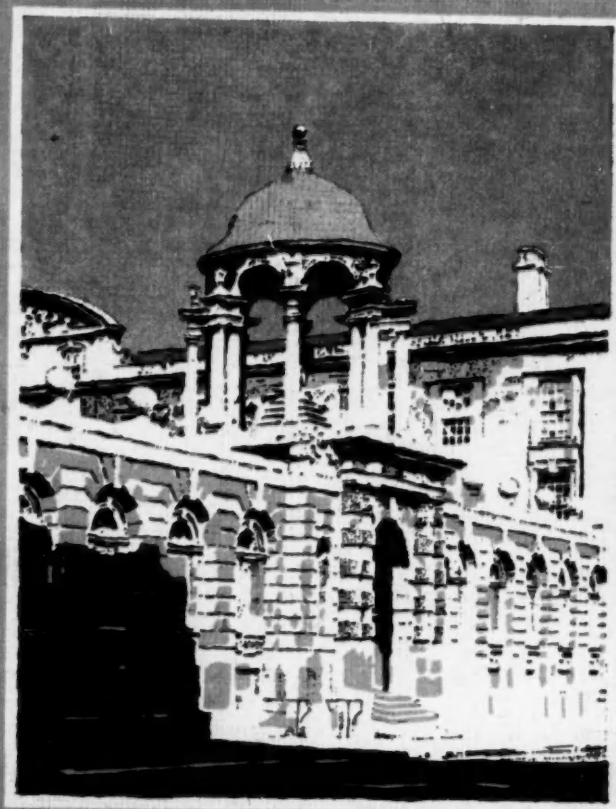


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THE ARCHITECTURAL FORUM



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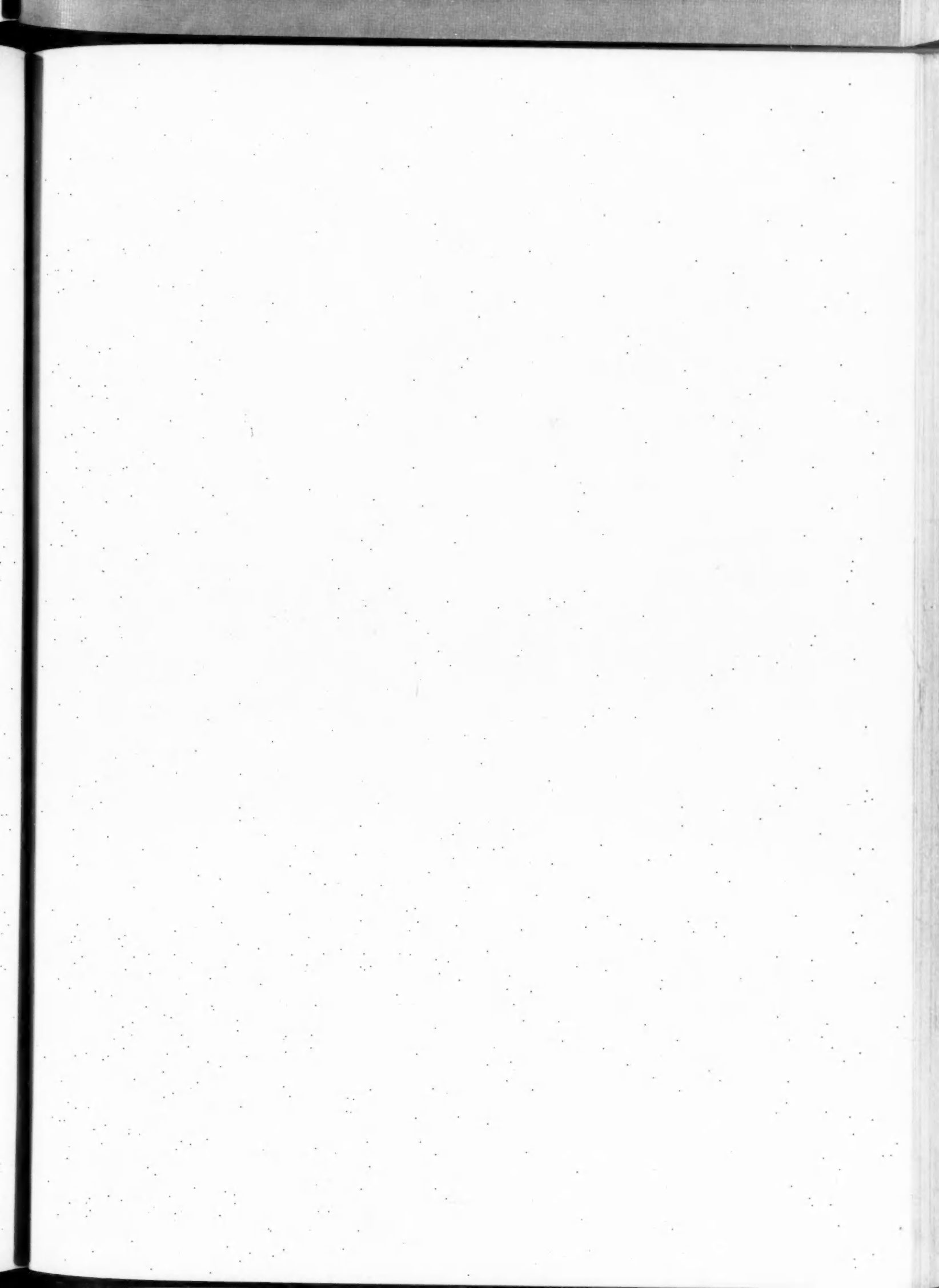
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The Architectural Forum

The ARCHITECTURAL FORUM

Volume XLIV

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Number 6

The Inspirational Value of Collegiate Architecture

By C. HOWARD WALKER

THE influence of propinquity is constant throughout man's life. His environment unconsciously moulds his attitude of mind and his methods of living and often determines his choice of action. It is all the more beneficial or pernicious because he is not conscious of its power until its results are borne in upon him by confirmed habit. In all of his senses he is either dulled or excited by it. The love of the plains man for vast horizons makes crowded communities irksome to him. The mountaineer desires heights and contrasts of contour, and complains that in the prairie there is "nothing to lift the eyes to." The sailor longs for the sea and its never-ceasing changes,—the tang of the salt in his nostrils, the wind singing in the shrouds.

Life is made up of sensations, in which satisfaction is often an acquired taste. Both vices and virtues are stimulated by these sensations. Squalor, disorder, evident conflict and sensational monstrosity induce the one; serenity, cleanliness, order, and restraint and beauty, the other. Of the child or man who has lived in the midst of mediocrity, it is unfair to expect any other quality. It is therefore of fundamental importance to provide fine environment to create a taste for fine achievement. This is true in all the efforts of man's mind, whether religious, ethical, philosophical, artistic, scientific, commercial or industrial. It is axiomatic and requires no argument. It is equally evident that the effect of environment becomes active when the child becomes conscious, and that its character is formed by the example of its ancestors. Upon them rests the responsibility for the happiness and the qualities of their descendants. Physical eugenics are preventive, corrective and at times provocative, clearing the way for a proper exercise of the emotions, but not guiding them, while the object lessons of environment directly attract or repel or dull sensitiveness of the mind.

Things soon make the first appeal to the mind of a child, color first, form later. Primitive colors are enjoyed before subtler combinations. Then reminiscence occurs, i.e. the fact that the object resembles one seen before. Contrasts are felt when harmonies are unknown. The child is a constant alternation of storm and sunshine. As years advance and the hori-

zon broadens, these characteristics continue unchanged excepting from observation of example, and of the failure of childish action or appreciation. What was confined to the eye, now is apparent with the ear. Noise and concussion versus melody,—and then to the reason,—obsessions versus deduction from observation, and later speculation and hypothesis. All educators recognize this simple process.

But coincident with it is the growth of imagination, of romance, a dreamland which is reminiscence woven into the thing wished for, the life desired, and out of which grows great achievement. How fine, therefore, should this reminiscence be made! It springs from story, from legend, from elfin music, from the great arts of the past, and from the laws of the universe, and the inspirations of religions. These are to be had in the open, and the sky, the field, the outdoor zest are theirs; but even with them this freedom does not last long into later life. The Greek ideal was of a man well rounded in all his possibilities, and Sophocles won in the pentathlon, in music and song and in drama. And there are many others, studious boys who like to be in pleasant surroundings, poring over their books and loving them, partly because of these surroundings. There has been the eminent "art of making enemies" attributed to them. Standardization, that implacable, infallible result of tabulation of facts has descended upon them. Sanitation has loomed large beside them; automatic ventilation has deprived them of a breeze! Schoolhouses and colleges have become and have resembled institutional factories. (Incidentally, even factories can be made attractive.) It is problematic how often a pupil remembers with affection the years spent in these schools and colleges. Certain information and training may be of great value to him, but how much did he really love the old buildings of his Alma Mater, and what did his environment do for him? This is of course not entirely a new condition. No more dismal a group of buildings exists than those of the University of Edinburgh, and while its alumni are proud of the attainments of its long list of eminent men, they have many times deplored its depressing effect upon them. Many of the *ecoles* in France are today at least rather negative:

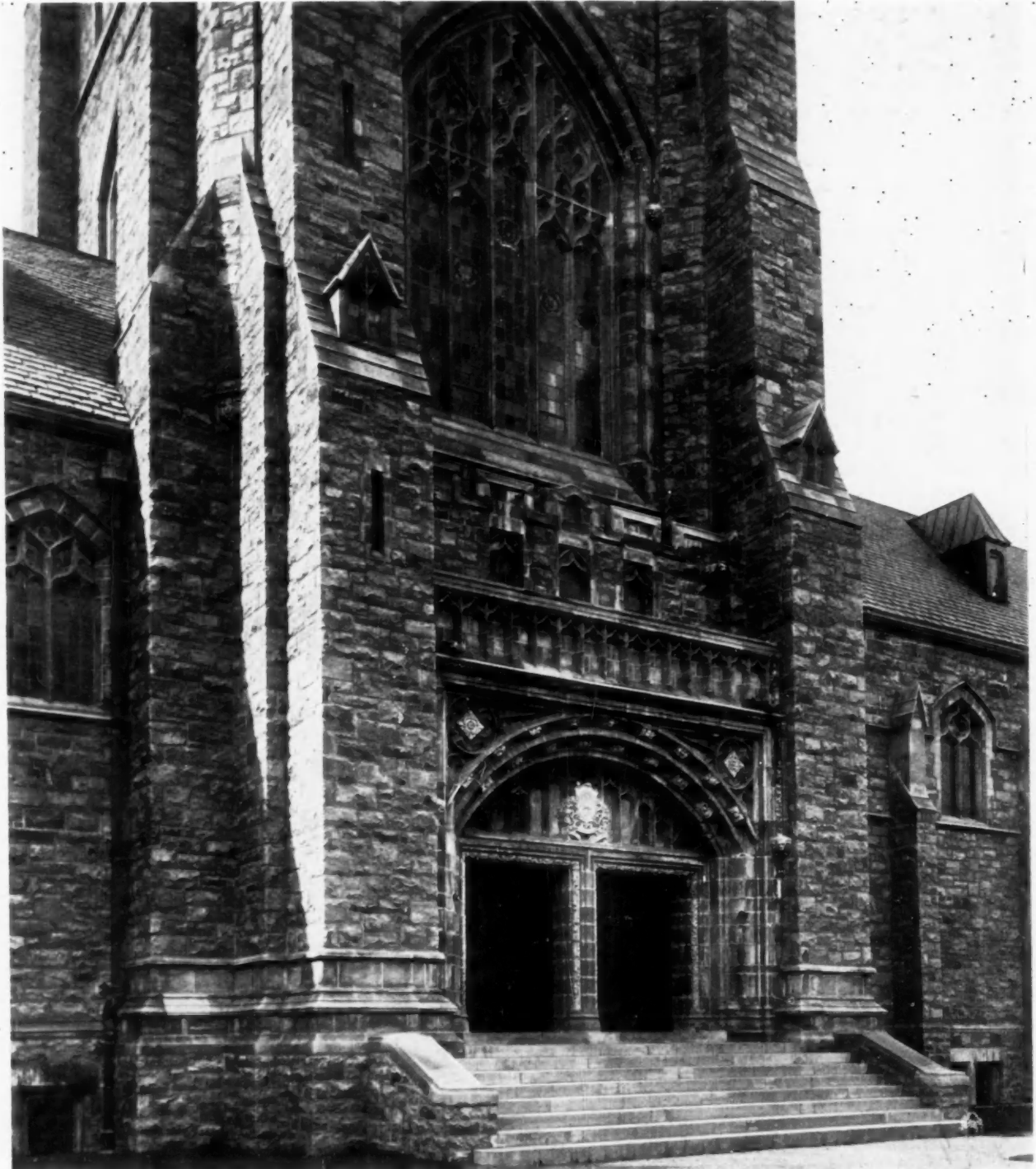


Photo. Dix Dwyer

Entrance Detail, Memorial Building, Lehigh University, Lehigh, Pa.

Visscher & Burley, Architects

It is to England that we must turn to find the schools that are loved, and the list of them is long. Everywhere in literature they appear,—the quads and colleges of Oxford;—Magdalen, Merton and the delectable court and yew trees of Wadham; Addison's walk, the gates and towers and chapels,—the nooks and corners in which to curl up and enjoy the very walls and stones about one,—the tablets and symbolic devices, the very chimneys against the sky with the rooks wheeling about them become the

backgrounds of history and romance! They are like the closes of the cathedrals, as described in "Edwin Drood" and "David Copperfield." Thackeray loved them; and a long list of English writers pay homage to them;—Tennyson, Swinburne, Ruskin, Scott, Galsworthy, Hardy, Barrie, Kipling. To have lived several years in them is to have academic memories which are only paralleled by the love for fellow classmen,—who pass, while the colleges live on.

And the pride of having been one with the army

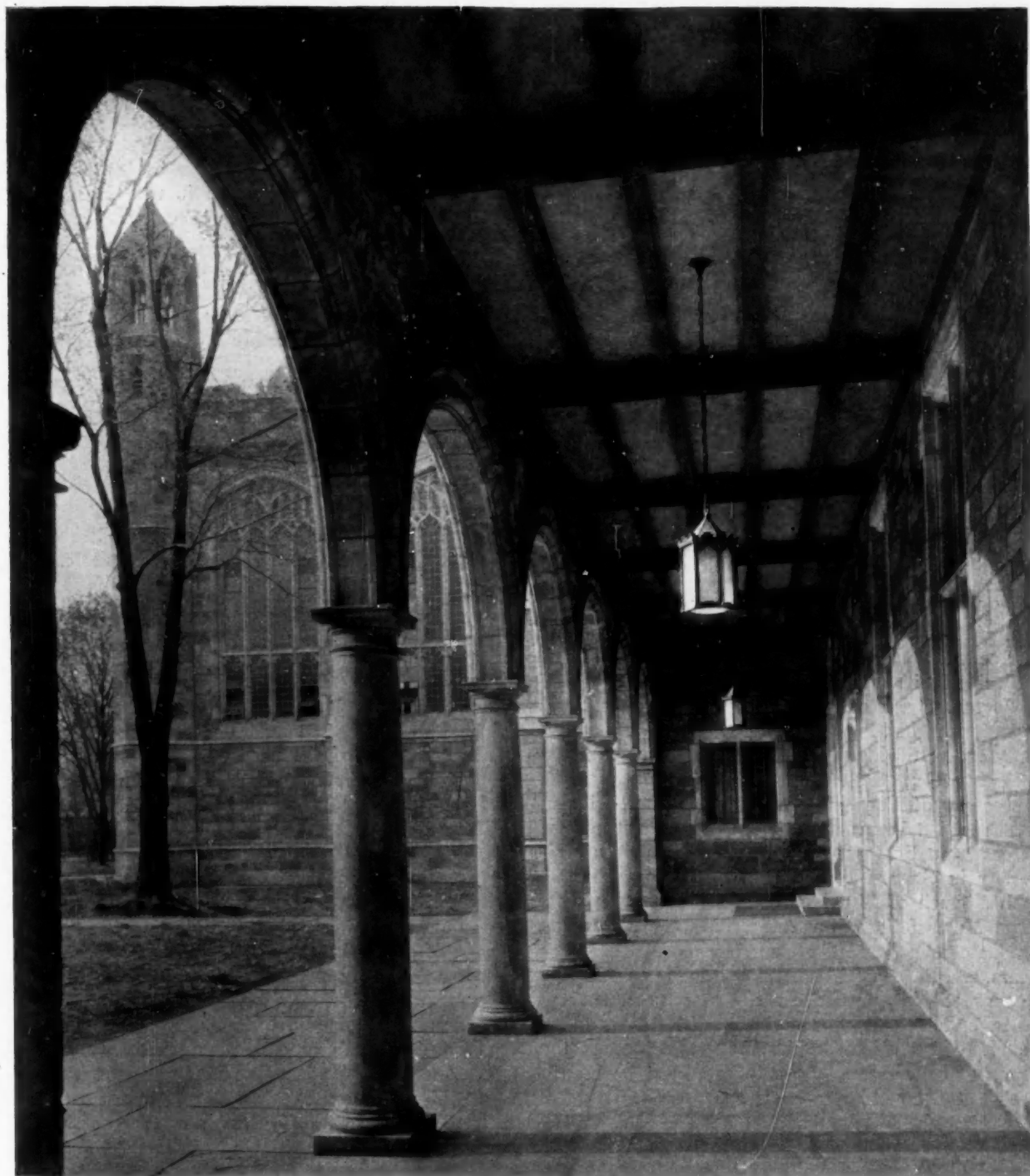


Photo. Thomas Ellison

Detail of Loggia, Law School, University of Michigan, Ann Arbor
York & Sawyer, Architects

of the past who have done honor to these worthy walls is ever present! Who can go into the great hall at Padua, the walls of which are blazoned from dado to ceiling with the coats of arms of its scholars, among which is that of Galileo, who knew "the world moved," without a feeling of awe for that noble array of distinguished men who have been in that hall and have loved it? It is no little thing for a student to feel an intimate sympathy with the place in which he studies. Who that has ever been at

Cambridge in England but remembers the small and intimate quads, each with its own individuality, not too large to be felt one's own, and recalls his walks across the tiny but charming bridges of the Broads? Would "Tom Brown at Rugby" or "at Oxford" have felt the same warmth in his heart for an "Educational Institution," however well ventilated and sanitized? There have been competitions in which the plans premiated have been chosen for the knowledge shown of the disposition of air ducts! Is Eton

more deadly from her less knowledge of ventilation?

Fortunately, very fortunately, the United States has in the East an English tradition and in the West a Spanish tradition. England has had for centuries universities which are good to look upon and good to live in. Spain has had for centuries the power to build with simple masses, enriched by focused decorative detail in which precedent has led to some excellent motifs for educational buildings. The universities in England were fostered and built by Henry VIII in what is known as the Tudor style. It is a free style and simple, but with many opportunities for picturesque effect, of which the English have always been extremely fond, even in their Renaissance work. Its windows can be accommodated to the sizes and purposes of the rooms and can be single or grouped, and it is capable of assimilating to itself Classic motifs. It possesses far more than bald utilitarian requirements, inasmuch as its chimneys are more agreeable to look at than they need to be, and it is benefited by gables, which can be made unnecessary, but as all beauty for itself alone, even to the shaping of a vase, is unnecessary to the mind that never thinks in the terms of beauty, it might be as well to build some of these chimneys and gables as object lessons to that mind for it to decide whether anything more than bald utility is desirable in its estimation.

Fortunately, a number of the American colleges have found good in the English tradition, and apparently are justifying the selection of the type. Some years ago Cope & Stewardson built a portion of the University of Pennsylvania in this manner, with an entrance portal which dignified the group as the great gateways in England have done: Washington University in St. Louis was built about a great quad, with a touch of Renaissance in some of its motifs. Bryn Mawr followed, as did Princeton with its fine graduate school and Cleveland Memorial Tower by Cram, and the Harkness Memorial by James Gamble Rogers at Yale, made especially picturesque, and other buildings in this style are contemplated or under construction. Elsewhere throughout the country smaller groups have followed this lead, such as that at Grinnell in Iowa. In the West, at Boulder, Mr. Klauer, who in the East has designed admirably in the Tudor type, successfully adopted a simple rugged picturesque Spanish style.

Of the Classic type, the buildings of the University of California by John Galen Howard at Berkeley are the largest in extent. These are so picturesque, well grouped upon a hillside, in the midst of fine trees, that all dry formality is avoided, and their general effect is charming. The campanile is especially fine in its grace and proportions. The University of Virginia, begun by Jefferson, has been most sympathetically added to by McKim, Mead & White. The buildings, all of one story and united by a continuous colonnade on either side of a great terraced rectangle, at the end of which is the domed library building originally designed by Jefferson,

give an effect of great dignity and harmony. Leland Stanford University at Palo Alto by Shepley, Ruten & Coolidge followed the tradition of Richardson and is Romanesque in style; but has cloistered courts which give a very attractive effect to the buildings.

Speaking of cloistered courts recalls a Memorial Cloister at Winchester in memory of the 600 boys of the school who were killed in the Great War, erected by the alumni of the school, which is the largest and most renowned preparatory school in England. The cloister is of limestone built around an open grassed court about 180 feet square in which is a memorial cross. The arcade of the cloister has double columns one behind the other in the manner of St. Stefano at Bologna. On the cloister wall behind each arch are placed alternately tablets with the names of the boys and the coats of arms of the allied nations carved and colored heraldically in red, blue and gold. The ceiling is of dark oak beams decorated in color. At the top of the cloister wall is a mosaic frieze, an inscription in white on a black flint ground. The roof is of stone slabs laid like slate. The beauty of the proportions, the care and delicacy of the detail are masterly. It is the work of Herbert Baker, originally from Cape Colony, and is an example of the best type of war memorial. The sentiment with which it is done, and the affectionate care devoted to it must affect every Winchester boy.

There are undoubtedly many other examples which indicate the appreciation of the architects of modern colleges of the need of beauty in academic buildings and their surroundings. In many cases, as at Harvard, unity of impression has been gained by walls and gates, but there is still a persistent desire upon the part of donors of college buildings to have each of their gifts individual in character. The result is heterogeneous, the effect that of a harlequinade. It is true that both at Oxford and Cambridge, change of period has occasioned change of style, but by some fortunate circumstance, perhaps fortuitous, a uniform scale has been kept, and changes of style were never excessive in contrast.

It is well worth consideration whether it would not be advisable to adopt for a college or university a general type for the buildings, and to frame some restrictions, at least of censorship, that would influence all buildings in the future, causing them to conform to a specified general type. This would at least ensure harmony throughout the college. Such a harmony existed in towns abroad when transportation was difficult and when there was only one method of erecting buildings in each locality. What followed was a natural result which is unobtainable today, as there are no limitations as to space, materials or methods. The only means by which harmony can now be obtained is by foreseeing disorder and forestalling it by some wise restrictive act of the corporation. Such action, while apparently autocratic, would go far to restrain varied individuality in buildings, which, while erected for different specific purposes, should have a common generic unity.

The Design of Memorial Buildings

By RALPH C. HENRY

Of the Firm of Guy Lowell

THE term, "Memorial Building," used in its broader sense, quite obviously embraces the many and various shrines peculiarly consecrated to popular heroes, saints or other sacred personages, kept free, in their design, from all considerations of public utility and making their chief appeal, as architectural monuments, to the quiet and more purely contemplative mood through sheer beauty and appropriateness of form and material and embellishment. It also includes the many structures, of great diversity in useful function, where the impelling motive has originated in a desire for the perpetuation of some fond memory, but where the stimulus to consummation has been found in the fulfilling of some urgent civic or community need.

The surviving memorials of antiquity have been conspicuously of the former group, hallowed and consecrated by their history or past associations. It is fortunate that such has been the case, since in it lies a clear warning that memorials should be erected only after the utmost deliberation as to their design, in order that they shall be, first of all, beautiful; that they shall likewise be appropriate; of worthy materials; of integrity in workmanship, and permanent in so far as all these, in combination, give the maximum promise of permanency. Without, for the moment, raising the much mooted question of taste as to whether the purely commemorative shrine or the structure of public utility constitutes the better and more appropriate memorial, nothing, surely, is more deplorable, or revolting to the æsthetic sense, than the permanent infliction of ill-considered memorials upon a community, and I believe there is evidence in the architectural scholarship behind the noteworthy recent achievements in memorial structures that the lessons, in this country, of the monstrous creations erected during the years immediately following our Civil War have not been lost upon us. It is cause for felicitation, therefore, that wise counsel has, in the main, prevailed over the ardor of the first years following the armistice of 1918 to restrict the number of unwise and immature schemes for both architectural and sculptural memorials.

Let us assume that it is in the analysis of the arrangement or planning of memorials where their functioning as useful adjuncts to the architectural plant of a community is part and parcel of their conception, that we are, for the moment, most interested. And, even here, lest the analysis become too involved, we must deliberately exclude many desirable building possibilities and confine our attention to the consideration of the programs of a few examples which, by reason of their predominance as types, may be regarded as an indication of a discriminating popular preference. In my opinion, the choice of the style of architectural clothing of these typical memorials must always be left to the good taste of the architect,

unless, indeed, he find a well established local tradition, which has been thoroughly worthy, to which he may contribute another element in perpetuation of it.

By way of enumeration, these predominating building types include the Community Building; the Memorial Hall or analogous structure in which the auditorium is usually the heart or nucleus; the Memorial School; the Memorial Tower and the Memorial Chapel. There are excellent examples of each.

IN the Community Building, which usually, though not necessarily, creates a mind picture of the social activities of the smaller city or town, we should normally expect the program of arrangement to be something upon this order. There would, of course, be a large room or hall for assemblies, probably with a flat oak floor and movable seating, the seats arranged for ready removal, but for such joining in series as to prevent chaos in case of panic. Where the seats are to be temporarily stored there must be convenient space for such storage either in little-used adjoining rooms, in space beneath the stage, or in basement compartments served by trap doors. The floor, being flat for other than audience uses (and these uses are legion), it is imperative that the stage should be high, usually not less than from 3 feet, 6 inches to 4 feet above the main floor, to insure a reasonable sight line clearance for those in the middle and rear of the hall. The stage should have ante-rooms on each side and separate access to toilets, if possible; and adjoining one of these ante-rooms one would expect to find the kitchen and serving room with their appointments and entrances.

Between one side or end of the hall and out of doors should be a lobby or covered loggia into which doors, of sufficient aggregate width to provide ready and quick exit of the entire audience, should directly open. At the rear of the hall the social parlors would often be placed and separated from the hall preferably by folding partitions so that the floor space may, on occasion, be readily enlarged. Connected with these parlors one would find the custodian's office or apartment and possibly a reading room or small library, which is often necessary or desirable.

Over these rooms would be other similar rooms served by a staircase and lending themselves admirably to the various daytime activities of women's organizations. Here would meet the star chamber and the parlor caucus for the inception of all projects for the social uplift. From these rooms would open a small hall or gallery with its projection booth for motion pictures. The basement would contain a bowling alley or alleys; a high-studded room under the hall for a community gymnasium, with its toilet, lockers, and bath appointments, and under the stage

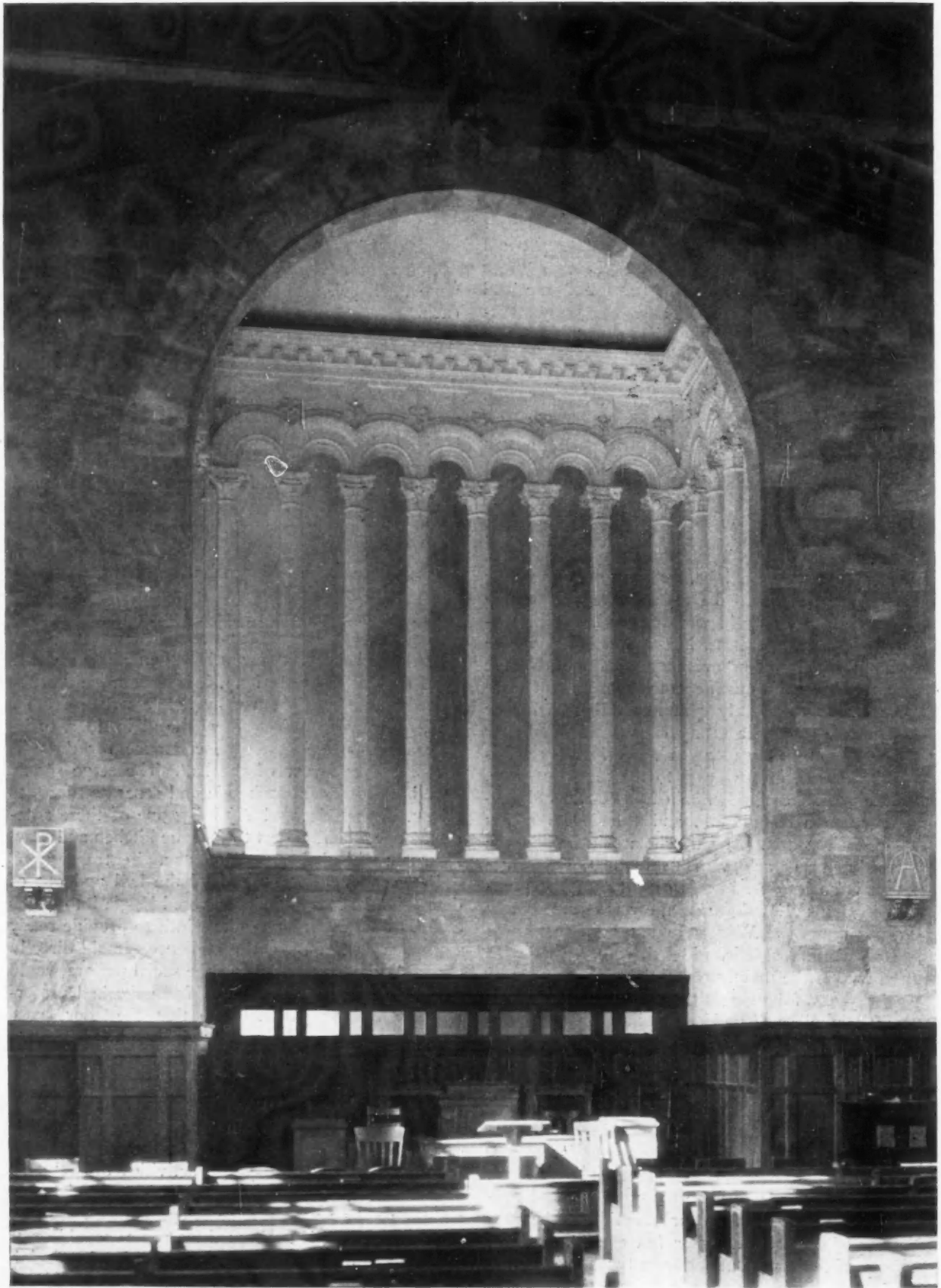


Photo. Tebbs & Knell, Inc.

**DETAIL OF AUDITORIUM, THEOLOGICAL BUILDING, EMORY UNIVERSITY, ATLANTA
HENRY HORNOSTLE, ARCHITECT**

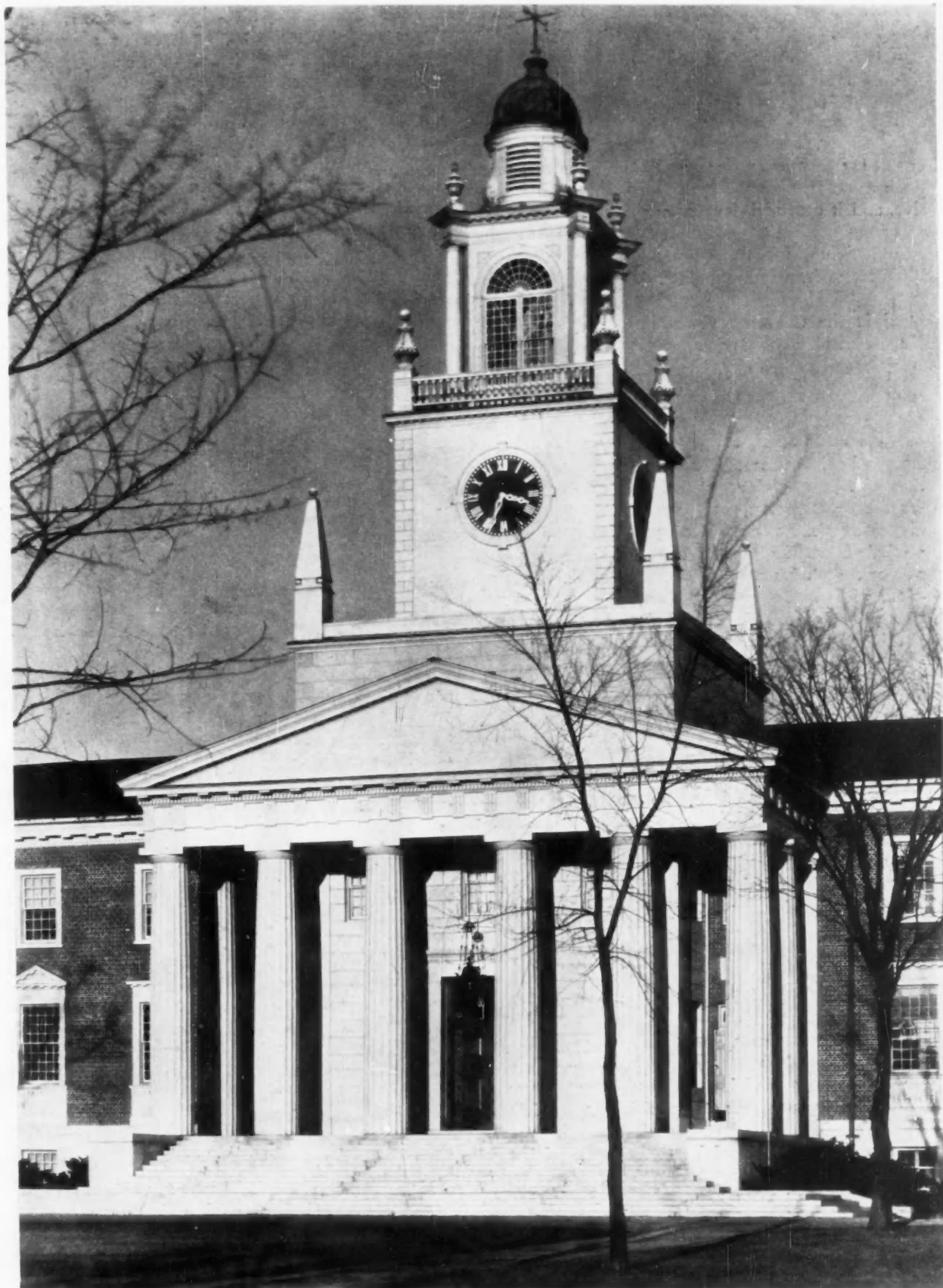


Photo. Arthur Cushman Haskell

ENTRANCE AND TOWER, SAMUEL PHILLIPS HALL, PHILLIPS ACADEMY, ANDOVER, MASS.

GUY LOWELL, ARCHITECT

or kitchen we would find a billiard and pool room and a smoking room, or two, as the case may be. The basement at the opposite end of the building is obviously the proper location of the heating and power plant with its necessary adjuncts of all sorts.

This, in essentials, is the program of the Community Building, susceptible, of course, of modification or enlargement as each particular problem demands. Such a building can be made compact and inexpensive, and it can, and does in many instances, satisfy an urgent need in the community as the focus of its social activity, of its recreation and its entertainment. It is deservedly the most popular of useful memorials.

AS in the Community Building, the dominating central element of the Memorial Hall problem is usually the auditorium. Let us consider in a little greater detail the elements indispensable to successful auditorium design in any type of structure.

The auditorium, as the obvious Latin derivation of the word indicates, whether it be of a church, a theater, a school, a public hall or a court of justice, is the space allotted to and set apart for the *hearers*. It may be said to have properly fulfilled its useful function if the audience may clearly *hear*, but it is quite as essential that the audience may also clearly *see*. Herein lies the crux of the whole matter of auditorium design. Architectural beauty of form or color or details can never redeem any audience hall deficient in these two absolute fundamentals.

The auditorium unit may, for convenience, be considered as divided into three major elements: the approaches, the auditorium proper, and the stage. The approaches should be direct and generous; often they may quite properly be imposing and monumental. The first element is the lobby, where the audience enters from the street. It should invariably be within a few steps of the street level. If the



Photo. Arthur Cushman Haskell

Samuel Phillips Hall, Phillips Academy, Andover, Mass.

Guy Lowell, Architect

building is upon a corner there will presumably be two such lobbies, each with its ticket office and bulletin boards. Communicating directly with the lobbies are the corridors or the foyers, each of which leads directly into the auditorium, and for purposes of easy circulation they should be broad, proportionate to the auditorium and connected with each other. Off the corridors and foyers are balcony staircases, the coat rooms, women's parlors and smoking rooms.

The auditorium itself may take in plan almost any form from the rectangle of varying proportions—which in its varieties is the prevailing shape—to the horseshoe, semi-circle or complete ellipse. More auditoriums are too deep than too wide, and the circle, or square with clipped angles, approaches the ideal in monumental halls. This has often been proved.

The classic auditorium or theater of antiquity was open to the sky, admirable indeed for the spectacle, but obviously inferior for hearing to the type as we

know it. But the introduction of the roof, to catch and reflect the upward part of the hemisphere of sound, brought with it certain problems. For decades, and, as a matter of fact until a comparatively recent date, satisfactory acoustics in auditoriums were very much a matter of luck. It is now no longer a gamble, and the architect is free to indulge almost any whim of design. Precise methods are open to all architects for preventing echo, for reducing reverberation, and for calculating the period of time in which the sound is said to "decay." There is now no possible excuse for failure to produce acoustic excellence. Materials reducing the wall and ceiling acoustical rigidity are available in many forms, tested by experience for their reliability. Among these the best are wood, textiles, hair felt, cork, muslin and asbestos products. The less good than these are plaster, natural stone, brick, glass, dense tile and concrete.

A word of caution should be urged upon those



Photo. Tebbs & Knell, Inc.

Theological Building, Emory University, Atlanta
Henry Hornbostle, Architect



Auditorium, Bridges Hall of Music, Pomona College,
Claremont, Calif.
Myron Hunt, Architect

who would make the room too spongy and soft, through excess of acoustical correction. A hall without resonance is as bad as one full of annoying echoes, particularly a hall for music, where resonance is vital both to the artist and the pleasure of his hearers.

In order to secure uninterrupted lines of vision, all auditoriums seating more than 400 people should have sloped or stepped seating and warped side balconies, securing the precise sloping or stepping being a comparatively simple problem, solvable graphically by graduation of the stepping to secure 5- to 6-inch sight line clearances from each seat to the stage focus. Aisles should, of course, be free from steps on the main floor (they are unavoidable in galleries), but the seats are more comfortable on level stepping than on slopes, however gradual they may be made.

The selection of the auditorium chair, both as to size and design, is usually influenced by the cost. Its arrangement upon the floor is generally determined by law, certain considerations of aisle widths and similar restrictions applying to their arrangement being imperative. The remainders of floor space, after deducting aisles, cross aisles and front and rear spaces, form the seat "banks." Within these spaces the chairs may be distributed on the basis of 30 inches back to back, where the comfort of occupants is not essential, and as low as 18 inches center to center of arms laterally, unless, as in many communities, these dimensions are also regulated by law. A back-to-back dimension of 32 to 33 inches and a lat-



Photo. Tebbs & Knell, Inc.

Auditorium, Neeley Memorial Building, Vanderbilt University, Nashville
Henry C. Hibbs, Architect

eral arm-to-arm width of 21 inches are found in most auditoriums where the comfort of patrons is the desire of the management. An extra inch for the so-called "overlap" of end standards should be allowed at the points where each row or section adjoins an aisle.

Provision of an adequate pit for the orchestra and carefully arranged exits for the audience completes the fundamentals of the auditorium plan and, further than the foregoing, in an age when all qualified designers of imagination should be given the freest possible scope to their genius for invention, it is, I think, quite undesirable to suggest the imposition of restrictive measures, either of the choice of architectural style, of proportions or of embellishment. Scholarship and good taste in these matters invariably proclaim themselves to the competent judge as the basis or foundation of the architect's work.

The stage and its adjuncts will depend in size and arrangement upon the predominating use of the auditorium, and will vary from the simple platform and ante-rooms to the modern theater stage with its gridiron, its mezzanines and its elaborate mechanical and electrical equipment. An ideal stage for the hall of miscellaneous uses, to cite the commoner type, would have a floor of slight slope upward toward the back; an ample proscenium opening, richly framing the stage picture, so that the highest gallery seat may command the back drop view; deep wings and a gridiron grade permitting the raising of curtains without rolling; ante-rooms, dressing rooms and



Detail, Hall, Neeley Memorial Building, Vanderbilt University
Henry C. Hibbs, Architect



Photo. Tebbs & Knell, Inc.

Neeley Memorial Building, Vanderbilt University, Nashville
Henry C. Hibbs, Architect

toilets off the wings and mezzanines; right and left compartments for a generous organ; and a back-stage depth sufficient for free lateral passage behind an adequate depth for scenic back drops. The balance of the program for a Memorial Hall may be elaborated *ad infinitum* and obviously depends upon the requirements of each individual case as it comes.

THERE are many admirable and striking recent examples of the School and College Building as memorials in both public and private educational institutions. Among them is the Samuel Phillips Hall at Phillips Academy at Andover, Mass. This building forms the eastern closure of the new east campus, and terminates a vista of great charm through 700 odd feet of venerable, over-arching elms and over a wide expanse of campus green. Phillips Academy had its architectural beginnings with Charles Bulfinch and Samuel McIntyre. Their buildings are still standing and in continuous use. Its strong Georgian traditions have been perpetuated with extraordinary fidelity in its architectural development. Few of our pioneer educational institutions can boast, as proudly and with as good reason, of so excellent and rare an architectural homogeneity.

Samuel Phillips Hall, among the latest of the additions to the Academy group, is the academic center of the school, as it is also the architectural focus, and the lofty blue-faced clock of its square tower may be seen from every direction. The plan at the granite tower, as one would suppose, is devoted to the entrance vestibule on the ground floor, approached through the central portico of neo-Grec Doric columns. Above the vestibule is the Faculty Room, a high cloister-vaulted chamber in French gray plaster and tobacco brown mahogany. The wings of the building are devoted exclusively to class recitation rooms, served by corridors on all three floors, and differing from typical school rooms mainly in that the classes are smaller than 30 as a rule, though occupying the usual classroom area. This gives generous elbow room to each student and an air of liberality. Each such recitation room, and there are 28 in all, is dedicated and inscribed to the memory of some Andover boy,—a student years ago.

The exterior is of dark red, water-struck brick over a ground story of granite like that of the tower, and the exterior trim is of clear white pine painted with a white containing a suggestion of warm gray. The roof is of mottled green and purple Vermont slate. The interior floors, except for a vestibule of white marble with slate accents, are of waxed linoleum. The walls and ceilings are of plaster in varying tones of warm French gray and ivory, with windows in deeply paneled embrasures, after the manner of many of the best earlier Georgian examples.

It may be of more than passing psychological interest to note that in nearly all Andover buildings where stained natural woodwork has formed the trim, it has been a challenge to some boys to give vent to their excess of physical energy through pen-

knife carving of initials, or more ambitious sculpture, after the manner of English schools. On the other hand, the rooms that have been finished in white paint or light enamels are left, almost without exception, quite unmolested by the amateur craftsmen.

THE isolated Memorial Tower, erected in the open space of a village green or college campus among the trees, is always, when gracefully designed in just appreciation of architectural scale, a pleasing architectural landmark and a distinguished memorial. Its utility, though perhaps a secondary consideration, may, and usually does, lie in its four-faced time-piece, and its lantern, frequently made the enclosure for a chime of bells or a musical *carillon*.

Economy in cost suggests the adoption of the wind-braced steel frame encased with stone or brick, although the tower of solid masonry is, of course, more permanent. If the upper chambers of the lantern are to contain either a 12-bell chime or a modern *carillon* of two or more chromatic octaves of bells, the external openings of these chambers should be arranged to offer the minimum of obstruction to the release of the sound waves. The *carillon*, as distinguished from the chime or peal, has its bells fixed instead of hung to swing. Directly beneath the bell chamber should be the compartment for the clavier, and the dummy or practice clavier upon which the novice may learn without inflicting the crudities of his early efforts upon the community. The ceiling of such a compartment should be sound-proofed to prevent the direct receipt of the tones from the larger bells, since their volume and intensity are so much greater than those of the bells of high pitch that the latter cannot well be heard, and the musician is unable to judge properly of the tone blending. Windows in this compartment are essential, so that he may hear the bells with a great degree of uniformity.

Beneath the clavier chamber should be the clock chamber, which ought also to be insulated against varying temperatures for the good of the timepiece. All these chambers should be served by a comfortable stairway as the *carillonneur* must make this climb for each of his recitals. The playing of a *carillon* is strenuous physical exercise, each bell clapper being swung through direct vertical pull upon the clapper wires which are in turn attached to the horizontal levers of the clavier at the foot and to an ingenious lever action at the bell clapper so arranged as to strike a rebounding blow. The bells are never damped, as are the wires of a piano, and all the tones and over-tones must mingle with one another as they will, and decay naturally. This interesting and very complex sound interference gives to *carillon* music its marked individuality, and it should not for obvious reasons be imposed upon a community by a novice. In the hands of such artists as one finds, for example, in Belgium or among their pupils here, *carillon* music is music of rare charm, and the *carillon* tower is, I think, destined to find greatly increased vogue as a civic or college memorial in this country.

The University Lecture Hall

By JAMES W. O'CONNOR

CHANGING conditions and changing requirements continually change and modify the architectural designs which serve them. We plan and design theaters, schools, hospitals and railroad stations very differently from the way we designed them in the eighteen-nineties, and they are vastly different from what obtained in the eighteen-eighties. Sanitation, ventilation, convenience, circulation and general appearance, most of which elementary considerations were lacking in early public and semi-public buildings, are now as a matter of course the basis of the architect's work. And with due provision for them, so efficiently contrived as to escape the notice or attention of the public, architecture has further thrown over all an attractive and seemly guise. Our important buildings of today, certainly, cannot look as dismal, as banal or as absurd fifty years from now as similar buildings of fifty years ago look today. It is more, too, than a mere matter of changing fashions. We sincerely believe that our architecture is better intrinsically than ever before.

With the changing of the conditions and requirements governing architectural design, university and college buildings have been no exception to the rule. We look at some of the earliest foundations, such as

Harvard, Princeton and Yale, and find that the original groups of structures consisted chiefly of central administration buildings, a few dormitories, lecture or recitation halls, libraries and chapels. At Harvard, for instance, there is old Massachusetts Hall, originally designed as a dormitory, no more suited for its purpose than for a contemporary town hall. Later there was Sever Hall, a building devoted entirely to recitation rooms, classrooms and lecture rooms. These rooms, generally speaking, were inadequately designed for their purpose, as judged by modern standards, notwithstanding the fact that Sever Hall, for instance, was the work of Richardson, in the heyday of the Romanesque revival. The Romanesque aspect of such buildings is not to be caviled at, aesthetically considered, but from the practical standpoint we can honestly feel that great progress has been made since the eighties.

University buildings of the Sever Hall period were generally poorly lighted, poorly ventilated, and with seating arrangements very inconveniently worked out as to circulation. They were awkward to fill and to empty, and there were only wood floors and stairs throughout. Lectures in this kind of a building may not have been so dreary, actually, as the en-



Photo. Tebbs & Knell, Inc.

College of Agriculture, University of Illinois, Urbana
Charles A. Platt and James M. White, Associated Architects



Photo. Paul J. Weber

Detail, Science Building, Boston College
Maginnis & Walsh, Architects

vironment inevitably made them seem to the students.

The greatest fundamental change in the university or the college of today is in its thorough departmentalization. Law, chemistry, architecture, physics, philosophy, all have their separate buildings, which house under one roof the rooms that might be called workrooms, such as laboratories, lecture rooms and often special libraries. This change has naturally followed the change in curriculum from the old standardized "academic course" to the elective and vocational type of curriculum now generally accepted. Specialization in work after college is anticipated by specialization during the college years. Such a structure as Robinson Hall, the architectural building at Harvard, is typical of the modern departmental university building; so is Avery Hall, at Columbia, both of which buildings were designed by McKim, Mead & White. In Robinson Hall there are lecture rooms, a library and drafting rooms, as well as sundry professional offices or studies, storage rooms, lavatories and all the necessities of a building which represents a complete educational unit in a large university.

Of the design of the lecture rooms in a building of this type there is little to be said, and that little is mainly of a practical and even obvious nature. As much light as possible should be provided, and as



Photo. Tebbs & Knell, Inc.

Science Building, Emory University, Atlanta
Henry Hornbostle, Architect

much hall and aisle space for the easy and orderly assembly and dismissal of classes. All such rooms should be provided with artificial light as adequate as the daylight, since nothing makes a lecture more difficult to follow properly than a poor light which tries the students' eyes when they take notes or attempt to read matter placed on the blackboard. Ventilation too is a highly important factor, and should be amply provided, not only for general hygienic reasons, but because stale air dulls mental alertness, produces drowsiness, and often results in headache if the student attempts to concentrate in spite of it. Inadequate ventilation and inadequate lighting together can be seriously regarded as definitely defeating the whole effectiveness of lecture courses and needlessly hampering instructors and students alike.

In all buildings planned for vocational education the workrooms, such as laboratories or drafting rooms, are quite rightly arranged to get the best light and the greater proportion of the total floor area of the building. Unless the greatest care and thought are exercised by the architect, the class or lecture rooms, regarded as relatively less important, may be crowded into inadequate space and so disposed that their proper lighting and ventilation are impossible. The obvious plan for the type of depart-



Photo. Tebbs & Knell, Inc.

Detail, Hamilton Hall, Ohio State University, Columbus
J. N. Bradford, Architect

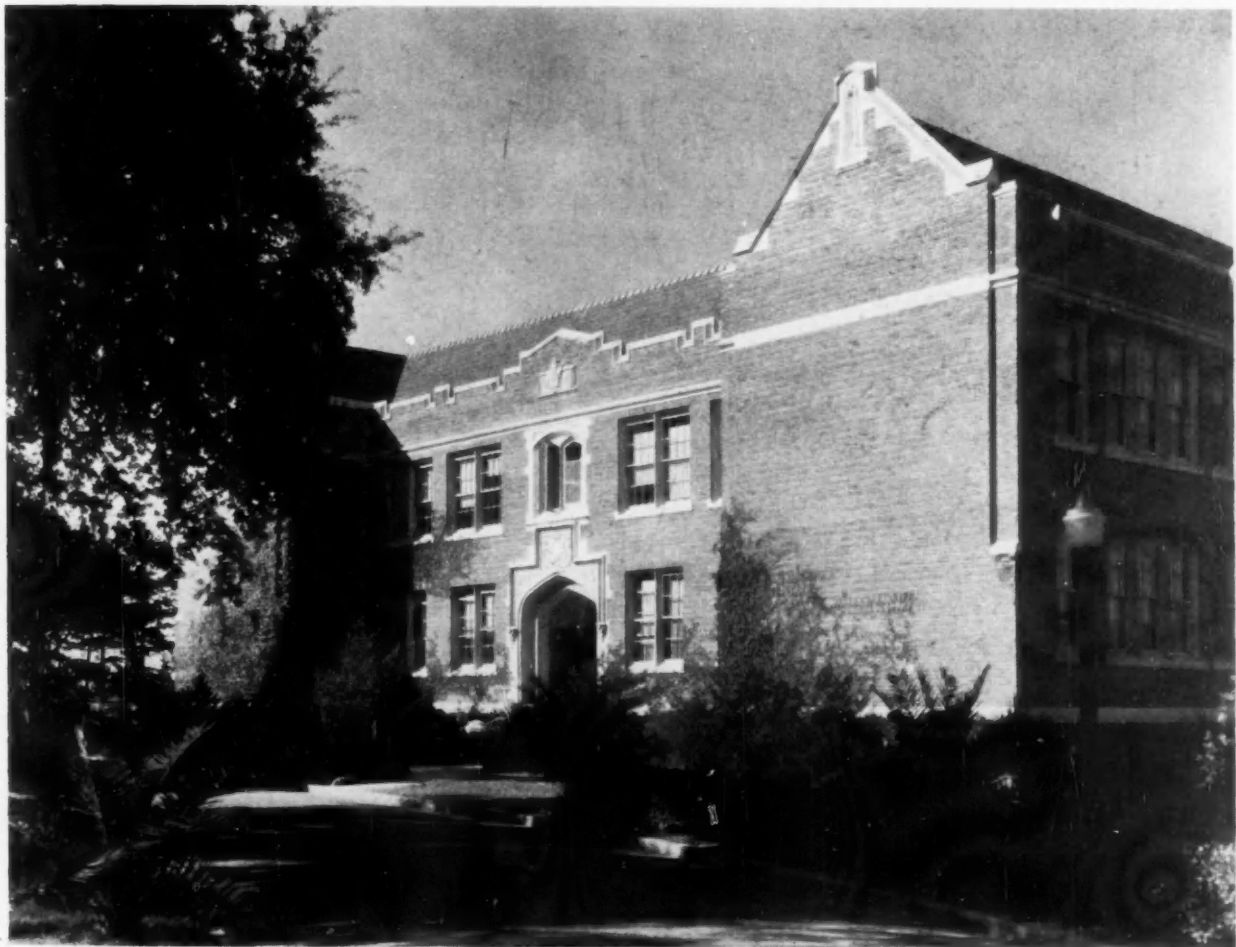


Photo. Tebbs & Knell, Inc.

Educational Building, Florida State College for Women, Tallahassee
Edwards & Sayward, Architects

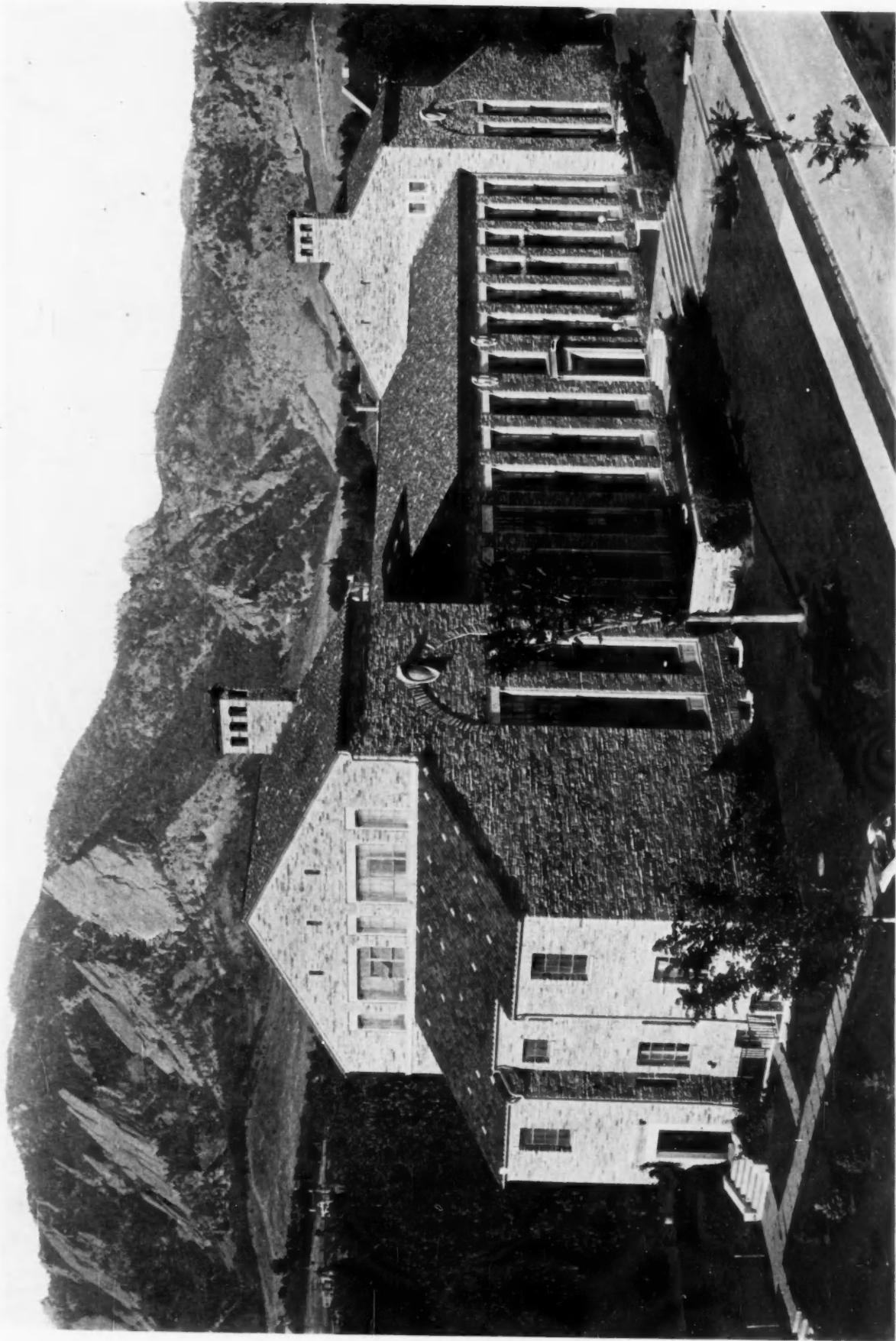
mental building here considered is the short-armed H, or "dumb-bell" plan, in which two wings, fully lighted on three sides, are connected by a central portion. Here, of course, the workrooms would be located in the light and airy wings, and the central part would accommodate several small classrooms, the entrance foyer and corridors connecting the wings. If it is possible to accommodate all the necessary workrooms on the upper floor of, for example, a two-story building, better results are obtained. Rooms on both floors can secure better light and ventilation through loftiness, the workrooms on the top floor in the central portion can be lighted from two sides and also from skylights, while the first floors of the wings can be devoted to large, light and airy lecture rooms, and the first floor of the central portion to professors' offices and studies and files, with storage and lavatory provision in the basement.

Perhaps the most important factor in the evolution of the modern university and college building, as in all other types of buildings, is to be found in the greater architectural intelligence which is being used in its designing today. The requirements of a given building are duly listed and given their relative importance. The plan is based on these, rather than upon some such abstract architectural idea as the plan of a Romanesque basilica, and the whole combination of requirements is coordinated architecturally into a building of definite practical value and agreeable architectural consistency. There are no special rules or formulæ. The thing is simply a matter of providing logically and intelligently for the specific uses to which a building is to be put,—a procedure highly applicable to the design of lecture halls, whether in departmental buildings or in buildings devoted entirely to lecture halls, or to any purpose.



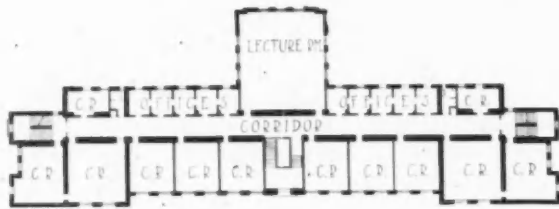
Photo. Tebbs & Knell, Inc.

