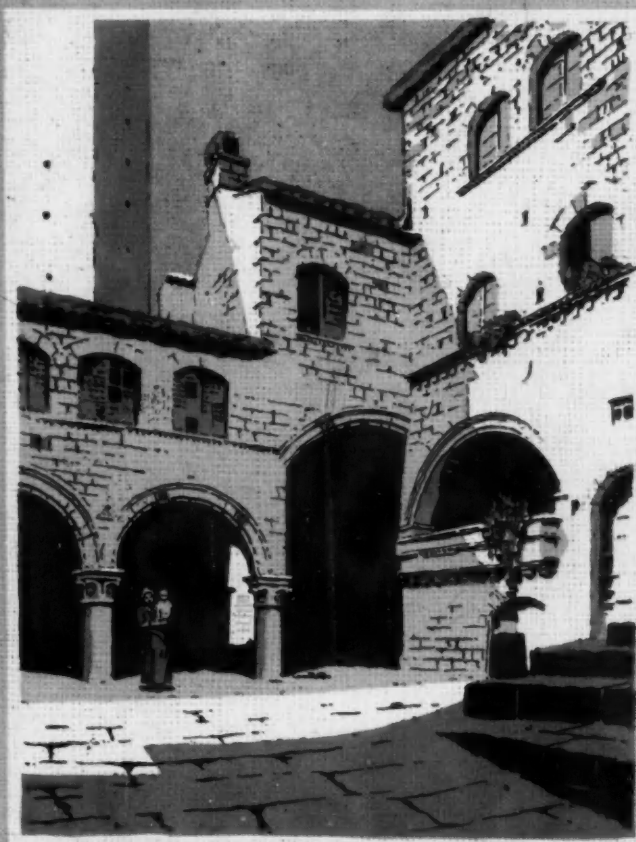


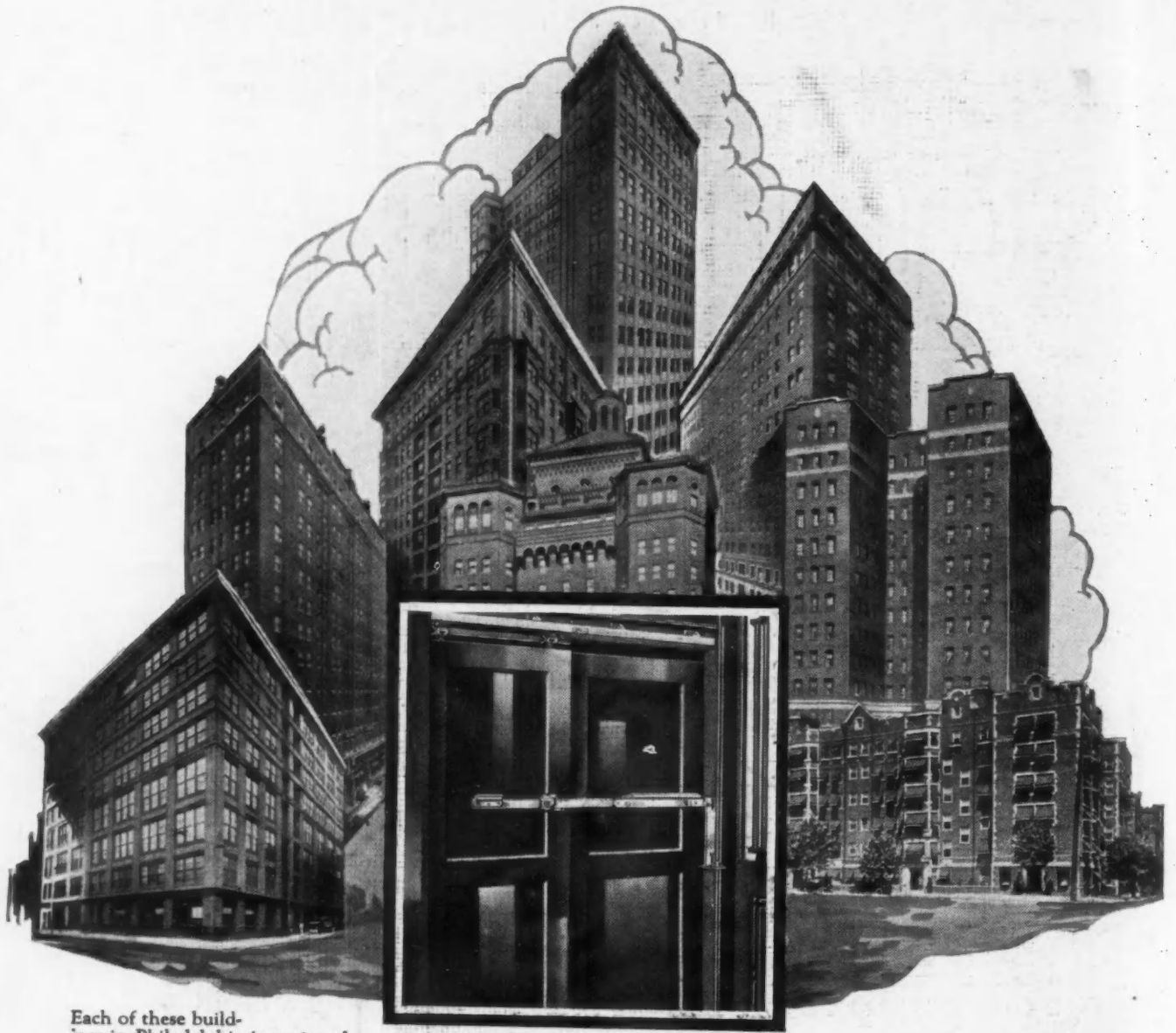
Architecture

NOV 12 1927

THE ARCHITECTURAL FORUM



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VOLUME XLVII

Established 1892

NUMBER 5

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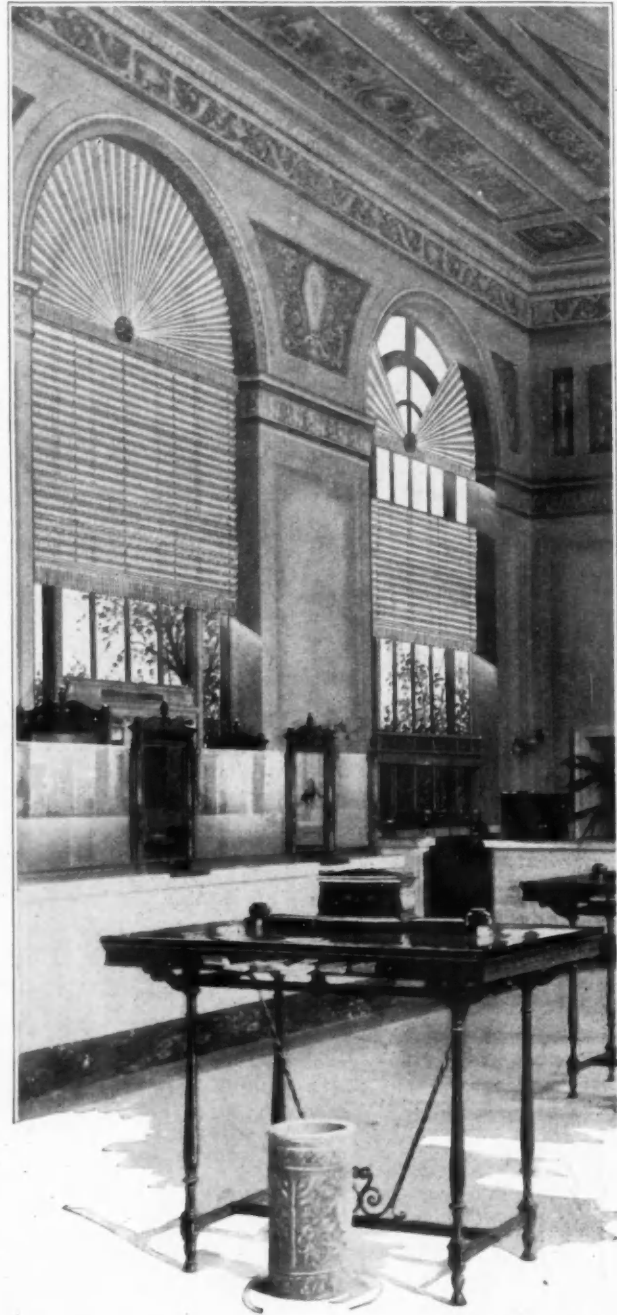
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THE EDITOR'S FORUM

THE PROGRESS OF ZONING

A RECENT survey of the increasing popularity of "zoning," made by the Department of Commerce, includes some interesting statistics. A recent editorial in *The New York Times* presents a thoughtful, carefully written digest of the survey: "Zoning has made astonishing progress in American cities. The latest Department of Commerce report indicates that three-quarters of the largest of them now have the benefit of zoning ordinances. Many of the smaller municipalities have followed suit. As the first comprehensive ordinance was adopted, not without misgivings, by New York scarcely a decade ago, the spread of this means of regulating a city's growth is the more remarkable. Within the past year the important Euclid case, in which the United States Supreme Court took a most sympathetic view of the principles of zoning, gave it great impetus. States whose courts had been somewhat wavering in their attitude, like Pennsylvania and Maryland, found in that decision renewed assurance. New Jersey, where the courts had made difficulties, has just adopted a constitutional amendment making the practice of zoning cities secure.

"In American cities zoning has been until recently in the experimental stage. Its advocates did not want to press forward too vigorously until they knew how the public would submit to the restrictions and how the courts would regard them. The recent Supreme Court decisions,—there have been three others since the Euclid case,—may fairly be said to have brought that early phase to a close. Property owners in increasing numbers have come to realize that regulation of height, area and use redounds in the end to their own benefit. For equitable statutes there is no longer legal hazard. From now on zoning becomes mainly a legislative matter. It is bound to spread rapidly to those communities which have not yet enjoyed its benefits. Philadelphia, Detroit, Cleveland, New Orleans and Louisville should soon be in line, and will probably enact zoning provisions.

"New York has a special interest in this movement, and a rightful pride in it, because she was a pioneer. Although Boston and Los Angeles had taken steps earlier to limit the height of buildings, New York was the first to adopt, in 1916, a comprehensive ordinance. Under wise guidance enthusiasms were kept in leash. Nothing drastic was attempted at first. As Thomas Adams put it in his article in Sunday's *Times*, early efforts had to take the form of a compromise between an ideal conception of what was desirable to give every room direct light and access to the outer air, and a practical condition involving the land values, heights and densities that had be-

come established in the city. Already we have seen the results in setbacks and towers, in protected residential areas and in stable values. We shall probably hear more of zoning in its relation to density of population, segregation of use and relief from traffic congestion, all of which are affected by zoning."

THE PROGRESS OF ZONING

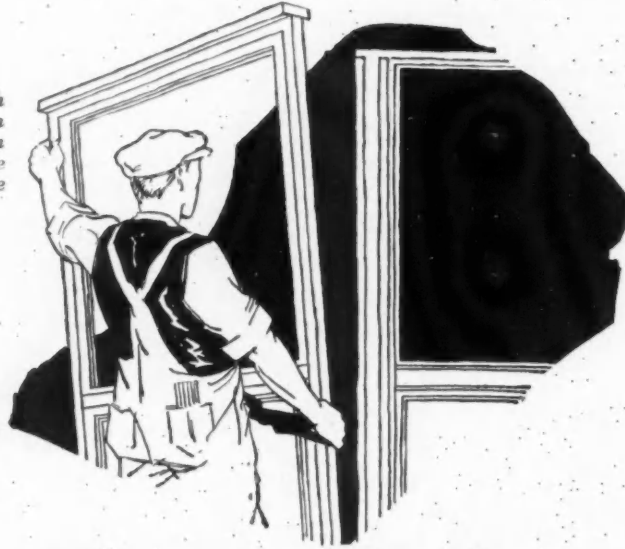
ANNOUNCEMENT has been made of an exhibition of shell mosaic, designed by Mrs. John Jay Chapman, which is to be held at the Anderson Galleries, New York, November 10 to 26. The art of shell mosaic, which Mrs. Chapman has revived, is practically unknown at present, but it was used to a great extent in the ancient architecture of Persia and the Mediterranean countries. Mrs. Chapman received her inspiration from a frieze in a palace at Haidarabad, and the work of the studio she has founded has been received with great enthusiasm by leading American architects, who have spoken of it as a most appropriate decoration for loggias, fountains and swimming pools. The November exhibition will be the first public showing of this work, and will include 28 pieces, among them wall fountains over-door panels, friezes and other wall decorations. It is a type of decoration admirably adapted to use in connection with many forms of modern architecture.

CORRECTIONS

THROUGH a regrettable error on our part, several names were omitted in the article in THE FORUM for October describing the Graduate School of Business Administration, Harvard University, by Charles W. Killam, Professor of Architecture, Harvard University. The name of Charles Z. Klauder was omitted from the list of judges of the first stage of the architectural competition. Olmsted Brothers, of Brookline, were the landscape architects, with Henry V. Hubbard particularly in charge. H. G. Balcom of New York was the structural engineer, and Tenney & Ohmes of New York were the mechanical engineers. Walter S. Burk, the Inspector of Grounds and Buildings of the University, gave valuable help in a wide range of problems, particularly in helping to obtain economical and easily maintained construction and equipment. The clause on page 351, line 14, regarding brickwork should have read, "the brickwork simply resembles that of the older buildings of the University, as does the brickwork of the other buildings built in the last 25 years," to correct an obvious omission.

In the "Small Buildings Section," the House of H.E. Pettee, Saratoga Springs, N. Y., should have been credited to Alfred Hopkins, not to Hopkins & Dentz.

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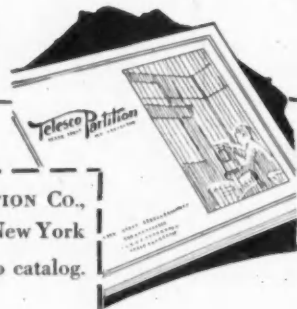
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The Architectural Forum

The ARCHITECTURAL FORUM

Volume XLVII

NOVEMBER 1927

Number 5

French Provincial Types and American Design

A HOUSE AT PURCHASE, N. Y.

LEIGH FRENCH, JR., ARCHITECT

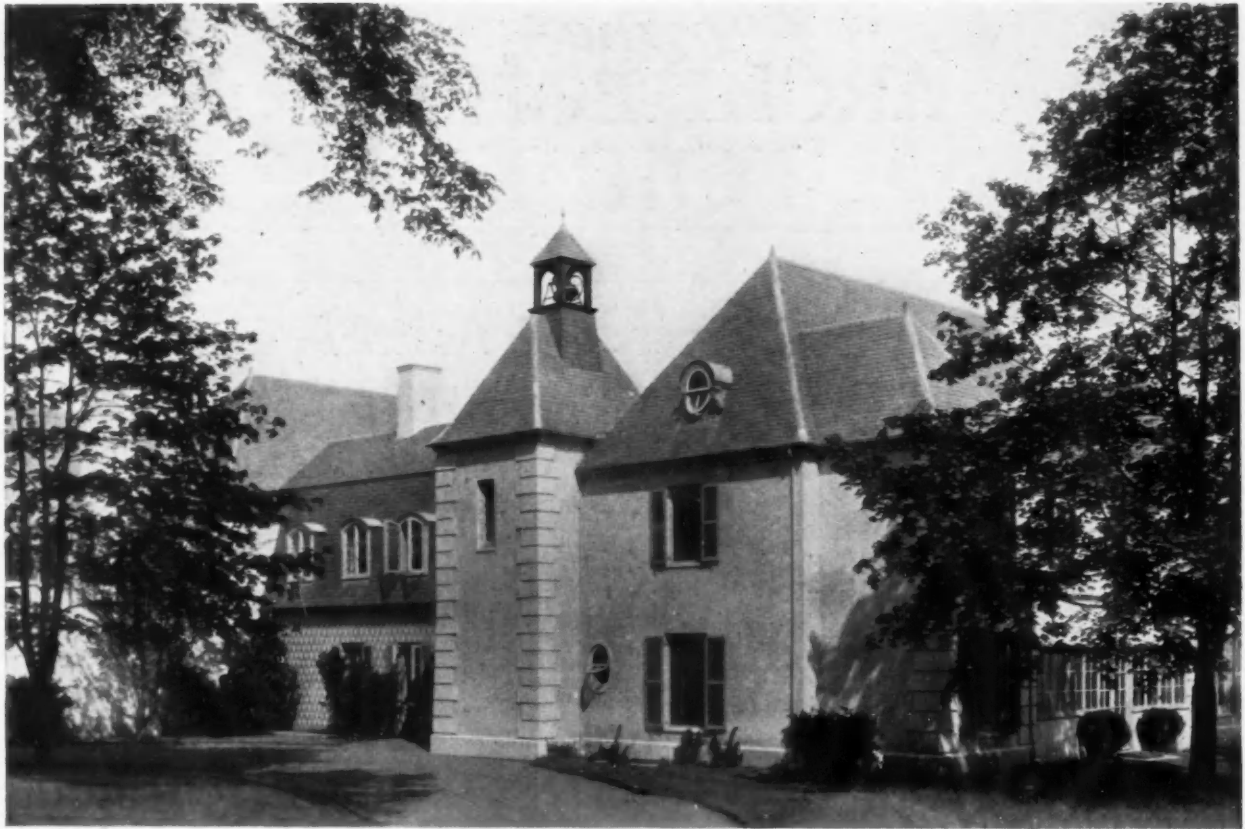
THE current trend of design in American domestic architecture is today more complex than it has ever been before. With the manifold diversity of tastes to be satisfied, and with the increasingly composite racial character of the people, a people affected by all manner of inherited preferences, it could not well be otherwise. Then too, it has long been the wont of American architects and laymen alike to be always alert, to observe widely, and to assimilate from the most diverse sources whatever appeals to them. In the domestic architecture of the present time it needs no very acute perception to recognize at once the many strains of design that appear on every hand. Besides the sundry types of true American Colonial that figure in modern adaptations and reproductions, and the Classic manner manifested in the various Georgian episodes, there are different local and traditional British phases that had no counterpart in the early Colonial work of America; in still more numerous array, there are French derivations taken from a wide range of examples belonging to all periods and districts; Italian derivations chosen from every province between the Alps and Sicily; Spanish derivations selected from prototypes all over Spain; and even Dutch derivations from motifs in the Low Countries.

Some of these many incorporations of derived designs have been done well, some not so well, and with varying degrees of fitness to purpose and environment. Likewise, certain of these transplanted modes, by the very nature of their inherent characteristics, lend themselves more readily than others to the process of assimilation on American soil. Of them all, there is none that seems to fit in more appropriately with the requirements of American country life and the quality of the American country than the type of house common to the northern parts of France. It is "provincial" in that it is peculiarly distinctive of the rural parts of Normandy and the provinces nearby and is not the kind of dwelling found in the cities and larger towns; but it offers no suggestion of that crudity and lack of assured poise which many unfortunately associate with the term "provincial." On the contrary, it possesses all the distinction and suavity of bearing that one cus-

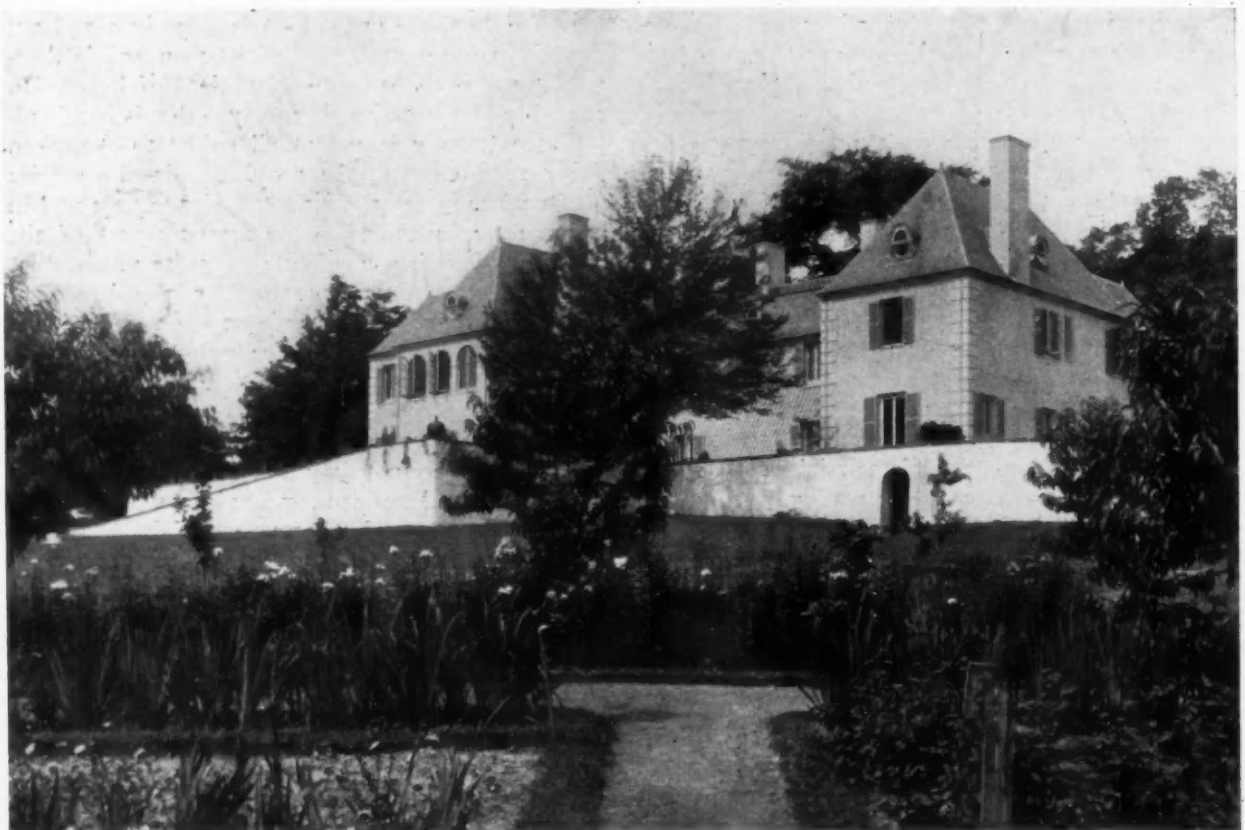
tomarily associates with a polished and easy manner of life. Furthermore, it has enough formality of composition to satisfy those whom a merely rustic rendering would offend, and yet it is informal enough to agree with the easy freedom of country living.

The house at Purchase in the Town of Harrison, Westchester County, N. Y., which forms the subject of the present discussion, is designed in a vein distinctly reminiscent of the type of provincial Norman house just alluded to. Without making any attempt to reproduce or to adapt some specific original, and without setting out to assemble a composition by piecing and fitting together a collection of features and details borrowed from a variety of sources, the essential quality of the type has been imparted to the house, which is American and not French in the organization of its plan and is thoroughly suited to American conditions of living. In regard to plan, many a French type that is highly alluring externally is not at all suited to American living requirements; the provisions in the service quarters are in some ways totally inadequate and in others superfluous, while the master's part of the dwelling often has a scheme of arrangement that would be greeted with protest by any American family. Comfort and convenience are considerations little accounted of in the service part of a great many French houses, to our way of thinking, for French domestics as a class have always seemed singularly indifferent to personal comfort; but if comfort and convenience were not duly taken care of in the service part of an American country house, there would be an immediate and vigorous complaint from the servants, and the occupants would have the annoyance of an almost unceasing change of staff. In any adaptation of French domestic types, therefore, the demands from the working end of the establishment must be satisfactorily met at the very outset.

The house at Purchase is built of hollow tile covered with smooth stucco which is painted a light cream-yellow. The roof is covered with crisp looking, thin black slates with lead ridge cresting and lead strips along the angles of the hips. The tops of the little bull's-eye dormers are also covered with lead. All of the casements and frames are painted



ENTRANCE FRONT

GARDEN FRONT, HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT.



LIVING ROOM



ENTRANCE HALL, HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

white, and the doors and shutters are painted a light brownish gray. Along the south or garden front of the house, the terrace is paved with brick, and the space before the house door on the north side is also brick-paved. Blue stone flagging has been used for the coping of the retaining wall along the south side and for the paving of the ramp, which descends from the grass terrace to the lower level. The retaining wall itself is built of brick and has a perceptible batter, and the brickwork has been painted the same light creamy yellow as the walls of the house. Beneath the east end of the grass terrace are a large root cellar and a storage place for bulbs during the winter.

Inside the house, the entrance hall and the gallery extending to the dining room are paved with brick, first soaked in oil and then waxed so that the surface quality is exceptionally pleasant. In the living room there is a paneled dado with fluted wooden pilasters dividing the wall surface into panels and extending to the wooden cornice. At the north end of the room the panels are filled with early nineteenth century French landscape wallpaper in sepia monochrome, glazed. The mantel, the chimneypiece paneling, the dado, the cornice, the pilasters and the doors and casements are painted a pleasant and rather light green, slightly grayed by glazing, while the wall surfaces are cream color. The fireplace surround is red.

The dining room, at the eastern end of the south front, is paneled from floor to ceiling and painted a soft gray. The detail of the paneling here, and the treatment of the window reveals will be found to be of exceptional interest. One of the most fascinating bits of interior treatment in the house is to be found in the little coat room, unfortunately impossible of illustration by photographic means. The walls are covered with red paper with Chinese decorations of trees and birds in gold and several tones of green-blue. Coated with shellac, this has the effect of red lacquer. The woodwork and cornice are green-blue, and the ceiling, of a blue harmonizing with the other colors, is studded with small gold stars. Throughout the house much thought has been given to the color,

and color has been made to play its full part under the direction of the architect, who settled all details.

In the matter of exterior design there are two features to which critics of a certain mental bias would probably be disposed to take exception—the tower by the entrance on the north, and the conically roofed turret in the angle of the south front. These, the critical objector of a vigorous "practical" turn will say, are merely picturesque incidents with a romantic appeal, and their presence cannot be justified by their serving any logical, utilitarian purpose. They are, therefore, to be classed as whimsical and savoring of affectation. In answer let it be said that the tower accommodates an elevator which was required by the client at that particular spot and which it would have been very inconvenient to put anywhere else. The bell in the bell cote on top of the tower is no more a "picturesque" whimsy than the tower itself. One stroke of the bell summons the chauffeur from the garage, two strokes the gardener, and so on through a well understood system of signals for the whole establishment and for the house on the adjoining place. The scheme is much simpler and works out more satisfactorily than a system of house telephones or the ringing up of a local exchange, and there are no woes of "wires down" after a storm and no telephones out of commission after an electrical disturbance. "Turrets for turrets' sake" may supply a very convenient handle for the gibes of those who like to poke fun at French domestic architecture, but the turret on the south front is proof and armed against jeers in this case, for it serves a distinctly "practical" purpose. Downstairs it affords a handy as well as sightly storage place for all sorts of terrace paraphernalia that otherwise would either have to be lugged into the house in bad weather or else have some other, and probably less suitable, receptacle provided for them. Upstairs, the turret makes possible a commodious means of communication between two rooms without sacrificing some much needed wall space; not one square inch is wasted on any sort of "picturesque" sentimentalities.



Conservatory, House at Purchase, N. Y.

Leigh French, Jr., Architect

See Also Plates 83 to 88 Inclusive

The Asset of Elegance in the Small House

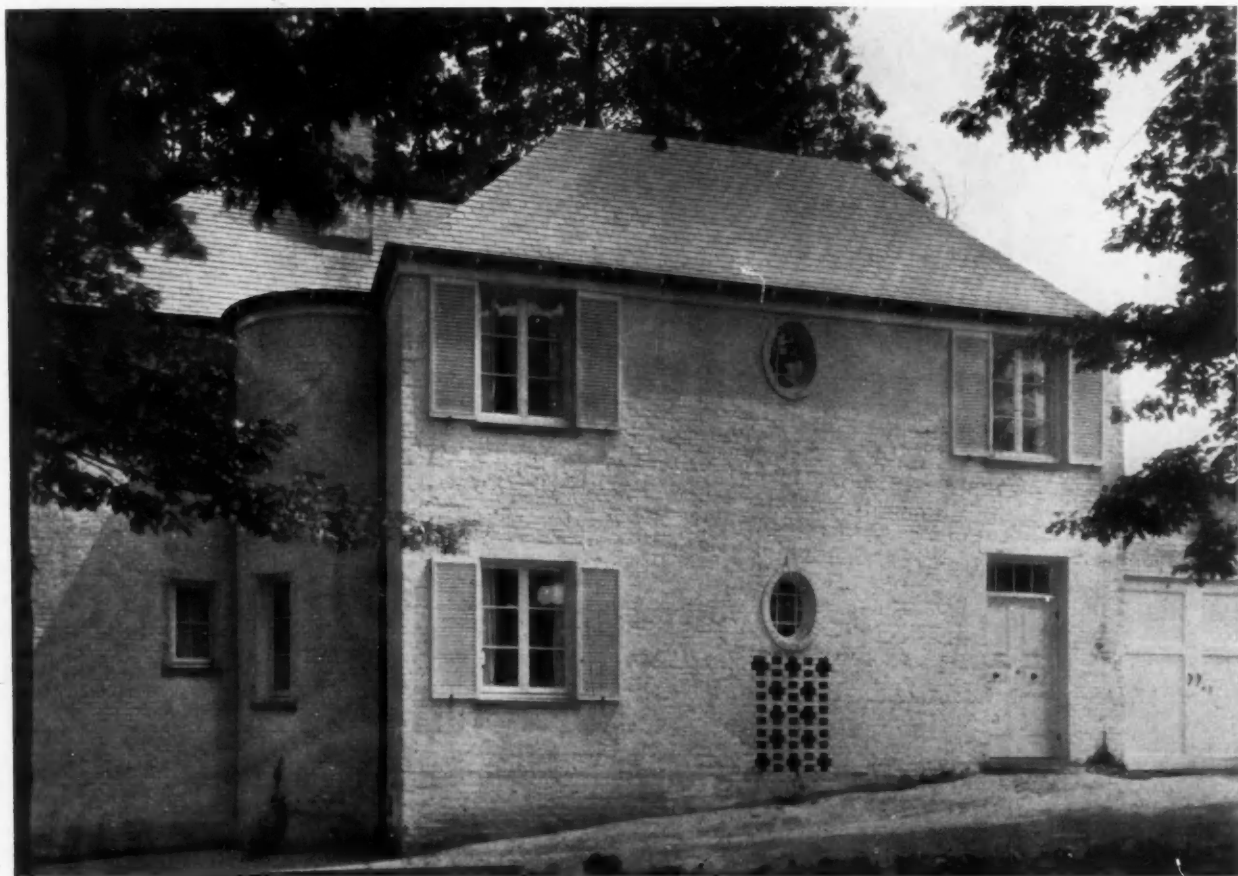
By HAROLD D. EBERLEIN

ELEGANCE in miniature might well be the characterization applied to the little house at Jamaica, N. Y., designed by Newton P. Bevin for his own occupancy. The really small house, as a rule, is "nobody's darling," and it comes out at the little end of the horn. In far too many cases, architects don't care to bother with it, unless they have some special, and usually personal, reason for being interested. They prefer, quite naturally, the commissions that will yield them more substantial returns, and the very modest-sized dwelling is likely to be dismissed by them in perfunctory fashion. When the building contractor alone is responsible for its appearance, without any direction from an architect, it fares even worse and becomes utterly banal and stupid, if not aggressively objectionable.

