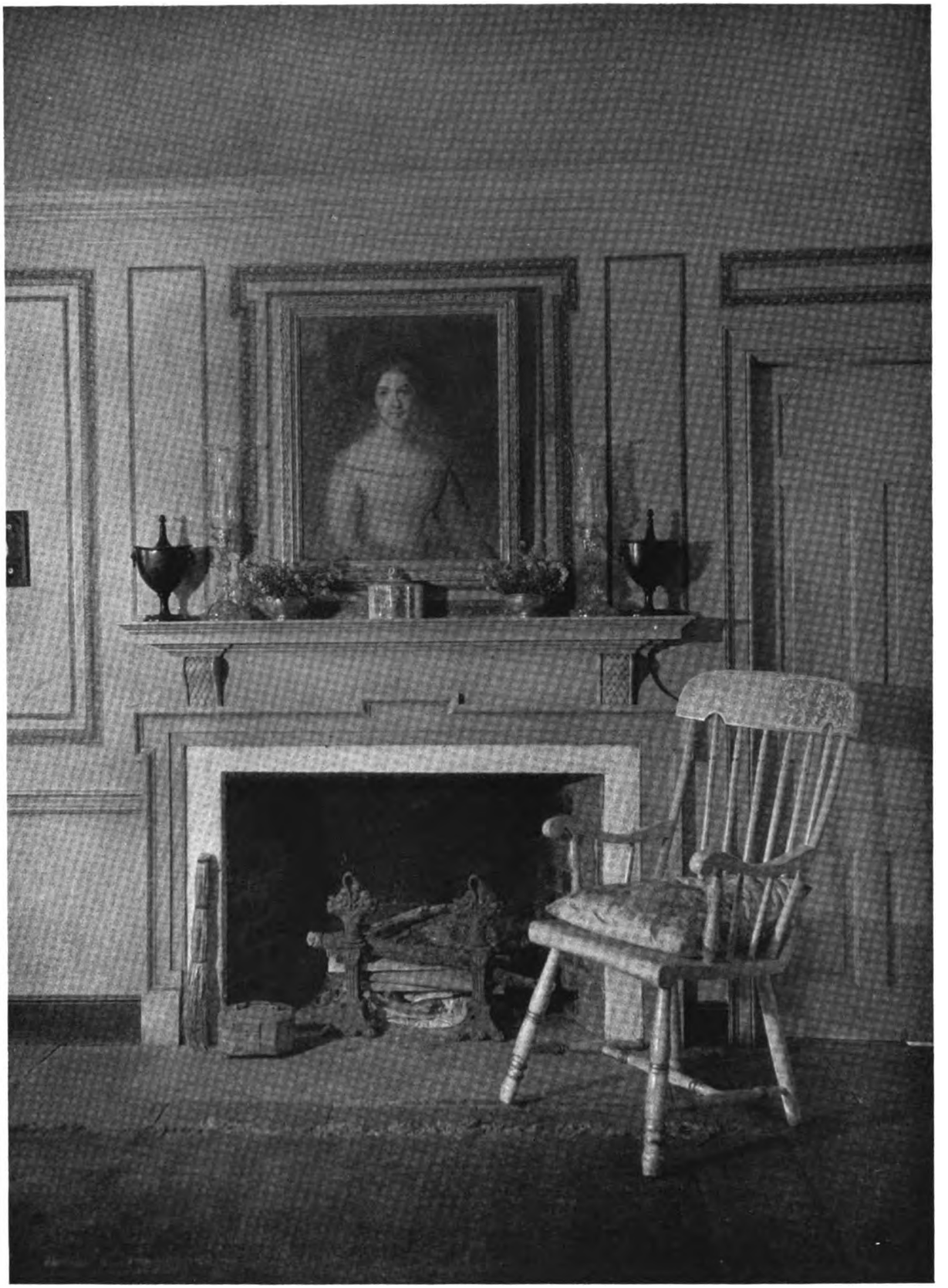

Gottscho, *Photo* William Lawrence Bottomley, Architect, New York

Dining Room Fireplace, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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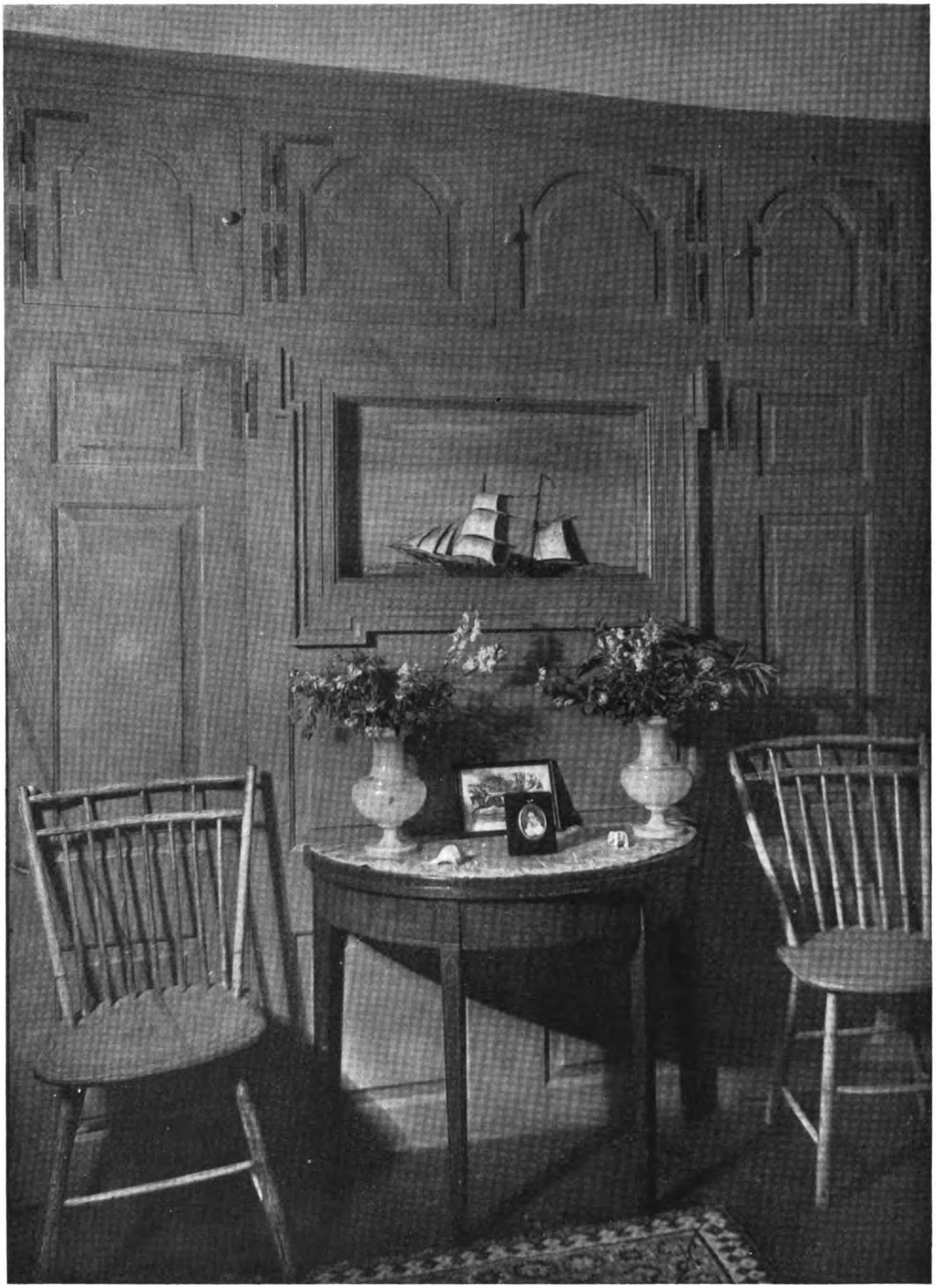

Gottscho, *Photo* William Lawrence Bottomley, Architect, New York

Detail of Paneling, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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Gottscho, *Photo*

William Lawrence Bottomley, Architect, New York

Living Room Fireplace, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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Gottscho, *Photo*

William Lawrence Bottomley, Architect, New York

Living Room, Residence of Mr. William Lawrence Bottomley, Brookville, Long Island

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Van Anda, *Photo* Laurence M. Loeb, Architect, New Rochelle

Residence of Mr. Woodbury S. Tooker, New Rochelle, New York

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Van Anda, *Photo* Laurence M. Loeb, Architect, New Rochelle

Entrance Detail, Residence of Mr. Woodbury S. Tooker, New Rochelle, New York

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Mr. Murchison of New York Says—

THAT THE trend of cooperative ownership is growing rapidly, spreading all over the country and popping up in the most unexpected places. Here in New York the cooperative apartments are reckoned to be worth upwards of $250,000,000.00.

And yet the public as a public is in the dark regarding the benefits of such operations and has to be taught by a never-ceasing publicity campaign, sometimes in the news sections of the papers, then again by an organization known as The Cooperative Owners' Association, a combination of architects, builders and real estate men.

This organization is spending some $50,000.00 in advertising and publicity, just to keep the public mind interested in the matter. And with rents constantly creeping up, is it small wonder that more and more housekeepers are turning each year to cooperative ownership?

Not Rosy All Over

SOUNDS PERSONAL but it really isn't. To those practitioners who are not immersed in the cooperative specialty, let us assure them that the cooperative architectural bed is not one of thornless roses. Far from it, Henry, far from it. Everything may be all jake at the start; there seems to be money enough; all the floor plans are alike up to a certain height; your arrangement of windows and partitions and closets and wall spaces may seem perfectly heavenly to you. But wait!

Yes, wait until the sharp-nosed lady buyer comes along and purchases the fourth floor front! You will find that practically nothing suits her. There isn't a detail that she won't change if she can; she will haunt your office day in and day out; your blue print bills will cut down your hoped-for summer wardrobe and the tracing cloth will be rubbed through in the most important places.

And multiply this by fifty or a hundred and then try to find your sense of humor! We often wonder what Will Rogers would look like if he were a cooperative architect. He would probably throw his gun slam in the face of some of his clients and trip them up with his rope as they walked out!

Social Equality

PLUMBING FIXTURES are getting into society. Kohler of Kohler has opened a beautiful showroom on Fifth Avenue, where bathtubs and washbasins and whatnots are shown in bewildering colors and finishes. Crowds surge around the windows, flattening their noses against the glass, the better to see the artistic creations displayed therein.

It is high time to get some color into the bathrooms—indeed, they are eliminating dazzling white wall surfaces in hospitals these days and substituting a delicate green or a blushing mauve, just to keep the patients' minds off their next trip to the operating room.

And, whisper it gently, do you know that at some of the women's wear shops you can purchase—yes, you can—tinted *papier de toilette?* But imagine a grown man going in there and asking a swell sales person for such a thing! We certainly couldn't; we are far, far too modest.

Open Plumbing, Openly Arrived At

WE RECENTLY spent a week at a resort known as French Lick, a spot in southern Indiana where quite an investment has grown up around a lot of plumbing fixtures. We didn't particularly need the cure. There is nothing definite the matter with us. Just a general ossification setting in, that's all, a few creaks in the joints and a growing distaste for hard work.

The hotel is a relic of the good old Saratoga style of architecture, added to from year to year. However, there are plenty of bathrooms. Safety first.

A strong smell of sulphur permeates the whole building and the sight of a fountain of delicious Pluto, hot or cold, exactly on axe, greets the visitor as he arrives.

The patients sit in hot muddy baths for ten minutes, get a hose played on them and then have some Swedish movements, just as a tickler, for half an hour more. Then they lie down and think they have done a hard day's work.

Except the dancers. These hardy souls disport themselves on a mosaic floor three times a day, hardening the soles of their feet and weakening further their fallen arches.

And no drinking! That is, no hard liquor. This commodity, if taken at the same time with the mineral water, quickly kills the patient, so all the visitors are frisked for flasks as they get off the train.

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Sweet Bells Hardly Ever in Tune

As we write these lines, the bells of the Rockefeller carillon, at Park Avenue and Sixty-fourth Street, are pealing out their Sabbath message, it being a lowering Sunday morning with the golf courses up to one's boot-tops in mud.

The carillon will be moved to the new skyscraper church up on Riverside Drive next fall and will be augmented from its present scale of fifty bells or so to a full six octaves, something hitherto unheard of in the carillon industry.

What interests us is the matter of pitch. The Rockefeller carillon is practically in tune, while all the little five- and ten-cent carillons are always out of tune. This includes the famous clock of the Metropolitan Life Insurance Company, which strikes the quarter hours and which is out of tune fifty-eight times every day.

Some Bell, Boy

The big bell, the Big Ben of Riverside Drive (just as B. W. Morris is the Big Ben of the opera industry), is what is known in the Belgian bell business as a "bourdon." For the benefit of our younger readers we would explain that a bourdon is a bass stop on the organ which is low and rumbling, like a dissatisfied client. The bourdon stop is also used to imitate marching soldiers' foot-sore feet in a Russian military movie. The bourdon, or largest bell, of the Rockefeller Memorial Carillon, which is to be placed in the tower of the great edifice the Park Avenue Baptist Church is building for the Rev. Dr. Harry Emerson Fosdick, its pastor, at Riverside Drive and 122d Street, will be the largest of any carillon in the world.

The bourdon weighs 44,800 pounds, and bell and frame together required 78,400 pounds of metal. The bell was recently cast in the Gillett & Johnston foundry, at Croydon, England. The bourdon will sound low C and will be four semi-tones lower than the largest carillon bell now in use.

Four of the seven new bells will be large and three will be small or treble bells. The four large bells together weigh fifty-nine tons. This is five tons more than the weight of all the fifty-three bells now in use.

When the seven new bells are installed the carillon will have a total weight of more than one hundred and thirteen tons, more than that of the New York and Brooklyn Chapters of the American Institute of Architects.

Hear! Hear!

London, Paris, Vienna and the other capitals of the world have always been noted for their possession of large swinging bells which have rung upon festival days and historic occasions.

New York will now possess a unique feature in this chord of three giant bells, which, when struck, will be heard for many miles in every direction, thus calling the cows home in Harlem.

The sixth octave, which it is proposed to add eventually, will consist entirely of small bells, all twelve of which will be of higher pitch than top C of the piano. While the layman is most likely to be attracted by immensity of size, it is the small bells which are most interesting from a technical point of view.

It is to be anticipated that the 22-tonners will be cast in a Union Foundry, otherwise we will have all the bricklayers for miles around knocking off at 11:55 so as to be entirely independent of scab carillons.

Angular Shop Windows

The shop window is an important part of the shop. Lord and Taylor recognized it some years ago when they commissioned Arthur Covey to paint some window backgrounds for them.

The Times, a few Sundays ago, printed a most interesting article by Walter Rendell Storey, as to how the shop tenders are rushing into advanced design and color for their display cases. Anything to make the public stop, look and purchase is the idea of these arresting motives. Mr. Storey says that much is being borrowed from the theatre: lighting effects, a subtle demonstration of form and color, a new form of art expression. What is not being borrowed is: the price of Ziegfeld seats, the enunciation of our male- and near-male actors, and the military usher.

"The latest styles of window decoration," says Mr. Storey, "instead of reflecting in any way the past, lean rather toward the future. Merchants have discovered that modern art, besides possessing the attraction of the new and strange, has a way of suggesting to the passer-by that the goods shown are up to date. So all the newest modernistic expressions of painting and sculpture, as well as of interior architecture, furniture and fabric design, are summoned to create backgrounds, manikins, stands and screens with which the one-time 'window trimmer'—now more accurately a 'window decorator'—produces his effects.

"As a background for men's sport clothes and golf equipment, a diagonal wall is built, composed of

(Continued on Page 386)

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No Rubbing—*Yet a Fine "Rubbed" Finish!*

NO costly rubbing! No day-to-day drying delays! Here's an aristocratic, artistic, distinctive finish that combines beauty, economy and speed!

Apply Mixed Stain-and-Lacquer

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Mimax [Pronounce it My-max]

Architectural Lacquer

Saves days of time — dollars of cost!

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Do finishing without waiting for completion of other work. Dries so fast there's no danger of disfigurement from dust and dirt!

Mimax Architectural Lacquer *white* is like finest enamel but with its own rich distinction in texture and effect. Tintable to all pastel shades.

For any interior surface — wood trim, floors, plaster walls, etc. Useable over old paint and varnish without danger of "raising."

One—*Two*—THREE coats a day!

Write for Architect's Specification Book on all Mimax Architectural Lacquer finishes.

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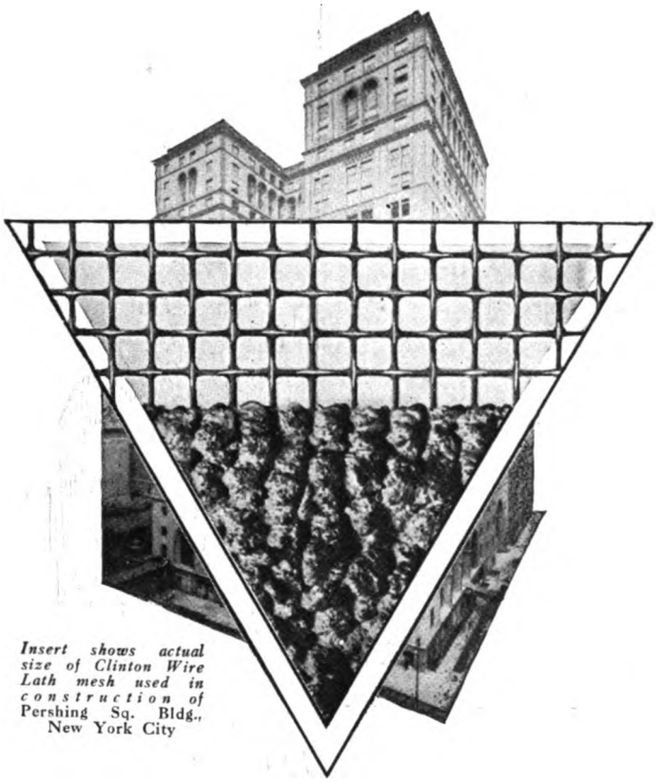

Insert shows actual size of Clinton Wire Lath mesh used in construction of Pershing Sq. Bldg., New York City

Why Clinton Wire Lath Is Preferred

Only the finest materials were used in the construction of the Pershing Square Building at the corner of 42nd Street and Park Avenue, New York City. The greatest care was taken by the architects, York & Sawyer and John Sloan, in drawing the specifications.

As in many other famous buildings throughout the country, Clinton Wire Lath was chosen because of the permanence, strength and beauty it gives to any plaster and stucco construction. Clinton Wire Lath is made out of finely-tempered steel wire, woven into a close, even mesh. A DOUBLE key (vertical and horizontal) is provided for the plaster or stucco, no matter what direction of stroke is used in trowelling.

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WICKWIRE SPENCER PRODUCTS

Mr. Murchison of New York Says—

(Continued from Page 384)

cork slabs. In front of this wall are placed semi-circular tubes of glistening, steel-colored metal called ascoloy; brass cylinders, sheets of copper cut in odd shapes. The floor covering is red linoleum. The machine age obviously inspired this window. It subtly suggests the automobile and the power yacht. Designers of window decorations are going for inspiration directly to the modern world, not to the architectural and decorative past.

Listen to This, Ye Scoffers!

"Another discloses modern furnishings placed against the latest wall coverings and modes of interior architecture. The walls are covered with a lacquered fabric pleated into long ridges so as to reflect the light. Thus a small room is given a sense of increased space. A disturbing element to some persons would be the lack of any consistency in putting this fabric on the walls. One side of the room has the fabric placed diagonally, while the other side has it arranged both vertically and horizontally—a modern attempt to avoid monotony. Touches of vermilion on the silver surface of the material add a piquant air. The wood trim around the windows and doors is a series of receding moldings, painted pure orange, a color reflected in some of the upholstery and in the modernistic French rug on the floor."

Now, how do you feel?

Just to Make Our Education Complete

We suggest that during the dog-days of summer we inaugurate a series of Little Excursions to the Birthplaces of Eminent Architects. The American Institute of Architects' Committees on Rounding up the Draftsmen's Education by taking them to shops and foundries seem to have trouble in getting any interest in their scheme from that distinguished body of shut-ins known as draftsmen (or ballers-up), but they might be induced to take little trips to such birthplaces to see where, but mainly why, these particular architects were born.

They could visit Gilbertsville, New York,—Mr. Cass Gilbert, of course; New York, the egg that hatched York and Sawyer; Greenely Island, of Bremen fame, for whom else but Howard Greenley? and Marblehead, the birthplace of Mr. George Chappell.

Interesting brochures could be furnished to the visitors, explaining certain cloudy or obscure passages in the lives of these *illustrissimi*, the reasons for their having embraced the profession of architecture and why they have never run for President of these Delighted States.

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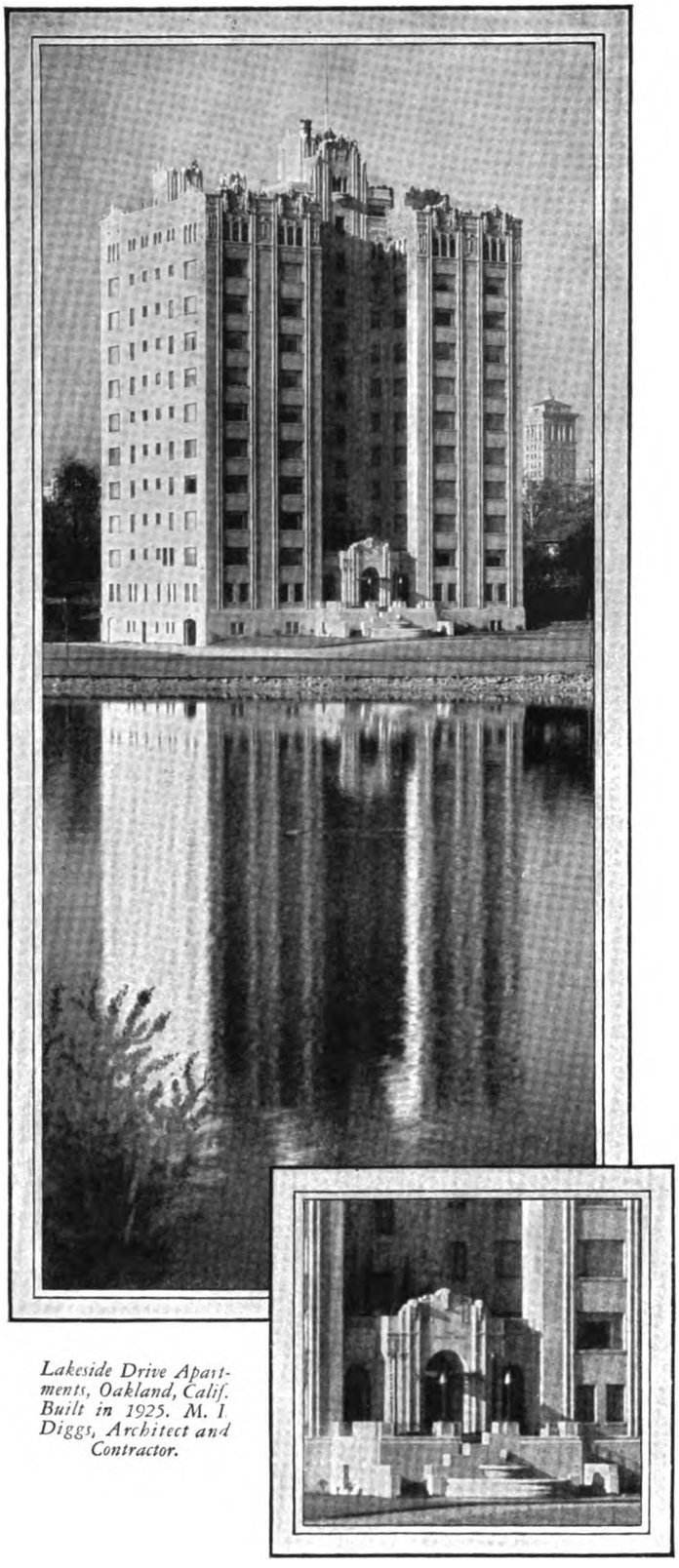

Lakeside Drive Apartments, Oakland, Calif. Built in 1925. M. I. Diggs, Architect and Contractor.

STRUCTURES *of* BEAUTY *and* DIGNITY

The Lakeside Drive Apartment building in Oakland, California, illustrates how ideally portland cement concrete can be employed to interpret the architect's dream of beauty and dignity.

This fine modern structure is built of reinforced concrete and has a portland cement stucco exterior with cast stone trim. The floors and walls are also of concrete, providing a high degree of fire-safety—an item of prime importance in buildings of this type.

The adaptability of concrete to ornamental design is exemplified by the entrance, which has unusual charm.

Concrete as a structural material for large buildings is rapidly growing in favor with architects throughout the country.

It merits consideration *for large and small structures alike* because of its strength, durability, ease and speed of construction, and low maintenance costs.

PORTLAND CEMENT *Association*

Concrete for Permanence

CHICAGO

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This Crystal Garden Was Part Of The Plan

IT is not always that house and conservatory can be planned for each other from the start.

When they are made as mutually inclusive, as was done in this instance, the crystal garden becomes an inseparable part of the house itself.

Two rooms flank a tile floored and roofed-over living room, which takes on many of the happy elements of a patio.

A half span greenhouse, set against the open side of this roofed-in space converts it into a delightful protected garden, filled with luxuriant vegetation and comfortable furnishings.

The long cold New England winter has no terrors for its owner.

A similar half span of glass, set against the garage of the same estate, serves the more utilitarian purposes of winter floriculture.

Conservatory and greenhouse together give the maximum of effect and effectiveness, at a minimum of expense.

Our book on private greenhouses holds suggestions for other such architectural uses.

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100 State Street

Wilkes-Barre, Pa.
402 Coal Exchange Bldg.

The Fatherly Architect

(Continued from Page 303)

to the yearly meeting of the congregation. Here the women had no vote and the decision was that the Ladies' Aid should turn the funds over to the Trustees to build with as they saw fit.

"Now I had a contract with the body that was duly incorporated. That was lucky. It was lucky that this charter was broad enough to permit them to erect a building. I was therefore able to collect by law on my fee. That church had to pay two architects. I got for services rendered only, not for a broken contract. I had failed to have the Trustees endorse the contract at a time when they were favorable to me. My clients were the ladies and the trustees insisted that I had abetted them to the harm of the ideas of the men. But the moral—see that you deal with a legally responsible organization that has a right to obligate itself and that there is no higher body to upset its decisions. I got the money but my prestige suffered.

Some of us began to appreciate that you cannot figure 6% on all commissions. Vaguely we wondered if there were expenses that we in our ignorance knew nothing about so that the net income might at times be closer the vanishing point than was good for one. In other words, why do so many architects fail?

Architect's Liability

(Continued from Page 307)

For instance, in Straus v Buchman, 89 N. Y. S. 226, the owner sued an architect for damages because his plans and specifications required certain floor beams to rest on stud partitions in violation of the express provisions of the building laws.

When the owner observed that the floors were settling, and discovered the imperfect construction, he criticized the architect, who explained that the contractor had placed the beams immediately after the architect's morning inspection and had covered them with flooring to prevent the latter seeing the defect at his afternoon inspection.

However, the Court held the architect liable in damages, saying:

"The placing of these timbers, and the manner in which they were secured, was not only a serious fact, but a direct violation of the statute in force at that time relating to the construction of the buildings in the city of New York which provided that 'in no case shall either end of the beam or beams rest on stud partitions.' It was the duty of the defendants (architects), under their contract, not only to see that the beams were properly placed, but especially to see that the placing of them conformed to the requirements of the statute. This they failed to do."

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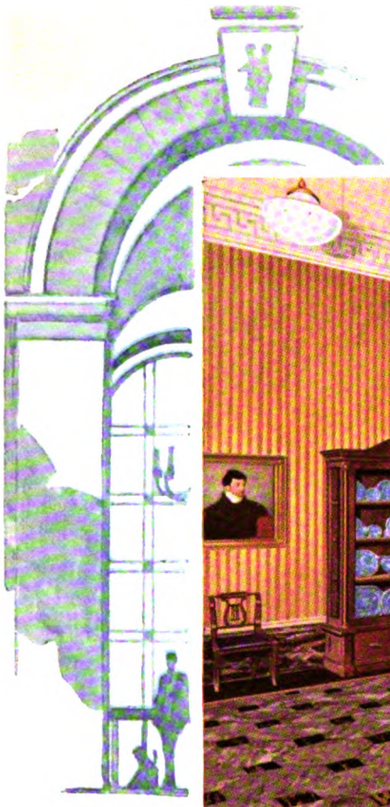


Colonial Room: part of the new Detroit Institute of Arts. Paul Phillippe Cret, Architect. Zantzinger, Bore & Medary, associated.

COLOR effects almost transparent! You seem to look into the *soul* of Stedman Tile and see there a depth and striation of color: solid masses swirling to gossamer fineness, rich tones intermingling in perfect harmony, identified for you by the word NATURIZED.

J. H. Stedman
NATURIZED FLOORING
PATENTED

At the Detroit Institute of Arts

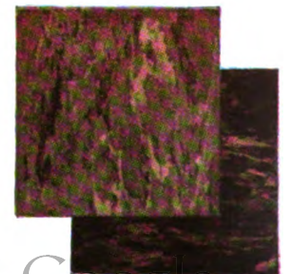
An Old Mosaic in a New Material

ONE of the outstanding architectural achievements of the year just passed is the Detroit Institute of Arts. Considered a unique pioneer among art museums, it is a living tribute to the best periods of all ages.

In the Colonial Room, a portion of which is shown above, stern simplicity of line and color in walls and ceiling is complemented by a floor mosaic of unusual beauty and charm. To the eye there is perfect impression of rare marble inlay: yet it is a quiet and comfortable floor.

This is because it is laid with Stedman Naturized Reinforced Rubber Tile. Its surface is smooth and impervious, its structure is firm yet resilient, holding its original form without cracking or spreading, yet conforming to considerable variation in structural contour without separation.

These needful features are due to the use of the chemically affinitive reinforcement, cotton fibre, which in filament form is introduced into the rubber compound. These fibres, invisible to the naked eye, control color interflow, and result in true marble effects attained in no other manufactured material.



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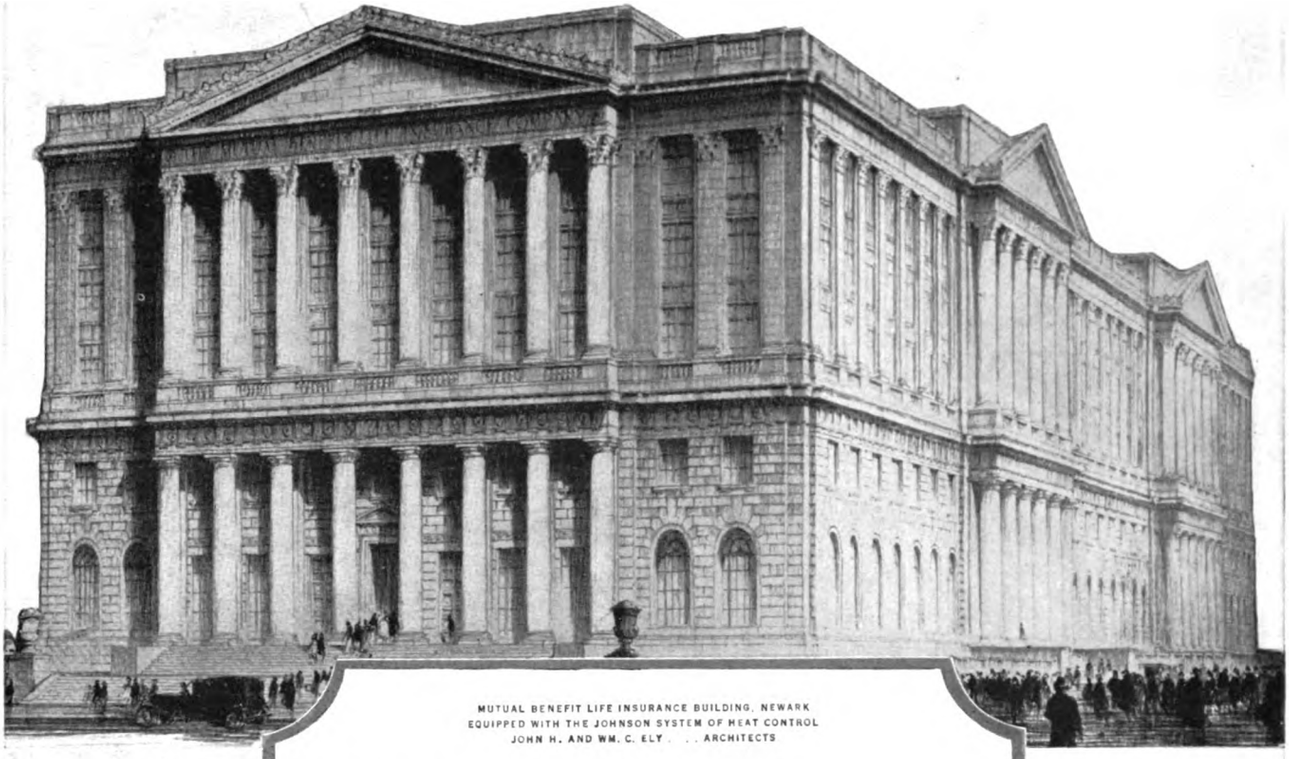

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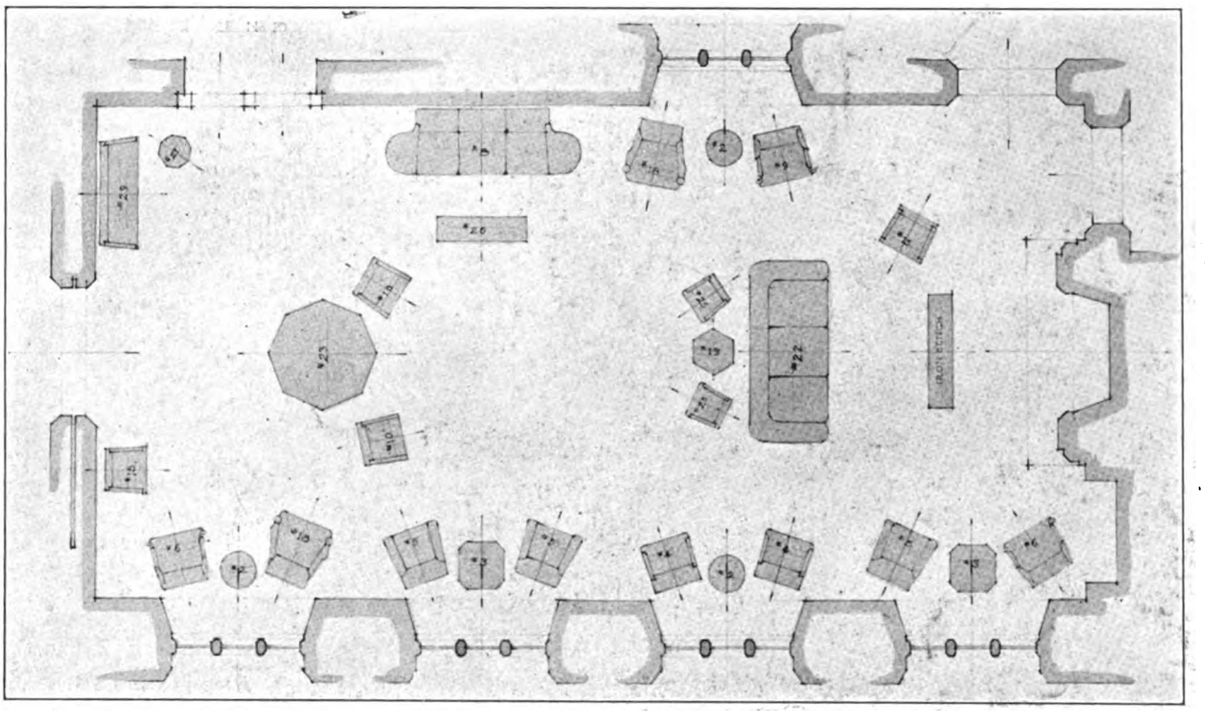

A typical layout plan which is presented with detailed drawings of the furniture selected

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The design need be only a rough suggestion of a type of lettering or some distinctive way of using the name in a trade mark form. The crudest pencil sketch will be good enough to show the idea. No importance will be placed on the finished appearance of the sketch.

Only architects and those employed in their offices are eligible but each may send in as many suggestions as he wishes.

$1000 in cash will be paid to the one sending in the name and design selected. If the winning name-sketch is sent in by more than one contestant duplicate prizes will be awarded to each.

Contest Closes July 1st, 1928

Judging and selection will be made as soon as possible after July 1st.

The winning name-sketch will be selected from twenty which appeal to the judges as being the best after submission to the Carnegie Institute of Technology for a psychological test.

This psychological test will be based on association, memory value, descriptive value, distinctiveness and pronunciation.

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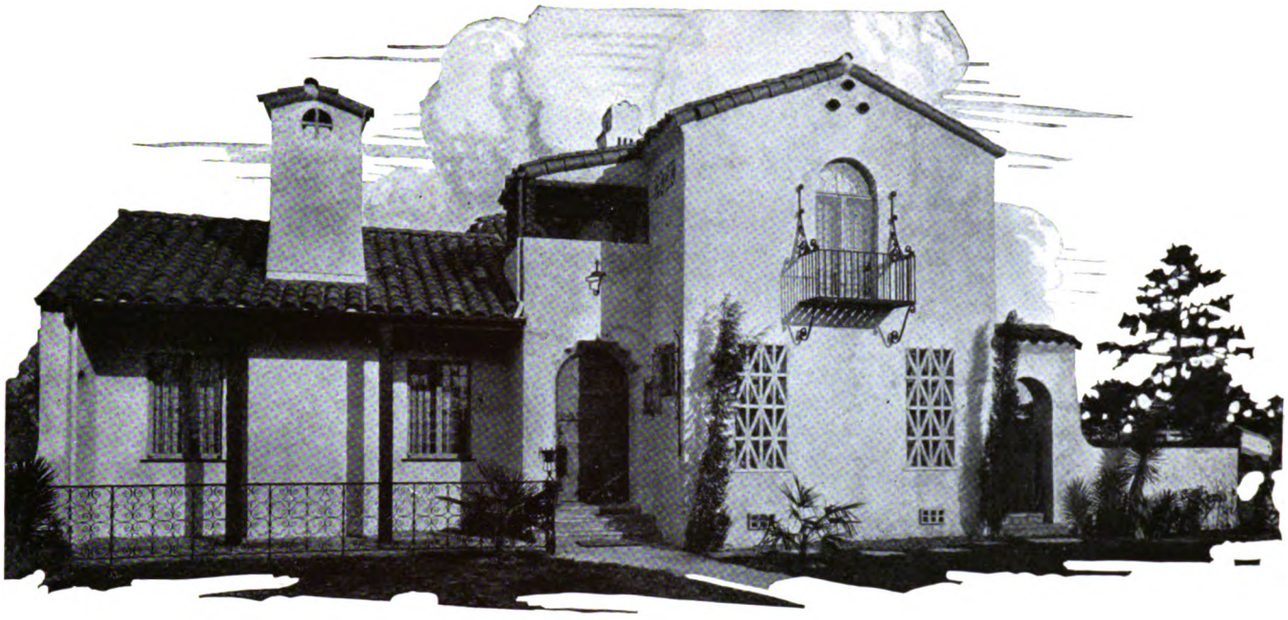

Residence of Mr. P. L. Michael, River Oaks, Houston, Texas. Chas. W. Oliver, A. I. A., Architect

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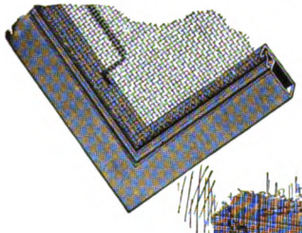
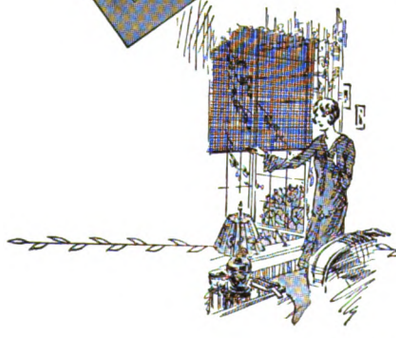
One of these specialists is in your own city, or immediate territory. He is stationed there for the sole purpose of assisting and cooperating with you and other architects who believe that every job should be done exactly right! If you are not already in contact with this Higgin representative look him up in your telephone book or write to the home office, and we will see that you are served.





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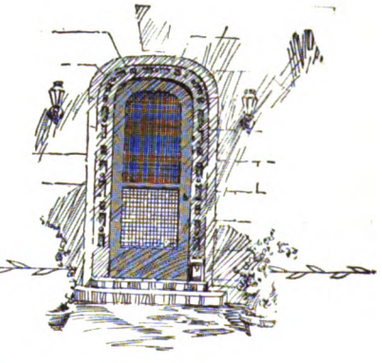

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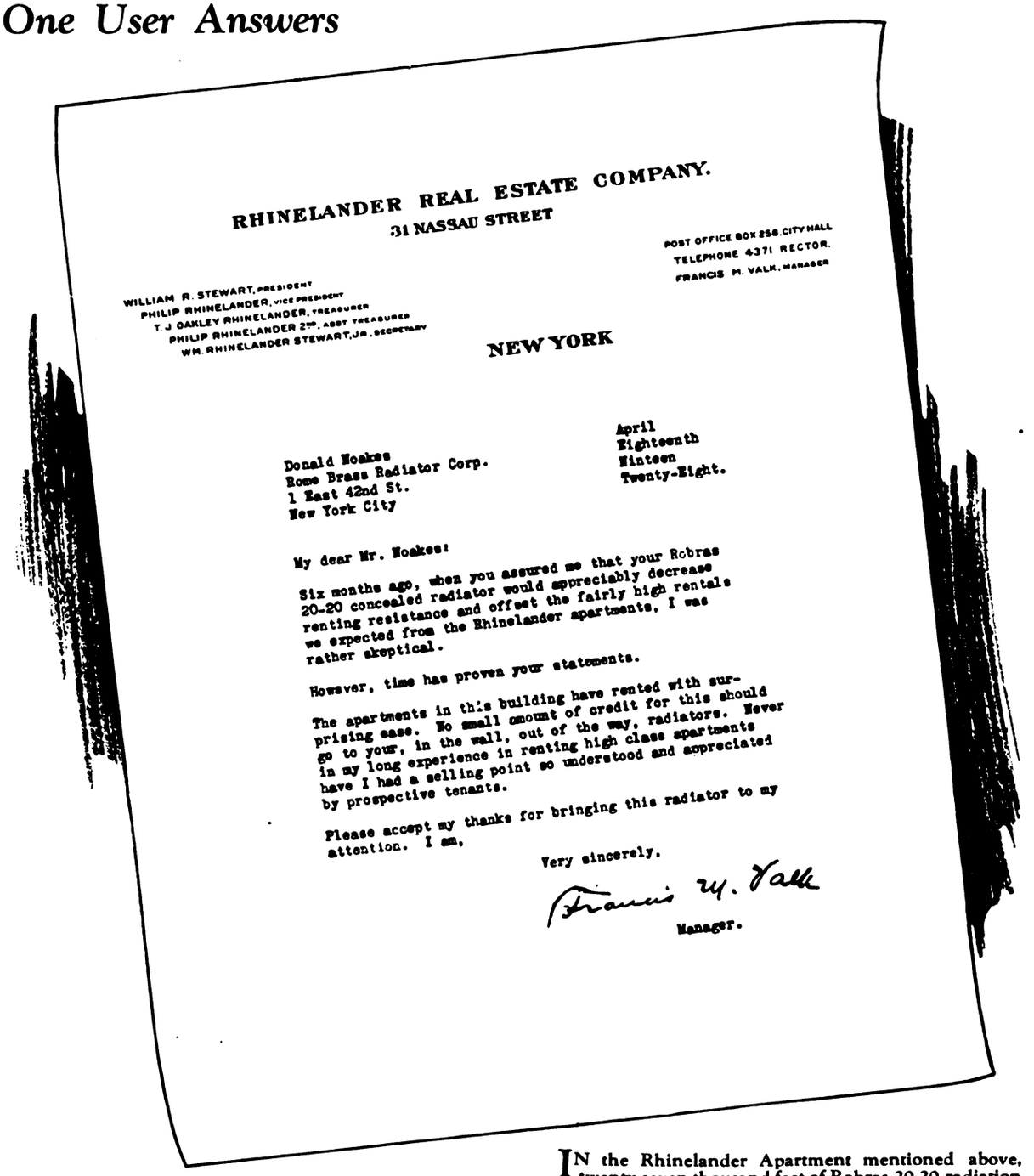

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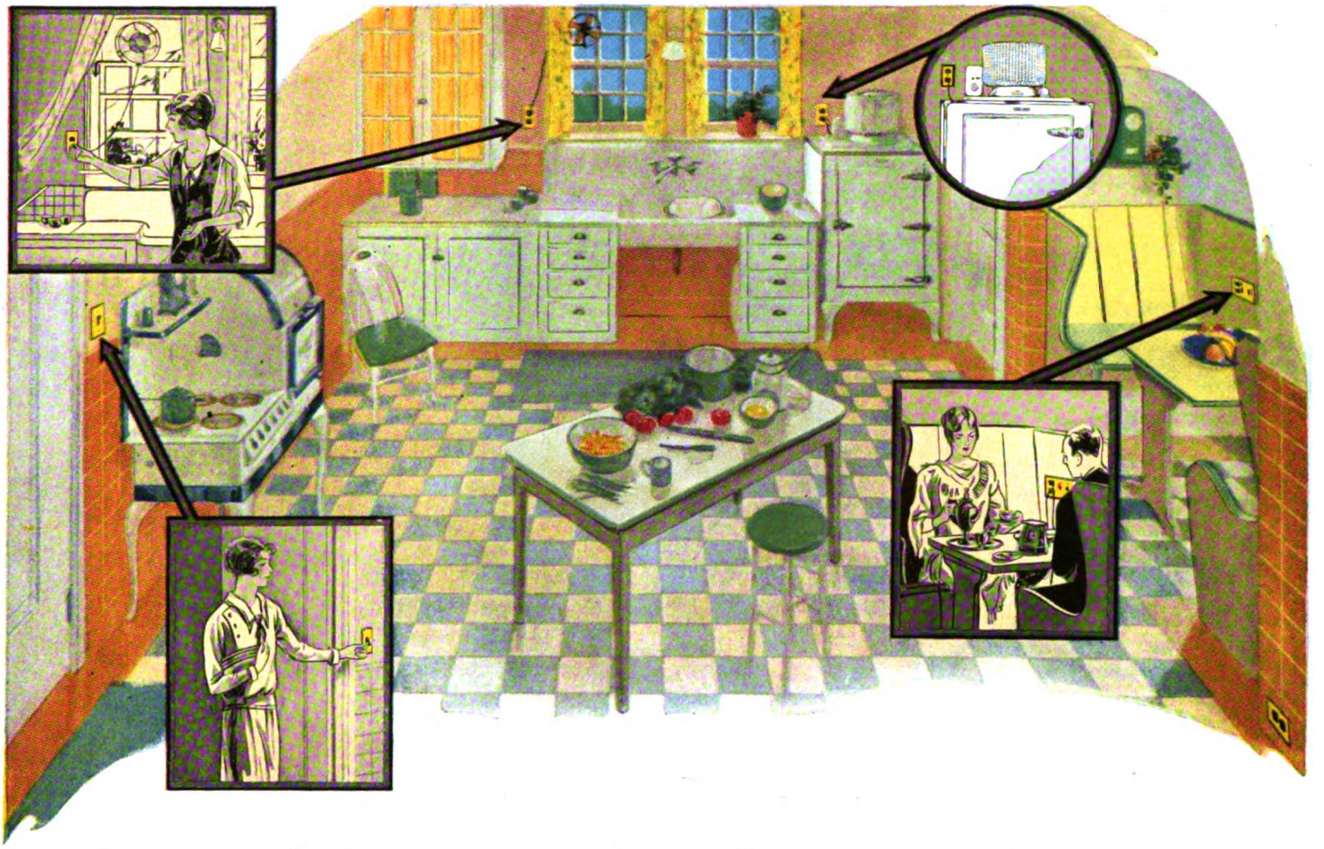

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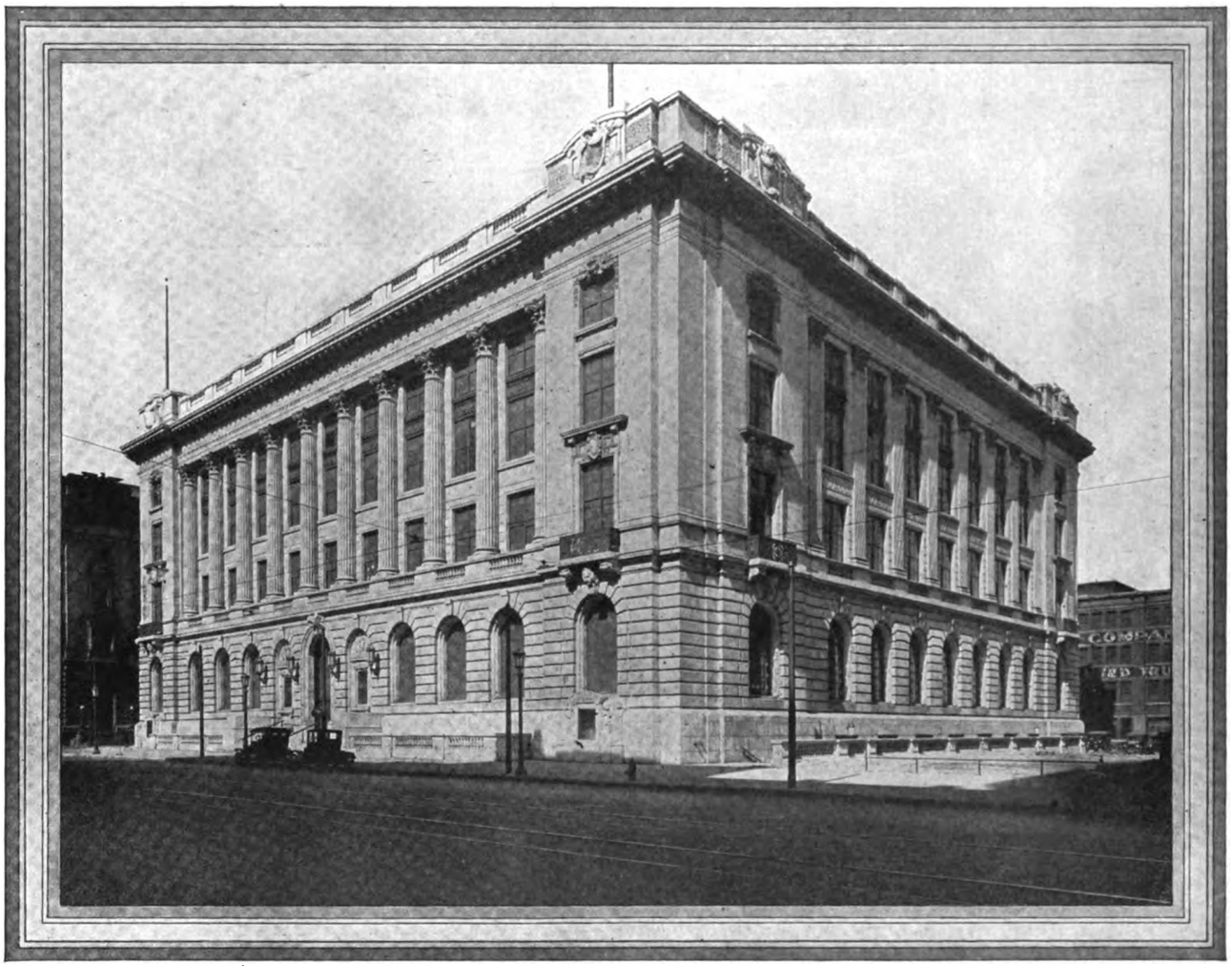

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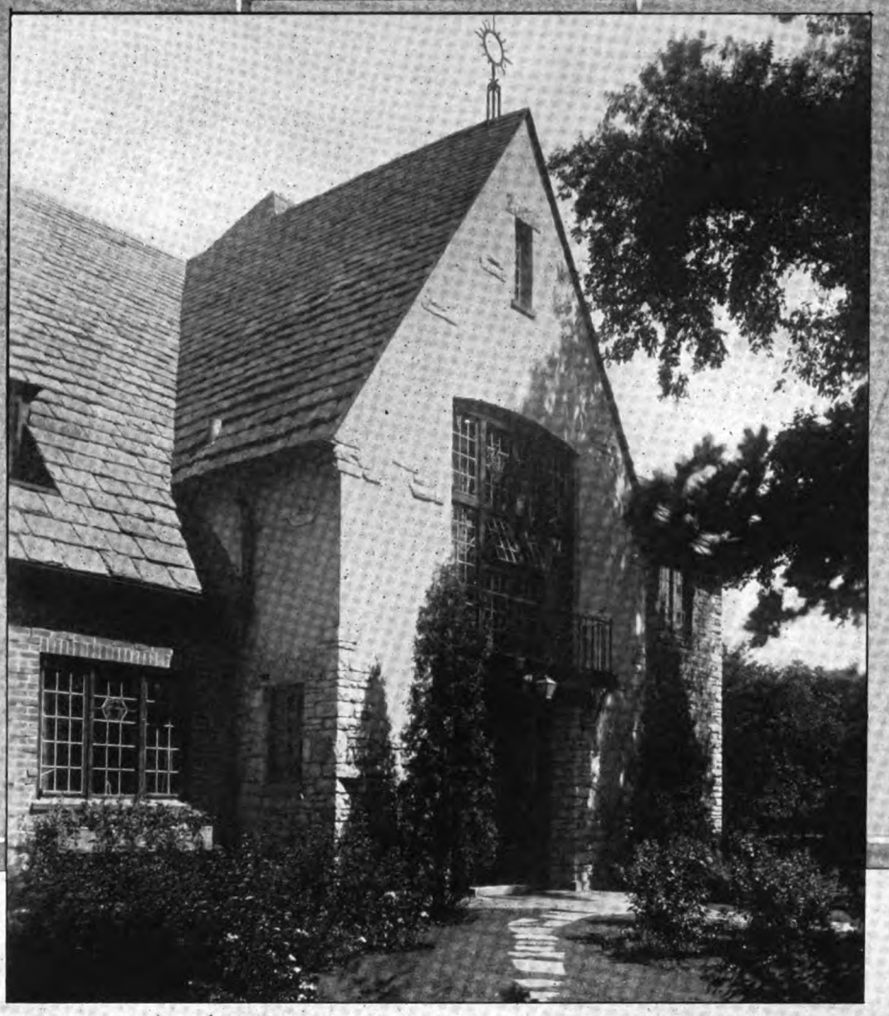

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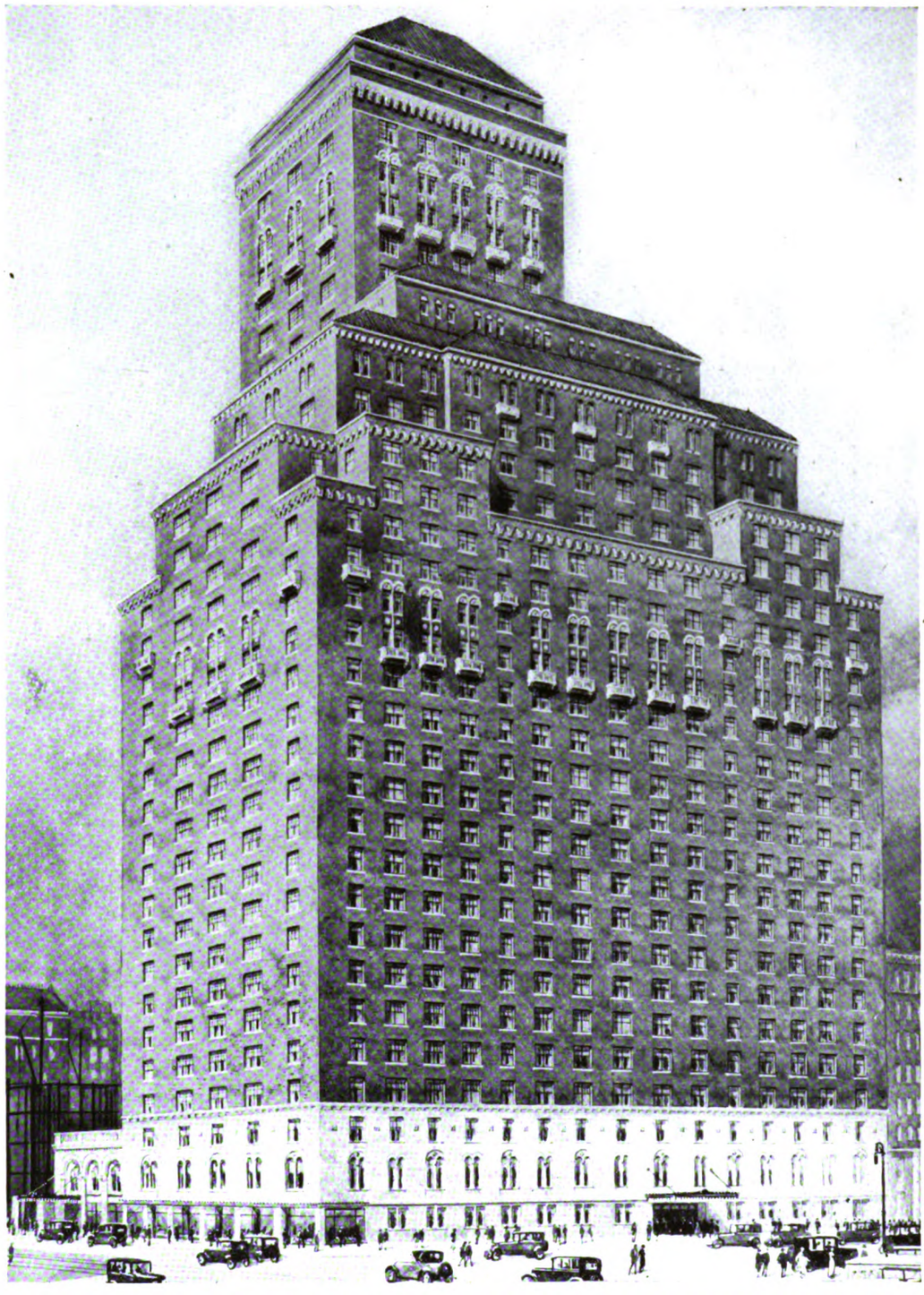

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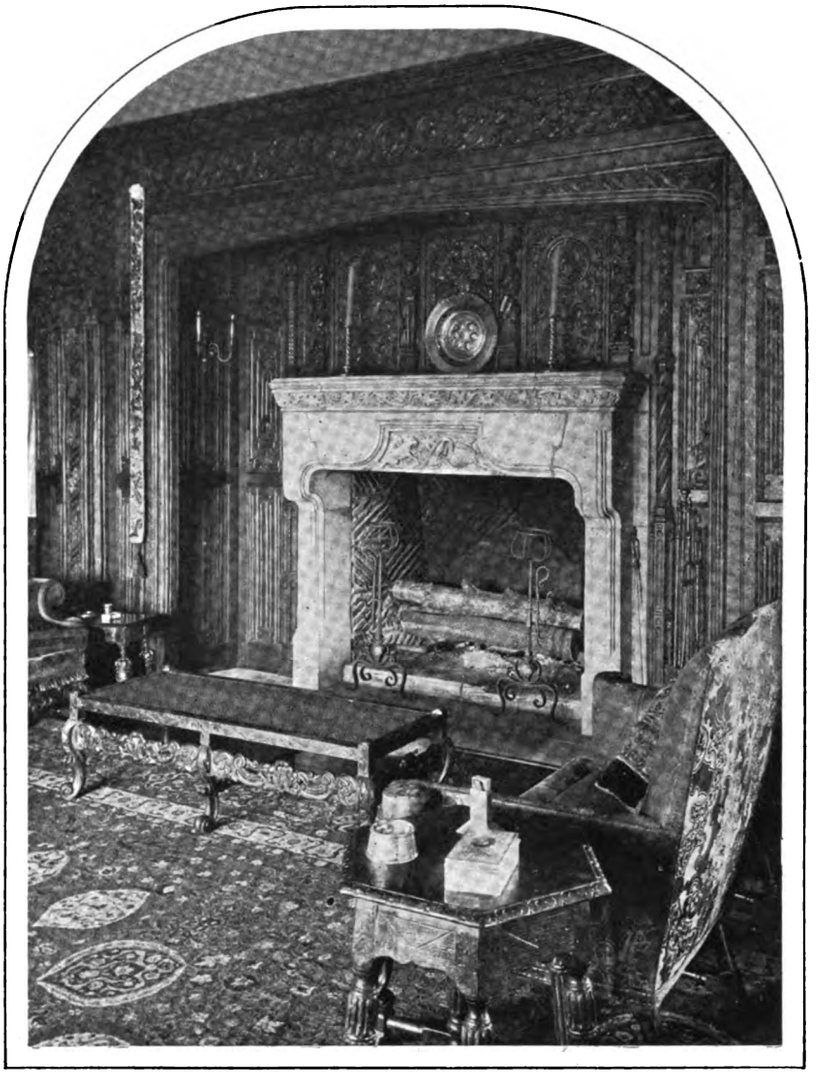

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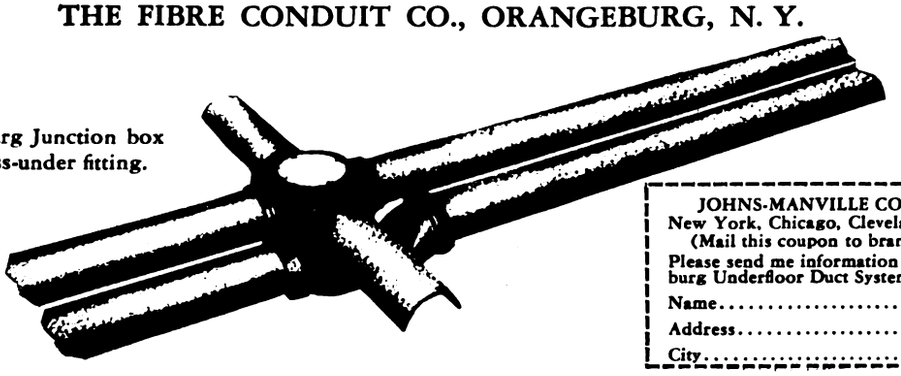

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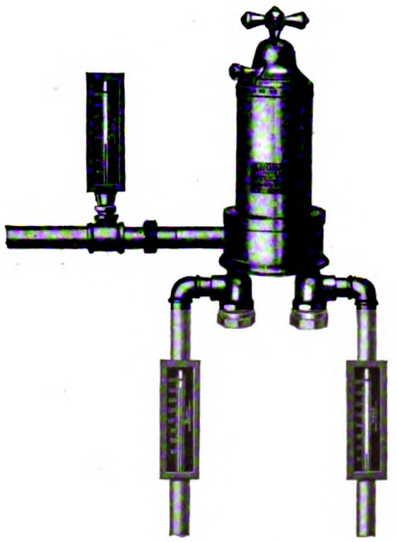

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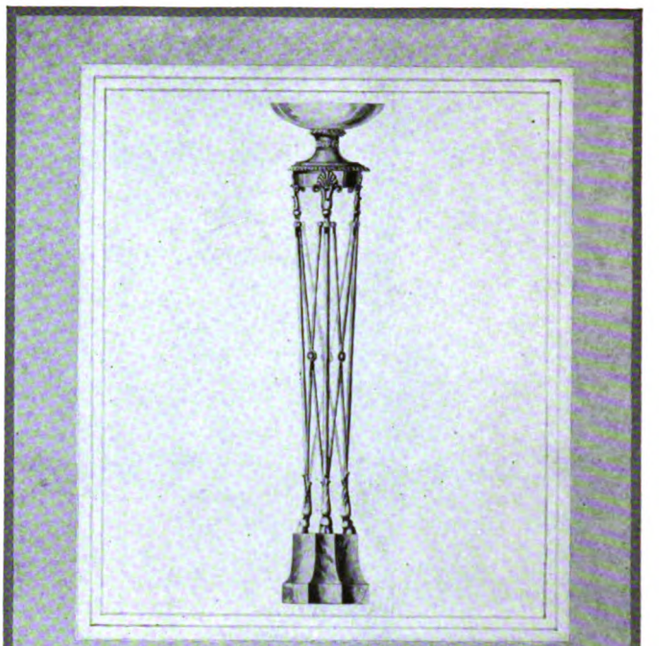

A Pompeian Tripod Bronze with Marble Plinth and Glass Bowl. Main Stair Hall, Buffalo Consistory. Harold Jewett Cook, Architect

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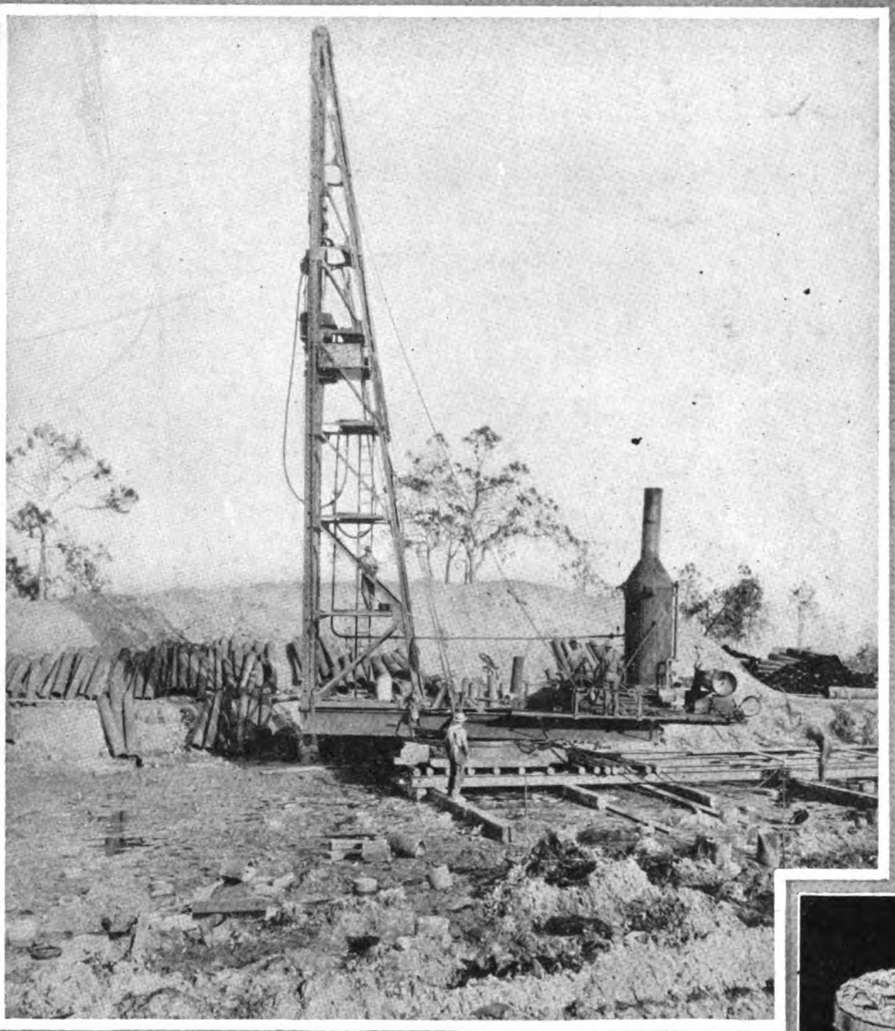
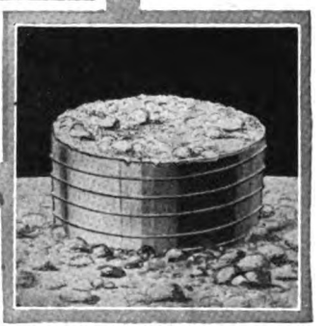


"A Form for Every Pile— A Pile for Every Purpose"



THE best evidence of the wisdom of pouring every concrete pile into a tapering shell of spirally reinforced steel and leaving it in the ground is the fact that so many experienced architects and engineers specify Raymond Concrete Piles.

RAYMOND

RAYMOND CONCRETE PILE COMPANY
NEW YORK: 140 Cedar Street
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Garage at Grosse Point
Michigan

Leonard Willeke
Architect

Tudor Stone Roofs

The effectiveness of a Tudor Stone Roof is due, not alone to those qualities which have made slate a favored roofing material for centuries, but also to the fact that every Tudor Stone Roof is especially designed and quarried for the building it is to cover.

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CHICAGO DETROIT PHILADELPHIA BOSTON

THE ARCHITECT July, 1928 | THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTIONS: U. S., Cuba, and Mexico, $8.50 per year, 75c. per copy. Foreign subscriptions, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1897. | VOL. X No. 4

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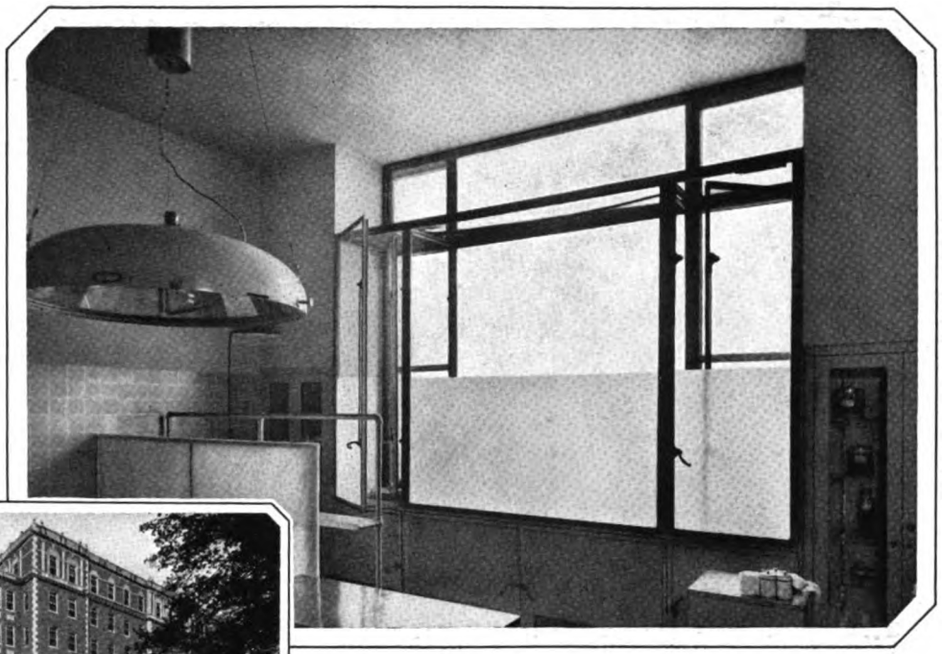

© Irving Underhill, New York

Homeopathic Hospital, East Orange, N. J., Crow, Lewis & Wick, Architects. The operating room window illustrated is a double Crittall window installation with radiators located in the space between the interior and exterior windows. Indirect heat and ventilation are secured through the opening at the top of the interior window. Other of their recent commissions equipped with Crittall Casements are—Patterson General Hospital, Patterson, N. J., St. Vincent's Hospital, Montclair, N. J., Littauer Hospital, Gloversville, N. Y., St. Marks Hospital, New York, N. Y., Bayonne Hospital, Bayonne, N. J. and Jewish Hospital, Brooklyn, N. Y.

An appreciation to Crow, Lewis & Wick

YOUR reputation as being among the foremost hospital experts in the United States makes your methods and practices of widespread and authoritative interest to the architectural profession.

That for a number of years you have specified Crittall Casements for your commissions is a source of pride to us. We are equally pleased in having the opportunity to work with you on such important projects.

We consider your use of Crittall Casements a tribute to their superior construction and design. And your solution of the problems of heating and ventilation in hospital operating rooms is typical of how thoroughly practical Crittall Casements are in meeting any special window requirements of the architect.

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NEW YORK CITY

JAMES GAMBLE ROGERS, INC., Architects

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EXCELLING ENDURING ENAMEL

Approved and used in the Presbyterian Hospital

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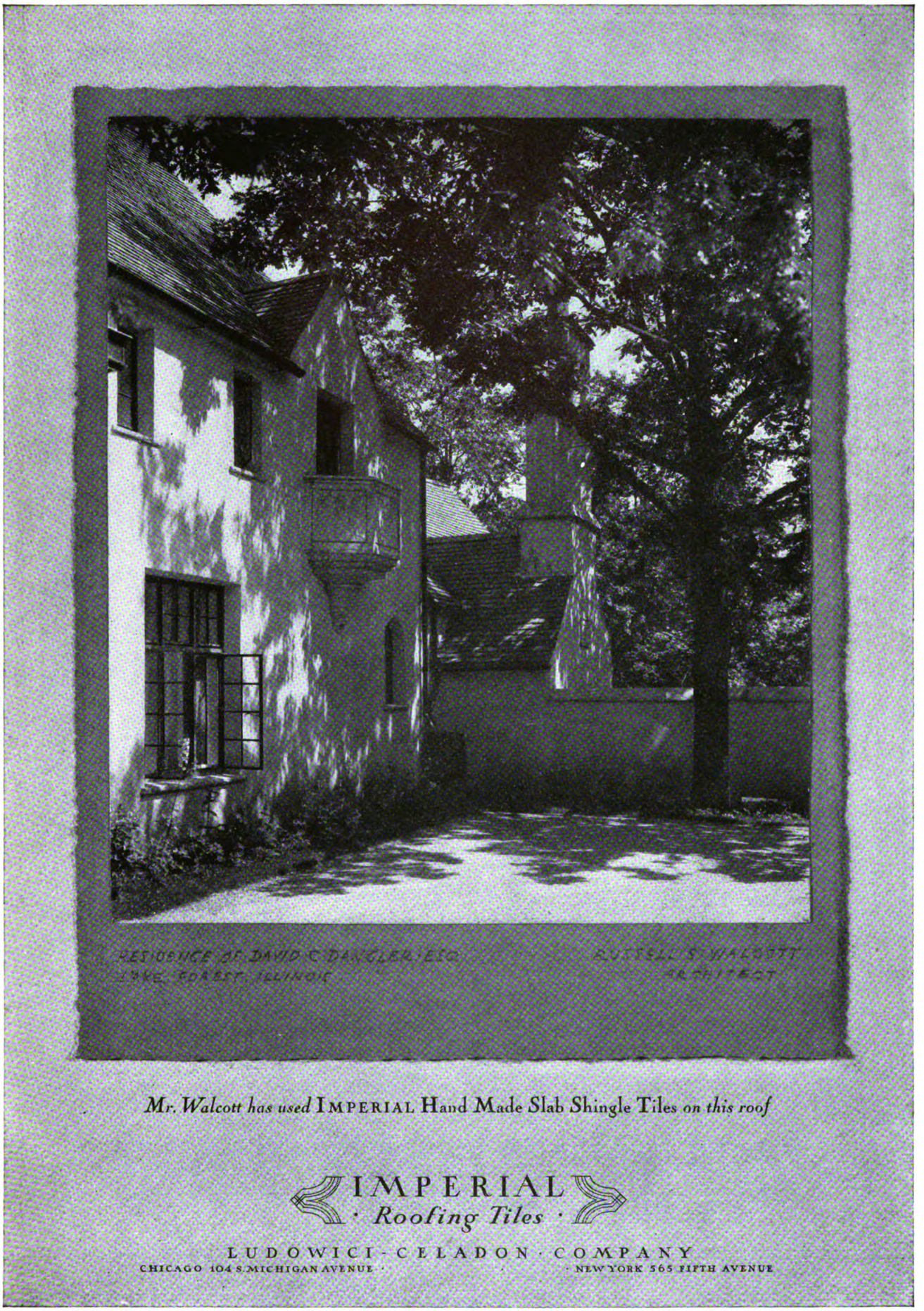

Mr. Walcott has used IMPERIAL Hand Made Slab Shingle Tiles *on this roof*

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Roofing Tiles

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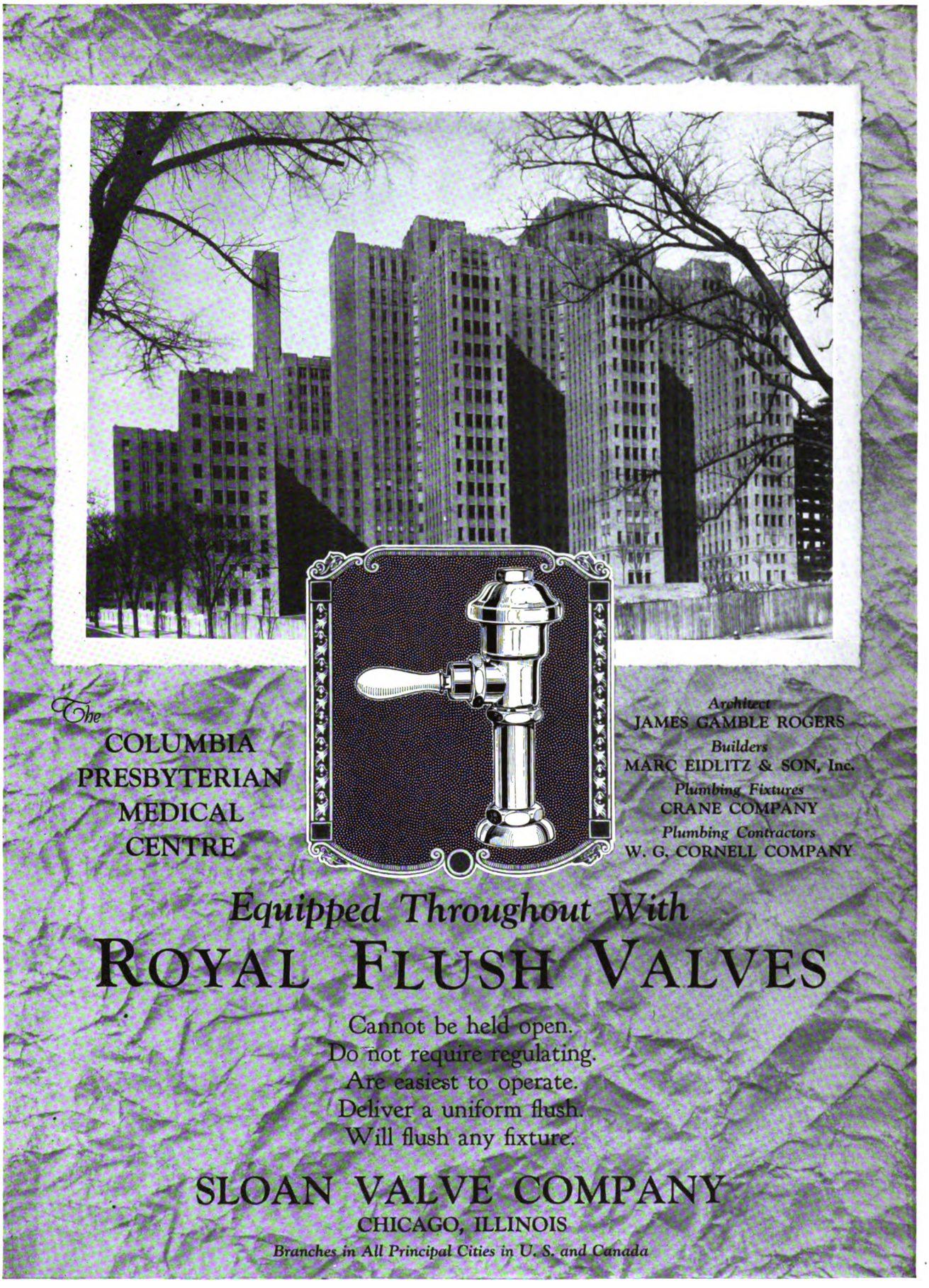

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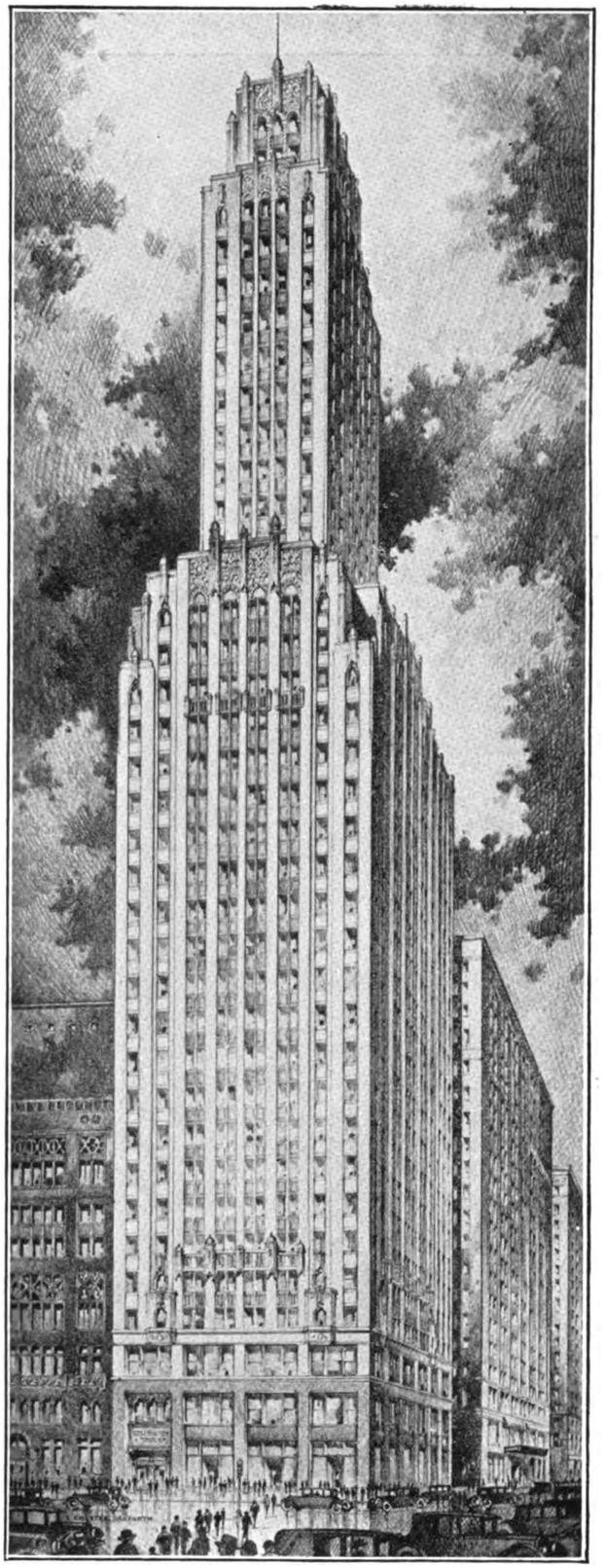

Willoughby Tower, Chicago. S. N. Crowen and Associates, Architects and Engineers. To be built of VARIEGATED Indiana Limestone.

"Variegated"

Chosen for one of Chicago's largest projects

MICHIGAN AVENUE'S front of Indiana Limestone, which includes such well-known structures as the Tribune Tower, No. "333," the Straus and London Guarantee Buildings, will soon be augmented by the Willoughby Tower, to be erected at the corner of Madison Street.

In line with the definite architectural trend that prevails throughout the country, VARIEGATED Indiana Limestone will be used to face this notable structure.

By using VARIEGATED, the architects are securing that subtle variety of tone-color which elsewhere has resulted in extremely pleasing effects. VARIEGATED Limestone embraces the two color-tones gray and buff, and thus produces an extremely interesting wall surface.

The choice of VARIEGATED for the Willoughby Tower emphasizes again the present-day tendency against strict uniformity of color in building stone. Our orders show how strong this tendency is: the demand for the VARIEGATED, gray and rustic varieties is increasing steadily in comparison with the demand for other classes of Indiana Limestone.

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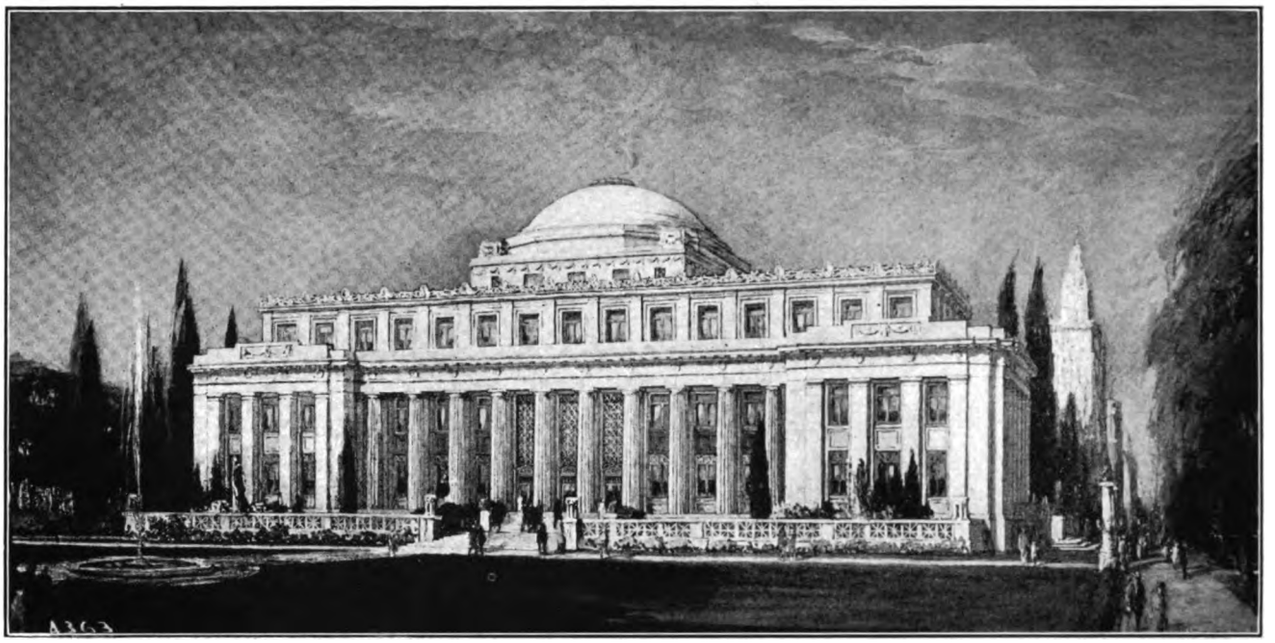

NEW CITY HALL, GARY, INDIANA

Phillip B. Maher, *Architect*, Chicago, Ill. — Herbert Erickson, *Associate*, Gary, Ind.
Consulting Engineer, John D. Small, Chicago, Ill. — *Heating Contractor*, C. H. Maloney & Co., Gary, Ind.

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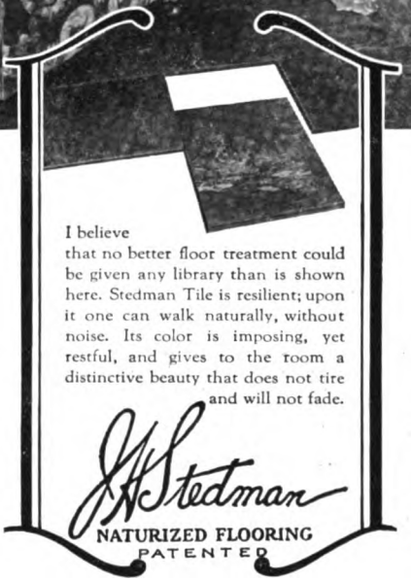

SILENCE
without restraint

This university hospital library has the quiet charm of a private study. It invites relaxation, without fear of disturbing footfalls, for the floor is covered with Stedman Naturized Reinforced Rubber Flooring.

An unobtrusive yet interesting floor, done in tile measuring 13 5/8 inches square. Rich glossy black is relieved by delicate grainings of cream and light green, forming an interesting foundation for the furnishings and decorations.

Stedman Floors
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OF REINFORCED RUBBER TILE

STEDMAN PRODUCTS COMPANY, SOUTH BRAINTREE, MASSACHUSETTS

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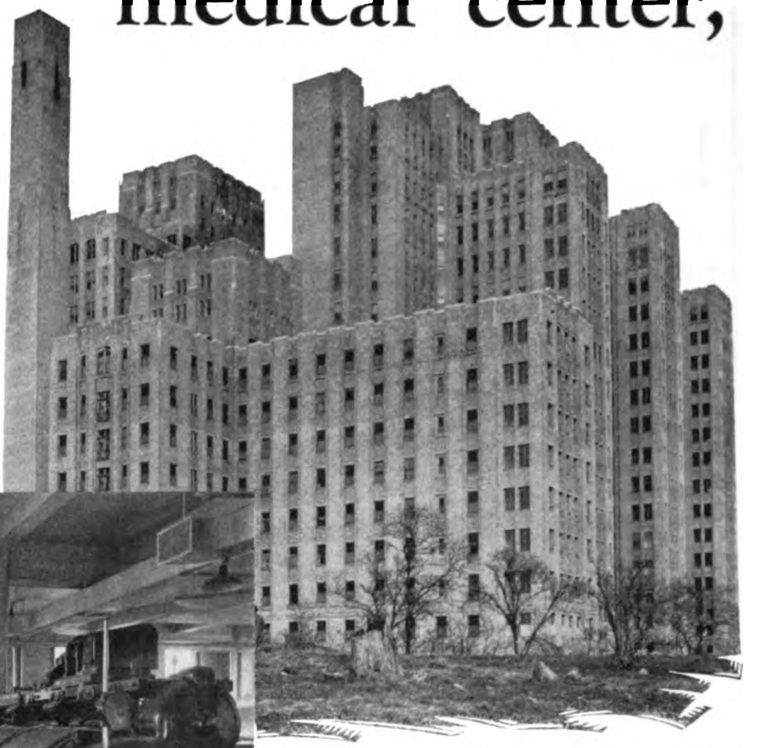
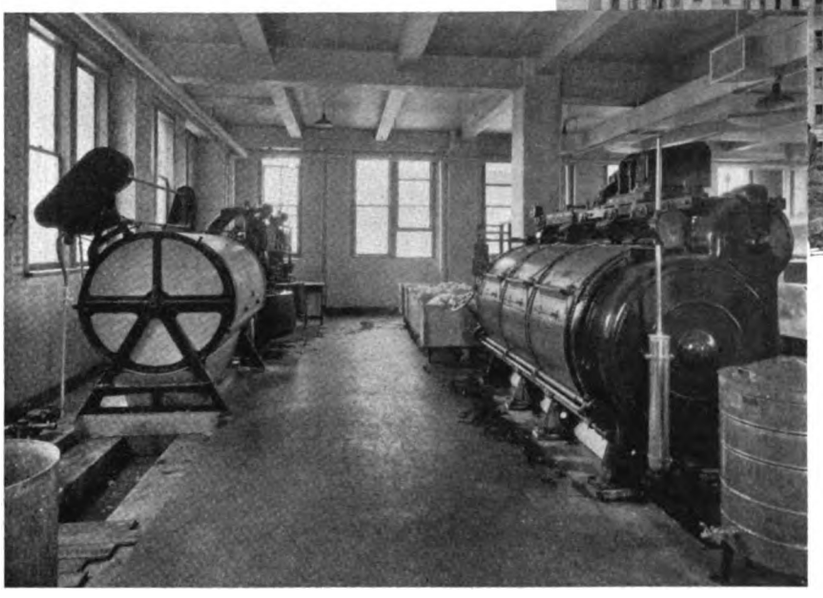
This modern medical center, *of course,* has its modern "*American*" laundry . . .



Exterior view of the vast Columbia-Presbyterian Medical Center, New York City.

James Gamble Rogers, *Architect*



THIS completely "American"-equipped laundry at the Columbia-Presbyterian Medical Center, New York City, is of the "multi-story" type—the clothes being dropped by gravity from one department to another. The American Laundry Machinery Company has prepared some very interesting printed matter, in convenient filing form, on the subject of institutional laundries. Write for this material—you will find it helpful.

THE Columbia-Presbyterian Medical Center, New York City, has its own laundry, as you would naturally expect. A planned-from-the-start department, incorporated in the original blue-prints. Of course, we regard the installation of "American" laundry machinery, from tumbler to trucks, as a real testimonial, for the requirements of such a vast institution are most exacting.

The engineers of The American Laundry Machinery Company, who have helped with the planning and installing of hundreds of such laundries, are eager to collaborate with you in matters of modern laundry practice. Not the slightest obligation, of course—merely one phase of helpful "American" service.

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DAMPNESS FINDS "NO THOROFARE" WHEN IT ENCOUNTERS NATCO

LOW ABSORPTION characterizes all hard-burned, dense Natco Hollow Building Tile. Moisture won't seep through; won't be taken up from drying plaster, stucco, or mortar, weakening it; won't be absorbed to freeze in winter, disintegrating the wall.

In every wall of Natco Double Shell Tile moisture stops are automatically established, that break all vertical and bed joints. Dampness finds no thoroughfare.

Whether you use Natco Header Backer, in connection with brick facing; Natco Double Shell Load Bearing in connection with stucco; Natco Tex-Tile or Combed Face, for finished face walls; you'll find that with these double shell units in Natco's Complete Line of Hollow Building Tile, you can build walls that effectively resist the passage of moisture—stop it where it starts.