Entrance Detail, Science Building, Emory University, Atlanta
Henry Hornbostle, Architect

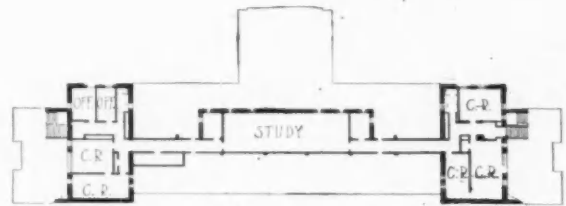


Plans on Back

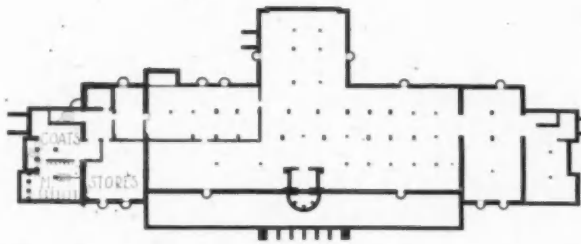
LIBERAL ARTS BUILDING, UNIVERSITY OF COLORADO, BOULDER, COLO.
DAY & KLAUDER, ARCHITECTS



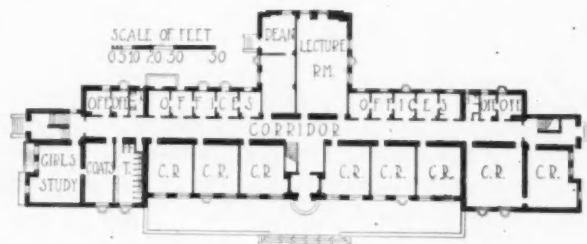
SECOND FLOOR



THIRD FLOOR



BASEMENT



FIRST FLOOR

PLANS, LIBERAL ARTS BUILDING, UNIVERSITY OF COLORADO, BOULDER

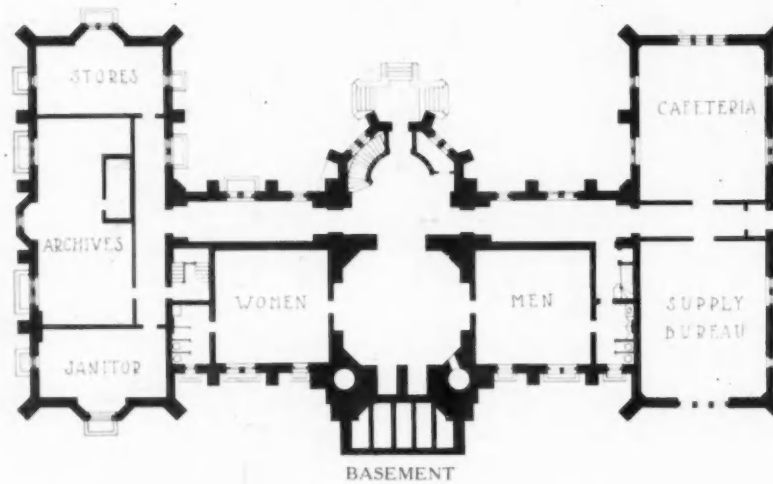
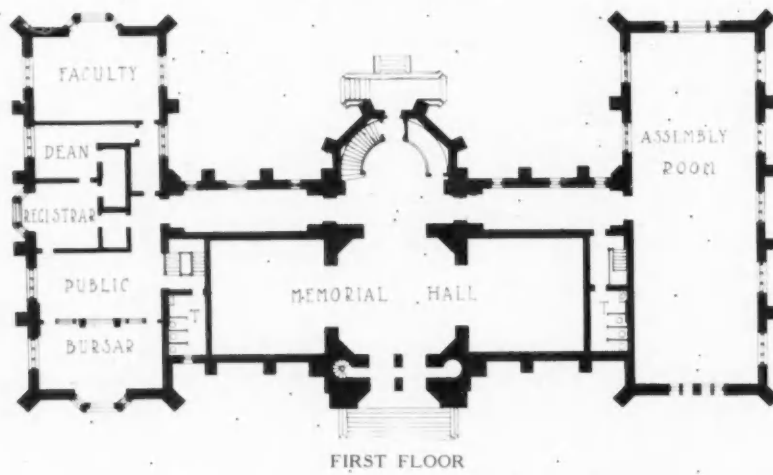
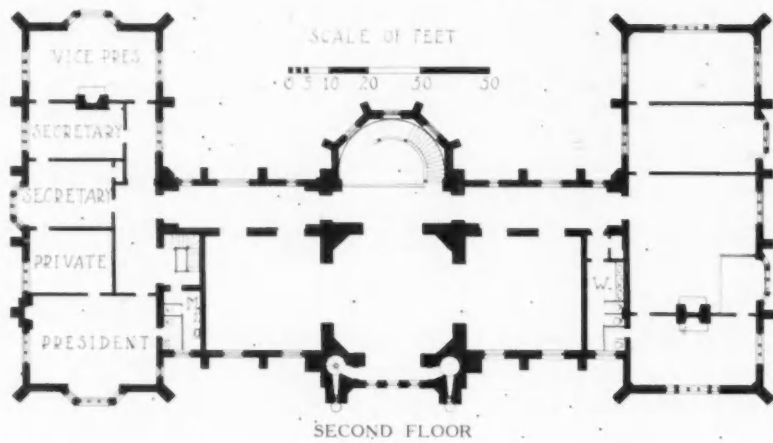
DAY & KLAUDER, ARCHITECTS



Photo. Dix Euryea

MEMORIAL BUILDING, LEHIGH UNIVERSITY, LEHIGH, PA.
VISSCHER & BURLEY, ARCHITECTS

Plans on Back

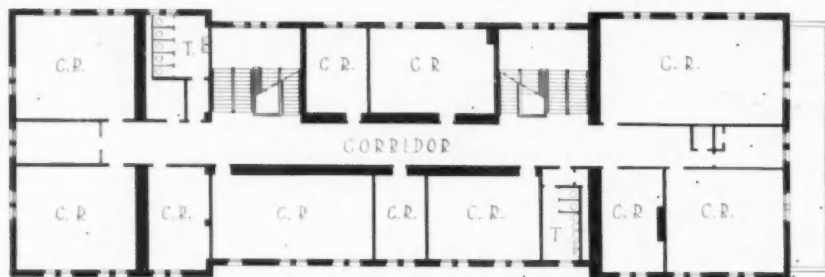


PLANS, MEMORIAL BUILDING, LEHIGH UNIVERSITY, LEHIGH, PA.
VISSCHER & BURLEY, ARCHITECTS

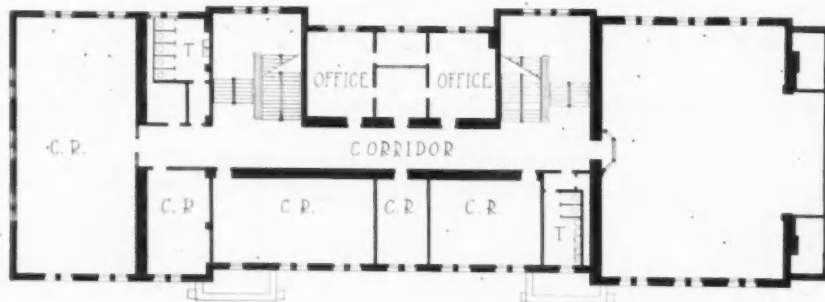


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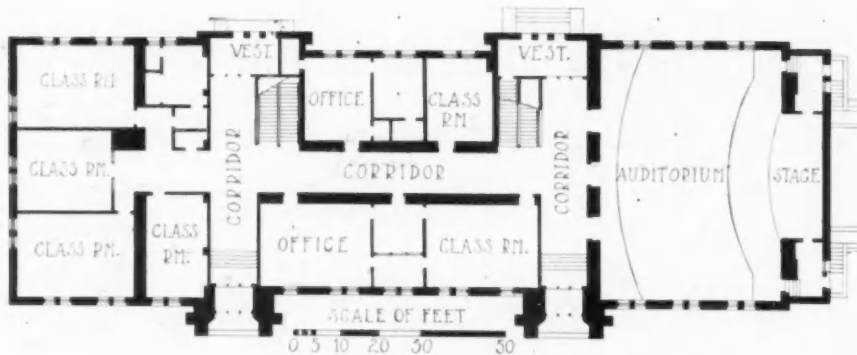
SCHOOL OF COMMERCE BUILDING, INDIANA UNIVERSITY, BLOOMINGTON, IND.
ROBERT FROST DAGGETT, ARCHITECT



THIRD FLOOR



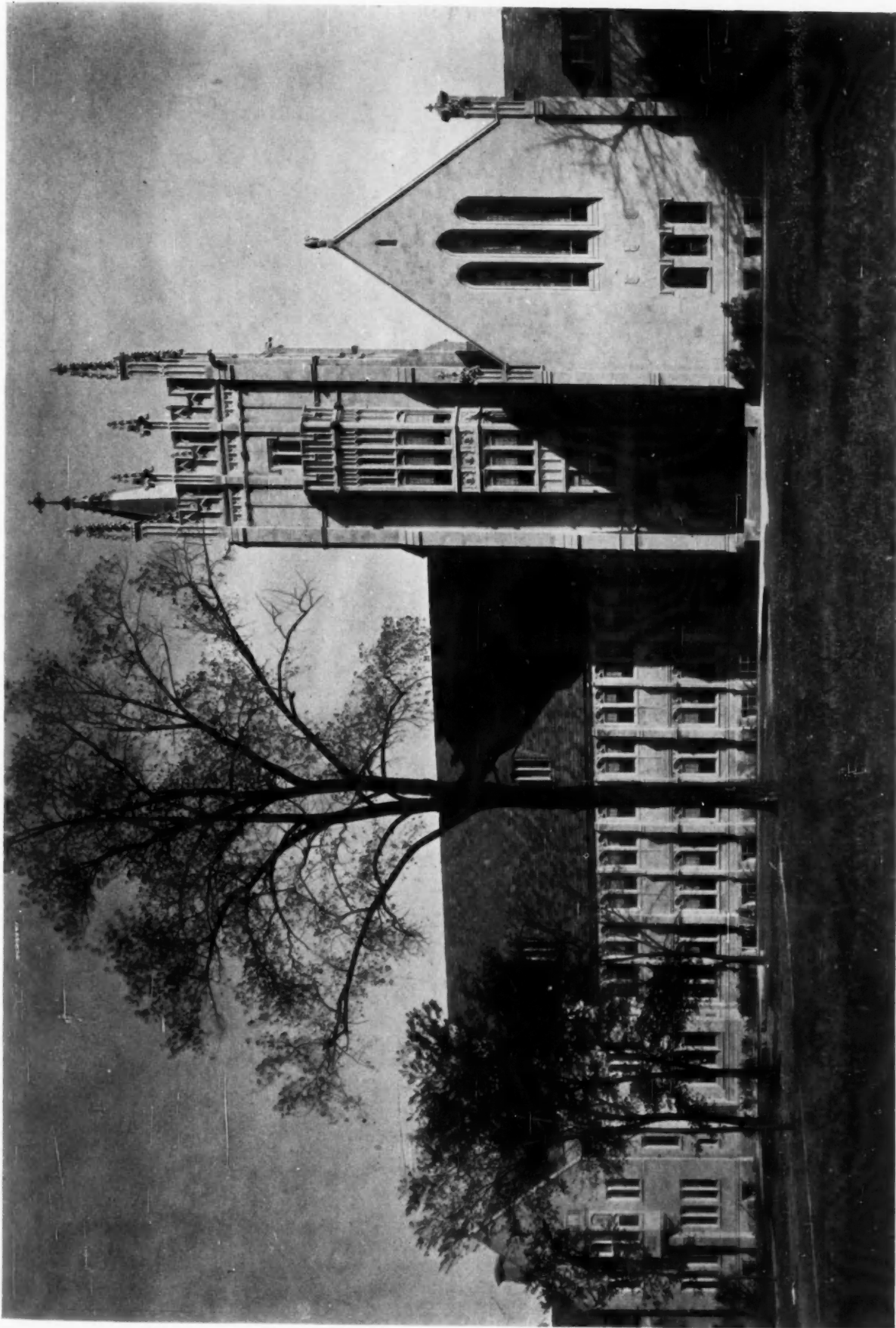
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PLANS, SCHOOL OF COMMERCE BUILDING, INDIANA UNIVERSITY, BLOOMINGTON, IND.

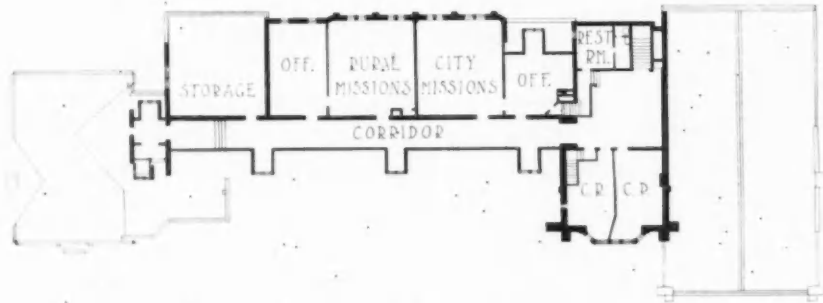
ROBERT FROST DAGGETT, ARCHITECT



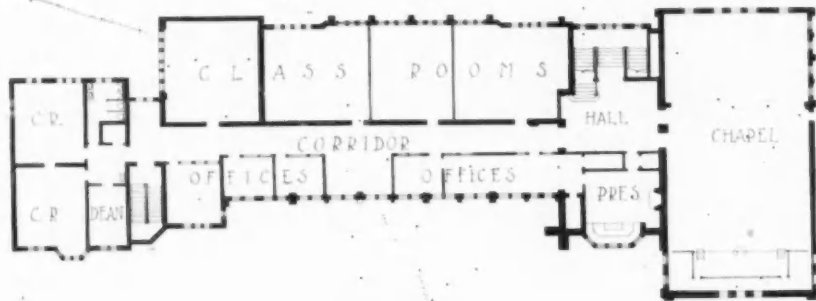
Plans on Back

GARRETT BIBLICAL INSTITUTE, EVANSTON, ILL.,
HOLABIRD & ROCHE, ARCHITECTS

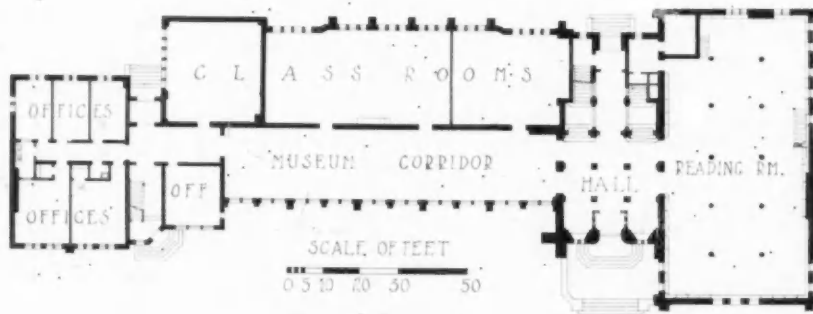
Photo, Tebbis & Kneill, Inc.



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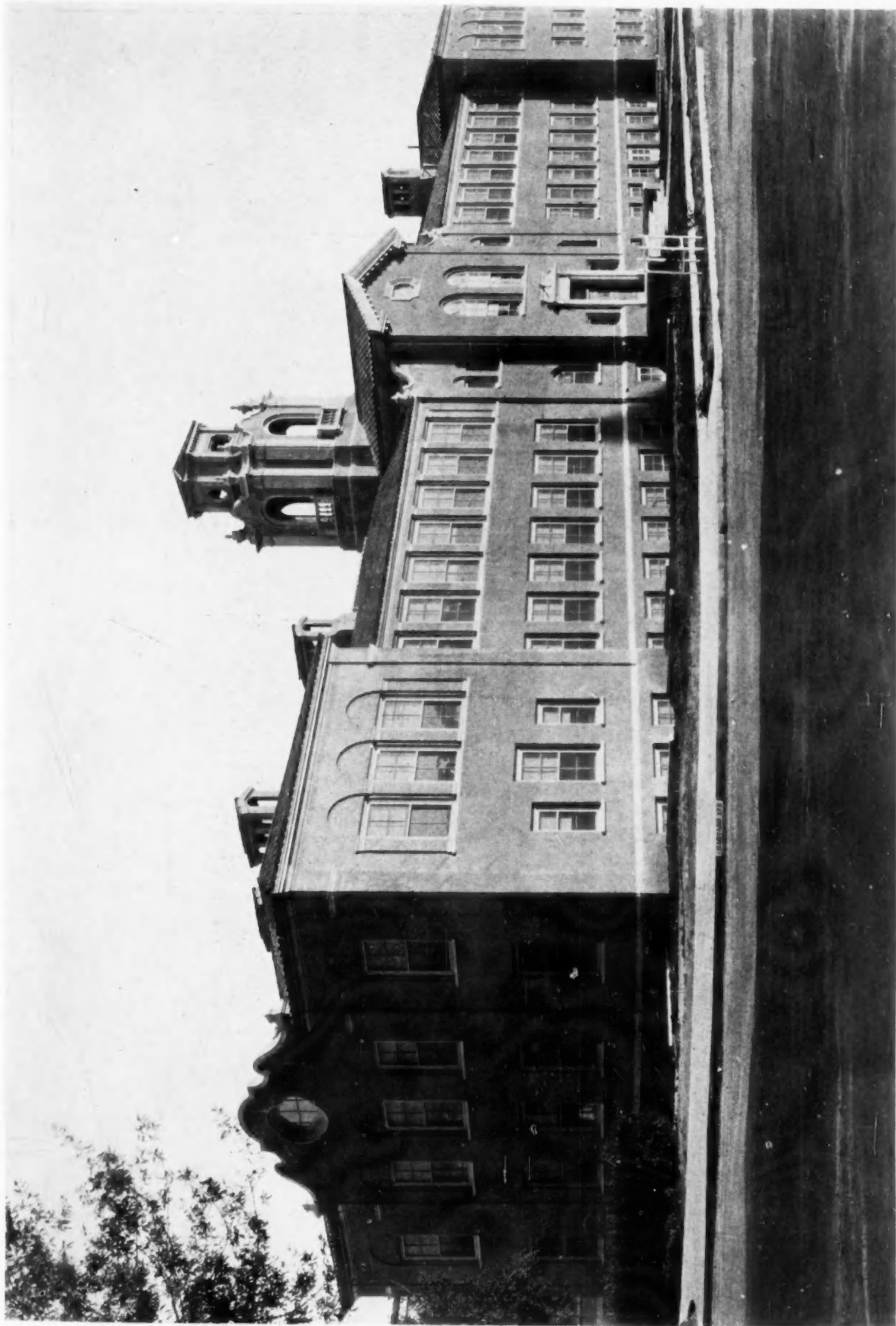
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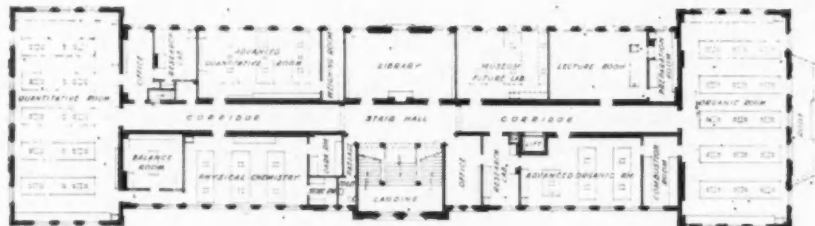
PLANS, GARRETT BIBLICAL INSTITUTE, EVANSTON, ILL.

HOLABIRD & ROCHE, ARCHITECTS

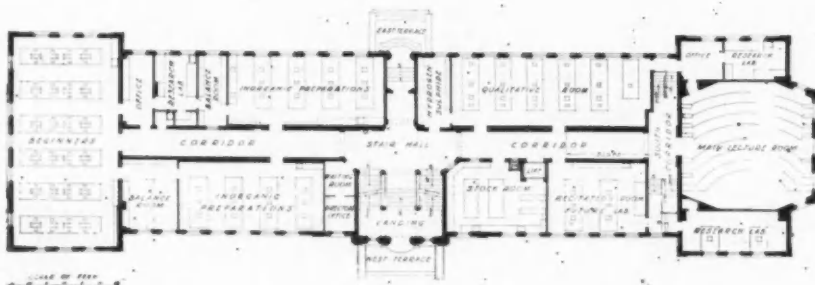


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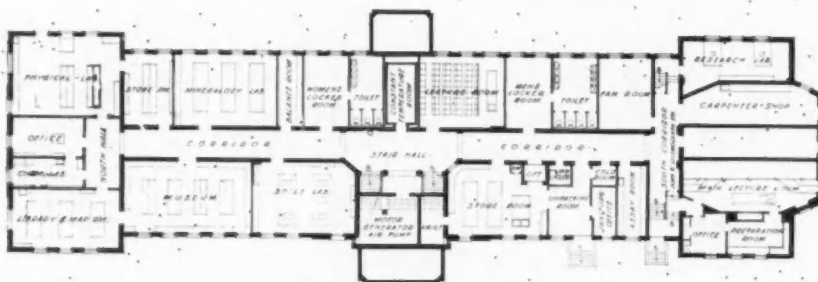
✓ MASON HALL OF CHEMISTRY, POMONA COLLEGE, CLAREMONT, CALIF.
JAMIESON & SPEARL, ARCHITECTS



SECOND FLOOR



FIRST FLOOR



BASEMENT

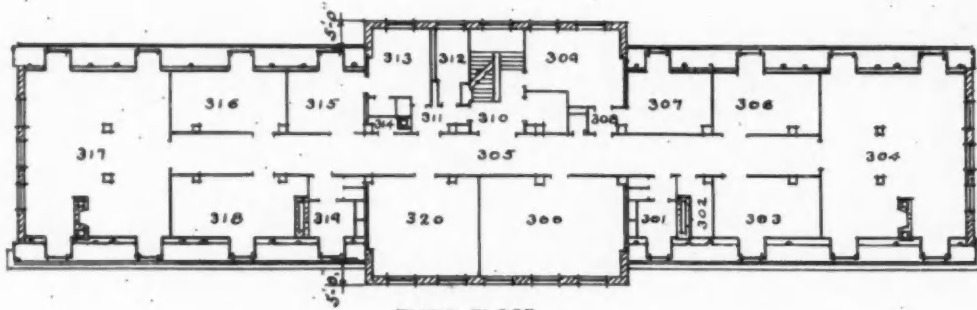
PLANS, MASON HALL OF CHEMISTRY, POMONA COLLEGE, CLAREMONT, CALIF.

JAMIESON & SPEARL, ARCHITECTS

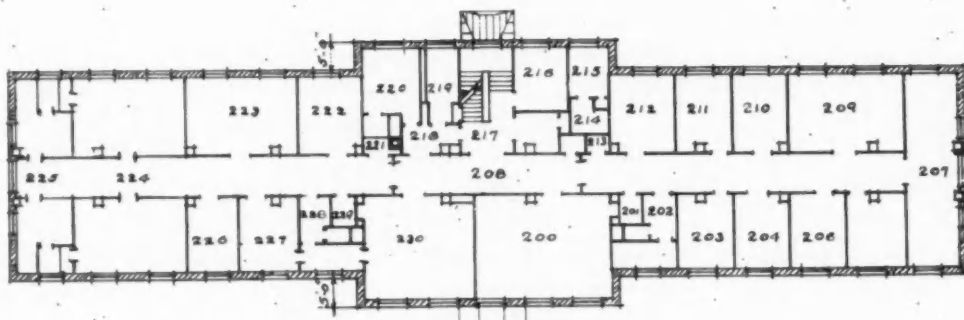


Plans on Back

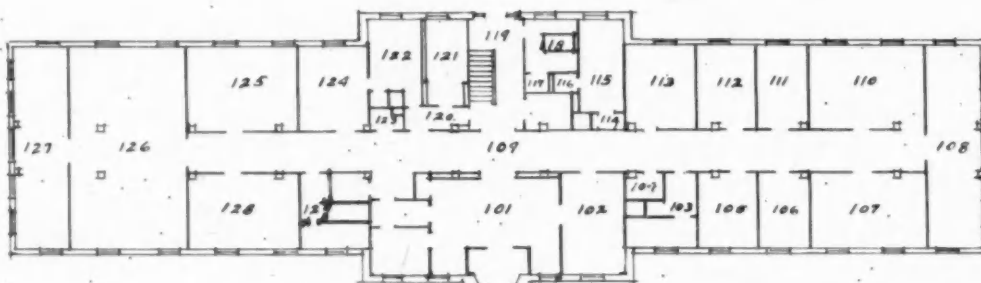
EAST FRONT, MCKINLEY MEMORIAL HOSPITAL, UNIVERSITY OF ILLINOIS, URBANA, ILL.
CHARLES A. PLATT AND JAMES M. WHITE, ASSOCIATED ARCHITECTS



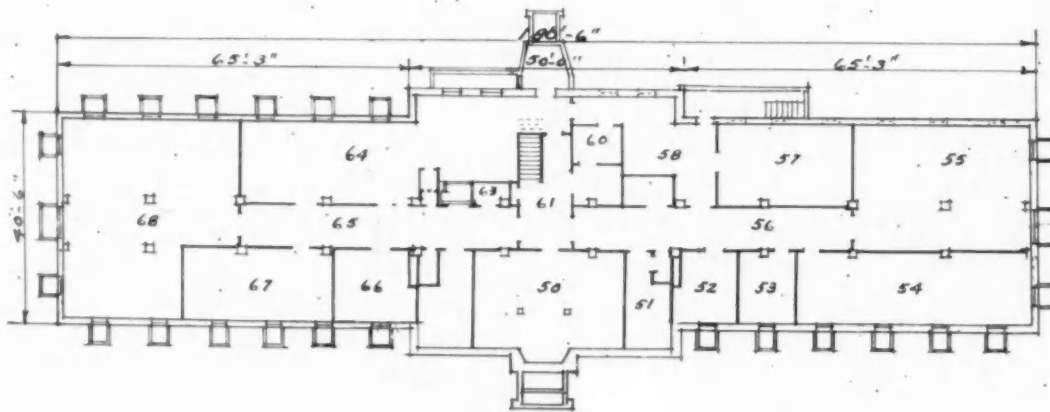
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



BASEMENT

PLANS, MCKINLEY MEMORIAL HOSPITAL, UNIVERSITY OF ILLINOIS, URBANA, ILL.

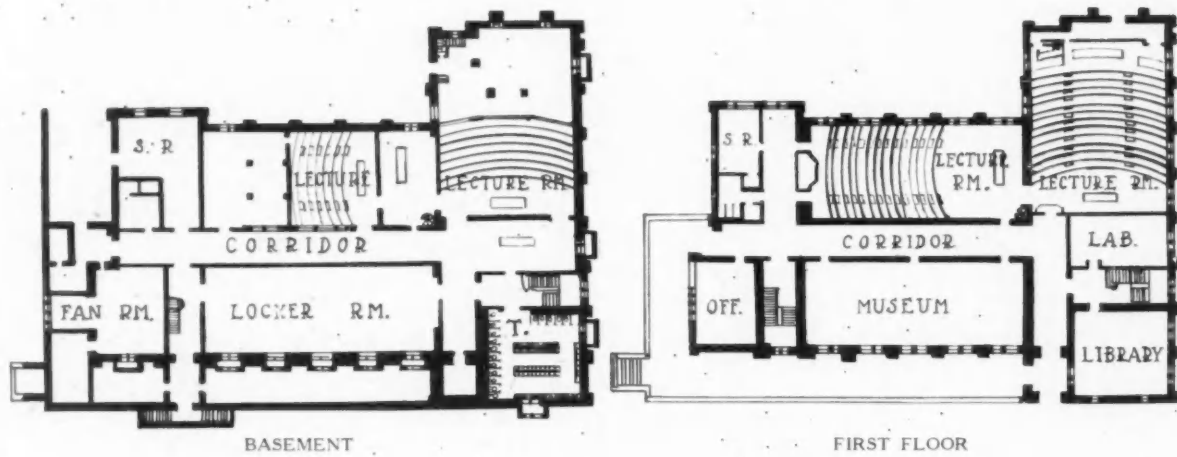
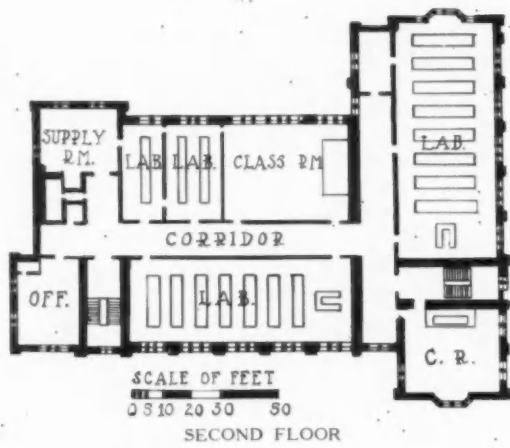
CHARLES A. PLATT AND JAMES M. WHITE, ASSOCIATED ARCHITECTS



Photo, Paul J. Weber

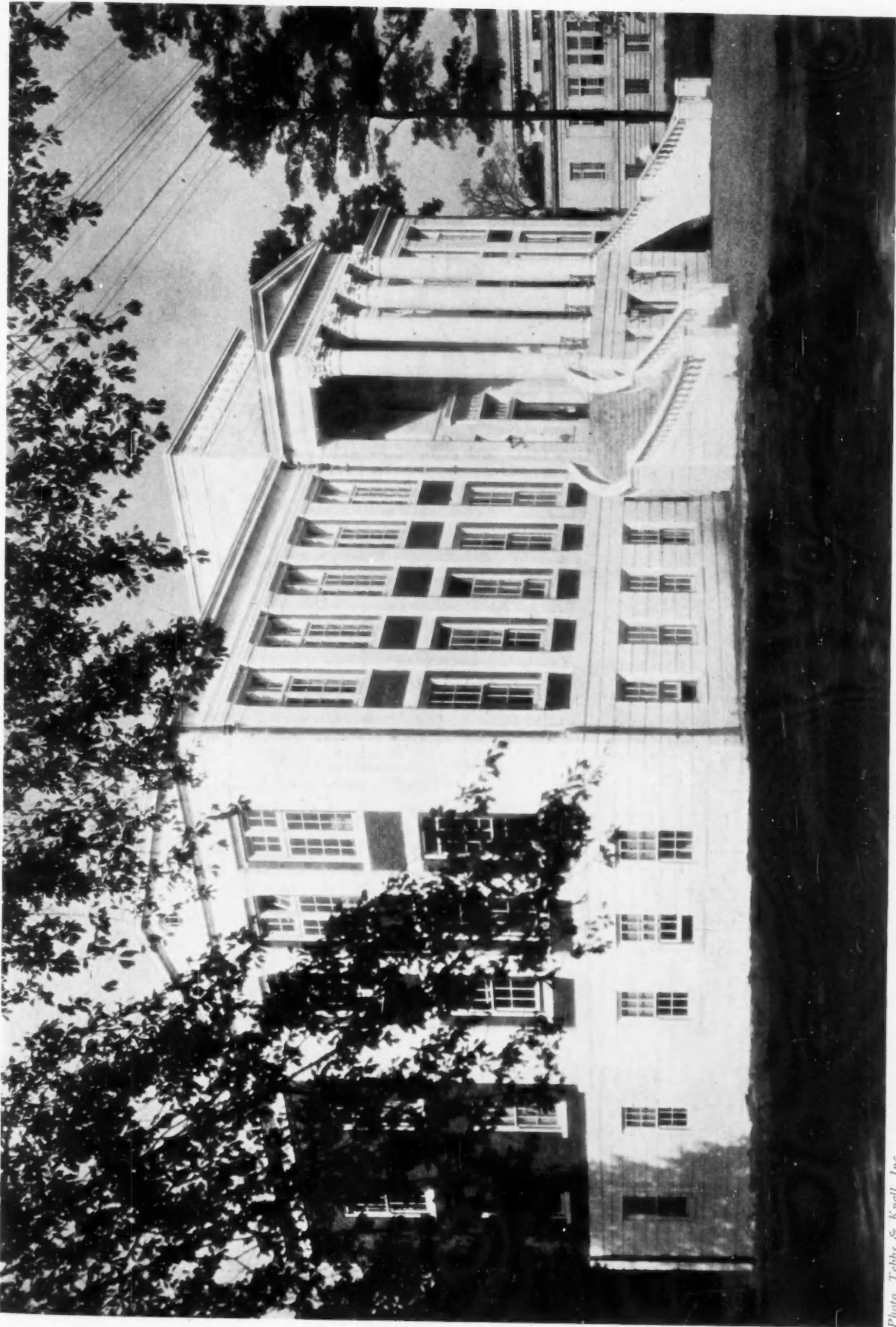
✓ SCIENCE BUILDING, BOSTON COLLEGE
MAGINNIS & WALSH, ARCHITECTS.

Plans on Back



PLANS, SCIENCE BUILDING, BOSTON COLLEGE

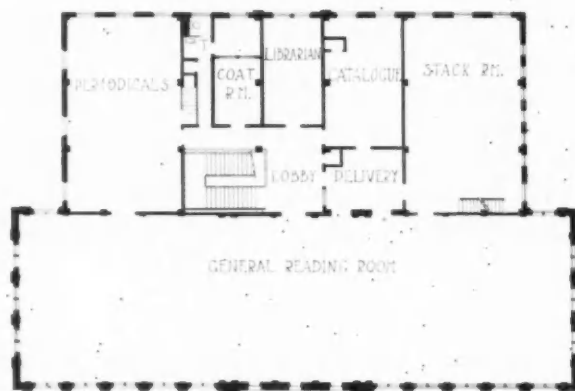
MAGINNIS & WALSH, ARCHITECTS



Plans on Back

AMELIA GORGAS MEMORIAL LIBRARY, UNIVERSITY OF ALABAMA, TUSCALOOSA
MILLER & MARTIN, ARCHITECTS

Photo. Tebbs & Knell, Inc.



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THIRD FLOOR



FIRST FLOOR

SECOND FLOOR

PLANS, AMELIA GORGAS MEMORIAL LIBRARY, UNIVERSITY OF ALABAMA, TUSCALOOSA

MILLER & MARTIN, ARCHITECTS

The American University and Its Library Problem

By CARL F. GOULD

Of Bebb & Gould

THE tendency of students to congregate in large and ever-increasing numbers at American universities, especially those under state control, is causing one of the outstanding problems of educational institutions at the present time. Not only are the universities finding difficulty in keeping pace by providing adequate facilities for their increased enrollment, but they are finding it difficult even to provide adequate library facilities, without which no institution of learning can properly perform its functions or retain its standing as an educational center. During the last ten years a number of notable university libraries have been built, among them the libraries of the Universities of Michigan, Minnesota, California and Iowa, the library of the Leland Stanford University, the Widener Library at Harvard, and libraries of the Universities of Toronto and British Columbia. Yale expects to be in her new Sterling Memorial Library in 1930. The University of Washington's first unit will be made available for use in October of this present year.

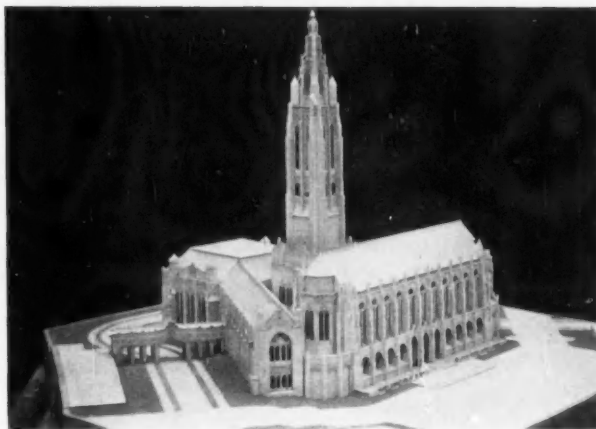
As typical of the increase in student attendance, the University of Washington had enrolled in 1900 fewer than 500 students. At the present time the enrollment has increased to well over 7,000. Founded in 1862, the University some 30 years ago moved from its restricted downtown district to what was then about four miles to the north of Seattle, to a forested promontory of 600 acres surrounded by lakes. In 1908 the Alaska-Yukon Pacific Exposition was held on its campus, and this rapidly growing University inherited extensive development in which temporary buildings had soon to be replaced by permanent structures. Olmsted Brothers, in collaboration with John Galen Howard, designed and directed the work of laying out these beautiful grounds and buildings. Six years later, in order to procure a plan adequate to the growing physical needs of the University, a faculty committee, of which I was a member, prepared a program embodying a comprehensive survey of the institution's future needs. With this program as a basis, the firm of Bebb & Gould was employed by the board to make detailed grouping plans interpreting its provisions which, in 1915, were accepted and became the working basis for all future construction. The campus plan adopted at that time has

been consistently followed, and each academic building, ten of which have been constructed, has been located in accordance with the plan originally outlined.

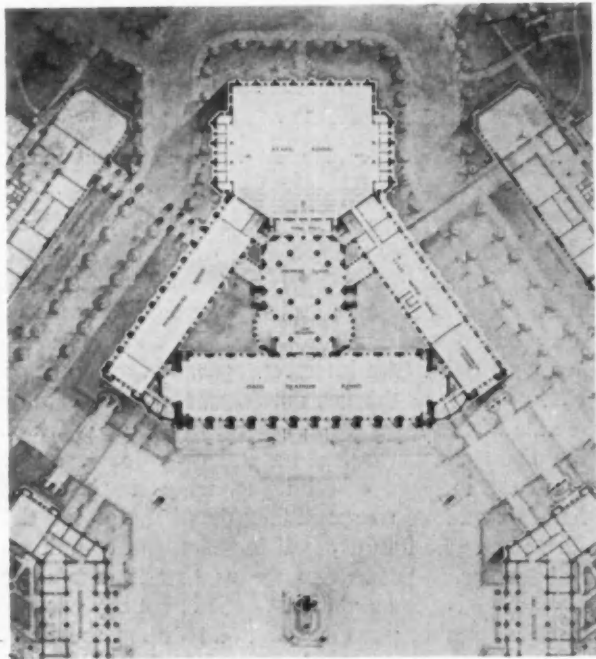
The main axis of the grounds, which was designed so as to terminate on Mt. Rainier, 80 miles to the southeast, was retained and has become the axis of the Science Quadrangle, about which four buildings have been built. An intersecting axis at an angle of 110° , created by the ground formation, has become the axis of the Liberal Arts Quadrangle, upon which four of its seven buildings have already been erected. Between these two quadrangles, upon the bi-sector of the two axes just mentioned, has been placed the Library, the first unit of which is to be completed this summer. Its location means that it dominates the plan, and it is so placed that it is equally accessible to all departments and buildings upon the campus. The portion now constructed is 250 feet long and 100 feet high to roof cresting; the building, when completed, will contain 4,000,000 cubic feet and will have a tower which will be 335 feet high.

In character the building is a free adaptation of Tudor Gothic, selected for its adaptability to the Northwest's climatic conditions, which are similar to those of the south of England; the ease with which large decorated window areas could be designed; and for its economy of construction by reason of ease of adaptation to steel and reinforced concrete. Natural stone base; pre-cast hand-tooled stone, pinkish in color to the sills of the second story windows; terra cotta and brick to the parapet wall; greenish gray variegated slate on concrete slab roof with copper cresting; these are the exterior materials used. The cost, including architects' fees, of the portion now under contract is something under 50 cents a cubic foot. Such are the structure and the costs.

After preparing the preliminary program and sketches for the University of Washington Library, we visited the more important university and city libraries in different parts of the country. It was soon found that in most of the universities, libraries which had in some cases scarcely been finished were already too small to care for the unprecedented enrollment that had taken place between the times the plans had been accepted and the times the last units had been erected. To provide a plan, then, for almost indefinite ex-



Model of Library, University of Washington, Seattle
Bebb & Gould, Architects



Plot Plan, Library Group, University of Washington

pansion became one of the essential problems necessary for consideration and for solution if possible. It was found that the large reading rooms were used as great study halls between classes by students who, in many cases, brought their own material with them, thus eliminating some of the work at the delivery desks. In every case the reserve shelf reading rooms were found to be overcrowded, and rooms in which special library facilities had been provided were being made over to give increased reserve shelf reading rooms for the lower division students. Seminar rooms, which certain favored professors had acquired the habit of considering their special quarters, were being turned over to general seminar uses. We, therefore, increased the size of our first floor plan for the library of the University of Washington, and provided two large reserve shelf reading rooms containing 5,000 square feet each, eliminating column supports and providing light on both sides of the rooms, which in width are 52 feet. When other units are added, these spaces can be extended into adjacent wings. For the purposes of centralized control, of economy in operation and effectiveness in interior design, it was deemed advisable to retain the generally accepted scheme of a predominately large main reading room, used as the reference and main

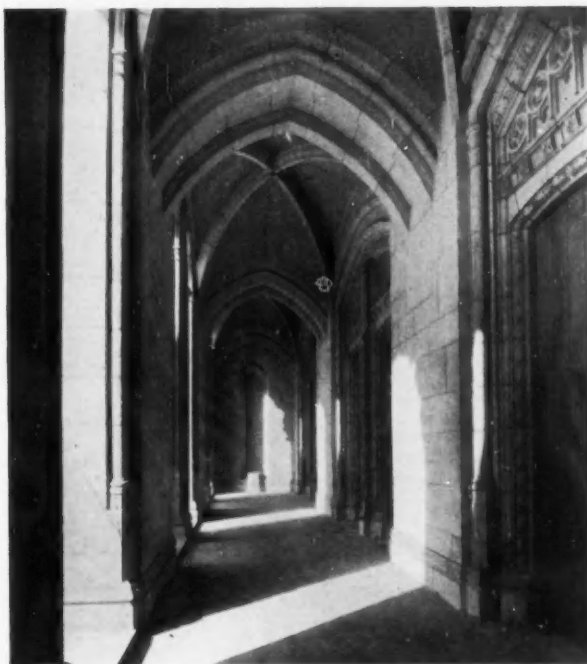


Bebb & Gould, Architects

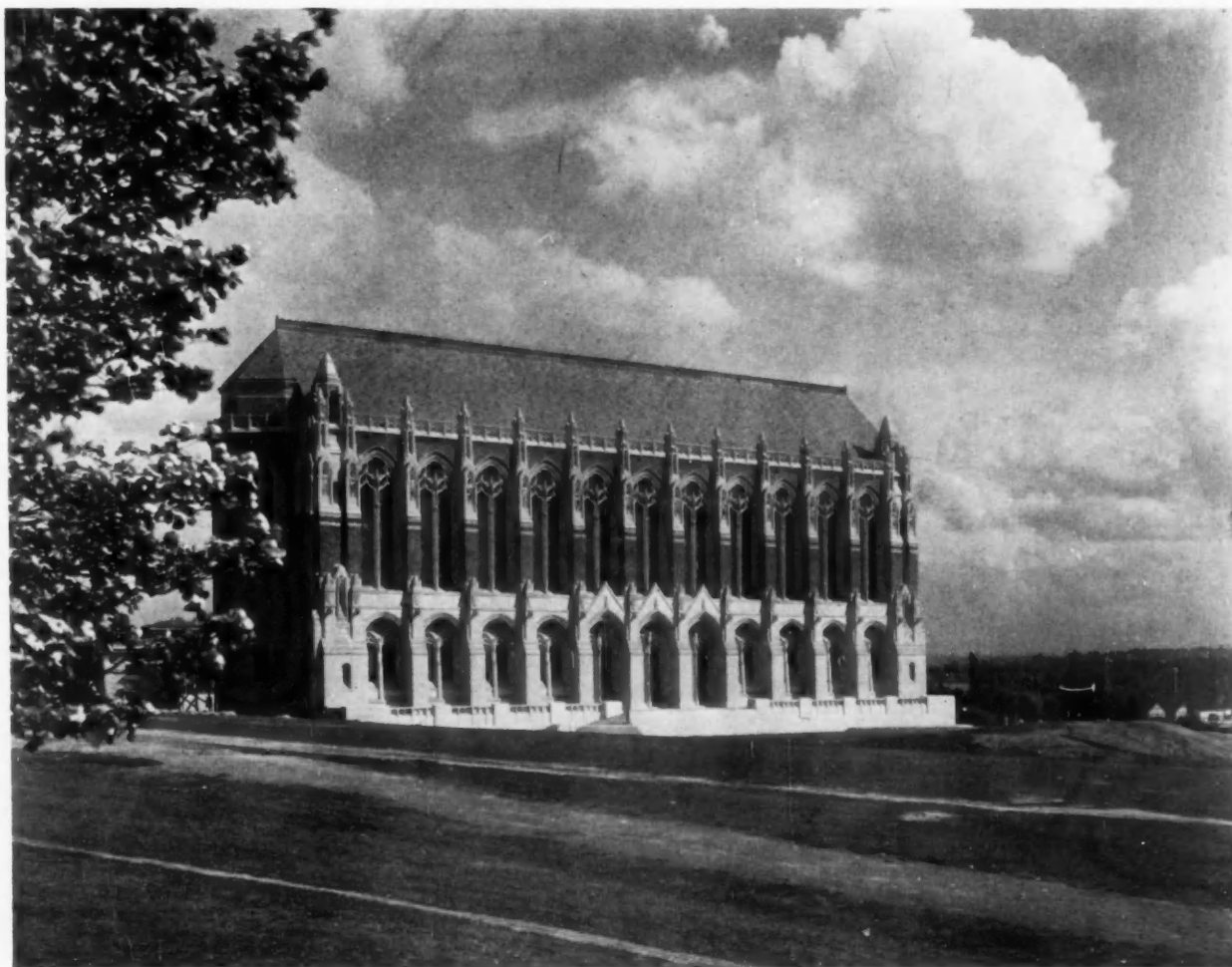
study hall, with reading rooms opening from it.

In some of the recent, as well as in many an older, library the delivery desks are not located on the main axes of entrances, due to some memorial feature, court or stairway which occupies this strategic central location about which the library's activities should flow with the greatest possible freedom. Due to the converging of the University of Washington Library wings toward the delivery desks, this location comes close to the center of gravity of the entire building. Contact back into the stacks is thereby made direct and ample, and the library staff which occupies space in one wing is brought into close contact with the delivery desks. This convergence also permits of books being trucked by a shorter route from the reading room to and from the stacks.

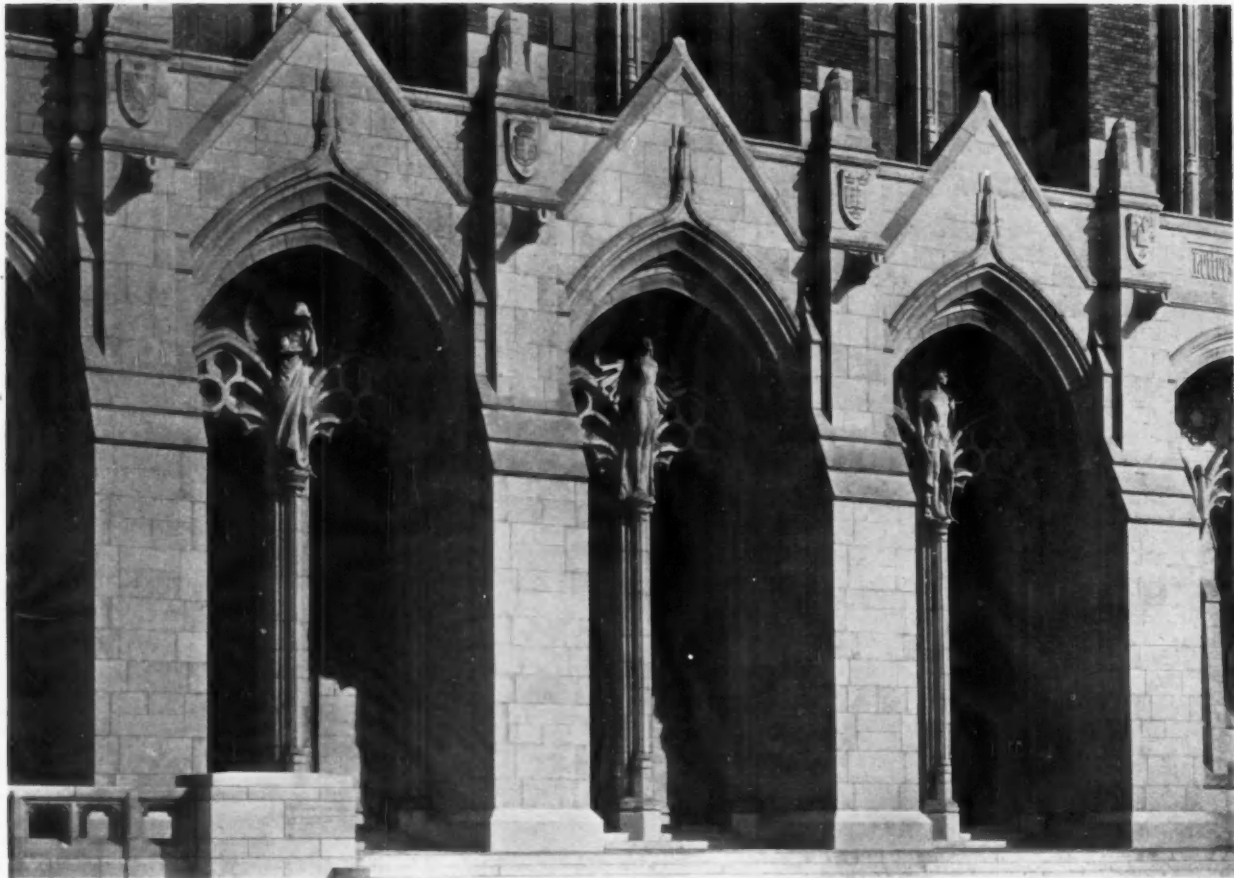
In no case was it found possible, in existing plans, to place the catalog files on a central axis. In spacing the two entrance doors to the main reading room farther apart it was possible, on the delivery room side, to provide ample space between them on a central axis for the catalog cases, and by inserting a small private door the reference librarian obtains access directly into this space, thereby largely obviating the necessity of providing duplicate cases for catalogs.



Entrance Vestibule, Library, University of Washington



First Completed Unit, Library, University of Washington
Bebb & Gould, Architects



Main West Entrance, Library, University of Washington
Bebb & Gould, Architects

By examining the plans it will be seen that all reading rooms are amply provided with windows; in most cases on both sides. In the main reading room the window area is equal to 50 per cent of

the floor area. As in other libraries, there have been provided in the plan a large number of seminar rooms, research study rooms, cubicals surrounding the stacks, library school quarters, special libraries,



Thought

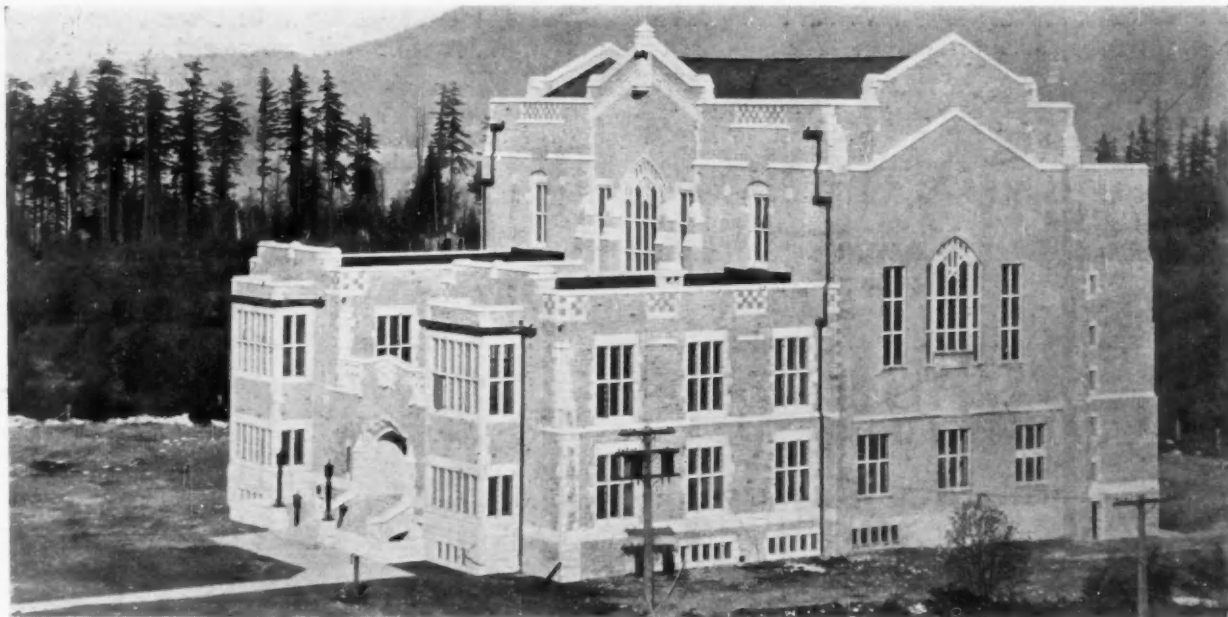


Inspiration



Mastery

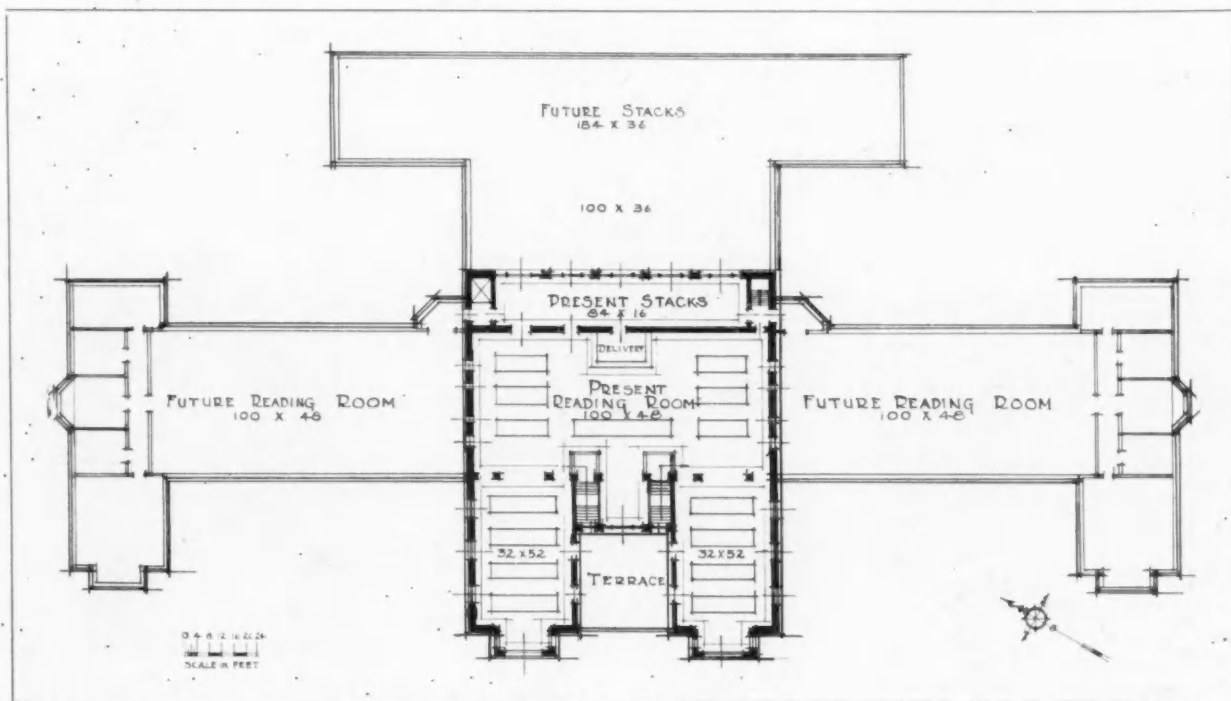
Details from Main West Entrance
(Sculptured Figures by Allan Clark)



Library, University of British Columbia, Vancouver
Sharp & Thompson, Architects

such as the North Coast History Library, browsing and conversation rooms. The main reading room on the second floor is reached through a vaulted vestibule of pre-cast stone, and is designed with great transverse stone arches separating the bays. The ceiling between these arches is enriched with rectangular paneling. This main reading room is 240 feet long, 52 feet wide and 65 feet high to the apex of the ceiling. The windows filling the space between the main buttresses, 36 feet high, are leaded with glass of slight color variations and textures.

Eighteen figures upon the buttresses, many inscriptions and university shields within and without, are used to enrich or to give interest to the design. Symbolizing the ideal conception of what American education stands for, three figures of heroic size rise over the main tryptich entrances. The central figure, a lightly draped and delicately modeled female, with head thrown back, eyes slightly closed in an expression of ecstatic emotion, represents creative energy or inspiration. The figure at the left, a mature, bearded man whose bent head shadowed by a



Plan, Library, University of British Columbia

cowl suggests learning inherited from the ages, represents contemplation or thought. The figure at the right, a vigorous youth, exhibiting his full strength, nerves and sinews tense, head erect, represents action, ability to put into effect that which inspiration, enriched by contemplation, suggests.

Our faith in education is the most hopeful and outstanding factor of the present times, and our effort put into creating and developing our colleges and universities will bring larger returns for generations to come than any other single factor in our life here today. Education, which originated with and was once a very important function of the Church, is

now largely separated from the Church, but nevertheless retains some of its reverential character. In a university, all departments of learning must draw upon and focus towards its library, the great repository of accumulated intellectual wealth of civilization, from which the students must obtain, either directly or indirectly, their education. In consequence, the library should become, where the physical conditions allow, the dominating building, where by its architectural expression it does or should express this idea of dominance of our intellectual and spiritual ideals in education, and appropriate architectural treatment emphasizes this idea of domination.



Dante



Newton



Gutenberg

Statuary of West Facade, University of Washington
(Sculptured Figures by Allan Clark)

College and University Chapels

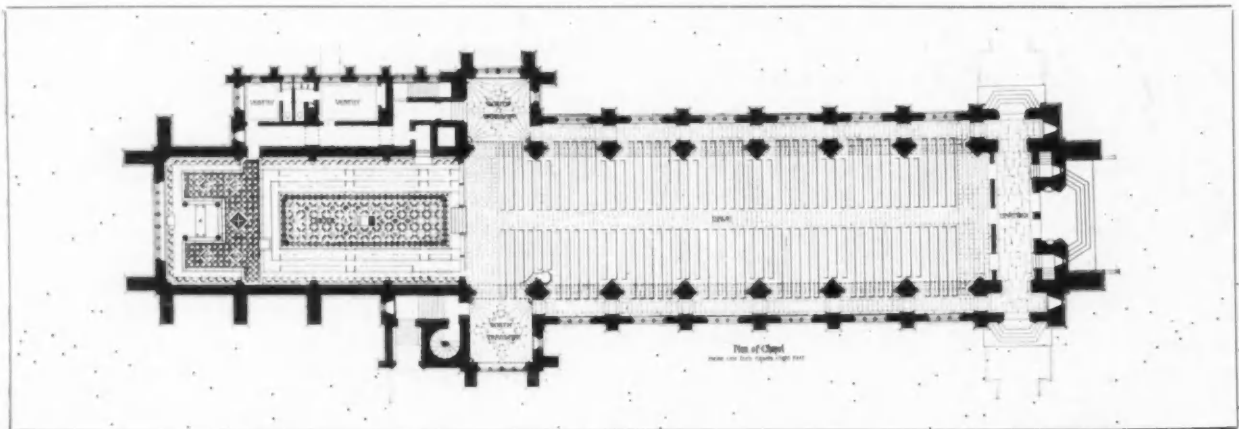
By RALPH ADAMS CRAM

HERE certainly is significance in the present fever of chapel building among the universities, colleges and preparatory schools of America, and I do not think it is the result of either a sudden fashion or of the spirit of emulation; the cause lies deeper than this. The thing happened, of course, in a sporadic sort of way among the colleges during the nineteenth century, but such structures as Harvard's morose effort, the neo-Byzantine effusion at Leland Stanford, and the cute affectations of Princeton's fane, were not of a sort to encourage further experiment any more than was their undergraduate popularity. For nearly a full generation the building of scholastic chapels completely ceased except for that most admirable work of Henry Vaughan's at St. Paul's School, and then suddenly it was taken up again with, if I remember correctly, Allen & Collens' Williams chapel of the beautiful tower, the Vaughan chapels at Groton and Western Reserve, and those for Columbia University and West Point. Within the last five years this progress has become headlong. Princeton and Chicago are just beginning structures that rival King's College, Cambridge in size and magnificence; Mercersburg Chapel is nearly finished, as is that for St. George's, Newport; Wheaton College and Choate School have their chapels completed; the University of North Carolina is going forward with a fine Upjohn design; Harvard has decided to build a great chapel as its war memorial; and there are many others not named, smaller but sometimes equally good, mostly for preparatory schools, and one can safely predict the time when Yale, the University of Pennsylvania, and for all I know the state universities of the middle west will follow suit. It almost takes one back to the old days when men held that education, for its full accomplishment, could not be divorced from religion, a theory still held to some extent today.