And yet, the very little house,—it can be a veritable gem, if properly handled,—plays a role important and out of all proportion to its actual size. Its educational effect in the stimulation of popular taste is more potent and directly appealing, time and time again, than that of the larger and more ambitious dwelling. Then, too, its effect upon the general architectural character of the environment in which

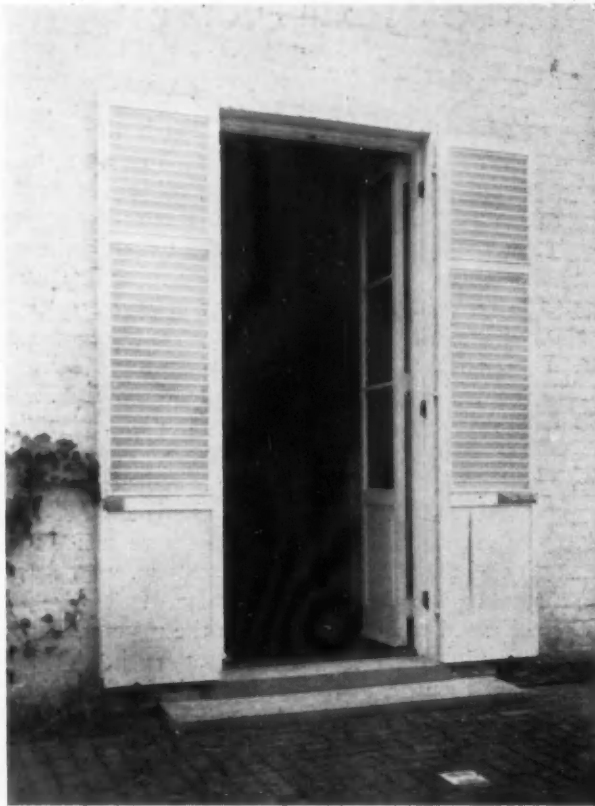
it stands is not to be despised. If it is thoroughly well designed, it lends distinction to all its surroundings, atoning for the commonplace dullness of larger neighbors; if it is stupid or ugly, it asserts itself with offensive emphasis and detracts from the excellence of everything near it. It is a curious thing that very large houses and very small houses have one quality in common,—that they nearly always become the focal points of attention and attract a more definite degree of notice than the houses of average size near them, which are often passed by almost unheeded. After all, it is commonly the extremes that chiefly attract the popular eye, particularly in buildings.

The design of this house at Jamaica is another evidence of the current trend toward the reticence and austerity of the early nineteenth century, whether it be manifested in the particular guise of the French Directoire and early Empire or in the manner of the British and American Regency mode before the graceful refinement of that comparatively short-lived fashion was suffocated by the weight of the special brand of neo-Grec archæology that swept over the country, carrying all else before it and finding its most frequent interpretation at the hands of the vil-



Entrance Front, House of Newton P. Bevin, Esq., Jamaica, N. Y.

Newton P. Bevin, Architect



Terrace Doorway

lage carpenter. The village carpenter's neo-Grec efforts were infinitely better than what followed, but they lacked all the elegance that characterized building in the first quarter of the century, while the arch in one form or another still held its place despite the pressure of the advancing orders toward popularity.

One test of intrinsically good architecture is that it will always stand reduction to its lowest terms, so to speak, without suffering any deterioration in quality. It depends primarily on well composed masses and the correct proportions of its component parts. It will be fundamentally good, whether bereft of all ornament or whether endowed with its full complement of whatever decoration is used; its inherent goodness is not dependent upon ornament. It is the function of ornament and all manner of decorative detail to accentuate and give additional interest to structural characteristics. Unfortunately, there are not wanting those who seem to feel that one of the chief purposes of all decoration is to conceal or, at least to atone for, the defects of insufficiently studied composition,—that the fundamentals of mass and relation of proportions can be hastily dismissed so long as there is a multiplicity of "features" to keep the eye engaged and divert attention from the underlying shortcomings. One is forced to this uncharitable conclusion by certain current examples of meretricious domestic work,—probably to be attributed in the main to speculative builders or obdurate clients,—



Living Room, House of Newton P. Bevin, Esq., Jamaica, N. Y.
Newton P. Bevin, Architect

where the test of eliminating those non-essentials that commonly becloud cursory and popular judgment would leave but a pitiable residue of merit. And rigid elimination in designing is one of the surest means toward attaining the quality of elegance which, in other words, is but the ripe result of choosing and combining only what is essential and most appropriate, and then of discarding everything else.

The greater part of American domestic architecture of the first quarter of the nineteenth century satisfies this standard of criticism. Directness and elegance seem to be common qualities, no matter whether the immediate source of inspiration were contemporary French or whether the Regency mode, then characteristic of England and America alike, supplied the underlying influence. The same correctness of proportions, the same well studied balance, the same serenity and poise were qualities distinctly in evidence on every hand. Elegance was an asset enjoyed by nearly every domestic structure,—almost without exception. The small house at Jamaica, informed as it is by the prevailing spirit of this period, partakes of its common characteristics. While not following with sedulous exactitude the model afforded by any one French prototype, the architect has caught and held the essential qualities of the manner in which he elected to work. This after all is better, for it insures the preservation of vitality and makes the results appropriate to their purpose.



An Interior Detail



Library, House of Newton P. Bevin, Esq., Jamaica, N. Y.
Newton P. Bevin, Architect

The term "small house" is not loosely applied, for here is a house very small indeed. On the ground floor it contains a tiny but very dignified entrance hall, a large coat room (which is also a passage-way from the dining room), a large living room, a diminutive dining room, and a kitchen. Upstairs there are four bedrooms and two baths. That is all, save a laundry in the basement. The walls are of brick, whitewashed, and the roof is of black slates. The whole exterior is an embodiment of utter simplicity, but it is the simplicity born of studied elimination, not the simplicity resulting from poverty of imagination. Indeed, the results of imagination restrained, disciplined and held in leash, can be discerned throughout the entire scheme of composition.

Indoors we find a more cosmopolitan and less austere tone of interpretation. The entrance hall, paved with squares of black and white marble laid

chequerwise, displays a genial note of merriment in the eighteenth century Italian console table flanked by eighteenth century Italian Directoire chairs with melon-striped coverings. Italian Directoire furniture, despite all efforts to make it conform to decorous French models, could never escape divulging the latent, irrepressible blitheness of its Italian origin. The living room, however, is the interior feature of greatest interest. The oyster-white walls serve as an admirable foil for the Baroque gilt console tables at each side of the black and white mantel; for the old Italian yellow damask curtains at the three full-length windows giving on the terrace; for the Italian Directoire and carefully chosen early Victorian furniture; for the walnut floor; for the bookshelves of exceptionally pleasant design; and for the ceiling, divided into compartments covered with gold paper, displaying originality.

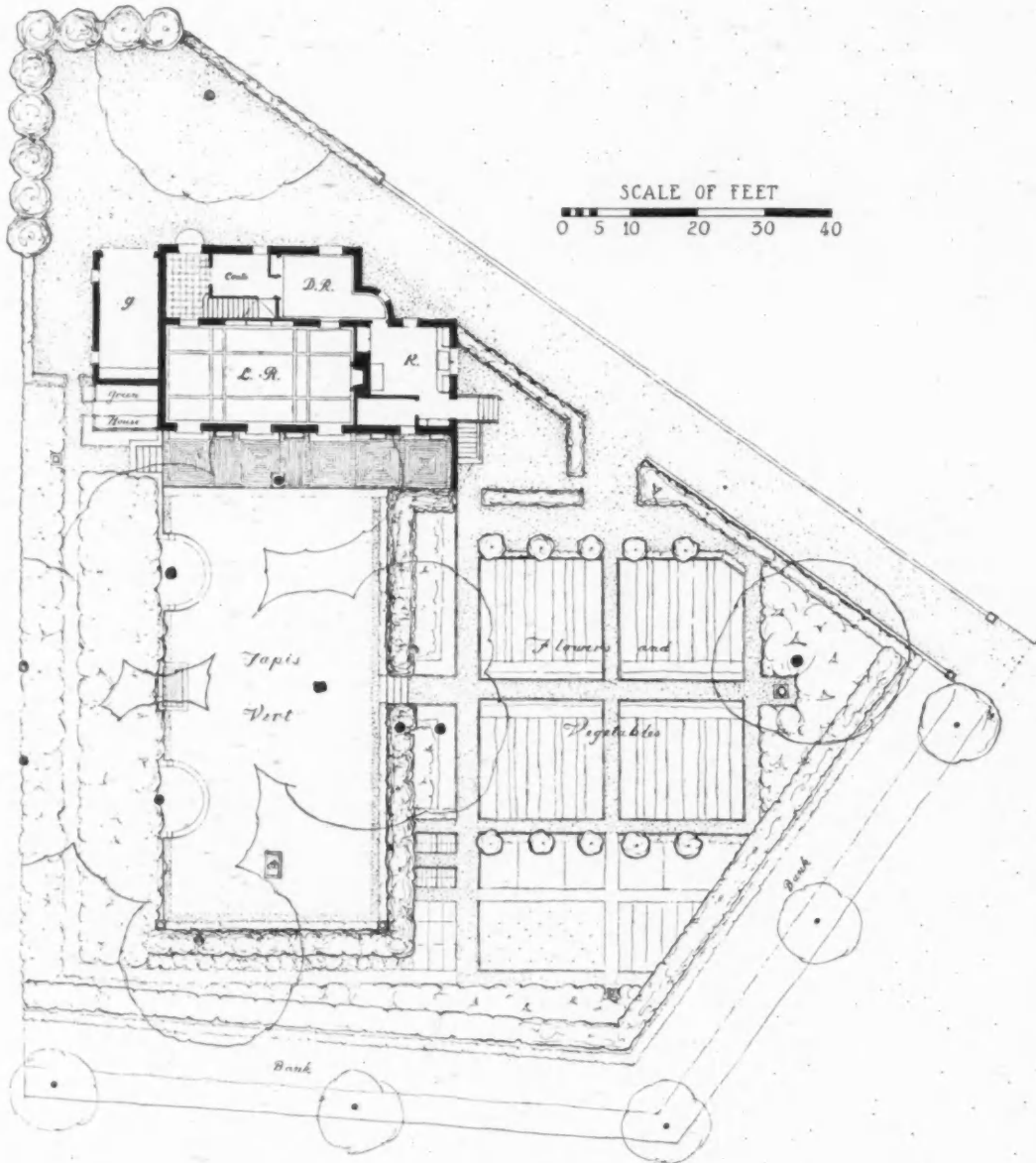


Terrace, House of Newton P. Bevin, Esq., Jamaica, N. Y.
Newton P. Bevin, Architect



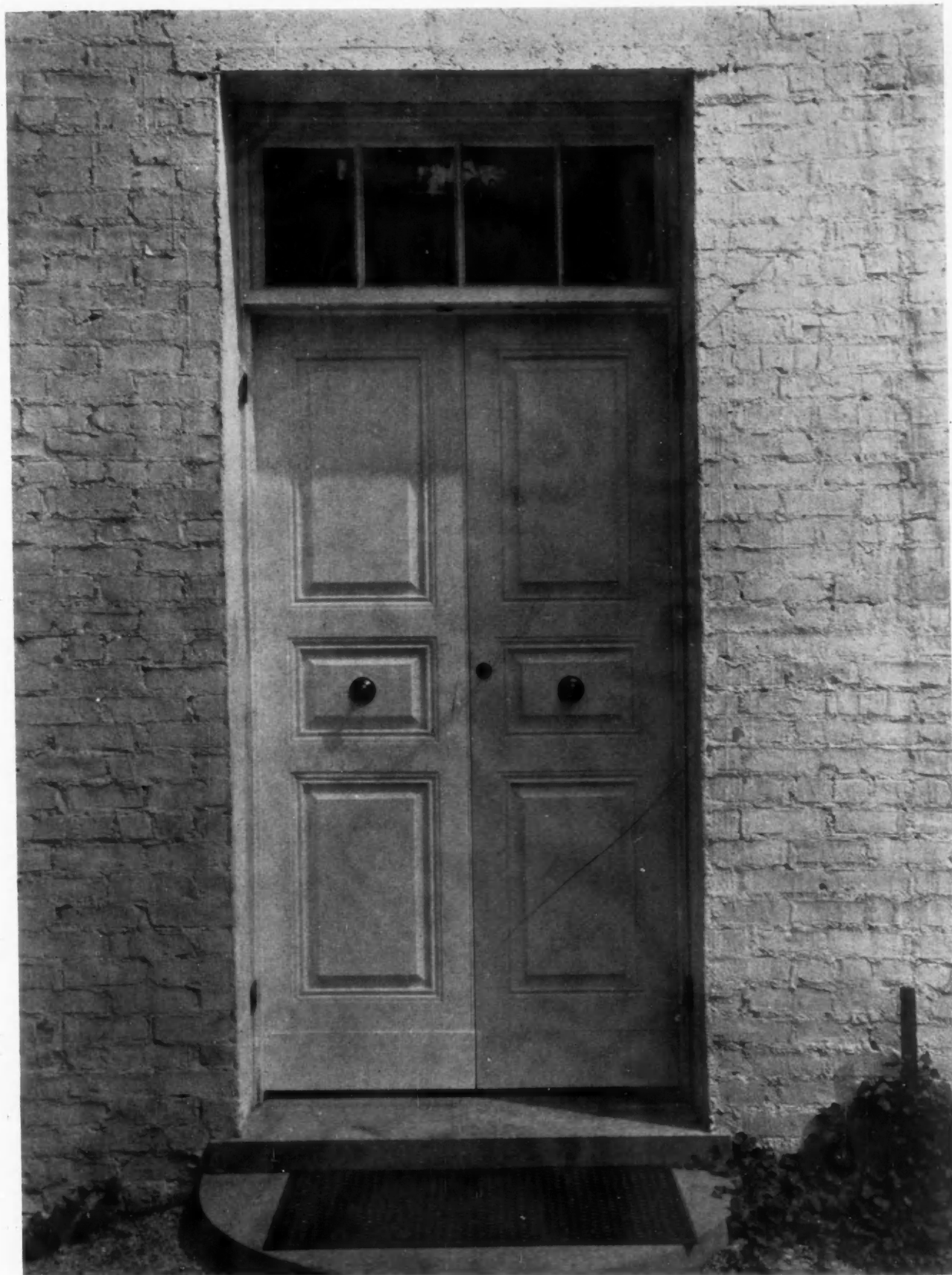
GARDEN FRONT, HOUSE OF NEWTON P. BEVIN, ESQ., JAMAICA, N. Y.
NEWTON P. BEVIN, ARCHITECT

Plan on Back



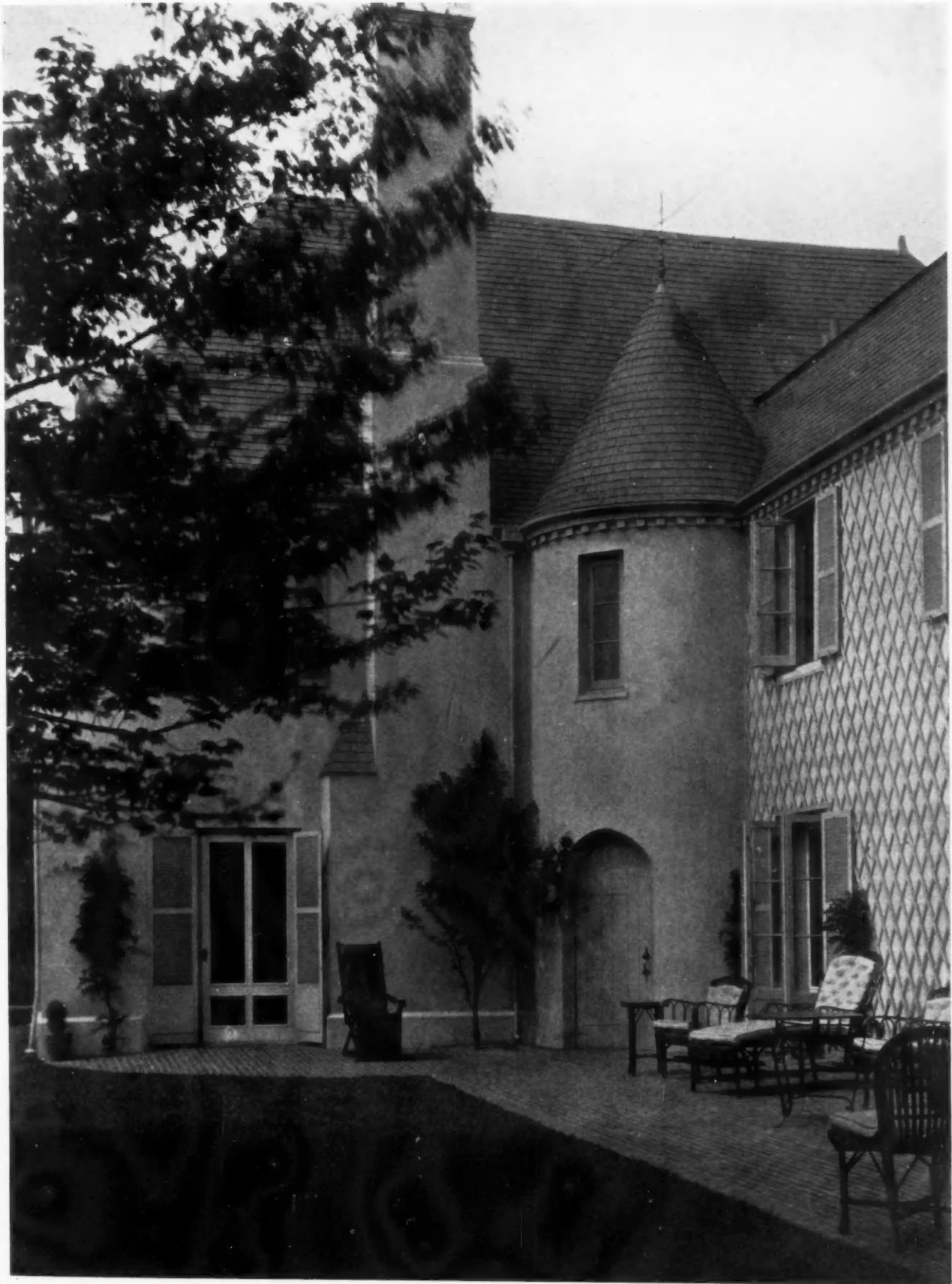
PLOT PLAN, HOUSE OF NEWTON P. BEVIN, ESQ., JAMAICA, N. Y.

NEWTON P. BEVIN, ARCHITECT



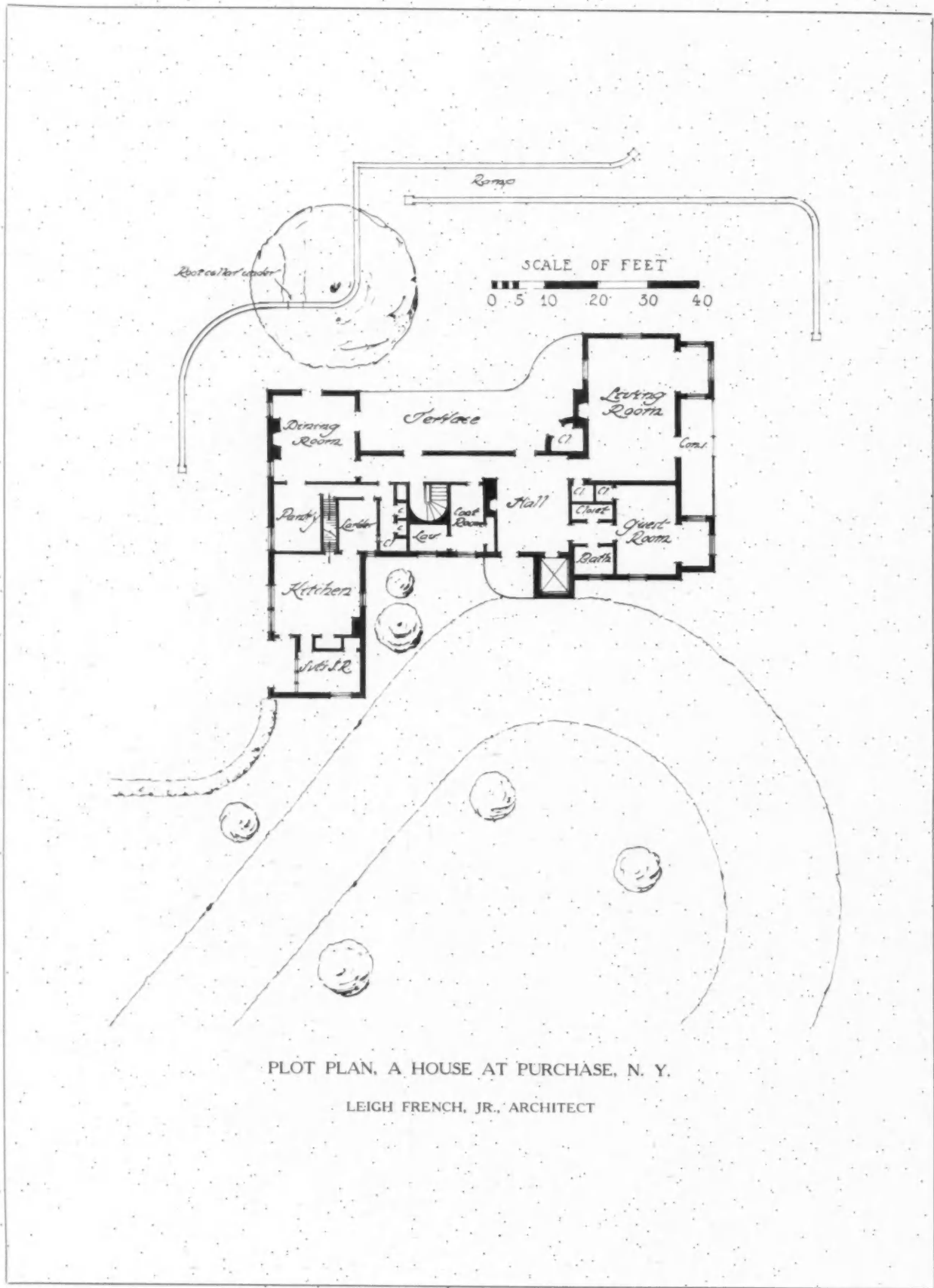
ENTRANCE, HOUSE OF NEWTON P. BEVIN, ESQ., JAMAICA, N. Y.
NEWTON P. BEVIN, ARCHITECT





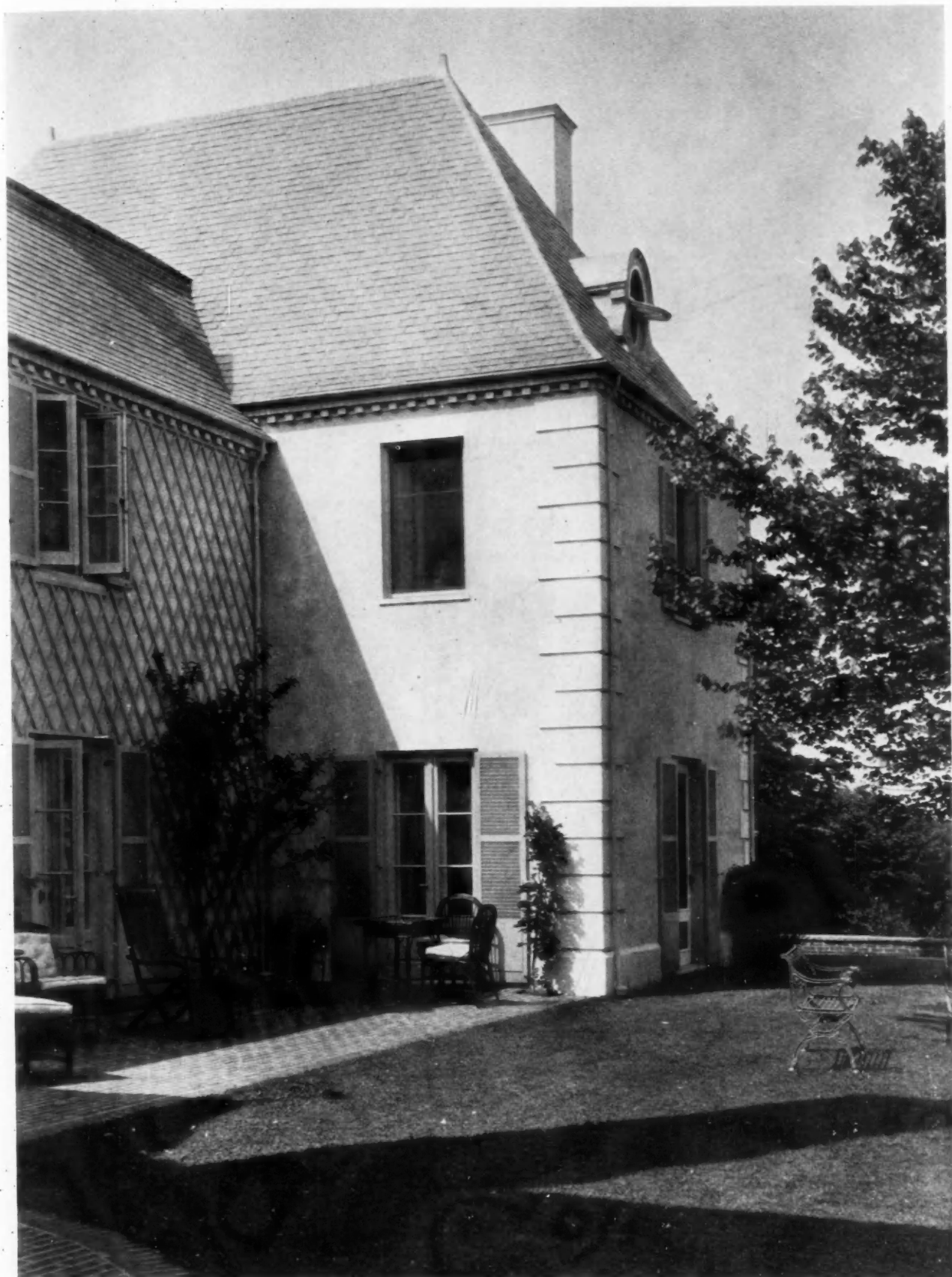
WEST WING AND TERRACE, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

Plan on Back



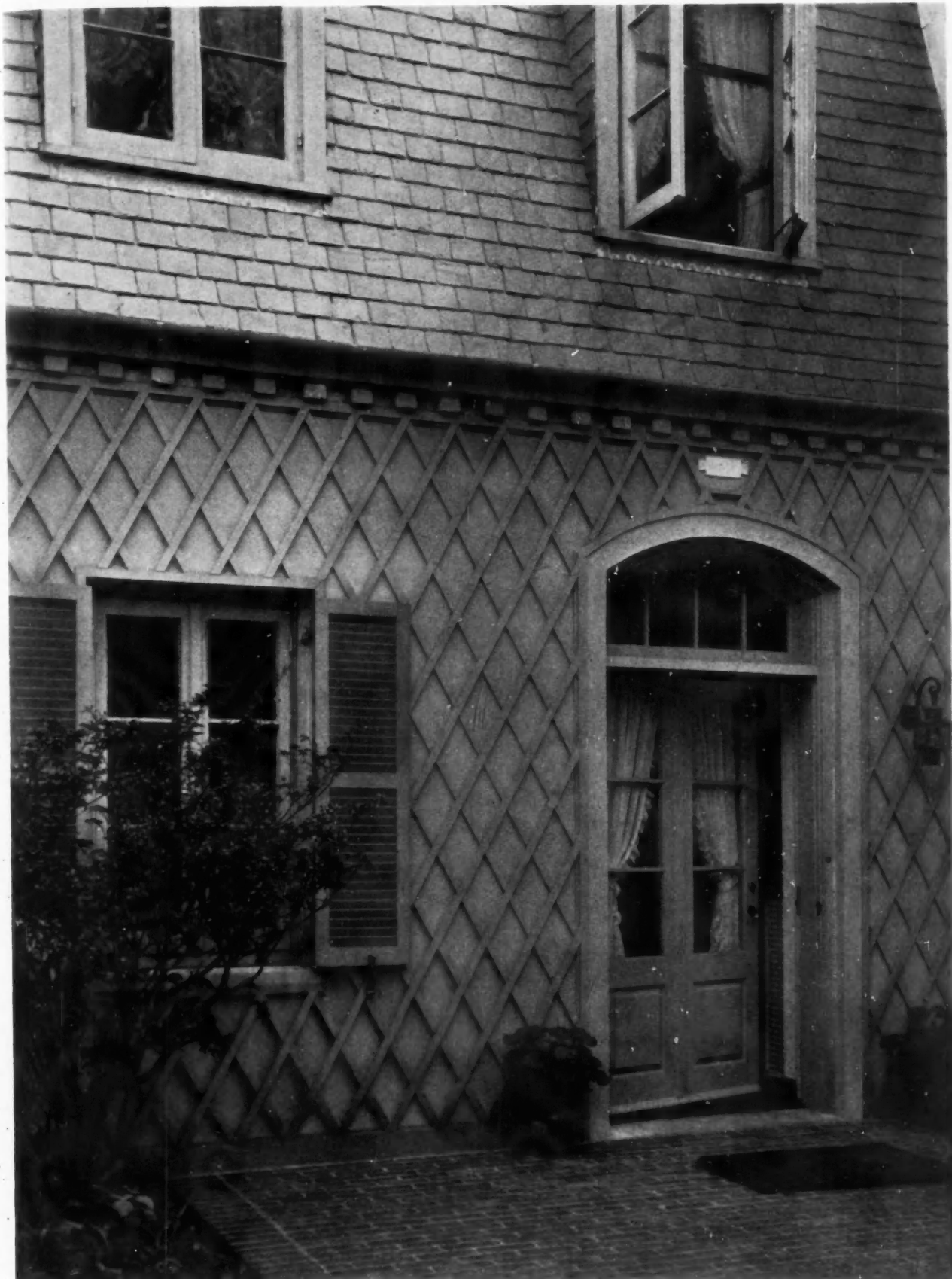
PLOT PLAN, A HOUSE AT PURCHASE, N. Y.