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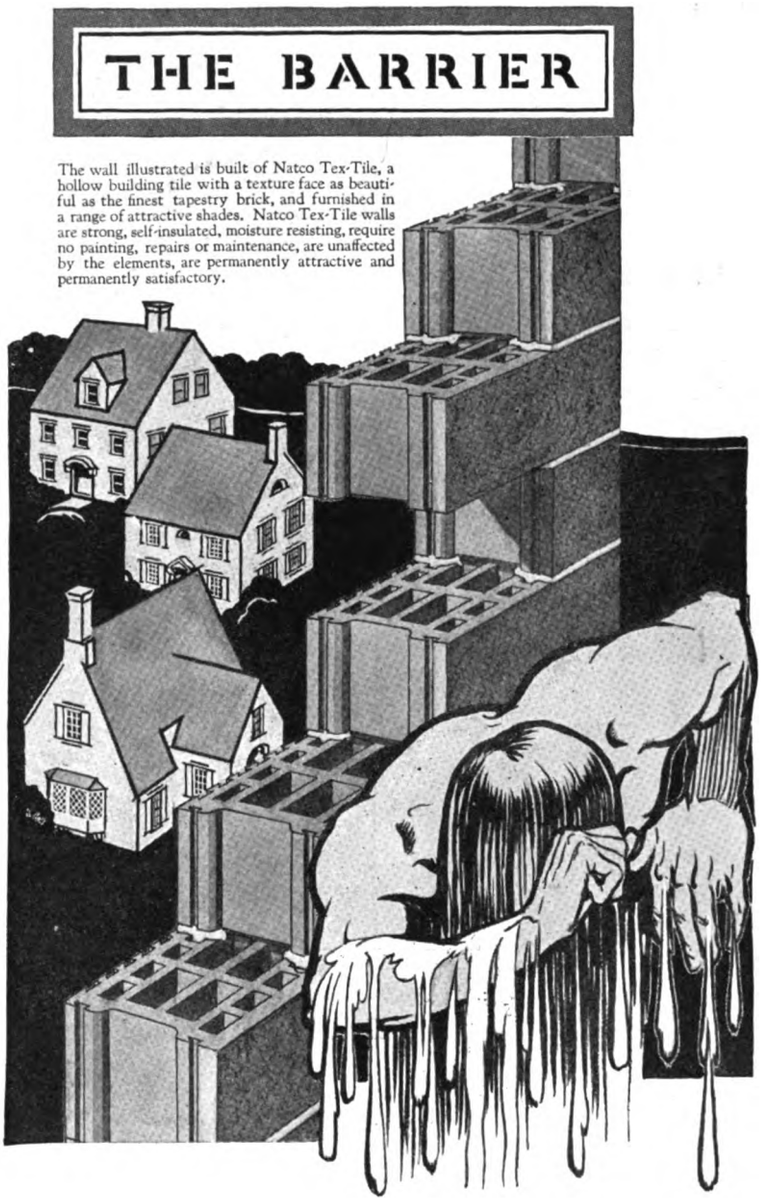

NATCO

NATCO
THE *COMPLETE* LINE *of*
HOLLOW BUILDING TILE

HOLLOW BUILDING TILE

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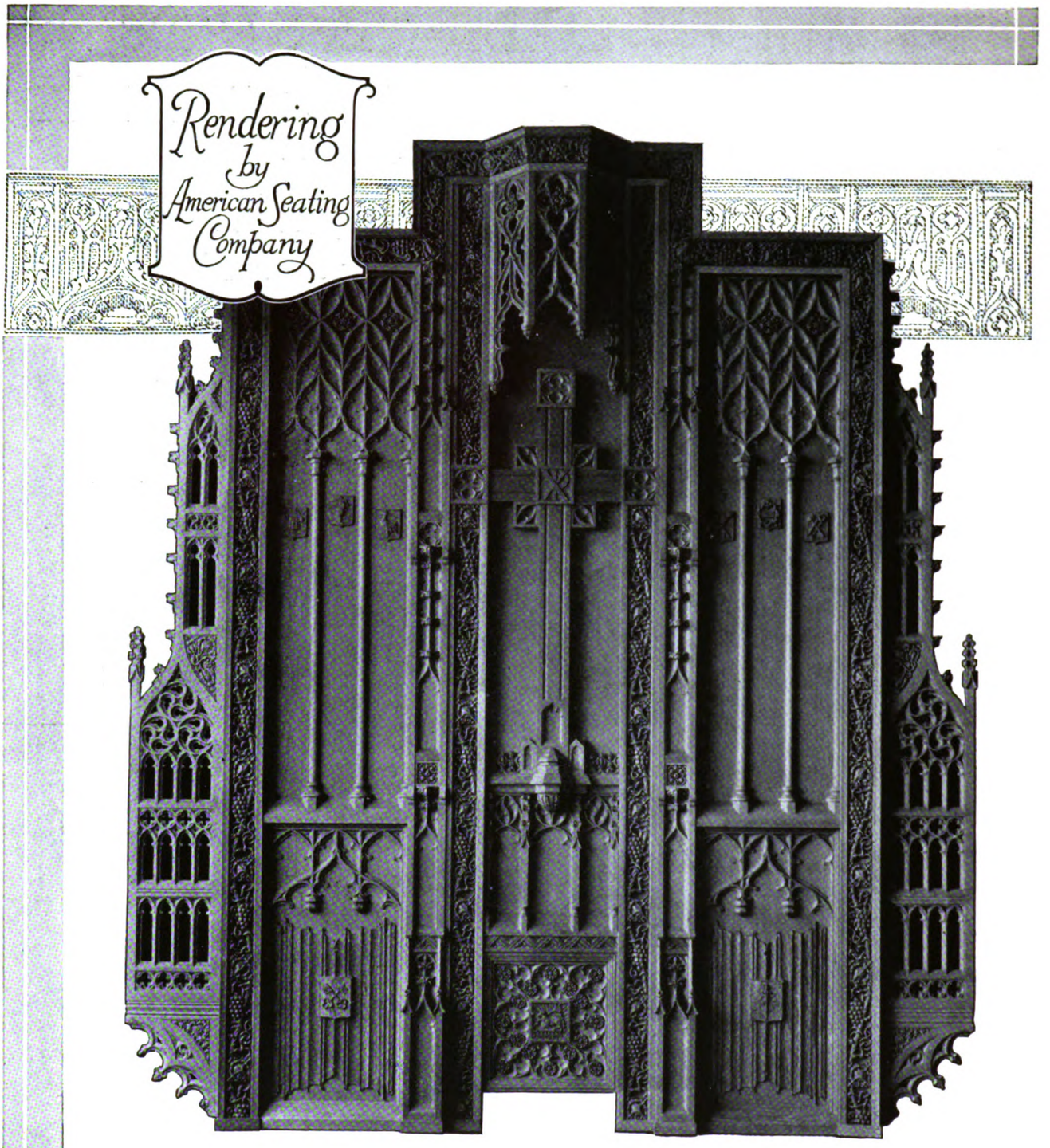

Enlargement of detail from illustration on opposite page.

American Seating Company.

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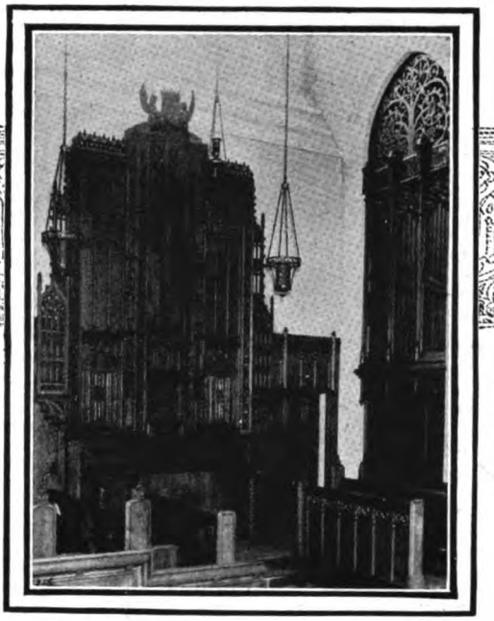

Reredos showing
wood carving detail

Chancel and Sanctuary
Hyde Park M. E. Church
Cincinnati, Ohio
Granger and Bollenbacker, *Architects*

"THE HIGHEST PROBLEM OF ART IS, BY MEANS OF APPEARANCE, TO PRODUCE THE ILLUSION OF A LOFTIER REALITY"
—*Goethe*

Interpretation of the architect's idea and ideal is but part of the service of "American" craftsmen in wood. Knowledge and sympathy for religious subjects adds inspiration to experience—gives birth to an artistry that many find akin to genius. For more than fifty years "American" craftsmen have translated the architect's vision to loftier reality.

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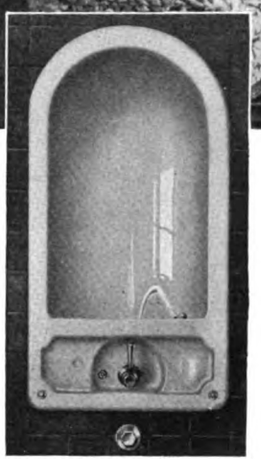

No. 625, recessed wall type, with self-closing lever handle. New York regulation trap and metal wall flange, two-stream projector and AUTOMATIC STREAM CONTROL, *installed in Columbia Hospital, in color.*

THIS sublime masterpiece—a creation of James Gamble Rogers—the Columbia Hospital Centre, New York, is now nearing completion. Throughout it is marked by every possible comfort and convenience, and in strict accord with the designer's theme of sanitation and beauty, **Halsey Taylor Drinking Fountains were selected.** ***The Halsey W. Taylor Co., Warren, Ohio.***

Above is shown a corner in one of the cheerful lobbies.

HALSEY TAYLOR DRINKING FOUNTAINS

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EVERY outside window above the ground floor in the Barclay-Vesey Building of the New York Telephone Company has Mississippi Polished Wire Glass protection. Another one of many famous buildings made safer by the recognized standard in wire glass. The Architects and Engineers are Voorhees, Gmelin & Walker; the general Contractors are Mark Eidlitz & Son.

MISSISSIPPI WIRE GLASS

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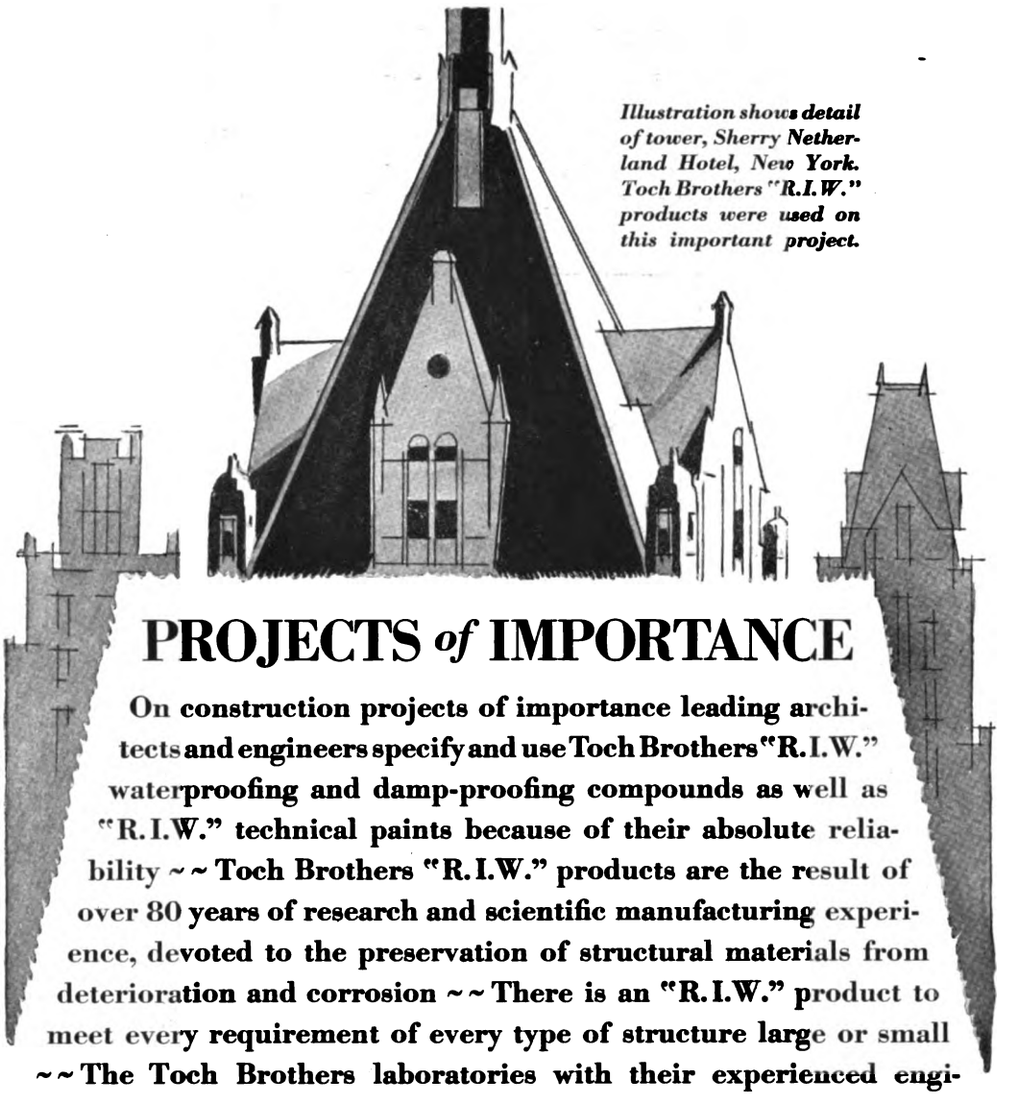

Illustration shows detail of tower, Sherry Netherland Hotel, New York. Toch Brothers "R.I.W." products were used on this important project.

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On construction projects of importance leading architects and engineers specify and use Toch Brothers "R.I.W." waterproofing and damp-proofing compounds as well as "R.I.W." technical paints because of their absolute reliability ~ ~ Toch Brothers "R.I.W." products are the result of over 80 years of research and scientific manufacturing experience, devoted to the preservation of structural materials from deterioration and corrosion ~ ~ There is an "R.I.W." product to meet every requirement of every type of structure large or small ~ ~ The Toch Brothers laboratories with their experienced engineering staff, welcome the opportunity to cooperate with architects, engineers and building supply dealers in the selection and use of the most suitable products for the preservation and protection of structural material, and in those cases where unusual conditions are to be overcome.

SEE SECTION A, PAGE 86, SWEET'S ARCHITECTURAL CATALOGUE

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Medical Center, New York City

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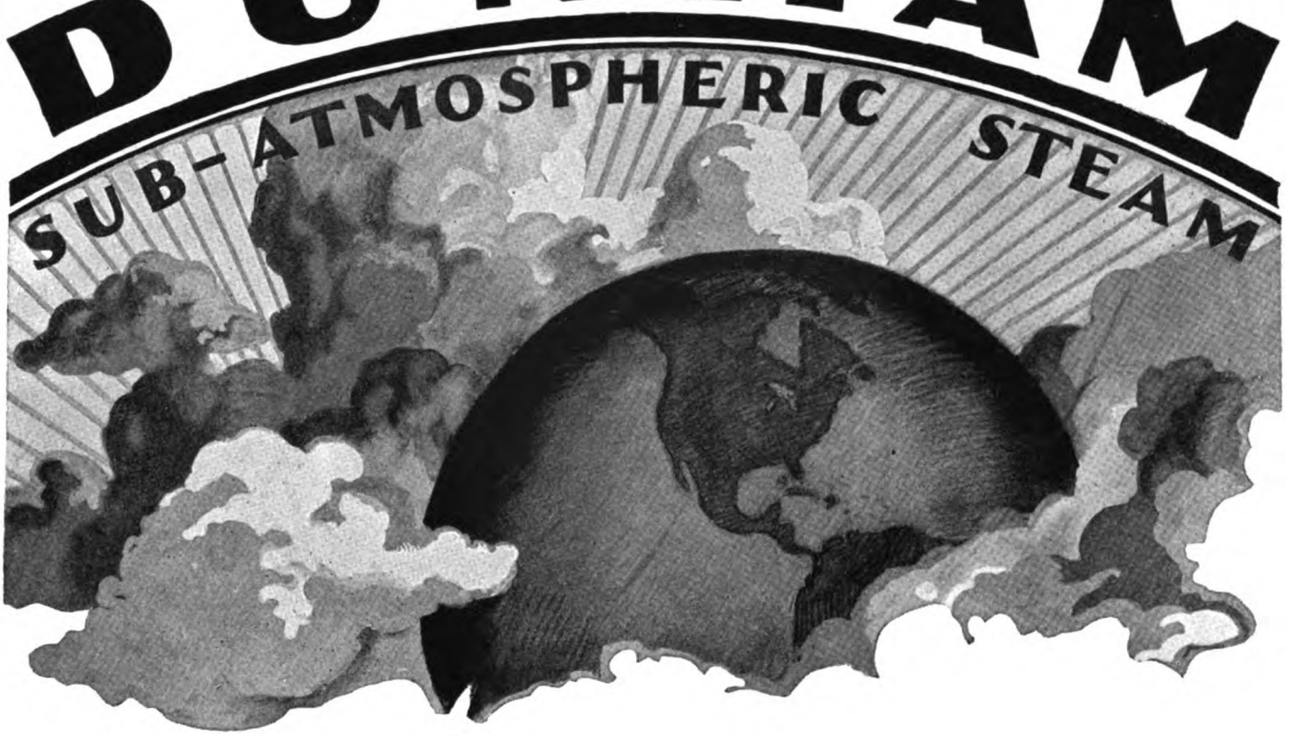
SUB-ATMOSPHERIC STEAM



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THE Dunham Differential Vacuum Heating System is controlled by laws as definite as the cosmic forces which govern the earth in its journey around the sun, or which cause to function in harmony the millions of stars comprising the "spacious firmament on high."

Natural laws are utilized in this new Dunham Heating System to produce results that hitherto have been unattainable in any type of heating system. Steam at less than atmospheric pressure and at temperatures considerably below the ordinary boiling point of water, provides comfortable, healthful warmth in every room during the milder days which comprise 95% of the heating season. This modified heat input into the rooms works in harmony with nature's law by balancing the heat input and the heat loss. By correctly utilizing this law, fuel waste from overfiring is reduced and the evils of wasteful window opening are eliminated.

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These facts substantiate the confidence of the nation's leading architects and engineers in specifying Sub-Atmospheric Steam and prove that this new system of heating may well be termed the ultimate in fuel economy, in heating comfort and in satisfaction.

Look for the Name
DUNHAM
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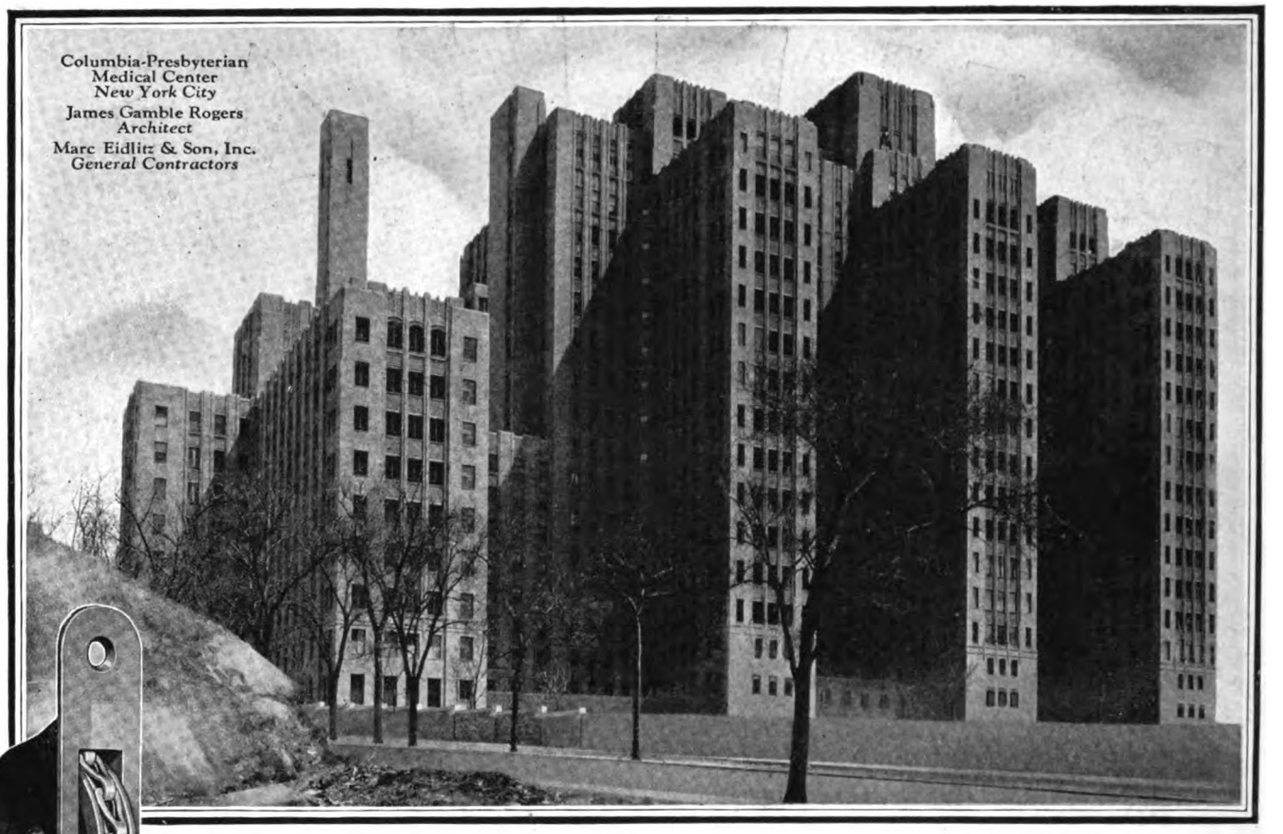

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THE glazed Chinese wall paper in this spirited bathroom was the palette which suggested its color range: The lacquer red of the glass enclosed shower, the peacock green of the tile and the mirror trim, the Sarancolin marble of the gold-legged Neumar lavatory and Neumar dressing table, the Java tan porcelain enamel of the Tarnia bath standing free of the walls. Many other color schemes and a variety of room arrangements are illustrated with pictures and blue prints in *New Ideas for Bathrooms.* A special architect's edition of this handsome helpful book has been prepared, containing forty-eight pages and detailed descriptions and data for twenty out-of-the-ordinary bathrooms. It will be sent to you on request, without any obligation. Ask the Crane branch in your city or write the general office.

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Photo by Pierson, Seattle

Architects: McClellan and Pinneah, Seattle, Wash.

Puget Saving & Loan Bank, Seattle, Wash. Ceilings, grille work and lighting fixtures finished with Egyptian Lacquers, made by The Egyptian Lacquer Mfg. Co., Inc., 90 West St., New York City

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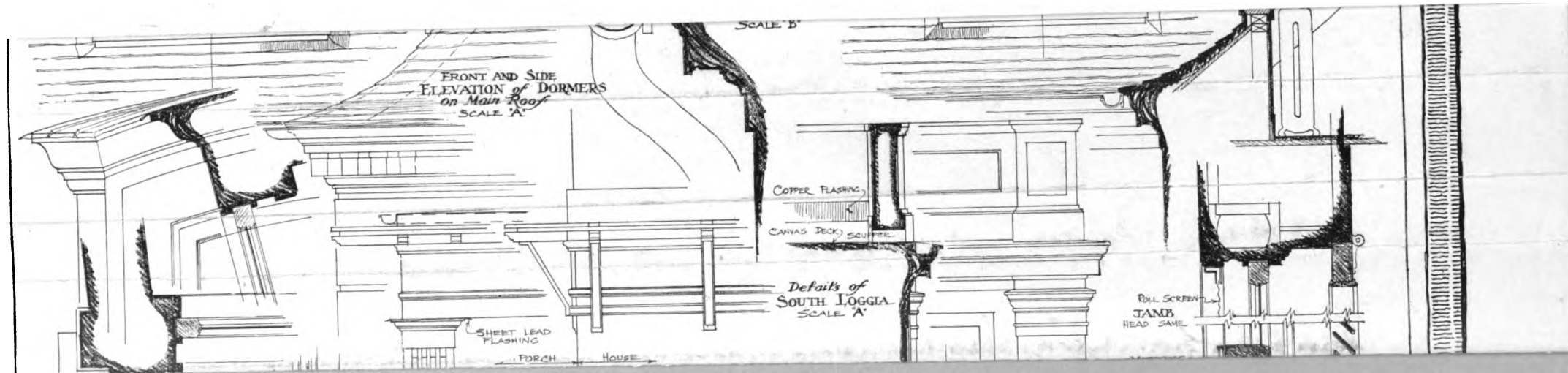

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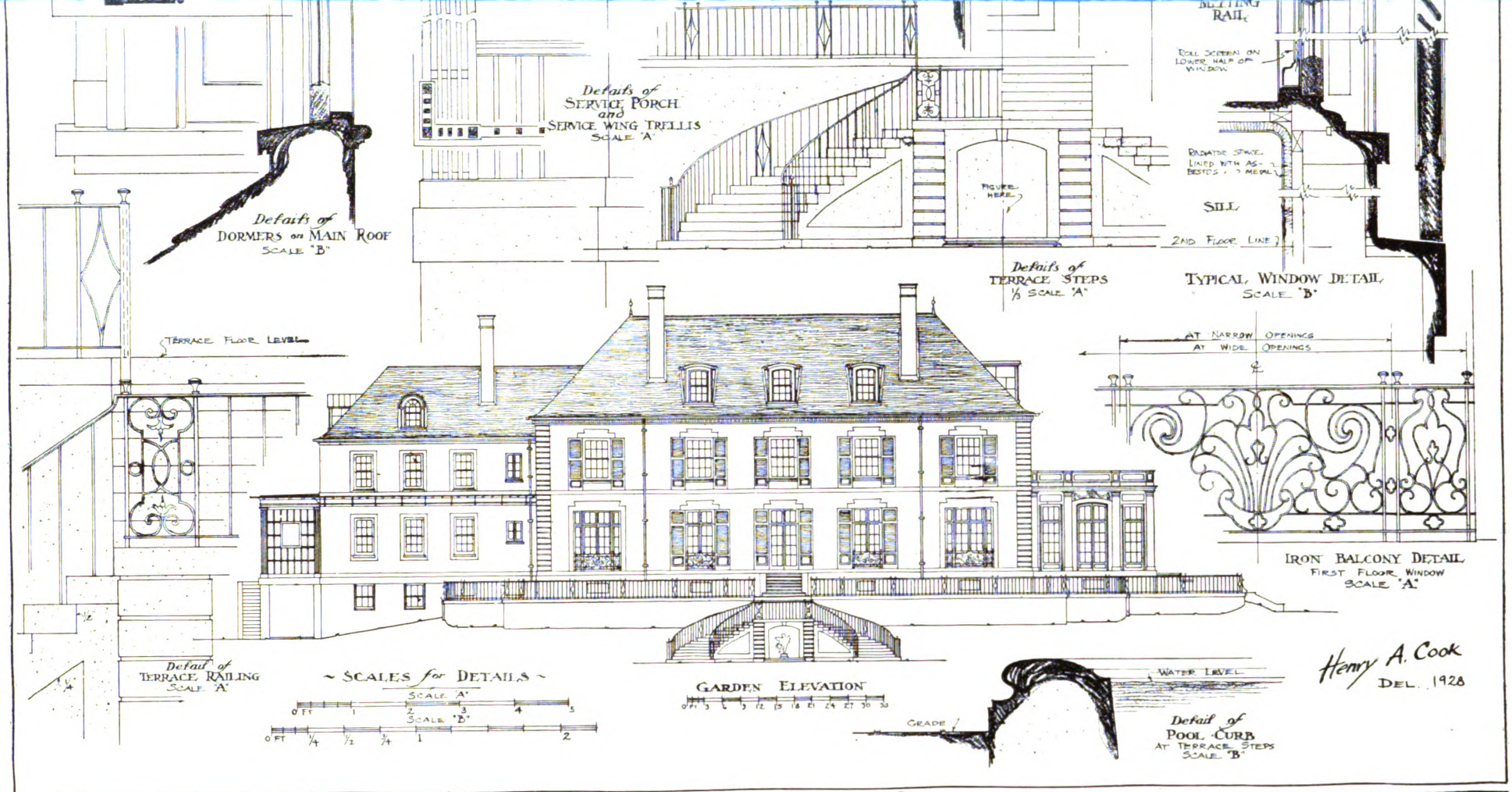

~ ELEVATION and DETAILS ~

Detail No. 55 — **House for THOS. D. STIMSON, Esq., Seattle, Wash.** — **July 1928**

~ Charles A. Platt, Architect, New York City ~

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THE ARCHITECT

Volume X JULY, 1928 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-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

An Announcement for Students

IT IS distinctly gratifying to the editors of THE ARCHITECT to be asked to do and say things for the profession. Such requests indicate, as can no other manifestation, that we have established ourselves as an institution that functions. We are glad, therefore, to reprint the substance of an announcement of vital interest to potential students of architecture. This is issued by New York University, through Mr. E. R. Bossange, who directs the activities of the Division of Architecture.

This is a healthy department of the institution, with a present enrollment of one hundred and forty students and more than a hundred additional applications for next year. They are instructed by a faculty of twelve men, who are architects of recognized standing.

The sum and substance of their message is that, working with Mr. Bossange, the department has evolved a course of instruction which is new and in our opinion admirable. This may be called the "degree" course, for it leads eventually to the Degree of Bachelor of Architecture. This course will be instituted next September, when the Department of Architecture will become a part of the new College of Fine Arts recently approved by the State Regents. This official approval is important. It is only given after a thorough examination of the character and standards of the school and it is thus the hall-mark of authenticity in scholastic awards.

As Mr. Bossange and his associates well observe, the overwhelming activity of modern building in the United States has awakened in the hearts of thousands of our young men the desire to become architects. It is with no desire to increase its enrollment that the new course is announced, for this will take care of itself, perhaps more quickly than is convenient. But the Department recognizes its high responsibility, which it shares with the magnificent departments of other schools, namely, to see to it that these thousands of fledgling architects receive sound preliminary training in both theory and practice before they begin designing buildings for actual construction.

Another important and practical feature of the course is that it is planned with the greatest care so that it shall be *available* for use by the great army of young men who must work in an office, and not necessarily an architect's office, to gain their livelihood while acquiring their professional training. This course and instruction in general as directed by the Department is naturally particularly adapted to men who are working in architects' offices. Indeed, a certain amount of office work is required as a qualification for the degree. Credit will be given for office-work which has been done by individual students, entirely independent of the school administration, upon satisfactory presentation of evidence as to amount of work so done and of its quality.

In this course, as in the regular "diploma" course, emphasis is on the attainment of technical ability, *not on the accumulation of credits,* gained by conforming to a fixed schedule regardless of individual ability. "Where and how the student has acquired his knowledge or talents," says the official announcement, "is secondary to the quality of his attainment, but that attainment must be established by work done and by passing through detailed and comprehensive examinations. Students from other colleges or technical schools will receive credit for previous work, provided it closely corresponds to New York University courses."

The system of instruction, with both day and night courses, allots no definite time for the completion

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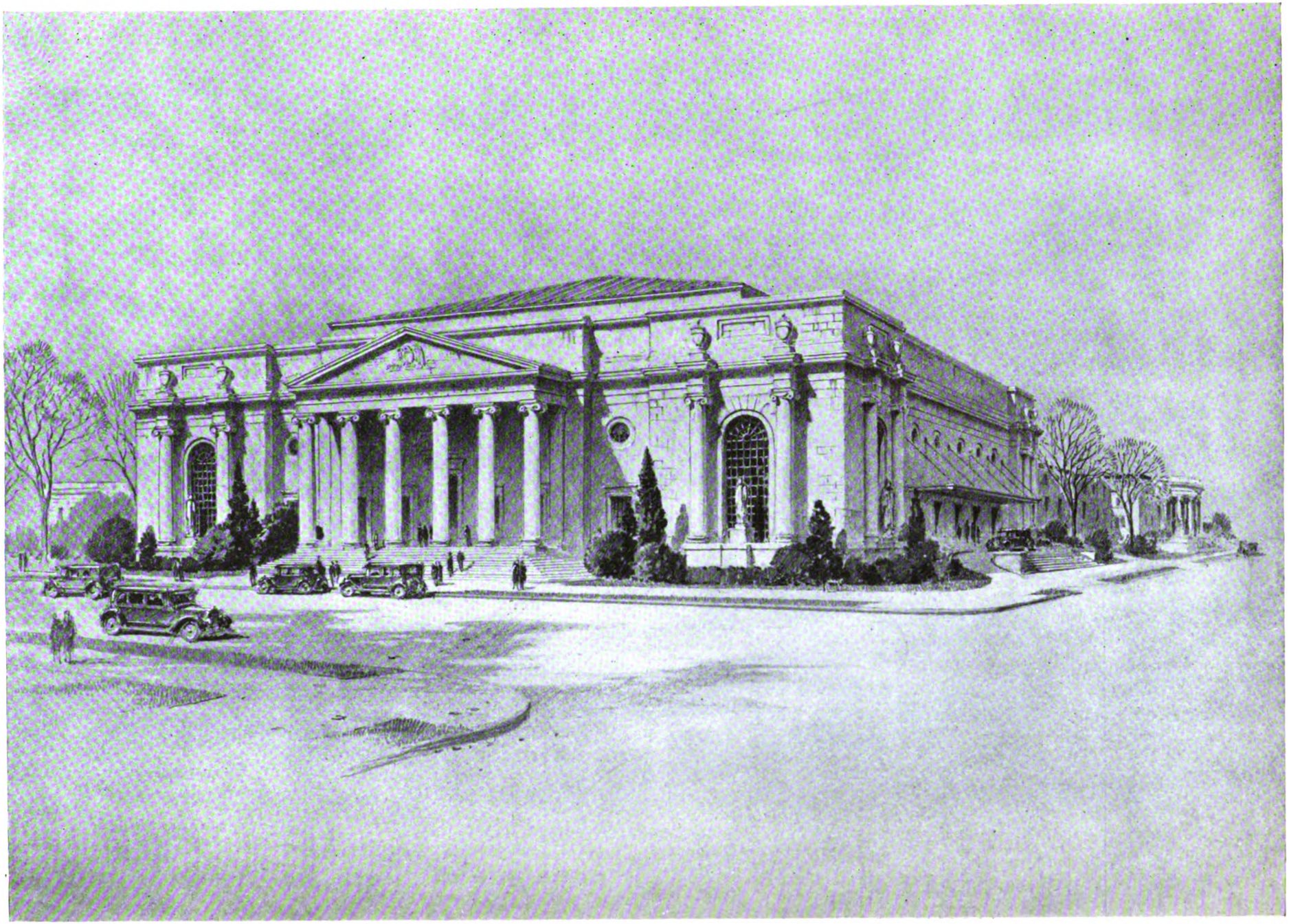

Otto Eggers, *Del.*

Office of John Russell Pope, Architect, New York

Study, Constitution Hall, Daughters of the American Revolution, Washington, D. C.

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of the course though, for the average student, the required time would be about four years. "The slow student who requires more time to achieve thoroughness can take as long as is necessary to complete the requirements, while the brilliant student will be encouraged, if the amount and quality of his work justify it, to advance more rapidly."

The Department of Architecture operates at Numbers 9 and 11 East Thirty-seventh Street in New York City, where detailed information will be gladly supplied. No word of ours is necessary in praise of this far-sighted and splendidly adaptable system of instruction. It speaks for itself and we gladly give this space to it with the feeling that it is far more than local in its interest. It suggests possibilities in instruction and in reaching the self-supporting student, which may well be applied in other schools, all over the country.

Our Error

In our June issue we published a statement to the effect that the Board of Freeholders, who had charge of the projected Camden County Court House, had employed the firm of Edwards and Greene to be the architects of the new building "without compensation." Our friend, Arthur T. North, writes us that the words should have been "without competition" and that the statement as we printed it "is ridiculous." We admit it. It is ridiculous and we thought it was ridiculous when we wrote it but, if we recall the carbon copy of the official statement correctly, the words therein were as in our first and erroneous version. However the error crept into our columns, we are sorry for it and cheerfully take this opportunity of correcting it as far as we may.

The Bridge Builders

There is an undeniable appeal in bridges which has always fascinated us, along with several million other people. Just to cross a bridge is one of the adventures of youth. The small boy on his first train ride is thrilled when the car rumbles onto the steel framework and he peers awesomely at the water below. The old covered bridges of New England, with their sonorous darkness, which still span the Farmington and Housatonic Rivers, we still hold in high esteem. And who can ever forget his first walk across Brooklyn Bridge and the harbor panorama that met his eyes. In the West the spidery spans that bridge the canyons and gorges of the Rockies are tremendously thrilling. The one man-made object in this terrific landscape,—they give scale and added beauty to the ensemble. The architect who looks back on Paris days in the early Nineteen-hundreds will always applaud the imagination of the French Government for making the stunning "Pont d'Alexandre" its enduring monument to Russian friendship and the great "Exposition Universelle." This noble monument is one of the finest instances of that perfect *liaison* between the engineer, the architect and the sculptor which is found in the most imaginative bridge projects.

Our bridge builders today are planning vast things. No span seems impossible. The projected Hudson River Bridge in upper New York City, with its approaches and pylons designed by Mr. Cass Gilbert, will undoubtedly become one of the "sights" of the neighborhood. Anyone who has tooled the family bus through Westchester and Putnam Counties knows what a mecca is the graceful Bear Mountain Bridge which loops across the Hudson just below West Point. And now comes the colossal proposal to build a sixty-million-dollar link across the Narrows of New York harbor, from Brooklyn to Staten Island.

We must confess that this fills us with something akin to horror. There are certain things in Nature that we feel should be let alone. The Narrows is, or are, one of them. It is our Eastern gateway, the magnificent door through which our population has come and will come. There is something serene and lovely about this open portal which no bridge can improve. If communication with Staten Island is so overwhelmingly important there is always the vehicular tunnel. And they have one bridge already. If the project goes through, as seems possible and even probable, it will have the longest single suspended span in the world, which will be 4,500 feet. This, at a height of 235 feet above high-water, will be suspended from towers 600 feet high.

All this leaves us sadly unimpressed. We are "agin it." Even in magnitude it will not rank first for long. The enterprising natives of California will rise in their might and bridge the Golden Gate, and then the husky Texans will span the Gulf of Mexico from Galveston to Miami's sunkist shores. Anything is possible, so why start this devastating competition?

We recall an incident at some sort of "Boosters' Picnic" which took place in one of the glorious mountain-parks back of San Francisco. A visiting author from the effete East listened in anguished silence to the outpourings of orators who proposed to remold the spot "nearer to their hearts' desire." A funicular railway was to scale the heights while merry-go-rounds whirled dizzily in the valley. Crowning touch of all, and greeted with salvos of applause, was the proposal to span the valley with a bridge connecting two large hotels on the upper edges. When the approving roars had died down,

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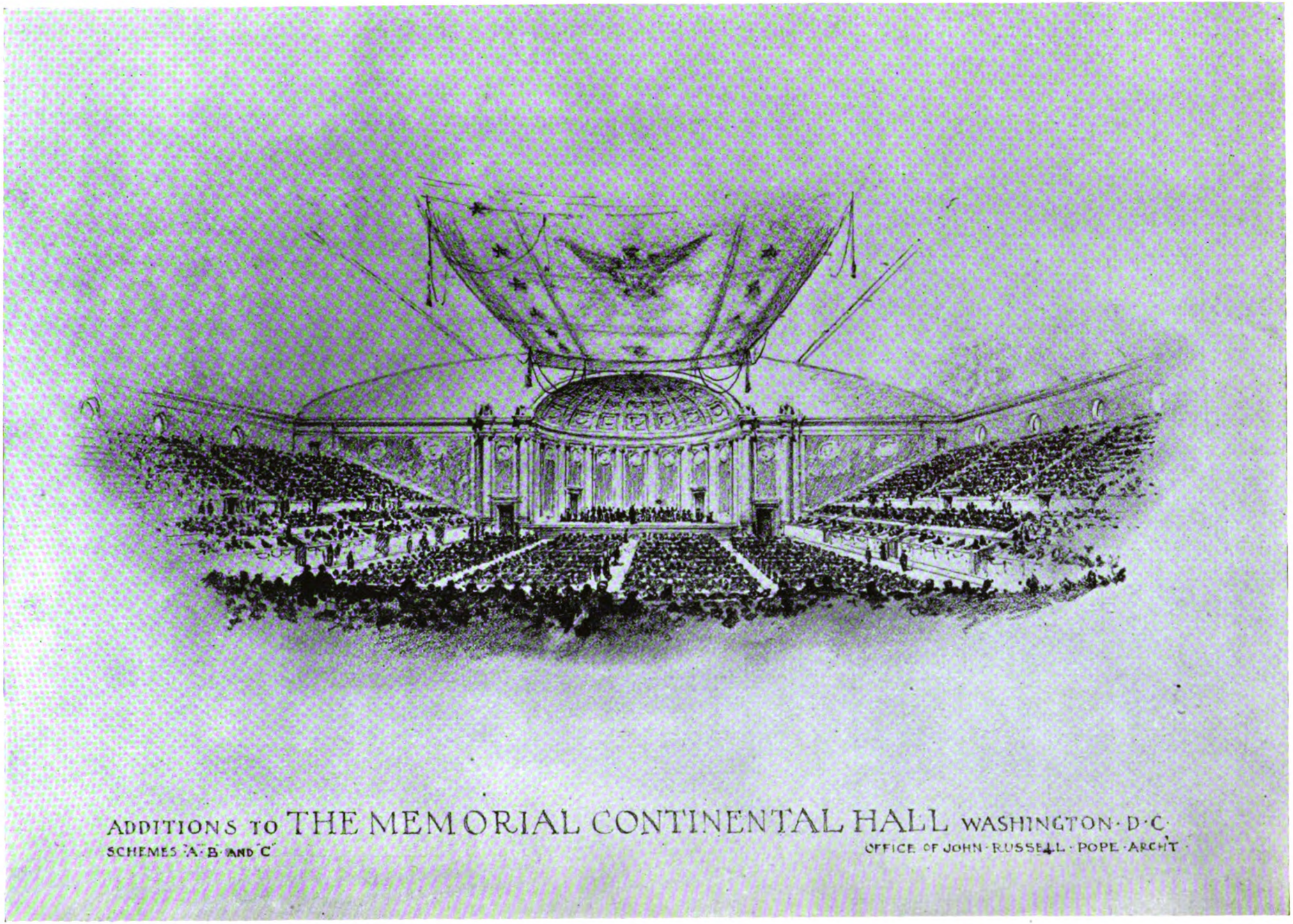

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the toastmaster said, "And now it gives me great pleasure to call on a distinguished visitor, Mr. M. Mr. M. is an author and when I tell you that he writes for the Saturday Evening Post, you will know how good he is. But Mr. M. is from the East, from New York, in fact. It will interest us all to know what Mr. M. thinks of this striking exposition of California enterprise and imagination."

Mr. M. rose. He was very pale and very distressed. His speech was short and to the point. "Gentlemen," he said, "I have sat here for two hours and listened to your appalling program. All I can say is that men who would do what you propose to do would cheerfully drive a rubber-neck wagon through the Book of Job." The audience naturally burst into an intense silence.

While on the subject of bridges which we have so skillfully introduced, we will pass along the latest idiocy which may have its place in the hot weather which is before us and which is merely the question asked of the book-clerk by an amiable lady who said, "Have you that new book on Bridge by Louis Ray?"

Energetic Chicago

THE GREAT commercial center of the country, Chicago, can not long be kept in the background in matters architectural. While Detroit, New York and Boston among others vie with each other in the magnitude of new building projects, the Illinois metropolis calmly trumps its aces with the announcement of the "world's largest," Marshall Field and Company's huge building which will occupy two full city blocks on the banks of the Chicago River. It will be known as "The Merchandise Mart" and will also be what is termed an "air-rights" building, occupying space in the air beginning twenty-three feet above the ground level and extending upward "indefinitely." Underneath are the tracks of the Chicago and North Western Railroad over which the building will be supported on caissons.

The Field Company's wholesale and manufacturing sales departments will be the principal occupants but the building will also house the display and sales offices of hundreds of other Mid-Western firms. In other words, it will be a store-keepers' store. Because the ground level beneath the building will be exclusively occupied by railroad tracks and platforms it will have unrivalled shipping facilities. On all floors will be wide corridors, 650 feet in length, real interior boulevards, lined with shops and display rooms. In the tower will be a luxurious "Merchants' Club" and the installation of a theater is seriously considered to supply musical comedy for the tired business men of the Corn Belt. The outside dimensions of this leviathan will be 577 by 724 feet and the total rentable floor area will be 4,000,000 square feet. And construction has already begun.

What we have seen of its architecture is impressively simple and in the excellent taste which we have grown to expect in our best commercial buildings. We regret that we can not give, at this writing, the names of the designers. That is a detail which the new article from which we have gleaned our information did not think sufficiently important to include in its report. This oversight, however, will be remedied at a later date if we have to go out to Chicago to dig up the facts.

Our Feature Film

We present to our readers and lookers in this issue a number of plates portraying various aspects of New York's magnificent "Medical Center" which lords it, architecturally, over upper Manhattan. We also publish an article written, appropriately, by a doctor, Dr. C. C. Burlingame, also an article by Mr. George Nichols, A.I.A., of the firm of James Gamble Rogers, Inc., the architects, which makes added comment by us a bit superfluous. But we can not pass up this chance to repeat what we have so often heard said by hundreds of professionals and laymen, namely that this imposing pile of masonry gives genuine thrills to all who gaze upon it.

For a long time we have tried to hit upon the essential word which will express the inner beauty of some of our modern masterpieces, particularly those in which the design is dissymmetric, in which there is balance without repetition. The best word we have been able to produce is "rhythm" but that fails to connote the immense force and solidity of the actual work. Whatever it is, the Medical Center has this quality to an amazing degree. It is this which works its spell on every onlooker and makes of it the mightiest monument of its designer, James Gamble Rogers. What a satisfaction it must be to him to know that from his drawing board and pencil, from his mind and heart as well, has come a message of beauty which goes unerringly to his fellow-men.

On its superb site, there is something magical in the play of light and shade and cloud-shadow, that crosses its sheer surfaces. Like some great creation of Nature, it is never twice alike. We do not know what stirred the designer's imagination so deeply, but we feel, in studying the upsoaring masses of this beautiful group, a reflection . . . . no, more than a reflection . . . . an embodiment of the calm grandeur that shines from the Palisades on the Jersey shore.

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The Medical Center in New York

By C. Charles Burlingame, M. D.

EXECUTIVE OFFICER, JOINT ADMINISTRATIVE BOARD OF THE MEDICAL CENTER.

As one who is more than ordinarily biased in matters relating to the Medical Center of New York it would seem that the most impressive thing on the skyline of Upper Manhattan is the massed buildings which have been piled up, towering above Washington Heights, in which are being housed medical institutions. In the first place, it represents almost seven years of the closest possible liaison between the professions of architecture and of medicine; and to us of the medical profession, it represents a fond hope that it may be one further step in the advancement of the sciences which, coordinated, become the several professions of healing.

To the Architect, it must mean an effort to completely subordinate the old conception of hospital planning and construction to the newer aims and ideals of medicine, and must represent the most advanced step thus far taken in adapting the utilitarian skyscraper to the hospital problems.

There is probably no exact date when the medical center idea first was evolved. It has indeed been an evolution. There is probably no exact date when the idea of a multi-story building for hospital use was first formulated in the minds of architects, and many, if not most, of the ideas which have been incorporated in this new development will be found in fragmentary form in various parts of the world. The uniqueness of the Medical Center in New York, if indeed it is unique, rests in the comprehensiveness of the scheme and the degree with which we have profited by the several advances and the experiences of others in the past.

To go into the long history of this Medical Center movement, with its problems of bringing together into a coordinating whole the eleven units now comprising it, would not be relevant in these pages. It would be a volume in itself and of but modest interest to the technical group to which this publication addresses itself. However, the mechanism by which this problem was attacked, may be of some interest to the architectural profession.

To fully realize what transpired it must be appreciated that the eleven units now operating or under construction at the Medical Center were originally but two, and it was primarily only for the development of buildings for these two that the Architect was engaged. It was surely no mean task for the Architect to be called upon to develop plans and build such extremely unchangeable things as buildings at the same time that definite ideas were being crystalized and several opinions reconciled on questions having to do with a really stupendous cooperative effort. Many of the plans of organization and policies were evolved simultaneously with the development of the plans and indeed in many instances it was through the evolution of the plans that the necessity for establishing the policy was made most clear.

Several schemes for a medical center development had been considered prior to the establishment of the Joint Administrative Board in 1921 and in fact preliminary plans had been drawn at least for a new Presbyterian Hospital. But with the establishment of the Joint Administrative Board the way was open for a comprehensive and a unified study of the common problems of the Presbyterian Hospital in the City of New York and Columbia University in so far as they related to things medical. The earliest conception was that this Board, in cooperation with the Architect, would study the field and would develop a new Presbyterian Hospital building which was to be the teaching hospital and a new College of Physicians and Surgeons for Columbia University, with eventually numerous other specialty hospitals to be added as time went on as entirely independent structures. But time and study brought many of them together under a single roof.

In September 1921 the Joint Administrative Board in concert with the Architect began an exhaustive research in the field of medical developments, not only touching on the general hospital and medical schools, but on all branches of medicine, of teaching, of research and care of the sick. The institutions which were to form the Medical Center were surveyed in detail as to existing facilities, personnel, functions, and their future aspirations. The plan of procedure is best explained by the attached graphic representation, which to all practical purposes was followed out as here presented.

The period of study and preparation of the building program extended from September, 1921, for nearly two and one-half years, and embraced hospitals, medical schools, dental schools, and other teaching units in this country, in Canada and in Europe. Simultaneously went on the collection of plans and

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data relating to some three hundred of the principal centers of medical advancement. For a period of months, it extended almost into years, the staff of the Joint Administrative Board and that of the Architect were almost interchangeable. In fact, for a considerable period the two offices were physically associated so that as the ideas evolved they were assimilated as completely as possible by the Architect and first took the form of fragmentary designs which were later to be combined into a correlated whole.

The building program which was evolved with the Architect, as a result of these extensive studies, literally became a series of several volumes in which the new scheme was organized by institutions, by departments and sub-divisons of departments; each room was named, numbered, its function described, its personnel, equipment and utilities predicated as far as was possible in advance and its relationship to every other room described. In some instances the interpretation of this exhaustive and detailed building program was accompanied by diagram but for the most part it was in this form that the Architect received the advice upon which his plans developed. The building program served the purpose of settling all fundamentals and making it possible to evolve a complete set of plans for several institutions each of which was to take on new and coordinating functions with the other.

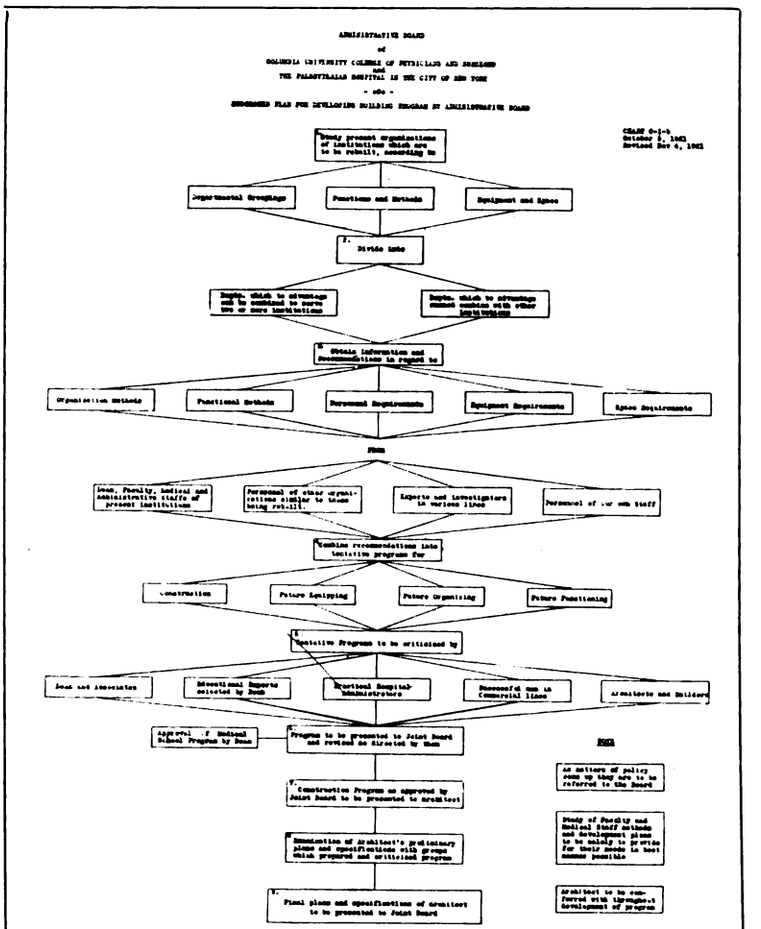

CHART PREPARED BY THE JOINT ADMINISTRATIVE BOARD FOR THE DEVELOPMENT OF THE BUILDING PROGRAM OF THE MEDICAL CENTER

It was only after the Architect had, with extreme diligence and patience produced a set of sketch plans for the building program that he was in a position to obtain the usual criticism of detail from the many groups which were to be involved in the actual operation of the new building. I must here pay a tribute to the patience and perseverance with which he played his part in explaining to the many persons concerned the advantages and the possibilities in the new relationship which was to obtain when all the institutions became coordinate at the Medical Center.

It would be futile to undertake a description in detail of the manner in which the multiple problems of the Medical Center group have been solved unless a volume were to be devoted to the subject. It must, of course, be a satisfaction to the Architect to have created something new and something outstanding in the architectural field, but to me it would seem that this evolution in the medical field which has taken place in this group of buildings in less than seven years should equally gratify him. At this writing the original two units have become eleven, the Presbyterian Hospital in the City of New York, the Sloane Hospital for Women, the Harkness Private Patient Pavilion, the Squier Urological Clinic, the Presbyterian Hospital School of Nursing, the College of Physicians and Surgeons and part of the Vanderbilt Clinic are in actual operation with the assurance that the School of Dental and Oral Surgery of Columbia University, the Babies' Hospital, the Neurological Institute and the New York State Psychiatric Institute and Hospital, all of which are under construction, will be in full operation in a few months.

These institutions, taking advantage of the economical administration made possible by the development of the Medical Center, will continue in a broader field to alleviate disease and cure the ills of the vast population of New York; applying thereto the latest scientific developments in the field of medicine.

To us it would seem that to the medical profession has come a real contribution through the profession of architecture and may I add I have learned that building is also an art and a profession.

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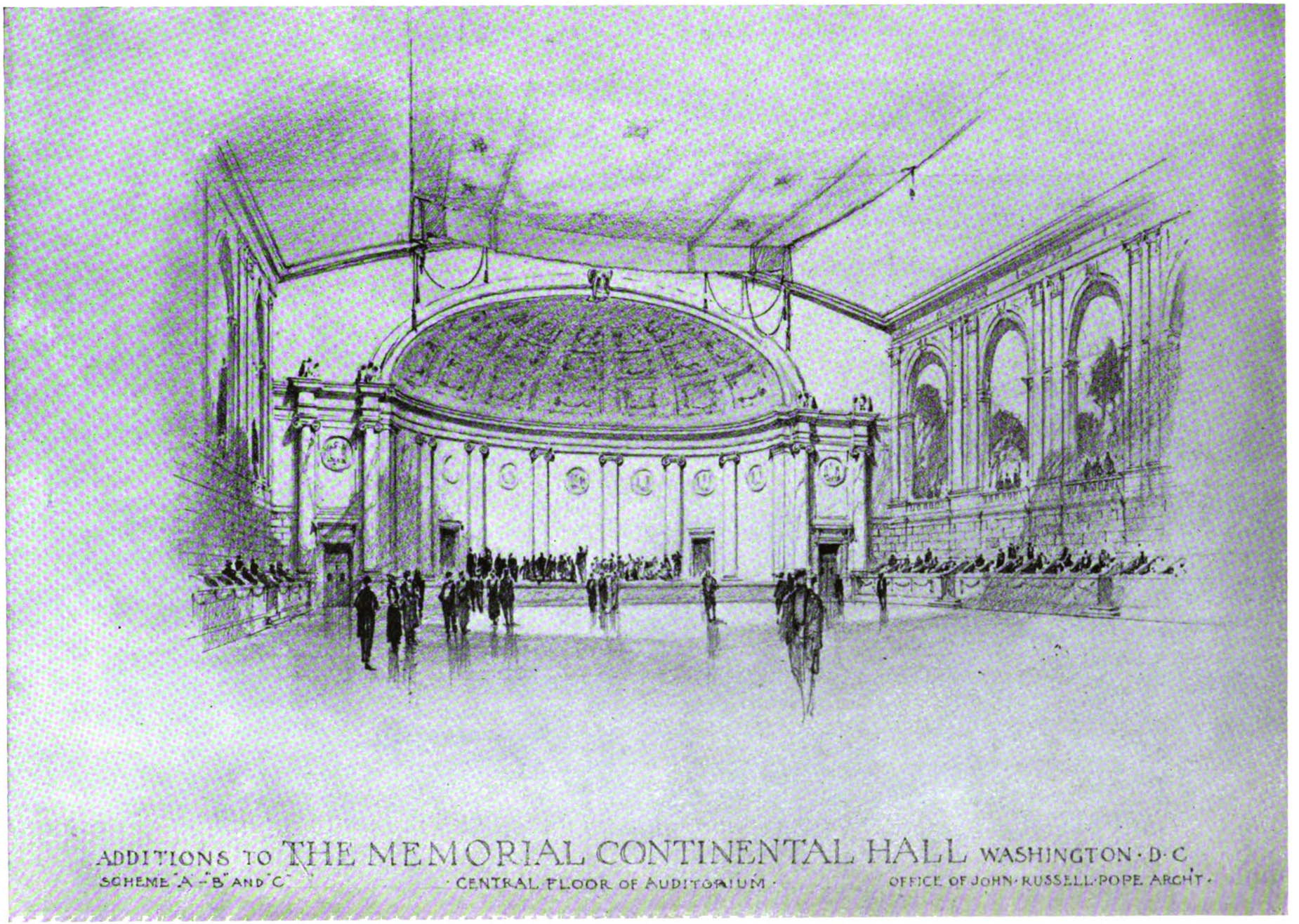

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Modern Art at Macy's

By George S. Chappell

The enterprising and enlightened Strauss Brothers who control the destinies of the long-established firm of R. H. Macy and Company in New York City surely deserve one of those special certificates from some art or architectural society, or at least a button each for their meritorious work in the encouragement of modern applied art. Their recent show, "An International Exposition of Art in Industry," held in the two mid-weeks of May, was a fine performance.

Those who are interested in what is going on in furniture and decoration will not forget that Macy's has already given us a sight of other examples of modern work, mainly American, and that Lord and Taylor staged last year an exhibition of current French productions. The "International Exposition" is therefore a wider development of this excellent idea amplified to include also items from Austria, Germany, Italy, Sweden and our own United States.

A COUNTRY LIVING ROOM IN THE MODERN ITALIAN MANNER
Designed by Gio Ponti of Milan

In every way it was a "big show." In area it occupied an entire floor in the "West Building" annex. In character of exhibits it included complete rooms from the penthouse studio, perched on the top of a skyscraper, down through living and dining rooms, offices, studies and kitchens, boudoirs and bathrooms, to an humble but happy-looking butcher's shop on the street level. In accessories and furnishings, ... well, there were sixty-two hundred items listed in the official catalogue. It was not necessary to say, "If you don't see what you like, ask for it," for if you kept looking you were sure to find your desire, whether it was a new bedroom-suite, a tricky new-art butcher's cleaver or a velvet pup. They were all there. So was most of New York and outlying districts, for the attendance, except in the early morning hours, was a constant crush. If public interest is a criterion of appreciation, the exposition was a *succés fou.* I have seen nothing like it in the art world since the Sorolla Exhibition at the Hispanic Society when the queue of customers reached from the subway station to the portals of the gallery. It is encouraging to know that an appeal to the intellectual and aesthetic faculties can fairly be compared in point of public interest with a World's Series baseball game or a meeting between Messrs. Dempsey and Tunney.

The catalogue gave impressive proof of the serious forces back of the exhibition, by publishing short and interesting statements by Robert W. DeForest of the Metropolitan Museum, Prof. Hoffmann of Vienna, M. Georges Brunel of the Académie Francaise, Bruno Paul of Germany, Guido Marangoni of Italy and John A. Agar of New York. These gentlemen are prominent in the most influential and official art institutions of their respective countries. This is not a literary review so that I will not attempt to quote them other than briefly, but it is significant to note that their participation with the new "urge in Art" indicates clearly that this trend is a real development, far-removed in its best example from freakish faddism.

For me the most important thought in the various comments is the observation that modern mass-production, the tremendous out-put of factory and mill, has at last awakened to the fact that the crafts-

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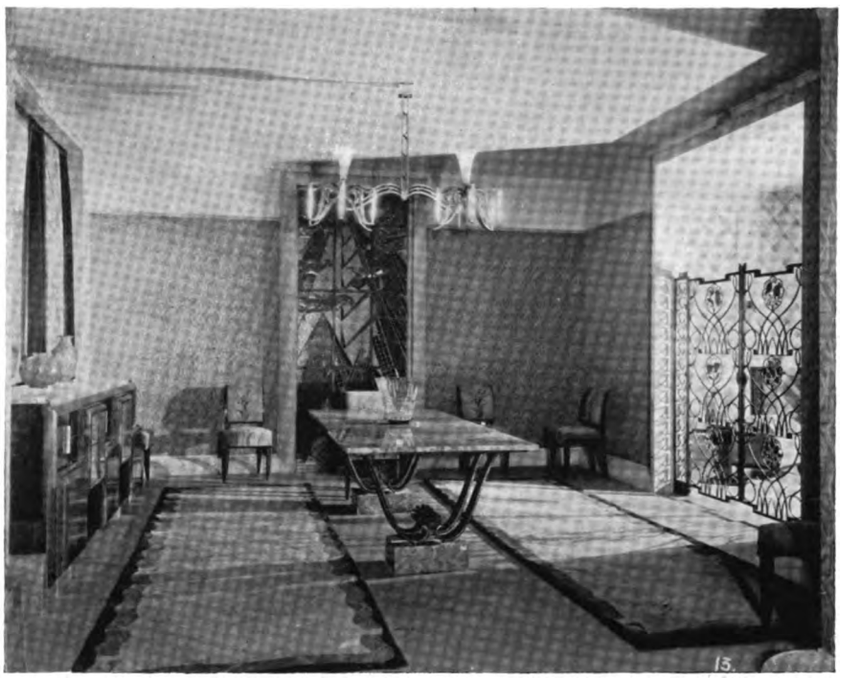
man, the artist as a creative individual, can not be eliminated. Thus, at last, two phases of production, long-supposed to be antagonistic and opposed, are made co-operative. Thus, Mr. DeForest, says, in his Foreword, "What I would particularly emphasize at this time are the significant evidences that the America of huge factories and of mass production is beginning to harness the attractive force of good design in team with the tractive power of her machinery." And he adds, later, "It is to be expected that the manufacturers will therefore take their cue from the interest of these retail centers and will anticipate the trend towards design which will catch the spirit and rhythm of modern life. Such design, well done, is art in a real sense, and its availability to a wide range of purses is art on a broader and higher plane than this country has yet enjoyed."

M. Brunel of the French Academy reiterates the central thought in saying, "We have already said that the craftsmen must have recourse to the manufacturers. These last, indeed, immediately discerned the value of such collaboration, and the large department stores were not the last to join in this movement." Dr. Paul, Director of Germany's State Schools of Fine and Applied Arts, keenly recognizes the debt owed by the world to such path-finders as Ruskin and Morris in England and to Sullivan in American architecture and he adds, speaking of recent developments in his country, "The cult for handicraft that had been revived thirty years ago, under the influence of motifs drawn from the people and the country-side, was followed by a strong movement towards articles produced on a large scale by machine. Again, the Italian representative, Sig. Marangoni quotes from his own program for the exposition at Monza, "We expect our artisans and manufacturers to make a strenuous effort to contribute to our exposition not only 'exposition' pieces, but also typical, normal and average products, samples of mass production, objects for everyday use that are noble and dignified withal."



A MODERN FRENCH DINING ROOM
Designed by Maurice Dufrene

John G. Agar, President of the Arts Council of New York says well, "The craftsman remains a most important member of society. Furthermore, he is frequently the best designer for machine production because he knows so thoroughly the materials which must be worked." One and all recognize the principle of co-operation between the man and the machine which gives this exposition its chief importance.

And what of the exhibits themselves, aside from the theory of their production? It is hopeless to signalize the most outstanding of these except most casually. In the more ambitious *ensembles* it seemed to me that the French carried off the palm in their sensitiveness of color and the restraint and *logique* of their design. It is easier to mention designers than to itemize separate items. Thus, the work of Leleu in furniture and decoration attracted me most strongly, as did that of Gio Ponti of Milan whose "Country Living Room" was a joyous creation. There were other fine rooms but the two I have mentioned must suffice.

In some of the rooms were color combinations and furniture designs which I found merely bizarre not to say, frankly, ugly. Some of the chairs and tables, in their efforts to escape from traditional and meretricious ornament, were development of the packing-case or nest-of-boxes idea with sharp, jutting angles quite as unnecessary as a Louis XVI garland and much more dangerous. A stout matron near me exclaimed, "My land! howd'ja like to bump into that in the dark!" and I almost patted her broad back in sympathy.

In the amazing field of household accessories, useful and ornamental, the exposition convinced me that we are over the threshold and well within a new and thrilling Renaissance. The glass, metal, leather, wood and porcelain, to merely skim the surface of materials used, were of infinite variety and beauty.

(Continued on Page 526)

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The Development of the Medical Center

By GEORGE NICHOLS, A. I. A.

OF THE FIRM OF JAMES GAMBLE ROGERS, INC., ARCHITECTS OF THE MEDICAL CENTER

NOT so many years ago the good old family doctor knew about all there was to be known in his profession. If he had been a diligent student of medicine, if he had a sympathetic nature and was inspired with love of his fellow-men, he arrived, after some years of experience, at a point where he possessed practically all the knowledge of medical practice that could be acquired. Today the span of one man's life is not a sufficient length of time in which to become proficient in all that the advance of science has revealed. The field of man's investigation has broadened and the paths to knowledge have multiplied. It has become necessary to divide among many minds and many workers the pursuit of investigation along these many paths.

For a complete physical examination and the diagnosis of an obscure ailment, it has become necessary to make a tedious and costly round of visits to practitioners in many special fields. A medical center brings all these specialists and all their equipment together. The comprehensive facilities afforded by such an institution enable an obscure and critical case to be expeditiously examined from every angle with a minimum of time and effort. The Columbia Presbyterian Medical Center aims to combine and house such facilities in the most efficient way and in keeping with the most advanced practice.

The origin of the Columbia Presbyterian Medical Center may be traced back to the affiliation of the College of Physicians and Surgeons of Columbia University with the Presbyterian Hospital in 1921. By this connection the laboratories of the Columbia Medical School provided the hospital with the facilities demanded by modern medical practice, while the hospital provided the school with a clinical field for observation and study. These relations have continued with equal benefit to the hospital service and to the study and advancement of medical science and teaching. But many practical difficulties have resulted from the widely separated locations of the two institutions, and it was obvious that advantages to both would result from bringing the equipment of the scientist and the teacher closer to the bedside of the patient. Thus the project for a combined building on a new site took form, to be developed finally into the great medical center group now approaching completion. With medical school and hospital united it became apparent that a third unit could well be combined with benefit to all. A public clinic affording medical examination and treatment to those persons not sick enough to require hospital care, and known as "out-patients," renders service primarily in the field of preventive medicine. But out-patients have the same need for laboratory diagnosis and research as have hospital patients, and the observation and study of out-patients is just as important to a medical school as is its hospital work. Furthermore, an out-patient clinic will discover cases requiring immediate admission to a hospital.

Vanderbilt Clinic had worked in harmony with the College of Physicians and Surgeons since its foundation. In 1925 it decided to take its place as the essential third unit in the Medical Center. So while the Vanderbilt Clinic will carry on its own special functions, and continue as well its relations with the College, it will perform an important work in the new Medical Center as the entrance vestibule to the hospitals. Thus a Vanderbilt Clinic patient can be admitted directly to any of the hospitals without transfer and re-examination, and an unnecessary detour in the road to the patient's recovery will be avoided.

Many other costly steps are saved by institutional co-ordination. A common administration will reduce executive and clerical personnel and procedure, communal buying will lower the cost of supplies, and overlapping services and departments can be eliminated with a saving in space, operation and up-keep. By the economy of effort and cost which the Medical Center effects, more beds can be provided, more patients treated, and more doctors and nurses trained; a greater advance in medical teachings and research can be made, and greater ultimate benefits to suffering humanity will result.

With the Hospital, School and Clinic as a nucleus, a preliminary building program was adopted in which a place was allotted to every phase of medical treatment and research, study and training. The Columbia Presbyterian Medical Center has now grown to include: The Presbyterian Hospital and its adjunct The Harkness Private Pavilion, The College of Physicians and Surgeons, and The School of Oral and Dental Surgery of Columbia University, Sloane Hospital for Women, Squier Urological Clinic, Presbyterian School of Nursing, Vanderbilt Clinic, The Babies' Hospital, The Neurological Institute, and The New York State Psychiatric Institute. It is expected that still other specialty hospitals will be attracted to the group, and that

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other related buildings will be required as the work of the center expands.

As a preliminary to architectural planning the space requirements for the three key buildings, School, Clinic and Hospital were compiled and set forth in an encyclopedic list of rooms, which described the desired size and equipment of each and its relation to the others.

This list, expanded to cover all the units of the group, constituted the definite building program. With this as a basis, the architect began his studies in plan, mass and grouping. From the program the required size of the major elements of the plan was tentatively calculated. Their most suitable positions on the site, and their relation to each other were governed by the individual functions of each. The sunlight, air, and aspect most beneficial to the patient located the main hospital unit to the south, and the final plan of this building has been developed to the point where every sunny southerly window opens into a patient's room, while the northerly side of the building is devoted exclusively to treatment, operation and service. The Clinic, as the entrance vestibule to the Hospital, stands on the north east corner of the plot at the easiest point of access from the various transit facilities which focus at Broadway and 168th Street. To the Medical School is allotted the north west corner of the plot, with the laboratories receiving unobstructed north light, and the staff offices, studies, and research rooms on the south side receiving the sun. The School of Dentistry shares with the Medical School its facilities for fundamental medical and surgical teaching. Its advanced work being clinical, that is: actually performed upon the patient, it is conveniently located in the upper stories of the Clinic, or Out-Patient Department building, sharing with it those facilities for the reception and recording of out-patients which are an essential part of clinical routine.

Between the Clinic and the School is the main entrance and administrative block, fronting 168th Street and housing in its upper stories the school library and lecture amphitheatres. The private patient pavilion is joined to the west end of the hospital, with the same southerly orientation for its patients' rooms. It has an independent entrance on the less busy thoroughfare of Fort Washington Avenue. The Babies' Hospital the construction of which has just been begun, will connect with the east end of the hospital, balancing the private pavilion.

The units just mentioned form one great connected group of buildings, reaching east from Fort Washington Avenue to Broadway. The Residence of the School of Nursing and the Psychiatric and Neurological Institute are separate buildings and will stand west of Fort Washington Avenue. All separate buildings will be linked by a system of underground tunnels. While affording a direct, protected, means of circulation for staff and patients, these tunnels carry in their walls and ceilings the pipes and wires of the heating, refrigerating, and electric systems radiating from the central power house. Small electric trucks will distribute through these tunnels the numerous supplies of all kinds which are issued from the central stores and will transport the linen to and from the central laundry.

The ground area of the whole site is nearly twenty acres, and its highest point is about 170 feet above the river. It extends north from 165th to 168th Street, and westward from Broadway, across Fort Washington Avenue and across Riverside Drive to the city park bordering the Hudson. The total ground area of the buildings now under construction between Broadway and Fort Washington Avenue is nearly two acres, the greater part of which is now completed.

The height from ground to main roof of the Hospital section is 253 feet and to the top of the Hospital Tower 306 feet. As the ground on which it stands is about 170 feet above the river, the elevation of the tower above tide water is 476 feet. There are actually 19 stories in the Hospital, but, as nearly all are required to be of more than ordinary height, it may be said to be equal in height to a 23 story office building with a five story tower.

The Presbyterian Hospital at opening will contain 405 beds and house a resident staff and personnel of 400. Its ultimate capacity after the possibilities provided for expansion have been utilized will be 641 patients. Sloane Hospital for Women, which occupies three floors of the main hospital building affords accommodations for 145 beds, and 122 infants' cribs. The Harkness Private Pavilion, serving both Presbyterian Hospital and Sloane Hospital will accommodate 192 adults and 26 infants. The Babies' Hospital will have facilities for the care of 180 patients. The Neurological Institute will provide 240 beds. The State Psychiatric Institute and Hospital will have a bed capacity of 200, combined with research and teaching facilities. The School of Nursing Residence will house 300 student nurses, 60 probationers, 10 staff members and 23 maids. The Vanderbilt Clinic accommodates a daily service of 2,000 out-patients. The College of Physicians and Surgeons provides for the instruction of 400 medical students and the accommodation of a research and teaching staff of 265. The School of Oral and Dental Surgery will have facilities for 400 students and a staff of 50.

In the forward march of science, physics, chemistry and electricity have provided means for revealing, measuring and weighing natural processes and con-

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Bessell, *Del.*

Wesley Sherwood Bessell, **Architect, New York**

Study, Entrance Court, Residence for Mr. LeRoy Latham, at Plandome, Long Isand

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ditions formerly undreamed of. With such aids at hand modern diagnosis does not guess, it reads and weighs the records of laboratory analysis, of microphotography, of the cardiograph, of the X-ray plate and the fluoroscopic screen.

With the increase in scientific and technical equipment has come a corresponding increase in the facilities for comfort and sanitation. In the field of hospital planning and construction, as in our dwellings and other buildings, the luxuries of yesterday have become the commonplace necessities of today.

This growing multiplicity of technical equipment, housekeeping appliances and building service, while tremendously advancing the welfare of the patient, demands ever increasing space, more and more mechanical installation, and more and more intricate and costly construction for hospitals and medical schools.

Coincident with these growing requirements has come the terrific rise in building costs. The Joint Administrative Board, the Builder and the Architect have endeavored to solve the cost problem of present day building by intensive planning, by the adoption of inexpensive but durable materials and by the abolition of all extraneous ornament within and without. While the Board and its architects agree that they would not be justified in spending one dollar for precious materials, applied decoration, or architectural adornment, exhaustive study has been made and no expense has been spared to provide the ultimate in scientific treatment, service and comfort for the patient. By adherence to these principles an economic saving has been made which compares most favorably with other contemporary hospital construction.

In their outward aspect there is an entire absence in these buildings of that parade of archeological paraphernalia once customary and obtainable at no great expense. The predominant elements of size and height have been enhanced by such devices of design as can be economically accomplished in utilitarian brick. Mass and form have been made to reflect only the absolute space requirements, with such re-adjustments as could reasonably be made to enhance the general silhouette. Ornament both externally and internally has been reduced to a minimum. Grandeur has been sought through size, simplicity, and austerity.

The elevated position of the buildings and their great height make the group impressive in any view and give it dominance in the sky-line. It is a great and grim fortress, benign in purpose, raised high and strong against the assaults of disease. May it justify the hopes of its creators and become indeed a citadel in which the forces of science shall be marshalled in victory over human ills.

IV. The Fatherly Architect

(EDITOR'S NOTE: Passing the buck is the great American game. Our Mid-Western Architect seems to think the lien law an example. Perhaps he is right. Let us hear from other readers.)

Our chief has kept out of the law courts and he rather prides himself on that. Handling other men's money by the million is not so easy. Most lawsuits hinge on dollars—in spite of claiming it is "the principle of the thing." This is about what he said at our last confab as I recall it.

"So far as I can discover, there is only one law in our state that compels a man to pay another man's debts—and that is the lien law. I believe that if all the lien laws were wiped off the books it would make for better contractors. This morning we got notice of the Lions Bonding Company going broke. They went security for Apswill and Apswill on the Croton Schoolhouse. These builders 'operated on a shoe string' and you know they went broke themselves two months ago after having built half of the school and made a rather poor job of that."

"Now it is likely that the school board of that small community will have to pay twice for materials in order to protect the local dealers against losses. It is lucky for us that the Board's own attorney passed on the bond."

"Originally there was a reason for the lien law. I mean in the days when contractors put their men off from week to week, even month to month with glib promises to pay. Many a man lost the fruits of his honest labor. That day is past. The Unions see to it that pay day and Saturday mean the same thing. Non-Union workmen get the advantage of this understanding.

"But why a wide-awake lumber yard with a better opportunity to check up on a contractor's credit than the average home builder should have a comeback on that owner after he has paid for the building in full is hard to see."

"Once a bonding company tried to evade its obligation toward an owner by claiming that if the owner had held back full 15%, the losses after the failure would have been less. However, the contract called for the owner to pay 85%. That is, there should be paid not less than 85%. If the owner pays more it is all right; in fact, he must err on the side of paying more than 85%—not on the other side. In that case the company did not get away with it, but the technicalities on which they will put up a fight make many an architect wonder if a bond is worth while.

"One company demanded of us to inquire if the contractor had paid his 'subs' before issuing certifi-

(Continued on Page 524)

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Bessell, *Del.*

Wesley Sherwood Bessell, Architect, New York

Study, Entrance to Mary Washington Hospital, Fredericksburg, Va.

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X. William Strickland—American Greek Revivalist

By Rexford Newcomb, A. I. A.

Editor's Note: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

Latrobe, the father of the Greek Revival in America, trained two worthy successors. Of one of these—Robert Mills—we have already written. To the other—William Strickland—this paper is devoted. Strickland, like Latrobe, was, in *his* time, to be the tutor of two worthy pupils. These were Thomas U. Walter, the architect of Girard College, Philadelphia, and of the dome and wings of the National Capitol; and Gideon Shryock of Kentucky, the apostle of Greek classicism in the West. Of both of these worthies we shall hear subsequently. Thus it will be seen that the Greek manner which culminated in the brilliant work of such men as Walter and Shryock comes down to us through Strickland from Latrobe, the early champion of the vogue in this country.

WILLIAM STRICKLAND (1787-1854)

But Strickland was more than the medium through which the technique of a period was transmitted; he was an accomplished architect as well and, for a period, perhaps the most important practitioner in the country.

Strickland was a native of Philadelphia, having been born in the Quaker city in the year 1787. The father was a carpenter and builder and both William and his brother George seem to have inherited constructive ability. William early manifested a taste for drawing and painting and mastered the art of engraving, which he practiced, as the various issues of the "*Portfolio*," a magazine published in Philadelphia at the time, testify. When he was but sixteen years old, Strickland entered the office of Latrobe who had been called to the superintendence of the National Capitol, and from 1803 until 1810 he was to work side by side with Robert Mills, the other great Greek Revivalist of his generation.

Strickland seems early to have "gotten his hand in" for in 1809, or at the age of twenty-two, he designed the Masonic Temple of Philadelphia. Curiously enough, it, like Mills' *Bank of Philadelphia* (1810), was an essay in the *Gothic* manner. But we remember that Latrobe, their master, was versed in the *Gothic* as well as in the *Classic* and that the first Gothic design in America was his for *Sedgley*, an estate near Philadelphia (1800). Also it must be remembered that he submitted both a Gothic and a Classic design for the Cathedral of Baltimore (1805). During the first decade of the century and before the Greek Revival was well launched, several of our men showed a distinct leaning toward the Gothic. But real Gothic architecture was not to be accomplished before the days of Renwick and Upjohn, although in his *Bank of Philadelphia* Mills gave us an essay with genuine vaulting in masonry.

Strickland's Masonic Temple, the commission for which was probably obtained through the influence of his father, was crowned by a steeple with a "spire of reputed beauty." For a decade it was "the pride and admiration of every Philadelphian and was used not only as a meeting-place for the Masonic fraternity, but also as a hall where fairs and other entertainments were held." Unfortunately, it was not long to stand for in 1819 it was destroyed by fire.

But the young architect was not often to work in

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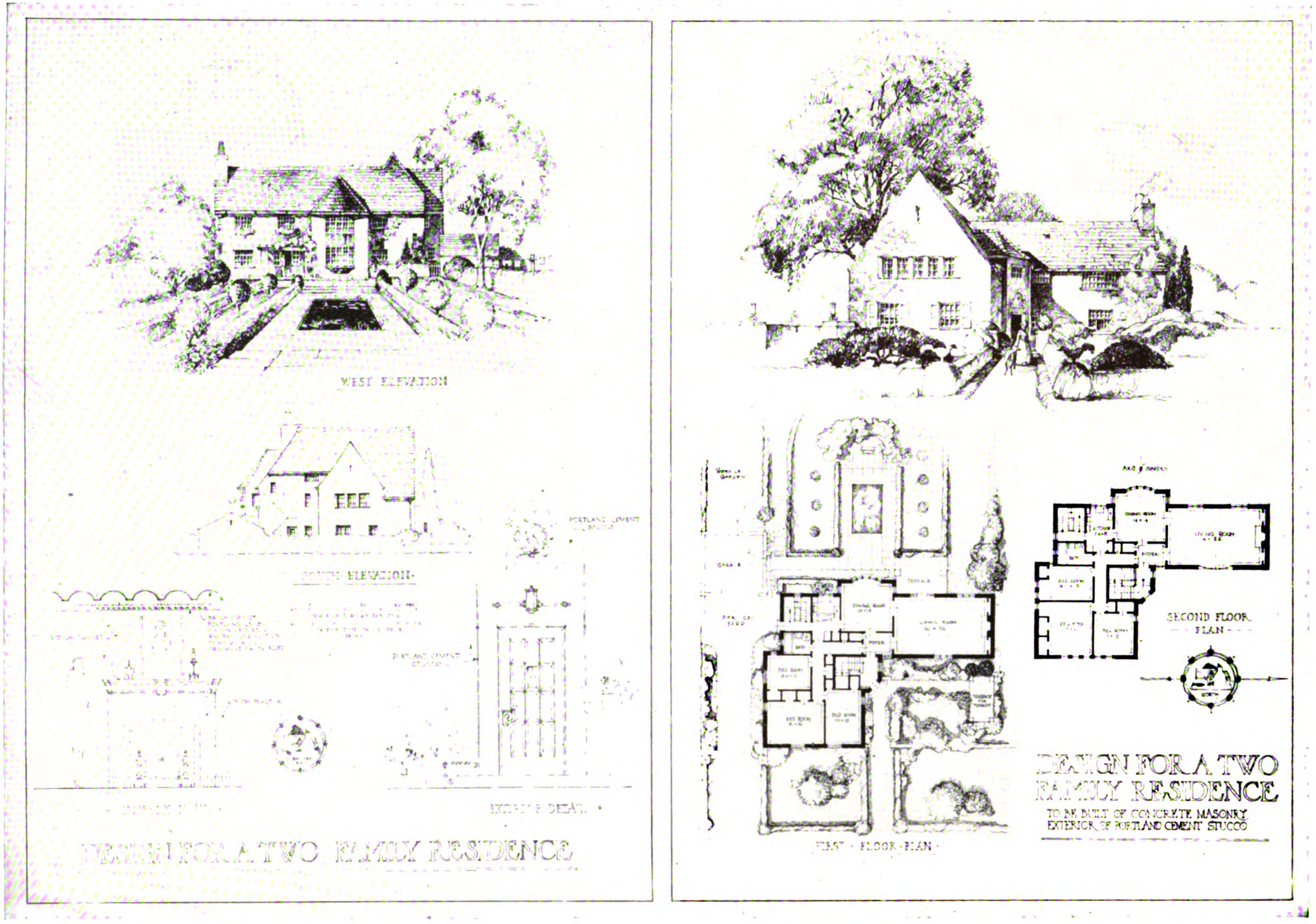

Submitted by Alfred Kastner, New York

Awarded First Prize, Portland Cement Architectural Competition
Duplex Houses

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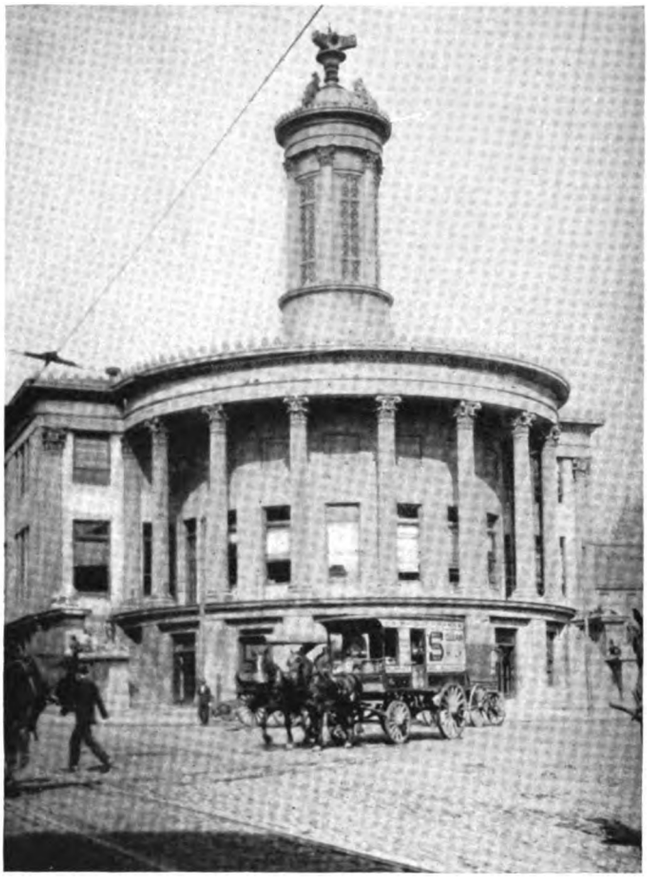
this manner and his only other Gothic design of importance was that for Saint Stephen's Church in Philadelphia, a building which I have never seen but which was described as "a pretty wooden structure in Gothic style on Bridge Street opposite the Arsenal." There seems to be little question that Latrobe deeply influenced Strickland or that the latter's great predilection for the Greek came from any other source. Certainly after his association with Latrobe upon the *Bank of the United States* in Philadelphia (now the Custom House) he was to work exclusively in the classic manner.

In 1815 Strickland was commissioned by the Academy of Natural Sciences to prepare plans for a hall. This structure, completed in July of that year, was a three storied brick building of unpretentious appearance. It stood on the north side of Arch Street east of Second. His next important work seems to have been the superintendence of the above mentioned Bank in Chestnut Street. This work, designed by Latrobe, was begun in 1817, but was not completed at the time of the architect's death in 1820. Between 1817 and 1820 Latrobe was much concerned with the construction of a waterworks system for the city of New Orleans. This left him little time for personal superintendence of the Bank and this was entrusted to his pupil, Strickland. After Latrobe's untimely death at New Orleans in 1820, the work here was completed entirely by Strickland; this by 1824. So responsible was Strickland for the construction of this building that in his day and since he has often been cited as the architect.



MERCHANTS' EXCHANGE, PHILADELPHIA
William Strickland (1787-1854), Architect

The completion of this beautiful work apparently established the young architect in the regard of the people and three years later he was commissioned by the government to design the United States Naval Asylum in Philadelphia and in 1829 a structure to house the Philadelphia Mint.

The Mint (1829-1833) was in its time a beautiful building, but like many a structure designed for the rapidly expanding governmental business, it was conceived upon too small a scale and had eventually to be enlarged several times, thus defeating its original splendid proportions. It was of brick, faced with marble and had a particularly beautiful hexastyle Ionic portico. The structure which stood in Chestnut Street has now been taken down, but the columns from the portico are, I believe, preserved in the grounds of a Jewish hospital in the city.

Perhaps the structure that gives Strickland his greatest claim to our regard is the "old Merchants' Exchange," which still stands in fine repair at Third, Walnut and Dock Streets in the Quaker City. In this design the architect gives us a unique and original composition. The main rectangular mass, with its lovely *in antis* portico, fronts Third Street, but at the rear where Walnut runs into Dock Street, a semi-circular colonnaded rotonda, flanked by admirable steps and surmounted by a cupola patterned after the Choragic Monument of Lysicrates, makes a pretty termination that capitalizes its site most magnificently; "a classic structure," remarks Shackleton, "perfect in mass and detail, an up-standing, forth-facing audacious building, looking out from its sweeping curve with such graceful bravery as gives a veritable Victory of Samothrace air."

This is the first time in the Greek Revival that such liberties were taken with the "classic elements" and the earlier ideal of archaeological correctness was departed from. Strickland recognized the incompatibility of Greek expedients and the modern plan, and he exemplifies his ability by mastering his "elements" rather than allowing them to circumscribe him. He treats Greek form exactly as the Renaissance architects handled the Roman antique and with admirable results. Evidently the success attained by the use of the Choragic Monument motif here led him to use it later in the Tennessee State Capitol at Nashville,

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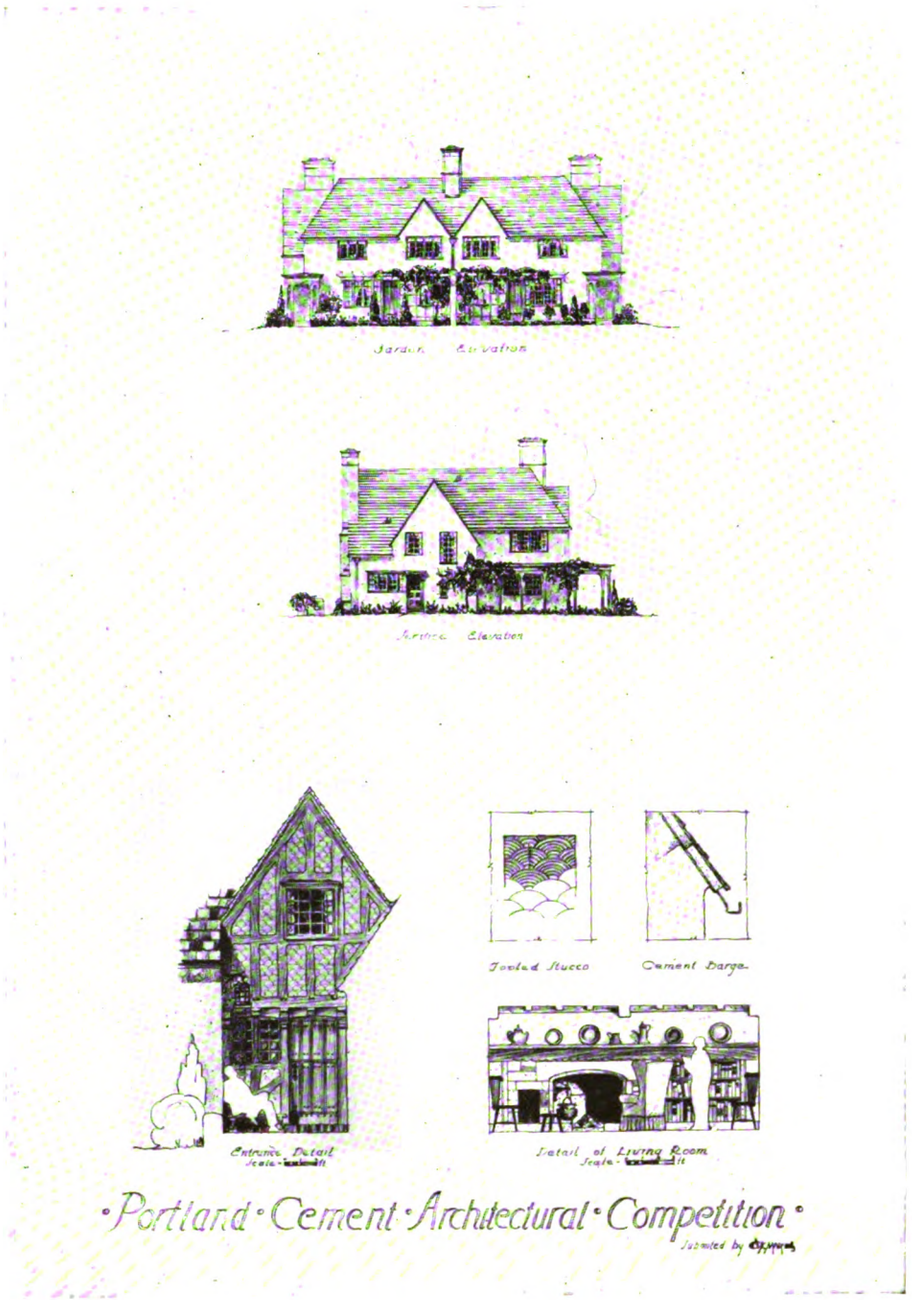

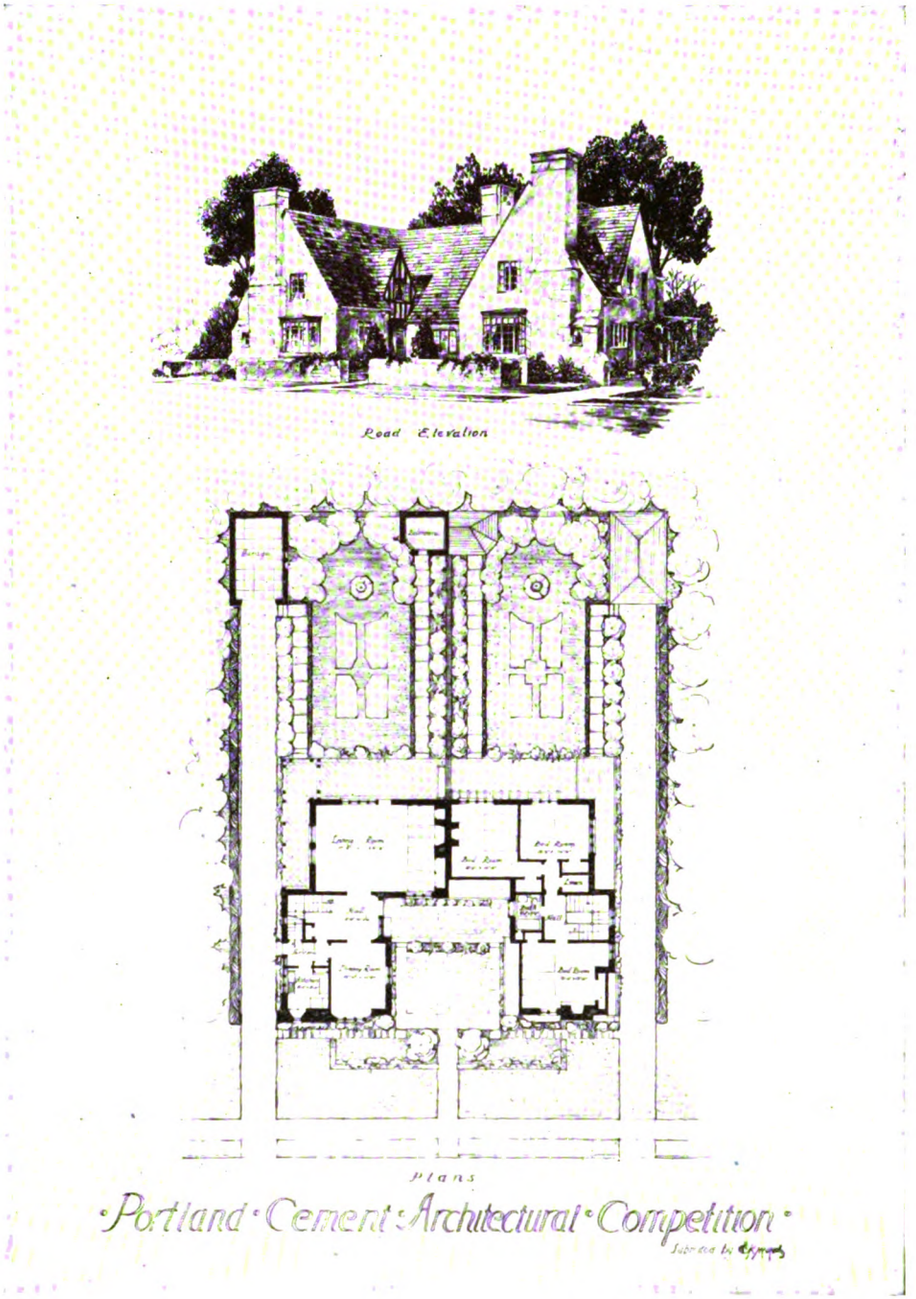

Submitted by H. G. Rieber, Philadelphia

Design Awarded First Prize, Portland Cement Architectural Competition
Semi-Detached Houses

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where it can *scarcely* be said to be equally successful.

Perhaps the most "grammatical" of the architect's works was the Branch Bank of the United States (1836-37), now the Custom House at Erie, Pennsylvania. It is a work that one should attribute to a pupil of *the* Latrobe that designed the Philadelphia Custom House. It is in the manner of the Parthenon but is hexastyle rather than octastyle. In spite of its smaller size (50 x 70 feet) this splendidly proportioned and beautiful marble temple is to me more satisfactory than the old mother structure in Philadelphia.

The Naval Asylum was Strickland's last work in Philadelphia. It embraced a group of three buildings, the central structure, the asylum proper, being 380 feet long. Its composition consisted of a central pavilion with an Ionic portico and balancing wings each terminating with a pavilion and porticoes. Several of the main rooms of the first two stories were vaulted in masonry while the chapel was crowned by a dome. From 1838 to 1845 this historic structure served as the first United States Naval Academy but after this the building was devoted to its original purpose.

