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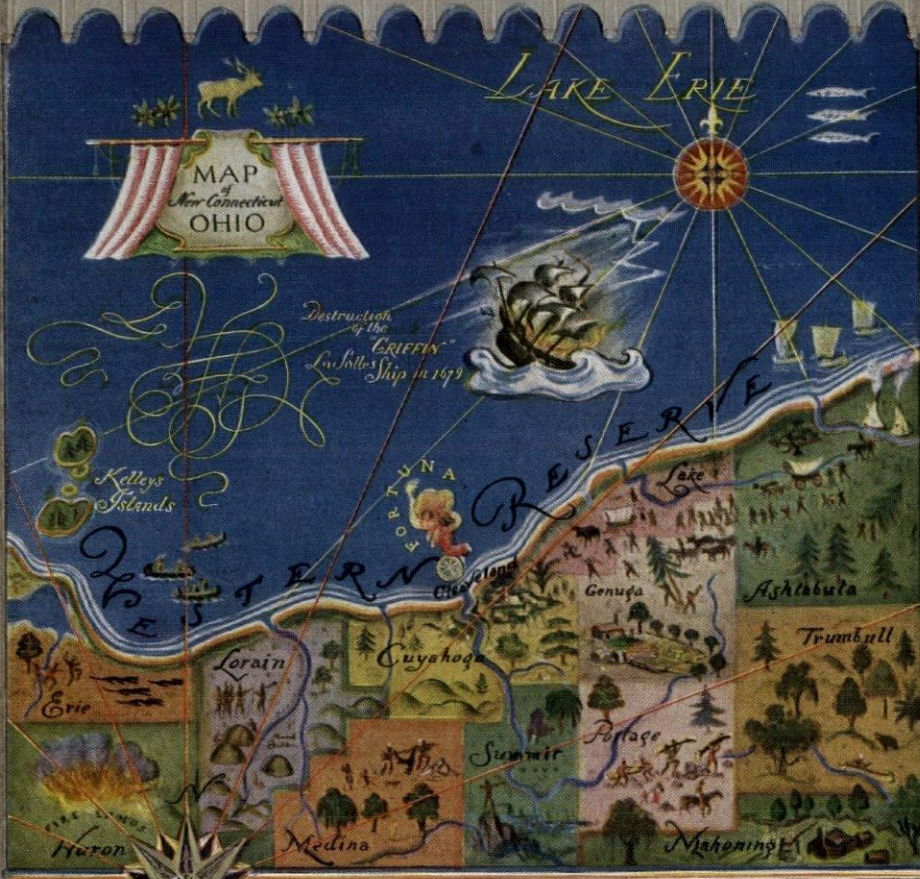
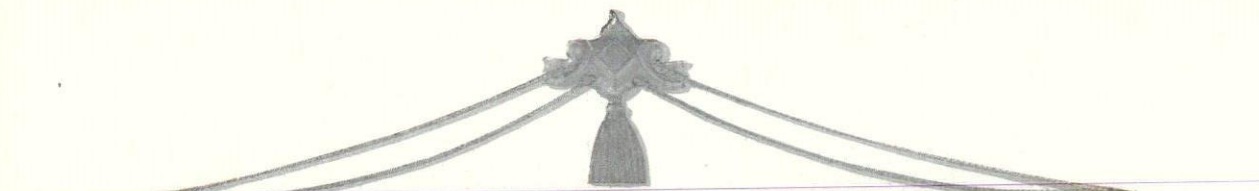
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A picture map, by Fred Dana Marsh, of that portion of Ohio which was settled by pioneers from Connecticut, under the direction of Moses Cleveland, after whom the great city on the Lake was named. The panel is in the form of a banner, furbished with low relief carving and silver-gilt cords and tassels, in order to lend grace and illumination to the staircase walls in the home of Dudley Blossome, Esq., of Cleveland.

Courtesy of Arden Studios, Inc.



MAP
of
New Connecticut
OHIO

LAKE ERIE

Destruction
of the
GRIFFIN
Lumber Ship in 1873

WESTERN RESERVE

Kelleys
Islands

Lorain

Cuyahoga

Medina

Seneca

Portage

Genesee

Ashtabula

Trumbull

Mahoning

Erie

Huron



General MOSES CLEVELAND
explores the wilderness
of the CUYAHOGA Bay 1796

THE FABLET AT BUFFALO

The ARCHITECTURAL RECORD

VOLUME 58

JULY, 1925

NUMBER 1

The SHELTON HOTEL, NEW YORK *Arthur Loomis Harmon, Architect*

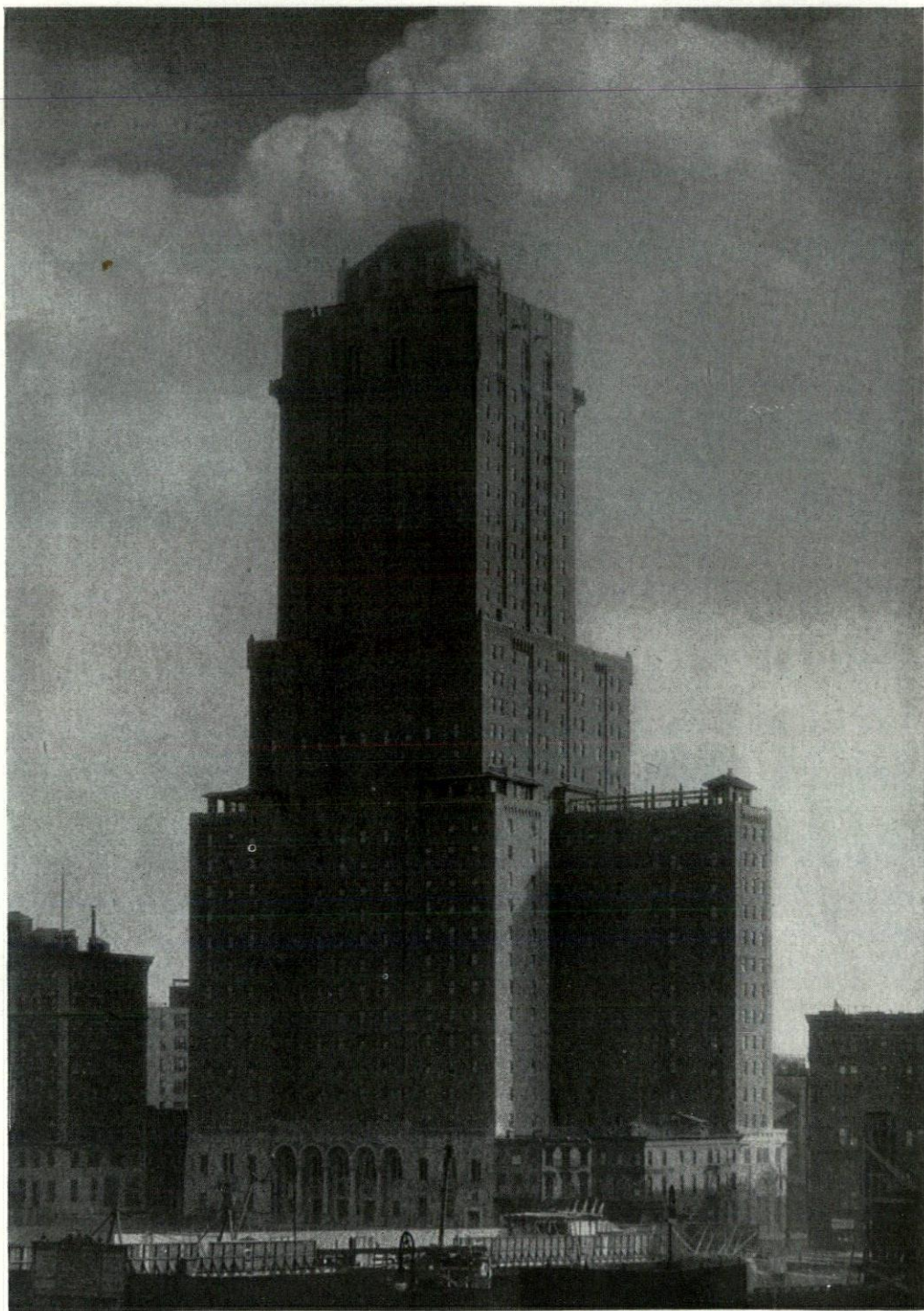
By
CLAUDE BRAGDON
Photographs by Sigurd Fischer

EMINENT EUROPEAN critics, visiting these shores, are in the habit of declaring that the American Spirit expresses itself most eloquently in jazz music and in the skyscraper. About music I am incompetent to speak, but certainly those many-storied monsters which syncopate the sky-lines of our cities are impressive for other reasons than their mere magnitude. Not only is the skyscraper a symbol of the American Spirit—restless, centrifugal, perilously poised—but it is the only truly original development in the field of architecture to which we can lay unchallenged claim.

Following the Civil War, when industrial expansion became the particular god of our salvation, the concentration of business into restricted areas—like the lower end of Manhattan island and the Chicago “loop”—resulted in enormously high land values: lateral expansion having

reached a certain limit, the necessity for vertical extension was imposed. The steel frame and the elevator made such vertical extension possible and the skyscraper was the result.

These temples, in which is daily enacted the ritual of the Sharp Bargain, have been appropriately named “Cathedrals of Commerce.” Is it accident or design, one wonders, that the Tribune building in Chicago, and the Woolworth building in New York, which out-soar all their competitors, should savour so strongly of the ecclesiastical both in their form and in their decoration? Norman-Bel Geddes once made a drawing in which the Woolworth tower, viewed from lower Broadway, was made to appear as the gigantic shadow of the steeple of Old Trinity, at the foot of Wall street. The top of that steeple, as some of us are able to remember, was once the high-



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View from Southwest
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

July, 1925

est point on Manhattan island, but the surrounding soil, manured with dollars, has sent skyward a crop of these Cathedrals of Commerce from the windows of which New Yorkers now look down on Trinity instead of up.

The priests, acolytes, votaries of these temples of the God of Bargains have to be housed and fed in the off hours of their service, and at points not too distant from the Sacred Enclosure. Therefore, as a logical resultant of the skyscraper office building, we have the skyscraper residential hotel. Of these edifices the Shelton, on the corner of Lexington avenue and Forty-ninth street, New York, in the now most preferred residence district, is the latest, the loftiest, and by consensus of both popular and expert opinion, the best. Its architect, Mr. Arthur Loomis Harmon, has recently been awarded two gold medals on the strength of this design, one by the Architectural League of New York, and one by the American Institute of Architects.

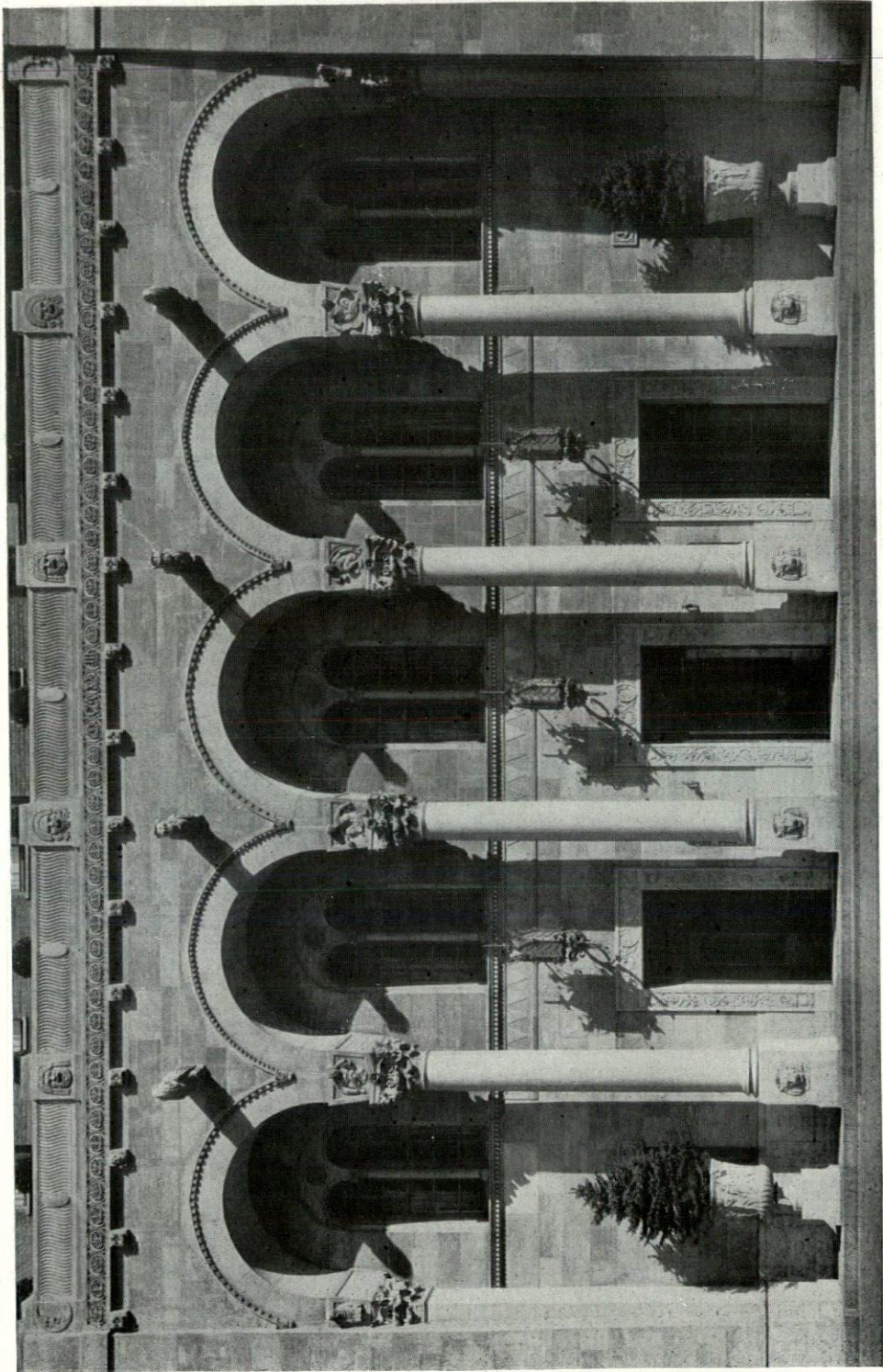
The Shelton beautifully illustrates anew the truism that the only sure way to success in the solution of any architectural problem is by doing no violence to the imposed conditions, but by submitting to them, being conditioned by them, working within the given limitations and, by following the line of least resistance, letting the problem solve itself in so far as it may. The Shelton is no lucky strike, no easily plucked ripe apple from the tree of the imagination—a poem or a picture may be that sometimes, but a building never, for a building is an organism, a *body*, brought to birth only after a protracted period of gestation.

In the case of the Shelton this period may be said to have been particularly long because it covered a series of experiments. The so-styled Allerton Houses of Mr. Harmon's design show forth, to the discerning eye, piecemeal and partially, many things which find fuller and happier embodiment in this latest building of that general type, thus showing it to be the result of a selective process. The secret of its success may be best stated in a phrase by paraphrasing one of Shakespeare's "The *plan's* the thing!" It is clear, in other words, that the building

was designed from the inside out, instead of from the outside in—that the plan was paramount, and that the design of the exterior was a natural development of the plan, the form everywhere following and expressing the function. The proof of this is that from the exterior it is possible to "read" the interior with fair accuracy. The first two stories, which are of stone, with beautifully studied ornament, are clearly given over to administrative and social uses, for the fenestration indicates large and lofty apartments. Above this the many small windows continuing without a break in their monotony to the sixteenth story indicate sleeping rooms. The sixteenth story, which contains dining and social rooms admitting to open-air terraces and a roof garden, is differentiated on the exterior just enough to make plain this change of function without impairing the unity of the entire design or arresting the upward sweep. Above the sixteenth floor again a wilderness of windows, the next change in them occurring where the plan changes, namely, at the very top, where lofty and ornate openings indicate the presence of the gymnasium and squash courts. A well-designed pent-house with a visible roof surmounts the parallelepipedon of the tower, forming with it, as it forms with the lower and larger units, an admirable outline against the sky from almost every direction, the whole an aggregation of mathematically related masses satisfying alike to the mind and to the eye.

But the success of the entire design, though chiefly due to these factors of fenestration, outline and mass—most important in a building which, like this one, is a landmark in the city-scape—has not been purchased at so cheap a price: there are elements more subtle, artifices more apt, which have translated what might have been only a work of excellent engineering into a work of admirable art. To such of these as are likely to escape the attention of the average layman I shall call attention here:

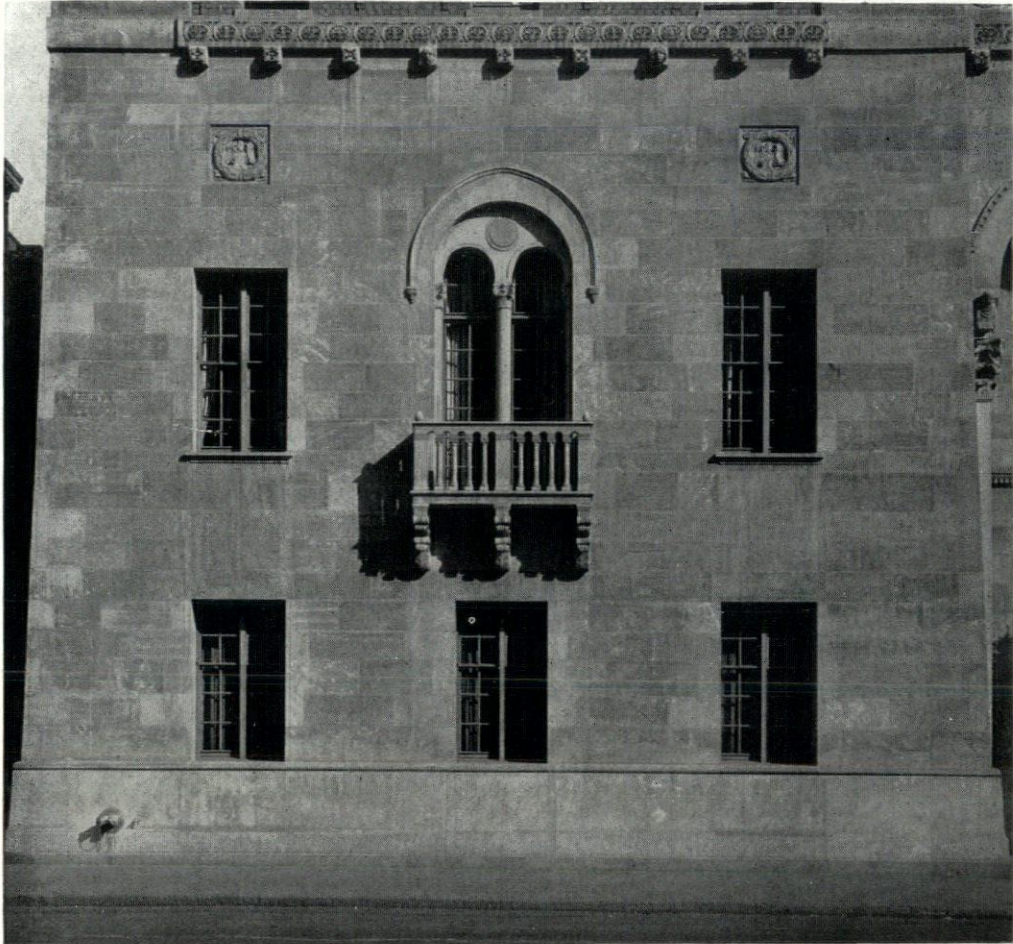
First of all there is the sense of the building's powerful grip into the ground, obtained by the device of battering the lower stage of the walls of the three wings flanking the main parallelogram.



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Main Entrance
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

The Architectural Record



Lower Portion of Corner Pavilion
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

Second, the tower has been given an entasis; that is, the walls have a slight slope inward, a thing *felt* by the eye rather than fathomed, conveying the same indefinable sense of satisfaction that one gets from a Doric column. This satisfaction is further heightened by the great twisted beads which adorn the external angles, thus eliminating the thin, hard, monotonous line resulting from the juncture of two vertical planes. Third, the pepper-pot effect of such a multitude of little windows has been mitigated in the simplest and most effective way possible, by a system of piers, or a series of vertical recesses, not so shallow that they are lost

at a distance, but deep enough for the etching of strong, long lines of shadow. These not only serve to subdivide the façades in a pleasing manner, but they emphasize the vertical dimension, and make of the tower "a proud and soaring thing." The way in which these piers are terminated at the top and tied together exhibits rare architectural skill, and this is true of the brick detail generally. Herein I differ with Mr. Arthur N. Penty, an English critic of our architecture, who, writing in the *Journal of the American Institute of Architects*, says of the Shelton:

"The treatment of the three lower



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Detail of Brickwork, Sixteenth to Twenty-first Floor
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

July, 1925



The Architectural Record

Roof Garden, Sixteenth Floor, from Roof Pavilion

THE SHELTON HOTEL, NEW YORK

Arthur Loomis Harmon, Architect

July, 1925



Roof Garden from Solarium
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

stories is Venetian Gothic; as a piece of detail it is perhaps the best thing in New York. But the upper part, in brick, does not exhibit anything like the same degree of skill in detail, which is a pity, for if it did it would be the best building there."

Here speaks the schoolman, who loves the dear old familiar faces. It is true that the details of the stonework of the Shelton, which Mr. Penty singles out for praise, are of extraordinary charm, but

they are for the most part referable to traceable originals, and however happy the adaptation the whole is less eloquent of the present than of the past. The details of the brickwork, on the other hand, of which Mr. Penty thinks so little, though suggesting the Lombard, cannot be assigned to any particular place or period; they are in a manner self-created, pleasing in pattern, of the proper scale, casting the right kind of shadows just where accent

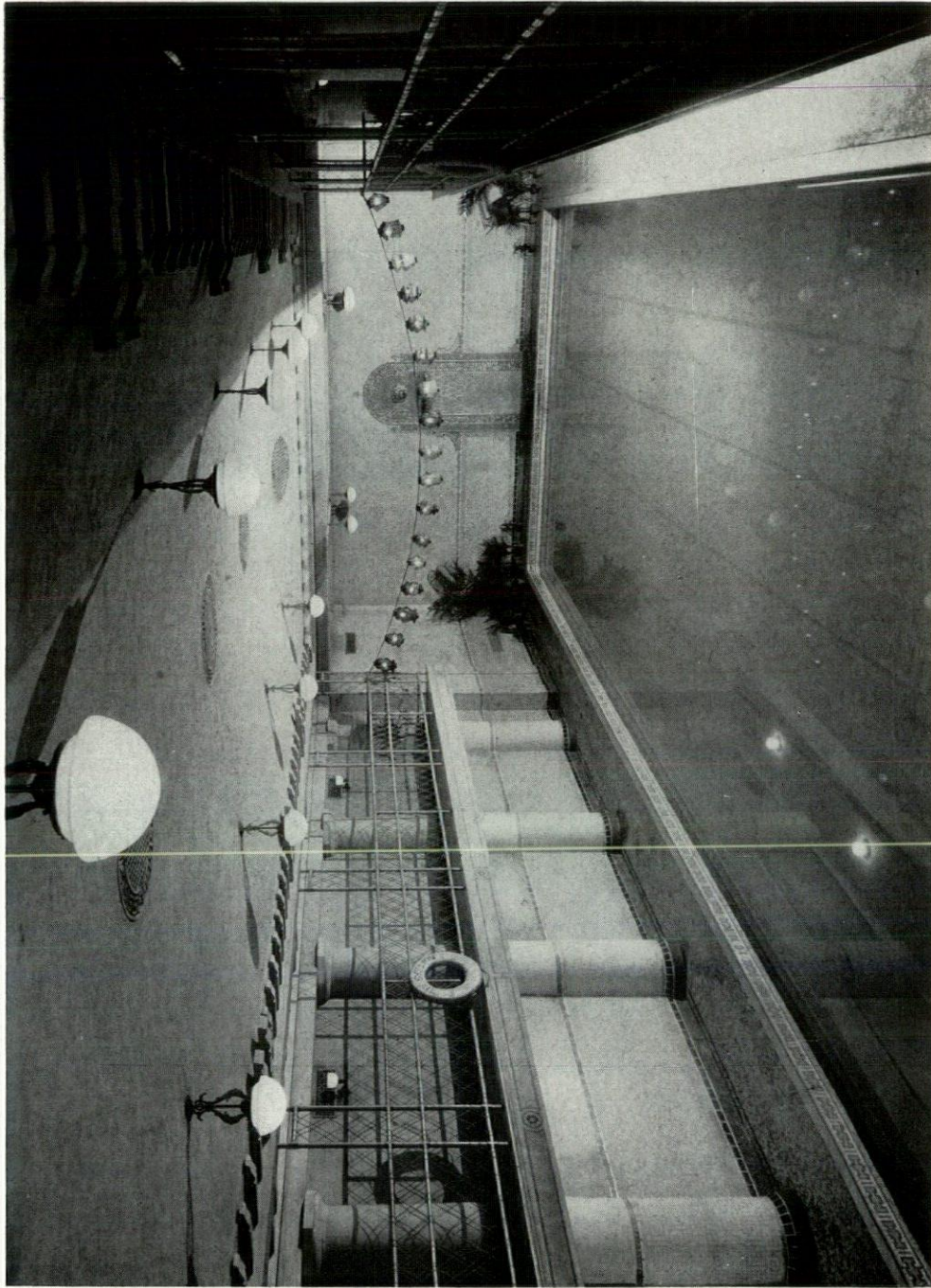


Detail at Setback of Corner Pavilion at Sixteenth Floor
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

is needed, and withal so unassertive as not to divert the eye and mind away from that impression of mass which in this building should overmaster every other, for it is no less prodigious than an Egyptian pyramid, and how much more human!

