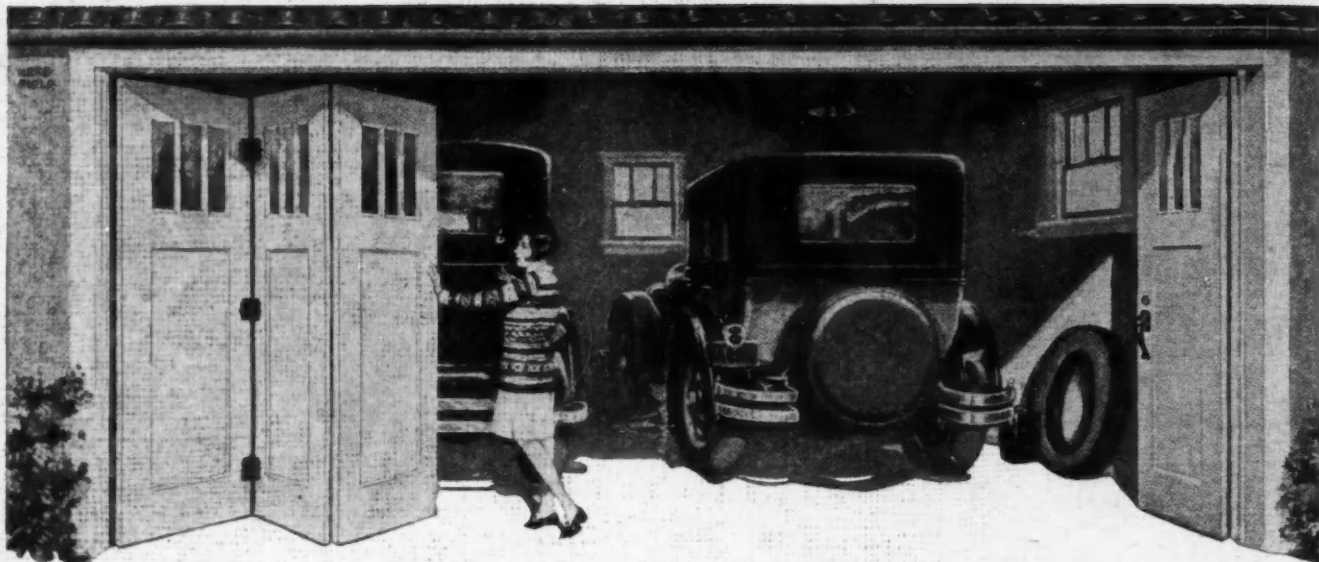


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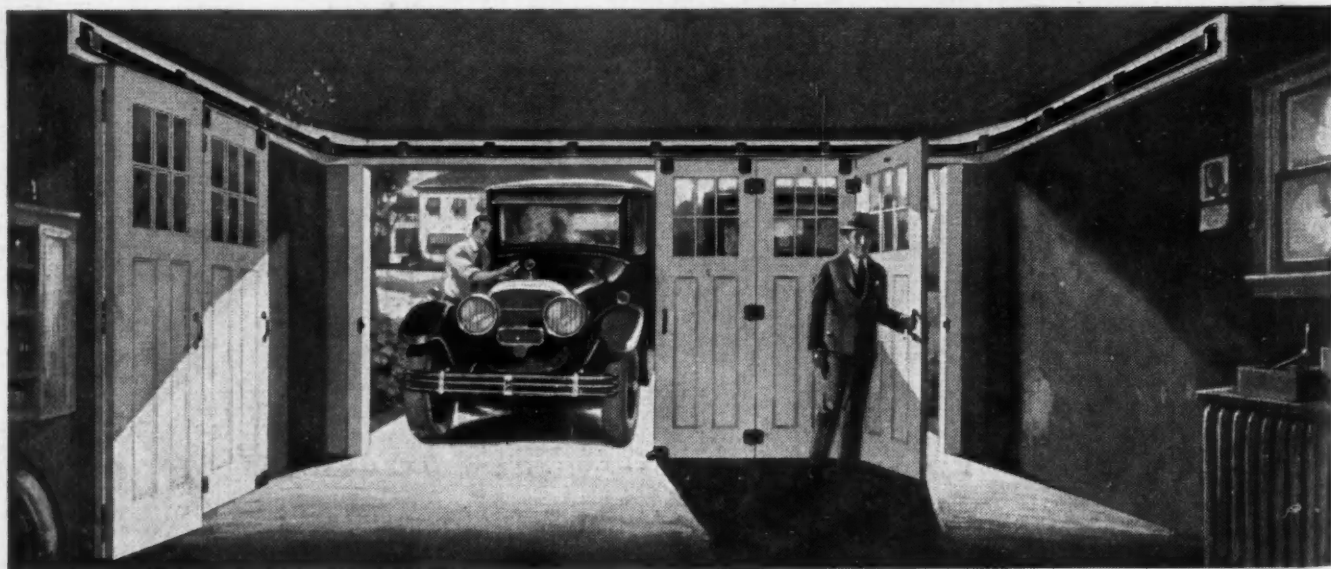
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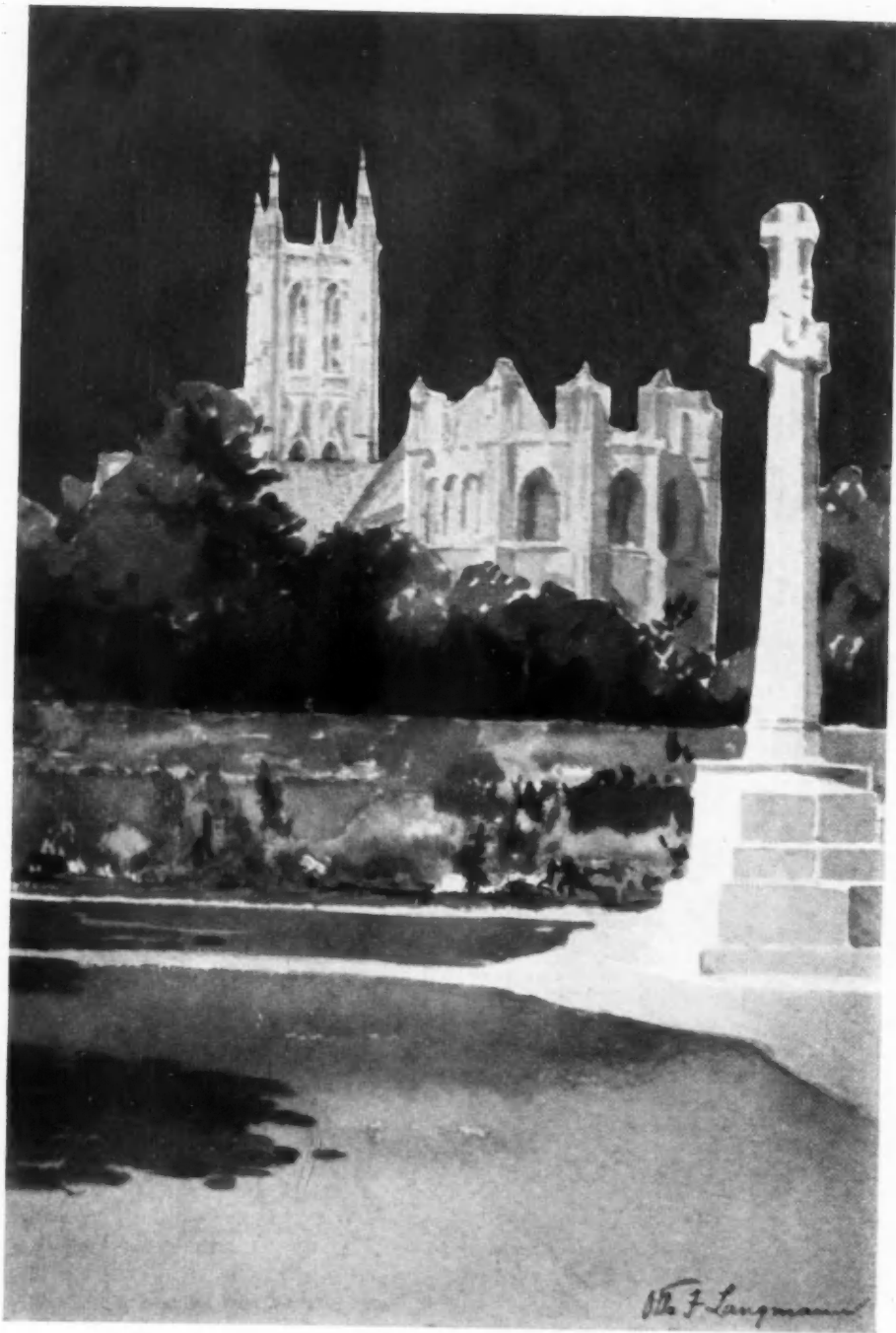


THE BLACKSTONE CHICAGO



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IN THE CLOSE AT CANTERBURY

From a Water Color by Otto F. Langmann

The ARCHITECTURAL FORUM

Volume XLVI

JANUARY 1927

Number 1

The New Architecture and the Master Sculptor

By LEO FRIEDLANDER

PREPARATION of an essay on "The New Architecture" by a sculptor may seem to be an unusual venture, and to the old school of architects a sort of presumption,—an unheard of, unprecedented venture. Being inclined, however, to hand the laurel wreath and the title of "Master Sculptor" to the architect, and in view of my feelings on the subject, my old friends may be more tolerant.

To me the architecture of Egypt has always appeared to be great sculptural masterpieces, their effect heightened by decorative reliefs or incised drawings, artistically designed and harmoniously applied and at all times subservient to the architectural mass, and their scale established by occasional sphinx-like figures placed at the portals. Architecture is and always has been for very practical reasons the mother art, from whose breast came the other arts, painting and sculpture; hence how can we class the mother art in other than the same category with her offspring? From our earliest civilization to the present day, therefore, the architect is really the "Master Sculptor," one who has had powerful influence upon architecture's children. It is important here to explain more clearly my point of view relative to mural painting, the second in the trio. The ancient Greeks and Romans colored their bas-reliefs as they did their sculptures in the round, which was in a sense the birth of mural painting. This form of color decoration finally became emancipated from related form, and developed into a somewhat more ethereal expression in two dimensions, now known as mural painting. Thus one art is evolved from another.

Having been apprenticed at the age of 14 to an architectural sculptor, I had the good fortune to assimilate a great deal of knowledge while in his charge. We executed models for most of the prominent architects in New York, thereby deriving an appreciation of this greatest of the arts subconsciously rather than in the strictly academic way. Such a training develops sculptors conversant with the art of filling space and acquaints the apprentice with the styles and tendencies of the various architects. Where the problem called for a relief, it naturally was a space in elevation to develop. Where a group or a figure in the round was essential, the intelligent filling of a ground plan and elevation was

required. So it is that sculpture viewed from many angles is a sort of miniature architecture; or better yet, architecture is a kind of super-sculptural problem. There is, beyond a doubt, a strong inherent structural sense in good sculpture, derived chiefly from an hereditary instinct to build, which is an important factor in the conclusion that all the fine arts were derived from the same practical source, and that this instinctive desire to build meant the birth of architecture and all the rest of the allied arts.

The "New Architecture," so termed since its influence has cast anchor on our shores to stay, is destined (judged from the fervor with which its introduction has taken root and applied itself to our architectural life) to develop into the greatest and most stupendous expression in architecture and the allied arts the world has yet seen. The seed of this new movement (which has affected modern building throughout the civilized world and is an important factor in present-day designing) was sown in Austria some 28 years ago. Its influence first spread to Germany, then to Scandinavia, Holland, Finland, Servia, Belgium and France. My first acquaintance with this movement was in 1909. It was spoken of as the "New Tendency" or the "Stylafied Art." It was not to be confused with the "Art Nouveau" that was prevalent in Europe about the same time. This latter was largely of Germanic origin, and perhaps was at first an effort to create a style of detail to match the new architecture. Yet it was to be classed likewise as a parallel style with the "New Tendency," though destined to perish, while the "New Tendency" has survived. It is of interest to emphasize at this point that in the best examples of expression in our new architecture we are uncertain as to the suitable ornamentation. There is danger of committing in the detailing an error that smacks somewhat of this very "Art Nouveau." The fault is due largely to the architect's having taken a step forward while his sculptors have lagged behind, unable to assimilate so quickly an understanding of the integral nature of these vertical masses of such rare force and beauty. I shall shortly point out a method that I am convinced is the road to a solution of the problem of detailing this new order, a really adequate solution.

While a student at the Beaux Arts, Brussels, in



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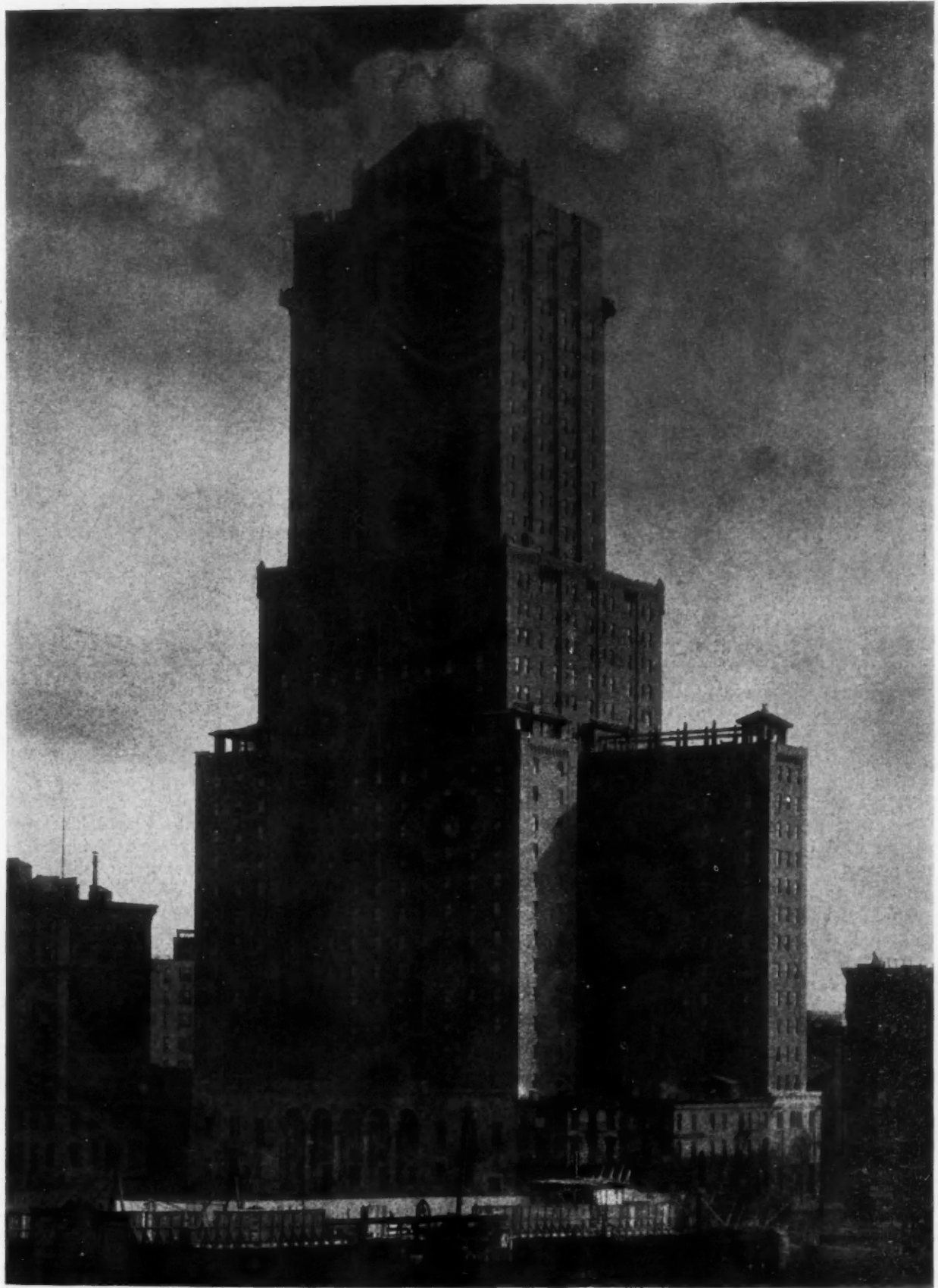


Photo. Sigurd Fischer

SHELTON HOTEL, NEW YORK
ARTHUR LOOMIS HARMON, ARCHITECT



"The Three Wise Men"

Sculptured by Leo Friedlander for a Chapel at Berkeley, Cal.

1908 and in 1909, I took a vacation trip to Berlin, although I was not interested in Germanic art in general at the time, due to having been educated by men who had been trained in the Beaux Arts. It was as normal for the American student in sculpture to develop a strong predilection for French art as it was to enjoy his native meal. At that time our buildings were chiefly designed in the Renaissance or French manner, and from this influence we derived a great deal, both in knowledge and assurance of its soundness of purpose. It was to be expected that on arriving in Berlin I carried this viewpoint with me. I found, however, in spite of my feelings in the matter, that I was impressed, to say the least, with the very different kind of architecture the Germans were doing. The Rhinegold Cafe was admirable; likewise the Wertheim department store's new wing. These examples, though a bit heavy, were well put together and, notwithstanding their rather futuristic inclination, indicated a valid understanding of past performances, especially of Greek and Egyptian architecture. It seemed as though every new development, whether apartment house, theater, monument or commercial building that invaded the town was a conscript to the new movement. And how they stood out among the old Baroque palaces, "Sieges Alleys," etc.! I vividly recall having made the acquaintance of a group of native artists, and over steins of German beer we discussed the new movement pro and con. The introduction of the beer here is of interest, since the free indulgence in this draught may in no small degree be responsible for the heavy feeling that is offensive to us in much of

German art. Nevertheless, Germany has contributed in no small measure in the last 15 years to the progress of architecture. Her influence is important.

After visiting a number of the important cities of central Europe, I returned to the Brussels academy, spending the ensuing year there. At the *Ecole* I began to show the influence of my travels more definitely than was anticipated. Our atelier was shortly joined by three Hungarian sculptors who had just come from Munich. They were very much "pro" the new movement, and together we worked most engagingly. It will be interesting to say here that the class at Brussels wherein we worked was called "*Cours Decoratif*." In addition to the customary life-class work, each student was allotted several yards of wall space in the classroom for composition studies. Each composition was a given problem, prescribed weekly by the professor, such as a facade to an opera house, library or public building. It was required of the pupils to model the entire facades in clay at a very comprehensible scale. We were given ample leeway to execute our conceptions in any self-chosen style, this affording the "New Architecture" men a chance to show their wares, and it was indeed interesting work that that part of our class produced. This experience laid the foundation of my idea, which is that to create satisfactory detail for the new style the sculptors must grow to *feel* the nature and structural lines and masses of the new movement in architecture. Only thus can adequate detail be created.

I am disposed to say from personal observation of European art from 1908 until the breaking out of the World War that although France and the Central States were politically at variance, artistically, strange to say, they were on the threshold of a *rapprochement*. This time, however, the pendulum has swung from east to west. Why not? The great architectural order, Gothic, found itself in the remotest towns of France, and its mark of distinction is upon the new architecture of today. A recent instance may be found in the new Telephone Building in New York. Though the detail is far removed from anything Gothic, the tower has a strong Gothic flavor. Yet this strikingly remarkable monument to commercialism is categorically of the new order.

And so it was that in many countries in the past, though the form language of "Gothic" was in vogue (and styles traveled and lasted longer than in our present day), the same vogue-like desire existed with the architects in all lands to substitute for an old and worn habit something new and different. Gothic also took on a varied character (at its height) in every land that succumbed to its charms. This perfectly humane characteristic affected likewise other worthy styles that preceded and followed the Gothic. There are English, German, and Spanish examples that rank along with the French among the *chef d'œuvres* in architectural history; yet each bears the stamp of national origin as well as the Gothic imprint. As late as the early part of this century we built our own St. Thomas' Church on Fifth Avenue,

where sound expression found itself again with Gothic as the medium, appropriate to the religious and practical requirements of our day. It is in this temple of worship as well as in many other modern church buildings that the Gothic language of form has again asserted itself, rising to new and exceptional heights in a marvelously beautiful expression.

To this day we pioneers of the new movement who are earnestly striving to bring out the best of which we are capable are classed among the so-called "cubists" and "faddists" of today. Strange to say that among the best artistic products of ancient Greece and Egypt, and in the frescoes of Chello and Pierro of the Italian Renaissance, we find the work of the real, genuine cubists. Their knowledge was the result of a profound study and understanding of geometrical shapes in relativity to an extent that would put the sensational, self-styled cubist of today to shame,—provided he had any left. If Pierro could be reincarnated he would look upon the aforementioned group of mountebanks as a vicious circle of filibusterers, attempting to place themselves in a class of serious-minded men anxious to apply their real knowledge in keeping up with the new development and virtues of sound cubism; for here is where we of the genuine group fundamentally belong. As a people we have one thing to our credit in no small measure,—when an influence takes hold of us, it is carried to an unforeseen height and perfection in a comparatively brief space of time. Our brethren are already in the field and have sown the seed which has taken healthy root in our soil, and several splendid examples of the sky-scraper in this style are the fruits. This cubist type of building, which has developed in the crowded sections of Manhattan, more than lends itself to further development. It is logical to assume that our land is the place where opportunity is unrestrained by limit or historic precedent, and where the real character and sound application of a new style are to be successfully developed.

For a long time we have designed our buildings on paper, but the frequent use of a model is now recognized as being highly advantageous. It was perfectly proper 20 years ago to approach the designing of our Renaissance structures in the old way. But the "New Architecture" is going to reverse the procedure until the time comes when we are as familiar with the new as we are with the older essential fundamental principles. I venture to predict that the problem "en masse" will become one decidedly sculptural, and as a starting point the important thing insuring a good design in the new style will lie in the silhouettes. To familiarize ourselves thoroughly with this new problem, a small scale model of the building will be a pre-requisite, the design of which after much study will be translated to paper as a second consideration,—not a cardboard model, probably, but a model designed at a fair scale in pliable clay or wax.

In order to go forward we sometimes must look back. We find at the bottom rung of the ladder a development that culminated in the great Egyptian



Symbolic War Memorial
Leo Friedlander, Sculptor and Architect

era. It is with the work of this period that the present-day new style has so much in common, that is to say that the Greeks who developed the finest type of temple were influenced in their earlier building by the architecture of Egypt. In a like manner we are today searching for a source of material to further develop this new, big child of ours, because never before has the world, for practical or economic reasons, been confronted with the need of a sky-scraper. Since Egyptian art culminated in the ultimate product of a super-temple (in Greece), we can safely say that we are in pretty much the same boat. We have given birth to a new style of architecture, sky-scrapers, and are proceeding to develop them. The requirements of each age supply the means of satisfying them, whether there be precedent or not. The highest civilizations of the past found their ultimate expressions in temples and cathedrals. Today the building of temples has become a secondary matter, and temples are being supplanted in all our large cities by sky-scrapers, towering far above our houses of worship. So, generally speaking, barring a certain lighthouse that we are told once shone as a beacon in the Alexandrian age for Mediterranean ships and of which there is no material trace left, or the hanging gardens of Babylon (for data on which we are obliged to rely upon our good friends, the archaeologists), there is no precedent in all antiquity for the type of building of the sky-scraper species we have come to erect by scores all over old Manhattan Island. The idea of stacking up one temple upon another has frequently been carried out, but it does not satisfactorily solve the problem. Nor does the

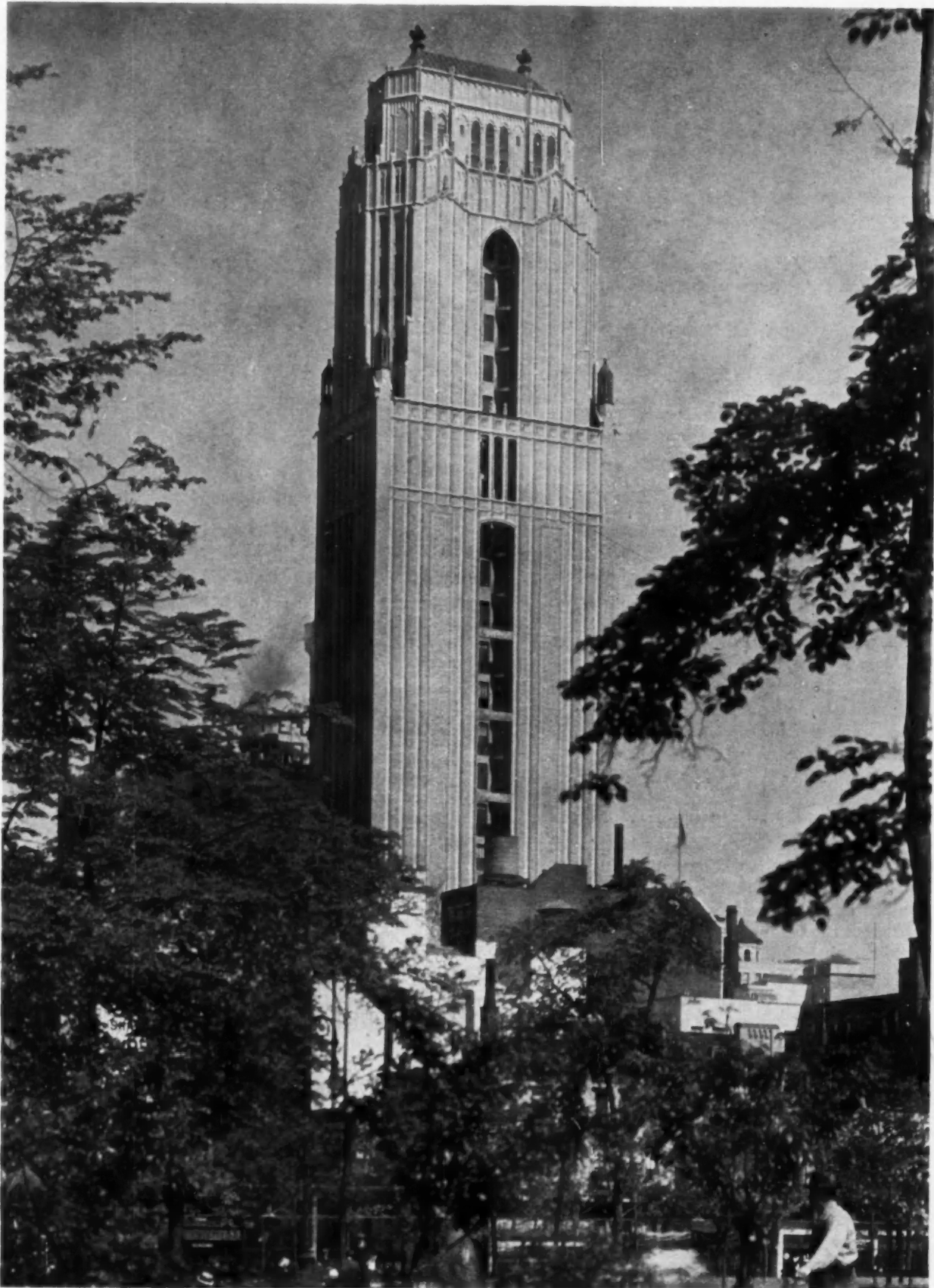


Photo. John Wallace Gillies

BUSH TERMINAL BUILDING, NEW YORK
HELMLE & CORBETT, ARCHITECTS



Photo. Trowbridge

TRIBUNE TOWER, CHICAGO

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ARCHITECTS

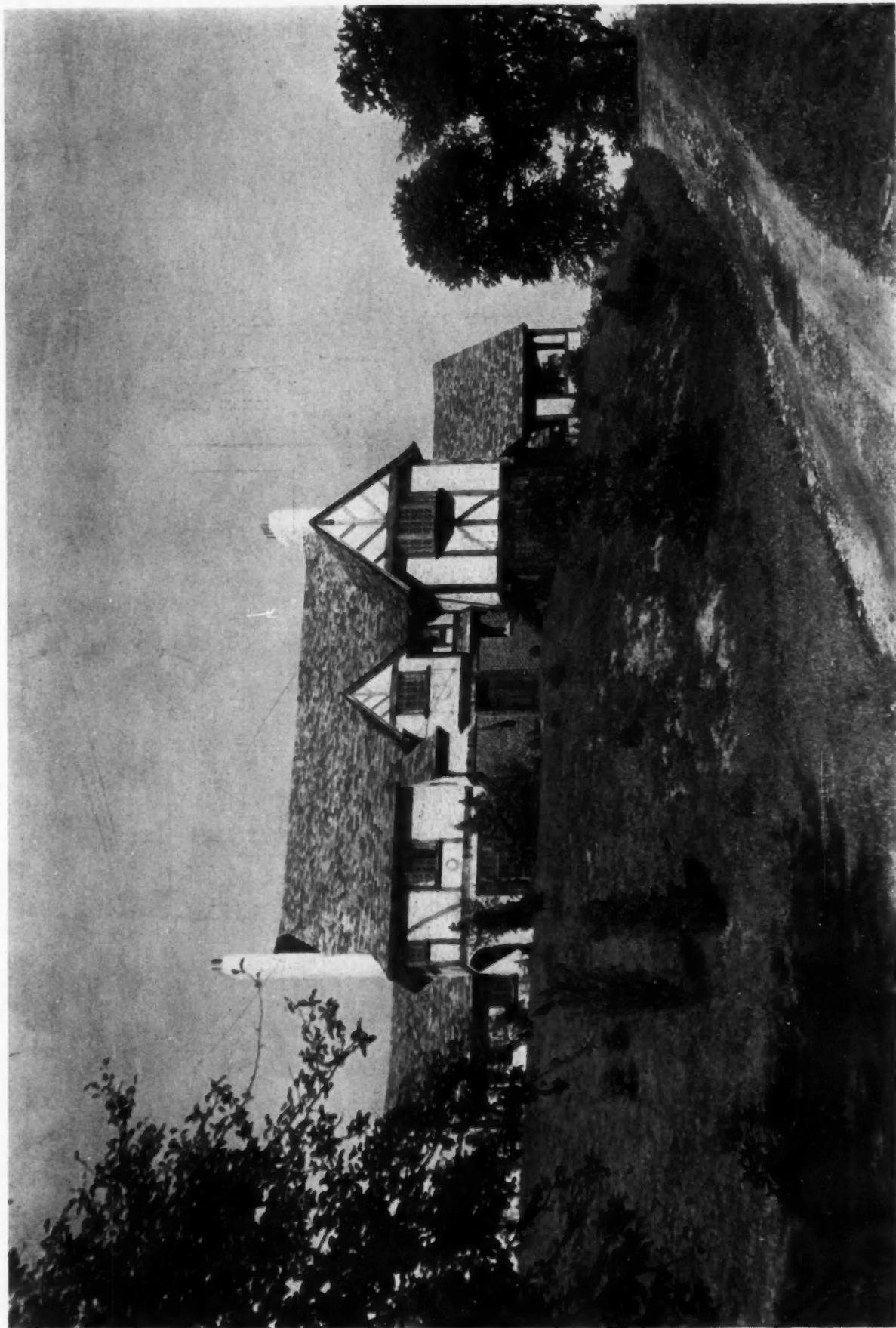
Babylonian style do full justice to the new type,—the "setback" structure, though it does, perhaps, supply more material for thought than the other type. The recourse to Gothic does not fully justify the effort, though it has been resorted to. It will not live as long as its predecessor, Græco-Roman, because we are growing too rapidly today to believe in the necessary application of the old order of things in the solution of problems in architecture and building.

Although these ideas have frequently been most intelligently applied, they have failed to convince. They have merely been substitutes to serve until such a time as we shall find ourselves in possession of what is "essential," as we artists apply the word. Feeling, which we are now commencing to express in our architecture, is the thing of vital importance. It is a certain something quite apart from good taste and decidedly more dependent upon creative ability than anything else we can think of. It means a fresh application of the great store of knowledge of which we have always availed ourselves. It is a renewed use by us as architects of the direct and intimate association with antiquity which will best serve us in our new awakening, as manifested in our new buildings. With this new architecture we are developing a truly new renaissance, which will be on a more gigantic scale than was ever known before. All artisans, painters, sculptors and architects will develop an understanding of the principles of one another's arts and will work together more closely than we in America have ever done. More than ever will the architects develop a greater plastic knowledge, through the solving of their new problems, so that they may remain the "Master Sculptors" they should be. I venture to predict that the future organization of a successful architect will be a four-cornered affair, consisting of an architect, an engineer, a sculptor and a business man, each governing his own sphere.