Among other works by Strickland in his native city one recalls the old Arch Street Theatre, St. Paul's Protestant Episcopal Church on South Third near Walnut Street, and the Chestnut Street Theatre. The *original* Chestnut Street Theatre was in 1800 the finest playhouse in America but it was destroyed by fire on Easter Sunday, 1820. The stockholders immediately set about rebuilding and employed Strickland to design the new structure which on December 2, 1822 was opened with Sheridan's *"The School for Scandal."* William Rush's figures of *Tragedy* and *Comedy* were saved from the old building and were placed in the niches in the wings of the new structure.

Strickland also had in hand the repairs and restorations of Independence Hall, in 1828 restoring to its original condition the handsome steeple taken down in 1781. He was long a member of the American Philosophical Society and of the Franklin Institute where he was "Professor of Architecture." The first course of lectures at the Institute was delivered during the year of 1824-25 in the Academy building of the University of Pennsylvania on Fourth Street near Arch. Among the first pupils in *Architecture* was Thomas Ustich Walter, then a bricklayer but afterwards a foremost American architect. A marble bust of Strickland is owned by Franklin Institute.

Strickland was destined in his later years to leave his native city and to work in the middlewest and here he was to die "in the harness" while superintending the construction of his last large work, the State Capitol at Nashville, Tennessee. This structure, which consists of an amphi-prostyle, octastyle Ionic temple upon a high, rusticated podium is flanked on its minor axes by hexastyle Ionic porticoes and crowned by a replica of the Choragic Monument. While not as satisfactory a building as his Merchants' Exchange in Philadelphia, the Tennessee Capitol is by no means an unlovely monument. It has a compelling majesty and a stateliness that will commend it to its severest critics.

In 1854, while still at work on this structure Strickland died and by vote of the Tennessee Legislature his remains were interred in a crypt that had been constructed under the cupola. Mr. A. C. Bruce of Atlanta, once a pupil of Strickland and in 1920 a gentleman of 76 years of age, wrote, "As a boy, running over the building, on my visits, I often climbed into the cavity that was left open to receive the body. I was present when Mr. Strickland's body was placed in the cavity and the tablet sealed for all time."

But Strickland executed some other structures in the Tennessee capital, and among them may be mentioned one of the few of his residential examples that come down to us. It is *"Belmont"* a magnificent house of the *Villa Rotondo* type erected in 1850. Strickland's work and influence in the southwest were good, and helped materially in the development of the public taste.

Strickland was a man who believed in his profession and hoped to advance it to a secure and lofty place in the regard of the public. Thus we find him working with others for the establishment of a professional society that might be for the profession in the young republic what the Royal Institute, then in process of foundation, was to be for British architects, or the Société Centrale to their French confreres. On the 6th day of December, 1836, eleven architects met at the Astor House in New York for the purpose of establishing such a society. William Strickland was a member of that group and from the Quaker City came with him John Haviland and Thomas U. Walter, both at the time important practitioners.

New York was represented by Alexander J. Davis, architect for the University of the City of New York; Isiah Rogers, architect of the Merchants' Exchange (later the Custom House) of New York, then building, and of the Astor House, of the Burnett House, Cincinnati, of the Maxwell House of Nashville and of other equally important buildings in the eastern half of the United States; Charles F. Reichard, William C. Cramp, F. Schmid, Thomas Thomas and his son of the same name.

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From Boston came Richard F. Bond who, with his partner, Parker, was architect of the Tremont Bank in that New England city. Other important men throughout the country wrote urging the founding of a society.

This group met in New York for two days; William Strickland, Nestor of the profession, was elected President and Thomas U. Walter, his fellow-townsman, was elected Secretary of an organization to be known as the *American Institution of Architects*. In May of the next year the organization met at the Academy of Fine Arts in Philadelphia at which time it appears the membership of the body consisted of twenty-three professional members, two associates and twenty-five honoraries.

But the profession in the country was at that day few in numbers and scattered geographically, and little of real practical value was accomplished. The Institution stands, however, as the pioneer organization of its kind in America and certainly it prepared the way for the American Institute of Architects founded twenty years later.

Early in his professional career (1825), Strickland went to Europe to study canal and railway systems, particularly those in Great Britain. Upon his return home he superintended the building of a railway in Maryland and the construction of the Delaware Breakwater, the latter for the Federal Government. As a result of the study he published two books, his *"Report on Canals and Railways"* and his *"Triangulation of Delaware Bay."* These volumes attest his skill as an engraver and his ability as an engineer. With Gill and Campbell he prepared another volume, entitled *"Public Works of the United States,"* published in London in 1841. Thus like so many of the worthies of our earlier national period Strickland seems to have been an accomplished engineer as well as an artist of marked ability and taste. Upon the strength of his scientific attainments he was elected a member of the Royal Society of Civil Engineers, but the value of his work to the architect is to be measured in terms of his mastery over precedent, his fresh and modern attack of his problems, his good taste and love of classic beauty, his high ideals for his art and his profession, his intense interest in the younger men in that profession and his untarnished record as a practitioner. These indeed are sterling virtues and accomplishments!

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James Gamble Rogers, Inc., Architects, New York

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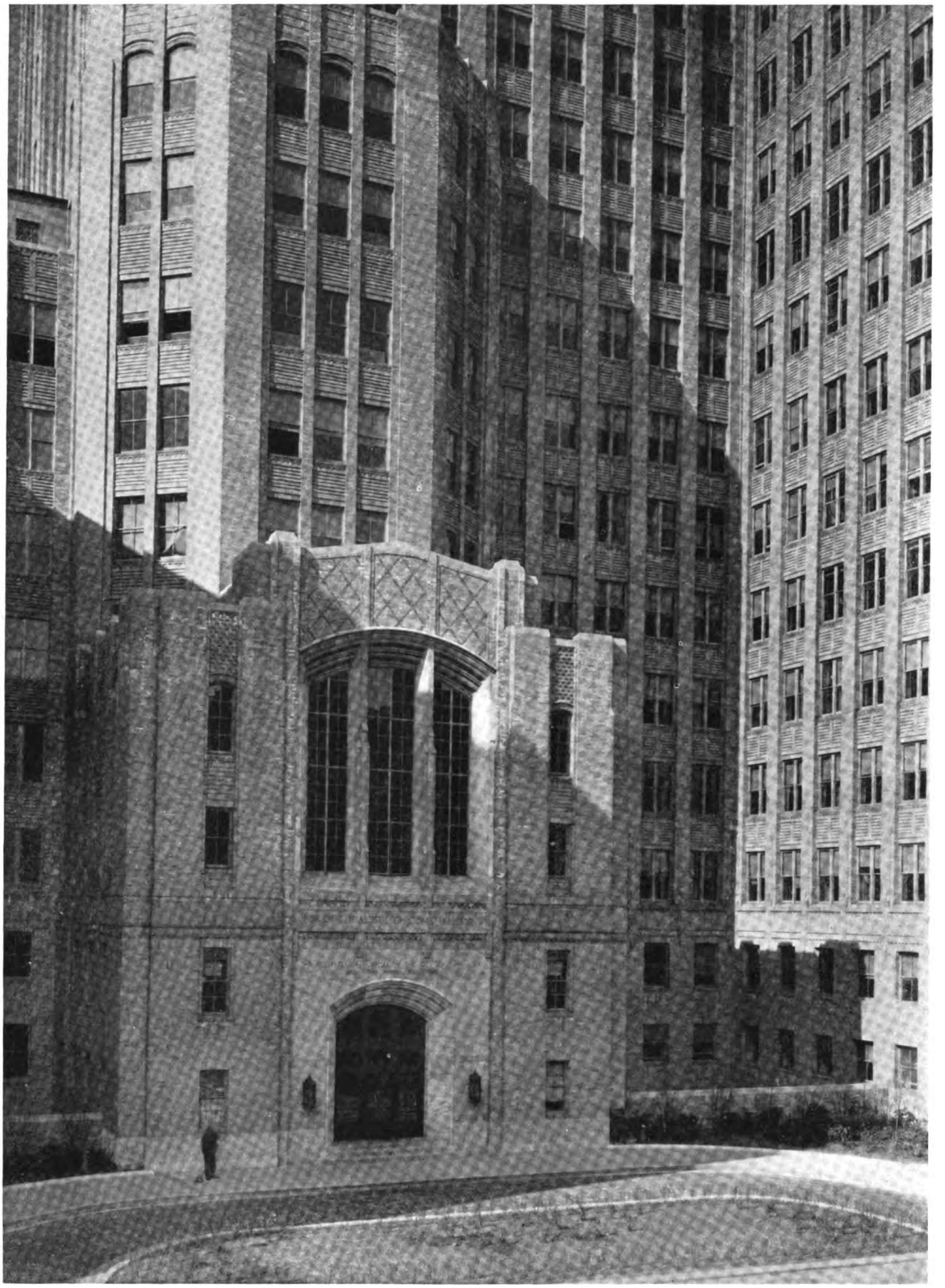

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James Gamble Rogers, Inc., Architects, New York

The Main Entrance to Presbyterian Hospital, Medical Center, New York

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The Pennsylvania State College

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Entrances to Presbyterian Hospital and College of Physicians and Surgeons, Medical Center, New York

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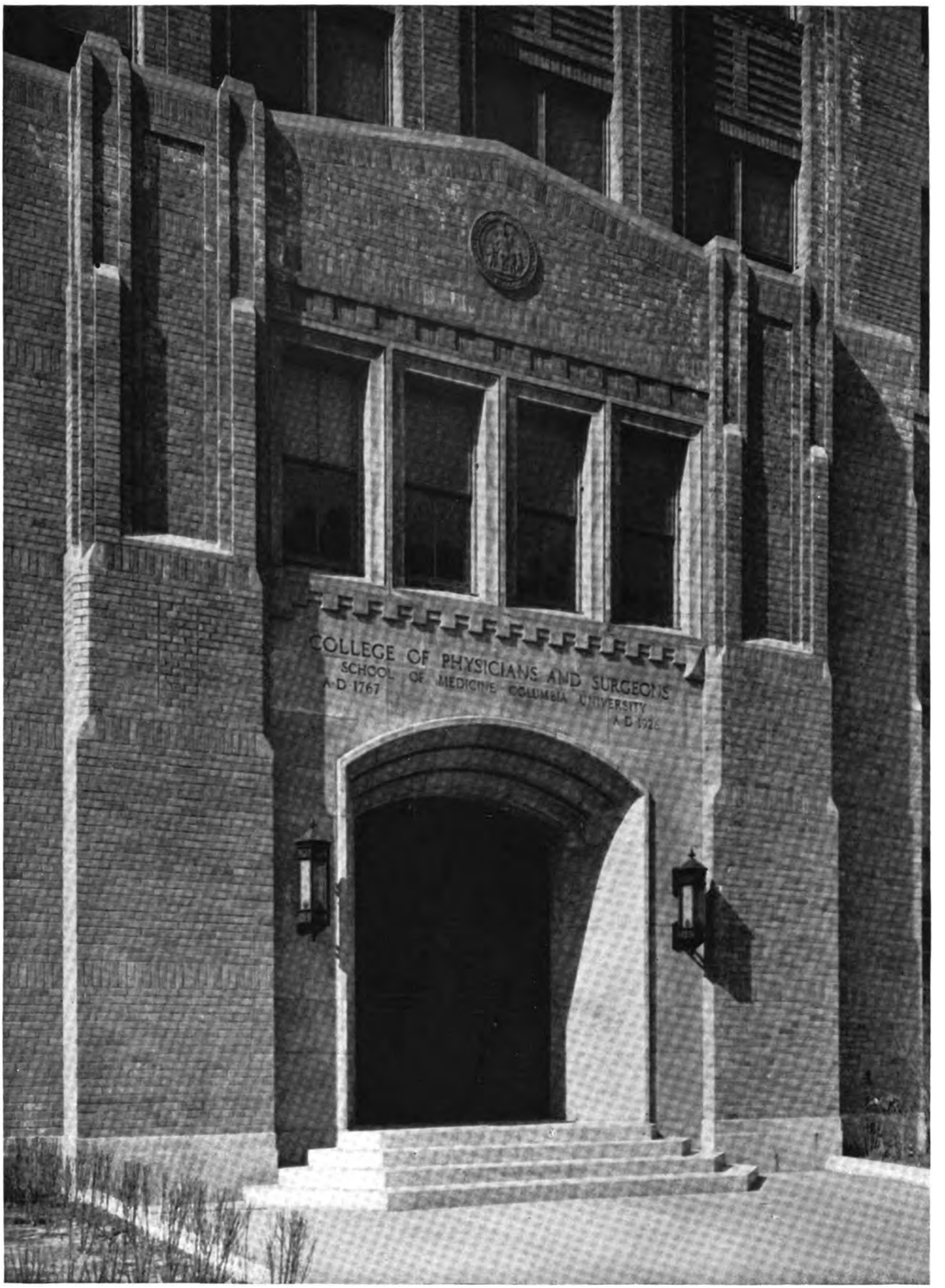

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Entrance to College of Physicians and Surgeons, Medical Center, New York

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The Medical Center Group from the South West

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Presbyterian Hospital from the South East, Medical Center, New York

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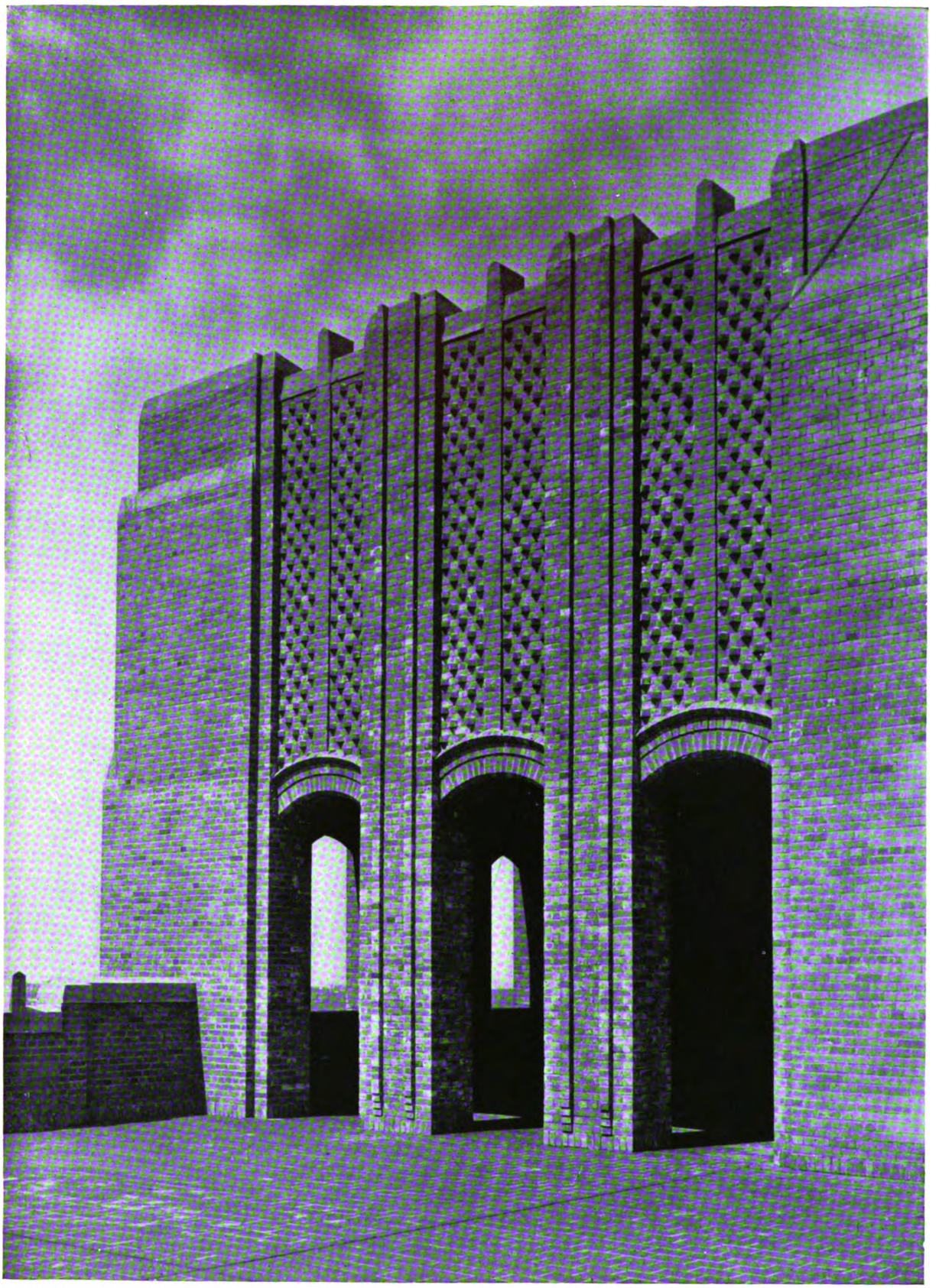

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Loggia, Presbyterian Hospital, Medical Center, New York

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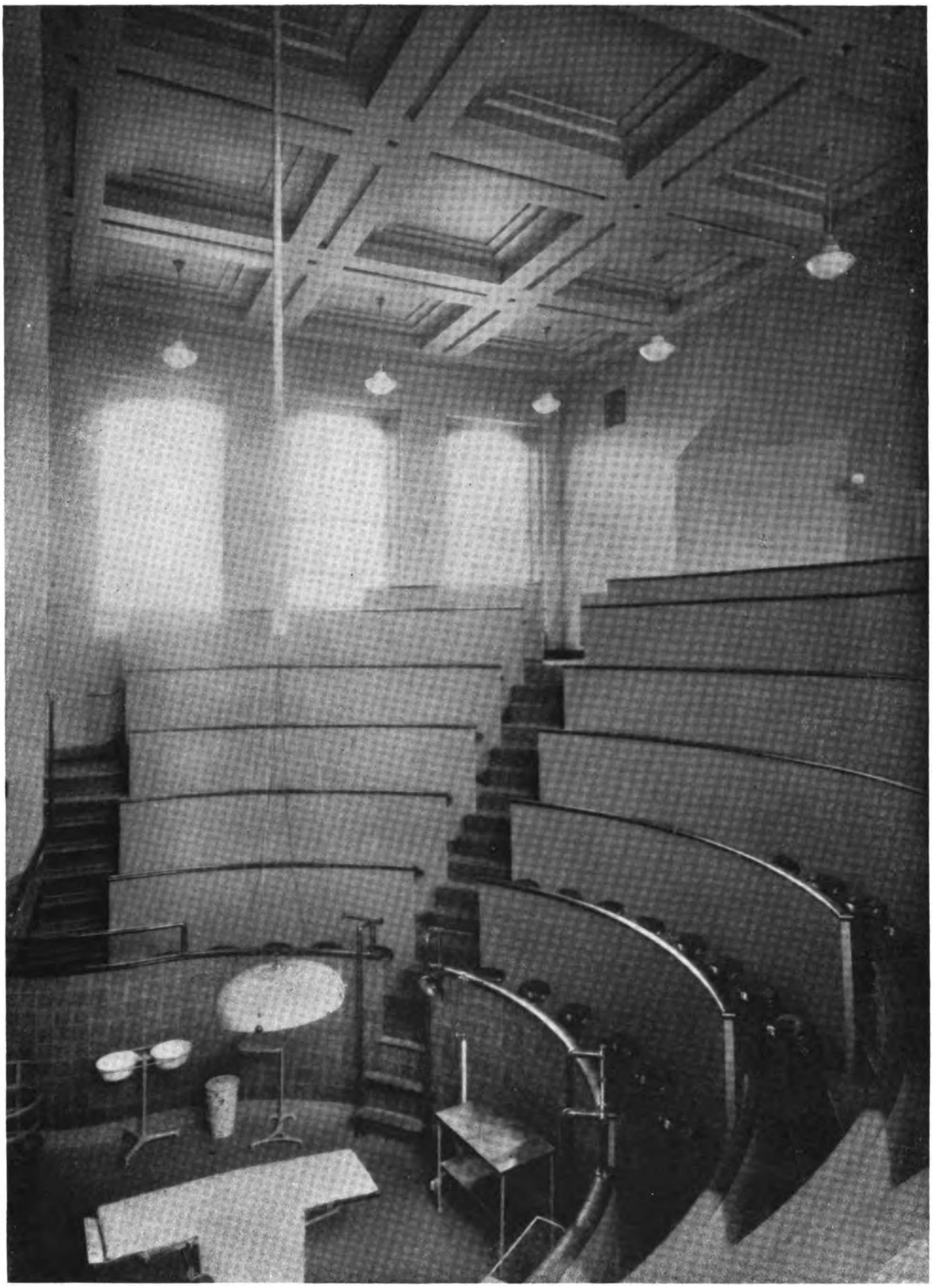

Grant, *Photo* James Gamble Rogers, Inc., Architects, New York

The McCosh Operating Amphitheatre, Presbyterian Hospital, Medical Center, New York

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Grant, *Photo* James Gamble Rogers, Inc., Architects, New York

Music Room, Presbyterian Hospital, Medical Center, New York

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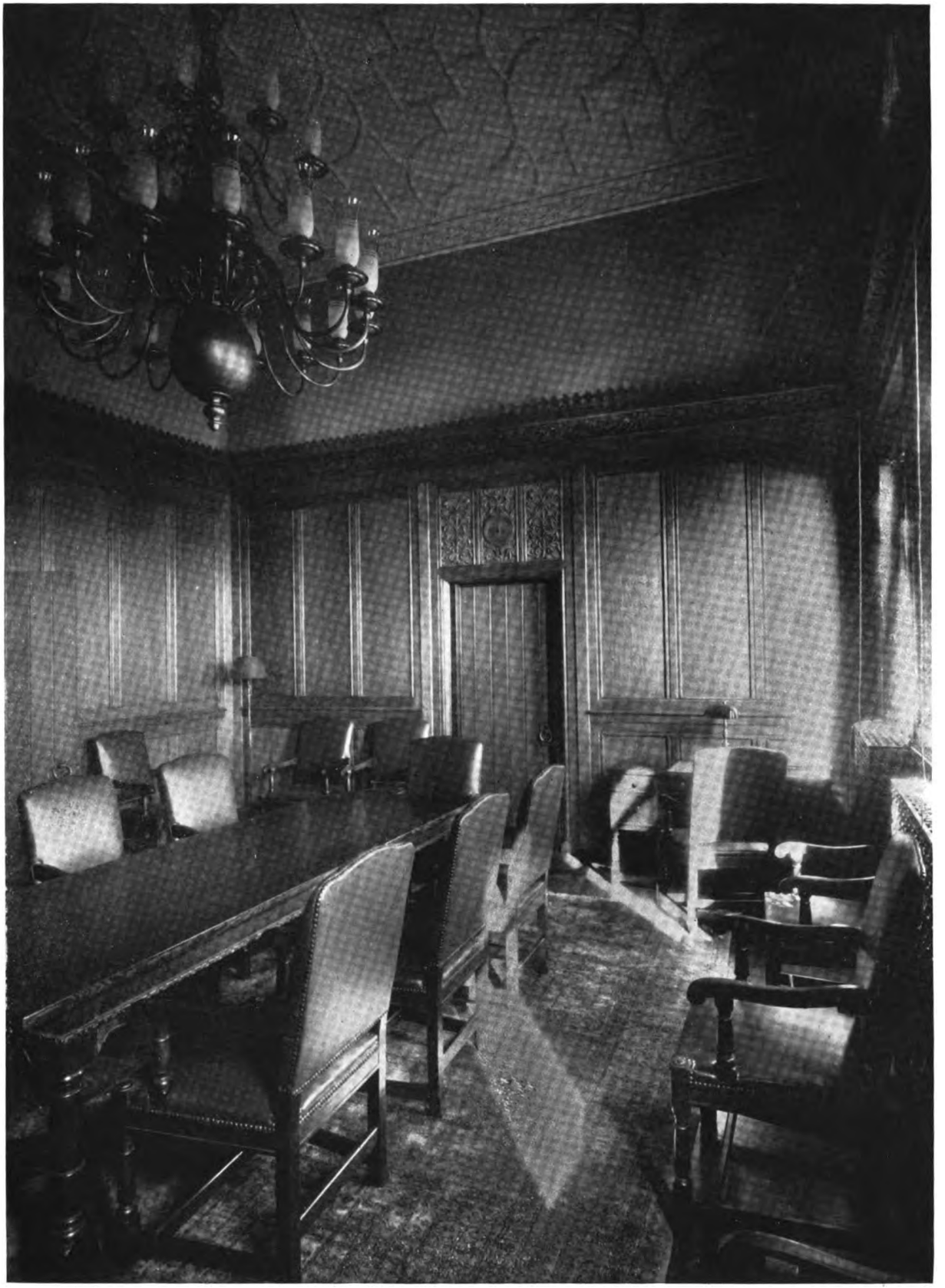

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Board of Managers Room, Presbyterian Hospital, Medical Center, New York

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Harkness Private Pavilion, Medical Center, New York

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Entrance to Harkness Private Pavilion, Medical Center, New York

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The Entrance Lobby, Harkness Private Pavilion, Medical Center, New York

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New York State Psychiatric Institute

State Architects Office, Architects, New York

Anna C. Maxwell Hall, Residence of the School of Nursing

James Gamble Rogers, Inc., Architects, New York

Medical Center, New York

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Anna C. Maxwell Hall, Residence of the School of Nursing, Medical Center, New York

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Grant, *Photo* State Architects Office, Architects, New York

The New York State Psychiatric Institute, Medical Center, New York

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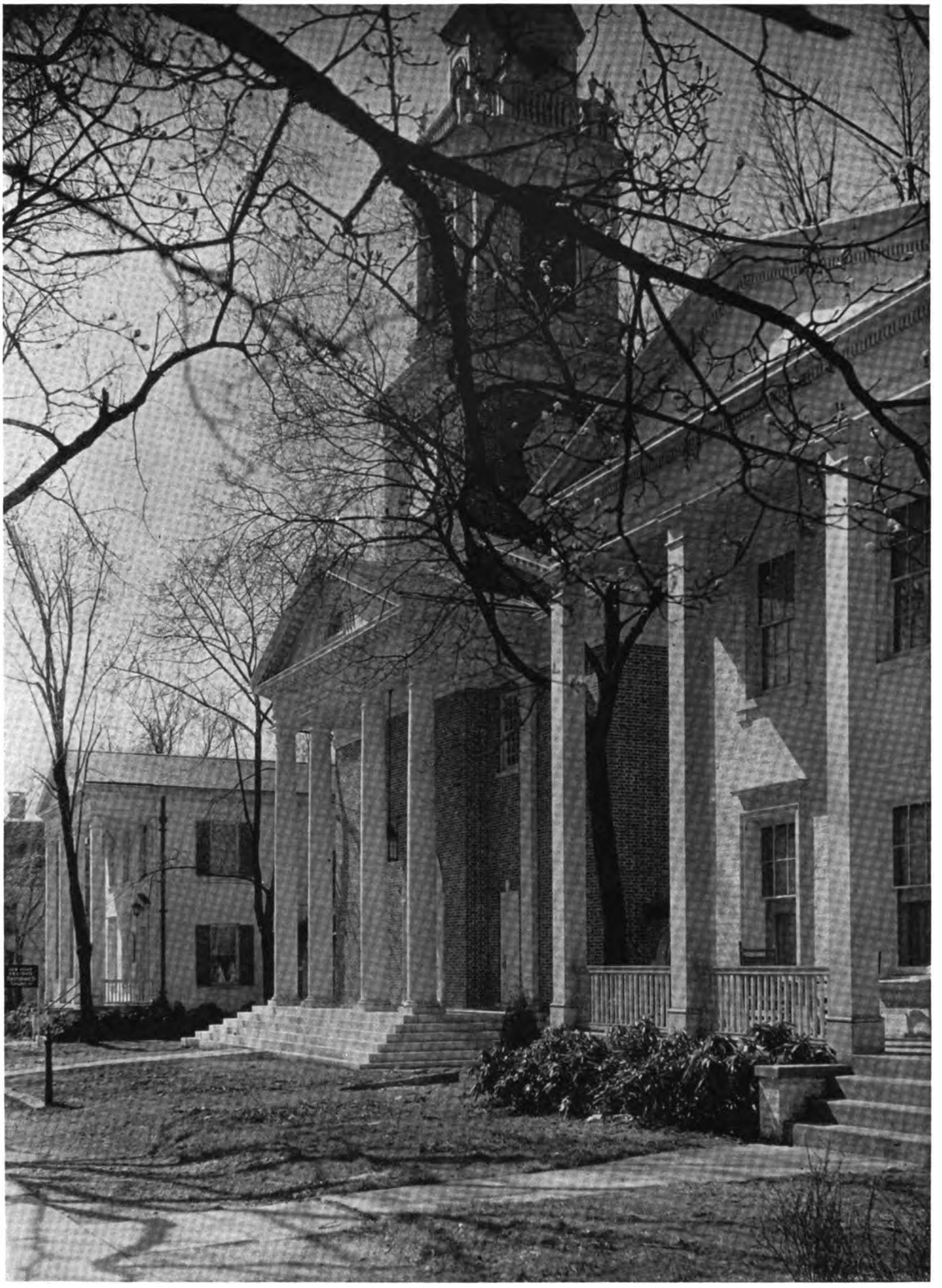

Gottscho, *Photo* Ludlow and Peabody, Architects, New York

Detail, Second Reformed Church, New Brunswick, New Jersey

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The Pennsylvania State College
State College, Pennsylvania
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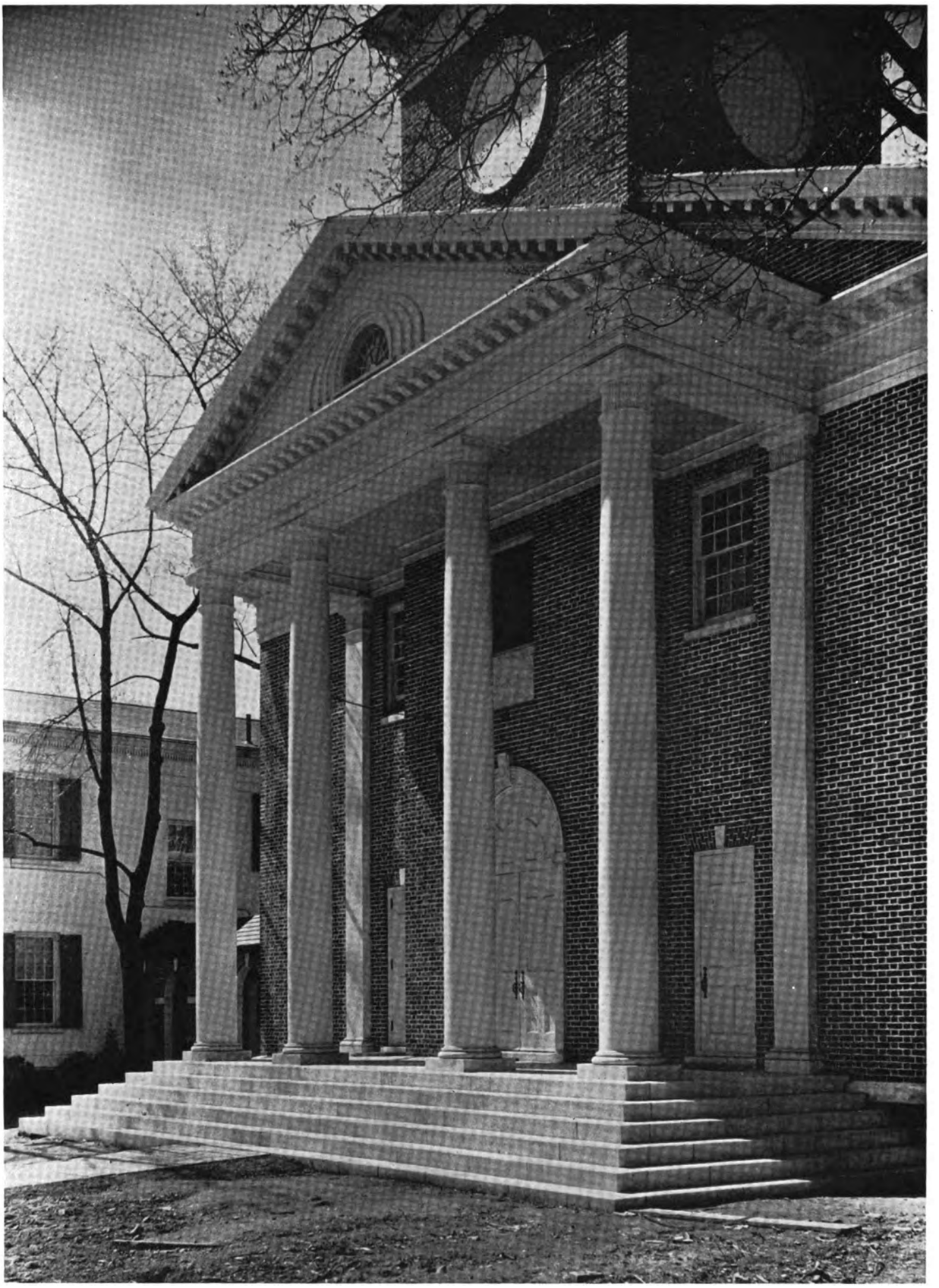

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Entrance Portico, Second Reformed Church, New Brunswick, New Jersey

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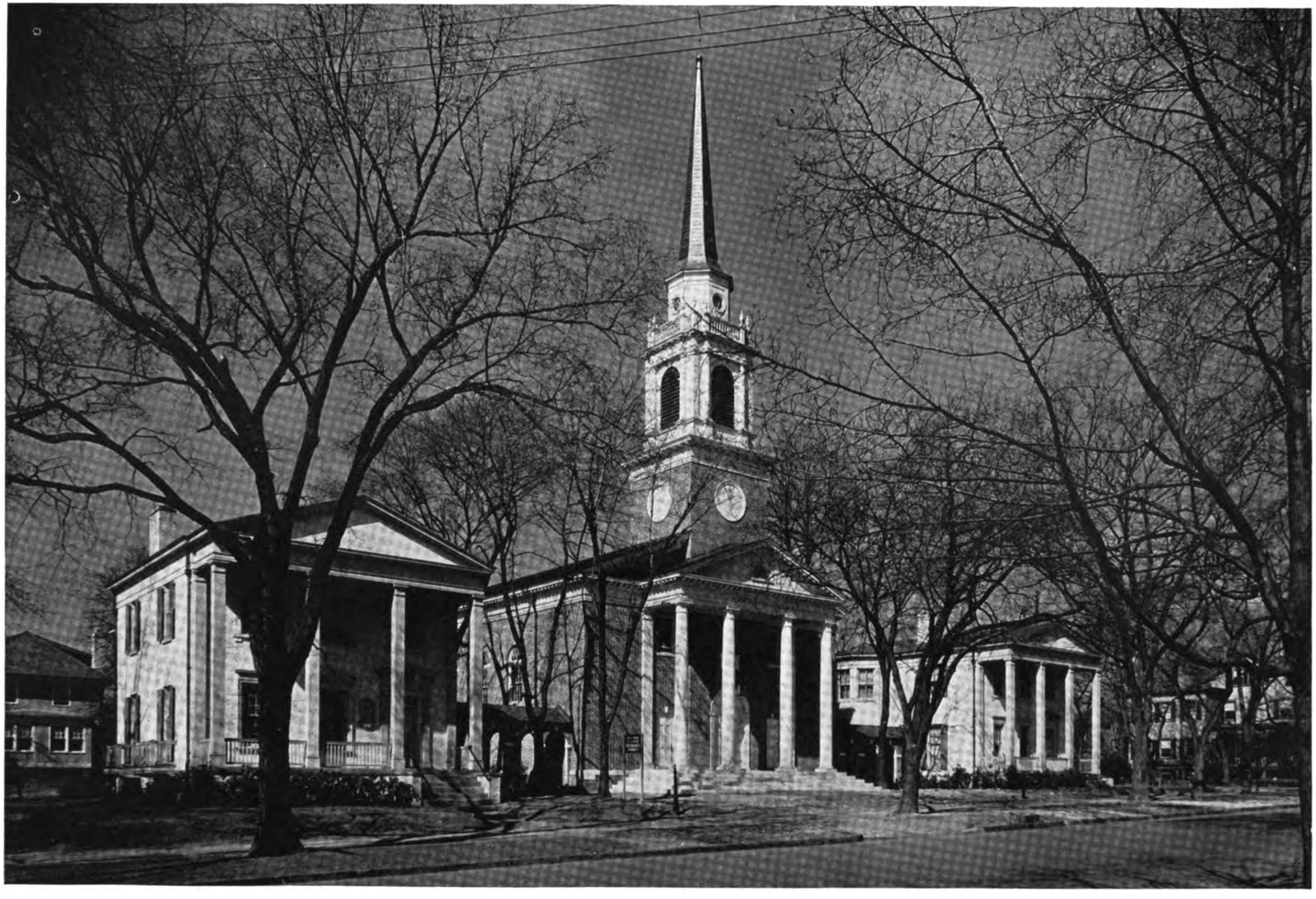

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Second Reformed Church, New Brunswick, New Jersey

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Gottscho, *Photo*

Ludlow and Peabody, Architects, New York

Interior, Second Reformed Church, New Brunswick, New Jersey

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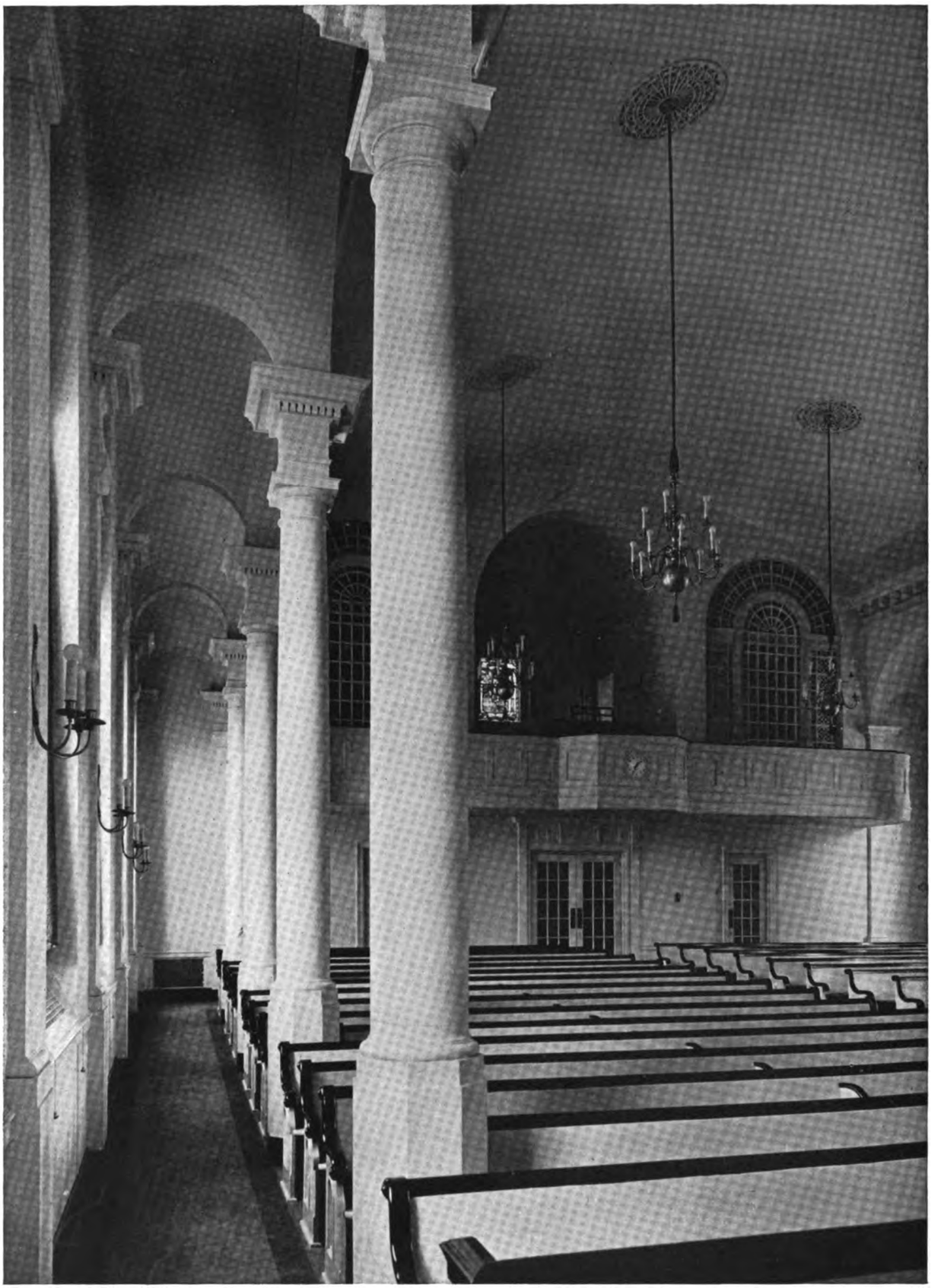

Gottscho, *Photo* Ludlow and Peabody, Architects, New York

Interior, Second Reformed Church, New Brunswick, New Jersey

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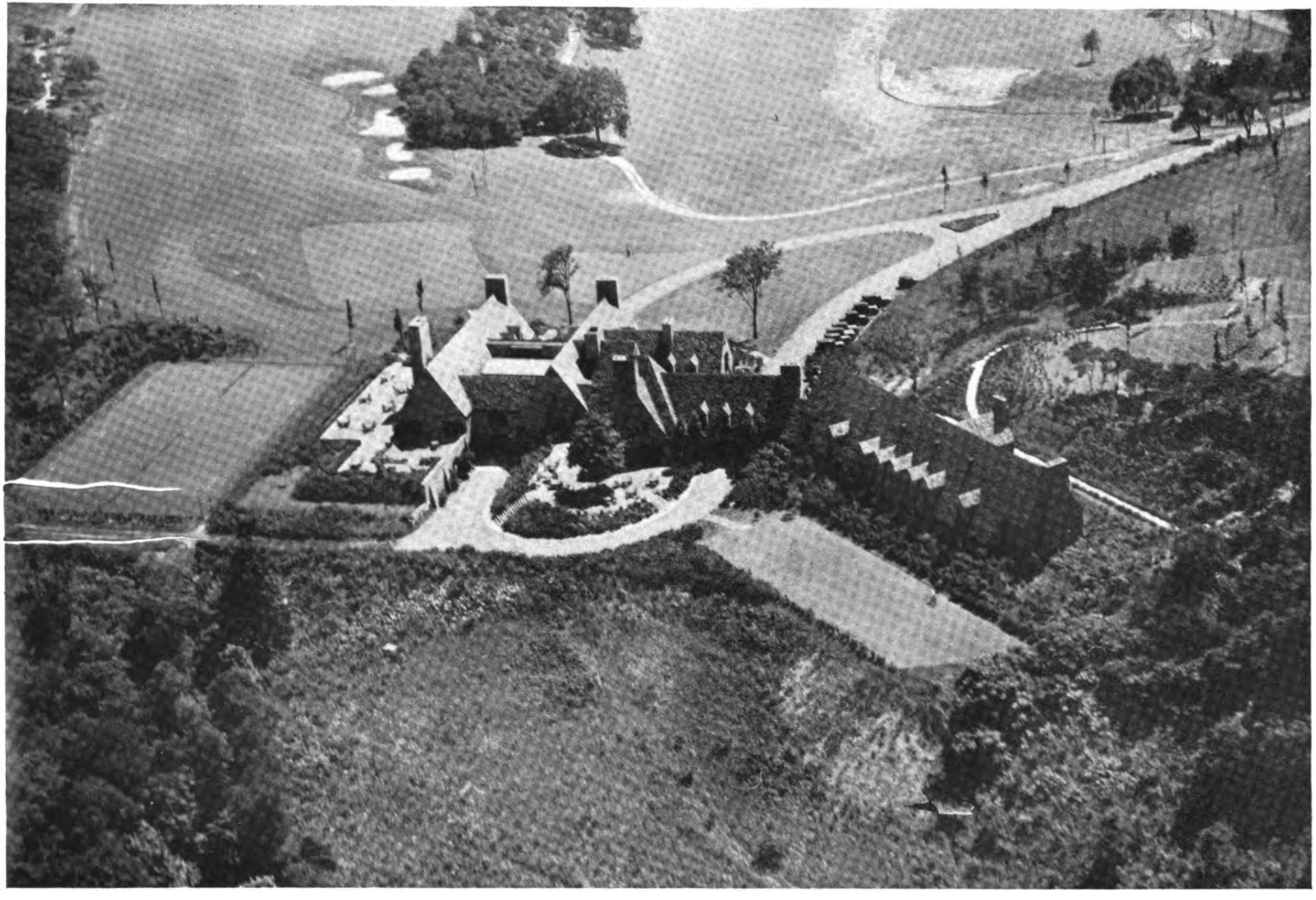

Mattie Edwards Hewitt, *Photo* Janssen & Cocken, Architects, Pittsburgh, Pa.

Airplane View of Group, Longue Vue Club, Pittsburgh, Pa.

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Mattie Edwards Hewitt, *Photo*

Janssen & Cocken, Architects, Pittsburgh, Pa.

Main Entrance Archway, Longue Vue Club, Pittsburgh, Pa.

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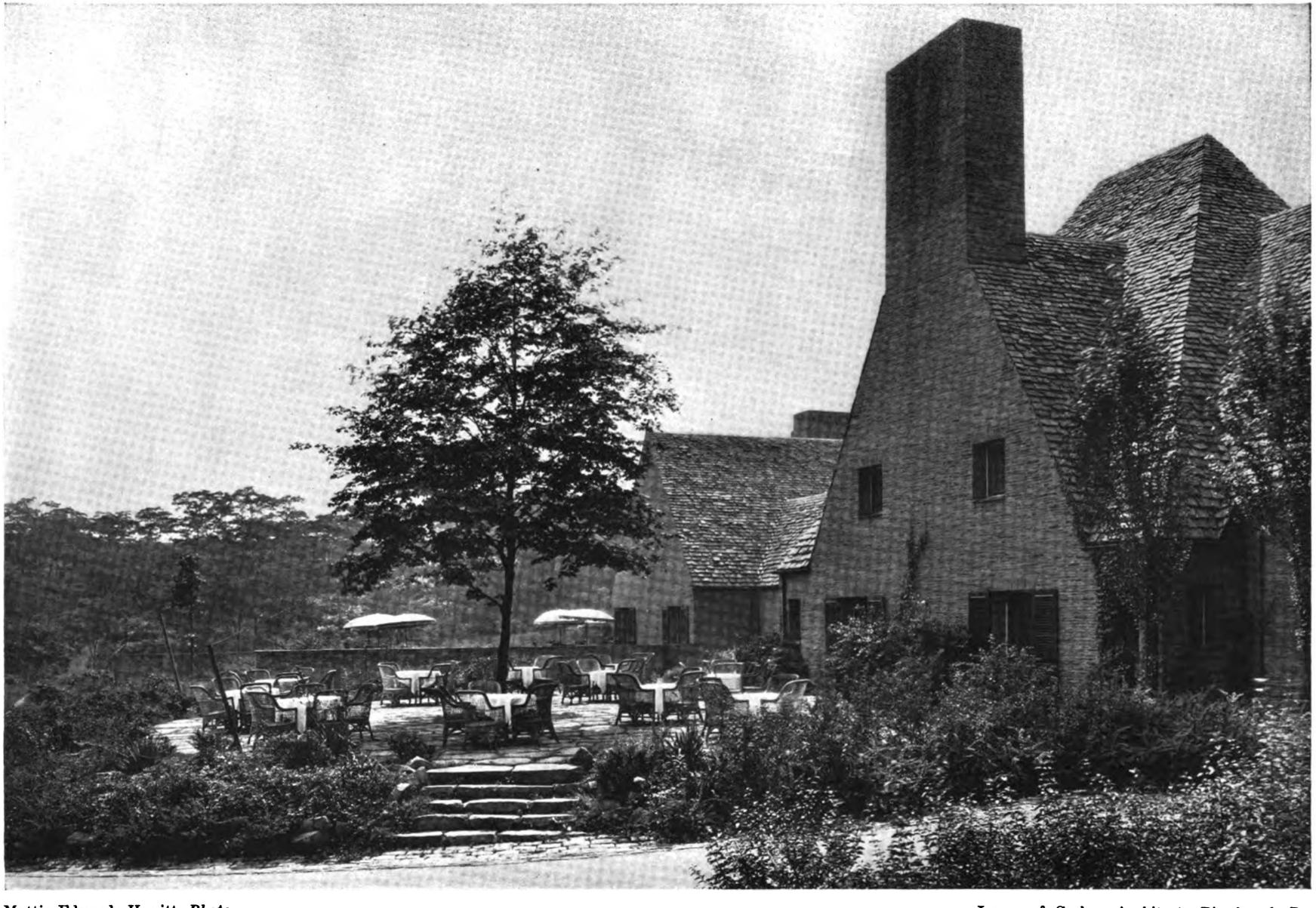

Mattie Edwards Hewitt, *Photo*

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Grill Room Terrace, Longue Vue Club, Pittsburgh, Pa.

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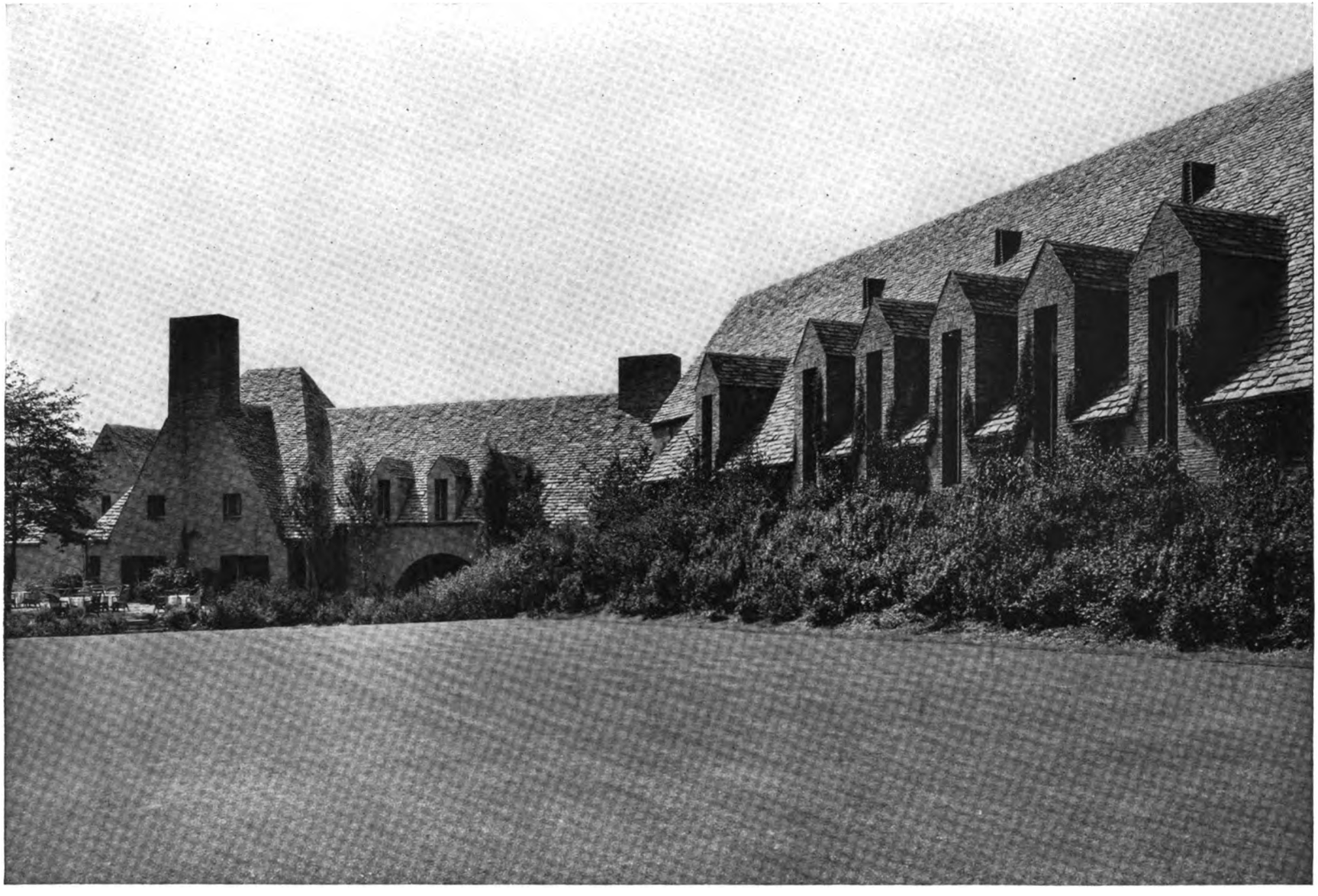

Mattie Edwards Hewitt, *Photo*

Janssen & Cocken, Architects, Pittsburgh, Pa.

Elevation from the Lawn, Longue Vue Club, Pittsburgh, Pa.

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Mattie Edwards Hewitt, *Photo* Janssen & Cocken, Architects, Pittsburgh, Pa.

Card Room Wing, Longue Vue Club, Pittsburgh, Pa.

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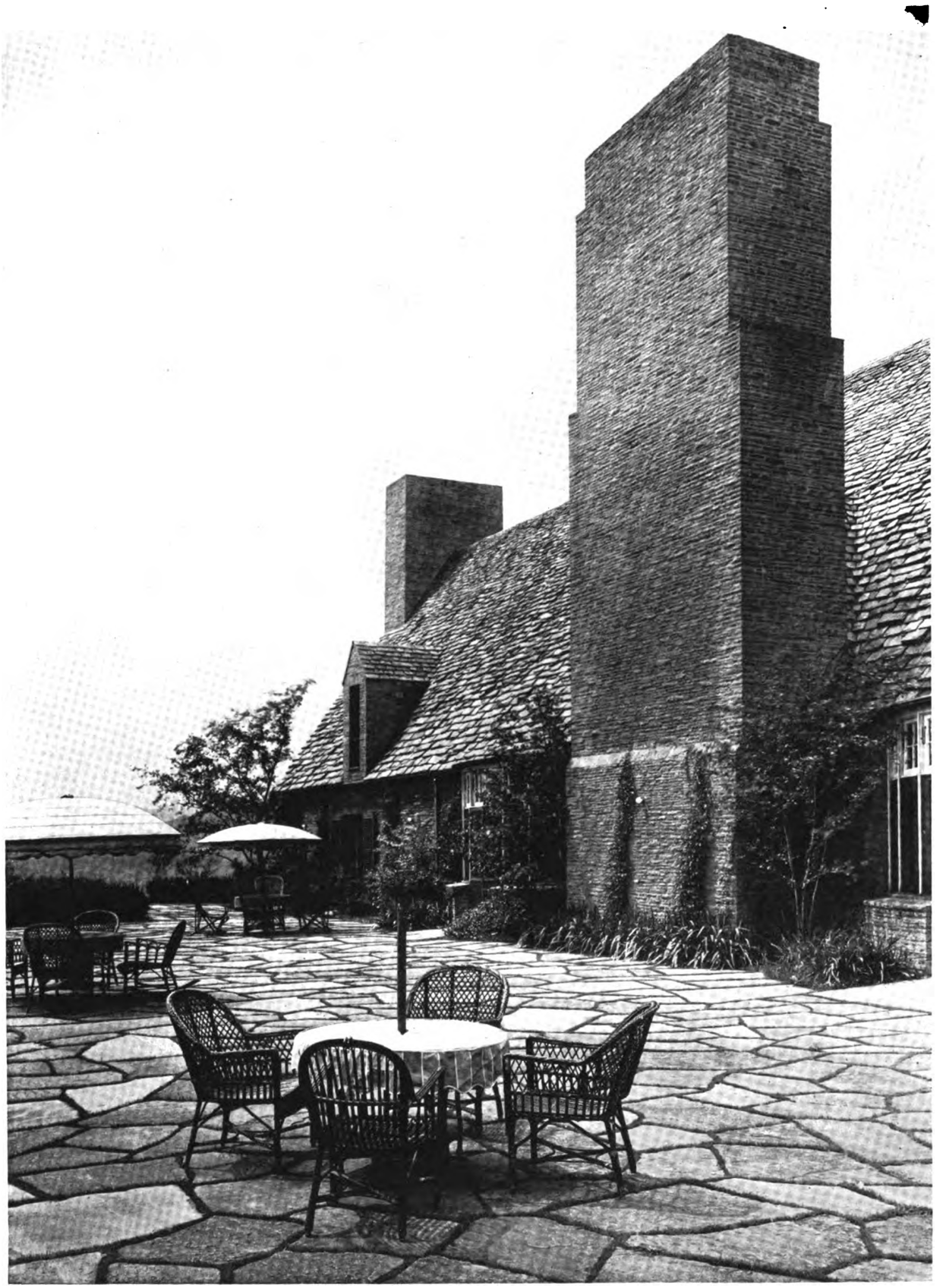

Mattie Edwards Hewitt, *Photo* Janssen & Cocken, Architects, Pittsburgh, Pa.

Terrace Overlooking Tennis Courts, Longue Vue Club, Pittsburgh, Pa.

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Mattie Edwards Hewitt, *Photo*

Janssen & Cocken, Architects, Pittsburgh, Pa.

The Living Room, Longue Vue Club, Pittsburgh, Pa.

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Mattie Edwards Hewitt, *Photo*

Janssen & Cocken, Architects, Pittsburgh. Pa.

The Grill Room Fireplace, Longue Vue Club, Pittsburgh, Pa.

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Weber, *Photo*

Eugene J. Lang, Architect, New York

Entrance Front, House of Mr. Walter J. Collet, Scarsdale, New York. (Plot plan on back)

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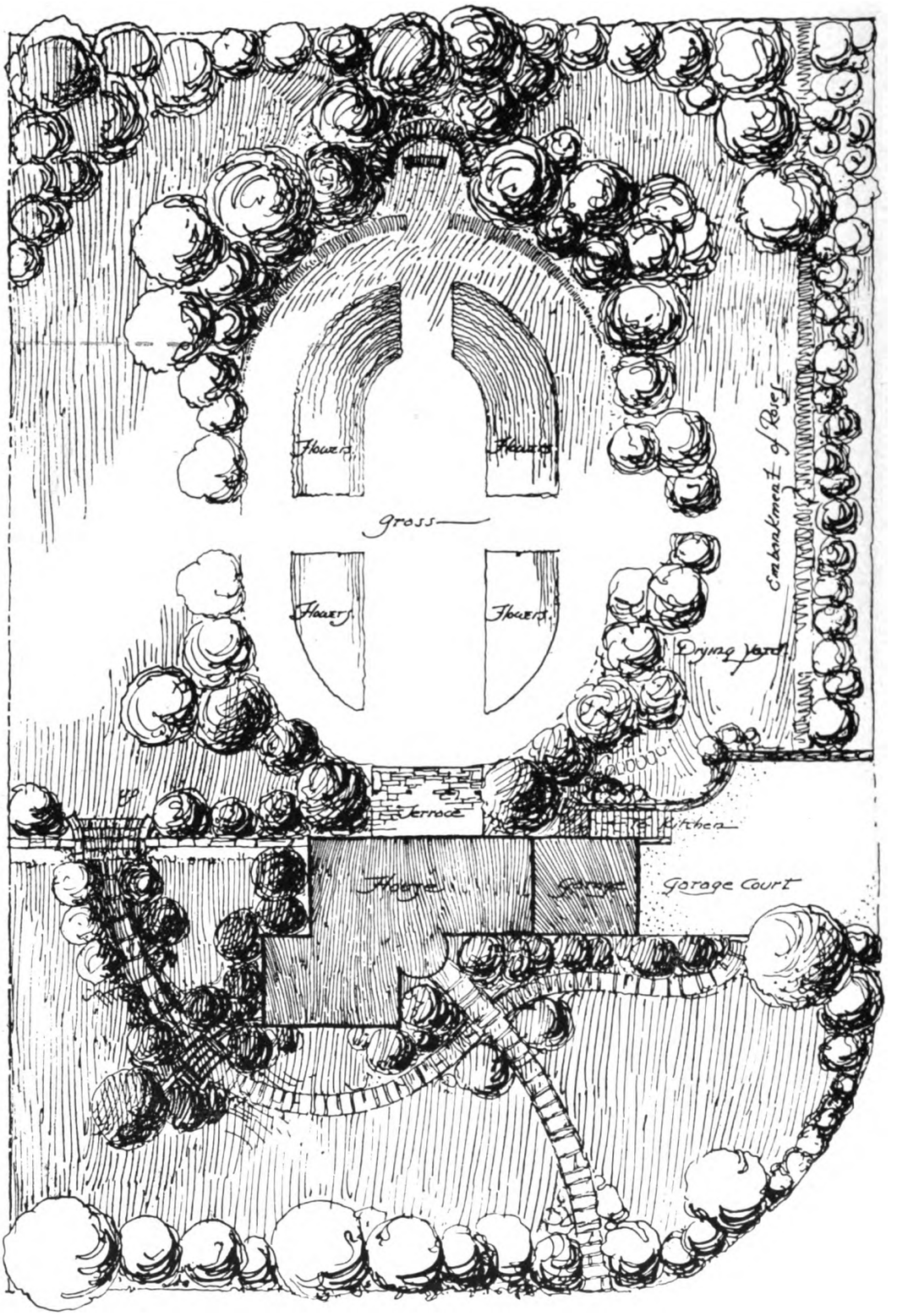

Plot Plan, House of Mr. Walter J. Collet, Scarsdale, New York

Eugene J. Lang, Architect, New York; H. J. Marquardt, Landscape Architect, New York

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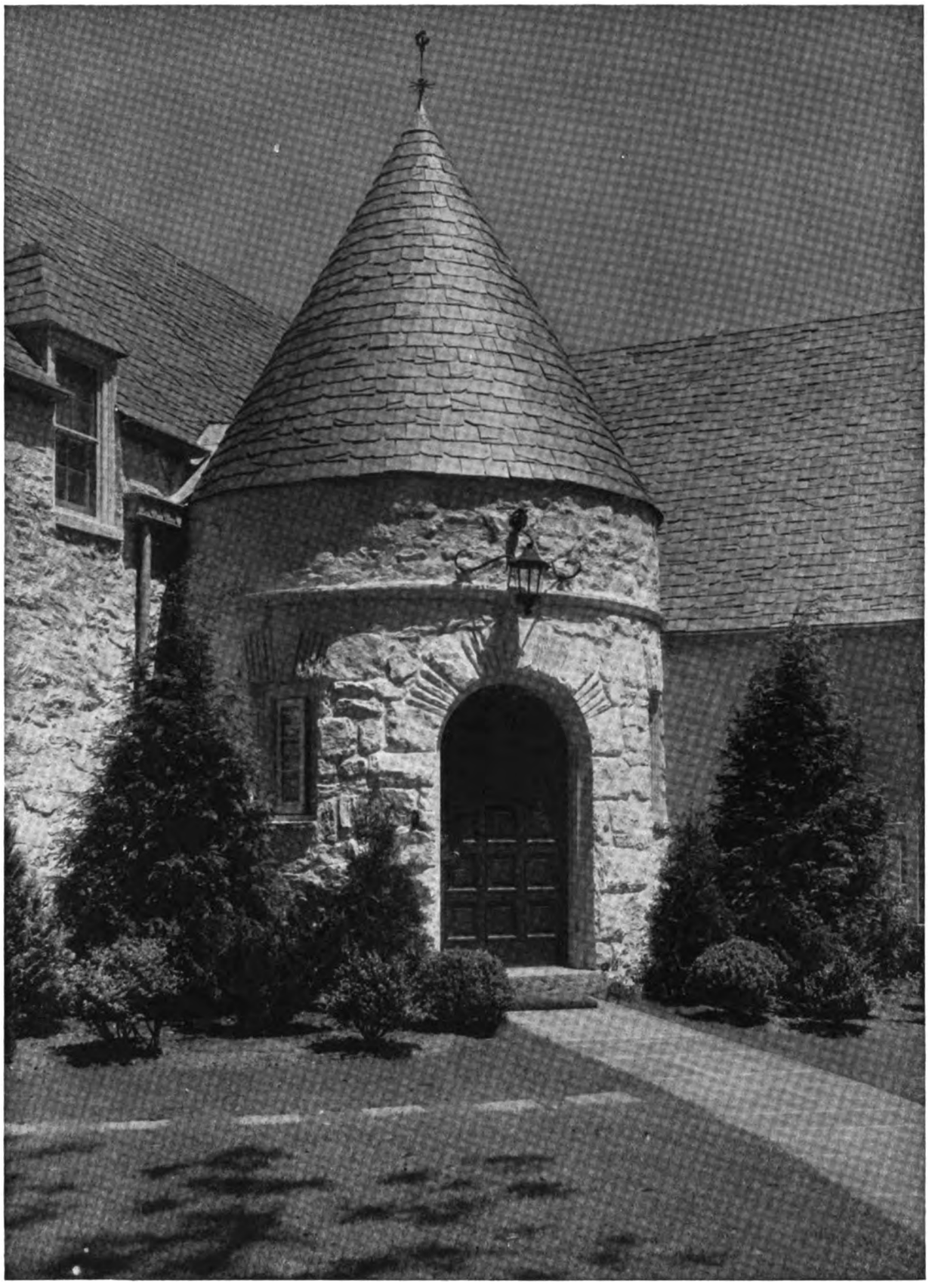

Weber, *Photo* Eugene J. Lang, Architect, New York

Entrance Lower Detail, House of Mr. Walter J. Collet, Scarsdale, New York

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Kenneth Clark, *Photo* **Eugene J. Lang, Architect, New York**

Garden Elevation, House of Mr. Walter J. Collet, Scarsdale, New York. (Plans on back)

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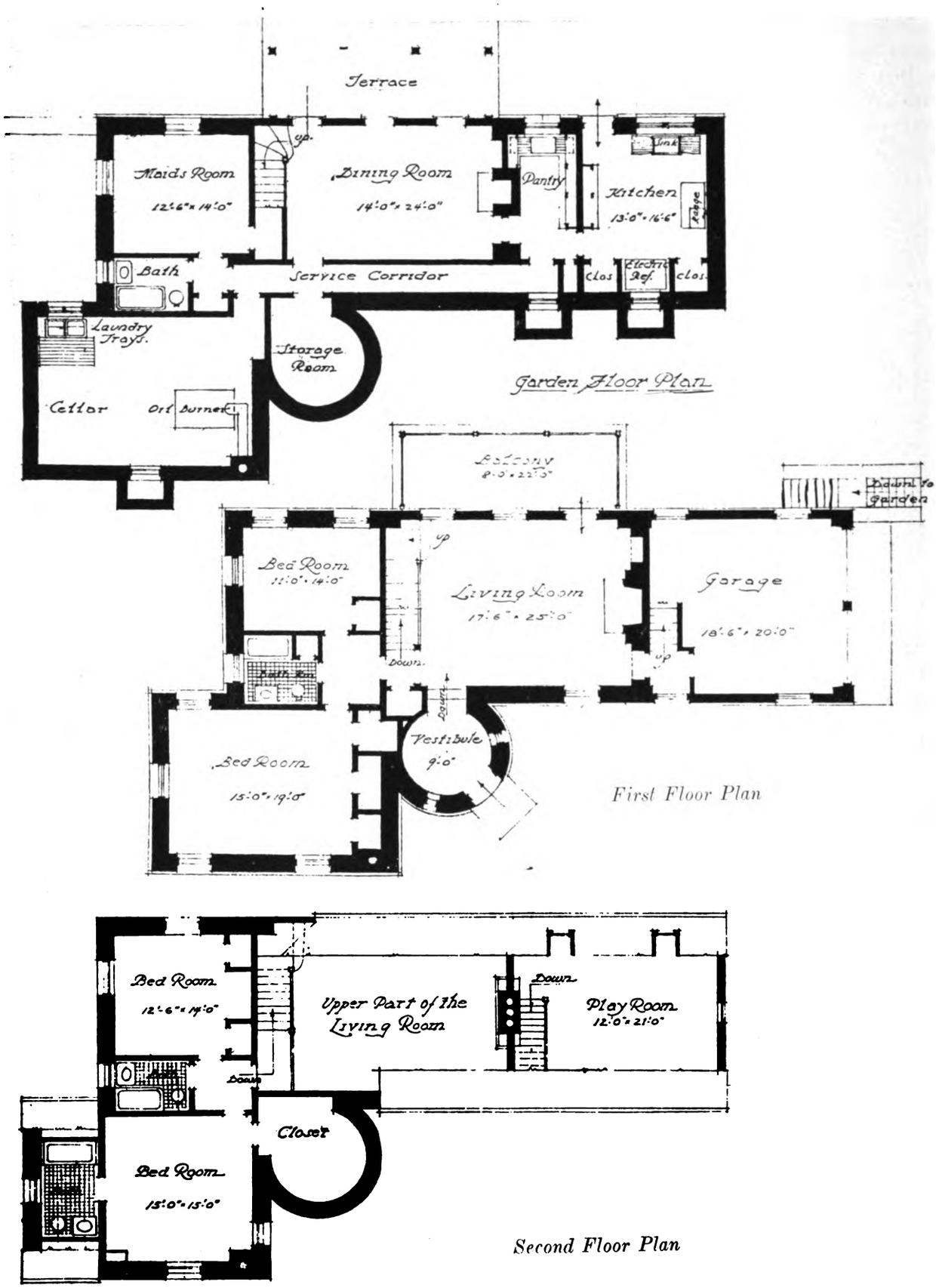

Floor Plans, House of Mr. Walter J. Collet, Scarsdale, New York

Eugene J. Lang, Architect, New York

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Mr. Murchison of New York Says—

THAT THE recent convention in St. Louis of the American Institute of Architects ran the gamut of architectural emotions. Well-attended and steam-rollered to exactly the right degree of flatness, it stood out among conventions as the Tribune Building stands out among the towers of Chicago.

Mr. Medary, the retiring President, went out in a blaze of glory. He had nearly worked himself to death for the organization but he has the satisfaction of knowing that he has rendered an inestimable service to his fellow-architects and that they will ever be appreciative of it.

If This Be Journalism, Let's Turn Plumbers

THE OPENING session of the Convention was almost ruined by an editorial which appeared in the local paper on May 16th. Here is what we found at the breakfast table and we deem it our duty to preserve, pickle, cherish and safe-guard such an illuminating description of what we architects really are:

"St. Louis has the pleasure this week of welcoming and entertaining professionals who can and do paint the lily and, in the vernacular, 'get away with it'; artists who give decorative touch to the superlative beauties of nature; men who give us charm, seasonal comfort, health, safety and a sense of well-being in our homes, grandeur in our monumental public edifices and a dependable shell for efficiency in our business and industrial housing.

"Architects are essentially artists who worship at the shrine of line and form; but they are practical in their artistry. They plan for many tastes and may, on occasion, doll us up a bit lavishly; usually, though, at our own insistence. They will create a home around a library for the student, around a dining room for the epicure, around a kitchen for the housewife, around a suite of bedrooms for a lazy man, around a collection of closets for one type of woman and around a drawing room for another; or they will build a home to decorate a garden for a nature lover. The home the architect builds for himself, however, underlines the art at its best—a complete home, combining library, dining room, kitchen, closets, bedrooms, living room in associate splendors, inside and out. Here, really, he paints the lily; for he suffers no amateur interference."

Now you know what a complete home really is! But what are "associate splendors"? Are they sectional bookcases? Or are they Murphy beds, to be laid down at the feet of our visitors? Anyhow, we got a big kick out of that editorial and so did everybody else at our egg-eating contest that morning at the Hotel Chase.

Hail to the Chief!

WE CONGRATULATE the Institute on its selection of C. Herrick Hammond for its next President. His is a rare and charming personality; he has the force and the likeability characterizing the Chicago architects; he has given up six years to service on the Board of Directors of the Institute and he is in every way eminently fitted to hold the highest architectural office in the land.

Our own J. Monroe Hewlett had a walkover for the job of First Vice-President while the Secretary and Treasurer, being bears for punishment, were re-elected with never a dissenting voice.

The Convention listened amiably to a plea that the Institute should cooperate with the Architectural League of New York in furthering its 1929 Exhibition of Architecture and the Allied Arts at the Grand Central Palace next April and it followed attentively Mr. Albert Kelsey's absorbing wanderings into historical byways along the Spanish Main, the result being that they all want to enter the Columbus Lighthouse Competition, which has been postponed six months and for which the program will be issued in September.

Turning Over a New Leaf

A GOOD many explanations and suggestions were made anent The Journal of the American Institute of Architects, a publication which seems to have been sold way below cost and which had to be given the pulmotor from time to time. But all the delegates voted Aye to the proposition to pay a goodly portion of the deficit out of the Emergency Fund, to close up its New York office and move it to the Octagon, where the peace and quiet of its leafy surroundings may, we hope, bring it safely back from the shadows.

Should The Journal be continued as a competitive architectural publication or not? We are inclined to think Not. The average architect doesn't read the architectural publications. We have to but it's in our contract to read our own proof.

It is our humble and unasked-for opinion that The Journal should be nothing more or less than a bulletin of the Institute, a record of happenings, of decisions by the Officers and the Board, of important news of and in the Institute and nothing more.

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Of course, that should not bar out those delightful letters of Mr. I. K. Pond, the only back-somersaulter of his age, nor personal announcements of architects' movements, whether in Europe, in China or in jail. But we believe that a bulletin is the right kind of a publication for the Institute to father. Let the Emergency Fund grow again! And be on the job!

His Address Is Just Boston

When the subject of Competitions was reached, the Convention sat up and paid one hundred per cent attention. The orators sprang to their feet with all sorts of suggestions but the Committee was adamant in its conviction that the new code was as perfect as human beings or architects could make it.

When the smoke of battle had cleared away we gathered the information that if a program of competition adheres strictly to the Code, then it can be O. K.'d by the local committee, thus saving time and the client's temper. Did the set-up, however, differ one eye-lash length from the prescription, permission has to be gained from the fountain-head of the whole competition question, the justly-popular and super-intelligent Arthur Rice, of Boston on the Charles.

Yes, Let's Have Another

The Board recommends that:

In order to emphasize the unity of purpose and interest that characterizes architects in all parts of the world, the committee recommends that the secretary send annually to the officers of every national group an invitation to them and their fellow members to attend the conventions of the American Institute of Architects.

They don't say how they are going to entertain these foreign or visiting delegates. Make the poor local Chapter do it, probably. And if they do it as well as the St. Louis architects did, then we say it couldn't be better done.

The boys from Missouri showed us hospitality in large wads. Louis LaBeaume, William B. Ittner, L. Baylor Pendleton, the President of the Chapter, E. C. Klipstein and many others gave up their jobs and devoted themselves to entertaining the visiting firemen whole-heartedly and delightfully.

No Fellows, Good or Bad

Owing to the fact that the Fiscal Year over-ran the Justinian Calendar in 1927 and that certain political economists are trying to have a 13-month year with a Father's Day coming on April first, the Fellowship Jury did not recommend anybody as Fellows, which was hard luck on lots of good ones we know.

However, a group of Honorary Members was cautiously admitted, among them our greatest critic Royal Cortissoz, Fred Keppel, the head of the Carnegie Foundation (or is it a shoring company?), Lee Lawrie and Ezra Winter and Jules Guerin and a few other noteworthy citizens and brush wielders.

The candidates for Honorary Corresponding members went in at a gallop, especially the South American talent, the Senores Morales, Coni Molina, Alvarez, Fitte and Squirru. All handy with the pencil, with the *bolo* and with the *hospitalidad proverbial.*

A Good Night Nurse

The Producers' Council was there in force, in a whirl of meetings, luncheons and banquets. No longer is the Atlas Company needed to cement the feeling between the Producers and the Architects. They each need the other, they both know it and Stickfast is their motto. The Producer is the Architect's night nurse. He would sicken and die without the proper nourishment. And that nourishment is information and the art of keeping the architect straight, no matter how crooked his path may seem at times.

The Producers' Council seems to us to be one of the finest and most useful functions of the Institute. Presided over by the genial Mr. Byington, who exemplifies the lighthouse style of architecture himself, the Producers' Council has come forward in leaps, bounds, vaults and catapults to take its place as the dumb animal's best friend.

Where Do We Go from Here?

Invitations were received from New Orleans and from Honolulu to hold the next *fuera*-Washington Convention in those attractive townships. Were the invite to Hawaii accepted there would be a big run on ukuleles and grass skirts and bathing suits.

If something picturesque, romantic and architecturally alluring is desired, why not Charleston? And in the month of April when the famous Gardens are ablaze with color and beauty?

Or why not Havana? Do it up in style. Charter a ship. Have the meetings in the dining saloon during breakfast. Have it all done on the "Aye-aye, sir," plan. Sleep on the boat. Or not. Or don't sleep. Who cares?

Havana has all the requisites for a first class convention. Climate, scenery, golf, sidewalk cafés, races, a casino, midwinter bathing, carnivals, Sloppy Joes, *Señoritas*—all that within a few miles of the Atlantic seaboard.

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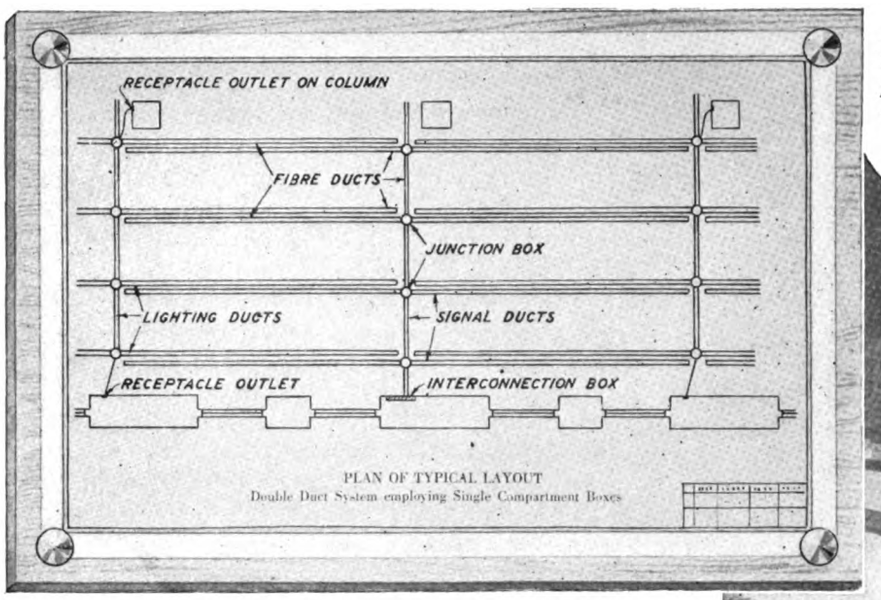
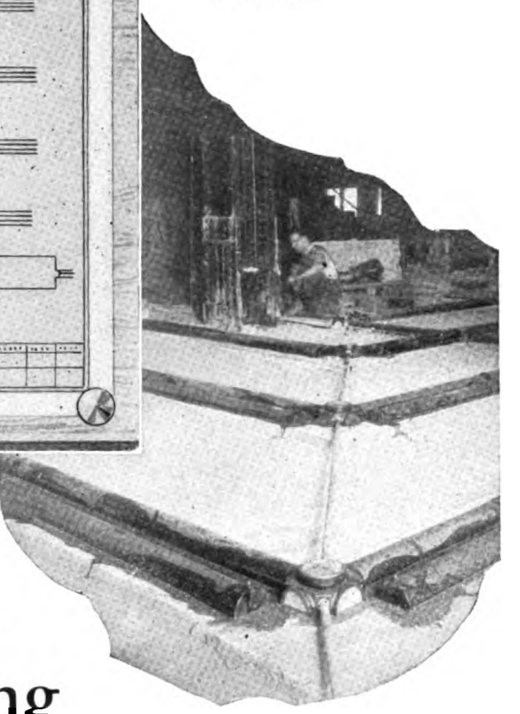


Floor plan of typical layout with photographic view of Underfloor Duct in process of installation



Electrical Service for years to come is assured at the N. Y. Life Building

The Orangeburg Underfloor Duct Installed will Provide For All Electric Circuits

An essential in any modern building is adequate provision for electric circuits. By specifying Orangeburg Underfloor Duct, Cass Gilbert, architect, and Meyer, Strong and Jones, electrical engineers, of the New York Life Insurance Building, have made certain the necessary wireways, and provided for all future electrical requirements.

The selection of Orangeburg Underfloor Duct for this large building was made on the basis of its proven advantages in such buildings as the Federal Reserve Bank of New York, The American Telephone and Telegraph Building, and numerous other important structures.

Why the Orangeburg System is the Ideal Way to Provide Electrical Service

1. It is installed easily and inexpensively at the time of building, and yet provides for all future requirements.

2. When additional outlets are wanted, boring a small hole is all that is required for each outlet.

3. No matter how desks, machines or partitions may be changed, provision for electric circuits can be made quickly and economically.

4. Ducts are out of sight and out of way yet instantly accessible when required.

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Havana is our choice. And can you blame us?

Look Out, Father Knickerbocker!

And this does not mean the genial Davey Knickerbacker Boyd either. It means that Chicago as a city of parks and vistas and architectural splendor and big buildings is hauling off and taking an awful whack at New York.

The park system by the Lake front is going to be magnificent and their 1933 World's Fair is intended to make the whole world's mouth water until it is an accomplished fact.

We were piloted around Chicago while drinking our way home from the Convention by the handsome and distinguished Alfred Granger, President of the Architects' Club of Chicago, enthusiastic worker for the American Institute of Architects and possessor of titles without end. When we got to the Elks' Memorial Mr. Granger had to support us. We grew weaker and weaker!

Forty-nine kinds of marbles, murals without end, bronze spittoons, the most expensive of furniture, two great bronze mooses lying down outside, sculptured friezes—and no bar! In other words, the distinguishing mark or symbol of the Elks was not there.

And in St. Louis we visited a Masonic Temple of incredible grandeur and a Scottish Rite Temple with a stage a hundred feet wide, such a place for pageants as we don't possess in New York.

From Flar-Flung Lands

The delegates came from all quarters. One from Honolulu, with his cordial invitation from the Hula-Hula Chapter; Mr. John Curtis, a prominent architect from Rio; Carl Gould from Seattle; Professor John Galen Howard from San Francisco; Ralph Cameron from Texas; all the wild and woolies; lots and lots from Philadelphia; several broad A's from Boston; past presidents till you couldn't rest; too many from New York and so on and so on.

The St. Louis fellows put on a magnificent and surprising show at one of the dinners; the ladies were lavishly entertained and the sea elephants at the Zoo were shined up and made to look their best.

How Long, O Lord, How Long?

That question is bothering a prominent realtor of New York, Mr. A. G. Walker. It's about apartment houses that have him worried. So he reasons it out that they're about as good right now as he can expect and that if they last seventy-five years he is satisfied.

Says Mr. Walker:

"Even as recently as twenty years ago builders did not install a bath for every bedroom, brass plumbing throughout, full tiled baths and kitchens and other such improvements which at that time were unthought of. Why then, isn't it possible that the future building will contain conveniences and equipment that not even our wildest dreams can now imagine. The front doors of the buildings may even be on the roofs for aeroplane use and our servants may be automatons controlled by radio currents from our offices or pocketbooks.

"In general, however, the newer apartment houses, particularly the co-operatives, are reaching levels of good planning and sound construction which will probably not be outmoded for generations. True, every year will see advances in equipment; but structurally the newer buildings are becoming dateless. For example, it is hard to conceive of a public demand for more than one bathroom for each chamber, as is being built now into the well constructed houses, and that might apply to many other details of design.

"Somewhere in the neighborhood of seventy-five years, therefore, is our estimate of the structural usefulness of the honestly erected new apartment buildings, and that limit more especially for our changes in ideas than in the buildings themselves."

The Fatherly Architect

(Continued from Page 451)

cates. Another asked if we required an affidavit before issuing. So there you are. Next the architect will be called upon to protect the bonding companies against losses."

"It was refreshing to hear of an owner the other day who paid a 'sub' after the contractor had absconded in spite of the fact that the sub had failed to give the 90 day notice of intention to file a lien. Are there really some people with a hypersense of obligation? I wonder if he was equally good to the architects."

"At any rate, I wish it were possible to choose both owner and builder on a basis of moral responsibility. An architect is often forced to accept a contractor with less ability and sometimes with no resources on account of local pride. The desire to keep the work at home in itself is a very laudable thing, but with pitfalls for the architect, which particularly the young and inexperienced should watch."

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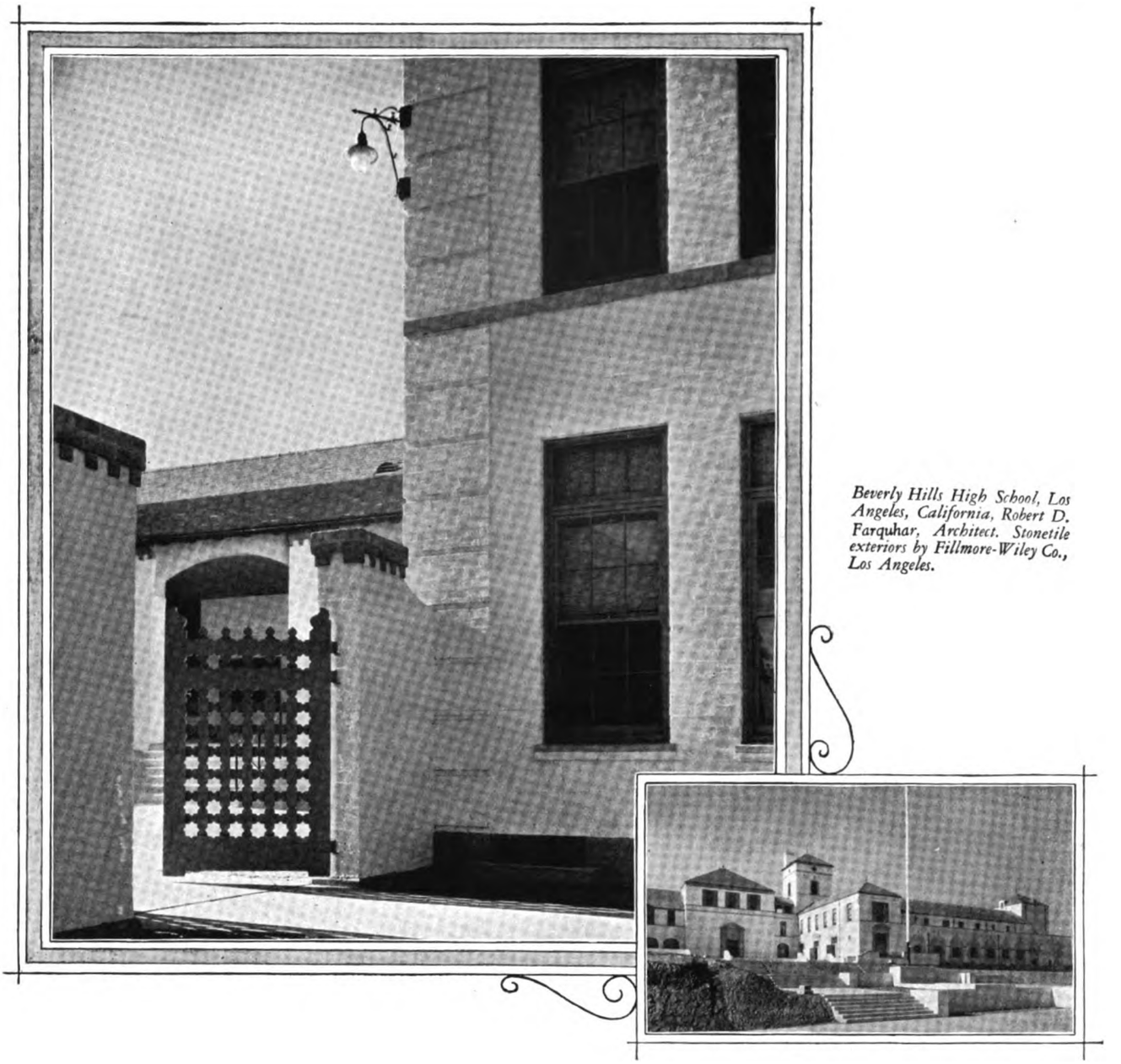

Beverly Hills High School, Los Angeles, California, Robert D. Farquhar, Architect. Stonetile exteriors by Fillmore-Wiley Co., Los Angeles.

Concrete Tile—A New Medium of Architectural Expression

The New Beverly Hills High School in Los Angeles, completed early in 1928, offers an interesting example of the modern trend in the treatment of building exteriors.

In this installation, comprising five buildings two and three stories in height, all exteriors are of portland cement concrete tile. The large illustration shows the pleasing texture of the tile surface finished with a white cement wash.

Conservative first cost is one of the advantages of concrete tile building units. They are perfectly adapted to any style of architecture. They have rugged strength and are easily and rapidly handled.

Concrete was employed by the builders of the Beverly Hills High School in many other ways in addition to the exteriors. The framework and tower of the auditorium are of reinforced concrete, and concrete first floors provide the necessary fire safety, strength and durability.

PORTLAND CEMENT *Association*

Concrete for Permanence **Chicago**

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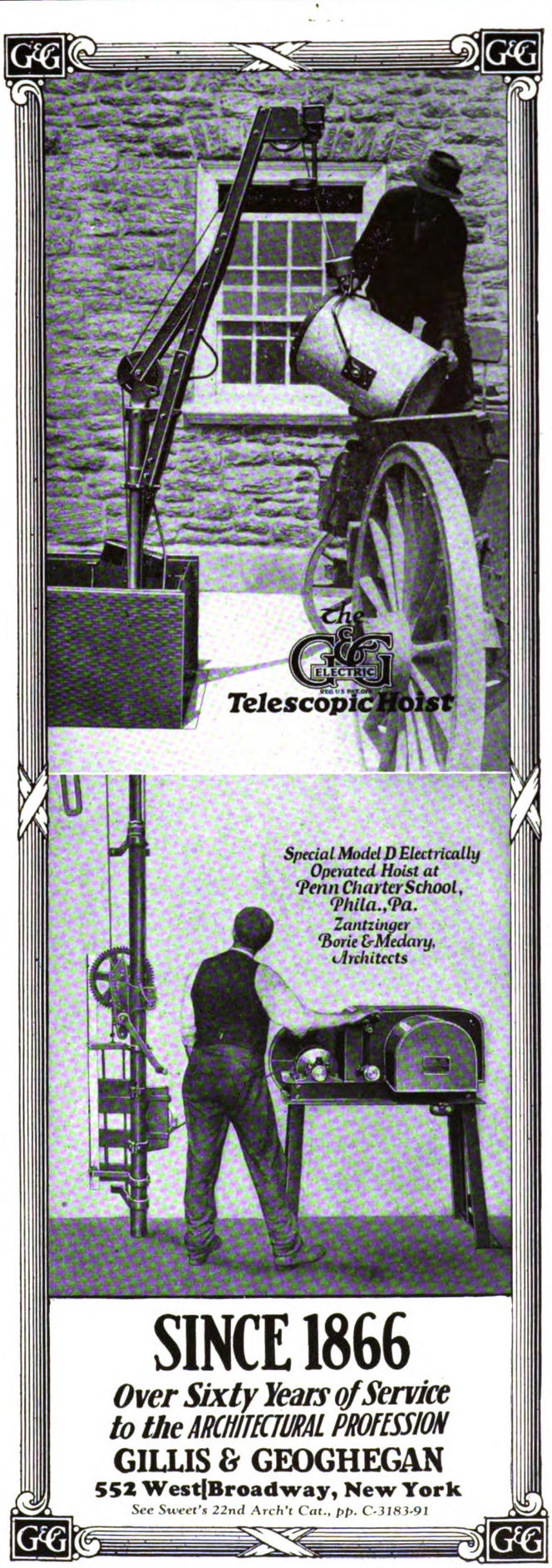

New Art at Macy's

(Continued from Page 447)

In these, though the element of mass production is evident, the original thought of the craftsman is supreme. If I have spent most of my space in trying to suggest the underlying Philosophy of the movement, it is because, in its present stage of development which is still largely experimental, I consider this its greatest reason for sympathetic reception, encouragement and guidance. In summing up, I can neither add to nor subtract from Lee Simonson's fine paragraphs with which he concludes his statement of the Exposition's *raison d'être*.

"Modern design is beginning to recognize that there is a definite place for raw and unworked materials. Just as a certain amount of raw food is essential to the human system to keep it in health, so a certain amount of raw material in modern decoration is essential to give it vitality of design.

"I believe the Exposition will demonstrate this theory; it is illustrated by the metal, asbestos and cork which are used in its construction. A strictly utilitarian material like asbestos, for instance, has been discovered to have decorative qualities hitherto overlooked. It has a beautiful texture of its own, comparable to stone, and is much more adaptable to modern construction. Metal strips attain decorative effects, the color of which is supplied by different kinds of metals, such as copper, zinc, steel and brass, laid side by side.

"In other words, the art of today is capturing the discoveries of the scientist in his laboratories for the purpose of combining utility, beauty and economy to meet the needs of present day life. That is the story which we have tried to tell dramatically in the Exposition."

Carnegie Institute of Technology

Dr. James C. Morehead, Associate Professor and Curator of the Department of Architecture, it is announced, will be in charge of the Summer Courses in Architecture this year at the Carnegie Institute of Technology in Pittsburgh. Professor Camille E. Grapin, the eminent French architect, who is a member of the regular faculty staff, will also be available to conduct courses in Architectural Design and Outdoor Sketching. Associate Professor Harry S. Lightcap will be in charge of the course in Mathematics for architectural students. Other courses listed for the Summer Session include; Descriptive Geometry, Shades and Shadows and Perspective.

The summer courses in Architecture are scheduled for the six weeks' period between June 11th and July 21st.

