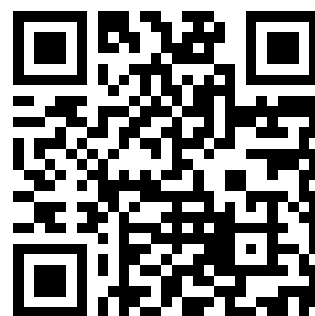


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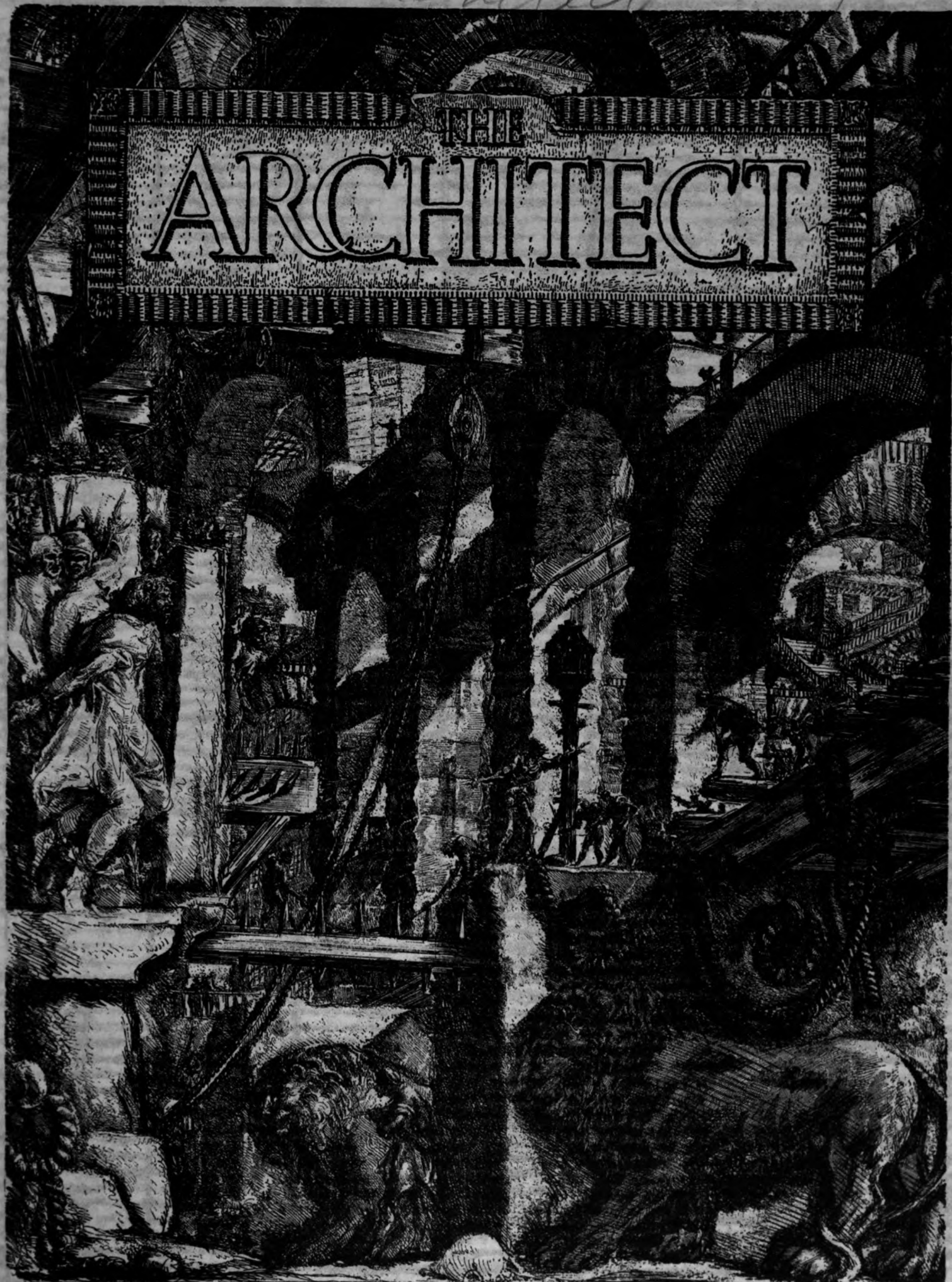






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# THE ARCHITECT



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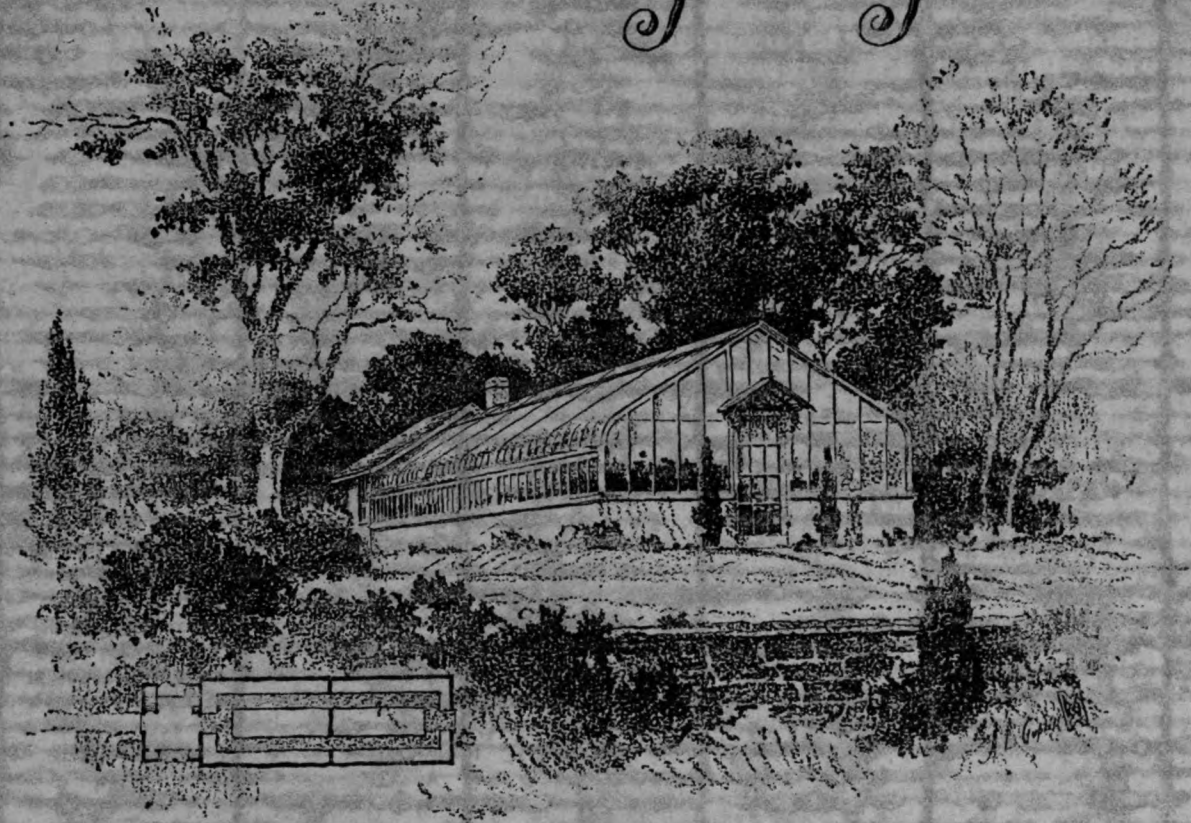
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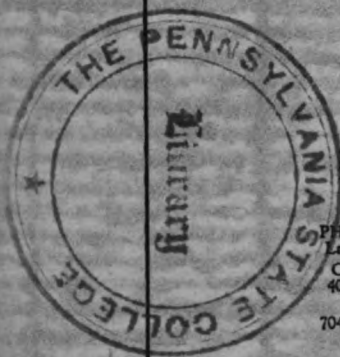
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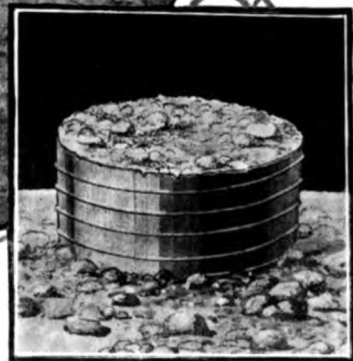
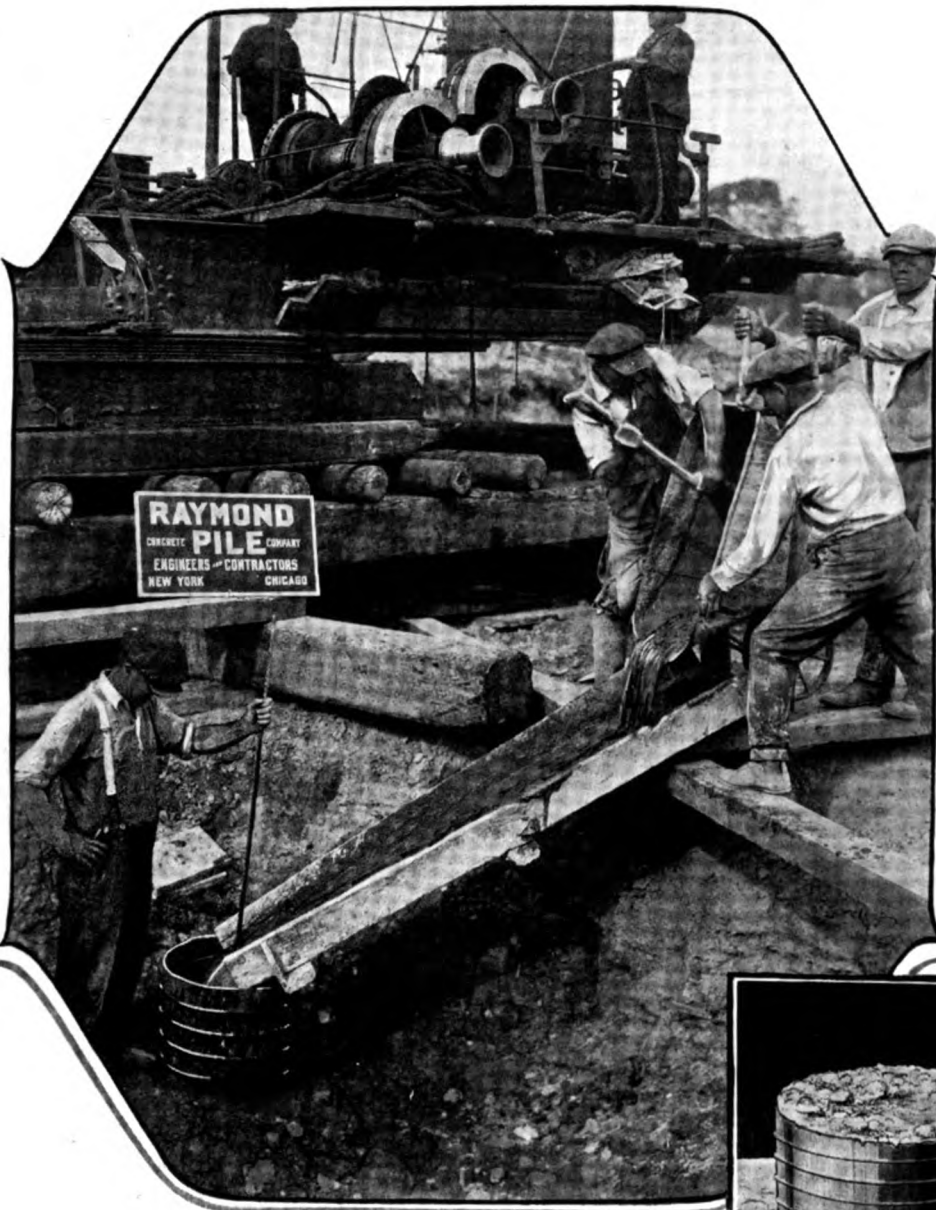
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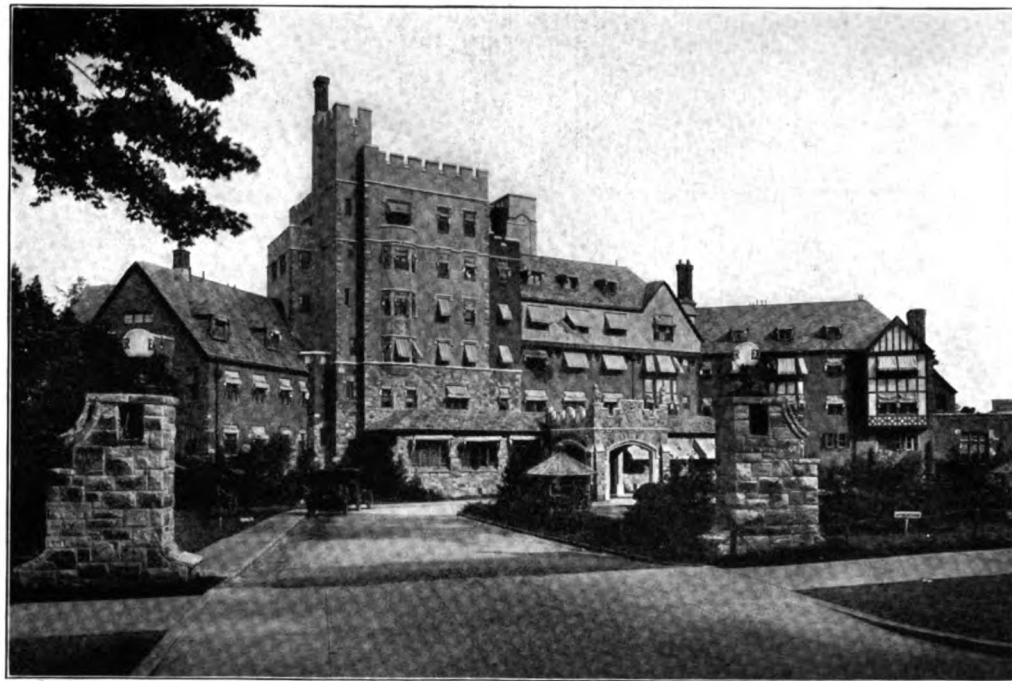
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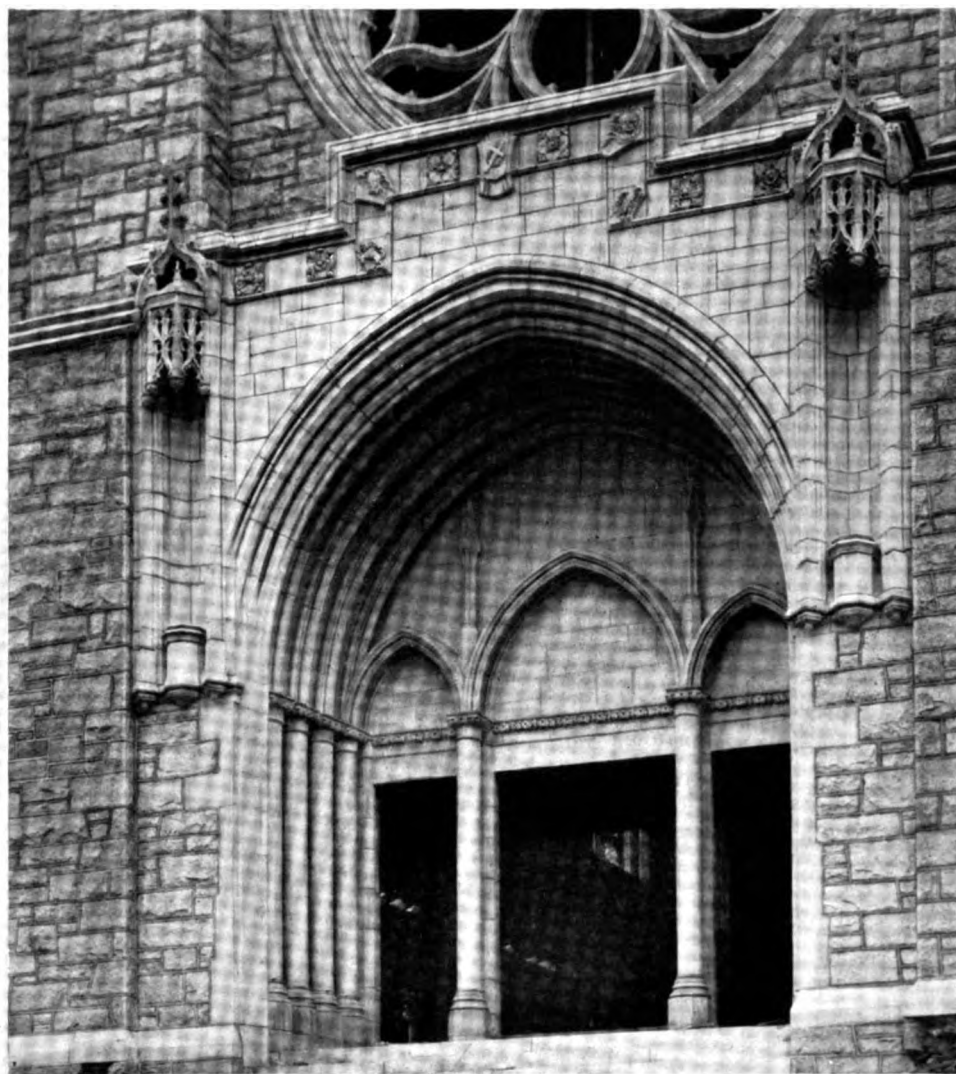
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Main Entrance Feature, Church of the Incarnation,  
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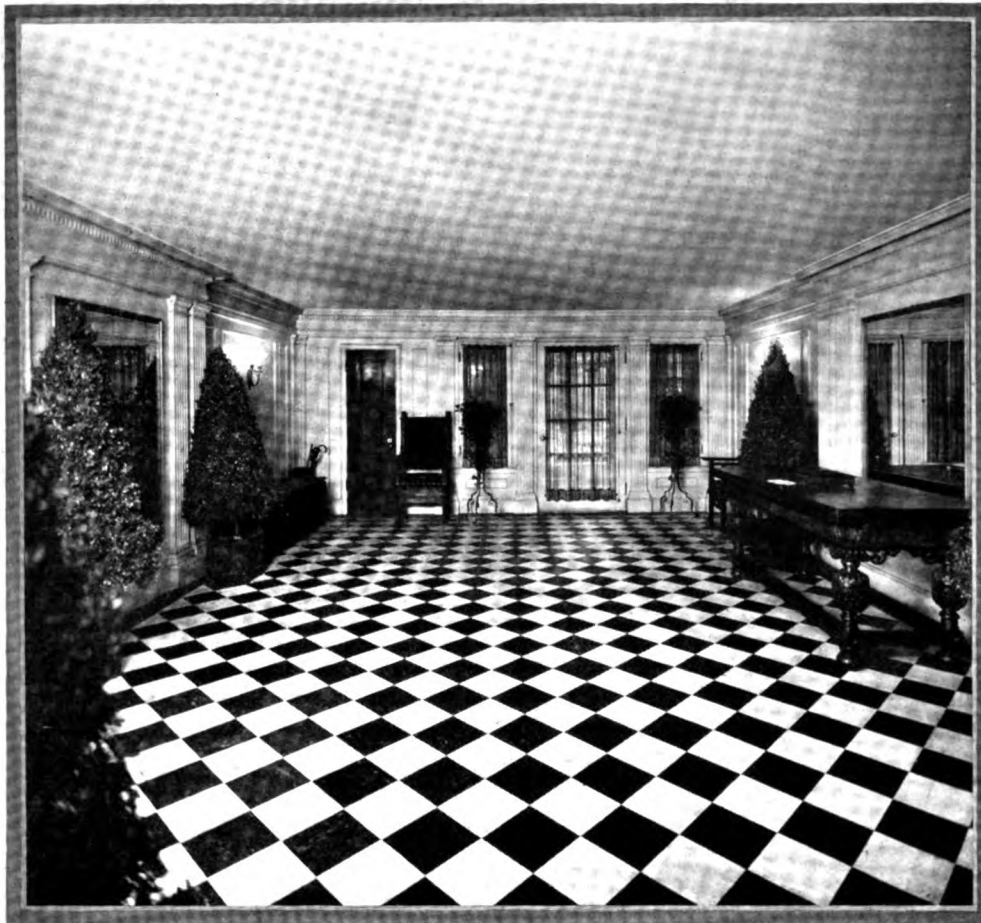
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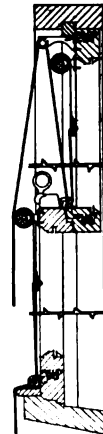
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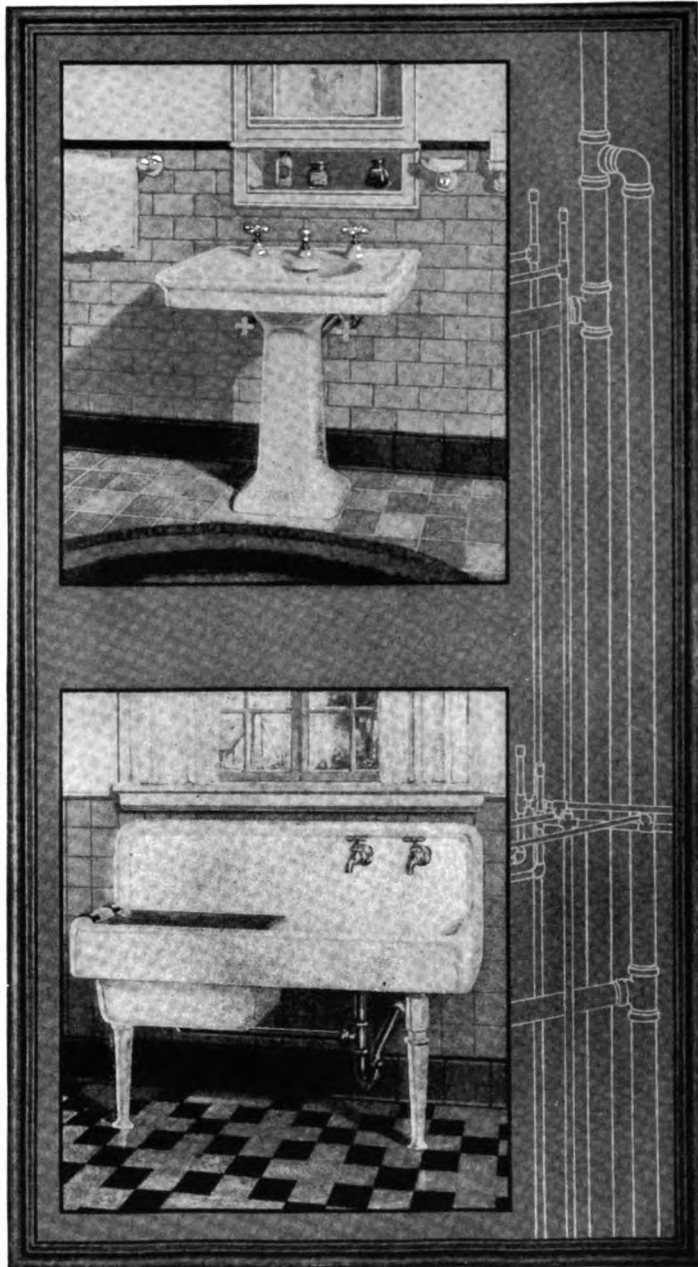
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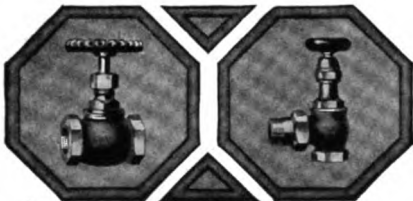
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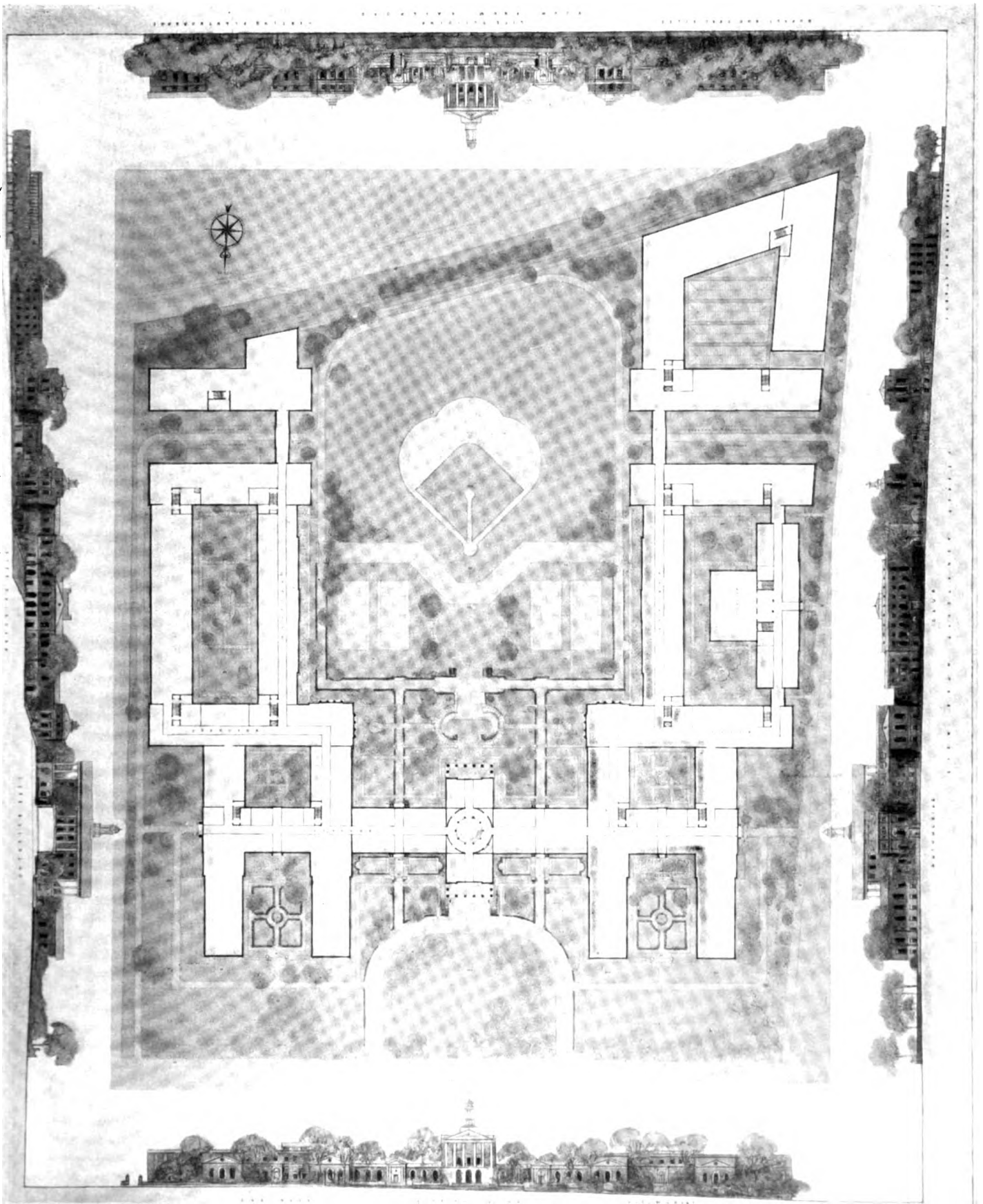


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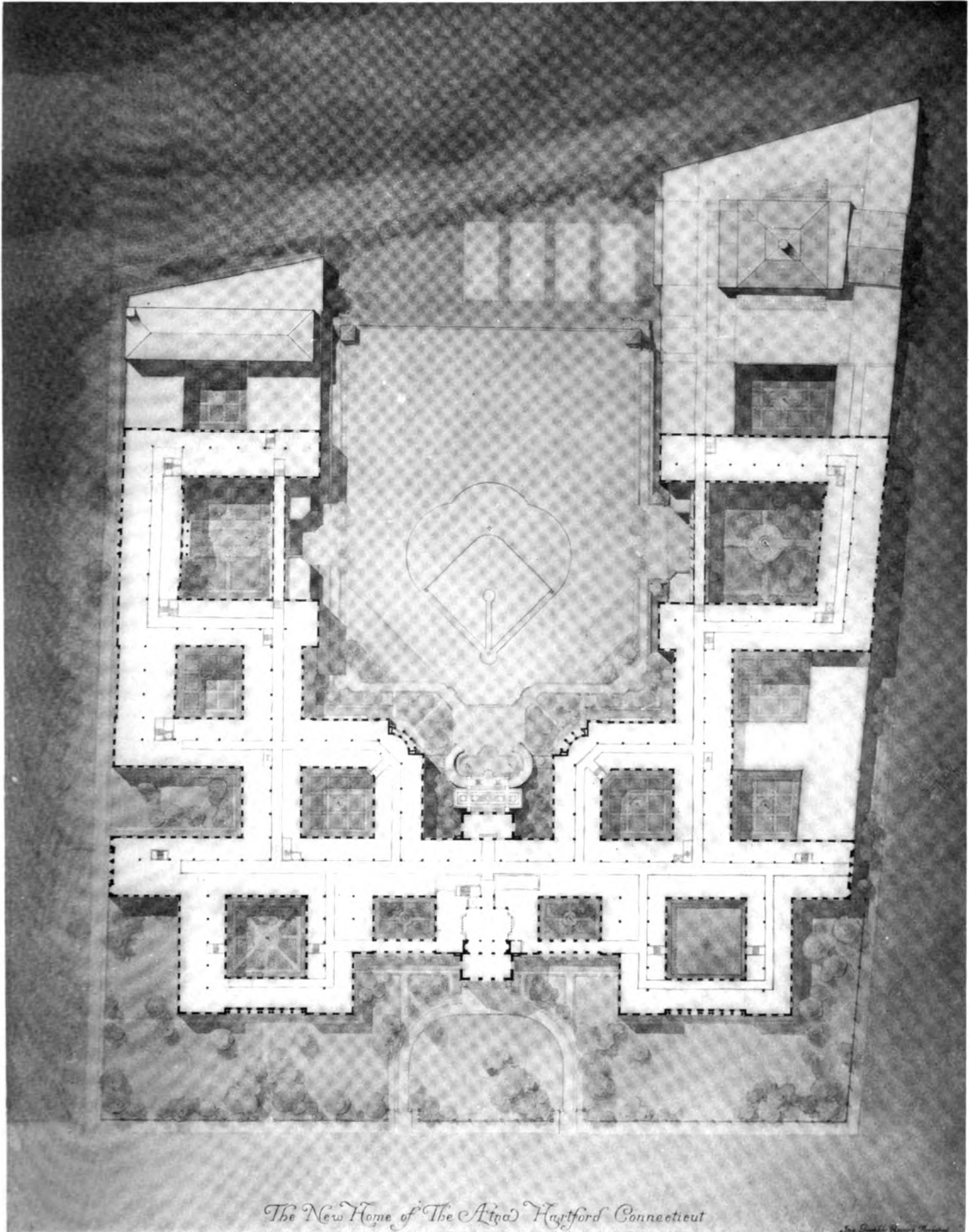


THE NEW HOME OF THE AETNA, HARTFORD, CONN.

Jas. Gamble Rogers, New York, Architect

Original Plan. The New Home of the Aetna, Hartford, Conn.



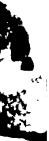


*The New Home of The Aetna Hartford Connecticut*

Jas. Gamble Rogers, New York, Architect

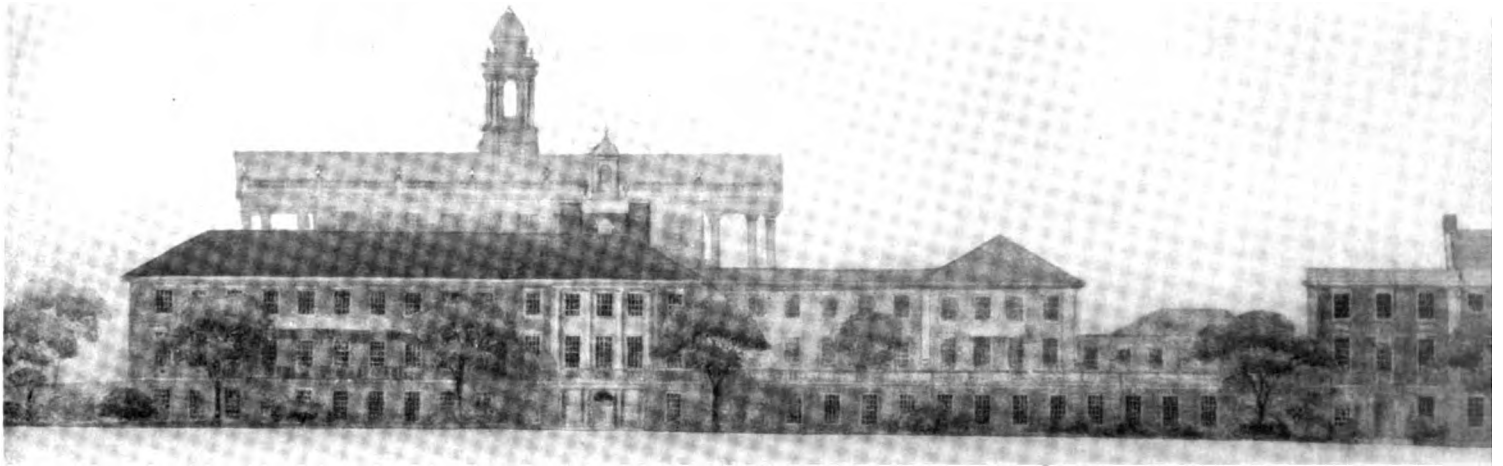
Final Plan, The New Home of the Aetna, Hartford, Conn.



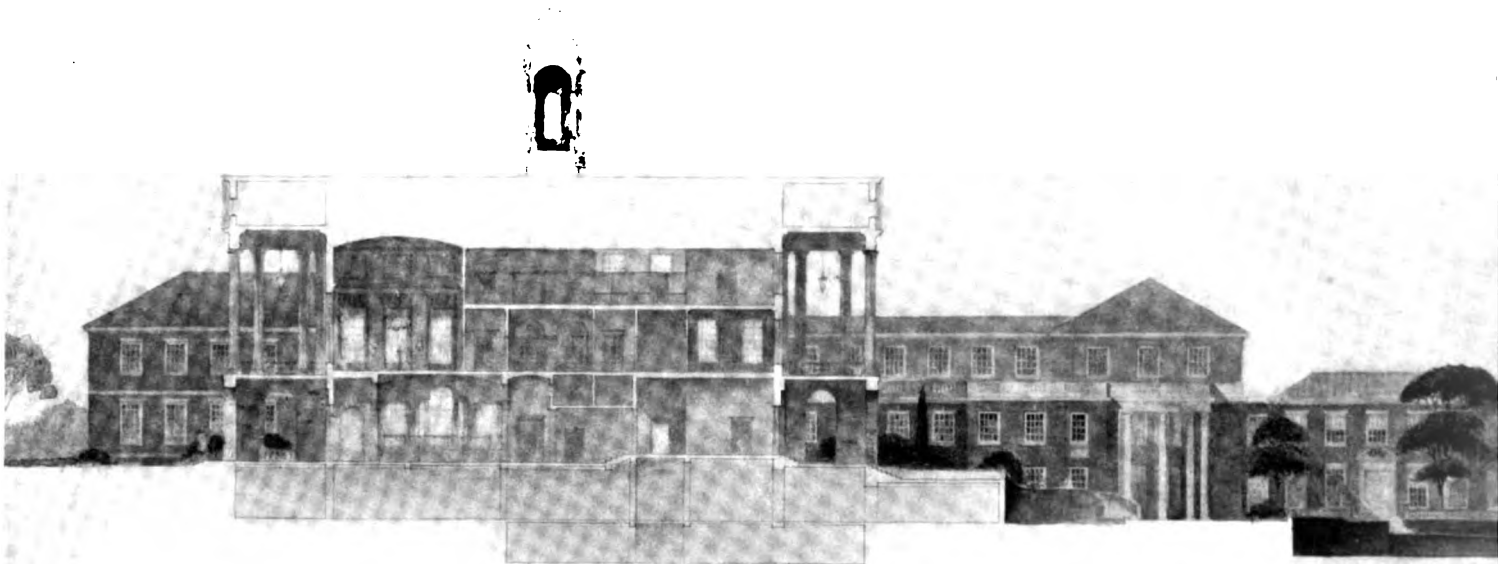


April, 1924

THE A

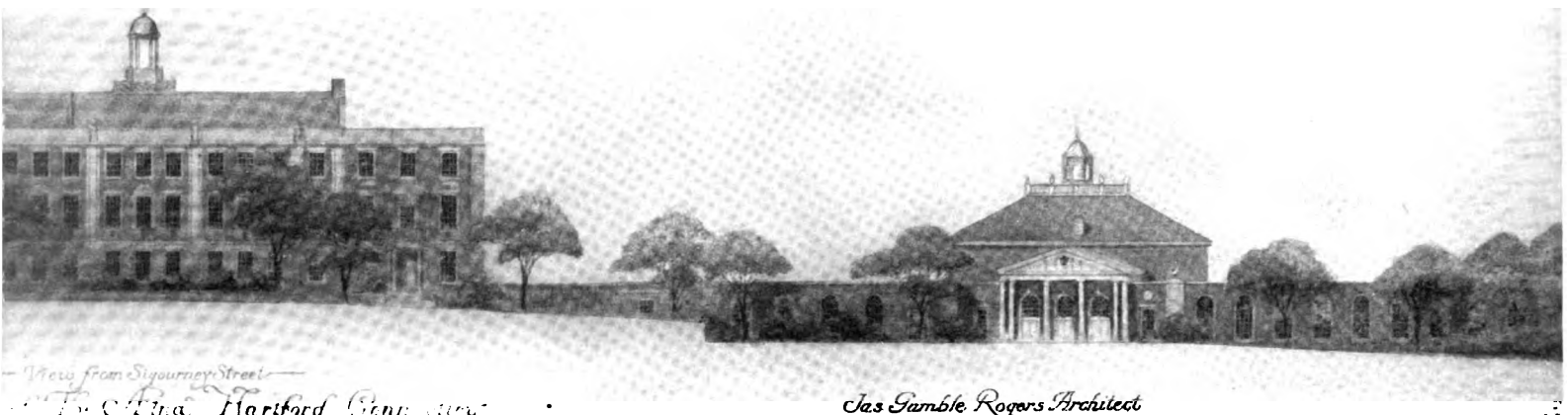


*The New Home*



*— Longitudinal  
The New Home of The*

Final Sketches, The New Home



View from Sigourney Street —  
Ætina Hartford, Conn. 1852

Jas Gamble Rogers Architect



Half Section Looking East —  
Ætina Hartford Connecticut

Jas Gamble Rogers Architect

Jas. Gamble Rogers, New York, Architect

one of the Ætina, Hartford, Conn.



Volume II

APRIL, 1924

Number 1

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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BEGINNING WITH THIS ISSUE (VOL. II, NO. 1) NO ADVERTISING WILL BE ACCEPTED FOR BACK OF PLATES. ONLY PLANS AND DETAILS WILL BE PERMISSIBLE.

## *The New Home of the Ætna Life Insurance Co., Hartford, Conn.*

(JAMES GAMBLE ROGERS, *Architect*)

HAVING outgrown four different sites since its organization seventy-four years ago, the Ætna Life Insurance Company and its affiliated companies, the Ætna Casualty and Surety Company and the Automobile Insurance Company, have purchased a large tract of land in almost the exact territorial center of Hartford, Connecticut, and have prepared plans for the erection of a group of office buildings which, in beauty of design and perfection of detail, will have few, if any, equals among the notable buildings of the country.

This group of buildings will be erected upon a seventeen-acre plot, extending 760 feet along Farmington Avenue, a main artery, and 1066 feet on Sigourney Street. In addition to this handsome site the company recently purchased slightly more than five acres adjoining it on the east. This tract will be held in reserve for future expansion, despite the fact that the original site will permit an expansion of approximately fifty per cent.

Not only are the buildings ideally adapted to the site and to the purpose for which they will be used, but they also are a distinct contribution to the newer ideals in office planning and building. Mr. Rogers' plans call for a group of connected and closely related buildings, none of which is more than three stories in height. The main line of buildings encloses three sides of a great square which is to be laid out as a recreational park. The design in general is suggestive of the type of architecture one would expect to find in a large university or college group.

As the accompanying plates show, the proposed group of buildings is conceived on an impressive scale, with a broad front facing on Farmington Avenue and two long wings extending southward. To the rear the buildings look out upon the open recreational park with an unobstructed view southward.

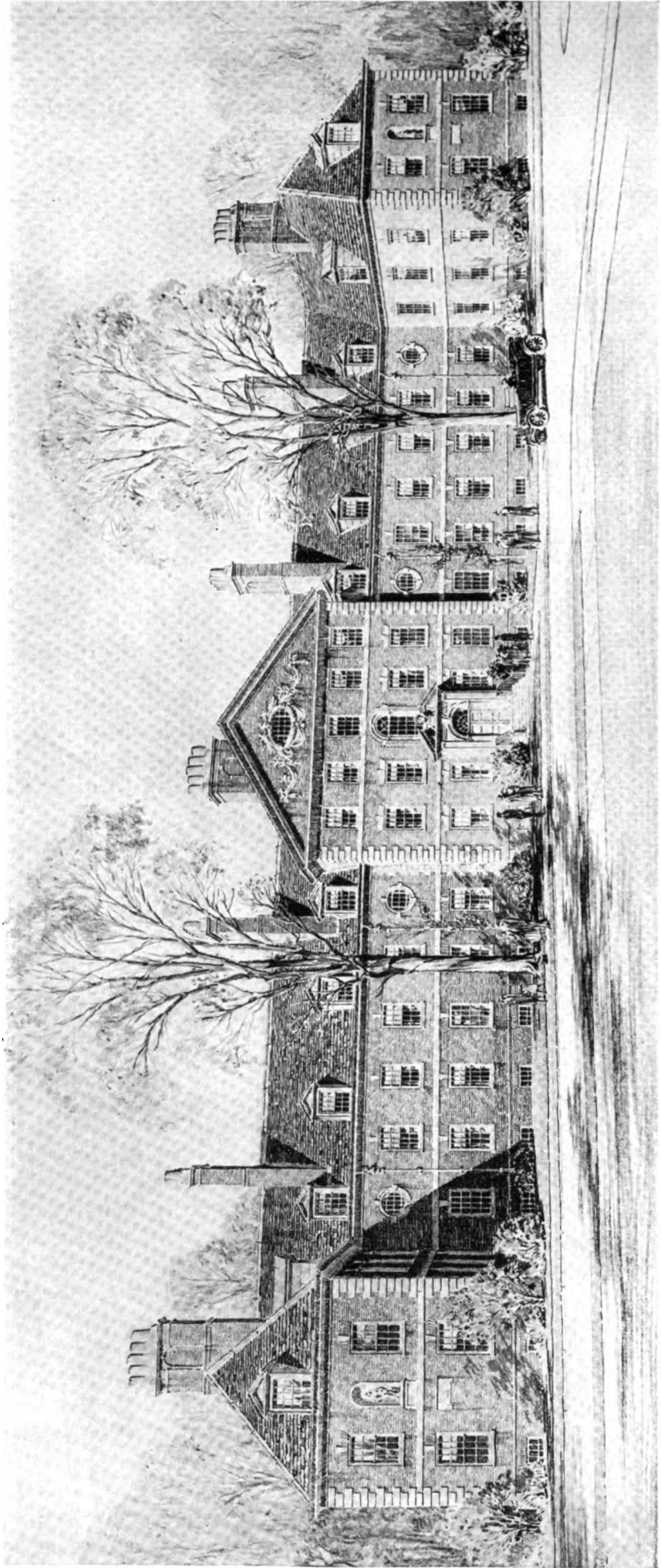
The architectural treatment of the group is New England Colonial, reminiscent of some of the eighteenth-century brick churches and public buildings so appropriate to the locality. This is especially true of the central feature—a three-story building which attracts the eye both by its position in the general design and by its beautiful proportions. It has a first story of stone with three arched entrances leading into an open vestibule. Above this is a two-story colonnade surmounted by a Colonial or classical pediment, and this in turn is capped by a turret suggesting a Colonial clock tower. Flanked by two one-story wings, this building stands out prominently in the general design, giving the Farmington Avenue front its distinctive character.

The buildings present a somewhat different aspect from the court-yard side than they do from the Farmington Avenue front, although it is a notable feature of the group that it is equally picturesque from whatever side or angle it is viewed. Some of the finest bits of architectural detail, however, are lavished on the court-yard fronts. This is particularly well exemplified in the court-yard façade of the central building. Leading up to its three arched entrances from the ground level there are two graceful curved flights of stone steps. In the enclosure formed by these curving stairways is a picturesque stone pool fed by a wall fountain in the rear.

Although a great deal of thought has been given to the study of the architectural appearance, equal attention has been paid to the durability of the buildings, and also to the question of upkeep costs. Building experience has shown that even if a certain type of construction costs more in the beginning than another type, yet will effect a sufficient saving in upkeep, there is economy in the investment.

April, 1924

THE ARCHITECT



Schell Lewis, *Del.*

James M. White, Urbana, Charles A. Platt, New York, *Associated Architects*

Final Study, McKinley Memorial Hospital, University of Illinois, Urbana, Ill.

The Ætna group buildings will present an exterior facing of red brick and brown stone. The columns will be of white marble because of its beauty, durability, and fire-proof qualities. The roofs will be of slate or copper, depending upon which is the most suitable for each of the various structures.

The height of the buildings has been kept at not more than three stories. This is considered the most economical height, as it eliminates elevators except for the handling of freight.

The average clear story height is fourteen feet, although there are small units in which this has been reduced to eleven feet. The main entrance to the buildings will be eighteen feet in the clear. Width of building units varies, but it is never more than sixty feet, thus making thirty feet the greatest distance between two outside sources of light.

Marble and wood will be used in the main entrance hall and in the principal rooms. The main circulating corridors will have a simple marble wainscot with glass above, while rubber tiling will be used on the floors.

In all other buildings the interior will be treated as open spaces to allow maximum flexibility for the various departments. The partitions in general will be of wood or glass. To permit free circulation of air no partition will be more than eight feet in height. This arrangement will be an advantage in working out a simple mechanical ventilating system.

The capacity of the fire-proof stairways has been planned in accordance with the Hartford building code, and has been spaced to give maximum and easy communication between departments. The part of the group fronting on Farmington Avenue will provide office space for each of the three Ætna affiliated companies. The Ætna Life Insurance Company and its administrative offices will be located in the central portion of the building. The Ætna Casualty and Surety Company will be housed in the eastern end of the group, and the Automobile Insurance Company will occupy the group of buildings west of the center.

The club-house, with the athletic field to the rear, forms the central feature of the whole group looking south. The club-house will contain reception and club rooms for men and women; two dining-rooms, each seating 500; bowling alleys, smoking-room, and auditorium. The latter will have seats for 1500 persons. The supply building, heating plant, company garages, and tennis-courts will face the rear.

Should new units be required later they can be planned to form part of the grouping scheme without extending beyond the original site of approximately seventeen acres.

## *Observations upon the Architect from the Standpoint of the Client*

DEAR MR. FORBES:

You ask me for some observations upon the architect, contractor, and material man from the standpoint of the client. I wonder if you think my somewhat chequered career has covered all the experiences common to humanity in all aspects of human relationships?

To begin with, any one who has read that delightfully amusing Greek tragedy of Mr. Chappell's portraying the experiences of Mr. and Mrs. Jupiter which appeared in one of your recent issues, will find most of the experience and mental outlook of the client toward the architect portrayed with masterly completeness in the soul-stirring chant of the clients' chorus. That superb classic needs no amplification.

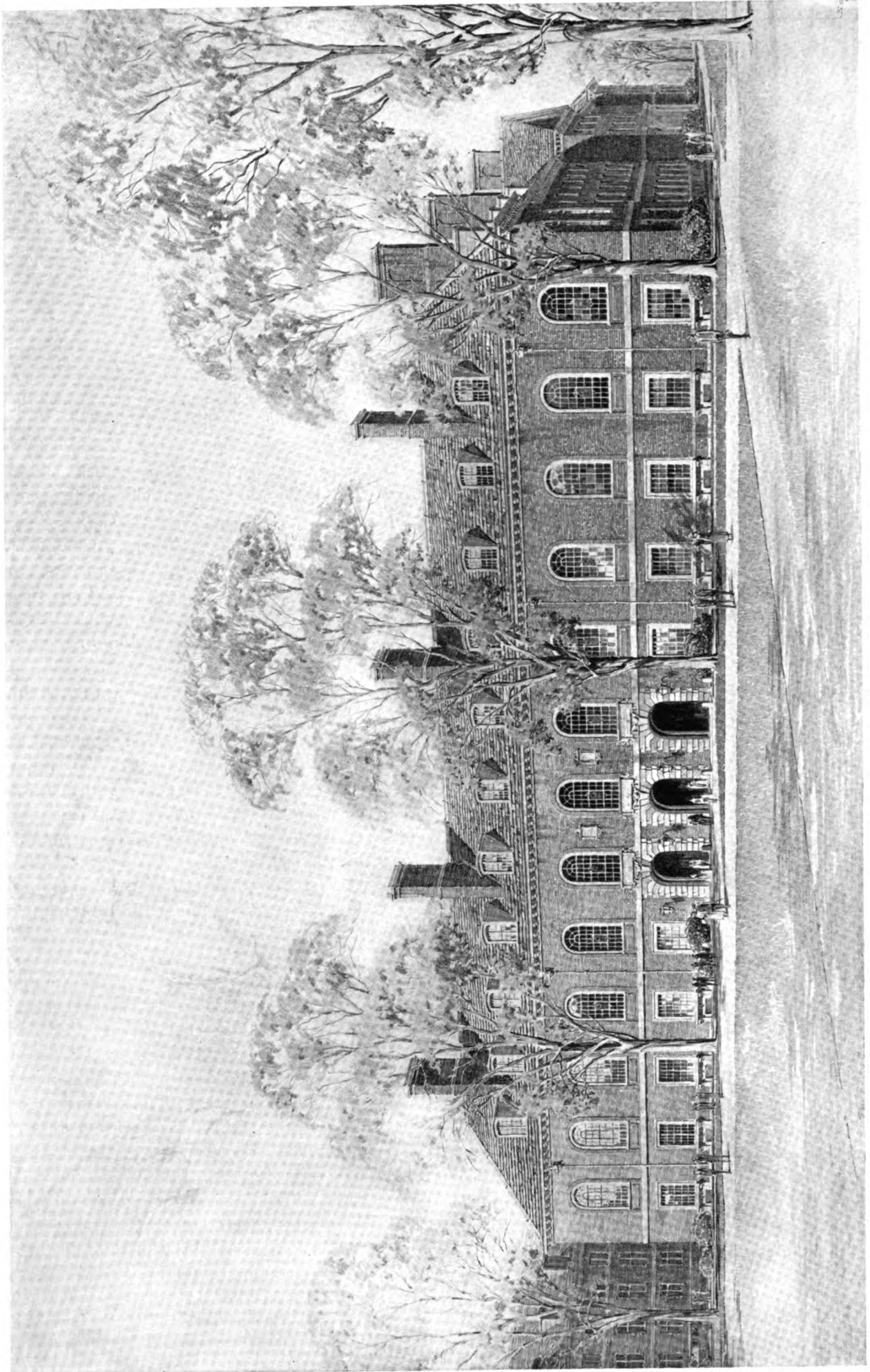
Therefore I am going to give you something entirely different from what you requested, and you may regard this as from the standpoint only of a potential client in the person of an ordinary hard-boiled business man and member of the great lay public.

Now from this standpoint, assuming myself as one who entertains the notion of building for himself at some time or other, what is the basic outlook from which consideration of the service of an architect will naturally proceed? If I may venture to sum this up in a phrase it would be that I would regard the necessity from the standpoint in the main of its practical advantages. This, of course, is a trite observation more or less commonplace in its currency, but I wonder if much thought has ever been given to certain things in the architect's practice which may carry the impression that the architect's service will give this result, or the contrary impression that it means only an unessential garnishment in decorative terms with a harrowing experience which eventually will rob these of their satisfaction? In other words, is the architect to be conceived as a scientifically trained man of broad grasp, business-like acumen, and energetic efficiency, or as a long-haired irrational dreamer; in other words, as "an art-artist" only?

We hard-boiled business men have had to fight our way to whatever degree of worldly competence we may have attained by the exercise of certain qualities in personal make-up and procedure, evidence of which in another person to whom we may consider entrusting responsibility is a primary consideration. Now, architects do not advertise. It

THE ARCHITECT

April, 1924



Schell Lewis, *Del.*

Final Study, Library, University of Illinois, Urbana, Ill.

Charles A. Platt, New York, Architect

is or is professed to be regarded as unethical. That immediately envisions a sort of high-brow identity. At any rate the absence of a procedure and habit of action in advancing one's own interests which we hard-boiled business men believe to be essential to practical success in the conduct of any industrial work implies that to the severely business-like mind. And architecture in its complete visible result expresses a coördinated mastery and leadership in industrial work. To make a thing well or perform a service well in the sphere of business or industry is but half the battle. If the consciousness that a thing is well made or is essential be not stamped home to the minds of potential consumers by good advertising and salesmanship, the deduction inevitably is that the executive responsibility lacks a primary requisite for its job.

Now, if an architect has not formed the habit of advancing his own interests by the exercise of forceful advertising and salesman skill, he is naturally apt to be conceived as one incompetent to advance his client's interests in a practical and successful executive manner. Put the question to any group of representative business men, or, better, put it to a practical test for several years, and I will venture the prediction that, *if the architectural profession was to sanction advertising by its members, the psychological reaction upon the part of the public in its estimation of the sound worth of architectural service would be immensely increased.*

But this does not sum up the matter. The successful business man knows that back of all good publicity work there must ultimately exist a sound basis of fact and merit in the article or service advertised if its future is to endure. As the question of architectural service from the business man's standpoint reduces itself finally to practical results in the great

bulk of building operations in which the business man is interested, he looks also for evidence of organization in his professional adviser's work. If he is planning merely a country house or city domicile, his fancy may be tickled by visiting a studio, and he may even sit down on a rusty tack and survive the shock as in the instance reported in one of your recent issues. But if he is planning to erect a skyscraper or an industrial building or is concerned in the erection of a public edifice, he wants to enter an office, the atmosphere and lay-out of which indicate a well coördinated and smartly conducted supervision of many diverse activities of vitally important practical character. He wants to hear the busy click of type-writers, note the presence of well arranged filing cabinets and appliances, alert and courteous attendance, and the general evidence of well-ordered system. With his mind satisfied by these evidences he will be agreeably disposed to consider the advantages of art which may be offered in the creative esthetic genius lurking in the head of the establishment.

These are one or two high spots which suggest themselves as worthy of more consideration than is commonly given them. And it is with a very full acknowledgment of the fact that these outward evidences of efficiency are conspicuously present in many architectural offices both large and small; but they are also not present in a great number of cases where both the practical and artistic efficiency of the architect are really pronounced. The point is that the conviction of these must be sold to the client by the same methods he himself employs in achieving his own success or their existence will not be recognized.

Sincerely yours,

"IMPERTINAX."

---

## Editorial Comment

### *Standards in Building*

NO GREATER TEMPTATION faces the architect than that of sacrificing quality of workmanship and material to price. Every time bids are received he has to struggle with the same old problem in which an important factor is that of making the client or clients understand that the proposed building can actually cost this tremendous and shocking amount of money without any one's necessarily being a crook who ought to go to jail.

It is at this stage of the proceedings that the architect not infrequently makes a mistake which he is

sure to rue later on, namely, that of accepting or urging the acceptance of a bid which he knows is too low for good work. This step is sometimes due to a fear that the whole job may be abandoned, often also it is practically demanded by the client, who is determined that he is going to have his building or house in one way or another. And so, after innumerable parings and omissions, the contract is finally let, and for a time every one is happy.

But, oh, the bitterness and sorrow of the final settlements in connection with such jobs as this. Nothing is right. There are long and acrimonious discus-



sions over the interminable bills for extras, and the final curtain descends on a scene which parallels the end of a Shakespearean tragedy in which there are nothing but corpses on the stage, every one having killed every one else. One of the plaintive moans of the wounded architect in defense of the contract is always, "Well, you know I told you the first figures were right. You can't expect the finest type of building for the lowest figure."

But this is only rubbing salt in the wounds. It does not console a disgruntled gentleman to tell him that he cannot make a silk purse out of a sow's ear after you have sold him the ear aforesaid. He should be told all this beforehand, and no temptation should induce the architect to refrain from pointing out his position. "Here," let him say, "let's be perfectly straight on this. You are willing to pay for second- or third-rate building, and that is just what you will get. If you understand that clearly, all right. Shoot. Let's go."

Buildings are the habiliments of society, and the same rule holds good in regard to them as to the clothing of the individual. We can go to the most expensive tailor, to the lowest sort of East Side sweat-shop, or to any one of the hundred gradations in between. At each we may buy a suit of clothes which will have pockets in the coat, buttonholes in

the vest, and two legs to the trousers. But the prices and the quality will be different. And these differences prevail just as truly in the building world.

*The O. J. Builder*

IN THE COUNTRY we still find occasionally the old-fashioned builder who takes an immense pride in his work, whose word is his bond, and with whom an estimate or a contract is a useless document. The only kind of work he knows how to do is the best. He usually controls all the good jobs in his immediate vicinity, and refuses resolutely to be lured outside his natural territory. It was a man of this sort who once built a house on Long Island for an architect whose youth and inexperience were evidenced by the timid way he went about his inspections of the job. When he was asked by the contractor what he proposed to do about some portion of the work which did not correspond with the drawings, he became painfully confused and always took refuge in the statement that "he would have to wait and consult the office." It was extremely comforting to have the old contractor put his massive arm about the young man's shoulder, and say, "Now, Bub, don't you worry about any of these things; jest leave 'em to old John." And if old John is the right sort, this is often the best way.

(Continued on page 83)

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MUSEUM OF ART, Toledo, O.  
WILLIAM PITKIN, JR., and SEWARD H. MOTT, Cleveland,  
*Landscape Architects*  
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"GOODSTONE," Middleburg, Va.  
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Exterior, with Plan . . . . . Plate IV  
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Detail . . . . . " VI  
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COUNTRY HOUSE, MR. H. M. WOOLSEY, Greenwich, Conn.  
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Main Entrance . . . . . " X  
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ESTATE, COL. L. D. CONLEY, Ridgefield, Conn.  
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ESTATE, MR. H. G. LAPHAM, Brookline, Mass.  
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HOUSE, MR. B. L. WINCHELL, Riverdale, N. Y.  
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HOUSE, MRS. E. ERSWELL, Birmingham, Ala.  
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SKETCHES AND DRAWINGS

STUDIES

FINAL PLANS AND SKETCHES, The New Home of the  
Ætna, Hartford, Conn. James Gamble Rogers, New  
York, *Architect* . . . . . Pages 13, 15, 20, 24, 28

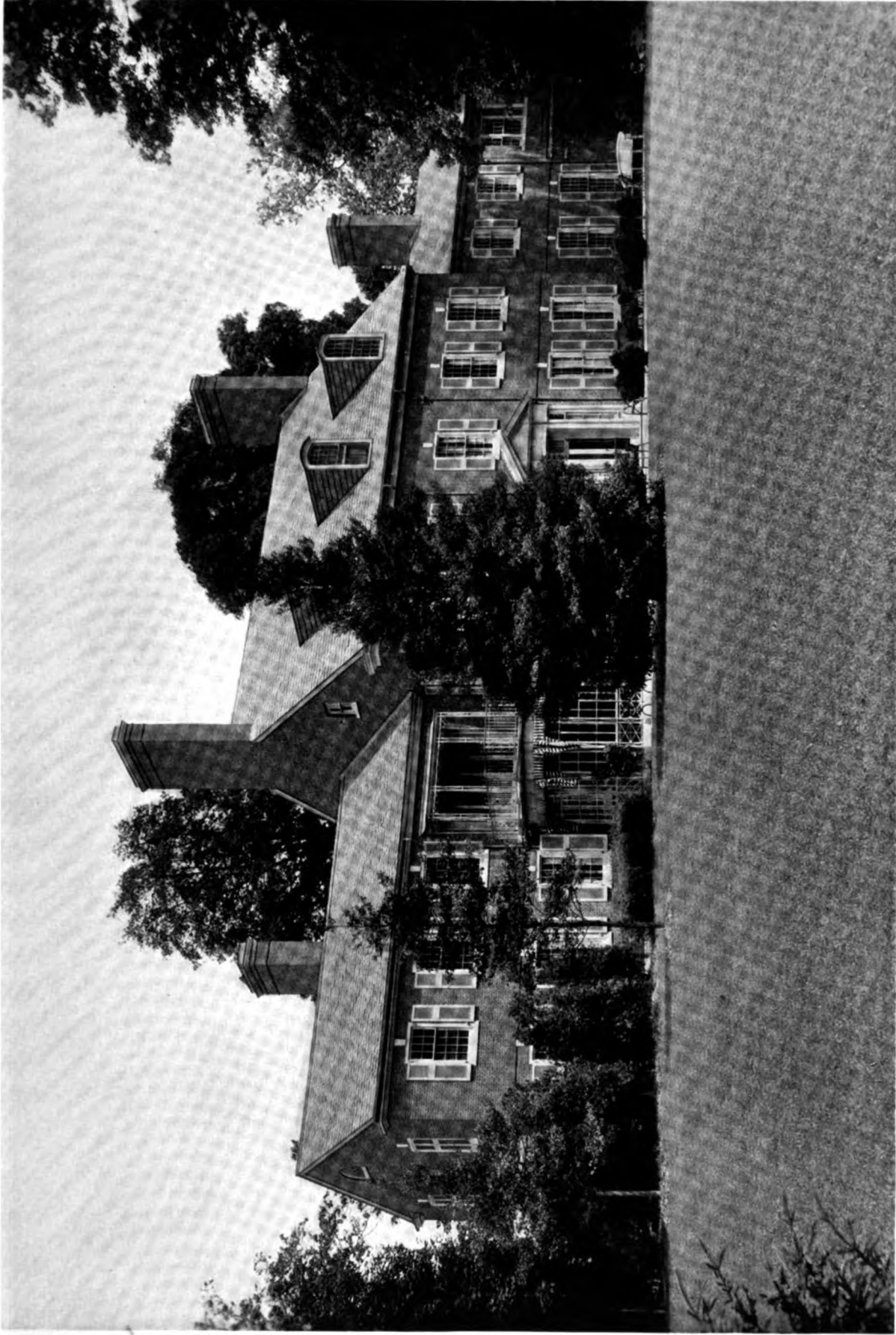
FINAL STUDY, McKinley Memorial Hospital, University  
of Illinois, Urbana, Ill. James M. White, Urbana,  
Charles A. Platt, New York, *Associated Architects* . . . . . Page 30

FINAL STUDY, Library, University of Illinois, Urbana,  
Ill. Charles A. Platt, New York, *Architect* . . . . . Page 32

April, 1924

THE ARCHITECT

Plate I



House, Mr. W. S. Speed, Louisville, Ky. (Plans on back)

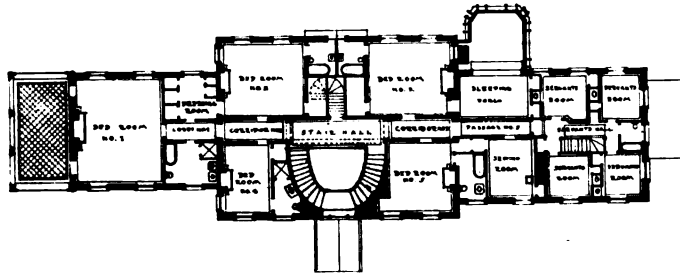
Charles A. Platt, New York, Architect



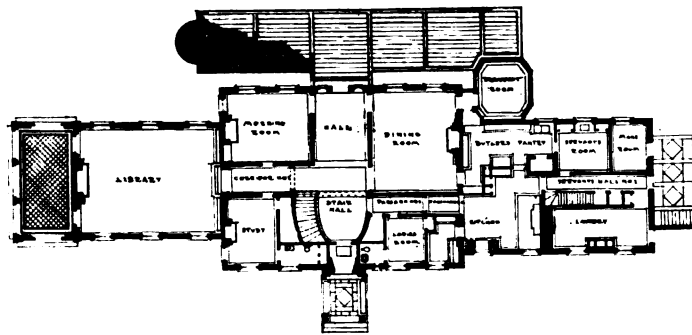
SOUTH ELEVATION



NORTH ELEVATION



SECOND FLOOR PLAN

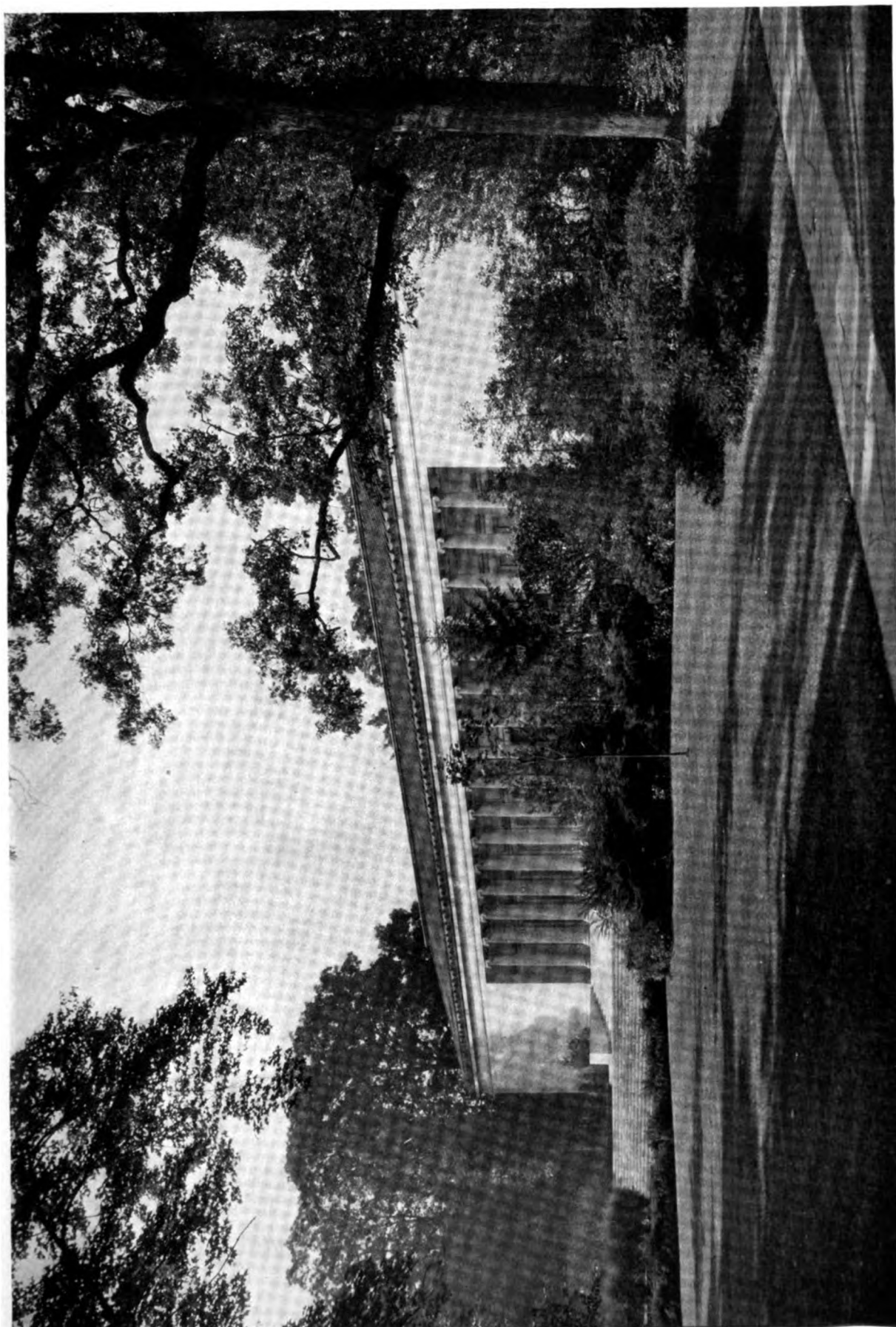


FIRST FLOOR PLAN



House for  
**W. S. SPEED**  
 Louisville  
 Ky.  
 Charles A. Platt, Architect.  
 101 Park Avenue, New York City.





William Pitkin, Jr., and Seward H. Mott, Cleveland, *Landscape Architects*

Museum of Art, Toledo, Ohio



April, 1924

THE ARCHITECT

Plate III



William Pitkin, Jr., and Seward H. Mott, Cleveland, *Landscape Architects*  
Museum of Art, Toledo, Ohio



April, 1924

THE ARCHITECT

Plate IV

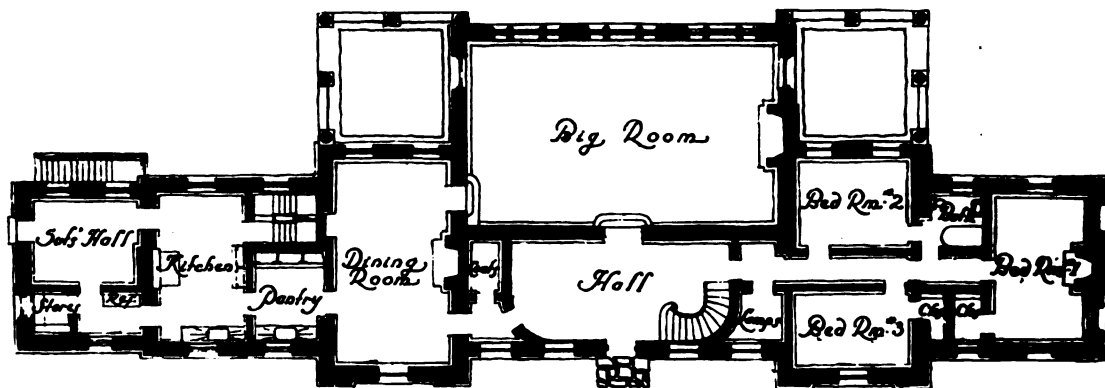


Schuyler Carteret Lee, Photo

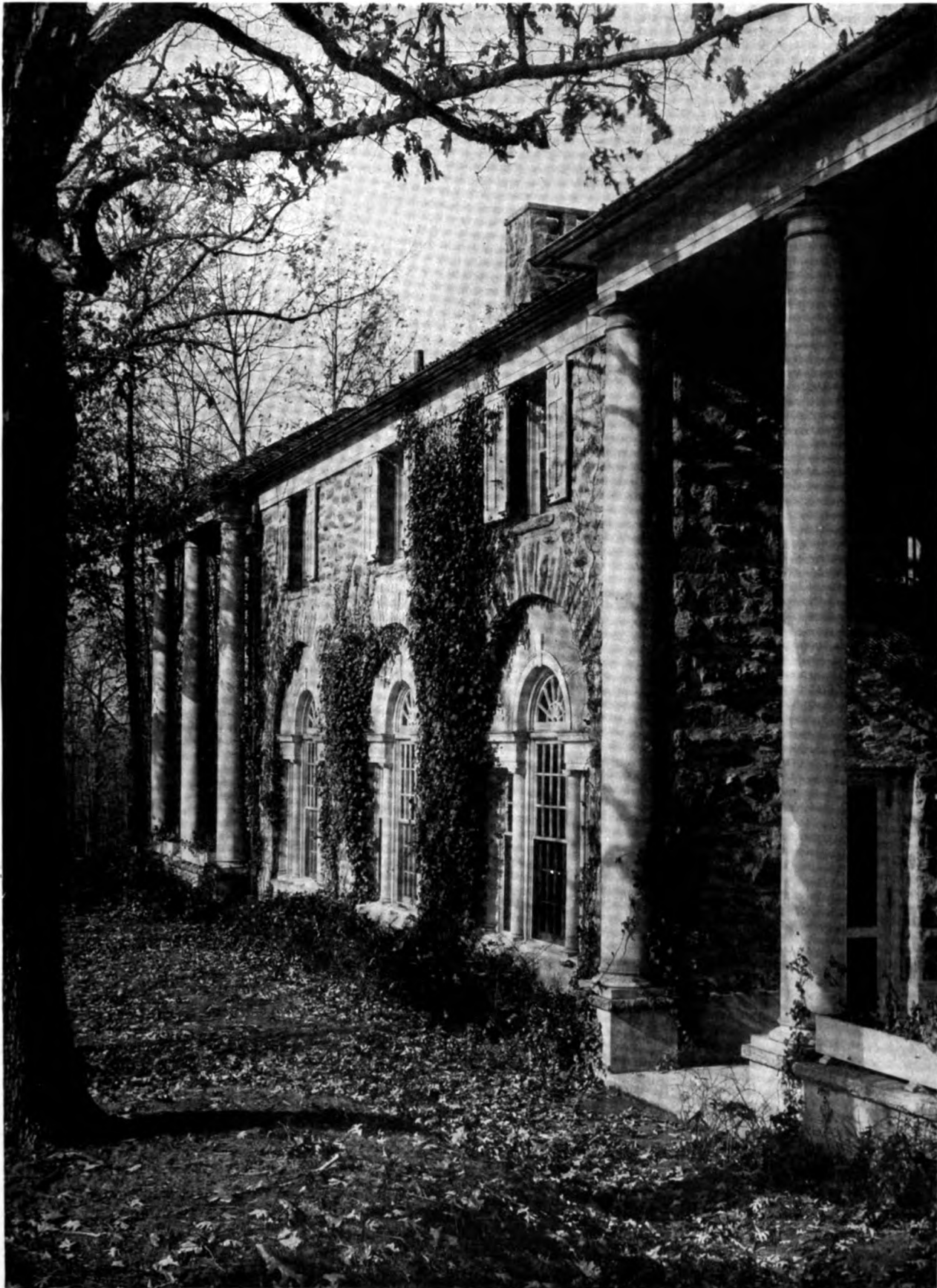
"Goodestone," Middleburg, Va. (Plan on back)

Goodwin, Bullard & Woolsey, New York, Architects





Plan, "Goodestone," Middleburg, Va.  
Goodwin, Bullard & Woolsey, New York, Architects



Schnyler Carteret Lec, *Photo*

Goodwin, Bullard & Woolsey, New York, *Architects*

Detail, "Goodestone," Middleburg, Va.





Schuyler Carteret Lee, *Photo*

Goodwin, Bullard & Woolsey, New York, *Architects*

Detail, "Goodestone," Middleburg, Va.





Schuyler Carteret Lee, *Photo*

Goodwin, Bullard & Woolsey, New York, *Architects*

Detail, "Goodestone," Middleburg, Va.





Schuyler Carteret Lee, *Photo*

Goodwin, Bullard & Woolsey, New York, *Architects*

Detail, "Goodestone," Middleburg, Va.





April, 1924

THE ARCHITECT

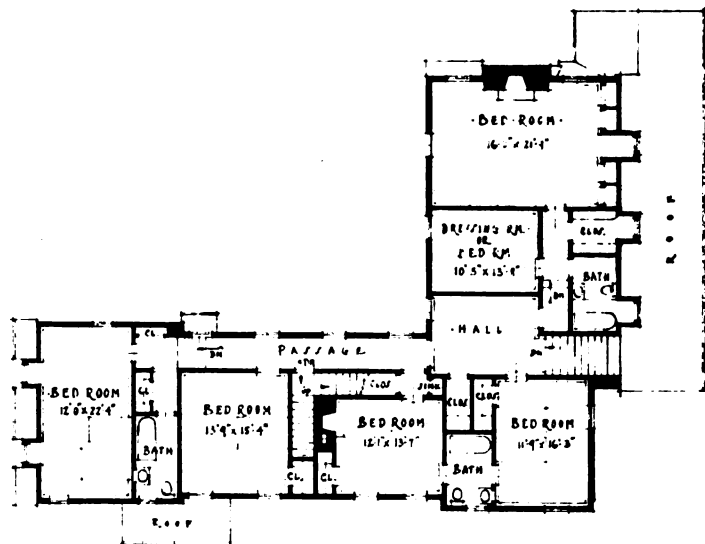
Plate IX



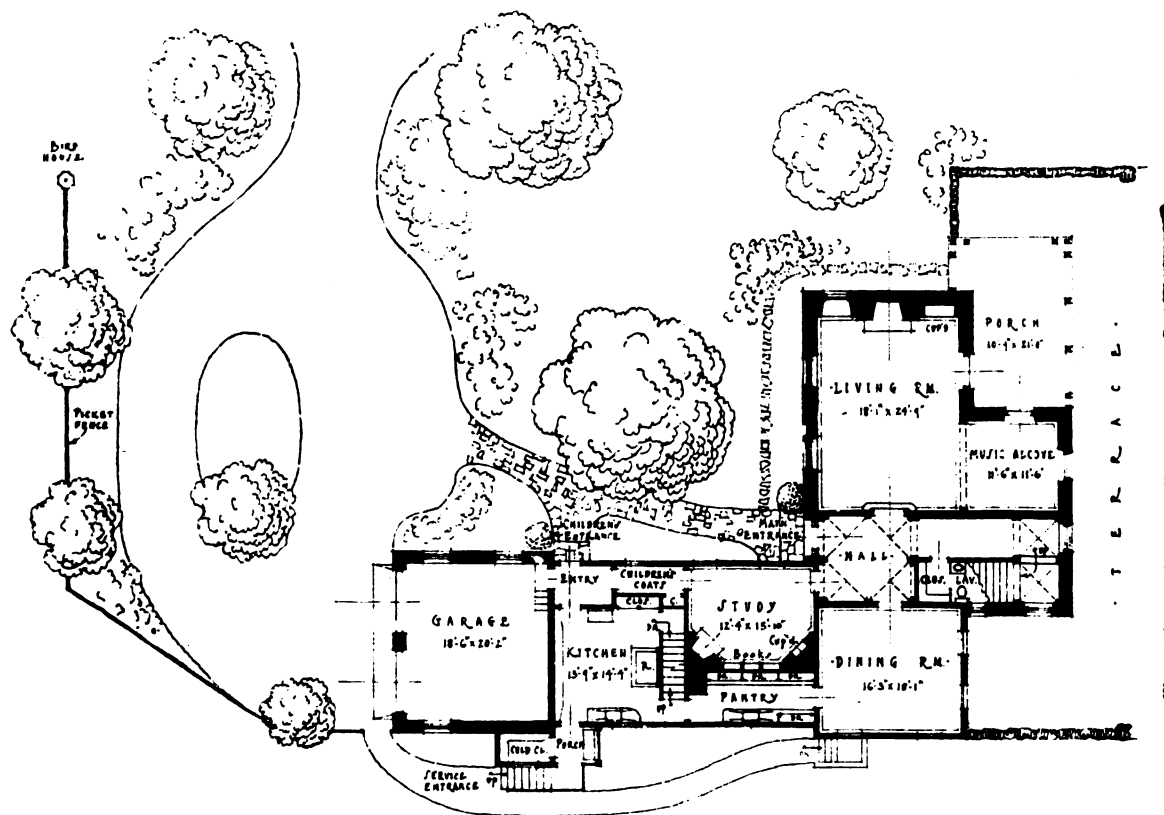
G. H. Van Anda, *Photo*

Country House, Mr. H. M. Woolsey, Greenwich, Conn. (Plans on back)

Heathcote M. Woolsey, New York, *Architect*

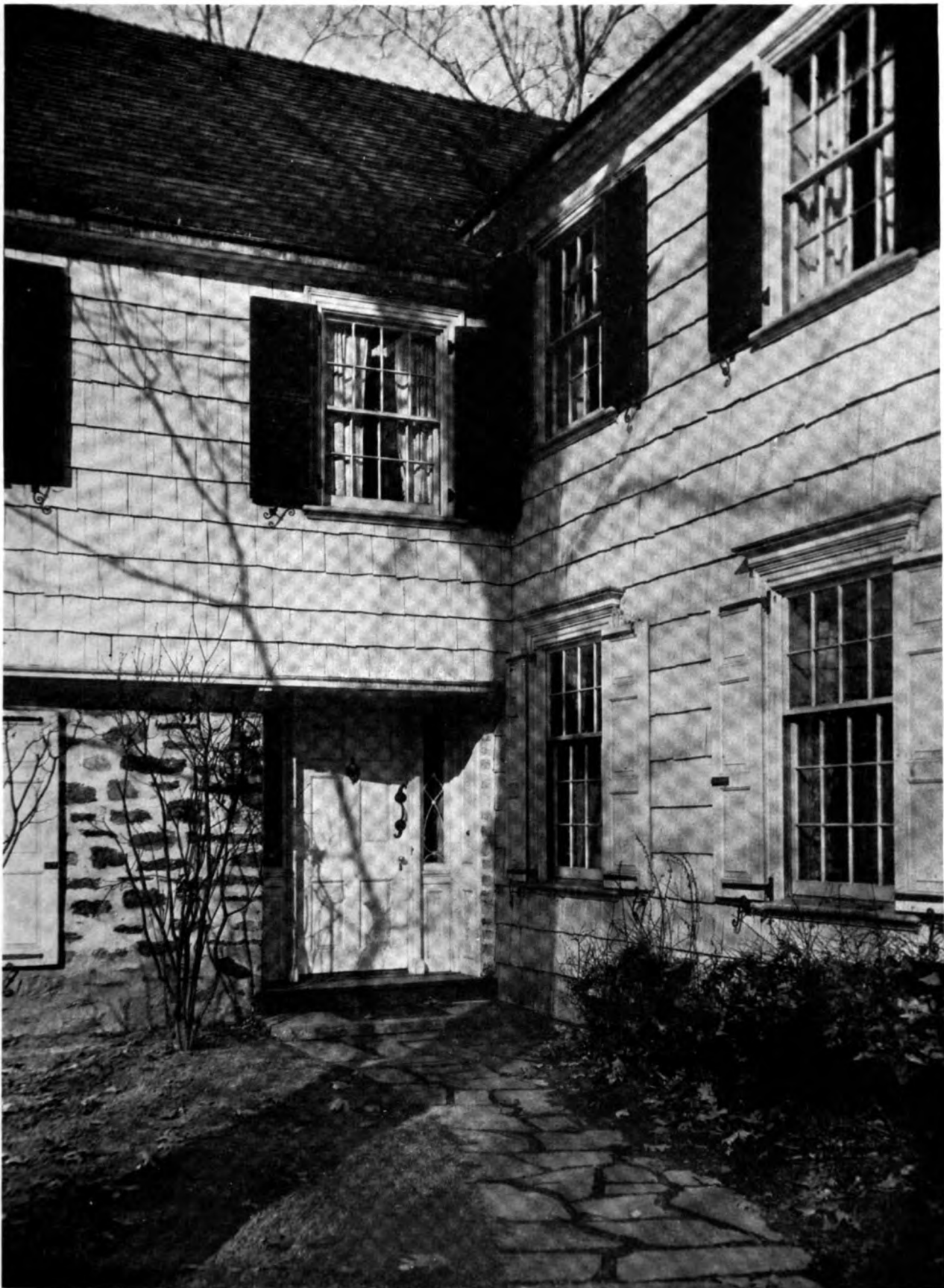


· SECOND FLOOR PLAN ·  
· SCALE  $\frac{1}{16}'' = 1'-0''$  ·



· FIRST FLOOR PLAN ·  
· SCALE  $\frac{1}{16}'' = 1'-0''$  ·

Plans, Country House, Mr. H. M. Woolsey, Greenwich, Conn.  
Heathcote M. Woolsey, New York, Architect



G. H. Van Anda, *Photo*

Henthcote M. Woolsey, New York, *Architect*

Main Entrance, Country House, Mr. H. M. Woolsey, Greenwich, Conn.





G. H. Van Anda, *Photo*

Heathcote M. Woolsey, New York, *Architect*

Children's Entrance, Country House, Mr. H. M. Woolsey, Greenwich, Conn.