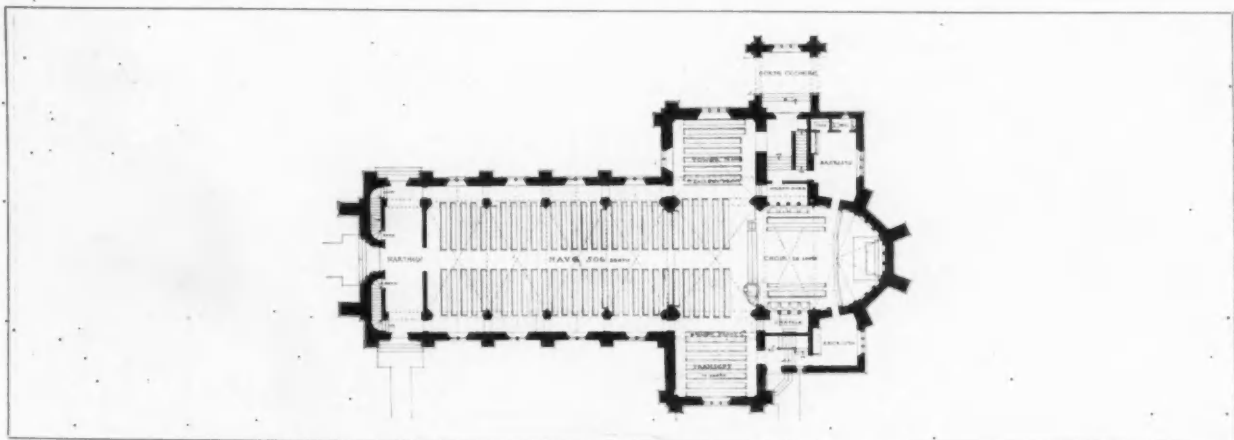
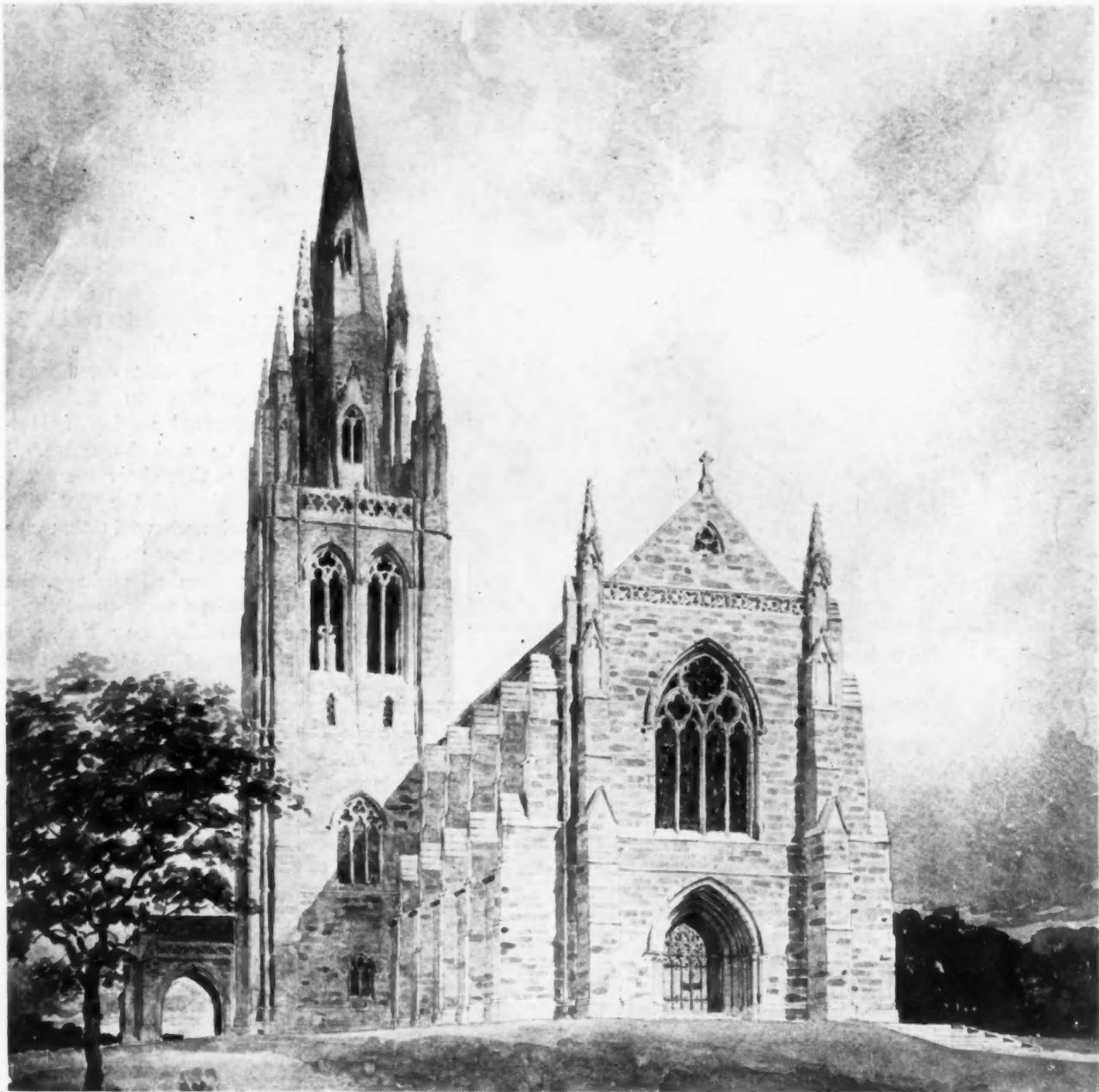
As might be expected, the architectural standard is uniformly high, as high as the respective capacities of the architects permit. How could it be otherwise? In spite of the nonchalance of the schools of architecture, church building is not only one of the most salient industries in architecture today, but it also gives the greatest scope for creative imagination and calls out the best in its creator. All the chapels I have noted are good; most of them more than this, and I have a strong conviction that in their excellence lies the primary power to bring them and their religion back into undergraduate popularity. When you come to think of it, it is not surprising that voluntary chapel became a memory, compulsory chapel an intolerable grievance. Outside of Roman Catholic and some Episcopalian chapel services, there never was anything more deadly, dreary and repellent than the ordinary "prayers" in a borrowed adjacent meet-

ing house or the chief lecture room of an educational institution. The whole thing was ugly and uninspiring, from the architecture (if there was any) to the liturgy, and therefore the revolt of youth was inevitable and wholly to be commended. Will the new chapels with their Gothic beauty and emotional value, their Colonial delicacy and historic stimulus, their soaring columns, mysterious vaults, storied windows, nobly furnished sanctuaries,—will these chapels of a new-old day break down the well earned prejudice and evoke once more the inherent sense of worship and devotion latent in boy and man? It may be, for "youth will be served" with beauty in some sort, though it often doesn't know what it wants, and if it can't get it where it primarily belongs, then it will—go elsewhere. Fine chapels are a good beginning, but only this. If the sort of desiccated devotion and cold storage liturgics that usually pass for a "chapel service" are inserted into these mediæval or Georgian shrines, then the architecture will count for little except the admiration of casual visitors (like an art gallery or a museum of antiquities), for youth has a sufficient sense of saving humor to realize and resent the miscegenation of a chapel as beautiful as those of Oxford and Cambridge and a liturgy as empty and soporific as one finds in some moribund conventicle of the more Puritan persuasion. I do thoroughly believe that the right kind of service in the right kind of chapel would bring the students back with a rush, and the right sort of building is the start; perhaps if it is sufficiently right it will develop the right sort of devotional sense. I have seen this happen in parish churches where it was the last thing looked for by the authorities and where it seemed scarcely possible.

As to what is the "right kind" of scholastic chapel, I do not know that there is anything that differentiates it in quality from any other sort of a church. Like the cathedral or the parish church it must be beautiful, a quality perfectly compatible with simplicity and economy. It must never under any circumstances represent a latent fashion or the peculiar personality of the architect, but must take hold on long and stimulating history through its style and form and quality of suggestion. It must relate itself to the racial inheritance and the present life of those who are to use it. It must be noble, impressive (these qualities do not presuppose bigness) and manifestly honest in construction. The exterior is of minor importance; it is the interior that counts, and in every way this should impress, instruct and evoke. Luxury (fat cushions and that sort of thing) has no place here, but a certain amount of austerity in the student accommodations is desirable. "Without an altar there is no church," and this, together with its surroundings should be as glorious as funds



PRINCETON UNIVERSITY CHAPEL
CRAM & FERGUSON, ARCHITECTS



MERCERSBURG ACADEMY CHAPEL, MERCERSBURG, PA.
CRAM & FERGUSON, ARCHITECTS



Choate School Chapel
Cram & Ferguson, Architects

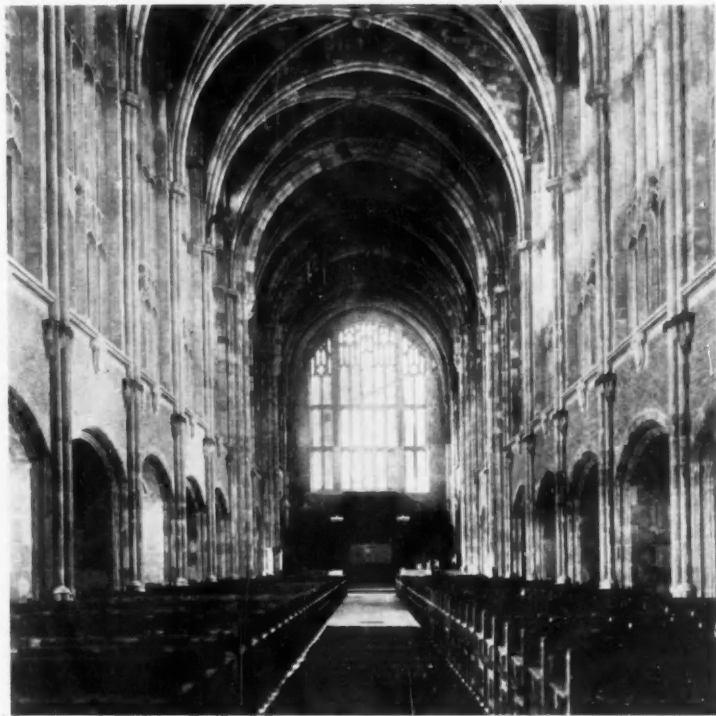
allow, making use of splendid accessories. One great argument against Colonial and in favor of Gothic (the other is that it has no historic continuity and no emotional appeal) is that here stained glass cannot be used. This is a hard argument to meet, for, like music, incense, the rhythm of chanting and ordered movement, stained glass has a peculiar power of stimulating the right emotions in the right way. I do not mean glass that in design confines itself to stiff figures of the major and minor prophets and the twelve apostles; still less to that most awful aberration of modernism, the sort of thing that consists in clumsy misinterpretations in an alien medium of the celebrated works of Holman Hunt, Hoffman and Veronese. I mean rather windows that show the great and enduring mysteries of the Christian faith, the saints and archangels that appeal most by their character and their acts to flowering youth; above all perhaps, the working out of these principles and these motives in the terms of human action, and all couched in the terms of that mystical



Interior, Choate School Chapel, Wallingford, Conn.
Cram & Ferguson, Architects

sort of glass that came out of the middle ages as the great contribution of, for once, an entirely new art the new religion had made for its own perfect self expression.

There seem to be cases where, in spite of its limitations, Colonial is indicated on account of the history of the school or the architectural precedents existing. How far one should yield to this argument is a question. Colonial at best is imperfect and decadent; at the worst it is an offense. It has no power of spiritual appeal, no evocative character. It has nothing to do with any vital religion of today, and so far as America is concerned its connotation is of a dead Puritanism; in its English Georgian aspect it associates itself only with the least edifying aspects of the Established Church and the artificial stimulus of the great fire of London. Yet it has undeniable charm, mostly because it arouses memories of our own history, already becoming mythical and romantic. Hawksmoor and Gibbs handled the Classic of their day with a certain freedom and even romanticism that indicate a possibility here when, as I say,



Interior, West Point Chapel
Cram & Ferguson, Architects



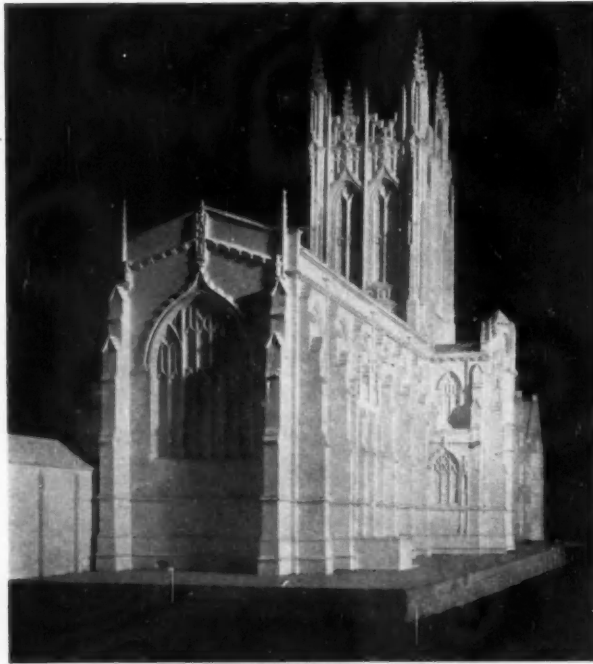
Chapel, University of the South, Sewanee, Tenn.
Cram & Ferguson, Architects

Colonial is inevitable. To copy a Puritan meeting house and call it a school chapel is folly, but some of the Church of England models in this country, as well as several of the London churches, do give suggestions as to methods whereby the essential qualities of the problem in question may measurably be attained, though less directly, easily and completely than by the use of Gothic. One point sometimes overlooked is that while Colonial adapts itself to moderate requirements as regards seating, and therefore, in this respect, is not inappropriate for small colleges, it is less amenable when it comes to university chapels where the seats must run to two thousand or more. The moment you get beyond half this number you are outside the spirit and scale of the style, and the whole value is lost. This seems to be pretty well recognized, for with the exception of Columbia and Annapolis all the great chapels already built are Gothic, while those for Princeton and Chicago are to be the same. What Harvard is to do a little later is not yet revealed.

The question of plan was well worked out in the middle ages. A school chapel is neither a parish church nor a cathedral. The whole body of students provided for must be given a clear field and view, which means generally a simple parallelogram without transepts or aisles. Whether the student body should be accommodated choir fashion as in the English chapels, or facing the chancel after the manner of a parish church, simply depends on whether they are considered and utilized as part of the "ministers" in a service, or whether they are simply a congregation ministered to. In the old days the former status was invariable. Students were "clerks" and took part with the priests and other orders of clergy in carrying on the services of worship. Where they sat was simply an enlarged choir; whatever lay outside the screen, the "ante-chapel," was for the congregation, such as it was, a small and casual and more or less negligible body. After the Reformation this idea was abandoned, so far as new foundations were concerned, and in America wherever a school chapel was built, which was seldom, the congregational arrangement was adopted. Of late a number of preparatory schools have reverted to the ancient mode. St. George's, Newport, being the latest in the list. There is a good deal to be said for this plan, but only so far as small

numbers are concerned, three or four hundred at the most. University chapels must perforce adopt the congregational plan. Perhaps the best solution is that which obtains at Princeton, where a large choir provides enough stalls for those who may reasonably be expected to daily services, three hundred more or less, while the great body of the church gives regular pews for seventeen hundred more for preaching services and for special occasions or solemnities.

Undoubtedly, in spite of Oregon, some of the more powerful fraternal orders and the most efficient and pervasive Protestant organizations in America, religion is coming back to take its due place in all systems of private and public education, and therefore the question of the right sort of chapel and the right sort of religious service will come increasingly to the front, exactly as has happened in the case of parish churches and cathedrals. Until the schools of architecture and the theological seminaries wake up to the fact that there is such a thing as religious art of all kinds, and that it is a matter of supreme importance, we must go back to the historical monuments



Model, St. George's School Chapel, Newport
Cram & Ferguson, Architects

for our inspiration and guidance. Fortunately, England knew the value of religion in alliance with education at exactly the moment when her architecture and other arts were at their highest point of perfection, so back to Oxford and Cambridge we may safely go for precedent and precept. There are no better models, both in form and in spirit, and increasingly, I fancy, recourse will be had to these masterpieces of Christian art, as the call becomes insistent for more and more of these great educational and character-building factors. I know of nothing else that can serve the same purpose. And, as has been already suggested here, newer institutions of learning are not entirely without their fanes which give tangible, visible expression to the spiritual truths which they strive to inculcate. Such examples are as yet, of course, only too rare, but their mere existence constitutes a promise of far better things which are surely coming. It might be noted that what is sometimes complained of as "godlessness" in education prevails at just the time when chaos seems to reign in a great part of the religious world. All this may be but a characteristic of a passing and temporary phase, and the reaction when it comes will be powerfully aided by architecture's important function.

Planning of College Infirmaries

By WILLIAM J. SAYWARD

Of Edwards & Sayward

IN considering the problem of designing hospitals for use in connection with colleges and universities, the architect should not lose sight of the fact that the governing principles are distinctly different from those encountered in the planning of hospitals for general practice. The normal functions of the college hospital, or more properly the infirmary, are those of "first aid" and the treatment of very mild cases. Serious cases that require major operations or long confinement should be, and usually are, transferred immediately to general hospitals where more ample accommodations and larger facilities are provided. It should also be remembered that the college infirmary is the headquarters for the treatment of all minor ailments and the dispensing of all medicine, whether the patient is confined to the infirmary or is able to be about his daily work. Provision should be made, therefore, to care for the outpatient. Usually the office of the resident physician will serve this purpose, adequately handling those patients who must continue to report daily, so that special clinical rooms are likely to be unnecessary.

Because of these prime considerations comparatively small plants will satisfactorily serve the needs of most large educational institutions. However, although the college infirmary can thus be considerably smaller and less elaborately planned than the general hospital which must handle all types of illness and surgical cases, the specific needs of the institution concerned must be kept in view. The number of students to be served will govern the size, ordinarily, but consideration must be given to the location of the college with reference to other forms

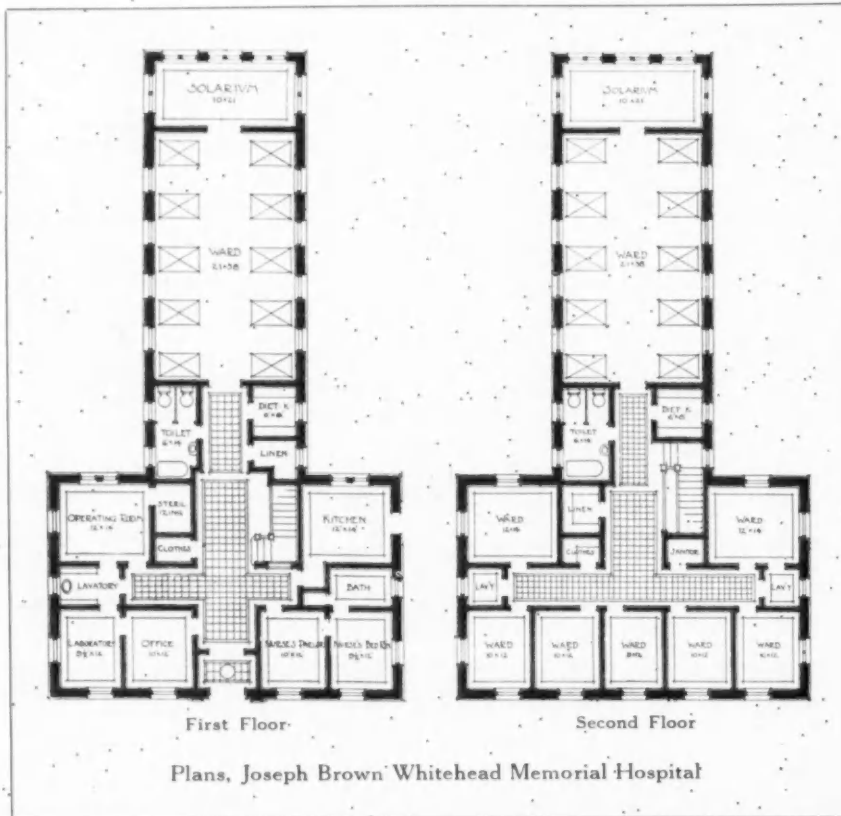
of medical service. If remote from a large city where a good general hospital is located, the college infirmary must naturally be larger and more completely equipped than if situated within easy reach of such institutions. The equipment for any infirmary, large or small, should be sufficiently complete and serviceable to care for any reasonable contingency or emergency. Much has been done during the last few years to improve the character of service rendered in hospitals of all types,—so much so, in fact, that today hospitals even in small places are fitted with equipment far superior to that which obtained a decade or so ago in even the largest institutions.

The infirmary for the Florida State College for Women, illustrated here, is intended to care for the needs of an institution attended by approximately 2,000 girls. In determining the site for this building, a location was selected which was removed as far as possible from ordinary travel, but at the same time near enough to the other buildings so that direct passage therefrom could be obtained by means of a covered passageway. As already said, in institutions of this kind the common practice is to bar all medicines from the students' rooms and to require that none be administered or taken except under direct advice of the resident physician. It is necessary, therefore, that ample provision should be made for the offices of this functionary. Among such provisions a surgical preparation and operating room is desirable for minor operations and for emergencies and for the epidemics which sometimes occur.

There is also, of course, the necessity that provision be made for a resident nurse who shall be



Perspective of McKinley Hospital, University of Illinois
Charles A. Platt and James M. White, Associated Architects



available at all times. A small kitchen should be provided for preparation of such simple diet as is permitted the patients, and a small dining room for those who are able to assemble there for their meals. A day room for reading or other appropriate activity should also be included in the plan, for the use of convalescents. It is well to have an isolation ward with provisions for a nurse's bedroom, diet kitchen and toilet, so that every attention can be rendered a contagious case without direct contact with the rest of the infirmary. It is also well to provide an elevator of sufficient size to carry a reclining patient. Local climatic conditions at the Florida State College for Women made it quite desirable that the principal wards should be open air pavilions, while closed wards were provided for special cases and



Photo. *Tebbs & Knell, Inc.*

Joseph Brown Whitehead Memorial Hospital, Georgia School of Technology, Atlanta

Pringle & Smith, Architects

also for purposes of isolation.

The infirmary for the School for the Deaf and Blind, at St. Augustine, Fla., is also mentioned here in order to present the handling of distinctly different conditions. This institution cares for pupils of both sexes, from 6 to 18 years of age, which obviously necessitates segregation not required in the infirmary just considered. The building as erected more than amply provides for an institution of 250 pupils. Owing to the small number of patients, it is quite possible in this instance for one nurse to care for all. In order that satisfactory supervision might be

given under these conditions, the nurse was given a room directly connecting with two wards, that for the girls and that for boys. As in the other example, an office for physicians is provided, but it was not considered necessary to provide for a separate operating room. Here again ample provision has been made for outdoor life on the sun porches at either

end. A small diet kitchen and dining room are likewise provided. On the second floor are several small wards for special cases and an isolation ward with diet kitchen and also accommodations for the nurses.

In summing up, it is perhaps unnecessary to point out the desirability, when planning an infirmary, of arranging for private rooms as well as for wards to

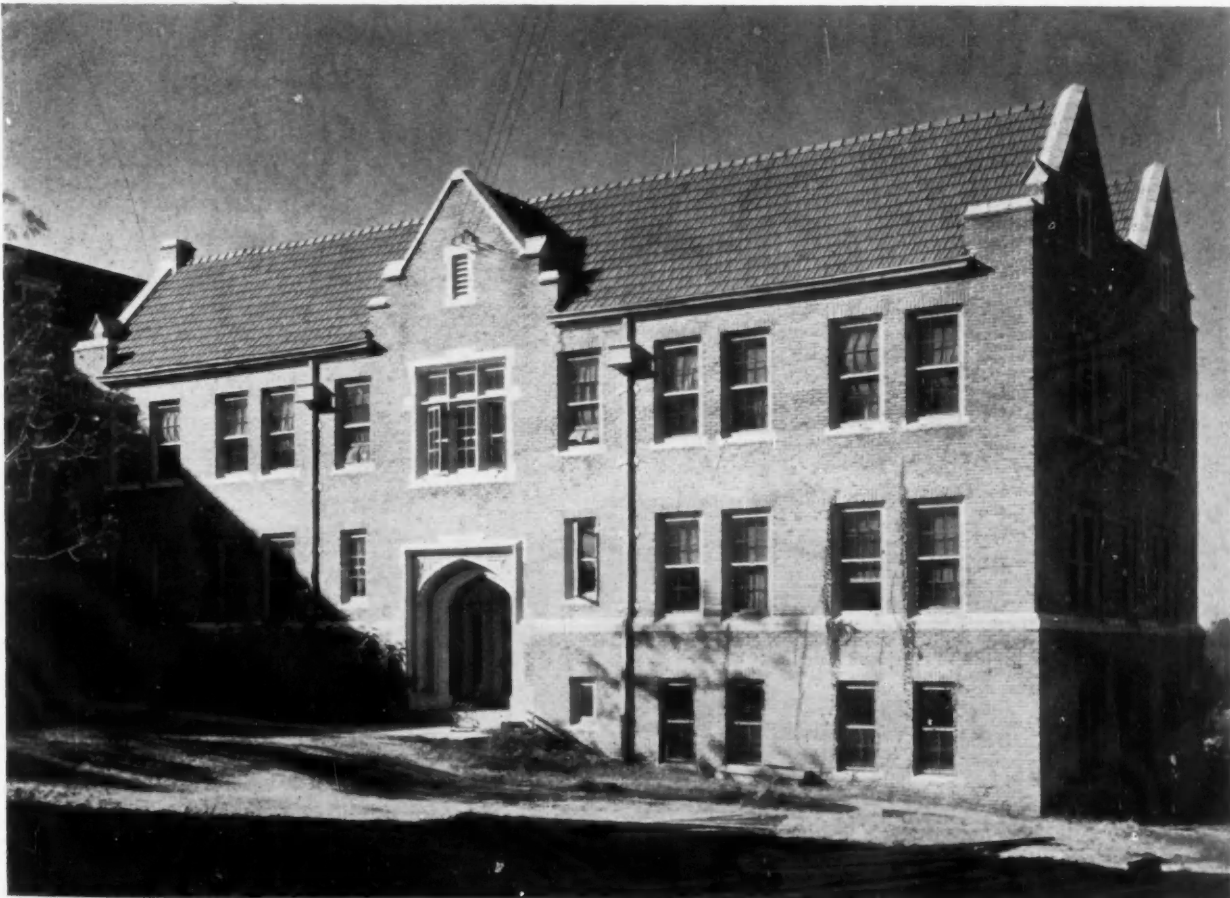
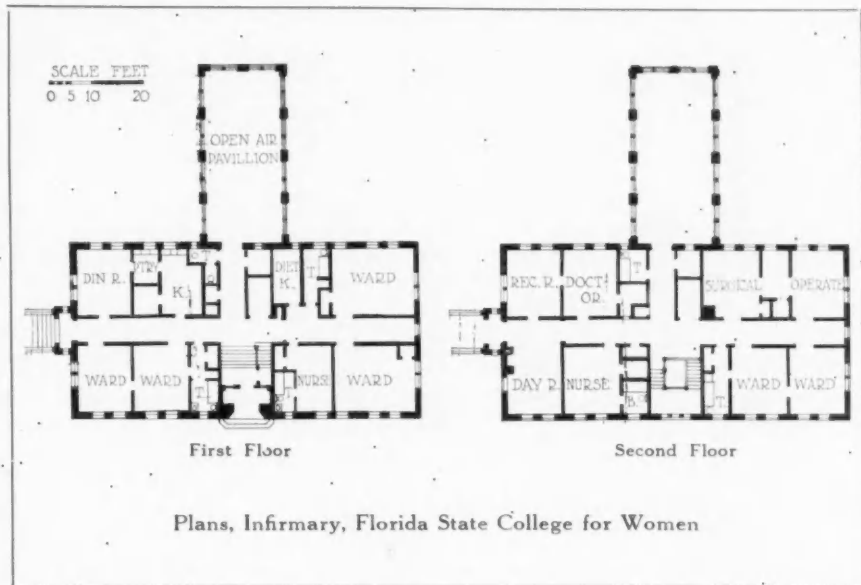


Photo. Tebbs & Knell, Inc.

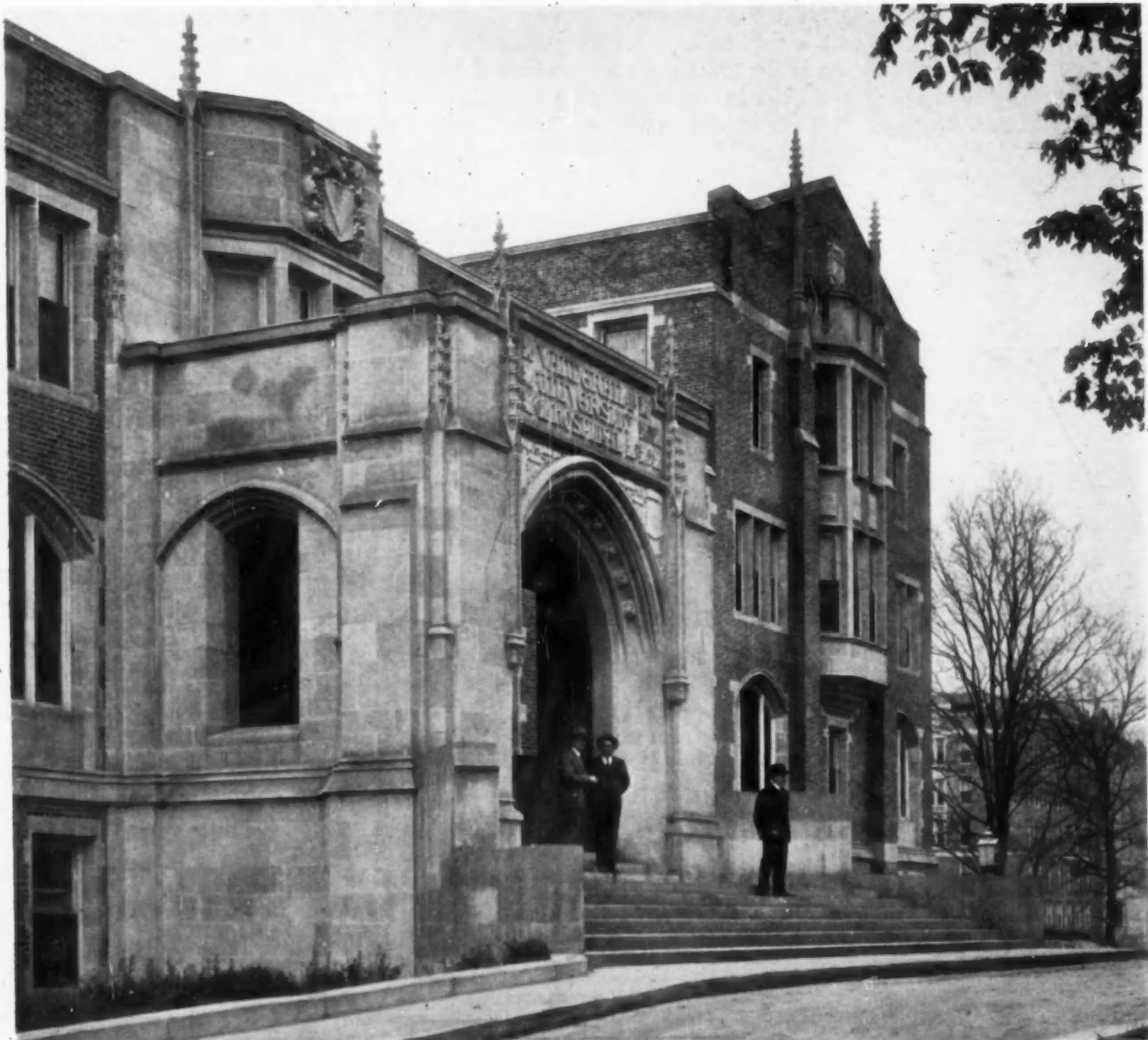
Infirmary, Florida State College for Women, Tallahassee

Edwards & Sayward, Architects

accommodate patients in varying numbers. There are times when individual rooms are desirable if not absolutely necessary, just as there are other times when it is needful that patients be not entirely alone, and it should not be difficult to plan for both these sets of conditions. It should not be necessary, either, to suggest here the advantages of using ramps wherever possible instead of stairways, or of selecting flooring materials with a view to their being easily kept clean. Architects planning buildings of this character for universities or colleges might bear in mind the fact that during the past few years buildings such as infirmaries have come to be regarded in a light quite different from that of a generation ago. Today an infirmary or even the average hospital is being given at least a semi-domestic character, such as a patient presumably would have in his own home. Particularly in the smaller hospitals, the tendency is to treat interiors so that the satisfactory progress of patients is facilitated, and bareness

is not in the least necessary for meeting any known sanitary requirement. A room or a ward in an infirmary is likely to be far more useful in hastening the recovery of a patient when it is homelike than when it strongly resembles the interior of a morgue.

In addition to having a head nurse, the larger college or university infirmary is likely to require a matron,—unless she is known as a housekeeper. A nurse's functions are of course concerned with nursing, and have little if anything to do with directing the housekeeping of an infirmary. With this in view, there should be provided appropriate quarters for a matron or housekeeper, placed preferably where control over the entire building may be exercised. Provision of living quarters for nurses and for the servants required in an infirmary should not be overlooked, although whether they are or are not to be provided is one of the many questions which can be answered only when the size and requirements of the institution to be served have been well studied.



Photo, Paul J. Weber

Main Entrance, Vanderbilt University Hospital, Nashville
Coolidge, Shepley, Bulfinch & Abbott, Architects

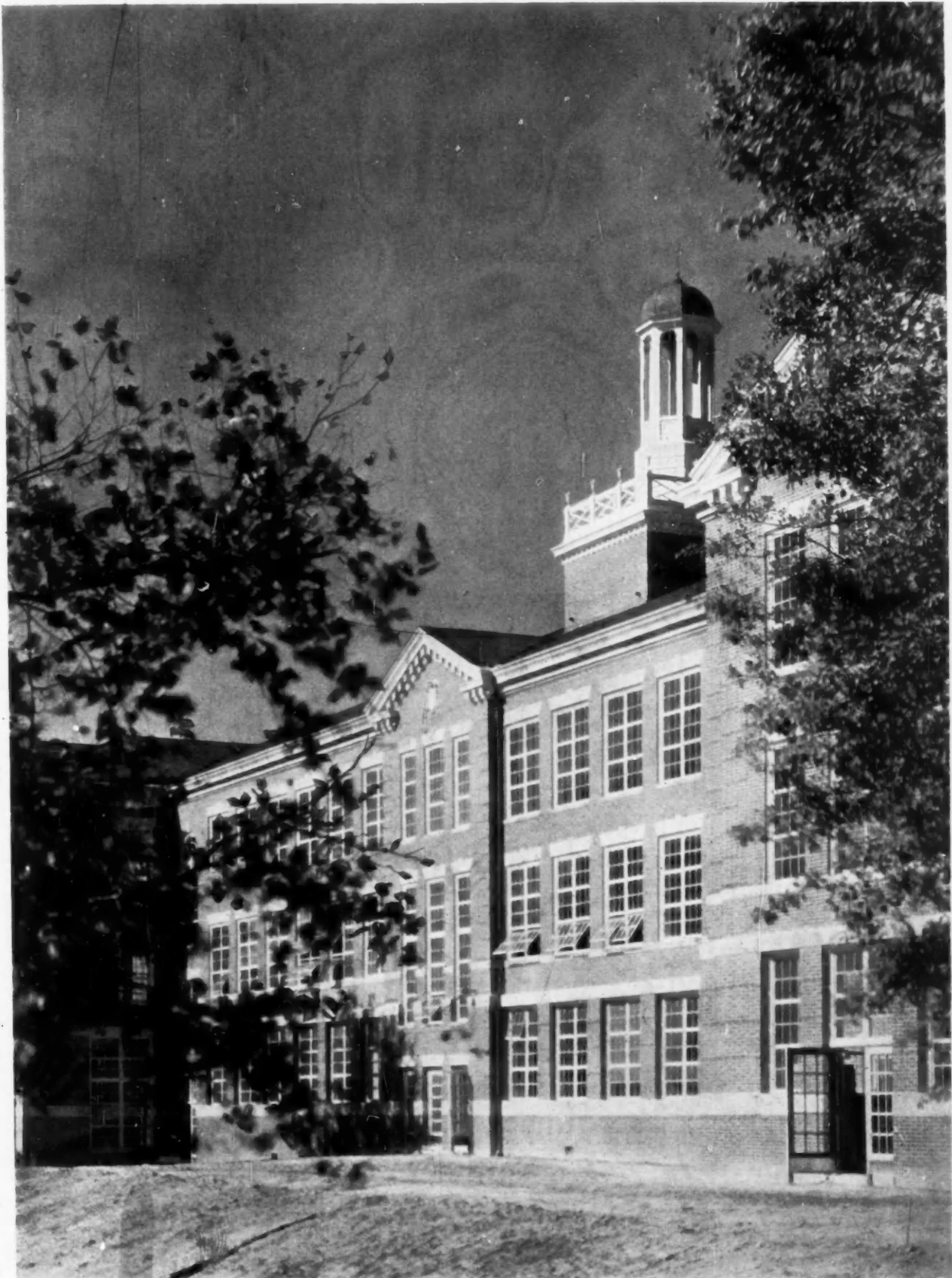
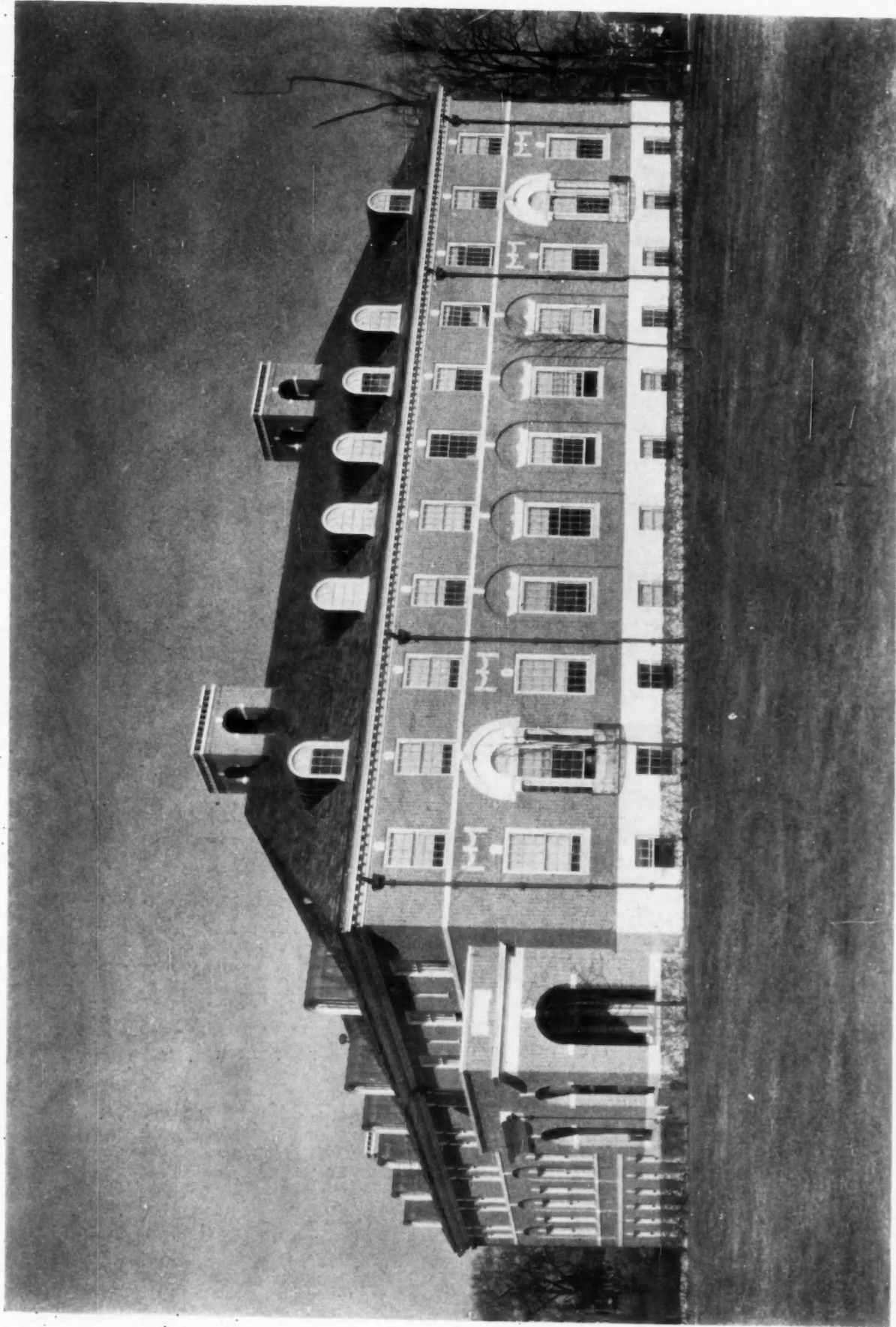


Photo. Tebbs & Knell, Inc.

ERSKINE RAMSAY ENGINEERING HALL, ALABAMA POLYTECHNIC INSTITUTE, AUBURN, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

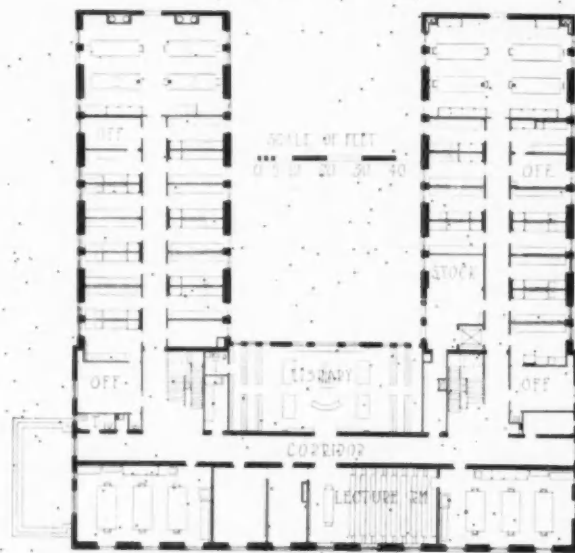
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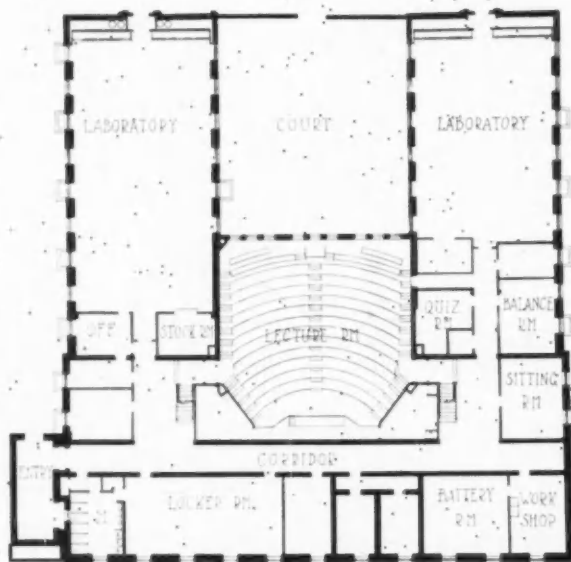
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CHEMICAL LABORATORY BUILDING, JOHNS HOPKINS UNIVERSITY, BALTIMORE
CARRÈRE & HASTINGS, ARCHITECTS; SHREVE, LAMB & BLAKE, ASSOCIATED

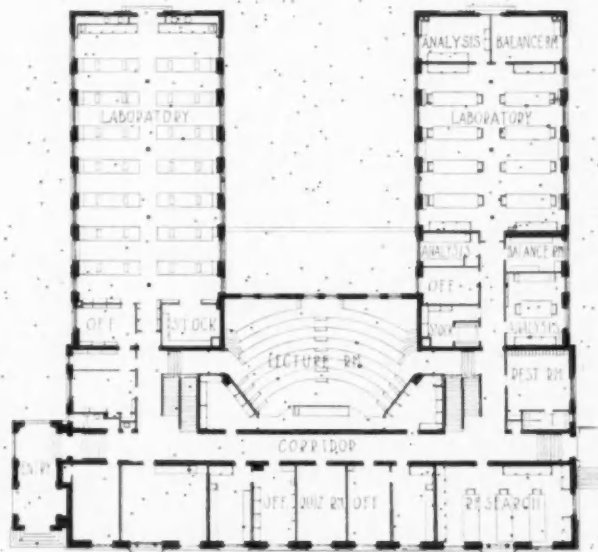
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BASEMENT



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PLANS, CHEMICAL LABORATORY BUILDING, JOHNS HOPKINS UNIVERSITY, BALTIMORE

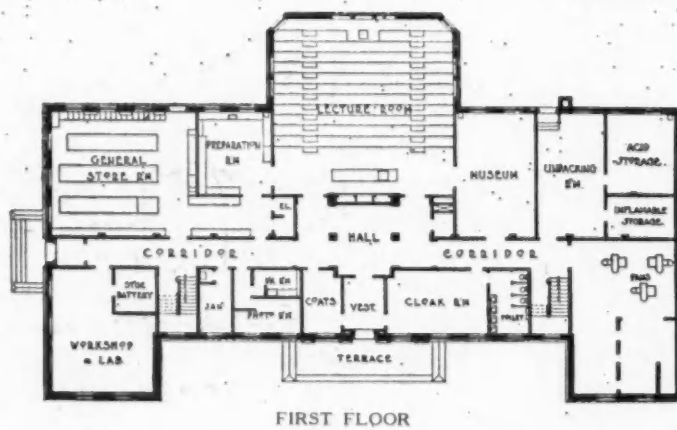
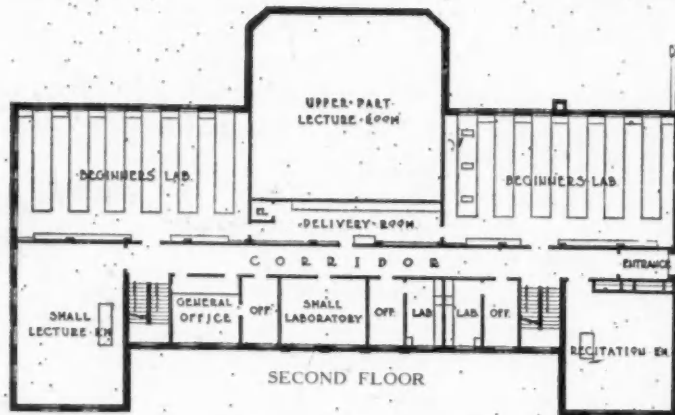
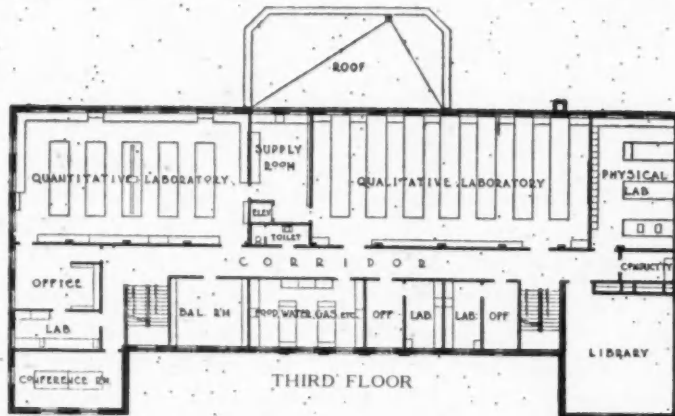
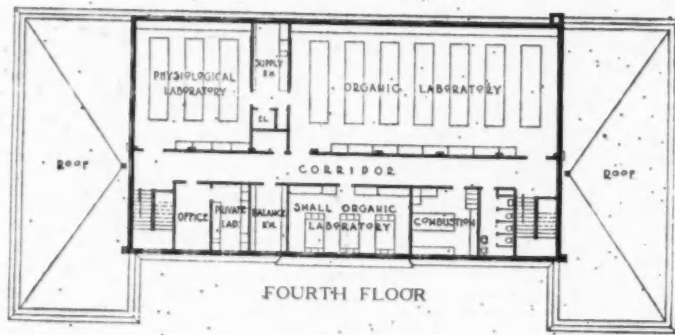
CARRERE & HASTINGS, ARCHITECTS
 SHREVE, LAMB & BLAKE, ASSOCIATE ARCHITECTS



Plans on Rack

STEEL CHEMISTRY BUILDING, DARTMOUTH COLLEGE, HANOVER, N. H.
LARSON & WELLS, ARCHITECTS

Photo. Paul J. Heber



PLANS, STEEL CHEMISTRY BUILDING, DARTMOUTH COLLEGE, HANOVER, N. H.
LARSON & WELLS, ARCHITECTS

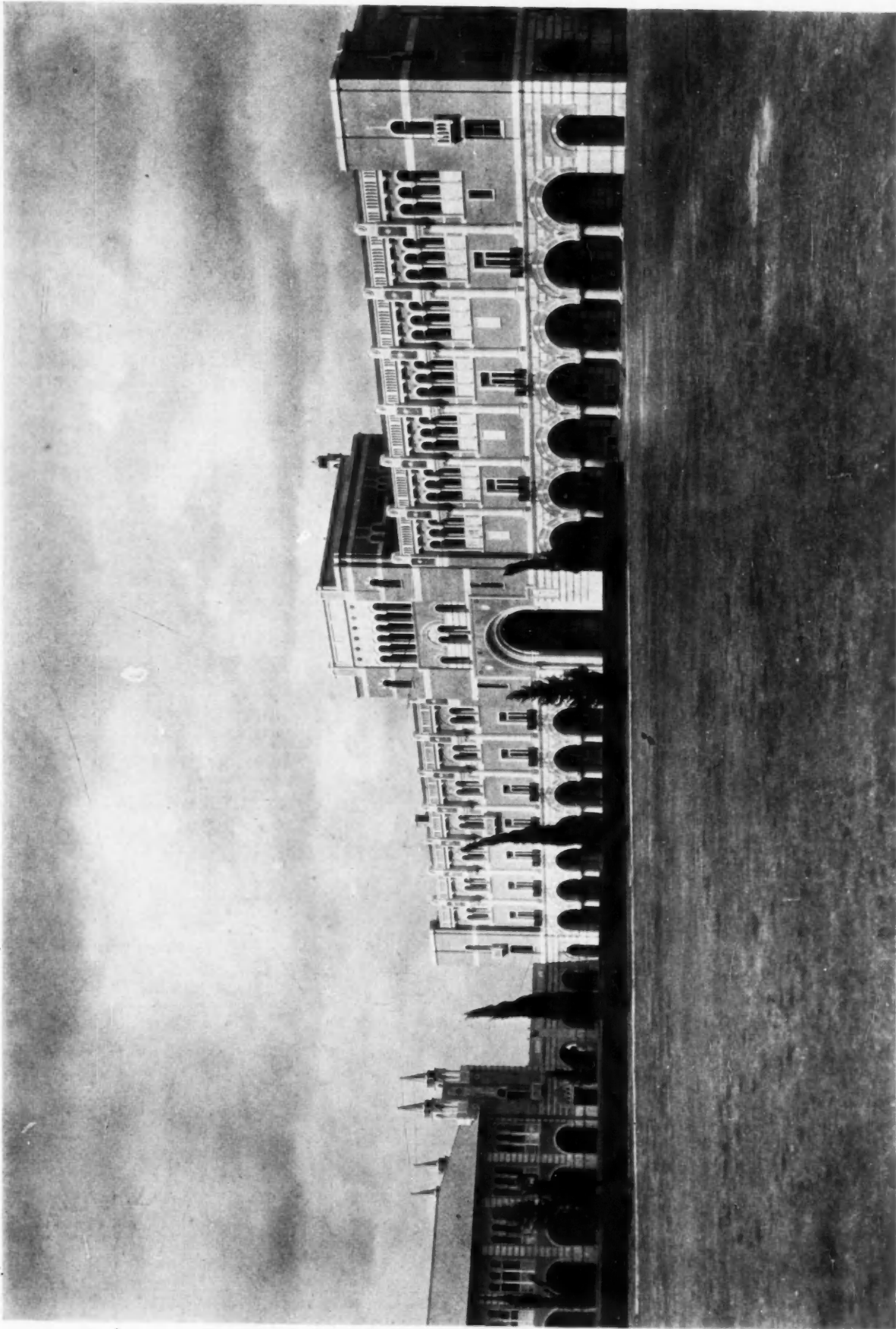
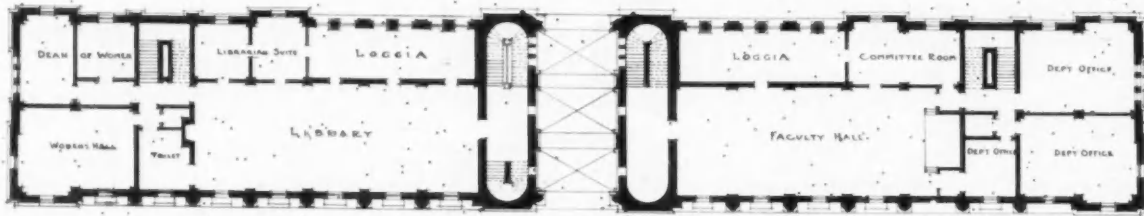


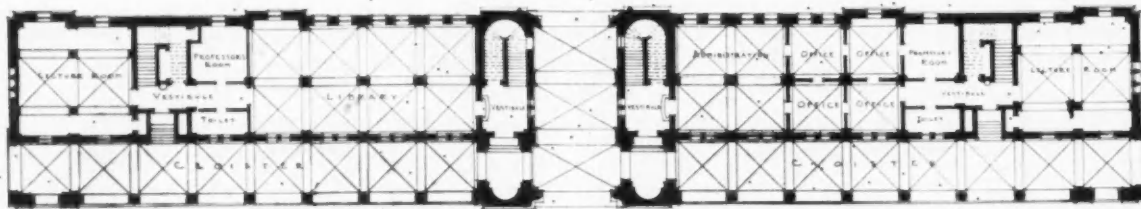
Photo. Tebbs & Knell, Inc.

ADMINISTRATION BUILDING, RICE INSTITUTE, HOUSTON, TEX.
CRAM & FERGUSON, ARCHITECTS; WILLIAM WARD WATKINS, ASSOCIATED

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PLANS, ADMINISTRATION BUILDING, RICE INSTITUTE, HOUSTON, TEX.