There is one factor that has worried us, and that is in deciding just what sort of detail is in keeping with our new architecture. This more than justifies the architect's designing his buildings in clay in collaboration with his sculptor, thereby learning to work together practically as one mind. Up to the present time the decorations of our new buildings have been interesting but reminiscent of something akin to the "Art Nouveau" I spoke of heretofore. Some recent buildings in New York of the vertical type are exceedingly good looking affairs structurally or "en masse," but are considerably less successful in their decoration. This is largely due to the new structural style, and to the use of a more or less antiquated and ornate type of decoration derived from the middle ages or from classical sources. This prompts the thought that when we change somewhat fundamentally we must effect the change quite generally. In reality, the proper detailing of these buildings requires that our architects as a point of departure

should avail themselves of the help of the few men open to progressive ideas, who really understand the character of this new movement. What we need is to develop real craftsmen as in older days, when artists were as conversant with architecture, painting and sculpture as they were with their own particular field of artistic endeavor. This quality, it seems to me, is as essential today as ever, for thoroughness in any field of art is absolutely requisite, whether we work in the Greek style or in Chinese or in Modern Art. This is an age of specialization; a complicated era, in which all kinds of new ideas and inferior inspirations appear in every form of art.

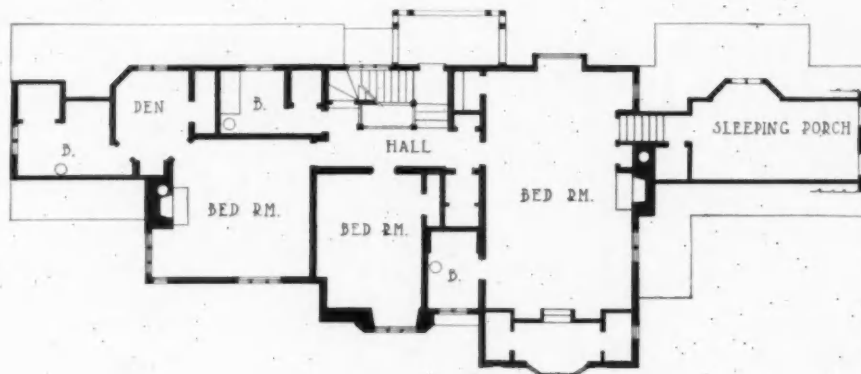
In conclusion, a word with regard to an old adage with which we are in some form or other familiar. Styles do not develop over night. There does not come suddenly Greek ascendance or the apex of Roman, Gothic and Heaven knows what else! It is quite true that the development of the early styles was slow. But as civilization progressed with the centuries and the means of travel from one country to another improved, new styles appeared and re-developed into still newer expressions. The history of the Italian Renaissance, that period so remarkable in architecture for its rapid rise to its culminating point and its subsequent gradual decline into the Baroque, is of significant importance here. To a civilization that can utilize the unlimited data regarding much that has gone before it,—and that can travel in a month to the remotest parts of the earth, that can reach Egypt in 12 days, Europe in a week, that can avail itself of ideas both old and new, either by photograph or by actual examples, that can transport these examples to its very shores in the same comparatively short space of time it takes to visit them, when of old it took decades and more for an influence to circle the globe,—anything is today possible. It is, therefore, reasonable to say that nowadays a new style in architecture can acquire influence, take root and develop to worthy heights and then to have practically outlived itself within the short span of half a century. As modern developments progress at an ever-increasing speed, who will venture to say how long will be the lives of future tendencies in art and architecture? Be that as it may, we have started upon the road that will lead us to a freer expression in our architecture, with the rigid classical training we have so ardently and righteously adhered to in the past to serve us in our present effort to acquire new forms for old. Already we have such outstanding examples as the Bush Terminal Building, in a sense among the earliest departures, followed by the Shelton Hotel and the still more recent Telephone Building, all crowning architectural achievements, to say nothing of several excellent examples by Buchman & Kahn, and Starrett & Van Vleck, in each of which is evident the swift development of the "new style," buildings which are "monuments of necessity."



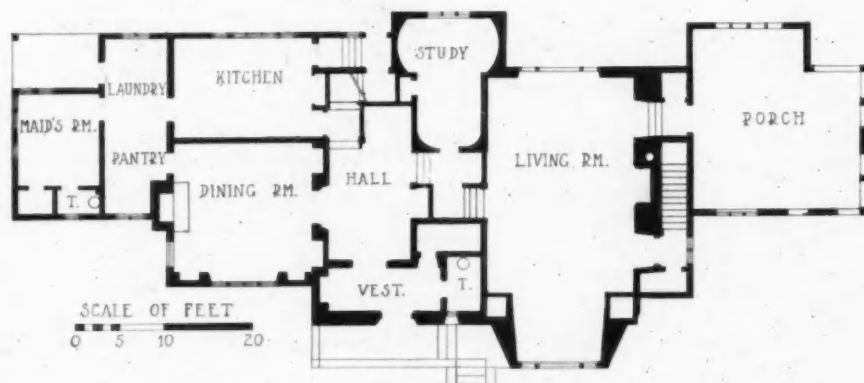
Plans on Back

HOUSE OF C. T. SOUTHWICK, ESQ., GREAT NECK, N. Y.
ARTHUR W. COOTE, ARCHITECT

Photos, George H. Van Anda



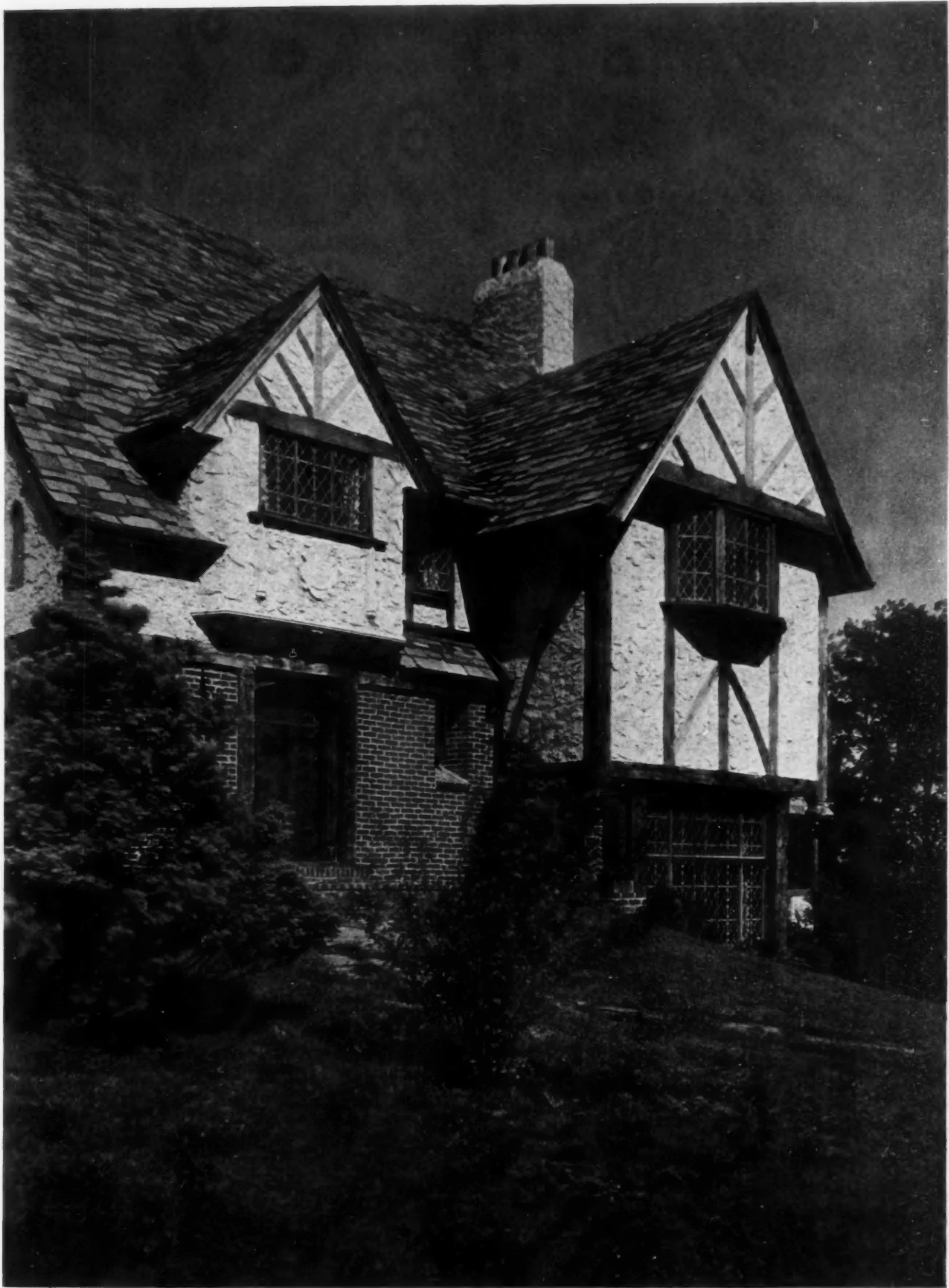
SECOND FLOOR



FIRST FLOOR

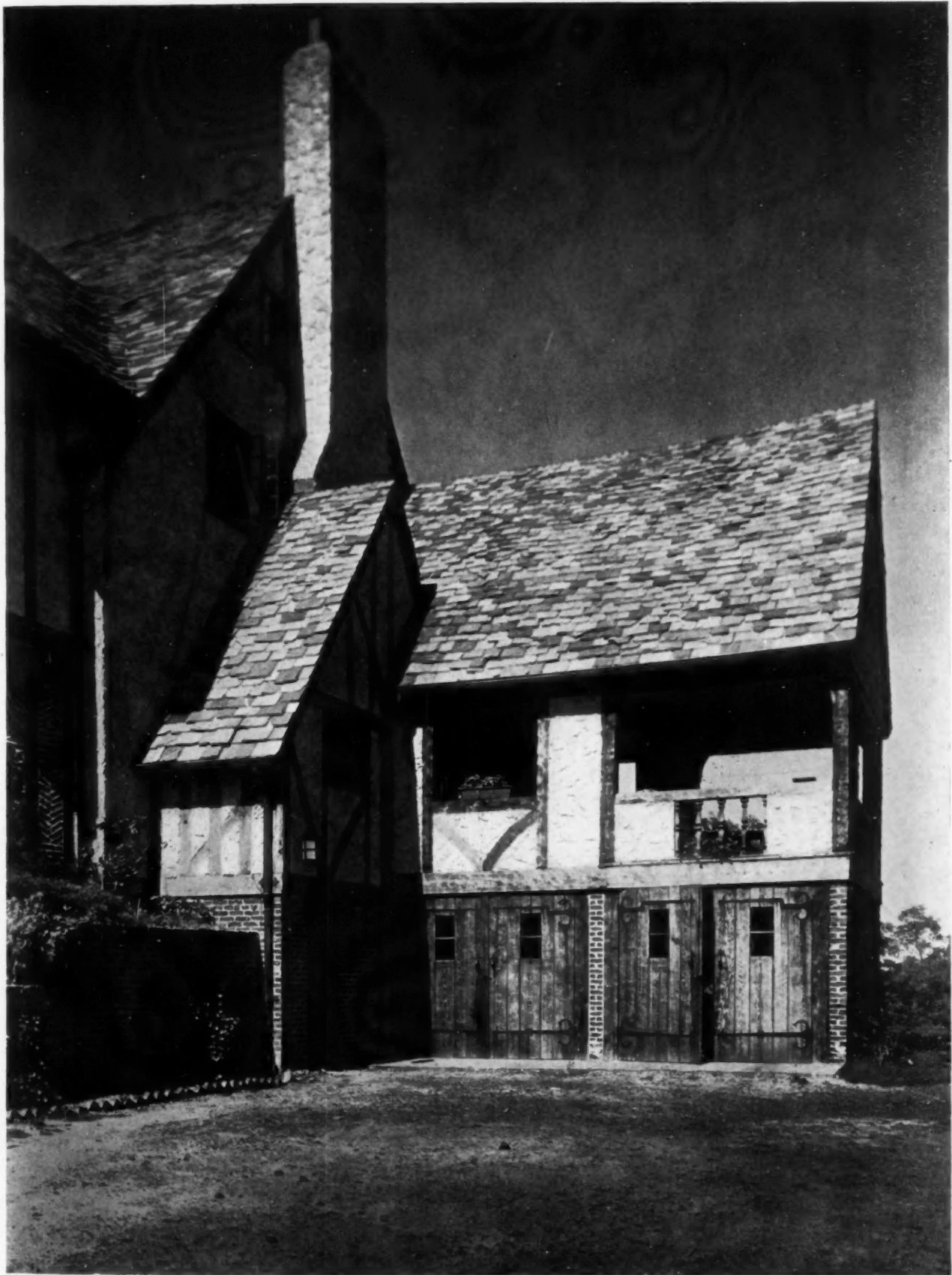
PLANS, HOUSE OF C. T. SOUTHWICK, ESQ., GREAT NECK, N. Y.

ARTHUR W. COOTE, ARCHITECT



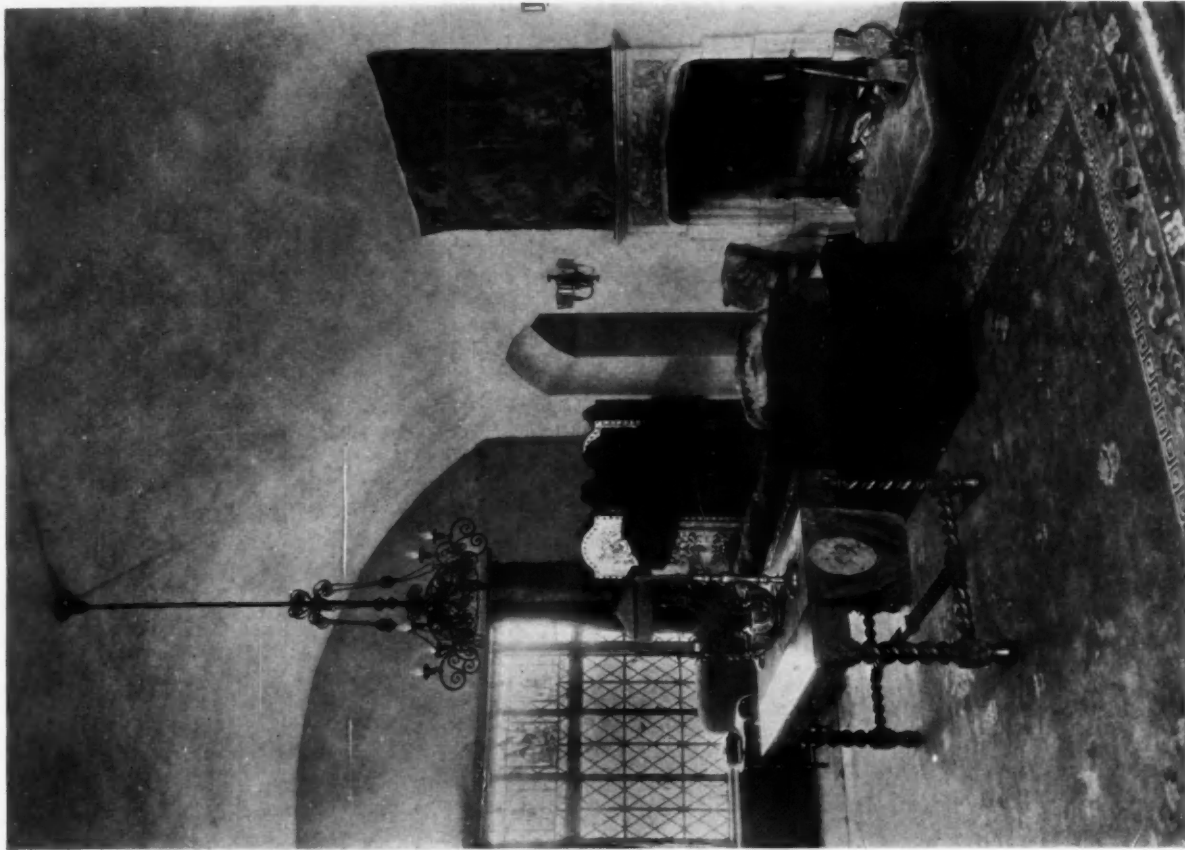
DETAIL OF ENTRANCE FRONT, HOUSE OF C. T. SOUTHWICK, ESQ., GREAT NECK, N. Y.
ARTHUR W. COOTE, ARCHITECT





GARAGE WING, HOUSE OF C. T. SOUTHWICK, ESQ., GREAT NECK, N. Y.
ARTHUR W. COOTE, ARCHITECT





ONE SIDE OF LIVING ROOM
INTERIORS, HOUSE OF C. T. SOUTHWICK, ESQ., GREAT NECK, N. Y.
ARTHUR W. COOTE, ARCHITECT.



HALL AND STAIRWAY



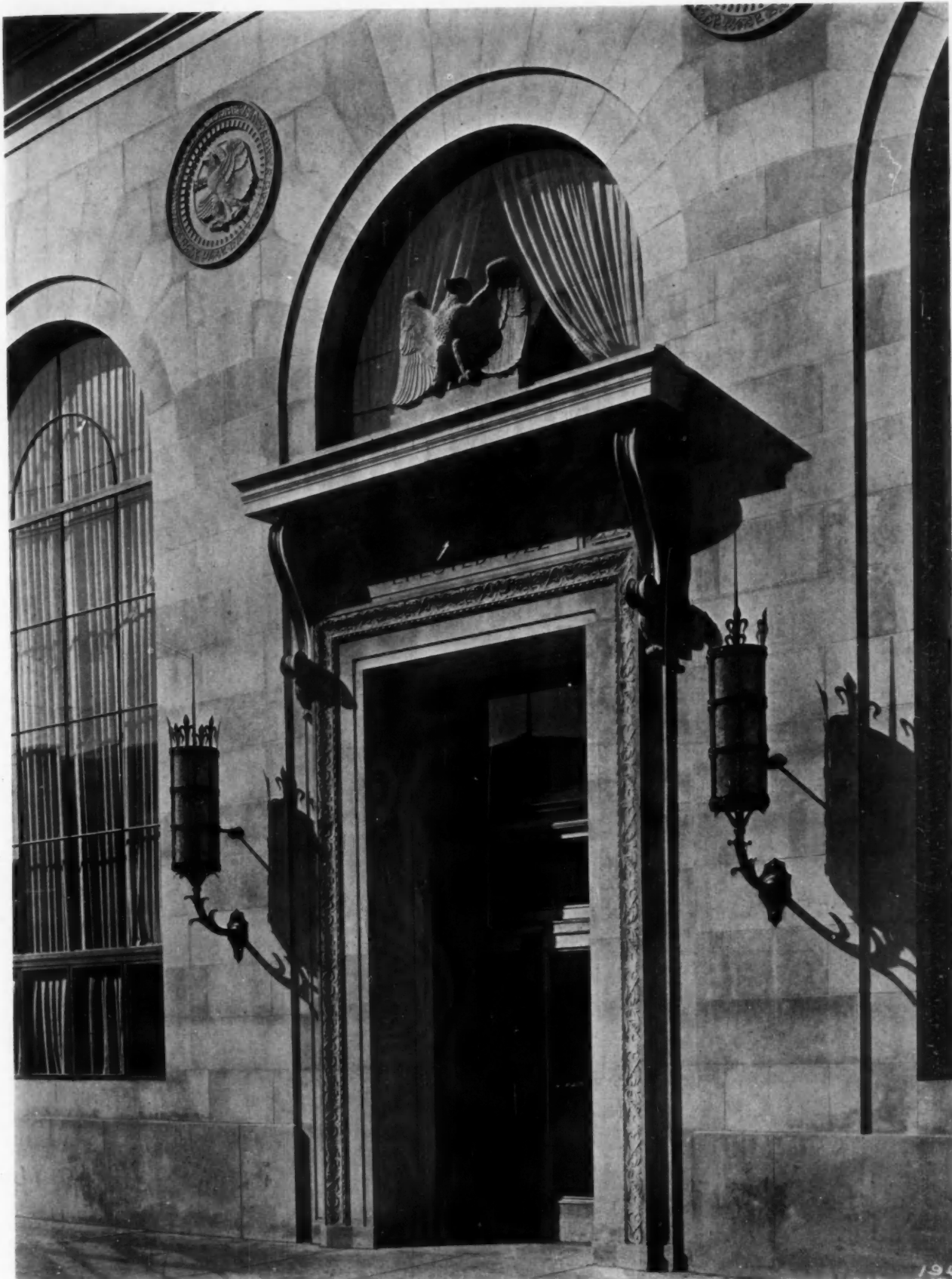
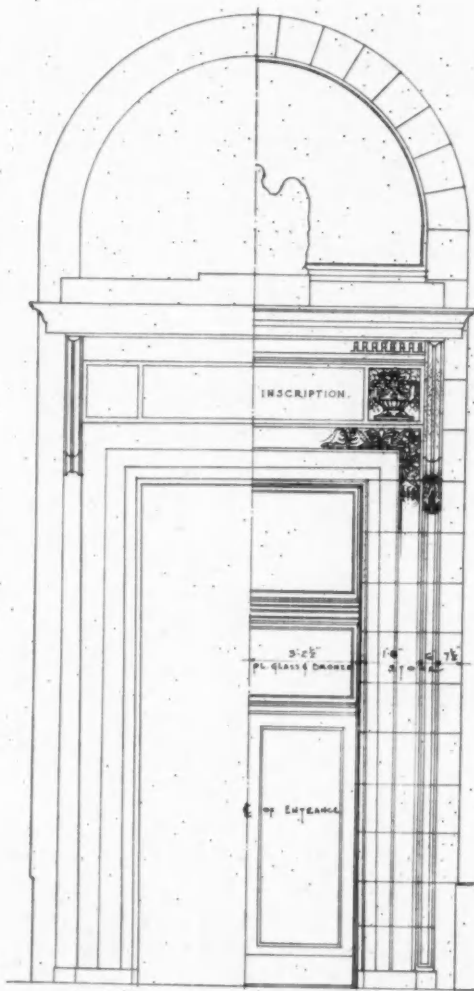


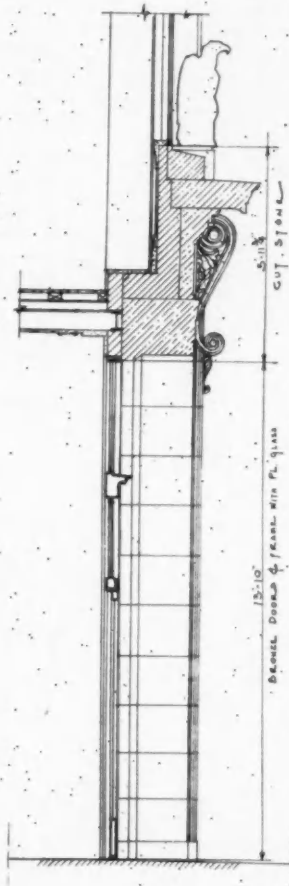
Photo. Henry Fuermann & Sons

Measured Drawing on Back

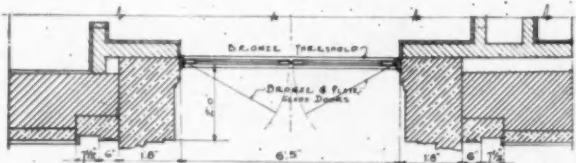
DOORWAY, NATIONAL MANUFACTURERS' BANK, NEENAH, WIS.
CHILDS & SMITH, ARCHITECTS



ELEVATION
NOTE - SEE PLASTER MODELS FOR
ALL CUT STONE WORK.



SECTION

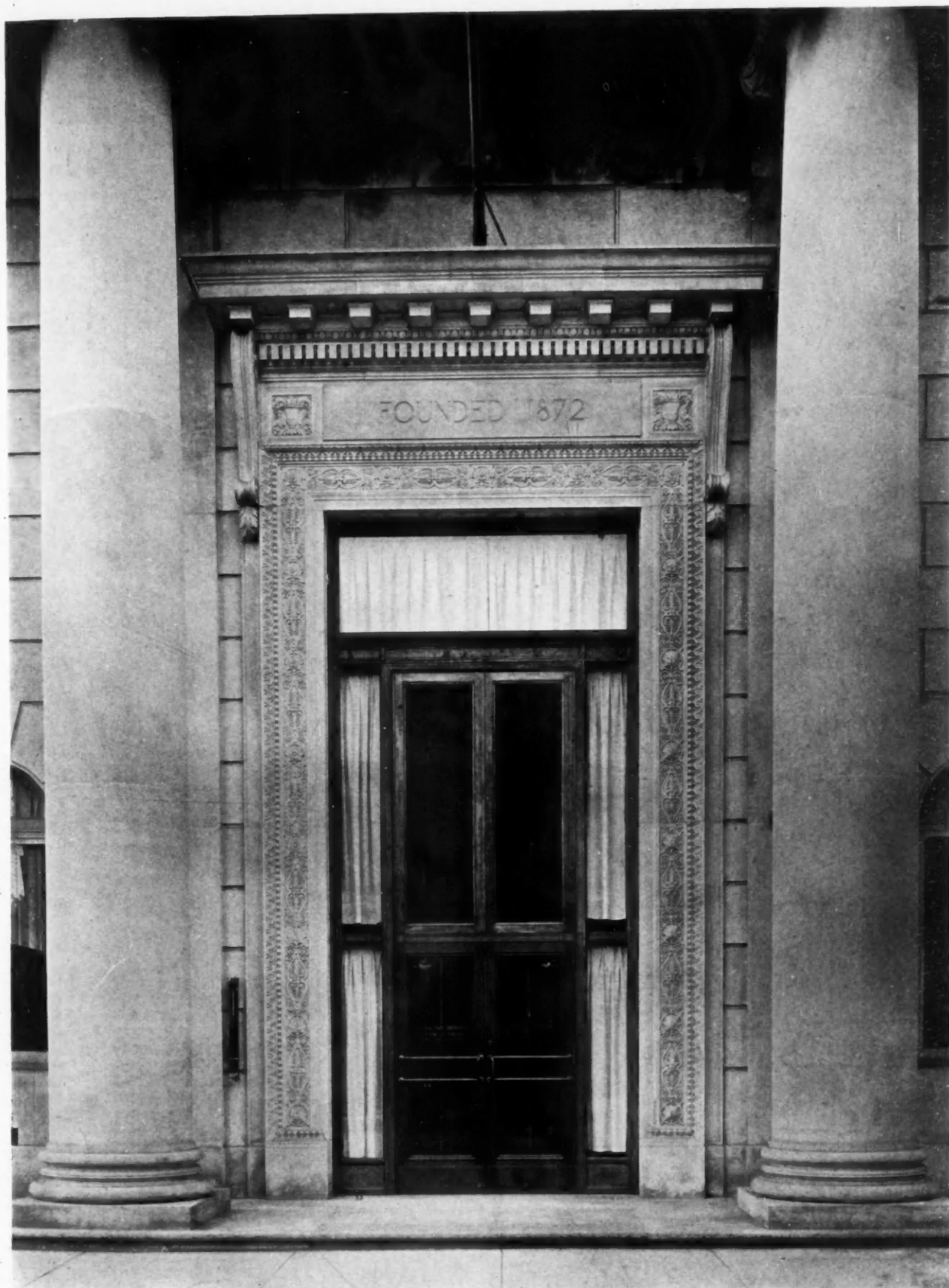


PLAN
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NATIONAL MANUFACTURERS BANK
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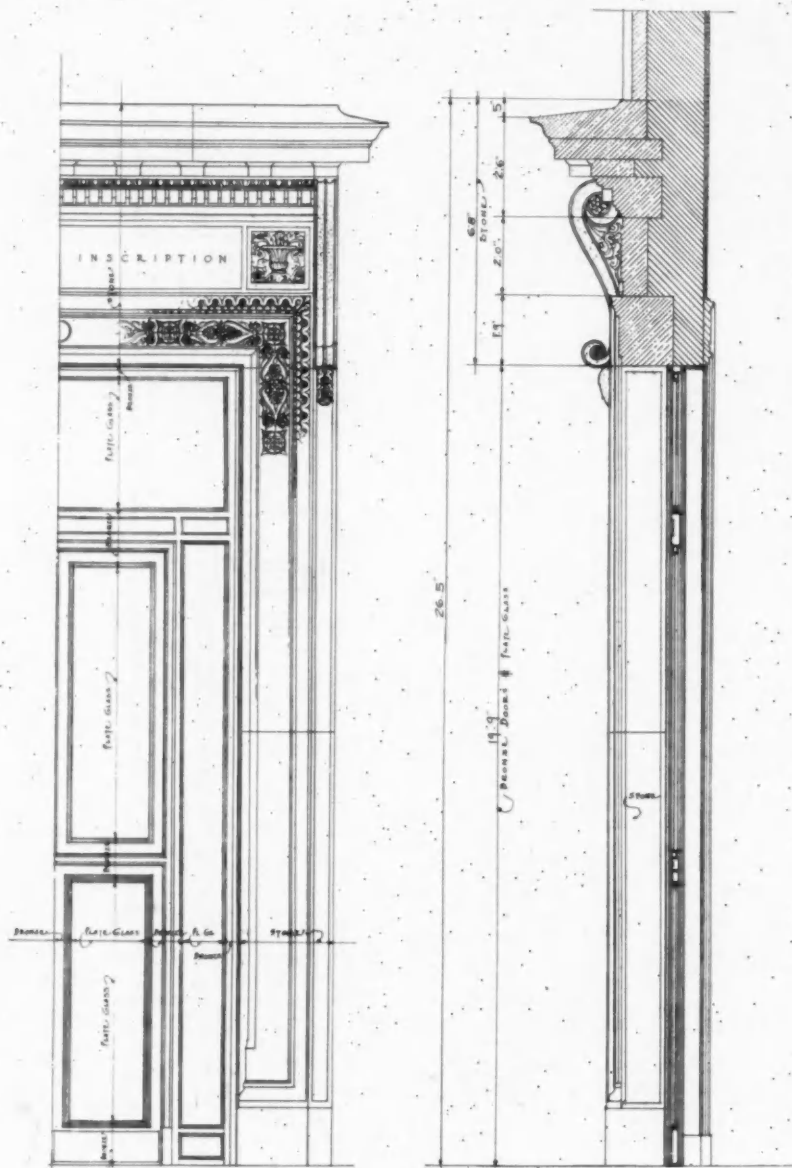
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The ARCHITECTURAL FORUM DETAILS



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CHILDS & SMITH, ARCHITECTS

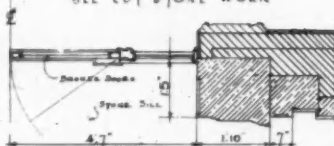
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ELEVATION

NOTE: USE PLASTER MODELS FOR ALL CUT STONE WORK

SECTION



PLAN

MAIN ENTRANCE DOORWAY
THE FIRST NATIONAL BANK

WISCONSIN RAPIDS, WISCONSIN



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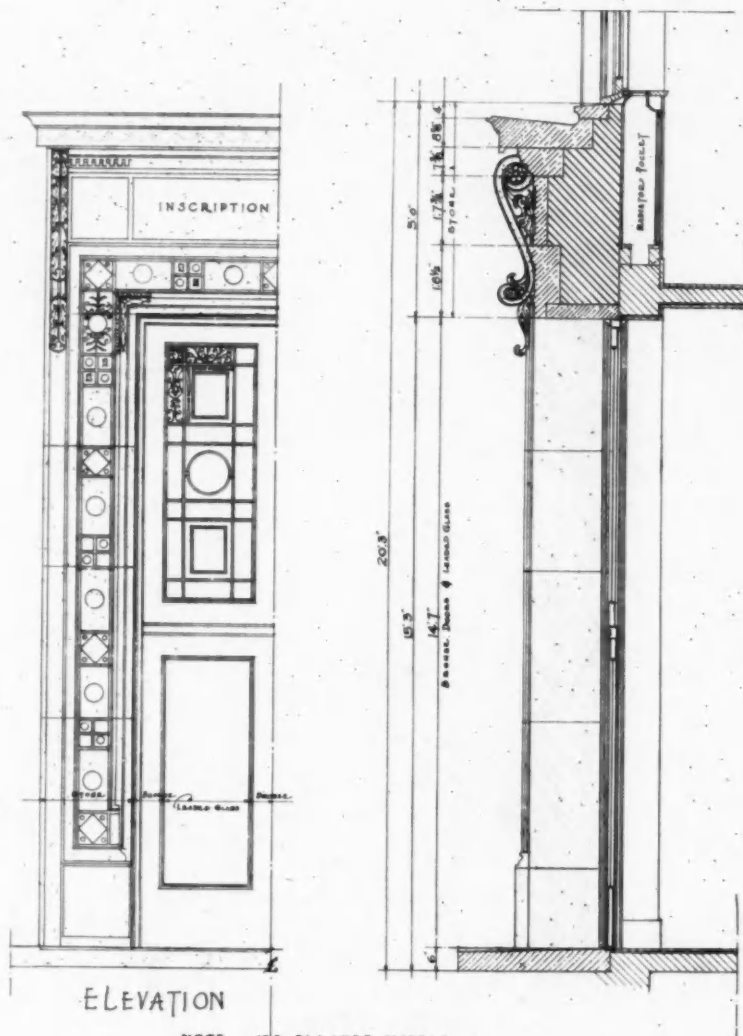
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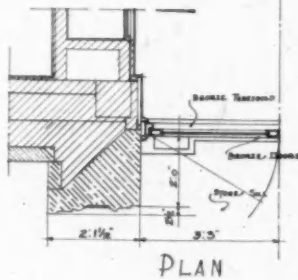
DOORWAY, NORTHERN STATES LIFE INSURANCE CO. BUILDING, HAMMOND, IND.
CHILDS & SMITH, ARCHITECTS

Measured Drawing on Back



ELEVATION

NOTE - SEE PLASTER MODELS FOR ALL CARVING



PLAN

MAIN ENTRANCE DOORWAY
 NORTHERN STATES LIFE INSURANCE CO BLDG.
 HAMMOND INDIANA

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The ARCHITECTURAL FORUM DETAILS

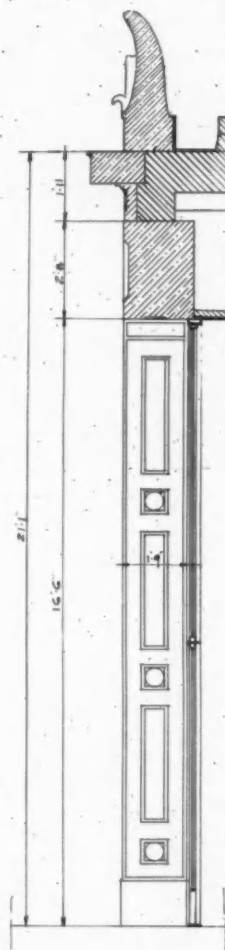
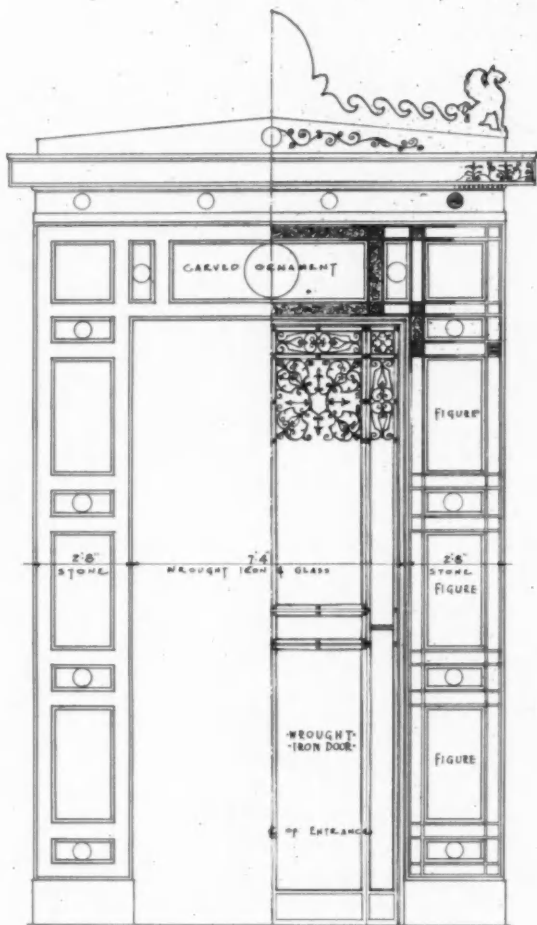


Photo. Henry Fuermann & Sons

Measured Drawing on Back

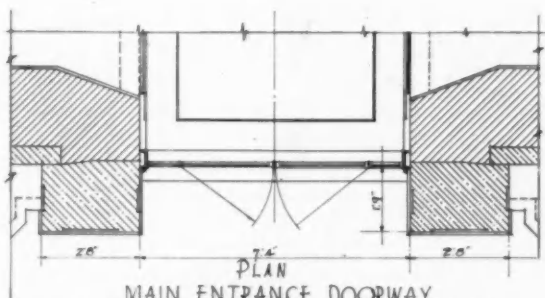
DOORWAY, HARDWARE MUTUAL INSURANCE BUILDING, STEVENS POINT, WIS.