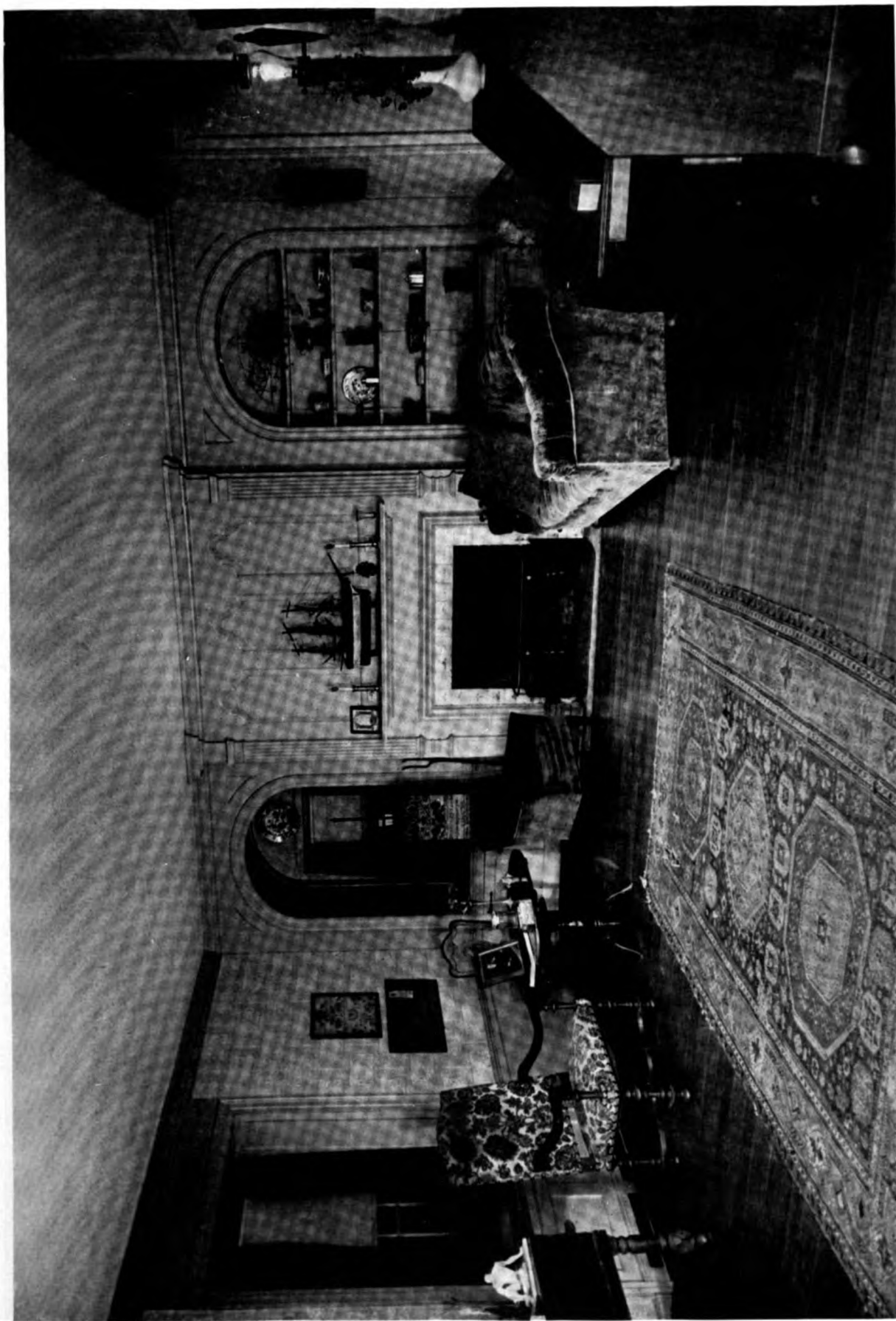
G. H. Van Anda, *Photo*

Heathcote M. Woolsey, New York, *Architect*

Detail, Study, Country House, Mr. H. M. Woolsey, Greenwich, Conn.





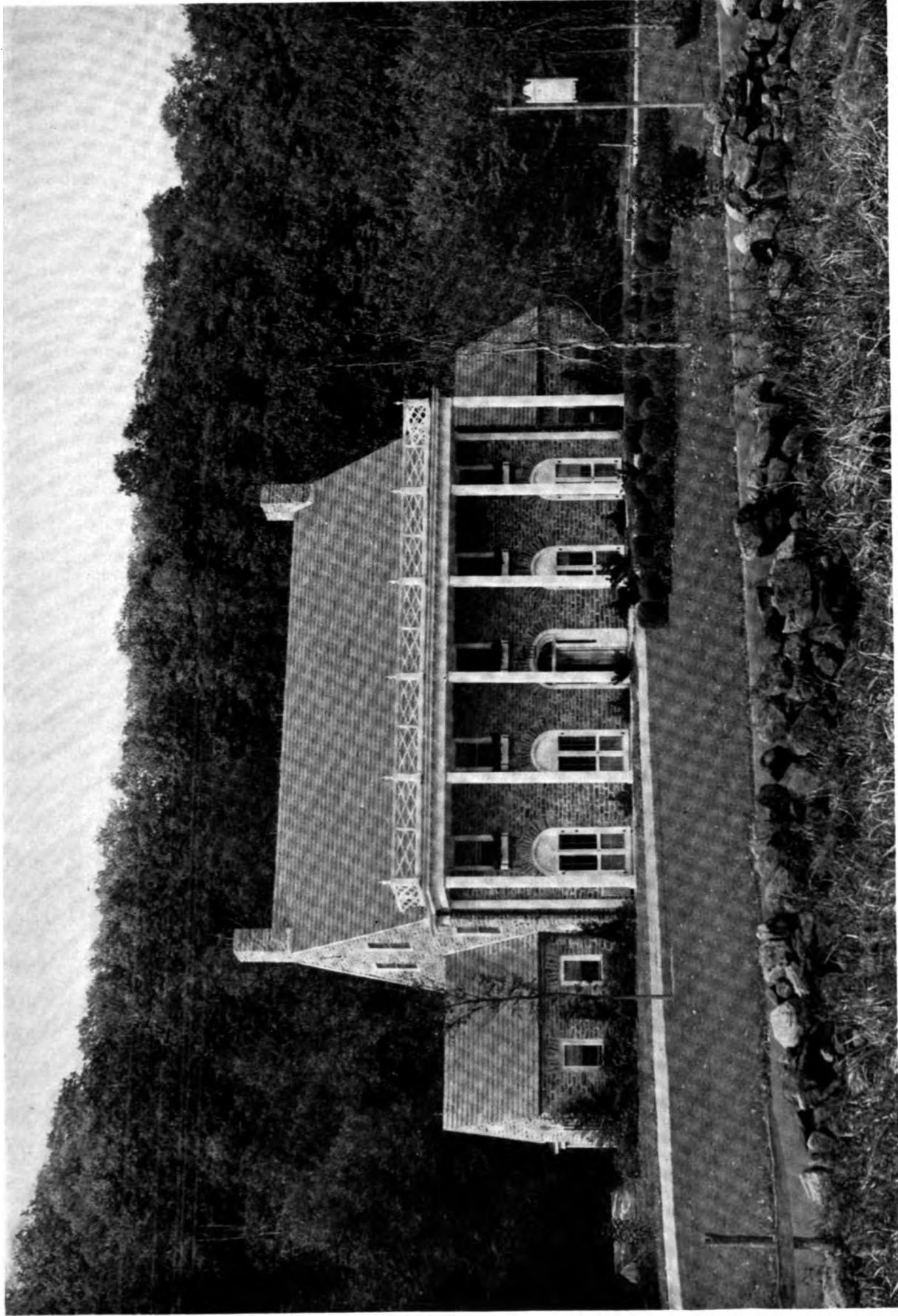


G. H. Van Anda, *Photo*

Living-room, Country House, Mr. H. M. Woolsey, Greenwich, Conn.

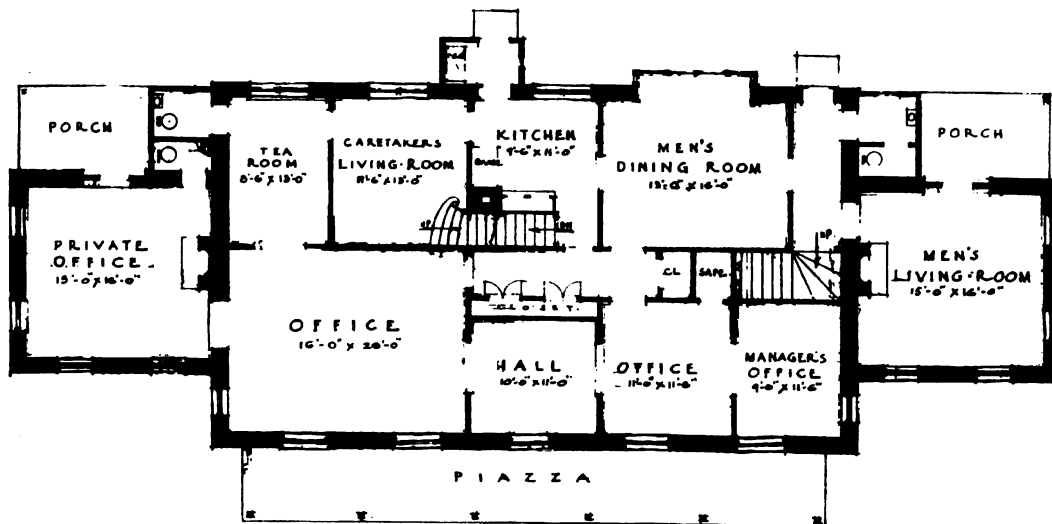
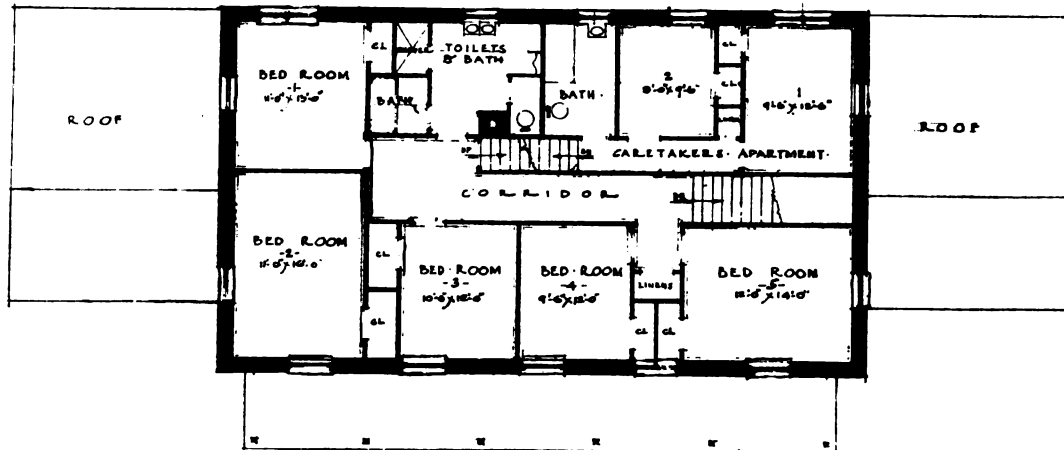
Heathcote M. Woolsey, New York, *Architect*



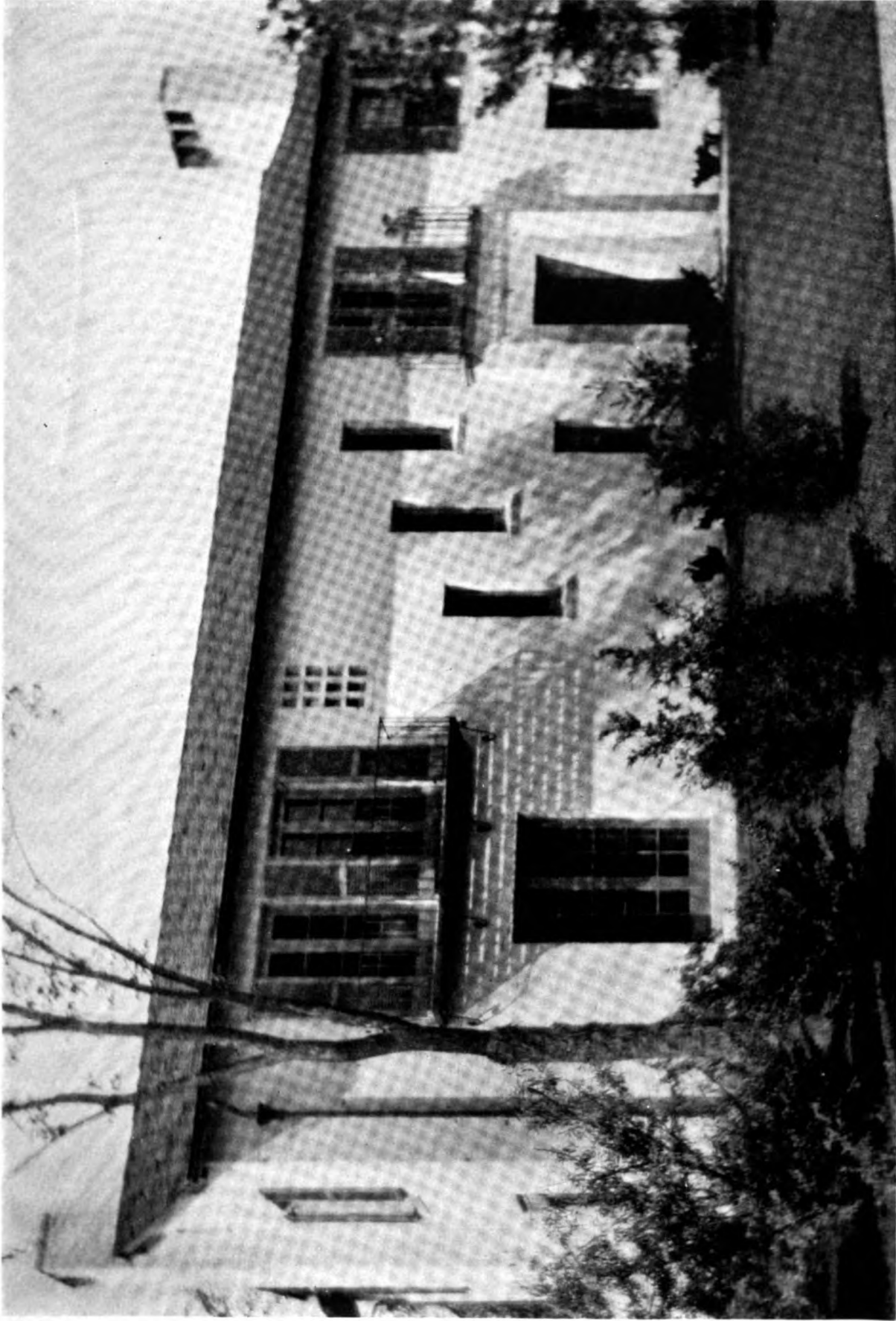


Robert J. Reiley, New York, New York, *Architect*

Office Headquarters, Estate, Col. L. D. Conley, Ridgefield, Conn. (Plans on back)



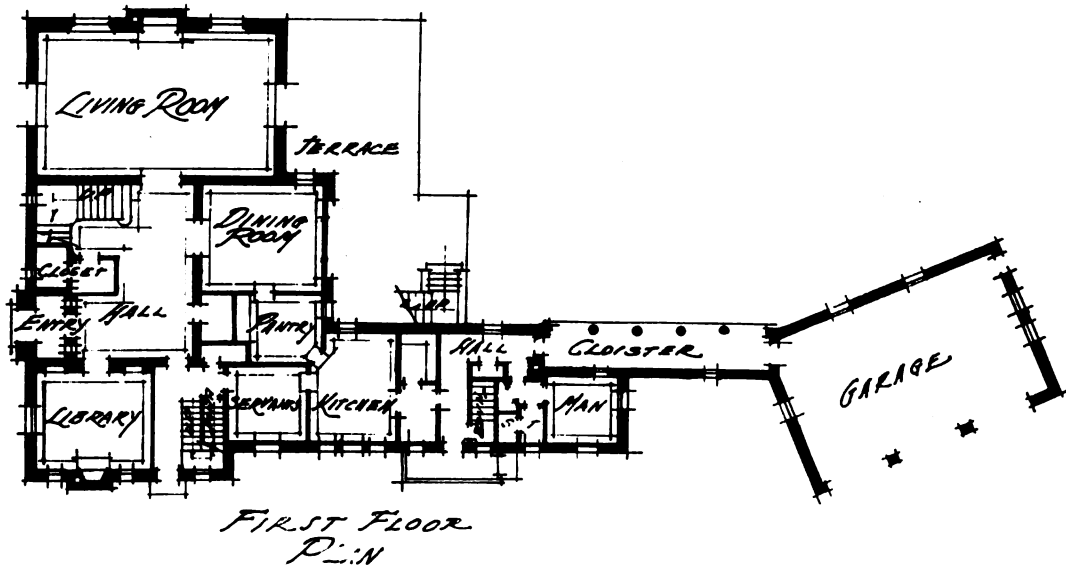
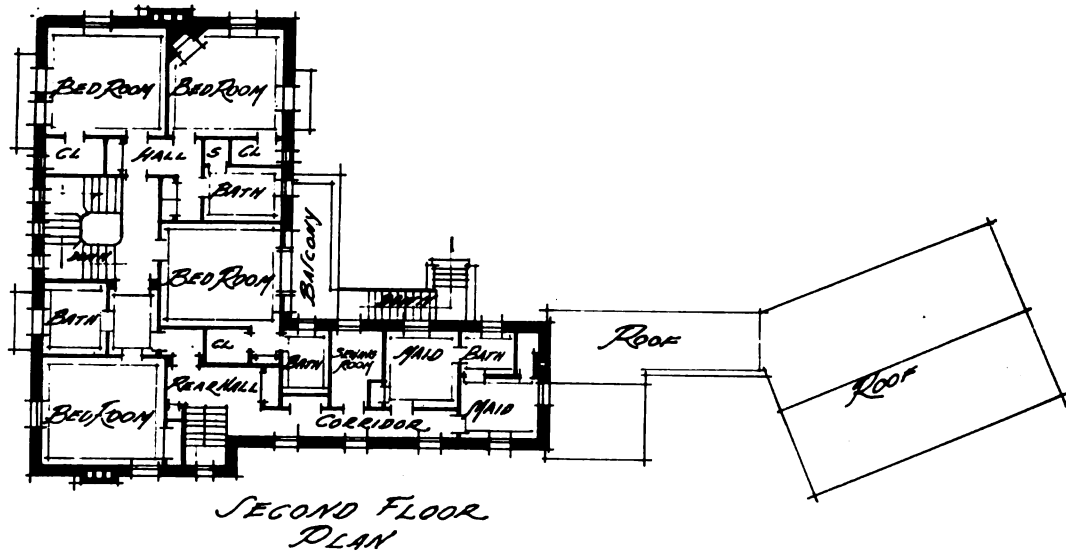
Plans, Office Headquarters, Estate, Col. L. D. Conley, Ridgefield, Conn.  
 Robert J. Reiley, New York, *Architect*



Toloff Studio, Photo

House, Mr. F. P. Warren, Winnetka, Ill. (Plans on back)

Johnson, Kaufmann & Coate, Los Angeles, Architects



Plans, Country House, Mr. F. P. Warren, Winnetka, Ill.  
Johnson, Kaufmann & Coate, Los Angeles, Architects

April, 1924

T H E A R C H I T E C T

Plate XVI



Toloff Studio, Photo

Terrace from Dining-room, House, Mr. F. P. Warren, Winnetka, Ill.

Johnson, Kaufmann & Coate, Los Angeles, Architects







Toloff Studio, Photo

Exterior Stairway, House, Mr. F. P. Warren, Winnetka, Ill.

Johnson, Kaufmann & Coate, Los Angeles, Architects





Toloff Studio, Photo

Johnson, Kaufmann & Conte, Los Angeles, Architects  
Cloister, House, Mr. F. P. Warren, Winnetka, Ill.

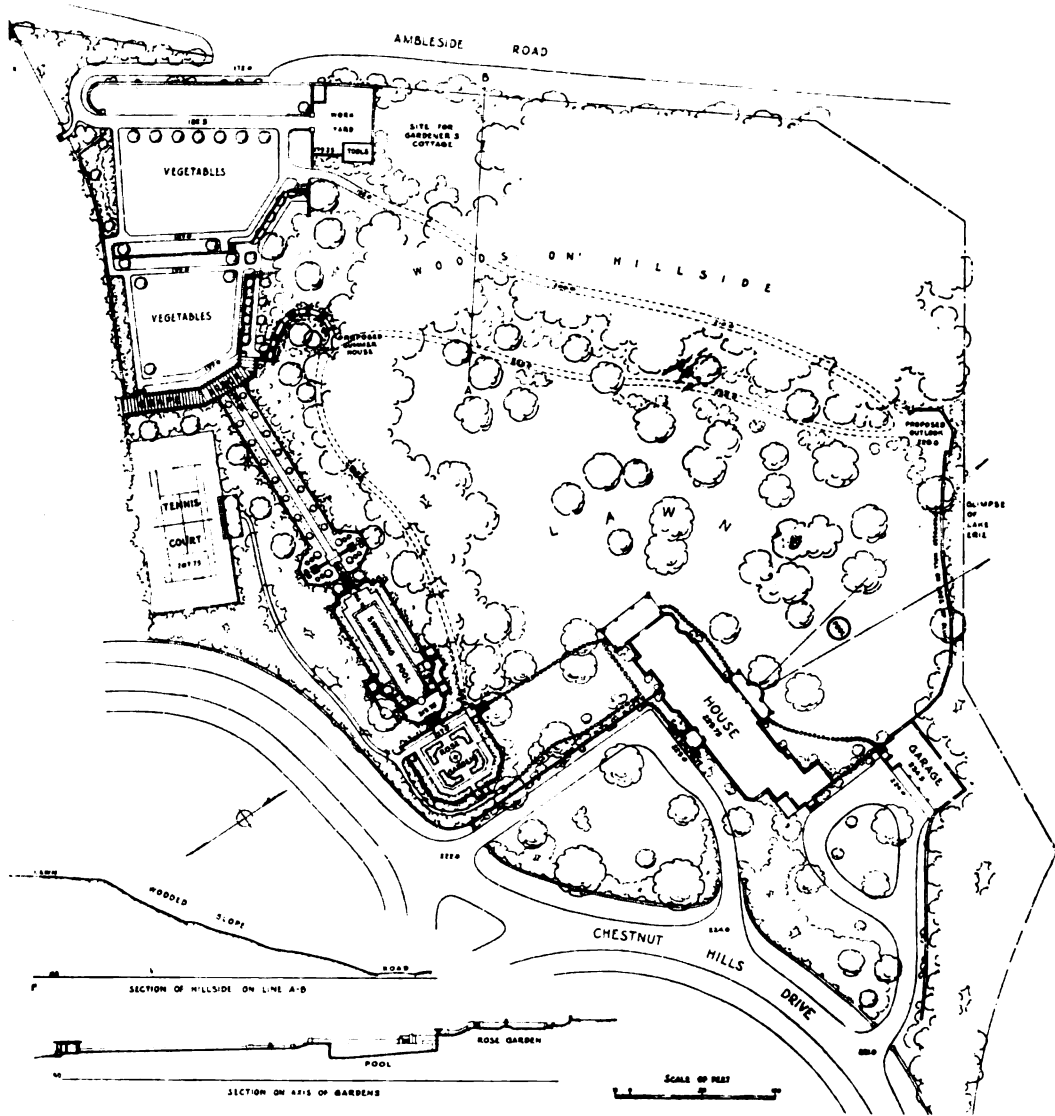




Clifford Norton, *Photo*

Olmsted Bros., Brookline, *Landscape Architects*

Garden, Estate, Mr. Warren Bicknell, Cleveland, O. (Plan on back)



Plan, Garden, Estate, Mr. Warren Bicknell, Cleveland, O.  
 Olmsted Bros., Brookline, *Landscape Architects*



Clifford Norton, *Photo*

Olmsted Bros., Brookline, *Landscape Architects*

Detail, Garden, Estate, Mr. Warren Bicknell, Cleveland, O.



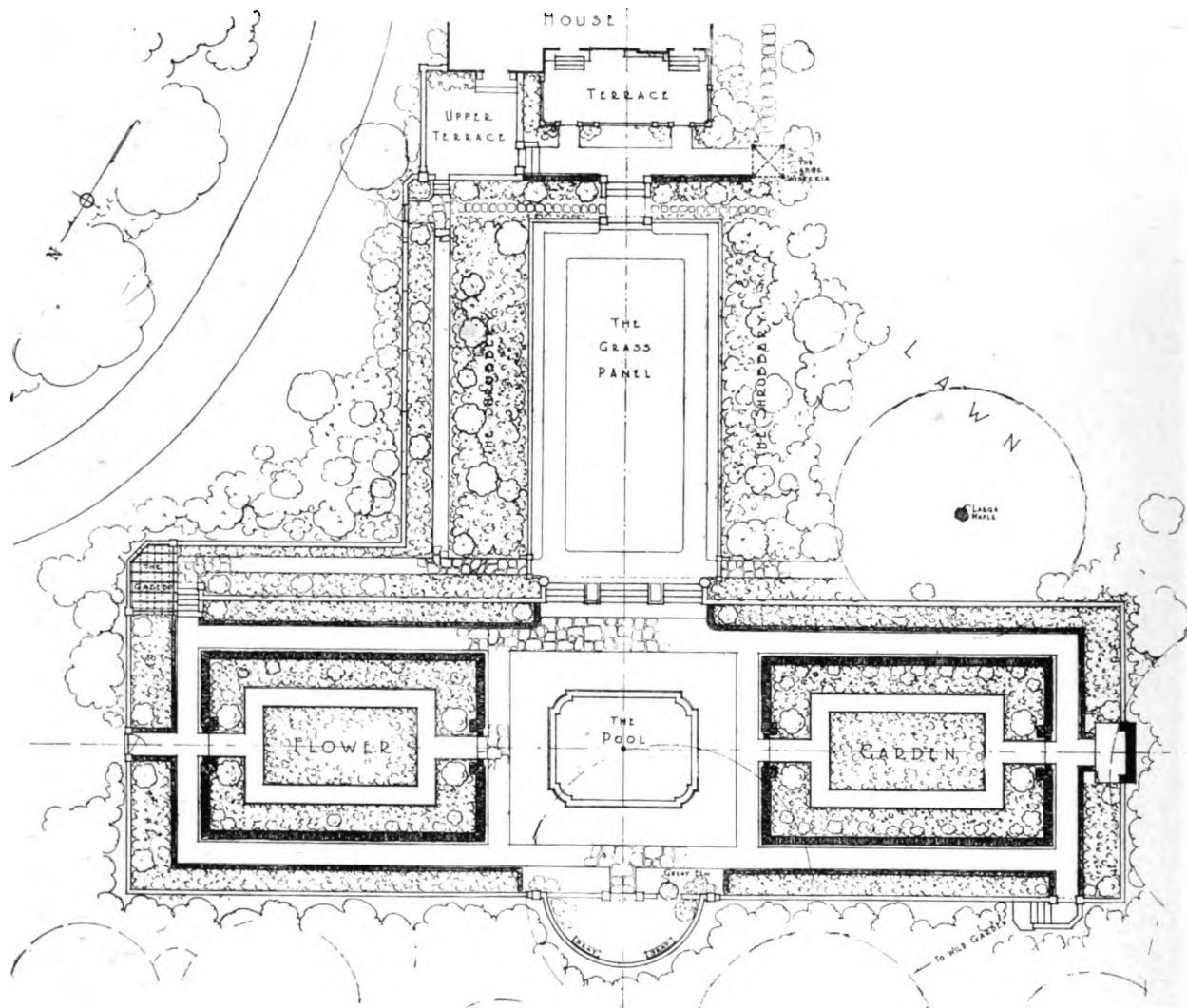




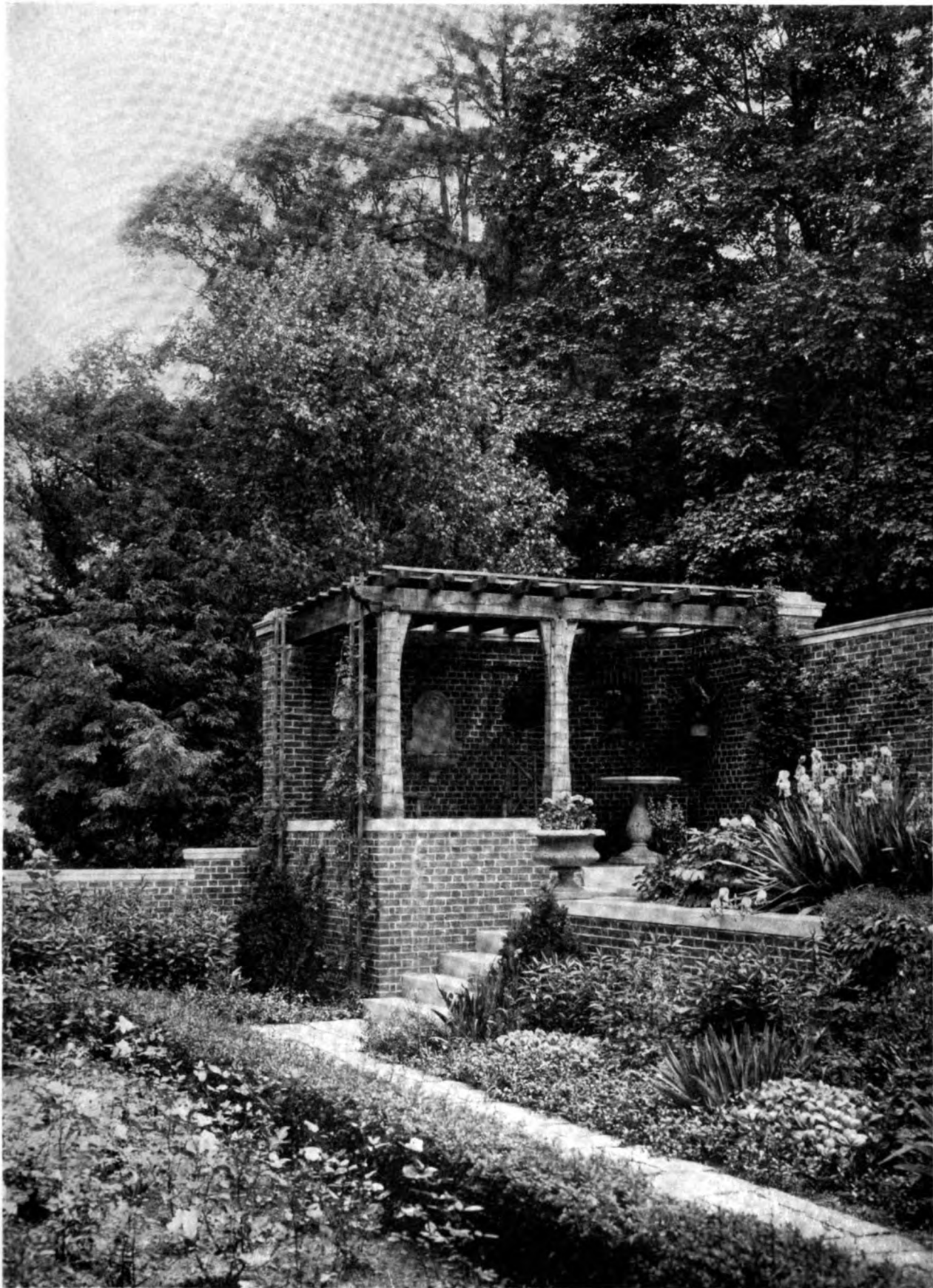
Thos. Ellison, Photo

Olmsted Bros., Brookline, Landscape Architects

Garden, Estate, Mr. H. G. Lapham, Brookline, Mass. (Plan on back)



Plan, Garden, Estate, Mr. H. G. Lapham, Brookline, Mass.  
 Olmsted Bros., Brookline, *Landscape Architects*

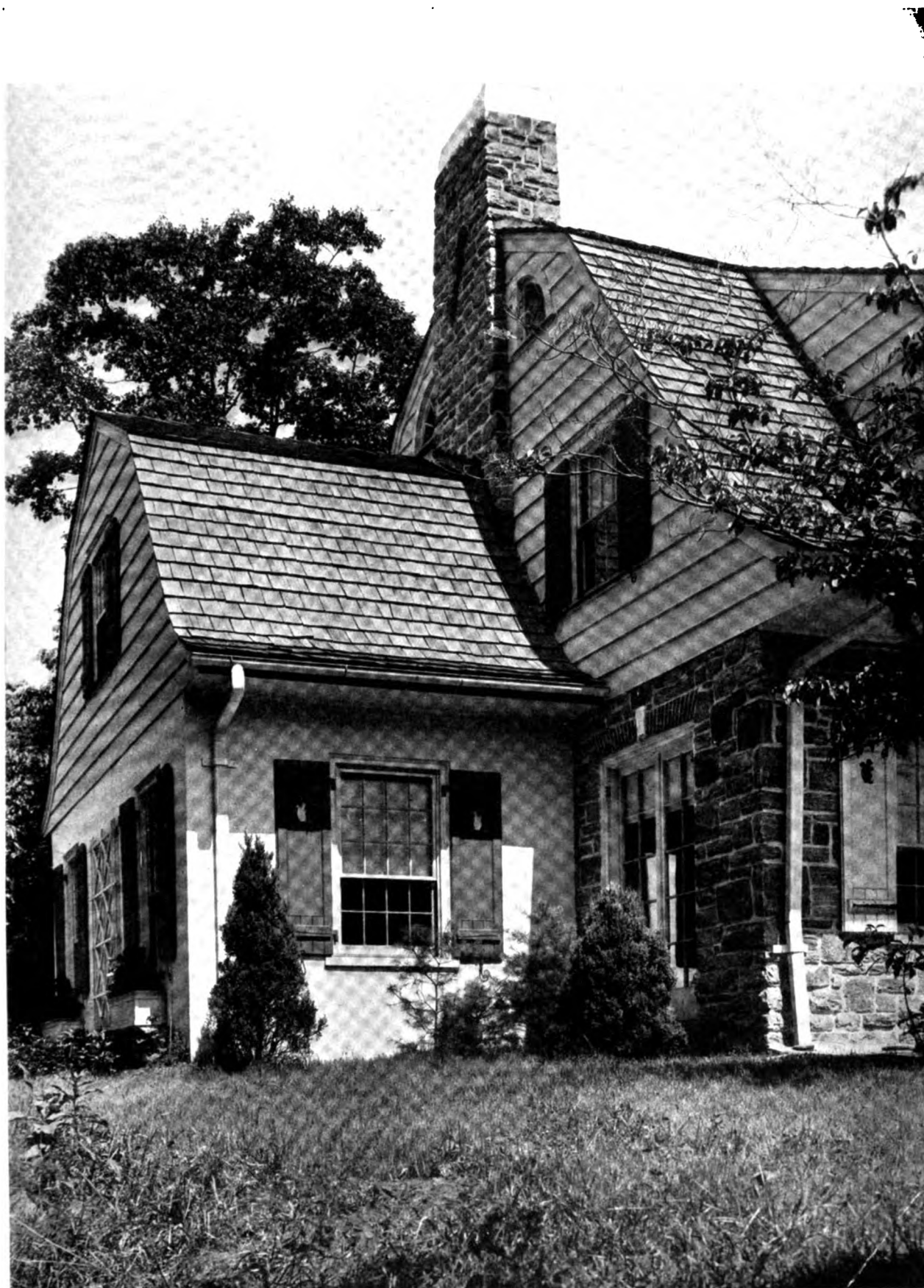


Thos. Ellison, *Photo*

Olmsted Bros., Brookline, *Landscape Architects*

The "Gazebo," Garden, Estate, Mr. H. G. Lapham, Brookline, Mass.





R. V. Smutny, *Photo*

Dwight James Baum, New York, *Architect*

Detail, House, Mr. B. L. Winchell, Riverdale, N. Y.





Tebbs & Knell, *Photo*

Warren, Knight & Davis, Birmingham, *Architects*

House, Mrs. E. Erswell, Birmingham, Ala.





## Editorial Comment

(Continued from page 34)

### *American Architecture in China*

AT CHANG-SHA, CHINA, one thousand miles up the Yang-tse River, you will note, if you happen to be passing that way, excellent examples of American architecture adapted to eastern uses. These are the buildings of Yali, or Yale, in China, designed by Murphy and Dana and, later, by Mr. Murphy as an individual. They combine western standards of simplicity of design, adequate light, and permanent construction with a gratifying appreciation of oriental picturesqueness. The structures fit admirably into their surroundings, having none of the imported look so often found in similar instances.

It is well to go in for solid construction in the interior of the Celestial Empire, for, according to Dr. Hume, President of Yali, conditions in the neighborhood are somewhat turbulent at times. "Banditry," says the doctor, "serves for a large portion of the population as an exercise of the franchise. Unpaid bandits ravish a certain district. By this means they register their protest with local officials. This sort of vote brings action from the central government at Peking, so that it results eventually in reform." That the bandits are unpaid appeals to us. It contrasts favorably with the recently exposed oil-outlawry of our own country, in which the principal performers seem to have received handsome emoluments, thereby losing their amateur standing. But perhaps that doesn't worry them.

### *An Architectural Thrill*

THE PRESENT head of the house of Morgan does honor to his illustrious father and to himself by his recent gift of the priceless Morgan library, to be preserved in perpetuity for the benefit of the public. It is inspiring to know that this treasure-house is to become an enduring monument and a shrine of art lovers as far into the future as we can peer. Its use will necessarily be restricted to accredited students and bookmen, but there is little doubt that opportunity will be given for all who are seriously interested to gaze at the cultural glories so beautifully framed in a perfect architectural setting. Architects the country over will join New York in acclaiming to the skies the donor of this rich gift.

### *In the Open Market*

NOT AS a gift, but for sale to the highest bidder, is a novelty in architectural investment, namely, an entire village, consisting of "about 1000 houses, a number of stores, garages, hotels, and other public

houses essential to the life of a village." We were cold on the proposition until we learned that the equipment included a brewery in good running order. The fly in the ointment is that the whole works is in Germany. Nevertheless it is a pleasant thing to think about these warm spring days.

### *Maritime Matters*

A FASCINATING architectural possibility is suggested in the proposed creation of a great Maritime Museum in the port of New York. The metropolitan gateway to the New World is the logical location for such an institution, which it now lacks. Indeed, so solidly built up is the city and so far removed by the extent of its harbor from actual contact with the ocean that millions of its inhabitants never think of it as a port at all. Yet in both volume and value of its shipping it leads the world.

An outstanding museum of this sort is the well known Whaling Museum which forms a part of the Dartmouth Historical Society in New Bedford, Mass. Pilgrims from all over the United States find their way to this quiet corner where, within sight of the harbor, they may wander among ship-models, harpoons, try-pots, and all the other impedimenta of Moby Dick. The outstanding feature of the collection is doubtless the model at half-scale of the *Ladoga*, one of the finest of New Bedford's whalers. This means a model ninety feet long with masts which tower up to the roof of a great hall presented to the Society by Jonathan Bourne, Esq. More lovely still, perhaps, are the smaller models of various rigs, clippers, barks, brigs, and schooners which are found in this fascinating spot. The old prints, maps, charts, nautical instruments, and ships' figure-heads which jut nobly from the walls are only a few of the items which properly find their setting in this romantic type of institution.

Ship-models, by the way, have within recent years become a frequent architectural accessory. On a mantel, table, or often hung from a beam they are both decorative and poetic. They would seem to be particularly appropriate to locations within striking distance of the sea, but art knows no limitations, and the cult of the ship-model has spread to all parts of the land, so much so that an enterprising collector picked up an excellent clipper-ship in St. Louis, Mo. "I was never more surprised in my life," he said; "it was like finding a raw oyster in Arizona."

### *Back Again to the Old Machine!*

WE ARE probably a bit touched on the subject of machinery in the building trades. Then so is Dr.

Paterno, a well known operator who scatters large apartment-houses across the face of New York City without the slightest apparent difficulty. At a recent Regional meeting of the American Institute of Architects, he claimed that the building industry had made very little progress in hundreds of years, that we did everything by hand, that labor was not delivering the goods, and that conditions were getting no better. So we are forced to believe that he must read *THE ARCHITECT*, for we seem to be of the same mind.

### *Where are the Trowels of Yesterday?*

QUITE AN article appeared a few weeks ago describing how Henry Ford's architect had invented a plastering machine which would do the work of eight men. Even if it does work, has he got a chance? Never, unless he takes it out in the country, builds a high board fence around it, puts a Maxim silencer on the exhaust, and spreads the report that he is making moonshine!

### *Let Us Spray*

AS WE recollect it, the buildings in the Chicago World's Fair in 1893 were painted by the spraying method. Now, although there is a great scarcity of painters, no spraying machine is permitted by the unions. Railroad companies are painting their coaches nowadays, inside as well as outside, by a spraying process; the automobile body makers dip their tin lizzies into a large bath of bright red paint; the manufacturers of those delightful yellow pencils used by all architects give their material the once-over in a bath. But are the poor old builders allowed to profit by any such modern methods? God forbid! The paint must be applied with a brush, not too large, and it must not be done too quickly, for fear the brush will wear out.

### *An Excuse to Go Abroad*

IT SEEMS that Paris is going to stage another international exposition next year, beginning in April. This time it is going to be devoted to the decorative arts. That lets in the makers of plumbing fixtures, paper flowers, and electric signs. Two very attractive grass-plots between the Grand Palais and the Seine were assigned to Great Britain and to the United States as sites for their buildings. Jolly old England paid right up, but as for us, we have been far too interested in oil down in Washington to bother with it, so if we don't pay up immediately, Italy is standing by, ready with millions of lire to take the site right out from underneath Uncle Sam's feet.

### *No Need to Travel*

STUDENTS of Spanish architecture and decoration need traverse the high seas no longer. We now have it at home, right with us. And in no less a place than Palm Beach! A building boom has swept over that part of Florida with ever-increasing fury. It started Spanish and it's still going Spanish. All the text-books on Spain have been bought up by the eager home-seekers. Oil stocks have been sacrificed on the exchanges in order that the houses may go on with increased celerity. The tile makers are doubling their output daily.

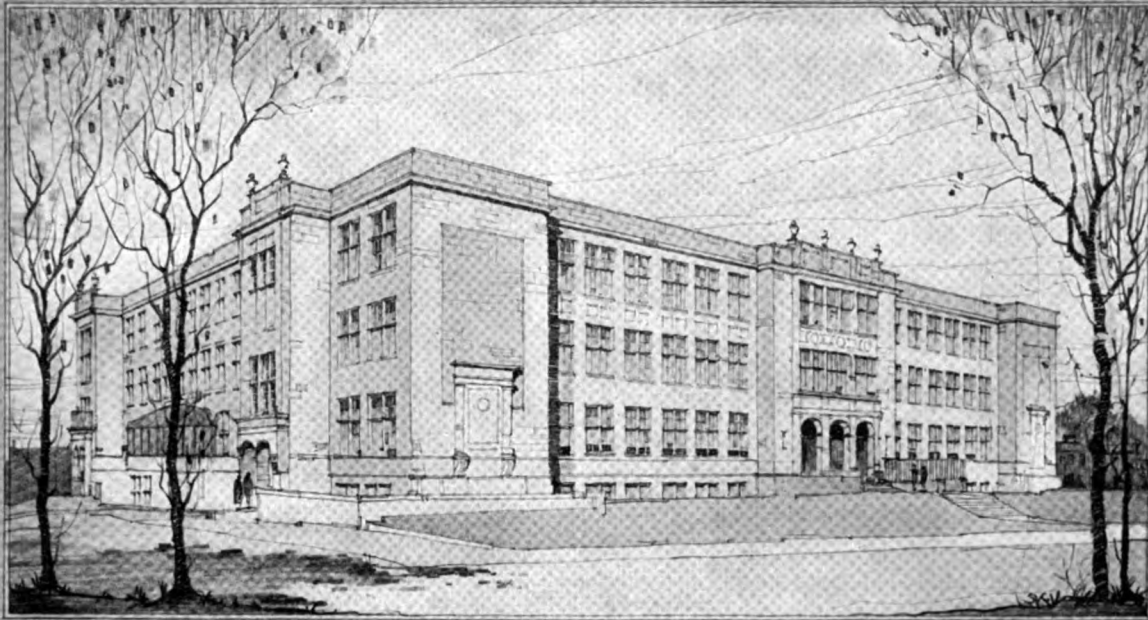
And some of these houses are of amazing size. And color rampant. They have guests' suites like those in hotels. One hostess was known to have had her guests' names inserted in the local telephone book, with a separate number for each guest telephone! What *are* we coming to? We don't know. We don't want to know!

### *Building Costs*

HOW MANY times is an architect asked "Will building costs ever go down?" It is one of the stock interrogations of casual conversation. The questioner is often a hopeful home-seeker, the interrogated one an architect who would like to say "Yes," if he possibly could. But the usual reply is either an emphatic "No," or an expression of extreme doubt. No immediate hope is held out in the announcement that the building projects of the State of New York are to be held up because bids received have invariably exceeded the appropriations made by the Legislature. Hospitals and dormitories for state institutions must wait. If we could feel assured that waiting would produce the desired result in lowering prices, we might find solace in the situation, but this is far from assured.

The pressure of building which must be done at any cost seems to keep the building trades generally busy. The determining factor of cost is labor, and apparently we must accept the high wages now paid as part of the peaceful socialization which is so evidently going on about us. The cost of a house or of an office building to-day is not an arbitrary operation, but one of the many symbols of the resistless social forces which are at work underneath the surface. Perhaps we may well be thankful that our evolution is not revolution, and that, though our bricks may continue to be expensive, we are at least spared the necessity of throwing them at each other.

(Continued on page 86)



Westinghouse High School, Pittsburgh  
 Drawn by Samuel Chamberlin

Architects: Ingham and Boyd, Pittsburgh  
 Plumbing Contractors: Moss and Blakely Plumbing Co., Pittsburgh

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## Editorial Comment

(Continued from page 84)

### *A New Color Theory*

A RECENT building, nearing completion, has created much discussion because of its color. The material is a black brick. The reported theory back of its selection is this: "In the average building the paramount effect of mass is lost because the windows count as so many black holes in the design. The architect spends many hours studying the contour and form of his structure, only to have it 'shot to pieces' in actual execution by the fenestration. To avoid this let the building itself be black, so that windows and wall surfaces will count as one." The idea is interesting and in execution undoubtedly achieves something of its purpose, for there is an impressive feeling of mass and solidity in the result. Some may consider the color a bit somber and object to this attempt to make a Pittsburgh out of New York. But the owners need have no qualms, for in this age of special buildings it will always be possible to advertise this one as "The Ideal Home for Up-to-Date Morticians."

### *Our Dumb Friends*

AMONG THOSE interested in the design of war memorials and monuments no little levity, some indignation, and a generous share of honest support have greeted the proposal to erect in London a shaft in memory of the birds, beasts, and fish that died in the service of the British Empire. Critics pronounce it "sentimentalism run mad," while proponents claim that "the memorial, if really well done, will touch the imagination of passers-by for generations to come, and thus make them think more of animals."

### *Why Not a Real High One?*

WE BELIEVE that an office building of say sixty stories, or perhaps more, covering a city block, would be entirely practicable. The sub-basement could be used as garages and the air in the top stories would be more stimulating than champagne. The main objection, of course, would be the amount of space taken up by the elevators, but this should be compensated for by the fact that the property would be utilized to its fullest advantage. Besides this, think of its value from a publicity standpoint! The five-and-ten-cent stores don't have to advertise. The Woolworth Building does that for them. The first picture-card coming home from the boy's trip to New York is generally the Woolworth Building. So all you have to do is to raise ten or fifteen million dollars and corner an insurance company's assets for the first mortgage. The real-estate men and the architects will do the rest.



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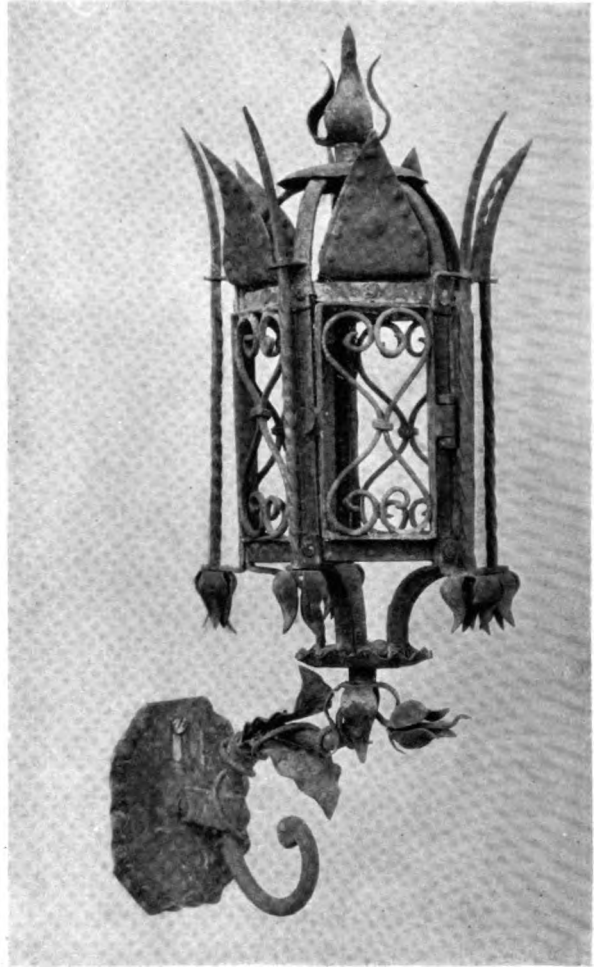
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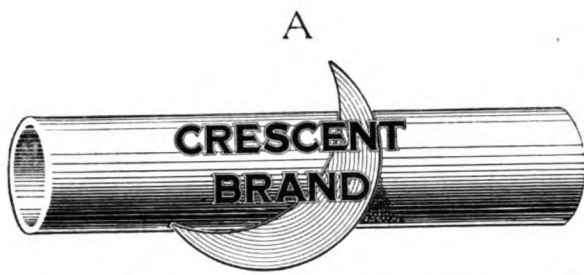
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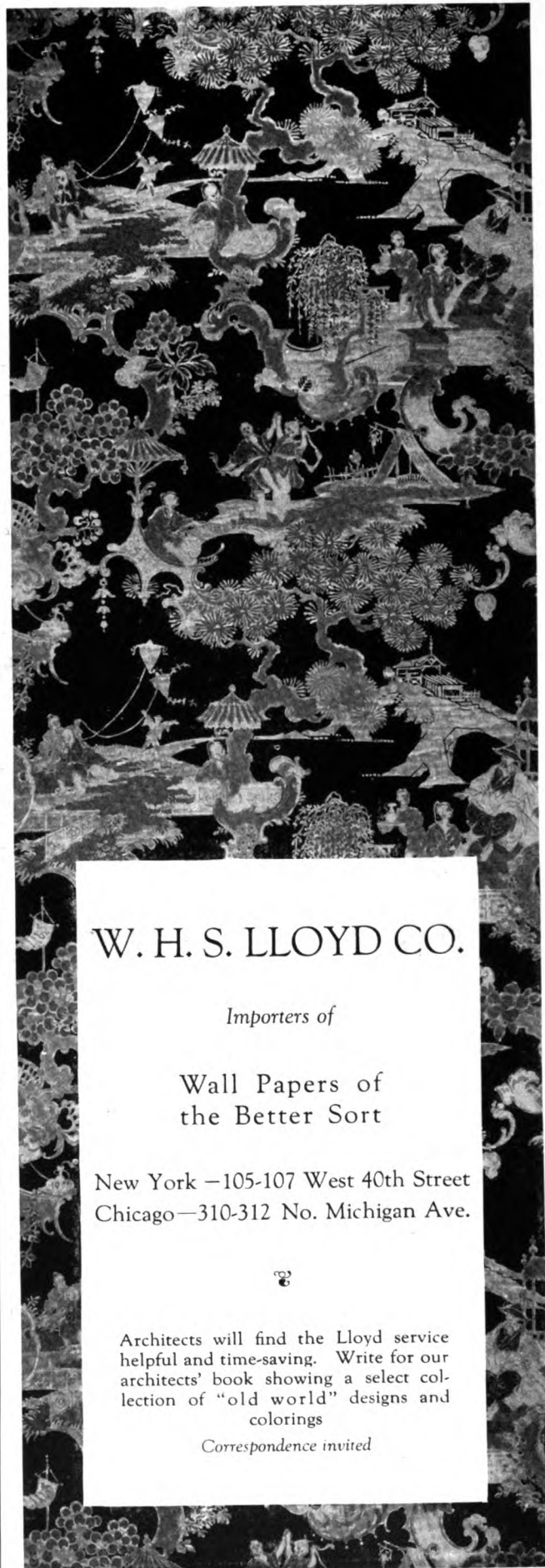
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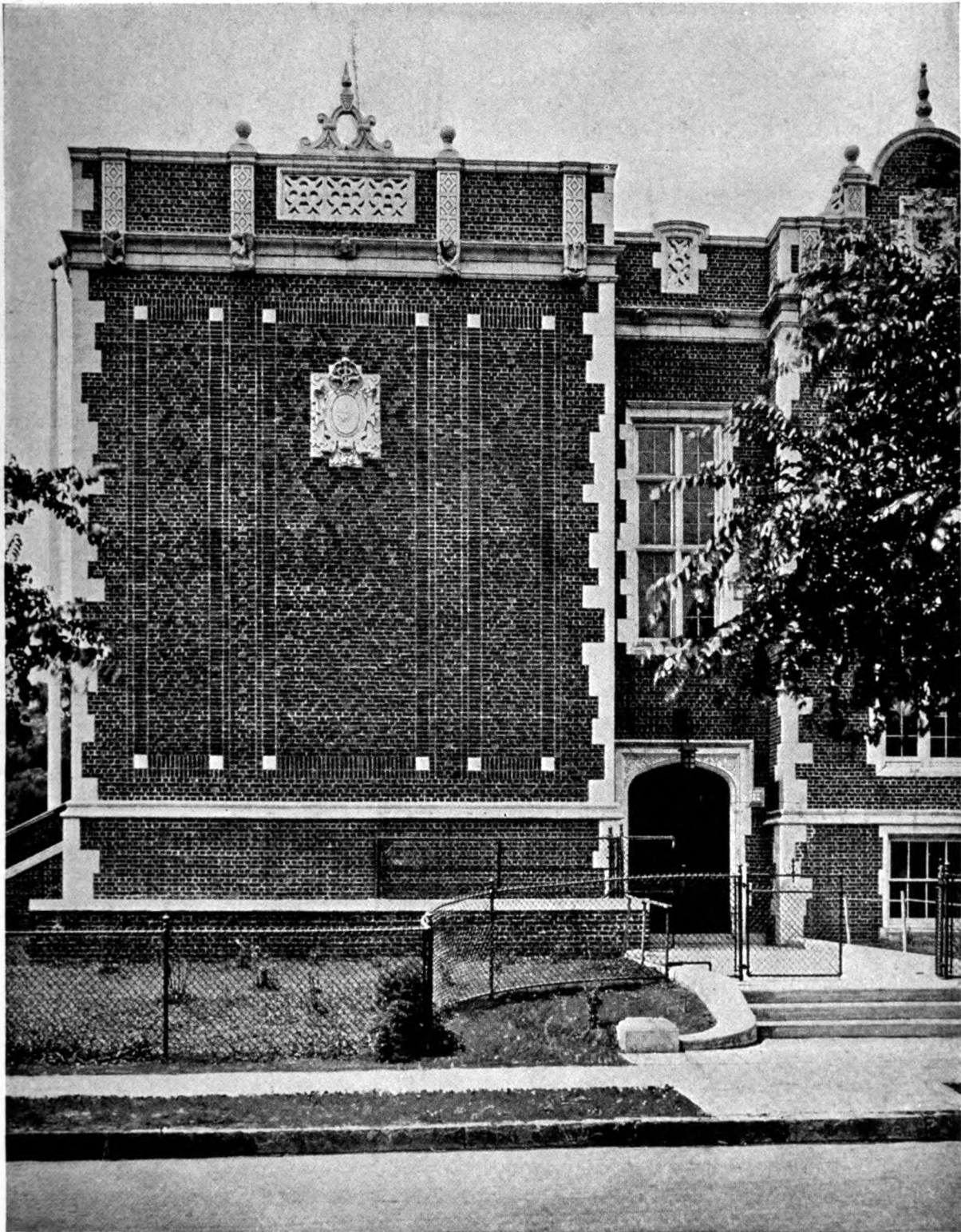
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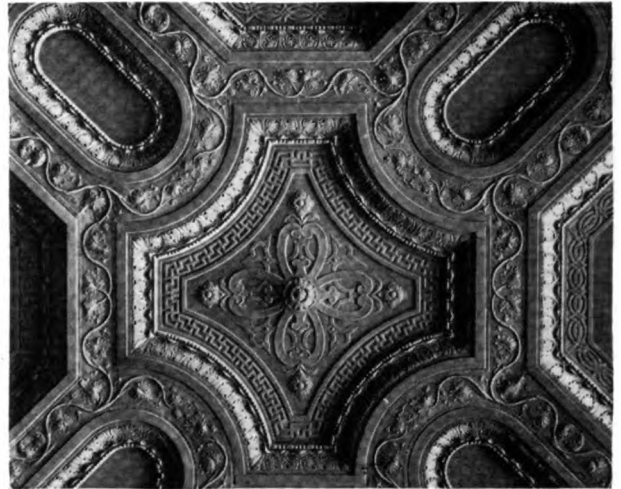
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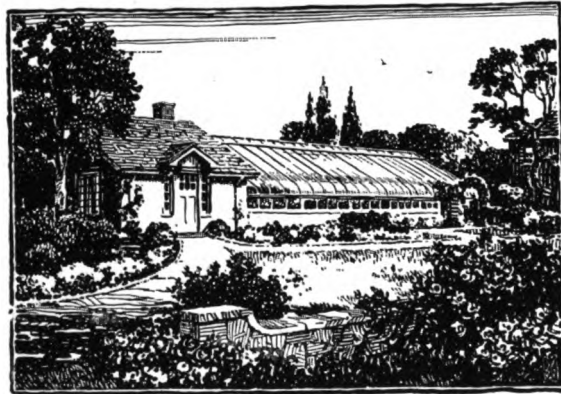
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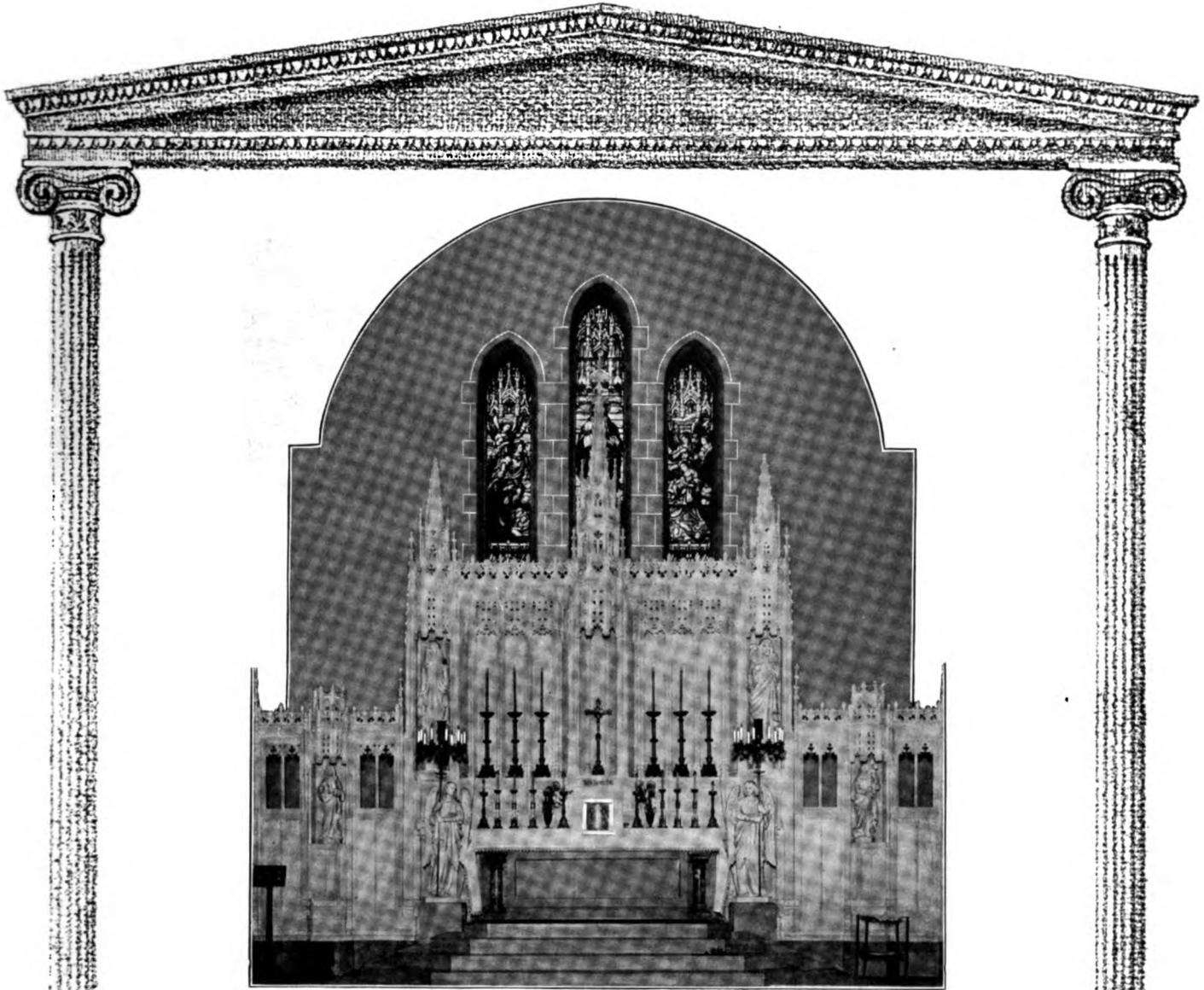
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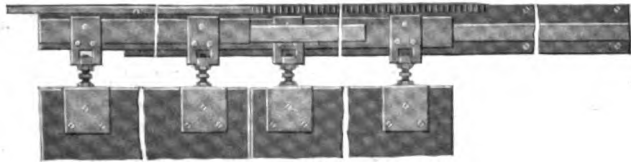
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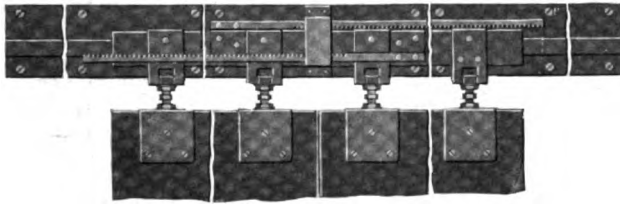


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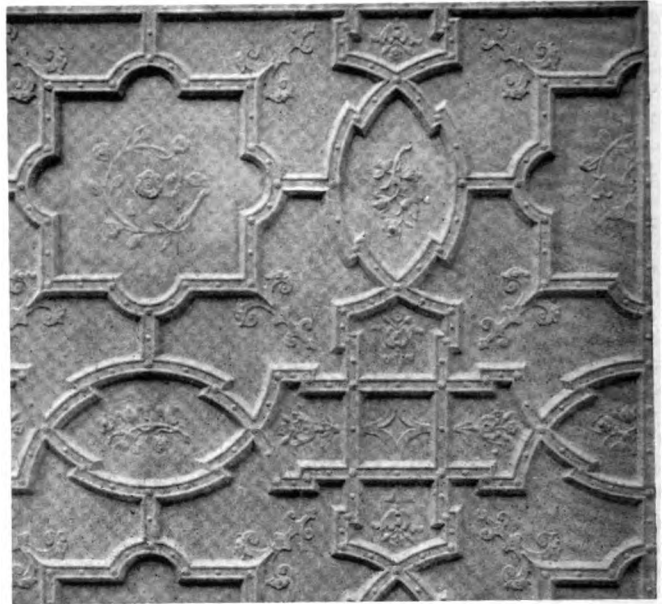
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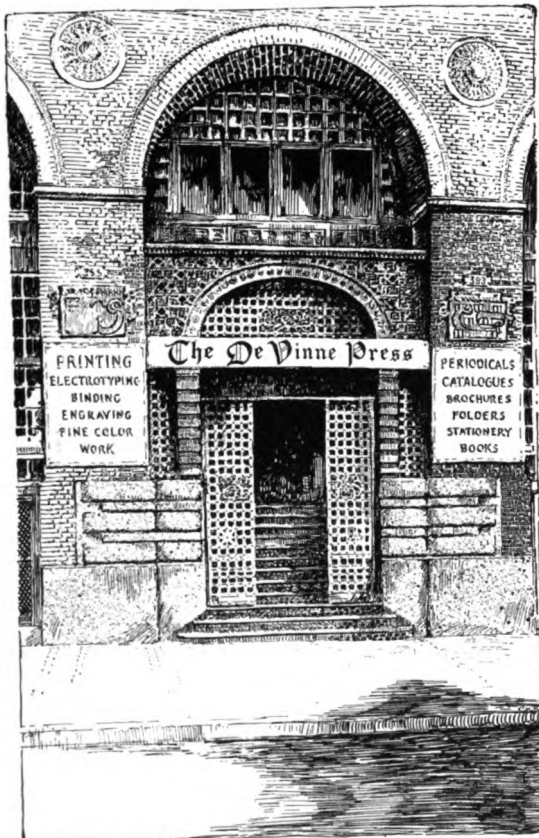
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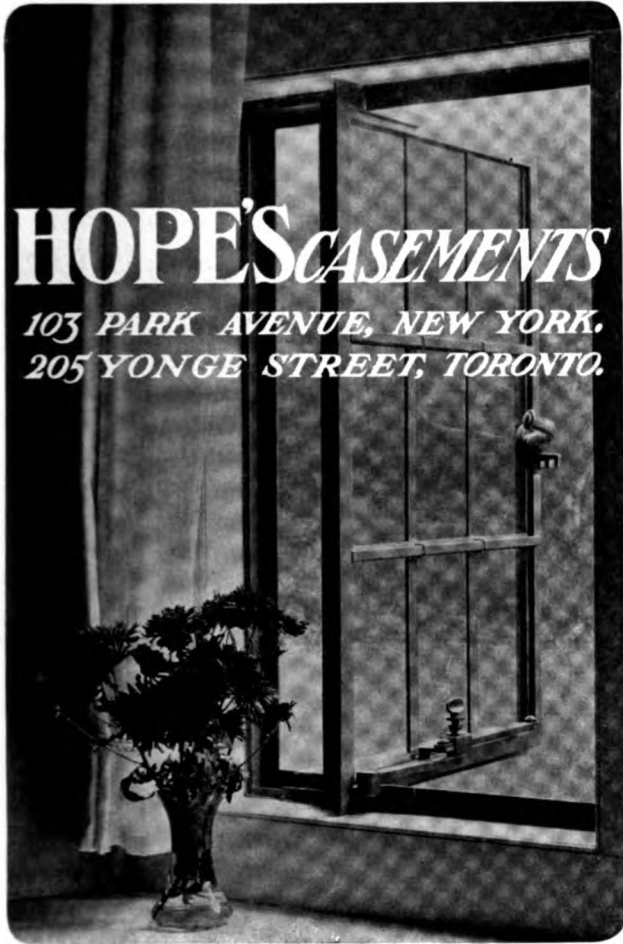
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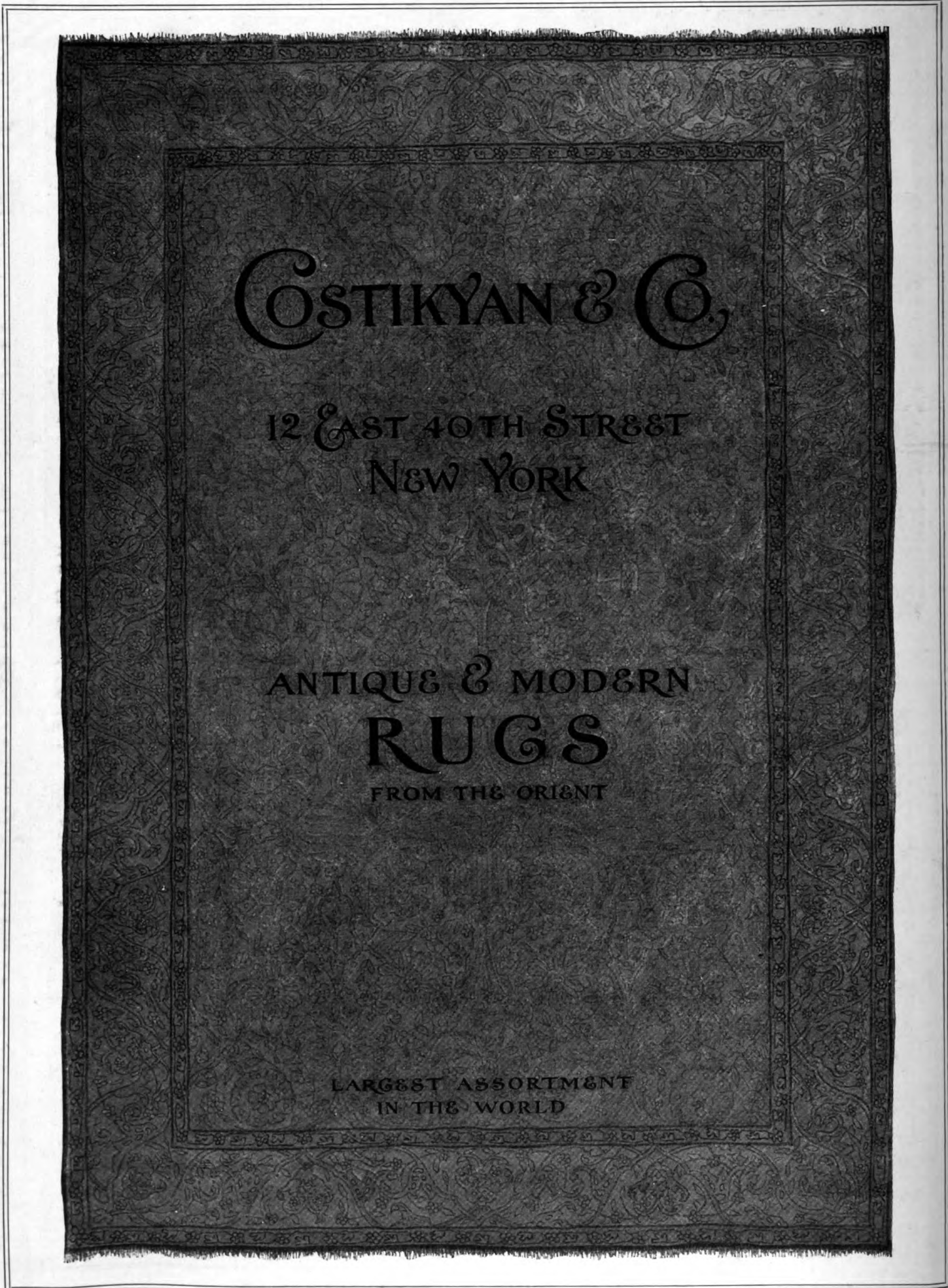
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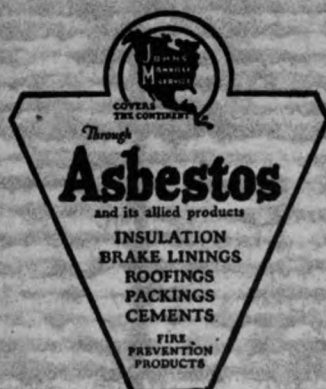
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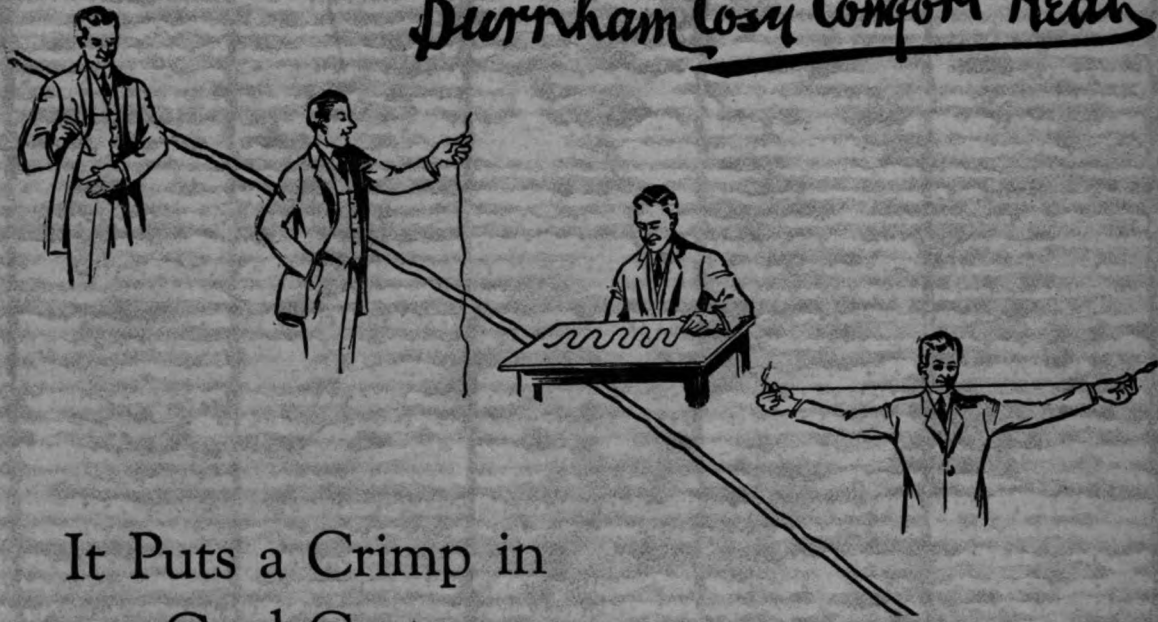
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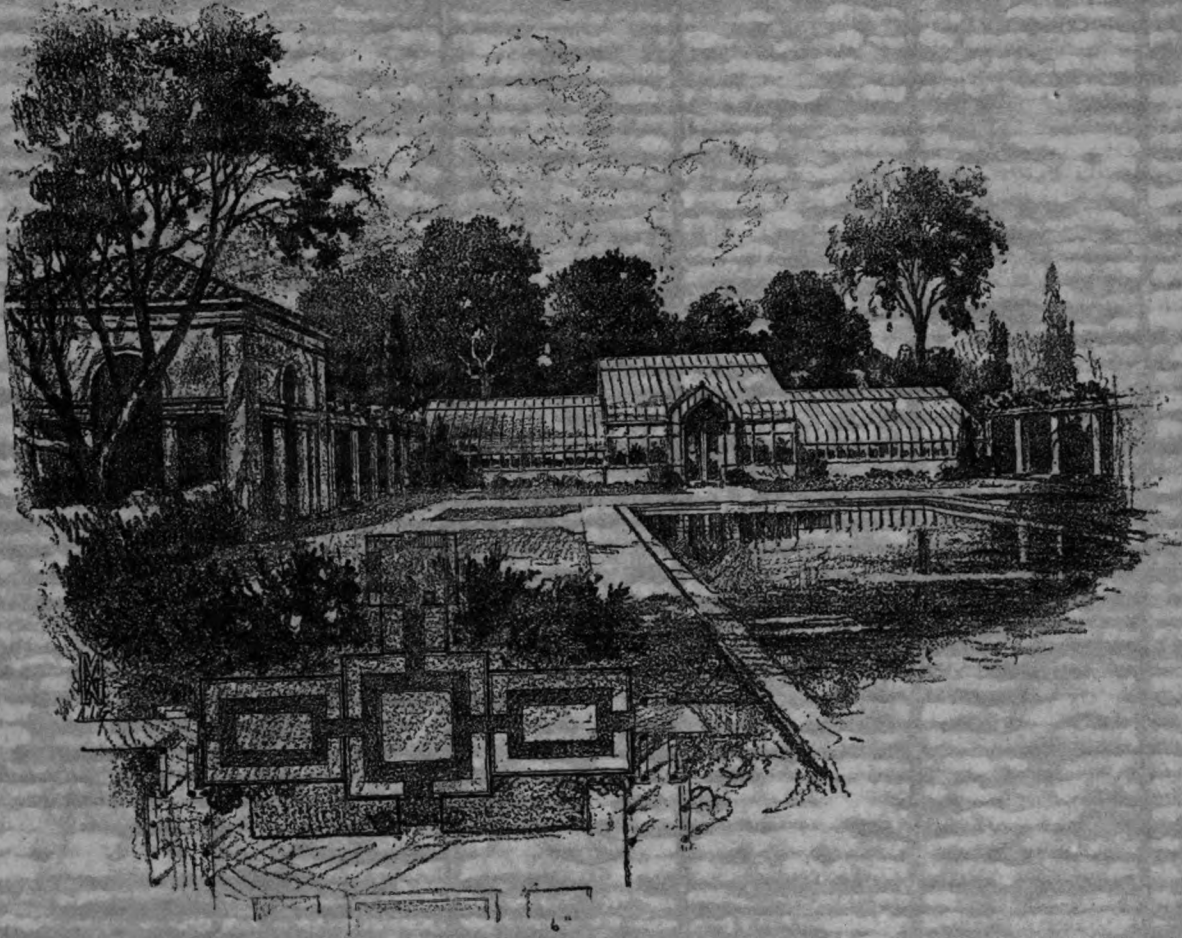
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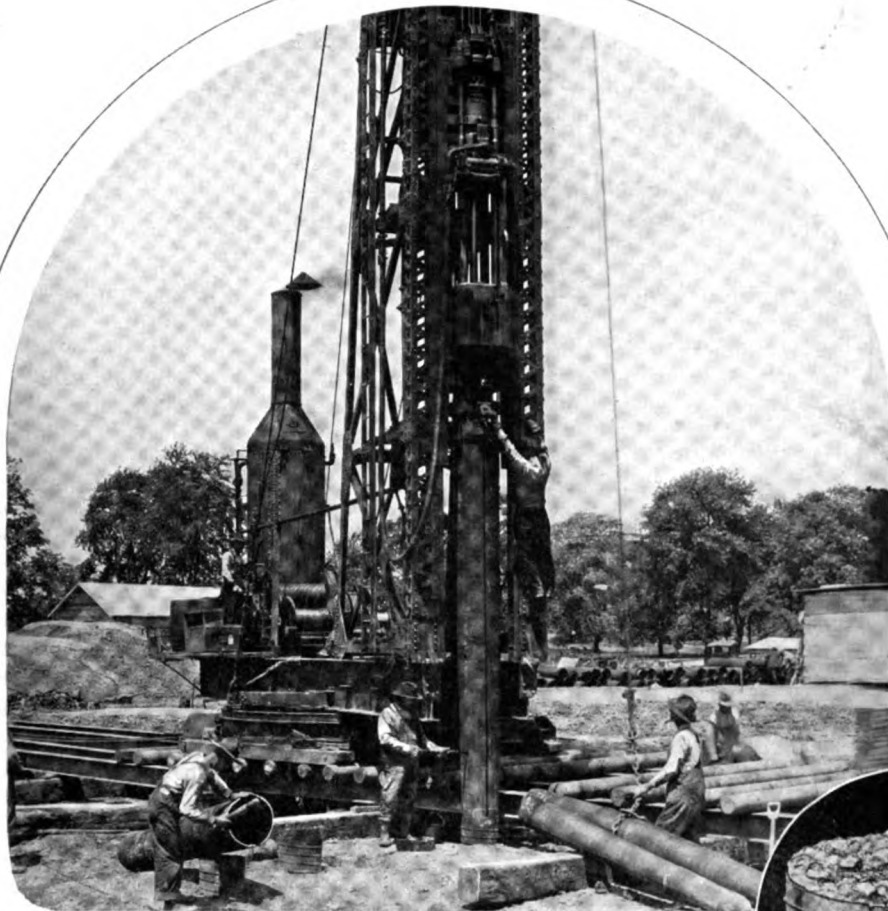
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Walter McQuade  
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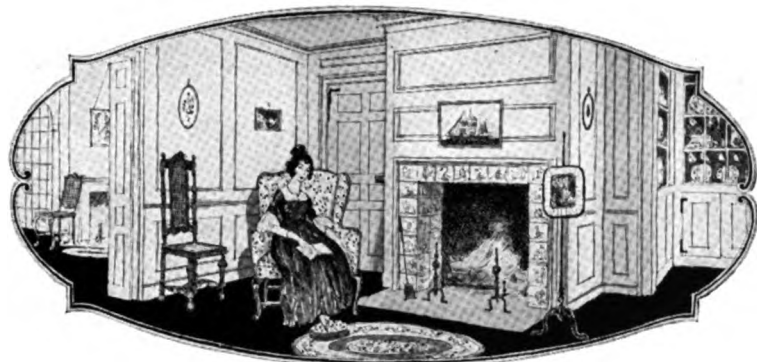
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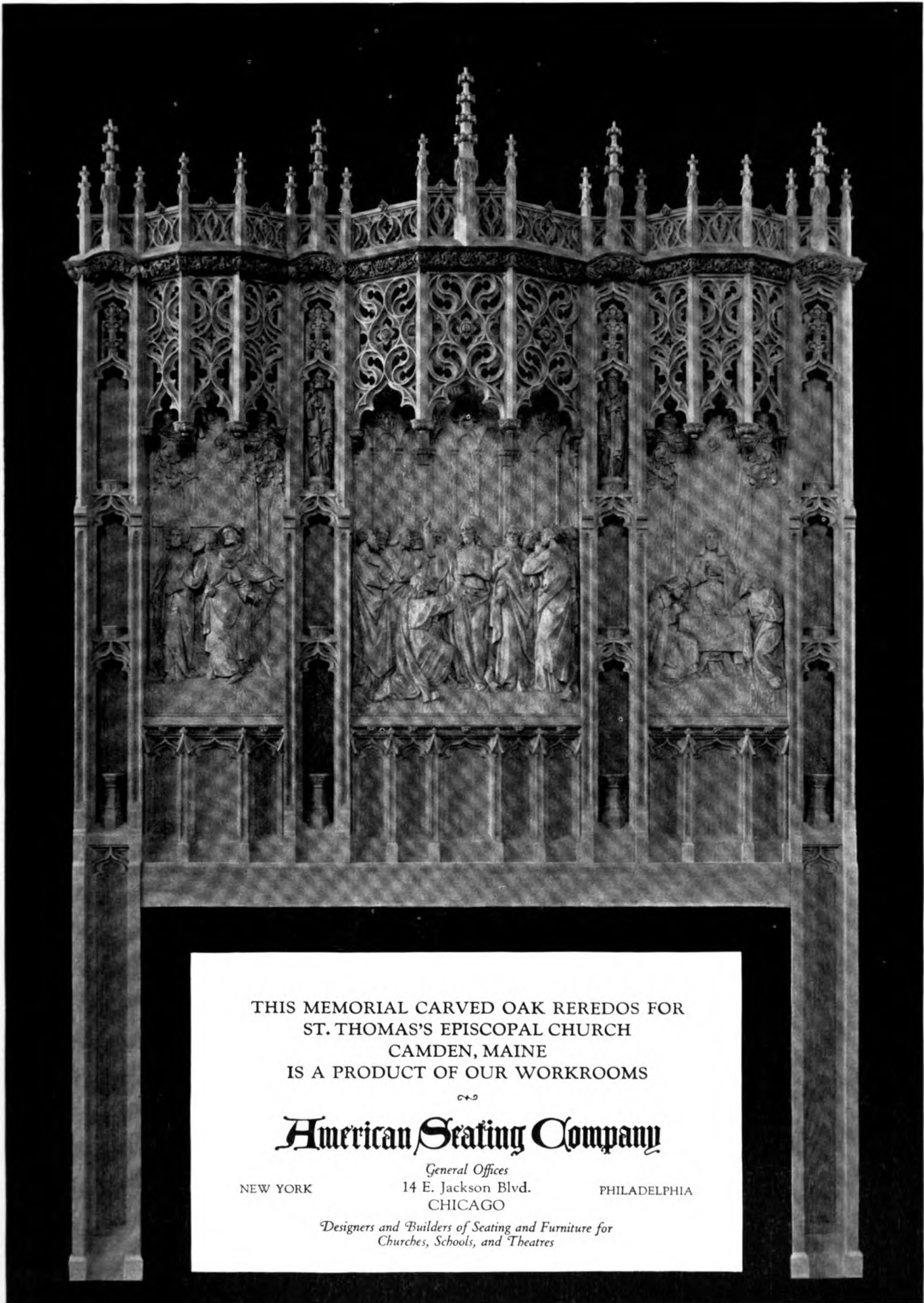
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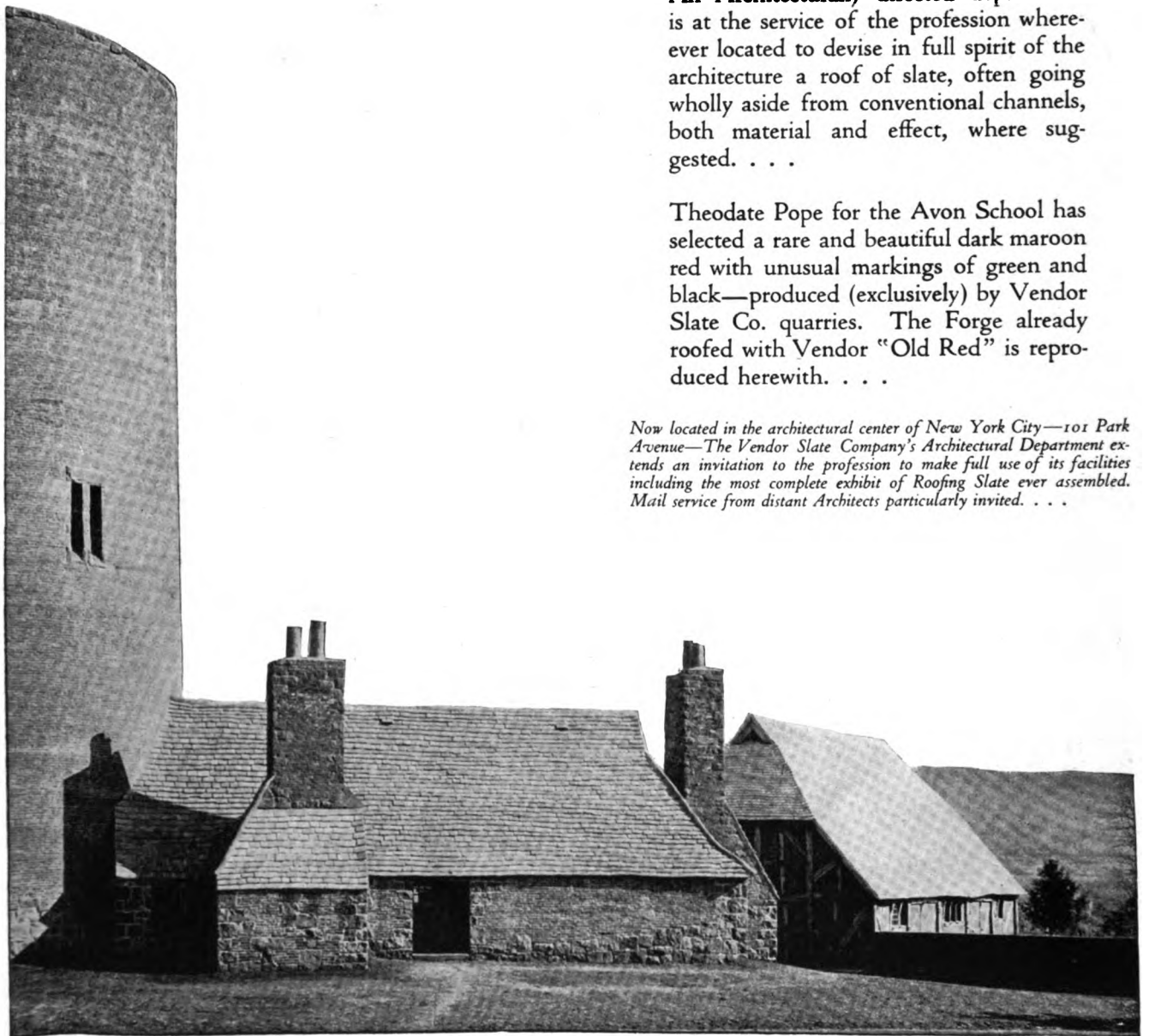