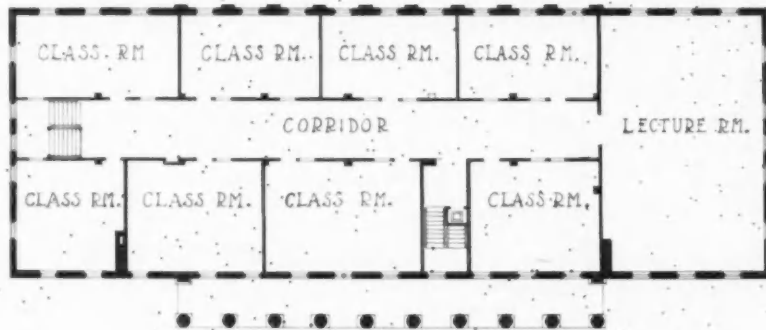
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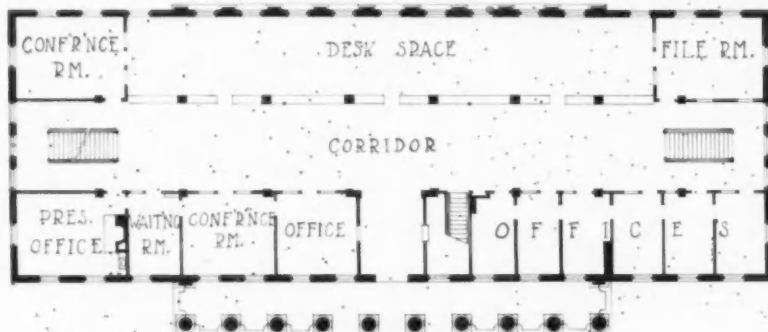
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ADMINISTRATION BUILDING, GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE
McKIM, MEAD & WHITE, ARCHITECTS

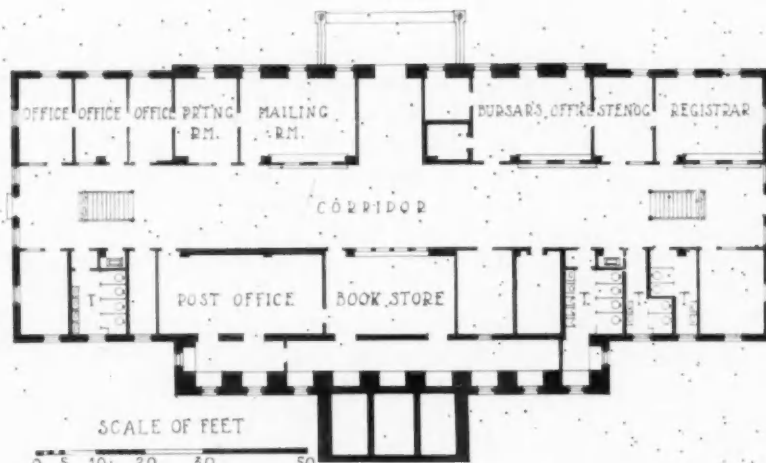
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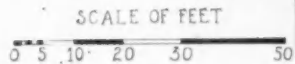
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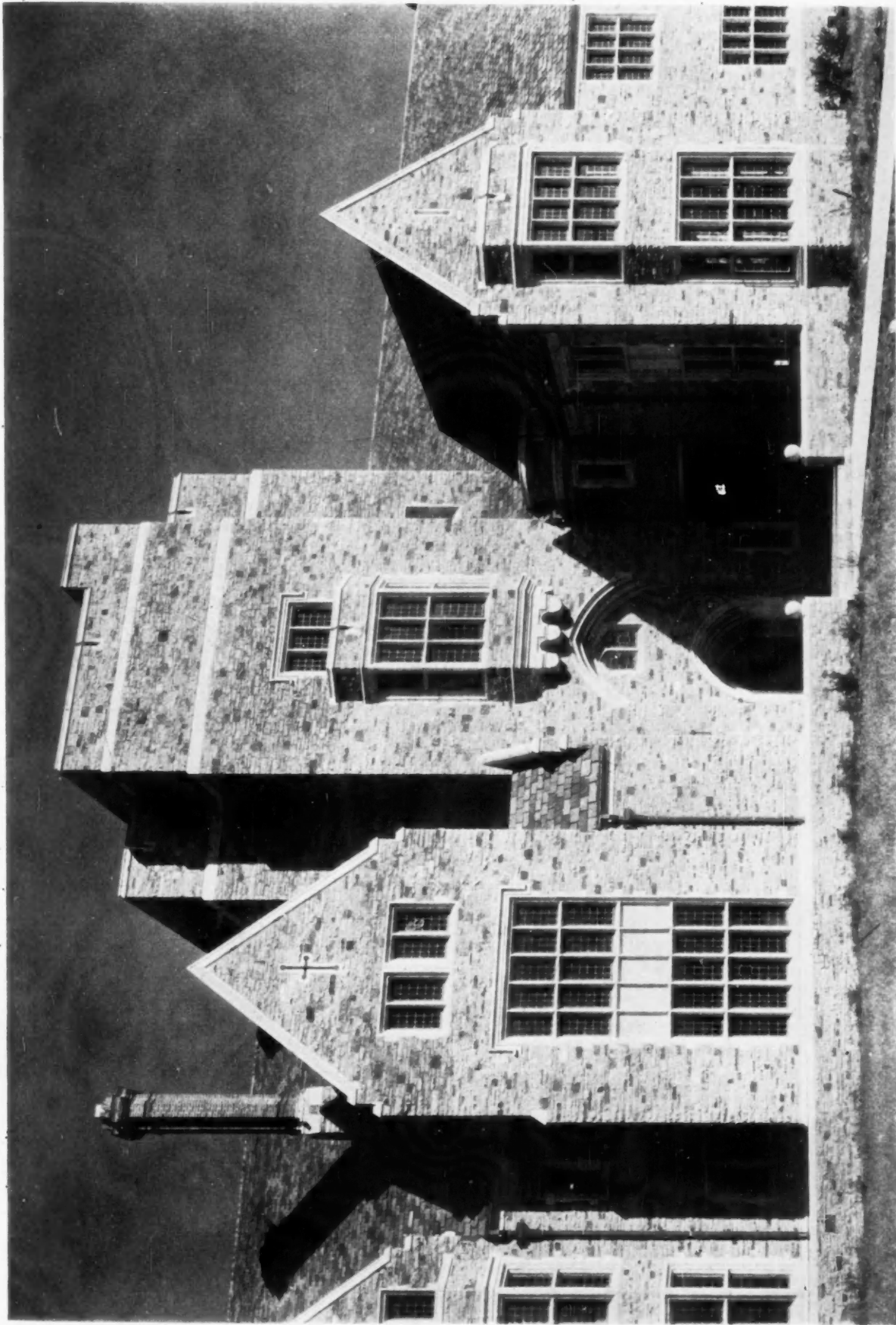


BASEMENT



PLANS, ADMINISTRATION BUILDING, GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE

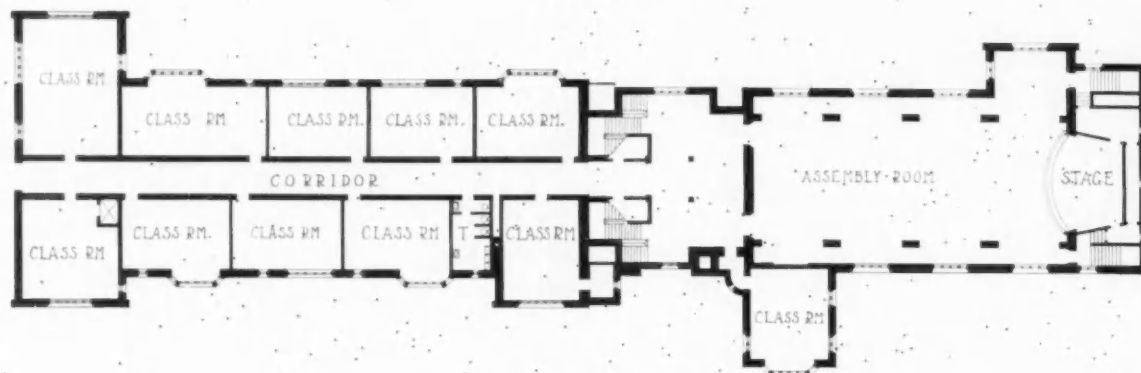
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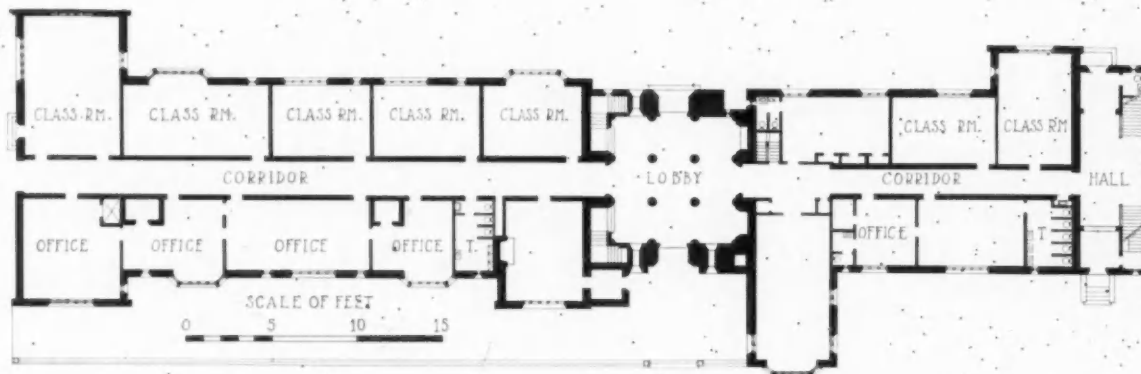
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ADMINISTRATION BUILDING, SOUTHWESTERN UNIVERSITY, MEMPHIS
H. C. HIBBS, ARCHITECT

Photo, Tebbis & Knell, Inc.



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PLANS, ADMINISTRATION BUILDING, SOUTHWESTERN UNIVERSITY, MEMPHIS

H. C. HIBBS, ARCHITECT

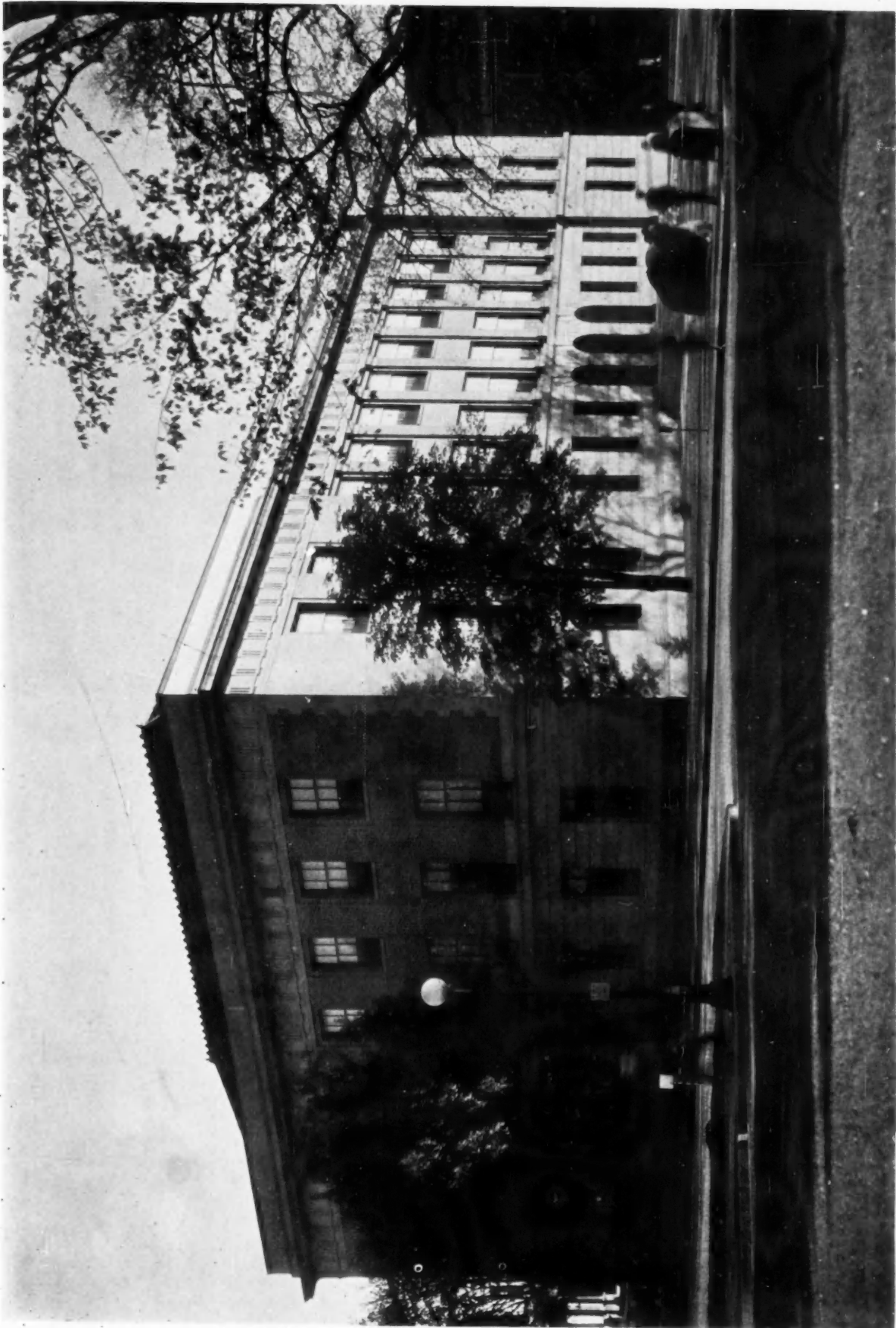
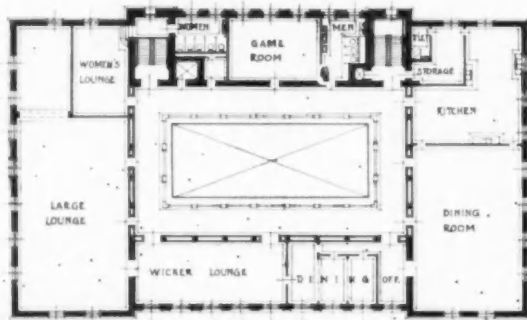


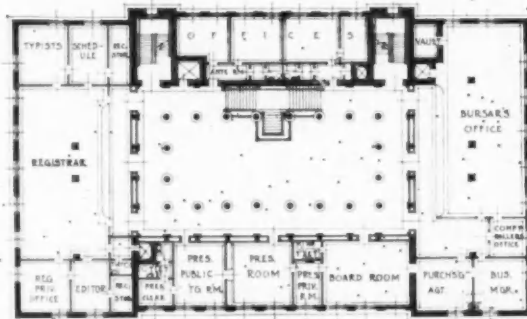
Photo. Tebbs & Knell, Inc.

ADMINISTRATION BUILDING, OHIO STATE UNIVERSITY, COLUMBUS
J. N. BRADFORD, ARCHITECT

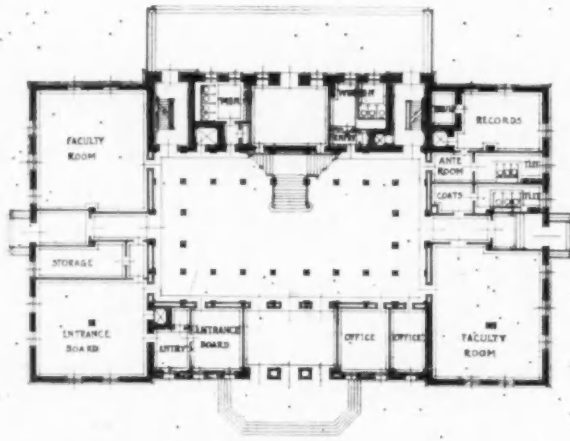
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J. N. BRADFORD, ARCHITECT

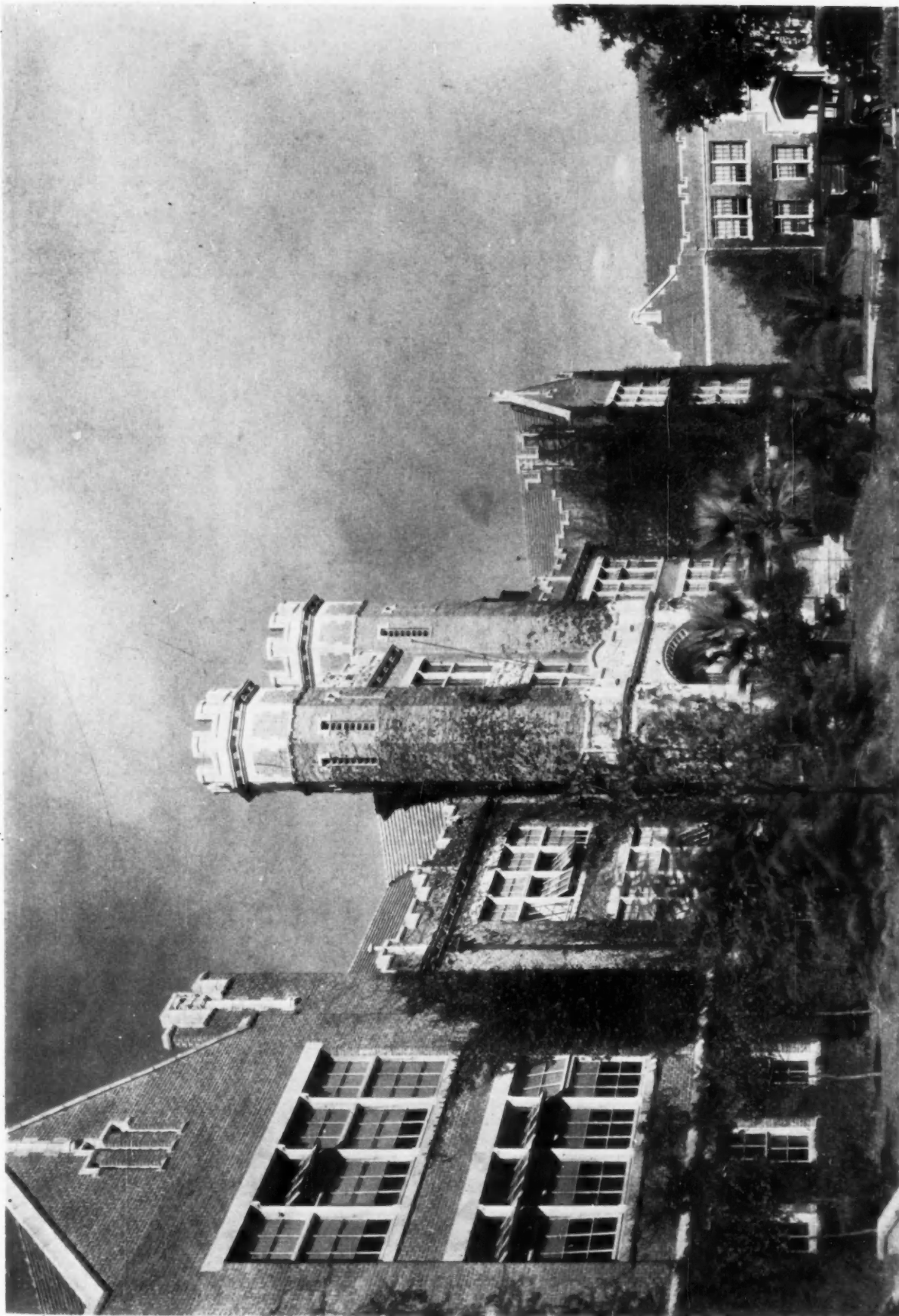
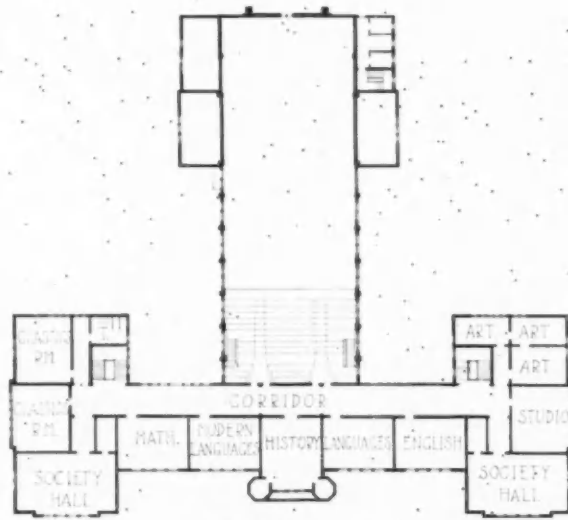


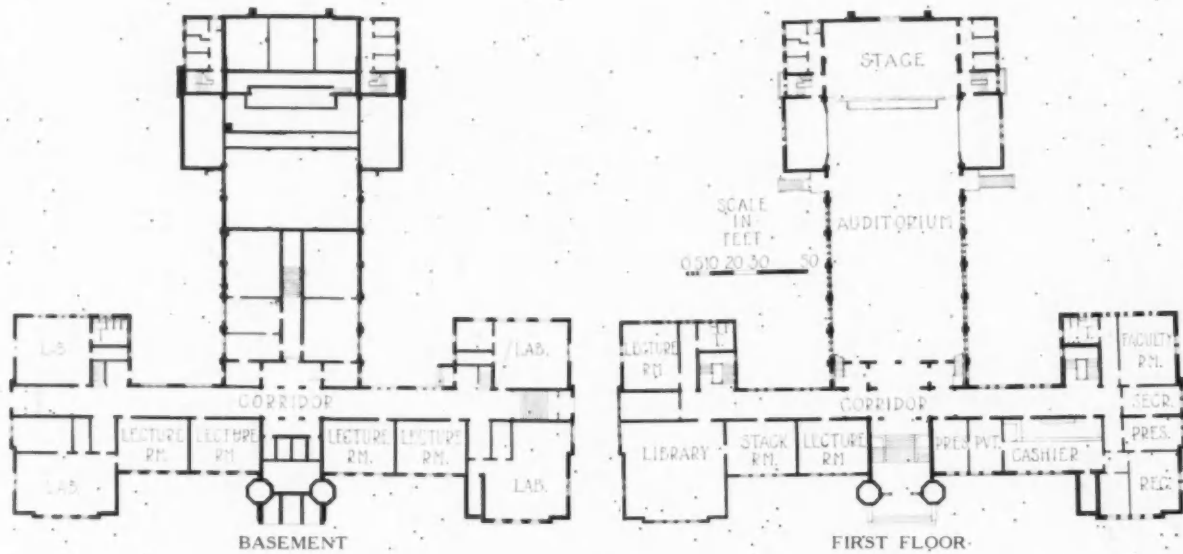
Photo. Tibbs & Knell, Inc.

ADMINISTRATION BUILDING, FLORIDA STATE COLLEGE FOR WOMEN, TALLAHASSEE.
EDWARDS & SAYWARD, ARCHITECTS.

Plans on Back



SECOND FLOOR



BASEMENT

FIRST FLOOR

PLANS, ADMINISTRATION BUILDING, FLORIDA STATE COLLEGE FOR WOMEN, TALLAHASSEE

EDWARDS & SAYWARD, ARCHITECTS

Designing and Planning Laboratory Buildings

By HARRY S. WATERBURY
Of the Firm of Delano & Aldrich

A UNIVERSITY chemical laboratory, like every problem which comes to an architect, is a matter for special study,—only perhaps a little more so. The difficulty, however, lies principally in solving problems of the mechanical equipment, and this will vary with each problem. The question of the building, whether it is to be a one-story or a multi-story structure, will be decided by local conditions, but there are requirements which will be found common to both varieties of buildings.

The operation of a chemical laboratory is best conducted by dividing the building into three divisions,

—one for instruction in class and lecture rooms; one for research; and the third for general student laboratory work. The first section can well be separated from the rest of the building, as its use, its ventilating, heating, and lighting requirements are distinct from those of the other portions. Such a segregation will minimize the expense of operating; odors connected with laboratory work can more easily be eliminated from these rooms; and the rooms themselves, if needed, can be used for other than chemistry classes. These class or recitation rooms will be similar to those of the recognized

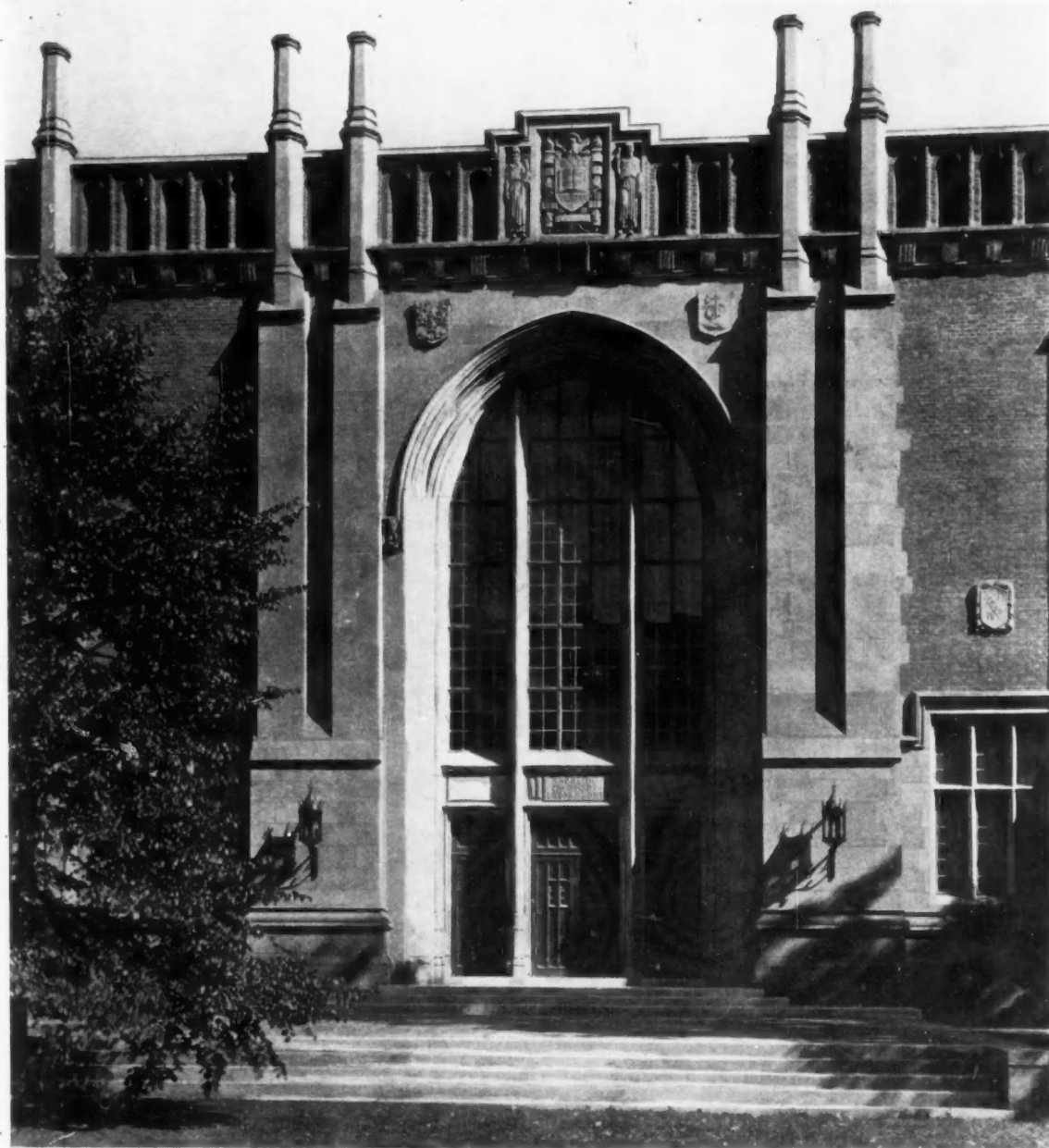
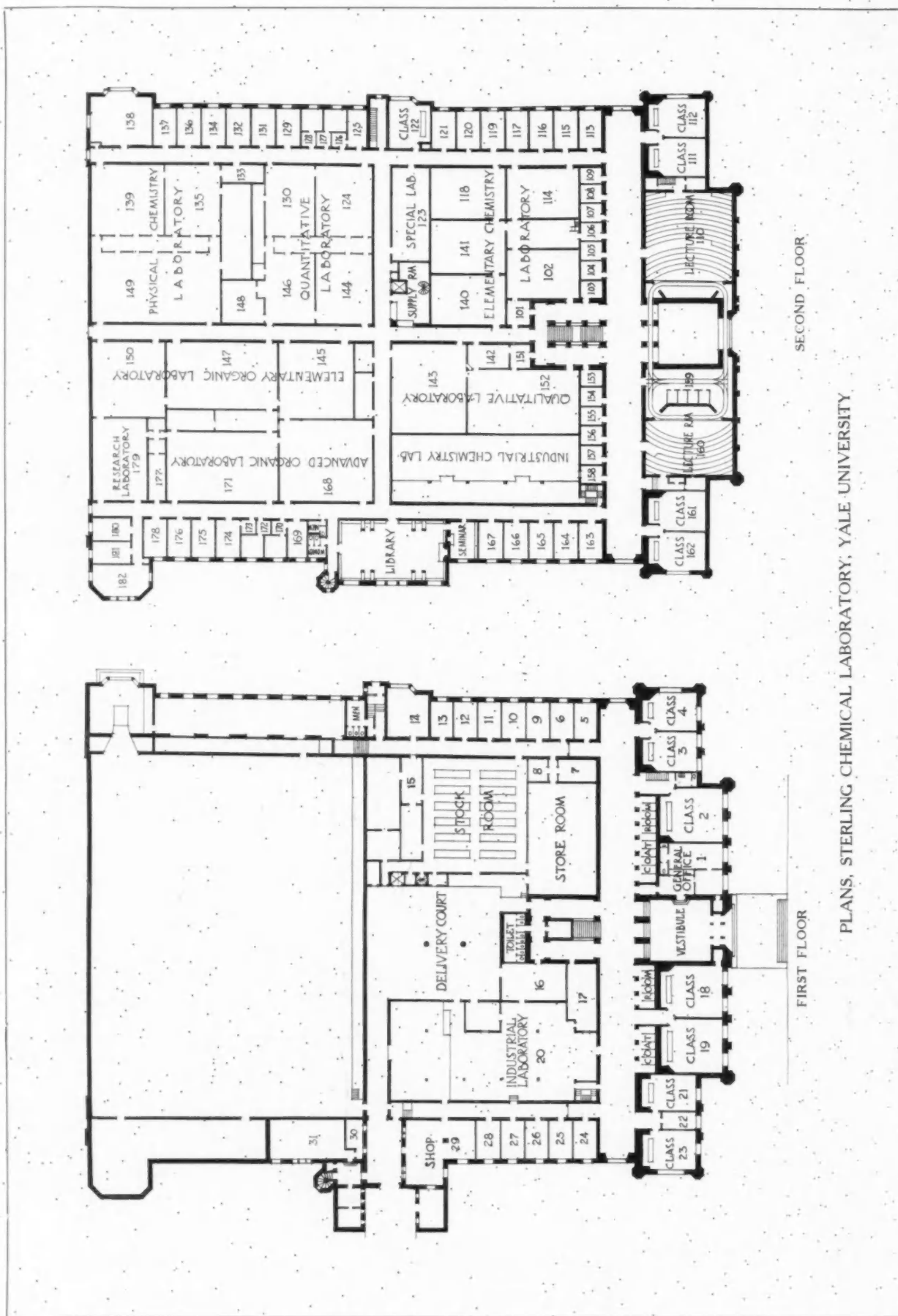
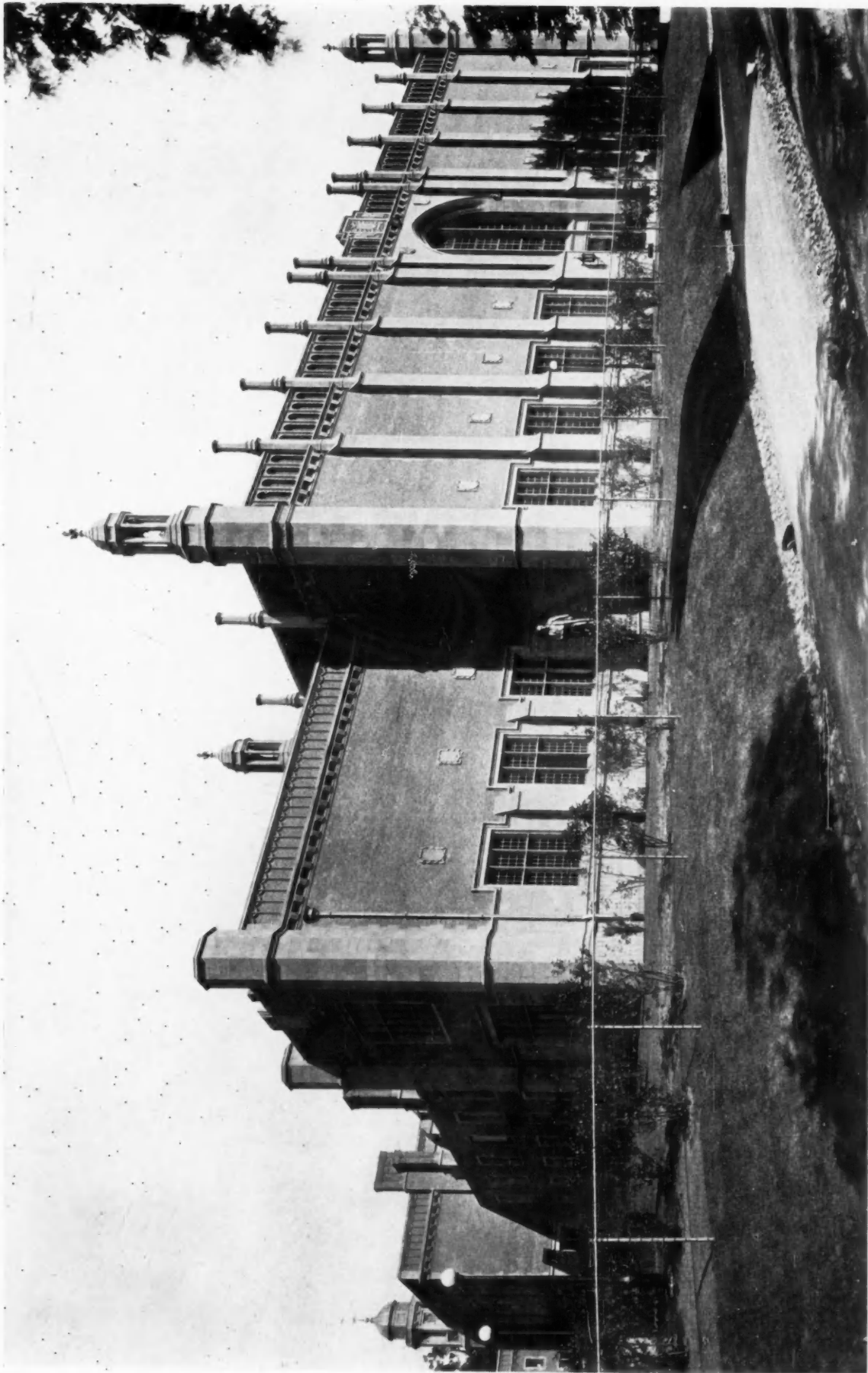


Photo. Dix Duryea

Entrance, Sterling Chemistry Laboratory, Yale University
Delano & Aldrich, Architects



PLANS, STERLING CHEMICAL LABORATORY, YALE UNIVERSITY.



Photo, Dix Daryea

STERLING CHEMICAL LABORATORY, YALE UNIVERSITY
DELANO & ALDRICH, ARCHITECTS



Laboratories for general student work, being the principal portion of any chemistry building, adequate provision for the best working conditions are imperative. Note the construction of these double-glazed skylights over the student laboratory at Sterling Laboratory

standard, except that the lecture tables will be supplied with sinks, down-draft, gas, water, etc. In addition to the classrooms a large lecture room or rooms should be included in the building. This

room should be provided with the usual auditorium ventilation and arranged so that each occupant has a clear view of the top of the lecture table. Means for darkening the room (conveniently operated from the lecture table) should be provided, and possibly a motion picture booth should be included. Blackboards and a stereopticon machine will also be needed. The lecture table is more or less of an elaborate installation, where a vent hood or exhaust duct and appliances for supplying gas, water and electric current are available. In some cases a long table is employed, and experiments are prepared between classes. In others, a short section of the table accommodating supplies is stationary, and movable sections on which the experiment of the hour is assembled are brought in from the adjacent preparation room when wanted. By using several movable portions, the time during which the lecture room is in use is saved, and experiments which are needed repeatedly are not disturbed. A preparation room adjoining will be similar in many respects to a re-



In the student laboratory, Sterling Chemistry Laboratory, soapstone table tops, supported on metal standards provide working space. Sinks of earthenware run through the tables and accommodate four students each. The cabinets below the tables are independent and are placed on cement islands

search room, but it should provide a considerable amount of storage space for the apparatus which is necessary.

The second section of the chemical laboratory; intended for research, will be composed mostly of small rooms. A room 12 x 20 equipped with one hood, with work tables around the walls, in which two sets of supplies and sinks are installed, has proved satisfactory. Such a room could accommodate two men. Two or three rooms for group research should also be supplied. Operators in these rooms are likely to be instructors or professors, so this entire group of rooms should be in close proximity to the main student laboratories to render their use convenient.

The third division (for general student laboratory work) is necessarily the principal part of the building. It is well to keep in mind that this portion is merely a workshop, and that everything that is not of definite use should be eliminated. Several separate departments will probably comprise this group,—laboratories for elementary organic, analytical, physical chemistry, etc. As great quantities



Because of the extremely delicate types of instruments housed in this balance room at Sterling Chemistry Laboratory, the room is ventilated only by air forced in. It is exhausted only when the doors are opened

of supplies for student work are needed, an ideal plan to reduce upkeep would be to install one supply room connected with a large storeroom placed, perhaps, below it. This room would occupy a hull



The lecture room, Sterling Chemistry Laboratory, has its lighting regulated by a skylight butterfly shutter operated from the stationary center lecture table. Movable sections of table roll on tracks to preparation room at back. Note down draft in center section of table and fume closet in blackboard



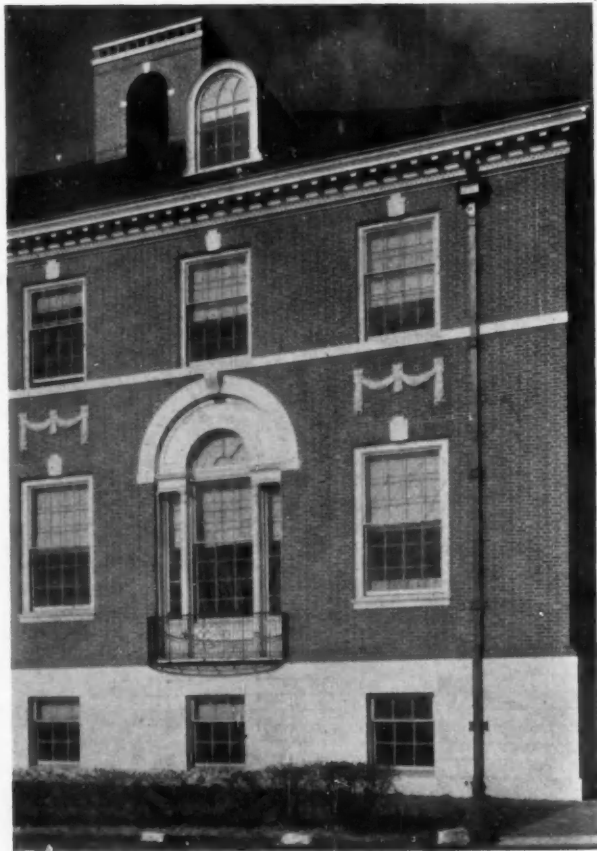
Entrance, Steel Chemistry Building, Dartmouth College,
Hanover, N. H.
Larson & Wells, Architects



Main Entrance, Mason Hall of Chemistry, Pomona
College, Claremont, Calif.
Jamieson & Spearl, Architects

position, with the various laboratories surrounding it. Such a plan, however, is feasible only when all laboratories are on one floor. In a university where great quantities of student supplies are checked up at the beginning and end of the term, as well as delivered throughout the study periods, the advantage of having one person responsible for the entire work is readily understood. In a multi-storied building a supply room should be located on each floor, in a position adjacent to or convenient to the laboratories.

The arrangement of the different laboratories in this section is much alike. Work tables occupy the middle of the rooms, with wall tables, shelves and vent hoods surrounding. Tables are generally planned so that two or more students use one sink and are supplied with gas, etc., as required. There should be locked compartments below the tables for individual student use. In some cases each student has a down draft, but this system is seldom employed on account of the expense involved. Vent hoods of soapstone and wired glass are generally installed. If a unit size is planned in laying out tables, it will allow a flexibility of use which may be desirable later on. Skylights give a most satisfactory light in these rooms, since of necessity they must be ventilated in any case. In a fireproof building cement floors are the cheapest and probably the most satisfactory. A rubber runner between the work tables removes the usual objections to this type of flooring. A variety of flooring, such as asphalt for acid rooms, may be



Detail, Chemical Building, Johns Hopkins University
Carrere & Hastings, Architects
Shreve, Lamb & Blake, Associated

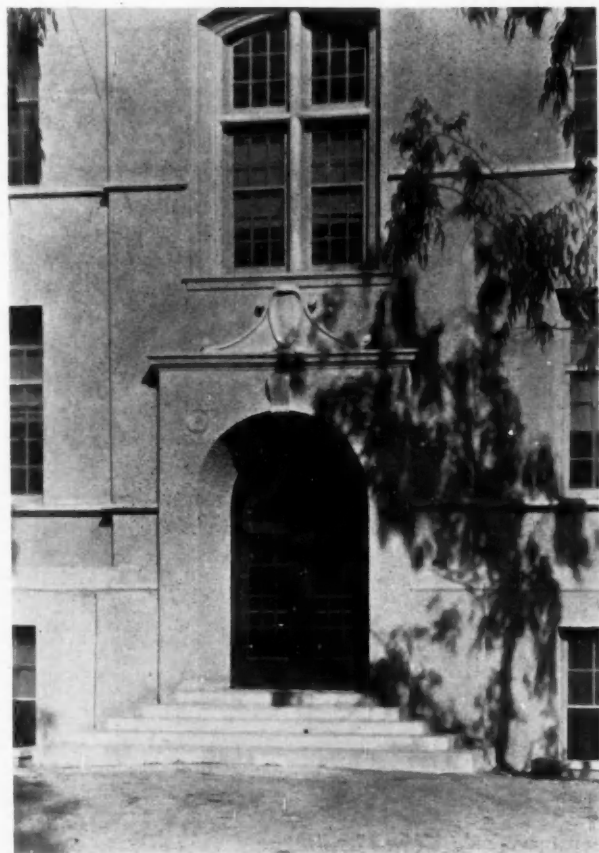
advisable in special cases. The tables themselves may be made with soapstone tops and metal standards, although occasionally a preference for pine-topped tables is found. All equipment should be standardized as far as possible, not only for initial economy but in order to minimize the cost of replacement; for instance, one type of outlet can be used for water, gas, steam, compressed air, vacuum, hydrogen sulphide, distilled water, etc. If hot water is desired, a convenient method is to run steam to the sinks and attach a steam mixer to the equipment:

Possibly the most important item of consideration in the student laboratories is that of ventilation. This has been solved in a number of cases more or less successfully. No matter what means are employed, success depends on intelligent operation, and theoretically perfect installations prove practically useless when operated in ways contrary to those contemplated in the original plans. Where laboratories are all on one floor, the employment of a plenum space under this entire area is advisable since it allows not only air spaces where necessary but provides an area where all pipes and wastes may be run. In this event by merely puncturing the floor, gases, water and current may be readily and economically delivered when and where desired, with a minimum of disturbance in the laboratories. In general, tempered air should be supplied to the rooms and taken out at the hoods. The means of controlling hood ventilation vary. Sometimes fans are employed on each

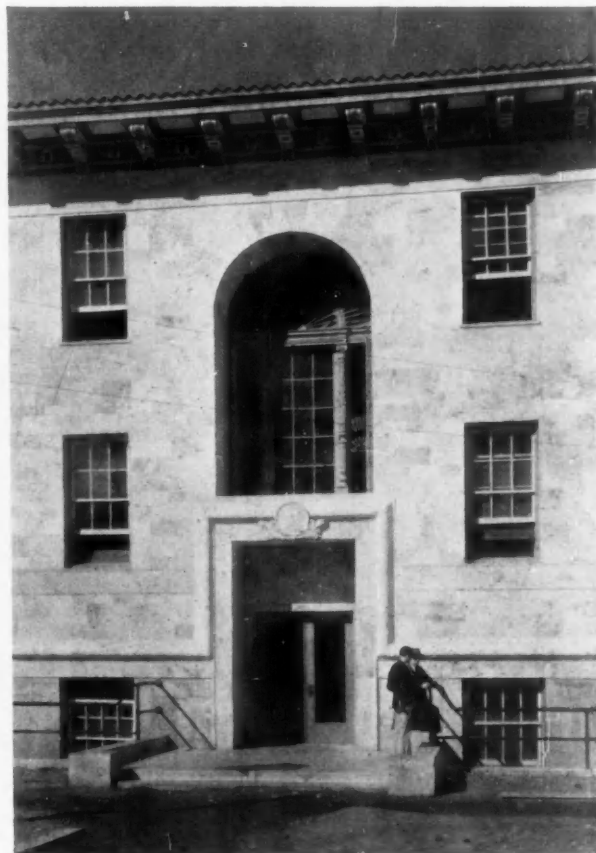


Detail, Chemical Building, Rice Institute, Houston, Tex.

Cram & Ferguson, Architects
William Ward Watkin, Associated



Entrance, Cruikshank Hall of Zoölogy, Pomona College
Robert H. Orr, Architect; Jamieson & Spear, Consulting Architects



Entrance, Physics Building, Emory University, Atlanta
Henry Hornbostle, Architect

hood. Again a group of hoods are vented by a remote fan controlled at each hood, and in another system ventilation is left to work through the hood by gravity. In the last instance, ample tall chimneys are necessary to assure results, and they should be on inside walls. It goes without saying that the fewer motors about a chemistry laboratory the better, and the use of natural means for clearing the workshops is becoming constantly more popular.

Some of the numerous special rooms which are included in a building of this type might be mentioned: An industrial laboratory. This should be a high-ceilinged room where experiments on a large scale are conducted. It might well have a series of galleries along one side, and should be provided with a crane running its entire length. Such a room is well placed near an entrance for the convenient handling of heavy apparatus. General office with vault. Balance rooms, where rigid tables are necessary and located as far as possible from fumes. Furnace rooms, so as to reduce the noise and heat in laboratories. Rooms for poison gas experiments. Library, accessible to students during working periods.

Machine shop. Storage room for combustibles, preferably placed outside the building. Room for the storing and bottling of acids. Room for the preparation of solutions and re-agents. Chemical storeroom. Glass-blowing room. Hydrogen sulphide room, with generating apparatus. A room for drafting and one for photographic purposes might be included. An outdoor table, if a flat roof is available, for experiments best conducted outdoors.

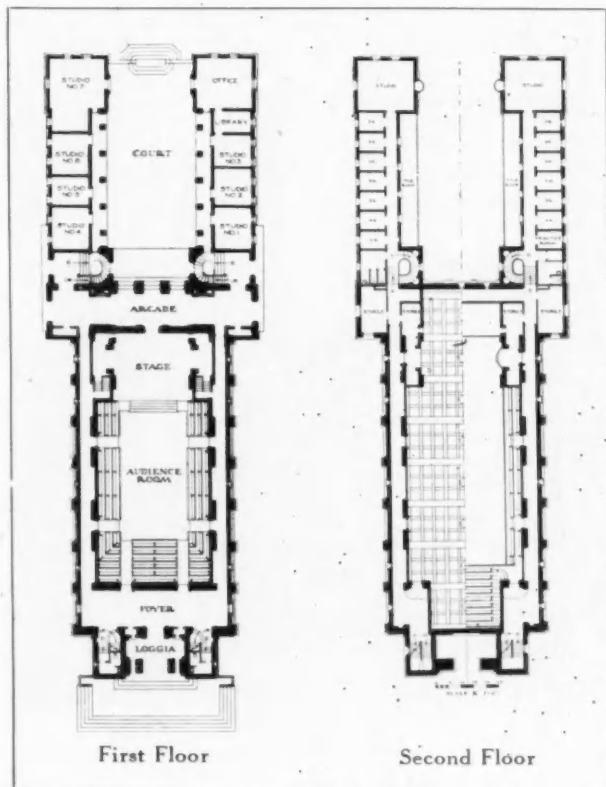
Special forms of apparatus too numerous to mention, such as motor generators, water stills, etc., may be required, but each special problem will develop its demands. Supply pipes should be generously supplied with valves, so that repairs may be easily made and should be painted distinctive colors throughout. All metalwork should be coated with protective paints. In general, simplicity and permanence are to be sought after, and careful use of only the best material should be made, as the original expense in the installation of materials such as chemical-proof waste lines, brass supplies where useful, heavy fittings, etc., is soon made up for by no need of costly repairs which otherwise might soon have to be made.



Detail, Sterling Chemical Laboratory, Yale University
Delano & Aldrich, Architects



BRIDGES HALL OF MUSIC, POMONA COLLEGE, CLAREMONT, CALIF.
MYRON HUNT, ARCHITECT



ALTHOUGH completed over ten years ago, this combination auditorium and studio building for the use of the Department of Music at Pomona College is one of the finest examples of a dignified and restrained use of Spanish Renaissance architecture in a modern collegiate building. The plan shows a large building containing an audience room and deep stage. At the rear and connecting with it is a two-story studio building having a center court or patio. The solution of this problem of combining a large music hall or auditorium with a studio and practice building is interesting and logical. The side corridors of the auditorium, as well as the rear entrance to the stage, connect directly with a broad arcade which opens into the patio of the studio building, as well as to corner stairways leading to the first and second floors of this structure. The first floor of the studio building contains seven studios and a library. The second floor is divided into 14 small practice rooms and two large studios. These studios are used by the instructors in music, and the practice rooms by the pupils. The close proximity of the auditorium or concert hall to the building where all instruction is given and practicing done, is of great advantage to the students of music, making it possible for them to practice and rehearse on the stage, accustoming them to playing in public, which is found helpful.

FORUM SPECIFICATION AND DATA SHEET—112

Bridges Hall of Music, Pomona College, Claremont, Calif.; Myron Hunt, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Reinforced concrete frame, columns surrounded with clay tile walls; tile webs as stiffeners with a filler wall.

EXTERIOR MATERIALS:

Plaster and artificial stone.

ROOF:

Tile.

WINDOWS:

Wood, double as sound insulation; ventilation entirely artificial.

FLOORS:

Wood.

HEATING:

Steam, from central plant.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting; auditorium lighted indirectly.

INTERIOR MILL WORK:

Birch, stained walnut.

INTERIOR WALL FINISH:

Walnut wainscot; lime plaster on tile; wooden ceiling.

DECORATIVE TREATMENT

Plain walls; heavy dark blue stage and window curtains; saw-surfaced wood ceiling colored with stencils.

COST PER CUBIC FOOT:

17 cents.

DATE OF COMPLETION:

December 25, 1915.

The architecture of the interior of the hall or audience room is as appropriately and effectively carried out in the same Spanish Renaissance style as is the exterior. The ceiling of this room, designed in the Baroque style, is executed in redwood, richly stenciled in blue, green, red and gold. The organ front, high wainscoting, and the galleries with their gilded balusters, exhibit a daring but successful use of color, which combined with the happy proportions of the room itself makes this auditorium one of the most distinctive and beautiful rooms in southern California. The deep and lofty porch gives great

dignity to the main facade and entrance of the building. The consistency in scale and the appropriate character of the architectural ornamentation give real distinction to the design. Typical of Spanish Renaissance architecture, broad unbroken wall surfaces give contrast and emphasis to the architectural detail; and, characteristic of all good architecture, the elevations clearly indicate the interior plan and arrangement. The care and restraint shown in the designs of this hall of music might well be emulated by architects called upon to adapt this type of Spanish architecture to modern American buildings.

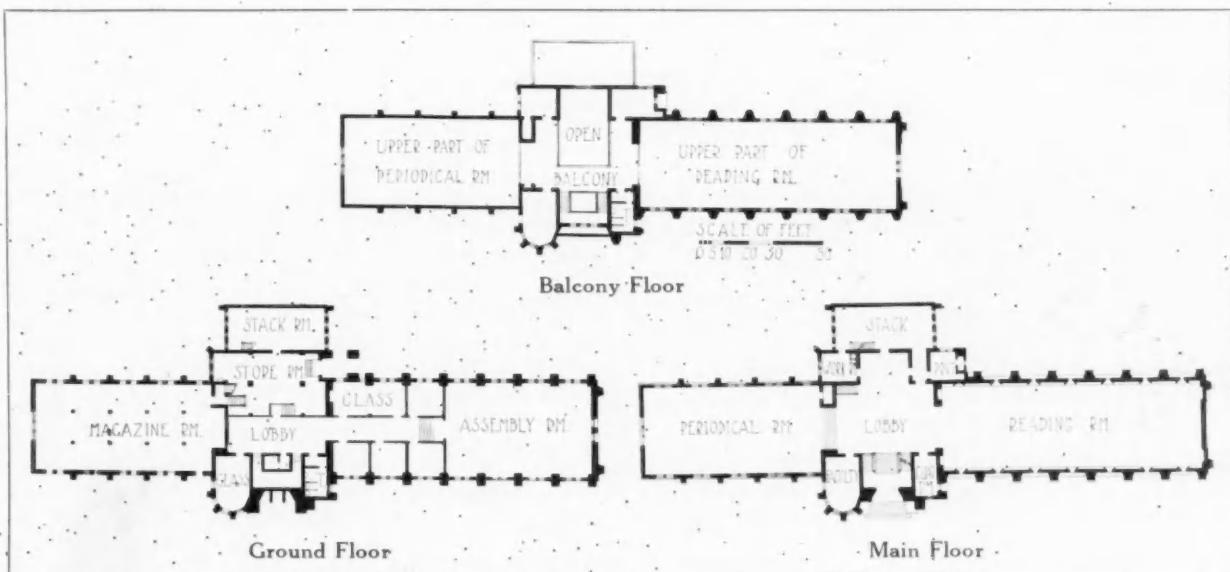


Elevation and Patio, Bridges Hall of Music, Pomona College



Photo. Tebbs & Knell, Inc.

LIBRARY BUILDING, FLORIDA STATE COLLEGE FOR WOMEN, TALLAHASSEE
EDWARDS & SAYWARD, ARCHITECTS



FORUM SPECIFICATION AND DATA SHEET—113

Library Building, Florida State College for Women, Tallahassee; Edwards & Sayward, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Wall-bearing concrete frame.

EXTERIOR MATERIALS:

Brick and limestone.

ROOF:

Tile.

WINDOWS:

Steel.

FLOORS:

Cork and linoleum.

HEATING:

Steam.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Oak in principal rooms; pine elsewhere.

INTERIOR WALL FINISH:

Plaster, painted.

APPROXIMATE CUBIC FOOTAGE:

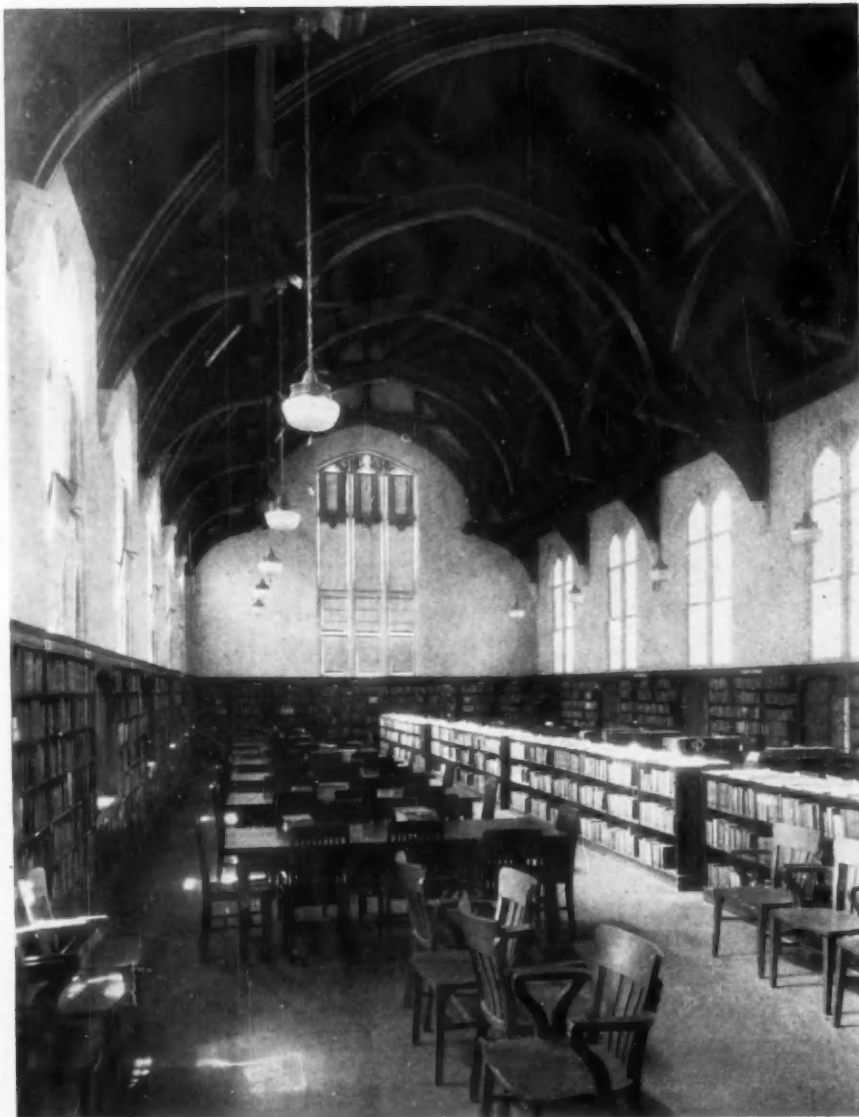
520,000.

COST PER CUBIC FOOT:

35 cents.

YEAR OF COMPLETION:

1924.



Interior, Library, Florida State College for Women

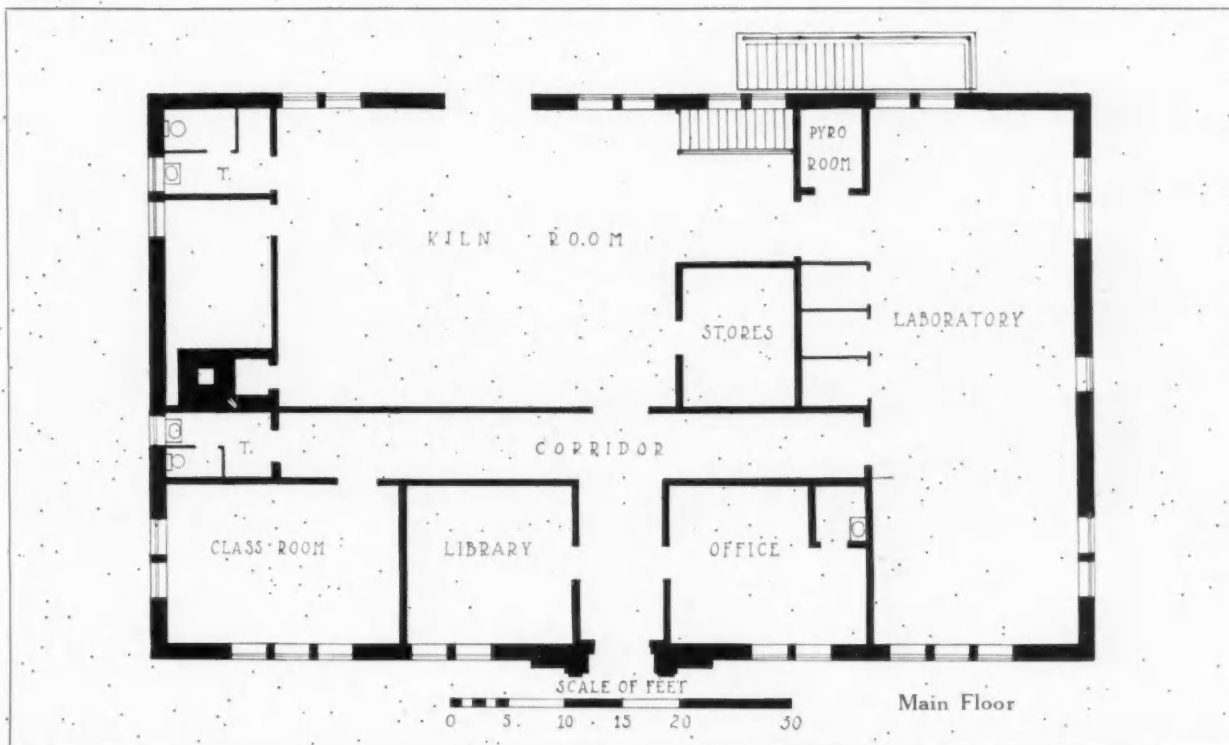
A DIGNITY of design and simplicity and restraint in the use of collegiate Gothic details characterize this building. Use of slightly projecting buttresses between the high windows gives strength and interest to the elevations. The unusually fine quality of the brickwork makes a pleasant contrast to the terra cotta details. Although at present only one wing of the building is completed, it is readily possible to appreciate the character of the library as a whole. The plan provides for a two-story structure with two long wings connected at the center by a high-roofed stack and entrance building, emphasized on the exterior elevation by a low octagonal tower. In the rear of this center portion of the building will be placed a two-story stack room with a librarian's workroom located on one side and his private office on the other. The main reading room, which is yet to be built, will extend from the lobby on one side, and a periodical reading room, already completed and shown in the accompanying illustrations, connects with this lobby on the opposite side. The ground floor plan includes several small consultation and lecture rooms, also an assembly room.



CERAMICS BUILDING, GEORGIA SCHOOL OF TECHNOLOGY, ATLANTA
DESIGNED BY THE FACULTY OF THE DEPARTMENT OF ARCHITECTURE

BUILT to house laboratories and drafting rooms for the study of the manufacturing and designing of ceramics, this building is probably unique. Simple in design, constructed of face brick with terra cotta trimmings, this one-story building shows a double gabled-end roof extending the length of the building. The exterior elevation with its center gable over the recessed entrance door makes a balanced design, grouped windows of the same size filling the wall spaces on either side. The plan shows a library at the left of the entrance hall and an office

at the right. This hall leads into a long corridor running the length of the building, off of which open the large laboratory room across one end of the building, the kiln room at the back, and a classroom on the front. Lockers, closets, toilets and storage rooms occupy the rest of this main floor. The kiln room is provided with two large brick kilns, a long center table for the mixing of clays and cement used in the manufacturing of tile and ceramics, and other apparatus pertaining to this type of work. This room has a tile floor with floor drain, and a 4-foot tile



FORUM SPECIFICATION AND DATA SHEET—114

Ceramics Building, Georgia School of Technology, Atlanta; Designed by Department of Architecture, Georgia School of Technology

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Fireproof; brick and hollow tile.