The interior of the Shelton, though worthy of praise because excellently conceived and designed, and replete with charming episodes, fails somehow to con-

vey the sense of fresh and powerful ideation inspired by the exterior. Good taste is everywhere in evidence; the general impression is one of harmony and beauty, but beauty of the canonical sort, inspired by precedent, referable to this or that page out of the scrap-book of the past. It is perhaps better so. Until there has been some serious and concerted effort, crowned by some measure of success, to develop an architectural language



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Pool from Gallery Level
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

July, 1925



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Lounge, Second Floor
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

July, 1925



Stairwell from Second Floor Corridor
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

which shall be expressive of our modernity, no individual architect can safely step out of the sacred cricle of his conservatism. His failure to be unfailingly original is not so much his personal fail-

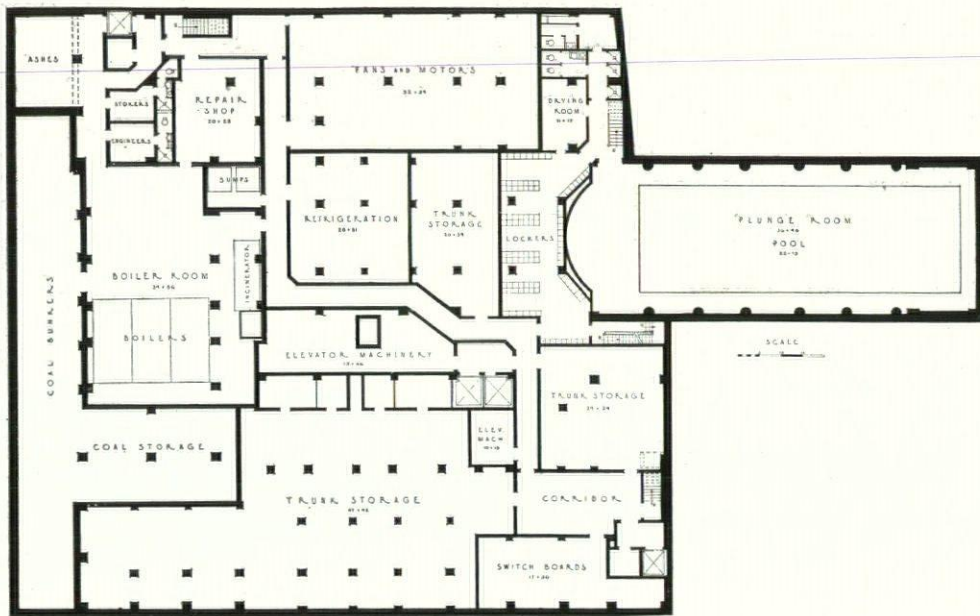
ure as that of his profession at large. The private in the ranks, however heroic, cannot successfully advance alone and wage an individual war. Richardson and Sullivan exhibited that kind of courage



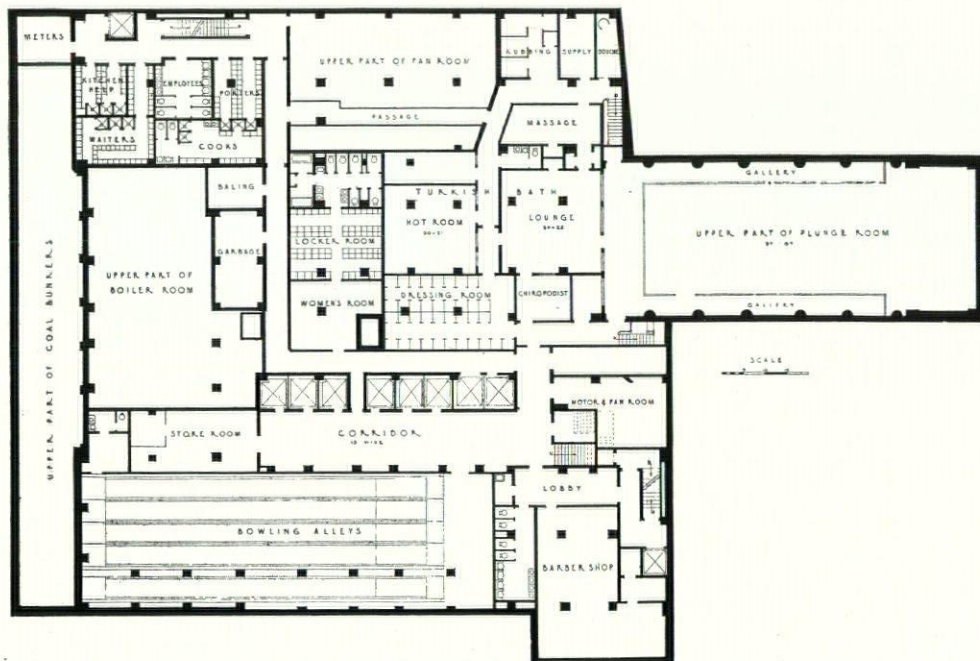
Main Dining Room
THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

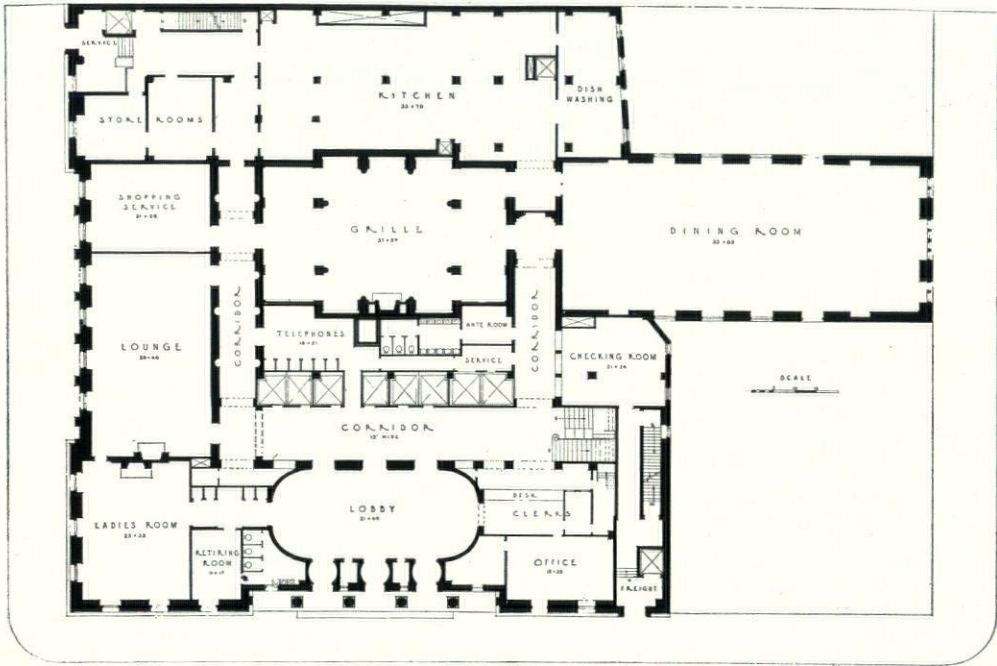
and met with that kind of defeat—defeat, that is, in deflecting the architectural tide in their direction. It is well that we should admire them, but we should not deceive ourselves into

believing that by imitating them the cause of architecture will be well served, for an architectural language is like a coral island, slowly built up from some sure foundation through the sacrifice of in-

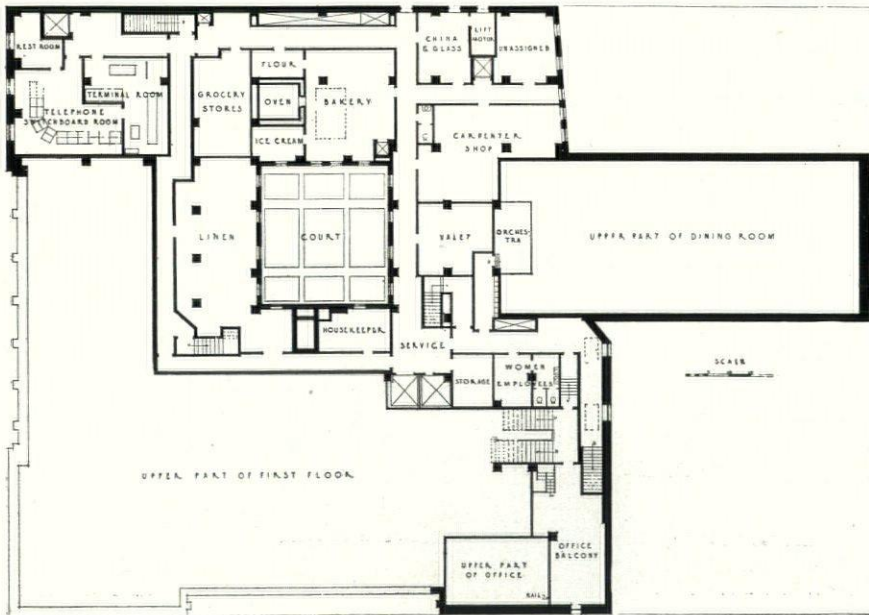


Sub-Basement Plan





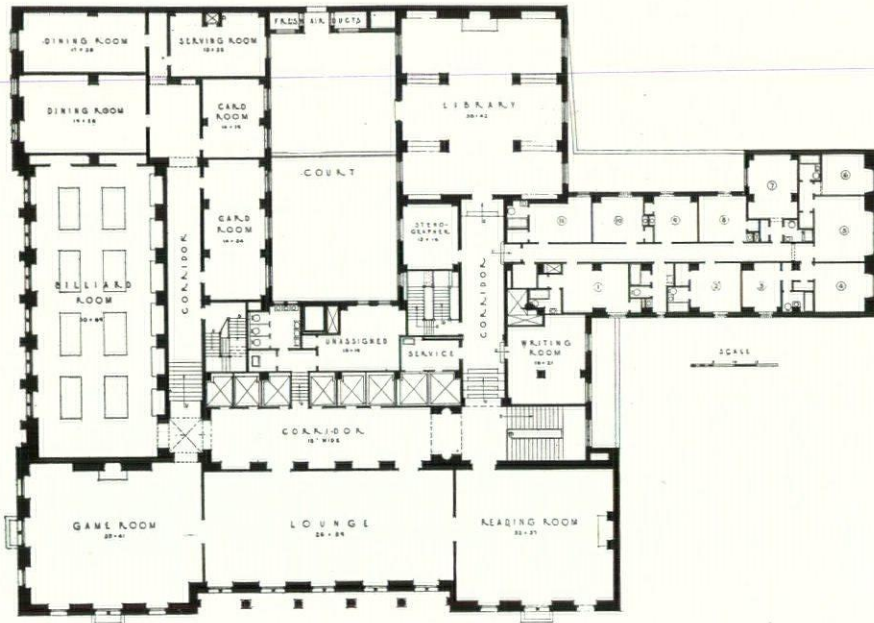
First Floor Plan



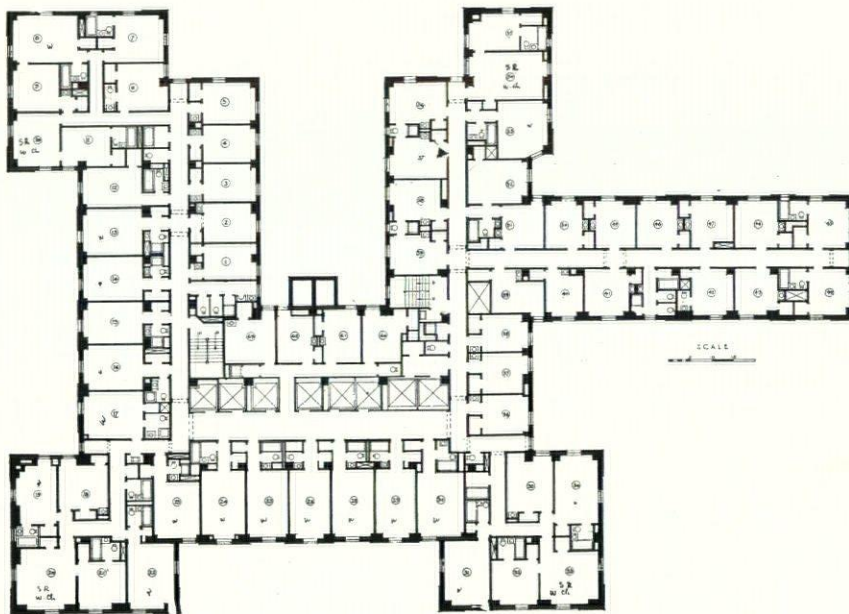
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Mezzanine Floor Plan
 THE SHELTON HOTEL, NEW YORK
 Arthur Loomis Harmon, Architect



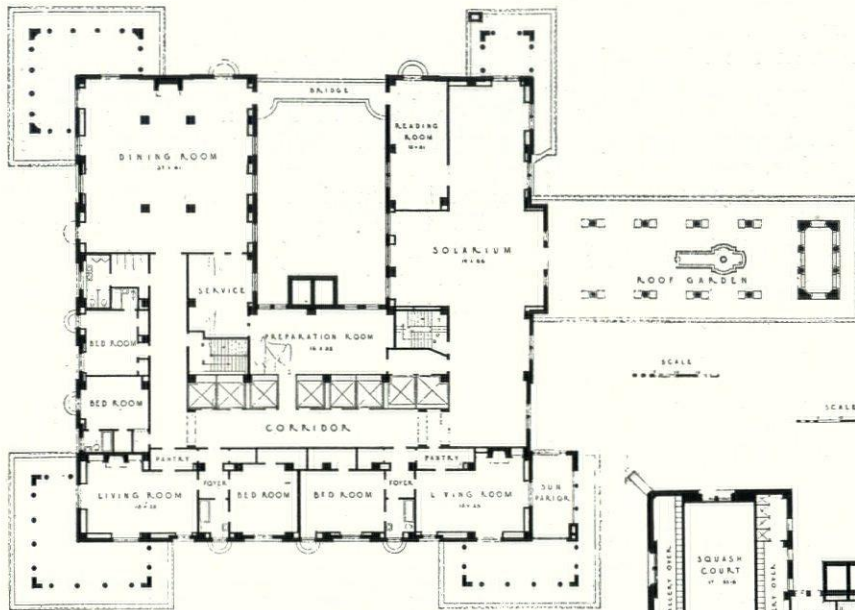
Second Floor Plan



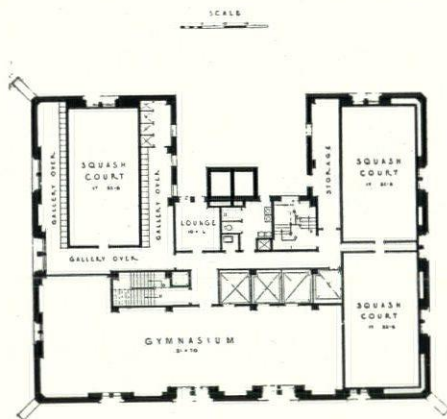
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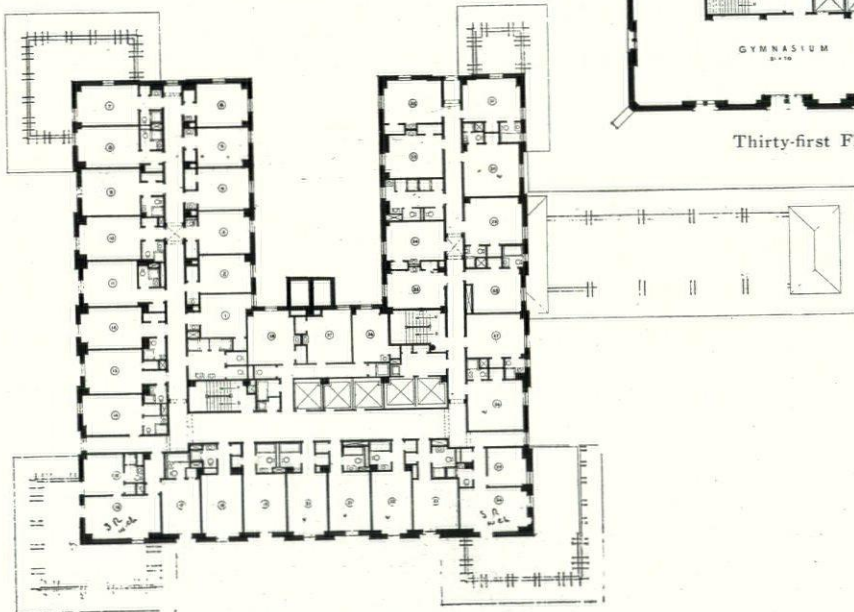
Plan of Third to Fourteenth Floor, Inclusive
 THE SHELTON HOTEL, NEW YORK
 Arthur Loomis Harmon, Architect



Fifteenth Floor Plan



Thirty-first Floor Plan



Plan for Sixteenth to Twentieth Floor, Inclusive

SCALE

The Architectural Record

THE SHELTON HOTEL, NEW YORK
Arthur Loomis Harmon, Architect

July, 1925

numerable obscure lives.

Therefore although the Shelton interiors have not the importance which inevitably attaches to the *new departure* in any field of aesthetic endeavor—they are worthy of admiration, particularly such things as the handsomely paneled and appointed suite of social rooms on the second floor; the main dining room with its brightly painted ceiling and chandeliers and wrought-iron-crowned window openings; the pool also, with its admirable tile work and the nautical note of its spectators' gallery-railing suggestive of an ocean liner; and many minor felicities such as the stairway balustrade, the office enclosure, the bulletin boards, the drinking fountains. All these show *love* on the part of the designer—an intention of consciousness on the minor as well as on the major problem. Such lacks and lapses as one feels about these interiors occur where the architect having left off, the *maitre d'hôtel* failed, so to speak, to carry on. I refer to such things as the shiny reproductions of oil paintings which hang against the panel work, the fireplaces of the lounge in which have never been built any fires, the library shelves so meagerly equipped with books, and the general air, common to most great hotels, of being lived in without being, as it were, enjoyed, loved or cherished. The Shelton conveys rather less of this sense than other hotels, but it does not altogether escape the general blight. This is not an architectural, but a psychological problem, an error in the fourth dimension which though apparently irremediable I cannot permit to go unrecorded, though without the implication of reproach to any one concerned unless it be the American Spirit itself, which appears to have more immensity of life than intensity of it—more capacity for work than for enjoyment.

The outstanding success of the Shelton is achieved in a field unrelated to all considerations of architectural style or even of beauty: it is a success of *conception*, the power to imagine and dramatize a building which would offer to the city-dweller the most successful escape from

the dirt, ugliness, noise, promiscuity of the city. The only way of escape is, obviously, into the vertical dimension—*upward*, and here is a building which takes the fullest advantage of this fact: up to the present it is the loftiest residence building in the world.

To the high-perched denizen of one of its thousand cubicles the city sounds come somewhat softened, the city smells afflict an altogether lower stratum, he sees his environment not as a nearby limiting wall, but as a series of distant diminishing silhouettes and perspectives; he receives the sun's first rays long before they penetrate into the city canyons, and all day long he gets the bright radiance of an unobstructed and unafflicted sky. He can breakfast looking down on a wilderness of human habitations, and dine looking off on a firmament of lights. The roof garden which occupies the entire top of the southern wing of the building commands by day a view in three directions of extraordinary interest and variety, and by night of beauty and mystery, for then the harsh jazz of the jagged skylines is muted by a velvet curtain of darkness painted with a silver river and bespangled with innumerable points of light. In brief, here in the city's heart, is a way of escape from the city.

It should be stated that the building, though it lends itself excellently to the uses of a residence and transient hotel for men and women, was originally intended for a more highly organized and intensive social life—a club-hotel for men. This failed to establish itself successfully and the scheme was abandoned. Therefore the opportunities for that kind of communal life which the building was designed to meet have not been altogether lived up to; it may develop later here, or establish itself elsewhere, but in any event to plan for it so adequately and completely as has been done is no futile gesture, but a contribution to the solution of the problem of living. Few things, surely, are of more immediate interest or of higher importance to the present generation.

~ The ~
ENGLISH PARISH CHURCH
AND ITS DETAILS

By
Robert M Blackall
Measured Drawings and Photographs by the Author

WINDOW IN THE CHURCH OF ST.
MICHAEL, SOPLEY, HAMPSHIRE,
ENGLAND

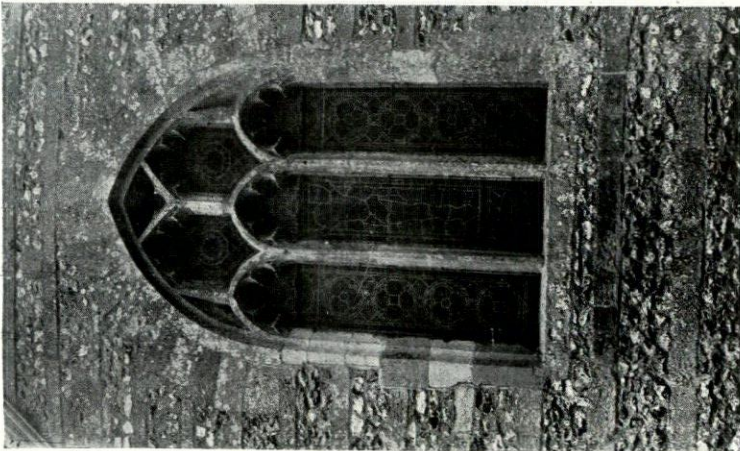
The window of the Church of St. Michael is a plain, two-mullion window with an outside drip mold over the head of the window. Excepting for the trefoils and the face of the mullion, there is absolutely no detail. The great charm of this window, like so many other English parish church windows, lies quite as much in the materials used and the texture of these materials, as in its design. Simplicity of window treatment with good wall texture is the keynote of the churches throughout England.

ROUND HEADED WINDOW WITH TRE-
FOILS IN THE CHURCH AT STRATFORD-
UNDER-CASTLE, WILTSHIRE,
ENGLAND

In this window the first step from the simple round headed window is shown. The mullions are curved instead of flat, and into the arch of the window is introduced the trefoil, to break the monotony of the straight line. As in the window described above, the jamb section repeats the mullion, and the glass is leaded with plain glass. This window is found in the apse. In almost all English churches the most beautiful windows are to be found at the apse end, and if there is no tower another ornate window is placed at the rear of the nave.

APSE WINDOW IN THE CHURCH AT
STRATFORD-UNDER-CASTLE,
WILTSHIRE, ENGLAND

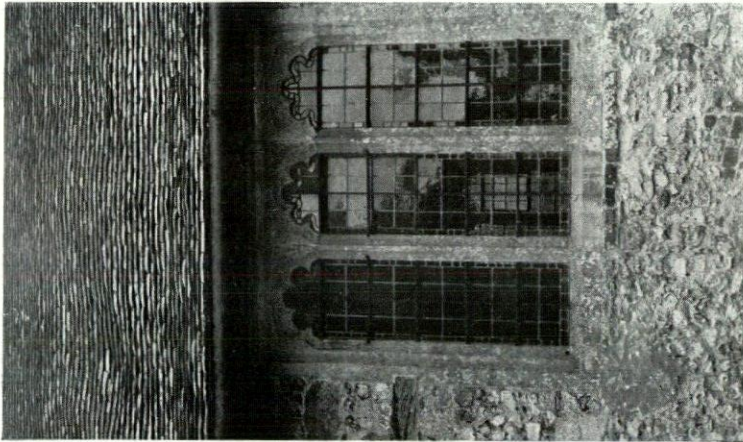
The apse window is usually more fully developed than any other window in the church, owing to its position directly above the altar and in full view of the congregation sitting in the nave. In this little church of Stratford-Under-Castle ornamentation is present in the form of stained glass instead of rich architecture, which evidently was often the case in small churches where money was not available. As will be seen from the drawing, the mullions are curved, and trefoils have been placed in all arches. This window is of early type, as there are no reverse curves in the mullions, and the whole design is extremely simple and characteristic of Early English parish church architecture. In the design of the apse window it is usual to find the figure of Christ on the Cross portrayed in the center window, other biblical features being represented in the windows on each side. In this particular instance the customary Crucifixion scene occupies the center window while on each side rosettes bearing the symbols of the apostles are placed. Only ten rosettes appear in this case, though twelve are more generally found in windows of this type. For an exceedingly simple window the effect is very rich and pleasing, and although the present glass is not old, it is said to bear a close resemblance in scheme to the glass originally placed there.