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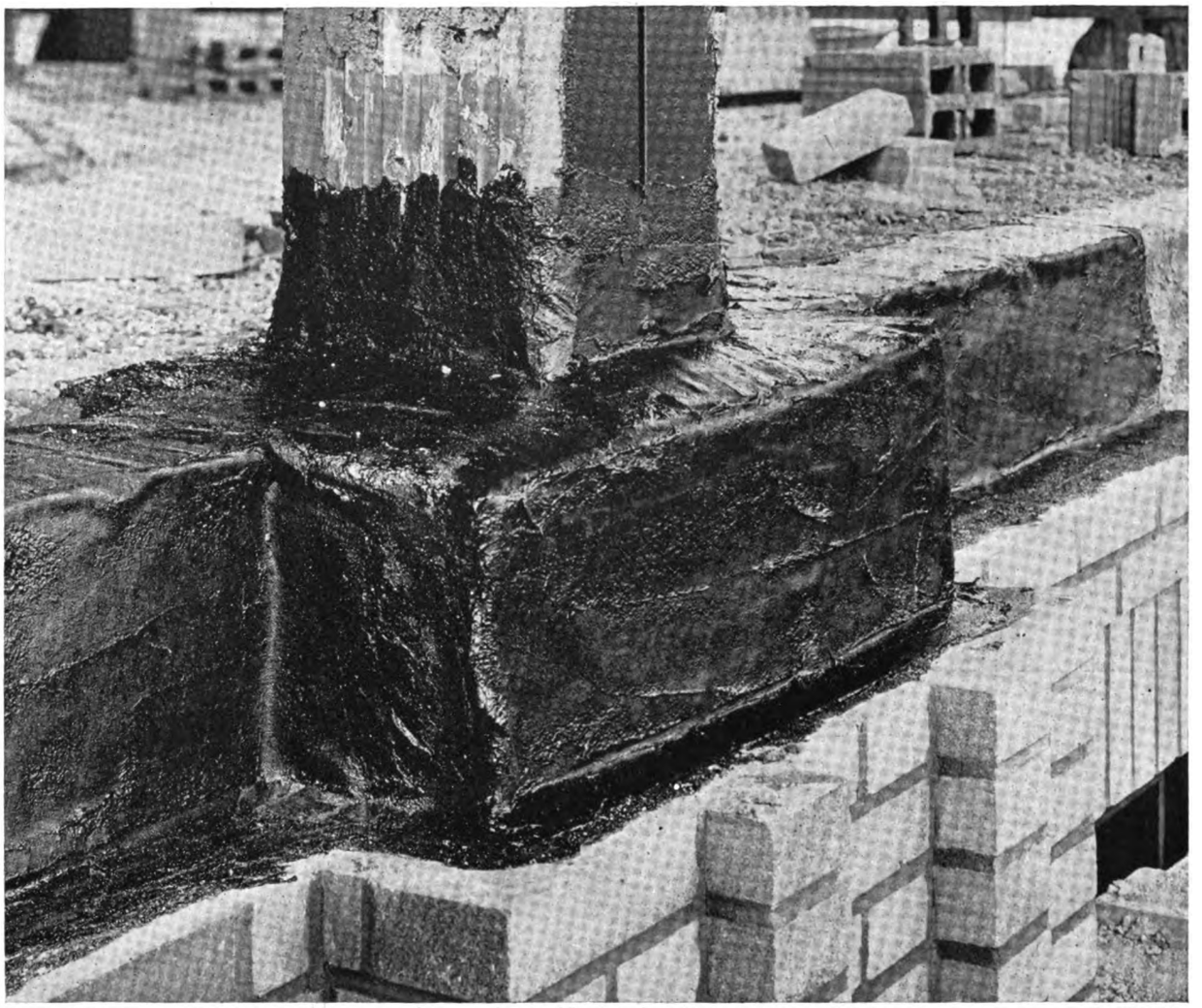

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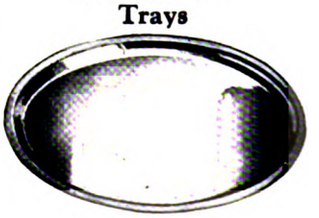

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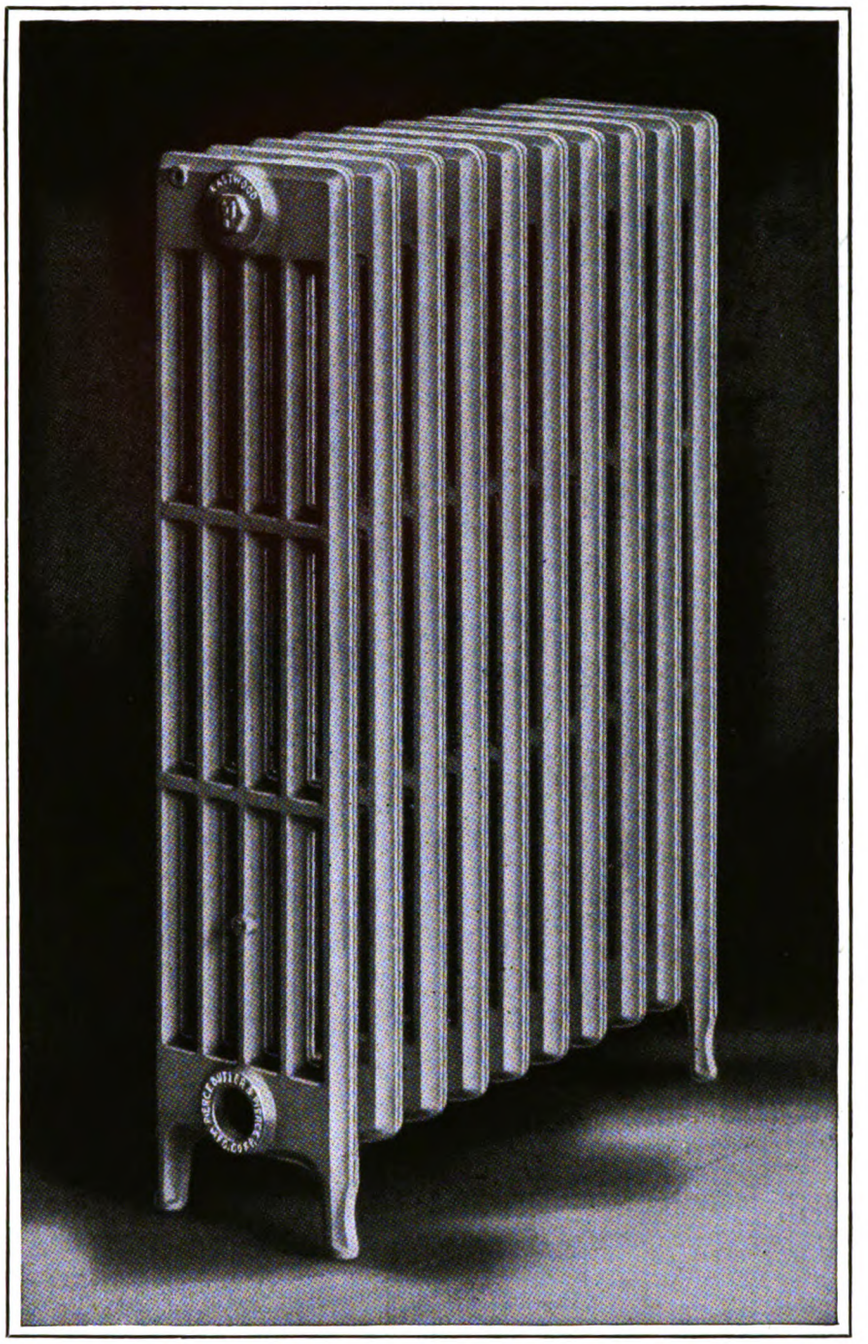

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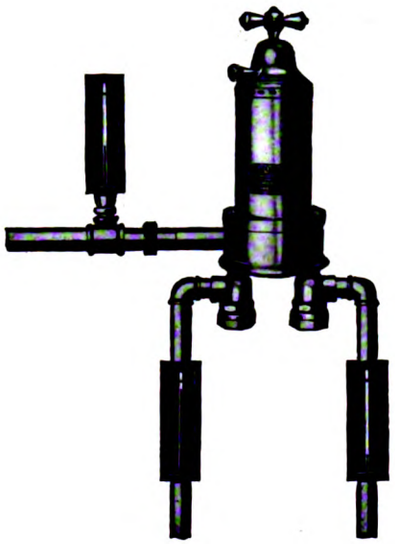

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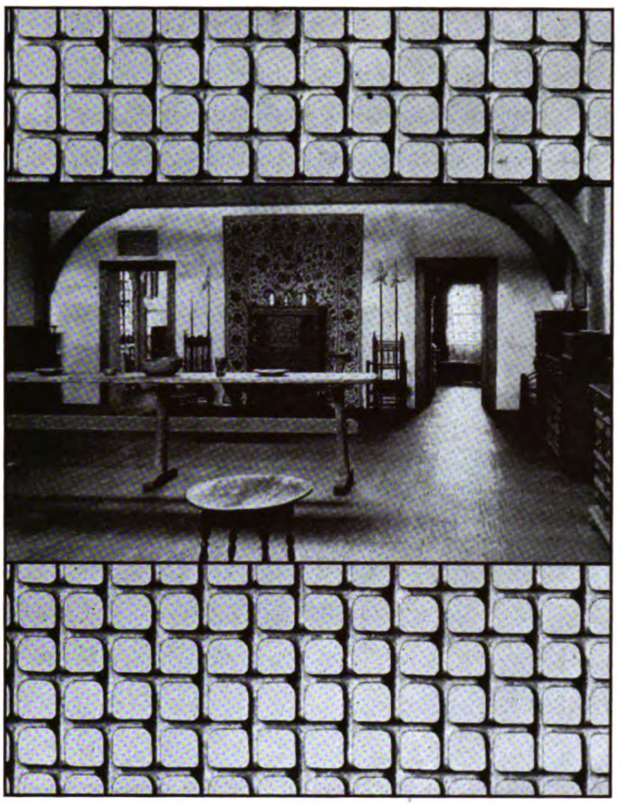

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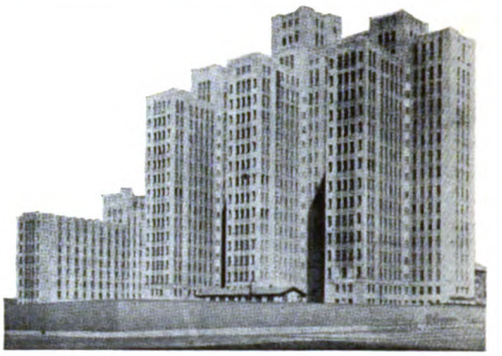

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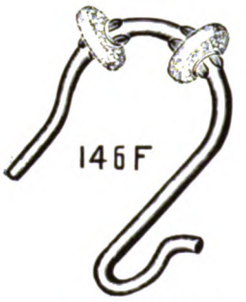

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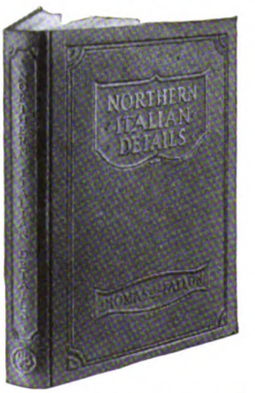

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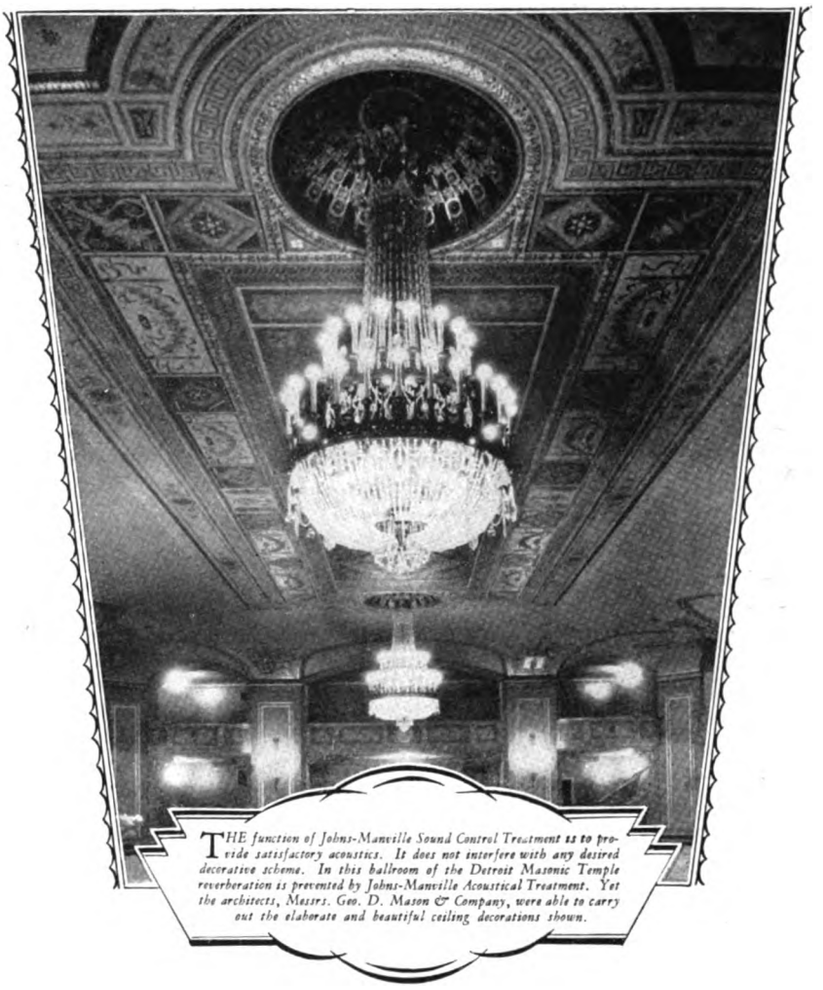

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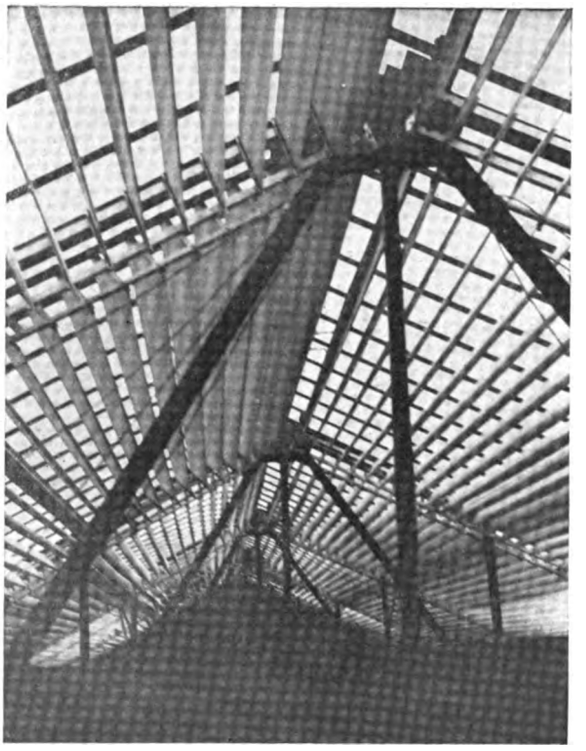

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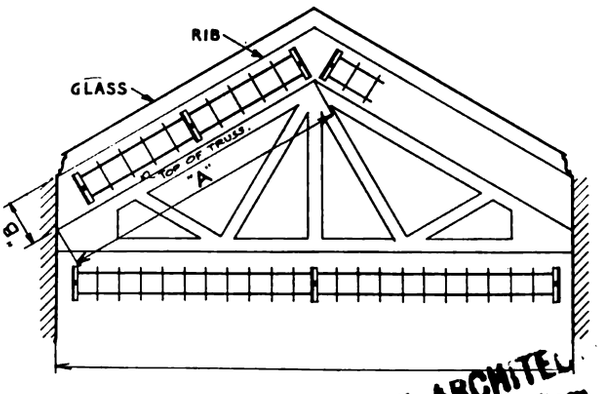

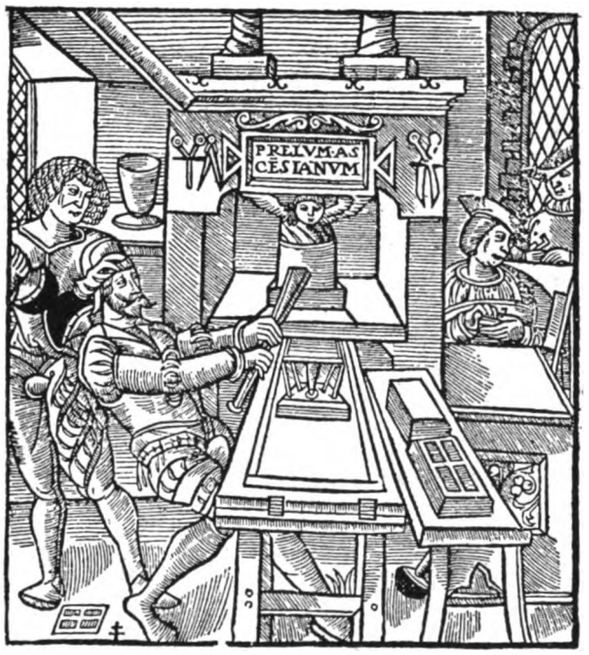

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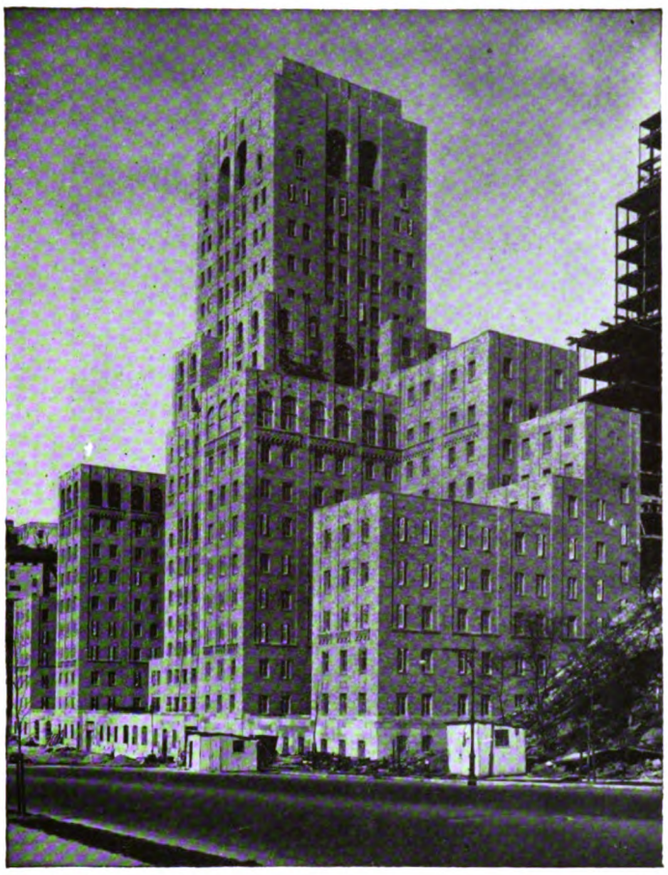

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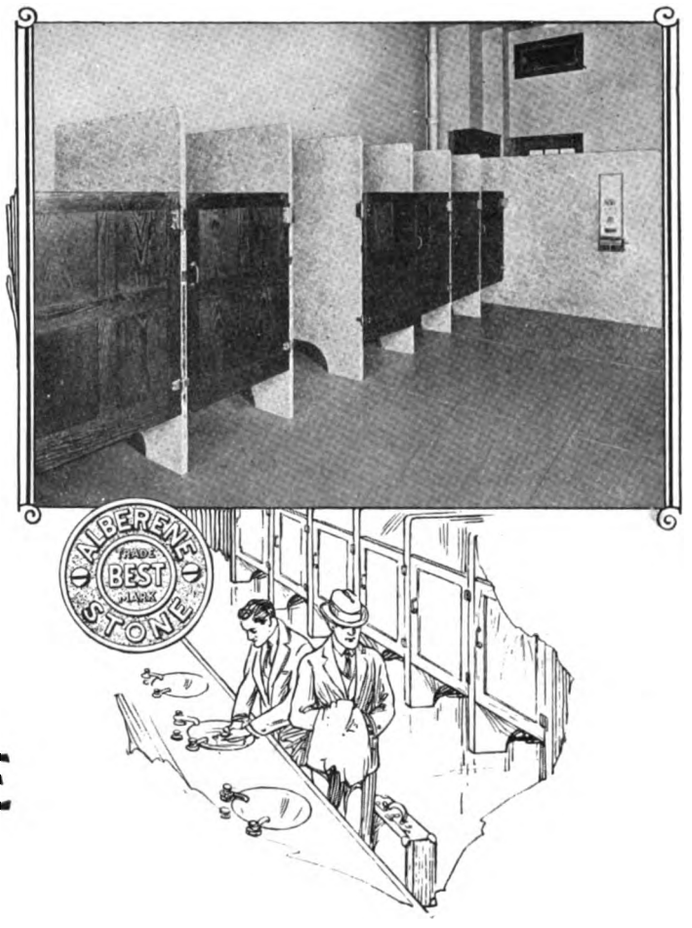

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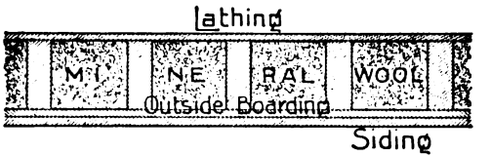

Section of outside wall of house showing wool between studding

MINERAL WOOL

Indestructible - Fireproof - Verminproof

EVERY reputable contractor seeks success by giving the best possible quality for a given cost.

Mineral Wool insulation is moderate in price and is easily applied, requiring no skill. Yet the contractor who uses it knows he has provided an insulation of the highest efficiency because Mineral Wool is 92% dead air, imprisoned in the tiny cells.

More than insulation, Mineral Wool is non-combustible and is fire-resistant—is proof against vermin (containing not a particle of organic matter)—and is one of the best deadeners of sound.

For warmth, coolness, quietness, safety, cleanliness, use Mineral Wool.

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Section of sound-proof and fire-proof partition

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When you plan to use timber-plus-concrete piles, you must be sure of one thing—namely, the JOINT. Upon the joint depends the strength of each pile and its driving alignment. The JOINT of Raymond Composite Piles is a triumph of engineering construction and explains the choice of these piles on so many big projects.

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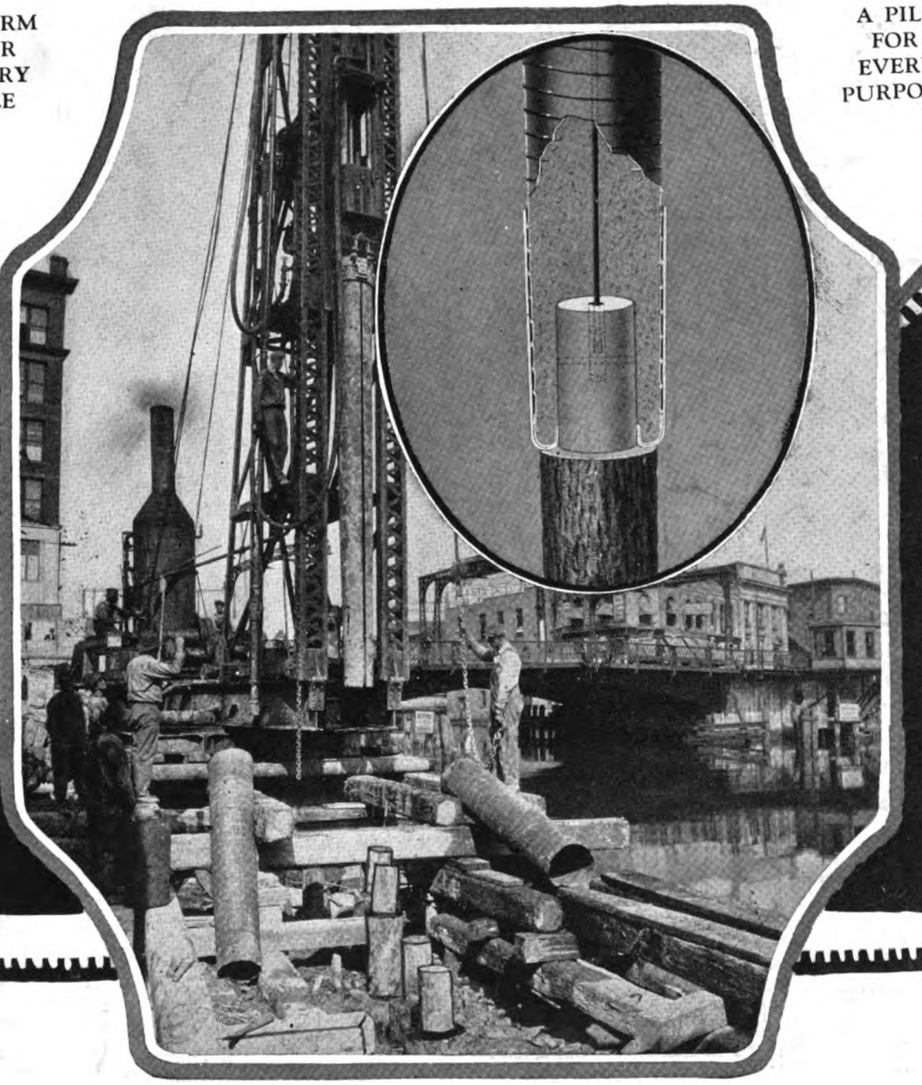

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Community Church
East Williston, L. I.

George W. Conable
Architect

Tudor Stone Roofs

The quaint charm of this church—apparently old, but actually new—is enhanced by harmonious roof treatment carried out in Tudor Stone.

Rising and Nelson Slate Company
WEST PAWLET, VERMONT
Architects' Service Department: 101 Park Avenue, New York City

CHICAGO DETROIT PHILADELPHIA BOSTON

THE ARCHITECT August, 1928 | THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. Subscriptions: U. S., Cuba, and Mexico, $8.50 per year, 75c. per copy. Foreign subscriptions, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1897. | VOL. X No. 5

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CORRIDOR: NORTH JERSEY TITLE INSURANCE CO., HACKENSACK, N. J. CROW, LEWIS & WICK, ARCHITECTS

Corridors are *public* ways. The dignity and quiet of the building requires a silent floor; the architectural treatment calls for color and pattern in its long expanse; and common sense stipulates a material that will serve faithfully for many years to come.

THE darker portions are in black with striations of gold; the lighter squares and border are a rich intermingling of dark red, cream and black, in which cream is the underlying tone. I favor a liberal use of black as a base color in all floors subject to heavy traffic. It has strength both in tone and structure, and when used as above serves to emphasize the design, even where the contrasting colors are "dust neutral."

J. H. Stedman
NATURIZED FLOORING PATENTED

A Corridor Floor Treatment
that is dignified, comfortable, quiet

Like most corridors this one is seldom idle during working hours.

Stedman Naturized Reinforced Rubber Tile provides a firm, resilient surface, smooth and foot-sure, that is quiet and comfortable to walk upon. In addition, it possesses variety in natural color and delicate grain that allows the greatest freedom in authentic floor design.

Stedman Floors
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Hart Bros., *Painters*

Alfred Alschuler
Architect

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CHICAGO MERCANTILE EXCHANGE BUILDING

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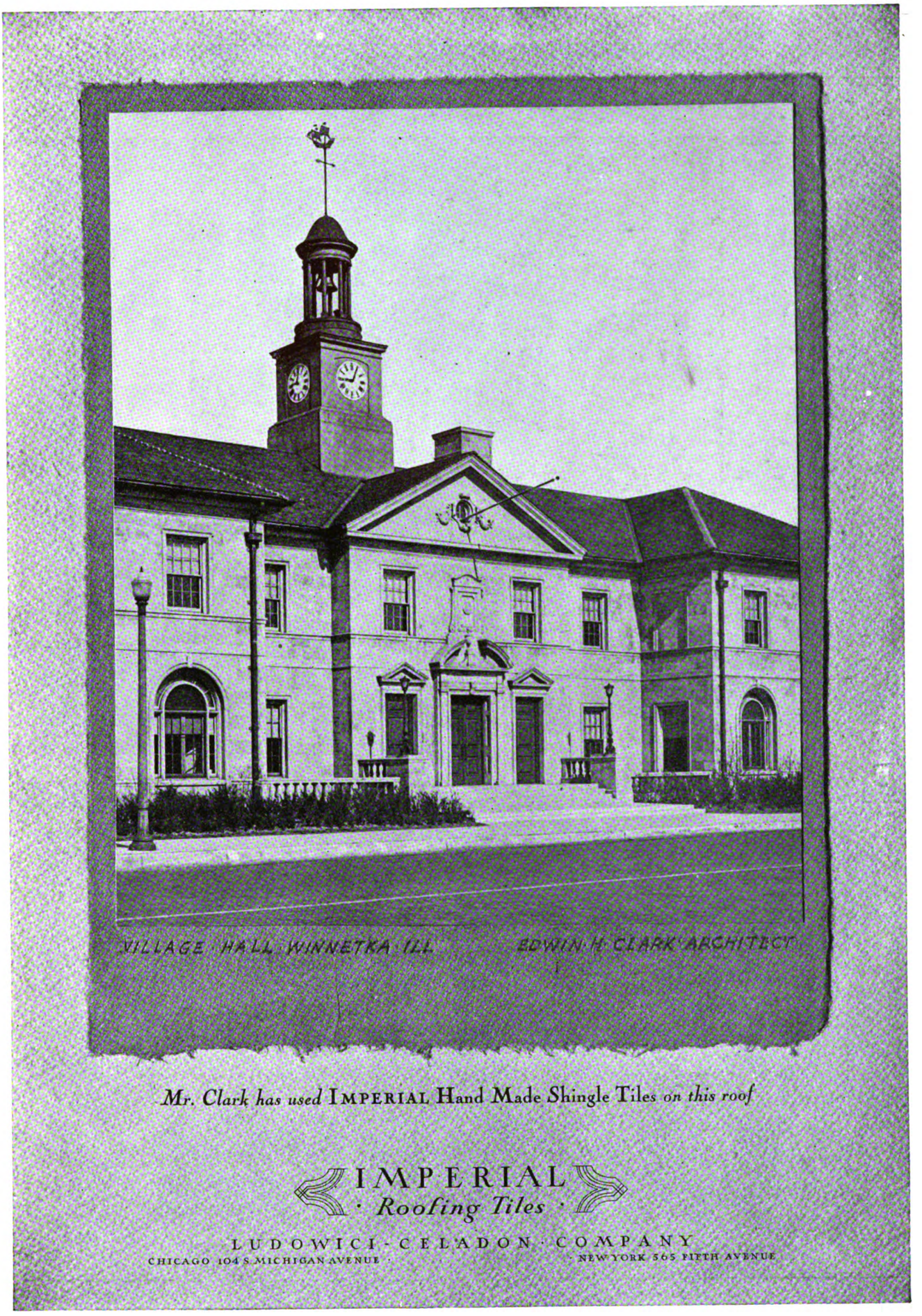

Mr. Clark has used IMPERIAL Hand Made Shingle Tiles *on this roof*

IMPERIAL
Roofing Tiles

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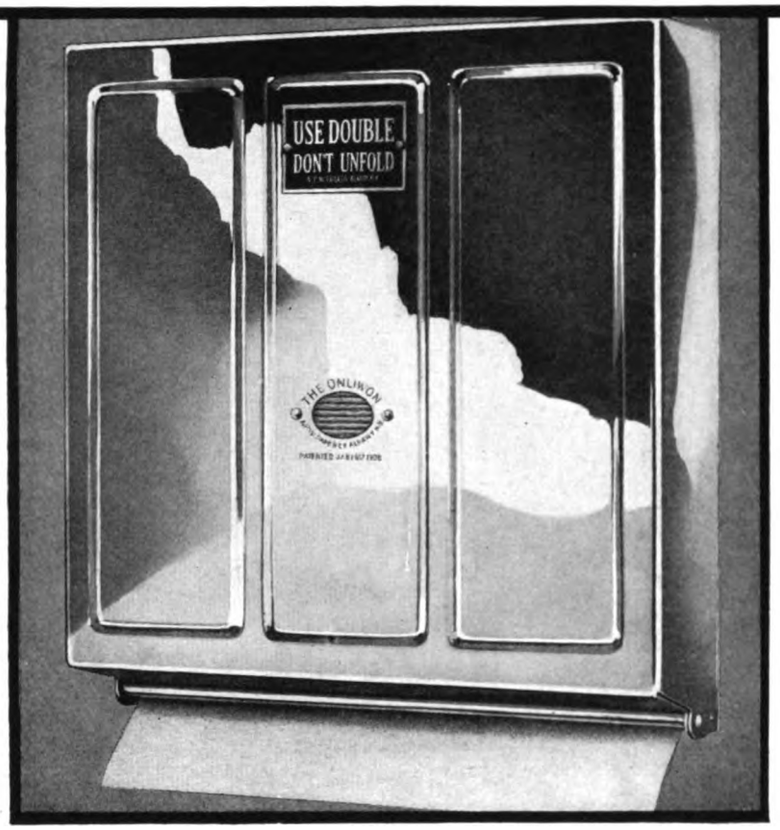

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Cram and Ferguson, *Architects*

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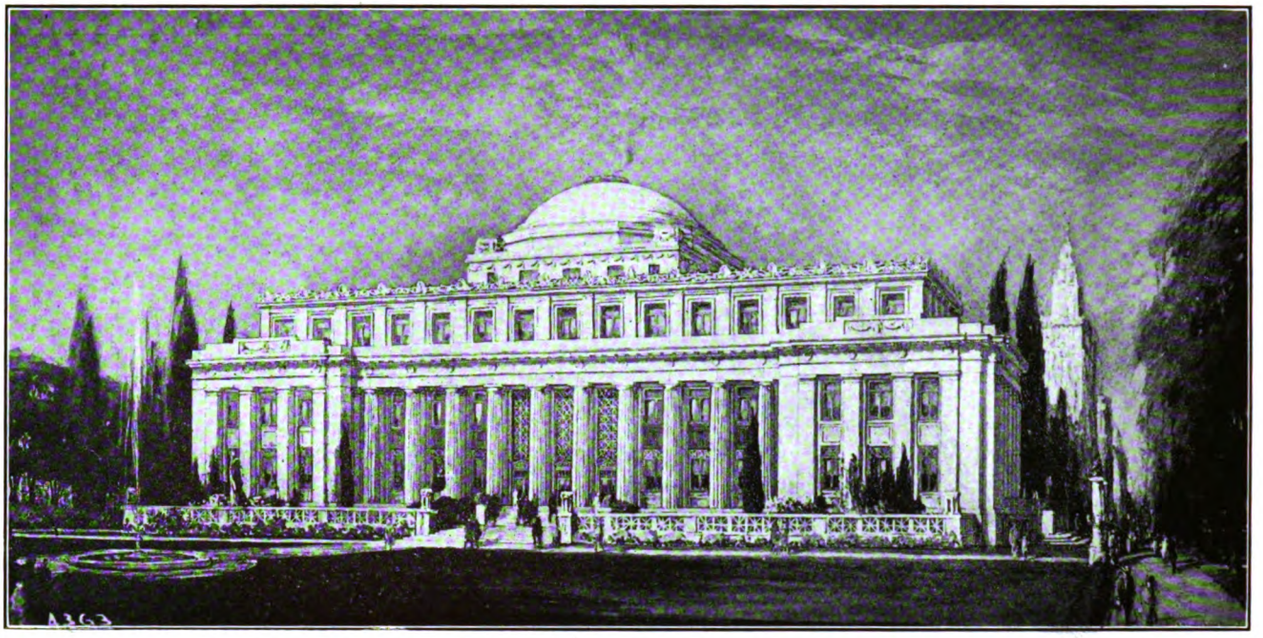

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Phillip B. Maher, *Architect*, Chicago, Ill. — Herbert Erickson, *Associate*, Gary, Ind.
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Medinah Athletic Club, Chicago. Walter W. Ahlschlager, Inc., Architects. Entire exterior to be built of the interesting coarse-textured Buff Indiana Limestone.

Another Monument of Indiana Limestone

for Chicago's Skyline

THE choice of a highly-textured variety of Indiana Limestone for the new Medinah Athletic Club now under construction just north of the Tribune Tower, is another example of the way in which this beautiful natural stone is beginning to predominate in our metropolitan centers.

Architects and building owners are becoming more and more convinced of the dollars-and-cents advantages that are gained from building of Indiana Limestone.

Besides the Medinah Athletic Club, two other great projects are being added this year to the already imposing array of Indiana Limestone buildings on Chicago's main thoroughfare. These are the new office building just south of the bridge, "No. 333 North Michigan," and the Willoughby Tower, further south at the corner of Madison Street.

Indiana Limestone Company with its ample resources and highly-developed organization is able to give these large undertakings, along with numerous others elsewhere in various parts of the country, the service and speed of delivery as well as the dependable high grade of stone that they require.

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for economy and long life specify American Sash Chain

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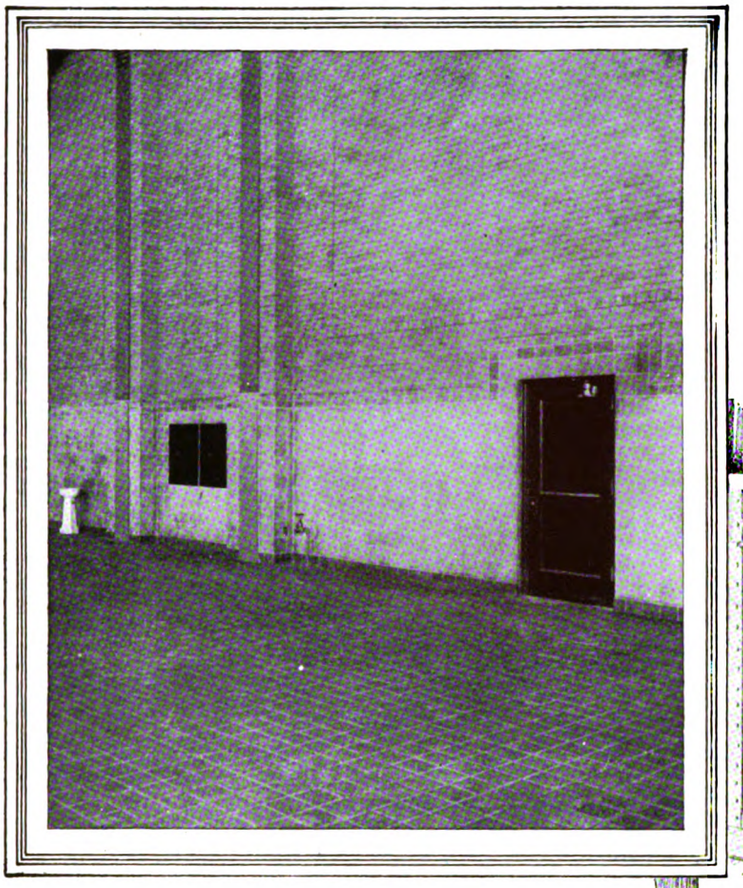
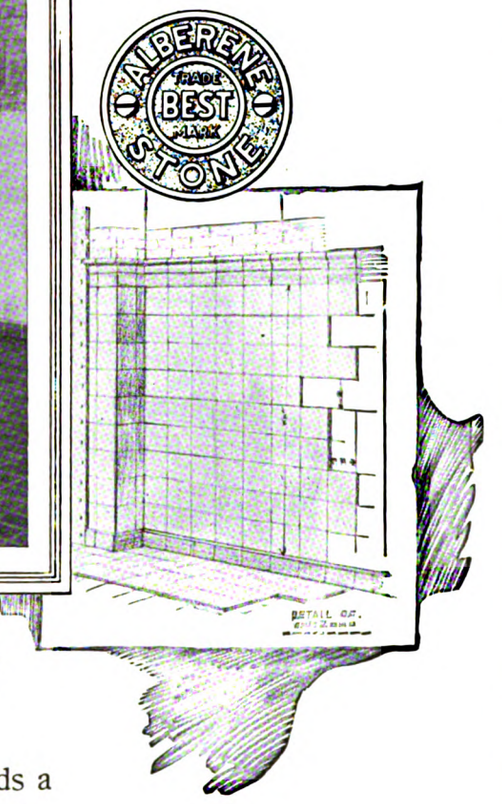


In the Exeter Power Company's Station at West Pittston, Pa., the wainscot of Alberene Stone gives fine contrast with a border, base and floor of tile.



SUBDUED VARIETY

A wainscot or floor of Alberene Stone Tiles affords a pleasing variety of color tones within its characteristic blue gray scale. This is due not only to slight color variations in the stone itself but also to the play of the light upon the surface texture. To this must be added also the advantages of imperviousness, cleanability, and easy machinability in any form.

The Alberene Stone Company, 153 West 23rd Street, New York, will gladly send detailed information.

ALBERENE STONE

A NATURAL STONE OF DIVERSIFIED ARCHITECTURAL UTILITY

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DECORATIONS.

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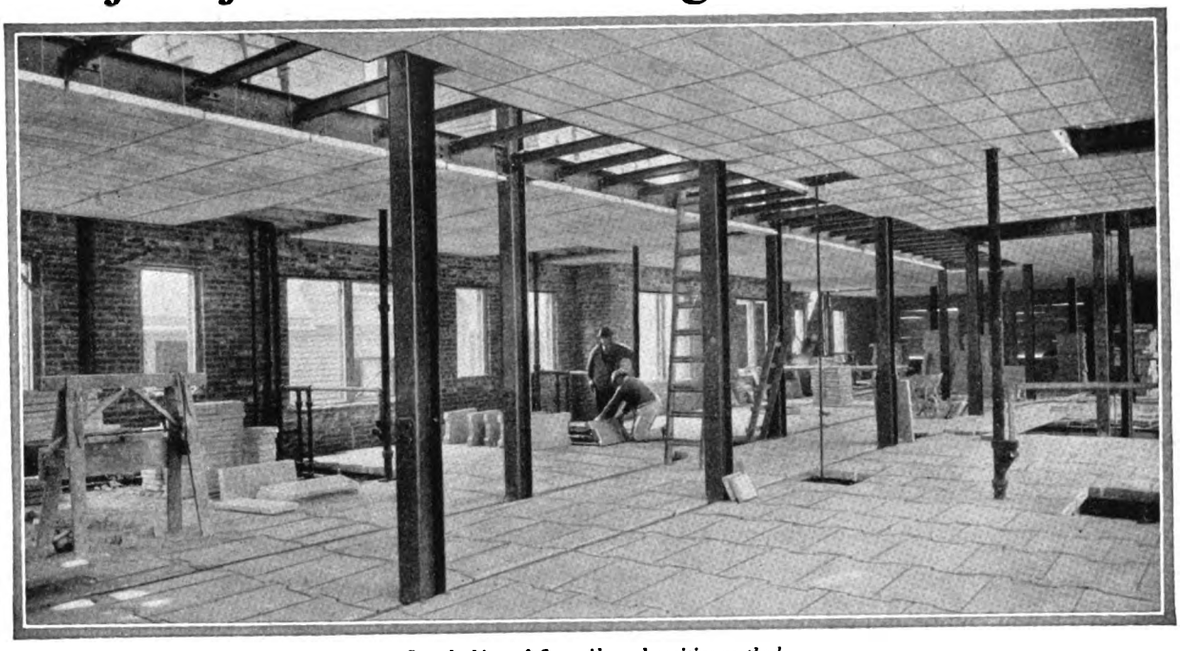
From actual photographs of the Henry Rachlin Apartment building at East Orange, New Jersey. Floor and ceiling constructed of Pyrobar Interlocking Structural Tile

U.S. STANDARD BUILDING MATERIALS

Pre-Cast structural tile *for floor and ceiling—*

A new light weight fireproofing construction developed by the United States Gypsum Company



Interlocking of floor tile and positive method of supporting the ceiling tile by steel gyves attached to reinforcement imbedded in the tile

FOR many years engineers have sought a pre-cast system of structural floor and ceiling slabs. The scientific and practical answer is here in the UNIT SYSTEM OF GYPSUM CONSTRUCTION with *Interlocking* Floor Slabs and *Fireproofing* Ceiling Slabs.

Conforming to time tested principles, this development is in step with the progress of steel framing methods.

It provides the desired combination of *steel for strength* and *gypsum for protection*, with the added advantages of speed, certainty and economy in construction.

The main characteristics of the new pre-cast, precision-made materials may be summarized as follows:

Mill manufacture insures definite and uniform strength of materials.

No pouring required on the job, hence no waiting for materials to dry or cure.

Form work is eliminated and construction is simplified.

The Interlocking feature of the Floor Slabs provides an added element of strength.

The Ceiling Slab construction provides a flat ceiling. No objectionable beams, and affords two full inches of gypsum fire protection as required by Underwriters.

The Ceiling Slabs may be used with other forms of floor construction or the Floor Slabs may be used with any desired type of ceiling.

This construction is adaptable to any type of standard section structural steel beams, Junior I beams, expanded I beams, metal lumber or bar joists spaced 30 inches on centers. United States Gypsum Company, *Fireproofing Dept.* 300 West Adams St., Chicago, Illinois.

Please send me your Architectural and Engineering data on Unit System of Gypsum Construction. (Check here ☐ if you want our representative to call.)

Name.....

Address.....

Architect, Aug., 1928

UNIT SYSTEM OF GYPSUM CONSTRUCTION

INTERLOCKING FLOOR SLABS—*FIREPROOFING* CEILING SLABS

MADE BY THE UNITED STATES GYPSUM COMPANY

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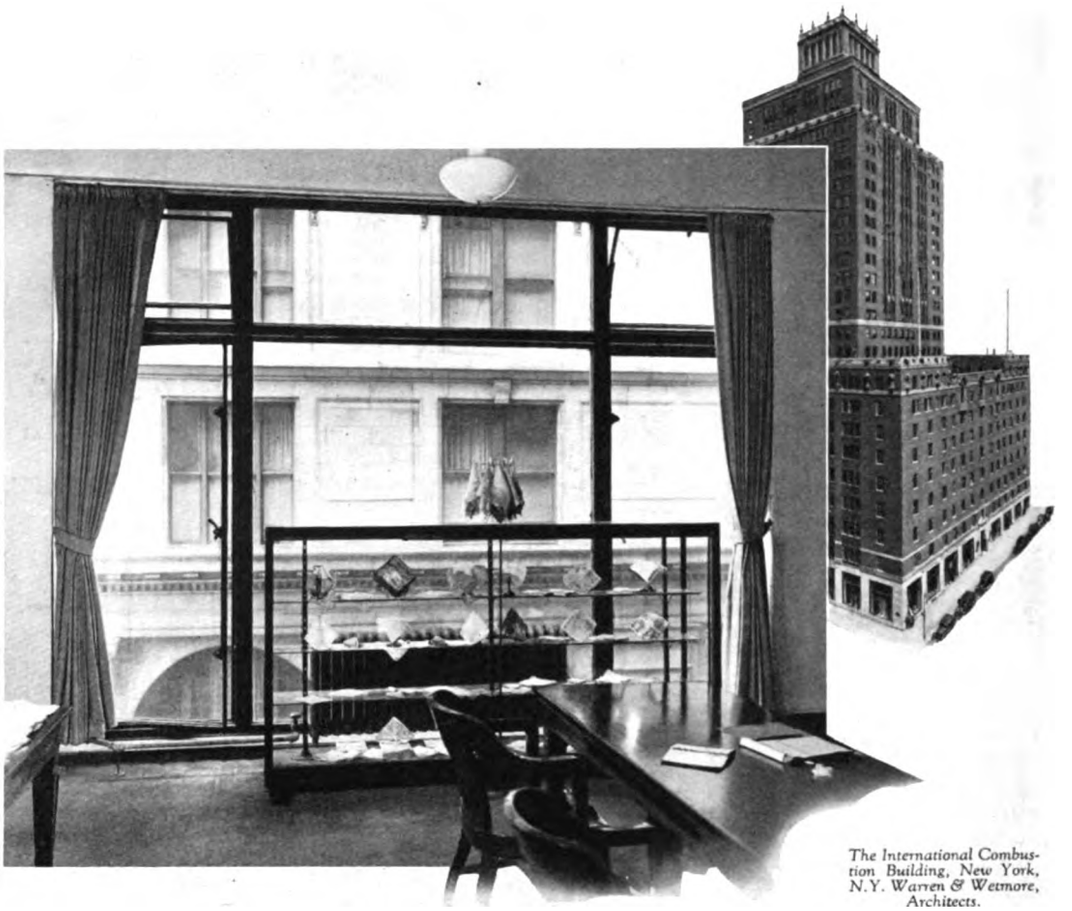

The International Combustion Building, New York, N.Y. Warren & Wetmore, Architects.

An Acknowledgment to Warren & Wetmore

THE International Combustion Building of New York embodying an effective solution of problems in construction and design, has a representative place in modern city architecture.

Crittall Casements were selected for this project and we are proud to acknowledge our thanks to you—pleased to have had the pleasure of working with you.

We believe in all modesty—and feel you, too, will agree—that Crittall Casements offer unusual advantages to the architect in planning such structures. In the shop and ornamental portions their beauty and utility afford a wide range of application.

The simple window treatment of the mezzanine floor occupied by Marshall Field & Company is pleasing. We are gratified for so striking an example of how Crittall Casements can be used to secure light and ventilation and at the same time contribute to the atmosphere and the scheme of interior decoration in exclusive shops.

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When is a heating system obsolete?

Ans: When it overheats during 95% of the heating season.

THERE IS a new and better standard for determining whether or not a heating system is obsolete. This standard came into existence with the advent (January, 1927) of the Dunham Differential Vacuum Heating System.

Until this new system of heating utilizing sub-atmospheric steam (steam at very low temperature) was placed on the market, all steam heating systems stood upon a fairly equal basis of comparison. No matter how efficient they might prove, not one was able to wholly overcome the problem of overheating in mild weather. Consequently, during 95 per cent of the heating season all of these systems wasted heat. According to Government Weather Bureau records, maximum heat output, contemplated by the design basis of the heating system, is required on an average of but 5 per cent of the days of the entire heating season.

Today, in this newest and most revolutionary achievement (the Dunham Differential Vacuum Heating System) pressures at or above atmosphere are done away with during mild weather. As a result, overheating and its twin brother, wasteful window opening, are eliminated.

The Barlum Tower
Detroit, Mich.

USING Edison Central Station Steam Heating service, the Barlum Tower during the heating season, September 12, 1927 — June 5, 1928, operated on the remarkably low consumption of

292.08 pounds of steam per sq. ft. of active radiation (48,000 sq. ft. installed, 40,800 active).
2684 pounds of steam per 1000 cubic ft. of total cubage.
39.624 pounds of steam per sq. ft. of rentable floor area.

Fuel is saved during ninety-five per cent of the heating season, instead of being wasted. The amount of this saving, on fuel-cost records kept by those who have installed this Dunham Heating System, has ranged from 20 per cent to 40 per cent.

Tests in typical buildings of every sort have proved that heat comfort and fuel waste, far from being inseparable, should have been separated years ago. In the Dunham Differential Vacuum Heating System they are being kept far apart in hundreds of structures with most gratifying success. For example, Detroit's new 40 story skyscraper, the Barlum Tower, is distinctive not only because of its great height, but also because its heating system does not overheat.

Why specify or install fuel-wasting systems of heating when the Dunham Differential Vacuum Heating System, under many tests of service in buildings from the 40 story office structure to modern business and factory installations has proved most economical and efficient of all heating systems on the market today?

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U. S. Patent No. 1644114. Additional patents in the United States, Canada and Foreign Countries now pending.

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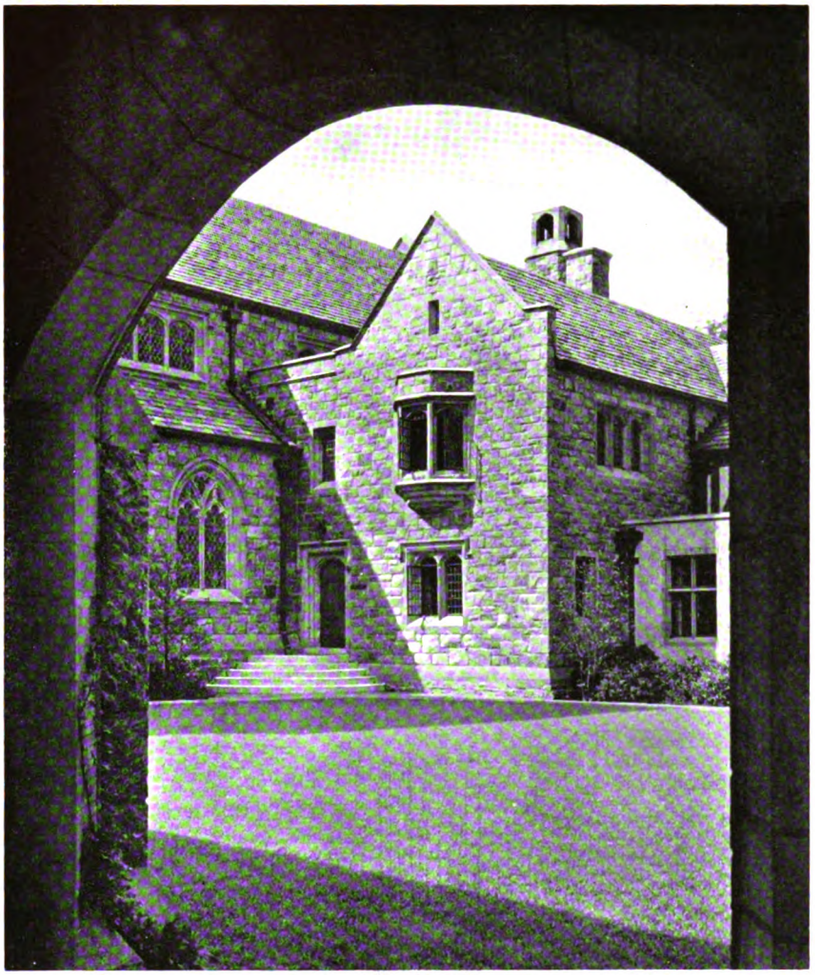

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Bronxville, N. Y.

HARRY LESLIE WALKER,
Architect

FROM the standpoint of harmony and practicability International Metal Casements, with leaded glass, are admirably adapted to the modified Gothic architecture so happily chosen for many of our modern churches.

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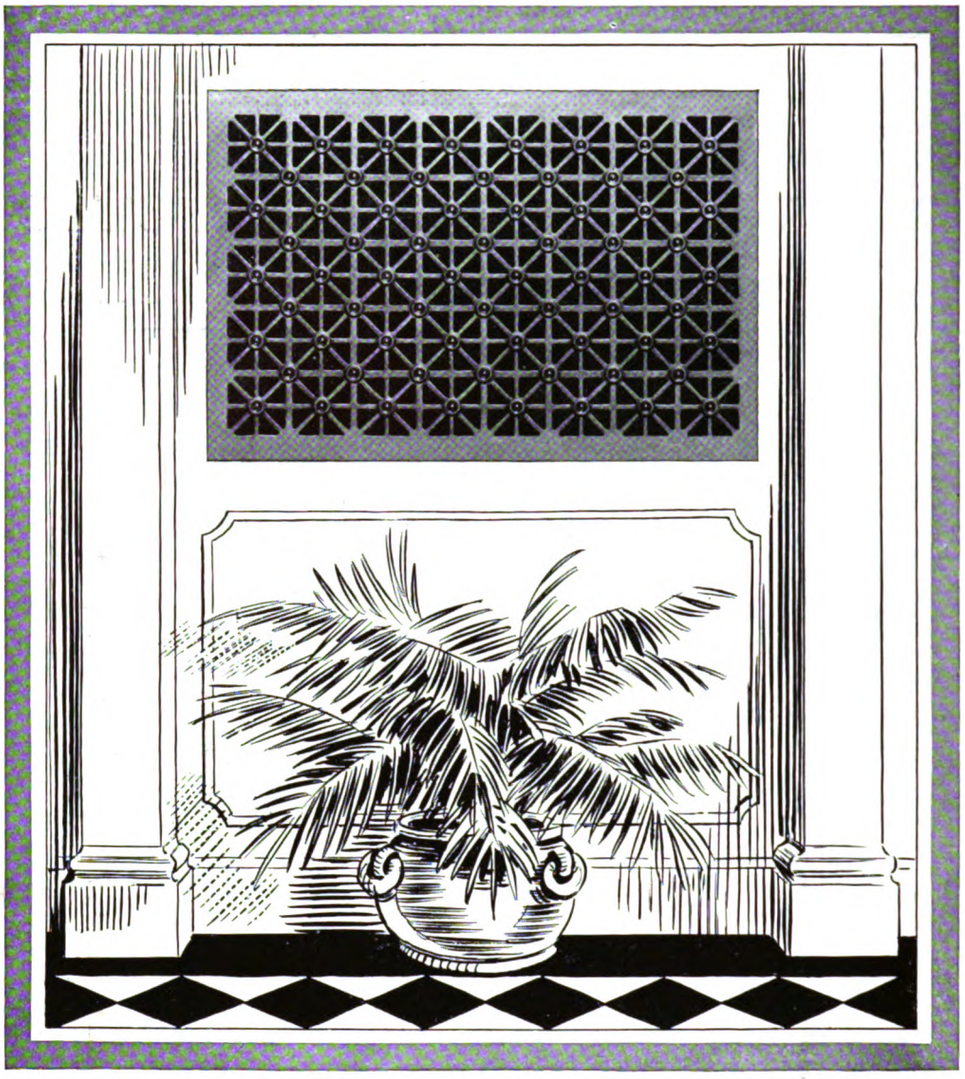
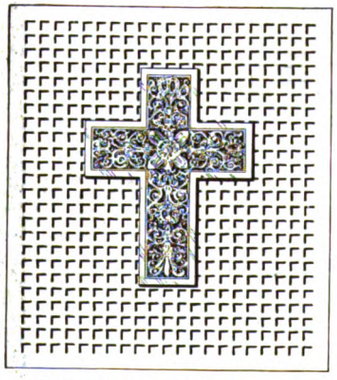


Distinction Attained in Stamped Grilles



The "Renaissance Cross" Ornament affixed to a Style "01" plain lattice stamped grille —particularly suited for ecclesiastical work. Illustration at top shows our Style "05" Ornamental Steel Grille.

The Ornamental Steel Grilles now offered by Tuttle & Bailey successfully span the breach between inexpensive stamped and elaborate cast grilles. This is accomplished by affixing artistic cast ornaments to the face of a stamped grille, which ornaments are now available in a pleasing variety. Thus combined, the grille and ornament form an ensemble of beauty and quality—a grille adaptable to the most exacting building requirements. Architects, Decorators and Builders are invited to write for illustrations and details of our Ornamental Steel Grilles.

TUTTLE & BAILEY MFG. CO.

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ORNAMENTAL Steel GRILLES

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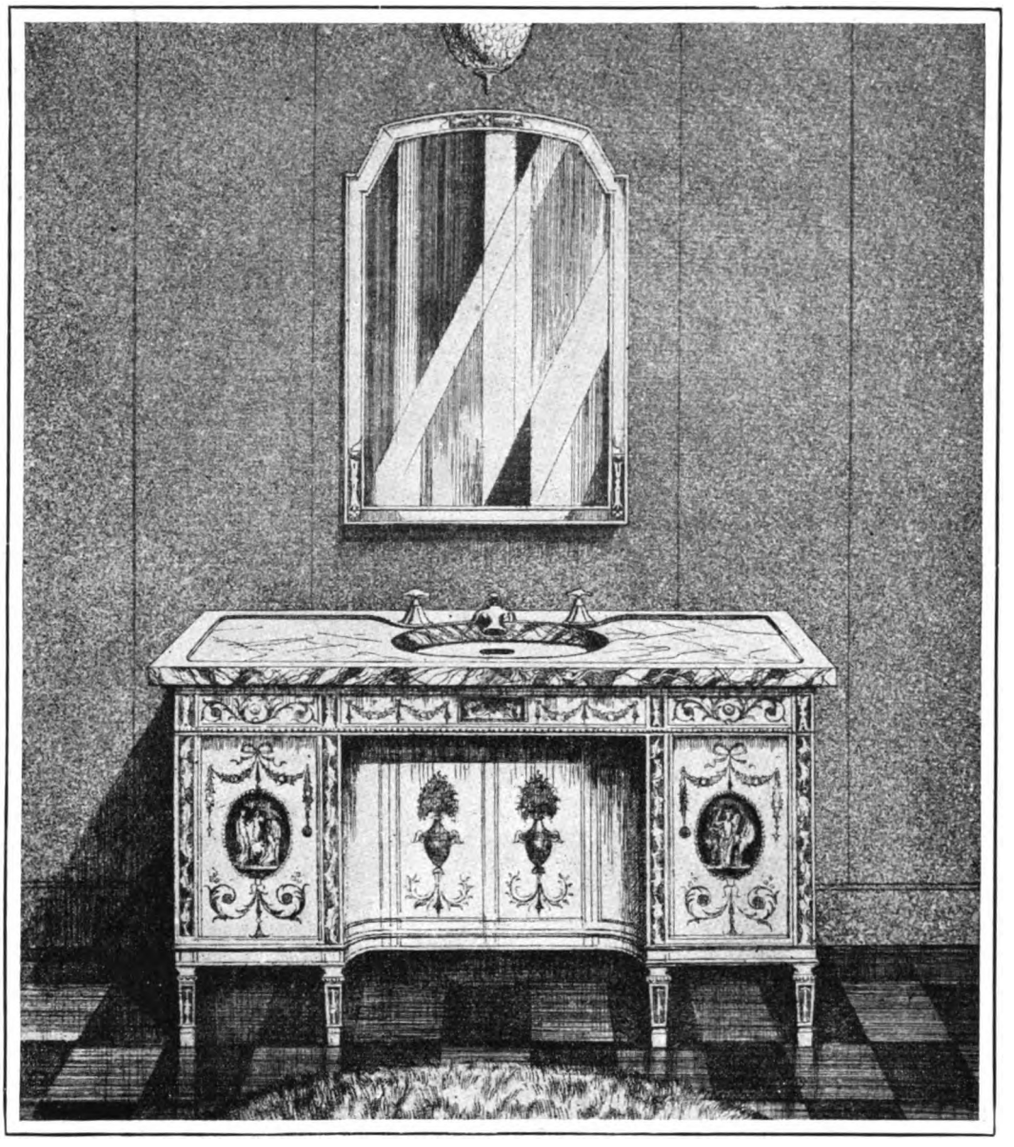

The Commode

WITH MARBLE SLAB 27 X 52 INCHES
KNEE-HOLE FRONT

Seeing the soft glow of fleur-de-peche marble above gay panels in green and gold, one pictures the *Commode* lavatory in place in an eighteenth century Italian villa. In utility, however, it is characteristically American of the twentieth century, a convenient lavatory and a beautiful dressing table. This and other Crane fixtures are shown in interesting settings in *New Ideas for Bathrooms*, a handsomely illustrated book, with floor plans, wall elevations, and complete decorating information for a number of beautiful bathrooms. Write for the special 48-page architect's edition.

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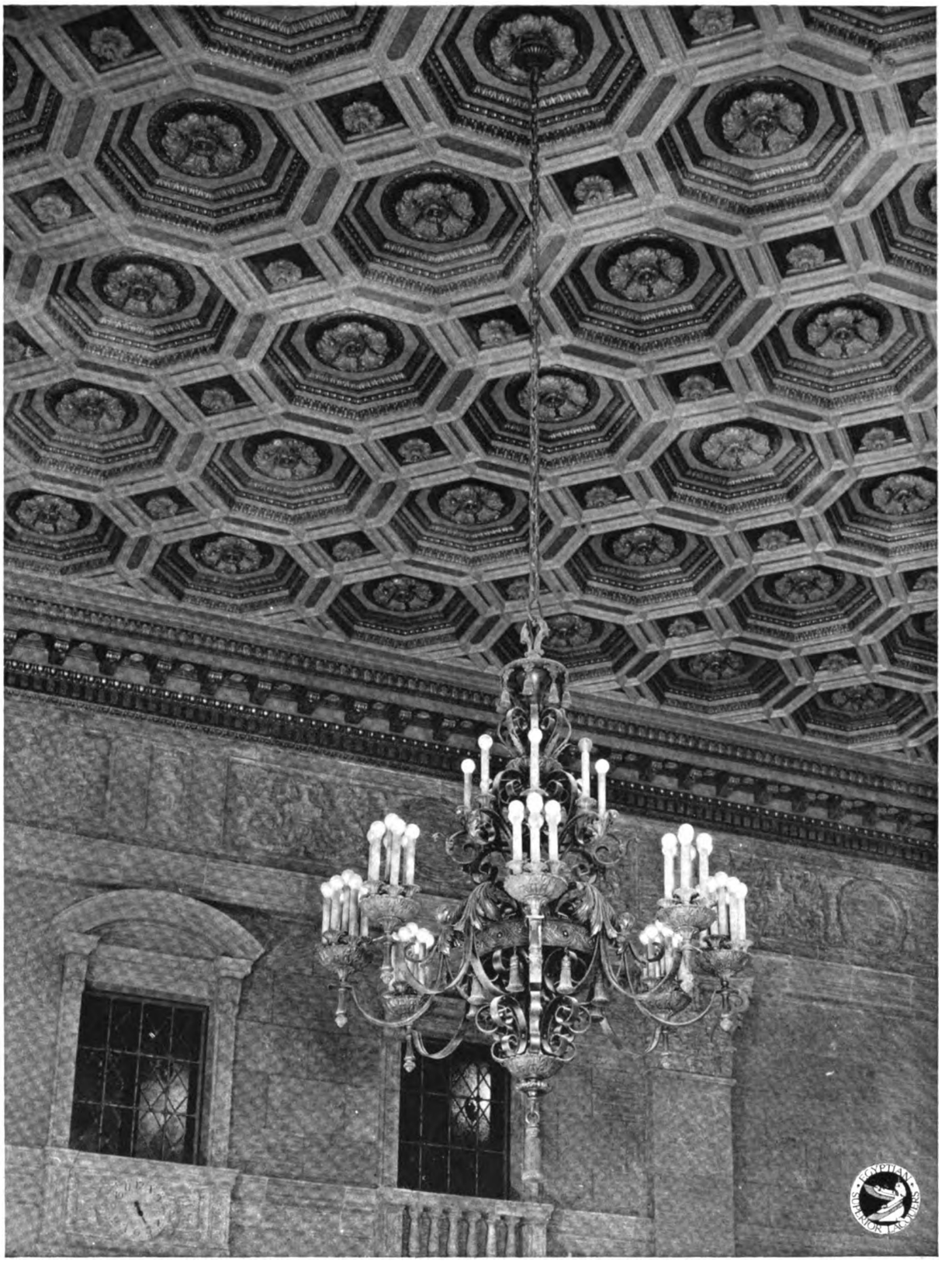

Photo by Pierson, Seattle

Architects: McClellan and Pinneah, Seattle, Wash.

Puget Saving & Loan Bank, Seattle, Wash. Ceilings, grille work and lighting fixtures finished with Egyptian Lacquers, made by The Egyptian Lacquer Mfg. Co., Inc., 90 West St., New York City

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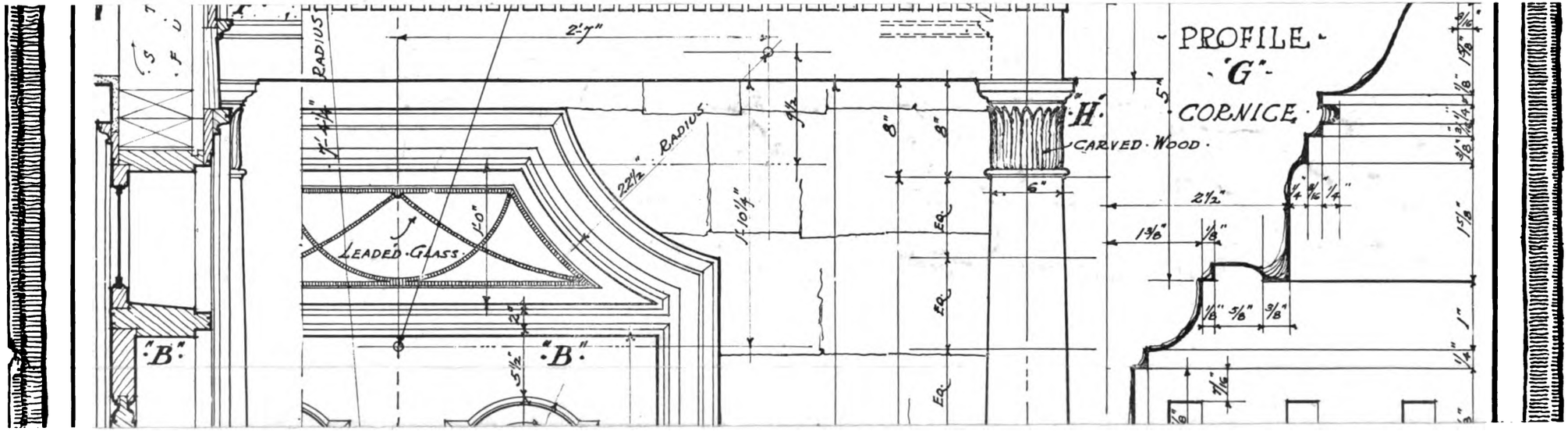

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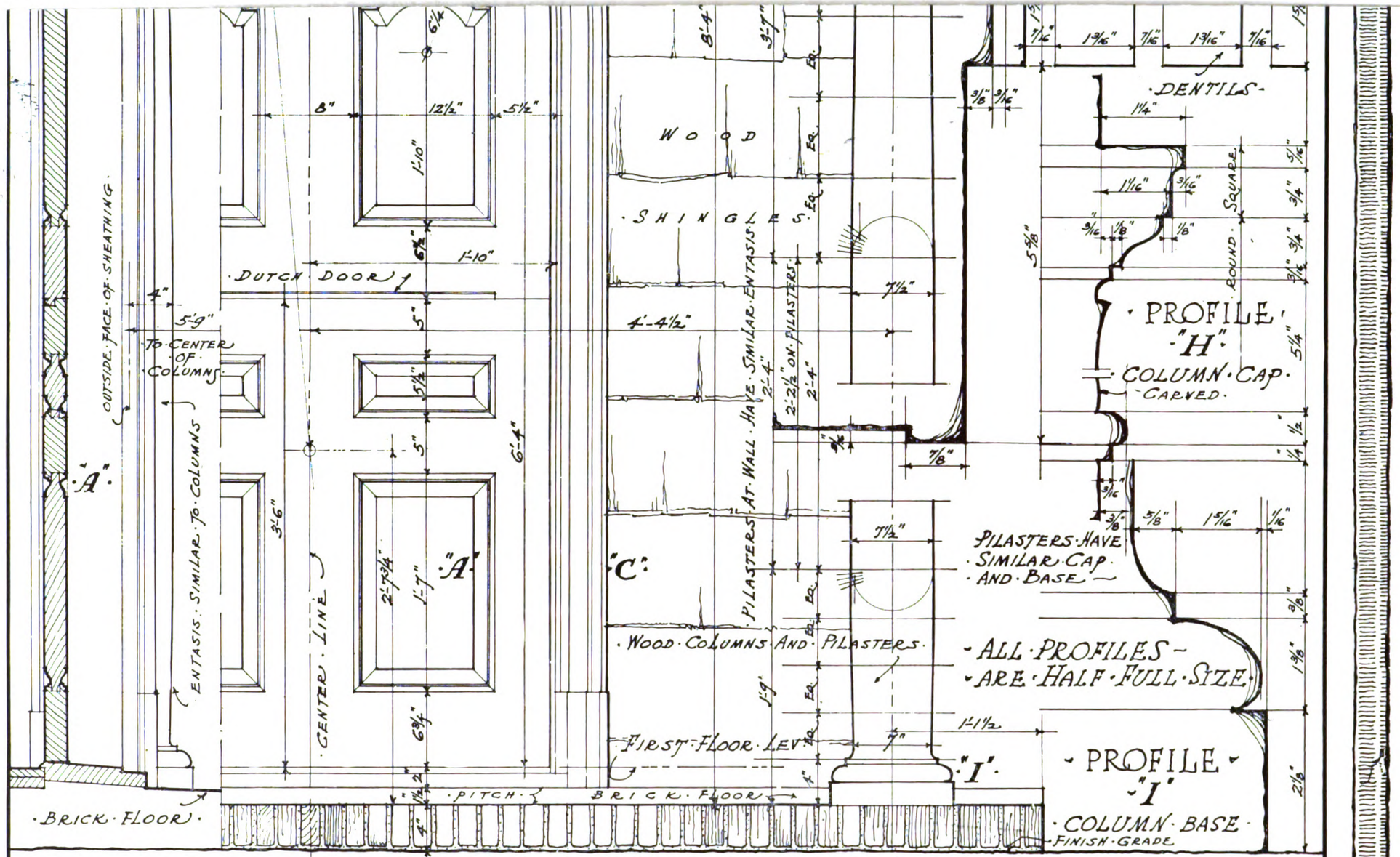

SECTION ONE INCH SCALE HALF ELEVATION PROFILES

ENTRANCE DOORWAY

Detail No. 56

RESIDENCE AT WHEATLEY HILLS L. I.

August 1928

TREANOR AND FATIO ARCHITECTS N. Y. C.

Walter McQuade

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THE ARCHITECT

Volume X AUGUST, 1928 Number 5

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FEATURES: Every issue will contain twenty-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

William Rutherford Mead

A DISTINGUISHED FIGURE in American architecture passed from the world with the death of William Rutherford Mead on June twentieth. Ripe in years and rich in attainment, he had the inestimable gift of health and activity to the end of eighty-two years.

He was a son of Vermont, born in Brattleboro, in 1846, and graduating from Norwich University in '61. Then came Amherst College where he received his Bachelor's degree in '67 and by which institution he was later honored with an LL.D. in 1902. A few years later he began his study of architecture in the office of Russell Sturgis in New York City. After study in Florence it was he who, with Charles F. McKim, in 1872, founded the great firm of McKim, Mead and White, the last adding his inspiring vitality to the new firm a few years later. Thus Mr. Mead was associated from the very beginning with momentous changes in American architecture. He was among those whose influence directed the change from the horrors of Victorianism, the heavy-handed, imitative era of false standards, to the beginnings of classic refinement and instructed taste. Indeed, he was happy to have lived to see the day when the general stupidity of American architecture, a coarseness and crudity which were not vigor but only ignorance, had almost completely disappeared.

A member of many distinguished societies, perhaps his most signal honor was received in 1913 when he was the recipient of the Gold Medal of Honor, "for distinguished service in the creation of original work in Architecture", this being the first bestowal of this high reward on an architect. While not in active practice since 1920 he has always kept in close touch with the firm which he and Charles McKim founded and none who have been near the scene of his labors can have failed to note the charming, courteous gentleman who, from time to time, dropped in to see how things were going.

In an eloquent editorial in the New York Herald-Tribune, an old friend and gifted exponent of the best traditions in art and architecture, Royal Cortissoz, says, "When Mead and his colleagues entered the field they were of eclectic habit, as likely to recall in their country-houses the character of a French manor as the classical lines of Georgian Colonial. Then as they got into their stride, and especially as they tackled larger and more monumental problems, they made the style of the Italian Renaissance their own. They handled it with power and with a peculiarly happy *flair* for the needs and the spirit of their time."

Speaking of the intimate, personal side which endeared Mr. Mead to all who enjoyed his friendship, Cortissoz says very finely, "Mead was a gentle, modest, almost shy soul, and the world was not wont to hear much of him. But no one who was free of his circle can forget the silvery, endearing charm of him, the humor in his smile, the quietly persuasive note of his voice, the open, genial quality in his whole carriage and demeanor . . . . No man of his status ever had less of the 'official accent'. There was too much of the racy simplicity of New England in him for that. He had too much heart. He was too human, too much the warm friend of his fellows. They admired and loved him."

Art in Denver

A SPLENDID thing has been done by one of our western cities, Denver, Col., in the publication of a booklet called "Art in Denver", compiled by the City Club of that city through its Fine Arts Com-

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania
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Kelley, *Del.*

H. Roy Kelley, Architect, Los Angeles, Cal.

Study, Residence at Los Angeles, California

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mittee. The Chairman on Publication was Samuel Sargent Newbury and it is a pleasure to congratulate him and his co-workers on their excellent and unusual results.

We say "unusual" because the common run of pamphlets issued by well-meaning boosters and chambers-of-commerce are so uniformly lacking in appeal to visitors whose interest lies not so much in knowing how many miles of sewer-pipe or paved highways are enclosed in the city's perimeter as in what of beauty is at hand to be seen and enjoyed. For, make no error, our western communities possess rich stores of art and noble monuments of architecture which, in many cases must be ferreted-out by the transient voyageur unless he haply fall into the hands of a curator-friend or specially informed host. The little book is prefaced by a perfect quotation from Twelfth Night, "I pray you, let us satisfy our eyes with the memorials and things of fame that do renown our city." Opposite this quotation is a fine photograph of the noble Ionic order of the Federal Building.

The Foreword says, "In the growth of all cities, a time is reached when they begin unconsciously to take stock of themselves. They realize that beside the physical aspect of a city, which includes population, area, bank-clearings, factory payroll and hosts of similar statistics, there is another side—that which appeals to the aesthetic sense. It is an acknowledgement of the need for achievement in the fine arts."

"They ask themselves—what have we to interest our residents after we have satisfied their purses? What thoughts do our visitors take with them to their homes? Do they remember us for our music, our art galleries and libraries, our architecture?"

This is really a fine type of intellectual guide-book. The business section of the city and its activities are by no means neglected, but the mention of them includes mention of the fine murals and interesting sculpture and architecture to be found in a stroll through the "marts of trade". Further, one is led to hotels, churches, museums and to the State Capitol, to the Civic Center, the Public Library and to various memorials and galleries, to public buildings and monuments, wherein lie a mine of beautiful things far more precious than all the gold and silver that ever came out of "them thar hills" which encircle this romantic mining-town, now so thoroughly *arrived.*

In the Art Museum who can fail to be literally "stopped" before the gloriously abundant figure of "Summer" by the modern titan of sculpture, Aristide Maillol? And yet many of us might journey through Denver without suspecting its presence, were it not for this valuable publication. Where more appropriately in this old outpost city could one hope to find a collection of old Hopi and Navajo blankets, baskets and pottery, or visit reverently the "Shrine of the Lady of Guadalupe", done in ancient Mexican majolica?

Old and new are equally indicated. There is the peaceful figure "Memory" by Mario Korbel, in the McPhee Memorial, and many architectural exhibits of outstanding excellence.

Our wish is not to emphasize the superiority of Denver over other cities in the matter of art-possessions, but to signalize this intelligent presentation of the city's resources in a compact and well-presented form, refreshingly free from the vain-glorious ineptitudes of booster-literature. Our advice to all trans-continental travellers is to secure a copy of "Art in Denver" and follow its tips to the limit.

The Architect's Responsibility

We are constantly impressed with the responsibility of the architect towards his professional brethren in the allied arts of sculpture and decoration. In the main this is a responsibility which is either unrealized or disregarded. The architect is far too apt to consider that when he actually has the job his only duty is to keep costs down to the minimum and get out of it with as much grace as he possibly can. Thus many an opportunity for making his building really a thing of beauty is "passed up" through a kind of craven timidity to even suggest extra costs.

Once in a while we see examples to the contrary which reinforce our opinion that bare, stark architecture is not at all necessary. We recall a beautiful little library in a coast-town, the facade of which is tastefully ornamented by two oval niches in which stand busts of Shakespeare and Dante. It was designed by Henry Bacon. Without knowing the details of Bacon's relations with the building-committee, we know our Connecticut towns well enough to feel sure that these two busts would never have been included if they had not been made an integral part of the original design. Who can think of the charming old "Mendelssohn Hall" in New York without seeing Blum's graceful frieze of dancing figures which breathed the spirit of music into the classic setting? In domestic work it is not always easy to impose the taste of the architect on the individual client though it is by no means impossible, granted that the architect himself has imagination, has some realization of his problem and of how he may make his client's home distinctive by suggesting a painted panel here, a fine grill

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Schell Lewis, *Del.* Baumann and Baumann, Architects, Knoxville, Tenn.

Study, Cherokee Country Club, Knoxville, Tenn.

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there, a bit of garden statuary in the vista of the garden .... Alas, they do not do these things. For the most part they are only too willing to trail along with stock patterns, to do the usual, banal thing, and the only originality which finds its way into the house is due to the vigor and enterprising craftsmanship of the sub-contractors, the metal and tile men who are going forward in their own lines.

We would suggest that as an axiom, every architect should vow never to construct anything from a bungalow to a state capitol that did not contain at least one example of original craftsmanship by a contemporary and allied artist.

In Gala Dress

THE RECENT Democratic Convention at Houston, as well as the similar though not so recent get-together of the Republicans in Kansas City, reimpresses us with the fact that in the matter of what the newspapers call "gala dress" our American cities are horrible example of dowdiness. This is probably due to the fact that political committees and bodies of citizens call on professional flag-manufacturers and lighting companies to do the job for them when they should select the most outstanding artists and architects of their communities and let them tell the business-folk what to do.

A common fault is the draping of the cornice with bunting and, for night display, the outlining of the main architectural features with strings of lights. Columns, similarly, are swathed in red, white and blue, to the utter destruction of design and common sense. Roofs and pediments look as if they were supported on cylinders of cheese-cloth. Any one who has seen Paris or many another Continental city "all dressed-up" must realize that they have us beaten forty ways in this item of festive attire. They seem to have learned, or to have known instinctively, that the cardinal principle is one of accent and decorative emphasis at certain points, leaving the architecture alone. For hundreds of years the French have studied these problems. Go to the libraries and you will find extraordinary drawings and designs by their greatest artists, showing the proposed or accomplished decorations for streets and gardens on the occasion of Louis XIV's birthday or the marriage of one of the Princes of the blood-royal. Accent, always accent; shields and cartouches backed by sheafs of flags; garlands, trophies, cannon, horns-of-plenty, all beautifully designed and placed at important points in the ensemble. But none of the stringy, destructive spreading out of banners, the hanging of a flag stupidly against a flat wall, of which we see so much in our streets, convention halls and banquet rooms.

In lighting, when it is left to the artists and architects we have naturally done things which were not possible in the old days. The beauty of indirect and concealed lighting is just beginning to be appreciated. Even here we fall down lamentably in many instances. The stabbing effect of strings of incandescent bulbs is still considered the last word in light "effects". It occurs to us that here is a new profession, open to some bright young man, who should have sound architectural training back of him, that of city-decorator, a fancy-dress costumer for our communities when they wish to look their prettiest instead of looking their most tawdry.

"J. D. Jr."

ONE OF our favorite topics is John D. Rockefeller, Jr. He is always doing laudable things and most of his benefactions include, we will not be so crude as to say, jobs for architects, but are projects which evince a fine reverence for architecture. He has recently announced that he would spend "an unlimited sum", according to the news-sheet before us, to restore the historic city of Williamsburg, Virginia, and make of it a shrine to American history. Those who have recently passed through the old city must have sighed at the mixture of picturesque old and rather unattractive new. The Rev. Dr. Goodwin of the faculty of William and Mary is said to be largely responsible for having convinced Mr. Rockefeller of the feasibility of the proposed reconstruction which involves the purchase of much property and the destruction or removal of many new buildings to make way for others designed along the Queen Anne lines of early Williamsburg. Over half a million dollars has already been spent in this preliminary reclamation work.

Critics may wonder what this is all about, but more imaginative students will appreciate the fact that every tradition which is perpetuated in a country, every vestige of ancient beauty which is preserved or restored makes for a richer and more vigorous national life. It was the thought of Chartres and of Compiegne being destroyed that held back the invading hosts. We have many fine traditions, as young as we are, nationally. Our battlefields, such as Valley Forge and Gettysburg, breathe a spirit of beauty that is a revelation to those who visit it. Some of our New England villages like Litchfield, in Connecticut, have for a number of years, realized the richness of their heritage in architecture and in the true grandeur of village-plan. But in few of our larger cities has it been practicable to impose an old-time flavor. The old monuments of New York and Boston and Philadelphia are submerged in the flood of modernity. Charleston, perhaps

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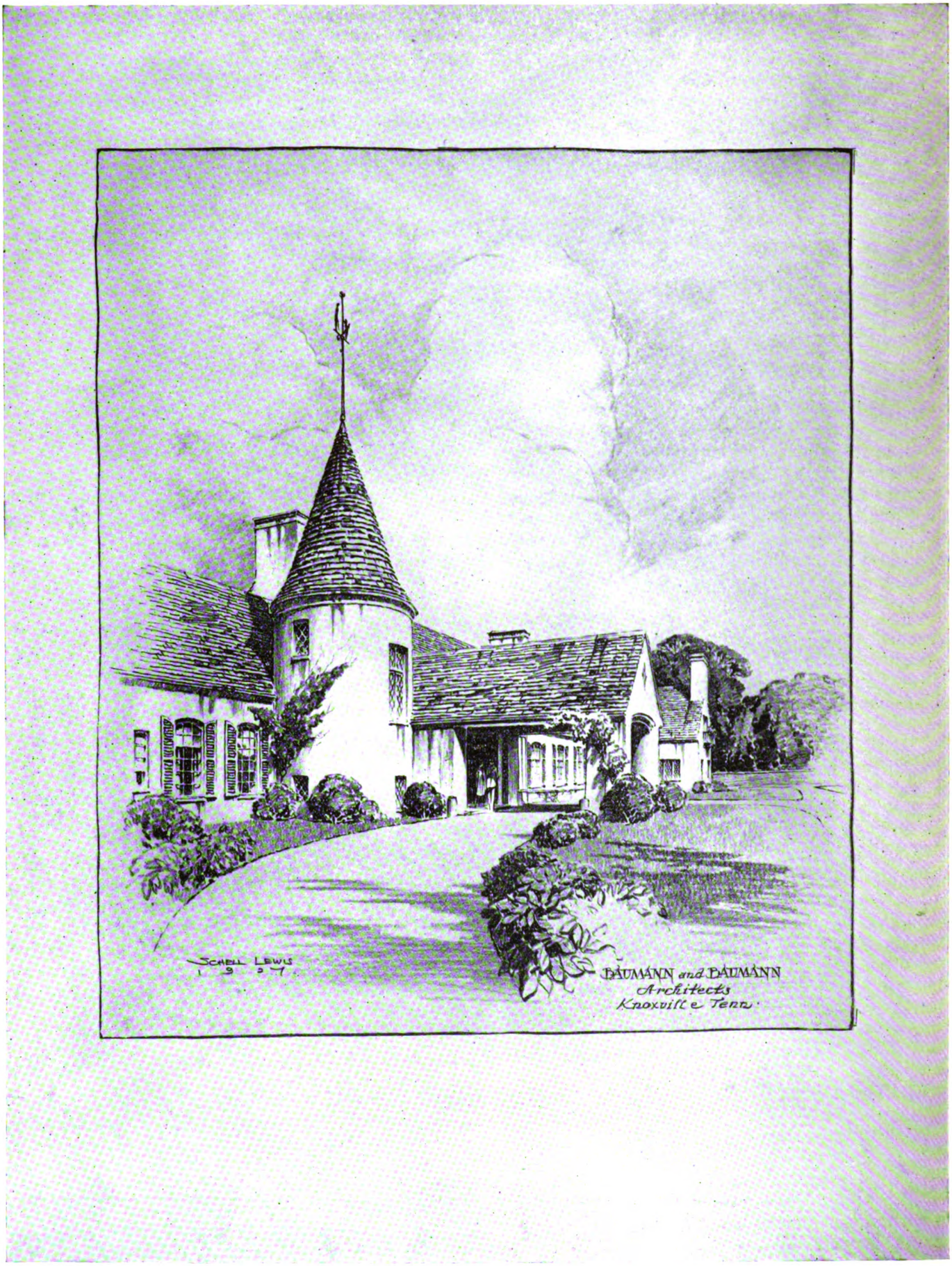

Schell Lewis, *Del.* Baumann and Baumann, Architects, Knoxville, Tenn.

Study, Detail of Cherokee Country Club, Knoxville, Tenn.

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stands out as the finest example of a city of size which has jealously guarded its vestiges and kept them smiling and gay with gardens.

But Williamsburg, with Mr. Rockefeller's help, may well become a marvelous point of interest to architects and to historians. It was founded in 1632 and, sixty-seven years later, succeeded Jamestown as the capital of the Colony of Virginia. A first step of the plan is to rebuild the House of Burgesses, destroyed by fire, where Patrick Henry startled the colonists with his fiery outbursts.

A Georgian city, in America .... what a fascinating thought it is. France has her three great towns, dedicated to different phases of her development; Caen, the early Romanesque and 13th Century city, Rouen, still so romantically Gothic, and Nancy, the perfection of the pompous era of Versailles and Louis XVth. Italy cherishes many an exquisite example of her past like Sienna, which seems to have stopped living in the 16th century and to have stayed gloriously the same ever since. In England "Old Chester", with her "rows" and city-wall is a fine survival.

We must go back to rescue our old places. We must restore and rebuild. The old world has its relics because they have had so little money. Mr. Rockefeller proposes to give us back one of ours because he has so much. Once more we pay him a deeply sincere reverence.

A Canadian Neighbor

On our library table lies the latest bulletin of the Department of Architecture of the University of Toronto, a very creditable publication which follows closely the lines of similar bulletins of the Beaux-Arts Academy and of other schools of architecture at our various universities.

It is interesting to note how closely the work of students all over our northern continent is co-ordinated and kept parallel. We find, from the illustrative material, that the Canadian students are asked to solve the same problems as those offered to their fellows in the United States. For the advanced students there are cathedrals, office buildings, railway stations and embassies, in this case, naturally, a British embassy. The beginners tackle country houses, small chapels and shop fronts. In general their architecture and the presentation thereof seem less free than much of the work submitted by our students though this may be due to the selection of drawings made by the faculty of the architectural department.

The vast development of the "projet" system of training, to which must be added the continent-wide circulation of the many school publications to which we have referred and by which the students of one institution are able to compare their work with that of others, all this results in a homogeneity of taste and a uniformity of standards in draftsmanship which has a real value. The Canadian student comes to an office in "the States" with an equipment which fits in admirably with our national needs. That these young men from the Land of the Maple Leaf are among our very best draftsmen is a fact which has long been established. We may go further and say that graduates of the University of Toronto find little difficulty in finding and keeping excellent positions, thanks to the sound instruction which is well-illustrated in the Bulletin now before us.

The Goodhue Memorial

We are indeed glad to mention in our columns the proposed "Goodhue Memorial" which will take the appropriate form of a tomb, with a recumbent portrait statue, to be set in the east wall of the transept of the Chapel of the Intercession, in New York City. The statue is the work and gift of Lee Lawrie, long associated with Goodhue in the embellishment of his buildings. The cost of the execution and installation of the monument offers an opportunity for subscriptions from those who wish to join in this perpetuation of the memory of one of our finest designers and noblest builders. Subscriptions, however modest, will be welcomed and checks, drawn to the Bank of Manhattan Company or to the Goodhue Memorial Committee, should be sent to the bank at Madison Avenue and 43rd Street, New York City.

V. The Fatherly Architect

(Editor's Note: The "Fatherly Architect" touches on various things. This time it is our dwindling lumber resources. We have heard of this before, but repetition, constant hammering away is sure to have an effect some time. Let the younger men take up the burden.)

"It is not easy for me to place myself back in time to the days, when fresh from an Eastern office, after a course in an Eastern College, I opened an office in this town more than 30 years ago, a town with 15,000 people. An architect was a strange animal. He might know how to make pretty pictures, but as to stone and brick and lumber, especially wood, what did he know? Nor did he, as a matter of fact, know a lot. It was a matter of lessons every day for the young practitioner. I remember an old German doctor for whom I designed a porch. He knew 'his onions' but that was not what we called them, better than some architects do even now.

(Continued on Page 589)

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Kelley, *Del.*

H. Roy Kelley, Architect, Los Angeles, Cal.

Study Residence at Brentwood Park, Calif.

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Mr. Granger Says—"Have We Arrived?"

To look over the photographic plates in The Architect and other magazines of similar character is certainly to give the reader food for thought. Have we, as a nation, architecturally arrived at a mode of self-expression? In all parts of the country buildings are going up which cannot be catalogued as belonging to any of the traditional styles of architecture, and yet, most of these buildings have real style and express, as our earlier buildings never did, the purpose for which they were planned.

From the earliest days of the colonization of this continent we have been a nation of builders, primarily because there were no buildings of any sort when the first settlers arrived, and to provide food and shelter for themselves and their families was the first necessity facing the colonists. These first buildings were of a most primitive character and have long since disappeared. As soon, however, as the colonists began to prosper, that fundamental human instinct to express itself in buildings began to assert itself, and many of the buildings then erected still stand, as examples of the taste of our forefathers.

The builders of those days had no books or photographs from which to copy, tools were scarce and materials limited but, from the memory of the old homes in Europe and from an instinctive inherited taste, they created buildings which are loved and admired today and which, through many years of architectural hideousness, were the only hope of the men who were striving to create beauty in the rapidly growing cities and towns of a new country.

All along the Atlantic Seaboard from Maine to South Carolina the buildings of the colonial days have many characteristics in common, in spite of the fact that the men who built them were of different European stock with totally different traditions. What distinguishes them above all else is their straight-forward simplicity. There was no attempt at ornamentation for the sake of ornament. Except for delicate cornices, and occasional strengthening of the corners of the buildings by the use of quoins or pilasters and a concentration of detail around the main doorways, these early buildings are singularly bare, but because they strove to truthfully express their purpose in the most direct manner possible they are pieces of real architecture and a continual delight to those who see and study them.

After the Revolution and the establishment of the Republic, conditions were materially changed. The young nation was "feeling its oats", so to speak, and became ambitious to express itself in a way to make Europe take notice. This was the first great Republic since Rome and our orators and leaders continually in their speeches and writings dwelt upon "The Grandeur that was Rome" and strove to reproduce it in the western world. Thomas Jefferson was back from France full of ideas and the influence of his refined classic taste lasted for two generations and is largely responsible for many of the most beautiful buildings in the eastern portion of the country. The classic influence on all our buildings continued paramount down to the Civil War.

After that catastrophe was successfully ended, and the unity of the country as one nation firmly established, the age of industrialism was well under way. Not only in America, but all over the world, Industrialism seemed, for two generations, to cast a blight over the arts and particularly the Art of Architecture. The machine was supplanting man in almost every field of human activity, but man had not yet begun to understand the machine his mind had created. The country was growing by leaps and bounds in every direction and everywhere new buildings were needed.

We had no real architectural schools in the sense that we now use that term, but books and photographs were imported from Europe and from these the masons and carpenters got their inspiration. Travellers returning from "European Tours" told of the glory of the foreign cities, never stopping to think of the centuries that had been required to build up these self same cities and how each nation had developed along traditional lines.

The only architectural tradition we possessed was that of the simple buildings of Colonial days and these buildings seemed wholly inadequate as an expression of the riches and power of the exuberant young giant which was to eventually dominate the world.

In 1876 America determined to show what she had done in the first hundred years of her existence and so she planned what we now call the Centennial Exposition which was held in Philadelphia in the summer of 1876. All America literally flocked to Philadelphia that year as well as many thousands from the nations of Europe and from China and Japan and here, for the first time, Americans from the different sections of the country had an opportunity to see each other and also to compare themselves with citizens of other nations. Artistically the Centennial was a horror but to the lessons

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Study, West End Methodist Church and Sunday School Group, Nashville, Tenn.

Donald W. Southgate, Architect, Nashville, Tenn.

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it taught we owe almost everything which has since been accomplished along artistic lines. Here men and women, particularly the latter, could compare the ugliness of their so-called Modern Homes, with the beauty and simplicity of those Colonial Houses and Public Buildings which are still numerous in Philadelphia and her incomparable suburbs.

It took many years for these lessons to bear real fruit and it is strange that Philadelphia, the home of Independence Hall, Carpenters Hall, the old Girard Bank, built to house the Bank of the United States when Hamilton was Secretary of the Treasury, and such houses as Cliveden, Stenton and Upsala, should have indulged in more real "Architectural Aberrations" than any other city in the country. But even these aberrations were productive of good, because they showed that men were trying to think architecturally.

It was just after the Centennial that the name of Henry Hobson Richardson began to be heard and in less than ten years had become almost a household word. Richardson realized the architectural poverty of his country. A southerner of exotic temperament, he was cut off by the Civil War from all source of financial aid to continue his studies in Paris and so secured employment in a Paris office and worked his way through the École des Beaux Arts, being one of the very first Americans to graduate from that famous school. He recognized that America was a country in the making and must develop an architecture, expressive of her ruggedness, her virility and her vividness. Thoroughly grounded in the rules and principles of classic architecture he felt that classic art was too rigid, too finished to express the new civilization which we were and are building and so looked around for a fluid style in which to work and happily, hit upon the Romanesque of Southern France as being most expressive of his idea of the spirit of his people. Had Richardson lived longer undoubtedly many of his ideas of design would have changed. While he lived he certainly caught the imagination of the American people. In every city in the land were found his copyists, but unfortunately these copyists never grasped any of the fundamental principles of Richardson's design, and consequently produced so many atrocities that public taste, which was beginning to be educated, turned against Romanesque—for a time. Since then American Architecture has gone through many phases, but has not yet produced anything more functionally beautiful than Trinity Church, Boston; Sever Hall at Harvard University; the Pittsburgh jail and court-house, Marshall Field's Wholesale Store in Chicago or the exquisite little library at Quincy, Massachusetts. Among Richardson's many followers two men stand out pre-eminently: John Wellborn Root and Louis Sullivan, and today all three of these men are very much alive.