LEIGH FRENCH, JR., ARCHITECT



EAST WING AND TERRACE, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT





ENTRANCE, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT





LIVING ROOM, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT





DETAIL OF LIVING ROOM, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT





DINING ROOM, A HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

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Natchez, Mississippi

By WILLIAM P. SPRATLING

DIVIDING two states, Louisiana and Mississippi, the river coils in a great silver-brown flood at the feet of Natchez. On the distant Louisiana shore the little village of Vidalia retreats behind protecting levees and presents a curious contrast to the position of proud and unthreatened Natchez. Vidalia is the scene of a former crevasse, with the surrender of many acres to the Father of Waters with but a strip of island and a miserable marooned cabin to witness. Crowning the great bluffs, fully 200 feet above the rush of the river, Natchez rests, secure and perhaps a little arrogant.

As I stood there on the rim of those bluffs in the early morning, intent on the stretch of scenery below, there was an impression of something vast and, in a manner, suggestive of the wilderness. The drop on that side is almost perpendicular, with no rocks, but all of stark yellow earth, tufted with pine and underbrush and falling away suddenly from underfoot. It is the one thing New Orleans, as a colorful old river city, lacks,—this quality of the earth and of sudden hills,—the high, heavily wooded bluffs with the tremendous expanse of moving waters and the brown and green haze of Louisiana beyond,—as it is always in evidence at Natchez. Looking at it thus, the pioneer background of the great middle west almost completes itself. One can easily vision the enthusiasm of the early pioneer

builders and of Bienville and his comrades who discovered this magnificent site. That was in 1700 and during the days of the Natchez tribe of Indians.

The amiable voice of a negro laborer interrupted my thoughts with, "she goin' up or comin' down," and there was some doubt as to whether he meant the dingy and almost imperceptibly moving little river boat in the distance, with its half-mile of barges, or the river itself. These matters of rise and fall and all the little daily possibilities have been for generations and still are cause for constant concern, not only for river people but for all along the Mississippi.

At the foot of broad-buttressed bluffs and clinging to a narrow shelf of soil that is obviously falling away before the demands of the river, is "Natchez-under-the-Hill," a sort of scorned and deprecated offspring of proud, aristocratic, ante-bellum Natchez. It was this fragment of the old town that was most familiar to the roustabout gangs, gamblers and river people of a half-century or more ago. Its single busy little street originally presented an imposing array of prosperous fronts, with dance halls, palaces of chance, and even a little red church. Today the river traffic is no more, prosperity has departed, and there remain but the church, a few old houses (with nice iron balconies) and the ferry landing, now forming a sort of picturesque preface to the town.

Natchez itself, as the Exchange Club's large black



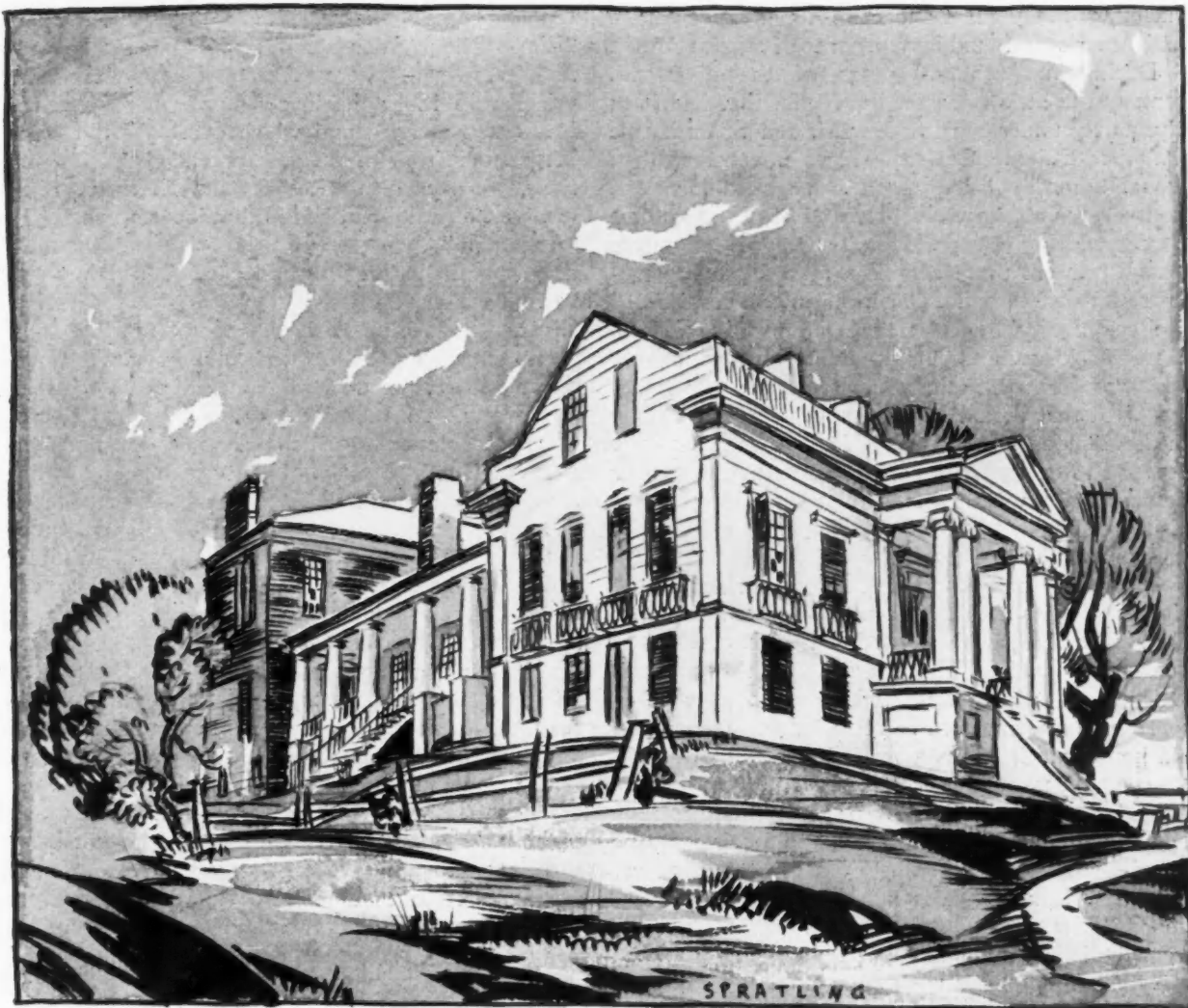
A Small House of Unusual Charm and Refinement



The Oldest House in Natchez

and white signboard at the railroad immediately informs you, has no less than three strong banks (perhaps more by now), two large cotton mills, an overall factory, etc., and it possesses a vast lumber mill, the yards and great timbers of which sprawl above the river and entirely cover a particularly mountainous section of the bluffs. Other details of note were carefully listed on this signboard, but the memory of faded glories and the wealth of old architecture were not included. The charming old houses have apparently been taken for granted for so long that it seems that modern Natchez is more or less oblivious

of their presence. In these, however, is the thing that allures; we have the fragmentary glimpse of an antique portico, of shadowed columns and moss-covered brick; and there is the constant invitation of each corner to be turned, with frequent reward of delightful discovery. In spite of the fact that Natchez, charming and old fashioned as she is, has had her share of abortive attempts at modern building and makeshift remodeling, these things are in the minority here. One finds the purity of a Greek temple, that was once a bank, invaded by a sign shop, or marred with a pediment that has been re-



Richmond Plantation, Natchez

covered with tin shingles; a little Colonial residence of white simplicity may be found jostled by a row of brown and yellow bungalows. Doubtless these details of bad taste are unavoidable and should be accepted along with the withdrawal of prosperity.

The town itself contains countless spots of charm, architecturally,—sometimes as single houses and occasionally as several in succession; they are fairly thoroughly scattered through all sections. There are several mansions of considerable grandeur, though there is little of the pretentious sophistication that exists elsewhere. The houses range in period from French and Spanish Colonial of the middle eighteenth century and earlier to the chastely pure or extravagantly aristocratic examples of the Greek Revival, dating from before the Civil War. Smaller houses of simple charm or demure elegance are to be discovered at almost every turn. About these old buildings there is wrapped that air of quiet and sleepiness that must be peculiar to hundreds of small towns of the South. It is a quality to be associated with the hum of bees in the magnolias, gnarled fig trees next to the houses, and secluded lawns that retreat back of

white palinged fences and that are shaded by enormous live oaks with Spanish moss. There is a leisureliness in the atmosphere along with kindness. Negroes in passing have much to say, and, for the stranger the urge to hurry is here curiously remote.

The casual visitor will discover a lack of printed information in spite of the fact that there are a chamber of commerce, and the large signboard at the railroad. Almost anyone, however, will give you historic facts,—of how the French founded Fort Rosalie, of their massacre by the Natchez Indians in 1729, and of the reinforcements sent by d'Iberville from New Orleans, 300 miles farther south. They are said to have killed more than 700 of the Indians in the ensuing battle, practically exterminating this most interesting of southern Indian tribes. The rest of the story of Natchez is varied and literally loaded with personalities. In 1763 the town passed into the hands of the English. In 1779 it became Spanish territory, along with the "Florida Parishes" toward the south and eastward, of which Natchez became the northernmost center of importance. The Spanish government was liberal and substantially

encouraged settlement and commercial development, and Americans found here promise of a great future.

During the first 40 years of the nineteenth century the little town on the bluffs, that had been alternately under French, English and Spanish rule and that had attained little more importance than would naturally belong to a pioneer trading post, flourished amazingly. Not only had families become wealthy during that period and standards of culture established but there had been a constant and vigorous impulse to build. The intensive civilization of the community has been realized materially in a heritage of splendid houses and plantation homes, which are far more numerous here than in any other center of that period in the South. It is principally in these imposing old places, of which comparatively few are to be found in the town itself,—the greater number being within a few miles outside,—that the visitor or one interested in old things will find delight.

There are brick Colonial houses and stuccoed mansions of the Empire period; there are houses of the eighteen-forties with cast iron "galleries" from New Orleans, and Spanish plantation houses of the last quarter of the eighteenth century. Of this last type "Richmond," a plantation house some two miles or so from the town, is most remarkable. Here is an old house which forms a sort of synopsis of styles. Its component parts represent three distinct periods of development, including the pioneer Spanish of 1770, the elegant Greek Revival, and a sophisticated ante-bellum type in a wing of severe proportions, done in brick. There is naive and rudely proportioned "Monmouth"; "d'Evereux," with excellent wrought iron of the Empire; "Springfield," where

Andrew Jackson was married in 1701; McKittredge's "Elmscourt"; "Woodstock"; "Magnolia"; "Windy Hill Manor",—where Aaron Burr was taken prisoner in 1807; the lovely place where Jefferson Davis was married and which overlooks the broad Mississippi from the magnificent heights above the river, as does also "Rosalie" in Natchez proper (where General Grant had his headquarters in 1863). "Arlington," dating from 1817, is probably as distinguished in its architectural parts as any house to be found along the whole stretch of the Mississippi River. It is truly "Early American" and bears the stamp of genuine refinement in the beautifully detailed cornice, the doorways, and the finely cut interior trim. All of these houses may be considered notable plantation types, though there are innumerable smaller examples no less charming, including the fine old mansions within the township of Natchez.

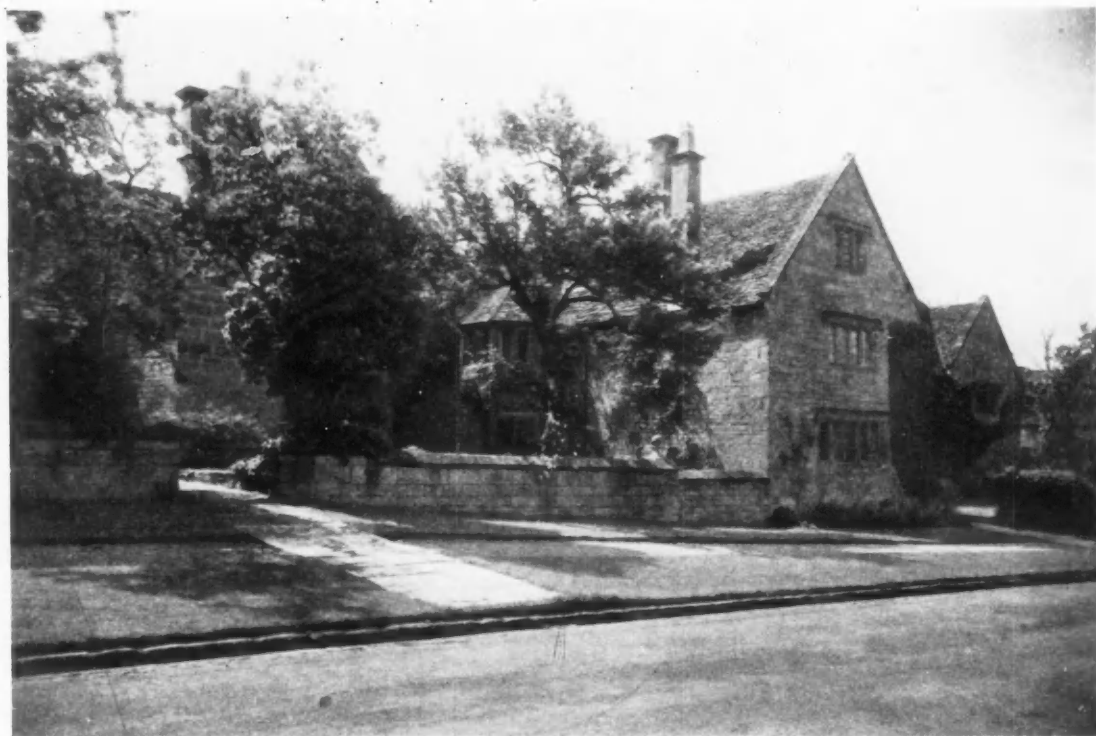
These pleasantly prosperous years following 1800 lasted barely through 1840. There was a combined failure of the five principal banks at that time, and the Civil War seems to have given the final blow to a general commercial collapse brought on by a period of inflation. The years following must have been barren for many. A pamphlet of 40 years ago, published in Natchez, puts up a brave front as to natural advantages, etc., though it is easy enough to read drama between the lines in passages such as this: "Government was restored to the intelligent people without a single act of violence or one drop of blood shed. Quietly and peacefully the control of public affairs was regained, and the class of population from whom danger was most feared acquiesced in the action of our prudent citizens with apparent pleasure."



In the Style of 1820

The Forum Studies of European Precedents

COTTAGES IN THE COTSWOLDS

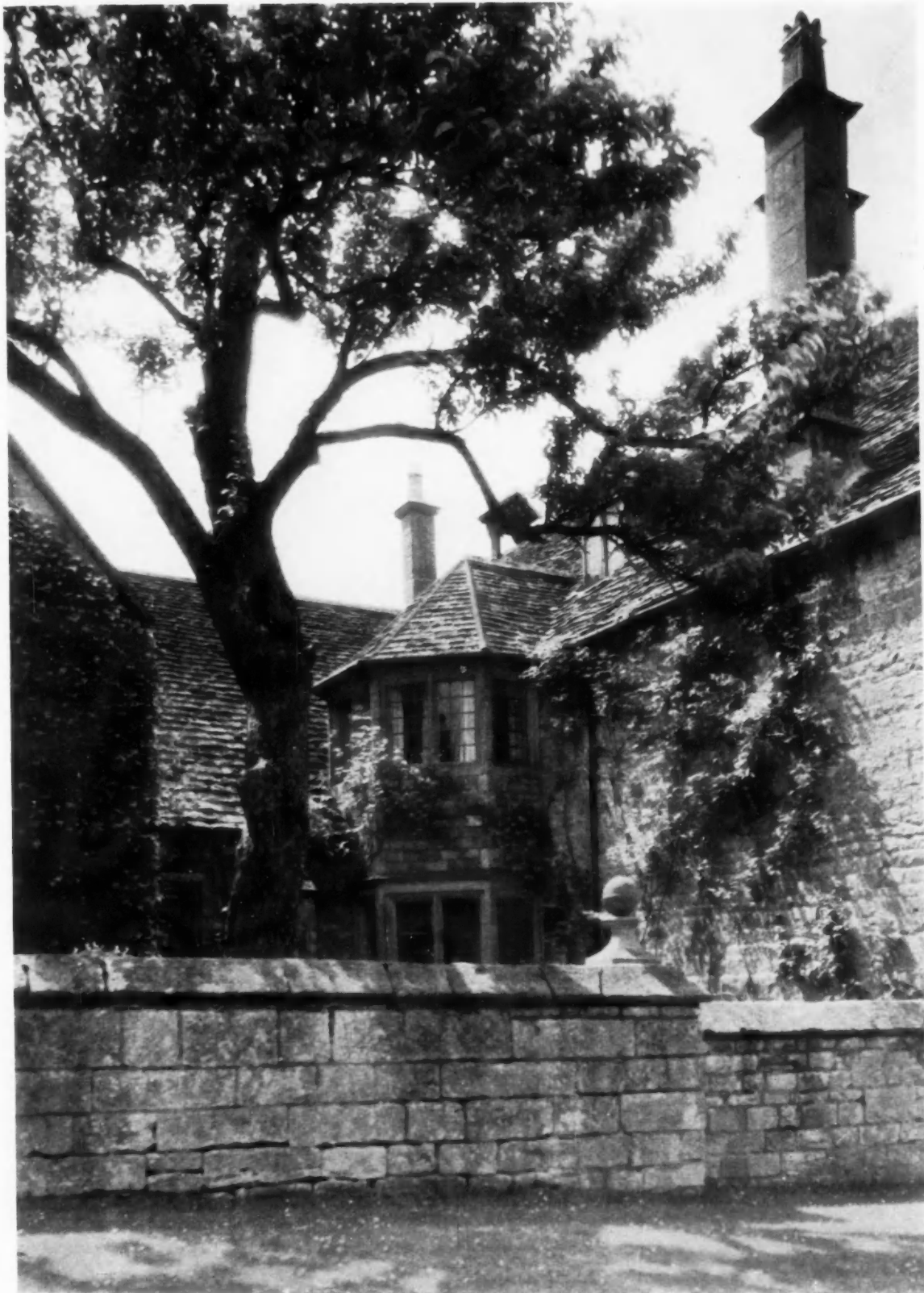


STONE HOUSES OF THE COTSWOLD DISTRICT—THE NAVARRO HOUSE, BROADWAY

THE Cotswolds are always a source of delight to the architect, and we often find there the inspiration for some of our most attractive small houses. The name of the district itself seems to have been happily chosen, "Cots" meaning "small cottages," and "wold" meaning "open country,"—for here in the rolling hills of the open sheep country there grew up a distinctive, indigenous architecture. The style literally "grew" from the natural use of the workable limestone that underlies the district, wrought simply by the local artisan according to the tradition of the craft and modified by his personal touch and whim. His problem was simple, and his solution always direct without becoming either stereotyped, standardized or monotonous. The style and type of house and its construction remained practically the same throughout the district's period of greatest building activity, from 1550 to 1700 or thereabouts. The changes were modifications in detail and variation of a single theme rather than a progressive development. The charm of the Cotswolds lies to a large extent in this fact, this unity of character and materials with variety given by the quaint touches in this detail and that,—the finial, gable, door or chimney. This architecture is full of vitality, vigor, and interest, with a satisfying restfulness that is sadly lacking in our present-day, jarring eclecticism, with its confusion of style.

There are characteristics that practically all of these simple, picturesque houses have in common. The buildings are nearly always but one room deep, some 16 to 18 feet wide, so as to be easily roofed with the characteristic slope, the pitch of which is about 55 degrees. It will be noted that the valleys of gables and dormers are never of the "open variety." Rooms are arranged in one long plan or are added in gabled ells. Access to the upper story sleeping rooms is usually by a stair from the main room or the kitchen,—not from a stair hall. Fireplaces were a necessary part of every room, because central heating was unthought of, and the hearth was a focus of life in the household. The chimneys of the many fireplaces give ample opportunity for interest in their architectural treatment, and effectively break the skylines in a most pleasing way.





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Photos. Paul J. Weber

DETAIL, NAVARRO HOUSE, BROADWAY

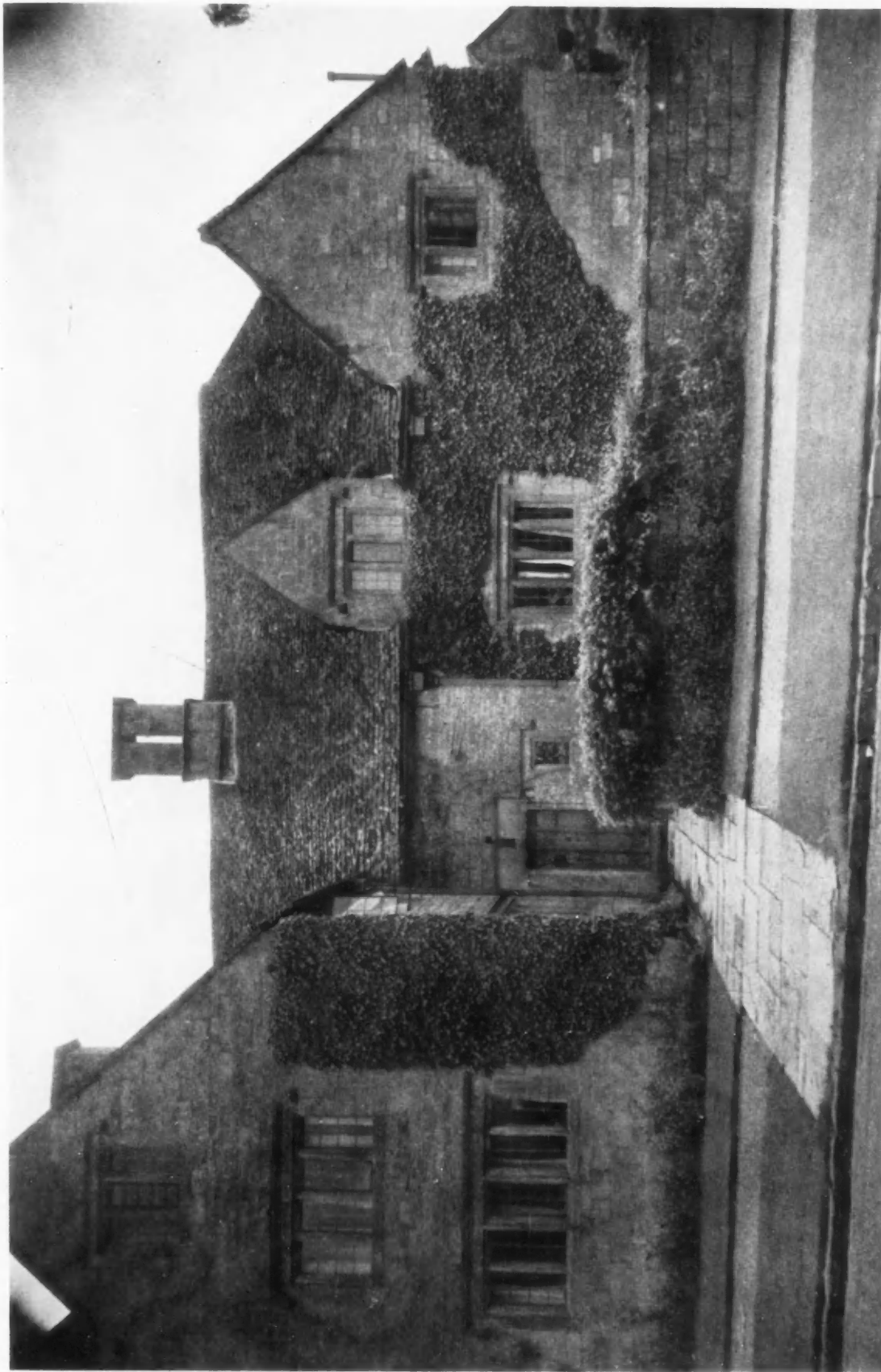
The Forum Studies of European Precedents; Plate 106

THE ARCHITECTURAL FORUM

November, 1927

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ONE END, NAVARRO HOUSE, BROADWAY

The Forum Studies of European Precedents, Plate 107





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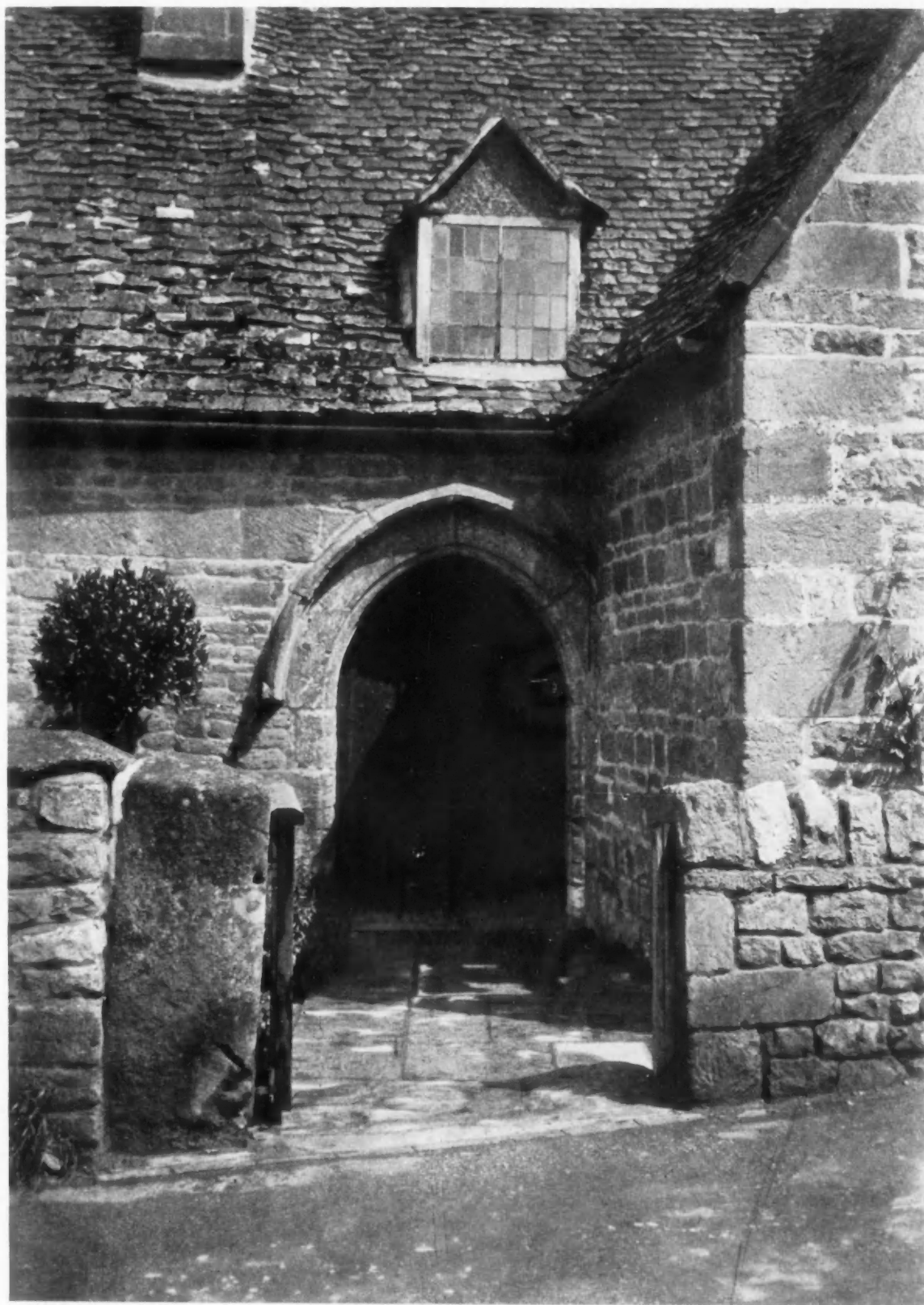
A COTSWOLD COTTAGE GARDEN, BROADWAY

The Forum Studies of European Precedents; Plate 108

THE ARCHITECTURAL FORUM

November, 1927

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ENTRANCE, COTSWOLD COTTAGE, BROADWAY

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THE ARCHITECTURAL FORUM
November, 1927

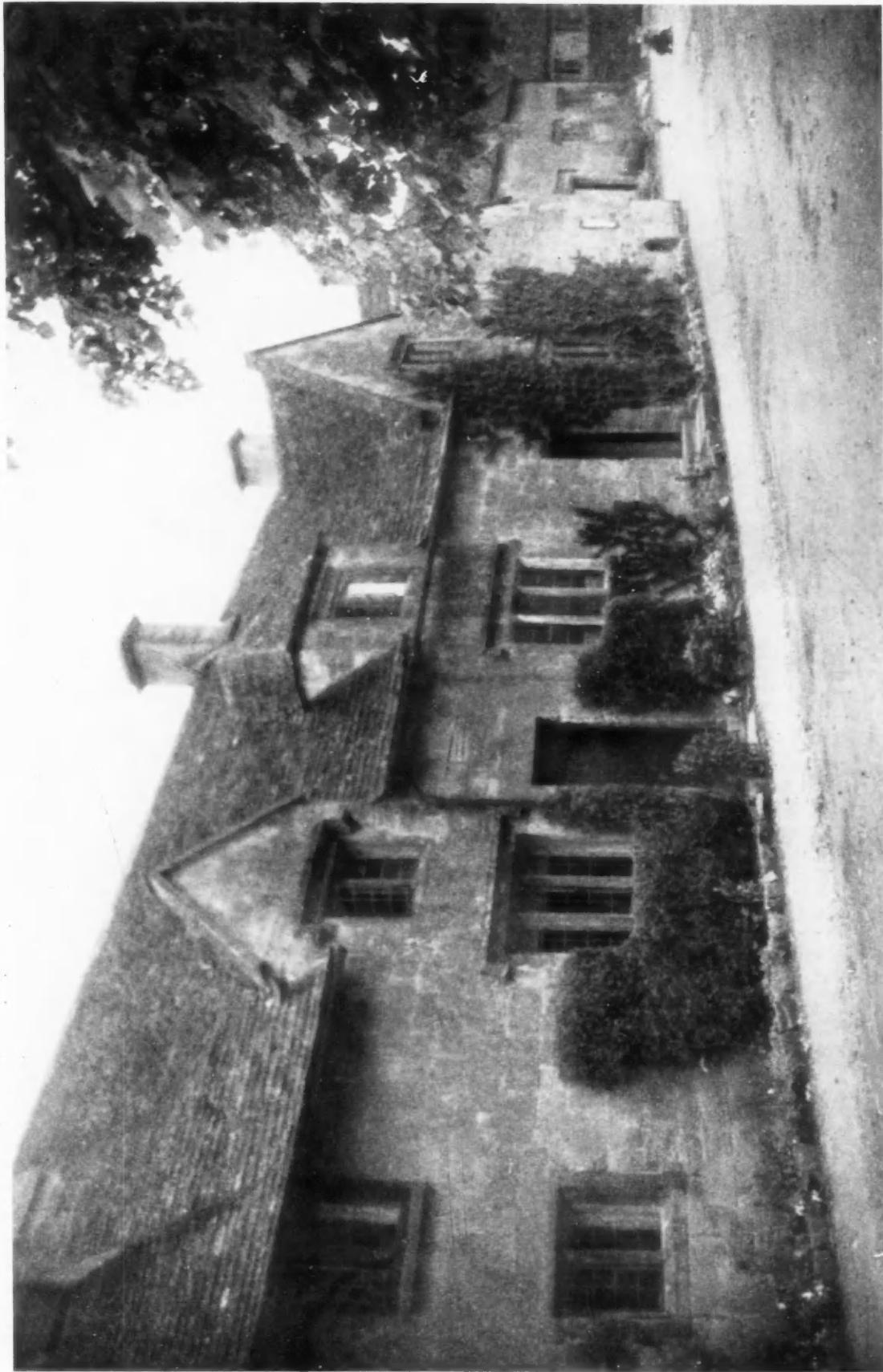




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VILLAGE CROSS AND COTTAGE AT STAUNTON, NEAR BROADWAY

The Forum Studies of European Precedents, Plate 110





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COTSWOLD COTTAGES AT STAUNTON, NEAR BROADWAY

The Forum Studies of European Precedents; Plate III





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OLD COTSWOLD COTTAGES, BROADWAY