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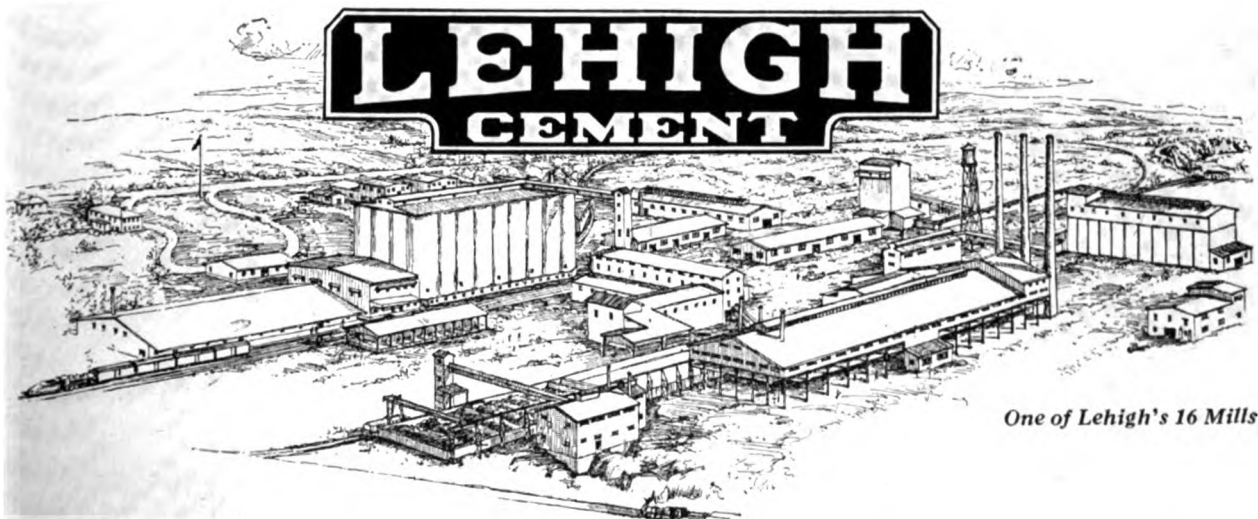
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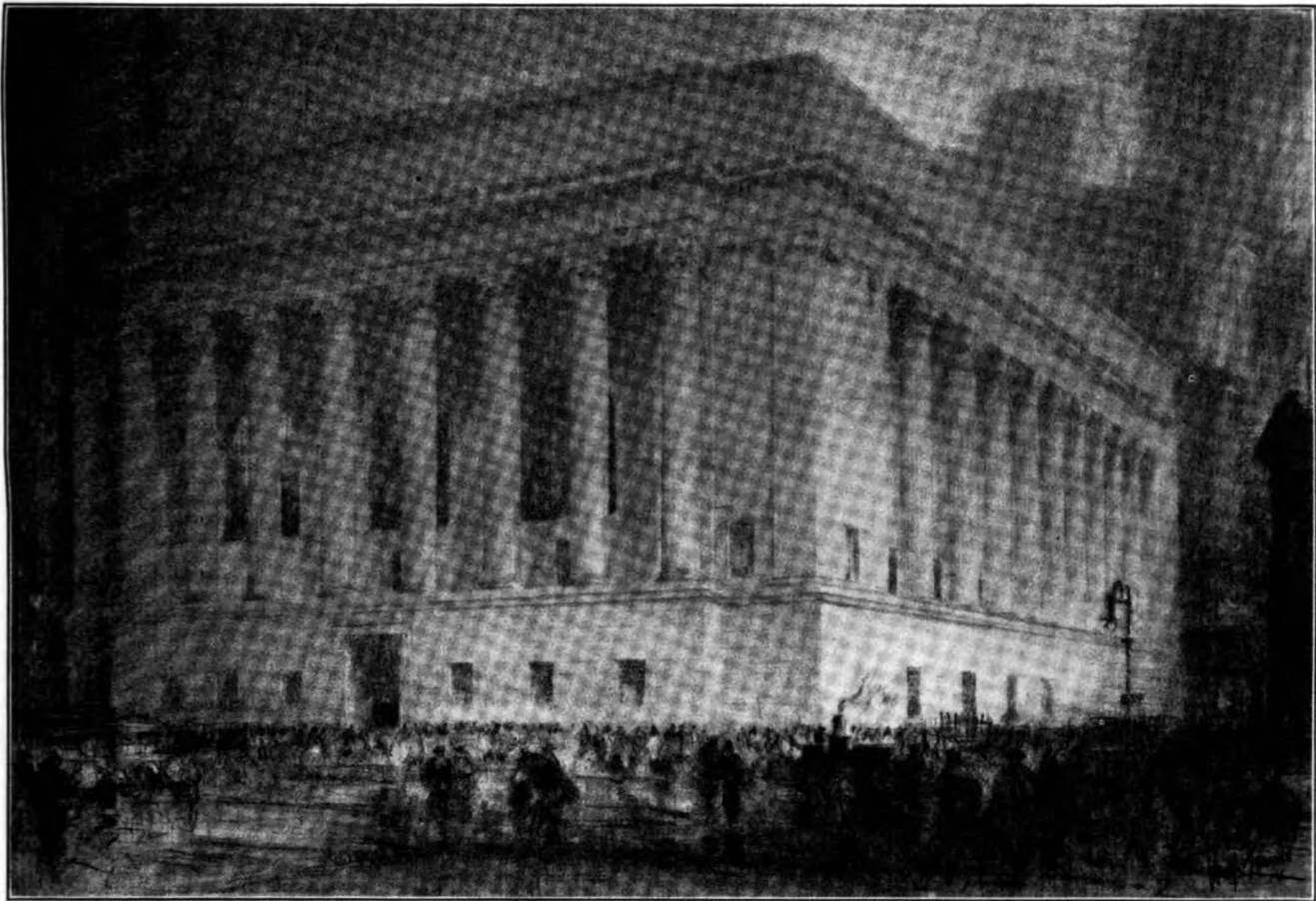
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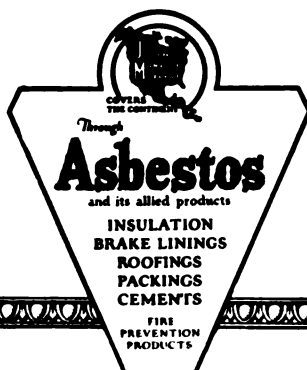
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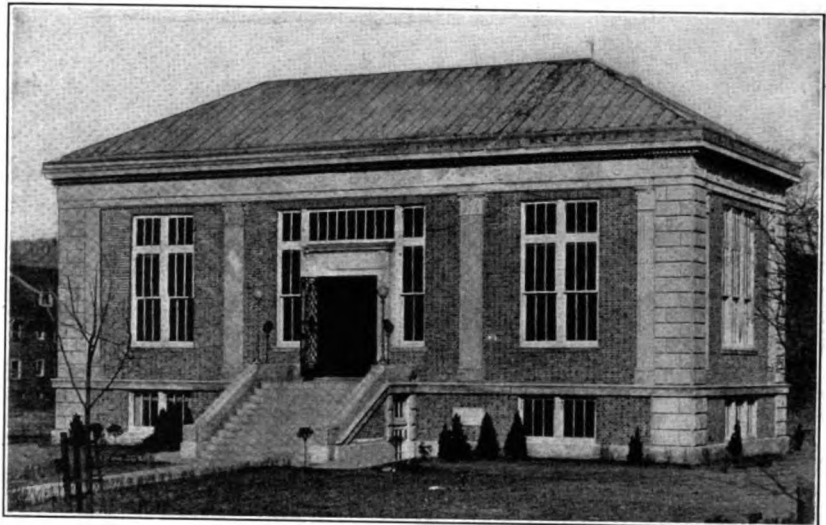


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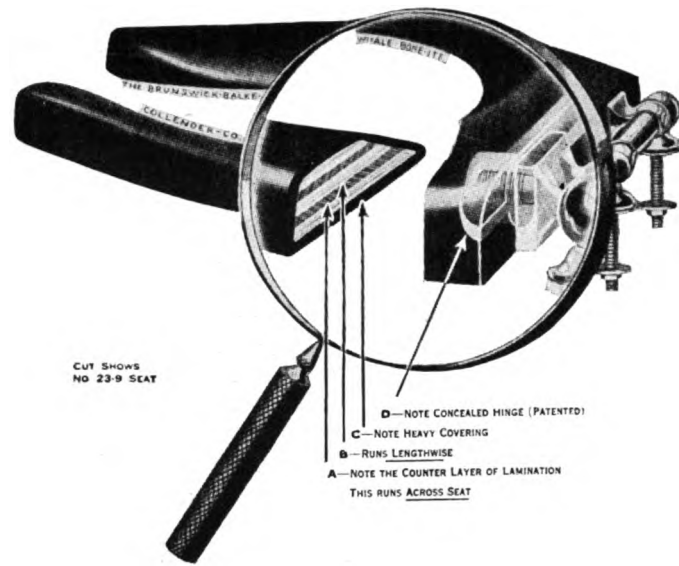


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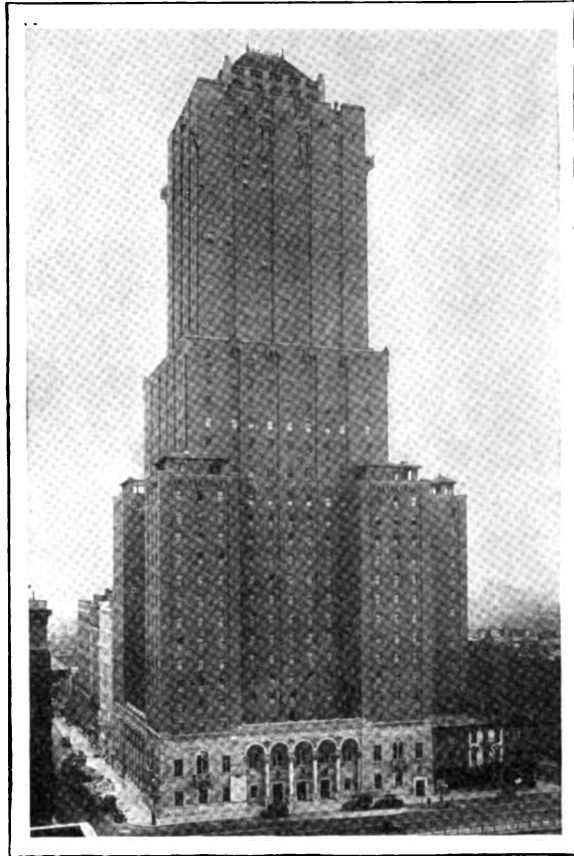
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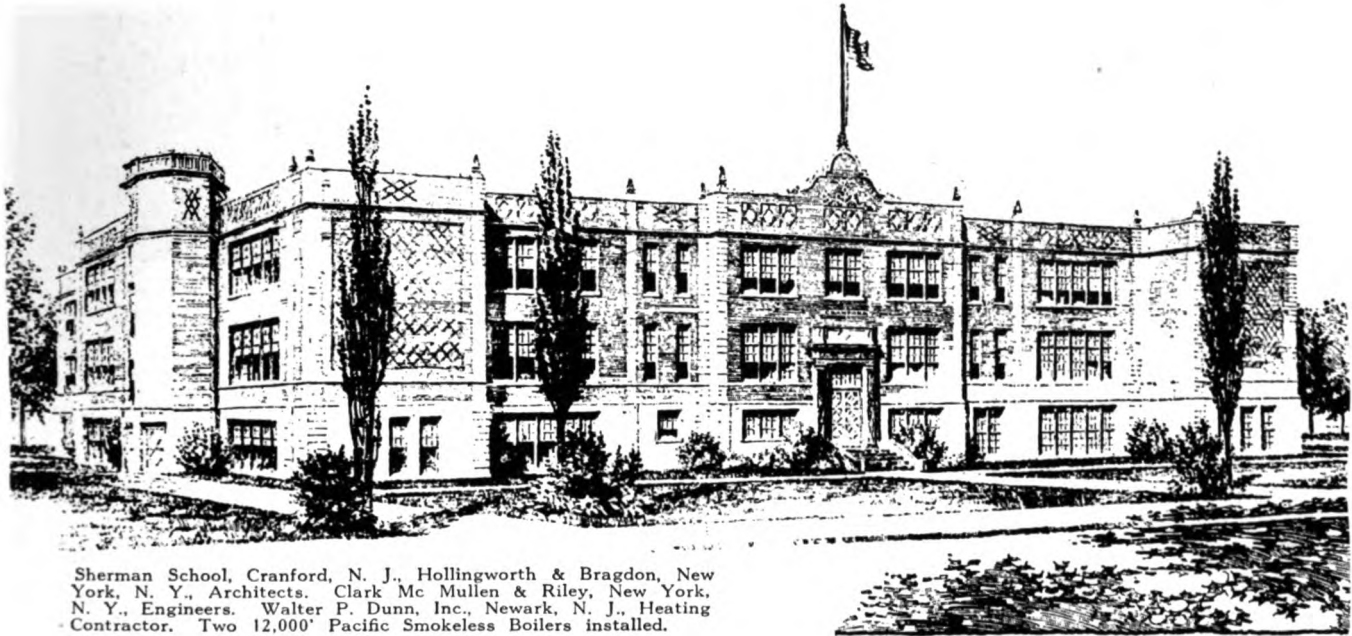
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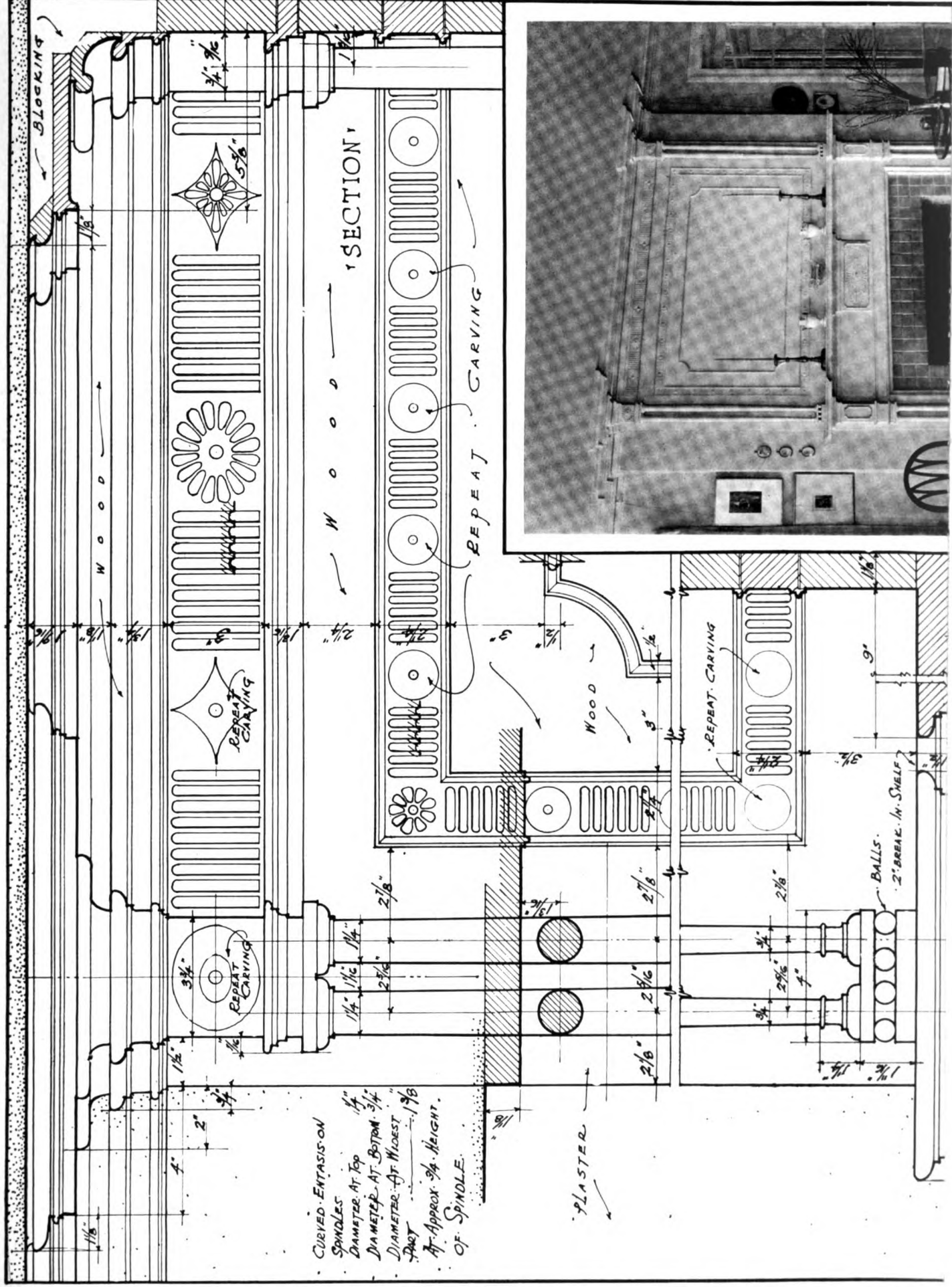
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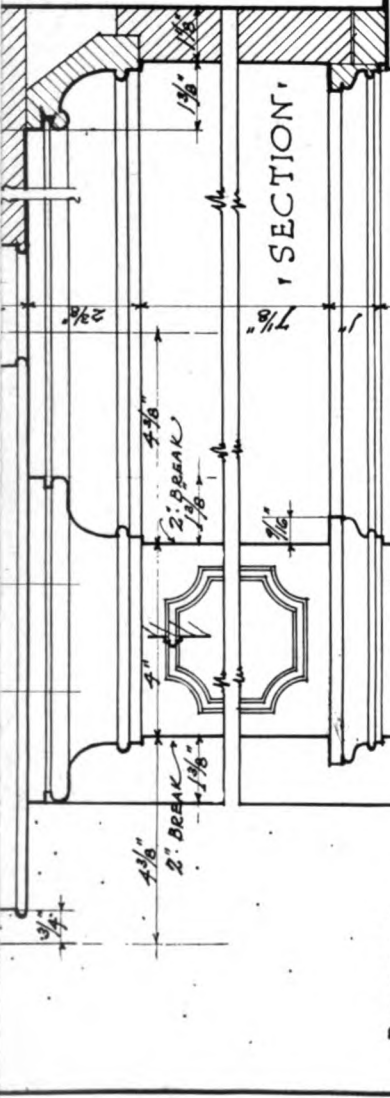
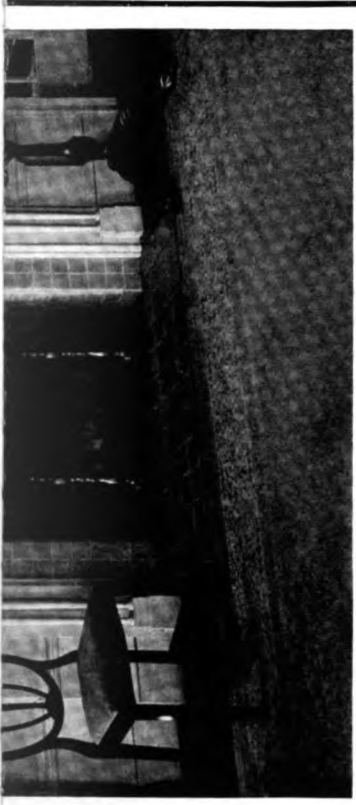


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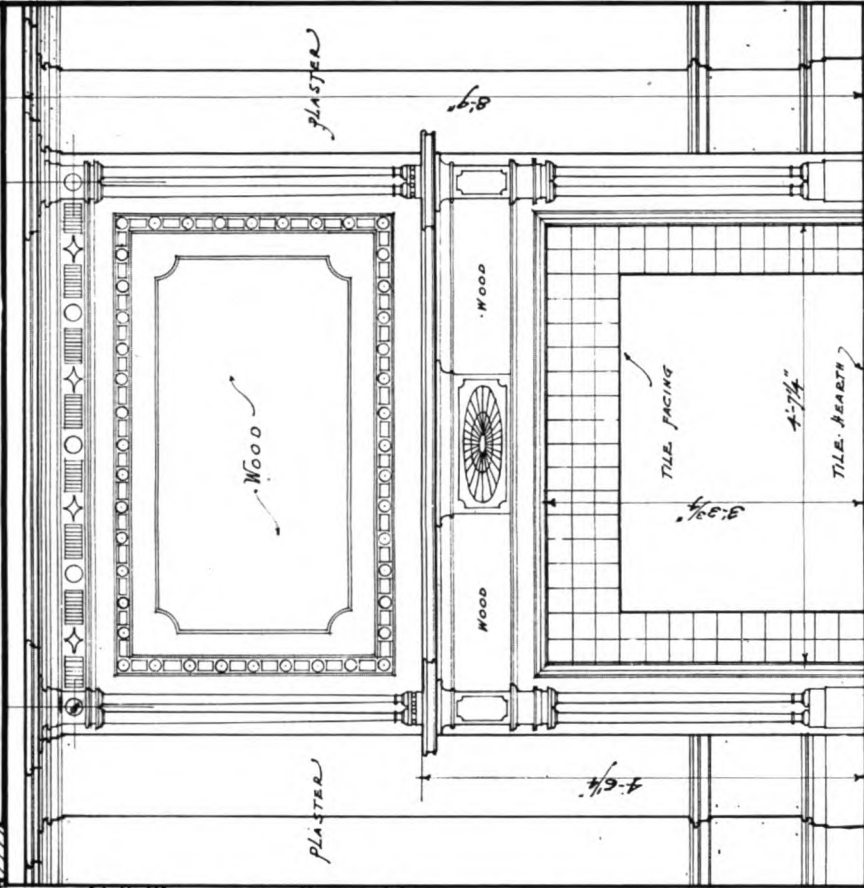
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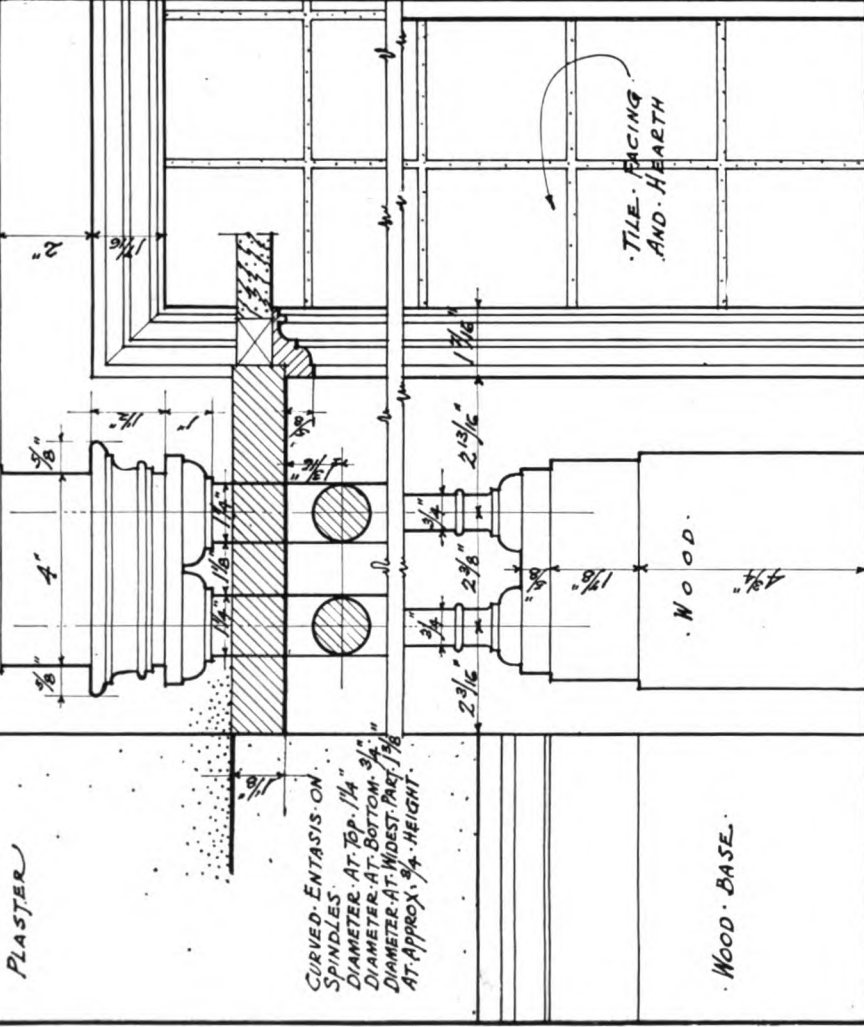
CURVED ENTASIS ON SPINDLES  
 DIAMETER AT TOP 1 1/4"  
 DIAMETER AT BOTTOM 3/4"  
 DIAMETER AT WIDEST PART 1 1/8"  
 AT APPROX. 3/4 HEIGHT OF SPINDLE.



SECTION



ONE HALF INCH SCALE ELEV'TN



THREE INCH SCALE DETAILS

CURVED ENTASIS ON SPINDLES. DIAMETER AT TOP 1 1/4\"/>

Detail No. 7, LIVING ROOM MANTEL, RESIDENCE AT FIELDSTON, N.Y., DWIGHT, JAMES BAUM, ARCHITECT, N.Y.C., May 1924, Walter The Juade



Volume II

MAY, 1924

Number 2

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

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## *Brighter and Better Specifications*

A SPRINGTIME SUGGESTION REGARDING THE SOMBER  
SIDE OF ARCHITECTURE

BY GEORGE S. CHAPPELL

WHAT can be done about our architectural specifications? As they stand now they are really hopeless. I have yet to find the man, be he architect or even builder, who can honestly say that he has ever read a complete set. They must need jollying up, new blood, a dash of pep, heart interest, something. For, very evidently, the material is in them for almost any kind of a drama, from harrowing tragedy, in which the young architect goes insane trying to explain why the main stairs were not included, to the slap-stick comedy, in which the builder takes everything seriously and tests each stone in the foundation to see that it is lying "on its natural bed."

It is quite extraordinary how such an imposing mass of literature as the average specification can be assembled, discussed, referred to a hundred times, and still remain a complete mystery to all concerned. This is due partly to its divided authorship.

No one person will ever own up to being completely responsible for a set of specifications. The

architect commonly delegates his share of the composition to a person whom he designates euphuistically as "my practical department." It is the part of wisdom to fire the practical department just before the completion of each job, thus making it possible to heap fierce blame on his shoulders without too savagely hurting his feelings. The client cannot be expected to read a specification in its entirety. It is much too deep for him, and he almost invariably dismisses the document with the blanket statement, "Well, I suppose this is all right."

As for the builder, he always takes care to read as little of the specifications as possible. The documents are divided piecemeal among the various sub-contractors, and when anything goes wrong the master builder is able to throw his hands to high heaven and cry, "Bad 'cess to that plumber anyway; just wait till I get me hands on 'im." Indeed, the specifications represent an almost perfect lack of coördination on the part of the parties involved.

In general, a building operation involves a triangular situation in which the actors are the client, the architect, and the builder, or villain, of the piece. This, it will be observed, is the situation so popular in the French school of drama, though in our case the element of sex is not dominant.

Here, then, we have the corner-stone of the dramatic theory upon which we must found our hopes of making our specifications more absorbing. We have only to decide on the definite form we are after and we may set to work. Let us assume, for illustration, that our problem is that of a country-house in the suburbs of a large city. The plans have been drawn and the architect has arranged an evening when, with his client and his client's wife, he proposes to go over the specifications, assisted by the builder. These specifications may well take the form of a jolly evening's entertainment and not become the subject of later acrimonious discussion, as is too often the case.

The General Conditions which precede all contract documents may be approved without being read or their intent may be expressed by an overture played by a small orchestra or victrola; the final effect on the building operation will be the same in any case. If the client feels that this method of treatment is too haphazard, if, in other words, he is a fussy person who wishes to know something about what is going to happen to him, the General Conditions can be reduced to a short prologue spoken by a young girl in classic garb, in which she explains that all the references to such things as protecting the trees on the site mean nothing, because there are no trees on the site, and, as for the clause about submitting three copies of shop-drawings for all details, well, no one



Birch Burdette Long, Del.

Benno Janssen, E. P. Mellon, Pittsburgh, Architects

Preliminary Study, Entrance Court, Recitation and Dormitory Group. University of Pittsburgh

need worry about that, as the details are all to be stock, and that's that, and so on.

After the overture, in which the building permits and a copy of the contract may well be included, the room should be darkened to permit the throwing upon a screen of a lantern-slide of the completed house as it appears in the architect's perspective. No mention should be made at this time of the fact that the large porch on the south side is not included in the estimate and will probably have to be omitted. Merely flashing the picture long enough to convey a feeling of delight to the client and his wife, the room lights should be turned up, and the Spirit of Stone should enter. He will speak words something to this effect:

"I am Stone. The Spirit of Masonry I,  
By me are cellars made, as nearly as possible dry,  
And each and every stone, 'tis said,  
By me is laid on its natural bed.

Ha, ha!

And all my work, brick, stone, concrete,  
Is always, as nearly as possible, neat."

A ponderous sort of dance will add a touch of humor to Stone's appearance, which should be costumed in a fantastic manner. An allusion to "cementing the friendship" between all concerned will sometimes induce the client to open something. If this part of the program has been arranged beforehand, it can be made the subject of a special tableau called "Scottish Rites," or, possibly, "Coming through the Rye."

Stone is followed by the Spirit of Wood, representing the carpenter's contract, who chants a refrain of this sort:

"Wood am I, and with me enter  
All the arts of the carpenter,  
Straight and true in all my length,  
Sound and solid in my strength,  
Free from shakes and wind and knots,  
Bark or sap or rotten spots.

Ha, ha!

Seasoned well on every side,  
Rough or planed, as specified . . .

Ha, ha!"

The carpenter's dance to the tapping of hammers can be made very effective at this point, using the music of the Tinkers' Chorus, changing the pots and pans to blocks of wood (2"x3"x8"). Care should be taken by the builder to secure the necessary permit from the sheet-metal men for the use of this melody in connection with carpenter-work.

Wood will be followed, let us suppose, by a chap in armor, clanking with all sorts of metalware. He

should be a basso, if possible, and his song, as far as I have composed it, would run:

"Plumbing am I, and water-supply,  
Bends and joints, both T and Y,  
Drains and soils and wastes and vents,  
Pipes petite and pipes immense.  
Every weight and size supplied,  
Just exactly as specified.

Ha, ha!

Pipes of brass and pipes of lead,  
Pipes whose joints are painted red,  
Nickeled pipes of aspect pleasing,  
Pipes protected well from freezing.

Ha, ha!

Pipes. . . . O Cripes  
Am I."

A dance by Plumbing follows to music on a pipe-organ, or, where this is lacking, flutes or other wind-instrument.

I will not go on indefinitely with all the members of the cast. It is obvious that heating, plastering, wiring, and so on should all be represented. There is a lovely chance for rhythmic beauty in Plaster's song, in which she says:

"Plaster, I, the Queen of Toils,  
Free from blisters, pops and boils,  
Scratch-coat, brown-coat, white-coat too,  
Corner-beaded plumb and true,  
Ha, ha!"

Glazing also has a fine moment in which she assures the client that he need have no fears

"Of cat's-eyes, bubbles, half-moons, tears."

My readers will note that the libretto of this little operetta is a rather tricky bit of composition, full of the technical attributes of each trade. Of course the client and his wife will not understand these, but they will derive therefrom a certain sense of security. At the same time the insertion of the lightsome exclamation "Ha, ha!" at various intervals where something definite is specified makes the builder understand that the clauses referred to are mentioned only in a spirit of fun, and what is a specification between friends anyway?

If, at any time, Mr. and Mrs. Client become restive, say after the Chorus of Things-the-Architect-Forgot, which comes in the last act, it is always in order to throw on the screen the perspective of the finished house. This will restore all to good humor. Also a happy ending is most important with a close-up in the traditional manner showing the client, or, possibly, the client's wife, kissing the architect while the builder blesses them both. This should fade out





Birch Burdette Long, *Del.*

Benno Janssen, E. P. Mellon, Pittsburgh, *Architects*

Preliminary Study, Southeast Quadrangle, Recitation and Dormitory Group, University of Pittsburgh

to a flash, giving a glimpse of the Final Certificate followed by the simple words, "GOOD NIGHT."

It is hardly necessary to say that I have given but the merest outline of a single arrangement which may be made as elaborate or as simple as one wishes. In the case of a large estate the entertainment might include such features as, after the entrance of the Spirit of Carpentry, a Dance of the Woods, in which Cedar, Oak, Maple, and Pine should each have small parts. A comedy scene could be easily arranged for the plumbing fixtures, or, possibly, by Plumbing and Wood combined, in which it is discovered after the bath-room is finished that it is impossible to get the tub through the doorway without blasting. If the job happens to be a large building in a city there are limitless possibilities in the evolution of a tremendous pageant on the scale of Reinhardt's "Miracle." I have already sketched the prelude of such an entertainment with a very beautiful chorus, The

Morning Song of the Bricklayers, a sort of greeting to the sun, in which the foreman calls on the sun-god to bless the bricks that are to be used in the day's labor, not to exceed 800 per day per man.

The important part of all this is that by making the specification material into something gay and amusing, that is disposed of at the start, it is then possible to go ahead and build the building without any reference to it, which is, of course, the ideal situation. The same course is usually followed in construction work nowadays, but the spirit of the Specifications not being fully understood by the contracting parties, the document causes endless friction and annoyance to all concerned. By presenting the same material in its proper light, with ample warning conveyed to the client as to what may happen to him, it is hard to see how any one can finish a building project in aught but a state of joyous exaltation.

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## Editorial Comment

### *An Honored Appointee*

THE BOARD OF REGENTS of the Smithsonian Institution have appointed Mr. Charles A. Platt, of New York, as the architect of the proposed National Gallery of Art in Washington. Our national collections of art objects are greatly in need of adequate housing. In fact it is said that gifts have come practically to a standstill, due to the lack of space in which to display them.

The board's selection is one which will wake an approving murmur in all sections of the country where the splendid influence of Mr. Platt's designs is known. The country will be the gainer in the ultimate realization of a monumental building bearing the imprint of this real artist's distinguished taste. The selection is peculiarly fitting in that Mr. Platt is no less distinguished for his etching and painting than for his architecture. Doubtless numerous examples of his work will be housed in the building to which he will give the patient and conscientious consideration which are patent in all his creations.

### *Again the Highway Sign*

WE HAD occasion to speak a good word in a previous issue for the laudable efforts which are being made by various architectural and landscape bodies to curb the publicity efforts which result in the huge signs which so often mar the landscape. It was our opinion at the time that less would be accomplished

by coercive legislation of which we already have a surfeit than by a campaign of education and the development of the coöperative spirit in the advertisers themselves.

This important phase of the movement has recently received a splendid boost in the right direction through the statement issued by Herbert L. Pratt, vice-president of the Standard Oil Company, no less, who says, "It is the desire of the management of this company to coöperate in every way with the various organizations which are seeking to preserve the natural beauties of the highways."

The company proposes to make a survey and to remove such signs as are objectionable at the expiration of the various contracts under which they are maintained. This is a tremendous step forward. Perhaps no single business organization in the country could effect a greater change in the appearance of our highways or stand as a more monumental example for others to follow. In his statement Mr. Pratt acutely observes that the beautification of the post-roads is really the surest way to create business for the maker of any sort of automobile accessory.

He points out further that there is work to be done in the improvement of other objects along the roadside, particularly the ever-increasing fruit and vegetable stands, "hot-dog" emporiums and refreshment booths, and he asks for suggestions as to how a better type of design for this sort of thing can be brought into being.



Schell Lewis, *Del.*

Benjamin W. Morris, New York, *Architect*

Preliminary Study, Mechanics Savings Bank, Hartford, Conn.

Here is an idea on the subject. There is probably no publicity element so potent in reaching the general mass of our population as the newspaper. In our larger papers we see nowadays, particularly in the Sunday editions, a department devoted to home-building and to the design of the smaller types of country houses. It is a pleasure to note the constant improvement in the designs suggested, many of which come from the offices of our most competent architects. But the field is perhaps too much restricted. There is surely opportunity for the presentation of ideas for the small suburban store and for attractive kiosks or pavilions which could serve the needs of motorists without shocking their esthetic sensibilities. Most of the proprietors of these humble hostleries would gladly make them more attractive if they only knew how.

### *The Worst Architecture in the World*

WE ARE frequently given opportunity to appraise the excellence of this or that piece of design, but rarely is a photograph or a drawing exhibited with the understanding that we are to judge it by its defects rather than by its merits. This is rather a pity, for there is surely room for healthy criticism in a profession as robust and populous as that of architecture. The objection raised to outspoken criticism of a man's work is the obvious one that it may serve to hurt him professionally. If this same reasoning were applied to the drama we should have to discharge all the dramatic critics in the country, many of whom unquestionably render splendid service to the stage, taken as an institution.

It is a fact that criticism of the stage as of other arts is freest in journals not specifically devoted to its interests. So probably we must look for absolute frankness in regard to architectural aberrations in sources outside of the architectural magazines which aim to appreciate the good rather than to point out the bad. The code of these publications would appear to be, "Speak no evil of the living." If an architect has been dead long enough, his copyright to courtesy expires.

If one were to look for the absolute worst in architectural design, one would have to travel far to beat the creations of the so-called "Eastlake" period. This influence of an English innovator created for a time, happily brief, an architectural craze. Short as was its duration, it was long enough to spread amazingly over the United States as far as the Mississippi, where it seems to have perished. The use of meaningless geometrical complications, hideous turned balusters, and an elaboration of every pos-

sible surface with a richness of detail which to-day we see to have been fundamentally dry and sterile, these are only a few of the earmarks of this stylistic degradation. And yet it is not entirely safe, apparently, to criticize even this outworn sort of thing.

Not many years ago a group of the less serious-minded of those really interested in artistic matters organized what was called The Awful Art Show. Here were displayed all the horrors of an elder day. The house selected to contain the collection was a perfect repository for the what-nots and hair-woven portraits which adorned the walls. Through the rooms wandered a throng of flippant-minded moderns pausing in unholy glee before the exhibits. But not so all of the spectators. It was our sad privilege to follow in the wake of two old ladies to whom the relics shown were chapters of their own youth. They stood it as long as they could. Then one turned to the other and said, plaintively, "Come, Lucy, let's go home. I feel just exactly as if these people were hauling Father and Mother out of their graves."

### *Saying It with Flowers*

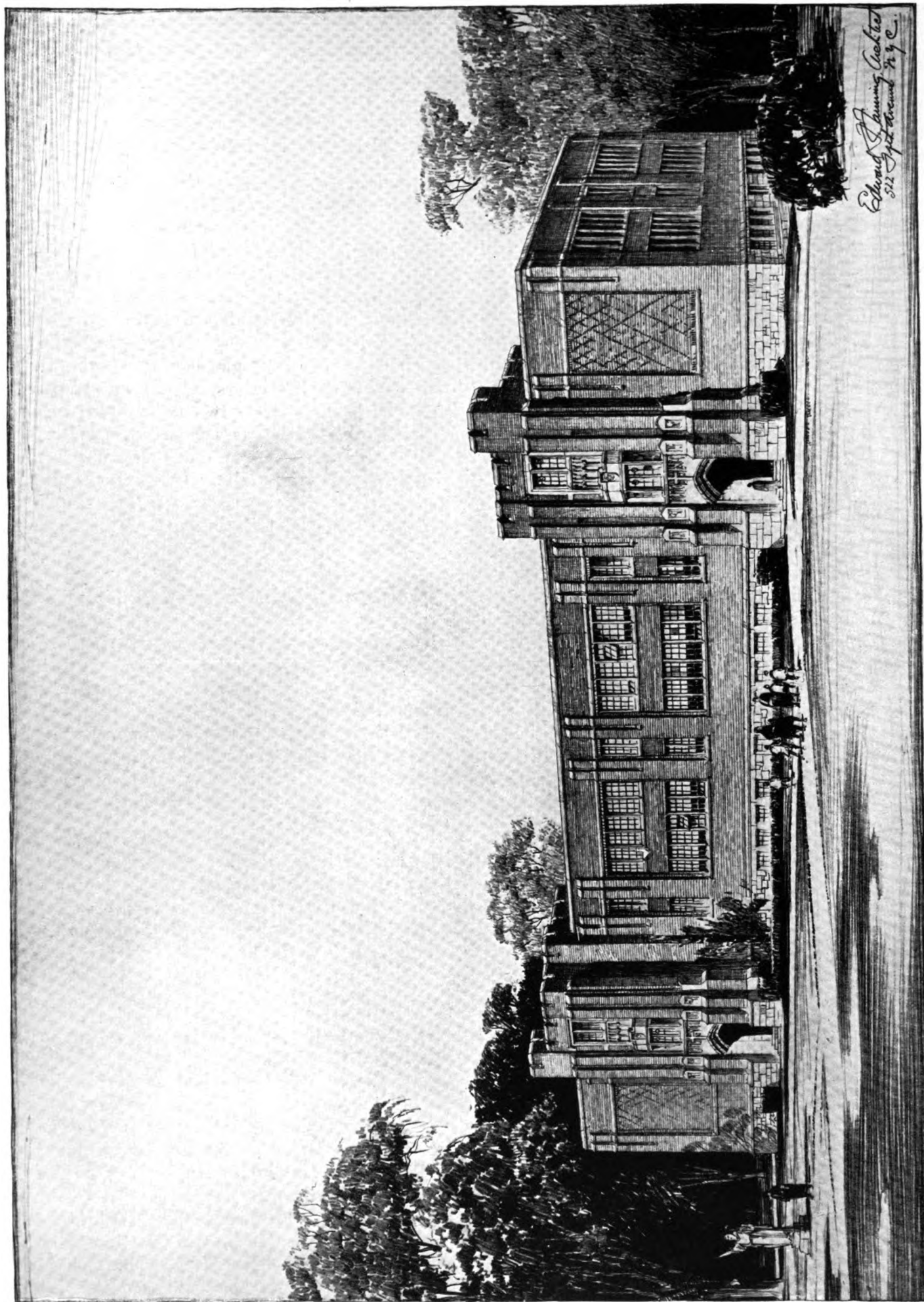
COLOR WHERE color belongs can certainly be found at a flower show. Recent displays of this sort have been enthusiastically received by the architectural brotherhood who were close followers in admiration of the hundreds, nay thousands, of ladies who always throng the fragrant aisles. The mere man who is able to force his way to the front row where he may gaze at the beautiful miniature gardens is a hero indeed, and one to whom might be entrusted an errand on bargain-day. But the reward is surely worth the struggle.

Fountains, wall-niches, arbors, benches, urns, and other architectural accessories play an important part in the displays of our modern horticulturists who might be appropriately called our outdoor decorators. It is to be hoped that regular landscape architects will not object to this classification of their humbler brethren.

One of the most attractive features of garden display is that supplied by the enterprising Garden Club of America in their competition for the design of a garden in connection with a small country-house. These designs were not the dry diagrams of a drawing-board, restricted to two dimensions, but eighth-scale models showing the house itself, into the design of which a charming variety was introduced by supplying to contestants not a uniform type of house but the elements of a house, one main portion, two wings, two chimneys, three dormers, and so on. These units were of unpainted wood so that each competitor was

May, 1924

THE ARCHITECT



*Edward F. Fanning, Architect  
512 Fifth Avenue, N. Y. C.*

Chester B. Price, Del.

Preliminary Study, Iona School for Boys, New Rochelle, N. Y.

Edward F. Fanning, New York, Architect

at liberty to paint the surfaces to represent the material of his or her fancy, be it stone, stucco, brick, or shingle. The component parts were combined in a surprisingly large number of different ways.

Models of all sorts exert an irresistible attraction, and these gay little dwellings were no exception. A constant murmur of delight rose from the neighborhood of the tables where they were displayed. All the adjuncts of a country home were worked out, often with a marvelous sense of scale in flower borders, pebbled paths, box hedges, and garden furniture. In some instances miniature members of the family stood near the dwelling enjoying their own vines and fig-trees. One exhibitor had fashioned a tiny croquet set with delicate wire wickets and tiny mallets and balls which lay on the lawn with such an expression of verisimilitude that a lady-on-looker said with a sigh, "There, those children have gone and left the croquet set out again."

We admired particularly the ingenuity of one contestant who dodged the difficulty of creating miniature flowers by showing his garden in winter, when there aren't any. Just a generous coat of salt for snow, and the trick was done.

### *Getting Scale into It*

THE INTEREST in anything particularly small was turned to practical account by an architect who went to the publicity man of the great and only Barnum and Bailey outfit and secured from him, with no trouble, the services of the smallest of his midgets. Transporting the little fellow in a taxi-cab to avoid losing him, he posed him in a series of photographs in front of a building he had recently completed. "Look at the scale it gives to it," was his enthusiastic comment when the photos were developed.

### *The Great Cry Is, "How Much?"*

CERTAINLY THE architects earn their money these days; that is, if they conscientiously try to overcome the H. C. of B. by economy of design and selection of materials. But estimates as they come in are shocks for the most part, and the architects, whose reputation as estimators is far from a roseate one, seem to go farther afield than usual.

Will sixty-five cents a cubic foot cover a loft building with two elevators, one face brick facade, and here and there a few office partitions? And will eighty-five do for a hotel with a bath for every room but without a cartouche or a garland? And when we come to the tiling of five hundred bath-rooms, where do we get off?

Which incidentally brings up the oft-recurring question of substitutes. There are about as many tile-setters in the country as there are tea-tasters—nobody knows just how many there are. Their membership rolls are not open to the public. But, as Ethel Barrymore says, "That's all there is; there isn't any more."

So our bath-room walls must soon have something else. All the imitations of tiling seem to lack something. Generally the joints are the greatest offenders, as they are in police circles. People are used to tiled walls. Now we've got to get them out of that habit, and ask them to look on something else with unalloyed happiness.

### *The World Moves*

MAY FIRST, moving day, where shall we go? Will we better ourselves by calling in the van huskies, or shall we stay as we are? We are sure to find rents in the neighboring houses quite as high as those in which we are now residing, and as we look around our vicinity we find that rents are bouncing upward with their same old joyousness. Well, why shouldn't they? As long as labor costs keep increasing, rents will never go down, and as long as building mechanics keep on delivering forty per cent. of a day's work for more money than they ever thought they were going to get, so will rents keep soaring.

What is the answer? Especially for the white-collar man, whose salary is not distinguished by any high-jumping records and whose collar is not as white as it used to be. Answer: the folding flat! The up-to-date, smart, ambitious builders of New York City are just beginning to interest themselves in the kind of apartments which have been built throughout the West for some years, and there is no reason why they shouldn't be further developed.

We now have folding beds, revolving beds, turn-over beds, table beds, indoor beds, outdoor beds, and sofa-beds. We have seen dining-room tables which fold up against the wall, and a revolving fireplace with a safe on the back is not unknown to the patrons of melodrama.

### *Six-in-one Is Better than Three-in-one*

WE HAVE an idea for a multum in parvo flat, which gives you six rooms in 720 square feet. You go upstairs in a push-button elevator, thus eliminating the need of a lift boy and saving thirty-eight and one third cents per month per tenant perhaps. You enter a vestibule which opens into a living-room fifteen feet wide and twenty feet deep. To the right of this living-room, on the street end, is the bath-room. On the supposition that nobody wishes to wash his hands

and take a bath at the same moment, these two fixtures are combined in a very novel arrangement. The bather will have the appearance of sitting in sort of a coffin with the wash-basin on top of his feet. Strange to say, this room is not used for any other purpose than that of a bath-room, and is therefore unique. Back of the bath-room is the kitchenette, six feet square. The dinner-table is a sort of glorified card-table with folding legs. By means of a counterweight it is hoisted to the ceiling when not in use, and can be let down half-way to be set up. Then, when dinner is announced, it is dropped to the floor, unhooked, and is given a smart push into the living-room, which is immediately transformed into a swell dining-room. By means of a folding gas-range and a disappearing refrigerator the kitchenette may be used as a day nursery at certain times.

On the other side of the living-room are two closets five feet deep with panel fronts on the living-room side. These panels show a magnificent library of our best authors, which, if real, would cost thousands of dollars. They revolve and let down as beds, and as they revolve, the tenant can step into the rear space in order to dress, provided he is quick enough. By means of a partition which can be let down from the ceiling and which divides the living-room into two bedrooms of ten by fifteen each, we would have a complete layout of living-room, dining-room, kitchen, bath-room, day nursery, and two bedrooms.

*A Co-operative Revolver*

A TYPE of coöperative apartment-house is being launched in New York with the disappearing bed as a feature of the plan. The typical apartment consists of a living-room with two revolving beds, a dressing closet which has a built-in bureau, a bath-room, and a kitchenette with a breakfast alcove. People who live a short distance out of town and who occasionally want a room when the lodge meets, or for some other mysterious purpose, can buy one of these apartments for a comparatively low price, and the interest involved will be far less than submitting to hotel prices.

*An Engineer Gets the Brown Derby*

AS INGENIOUS as are the six-in-one apartments, the palm for ingenuity must be handed to the western engineer who recently published a plan for an improved sleeping-car. He takes a standard twelve-section Pullman sleeper and gets twenty-four lower berths, each complete, enclosed by curtains, and each with its own wash-basin. He does it with a sort of forty-five-degree arrangement, an idea he probably got from automobile parking spaces in the streets of small towns.

We are all interested in sleeping-cars. We have all bumped our heads many a morning in a lower berth

(Continued on page 176)

PLATES FOR MAY

HOUSE, MR. W. J. KOHLER, "RIVERBEND FARM," Kohler, Wis.  
BRUST & PHILIPP, Milwaukee, Architects

Entrance Front. (Plans on back)	Plate	XXV
Terrace Front	"	XXVI
Detail	"	XXVII
Detail	"	XXVIII
Chauffeur's Cottage	"	XXIX

TYPICAL COTTAGE, Kohler Village, Wis.  
BRUST & PHILIPP, Milwaukee, Architects

Exterior. (Plans on back)	Plate	XXX
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NORTH JERSEY COUNTRY CLUB, Paterson, N. J.  
CLIFFORD C. WENDEHACK, New York, Architect

Living-room	Plate	XXXI
Living-room looking towards Dining-room	"	XXXII
Entrance Lobby	"	XXXIII
Loggia	"	XXXIV

ATELIER, MR. CLINTON MACKENZIE, 119 Broad Street, New York.  
CLINTON MACKENZIE, New York, Architect

Detail, Reception Room	Plate	XXXV
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HOUSE, MR. WILLIAM P. HOFFMAN, Fieldston, N. Y.  
DWIGHT JAMES BAUM, New York, Architect

Exterior. (Plans on back)	Plate	XXXVI
Entrance	"	XXXVII
Portico	"	XXXVIII

HOUSE, "MOUNT WALLEY," Brookline, Mass.  
WALTER B. KIRBY, New York, Architect

Exterior. (Plans on back)	Plate	XXXIX
Gardener's Cottage, Farm Group. (Plan on back)	"	XL

HOUSE, MRS. L. DUNCAN BULKLEY, Riverdale, N. Y.  
DWIGHT JAMES BAUM, New York, Architect

Exterior. (Plans on back)	Plate	XLI
Detail	"	XLII

GLENVIEW COUNTRY CLUB, Glenview, Wis.  
HOLABIRD & ROCHE, Chicago, Architects

Exterior	Plate	XLIII
Dining-room	"	XLIV

HOUSE, MR. ROBERT FEIN, Riverdale, N. Y.  
DWIGHT JAMES BAUM, New York, Architect

Exterior. (Plans on back)	Plate	XLV
Entrance	"	XLVI

MORTON HOTEL, Grand Rapids, Mich.  
HOLABIRD & ROCHE, Chicago, Architects

Lobby	Plate	XLVII
Dining-room	"	XLVIII

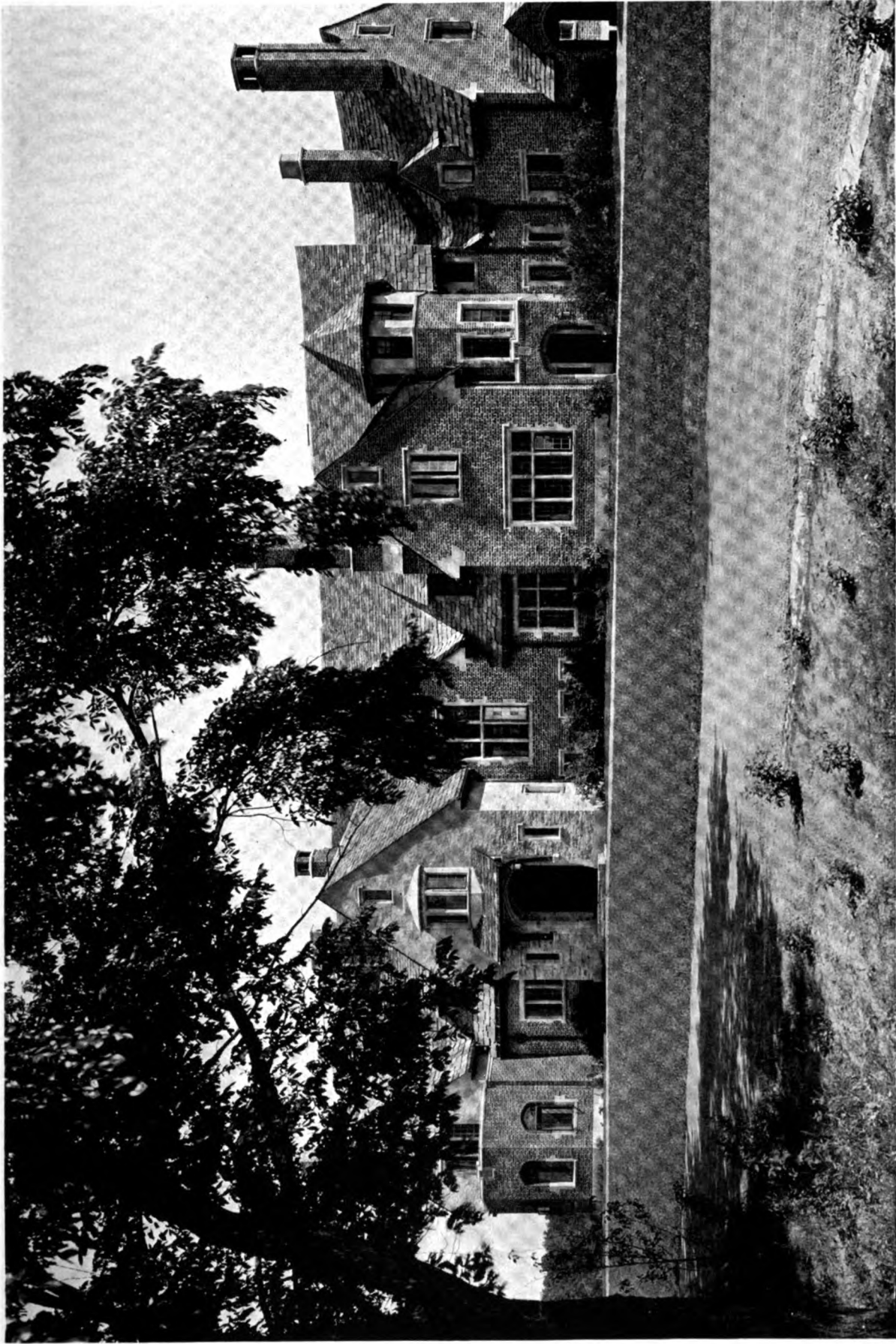
SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Walter McQuade

Living-room Mantel, Residence, Mr. D. L. Winchell, Jr., Fieldston, New York City. Dwight James Baum, New York, Architect	Page	113
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STUDIES

PRELIMINARY STUDY, Entrance Court, Recitation and Dormitory Group, University of Pittsburgh. Benno Janssen, E. P. Mellon, Pittsburgh, Architects	Page	118
PRELIMINARY STUDY, Southeast Quadrangle, Recitation and Dormitory Group, University of Pittsburgh. Benno Janssen, E. P. Mellon, Pittsburgh, Architects	Page	120
PRELIMINARY STUDY, Mechanics Savings Bank, Hartford, Conn. Benjamin W. Morris, New York, Architect	Page	122
PRELIMINARY STUDY, Iona School for Boys, New Rochelle, New York. Edward F. Fanning, New York, Architect	Page	124

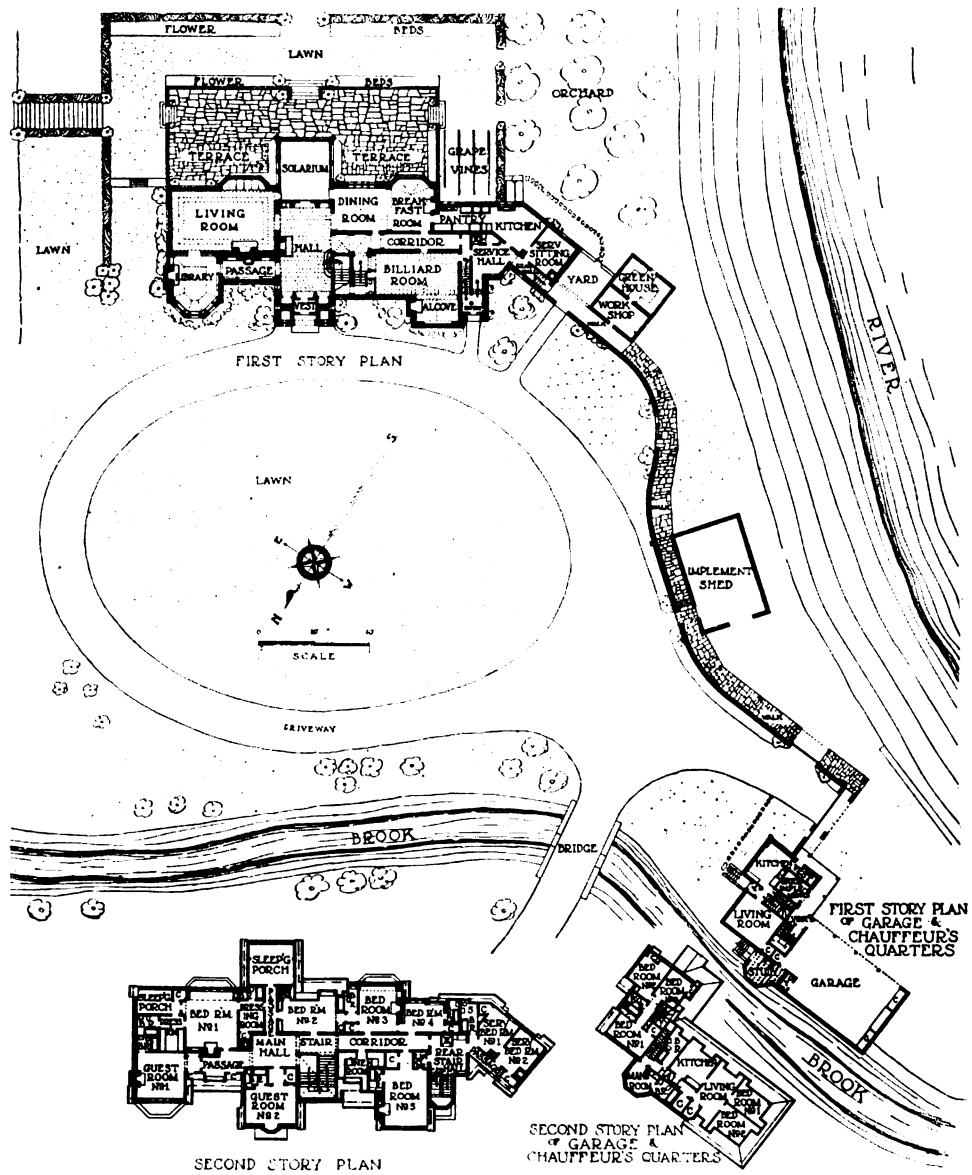


Henry Fuermann & Sons, Photo

Brust & Philipp, Milwaukee, Architects

Entrance Front, House, Mr. W. J. Kohler, "Riverbend Farm," Kohler, Wis. (Plans on back)





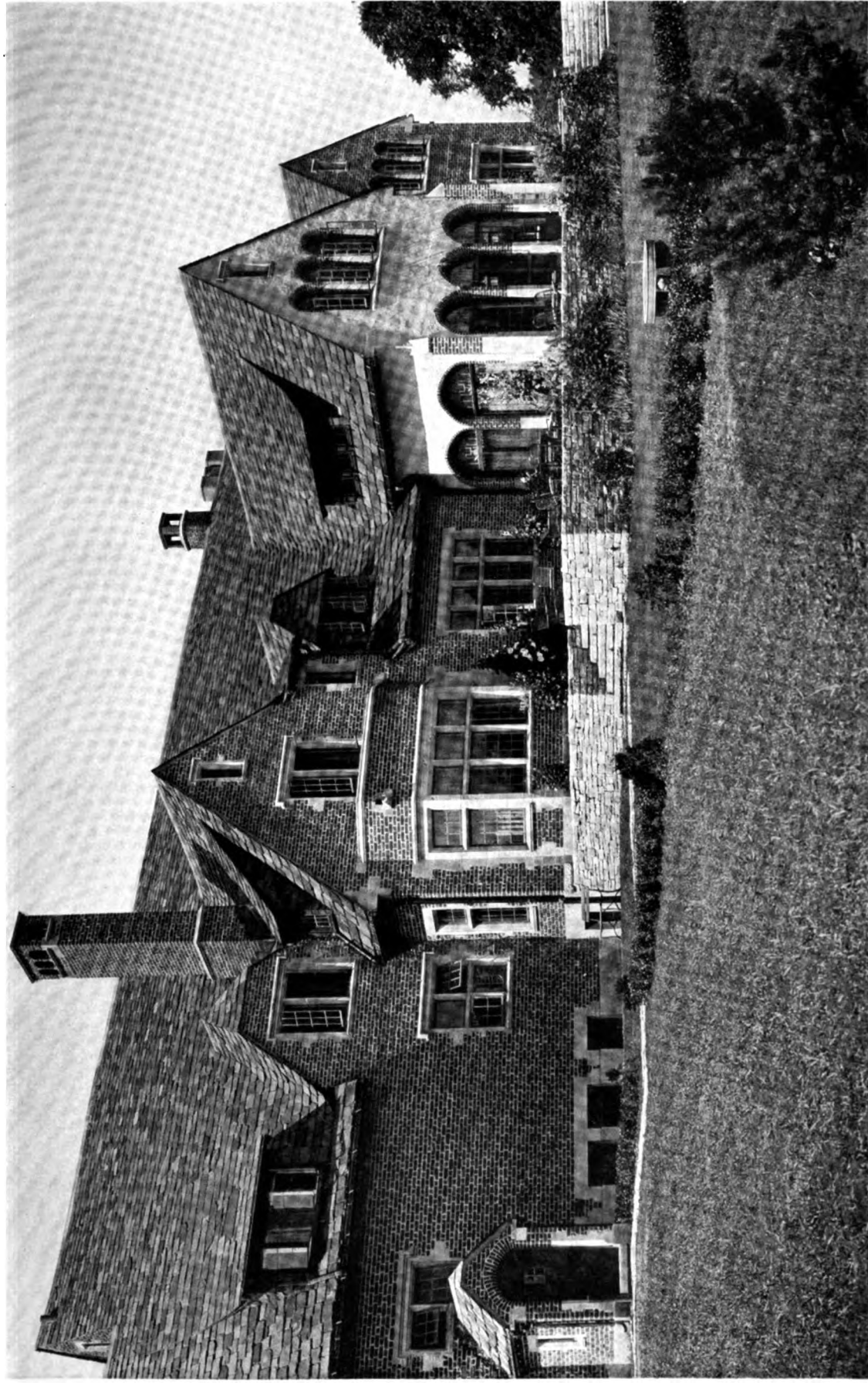
Plans, "Riverbend Farm," Kohler, Wis.

Brust & Philipp, Milwaukee, Architects

May, 1924

THE ARCHITECT

Plate XXVI

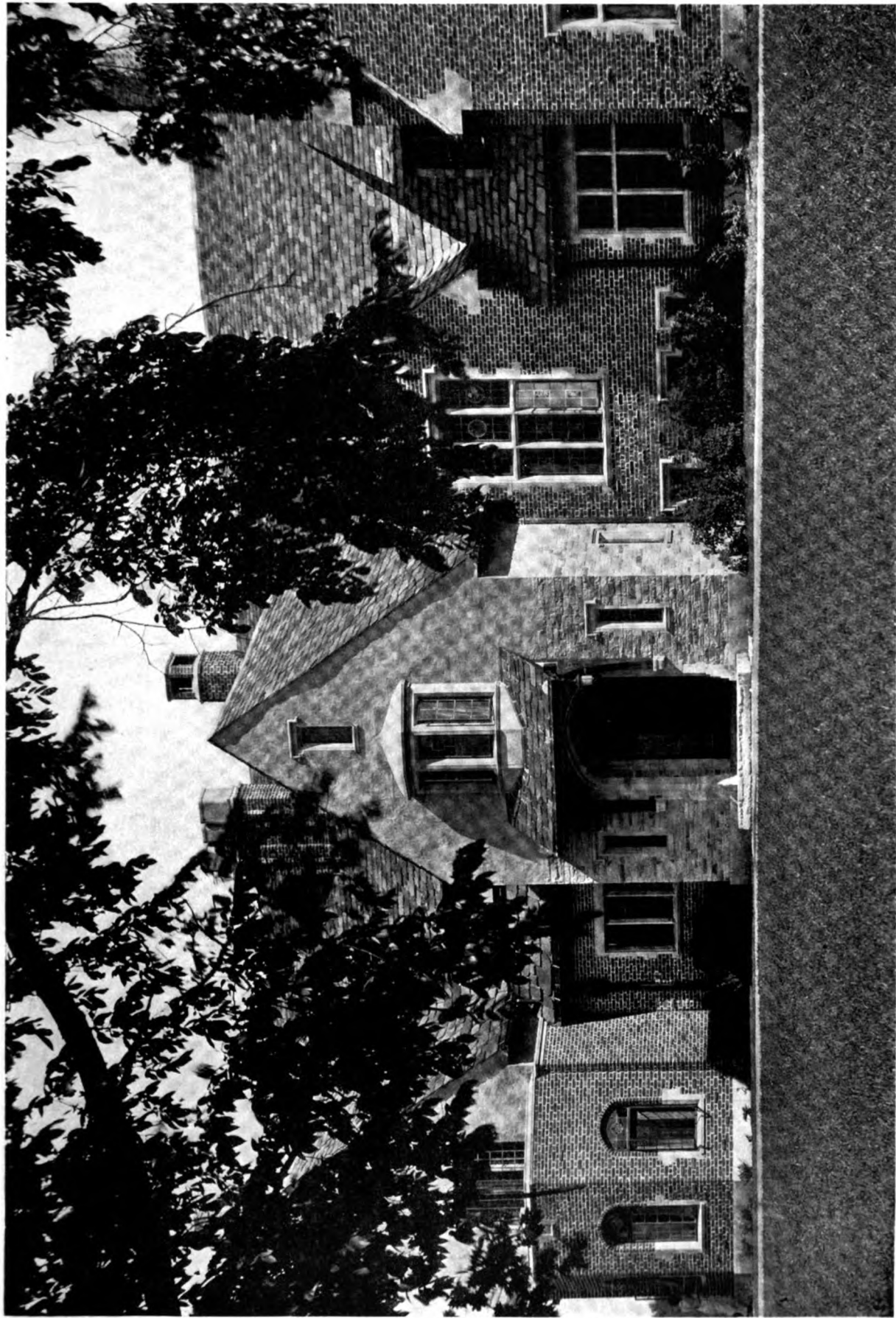


Henry Fuermann & Sons, Photo

Terrace Front, House, Mr. W. J. Kohler, 'Riverbend Farm,' Kohler, Wis.

Brust & Philipp, Milwaukee, Architects



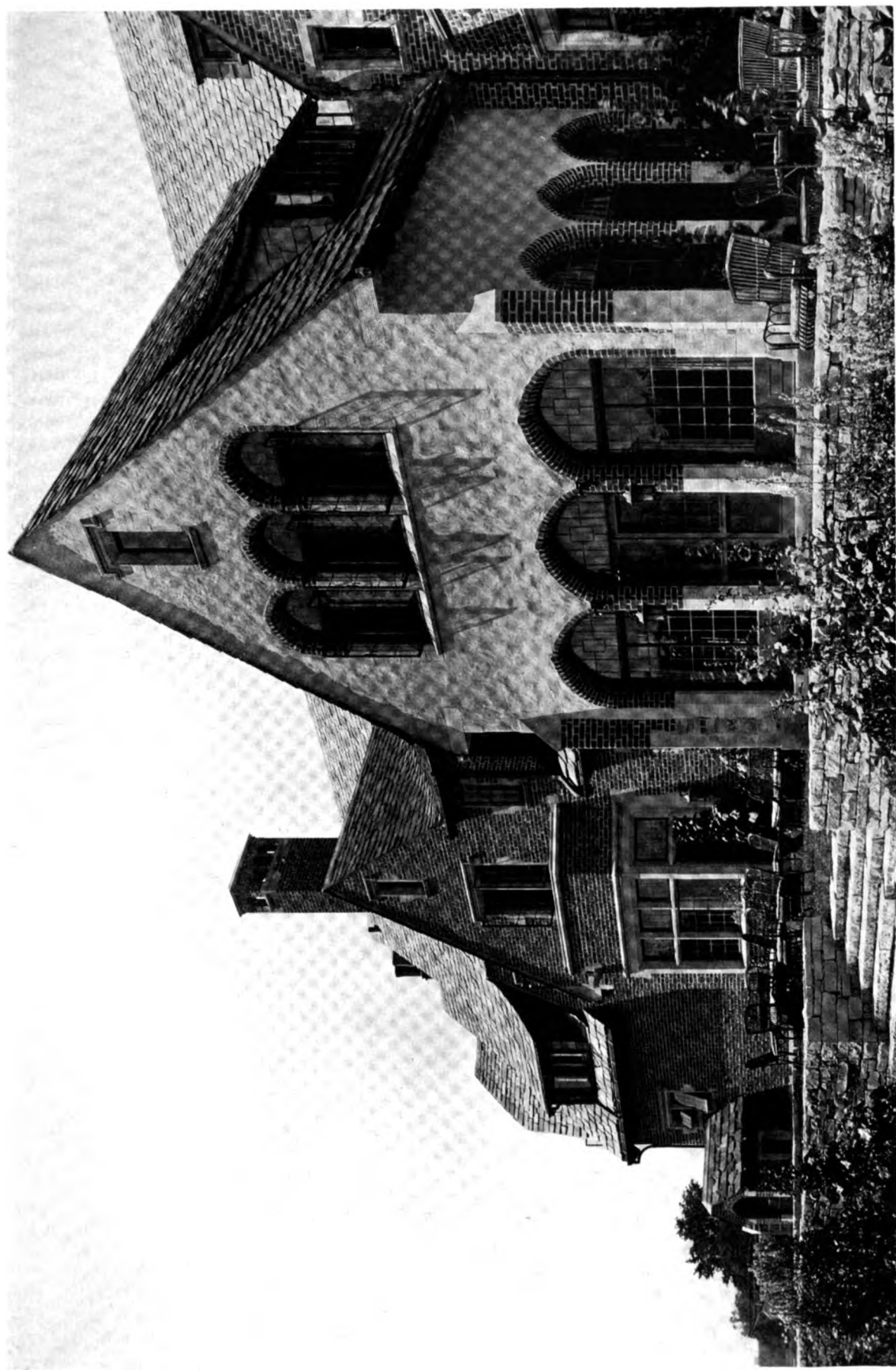


Henry Fuermann & Sons, *Photo*

Detail, House, Mr. W. J. Kohler, "Riverbend Farm," Kohler, Wis.

Brust & Philipp, Milwaukee, *Architects*





Henry Fuermann & Sons, Photo

Detail, House, Mr. W. J. Kohler, "Riverbend Farm," Kohler, Wis.

Brust & Philipp, Milwaukee, Architects



May, 1924

THE ARCHITECT

Plate XXIX



Henry Fuermann & Sons, *Photo*

Chauffeur's Cottage, "Riverbend Farm," Kohler, Wis.