At the time that Richardson was dominating American Architectural thought, two other men were also struggling to break the monotony of hideousness in which America had been buried. Richard Morris Hunt, also Beaux Arts trained, tried to build America along French lines and left many monuments to his taste in the homes he built for the ultra-rich, particularly at Newport. Hunt's buildings are beautiful examples of French Architecture of the best period, but they were not and never could be at home in a Democratic country, and so have left no influence behind them and in the past year the most beautiful of all, the William K. Vanderbilt residence on Fifth Ave., New York, has been razed to make room for a modern commercial structure.

The other man who shares with Richardson the distinction of having done the most to bring American Architecture to its present prominent position is Charles Follen McKim, of the firm of McKim, Mead and White. In speaking of Mr. McKim it is necessary to mention the entire firm because, although I believe and maintain that Mr. McKim was the dominating genius in that amazing trinity, he always insisted that they worked as one and that each was helpless without the other. Be that as it may, upon Richardson's untimely death, McKim, Mead and White stepped at once to the front and raised American taste to the highest plane it has yet reached. McKim, Mead and White believe in the classic tradition and its adaptability to all times and needs. They revived the simplicity of colonial times in their exquisite Georgian Houses and it is due more to McKim's influence than to any other that the ideas of Jefferson and L'Enfant are now being carried out in the development of the city of Washington which is destined to be the most beautiful capital in the world.

While McKim and Hunt in New York were rebuilding that city and paving the way for its present magnificence, in Chicago John Root and Louis Sullivan, following more closely in Richardson's footsteps, were creating the beginnings of the architecture of our day. The four hundreth anniversary of the discovery of America by Columbus was approaching, the mistakes of the Philadelphia Centennial were forgotten, the country was bursting with pride over its material achievements and the time was ripe for another international exposition. After some months of consideration Chicago was chosen as the site of this celebration and the organization of the proposed World's Fair was placed in the hands of young Daniel H. Burnham, the business associate and devoted friend of John Root.

(Continued on Page 658)

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S. F. Abrahms, *Del.*

Butler & Corse, Architects, New York

Study, Residence of Mr. George W. Perkins, Cold Spring, New York

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Relative to Country House Specifications

By Le Roy Barton, A. I. A.

OF THE OFFICE OF AYMAR EMBURY II

(Editor's Note: This is the first of a series of articles on the subject of Specifications and Materials which we intend to present to our readers in future issues of The Architect. These articles will be prepared by experts in their different lines, presented from an architectural viewpoint. Mr. Barton the author of this, our first article along these lines, has been associated with Mr. Embury for some years and is considered an authority on the preparation of specifications and supervision of construction on all types of Country House work.)

One of the most important services an Architect provides for a client is the specification, "which with the accompanying drawings describes" the work to be done, the materials to be used, and the manner in which the materials are to be installed. In most offices, the duty of preparing the specifications is in the hands of men who, through long experience, have become expert in this field, but in far too many offices, this duty is considered of minor importance.

Unfortunately, little time has been allotted in curriculi of architectural schools to specification preparation, and little experience can be gained by the draftsman during his earlier years of employment. Therefore, when the young architect sets out in his own practice, he is immediately confronted with the problem of the specification.

Probably much of his work will be "domestic architecture" or, to use that all inclusive term which may mean a six room suburban home, or a six hundred thousand dollar estate, "country houses". If the commissions warrant, and the clients appear in sufficient numbers, he would do well to find and employ a competent "specification writer", assuming of course that he will have neither the time nor training to do the work himself.

The type of man required for country house work is somewhat different from the writer of specifications for monumental or commercial structures, but the writer of country house specifications will require among other things that rare type of mind which combines a perception and appreciation of design with a practical knowledge of the use and construction of materials.

No one can prepare a building specification without knowledge of, and experience with, actual construction work. The physical characteristics of materials, the methods employed by the mechanics in the various trades, and the limitations of both materials and men must be understood before intelligent specifications can be written. It is neither necessary, nor desirable that the specification writer be a mechanic or that he be trained in a builder's office, but it is necessary that he should have some knowledge acquired in the field.

Having acquired this experience, the writer of specifications may not rest. New materials and new methods appear from day to day. These must be weighed in the light of experience, and without prejudice. During the last few years, much aid has been given to the architect in the preparation of specifications by the advertising columns of the architectural press, and by the very carefully prepared specifications issued by the manufacturers of building materials.

The average country house specification covers as many different forms of construction and contains directions to as many trades as does the specification for almost any other type of building, and in addition, the work is more complex than any other construction of equal cost. The matter of cost is nearly always an important consideration in the design of the building, and in this particular the specification affords a considerable control. The Owner often exercises a dictatorship involving intricate details of design and equipment, which must be so stated and incorporated in the specification that there will be no cause for disappointment or embarrassing explanation upon the completion of the work.

Another difficulty for the country house architect is the fact that the work in many cases is executed by local contractors, in remote places, and not under supervision of his office. Different materials and methods prevail in different sections of our country. Workmanship varies greatly from that supplied by the urban contractor to that by the country builder. Building codes and ordinances may or may not exist. All these conditions have a most important bearing on the wording of the specification, and these matters should be determined and studied before it is written.

From the foregoing, it might be felt that the young architect with his first country house is somewhat "up against it". It is possible with accurate drawings to overcome much of the shortcomings of a "sloppy specification", but in no case can the working drawings take the place of the accompanying document; each should complement the other. The fact exists, however, that hundreds of houses are constructed each year, of excellent design and workmanship, but with specifications (and sometimes working drawings) which are incomplete and poorly

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Louis Kurtz, *Del.*

W. Stanwood Phillips, Architect, New York

Study, Residence for Mr. and Mrs. R. N. Brost, Bronxville, New York

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prepared. In practically every such instance it will have been due to the conscientious efforts of the contractors to overcome the deficiency of the Architect that a creditable result was obtained. This puts a responsibility on the builder which does not belong to him—and the builder as a class is no more reliable than other men.

At times, it would seem that the builder begins his work with a handicap, and right at the beginning is where the carefully prepared specification proves its value. In the case of the average country house, bidders are requested to furnish an estimate in a period which may vary from ten to fourteen days. The first thing the builder turns to is the specification. If this is clear and complete, no difficulty will exist, but if there are ambiguous or contradictory clauses, the contractors will either omit something or will add an amount to care for contingencies. In the latter case the bids will vary considerably, and if the contract is awarded to the lowest bidder (who probably guessed wrong) the chance for harmony and cooperation will be very slight.

Start the specification when the client first visits the office. During the first consultation, many notes may be made that will save future time. Some offices use a printed or typed form of "Client's Specification" which serves as a reminder of the information to be obtained, and when filled out and signed by the client furnishes a valuable office record. Make notes of the physical conditions at the property, the location and character of public utilities, etc. Make notes from time to time of materials, equipment, and finishes desired by the client. Of course, many changes will occur in these notes as the drawings progress, but keep them up to date, and always with the object of furnishing information for the specification as well as the drawings.

Do not commence writing the specification too soon. Little time is saved by writing before the working drawings are substantially completed, and there will be much less chance for omissions or errors.

Visualize the building as you write. This is just as important for the specification writer as for the designer, and even more difficult. The designer visualizes finished surfaces and their relation to each other, but the writer goes beyond this, and must visualize the materials underneath the finish, and the labor involved in putting the whole in place. Do not rewrite over an old specification for a similar building. This confuses the visualizing of the work at hand, and tends to repetition of errors, use of obsolete materials and methods, contradictory clauses, and other evils to be avoided. The use of old specifications as a check list or reminder is not objectionable, but the master specification described below is a better method.

Describe and subdivide the work in an orderly manner. The work of the various trades or subcontractors should be separated in accordance with the usual procedure followed in the locality in which the work is to be done. Refer to related work by cross reference. The proper subdivision of the work is important, particularly when estimates are being prepared, as subcontractors seldom have access to other portions of the specification than the part pertaining to their trade.

In the case of each material, describe where and how it is to be used. Visualize the work in connection with the setting of each material at each different location and note other work in the same or different subdivisions which will be needed to complete the job. If this is done, conditions may be found which will require the altering of, the addition to, or the elimination of, other clauses.

Most of the materials specified are manufactured in several grades, sizes, etc. State exactly what is to be furnished, and be sure you are referring to last editions of catalogs when using plate numbers, etc. Avoid indefinite descriptions. If you cannot find the description of just what you want to use, or you do not know how to describe it, do not try to bluff—make a monetary allowance of what you guess it ought to cost and provide for the increase or decrease of this allowance as circumstances may require.

Do not write "as directed by the Architect," in any case where the cost of executing the work would vary if the architect decided to direct it one way instead of another way. Likewise, do not write "as shown on the drawings" unless the materials and work required are clearly shown beyond a reasonable doubt, or the necessary information is in the specification. Write so that the estimator can understand you, and those who follow will have little trouble.

Make the specification as brief as is consistent with the work to be specified. At best, a specification is most uninteresting reading, and no one wants to wade through several paragraphs to find information that could be contained in a sentence or two. The various trade associations, societies, and several manufacturers of products of national distribution have prepared standard forms of specifications. Much time and labor can be saved if proper reference is made to the title of these without incorporating the body of the specification. Due care should be exercised in doing this so as to be sure that the specification meets the conditions,

(Continued on Page 660)

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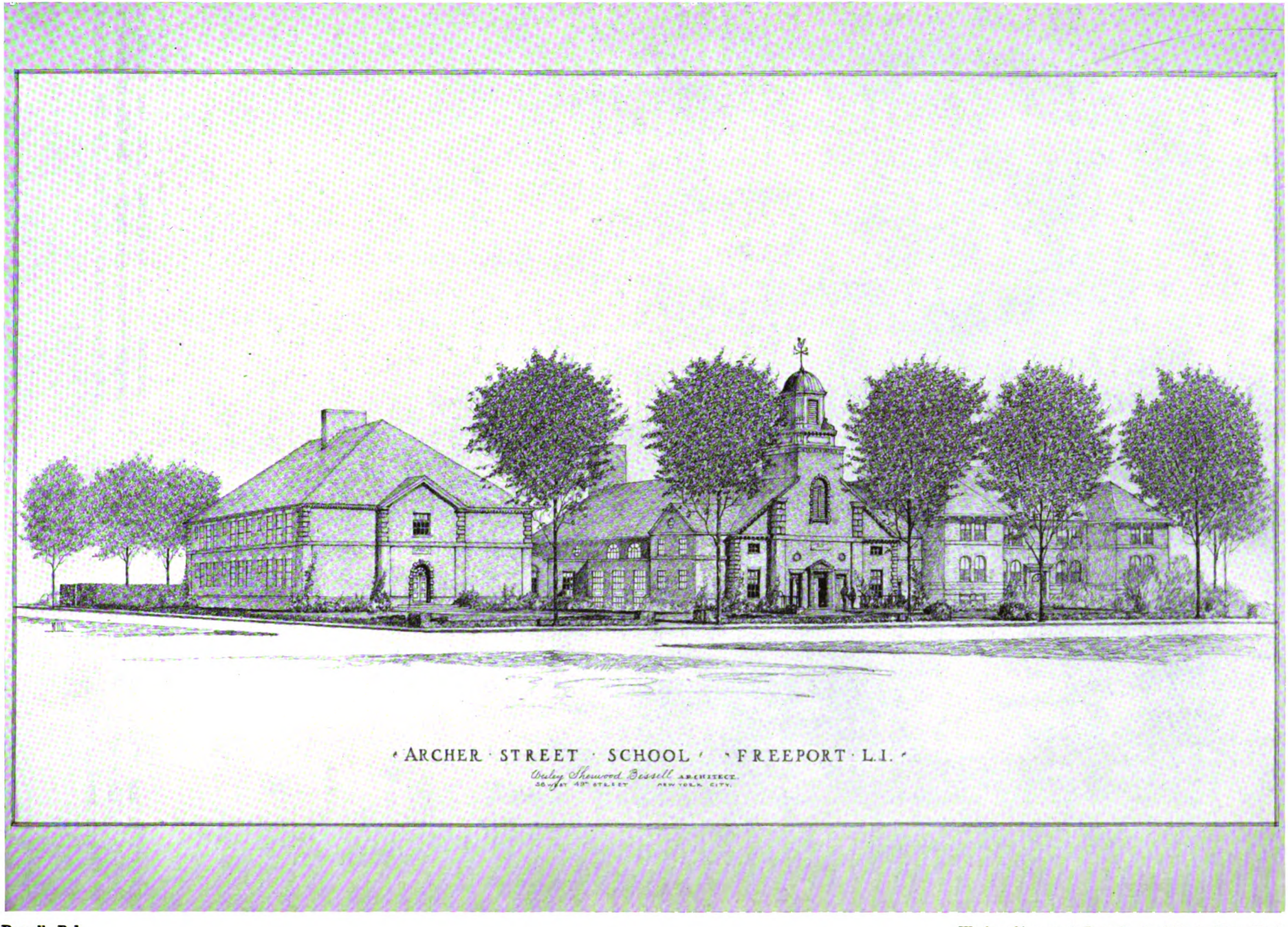

Bessell, *Del.* Wesley Sherwood Bessell, Architect, New York

Study, Archer Street School, Freeport, Long Island

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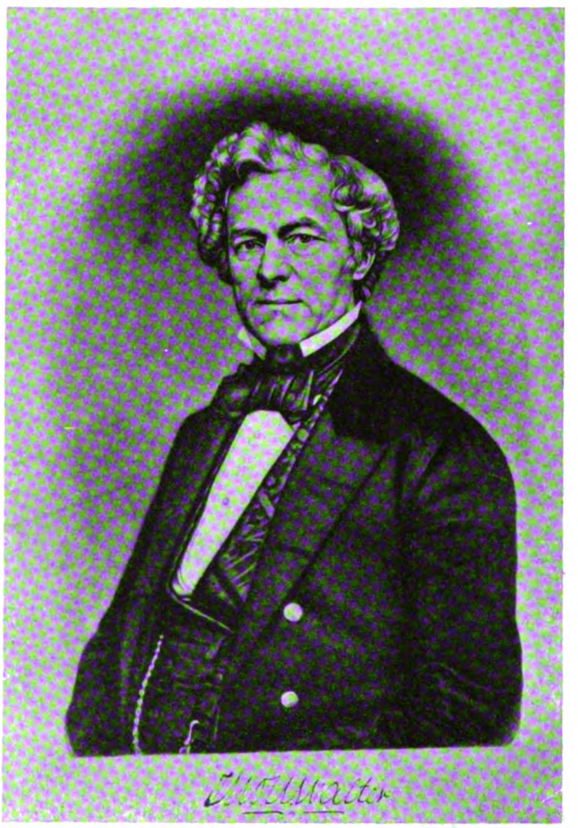
XI. Thomas Ustick Walter

By Rexford Newcomb, A. I. A.

Editor's Note: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

As Latrobe trained two distinguished pupils—Mills and Strickland—who carried on his classic ideals, so Strickland, in his day, was the tutor of two men who, in their time, were to gain fame and respect because of their good works. The first of these was Thomas Ustick Walter of whom I write this month, the other Gideon Shyrock to whom I shall devote myself next month.

Walter was born in the city of Philadelphia September 4, 1804, the son of Joseph S. and Deborah Walter. He was named for Dr. Thomas Ustick, an eminent divine of the day. Early in life the lad displayed marked mathematical ability, a trait which, coupled with a splendid artistic sense, was to make him the outstanding American architect of his generation. Early, apparently, Walter decided upon the career of an architect and at the age of fifteen entered the office of Strickland who was at the time superintending the construction of the Bank of the United States (now the Custom House) in Philadelphia, upon which since 1817 he had been associated with Benjamin Latrobe. Latrobe was at the time busy with the design of the water-works system for the city of New Orleans, the construction of which was in the hands of his son. The next year after young Walter entered the office of Strickland, Latrobe died of yellow fever in the southern city, and thus Strickland succeeded to the Philadelphia engagements and practice of Latrobe, who was at the time the leading practitioner of the country.



THOMAS U. WALTER (1804-1887)

Strickland completed the Bank, and his successful accomplishment of this important and beautiful work securely established him in the regard of the public. Thus it will be seen that the lad Walter entered the office of Strickland just at the time that professional success attended the latter.

From Walter's own testimony we learn that he remained with Mr. Strickland until he had acquired the art of linear drawing and a general notion of what consisted the profession of architecture. Apparently, upon the advice of his master, he was urged to learn construction by first hand experience, for this he did, mastering the trade of the brick mason. He did not, however, neglect the more purely theoretical phases of his art. Having resigned from the office of Mr. Strickland, he resumed his general studies and pursued an elaborate course in mathematics. For seven years he perfected his knowledge of practical construction, the while also devoting himself to a study of the physical sciences, drawing and painting, including the painting of landscape in water-color under the tutelage of William Mason, a teacher of art in the city.

The citizens of Philadelphia of that day were beginning to take a deep interest in the arts, particularly the art of architecture. The exhibitions of the Pennsylvania Academy of Fine Arts attracted wide attention and the newly chartered Franklin

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Hugh Ferriss, *Del.*

Atlee B. Ayres and Robert M. Ayres, Architects, San Antonio, Tex.

Study of Final Design of the Smith-Young Tower, San Antonio, Tex.

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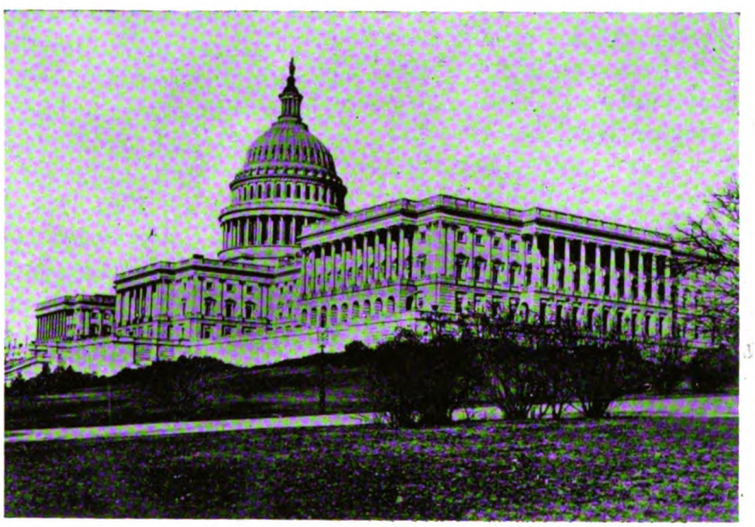
Institute proposed the establishment of a series of lectures on architecture. William Strickland was the first "Professor of Architecture" giving, during the years of 1824 and 1825, the initial course of lectures on the subject. These were delivered in the Academy building of the University of Pennsylvania on Fourth Street near Arch. Doubtless the budding architect attended these lectures, as indeed perhaps did Gideon Shryock, the youth from Lexington, Kentucky, who was in Strickland's office during the year of 1823-24. We may be sure that Walter would also attend the lectures upon the more purely mechanical and mathematical subjects that were delivered from time to time by William H. Keating, "Professor of Chemistry" and Robert M. Patterson, "Professor of Natural Philosophy and Mechanics." At any rate, in 1828 he reëntered the office of Strickland, devoting himself during the next two years to a deep study of architecture.

The next year, at the age of twenty-five, he was elected a member of Franklin Institute, a distinction which indicates his scientific standing and the regard of men of like attainments. He immediately took the greatest interest in the deliberations and scientific discussions of the membership and subsequently was elected a member of the Institute's Board of Managers, of which, in 1846, he was chairman. In 1836 Mr. Walter was requested to deliver lectures on architecture and this he did, contributing, in addition, to those on the more general phases of the subject, discussions on "The Architecture of the Middle Ages," the "Formation of an Artificial Spectrum," "The Orders of Architecture," and elaborate reports regarding construction as he encountered it in his practice. Most of these discussions appeared in the Journal of the Institute where he signs them as "Professor of Architecture."



THE CAPITOL, WASHINGTON, D. C.
North and South Wings and Dome
By Thomas U. Walter (1804-1887)

But *we* are more interested in his position as a practitioner and his attainments as an architect. After two years with Strickland, Walter set up in practice for himself in the Quaker City and in 1831 was awarded his first important commission, the Philadelphia County Prison, *Moyamensing,* which was built from his designs and the construction of which he superintended. In 1843 an article appeared in *Godey's Lady's Book* regarding the conveyance of prisoners in Philadelphia. In this article the author says: "As long as the convicts and untried prisoners were accommodated at the Walnut Street Prison there was no difficulty about bringing them to and from the courts, the distance being very short . . . . But when the Moyamensing Prison was finished . . . . some better and safer plan for the transportation of prisoners was necessary; and this led to the establishment of a regular coach for prison service. Consequently, it may be assumed that the coach called "Black Maria" first made its appearance on our streets in 1836 . . . . Why it was called "Black Maria" . . . . is one of those things which no fellow can find out. The nickname "Black Maria" was given to it soon after the conveyance made its appearance by somebody, until the appellation became common." Deponent sayeth not whether the prison was, at the same time, known as the "Hoosegow."

It is interesting to note that Walter, some seventeen years younger than Strickland, almost immediately "arrived" in the practice of his profession. Strickland's first important works after his association with Latrobe were the United States Naval Asylum (1827) and the United States Mint (1829-1833); Walter's were the prison above mentioned (1831-5) and Girard College (1833-47). The successful completion of Girard College, one of the handsomest monuments of the Greek Revival in America, assured Walter's place in the profession, and so pleased were his employers that the architect was elected to the Board of Directors of the College, serving in that capacity for three years. Moreover, in 1838, the building committee of the College sent Mr. Walter to Europe for the purpose of "examining the practical workings of the various devices and appointments for health, convenience and comfort in the principal seats of learning in Great Britain and the Continent," hoping to gain such information on these subjects as would aid in equipping and furnishing the buildings of the College.

During the earlier years of his practice it was the custom in Philadelphia for the architect to have his office adjacent to his residence, thus there was a far more intimate and friendly relationship between the "students" (draftsmen) and the architect's

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household than would obtain today. Mr. Walter, it appears, always displayed a deep and "fatherly" interest in "his boys," taking great pleasure, during his leisure moments in the office, in giving them informal lectures upon practical and aesthetic subjects. He fully appreciated the dignity of his art and upon all occasions his utterances and writings were designed to elevate the profession and to cultivate high ideals and aspirations among its practitioners.

After the acceptance of his design for Girard College, Mr. Walter's practice increased rapidly and commissions to design such structures as St. George's Hall, the Preston Retreat, the Philadelphia Savings Bank, the Chester County Bank, several churches in Philadelphia and private villas, among them those for the Biddle and Cowperthwaite families on the Delaware River, came along in rapid succession. He seems to have had a splendid clientele in Chester County where, in addition to the Bank above mentioned, he erected the Court House, the County Prison, the First Presbyterian Church and Horticultural Hall (now Memorial Hall) all in the city of West Chester, the county capital. The Bank still possesses the architect's perspective of the building and his correspondence concerning the same. Other works of the period were the Debtor's Apartment at Moyamensing which was designed in the Egyptian style and the breakwater at La Guaira, Venezuela.

But all these creditable labors were but training him and leading up to the one great work with which his name must ever be associated—the wings of the National Capitol at Washington and the noble dome which surmounts its mass and dignifies its silhouette. In former articles references have been made to the history of the Capitol: how Thornton won a competition for its design, the difficulties of construction, its burning by the British in 1814, Latrobe's superintendency, and the final completion of the structure in 1828 by Bulfinch. After this the building passed into the custody of the *Commissioners of Public Buildings and Grounds* who remained in charge until the additions were begun by Walter in 1851.

The structure, as completed by Bulfinch, was soon outgrown by the expanding governmental departments, and, as early as 1843, there was a demand for more room. At this time Colonel Albert and Lieutenant Humphries of the Topographical Bureau and William Strickland were appointed to prepare plans, but little was accomplished.

In 1850 Jefferson Davis, then a member of the Senate Committee on Public Buildings, asked Robert Mills to prepare estimates, plans and a report upon the addition of two wings and a dome. An appropriation of $100,000 was made and a competition for the design was authorized by the Senate. The President (Fillmore), however, apparently considered the action of the Senate in authorizing a competition not within the law, for in a message to Congress in December, 1851, he states that an "act of Congress approved September 30, 1850, contained a provision for the extension of the Capitol according to such a plan as might be approved by the *President,* and appropriated $100,000 to be expended under *his* directions by such architect as *he* should appoint to execute the same." Acting under this authority he had appointed Thomas U. Walter of Philadelphia and on June 10, 1851, had approved a general outline of the plan submitted by Walter. The corner-stone was laid on July 4th of that year at which time Daniel Webster delivered the oration.

The scheme for the extension contemplated wings to be placed at the north and south ends of the old Capitol and connected therewith by corridors. These wings were to be 143 feet from north to south and 239 feet from east to west, exclusive of porticoes and approaches. In his first report, December 23, 1851, Mr. Walter said: "The architecture of the exterior is designed to correspond in its principal features to that of the present building, and the disposition of the various parts is intended to present the appearance of one harmonious structure and to impart dignity to the present building, rather than to interfere with its proportions or detract from its grandeur or beauty." In abiding by the general scheme as laid down by his predecessors, Walter showed extremely good taste, the result of which was a far more unified and harmonious structure than might otherwise have resulted.

For the new portions Lee, Massachusetts, marble was used, the yellowish Aquia Creek stone employed in the old portion being painted to match it. The wings, begun in 1851, were completed by 1861, and in 1855 Bulfinch's dome was taken down and the present dome was commenced. This structure, which in its scheme of construction and silhouette shows the influence of Sir Christopher's dome upon St. Paul's Cathedral, was not completed until 1865, the work of construction continuing through the period of the Civil War.

Obviously the footings put in place for the old dome would never carry a masonry structure of the scale and proportion proposed by Walter. He therefore formed the new dome of cast and wrought iron, painting it to harmonize with the other portions of the structure. In spite of its lighter type of con-

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struction, this magnificent cupola which stands 307′-6″ above the base line at the west of the structure weighs 8,909,200 pounds and cost $1,047,291.

The aesthetic aspects of Walter's construction have often been criticized but, aside from the question of its relation to its base, formed by the older building, it is in my opinion one of the most graceful silhouettes in existence.

While in Washington, Walter was employed with a great deal of other government work, and acted as architect for the extension of the Patent Office, the repairs on the old Congressional Library, the extension of the Treasury Building, the General Post Office extension and the government Hospital for the Insane. His porticoes at the Treasury are among the handsomest examples of the Greek Revival in this country.

Mr. Walter's abilities and works early received recognition and in 1849, upon completion of Girard College, Madison (now Colgate) University conferred upon him the honorary degree of Master of Arts. In 1853 the University of Lewisburg (Pennsylvania) conferred upon him the honorary Doctorate of Philosophy and four years later Harvard gave him her honorary Doctor of Laws. He was, in addition, elected to membership in the American Philosophical Society of Philadelphia and, in 1860, he delivered a course of lectures on architecture at Columbian College (now George Washington University) in Washington.

In last month's article the formation of the "American Institution of Architects" was mentioned. Of this, the original organization of architects in this country, Mr. Walter was secretary. When the *Institute* was founded in 1857 he was elected a Fellow and, upon the retirement of Richard Upjohn, the Institute's first president in 1876, Walter was elected president, which office he occupied continuously until the time of his death.

In the following words the Hon. J. H. B. Latrobe, son of Benjamin Latrobe, eulogized Mr. Walter in an address before the American Institute of Architects at its fifteenth convention at Washington in 1881. "I can scarcely speak in *his* presence," (President Walter being in the chair at the time), "as I would like to speak, could I do justice to the last architect of that vast pile that now looks down upon the Federal City. The pupil of Strickland as Strickland was the pupil of my father, it has been with me a pleasing fancy for more than a quarter of a century to believe that there was, in some faint way, a law of descent applicable under the circumstances, which connected the architect who clothed Thornton's skeleton with sinew and muscle and beauty, ... with his brilliant, refined and accomplished successor, who at the head of a profession, socially, today, without a superior, has absorbed all that has been done before in what is now the Capitol; who, making the magnificent dome—on whose iron sheets the hammer never ceased to ring during the war that threatened to make the whole structure worthless—the controlling feature of the design, has screened *with* it all the exterior littlenesses 'of a vitiated taste,' and made even the incongruities of the Italian Renaissance subserve the purpose of genius."

After his retirement from Washington, Dr. Walter engaged in little but private practice. He was busy, however, with Institute matters and took a great part in the work of the church in which he was deeply interested. Both in Philadelphia and in Washington he was engaged in Sunday School work, conducting while in the Capital City a large Bible class for young men at the E Street Baptist Church.

As his portrait shows, he was a "man of commanding presence, dignified manners and great modesty." Married twice, first to a daughter of G. Robert Handock and again to a daughter of Dr. Gardner of Philadelphia, he was the father of twelve children. He died in Philadelphia, October 30, 1887 at the age of eighty-three.

The Fatherly Architect

(Continued from Page 575)

"The biggest sawmill on the Mississippi River made thousands of logs into millions of feet of lumber, year in and year out at the foot of this street. Booms of logs floated down every week, a sight for the gods. This valley of ours once had the finest stand of timber, good for building, that the nation of ours provided.

"That is all gone long ago. For that Goodman warehouse we used Fir from the Pacific Coast. Three car loads came in yesterday, ordered nearly four weeks ago. You may mark Y. P. on your drawings, boys, but yellow pine is getting harder to log and excellent fir can be hauled more than half way across a continent and sold at a profit in these days of depleted forests.

"What a pity that the old fashioned, once despised, but now sought after White Pine is off the market. Little did we know our advantages. Think of sash that have lasted for a hundred years! We now have seen them rot out in less than five. Can you beat it? You know that this office specifies genuine Northern

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White Pine for sash and most exposed outside woodwork. The lumber people have to scour the North woods for the few pines that are left. There is a clever contractor who buys the lumber from buildings being wrecked in Chicago to make room for steel towers. He looks for structures erected soon after the big fire when 3 x 16 White Pine joists 'clear as a bell' were cheap. Sawing off the top and bottom edges to get rid of flooring and lath nails, he has the best sash material in the world,—dry and not kiln-dried. Clever man—no wonder that Swede has made a success.

"We, as architects, should urge re-forestation. Germany raises as much timber as she cuts. They plant their trees in rows as regular as corn in a field. If they cut a tree, they plant a tree—several to take care of the infancy death rate. So should we.

"Scarcity of lumber has forced other materials to the front and often a good thing it has. Wood in the specifications has lost its one time place of honor—the longest and most important. In some of our late work, wood is one of the least importance, the specification is almost lost in a book of twenty or thirty headings, all long and technical. "This is a shifting world, and the architect must adapt himself. What he has learned today may be of little value tomorrow.

"Keep your eyes open, boys, and move with the procession."

Mr. George D. Mason Honored

THE UNIVERSITY of Michigan at Commencement of June 16, 1928, conferred the honorary degree of Master of Architecture on Mr. George DeWitt Mason, of George D. Mason and Company, Architects, of Detroit. Mr. Mason, who has long been one of the leading architects of the middle-west, began practice in Detroit in 1878. In addition to distinguishing himself as an architect he has rendered a splendid service to the profession in the state as president of the State Board of Examiners for the Registration of Architects, 1915-1919. At the recent convention in St. Louis he was elected president of the National Council of Architectural Registration Boards.

PLATES FOR AUGUST

RESIDENCE OF MR. AND MRS. HENRY KERN, Beverly Hills, Cal.
George Washington Smith, Architect, Santa Barbara, Cal.
A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

Entrance Drive (Plan on back) . . . . . Page 591
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RESIDENCE OF MR. E. J. KAUFMANN, near Pittsburgh, Pa.
Janssen and Cocken, Architects, Pittsburgh

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RESIDENCE OF MR. ROY S. BONSIB, Scarsdale, New York
Godwin, Thompson and Patterson, Architects, New York

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West End Methodist Church and Sunday School Building, Nashville, Tenn. Donald W. Southgate, Architect, Nashville . . . . . Page 578

Residence of Mr. George W. Perkins, Cold Spring, New York. Butler & Corse, Architects, New York Page 580

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Archer Street School, Freeport, L. I. Wesley Sherwood Bessell, Architect, New York . . Page 584

Final Design of the Smith-Young Tower, San Antonio, Texas. Atlee B. Ayres and Robert M. Ayres, Architects, San Antonio . . . . Page 586

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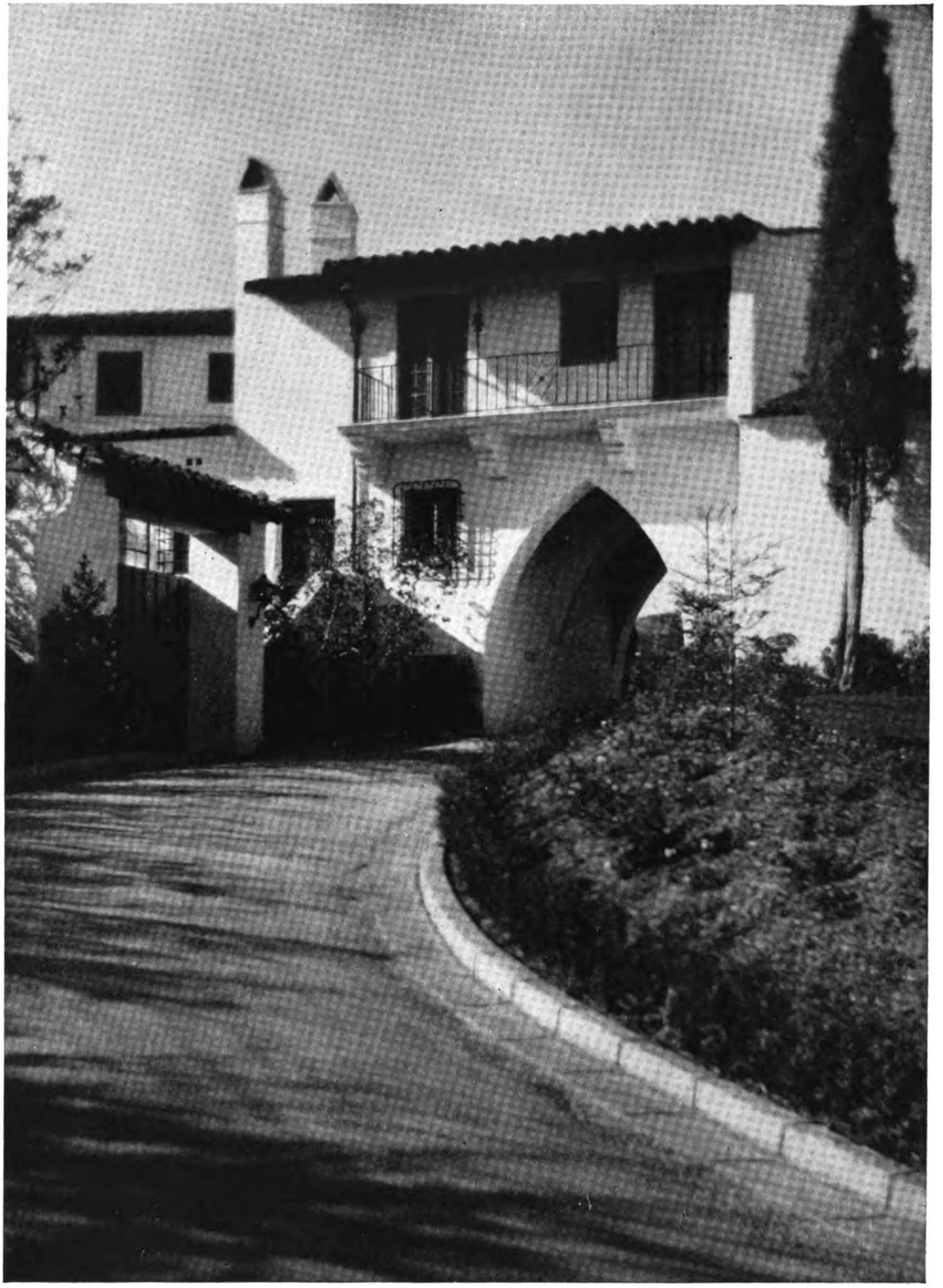

Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.
A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

Entrance Drive, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal. (Plan on back)

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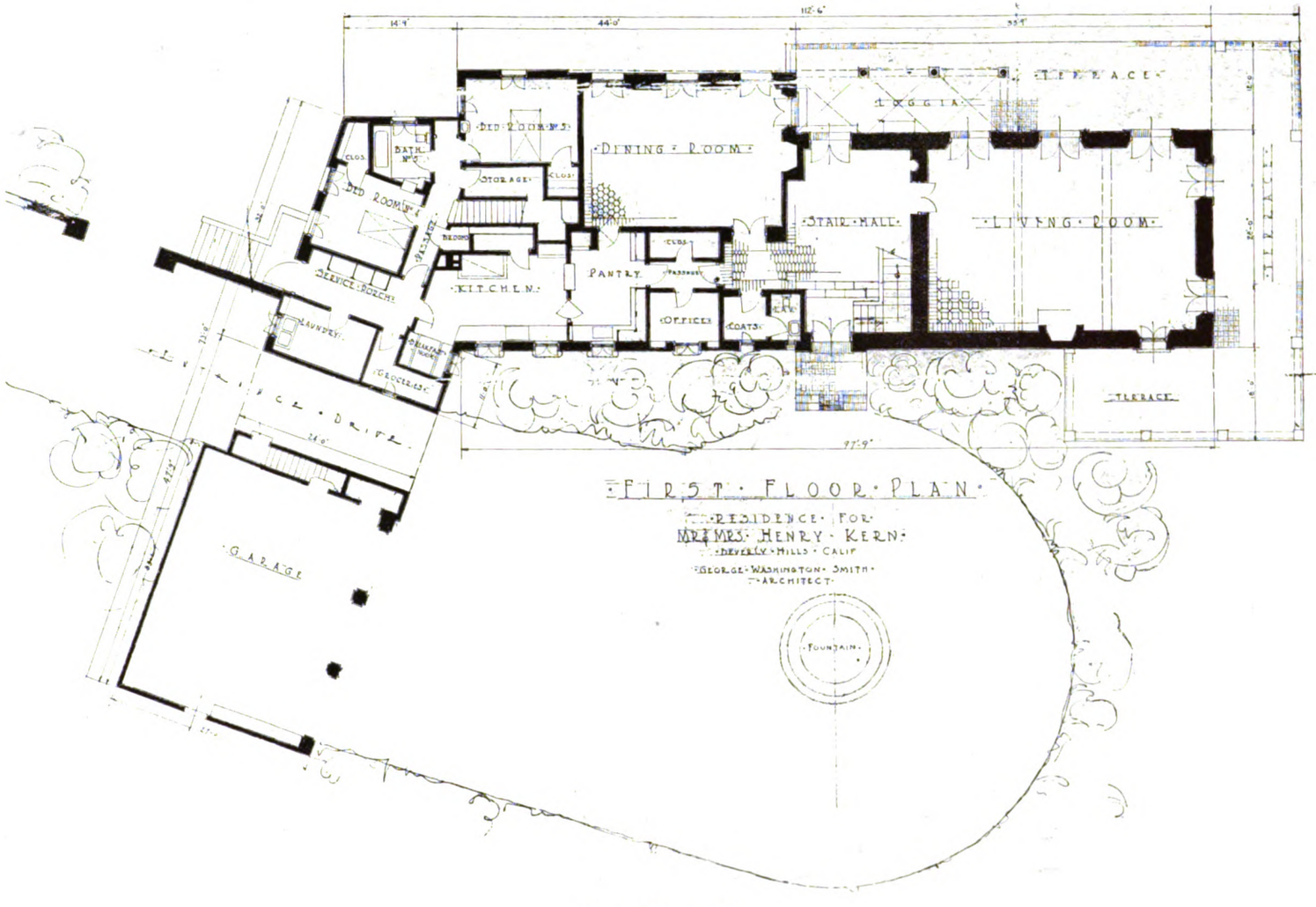

First Floor Plan

Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

George Washington Smith, Architect, Santa Barbara, Cal.

A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

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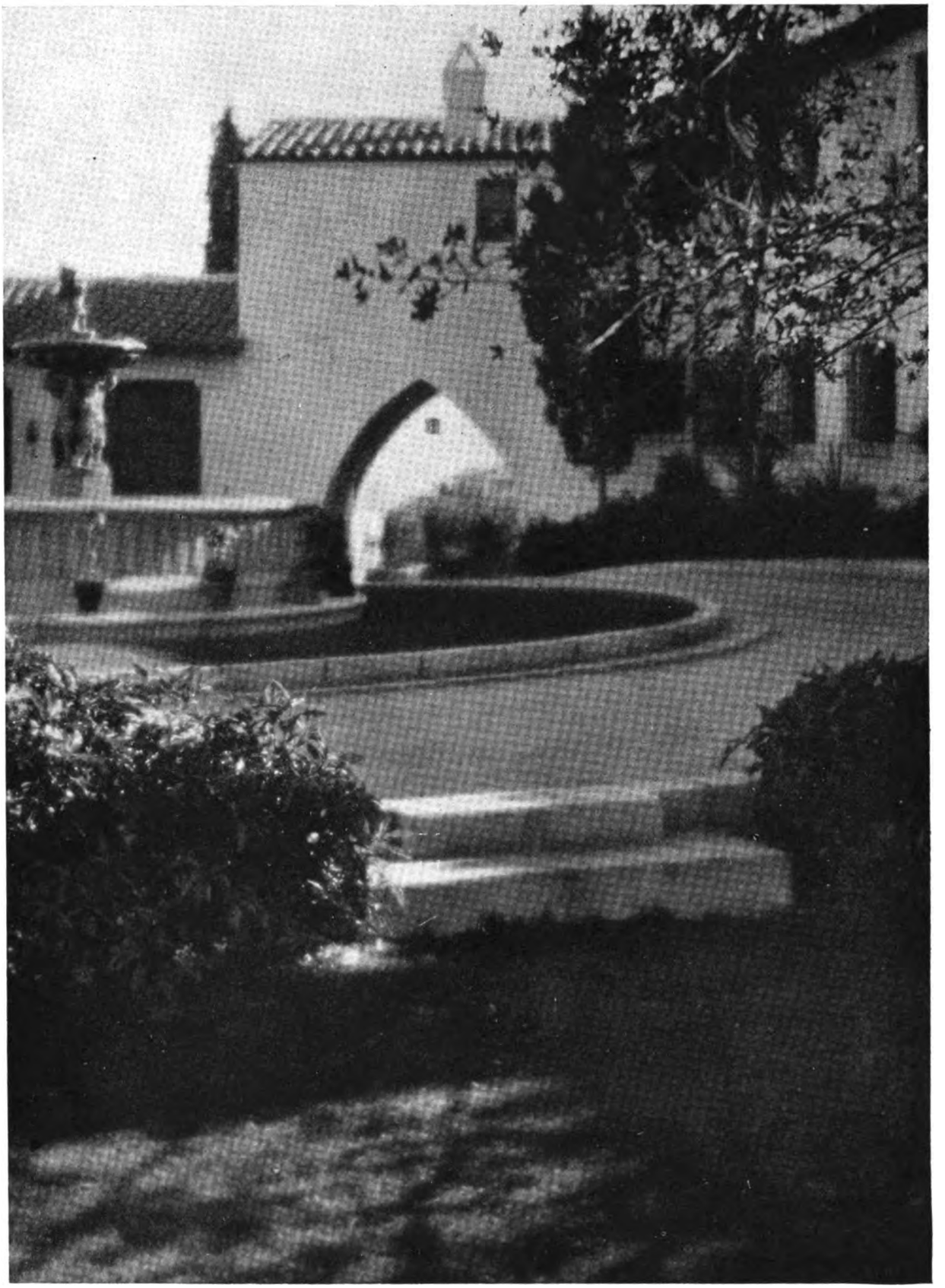

Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.
A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

The Forecourt, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal. (Plan on back)

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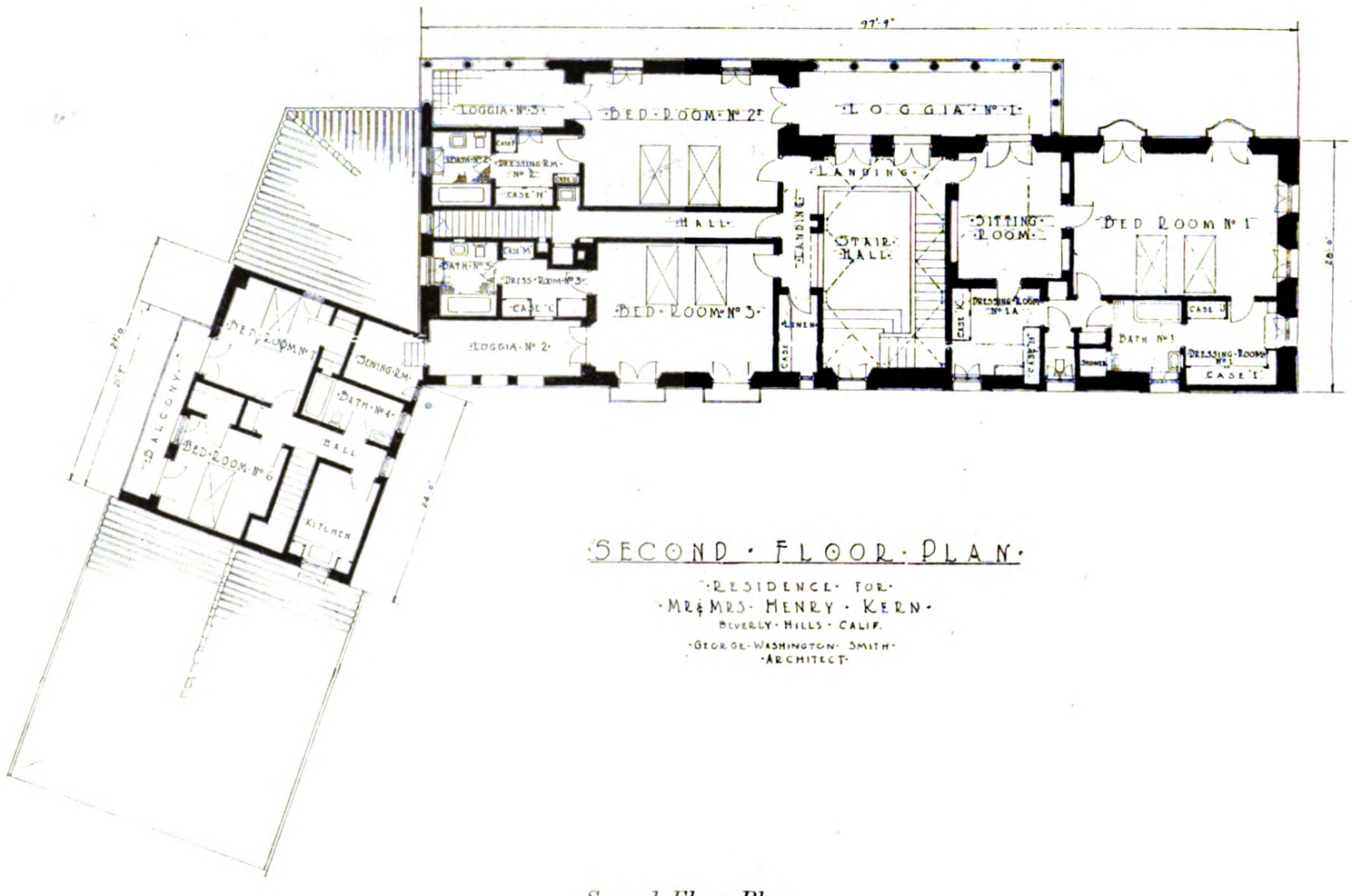

Second Floor Plan

Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

George Washington Smith, Architect, Santa Barbara, Cal.

A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

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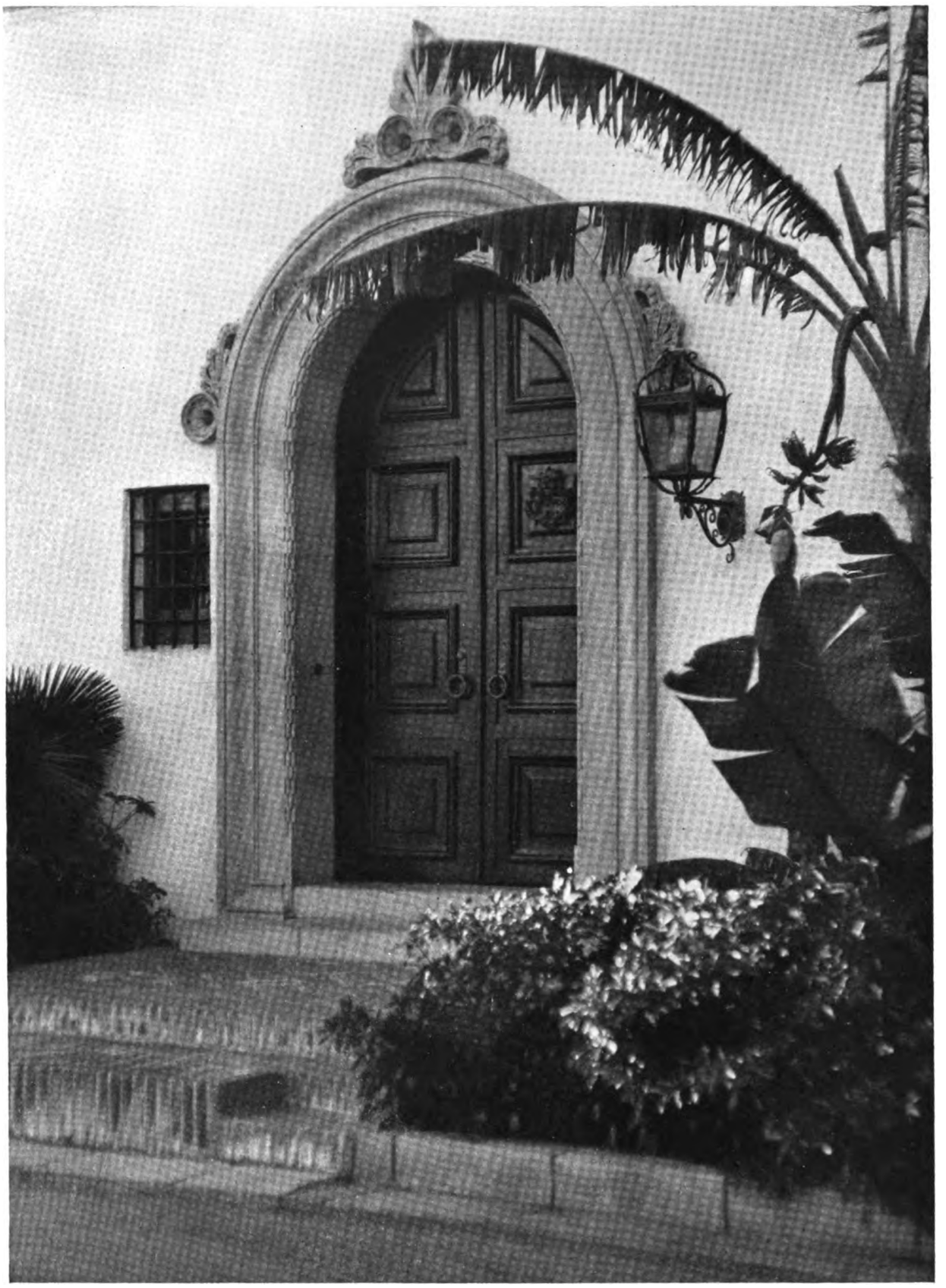

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George Washington Smith, Architect, Santa Barbara, Cal.
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The Main Entrance, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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George Washington Smith, Architect, Santa Barbara, Cal.
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Garden Elevation, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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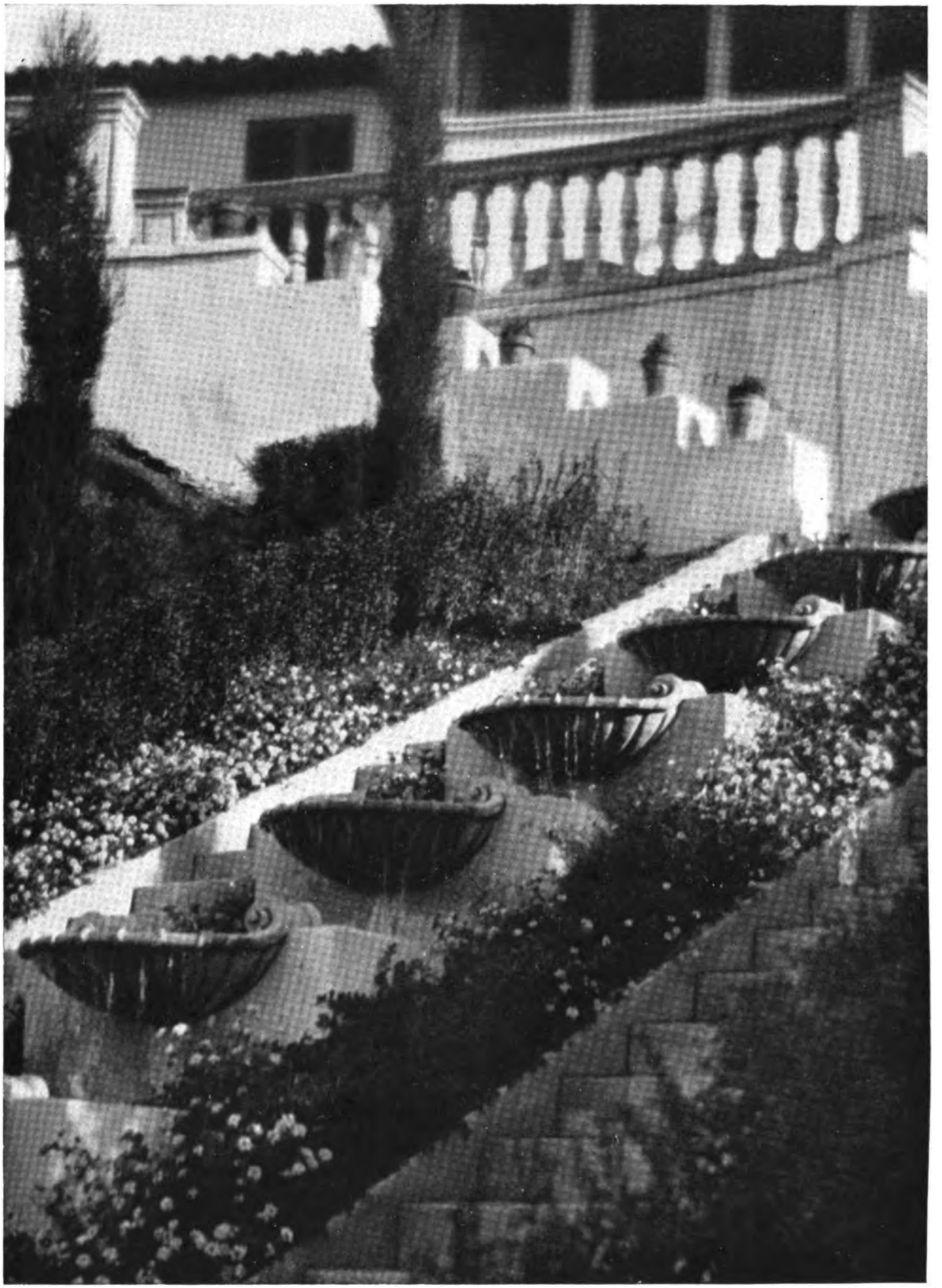

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George Washington Smith, Architect, Santa Barbara, Cal.
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Terrace Steps, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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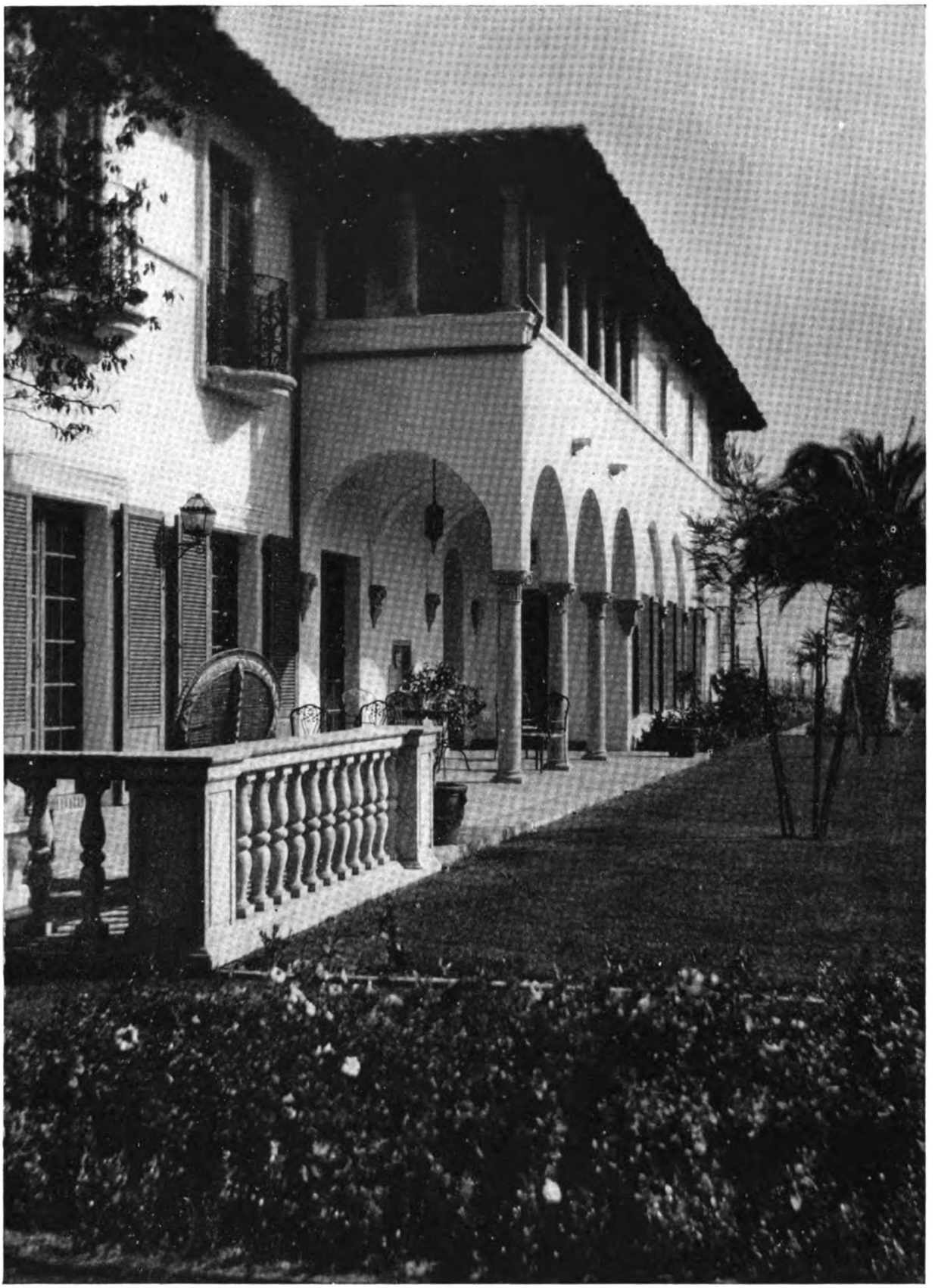

Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.
A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

The Terrace and Loggia, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.
A. E. Hanson, Landscape Architect, Beverly Hills, Cal.

Fountain on the Terrace, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania
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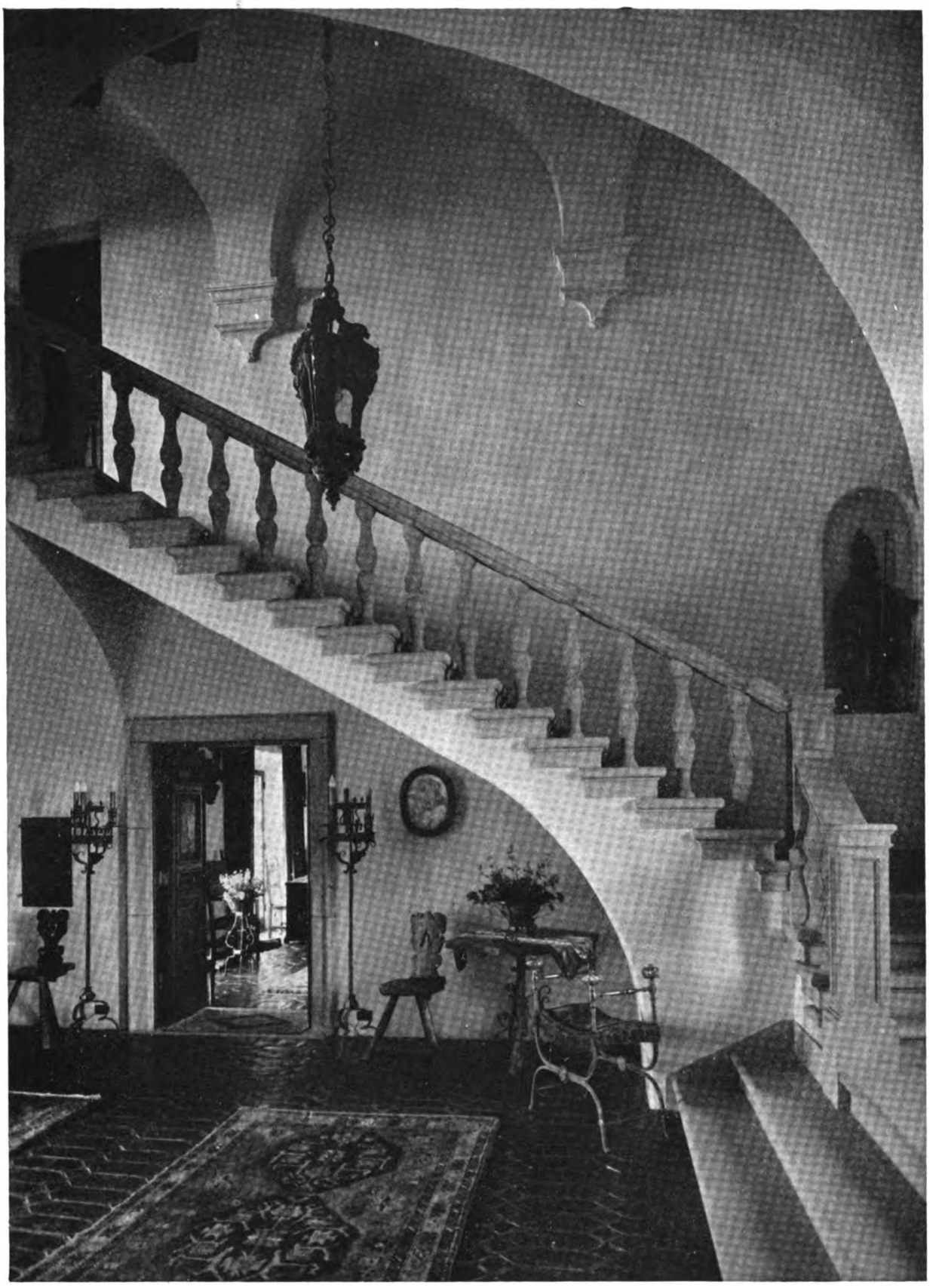

Photograph by Collinge George Washington Smith, Architect, Santa Barbara, Cal.

The Stair Hall, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.

The Living Room, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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Photograph by Collinge

George Washington Smith, Architect, Santa Barbara, Cal.

The Dining Room, Residence of Mr. and Mrs. Henry Kern, Beverly Hills, Cal.

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Photograph by Photo Products Co., Pittsburgh

Janssen and Cocken, Architects, Pittsburgh

Airplane View from Entrance Side, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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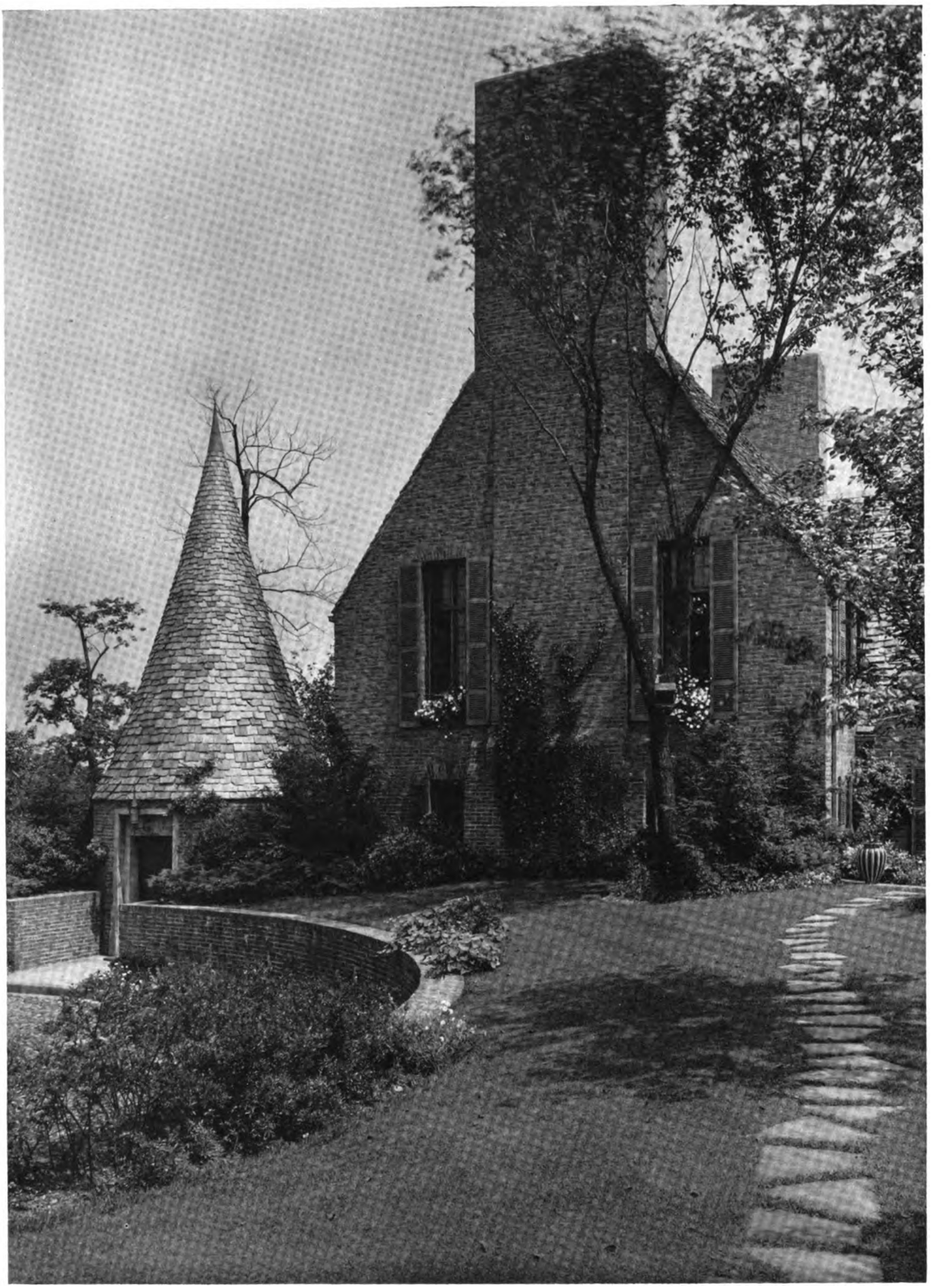

Photograph by Mattie Edwards Hewitt Janssen and Cocken, Architects, Pittsburgh

Entrance Tower and Gable, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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Photograph by Mattie Edwards Hewitt Janssen and Cocken, Architects, Pittsburgh

Detail of Entrance Door, with Ironwork by Samuel Yellin, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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Photograph by Mattie Edwards Hewitt

Janssen and Cocken, Architects, Pittsburgh

Dining Room Terrace, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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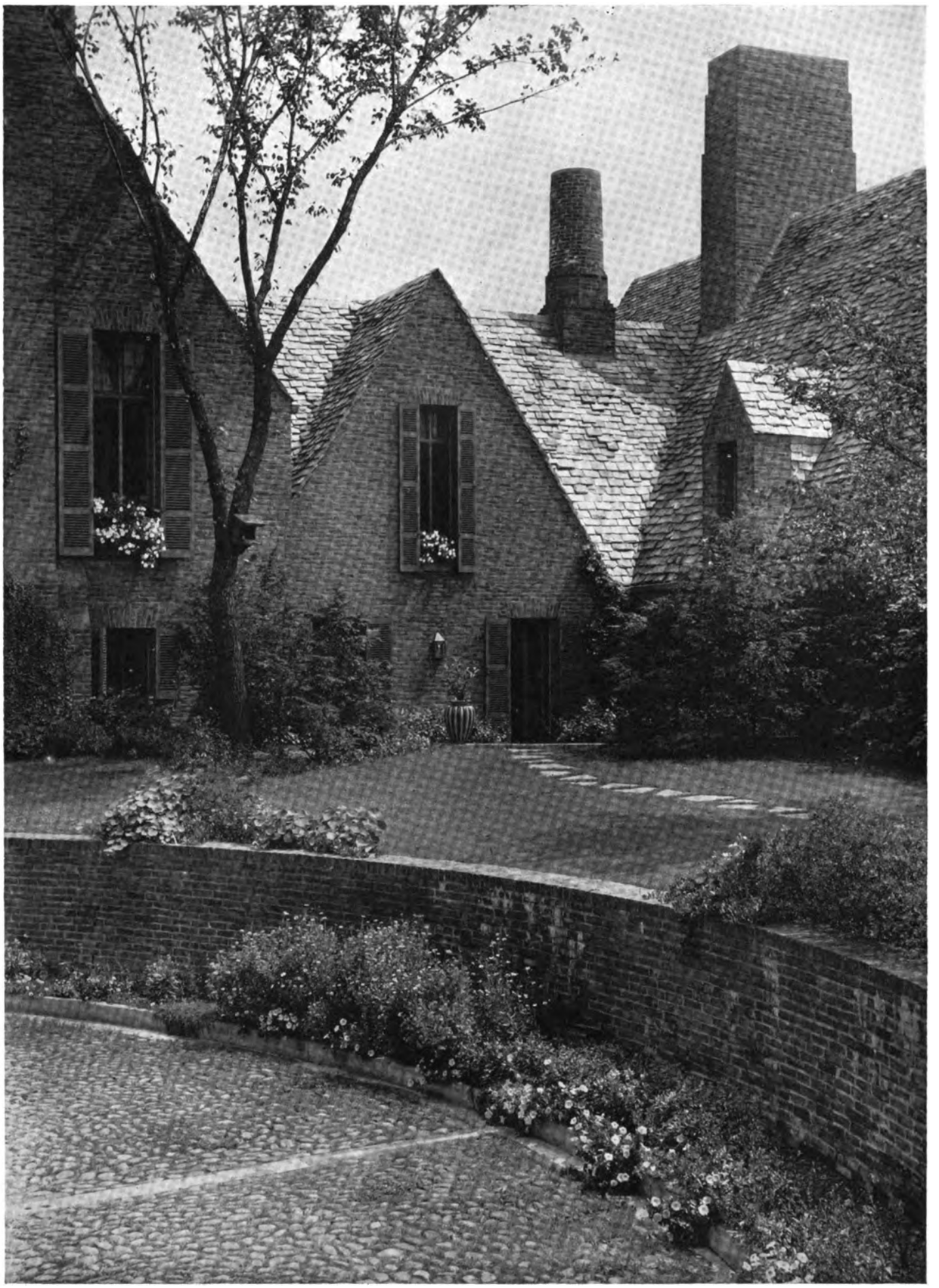

Photograph by Mattie Edwards Hewitt Janssen and Cocken, Architects, Pittsburgh

Part of the Service Wing, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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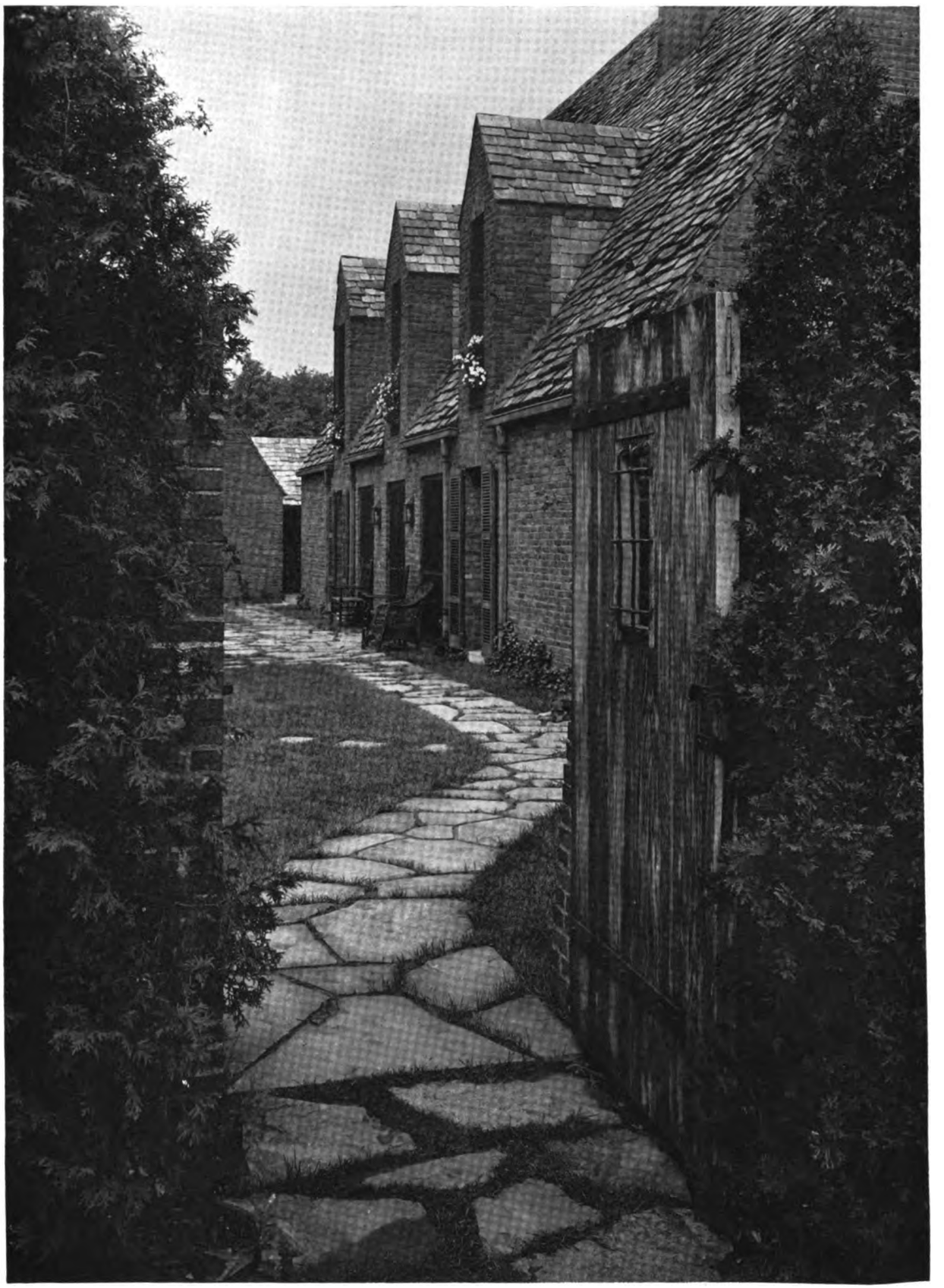

Photograph by Mattie Edwards Hewitt Janssen and Cocken, Architects, Pittsburgh

The Service Yard, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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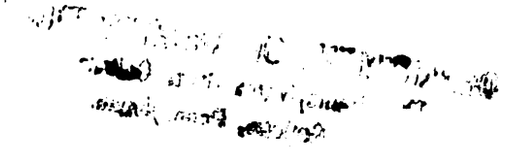

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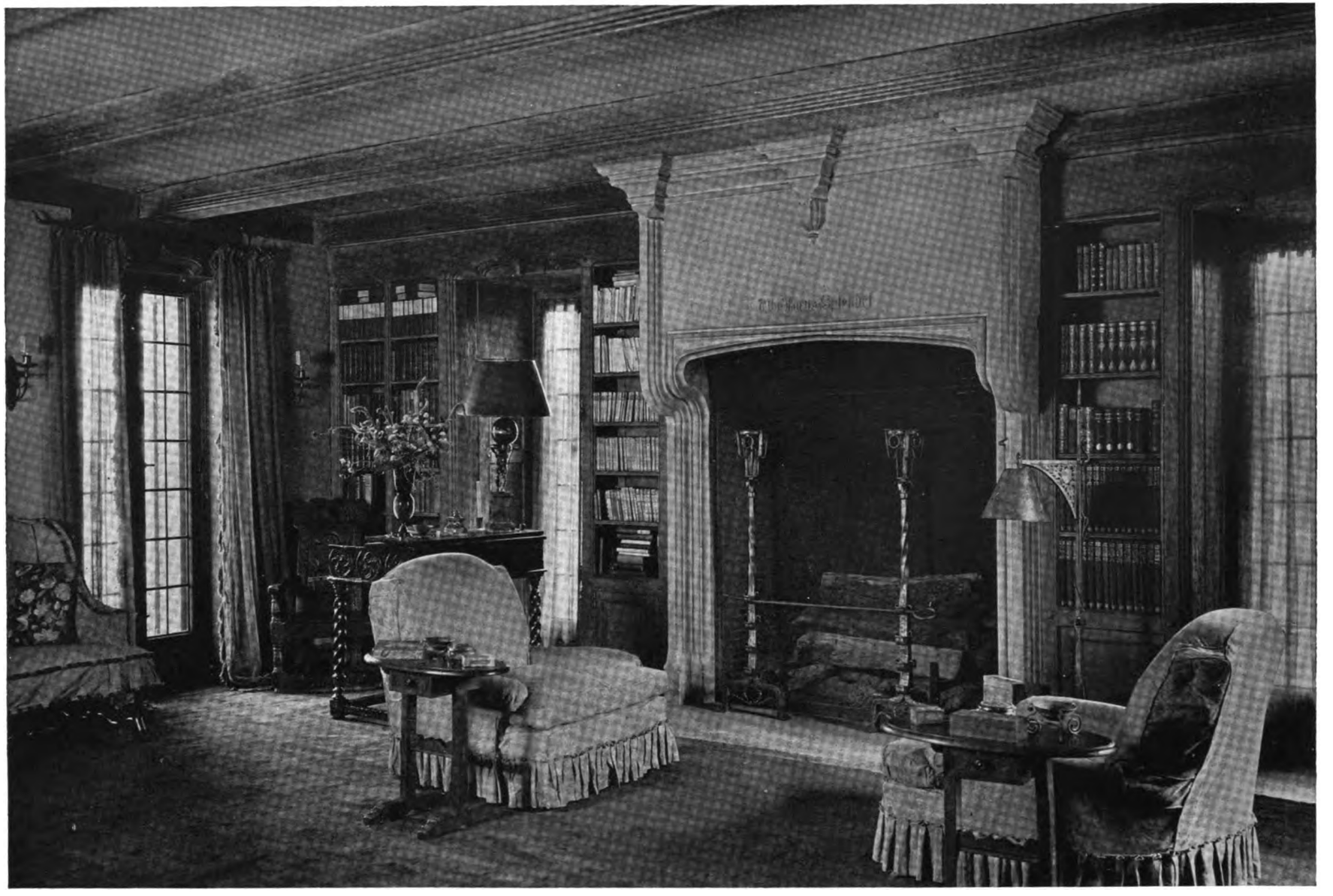

Photograph by Mattie Edwards Hewitt — Janssen and Cocken, Architects, Pittsburgh

Fireplace End of the Living Room, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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The Pennsylvania State College
State College, Pennsylvania
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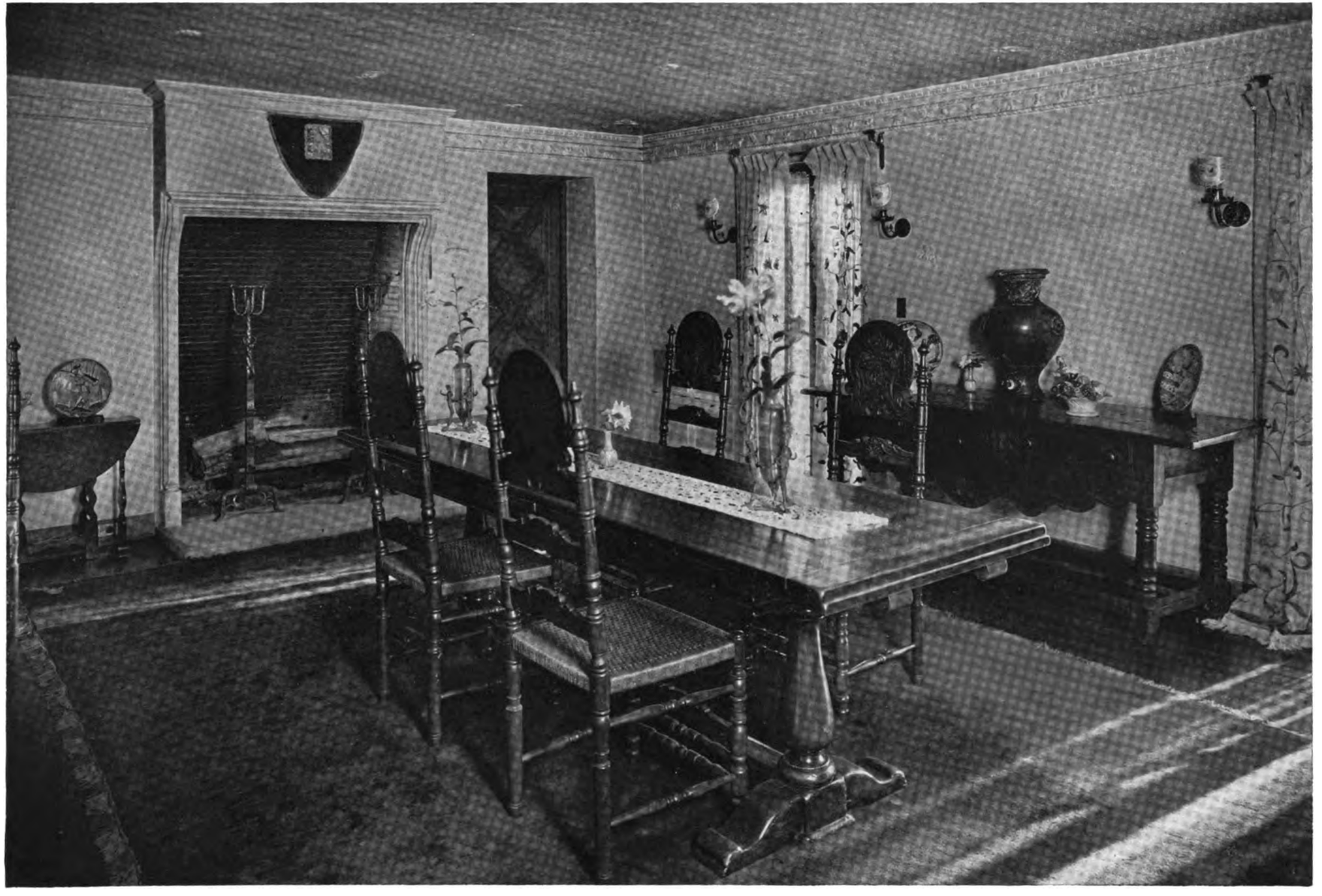

Photograph by Mattie Edwards Hewitt — Janssen and Cocken, Architects, Pittsburgh

The Dining Room, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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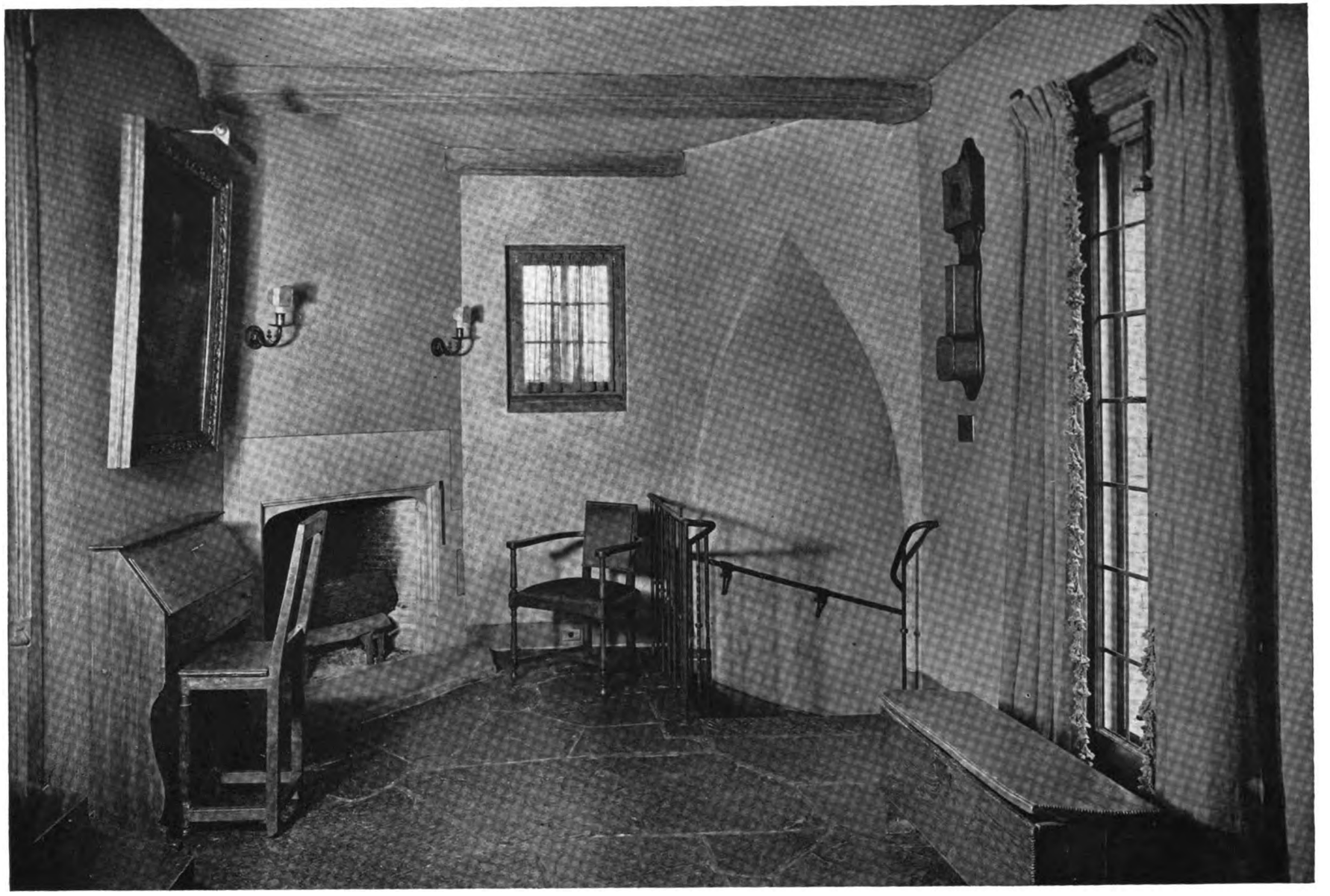

Photograph by Mattie Edwards Hewitt

Janssen and Cocken, Architects, Pittsburgh

The Inner Hall, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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Photograph by Mattie Edwards Hewitt

Janssen and Cocken, Architects, Pittsburgh

Fireplace End of Owner's Bedroom, Residence of Mr. E. J. Kaufmann, near Pittsburgh, Pa.