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Apse Window

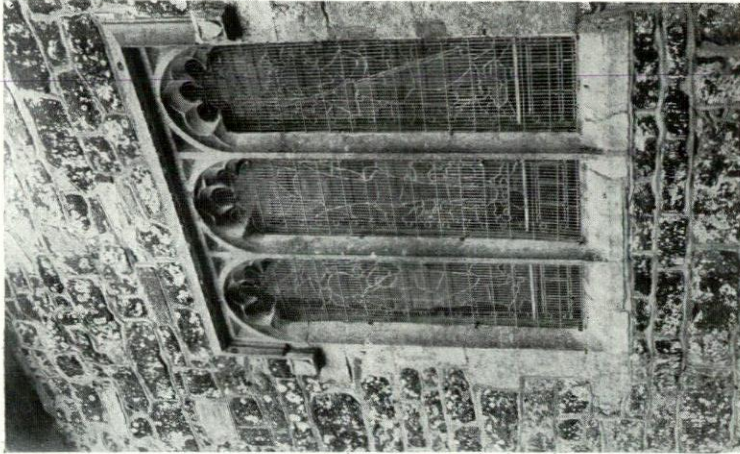
CHURCH AT STRATFORD-UNDER-CASTLE,
WILTSHIRE, ENGLAND



Round Headed Window with Trefoils

CHURCH AT STRATFORD-UNDER-CASTLE,
WILTSHIRE, ENGLAND

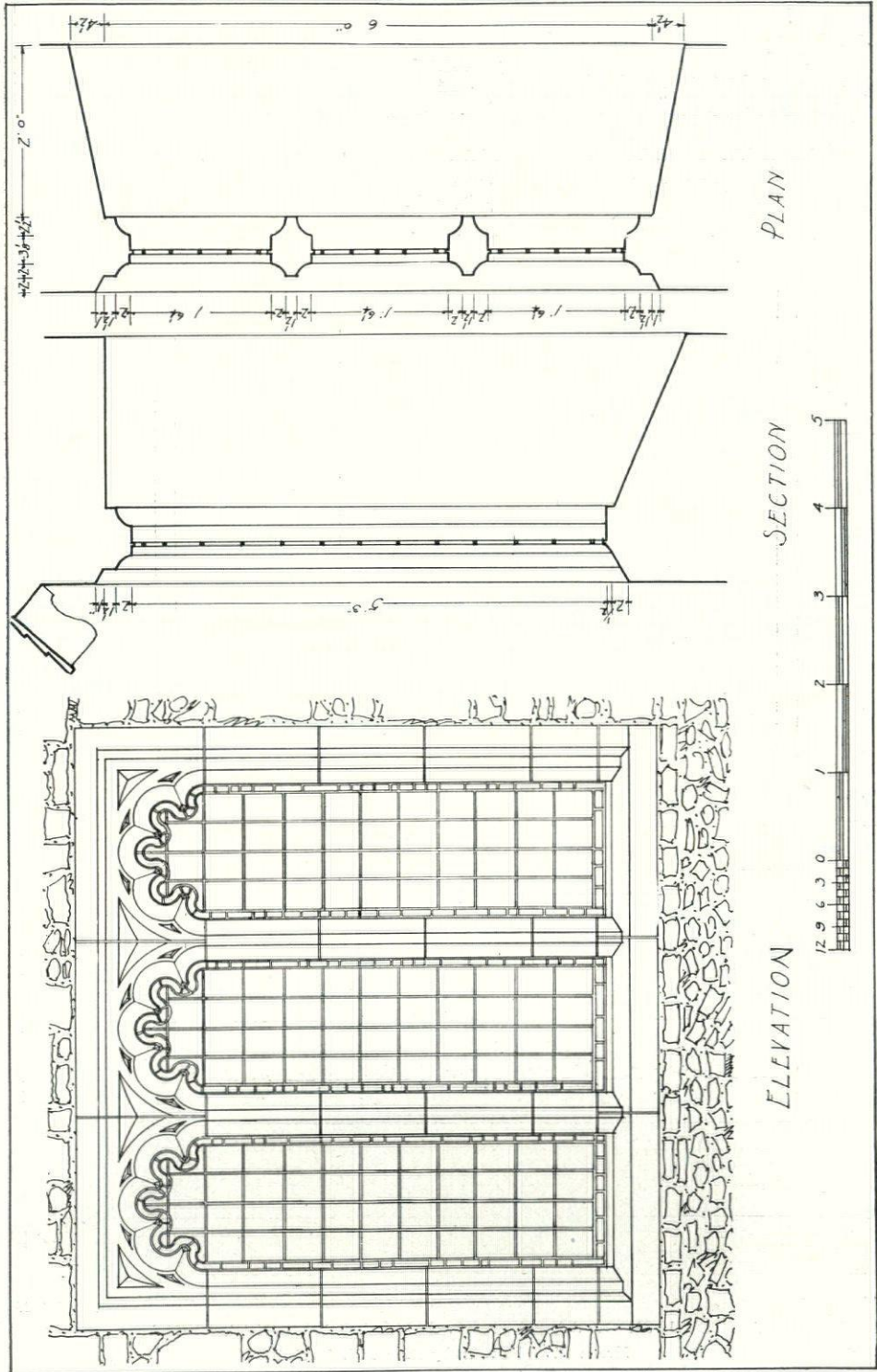
Photographs by Robert M. Blackall



July, 1925

WINDOW IN THE CHURCH OF

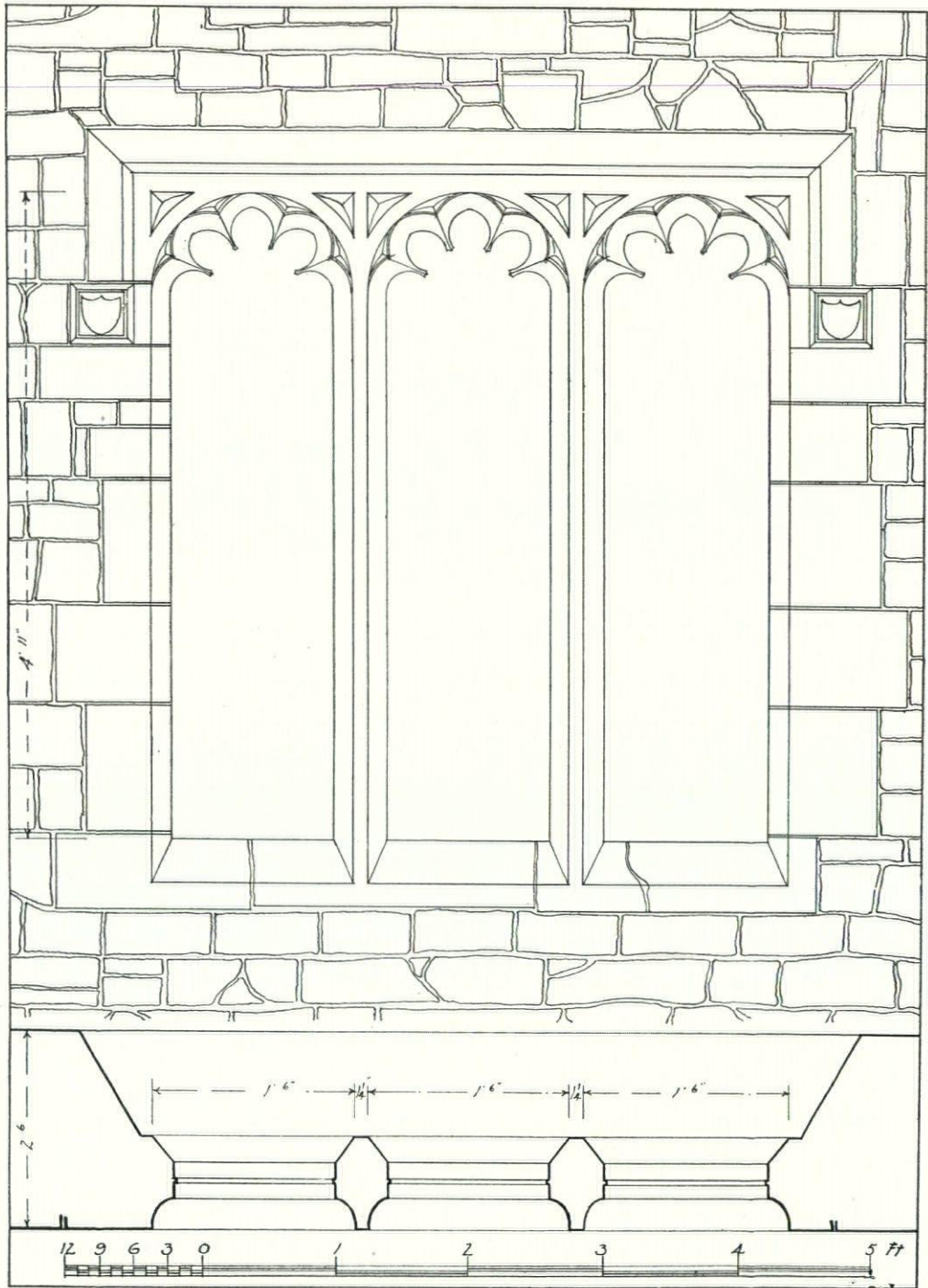
ST. MICHAEL, SOPLEY, HAMPSHIRE,
ENGLAND



July, 1925

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Round Headed Window with Trefoils
 CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND
 Measured and Drawn by Robert M. Blackall

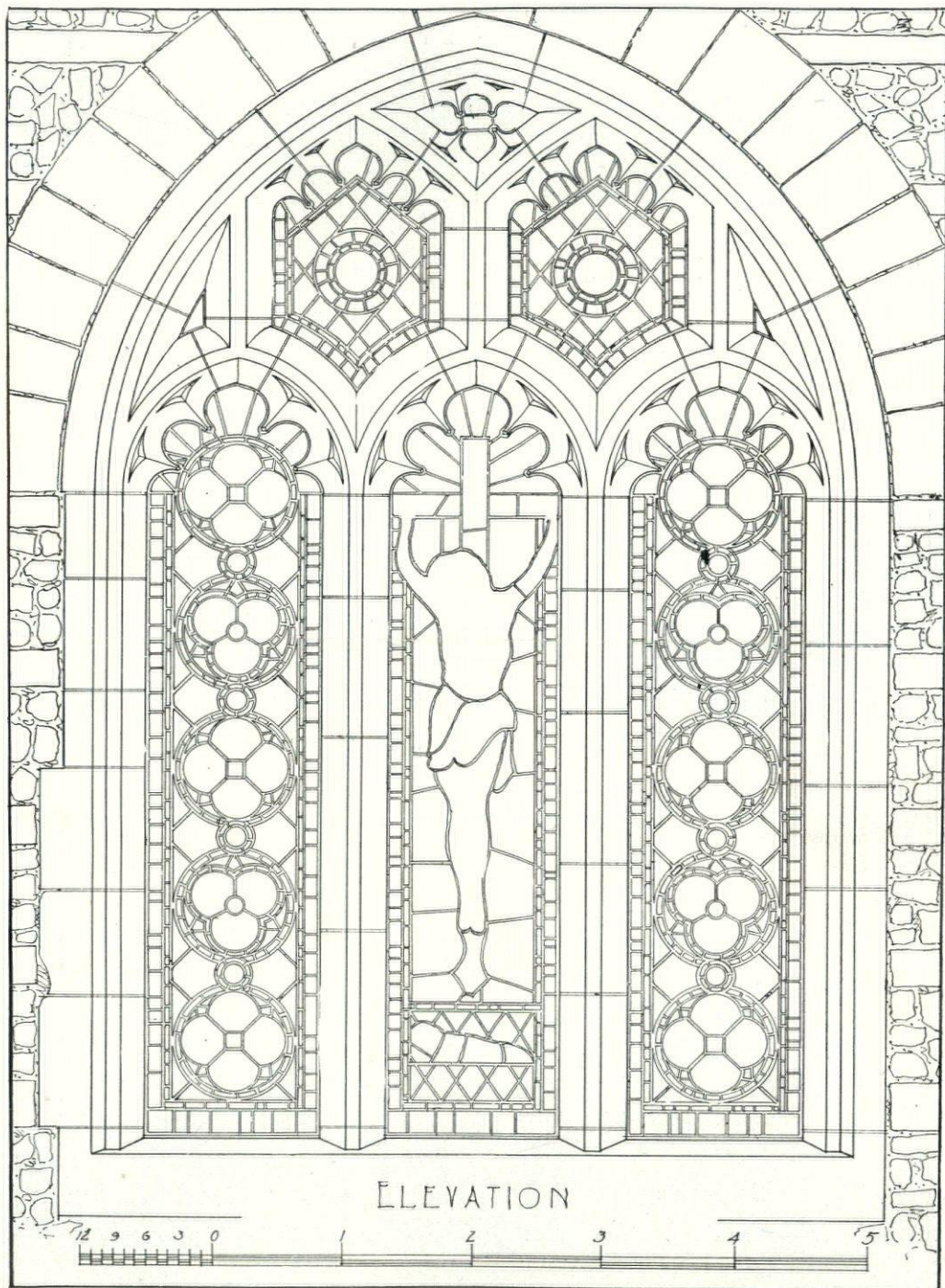


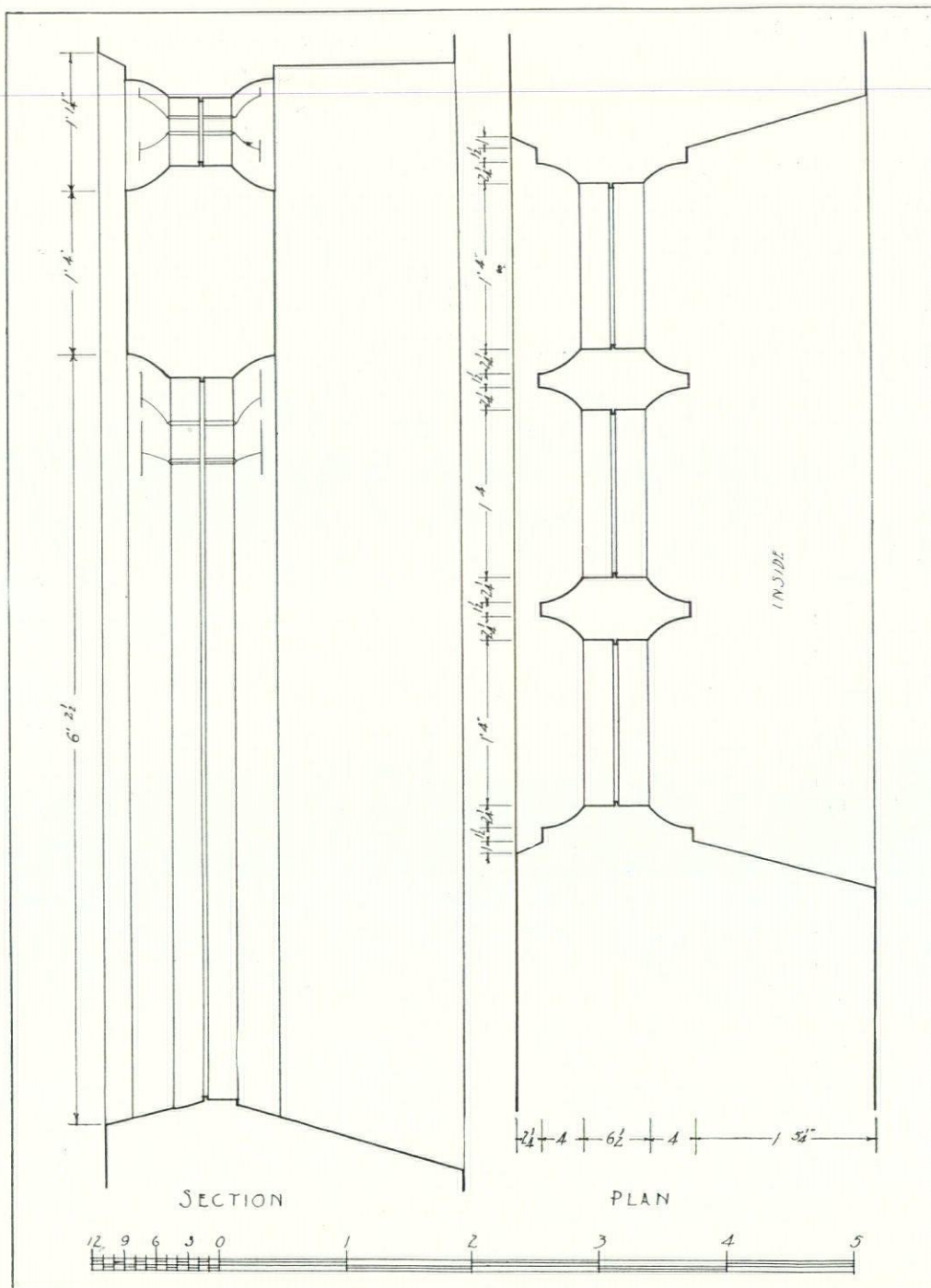
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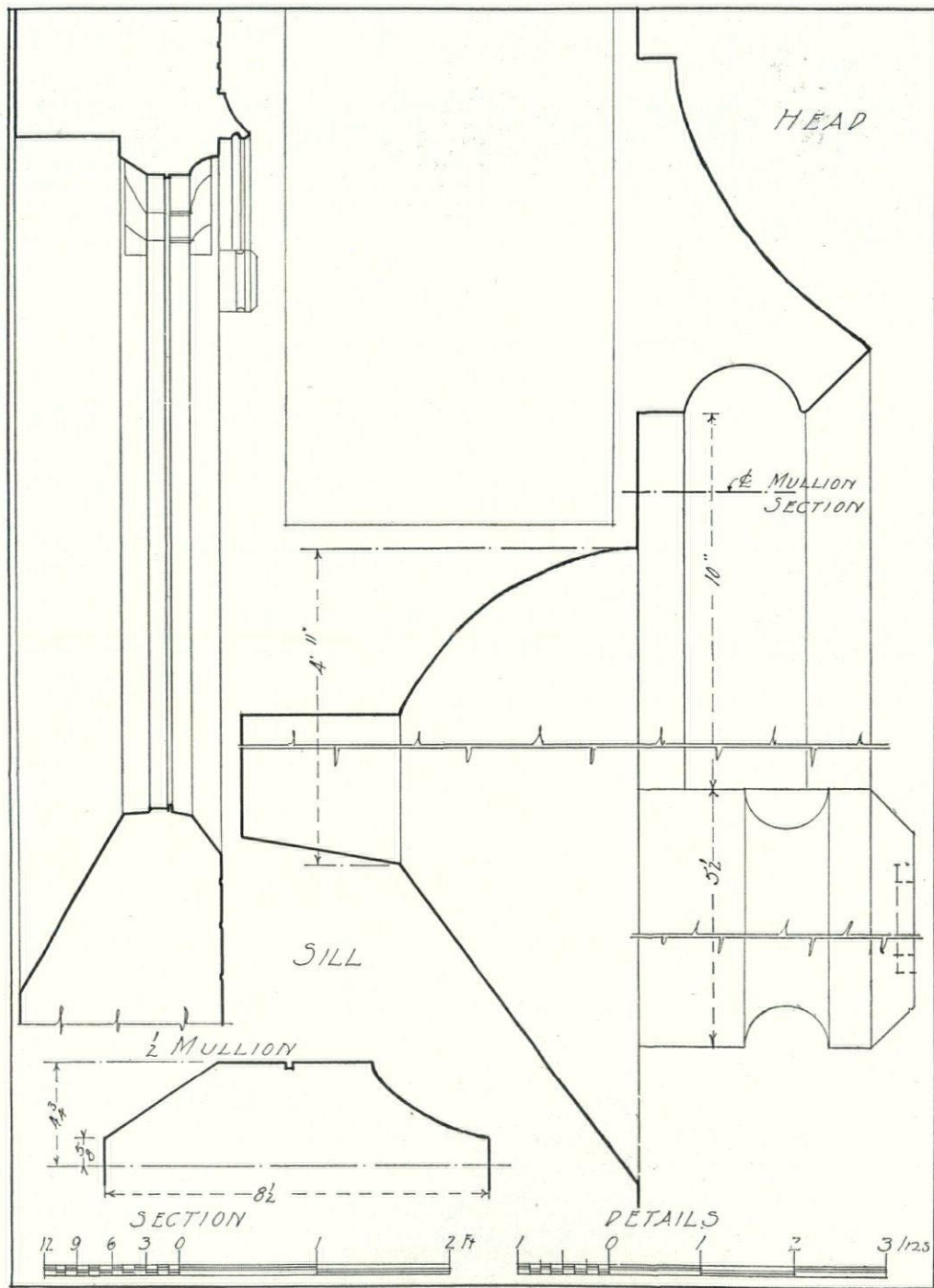
July, 1925

WINDOW IN CHURCH OF ST. MICHAEL, SOPLEY, HAMPSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall









The Architectural Record

Preliminary Drawing by Howard Greenley

July, 1925

THE EXPOSITION AT GRAND CENTRAL PALACE, NEW YORK

[26]

- *Esse* -
EXPOSITION AT GRAND CENTRAL PALACE

*Educational Policies of the
Architectural League of New York*

By Leon V. Solon

THE MANNER IN which architecture should be displayed has been a subject for somewhat acrimonious discussion in the profession for a number of years. There have been two factions in argument. One maintains that an assembly of architectural subjects should bear an exclusively professional character, and that any attempt to "popularize" it must inevitably depreciate that dignity with which the art should be invested. They insist that an exhibition should consist exclusively of architectural drawings, renderings, models, and photographs of completed structures; this standpoint is taken by the group vaguely designated as "academic." Their argument is presumably based upon the assumption that such assemblies of works are of purely professional interest, being beyond the intellectual grasp of the layman, and that the objectives of such exhibitions are mutual information and the measuring of talent for the designation of leadership. The rival group takes a wider angle, recognizing the necessity for public instruction, and maintaining that the material interests of architecture demand a popular comprehension of structural problems and a more general appreciation of merit in design.

The "academic" formula for display has regulated such architectural exhibitions as are made in connection with the Royal Academy of London, the Paris Salon, and others of similar high standing, with the result that the architectural sections of those exhibitions are the only galleries systematically avoided by the public. By reason of their undisturbed quietude they are admirably adapted for rendezvous or intimate conversation. The limited extent to which these galleries are frequented can only convey the impression that public interest in the Arts

is practically non-existent and that the manner of selection and display is intended to repel all but the elect.

The Architectural League followed this plan for years, with similar results insofar as the stimulation of public interest was concerned. The crafts were meagerly represented; through rigid restraint the austere appearance of the show was carefully maintained. This rule continued until about eight years ago, when H. van Buren Magonigle was elected president. His wide artistic sympathies and foresight caused him to recognize the educational possibilities and to institute a radical change in the policies of selection and display, a change which arrived at its full development in the recent exhibition. He grasped the fact that the eye of the layman must be attracted before any active interest can be aroused, and that exhibitions made exclusively for professional enjoyment can exert no influence outside the circle of practitioners. The important part which the crafts play in architectural effect was also recognized; it was surmised that the first step in appreciation by the uninformed might be made through the inherent attractiveness of the decorative arts, leading ultimately to a more intelligent and general interest in architectural design. Knowing the predilection of the public for scenic display, Magonigle devised a delightful exhibition scheme (violently criticized by the conservatives), in which the crafts were accorded honorable recognition, resulting in a record attendance.

Magonigle's policy was faithfully adhered to by his successors, James Monroe Hewlett and Howard Greenley, both of whom possess the gift for contriving effective schemes of display. Year by year the importance of decoration and the applied arts was emphasized, with the



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Preliminary Drawing by Howard Greenley

THE EXPOSITION AT GRAND CENTRAL PALACE, NEW YORK

[28]

attention of the public appreciably veering to the main architectural issue. As a result of this circuitous educational process a greater degree of popular interest in architecture has now been stimulated than ever existed in any city at any time. Another very important result of this recognition of the industrial arts is the rapid artistic progress which they have made during the last few years. The astounding success of the last exhibition from every aspect has amply proved the soundness and good judgment of the League policy. Popular imagination was appealed to by the magnificence of the setting and arrangement of exhibits; architecture was posed as a princely art surrounded by its attendant crafts; the fundamentals of good taste have been implanted in the minds of thousands, where previously no idea existed of the part architecture plays in public and communal life, or of the magnitude of its scope.

The segregated type of exhibition is illustrative of that lack of foresight which identifies the "public" with those humdrum people who build the modest dwellings that afflict the practitioner; it overlooks the fact that this notoriously unenlightened mass of human units includes also the membership of public bodies and the heads of great commercial enterprises—men of large affairs with the allotment of vast architectural schemes within their control. In retrospect, the League's broad interpretation of its function in the education of the masses assumes its true importance. During the building boom that has succeeded the great war, the building public has shown an unmistakable desire to be initiated into the subtleties of good-taste, both in architecture and in decoration, and each year the League has furnished the opportunity for gratifying that desire through its exhibition, in which the best works produced throughout the country are assembled. A rapid improvement in public taste is felt by those architects who design public buildings in which the character of structural mass and the refinement of detail and decoration are ap-

preciable factors in the success of investment.

By observing these multiplying signs of awakening in the American public to the importance of architectural and decorative effect, the Architectural League has now arrived at the definite conclusion that it must be taken into professional confidence, and no longer treated with that superciliousness with which the old-time medical practitioner treated his unfortunate patients. Throughout the development of its educational policy there has been no depreciation of professional prestige—quite the reverse; in the great exhibition just held no vestige of evidence could be found to prove that the arts had been played down to the masses. The fact must be thoroughly grasped by the profession that the public and the client are one and the same, and the mental entanglement unravelled which holds the former in disdain and the latter in high regard.

A number of forces which should not be ignored are contributing daily to the correction of bad taste and ignorance; we refer to the propaganda of many of the larger department stores, popular magazines featuring the building and furnishing of homes, and sections of the daily press dealing with the same subjects. Though from the professional standpoint the information thus disseminated may be judged elementary, it should be remembered that it is very well adapted for those who have not had the benefit of previous training, and that the wandering interest of the layman can only be captured by an amusing form of presentation; any appearance of triviality in such articles should be condoned in view of controlling circumstances, sincerity of intention, and the material benefit that many of them impart. The result of this popular propaganda is far-reaching and not infrequently extends to the benefit of architects of the first rank by influencing their selection for work of considerable interest. The writer had the passing curiosity to ask a lady who was building a residence of considerable pretension as to the method whereby she had solved the difficult problem of selecting a



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Preliminary Drawing by Howard Greenley

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suitable architect, in view of her statement that she was uninformed on the subject of architecture and the special qualifications of architects. She said that several of her friends had been unfortunate in their choice of architects through having depended upon the recommendation of acquaintances who were unqualified to assist them with advice, and as a result she and her husband had decided to arrive at their decision upon a systematic basis. They obtained a considerable number of back-numbers of architectural and other magazines with illustrations of residences and interior decoration from which they made cuttings of all that appealed to their fancies. Each made a separate collection, and when a large number of cuttings had been gathered they assorted them under the various architects' names; as the majority of the cuttings in each collection illustrated the work of the same architect, who was one of the foremost exponents in residence designing, they commissioned him to build their house without any misgivings as to the issue.

This is one of innumerable illustrations of the seriousness with which the general public begins to regard architectural design, and the necessity for the valuable work which the League has undertaken in fostering the growth of stray seed fallen upon fertile ground. The last exhibition covered practically every angle of construction, even to a most comprehensive collection of material and equipment. Previous exhibitions devoted to the building crafts have interested the general public only to a very moderate extent, but through their close association with the arts of structure and decoration in the Grand Central Palace, they were endowed with a new quality of informative value which exerted a powerful appeal.

With the exercise of a scenic sense amounting to genius, Howard Greenley created a wonderful setting which evoked unanimous expressions of admiration. The beauty of his design, and the ingenuity with which he planned the galleries to overcome the notorious disadvantages of that awkward building, produced an artistic result and an air of im-

pressiveness which was in no way procured at the expense of practicability; it was the most admirable concept of an artistic exhibition ever realized. The well of the building was converted into a Court of Honor, surmounted by battlements, the walls being hung with tapestries specially designed; a great drape was hung across an opening so lighted as to simulate a twilight sky, conveying a great sense of spaciousness without depreciating the illumination of the exhibits. The main arteries were long galleries vaulted with verdure, which provided extensive areas for exhibits of all kinds. The sculpture was unusually well displayed in large and small galleries, at intersections of the long corridors, and in the Court of Honor, which, by reason of its height, conveyed that impression of space so essential to works of large scale. Brilliant paintings, chosen in the most liberal spirit, adorned the walls, and examples in the very recent manner reposed amicably beside academic works of the most uncompromising character.

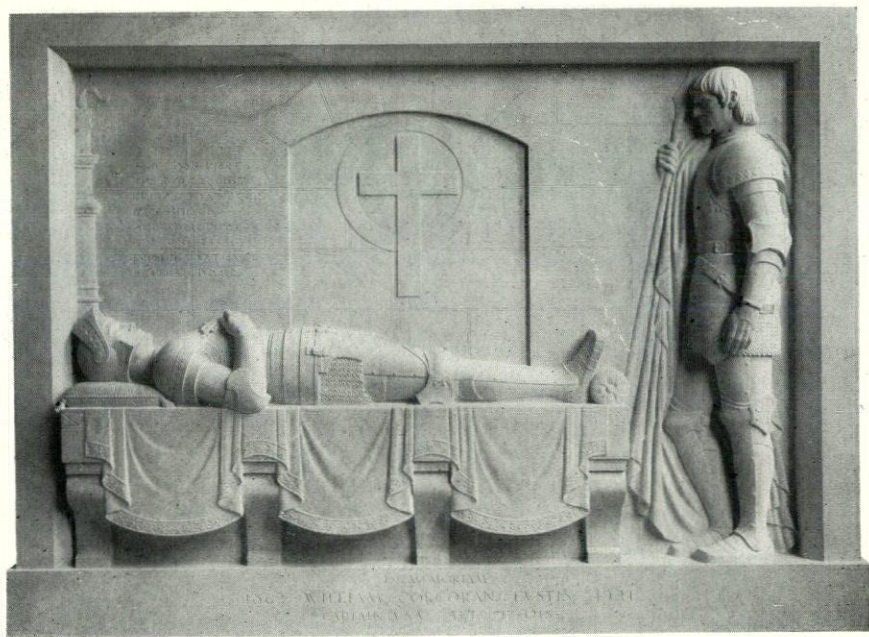
The League exhibit this year was supplemented by contributions from the American Institute of Architects, quite a number of designs for city planning, and an extensive foreign section. The Institute exhibit was divided into Regional Groups collected by its various Chapters; it was of an exclusively architectural character, consisting of drawings, photographs, and models. The Foreign Section was contributed to by England, Canada, Finland, France, Germany, Italy, Mexico, Spain, Sweden and China; the Foreign Relations Committee of the League was responsible for this remarkable collection. In a number of the foreign exhibits symptoms of imaginative unrest could be detected which might be diagnosed as preliminary symptoms of new movements in nationalistic architecture.