The Forum Studies of European Precedents; Plate 112



THE BUILDING SITUATION

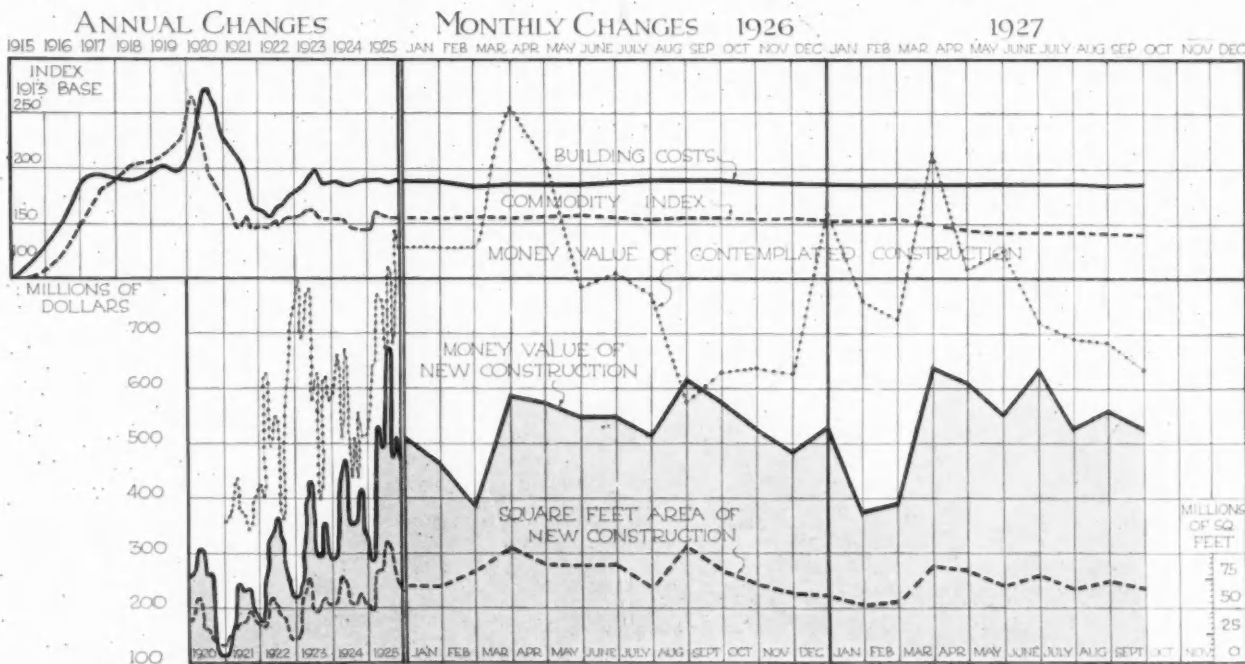
A MONTHLY REVIEW OF COSTS AND CONDITIONS

THE chart included here indicates the record of construction activity through September of this year. The month of August, according to figures of the F. W. Dodge Corporation, indicates in the 37 states east of the Rocky Mountains new construction contracts totaling \$552,487,900. This figure is approximately 8 per cent under the amount reported in August of last year, but it is explained that in each of the years 1925 and 1926 there was just one month with a contract total of six hundred million dollars or over. In both of those years that peak month was August. This year three months have shown over six hundred million dollars,—March, April and June. Obviously, it might be expected that August did not run so high because of the great preceding volume during this year, and it will be noted that August has registered the anticipated increase over July. An interesting fact about the figures is that the record of plans filed for new construction for the month of August shows a 21 per cent increase over that reported in August of 1926.

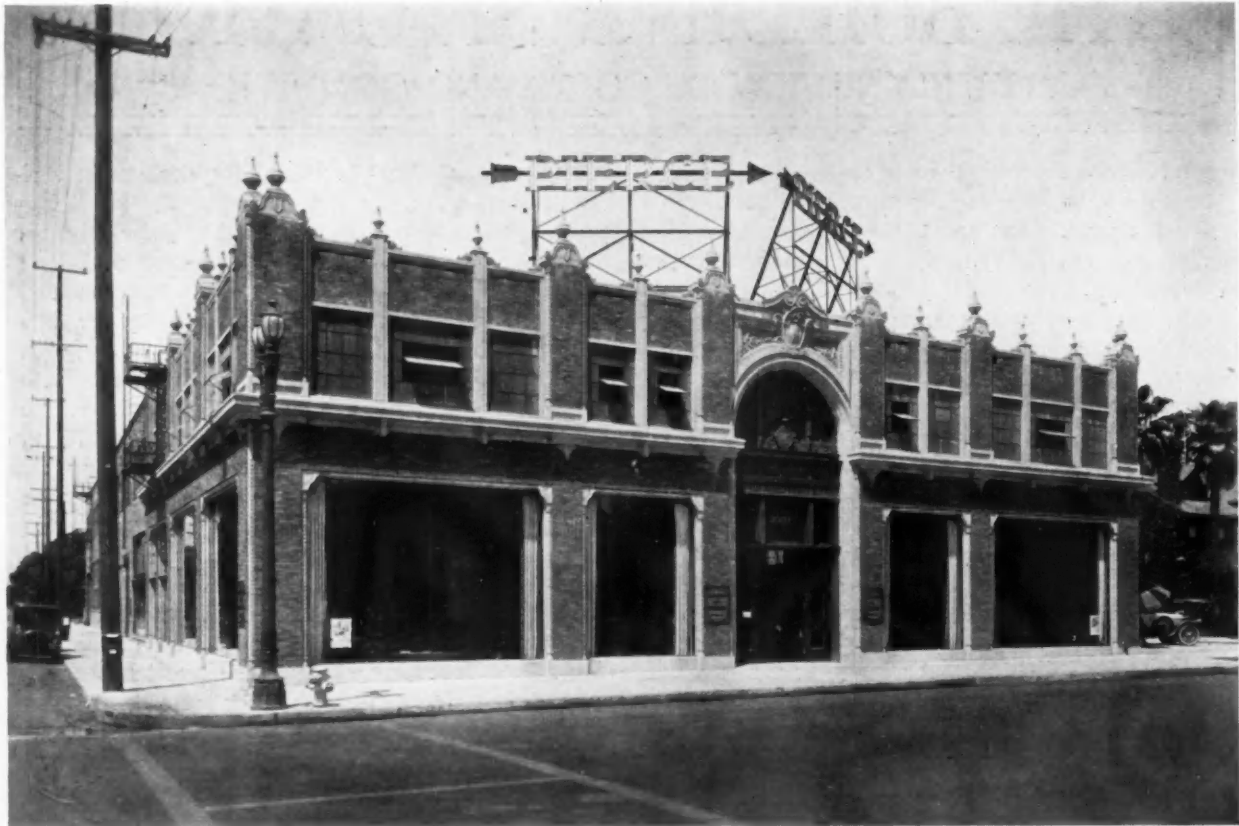
All indications point to the fact that there will be a fairly active movement in new construction during the fall and winter of this year, retaining the stability which the industry has been showing for some time.

Of course there have been building declines in various sections of the country, including the New England states, the Northwest, and particularly the Southeast. Texas has also shown some decline as compared with the activity of last year. On the other hand, the New York area shows activity approximately equal to that of last year; the Middle Atlantic states show a gain of about 18 per cent; the Pittsburgh district is about equal to last year; and the Central West shows a gain of approximately 12 per cent,—all these comparative figures covering the period of the first eight months of this year as compared to the similar period of 1926. The September figures just received show contracts let amounting to \$521,611,000, bringing the total for the first 9 months within 1 per cent of the same period last year.

General business activity is at least maintaining its own, if not increasing. The labor situation continues on a fairly stable basis, with labor rates being maintained at comparatively high levels, but with labor production on buildings reasonably satisfactory both as to quality and volume. Architects are suddenly reporting unusual activity as we enter the fall months, and in all sections of the country where gain in construction activity is indicated, offices are busy.



THESE various important factors of change in the building situation are recorded in the chart given here: (1) *Building Costs*. This includes the cost of labor and materials; the index point is a composite of all available reports in basic materials and labor costs under national averages. (2) *Commodity Index*. Index figure determined by the United States Department of Labor. (3) *Money Value of Contemplated Construction*. Value of building for which plans have been filed based on reports of the United States Chamber of Commerce, F. W. Dodge Corp., and *Engineering News-Record*. (4) *Money Value of New Construction*. Total valuation of all contracts actually let. The dollar scale is at the left of the chart in millions. (5) *Square Foot Area of New Construction*. The measured volume of new buildings. The square foot measure is at the right of the chart. The variation of distances between the value and volume lines represents a square foot cost which is determined, first by the trend of building costs, and second, by the quality of construction.



EXTERIOR



INTERIOR

PIERCE-ARROW SHOW ROOMS, LOS ANGELES
EDWARD CRAY TAYLOR AND ELLIS WING TAYLOR, ARCHITECTS

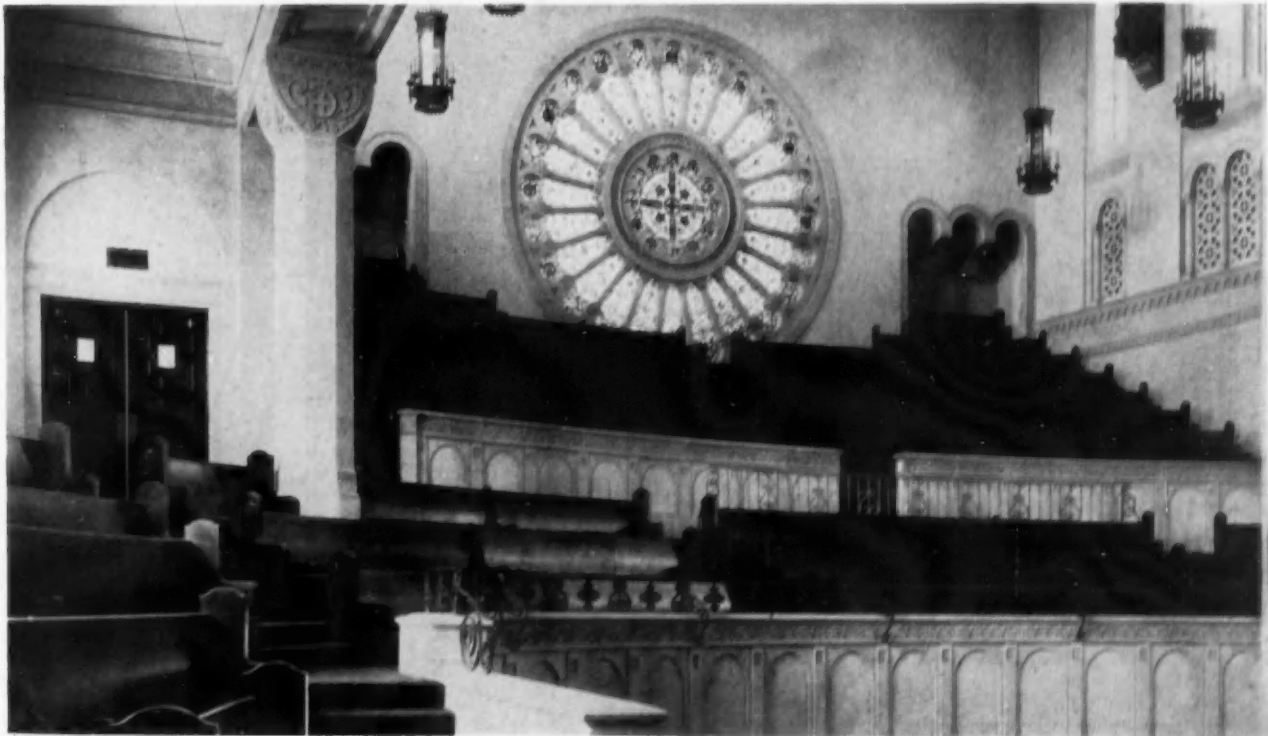


Photos. Mott Studios

✓ DETAIL OF FOUNTAIN, PIERCE-ARROW SHOW ROOMS, LOS ANGELES
EDWARD CRAY TAYLOR AND ELLIS WING TAYLOR, ARCHITECTS



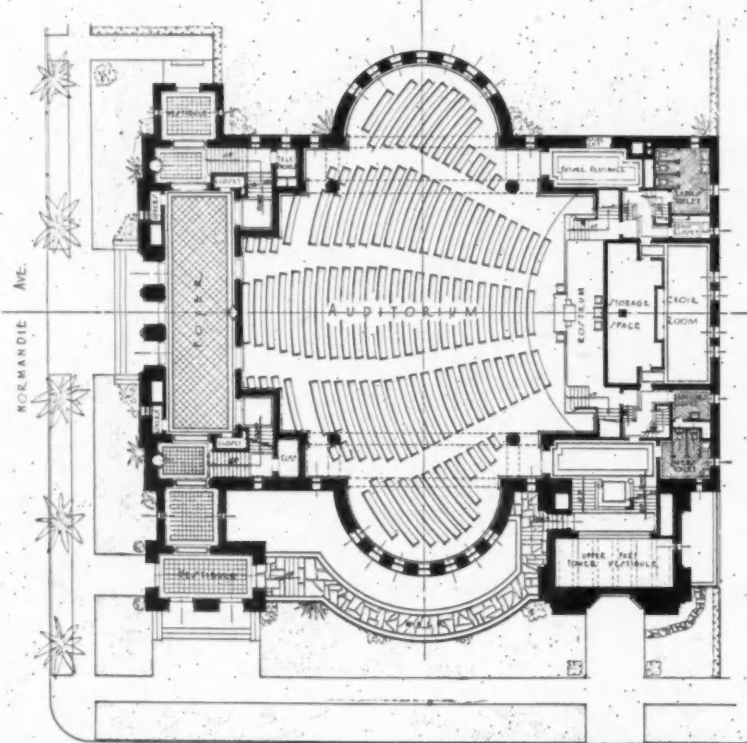
GENERAL VIEW



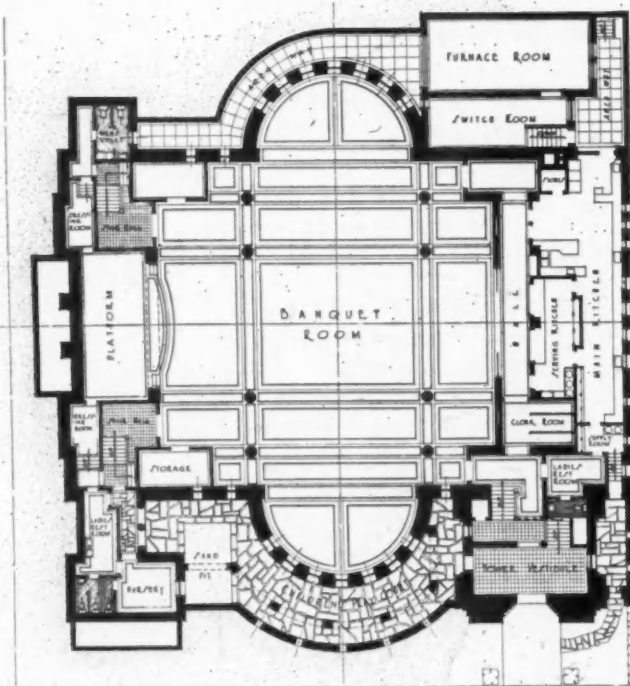
Photos. Albert E. Cawood

Plans on Back

THE GALLERY
 / WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
 ROBERT H. ORR, ARCHITECT

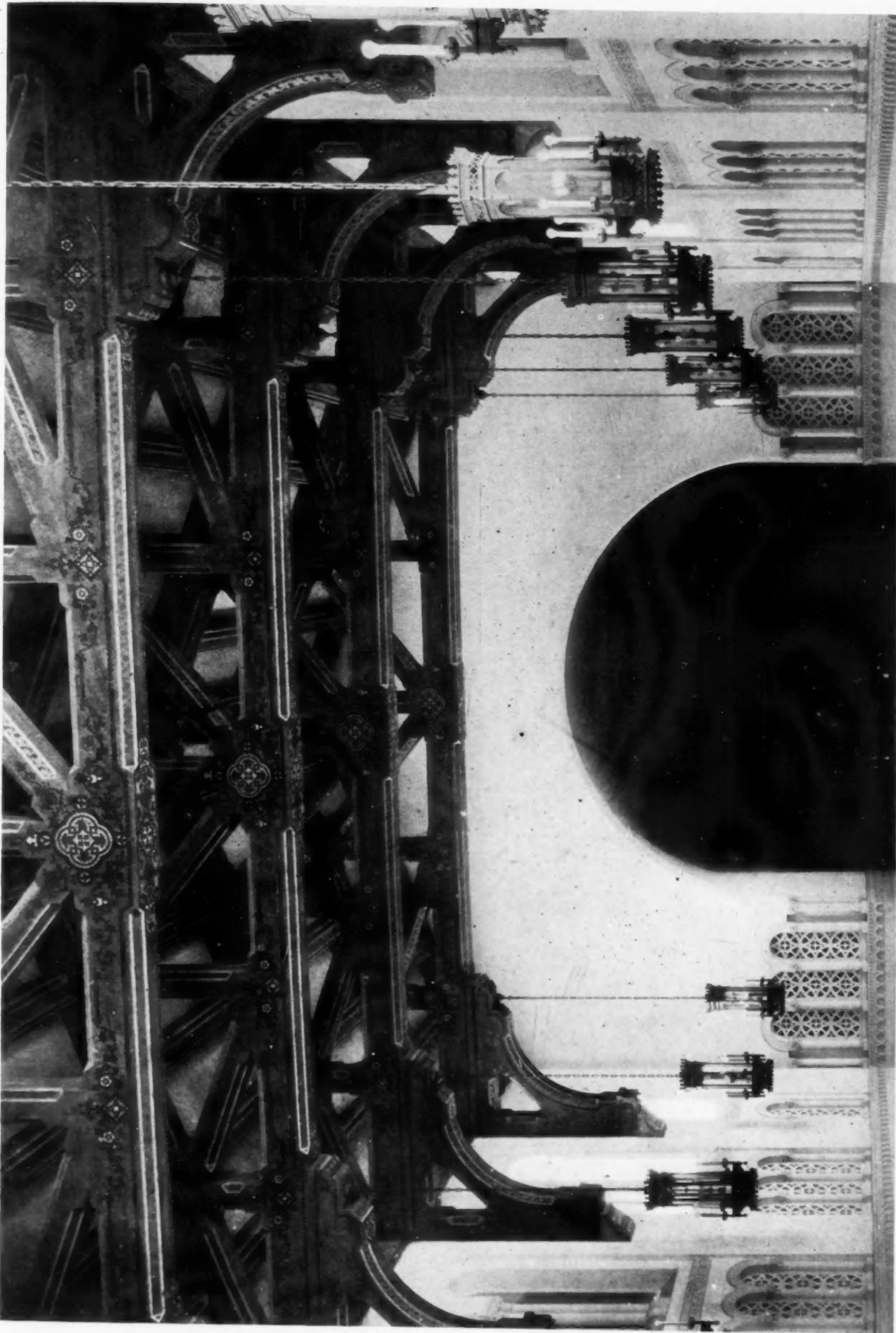


FIRST FLOOR



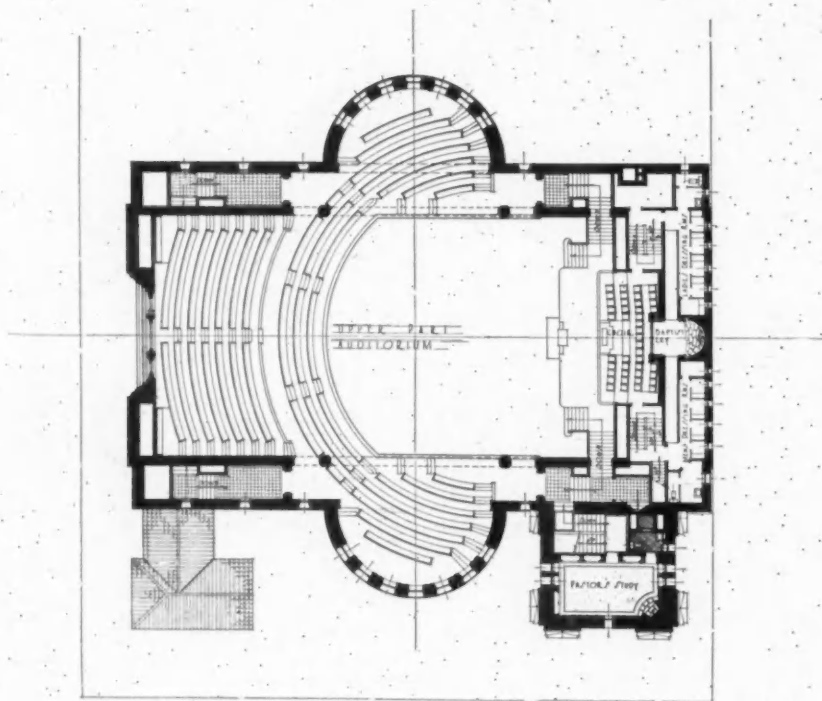
BASEMENT

PLANS, WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
ROBERT H. ORR, ARCHITECT



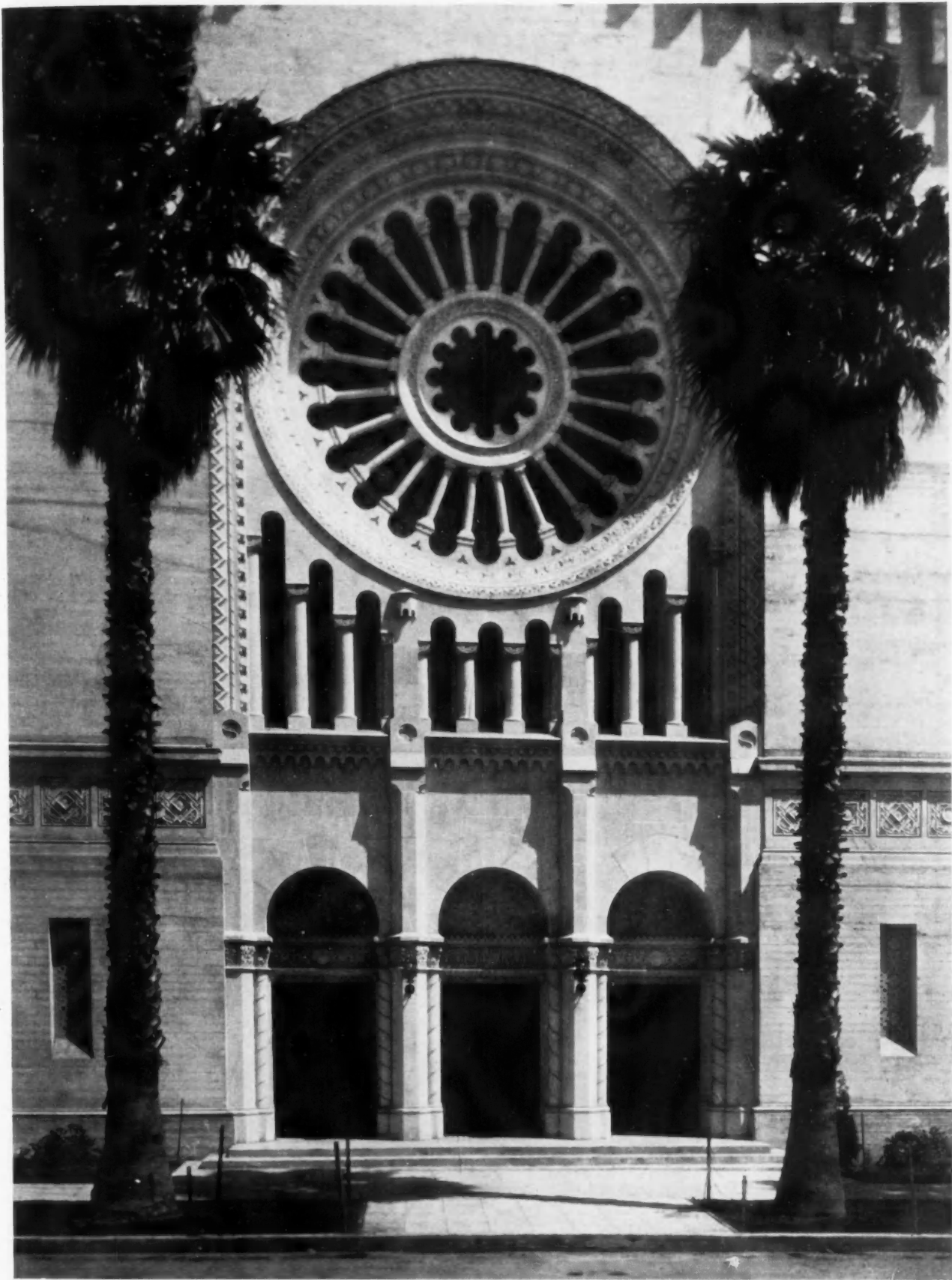
Plan on Back

UPPER PART OF AUDITORIUM
WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
ROBERT H. ORR, ARCHITECT



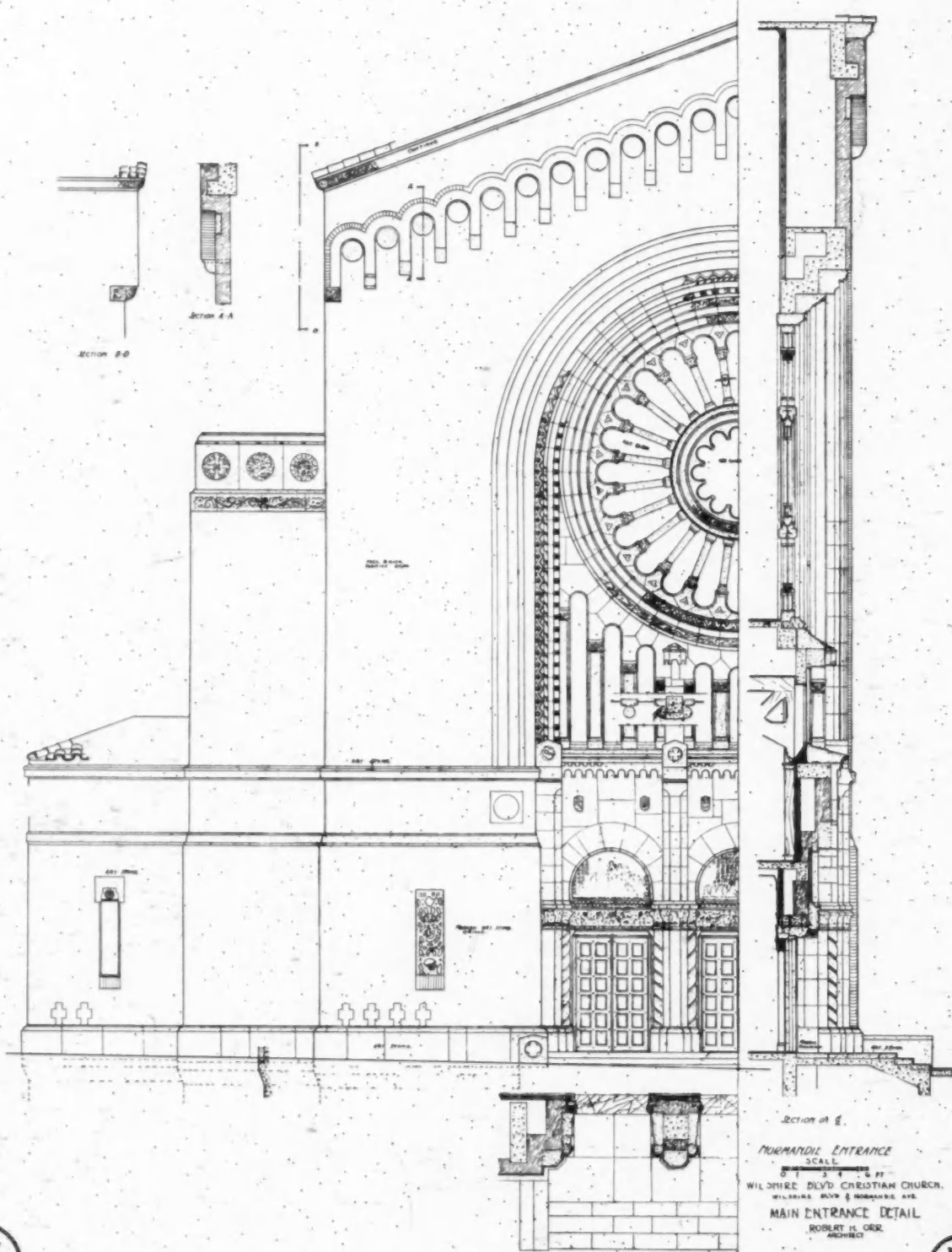
BALCONY FLOOR

PLAN, WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
ROBERT H. ORR, ARCHITECT



MAIN ENTRANCE
WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
ROBERT H. ORR, ARCHITECT

Detail on Back



NOV.
1927

No.
42

SECTION OF 2
 NORMANDE ENTRANCE
 SCALE
 0 1 2 3 4 5 6 7 8 9 10 FT
 WILSHIRE BLVD. CHRISTIAN CHURCH,
 WILSHIRE BLVD. & NORMANDE AVE.
 MAIN ENTRANCE DETAIL
 ROBERT H. GER,
 ARCHT.