Brust & Philipp, Milwaukee, *Architects*

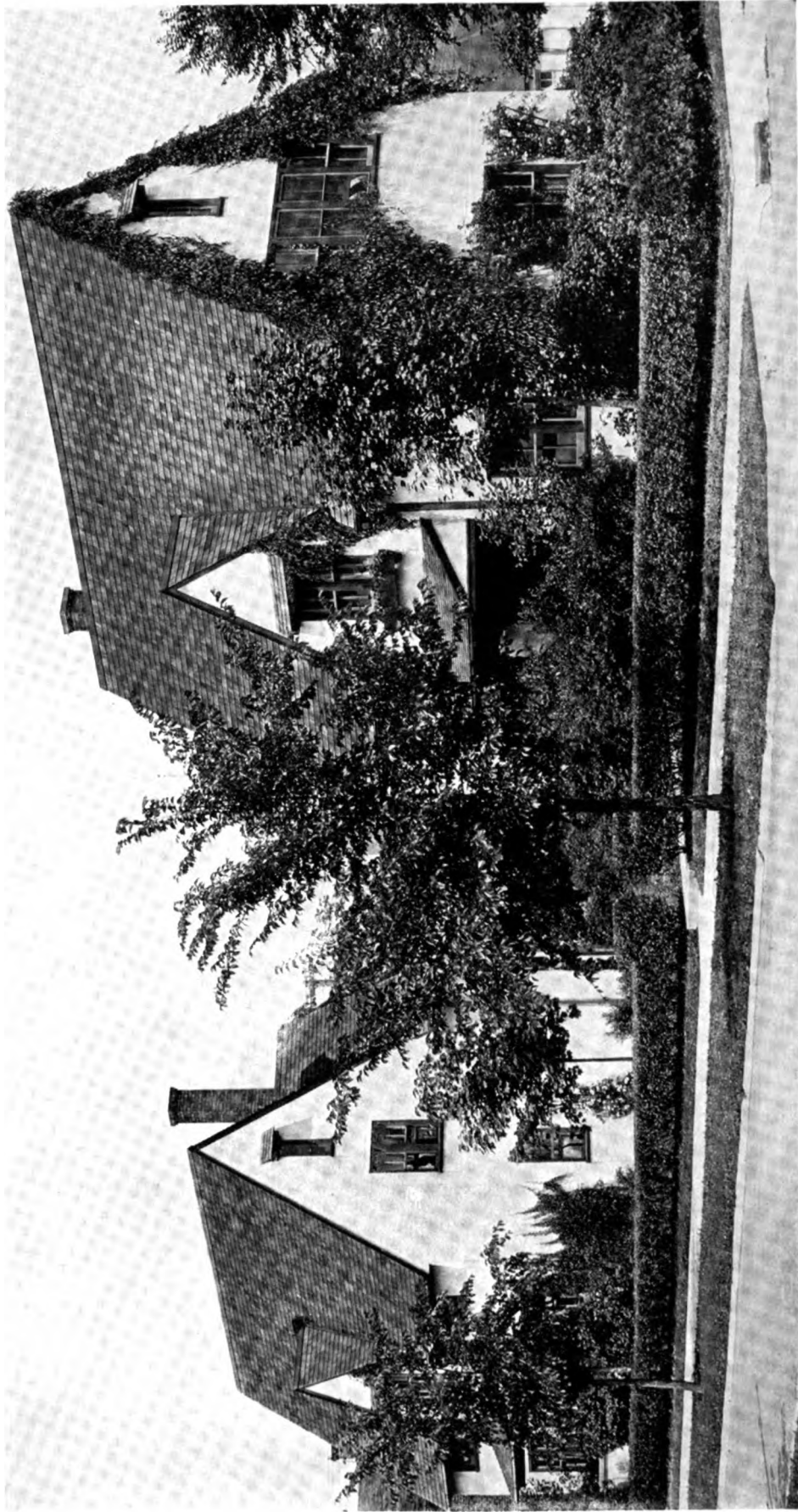




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THE ARCHITECT

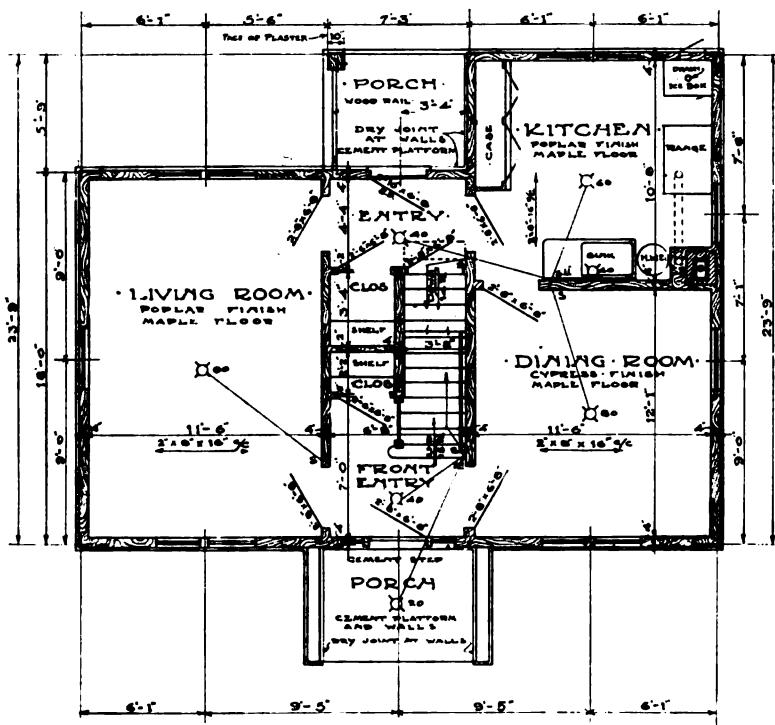
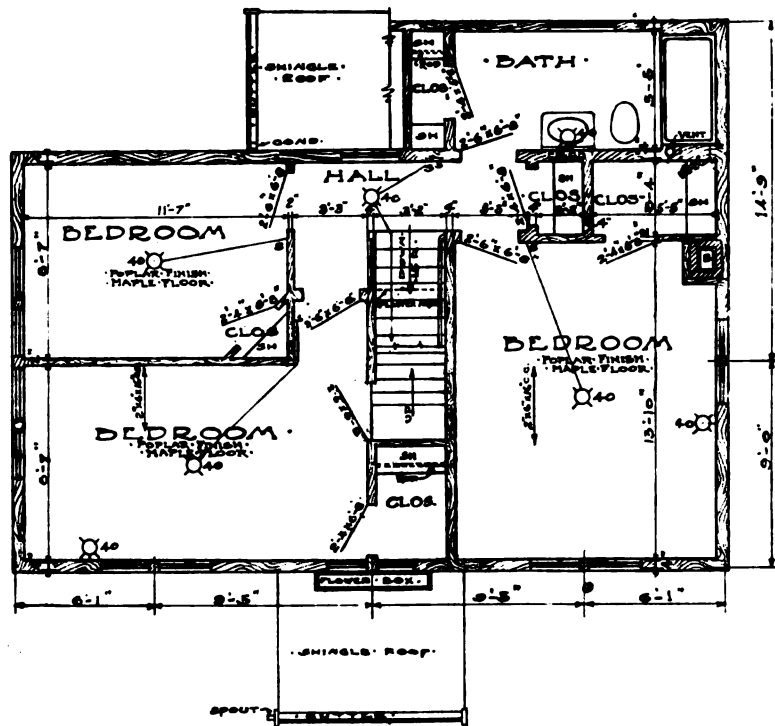
Plate XXX



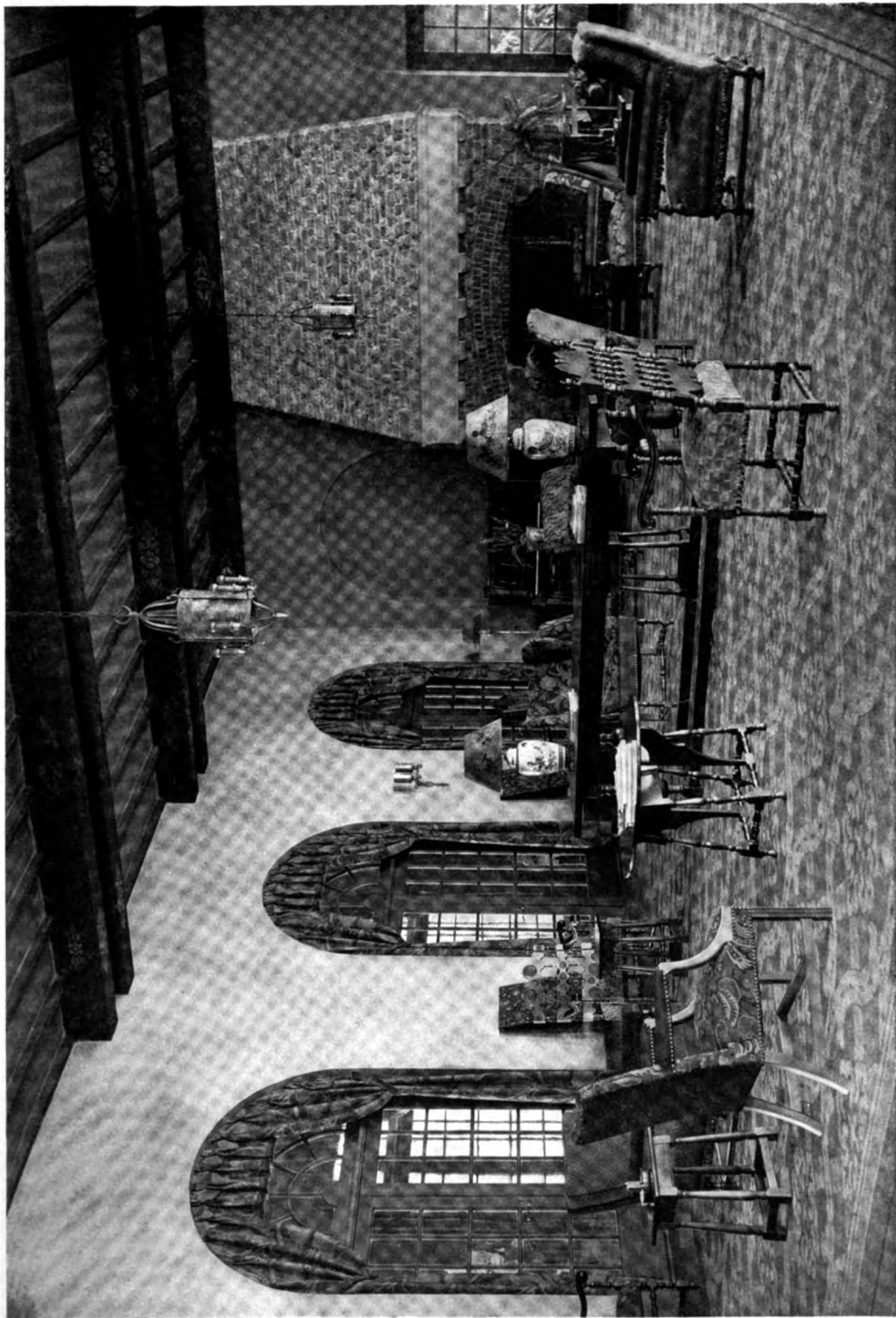
Henry Fuermann & Sons, *Photo*

Typical Cottage, Kohler Village, Wis. (Plans on back)

Brust & Philipp, Milwaukee, *Architects*



Plans, Typical Cottage, Kohler Village, Wis.  
 Brust & Philipp, Milwaukee, Architects

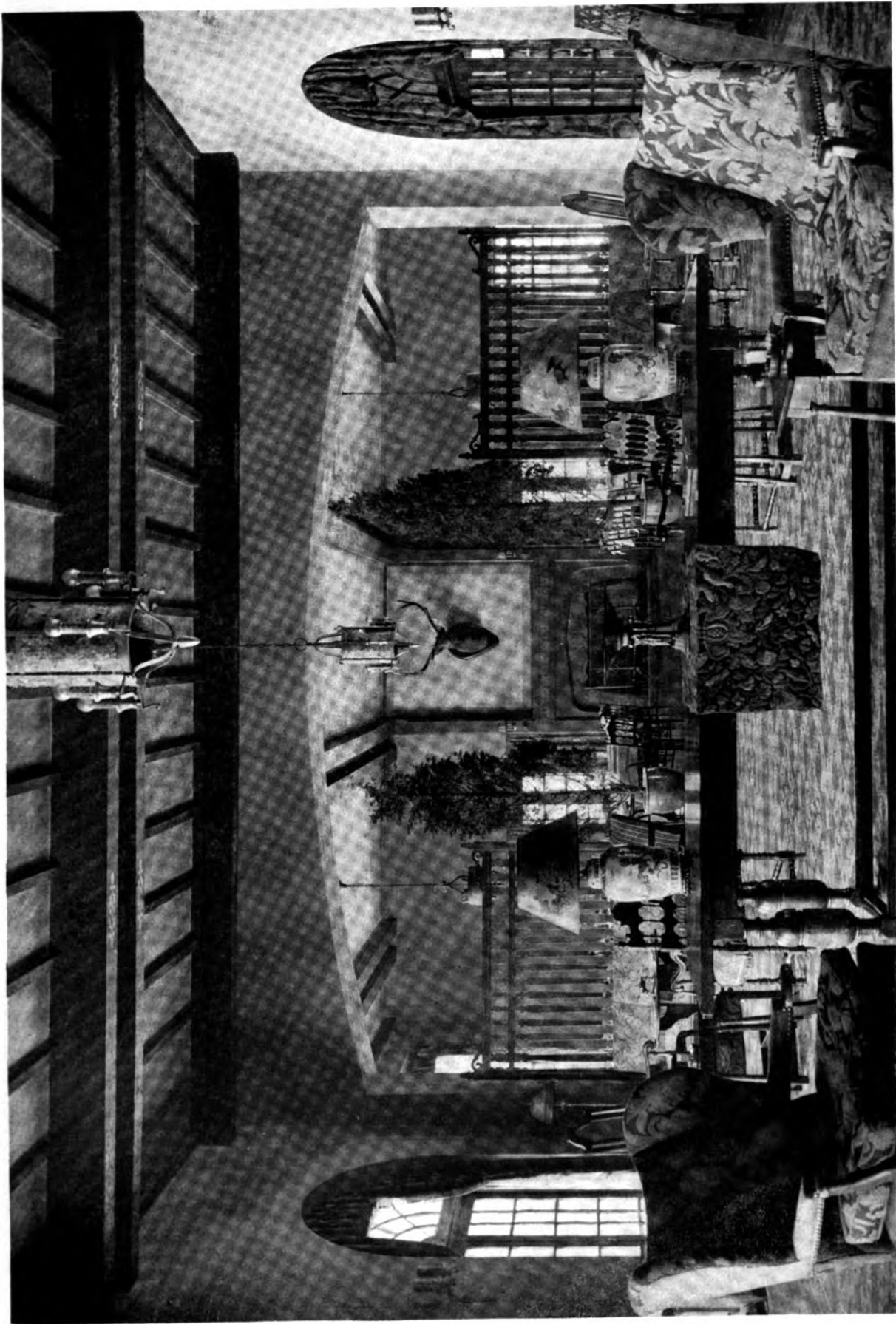


Kenneth Clark, Photo

Living-room, North Jersey Country Club, Paterson, N. J. (Exteriors and plans in a later issue)

Clifford C. Wendehack, New York, Architect

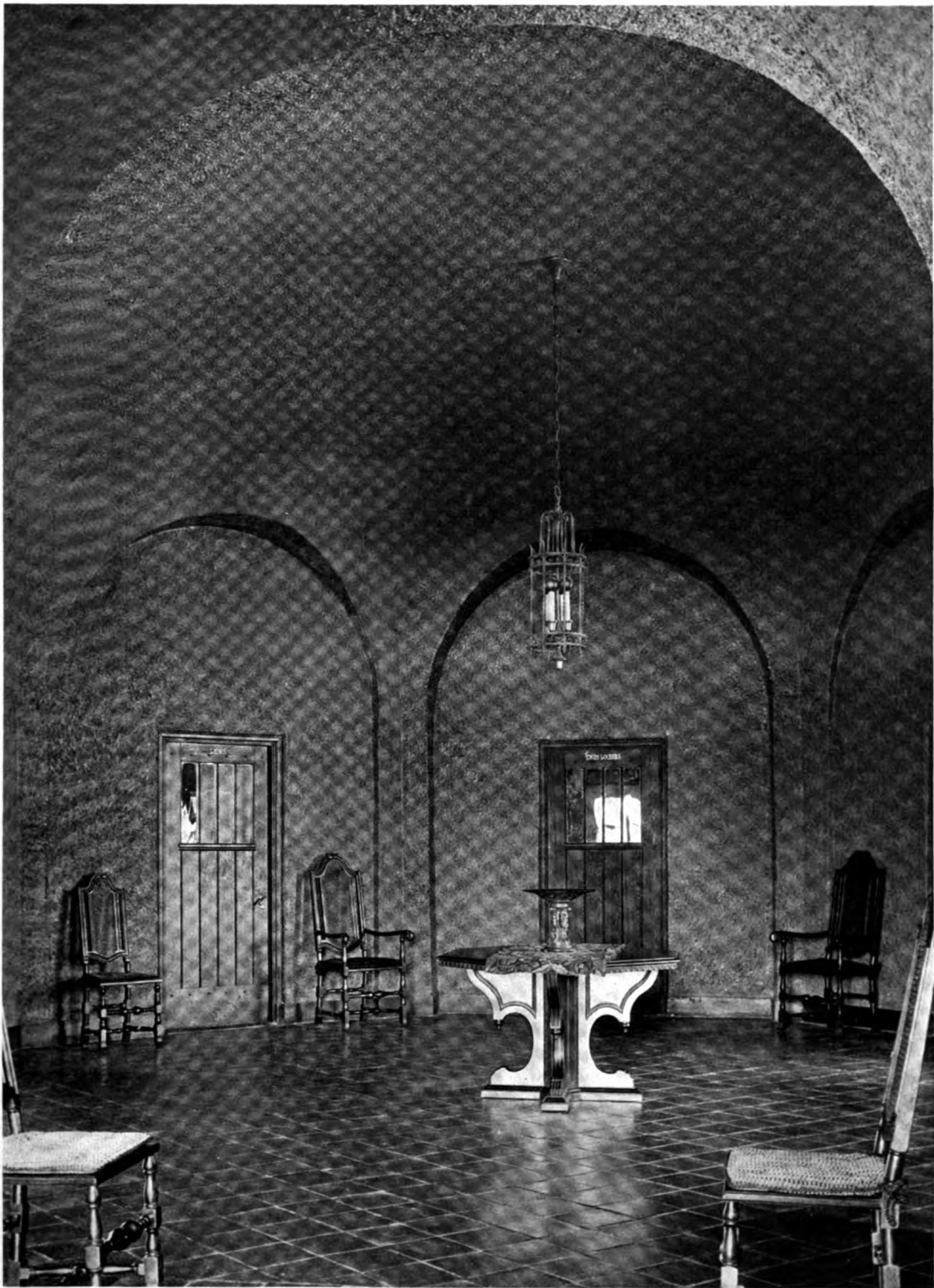




Kenneth Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*  
Living-room looking towards Dining-room, North Jersey Country Club, Paterson, N. J.





Kenneth Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

Entrance Lobby, North Jersey Country Club, Paterson, N. J.







Wurts Bros., Photo

Clinton Mackenzie, New York, Architect

Detail, Reception Room, Atelier, Mr. Clinton Mackenzie, 119 Broad Street, New York

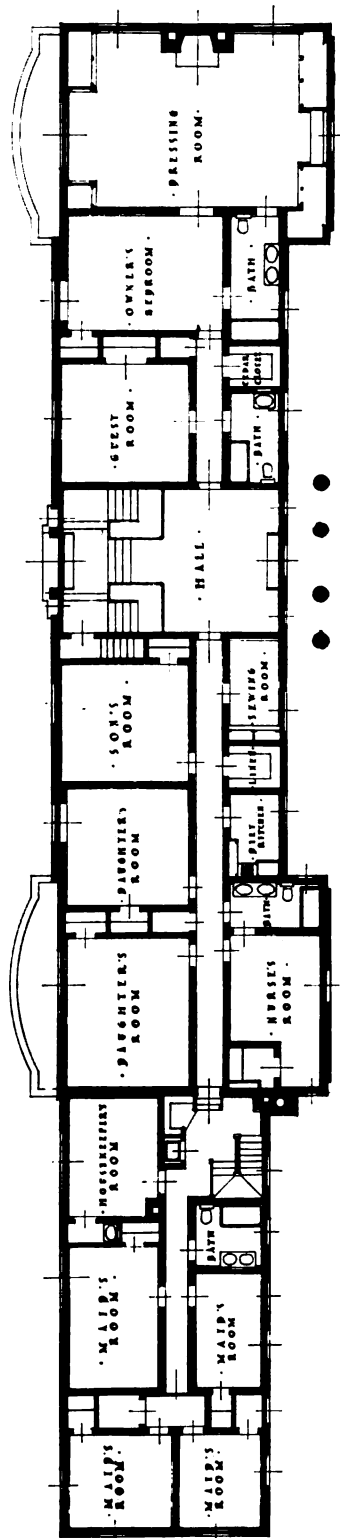




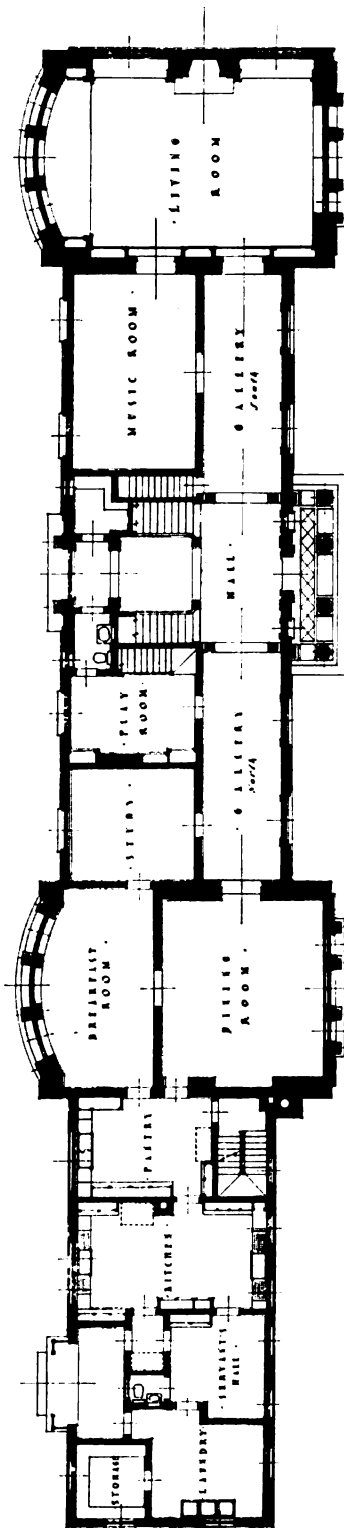
Paul J. Weber, *Photo*

Dwight James Baum, New York, *Architect*

House, Mr. William P. Hoffman, Fieldston, New York. (Plans on back)



~ SECOND FLOOR PLAN ~



~ FIRST FLOOR PLAN ~

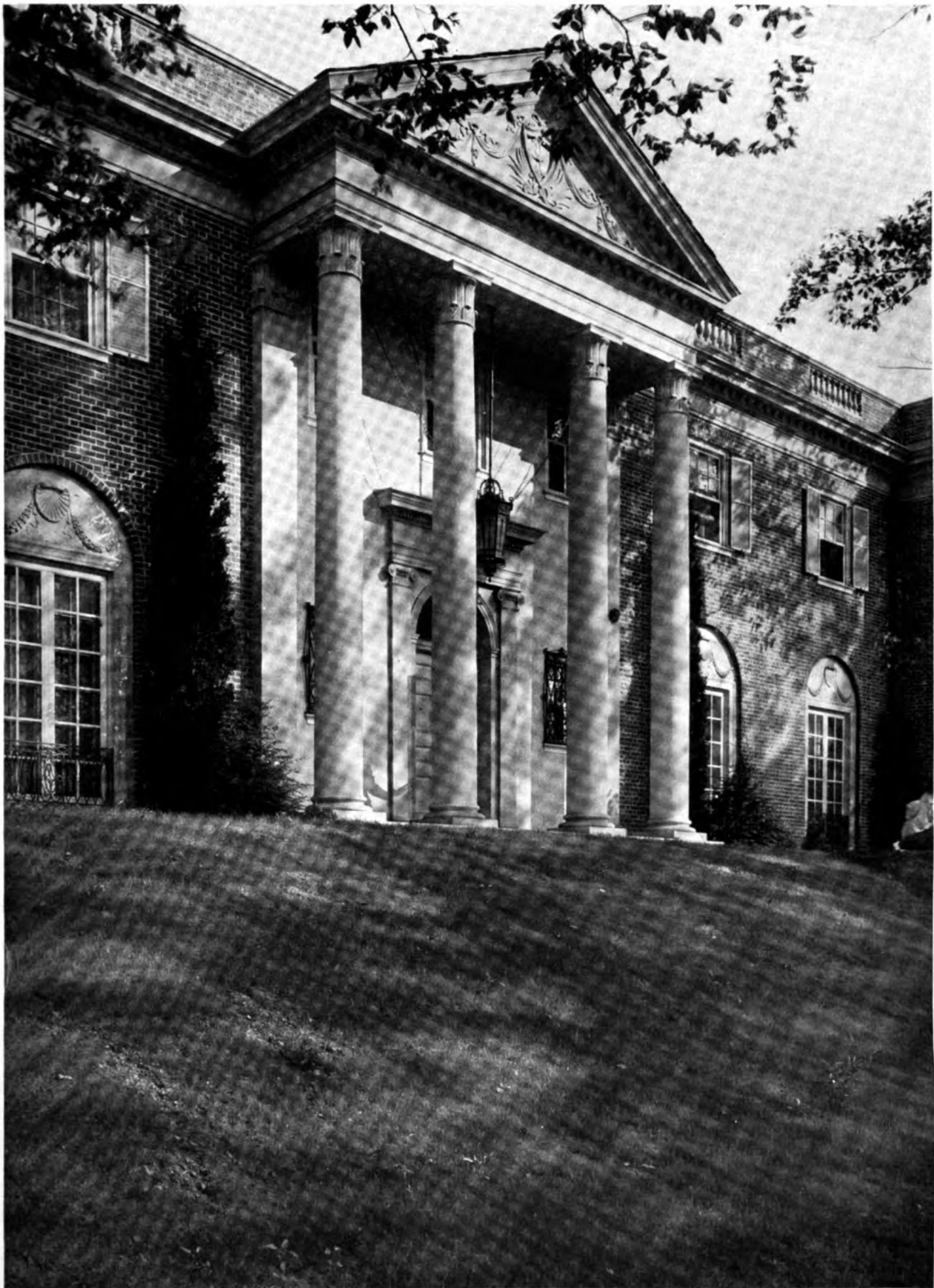
Plans, House, Mr. William P. Hoffman, Fieldston, New York  
 Dwight James Baum, New York, Architect



Dwight James Baum, New York, *Architect*

Entrance, House, Mr. William P. Hoffman, Fieldston, New York





John Wallace Gillies, *Photo*

Dwight James Baum, New York, *Architect*

Portico, House, Mr. William P. Hoffman, Fieldston, New York

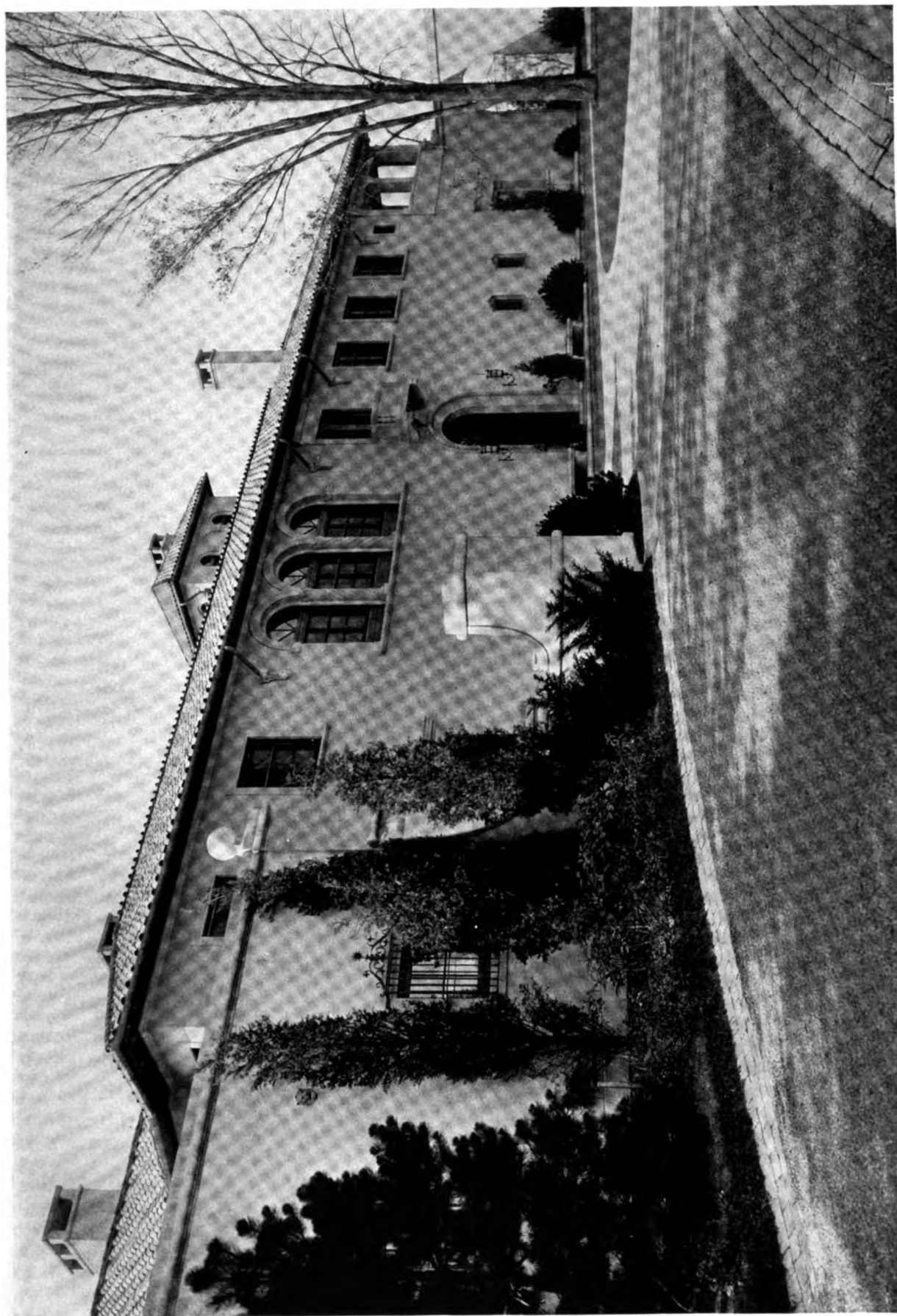




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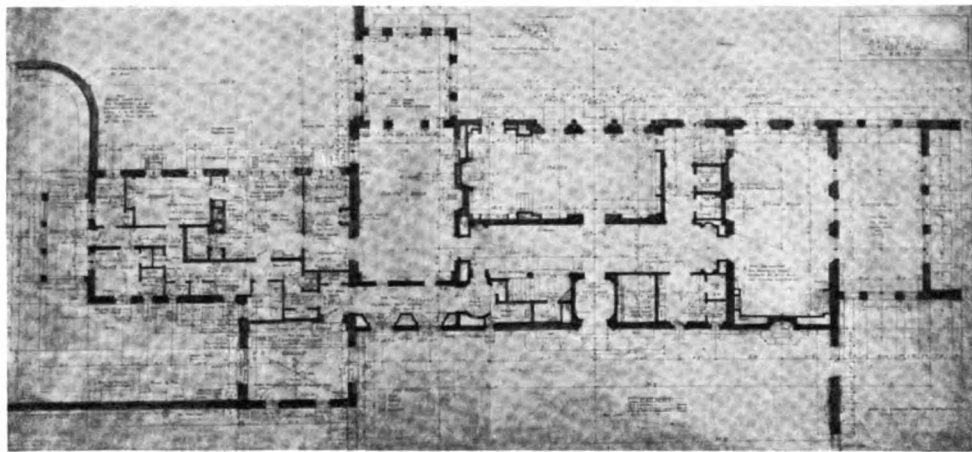
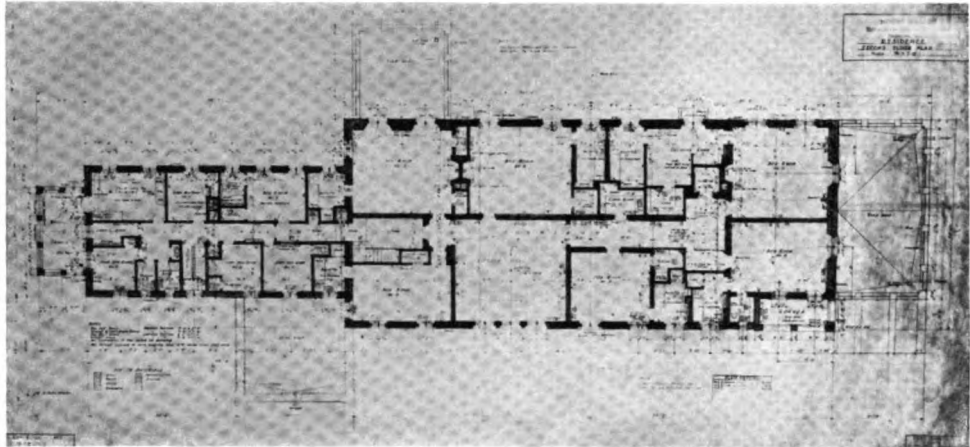
Plate XXXIX



Marr & Son, Photo

House, "Mount Walley," Brookline, Mass. (Plans on back)

Walter B. Kirby, New York, Architect



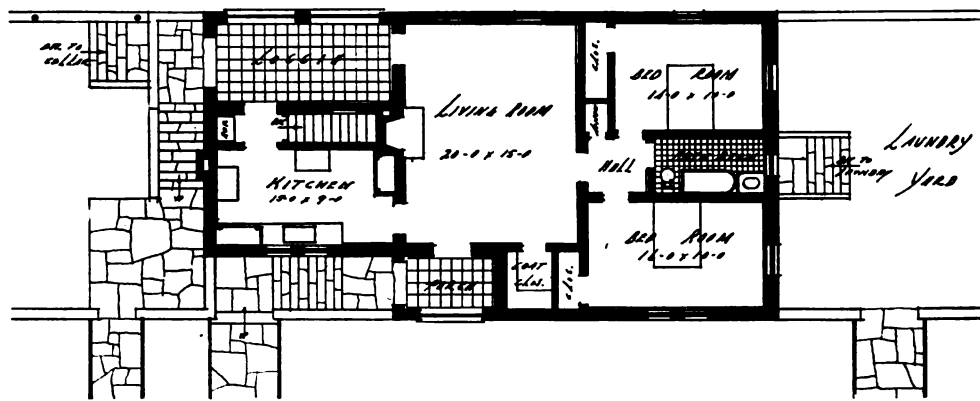
Plans, House, "Mount Walley," Brookline, Mass.  
Walter B. Kirby, New York, *Architect*



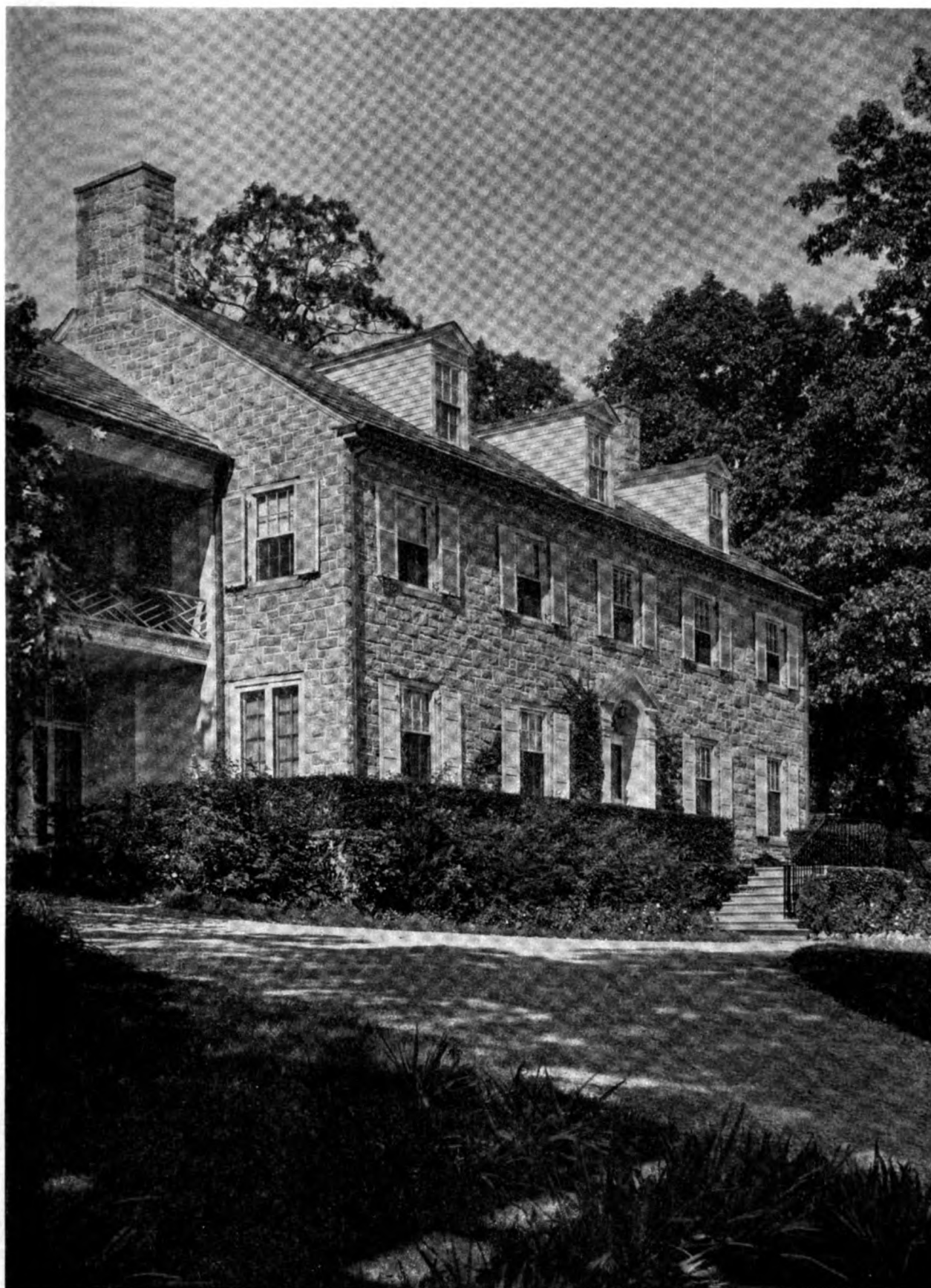
Marr & Son, Photo

Walter B. Kirby, New York, Architect

Gardener's Cottage, Farm Group, "Mount Walley," Brookline, Mass. (Plan on back)



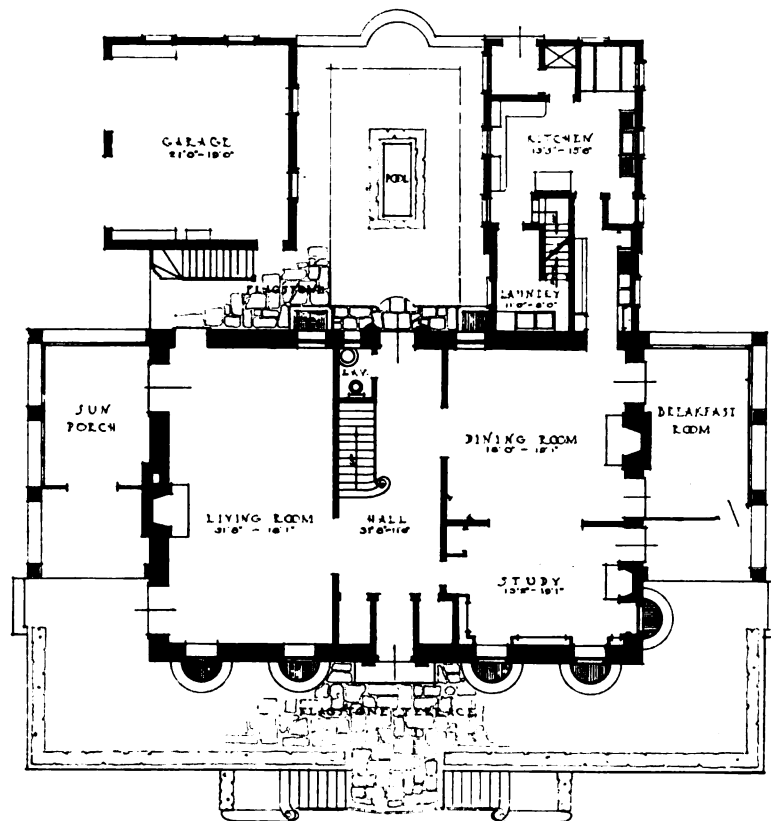
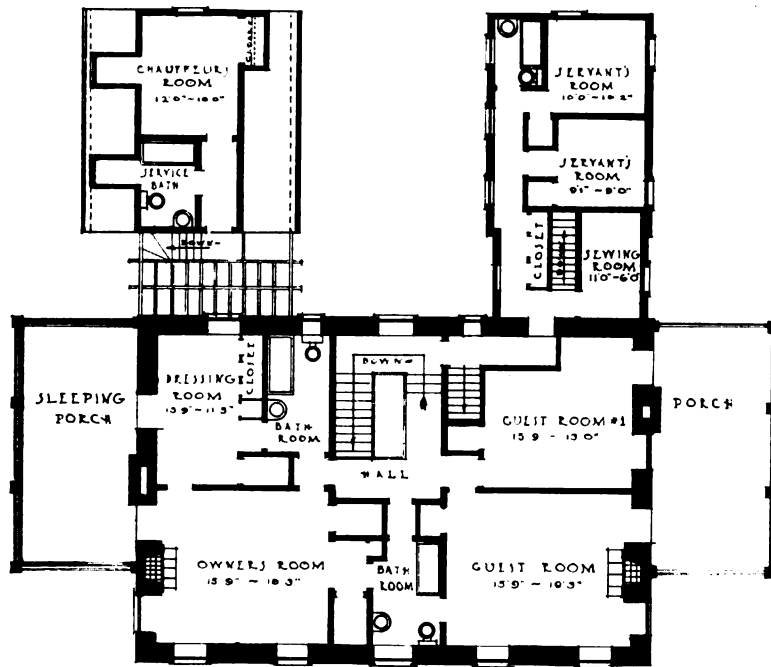
Plan, Gardener's Cottage, Farm Group, "Mount Walley," Brookline, Mass.  
Walter B. Kirby, New York, Architect



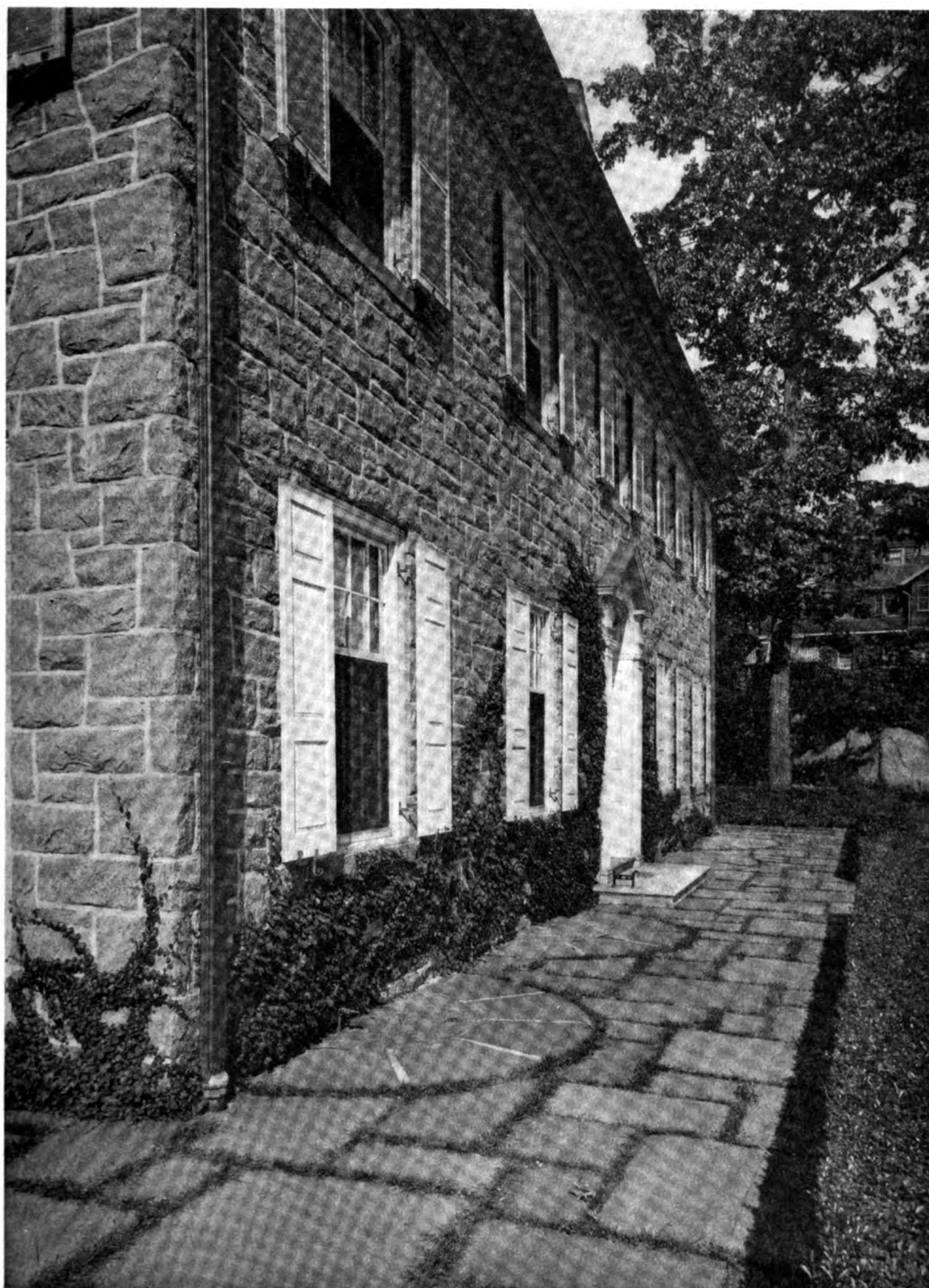
John Wallace Gillies, *Photo*

Dwight James Baum, New York, *Architect*

House, Mrs. L. Duncan Bulkley, Riverdale, New York. (Plans on back)



Plans, House, Mrs. L. Duncan Bulkley, Riverdale, New York  
 Dwight James Baum, New York, *Architect*



John Wallace Gillies, *Photo*

Dwight James Baum, New York, *Architect*

Detail, House, Mrs. L. Duncan Bulkley, Riverdale, New York







Trowbridge, Photo

Glenview Country Club, Glenview, Wis.

Holabird & Roche, Chicago, Architects





Trowbridge, Photo

Dining-room, Glenview Country Club, Glenview, Wis.

Holabird & Roche, Chicago, Architects

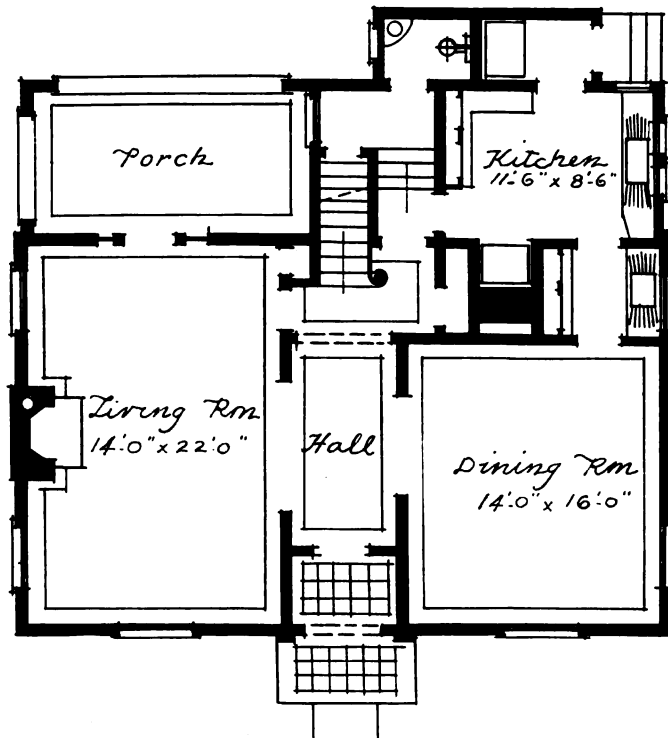
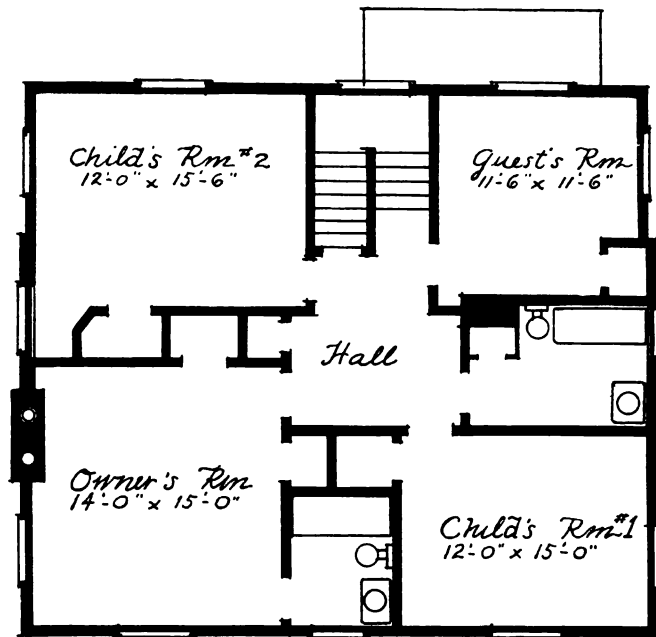




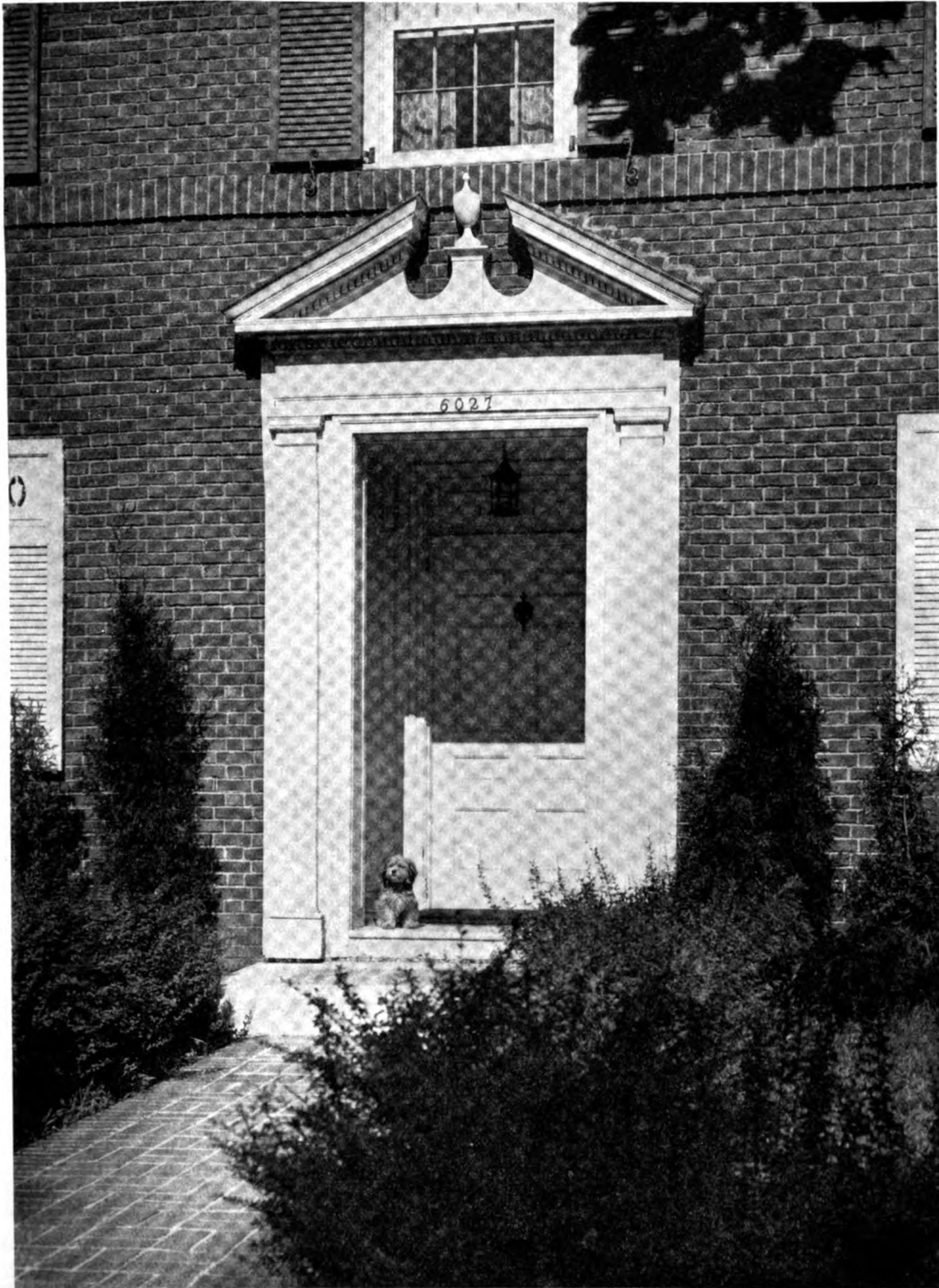
R. V. Smutny, *Photo*

Dwight James Baum, New York, *Architect*

House, Mr. Robert Fein, Riverdale, New York. (Plans on back)



Plans. House, Mr. Robert Fein, Riverdale, New York  
 Dwight James Baum, New York, Architect



R. V. Smutny, *Photo*

Dwight James Baum, New York, *Architect*

Entrance, House, Mr. Robert Fein, Riverdale, New York

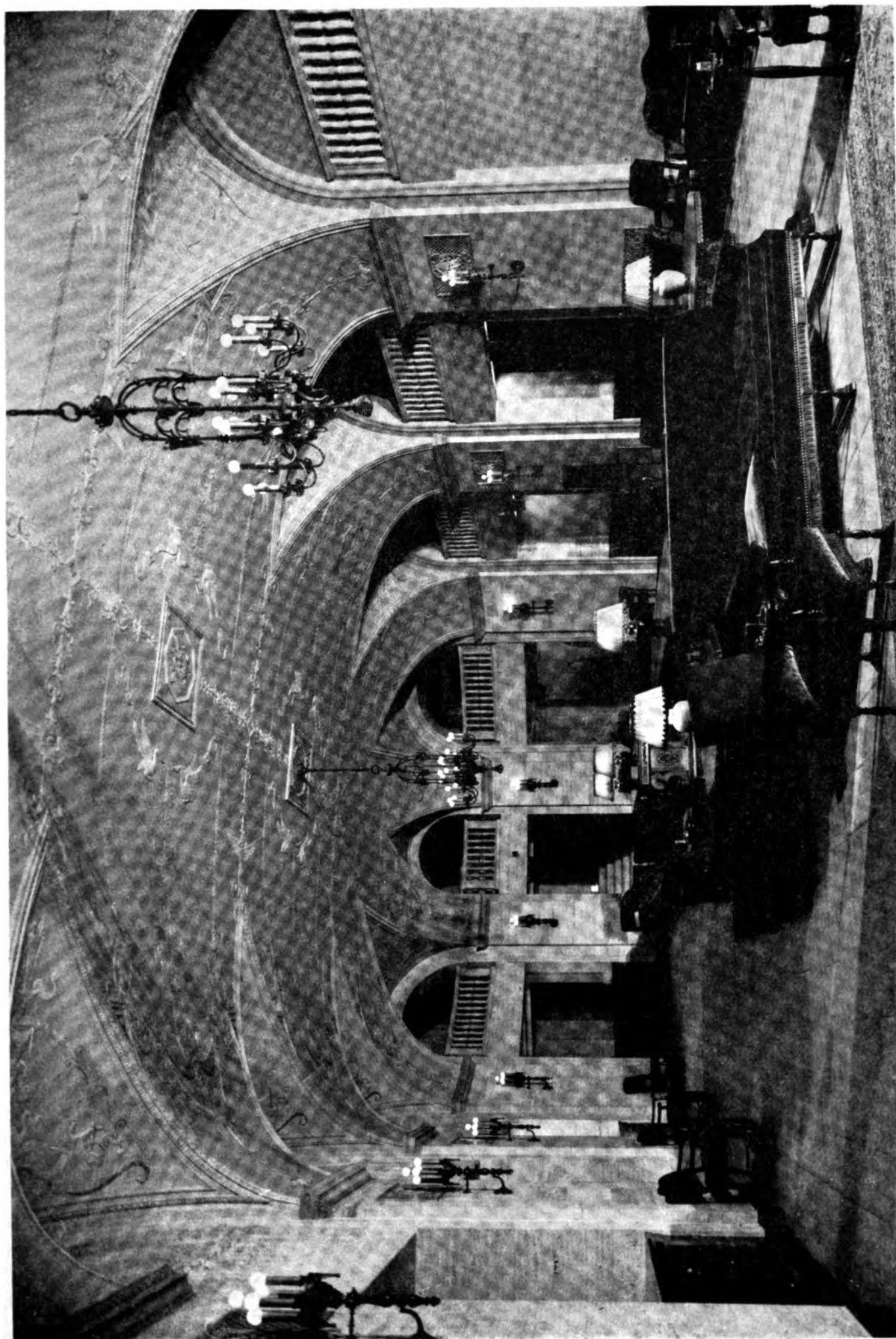




May, 1924

THE ARCHITECT

Plate XLVII



Trowbridge, Photo

Lobby, Morton Hotel, Grand Rapids, Mich.

Holabird & Roche, Chicago, Architects





Trowbridge, Photo

Dining-room, Morton Hotel, Grand Rapids, Mich.

Holabird & Roche, Chicago, Architects





Atlanta-Biltmore Hotel, Atlanta, Ga.  
 Bowman Hotels  
 Mr. John McE. Bowman, President

Schultze & Weaver, Architects, New York City  
 Clyde R. Place, Consulting Engineer  
 Farrell Heating & Plumbing Co., Atlanta, Ga., Plumbing Contractors

# Anaconda Brass Pipe in the newest Biltmore

The new Atlanta-Biltmore Hotel is equipped with water service lines of Anaconda Guaranteed Brass Pipe.

It is significant that the architects to hotel owners of such wide experience in operating superior hotels have chosen Anaconda Brass Pipe to complete the perfection of the service.

*"Brass Pipe for Water Service" gives valuable information on plumbing costs. Sent upon request.*

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## Editorial Comment

(Continued from page 126)

or dislocated a few vertebræ in our backs trying to put on our trousers in an upper. (The tailor ought to make sleeping-car trousers with sliding seats.) And our clients don't like it if we take a drawing-room with two railroad tickets for an ordinary inspection. So we wish the western engineer the best of luck with the Pullman Company, who haven't made a change in design for a couple of decades, and who think that a change in a sleeping-car layout is about as imminent as perpetual motion. They have, it is true, changed from wood to steel, but they still imitate wood, showing that their heart is not in the change. The beautiful marquetry inlaying in the upper berth, that we used to try to pick out with a penknife, has disappeared, and there is a sign asking the *voyageurs* not to use the wash-room as a smoking-room in the early morning. Otherwise it is the same.

DEAR MR. FORBES:

I would be greatly obliged if you would insert a short notice about the Paris Prize Memorial Fund of the Beaux-Arts Institute of Design. This is a fund gotten up as a memorial to Lloyd Warren, who was Director of the Beaux-Arts Institute of Design, and who died in November, 1922.

The Institute sends one man to the École des Beaux-Arts in Paris each year, after winning a national architectural competition. He receives the sum of about \$2000 a year, for two years, for his expenses and cost of travel.

The Institute is raising \$40,000 to add to the existing endowment, in order to make this prize permanent, and fully endowed, which it has not been in the past. Up to the present time we have received nearly \$25,000 from architects of all kinds, with and without Beaux-Arts training or interest, and from many private individuals.

The work of the Beaux-Arts Institute, at 126 East 75th Street, in giving practically free education in architecture, sculpture, and mural decoration, is well known throughout the country. It now has over fourteen hundred students, both college men and draftsmen.

We would appreciate it highly if you would print this letter in your next issue. Contributions may be sent to Henry R. Sedgwick, Treasurer, 522 Fifth Avenue, New York City.

Very truly yours,

PHILIP L. GOODWIN,  
Trustee, and Chairman of the  
Finance Committee.

DEAR MR. FORBES:

The views of your correspondent who advocates advertising by architects interest me greatly. While not an architect, I am one of those who take a great deal of pleasure in reading the architectural magazines, particularly THE ARCHITECT, and from this standpoint may say that the question strikes me as altogether the way in which it is done. What is it that Ralph Waldo Emerson says somewhere in speaking of the view which should be taken of any occupation no matter how lowly?

“Who does it as for Thy laws  
Makes that and the action fine.”

This seems to me to sum up the point from the architect's as well as the public's standpoint. A form of advertising which is dignified, avoids flippancy, over-statements, invidious comparisons, or other objectionable features, and simply presents the architect's identity and specialized equipment for certain work together with good pictorial illustration of some of his buildings, surely there can be no reasonable objection to this, and I am of the opinion it would stimulate a better appreciation of the architect's service and do a whole lot of good in bringing about a betterment in the character of our current building work. Yours very truly,

## Olde Stonesfield Roofs and Flagging



John McGlynn residence,  
Merion, Pa.

Seeburger & Rabenold,  
Architects

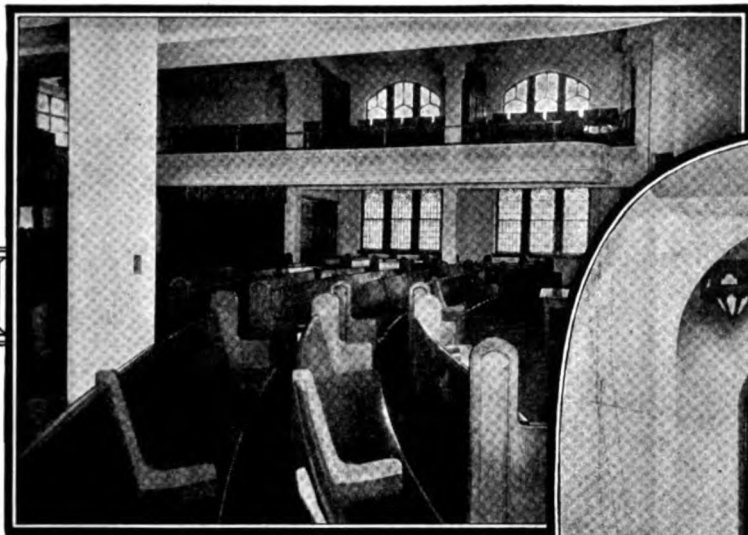
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Architects: Spier and Gehrke,  
Park Building, Detroit



Photographs show the interior of the Grand River Evangelical Church, Detroit, Michigan. In the entrance lobby, the floor is Gold-Seal Treadlite Tile. Gold-Seal Cork Carpet was used in the nave, chancel and aisles; Gold-Seal Battleship Linoleum in the Sunday School and Reading Room.

## The Problem of Church Floors

The reverential stillness of worship must not be broken by the echoing tread of late arrivals or by unnecessary noise during the service. It is desirable, too, that the floor be warm and comfortable underfoot. Other requirements, too numerous to list here, make the problem of church floors one of careful selection.

Bonded Floors offer a solution that fills all these requirements. In every type—Gold-Seal Battleship Linoleum, Gold-Seal Treadlite Tile, Gold-Seal Rubber Tile, Gold-Seal Cork Tile, and Gold-Seal Cork Carpet—these floors are absolutely noise-deadening, comfortable to kneel on, warm to the feet. And they have the added advantage of being appropriate and beautiful in color and pattern.



Booklets showing typical installations, pattern suggestions, specifications, and details will be sent on request.

The experience of our flooring engineers, the assistance of our designers, scientific installation of high grade materials, a nationwide organization, the safeguard of a Guaranty Bond—all of these are at your command.

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Division of Congoleum Company, Inc.

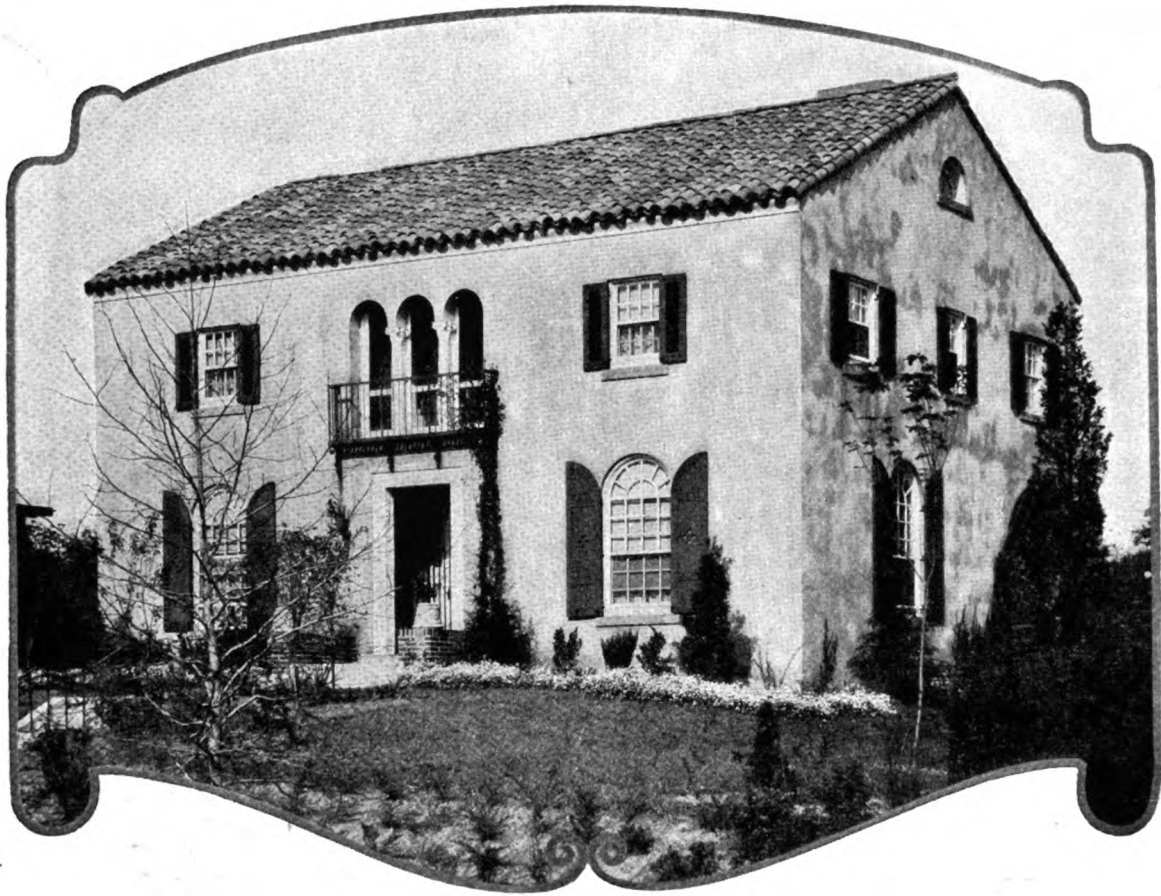
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*E. H. Glidden, Architect*

THE growing popularity of Mission architecture is due in no small measure to the colorful roofing effects which its use permits. IMPERIAL Tapered Mission Tiles harmonize ideally with this type of architecture, simulating as they do the rich, mellow tones of ancient Spanish roofs. Somewhat crude in finish and texture, these tiles closely resemble the old hand-made product.

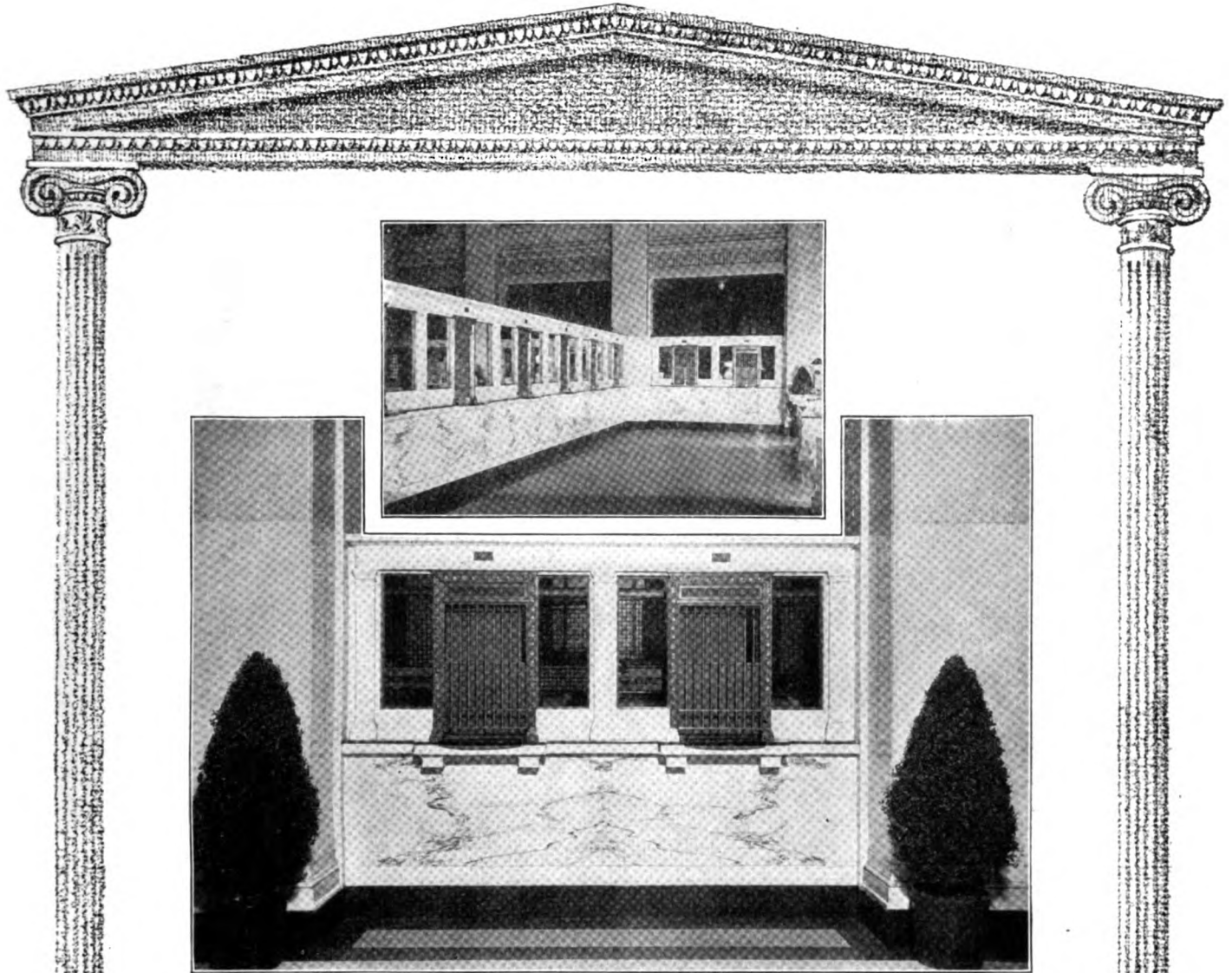
Aside from their beauty, IMPERIAL Tapered Mission Tiles provide absolute protection from fire and the elements. Because they will outlast any structure, they are easily the most economical roofing material you can specify.

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**Tapered Mission Tiles**

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565 Fifth Avenue, New York City



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 Madison-Kedzie State Bank, Chicago, Ill.  
 Cady & Crosby, Architects  
 Henry Marble Company, Contractors

## Madre Veined Alabama

IT is the irregular regularity of the veining in Madre Veined Alabama that gives it its peculiar charm.

Its often bizarre black veinings on a cream-white background, when laid in matched panels, are unique in domestic marbles.

It has been classed as America's Povanazzo marble, so nearly does it simulate that beautiful material.

We would be glad to send you a picture of this interesting marble in its natural colors, showing the beauty of its matched veinings, if you will write us to-day.

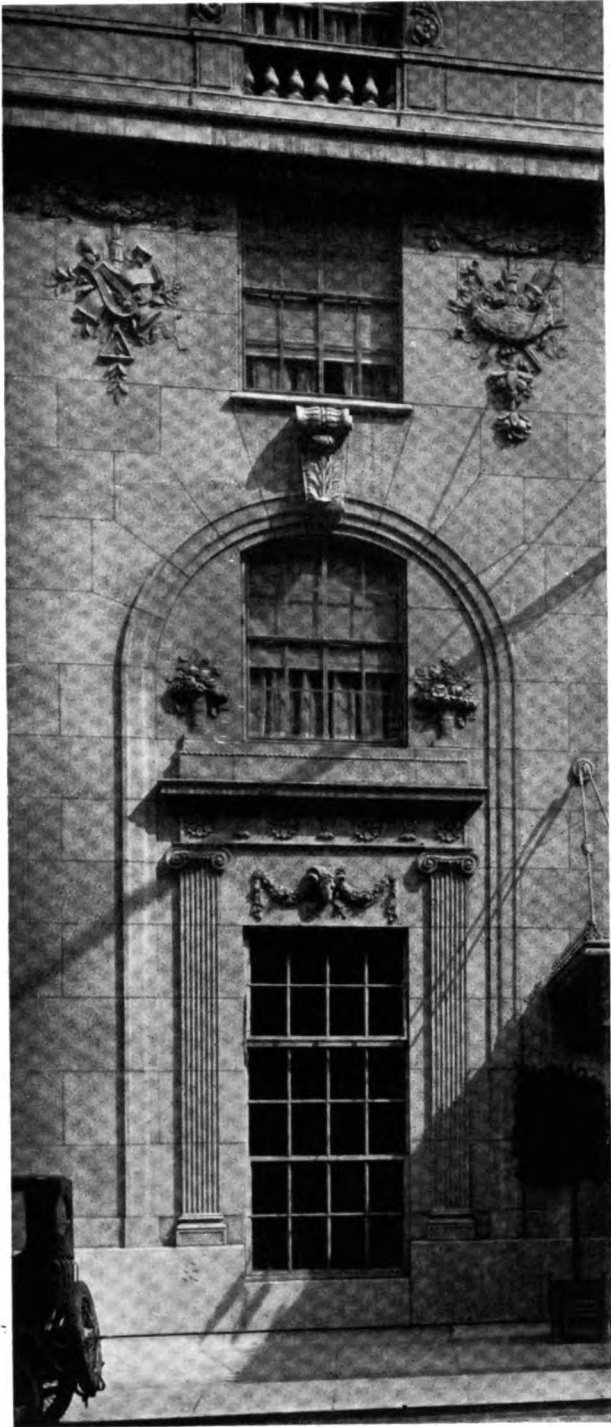
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Detail, Hotel Ambassador, New York  
Warren & Wetmore, Architects

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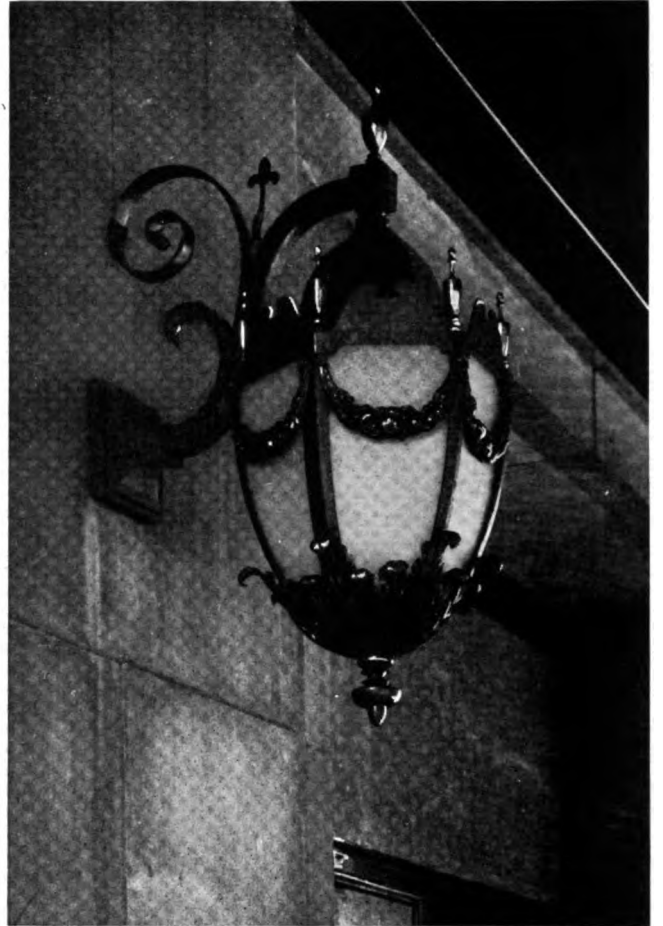


Illustration represents one of several lanterns made in a combination of wrought iron and wrought bronze with polished brass finials for the Alamac Hotel, Broadway at 71st Street, New York City

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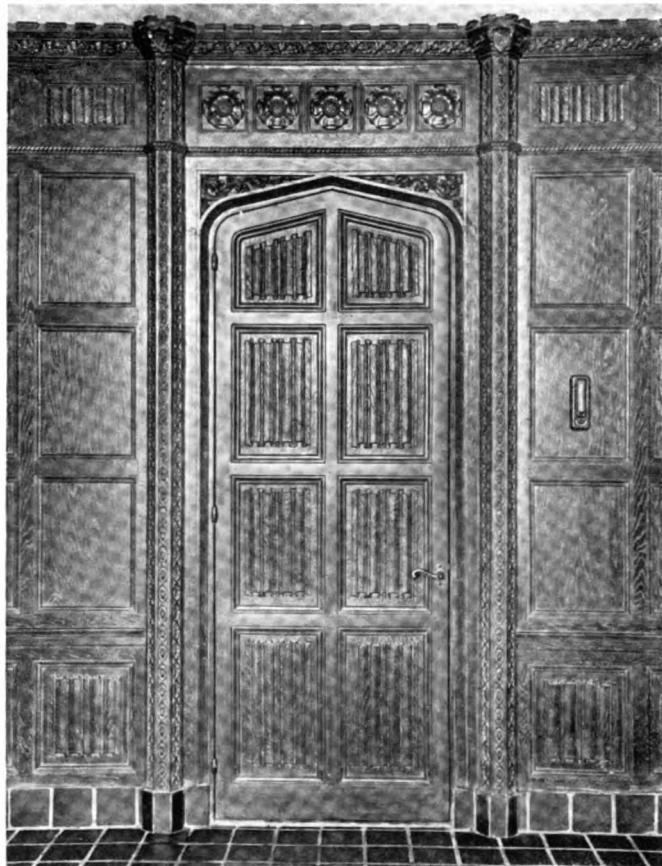
NEW YORK



*Detail of Residence, Huntington, Long Island. Wilson Eyre, Architect*

**A**CHARMING brick composition in which the plastic nature of brick construction is evident. The projecting coping of the gable, resting on corbeled shoulders, the round window, and the chimney tops, show how easily brick fit into the architect's design. In "Architectural Details in Brickwork" you will find many

other examples of artistic brickwork in which only standard brick are used. The half-tone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery. Address, American Face Brick Association, 1762 Peoples Life Building, Chicago, Illinois.



DETAIL, PRIVATE DINING-ROOM, NEW YORK "TIMES"  
Ludlow & Peabody, Architects

EXECUTED ENTIRELY IN  
**DURETTA COMPOSITION**

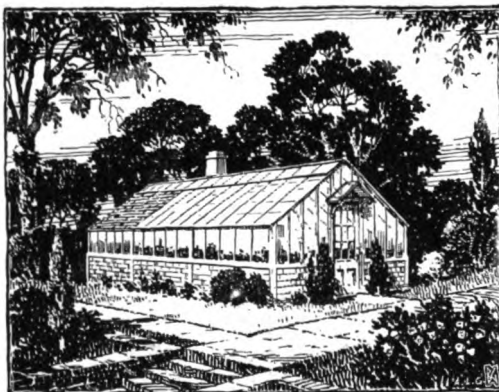
An exact fireproof imitation of plain and carved woodwork, especially adapted to reproducing antiques, panels, wainscoting, doors, etc.

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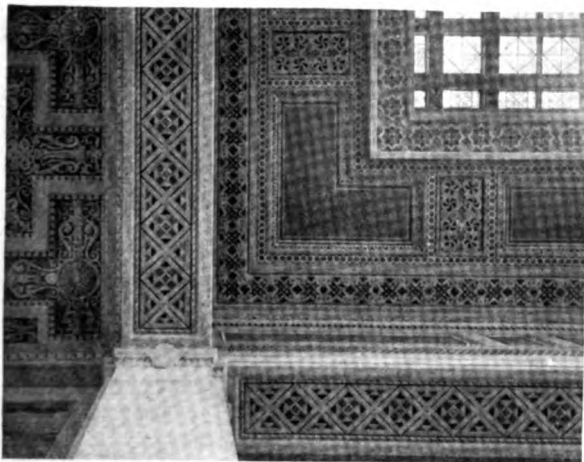
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Detail, Ceiling, Trading Room, New York Cotton Exchange  
 Donn Barber, Architect

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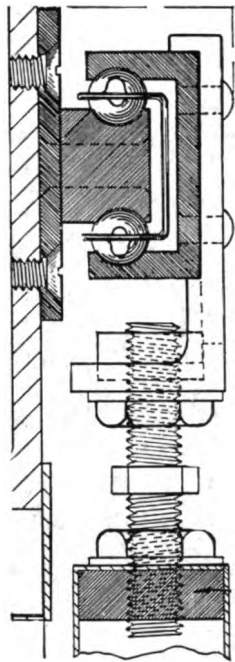
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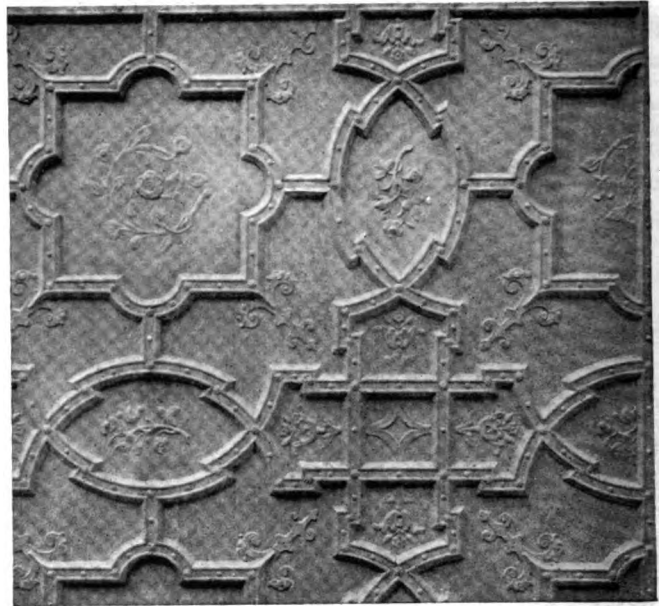
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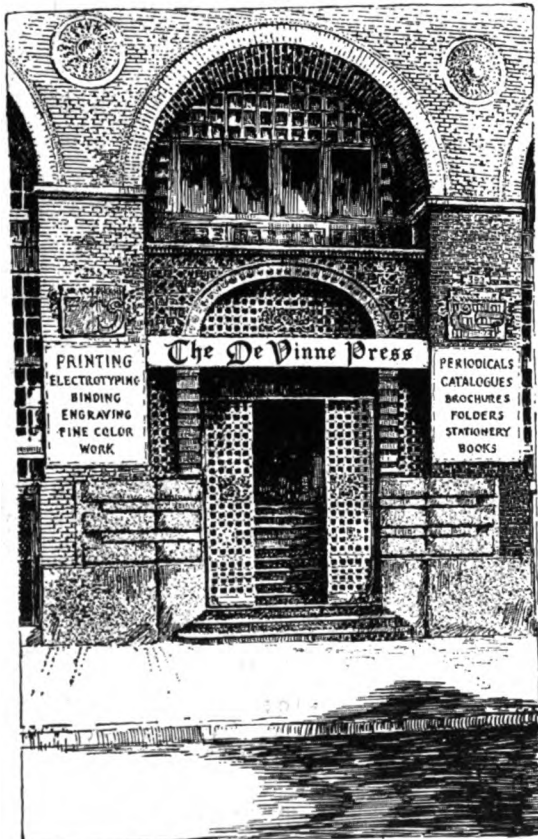
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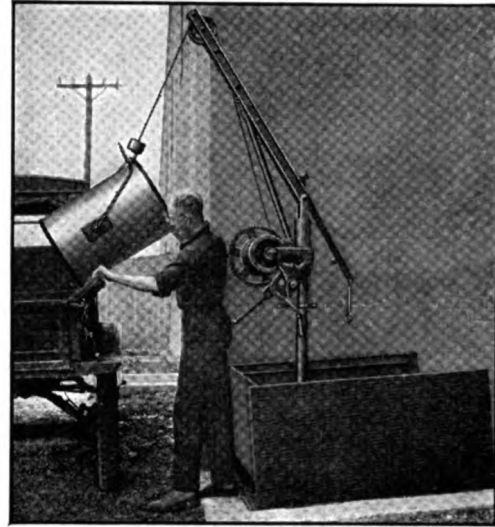
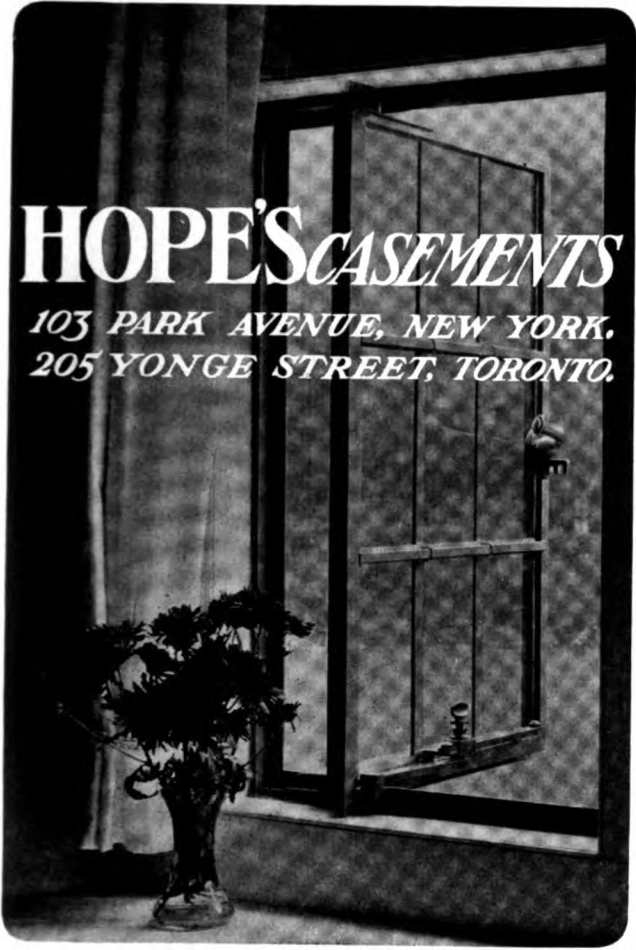
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Model B Hoist in use at State Armory, Troy, N. Y.  
Lewis F. Pilcher, Albany, Architect.

## No Rehandling Ashes at grade level

FROM boiler room floor direct to top of ash truck—that's the way ashes are removed with a G&G Overhead Crane Hoist. It saves labor because cans are only handled *once*—and it saves time for the same reason.

It is this economical advantage that recommends the G&G Overhead Crane Hoist wherever grade approach permits truck to drive up alongside of hoistway.

For a considerable volume of ashes, an electrically operated Hoist (Model D) should be specified. When the volume of ashes to be removed is small, a manually operated Hoist (Model B) should be specified.

Do not overlook the *safety* features of these Hoists. Illustration shows how sidewalk opening is fully protected by G&G Doors and Spring Guard Gate.