EXTERIOR MATERIALS:

Face brick; terra cotta trim.

ROOF:

Flat red terra cotta shingles.

WINDOWS:

Double-hung; wood sash.

FLOORS:

Terra cotta tile.

HEATING:

From central power house; special kilns for ceramic firing.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Power outlets for machinery.

INTERIOR MILL WORK:

Yellow pine.

INTERIOR WALL FINISH:

Sand-finished plaster.

DECORATIVE TREATMENT:

Terra cotta tile wainscot.

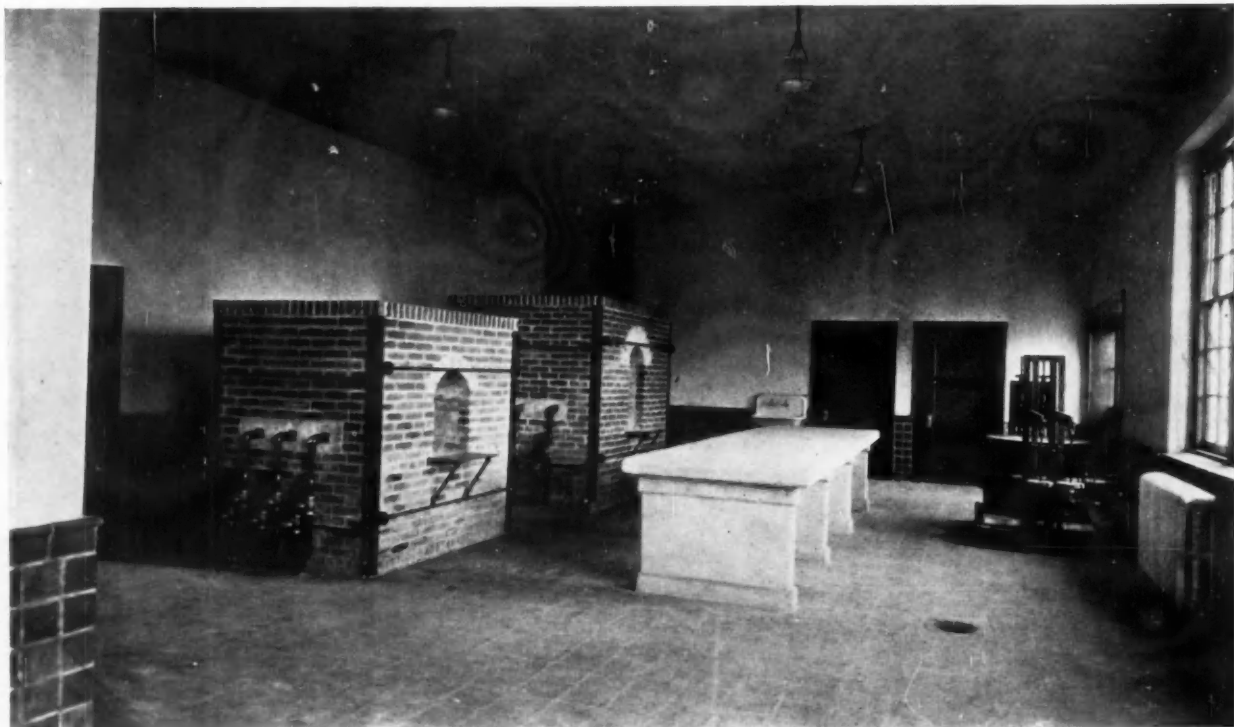
COMPLETED COST:

Materials donated by manufacturers of ceramic products, so cost cannot be determined.

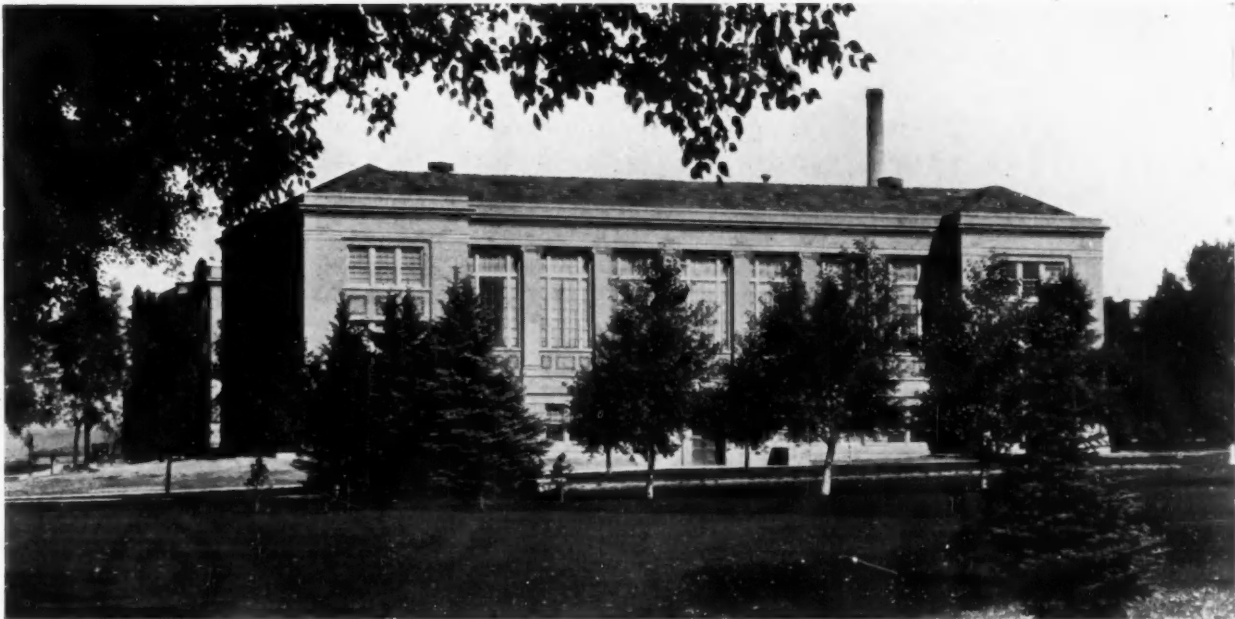
wainscoting. In one corner a stairway leads to the basement, which, on account of the sharp drop in the grade, is well lighted at the rear and end. The kilns are connected with a single large chimney at the upper end of the building.

Both in design and plan the building is simple and practical. The entrance door is enriched with pilasters and arched pediment which show a logical and pleasing adaptation of Renaissance detail, more English than Colonial in character. In fact the design of the building suggests the period of the early

English Renaissance. Although situated on a steep grade, the building is so located that the level of the first floor is only three low steps above the sidewalk level at the entrance. Narrow windows containing louvers are located in the center of each gable of the roof and serve to ventilate the space between the roof and the ceilings of the rooms below. For its purpose this building is well designed and conveniently planned, showing a successful solution of the problem of designing a small building for a particular type of work which is highly specialized.



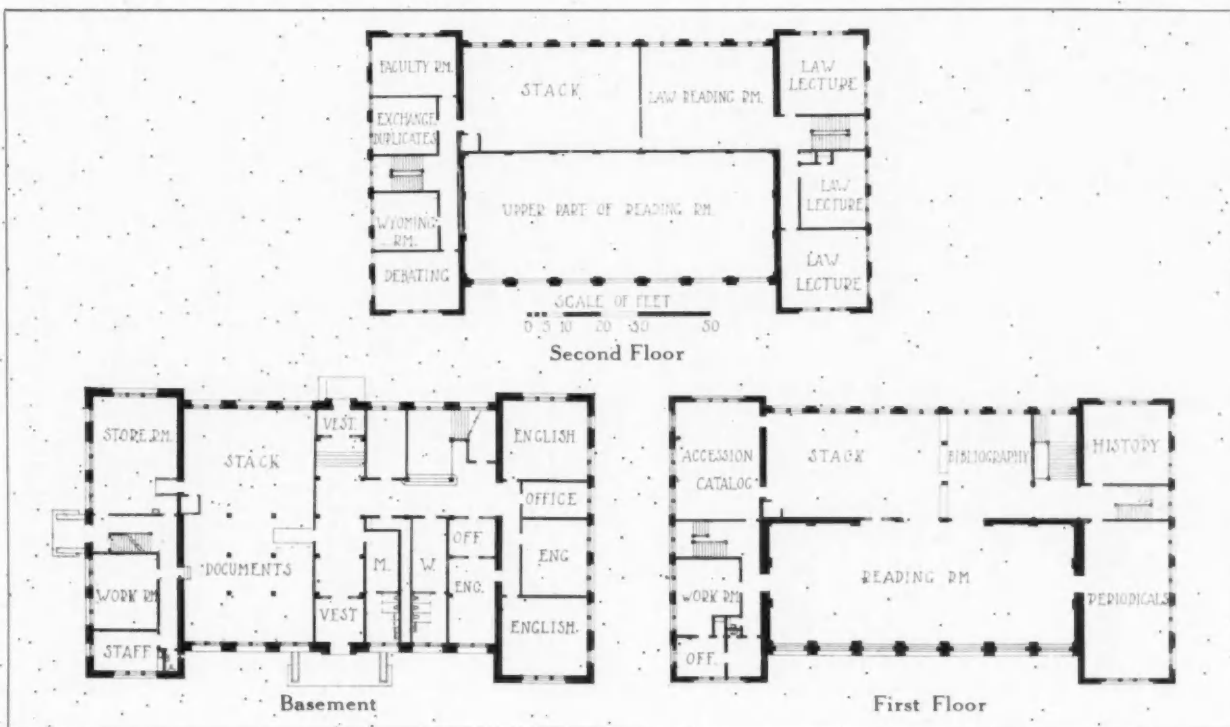
Kiln Room, Ceramics Building, Georgia School of Technology



LIBRARY BUILDING, UNIVERSITY OF WYOMING, LARAMIE
WILBUR A. HITCHCOCK, ARCHITECT

BUILT as it is of brick and limestone, this fireproof library building shows a simple and straightforward design. The rectangular plan is broken by slightly projecting end bays, which add considerably to the interest of the balanced design of the building and assist in indicating the interior plan. Seven large windows, separated by fluted Ionic pilasters, satisfactorily indicate on the front elevation the location of the large reading room which occupies the greater part of the second floor. The grouped windows in the three-story end bays, indicate the loca-

tion of lecture and recitation rooms. The main entrances to the building are at the center of the front and rear elevations on the ground level. A long corridor connects these front and rear entrances. Off of this transverse corridor a side hall opens at right angles, and connects with a wide stairway leading to the first or main floor. In the basement are located several recitation rooms and small offices for the use of instructors, also lavatories for both men and women, and the lower part of the stack room, connected with which is a large space set aside for



FORUM SPECIFICATION AND DATA SHEET—115

Library Building, University of Wyoming, Laramie; Wilbur A. Hitchcock, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Brick walls; buff texture; stone trim; reinforced concrete floors on a steel frame.

STACK CONSTRUCTION:

Cast iron; self-supporting; 6 stories.

ROOF:

Variegated green tile.

WINDOWS:

Double-hung wood sash; steel projected type in reading room and stack room.

FLOORS:

Corridors, ceramic tile; reference rooms and reading room, linoleum; stacks, natural stone; other rooms, concrete.

HEATING:

Vacuum steam; temperature control.

VENTILATION:

Plenum fan.

PLUMBING:

Enameled fixtures; fire protection system.

ELECTRICAL EQUIPMENT:

Lighting, power, and provision for elevator.

INTERIOR MILL WORK:

Red oak; shelving, case, cabinets, etc.

DECORATIVE TREATMENT:

Plaster beams and panels; marble vestibule.

APPROXIMATE CUBIC FOOTAGE: 520,000.

COST PER CUBIC FOOT:

Without fixtures, 28 cents; complete, 34 cents.

YEAR OF COMPLETION: 1923.

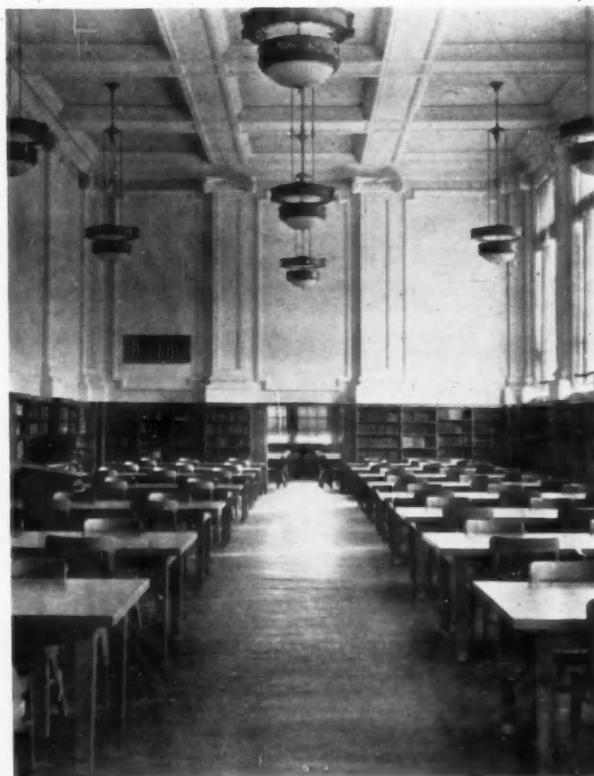
the storage of documents. Also placed in the basement are various rooms for the unpacking and shipping of books, and a workroom and office for the librarian and his staff. Connecting with the latter, a separate entrance and stair hall are provided.

The first or main floor plan includes, besides the large reading room, the upper part of the stack, rooms devoted to periodicals, history, recent accessions, the catalog and additional working rooms, and the office for the librarian. These latter rooms are located in the end of the building, above the book receiving and shipping rooms on the ground floor. By

this arrangement all of the rooms pertaining to the librarian's department are grouped together and are adjacent to the main stack room. The third floor has on one end three small lecture rooms used by the Law Department. At the other are located debating, faculty, exchange and the Wyoming rooms. At the back of the building on this floor are the large law reading room and the upper part of the three-story stack. The center portion of the front of this floor is taken up by the upper part of the large two-story reading room. Stairways at either end of the building connect this floor with the floor below.



Entrance Detail



Reading Room



HARPER AND ANNIE KIRBY HALL, SOUTHERN METHODIST COLLEGE, DALLAS
DEWITT & LEMMON, ARCHITECTS

BUILT to house the theological department of the Methodist College at Dallas, the architects have evolved a simple rectangular building, the plainness of which is successfully relieved by the legitimate use of excellent Renaissance details which are sufficiently refined in character to suggest English rather than Colonial precedent. The three stories of all four elevations are broken above the first story by a

broad belt course, which makes possible the use of tall arched windows on the second or main floor. The main facade is effectively broken by a central bay which extends out on the basement story a few inches beyond the face of the main wall. This break is continued up to the top of the building by a series of six pilasters separated by balustrades on the second floor level, suggesting a Colonial portico. Had



FORUM SPECIFICATION AND DATA SHEET—116

Harper and Annie Kirby Hall, Southern Methodist College, Dallas; Dewitt & Lemmon, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Reinforced concrete; tile partitions.

EXTERIOR MATERIALS:

Brick; limestone trim.

ROOF:

Slate.

WINDOWS:

Double-hung; wood frames and sash.

FLOORS:

Terrazzo for stairs, corridors and toilets; edge grain pine for classrooms; oak for library.

HEATING:

Steam.

INTERIOR MILL WORK:

Birch.

INTERIOR WALL FINISH:

Smooth plaster, painted.

DECORATIVE TREATMENT:

Wood trim, stained.

APPROXIMATE CUBIC FOOTAGE:

328,500.

COST PER CUBIC FOOT:

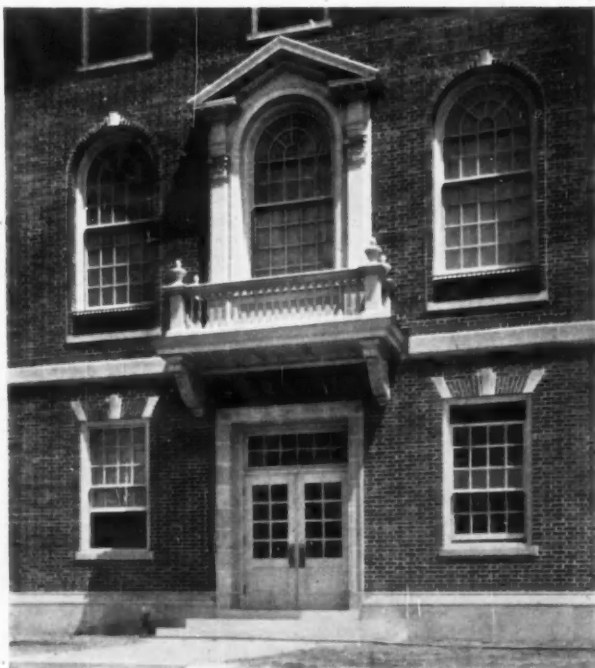
38 cents.

YEAR OF COMPLETION:

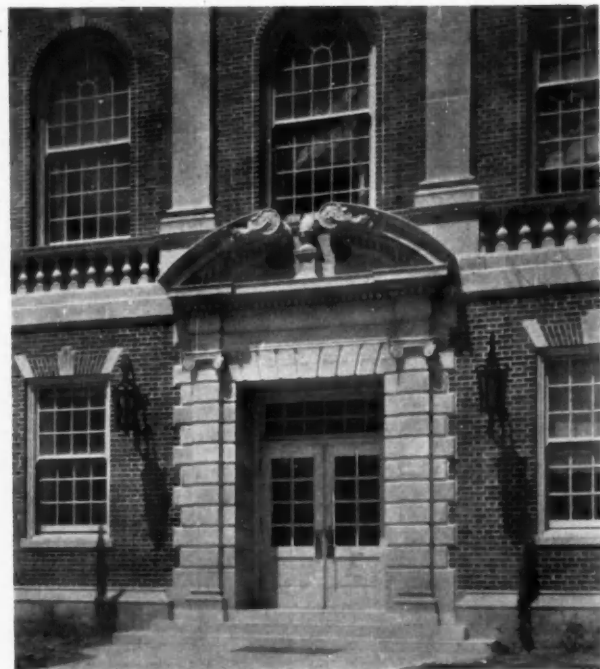
1924.

it been possible to carry the frieze course of this entablature around the entire structure, considerable dignity and weight would have been added to the top of the building between the flat arches of the third story windows and the main cornice. Could the main cornice of the building have been broken out over the entablature above the pilasters, a pleasing and consistent break in the long, unbroken line of the main cornice would have been achieved. The detail of the main entrance door with its heavy rustication and broken pediment again suggests English Renaissance rather than Colonial precedent. The balcony and window above each of the end entrances of the building show refinement of detail and appreciation of scale as well as due regard for precedent. The plan is splendidly balanced and logically ar-

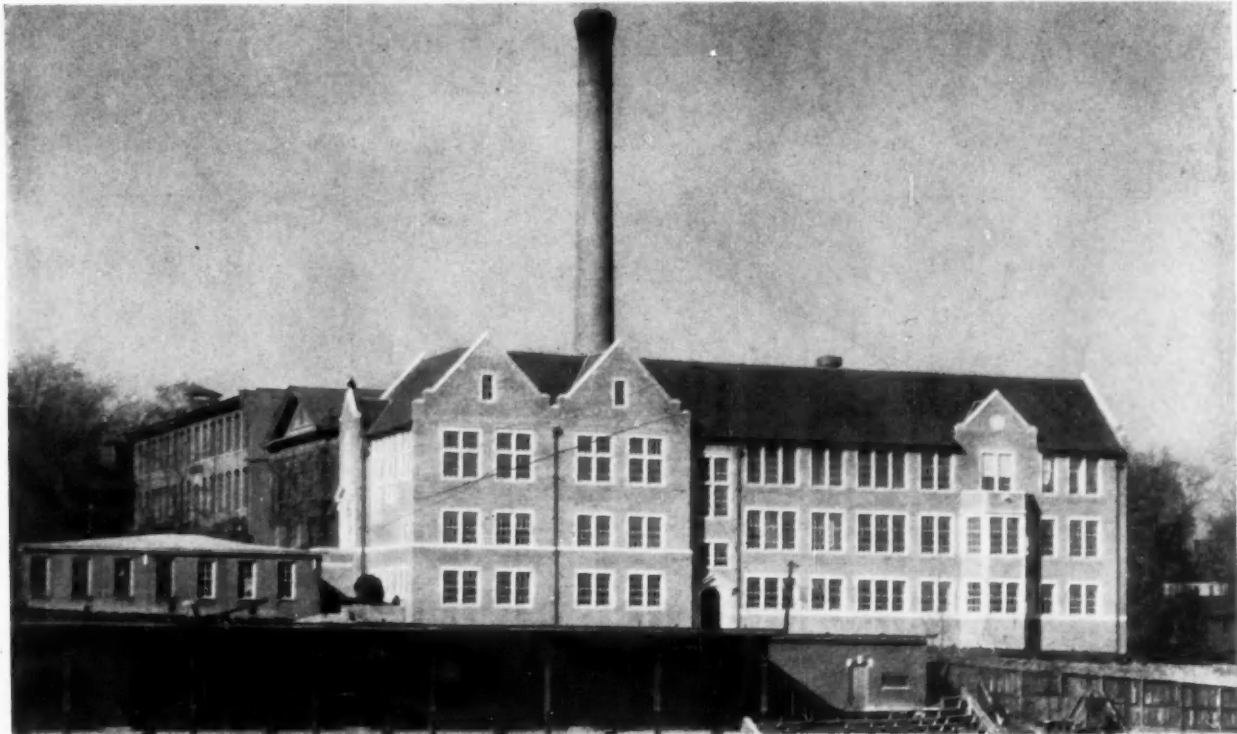
ranged. The first floor shows large study halls on each side of the main entrance, back of which a long corridor extends from one end of the building to the other. On the rear of this floor a broad stairway leads up to the landing connecting with a rear entrance door, and continues on to the second floor. Classrooms, offices, locker rooms and toilets occupy the main space on this floor. The plan of the second floor shows a like consideration for balance and conservation of space. At either end of this floor are large rooms extending the entire width of the building, one of which is used as a chapel and the other as a library. The space in the center section of this floor is taken up with the main stairway, the corridor connecting the chapel and library, and rooms used by the various officers of the theological school.



End Elevation



Detail, Entrance

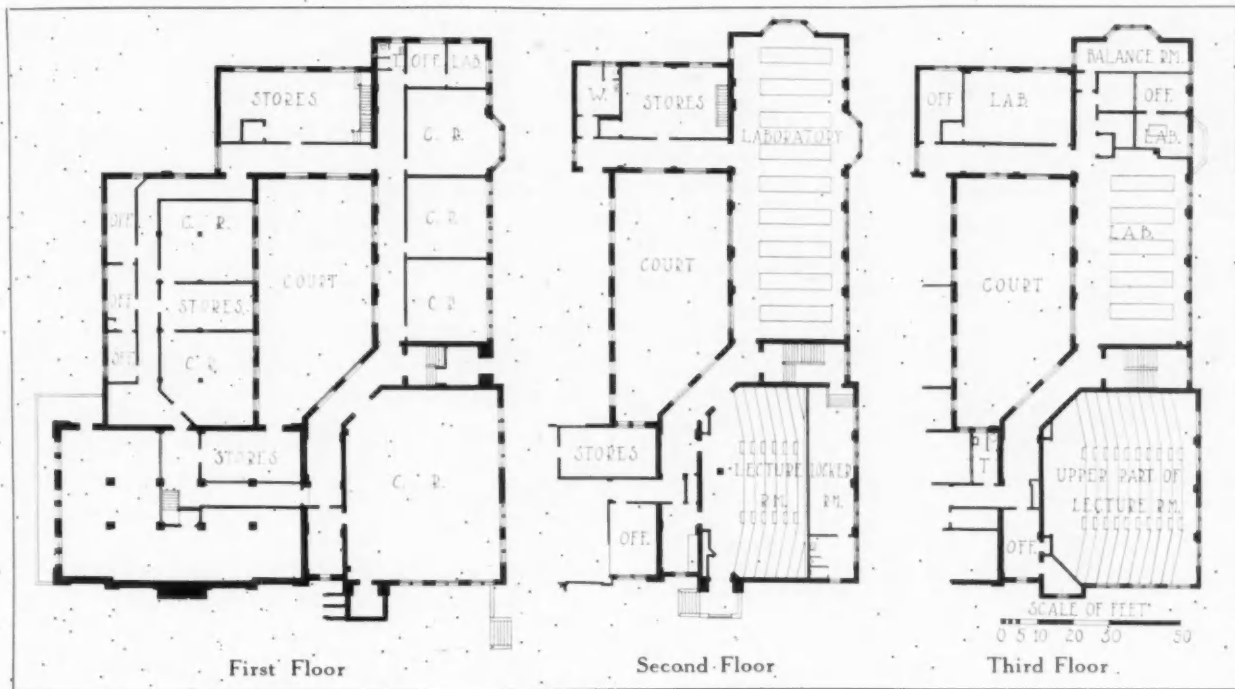


Photo, Tebbs & Knell, Inc.

CHEMISTRY BUILDING, GEORGIA SCHOOL OF TECHNOLOGY, ATLANTA
PRINGLE & SMITH, ARCHITECTS

SLOW-BURNING construction with red brick and limestone trimming was used in this recently completed chemistry building for the Georgia School of Technology. The exterior design shows a pleasing simplicity appropriate to a practical recitation and laboratory building of this character. The grouped windows, gabled bays, and the character of the detail suggest the early English Renaissance as the precedent used in the design. The only orna-

mental detail used is at the entrance doors, where low balustrades, arched openings and open pediments supported on richly carved brackets provide pleasing notes of interest, breaking the otherwise severe character of the exterior design. The practical and utilitarian purpose of this building is successfully evidenced. Three stories in height, the second floor contains, for the convenience of the freshman class, a long laboratory, provided with nine tables for exper-



FORUM SPECIFICATION AND DATA SHEET—117

Chemistry Building, Georgia School of Technology, Atlanta; Pringle & Smith, Architects.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Brick bearing walls; concrete footings; wood joists; steel girders.

EXTERIOR MATERIALS:

Face brick; limestone trim.

ROOF:

Slate.

WINDOWS:

Steel sash.

FLOORS:

Oak.

HEATING:

Steam from central power plant.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Birch.

INTERIOR WALL FINISH:

Hard plaster.

APPROXIMATE CUBIC FOOTAGE:

290,000.

COMPLETED COST:

\$94,500, exclusive of equipment.

DATE OF COMPLETION:

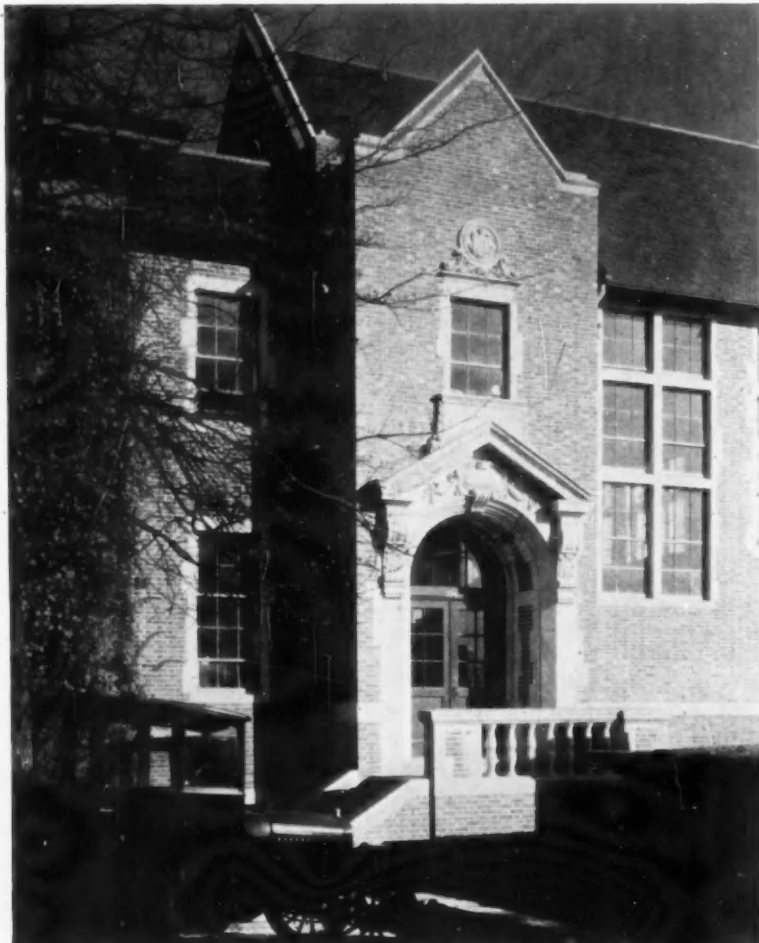
August, 1925.

imental use. In the rear of this laboratory is an open court, 32 feet wide, which separates the new chemistry building from the original building in the rear. Part of the problem the architects were called upon to solve was to plan the new structure so as to connect with and form a part of the original chem-

istry building. This has been successfully achieved by the use of corridors and connecting doors on each floor at either end of the building, and the structure in its present form is well adapted to its purpose.

Besides the long freshman laboratory together with stock room and corridors, the second floor contains a large lecture room, extending up two stories. Under the steep sloping tiers of the seats; in this lecture room, are a large locker room and toilets for men, which connect with the center stair hall and rear entrance. The third floor contains the upper part of the lecture room, a quantitative laboratory and several rooms for instructors, records, instruments and apparatus. A smaller quantitative laboratory and office are located in the wing which connects the new building with the older structure in the rear. The ground floor, which is sufficiently high above grade to have excellent light, contains a large organic laboratory, several classrooms and store rooms, and individual laboratories and offices for the instructors.

Although the plan as a whole is irregular, the space is economically divided and conveniently arranged. The style of architecture used in this chemistry building differs from that of the original structure in the rear, but it is sufficiently simple and inconspicuous in character to make it a suitable and unobtrusive screen to the older building of several decades ago which is located behind it. The building, the old portion as well as the new, is well lighted; a detail which while highly important in any structure is absolutely necessary in a laboratory of this nature.



Entrance, Chemistry Building, Georgia School of Technology

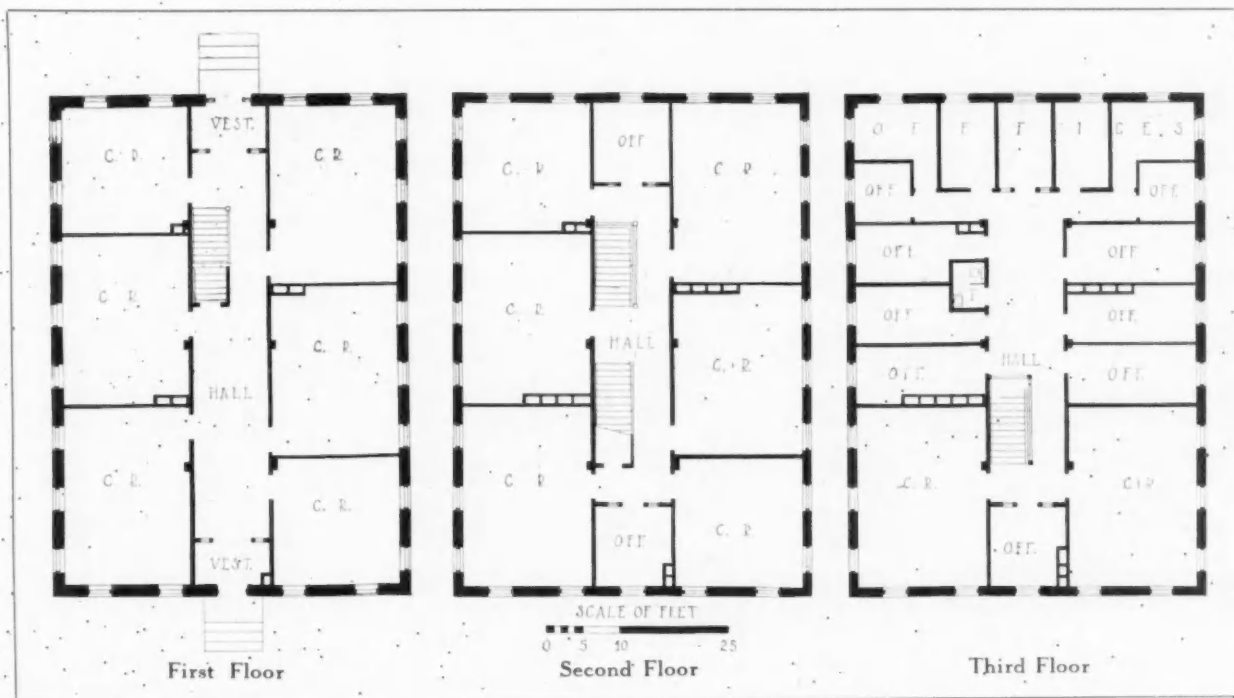


Photo. Paul J. Weber

THORNTON HALL, DARTMOUTH COLLEGE, HANOVER, N. H.
LARSON & WELLS, ARCHITECTS

ALTHOUGH the exterior walls of this building probably date back to between 1830 and 1840, the restorations and alterations completed two years ago have made of this old lecture hall a completely

modern and up-to-date structure, conveniently and economically planned. The exterior brick walls and all of the wood window sashes are painted white, in pleasant contrast to the green painted blinds used on



FORUM SPECIFICATION AND DATA SHEET—118

Thornton Hall, Dartmouth College, Hanover, N. H.; Larson & Wells, Architects

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Brick, painted; stone trim.

WINDOWS:

Double-hung, wood.

FLOORS:

Composition throughout.

HEATING:

Steam.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Red oak.

INTERIOR WALL FINISH:

Hard plaster, painted; partitions, terra cotta tile.

APPROXIMATE CUBIC FOOTAGE:

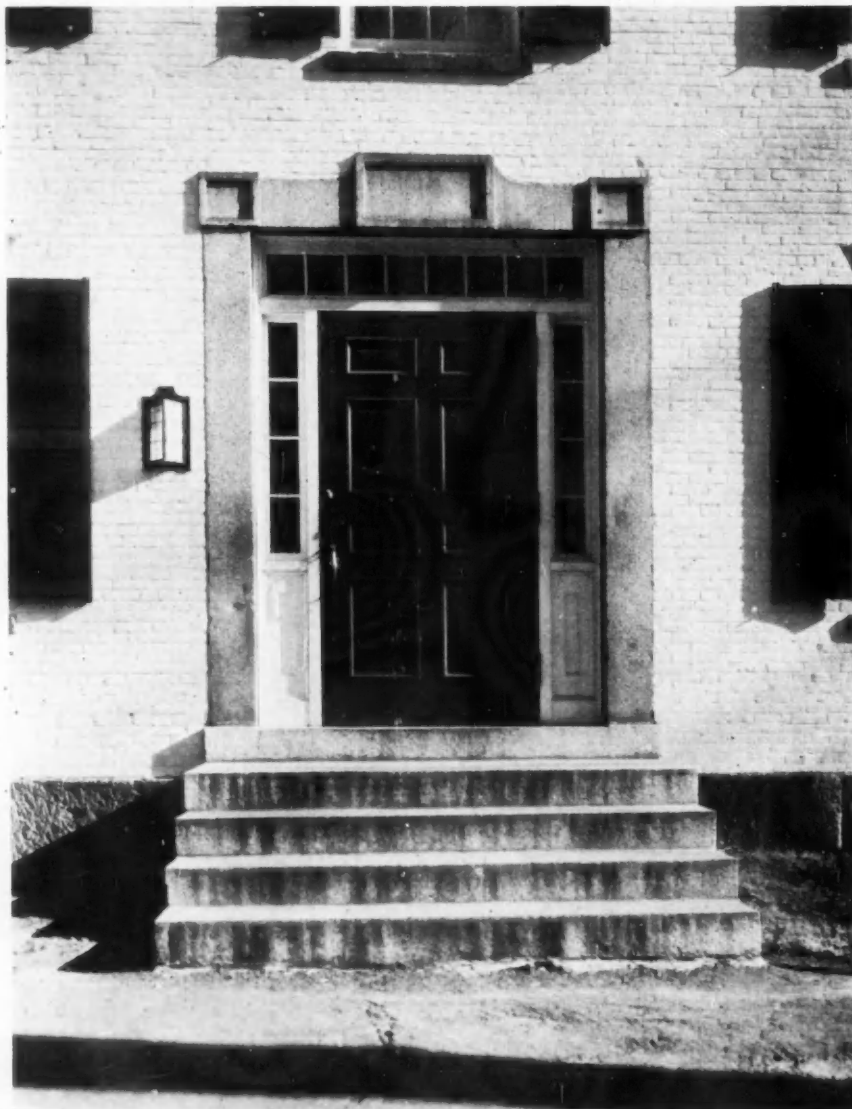
121,300.

COST PER CUBIC FOOT:

45.8 cents.

YEAR OF COMPLETION:

1924.



Entrance, Thornton Hall, Dartmouth College.

the windows and the dark gray weather-stained granite of the door and window trim. The original roof lines, with pedimented gable ends, were left as first built, but the cornice was reconstructed in keeping with the period of the building. It is gratifying to find an alteration to an old structure so carefully and conscientiously carried out. In every detail the character of the original building has been preserved and, where necessary, it has been carefully restored to its original state.

The first floor plan shows a wide corridor extending the length of the building, with entrance doors and vestibules at each end. These vestibules are of great advantage during the severe winter months, when it is important to conserve the heat in the building. A wide staircase in this entrance hall connects with the two upper floors. On this first floor are located six classrooms, varying slightly in size. The second floor also has six classrooms and two offices for professors or instructors, which are located at either end of the broad center hall. On the third floor, in addition to two large classrooms, there are also 14 small offices for the use of professors and other instructors.

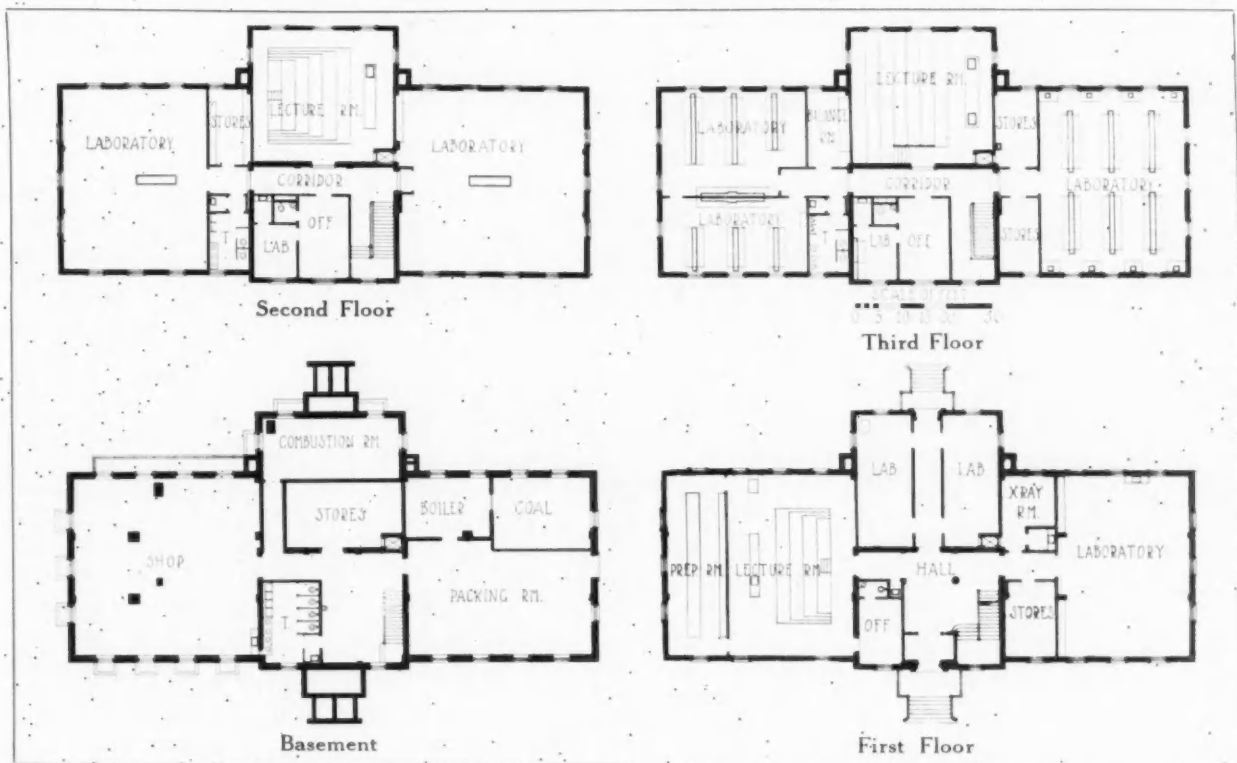


Photo. Ogden Studio

SCIENCE BUILDING, HAMPDEN-SIDNEY COLLEGE, VA.
VISSCHER & BURLEY, ARCHITECTS

REMINISCENT of the old Colonial dormitory buildings such as Holworthy and Stoughton Halls at Harvard, this Science Building is appropriately and consistently designed for its location in the "Old Dominion." Completed just a year ago, the illustrations show the need of shrubbery about the building and vines upon it to soften the evidences of

recent construction which are so obvious to the eye. Rectangular in plan, center bays break the front and rear elevations. The bay on the rear projects only slightly from the line of the main walls, while that on the front breaks out about 13 feet. These projecting center bays are terminated in typical Colonial style with cornices and pediments. Round



FORUM SPECIFICATION AND DATA SHEET—119

Science Building, Hampden-Sidney College, Va.; Visscher & Burley, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Brick and reinforced concrete.

EXTERIOR MATERIALS:

Brick and marble.

ROOF:

Slate.

WINDOWS:

Wood and steel.

FLOORS:

Maple.

HEATING:

Steam.

PLUMBING:

Brass pipe for water; extra heavy for coils.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Oak.

INTERIOR WALL FINISH:

Plaster.

DECORATIVE TREATMENT:

Walls and ceilings painted.

DATE OF COMPLETION:

June, 1925.

windows, appropriate to the style, break the centers of these peditments. The refined detail of the front and rear entrance doors, the careful spacing and proportions of the windows, and the uniform scale of the window panes all contribute to the consistent Colonial character of the design. Two slender chimneys occupy the angles formed by the projection of the center bay from the main building on the entrance front. Although this location of chimneys is unusual in Colonial design, in this case it makes a pleasant vertical break in the long horizontal lines of the roof and cornice. A small octagonal lantern or cupola successfully crowns the roof and does away with the otherwise dormitory character of the design.

The building is conveniently and economically planned for the purpose of its use as a Hall of Science. On the first floor a corridor connects the front and rear entrances, on either side of which are small laboratories, an office and stairway. At one end of this floor is located a large lecture room, back

of which is an apparatus room, while at the other are located X-Ray and storage rooms and a large junior laboratory extending from the front to the rear of the building. The plan of the second floor includes two large biology laboratories, each of which occupies an entire end of the building, store and toilet rooms, an office and small private laboratory and a large lecture room. The third or top floor also has a large laboratory occupying each end of the building, with stock rooms, a balance room and toilets connecting. The center portion of this floor is occupied by a third lecture room, located at the front of the building, and an additional office and private laboratory on the rear. The exterior elevations of this building do not definitely indicate the interior plan, yet through the consistent and successful manner in which Colonial precedent has been followed this structure is an excellent example of the use of the Colonial style in a practical and modern college building. It fits admirably its place on the campus.



Science Building, Hampden-Sidney College, Va.

The College Administration Building

By JOHN GALEN HOWARD

Director of the School of Architecture, University of California

ONE of the most definite and agreeable impressions one has, on looking over the field of recent college architecture on the Pacific Coast, is of the seeming consensus of feeling among architects as to the determining influence of climatic and landscape conditions upon the character of design. One might perhaps have expected to find a closer approximation to a given type imposed somewhat arbitrarily over the whole region as especially collegiate in present-day connotation, without much differentiation on account of climate, which differs far less as between Seattle and Los Angeles than it does between Maine and Florida, or between Chicago and New Orleans. The fairly consistent leaning, therefore, toward northern inspiration such as English Tudor or New England Colonial in the Washington and Oregon work, and toward southern—Spanish, or Mediterranean Romanesque or modified Classic—in California, may be taken as indicating a high degree of artistic sensitiveness to influences which were, to be sure, always accepted more or less unconsciously as basic in the good old times when the styles we recognize as such were being formed, but which have seemed to be largely relegated to the attic in these latter centuries. We have become so used, in fact, to seeing southern forms,—Italian and Greek, for instance,—applied with little or no modification to northern requirements that we do not turn a hair at a Classic pediment in Leningrad or Montreal, any more than we probably should at a steep-roofed Norwegian chalet in the Everglades, if that happened to be the fashion in vogue in the centers where fashions are decided. All the more credit, then, to the architects of the "Coast" that they feel and accept and act sincerely on the impalpable subtleties which, without your reading print, make you aware when you are in Tacoma that you aren't in San Diego, and when you are on the banks of the Colorado that you aren't on Puget Sound. And all the better, too, that you are thus orientated by the architecture, as well as by considerations which should make and are making the architecture what it is. All this promotes consistency in architecture.

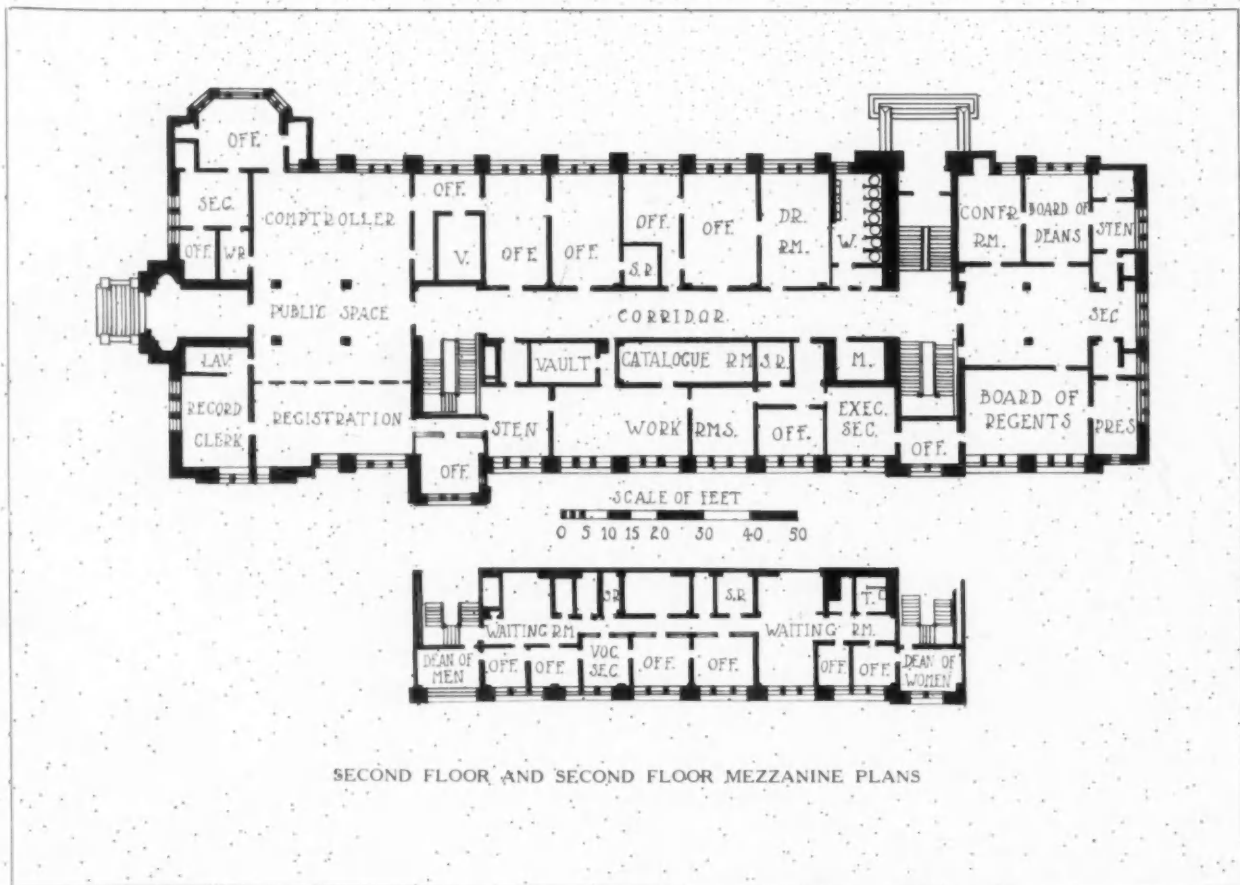
There has been, particularly on the "Coast," a very considerable amount of college building within recent decades, and of a high order of merit, whatever kinds of criteria are set up, whether of regional character, æsthetic charm, or collegiate appropriateness,—and much more has been planned than has, as yet, been built. I wish the limits of this paper would permit the presentation of some of the exceedingly interesting and, several of them, very extended projects which give evidence of the confident expectations of these communities and promise to keep the architects busy for many a year to come. But I must confine myself pretty closely to a specific phase of

the general subject. Even with that in view I must premise that in many, and in fact most, cases the administrative building of the group, strictly speaking, has not yet materialized, at any rate in its fully developed shape. Eventual plans look to the requirements of a far larger enrollment than what is had at present, and meantime the needs of instruction are the most pressing. As a result, the administration is frequently taken care of provisionally in a building whence it has from the first been the idea that it will later migrate to a building of its own to make room for more classrooms where it now is. In other cases a given part of a building—say a story—has been planned on what was at the time thought to be an adequate scale for future needs, only to have enrollment so increase as to necessitate the turning over of the whole building to administration. The difficulty, the adventure, and the tantalizing opportunity of the situation are illustrated by what has been said,—everything is planned optimistically for a great development,—and the development has come so rapidly and in so much greater measure than has been anticipated that accommodation is always behind requirements.

The University of Washington, at Seattle, proposes ultimately to erect a building for administration exclusively as part of a separate quadrangle with the library, law building, auditorium and museum as indicated in the group plan by Bebb & Gould, architects, shown on page 362. The irregularities of the arrangement are due both to natural configuration of the ground and to its relation to the first university buildings, erected years ago and already "old" in this new country, and also to the layout of the Alaska-Yukon-Pacific Exposition, which at one time occupied the site and which, though now no longer standing, established certain axes and communications. The architects' skillful adjustment of the various elements has resulted in a most unusual and interesting scheme, in which charm and variety result from the irregular shapes of the buildings without any loss of convenience or dignity. The fortunate choice of a modified and adapted architectural form of the Tudor type will lend itself admirably to just such free development as is here foreshadowed. For the present the administration occupies the ground floor and a partial mezzanine floor of the Education Hall, the upper two stories containing classrooms. Eventually the ground floor also will be remodeled for classrooms, but for the present this story has been subdivided so as to present a fairly typical plan for the administration offices of a state university on a considerable scale as to size, but modest as compared with what will in time be the reasonably expected growth of the university, say 10 or 15 years from now. The building erected



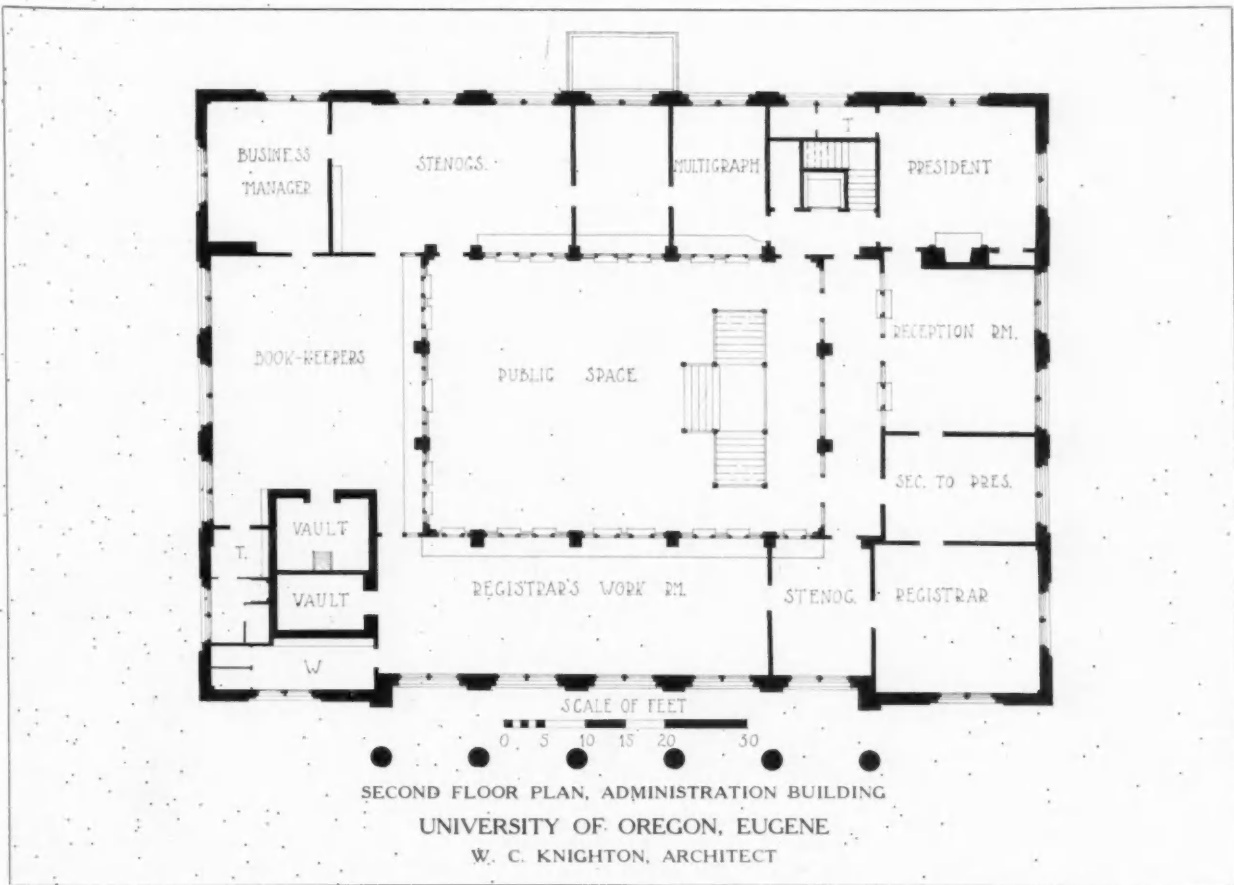
EDUCATION HALL, UNIVERSITY OF WASHINGTON, SEATTLE
 BEBB & GOULD, ARCHITECTS



SECOND FLOOR AND SECOND FLOOR MEZZANINE PLANS



WOMEN'S BUILDING, UNIVERSITY OF OREGON, EUGENE
LAWRENCE & HOLFORD, ARCHITECTS



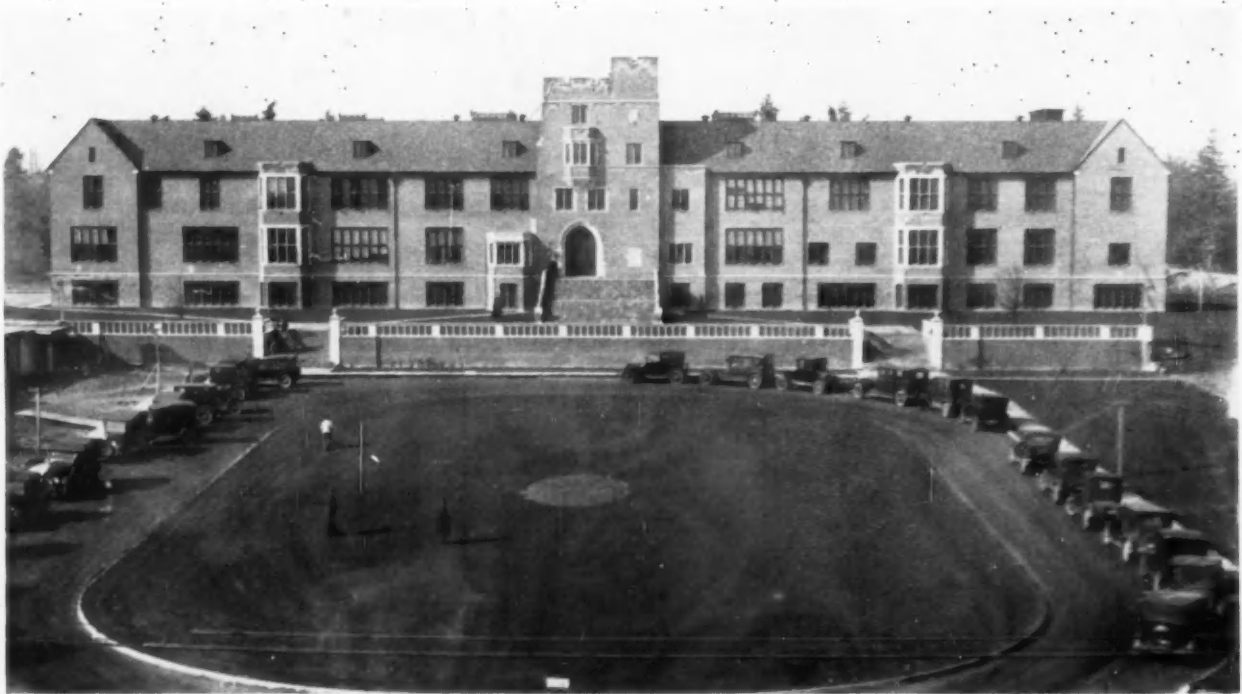


Tower Entrance, Jones Hall, College of Puget Sound

by Bebb & Gould, architects, within the last three years, is 229 feet long by 70 feet wide, entirely fire-proof, the structural frame, floors and roof slabs being of reinforced concrete with exterior of brick and terracotta, and rather steep slate roofs. The clue to the plan, which makes it easily readable on paper and

conveniently workable in execution, lies in the *parti* of two centers: (a) the high administrative and academic center at one end, with the regents, president and deans grouped around the secretary; and (b) the business and registration center at the other end, with the comptroller and recorder symmetrically located on either side of a large public space, (with special entrance) somewhat like a bank arrangement. Between these two centers, on both sides of the connecting corridor, are suites of offices in logical interrelation, for assistant comptroller, bookkeeper, purchasing agent, superintendent of buildings and grounds and drafting, on the comptroller's side; and registrar, record clerk, workrooms, and executive secretary, on the recorder's side. Over a part of these latter rooms is a mezzanine story accommodating the dean of men at one end of the series and the dean of women at the other, each with a spacious waiting room and a suite of subsidiary offices for vocational secretaries, conference, examination, storage, filing, etc. The whole arrangement is exceedingly well thought out, embodying as it does the accumulated experience of many similar institutions, and itself doubtless, destined to contribute largely to the progressive solution of the type problem.