The impressions of the foreign delegates in their survey of the exhibition and inspection of New York architecture were interesting to record. The building which, without exception, made the greatest imaginative appeal, was the Shelton

Hotel by Arthur Loomis Harmon, through the beauty and originality of its design, and the artistry of treatment. They were also much impressed by the great variety of materials possessing different characteristics in color and texture that were available for structural use, and by the keen interest that American manufacturers displayed in meeting architectural requirements. American brick made a great impression upon the visitors, and the French Government will be recommended to send a technical commission to study that branch of American manufacture.

This observation compelled our attention to the manner in which professional requirements are influencing and controlling craft-production; it was very apparent in the building crafts exhibits. In this country the architect is no longer compelled to make the best of that which artistically uninformed technicians pro-

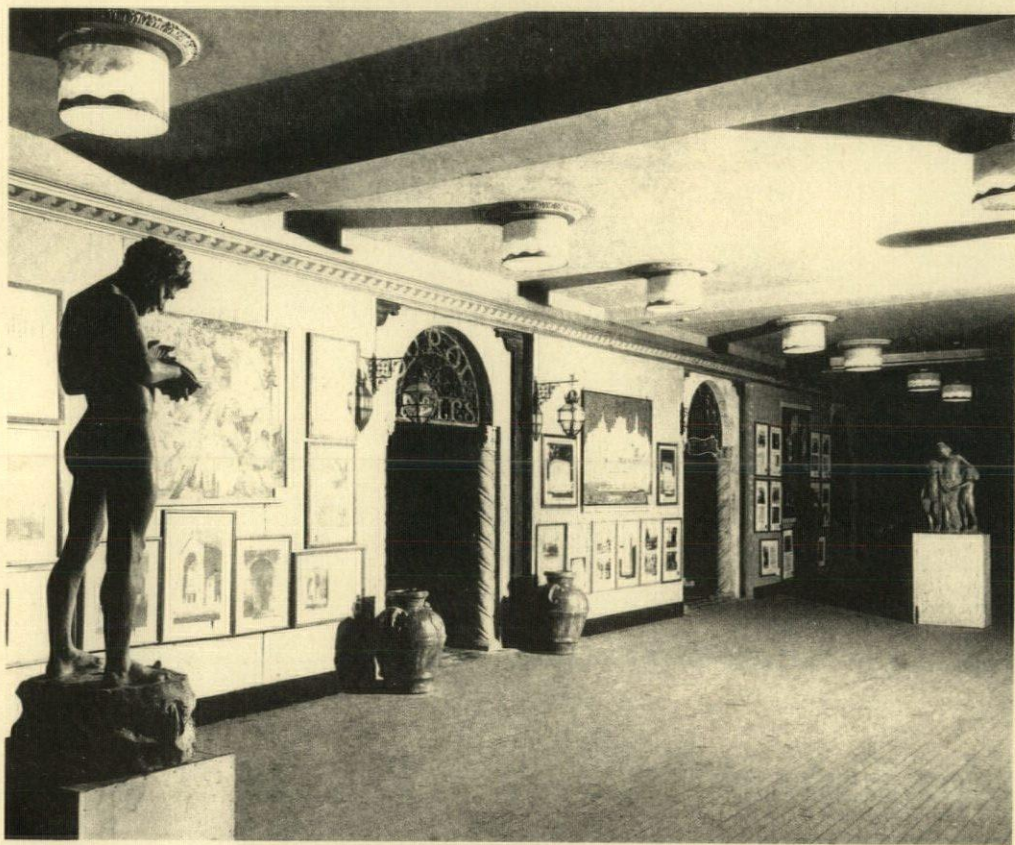
vide for him; he has merely to express a preference for a certain form of texture or some other quality, and if his idea is practical, it will be realized within a very short time. For some years the League featured the modifications in building products, though lack of space prevented any pretense at completeness; but this year we were able to realize the extent to which professional guidance had benefited the crafts, and the willingness of the industries to follow it implicitly. The League is the only professional society that has succeeded in crossing the comparatively untrodden tract which has always separated the structural arts from the national industries. This, together with the success of its educational policy, which was endorsed by over one hundred and fifty thousand paid admissions to its exhibition, are achievements of which the organization may be justly proud.



LANCELOT

John Gregory, Sculptor, New York

FORTIETH ANNUAL EXHIBITION OF THE
ARCHITECTURAL LEAGUE OF NEW YORK



Sigurd Fischer, Photographer



Sigurd Fischer, Photographer



Sigurd Fischer, Photographer



Sigurd Fischer, Photographer



John Wallace Gillies, Photographer



John Wallace Gillies, Photographer



John Wallace Gillies, Photographer



Sigurd Fischer, Photographer



John Wallace Gillies, Photographer



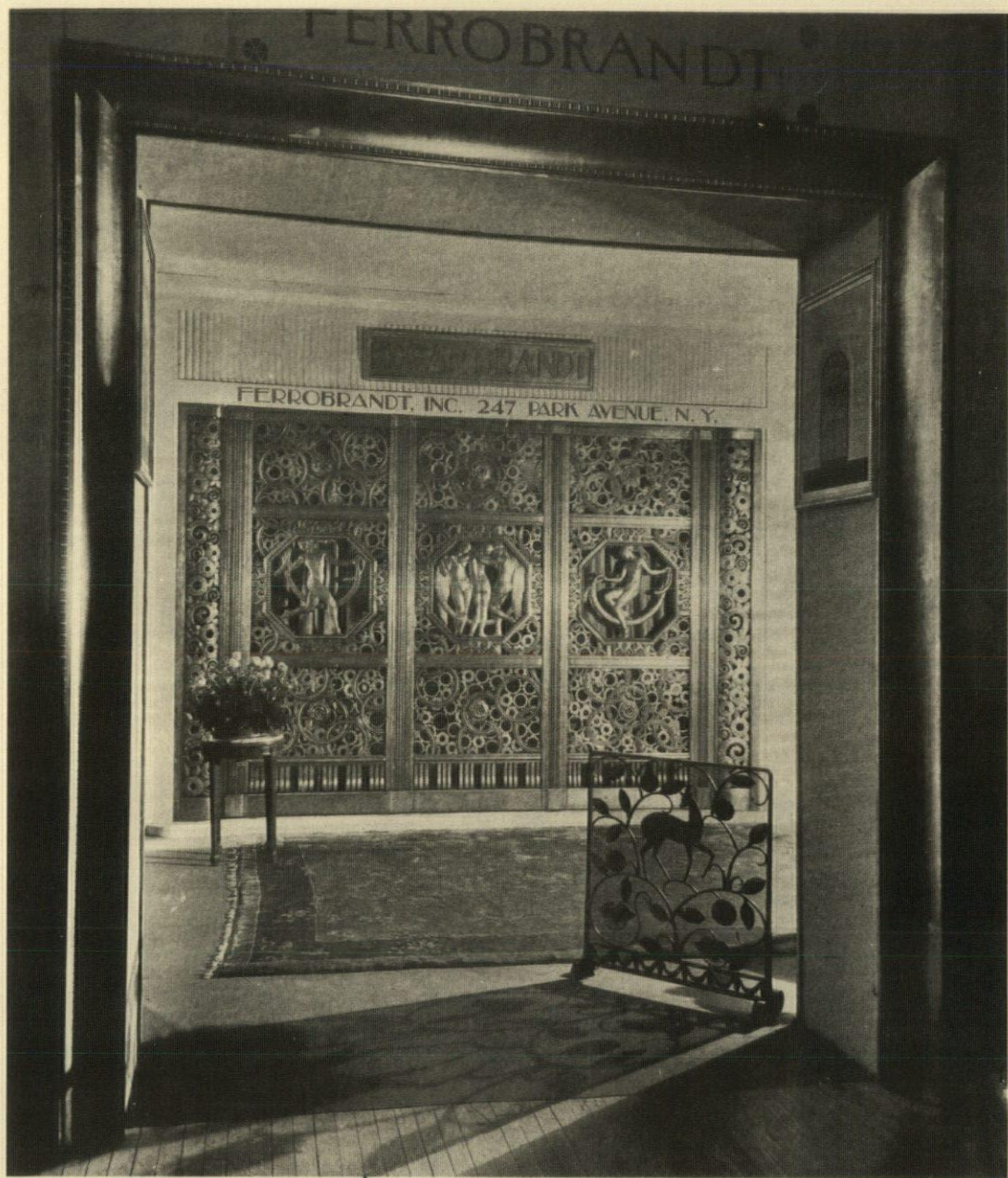
Sigurd Fischer, Photographer



Sigurd Fischer, Photographer



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Sigurd Fischer, Photographer



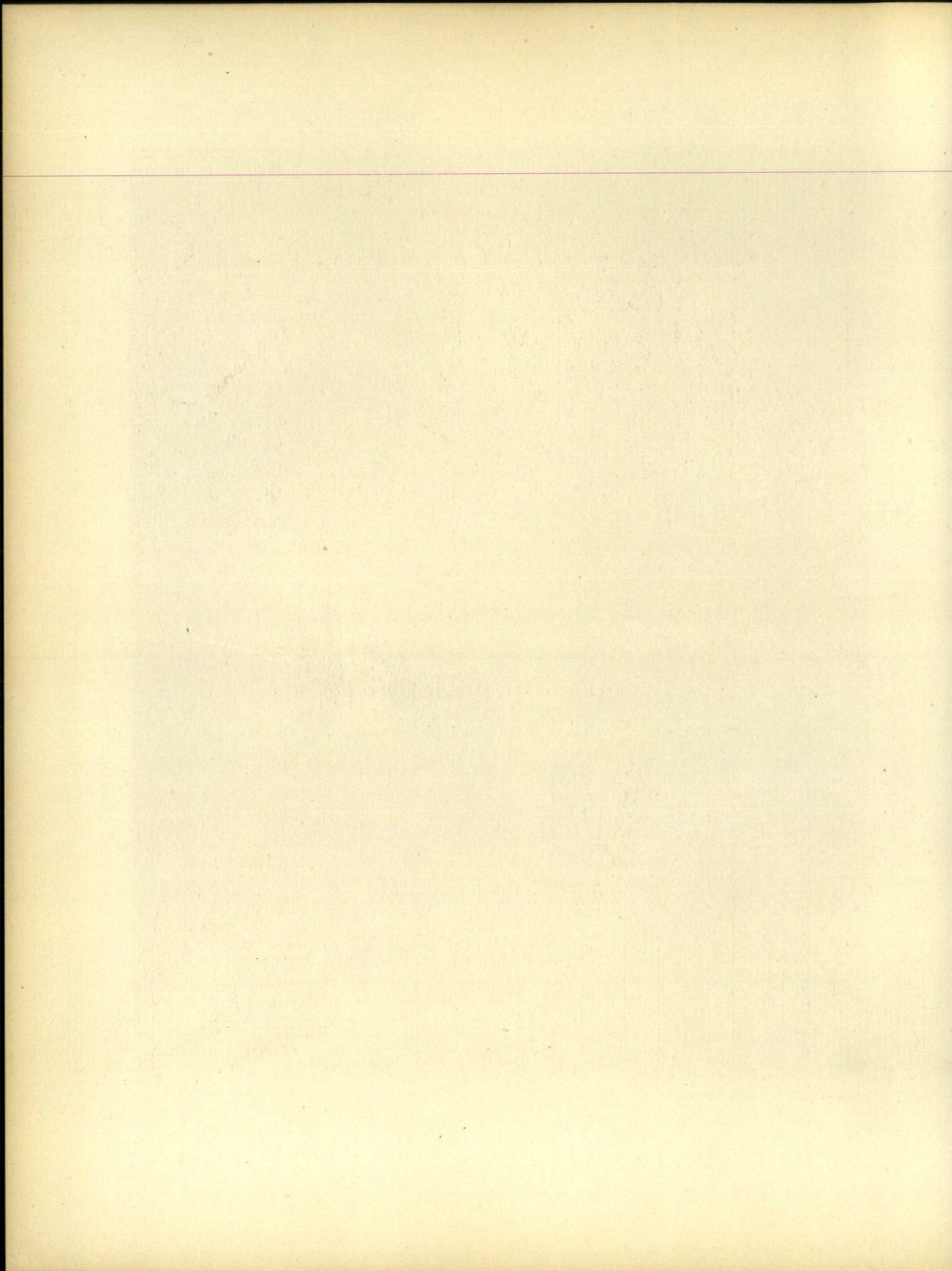
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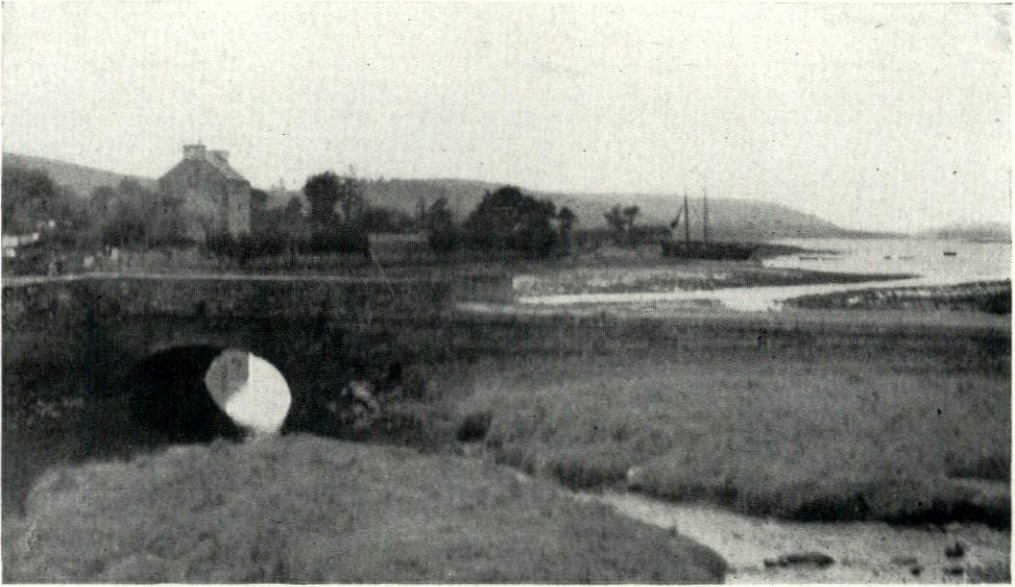


Sigurd Fischer, Photographer



Sigurd Fischer, Photographer





THE BRETON LANDSCAPE—L'HOPITAL

BRETON CHURCHES

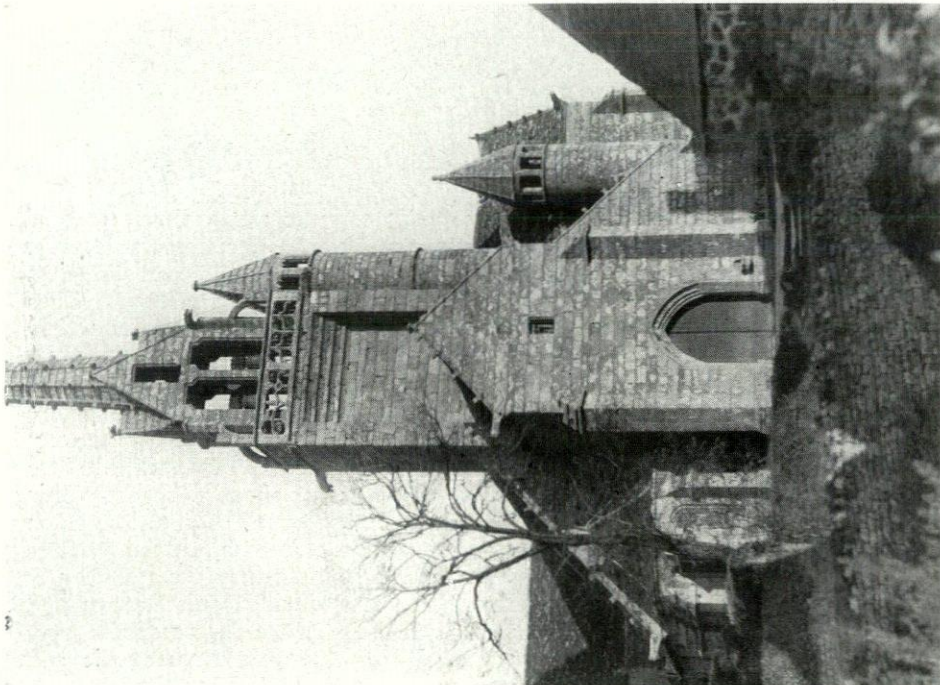
By
Aymar Embury, II

PART I

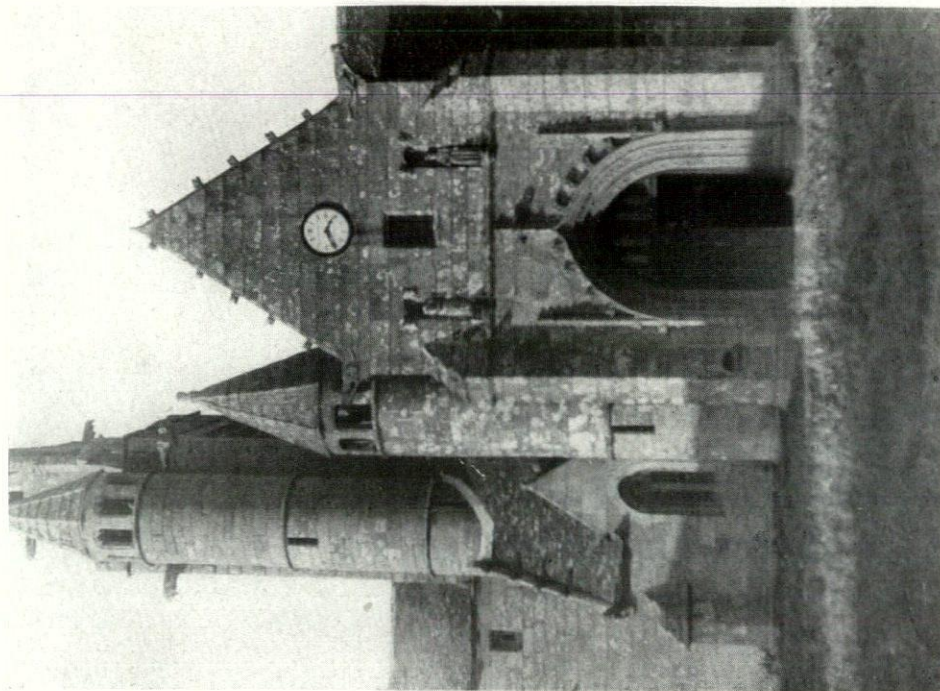
WHEN THE SAXON invaders drove King Arthur out of England he and his followers took ship and sought refuge in Brittany; at least that is the legend by which the Bretons account for the great racial differences which exist between them and the rest of the people of France. There is nothing inherently improbable about the story, but quite on the contrary, there are very many things to substantiate it, not only historical facts but physical ones, and it may be of some value to discuss it here, in order to discover why Breton architecture is in style so different from that of France, and why the language spoken in Brittany is a distinct tongue and not a dialect.

Primarily, of course, the geography of Brittany is responsible for the unique de-

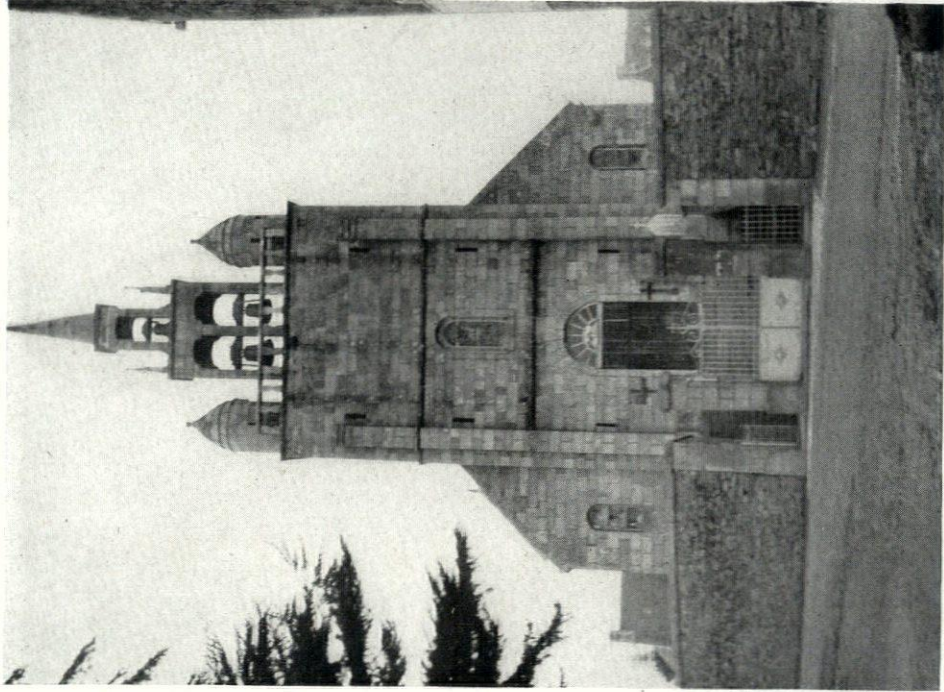
velopment; it is the westernmost part of France, a peninsula of considerable area, full of small tumbled hills, and while its broad base has no especial boundaries from the rest of France, it was probably rendered nearly inaccessible in Roman and early mediaeval times by the climate, since there is no part of Europe where it rains so much, and travel in Brittany must have been nearly impossible before the construction of modern roads. This may seem a far-fetched reason, but when one knows that rain falls on the average three hundred and thirty days a year in Brest, and that during both Roman and mediaeval times all warfare ceased everywhere during the rainy season, it can readily be understood that the Bretons were as much protected by their climate