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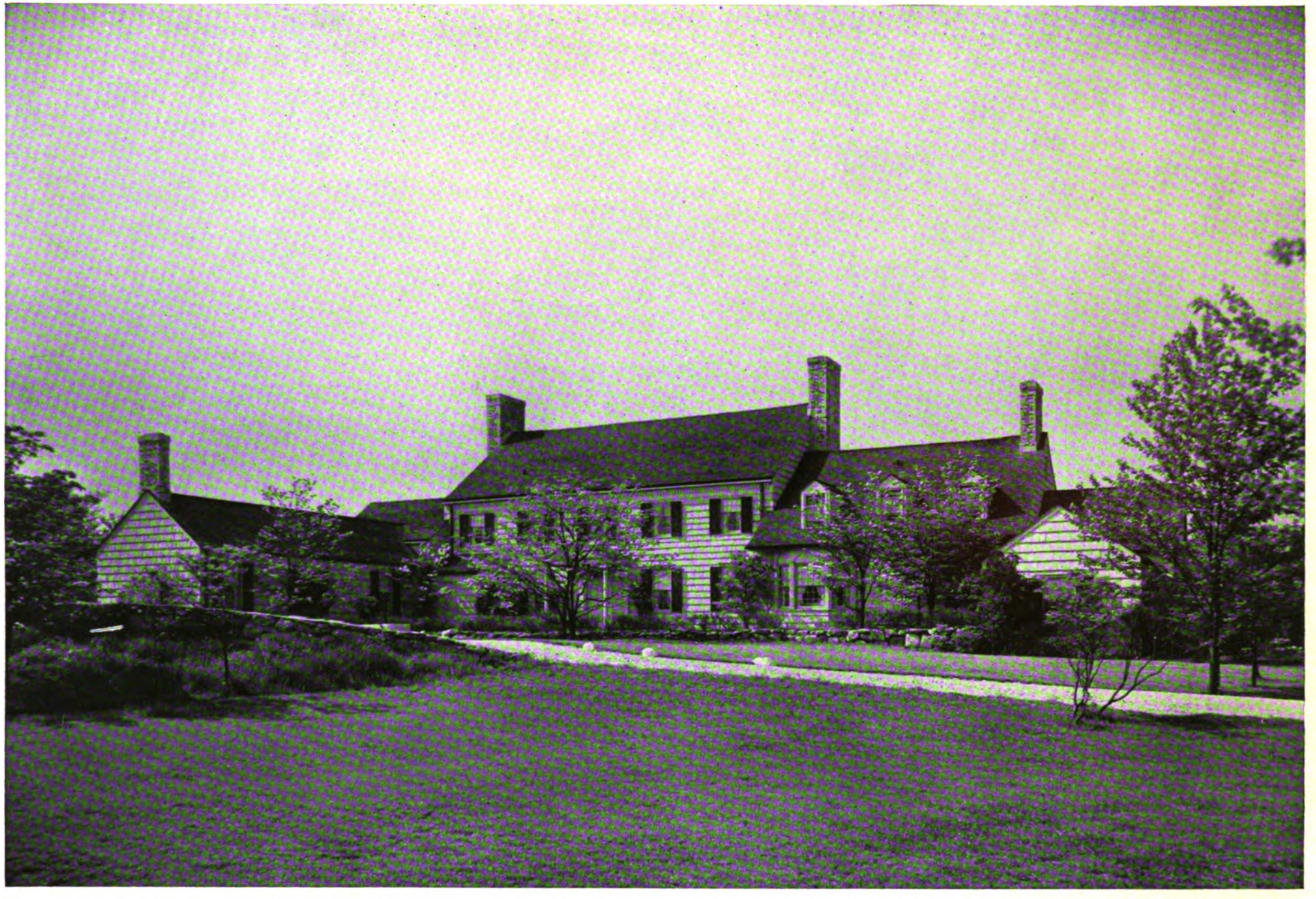

Photograph by Van Anda

Treanor and Fatio, Architects, New York

Entrance Front, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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Photograph by Van Anda

Treanor and Fatio, Architects, New York

Garden Elevation, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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Photograph by Van Anda

Treanor and Fatio, Architects, New York

Entrance Detail, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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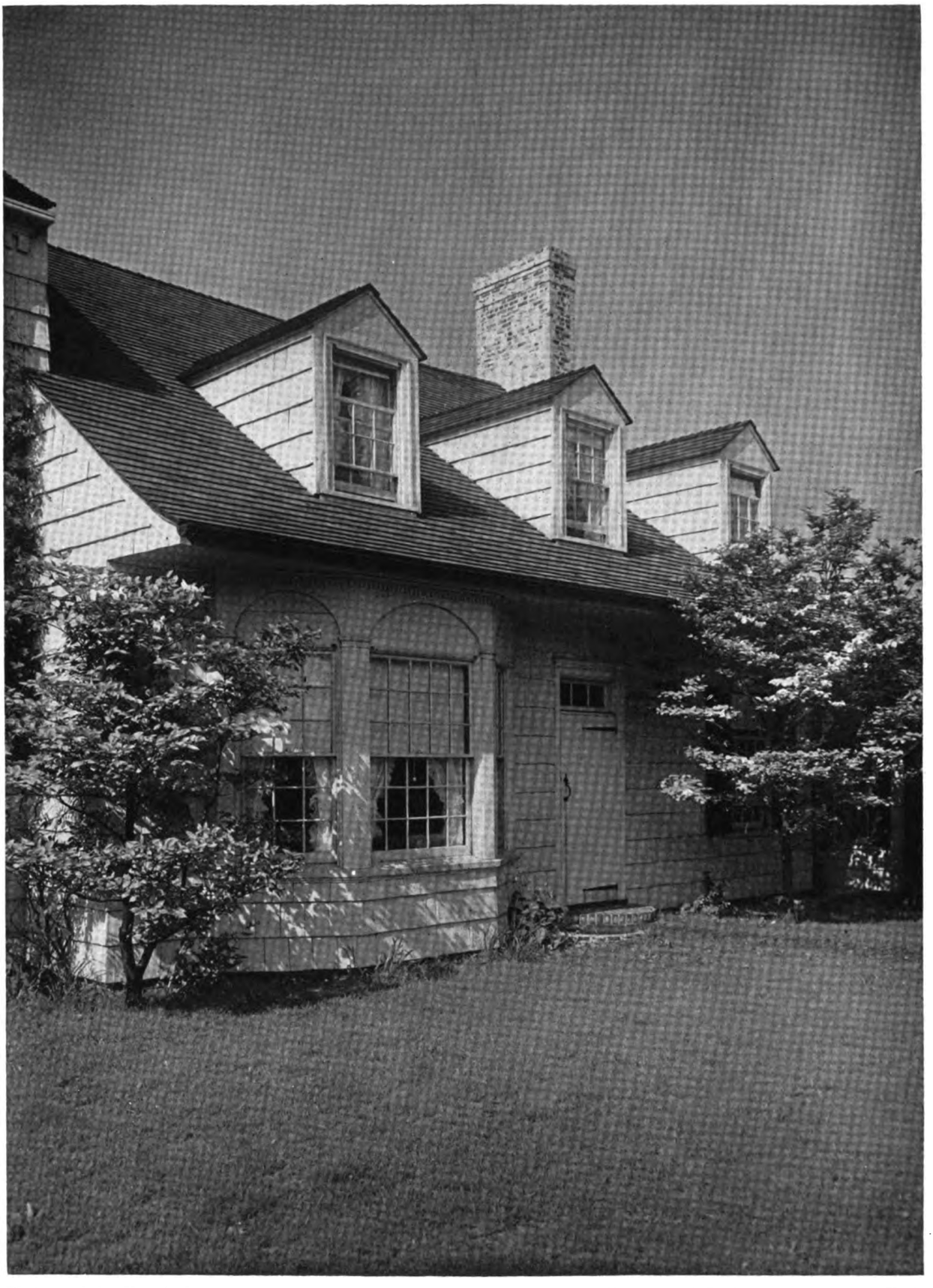

Photograph by Van Anda

Treanor and Fatio, Architects, New York

Bay Window in the Den, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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Photograph by Van Anda — Treanor and Fatio, Architects, New York

The Stair Hall, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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Photograph by Van Anda

Treanor and Fatio, Architects, New York

The Dining Room, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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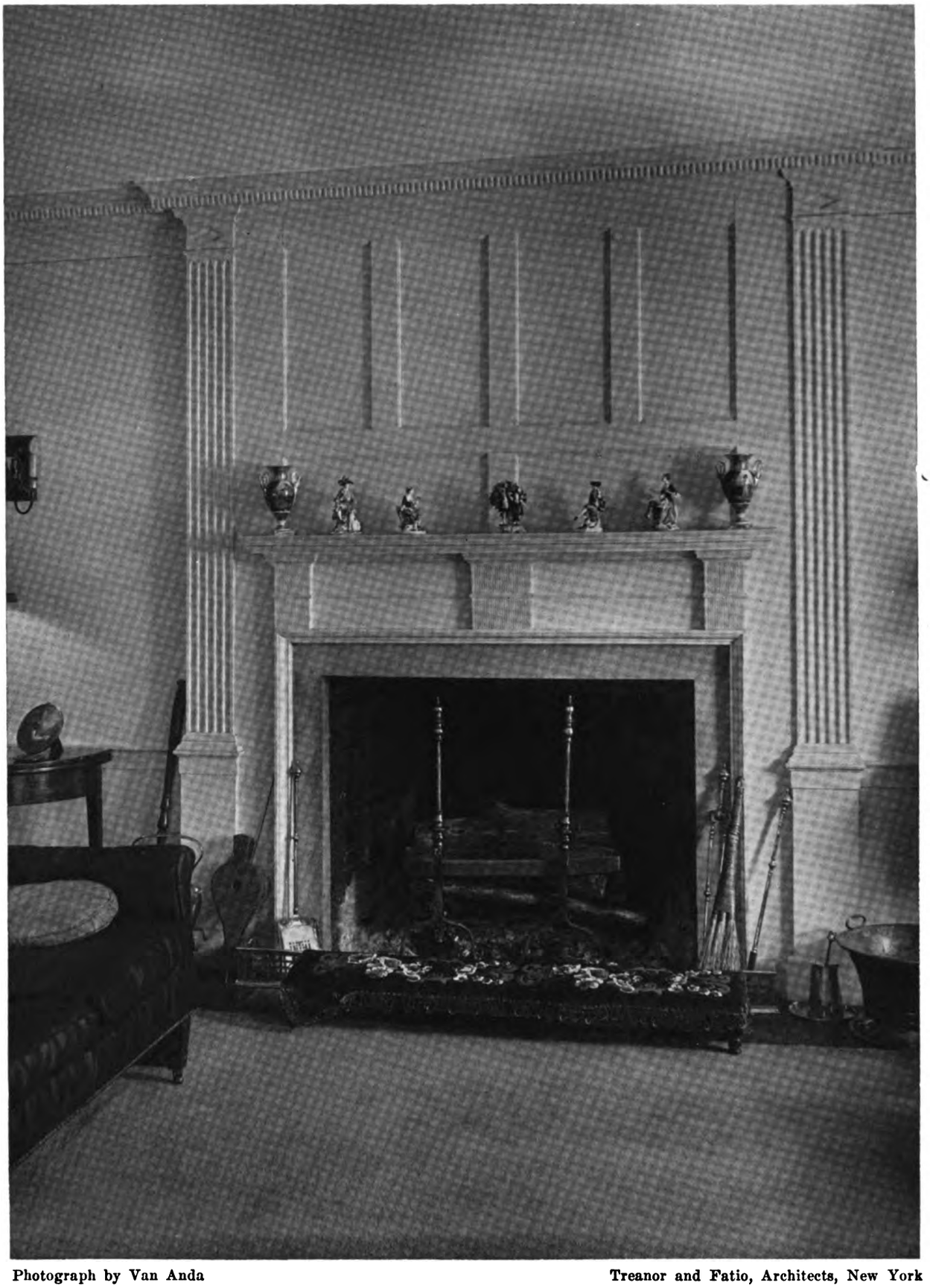

Photograph by Van Anda Treanor and Fatio, Architects, New York

The Fireplace in the Living Room, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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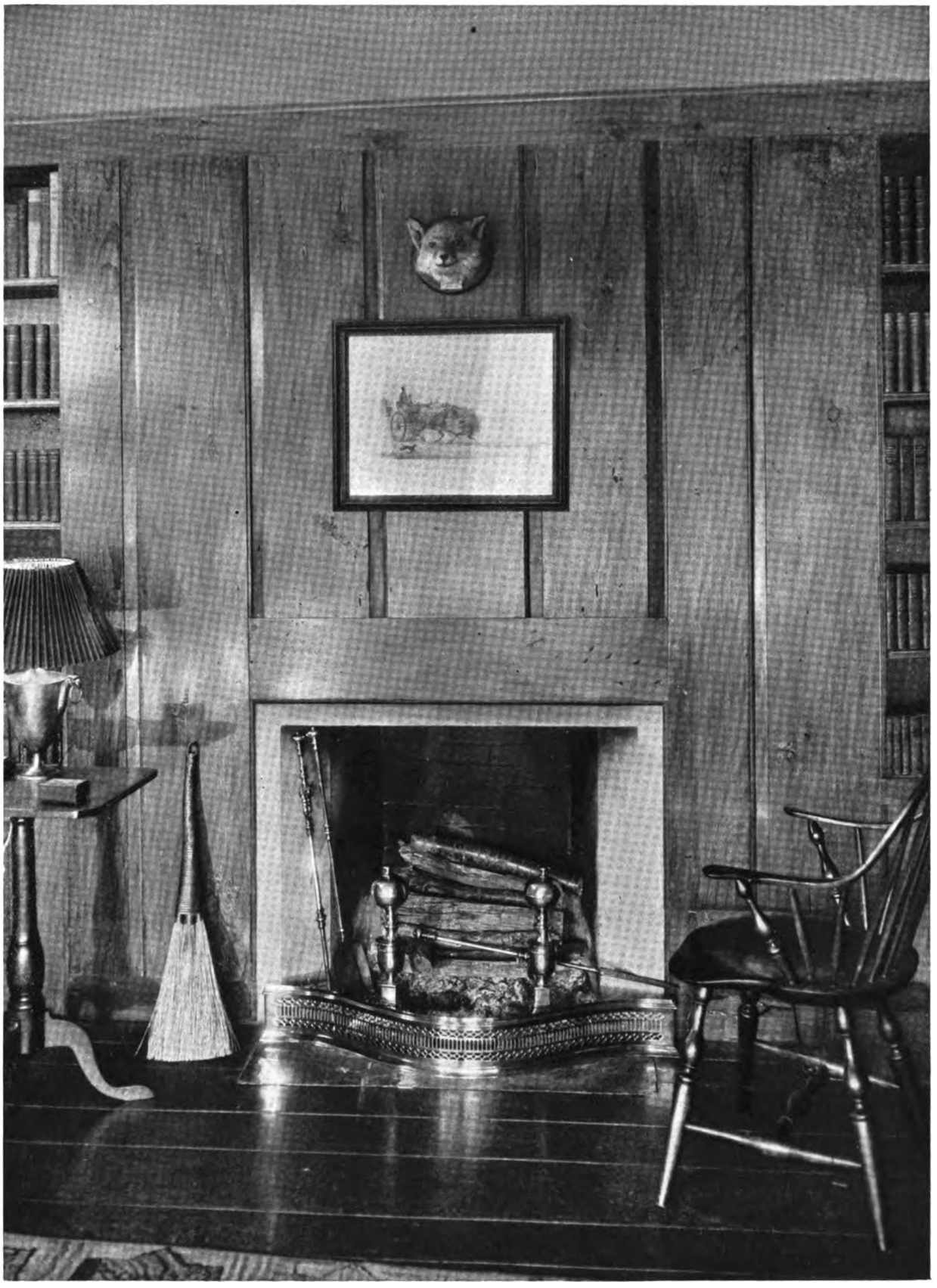

Photograph by Van Anda Treanor and Fatio, Architects, New York

Fireplace in the Den, Residence of Mr. Duncan A. Holmes, Wheatley Hills, Long Island

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Photograph by Gillies

Godwin, Thompson and Patterson, Architects, New York

Garden Elevation, Residence of Mr. Roy S. Bonsib, Scarsdale, New York. (Plans on back)

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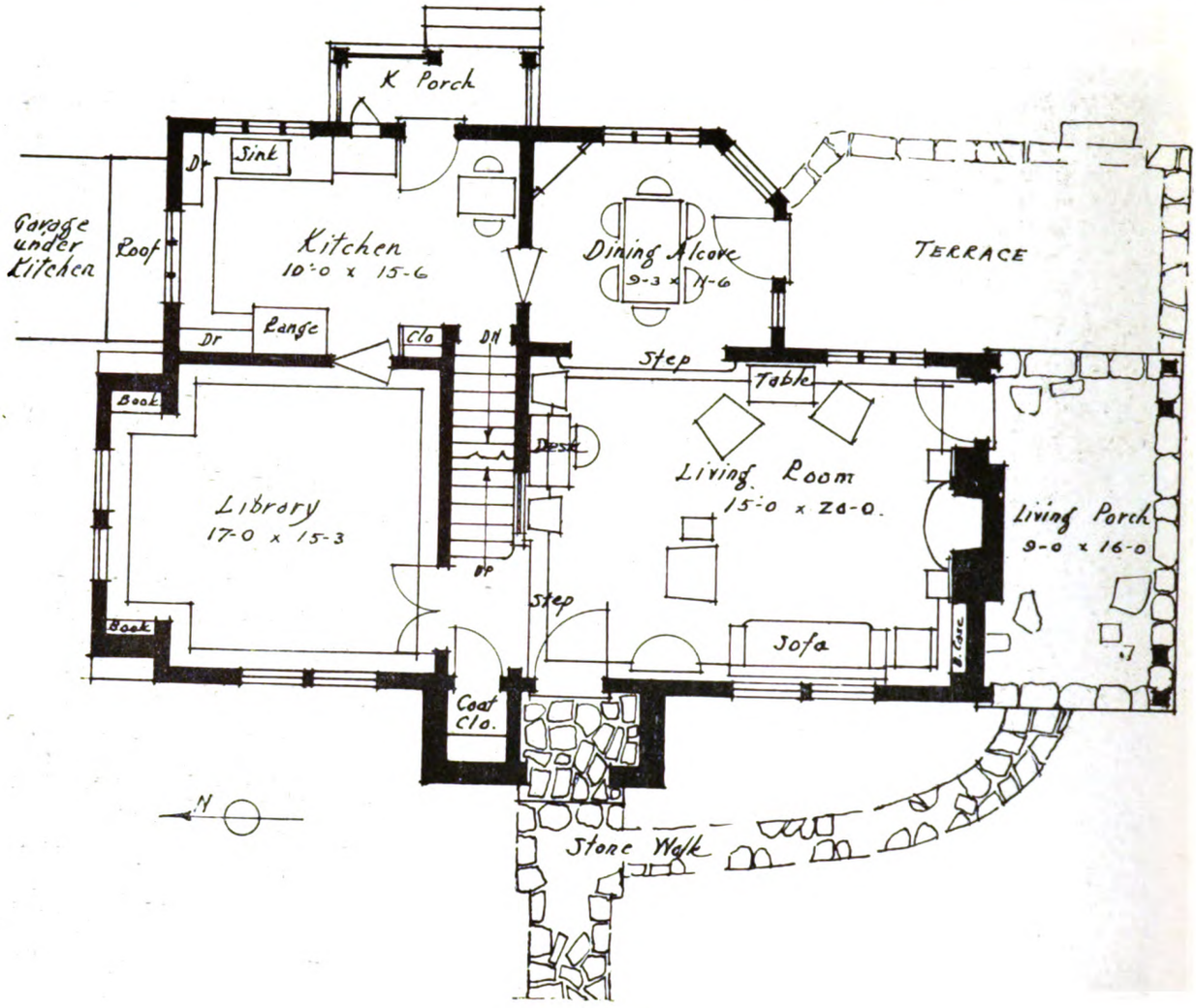
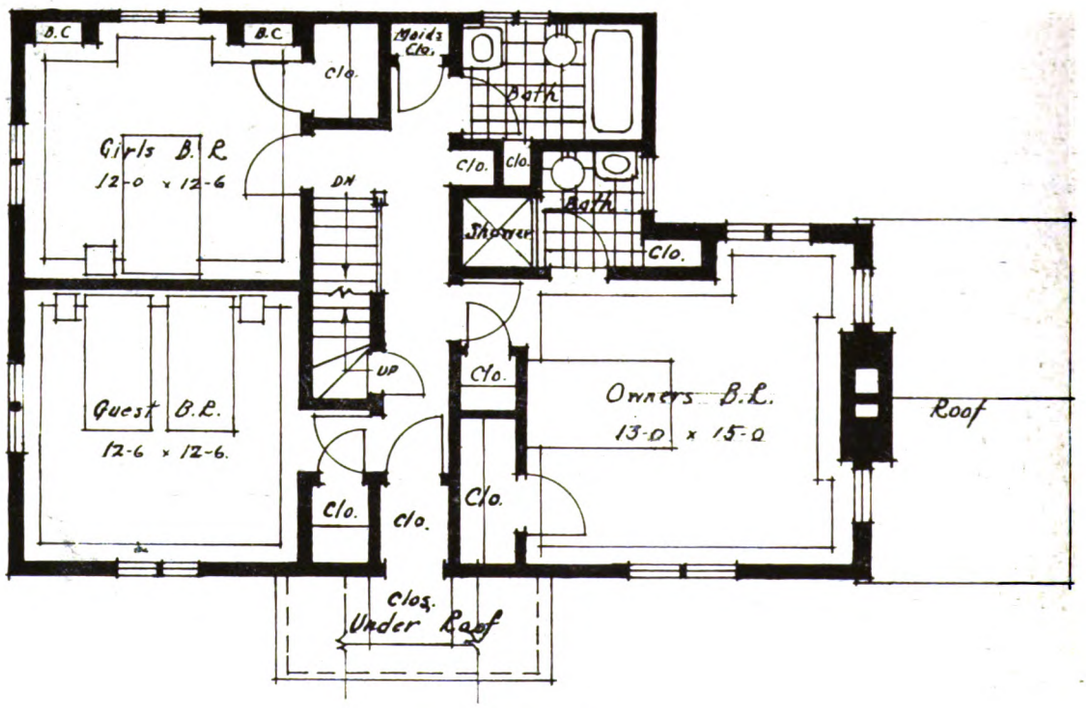


First Floor Plan



Second Floor Plan

Residence of Mr. Roy S. Bonsib, Scarsdale, New York

Godwin, Thompson and Patterson, Architects, New York

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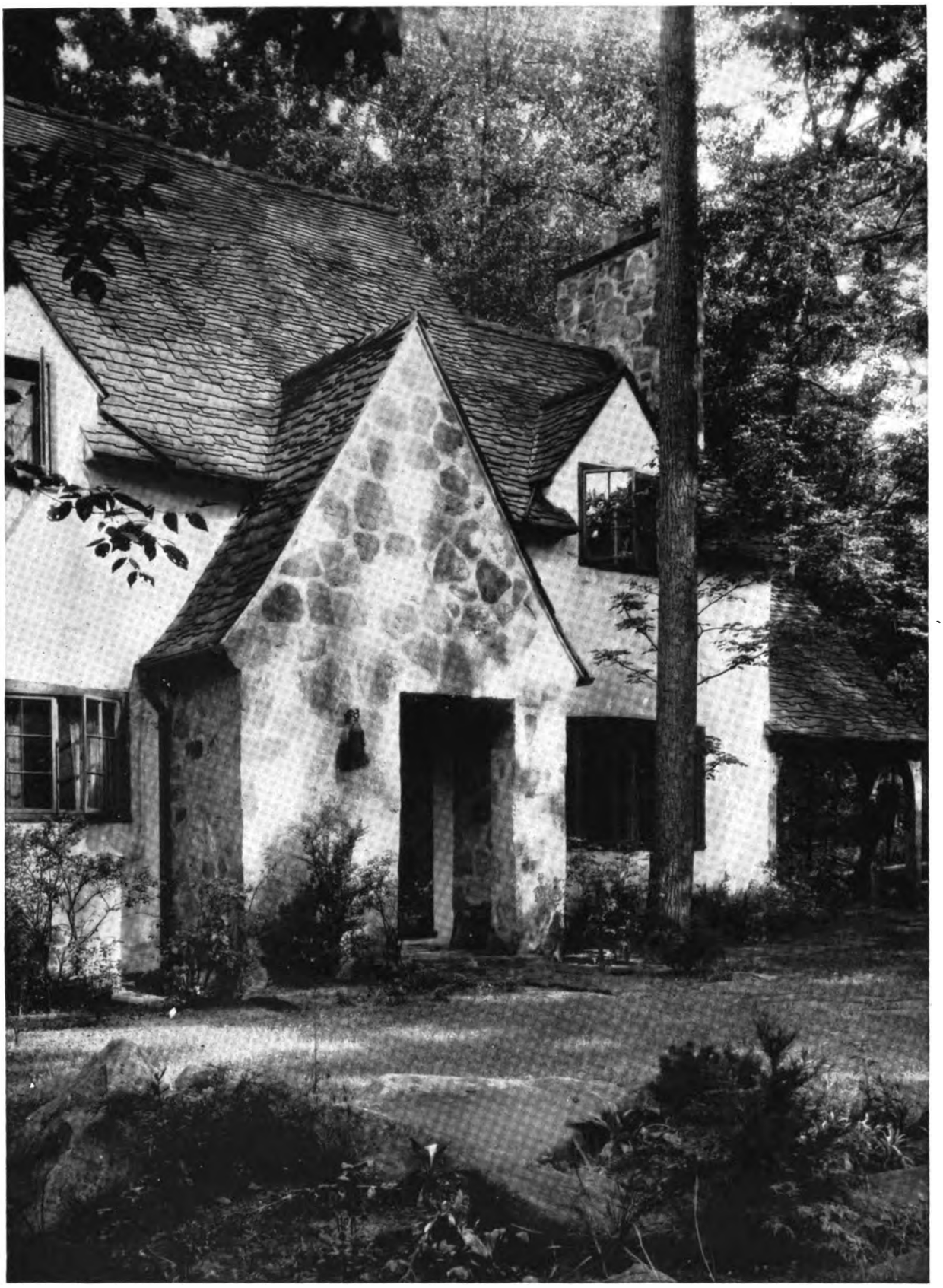

Photograph by Gillies Godwin, Thompson and Patterson, Architects, New York

Entrance Detail, Residence of Mr. Roy S. Bonsib, Scarsdale, New York

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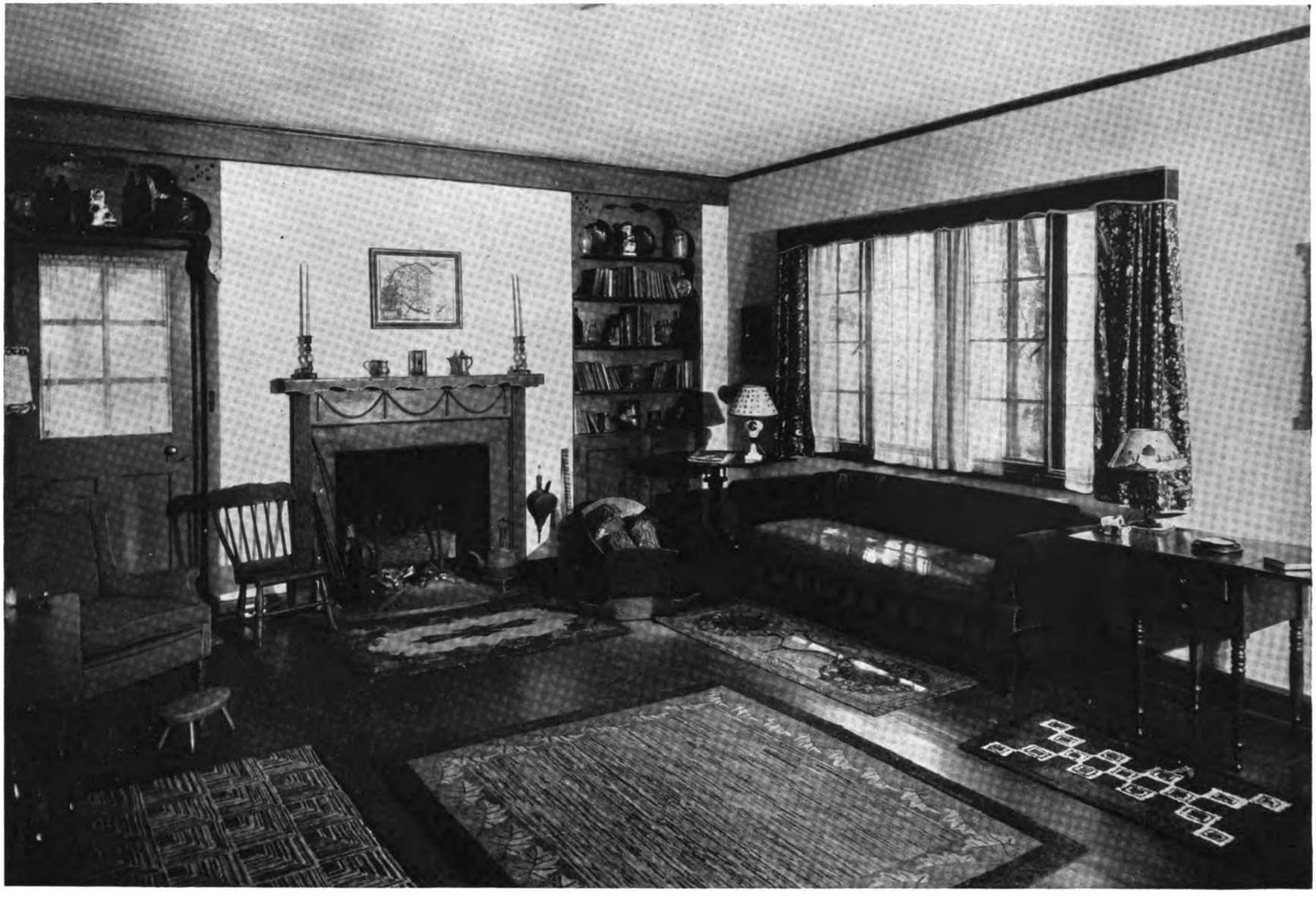

Photograph by Gillies

Godwin, Thompson and Patterson, Architects, New York

Living Room, Residence of Mr. Roy S. Bonsib, Scarsdale, New York

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Mr. Murchison of New York Says—

THAT EVEN though the controversy over the inscription on the Louvain Library got the architect nowhere, it did our cause some good and showed the world that among the hosts and phalanxes of architects the world over, there was one who had the vertebrae to stick by his guns and to hurl this message of screaming defiance to the gentleman who is running for President on the Republican ticket:

"I do not propose to be dictated to by professional pacifists or professional politicians!"

And just to show the present authorities of the Louvain University what he thought of them, Whitney Warren, he who had designed the building and who had raised the money to build it—he, the architect, remained away from the inaugural ceremonies, thereby putting himself and his famous blue roll-over collar on the front page of the great dailies and showing the world that here was a stout fellow who would stand by his howitzers forever and a day.

Many were the articles written about the affair and great was the praise showered upon the building. Everybody agrees that it is beautiful.

So That You May Recognize It

THE FACADE on the Place du Peuple is 220 feet in length, with a 40-foot loggia which has seventeen arches. Above this arcade is the reading room. Behind it are the administrative offices and a small museum. To the left of the center rises the lofty tower which houses the clock and the carillon. A vast stairway leads to the second floor, in which, besides the reading room, are the catalogue and distributing rooms and book stacks. There are twelve rooms for research.

The floor of the arcade is of stone and marble in a simple and attractive pattern which is repeated on the vaulting of the roof. The capitals of the columns supporting the roof represent the heads of animals and various grotesques, and above them at the base of the vaulted roof are shields of the various colleges of the United States which contributed to the building fund.

The central figure of the facade is that of Our Lady of Victory, supported by St. George and St. Michael, depicted as triumphing over evil spirits. Above is a bas-relief of the destruction of the old library, and beneath, above doors leading to the three exterior pulpits, are busts of the King and the Queen and Cardinal Mercier. The coats of arms of Belgium and the United States are framed by the balustrade which surmounts the building. The stepped gables at each end of the structure carry commemorative tablets and the heraldic animals of the Allied powers—the eagle, the unicorn, the cock and the lion. The clock tower is supported at the corners by the symbols of the Evangelists, the bull, the eagle, the angel and the lion.

Maybe They'd Look Better That Way

A FRENCH architect and writer, Le Corbusier, is out-Corbetting and mis-Jacobsing our own traffic solvers. He wants bigger and denser cities. Not for him the old Greek question of the relative merit of the beautiful and the good. Beauty must be logical. Hence his adoration of the machine and its flashing rods and wheels, the very embodiment of geometric accuracy and mathematical logic. A dwelling must serve its purpose as admirably as an engine. To build it in the suburbs, and therefore to be compelled to travel to the city and back every day—can such illogicality be excused in this mechanically logical century?

No, Sir! Put 'em all together. As close as possible. Subway system. And all the buildings on stilts, with the streets arcaded and toe-holds on the columns when an onrushing taxi gets too near. Le Corbusier says that if we can work on the thirtieth or the fiftieth floor we can live there too. So does Fred F. French and he is going to add to the amazing layout of his Tudor City by knocking together a simple little fifty-odd story apartment house!

As for the stilted style of architecture, other authorities have seen their value, one Monsieur Perret and one Herr Birkenholz, whose globular house on piles was one of the sensations of the Dresden City Planning Expositions.

These undertakers of great things are for burying naught but the dead underground. Not a pipe, not a conduit, not a gas main. Perhaps a sewer, yes, but sewers are akin to the dead and should scarcely be noticed or mentioned in polite society.

No need then to continually tear up the streets for repairs to steam lines and gas mains and electric conduits. They will all be easily getatable and the annoying congestion of traffic owing to a lot of Italian pipe-repairers taking up most of the street will be a thing of the past.

What Next?

WE CANNOT help feeling that we are on the eve of great things, great discoveries, great moments. Not

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only in building but in all other industries, especially those devoted to the mechanical arts.

Soon we will be in an age of machines, neat little contraptions doing a lot of our work for us, and soon we will take it as a matter of course, all this mechanical stuff.

But in the matter of machines, it seems to us that no industry is so backward as is the construction industry. Too much hand work, we say, and hand work is a back number, except in laundries where they sew on your buttons.

The hand articles should go. The trowel, the paintbrush, the saw and the plasterers' mortar should all be relegated to the Smithsonian Institute along with Langley's first flying machine and Abraham Lincoln's Congress gaiters.

Why, just to show that they don't carry machines far enough, only the other day there was a fire in the Chanin Building on Forty-Second Street and Lexington Avenue and an unlucky fireman was ordered to investigate it. He went up in the construction lift and was then informed by the operator that it didn't go up beyond the twenty-first floor. So the poor fireman, on a hot evening, arrayed in a rubber coat and rubber boots and wearing one of those iron fire helmets so dear to the old volunteer buff, painfully climbed up thirty stories on an unfinished stairway, only to find the fire out, of course.

Have you every tried to climb up thirty stories? With or without rubber boots? Neither have we.

Now, is it economical to make the mechanics walk up and down all those stories every day? Not by a jugful, we say. The lifts should go up with the steel work and we fail to see any reasonable excuse for their not doing so.

Hand Over Hand

And then, have you noticed the boys passing up wood flooring and scantling by hand, story by story? They probably hate to give up the picturesque old habit of the negroes on the Mississippi river boats, fifty years ago, chanting spirituals and chucking logs of wood from one to another, long lines of them, every time the boat stopped for fuel.

These old habits are all right, of course, but the world does move and the building business ought to move with it. True enough, the big contracting organizations have wonderful systems of conducting their operations and, thanks to them, America is leading the world in building today.

All the foreign experts who are sent over here to study our systems of construction are astounded at the speed and efficiency shown in our great building operations. Over in France, for instance, the mechanical trades follow long after the construction work has been started whereas over here the plumbers have to be almost as sure footed as are the ironworkers.

Good Old Classic Stuff

The New York Times, some weeks ago, published a most interesting article on the proposed restoration of the ancient glories of Rome. The picture at the head of the article showed a forest of columns, pediments without end, arches and victory columns, temples and fountains, and everything else that goes to make up a first-class, refined and up-to-date Forum.

Rome, Eternal Rome, moves on, pursuing a destiny not yet completed, though so long a past is hers. Rome that is ancient and Rome that is ever young; capital of the Latin Caesars and Capital of Italy's newest Caesar, Mussolini. There are afoot lavish plans for the city of the Seven Hills. Rome of tomorrow is to rival in splendor the Rome of olden times. Il Duce's project in its majestic entirety will, of course, take years in the fulfilling. Rome, the familiar adage runs, was not built in a day; nor can it be rebuilt, in a manner befitting the heritage of those richly freighted centuries, between dawn and set of sun. But the task is under way. The Roman skies are full of portent, and already the song of the ringing pick is heard. There they go again! The song of the ringing pick! It couldn't be dumber. Why not send to Marietta, Ohio, for a nice squadron of Class A, 5-ton, 2-bucket steam shovels and let the grunts of the excavating monsters still forever the ring of the pick?

Although the burden of financing this reconstruction orgy is being borne by the State, modern Romans feel that they are proudly carrying on the old tradition of a race of builders. It may even seem that, crossing the threshold, they have entered upon a new Augustan era. Is not the Emperor Augustus reported to have said that he found Rome a city of bricks and left it a city of marble? If Julius Caesar solidified the State and laid the foundation for a mighty empire, Augustus, as we view him from the vantage point of our own time, was the great continuer and builder.

It seems that Augustus was something like our own Senator Borah. He believed in drastic laws. He penalized the bachelors and he made restrictions covering everything. He probably originated nothing so unpopular as the Volstead law and that is where Borah gets ahead of Augustus. He just dotes on the Volstead law and everything else connected with prohibition and he is only too willing to leap upon the nearest soap box, any time of day

(Continued on Page 656)

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TRANSITE

A FIREPROOF BUILDING MATERIAL FOR EXTERIOR AND INTERIOR USE

Transite is a building material composed of Asbestos fibres and Portland cement, united under tremendous pressure into a rigid, homogeneous mineral sheet of remarkable permanence. It is fireproof, and is for use where ordinary wood is prohibited by law or by conditions — or where real permanence is desired.

Millions of square feet of Transite Corrugated have been used to provide fireproof, gas-resisting siding and roofs for skeleton frame buildings. But besides this use, Transite in flat sheets is being specified by architects for various exterior and interior purposes.

Transite, whether corrugated or flat, has many superior qualities. It is structurally strong, and resists to the highest degree all deterioration. Transite will not rot, rust or corrode. It is highly resistant to gasses, acid fumes, salt air and other atmospheric conditions which quickly destroy ordinary materials.

We will be pleased to send to any architect a sample of Transite and to discuss possible uses of this high-grade, economical material. Address: Johns-Manville Corporation, 292 Madison Avenue, New York City, New York.

MASTER of ASBESTOS
Johns-Manville
TRANSITE

A Fireproof Asbestos Building Material

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Mr. Murchison of New York Says—

(Continued from Page 654)

or night, and make an impassioned speech assailing the wets.

The new forum is to be called the Forum of Mussolini and is to be fully as grandiose, as magnificent and as awe-inspiring as was the ancient Forum Romanum. And they are going about it in the real Yankee go-getter this-means-you style. They propose to raze countless buildings, turn streets every which-way, and generally to raise hell with the town.

In the widest part of the forum of Mussolini, and just before the Pantheon is reached, visitors of tomorrow will find a magnificent new theatre, also bearing Il Duce's name. To the left, as one explores, rises the Pantheon—but how transfigured! The Pantheon will not be restored; its setting, however, is to be completely reorganized. All the clustering old buildings are to be cleared away, leaving this noble edifice free to dominate a sunder paved court stretching before it and behind. To reach it you have walked in a straight line from the Corso to the Teatro Mussolini, beyond which the Pantheon suddenly bursts upon the view. And in passing along this magnificently new Forum a glance to one side has also taken in the enfranchised facade of columns that marks the ancient Temple of Neptune, so called, which at present is backed by an office building.

The architect of this big development is Signor Armando Brasini and we will say that the Signor has his job cut out for him. He intends to resurrect an old law, which was to the effect that anyone in the good old pre-war days who caused to be erected, or did erect, a building of noble proportions, perfect taste and great inspiration (but not necessarily any plumbing) would immediately be presented with a noble title. He thinks he can persuade Il Duce to do the same and probably he can as the titles will cost the aforesaid Duce practically nothing.

New Books Received

HOTEL PLANNING AND OUTFITTING

Compiled by Vincent R. Bliss of the Albert Pick-Barth Company in collaboration with Mr. C. Stanley Taylor. Sponsored and published by the Albert Pick-Barth Company; size 9 x 12 in.; 438 pages, containing many half tone and color illustrations; price $10.00.

A comprehensive collection of practical information particularly for use of architects in the design and planning of the modern hotel. This information covers all fields, including financing, planning, engineering and even equipment;

(Continued on Page 662)

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from Ground to Roof

THE American habit of taking chances with fire, costs us more than a half-billion dollars a year. That's serious enough, but it's only part of the story. Six thousand lives are taken every year by fires in dwellings alone.

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¶ Common sense which has forced firesafe construction of new *large* buildings, also dictates provision for a greater degree of fire-safety in *small* structures. There are new applications of reinforced concrete for vital parts of small buildings which add but little to the cost of the structure.

¶ For example: Competent architects state that in the average single dwelling, a reinforced concrete first floor will add not more than two per cent to the cost of the building—and even less in larger structures. Yet it will reduce the fire-risk by at least thirty per cent—because that is a conservative estimate of the proportion of residence fires of basement origin.

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Mr. Granger Says—"Have We Arrived?"

(Continued from Page 579)

No wiser choice was ever made as both of these young men were men of vision. Burnham at once decided that Root should handle the problem of design, while he would undertake the problem of organization and management, but they both agreed that an undertaking of such magnitude should make use of the very best talent the country could produce, and they called to their aid such men as Charles McKim, Richard Morris Hunt, George B. Post, Louis Sullivan, Wm. L. B. Jenney, Augustus St. Gaudens, Francis Millett, Frederick Law Olmsted and many others, such a gathering of talents as had not worked together since the days of the Medici. Had John Root lived and his project been carried out the Columbian Exposition would have been a dream of colour carried out in what can best be defined as the Byzantine Romanesque but, unfortunately for Chicago and I believe for the development of America, Root died before the actual plan was decided upon.

When the group mentioned above met in Chicago immediately after Root's death, McKim, by unanimous consent was made the guiding spirit in all questions of design.

What they accomplished all the world now knows. Out of the World's Fair of 1893 Chicago became a metropolis and America fully awakened to a sense of her architectural ignorance and determined to find herself. Whether she has as yet done so is a question no man can answer but that she has made a real beginning all men must concede.

The use of steel and concrete has revolutionized all former ideas of construction and practically banished all structural limitations leaving the designer apparently free to express himself, but while structural limitations have been removed, modern civilization has been compelled to introduce new limitations upon the designer's freedom, by the passing of zoning laws, laws regulating motor traffic, and laws of sanitation, etc., which present to the designer entirely new problems to be solved. While the Architect was busily trying to solve these modern problems in a wholly traditional manner, whether classic or Gothic mattered not, the Chicago Tribune startled the world by deciding it would build what should be the most beautiful office building in the world and to accomplish this purpose invited the architects of the entire world to enter a competition to be conducted according to the established code of the American Institute of Architects, with very substantial money prizes for those designs which should be premiated, the winner to be the architect of the building. Over three hundred sets of designs were submitted and after weeks of study the jury had unanimously agreed upon the winning design when on the last day upon which drawings could be received a box arrived from far off Finland containing a set of drawings which by their sheer beauty and daring originality, combined with a most exact knowledge of the requirements in plan of a modern office building, completely upset the jury. Several days were spent by the jury in considering between their former choice and this Finnish design and to the very last the jury was divided but finally the chairman, who had favored the Finnish design, gave in to make the decision unanimous and the prize was given to Messrs. John Mead Howells and Raymond Hood. Their beautiful tower is now recognized as one of the wonders of the modern world.

The Finnish design by Eliel Saarinen has never been built but it has had a greater influence upon our modern architecture in both Europe and America than any other set of drawings that have ever been made. The four most outstanding buildings erected in America since the Tribune Tower Competition are the Shelton Hotel by Arthur Loomis Harmon; the Barclay-Vesey Telephone Building by Voorhees, Gmelin & Walker; The Park Avenue Building by Buchman & Kahn, all in New York, and 333 North Michigan Avenue, Chicago, by Holabird and Roche, all show strongly Saarinen influence, while in no way copying his design. This is solely because he was the first to so beautifully express that fundamental principle which has created all great architecture which Louis Sullivan so happily defined in his trenchant phrase, "Form follows function."

The American Architect today, particularly the younger man, believes in Louis Sullivan's phrase, and is trying to live up to it. Whether he has arrived is still an open question, but that he is sincere in his effort and his determination to create the beautiful, by sticking to the truth is evident, in every section of the country.

Perhaps in another paper I may be able to show by other and different examples, my belief that we are on the eve of arriving at the creation of a style of architecture, truthfully expressing our ambitions and our ideals.

ALFRED GRANGER.

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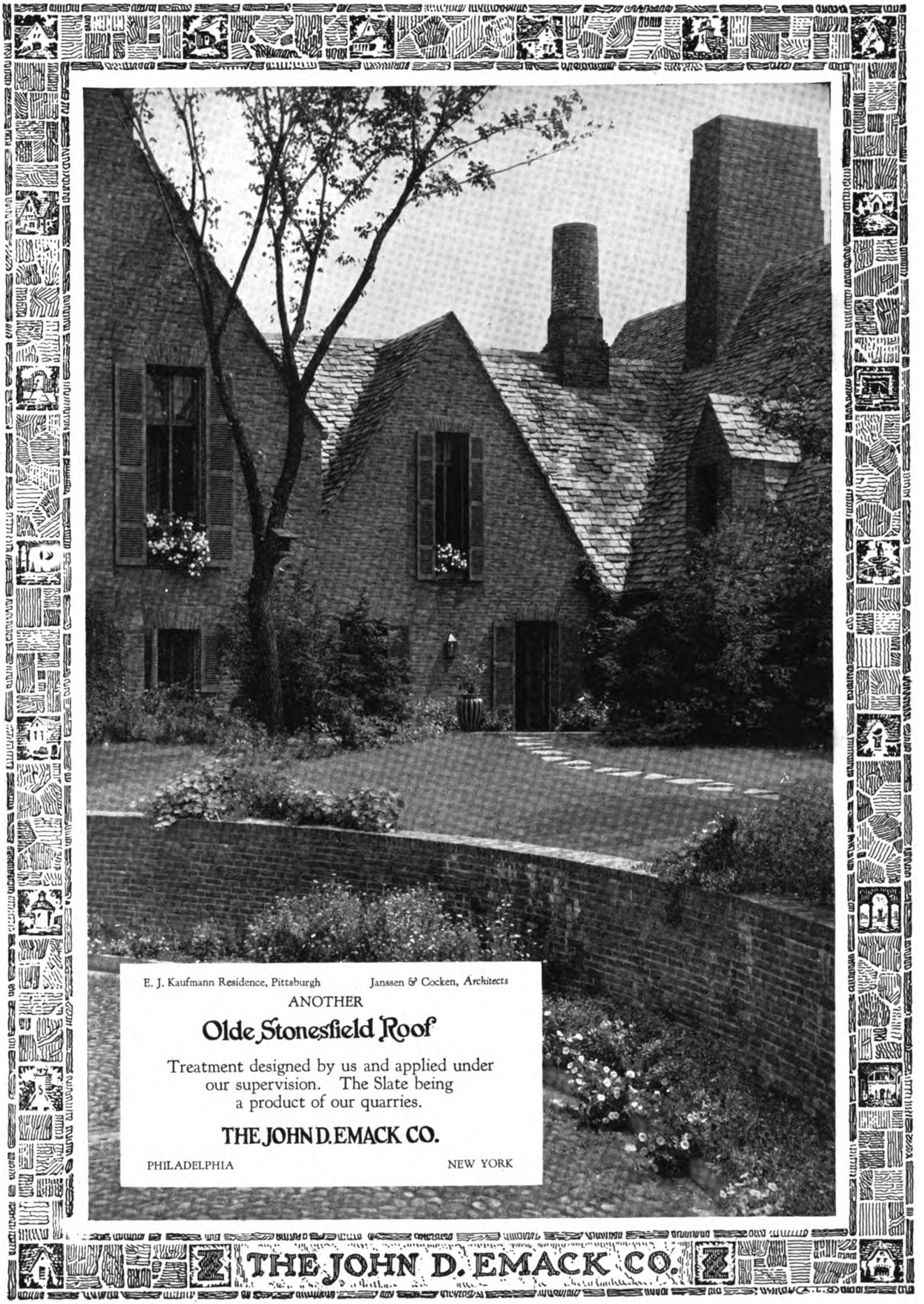

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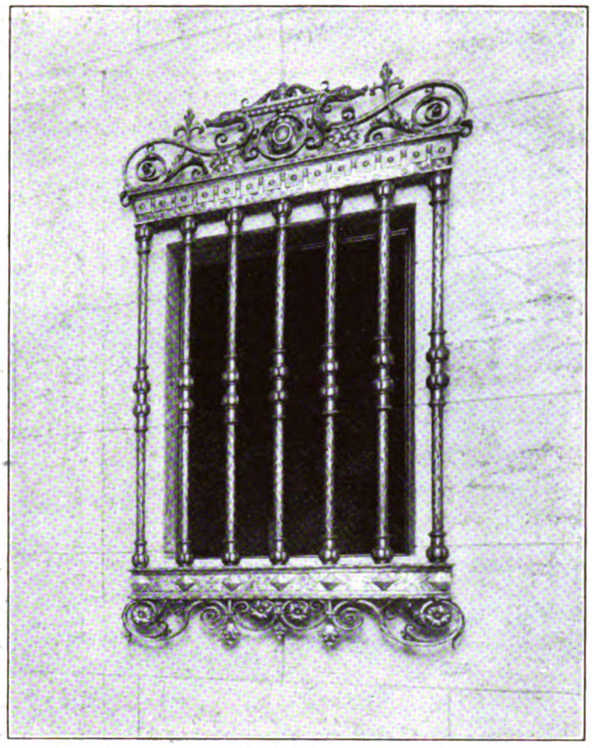

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Relative to Country House Specifications

(Continued from Page 583)

that proper provision has been made for related work, and that grades, sizes, catalog numbers, etc. are correctly given.

Use simple words and phrases. Write so that the average mechanic will understand it, and avoid using the more elegant expressions that may make your conversation and correspondence so interesting. Use trade terms and colloquialisms, but be sure you understand the meaning of them, and that the same meaning is generally understood and accepted.

The physical preparation of specifications may be accomplished in several ways. Some will prefer to write it in long hand, others will dictate it. The former method is burdensome for both the writer and the typist, but it permits the writer to go back over his work and to make changes and interlineations as desired. In either case, it is desirable to have a check list and if possible a master specification.

Several forms of master specifications have been described from time to time in the architectural press. Most of these are designed to use cards or loose leaf sheets containing paragraphs, clauses, or notes which are common in most specifications, and which may be copied with little or no change. These cards or sheets can be given to the typist by reference note or can be actually withdrawn and turned over with the special paragraphs. The use of this form of master specification is to be recommended, particularly when the office specializes in any class of work. There is a word or two of warning about this—keep the paragraphs up to date, and do not use them as a substitute for the definite information required on each job. Also, a warning—do not neglect to read and check over your specification when typed; you may find something you have left out or maybe the typist skipped a clause or two.

The writer has used such a master specification for certain classes of country house work for several years. Originally prepared with this particular kind of work in mind, it has been possible, by keeping the clauses up to date, to use the master specification in the preparation of several hundred individual specifications. On other work, the master specification has been of value as a check list.

These few notes, and all the others that have been written, will not enable you to write a perfect specification, but they may help you on the way. Experience, and constant study of details and methods, will bring you to the point where you can say, "Well, that's a pretty durn good specification, but I wonder what'n'ell I left out."

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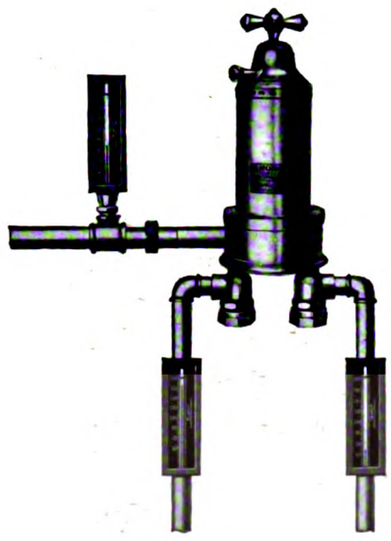

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(Continued from Page 656)

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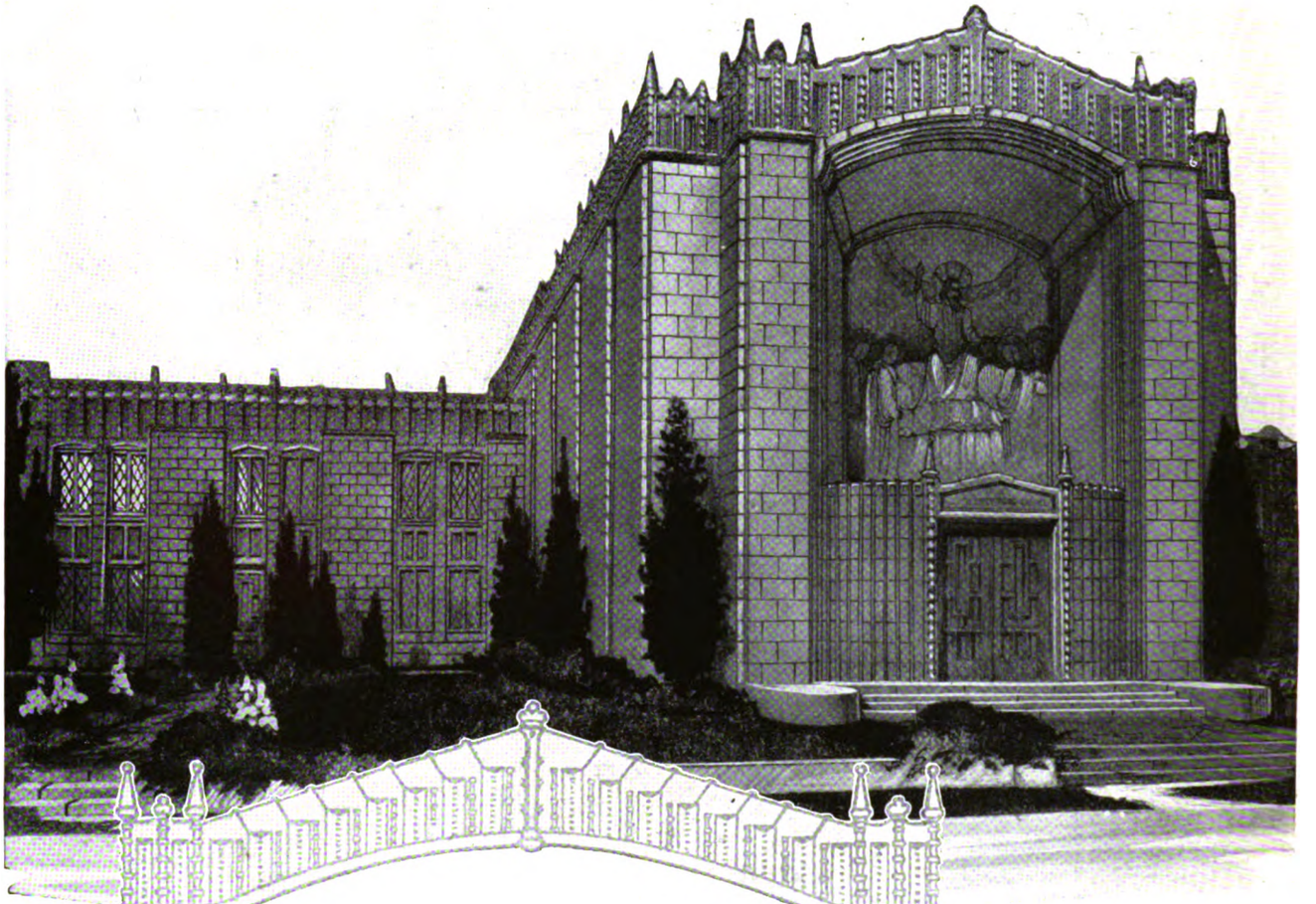

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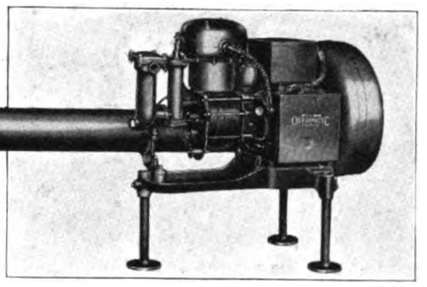

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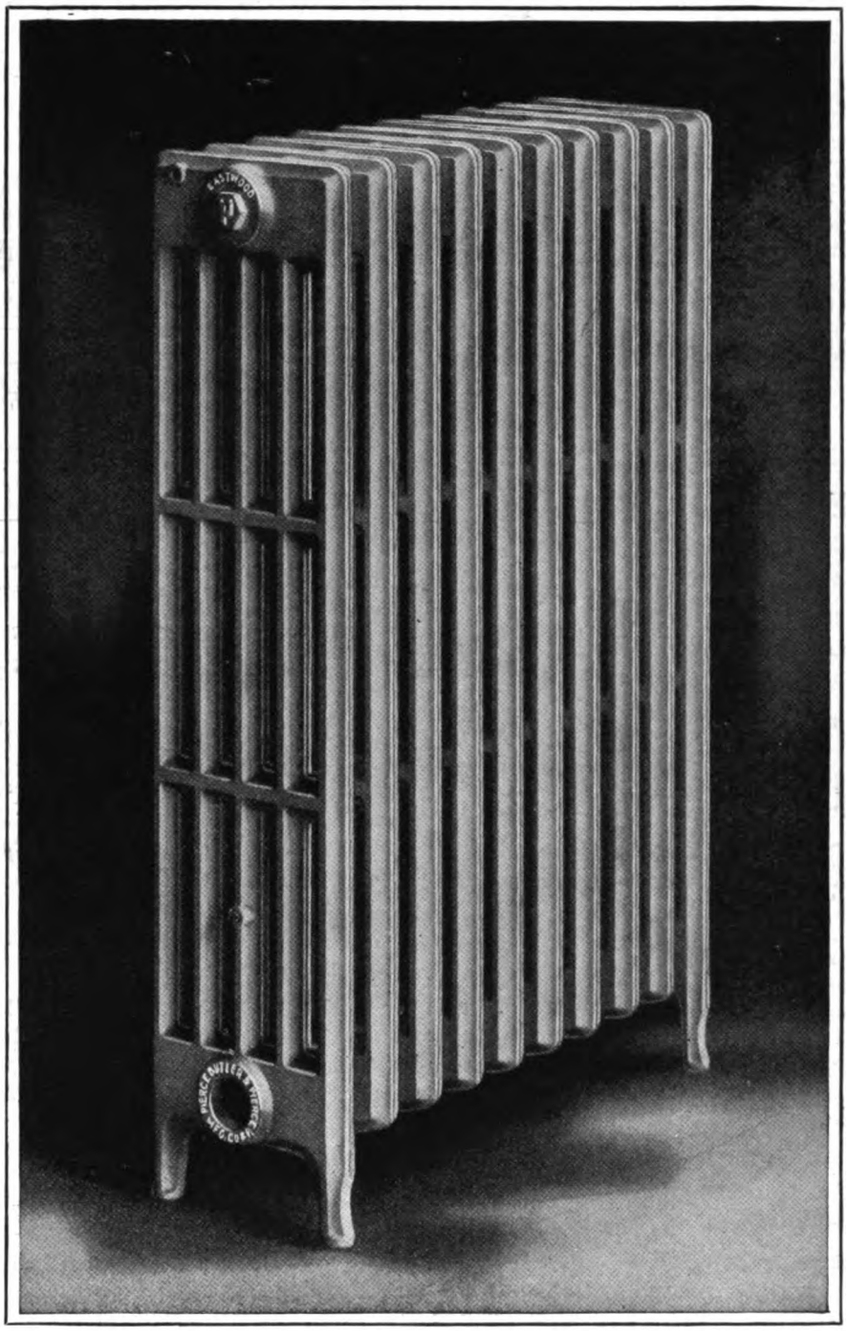

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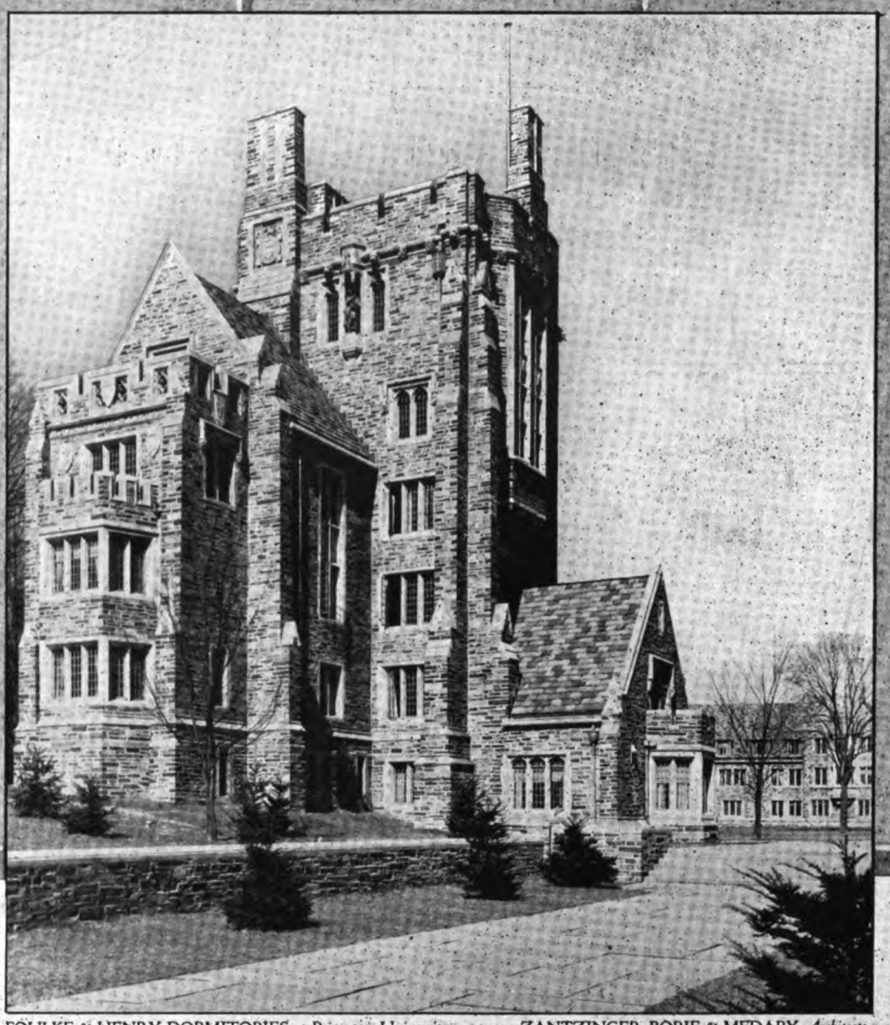

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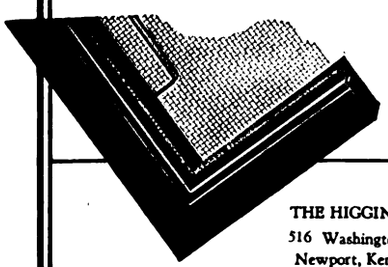

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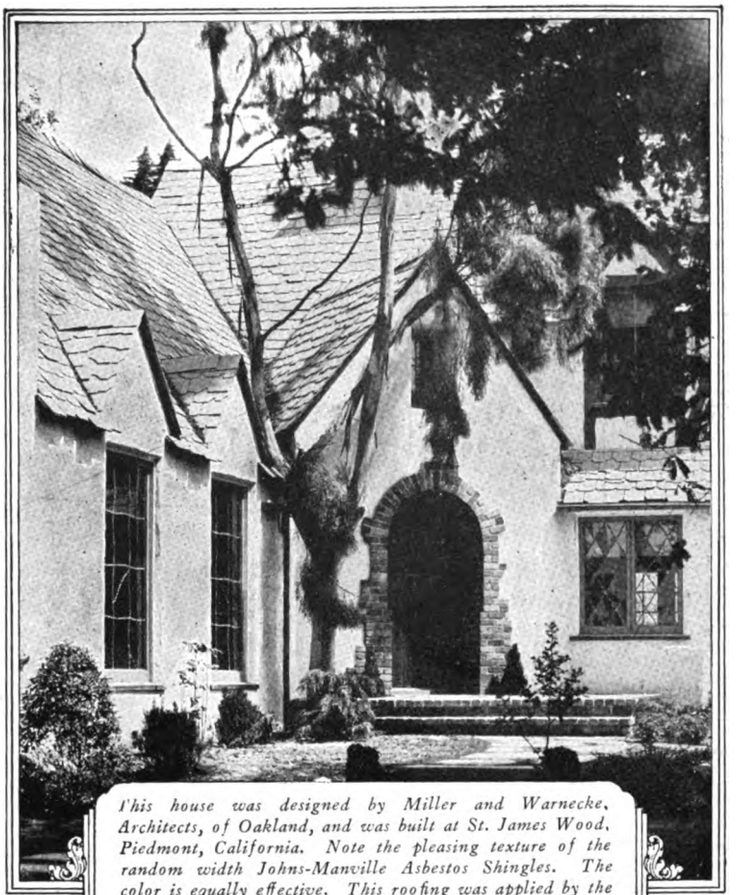

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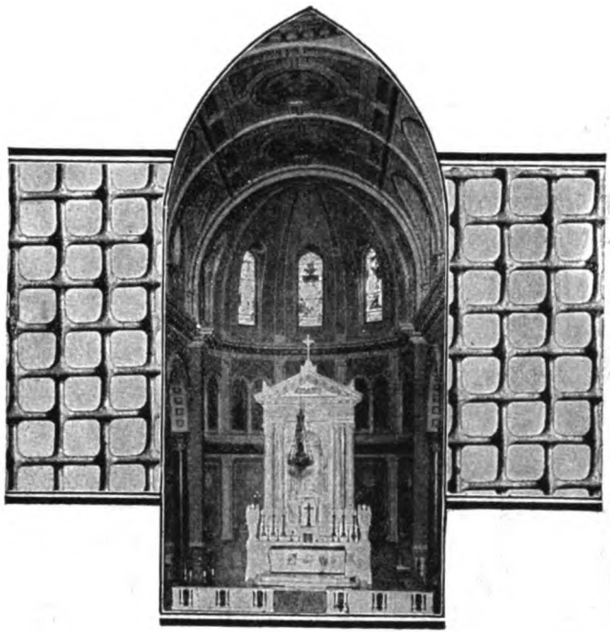

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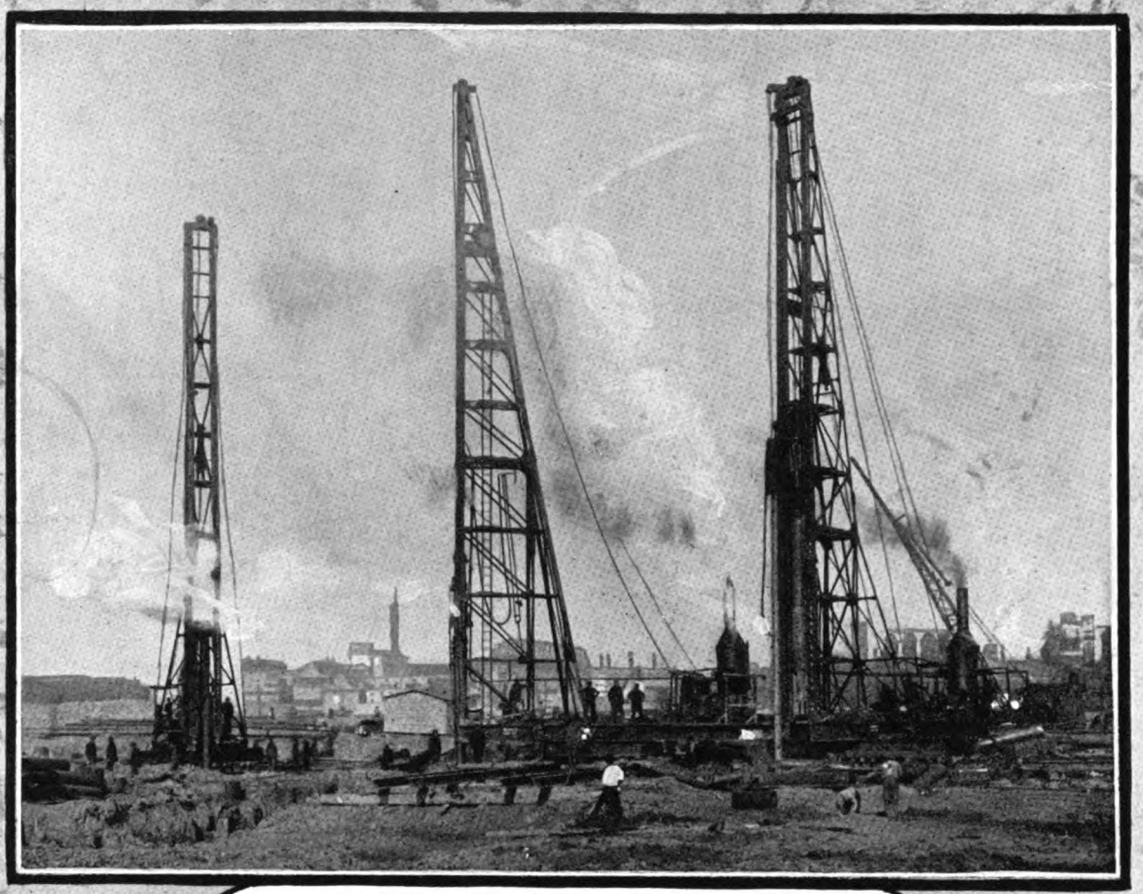

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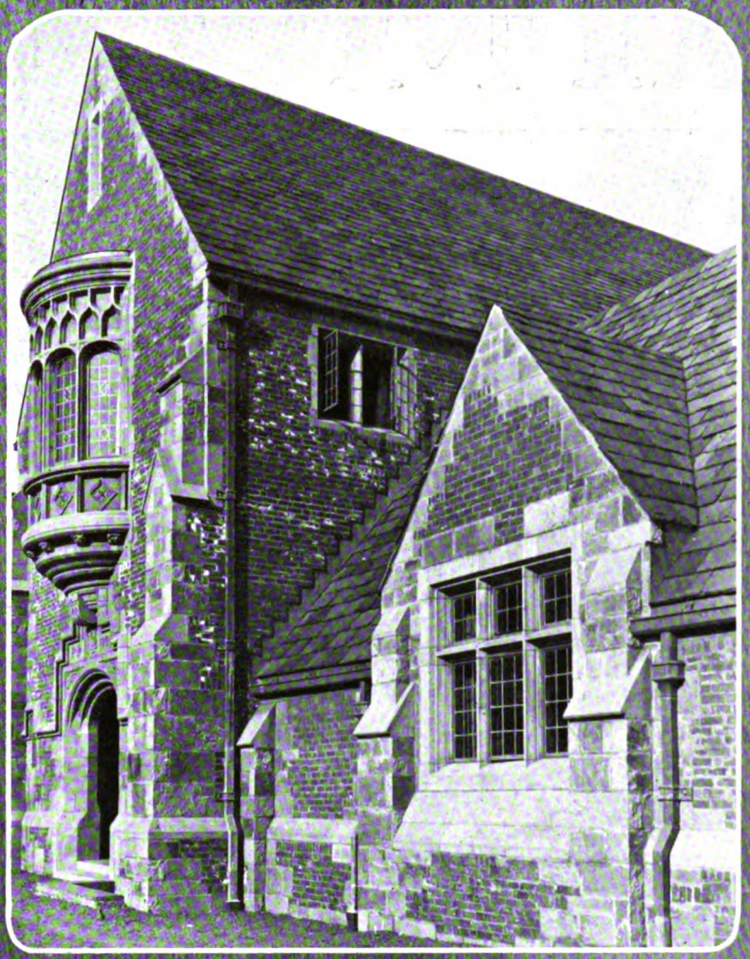

Zeta Psi House
Yale University

Everett V. Meeks
Architect

Tudor Stone Roofs

This building, designed by the Dean of the School of Fine Arts, Yale University, is one of a number of fraternity houses recently completed at New Haven, and equipped with Tudor Stone Roofs.

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Architects' Service Department: 101 Park Avenue, New York City

CHICAGO DETROIT PHILADELPHIA BOSTON

THE ARCHITECT September, 1928 | THE ARCHITECT is published on the first of every month by the Forbes Publishing Co., Inc., 101 Park Avenue, New York. SUBSCRIPTIONS: U. S., Cuba, and Mexico, $8.50 per year, 75c. per copy. Foreign subscriptions, $9.50 per year. Entered as second-class matter October 3, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1897. | VOL. X No. 6

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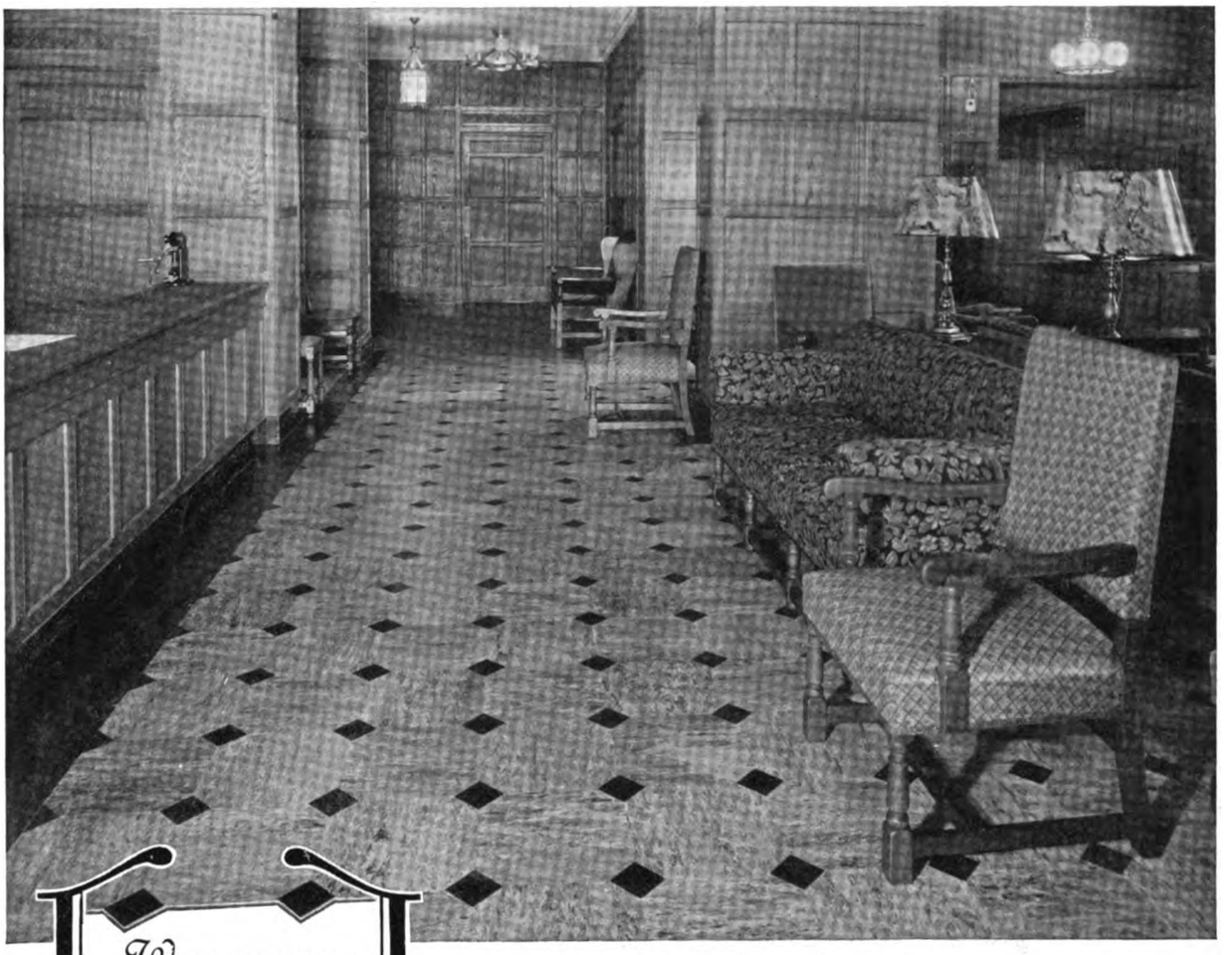
ENTRANCE LOBBY: HARKNESS PAVILION, COLUMBIA PRESBYTERIAN MEDICAL CENTER, NEW YORK CITY. JAMES GAMBLE ROGERS, ARCHITECT. JOHN F. BUSH, EXECUTIVE VICE-PRESIDENT.



We are proud of the fact that Mr. Rogers chose our material for installation in such a large way in the new Harkness Pavilion.

The corridors are done in tile 13" square, consisting of a rich cream field with a natural grain of dark red, slate gray and black intermingling in perfect color harmony. At the cut corners of the tile a 3" square of solid black is inserted as shown. Borders are solid black.

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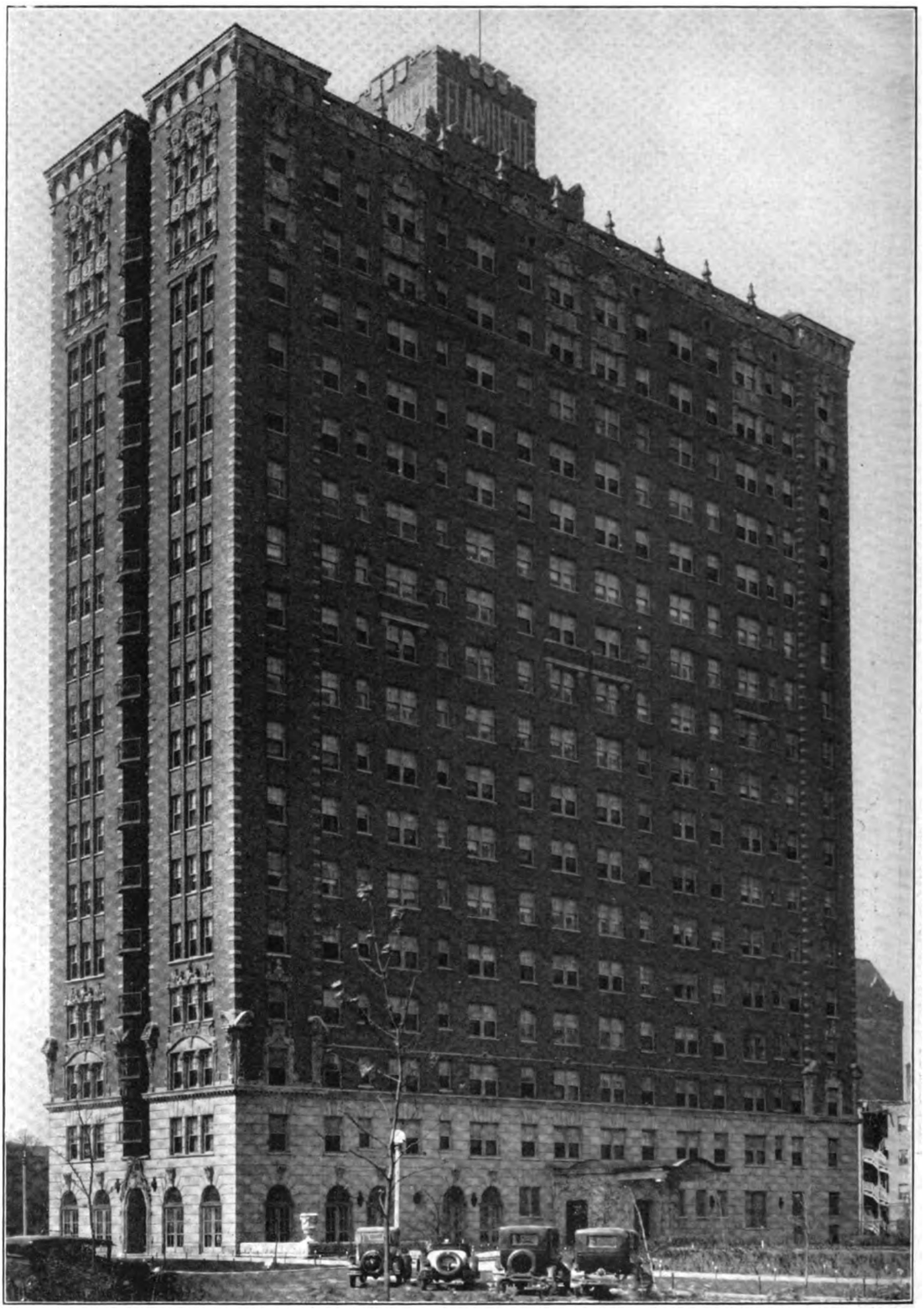

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Wm. Reichert,
Architect

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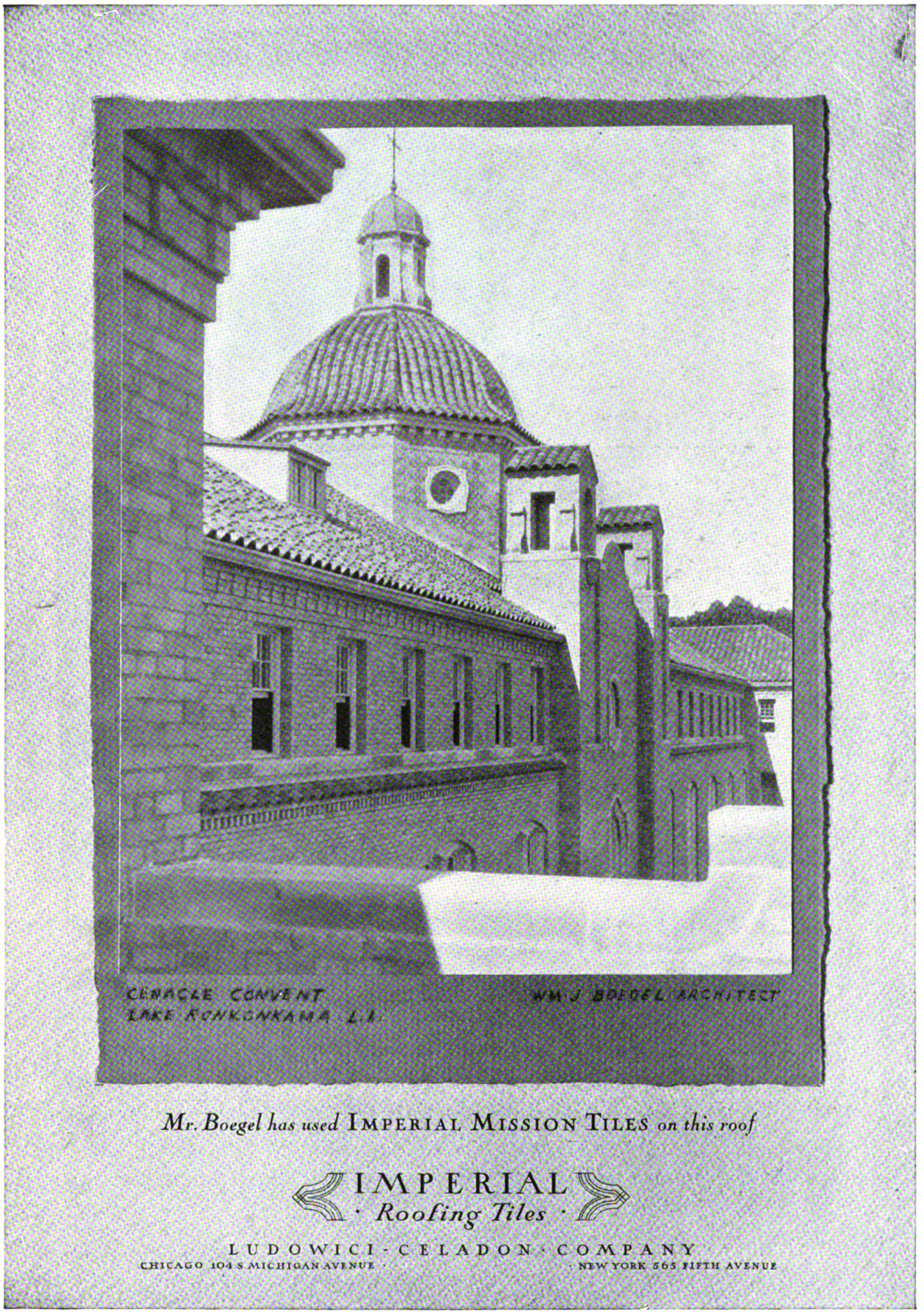

Mr. Boegel has used IMPERIAL MISSION TILES *on this roof*

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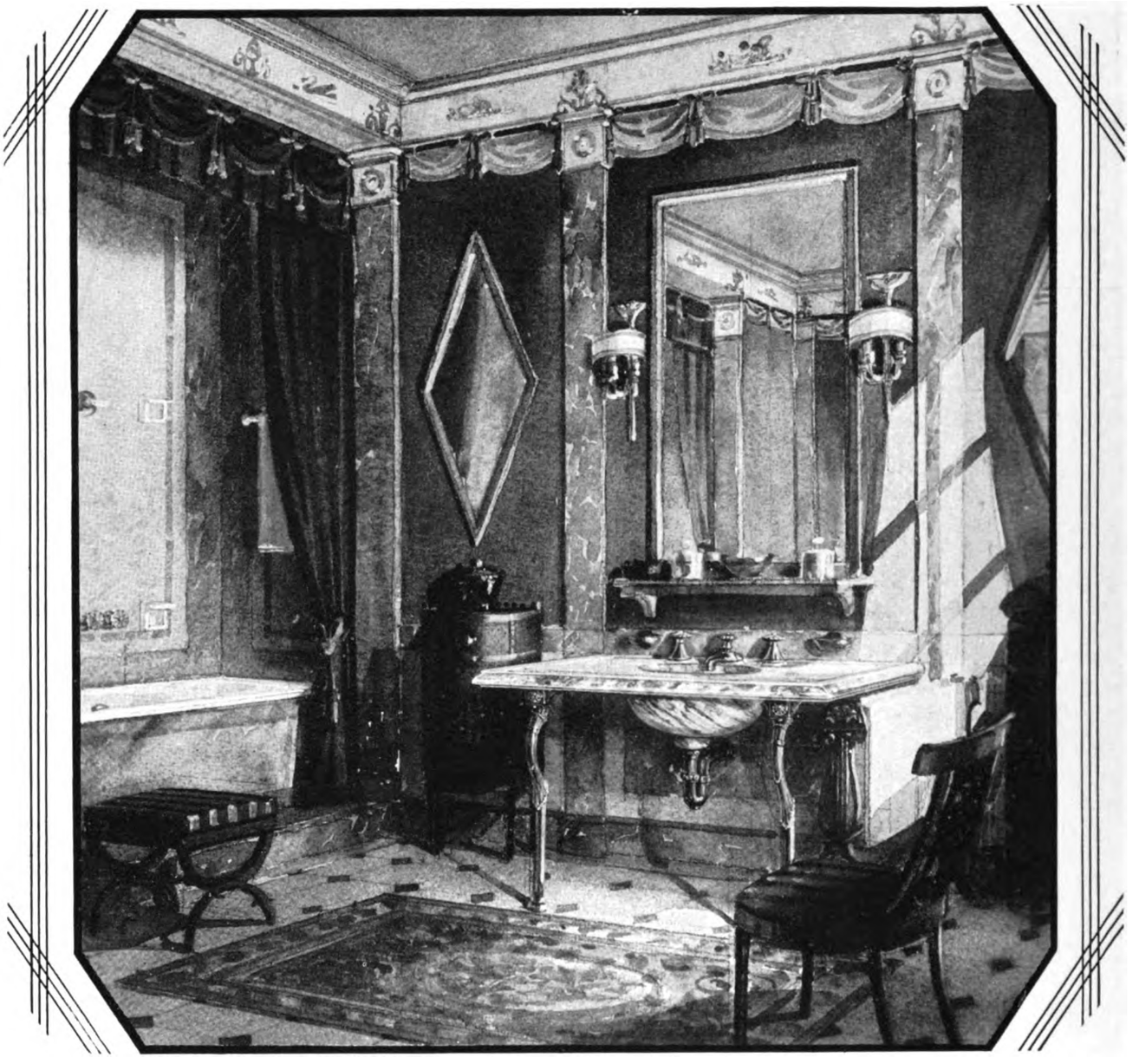

SOMETHING of the bright, brave spirit of Madame Recamier has been infused in this splendid Directoire bathroom, named for her. Matching the fleur de peche marble of the *Neumar* lavatory and of the front and recess of the *Tarnia* bath, the pilasters are cleverly marbleized in paint. Even the drapery indicated under the frieze is merely skillful brush-work. Many other valuable suggestions, you will find in *New Ideas for Bathrooms*. Beautifully printed and full of illustrations, this compact book contains miniature blue prints of floor plans, color schemes, fixture placement, details of decoration, and vital plumbing information. A special architect's edition shows 20 bathrooms, each one of which will inspire many variations, to delight exacting clients. A request will bring it to you.

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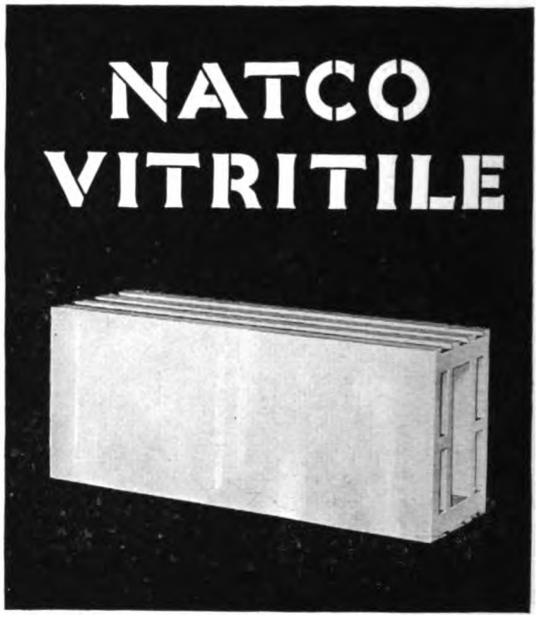
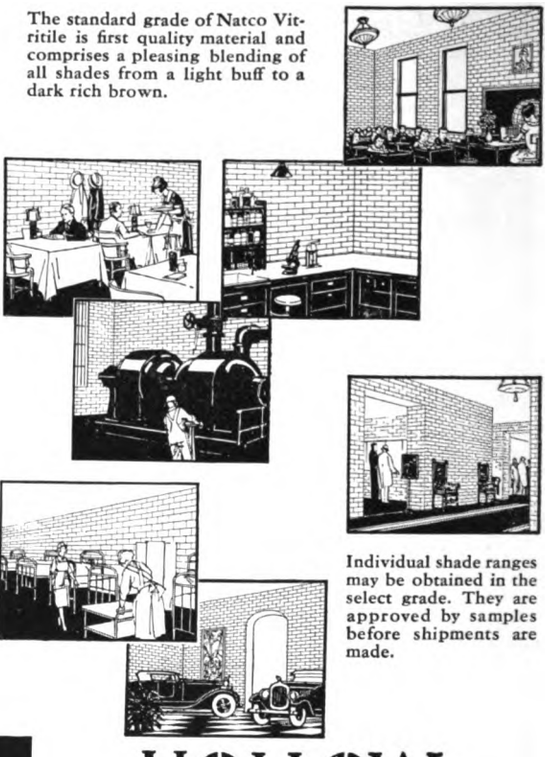


The standard grade of Natco Vitritile is first quality material and comprises a pleasing blending of all shades from a light buff to a dark rich brown.



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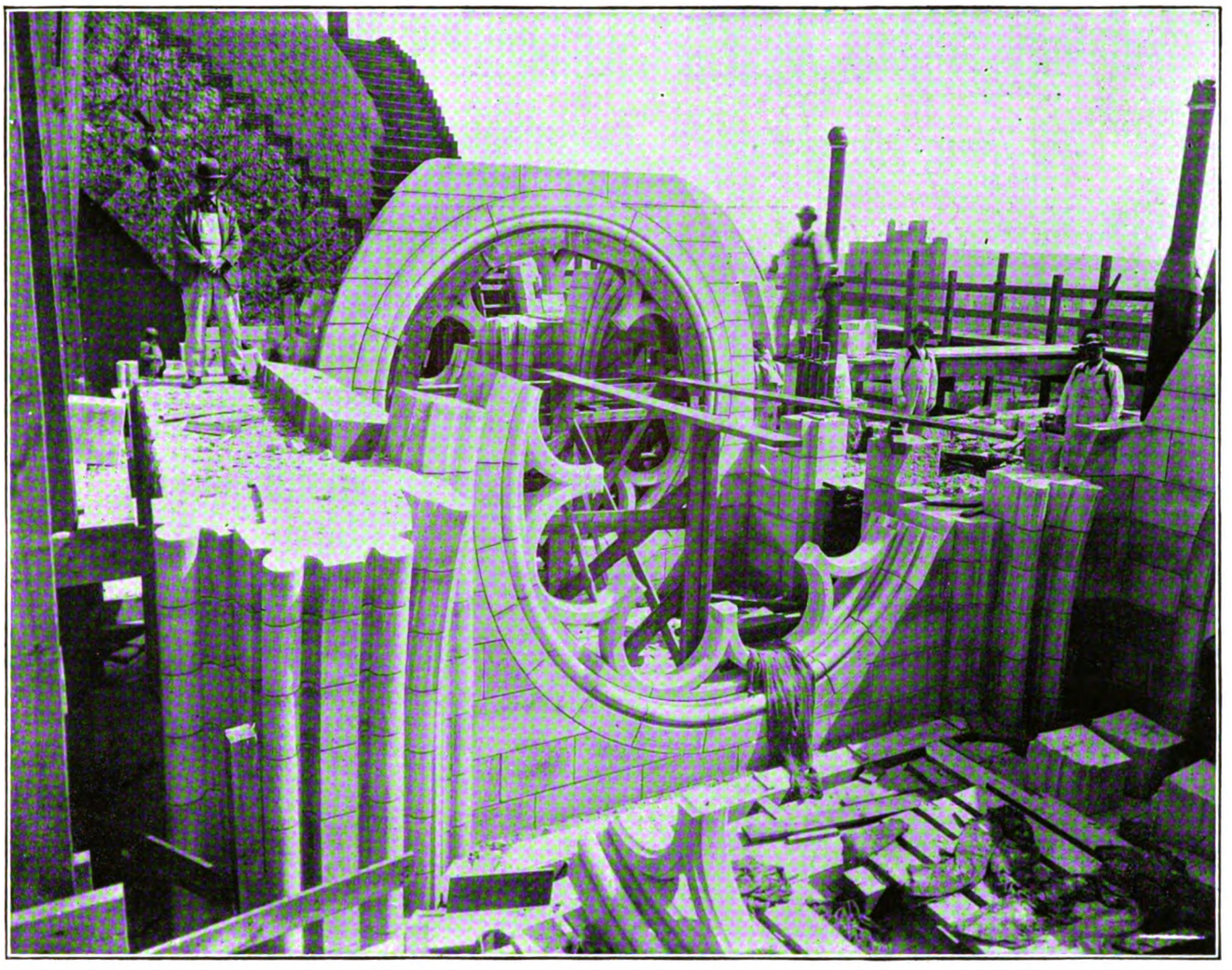

Building the interior, Cathedral of St. John the Divine, New York City. Practically the entire interior west of the already completed choir and ambulatory will be of Indiana Limestone.

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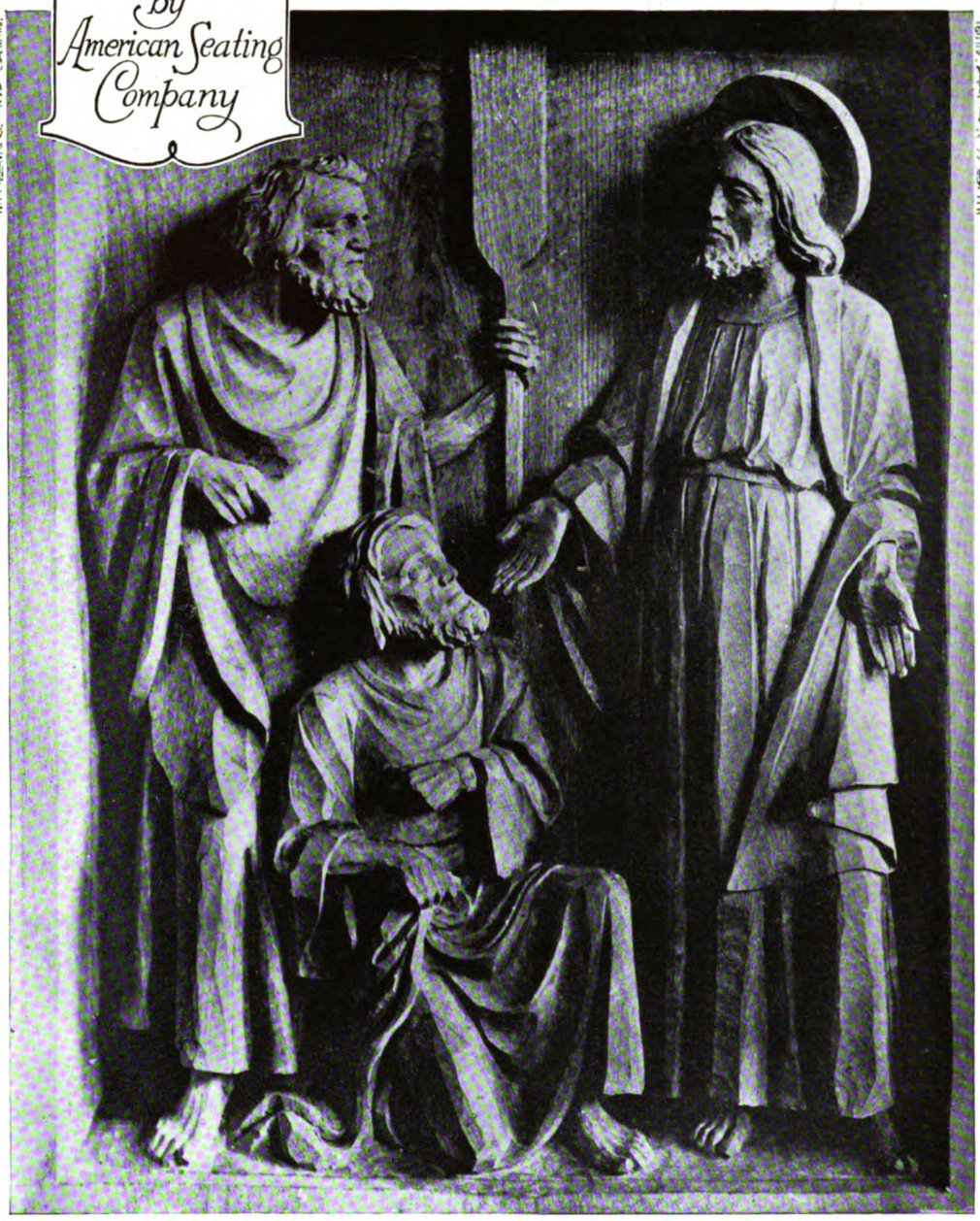

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To the Left: Detail of Carved Panel in Wainscoting of Chancel

Pulpit Showing Wood Carving Detail
St. Paul's Cathedral
Los Angeles, Cal.
Johnson, Kaufmann and Coate
Architects

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Upper left, The Cleveland Terminal Building, Cleveland, Ohio—50 stories, with 2131 windows and 30,000 feet of American Sash Chain. Architects—Graham, Anderson & Probst. Builders—John Gill & Son.

Center, the Chanin Building, New York City—56 stories, with 2825 windows and 50,000 feet of American Sash Chain. Architects — Sloan & Robertson. Builders — Chanin Construction Company, Inc.

Lower picture, The American Insurance Citadel, Columbus, Ohio—55 stories with 1712 windows and 50,000 feet of American Sash Chain. Architect—C. Howard Crane. Builders—William Adams Company.

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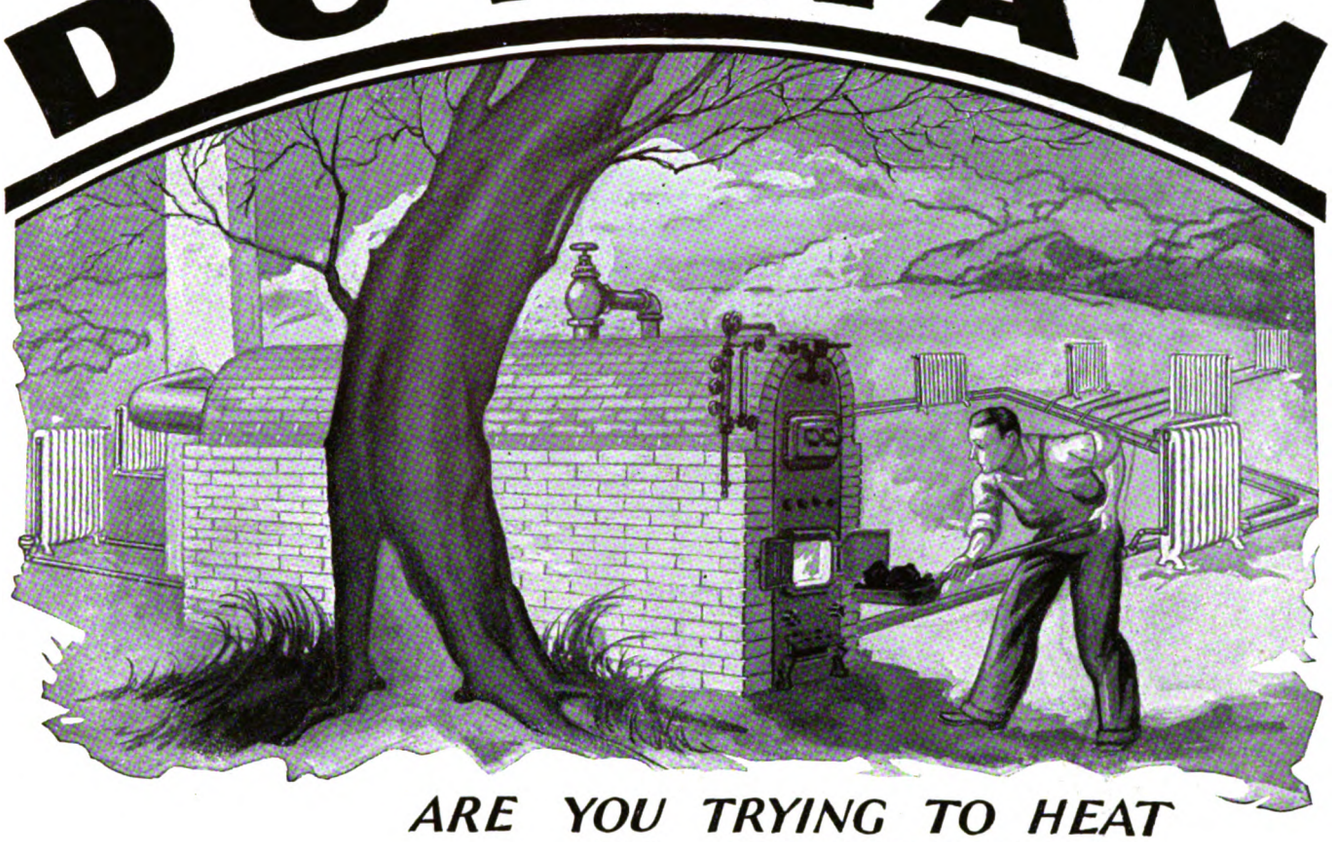

ARE YOU TRYING TO HEAT ALL OUTDOORS?