At the College of Puget Sound, in Tacoma, the administration is housed in Jones Hall, (the first of a large proposed group,) erected in 1923-4 by Sutton, Whitney & Dugan, architects. Here, as with most of its fellows on this coast, administration and instruction are under one roof, without inconvenience, as enrollment is still comparatively small. The building is 270 feet long by 57 feet wide, mostly with reinforced concrete walls with kiln-run brick and stone veneer and steep tile roof. The design is simple and straightforward, agreeably recalling in a

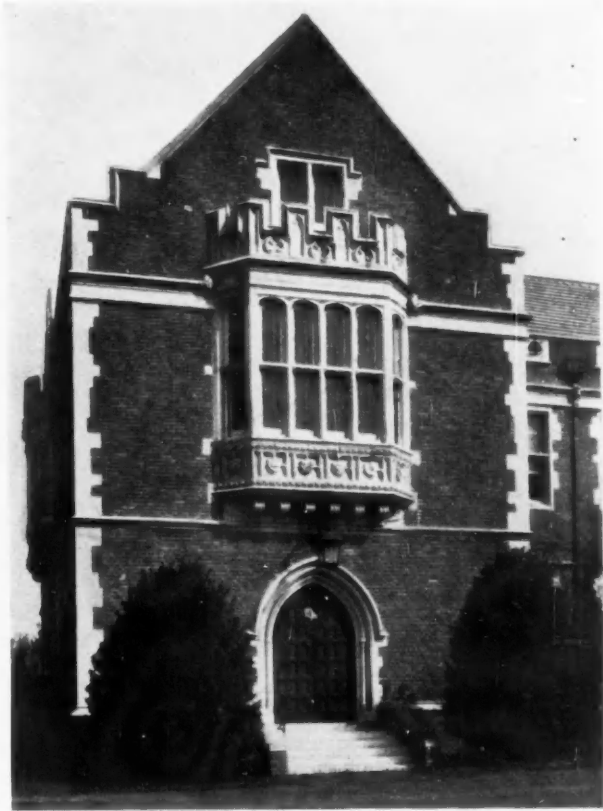


Jones Hall, College of Puget Sound, Tacoma
Sutton, Whitney & Dugan, Architects

way, with its central tower, oriels and mullioned windows, an English school of similar capacity and requirements. Its very simplicity, in fact, is admirable.

Reed College, at Portland, is still in its comparatively early formative stage architecturally, and administration shares with library and classes the fine main building by A. E. Doyle, architect. The Tudor note here is more definitely struck than in the preceding instance, and the scholarly study of brick and stone, in rhythmic dignity and balance, gives a vigorous, monumental quality to the design. The detail has been worked out with great care and consistency, and new as the structure is, it possesses much of the charm and architectural character of the English prototypes from which its inspiration was derived.

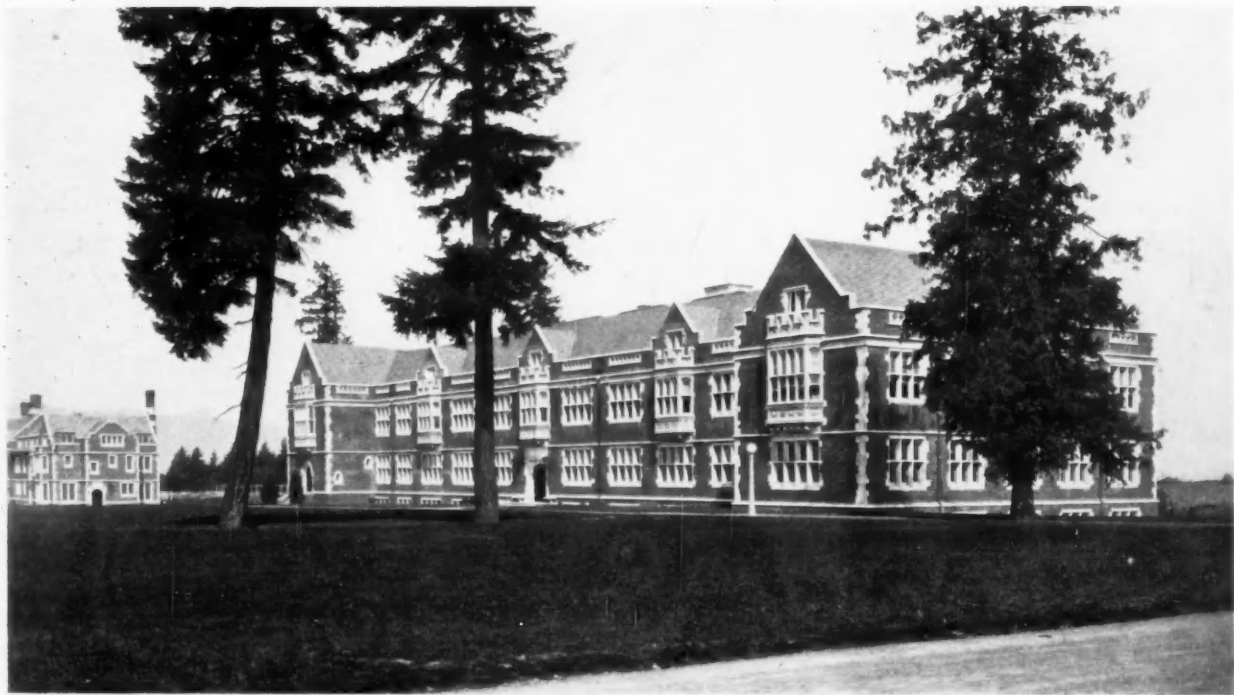
The Administration Building at the University of Oregon, at Eugene, built in 1915, is by W. C. Knighton, architect. The basement and ground floor are assigned to various academic uses, the administrative offices occupying the entire second story. The *parti* of the plan is a large central open space, like a covered court, some 34 feet by 48 feet in dimensions, lighted from above and surrounded by a sequence of offices,—president, reception room, secretary, registrar's workroom, bookkeepers, business manager, stenographers, etc. The central court, or public space, is approached from the lower story by a wide double staircase which comes up directly into the court near the side on which the reception room and president's office are located. The other three sides of the court open by wickets in a glazed partition, banking room fashion, into the registrar's workroom, bookkeepers' room, etc. Present registration is about 4,000 students. The building measures 105 feet by 76 feet, and is built of reinforced concrete and steel, with red pressed brick and terra cotta exterior. It is of a



Library Entrance, Administration Building, Reed College

modified Classic style, with flat roof, and the main architectural feature is a two-story entrance portico of six Ionic columns with entablature and parapet.

In this connection I cannot resist the temptation to stretch a point and include a word of mention of the more recent work at the University of Oregon



Administration Building, Reed College, Portland, Ore.
A. E. Doyle, Architect

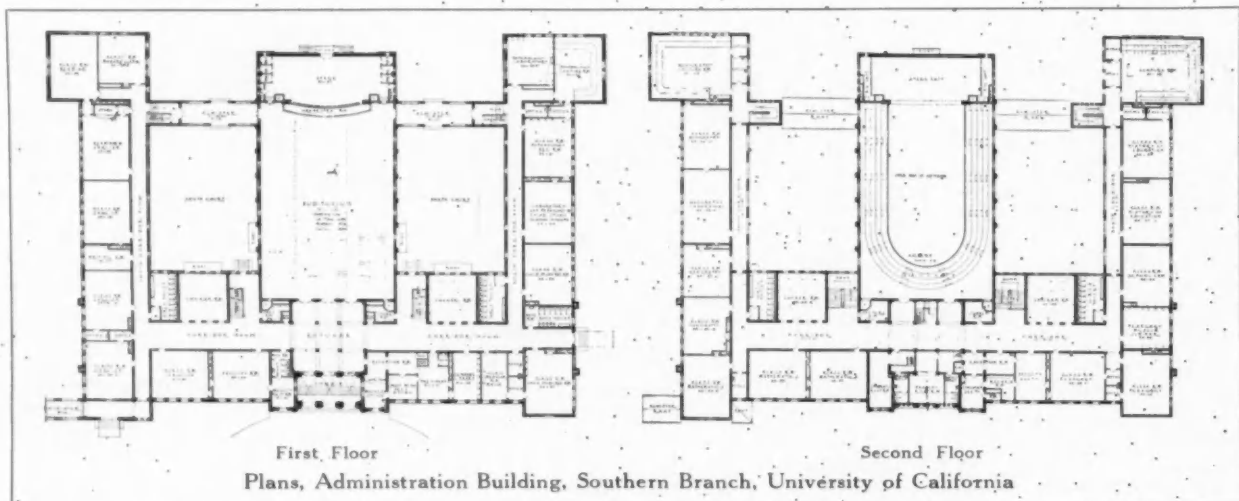


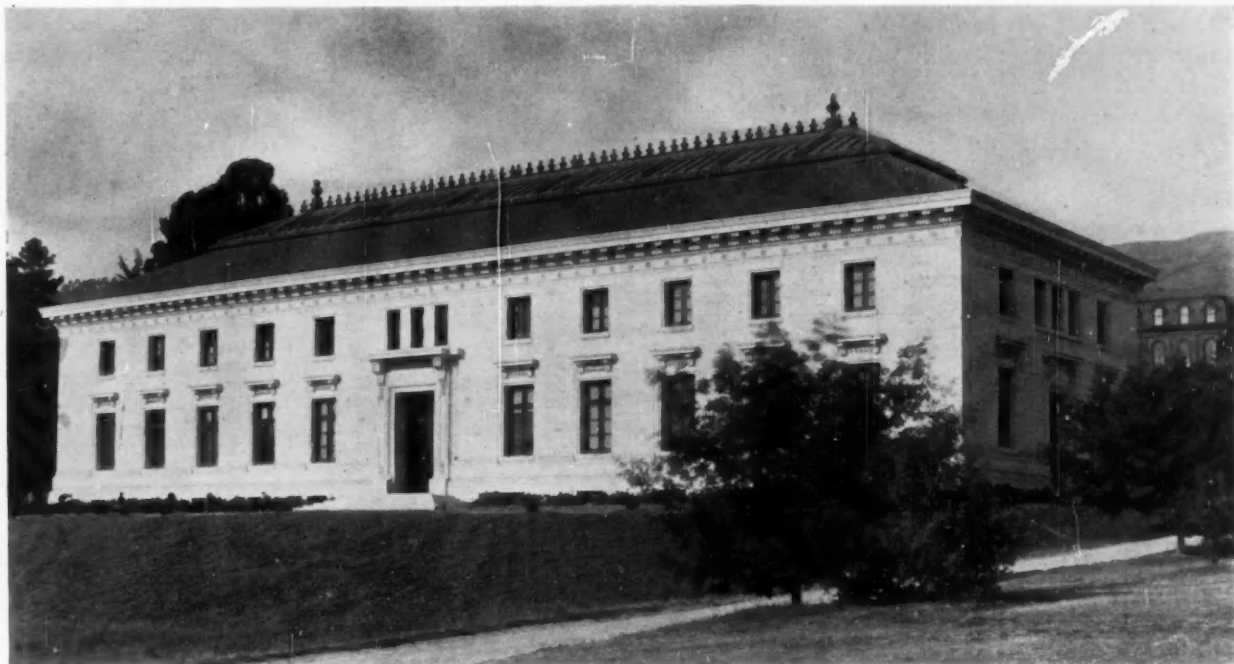
Administration Building, University of California (Southern Branch), Los Angeles
Allison & Allison, Architects

by Lawrence & Holford, architects. In the Women's Building a new note has been struck,—Georgian shall we call it?—or Colonial? Perhaps its rare charm comes, not from remote suggestions of this or that English or New England prototype so much as from its truly indigenous character. It seems to belong just where it is, racy of the soil, and ready to play the friendly game with other buildings which in the future may prefer to lean more definitely in one or another direction, whether more punctiliously stylistic, or more eliminative of identifiable allusion or derivation, as for instance in the flat-roofed School of Commerce, by the same architects.

At the University of California, Berkeley, the first building of the Phoebe Apperson Hearst Plan to be completed and occupied, California Hall, designed by me, is on a program about equally divided between

administration and instruction, the first story originally containing only classrooms, and the second story only administration. Since 1905, when the building was first occupied, the enrollment of the University has so increased, and with it the needs of the administration, and at the same time instruction has been so far taken care of in other newer buildings, that all of California Hall has been given over to administration except one large lecture room on the ground floor. And several departments of administration are provided for elsewhere. The scheme of the plan of the second floor is motivated on a covered central court, 28 feet wide by 134 feet long, lighted from above, upon which open, with wickets and counters, banking room fashion, a series of offices. This motive was based on the need, at frequent intervals, of space extensive enough to accom-



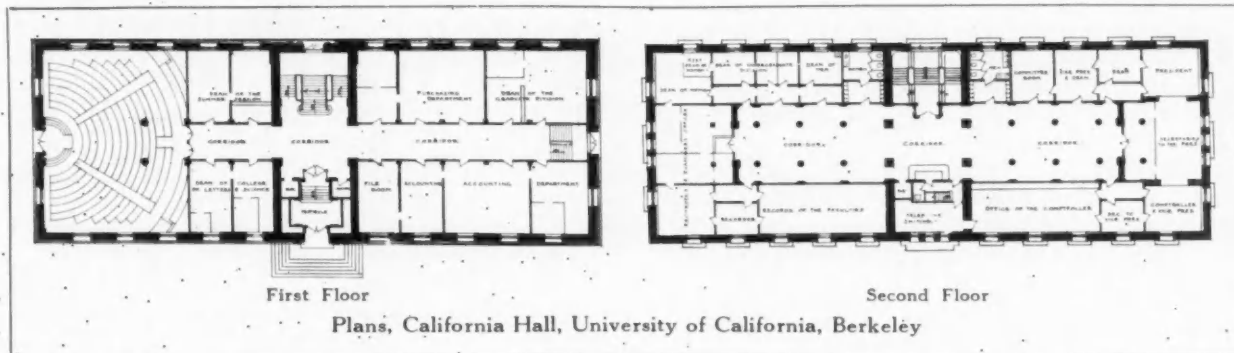


California Hall, University of California, Berkeley
John Galen Howard, Architect

moderate large bodies of students, in line, for purposes of registration, the payment of fees and the like. Enrollment, however, has long ago grown so beyond all calculation that these functions on great days are now accommodated in the open air, weather permitting (which it always does in August, at the beginning of the college year), or in case of rain in the Men's Gymnasium, this being the only covered space on the campus large enough to serve an appreciable portion of the crowd,—upwards of 10,000, campus registration. The throngs even on minor occasions, however, amply justify the large space, around which are grouped in logical sequence the president, vice-presidents, deans, secretaries, comptroller, recorder, examiners, dean of women, dean of men, and dean of the undergraduate division. On the ground floor are the dean of the College of Letters and Science, the dean of the summer session, the dean of the graduate division, the accounting department and the purchasing agent. The entire attic, originally planned for storage only, is now occupied by offices and working space largely devoted to the summer session.

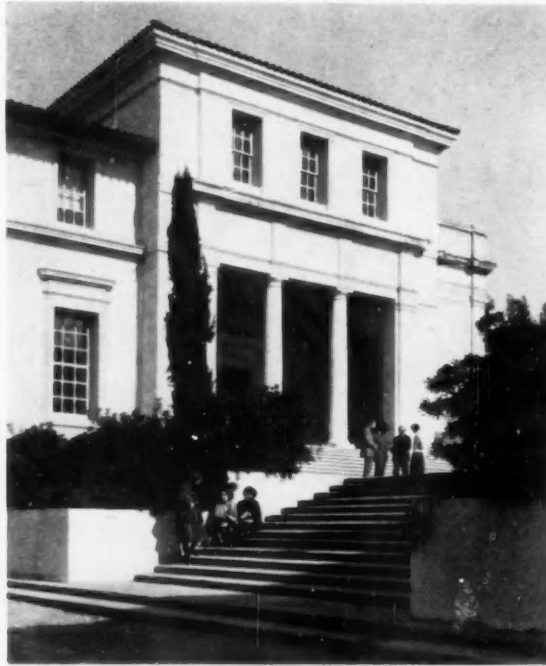
Other important elements of the administrative program, which have had to be housed elsewhere, are the regents' rooms in San Francisco, the faculty room in Wheeler Hall, the superintendent of grounds and buildings in a temporary building on the campus, etc. California Hall is 200 feet long by 70 feet wide, of fireproof construction, brick, concrete and steel, with granite exterior, and a roof of tile, copper and glass. In style the building is a free study of modified Classic forms, without recourse to the use of the (to the designer's view) much over-used, and in fact much abused, columnar orders. An attempt has been made to realize in this building a type of architecture essentially characteristic of central California. It would be interesting to show something of Leland Stanford University, but I am informed that the administrative offices there are at present housed (only provisionally) in an old building originally designed for other and quite different purposes.

In southern California there are a number of most interesting college groups which well repay careful study both as to plan and as to general architectural



character of design. Among these appreciative mention must be made of the buildings, in Los Angeles, originally erected for the Los Angeles State Normal School, but now occupied by the Southern Branch of the University of California, of which Allison & Allison were the architects. In this group administration is housed in the same building with the chief auditorium and other departments of instruction. All the buildings are of brick sparingly trimmed with buff stone, and with low-pitched tile roofs. The fresh, unaffected style is felt to "belong," indigenous and free from archaeological preoccupation, though clearly inspired by the enchanting masterpieces of Romanesque and Byzantine architectural schools.

Another beautifully characteristic work in Los Angeles is at Occidental College, by Myron Hunt, architect. As almost everywhere else, administration occupies at present only a comparatively small part of one of the classroom buildings. The plan is eventually to erect an administration building at the head of the main axis of the composition, a fine dominating position raised well above the level of the rest of the group. Conceived in a generally Classic mode, the detail and the massing of these structures have



Johnson Hall, Occidental College, Los Angeles
Myron Hunt, Architect

been studied with a delicacy, freedom and grace which do away with anything like the coldness which is sometimes associated with the idea of Classic architecture. The buildings step up naturally on the terraced slopes, and, with their loggias and overhanging eaves, introduce a suggestion of romance which is most appropriate. The roofs are low in pitch, covered with Spanish tile; the exteriors are of uniform soft gray stucco. Everything is fireproof except the sloping roof structure, which is built up over the concrete ceiling slab of the upper story and is allowed to appear in parts as deep colored overhanging eaves of wood.

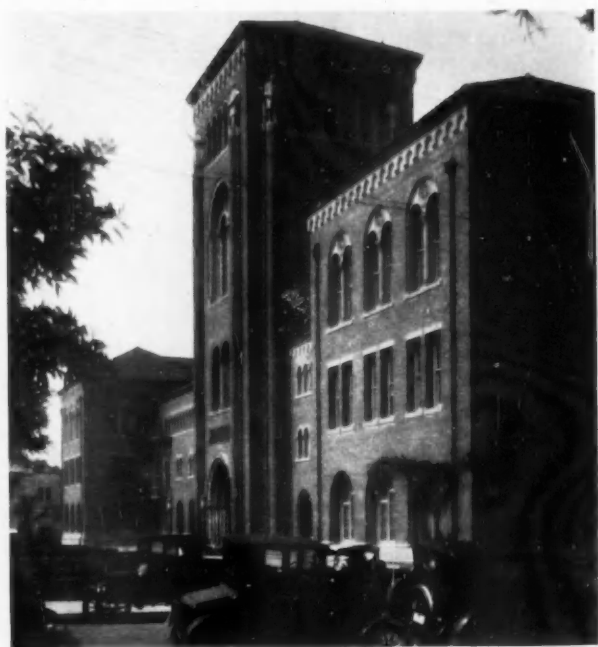
Pomona College, at Clare-

mont, has also used stucco finish for the exterior.

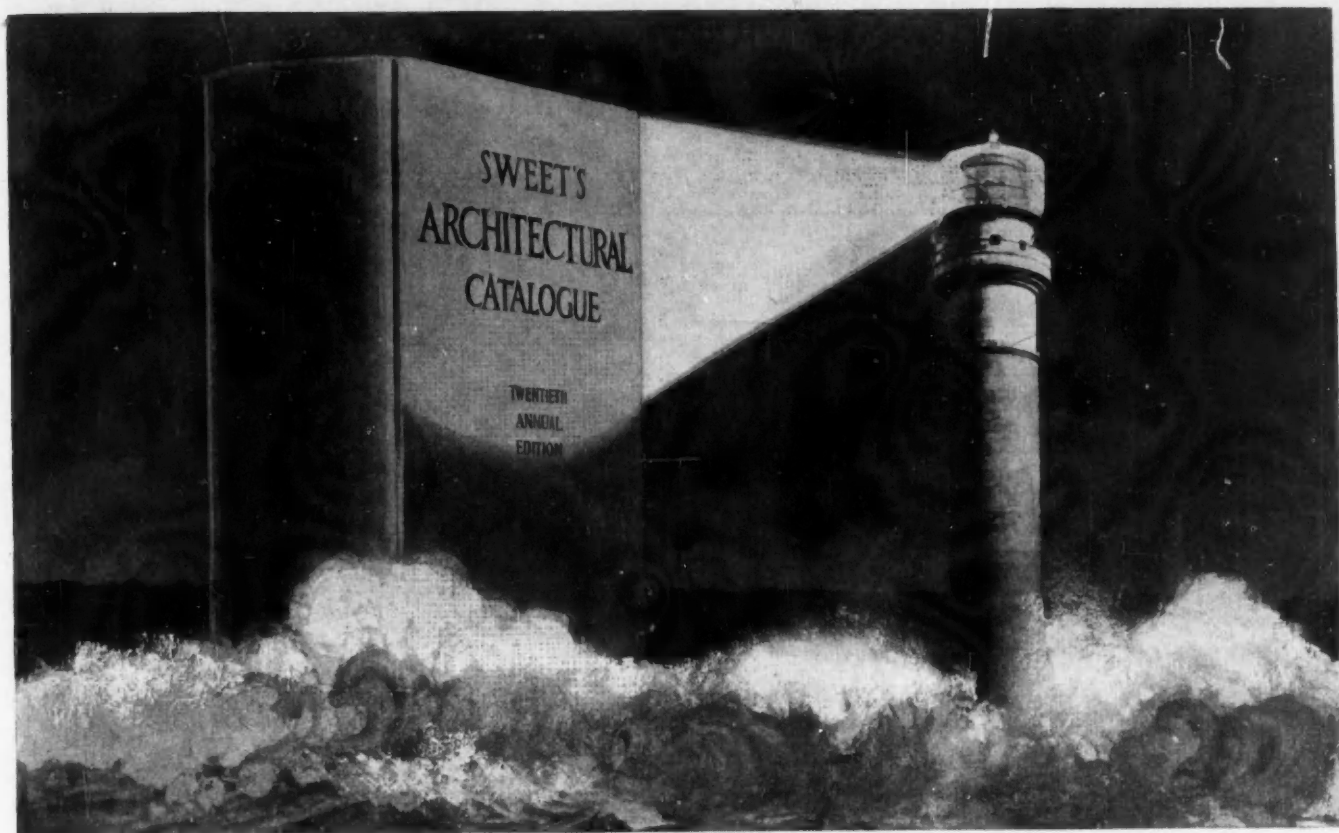
As I have thus rapidly (too rapidly, I fully realize) traversed the coastal territory between the Canadian and the Mexican borders, I feel again, as at the start of this brief aeroplane flight, that I have been privileged to observe a genuine response on the part of a notable number of architects, to just the sort of varying conditions which in the past have brought about regional styles or sub-styles, and which there is every reason to believe may do so again in the near future on this edge of occidental civilization.



Administration Building (Southern Branch),
University of California



University of Southern California
John and Donald B. Parkinson, Architects



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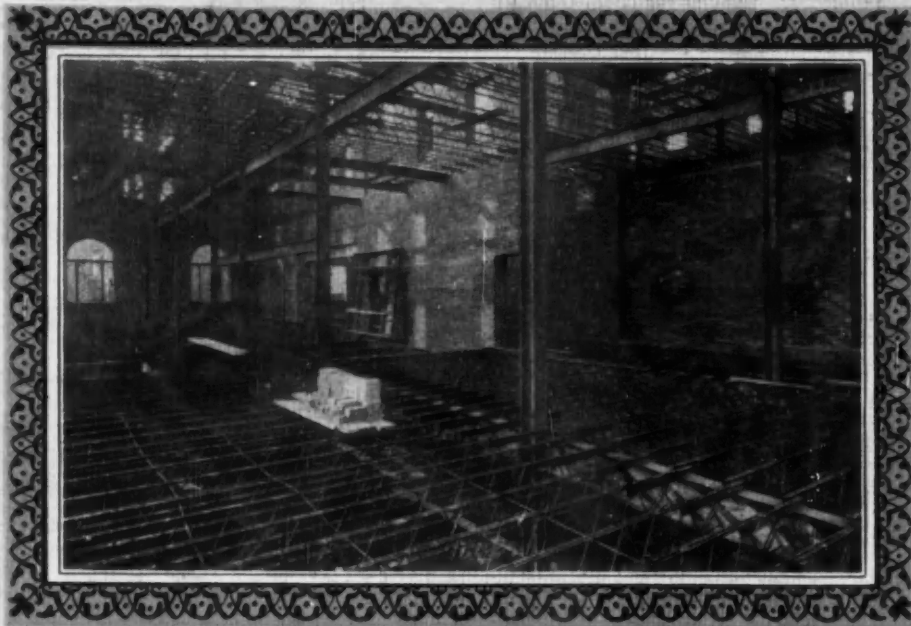
Interesting booklets and full particulars will be gladly sent the Architect upon request.



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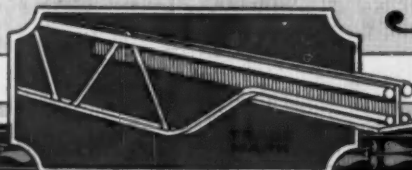


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BOOK DEPARTMENT

The Relations Between Architecture, Building and Craftsmanship

A Review by WALTER F. WHEELER

IT is often difficult to explain to those interested the exact difference between architecture and engineering, and even more so perhaps to point out the dividing line between architecture and building. Much modern architecture, indeed all architecture on a large scale, involves problems which are those of engineering, and when actual construction has been begun, actual engineering must frequently prepare the way, and indeed perform a large part of the work done before the structure becomes a completed building. In addition to this confused and complicated functioning of architecture in its relation to engineering, there exists the separate confusion between architecture and building, made more complicated perhaps by reason of the fact that operating in the field today there are many concerns describing themselves as "Architects and Builders," their importance as builders probably overshadowing their standing as architects, so that it is difficult for the public to define and keep separate the two parts of what is really a dual function.

In addition to all this there exists the fact that during the history of building,—a history which extends back to the beginning,—the designing and planning of structures, the superintendence of their erection, and in many instances their actual construction have been performed by the same people,—master craftsmen who had labored as workmen and then as master workmen until they had absorbed the magic and mystery of the spirit of design which plays so vital a part in architecture at its best. To such men are due no doubt the airy, fragile cathedrals of the Gothic age in France, the cathedrals of England, sometimes fragile and graceful, but often (as at Durham) solid and massive and built in all the different styles which have followed one another during most of a millennium,—all of which confuses the popular mind as to the distinction between building and architecture.

In this work by a well known English writer there is presented a review of the origin of architecture, as the word is understood today, and its gradual separation from building proper. "When the Renaissance dawned in Italy, the comparative anonymity of the architect ceased, but for a long time he was a master craftsman rather than the professional and sedentary architect of today. In England the mediæval organization, with the master

mason at its head, persisted even longer than in France. Sir Thomas Jackson quotes the accounts for the building of Wadham College, Oxford (1610-13), where it appears that there was no architect proper, but only a clerk-of-works or chief workman, who was paid on that basis. Of Inigo Jones (1573-1652) we have much more full and accurate knowledge. Born in London of humble parents, he is said to have been apprenticed to a joiner.

Having attracted the attention of a nobleman at court, he was enabled to travel in Italy on a sketching tour. From 1616 until the war, and also for the last few years of his life, he enjoyed great success as an architect, his practice being partly derived from his office as Surveyor-General of the Works and partly from commissions from noble patrons. Sir Christopher Wren (1632-1723), though even more of a professional architect, entered on his calling from an unusual direction. His brilliant career has received so much attention of late that it is unnecessary to dwell upon it further than suffices to point a moral. He was a man of such commanding intellect that in any walk of life he would have risen to the top, and his success in architecture is no justification for arguing that technical training is ordinarily unnecessary."

Mr. Briggs likewise dwells upon the history of the different forms of effort which enter into building,—with masonry in stone and brick, carpentry or joinery, metalwork, etc., and his pages present illustrations to show the development of each through stages which almost suggest a form of romance. It is sometimes said that architecture as it is constituted at present is in danger of losing touch with the phase of construction now called building. The present-day architect, absorbed as he necessarily is with design and the intricacies of business, is obliged to delegate so much to his assistants that he becomes chiefly a business executive, and likely to be indifferent to both construction and craftsmanship. But the brightest days of architecture were just those during which one man was at the same time architect, builder and craftsman, and these functions can be entirely separated now only at the cost of grave injury to them all.

Books Reviewed

A Short History of the Building Crafts.

Rules for Drawing the Several Parts of Architecture.

Art Guide to Philadelphia.

How to Distinguish the Saints in Art.

Woodcut Annual for 1925.

Architecture.

French Provincial Architecture.

Books Received

The Practical Book of Tapestries, \$10. (J. B. Lippincott Co.)

Etchers and Etchings. \$10. (The Macmillan Co.)

The Adventures of an Illustrator, \$12.50. (Little, Brown & Co.)

A SHORT HISTORY OF THE BUILDING CRAFTS. By Martin S. Briggs. 296 pp., 5 x 7½ ins. Price \$3.50. Oxford University Press, American Branch, 35 West 32nd Street, New York.

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM

GRADE SCHOOL BUILDINGS; BOOK II

IN no department of architecture have the last ten years seen quite the progress which has been made with schoolhouses, a class of buildings of the first importance, since they exert a strong influence upon their communities, and by their architectural excellence or the lack of excellence they elevate or lower the architectural standards of entire districts. Study of school structures, particularly at the hands of a group of well known architects, has resulted in their being given a high degree of architectural distinction and dignity in the way of design, while study directed toward their planning and equipment has led to their being practical and convenient far beyond what was regarded as an advanced standard of efficiency even a few years ago.



Kensington Schoolhouse, Great Neck, N. Y.
Wesley Sherwood Bessell, Architect

THIS volume, a companion to another published in 1914, records the results of endless study and experiment in different parts of the country, summed up and presented. By illustrations of exteriors and interiors, by floor plans and carefully written descriptions and articles by well known architects and educators, the present high standard of schoolhouse design is made plain, and these results which have been achieved by a few architects and school boards are thus made possible to all architects who are interested in schoolhouse design. The compiler has selected from almost 1000 exteriors and floor plans the school buildings to be illustrated, and the volume records "a process of innovation and elimination, namely, the introduction from time to time of features which have been deemed desirable and practical, and the elimination of things which, owing to changed school methods, are no longer required."

400 pages; 7 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches
Profusely Illustrated; Price \$10

ROGERS & MANSON COMPANY
383 MADISON AVENUE NEW YORK

RULES FOR DRAWING THE SEVERAL PARTS OF ARCHITECTURE. By James Gibbs. The first edition reduced, with an introduction by Christian Barman. 111 pp., 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ inches. Hodder & Stoughton, Ltd., London.

THERE is little realization today of the extent to which excellence in architecture as well as in furniture during the eighteenth century was due to the publication of plans and details of buildings and drawings and details of furniture. Works by Gibbs and others among architects, and by Chippendale among makers of furniture, circulated over a wide area into all parts of provincial England, into Scotland, Wales and even into Ireland. Builders profited by the example set them by the great architects of London, while in far-away America, then regarded as upon the edge of the world, these published works by eminent Englishmen and Scotchmen placed plans and drawings of an architectural nature before builders sufficiently trained and discriminating to benefit by them. The strength of their teachings may be gauged in America by the excellence of much of the building of the colonial and early federal periods which still exists in cities and important towns along the Atlantic seaboard from Maine to Georgia,—buildings of an excellence which architects despair of equaling today.

In this volume there is presented a work which, while considerably reduced in size of its pages, is a reproduction of a volume which aided materially in the development of correct architecture in Great Britain and America. Gibbs is a name which of course ranks well among the names of the great luminaries of architecture in Georgian England, and his works, while they may still be occasionally had, are sufficiently rare to render this reprint acceptable to a wide circle of architects and students to whom access to the original would be impossible. The pages of the original work from which this new volume is produced measure 11 $\frac{1}{2}$ x 18 $\frac{1}{2}$ inches, the pages of the new, 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ inches, but in other respects, with one or two microscopic changes, it is a faithful reproduction. The volume is prefaced by an introduction by Christian Barman, and excepting for the differences noted is a new edition of the "Rules" issued at London in 1732 and "licensed" by George II.

The volume, with its beautiful drawings of columns, pilasters, cornices, soffits, architraves, mantels and other details, might be profitably studied in connection with Gibbs' "Book of Architecture," for a comparison.

THE ART GUIDE TO PHILADELPHIA. By Edward Longstreth. 190 pp. 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ ins. Price \$1. Edward Longstreth, Drexel Building, Philadelphia.

THE historical importance of Philadelphia and the significance of its relics, architectural and otherwise, lend the city an interest which attaches to few other places in America. Added to this there is the fact that Philadelphia has been singularly fortunate in having had a great number of wealthy and public spirited citizens who have given lavishly to building up the city's art collections and to firmly establishing its art schools, museums and other institutions, as well as to the enriching of its parks and other public areas.

Mr. Longstreth's work is a particularly useful volume, in that while it is called a "Guide" it is written in a vein wholly unlike that of most of the current guide books. Considerable account is given of Philadelphia's architecture, adding of course to the value of the volume.

HOW TO DISTINGUISH THE SAINTS IN ART. By Major Arthur de Bless. 168 pp., 9 x 12 ins. Price \$2. Art Publications, Inc., 707 Fifth Avenue, New York.

DURING the Christian centuries, beginning with the days of the catacombs, there has been growing up an intricate symbolism in which art is associated with legend and tradition. This symbolism, which relates to Our Lord, the Trinity, the Virgin, Saints of all centuries and many of the monastic orders, has engaged the attention of countless students, scholars and writers, and many volumes are filled with the knowledge which their study and research have brought to light. The matter has decided importance in connection with architecture, since ecclesiastical architecture and decoration in particular are closely concerned with the use of type and symbol, and frequently derive much of their excellence therefrom.

At first thought it might be supposed that with so many works on hagiology already existing there would be scarcely a demand for another. Each work, however, is the expression of some new and different writer and records the results of his study in the fields of history and art, and many a new work adds to the general store of knowledge some detail which has escaped the attention of earlier writers on a topic seemingly so inexhaustible. So, with the present volume, which presents well-known subject matter in a way which is fresh and new, and which by means of a new arrangement of the details concerned renders the study of emblems and symbols less confusing than it is supposed to be and ordinarily is.

THE WOODCUT ANNUAL FOR 1925. 52 pp. Edition limited to 600 copies, printed from large type, arranged double-column, on Old Stratford paper, large quarto in size, bound in orange boards. Price \$7.50. Published by Alfred Fowler, Board of Trade, Kansas City.

SO largely have modern mechanical processes taken the place of craftsmanship in various departments of effort during the past quarter-century that the revival of wood engraving comes with almost the force of a fresh discovery. The art, however, is venerable indeed. It flourished in ancient China, and in Europe it antedated by many years the invention of printing from movable types; some would place certain existing European woodcuts at a period not long after the opening of the fifteenth century. The marvelous color prints in which the Japanese excelled during the eighteenth century were from blocks of wood, and until the rise of the deadly mechanical processes which usurped its place the work of the wood engraver was highly regarded, and it engaged the time and the thought of many eminent in other spheres.

The earliest woodcuts were from designs drawn on blocks of pearwood, applewood or other woods of like texture, cut plankwise (the upper surface running with the grain), and cut with a sharp knife. The parts to print black were left standing, the parts to appear white being entirely cut away. In some woodcuts, notably in some by certain French engravers of the mid-fifteenth century, the design was practically white line work instead of black-line work, that is to say, white on black.

During each year the appearance of the *Woodcut Annual* will mean the summing up in review of the wood engraving during a year. The 1925 edition is replete with matter on the subject, beautifully illustrated and written in a way calculated to stir to the depths the imagination (and efforts) of anyone who has in the smallest degree the instinct of an intelligent craftsman.

ARCHITECTURE. By Sir Thomas G. Jackson, Bart. 366 pp., 5 1/2 x 8 3/4 ins. Price \$8. The Macmillan Co., New York.

THE years which have elapsed since the ending of the World War have seen the publication of a great number of works dealing with architecture, some of a historical nature and others of a more or less critical character, a work sometimes being such that it is difficult to assign it definitely to either of these classifications.

Such is this volume by Sir Thomas Graham Jackson, Bart., written by him during his last illness and finished only a few weeks prior to his death. The wide scope of the work may be realized by a glance at the contents page, for Chapter I is devoted to "Early Greek Architecture," while Chapter XXXIV deals chiefly with the later Renaissance in France, the headings in between suggesting the outline which, as developed in the text itself, gives a survey of the entire history of architecture in Europe. As one examines these closely written pages, it is difficult to decide whether to admire the more the author's treatment of that period when with the founding of a new seat of Empire on the shores of the Bosphorus there began the simultaneous aggrandisement of New Rome and the steady decline of the Old, or whether the palm of admiration should be given to the writer's discussion of the Renaissance era, particularly in France and England. All of this historical matter, often presented in a form as dull and dry as scholarship and pedantry could possibly make it, is here enriched and enlivened with matter more or less critical and commentary which makes plainer the historical facts by explaining or interpreting to the reader the relations sustained by details to the development of architecture.

We know of no work which makes quite so plain the definition of architecture as "knowledge of the building craft, corrected and directed by reason and study, or what Vitruvius calls discipline, in other words practice supported and guided by theory." Equally unmistakable is the author's teaching on the independence of architecture of sheer ornament. "Nowhere did Architecture declare her independence of ornament more vigorously than in the Cistercian buildings of the twelfth and thirteenth centuries. By the rules of that stern order ornament was absolutely forbidden. There was to be neither painting nor sculpture; the glass was to be white, without cross or ornament, and the bell tower was to be low and unostentatious. Like the Mussulman, the Cistercian artist was deprived of the use of natural ornament. At the most he could temper the dry severity of the arches of doors and windows by moulding the edges; and abroad, where moulding was less in fashion than with us, as for instance in Burgundy, in such churches as that at Pontigny, there was but little of that. But notwithstanding this prohibition, the Cistercian has shown us that he could dispense with ornament and wanted nothing but nicety of proportion, dignity of scale, graceful outline in the forms of his construction, to enable him to reach the highest level in his art. The Yorkshire abbeys are mostly Cistercian and are among the loveliest buildings and the staliest that have come down to us from the middle ages."

The work is, of course, splendidly illustrated with countless line cuts and half-tones and work in color.

French Vernacular Building

A Review by ROBERT McLAUGHLIN

HERE is a volume likely to bring interest and joy to the architect, and pleasure to the lover of fine books. It is a work whose preparation has evidently extended over a number of years, and it contains photographs which must have been culled with discrimination from a much larger collection. Text and illustrations reflect a wide knowledge of the French provinces extending over little frequented roads; and indicate a sympathy for their architecture which comes of considerable association and more than superficial understanding, together with excellent taste.

American architecture has been varnished over with revivals and foreign influence until many of our buildings that make any pretense to beauty consist in their architectural entirety of stone veneer and ticked-off detail. Perhaps their most crying need is for architectural solidity. We can never get this by stylistic enthusiasm for particular corners of Europe. The buildings illustrated in this book depend for their effect on fine proportions, and on a sense of solid "buildability" that we too often lack, particularly in many of our adaptations of early American work. We have never been sufficiently aware of the great amount of vernacular building done in the various French provinces.

America in its beginnings was colonial England, and its architecture was just what the words imply. Only in centers such as New Orleans did French influence exist to any extent. At the beginning of the nineteenth century, when French architects were called in to aid on our public works, their chief contribution was France's own particular version of the Classic revival. Later on in the century, when we began to have misgivings about our brown stone fronts and turned our eyes longingly to European sources of inspiration, it was chiefly through education that France brought her conceptions of architecture to bear. One result of this was an academic attitude toward architecture that may be successful with monumental buildings or Newport villas, but which simply fails to work with smaller, livable American houses. It was the France of Parisian boulevards, and Beaux Arts *projets* that reached us. Consequently, we now welcome the buildings illustrated in Messrs. Goodwin and Milliken's volume as a refreshing lot of buildable and humanly attractive work, well suited to American needs.

The illustrations are remarkably clear in detail. Well composed, they are essentially architectural, and not dependent on the expanses of their surroundings to make pretty pictures which leave valuable detail to the imagination. Along with plans and elevations, the authors

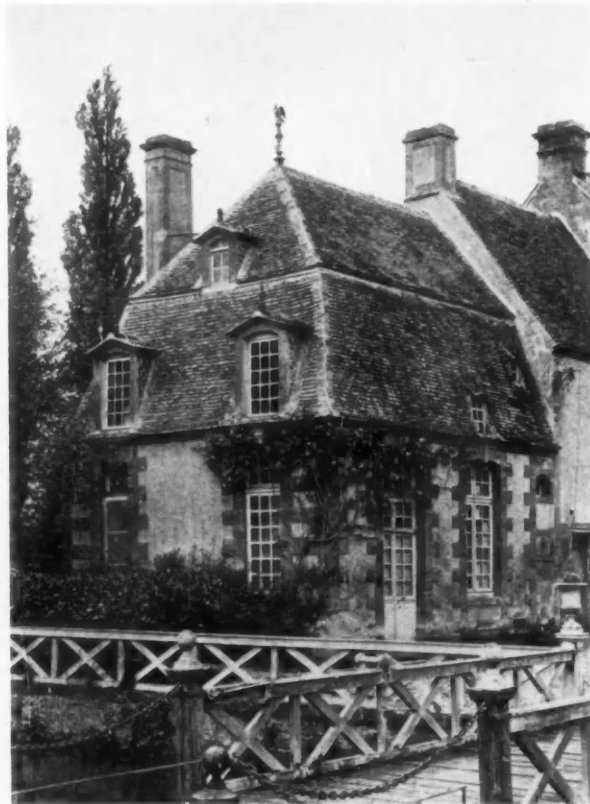
present details of ornament drawn with sympathy and with skill. The history of ornament arrived at its climax in eighteenth century France. In spite, perhaps, of a personal preference for Greek restraint or the naïve vigor of Romanesque sculpture, one is forced to admit that, once set a definite problem, the sheer inventive, flowing facility of the designer and cutter of the Louis periods is unrivaled. As might be expected, the detail of provincial houses is less amazing than in monarchical palaces. But its charm is still there, and it is beautiful in a more attainable form.

The book has been done with American architecture constantly in view. The work of Mellor, Meigs & Howe often reflects the character of these houses, with solid, well proportioned mass as the essential feature of good design. Early French Canadian dwellings, built in the neighborhood of Montreal, Three

Rivers and Quebec, were as much like their background in the French provinces as the architecture of the American colonies was like that of Georgian England. Solid, unadorned masonry surfaces are in contrast with the delicately detailed, two-by-four construction of our early republic. But (alas!) the economic factor seldom permits deeply revealed masonry walls in smaller buildings, their loss made necessary by present-day conditions.

It should be noted that the reproduction of drawings and photographs in this volume was beautifully done by Daniel Jacomet in Paris. The foreword says: "It is hoped that this book may be of influence in the United States, where the pursuit of fashions in style and the imitation of strange foreign things, in a cheap and hasty way, has filled the land with curious sights. There is a style on which the best of any country's design is based, and that is good proportion, simplicity, and suitability. This book presents a few examples of this style to be found in France today." And it does it admirably.

FRENCH PROVINCIAL ARCHITECTURE. By Philip Lippincott Goodwin and Henry Oothout Milliken. 25 pages of text and about 130 photo-engravings, 11 x 15 ins. Price \$20. Charles Scribner's Sons, 597 Fifth Avenue, New York.



Chateau of Carel, St. Pierre-sur-Dives
An Illustration from "French Provincial Architecture"

THE EDITOR'S FORUM

AWARDS FOR ARCHITECTURAL MERIT

THE architectural awards by the Fifth Avenue Association for the best new buildings and alterations of the year in the Fifth Avenue center proved an interesting feature of the Association's annual dinner recently. The awards are based upon an investigation and study by a committee of lay members and architects appointed jointly by the Fifth Avenue Association and the New York Chapter of the American Institute of Architects, of all new buildings and alterations completed in the section during the year. The architect members are Harry C. Ingalls, Jerome R. Allen and J. H. Freedlander.

The first prize for new buildings, a gold medal and diploma, was awarded to Steinway & Sons for the new Steinway Hall at 109 West 57th Street. A certificate was given to the architects, Warren & Wetmore, in recognition of their excellent work. The second prize for new buildings was awarded to the dignified structure known as the Macmillan Building at 60 Fifth Avenue. The owners, the Macmillan Company, received a silver medal and diploma, and a certificate relating to the award was presented to the architects, Carrere & Hastings.

A gold medal and diploma signifying the first prize for altered buildings was awarded to Joseph Brummer, owner of the Brummer Building at 27 East 57th Street. The architect, I. N. Phelps Stokes, received a certificate. The second prize for altered buildings was awarded to E. Gerli & Co., Inc., for the Gerli Building, 49 East 34th Street.

STEEDMAN FELLOWSHIP IN ARCHITECTURE

THE governing committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the first competition for a fellowship of the value of \$1,500, the holder of which is to pursue the study of architecture in foreign countries, as determined by the committee and under the guidance and control of the School of Architecture of Washington University, administering the trust.

This Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, and shall be between 21 and 31 years of age at the time of appointment to this Fellowship. Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, to whom all candidates are required to forward their application blanks, filled out, not later than January 31, 1926.

THE NEW YORK BUILDING LAWS

REVISION of the New York Building Code as an important feature in the reorganization of the city government was urged upon Mayor Walker recently by the American Institute of Architects. Cooperation in the work and in that of regrouping city bureaus and agencies and for city planning and housing has been pledged Mr. Walker by the architects. Several attempts have been made in recent years to revise and bring the Building Code up to date, but no progress has been made in this direction.

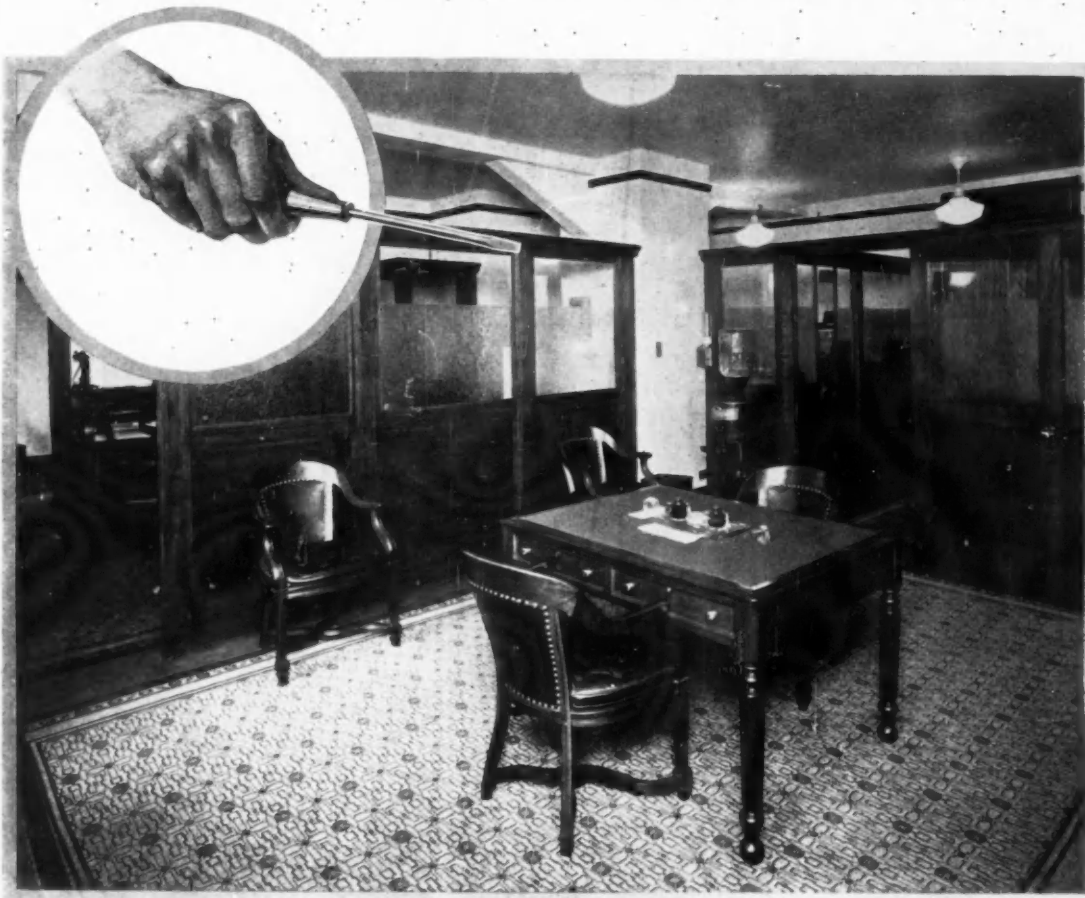
Pointing to the defects of the existing code, the architects told the Mayor at their conference that limitations placed on use of building materials in New York are more severe than in other cities, such as Chicago and Philadelphia, resulting in added cost of construction in certain types of structures. Building superintendents in the different boroughs place different interpretations on the code, further complicating the case. Builders are put to endless annoyance by the existing system, which requires them to go to half a dozen departments for permits and to submit to as many inspections of everything connected with their building programme. This was cited as one of the abuses of the old system, which could easily be overcome by consolidation of bureaus and functions scattered among many departments.

A TRAVELING SUMMER SCHOOL

DURING the present year there will be conducted a Traveling Summer School which promises to be of the greatest value to students. Under the direction of Prof. Paul Valenti, of the School of Architecture, Washington University, those participating will spend several weeks in Italy, where the Royal Italian Government has offered all possible cooperation which could make the School attractive. The party will leave New York on Saturday, June 26, returning to New York on Thursday, September 16. The tour offers advantages in the way of classes in Italian and in Italian History, together with lectures on the Italian Styles and on Interior Decoration as well as on the History of Architecture, Painting and Sculpture. Details regarding the School and enrollment in classes may be had of Prof. Valenti, Washington University, St. Louis.

A CORRECTION

IT is a matter of regret to find that in THE FORUM for September, the Apartment House Reference Number, proper credit for use of one of the illustrations was not given. Page 175 of that issue illustrated a "Five-House Group at Bristol, Tenn.," which should have been credited to C. B. Kearfott, Architect, R. V. Arnold, Associate, as the designers.



One Tool Will Move This Partition

FORGET the chisels and crow bars and hammers and saws, when you want to move Telesco Partition.

Forget carpenters' time, patching out and repairing, split and damaged wood. Forget the dirt and confusion of office changes.

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BOOK DEPARTMENT

The Touchstone of Architecture

A Review by ROBERT McLAUGHLIN

THIS volume, by Sir Reginald Blomfield, well known as an architect and historian of architecture, consists of a series of essays written during the last few years. Some of these were given as addresses before schools and societies, while others come direct from the writer's pen. All are presented from the point of view of an architect, and hence the volume's title,

"Famous Men," as well as a later essay entitled "A Tangled Skein," deals with the architects of the last century. The fascination in the lives of men who have only just become historic, and whose influence on us is to some extent still direct, is here heightened by the author's gift for biography. The Smirkes, Cockerell and the Greek revivalists are presented, giving way in battle to Pugin, George Gilbert Scott, Bodley and the other Gothicists. Alfred Stevens is finely sketched. Though Ruskin's often wrong but always glowing words are needed to attract people to an interest in some kind of art at least, it gets hold of one to read that "while Ruskin's lecture room at Oxford was crowded with enthusiastic young ladies, Alfred Stevens was breaking his heart

over the Wellington Monument, the greatest masterpiece in the whole range of English art, and no helping hand was ever held out to him by the Slade Professor." But though Sir John Soane possibly possessed "no instinctive feeling for beauty," and lacked "the restraint of a fastidious taste," and though, we may add, his experimenting in stone sometimes resulted in nothing but dowdiness, there is little basis for calling this vital and refreshing figure in an arid period "sometimes positively vulgar."

In an opening address given before the R. I. B. A., Sir Reginald turns to do battle with Lisle March Phillipps. Now Mr. Phillipps is more than a "clever writer." He is the author of a book which has become recognized in this country as a work that grasps and expresses with intelligence where others have fumbled and rhapsodized. But a tendency toward over-statement that carries the thesis of "Form and Colour" a little farther than the reader can travel, also led Mr. Phillipps to say "that he never met a man, other than an architect, who had a good word to say for the architecture which ranges from the reign of James I to that of George IV." Of course the

author of these essays merely has to announce that Greenwich Hospital, Hampton Court, St. Paul's and Somerset House are still in existence. It seems inconceivable that the world of architecture and its critics should have to be divided into two groups, one of which bows down to Gothic and abhors all since, the other enthusing over the Renaissance and condescending to

Gothic! Each theory contradicts the history of architectural taste.

The succeeding essay, called "Atavism in Art" is an expansion of the author's Carlislesque method of writing the history of architecture in terms of the lives of architects. Even as a great building is the result of personality, so styles are racial. The writer's interesting speculation on "the tendency to throw back to racial instincts, to strains of thought and temperament that would seem to have been lost beneath the development of later ages," suggests to him the origin of Gothic art in the Celtic race. Only, if it be true, one wonders why Ireland was not the seat of a great Gothic outburst. At any rate, the theory is advanced with caution and without dogmatism, and has the merit of asserting

aesthetic consideration in what is too often considered a structural and iconographic and very definite problem.

In the essay on Sir Christopher Wren, the author is on sure ground, as he sketches and interprets the remarkable career of the man whom he believes to have been, on the whole, the greatest architect known to history; but when we read, in an earlier essay, that "the architects of this country are the only ones who have got within the range of the subtle and elusive spirit of mediaeval art," we must remind the author of Goodhue and of Cr am.

One mention is made of the American skyscraper as "a less fortunate example of a new form, arising from new necessities." That was written in 1913, and more fortunate examples have risen since. Then follows something significant: "The solutions have not been happy, because essential elements of tower design have been forgotten." That is harking back to true tradition, the tradition that embraces Robert de Luzarches and the designer of the Shelton Hotel, as well as Sir Christopher Wren!

THE TOUCHSTONE OF ARCHITECTURE. By Sir Reginald Blomfield, 245 pp., 5 x 7½ inches. Price \$3. The Oxford University Press, 35 West 32d Street, New York.

Books Reviewed

- The Touchstone of Architecture.*
- A History of Architecture in London.*
- English Pleasure Gardens.*
- Small Country Houses of Today.*
- Manual for Sheet Metal Workers.*
- A. S. H. & V. E. Guide for 1925-6.*

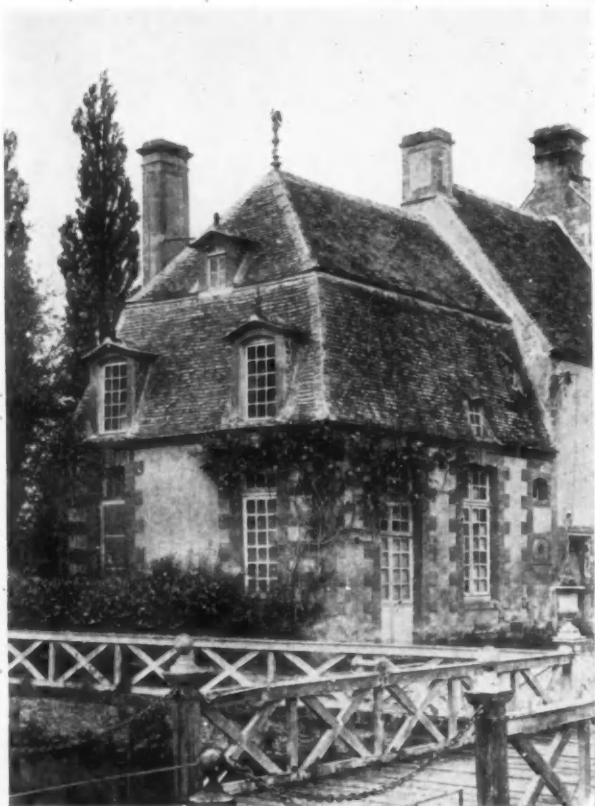
Books Received

- Carillon Music and Singing Towers of the Old World and the New,* \$3. (Dodd, Mead & Co.)
- The Smaller English House of the Later Renaissance 1660-1830.* \$10. net. (William Helburne, Inc.)
- Sketches of Northern Spanish Architecture.* \$10. (Architectural Book Publishing Co.)

FRENCH PROVINCIAL ARCHITECTURE

*A Constructive and Practical Work on
Minor French Buildings*

By PHILIP LIPPINCOTT GOODWIN
and HENRY OOTHOUT MILLIKEN



SOME of the most graceful and distinguished architecture in the world exists in French provincial towns, small villages and in tiny hamlets which cluster about the great chateaux—small manors, half-timber cottages, shops and buildings of other kinds. Much of this wealth of design is applicable to American use—the exteriors largely for suburban or country houses, and the interiors for residences or apartments. The authors, with unerring architectural taste and judgment, have selected just those details which possess proportions and suitability for present-day use. The volume contains illustrations, plans and measured drawings worth considerably more than the cost of the work.

*Text, 40 Plates of Measured Drawings
94 of Illustrations*

Size of Pages, 11 x 15 ins.
Price \$20

ROGERS & MANSON COMPANY
383 MADISON AVENUE NEW YORK

A HISTORY OF ARCHITECTURE IN LONDON. By Walter H. Godfrey. 390 pp., 250 illustrations and seven maps. 5 1/4 x 8 1/4 ins. Price \$3.75 Net. B. T. Batsford, London.

ARCHITECTS, at least American architects, for the most part, seem to be more or less indifferent to the historical background of their work. It is, of course, just as easy to err on the side of being archaeologists, but is there not some happy medium? Architecture,—and all the other arts,—is and always has been closely allied to history, and someone has truly said, "Art is a means of getting in touch with personalities not otherwise accessible." One has but to read a book such as "A History of Architecture in London," to be fascinated by the romance of the history that for centuries has gone hand in hand with architectural development in this vast city.

The author, Mr. Godfrey, has attempted to include, in a volume which is not too bulky, a survey of the development of London's architecture, and, what is very satisfying, he has succeeded admirably. The introductory chapter deals with the foreign influences and aspect of architectural development up to the tenth century. One scarcely realizes what an important effect these influences had on England while England was still young. The succeeding chapters are concerned with the well known periods of English work, Norman, English Romanesque, Gothic in its various phases, early Renaissance, mid-seventeenth century, later Renaissance and Georgian.

As a matter of convenience the book is very well arranged. Each chapter is prefaced by a list of the more important buildings of the period, the names and the dates of the accessions of the reigning sovereigns, and in some instances the names of the architects whose work or influence was of first importance. The illustrations, extremely numerous, are well selected and reproduced, and at the end of the book is appended a series of maps, with the buildings numbered and indexed on the facing page. The maps are, of necessity, of small scale, but they are adequate and provide exactly what a person searching about London needs, namely, a guide. It is extremely convenient to be able to locate so easily the treasures that are hidden away in the unfrequented corners of the city, often in wholly unexpected places.

The text is interestingly put forth in a style devoid of affectation,—a fact to be commended. The subject, although of a specific and almost technical nature, is handled in such a way that the book could be read with pleasure by people who are not particularly interested in architecture. In fact it might almost be used as a guide to London, for one interested in London generally.

ENGLISH PLEASURE GARDENS. By Rose Standish Nichols. Price \$2. 324 pp., 6 x 9 ins. The Macmillan Co., New York.

IN the past few years there has been every indication that general interest in architecture and its allied activities has been on the increase, and this is particularly true of gardens and gardening. In addition to the large number of people who have been interested in the subject from the standpoint of floriculture, we now have those who are interested from the architect's point of view; the landscape gardener is much less frequently met with than formerly, and the work that once fell to his lot is now often left to the architect. It is again a case of fad. One can always find books on the subject of the hour, and just so, the number of garden books is as vast

as the books themselves are varied in form and scope.