The Architectural Record
The Belfry
CHURCH AT PLOUMILLIAU, BRITTANY

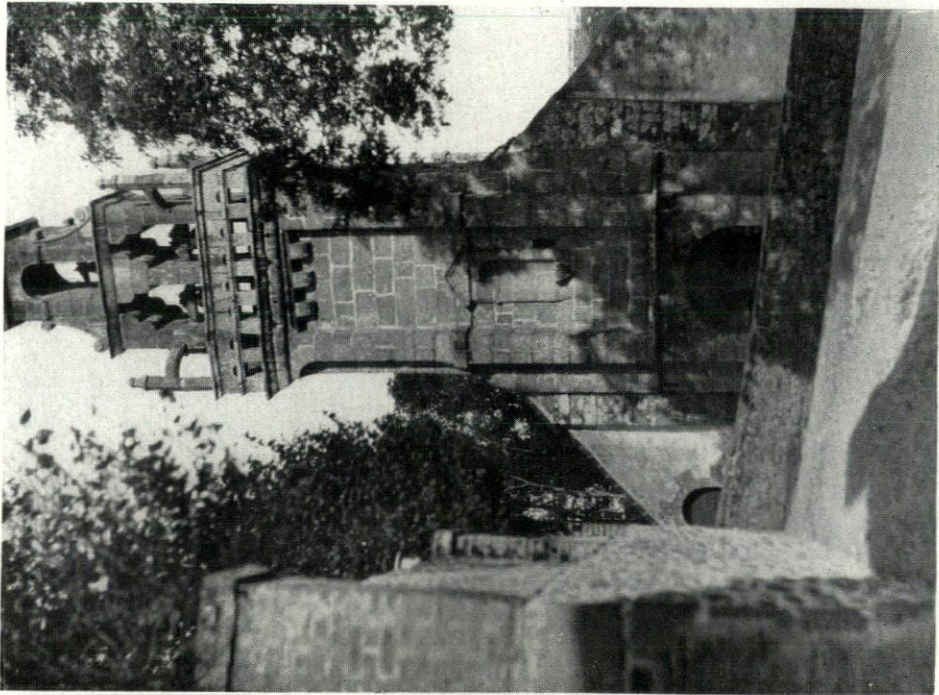


July, 1925
Typical Church Tower in Brittany
CHURCH AT PLOUMILLIAU, BRITTANY



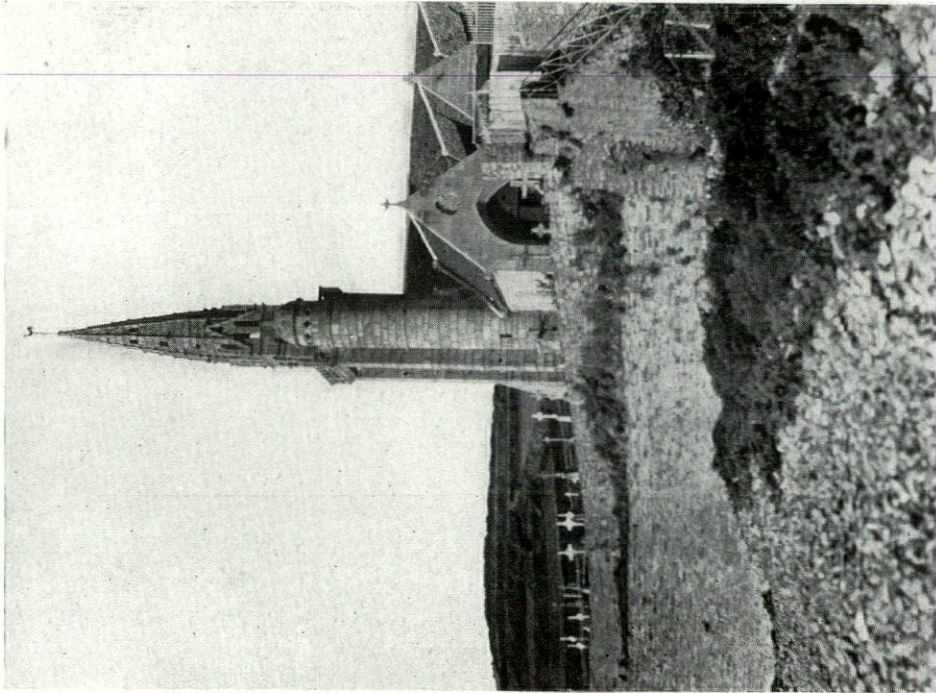
July, 1925

CHURCH AT KERVREM, BRITTANY



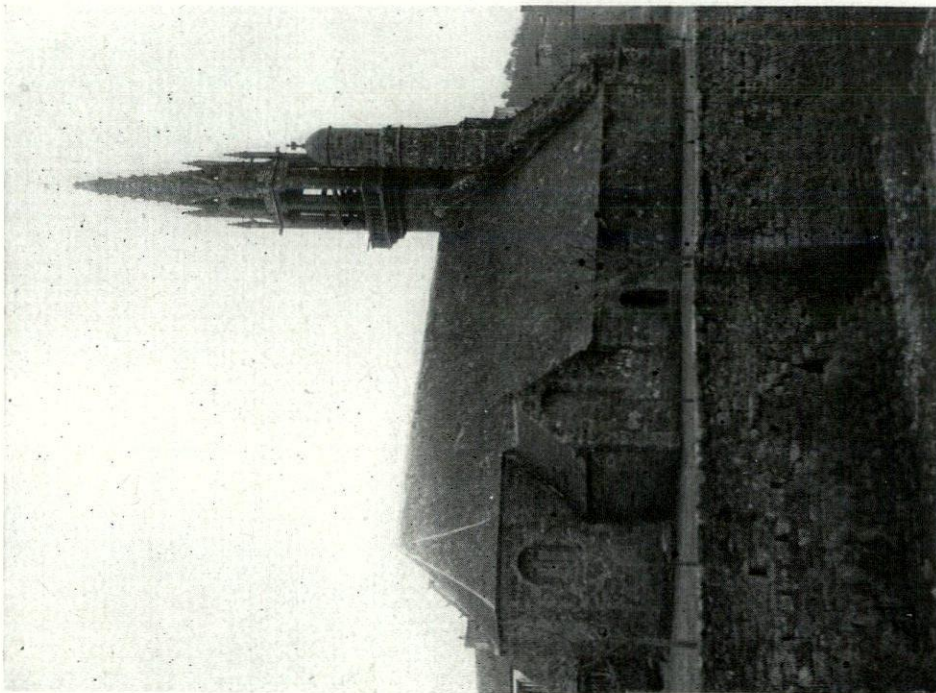
The Architectural Record

The Breton Church Tower in Its Simplest Form
CHURCH AT LOCCUÉNOLES, BRITTANY



July, 1925

Belfry for Four Bells
CHURCH AT ST. MICHEL-EN-GREVE, BRITTANY



The Architectural Record
CHURCH AT L'HÔPITAL, BRITTANY

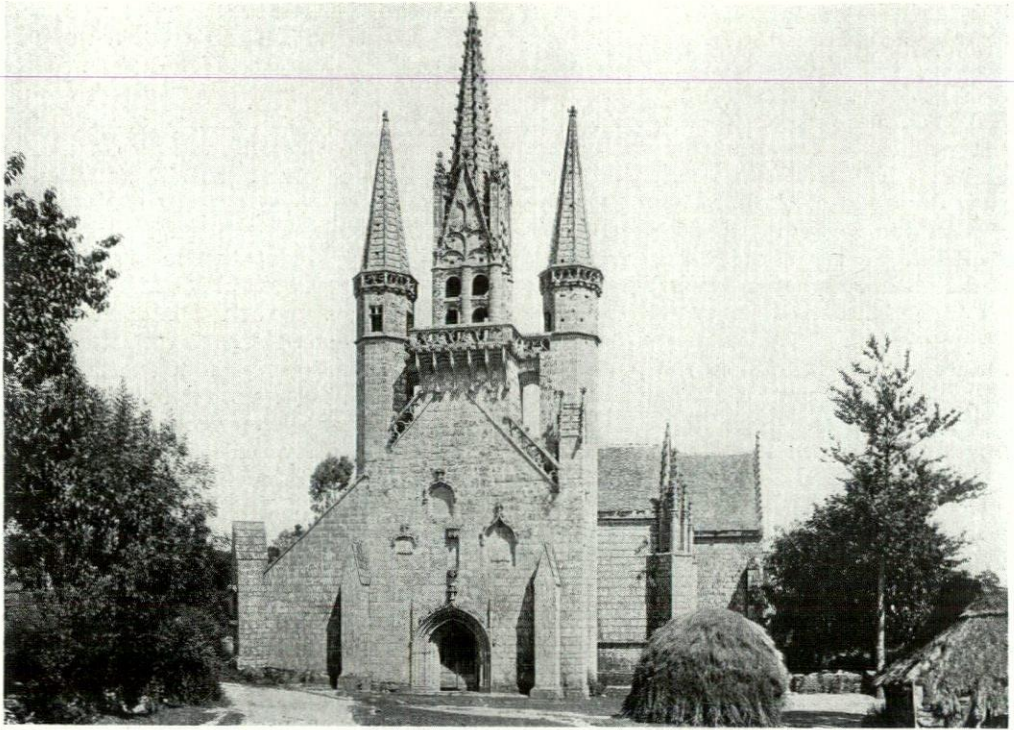
as by their isolation. And they have been very fully protected against invasion since the beginning of history, for when Caesar conquered Gaul he found in Brittany the same race that occupies it now; and neither by the Romans nor by the later invaders, the Goths of the fifth century, the Franks of the sixth, the Saracens of the seventh, the English of the twelfth to the fifteenth, and the Germans of the nineteenth and twentieth, was Brittany ever occupied, nor even successfully invaded. The early invasions of France probably added to the population of Brittany without changing its character, for into unconquered Brittany was forced that element which preferred exile to servitude. The density of the population can hardly be accounted for otherwise, since it is naturally a poor country; open marsh and stony hillside once constituted three-quarters of the land, and a dense population could only be easily supported along the coasts where fishing flourished during most of the year.

Now just as the Bretons were forced into Brittany by the barbarians on the breakup of the Roman empire, so were the ancient Britons forced steadily westward across Britain by the Anglo-Saxon invaders, until only the kingdoms of Cornwall, Wales and Strathclyde remained in British hands. The brief summaries in our school books would give us the impression that the conquest of Britain was a quick over-running of the land, followed by the establishment of the Saxon kingdoms of the Heptarchy. Such is far from the fact. The struggle with the ancient Britons was a long and bitter one, and it was a century and a half—as long as we have been a nation—from the coming of Hengist and Horsa until the Britons were finally penned within the three little kingdoms of the west; the southernmost of these, Cornwall, was the home of the legendary Arthur. The nearest point of the continent to Cornwall is Brittany, and this was then occupied by a kindred race, speaking the same or nearly the same tongue, living in about the same climate, and of about the same degree of half Romanized civilization. It is certain that there was much communication be-

tween the two; and if it is not certain it is at least probable that many of the shore-dwelling Britons had already fled to Brittany and became Bretons. In Malory's *Morte d'Arthur* there are constant references to Brittany and to Cornwall; Tristan came from Cornwall, and Lancelot's castle of the "Joyous Gard" was in Brittany; indeed, practically all place names which are not obviously mythical refer either to Cornwall (and Devon) or to Brittany; many of the Knights of the Round Table, and even King Arthur appear to have been as much at home in Brittany as in Britain. Now all of this can hardly have been accidental, so that if the legendary emigration of King Arthur in person may be questioned, there can be no doubt that when the tide of the Saxon conquest again began to flow, and the kingdoms of Cornwall and Strathclyde were overwhelmed, multitudes of refugees from Britain came to Brittany, their only possible haven except Wales, the hilly country which was never conquered by the Anglo-Saxon invaders.

Thus the population and the civilization of Brittany was a thing apart from the rest of the continent, since it alone was inhabited by a remnant of the pure blooded Celtic race, of half Romanized culture, and Christian when all the rest of the world was pagan. How much of their Roman culture remained is uncertain; probably very little, since Brittany was never completely Romanized, and the civilization of the immigrants from Britain must have been pretty thoroughly extinguished by long centuries when weapons and warfare were the only arts worth cultivating. At any rate they had learned the hard trade of warfare so thoroughly that they were left pretty well alone to work out their own destinies and as the French became a civilized nation, they came to both fear and despise the Bretons; fear them for their hardihood in war and despise them for their lack of knowledge in the arts of peace.

The probable density of the early Breton population has been commented on above, and this is perhaps best shown by the enormous amount of labor which was expended to make it possible to wring



CHAPEL OF ST. HILAIRE AT LE FAOUËT, BRITTANY

from that unfruitful land a sustenance. The swamps have been drained, the hillsides terraced, the fields cleared of stones, and many thousand miles of drainage ditches built to clear the spongy soil of water, so that seed put in the ground would not rot, but germinate and flourish. Much of this was done at a very remote time; the rocks taken from the fields were piled into walls around them, walls sometimes very high and thick, and which in the course of ages have become so grass-grown that the Breton peasant of today mows the sides of his wall to eke out his scanty crop of hay. There are no forests left in Brittany, but along the walls and in their tops trees grow from which the crop of fire-wood is annually cut; whole trees are not cut, only the shoots and little branches. The Breton landscape wears an air of strangeness; the roads are everywhere shut in by high grass-grown walls surmounted by the thick stumps of mutilated trees, which appear to writhe backward and forward in an attempt to avoid

the pruning shears. Water drips from their foliage; the land is so wet that foot-prints fill with clear water like a beach at high tide. The foliage is strange; the roadsides are bordered with gorse and plantagenet, hung in wintertime with purple and yellow flowers, and along the seacoast palms raise their heads above the blue-black slate roofs of lonely cottages.

The people, too, are strange. The old Breton costume is by no means extinct, or even used for its advertising value to the tourist. Much of Brittany is still very primitive, and the costume, at least in part, is in daily use, while on fête days and market days the full costume is worn by most of the peasants. Likewise the Breton language is a thing of daily familiar use, not in a conscious attempt to emphasize nationality, as the Gaelic is used in Ireland, but because it is the native and habitual tongue. In physical characteristics also the Bretons show plain evidence of their distinct race. The



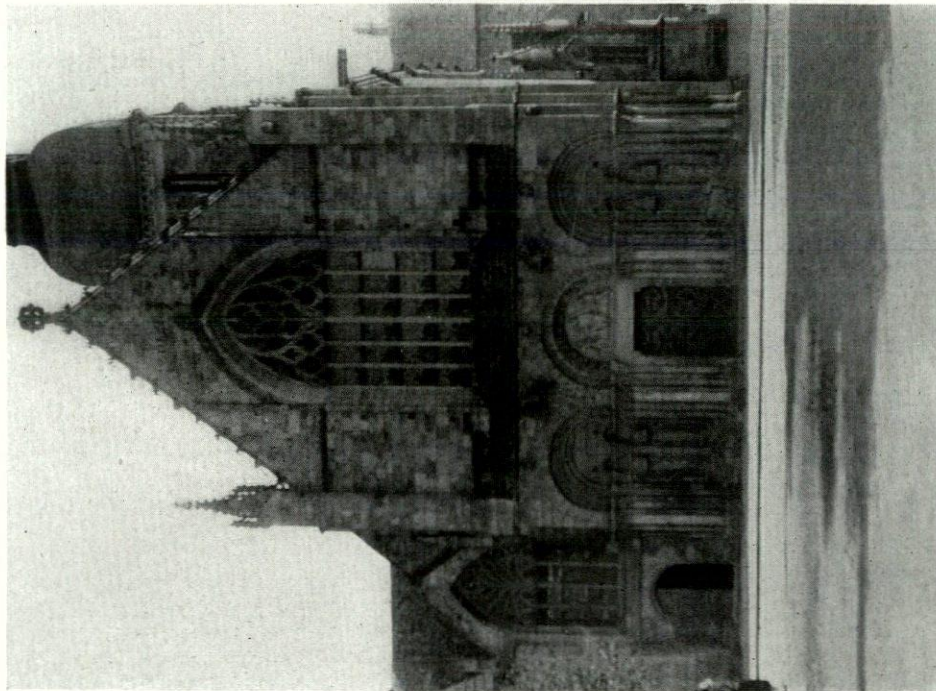
CEMETERY CHAPEL AT ST. POL DE LEÓN, BRITTANY

Norman Frenchman will very likely have blond hair and blue eyes, while the man from the Midi has the black hair and brown eyes of the Mediterranean borders. With the Bretons blue eyes and black hair predominate, and not only the coloring but the whole cast of features resembles the Irish, to whom they are closely akin.

It must be apparent from what has preceded, that only a race without artistic instincts of its own, would fail under such conditions to produce an individual architectural style, and this the Bretons have not failed to do. It is not meant to indicate that Breton architecture is distinct from European as is, for example, the architecture of Japan; this would imply not only complete lack of intercourse with the rest of Europe, but also a different set of traditions to begin with; and neither was the case. Breton architecture followed or rather lagged behind the architectural styles of the rest of France, although always with a peculiar racial

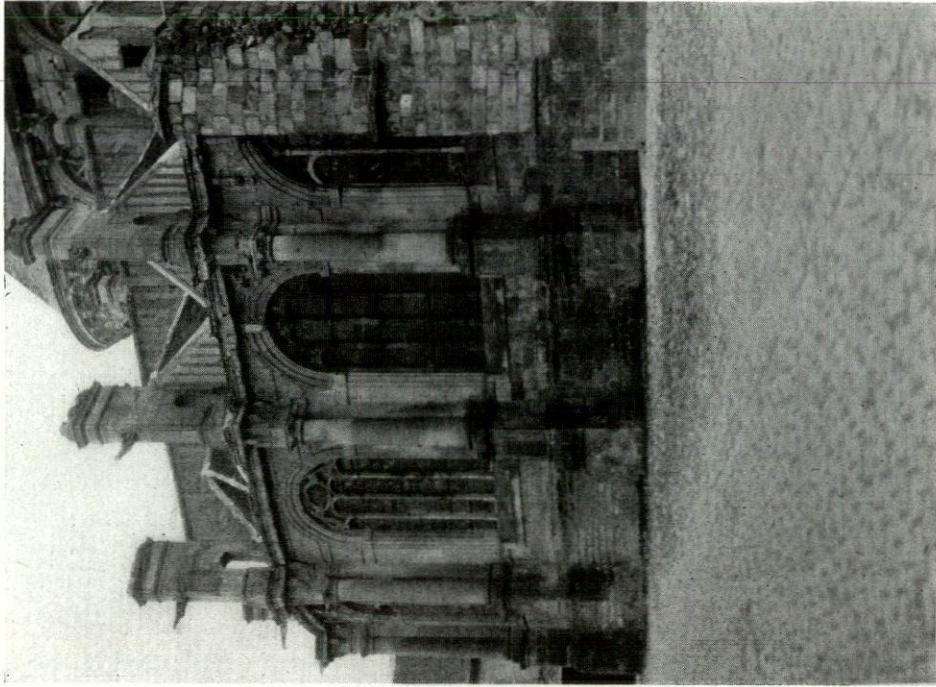
twang, a flavor of the locality, which marks it as peculiarly Breton, whether the architect was following Gothic or Renaissance forms. So while Breton architecture may be divided into periods, just as French or English may, it is nevertheless as different from French as is English architecture, and resembles no other; it is Breton and Breton only.

It is not easy to define its differences from the architecture of other parts of France, just as it would puzzle one to say how English work can readily be distinguished from French. Points of difference, and many of them, can be shown, without explaining the peculiar quality. Were we to say that the English cathedral differs from the French in that the apse is square instead of polygonal, or the vaults lower in relation to their length, we have stated facts which are immaterial. It is quite conceivable that the French might have built a church embodying all the typical English characteristics without its looking in the least



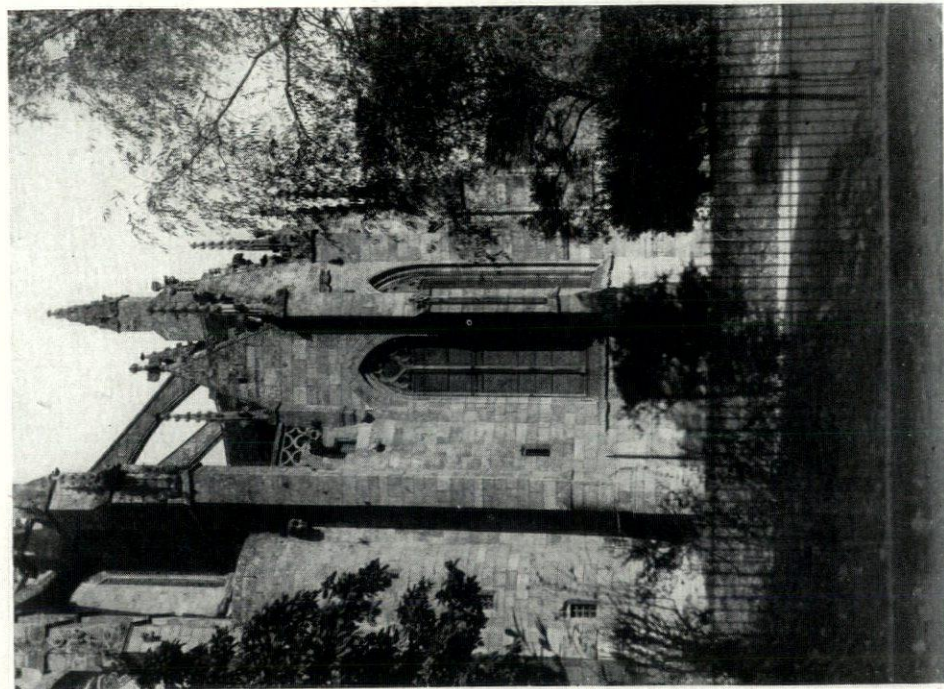
The Architectural Record

CHURCH OF ST. SAUVEUR, DINAN, BRITTANY

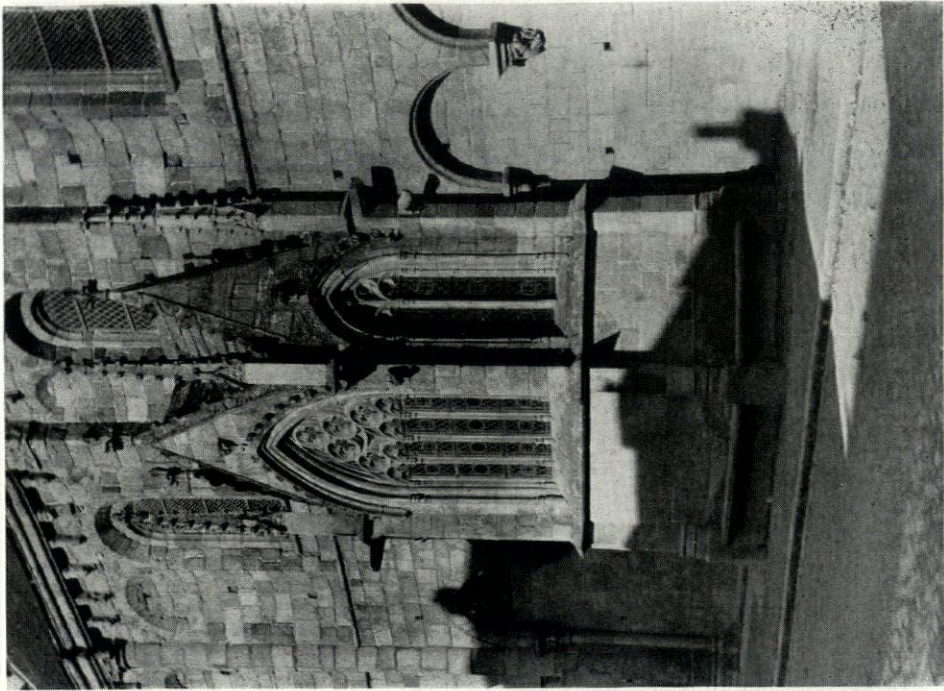


July, 1925

CHURCH OF ST. MALO, DINAN, BRITTANY



The Architectural Record
CHURCH OF ST. SAUVEUR, DINAN, BRITTANY



The Baptistery
July, 1925
CHURCH OF ST. SAUVEUR, DINAN, BRITTANY

like an English church. The difference in the essences of different styles cannot be so concretely explained, and while a glance at the illustrations of Breton churches will show many features which are either unknown or uncommon elsewhere in France, the peculiar thorny, spiky quality of Breton work remains even when the Breton church follows the accepted principles of French Gothic design. What is true of the churches is equally true of the other Breton buildings whether they be shops, cottages, chateaux or public buildings; although of all the Breton work the churches are the most distinctive, perhaps because on them was lavished all the care and thought and imagination of which the designer was capable. With the mediaeval Breton the church appears to have occupied a position of importance beyond what is now conceivable, and while in the rest of Europe even the great cathedrals must compete in interest with the chateaux, in Brittany the chateau was of minor importance; the church came first.

This is not surprising. Mysticism is ingrained in the Celtic race; and from prehistoric times we find that religious mysticism reached its climax in Brittany. Menhir and dolmens are found in all parts of France, just as they are all over England. As the great religious center of early Britain was at Stonehenge on Salisbury Plain, so was the great religious center of prehistoric France at Carnac on the coast of Morbihan in Brittany, though the upright stones of prehistoric shrines are found everywhere in the peninsular. Even at le Conquet, the westernmost part of Finistère, are many such stones, hard by the ruins of the old abbey of St. Mathieu, ruined by a marauding expedition of the Black Prince.

The Middle Ages appears to have been a period of religious fervor as intense as that of prehistoric times, and in Brittany this period lasted until long after the rest of the world had passed out from its obscurity into the comparative light and tranquillity of the Renaissance. Breton churches of the sixteenth century still show little or no trace of classic influence, just as the religious attitude of mind

continued (and in part still continues) to be expressed in the barbaric ceremonies of the "pardons." Even the churches built in the eighteenth century, which are manifestly based upon the style of Louis XV, exhibit the thorny characteristics of Brittany, and the superposition of these rough and mediaeval motives upon the soft and mannered rococo has produced some curious results, although results far more pleasing than might have been anticipated in such circumstances.

If it be asked, "In what part of Brittany are the churches to be found?" one can truthfully answer, "In all parts," for the photographs with which this article is illustrated are not the product of series of pilgrimages to isolated villages separated far apart, but were photographed by the wayside during a motor trip through Brittany. Two towns only were the especial objects of pilgrimages, St. Pol de Léon and Quimper, because in both of these places great and beautiful cathedrals were known to exist; the little and perhaps more interesting churches were found as the towns were passed; and the strong racial character of the style is apparent at a glance. Brittany begins about at Rennes, the old capital of the duchy, but Rennes is situated in an open plain very near the eastern line, and the architecture there shows little Breton quality. As one travels to the west this becomes more and more marked, and beyond St. Brieuc on the north coast and Vannes on the south, one feels that the real Breton country has been reached. No more open fields are seen. The stone changes from the soft chalky limestone of the Loire valley to the hard coarse red sandstone of Brittany; no more tall poplars mark the roads, now bordered by stunted apple trees and grotesquely trimmed beeches and willows. The stuccoed and tile roofed houses of central France give way to the thatched or slate roofed grey granite or red sandstone cottages of the Breton peasants, and instead of the light open and graveful Gothic churches one finds the grim spiky red sandstone churches of Brittany, with their solid towers, small windows and balconied belfries.



Doo-way

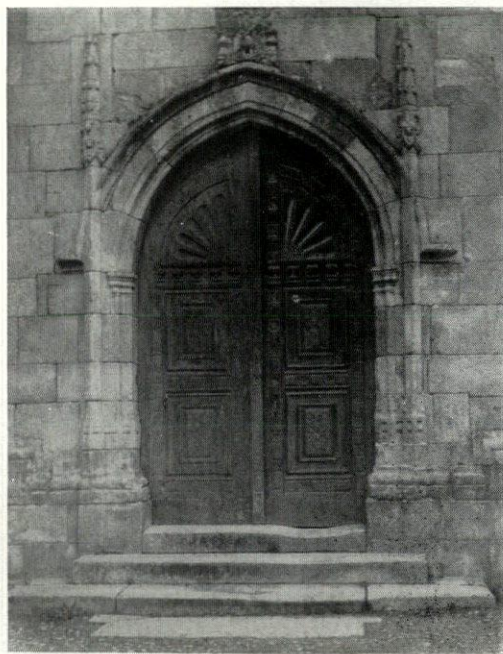
CHURCH OF ST. MALO, DINAN, BRITTANY

The change is not abrupt, but gradual, with a steady tendency toward the provincial style, showing itself first in the ornament and later in the design of the masses of the buildings. For example, the church of St. Sauveur at Dinan is a typical French Gothic building with windows slightly smaller than customary, but with ornament which is as different from the French as is the Italian. All Breton ornament shows a racial twist which is hard to describe and yet perfectly recognizable; it has the feeling of the ornament of the Celtic crosses, as if workmen skilled in cutting the hard, coarse sandstone into Celtic patterns had been suddenly constrained to use a technique thus acquired on ornament with which they were but slightly acquainted and little understood. There is a hint of the grotesque about all Breton stone cutting and when the fancy of the old sculptors was given play, real grotesques were the invariable product.