CHILDS & SMITH, ARCHITECTS



ELEVATION
 NOTE - SEE PLASTER MODELS FOR
 ALL CUT STONE WORK

SECTION



PLAN
 MAIN ENTRANCE DOORWAY
 HARDWARE MUTUAL INSURANCE BLDG
 STEVEN'S POINT, WISCONSIN

JAN
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NO
 22

The ARCHITECTURAL FORUM DETAILS

Some Recent Monumental Doorways

By WILLIAM J. SMITH

TO the main doorway of a building there attaches an importance which is two-fold. As an actual utility it supplies means of entrance and egress to and from the structure, while as a detail of design it supplies the focus or center upon which there is likely to be lavished the utmost in ornament which the building possesses. The Egyptians, Greeks and Romans made the doorway the culminating point of their decoration and design, and in Renaissance times, particularly in Italy and Spain, architects did the same. Warmth, profusion of decoration, charm of light and shade, skill in the crafts in bronze, wrought iron, faience, wood carving, and in the expression of symbolism,—all combined most successfully in developing the glorious doors of the Renaissance, many of which are still in existence.

The doorways illustrated in these pages are selected from a number showing Classical and Renaissance influence with an occasional suggestion of motifs from other sources. The entrance to the First National Bank of Davenport, Ia., furnished an opportunity for employing excellent craftsmanship. The composition for the bronze entrance in the two-story door opening was first studied at 1-inch scale in clay by the architects in collaboration with the sculptor. The sketch was then raised to 3-inch scale and then to full size, and finally the scale drawings were made by draftsmen from these models. The bronze craftsman figured from the model itself and executed all of his work from the full-sized models. Much of the inspiration for the design of this bronze door came from the design of an old *reja* or screen of forged iron in a Spanish cathedral. The group figures over the metal lintel of the doorway proper symbolize "Coining" and "Assaying," and they crown the general decorative motif in the same way that the figures crown the *reja* of the Royal Chapel at Granada. The main part of the entrance composition is surrounded by a frame of bronze arabesques, vase forms and Greek coins. The reveal and soffit of the door sur-

rounding the bronzework are richly decorated by bas-reliefs in niches, four on each side; these figures represent "Construction," "Labor," "Agriculture," etc. Over the arched door architrave and flanking the keystone are fine figures in bas-relief emblematic of "Commerce" and "Banking." The extreme care in designing the decoration is shown in such details as the design of the keystone itself. As a foil to all of the richness of this scheme of decoration and emblems, the transom opening over the doorway, and the entrance doors opening directly below are of plain glass, being tied into the general design only by mullions. Probably Amadeo's beautiful sculptured examples in the Certosa of Pavia influenced the architects most during the development of this entrance design, if any particular example were in mind.

The monumental door of the State Bank & Trust Company of Evanston, the opening of which rises 38 feet to the under side of the arch, possesses a feeling of ancient Rome in the carving, with a corresponding touch of quality and richness in the beautiful wrought iron door grille which suggests more than a little the wrought iron grilles of the chapels of the Italian Renaissance. The entrance to the Security Bank of Chicago, the entrance to the First National Bank of Wisconsin Rapids, Wis., the entrance to

the First National Bank of Neenah, Wis., and the entrance to the National Manufacturers' Bank of Neenah, Wis., are all dignified in proportions and carefully studied in scale.

One might expect a very large door to dwarf a building, but the very opposite effect occurs when the door is in proportion and does not look "colossal." On the contrary, it seems to add nobility and dignity to the whole composition. Note the doorways to the Erechtheion, the Pantheon and to similar structures, but note also that as these doors are larger, they are often much higher in proportion to their widths. The Vignola door rule is that the height be twice the width,—but the gateway to the Temple of Khons at Karnak, Thebes, is



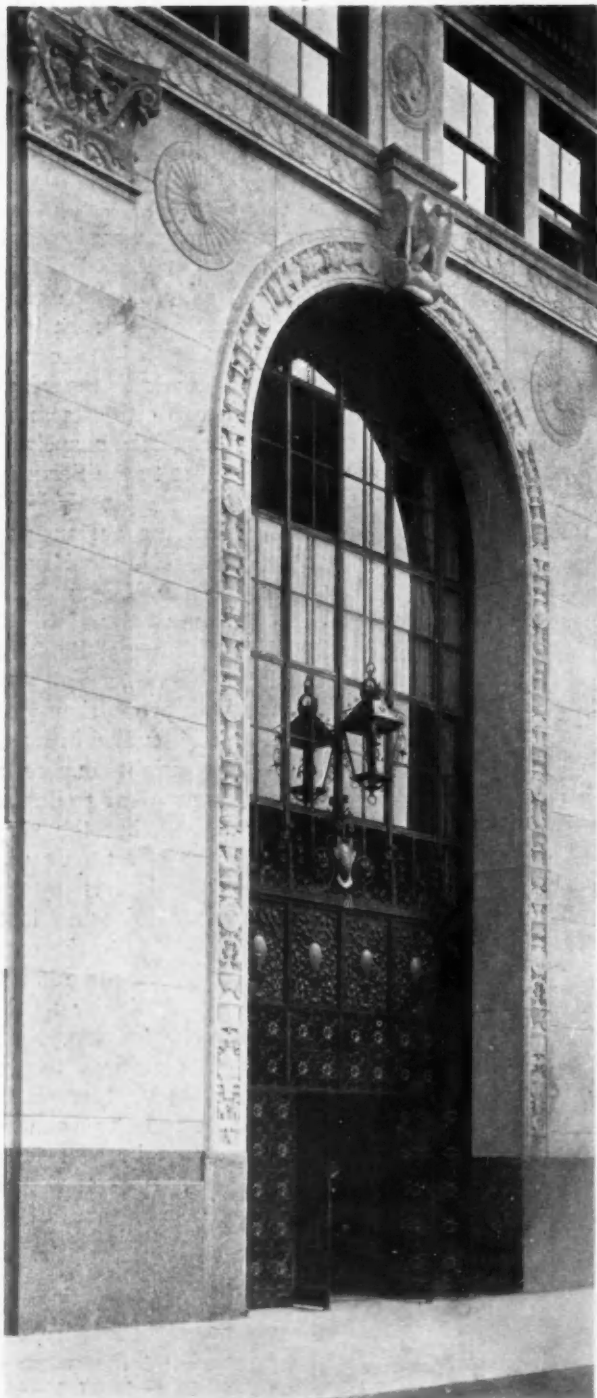
Gateway, Temple of Khons, Karnak

almost three times as high as its width at the top, and it tapers at the base to a width greater by one-sixth of the top width. Again, the 30-foot door of the temple at Ancyre is fully three times its width at the top of the opening and is well proportioned and very majestic. Such rules are indeed to be departed from wisely, and often are, with benefit to architecture.

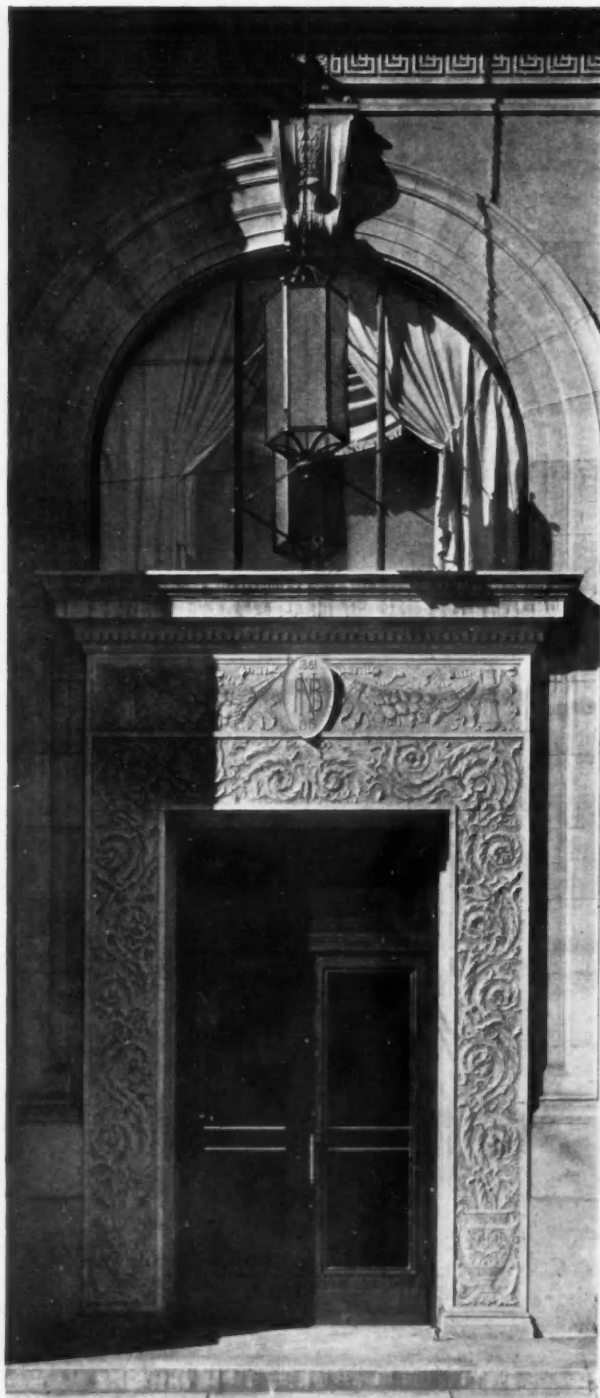
The main entrance to the Hardware Mutual Insurance Building at Stevens Point, Wis., is a combination of extreme delicacy and great strength, and of simplicity as well as richness in its composition

and decoration. Its design was suggested by the Gateway of Khons. It should be noted that, like the jamb and lintel of Khons, it has no mouldings and is the result of collaboration between the sculptor, the modeler, and the architects. By symbolism such as is given by the griffin and the figures in the niches, in the jamb and in the lintel, symbolic suggestions of strength, security, insurance, commerce, etc., are made and add greatly to the success of the doorway's design, besides making it appropriate to its place.

Similar to the Davenport door, the entrance to the



Doorway, State Bank & Trust Co., Evanston, Ill.
Childs & Smith, Architects



Entrance, First National Bank, Neenah, Wis.
Childs & Smith, Architects

Hardware Mutual Insurance Co. Building, which was just mentioned, represents an evolution from plaster studies. In developing this doorway, it was difficult but very important to secure the charm of flat decoration in the finished carving. This low relief forms the lowest "value" in the sculptural scheme; the signs of the zodiac in the small discs between the niches form the second "value"; and the color of the niches forms the third and highest "value." The stone frame of the door was designed particularly to receive the delightful wrought iron of the grille which pro-

fects the entrance. This wrought iron grille opening consists of a border and a central motif composed of 12 decorative square grilles. At the center of each square there is a brass escutcheon. Each of the 12 escutcheons so composed symbolizes one of the hardware guilds of the middle ages. One should see this rare example of craftsmanship in wrought iron to properly appreciate it. From the step to the high point of the antefix over the door is 25 feet. While this indicates an entrance of unusual dimensions, the scale of the door is very satisfactory, and it does not



One of Four Leaded Glass Panels,
Northern States Life Insurance Co. Building



Detail of Doorway
Hardware Mutual Insurance Co. Building

look "over-size" in relation to the rest of the building.

Of unusual architectural and decorative character is the doorway shown on Plate 7, one section of which is also illustrated on page 27, with leaded glass in the four simple rectangular openings, the appropriation not having been sufficient to cover a bronze or wrought iron grille of the Davenport or the Hardware Mutual type. This leaded glass work is exceedingly decorative and appropriate. In the 12 squares formed by these motifs, three in each section, are compositions emblematic of the arts, sciences and industries. There has been no attempt in this leaded glass work to imitate any other materials, such as wrought iron or bronze; the leaded work tells its own story. Much of the feeling of light and shade,

color, texture and craftsmanship, in addition to architectural composition, profiles and construction, is due to the collaborators in each of the instances noted here. As with the ancient examples, the most successful of these modern entrance doorways forms a focus about which is centered whatever richness of ornament the building possesses. Study of a notable example of whatever period will prove that the architect has devoted his utmost skill to the designing of the entrance, his care being given to the matter of scale as well as to the employment of ornament. In designing modern buildings, particularly those of great height, there are involved problems unknown to the architects of earlier days. These problems, of course, relate to scale, and their solution demands care.

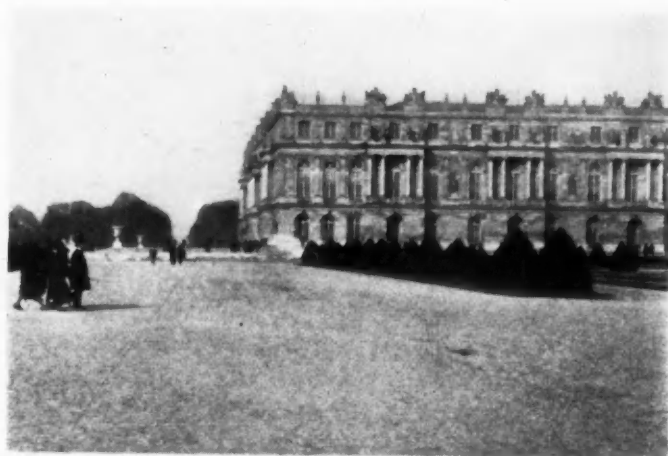


Doorway, First National Bank, Davenport, Ia.
Childs & Smith, Architects

✓ The Forum Studies of European Precedents

THE PALACE OF VERSAILLES

PART I



Palace of Versailles, From the Gardens

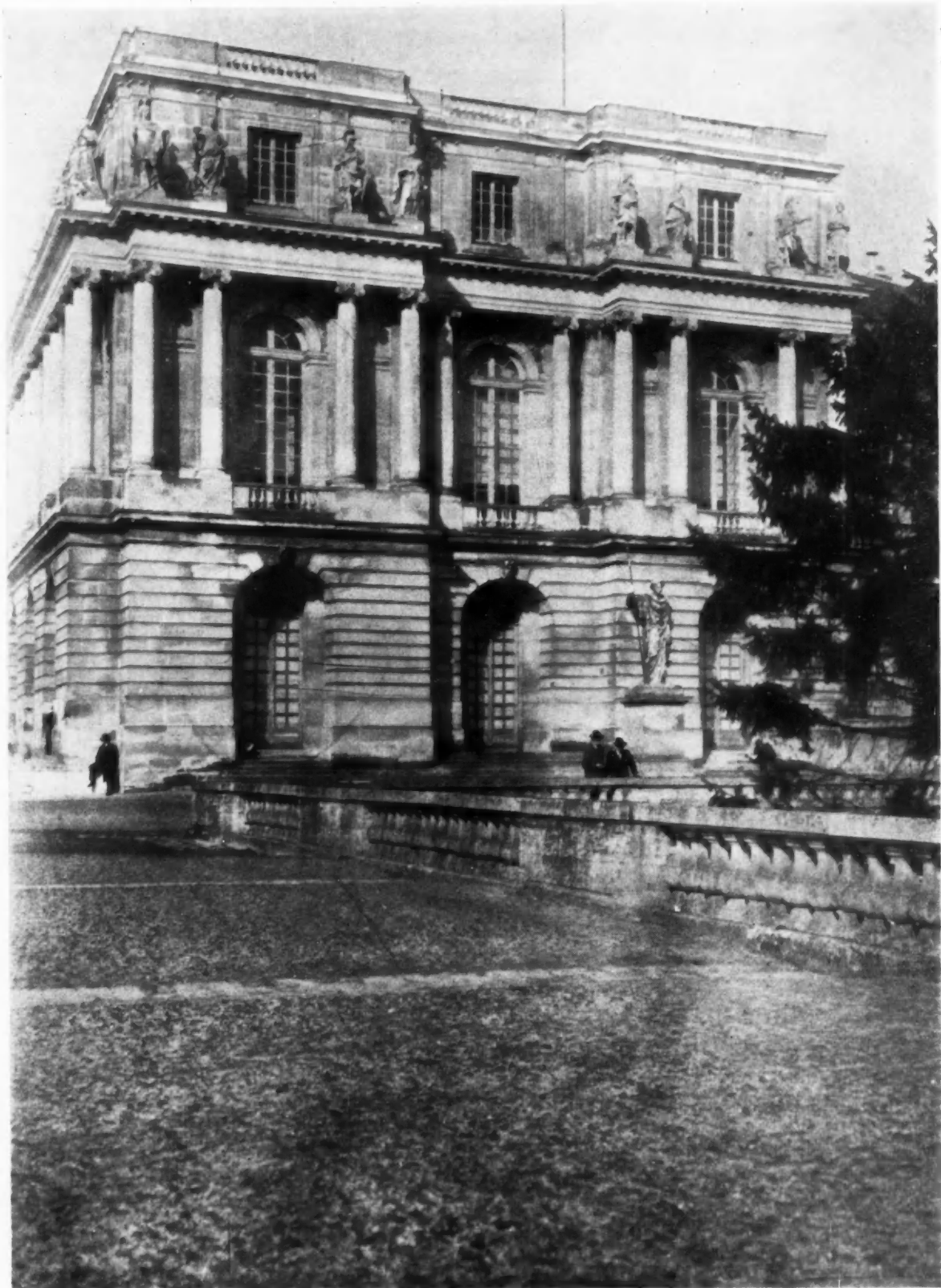
Editor's Note. This group of illustrations begins the continued publication of *The Forum Studies of European Precedents*. These unusual illustrations of well known subjects bring out their architectural beauty and picturesque charm. It is at the request of many of our readers that the publication of *The Forum Studies of European Precedents* will be continued throughout the year.

NO architectural episode has ever exercised a more profound effect upon building in the polite world than the erection of the Palace of Versailles. From one end of Europe to the other, the work going on at Versailles was talked of from the time that Louis XIV first determined to enlarge the old hunting lodge and make it the principal seat of his court, and it continued to be a source of universal interest and admiration through all its successive stages of progress till it was completed near the close of the king's long reign. The additions and changes that went on at Hampton Court echoed the spirit of what had already happened at Versailles and was still in progress there. But Hampton Court was not alone. In every continental capital, in every petty kingdom and principality keen eyes watched each stage in the growth of the French king's residence, and whenever there was any occasion or even any plausible excuse for new building, additions or alterations, the fashion set at Versailles was eagerly seized upon as a model of inspiration. The grand manner was proving infectious. And the influence of the grand manner lasted in full vigor for more than a century after the Sun King's death. As a matter of fact, the tradition has by no means ceased to work even yet.

The example of Versailles was reflected not only in the palatial aspects of contemporary and subsequent building it was also echoed a thousandfold in the residences of the nobility in France and in all the other countries that had come to acknowledge the leadership of France in matters of style. Lesser embodiments of the Versailles conception arose by the score wherever means made emulation possible. The creation of Versailles can be regarded in no other light than as an episode in architectural history. It was not a single, isolated incident; it was a gradual growth, a chain of evolutionary events. It began with the remodeling and enlargement of the hunting lodge built by Louis XIII, and it was not completed till many years later, when Louis had realized his dream of grandeur and had called into being not only the palace but also its gardens and park and its many dependencies. Louis XIV had a veritable passion, a consuming enthusiasm for building. The creation of splendor in his environment had a definite place in his governmental policy, but quite apart from this aspect of his interest he had a keenly developed architectural instinct, possessed exquisite taste, and was an acute and discriminating critic. The king has never been given full credit for his share in the designing of Versailles although, ignoring the personal element of royal taste in the field of design, the most grudging cannot fail to admit Louis' wisdom in employing the ablest architects and artists of his age, giving them every encouragement and facility.

Despite the many changes that have taken place at Versailles since the death of Louis XIV, the palace and its surroundings will always remain a monument to the discernment and creative mastery of the architects and artists brought together and liberally supported by the *Grand Monarque* in achieving a dream of unparalleled magnificence and grandeur.

UNIV.
OF
MICH.



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END FACADE OF THE PALACE OF VERSAILLES, FACING THE ORANGERY

The Forum Studies of European Precedents; Plate 50



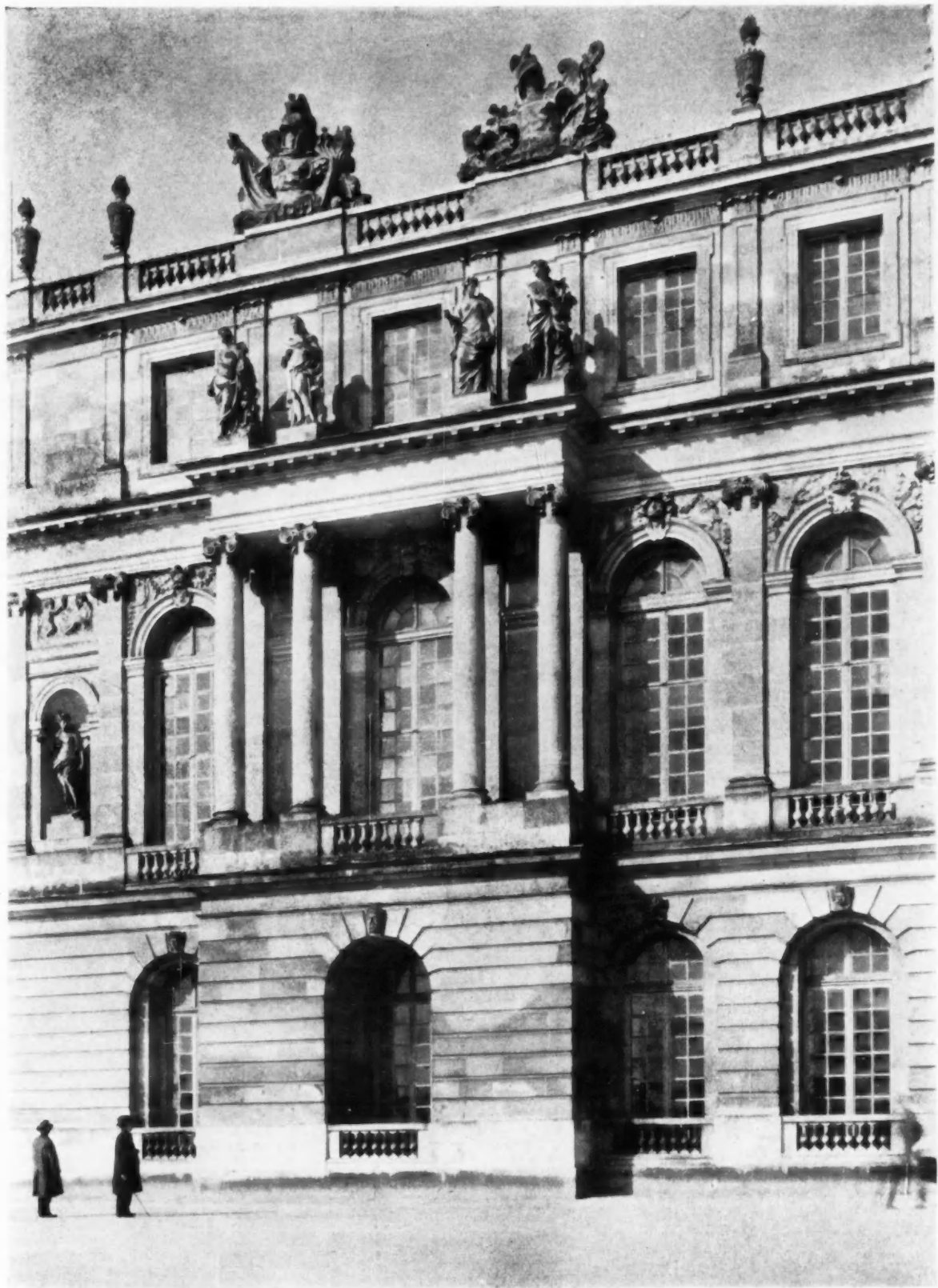


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DETAIL; ONE OF THE PAVILIONS, PALACE OF VERSAILLES

The Forum Studies of European Precedents; Plate 51



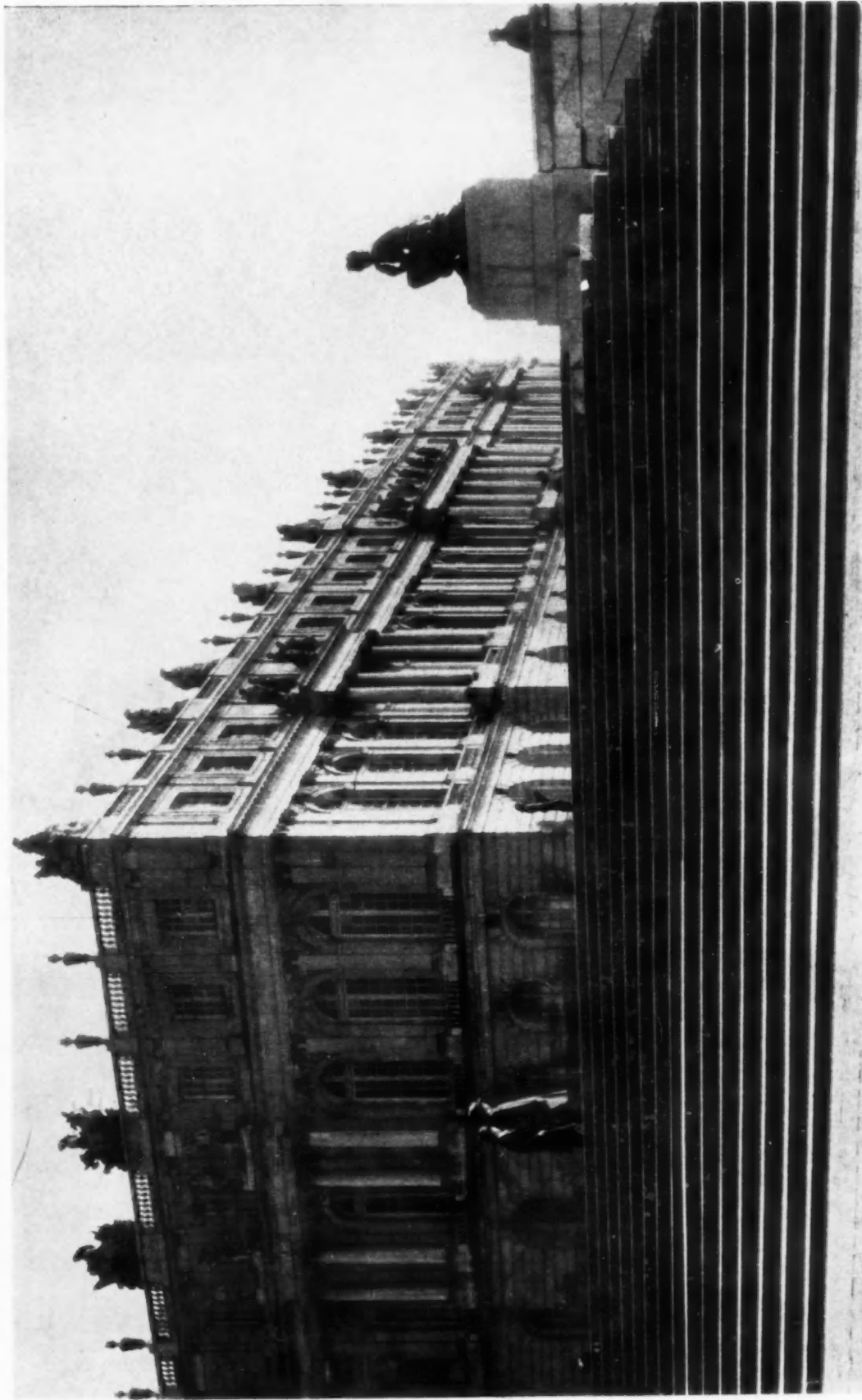


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DETAIL; GARDEN FACADE, PALACE OF VERSAILLES

The Forum Studies of European Precedents; Plate 52

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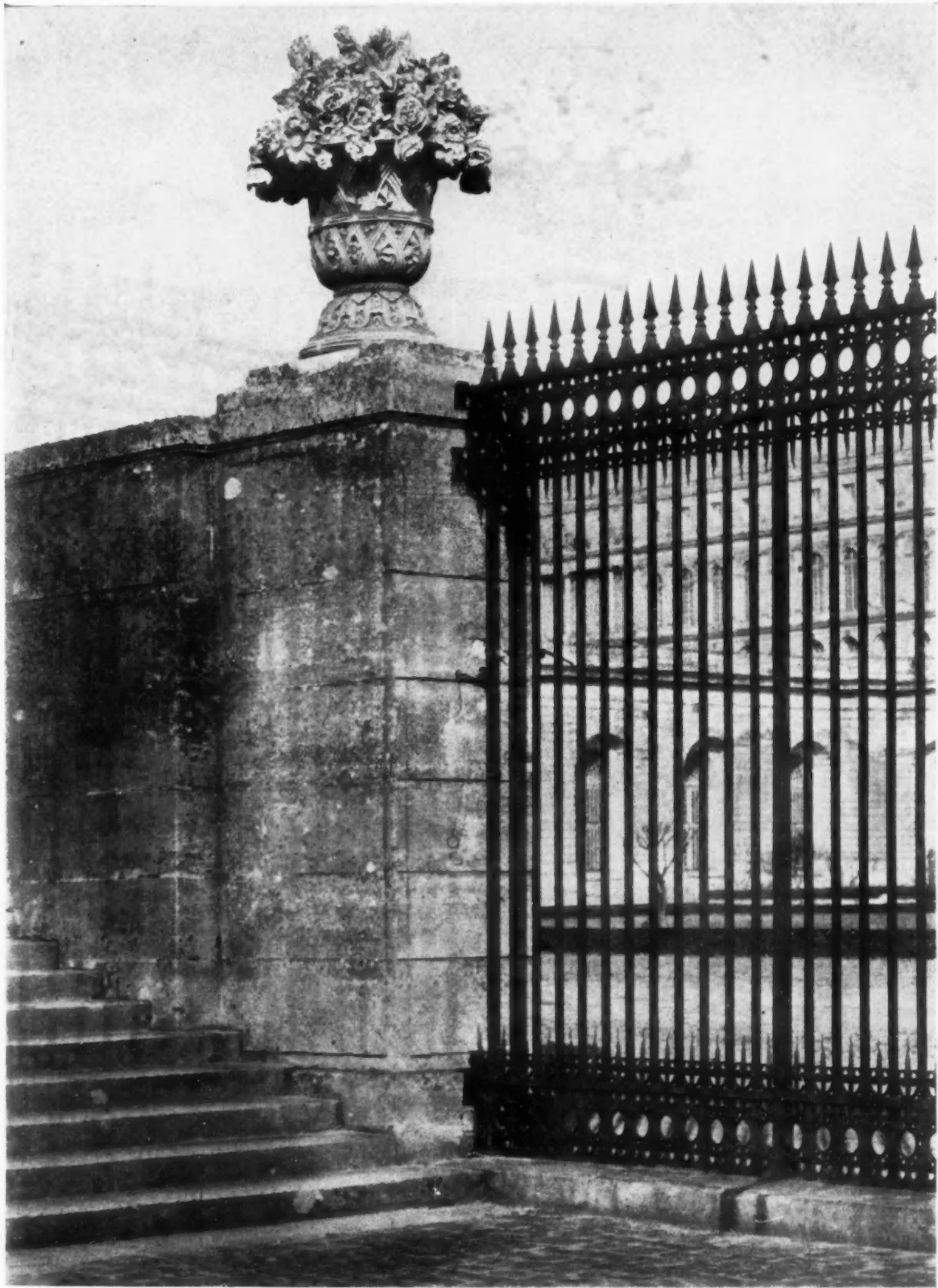


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APPROACH TO THE TERRACE, GARDEN FACADE, PALACE OF VERSAILLES

The Forum Studies of European Precedents, Plate 58





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DETAIL; VASE AND STAIRWAY PARAPET, PALACE OF VERSAILLES

The Forum Studies of European Precedents; Plate 54

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GARDEN STAIRWAY LEADING UP FROM ORANGERY, PALACE OF VERSAILLES

The Forum Studies of European Precedents; Plate 55





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DETAIL; VASES ALONG THE PATH TO THE LAGOON, GARDENS OF THE PALACE OF VERSAILLES

The Forum Studies of European Precedents; Plate 56



House of Mrs. Lucy Work Hewitt, Cornwall, N. Y.