The ARCHITECTURAL FORUM DETAILS



THE TOWER
WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
ROBERT H. ORR, ARCHITECT

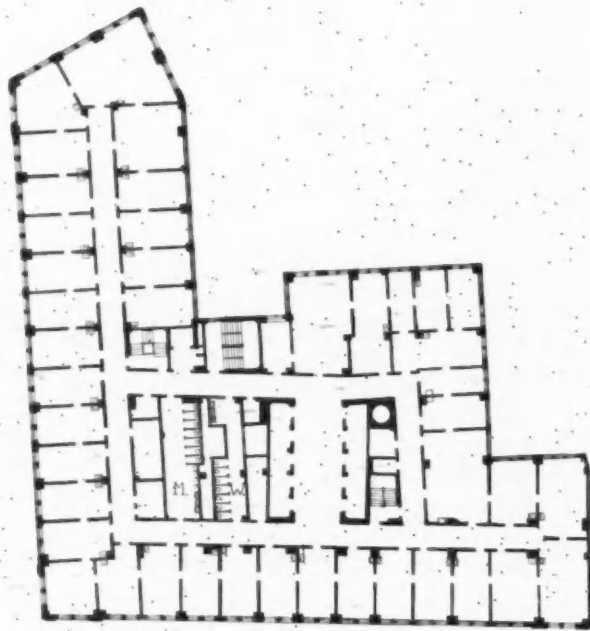




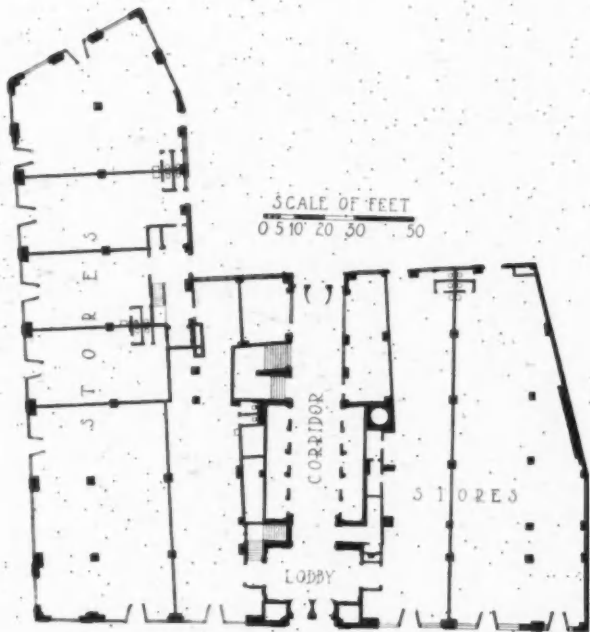
Photos. Arthur C. Haskell

Plans on Back

BOSTON CONSOLIDATED GAS COMPANY BUILDING
PARKER, THOMAS & RICE, ARCHITECTS



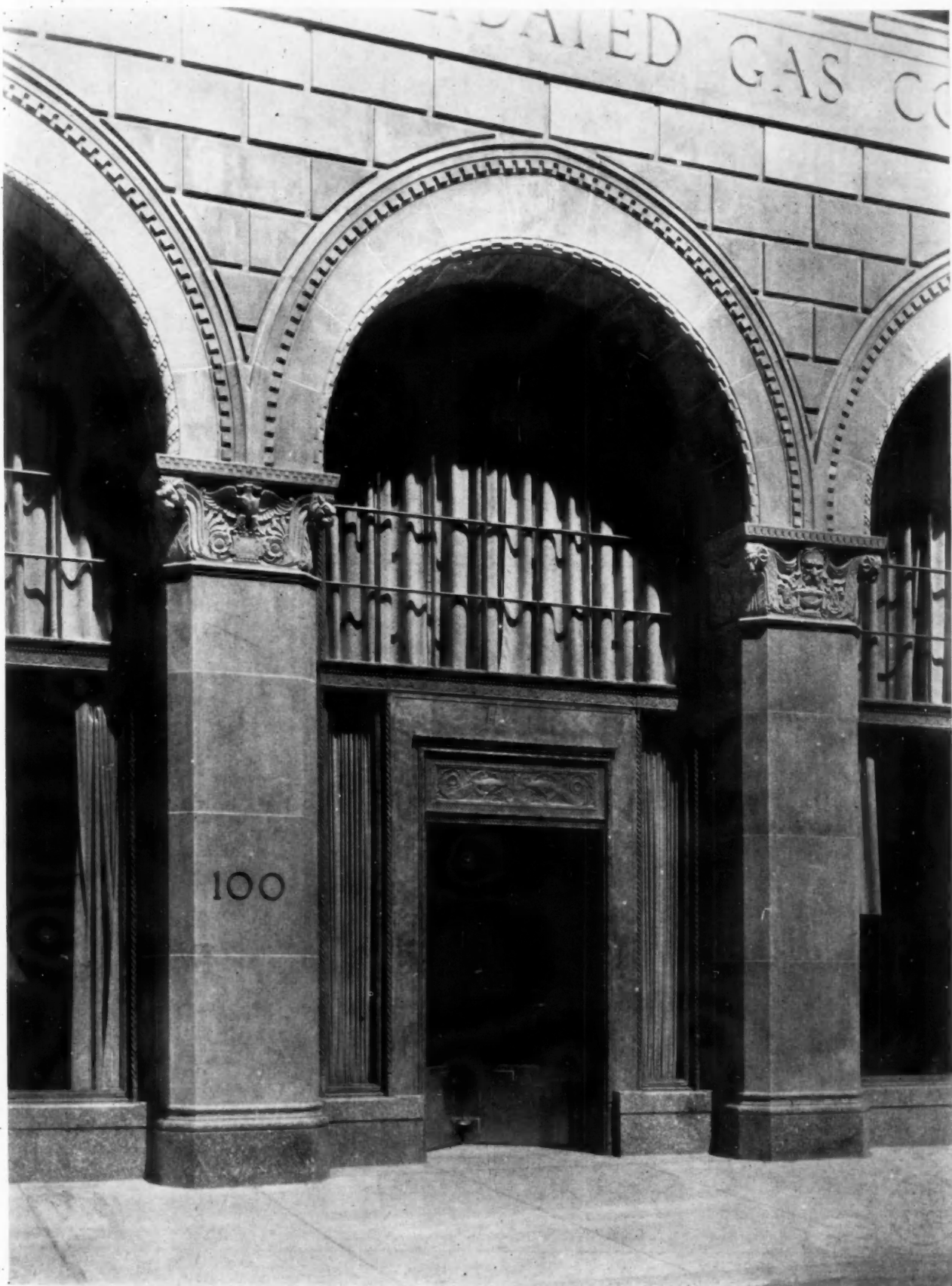
A TYPICAL FLOOR



FIRST FLOOR

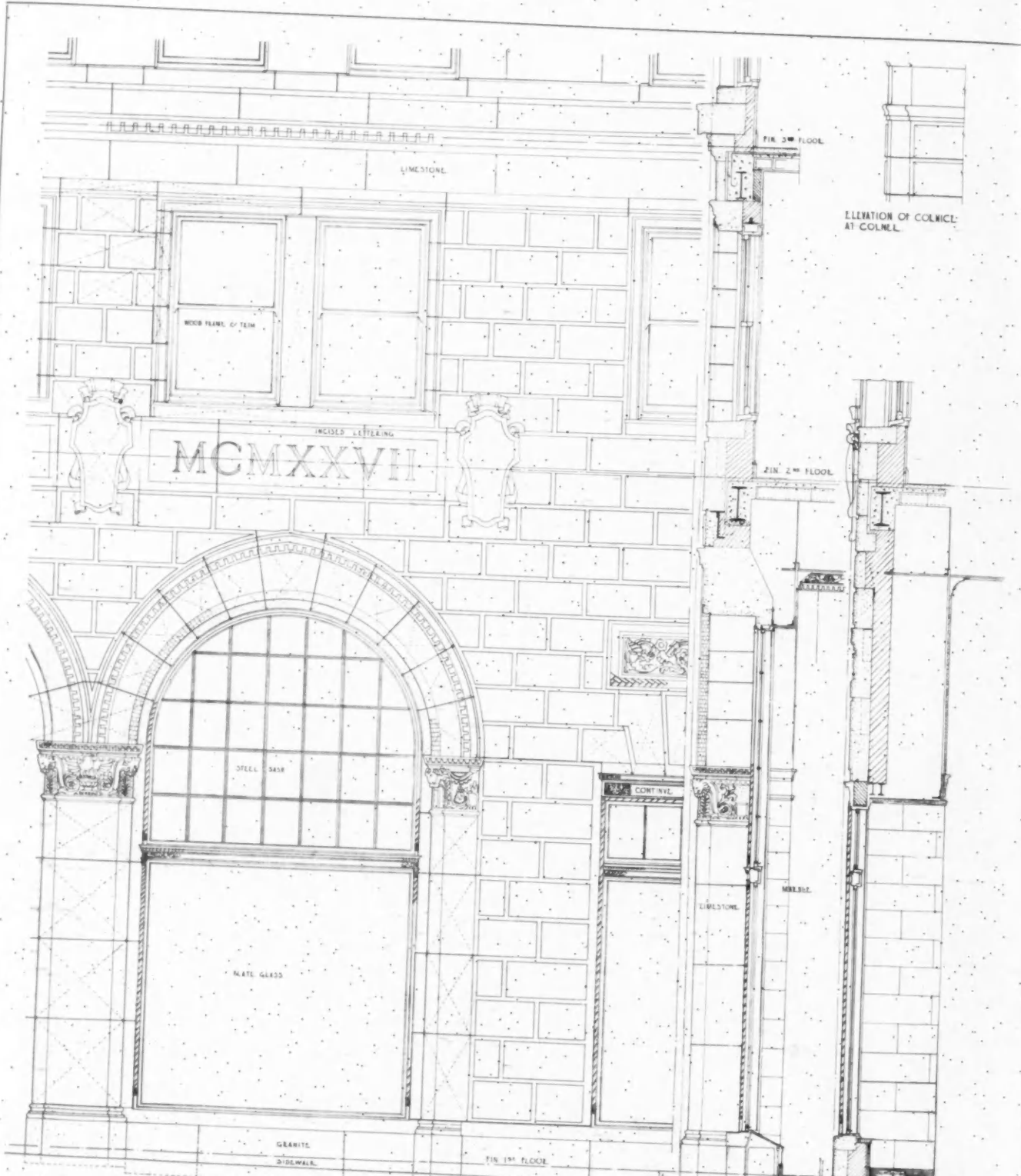
PLANS, BOSTON CONSOLIDATED GAS COMPANY

PARKER, THOMAS & RICÉ, ARCHITECTS



Detail on Back

SIDE ENTRANCE, BOSTON CONSOLIDATED GAS COMPANY BUILDING
PARKER, THOMAS & RICE, ARCHITECTS



ELEVATION OF LOWER PORTION OF BUILDING
 BOSTON CONSOLIDATED GAS CO.
 PARKER, THOMAS AND RICE ARCHTS BOSTON, MASS.

NOV. 1927

SCALE
 0 1 2 3 4 FT.

SECTION ON CENTER LINE OF ARCH

SECTION THRU CORNER WINDOWS

NO. 43

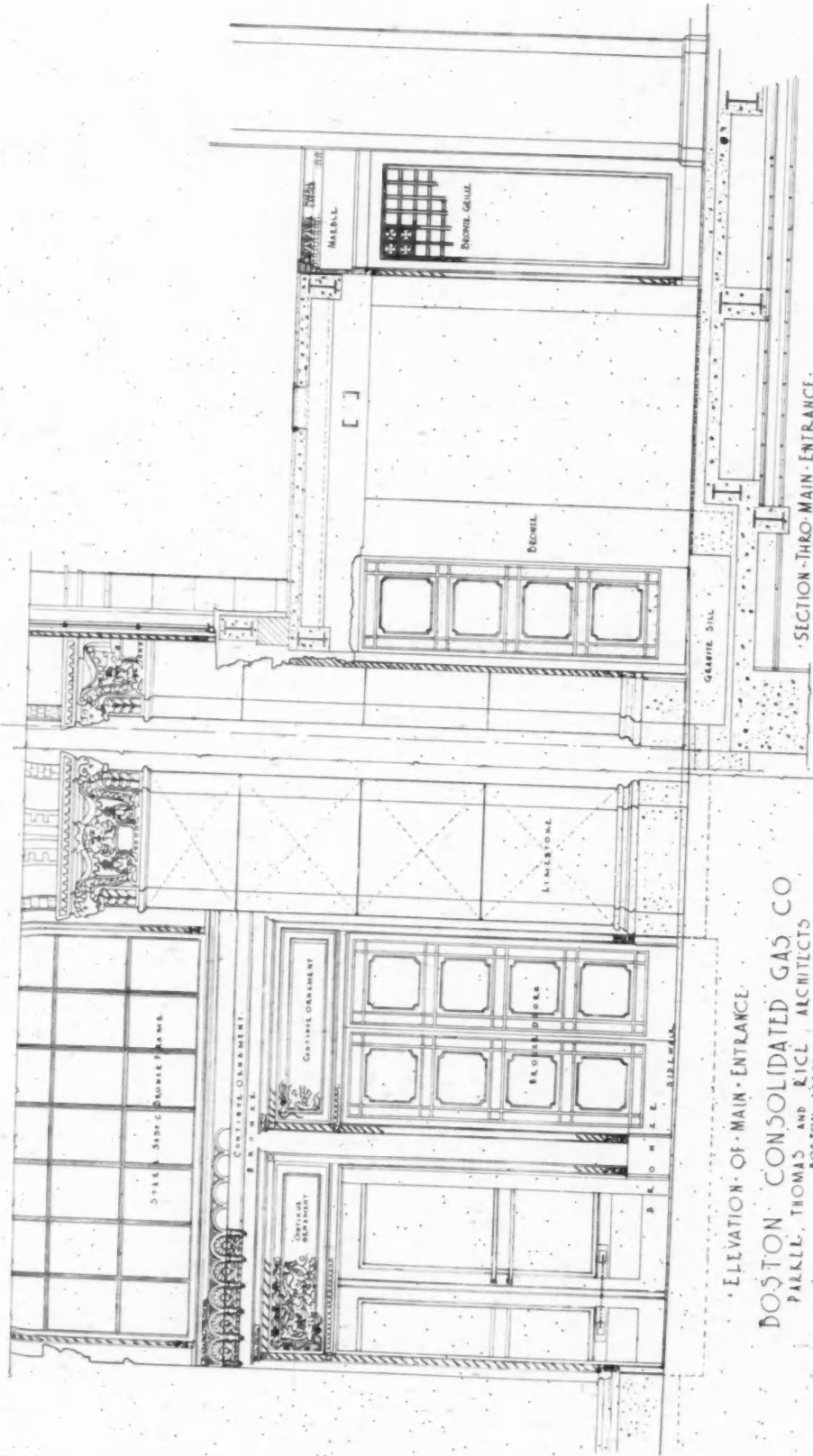
The ARCHITECTURAL FORUM DETAILS



Detail on Back

MAIN ENTRANCE, BOSTON CONSOLIDATED GAS COMPANY BUILDING
PARKER, THOMAS & RICE, ARCHITECTS

No. 44

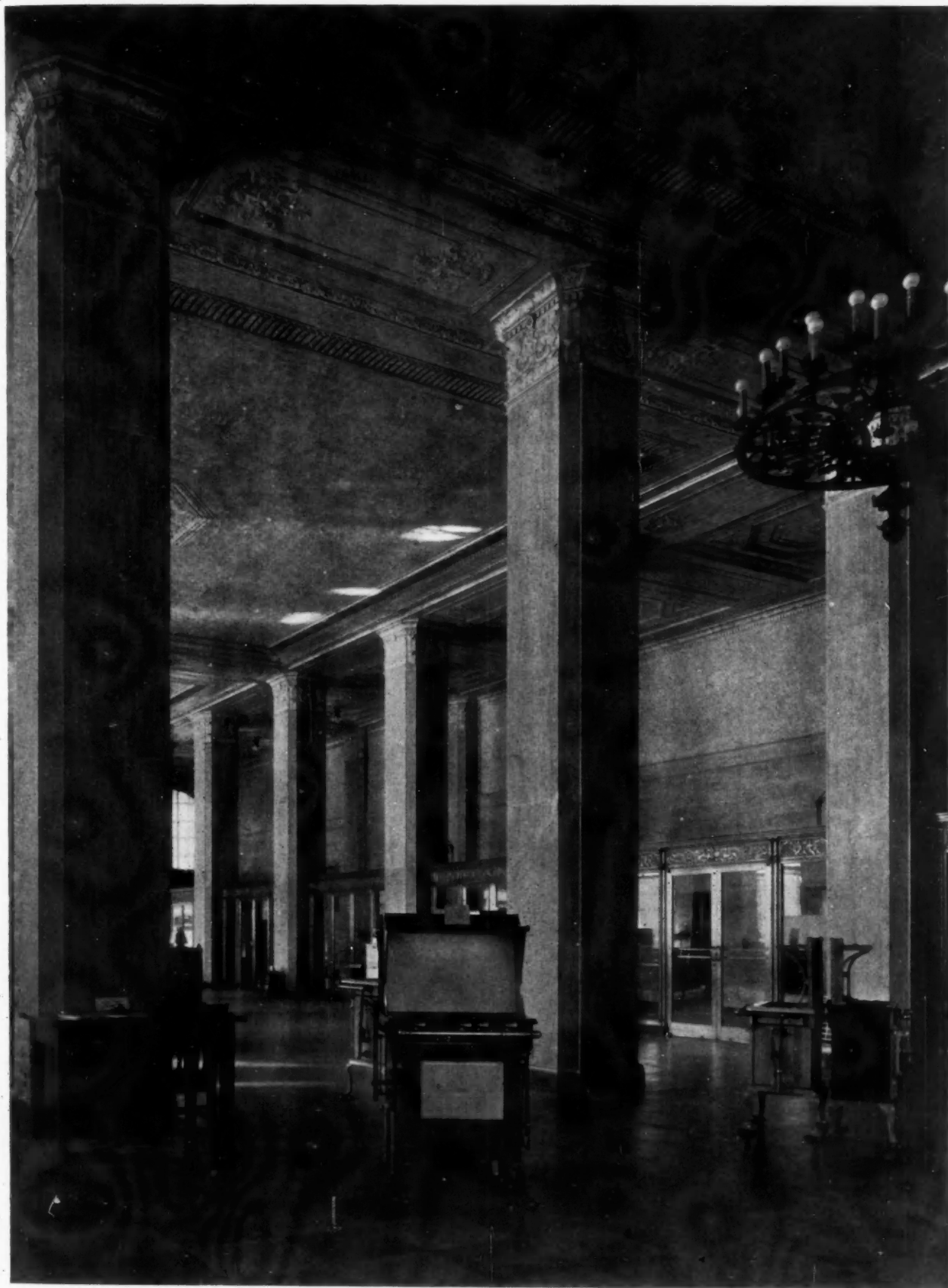


ELEVATION OF MAIN ENTRANCE
 BOSTON CONSOLIDATED GAS CO
 PALLER, THOMAS AND EICHL ARCHITECTS
 BOSTON MASS

SCALE
 0 1 2 3 4 FT.

NOV. 1927

The ARCHITECTURAL FORUM DETAILS



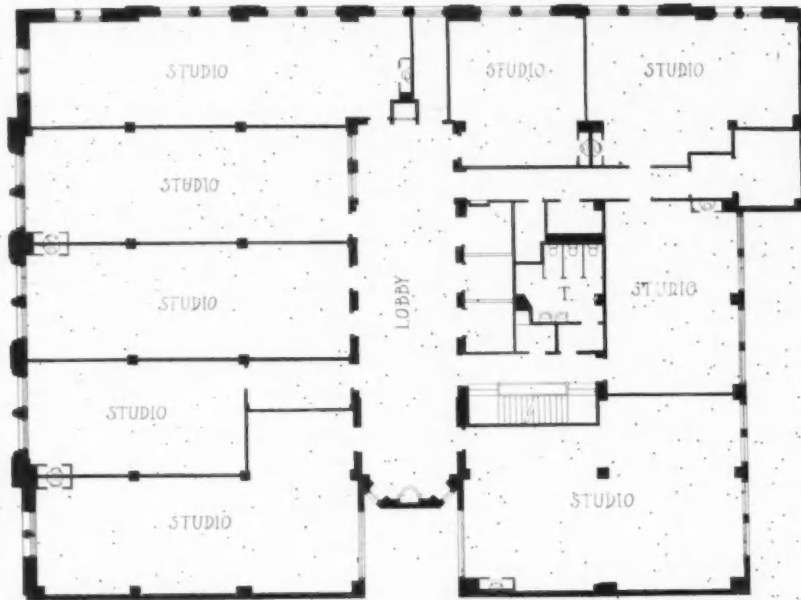
INTERIOR, BOSTON CONSOLIDATED GAS COMPANY BUILDING
PARKER, THOMAS & RICE, ARCHITECTS



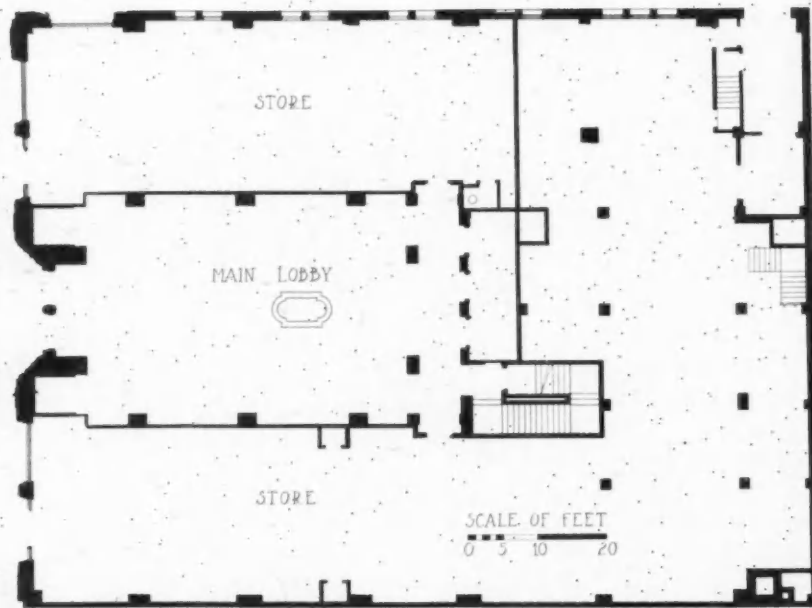


Plans on Back

FINE ARTS BUILDING, LOS ANGELES
WALKER & EISEN, ARCHITECTS

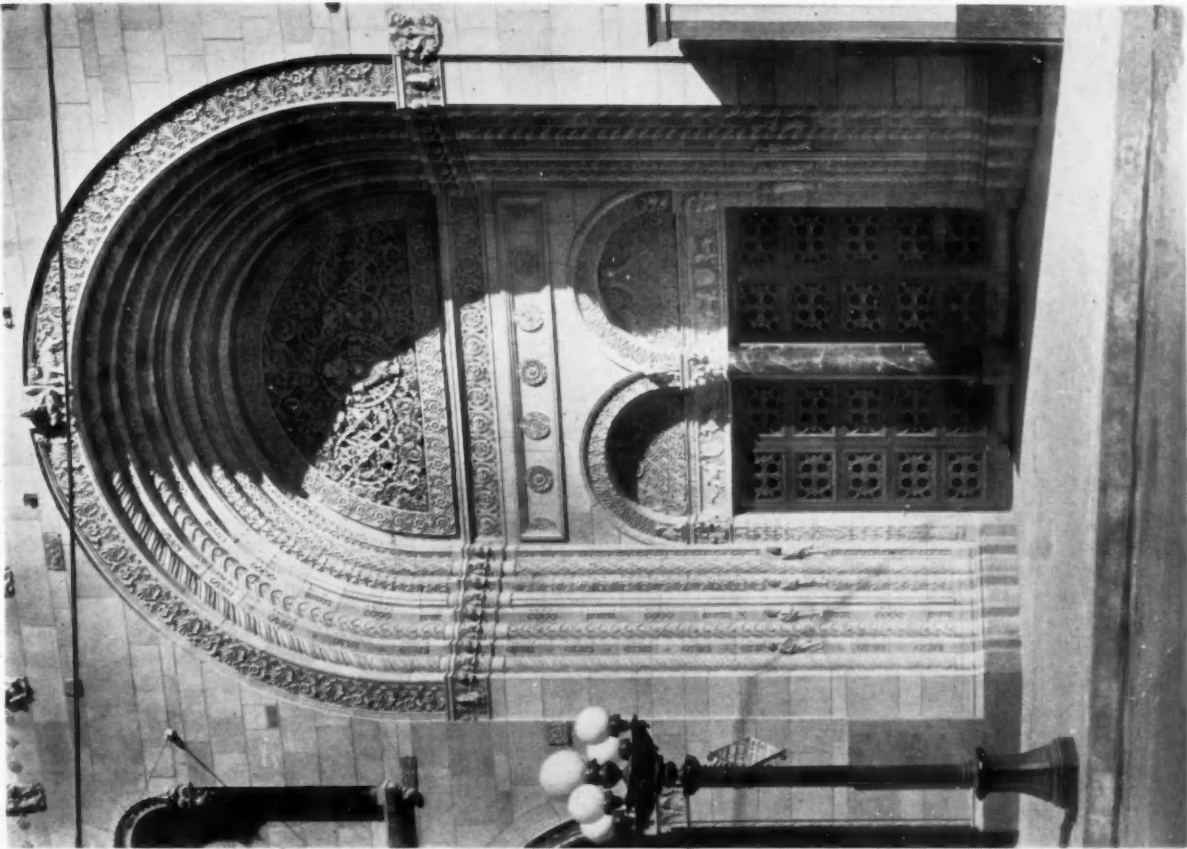


A TYPICAL FLOOR



FIRST FLOOR

PLANS, FINE ARTS BUILDING, LOS ANGELES
WALKER & EISEN, ARCHITECTS



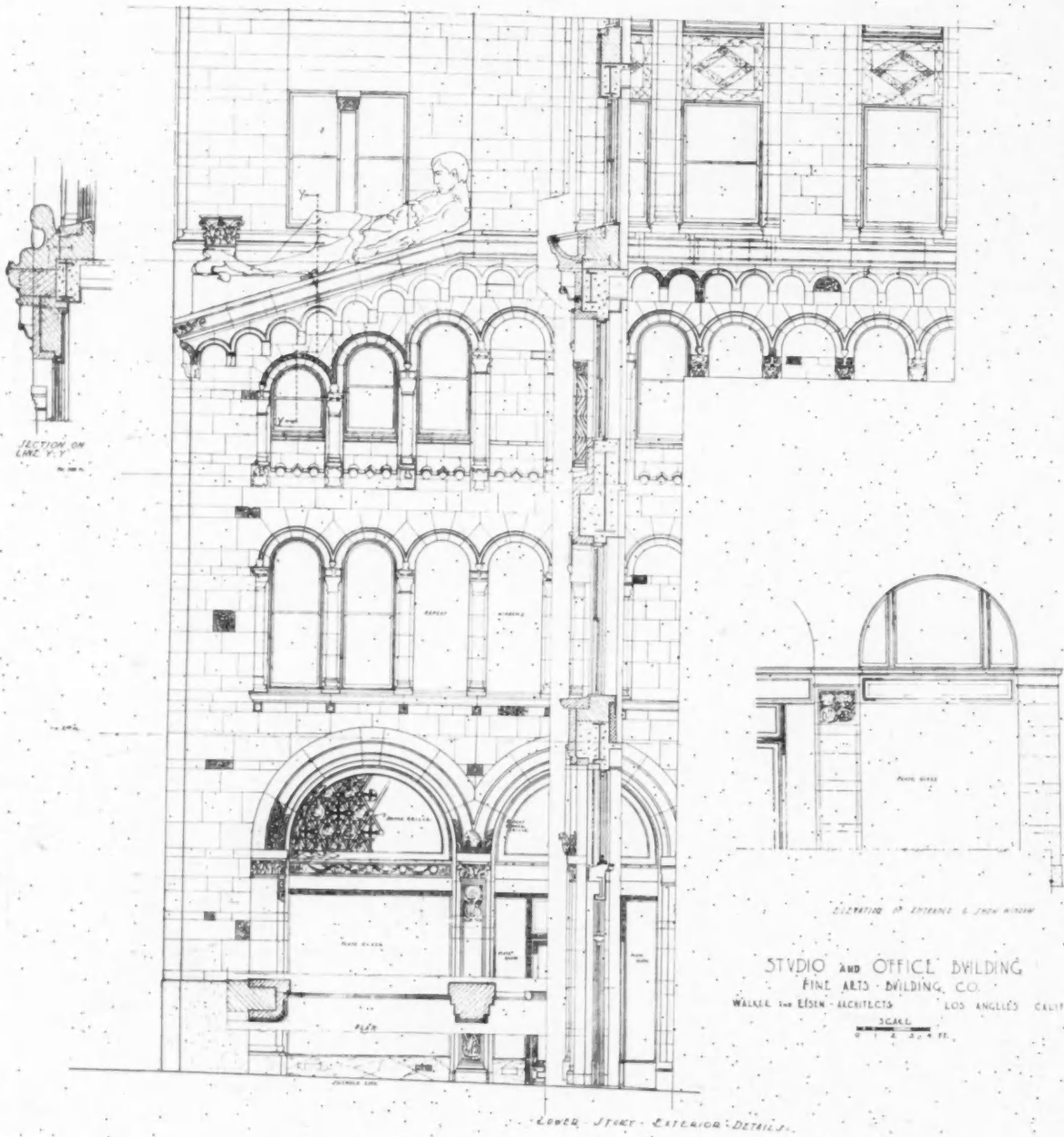
Details on Back

MAIN ENTRANCE

FINE ARTS BUILDING, LOS ANGELES
WALKER & EISEN, ARCHITECTS



DETAIL OF DOORWAY



NOV.
1927

No.
42

The ARCHITECTURAL FORUM DETAILS



ELEVATOR LOBBY, FINE ARTS BUILDING, LOS ANGELES
WALKER & EISEN, ARCHITECTS

THE ARCHITECTS' FORUM

On Use of Color in Commercial Architecture

By SAMUEL HOWE

POSSIBLY American architecture, which has triumphed in many fields since first it undertook to add to our buildings the scholarly detail of the Classic, the Renaissance, and the Gothic, is seen at its best in the skyscraper. But the skyscraper demands special treatment. Consequently, we are by no means alarmed by the fact that the Building Department has robbed us of projections, though it did this without any great consideration of aesthetic effect, but from the necessity of insuring a maximum of light for the streets and the lower stories of buildings. This bold, free action has left the architect in a difficult position. At the same time, it is exactly the position in which the man of the solution desires to see him at the moment. The solution of the problem is well shown in the fine buildings, now lining our thoroughfares, which do not at all times come strictly under the classification of "cloud-tickers," as the Germans term them, or skyscrapers in the nomenclature of our own land. Is it not the fearless handling of the modernist that is here needed? Thanks to the engineer, to the limitations of zoning laws and local conditions, to the breadth or narrowness of our streets and to the demands of real estate operators and owners, the architect is compelled to build to the maximum capacity of the lot, and the "set-back," which we are delighted to see, is the result. The set-backs form terraces which in some cases, where they have been developed in a number of family hotels and apartment houses, can well be classed as "hanging gardens."