As said above Dinan is only on the outskirts of Brittany, and the design of the two churches is rather more like that

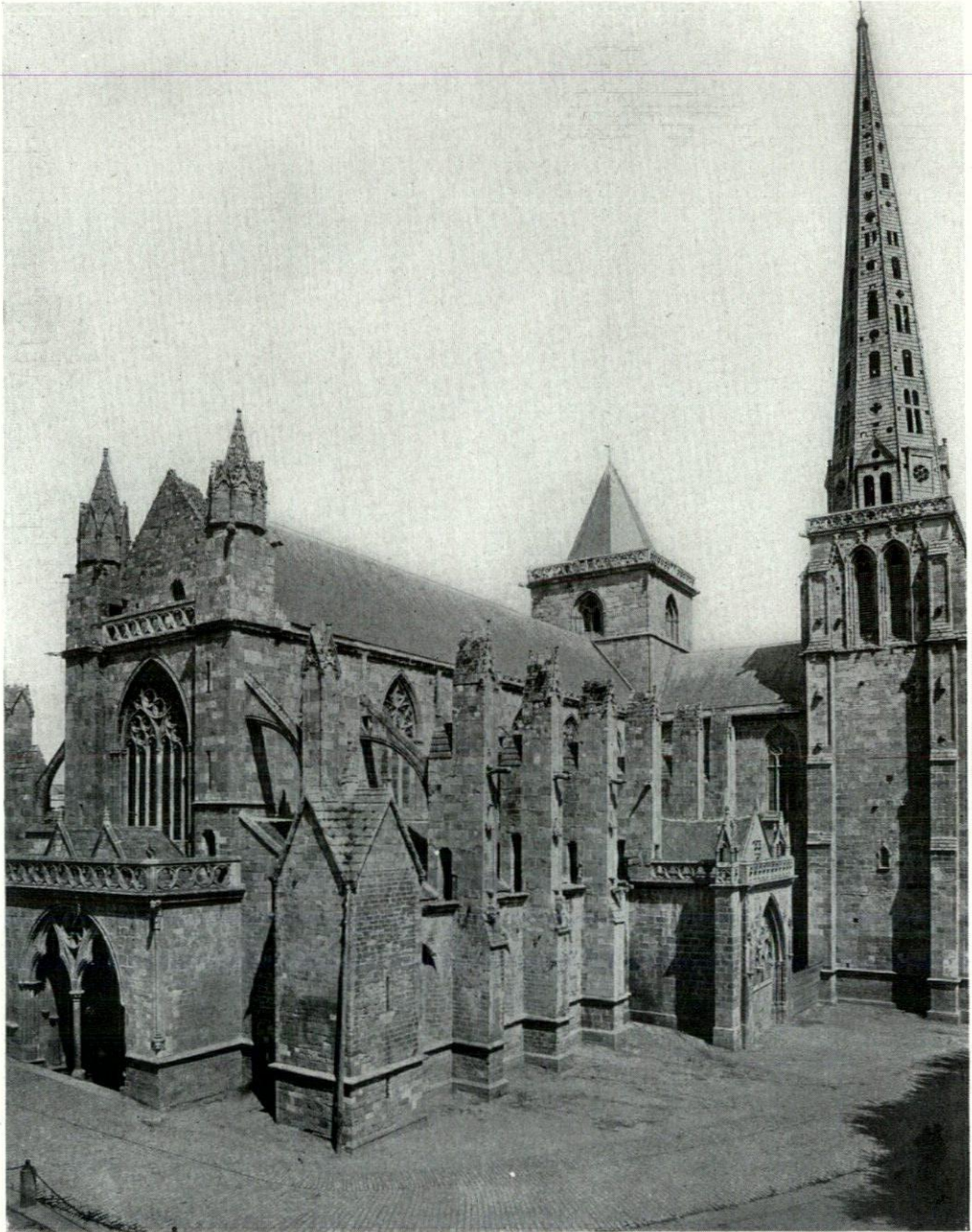
of the rest of France than of Brittany; but the ornament already begins to show unmistakable Breton quality. Compare the doors of the churches of St. Sauveur and St. Malo, the one built from the twelfth to the fourteenth centuries, the other during the fifteenth; it is easy to say that one is Gothic and one Renaissance but the work is not like that of any other part of Europe, and different as the two doors are in their derivations they are alike in the quality of their ornament. The old church of St. Sauveur by the way is especially interesting because of the variety of its styles; the façade is Romanesque, the choir Early Gothic, and the little baptistery of flamboyant type. In the other church, St. Malo, Renaissance detail of piers and buttresses supports a purely Gothic structure, so that in these two churches in this town alone, the full transition from Romanesque to Renaissance may be studied. (See pages 72 & 73.)

To the west of Dinan the Breton character becomes more and more strongly marked, and the great church at Tréguier, begun in 1150 and finished



Doorway

CHURCH OF ST. SAUVEUR, DINAN, BRITTANY



THE CATHEDRAL, TRÉGUIER, BRITTANY

in 1461, is an excellent example of what the Breton architects could do with Gothic motives on a large scale. This building is unfortunately so closely surrounded by

houses that its great height (207 feet) makes it impossible to secure a photograph which does justice to its magnificent proportions, but the illustration,

made with a wide angle lens, gives some impression of it.

But after all it was not in the larger buildings that the peculiar elements of Breton design figured most clearly; in large buildings built in the more important places, a certain sophistication is always apparent; the designers were evidently endeavoring to conform to the fashion; although in the mechanical execution of the detail there is great similarity between the large and the small building. Let us take a group of churches of the middle size scattered all over the peninsula, those illustrated on pages 66, 67, 68 and 70, and we have a much clearer picture of what the Breton architect was striving for than can be gained from the larger churches alone. We find first that they are not reduced cathedrals but very simple parish churches, in which few motives are employed, but these are varied to a remarkable degree. Perhaps the most notable, and certainly the most characteristic feature, is the form of tower employed.

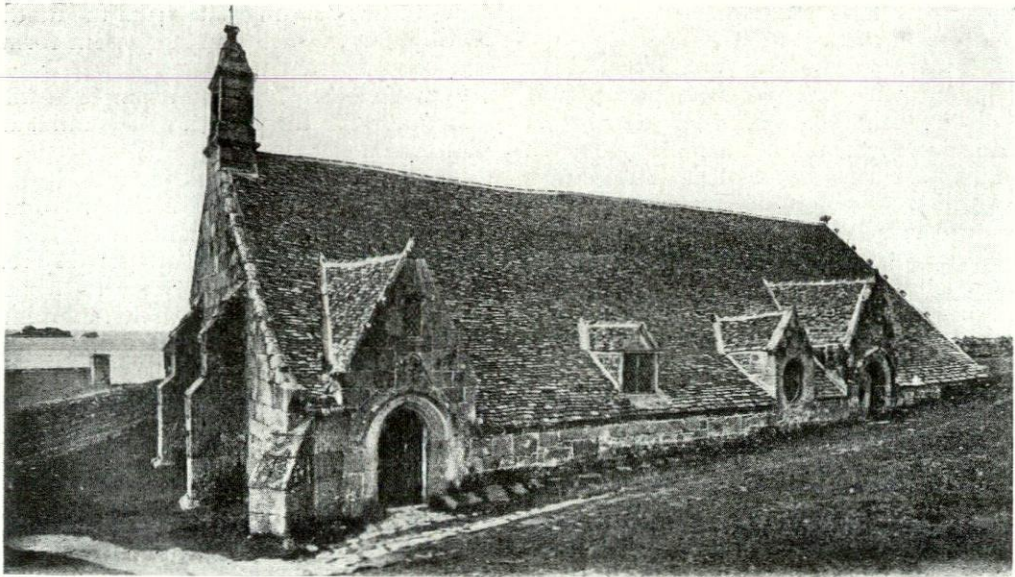
The usual type of tower elsewhere in Europe is one in which a tall storied tower containing a belfry is gradually reduced in size, and is finally terminated in a spire. In Brittany the tower is almost always a solid structure supporting a flat platform surrounded by a railing, on which the belfry rests. This platform is usually reached by an independent stair tower, sometimes completely detached, or is surrounded by several towers of buttresses. The tiny church at Locquéholé, near Morlaix, on page 67, shows this in its simplest form. The tower is of solid masonry, with no way of reaching the belfry except by a ladder. The belfry itself consists of vertical piers supporting not arches but corbels on which rests a stone platform: at the four corners are ornaments derived from the finials of flying buttresses, but here employed purely as ornaments—because it was the thing to do. The railing around the platform is of simple square stones and the whole design resembles the efforts of children playing with building blocks, a comparison which frequently comes to mind in attempting to describe the Breton work.

Parts of this building date from the ninth century, but the belfry in its present form is from the sixteenth.

A much more developed example of the same motive is the church at Ploumilliau near Lannion on the north coast. (See page 66.) The tower is solid, of the same flattened H plan with the platform reached by an engaged round stair turret; the belfry supports a small octagonal spire, and ornamental flying buttresses from the belfry appear to take up a non-existent thrust, since the spire rests not on a vault, but on the flat roof of the belfry, which again is supported by corbels and not by arches. It is a simple and childlike piece of construction, but the way in which the front and side porches, the buttresses and stair towers are grouped about and lead up to the tower have resulted in a noble and thrilling composition. The chapel at le Faouët (page 70) in the southern part of Brittany about twelve miles north of Quimperlé is another and somewhat richer variant of the same motives, but with much better ornament and two separated stair towers, surmounted by spires. The whole façade of this church is unsymmetrical, even the tower being off center, but the balancing of a single aisle on the left against the projection chapel and transept at the right is so successful that the dissymmetry is not disagreeable and rather adds to its picturesque quality, as it certainly does to its interest.

The fascinating little church of St. Michel at St. Michel-en-Grève (page 68) on the north coast not far from Lannion is again of the same general type, but with a belfry big enough for four bells. In general the design of the belfry seems to have been dependent upon the number of bells that the church possessed; up to three these were generally placed side by side, four were disposed in a square, six in two tiers of three, more within a bell chamber in the tower. These dispositions were usual but not invariable; in Locquéholé (page 67) there were two tiers, two bells below and one above, while at le Faouët (page 70) there were two tiers each of which contained two bells.

Good illustrations of how the Breton influence dominated the general historic



THE CHAPEL, PORT-BLANC, BRITTANY

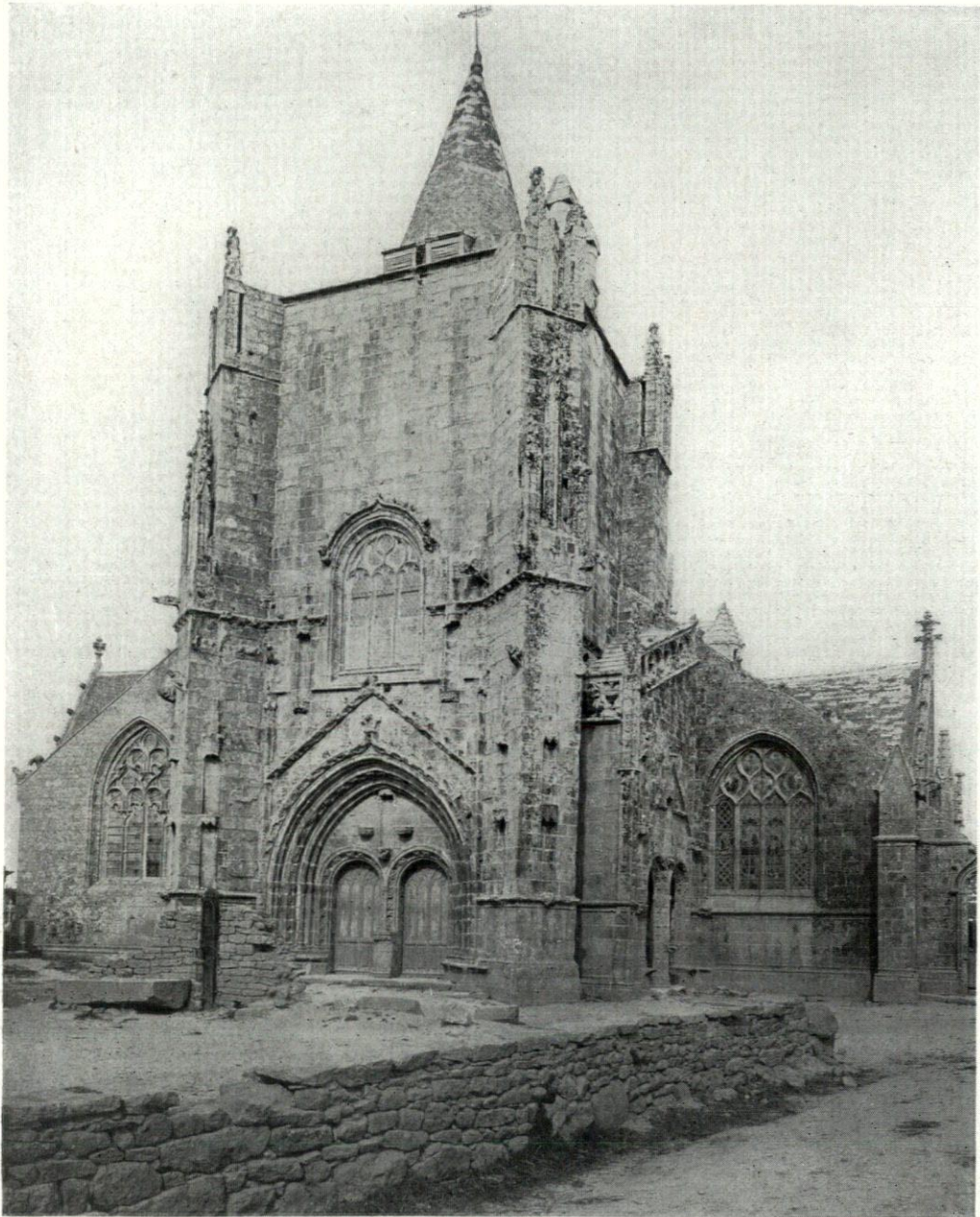
styles are shown in the little church at Kervrem (page 67) and the cemetery chapel at St. Pol de Léon (page 71). The church at Kervrem was built in the early nineteenth century at the time that we here were doing classic work, and while the façade is very simple, and the window openings have round heads, the building in other respects has departed little from the Breton work of the twelfth to the eighteenth centuries. The chapel at St. Pol de Léon was built about 1750. and while it shows marked rococo motives it nevertheless could not have been built anywhere else but in Brittany.

The belfry was always the predominating motive, and in the many little chapels otherwise without architectural pretensions it is always to be found. Most of these were built in the sixteenth and seventeenth centuries, although they appear to be much older, as may be guessed from the sixteenth century chapel of Port-Blanc (see above) which has no suggestion of Renaissance influence except perhaps in the form of the belfry roof. The pointed arch, the buttress, and the steep gables, all important external features of Gothic work, are present in this as in many similar little chapels; and some of

these unpretentious and almost unnoted little buildings are worth travelling a long way to see as we ourselves discovered.

The churches above described are the most common type, and the illustrations given could be multiplied almost indefinitely, but there was no one design which pertained exclusively to Brittany.

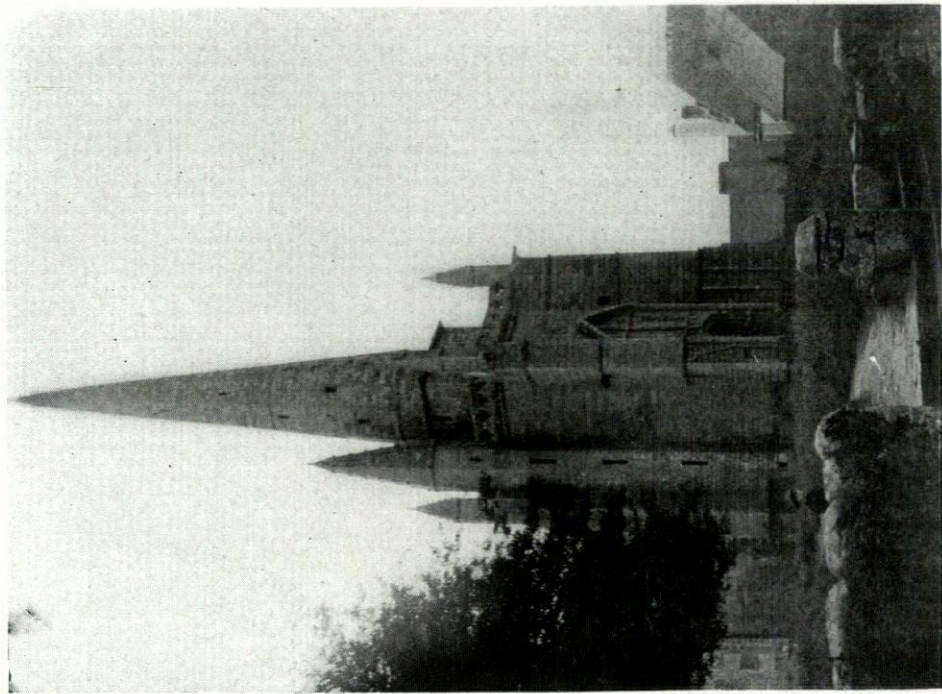
On the south coast there was developed a type in which the west front was formed by a broad and heavy tower often so greatly enriched that the rest of the church was beside it insignificant. Such churches are shown on pages 79 and 80. The church of St. Nonnain at Penmarc'h is perhaps the least Breton of the three in mass, suggesting rather an English parish church, although the detail has the peculiar spiky or thorny characteristics of the region. The church at Kervignac could not be anything but Breton, and is regarded by the writer as being one of the most interesting in Brittany. The photograph was made late in the afternoon in a hard rainstorm, so that the admirable detail is not clearly seen; but the magnificent silhouette of the tower indicates the harsh power of the architecture. The tower is actually one story higher than shown, for the church is on



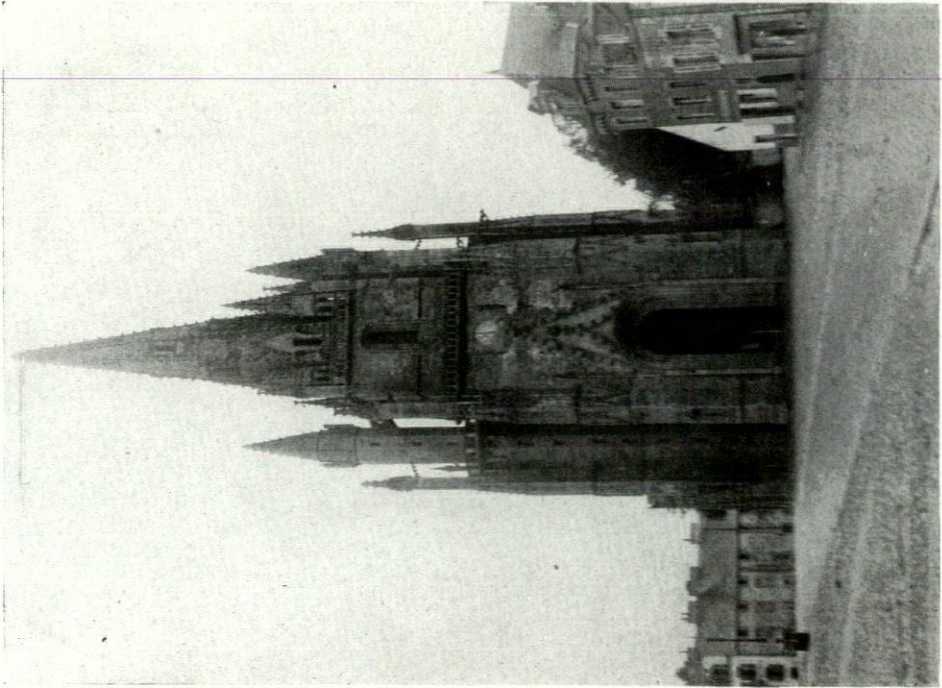
CHURCH OF ST. NONNAIN, PENMARCH, BRITTANY

a steep hillside with the entrance on a lower level, but the forlorn little houses crowd so closely against the churchyard that only from one point of view could the whole tower be photographed. This church is a remarkable exposition of the

strength of religious sentiment in Brittany, for Kervignac is a small, poor agricultural village of not over two hundred people, and the church is almost as big as the rest of the town. It is likewise a compelling proof of the vitality of

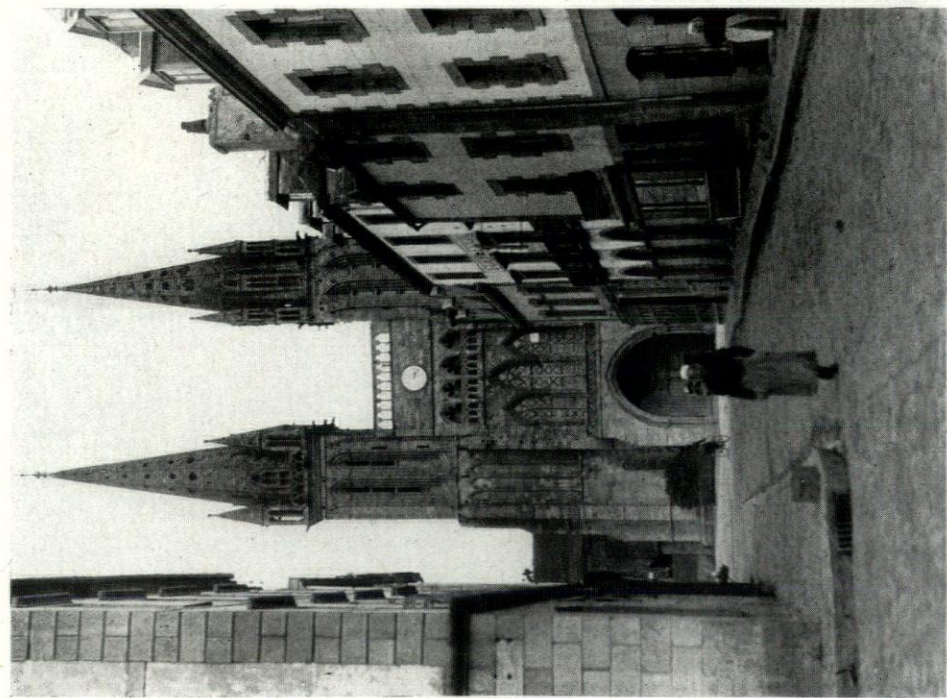


The Architectural Record
CHURCH AT KERVIGNAC, BRITTANY

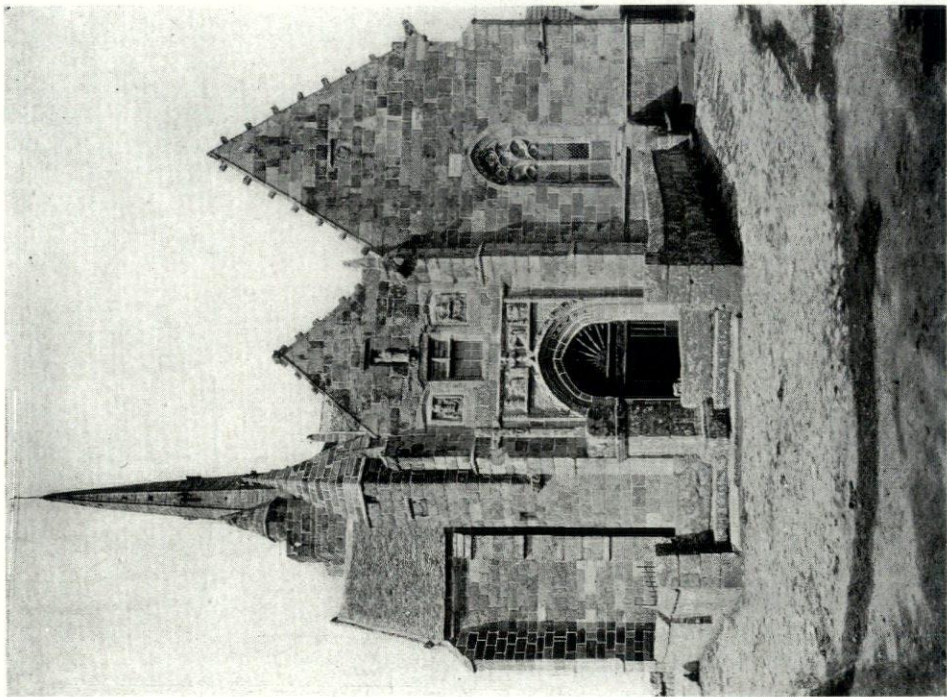


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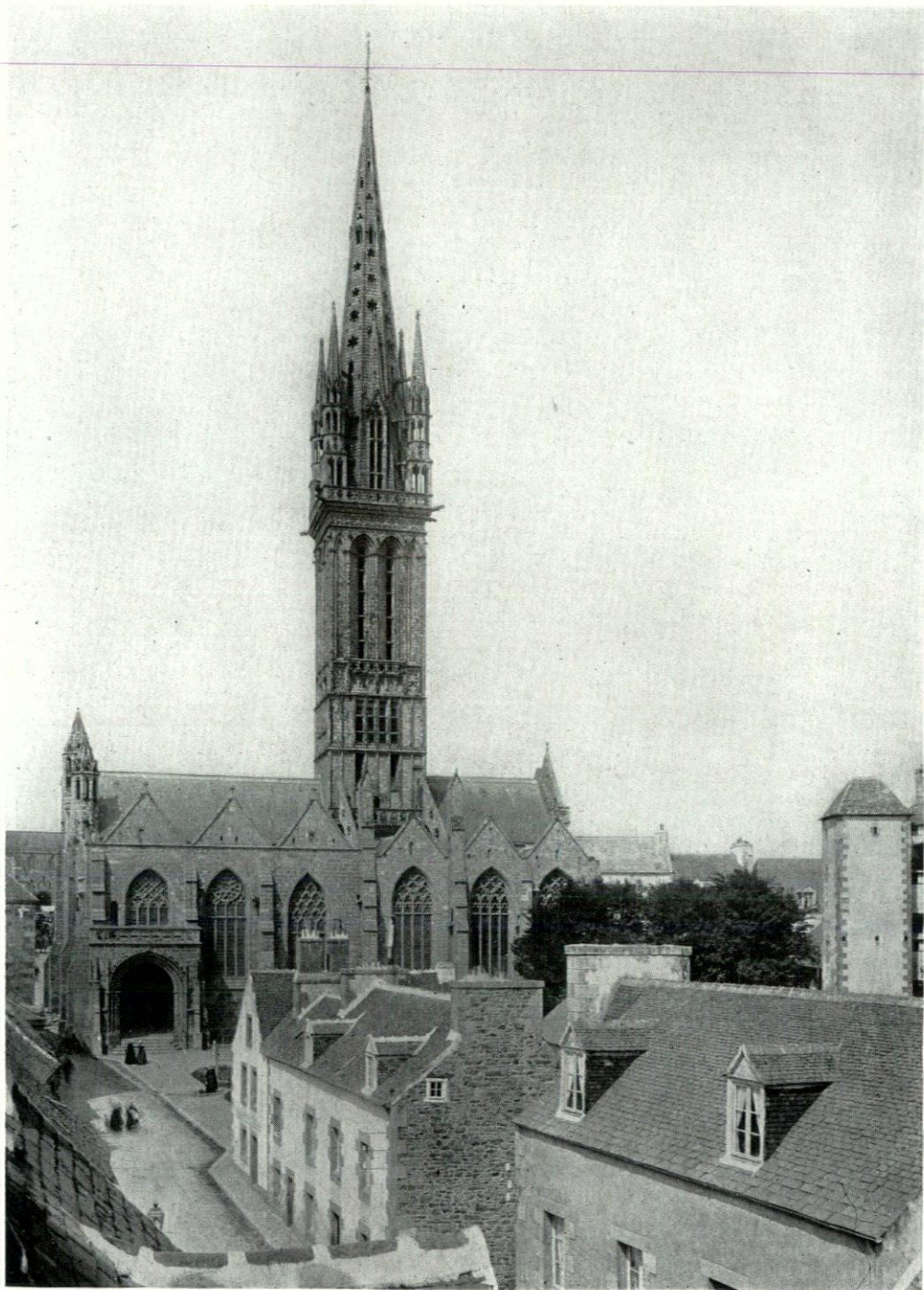
CHURCH AT QUIMPERLÉ, BRITTANY



The Architectural Record
THE CATHEDRAL, ST. POL DE LEON, BRITTANY



July, 1925
THE CHAPEL DE LA CLARTÉ, PLOUMANACH, BRITTANY



The Architectural Record

The Creizker
ST. POL DE LÉON, BRITTANY

July, 1925



The Architectural Record

CHURCH AT HENNEBONT, BRITTANY

July, 1925

Breton art, for the designer of this church can hardly have been anything but the local mason advised by the village priest. The remarkable thing about all Brittany is the wonderful buildings found in the smallest and least prosperous towns, buildings not only of great size and cost, but of amazing power of design; and this church at Kervignac is of them all the one which indicates most clearly the hand of a great architect, limited by cost perhaps, but not by his own incapacity.