WILLIAM HARMON BEERS, Architect

NOT only architects but the more observant portion of the general public must have noticed in recent years certain changes that have come over country house architecture in America, especially since the war period. The trend of country house design has been away from the very large house and toward the house of moderate size; and, as has frequently been the case in past ages, architecture has been directly and discernibly affected by sociological rather than by æsthetic factors. Certainly the assembling and retaining of the staff of capable servants required by a really large country house have so nearly approached the impossible as to influence a great many people against attempting the "grand manner" of the generation past. From this general change it is true that the design of the house of moderate size,—even that of the small house,—

has greatly benefited. Clients of means and of the utmost good taste and discrimination have asked for smaller houses, and architects of the highest ability and standing have undertaken to design them. In any appraisal of the present marked improvement in the design of houses of lesser size, this sociological aspect of the change must be recognized and given its due weight as affecting current architectural practice.

In spite of the resulting advance in the standards of moderate and small house design, however, the writer feels that there are many who would join him in regretting the almost complete passing of a type that has been essentially American since the early days of Westover or the later days of Homewood and Monticello, through to such more recent large-scale expressions of the country house idea as Biltmore or Georgian Court. About even the more re-



House of Mrs. Lucy Work Hewitt, Cornwall, N. Y.
William Harmon Beers, Architect



Corner of Smoking Room, House of Mrs. Lucy Work Hewitt

cent of our large country places there still hangs some indefinable glamor of the old regime, some expression of a kind of life that seems, even now, to be irrevocably a thing of the past. And, because they are so new, we do not even know whether our new regime and our new standards are really better than those of our fathers and grandfathers. Those of us who stand with one foot in the formative present and one foot in the world as it was before the war, cannot help looking both ways and making comparisons, taking stock, so to speak, of past and present.

And for the reasons set forth, or at least suggested, in this brief prelude, a special interest attaches itself to the recently completed country house of Mrs. Lucy Work Hewitt, at Cornwall, N. Y., which is on the Hudson not far from Newburgh. William Harmon Beers is the architect, and he is to be commended for having designed a large house which is also dignified, and which takes its place with quiet assurance among the old "mansions" that line the Hudson for miles up from New York,—the country homes of the older prominent and powerful New York families, built when New York was young, before it had been invaded by people from everywhere.

Facing the river across a broad lawn, this house has all the appearance of a great estate of the Classic Revival era. The fine Doric portico, indeed, is a studious copy of the portico of a ruined Greek Revival house that stood on the site, and so convincing is the quality of reproduction in this portico that one



One End of Foyer, House of Mrs. Lucy Work Hewitt

would be likely, even on close examination, to suppose that the house was a skillful piece of reconstruction. This illusion is heightened by the buff-painted brick, the excellently characteristic chimneys, and the simple treatment of the stone terrace. In elevation the main mass of the house is flanked by low wings, symmetrical in weight and topped with that solid, paneled balustrade so often seen in buildings of the Classic Revival era. The fenestration, properly, is formal, and the division of window panes nicely scaled to the right effect. Here, certainly, is a facade that does no violence to the best tradition of the Greek Revival Hudson River country house at its best. The approach, by a long curved drive that forms a broad semi-circle in from the road, gives all the effect of an old estate laid out during the days when "standard-sized building lots" were unheard of.

Within the house no attempt has been made to follow the Classic Revival character, proving again (if further proof were needed) that one of the most marked traits of architecture in this country is its eclecticism, sometimes due to the architect, sometimes coming from the personal tastes and predilections of the client. The entrance hall is of that spacious Italian type which was often so effectively used by Stanford White, and one of his favorite devices. The floor is of a rare blue-black marble, the walls of limestone, with painted beamed ceiling above. The architect was fortunate in securing a famous bench from the Davanzati Palace as the principal piece of



End of Dining Room, House of Mrs. Lucy Work Hewitt



Stair End of Foyer, House of Mrs. Lucy Work Hewitt

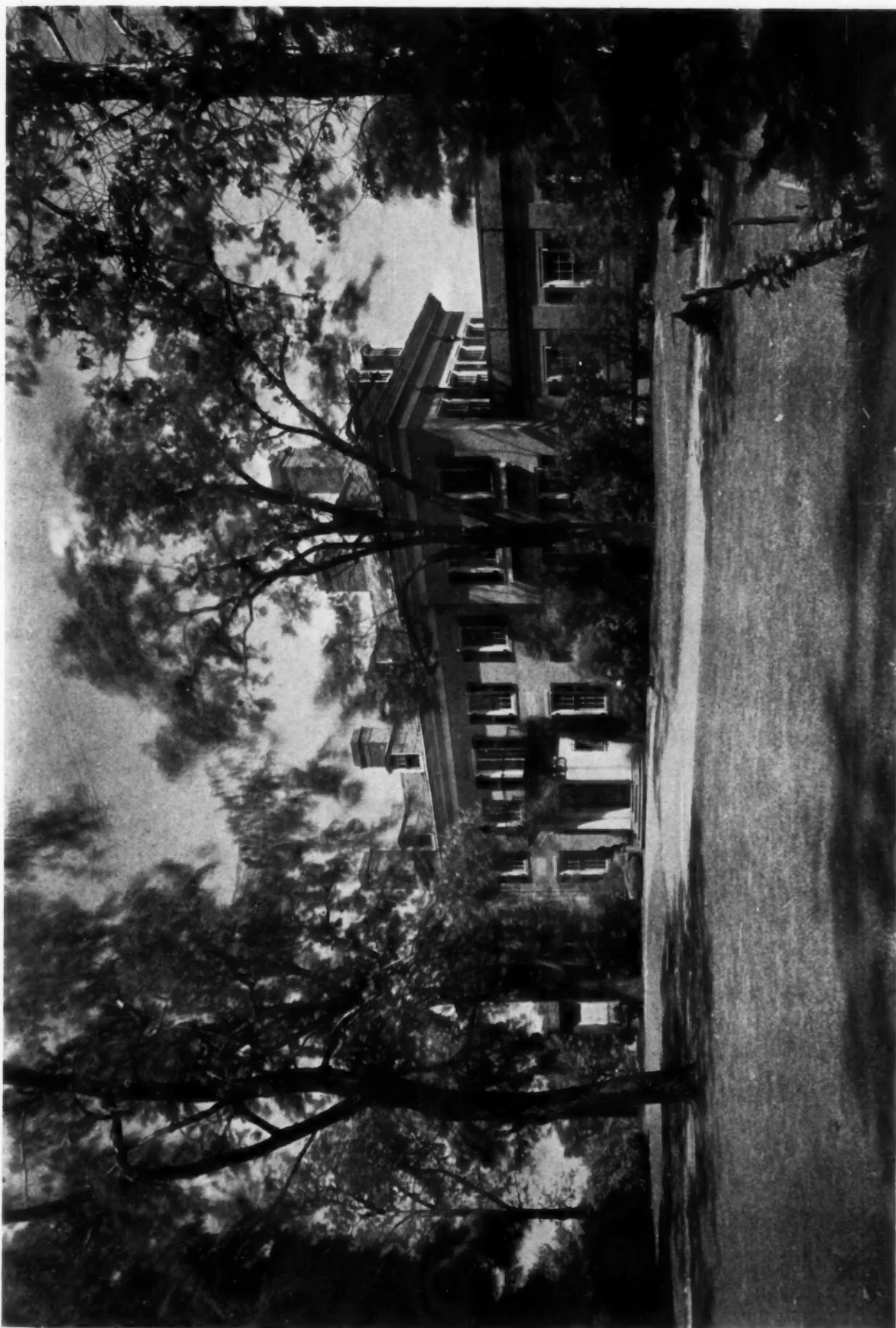
furniture, and the medallion over the mantel is an authentic Della Robbia. Character, dignity and spaciousness are definitely achieved in this very important part of the house. In detailing the stairway that leads up from this hall, the architect frankly, and with the zeal of a true scholar, drew upon "that most excellent master, Baldassare Peruzzi" for both form and manner. The foyer hall carries through to the portico, which looks out over the river, and from the left of the hall opens the living room, which leads in turn into a large solarium. The dining room, opening from the right of the foyer, has an interior of unusual charm and interest, since it was designed as an architectural setting for its decoration. This consists mainly of painted parchment panels in blue and gold, taken from the Imperial Palace in Peking at the time of the Boxer uprising. To best set off the decorative quality of these panels, the woodwork is done in elephant gray, and the choice of Chippendale furniture was fortunate and associated with that master's strong leaning toward the "Chinese taste." And another phase of the relationship of the *Chinoiserie* to an European style is found in the smoking room, where the French mantel and furniture afford contrast to walls of red lacquer and frieze of red Chinese silk which has been placed above it.

Pursuing the plan further, it is found that another large solarium opens from the dining room, and that beyond the dining room the right wing of the house contains the kitchen, scullery, pantry and bedrooms and sitting room for the servants. These rooms are disposed along the entrance front, leaving the garden or river front entirely undisturbed in its gracious symmetry. All the important interiors, it is significant to reflect, are in the spirit of that type of large country house that is in no small danger of dying out. And in the same spirit is the fine treatment of the river front, a really distinguished architectural expression of old time dignity and reserve. It is a gratifying thought that the architects, at least a few of them, are keeping up the standards of the American country house of more spacious times and perpetuating the old traditions of the "mansion" type.

Coming years may see the building of fewer large country houses, but we like to adhere to the belief that the few that are built are to be really fine,—the kind of houses that will, themselves, constitute a definite tradition, surviving as many years as Westover or some of the later country houses that were built in the days when country life really meant living in the country and in a day when American life was vastly different from what it is today or will be tomorrow.



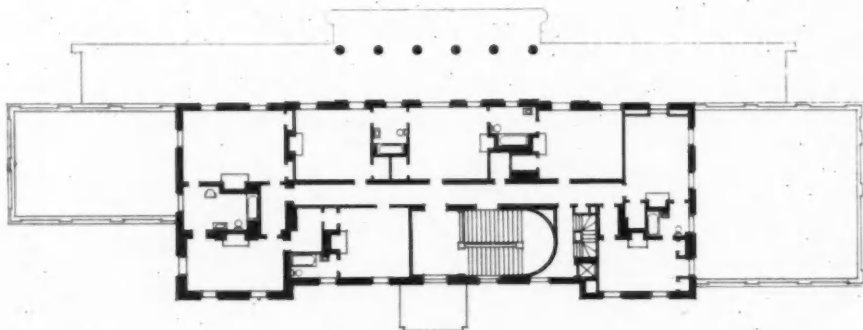
The Dining Room, House of Mrs. Lucy Work Hewitt



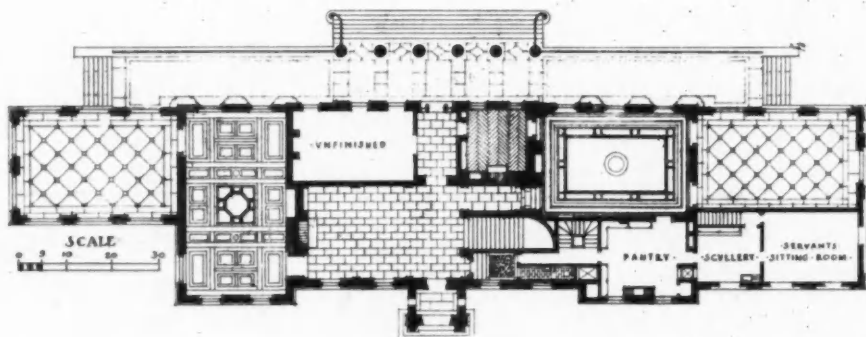
Photos, John Wallace Gillies

ENTRANCE FRONT, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.
WILLIAM HARMON BEERS, ARCHITECT

Plans on Back



SECOND FLOOR



FIRST FLOOR

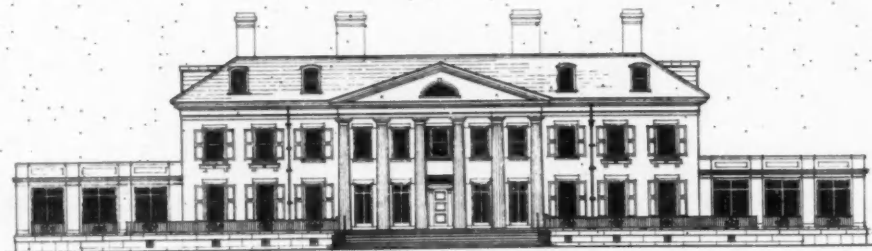
PLANS, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.

WILLIAM HARMON BEERS, ARCHITECT

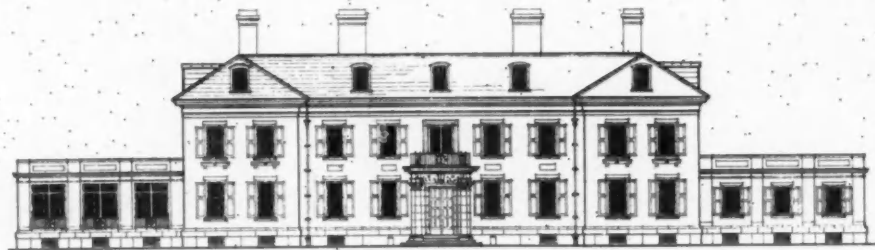


RIVER FRONT, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.
WILLIAM HARMON BEERS, ARCHITECT

Elevations on Back



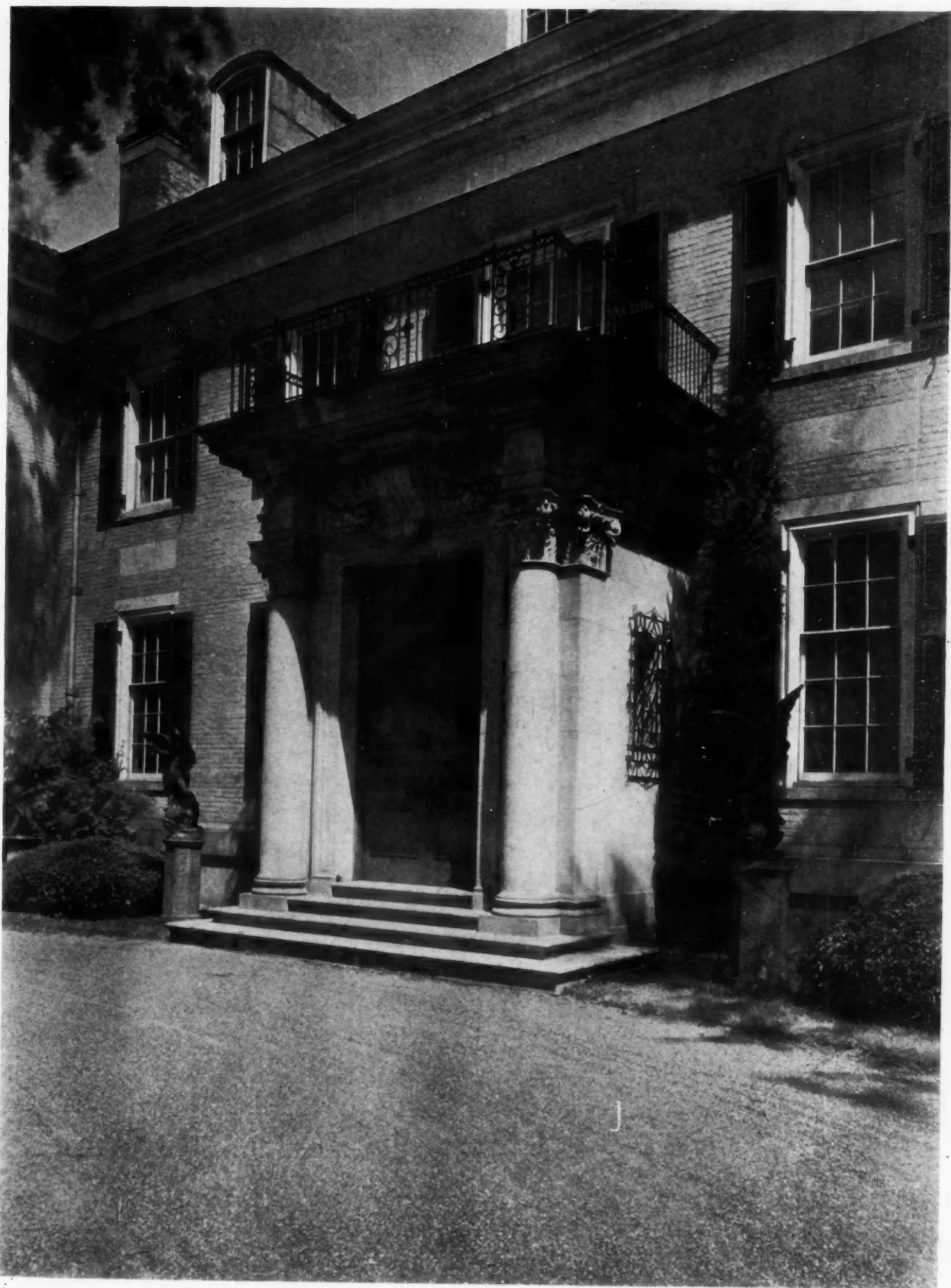
RIVER FRONT



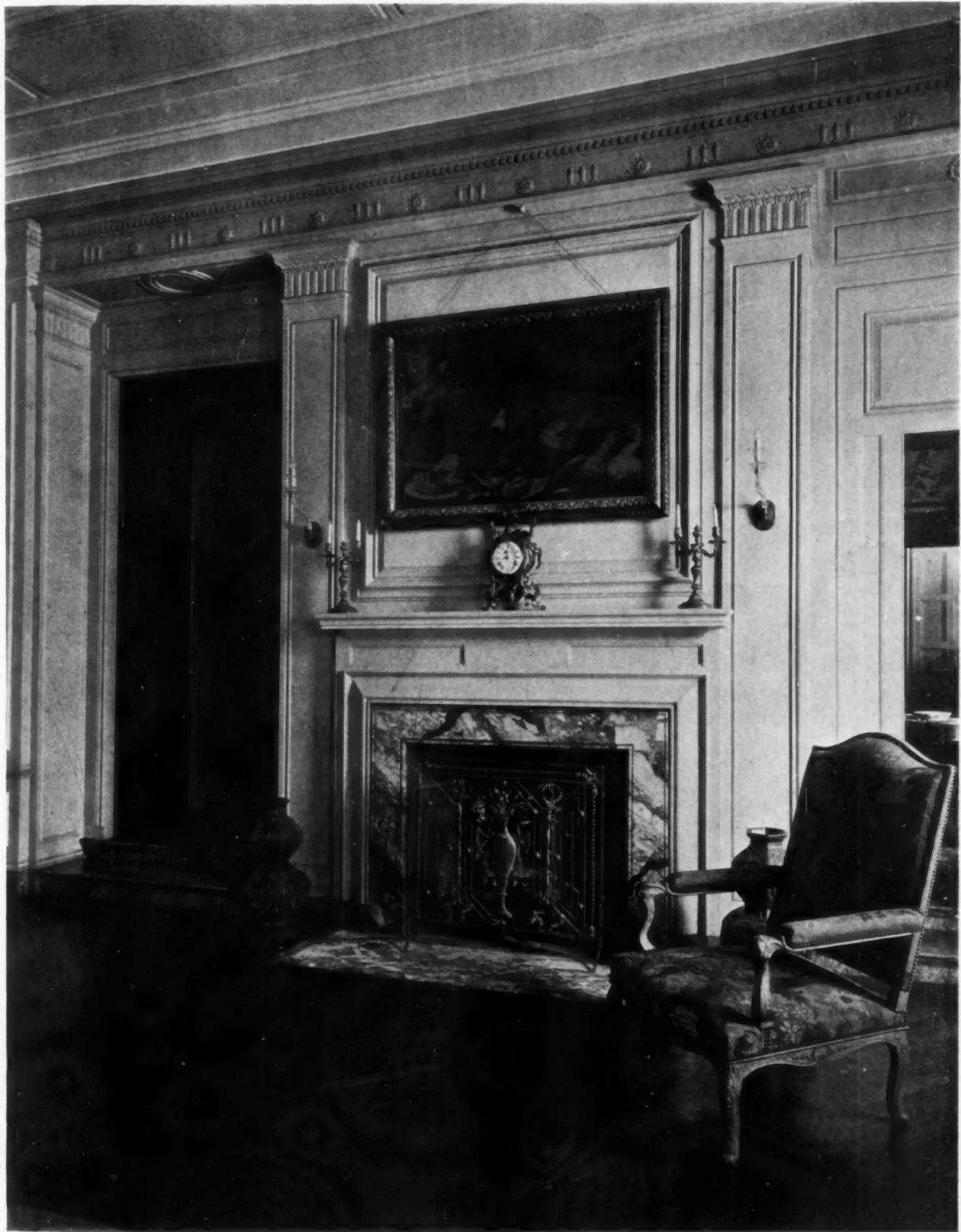
ENTRANCE FRONT

ELEVATIONS, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.

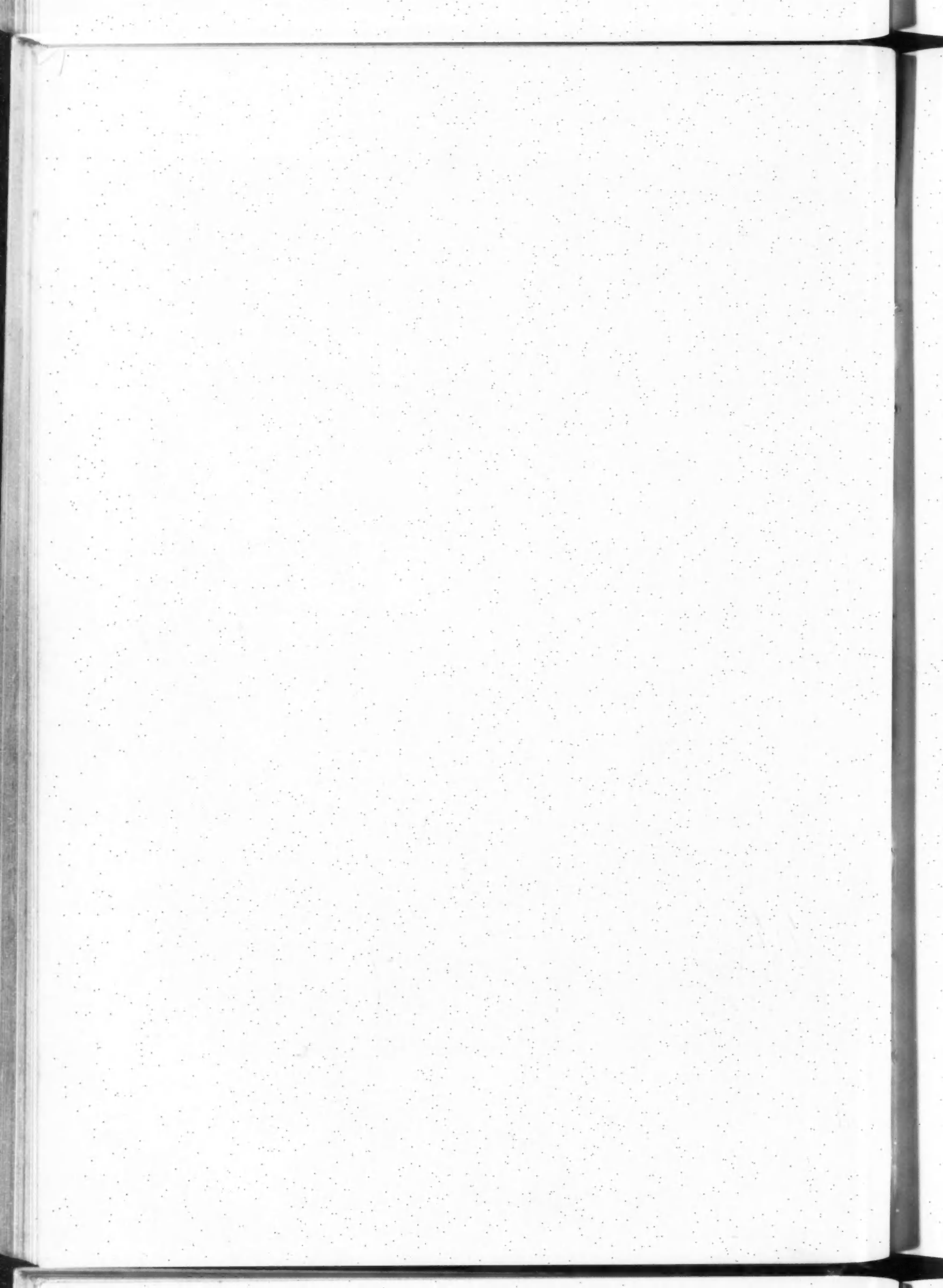
WILLIAM HARMON BEERS, ARCHITECT

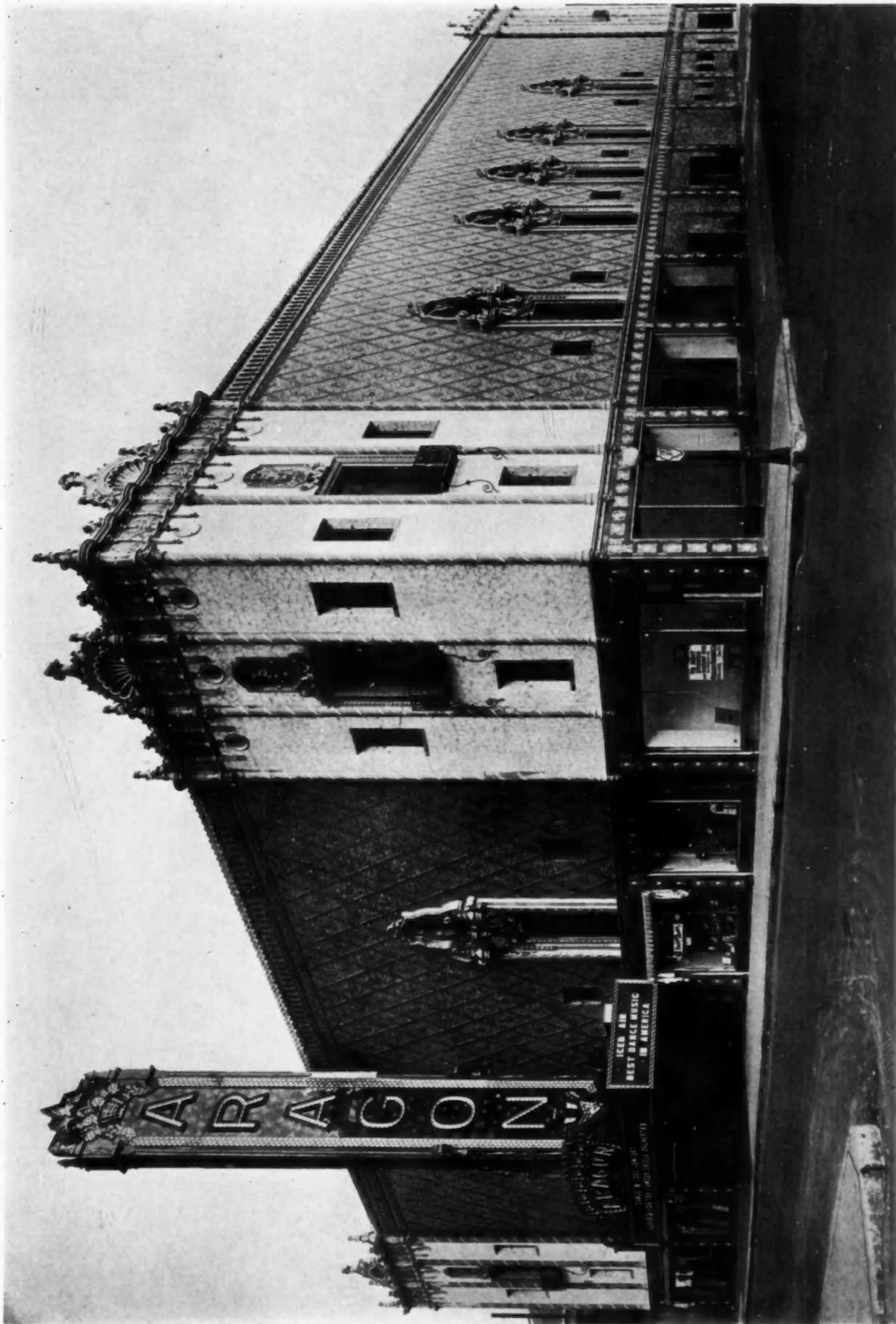


MAIN ENTRANCE, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.
WILLIAM HARMON BEERS, ARCHITECT



FIREPLACE, HOUSE OF MRS. LUCY WORK HEWITT, CORNWALL, N. Y.
WILLIAM HARMON BEERS, ARCHITECT

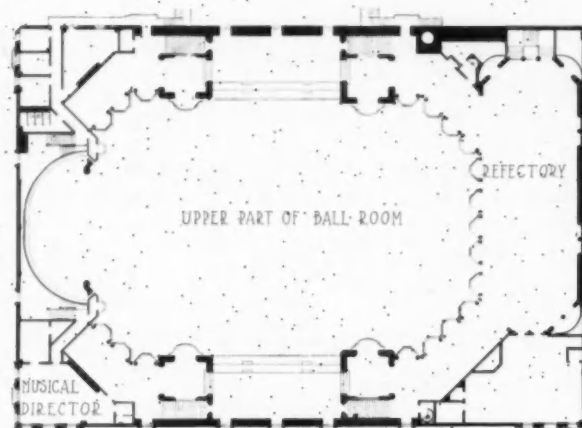




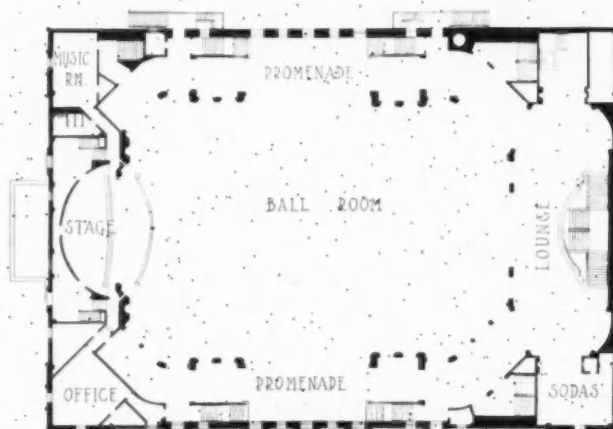
Plans on Back

ARAGON BALLROOM, CHICAGO
HUSZAGH & HILL, ARCHITECTS

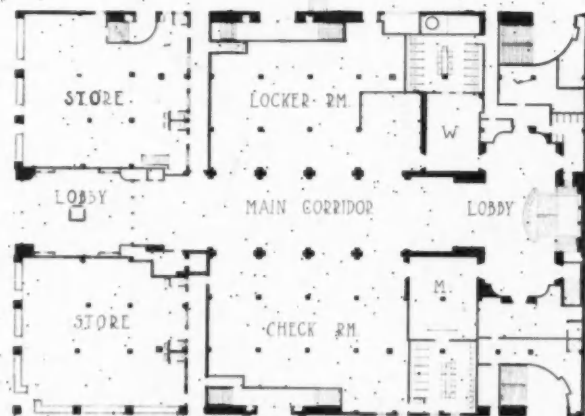
Photos, Trowbridge



MEZZANINE FLOOR



BALLROOM FLOOR



SCALE OF FEET
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ENTRANCE FLOOR