THIS illustration may seem absurd but it represents very closely the average heating system waste. Any heating system not equipped to control heat generation and distribution supplies excess heat to the space heated, thereby overheating the building.

This excess heat is transmitted through the building structure and is also lost through windows when opened to reduce room temperature. This is a direct waste which could just as easily be saved as it is now wasted.

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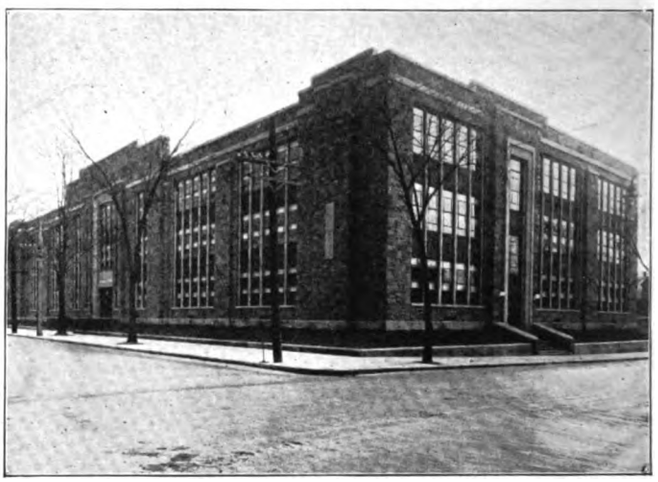
EAST JUNIOR HIGH SCHOOL
erected in 1925, was equipped with forty-nine (49) Buckeye Heatovents.
Architects
T. I. LACEY & SON, Binghamton, N. Y.
Heating Contractor
M. E. LEWIS, Binghamton, N. Y.



Benjamin Franklin School now under construction will be equipped with Forty-nine (49) Buckeye Heatovents. Heating Contract let to Gaylord & Eitapenc Co., Binghamton, N. Y. Architects, Conrad & Cummings, Binghamton, N. Y. *(photo not yet available.)*

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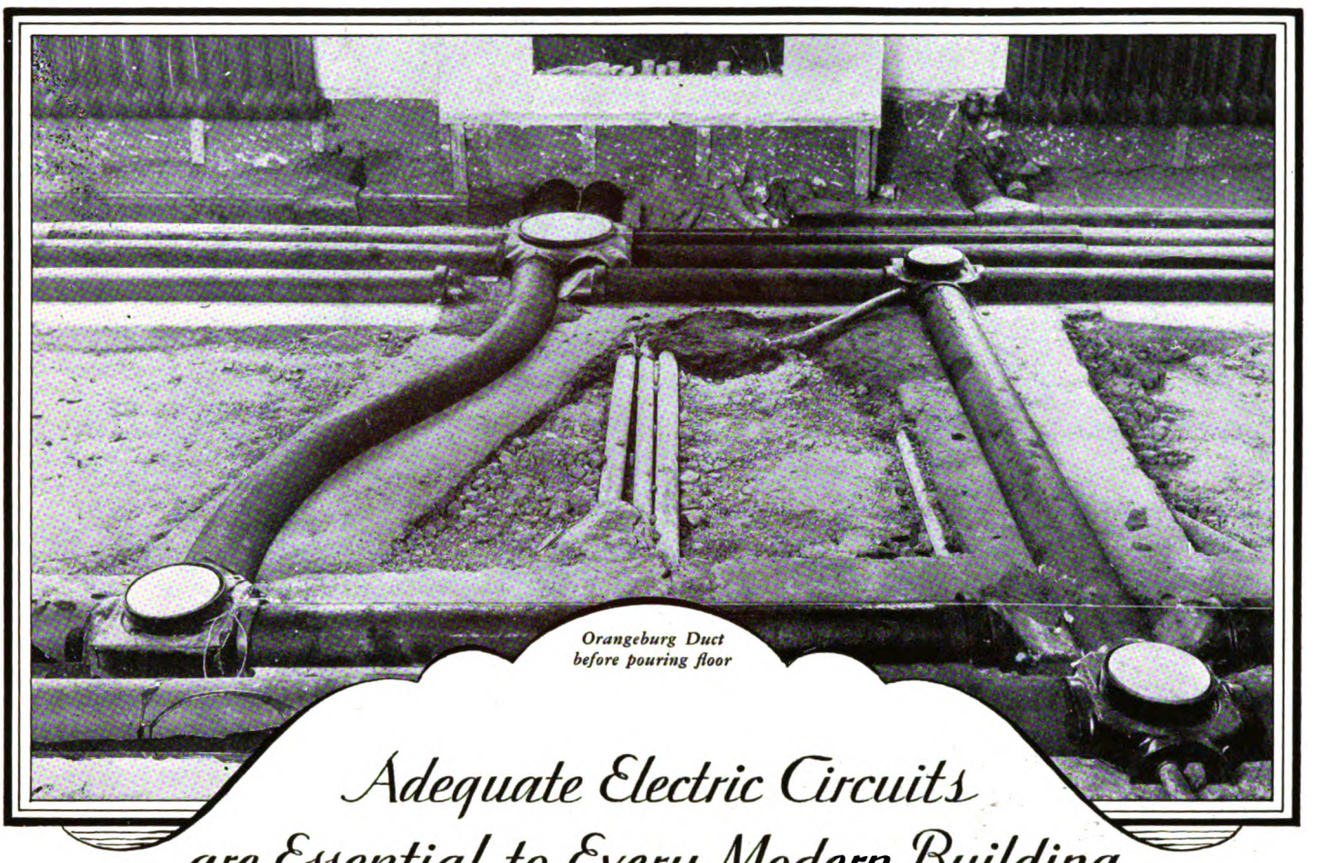

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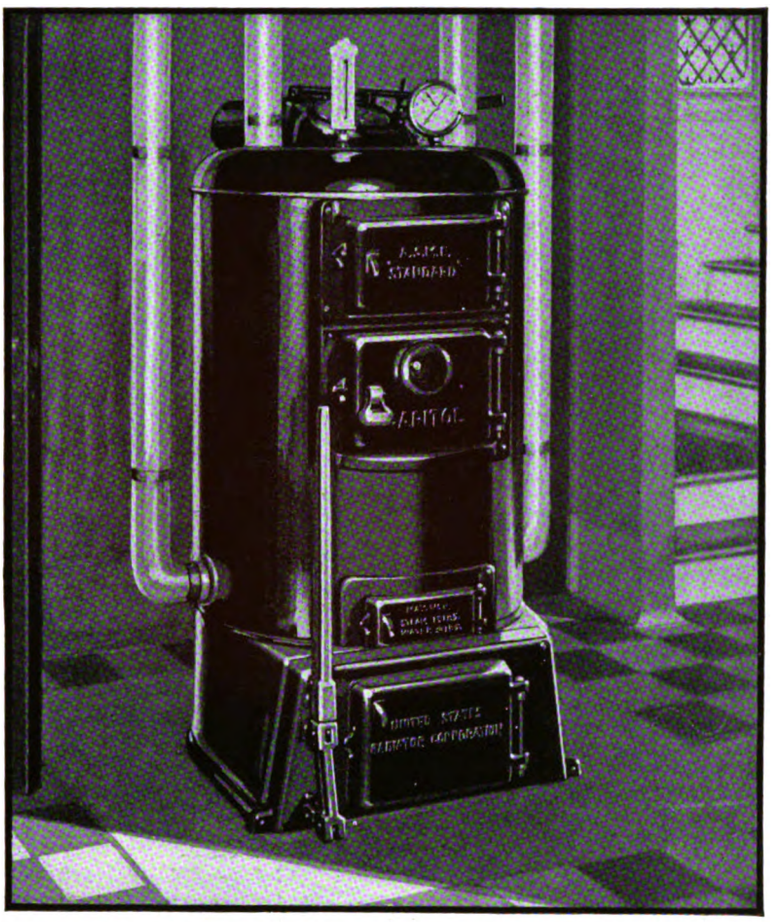

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DISINTEGRATION *of Concrete Not Protected with "R.I.W." Toxement*—Floor of Dry Dock No. 4, Brooklyn Navy Yard, N. Y. disintegrating under influences of sea water. The side walls were waterproofed 16 years ago with Toxement and are still in good condition. Contracts for a new floor specify "R.I.W." Toxement

PRESERVATION *of Concrete Waterproofed with "R.I.W." Toxement*—Dry Dock No. 7, United States Navy Yard, Norfolk, Virginia after 10 years use. This entire concrete construction waterproofed with "R.I.W." Toxement, has withstood the disintegrating influences of sea water and the action of the elements

FLOWABILITY, workability, density and proper hydration are the essential factors in producing good concrete. Years of experience and research have produced *"R. I. W."* Toxement, specifically designed to meet these vital requirements.

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ANTIQUE TAPESTRIES,

FURNITURE, TEXTILES,

AND

DECORATIONS.

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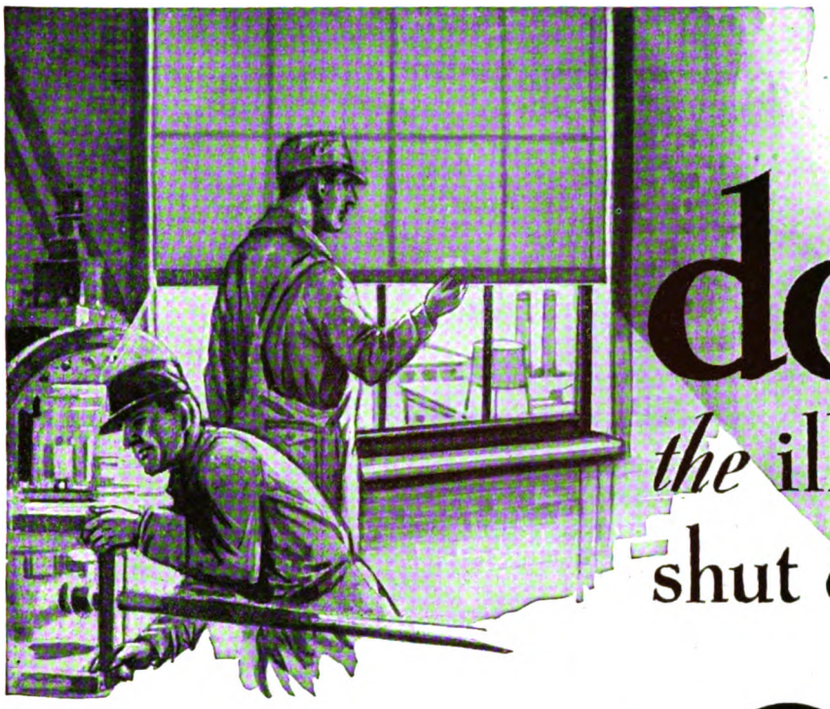

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Photo by Pierson, Seattle

Architects: McClellan and Pinneah, Seattle, Wash.

Puget Saving & Loan Bank, Seattle, Wash. Ceilings, grille work and lighting fixtures finished with Egyptian Lacquers, made by The Egyptian Lacquer Mfg. Co., Inc., 90 West St., New York City

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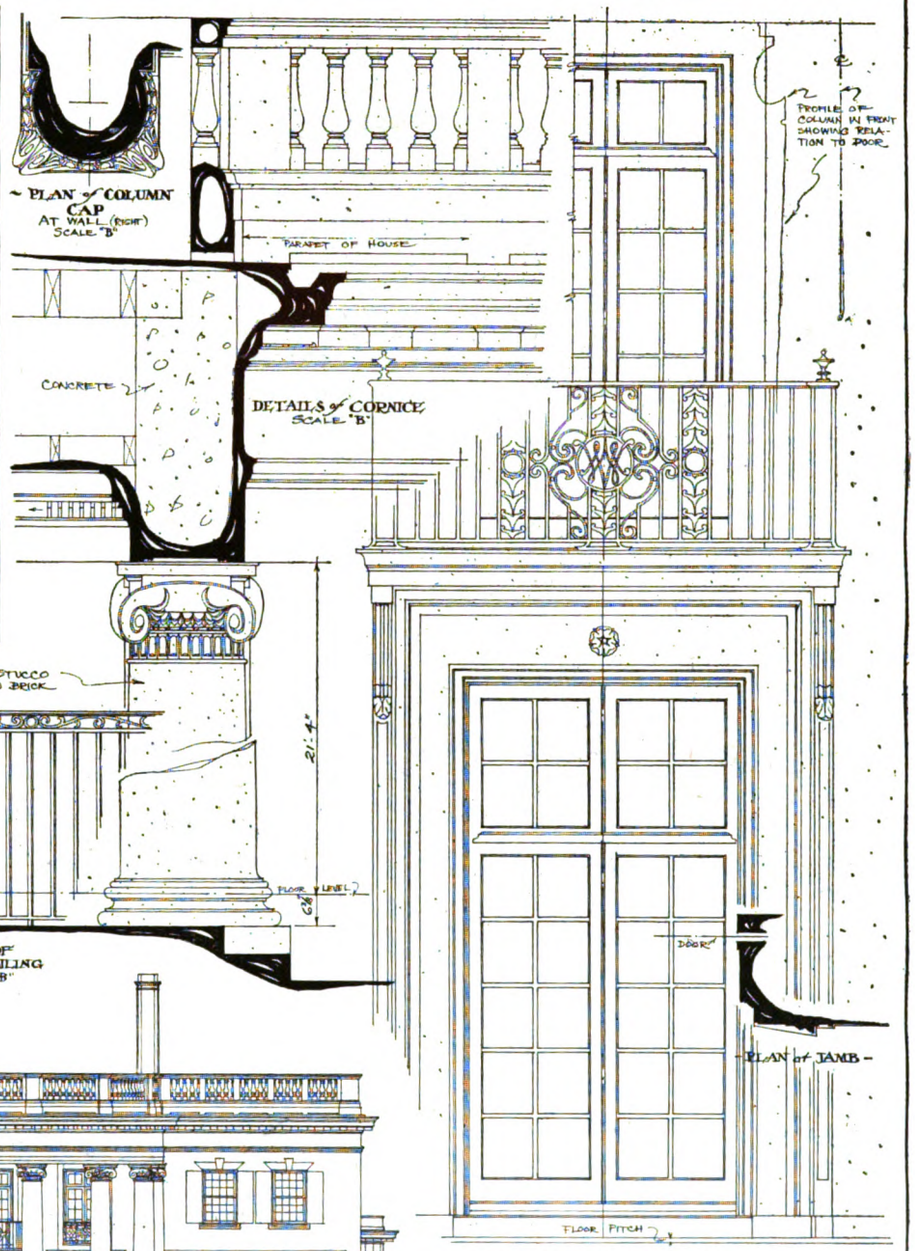
THE ARCHITECT DETAIL SERIES



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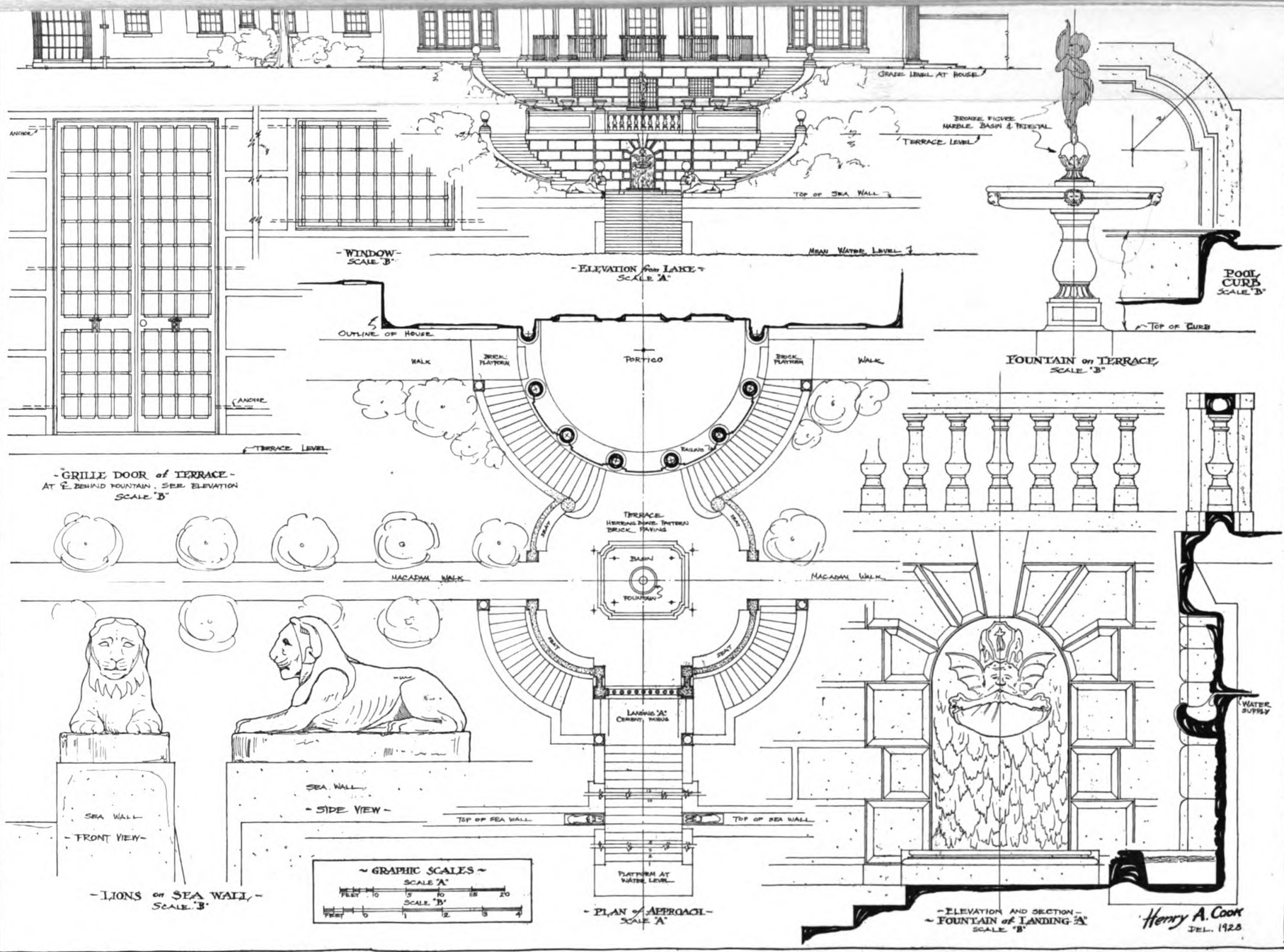

~ ELEVATION and its DETAILS ~

Detail No. 57 — **September 1928**

House for WM. G. MATHER, Esq., Cleveland, Ohio

~ Charles A. Platt, Architect, New York City ~

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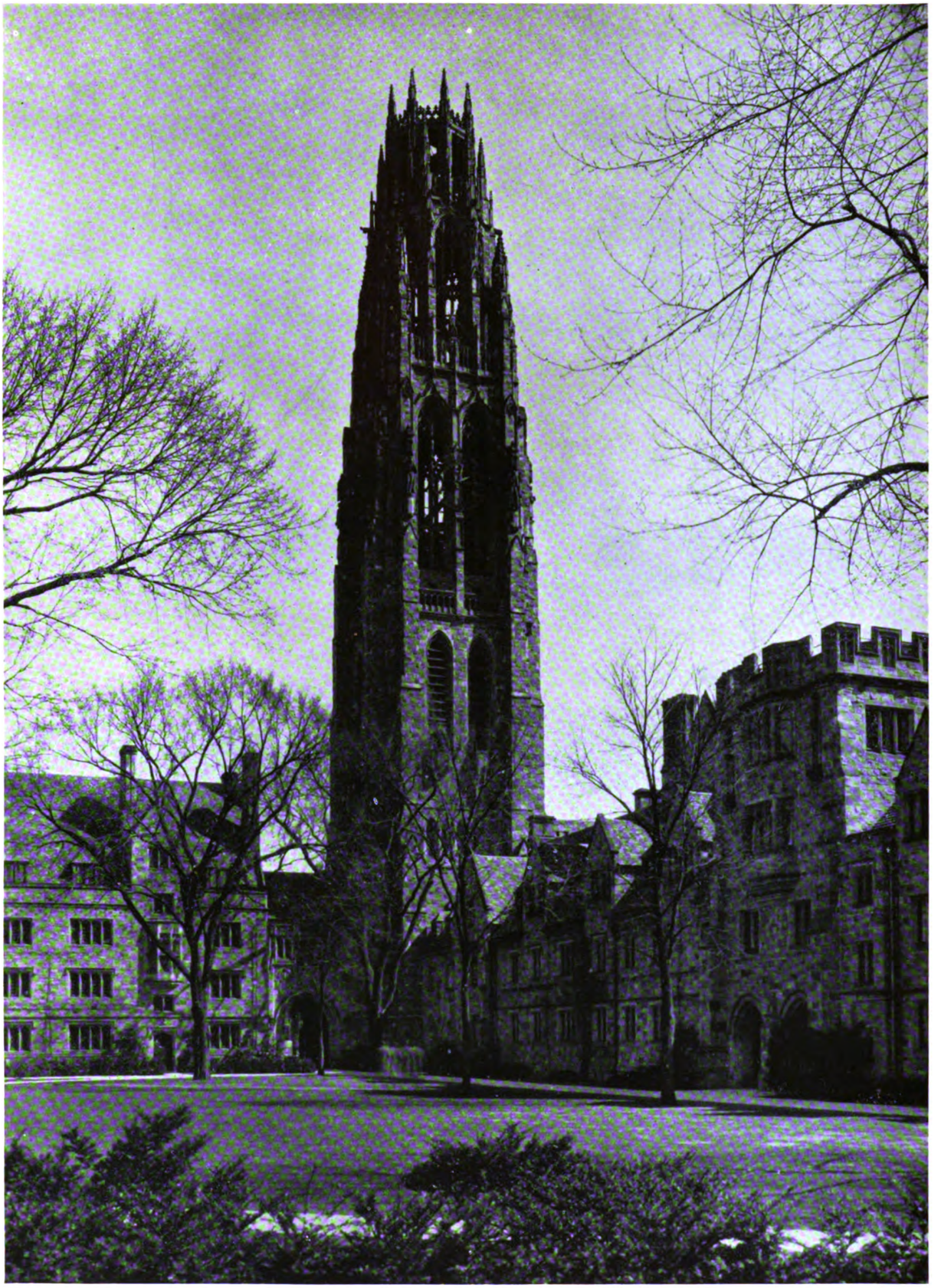

Photograph by Grant James Gamble Rogers, Inc., Architects, New York

Harkness Memorial Tower, Yale University, New Haven, Conn.

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THE ARCHITECT

Volume X SEPTEMBER, 1928 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-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

General Conditions

IN REFERRING to "general conditions" we do not mean those involved clauses about sump-pits, shoring and similar unusual contingencies which are affixed to many simple specifications in order to give them a wise and thorough appearance. We are thinking, rather of general business conditions which many of our friends have described as being rather slow during the past few months.

Architects and builders in certain areas report a slackness of work and always there are itinerant draftsmen plodding the rounds of outer offices to receive the discouraging information that there is "nothing doing." We are thinking only of what is called the Metropolitan area with which we come in personal contact. But, after all, this particular field, important as it is, represents only a fraction of the country's activity.

Accurate figures for the current year tell a different story. According to the latest reports of the Engineering News Record construction gains throughout the country for the first seven months of the year are fully 17% above those of a year ago. This is mainly in commercial and institutional buildings including large apartments and hotels. The increase is most pronounced in the Middle Atlantic States though there is sound growth in the South and Middle West. New England is just about holding her own while there is slight decline in the sections west of the Mississippi. Figures are a bit meaningless but it is at least impressive to know that the total spent thus far this year for the types of construction mentioned total approximately a billion and a quarter dollars. Building costs are slightly higher than last year, the "cost-index" figure being 207.29 as compared with 205.50 for last August.

Throughout the country, wherever one goes, it is noticeable that apartment houses and hotels are constantly being erected. This will probably continue to be so for many years for there are many sections which are on the verge of such development. This suggests for our architects, present and future, that a study of housing on a large scale will offer, by far, the most profitable general field for their endeavors. It also indicates that the young professional man should not hesitate to remove himself to new territories where it will be possible for him to get in on the ground floor of civic development and become rapidly one of the leaders in the community of his choice. Too many eastern-educated architects and engineers cling to the seaboard. It is hard for them to uproot themselves when it would often be tremendously to their advantage.

The Cellar Beautiful

WE HAVE been much pleased by a booklet brought to our attention by one of our enterprising manufacturers of house-heating boilers. It is called "Six Ways to Make the Cellar More Attractive," and develops the trend already indicated in the publicity of similar concerns. How changed is the cellar from its ancient estate which most of us can well remember. Not so long ago the cellar was an ignominious place, dark and damp, the storage place of coal, ashes, log-wood and kindling. A few decades ago it was a proud householder who could boast that his cellar had a concrete floor "all over," instead of the mirey bottom of native earth that was by no means uncommon. A concrete floor and a coat of whitewash were the highest expression of cellar art in those unregenerate days.

How changed all this is now! As the foreword of the booklet before us says, "There is a decided vogue for cellar smartness,—a keen desire on the part of the home-builder to have his cellar a prac-

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Paul Windom, *Del.*

Van Wart and Wein, Architects, New York

Study for Cooperative Apartment House, New York

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tical, useful room." Text and illustrations then proceed to offer six definite suggestions. "There is the Billiard Room where 'dad and the boys can hold sway undisturbed and can entertain their friends in real man fashion.' There is the Play Room with 'hobby horses and swings and jolly toys,' the Gymnasium with its proper equipment, the Workshop, the Den and, greatest innovation of all, the room 'for the Dance' where, on the smoothly finished concrete, 'laughing, merry couples sway to the syncopation of the orchestra from the phonograph or via the air waves.' "

The realization of these agreeable activities is doubtless possible. We note in the illustration a complete absence of the network of pipes which in our experience run across most unredeemed cellar ceilings to reach the various risers. These can be concealed by a furred-down ceiling and the additional needs of ample head-room and window space be taken care of by a deeper excavation. In many cases where the building site is sloping a fine basement room, well lighted and of adequate height is an easy accomplishment. In perhaps a large majority of instances the additional expense involved will seriously hold back the advance of cellar smartness. Be that as it may, the idea of utilizing a part of what is so often waste space is an excellent one and the boiler-making fraternity are to be commended for their imaginative way of bringing it before the public.

The outstanding fact that the modern house-heating boiler is a neat, attractive and clean bit of household machinery will lead many a man to the simpler pursuits of carpentry and home-brewing which do not call for an elaborate decorative environment.

The Architect and the Stock Market

AUTHORITIES TELL us that professional men, architects, engineers, doctors, lawyers, writers and artists, are all on the "sucker lists" carefully compiled by the bankers and brokers of ruthless Wall Street. The violent bull market of the past Spring, which is now sagging slightly, certainly brought out a horde of amateur traders and many of our professional brethren talked wisely of this or that stock and what it was going to do in the near future. A few made a killing. Others were not so fortunate. By the time a tip becomes the common possession of a large group the cream has usually been skimmed by those "in the know."

It is hard indeed to resist the selling talk of a clever broker. His appeal is to the natural instinct and desire of any man to get hold of a large piece of change at short notice and without doing more than use a telephone. Professional men, as a large class, make just about enough to keep slightly behind in their blueprint bills. Ask the blueprinter; he knows. When the apparent opportunity offers of cleaning up all the little, bothersome accounts, the architect, we fear, is apt to fall for something he knows naught of. His investment is not usually planned to be a long-time disposal of funds but rather an in-and-out proposition, to take advantage of an advantageous turn of the market.

We are not owlish enough to wish to preach on the dangers of stock speculation. A more important argument against get-rich-quick investment lies in the distraction of mind which results. The professional trader lives in an atmosphere of suspense to which he becomes, in a measure, hardened. He usually carries a wide line of investments. If one stock is down another may be up. He has credits with brokerage houses and borrowing capacities at banks. The outsider is, happily, a stranger to this exciting livelihood. The architect, as we have known him, invests timidly in one or two stocks at a time and is henceforth the prisoner of the "market" page. He is snarled in ticker tape. He will be better off in the long run if he buys a bond or two at a time, securities which he can tuck in his strong box and forget, devoting all his business time to the profession for which he is equipped. The old adage, "Shoemaker, stick to your last," is still as sapiently sound as of yore.

A New Museum

NEW YORK CITY, rich in museums, has now the nucleus of a new one, the start of which has been made possible by the bequest of the late Henry R. Towne, well known to the architectural profession through his long presidency of the old hardware firm of Yale and Towne. The institution is called, plurally, "The Museums of the Peaceful Arts" for eventually several museums are planned, each to contain exhibits of one or more industries, headed-up into one group.

Dr. F. C. Brown, Director, says that the Museum is at present in its formative or experimental stage. Different types of exhibits are being tried to find which interest the public. An extremely interesting point which is being stressed in the present exhibits is that of giving the visitor something to do beside mere looking. In other words a great many models may be made to "work" by pressing a button or squeezing a bulb.

One such machine lets the visitor test his strength on a steel rail of the type used for sustaining the weight of our heaviest trains. Ordinarily one might bring the pressure of his whole weight to bear upon it with no conception of his effect upon it. At the museum a placard bids him press a button and peek through an eye-piece as he does so. If he

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Wendehack, *Del.*

Clifford C. Wendehack, Architect, New York

Study, Ridgewood Country Club, Ridgewood, New Jersey

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does this he sees fringes of light along the rail, a beautiful blue in color. These measure scientifically the deflection of the steel and the average person finds that he can bend the rail by seven or eight wave lengths of light.

There is no limit to the industries to be illustrated which play their important parts in the architecture of today and of the future. Telephone and lighting systems, elevators, refrigerators, all will be shown historically, from their beginnings with additional types as they are developed. The interest of young people in "things which work" should attract thousands of our youth to the museums as they expand. And who among adults is not attracted by models, the miniature reproductions of any type of machine? At present Dr. Brown and his associates are studying the best methods of spending the sum of $30,000,000, the ultimate goal of the founders, headed by Frederick B. Pratt, President and Lucius R. Eastman, Vice-President.

As an example of the city's serious interest in the project, a sixteen-acre tract in Jerome Park has been set aside for the final site of the institution which is now housed in two floors of an office building in the heart of the business section, at 24 West Fortieth Street.

The Barcelona Exhibition

We hear little of Spain these days. Her isolation during the World War was as complete as she could make it. She would have liked to side with Germany but couldn't. Of her arts and industries during the post-war revival of business we have had scant testimony. The recent shows of modern craftsmanship sponsored by our large department stores have had no Spanish sections and we have grown to think that Hispanic culture ran chiefly to gorgeous antiques and picturesque ruins, with now and then a lively matador to give animation to the picture. But there are evidences of an awakening in several lines.

Spanish painting is vigorous and arresting and the work of the younger men, disciples of Sorolla and others, takes high rank in all international exhibitions. Musically, the compositions of Granados and of many of the "new-school" Spaniards find their way to concert programs all over the world. Now comes evidence that Spain has not been supinely idle in industrial and architectural lines. "Since the World War," says an announcement, "Spain has been quietly preparing to welcome the world to her shores. The Barcelona Exhibition represents the culmination of carefully matured plans. The project will set forth the progressive spirit of Spain."

The site will be a magnificent park overlooking the historic harbor, on the slopes of Montejuich. No important aspect of contemporary life will be overlooked. The "Art in Spain" section will present chronologically every phase of the splendors of the country's rich past with examples of her present artistic output. Industry will of course be completely represented and another great center will be devoted to that most modern phase of civilization, athletic sport. Four permanent "Palaces" will be built, one of the finest of which will be the "House of the Press," for Spain believes profoundly in journalism and feels that it has never been given its proper recognition as the most powerful and responsible intellectual manifestation of modern life. All this does not sound effete or age-weary.

It will be extremely interesting to see what Spanish architects will make of the situation. The only illustration we have seen, that of the Sports Palace, indicates that tradition still holds its grip in the land of the dons, where respect for the past has ever been a distinguishing characteristic. Spain, if we are not mistaken, will change architecturally, more slowly than other peoples. The Sports Palace clings to the classic type of exhibition hall of which we saw fine examples in Paris and Chicago at dates which have now become history. This is not a bad symptom. It may be all for the best that in this day of wild architecture, particularly as applied to expositions, Spain should reaffirm her faith in the classic tradition which remains beautiful under the impact of successive waves of artistic radicalism.

In a larger sense the Barcelona project may indicate that ancient Iberia is entering upon a commercial and artistic renaissance which may be compared with Italy's marvelous revival under the management of her up-to-date Cæsar, Il Duce.

A New Wrinkle in Theater Plan

We have just been studying a most interesting brochure entitled "The Plenary," of which the author is Mr. Claude A. Lewis, an inventive engineer of Houston, Tex. Mr. Lewis's idea is to rescue the theater balcony, or balconies, from their low estate in the estimation of most theatergoers. A forward-looking man, this Mr. Lewis, who subscribes his portrait with the significant postscript, "Yours Progressively." The Plenary, in its full flower, would include five or more tiers of galleries, each tier projecting thirty-six inches beyond the tier below it. He has studied the matter of sight lines carefully and assures the public that every seat will have an unobstructed view of the stage.

"Because of their greater desirability," he says, "the plenary seats will be the highest in price, making 'The Plenary' the main revenue-producing part of the theater."

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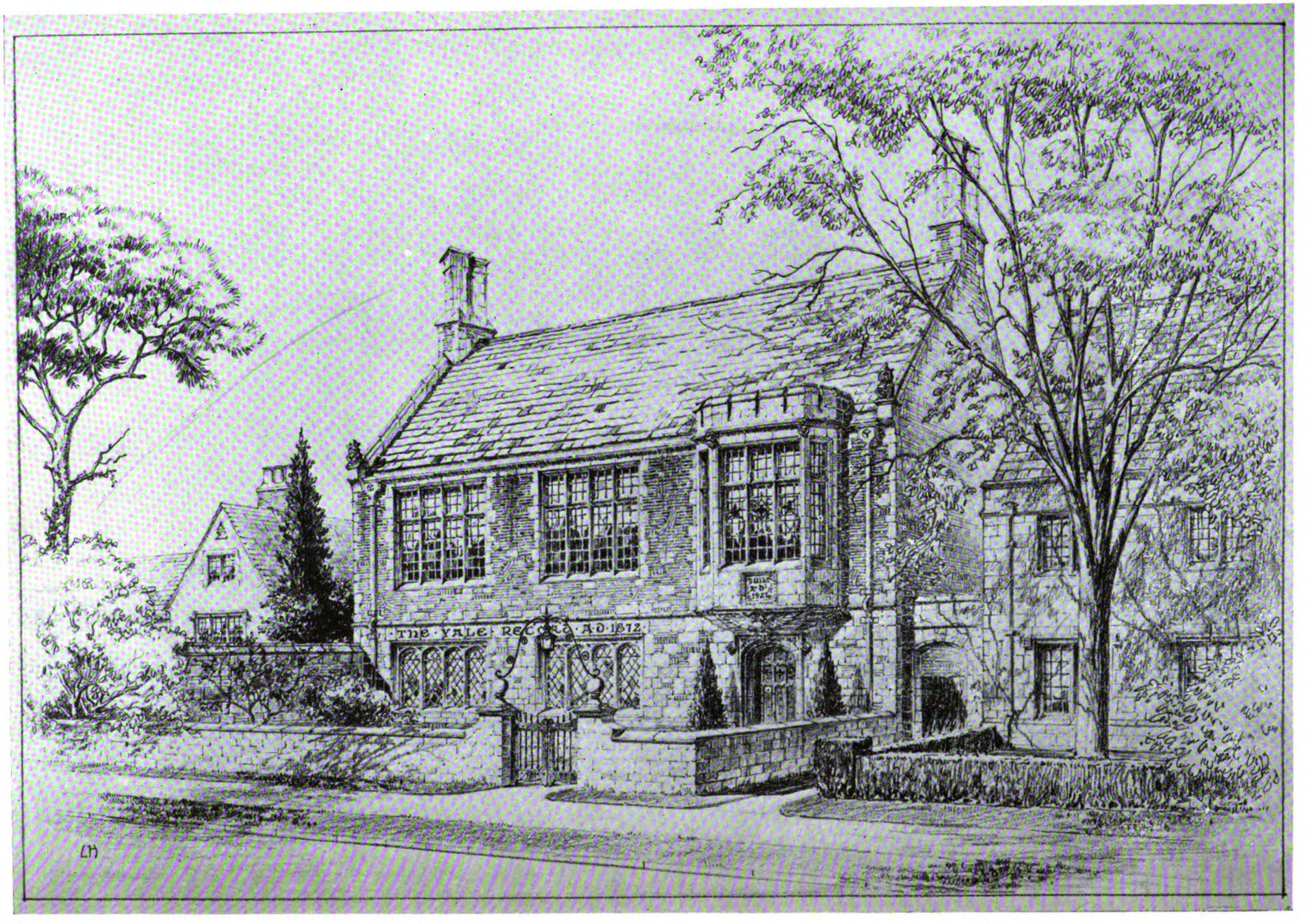

Hamilton, *Del.* Lorenzo Hamilton, Architect, Meriden, Conn.

Study, Building for Yale Record Building Fund, Inc., New Haven, Conn.

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But all this leaves us cold compared with other features of the new arrangement, chiefly that which makes of each unit a seat for two. And Mr. Lewis obviously believes and assumes that of each two one will be a lady. There may be two ladies, of course, or two gentlemen, but the inventor's thought is that The Plenary will become, mainly, the haunt of the romantic and loving. We all know what a haven of refuge our movie theaters have become with their dim lights and soft music, but how public, how almost shameless are some of the goings-on seen therein. The Plenary, with its system of two-seat loges, does away with all this. In his summary Mr. Lewis plays his trump card when he says, "The perfection of the seating arrangement is instantly apparent. Each gentleman is seated by a lady and by merely turning his head obtains an excellent tête-à-tête position."

There are ingenious arrangements for refreshment service to each tiny petting-parlor but it is the sentimental appeal which is its most potent recommendation. Ponder it well, theater architects and managers, for here, if we mistake not, we have the first technical layout inspired in large part by the well-known "primal urge."

Only one thing bothers us. Suppose one has no lady. Might they not be included under the heading of "refreshment" and be supplied, for a slight additional cost, by the management? This would make the plan perfect and convert the upper reaches of the modern theater into an enormous dove-cote from the love-nests of which would come soft cooings and whispers of delight.

VI. The Fatherly Architect

(EDITOR'S NOTE: "The Fatherly Architect" touches on various things. Last month it was our dwindling lumber resources. Now he speaks on the old, old question of the "Or Equal" in specifications. This is indeed a sore subject for both architects and contractors. It is another question for the younger generation to thrash out.)

THERE ARE few things so upset our old man as when a contractor has succeeded in putting something over on him—and this is what he said:

"This morning a telephone message came in reminding of the days when specifications were dotted with equal signs.

"The contractors have not yet learned—not all of them—that this office does not know any two products that are equal. If the prices are, the quality is not, and vice versa. Therefore, the old time equal sign, and the privilege of choosing has been taken away.

"Some plastering has fallen off the brick wall in the City Trust Bank, decoration and all. What to do? The contractor claims he used a fully guaranteed bonding material, admitting it was not the one specified which was known and proven. The plasterer thought that this other, just as black and just as sticky would do the trick. This was two years ago. A pretty penny he will have to pay and perhaps he will learn not to try the changeling stunt. Now suppose he had gone out of business or his habitat was on the other side of the Alleghenies, what would he care about a job in the Mississippi Valley after the money was paid? Would the Architect hold the sack? Probably.

"Now boys, when you get 'on your own' you will have one heck of a time choosing materials to suit, first—yourself, that is hard enough,—then your client, that is often worse—lastly, the horde of material dealers, and that is impossible.

"After years of experimenting and nearly running afoul of the law, this office has adopted the following method which is well for all of you to know.

"For minor items a straight selection of some dependable make. For larger items the contractors are invited to submit a base price on the architect's first choice and alternates for one or more others, specifically mentioned, or where price variation is slight the contractor may choose any one of two or three, particularly where dealers of our city represent only certain makes,—having a monopoly.

"But, according to some legal lights, this is not broad enough on public work, tending to exclude some by favoring others. So another method is resorted to, inviting supplementary bids on any materials the contractor may choose, provided he will back it up from knowledge of the past and with a guarantee that will hold.

"The pressure on the architect to specify unknown or uncertain products is teriffic. The average owner expects the architect to know all materials. How can he? Where is the architect who can put materials through a testing laboratory of his own? And will he not have to test them year in and year out to guard against a lowering of standard?

"This matter also is of grave importance to the reputable building material manufacturer with a tried and true product. Where do they get off when a fly-by-night concern, whose oily tongued salesman can convince the builder that his product is 'equal'? Of course, it is always cheaper, there is usually a perfectly good excuse for this, but you take the gamble.

"Boys, when you have a chance, back up the A. I. A Service Bureau."

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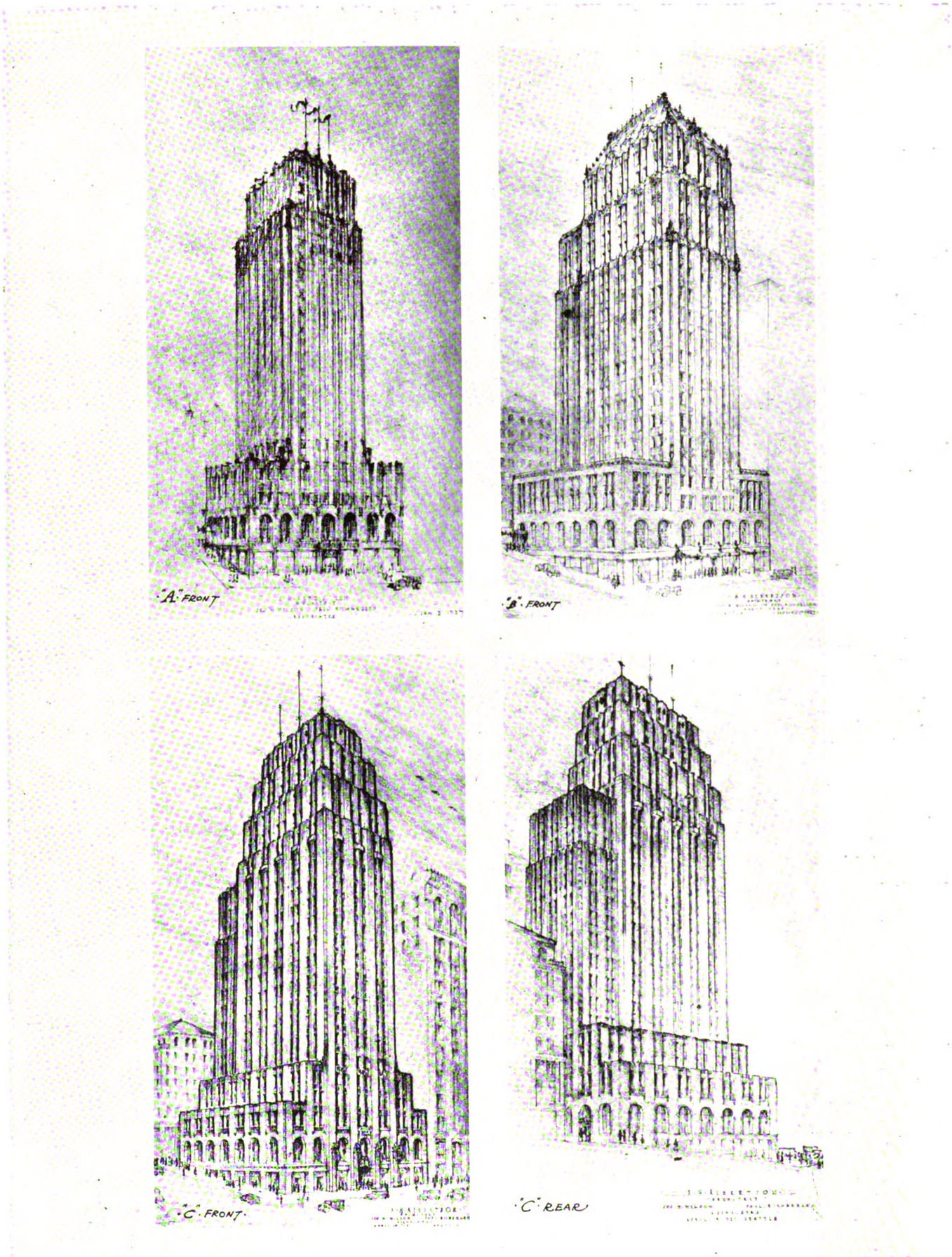

A. H. Albertson, Architect, Seattle
Joseph W. Wilson, Paul Richardson, Associates

Studies of Northern Life Tower, now under construction at Seattle, Wash.

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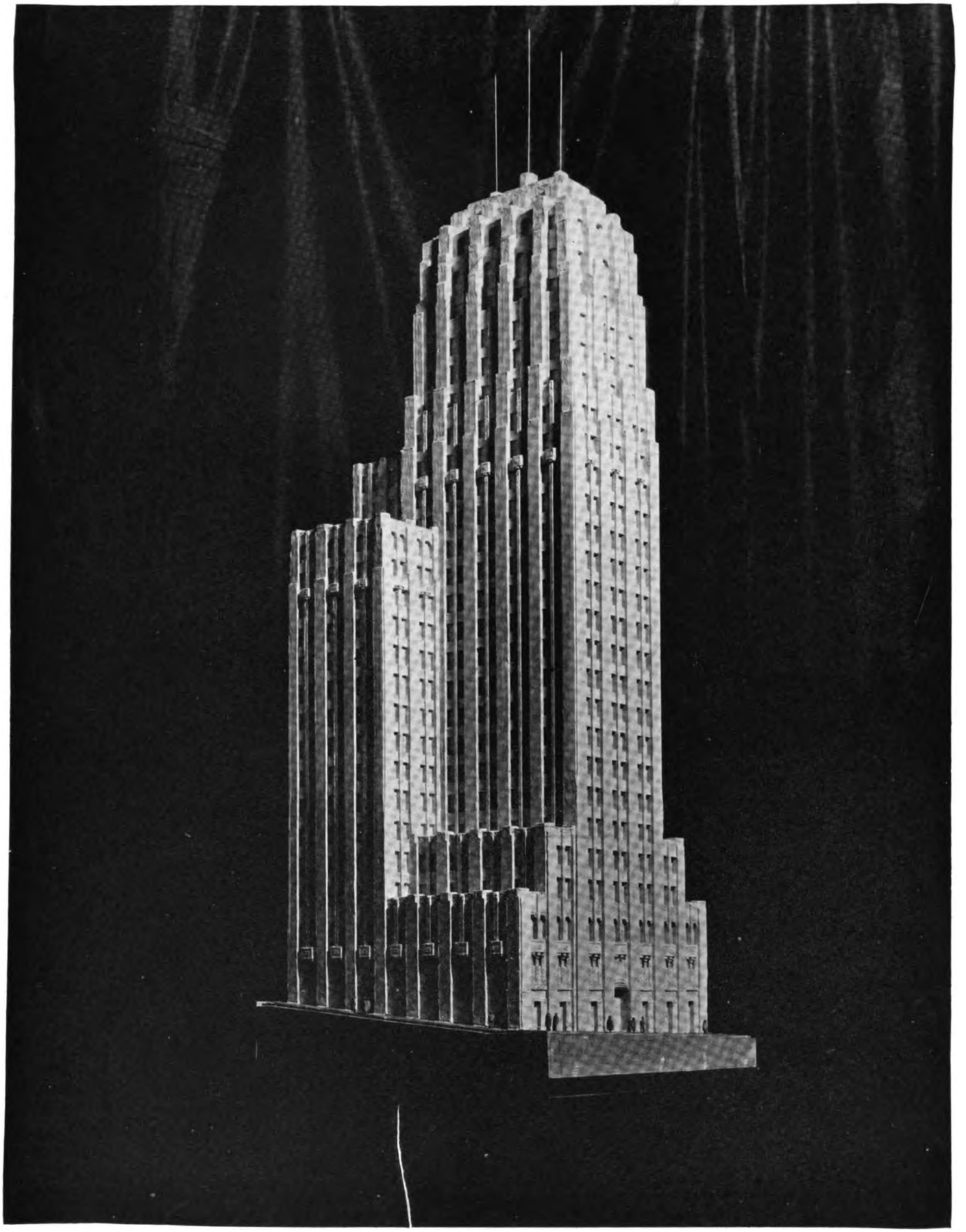

A. H. Albertson, Architect, Seattle
Joseph W. Wilson, Paul Richardson, Associates

Model, Final Design of Northern Life Tower, now under construction at Seattle, Wash.

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania
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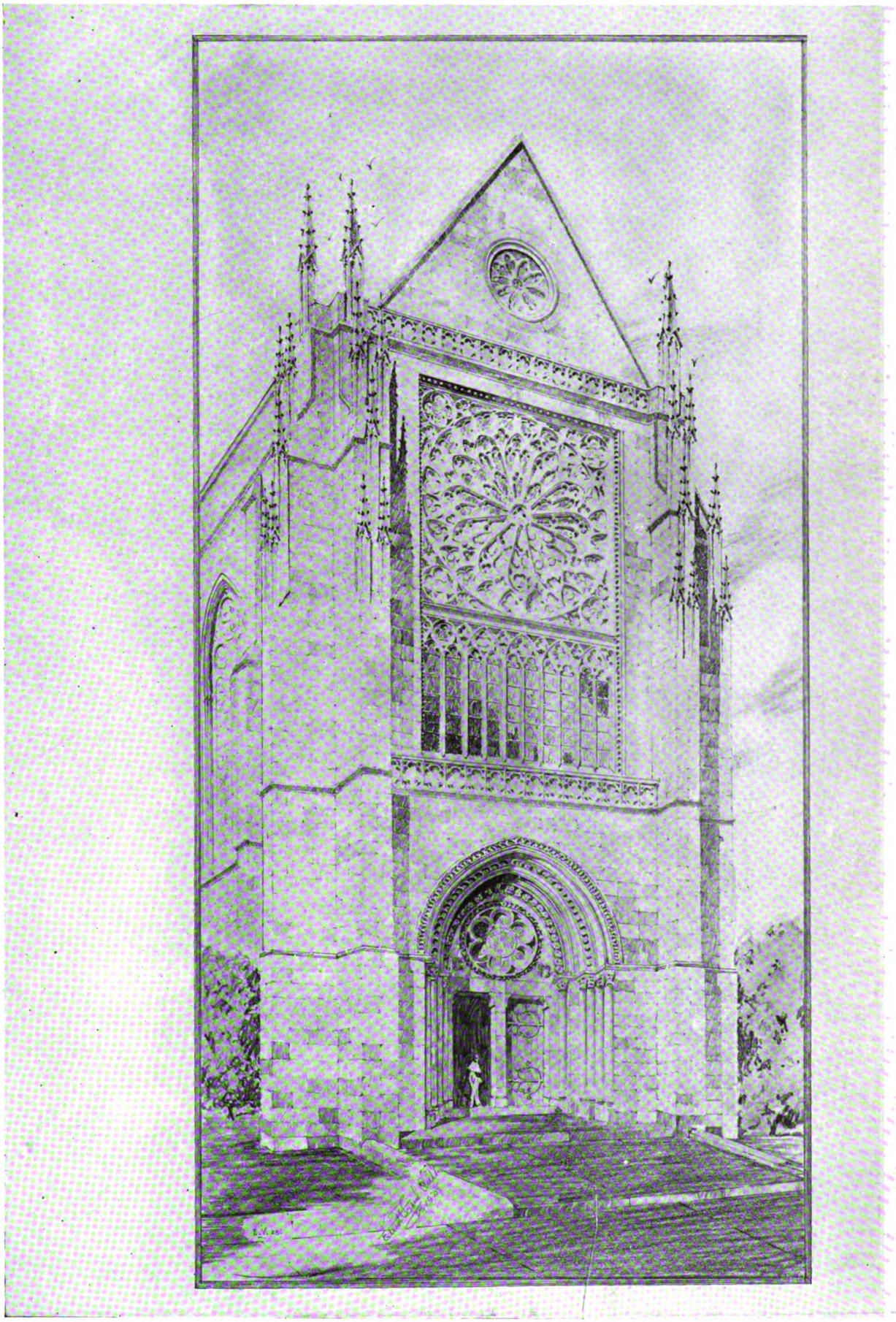

E. Voelker, *Del.* Elliot Lynch, Architect, New York

Study for Procathedral, Brooklyn, New York

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Floodlighting

By J. A. SUMMERS

ENGINEERING DEPT. EDISON LAMP WORKS

IT SEEMS most unfortunate that the beauty of so many of our modern buildings should be hidden from view as soon as darkness falls. After all the study and thought on the part of the architect to achieve beauty of line and detail these features should not be lost in the maze of surrounding buildings and completely obliterated after dark.

The great mass of people do not notice a new building unless there is something strikingly novel about it, for there are so many other things to attract their attention, and, in the hustle and bustle of a busy day, they do not have time to observe details. At night things are changed. People are moving more leisurely,—they are seeking recreation and amusement, and they have time to look around. It is at this time that floodlighting plays its most effective part. A floodlighted building stands out from its neighbors and becomes a landmark.

THE ELVERSON BUILDING
FOR THE PHILADELPHIA INQUIRER
RANKIN, KELLOGG & CRANE, Architects
Photo by courtesy of Atlantic Terra Cotta Company

What do we mean by floodlighting? It is lighting by means of projectors, somewhat similar to a searchlight, which throw a beam of light on to the surface to be lighted. There are many different types of projectors, each designed to supply a particular need. Some types have a very narrow beam to be used at a considerable distance, — others have a very wide beam for use at very close range. The projectors may be mounted on ornamental posts, steel towers, on ledges of the building to be lighted or at any place where a clear view of the building may be had.

The application of floodlighting is not new. We find in records as early as 1872 that suggestions were made to floodlight the famous old dome of St. Paul's in London. Searchlights have been used for many years for spectacular displays, but it was not until after the Panama-Pacific exposition that floodlighting was developed on a commercial scale. It was from this exposition that visitors brought away with them the visions of a magic city brilliantly illuminated from concealed sources of light, and these visions rapidly grew into a widespread appreciation of what could be accomplished with floodlighting in our every day life.

This brings up the question of where to use floodlighting. We are prone to think of floodlighting as merely a medium for decorative and spectacular display lighting. In fact it is used in many phases of commerce, industry, and sports.

For example, it is well known that the classification yard of a railroad is the bottle neck which slows up the movement of freight. It is in places like this that floodlighting receives a severe test and renders a most conspicuous service.

Investigation shows that by p r o p e r l y floodlighting a yard, the movement of cars is facilitated to almost daylight speed, damage to cars and contents reduced enormously, personal injuries and theft reduced to daylight proportions, and, in g e n e r a l, the yard was worked at almost full efficiency 24 hours a day, thus expediting the delivery of freight with less depreciation and expense.

This is only one phase of transportation served to good advantage by floodlighting. Of equal importance are the lighting of shipyards, or aviation landing fields (which is necessary for the air mail planes to land at night), the lighting of docks for loading and unloading ships, loading platforms and yards of truck transportation companies, and, last but not least, the lighting of large auto parking spaces,—for we have all had our troubles in finding our cars and getting them out without accident in poorly lighted spaces.

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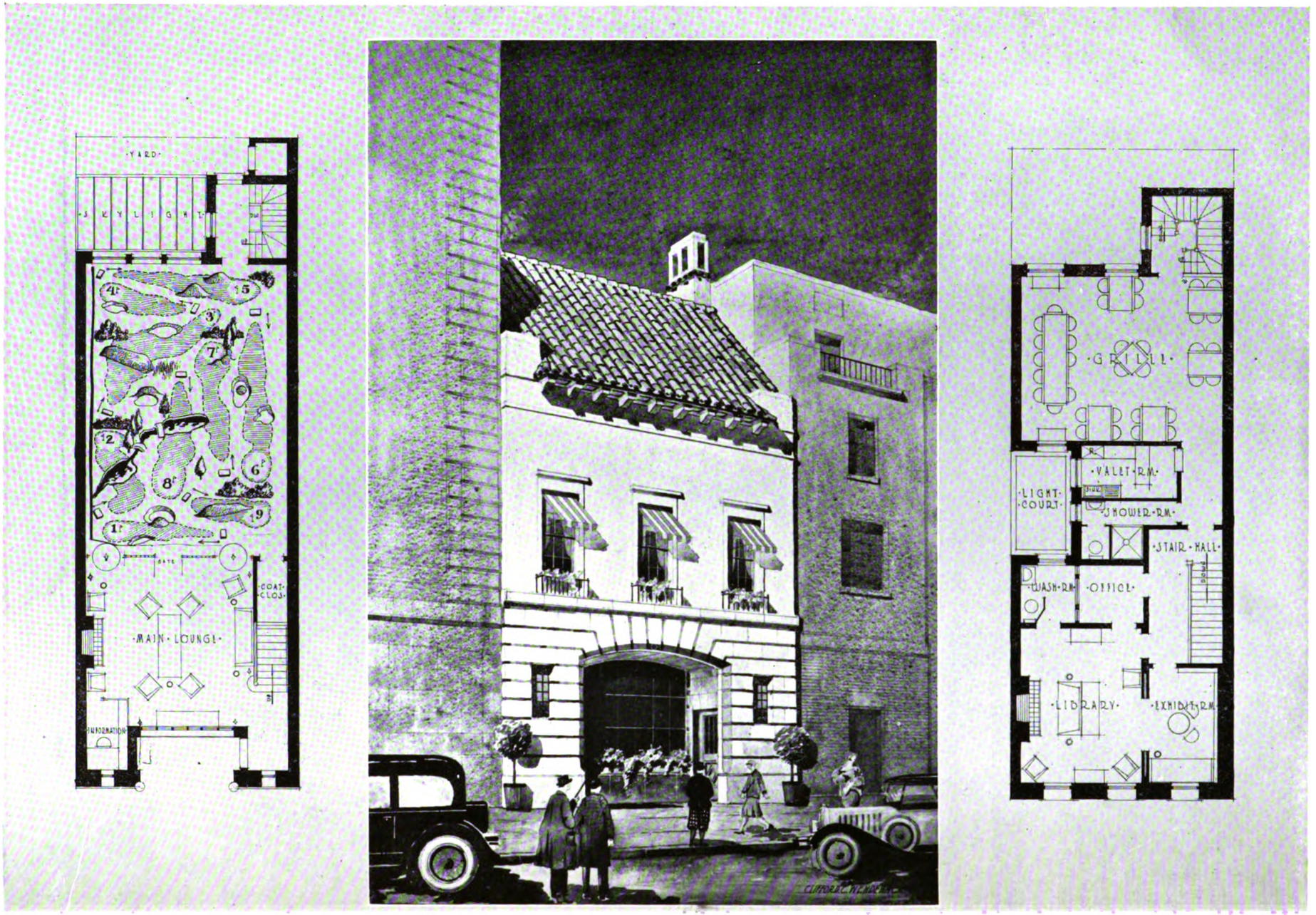

First Floor Plan

Wendehack, *Del.*

Elevation

Second Floor Plan

Clifford C. Wendehack, Architect, New York

Study, The Golfers' Club, Inc., 102 East 40th Street, New York

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In the world of sport we find large stadiums floodlighted for playing football and baseball as well as the minor sports. Floodlighting has opened a field of inestimable pleasure for the sport-loving public and even the tired business man may now take his recreation in the cool of the evening instead of in the hot sun.

The popular conception of floodlighting is undoubtedly most frequently associated with spectacular and decorative lighting in advertising. Large pageants, in which thousands of actors appear, are illuminated by means of banks of floodlighting projectors located behind natural or artificial shrubbery at strategic points to light the various groups or settings. The main stage may be lighted from a high tower behind the audience, or the projectors may be placed as footlights near the main stage. Twenty-five to one hundred projectors with 1000 watt lamps are used for the stage alone, and several hundred projectors are usually required to light the entire pageant if it covers a large area.

TOWER BUILDING, CLEVELAND UNION TERMINAL CO.
GRAHAM, ANDERSON, PROBST and WHITE, Architects
Photo by courtesy of Atlantic Terra Cotta Company

All the recent expositions have used floodlighting profusely as there are innumerable places where beautiful effects may be secured. Cut glass jewels on flexible mountings wavering in the wind with beams of light playing on the exquisitely dazzling emblems produce a scintillating effect which is particularly beautiful; jets of steam or smoke with vari-colored light are very effective, either from urns on the tops of buildings or in mass as a background for other displays. The façades of entire buildings are, of course, lighted to good advantage and this helps to create the festival spirit so much sought after

The floodlighting of commercial buildings presents the widest field for the architect to display his talents. The modern set-back construction of these buildings makes them particularly adaptable to floodlighting. Projectors may be placed on the various ledges to light up each section, these being arranged so that a gradual increase in intensity is produced on each higher ledge until a very high intensity is reached at the top. The high intensity is necessary in order that the building may be seen at a great distance. Such a building stands out and is remembered above all other buildings. Is the visitor approaching the city likely to forget this building? It will be many, many years before enough buildings will be lighted in this manner to become commonplace. Color will then take the place of clear light and again the building will be conspicuous. In fact color is already playing a major part in floodlighting and several large buildings are lighted in color. One in particular is lighted by means of color on a flasher, a continual change from one color to another on different sections of the building being produced, and all the color finally being faded out with clear light.

There are wonderful possibilities in the application of colored floodlighting, producing effects that can be secured in no other way. The texture and color of the terra cotta so widely used in present constructions provide an ideal surface for the artist to give full reign to his imagination. Gold-faced terra cotta is finding a rather wide application and when properly lighted produces a startling effect.

A word of caution in this connection might not be amiss. Gold has a very high specular reflection and if a smooth gold surface is lighted at an acute angle the light is reflected at an equally acute angle. Therefore if the light is directed upward against the gold surface the light is reflected upward and is not seen from below. If the surface is corrugated or roughened there will be enough projections to reflect a large part of the light downward and the effect will be very good. To a lesser extent the same principle applies to any glossy surface.

Industrial plants, both large and small, have fully realized the powerful publicity value of floodlighted buildings and signs. If located along a main highway or railway they create a continual and convincing message of good-will to both local citizen and traveler.

Public buildings and monuments are always a source

(Continued on Page 720)

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Charles W. Bingham Hall, at Yale University

A NEW EXPRESSION OF OLD TRADITIONS

By George S. Chappell

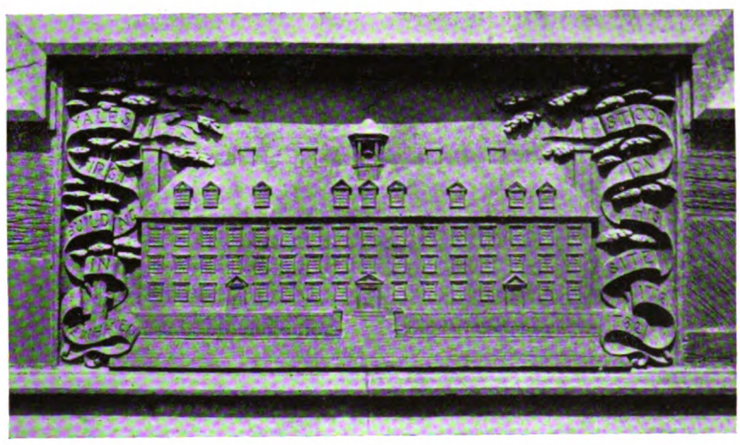
In this issue we are privileged to present certain pictorial aspects of Bingham Hall, Yale University's newest dormitory, a memorial to Charles W. Bingham of the class of 1868. Its architect is Walter B. Chambers, Yale '87. His selection offered at once a great opportunity and a grave responsibility, for the site, on the corner of Chapel and College Streets, diagonally opposite the Hotel Taft, is the most conspicuous bit of college property. About this intersection moves the business life of the city. To the Taft yearly come thousands of returning graduates with their families. This corner is the point of arrival of other hordes of verdant freshmen and downy schoolboys, summoned to undergo the terror of College Boards. From the hotel windows many a radiant Prom Girl or football debutante first squeals excitedly, "So *this* is Yale!"

PORTRAIT OF ELIHU YALE WITH "YALES"
Tablet over Entry Four

And Bingham Hall is Yale

Only rarely does a building seem to have grown so naturally out of the soil upon which it stands. The importance of the site from a civic and social point of view was only one of the architect's responsibilities. Bingham Hall shows clearly his appreciation of many less evident implications. It is frequently said with rather aggravating cocksureness that a good plan and a logical elevation will result in beautiful architecture. This should be—and often is—true. But is it all? Is there not another type of beauty which takes into account the traditions and background, the spiritual elements of a problem, and which, if it is expressed in the architecture of a building, at once informs the work with a soul. Perhaps this is too transcendental but it seems to us that Walter Chambers has achieved something of this sort in Bingham Hall.

This corner, in the history of Yale, is hallowed ground. It is an angle of the old "Yard" of colonial Yale. Upon part of the Bingham site, in 1717, stood the first "Collegiate House," an amazing creation, twenty-two feet deep and about one hundred and sixty-five feet long, built entirely of wood. The plans were furnished by no less a personage than Gurdon Saltonstall, then Governor of the Colony. In extenuation of its extreme narrowness in relation to its length, an astute Yale historian, George Dudley Seymour, notes that this very feature "made it, perhaps, the best-lighted building Yale has ever had." He adds, "This was the age of candlelight and it was imperative that daylight be utilized to the maximum." So Governor Saltonstall may have been a better architect than his plan would indicate. Still of record are Samuel Russell's specifications for "ye great timber for sd. house" calling for such items as "3 sils, 54 foot long besides splicing, 10 inches wide & 8 deep," and "for ye Hall, 2 girts, 31 foot long, 10 inches wide & 8 deep."



YALE'S FIRST BUILDING IN NEW HAVEN
Tablet on College Street Side of Tower

"Eight-by-tens" seem to have been used as nonchalantly as the "two-by-fours" of our present-day specification which seem mere matchwood in comparison with the sturdy members of the youthful Mother Yale.

Even this staunch edifice proved inadequate and gave way gradually before the con-

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struction of the Old Brick Row, rosy red and severely Georgian, which stood under the elms along College Street. The last remnant of the Collegiate House was demolished in 1782.

On this corner, separating Town and Gown, ran the Fence, long celebrated in Yale song and story. Exactly on this site was the most favored section of this barrier and many older graduates still remember the days when they polished their trousers on the top bar and imbibed the democratic traditions of their institution. They recall, too, their dismay at the rumor of a new building, a recitation hall, destined to demolish their rostrum and drive it to a new location inside the Yard or "Campus" as the quadrangle had come to be called.

OSBORN HALL
Tablet over Entry One

This was Osborn Hall, recently razed to make way for Yale's Gothic revival. Few will mourn its passing for architecturally it was a weird creation, designed in the Eighties when clumsy imitations of Richardson spotted our landscape with Byzantine libraries, churches and schools of rough ashlar and red sandstone. Squatting on its corner, splaying out its steps, with its five gaping arches and twin towers, Osborn, to many an imaginative undergraduate, looked like some mythological monster, a five-mouthed Cerberus guarding the Gates of Academe. The style, never gracious or alluring, was at complete variance with its surroundings and it was a happy day when the Corporation voted its demolition.

It has been Walter Chambers' task to fill this important void with a worthy building. He has found in it the additional opportunity of preserving the traditions of the historic site.

Let us consider for a moment the building as a whole. Foursquare on the corner stands a massive tower, anchoring the wings which run at right angles to each other. The tower, in its entirety, may well be considered the corner-stone of Yale. The stylistic details of arches, band-courses, crenelations, gargoyles, turrets and chimneys are admirably restrained. There is no fussing for effect. Being a dormitory, the entrances are naturally on the Campus sides, where the meeting-angle of the wings is emphasized by the principal entrance which leads to the tower. From this entrance hall an elevator, the first ever installed in a Yale dormitory, runs to a fine octagonal Faculty Room on the seventh floor. But it is an exclusive elevator, reserved for Masters and Professors. Yale still asks her sons to reach their appointed levels "on the hoof."

The exterior stone is a native New England product, a sandstone known as "Connecticut River Longmeadow," which runs a harmonious gamut of grays and browns with the warmer tones predominating. Texture, of course, has been carefully considered and in the plain stone surfaces the comparatively small size of the average block results in an interesting pattern of stone-jointing which adds much to the scale of the building.

The plan follows the modern trend of dormitory arrangement and offers various possible room-combinations for one, two, or three students, the total capacity being one hundred and twenty-five.

It is in certain features of exterior detail that the architect has expressed the background, or perhaps we should say, the sub-soil of this site. Appropriately placed on the College Street side of the tower, at a level easily visible to the passer-by, a tablet shows us the sculptured elevation of Governor Saltonstall's Collegiate House. On the Chapel Street side we find the top-hatted seniors of an earlier day, sitting on the old Fence. Over the four entries the story in

THE OLD YALE FENCE
Tablet on Chapel Street Elevation

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stone is continued by architectural portrayals of departed Osborn, looking rather better than in life, the triple-yoked "arms" of the Bingham family, portrait-heads of draughtsmen whose invention and interest are thus properly preserved, and other reminiscences of Yale's ancient "wooden-spoon" ceremonies with a few musical notes of "coch laureatus," the anthem sung at the presentation of this emblem of distinction. Here, too, the knowing graduate may detect a hint of the geniality of Yale's mysterious social system. To complete the record a tablet over Entry Four presents a sturdy portrait of Elihu Yale who has long since been canonized by college sentiment. The likeness is undoubtedly authentic for it is copied from a smaller one found by the Rev. Anson Phelps Stokes in a snuff-box which was carried by Elihu himself.

In the architectural arrangement of the portrait appear two curious beasts which deserve a paragraph of their own for they are "Yales," zoological survivals which have been pursued through the mazes of scholarly research and have at last been cornered in their proper habitat of New Haven by an enterprising architect. It is impossible to improve on the description of these creatures furnished in 1607 by the Rev. Edward Topsell of Christ's College, Cambridge. And who, we may ask, would doubt the word of so distinguished an authority? In his "Historie of Foure-footed Beastes" he says of the "Yale," "There is bred in Ethiopia a certain strange Beaste about the bigness of a Sea-horse, being of colour blacke or brownish. It hath the cheeks of a Boare, the tayle of an Elephant and hornes about a cubit long which are mooveable upon his head at his owne pleasure like eares; now standing one way and anone moving another way as he needeth in fighting other Beastes." This swivel-horned quadruped is shown in vigorous action over Entry Four. On either side of the tower entry are grotesque gargoyles whose expression of disgust has caused them to be identified as the spirits of Harvard and Princeton and it is perhaps pertinent to note that they seem to be equally disgusted with each other.

It is by this incorporation of such material, wittily and charmingly executed, that Bingham Hall becomes for Yale and for all interested in her story more than just another dormitory. In the courts and entries of Harkness Hall, James Gamble Rogers has honored the names of many distinguished alumni, the Dwights, Wrights, Woolseys and others. In a more intimate way Walter Chambers has preserved the essential romance of the ground upon which stands Bingham Hall, a sturdy design and lasting record. Nor should we forget that it is also an enduring monument to the affectionate skill and diligence of the architect himself.

Floodlighting

(Continued from Page 717)

of civic pride. These are usually the outstanding constructions in a small city, and floodlighting them seems to add to the life and progress of the city. No building is too dignified to be floodlighted. The Duomo of Milan is lighted periodically, the dome of the Capitol in Washington, and more than half a dozen state capitols are floodlighted, and all have received favorable comment from both the lay and technical press.

There are so many places where floodlighting provides pleasure and enjoyment to the public that it is not surprising that it is growing rapidly. The play of colors on fountains in public or private grounds, the lighting of bathing beaches, skating rinks, carnivals, and play grounds have added many hours to outdoor recreation after business hours. The cost of equipment and current is relatively so small for the value received that it may well be considered a sound financial investment.

Foreign versus American Steel

In a communication from the American Institute of Steel Construction, Inc., the question of imported structural steel is mentioned. An excerpt from this notice is as follows:

"Inasmuch as most of the imported structural steel is produced by the Bessemer process a word of caution is issued to building owners in the United States. Foreign steel produced by the Bessemer process should be subjected to the most rigid tests before it is incorporated in any American structure. Aside from the chemical structure of the foreign material it not infrequently happens that its geometric proportions also make it inferior for American practice. Our 12-inch beams have a certain desirable flange width, and their webs a specific thickness, with metal so disposed as to give the highest efficiency. On the other hand, the European product has less metal in the flange, which makes it easier to roll but less efficient per pound of steel. In the United States the highest uniform quality of steel is used and, no matter what mill may make the beam, it is produced according to known standard specifications. It is rigidly inspected before it leaves the mill to determine whether or not it meets the necessary requirements."

Further note is made as to delays in shipment of steel of foreign fabrication. We believe this information is of importance to those architects and engineers designing buildings of steel construction.

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New Styles in Monoliths

By Joseph B. Mason

Architecture, like art, philosophy or religion is forever getting into trouble over definitions and terminology. Such terms as "movement in form," "flow of mass," "the monumental sense," "exact and homogeneous style" appear and are interpreted variously according to individuals. They represent, I suppose, the earnest attempts of thoughtful men to put into words ideas which elude tangible expression. But quite often the terminology is so involved that in addition to being thoroughly incomprehensible, it becomes frankly funny. I hesitate, therefore, to try to place a title upon the *raison d'etre* of this discussion. European architects use the phrase "ferro-concrete style," which to me is reminiscent of the chemical laboratory. So for lack of a better term, I have resorted to "monolithic." It has a sonorous sound and rolls nicely off the tongue.

BUILDING FOR SEARS ROEBUCK & CO.
Los Angeles, Cal.
GEO. C. NIMMONS & CO., Architects

The monolithic style, which is interesting not only because it is new, but because it is irreproachably ancient, is not to be confined to the Pacific coast where it first attracted attention. With an army of new found supporters it is bearing down on other parts of the country without regard to geographical, historical or climatic conditions. We are told that it is equally applicable to any or all types of architecture! In Europe, however, the rather interesting experiments with monolithic structures have been directed along lines which achieve the bizarre and unusual in a modern form that defies classification.

The new styles in monoliths (I refer to America) are characterized by solid walls, clean cut lines, long pilasters which carry the eye from the ground to the sky-line, and interesting bas-relief work, for the most part cast in place. Most of the buildings are actually 100% monolithic; that is, the columns, floors and walls are cast as a unit, the forms being built so as to include practically all of the architectural details and trim as the work progresses. In the design is combined a frank structural expression with an exterior treatment that is perfectly natural to the material and structural form. The Los Angeles Public Library, the Elks Temple at Los Angeles, the 101 Marietta Building, Atlanta, and the Terminal Sales Building, Portland, Oregon are typical examples of the type. These buildings are essentially beautiful, not beautified, and they depend for their pleasing effects, not so much on exterior surface ornamentation as on skillful treatment of mass and straight lines.

Some who have experimented with monolithic construction tell us that they can adapt it to any architectural period design. A large number of the buildings recently constructed have had as their basis an early American mission architecture which has been modified so that it would be difficult to classify it at all. The Los Angeles Public Library, the last great work of Bertram G. Goodhue, is a notable example. Structures of this type rely for their beauty on their *massivity*, if such a use is permissible, or an impression of strength, immovability, permanence. They are characterized by rectangular lines, occasional large unbroken wall expanses, deep set windows and massive entranceways.

The simplicity of the monolithic style is, it appears, one of its most pleasing qualities. Ornate decoration is not essential to American architecture, although one might be easily persuaded differently by superficial inspection. The designs used by the Spanish in the construction of early American missions were severely plain, yet they were often wonderfully attractive in their plainness. The mission architecture developed by the Franciscan Fathers in California might be considered as one of the truly original American styles if it is possible for anything in American architecture to be truly original.

I do not believe that such a thing as an American style of architecture is possible. I do believe, how-

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ever, that it is possible for a modern architectural style to be developed which will not conform to any particular present or past classification, but which will be sensibly attractive and perhaps beautiful. I believe that tendencies are at work which are making the development of this new form probable. I see no reason why the monolithic style may not be considered as the first indication that such a development is under way.

The forces which affect architecture and which tend to bring about changes in style are new materials, new methods of construction, economic and social changes. Indeed, these forces not only affect architecture but also all existing science and culture. I believe that they are working to effect a change in our architectural as well as other styles.

The use of plastic workable concrete which may be molded and formed in place is essentially a modern development. Not the idea, certainly, for mud, clay, mortar and various early cements such as those used by the Romans have long been known. But the use of present-day reinforced concrete which has both compressive and tensile strength is a wholly modern development and may very well call for a new style of architecture for its proper expression. We have too many examples already which show an effort on the part of the architect to put this relatively new material into the architectural garb of some old and inherently different one. The result is a contradiction of effects.

Does it seem improbable that this new material may possess inherent qualities which rebel at being forced into designs intended for many individual units? This is what has been done. Now that concrete, Cinderella-like, has come out from behind its cloak of other materials, it may be that a method may be found for expressing it for its own qualities. It has been found that long vertical lines, massive columns and graceful arches lend themselves most easily to its straightforward expression. So it does not seem improbable that in the future we shall have a new style based on this new material.

The rise of new methods of construction is another force I have mentioned as tending to effect architectural change. Efficient construction methods, improvements in concrete-making and increase in knowledge of form-building may be mentioned. When theories of architectural design in concrete have improved as much as methods of carrying out designs in concrete have improved in the past decade, we shall have progressed much farther. The remarkable improvements in concreting machinery is only one indication of the steps that are being taken forward.

Finally, social and economic changes have taken place which may give occasion for the rise of a new style of architecture. Certain it is that our present American life is radically different from that of a decade or of a century or of several centuries ago. It is possible that new conditions may warrant new architectural developments. The dominant feature of our age is science and the scientific point of view approves frank and utilitarian treatment of materials. This is the very essence of the monolithic style. Economic changes have always affected architecture, as a glance at history will show. A well-known example is the period following the Crusades when thousands of soldiers returning from foreign lands brought with them vivid pictures of beautiful domes, graceful minarets and gilded towers. Their return meant a wealth of labor available for construction and the result was an era of building which has had a marked effect on the architecture of Europe. A strictly economic feature which may affect our present architecture is the fact that the placing of a plastic monolithic mass is by its nature less expensive and perhaps more efficient than the placing of divided solids of many units.

Another very vital factor in the development of a new style of architecture of which, as I have said, I believe the monolithic type is an advance indication, is the development and simplification of the mathematics of concrete. A great deal of heretofore laborious mathematical work involved in the design of reinforced concrete is gradually being eliminated and shorter and more practical methods of calculation are coming into vogue and are becoming standardized. Structural designs pertaining to monolithic conditions generally have undergone an improvement in technique. The principal of the arch has been developed and its suitability for concrete use demonstrated. We realize that the arch is one of our most effective structural forms; in it practically 100% of the concrete is effective in resisting compressive stresses, whereas in the straight beam or girder, less than half is effective. According to studies made by Freyssinet, using his method of rib compensation, it is possible to build plain concrete arches of one-thousand foot span and reinforced concrete arches of two-thousand foot span. How long will it be before we, in this country, begin to utilize the full strength of this material?

Buildings having the structural lines and noble design of great dams and bridges, using the simple columns and the graceful arch are, I believe, possible of artistic development in monolithic concrete. The parabolic arch, with its dynamic, graceful, changing curvature will come into use. Professor Dominikus Bohm of the Cologne Crafts School has done some outstanding creative work in this field in the churches he has built at New Ulm and Bischofsheim,

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Germany. Concrete has a peculiar adaptability to mass effect which has never yet been fully realized in this country.

Studies in mass may be remarkably interesting; its impressiveness may be almost irrespective of design. If you doubt this consider for a moment the effect achieved by the great pyramids. A miniature on your desk would not excite you to exclamations of excitement,—but if you stood at the base of Khufu (the largest pyramid) and felt rather than saw the vastness of its unadorned mass, you would be. I experienced the same sensation the other day in Evanston when I stood in the shadows of the great supporting columns of the west end of Northwestern University's new stadium. Here was raw, unadorned concrete, in great rectangular columns, but the majestic grandeur, the strength and simplicity of those impressive columns and arches brought home very fully the impressiveness of mass.

Along with new styles in monoliths have come new styles in exterior treatment. Many of the monolithic structures of recent building have colorful exteriors achieved through use of stuccos and through various other interesting methods of treating the concrete walls and columns. This matter of exterior treatment of monolithic surfaces would warrant a rather lengthy article in itself. I shall not therefore attempt to more than briefly point out the effects that are being produced with slight indications of the methods used.

ELKS CLUB, LOS ANGELES
CURLETT AND BEELMAN, Architects

Probably the most interesting, because of the boldness of the experiment, has been the method employed in a large number of rather imposing structures of the monolithic type in which the concrete exterior has been allowed to remain just as it comes from the forms with no further surface treatment. Excellent concrete and careful form work have enabled the architects to achieve artistic results which a few years ago would have been thought entirely impossible. An interesting study might be made to determine the effectiveness of form type in this method of surface treatment. It has been demonstrated that careful study must be made to determine the proper width of form-boards to be used since wide boards tend to make the structure look heavy and cumbersome while narrow boards have a tendency to warp the design. In some of the structures such as for example the Wilshire Boulevard Christian Church, the concrete exterior was gone over with a cement wash and then rubbed to remove fins and other irregularities. This treatment, however, was not carried far enough to remove the form marks. These are utilized as part of the textural effect of the exterior. Another method which has met with considerable success is the use of a light coat of stucco dashed over the concrete exterior. Again the form marks are not totally effaced but are allowed to lend character to the exterior.

Stucco exteriors in pure whites, creams and varied colors have been used with good success, not only on the Western Coast but in other parts of the country where, in the past, it has been claimed weather conditions are not favorable to their use. Good workmanship is a much more important consideration than climatic conditions. A stuccoed surface properly bonded to the monolithic exterior and properly mixed and placed will prove just as adaptable to Chicago's changing climate as to California's supposed balmy one. A single coat of stucco which diminishes the coarse appearance of the surface is, as I have said, quite often used, and with good effect. A stucco preparation made of one part of cement to two parts of sand worked to a mortar of creamy consistency is dashed on the surface with a stiff brush and allowed to dry without troweling. Two and three coat stuccoes are more often used, and they offer surface effects beyond the possibilities of a single coat. Various interesting trowel designs are worked out and many new patterns have been developed. The exterior stucco coat is sometimes lightly marked off in the form of stones or blocks which break up the surface. The three coat work makes possible the use of "scratched" or sgraffito designs. Some nicely unique results have been achieved by combing the stucco surfaces with stiff wire brushes, one method being to comb alternate blocks at right angles to each other. So wide and varied are the treatments

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that there can be no possible claim that the exteriors of these buildings lack interest.

The new styles in monoliths are most successful when their exteriors are finished in a manner which is in complete harmony with the design and the nature of concrete. In the monolithic structure it is possible to effect a complete harmony of exterior treatment with structural form. Here we have a design in which both the architectural and structural requirements are met with one material alone. The surface treatment should be planned to enhance the impressiveness of the design; to add to the mass effect, if that is the important consideration; or to increase and amplify the monolithic unity of the building. When the surface treatment is overdone so that it detracts in the least from the ensemble effect of the monolithic whole, it fails its purpose. Proper harmonization of surface treatment with the structural design and proper consideration for the nature of concrete when used monolithically are, I believe, the secrets of success of these structures.

It should not be concluded from my remarks on mass and simplicity in the treatment of the monolithic type that decorative treatment is necessarily lacking. The opportunities offered in this field are in fact very extensive. It is claimed as one of the specific advantages that architectural decorations or embellishments can be cast as an integral part of the wall as it is erected. The most minute details in columns, flutes, bas-reliefs or panel surfaces may be carried out. Reverse plaster or wooden molds are built into the forms as they are erected and are filled at the same time and with the same concrete as is used in the rest of the structure. The fact that the same mold may be easily copied makes it simple to repeat a given ornamental design many times without materially increasing the cost. This fact *(Continued on Page 790)*

PLATES FOR SEPTEMBER

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CHARLES W. BINGHAM HALL

Walter B. Chambers, Architect, New York

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James Gamble Rogers, Inc., Architects, New York

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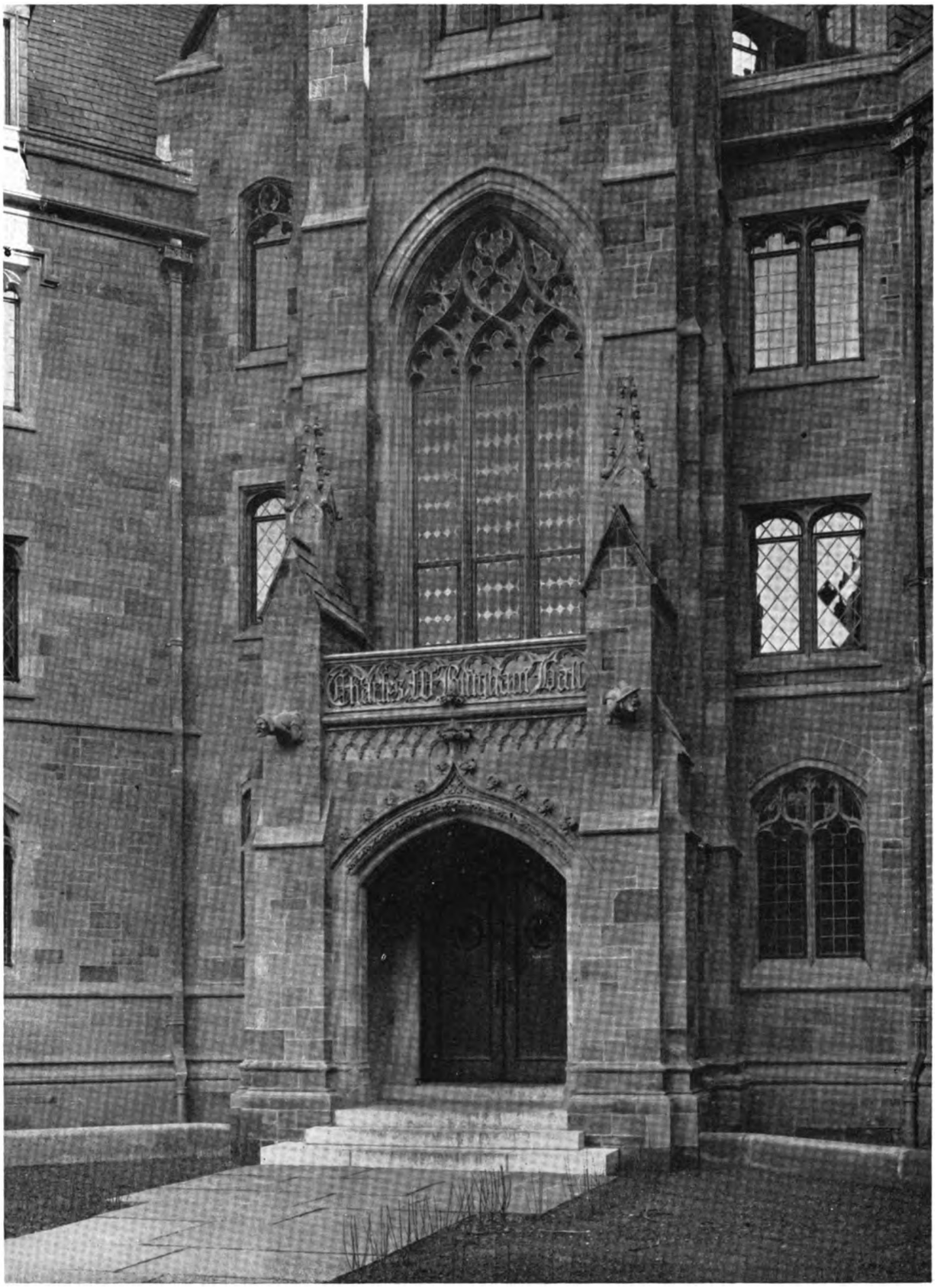

Photograph by Grant — Walter B. Chambers, Architect, New York

Main Entrance Detail, Charles W. Bingham Hall, Yale University, New Haven, Conn.

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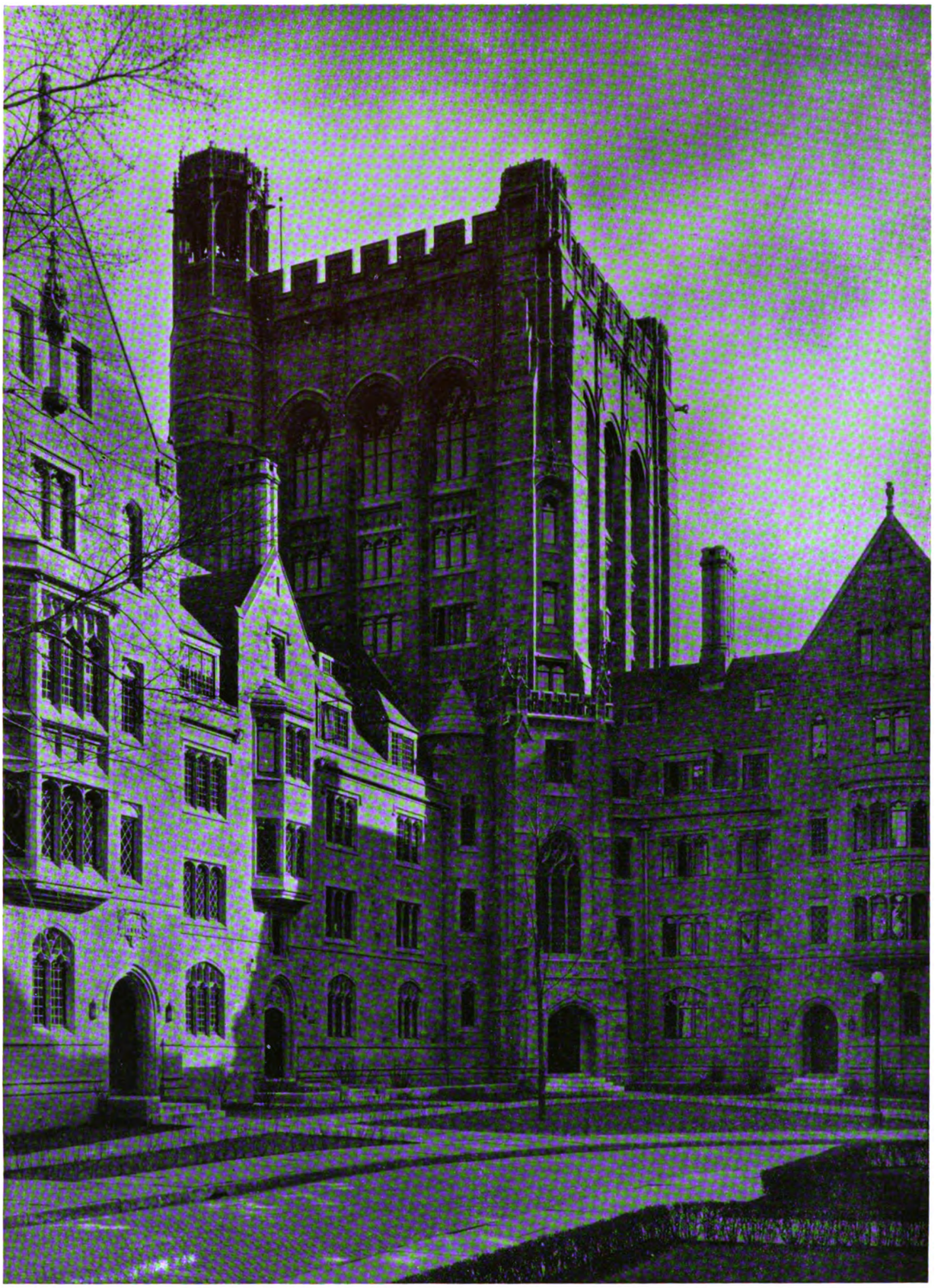

Photograph by Grant

Walter B. Chambers, Architect, New York

Detail, Campus Elevation, Charles W. Bingham Hall, Yale University, New Haven, Conn.
(Plan on back)

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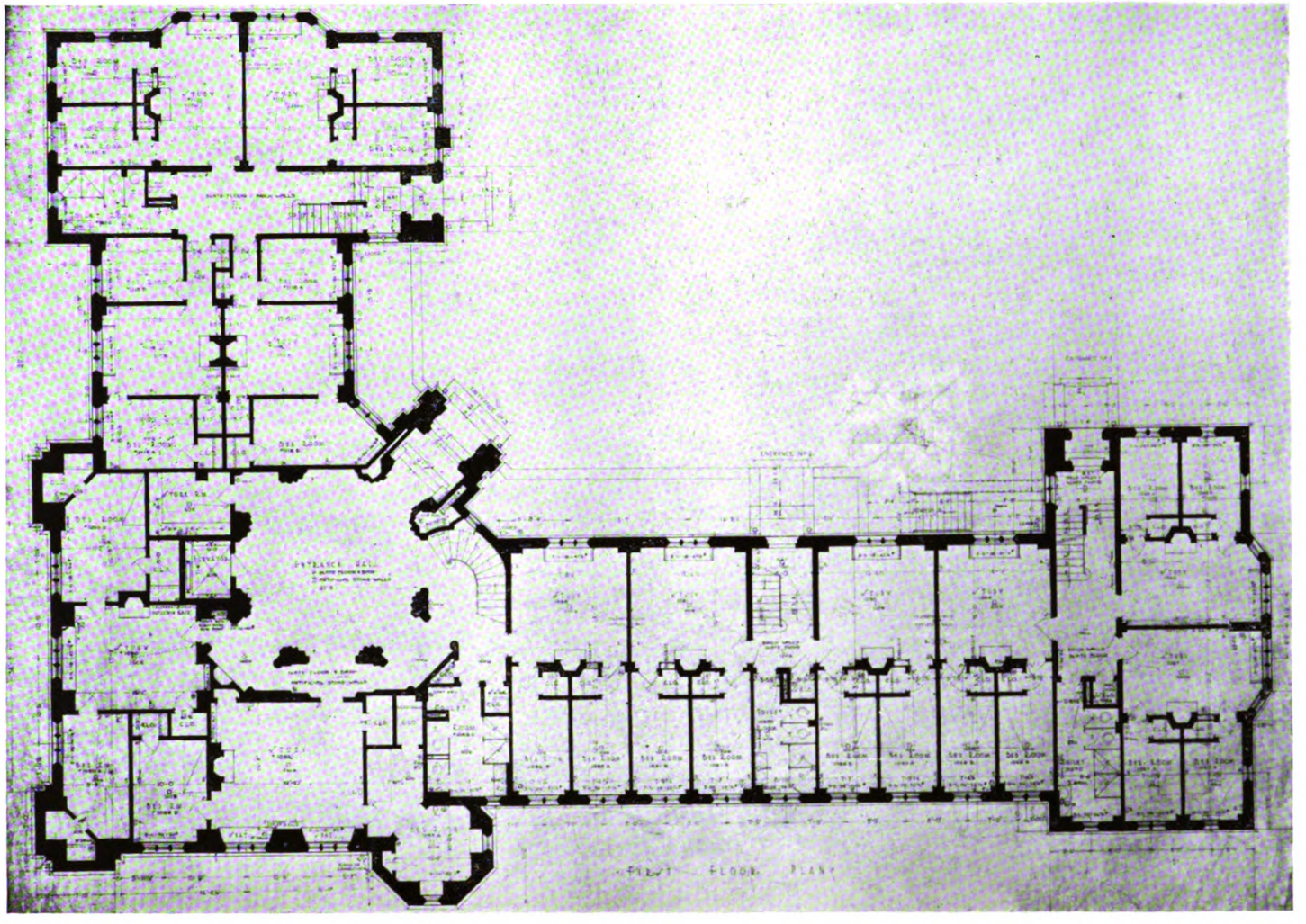

First Floor Plan, Charles W. Bingham Hall, Yale University, New Haven, Conn.