It is, of course, possible that Kervignac is a reduced copy of the tremendous tower of the church at Quimperlé, built during the fourteenth and fifteenth centuries, and where the architect was certainly very little limited by the capacity of the town to pay for what he thought they ought to have. Quimperlé has now less than nine thousand inhabitants, and judging from the proportion of new to old houses it would seem to have grown very much since the building of this church. But what a wonderful thing it is!

Of towers over the crossing we find very few, and but two are illustrated, the church at Hennebont (page 83) on the south coast and the "Chapelle du Creizker" (a Breton phrase meaning "center of the town") at St. Pol de Léon on the north coast. The church at Hennebont is chiefly interesting because it is supposed to have been built by the English in the sixteenth century during their occupation of the town, and it has certain resemblances to English work. The "Creizker" at St. Pol is purely Breton, and the great central tower, over 250 feet high, is a logical and extreme development of the humble belfry with its railed platform. The spire is of pierced stone work, and entirely aside from the design is remarkable as a piece of masonry construction. The thorny quality of the regional work is here very apparent as is the tendency to greatly ornament certain parts while leaving the rest plain. The cathedral at St. Pol de Léon (page 81) is of much the same type, although the plan is that of the typical cathedral. Though larger than the "Creizker," the towers are much lower, and it is by no means so interest-

ing a piece of design. It dates from the thirteenth to the fifteenth centuries.

Another position of the tower is shown on page 81 in the church at Ploumanac'h; the porch is usually deep and much decorated, especially when it occurs away from the tower; and the peculiar twist that the Bretons give their ornament is clearly shown in this case.

Nor was the Breton genius confined to the small building or the peculiar local church design. Were the writer to choose the most beautiful cathedral of France he would hesitate between two of the less celebrated, perhaps because of their lesser size, St. Etienne at Sens, and St. Corentin at Quimper. Amiens, Rheims, Beauvais, Bourges are all names to conjure with, yet the exquisite imagination displayed at Sens surpasses them all, and as for St. Corentin at Quimper shown on the opposite page, it is simple perfection! Executed in a hard red sandstone the time spent on the wonderful detail must have been stupendous, and the daring adaptation of the Breton style to the fully articulated cathedral plan is nothing short of magnificent. No towers in France are more impressive than the pair on the west front of Quimper, with the gigantic and simple windows extending from the base to the belfry. For even here we have the typical Breton belfry platforms and belfries, the railing expanded into a rich arcade, the simple finials of the lesser churches, open tourelles and the belfries grown into spires. The plan is that of the full grown cathedral nave with double aisles, transepts, choir with ambulatory and chapels, vaults of great lightness and upheld by buttresses and flying buttresses. The Breton architect knew his Gothic, and the builders of this church held with true Breton tenacity to their conception through over the two centuries (the thirteenth to fifteenth) necessary for its completion.

With this—perhaps the most sophisticated and most magnificent building in Brittany—the discussion of the church proper ends, though one cannot leave this subject without mentioning the various monuments of a religious character scat-



THE CATHEDRAL, QUIMPER, BRITTANY

tered throughout Brittany, and closely connected with its church lore. Description of these monuments, however, needs

a chapter to itself, and must be dealt with later.

(To be concluded in the August issue)



DONN BARBER
(1871-1925)

DONN BARBER

(1871-1925)

AN APPRECIATION

AUGUSTUS ST. GAUDENS often said to me that when he loved an artist he never trusted his judgment as regards his work—everyone loved and enjoyed being with Donn Barber. The enthusiastic and amusing side of his character did not detract from the very apparent seriousness of his purpose, but rather gave colour and charm to his personality. He was a natural born actor while never self-conscious—always ready to amuse an audience or enliven a company, dominating any occasion with his originality and sense of humor.

I shall always remember the time when he first came to see me in my office—a boy accompanied by his good father, an interesting man, though somewhat of an invalid. The father's pride in a promising boy and his belief in his future seemed only equalled by the boy's love and devotion to his father. I was much impressed and unhesitatingly took him in the office as a student before he went to the Ecole des Beaux Arts. His ambition to work during those early years in the office endeared him not only to Carrere and myself but to all the staff—his progress was most noticeable.

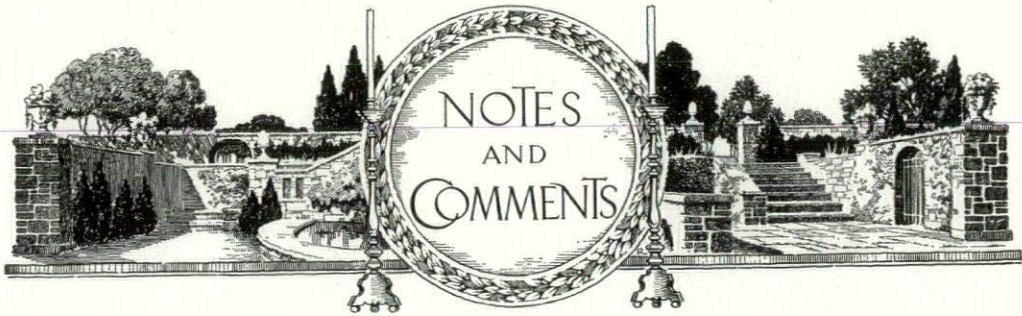
After several years of earnest study at the Beaux Arts his return to the office was welcomed by all. Later he left to make and build up his own career when he steadily advanced in his work, always improving, and distinctly in the right direction, showing that he had real convictions and that he never ceased to study. Temperamentally as well as educationally, he was best fitted to do work of

large and monumental type and much of his best and most interesting work of this character has yet to be executed. It is indeed a great loss to our profession that in the prime of life he should be taken from us.

Donn Barber's work seems to indicate a man of strong convictions and unusual vitality. If you would know Alessi you must go to Genoa—one must visit Hartford to see Donn Barber at his best. The Travellers' Insurance Company Building, the Hartford Times Building, the Connecticut State Library and the Supreme Court Building, also the Hartford Aetna Bank Building—these are all Donn Barber at his best, but, as I am writing for an architectural magazine, it is unnecessary to mention his work already so well-known to his confrères—work which speaks for itself.

I want only in conclusion to express an affectionate tribute to one of the most successful of the offspring of our office—a man of character and ability, incapable of ever doing an unfair or unprofessional act, always thoughtful of others' interests as well as his own, modern in his feeling, devoted to the upbuilding of sound and genuine architectural practice—it seems to me that in conducting his own office work, while at the same time attending Committees, helping to inaugurate exhibitions or in leading his confrères in the arrangements for a Beaux Arts Ball, he sacrificed his strength and life in trying to do more than one man is capable of undertaking.

THOMAS HASTINGS



ZONING SKYSCRAPERS IN CHICAGO

Chicago's zoning law pertaining to tall buildings in the commercial area, opens up a new vein rich in architectural possibilities which, properly developed, will mark a positive advance in skyscraper design. Amazing as it may seem, the creative impulse is quickened by the application of a restrictive law within well defined limitations, whereas the opportunity offered by unlimited conditions leads to stagnation and sterile ideas—at least, in architecture.

This is borne out by the sudden change for the better shown in the design of buildings following the new zoning law put in effect about two years ago and now bearing results.

Under the old building ordinance, which is supplemented by the zoning law, the highest limit above the sidewalk placed on buildings in the commercial district was 264 feet. Beyond this point, an unoccupied tower of prescribed base area and not to exceed 400 feet above the sidewalk, was permitted. But few could afford this ostentatious display of fireworks.

In accordance with the new zoning law, the old height limit remains, but space above this portion may be occupied provided it is within the volume or cubical content limits, based on lot area and defined lines inclining skyward. The exacting nature of the limits imposed throw the gates wide open for commercial enterprise to enter where art feared to tread. And it is through investors demanding the utmost in rentable space, along thoroughly organized lines, that architects will eventually succeed in expressing this great commercial age.

Here is the crux of the zoning law stated in a single paragraph:

"In a Commercial district: If the area of a building is reduced so that above the street line height limit it covers in the aggregate not more than 25 per cent of the area of the premises, the building above such height shall be excepted from the volume and street line height limit regulations. The aggregate volume in cubic feet of all such portions of the building shall not exceed one-sixth of the volume of the building as permitted by this ordinance



Preliminary Drawing Showing East Addition
with Tower
ROANOKE BUILDING, CHICAGO
Holabird and Roche, Architects
Rebore, Wentworth, Dewey & McCormick, Inc.,
Associated

on the premises upon which such portions are erected; provided that for each 1 per cent of the width of the lot on the street line that the street wall above the street line height limit is greater in length than 50 per cent of the width of the lot, such wall shall be erected not nearer to such street line than 1 foot; and further provided that for each 10 feet in height that any such portion of the building is erected above the street line height limit, such portion of the building shall be set back 1 foot from all lines of adjacent premises."

There are other references in the zoning law covering setbacks and additional volume in other classes of building, but as far as the commercial district (fifth volume) is concerned, the ultimate height to which a structure may reach depends mainly on the size of the lot.

Maximum volume above the now established building height of 264 feet may be obtained by two direct methods. One is to assume a block form not to exceed one-fourth the lot area for its base and extend skyward to the limit of practicability held within the one-in-ten angle of inclination and allowable additional volume content; the other is to indulge in a series of setbacks, with prescribed base area gradually diminished until it is brought within the angle of inclination reaching volume limit.

Both methods afford numerous variations, with the possibilities of mass grandeur limited only to the architect's skill as a creative designer. Cornices and other projecting surfaces play no part in the earning power of this skyscraper type,—hence they disappear from buildings like columns on a flywheel.

At first a certain timidity was shown on the part of builders, who feared that occupancy of space above the old 264 foot limit would not be permitted, and so, until a recent favorable opinion was expressed by the Corporation Council of the City of Chicago, little or no advantage was taken of the opportunities offered by the new Zoning Law. Since this opinion, however, a number of projects calling for the utmost in rentable space, are under way. A few are actually in construction.

In the addition to the Morrison Hotel, now being built by Holabird & Roche, the design shows two distinct shafts or bedroom blocks extended above the main roof. In another contemplated tall building where extreme height is the objective, the superstructure takes the shape of a wedge, with a perpendicular front and rear and with sides tapering to a point at the intersection of the inclined lines of the setback angle.

In one specific example, the owner of a large Loop property, already improved with a 21-

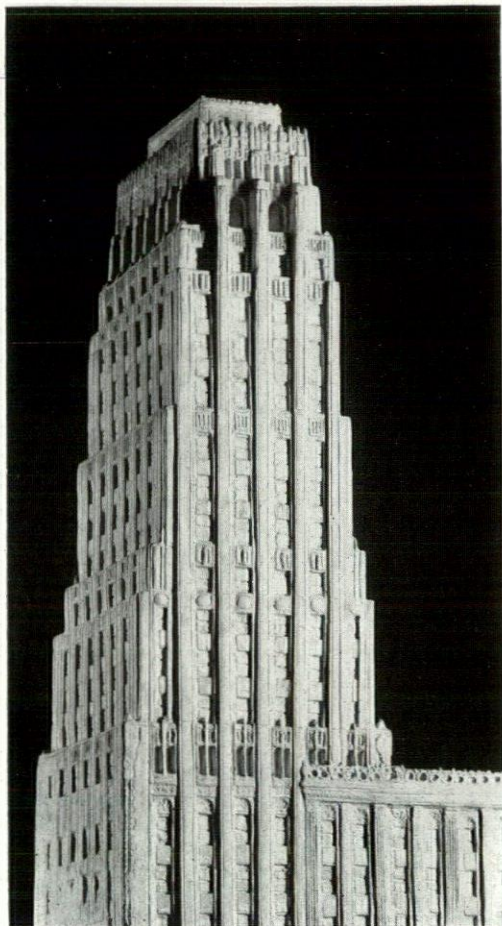
story building, acquired 42 feet adjacent thereto. He desired to go the limit, offering the best return on the entire combined investment. The result is a thirty-six story building towering fifteen stories above the roof of the existing structure, resting entirely on its own structural columns, from which one side of the superstructure is cantilevered 14 feet over the roof of the original building in order to achieve the maximum base area and at the same time follow the one-in-ten setback requirement from all adjacent premises. The Roanoke addition now under way illustrates practical architecture based on the common sense that pays large dividends. There are possibilities for large windows in the stepping walls surface above adjacent premises to the left. Light on four sides in any location is a most desirable advantage, and judging from actual experience "tower space" brings higher rent than elsewhere. Therefore, we now have two forces working in the same direction—a zoning law to guide us and an owner who is willing to approve additional space when it is something more than "just advertising." Hence it is up to the architect to grasp this golden opportunity when it comes along, and above all, to quit harping about "the exigencies of the style." Whatever one's personal feeling may be in the matter of architectural expression, it is becoming more evident as enlightenment grows, that good design is the outcome of a strict adherence to practical requirements—all else is mere sophistry and sham. On this basis, at least, a common altar is raised upon which the designers of the Roanoke addition can safely lay their hopes.

Too much precious time in the past has been wasted in controversial dispute over "architectural style," while the facts hidden behind a mask were of necessity permitted to find expression only by their sheer force.

It is time we reverted to facts and revealed truth as a noble pursuit. I do not intend to defend ugliness in the practical, but rather to call attention to the practical as a sure common basis for real achievement in building.

Some years ago, a most intelligent friend of mine remarked that "the ordinary office building in the United States looks like a packing case perforated with holes."

Yes, that may be true, but, unlike the packing case, a building of this type fails by appearing to be what it is not. Most commercial structures fail architecturally for exactly the same reason; that is to say, by what is added for "looks" rather than by the bold, direct statement of facts clothed in appropriate materials. Too often we find that the rear elevation or the inside light court walls, by virtue of the



Preliminary Model of the East Addition
ROANOKE BUILDING, CHICAGO
Holabird and Roche, Architects
Rebore, Wentworth, Dewey & McCormick, Inc.
Associated

economy observed, look better than the front with artificial embellishment arrogantly displayed. This is especially evident when a huge cornice crowns the main façade, breaking out against the sky like a disease caterpillaring its way across the roof, to end suddenly about three feet around the side walls. Something ought to be done to stop this economic waste carried on in the name of "architecture."

In the absence of restrictive measures demanding strictest economy in design, let us take every fair advantage of the many opportunities offered by this great commercial age, and quit selling our wares like a lot of dress-makers.

Chicago's zoning law affords a strong stimulus to the creative mind, and I do not

hesitate to predict that this rapidly growing metropolis is destined to be a city of towers, shimmering skyward—a symbol of man's enlightenment when science and art locked hands, in lasting tribute to the age in which we live.

A. N. REBORI

THE THRASHER-WARD WAR MEMORIAL BY BARRY FAULKNER AND PAUL MANSHIP IN THE AMERICAN ACADEMY IN ROME

Man with his Burning Soul has but an
Hour of Breath
To Build a Ship of Truth, in which his
Soul may sail,
Sail on the Sea of Death, for Death takes
toll of
Beauty, Courage, Youth, of all but Truth.

These lines of John Masefield are inscribed on a war memorial to two Americans, Harry D. Thrasher, fellow in sculpture, and Walter L. Ward, fellow in architecture, by Barry Faulkner and Paul Manship. The memorial has been placed within the court of the American Academy in Rome, where the gifted sculptor and the talented architect were fellows. The sentiment of the poet, carved upon the surface of Verona marble, has been symbolized in the memorial. For here is the Voyage of Youth, painted by Barry Faulkner, with the ship and sail set, bound for the port of Art. The base of the memorial, modelled by Paul Manship, is of red Verona marble, and on either side is seen the sturdy figure of a soldier in uniform, crouching, but in repose. Between these two figures, a combat is enacted before the spectator, with opposing forces massed in military precision. Carved on the marble are two brief inscriptions which tell a story of sacrifice in war:

Harry D. Thrasher, fellow in sculpture, Lieutenant 40th Engineers, killed in action at Fond de Meziers, France, August Twenty-fifth, Nineteen-Eighteen.

Walter L. Ward, fellow in architecture, Warrant Officer, U. S. N., died in service, October Fifth, Nineteen-Eighteen.

Over the head of each of these warlike figures is a wreath carved upon the marble.

In his painting, Barry Faulkner has portrayed a ship tossing upon the seas, Youth guiding the helm; and in the little vessel, bound for the port of Art, are the books, the chisel of the sculptor, the palette of the painter, and a violin, all emblems of the artist's life in the city where art is fostered



The Architectural Record

July, 1925

THE THRASHER-WARD WAR MEMORIAL BY BARRY FAULKNER AND PAUL
MANSHIP IN THE AMERICAN ACADEMY IN ROME



Detail of Sculpture
BASE OF THE THRASHER-WARD WAR
MEMORIAL, AMERICAN ACADEMY
IN ROME

Paul Manship, Sculptor

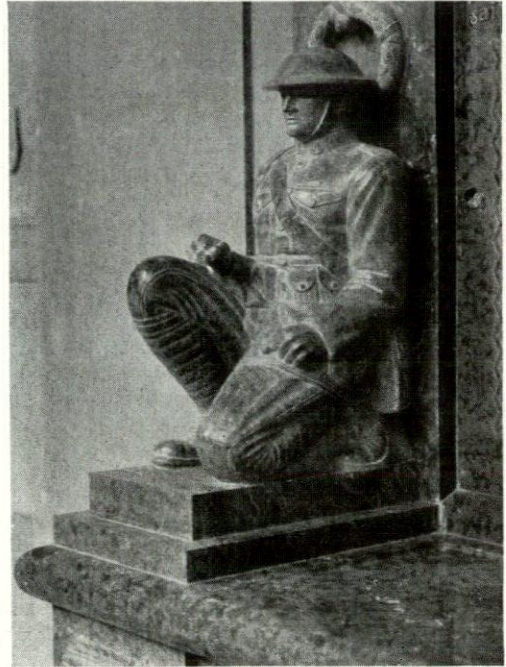
and where is located the American Academy with its traditions. Overhead, in the heavens, the stars are guiding his destiny. The Constellation with its symbolic signs seems to signify that Youth will not carve out his destiny in art, but that he will meet the dark angel on the field of battle.

The fresco painting with its symbols measures about twelve feet in height, and the sculptural base is about seven feet high, making a total of nineteen feet, from base to top. In the marble pavement in front of the memorial is carved an eagle, surrounded by decorative designs.

Harry Thrasher, born in Cornish, New Hampshire, first studied and worked in the studio of Augustus Saint Gaudens at Windsor, Vermont, going later to New York, where he essayed the sculptor's art in Saint Gaudens' studio in historic MacDougal Alley. He was a Prix de Rome man. When war was declared, Thrasher enlisted with the

American forces in France, and was a fellow soldier and comrade of Barry Faulkner. He fell in the Second Battle of the Marne.

Walter Ward, who died in service as a

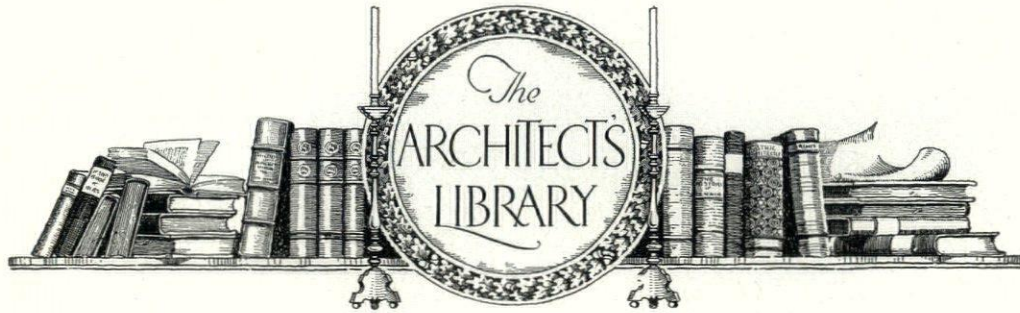


Detail of Sculpture
THE THRASHER-WARD WAR MEMORIAL,
AMERICAN ACADEMY IN ROME

Paul Manship, Sculptor

Warrant Officer in the U. S. Navy, formerly lived in New Jersey. He was a fellow in architecture at the American Academy in Rome.

CHARLES HENRY DORR



BERMUDA HOUSES*

Steamers from New York to Bermuda encircle almost the whole shrimp-shaped, lobster shaped, island or cluster of islands in order to reach the harbor of Hamilton and the shelter of the lobster's claw. The episode is peculiar but pleasant. The explanation of so roundabout an approach is the quantity of those hidden reefs in all directions, which gave to the place its evil reputation with early visitants, perpetuated in the Shakespearean phrase—"still vexed Bermoothes." The snow white roofs seen during that circumnavigation are the first impression gained of Bermuda architecture, and these as well as the other special features of that architecture are peculiar, pleasant, and due as simply and directly to local circumstances as is that circuitous approach.

Bermuda has always been English, and the English thatched cottage is the ancestor of the Bermudan native house. Everywhere just below the thin soil lies the so-called "coral," which is really a soft limestone that can be quarried with a saw and trimmed with a hatchet, but is too brittle for carving. Everything is built of it. There is abundance of cedar wood in the islands, but it is all small, hence eighteen feet is about the limit of a floor or roof span. There are no springs or streams, no fresh water except rain water, but the rain fall is heavy. Therefore every roof is kept freshly whitewashed and the water run into the tank and excavation in the underlying limestone out of which very likely came the material for the house. The limestone when burnt makes good lime for mortar, for white-wash, and for the stucco with which the walls are covered inside and out to protect them from moisture and disintegration, for the stone is too soft and porous to stand well without protection. The roofs are covered with sawn slabs, about an inch and a half thick, of the same omnipresent limestone.

*Bermuda Houses, by John S. Humphreys, Associated Professor of Architecture at Harvard. Marshall Jones Co. \$15.00

In short the Bermudan house is an interesting example of racial purity, a simple strain developing naturally in a new and isolated environment, with no alien influences, and the chief local influence a peculiarly convenient and effective building material.

Among the local influences were several minor ones not yet mentioned; for instance, the population is more than half negro, and before the abolition of slavery in 1834, labor was naturally very cheap. This abundance and cheapness of the labor has a share—along with the easily worked limestone everywhere at hand—in an accounting for the rather lavish massiveness of ordinary old house and garden walls, for the deep cut paths and roadways, and the solid masonry of even out-houses and butteries. Again, Bermudans were naturally sailors and ship builders, and shipbuilding ideas are constantly seen—"cedar knees locking at the angles, the timbers serving as roof plates, and tie beams with the curve of a deck."

Roofs with gables and hips, but no dormer windows, are frequent and the angle of pitch is varied from sixty degrees to almost flat. The roof construction is of sawn or hewn rafters fixed with heavy plates on the inside of the masonry walls. The ties are sometimes not at the plate level but higher up the slope of the rafter. The idea of this was to make the ceilings higher than the eaves and the result was a form of ceiling rather peculiar to old Bermuda and called a "tray" ceiling. The sawn slabs of the roof covering, are called "slates," and either overlap like shingles or are laid flat and are coated with a water tight semi-liquid cement. The eave projection is narrow for so sunny a climate, some six to ten inches, on account of the occasional but violent hurricanes, which do sometimes destroy roofs nevertheless. The outward thrust of the rafters is frequently met by buttresses. The buttresses and still more the large sloping chimneys are noticeable features. The walls of the chimneys are very thick, and the fireplaces large and deep.



ILLUSTRATIONS FROM "BERMUDA HOUSES," BY JOHN S. HUMPHREYS

The hurricanes gave rise also to the frequency of some other architectural characteristics. Bermuda is very hilly, and the old houses were commonly put on the lower slope of a hill for protection against the wind. This produced a high basement on the lower side, which was used sometimes as the slave-quarters, with its own cooking fireplace, and sometimes for storage. It had no inside communication with the main floor. At present it is sometimes connected and made habitable, and sometimes unused. This form of building on a slope gave rise to the long flight of exterior steps which have substantial parapets or side walls, wider at the bottom than at the top.

Verandas, or roofed over out door spaces, were uncommon, and where they now exist they are usually modern additions. The older occupants found indoors cooler and more comfortable in hot weather than outdoors. When they wished to enlarge a house they added projecting wings sometimes in a rather haphazard fashion, and sometimes with considerable sense of symmetry. The chance varieties of roof lines are often very picturesque.

This volume on Bermuda houses was prepared and published by request of thirty prominent architects of New York and Boston in order to collect and preserve the characteristic features of the older Bermudan architecture, now tending to disappear. For Bermuda is now prosperous and its isolation is gone. Its products reach the New York winter market. At times it is almost crowded with tourists, and the permanent residents are increasing. Old houses are being modernized and some are falling into decay. New houses are being built of the "suburban villa type," and huge discordant hotels.

The purpose of the book is also to persuade those who build in Bermuda to follow the old architecture, so appropriate and harmonious, so simple, so charming, so natural. There should be no excuse for Renaissance, or Gothic, or Moorish architecture in Bermuda. Colorless photography does not give the effect of the white or weather stained walls against the subtropical foliage and vivid flowers, the deep blue sky, the red-trunked cedars and turquoise sea; but it does give some notion of the simplicity and naturalness of it all.

The American architect of small houses is distracted by many exactions and complications, unknown to the old Bermudian builder in his undisturbed tradition. "The high standard of living, the high cost of labor, the embarrassing variety of materials and appliances, the desire for mechanical perfection and convenience,

the client who knows too much and too little, the passing fashion of revived styles and periods, all increase the difficulty of producing houses that fulfill requirements, satisfy clients, and at the same time have order, simplicity and appropriateness to surroundings."

Whatever suggestions of style or detail architects or clients may obtain from the book, the aesthetic moral of it is probably even more valuable than those suggestions.

ARTHUR W. COLTON

MONUMENTS COMMISSION'S MONOGRAPH ON WESTMINSTER ABBEY

The Royal Commission of Historical Monuments has aptly chosen Westminster Abbey as the subject for the first volume on London. It is perhaps superfluous to say that the book is a marvellous production, especially for the price of one guinea, and that, in the matter of illustrations, it has few rivals in the literature of architecture. The wealth of photographic views, taken from almost every point in the Abbey Church and many points in the precincts, is overshadowed in the mind of the technical student by the carefully-plotted plans of the mosaics in the presbytery and Confessor's Chapel, the plans of the chapels showing monuments and matrices—in this book the word "incidents" is preferred—and other diagrams.