One may well imagine that, at present, the main difficulty in setting out to write a garden book arises when one attempts to find an original and interesting aspect of the subject and a distinctive manner of treating it. In this case the author has chosen what she calls the pleasure gardens,—formal and semi-formal,—of England alone, and she handles the subject in a manner which is so light that it is almost conversational. She touches on the pre-Classic (Egyptian, etc.) and the Oriental, dwells on the Classic, Greek and Roman; and on their influences in England; and then expands on the final development resulting from a combination of Classic, mediæval or monastic, and Renaissance influences fused into one.

The illustrations, halftones from photographs, old engravings, etc., and line cuts, are good but could conceivably have been better. They seem to have been selected with the idea of presenting the picturesque rather than the useful to the reader. Many of the small line cuts throughout the text are most interesting, but they are scarcely done with enough accuracy to make them valuable as practical suggestions. If one desires to get a particular effect in a garden, one cannot do so by merely following the general form; the work must be true in detail. And how much better it is to have absolutely all the information at hand, so that one can understand what minor features can be eliminated without detriment to the whole,—what can be omitted without spoiling it.

The background of the book is uncommon for a book of this sort. There are many well selected quotations of both prose and poetry, which enhance the general interest to a marked degree. But even so, the book, with an interesting form and numerous illustrations will probably not be of any great value to architects. It appears rather to have been designed for that great mass of people who have an almost insatiable desire to know a little something in particular about a number of very different things, and as such it will undoubtedly fulfill its purpose.

SMALL COUNTRY HOUSES OF TODAY; Volume III. By R. Randal Phillips. 206 pp., 8 x 11 ins. Price \$10. Country Life, Ltd., London; Charles Scribner's Sons, New York.

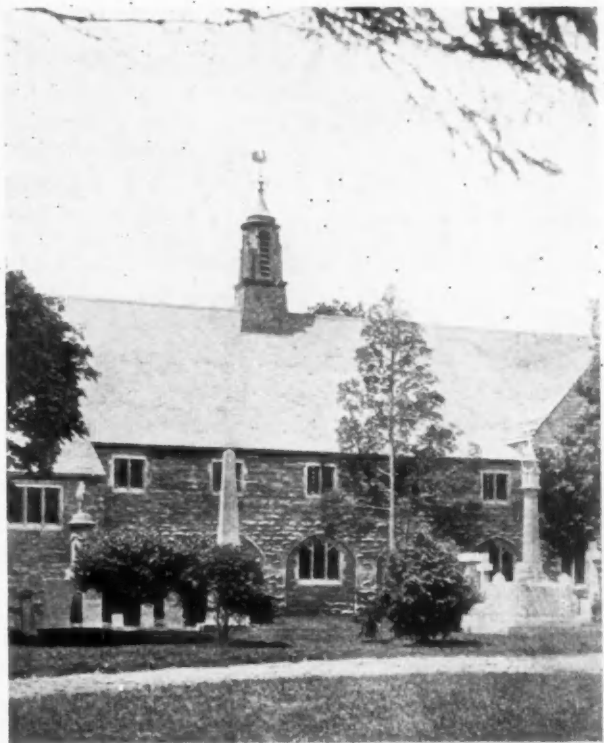
FAVORABLE reception at the hands of the public of two volumes upon a subject naturally warrants the publication of a third. The "Modern English Country House" type of architecture possesses a strong and direct appeal to Americans for a number of reasons, the chief being perhaps that, particularly when used in designing the small or medium sized house, it gives much of what we like to regard as the "quaintness" of old English cottages and country houses without demanding the sacrifices in the way of comfort and convenience which a strict and literal following of the type might involve. For example, a house in the "Modern English" style may be given ceilings of reasonable height without giving up that intimate, domestic atmosphere which renders the old interiors so charming, and use of the type makes possible practical bedrooms upon upper floors without entire sacrifice of the low, spreading roofs to which is due so much of the English cottage's charm. Use of such roofs is of course highly desirable.

This volume contains illustrations of the exteriors and interiors, as well as the floor plans, of about 40 houses of small or medium size. Materials of different kinds

Bertram Grosvenor Goodhue

Architect and Master of Many Arts

PERHAPS no architect who ever lived in America built up more of a personal following than Bertram G. Goodhue. His was one of the two or three names which came instantly to mind when Gothic ecclesiastical architecture was mentioned, and his churches, many and prominent, have exerted their influence upon ecclesiastical architecture all over the world. But Mr. Goodhue was equally talented in other and quite different ways. He well knew how to handle architecture of entirely other kinds, and his drawings, book plates, illustrations and type faces were of such note that they all but compete with his work as an architect of Gothic churches.



THIS volume constitutes a record or review of Mr. Goodhue's achievements in many fields. Those who collaborated or worked with him have contributed to its text, and its illustrations set forth the excellence of his work in all the arts of which he was an acknowledged master. It is a magnificent and authoritative work, issued by the Press of the American Institute of Architects.

Text and 273 Plates, 11 x 14 inches

Price, \$30

ROGERS & MANSON COMPANY
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are employed, materials which are as easily had in America as in England. Every English house, large or small, has its garden, which indeed is likely to be one of its most important parts, and these houses have been built (as any well planned house should be) with two fronts, one facing the road, street or other approach, and the other overlooking the garden. This involves exercise of some care in placing the house upon its plot in order to afford the principal rooms the most favorable exposures and outlooks and to give the garden the most advantageous location, with perhaps a vista of its own, when a vista of any kind is possible, which is often the case.

Like the earlier volumes of this series, the present work is full of suggestions interesting to present-day builders in America. The exteriors possess all the charm which gives the "Modern English" style its appeal, while the plans, almost without exception, are such as to be quite as practical in the United States as in England. Several of the houses illustrated are old buildings which have been remodeled (in one or two instances moved considerable distances) without loss of their interest.

INSTRUCTION MANUAL FOR SHEET METAL WORKERS.

By R. W. Selvidge and Elmer W. Christy. 167 pp. 6 x 9 ins. Price \$2. The Manual Arts Press, Peoria, Ill.

DURING the years of the World War modern pedagogy found itself faced with the actual teaching of trades. It resulted, among other things, in the establishment of countless new technical schools for the teaching of trades, and in the widening and deepening of those departments and courses in existing schools in

which trades of different sorts had already been taught. Another result has been the publishing of many works on the different trades, quite a number of text books having been issued by the Manual Arts Press, among which this volume is one of the most useful and practical.

The working of sheet metal has, of course, wide application, and it plays an important part in building construction. This volume is intended for use as a text book; it is concerned with the designing and the mechanical working of such details as roofing, metal cornices, piping for hot air furnaces, etc., as well as the tools and the raw materials necessary for their proper handling.

AMERICAN SOCIETY OF HEATING AND VENTILATING ENGINEERS GUIDE FOR 1925-26. Containing Design and Specification Data Useful in the Planning and Construction of Modern Heating and Ventilating Installations. 524 pp. 5 1/2 x 9 ins. Price \$3. Published at the Headquarters of the Society, 29 West 39th Street, New York.

TO act as a guide to its members, and also to place before them the results of research and experiment which have been conducted during the year, the American Society of Heating and Ventilating Engineers issues an annual volume which naturally obtains the wide circulation which it deserves, and which is rightfully preserved on account of the valuable data which it contains. Such is the Guide for 1925-26, abounding in matter such as is required in work as technical as that of engineering in the heating and ventilating field. The volume is arranged in sections or chapters, each of which discusses some one special subject, or rather some one part of the general subject.

COLONIAL INTERIORS

Photographs and Measured Drawings of the Colonial and Early Federal Periods

By LEIGH FRENCH, Jr., A. I. A.

INTERIOR woodwork during the Colonial and early Federal periods was exactly what is demanded for "Colonial" interiors today. The character of workmanship in the colonies insured craftsmanship of excellent quality, and this, together with design carefully studied from the simpler contemporary English work, resulted in woodwork which it would be difficult to improve upon. For this reason close study is being made of such old American interiors as still exist, and measured drawings make possible the reproduction today of much of the finest woodwork of the seventeenth or eighteenth century. These



forms, while they involve not a little subtlety in the details of design, demand merely the use of simple mechanical processes which are not beyond the skill of any reasonably proficient woodworker, sometimes of an ordinary carpenter.

125 plates, 10 x 15 inches. Price \$15

stenciling of floors, together with notes on the colors originally used. It is a volume which in its practical usefulness will be of great value to architects whose work involves much use of early American interior design.

ROGERS & MANSON COMPANY

383 Madison Avenue, New York

THE EDITOR'S FORUM

PROGRESS AT VALLEY FORGE

WORK is nearly ended on the Cloister of the Colonies, which forms one of the notable architectural features of the Valley Forge Memorial Park. The Cloister, commenced more than a decade ago, according to a writer for *The New York Times*, consists of thirteen bays, commemorating the original Colonies, forming a rectangle adjoining the Washington Chapel. It stands upon ground once occupied by the hut shelters of the Continental Army throughout that bleak winter following the turning point of the Revolution and the surrender of Burgoyne at Saratoga. Each bay has two windows or openings richly carved, and the succession of arches probably has no counterpart.

The bay commemorating New York, in the middle of the west front, is carried out with an open-air pulpit, used in connection with services from time to time. Each bay is decorated in turn with the coat of arms of the original Colony and with many tablets and markers. The graceful rectangle is now completed. In years to come the Cloister will be decorated with many additional memorials, although its general form will remain the same as to architecture.

Valley Forge Park includes the site of the Revolutionary encampment in Pennsylvania and comprises 760 acres, and all of the original Colonies have contributed to it. It was incorporated 22 years ago, when the tract was farming country. The area has been beautifully parked, and the original buildings, dating from the Revolution, have been restored.

A large number of features of the original camp still remain. The trenches may be traced at several points. These defenses had a height of 6 feet, and for more than a century and a half they have retained their general formation; several of the redoubts built in the form of stars as outer defenses have been restored, so that the approach to the camp appears much the same as in the days of the Revolution, when American history was in the making.

From an old drawing of the period a typical army hut, with its windows and fireplaces, has been reproduced on the site of one of the original shelters. Depressions in the ground indicate that the shelters were built along regular streets. Each hut sheltered about 12 soldiers. The records show that there were about a thousand such huts composing the camp.

The most notable landmark is the headquarters of Washington. It stands practically unchanged since the days of his occupancy. It was built in 1758, and its stones and even the woodwork of the interior are intact. The first floor consists of two small rooms. That in which Washington entertained his generals has been refurnished as Washington knew it, even to the map of the encampment, above the fireplace.

COMPETITION IN DESIGN

COMPETITORS to the number of 374 submitted 502 designs drawn, painted and modeled in the recent International Art Competition for a symbol to express the service rendered by modern retailing, as exemplified in the career and history of Lord & Taylor's, the only department store in New York which has been in business under one name for an entire century. It is among the oldest in New York.

The designs came from every section of this country as well as from England, France, Germany and Austria, and the Jury of Awards of which Robert W. de Forest is Chairman, made these awards:

First Prize: \$1,000, Herbert F. Roese, New York.

Second Prize: \$500, Edwin A. Georgi, New York.

Third Prize: \$350, David S. Smith, New York.

Fourth Prize: \$150, Bertrand Zadig, New York.

Ten prizes, \$100 each, to: Helen Cresson Collins, San Diego; Hugh I. Connet, New York; Raymond F. Da Boll, Chicago; Harvey Hopkins Dunn, Philadelphia; V. H. Dufoutrel, Paris; Jay Van Everon, New York; Albert Frank Foye, Brooklyn; Robert Ward Johnson, Paris; Marguerite Kumm, Minneapolis; Joseph E. Sandford, Brooklyn.

SYMPOSIUM ON CHURCH ARCHITECTURE

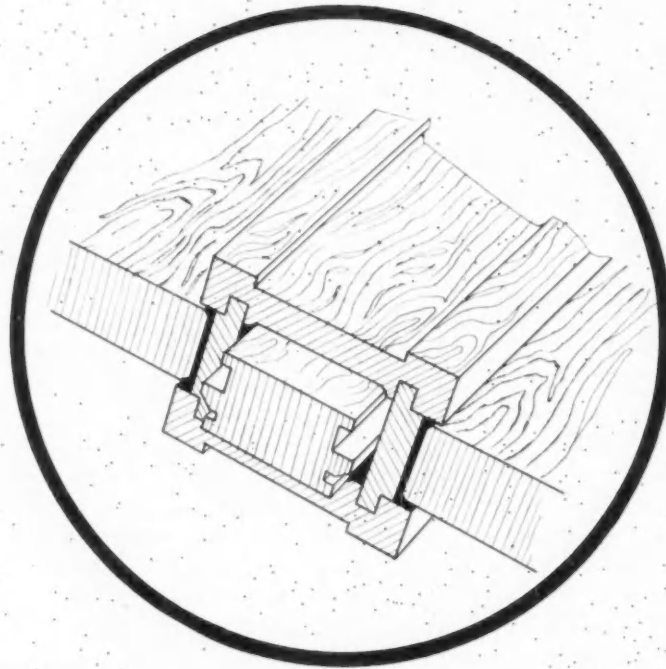
ON several evenings during December there was given in the crypt of St. Paul's Cathedral, Boston, a symposium on the value of various types of ecclesiastical architecture. Three well known Boston architects participated, Charles D. Maginnis presenting the case for Byzantine and Romanesque; William Gardiner Perry, of Perry, Shaw & Hepburn, lecturing on Georgian and Colonial, while Ralph Adams Cram delivered an address on the use of Gothic. Each of the lecturers used illustrations thrown upon the screen, Mr. Cram using many of the Cathedral of St. John the Divine, New York.

A CORRECTION

THE frontispiece of THE FORUM for December was an illustration of a "Study for Gymnasium, Yale University." Addition to the caption should have been made of the lines: "From the 'Architecture of John Russell Pope,' through the courtesy of William Helburn, Inc." This firm publishes the work.

FORESTRY'S SEMI-CENTENNIAL

IN preparation for the Semi-Centennial of the beginning of Forestry in America, the American Tree Association will issue, in April, the "Forestry Primer," a work dealing with various aspects of Forestry. The Association, from its headquarters in Washington, will upon receipt of three cents to cover the postage send the brochure to any organization.



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BOOK DEPARTMENT

Singing Towers of the Old World and the New

A Review by FREDERICK ROCKE

Carillonneur, St. Peter's Church, Morristown, N. J.

ARCHITECTS will wish to keep this book within hands' reach for a long time to come. It will be valued for its wealth of accurate information, encyclopedic in scope, upon a subject almost as important to the architect as to the musician. "Carillon Music and Singing Towers" is no mere tract on the carillon; it is a distinguished piece of literature, dealing with the origin, history and development of an ancient art of the Netherlands, which is undergoing a renaissance in our day and in our own land. Despite the comprehensive character of a work which treats authoritatively every aspect of its subject, the charm of the written story is uppermost, and the narrative is vivid with the enthusiasm of the discoverer of an untouched subject.

William Gorham Rice, who, by the way, was a student of architecture in his youth, came under the fascination of the Low Countries many years ago. The secret of that fascination eluded him, however, until the day that he mounted the steps of a "singing tower" and discovered a carillon. The carillon is the instrument that marks with music the passing of time, makes gay with songs the markets at noon, and closes the eyes of the day with ethereal lullabies. The music of the bells is everywhere to be heard in the land. It pours alike from rugged tower, tall bellry or graceful, slender spire. Many of the lofty towers of the Netherlands are of exquisite beauty; by their proportions and strength, and by their domination of the scene, they satisfy the eye even before the melody of their bells comes to please the ear. "Travelers from other lands," says Mr. Rice, "return again and again to the Low Countries, attracted by picturesque scenes of market place and busy harbor, of city hall and church tower, of quiet canal and lush field, but only when the music of the 'singing tower' is heard over all does the full extent of the charm become complete."

With the uncovering of the secret the author found an avocation and a mission. The Assistant Keeper of the British Museum wrote him in 1912: "I know of no work on carillons." This challenge to add another book

to the libraries of the world was unnecessary, for Mr. Rice was already at work. In 1914 "Carillons of Belgium and Holland" was published, and was immediately accepted as accurate and complete by those competent to judge it.

In 1915 "The Carillon in Literature" brought the subject into the realm of *belles lettres* with a charming collection of writings of famous men who had experienced and expressed the spell laid upon them by the aerial music of carillon countries. With the publication of the two books referred to, Mr. Rice's mission advanced rapidly; it had for its object nothing less than the introduction into our American life of the great, democratic musical instrument of the Netherlands. Countless magazine and newspaper articles and lecture tours carried on the work of education. Public interest developed into creative enthusiasm, and the movement has been crowned with a success as astonishing as it is gratifying. Today the largest



Amersfoort: The "Tower of Our Lady".

Illustration from "Carillon Music and Singing Towers of the Old World and the New"

and most important carillon in the world is to be heard in New York. There are carillons at Gloucester, Andover and Cohasset in Massachusetts; at Morristown and Plainfield in New Jersey; at Birmingham, Alabama, and at Cranbrook and Detroit in Michigan. The Holder Tower of Princeton University will become a "singing tower" in 1926, when the carillon, the gift of the Class of 1892, is installed. Five other installations are to be entered upon immediately. The coming of the carillon promises to benefit our architecture in a high degree.

Surely it is the love of the people of the Netherlands for their "singing towers" that has made those towers so beautiful! The higher and more spacious the tower the better is the musical effect of the carillon. Our architects, realizing the permanence of the carillon movement, will increasingly provide us with "singing towers" as noble, as beautiful or at least as adequate as the towers of the venerable towns in the historic carillon countries.

CARILLON MUSIC AND SINGING TOWERS OF THE OLD WORLD AND THE NEW. By William Gorham Rice. 397 pp., 5½ x 8 inches. Price \$3. Dodd, Mead & Co., New York.

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM

Bertram Grosvenor Goodhue

Architect and Master of Many Arts

PERHAPS no architect who ever lived in America built up more of a personal following than Bertram G. Goodhue. His was one of the two or three names which came instantly to mind when Gothic ecclesiastical architecture was mentioned, and his churches, many and prominent, have exerted their influence upon ecclesiastical architecture all over the world. But Mr. Goodhue was equally talented in other and quite different ways. He well knew how to handle architecture of entirely other kinds, and his drawings, book plates, illustrations and type faces were of such note that they all but compete with his work as an architect of Gothic churches.



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Text and 273 Plates, 11 x 14 inches
Price, \$30

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AN ARCHITECT'S SIMPLE ENGINEERING PROBLEMS. By De Witt C. Pond, 90 pp., 5 x 7½ inches. Price \$1.50 Net. Charles Scribner's Sons, New York.

ENGINEERING, or at least engineering as it applies to building construction, involves a great number of problems of different sorts, but it has been found by experience that most of the problems fall into some one of several well defined classes, and that a solution of one such problem suffices for the solving of many. This fact may be regarded as the basis or foundation of Mr. Pond's excellent and helpful little book, which will find abundant use in the offices of architects concerned with Floor Loads, the Design of Floor Slabs, Steel Beams, Safe Load Tables, Loading Conditions of Beams, Floor Construction, and the other more or less similar subjects which are discussed in the pages of the volume.

The preparation of the work has been done in the light of large experience in the practice of architecture in Chicago, and is based of course upon the most approved usage under the building laws of the most advanced municipalities. It is likely to have a wide sale.

FRESH AIR AND VENTILATION. By G. E. A. Winslow, 182 pp., 5 x 7½ inches. Price \$2.50. E. P. Dutton & Co., New York.

THE great value of fresh air and proper ventilation and the bearing which they have upon the health, welfare and work of people of every class entitle the subject of their use to the closest attention of those best qualified to deal with it. Like acoustics, another detail of prime importance, ventilation has been made the subject of study, research and experiment at the hands of students and specialists, with the result that both branches of effort have been developed almost if not quite to the dignity of sciences, the principles of which are now so well understood that the acoustics as well as the ventilation of a structure are readily to be determined while the building is being planned. The present volume, indeed, is the report of the New York State Commission on Ventilation, and is the result of nearly five years of comprehensive study of the whole problem of ventilation from the theoretical and practical points of view, by a body of six first-rank biologists, physicians, public health experts, psychologists and ventilation engineers.

The treatment of the subject at the hands of Mr. Winslow has naturally been done in view of the necessity of securing fresh air and adequate ventilation for places where large numbers of people are assembled for periods of time of considerable length,—such as factories, for example, where securing ventilation is often complicated not only by the sources of heating and lighting but sometimes by the presence in the atmosphere of deleterious fumes or dusts which may be due to the use of certain industrial processes. Even where such extreme conditions do not obtain, there are often important considerations to be kept in mind when planning school rooms, theaters, public halls and auditoriums, as well as buildings of other kinds, structures which of course require excellent ventilation, a matter which is at last being properly valued.

This highly valuable and instructive work on an important subject is offered by its author "In grateful recognition of the generous vision of Mrs. Elizabeth Milbank Anderson which has made possible the work of The New York State Commission on Ventilation."

ART OUT-OF-DOORS; Hints on Good Taste in Gardening. By Mrs. Schuyler Van Rensselaer. New and Enlarged Edition. 483 pages, 4¾ x 7 inches. Price \$2.50. Charles Scribner's Sons, 597 Fifth Avenue, New York.

PUBLISHING a new edition of a work after more than 30 years is an enterprise likely to be fraught with some danger. This is particularly true of a work which has to do with taste in the way of architecture or the arts which serve it, for taste depends largely upon point of view, and points of view where architecture is concerned are subject to considerable change in three decades. Improvement in public taste, which (we like to think) continues apace leads constantly to the acquiring of a higher standard, and renders the achievements of one generation anathema to a generation which comes a little later. The better plan, of course, is to re-publish the work as it originally appeared, with the addition of another chapter as a sort of "review" wherein changes may be noted, praise accorded those who have done well, mild censure meted out where opportunities have not been made the most of, and a kind of forecast made as to what the future appears to hold in store for the arts in question.

There are not many writers on architectural subjects who deserve as well of the American public as does Mrs. Van Rensselaer. Gifted with innate good taste and widely read and traveled, she has helped to interpret to the present the architecture of the past. It seems but a few years ago (though really several decades) that her splendid work on the English cathedrals appeared serially in a magazine, to be issued later in book form and destined to aid powerfully in forming popular appreciation of things architectural. From time to time other works on topics either architectural or more or less related to architecture have appeared, and it is with particular pleasure that one comes upon a new edition of "Art Out-of-Doors," brought up to the moment in point of contents, but still clad in the cover in which it appeared in 1893.

Even after more than 30 years the original work is probably too well known to require extended notice here. In no sense a "gardening guide," and containing no directions as to "where and when to plant," it none the less points out and makes plain details without which real gardening or landscape architecture could scarcely exist. Mrs. Van Rensselaer views the subject (as one should) from an architect's point of view. Landscape architecture and gardening are seldom found in complete isolation; they are almost invariably related to architecture proper, and architecture claims their allegiance just as it claims that of sculpture, mural painting, glass, metal-work or any of the other arts which contribute so much to her triumphs; and without the aid of architecture these arts neither could nor would gain complete expression. They constitute architecture's aids or auxiliaries.

The author finds that since 1893 gratifying progress has been made in America. Mistakes have been made, but even the mistakes have taught their lessons, and the general trend is, so to speak, on an up-grade. The present is no time for vain regrets or in which to mourn mistakes; the future is ahead of us, and we may reasonably and confidently look ahead for the brightest days of architecture and gardening, days during which the lessons already learned will not be forgotten. The outlook for gardening as well as for architecture is bright.

Promoting and Financing Coöperative Apartment Buildings

*A Statement of the Forms and Methods
Approved by the Coöperative Apartment
Section, National Association of Real
Estate Boards, with Complete
Sample Documents*

¶ Erection of coöperative apartment buildings, already proceeding upon a considerable scale in different parts of the country, would be far more general had there been during the past few years any recognized source of general information upon the subject. Each time THE FORUM'S pages have contained an article upon some particular phase of the matter, letters of inquiry have been received at THE FORUM'S offices which amply proved the need of a volume which would sum up and present a review of the theory and practice of the coöperative apartment house movement, the practical value of which has now been widely demonstrated.

¶ Such a work has now appeared, prepared in the light of considerable successful experience and covering every phase of the organization and administration of a coöperative apartment house project; the forming of the owning corporation; the sale of tenant owners' stock; arrangement of owners' leases; erection of the building, and the conducting of the affairs of the association when once the building has been constructed and is in operation.

¶ To render the work of as practical a value as possible, inclusion is made of all the legal forms likely to be required, such as stock certificates, leases for stockholders and subleases, and the blanks used in the office of the association's secretary or bookkeeper. A number of pages are given up to describing various forms of publicity which have been found useful in attracting members to coöperative apartment house groups, and the volume contains the information which, regarded from every point of view, has been required. It should supply a powerful stimulus to the coöperative movement by promoting a correct understanding of its fundamental principles.

Price \$20

ROGERS & MANSON COMPANY
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The Glorious Work of the Tapestry Looms

A Review by WALTER F. WHEELER

FEW of the arts which during centuries have contributed to the enrichment of the world are as little known and yet more fascinating than that of the tapestry weaver. Of the vast number of tapestries which were made by patient weavers for popes and kings, the great and rich of the earth, but comparatively few now exist. War, fire and other calamities have exacted their merciless toll, and yet scattered about the world, chiefly in Europe and America, there are even yet examples in sufficient number to enable a student to study the subject in its fullness and continuity, and (if he be very patient and skilled) to present the matter in a way sufficiently attractive to interest others who might themselves be students. All this Mr. Hunter has done; for many years, though his labors in different departments of art have taken him into various fields, his chief interest has been centered upon tapestries, and in this, the latest of several works upon this subject, he presents the results of study, research and traveling, prepared in a way sufficiently the reverse of technical to engage the reader, and to lead him in turn to its study.

Webster defines tapestry as "a fabric, usually of worsted, worked on a warp of linen or other thread by hand, the design being usually pictorial." The author here divides tapestries, as a whole, into four groups: (1) Gothic; (2) Renaissance; (3) Baroque; (4) Rococo and Classic Revival. Tapestries of all these groups are easy to distinguish. Renaissance and Baroque tapestries have wide borders, Gothic and eighteenth century tapestries narrow borders or none at all. Baroque tapestries have heavy light and shadow bands inside their borders. Gothic tapestries excel in red, Renaissance tapestries in whites and golden yellows, Baroque tapestries in blues, Rococo in rose. Classic Revival colors are weak and pale. To distinguish these tapestries is easy.

But by far the finest, richest, most beautiful and most valuable tapestries are those which belong to the Gothic classification. Tapestry design sustains a close and definite relation to architecture, and Gothic design, with its emphasis upon vertical lines, seems to make the most of tapestry's strong and characteristic texture, and to utilize fully the extraordinary decorative qualities contributed to a woven fabric by the bobbins and looms which are used in the weaving of tapestry. Gothic architecture and the Gothic school of tapestry weaving originated alike in France, and chiefly in that rich storehouse of art, northeastern France. Tapestry as well as architecture was from the first enlisted in the service of the Church, architecture to construct the marvels in the way of churches and cathedrals which enshrined religion within their buttressed walls, and tapestries to be brought

out on great occasions from a cathedral's treasury to hang upon the walls, to aid by reason of their warmth and luxury of fabric and richness of color in making more attractive the vast church interiors which the Gothic architects were providing. But royalty and nobility were not slow in appreciating the fact that these same advantages might be had by hanging tapestries to cover the bleak stone walls of castles or chateaux. Every great house had its hangings of "Arras," so called from a center of tapestry weaving, and so precious were these hangings that they were sometimes carried about by the great upon their travels.

In the matter of design the weavers of tapestry draw freely upon the entire realm of history and legend, sacred and profane, and the most eminent painters of the day devoted to the designing of matchless cartoons for the looms the same effort and skill which they lavished upon their paintings or their walls and ceilings. Some of these cartoons by the greatest of painters still exist.



"King Arthur," an Early Gothic Tapestry
Paris; Last Quarter of Fourteenth Century

Tapestries have always been luxuries, just as they are today. The process by which they are woven is necessarily slow, and to hasten the work would mean its ruin. This slowness made it costly, particularly when, as often happened, threads of gold formed part of the weave. Tapestries were luxuries even for potentates and popes.

For several reasons tapestries have always had high architectural value, not only because of their frequent use of architectural details or motifs but also because, like painting, sculpture, glass or any other form of art when properly employed in serving as an adjunct to architecture, they take their proper place in the picture and do not attempt to reduce architecture to their own service. Notice how a fine tapestry blends with rich dignity into any setting amid which it may be placed.

Mr. Hunter's present work is valuable indeed. The treasures of many collections, public and private, have been photographed for the volume, and many are presented in color, and the clear and easily understood way in which the volume is written should aid the study of the subject. Every period of its weaving is dealt with, including the present day, when there is being worked out a revival of this richly fascinating art. Tapestry technique differs fundamentally from that of painting, and successful tapestry designing means compositions which lend themselves to interpretation by means of loom and bobbin;—to tapestry texture, in other words, which gives opportunity for the full employment of tapestry technique and not that of painting, which belongs to the domain of the painter, the two being strikingly different.

THE PRACTICAL BOOK OF TAPESTRIES. By George Leland Hunter. 302 pp., 6½ x 8¾ ins., with 220 illustrations and 8 in color. Price, \$10. J. B. Lippincott Co., Philadelphia.

THE EDITOR'S FORUM

THE AMERICAN ACADEMY IN ROME

THE American Academy in Rome has announced its annual competition for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. In the fine arts the competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States; in classical studies, to unmarried citizens, men or women. In painting and sculpture there are to be no formal competitions involving the execution of work on prescribed subjects, as formerly, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of their work and such other evidence as will assist the jury in making the awards. For the Fellowship in sculpture, the stipend is provided by the Rinehart Fund of the Peabody Institute of Baltimore. The Fellowship in musical composition will be the Horatio Parker Fellowship.

For each Fellowship in the fine arts the stipend is \$1,250 a year for three years, with some additional allowances for materials and for model hire; in classical studies, there is a Fellowship for one year with a stipend of \$1,250, and a Fellowship paying \$1,250 a year for two years. All Fellows have opportunity for extensive travel, and Fellows in musical composition, who travel about six months of the year in visiting the leading musical centers of Europe, receive an additional allowance of \$750 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study), are provided free of charge at the Academy. Entries will be received until March 1, 1926. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

The American Academy has also announced that the fourth Summer Session for teachers and graduate students in the classics, history and related subjects will be held in Rome from July 5 to August 13. The Director will be Professor Grant Showerman of the University of Wisconsin, who was Director of the Summer Sessions of 1923, 1924 and 1925. The work will consist of one comprehensive and unified course designed to afford a general acquaintance with the city of Rome in all its phases from its first settlement to the present; and a special acquaintance with it in the times of Cicero, Caesar, Virgil and the first emperors. Further details may be had of Professor Showerman, 410 North Butler Street, Madison, Wis. This course is particularly recommended to the attention of well advanced students.

THE SCHOOL AT FONTAINEBLEAU

AN unusually interesting illustrated brochure has been lately issued relative to the Fontainebleau School of Fine Arts, a summer school for advanced American students of architecture, painting and sculpture. Conducted under the patronage of the French government, the School is housed in a portion of the ancient Palace of Versailles. With these highly distinguished architectural and historical surroundings as a background, there are conducted classes in the study of the arts under the direction of eminent Frenchmen, masters of the arts which they teach; while the faculty proper is assisted by visiting professors, lecturers and instructors, each of whom is a specialist in his own chosen field.

The American Committee, of which the chairman of architecture is Whitney Warren, and the chairman of painting and sculpture Ernest Piexotto, includes Edwin H. Blashfield, Harvey W. Corbett, Howard Greenley, Thomas Hastings, J. Monroe Hewlett, Hermon A. MacNeil, John Mead Howells, and James Gamble Rogers.

During the several years of its existence the Fontainebleau School of Fine Arts has become a valuable and most important factor in the training of American architects, painters and sculptors.

CORRECTIONS

BY an oversight the illustration used as Plate 94 in THE ARCHITECTURAL FORUM for December was given an incorrect caption. The structure illustrated is the Women's Dormitory at the University of South Carolina, of which Professor R. E. Lee, of Clemson College, was the architect.

On pages 121 and 122 of THE FORUM for February there were given illustrations and plans of an addition to the Hanover Inn, Hanover, N. H. The structure was designed by Larson & Wells and the Office of John Russell Pope as Associated Architects, and credit should have been so given to them.

A SUMMER COURSE IN ITALY

ENROLLMENT is being made of students in the classes of the Traveling Summer School to be conducted during the coming vacation period by Prof. Valenti of Washington University. As was said upon this page in THE FORUM for January, the tour will be begun on June 26, when the party will leave New York for Italy, returning on September 16. The Italian government has placed at the disposal of those in charge of the Traveling Summer School every advantage which could aid in rendering the course attractive to students of painting, sculpture, architecture, and of interior decoration.

THE 59TH CONVENTION

ANNOUNCEMENT is made by the American Institute of Architects to its members and to other architects of the Institute's 59th Convention, which will occur in Washington, in the now completed building of the United States Chamber of Commerce on Lafayette Square, May 5-7.

The program, which will be sent to members (and to other architects who request it), will include certain features of entertainment. Notable men will address the Convention, and the delegates will have opportunities for discussion of subjects upon which there are divergent opinions. Although the directors are working hard to dispose of routine business which would be a bore in assembly, there will be questions for consideration and decision by the Convention and matters of importance to discuss.

Chapters should be warned that there is a possibility of some new policies being inaugurated and of some old policies being modified. The delegates who are coming (and as many members as possible who are not voting delegates) should know their chapters' minds and be ready to discuss "The Small House Service Bureau"; "The Scientific Research Department"; "The Structural Service"; "State Registration and Architectural Education"; "Significance of the Fine Arts"; "Architecture and the Public"; "The Proposed Development of the Octagon Property"; "The Plan of Washington"; and "The Proposed National Department of Public Works." The Convention will consider also the raising of dues, etc., and there will be the election of new officers and directors, all this business of considerable importance.

Young architects and draftsmen are particularly invited. Members are urged to make it a vacation week, to bring their wives, and also to invite all architects, whether members, or not, to attend all sessions of the Convention. The Washington Hotel will be official headquarters. Reservations there or elsewhere should be made as early as possible. Those attending are urged if possible to remain over Saturday of Convention Week, that, thanks to the Convention Committee, it may be the best day of all.

AN OFFICIAL RULING

AN architect employed by a Board of Regents of a state university as University Architect, has been held not to be a state employe, so that his compensation is subject to federal income tax, in a ruling made lately by the Income Tax Department, according to M. L. Seidman, a tax expert of New York.

"In the particular case in which the ruling was made," Mr. Seidman explained, "an architect was employed by the Board of Regents under a ten-year contract. His chief duties were to prepare and to submit to the Board plans of the campus, location of permanent buildings, drives, walks, etc., and to personally supervise all the work undertaken. He was to receive as compensation an amount equal to a specified percentage of the cost of material and labor actually used in all buildings erected during the life

of the contract. The Income Tax Department held that the position occupied by the architect was purely of contractual nature, and that as the Board had no right to exercise control over the manner in which the architect's work was to be performed, the relationship of the architect to the university was that of an independent agency engaged to accomplish certain specific results and not that of an employe and employer. Accordingly, the architect's compensation was held to be subject to the federal income tax."

THE NEW ORDER

THERE has been much discussion of late concerning the relationship between architect and manufacturer. A policy just inaugurated by the Massillon Steel Joist Company deserves attention.

One paragraph from a recent announcement says: "Recognizing the tax on an architect's time by material salesmen, we will not hereafter make general sales calls except by invitation.

"An inquiry to our home office will bring printed literature. Your further questions will be answered by correspondence. A salesman will not call except at your suggestion, and by appointment."

We safely predict that many architects will greet this policy with acclaim, particularly those who have not hesitated to voice their protest on the inroads made on their time by certain manufacturers' representatives whose calls bear no relation to the needs or desires of the architect.

Certainly it is interesting to picture the possibilities of this policy if other manufacturers follow the lead of the Massillon company. It is not too much to say that if this plan is favorably received by architects, it may lead to a new order in selling.

DEATH OF NEEL REID

ANNOUNCEMENT is made of the death, at Roswell, Ga., on February 14, of Neel Reid, a man well known throughout the South as an architect of insight, vision and practical ability. After beginning his studies at Macon, Ga., and later working in an office in Atlanta, he entered Columbia where he completed the regular course in the School of Architecture. Several years of European travel and study prepared him for architectural practice, which he engaged in under the firm name of Norman, Hentz & Reid, which later became known as Hertz, Reid & Adler, and it is as a member of this latter firm that most of Mr. Reid's best work was done.

As a man, Mr. Reid had an unusual faculty of inspiring all workers connected with any project,—from draftsmen to the last workmen upon a building,—with an unusual *esprit de corps* and with consequent pride in the final result as an artistic achievement. Mr. Reid was a man of a modest and retiring nature, so much so in fact that many of his close friends were unaware of the extent of his charitable acts toward those in less fortunate circumstances. In his passing he leaves work which may be considered enduring monuments to his refined taste and genius.

Burt Leslie Fenner, F. A. I. A.

1869—1926

NOT only the profession of architecture in this country, but also hosts of devoted friends as well as countless acquaintances have suffered an irreparable loss in the sudden and untimely death, at his home at Croton, N. Y., on Sunday, January 24, of Burt Leslie Fenner.

My earliest recollection of this man of outstanding personality and unusual ability goes back to one day during June, 24

years ago, when as a student in the Architectural School at Columbia I determined to spend the summer following my freshman year as an apprentice in the great office of McKim, Mead & White. It was Mr. Fenner, as the manager of this office, who first greeted me with words of welcome and encouragement. It was he who assigned me to my first drafting table and looked up a T-square, triangle, pencils and paper for me to make the start on my first practical experience in architecture. When I left the office the following October to return to Columbia, it was Mr. Fenner who bade me

farewell and offered me the opportunity of returning to the office for a permanent position at the conclusion of my architectural course, which I did, receiving more kindness at Mr. Fenner's hands.

Born in Rochester in 1869, Burt Leslie Fenner first attended the University of Rochester, and later the Massachusetts Institute of Technology. It was in 1891 that he entered the office of McKim, Mead & White as a draftsman, and in 1906 that he became a partner in that distinguished firm. As an architect he rose to an enviable position, not only as a partner in the firm of McKim, Mead & White, but as Recording Secretary and President of the New York Chapter of the American Institute of Architects, of which organization he had the distinction of being a Fellow. He was among its useful members.

Of Mr. Fenner's service to his country as general manager of the United States Housing Corporation during the World War, no one is better fitted to speak than C. Grant La Farge, in whose published tribute to Mr. Fenner he says: "In those terribly trying months in Washington, when this nation

was at last putting its mighty back into the business of war, it was my fortune to work alongside him in the task of providing housing to meet the dismaying shortage that had revealed itself. In the remarkable organization rapidly assembled by our splendid chief, Otto Eidlitz, Burt Fenner carried a staggering burden. In such circumstances whatever of weakness or fallibility is in a man, whatever of ill temper or

lack of leadership, discloses itself painfully. Nothing of the sort ever showed in him. I, for one, and I think all of us, came out of those hard days with increased love and admiration toward him. This means little without more knowledge of his personal qualities. Remarkably clear, sound judgment; keen insight; patience; fairmindedness; unflagging industry; charm;—all these he brought to whatever he was engaged in, thus contributing greatly to the success of his firm, and infallibly commanding the respect and adherence of all associated with him, in what happened to be the enterprise.

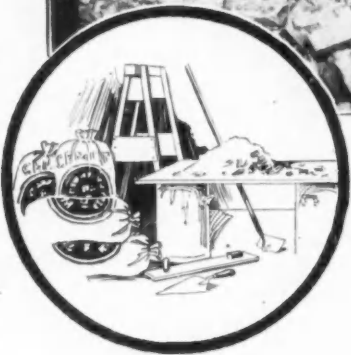
Of Mr. Fenner's services to his profession, D. Everett Waid, President of the American Institute of Architects, has said: "As Secretary of the American Institute of Architects, and member of the Board of Directors, Mr. Fenner achieved distinction seldom equaled by those in office. His work in every field in which he became engaged was marked by the highest efficiency. His valuable service to the country during the war, and his efforts in public affairs at all times, were outstanding achievements. The passage of the Zoning Ordinance in New York and the solving of questions involving labor are among his efforts as a valuable citizen and a patriotic man."

It is a sad and solemn duty to record in THE FORUM the constant passing from our midst of leaders in our profession. Heavy, indeed, has been the toll lately paid by the group of New York architects. Such names as those of Henry Bacon, Bertram Grosvenor Goodhue, Donn Barber, S. Breck Trowbridge, Arnold W. Brunner and Burt Leslie Fenner will endure in the hearts of their brethren.

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BOOK DEPARTMENT

Old French and Belgian Architecture

A Review by HAROLD D. EBERLEIN

THIS historical and critical treatise by Professor Paul Parent upon the architecture of the Pays-Bas-Meridionaux, that is to say, the ancient Low Countries now known as Belgium and the north of France, is a quarto volume of 244 pages, including a carefully prepared index, a copious and extremely valuable bibliography, 56 full-page plates of admirably executed heliotype illustrations (which are not included in the numbered pagination of the book), and 58 line cuts, some of them occupying the entire pages, distributed through the text. Many of these line cuts are plans and carefully drawn elevations and details of important buildings aptly illustrating the accompanying text. The heliotype plates include exteriors, interiors and details, both architectural and decorative, of representative buildings within the region covered by the treatise. Besides being an admirable piece of book making, the volume derives additional charm from the various line cut chapter heads and tail-pieces, after the manner of old wood cuts, all of which have some pertinent decorative significance.

Following upon a comprehensive and lucidly written as well as logically subdivided historical introduction, the first section of the First Part deals *in extenso* with civil architecture, including domestic, from the fifteenth century to the end of the eighteenth. Besides a very illuminating chapter devoted to the construction and outward characteristics of civil architecture in the fifteenth century, the following chapters embody a closely analytical discussion of the Gothic survivals in the Classic epoch and the manifold Italian influences upon the architectural expression of this period. This discussion is handled in a most scholarly manner and, while succinctly set forth in terse, convincing style and with clearly reasoned conclusions, it enters into sufficient detail to leave a vivid impression of all the significant stages in the course of blending and transition that took place during this period of vital evolution. Then follows a chapter in which the author traces, in summarized and

explicit fashion, the successive steps in the general development of style from the sixteenth to the eighteenth century, dwelling on the characteristic compromises between local tradition and Italian precedents, compromises that resulted in some of the most engaging episodes of the Flemish Renaissance. The four chapters of the second section, the whole of which is devoted to ecclesiastical architecture, deal successively with the aspects of material, construction and style at the end of the Gothic era; the mediæval traditions that survived and found substantial recognition in the peculiarly individual style developed by the Belgian Jesuits; the architectural innovations originated under Belgian Jesuit influence; and, finally, the rest of the ecclesiastical architecture of the region that was altogether outside the sphere of Jesuit activities there prevailing.

In the Second Part of the volume, Flemish architecture and Flemish architects of the period under consideration are fully considered in their relation to the architectural affairs of the other countries of western Europe. Flemish

influence, it is scarcely necessary to add, was perceptibly felt in England, France, Germany, Holland and Denmark. This intimate connection or interaction was exceedingly important in its bearings on the active developments of this epoch of fruitful invention. The second division of this Part shows at some length, and in a very entertaining manner, the purely original qualities of Flemish ecclesiastical architecture. In the conclusion following, which is largely devoted to an analysis of Flemish Renaissance characteristics, due attention is paid to the Baroque style, so much abused and so little understood. In view of the common attitude of condemnation towards Baroque work in general, with discrimination between what is really worth while in it and what is manifestly exaggerated and indefensible on any logical grounds, it is encouraging to find so able an authority as Professor Parent dealing with the subject in an unbiased, judicial manner and giving credit where credit is deserved, and finding much to admire and praise.



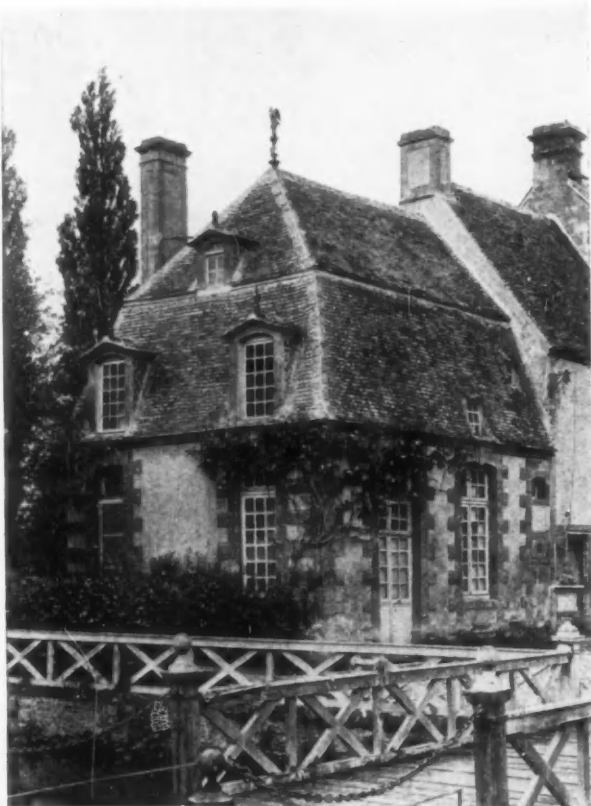
An Old Building in Bruges

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM

FRENCH PROVINCIAL ARCHITECTURE

*A Constructive and Practical Work on
Minor French Buildings*

By PHILIP LIPPINCOTT GOODWIN
and HENRY OOTHOUT MILLIKEN



SOME of the most graceful and distinguished architecture in the world exists in French provincial towns, small villages and in tiny hamlets which cluster about the great chateaux—small manors, half-timber cottages, shops and buildings of other kinds. Much of this wealth of design is applicable to American use—the exteriors largely for suburban or country houses, and the interiors for residences or apartments. The authors, with unerring architectural taste and judgment, have selected just those details which possess proportions and suitability for present-day use. The volume contains illustrations, plans and measured drawings worth considerably more than the cost of the work.

*Text, 40 Plates of Measured Drawings
94 of Illustrations*

Size of Pages, 11 x 15 ins.
Price \$20

ROGERS & MANSON COMPANY
383 MADISON AVENUE NEW YORK

In the course of perusal one cannot help being equally impressed by the scholarly manner in which the entire subject matter is treated, the unusually broad interest the author has infused into it, and the wide diversity of incidents laid under contribution to elucidate the statements made. Professor Parent dwells sufficiently on contemporary history to show the effects of economic, social and political agencies on the architectural conditions of the age, a method of treatment which mere architectural students would do well to emulate. Without understanding these aspects, it is impossible to understand thoroughly the architectural conditions of any age. History as an indispensable adjunct to architectural training is too lightly valued. Throughout the work may be found admirable tracing of important analogies, illuminating references to the effects of painting and other allied arts, a comprehensive discussion of materials and their reaction on the architecture of the country and, above all, an ample documentation almost encyclopedic in its scope.

L'ARCHITECTURE DES PAYS—BAS MERIDIONAUX. (*Belgique et Nord de la France*) Aux XVI, XVII et XVIII Siecles. By Paul Parent, 244 pp., 56 plates and 58 line cuts, 8½ x 11½ ins.
Librarie Nationale D'Art et D'Histoire, Paris.

OLD ENGLISH HOUSES. By J. A. Gotch. 215 pp., 5½ x 8½ inches. Price \$7. E. P. Dutton & Company, New York.

EVOOLUTION of the dwelling may be studied to particular advantage in England. The comparative peace and tranquility which its geographical position has always given the island have made possible the preservation of houses representing all the architectural periods which have followed one another since English domestic architecture had its beginnings,—houses indeed in which the original furnishings are still often in place. Then too, for Americans, the study of English domestic buildings possesses added interest in that they supplied the beginnings of similar buildings in our own country, and even now, after more than three centuries, there is but little difference between English and American homes.

Mr. Gotch's writings upon English architecture are of course well known. His point of view, while primarily architectural, holds at their proper value political economic and social history which have exerted powerful influence upon architecture proper. With this as background he makes the most of the richness supplied by the long period since England may be said to have emerged from the mediæval into the comparatively modern era of the Tudor sovereigns, beginning with the era of Henry VII, and through the following reigns, during which the Renaissance, having at length reached England, was in full swing.

Writers upon architecture have often directed attention to the fact that, using Renaissance forms as a basis, every nation of Europe evolved therefrom something quite different from that developed by any other. England's use of these forms is strikingly unlike that of either France or the Netherlands, although obviously influenced by both,—and in the well ordered sequence of Mr. Gotch's chapters, together with the illustrations he uses to bring out the full meaning of his text, this English development of a common root may be traced from the day of Elizabeth (or even earlier) to the end of the Georgian period. One particularly helpful chapter is devoted to the perennially appealing "Small House."

ARCHITECTURAL IRON DESIGNING AND DETAILING. By Daniel M. Driscoll. 349 pp., 10¼ x 7½ inches. Price \$4. D. Van Nostrand Company, New York.

DESIGNERS of many of what might be called the accessories of architecture or building sometimes make the mistake of designing or detailing without sufficient knowledge of the rules governing the use of such accessories or else with a willful disregard of the laws which ordinances of cities or states have established for the safety of the public or of the tenants by whom buildings are to be occupied. Thus in the use of iron it has been found that excellent shopwork and the most painstaking following of designs sometimes result in failure because the designer either did not know the law or disregarded it, the results in both cases being much the same.

"The object of this work is not to make a draftsman of the student, since it is presumed that he already knows the basic principles of drafting and understands the use of the different instruments used in connection therewith. The object is rather to teach the student the design and construction of the different units of metal products which enter into the construction of a building according to the best practice and the governing laws. There is no better way to learn the law than by drawing an example illustrating it." Architects will benefit, too, as the text will show them the necessity of observing laws governing such apparently trivial details as clearances and allowances to be made on the railings of fire escapes if the rules on the subject of fire escapes are to be observed. The volume also gives to architects at a glance the laws on various subjects connected with building, saving time which must otherwise be spent searching through various codes for the required information at the time needed.

NIEUW NEDERLANDSCHE BOUWKUNST. By Prof. Ir. J. G. Wätjes. 140 pp., 9 x 12 inches. Uitgevers-Maatschappij "Kosmos," Amsterdam.

THE craving for novelty in architecture and the use of ornament, which must certainly have reached the ultimate of expression at the *Exposition des Arts Decoratifs* at Paris in 1925, is apparently not confined within the boundaries of any one country. Some of the most extraordinary examples of building and decoration seen in Paris were from countries with which one is likely to associate such old fashioned virtues as conservatism, solidity, and a certain phlegmatic common sense. Even at the worst, a visitor to the Exposition might have charitably supposed that the presence of such examples at Paris was due to a merely passing playful mood, an excursion into realms of fancy, justified by the fact that the Exposition was but temporary, built to endure for but one brief summer, and upon the banks of the Seine, where (Americans are led to suppose) dwells the very spirit of gaiety and lightness and freedom from care.

That such is not the case seems to be abundantly proved by this work which illustrates a large number of recently erected buildings in Holland. The structures illustrated are of many different types,—residences, urban and in the country; apartment houses; churches; public buildings of one sort or another, and with but few exceptions they are of precisely the architecture that in America we are quite anxious to avoid; quite a number,

in fact, ominously suggest certain structures built some 30 years ago not far from Chicago, and hailed then as the first fruits of a new and advanced architectural type, a type which fortunately perished in its infancy.

The Dutch have noble architectural traditions; one could not travel through the land of dykes and windmills without falling beneath the spell of such old towns as Amsterdam, Utrecht and Rotterdam, with their quiet streets faced by rows of fine old houses, and with an entire quarter of a town dominated by the tall tower of some stately church. Why, with all this to supply "background," do the architects of the Netherlands insist upon running after strange gods? Probably because the craze for novelty calls urgently and insistently for something "new" and "different"; the demand represents, no doubt, one manifestation of the restlessness of the age which is affecting even the most conservative of countries and peoples. Like certain moods of architecture in America it will doubtless pass away, and the monstrosities of brick and stone (if not of steel!) will remain as a terrible warning to architects who come later.

THE SHAKESPEARE COUNTRY. By Charles Showell, 216 pp., 4¼ x 6¼ inches. Price \$1.75. A. & C. Black, Ltd., London; The Macmillan Company, New York.

AMERICANS motoring through the English shires readily fall under the spell of the beauty of the country and the wealth of history and romance which attaches to many of the localities through which their journeys lead them. Particularly is this true of the shires.—Leicester, Northampton, Warwick, Worcester and Gloucester,—through which wind the Avon and its tributaries, the Severn, Arrow, Stow, Swift and Leam. This marvelous reach of English country includes Kenilworth, the Forest of Arden, Warwick and Tewksbury, while at about half way on the Avon's course to the sea is Stratford, where the stream is crossed by Stratford's famous bridge of 14 arches, built by Sir Hugh Clopton well along toward the end of the fifteenth century. All this is truly Shakespeare's country, and the names just mentioned as well as many others which might be enumerated, have been immortalized by Shakespeare himself. The district is among the parts of England most interesting to architects. Many are the great houses which look out over these old rivers, and the windings of the streams or the turns of the motor roads reveal the most charming of English villages, many of them wholly unspoiled and made up of ancient houses of stone or half-timber facing rambling, irregular streets, and all clustering about venerable churches surrounded by their equally ancient churchyards.—villages in which life goes on probably much as it did during Shakespeare's time.

Mr. Showell writes with an appreciative understanding of architecture no less than of historical and literary values, and one of the most interesting details of the work consists of 54 excellent drawings of buildings or scenes within this charmed region, while perhaps the most interesting of all is the drawing upon the title page showing the development of means of travel in England,—the progress afoot or on horse of the Canterbury Pilgrims, the stage coach, bicycle, and finally the motor of the present day, all drawn in a sketchy, decorative style.

HOW TO STUDY ARCHITECTURE. By Charles H. Caffin. 540 pp., 5½ x 8½ inches. Price \$4. Dodd, Mead & Company, Fourth Avenue and 30th Street, New York.

THAT the ties which bind architecture to modern life are constantly becoming stronger and tighter is being proved by the frequent publication of new works on architecture and by the appearance of new editions of works which were originally published years ago. These works are likely to be written from a carefully chosen point of view, so that their readers (who are in most instances people having little knowledge of architecture and probably none whatever of its technicalities) may grasp an intelligent idea of what architecture really is, evaluate its importance to the world, and form an opinion of the necessity of architecture's function of supplying a background for life. This involves, naturally, a reviewing or summarizing of architecture's history, the aim of all this being to build up a framework or skeleton upon which there may be constructed a more complete and well rounded knowledge of the subject.

There now appears a new edition of one of the earliest and most valuable and authoritative of these works. The author is well and widely known for his writings (of somewhat similar scope) on painting, the drama, and other departments of art, his aim in preparing the present volume being "to trace the evolution of architecture as the product and expression of successive phases of civilization." Carefully written and extremely well illustrated, the entire history of architecture is covered, and there are described the most striking examples of each type of buildings in each of the historic periods.

starting with the very beginnings of architecture in ancient Egypt, and such early works in Europe as that at Stonehenge, and up to and including the most recent development of the steel-framed building in America. Two pages of bibliography encourage the student to further and wider reading, as does also an excellent index.

PRACTICAL PICTORIAL COMPOSITION. By E. G. Lutz, 200 pp., 4¼ x 7¾ inches. Price \$2. Charles Scribner's Sons, New York.

STUDENTS of drawing in its different branches owe much to the series of manuals prepared by E. G. Lutz, manuals which materially aid the student in phases of his work in which giving instruction either orally or by means of the printed word is not as easy as might be supposed. The present work, in that it deals with what is a matter of understanding and appreciation of pictorial composition in paintings and drawings quite as much as with composing a drawing or painting which is being made, sustains a definite relation to the understanding and proper appreciation of works of art in general.

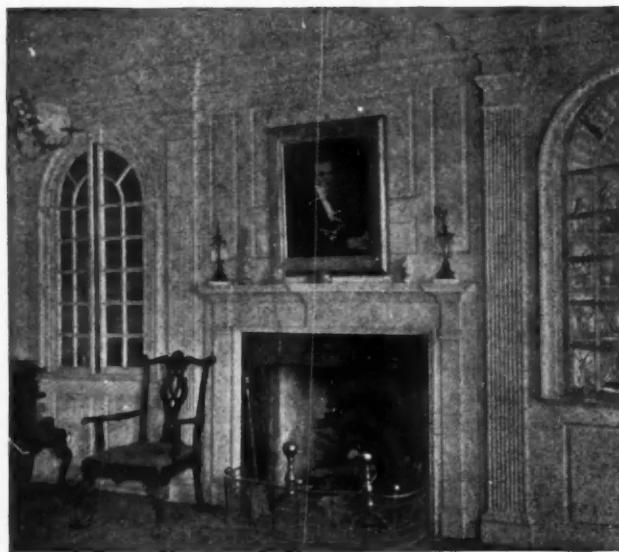
Nor is the work without interest to architects and architectural designers. The fundamental principles of graceful composition might be held to belong to all the arts collectively, and the composition of the elements in a sketch or a painting differs but little from the composition of elements such as roofs, masses of buildings, and the other parts of composition which interest architects and which when rightly and intelligently handled might be said to compose a picture in structural form, just as truly as a picture may be presented using as a medium pencil, ink, water colors or indeed any other medium.

COLONIAL INTERIORS

Photographs and Measured Drawings of the Colonial and Early Federal Periods

By LEIGH FRENCH, Jr., A. I. A.

INTERIOR woodwork during the Colonial and early Federal periods was exactly what is demanded for "Colonial" interiors today. The character of workmanship in the colonies insured craftsmanship of excellent quality, and this, together with design carefully studied from the simpler contemporary English work, resulted in woodwork which it would be difficult to improve upon. For this reason close study is being made of such old American interiors as still exist, and measured drawings make possible the reproduction today of much of the finest woodwork of the seventeenth or eighteenth century. These



forms, while they involve not a little subtlety in the details of design, demand merely the use of simple mechanical processes which are not beyond the skill of any reasonably proficient woodworker, sometimes of an ordinary carpenter.

stenciling of floors, together with notes on the colors originally used. It is a volume which in its practical usefulness will be of great value to architects whose work involves much use of early American interior design.

125 plates, 10 x 15 inches. Price \$15.

ROGERS & MANSON COMPANY

383 Madison Avenue, New York

The ARCHITECTURAL FORUM

VOLUME XLIV

NUMBER 4

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PARKER MORSE HOOPER, A.I.A., Editor

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THE EDITOR'S FORUM

THE 1926 LEAGUE EXHIBITION

FOR the past several years the exhibition committees of the Architectural League of New York must have concerned themselves not a little with pleasing—and even amusing—the public. If architecture is a pill that needs sugar coating, they have made the coating so thick that the architecture could hardly be found, what with the interior decorators' peep-shows of miniature rooms, and what with enough furniture and fittings of one kind and another to rival Wanamaker's "Belmaison." Perhaps the public was pleased,—even if we listened in vain to hear three rousing cheers for the architects,—but this year the public must have been bored to tears, and the architects themselves little less so. There were some good things there, of course. There always are. And there weren't many bad things, except most of the modern French exhibits. But it just wasn't a good show. The same thing often happens in the theatrical business, even with a good play and a good cast, and is called, it is said, a "flop." The League, to be sure, has to its credit a number of grand shows in past years, and many years lie ahead for more grand shows, but this wasn't one of them, and for all our natural liking for the League and all it stands for, we couldn't get enthusiastic this time.