*These and other G&G models are described and illustrated in Sweet's Catalog, pages 2199-2207.*

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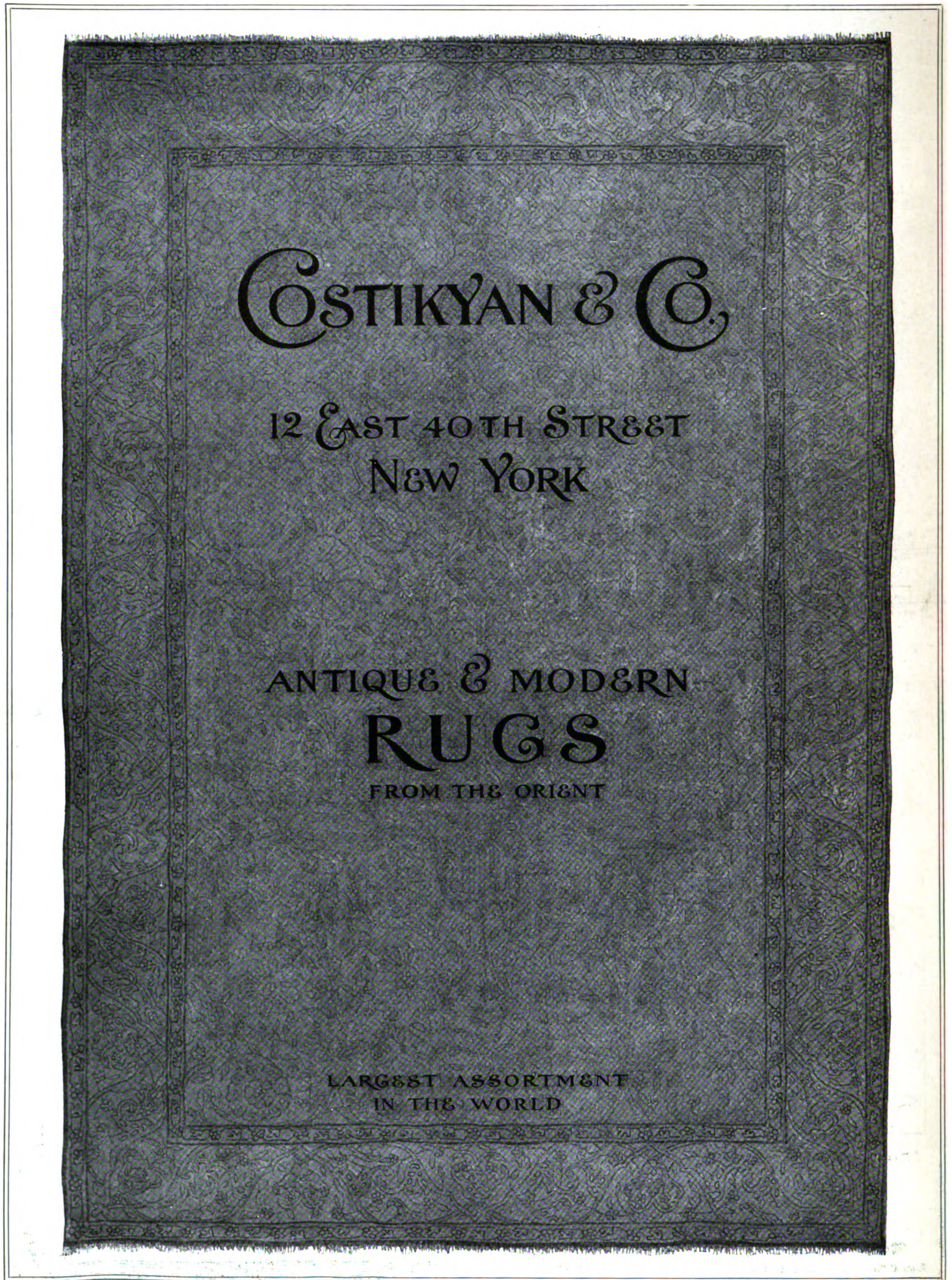
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March 11, 1924

My dear Mr. Forbes:

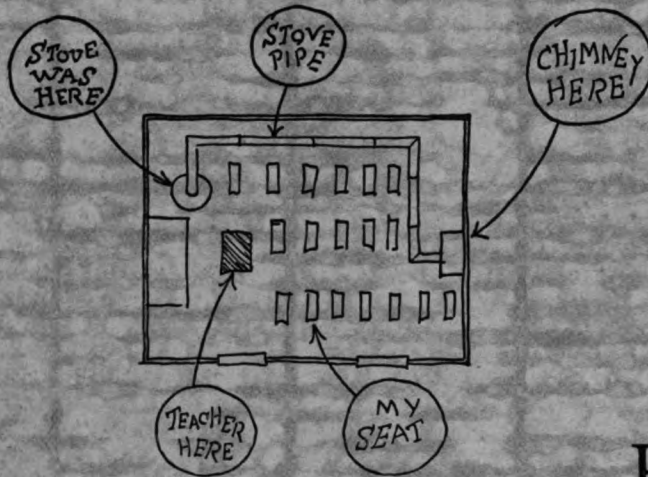
I take great pleasure in writing to congratulate you upon the excellent quality of your magazine, not only as regards the high standard of work illustrated, but also in the excellence of the reproductions themselves. Now that you have assured me that the advertisements will hereafter be properly segregated, it seems to me that the only possible cause for adverse criticism will be removed and I wish you all success in your venture.

Very sincerely yours,

*Lawrence Grant White*

Mr. A. Holland Forbes,  
101 Park Avenue,  
New York, N.Y.

# Burnham Cosy Comfort Heat



Nowdays  
and  
Themdays

REMEMBER the big stove in the corner of the school-room, and the smoke-pipe that went down one side and across the other to the chimney?

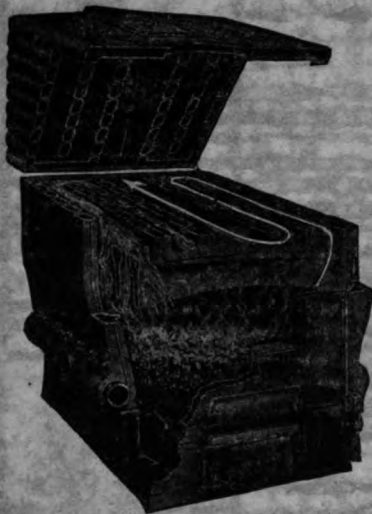
Used to wonder why it wandered around so.

Know now.

It was so the pipe would give off more heat, instead of most of it scooting up the chimney.

Reckon Mr. Burnham must have gone to some such stove-pipe-heated school, because when he designed his first boiler, he made the heat travel around, back and forth, inside its insides, so the water could grab most of the heat before the chimney got a crack at it.

He said it was this long fire travel that made the Burnham's short coal bill.



We cut the top off the boiler and tipped it back so you could see its insides. Note how the fire goes back and forth three times before it goes up the chimney. The arrow shows it on one side only, but it's three times on both sides.  
Made in twenty-two sizes. Steam boilers will heat from 650 to 5250 square feet of direct radiation.  
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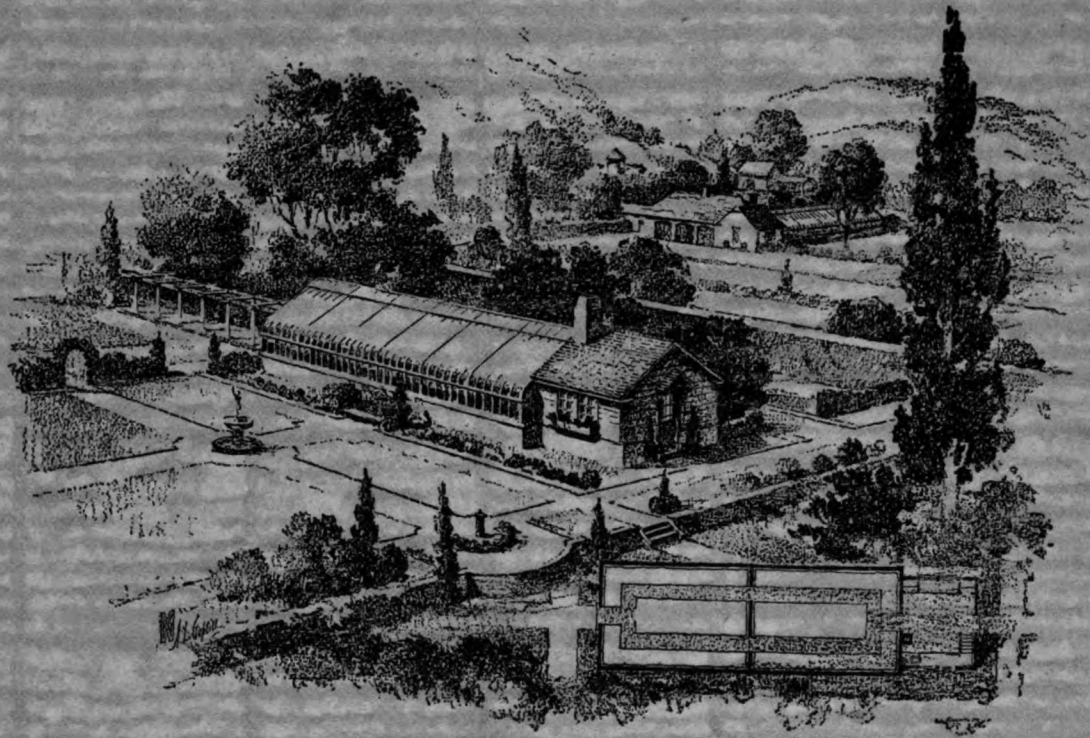


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For over 60 years, Architects have largely specified Lord & Burnham houses, which would seem to indicate they feel them to be the highest standard of quality and design.

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*If you have not received the new Atlas Portfolio showing actual reproductions of stucco textures a request will bring you a copy.*

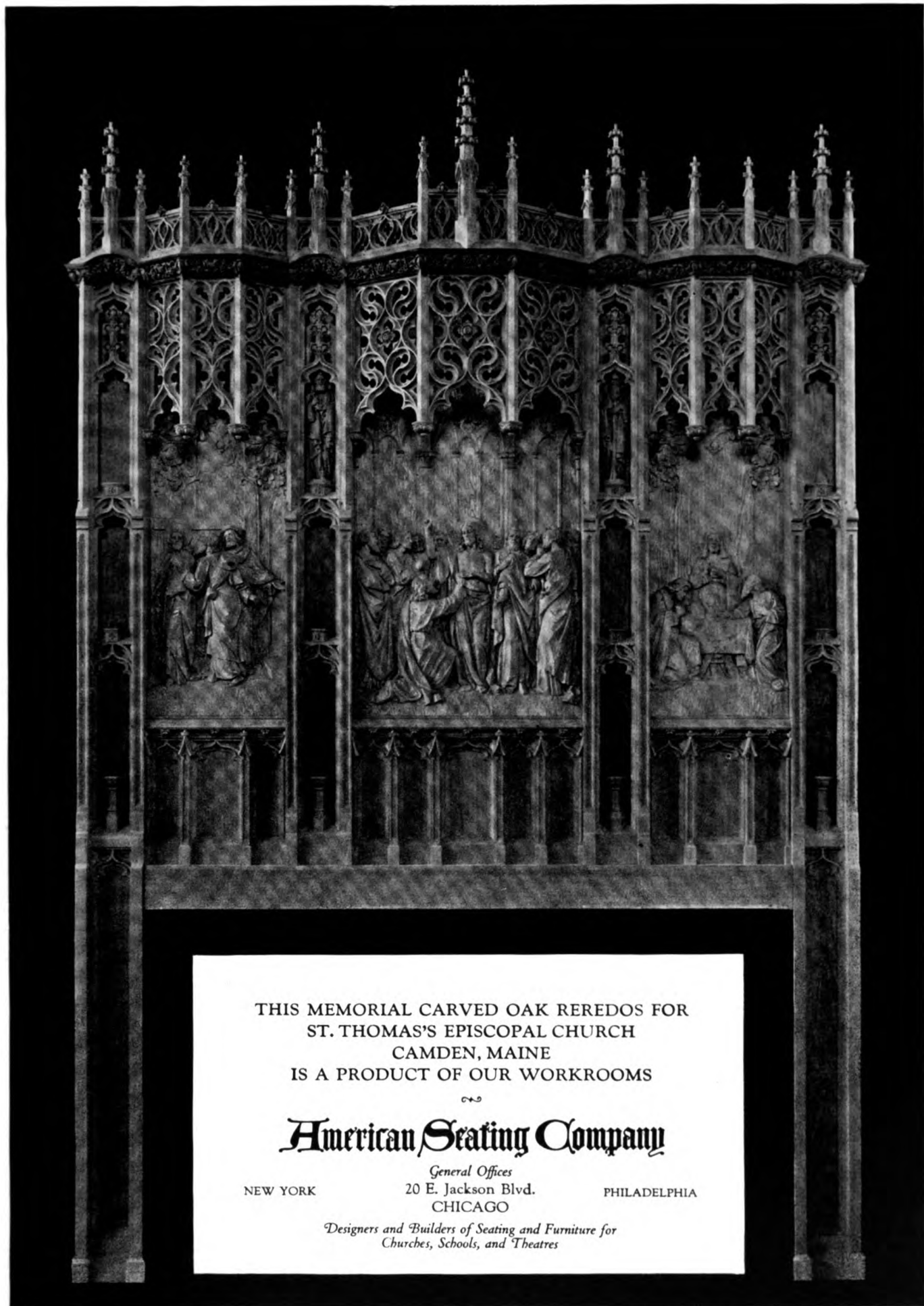
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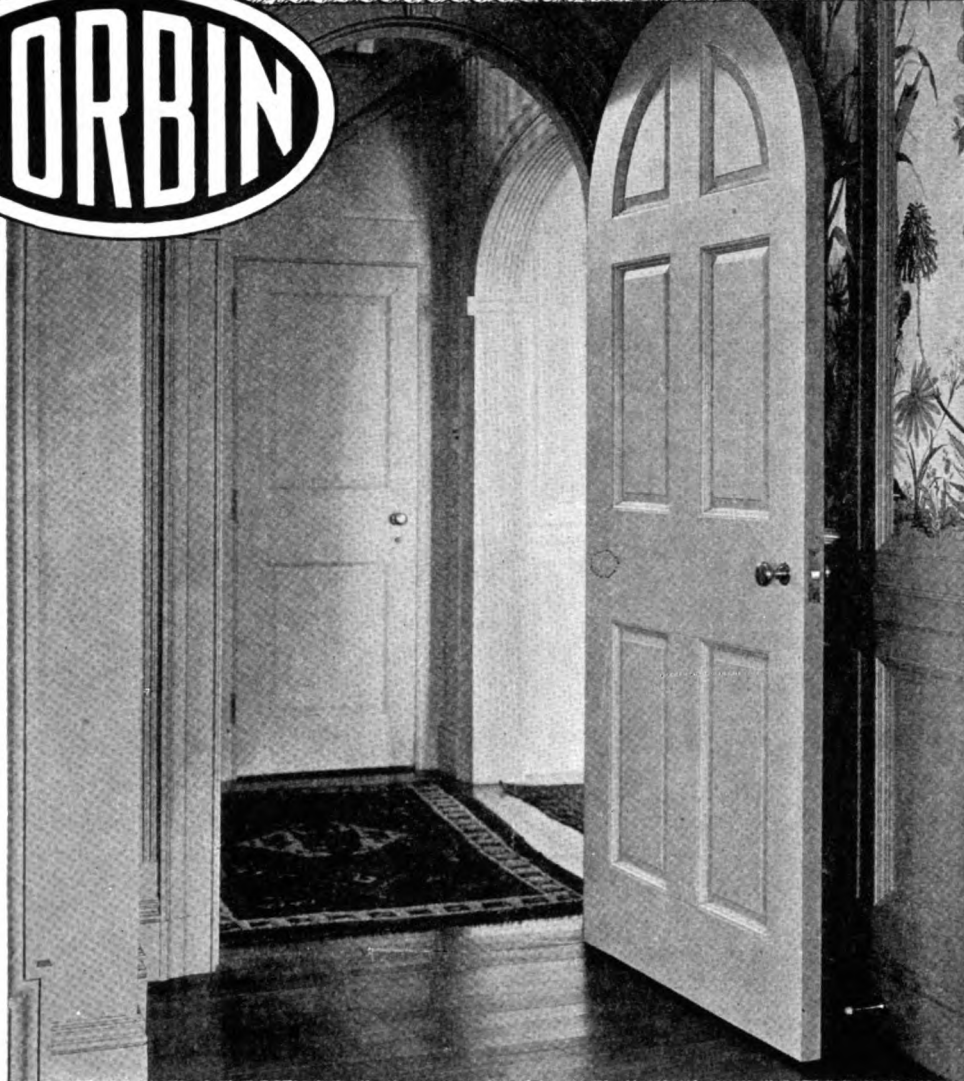
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### When the client "can't afford" Good Hardware

**I**F you have to "cut the corners" for a client, don't make the mistake of skimping on the hardware—it never pays. And you don't need to, anyway. Here are two things you can do to hold down the cost and still provide good hardware and your client's lifelong satisfaction in it:

1. How many inside doors really need locks with keys? Those to a closet or two, and the bathrooms. But why put unnecessary locks on the other dozen or fifteen doors, when a knob and latch is sufficient? Here is a saving.
2. If the doors are to be painted, a second big saving can be realized by using Corbin cast iron

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*We have an interesting pamphlet on Cast Iron Butts which we will be pleased to send, on inquiry.*

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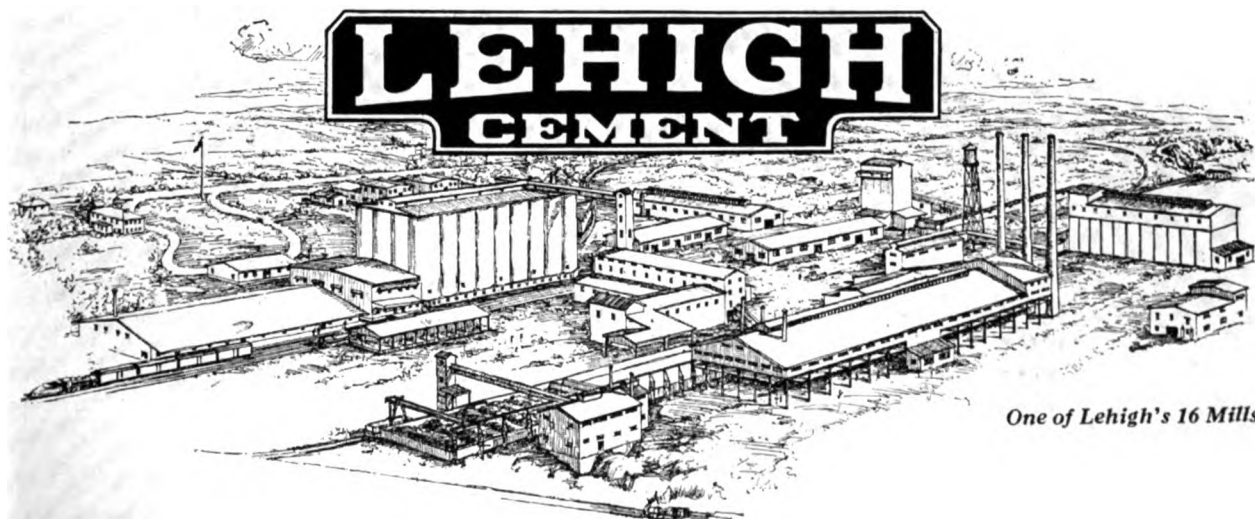
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*One of Lehigh's 16 Mills*



*P. Magone Residence, Elmhurst, L. I.*

*Vitalo, Stein and Butler, Architects*

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IMPERIAL Tapered Mission Tiles have other advantages over the drab roofing materials of the past. Not only do they assure more warmth in winter and greater coolness in summer, but they afford comforting freedom from the menace of roof fires. Because of their enduring beauty and everlasting protection from both fire and the elements, they are by far the most economical of all roofing materials.

 **IMPERIAL** 

**Tapered Mission Tiles**

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104 South Michigan Boulevard, Chicago, Ill.

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ALFRED C. BOSSOM, *Architect*

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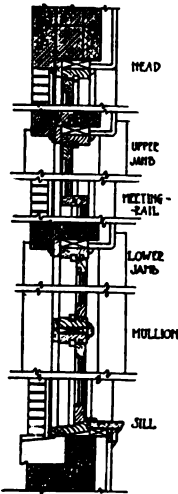
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*Architecturally*, they meet every requirement you can impose on them.

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Of these features our catalog tells in detail.

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Detail Austral Window with plaster jamb, suitable for schools, office buildings, etc.



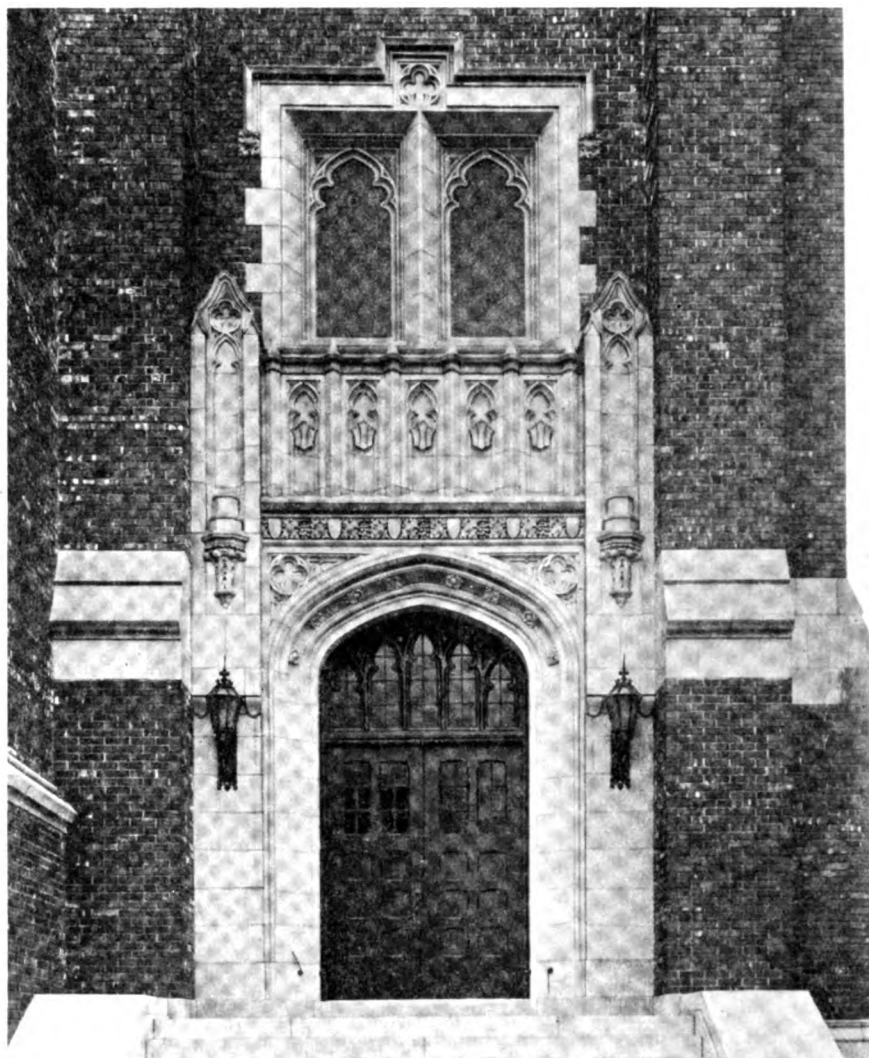
The conception of G. Lloyd Precher & Co., the architects, has been carried to its completion in the Haughton School, Augusta, Ga. Austral Windows fit the conception and ventilate the reality.

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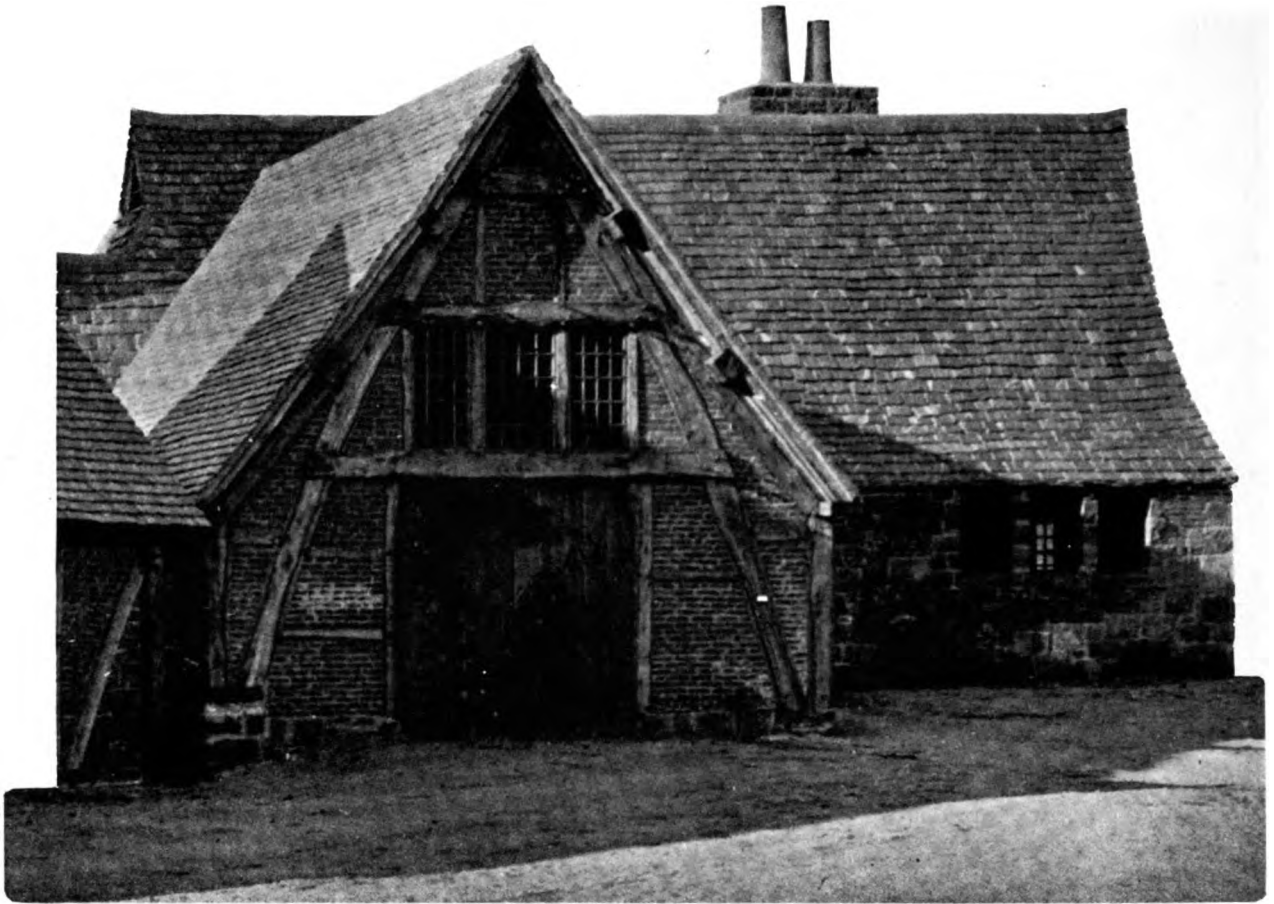
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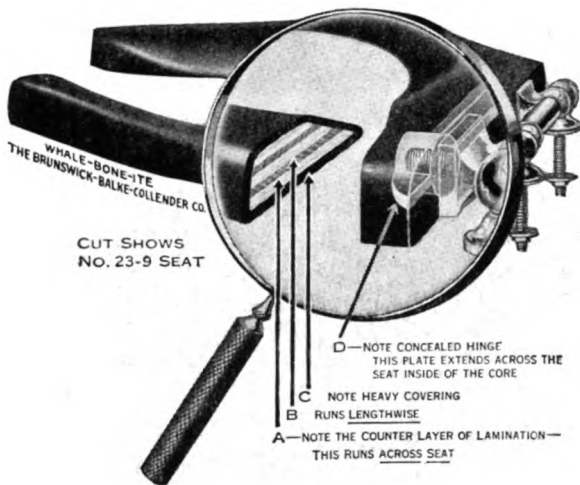
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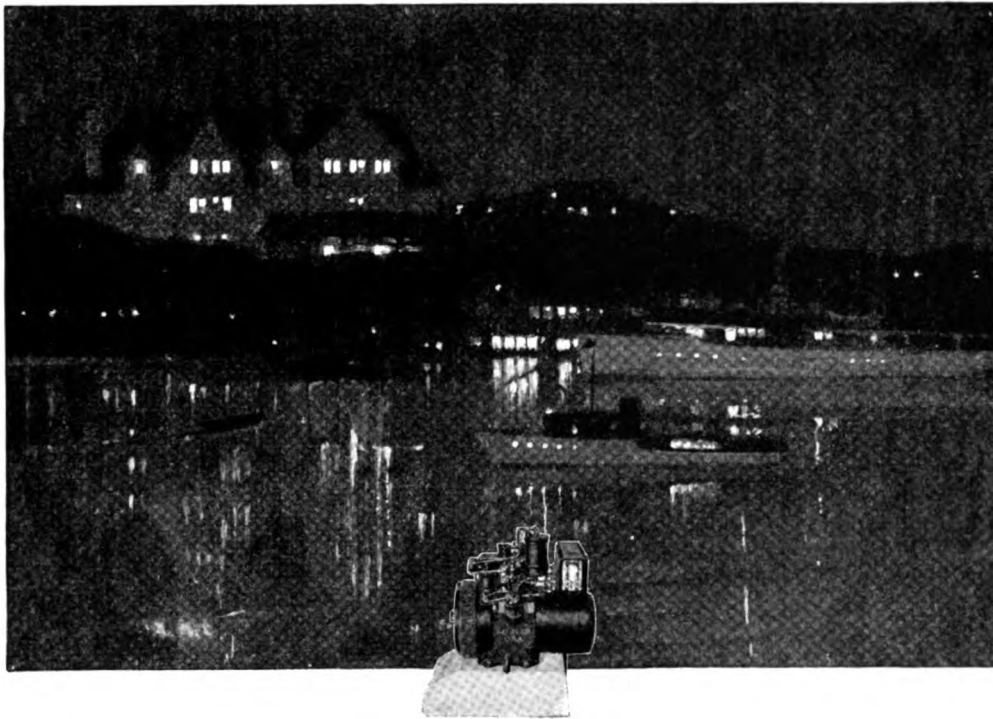
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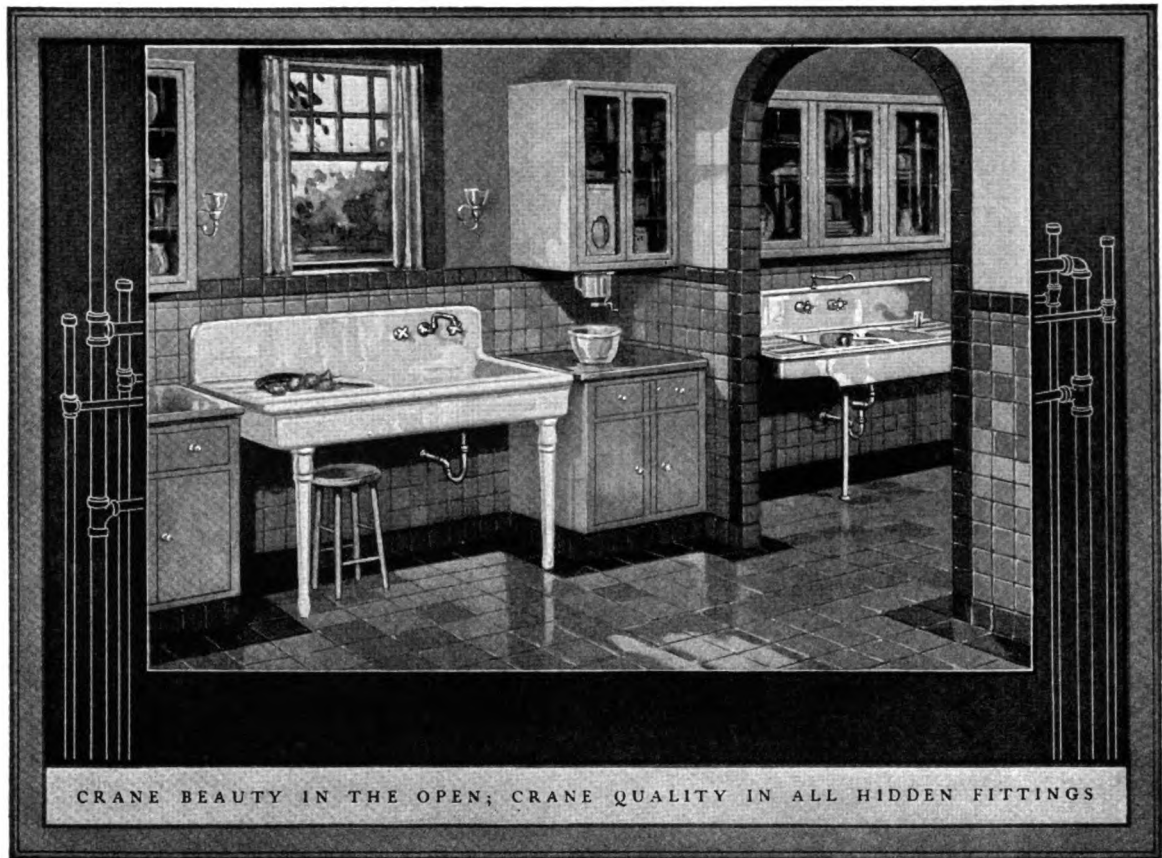
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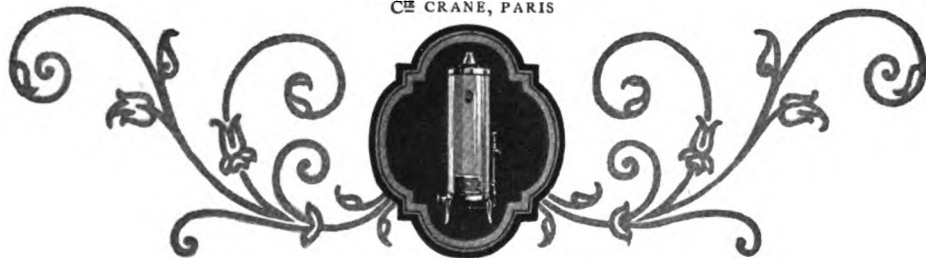
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Volume II

JUNE, 1924

Number 3

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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THE ARCHITECT, believing that our own country's best efforts are worthy of careful study and deep appreciation, has decided to confine its illustrations solely to American subjects. We also feel that anything worthy of being shown in the plate section is worth a full page, so that our plates can be counted upon to be uniform in size and presentation.

There are many magazines covering the wider and more general field. They do it well and they have their place and purpose. Our conceived reason for being is that we believe that one publication should devote its exclusive attention to the showing of only that which is intrinsically valuable and helpful in the development of what we believe will come to be known as an American National Architecture. Our plate illustrations will be devoted to executed work in all its branches. Our other illustrations will be devoted principally to drawings and examples of rendering of projects for later probable execution.

## *Salesmanship and Architecture*

A FEW MODERN THOUGHTS ON A MODERN SUBJECT

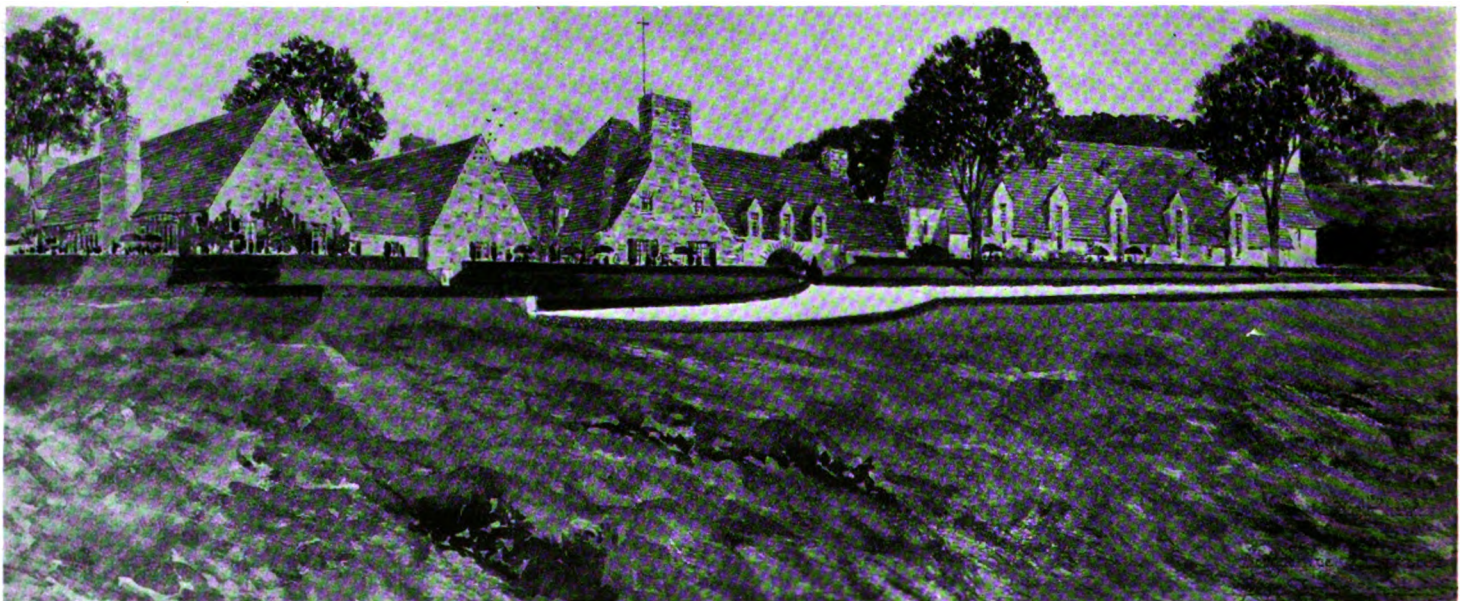
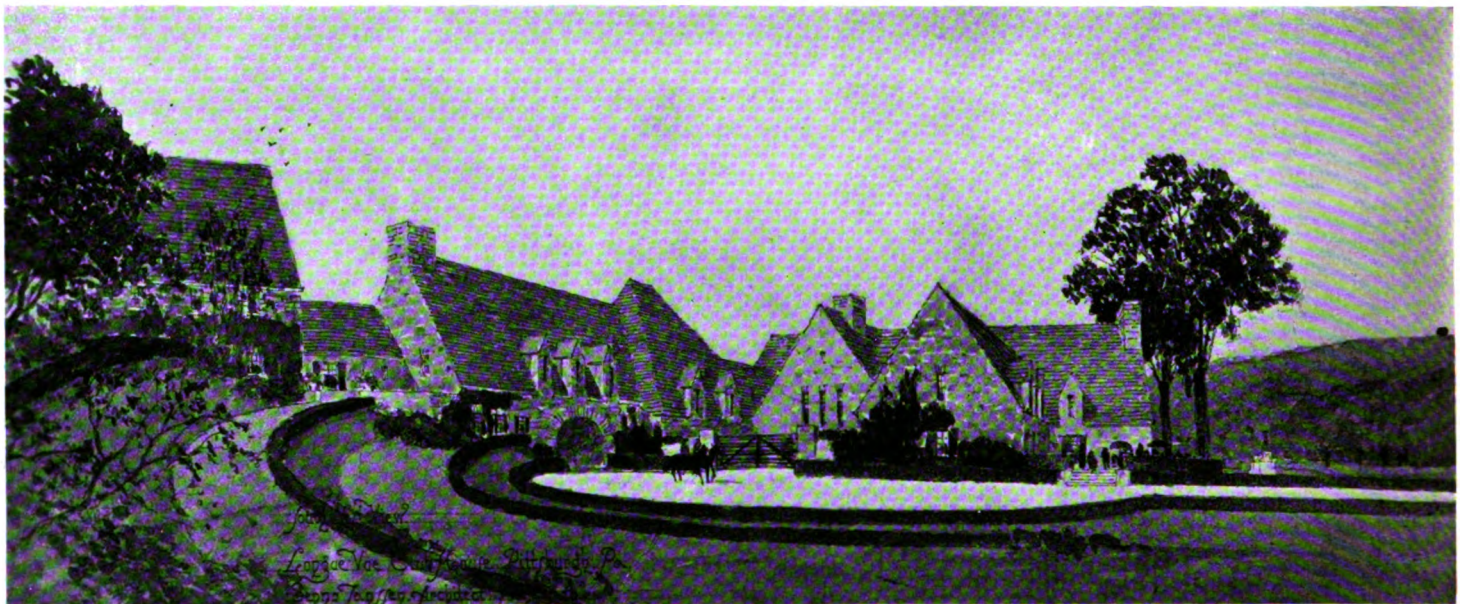
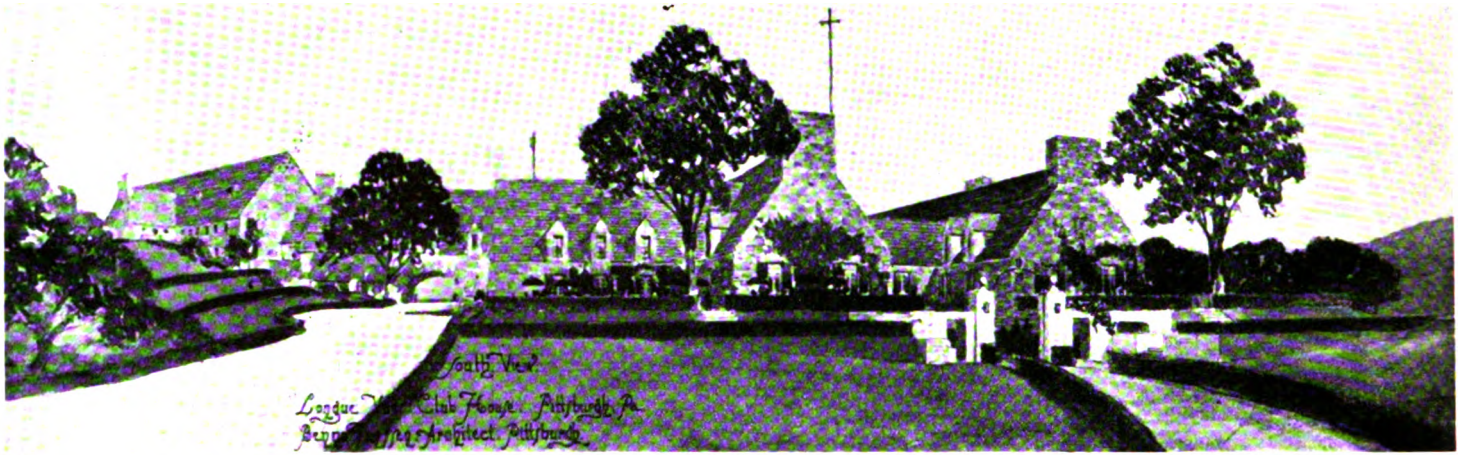
BY GEORGE S. CHAPPELL

WE LIVE in an age of salesmanship, of big business, of organization, economic urge and push. Architecture, as a profession, is barred from direct advertising, but it cannot fail to be drawn into the hustle of modern life and find itself seriously affected by the pull of conditions of which it is an inextricable part.

It is well to face conditions as they are, not as we would like them to be. I can understand the attitude of the strictly conventional professional man to whom the slightest move on his own part to advertise himself or push his wares is odious in the extreme. I can understand this attitude, I say, but I cannot say that I sympathize with it, or that I have ever thought it in the slightest degree admirable. For many years it has afforded me much interest and amusement to observe the conduct, reactions, and development of a large number of artistic brethren among whom I find my most congenial companions. I have studied these men carefully, comparing their codes, their principles, and their subsequent development, and I have arrived, to my own satisfaction, at a central principle which I think can be applied to a large number of social activities. That principle, briefly, is this: the more consciously artistic or professional an individual is the more apt he is to develop into an artistic sham with little to distinguish him from his fellows except the gorgeous mantle of his own self-conceit. It was this tremendous self-consciousness of themselves as artists that sapped the vitality of the pre-Raphaelite school in England and disclosed them in the perspective of a few years for what they largely were, feeble sentimentalists whom Gilbert's keen eye did not fail to detect as "jackdaws dressed in peacocks' feathers."

I recall a story told me by a veteran newspaper man whose humor played sardonically about the head of an old and extremely conservative publishing house. A customer penetrated their retail store and said, "May I have a copy of So-and-So's book? I believe you publish it." The publisher paled and drew his client into a dark alcove. "My God," he whispered, "who told?" It is hardly an exaggeration to say that certain of the Brahmins of architecture regard their noble craft in this same light, as if it were a dark secret, not shameful, to be sure, but holy and sacred. In their offices we must assume that they consider themselves a sort of lama to be approached only by the faithful. I find in this attitude an amazing conceit and a disastrous ineffectiveness. My further impression is that a large share of the odium





Benno Janssen, Pittsburgh, *Architect*  
Preliminary Studies, Longue Vue Club House, Pittsburgh, Pa.

of recalcitrancy and difficulty which the architect has to bear in the conduct of a building operation comes from this stiff-necked assumption that he is a person apart, a creature of delicate sensibilities, who must not be crossed or questioned.

The heritage of this aloofness is difficult to avoid. No one would wish to see the architectural profession cast off all its traditional dignity and compete with the dry-goods stores in the columns of the daily papers. I can't quite see the public rushing to an architect's office on a Monday morning because he had advertised a specially priced sale of bungalows, "while they last," for a certain date.

But I do maintain that it is not only professional but desirable for the architect to advertise himself in certain ways which, while not paid for at space rates (though even this is sometimes done), are nevertheless effective in bringing his name and abilities before a larger circle of possible clients. Should he be ashamed of his wares? Should he not rather be proud of them and give other people a chance to inspect them? Only in this way, it seems to me, can we hope for an improvement in the quality of design throughout the country. If the general public has a chance to see good work they will be quick to recognize its merit in comparison with the hideous and elaborate material with which they have been served through the medium of the various "Home Builder's" guides at which the high priests have long turned up their holy noses.

But there are other and more subtle, less direct, ways in which an architect may attract attention to himself and his work. Each man must choose the method of self-expression natural to him. In my study of types I noted one or two specimens who pursued successfully widely varying tactics.

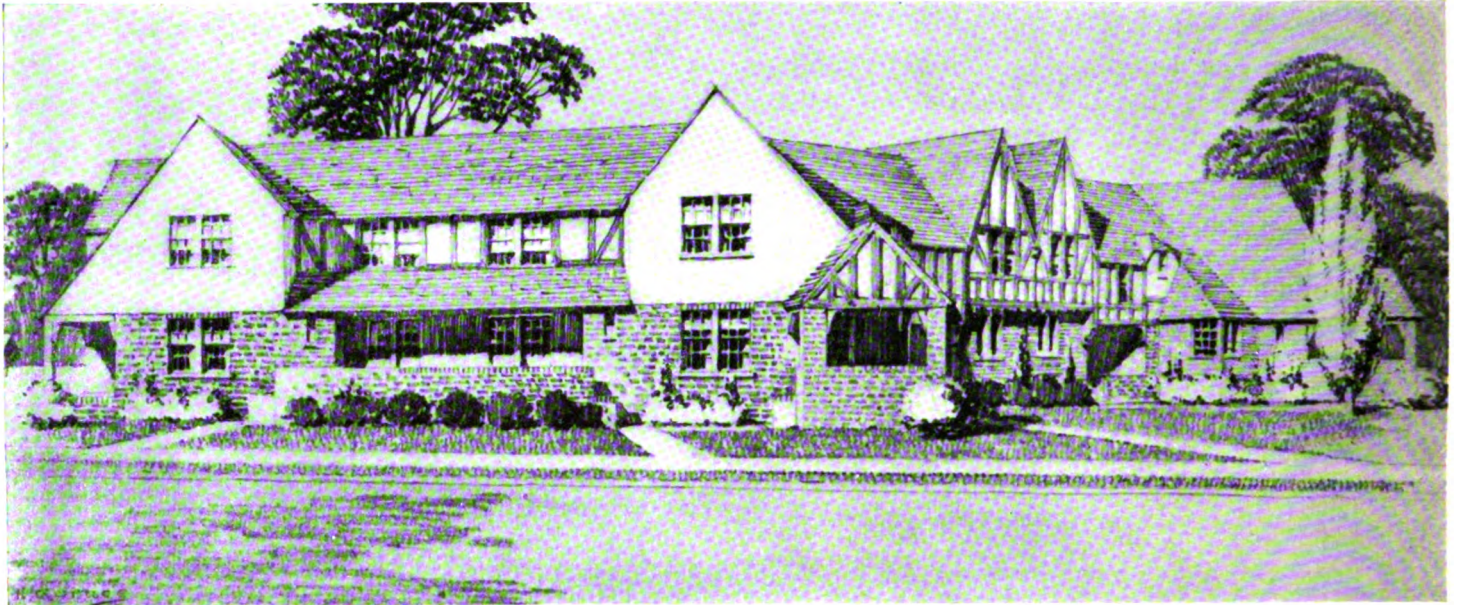
There is the letter-writer, for instance. His completed work is little known, rarely published, seldom seen, but his name is a household word. He is forever rushing into print anent this or that issue. If a new park is proposed or a possible site for the much mooted opera-house, war-memorial, stadium, or avenue, he is instantly on hand with a wealth of suggestion and comment. He does not confine himself to architectural subjects but deals with the latest ballet-production or art-exhibition. As a matter of fact it matters very little whether he is right or not. If he is not, the managing editors of our dailies are perfectly competent of discerning that fact, and the ambitious author will soon find his production curtailed by circumstances entirely beyond his control. It is safe to say that most of the letters of this sort which are published find their way into print because they are distinctly readable.

The fighting architect has his uses, the militant member of the profession who is constantly at war with school boards and civic committees. Again we can only justly demand that his causes be in the main worthy. We soon tire of the demolition of straw men.

And then there is the social route to success, the pleasant but arduous way of receptions to distinguished guests, speeches at solemn banquets, carefully planned golf-tourneys with rich potentialities and a shrewdly contrived notice from time to time in the proper section of the morning paper. Let us make no mistake about it, this type of advertiser is well worth his salt. He has to work hard and in raising himself to social preëminence he lifts the most unkempt brother into the light of reflected glory. Nor need we fear that an unworthy person will ever be admitted to a place among the "left-to-right" set. If an outsider is to gain admittance he must be distinctly amusing. He must be gay, good at conversation, have something to say at dinner to the most stupid dowager. Society will never let down the bars to a bore; they have enough of that sort on the inside already, and none knows it better than they.

The originator of fantastic schemes is an interesting type, the man who proposes an island in the middle of the Hudson or who suggests that owing to the limited area of New York the whole city below Forty-second street be built over solid, with modern methods of ventilation and light to take the place of the natural products. In this way he points out,—for he is nothing if not detailed in his ideas,—the usable size of the city will be increased by 27½ per cent. and the taxable real estate by \$42,000,000,000. Strangely enough, it is from just such men as this that we often derive the most stimulating and far-reaching ideas which result in the complete revolution of many lines of endeavor.

It is possible, too, to acquire much justifiable fame by attaching one's self to the interests of a foreign nation, preferably one which has not already been exploited. If, for instance, a Peruvian capitalist can be induced to present a statue of the great Bolivar to the city, it is amazing how soon the fortunate architect who manages the affair becomes a sort of unofficial ambassador, the spokesman for an important Latin nation which has never been fully understood by America, and which burns with fraternal love for the continent to the north of her. In a few months he will be resplendent with noble decorations and in the turn of events he is as apt as not to be handed a large, fat commission to design the



Clinton Mackenzie, New York, *Architect*

Preliminary Studies, Group of Houses, Mariemont, Ohio

Grand Palais at the Exposition Nationale along with the Order of the Inflated Friole.

There is no end to the legitimate ways in which an architect may bring himself before the great, gaping world. But let us not forget the underlying seriousness which lies back of the various methods which I have suggested. They must all be sincerely practised by their exponents, as, indeed, they have been. If a man blows his own horn, my only demand is that it have a *pleasant* sound.

## *A Tried Method of Filing Plates*

By MISS B. M. BECK

LIBRARIAN, MC KIM, MEAD & WHITE, NEW YORK

*(The following article was written as a result of numerous requests received by us as to the best method of preserving the valuable plates published in THE ARCHITECT.—Editor.)*

THE question of filing magazine plates has often been discussed in the offices of architects. Although this is an extremely important phase of their creative work, few seem really to be satisfied with results obtained. That particular department in this office has been under the writer's supervision for a number of years, and the following plan was finally adopted about three years ago, and thus far has proved a success.

The current month's magazines are always available until the next month's issues come in; then they are carefully taken apart page by page (the margins being saved by removal of the wire staples and not by cutting) and kept within their respective covers, awaiting a convenient time to segregate according to subject. It is just as well to do this at the beginning of each month as it is naturally safer to place these plates in their final files for reference as soon as possible. The next step is to place all wrecked magazines before the one who is the best judge to decide the true value of the final retention or rejection of plates.

Classification is a very great asset, and although many subjects can be combined, there are such main headings as Apartments, Banks, Commercial Buildings, Country Houses, City Houses, etc. It is into their respective divisions that the plates are now put, and an easy, accessible, and permanent method of preservation is imperative. The covers that are to contain these plates are made of "leatherette" (a durable but pliable material) cut a little larger than the largest size known plate. These containers are merely two covers with a thin cloth binding at the back and two holes in the bottom cover. The plates are held in this protection by 2½ inch McGill or Star

fasteners, passing through holes punched to correspond to those in the back cover. This, it will be seen, forms a loose-leaf portfolio ready to receive additional plates at any time. On the binding is pasted a typewritten notation of the subject of that particular folder, and pasted on the inside of the front cover is an envelope containing a typed list of its contents which will grow in length as new plates are constantly added. If one has the time these covers can readily be made in the office, but when a quantity is needed, it is far better to have them made by some stationer.

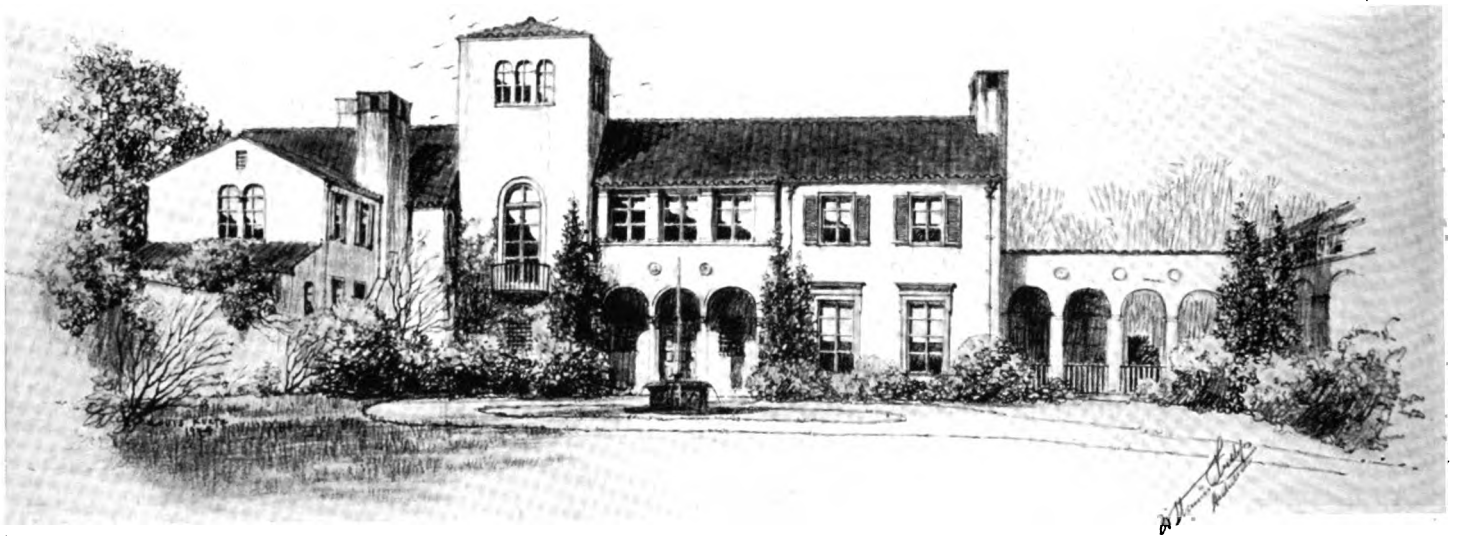
The next and final step is the filing of the binders. Although these may be put in any ordinary filing closet or cupboard, it has been found that high and narrow cabinets, built at small expense in the file room and furnished with lock and key, form an admirable method. When a folder is removed a record is made as a matter of routine.

For quick reference there is posted on the inside of the door a typewritten list indicating subjects and numbered shelves. One closet contains nothing but domestic work and another foreign material. In the latter a shelf is devoted to one country alone and a separate folder is kept thereon for each period. To illustrate: the shelf labeled "Italy" has a folder each for Medieval, Renaissance, and so forth. To complete and check the system a card index is made for a permanent reference.

As a working system this has proved its worth. The old way of pasting the plates in scrap-books, with scant regard to subject-matter, proved a loss of time and plates; loss of time in hunting through several volumes and loss of plates through crumbling of inferior scrap-book paper after a length of time.

It has been suggested that plates can be filed in manila folders in cabinet drawers, due care being taken to expose exact labeling. This is feasible in a small office, whereas loss in a large drafting room through frequent handling would be a menace. If a plate has been of value at one time it may be so again, and deserves a more permanent method of filing than that of being placed loosely in a folder.

Some offices fail to appreciate really valuable illustrations and toss aside the magazine after only a superficial perusal. Or, again, an architect or his draftsman may remember and want for study a plate for which he previously had only the time for a hurried glance. To place at his disposal a collection of selected plates, properly segregated and classified, should be the aim of every architect's office. On the other hand, allowing many magazines (still intact) to accumulate in a library is of very little help to any one.



W. Stanwood Phillips, New York, *Architect*

Preliminary Studies, Houses, Larchmont, N. Y. (top), Fieldston, N. Y. (center),  
and Norwalk, Conn. (bottom)

## Editorial Comment

### *An Extraordinary Ornamentalist*

LOUIS HENRY SULLIVAN, whose passing we record with the deepest regret, has occupied a unique position in the architectural profession for more than a generation and during a period in which American architecture, taken by and large, has seen its most intensive development. He can honestly be counted among those few stylists whose unusual ability and individual accomplishments have left a definite imprint upon American design.

As far as his buildings are concerned, they can be said to be interesting to a degree and notable in many instances. He was a genius, and he had a philosophy of his own, so that his individualistic hypotheses in composition often led him into some moods of dubious value, and his work as a whole was not always convincing. It is as an extraordinary ornamentalist, however, that his name will live, for he has devised, it might be said invented, a scheme of ornamentation which is one of the most romantic and adventurous accomplishments of our day. His scheme, which assumes the nature of an elaborate geometrical pattern design, so intricate in its manifestations that one fails at first to discover its underlying principle, he has developed in practice into a most personal autography. His "System of Architectural Ornament" is vitally thrilling, and his unique ornament plates, lately completed, in which he diagrams and proves his theories, make a valuable contribution to the text of architectural education. The architectural students of this country should consider the careful study and understanding of these plates as an important item of their preparation for design and practice.

Sullivan, through his mass of accomplishments, played a most intricate and personal symphony based upon his firm conviction. He developed his theme far beyond the limits that might be desirable in the hands of those who might be inspired to have a try at his game. It is dangerous medicine to play with, but the germ and method of his theory can readily be used to profit. Intelligently applied, his scheme of ornament will produce beauty and commensurateness and fitness in the design of almost any modern American building.

### *America Leads*

AUGUSTUS JOHN, one of the foremost of English artists, who arrived in this country a short time

ago, reluctantly let himself be drawn into a discussion of art matters. He was shy and spoke carefully. He felt that France still holds the palm in possessing pretty much all the vitality and fertility which keep her supreme in all fields of creative art, with one exception, that of architecture. He paid America the tribute of producing the finest of all modern architecture.

He is not, of course, the first foreigner to express the same or a similar opinion. There can be no question about the fact that the world at large is watching our architectural development with the keenest interest. With all the discouraging trash that is being produced throughout our country in the speculative, commercial and industrial department of our modern building, it is heartening still to discover a constantly increasing amount of good, thoughtful, carefully studied, wholesome, and often distinguished architectural performance, that certainly equals, if it does not surpass, anything that is being done anywhere in the civilized world to-day. The older countries, of course, have their rich heritage of ancient monuments that will undoubtedly remain the real treasures of humanity for all time. Conditions may never make it possible to rival them in kind, but our architectural raiment to-day has in it much to be thankful for and proud of.

### *Americana*

ONE OF the most heartening symptoms of our national life is the great increase of interest in and appreciation of what is really fine in the history of our architectural development. The early American house has surely come into its own in the present generation. Not many decades ago, when the word "Colonial" was first being heard, the resultant style was a complicated arrangement of sprawling porches, fluted columns, and elaborate detail which, bad as it was, represented at least a breaking away from the ponderous imitation of European ideas which was characteristic of our middle period.

It was a move in the right direction, though such things as windows piercing the masonry of chimneys were accepted calmly and the oval sash that cried so clearly "Look, here is the bath-room," was a matter of course. To-day, however, we see a constantly growing appreciation of the real thing, the stark, severe purity of our earliest period. The little Bradley house at New Canaan, designed by R. H.

Dana, is a case in point. In this dwelling, which was published in our issue of November, 1923, we see how reverently and carefully the architect has studied the early traditions to which he has clung so faithfully.

The result is archeology of the right sort, making in the end for simplicity in design and economy of construction. There is no question that the various historical societies and local memorial committees have played a tremendous part in this gradual rehabilitation of our Colonial period. New England is, of course, peculiarly rich not only in fine old houses but in the very large number which are accessible to the public through the kind offices of some interested organization. A motor trip through the New England States can be so planned as to leave one gasping at the wealth of architectural beauty which is now being carefully guarded and preserved, the veritable shrines of our people.

We note in a recent copy of the London *Mercury* that even in the old country the question of preservation still arises, for a correspondent writes with great heat regarding the proposed demolition of several of Sir Christopher Wren's churches which stand in the way of a more modern London. "They say they are in the way of progress," says the excited gentleman, "and that therefore they must be wiped out. Such men would run over their grandmother in the high street because she was so old."

### *The Collector Disease*

It is a very pleasant disease, this collector mania. Many architects suffer from, or, perhaps we should say, enjoy it. At this time it often takes the form of a passion for the early American things which go so well in the simple houses of which we have been speaking. Maple and pine furniture is now eagerly sought and authentic pieces bring prices to stagger the average individual. He is fortunate indeed who began the acquisition of these delightful pieces at a time when they could be had within reason.

The germ of American furniture collecting is probably most virulent in the Windsor chair. Once a man buys a Windsor chair he is lost. His family may just as well give up any idea of ever realizing anything on his estate except by means of an auction. Every time thereafter that he passes an antique sign or a farm-house his eyes will begin to glitter in anticipation of what he may see. Any sort of chair will excite him, and from these he will progress into the hideous stage when he actually dreams of buying a maple high-boy. This is the beginning of the end. In its most acute stages

the symptoms are really terrible. The victim finds a perverse delight in things that are actually ugly, like butterfly-tables and hideous dower-chests with preposterous Jacobean turnings. He has become lost to anything but collector values which have no relation to realities. In the end he often dies of delight over the intricacy of a gate-legged table, surely the most idiotic complication of a simple problem that the woodworker has ever devised.

Near Boston dwells a gentleman whose case is odd. After a nervous breakdown due to overwork his physician suggested that he should take up some outside interest to distract him from the cares of business. "Take your car," he said, "and spend your week-ends motoring about the country. See if you can't find something that will interest you." The advice was followed with the result that the man is now a hopeless furniture addict. The pitiful feature of the case is that when his wife protests that he ought not make some outrageous expenditure, he merely answers, "Doctor's orders, my dear."

### *An Architect's Memory*

IT USED to be said that the profession of the stage was the most pathetic of all human activities, because, while essentially creative, it left nothing of itself behind. The great actors of an earlier day became names and little more within a few years of their death. Undoubtedly the invention of moving-pictures and phonographs will do much to give future generations a fairly good idea as to the character of such great voices as, for example, Enrico Caruso's.

Architecture, on the other hand, leaves its monuments in the most enduring form, not forever, to be sure, but in many instances to last as long as steel and stone shall stand. It is in the quality of his work that the true measure and portrait of an architect is found. It is comforting to think that for many years we shall have about us such satisfying exponents of the spiritual qualities of Bertram Goodhue as Saint Thomas's or the church of Saint Vincent Ferrer, to mention but two. The inspiration of his reverent craftsmanship cannot fail to exert a splendid influence on generations of architects to come, and at the same time stand as the portrait of a patient, painstaking artist of very great ability.

### *Sample Towns*

IT HAS been remarked that certain towns in Europe are so richly representative of a certain architectural period that they ought by rights to be preserved in toto as museum pieces for the delectation of the

world at large. In France, for instance, the ancient city of Caen is a gorgeous survival of early Romanesque influences, Rouen still breathes the romance of the Gothic centuries, and Nancy, with her grandiose Place Stanislas, is still instinct with the self-conscious beauty of her nation's golden decay. Each town sums up its period and any change or inroad of modernity which militates against this documentary value will be regretted by many.

In our own country we find some attempt to maintain a civic homogeneity though we have as yet developed few traditions. Deerfield, Mass., the town of bloody massacres in the days of King Philip's War, is an interesting example of an American town which is trying, through the efforts of an energetic and intelligent village committee, to keep the character of its magnificent street with its four rows of elms and its seventeenth-century houses intact and unspoiled. Litchfield and Lyme, in Connecticut, are both to be commended for the spirit of their citizens in maintaining the beauty of the old order. Not a little of this spirit is due to the quickening influence of artists and architects who make their summer homes in the neighborhood of towns like the above. It is their duty, and not always an easy one, to prove to the natives that if they must have a moving-picture theater it will really be better to have it designed by a well known architect than by the village carpenter.

But there are certain types of towns which have not yet attained the dignity of traditions and yet which are rapidly acquiring them. Saratoga, for instance, with its enormously high-ceilinged hotels and cast-iron, double- and triple-decked piazzas, its wealth of Chippendale ornament, its amusing band-stand so reminiscent of the sweeping furbelows and flounces of the eighties, all this ought to be preserved. It is a perfect example of mid-Victorianism in America and it would be a thousand pities to lose it.

Of course we can understand that some cities might object to being museum pieces. We cannot imagine any large number of towns clamoring to be the typical Gopher Prairie of Main Street.

### *A Summer Opportunity*

WE HEAR comparatively little about the Huguenot settlers of America and their architecture. Their numbers were not large and the relics they have left are comparatively few. The name of New Paltz will doubtless fall strangely on the ears of most of our readers, and yet in this little village which stands seven miles back from the Hudson, opposite Poughkeepsie, will be celebrated on June 3 the coming to

America of the Walloons, who were Belgian and French Huguenots, driven out of both France and Holland by the harrying of their countrymen.

They came to America in the service of the Dutch West India Company under the terms of a document, still existent in Holland, dated March 28, 1624. Hence the celebration at New Paltz will be a tercentenary, although the town itself was not founded until thirty years later. The point of special interest to architects is that the isolated and yet readily accessible little village has preserved to a remarkable degree the sturdy beauty of the Dutch Colonial style which is usually found only in isolated examples scattered along the banks of the Hudson.

On a single street stand no less than five old stone houses dating from 1698 to 1720. This is vintage stuff, the real background of a phase of American Colonial history and architecture which should surely attract some of the curious members of the profession. Not only is the celebration to be participated in by many of the descendants of the original settlers, but it will be staged in the old homes themselves, so that a rare opportunity will be given of studying the ancient style in its intimate aspects.

### *Shall I Wait for My Bungalow?*

ARCHITECTS WHO told their clients two years or so ago to wait for prices to decline are in about the same position as that of the old farmer who went to the menagerie attached to a traveling circus and, when he saw the hippopotamus, said: "Gosh, there ain't no such animal."

It is very risky for members of our profession to try to prognosticate coming prices in the building trades. The material men are still in competition and say that they have to figure low in order to get work in large quantities. There is no competition, however, in labor except that the unions are always fighting as to who shall do certain work, although generally lacking sufficient men to do their own jobs in the rush periods.

The only building mechanic who gets called down for the amount of labor done is the fellow who covers too much ground, and he is promptly reprimanded by the Shop Steward for moving his brush over the wall too fast or for threading a joint the right way every time.

One whistle at quitting time is all wrong. The other day we saw a man passing strips of flooring to the man on the floor above. He did not happen to hear the whistle, but the top man did. The passer-up



had to hold a piece of flooring in an upright position for several minutes because he did not know what had become of the man above. Such things as this should not be allowed to happen. They should have a preliminary whistle like the warning buzz in the theater for the curtain, and then, two minutes afterward, a final blast. In this manner a carpenter, after sufficient practice, can sink practically every nail he starts on.

### *The Babsons at Work Again*

STATISTICIANS ARE still writing ominous reports on the dying out of the membership of the unions. According to the latest information they lost 35,000 men last year. At this rate they will, in a few years, look like the G.A.R. The carpenters' average age is now forty-five. They increased one and one half years in the last year, which seems to be an easy way of getting ahead of Old Father Time.

The new Immigration Bill may help matters some in that it is going to allow a lot of Scandinavian dock builders, Scotch engineers, and English plasterers to break into the United States. A few years ago the English mechanics were notably slow compared to the American standards, but we believe that the American mechanics, with their indomitable spirit and with their ambition to surpass every other nation in every respect, are trying their best to trim down their output to foreign standards.

### *How Can We Make Architects Read*

THE EDITOR of an architectural paper recently complained that architects do not read as much text as do members of other professions. It may be that others do not. We do. We read our own stuff. We have to. We must confess that we do not wade through a lot of statistics telling us that common brick in Shreveport is \$4.00 per thousand cheaper than in Des Moines, and that Linseed Oil (raw in bbls.) costs 95 cents in Pittsburgh and \$1.08 in Seattle. We have ceased to derive a thrill from an article on Drafting Room Mathematics, and a comparison of Thermal Units does not hold the same interest as does a first-class, first-page murder story. However, we do read the ads. We like to see the young man in pajamas with a smile on his face opening the servidor and hoping to find a better suit of clothes than the one he put in. We like to see the united family sitting around while father smokes, mother knits, and the Victor plays "Raggedy Ann." We also enjoy the page of the happy ash-man raising the ash-barrel by the aid of the Telescopic Hoist and then scattering the ashes all over the street.

We are always willing and eager to cooperate to the fullest possible extent with our advertisers. We think THE ARCHITECT's illustrations are most attractive. You can see the plants growing in the green-

(Continued on page 263)

## PLATES FOR JUNE

### THE GREENWICH SAVINGS BANK, New York City YORK & SAWYER, New York, Architects

Façade, Thirty-sixth Street . . . . .	Plate	XLIX
Entrance . . . . .	"	L
Exterior . . . . .	"	LI

### HOUSE, "DIAS DORADOS," RANCH, MR. THOMAS H. INCE, Beverly Hills, Calif.

ROY SELDON PRICE, Beverly Hills, Architect		
Exterior. (Plans on back) . . . . .	Plate	LII
Detail . . . . .	"	LIII
Rock Stairway . . . . .	"	LIV
Detail, Patio . . . . .	"	LV
Pigeon Tower, Pump House, and Cattle Pool . . . . .	"	LVI
Garage Court . . . . .	"	LVII
Detail . . . . .	"	LVIII

### HOUSE, MR. FRANCIS E. GALLAGHER, Troy, N. Y.

ELECTUS D. LITCHFIELD & ROGERS, New York, Architects		
Exterior. (Plans on back) . . . . .	Plate	LIX
Main Entrance . . . . .	"	LX
Palladian Window, Stair Landing . . . . .	"	LXI
Entrance Hall . . . . .	"	LXII
Corner of Living-room, Showing Bay . . . . .	"	LXIII

### HOUSE, MR. A. D. MAYO, Fieldston, New York

W. STANWOOD PHILLIPS, New York, Architect		
Exterior. (Plans on back) . . . . .	Plate	LXIV
Detail . . . . .	"	LXV
Detail . . . . .	"	LXVI
Service Court . . . . .	"	LXVII

### COFFEE SHOP, ALICE FOOTE MACDOUGALL, New York City

HOWARD GREENLEY, New York, Architect	
Interior . . . . .	Plate LXVIII

### HOUSE, JUDGE NASH ROCKWOOD, Fieldston, N. Y.

DWIGHT JAMES BAUM, New York, Architect	
Exterior. (Plans on back) . . . . .	Plate LXIX

### HOUSE, ESTATE OF MR. CLEVELAND H. DODGE, Riverdale, N. Y.

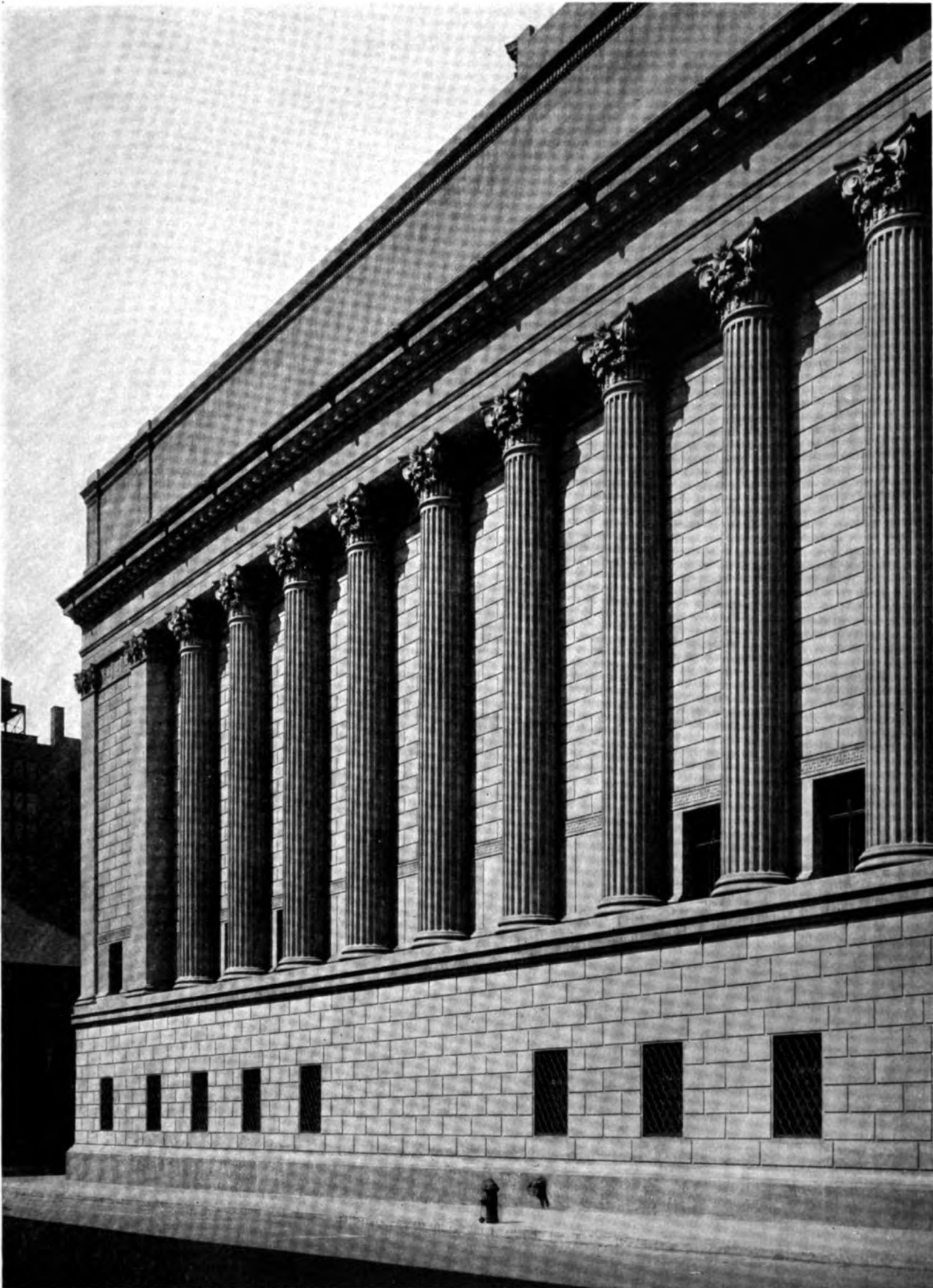
DWIGHT JAMES BAUM, New York, Architect	
Detail . . . . .	Plate LXX
Exterior. (Plans on back) . . . . .	" LXXI
Living-room . . . . .	" LXXII

### FRONTISPIECE. Portrait of BERTRAM GROSVENOR GOODHUE . . . . . Page 204

### SKETCHES AND DRAWINGS

#### STUDIES

PRELIMINARY STUDIES, Longue Vue Club House, Pittsburgh, Pa. Benno Janssen, Pittsburgh, Architect . . . . .	Page 206
PRELIMINARY STUDIES, Group of Houses, Mariemont, Ohio. Clinton Mackenzie, New York, Architect . . . . .	Page 208
PRELIMINARY STUDIES, Houses, Larchmont, N. Y. (top), Fieldston, N. Y. (center), and Norwalk, Conn. (bottom). W. Stanwood Phillips, New York, Architect . . . . .	Page 210



Wurts Bros., *Photo*

York & Sawyer, New York, *Architects*

Façade, Thirty-sixth Street, The Greenwich Savings Bank, Broadway and Thirty-sixth Street, New York



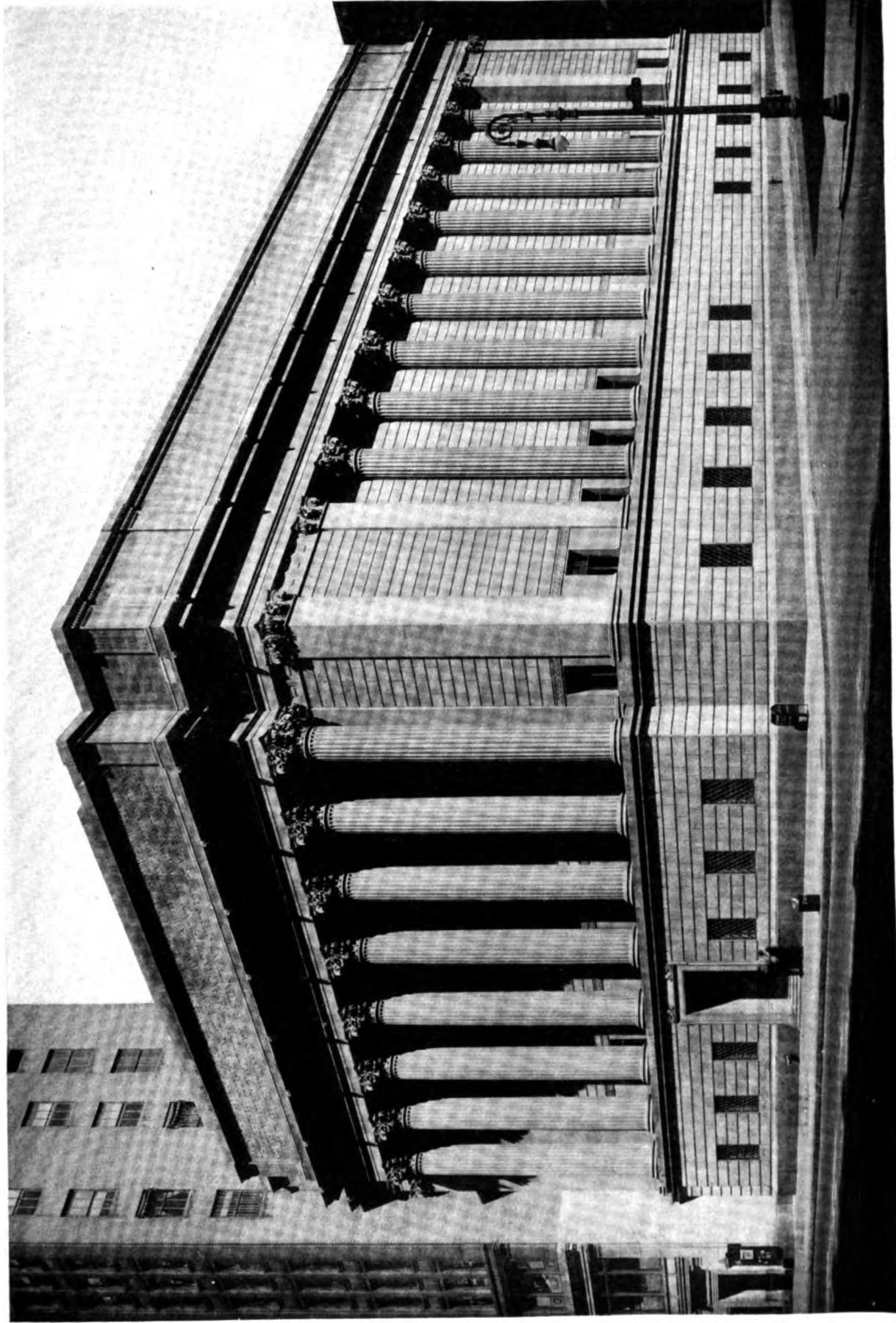


Wurts Bros., Photo

York & Sawyer, New York, Architects

Entrance, The Greenwich Savings Bank, Broadway and Thirty-sixth Street, New York



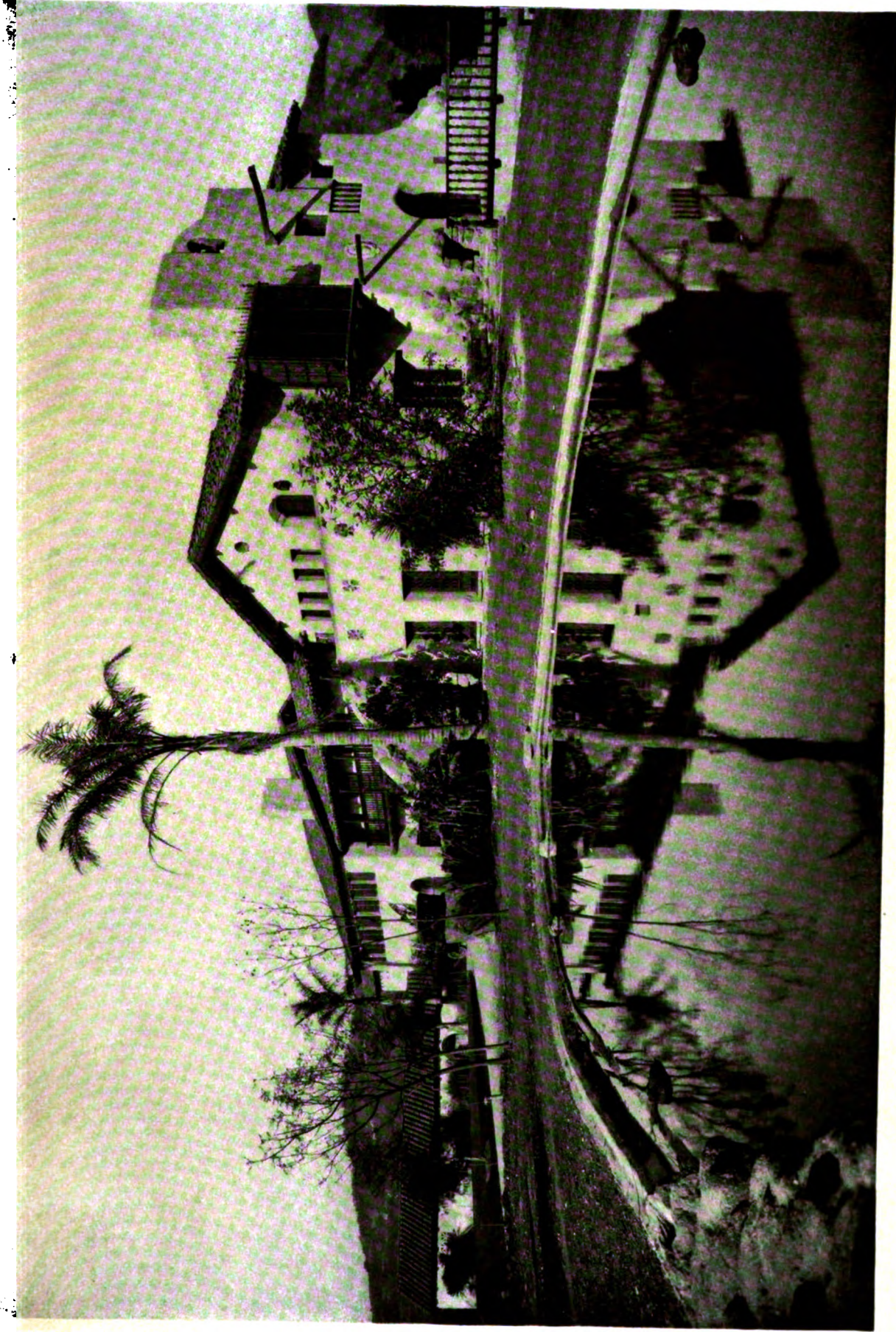


York & Sawyer, New York, Architects

The Greenwich Savings Bank, Broadway and Thirty-sixth Street, New York

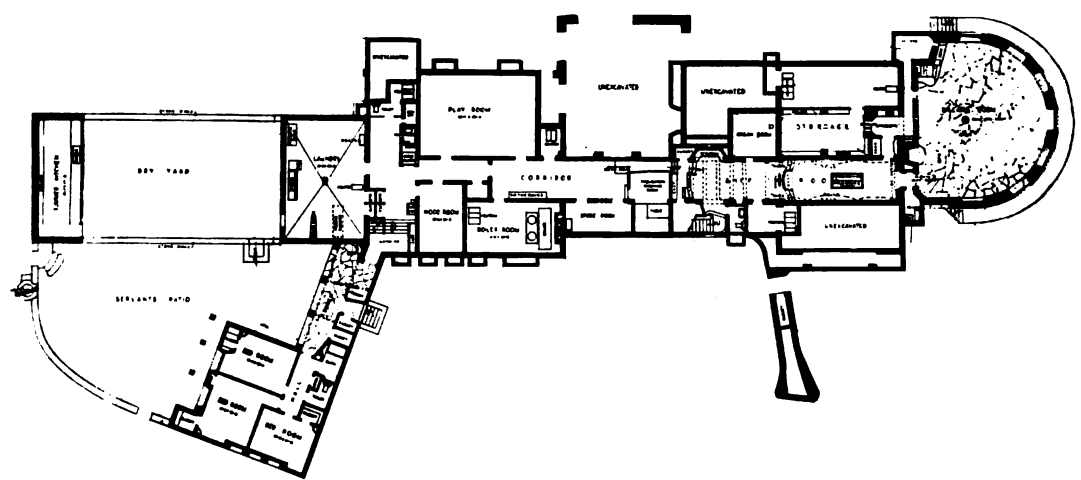
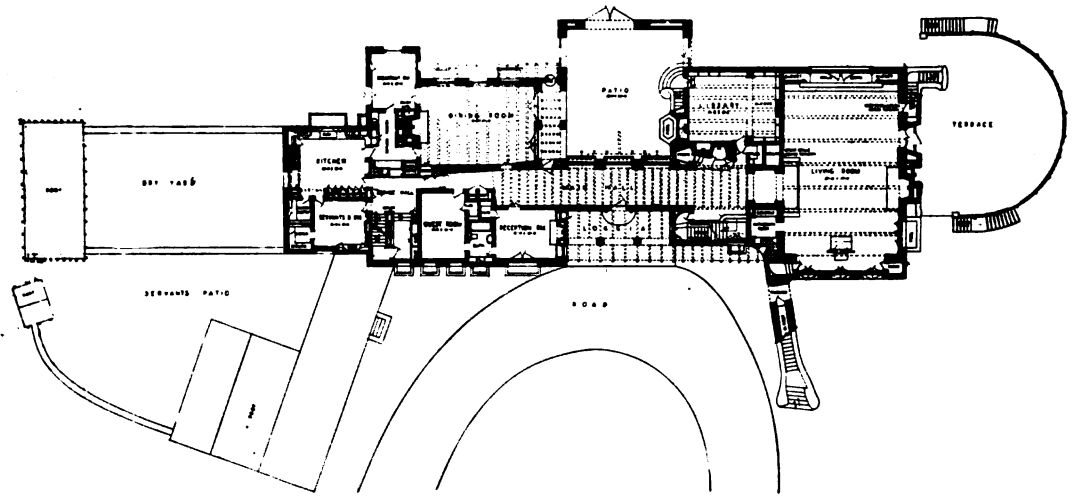
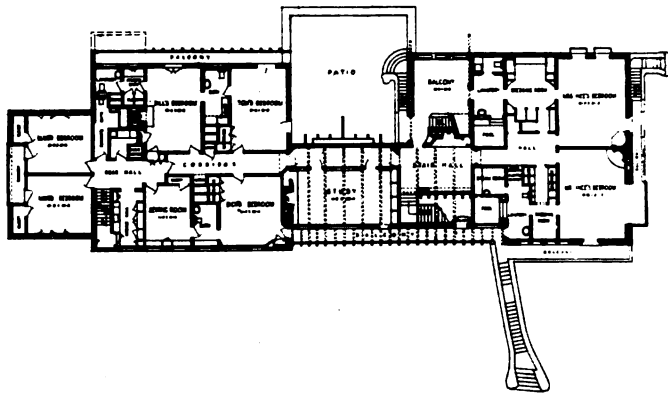
Wurts Bros., Photo





House, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif. (Plans on back)  
Roy Seldon Price, Beverly Hills, Architect





Plans, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.  
 Roy Seldon Price, Beverly Hills, *Architect*



Detail, House, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.