Robbed of his projections, his cornices and entablatures, the very stuff upon which he has fed all his life, the architect has but two main sources of decoration left,—texture and color. How is the architect going to tell off-hand the influence of light upon color? And just how is the color to be applied? The artists of the 10-inch brush have here no place. It is work for the ceramist. Here are glaze and metallic oxides. Here are chemical compositions, which delight us so much, which must be fired upon clay, in the form of brick or tile. Some of it in our loose vocabulary is called architectural terra cotta. Call it what you will,—it is the ceramist who must be the savior of the situation. Certainly that means a knowledge of color. The laws of harmony and contrast are involved. Whichever way you look at the problem, you must see color, not as seen and devised in the drafting room, but color hundreds of feet up in the air. And this must be used with

the knowledge that, however entertaining our adventure may be, we must provide for the diversified and ever-exacting nature of our climate. It is largely a matter of experiment. To prepare for this it is all very easy and natural for us to be told off-hand to go to China, or to Russia, or to northern Italy. Some attempt to remind us that even in our own cities, the southern cities like Charleston, we can get, kindergarten fashion, a hint as to the use of color worth accepting. Text books have much to say about the influence of light upon blue, green, orange, yellow, red, when viewed from near or at a distance. But what text book tells of the influence of the thin veiling of soot, which neutralizes much, emphasizes more, and kills jewels in perspective?

The Woolworth Building is a case in point. We like it so much as it is that we are not at all disturbed to hear of the architect's discussion with the owner as to the wisdom of applying soap and water. Yet it is consoling to think that as a remedy they could easily be applied. Louis C. Tiffany advises us to avoid dark colors and to use tones that are light when seen against the sky, while Alexander B. Trowbridge tells us to consider one or two of the newer buildings on Fifth Avenue and beware. I, too, find myself opposed to the type of skyscraper design which, as one critic recently said, looks like a series of packing boxes, placed one on top of another. However, the one redeeming feature of these buildings is the use of color, which although not entirely successful, is, I believe, a step in the right direction. Hubert G. Ripley of Boston considers the American Radiator Building, whether seen in the morning mists or illuminated at night, one of the most beautiful sights in the world. Whether the color effect will last for much more than 10 or 15 years, he thinks is a question. It is only in the tropics, he says, that buildings look well at noontime. Here are many structures in our midst at which we can look, and applaud as being a step in the right direction; or else condemn them as failing to utilize color as it should be used in architecture. Most architects when approached on the subject say it is up to the owner. The owner replies that the material is at fault. What shall the material be? Have we not tried glazed brick, tile, terra cotta, marbles, stones, paints and metals? And with the use of each of these materials have we not found causes for dissatisfaction? So the buck is passed from one man to another. There is no limit to the

difficulties under which the architect and colorist labor. As Whitney Warren has said, "it is sunshine which we want in place of gloom in our streets. We want anything that will contribute to the gaiety and pleasure in life," and then, with an expressive gesture, he held well beyond the reach of any but a 6-foot giant, a photograph from a model of a tower shortly to be added to the new skyline of the city. "This last adventure of mine," he said, "is of a brick which will doubtless promote discussion,—as in the case of the Vanderbilt Hotel,—a brick the complexion and color of the glorious cheek of a California girl. Yes, her rosy face will add the necessary tone and texture. She will be crowned with a *chapeau* of gold, or of copper trimmed with gold."

We should regret to have to say that the well meaning architect of our favored land has neither the ability nor the imagination necessary to undertake the task of solving the problem of color in architecture, but apparently the architect often lacks the courage of his convictions, which he must have in order to convince and persuade a client. He who hesitates is lost. We want and need a leader, someone who has gumption to go ahead and do something.

We are exceedingly grateful for J. Monroe Hewlett's opinion that the architects should get together and decide what color shall prevail, that is, what material shall give the prevailing tone to the

entire color mass for the whole block; that the interest should be in the building as a whole, or rather the block as a whole, rather than to try to win the attention of the public by a subtle division of the upper story, wherein green, blue and yellow compete with each other, in broad horizontal bands at irregular intervals. Mr. Hewlett is not prepared to say that we should have a red block or a brown block, or a blue block, but he thinks that the men in general architectural practice would be wise to study by the block, and by the mass, and not belittle the opportunity by toying with the skyline on every occasion.

Chester H. Aldrich, tells us that this color idea for the skyscraper is excellent. He approves heartily, yet agreeing that of course it is a matter of ceramics of some description or other, either in the form of coated terra cotta or of colored tile,—tile by preference, because it is more liberal in its color qualities and possibilities. The modernists' recent color contribution to the subways of New York is worthy of regard. Here color has been concentrated to catch the public's attention and requirements. Let us hope that this successful and pleasing use of color to serve the practical purpose of identifying subway stations in passing may serve as a precedent and an inspiration for the larger use of color in the adornment and beautification of our urban architecture, whether it be commercial, domestic or monumental.



Photo. P. A. Nyholm

Ornament in Color, French Building, New York

Fred F. French Co., Architects

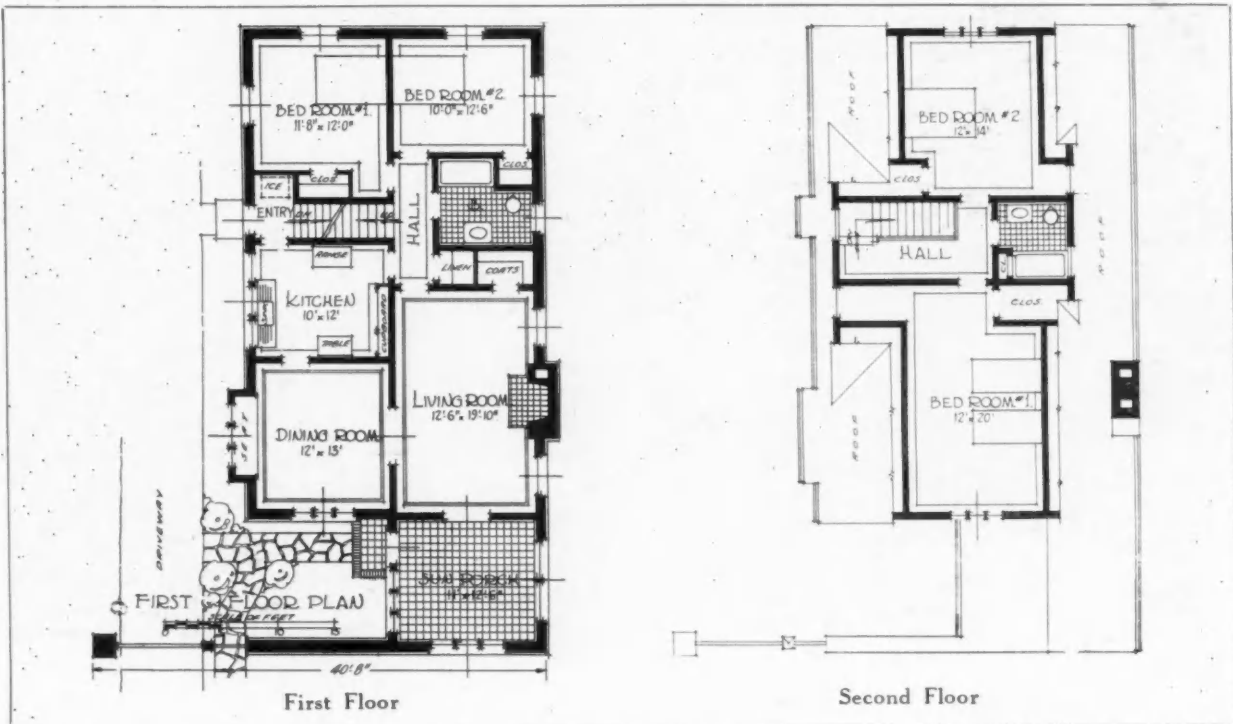


HOUSE OF W. G. WILKINSON, ESQ., WESTFIELD, N. J.
R. C. HUNTER & BRO., ARCHITECTS

SMALL BUILDINGS



HOUSE OF W. G. WILKINSON, ESQ., WESTFIELD, N. J.
R. C. HUNTER & BRO., ARCHITECTS



FORUM SPECIFICATION AND DATA SHEET—205

House of W. G. Wilkinson, Esq., Westfield, N. J.

R. C. Hunter & Bro., Architects

OUTLINE SPECIFICATIONS**GENERAL TYPE OF CONSTRUCTION:**

Hollow tile, timber floor and roof construction.

ROOF:

Wood shingles.

WINDOWS:

Steel casements.

FLOORS:

Oak.

HEATING:

Steam.

PLUMBING:

Complete; water, sewer, etc.

ELECTRICAL EQUIPMENT:

Complete lighting.

INTERIOR MILLWORK:

Oak.

INTERIOR WALL FINISH:

Rough plaster.

INTERIOR DECORATIVE TREATMENT:

Light tinted walls and ceilings; stained trim.

APPROXIMATE CUBIC FOOTAGE:

29,700.

COST PER CUBIC FOOT:

48 cents.

DATE OF COMPLETION:

December, 1926.

THIS is an excellent example of a small house possessing originality and charm, the exact style of which is difficult to determine. It suggests somewhat the architectural trend today in the design of small houses in England. The use of brick for the window reveals, sills and lintels, gives a touch of color to contrast with the white painted stucco walls. This use of brickwork is whimsical rather than picturesque and adds an amusing rather than a serious note to the character of the design. The planting about the house is an important note

in the picture. The dark cedars, small pines and hemlocks look well against the white walls. The form of the house is a long rectangle, so arranged that it is possible to include two bedrooms and a bath at one end of the first floor. The house is entered through a small forecourt upon which opens the sun porch. This porch has much the effect of a large, well lighted vestibule, as it has on three sides casement windows which may be closed in bad weather. From the living room open the dining room and hallway, the latter leading to the two bedrooms.



Entrance, House of W. G. Wilkinson, Esq., Westfield, N. J.

R. C. Hunter & Bro., Architects

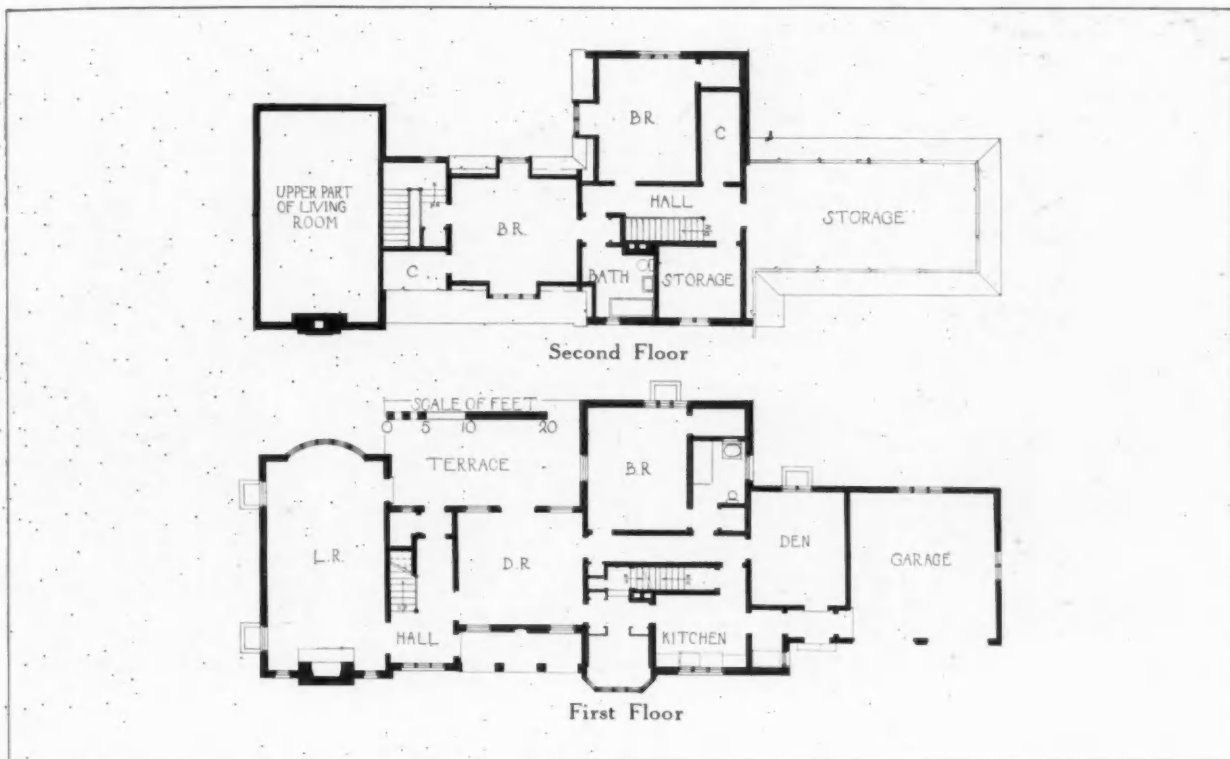


Photos, Richard Southall Grant

HOUSE OF JOHN TRITTEN, ESQ., UTICA, N. Y.
KINNE & FRANK, ARCHITECTS

THIS illustration shows the front elevation of this small brick country house. The arcade with three openings marks the entrance to the house, at the right of which there is the small bay window of the breakfast room. Although a two-story house, the roof

is carried down sufficiently low to give the impression of a story and a half. The tall living room chimney at the left of the front elevation serves to balance the high gable of the service end of the house. The large living room, which occupies the entire



FORUM SPECIFICATION AND DATA SHEET—206

House of John Tritten, Esq., Utica, N. Y.
Kinne & Frank, Architects

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Brick.

ROOF:

Slate.

WINDOWS:

Wood sash and casements.

FLOORS:

Oak.

HEATING:

Vapor steam.

INTERIOR MILLWORK:

Pine, enameled.

INTERIOR WALL FINISH:

Semi-rough, glazed.

APPROXIMATE CUBIC FOOTAGE:

52,321.

COST PER CUBIC FOOT:

51 cents.

DATE OF COMPLETION:

April, 1926.

wing, is open to the rafters. The dining room, which is located at the middle of the house, has windows on two sides. On the garden side the windows open onto a flagged terrace. In addition to the main rooms and the service department there are on the first floor a bedroom and bath and a room called the "den," which opens into the passageway leading to the garage. These rooms make an excellent bachelor

suite. On the second floor two large bedrooms, a large bath, store room and a spacious closet occupy the center portion of the house. This second floor is reached not only by the main stairway but also by a service stairway. It is possible, therefore, that one of these bedrooms may be for the use of servants. The design as a whole shows a straightforwardness and purpose devoid of any attempt at the bizarre.



Terrace



Living Room

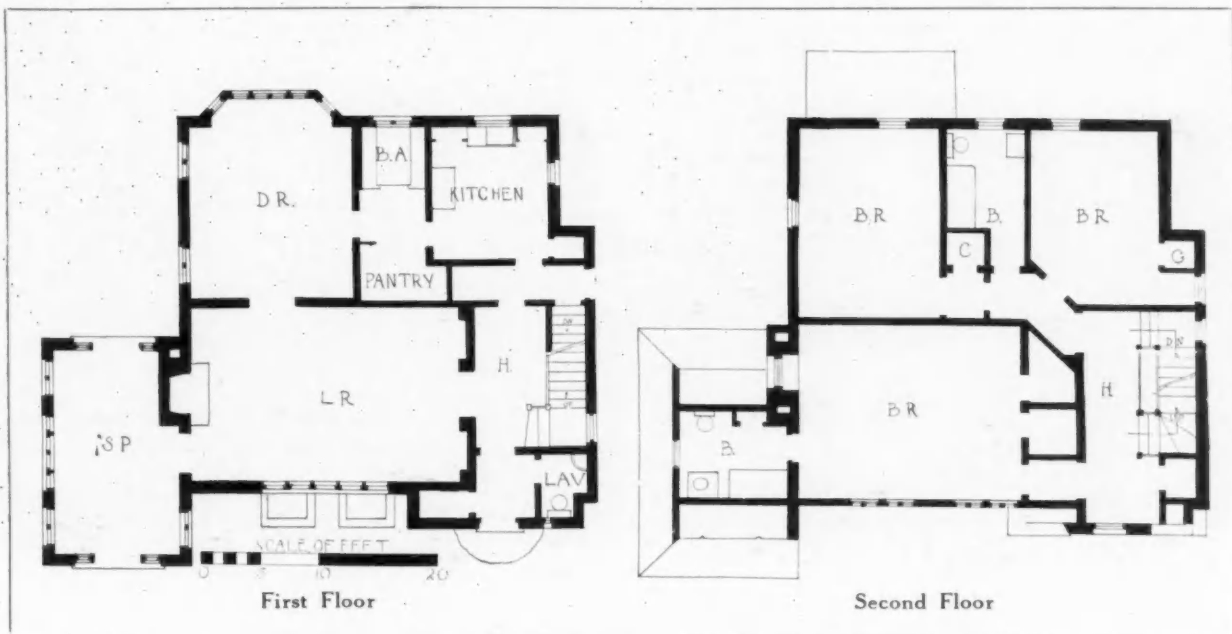
House of John Tritten, Esq., Utica, N. Y.
Kinne & Frank, Architects



HOUSE OF JAMES CASSIDY, ESQ., FOREST HILLS, N. Y.
THOMAS C. ROGERS, ARCHITECT

ALTHOUGH square in plan, this small house in stucco and half-timber has the appearance of length. This effect is obtained through the treatment of the sun porch at one end of the house, over which a high gabled roof has been carried up, similar in slope to the roof of the main house. The

overhang of the second floor gives a line of shadow which still further heightens the horizontal rather than the vertical effect of the design. The entrance door is placed in a gabled wing at the left of the front elevation. This entrance door leads into a vestibule, off of which open a lavatory and coat



FORUM SPECIFICATION AND DATA SHEET—207

House of James Cassidy, Esq., Forest Hills, N. Y.

Thomas C. Rogers, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Terra cotta tile and frame.

EXTERIOR MATERIALS:

Stucco, brick and wood trim.

ROOF:

Tile.

WINDOWS:

Casement and double-hung, wood.

FLOORS:

Clear white oak; porch, tile.

HEATING:

Vacuum steam system.

PLUMBING:

Fixtures and brass pipe.

INTERIOR MILLWORK:

Living portion in oak; bedrooms and service portion in white wood.

INTERIOR WALL FINISH:

Plaster.

INTERIOR DECORATIVE TREATMENT:

Rough-textured walls with dark oak woodwork in living portions; bedrooms in stippled paint.

APPROXIMATE CUBIC FOOTAGE:

40,000.

COST PER CUBIC FOOT:

70 cents.

DATE OF COMPLETION:

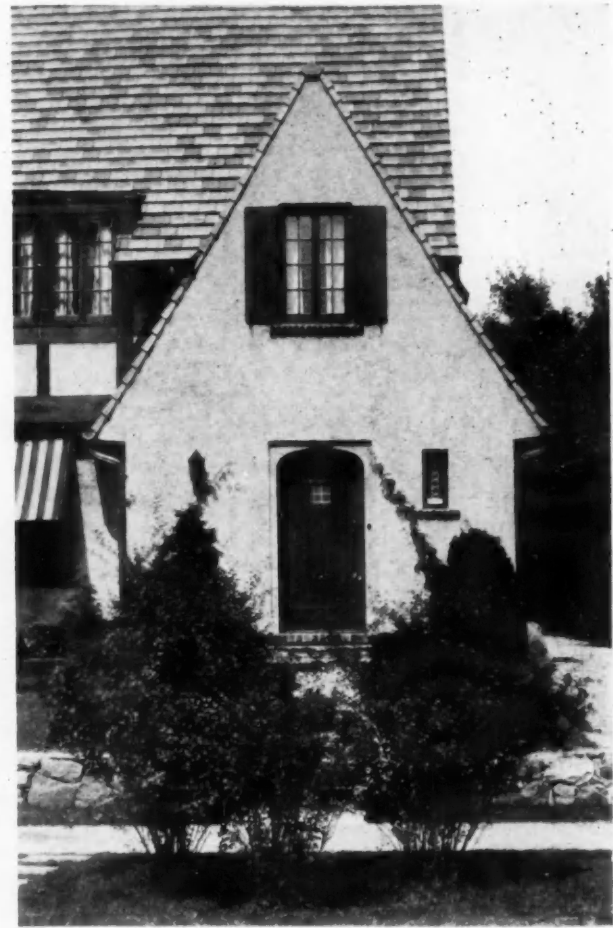
February, 1925.

closet. Back of the entrance vestibule is a stair hall. The living room occupies the center portion of the first floor. Into this room the sun porch opens at one end and the dining room at the side. Between the dining room and the kitchen is a combination pantry and breakfast alcove. The plan is convenient

and logical and sufficiently original to be interesting. The very high roof makes possible three excellent bedrooms and two baths on the second floor. The high pitched roofs of the farmhouses of northern France afford a precedent when rooms of some height are desired on the second floor of a small house.



Garden Front



Main Entrance

House of James Cassidy, Forest Hills, N. Y.

Thomas C. Rogers, Architect



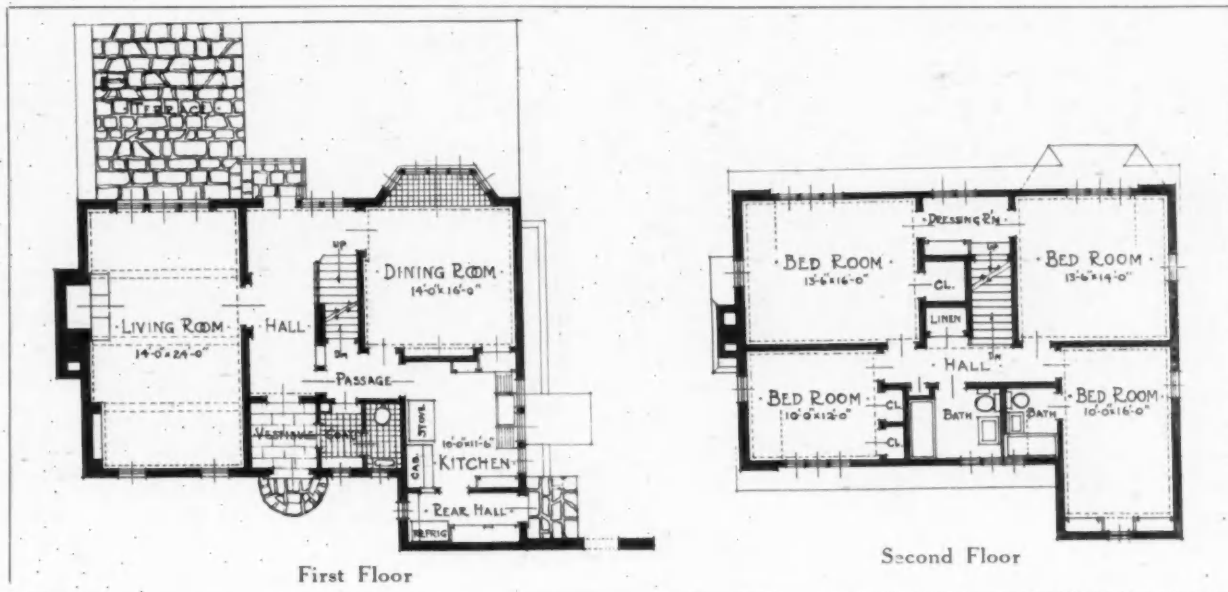
Photos. Paul J. Weber

HOUSE OF CHESTER LINDSAY CHURCHILL, ESQ., WABAN, MASS.

CHESTER LINDSAY CHURCHILL, ARCHITECT

IT is not always easy to classify the modern small house. To the average layman the use of stucco and half-timber connotes the English style. Mistakes are so often made that it seems far better to give up all attempts at deciding under which of several stylistic classifications a house may be placed. This example of a small house shows a rectangular design so treated that all feeling of formal rigidity is lacking. Low continuous dormers break the roof

lines on both front and garden elevations. This type of continuous dormer provides excellent headroom in the second story, and at the same time does not detract from the cottage quality in the design. The length of the entrance front is broken by a tall, thin gable wing in which are located part of the kitchen and the service hall. A stucco-covered wall, which extends out from this bay, conceals and encloses the service entrance, and assists somewhat in prolonging



FORUM SPECIFICATION AND DATA SHEET—208

House of Chester Lindsay Churchill, Esq., Waban, Mass., Chester Lindsay Churchill, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Wood frame.

EXTERIOR MATERIALS:

Plaster, cypress and oak finish; brick chimney.

ROOF:

Graduated slates of varying tones.

WINDOWS:

Double-hung, triple-hung, and casements, wood.

FLOORS:

Oak; tile in service portion; marble in entrance vestibule; slate in toilet.

HEATING:

Vapor system.

PLUMBING:

Brass piping; automatic gas hot water system.

ELECTRICAL EQUIPMENT:

Wiring; specially designed wrought iron fixtures in main part of house.

INTERIOR MILLWORK:

Oak, with Italian ceiling in living room, and paneled chestnut doors in main part of house.

INTERIOR WALL FINISH:

Walls stained in warm ochres and waxed.

INTERIOR DECORATIVE TREATMENT:

Plaster walls; wood paneled doors, wood trim, paneled ceiling in living room.

APPROXIMATE CUBIC FOOTAGE:

28,500.

the horizontal lines of the design. On the rear or garden elevation a long window extending to the floor at the south end of the living room and a spacious dining room bay window serve to prevent any monotony of the design. Although the eaves are kept rather high, the overhang is such that deep and pleasing shadows are cast over the stucco walls below. The compact and comfortable plan is characteristic of the work of a well trained architect. One of the interesting features of this plan is the arrangement of the coat room and lavatory, which

open off the entrance vestibule. Although there is no pantry between the dining room and kitchen, the connection is through a passageway, thus preventing odors from reaching the dining room. The plan of the second floor is equally compact and well arranged. Two large bedrooms, two small bedrooms and two baths make up the layout of this floor. A dressing room connects the two larger bedrooms, out of which an enclosed stairway connects with the attic. Notwithstanding its simplicity, the house has a very cheerful, homelike quality, too seldom found.



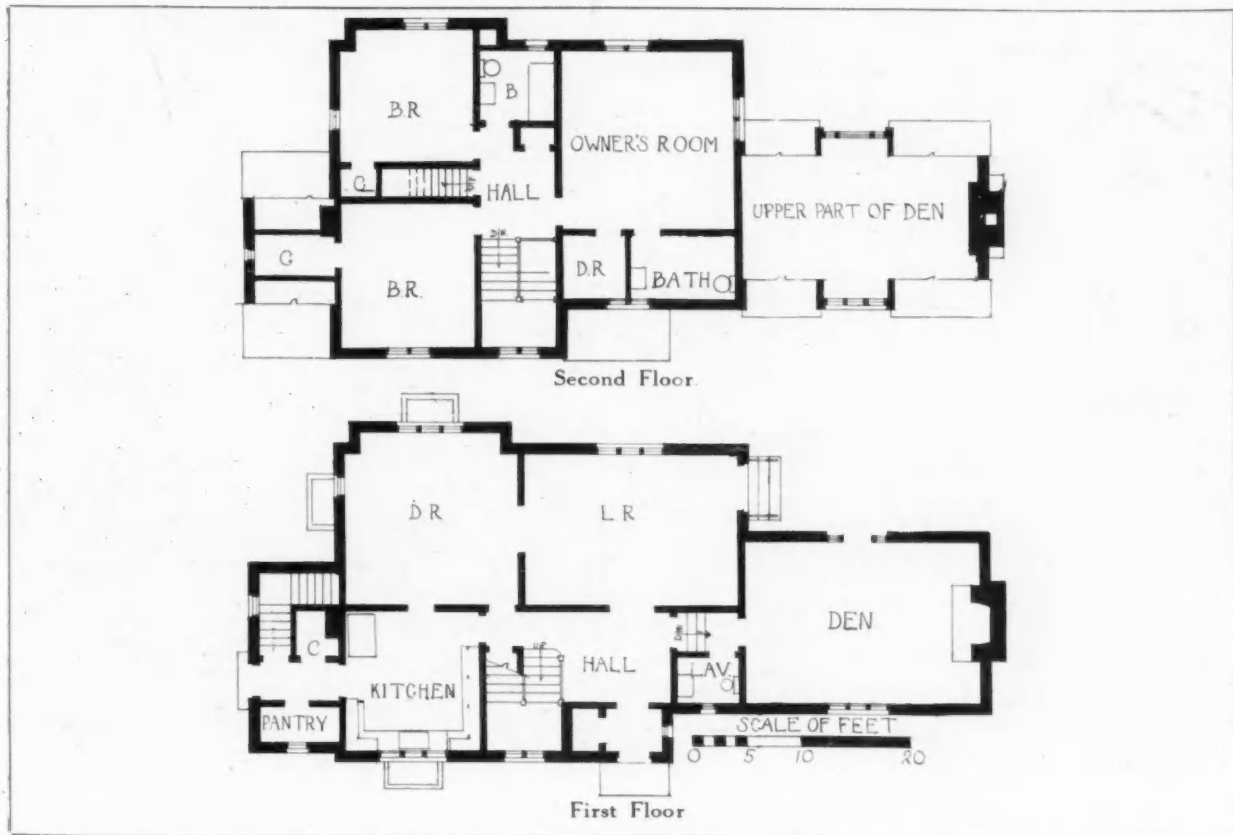
Garden Front, House of Chester Lindsay Churchill, Esq., Waban, Mass.

Chester Lindsay Churchill, Architect



Photos, Richard Southall Grant

HOUSE OF CLARENCE H. MICHAEL, ESQ., UTICA, N. Y.
KINNE & FRANK, ARCHITECTS



FORUM SPECIFICATION AND DATA SHEET—209

House of Clarence H. Michael, Esq., Utica, N. Y.