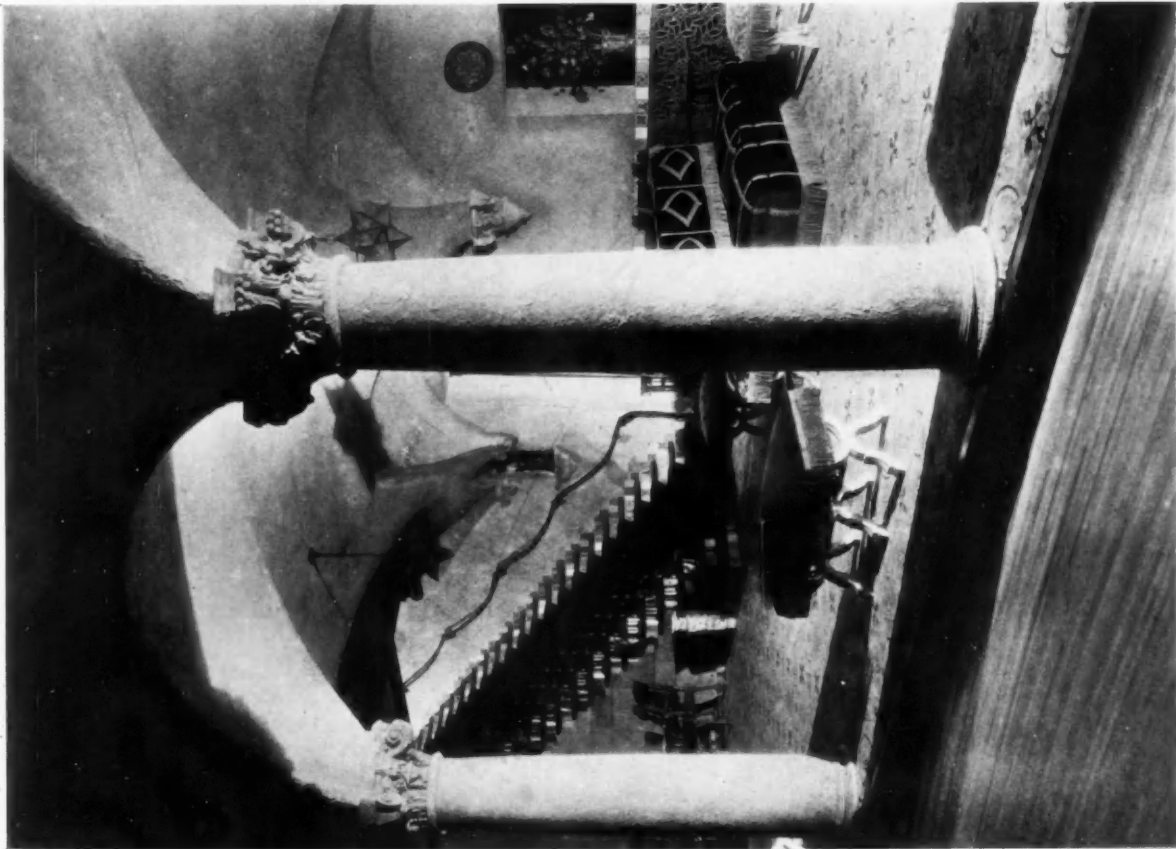
PLANS, ARAGON BALLROOM, CHICAGO

HUSZAGH & HILL, ARCHITECTS



DETAIL IN BALLROOM

ARAGON BALLROOM, CHICAGO
HUSZAGH & HILL, ARCHITECTS



PROMENADE, FROM BALLROOM

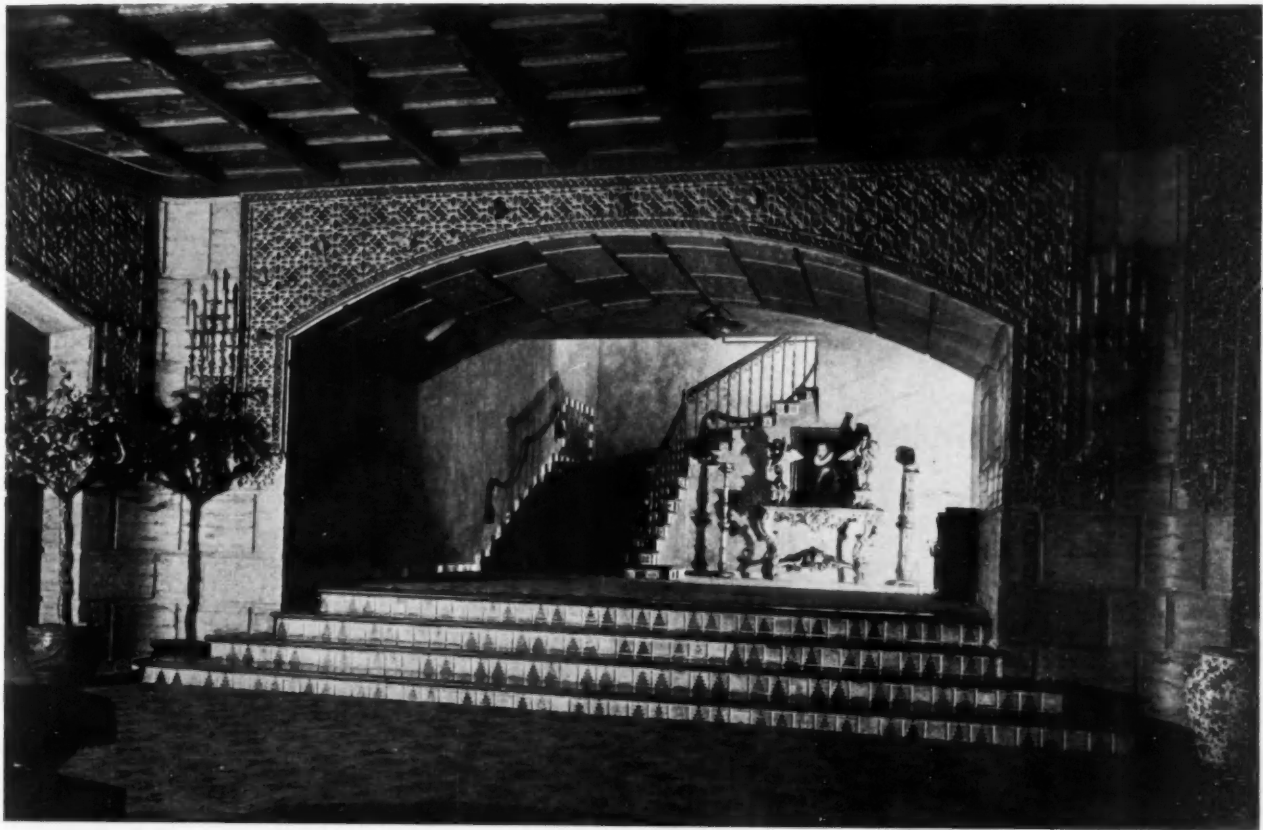




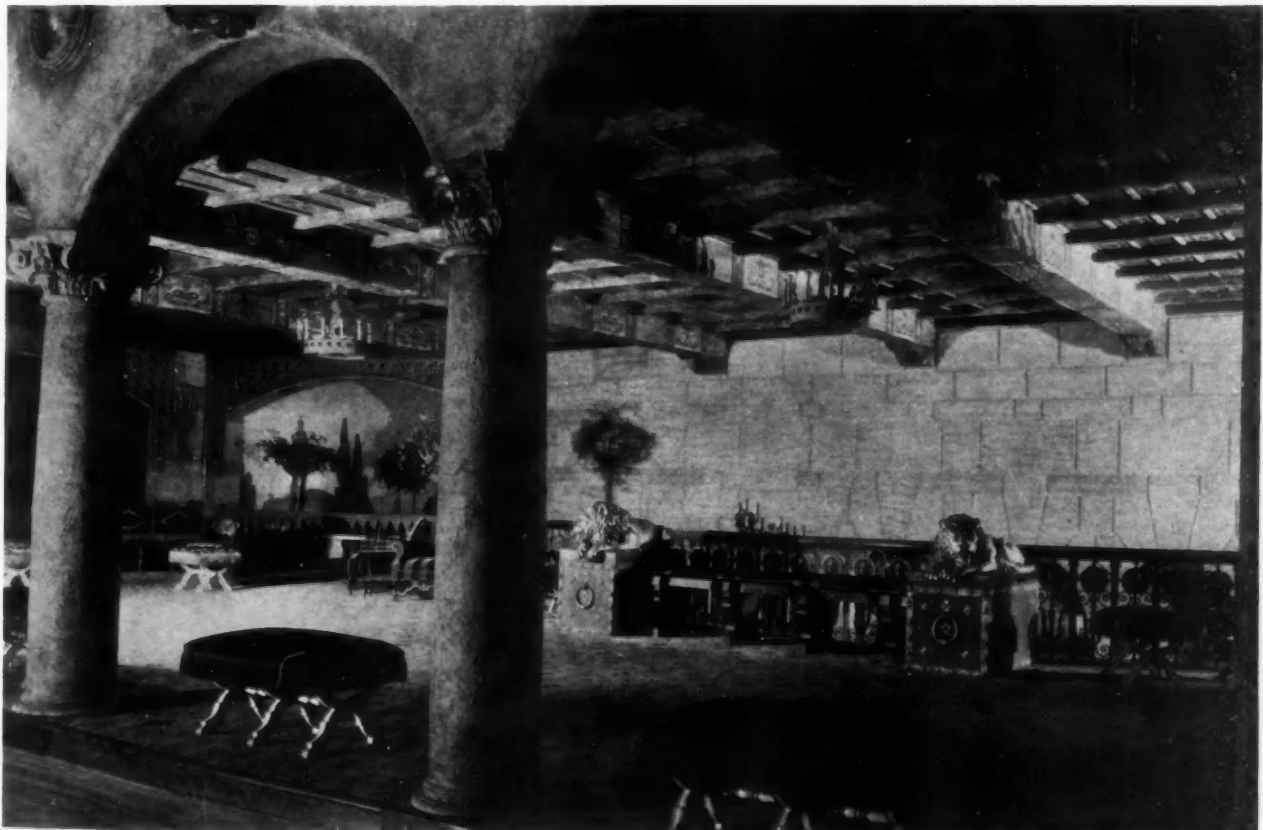
BALLROOM LOUNGE



THE LOBBY
ARAGON BALLROOM, CHICAGO
HUSZAGH & HILL, ARCHITECTS



END OF MAIN LOUNGE



MAIN LOUNGE
ARAGON BALLROOM, CHICAGO
HUSZAGH & HILL, ARCHITECTS

The Common Brick House Competition

REPORT OF THE JURY OF AWARD

THIS rather unusual architectural competition was held for The Common Brick Manufacturers' Association of America. Instead of sketch plans, elevations and perspective drawings, photographs and plans of houses or bungalows already constructed were called for. The program required that the houses or bungalows submitted should have been constructed with exterior walls of common brick, and should not contain more than 70,000 cubic feet each. Judgment was rendered entirely on architectural merit, plan efficiency and ingenuity in the designing of common brick exteriors. All types of brick bond, course, texture or pattern, as well as painted common brick exteriors, were allowed. While the surfaces of the exterior walls had to be of common brick, any form of masonry structural backing was admissible, but brick veneer over wood construction was not acceptable. It was found that this fact limited the scope of the competition, as many of the best houses built in recent years are of brick veneer.

Photographs of a large number of interesting houses were submitted in this competition. After careful study of the photographs and plans of each house, the jury unanimously agreed that the prizes should be awarded as indicated here. Space here permits the publication of illustrations and plans of only seven of these houses, those which were awarded the first, second, third and fourth prizes and the first, second and third mentions. The program specifically stated that the quality or attractiveness of the photographs as such should not count with the jury in the determination of the prize winners. This fact necessitated the exercise of great care on the part of the jury, in order that it should not be influenced by the picturesqueness and charm which may often be produced by clever photographs and by good planting.

First Prize: Clarence S. Stein and Ernest A. Grunsfeld, Jr., New York. This well proportioned, homelike, brick house combines practically all of the features called for in the competition program as well as all the characteristics which the jury felt were necessary to a complete and satisfactory solution of the problem. The plan is well arranged, compact and convenient. The location of the entrance hall and kitchen at the front of the house makes possible the use of the rear or garden front for the principal rooms. The house is well proportioned. The unbroken sweep of the high pitched roof with its clapboarded gable ends gives strength and dignity to the design. The large outside chimney is appropriately and effectively located at a point at the end of the house, adjacent to the simple one-story porch.

Second Prize: David A. Ogilvie, Pasadena. In this instance, the photographs detracted from rather than added to the architectural charm and picturesque quality of this excellent house. The English cottage quality in this design is well expressed in the

high pitched roof of agreeable slope, the white painted brickwork, the massing of elements, and the simple entrance bay with its recessed door. The exterior elevations clearly express the arrangement of the principal rooms, always important in good design.

Third Prize: John C. Topnick, Pittsburgh. Greater simplicity in both elevation and plan could hardly be imagined. The success of this sturdy little house is due largely to three elements,—the proportions of the house as a whole; the relation between the carefully scaled small windows and the wall spaces they occupy; and the height and slope of the roof with its massive center chimney. Such individuality and charm as are expressed in a rectangular, box-like house of this simple, old fashioned type depend upon the skill and ingenuity of the designer.

Fourth Prize: Russell S. Walcott, Chicago. This brick house has a certain distinction and character which recall the farm houses and smaller chateaux of France. The white painted brick of the high first story is pleasantly dominated by the slate-covered roof.

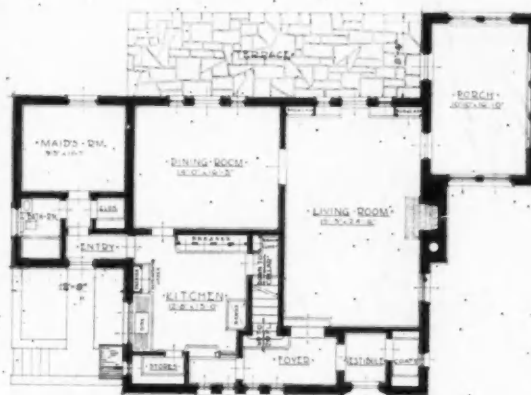
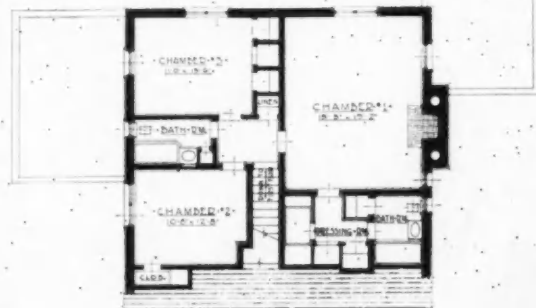
First Mention: Laurence M. Loeb, New Rochelle, N. Y. Here is a distinctly modern American country house of average size in which the important details have been carried out after Colonial precedent. The large mullioned windows on each side of the front door and the casement windows of the second story give a distinctly English character to the design, emphasized by the omission of blinds or shutters.

Second Mention: Charles H. Way, Boston. Here is another good example of the adaptation of English Georgian detail to the requirements of an American country house design. Variation from the center-hall, balanced plan adds interest to the interior arrangement of the house. The windows are well proportioned and excellently spaced, the Colonial detail is refined and reserved in character, and the brickwork is pleasing in its texture and consistent simplicity. The tall end chimneys happily balance the entire design, in which a decided homelike quality has been achieved through simplicity and good scale.

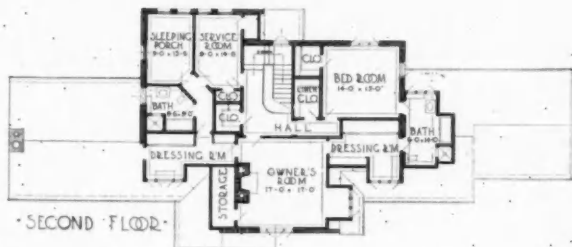
Third Mention: Dwight James Baum, Riverdale-on-Hudson, N. Y. Georgian traditions are again expressed in the character of the brickwork and the details of this house. The windows are carefully proportioned and successfully spaced in relation to the wall surfaces, and the effect of the design as a whole is much heightened by the manner in which the second story windows break through the cornice line. There is a cheerful, domestic quality about this design.

Jury of Award: Alexander B. Trowbridge; Aymar Embury II; James W. O'Connor.

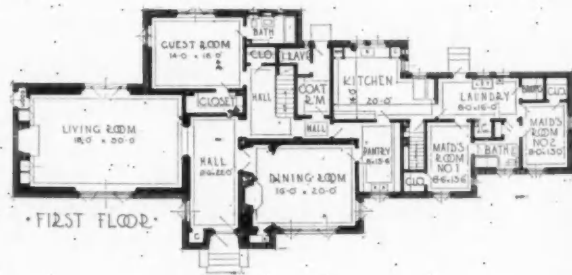
Additional Honorable Mentions were awarded to Frank J. Forster, New York; Frazier, Blouke & Hubbard, Chicago, (2); Laurence M. Loeb, New Rochelle, N. Y.; Gordon D. White, Denver; Arthur B. Gallion, St. Louis; Dwight James Baum, New York.



FIRST PRIZE, AWARDED TO CLARENCE S. STEIN AND ERNEST A. GRUNSFELD, JR., ARCHITECTS, NEW YORK
House of Paul A. Rie, Port Washington, N. Y.



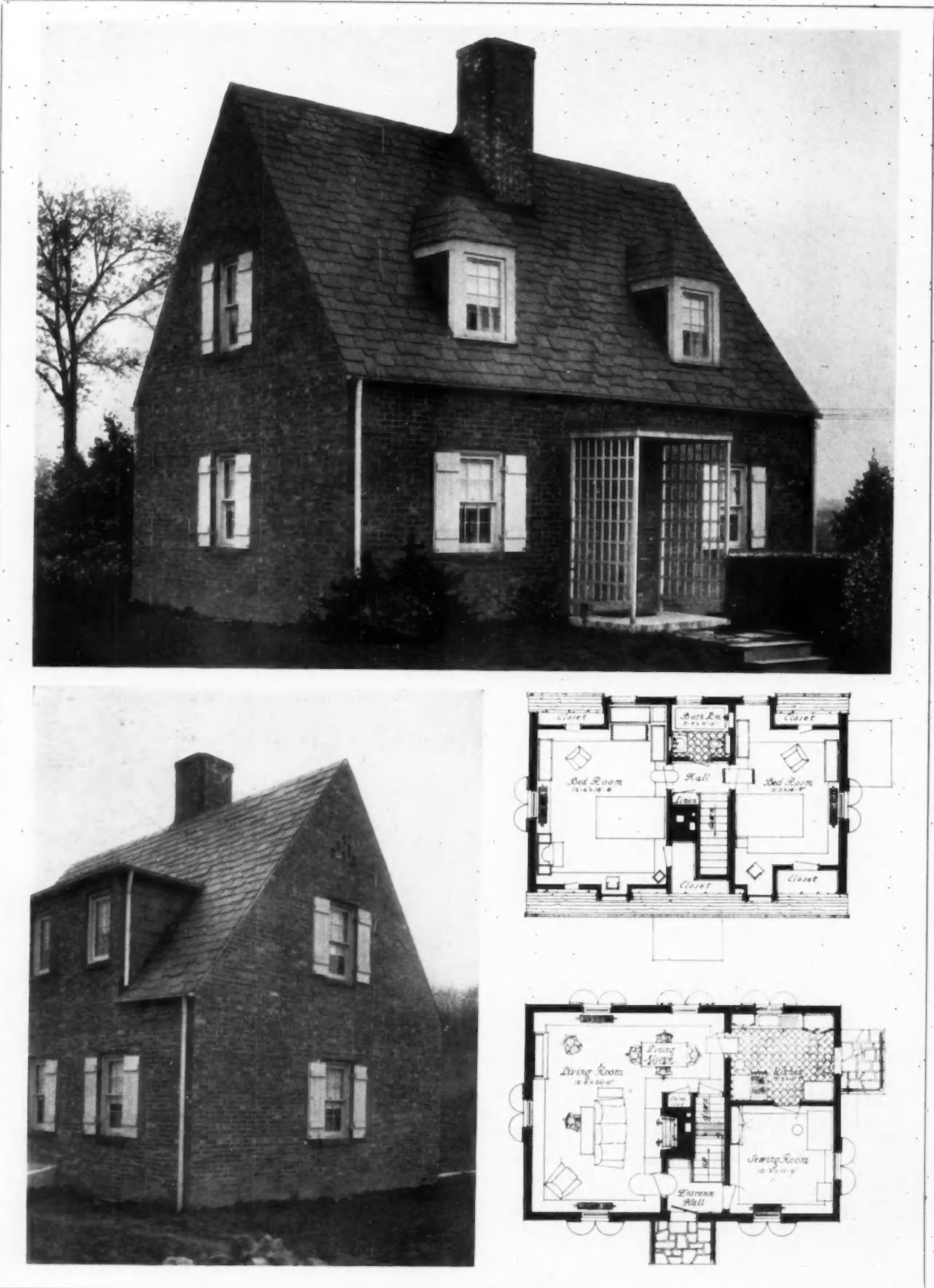
• SECOND FLOOR •



• FIRST FLOOR •



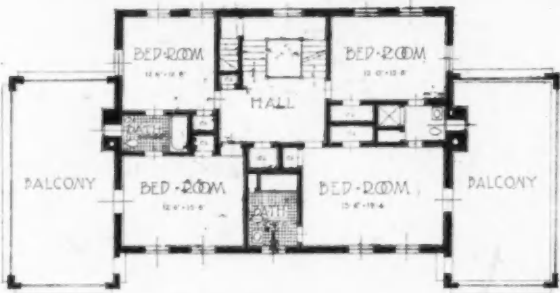
SECOND PRIZE, AWARDED TO DAVID A. OGILVIE, ARCHITECT, PASADENA
House of J. H. Kelleher, Esq., Pasadena



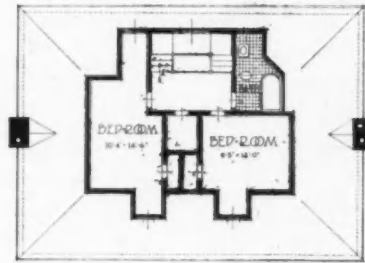
THIRD PRIZE, AWARDED TO JOHN C. TOPNICK, ARCHITECT, PITTSBURGH
House of John C. Topnick, Esq., Pittsburgh



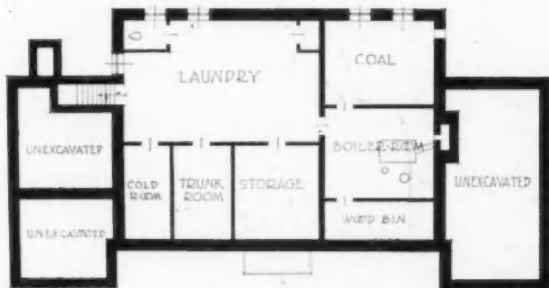
FOURTH PRIZE, AWARDED TO RUSSELL S. WALCOTT, ARCHITECT, CHICAGO
House of Donald B. Douglas, Esq., Winnetka, Ill.



SECOND FLOOR PLAN

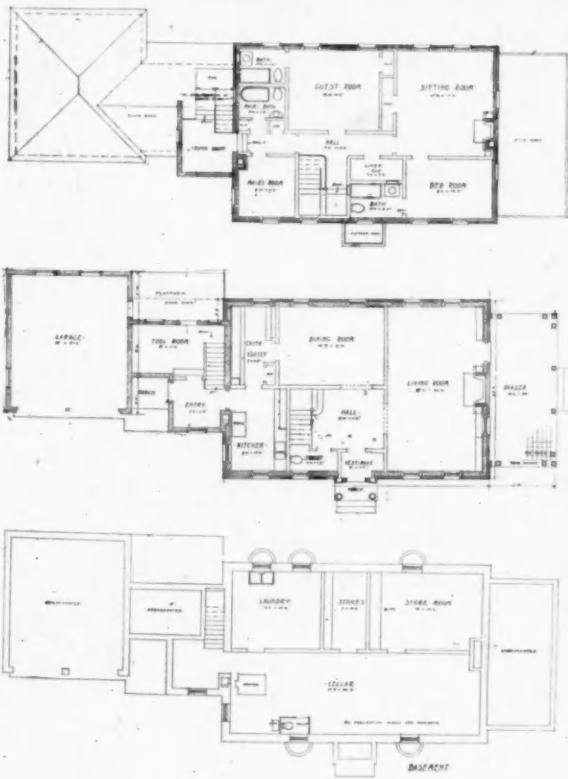


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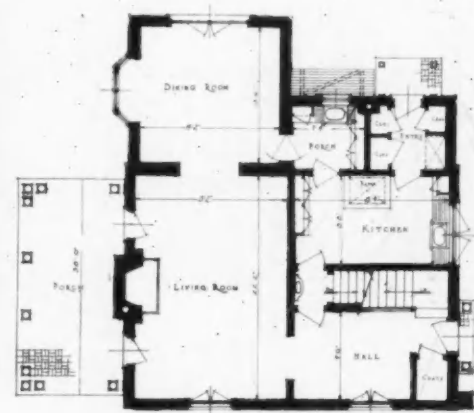
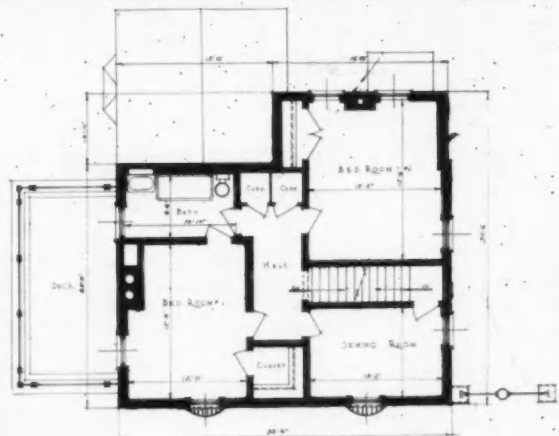
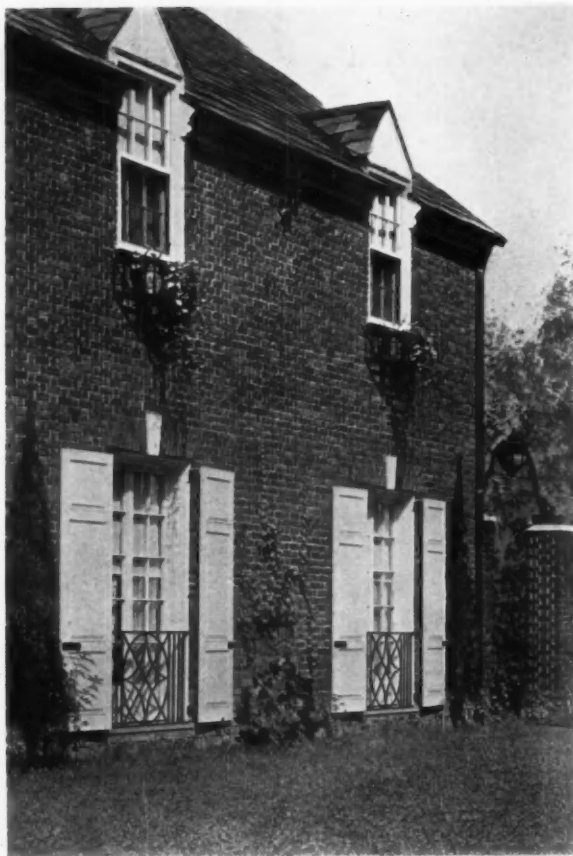
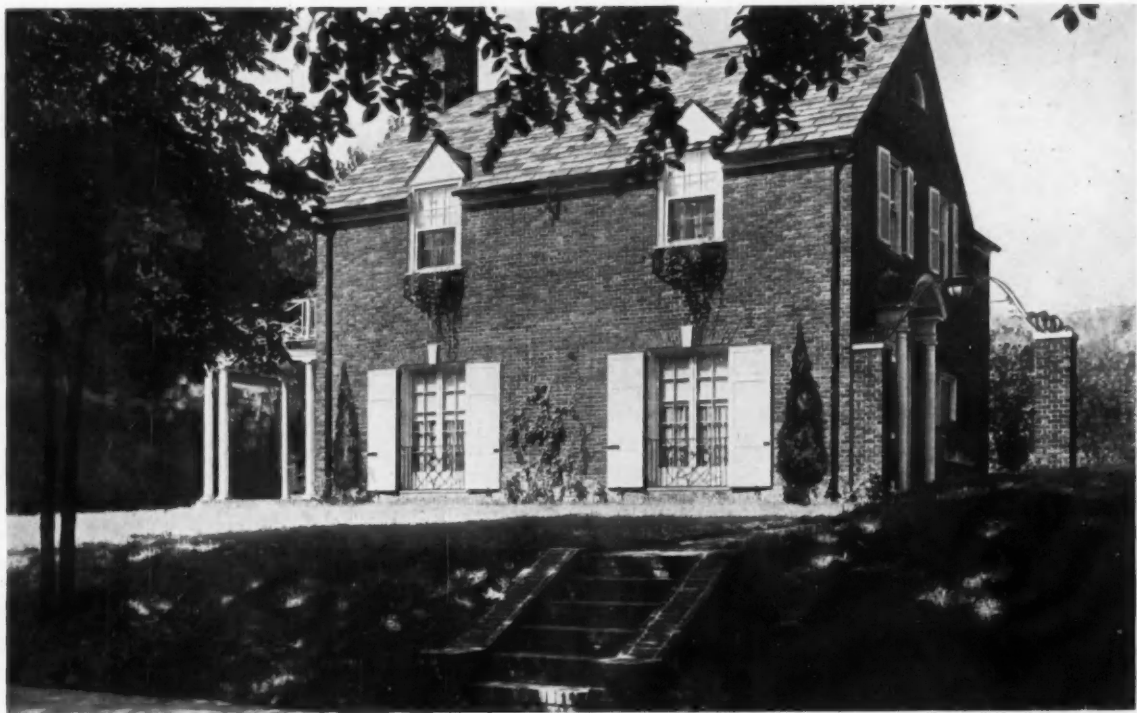


FIRST FLOOR PLAN

FIRST MENTION, AWARDED TO LAURENCE M. LOEB, ARCHITECT, NEW ROCHELLE, N. Y.
House of Louis Jaskow, Esq., New Rochelle, N. Y.



SECOND MENTION, AWARDED TO CHARLES H. WAY, ARCHITECT, BOSTON
House of Miss Georgia H. Emery, Brookline, Mass.



THIRD MENTION, AWARDED TO DWIGHT JAMES BAUM, ARCHITECT, NEW YORK.
 House of Mrs. Fayette Baum, Riverdale-on-Hudson, N. Y.

THE ARCHITECTS' FORUM

EDITOR'S NOTE. This editorial by Aymar Embury II, entitled "Criticism and Ethics," is the first of the opinions on matters of current interest to architects which it is intended to publish upon this page from month to month. The Architects' Forum represents a new department, in which will appear contributions from Harvey Wiley Corbett, Aymar Embury II, C. Stanley Taylor and Alexander B. Trowbridge, all of New York; Charles G. Loring of Boston, and Rexford Newcomb of the University of Illinois. The Architects' Forum also invites comment on matters of timely importance to the profession.

IN *The New Yorker* for October 16, 1926 there appeared an article entitled "The Sky Line," from which this paragraph is quoted: "Apparently, in many building operations, the cost of construction leaves nothing over for the design. This is particularly noticeable at present in our midtown section, the area of taste and luxury, in which the hotels, by and large, maintain a high architectural standard. But some of the new office buildings are terrible. If you like being harrowed, stroll about the neighborhood of Grand Central and give a look. . . . Another disappointment on proud Fifth Avenue, at Forty-fourth Street, is the Delmonico Building, for the design of which H. Craig Severance claims responsibility in letters which cause older members of the profession, wending their way luncheonward to the Century Club, to burst into tears. They do not look at the building itself. They can't. Every proportion appears to be unfortunate. The central tower, curiously set on no particular axis, has the grace of an overgrown grain elevator. Of the detail, one of the profession said, "Isn't it curious how a simple element like a band course or a moulding can produce a feeling of nausea? . . ."