The pendulum, as often happens, has swung so far the other way that the show this year was as bleak and bare as Iceland in comparison with the great and gorgeous display of last year at the Grand Central Palace, which might better have been termed an exposition. But last year's show was criticized by many on account of the vast amount of space it occupied and the relegating of a great part of the architectural exhibits to the galleries and corridors of the second and third floors. We were told that this was caused, unfortunately, by the necessity of renting out at large figures as booths and showrooms a great part of the available space on the main floor. It, indeed, seemed a pity that the manner of presenting so splendid and remarkable a collection and exhibition of recent architecture from Europe as well as from all over the United States should have been affected by the commercializing influence of financial necessity. However, this subordination of all the arts to commercial requirement and financial necessity is characteristic of this country.

We might suggest that some way could have been found to feature the really big things, meaning the things that are big architecturally, the things that represent as nearly as anything can represent the trend of our most recent and most promising architectural thought. For instance, there was the Barclay-Vesey Telephone Building, by McKenzie, Voorhees & Gmelin, one of the finest of all the ex-

hibits, and certainly the most typical of the newest major trend in our architecture. Also, there was Klauder's "Cathedral of Learning" for the University of Pittsburgh; Hood's American Radiator Building; the "Tribune Tower" in Chicago by Howells and Hood; and the magnificent vision of the Southwestern Bell Telephone Building, drawn by Hugh Ferriss for Mauran, Russell & Crowell.

The visiting public should somehow be made to pay special attention to exhibits of this kind, instead of seeing them no more importantly displayed than some drawing or photograph of an ordinary little shop front or a small country house that just misses being very ordinary indeed. Not that the small things aren't valuable, and often very interesting. To quote one of the immortal poets:

"All are architects of Fate
Building in these walls of Time,
Some with massive deeds and great,
Some with ornaments of rhyme."

The thought is, to separate things, and to let the massive deeds loom up so that their stature puts the ornaments where they belong. And this is based on the valid premise that the public has at best only the dimmest idea of architecture, and that this idea is further obscured by confusing architecture with building, and the whole business with blue prints, which, as everyone knows, are made by the architect, and constitute his chief contribution to society.

A word should be said about the modern French exhibits, meaning the drawings and other illustrations of interiors, and the drawings and photographs of houses and other buildings for country and town. The Exposition buildings of the recent show were commented upon more fully, as they well deserved, in the pages of THE ARCHITECTURAL FORUM for January. In the matter of city buildings in the style of our cherished "Ansonia" in New York, or the Senator Clark house on Fifth Avenue, we have come a long way beyond the French things of this type shown at the League this year, an ornate, over-detailed, meaningless type of urban architecture which recalls nothing so much as the enthusiastic work of our students of 30 or 40 years ago returning from the great adventure of the Beaux Arts, fairly bursting with consoles, cartouches and garlands. And in the matter of artificial country confections based on the Swiss chalet, that architectural style so charmingly exemplified in the design and architectural detail of the cuckoo clock, we had forgotten, by 1890, that this style was in favor here in the terrible eighties. But there were many modern versions of it among the French exhibits, very brittle and unconvincing,—country life in patent leather shoes. In country or town there seemed little to

make us feel provincial, and much to make us feel admirably sophisticated. Even some pretentious villa architecture for a palatial place at Biarritz did not seem to capture the Mediterranean spirit nearly so aptly as much that is being done by our architects in Florida, and much more that has been done on the Pacific coast. Must the fetish of European design always make us self-conscious and apologetic? The real defect of most of the imported exhibit was that so many of the things were not even good of their kind—and that is essential, whether one likes a thing or not. We can admire a good Greek temple or a good Futurist pavilion, but we have a perfect right to insist that each be good of its kind.

These exhibits of the Architectural League are far more important than a mere annual round-up, and some day it will be definitely decided whether the show is to be an affair of architects for architects or of architects for the public. If the former were the case, the thing could be very "ultra," and we would see architecture *per se*, the essence of quintessence, shorn of trimmings and either a matter of sincere self-arraignment or of self-congratulation on the part of all the exhibitors. If, on the other hand, the shows are to be the architects' invitation to the public to come in and get acquainted with architecture; there should not be too much sugar coating, but the feeling of every exhibitor should be no less sincere than if he felt his work was to be seen and judged only by fellow professionals. His responsibility, the responsibility of the whole show, is a great one, as also is its opportunity. A man has been known to have occupied an office in a building for three years and yet not know what its crowning stories looked like! Hardly anyone knows one building from another in New York or any other city. The architects, therefore, must invite these people into a gallery and show them pictures and models of the things they have created and are trying to create to make this country more interesting and more beautiful through the vision that is architecture.

PRINCETON ARCHITECTURAL PRIZES

TWO competitive prizes of \$800 each in the School of Architecture, Princeton University, are announced for the year 1926-1927. The winners are exempt from payment of tuition fees. The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University.

The candidates shall be unmarried male citizens, not less than 22 nor more than 30 years of age on September 1, 1926, and shall have been employed as draftsmen in architects' offices for not less than three years. Applications to compete for the prizes must be filed on or before April 24, 1926. For application blanks and regulations governing the competition and the awards, address the Secretary.

A CONTINUATION OF PRACTICE

ANNOUNCEMENT has lately been made by Mrs. Barber that the architectural practice of her late husband, Donn Barber, has been taken over and will be continued by Messrs. McKenzie, Voorhees & Gmelin, Architects, 342 Madison Avenue. The work will be executed from the present office, long Mr. Barber's, at 101 Park Avenue, New York.

ALFRED D. F. HAMLIN, F.A.I.A. 1855—1926

IT is with a realization of very deep personal loss that I am called upon to record in these columns the death by accident on Sunday evening, March 21, of Professor Hamlin. A man possessed of great kindness of nature and sweetness of character, he was beloved by countless architects throughout this country who were as fortunate as I to be among his pupils in the Architectural School at Columbia. There has been no student of architectural history more conscientious or more tireless, and no authority better known or more respected than Professor Hamlin. It was, indeed, a precious privilege and a lasting inspiration to have received from his lips the data and the details of the gradual evolution through the ages of this greatest of all arts. Into his lectures he wove the inseparable history of peoples and nations and the unceasing influence of changing civilizations upon architectural history.

Professor Hamlin was born in Constantinople, September 5, 1855, the son of the Rev. Dr. Cyrus Hamlin, who was president of Robert College there and one of its founders. He was graduated from Amherst in 1875, after which he studied architecture at the Massachusetts Institute of Technology and the *Ecole des Beaux Arts* in Paris until 1881. He received the degree of M.A. from Amherst in 1885 and that of L.H.D. from St. John's College in 1912. His entire educational career was identified with Columbia University, to which institution he went as Special Assistant Instructor in Architecture in 1883, eventually becoming head of the Architectural Department upon the retirement of Prof. William R. Ware in 1904. He was a fellow of the American Institute of Architects, a member of the Archaeological Institute of America, the *Societe Archeologique* of France, and had been decorated with the Cross of the Order of George I of Greece.

Professor Hamlin was a member of the City Plan Committee of the Merchants' Association, and took an active interest in projects for the relief of congestion in the streets and buildings of New York and in the elimination of the fire hazard caused in Queens by the hasty erection of frame dwellings in close contact. He was chairman of the Arts Division of the Committee on Community Coöperation of the Committee for Completing the Cathedral of St. John the Divine, in New York. The untimely death of Professor Hamlin comes as a great shock and an irreparable loss to his university associates and to his countless friends throughout the United States.

PARKER MORSE HOOPER.



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BOOK DEPARTMENT

Spanish Interiors and Their Decoration

A Review by ROBERT L. AMES

THE sudden rise in popular favor which Spanish styles of interior architecture and decoration have experienced in America has naturally brought with it many instances of their unwise use. It has often seemed that architects and interior decorators have made use of Spanish types chiefly because they offered (supposedly) an opportunity for that employment of gorgeousness on a large scale which so many of their clients insist upon having, and which they are likely to secure from one architect if not from another. It has not seemed to occur to architects or to interior decorators (still less to clients) that these Spanish types are most successfully used where a certain architectural reticence or reserve is maintained, and that an interior does not necessarily show a consistent use of Spanish forms merely because it contains large areas floridly decorated and filled with a vast assortment of miscellaneous objects, antiques for the most part, filched from old buildings, ecclesiastical and secular, and brought to New York for sale in various auction rooms. It might be replied, of course, that use of restraint is necessary for the proper use of any type; that no style is done justice to when over-

developed and made to serve as a medium for carrying an overload of decorative accessories. Not that Spanish interiors need always be severely simple and austere, for often they are opulent and splendid; but almost always it will be found that there is involved a restraint which holds ornament in its place as subordinate to architecture, making architectural lines, areas and spaces of the chief importance, and adapting ornament to them.

Not the least valuable detail of this excellent work lies in its illustrating just this point. Without minimizing the importance of the "printed word," one learns vastly more regarding a subject such as this from illustrations, and the almost 500 half-tones in this volume show domestic interiors in different parts of Spain which for the most part illustrate the balance or proportion just referred to, to be maintained between in-

terior architecture and furnishing. It will be found that Spanish rooms are as a rule of good size and, above all, lofty; that objects of furniture are relatively few, confined to pieces of practical utility, and of bold and vigorous scale rather than numerous and small, as in interiors of some other types. This of course does not

make for that intimacy of feeling which renders eighteenth century French interiors so charming, but on the other hand it gives a simple dignity or breadth which serves admirably interiors intended for many purposes.

The fact that the Spanish type demands rooms of fair sizes, somewhat sparsely furnished, necessitates of course care in the use of what decorations and furnishings they do contain. An interior may be equally "Spanish" with almost bare walls of rough plaster or having its walls gorgeously polychromed in some all-over design; and its woodwork, such as exposed roof timbers and shutters at windows, may be either simply finished or themselves polychromed. Shutters, even within, are often studded with ornamental nail heads. Use of ornamental tiles constitutes another detail typically Spanish, used not so much upon floors as upon walls as panels, dados, or lin-

ings for niches, cupboards or even for the risers of stairs.

With interior architecture of a vigorous and distinguished character thus secured, Spanish interiors are likely to be furnished with the necessary pieces developed in walnut, sometimes with inlays of other woods, and a large part of this volume is devoted to illustrating the different types of the objects used to furnish Spanish houses. Excepting rooms of houses which have been restored and furnished so that they are practically museums, all the rooms illustrated are such as are lived in, and therefore possessed of such qualities as fit them for actual, practical use as twentieth century homes.

SPANISH INTERIORS, FURNITURE AND DETAILS. From the 14th to the 17th Century. With an Introduction by Harold D. Eberlein, 136 Plates with more than 450 illustrations, 8¾ x 12 ins. Price \$18. Architectural Book Publishing Co.

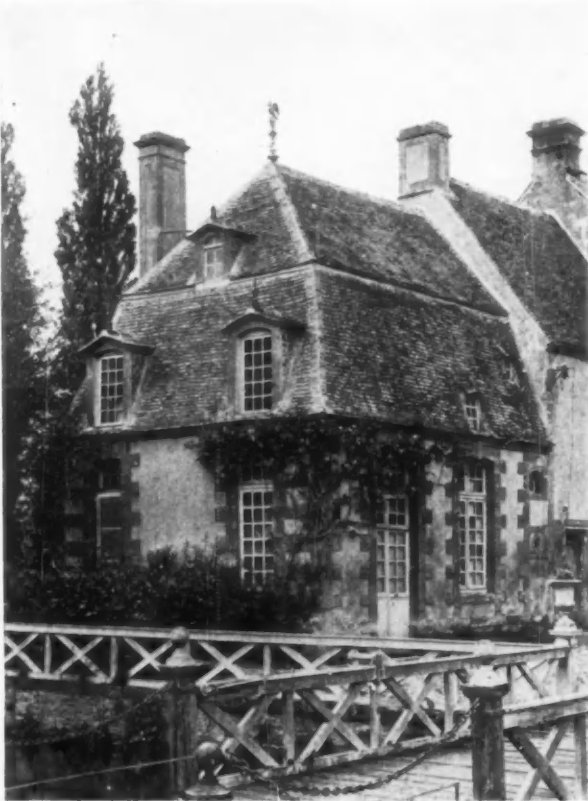


One Corner of a Patio in Toledo
Illustration from "Spanish Interiors, Furniture and Details"

FRENCH PROVINCIAL ARCHITECTURE

*A Constructive and Practical Work on
Minor French Buildings*

By PHILIP LIPPINCOTT GOODWIN
and HENRY OOTHOUT MILLIKEN



SOME of the most graceful and distinguished architecture in the world exists in French provincial towns, small villages and in tiny hamlets which cluster about the great chateaux—small manors, half-timber cottages, shops and buildings of other kinds. Much of this wealth of design is applicable to American use—the exteriors largely for suburban or country houses, and the interiors for residences or apartments. The authors, with unerring architectural taste and judgment, have selected just those details which possess proportions and suitability for present-day use. The volume contains illustrations, plans and measured drawings worth considerably more than the cost of the work.

*Text, 40 Plates of Measured Drawings
94 of Illustrations*

Size of Pages, 11 x 15 ins.
Price \$20

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GOOD PRACTICE IN CONSTRUCTION. Part II. By Philip G. Knobloch. Text and 52 plates, 8 $\frac{3}{4}$ x 11 $\frac{5}{8}$ ins. Price \$4. The Pencil Points Press, Inc., New York.

ARCHITECTS sometimes complain that the quality of workmanship in the building trades has deteriorated greatly during the last decade, and that in their zeal to finish work with sufficient speed and with sufficiently little effort to realize a profit on the price at which he has secured the work, a contractor will resort to use of tricks and makeshifts of all sorts,—particularly if he thinks his makeshifts will not be found out! Contractors, upon the other hand, have been known to complain that the drawings which come to them from architects' offices are often theoretical rather than practical,—that in his interest in design an architect sometimes loses sight of the requirements of practical construction, with the result that a literal following of plans and drawings, even when possible at all, would generally involve prohibitive cost.

With an idea of placing authoritatively drawn details on record in a drafting room, and probably also with the idea of establishing a satisfactory standard of construction for contractors, this excellent series of handbooks is being published. The well selected and carefully presented subject matter has been assembled as the result of the collaboration of the author and a number of the best known architects in the country, along with assistance from many men in the building trades. The plates deal fully with a vast number of the details of construction, such as balloon and braced framing, floor framing, store fronts, placing of exterior windows and doors, vault and dome construction, louvers, septic tanks, etc., all these presented in ways calculated to aid and guide architects and their draftsmen as well as builders and contractors.

POTTERY AND PORCELAIN. By Frederick Litchfield. 464 pp. 7 x 9 $\frac{3}{4}$ ins. Price \$9. The Macmillan Co., New York.

THE relations which exist between architecture and pottery of certain kinds are close indeed. The term "pottery" in its broadest sense includes rather more than is generally thought of when the word is mentioned, and often pottery in the forms of brick or terra cotta becomes an important part of architecture itself, or at least of building, without which architecture proper could not assume tangible form. At other times pottery assumes importance as accessories in decoration, and it is with pottery falling within this classification that this work deals. The work is rich in technical information.

Mr. Litchfield published in 1879 what may be regarded as the beginning of the present work, a volume slender indeed in comparison with that now issued, which after being repeatedly amplified appears now in the fourth edition of its present form. The volume deals in minute details with earthenware of the various kinds which are considered as pottery, with porcelain, and particularly with the marks by means of which the different varieties are identified. It gives reproductions of the marks themselves, and is replete with illustrations not only in black and white but in color as well. The author, with a background acquired during many years of study and collecting, has drawn with taste and discrimination upon the resources of public and private collections in selecting subjects for illustration. The volume is likely to be of particular value to collectors of ceramics or to architects.

THE FALISCANS IN PREHISTORIC TIMES. By Louise Adams Holland. Volume V of Papers and Monographs of the American Academy in Rome, 162 pp. and 13 plates, 6 x 9 inches. \$2.50. American Academy in Rome, 101 Park Ave., New York.

THE volumes published under the auspices of the American Academy in Rome represent the result of much archaeological research into the remains of historic and prehistoric settlements, for the most part in Italy. Volume V of the series deals with such remains as still exist of the *Ager Faliscus*, a locality on the edge of a civilization greater than its own, obscured and finally absorbed by its more powerful neighbors. Such was the district northeast of Rome, inhabited by the Carpenates and the Faliscans, tribes well known to students.

The work is a study into the life and customs of the period. Much of the history and general knowledge of a race so remote in time is necessarily gleaned from its tombs and other places of burial, largely because of the custom of the ancients of placing in the tombs the pottery, metalwork, ornaments, or other objects which it was thought would be needed in the life beyond the grave. Exploration and examination of ancient burial places yield data of immense value in studying any ancient civilization and particularly its habits of living.

Exceedingly well documented, and produced with all the editorial care which distinguishes the publications of the Academy, the work will have a distinct and definite value in filling what has hitherto been a gap in knowledge of the antique world and its legacy to the present.

READY-WRITTEN SPECIFICATIONS. By Leicester B. Holland and Harry Parker. 274 pp., 8¼ x 11 inches. Price \$5.50. John Wiley & Sons, Inc., New York.

FEW of the details which demand attention in an architect's office are regarded with the resignation to a necessary evil with which building specifications are contemplated. Often, indeed, a set of specifications is inherited, so to speak,—bequeathed or passed on by an older to a younger architect, or copied from the archives of a well established office for one just being established, and then followed without change year in and year out, surviving many changes of administration and office upheavals and finally, no doubt, inherited, intact and absolutely inviolate, by the architect's successors.

And yet it would be difficult to imagine a course more unprogressive and reactionary. This is the day of progress, and in no sphere or field of effort is progress more marked than in that of building and the use of building materials; new products are invented and put upon the market, and old, well known materials are often changed—for better or worse—and sometimes to extents which mean complete changes in character if not in identity. Then, too, building practice changes with the use of different materials, and all this involves—or at least should involve—corresponding alterations in the specifications by which an architect theoretically governs the type and quality of construction by prescribing the materials which shall go into the structure. Some offices, realizing the importance of the subject, maintain well equipped specification departments, conducted by well trained men who keep informed as to the state of the market and are on the alert for new materials and for advanced methods of using them; but in the average office the writing of specifications is regarded as something necessarily fixed, definite and immune from change, which always results in the work's becoming perfunctory.

This excellent work on specifications is the result of experience, study and observation. The authors are graduates of the School of Architecture of the University of Pennsylvania, members of the American Institute of Architects, and both have had wide experience in the practice of architecture. The volume covers every detail of specification writing for a building of any kind, large or small, and the outlines given require only such changes or supplementary clauses as may be made necessary by conditions or the peculiarities of site or of local building practice. The work is highly recommended to architects, specification writers and others concerned with the best use of building materials. It fully meets the needs of those who desire a complete and detailed survey covering the subject and ready for immediate use.

RELATION IN ART. By Vernon Blake. 325 pp. 6 x 9 ins. Price \$6. Oxford University Press, American Branch, New York.

RELATION in Art is, in the words of the author's sub-title, "A Suggested Scheme of Art Criticism With Which is Incorporated a Sketch of a Hypothetic Philosophy of Relation." However, in weighing the importance of the two divisions, one might be inclined to contend that it would have been as happily named had it been called "A Hypothetic Philosophy of Relation and its Application to Aesthetics" as given its present title.

In the first part of the book the author attempts to formulate a philosophic system in which "the means of plastic expression" are considered "as a language fitted to express forms of thought." Such an attempt on the part of an author necessarily involves a certain number of elementary definitions and distinctions to eradicate the ambiguity attendant on the use of words pertinent to the development of a philosophic system. Such digressions are overlooked as necessary evils, and are excused when one turns to the more solid portions of the book and realizes the importance of Mr. Blake's treatment of the matter in hand. The Aristotelian logical forms are cast aside as being inadequate to cover the processes of æsthetic thought. The "inter-relation of the component elements" in a work of art is treated as the vital thing, while through the whole runs its general *leit motif*, "there is an essential universal" sameness with which it may be useful to coördinate a sameness of our own invention. These two detached quotations may seem a little absurd, but in their proper settings and considering the other portions of the book one may infer that a work of art is a work of art in so far as it represents some function of the undetermined formula of the universe. Such an idea, though not entirely unheard of, has been so slightly dwelt upon or developed that it appears almost in the light of a discovery.

The hypothesis is interesting in its extreme and admits of much speculation and thought. It is somewhat unfortunate, however, that the author attempts to apply his theories to only those æsthetic reactions which arise from what he terms the plastic arts. Had the scope of the work been broadened to include more universal experiences, experiences from other forms of art as well as from plastic forms,—would it not be a more valuable and interesting document? Perhaps the author does not consider the former as being related to the latter, but it seems unlikely that a writer of Mr. Blake's intellectual ability would so choose to differentiate between two such closely allied reactions as have been herein suggested.

MAHOGANY, ANTIQUE AND MODERN. Edited by William Farquhar Payson. Plates and 154 pp., 8½ x 12¾ ins. Price \$15. E. P. Dutton & Co., 681 Fifth Avenue, New York.

STUDENTS of English and American architecture and decoration identify use of certain woods with certain architectural periods. Thus oak is associated with the Gothic era, together with the Tudor, Elizabethan and Jacobean periods; walnut more particularly with the era of William and Mary and Queen Anne, while mahogany is chiefly identified with the reigns of the Georges, and especially with the latter part of the era, with the work of Adam, Chippendale, Sheraton and Hepplewhite, and with the work done in America during the years just before and after the Revolution. Mahogany, therefore, is the wood in which there was developed the most graceful and refined of English and American furniture, that in which were embodied all the delicacy, subtlety and sophistication to which furniture design could be made to give expression at the hand of skilled craftsmen.

This volume might be regarded as a complete review or survey of the part mahogany has played and is still playing in architecture and decoration. The nature of the wood is discussed as well as its production, including the stages which follow one another,—the tree's being felled in some forest, perhaps in Honduras; its transportation in the form of logs to a mill; its being cut up into units of suitable lengths and appropriate widths and thicknesses, and then finished for actual use. Perhaps of wider interest are the portions of the volume which deal with the actual uses of the wood, uses past and present,—its being employed occasionally for interior trim, partic-

ularly for those beautifully paneled doors, with their carved architraves painted white and the silver knobs, locks and hinges which adorn so many fine old houses in the South, built during the late colonial or the early federal period. Of interest, too, are the uses of mahogany for yachts and vessels of different sorts, and of even greater moment are the uses of the wood, past and present, for furniture, not only in England and America but in continental Europe as well, often used in combination with other woods, with gilding and with mounts of metal.

Mr. Payson as Editor has availed himself of the aid of others well qualified to deal with their respective topics. Among these contributors are Frances Morris and Charles O. Cornelius of the Metropolitan Museum, Kenneth M. Murchison and Henry B. Culver, the latter well known for his ship models and his writings on ships. The volume is filled to repletion with excellent illustrations of interiors and individual pieces of furniture, and it is indeed well worth the attention of architects and decorators.

The importance of mahogany is perhaps greater today than ever before. Its importation no longer involves its costly transportation from great distances, since sources of supply comparatively near at hand are now available, and modern methods of finishing and marketing have resulted in making this most beautiful of woods available for a wide variety of purposes. The very availability of mahogany imposes a certain obligation upon those who direct its use, and this review of the place which the wood has occupied in building and decorating is of help in determining the present value of mahogany and suggesting its most appropriate use for various purposes.

COLONIAL INTERIORS

Photographs and Measured Drawings of the Colonial and Early Federal Periods

By LEIGH FRENCH, Jr., A. I. A.

INTERIOR woodwork during the Colonial and early Federal periods was exactly what is demanded for "Colonial" interiors today. The character of workmanship in the colonies insured craftsmanship of excellent quality, and this, together with design carefully studied from the simpler contemporary English work, resulted in woodwork which it would be difficult to improve upon. For this reason close study is being made of such old American interiors as still exist, and measured drawings make possible the reproduction today of much of the finest woodwork of the seventeenth or eighteenth century. These



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125 plates, 10 x 15 inches. Price \$15

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THE EDITOR'S FORUM

IS THE INDIFFERENCE MUTUAL?

THE *Saturday Evening Post* sells each week something over two million copies. According to Mr. C. H. K. Curtis' department, which studies human behavior, at least ten million people see this journal every seven days. Well,—we for one hope this estimate is particularly correct for the issue of March 27, which carries the first of a series of articles by Harvey Wiley Corbett.

This estimable gentleman, always alert where the interests of his fellow practitioners are concerned, has descended, pen in hand, from the pinnacle of the Bush Building and has initiated a large portion of the public into the mysteries of architecture, undoubtedly the most important and intelligently presented public propaganda which the profession has received in the memory of living man. Mr. Corbett's article, effectively titled "New Stones for Old," is written with a blending of those scholarly, human and humorous qualities which make it easy to read and believe.

The article is important on its own account and important because it gives point to a matter which for many years has been urgently present in the architect's office—the relation of the architect to the public. Architects have long complained that theirs is the least understood and least appreciated of the professions. The complaint is justified. But, willing to recognize the public's shortcoming in that respect, have architects been willing to recognize their own? Why expect the public to take the initiative, with a hundred other interests not merely hoping for but actually clamoring for its attention? The crowd does precious little thinking of its own. It never gets a chance to. Someone is always around ballyhooing for this thing and that, and the public turns eagerly wherever a new sound is heard or a new light appears. As a matter of fact, architecture forces itself upon the public's attention more than any of the little-heralded arts and professions. Particularly in the large cities, architectural activity is of a sort that demands attention. The deplorable fact is, however, that when the layman views a new building, he almost invariably thinks in terms of the *owner* of the building and rarely of its *designer*. The average man on the street cannot name three architects, although there are 25 buildings, which stand as conspicuous examples of architecture, of which he can readily identify the owners in every instance.

There is only one way to make the people see and think *architecture* when they look at a building. There is only one way to make the public understand the architect's function. There is only one way to make the public place a proper value on architectural service. Mr. Corbett has shown the way. It is hoped that other members of the profession—there

are many talented men who can—will follow the lead of this pioneer. Whether the Institute shall deal with this matter in an organized way, or whether the work is carried on by certain individuals who elect to serve their profession in this manner, is of less importance than to keep the hammer pounding until every last person knows what an architect is and what an architect does. Meanwhile, let us salute and cordially acknowledge architecture's further indebtedness to Mr. Harvey Wiley Corbett.

Raymond M. Hood has happily anticipated us, for as we go to press we find in the April 10 issue of *Liberty* an intensely interesting prognostication on the New York of the future. It is a pleasure, therefore, to salute Mr. Hood and Mr. Corbett individually and jointly. Surely here is precedent to follow.

PLANNING FOR LONDON'S GROWTH.

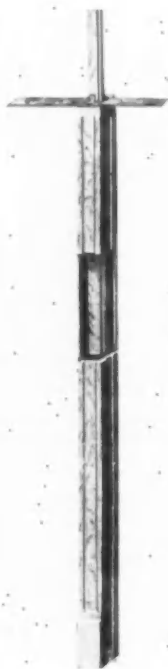
LIKE New York and other newer and rapidly growing cities, London is grappling with the problem of city planning for the future. The great difficulty there is to provide parks and open spaces for future generations, according to a recent widely circulated dispatch of the Associated Press.

In discussing the London of 2026, G. Topham Forrest, chief architect of the London County Council, points out that the London of a hundred years ago is now Central London. In 1800 the distance from the center of the city to open country was about two miles; now it is from six to eight miles. To provide breathing spaces for the future millions, Mr. Forrest suggests definite areas for residences and others for factories, with a ring of parks around the inner metropolitan area,—“zoning,” in other words. He advocates the utilization of the old Regent's Canal, which many Londoners hardly know exists, for a boulevard linking up the existing parks. The fenced squares which are characteristic of London should be made available to the public at once, he says, instead of being kept locked for private use.

The architect's plan includes a new layout of the western part of inner London, with Buckingham Palace as the center. Three new bridges across the Thames would be needed for the increased traffic.

QUANTITY SURVEYORS ORGANIZE

AN Institute of Quantity Surveyors is now under organization by some of the representative professional quantity surveyors throughout the United States. The initial session of the Institute will be held in Chicago, June 6, 7 and 9, 1926. Discussions and creative work of vital importance and interest will be taken up. Those interested in cooperating with this movement are asked to communicate with Mr. G. Szmak, 945 Main Street, Bridgeport, Conn., who will forward particulars regarding the project.



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BOOK DEPARTMENT

Some Recent Architecture in Holland

A Review by ROBERT L. AMES

AN American who follows present-day tendencies in the architecture of continental Europe may well be pardoned if he asks just whither European architecture is going; not the architecture of the British Isles, be it noted, for the British seem to be guided in their architecture (as in most else) by that solid, well grounded common sense or reliability which we are fond of supposing is held as a common heritage by the English-speaking nations. But let one but cross the Channel and begin to examine the recent architecture of almost any French city,—the newer buildings, residential perhaps, in almost any French town,—and one will be astonished, if not dismayed, to find there much which will cause the fear that the amazing showing of architecture, as well as of the other arts which contribute to architecture, which in Paris during part of 1925 astonished the world, was representative and symptomatic of the tendencies of European architecture as a whole, and not (as one had hoped) the result of a temporary architectural aberration, one outcome or a result no doubt of the shock engendered by the World War.

Americans are taught to regard Spain as the one really unspoiled country left in the world ("reactionary" is the word often used), and yet even in Spain the deadly pseudo-progress of architecture goes on apace, and lately there has been built in Spain's chief city an extremely costly religious edifice of such an amazing and advanced modernist type that one may well be pardoned for regarding it as a parody,—as the one supreme and structural perpetration of blasphemy. Modern Germany, of course, could not be expected to refrain from emulating what she saw being done all around her, but the Dutch, with their phlegmatic solidity, one might suppose to be more firmly rooted and grounded,—more amenable, perhaps, to the teachings of tradition, and less likely to be swept away by the desire for novelty which has caused such havoc elsewhere and which produces such dire results wherever its tendencies are being felt today.

Such, however, does not seem to be the case. This recent work on Dutch architecture presents evidence which proves that the difference between Holland's following of Europe's extreme architectural tendencies and the following of the same tendencies by other countries

is of degree rather than of kind, the result being that the work in Holland is less disturbing than that elsewhere,—only slightly less disturbing perhaps, for much of the recent work here illustrated might almost be attributed to certain of the most extreme and enterprising architectural radicals in other countries. As one turns the pages of the work, there are seen a few illustrations of buildings which suggest a certain inspiration,—proved by fine, severe lines attained along with what seem to be economical uses of material and labor. Some few other illustrations show structures which are at least inoffensive,—in some very rare instances even admirable,—but one closes the volume with (first) wonder whether the upheavals of the past decade or more have not affected architecture as well as everything else which concerns mankind, and (second) a



Radio Station, Kootwyk

An illustration from "Dutch Architecture of the XXth Century"

feeling of thankfulness that (in America, at least) the movements of architecture are steadily onward and upward, and that our experiments, even though sometimes revolutionary, do not involve the wholesale destruction of what gains architecture has made during the last several hundred years. Perhaps, however, it might be well to refrain from adopting too complacent an attitude, since possibly our moderation is due partly to a certain timidity which Americans feel in pioneering into new and highly original expressions of what concerns art, and partly also to the unfortunate development which has come to what few innovations we have attempted in the past. This volume constitutes a valuable record of current European architectural tendencies.

DUTCH ARCHITECTURE of the XXTH CENTURY. Edited by J. P. Mieras and F. R. Yerbury. Text, and 100 Plates, 8½ x 11 ins. Price \$10. Charles Scribner's Sons, New York.

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM

HOUSE & GARDEN'S Second Book of Interiors

EVERY little while a new volume is added to the HOUSE & GARDEN series, which deals with houses, their exteriors and interiors, and their gardens. In this, the latest and by far the most helpful and stimulating of these volumes, there has been collected the very best of the invariably excellent matter which has appeared in HOUSE & GARDEN during the past year or two. It is a volume valuable alike to the architect, the interior decorator and the home owner, as well as to the large number of people casually interested in interior decoration.



SEVEN hundred illustrations deal with every department of the house,—entrance porches, vestibules and halls; reception and living rooms; libraries, dining rooms and kitchens; stairways; bedrooms and bathrooms; verandas and terraces, all these illustrations presenting the most perfectly planned and beautifully arranged examples, the greater part of which are of distinctly moderate cost. Other departments deal with color schemes of which a great many are suggested; with accessories, such as book-cases and built-in bookshelves; lamps and lamp shades; mirrors and other details of furnishing; and one section is given up to illustrations and text which make entirely plain the types of furniture of the different historic periods.

It would be impossible to over-emphasize the value of this work to anyone interested in its subject.

.223 pages. 9¾ x 12¾ inches. Price \$5.

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THE OAK COLLECTOR. By MacIver Percival; 282 pp., 5 x 7½ ins. Price \$3. Dodd, Mead & Co., New York.

STUDENTS of furniture place high value upon furniture of what is sometimes called the "age of oak," which was the forerunner of the "age of walnut" and the "age of mahogany." Particularly in England, furniture of the oak period exhibited a charmingly rugged simplicity accompanied by grace which in the estimation of many renders it far more interesting and valuable than later furniture, which with its sophistication and ultra-refinement was the result of influence from without.

This excellent work on oak is by a widely known writer on furniture. As a manual to a collector it is invaluable, though it is equally so to a student who desires to learn of the historic periods. The illustrations are helpful, and an adequate glossary adds to the value of the volume by considerably increasing its usefulness.

ARCHITECTURE OF THE OLD SOUTH. By Ernest Ray Denmark. Text and 72 Plates. 9 x 11½ ins. Price \$2.50. The Southern Architect and Building News, Atlanta.

THE wealth and culture of the South produced noteworthy architecture during the latter part of the colonial era and up to the time of the Civil War. The traditions of the settlers of the states along the Atlantic seaboard,—Maryland, Virginia and the Carolinas,—led to use of architectural forms of the English Renaissance, while in Louisiana French and Spanish traditions resulted in use of forms largely Latin. The entire South embraced with fervor and enthusiasm the architectural forms of the Greek Revival when they appeared.

This work might be called a review in brief of the architecture of the South during this entire period. Many well known buildings are illustrated, such as "Shirley," "Westover" and the Bull-Pringle house at Charleston, but many also are the views, exterior or interior, of charming old structures which have hitherto somehow escaped exploitation. The buildings illustrated are not exclusively residential, for the volume includes quite a number of structures of a public nature, such as court houses, or of churches,—a type of building of which the South produced some notable examples which still exist.

ART STUDIES: Mediæval, Renaissance and Modern. Editor in Chief, Arthur Kingsley Porter. Plates and 163 pp., 8¼ x 11¾ ins. Price \$7.50. Harvard University Press, Cambridge.

THE *American Journal of Archaeology* exists as one of the few highly critical of American publications. It is devoted chiefly to the recording of results of research in various fields which relate to art or to subjects more or less closely related to it, and among the editors of the publication or members of its staff there are many individuals well known for their scholarly attainments. "Art Studies," a beautifully produced volume, is described as "an extra number of the *American Journal of Archaeology* for 1925." It collects in book form a number of articles by eminent writers and research students. Georgiana Goddard King writes of the "Problem of the Duero," concerned with certain antiquarian studies of old churches and other ecclesiastical buildings in Spain. Raimond Van Marle contributes an illustrated essay on "Paintings of the Beginning of the Fourteenth Century at Montefiascone." Frank Jewett Mather, Jr. writes on "Two Attributions to Giotto," Ernst Steinmann on "An Unknown Pieta by Michelangelo," and Arthur Pope on "A Quantitative Theory of Æsthetic Values."

LIFE AND LETTERS OF THOMAS JEFFERSON. By Francis W. Hirst, 588 pp., 5½ x 8½ ins. \$6. The Macmillan Co., New York.

THE place in American history occupied by Thomas Jefferson is, of course, well defined and amply secure. One of that small group of men who would have been notable in any age, and notable indeed at a time when a few struggling colonies had but lately constituted themselves a nation, he aided by his counsel and efforts as a statesman in the stabilizing of American affairs, and served not only as Secretary of State and Governor of Virginia but also two terms as President of the United States before returning to the broad acres of his Virginia plantation, to devote what he described as his declining years to the tranquil life of a country gentleman.

The principal interest in this work to architects will be the chapter devoted to Jefferson's life after his retirement from participation in public affairs. Interested as any well bred American of his time would have been in architecture, his taste was developed and sharpened by his study when in France of French and Roman architecture, and made even keener by his visits to some of the great English country houses, their parks and gardens. The taste which guided this American Cincinnatus as an amateur architect may be judged from such of his work as yet remains,—notably that at Monticello and the University of Virginia, work of such excellence, beauty and architectural purity and accuracy that it remains after more than a century among the treasures of American architecture. Jefferson in addition to being far more than something of an architect was a landscape gardener. He planned his grounds just as he grouped his buildings with fine taste as to composition and with the same eye to carefully studied architectural effect which he devoted to the designing of Monticello's portico or to the Rotunda at Charlottesville. Other Virginia builders disfigured their sometimes fine country houses by crowding them with offices for the conducting of their plantations' business; Jefferson concealed these utilities, and tucked them away where they would be convenient and accessible but not obtrusive. A visiting French nobleman proclaimed him "the first American who consulted the fine arts to find out how to shelter himself from the weather."

SKETCHING IN LEAD PENCIL FOR ARCHITECTS AND OTHERS. By Jasper Salwey, Author of "The Art of Drawing in Lead Pencil," "Cornwall," etc. 174 pp. 5½ x 8½ ins. Price \$3. Charles Scribner's Sons, New York.

IN these days of photography made easy and of the use of "picture postcards" of everything which possesses anything of interest, one is often likely to overlook if not to minimize the claims of sketching. It is so easy, let us say, for the traveler to carry about with him a camera hung to a strap over his shoulder, and to snap in an instant whatever attracts his fancy instead of producing paper and pencil and devoting an hour or more to securing a sketch which in the end may not possess half the accuracy and fidelity to detail which has been secured by the camera. And yet sketching is an art and involves far more than what may appear to be occupation for a chance idle moment. Sketching successfully done involves the use of composition, of grouping of perspective, and of countless other details of draftsmanship, and it is important for the best development of almost any form of art and vitally necessary for many. For an architect skill in sketching is highly important.

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By PHILIP LIPPINCOTT GOODWIN
and HENRY OOTHOUT MILLIKEN



SOME of the most graceful and distinguished architecture in the world exists in French provincial towns, small villages and in tiny hamlets which cluster about the great chateaux—small manors, half-timber cottages, shops and buildings of other kinds. Much of this wealth of design is applicable to American use—the exteriors largely for suburban or country houses, and the interiors for residences or apartments. The authors, with unerring architectural taste and judgment, have selected just those details which possess proportions and suitability for present-day use. The volume contains illustrations, plans and measured drawings worth considerably more than the cost of the work.

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since it precedes the creation of almost anything in the way of architecture. A composition once fixed in the designer's mind must next be sketched or put into the "sketch plan" stage, and the preparation of perspectives and even of elevations of buildings, supposed by many to involve nothing more than drawing which is purely mechanical, demands rather more in the way of sketching than might be supposed. And, what is more, sketches serve to capture and fix compositions which have never had any actual, tangible existence whatever,—airy fabrics of imagination,—pavilions and palaces which have never existed except in the fertile and inventive mind of an artist, and yet possessed often of high actual value in the way of design. How fatuous to rely wholly upon the actual and methodical portrayal by the camera of only literal realities, when many things exist only in vision!

While Mr. Salwey's book may not have been prepared wholly with the requirements of the architectural sketcher in mind, it admirably covers the subject from the student's point of view. It is particularly helpful in defining the different techniques of drawing, some of which are better adapted than others to a given use. There are shown (by way of an object lesson) several "stages" of sketching, one illustration showing the barest fundamentals of form with merely sufficient data from which the draftsman probably developed the drawing shown a few pages farther on; thus there are Figures 10 and 11, "Almshouses near Edgware," in one of which are indicated merely beautifully disposed hip roofs and a Baroque gable, while the other indicates the finished charm of textured brick walls and tiled or slated roof surfaces.

ETCHERS AND ETCHING. By Joseph Pennell. Third Edition, 343 pp., 7¼ x 11¼ ins. \$10. The Macmillan Company, New York.

THERE are not many names more conspicuously identified with modern etching than that of Joseph Pennell,—and not only with modern etching but also with all the lore of past and present ages which supplies background for one who treasures the engravings, etchings and all the other products of what are sometimes termed the "graphic arts," the lore more than partly literary which has been accumulated during centuries, and which constitutes so much of the charm which invests the subject.

Mr. Pennell's writings on etchers and etchings and the technique of etching processes are very nearly as interesting as the plates in which his highly skilled hand drew the lines which portray the lace-like delicacy and fragility of the western front of Amiens or the airy pinnacles of various old buildings in Spain. His vividly written paragraphs create in the mind's eye the beauty of the old world or some few details in the new, and all but cause the objects to assume visible form. So too with his writings of the great etchers of days gone by,—of Rembrandt, Van Dyck, Turner and Whistler, or those of the more recent past or indeed of the present, the interest of this latter part marred more than a little by the marks of an obstinate intolerance,—an absolute certainty and firm conviction of being in the right when everyone else is in the wrong, or else of a sort of naïve vanity which clothes with an exaggerated importance various and sundry small and petty quarrels regarding which the reader knows little and cares less. Nevertheless, the work is a valuable contribution to the works upon etchings.

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125 plates, 10 x 15 inches. Price \$15

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383 Madison Avenue, New York

Howard Van Doren Shaw; 1869-1926

An Appreciation by IRVING K. POND

HOWARD VAN DOREN SHAW was born in Chicago on May 7, 1869, and he died in Baltimore, on the night of May 6, 1926, where he had recently gone for medical treatment. Thus Howard Shaw was a comparatively young man, rounding out within a few hours a full 57 years—a period far short of the allotted three score years and ten. Fate had been fairly kind, for his was not an early struggle against odds, and he was able to apply as much time as might be necessary in preparation for his life's work. He chose wisely, and followed an academic course at Yale, receiving his B. A. in 1890. The succeeding three years he spent in the Architectural School of the Massachusetts Institute of Technology. In 1893 he married and be-



gan his architectural career, starting in an office out of which had come a number of competent—not to say distinguished—architects, to which list his name in course of time added luster and increased prestige.

One of Howard Shaw's earliest architectural works was his own home in Chicago, in which he broke away from the prevailing conventional layout and fitted the plan to its surroundings. In general style the house was domestic English, but it was treated with a vigor and freshness, rare then in American adaptations, which showed that the designer was possessed of a fine sense of scale, a keen sense of fitness, and a freedom of thought which augured well for a brilliant future. How brilliant that future was is known to all who are acquainted with the real accomplishments of architecture in America. The charming and compelling quality of Shaw's design was noted not only by a large and influential clientele, which sought his assistance, but by his brothers in the profession, who, in the sad days of his last illness, little dreaming that the end was to come so soon, gladly bestowed upon him the Gold Medal of the American Institute of Architects,—the highest honor the Institute could confer.

The character of Howard Shaw's design, and his attitude toward architecture as a fine art, brought his name prominently before the Institute, and ultimately he might have been made its president if his physical condition had been sufficiently strong to bear the burdens of the office, which impose a severe strain, one which some incumbents have not been resilient enough to stand.

One of Howard Shaw's most saving graces was a delightful sense of humor upon which he could rely to smooth the rough path and to lighten the heavy load. The joyous spirit, accompanied by dry humor, which characterized his conversation, was apparent in much of his design, even in his more monumental work. He seemed to take the same calm, detached, attitude toward architec-

ture that he took toward life,—albeit his strong and gracious personality shone through them both.

A list of Howard Shaw's civic and social activities would indicate that in his death not only has his profession lost a brilliant architect and designer, but the community itself has lost a generous hearted giver and worker in all good causes. He gave not only of his means, with which he had been generously endowed, but of himself, in spite of the frailness of his constitution, and the physical suffering he was called upon to endure. It was a brave and indomitable spirit which kept him in the world for even the short period of years allotted to him; for Howard Shaw died young,—young in years and young in heart. He was a lover of men, of nature, and of art,—the art of creating beautiful things beautifully. Because of the love of these three great invaluable factors in the life of the spirit, he was able to create charming houses to shelter ideal homes, amid both the peacefulness of lovely landscape surroundings and the turmoil of city life. Howard Shaw has gone out of a home in which he was loving and loved,—out of a world which by word and deed and through his presence he was continually making more beautiful.

The Fifty-ninth A. I. A. Convention

By JOHN TAYLOR BOYD, JR.

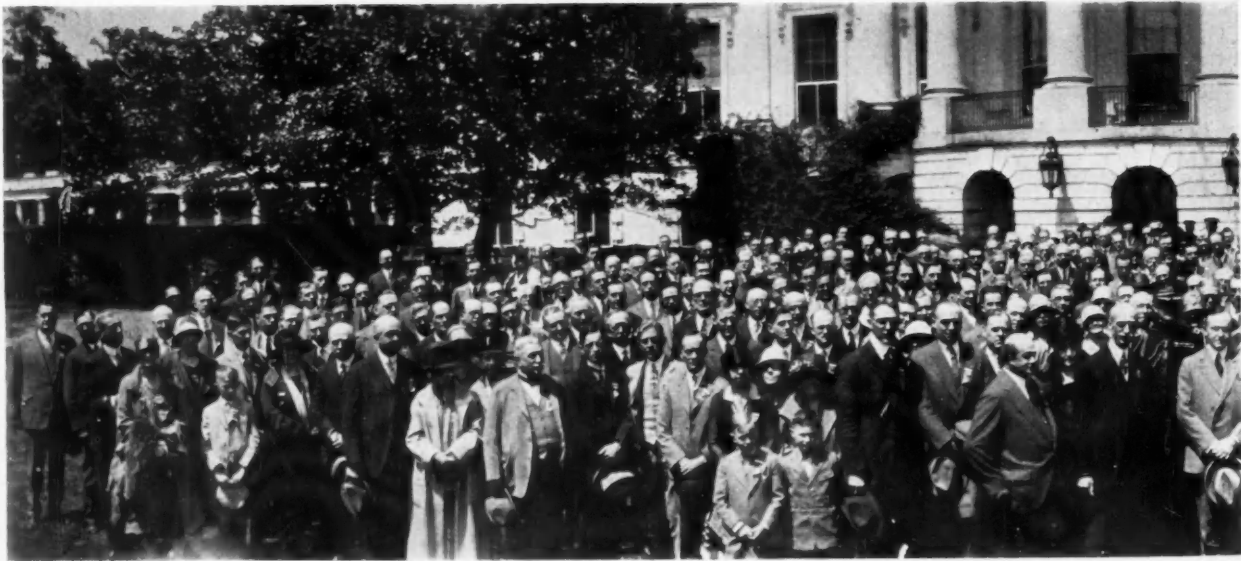
THE fifty-ninth annual convention of the American Institute of Architects, held in Washington early in May, took action looking toward the immediate future of the profession. If the convention at New York a year ago, held in conjunction with the great exhibition of architecture, closed a brilliant record of more than a half-century of progress, marking nearly the entire growth of architecture today, this year's convention opened a new era in a spirit of determination to maintain that progress as far as possible. A great opportunity seems to beckon to the profession in the growth of this vast country, with its huge resources, and in the growing interest of its people, to make its environment more worthy, evidences of which abound.

President Waid's address struck the keynote of the occasion in pointing out the opportunity and the need for the greatest effort on the part of the profession to prepare itself for the task ahead in improving our cities, growing as they do too rapidly for their health; and he reviewed briefly the bearing of the different activities of the Institute on the future. He quoted the evidence of progress in the statistical fact that 32 per cent in number and 66 per cent in value of our buildings are designed by architects, and he called attention to the improvement in the planning of our towns, as well as to some of the difficulties of cities such as New York, which "is in serious trouble, and has problems to solve costing millions, which could have been avoided and with better results, if wise foresight and skilled guidance had been available." "Such facts," said Mr. Waid, "lead our thoughts along many lines in which the profession can be of ever-increasing service to society." The convention marked the end of President Waid's long and faithful service as an

officer of the Institute. No one has served it more loyally and more effectively, and the delegates regretted only that they had no higher office to bestow upon him. His years of service will never be forgotten.

But one sad note stood out from the brisk, business-like air of the assemblage. This was the death of a loved master-architect, Howard Van Doren Shaw of Chicago. Stricken with illness on the way to Washington, he was taken to a hospital in Baltimore where his condition became so grave that the convention hastened its approval of the award of the annual gold medal to him, he already having been selected by the Jury of Award for this distinguished honor, the highest in the gift of the Institute. The news of the award came to the architect in his last conscious moments, and his final words were "I am pleased." Never was an honor more fully deserved.

The inspiration of the events which comprised the convention's program was marked on the spirit of the gathering. They reconciled it to the long, hard grind of business necessary to arrive at decisions of policy affecting the organization of the Institute in certain ways. These decisions were concerned chiefly with problems arising from the newer activities and liaisons of the Institute which have developed chiefly since the war. Specifically, these were connected with the Committee of Public Information; *Journal of the Institute*; the Scientific Research Department, and its ally the Producers' Research Council; the Architects' Small House Service Bureau; the Allied Architects; and the development of the Octagon property at Washington, which is the headquarters of the Institute. These activities and interests needed consideration, some of them needed overhauling, and all required coordination with one another and with the Institute organization. Differences of opinion



The Fifty-ninth Convention Photographed

had arisen in the profession in regard to their value, and these differences were tending toward controversy. But everyone concerned in them was anxious to settle all weak points as far as is humanly possible, and all concerned "got together" in a fine spirit of cooperation. Indeed, they were settled with surprising ease and good nature, so much so that some even regretted that there was not enough excitement to keep the profession's pulse beating!

The questions arising from these activities were, nevertheless, fundamental, and it is worth while to understand them and their effects on the profession. What is the Institute for? What should it do? Has it resources enough, in both men and materials, to handle so many active undertakings? It was really the answer to these questions which determined the voice of the convention on these new subjects. President Waid's address shed light on the matter, and, following an ancient custom, the Board of Directors consulted an oracle.

They found it in the Institute's charter itself. "The object of this Society is to elevate the architectural profession as such, and to perfect its members practically and scientifically." So spoke the sibyl, and the Directors presented it to the convention in their admirable report. The convention evidently inter-

preted the words of the charter to mean an approval of all their activities, with certain warnings in view of the limitations of the resources of the Institute, which has less than 3000 members as compared with other professional societies, quite a number of which have very large memberships, such as the American Medical Association, with its 90,000 physicians.

Since these questions have been much discussed in the profession, a brief mention of them here is desirable. As everyone knows, the *Journal of the Institute* has traveled a difficult path. The financial difficulty of carrying out its policy required attention, and a new board was appointed to work out a solution. The new board, with Lansing C. Holden as president, had thoroughly studied the problems. In cooperation with the Scientific Research Department and with others, the board adopted a new plan for the *Journal* which will soon be put into operation, which seems practical and suited to conditions as they have devel-

oped. Its character will be apparent in the *Journal* itself when the details are worked out. Since the matter of cooperation both with the *Journal* and with the Producers' Research Council was involved, the Scientific Research Department had been prevented from acting effectively until these questions were



Milton B. Medary, Jr.

Newly Elected President of the American Institute of Architects



at the White House with President Coolidge

settled, but, with the *Journal's* difficulties straightened out, its relations with the Scientific Research Department could be synchronized, and in turn, the Producers' Research Council, which coöperates, could proceed with its plans, producing the desired results.

The Architects' Small House Service Bureau question was settled by the convention after a short discussion, in which Robert D. Kohn ably presented, in a few words, the desirability of the Bureau's activities. He was effectively sustained by Mr. Kendall and Miss Manning of the Boston Chapter. The convention voted to approve the continuance of the Institute's control of the Bureau, and, later in the session, it also adopted an excellent resolution recommended by the Pittsburgh Chapter, which was designed to remove certain dangers in the situation. The Bureau itself is resolved to avoid these dangers, and is striving to further perfect its organization.

The important truth at the bottom of the questions concerning these activities is this:—they have had time to work out their problems, the Institute has approved them and has assisted them in adjusting their liaisons with one another and with the Institute itself, and the responsibility now rests largely on them to operate effectively. These activities have in general the good will of the profession, but there should be a clearer understanding among architects as to their aims and policies. They cannot be expected to secure the best results if they must contend with indifference and with misunderstanding. Those in charge of these activities believe they are helping fight the battles of the profession, and they feel that they should receive its sympathy and support.

The new program of the Committee on Public Information was also approved. It is a complex and difficult problem indeed, that of making the architect heard in the gigantic forum of today, which is our press,—to be heard, moreover, in a decent, dignified manner, amid all the clamor of press agent, of advertiser and of orator, a jargon of appeals and of slogans,—this is not an easy task. Much depends on the individual architect, on his work and his standing in his community. The Committee believes, however, that its modest proposal is not only sound under the circumstances, but will be effective. The whole idea of architectural publicity is not clearly grasped. When it is carried out on a proper basis, publicity in architecture is simply the public record of the aims and actions of the profession. It is a mistake to attempt to manufacture news out of things which are neither vital nor interesting to the public. Following out this principle, simple machinery has been designed to carry news from its various sources within the profession, through various channels to the outside world. These channels are both nationwide, for events of national importance, and local for local events. The local work is to be done chiefly by the local Institute Chapters. Perhaps the best part of the plan is that it gives full scope to the local initiative which is essential to vitality in any widespread organization. The greater the interest within

the profession in public spirited undertakings, the greater will be the public's response to the architect.

Another and most interesting detail relating to publicity was Harvey Wiley Corbett's request that the delegates should consider carefully the idea of using paid advertising as a method of publicity. Advertising was being discussed in some quarters, he said, and he wanted the convention to be informed of that fact. He appreciated the complexity of the subject of advertising, and he felt that it could hardly be decided at short notice. Nevertheless, he would like, if possible, to have some expression of opinion on the idea. A short but most enlightening discussion developed. By all means, let us have the subject threshed out. Let thought be provoked, and let discussion of it be thorough, for it may lead to interesting developments of advantage to the profession.

The matter of the Allied Architects Associations was passed over with a resolution requiring them to report to the Committee on Professional Practice.

Not the least interesting feature was discussion of the program for the building to be located on the rear of the Octagon property, designed to make the Octagon a real home for the Institute, with convention and exhibition hall, and offices for the permanent Institute organization. Mr. Waid showed lantern slides of the various sketches and schemes, and the whole program was approved by the delegates.

In addition to these programs and activities, which were acted upon by the convention, excellent progress was reported in other directions,—added work on the contract documents; on the competition code; on the archives and the preparation of a history of the Institute; on our most desirable and happy relations with foreign societies and bodies; on registration laws; on the preservation of historic monuments; on education. The work of the Committee on Education in stimulating interest in the fine arts in the universities and schools was particularly commendable. The Committee on Industrial relations called attention to the great value of the Building Congress movement in the building industry, and pointed to the need of improvement in technical details of architectural practice. There are still too many architects whose service can be improved on the technical and business sides. The report of the new Building Committee for Safety Against Earthquakes is significant of the extent of the Institute's activities.

The new officers of the American Institute of Architects elected at this convention are: President, Milton B. Medary of Philadelphia; First Vice-president, William Emerson, of the Architectural School, Massachusetts Institute of Technology, Boston; Second Vice-president, C. Herrick Hammond of Chicago; Secretary, C. Baldwin; Treasurer, Edwin Bergstrom. The new directors elected are Paul A. Davis, III; Dalton J. V. Snyder; A. H. Albertson; and George B. McDougall. The five former directors carried over are William J. Sayward, Nathaniel Gailard Walker, Goldwin Goldsmith, J. Monroe Hewlett and F. Ellis Jackson, whose terms have not expired.

THE EDITOR'S FORUM

HOUSING IN NEW YORK

A HIGHLY significant step toward the coordinated control of low cost housing is indicated by Governor Smith's approval of the Republican house bill. This bill now creates for New York state a Housing Board, which has broad powers to encourage the construction of well designed tenement buildings, to condemn and obliterate undesirable slums, and to regulate private companies which may be formed to operate on a semi-eleemosynary basis for the relief of congested housing conditions in the larger cities of the state. The approved bill permits the organization of privately financed housing companies earning limited dividends of 6 per cent, and gives the state Housing Board power to regulate rents and all operations of such concerns. The Board also has the power to enlist public aid to large tenement house projects through tax exemption, positive as to certain kinds of state taxes, and permissive in cases of local taxation. In addition to broad powers of regulation and control of the companies operating under this act, the Board has certain responsibilities of study and planning which should prove vitally important in relation to city planning, general housing development, and the elimination of slum conditions. The original bill proposed a state housing bank which could provide low cost financing for such projects, but this feature is not included in the approved bill which leaves all mortgage and equity financing to private enterprise.

The function of the architect in planning the proper type of low rental housing is recognized throughout this bill and by all parties interested. The real significance of the bill is that it constitutes the first real step toward making possible the wiping out of old unsanitary tenements and the prevention of bad planning in the future, encourages private capital to provide housing relief, and establishes good architecture as one of the primary essentials to good housing. It is confidently expected that with this action as a foundation, future sessions of the New York state legislature will increase the power of the Housing Board and continue to encourage better planning, having as its ultimate purpose the provision of a new type of low rental tenement house free from the evils of the past.

While it is too early to predict the tangible results of this bill, it is understood that several large loaning institutions are ready to provide financing for projects under the control of the new Housing Board, and that considerable philanthropic capital may logically be expected to turn into this form of controlled investment. Architects everywhere will do well to study this action of the New York state legis-

lature, because its application should have the effect of encouraging housing betterment in all of the larger cities, with a consequent recognition of the important functions of the architect in studying these problems and providing correct planning solutions. A complete description of the organization and powers of the new Housing Board will appear in an early issue of THE ARCHITECTURAL FORUM, and will indicate the important part which has been played by architects in proposing and encouraging this bill, together with a forecast of some of the definite results which may be expected in the near future.

GROWTH OF ACCIDENT PREVENTION

THE National Safety Council is a cooperative, non-profit-making organization composed of community safety councils, corporations and public spirited citizens interested in preventing accidents on the streets, in homes, and throughout industry. One of its recent bulletins presents what accident prevention experts believe is a record in the reduction of industrial accidents, announced lately by William M. Kinney, General Manager of the Portland Cement Association, with the statement that since 1920 the "safety first" activities carried on by his organization have reduced the number of accidents in portland cement mills 45.2 per cent, the number of days lost due to accidents 40 per cent, and the number of fatalities 33.3 per cent. "These records," explained Mr. Kinney, "apply to the whole industry, which employs more than 40,000 workers. Individual plants far exceeded these figures, however. Plant No. 8 of the Canada Cement Company at Port Colborne, Ont., and the Duluth plant of the Universal Portland Cement Company, each ran practically a year and a half without a single lost-time accident. Two men from each of these plants will be sent to the spring meeting of our Association in New York to receive the Portland Cement Association's trophy."

SUMMER COURSES AT CARNEGIE

THE Carnegie Institute of Technology makes announcement of its regular summer courses in architecture. Professor Camille E. Grapin, the distinguished French architect who is a member of the regular staff at Carnegie, it is also announced, will remain for the summer session to give the courses in Outdoor Sketching and Architectural Design. In addition to the courses to be given under the direction of Professor Grapin, the Department of Architecture will offer summer courses in Descriptive Geometry, Shades and Shadows, Perspective, and Trigonometry and Analytical Geometry. The courses are scheduled to last for six weeks, June 14 to July 24.

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