Kinne & Frank, Architects

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Brick veneer and stucco.

EXTERIOR MATERIALS:

Stucco, stone masonry and half-timber.

ROOF:

Purple and green slates.

WINDOWS:

Steel sash and casements.

FLOORS:

Oak.

HEATING:

Vacuum steam.

INTERIOR MILLWORK:

Oak, English design.

INTERIOR WALL FINISH:

Rough plaster.

INTERIOR DECORATIVE TREATMENT:

Painted and glazed.

APPROXIMATE CUBIC FOOTAGE:

50,000.

COST PER CUBIC FOOT:

About 50 cents.

DATE OF COMPLETION:

Spring of 1927.

AMONG the several examples of small houses designed in the English style which are shown in the Small Buildings Section, this in Utica has points of interest. The general proportions of the building as well as the roof lines are good. The stone wall adds interest to the design as a whole, and is well tied in to the front elevation. The manner in which stone and brick are used indicates an obvious attempt at the picturesque. It is presumed that this treatment is intended to produce an artistic effect, but the result does not seem to justify the amount of care and trouble involved. The first floor

has a good sized living room and dining room and a kitchen and service entrance on the front of the house. The omission in as large a house as this of a pantry is perhaps unusual. At the right of the entrance hall steps lead down through an entryway to another large room open to the rafters. The stone chimney breast and rough plaster of this room give a note of informality, but that there is no fireplace in either the living room or dining room seems unfortunate. On the second floor there are three large bedrooms and two baths. The plan of this house is suited to the requirements of a small family.



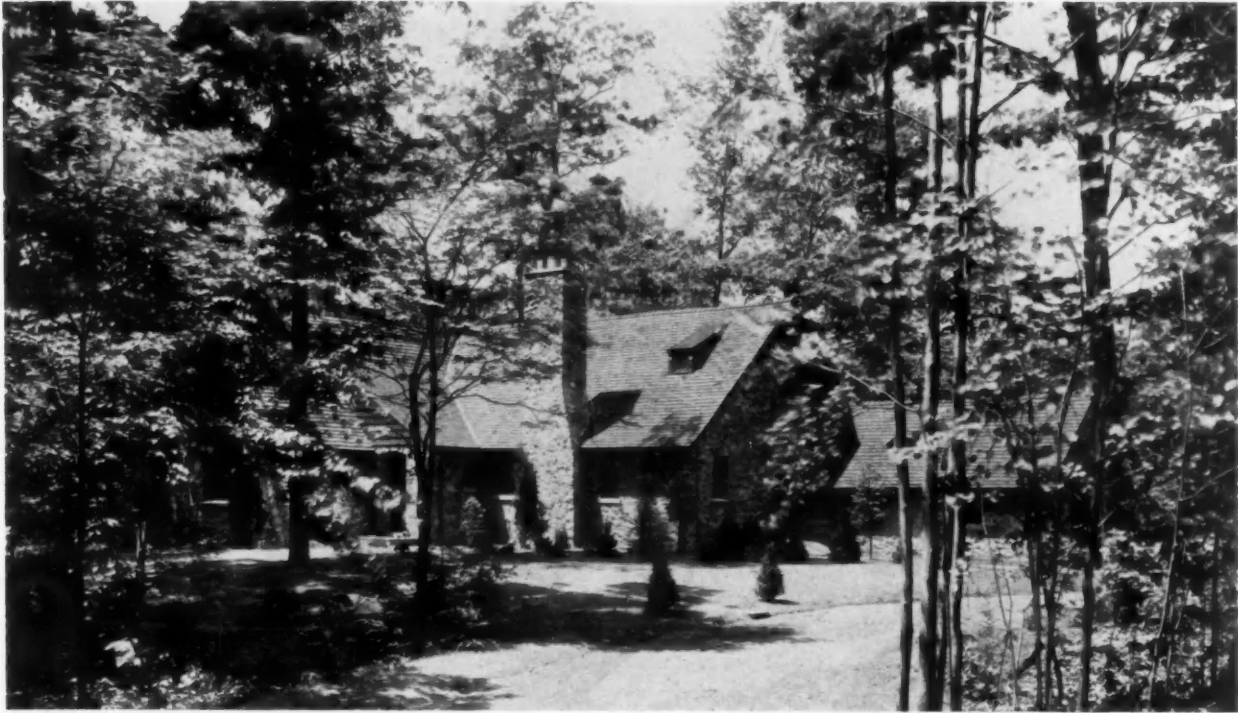
Main Entrance



An Interior Detail

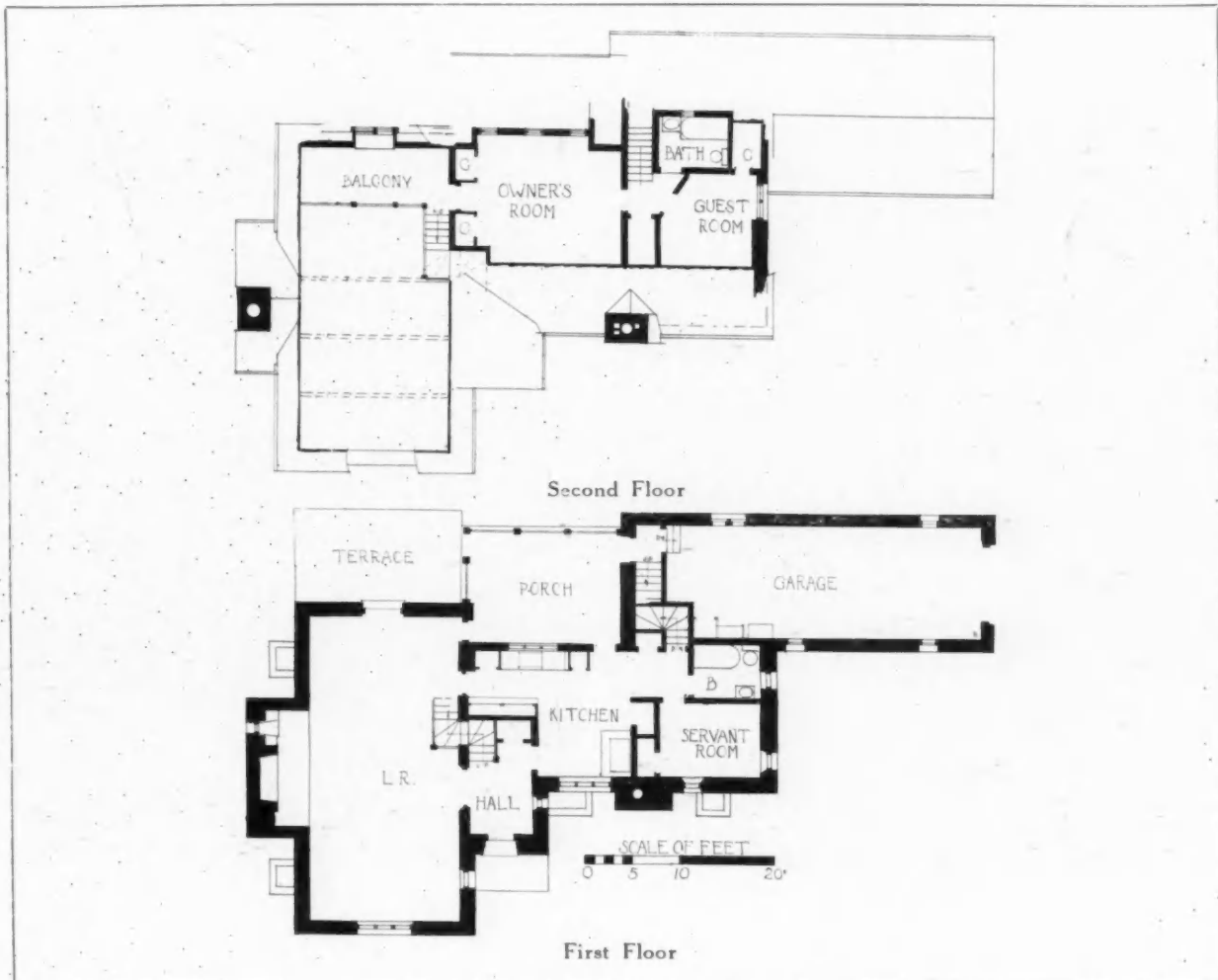
House of Clarence H. Michael, Esq., Utica, N. Y.

Kinne & Frank, Architects



Photos. H. D. Barlow

HOUSE OF JOHN R. HUMMA, ESQ., SADDLE RIVER, N. J.
PETER A. TIAGWAD, ARCHITECT



FORUM SPECIFICATION AND DATA SHEET—210

House of John R. Humma, Esq., Saddle River, N. J.

Peter A. Tiagwad, Architect

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Local fieldstone.

ROOF:

Shingles.

WINDOWS:

Steel casements.

FLOORS:

Double; finish floor of oak stained dark.
Kitchen and bath laid with cork.

HEATING:

Boiler and radiators; all pipes insulated.

PLUMBING:

Brass piping and standard fixtures.

ELECTRICAL EQUIPMENT:

Water pump; washing machine; refrigeration.

INTERIOR MILLWORK:

Oak throughout, especially detailed.

INTERIOR WALL FINISH:

Lumpy sand finish, rubbed down.

INTERIOR DECORATIVE TREATMENT:

Kitchen painted; bedrooms lacquered.

APPROXIMATE CUBIC FOOTAGE:

36,164.

COST PER CUBIC FOOT:

57 cents.

DATE OF COMPLETION:

December, 1926.

FIELDSTONE, laid up to a fairly flat surface, has been combined with half-timber and stucco in this small country house. The character of the stonework gives a rough texture to the wall surface which contrasts well with the dark stained trim and stained shingle roof. The house is long and low in character, spreading out over the site in picturesque fashion. A large living room, which occupies the entire wing of the house, is open to the rafters. The main stairway, which starts in the entrance hall, breaks through the wall of this living room, making an architectural feature across one side and forming a wide balcony across one end. From this balcony the principal bedroom of the house is reached, and beyond is a small guest room with a bath. These rooms are also reached by a small stairway leading down to the garage. The kitchen, which occupies the center of the first floor, is much larger than is usually found in a small country house. Part of this kitchen extends through to the

living room, where a door under the stairway makes it possible to use one end of the living room for dining purposes. Back of the kitchen and connecting with both the living room and living terrace is a large covered porch where meals may be served in warm weather. Beyond the kitchen are a servant's bedroom and bath and a garage of unusual shape. Although wide enough for only one car, the depth is so great that two cars may be accommodated, one behind the other. From the architectural point of view this long, narrow garage has a distinct picturesque value. From the entryway which connects the garage with the covered living porch, a stairway leads up to the floor above. This arrangement is convenient, as it makes it possible for the owner of the house to reach his room on the second floor after housing his car without going through the main part of the house. On the whole, the plan is quite amusing, although as will be readily seen, it is distinctly adapted to a family without children.



Entrance



Porch

House of John R. Humma, Esq., Saddle River, N. J.

Peter A. Tiagwad, Architect

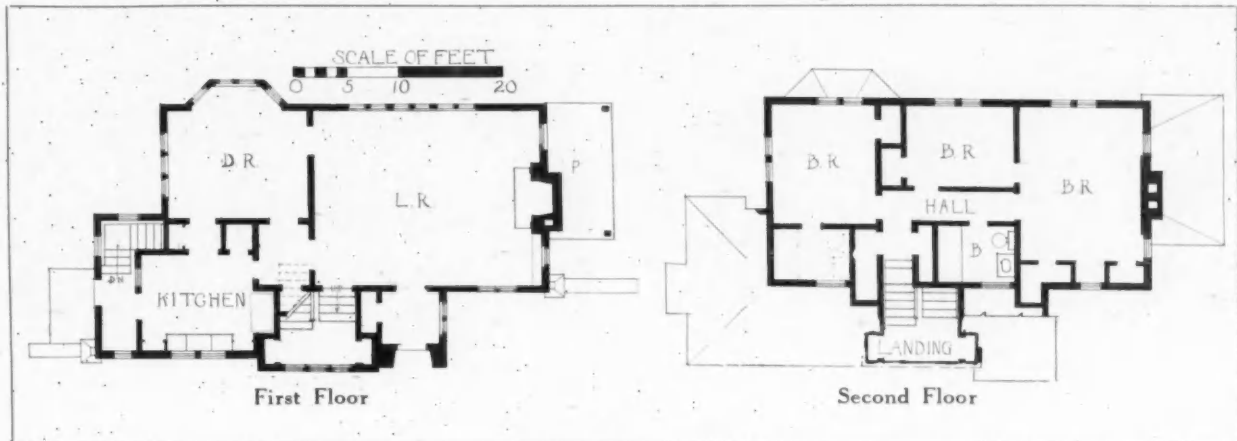


Photos. George H. Van Anda

HOUSE OF GUY ROBINSON, ESQ., DOUGLAS MANOR, N. Y.
ALFRED A. SCHEFFER, ARCHITECT

A PROJECTING entrance porch and stair bay relieve the rectangularity of the front elevation. The continuation of the roof slope over the entrance vestibule is a good architectural feature, composing well with the gable roof over the stairway. It is a little unfortunate that a sunken window had to be placed in the roof above the entrance porch. This is one of those cases where the interior arrangement of a house seriously affects the exterior

design. The roof of this house is so attractive that no windows should have been cut into it. No alternative, however, seems possible, unless the walls of the house had been high enough to include a second story window below the overhang of the roof. Dormers, of course, might have been used, but even they would have broken the fine roof lines. The stucco is excellent in texture and combines well with the rough-hewn half-timber work. The diamond-



FORUM SPECIFICATION AND DATA SHEET—211

House of Guy Robinson, Esq., Douglas Manor, N. Y.

Alfred A. Scheffer, Architect

OUTLINE SPECIFICATIONS

EXTERIOR MATERIALS:

Stucco; half-timber.

ROOF:

Rough slates.

WINDOWS:

Wood casements.

FLOORS:

Oak.

HEATING:

Steam.

INTERIOR MILLWORK:

Plain.

INTERIOR WALL TREATMENT:

Walls papered; sand-finished in portions.

APPROXIMATE CUBIC FOOTAGE:

26,708.

COST PER CUBIC FOOT:

53 cents.

YEAR OF COMPLETION:

1923.

shaped panes in the window of the entrance vestibule are so appropriate to this type of house that one might wish that all of the windows had been casements of this type. Nothing gives more scale or character to a small English house than leaded

casements in either diamond or rectangular panes. The plans show thought and careful study. The living room is spacious, and the dining room of ample size. Both of these rooms open into a foyer or small square hall which connects with the kitchen.



Entrance Detail



Service Wing

House of Guy Robinson, Esq., Douglas Manor, N. Y.

Alfred A. Scheffer, Architect



Photos. Amemiya

HOUSE OF EDWARD T. CHILDS, ESQ., LARCHMONT, N. Y.
AYMAR EMBURY II, ARCHITECT

FORUM SPECIFICATION AND DATA SHEET—212

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Stucco.

ROOF:

Slate.

WINDOWS:

Wood.

FLOORS:

Wood stained.

HEATING:

Steam.

INTERIOR WALL FINISH:

Painted.

INTERIOR DECORATIVE TREATMENT:

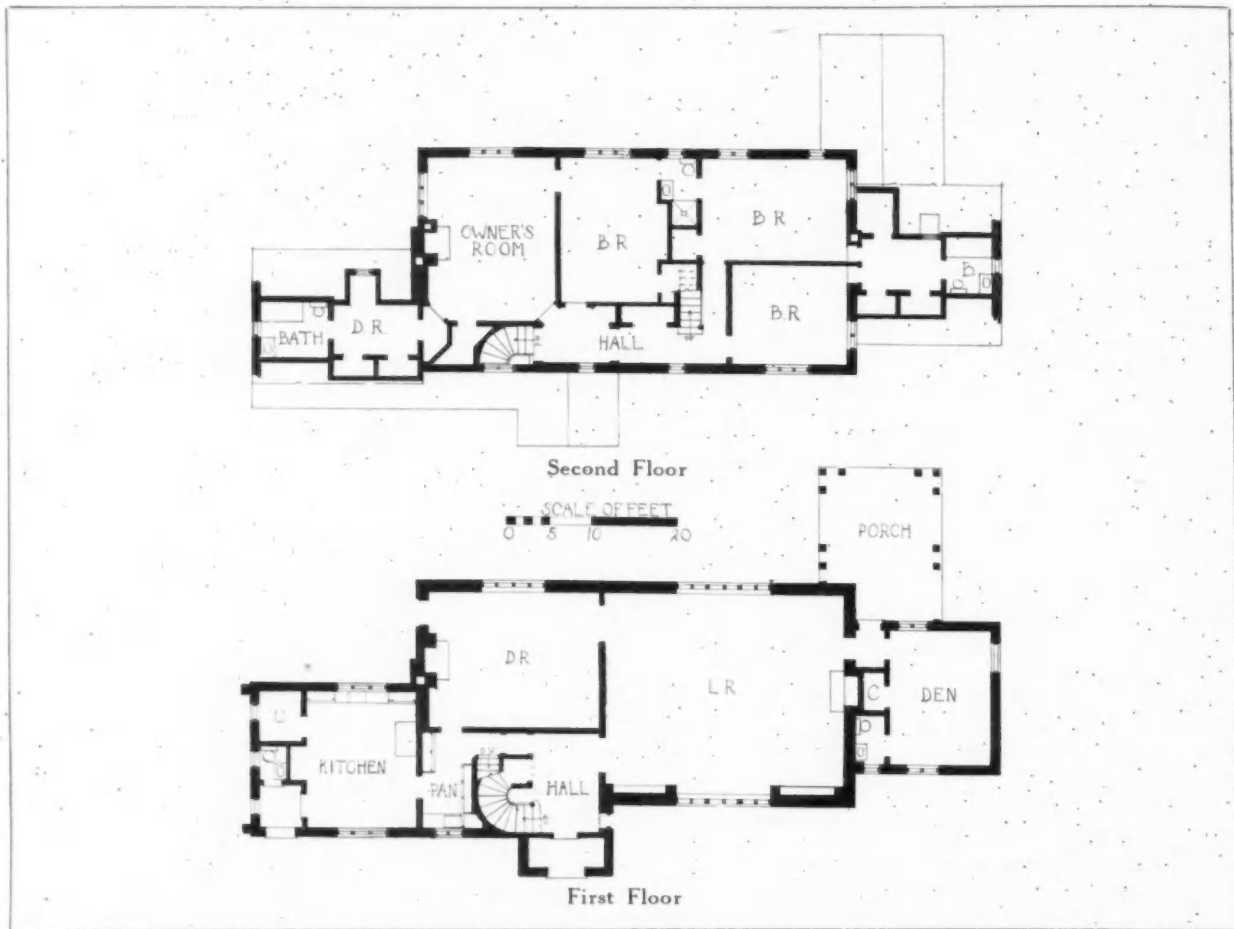
Paint.



Garage



Porch



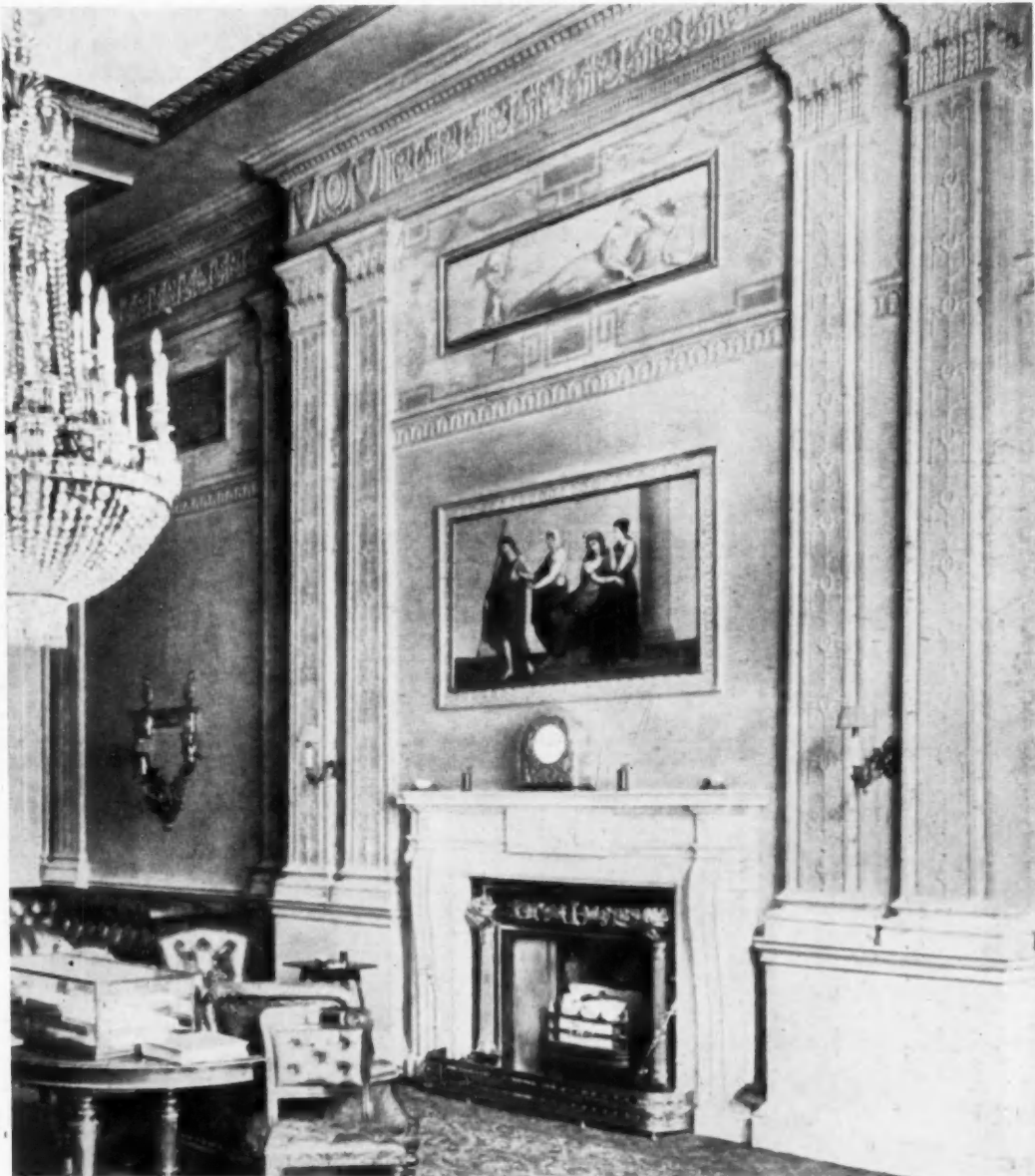
Garden Front, House of Edward T. Childs, Esq., Larchmont, N. Y.
Aymar Embury II, Architect

INTERIOR ARCHITECTURE

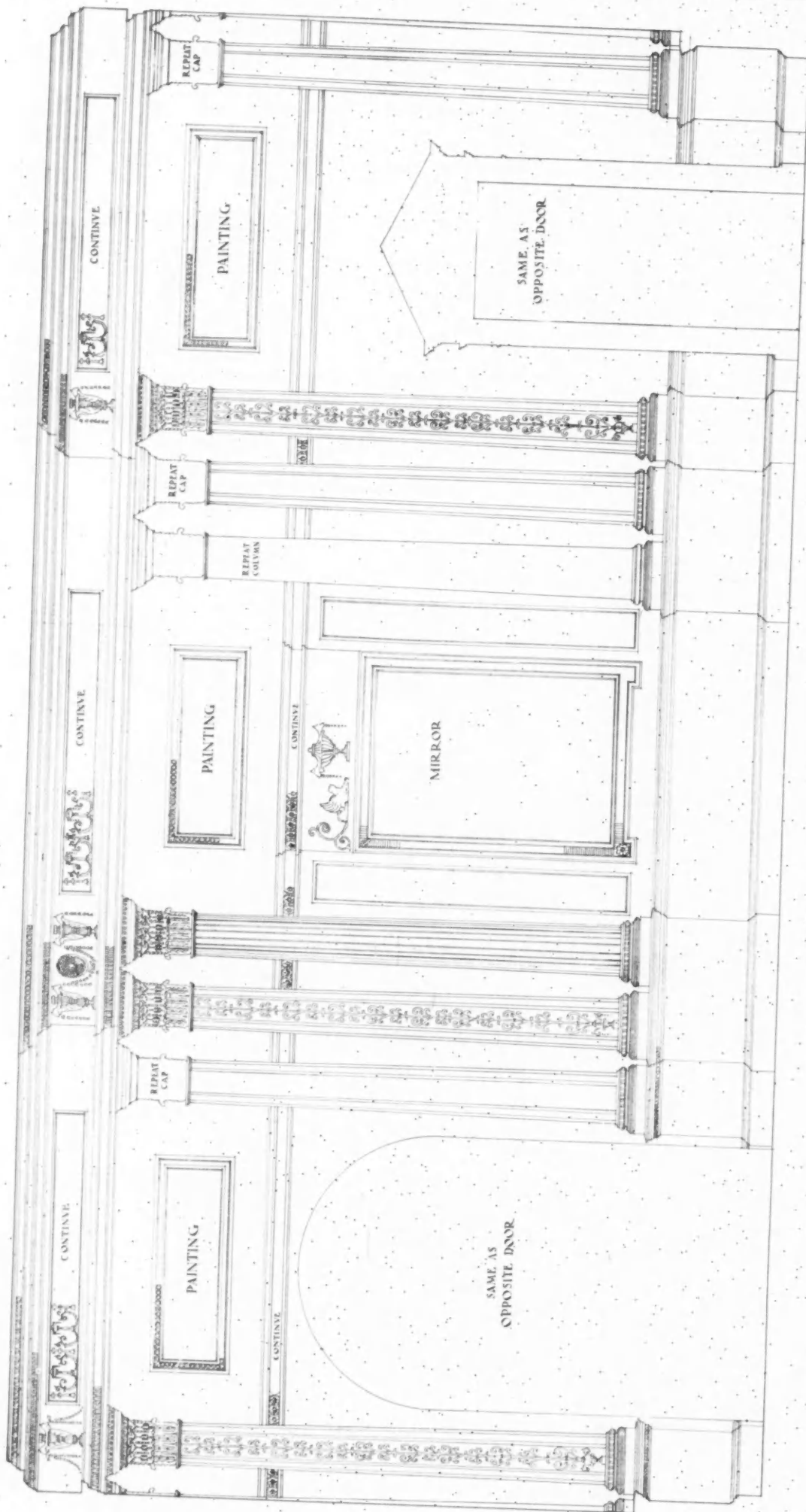
Boodle's Club, London

BOODLE'S CLUB, built by Robert Adam in 1775, is among the earlier of the palatial clubs for which London has achieved an enviable renown. Both in external symmetry and internal comfort, it represents the spirit of the dignified and prosperous set which constitutes its membership, in that it is a quiet and dignified building. The fact that it was designed in that period when Georgian architecture had passed the experimental stage and settled

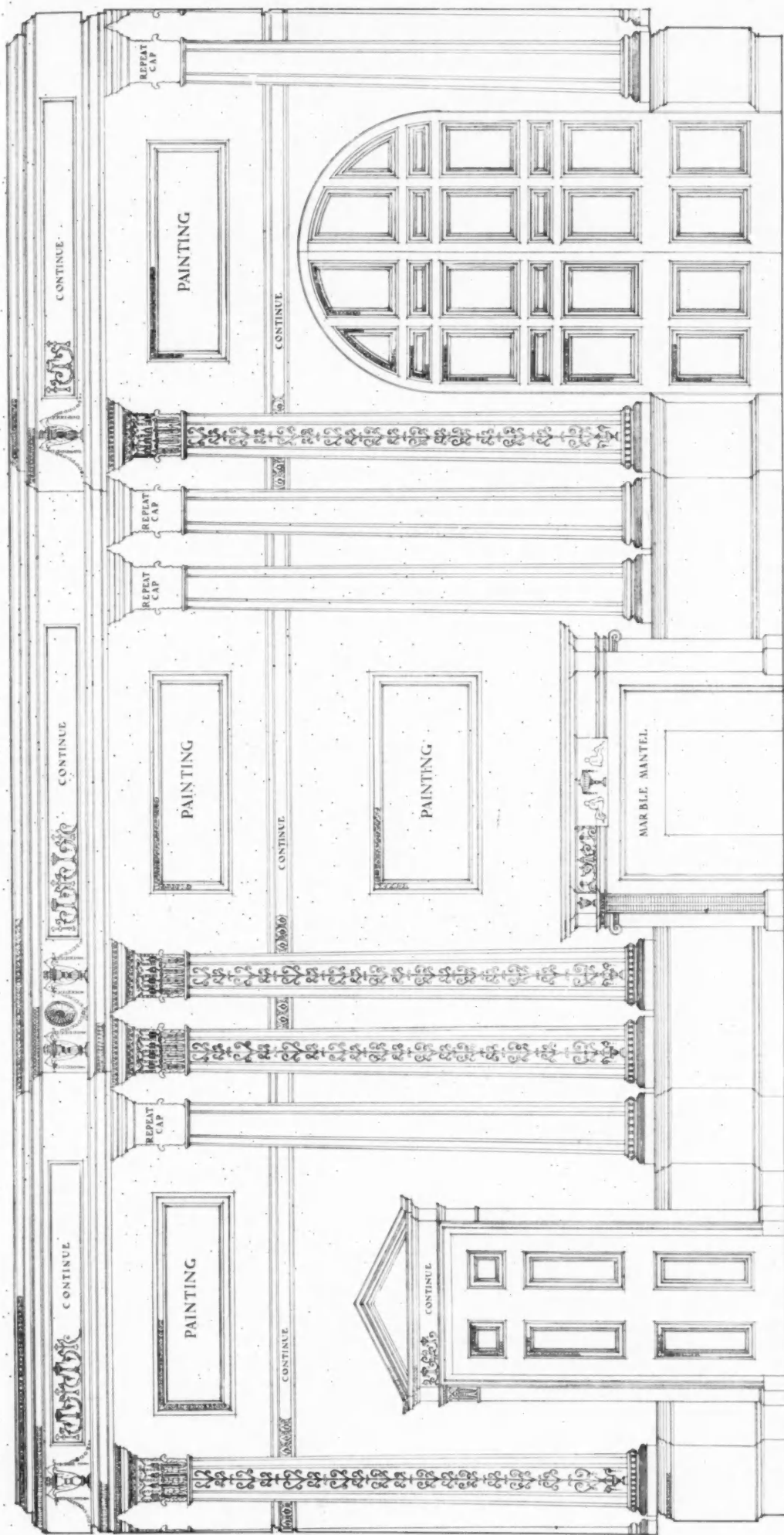
down to aristocratic conservatism accounts for its excellence. The club reaches the height of its architectural perfection in the salon on the second floor. Here we find Adam at his best in the well designed proportions and fineness of detail. At one end of the room is the Palladian window, better known from the exterior, but equally as well done on the interior. Other details fully as interesting are the marble mantel and the ornament on doors, pilasters, and ceiling.