The architect of the Delmonico Building at once began a suit for libel against *The New Yorker*, claiming the sum of \$500,000 damages. It is not the intention to discuss here the merits or demerits of the Delmonico Building. The opinion of the writer of this note is, after all, only the opinion of one man, and there is an old Latin saying: "*De gustibus non est disputandum*," but it is rather to consider the broad principles of propriety involved in the action taken by Mr. Severance. It has never been the habit of professional people in the arts to use the courts to punish unfavorable criticism, and for a parallel case we have to go back many years to Whistler's suit against Ruskin. The artist is rather supposed to be above this sort of reprisal, and whether this supposition is entirely proper or not is the root of the matter to be considered here.

There would seem to be two entirely divergent lines of thought. One can see how such harsh criticism as that of *The New Yorker* may very well put Mr. Severance into the unhappy position of losing prospective business, and that on these grounds he may have a just claim for damages. On the other hand, for many years it has been the desire of the architectural profession to have the name of the author associated with every building, hoping thereby that

the public might be educated to the importance of the architect's services. Assuming this attitude to be correct, one cannot expect that criticism will always be favorable; and in fact, were this the case, the aim of such association of authorship with executed work would be defeated, since all buildings having been spoken of agreeably in the public prints, no just measure of value could be arrived at by the public. The object of association would be lost.

The position of the architect is in certain ways rather curious. He is not exactly an artist, nor is he primarily considered a business man, and the apparent rule under which criticism is considered justifiable in the world of art is quite different from that which obtains in other professional practice. For example, when Heywood Broun was the dramatic critic for *The New York Tribune*, in one of his criticisms he said that a certain "Mr. Jones" was the worst actor he had ever seen on the stage. Mr. Jones sued *The Tribune* and Broun for libel. About the time the case was to come to trial, another play in which Mr. Jones was to appear was announced. The attorney for *The Tribune* called up Broun and asked him to lay off Jones, since further adverse criticism might be used as evidence of personal animus. Mr. Broun therefore wisely contented himself in his criticisms by saying that "the part of the butler was played by Mr. Jones; he was not up to his usual form." No personal animus was shown, and as a consequence, Mr. Jones lost his case.

An entirely different matter is that of a man who says to his friend or in the public print that a certain doctor is guilty of malpractice. Such a statement is highly actionable, and to avoid the consequences, the man making it must prove that the doctor actually is guilty of malpractice. A certain analogy might be drawn from these two cases, one as regards the artistic merits of Mr. Severance's design for the Delmonico Building, the other as to its structural qualities. If the writer of "The Sky Line" had said that the design of the Delmonico Building was unsafe, a clear-cut issue would have been raised. Mr. Severance would be able to prove definitely that his building is safe, or if not, no possible claim for damage would be sustained. But where the criticism is of the artistic merit of Mr. Severance's design, the matter seems to be upon a different footing. This is a matter of opinion and not of fact, and to the writer at least, however mortifying such a criticism may be, it does not seem an appropriate ground for action unless it was

made, not as a piece of critical writing for public information, but to do Mr. Severance injury. The very fact that Mr. Severance has announced his authorship of the building by a large sign, contrary to the usual custom of architects here in New York, has indicated his willingness to accept responsibility therefore, and he can hardly invite the public to admire without the concurrent privilege of condemnation; and it seems unlikely that unless Mr. Severance can prove that the statements made in *The New Yorker* were not honest expressions of the author's opinion, and were made because of personal animus against him with a desire of injuring him, he will have very much of a case. Open criticism is a thing to be hoped for rather than suppressed, as far as the architectural profession goes, and it does not seem probable that in bringing such an action Mr. Severance will have the sentiment of the architectural profession as a whole behind him, although probably architects will sympathize with him.

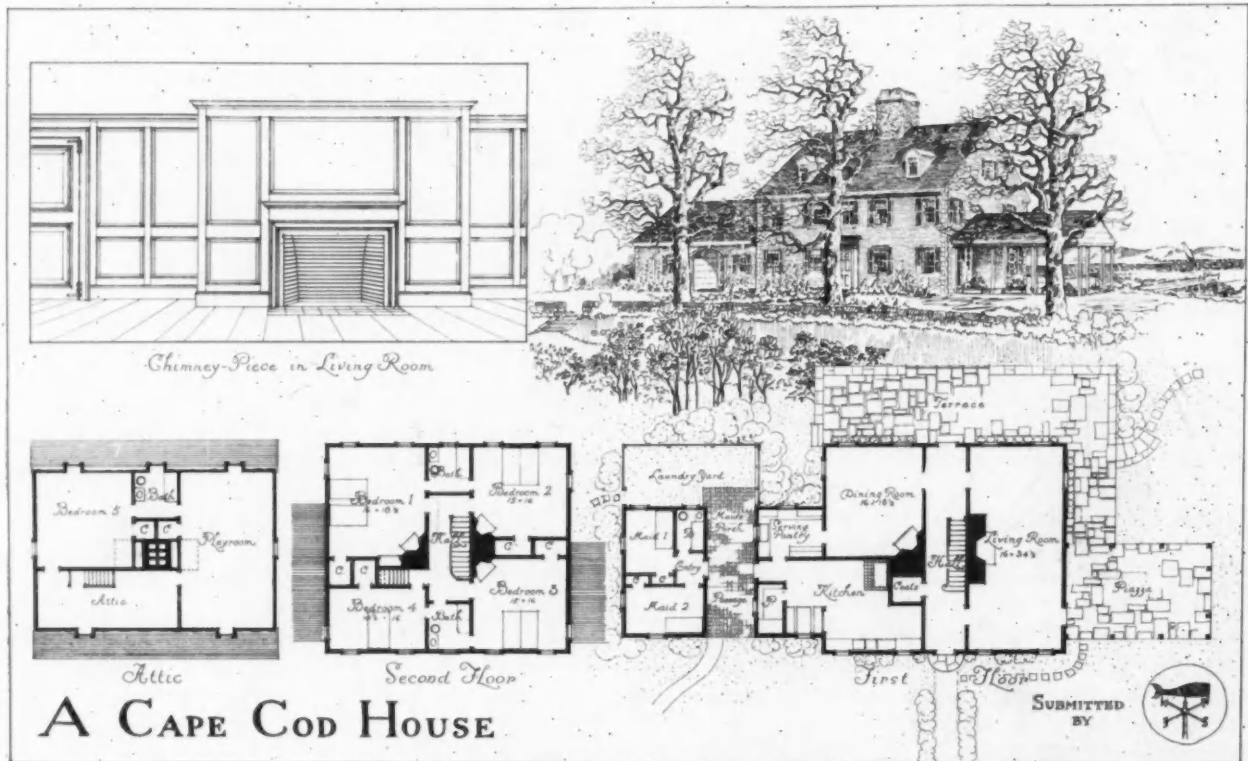
As indicated already, the celebrated Whistler case is the only instance which offers a reasonably close precedent. In 1878 he brought a libel action against Ruskin for his criticisms in "*Fors Clavigara*." Ruskin had described one of his "nocturnes" at the Grosvenor Gallery as "a pot of paint flung in the public face." Damages of one farthing were awarded.

Now since beauty is a thing which lies in the eye of the beholder, Mr. Severance will very likely have to prove that the writer of the article saw the building in a way which is different from that in which he described it; or at least, he will have to prove that the statement made by the writer is untrue.

This is going to be difficult. If the unknown architect who is said by the writer of the article to have experienced a sense of nausea on seeing some of the detail of the Delmonico Building is called on the stand, and testifies to that effect, at least some part of Mr. Severance's case will fall to the ground. He will have to prove either that his tower does not have the grace of an overgrown grain elevator, or that to indicate the possession of such a quality is damaging. He will have to prove that older members of the profession do not burst into tears on wending their way luncheonward to the Century Club. It is obvious that Mr. Severance cannot really expect to disprove such statements, and it is entirely likely that his motive and that of Mr. Whistler are very nearly akin. Wounded vanity and the publicity sense seem to be back of the suit. It is unfortunate for the profession that any member thereof should have thought it necessary to have a court pass on the merits of his design. It is regrettable that an architect should believe that he alone among artists should be exempt from that criticism welcomed by painters and sculptors.

An article such as that in *The New Yorker* cannot but be painful, and yet it is after all a healthy sign that an unprofessional magazine should believe its readers to be so closely interested in the progress of architecture that such an article is of public interest; and we at least believe that much more such honest harsh and bitter criticism would be a stimulus and a help to the profession, rather than a cause for a suit for damages.

AYMAR EMBURY II.



A CAPE COD HOUSE

Second Prize Design, Cape Cod Competition
Gordon Allen, Architect

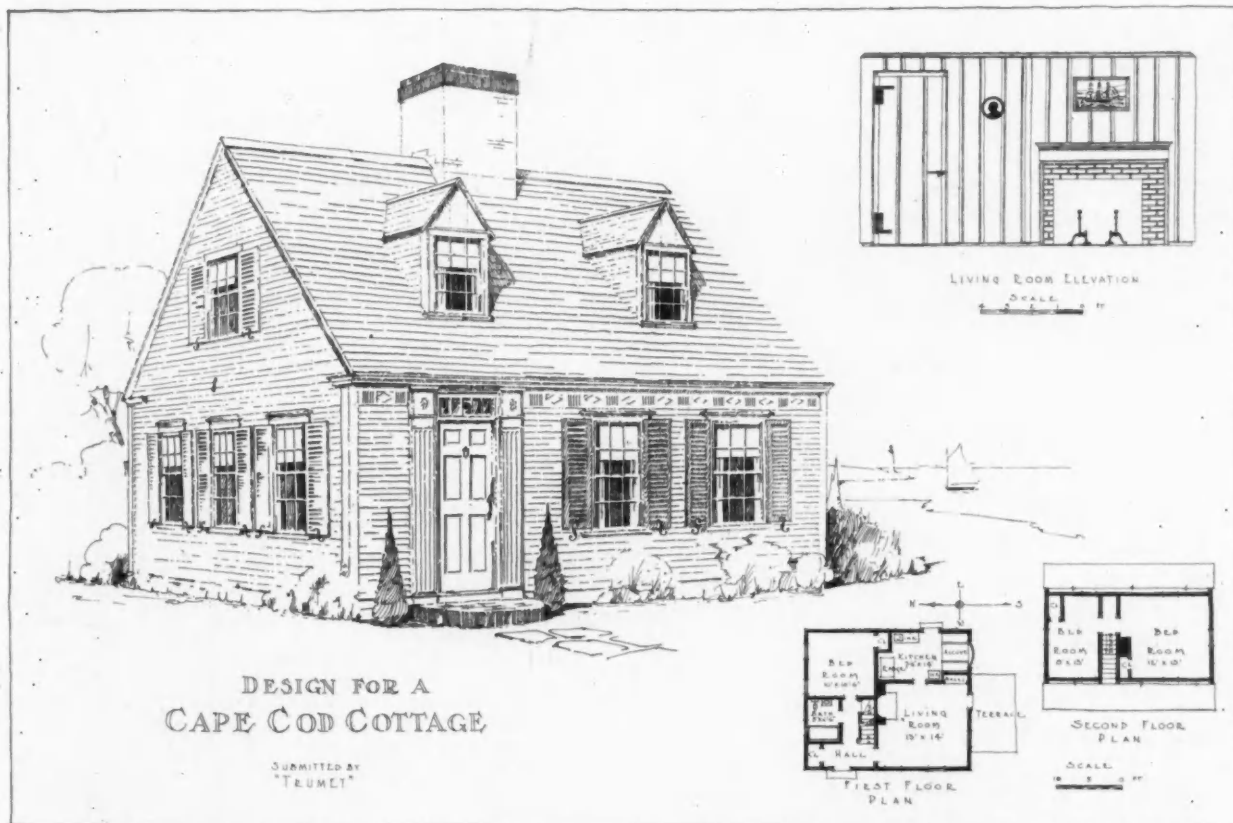
'The Cape Cod Cottage Competition

AN architectural competition, if based on a reasonable and interesting program and judged by a jury composed of open-minded, experienced architects, is of unquestioned value in the promotion and development of better architectural design. Competitions have a stimulating effect, especially upon the younger members of the profession. Draftsmen and designers have an opportunity of trying their wings and discovering the heights to which they can fly. Of late years many real estate associations have joined with the manufacturers of building materials and publishers of magazines and newspapers in holding competitions for better homes, for better rooms, and even for ideal cellars, and all have been of benefit to architecture.

It was no new departure, therefore, when the Cape Cod Real Estate Board, of Hyannis, Mass., held a competition last summer to obtain the designs for a perfect Cape Cod cottage. In this interesting and picturesque section of the Massachusetts coast, redolent with historic associations, there still exist countless examples of a type of simple small house which has become known to the architectural profession as the "Cape Cod cottage." These charming little homes of the hardy mariners of a former generation contain many features worthy of emula-

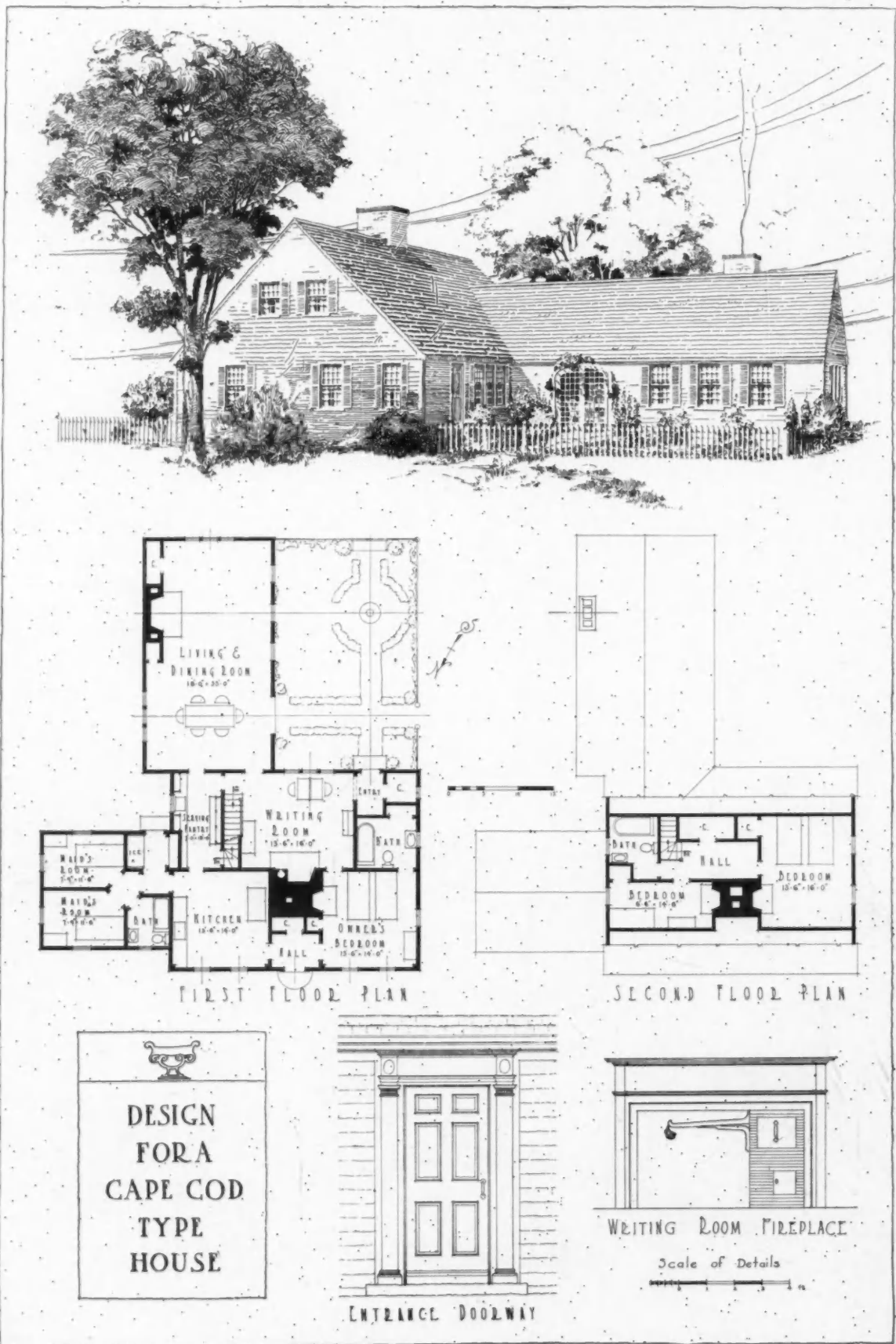
tion by the modern builder. Charm of proportion, perfection of scale, and simplicity of detail give to them an architectural dignity and studied refinement equal in every respect to the characteristics of the larger and more pretentious examples of Colonial architecture still to be found in the old towns and cities of the Atlantic seaboard. They indicate an innate appreciation of scale and fitness which does great credit to the builders of bygone days.

It would be interesting to know whether these Cape Cod cottages were designed by the sea captains for whom they were erected or by the master builders who constructed the ships in which these sturdy mariners embarked. Cape Cod has a lure and an appeal all its own, appreciated not only by the artists who flock there annually but by the "tired business man" as well, who seeks the recreation and repose provided by its land-locked bays and open ocean. Space does not permit publication here of the several designs receiving honorable mention, all of which show individuality and charm. The three first prizes all went to architects of Boston, who seem to be particularly imbued with the spirit and spell of the Cape Cod peninsula. The first prize was awarded to Howe, Manning & Almy, the second to Gordon Allen, and the third to Allan C. Clarkson.

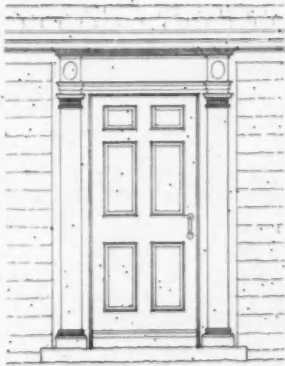


Third Prize Design, Cape Cod Cottage Competition

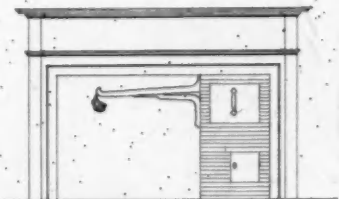
Allan C. Clarkson, Architect



DESIGN
FOR A
CAPE COD
TYPE
HOUSE



ENTRANCE DOORWAY



WRITING ROOM FIREPLACE

Scale of Details
1" = 1'-0"

FIRST PRIZE DESIGN, CAPE COD COTTAGE COMPETITION
HOWE, MANNING & ALMY, ARCHITECTS

SMALL BUILDINGS

✓The Small Country House in the Colonial Style

By R. C. HUNTER

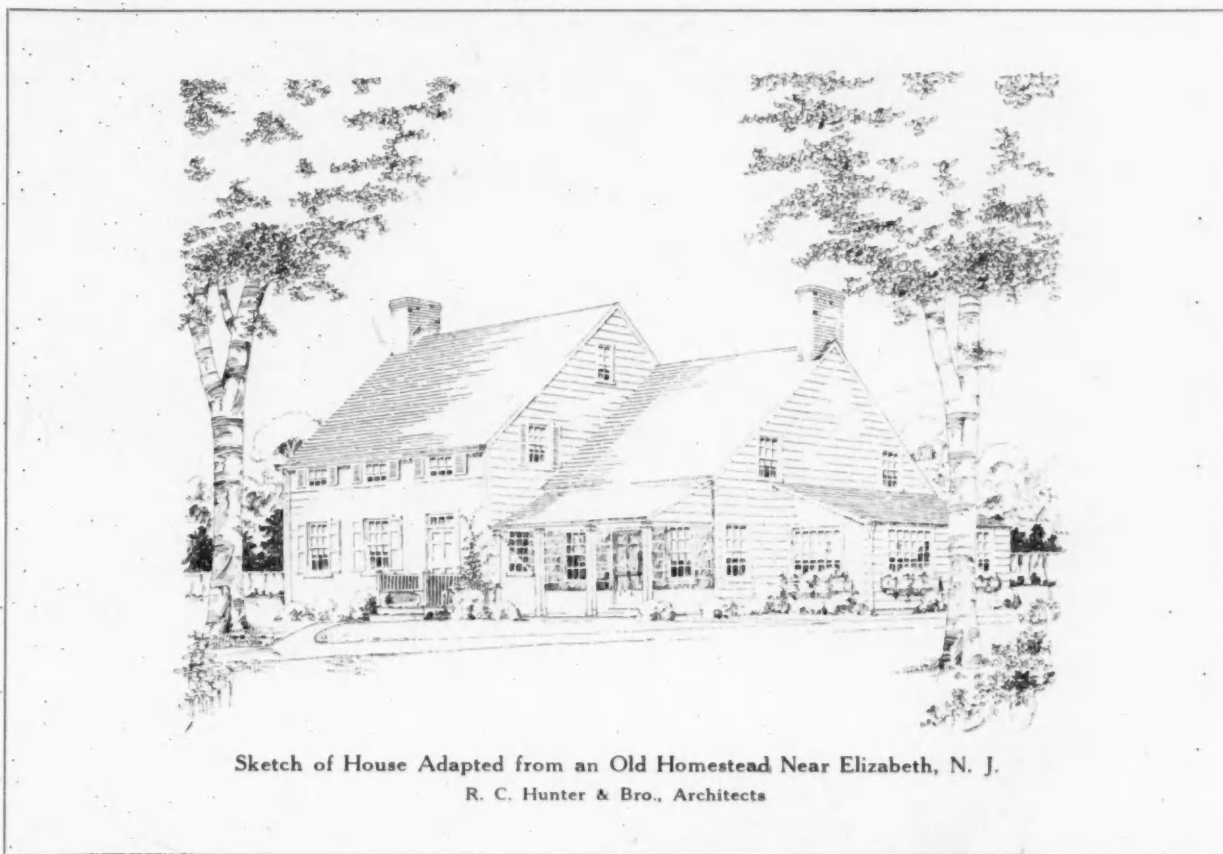
OUR small country houses designed in the true Colonial style have proved to be most successful homes. This is our style and it has always stood for the best in American living. It is not so much the individual house as a unit, but the traditional associations for which the style as a whole stands. We should not lose sight of these facts and allow our traditional type of building to be superseded by the picturesque foreign styles which have recently come into popularity. In these times of searching for something new and different, we turn to European countries for our inspiration. While we have always drawn liberally from England, with considerable success, we are now turning to France, Spain, Italy and other countries for designs, materials and furnishings. There are certain parts of our country in which these new styles have been more or less successfully and appropriately carried out, but in many instances the houses seem somewhat theatrical, both without and within. The stage and screen have influenced many people to believe that they have missed much in life, and often in this belief

they turn to these backgrounds as possible "sets" for the "life ideal,"—but at best they only find themselves living—rather unsatisfactorily—the actor's part.

Then again, many home builders have turned from use of our Colonial style to that of other types because of the fact that we have so abused and misused our own style that they no longer appreciate it. A great share of this blame can be laid on the shoulders of speculative builders, who found it an economical style in which to build. Through their aim at every possible economy they have adopted standard sizes of lumber, stock sizes of windows and doors, eliminating what they considered unnecessary details such as blinds and shutters, chimneys being of sizes just large enough to encase flue linings and carried just through the roofs. Wide projecting cornices, large-paned windows, foundations high above the ground, and any sort of roofing material are considered correct. We all know of hundreds of just such houses which are classified as "Colonial" by their builders, so that it is no wonder that the true Colonial style is so often misunderstood. Then, to



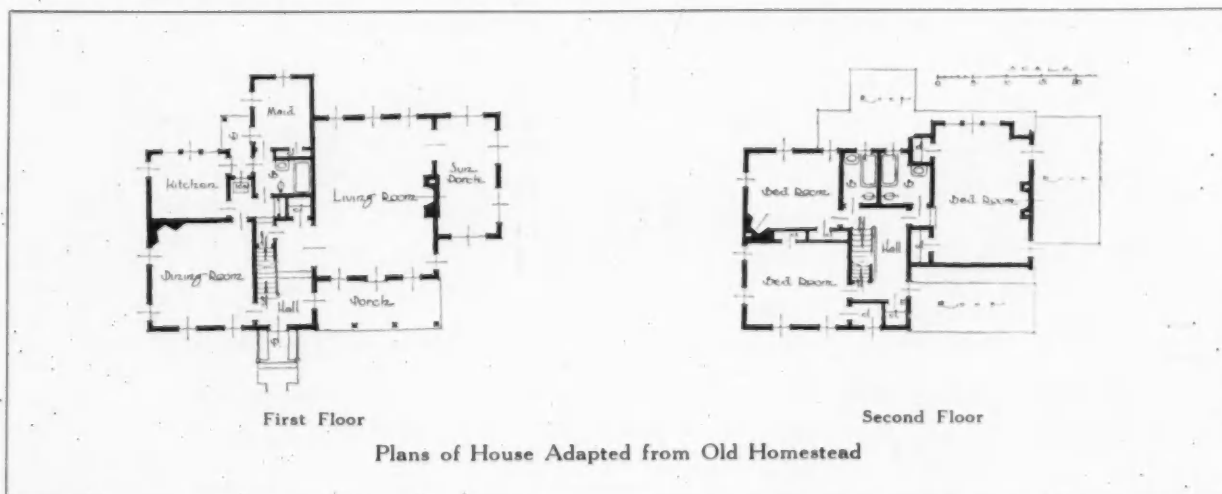
An Old House at Hohokus, N. J.



more important examples. Such material will be found of great value to the designer in the grouping of wings, chimneys and openings as a mass. Most of these houses have but little detail, depending for their charm upon proportions and scale; heights and slopes of roofs, and the pitched roofs; well proportioned chimneys extending well above the roofs. Low extensions and symmetrically spaced doors and windows, with small-paned sash, make charming pictures in themselves. The old picket fences and gates always add a domestic note to the composition. To the houses' low ceilings and different floor levels, is due much of their quaint charm. A rather surprising



Homestead Near Elizabeth, N. J.





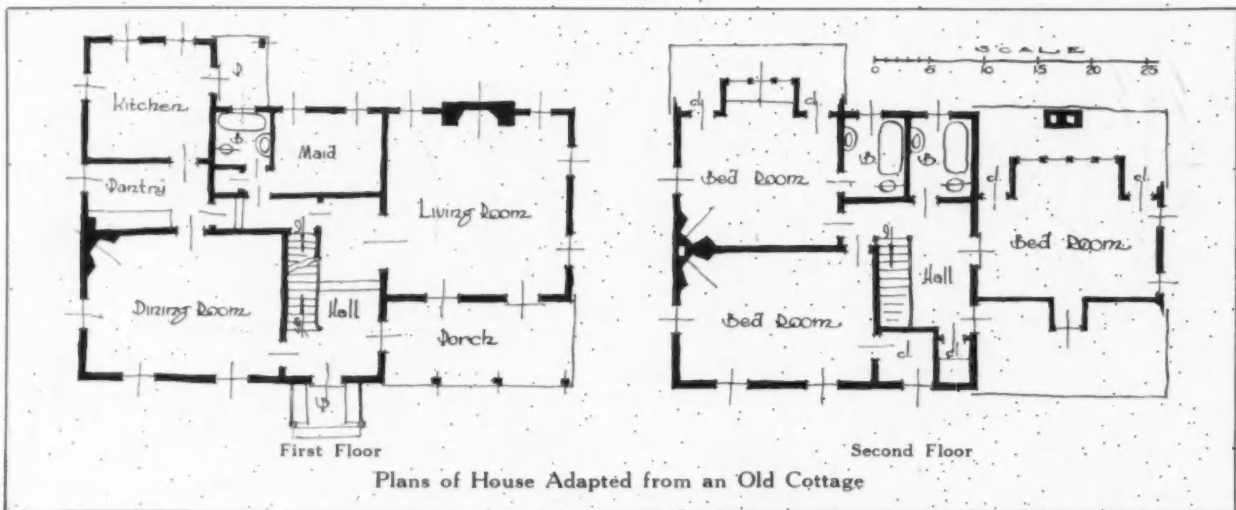
Sketch of House Adapted from an Old Cottage Near Union, N. J.
R. C. Hunter & Bro., Architects



Cottage Near Union, N. J.

fact is, that almost all of these houses were originally painted red and have more recently been repainted white. In many instances the shutters still show signs of original yellow paint. Studying these modest homes often gives one a new grip, so to speak.

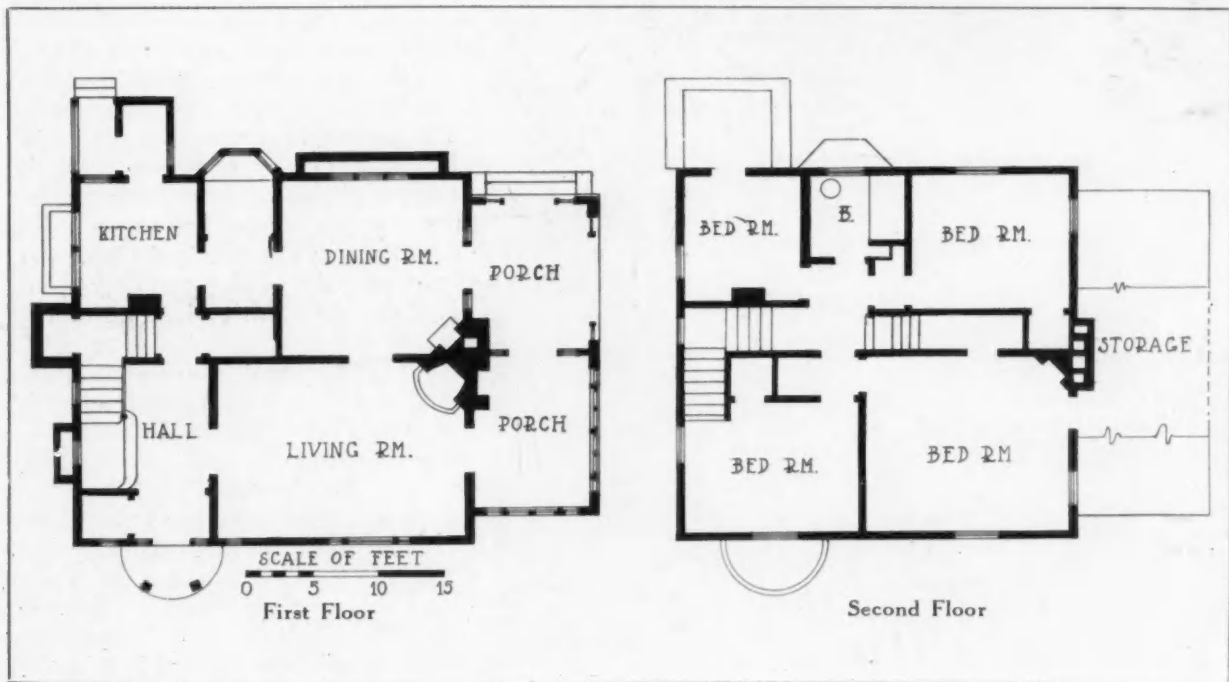
The accompanying illustrations will serve to give an idea of some of the excellent material that is still to be found and which should be drawn upon freely for the designing of new work. These plans and pen sketches show how easy it is to adapt the designs of these old houses to modern small-house requirements. It is largely by this sort of adaptation that the true spirit of our Colonial architecture will be kept alive.



Plans of House Adapted from an Old Cottage



HOUSE OF HUGH BONE, ESQ., COLUMBUS, O.
MILLER & REEVES, ARCHITECTS



FORUM SPECIFICATION AND DATA SHEET—158

House of Hugh Bone, Esq., Columbus, O.,
Miller & Reeves, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Non-fireproof; stone foundation.

EXTERIOR MATERIALS:

Shingles.

ROOF:

Shingles.

WINDOWS:

Wood, double-hung.

FLOORS:

Oak and pine.

HEATING:

Hot air.

PLUMBING:

Customary installation and fixtures.

INTERIOR MILL WORK:

Poplar and pine, painted.

INTERIOR WALL FINISH:

White plaster.

INTERIOR DECORATIVE TREATMENT:

Wall paper.

APPROXIMATE CUBIC FOOTAGE:

27,000

COMPLETED COST PER CUBIC FOOT:

42 cents.

YEAR OF COMPLETION:

1919.

THIS small, white painted house shows a conscientious endeavor to break away from the type of design commonly accepted as Colonial. The entrance door is at one side instead of at the center of the front elevation, which necessitates arranging the openings in two groups instead of three. A sort of enlarged frieze course, made of tongue and

grooved siding, gives added interest to the front facade. A semi-circular entrance porch shelters and emphasizes the front door. Whether if this entrance porch had been somewhat lower in height, it would have been in better scale with the front elevation as a whole, is open to question. The informal and rather old fashioned character of the planting adds much to the appearance of this pleasant and comfortable little home.