Roy Seidon Price, Beverly Hills, Architect

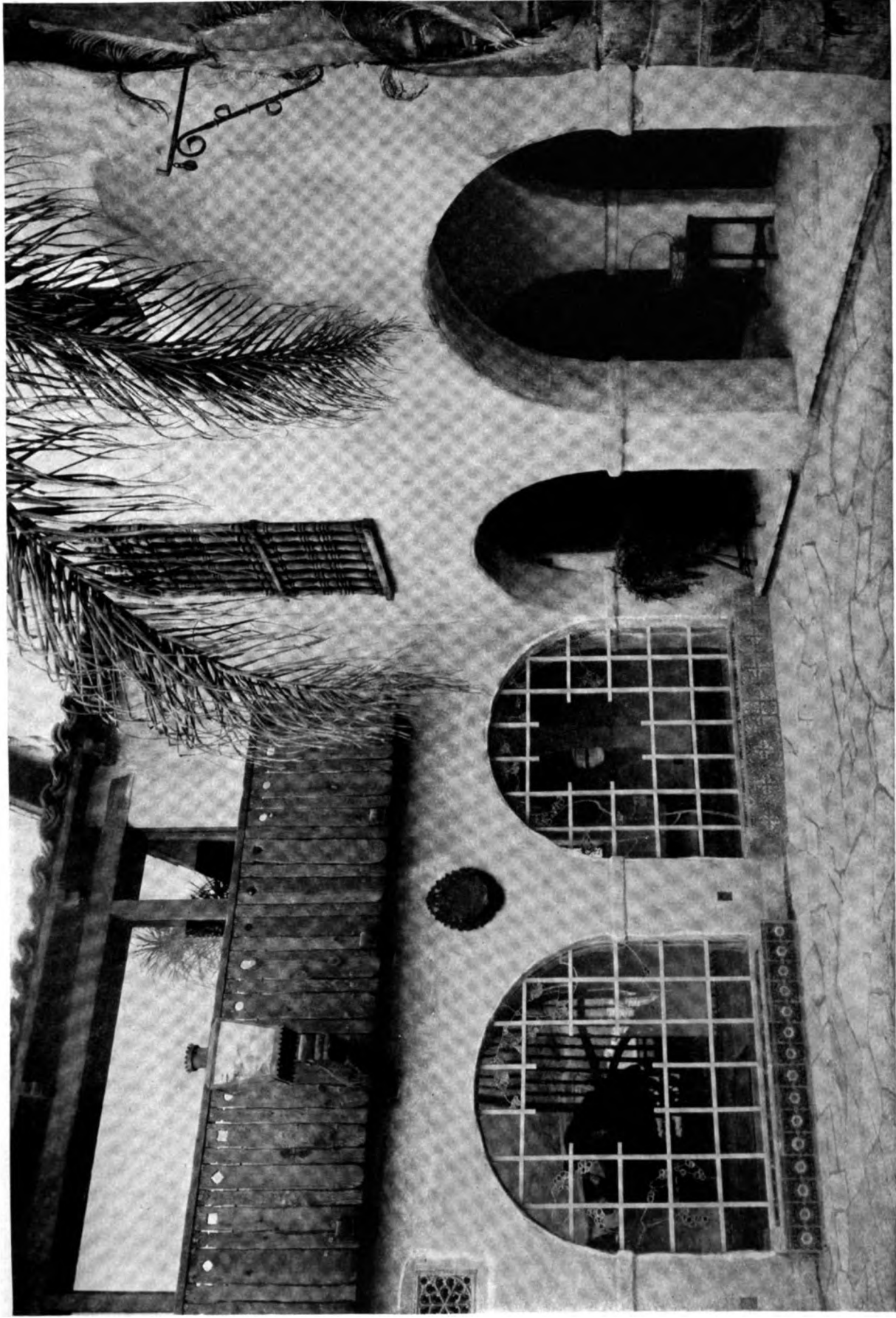




Roy Seldon Price, Beverly Hills, *Architect*

Rock Stairway, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.

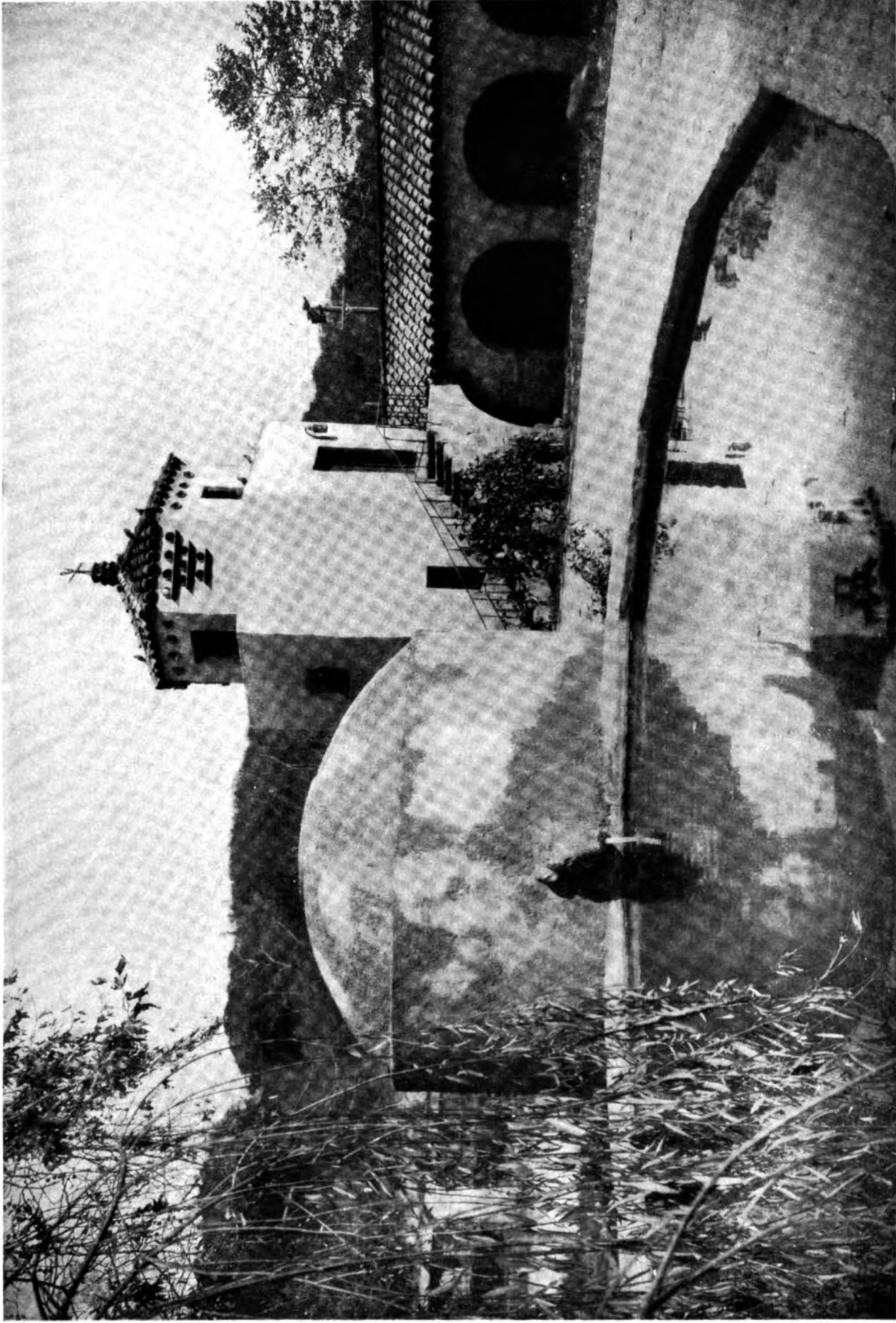




Boy Selson Price, Beverly Hills, Architect

Detail. Patio, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.



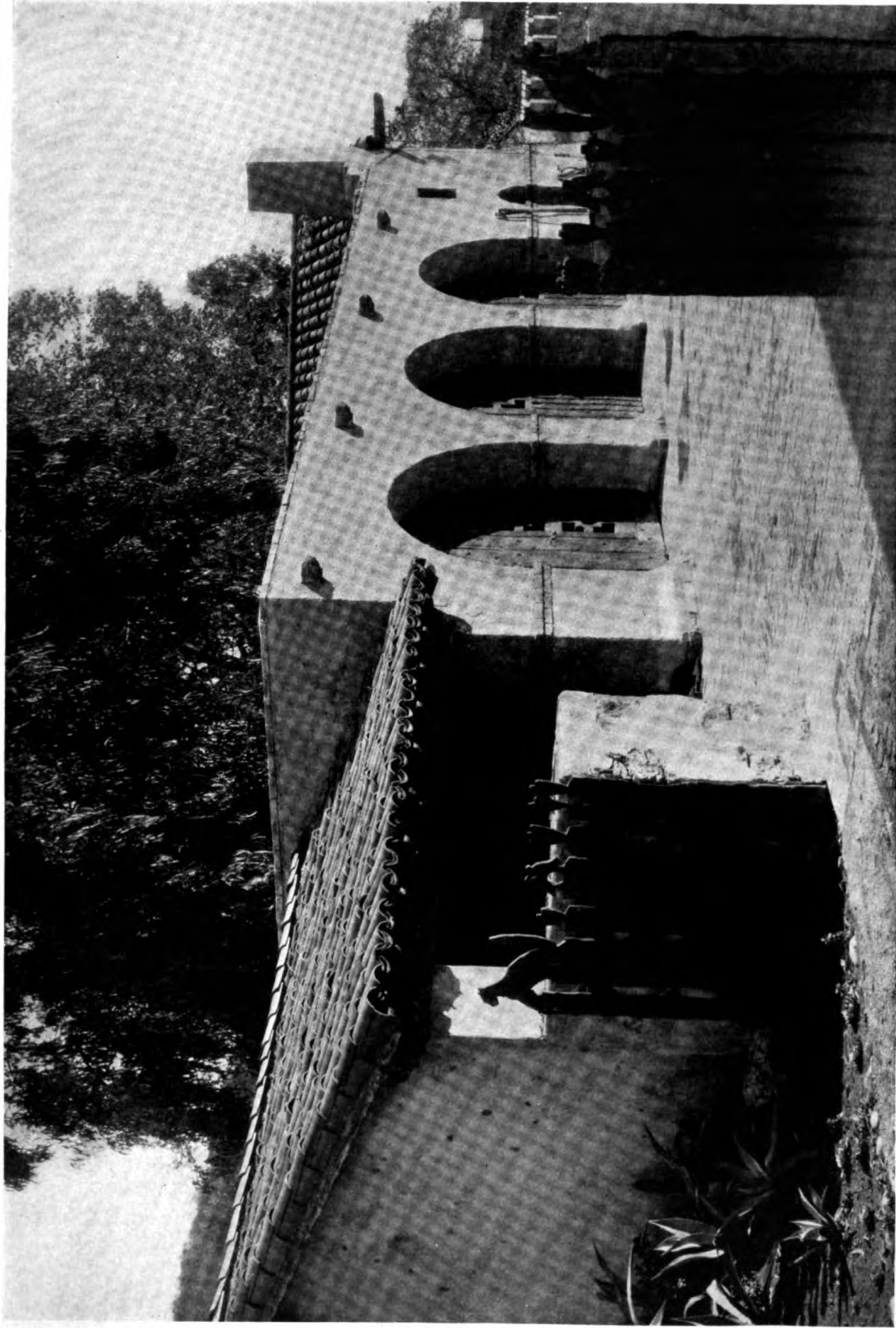


Roy Seldon Price, Beverly Hills, Architect

Pigeon Tower, Pump House, and Cattle Pool, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.







Garage Court, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.  
Roy Seldon Price, Beverly Hills, Architect



June, 1924

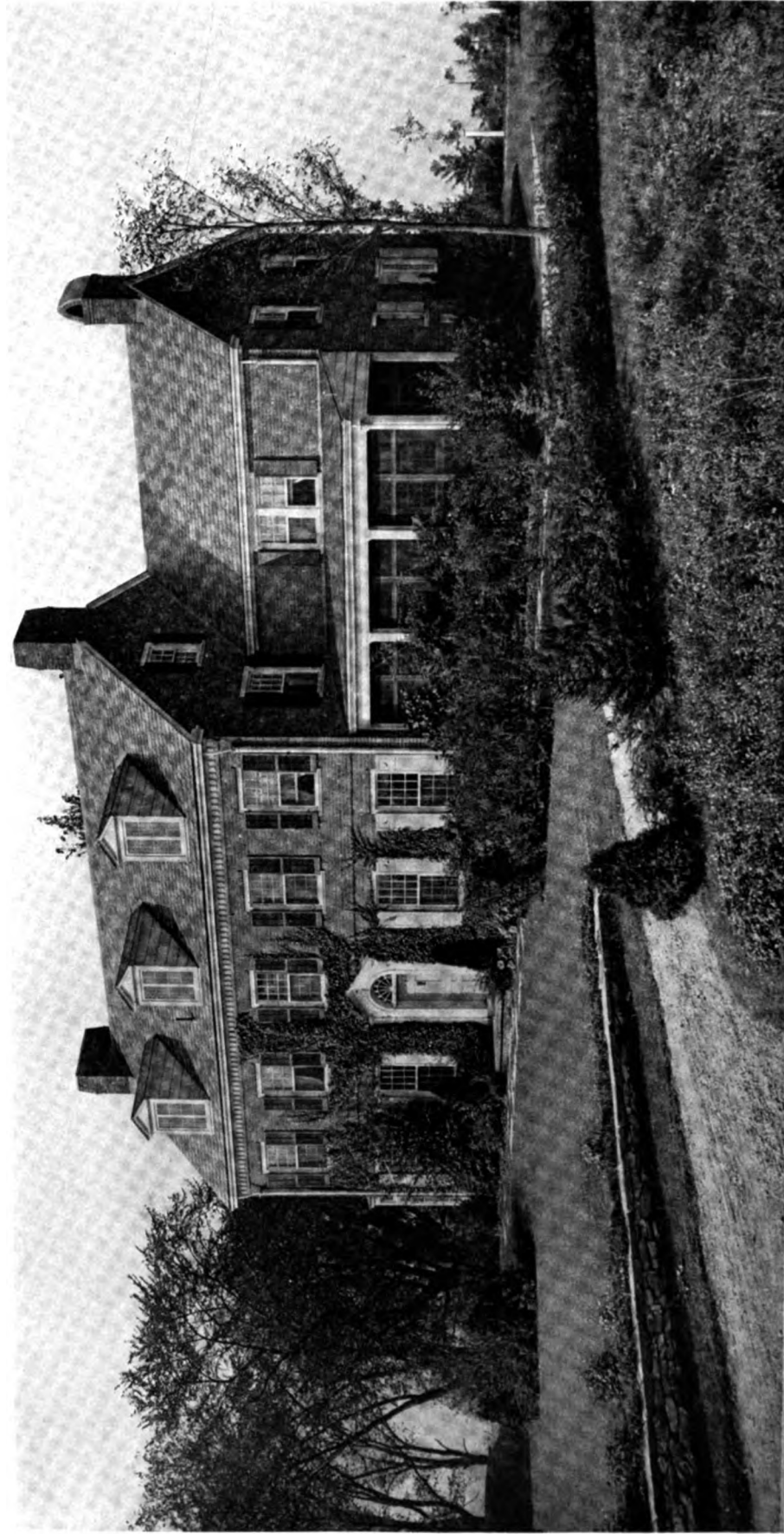
THE ARCHITECT

Plate LVIII



Detail, "Dias Dorados," Ranch, Mr. Thomas H. Ince, Beverly Hills, Calif.  
Roy Seldon Price, Beverly Hills, Architect

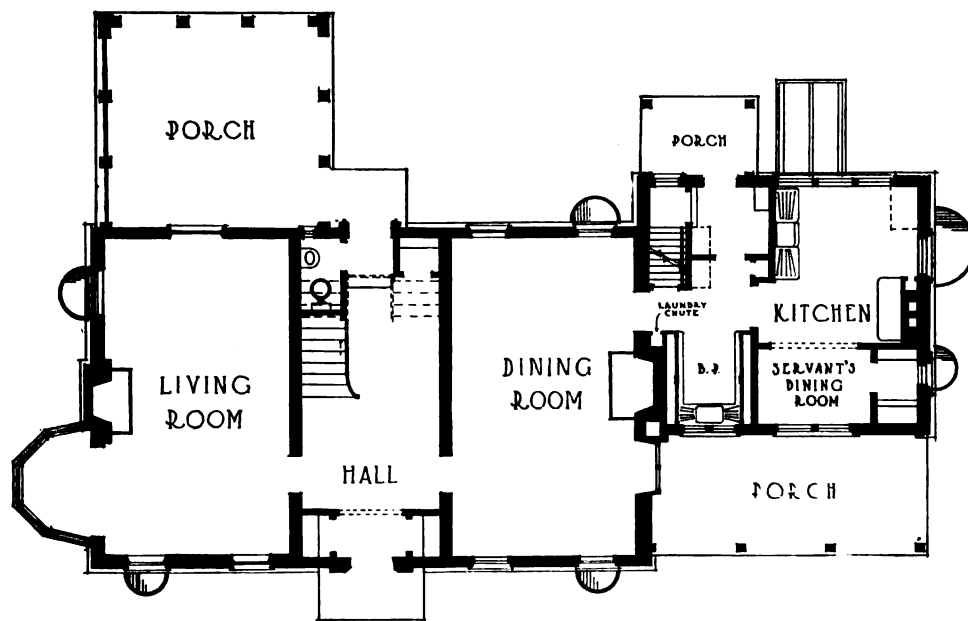
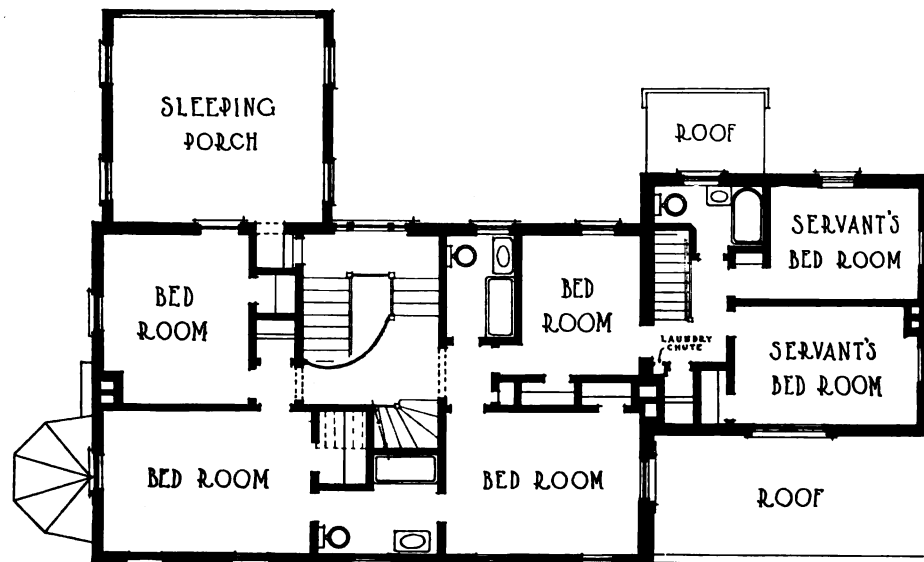




Kenneth Clark, Photo

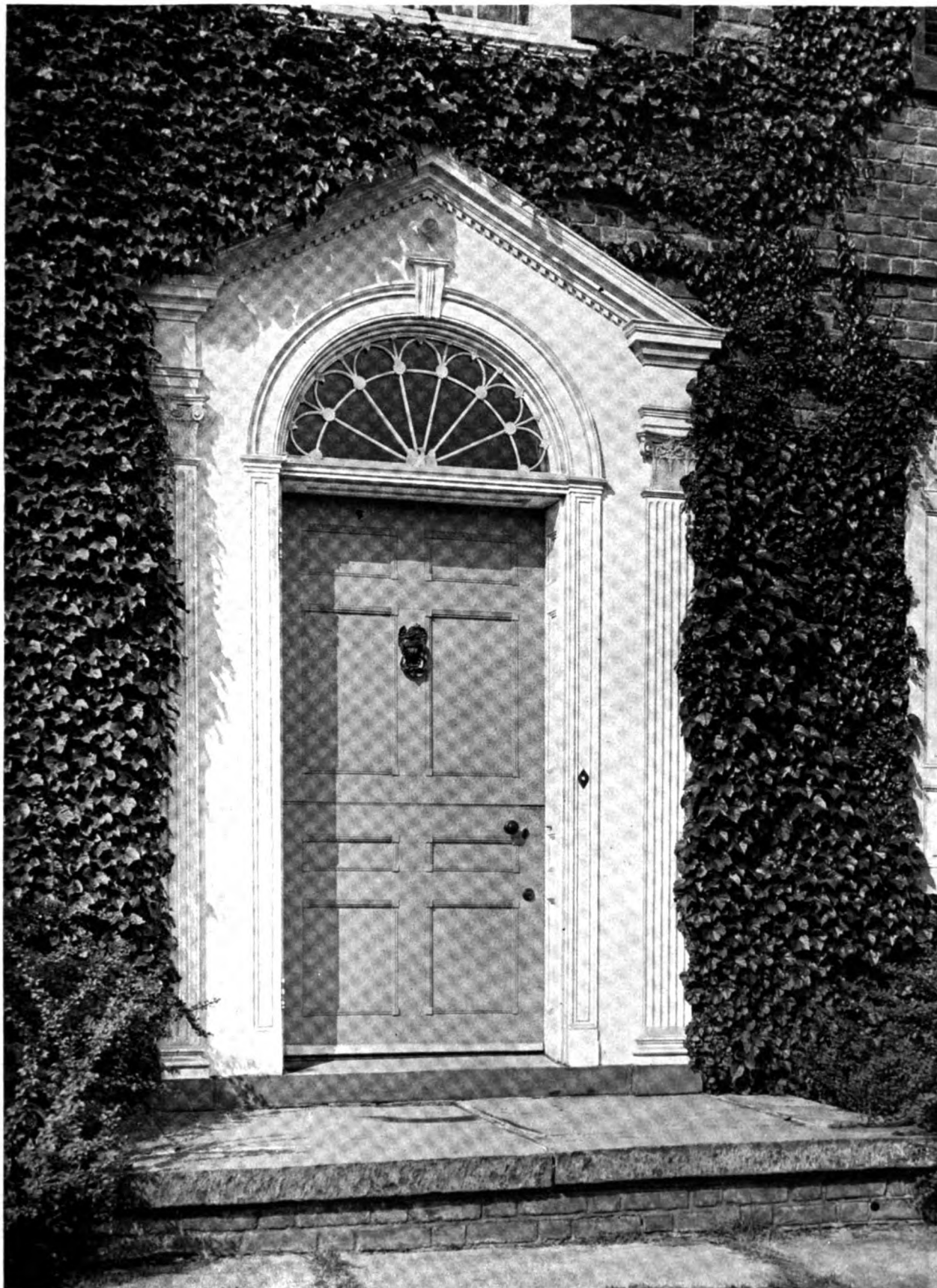
Electus D. Litchfield & Rogers, New York, Architects

House, Mr. Francis E. Gallagher, Troy, N. Y. (Plans on back)



Plans, House, Mr. Francis E. Gallagher, Troy, N. Y.

Electus D. Litchfield & Rogers, New York, Architects



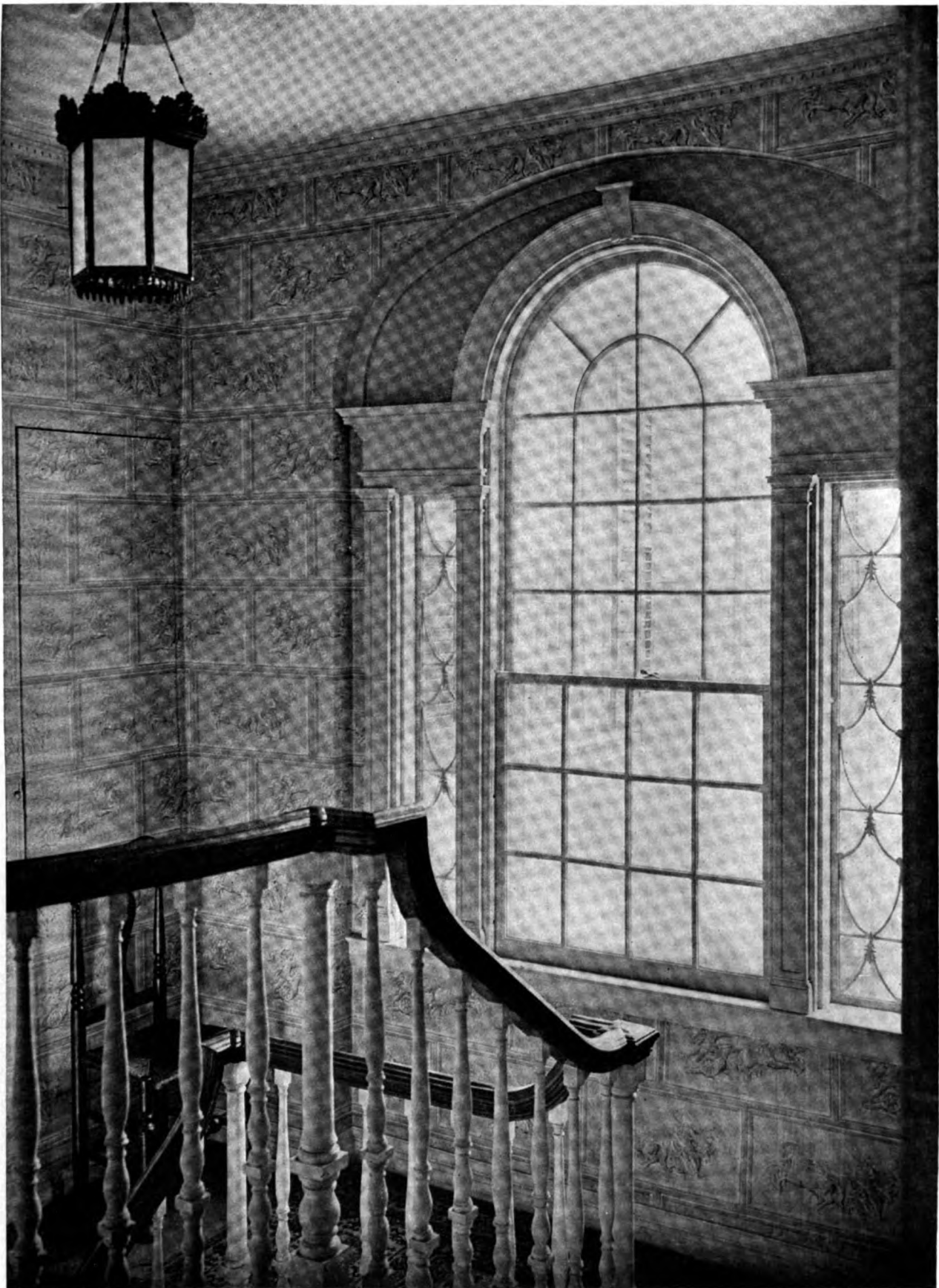
Kenneth Clark, *Photo*

Electus D. Litchfield & Rogers, New York, *Architects*

Main Entrance, House, Mr. Francis E. Gallagher, Troy, N. Y.





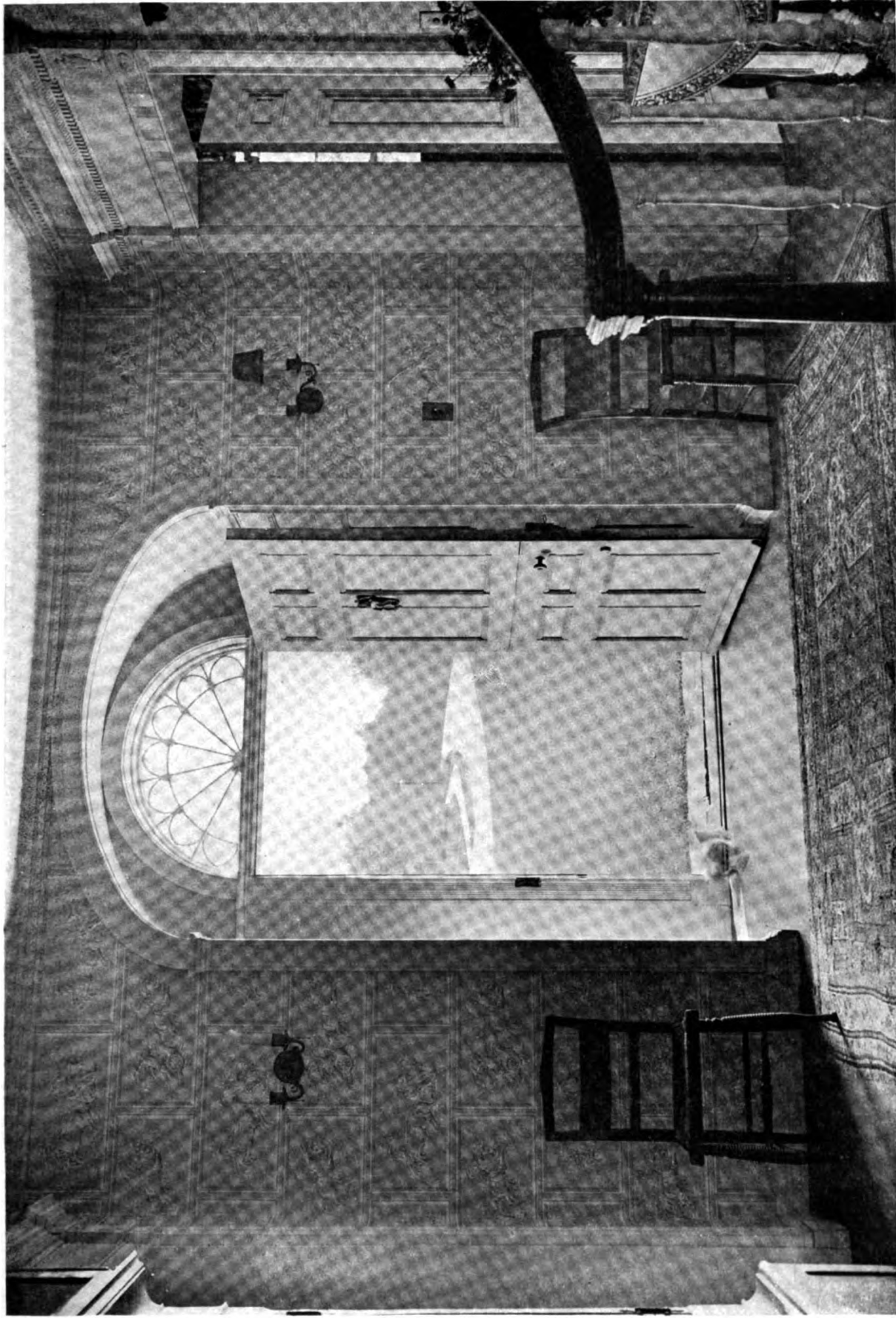


Kenneth Clark, Photo

Electus D. Litchfield & Rogers, New York, Architects

Palladian Window, Stair Landing, House, Mr. Francis E. Gallagher, Troy, N. Y.





Kenneth Clark, Photo

Electus D. Litchfield & Rogers, New York, Architects

Entrance Hall, House, Mr. Francis E. Gallagher, Troy, N. Y.





Kenneth Clark, Photo

Corner of Living-room Showing Bay, House, Mr. Francis E. Gallagher, Troy, N. Y.

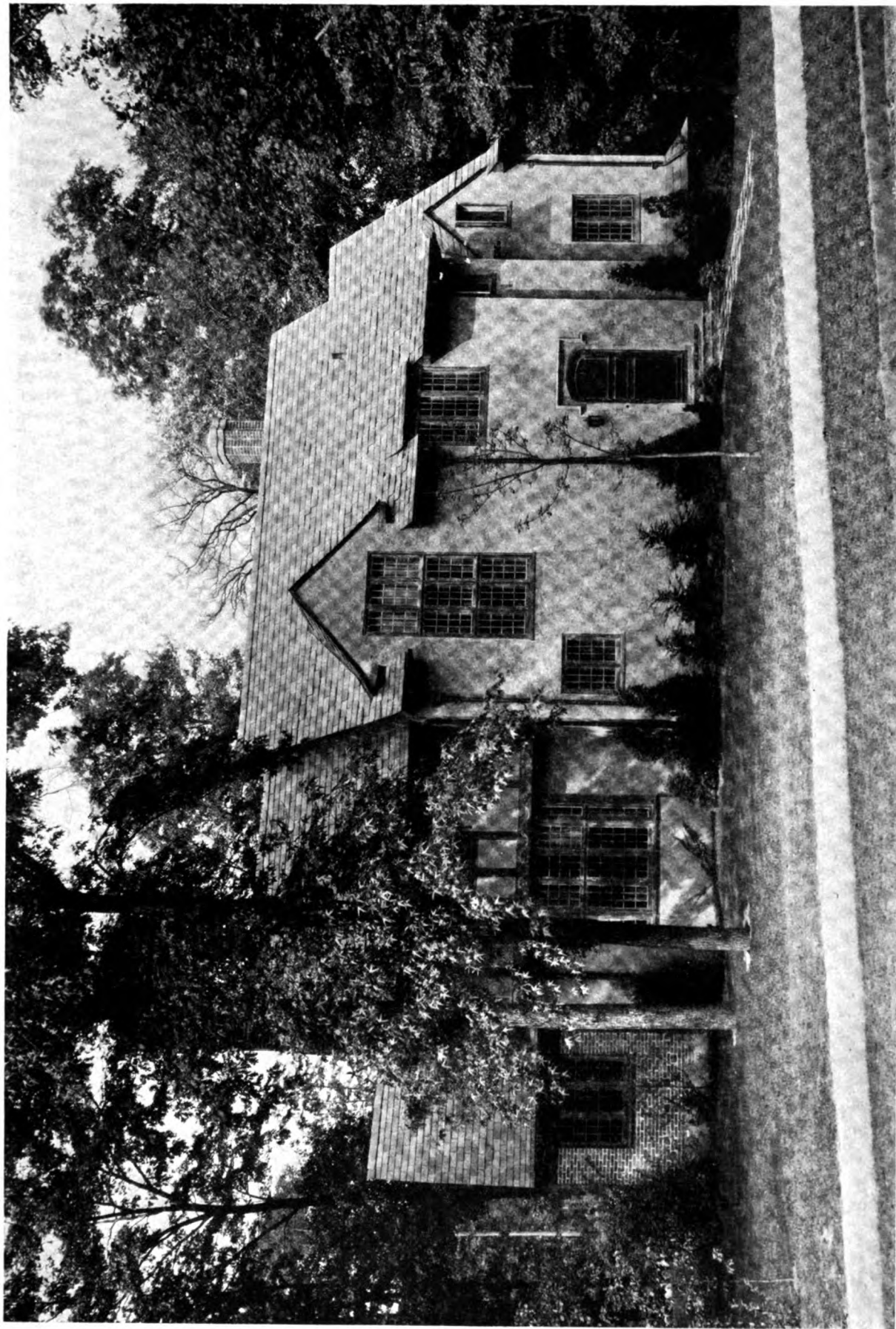
Electus D. Litchfield & Rogers, New York, Architects



June, 1924

THE ARCHITECT

Plate LXIV

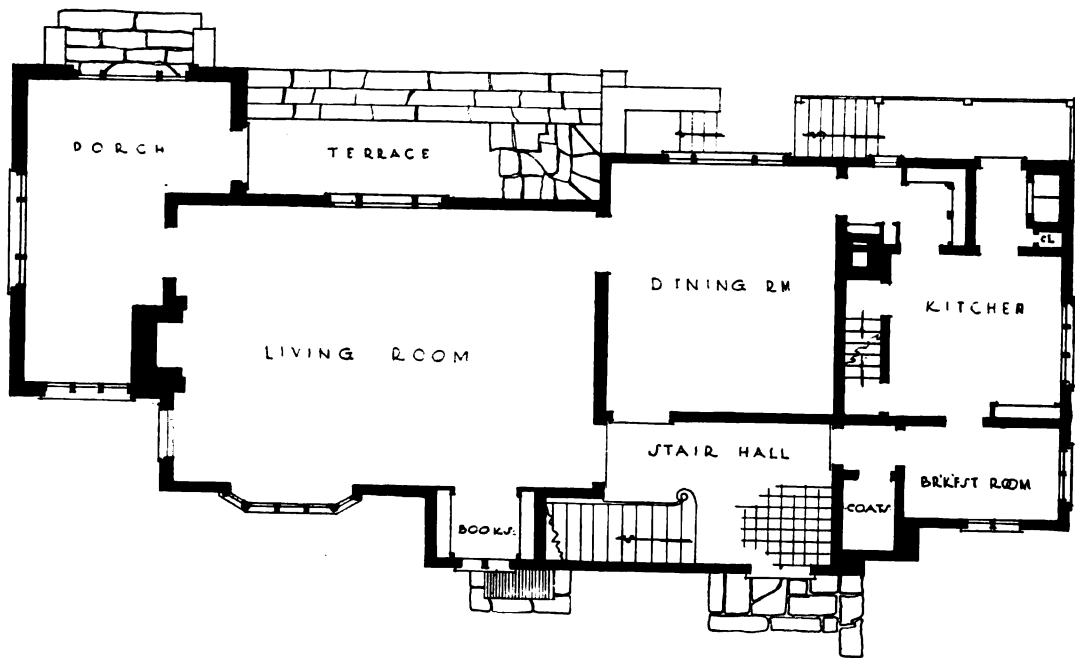
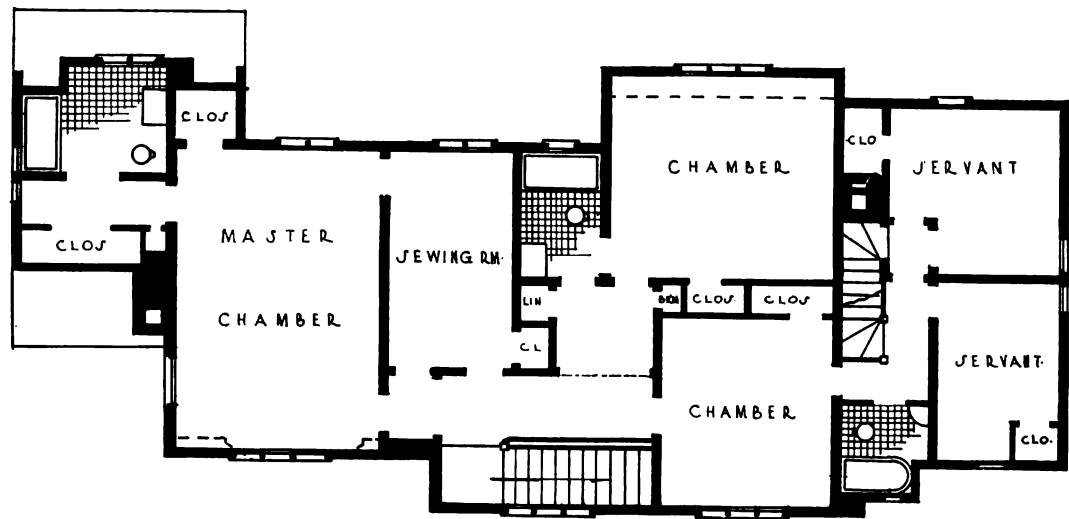


Tebbs & Knell, Photo

House, Mr. A. D. Mayo, Fieldston, New York. (Plans on back)

W. Stanwood Phillips, New York, Architect





Plans, House, Mr. A. D. Mayo, Fieldston, New York  
 W. Stanwood Phillips, New York, *Architect*



Tebbs & Knell, *Photo*

W. Stanwood Phillips, New York, *Architect*

Detail, House, Mr. A. D. Mayo, Fieldston, New York



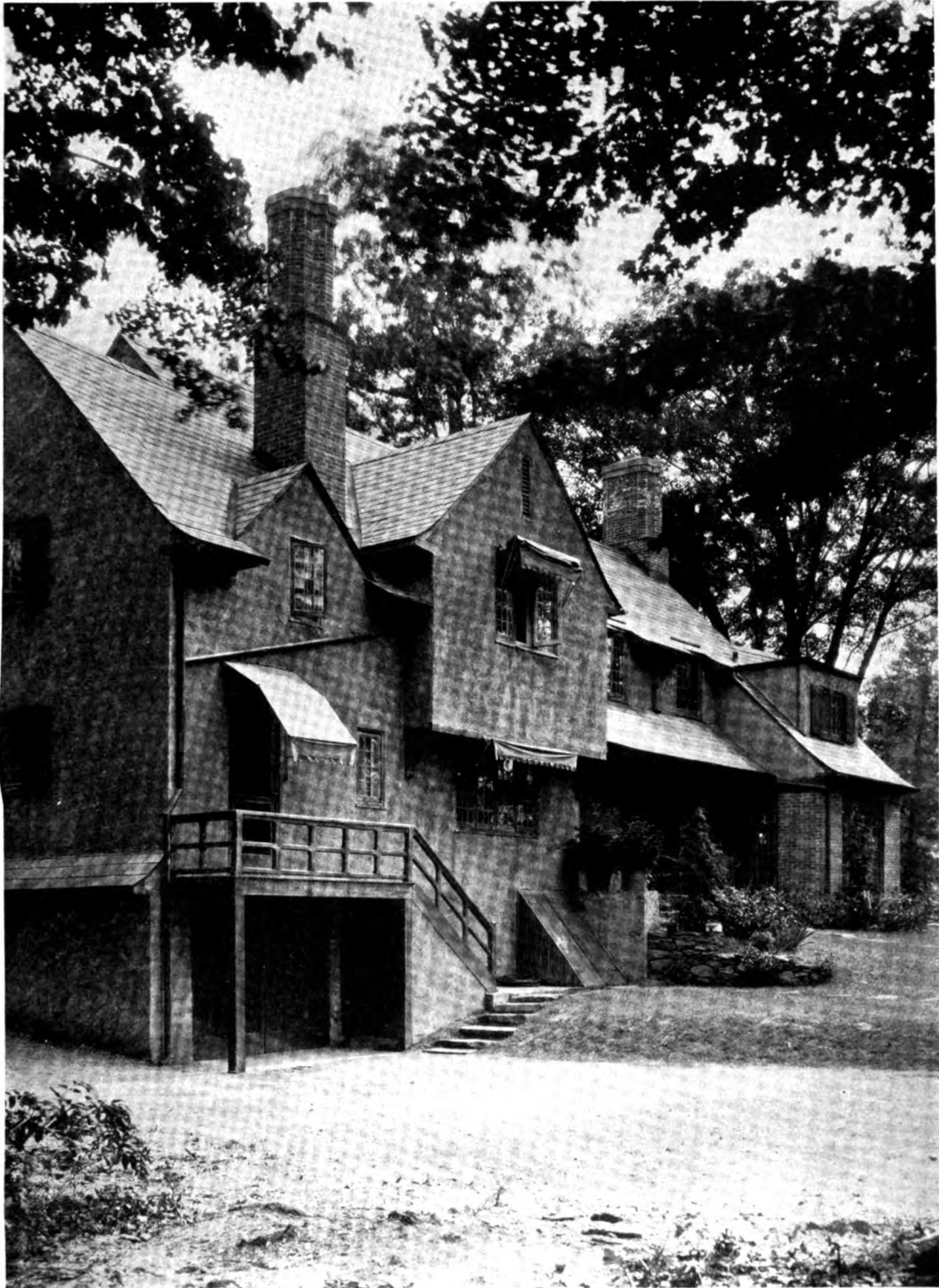


Tebbs & Knell, Photo

W. Stanwood Phillips, New York, Architect

Detail, House, Mr. A. D. Mayo, Fieldston, New York





Tebbs & Knell, *Photo*

W. Stanwood Phillips, New York, *Architect*

Service Court, House, Mr. A. D. Mayo, Fieldston, New York





Drix Duryea, *Photo*

Howard Greenley, New York, *Architect*

Coffee Shop, Alice Foote MacDougall, 37 West 43d Street, New York



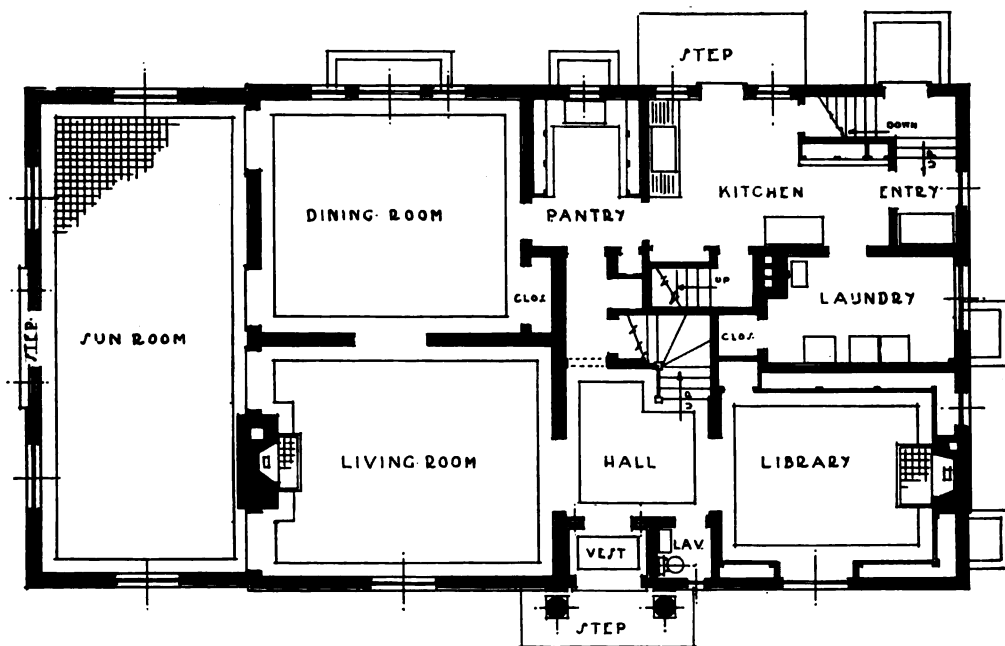
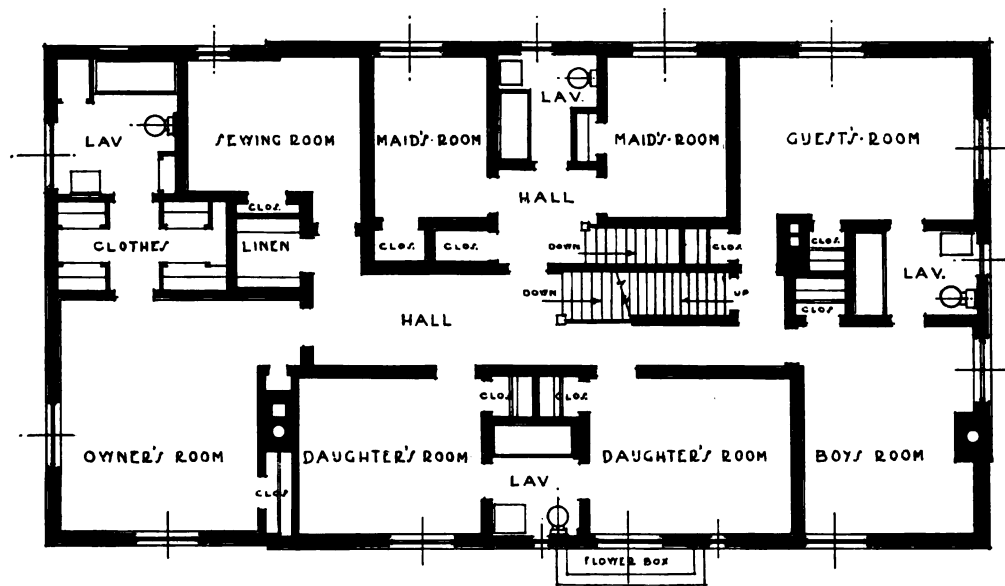




R. V. Smutny, *Photo*

Dwight James Baum, New York, *Architect*

House, Judge Nash Rockwood, Fieldston, N. Y. (Plans on back)



Plans, House, Judge Nash Rockwood, Fieldston, N. Y.  
 Dwight James Baum, New York, Architect



Paul J. Weber, *Photo*

Dwight James Baum, New York, *Architect*

Detail, House, Estate of Mr. Cleveland H. Dodge, Riverdale, N. Y.

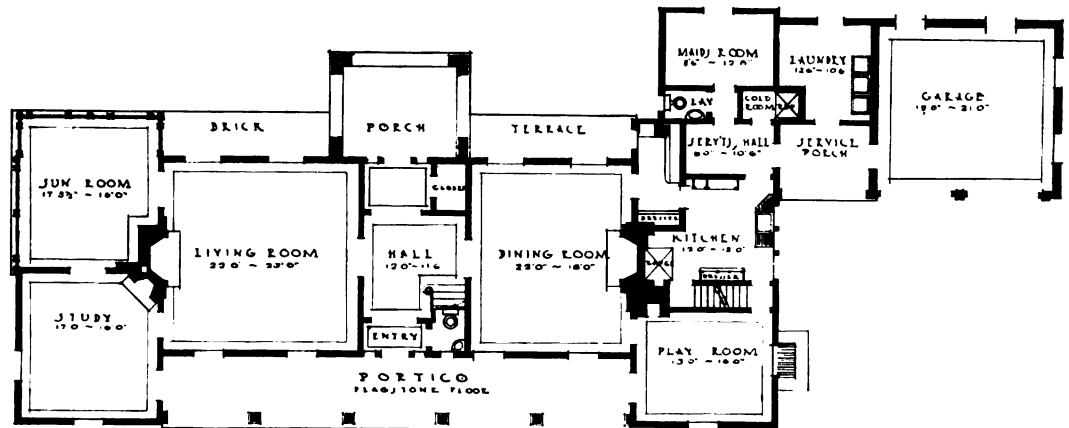
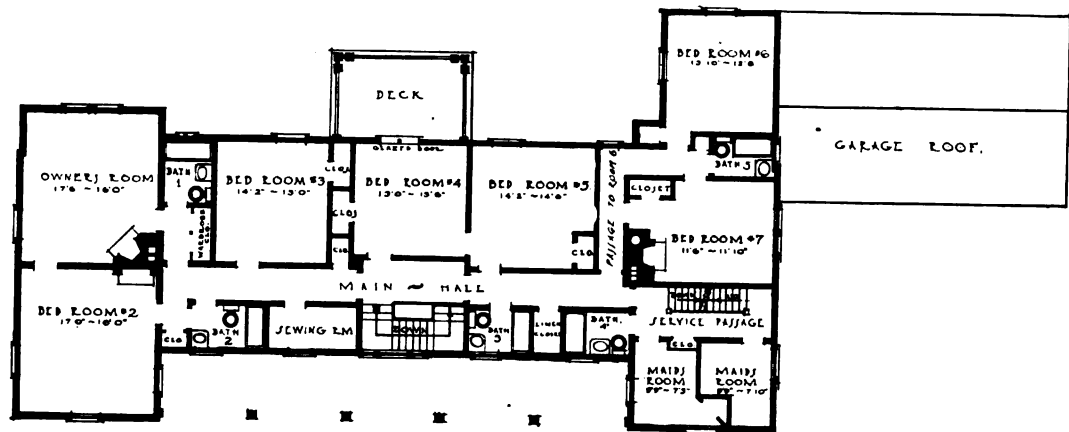




Paul J. Weber, *Photo*

House, Estate of Mr. Cleveland H. Dodge, Riverdale, N. Y. (Plans on back)

Dwight James Baum, New York, *Architect*



Plans, House, Estate of Mr. Cleveland H. Dodge, Riverdale, N. Y.  
 Dwight James Baum, New York, *Architect*



Paul J. Weber, Photo

Living-room, House, Estate of Mr. Cleveland H. Dodge, Riverdale, N. Y.

Dwight James Baum, New York, Architect





## Editorial Comment

(Continued from page 214)

houses; you can hear the footfalls of the choir-boys on the tessellated floors; you can almost hear the dew drip off the flowers on Lloyd's wall paper.

### *The Progressive Minds*

AT A recent meeting of the "Producers Research Council," Mr. S. F. Voorhees, of McKenzie, Voorhees & Gmelin, Architects, emphasized strongly the desire of the architectural profession to meet and know the producers of material more closely on the human side. That the architects were willing and anxious to open their doors to the type of representative who would confer with them on the big broad plane of sincere service and advice. That they were anxious to meet the men to whom they could give their confidence—men who, if their product chanced not to be the right and appropriate thing to use in a particular instance, would have the courage and breadth to say, "You don't want my material in this case," adding that for himself as well as for all other members of the profession he could say that this attitude in a material man had never yet failed to cement his determination to use that fellow's product at the first opportunity, if at all possible. He emphasized that to-day, with the prevailing aloofness which has been an architectural tradition in the past, the architect could not know who the men were of this calibre and that the great underlying purpose of this movement was to make more accurate acquaintance possible through more intimate contact.

Other speeches emphasized the fact that the day of the ultra-professional architect hedging himself about with worn-out ethical prejudices against sully-ing the dignity of his professional position by too much contact with the commercial end was past, and that the architect who would survive in the future would be the big broad man who would come out of his shell and welcome the producer to a closer fellowship.

It is a highly encouraging sign that affairs in the conduct of the American Institute of Architects seem more and more to be coming under the influence of the progressive minds which recognize this truth.

### *Quite a Help*

ONE DAY in the Argonne district a Company Commander was looking over his men in the trenches and he stopped beside a new man.

"Where is your bayonet?"

"Excuse me, sor; I left it in the back trench. I'll go and get it."

"Hold on; where's your cartridge belt?"

"Excuse me, sor; I left that too. I'll go back and get it."

"Wait a minute; where is your gas mask?"

"Excuse me, sor; I left that too. I'll go back and get it."

"Say, what th'ell were you before you got in the Army?"

"I was a plumber's helper, sor."

### *Looking Ahead a Couple of Decades*

HOW THE builders of 1944 will laugh at our antiquated methods of 1924. Take a forty-story building operation starting January 1, 1944, for example. The foundation work will probably not go much faster than it does at present, except that the steam-shovel will be operated like a ferry-boat, from both ends at once, forcing the excavated material up through large tubes into the waiting motor trucks above. Of course the concrete will be poured at night, to the sincere delight of the neighbors. We don't see how the steelwork is going to be erected very much faster than it is at present, but they will probably do at least four stories a week. However, the floor construction will go on at the same time, and there will be no slowing down for the erection or demolition of the centering. By the time the steelwork for the fortieth floor is in place, all the floors will be in. The bricklaying machines and the patent stone-layers will start at the bottom, going up two or three stories a day. Following them on the second day are the plastering machines, waterproofing the walls at the same time and doing all the plastering in one coat.

The partitions will be delivered at the building all finished and plastered with the doors hung. By the time the plastering machines reach the fifth floor the first floor doors will all be in place, lettered with the tenants' names. The paint will be sprayed on the night before the tenant arrives. Its blotting-paper finish enables it to dry immediately. The tenants will begin to move in about three months after the excavation is started. As to the cost of the operation, we hesitate to commit ourselves. In twenty years from now the dollar may be worth only about thirty-eight cents.

### *Down with the Elevated*

THE ELEVATED railroads in New York City are coming down. This is welcome news to the populace, especially to those property owners who have looked

with pain on the old elevated structures for the last forty years. Their joy will be short-lived, however, for just as soon as the elevated railroads disappear the city authorities will commence to construct two-story streets in order to relieve traffic congestion.

### *A Quick Little Job*

THE OLD-TIMERS of medieval tendencies and Gothic fancies are very much encouraged by the fact that the Union Station in Toronto was begun in 1915 and, after nine years, is not yet in use. It ought to be a very nice, complete depot after that much time has been spent on it. But if they wait another nine years before opening it, it will be entirely out of date. In the meantime the passengers are probably threading their way through masses of rubbish, and are so used to it that they will miss it when the station is opened.

### *Iota Eta Pi*

ONE ARCHITECTURAL paper, in its March issue, had an interesting article on Greek Letter Fraternity Houses by Oswald C. Hering. Mr. Hering thinks that a fraternity house should accuse itself on the exterior just as plainly as the Capitol does or in just the same way as does an abattoir express itself outside of its smells. In other words, rolling through a college town you should recognize your own chapter house at once, and give your traveling companion the old college grip. Mr. Hering gives the most minute directions for the care of the occupants. He says, "The student sleeps in the cubicle on the top floor, bathes in the wash-room, and then goes to his study." This removes all necessity for intelligence on the part of the student. By means of a full-length mirror in the door he can tell at a glance at himself just which room he's in. Mr. Hering does not believe in bedrooms for one or two students. "When two boys are locked together in a room they can drink and gamble, but when they are all in a dormitory they cannot get drunk without the entire house knowing it." Mr. Hering certainly does not believe that college boys do such things. He also says, "There are other beneficial effects. It makes them democratic and each one gets acquainted with the others." This is good news indeed to the people who can get under a snoring headway early in the evening. Personally, we believe in separate sleeping rooms. We have traveled too much in sleepers to enjoy mass sleeping.

### *Tit for Tat*

HOW MANY times do we heap contumely upon the head of the decorator, when he or she finishes up a

house for our client! We cuss out the furniture, the hangings, and the colors. How we long to make them produce a diploma showing a four-years' course in decoration, such as most of us can produce to justify our architect's shingle.

And how about the decorators? They one and all are certain that we never, by any chance, consider the curtains and draperies when we are designing window layouts. And when we put in a round-headed window because it looks well in elevation, they gnash their teeth at the problem of draping it on the inside. The draftsman fiddles a long time over the full size detail of a window trim, and finally evolves something with so many curves to it that under no circumstances can a curtain bracket be fastened to it. And no one ever sees the trim by the time the lady decorator gets through with her glazed chintz.

### *Color in Architecture*

THE RECENT exhibition at the Wildenstein Galleries in New York, of mural decorations by Jose Maria Sert, has created much interesting discussion among architects on topics naturally connected with the treatment of wall surfaces. Sert is a Spaniard who owes much of his training to France, where he was a pupil of the great Degas. In spite of Gallic influences his work is still racy with the tang of his native land. One feels in it the dramatic quality as well as the grotesqueness of Goya. What the artist brings as his own most precious gift is a joyous color-sense and an amazing virtuosity in composition. Large panels, fifteen by twenty, seem to have been dashed off with the enthusiasm and charm which are usually evident in a small-scale sketch and so often lost in the completed work.

## *Bertram Grosvenor Goodhue*

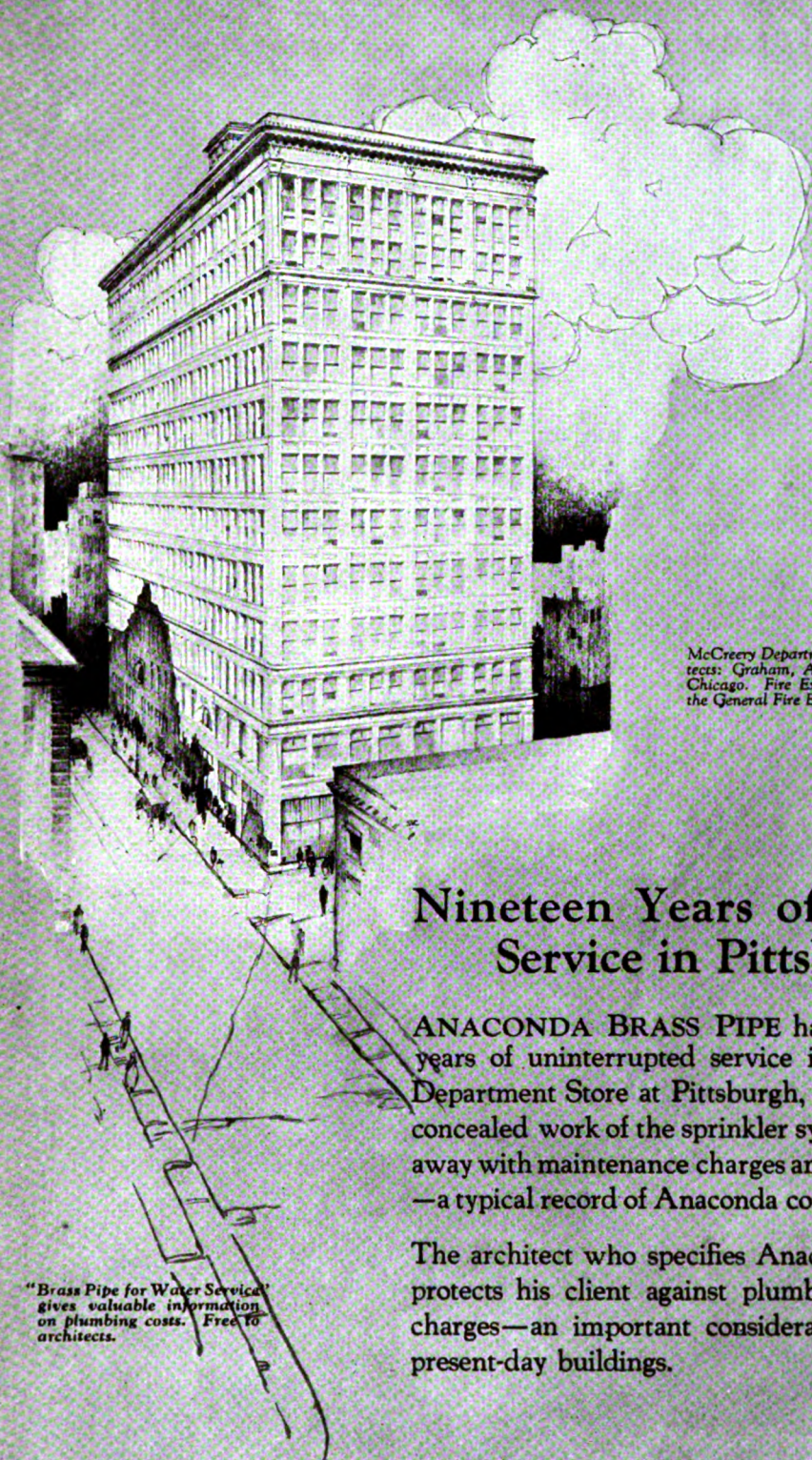
AN HUMBLE TRIBUTE

BY F. R. WEBBER

SECRETARY, THE COMMITTEE ON CHURCH ARCHITECTURE  
OF THE EVANGELICAL LUTHERAN SYNODS

THE untimely death of Bertram Grosvenor Goodhue is a staggering thing. It is a calamity. Mr. Goodhue was one of the acknowledged leaders of a small, yet growing, group of persons who were of the positive opinion that a church is an house of worship: a building erected to the glory of the Triune God, and a place wherein His Eternal Word and His Holy Sacraments are preached and are administered. Hence, it is believed, a church building is more than

(Continued on page 266)



*McCreery Department Store, Pittsburgh. Architects: Graham, Anderson, Probst and White, Chicago. Fire Extinguisher System installed by the General Fire Extinguisher Co.*

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### Bertram Grosvenor Goodhue

(Continued from page 264)

an architectural problem. It is not merely a matter of planning and design, not a mere matter of competitive bids, and contract labor. It is a living thing, expressing, reflecting in its very form, its materials and its symbolism, the idea of an unchanging institution, in the midst of a changing world.

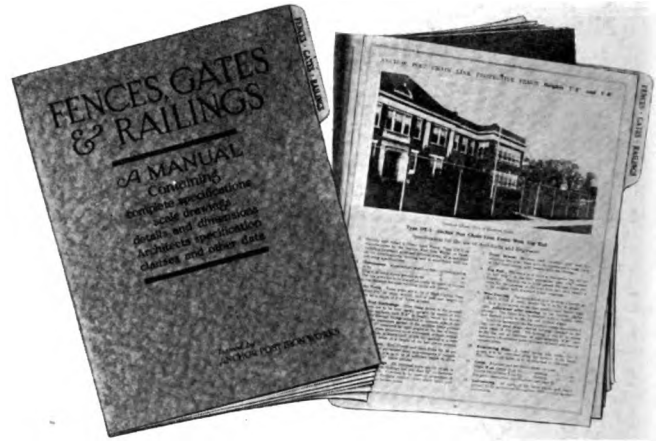
Other gifted men long ago caught the significance of this idea, but it remained for such men as Mr. Ralph Adams Cram and Mr. Bertram G. Goodhue to fire others with enthusiasm. To know such men even casually was to be filled with an enthusiasm for better churches.

Mr. Goodhue was no ordinary man. Other gifted men have come and have gone. But Mr. Goodhue is one of those rare persons who appear from time to time, and rise high above the level even of ordinary ability. There are but one or two living architects who are his equal. They deserve a place as stars of the first magnitude, and their names are worthy of mention as a continuation of the work of William of Wykeham, William of Sens, Bolton, and Pugin.

Able architects have come and gone. Few of them will leave the lasting impress that Mr. Goodhue will leave. Together with his colleague, Mr. Cram, he succeeded in making the Gothic Restoration a reality. No longer is it an interesting archeological study. Goodhue and Cram breathed into it the breath of life, and Gothic was once more a living thing. It is more than that: it is a state of mind—a way of thinking, and of action.

Mr. Goodhue was one of those rare men, of which but one or two survive, who are able to fire younger men with enthusiasm, and stir up a flaming zeal for better things.

We feel inclined to raise again the everlasting Why? Why must such gifted men be taken, in the very prime of their life? And yet we dare not give voice to such a thing. To do so would be to question Divine Wisdom. Perhaps we can give an answer to the question. It may not be *the* answer, but it is a reasonable one. A brilliant life, well rounded out, comes to a fitting close, and all are saddened with its ending. But a brilliant life, suddenly extinguished, frequently serves to arouse humble persons to action. They feel, when a great leader falls, that the work must be carried on, and others less gifted must work all the harder to keep alive the movement. The sudden death of an acknowledged leader has been known to arouse followers to greater action. We feel sure that the work of Mr. Goodhue and his colleagues-in-the-cause is permanent, and that their influence on better architecture will be felt long after those of the present generation are in their graves.



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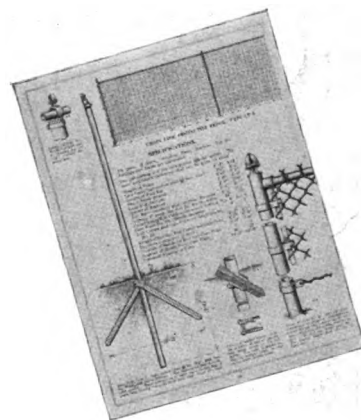
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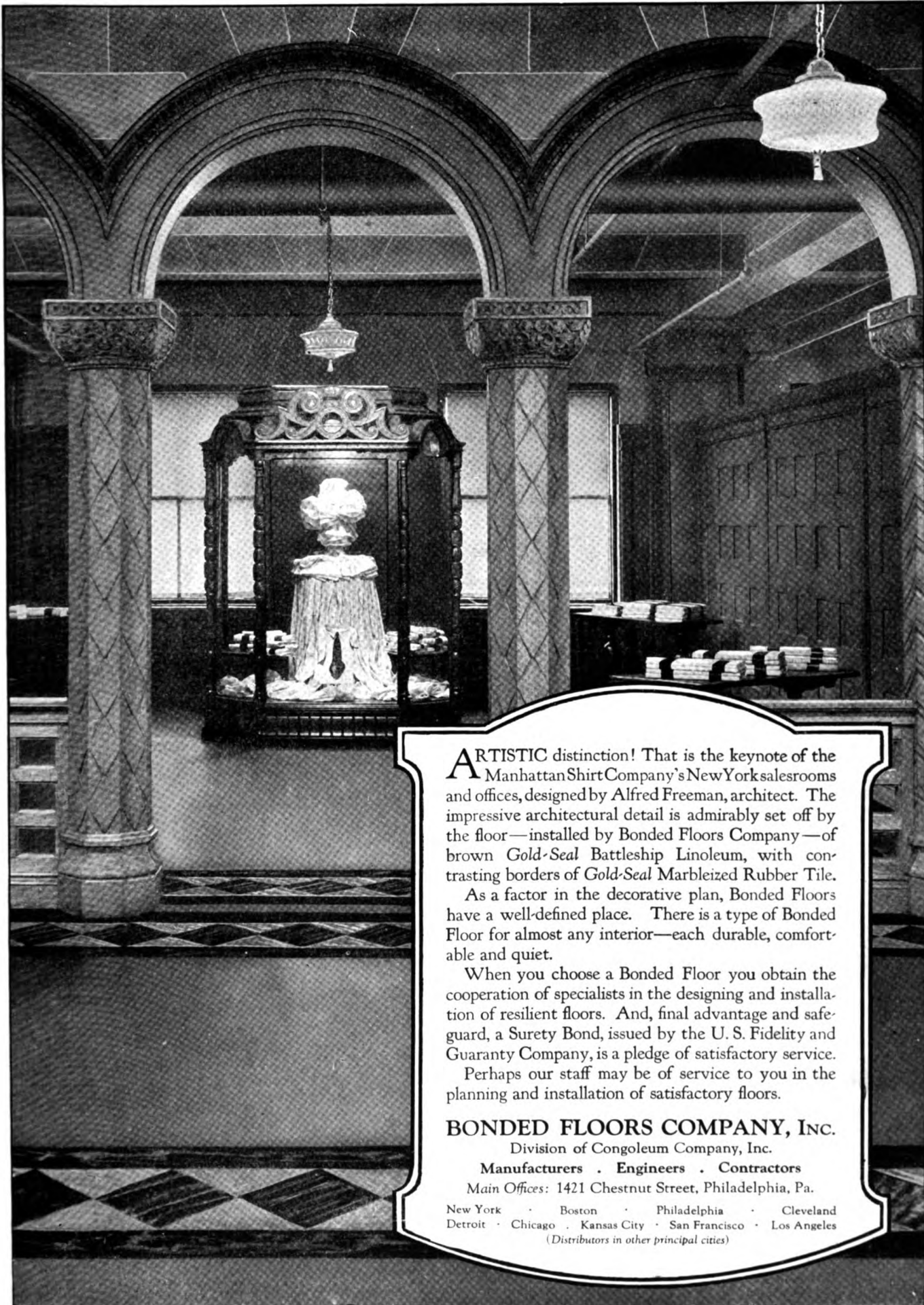
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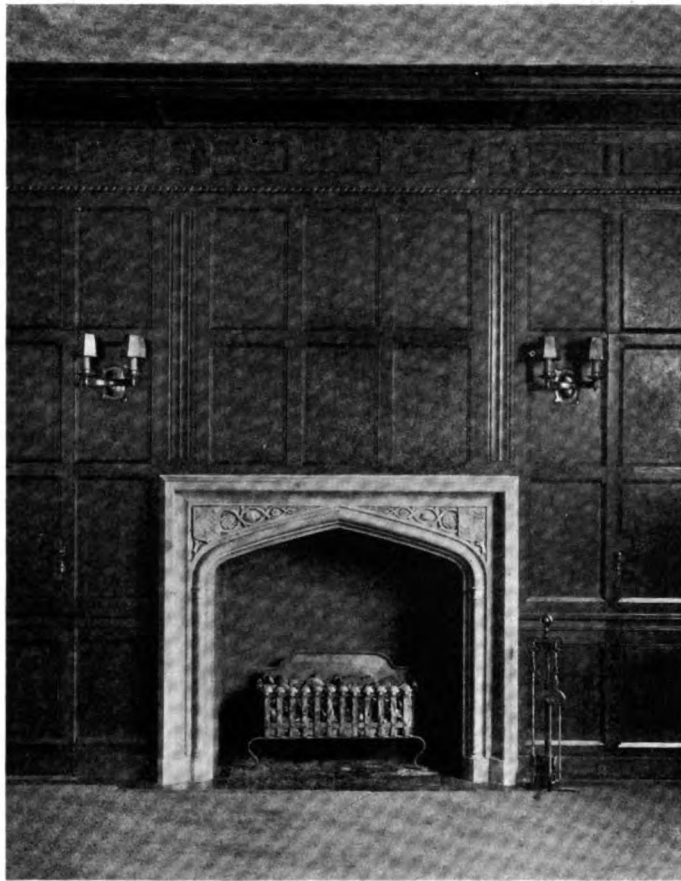
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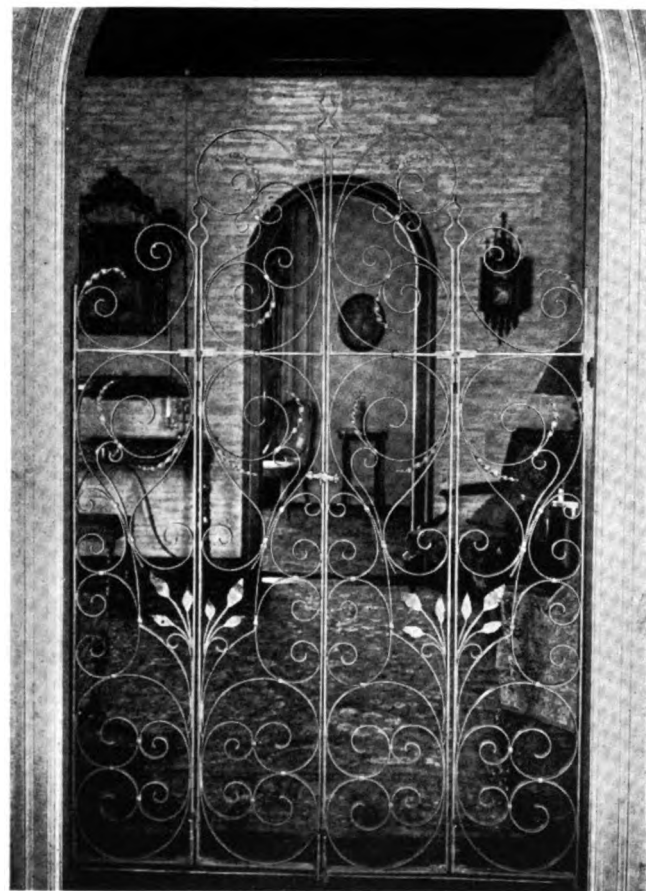
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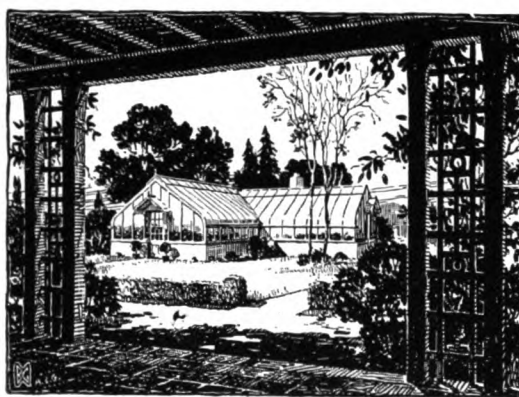
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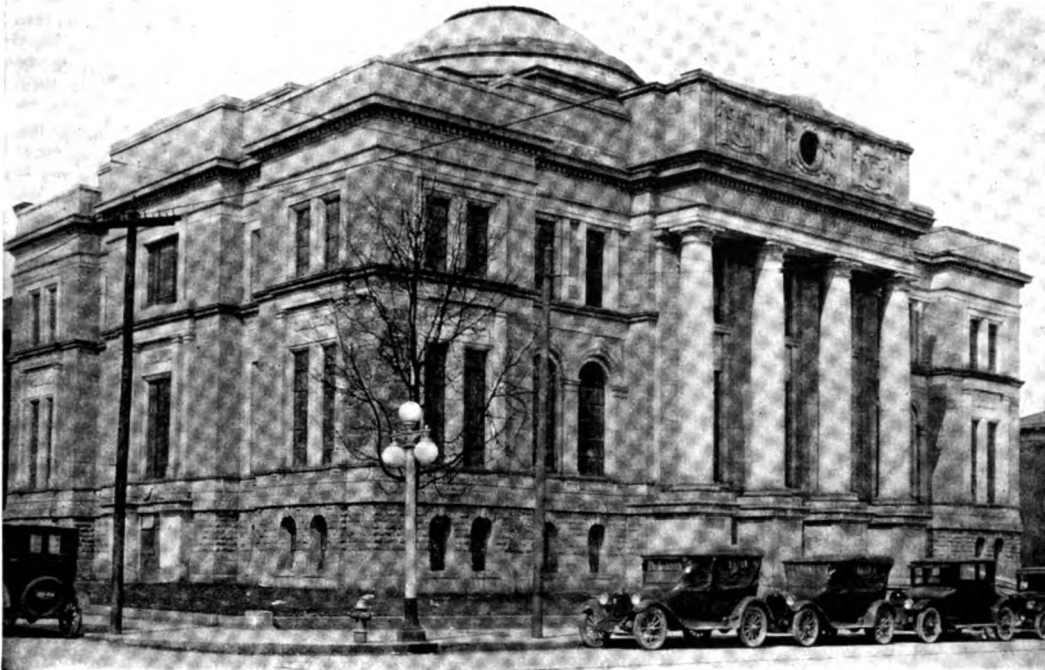
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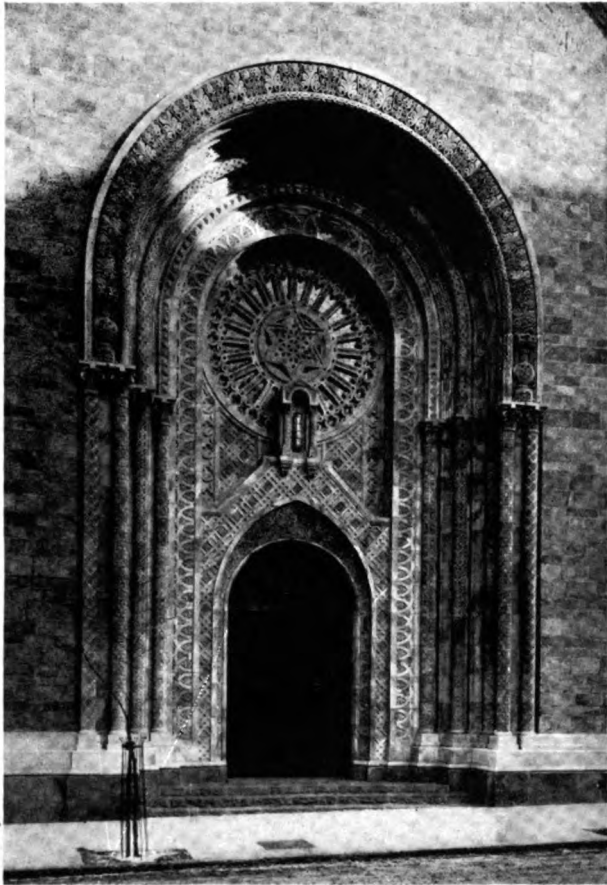
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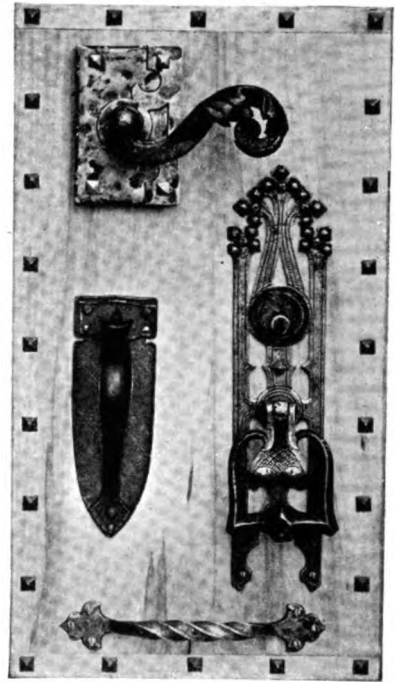
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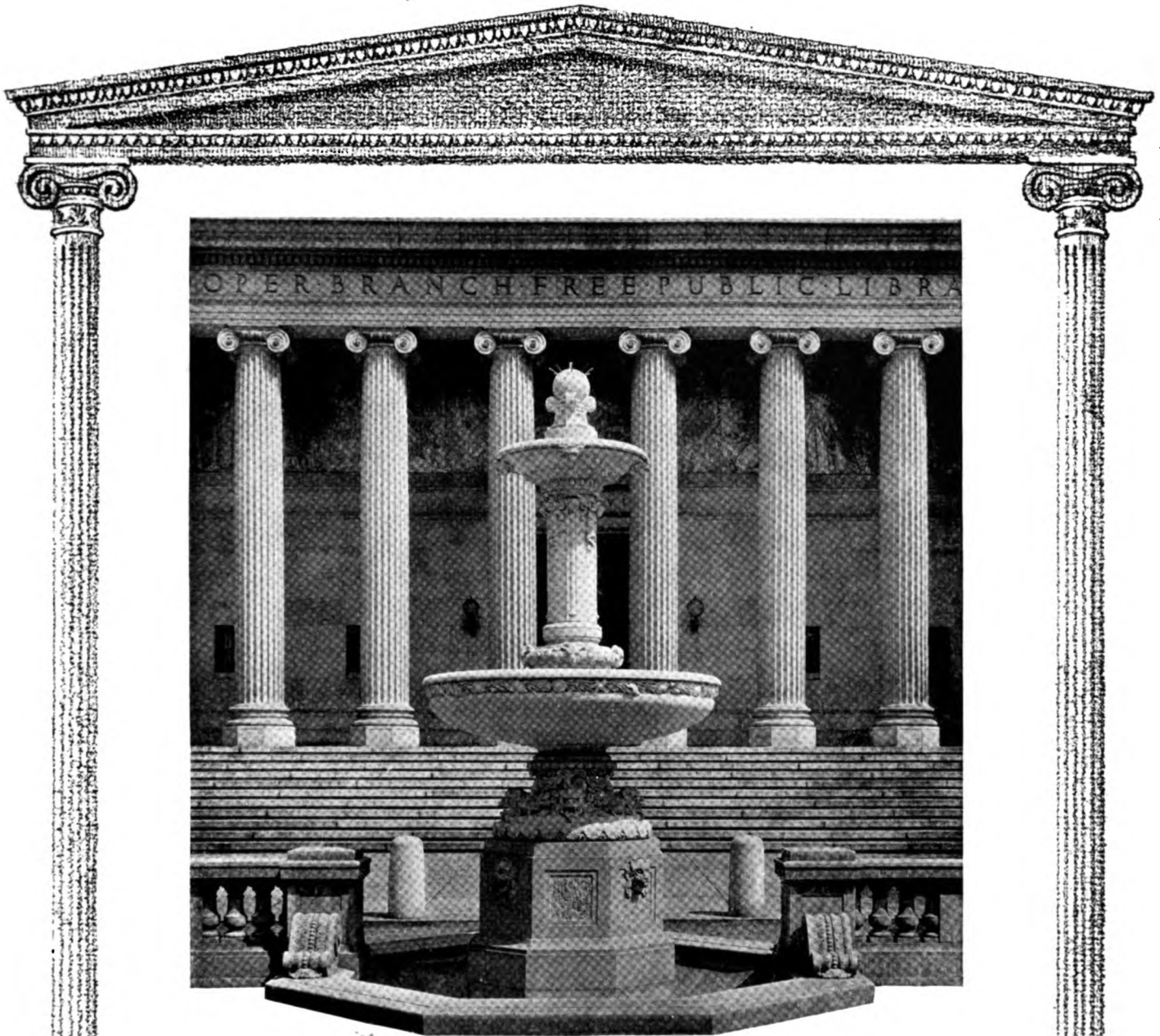
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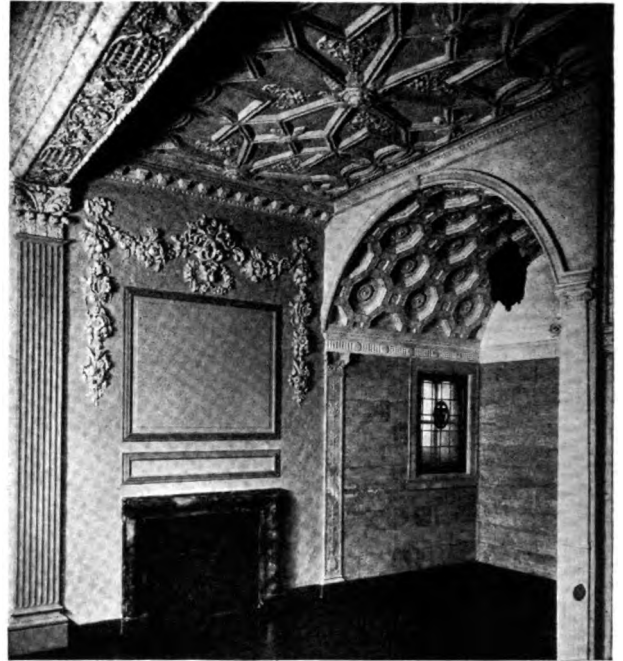
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Of THE ARCHITECT, published monthly at New York, N. Y., for April 1, 1924.