Wall and Mantel, Boodle's Club, London

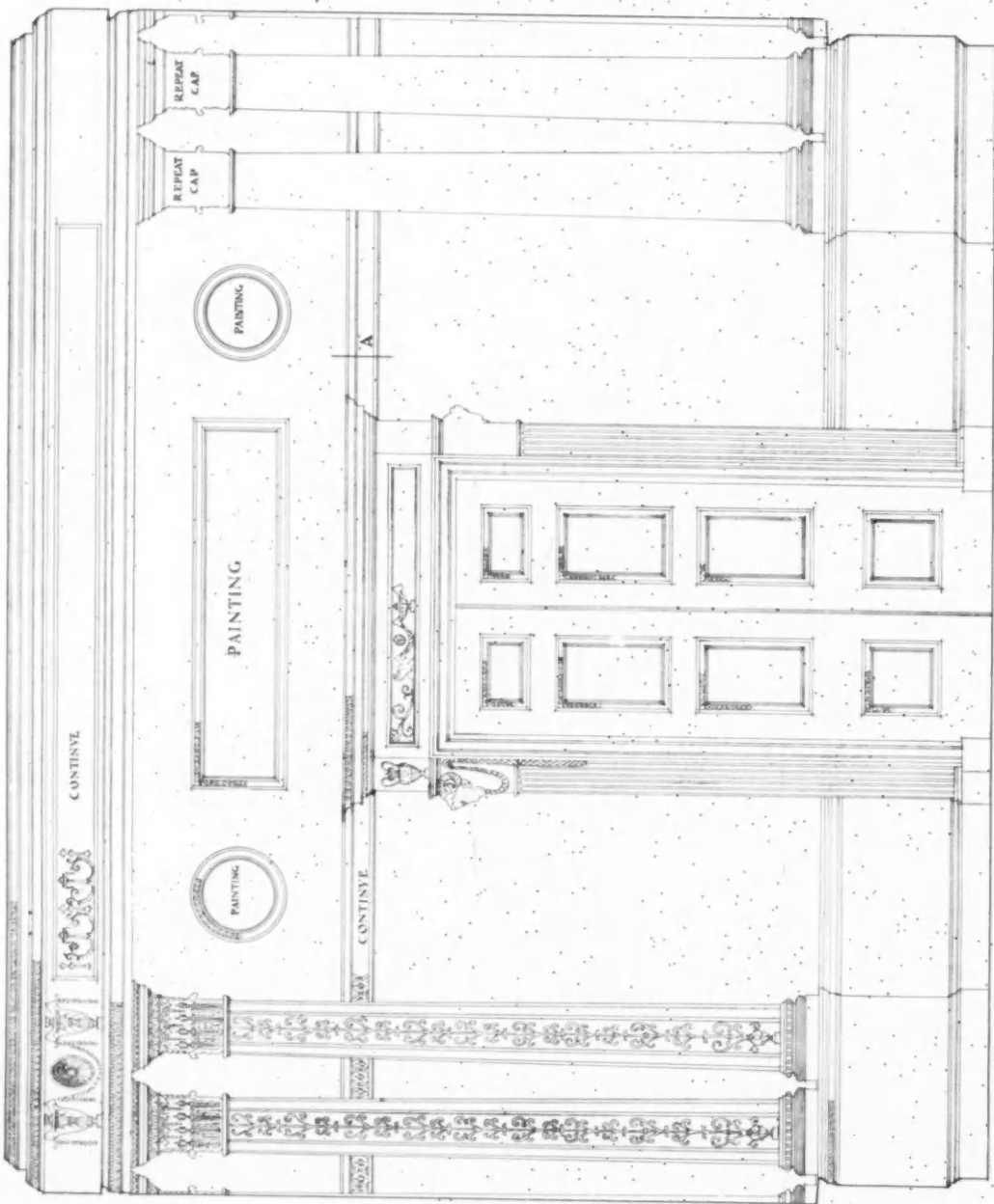


NORTH WALL IN SALON
 BOODLE'S CLUB
 LONDON



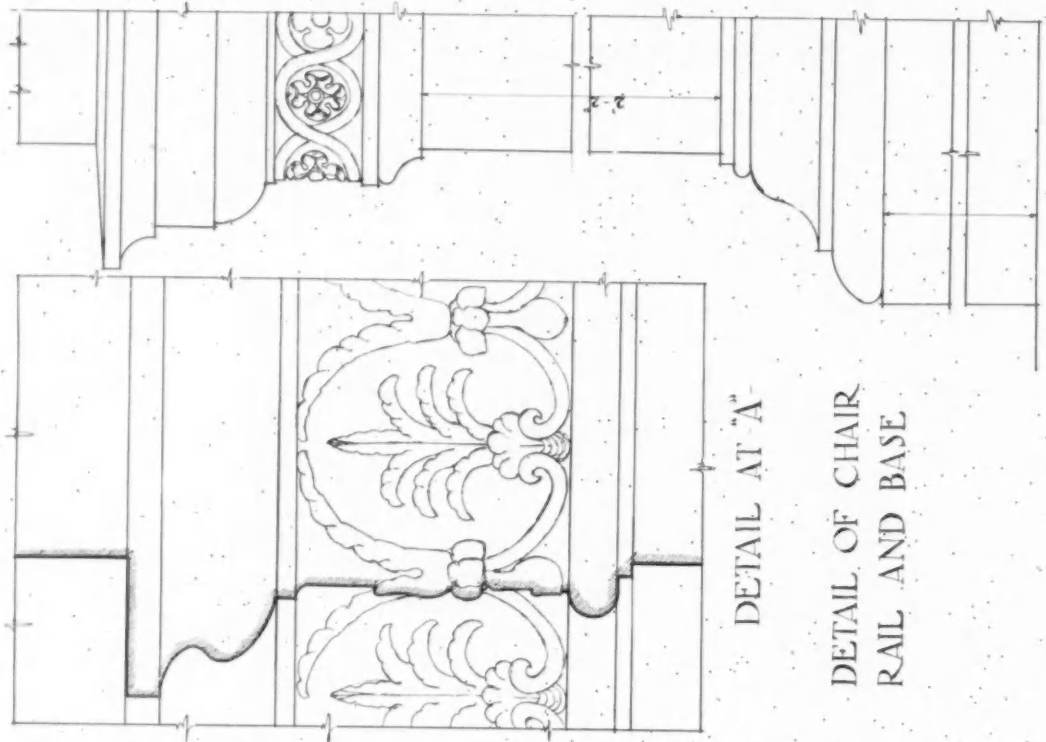
SOUTH WALL IN SALON
 BOODLE'S CLUB
 LONDON





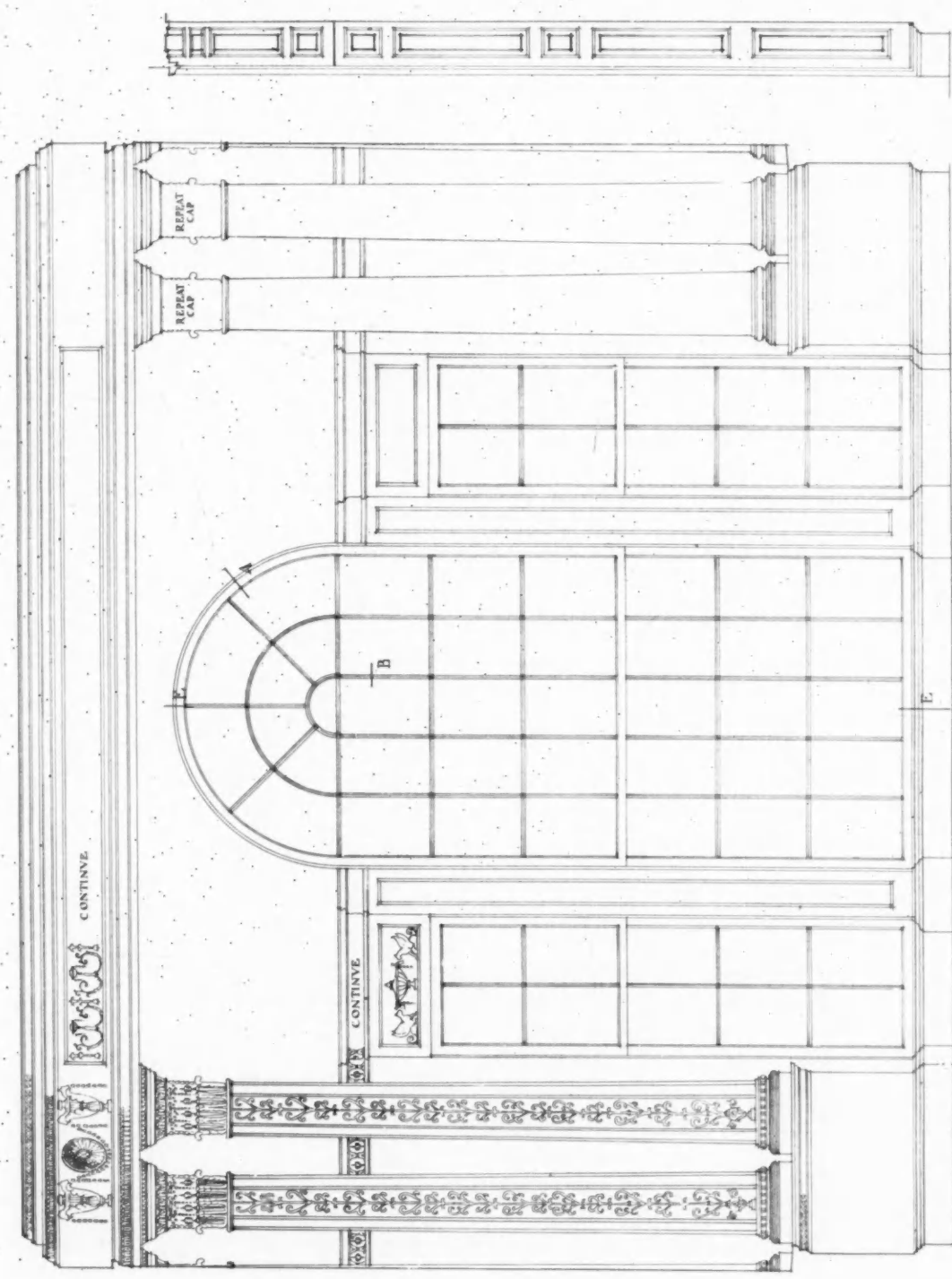
EAST WALL IN SALON
 BOODLE'S CLUB
 LONDON

SCALE OF ELEVATION
 0 1 2 3 4 FT.



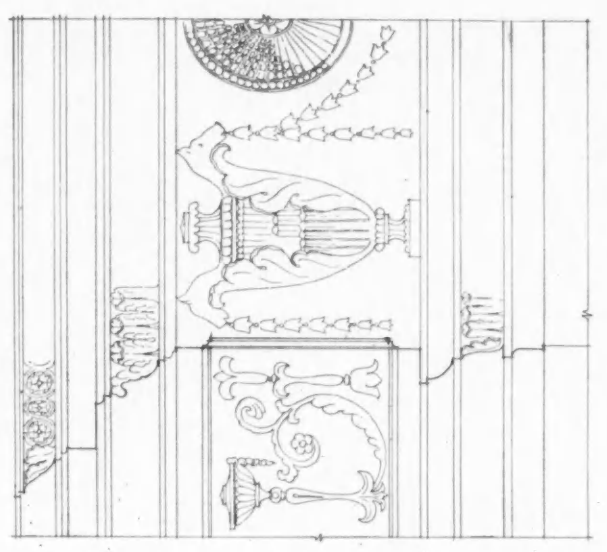
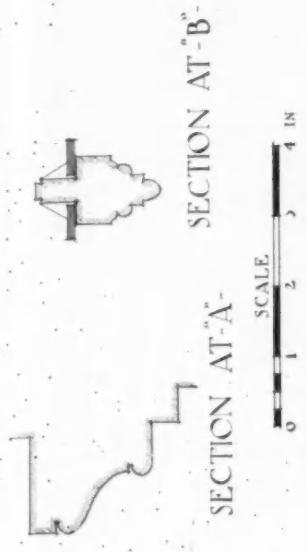
DETAIL AT "A"
 DETAIL OF CHAIR
 RAIL AND BASE

SCALE OF DETAILS
 0 1 2 3 4 IN.

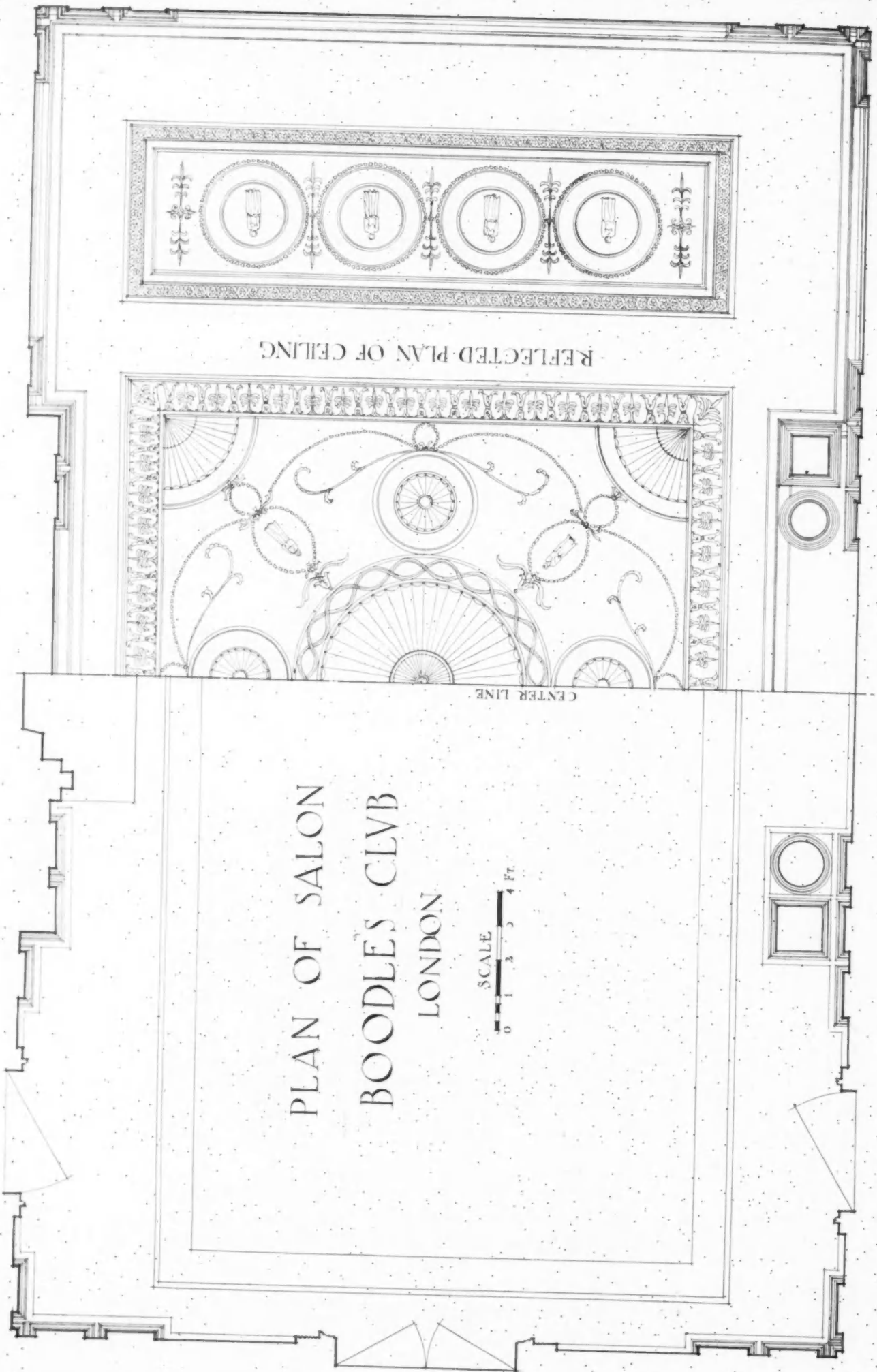


WEST WALL IN SALON
 BOODLES CLUB
 LONDON

SCALE OF ELEVATION
 1 2 3 4 FT.



DETAIL OF CORNICE
 SCALE 0 4 8 IN.
 SECTION E-E

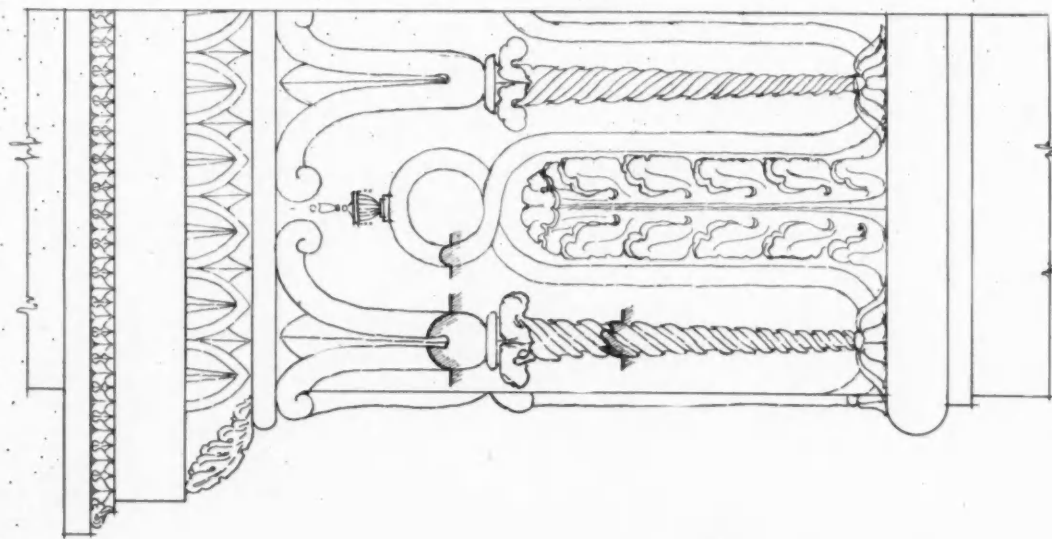


REFLECTED PLAN OF CEILING

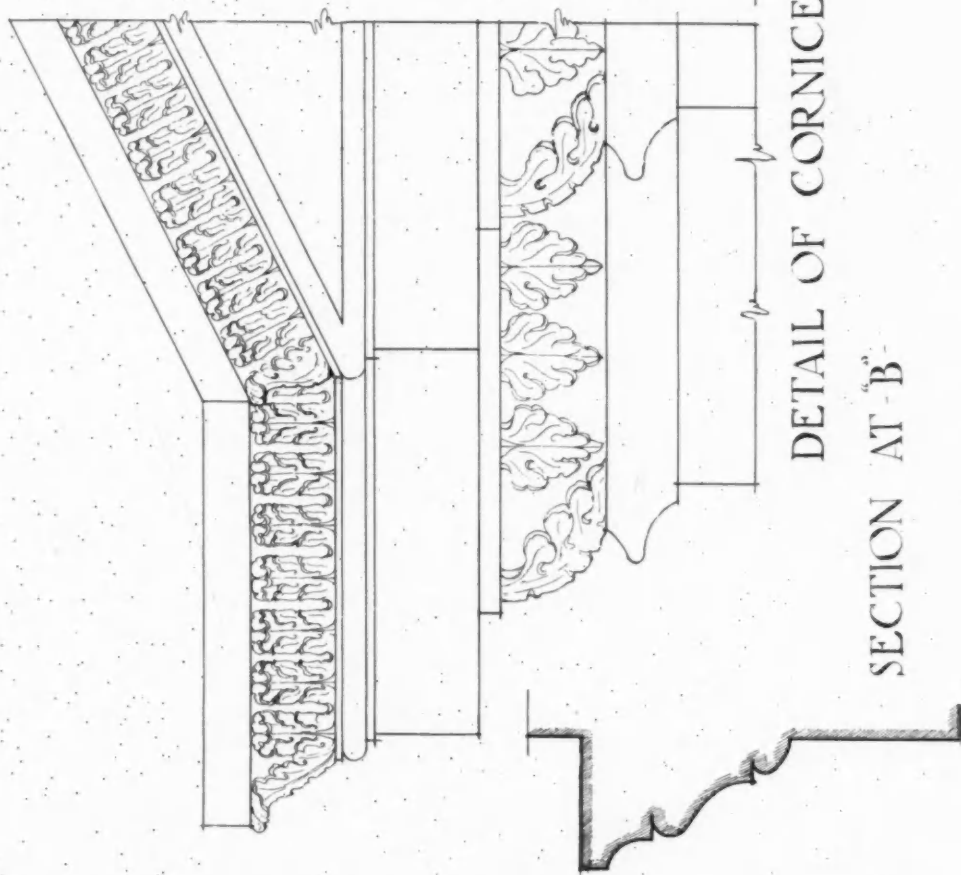
CENTER LINE

PLAN OF SALON
BOODLES CLUB
LONDON

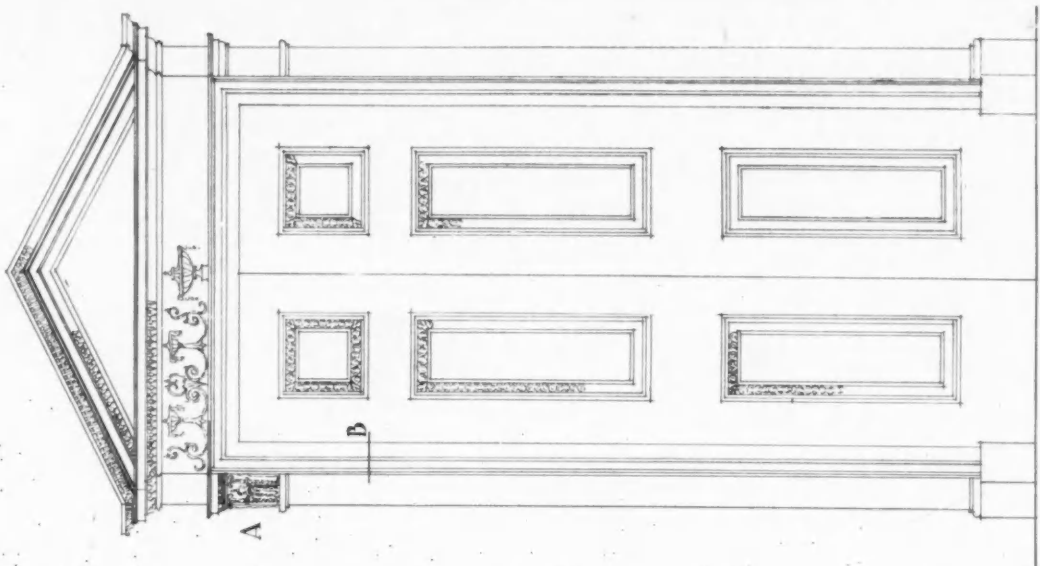
SCALE
0 1 2 3 4 Ft.



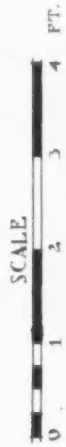
DETAIL AT "A"



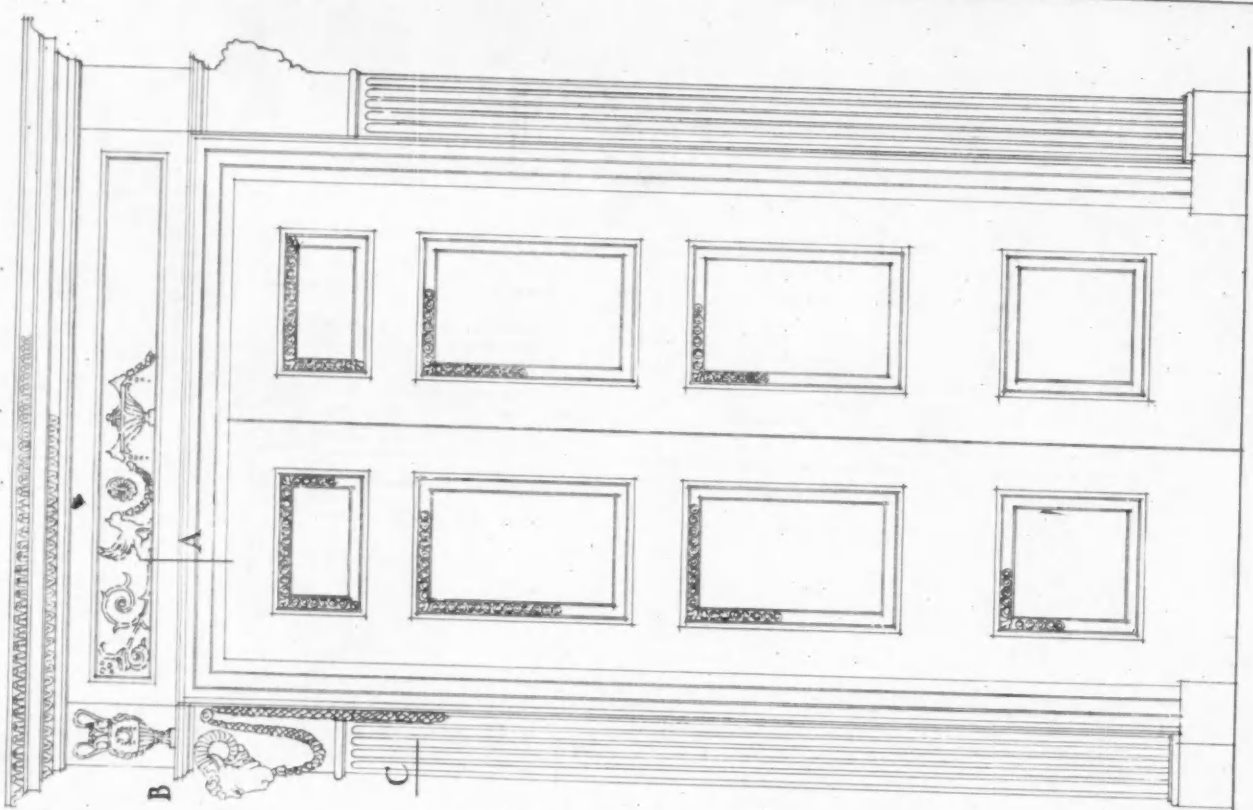
DETAIL OF CORNICE
SECTION AT "B"



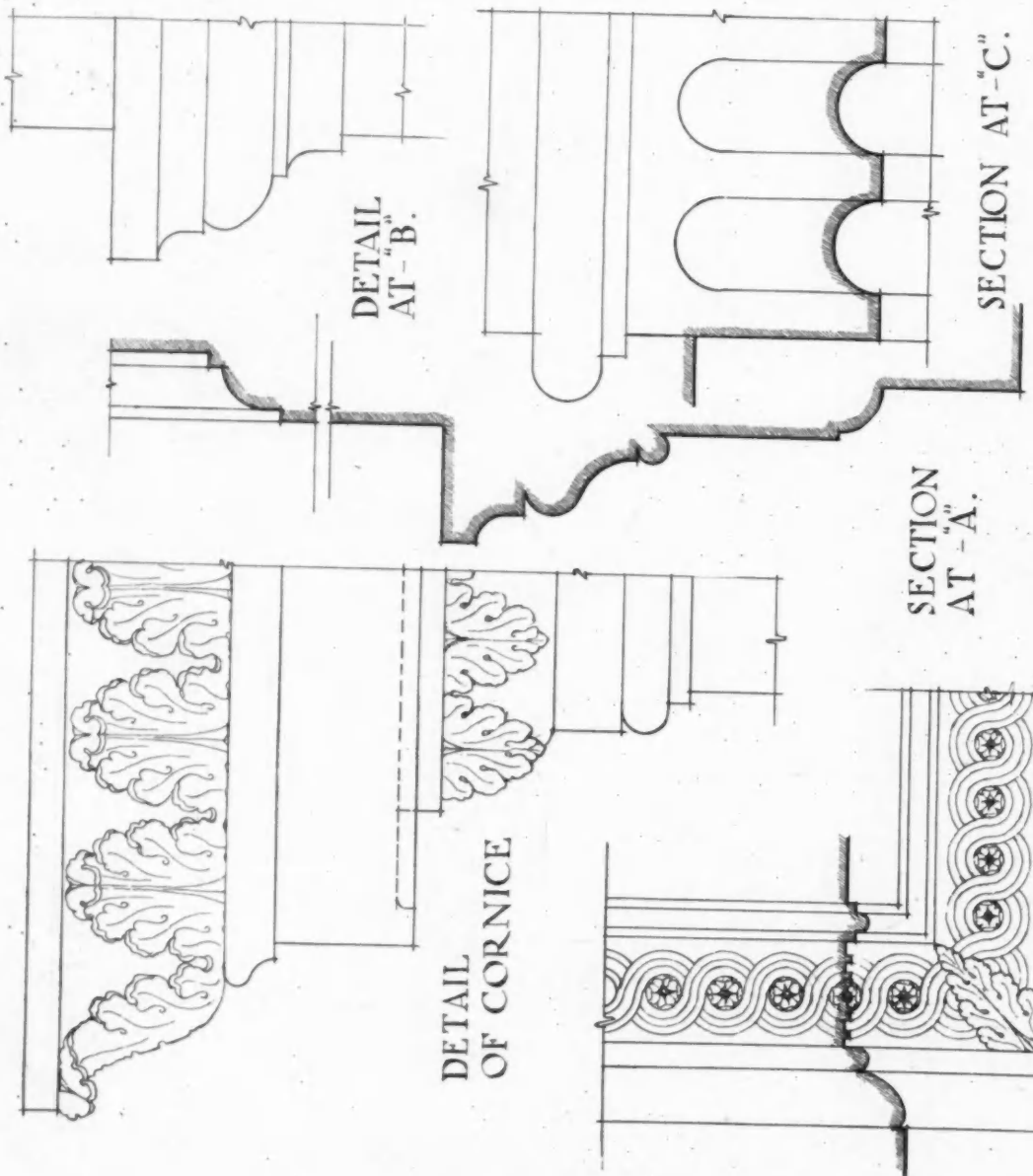
ELEVATION



DOOR IN SALON
BOODLE'S CLUB
LONDON



ELEVATION



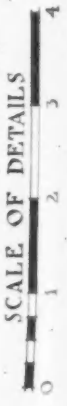
DETAIL AT "B."

SECTION AT "A."

SECTION AT "C."

DETAIL OF CORNICE

DETAIL OF PANEL



DOOR AT END OF SALON
 BOODLE'S CLUB

LONDON