In the plan a successful departure from the usual arrangement of rooms in small Colonial houses is carried out, quite along the lines suggested in Mr. Hunter's article in this issue of THE FORUM. The entrance hall and main stairway are at one end of the house, with a kitchen and pantry directly beyond. The living room and dining room occupy nearly two thirds of this first floor, connecting with enclosed and open porches which open off of each. The arrangement as well as the roof treatment of this two-room porch is unusual. The house is really smaller than it appears in the illustration, which goes to show that care in the scale and in locating the window and door openings can do much to increase or decrease the apparent size of a small house. This house is 30 feet, 6 inches long by 28 feet, 6 inches deep, which is somewhat below the usual small house dimensions, but so much care has been taken in the plan that there is no waste space on either the first or second floor. It is refreshing to find originality and charm in the design of a small house, since many people are of the impression that because a house is unpretentious and of moderate size it is impossible to give it architectural character.



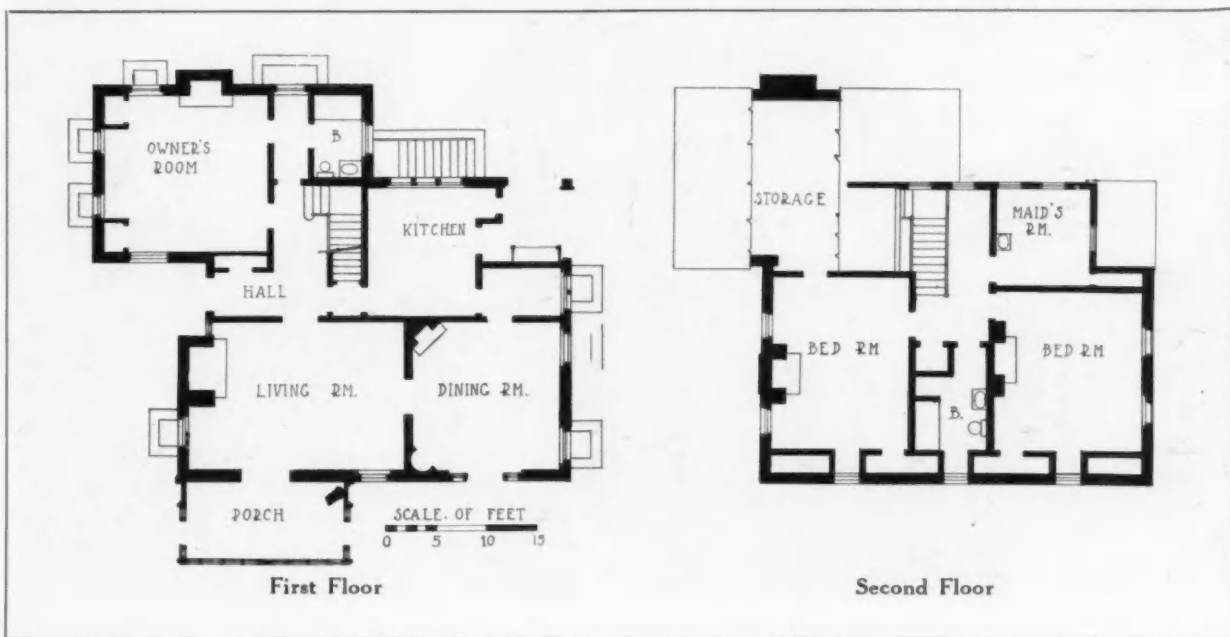
Entrance



HOUSE OF HOMER BOSTWICK, ESQ., COLUMBUS, O.
MILLER & REEVES, ARCHITECTS

HERE is another small house by these well known architects, which shows particular distinction and unusual character, due both to design and materials used. Following the tradition of early Dutch architecture in this country, the ends of the house and service wing are built of stone laid to a flat surface. Entering the house at one end instead of at the center makes it possible to locate the living room and dining room along the front of the house, which, undoubtedly, faces the south. The objection often raised to locating the principal living rooms

on the side of the house facing the street is apparently not considered in this case, although the enclosed porch and vine-covered pergola serve as a protection to the living room from the view of the passerby. Trellises cover the white painted stucco on the front of the house, as in many of the old country houses outside Philadelphia. The dormer windows are well proportioned and excellently spaced, breaking as they do in pleasant fashion the long line of the slightly overhanging roof. It is, indeed, gratifying to find so much originality expressed in the house's detail.



FORUM SPECIFICATION AND DATA SHEET—159

House of Homer Bostwick, Esq., Columbus, O.,
Miller & Reeves, Architects

OUTLINE SPECIFICATIONS**GENERAL CONSTRUCTION:**

Non-fireproof; stone foundation.

EXTERIOR MATERIALS:

Stone, some stucco, and shingles.

ROOF:

Shingles.

WINDOWS:

Double-hung, wood.

FLOORS:

Oak and pine.

HEATING:

Hot air.

PLUMBING:

Customary fixtures.

ELECTRICAL EQUIPMENT:

Modern equipment; concealed knob and tube.

INTERIOR MILL WORK:

Poplar and white pine, painted.

INTERIOR WALL FINISH:

White plaster.

INTERIOR DECORATIVE TREATMENT:

Papered.

APPROXIMATE CUBIC FOOTAGE:

40,000.

COMPLETED COST PER CUBIC FOOT:

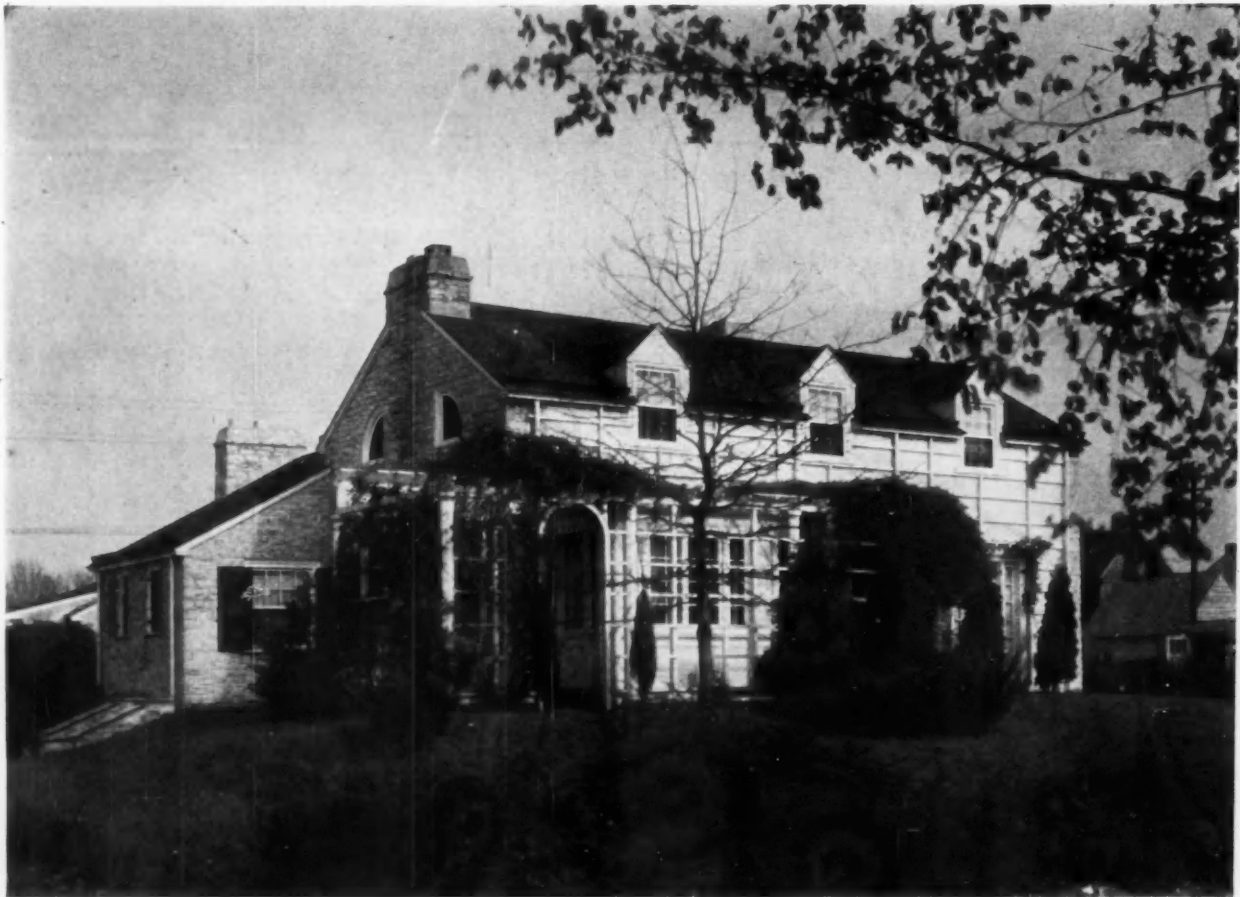
45 cents.

YEAR OF COMPLETION:

1920.

The plan of the first floor shows connecting living and dining rooms along the front of the house, with pantry, kitchen and service porch at the rear. The entrance hall, located at the corner formed by the junction of the low, one-story wing and the main building, leads to the owner's room with small entry way, bathroom and several closets. On the second

floor are two large master rooms, closets, a maid's room, and a large store room. The square footage of this house is somewhat larger than that of the small house by the same architects, which we discussed on page 81, but the same excellent and economical arrangement of rooms, halls and closets, is shown in this house as in that of the other example.



View of Street Facade

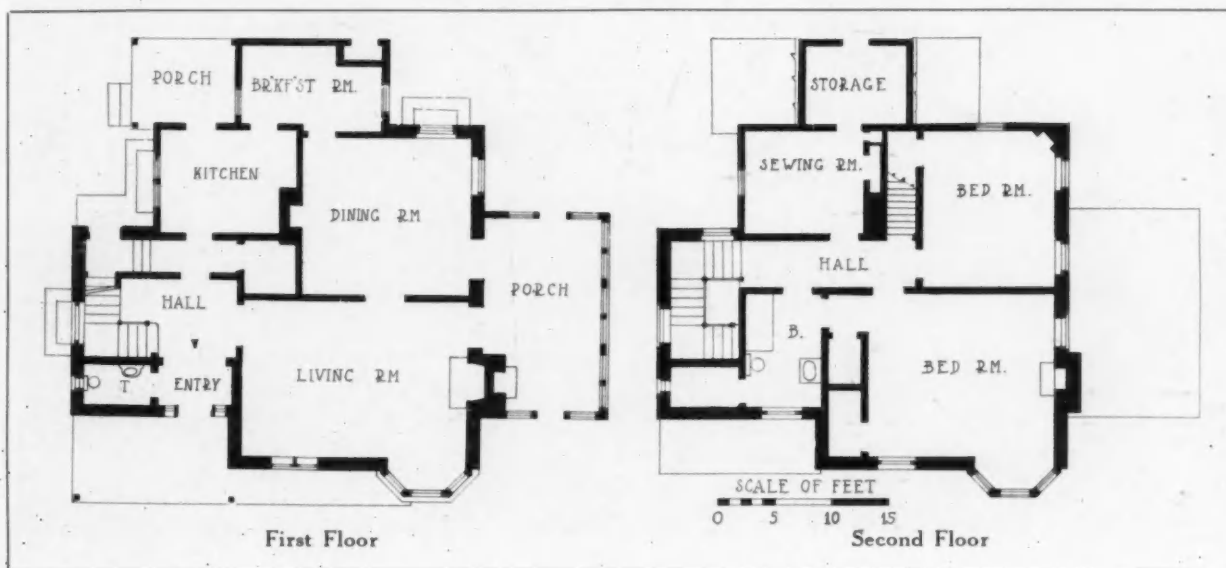


HOUSE OF WILLIAM A. FRITSCHÉ, ESQ., COLUMBUS, O.
MILLER & REEVES, ARCHITECTS

WE are indeed fortunate to be able to show a third small house recently completed by these clever architects. Here is a house possessing unusual originality and charm. Again simple but carefully studied Colonial details have been used, as was also done in the houses illustrated on the foregoing pages. This use of stucco and rough stone, laid to a flat surface, for such exterior details as the bay window and the wall of the entrance porch adds much to the charm and picturesqueness of this unique house. White paint for all of the wood trim and whitewash for the stonework and stucco give a cheerful aspect

and make an ideal background for the shrubbery which surrounds the house. Too much praise cannot be given in our opinion to such interesting and creditable examples of originality in small house designing. The small house work of this firm is excellent.

The location of the entrance door in what appears to be an ell of the house has, in this instance, decided advantages, since it makes it possible for the front entrance, lavatory and main stair hall to be in a wing by themselves, thus obviating the necessity of their occupying valuable space in the main part of the house. Although at first glance the plan seems



FORUM SPECIFICATION AND DATA SHEET—160

House of William A. Fritsche, Esq., Columbus, O.,

Miller & Reeves, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Non-fireproof; stone foundation.

EXTERIOR MATERIALS:

Local limestone and shingles.

ROOF:

Shingles.

WINDOWS:

Wood, double-hung.

FLOORS:

Oak and pine.

HEATING:

Hot air.

PLUMBING:

Customary installation.

ELECTRICAL EQUIPMENT:

Concealed knob and tube, modern and complete fixtures, etc.

INTERIOR MILL WORK:

White pine and poplar, painted.

INTERIOR WALL FINISH:

Plaster.

INTERIOR DECORATIVE TREATMENT:

Papered walls.

APPROXIMATE CUBIC FOOTAGE:

32,000.

COMPLETED COST PER CUBIC FOOT:

Between 45 and 47 cents.

YEAR OF COMPLETION:

1922.

unusually irregular, it is, as a matter of fact, almost square. Located with one end of the house toward the street, it makes it possible for the living room and enclosed porch to face the small side lawn or garden. As may be noticed in the illustration, other

houses are close by, but placing this house at one side of instead of at the center of the lot gives a greater sense of privacy than is usually possible in real estate developments, where the lots are seldom more than 2,500 square feet in area, and frequently smaller.



The Main Entrance



HOUSE OF DR. D. B. SINCLAIR, PRINCETON, N. J.

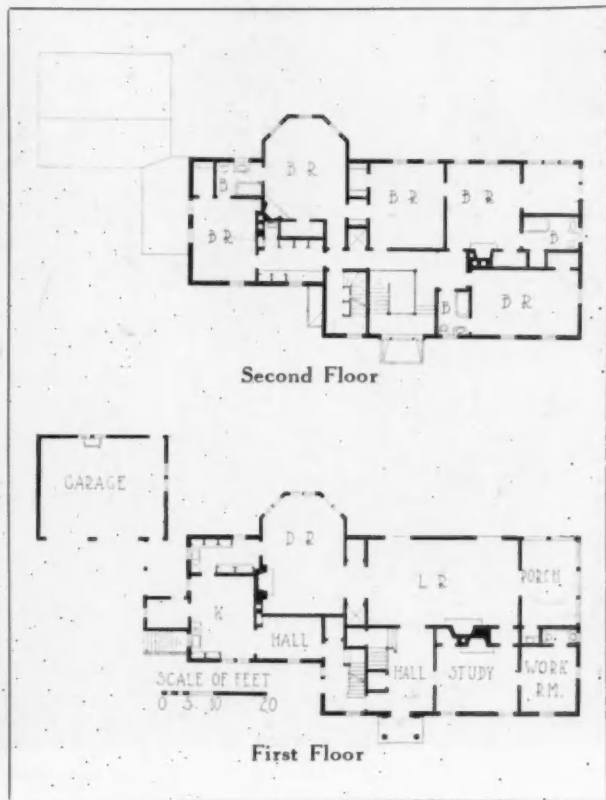
Park & Morgan, Architects

ALTHOUGH larger than the houses we have been analyzing on the foregoing pages, the same interesting characteristics give this house dignity and distinction. Windows are well placed and proportioned, leaving expanses of unbroken wall surfaces such as Mr. R. C. Hunter found in so many of the old farm houses he has studied and photographed. The entrance porch with the large window

above forms the chief architectural feature of this otherwise simple design. Whether the treatment of this entrance bay is in scale with the other details of the front elevation may be open to discussion, but it is at least interesting and attractive in itself. The pitch of the roof, broken by one large chimney, is exceedingly good, and it is only to be regretted that need of rooms on the third floor necessitated the in-



The Hall



FORUM SPECIFICATION AND DATA SHEET—161

House of Dr. D. B. Sinclair, Princeton, N. J.,

Park & Morgan, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Double wood frame.

EXTERIOR MATERIALS:

Shingles.

ROOF:

Shingles.

WINDOWS:

Double-hung, wood.

FLOORS:

Quartered oak on first floor; pine on second.

HEATING:

Steam (double pipe).

PLUMBING:

Wrought iron pipe and enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

White wood.

INTERIOR WALL FINISH:

Sand-finished plaster on metal lath on first floor; paper on second.

APPROXIMATE CUBIC FOOTAGE:

70,000, including garage.

COMPLETED COST PER CUBIC FOOT:

45 cents.

YEAR OF COMPLETION:

1922.

roduction of dormers. Unbroken roof surfaces invariably add strength and character to a small house.

From the plans it is also easily seen that this can hardly be classed as a small house. The living room is spacious and well proportioned, forming as it should the principal room on the first floor, off of which open the main entrance and stair hall, a large dining room, a study, and a sun porch. The study and the work room beyond are undoubtedly used as

a physician's office and examination room, so located that they do not interfere with the living part of this floor. A large kitchen, servants' hall and pantry, as well as the dining room, are located in the wing of the house. Through the kitchen and rear porch the garage may be reached without going out of doors, always a desirable arrangement in the country. On the second floor are five good sized bedrooms, a sleeping porch and three bathrooms.



View of Dining Room from Living Room



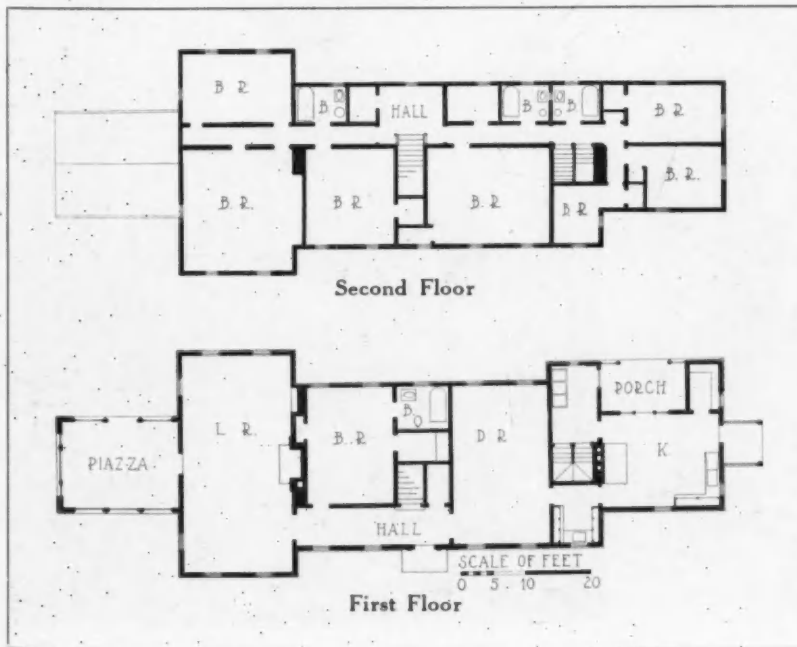
HOUSE OF F. D. BARTOW, ESQ., WOODS HOLE, MASS.
 AYMAR EMBURY II AND LEWIS E. WELSH, ASSOCIATED, ARCHITECTS

IT is always a pleasure to show illustrations and plans of a house by these unusually talented architects, whose fame as designers of large and small country houses is widespread. Probably no architect has made a more careful, far-reaching and endless study of every phase of American domestic architecture during the entire colonial period than has Mr. Embury. In this long, low, seaside farm house, many of the outstanding details which characterize Mr. Embury's work are found. The simple, dignified entrance door; the well proportioned windows, varying in sizes according to their location on the first or

second story; paneled shutters and louver blinds; massive end chimneys, and agreeable unbroken roof slopes give to this house a very definite distinction.

Here again we have an example which can hardly be considered a small house, but it may well be legitimately shown in this group because it includes architectural features so necessary to successful small house design. The introduction of lattice work in the kitchen and maids' porches forms a pleasing decorative note. The marked contrast between the character of the front and rear elevations is another of the successful features of this house. The entrance front is plain and severe to a degree. The overhanging roof of the maids' porch, carried almost the entire length of the rear elevation, gives horizontal emphasis and heightens the long, low appearance of this side of the house. The shingles have been left in their natural state so that they will gradually turn silver gray under the influence of the salt sea air. Instead of painting the trim white, as is so often done, it has in this case been painted a warm, light gray to harmonize with the eventual color of the shingles which cover the walls.

As indicated on the exterior, the interior is divided into three principal rooms besides the kitchen. The living room occupies the entire western end of the house, which on the exterior is treated almost as a separate building at-



FORUM SPECIFICATION AND DATA SHEET—162

House of F. D. Bartow, Esq., Woods Hole, Mass.,

Aymar Embury II and Lewis E. Welsh, Associated Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Shingles.

ROOF:

Shingles.

WINDOWS:

Double-hung.

FLOORS:

Pine.

HEATING:

Hot air.

INTERIOR MILL WORK:

Kiln-dried white wood.

INTERIOR WALL FINISH:

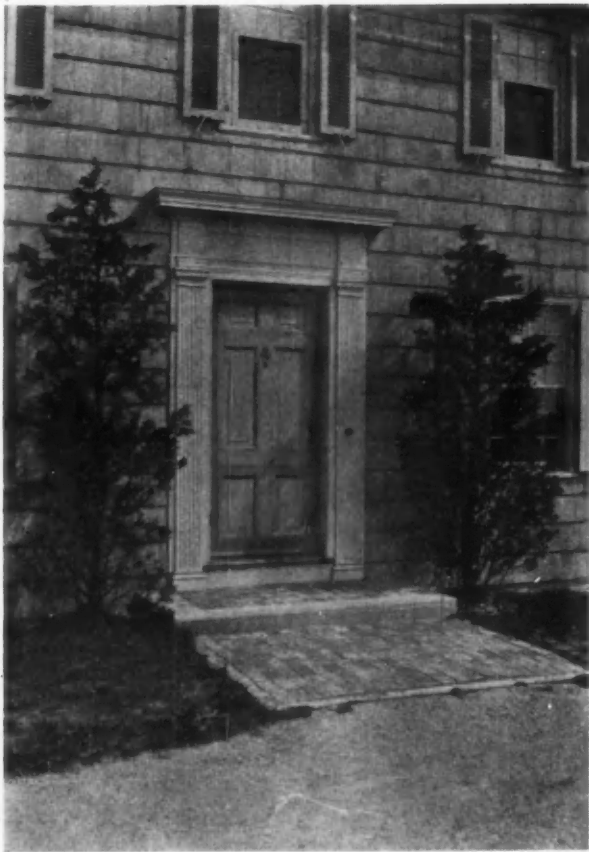
Paint, and plastered panels in hall.

COMPLETED COST:

About \$32,000.

tached to the main structure. This room, 34 feet long by 17 feet wide, has windows on three sides and a large covered porch opening off one side. The dining room extends through the house from front to back, making it possible to have windows at each end of the room. The extending of the dining room entirely through the house was often done in old New England farm houses. A guest room with bath and large closet is also located on the first floor.

Three of the master bedrooms on the second floor are located on the front of the house, from which a fine view of the ocean may be had. Such utility rooms as baths, linen and sewing rooms are located at the rear of this floor. The stairway leading up from the entrance hall breaks the long passage way at the central point. This is another example of the economy and effectiveness obtained by building an enclosed stairway. It should be much more widely used.



The Entrance



Service Wing

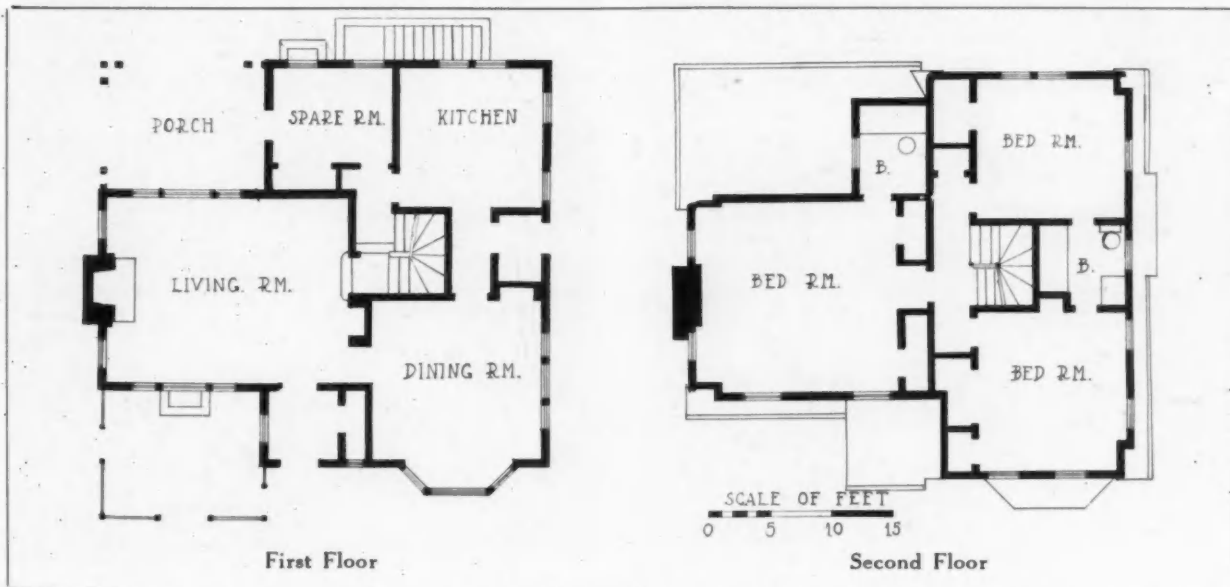


HOUSE OF D. W. WHITE, ESQ., DOUGLAS MANOR, N. Y.
ALFRED A. SCHEFFER, ARCHITECT

IN the selection of these eight small houses in the Colonial style we have endeavored to show examples to illustrate Mr. R. C. Hunter's well founded theory that a house, either large or small, does not necessarily need to be formal and balanced in design and plan in order to be characteristic of this style. The cozy, homelike quality of this house at Douglas Manor is due quite as much to the irregularity of the plan as to the care taken in the details. The pleasing proportions of the windows and their small panes add

much to the attractiveness of the design. It might be wished that either louver blinds or paneled shutters had been used instead of the rather heavy type of board shutters, which seem a little crude in comparison with the refinement of the detail shown in the entrance door, garden fence and bay window.

The plan is simple, straightforward and well arranged. Again we find no waste space or objectionable jogs or angles in the several rooms. Although the entrance door opens directly into the living room,



FORUM SPECIFICATION AND DATA SHEET—163

House of D. W. White, Esq., Douglas Manor, N. Y.,
Alfred A. Scheffer, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Walls of 24-inch shingles.

ROOF:

18-inch wood shingles.

WINDOWS:

Double-hung; stock, white pine.

FLOORS:

Oak in living and dining rooms and bedrooms;
kitchen, pine; baths, tile; front entry, brick.

HEATING:

Steam; heat regulator.

PLUMBING:

Brass piping, standard enameled iron fixtures.

INTERIOR MILL WORK:

White pine.

INTERIOR WALL FINISH:

Sand finish in living room and stair hall; white
plaster elsewhere.

DECORATIVE TREATMENT:

Wall paper in dining room and bedrooms;
kitchen and bathroom walls painted.

APPROXIMATE CUBIC FOOTAGE:

27,000.

COST PER CUBIC FOOT:

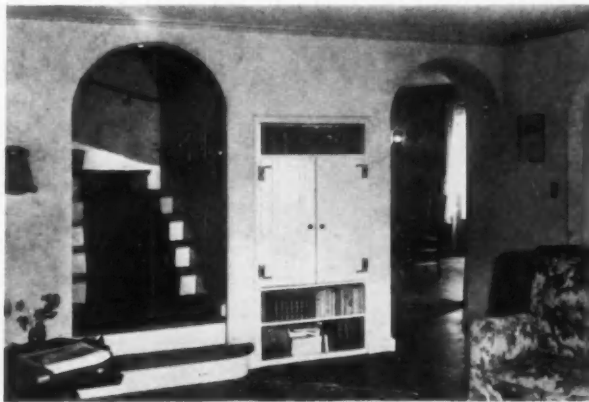
55 cents.

DATE OF COMPLETION:

April, 1925.

the introduction of an exterior vestibule keeps out the winter draughts. The main stairway leads directly from the living room, but it takes up no valuable space in the room itself, and the archway through which it is reached could easily be curtained in the winter with heavy hangings to exclude cold draughts. Although the stairway may often form an interesting architectural detail when located at the end or side of a living room, the space that it occupies

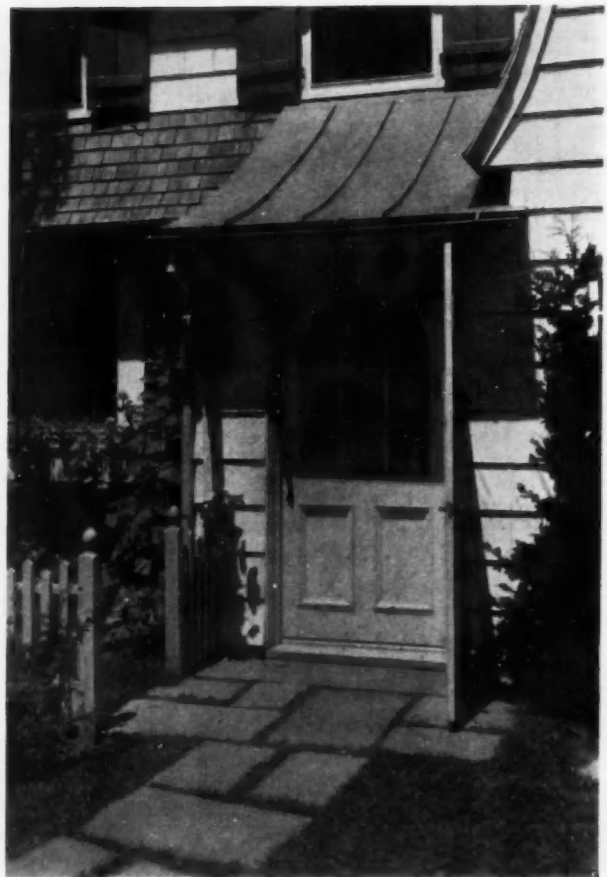
and its unavoidable draughts detract much from the desirability of thus locating the means of access to the second floor. This enclosed stairway, which is an attractive architectural feature, is logically placed near the center of the house, making it possible to have three principal rooms on each floor. This most livable and compact small house plan is so much better than the average that it might well serve as a precedent to be followed in designing other houses.



The Stairway



Living Room Fireplace



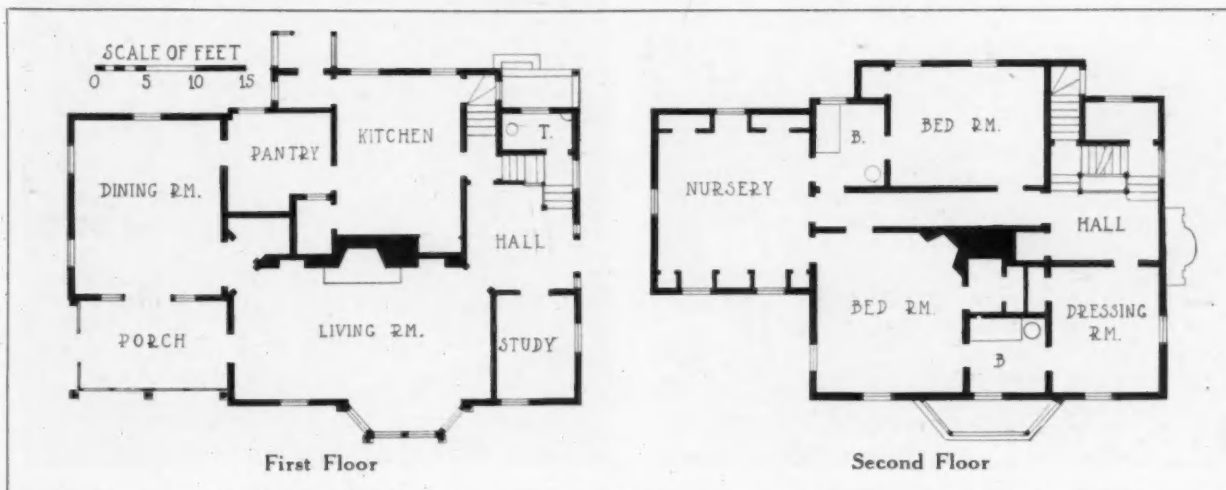
The Main Entrance



HOUSE OF J. WHARTON POOR, ESQ., FLUSHING, N. Y.
ROGER H. BULLARD, ARCHITECT

HOSPITALITY and solid comfort are suggested by the generous proportions of this substantial Colonial farm house. Although in exterior design it would seem to be of the typical center-hall, four-room plan, as a matter of fact the arrangement of the rooms is quite unbalanced and unusual. The entrance door is at the center of one end of the house. A service stairway leads from the kitchen to the upper landing of the main stairway, an excellent arrangement in a small house where space is not available for including a separate service stairway from the first floor to the attic. Off of the first landing of the stairway is a lavatory, above which is a large linen room. Besides a spacious living room and

dining room with windows on three sides, large pantry and kitchen, there is a small study or reception room opening directly off the entrance hall. Whenever the space permits, it is an excellent idea to include a small study or reception room near the front door in even small houses. The large bay window opening off the living room is another one of the attractive details of this house. Bay windows are frequently found in American Colonial architecture, both in the north and the south, so that the use of this detail is not only consistent with precedent but adds much to the comfort as well as the appearance of a house in this style. Gray stained shingles, white painted wood trim and green painted louver blinds



FORUM SPECIFICATION AND DATA SHEET—164

House of J. Wharton Poor, Esq., Flushing, N. Y.,

Roger H. Bullard, Architect

OUTLINE SPECIFICATIONS**GENERAL CONSTRUCTION:**

Frame; concrete foundation.