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

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. Holland Forbes, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ARCHITECT, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

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A. HOLLAND FORBES,

Editor.

Sworn to and subscribed before me this 27th day of March, 1924.  
(Seal) SUSIE A. WHIDDEN.

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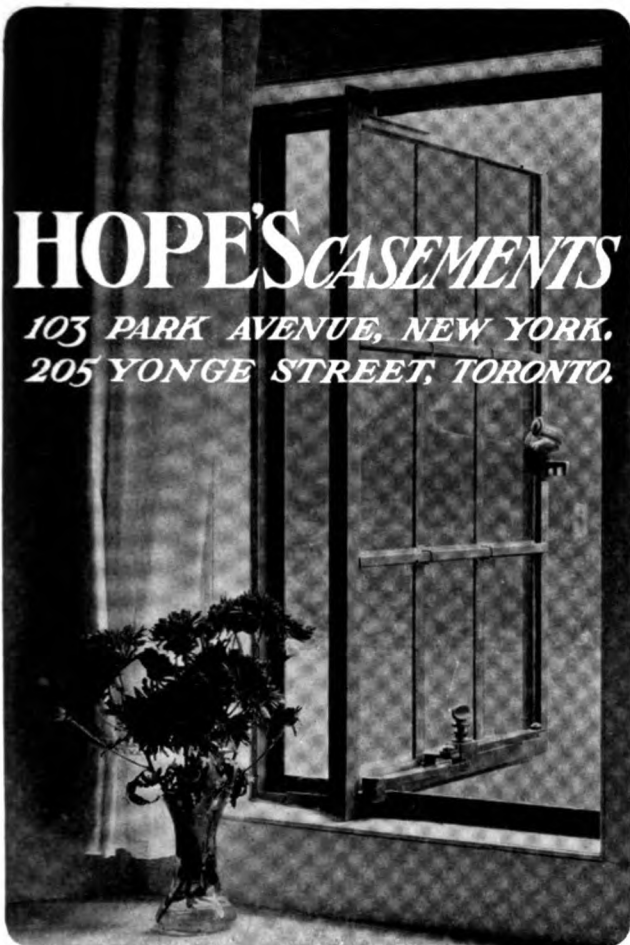
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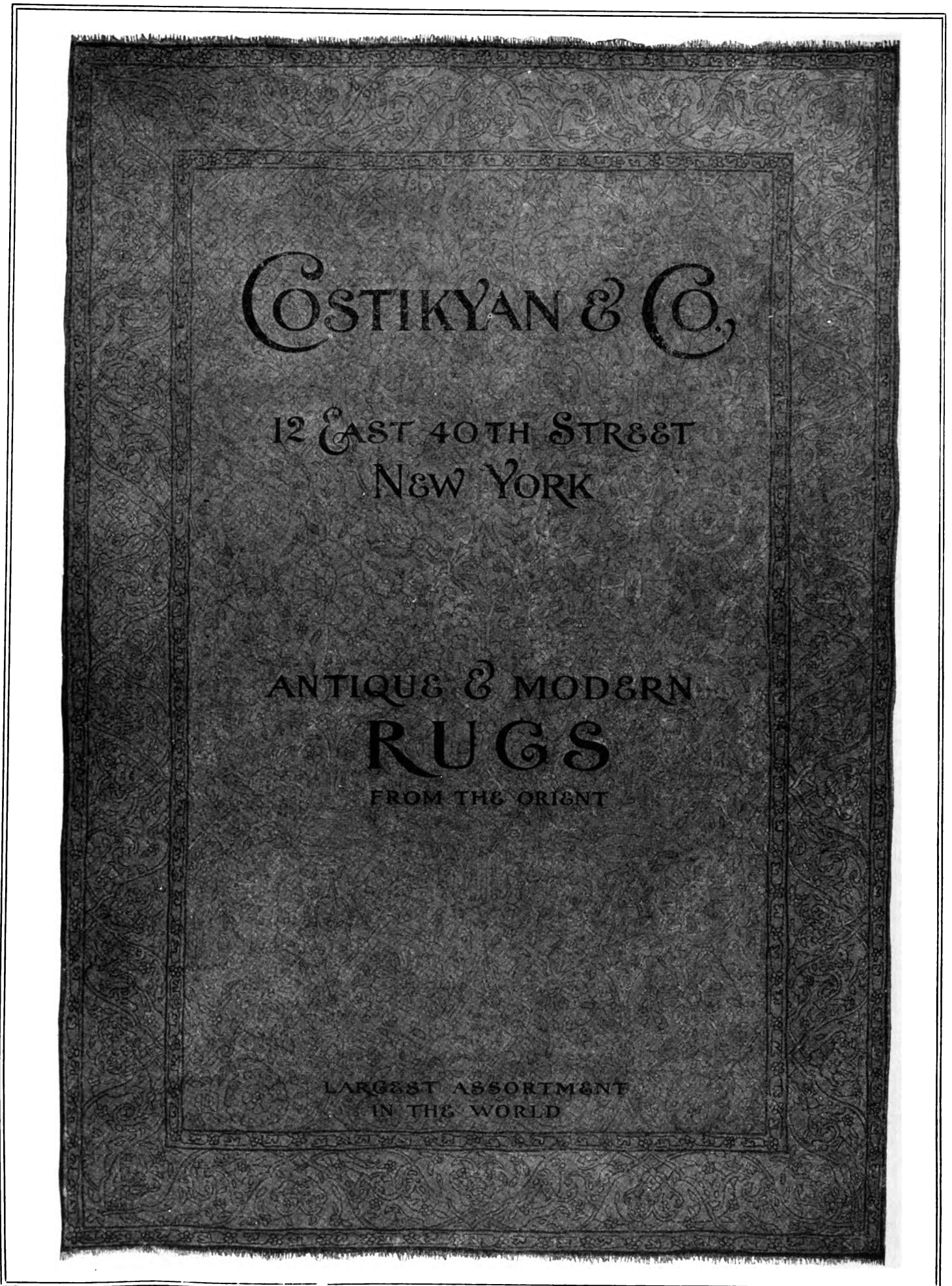
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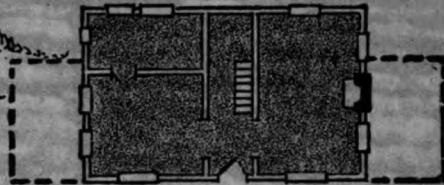
*To the Profession:*

It is pleasant to realize what is an undoubted truth, namely, that at no time in the history of our country has architectural design been more distinctly on the up-grade. Even in the early Colonial days, when so much fine and enduring work was done, it is doubtful if there was as much conscious achievement of excellence as exists to-day.

We deem it proper to say that the progress of architectural publications has been a powerful force in the preaching of the true gospel of taste. The wealth of illustrative material spread over the country has brought to every office and drawing-board and draughtsman examples of what the rest of the profession was doing. Naturally our ambition is to mark a further advance in this important field. May we not reiterate at this time our hope that architects all over the country will co-operate with us in maintaining in *THE ARCHITECT* a high standard by sending us photographs of their best work?

A. HOLLAND FORBES.

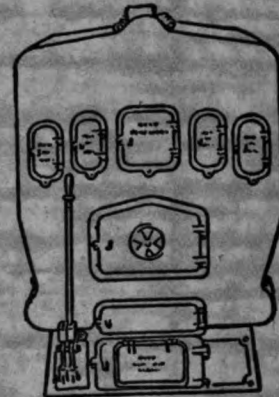
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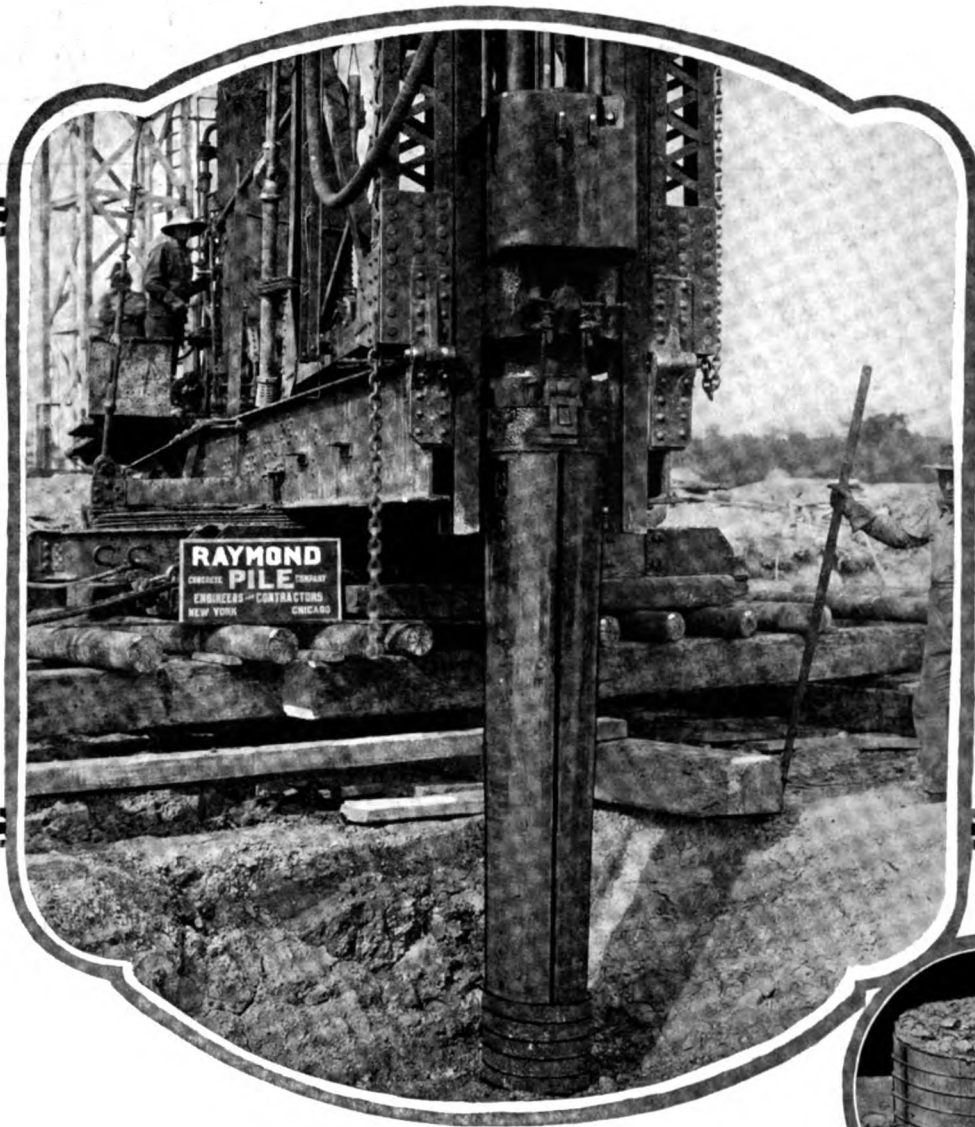
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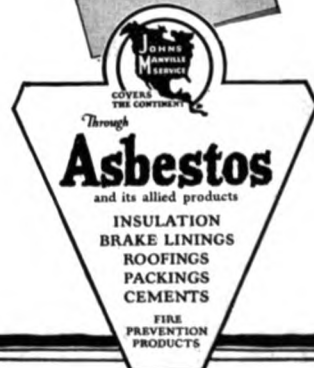
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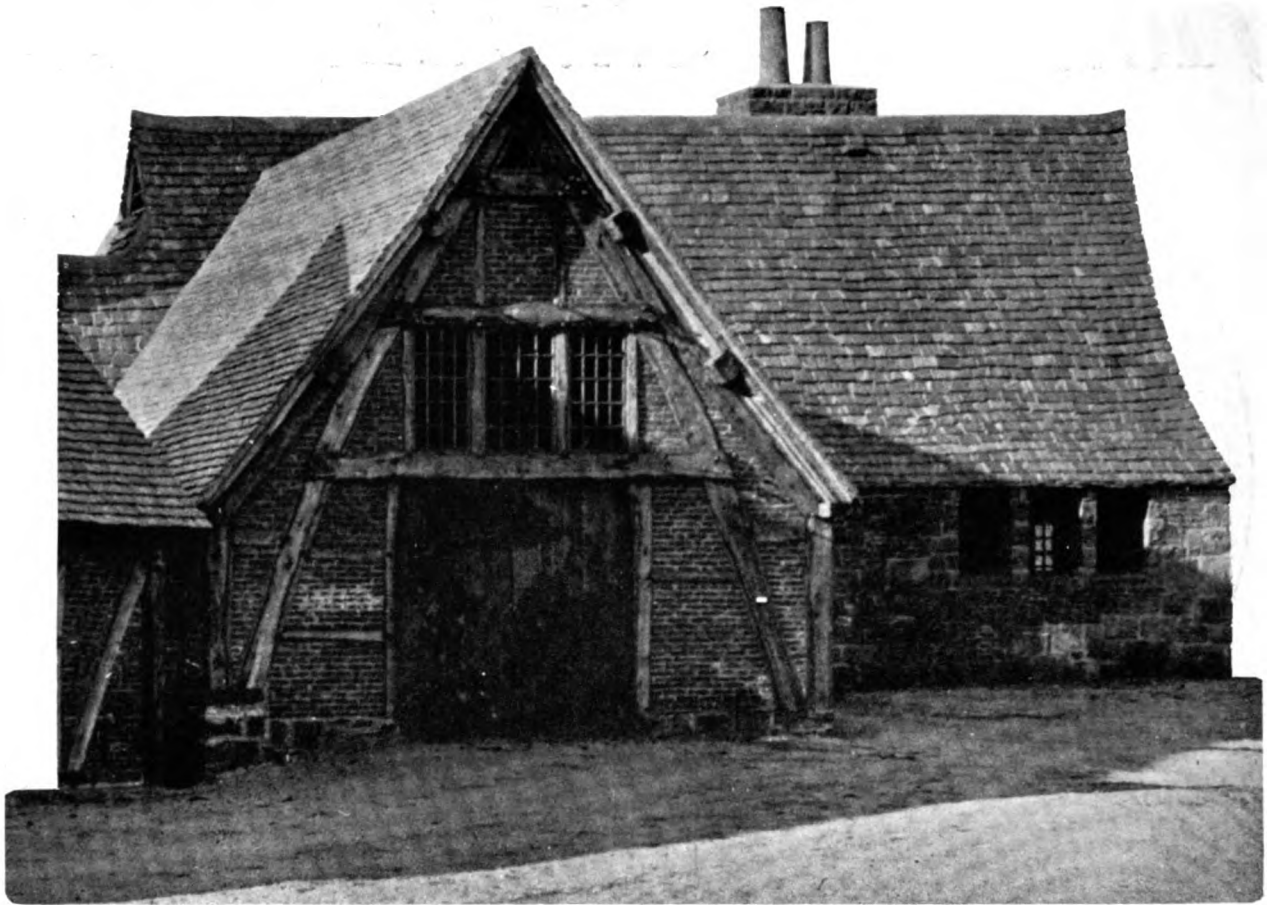
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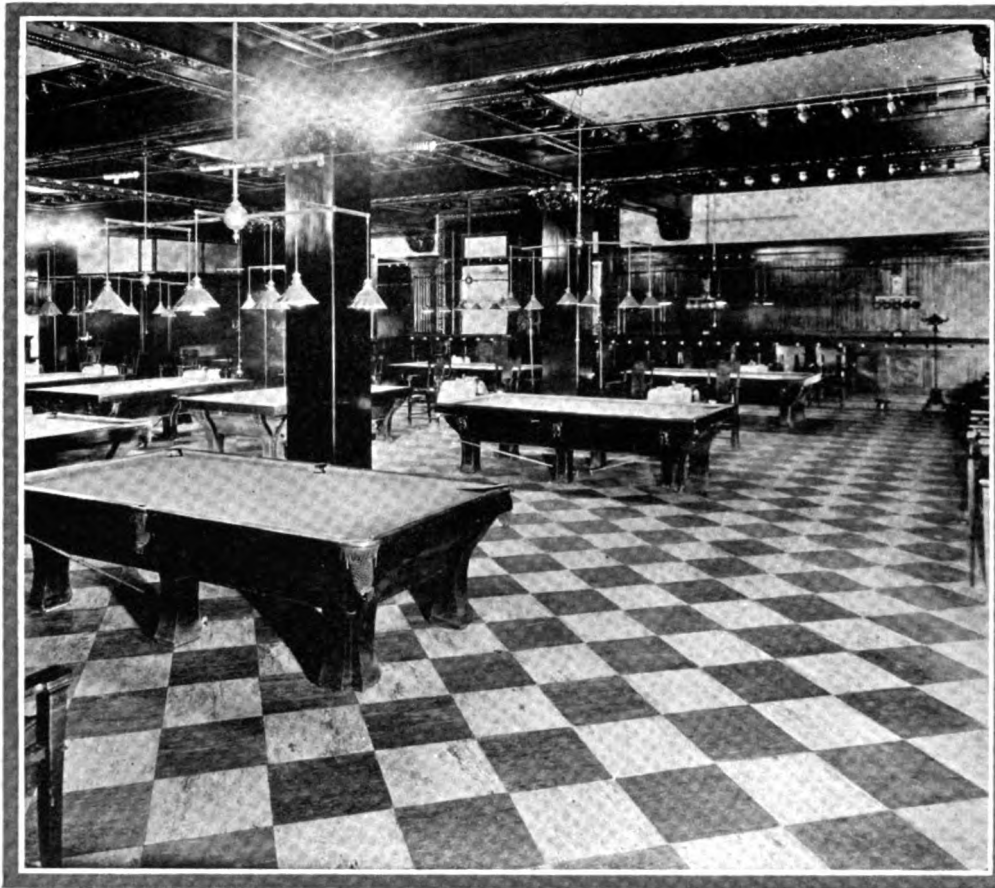
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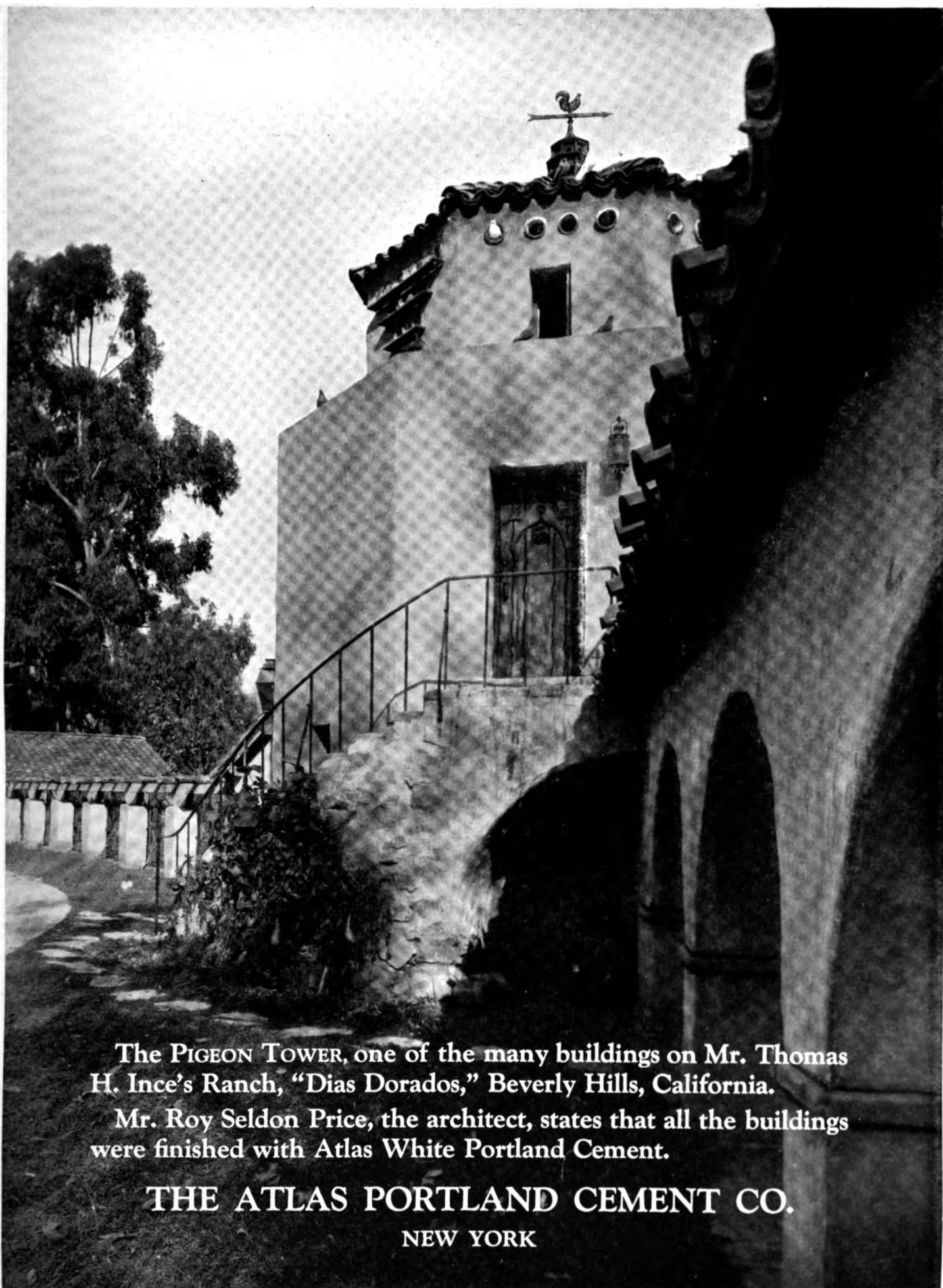
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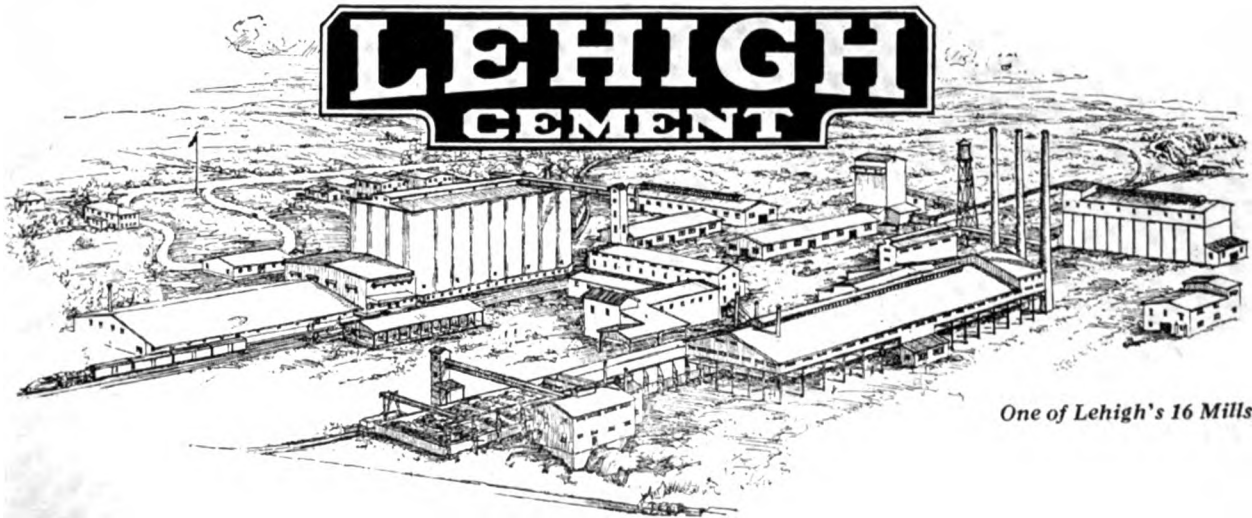
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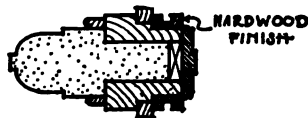




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Clarence L. Harding, Architect

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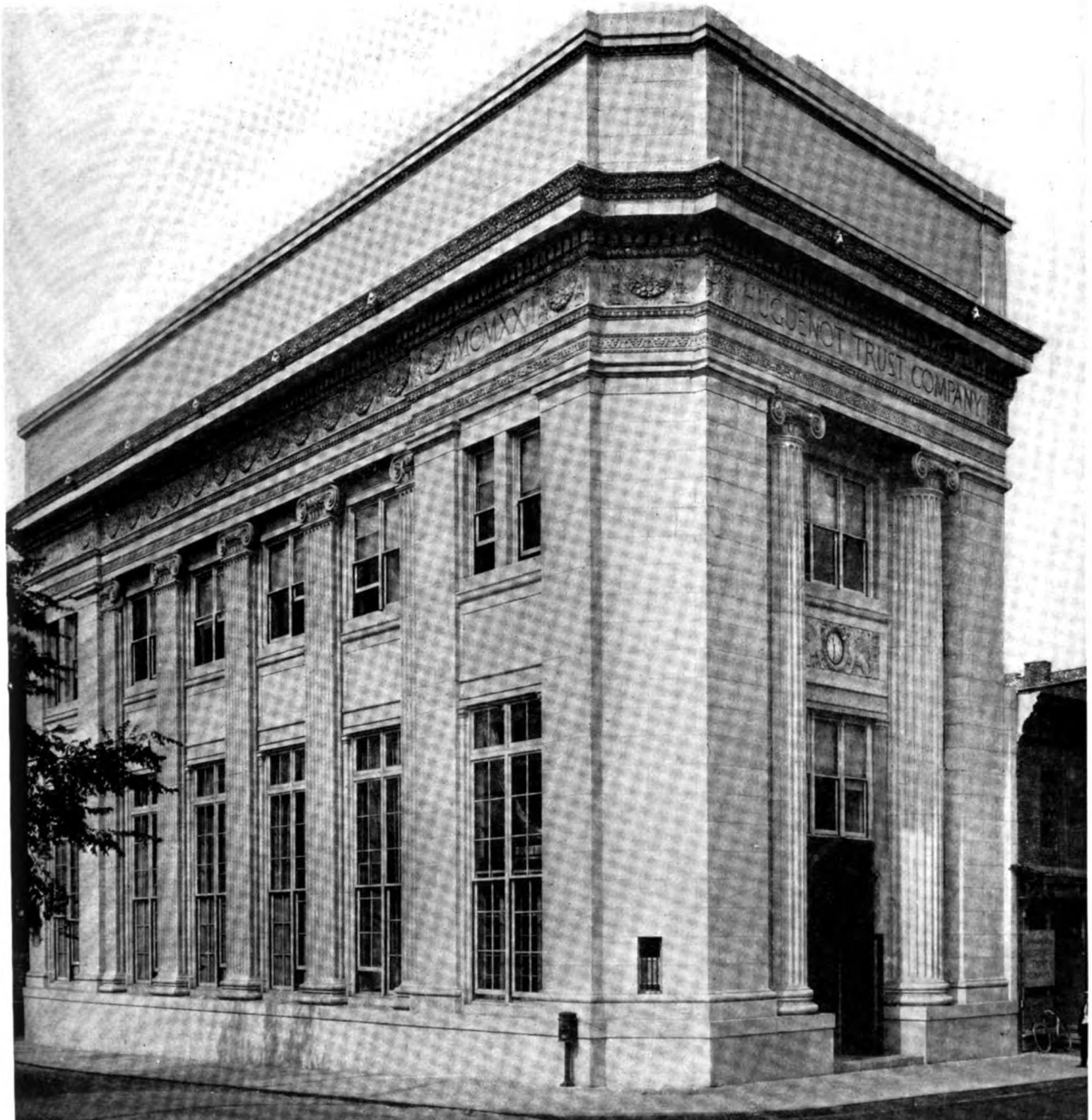
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Photo showing building in course of cleaning by ordinary washing process.

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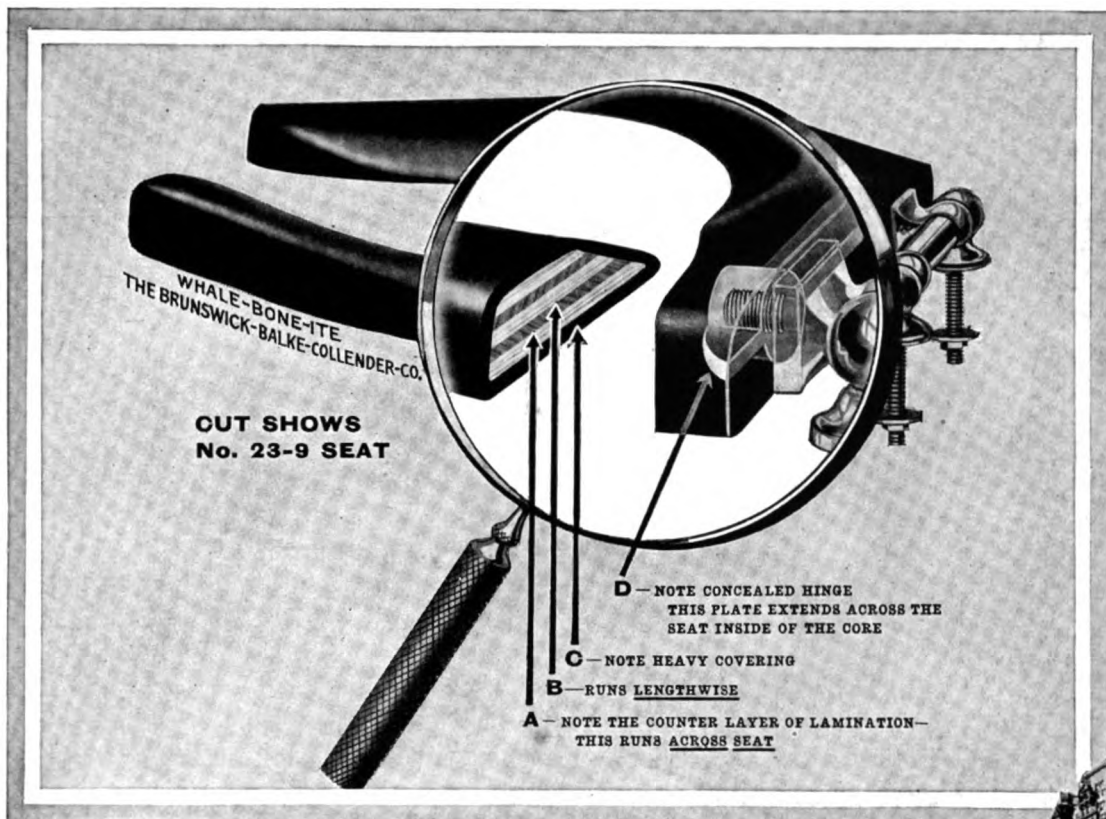
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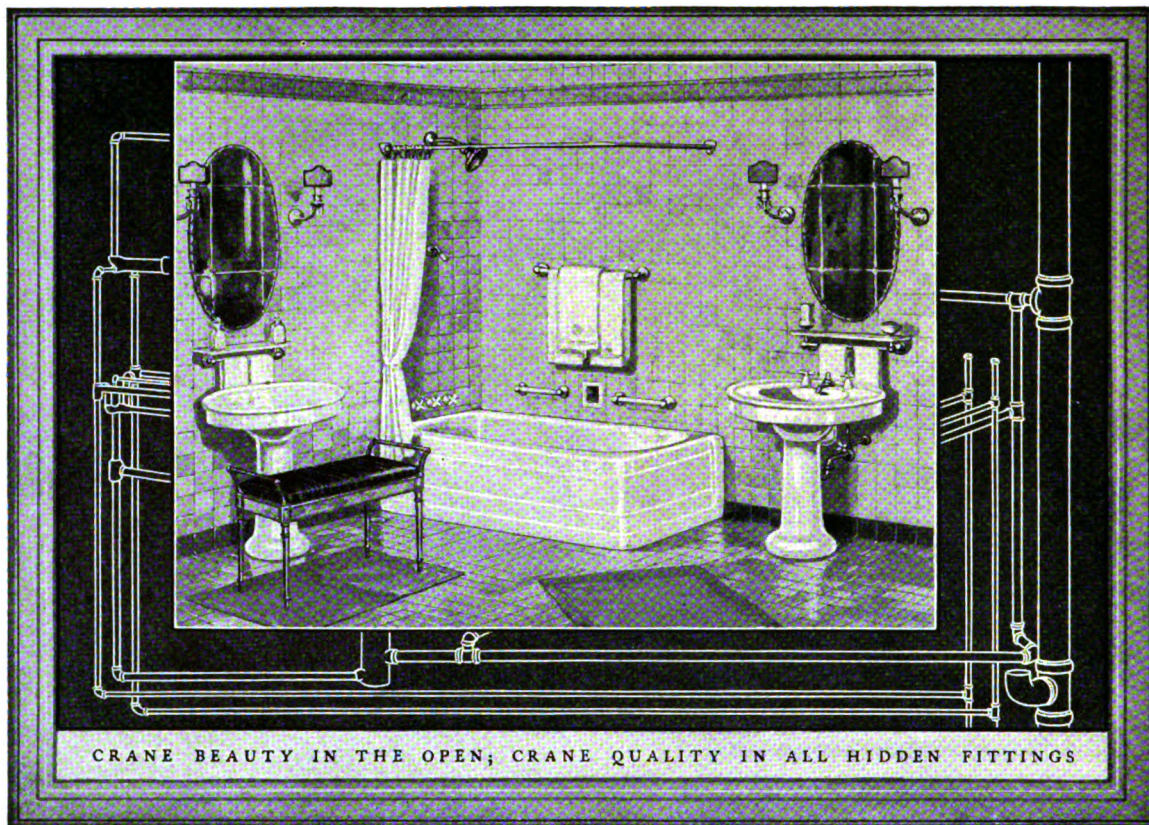
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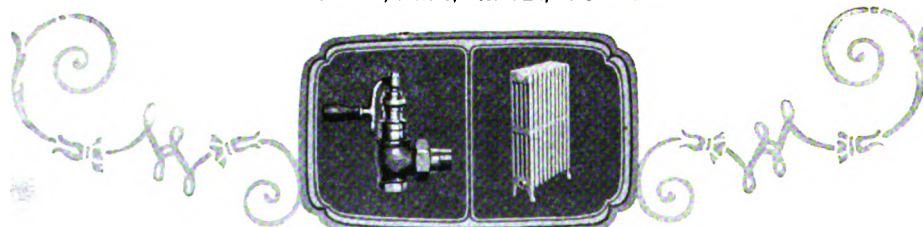
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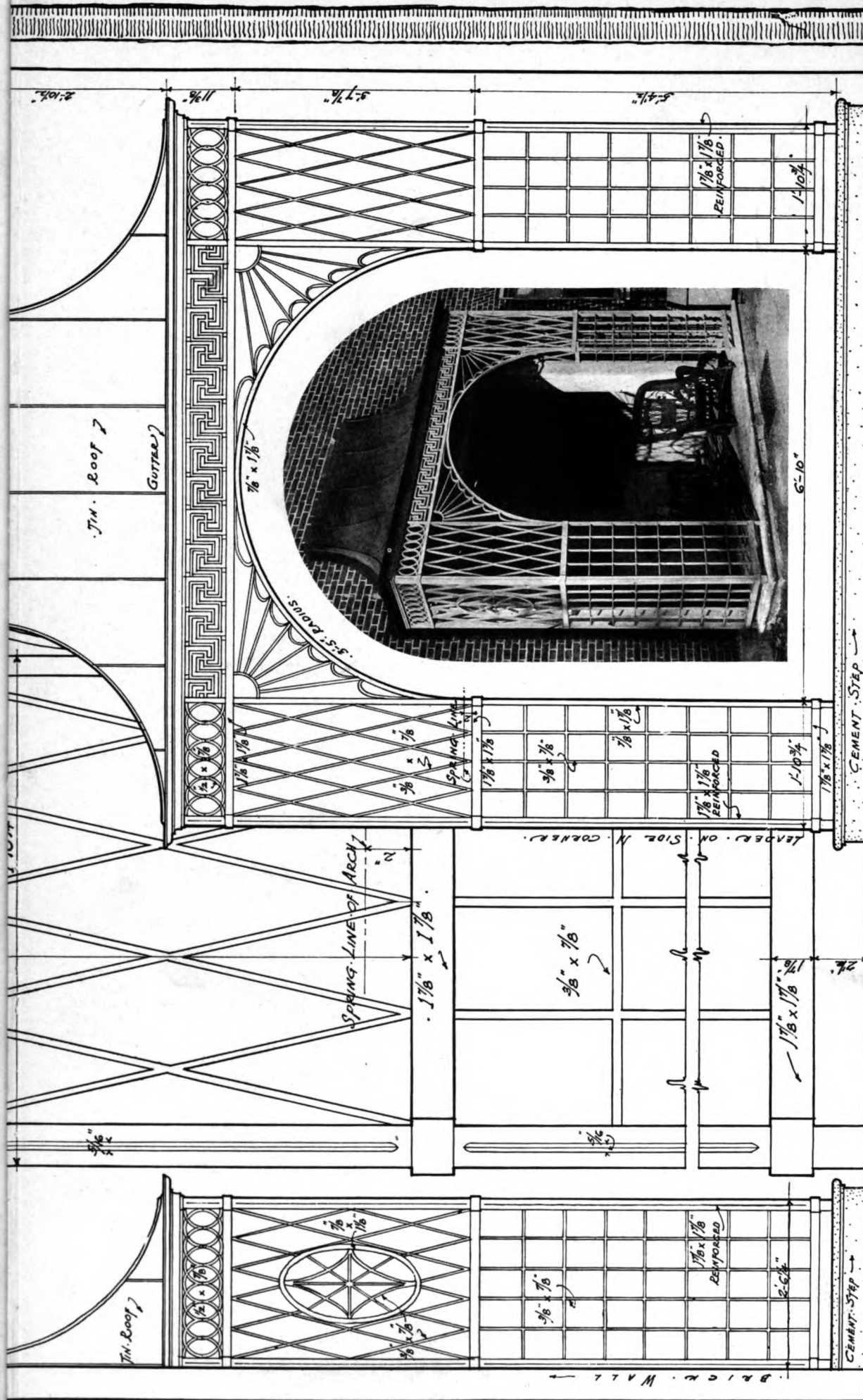
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Radiator Falce No. 231 "Corto" Radiator







ONE HALF INCH SCALE, FRONT, ELEVATION, SIDE ELEVATION

Detail No. 8, SERVICE PORCH, July, 1924  
 RESIDENCE OF MR. WM. P. HOFFMAN, AT FIELDSTON, NEW YORK,  
 DWIGHT JAMES BAUM ARCHITECT, N.Y.C. Walter McQuade



Volume II                      JULY, 1924                      Number 4

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

SUBSCRIPTIONS: Priced, mailed flat to any address in the United States, Mexico, or Cuba, \$8.50 per annum; Canada, \$9.00 per annum; any foreign address, \$9.50 per annum.

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### Is It Fair to Piranesi?

PERHAPS the most interesting of the many sessions held during the Fifty-seventh Annual Convention of The American Institute of Architects was that in which five papers were read on the subject of "What is precedent doing to American Architecture." These papers had evidently been prepared with the greatest care, and have since been published in full in the June number of "The Journal of The American Institute of Architects," and we strongly recommend their perusal and careful consideration. The readers of these papers held the intense interest of every one present, and at the end of the session there were wild cheers and prolonged applause. These papers should be printed and widely circulated, not only throughout the profession, but in the schools of architecture and through the broader channels of the laity.

In Mr. Boring's paper, one of the five, he asks the following question: "Is it quite fair to Piranesi to use his inspiring etchings of Roman ruins mechanically reproduced as magazine covers instead of honestly working out a thoughtful design which might reflect the contents and ideals of the publication?"

We honestly feel that we are doing a fine thing in

using the wonderful etchings of Piranesi, for, in the first place, they are not widely enough known; in the second place, few architects have in any way a complete collection of Piranesi plates, nor are they in a position to obtain them.

We have felt that our covers would be preserved particularly by draughtsmen and students, and as time goes on they would have a full collection of these, which would be of value.

Every magazine to-day seizes upon the opportunity of variety in subject in presenting its covers. A magazine is a periodical, and while its covers should be uniform and according to a certain fixed standard, there seems to be no reason whatever why the cover should be stupid or why it should be repeated indefinitely, the only change being the date.

We are proud of having THE ARCHITECT referred to on the floor of the convention, even if its name was not mentioned. We also believe that Mr. Boring, when he understands the purpose and value of what we are trying to do, will agree with us that it is all right.

## An Architect on Olympus

THE FINAL PAYMENT—A TRIANGULAR TRAGEDY

By GEORGE S. CHAPPELL

### DRAMATIS PERSONÆ

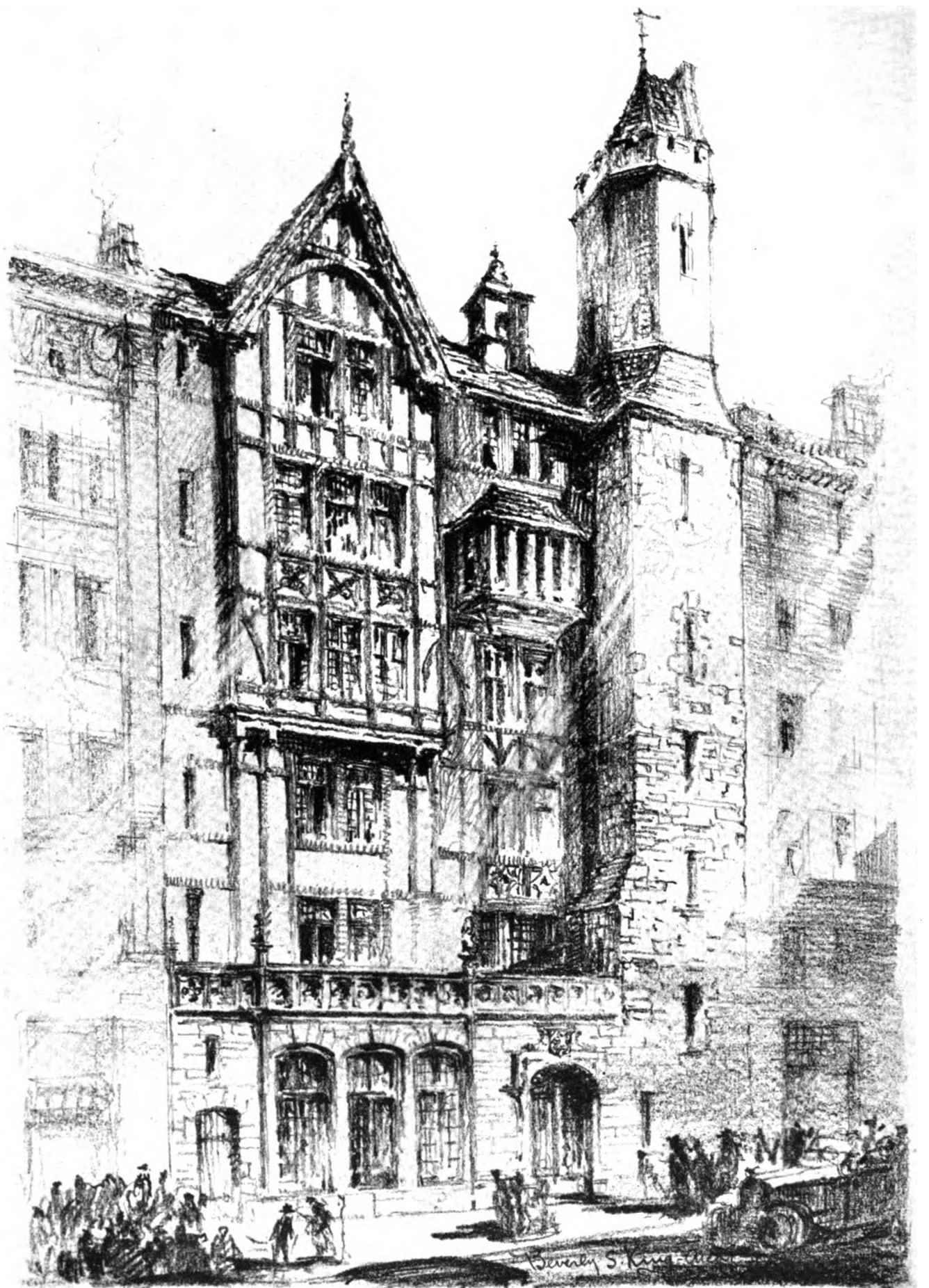
JUPITER . . . . . *Ruler of Olympus*  
JUNO . . . . . *His Wife*  
VULCAN . . . . . *Of the J. W. Vulcan Construction Co.*  
MERCURY . . . . . *A Messenger*  
HEBE . . . . . *A Maid-servant*  
PARIS . . . . . *An Architect*

### SCENE

*The living-room of JUNO's newly-completed bungalow*

NOTE: The action which follows is directly connected with the Big Trouble which started in the earlier tragedy, "An Architect on Olympus," which was published in THE ARCHITECT of February, 1924. It will be recalled that JUNO, insistent, finally prevailed upon her husband, JUPITER, to allow her to build a bungalow for her private use at the fashionable Olympian summer colony of Cloudburst-by-the-Sea. JUPITER acceded only on condition that she consult a regular union architect instead of drawing the plans out of her own head. This resulted in the employment of PARIS, a graduate of the Troy Pyrotechnical Institute, who drew up a set of plans and elevations. Just as these were about to be accepted by JUNO, the CHORUS OF CLIENTS entered and overwhelmed the poor architect by their criticisms. PARIS, his hopes of a fine job dissipated, departs down-hearted, and the tragedy ends amid the howls of a crazed client, in strict accordance with the best Greek tradition which rules that the dramatic beans shall be hopelessly spilled at the final curtain.

PREAMBLE TO THE PRESENT GRIEVOUSNESS. The inevitable happens. JUNO decides that the plans look good after all, and resolves to build without the supervision of an architect, relying on the builders, the J. W. VULCAN CONSTRUCTION CO., INC., to help her over all difficulties. The bungalow has reached that stage in which VULCAN, Sr., claims that it is finished. As the scene opens a terrific storm is raging both inside and out. JUNO is trying to light a fire.



Beverly S. King, New York, Architect

Preliminary Study, Finchley Building, 564 Fifth Avenue, New York

(Enter JUPITER, holding the contractor's final bill in his hand)

JUPITER. Now, jumping Janus, what's this scroll I  
What awful tale of knavery and greed? [read,  
The contract thus, the extras twice as large,  
The windows listed as an over-charge,  
The stairs an extra, and the floors as well . . .  
O Hecate, O Cerberus, O Hell.

(He throws a 22-cal. thunderbolt into the fireplace, which blows the ashes into JUNO's eyes. She jumps up, angry)

JUNO. Have done, you fool, and give your anger  
pause;  
I've told you not to throw those things indoors.  
This house is mine . . .

JUP. And mine the bills to pay.  
All right, but why these ghastly items, pray?

JUNO (appeasingly). Now come, Old Dear, you  
know my woman's brain  
And how the thought of figures gives it pain;  
'Tis Vulcan's fault, the vulture; though I've  
fought

His bill, he vows he'll hale me into court. . . .

JUP. How now? So that's the way the paste-boards  
lie. . . .

Let's try a fast one on this builder-guy.

(He winds up and delivers a fast one through the French window. The bolt explodes in front of the office of the Vulcan Construction Co.)

THE BOLT. Boom.

JUP. Aha, my love, there is the king of sports,  
To watch my subjects dodge my dodge reports.

(Enter VULCAN, his hair singed, his apron in tatters)

VULCAN. Now, by the Fates, that, in the womb of  
E'er even Father Chronos saw the light, [night,  
Spun the vast web that holds the Cosmos up,  
When you, O Zeus, were nothing but a pup,  
By these I swear I will not thus be tanned,  
And on that stand I stand, you understand?

JUP. (jocular). Come, come, good Vulcan, do not  
be a dolt;

You built the house, I only threw the bolt.  
But tell me, do you think from brain disease  
I suffer that you make out bills like these?  
Are you insane, or do you think that I  
Am slightly cuckoo and about to fly?

VULCAN (obdurate). The bill is right; I've told  
your wife a score

Of times, but I'll go through the thing once more.  
The contract's here; these things she ordered done.

JUNO. I didn't . . .

VULCAN. Yes, you did; for every one  
I've got an order; yes, ma'am, safe and sure.

For this, and this, ain't that your signature?

JUNO. Sweet Mother Ceres, did I really sign  
all these?

VUL. You did.

JUP. (wearily). Along the dotted line. . . .

VUL. An' all those other things, them stairs, that  
You simply had to have 'em, that was all. [wall,  
This here new cornice, and them shelves inside,  
They wasn't shown nor even specified;  
In fact there weren't a single foot of trim  
That I could find was specified by him,  
That what's-his-name? You know, that fresh  
young man

That drew that here-now, sorter-kind-of plan.

JUNO (delighted to find a scapegoat). Paris! that's  
right. . . . Say, wasn't he the worst?

Why did we ever call him in at first?

JUP. O Pox, O Pest, now must we have a third  
To make our wretched conclave more absurd,  
An added starter to our little wrangle. . . .  
So be it—let's complete the damned triangle.

(He claps his hands and HEBE enters)

Call Mercury, or, no, just say from me  
That he should seek out Paris instantly  
And fetch him.

HEBE. Yes, sir.

JUP. Gad, that girl each day  
Grows more bewitching; did you mark the way  
She walked?

VUL. I get you, sire, and oh, the pools  
Of those blue eyes of hers.

JUNO. You doddering fools,  
Skirt-haunted gaffers, garrulous of tongue.

JUP. (sternly). Woman, be still; the gods are ever  
young.

(A motor horn is heard outside)

Thank Heaven, there's Mercury,

. . . and Paris, too.

VUL. Yes, that's the guy I meant, the one who drew.

JUP. (as MERCURY and PARIS enter). Welcome, Mer-  
cury. Paris, I'm glad to see you. Thank Heaven,  
now that a mortal is present, we can talk prose. I  
get horribly fed up on that hexameter.

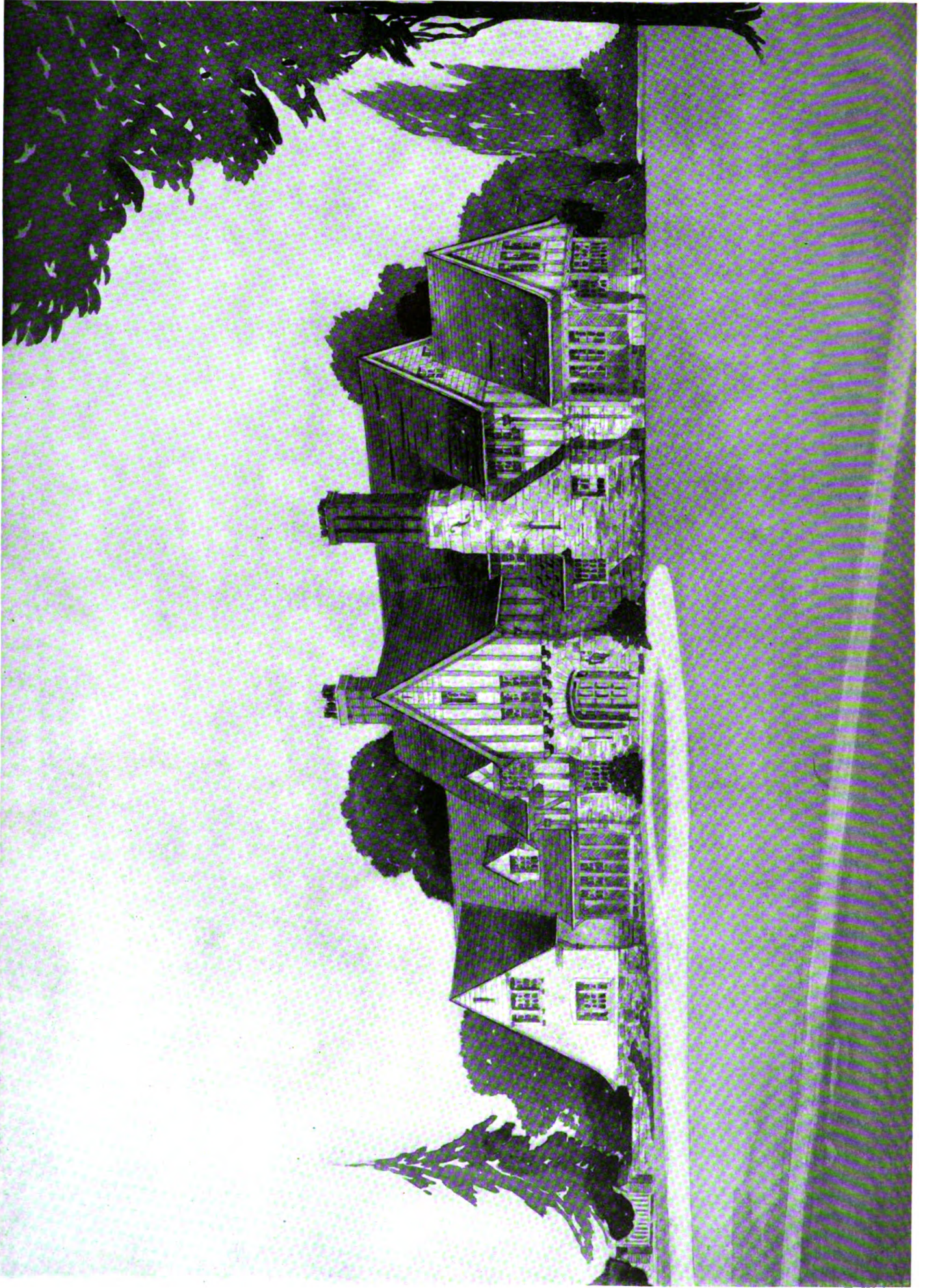
(Paris is looking about him in amazement. He scarcely seems to recognize the Olympians. His eyes are staring and he blinks confusedly)

PARIS. I—er—how do you do—er—

JUP. Well, let's get down to business. Young man,  
to put it mildly, we are in a helluva mess. We've  
been going over the final accounts of this bungalow  
and they are fierce.

July, 1924

THE ARCHITECT



Preliminary Study, House, Mr. Edgar S. Bamberger, West Orange, N. J.

Clifford C. Wendehack, New York, Architect

PARIS (*in a hollow tone*). They always are.

JUP. The contract wasn't so bad, but beside the extras it looks like the wart on the forehead of Buddha.

PARIS (*slightly peevish*). But what have I to do with all this? When I was here last year you practically threw me out of the place. You frankly told me you thought my plans were rotten. Then you decided to build from them just the same. Well and good, I have no objection—you paid me my commission all right—but such building—

VUL. Looker here, young feller, if it hadn't 'a' been for the Vulcan Company, where'd you 'a' been? We saved your hide for you, we did. Why, your plans didn't show nothin' but mistakes. Not a single figger checked.

JUNO. Yes, and not a flue works properly.

PARIS. They don't? Well, there is one thing I do remember. I called for a guarantee from the contractor that every flue should draw, even if he had to employ an expert.

VUL. They *do* draw.

JUNO. They draw backward into the rooms.

VUL. The plans didn't specify any partickler direction. I've fulfilled my contract. In fact, I ought to charge you another extra for the time I spent workin' out your figgers.

PARIS (*wildly*). Oh, yes, oh, yes, you worked 'em out all right. Why, you poor fish, do you know what you've done? Have you the slightest idea of the awful bull you've made?

JUP., JUNO, and VUL. What?

PARIS. You've put the elevations on wrong, that's all. Now laugh that off.

(VULCAN *is dumb*. JUNO *is white with rage*.  
PARIS *continues*)

Yes, there you are. Look at the French windows and the terrace facing the north side of the house. It's a nice arrangement. A good thing about it is that it brings your ice-box directly over the furnace, and, of course, the garbage pail gets the best view and the advantage of the southwest wind.

JUP. Pung.

(JUNO *gives one loud shriek and faints*.  
JUPITER *accurately throws a bolt at the feet of VULCAN, which blows him out of the door*)

MERCURY. (*To PARIS*) Come on, old scout. You've said your piece and successfully busted up the show. Let's beat it.

(*They exit, and the sound of their car is heard in the distance*)

JUP. (*surveying the scene, his good-nature gaining the ascendant*). Ye gods, of which I chance to be Would ever such a story gain belief? [the chief, My wife, poor wretch, on Vulcan lays the blame, Who says that Paris did not know the game; But Paris does not heed the poor old hulk, But hands the royal raspberry to Vule; Thus all, apparently, are out of luck Who strive to pass the architectural buck. Ah well, 'tis thus that wise experience Informs our minds and educates our sense, That in the future hopes may not be wrecked By trying to build without an architect.

(*Curtain*)

## Editorial Comment

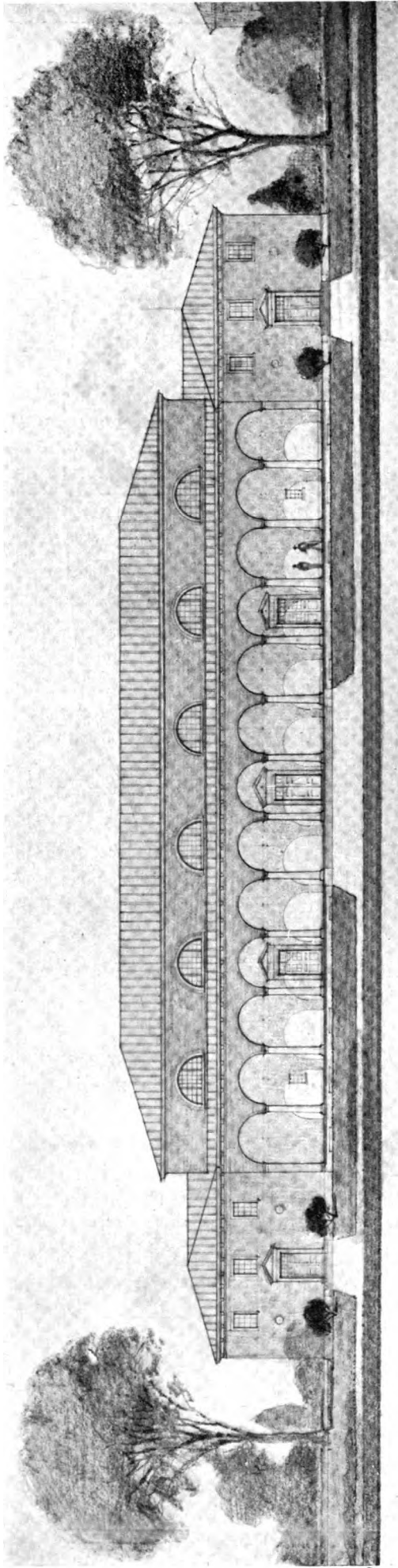
### The A. I. A.

THE FIFTY-SEVENTH ANNUAL CONVENTION of the American Institute of Architects, held the latter part of May, in Washington, was the best ever. Instead of the usual business convention having to do principally with the discussion of rules and regulations of practice, codes of ethics, and other professional problems and relationships, the atmosphere this year and the proceedings, quite different in character and handling from former times, produced on the whole a convention different from any one that has ever been held.

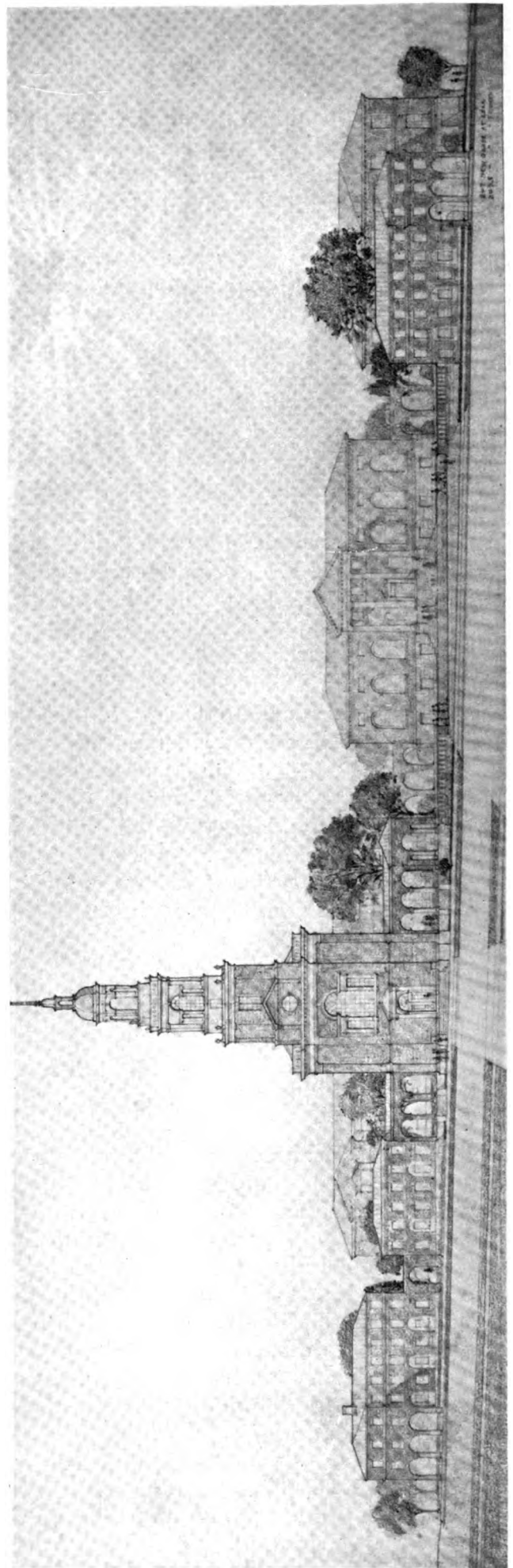
In all fairness it must be allowed that the profession of architecture in this country has had to shape its processes slowly and laboriously, agree upon fixed

underlying principles of fair and helpful practice, and establish constructive precedents covering broadly the interrelation of architects and their relation to their clients and to the State. All these matters have progressed to a point now where it can be said that the manners and customs of the profession are fairly well defined and understood, and are being practised throughout our country—so that the time seems finally to have come when present-day architects in convention assembled are able to consider the broader and more idealistic and inspiring sides of their profession. They can now freely discuss architecture, history, design, and beauty.

The various standing committees of the Institute, of which there are an astounding number, are working diligently and systematically throughout the



ELEVATION, GYMNASIUM BUILDING



GRAND AVENUE ELEVATION, LOOKING SOUTH

Final Sketches, Macalester College, St. Paul, Minn.

Electus D. Litchfield & Rogers, New York, Architects. Wm. M. Ingemann, St. Paul, Associated

year on their own particular problems, and history proves that the committees are in every way capable of handling their job. The routine business of the Institute is now properly and satisfactorily handled by the Board of Directors, and in committee. It is only necessary, therefore, in conventions, to have the convincing reports of officers and committees read and approved as a matter of general information so that the profession at large may be kept in touch with what their appointees are accomplishing and how the Institute ship moves on.

This, then, leaves much of the time of the convention for the presentation of papers, lectures, and discussions on the higher planes of thought, and for the mingling of its delegates on a broader social basis.

This last convention was, from beginning to end, an intellectual treat, and every one seemed to agree that it marked a turning-point in the history of the Institute.

#### *An Argument for High-Grade Construction*

AS AUTHORITATIVE a body as the Bureau of Industrial Research, which, operating from Chicago, extends its investigations into all parts of the country, has issued a statement which should be a powerful incentive for architects and builders to uphold wherever possible the highest standards of construction. This deals with the tremendous annual waste of those elusive atoms, heat units, at a cost which has been scientifically estimated of \$450,000,000 per annum. This staggering sum, which we quote from the *N. Y. Herald-Tribune*, is beyond the bounds of the average imagination.

Whether or not the decimal point has slipped a space, the findings of the Board certainly present a thought directly related to the architectural profession which should be seriously considered.

Says the survey, "The fuel consumed in the 16,000,000 homes in the Northern States is fully 30 per cent. and probably 50 per cent. more than would be necessary if standards were maintained in materials. The heat which pours upward through the roofs of buildings in Chicago, New York, and every other large city where artificial heat is required during part of the year represents a wasted expenditure of fully a billion dollars every four years, for 60 per cent. of the heat produced by burning expensive fuel under present conditions escapes through the roofs. The time-honored fallacy that air-spaces between roof and upper ceiling preserve heat is discredited."

The effect of this loss on rentals is obvious. A building must be figured to carry its cost of operation, in which heat plays an important part. In the individual home the problem is more elusive but no less real. It all comes round in the end to the old question of an increased initial cost as against the cost of maintenance, but it is surely useful to know that "many homes in America have a fuel cost which in the first twenty-five years equals the initial cost."

Realizing that no report, however authoritative, can impose any particular standard of building, the Board contents itself with the intelligent suggestion that all buildings, large and small, be given a fuel-cost rating for the benefit of purchasers and to encourage more permanent building.

It seems particularly timely, in these mid-summer months during which we are urged to fill our bins in order to avoid the inconveniences of a possible coal-shortage, to bring the constructive criticism of the Board of Research to the attention of the architectural profession.

#### *Glamour*

ROYALTY is passing, but titles die hard. In France, where the Bourbon régime has been defunct much longer than the pleasant beverage to which it gave its name, we still hear of a royalist party, the name of the Comte de Talleyrand-Périgord is mentioned with a slightly bated breath, and even a "coup d'état" is occasionally whispered when news writers can think of nothing else.

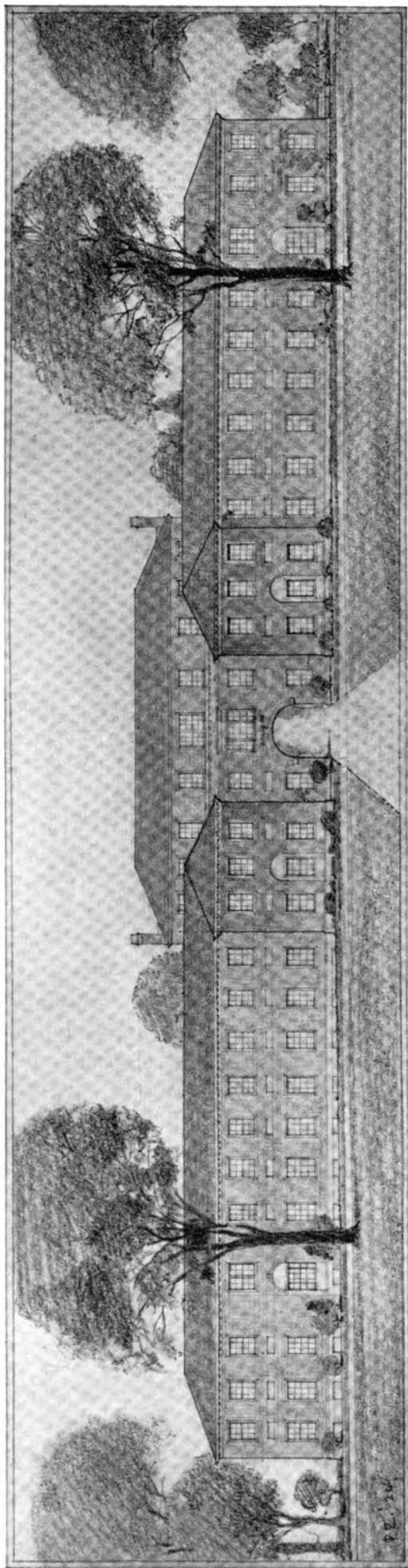
Democratic America has never taken kindly to this sort of thing, but it is evident that we cannot quite wean ourselves away from the panoply of olden times. Something in our English heritage shows itself in the naming of many of the new apartment-houses which daily rear their façades in city and suburb. Dwellings of the people these, but frequently baptized by their promoters with high-sounding names. Thus we have the "Flatbush Arms" or the "Bushwick Towers" adding an aristocratic aroma to otherwise simple surroundings. Not infrequently the portals of these edifices are decorated with elaborate coats of arms which would look well on any royal carriage.

Just who devises these accoutrements is uncertain, but it is pleasant to think that the future may produce some authoritative volume on apartment-house heraldry written by a latter-day DeBrett, a publication which might well be called the *Almanach de Gotham*. If, in one of those curious repetitions to which history is addicted, a new race of dukes

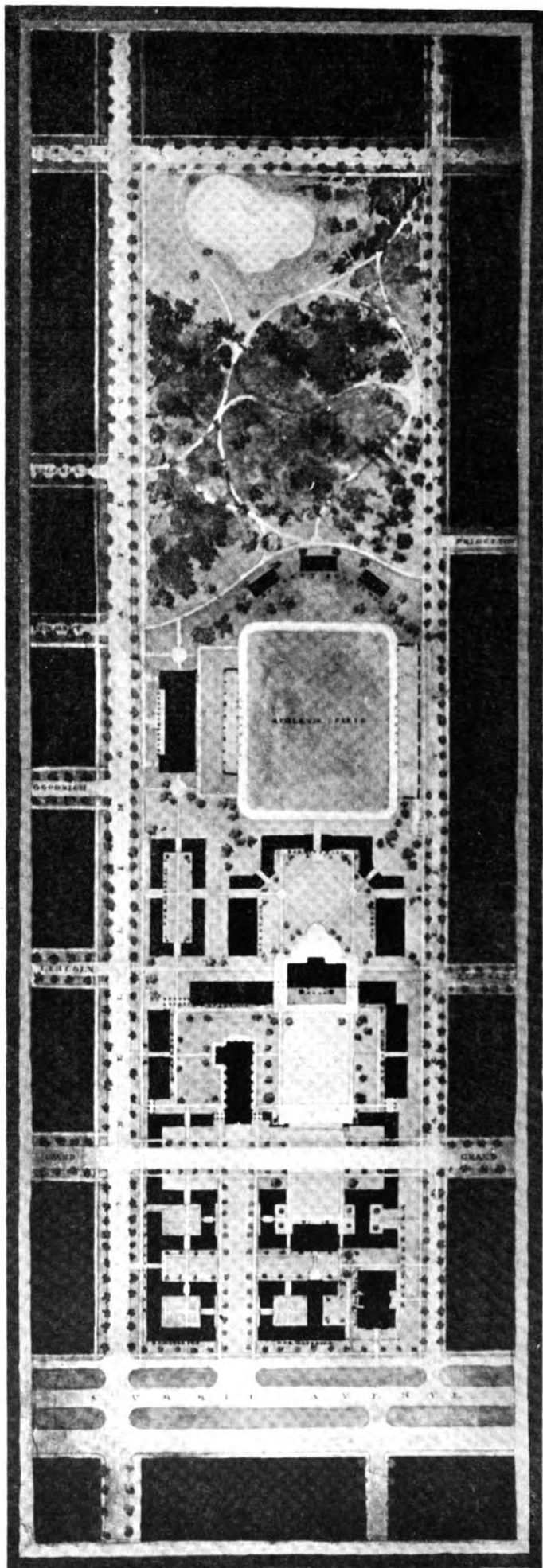


July, 1924

THE ARCHITECT



MEN'S DORMITORY NO. 1



PLOT PLAN

Final Sketches, Macalester College, St. Paul, Minn.

Electus D. Litchfield & Rogers, New York, Architects. Wm. M. Ingemann, St. Paul, Associated

and earls shall inhabit our country, it is inevitable that their titles will derive from long residence in one of these nobly named residences. We will read that the Duke of Tarrytown is motoring from his seat, Tarrytown Terraces, where his family have lived, fourth floor front, for five generations, and the chronicler may well mention that the ducal Rolls bears on its doors the family arms, "three trowels rampant on a field, or."

Persons of democratic tendency sometimes object to what they term "high falutin'" nomenclature. Such a criticism reached us of the recently completed "Knickerbocker Arms," in the naming of which a contradiction was pointed out by the objector, who said, "All I ask is that they should be consistent; obviously it should be "Knickerbocker Legs."

There is a charming story which will perhaps bear repetition because it illustrates so neatly the fact that even our English cousins, with all their heritage, appreciate the pomposity of some of its manifestations. A young man with a generous share of swank announced that he was leaving town on the morrow. "I am going," he said, "to shoot at the Seat of the Duke of Beaufort." "Dear me," said his sly hostess, "I hope you'll hit it." Whether he did or not, the good lady certainly did.

### *Internationalism in Art*

ART AND ARCHITECTURE are so closely linked that the happenings in one field cannot fail to have an interest for the other. Thus, doubtless, many an architect pricked up his ears at the announcement that three more important masterpieces had been acquired abroad for ultimate ownership in this country. These are, specifically, a superb landscape by Hobbema and portraits by Frans Hals and the Florentine primitive master, Domenico Ghirlandajo. The last-named is said to be especially notable inasmuch as only five portraits are on record from the hand of this master.

The pictures were purchased in Paris, and two of them are from the DeRidder collection, which was confiscated by France during the war. There is a tragic side to all this, and yet one which, it seems, can hardly be avoided. Whenever an important picture is transferred from Europe to America a great to-do arises. Strenuous objectors appeal to their governments to do something, and in Italy stringent laws have been passed governing the conditions of sale. It may be the part of patriotism that an option should be given to the home government to bid in the open market for such masterpieces as it wishes to retain. It is possibly within their

rights to impose such taxes as will discourage both seller and buyer, but of this we are by no means certain, for is it not class legislation of the most pernicious character?

What is apparently lost sight of is that art is a fluid commodity. Pictures, sculpture, and innumerable other objects are but its symbols, the waves of a sea which flows round the world. The statesmen who would, by imperial fiat, stem this esthetic tide are much in the position of King Canute, who is only famous for his failure. Attempts to prevent the transfer of foreign art-objects by legislation are up against our old friend, the law of supply and demand, any control of which is of short duration and fraught with grievous trouble.

### *Honor for America by an American*

IN THE MIDST of bickering over the Dawes report and the usual crop of stories from travelers returning from Paris regarding a certain peevishness in the French attitude toward Americans, the news of Mr. John D. Rockefeller, Jr.'s magnificent gift for the reconstruction of Rheims Cathedral comes as a sunburst in a cloudy sky. The sum given will take care of the complete rebuilding of the great roof and of other repairs to the towers, which are an integral part of the superstructure. The fund also includes a generous allowance for the repair and maintenance of Versailles. Who can read of this broad-minded philanthropy without a thrill, a thrill compounded of joy in the preservation of these glorious monuments, and pride in the fact that it is a citizen of the United States who has made this possible.

This is the sort of gift of which France should be peculiarly appreciative, for she worships at the shrines of her architectural beauty with a flame-like devotion. It is surely reasonable to hope that its announcement and subsequent fulfillment will abate the surface acerbities now in evidence and restore in its fullest power the "entente" between the two republics which, until lately, has been so distinctly "cordiale."

### *Art on the Road*

THE PROPOSAL to send the Apollo Belvedere or other ambassador of Italian culture on a traveling mission of friendly propaganda through the United States has, we believe, been wisely abandoned. Difficulties arose over the question of responsibility. In our country of beautiful women he would be bold, indeed, who would be responsible for an Apollo in any guise, even though he is known to have a heart of stone.

Seriously, the risk of damage to an unreplaceable antiquity would be far too great to warrant its removal from its present security. Replicas should satisfy the curiosity of those who cannot include Rome in their itinerary. This transportation risk is one to which architecture, in its larger sense, is not subjected. No proposal will ever be made to bring over the Colosseum or the Temple of Pæstum. Saint Marks will sit calmly by the Adriatic and the Lincoln Memorial will gaze across the Potomac as long as they shall endure. There is something in this very fixity of great architecture, its immobility, its relative triumph over the rush and flow of life, that gives it a power over men's minds which is unrivaled. What has always appealed to us about the Sphinx is not the silly idea that the great stone face hid a riddle. She is not the symbol of a guessing contest. No, we are in complete accord with the lay-critic who stood before her and expressed his honest appreciation by saying, "Well, old girl, you're darned plain, but you sure do sit pretty."

*Again the Eighteenth Amendment*

THE EFFECT of our prohibition laws on architecture is a subject which has not as yet been treated, fully

or otherwise. Probably it is still too early for such discussion. However, it is encouraging to note that we have apparently reached a stage in which it is no longer considered an act of treachery to mention the subject in spite of the fulminations of the more rabid arids.

The recent amazing studies of Freud and his many confrères which go deeply into the well-springs of every creative act all tend to show that the fewer repressive influences we have about us the better. It is certain that rigid sobriety has never been characteristic of the great artists and architects, as a class. Rather the reverse. In time, so radical a nullification of this ancient method of escape from normality—dread word—would doubtless have its effect on all art-production, whether for good or evil, who can say? At present writing we have discussed the topic with only one regular member of the profession, who summed up his individual experience by saying, "I don't think I design as well as I used to, but I do it more often," so apparently at present we can only figure the architectural advantages of prohibition on a quantity basis.