Walter B. Chambers, Architect, New York

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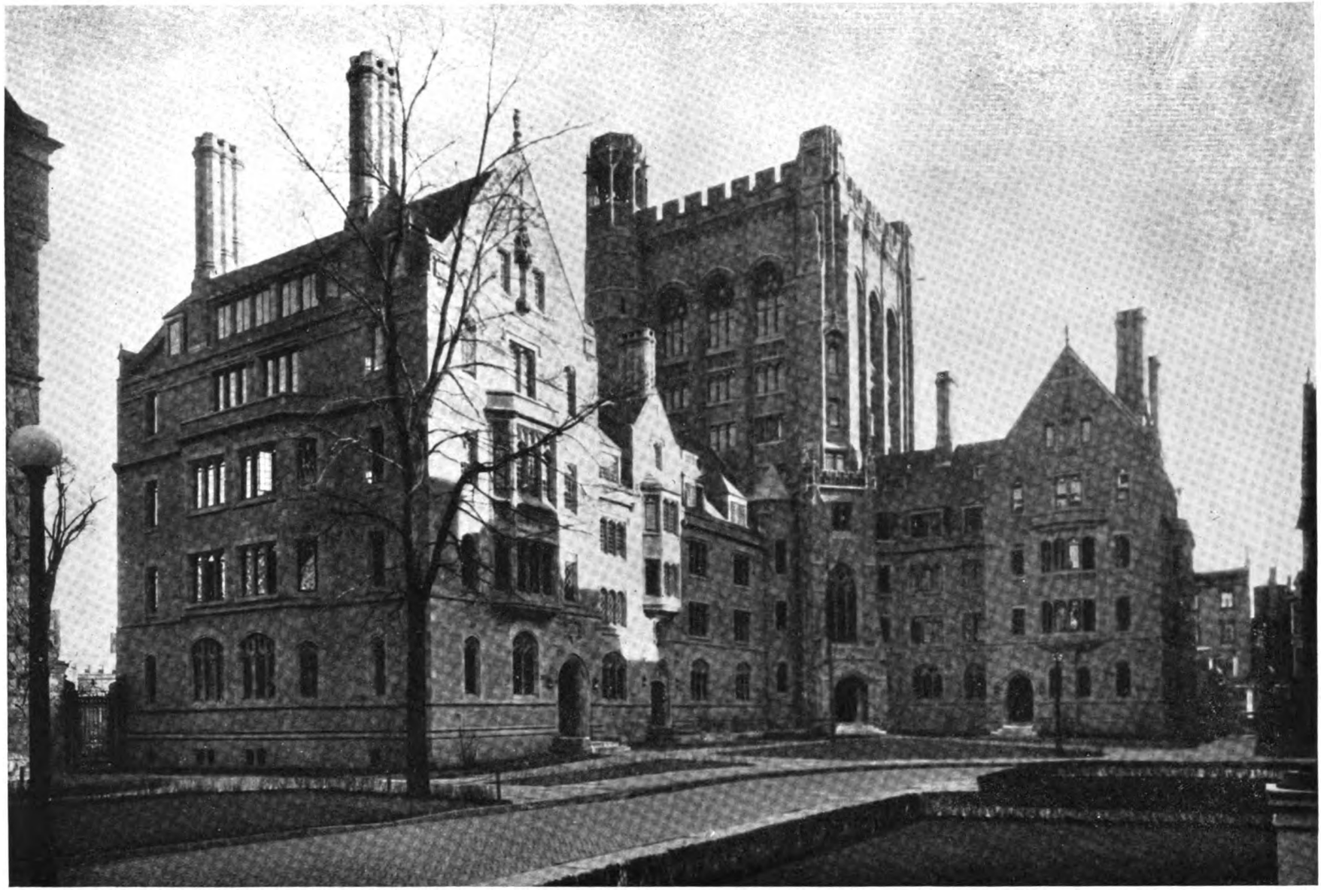

Photograph by Grant

Walter B. Chambers, Architect, New York

Elevation from Campus, Charles W. Bingham Hall, Yale University, New Haven, Conn.

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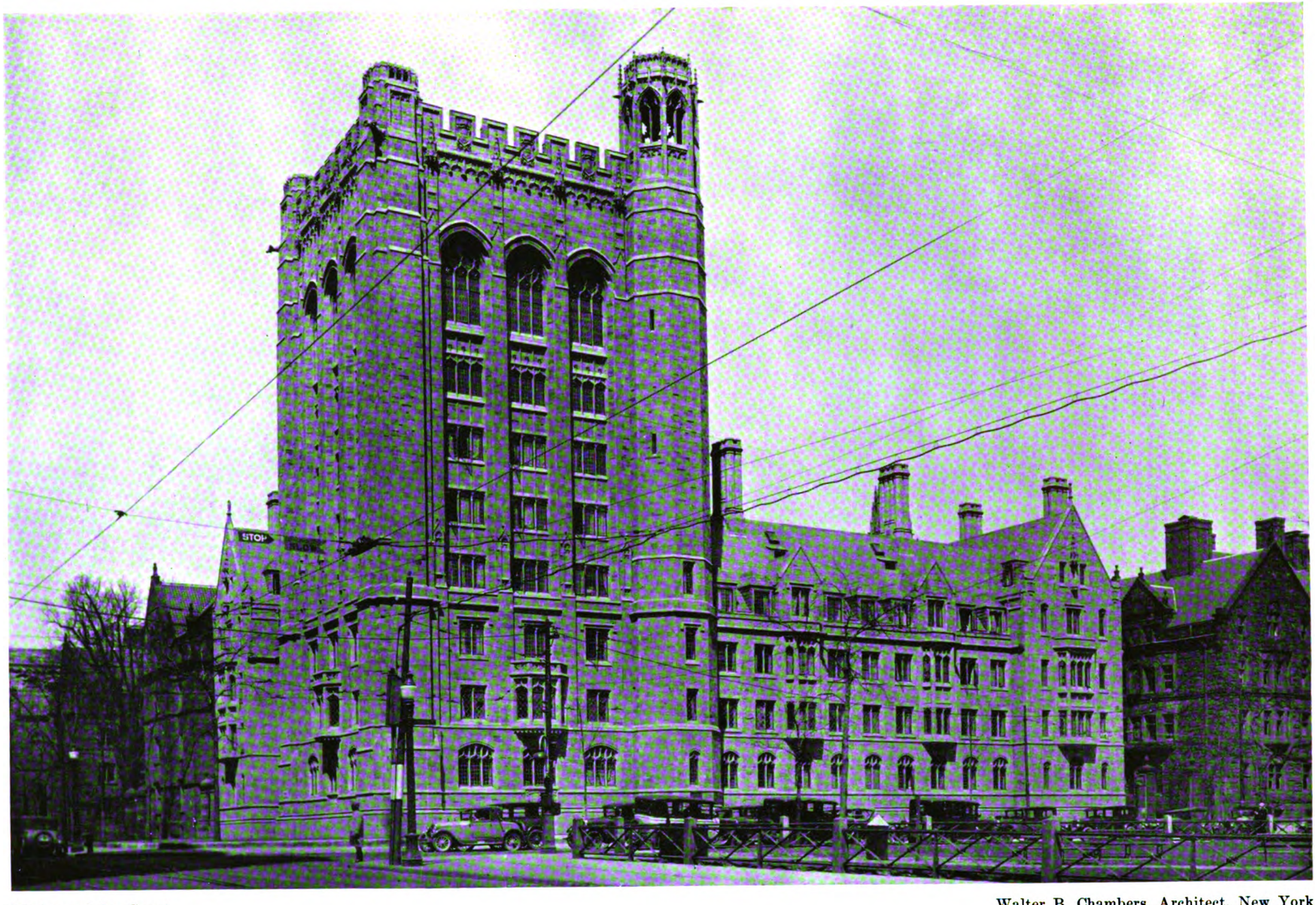

Photograph by Grant

Walter B. Chambers, Architect, New York

College Street Elevation, Charles W. Bingham Hall, Yale University, New Haven, Conn.

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Walter B. Chambers, Architect, New York

Faculty Meeting Room, Charles W. Bingham Hall, Yale University, New Haven, Conn.

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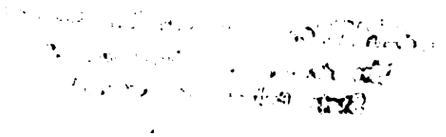

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Zeta Psi Fraternity House, New Haven, Conn.

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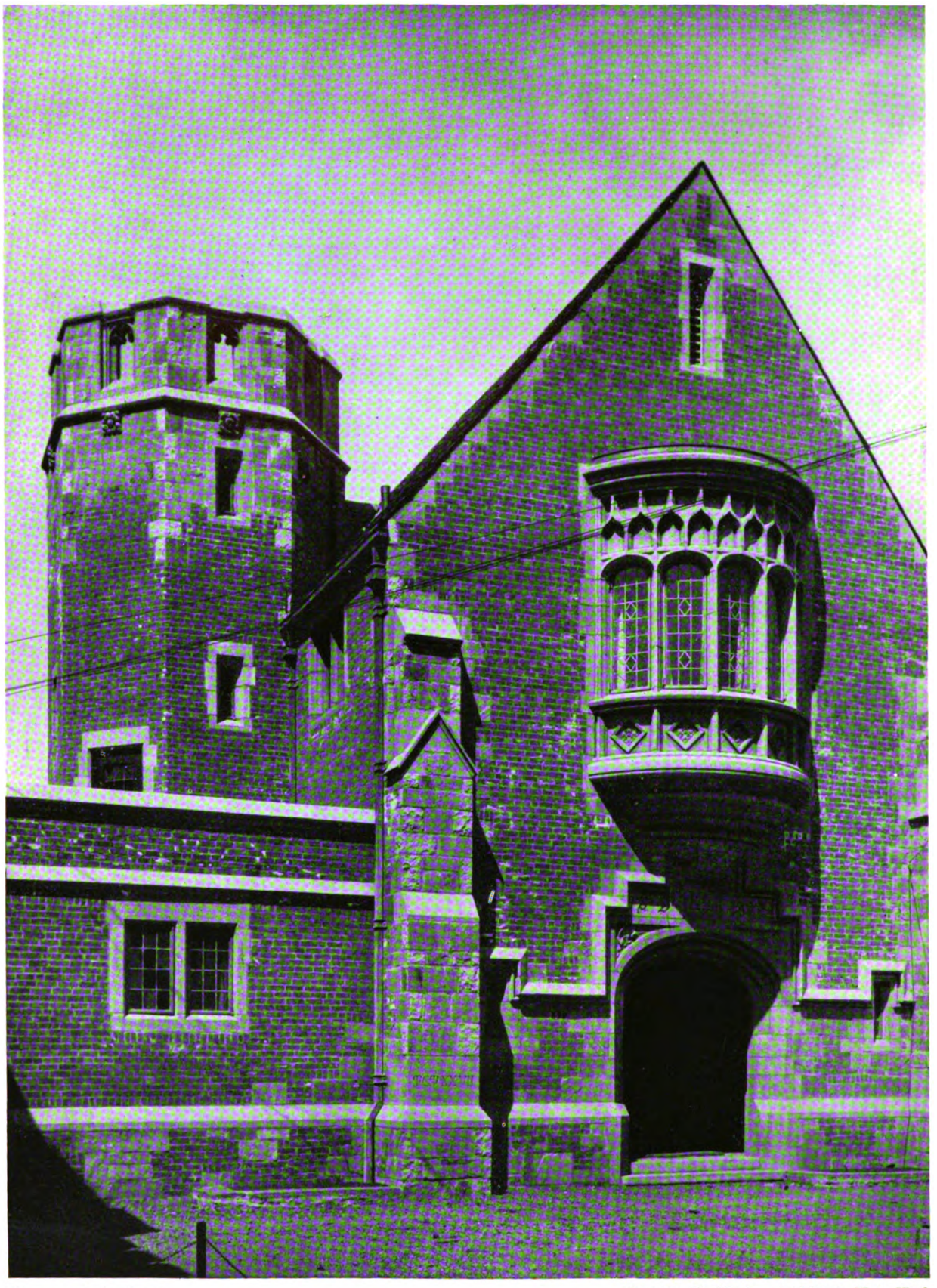

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Entrance Detail, Zeta Psi Fraternity House, New Haven, Conn.

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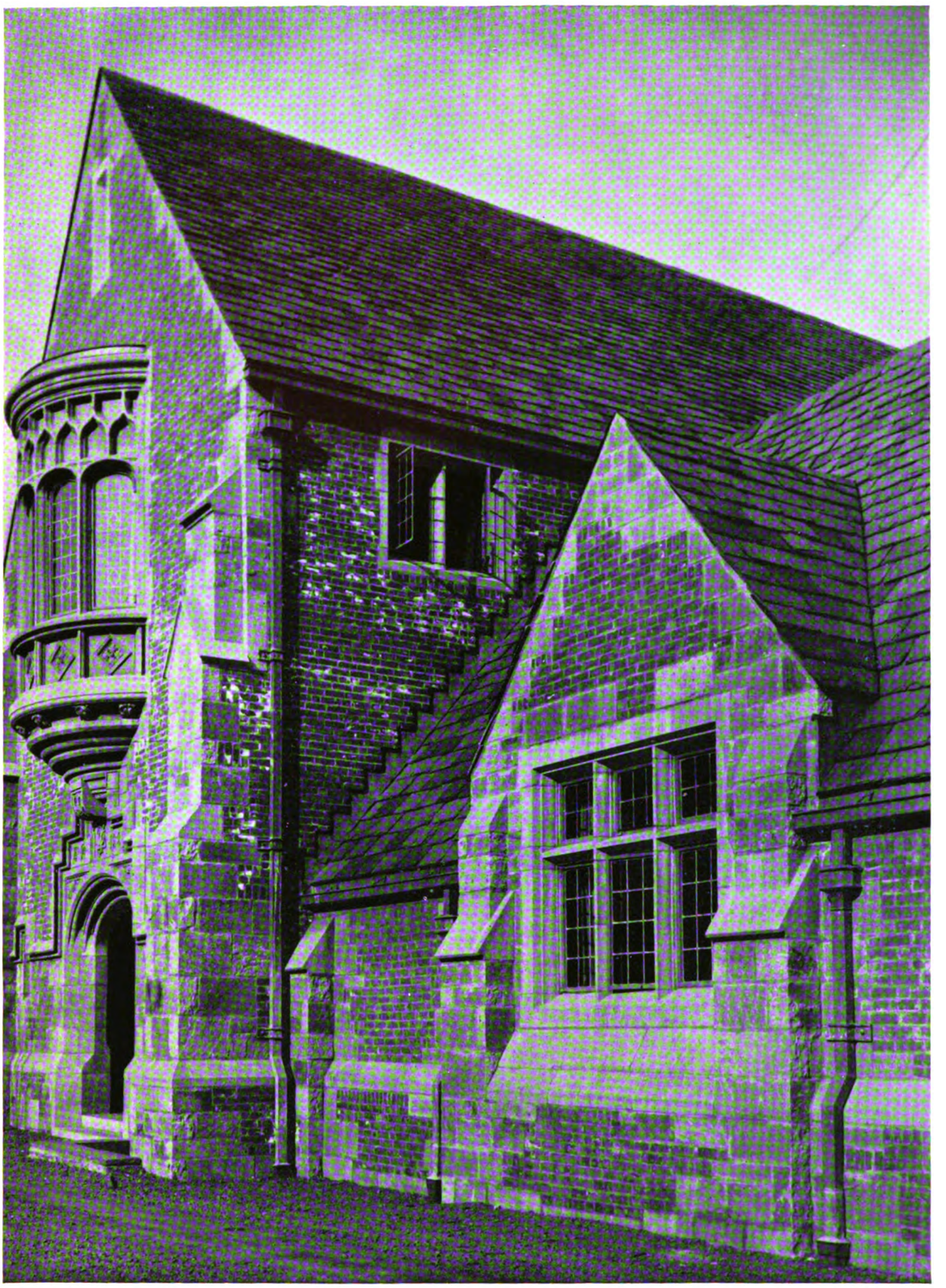

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Exterior Detail, Zeta Psi Fraternity House, New Haven, Conn.

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Everett V. Meeks, Architect, New York

Lounge, Zeta Psi Fraternity House, New Haven, Conn.

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Everett V. Meeks, Architect, New York

Card Room, Zeta Psi Fraternity House, New Haven, Conn.

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Photograph by Grant Everett V. Meeks, Architect, New York

Lounge Fireplace, Zeta Psi Fraternity House, New Haven, Conn.

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James Gamble Rogers, Inc., Architects, New York

Beta Theta Pi Fraternity House, New Haven, Conn.

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Photograph by Grant James Gamble Rogers, Inc., Architects, New York

Detail of Main Entrance, Beta Theta Pi Fraternity House, New Haven, Conn.

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James Gamble Rogers, Inc., Architects, New York

Library, Beta Theta Pi Fraternity House, New Haven, Conn.

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James Gamble Rogers, Inc., Architects, New York

Dining Room Fireplace, Beta Theta Pi Fraternity House, New Haven, Conn.

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Photograph by Grant James Gamble Rogers, Inc., Architects, New York

Fireplace in Alcove Grille, Beta Theta Pi Fraternity House, New Haven, Conn.

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Psi Upsilon Fraternity House, New Haven, Conn.

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Gable End, Psi Upsilon Fraternity House, New Haven, Conn.

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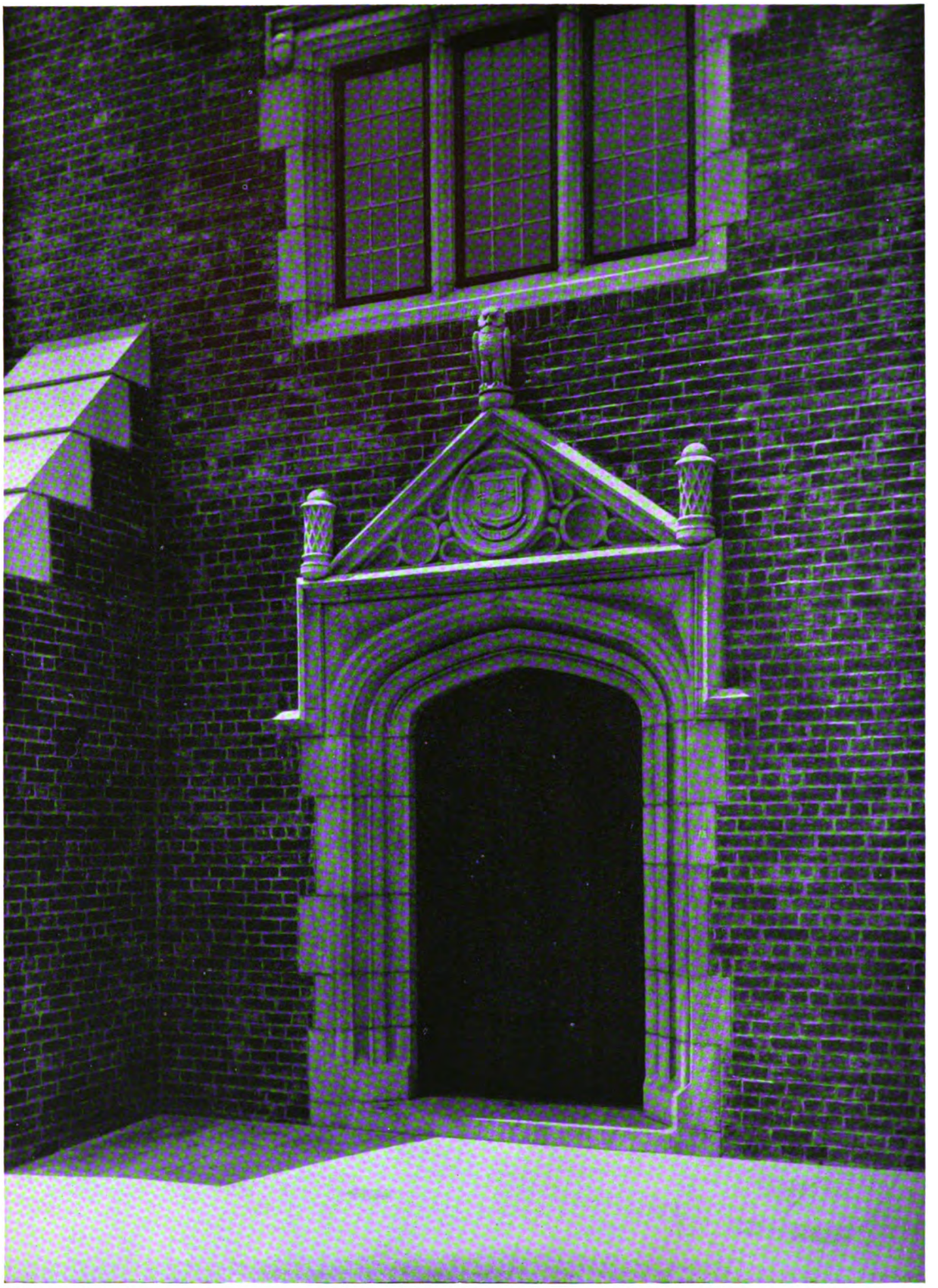

Photograph by Grant James Gamble Rogers, Inc., Architects, New York

Entrance Detail, Psi Upsilon Fraternity House, New Haven, Conn.

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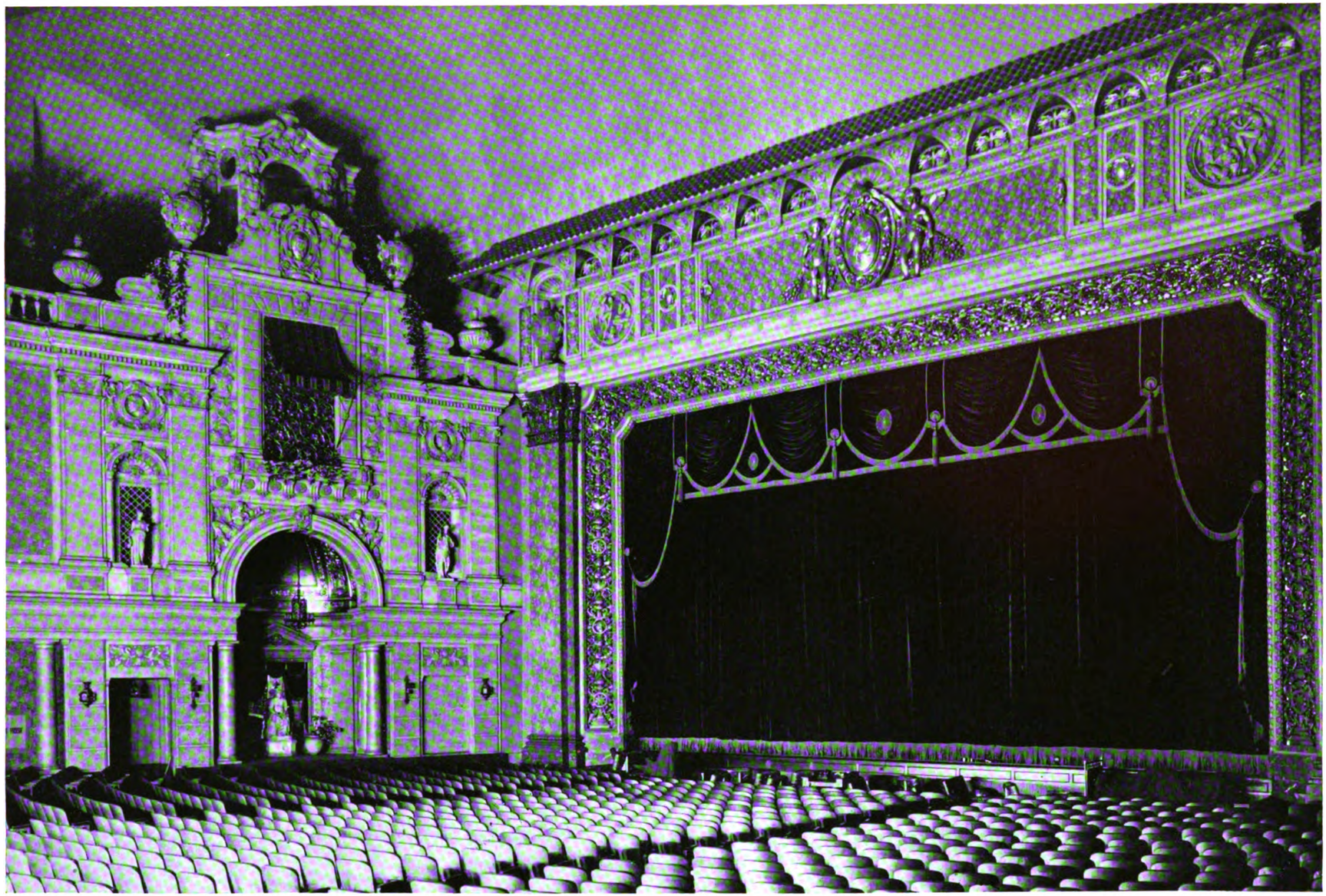

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Emile Weil, Architect, New Orleans, La.

Auditorium, Saengers Theatre, New Orleans, Louisiana

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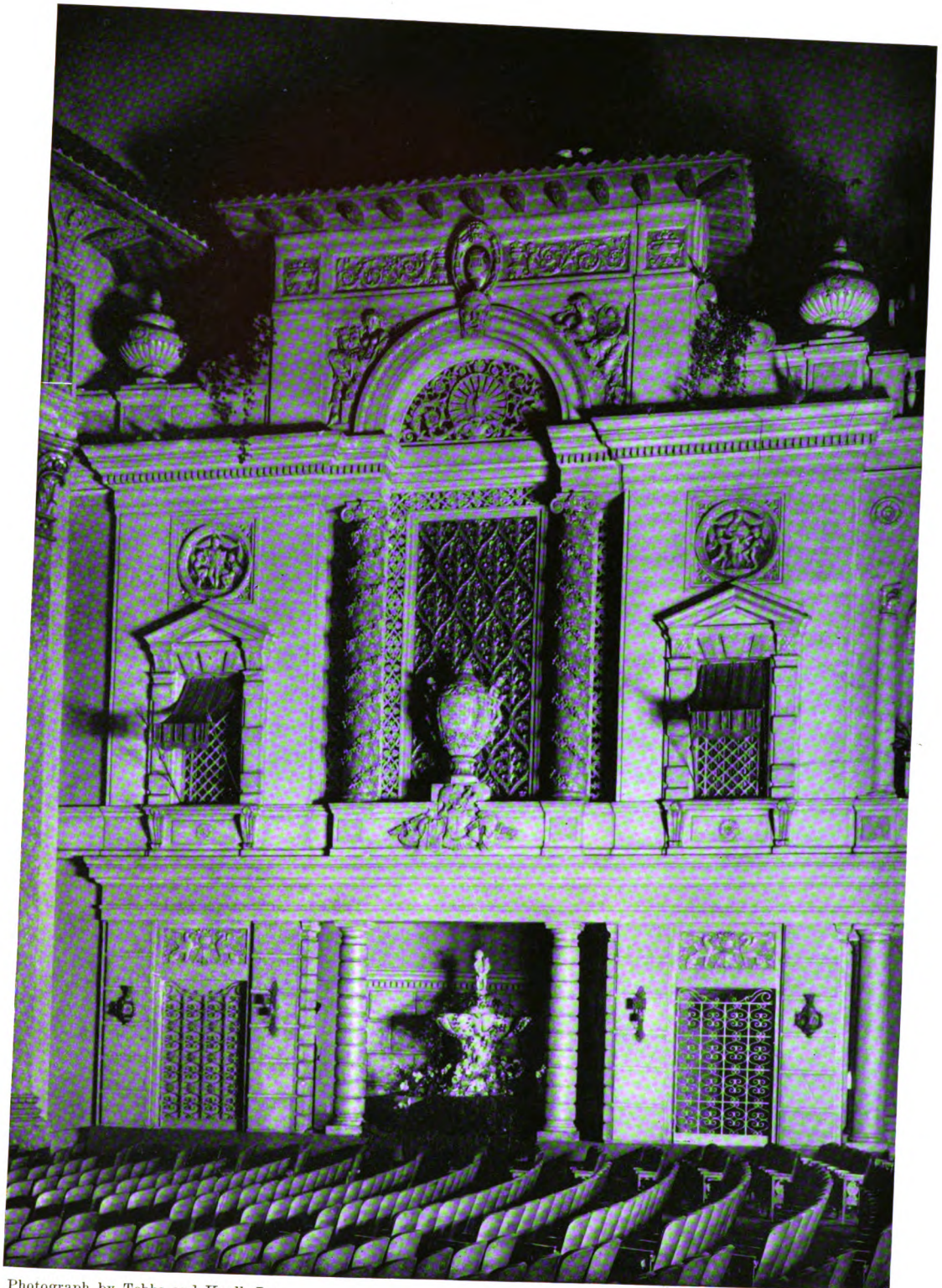

Photograph by Tebbs and Knell, Inc.

Emile Weil, Architect, New Orleans, La.

Detail in Auditorium, Saengers Theatre, New Orleans, Louisiana

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Photograph by Tebbs and Knell, Inc.

Emile Weil, Architect, New Orleans, La.

Detail in Auditorium, Saengers Theatre, New Orleans, Louisiana

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Colonnade in Auditorium, Saengers Theatre, New Orleans, Louisiana

Emile Weil, Architect, New Orleans, La.

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Photograph by Tebbs and Knell, Inc. Emile Weil, Architect, New Orleans, La.

Detail at Balcony, Saengers Theatre, New Orleans, Louisiana

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Photograph by Edison Studio

J. W. Northrop, Jr., Architect, Houston, Texas

Educational Building and Main Church from Southwest, First Evangelical Church, Houston, Texas. (Plan on back)

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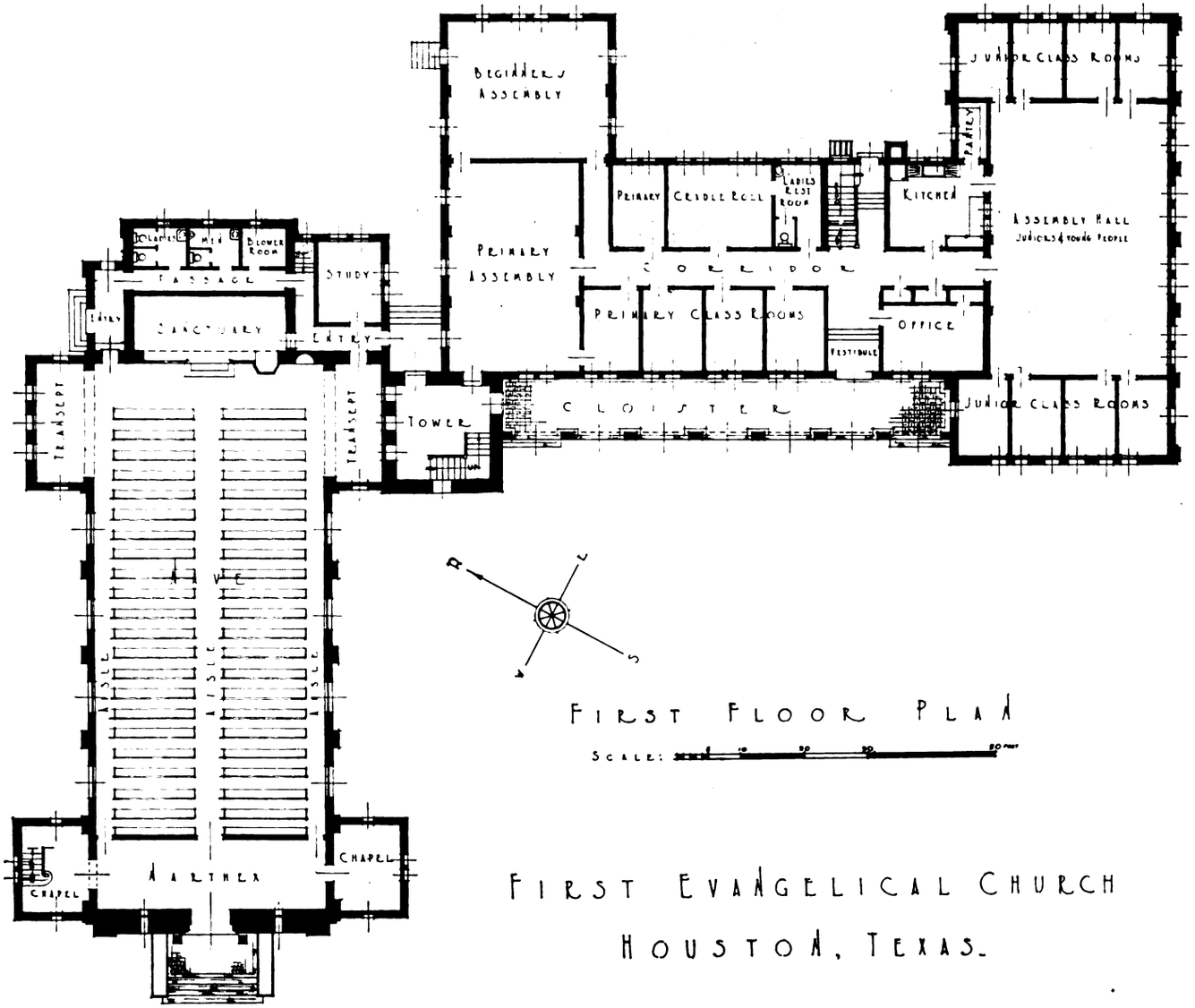

FIRST EVANGELICAL CHURCH
HOUSTON, TEXAS.

Plan, First Evangelical Church, Houston, Texas
J. W. Northrop, Jr., Architect, Houston

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Photograph by Edison Studio

J. W. Northrop, Jr., Architect, Houston, Texas

Main Building, First Evangelical Church, Houston, Texas. (Plans on back)

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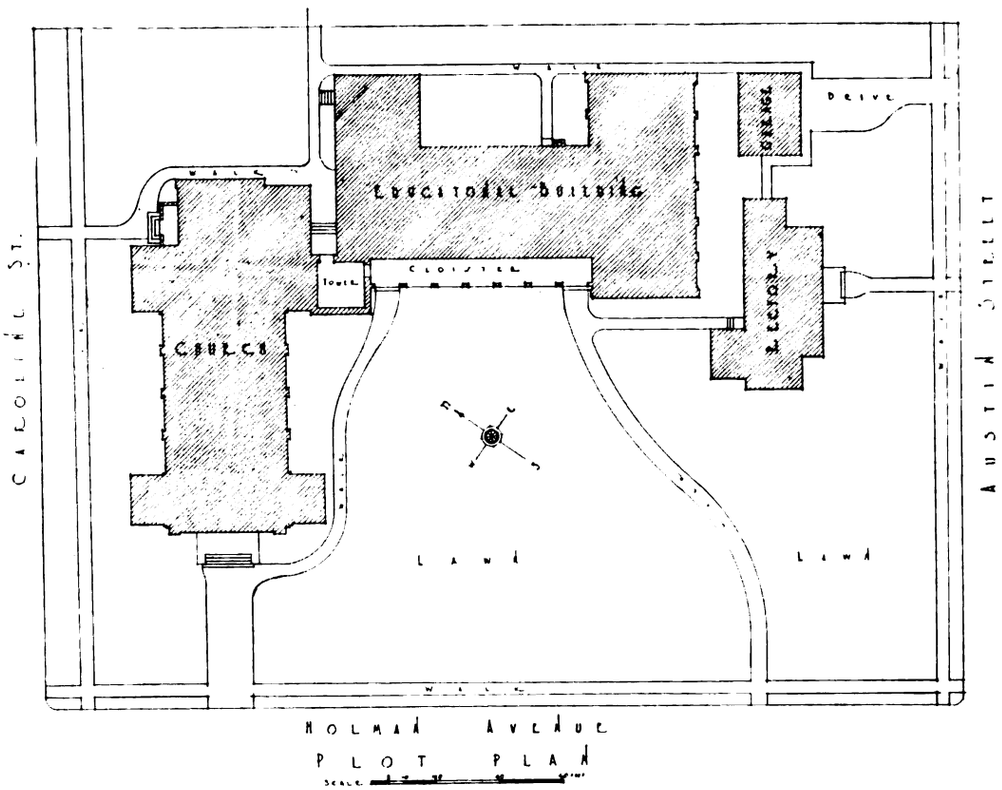

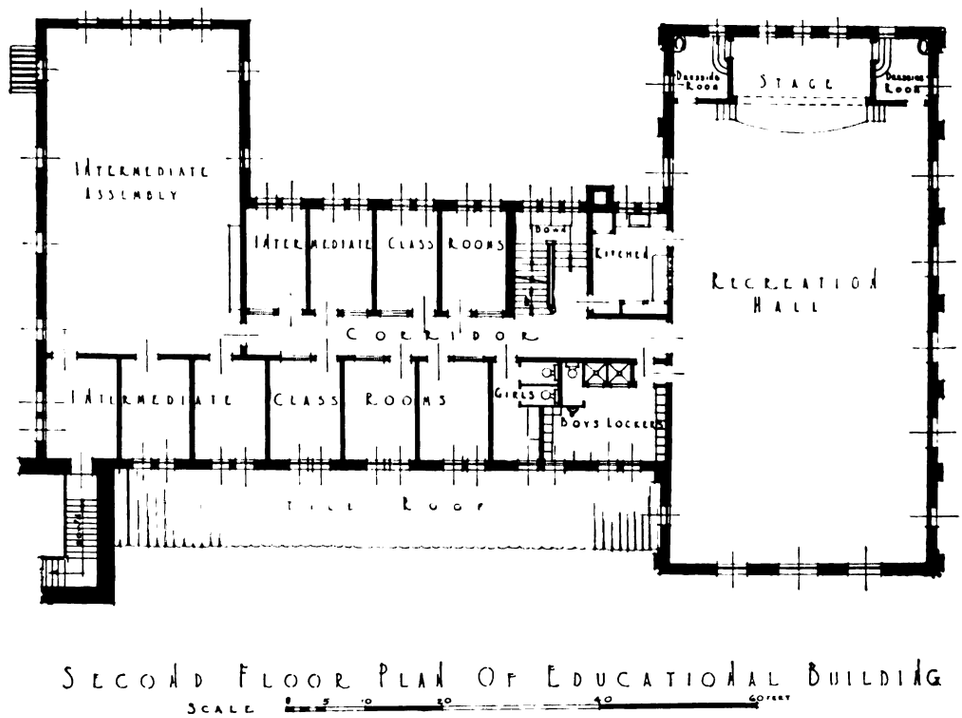

Plot Plan and Second Floor Plan, First Evangelical Church, Houston, Texas

J. W. Northrop, Jr., Architect, Houston

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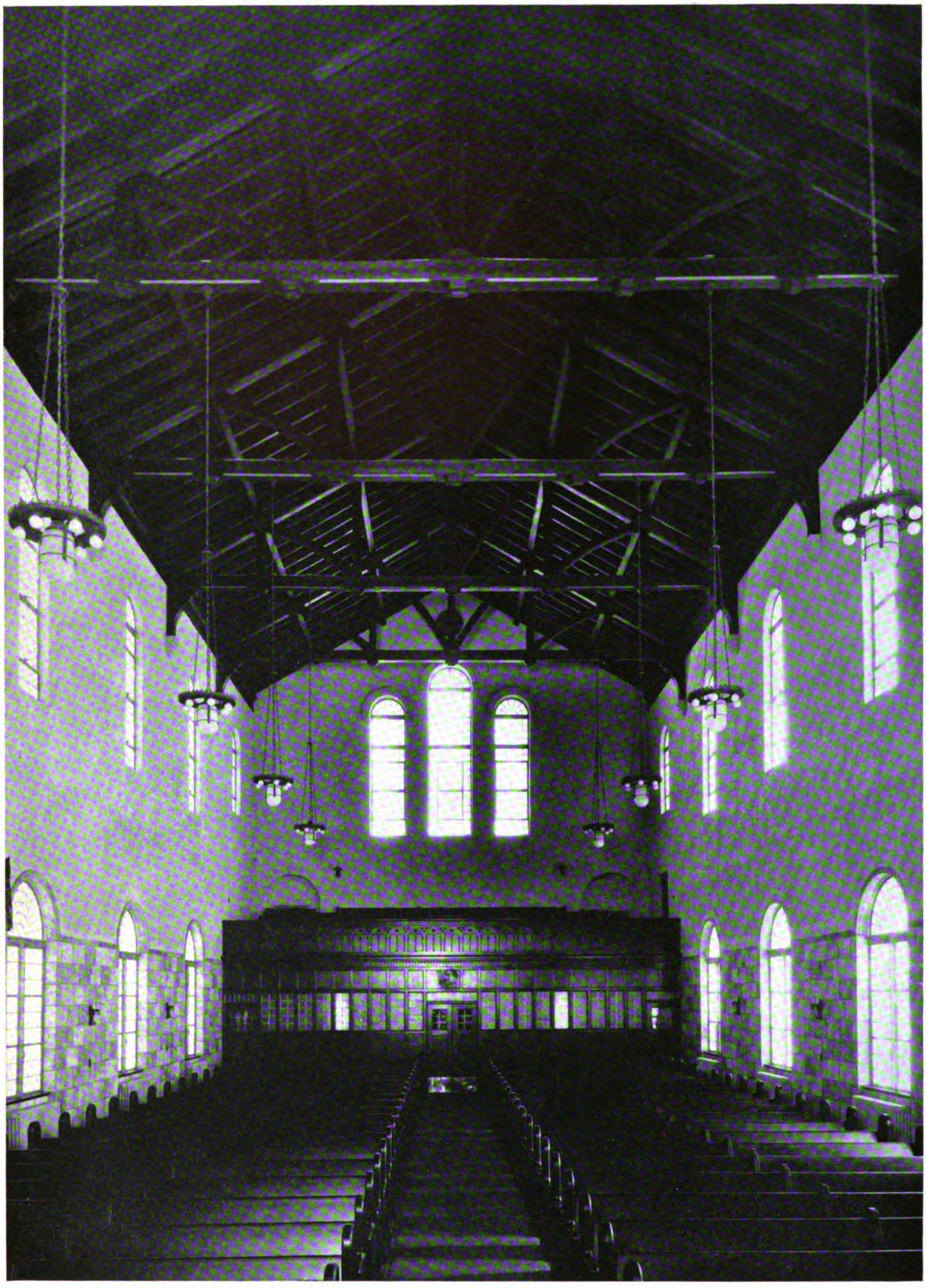

Photograph by Edison Studio J. W. Northrop, Jr., Architect, Houston, Texas

Nave, looking toward Narthex, First Evangelical Church, Houston, Texas

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Photograph by Edison Studio

J. W. Northrop, Jr., Architect, Houston, Texas

Chancel and Choir, First Evangelical Church, Houston, Texas

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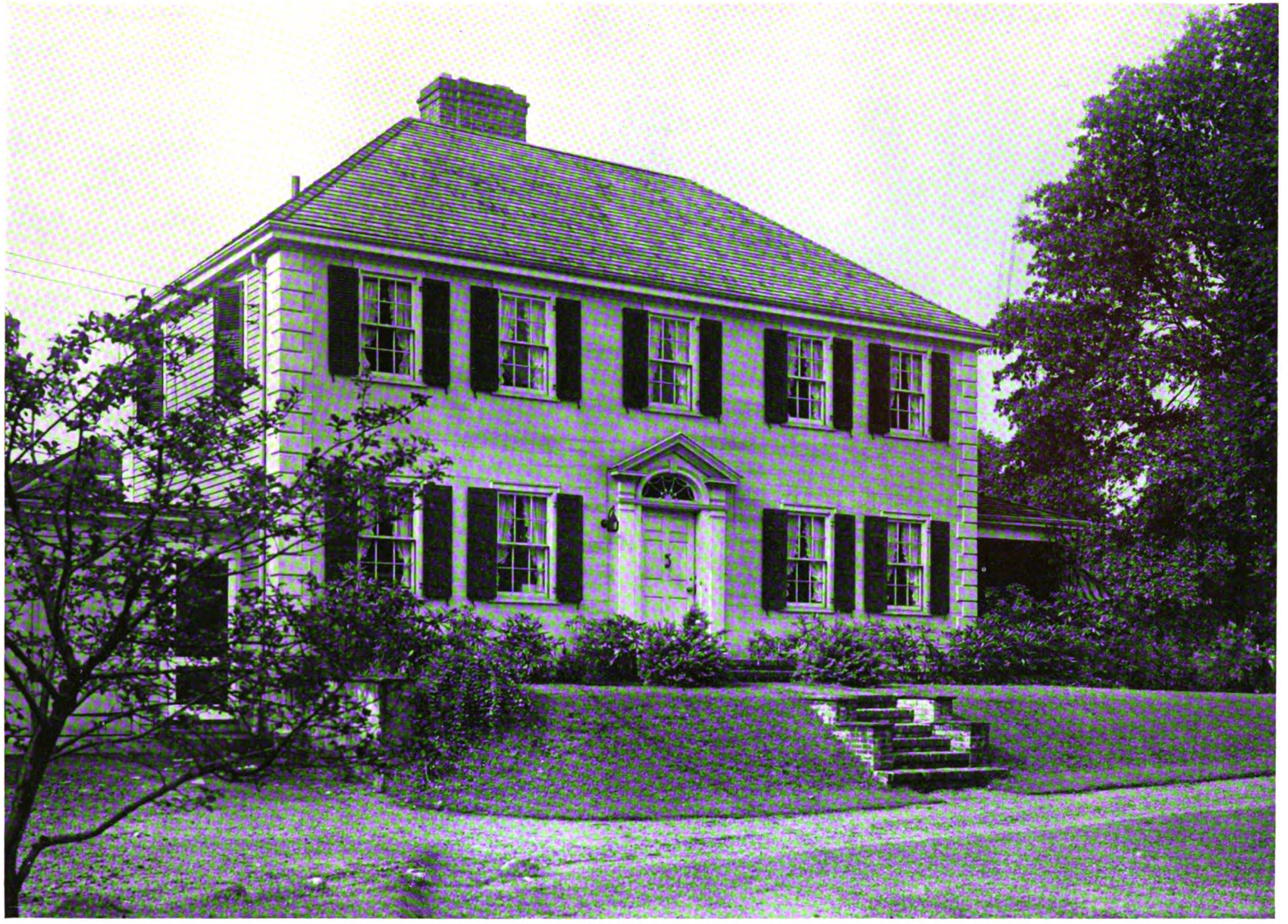

Photograph by Amemya

Nelson F. Breed, Architect, New York

Residence of Mr. L. Macauley, at Greenwich, Conn.

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Photograph by Amemya Nelson F. Breed, Architect, New York

Entrance Detail, Residence of Mr. L. Macauley, at Greenwich, Conn.

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Mr. Murchison of New York Says—

THAT IT is to be regretted that this colyum is so intensely local and that its news is so invariably stale. The first is because New Yorkers are proverbially the most rube-like of the provincials; they rarely travel except to Europe and to Saratoga Springs during the racing season, with perhaps a dash to Nassau or, if trying to climb socially, to Palm Beach, where they may perhaps be heard from if they spend enough and drink enough.

The second reason for the dullness of this monthly stint is because the old thing goes to print a month in advance and our news is bad news by the time the linotypers get to typing.

Our eager readers seldom help us out with any newsy or spicy items, although every once in awhile we tell them how those famous colyumneers F. P. A. and Heywood Broun frequently find their whole column in the morning's mail, and therefore can take a day off.

Just More Work, That's All

WE FIND nothing but kicks and appointments to committees in our morning mail, with perhaps a questionable postcard from one of our affluent friends dance-marathoning through the night clubs of Europe. Or perhaps something to make us more than usually envious, like Arthur Ware, for instance, sending us a postcard from the Brasserie Lipp, in the Quarter, with this notation:

> "Swell beer! 6 cents a seidel! The view from behind it is magnificent!
>
> (Signed) The Big Elk."

In the line of committee appointments we feel that we must be trailing in the hallowed footsteps of the great D. Everett Waid, who asks his secretary every morning, as a matter of habit, whether he is on any new committee that day.

But we are now the Chairman of the Committee on Foreign Relations of the A. I. A. What a foreign relation is is not too clear to our overheated mind. We have no foreign relations; we have near relations but practically no rich nor beautiful relations!

Hence we cling eagerly to the hope that foreign relations may bring some new-found happiness into our life; it may perhaps be the excuse to go to Europe to air our smattering of the Latin tongues, or to Rio in 1930 for the next Pan-American Congress, or to Fontainebleau some summer to see how the American students are getting along in the Allied Arts.

But Europe in the summer, like the old grey mare, ain't what she used to be. It is overrun, stampeded and obliterated by the locust-like blight of Amurrican tourists these days. So we'd rather go in the early spring, stay for the Quat'z-Arts Ball and then ease our way home on the *Ile de France,* with its nine bars.

LOCAL NEWS

Harley Parker, of Boston, was a pleasant caller at our sanctum last Friday and renewed his subscription for six months. Call again, Park.

Whitney Warren's Park Avenue straddle (as we call it) is coming on nice. Whitney always gives the sculptors lots to do.

George Chappell, one evening in the grocery store, said that the ornament on the Grand Central Depot looked to him like a shore dinner. George and the Mayor are our town's best wisecrackers.

Handsome Stewart Walker, more tanned than ever this summer (the W. C. T. U. says it's something else) has a fine new job building a home for a firm of carpenters and general builders, the Fuller Company, up on Fifty-seventh Street, which we say is pretty far out for business.

Frank Voorhees, of V. G. & W., hypnotized a bank board last Tuesday and got a nice building to do at Number 1 Wall Street. Lots of the boys thought they had it sewed up, but Frank came in from behind with his overshoes on and, as the saying goes, brought home the bacon to the Mrs.

Bill Van Alen looked happy when we saw him choking himself at Childs' last week. (He takes it out in meal tickets.) Bill is going to do the highest building in the world, at Forty-second Street and Lexington Avenue, for Senator Reynolds. From Childs' to Grown-ups, as it were, we say.

Architect Freedlander is a big getter. Joe gets everything he goes for. He wanted an automobile the other day; he stooped down to pick up something in the street and he got it in the end.

Two members of Dr. Cook's Bible Class are living their boyhood days again. Ben Morris and Bill Delano each have a Young Ladies' Seminary to do up on East End Avenue and Bill and Ben expect to spend a good deal of time up there after school takes in, just to see if everything is O. K. as to finish and workmanship.

J. W. O'Connor has seven covered tennis courts on the boards. What a fellow Jim is with the Long Island set! Do they pay up quick, Jimmy, or do they let it run?

The Cooperative Apartment House business is not so booming these days. There's perhaps too many on the market. We like those Fred F. French Tudor City hostelries where you open a door and pull a bed down and relax without an unnecessary step, so to speak.

DEPARTMENT OF ARCHITECTURE
The Pennsylvania State College
State College, Pennsylvania
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Big Clinton MacKenzie is spending the summer on his houseboat, "The Floating Kidney." Mack keeps her anchored most of the time on account of the high price of gas.

Harry Jacobs had a daughter married last month. Several friends participated in a nice shower before the event. This time next year Harry may be a grandpop and we say he'd make a good one because he stays home most every night anyhow.

No more until next month. The Editor wants to go fishing.

Hints for the Lady Decorator

We clip this from the *New Yorker* in case you don't know what to do with your enclosed porch.

Lacquer red wicker
And raffia rugs,
Pillows that flicker
With color, and jugs
Beaded with foamy green
Grasses, and blues as
Soothing, in velveteen
Sprays of anchusas.
Dresses a bee may for
Hunger regard,
Minding a nosegay, or
Little Dutch yard.

Lacquer red wicker
And raffia rugs,
Leisure and liquor,
And laughter—and bugs.

Olive Ward.

All Is Not Old Gold That Glitters

To our mind some of this here modern advertising is the Bunk, pure and simple. The picture of the busy Bank president, with regret stamped over every feature, giving the gate to a clerk because of halitosis! Or five merry laughing beanbag players having a jolly game of pass-around, four out of five suffering—yes, suffering—from pyorrhea!

But the worst of all is the blindfolded cigarette smoker selecting a certain brand by the taste, while three burly college professors stand by with bated breath, awaiting the result.

We know a very celebrated lady who recently got fifteen hundred dollars for doing this act, although she doesn't smoke. They blindfolded her with a peekhole so that she could easily see the printed name on the cigarette. The college professors had the appearance of prosperous hoisting engineers. All went well at the test.

"That is the one I like best," murmured the lady, with a furtive glance down the bridge of her well-shaped nose. So she got the fifteen hundred.

Easy Money

Probably if Lindbergh would undergo this thrilling test, they would give him $25,000 for it. But he won't do any of those things. Not he! Although he made over $200,000 in six months he earned it all in his legitimate business—flying, and writing articles on the subject.

We suppose we have lost our amateur standing in the profession by writing about it but if our readers can stand it, we can too. So there you are and every man for himself, is our motto.

Waste Doesn't Make Want

It seems that our all-seeing Government has made one of its usual surveys this time about Waste and it finds that the building business comes in fourth in the race of the big wasters.

Strange to say, it isn't the workman who gets the most blame from the Department of Commerce. No, it is management which gets a 34 per cent standing in the count-up.

We are surprised at that, for we have always believed that it is the American contractors' system of organization, with its attendant speed and economy, that made up for the high cost of labor and made our big building programs possible.

Too Much Variety

Manufacturers and business men are forced to look into their businesses more intensively than ever for opportunities to cut down costs and yet maintain for themselves a fair profit. They are finding that a prolific source of waste is too much variety. A surprising proportion of this variety is made up of slight dimensional differences, of models and types which are not markedly dissimilar, but which were originated in an effort to be "just a little different."

Variety may be the spice of life, but when carried to excess in some directions it places an unnecessary burden on manufacturers and distributors and their customers as well.

In other words, don't have too many different sizes of doors, too many types of hardware, too many different floor heights or too many sizes of kitchen dressers.

Be simple—Use different colors in the interior to get away from the usual Manila-paper effect on the walls but don't waste your clients' money by indulging in too much variety.

We are, of course, speaking in a commercial vein, for hotels or apartments or office buildings. Monumental structures are other things. They're different again. Nothing should be like anything else.

You'd Be Surprised to Know

That Baltimore, Maryland, just hates apartments and won't have them.

(Continued on Page 788)

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A *complete service to the architect*

As designers and makers of furniture for executive offices and clubs, we are fully equipped to relieve the architect of every detail incident to the completion of his interiors.

A Danersk presentation is based on the architect's regular blue prints, and it includes rendered prospectives, detailed drawings, and spotting of furniture on enlarged plans. We cooperate with the architect in planning rooms to meet definite needs, and prepare special designs and finishes when needed.

The selection of fabrics, draperies and all decorative accessories may also be safely entrusted to our experts.

The architect is asked to give us only a general conception of the ideas which he wishes carried out. Our staff is always at his disposal in every phase of furnishing and selection.

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Ash Removal

Labor Saving. Safe. Speedy

THE MODEL D ELECTRIC HOIST recently installed at R. H. Macy & Co.'s Garage is the fifth G&G Electric Hoist that Robt. D. Kohn has specified for Macy buildings. Garages are only one of many types of buildings where G&G equipment can be advantageously used. See Sweet's 22d Archt. Cat., pp. C-3183-91 for full description.

GILLIS & GEOGHEGAN

552 West Broadway, New York

Mr. Murchison of New York Says—

(Continued from Page 786)

It is perhaps the only large city in the country that can report that interest in apartment living has declined about 50 per cent in the last eight years, although multi-family construction has been active in Maryland's capital. The Baltimore Association of Commerce says, as a result of an investigation completed recently by its real estate committee, that in 1921, the peak year of the housing shortage, when many two- and three-story dwellings were altered into apartments, figures show that 10.5 per cent of the population of the city was housed in apartments and 85 per cent in one-family houses.

In 1927, however, despite the erection of numerous large apartment houses following the war, the population percentage in apartments has dropped 5.35 per cent. This, the figures disclosed, was due to many persons who lived in two-family apartments moving into single family homes.

Why that is, we don't know. What's the matter with the Baltimore architects? They ought to be able to make the connoisseurs of terrapin and champagne realize that things would taste better eight stories up from the dust level.

"Never Say Beautiful

WHEN SPEAKING of a city," says Mr. Frederic A. Delano, of the National Park and Planning Committee.

"I never refer to Washington as 'the City Beautiful,' " Mr. Delano declared at a recent public hearing of the zoning commission. "Beautiful is an adjective that may be properly used in describing a woman. It is, however, much too effeminate a word to be used in describing a city, particularly the nation's capital. This is a man's city, and we want to keep it distinctively so."

We think the gentleman is wrong. Cities are made up of buildings and parks and roadways and people. Some of each kind are undoubtedly beautiful, therefore why shouldn't a city be termed "beautiful."

All architects are lovers of beauty, be it a statue or a building or a flower or a lady. So they won't agree that a city could not be beautiful, although, more's the pity, we have but one or two in this wide land and there is none, we think, so beautiful as is Washington.

We could name many other American cities that would profit architecturally by emulating the Nation's Capital, even at the risk of being "beautiful."

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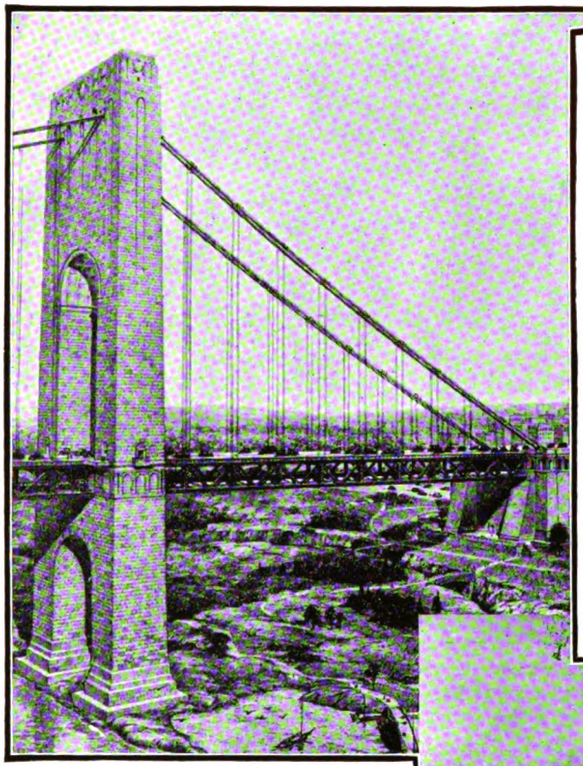
Quality-Control of Concrete Assures Strength and Safety



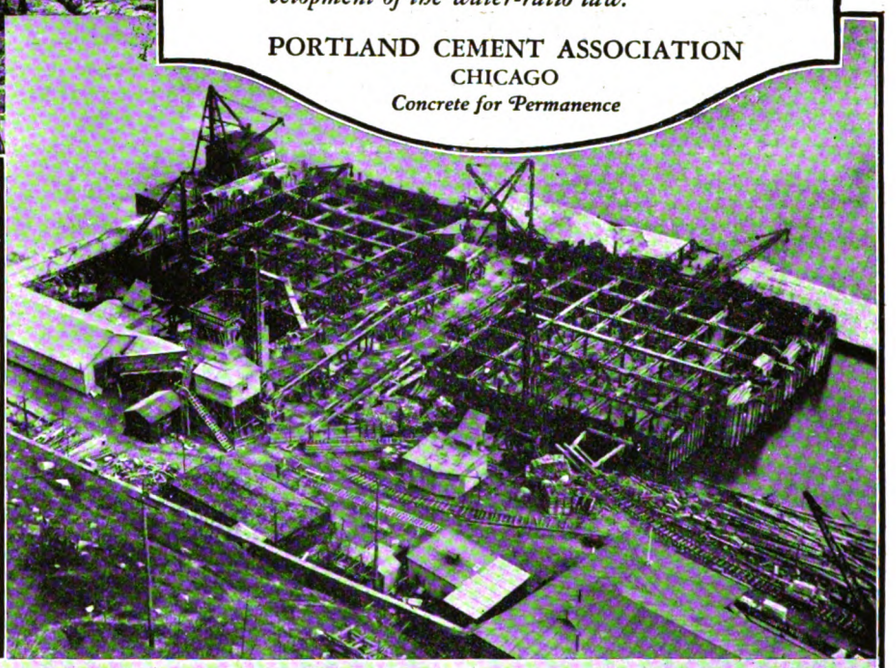
—for the World's Largest Bridge

The Hudson River Bridge, to connect New York City with New Jersey will have a central span 3500 feet in length supported by two towers 650 feet high.

The cofferdams for the tower footings—the largest ever built—are 89 feet by 98 feet, and are located in pairs. The footings of portland cement concrete go down to solid rock 85 feet below the river's surface. The footings and towers will constitute the greatest masses ever created on areas so limited in size.

The strength of the concrete supporting this massive structure is predetermined by water-cement ratio specifications, which provide complete quality-control, *and which have permitted economies unknown until the development of the water-ratio law.*

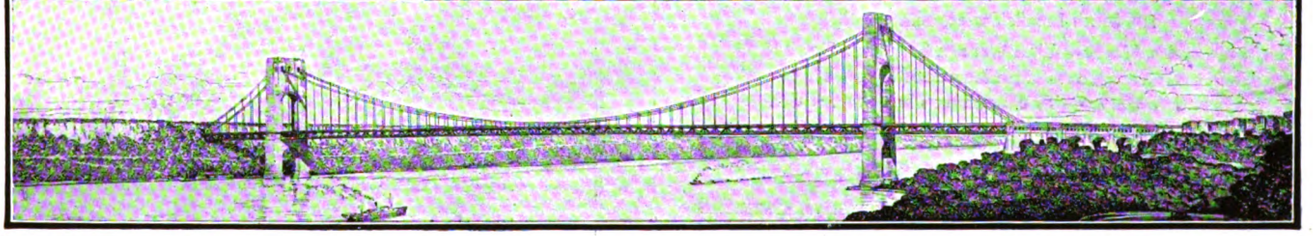
PORTLAND CEMENT ASSOCIATION
CHICAGO
Concrete for Permanence



(Above) *One of the two great towers of the Hudson River Bridge.*
(Center) *Cofferdams for New Jersey tower footings. Silas Mason, Inc., N. Y., Contractors.*
(Below) *As bridge will look when completed.*

Total length, including approaches, 9,000 feet.
Total cost, about $75,000,000.
Built under jurisdiction of Port of New York Authority.
Othmar H. Ammann, Bridge Engineer
Cass Gilbert, New York, Architect
Work Started, May, 1927
Anticipated Completion, 1932

Sketches by courtesy Cass Gilbert, Inc.



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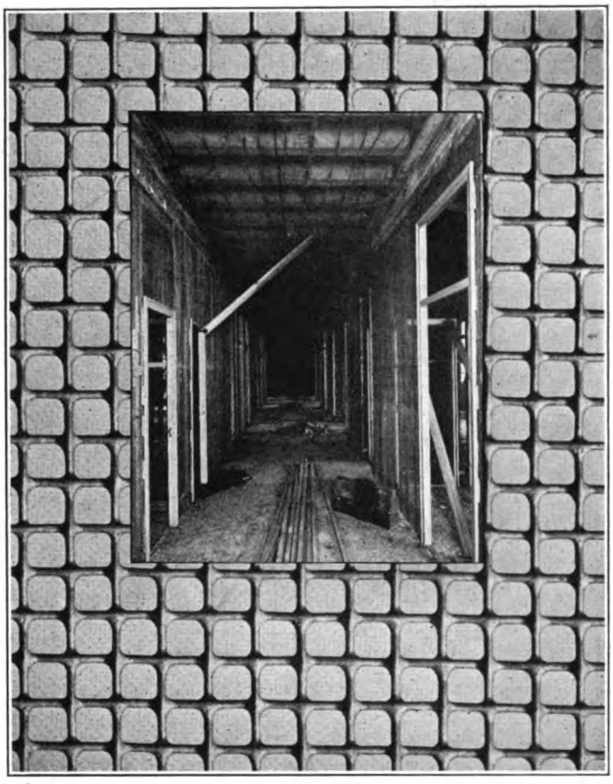

Where Clinton Lath is More than Lath

In the Charity Hospital in Cleveland, O., Clinton Wire Lath was used to serve as re-enforcement as well as lath in constructing the two-inch non-bearing partitions.

The door frames were set instead of bucks and grounds. A single layer of lath was erected on the centre line of the partitions. Then the plaster applied first on one side and then on the other. Clinton Wire Lath is made of finely tempered wire woven with a close, even mesh. A double key, both vertical and horizontal, is provided irrespective of the direction of the stroke used in plastering. It may be had black painted, made of galvanized wire or hot dipped galvanized after the fabric is woven.

Progressive builders have found many uses for Clinton Wire Lath other than lath. It stands up. They can trust it.

Let us send you complete information.

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43 East 42nd Street, New York, N. Y.
208 South LaSalle Street, Chicago, Ill.

Architect---The George S. Rider Co.
Contractor---The Lundoof-Bickwell Co.
Plasterer---The Lennox Halderman Co.

CLINTON WIRE LATH

New Styles in Monoliths

(Continued from Page 724)

has led to a spasm of what I consider over-ornamentation in many of the recent monolithic buildings. The mere fact that extensive ornamentation *can* be carried out very inexpensively does not indicate that such ornamentation is desirable.

Where architectural ornamentations have been constructed integrally with the structure, they are usually given the same surface treatment as the walls and other parts of the building. This is especially effective where an antique or diffused effect is desired, for the molded decorations when coated with a light stucco surfacing, blend in so well with the column or wall structure of the building that they carry out very effectively the integral note of the structure.

Nothing about the new style in monoliths is more appealing than the fact that they are such elastic, varied and ostensibly interesting experiments. New types of architectural designs call for more intensive study, thoughtful consideration and true artistic merit than any other. In the hands of mediocre men the monolith may very well prove a dismal failure. On the other hand the imaginative versatile architects find in it opportunities for the most interesting kind of successes.

EXPERT ADVICE ON SCREENING ~

Before you definitely decide on screens, consult the Higgin representative in your city.

His specialized knowledge of screens and his ability to furnish *all* types - - rolling screens, sliding, hinged or stationary metal framed screens - - will prove invaluable in determining the *one best screen* for each and every opening!

If his name is not listed under "Higgin" in your phone book, write us and we will see that he gets in touch with you.

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The New Ideal Redflash Boiler

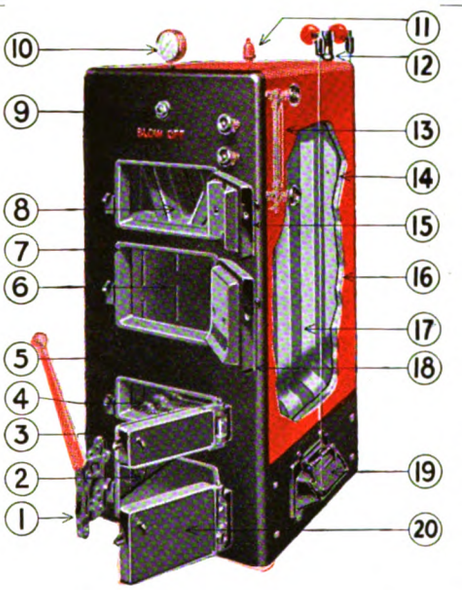
This beautiful new Boiler is one of the outstanding achievements of the American Radiator Company. The time has come when the people expect and demand not only a high degree of mechanical perfection in the products they buy—but products which are beautiful as well. The Ideal Redflash Boiler represents the culmination of our efforts to meet this demand. It is the finest combination of efficiency and beauty that has ever been developed and brought within the reach of the average home owner.

Promoting Better Homes— Better Heating

Our million dollar advertising campaign is acquainting home owners and builders everywhere with the advantages of this beautiful boiler, "American" Corto Radiators and other American Radiator products. It represents our sincere effort to promote better homes, better heating and a higher standard of health and living comfort for the people of America.

SPECIFICATIONS

1. Shaking mechanism, flexible, easily operated, durable.
2. Ashpit for easy caretaking, with cast-iron base of strong, trussed construction.
3. Porcelain enamel finished doors of enduring beauty.
4. Special grates allow use of small size coal, such as Buckwheat and Pea. Triangular top construction grinds clinkers when grates are shaken, facilitating caretaking.
5. Jacket, indestructible sheet steel, baked enamel finish.
6. Large, scientifically proportioned fuel chamber of abundant coal-carrying capacity for long firing periods.
7. All contact-surfaces on doors and platework ground to smooth dust-proof finish.
8. Long, double-gallery flue for hot gas travel secures high operating economy.



NEW Ideal Redflash Boiler

9. Blow-off, in front, makes cleaning easy.
10. Steam gauge, etc., provided with steam boiler. Water boiler also completely equipped.
11. Safety valve.
12. New sensitive Arco Mechanical Regulation.
13. Water gauge glass, brass fittings, easily read.
14. Latest type air-cell asbestos insulation prevents radiation heat loss.
15. Flue door with curved baffle lining insures easy gas travel.
16. Side metal jacket, indestructible.
17. All sections seepage-proof construction.
18. Fire-door with baffle lining containing secondary air distributor.
19. Primary Draft Inlet.
20. All doors, plate fittings, hinge pins, etc., porcelain enamel finished for permanent beauty.

And it costs no more than ordinary equipment

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Herman & Brown, Architects

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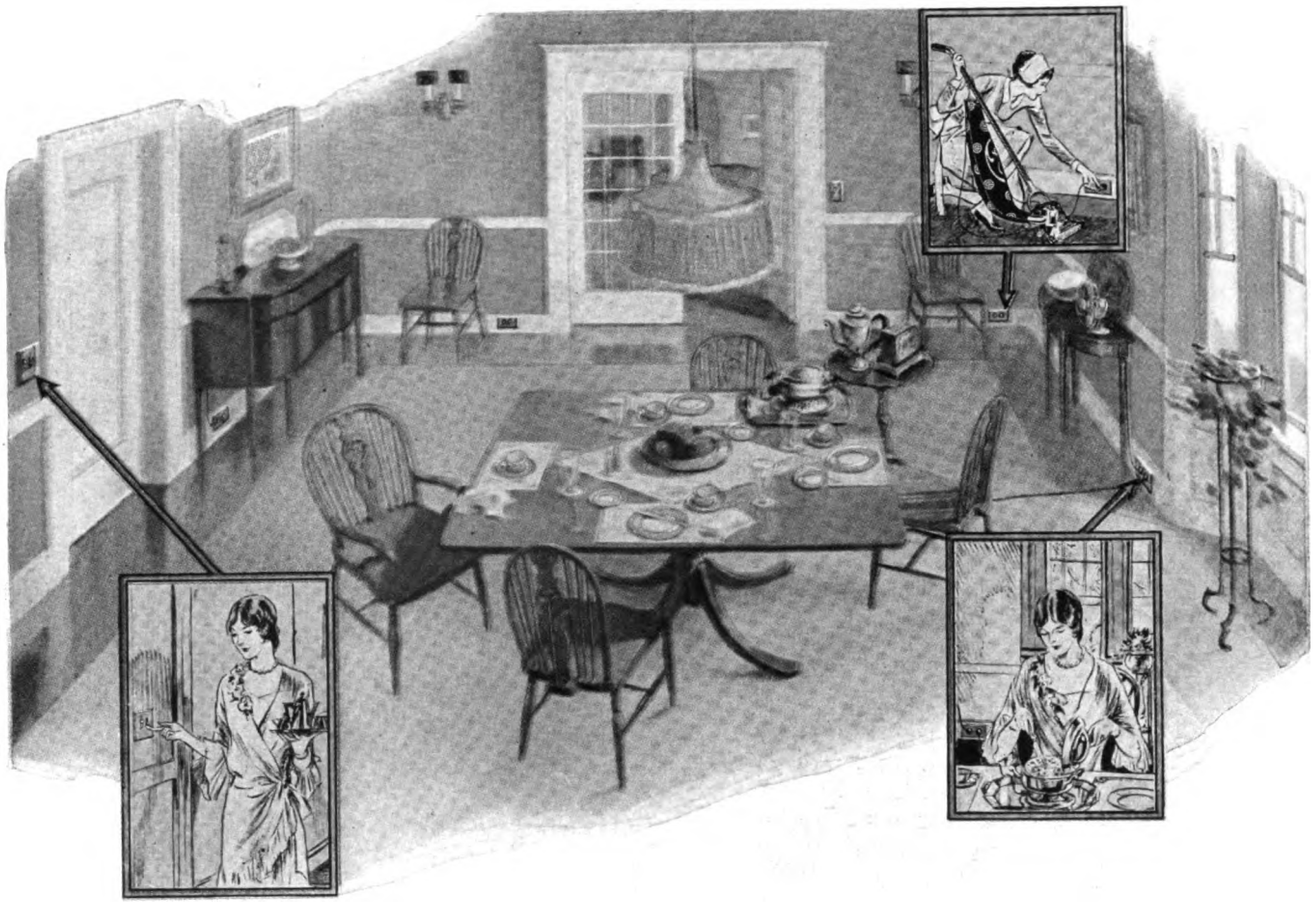

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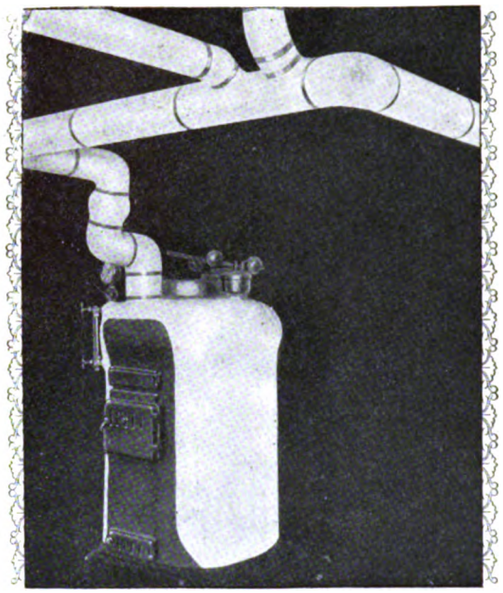

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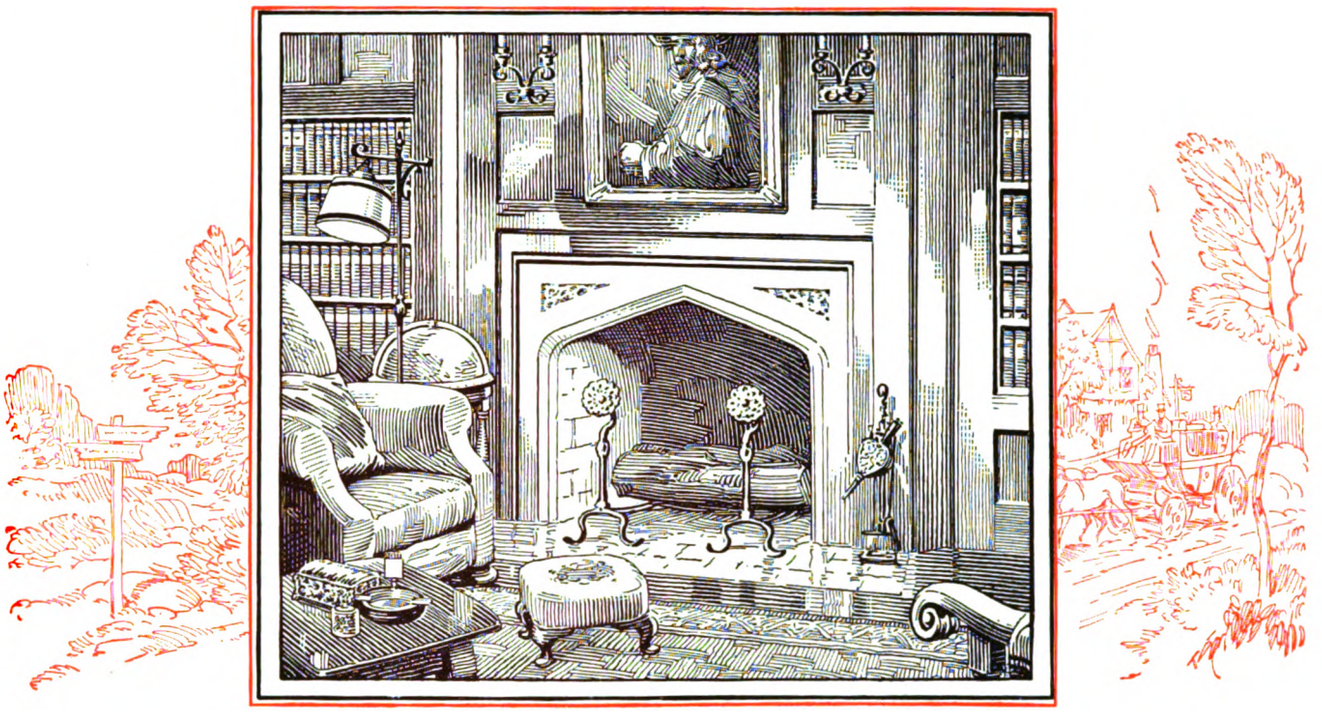

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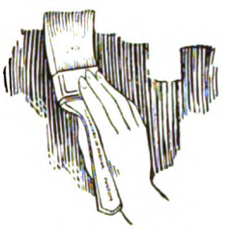

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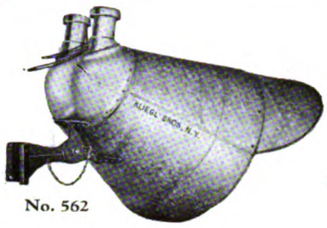
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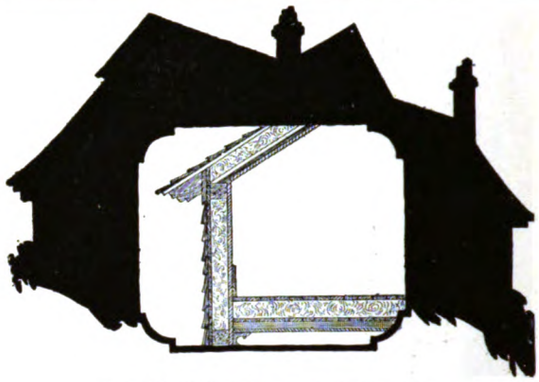

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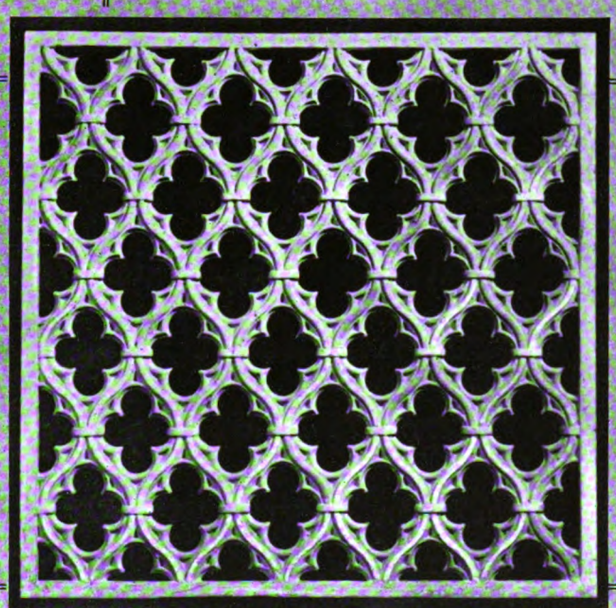

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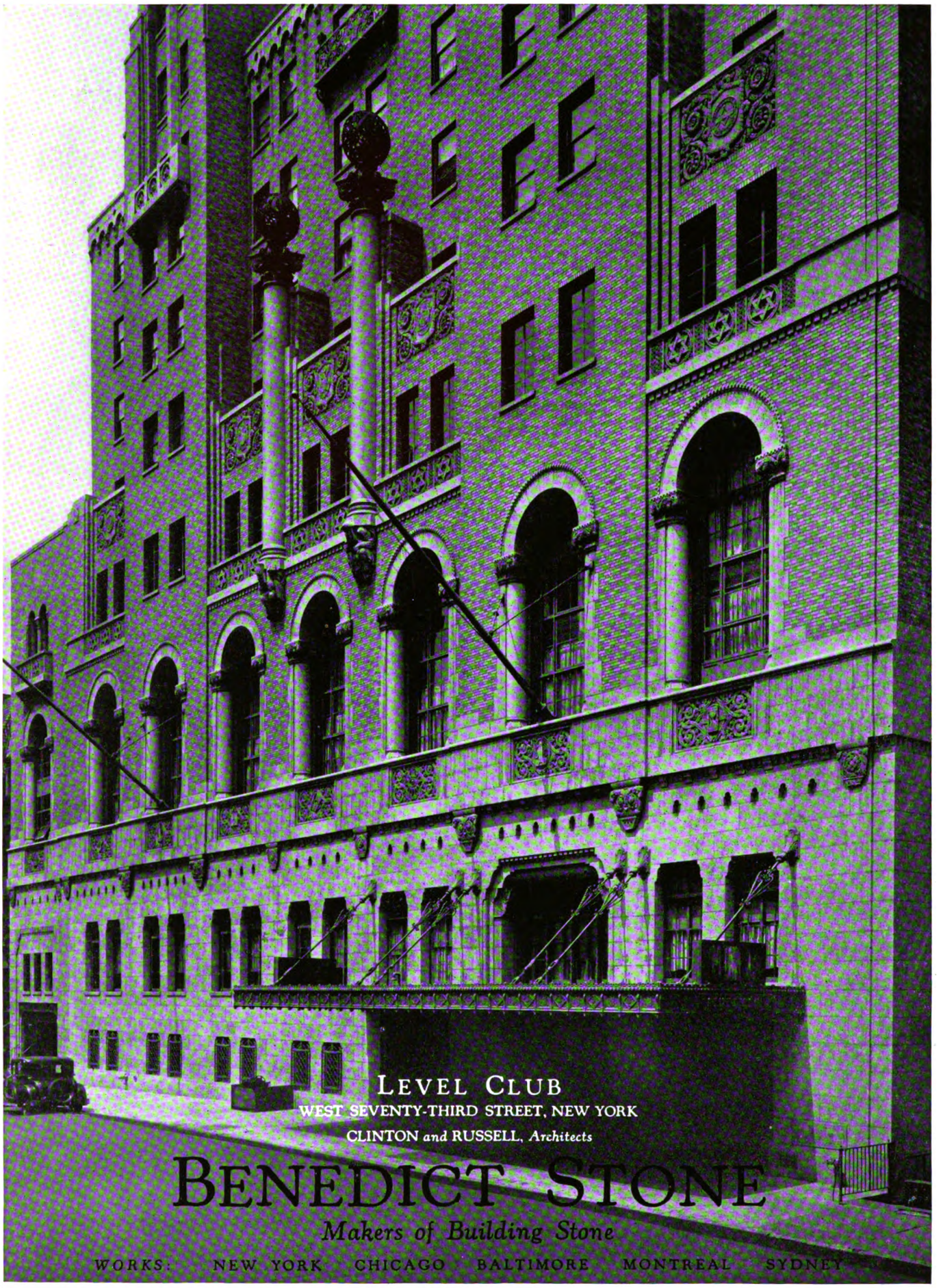

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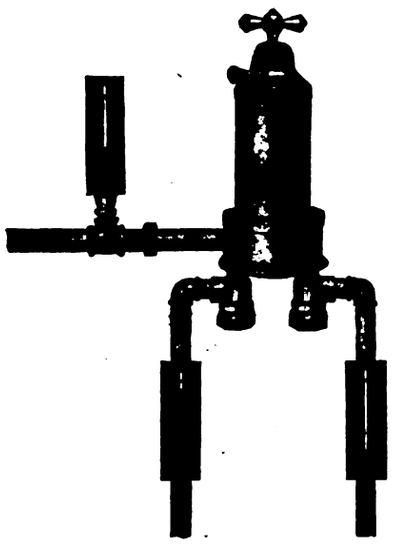

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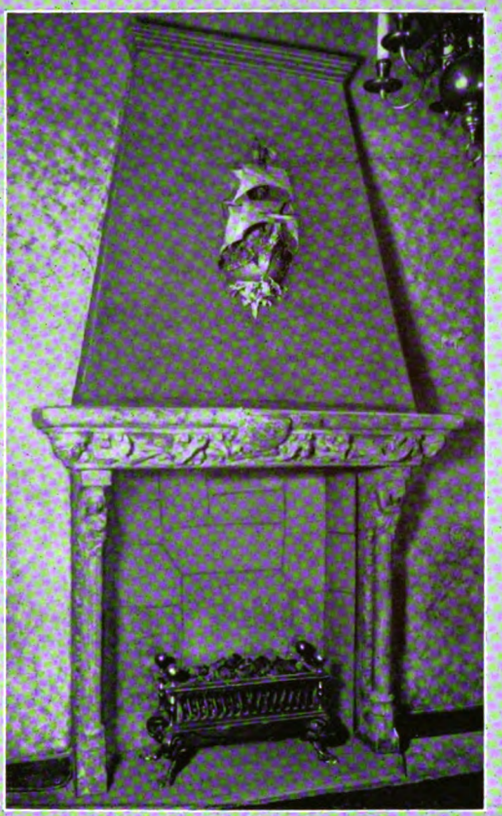

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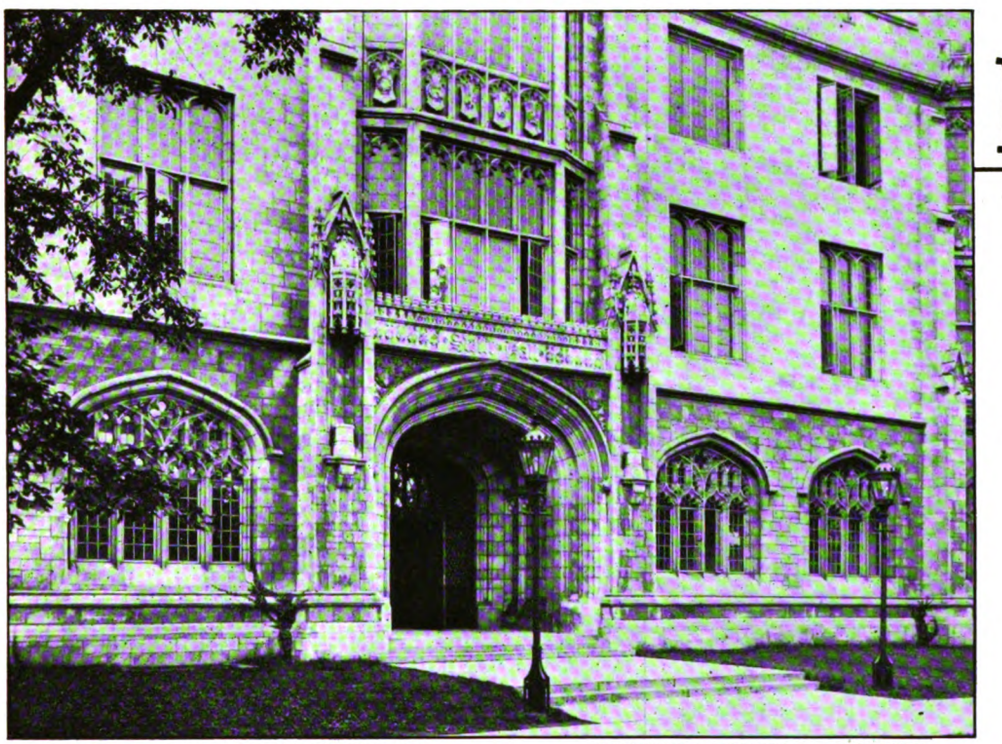

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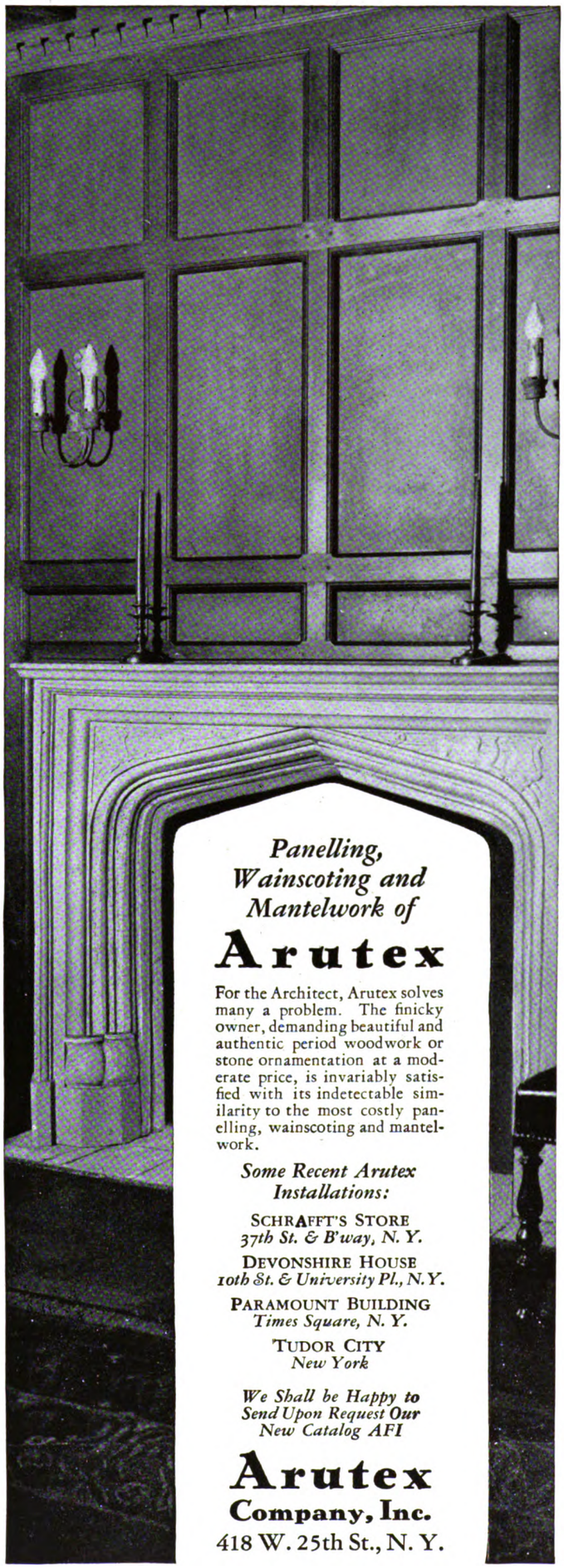

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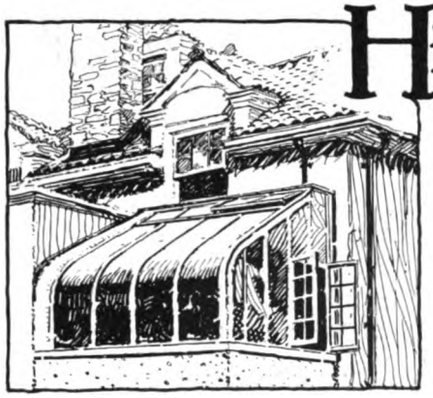

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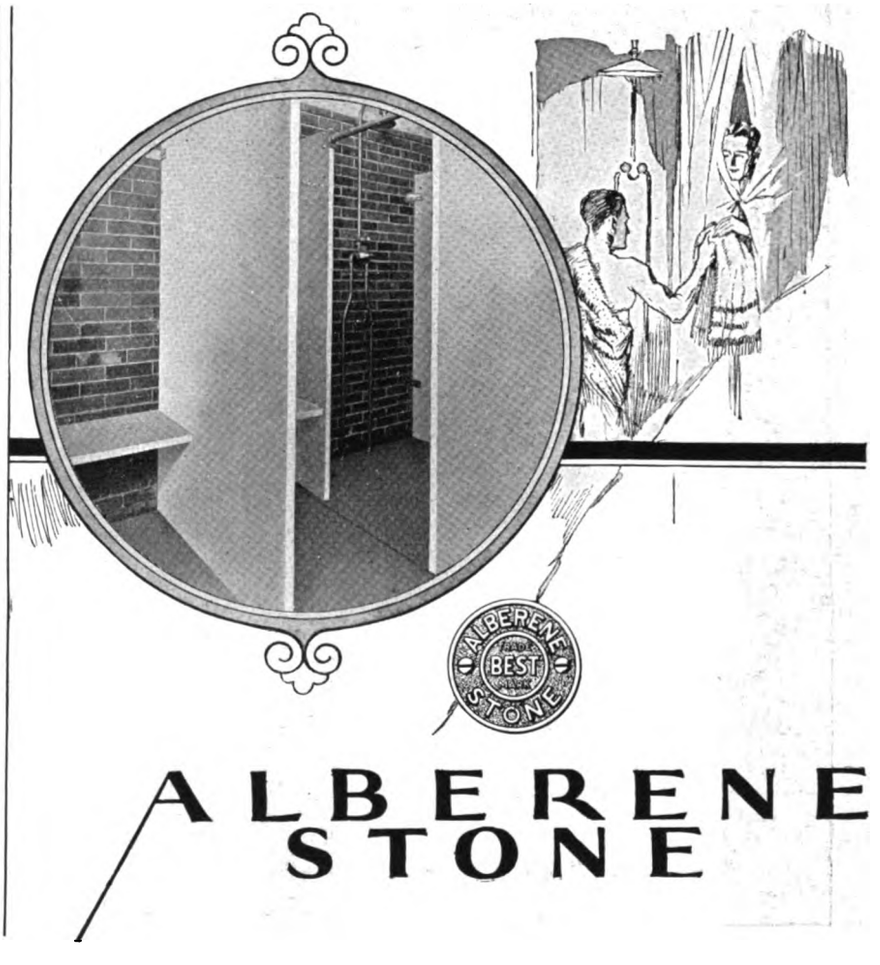

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