EXTERIOR MATERIALS:

Shingles and siding.

ROOF:

Wood shingles.

WINDOWS:

Double-hung and casement.

FLOORS:

Pine.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

White wood.

INTERIOR WALL FINISH:

Plaster.

INTERIOR DECORATIVE TREATMENT:

Wall paper.

APPROXIMATE CUBIC FOOTAGE:

46,232.

COMPLETED COST PER CUBIC FOOT:

34 cents.

DATE OF COMPLETION:

June, 1918.

mark the decorative details of this house. The rooms on the second floor closely follow in location and sizes the rooms below, excepting that the owner's suite, including bedroom, bath and dressing room, occupies the space on the second floor directly over the living room and study below. The gambrel roof gives sufficient headroom for locating two servants'

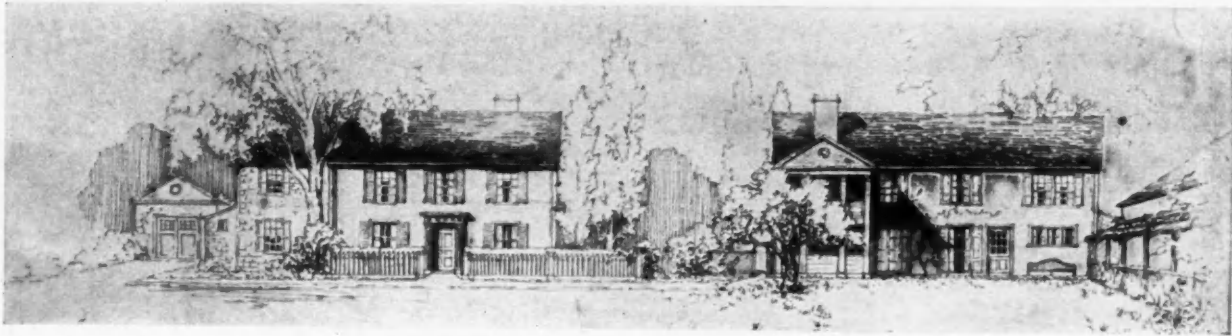
rooms and bath on the third floor. The slight overhang of the second story suggests some of the early Connecticut farm houses; this is also true of the successful treatment of the living porch, which is so located that it is accessible from both the living room and dining room, and which reminds one of the old "woodshed" of many a New England farm house.



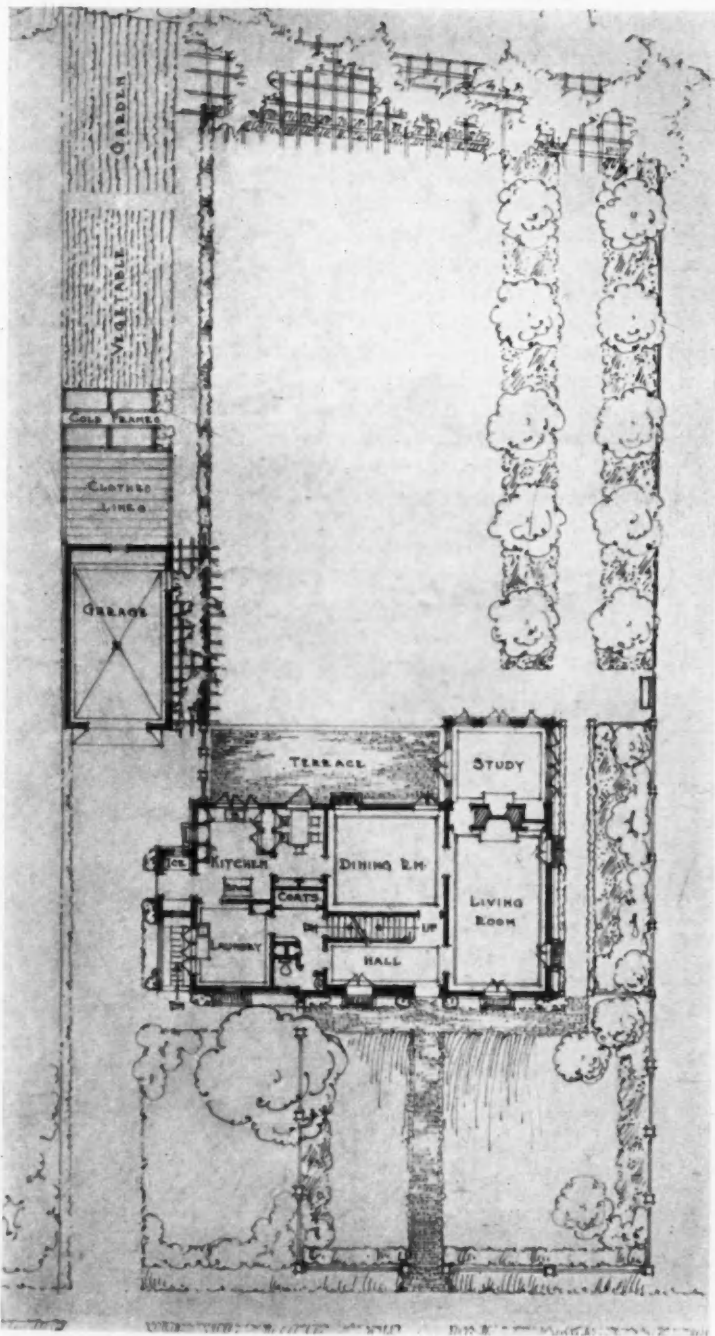
The Stairway



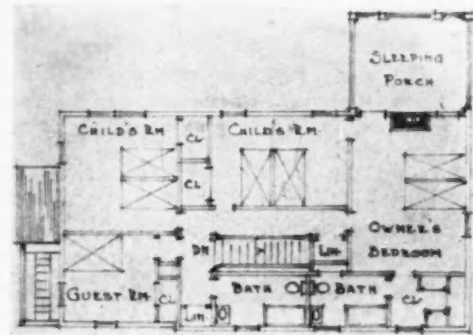
The Entrance



HOUSE OF JAMES H. CLEAVES, ESQ., WINCHESTER, MASS.
FROST & RAYMOND, ARCHITECTS



Plot and First Floor Plan



Second Floor

HERE is an example of simple Colonial design somewhat different from the type usually found. The large, well proportioned windows, which on the first floor extend to the ground; the use of classic detail for the enframement of the entrance door; and the flat tongue and grooved siding with which the main part of the house is covered, suggest to some extent the details which characterize the Greek Revival type of American architectural design back in the early forties. There is severity as well as dignity in this simple, slightly formal design, further emphasized by the heavy louver shutters or blinds. As the character of the service wing, where painted shingles, smaller windows and paneled shutters are used, is quite different from that of the main house, it might have been more interesting had the cornice line and ridge pole of this service wing or end of the house been somewhat lower than those of the main building instead of on the same line. The advantage in keeping the floor levels and the ceiling heights of the service wing the same as in the main house, of course, is that it simplifies construction and reduces cost, important considerations.

Colonial detail, plain in character, is used throughout the interior of the house. The plan has several interesting features which cause it to differ from the usual layout found in small houses in the

FORUM SPECIFICATION AND DATA SHEET—165
 House of James H. Cleaves, Esq., Winchester, Mass.,
 Frost & Raymond, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Wood.

EXTERIOR MATERIALS:

Matched boarding; shingles on service end.

ROOF:

Cedar shingles.

WINDOWS:

French windows in dining room, hall and front of living room; casements in study, kitchen and laundry; rest of house, double-hung.

FLOORS:

Kitchen, breakfast room, laundry, rear hall and baths, linoleum; all other floors plain oak.

PLUMBING:

Iron pipe throughout.

ELECTRICAL EQUIPMENT:

Special wiring and meter for power.

INTERIOR MILL WORK:

Pine.

INTERIOR WALL FINISH:

Soft plaster.

DECORATIVE TREATMENT:

Kitchen, laundry and breakfast room, painted.

APPROXIMATE CUBIC FOOTAGE:

38,200.

COST PER CUBIC FOOT:

58 cents.

TIME OF COMPLETION:

Fall of 1921.

Colonial style. The entrance hall, instead of extending through the house, runs the long way, with the dining room occupying the rear of the first floor. Here an open paved terrace permits the use of casement French windows, through which access to the garden may be had. The living room, with a study directly back of it, is well proportioned, occupying one end of the first floor plan. The side hall, with coat closet and lavatory, kitchen of sufficient size, with combination pantry and breakfast alcove opening off of it, and a laundry complete the first floor.

It is evident that the same careful study which was devoted to the plan of the first floor is also respon-

sible for the logical and simple arrangement of the rooms and baths on the second floor. The owner's bedroom and sleeping porch, as well as the two rooms for children, are located at the end and rear of the house overlooking the garden and probably face south. A small guest room, two baths and closets are located along the entire street front of the second floor. This arrangement of rooms is unusual, but it is logical in a small house located quite near the street, an arrangement, however, which is seldom found in either large or small houses of the colonial period, where each of the floors was almost always divided into four rooms of very nearly equal sizes.



House of James H. Cleaves, Winchester, Mass.

INTERIOR ARCHITECTURE

The Salon, Hotel de Tesse, Paris

By C. HAMILTON PRESTON

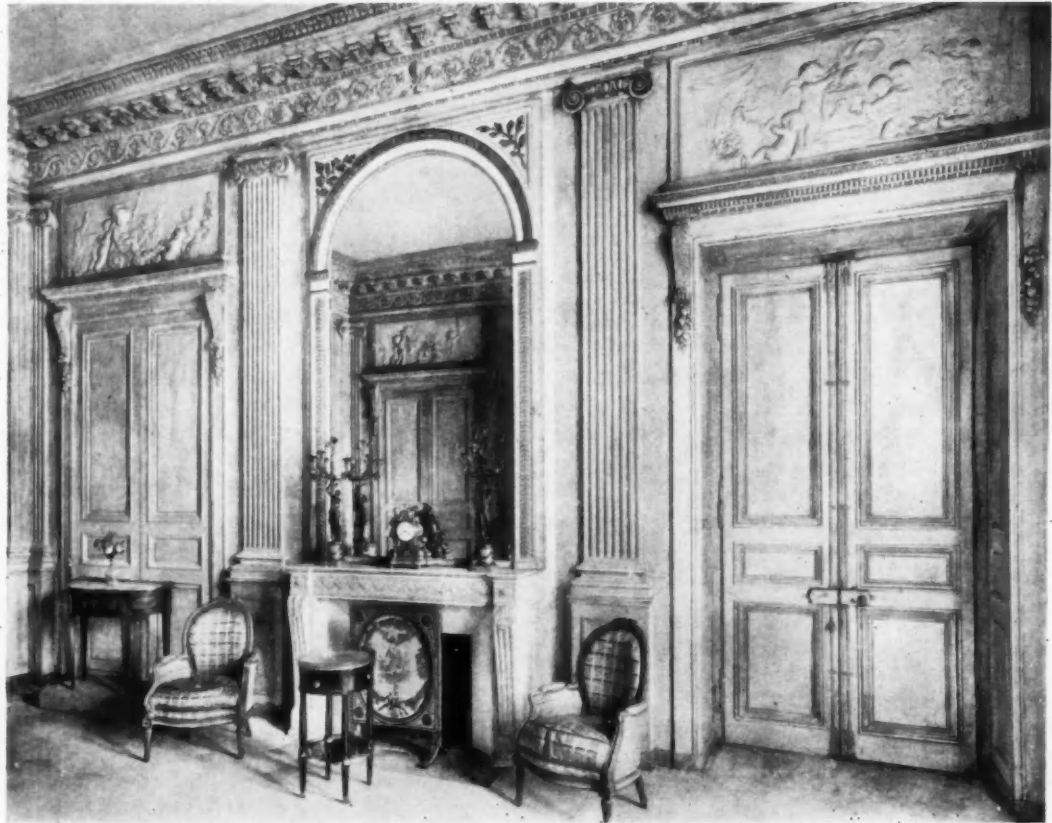
THIS most beautiful structure, No. 1 Quai Voltaire, was built between the years 1765 and 1768 after the plans and elevations of Pierre Noel Rousset, an architect of whom comparatively little is known, and who, in fact, died before the building was even begun. Yet this work alone is such a masterpiece and its rank as an architectural achievement is so high that he must have been a man of rare taste and of ability of an advanced order.

The room which is the subject of these measured drawings was formerly the *salle a manger*, but serves at the present time as a *salon*. In purity of detail and nobility of design, executed entirely in plaster, it is by far the most satisfying of the several fine rooms in the building. On entering one is impressed by its great dignity, secured largely by the use of Ionic pilasters, which resemble very closely those used on

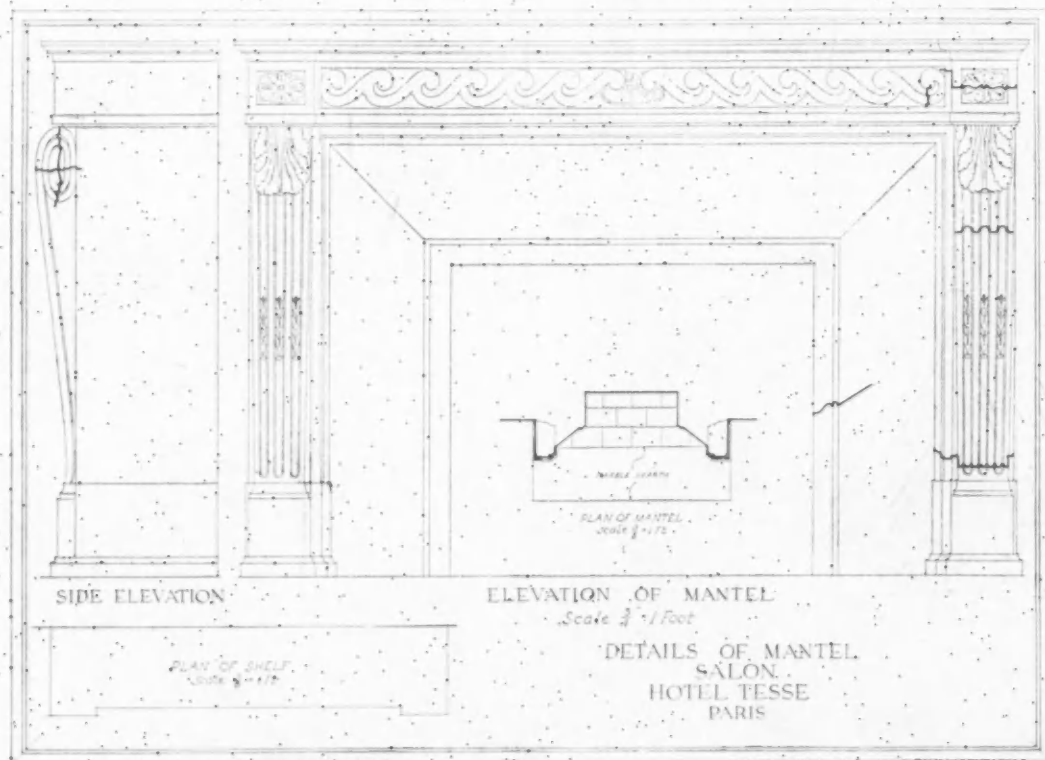
the exterior, and by the four double doorways exactly balanced on opposite sides of the room, and by a fifth entrance doorway and two huge windows on a third side. The cornice is rich in design and classic in feeling. The mantel is executed in white marble. It is difficult to describe the color of this room. At one time certain owners had it painted to imitate wood. The present occupants, discovering the beautiful color beneath the wood tone, had this layer of paint removed, with the interesting result that it now resembles marbling, although it is not. The body color is really a warm gray, but there are tones and tints of rose and mauve and yellow all through it and even bits of brown and black, so that the whole effect is subtle and elusive. Dignified, quiet, restful, ornate yet not over-ornamented, this room stands out; it may well be studied for modern adaptation.



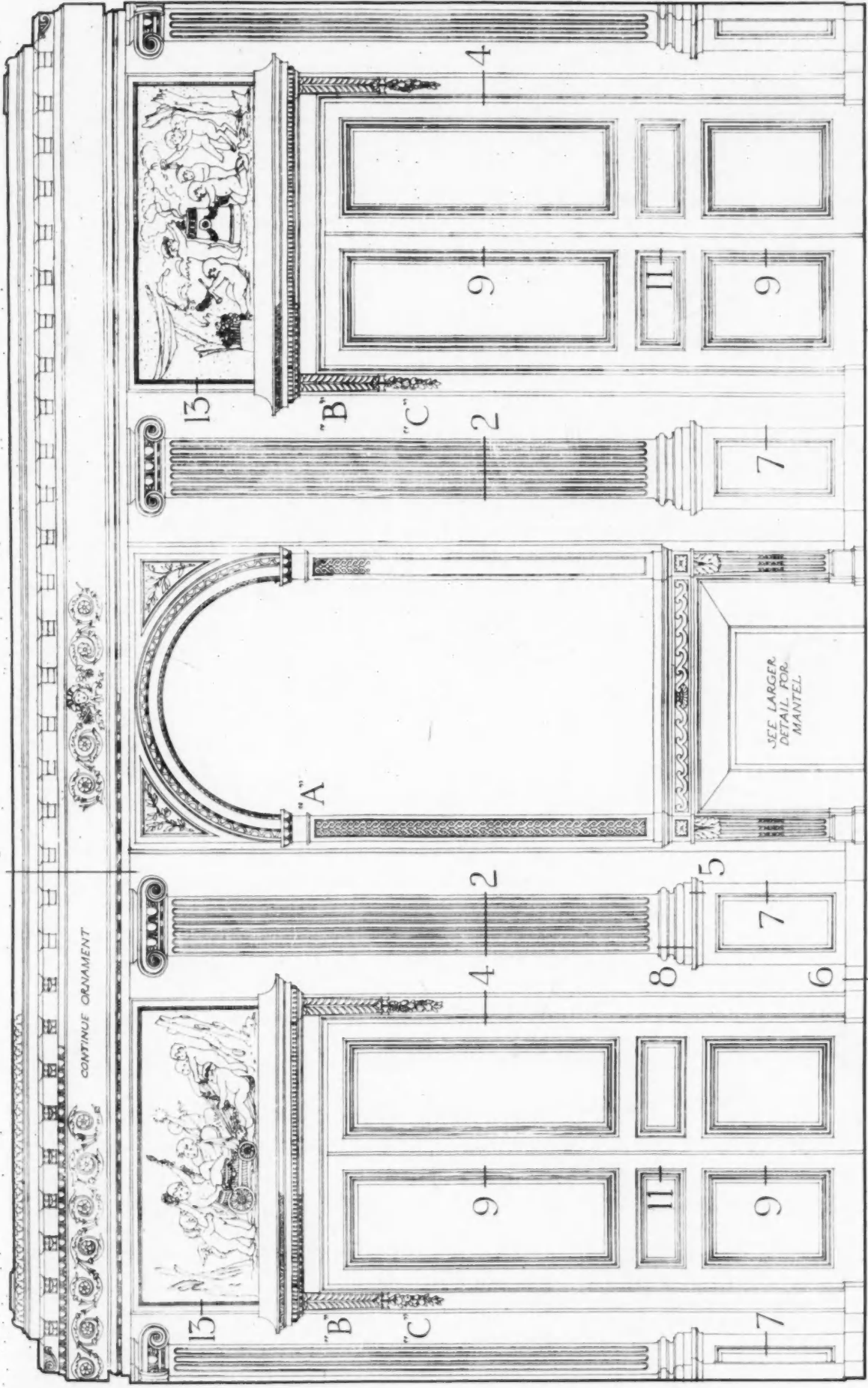
Bas-relief over Doorway, Hotel de Tesse



Doorways and Mantel in Salon, Hotel de Tesse



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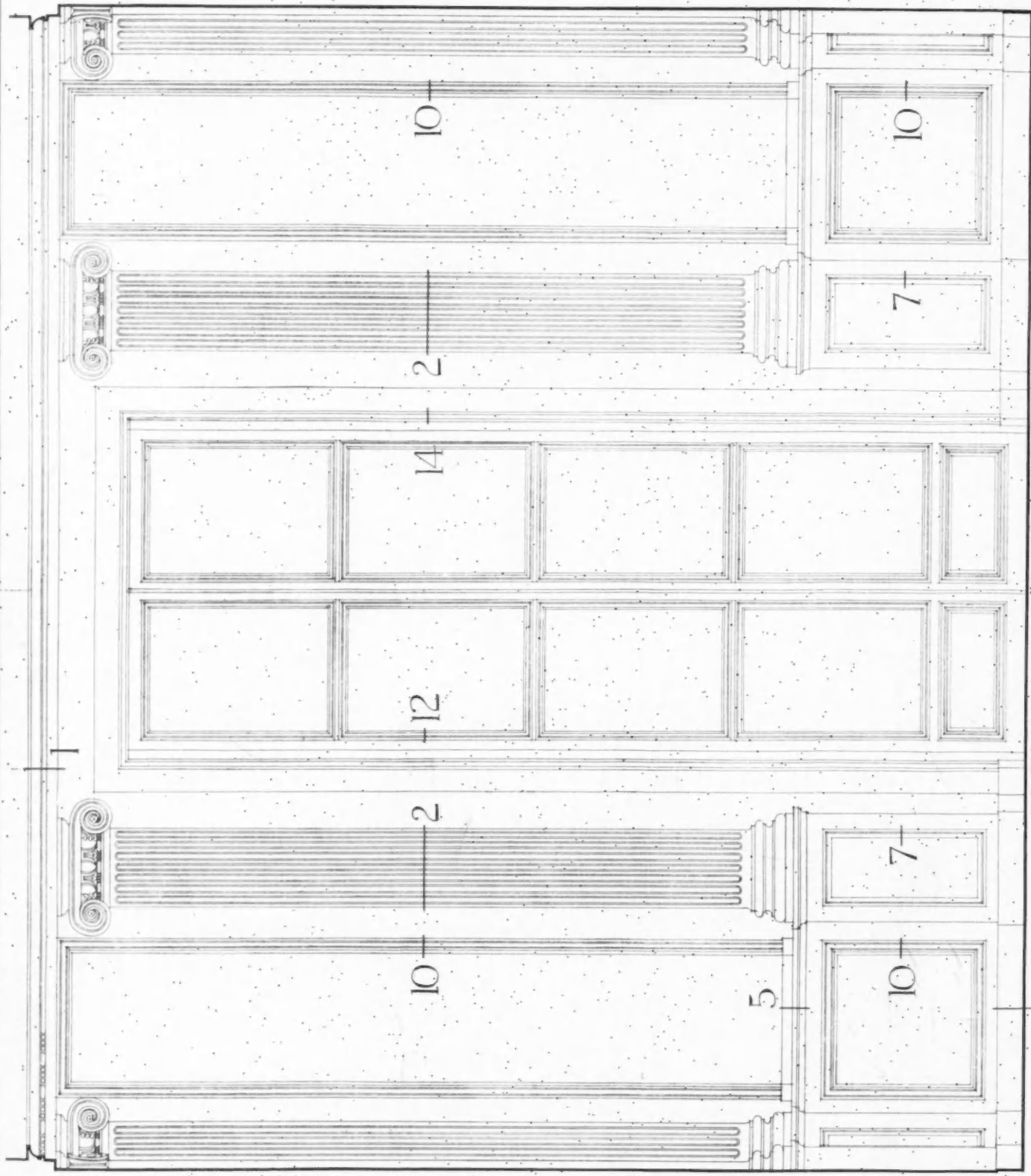
CONTINUE ORNAMENT

SEE LARGER DETAIL FOR MANTEL

ELEVATION "A A"

Scale $\frac{3}{8}$ " = 1 Foot

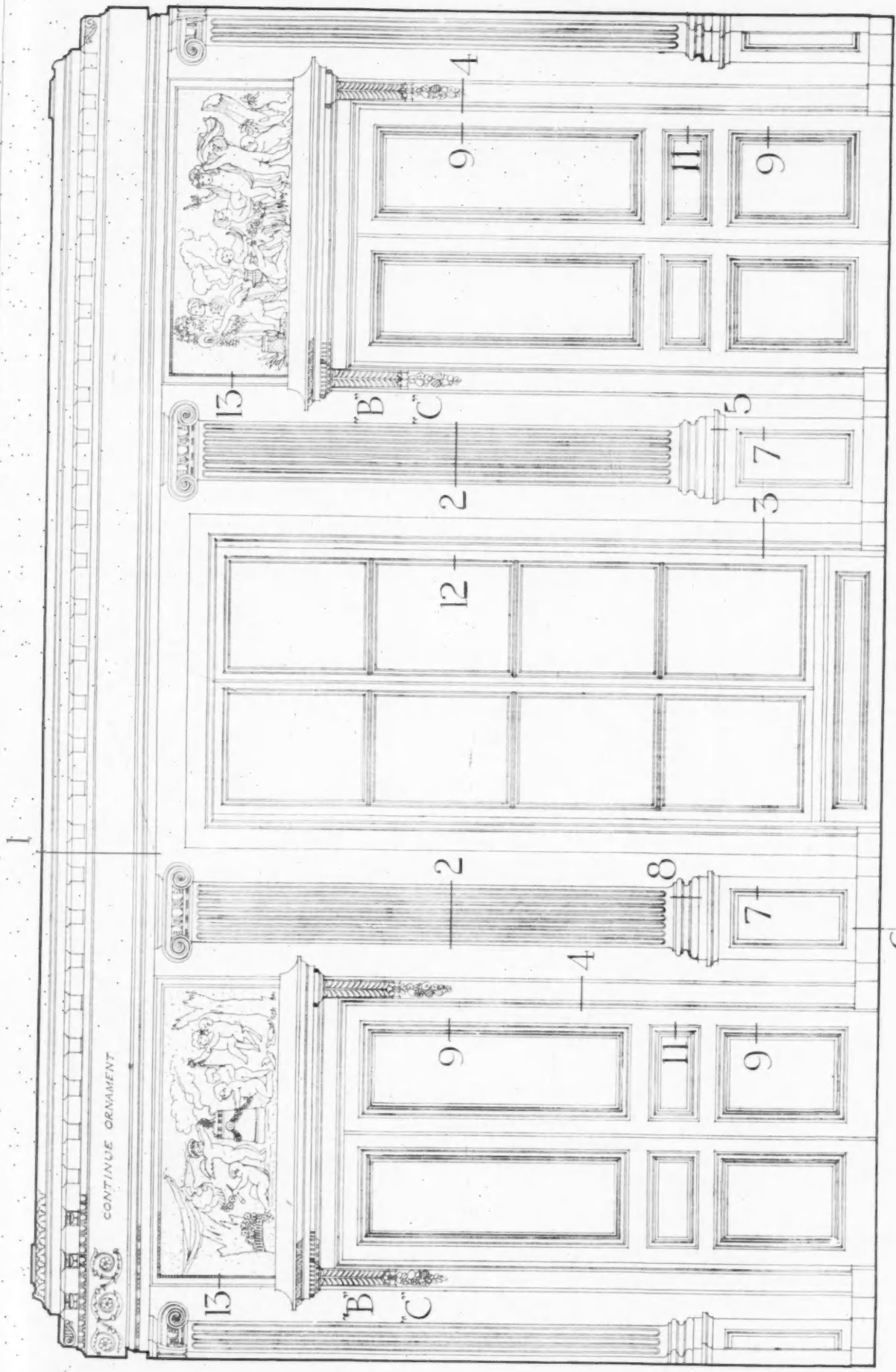
SALON
HOTEL TESSE,
PARIS



SEE LARGER DETAIL FOR COMPLETE CORNICE

ELEVATION ~ B.B. SALON
HOTEL TESSE, PARIS Scale: 1/8" = 1 Foot

ELEVATION B.B. SALON
HOTEL TESSE, PARIS. Scale: 1/2" = 1 Foot

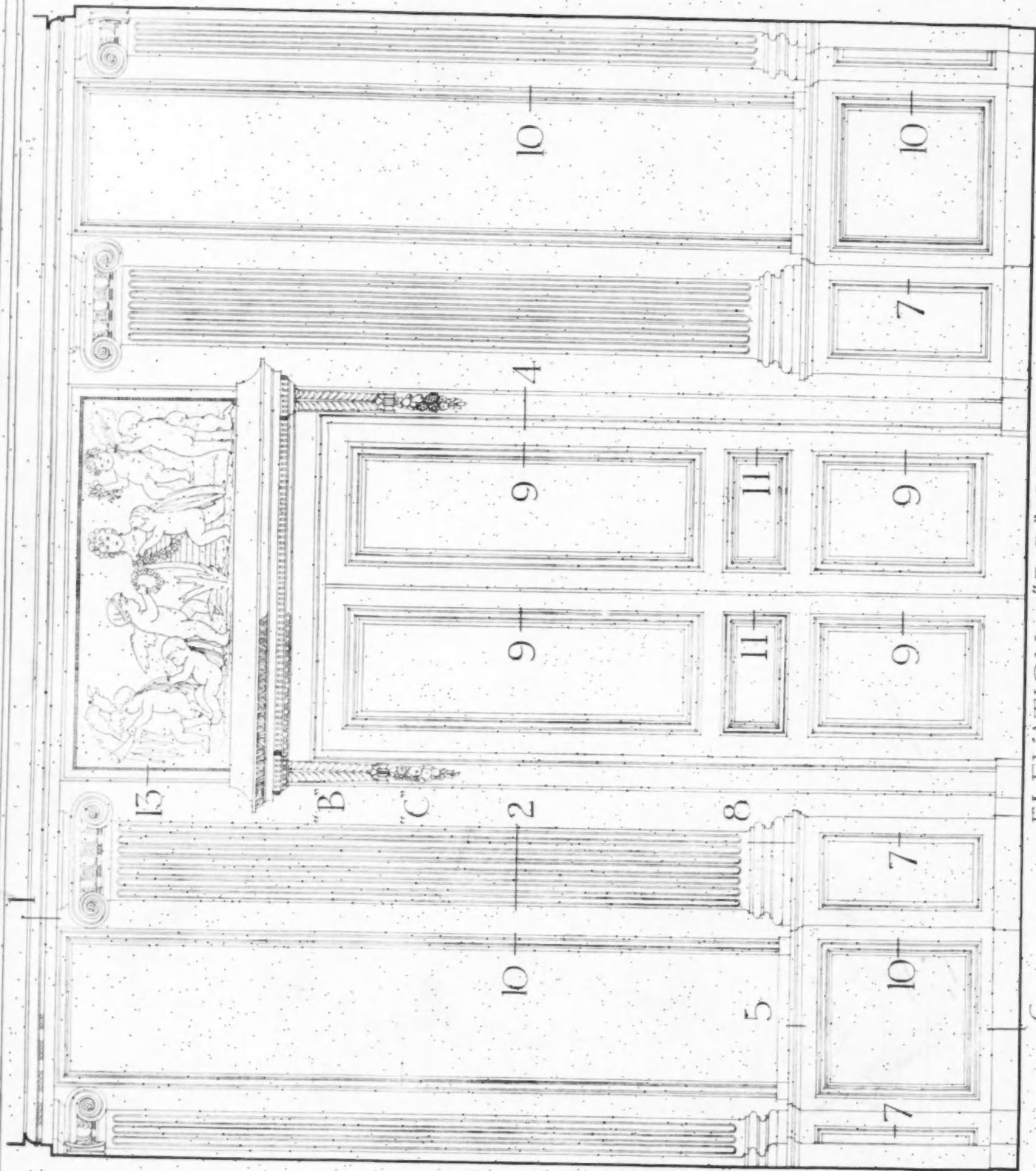


ELEVATION ~"CC"

SALON.
HOTEL TESSE
PARIS

Scale 3/8" = 1 Foot

SEE LARGER
DETAIL FOR
COMPLETE CORNICE



ELEVATION ~"D.D." SALON
HOTEL TESSE, PARIS Scale: $\frac{1}{8}$ " = 1 Foot