At the end is the large-scale plan of the Abbey and monastic buildings, undoubtedly the best ever published. Accurate as a measured plan, in which familiar details are quickly recognized, not only are the existing monastic remains coloured according to their periods, but all modern buildings are shown, some only in block but some as internal plans; it is this fact which, to the present-day investigator, makes the plan of such great value, as one can, with little difficulty, locate the position of any remote fragment or site in relation to an existing house or other building. For instance, one discovers that the old postern gate, leading originally to the Palace precincts, is walled up in one of the reception-rooms of a resident who is probably unconscious of its existence. Perhaps the colour scheme of the plan could have had a more consecutive gradation—at present late Norman work resembles Perpendicular in hue—and yet have had sharper contrasts between adjacent colours, making, for instance, Perpendicular work more distinct from Tudor. This book adopts the system in use of the Victoria and Albert Museum and relates remains to the first or second half or middle of a century, as the case may be, and wisely avoids style-names.

The yellowish tint spread over all spaces known to have been roofed in Mediaeval times

is a valuable feature, as it shows at a glance the extent of the actual buildings in monastic days. Extra information could have been incorporated—though perhaps this would have confused the plan—by varying this tint, according to the colour scheme, to show the date of the upper part of a building (if Mediaeval), where differing in date from the lower.

Apropos of this, it is, of course, a defect of every ground plan that it cannot show features on different levels at any one point, even when of equal importance. In the case of the east aisle of the north transept, the Commission has solved the problem by taking the plan, as elsewhere, high up through the windows but outlining the position of the old royal private entrance on ground level, though the south transept door is not shown. Another case of the same difficulty is the old north refectory wall—an early Norman structure with vaulting shafts added on the cloister side in the fourteenth century and an upward extension made about the same time. This is very difficult to show. In the volume under review the core is shown as Norman, whereas not only are the shafts but also the south face shown as of the fourteenth century; actually, however, some of the Norman dado arcading remains on that face, above the present grass, and one can only assume in justification that there is a projecting facing or wainscot of the later date on a lower level, hidden beneath the ground surface. The indication of later date cannot, one supposes, refer to the upper part of the wall.

It is, in fact, difficult to understand the floor levels of the refectory and its neighbor, the misericorde. At the southwest end of the former the "buttery hatch," as it is usually called, clearly shows the Norman arcading cut through by the head of the later arch of the hatch, so the floor must have been interrupted at this point, i.e., either lowered to hatch level, or raised, leaving the hatch at crypt level—the former seems to be indicated by the new volume. On the other hand, at the east end of the refectory, on the original Norman level, a fourteenth-century arcade is still visible. There were certainly, however, two fourteenth-century periods of building here, one of the windows of the upper wall and the other of the roof corbels over them, and perhaps the east dado arcade corresponds with one and the hatch with the other. The misericorde certainly had a sub-vault (the latter term is in this book preferred to "crypt" or "undercroft") but it is not clear whether the hatch opened to the vault or the misericorde itself—if to the latter, its crypt must have been at a still lower or third level. Careful vertical measurements may be needed

to establish the relation between both sides of the dividing wall.

One of one's first impulses on examining the book is to search for its pronouncements on points long in dispute. An interesting summary of the evidence relating to two problems of an architectural nature is given, and other matters are touched upon elsewhere. For instance, until recently it has been almost universally accepted that the early Norman work of the Pyx chapel, dorter crypt and refectory was built by Edward the Confessor. Latterly, however, Prof. Lethaby has expressed the view that the Confessor can hardly have carried out much more than the church, and that the monastic buildings must be later eleventh-century work; he has expressed it in his architectural introduction to that epitome of up-to-date knowledge, Muirhead's "Guide to London" (recent edition), whereas the old view is still retained in the text. Canon Westlake has supported the new theory. One is interested, then, to find that the Inventory makes a careful examination of the structure and gives authoritative opinions, while taking an impartial attitude with regard to the dorter crypt, saying that it "might equally belong to either just before or after the Conquest" (p. 18)—"it is not really possible to say which" (p. 11)—and that "its details accord well in character with the details of the Confessor's responds" (remains of the Norman chancel). It ascribes to the frater, however, a "more definitely Post-Conquest character."

One cannot help feeling that domestic buildings of some solid kind must have been provided from the first, since it would have been possible to build them and the church concurrently, and the present writer, unless documentary evidence is against him, still inclines to the old view, as regards the dorter crypt at any rate, so primitive is its architecture, with low cylindrical piers, capitals resembling the Greek Doric in their square abaci and negligible moulding under, bases with shallow hollows undivided even by a fillet, and lastly its primitive vaulting, converging some distance above the capitals.

The Inventory appears to make no definite statement as to the architect of the upper parts of the western towers—variously attributed to Wren, the ubiquitous, Hawksmoor, and John James—saying merely that they remained unfinished "until about the middle of the eighteenth century" (p. 3) and were completed c. 1740 (p. 18). They come, however, after the date (1714) to which the Inventory is limited.

Several small points of great interest may be gleaned from the new treasure-store, such as the following. The ground floor of the Rere-Dorter consists of a tunnel-like space, running

east and west, and this, near its present west end, abuts on Little Deans Yard. In this space, and dividing it into two parts (the western being the Westminster School coal-cellar) is a short transverse wall. On the Inventory plan, as on Canon Westlake's plan, this wall is shown uncolored, either as mediaeval or modern, and in the text of the new book (p. 80), it is given as "of uncertain date." Now, this wall runs up and stops against the barrel vault, which apparently continues over it. In the wall, too, is a loop window, also cut off short by the vault. These facts led Sir Gilbert Scott (according to his "Gleanings from Westminster Abbey") to believe that the short wall must have existed before the vault was thrown over it and therefore must be earlier. This is worthy of consideration, as one cannot conceive that it was built in its present position, where it cannot give much light either way—unless indeed this obscurity was intended in connection with the use of the space beyond as a prison, as sometimes thought. This prison theory has been applied alternatively to this space and the present organist's coal-cellar next to it, but is not discussed in this volume.

Though it is so gigantic an undertaking, minute errors are hard to find; but a few suggestions may not be presumptuous. No reference seems to have been made to the contrasting worn and restored pavements of the outer Chapter House vestibule. Should not "Abbot Islip (1500-33)" on page 17 be "1500-1532," as on page 130? There are still views of important monastic remains which perhaps might be thought worthy of inclusion in a future edition; e.g., the arcade at the east end of the refectory; the chancel, chancel arch jams and north nave of St. Katharine's Chapel in Canon Donaldson's (lately Canon Barnes') garden—plate 161 only shows the south side of the nave arcade from Archdeacon Charles' garden; St. Dunstan's Chapel (now gymnasium locker room) and its niche; the Tudor brick doorway in the east wall of the Infirmary Cloister; the coal-cellar of the school (referred to *ante*), and even the Dark Cloister, and Little Deans Yard looking northeast—though a line certainly has to be drawn somewhere! Plans of the church piers, however, might certainly be given with the comparative mouldings, presenting as they do such a variety: first, the 1245-1260 type with 4 detached shafts, some with a lozenge-shaped plinth and some a shaped one; second, 4 attached and 4 detached shafts, in the present choir (1260-69); finally, the nave piers of Edward III onward, with 8 attached shafts.

In spite of the profusion of existing literature on the Abbey—the successive excellence of the publications showing how relative are liter-

ary qualities—there is ample room for the new Inventory, and it fulfils a function quite its own; for while Canon Westlake, who previously probably held the field, dealt with the history of the Abbey as such, the Inventory deals with the remains as they stand, and is therefore peculiarly fitted for the student of architectural antiquity. Apart from its subject, its bibliographical and typographical production are very carefully arranged; and in conclusion one must refer to the useful index, in which one is thankful to have the important references given first, irrespective of numerical order of pages, and to see the main headings in bold type; this and the helpful glossary are tributes to the skill and enterprise of the Commission and its staff.

H. V. MOLESWORTH ROBERTS

An American Country House—The property of Arthur E. Newhold, Jr., Esq., Laverock, Pennsylvania—by Mellor, Meigs & Howe, Architects. Text by Arthur J. Meigs, A.I.A. New York: The Architectural Book Publishing Co., Inc., 1925. xxx. 99 plate illustrations. 12x16½ in. Cloth, \$18.00.

"This book," says the author, "is written and arranged primarily for the student of architecture . . . With this end in view, great care has been taken to present the photographs and drawings in a logical sequence, and in such a way as to make the reference from the photographs to the drawings as easy and convenient as possible."

A Chapter in American Education—Rensselaer Polytechnic Institute, 1824-1924—by Ray Palmer Baker, Ph.D. New York: Charles Scribner's Sons, 1924. x. 170 pp. 5x7½ in. Cloth. \$1.00.

An historical sketch of one of the oldest colleges of science and engineering in America.

Accounting and Business Methods for Contractors, by Charles F. Dingman. New York: McGraw-Hill Book Co., Inc., 1924. 1 ed. viii, 175 pp., illus. 4x7 in. Leatherette. \$2.50.

The House Beautiful Building Annual 1925, edited by Charles G. Loring. A Comprehensive and Practical Manual of Procedure, Materials, and Methods of Construction for All Who Contemplate Building or Remodeling a Home. Boston: The Atlantic Monthly Co., 1924. viii, 208 pp., illus. 9¾x13 in. Leatherette. \$1.50.

"A comprehensive and practical manual of procedure, materials, and methods of construction for all who contemplate building or remodeling a home."

History of the Portland Cement Industry in the United States—With Appendices Covering Progress of the Industry by Years and an outline of the Organization and Activities of the Portland Cement Association—by Robert W. Lesley. Chicago: International Trade Press, Inc., 1924. xiv, 330 pp., illus. 6x9¼ in. Cloth. \$3.00.

The Architecture of John Russell Pope, with Introductory Text by Royal Cortissoz. New York: William Helburn, Inc., 1924. Part I. 25 plate illustrations, reproduced from photographs of completed buildings, sketches and measured drawings with plans. 13 $\frac{3}{8}$ x18 in. Portfolio. \$7.50.

The Architecture of John Russell Pope—Yale University, A Plan for Its Future Building. With Introductory Text by Royal Cortissoz. New York: William Helburn, Inc., 1925. Part Two. 25 plate illustrations, reproduced from photographs of completed buildings, sketches and measured drawings with plans. 13 $\frac{3}{8}$ x18 in. Portfolio. \$7.50.

John Russell Pope was one of the younger men who partook of the inspiration of the founders and he rapidly gave it a purely personal direction. Born in New York in 1874, he was an architectural student in the School of Mines at Columbia before he was twenty, and in 1895 he enjoyed the invaluable experience which befalls a Fellow of the American Academy in Rome. Later he spent a period at the Ecole des Beaux Arts, thus adding the quality of a French academic training to the classical impressions gathered in Italy. By 1900 when he was launched in American practice, he had developed the originality in control of educational resources which marks the really effective architect. In the twenty-five years which have since elapsed he has achieved the national rank of which the plates in the present publication afford impressive evidence.

Terra Cotta of the Italian Renaissance. New York: National Terra Cotta Society, 1925. viii, 200 plate illustrations. 9x12 $\frac{1}{4}$ in. Bound in Boards. \$3.00.

The contents are 200 full page plates with descriptive captions from photographs taken specially for the National Terra Cotta Society by Mr. Arthur Frederick Adams, A. I. A., in a trip through Italy during the summer of 1923. This is the first work which offers a comprehensive survey of the terra cotta architecture of early Italy and contains many views not heretofore published.

Proceedings of the Twenty-Seventh Annual Meeting of the American Society for Testing Materials—Held at Atlantic City, New Jersey, June 24-27, 1924. Part I.—Committee Reports, New and Revised Tentative Standards and List of Standards and Tentative Standards. Part II.—Technical Papers. Philadelphia: American Society for Testing Materials, 1924. Vol. 24. 2,306 pp., illus. 6x9 in. Paper, \$6.00; Cloth, \$6.50; Leatherette, \$8.00 for each part.

American Landscape Architecture, edited by P. H. Elwood, Jr., A.S.L.A. New York: The Architectural Book Publishing Co., Inc., 1924. xx, 194 pp., illus., 10 $\frac{1}{2}$ x13 $\frac{3}{4}$ in. Cloth. \$20.00.

This volume contains a wealth of Landscape material such as has never before been pictorially presented. The Editors have painstakingly gathered more than three hundred and fifty photographs and plans of gardens, garden details, public parks and playgrounds designed by the leading Landscape Architects and Architects in all parts of the United States. The publishers believe this book to be the most complete and

certainly the most seriously conceived publication of its character which has yet appeared in this country, and that it will prove of equal practical value to Architects, Landscape Architects and that steadily growing class of cultured Laymen which is interested in the beautifying of Country Estates.

Provincial Houses in Spain, by Arthur Byne and Mildred Stapley. New York: William Helburn, Inc., 1925. x, 190 plate illustrations. 12 $\frac{1}{2}$ x16 $\frac{1}{2}$ in. Cloth. \$25.00.

Elements of Graphics, by Nathaniel Cortlandt Curtis, A.I.A. Descriptive Geometry, Shades and Shadows, and Perspective. Cleveland, Ohio: J. H. Jansen, 1924. 100 pp., 39 plate illustrations. 7x10 $\frac{1}{4}$ in. Cloth. \$2.50.

Art Studies—Medieval, Renaissance and Modern. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Princeton, New Jersey: Princeton University Press, 1924. Vol. 2. xviii, 133 pp., illus. 8 $\frac{1}{2}$ x12 in. Paper. \$3.50.

Things Seen in Normandy and Brittany, by Clive Holland. A Description of Many of the Charming Spots in the Two Duchies, The Interesting People and Their Ways, Their Quaint Customs and Picturesque Costumes. New York: E. P. Dutton & Co., 1924. 158 pp., 38 illustrations and a map. 4x5 $\frac{7}{8}$ in. Cloth. \$1.50.

The Early Domestic Architecture of Connecticut, by J. Frederick Kelly, A.I.A. New Haven: Yale University Press, 1924. xx, 210 pp., illus. 8 $\frac{1}{2}$ x11 $\frac{1}{4}$ in. Cloth. \$15.00.

The Clock Book, by Wallace Nutting: Being a Description of Foreign and American Clocks. Framingham, Massachusetts: Old America Company, 1924. 312 pp., illus. 7x10 $\frac{1}{4}$ in. Cloth. \$5.00.

Narcissus—An Anatomy of Clothes, by Gerald Heard. New York: E. P. Dutton & Co., 1924. x, 150 pp., illus. 4 $\frac{1}{2}$ x6 $\frac{1}{2}$ in. Cloth. \$1.00.

Wales, painted by Robert Fowler and described by Edward Thomas. New York: The MacMillan Co., 1924. Black's Popular Stories of Color Books. 2 ed. xii, 204 pp., illus. 5 $\frac{1}{2}$ x8 $\frac{3}{8}$ in. Cloth. \$2.50.

Kent, painted by W. Biscombe Gardner and described by W. Teignmouth Shore. New York: The MacMillan Co., 1924. Black's Popular Series of Color Books. 2 ed. x, 238 pp., illus. 5 $\frac{1}{2}$ x8 $\frac{3}{8}$ in. Cloth. \$2.50.

Portraits of Ten Country Houses, designed by Delano & Aldrich, drawn by Chester B. Price, with an introduction by Royal Cortissoz. Garden City, New York: Doubleday, Page & Co., 1924. xvi, 61

plates. 11x13 $\frac{3}{4}$ in. Bound in Boards. \$15.00.

"The houses delineated in this book," says Mr. Cortisoz, "are all of comparatively recent origin. The earliest date from about 1912; the latest are only a few years old. Taken together they embody a clear and characteristic expression of contemporary social conditions in a representative area of American life."

Freehand Drafting, by Anthony E. Zipprich. With an Introduction by Carl L. Svensen, M.E. New York: D. Van Nostrand Co., 1924. x, 131 pp., 71 illustrations. 6x9 $\frac{1}{4}$ in. Cloth, \$1.60.

Small Family Houses, by R. Randal Phillips, Hon. A.R.I.B.A. London: Country Life, Ltd., and New York: Charles Scribner's Sons, 1924. 159 pp., illus. 6 $\frac{1}{2}$ x9 $\frac{1}{4}$ in. Cloth. \$3.75.

The author says "Conditions and personal requirements are so diverse that no single plan is likely to suit the needs in every particular, but one or other of the plans reproduced in this book is likely to form a basis for consideration . . . almost all the examples are of houses that have actually been carried out."

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Roofing. "Roof Standards"—Illustrating the Application of Pre-Cast Reinforced Concrete Slabs to All Types of Roof Construction. Federal Cement Tile Company, 608 South Dearborn Street, Chicago, Illinois. 8 $\frac{1}{2}$ x11 in. 32 pp. Illustrated.

Trees, Shrubs, Plants, etc. Andorra Spring 1925 Catalogue. Andorra Nurseries Inc., Chestnut Hill, Philadelphia, Pennsylvania. 5x9 in. 108 pp. Illustrated.

Concrete. "The Uses and Advantages of Solvay Calcium Chloride in Concrete Construction." The Solvay Process Company, Syracuse, New York. 7 $\frac{1}{4}$ x10 $\frac{1}{4}$ in. 22 pp. Illustrated.

Irrigation Systems. "Your Watering Problem Solved." Skinner System of Irrigation. The Skinner Irrigation Company, Troy, Ohio. 4 $\frac{5}{8}$ x7 $\frac{1}{4}$ in. 16 pp. Illustrated.

Air Compressors. "Dayton" Air Compressors for Garages, Filling Stations and Industrial Use. The Lucas Pump and Tool Company, 427 Valley Street, Dayton, Ohio. 5 $\frac{7}{8}$ x8 $\frac{3}{8}$ in. 20 pp. Illustrated.

Hardware. Set of Folders Describing the Different Types of "Penn" Handle Sets for Entrance Doors, Lock Trim, Inside Door Lock Trim with Glass Knobs, Colonial Hardware, etc. Penn Hardware Company, Reading, Pennsylvania. 3 $\frac{1}{4}$ x6 $\frac{1}{8}$ in. Illustrated.

Lath, Metal. "Beautiful and Permanent Walls and Ceilings are the Body of Architectural Excellence." Truscon Steel Company, Youngstown, Ohio. 8 $\frac{1}{2}$ x11 in. 12 pp. Illustrated.

Heat Regulators. "The Proper Operation of The Home Heating Plant"—Simple Rules for Saving Fuel. Minneapolis Heat Regulator Company, Minneapolis, Minnesota. 4 $\frac{3}{4}$ x6 $\frac{1}{2}$ in. 32 pp. Illustrated.

Flooring, Oak. "How to Lay and Care for Cromar Ready Finished Oak Flooring." Also Folder Describing Cromar Oak Flooring. The Crooks-Dittmar Company. Williamsport, Pennsylvania. 3 $\frac{1}{4}$ x6 in. 24 pp. Illustrated.

Roofing and Siding. "Armco Ingot Iron Roofing and Siding"—Plans and Specifications. The American Rolling Mill Company, Middletown, Ohio. 8 $\frac{1}{2}$ x11 in. 12 pp. Illustrated.

Inspection and Tests. "Inspection and Tests of Materials for Buildings and Structures." Robert W. Hunt Company, 2200 Insurance Exchange Building, Chicago, Illinois. 6 $\frac{3}{8}$ x9 $\frac{1}{4}$ in. 50 pp. Illustrated.

Fireplaces. "Donley Book of Fireplaces"—Third Edition, 1925. The Donley Brothers Company, 13900 Miles Avenue, Cleveland, Ohio. 7 $\frac{3}{8}$ x10 $\frac{1}{2}$ in. 24 pp. Illustrated.

Wall Coverings. Illustrated Folder Describing "Walsment"—The Interior and Exterior Wall Covering. Louisville Cement Company, Inc., Speed Building, Louisville, Kentucky. 3 $\frac{3}{8}$ x6 $\frac{3}{8}$ in.

Sash Cord. Illustrated Booklet Describing Samson Spot Sash Cord. Samson Cordage Works, 88 Broad Street, Boston, Massachusetts. 5 $\frac{1}{8}$ x7 $\frac{1}{4}$ in.

Windows, etc. "Hope's Windows." Illustrated Booklet in Colors Describing the Various Classes of Metal Casements, Doors, Hardware, etc. Manufactured by Henry Hope and Sons, 103 Park Avenue, New York City. 5 $\frac{1}{4}$ x8 $\frac{3}{8}$ in. 20 pp.

Lighting Units, Porcelain. Illustrated Folder Describing the Aglite Porcelain Enameled Lighting Units. The Edwin F. Guth Company, Jefferson and Washington Avenues, St. Louis, Missouri. 3 $\frac{1}{2}$ x6 $\frac{1}{4}$ in.

Panelboards and Steel Cabinets. Panelboard Catalogue No. 35. Frank Adam Electric Company, St. Louis, Missouri. 7 $\frac{3}{4}$ x10 $\frac{3}{8}$ in. 64 pp. Illustrated.

Inks and Adhesives. Illustrated Catalogue Describing Higgins' Inks and Adhesives. Chas. M. Higgins & Company, 271 Ninth Street, Brooklyn, New York. 3 $\frac{1}{2}$ x6 $\frac{1}{4}$ in. 28 pp. Illustrated.

Doors. "Roddis Doors for Hospitals." Roddis Lumber and Veneer Company, Marshfield, Wisconsin. 8 $\frac{1}{2}$ x11 in. 16 pp. Illustrated.

Clothes Dryers and Laundry Appliances. Looseleaf Catalogue Describing "Chicago" Clothes Dryers, Electric Washers and Ironing Machines. Chicago Dryer Company,

2210-2220 North Crawford Avenue, Chicago, Illinois. $8\frac{1}{2} \times 11$ in. 48 pp. Illustrated.

Organs. **Estey Organs for Home, Church Chapel, Lodge and School.** Estey Organ Company, Brattleboro, Vermont. $7\frac{1}{2} \times 10$ in. 20 pp. Illustrated.

Equipment, Furnishings, etc. **General Catalogue E-27 of Equipment, Furnishings and Supplies for Hotels, Restaurants, Clubs and Institutions.** Albert Pick & Company, 208-224 West Randolph Street, Chicago, Illinois. $8\frac{1}{4} \times 11\frac{1}{8}$ in. 308 pp. Illustrated.

Heating. "The AdSCO System of Atmospheric Steam (Vapor) Heating." Bulletin No. 181, American District Steam Company, North Tonawanda, New York. $8\frac{1}{2} \times 10\frac{5}{8}$ in. 16 pp. Illustrated.

Generating Sets. "Engberg Direct Current Generating Sets." Catalogue No. 105. Engberg's Electric & Mechanical Works, St. Joseph, Michigan. $8\frac{5}{8} \times 11\frac{1}{4}$ in. 32 pp. Illustrated.

Woodwork. "Curtis Woodwork" Including Doors, Entrances, Stairs, Windows, Mouldings, etc. Curtis Companies, Inc., Clinton, Iowa. 9×12 in. 40 pp. Illustrated.

Gratings and Treads. Illustrated Folder Describing Mitco Interlocked Grating, Driveway Gratings, Concrete Amorgrid and Shur-Site Stair Treads. Mitchell-Tappen Company, 15 John Street, New York City. $8\frac{1}{2} \times 11$ in.

Roofing. "Architects' and Engineers' Built-Up Roofing Reference Series." Volume I—Flat Roof Specifications. The Barrett Company, 40 Rector Street, New York City. $8\frac{5}{8} \times 11\frac{1}{8}$ in. 36 pp. Illustrated.

Hangers. Illustrated Catalogue Describing Duplex Joist Hangers, Wall Hangers, Concrete Block Hangers, etc. Edition 19. The Duplex Hanger Company, East 53rd Street and Lakeside Avenue, Cleveland, Ohio. $7\frac{7}{8} \times 10\frac{3}{4}$ in. 60 pp.

Floors, Tile and Linoleum. Series of Folders Entitled "Distinctive Floors," Describing Gold Seal Rubber Tile, Treadlite Tile, Cork Tile and Battleship Linoleum. Bonded Floors Company, Inc., 1421 Chestnut Street, Philadelphia, Pennsylvania. $7\frac{3}{4} \times 10\frac{3}{4}$ in. Illustrated in Colors.

Marble. "The Book of Vermont Marble"—A Reference Book for the Architectural Profession. 2nd Edition. Vermont Marble Company, Proctor, Vermont. $8\frac{3}{8} \times 11\frac{1}{8}$ in. 70 pp. Illustrated.

Cabinets, Steel. Bulletins No. 20, 21 and 22, Describing and Illustrating Majestic Steel Cabinets. Majestic Steel Cabinet Company, 4223 Belle Plaine Avenue, Chicago, Illinois. $8\frac{1}{2} \times 11$ in.

Heaters. Ruud Automatic Gas Water Heaters. Ruud Manufacturing Company, Pittsburgh, Pennsylvania. $7\frac{3}{4} \times 10\frac{3}{4}$ in. 40 pp. Illustrated.

Weather Strips, Metal. "Chamberlin Metal Weather Strip Details." Chamberlin Metal Weather Strip Company, Inc., Detroit, Michigan. $9 \times 11\frac{3}{4}$ in. 48 pp. Illustrated.

Metal Lath, Waste Baskets, etc. "North Western Expanded Metal Products." North Western Expanded Metal Company, 407 South Dearborn Street, Chicago, Illinois. $8\frac{1}{2} \times 11$ in. 32 pp. Illustrated.

Panelboards. "Good Panelboard Practice." The Superior Switchboard and Devices Company, Canton, Ohio. $8\frac{1}{2} \times 11$ in. 48 pp. Illustrated.

Refrigeration. Illustrated Folder Describing Kelvinator Electric Refrigeration. Kelvinator Corporation, Detroit, Michigan. $8\frac{1}{2} \times 11$ in.

Lighting. "School Lighting." Nela Booklet C-1. National Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio. $4\frac{5}{8} \times 6\frac{1}{2}$ in. 16 pp. Illustrated.

Caskets. "Bronze Sarcophagi." Illustrating and Describing some Ancient Customs, Past Masterpieces and Present Tendencies in the Finest Types of Burial Enclosures. The National Casket Company, 138 East 57th St., New York City. $12 \times 9\frac{1}{4}$ in. 30 pp. Illustrated.

Roofs. "What Color for the Roof?" The Richardson Multicrome Roof. The Richardson Company, Lockland (Cincinnati), Ohio. $7\frac{1}{4} \times 9\frac{5}{8}$ in. 20 pp. Illustrated in Colors.

Plastering. "Better Plastering." Metal Lath to Reinforce and Preserve. National Council for Better Plastering, 819 Madison Square Building, Chicago, Illinois. $8\frac{1}{2} \times 11$ in. 12 pp. Illustrated.

This tapestry panel is an American made product and is a modern interpretation of the 15th century Millefleur. It was made about five feet high by six feet wide and was one of a set of panels made for a private residence in California. Designed and woven by the Edgewater Tapestry Looms.



INTERPRETATION OF THE 15TH CENTURY MILLEFLEUR.