PLATES FOR JULY

APARTMENTS, 4 East 88th Street, New York  
ELECTUS D. LITCHFIELD & ROGERS, New York, *Architects*  
Entrance . . . . . Plate LXXIII

INTEGRITY TRUST COMPANY, Philadelphia, Pa.  
PAUL PHILIPPE CRET, Philadelphia, *Architect*  
Exterior . . . . . Plate LXXIV

MIDWOOD TRUST COMPANY, Brooklyn, N. Y.  
FRED'K L. ACKERMAN, New York, *Architect*  
CHAS. G. RAMSEY, *Associate*  
Exterior . . . . . Plate LXXV  
Detail . . . . . " LXXVI  
Interior . . . . . " LXXVII

RICHELIEU CAFÉ, Los Angeles  
MORGAN, WALLS & CLEMENTS, Los Angeles, *Architects*  
Exterior . . . . . Plate LXXVIII  
Foyer . . . . . " LXXIX  
Detail . . . . . " LXXX

THE HITE BUILDING, Los Angeles  
MORGAN, WALLS & CLEMENTS, Los Angeles, *Architects*  
Exterior . . . . . Plate LXXXI  
Entrance . . . . . " LXXXII  
Detail . . . . . " LXXXIII

APARTMENTS, 21 West 58th Street, New York  
ALBERT J. BODKER, New York, *Architect*  
Detail, Lower Stories . . . . . Plate LXXXIV  
Entrance . . . . . " LXXXV

OFFICE BUILDING, BROOKLYN EDISON CO., Brooklyn, N. Y.  
MCKENZIE, VOORHEES & GMELIN, New York, *Architects*  
Exterior . . . . . Plate LXXXVI

THE TOWERS, Jackson Heigh's, L. I.  
A. J. THOMAS, New York, *Architect*  
Exterior. (Plans on back) . . . . . Plate LXXXVII  
Garden . . . . . " LXXXVIII

HOUSE, MR. JAMES LUTTRELL, Hastings-on-Hudson, N. Y.  
ELECTUS D. LITCHFIELD & ROGERS, New York, *Architects*  
Exterior. (Plans on back) . . . . . Plate LXXXIX  
River Front . . . . . " XC  
Entrance . . . . . " XCI

HOUSE, MR. E. C. DEWITT, Scarsdale, N. Y.  
ALBERT J. BODKER, New York, *Architect*  
Exterior. (Plans on back) . . . . . Plate XCII  
Entrance . . . . . " XCIII

HOUSES, Stillwell Avenue, Pelham Parkway Gardens,  
Edwin Gould, Esq., New York  
ELECTUS D. LITCHFIELD & ROGERS, New York, *Architects*  
Exterior. (Plot Plan on back) . . . . . Plate XCIV  
Exterior . . . . . " XCV  
Exterior . . . . . " XCVI

SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Walter McQuade  
Service Porch, Residence, Mr. Wm. P. Hoffman, Fieldston, New York. Dwight James Baum, New York, *Architect* . . . . . Page 297

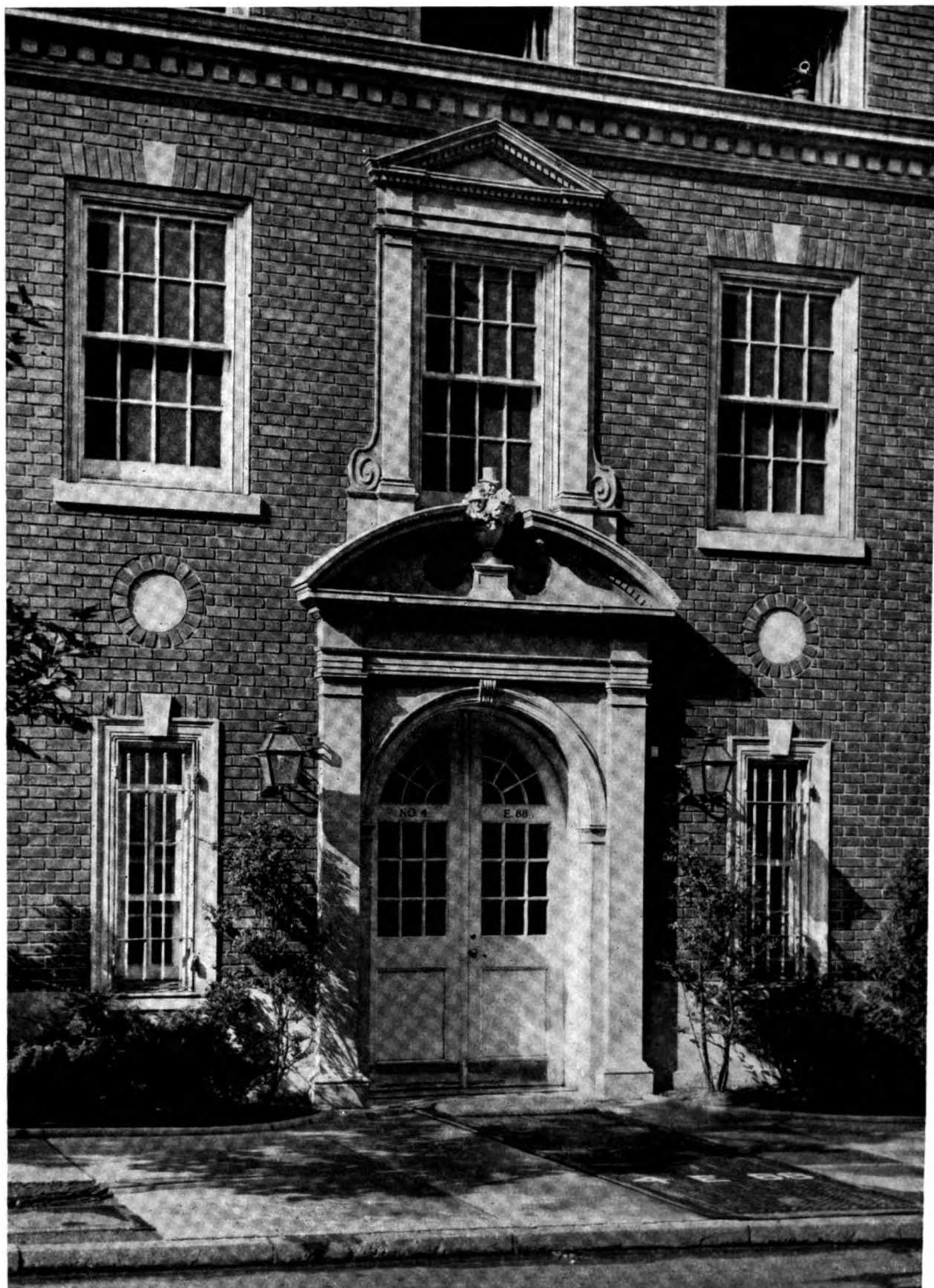
STUDIES

PRELIMINARY STUDY, Finchley Building, 564 Fifth Avenue, New York. Beverly S. King, New York, *Architect* . . . . . Page 302

PRELIMINARY STUDY, House, Mr. Edgar S. Bamberger, West Orange, N. J. Clifford C. Wendehack, New York, *Architect* . . . . . Page 304

FINAL SKETCHES, Macalester College, St. Paul, Minn. Electus D. Litchfield & Rogers, New York, *Architects*. Wm. M. Ingemann, St. Paul, *Associated* . . . . . Page 306

FINAL SKETCHES, INCLUDING PLOT PLAN, Macalester College, St. Paul, Minn. Electus D. Litchfield & Rogers, New York, *Architects*. Wm. M. Ingemann, St. Paul, *Associated* . . . . . Page 308

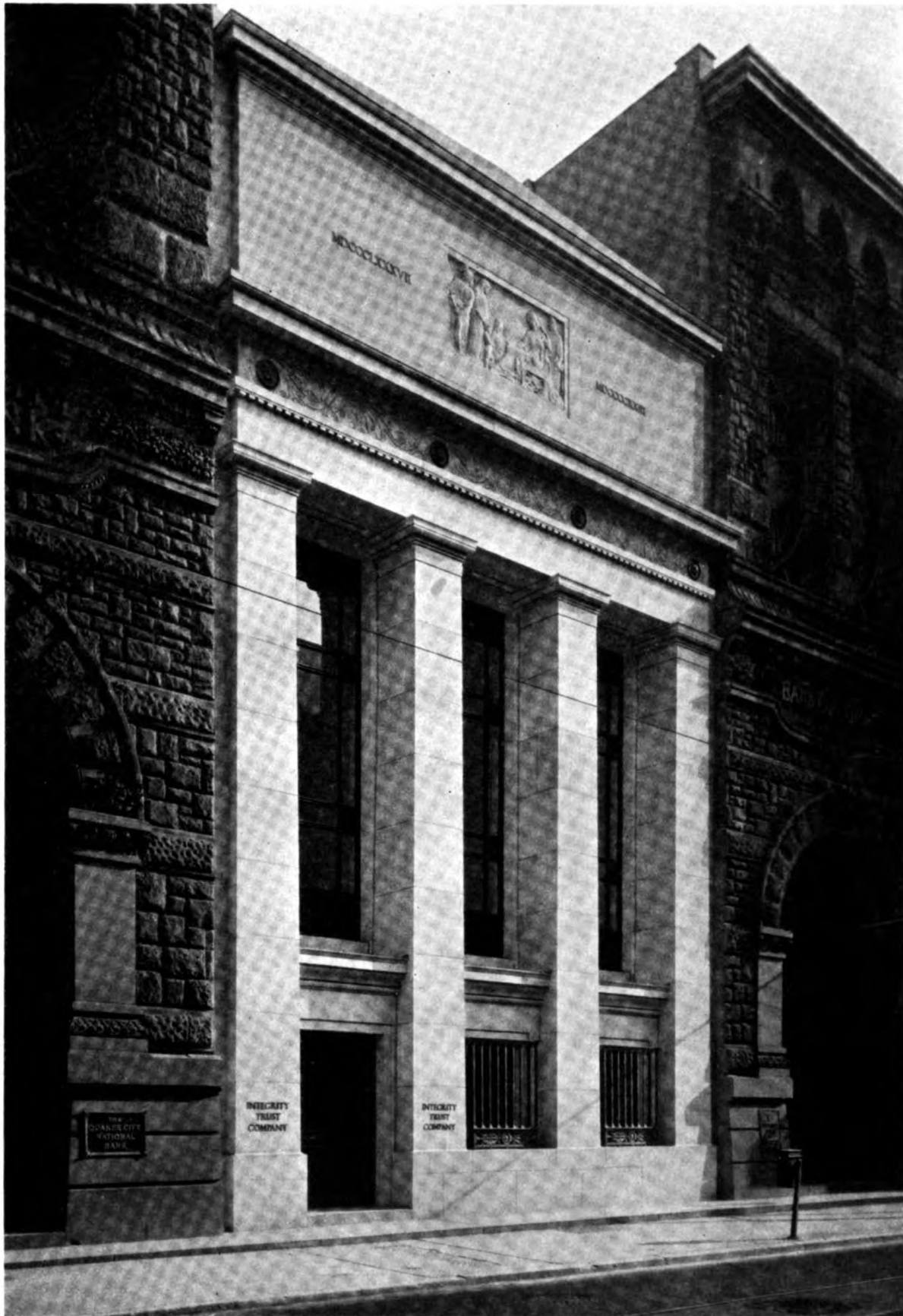


Kenneth Clark, *Photo*

Electus D. Litchfield & Rogers, New York, *Architects*

Entrance, Apartments (Nine Stories), 4 East 88th Street, New York

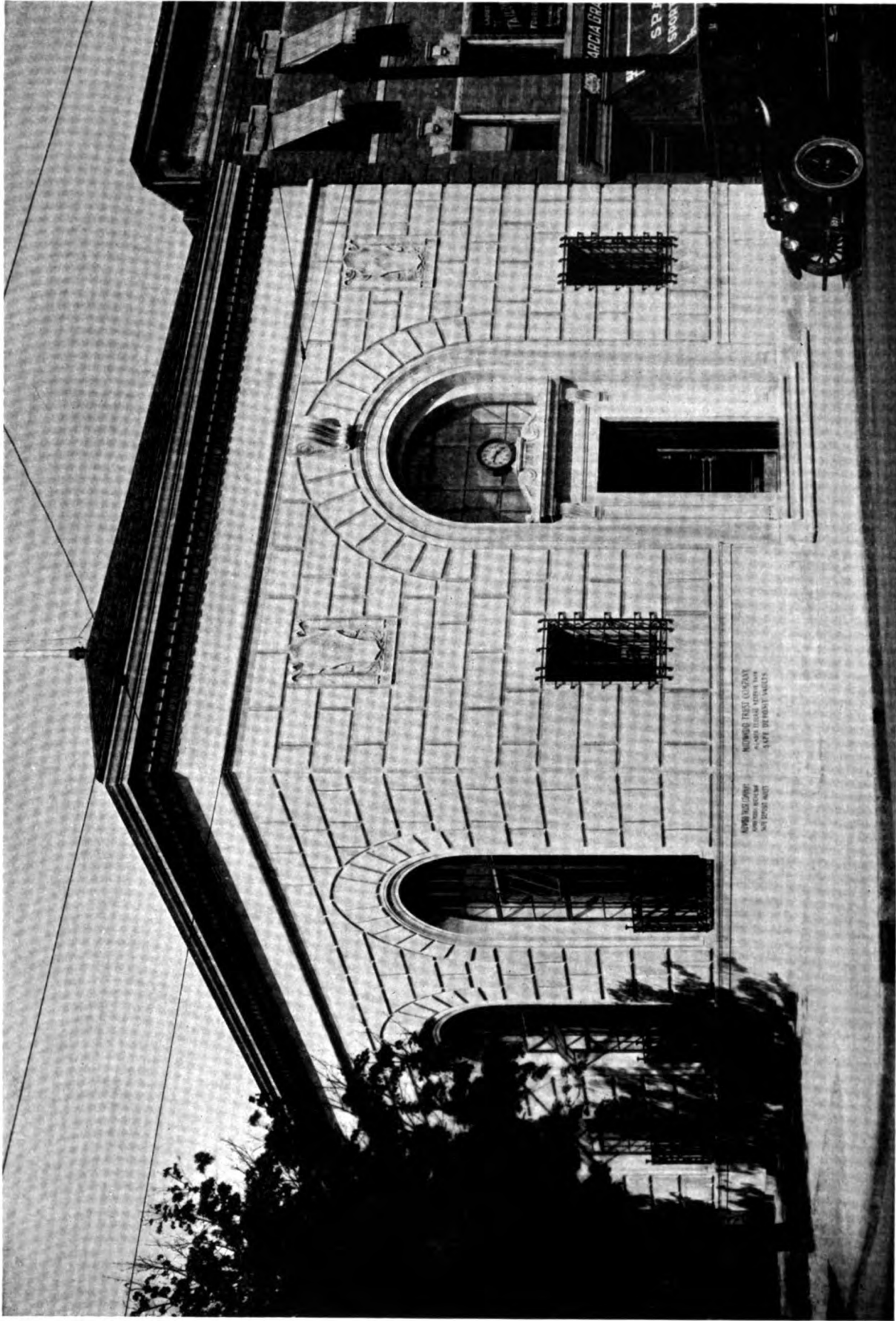




Paul Philippe Cret, Philadelphia, *Architect*

Exterior, Integrity Trust Company, Philadelphia



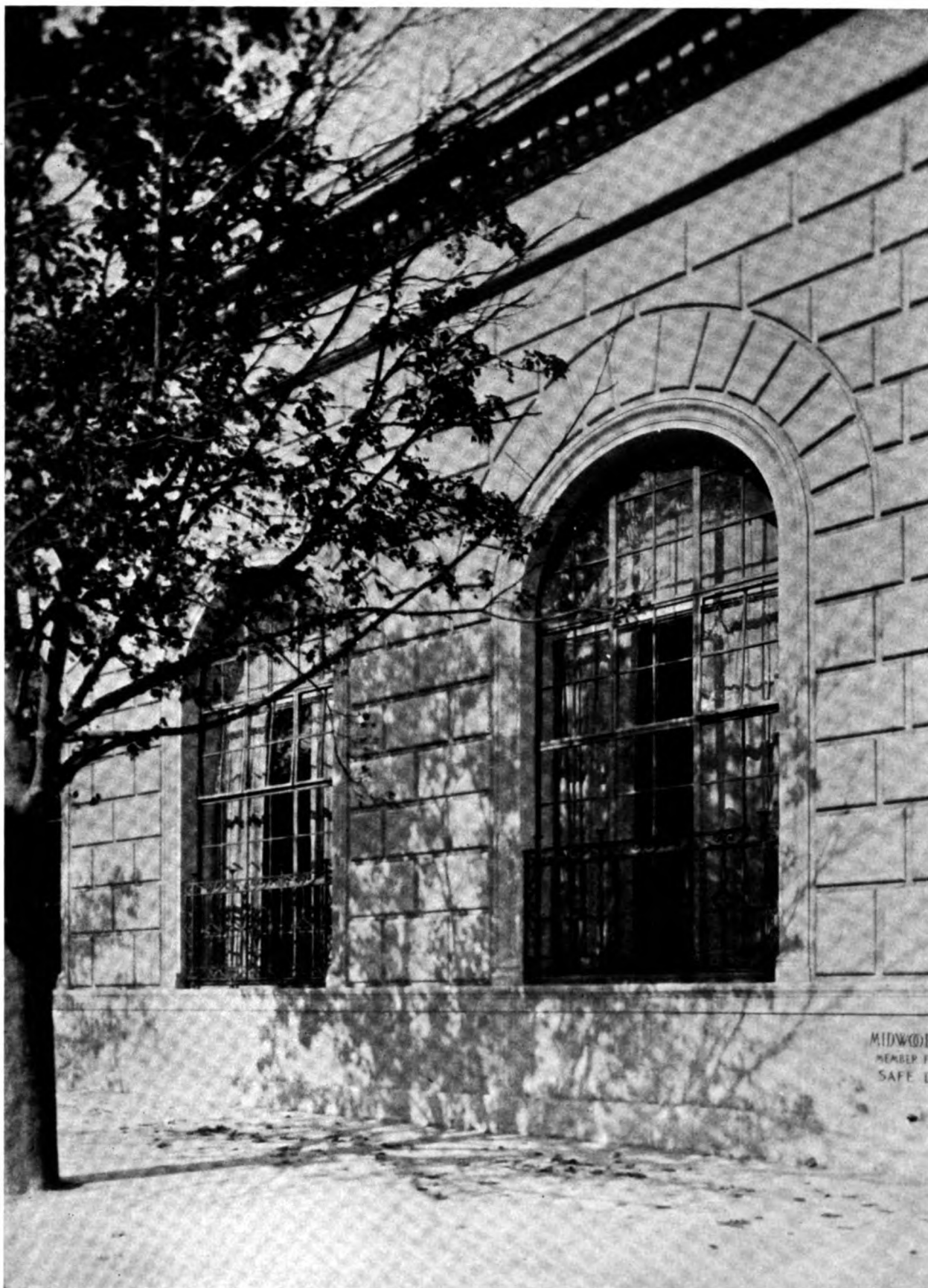


Wurts Bros., Photo

Fred 'k L. Ackerman, New York, Architect. Chas. G. Ramsey, Associate  
Midwood Trust Company, Brooklyn, N. Y.







Fred 'k L. Ackerman, New York, *Architect.* Chas. G. Ramsey, *Associate*  
Detail, Midwood Trust Company, Brooklyn, N. Y.





Fred'k L. Ackerman, New York, *Architect*. Chas. G. Ramsey, *Associate*  
Interior, Midwood Trust Company, Brooklyn, N. Y.





Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Exterior, Richelieu Café, Los Angeles





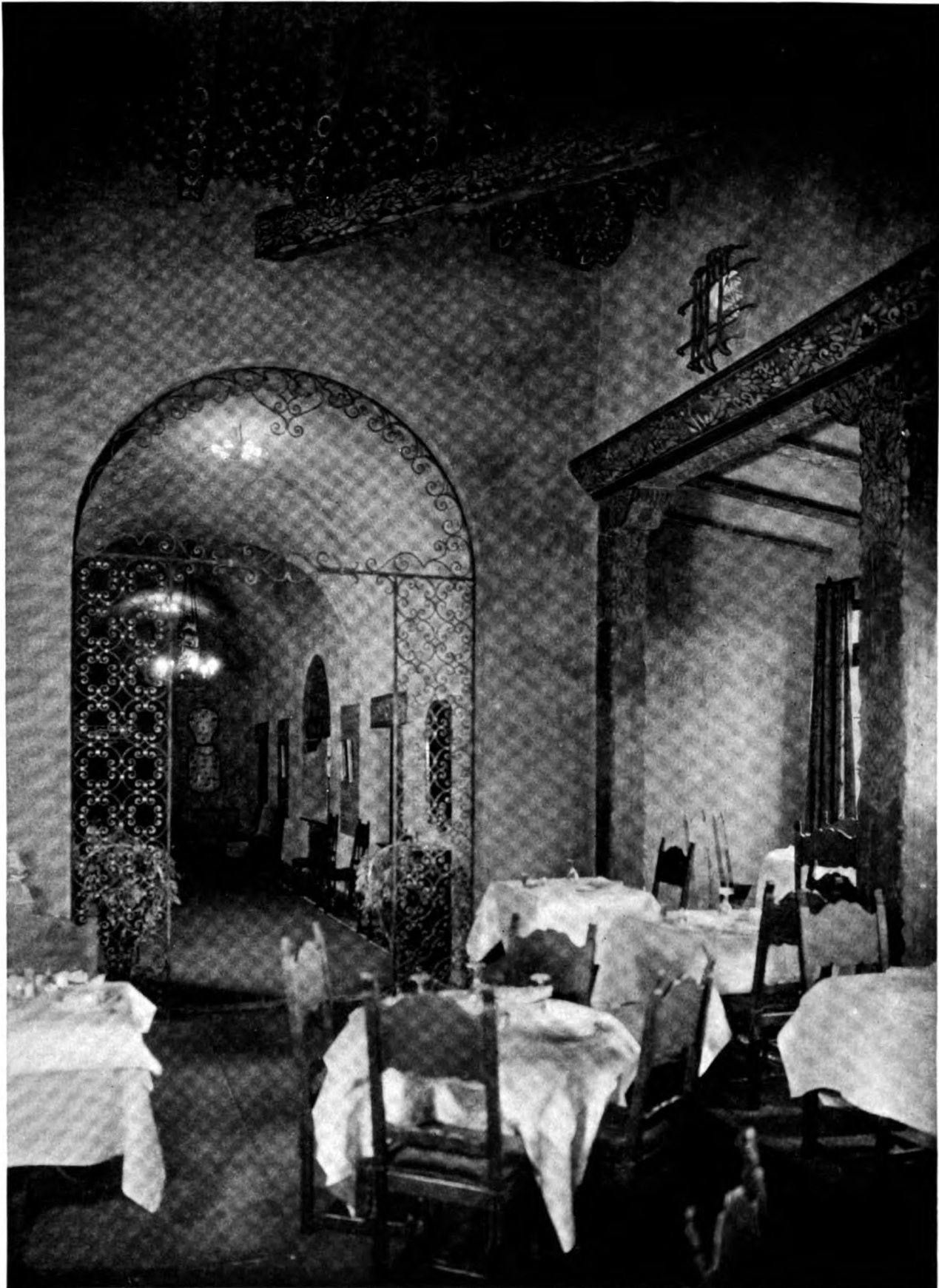
Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Foyer, Richelieu Café, Los Angeles





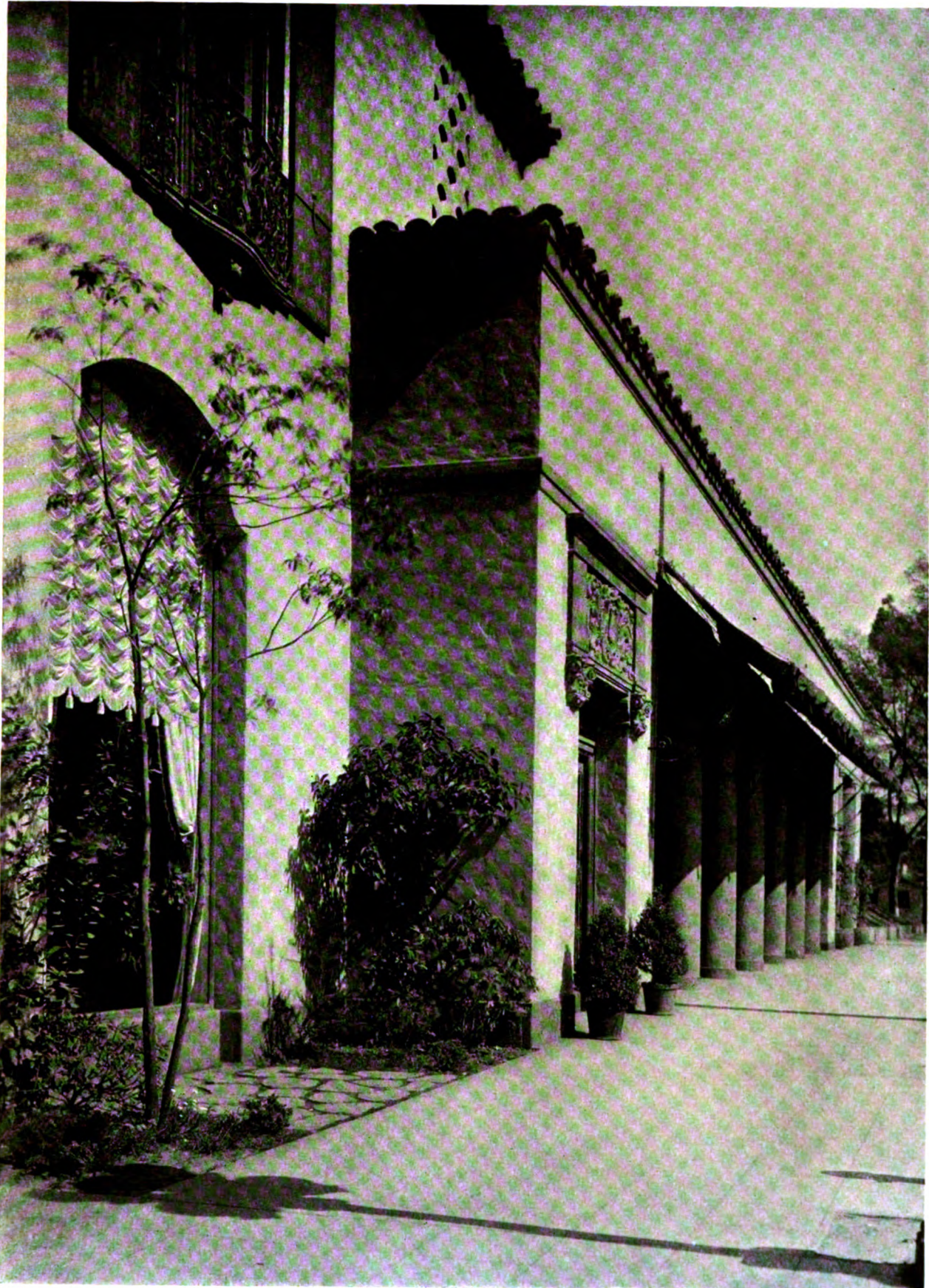


Mott Studios, *Photo*

Morgan, Walls & Clements, Los Angeles, *Architects*

Detail, Richelieu Café, Los Angeles





Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

The Hite Building, Los Angeles





Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Entrance, The Hite Building, Los Angeles





Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Detail, The Hite Building, Los Angeles





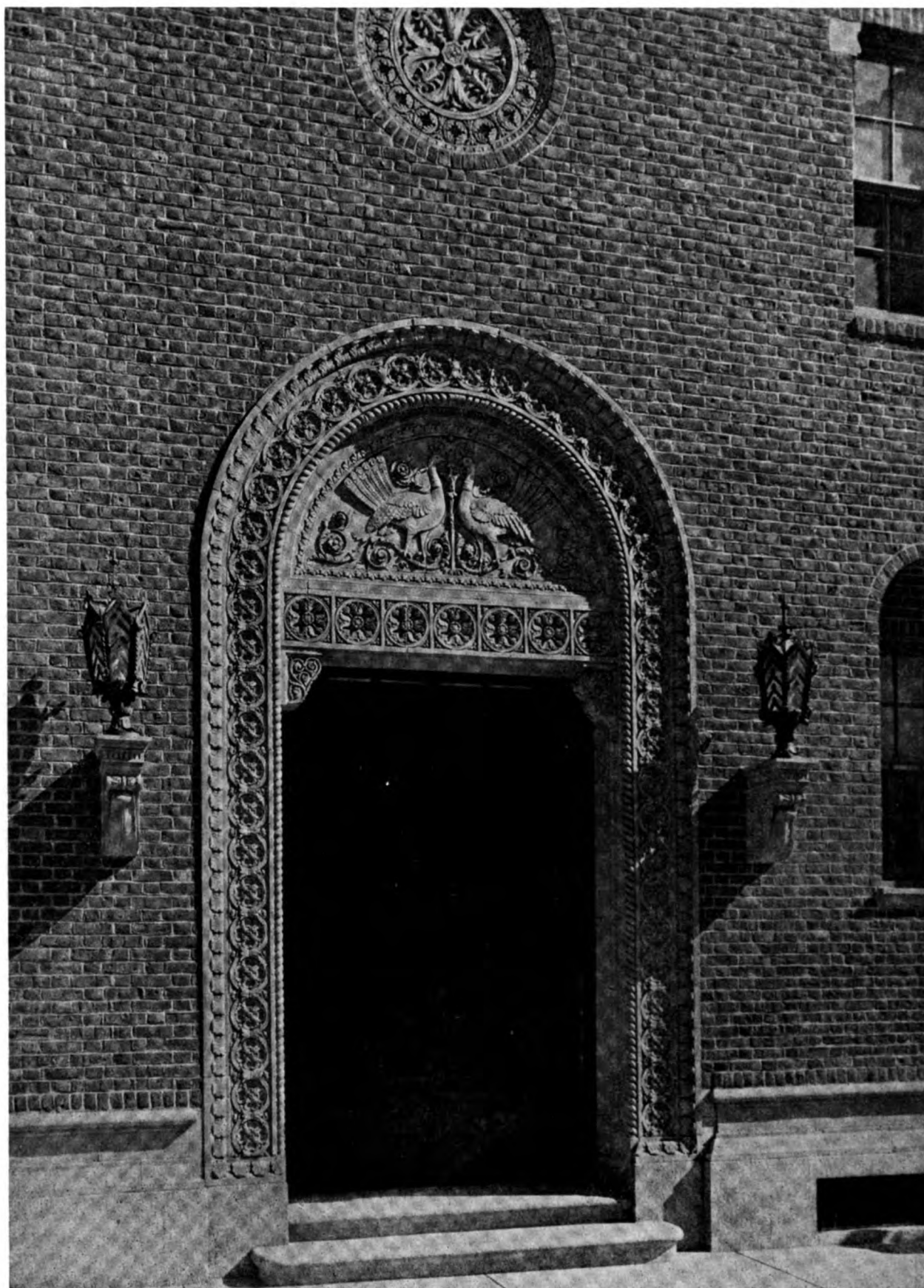


John Wallace Gillies, *Photo*

Albert J. Bodker, New York, *Architect*

Detail, Lower Stories, Apartments, 21 West 58th Street, New York





John Wallace Gillies, *Photo*

Albert J. Bodker, New York, *Architect*

Entrance, Apartments, 21 West 58th Street, New York





Wurts Bros., *Photo*

McKenzie, Voorhees & Gmelin, New York, *Architects*

Office Building, Brooklyn Edison Co., Willoughby Street, Brooklyn, N. Y.



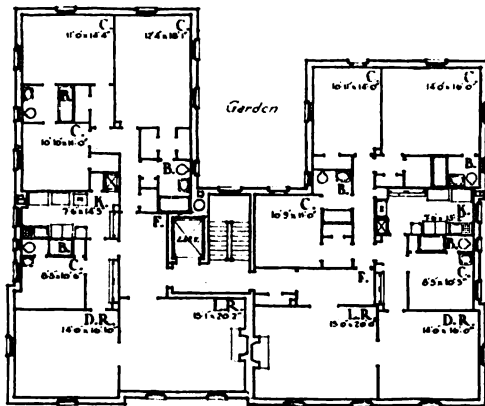


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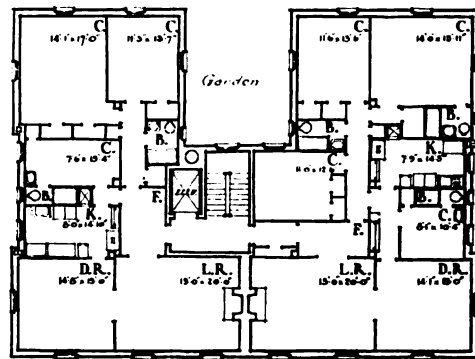
A. J. Thomas, New York, Architect

The Towers, Jackson Heights, L. I. (Floor Plans on back)

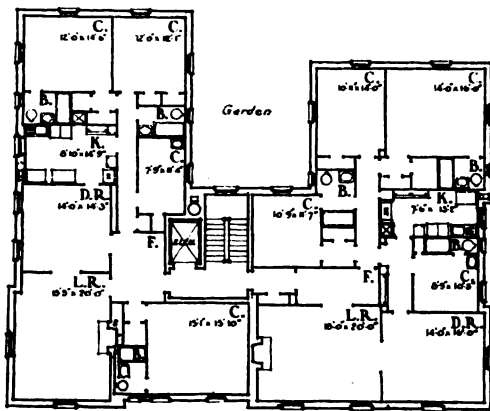




UNIT D  
EIGHTH INCH SCALE



UNIT B  
EIGHTH INCH SCALE



UNIT A  
STREET

**T**YPICAL FLOOR PLANS  
OF GARDEN APARTMENT  
BUILDINGS ON A BLOCK  
BOUNDED BY 23<sup>RD</sup> AND 24<sup>TH</sup>  
STREETS JACKSON AND  
HAYES AVENUES JACKSON  
HEIGHTS 2<sup>ND</sup> WARD BOROUGH OF  
QUEENS NEW YORK CITY N.Y.

OWNER  
ANDREW J. THOMAS ARCHITECT

LEGEND  
 LR - LIVING ROOM - F - FOYER  
 B - BATH - D - DINING ROOM  
 C - CHAMBER - K - KITCHEN

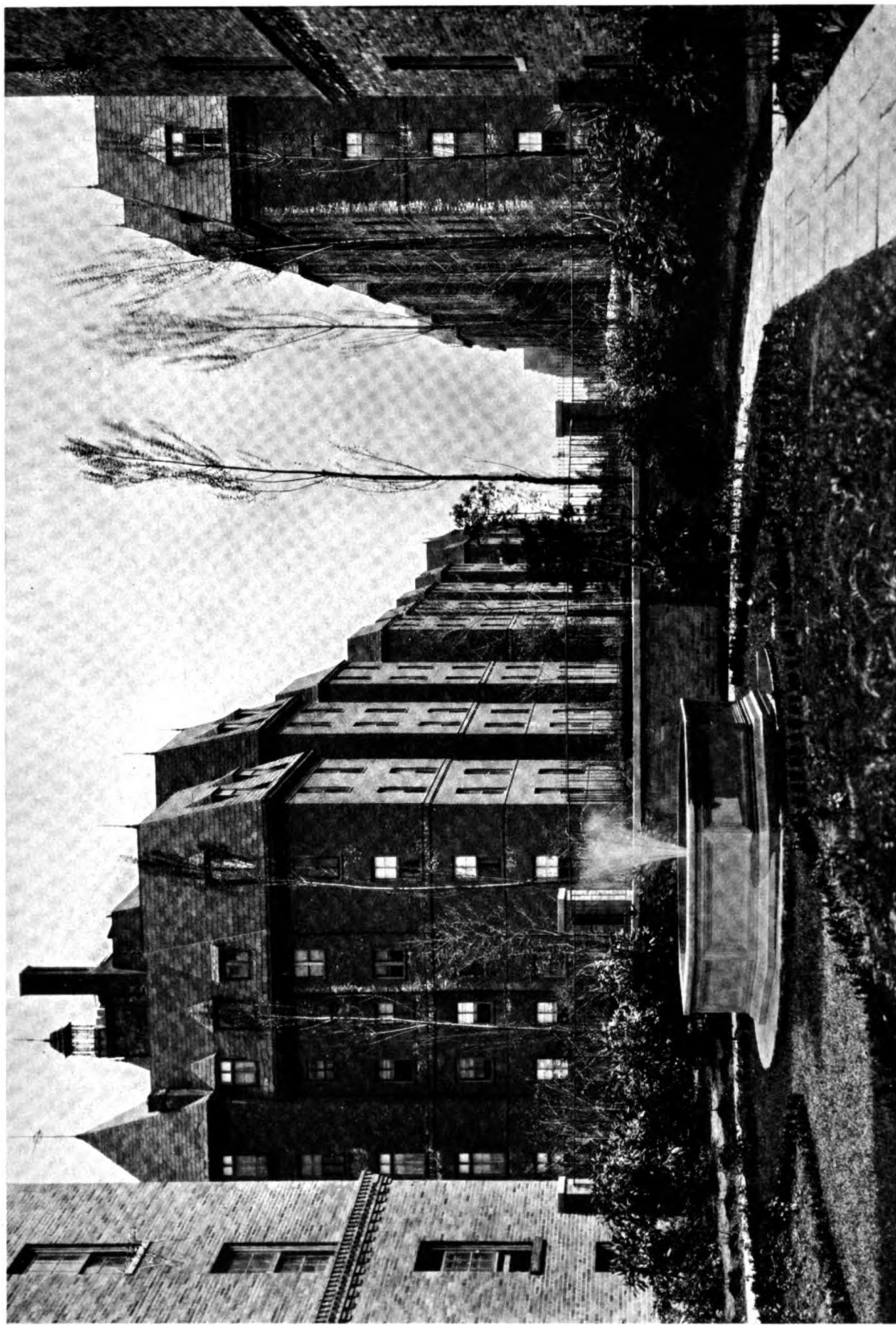
Typical Floor Plans, The Towers, Jackson Heights, L. I.

A. J. Thomas, New York, Architect

July, 1924

THE ARCHITECT

Plate LXXXVIII



Wurts Bros., Photo

Garden, The Towers, Jackson Heights, L. I.

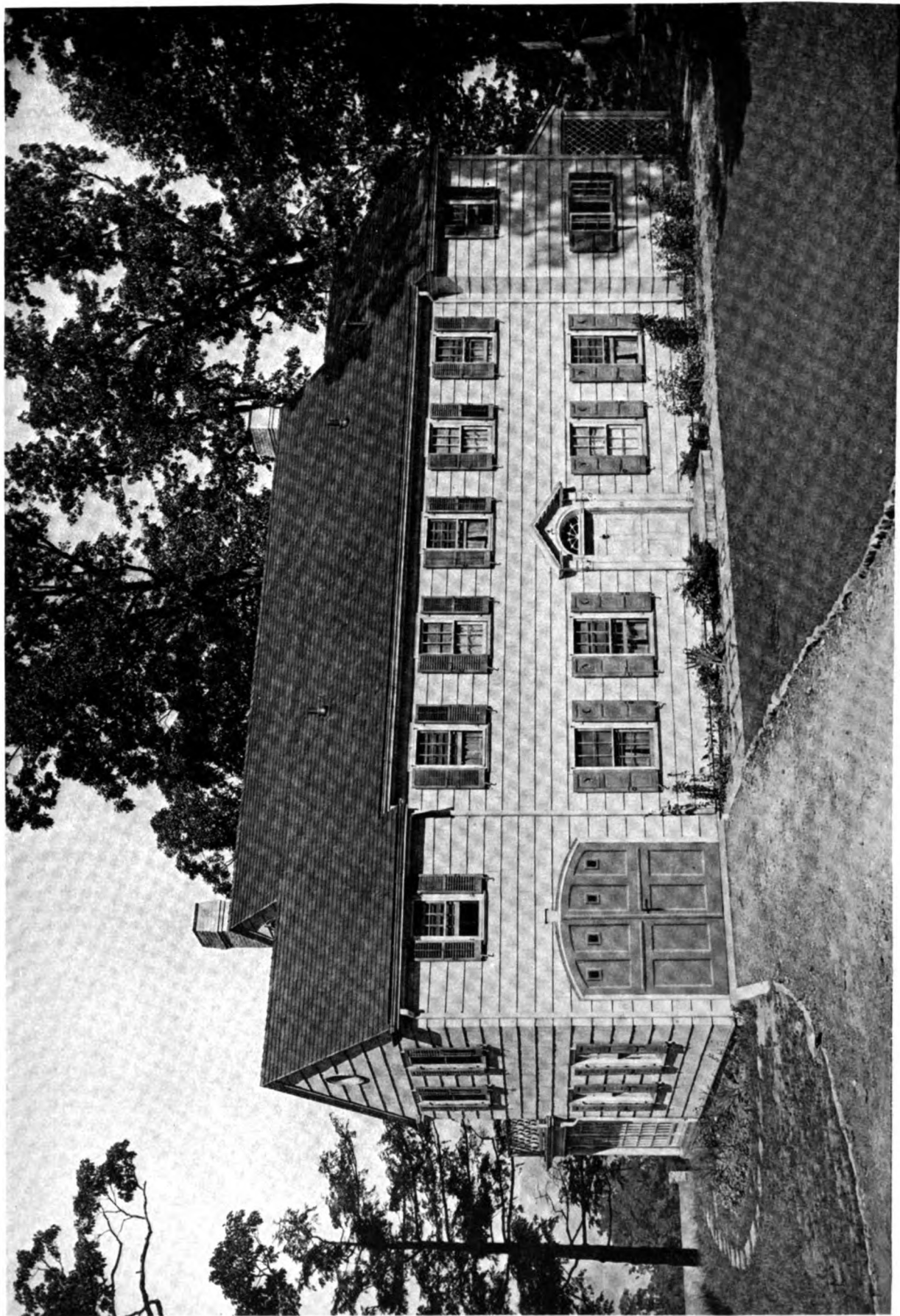
A. J. Thomas, New York, Architect



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THE ARCHITECT

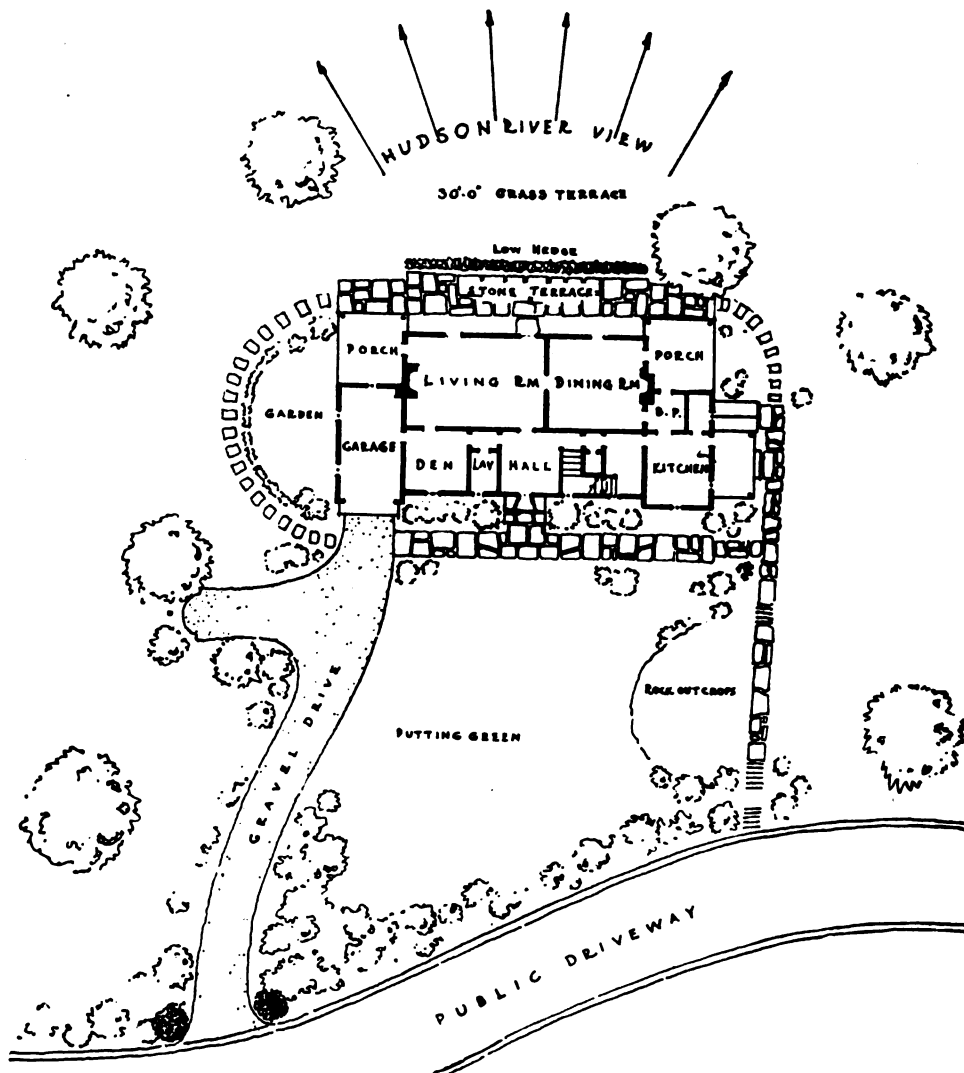
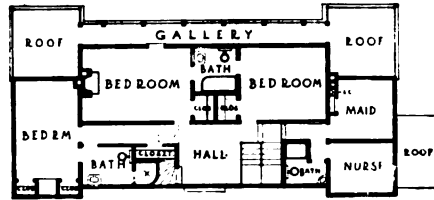
Plate LXXXIX



Kenneth Clark, Photo

Electus D. Litchfield & Rogers, New York, Architects

House, Mr. James Luttrell, Hastings-on-Hudson, N. Y. (Plans on back)



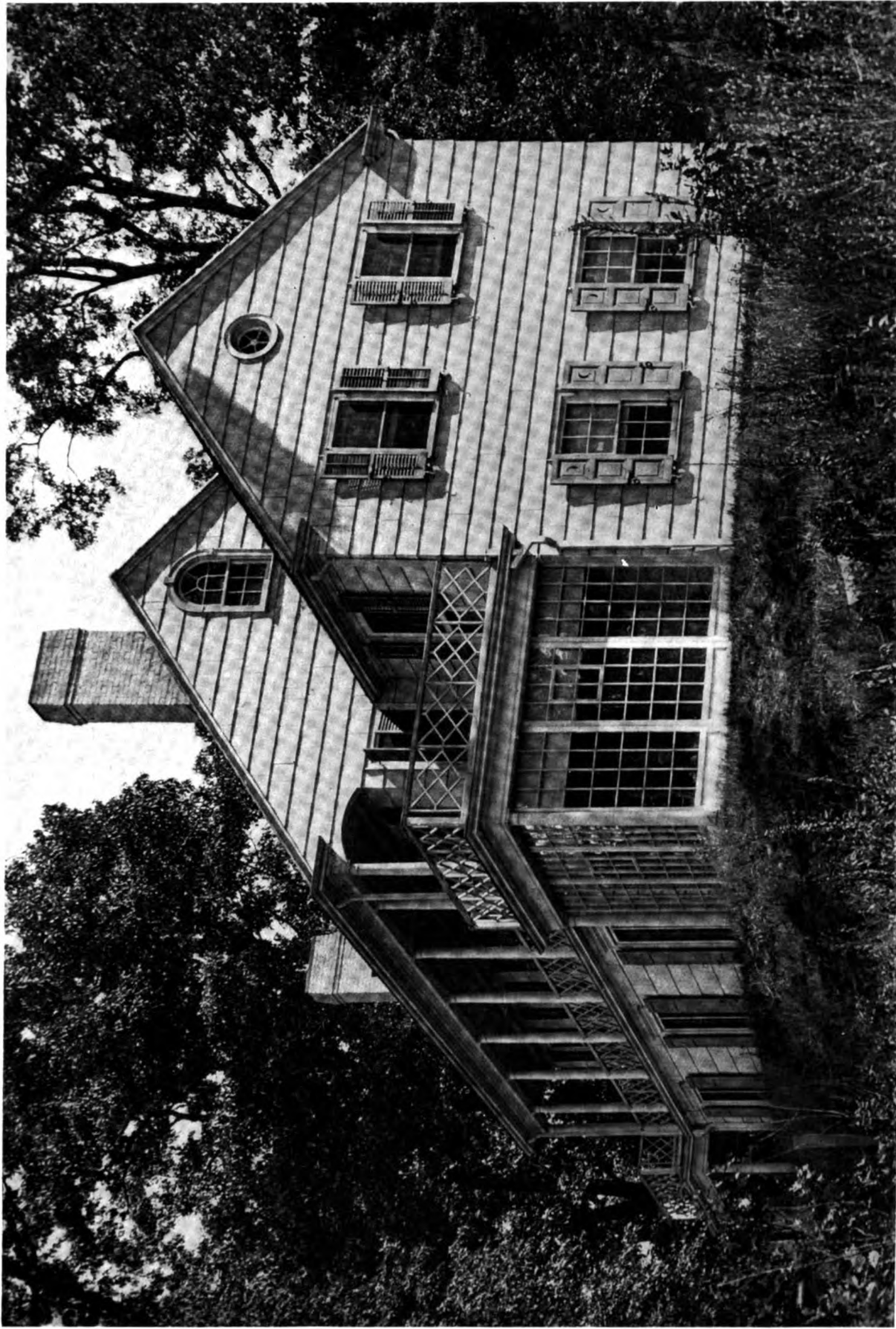
Plans, House, Mr. James Luttrell, Hastings-on-Hudson, N. Y.

Electus D. Litchfield & Rogers, New York, Architects

July, 1924

THE ARCHITECT

Plate XC



Kenneth Clark, Photo

Electus D. Litchfield & Rogers, New York, Architects

River Front, House, Mr. James Luttrell, Hastings-on-Hudson, N. Y.





Kenneth Clark, *Photo*

Electus D. Litchfield & Rogers, New York, *Architects*

Entrance, House, Mr. James Luttrell, Hastings-on-Hudson, N. Y.

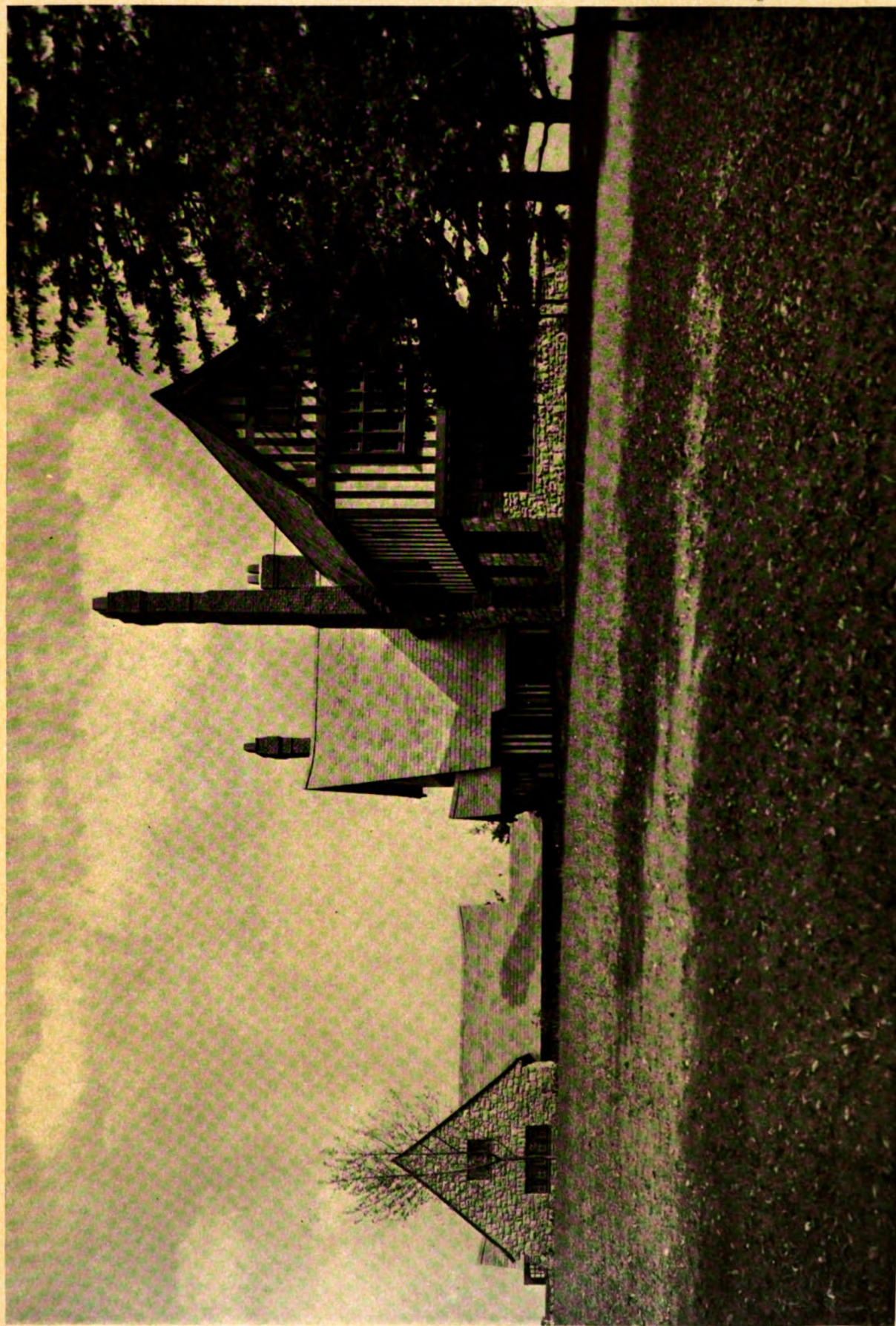




July, 1924

THE ARCHITECT

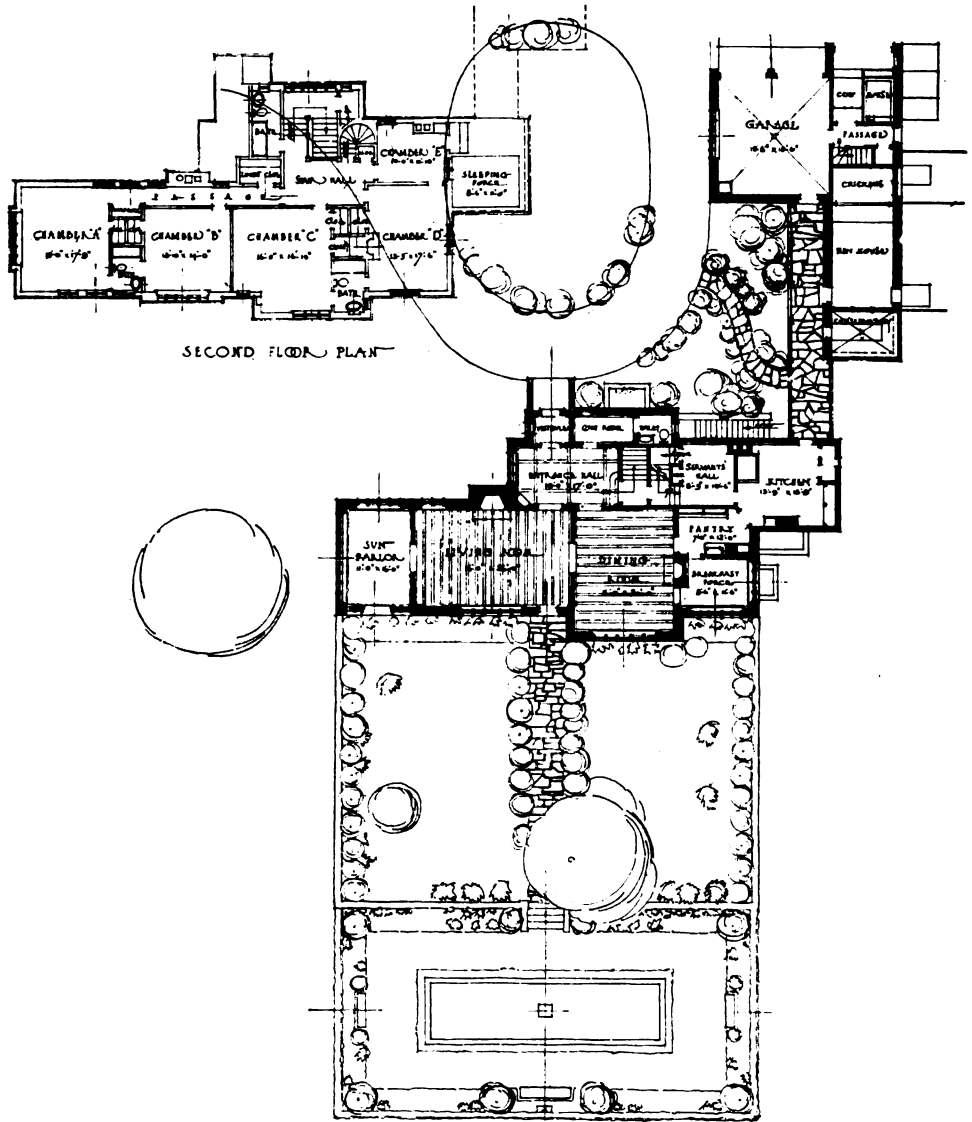
Plate XCII



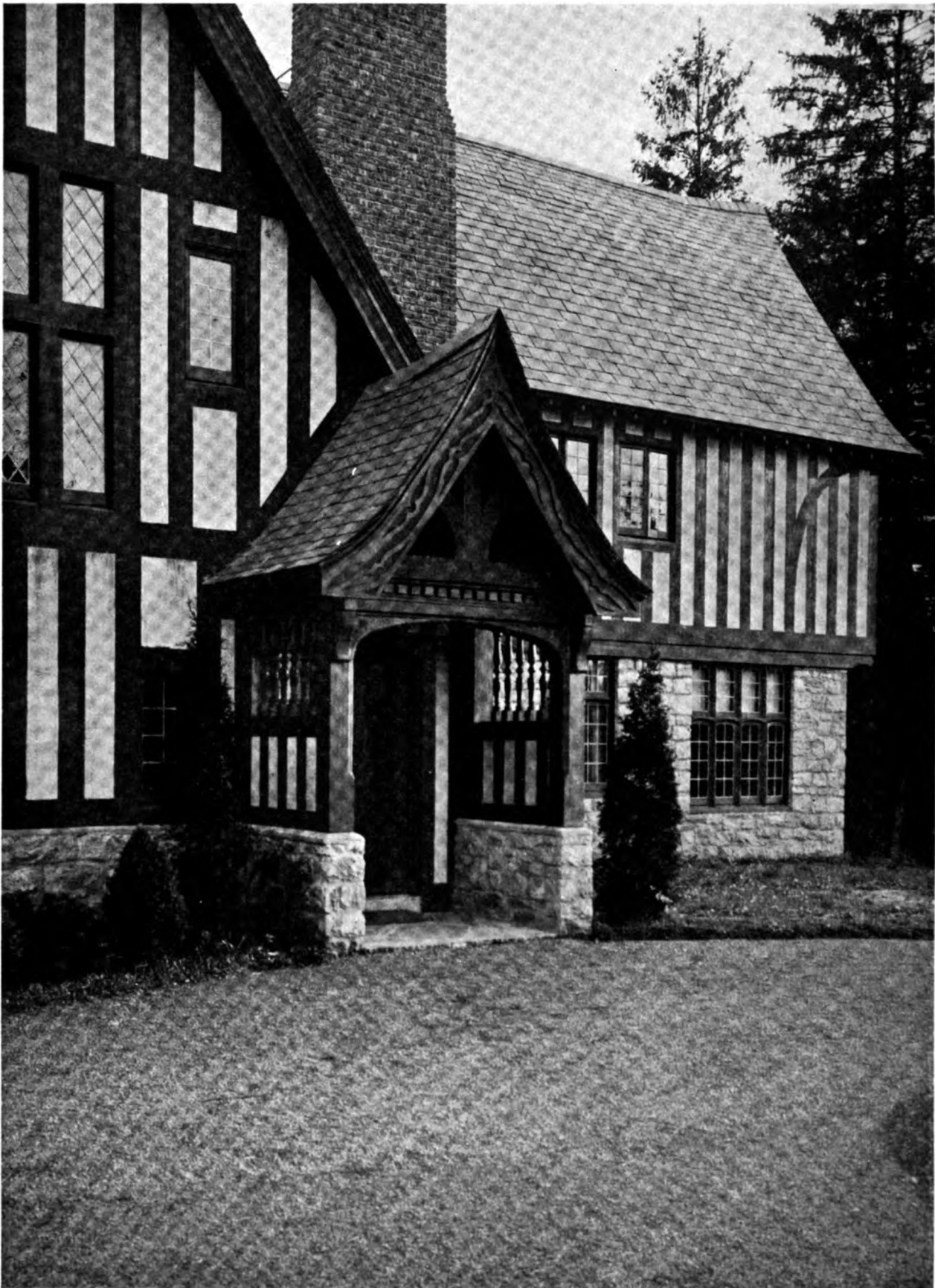
John Wallace Gillies, *Photo*

House, Mr. E. C. DeWitt, Scarsdale, N. Y. (Plans on back)

Albert J. Bodker, New York, *Architect*



Plans, House, Mr. E. C. DeWitt, Scarsdale, N. Y.  
 Albert J. Bodker, New York, *Architect*



John Wallace Gillies, *Photo*

Albert J. Bodker, New York, *Architect*

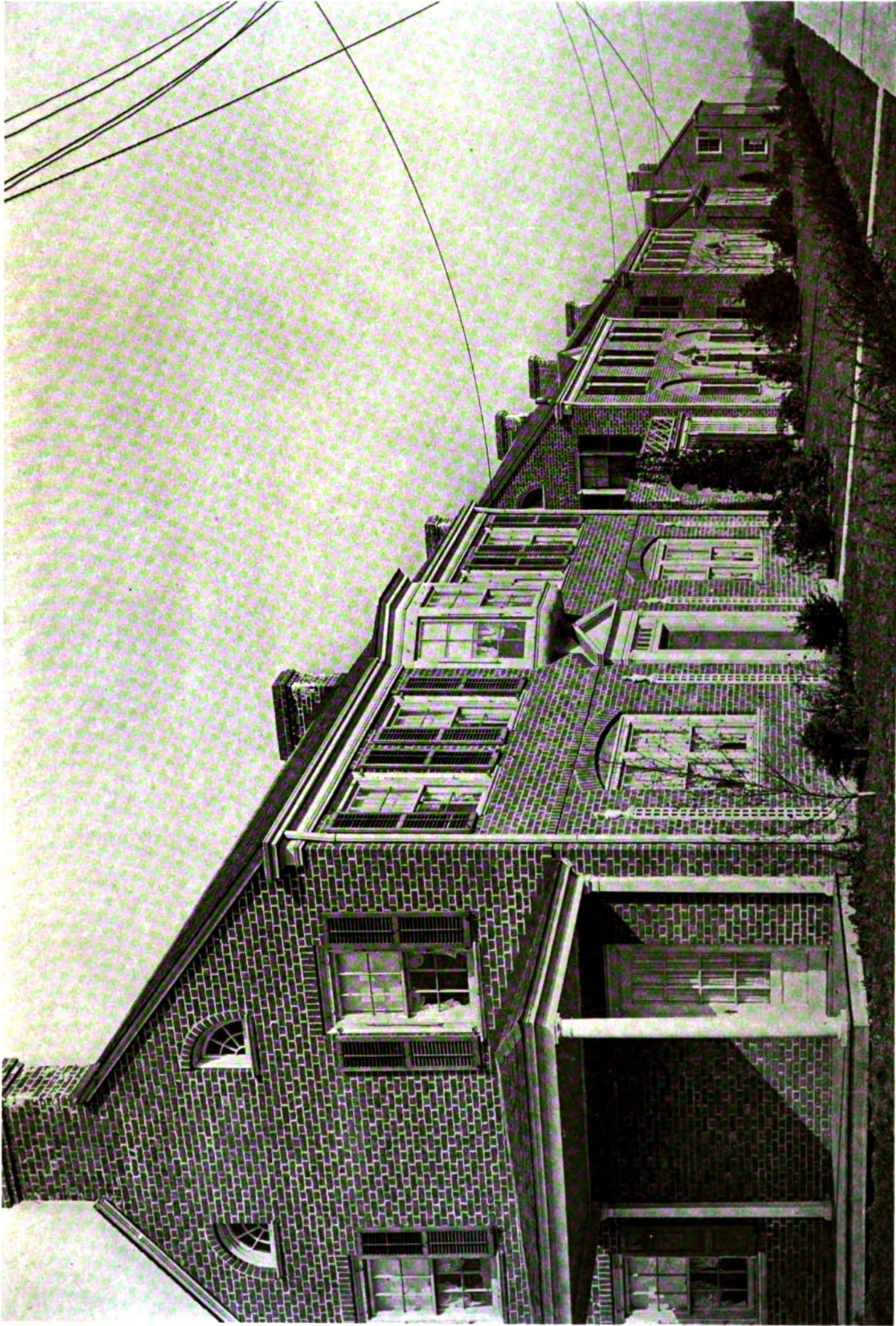
Entrance, House, Mr. E. C. DeWitt, Scarsdale, N. Y.



July, 1924

THE ARCHITECT

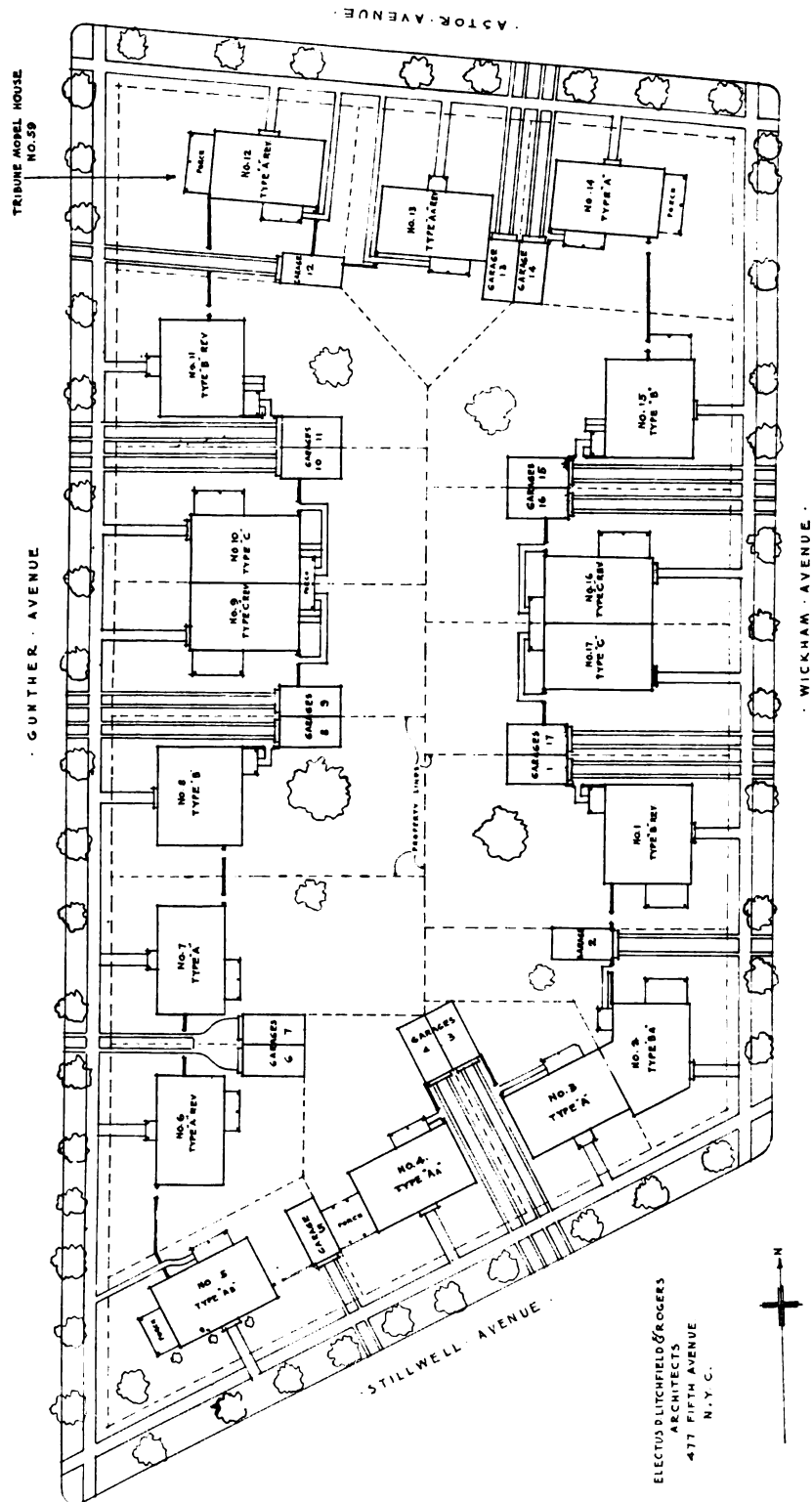
Plate XCIV



Kenneth Clark, Photo

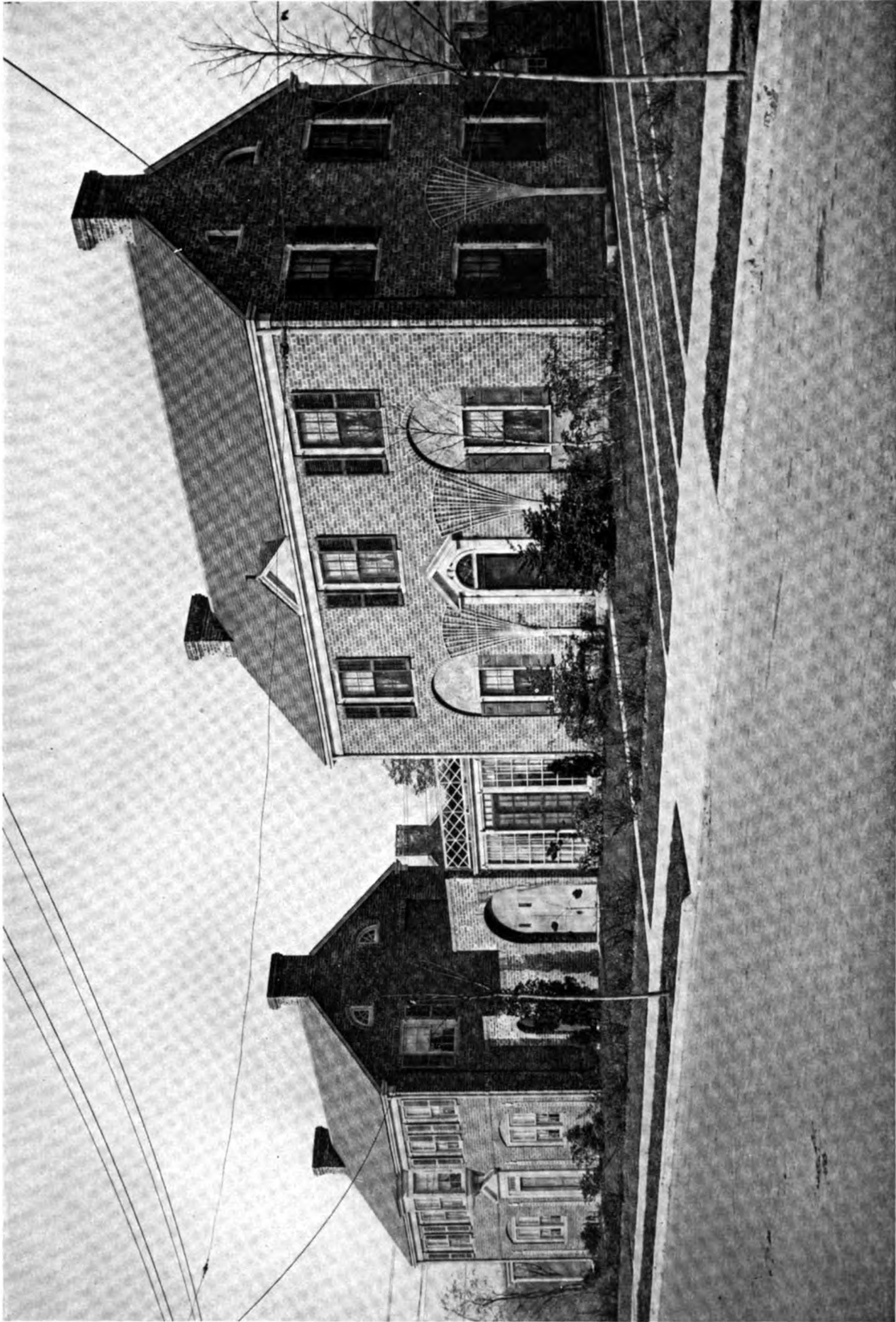
Electus D. Litchfield & Rogers, New York, Architects

Houses, Stillwell Avenue, Pelham Parkway Gardens, Edwin Gould, Esq., New York. (Plot Plan on back)



ELECTUS D LITCHFIELD & ROGERS  
 ARCHITECTS  
 477 FIFTH AVENUE  
 N.Y.C.

Plot Plan, Pelham Parkway Gardens, Edwin Gould, Esq., New York  
 Electus D. Litchfield & Rogers, New York, Architects



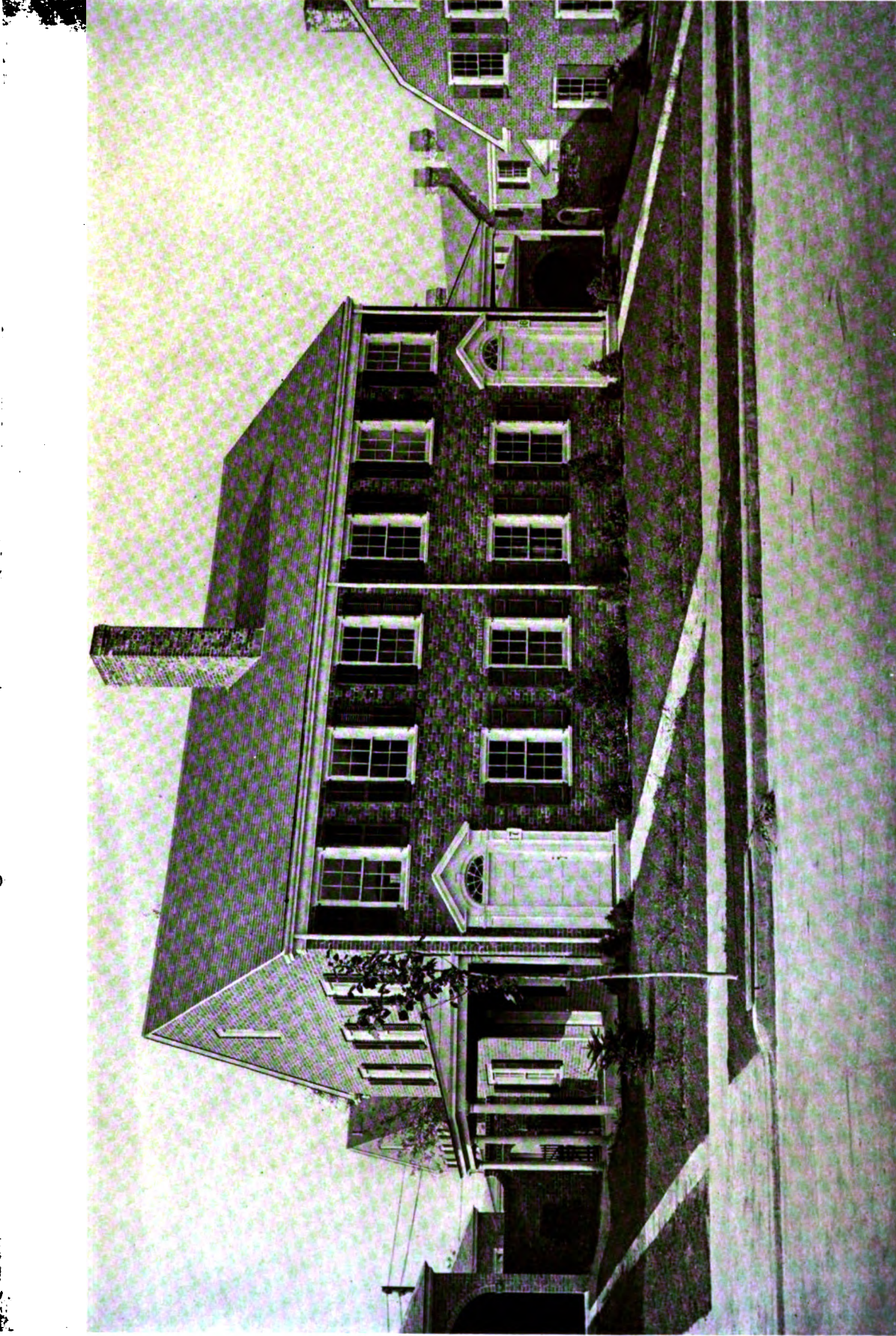
Kenneth Clark, Photo

Houses, Stillwell Avenue, Pelham Parkway Gardens, Edwin Gould, Esq., New York

Electus D. Litchfield & Rogers, New York, Architects







Kenneth Clark, Photo

Electus D. Litchfield & Rogers, New York, Architects

Double House, Gunther Avenue, Pelham Parkway Gardens, Edwin Gould, Esq., New York



## Mr. Murchison Says—

A STROLL through the advertising departments of the various architectural journals, a few days ago, brought to light many new and interesting things; perhaps some not so new, but at least some variations from and improvements upon those same materials found in our best sellers a decade or so ago.

Take rubber, for instance. Rubber flooring has come to stay. Not the old interlocking variety, the pride of the ferry-boats and the joy of the deck-hand. Now, elegant and chaste imitations of all varieties of imported marble, cut up in squares, with borders beautifully colored and veined. And soft! It's a positive pleasure to fall down on one of those Tennessee marble rubber floors. Try it and see.

Terrazzo floors have also been greatly improved by the brass strip separating the field into squares. Cracking has always been the bane of terrazzo, and patching could never be camouflaged. Now we crack along the strip, or, if not, we simply extract one square and fill 'em up again. (Old American saying, defunct since 1918.)

### *Let's Be Permanent*

ALTHOUGH THE cost of building is so great nowadays that we hesitate to add to it, still we feel that our architects are paying more attention to permanency than in days gone by.

Putting brass pipe in the plumbing supply system, or at least in the hot water supply, is money well spent, especially in a hard-water section of the country. If the owner has to rip up finished tile floors and chop out beautiful plaster decorations because his galvanized iron pipes have suddenly developed holey tendencies, he sends for his architect, and, pointing the finger of scorn at the spouting pipe, says, "Young man, what you needed was more brass."

For the wainscoting of the bath-room there are only three substitutes for tile. Keene's cement, marked off in tiles, if it could only be done on the job as beautifully as is the sample in the show-room, would be wonderful. But that sample probably took as long to do as the Lord's Prayer written on the head of a pin by a patient sailor.

Now there is a very satisfactory sample of lincrusta just imported from England, in which the lines are much better marked than of old. Also a wallboard squared off in tile, with a waterproof finish. These, with a very high gloss paint, afford substitutions for

tile which, in a great many cases, amply fill the bill and do not deplete the billfold to too great a degree.

### *Select Your Clients Colorfully*

AND, ANYHOW, we are getting away from those staring white bath-rooms of former days. Study your client. If she is a blonde, give her a baby blue wall; if a brunette, fit her out with a warm yellow. If the client is a man, give him a shower-bath and he won't notice whether the bath-room has any tiles in it or not.

We once did a house for a man whose only condition was that his wash-basin should be three inches higher than usual. He said he had a permanent wave in his back from washing his face so often. All laundresses complain of the lowness of the wash-tubs. Since the manufacturers omitted the feet under the bath-tubs we are always afraid to get into one for fear our feet will fly out from under us and our nose crack the porcelain.

### *Take a Shower Anywhere!*

METAL SHOWER stalls now come complete and are very convenient. They are not unsightly. One could be put anywhere. The Cubans always insist on having a wash-basin in the dining-room, even in some of the finest houses, and a circular-enameled-iron refrigerator is regarded as a necessary ornament to the *salle à manger*. How convenient and how sanitary! The Cubans drink a lot of water (also a lot of rum), and the ice-water faucet on the refrigerator is in constant use during eating hours.

### *Vogues of 1924*

THERE ARE many new spring styles in wall treatments, especially in the way of liquid cements. These generally have some fashionable name ending in "tex" or "tone," but their general behavior seems to be about the same. One or two coats slapped viciously on a wall give a very good effect, especially if no attention whatsoever is paid to the directions of the manufacturer. This material substitutes itself for two coats of plaster and three coats of paint, and can be applied either by a Union painter or by a chauffeur with equal results.

### *Music Cue: At Her Casement Window*

WE ALL love English metal casement windows. The only detriment up to date has been the cost. Now a manufacturer has in stock various sizes of cottage windows, the sort you see in Surrey and Sussex, and at a price practically no greater than that of a good wooden window. Nothing sets off a modest dwelling like metal casements.



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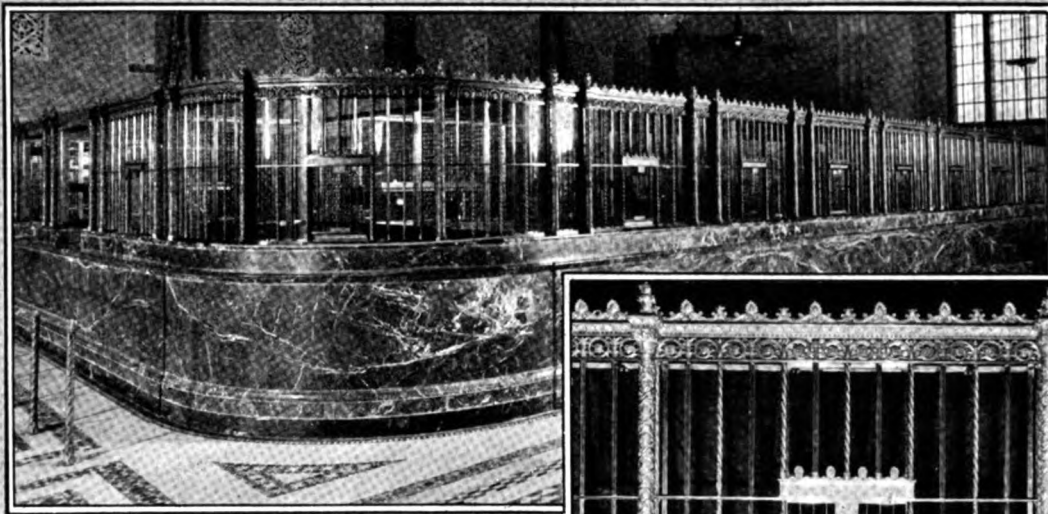
Interboro Subway to Grand Central Station, transfer to Queensboro Subway (Corona Line) to 25th St., Jackson Heights.

By Motor, 59th St. via Queensboro Bridge, Jackson Ave. (Northern Boulevard) to 25th St., Jackson Heights.

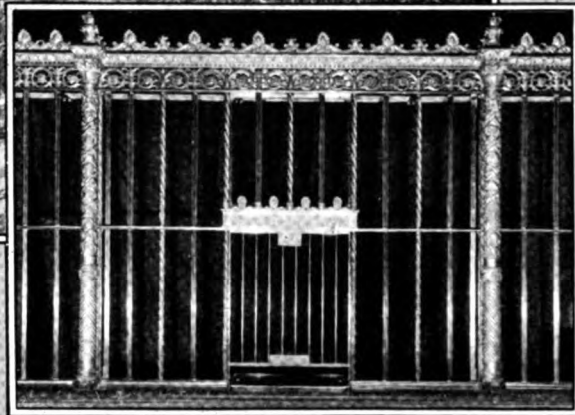
Jackson Heights Office, 25th St. and Polk Ave.

Havemeyer 2360





Counter screen of Bowery Savings Bank, New York City, York & Sawyer, Architects. Fabricated by William H. Jackson Company.



Section of counter screen, Bowery Savings Bank, New York City.

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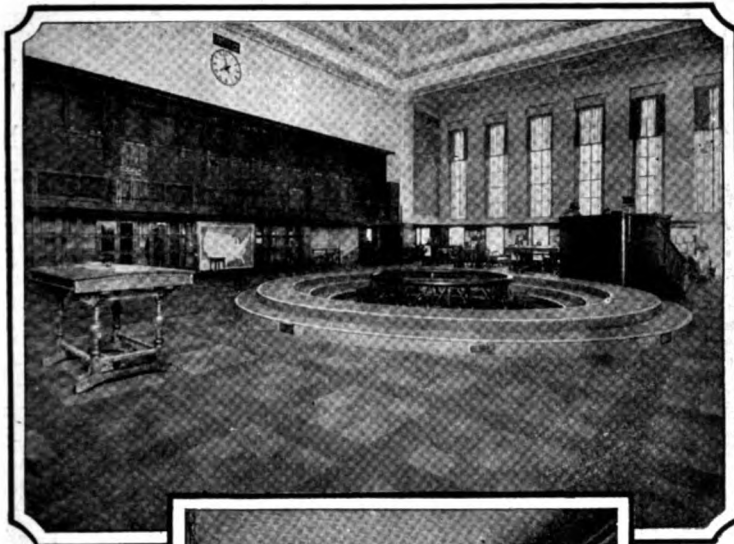
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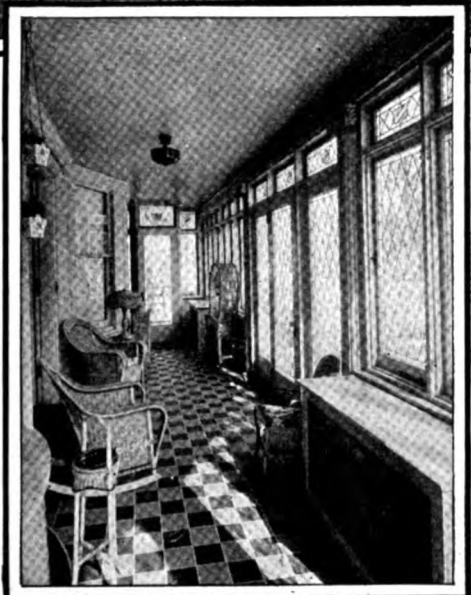
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Above. Trading floor of the Cotton Exchange, N. Y. Down Barber, architect. The floor of Gold-Seal Cork Tile insures the maximum of comfort and quiet.



In the R. L. Polk & Co. Building, Detroit, Richard Mair, architect, the Gold-Seal Battleship Linoleum floor is dignified, quiet, and serviceable.



Right. The colorful floor of Gold-Seal Treadlite Tile adds considerably to the cheer of this sun parlor, in the home of Mrs. D. Sheldon, Brooklyn, N. Y.



Schrafft tea room, Boston, Mass. Chas. E. Birge, architect. The sanitary floor of handsome Gold-Seal Marbleized Rubber Tile is in harmony with the decorative plan.



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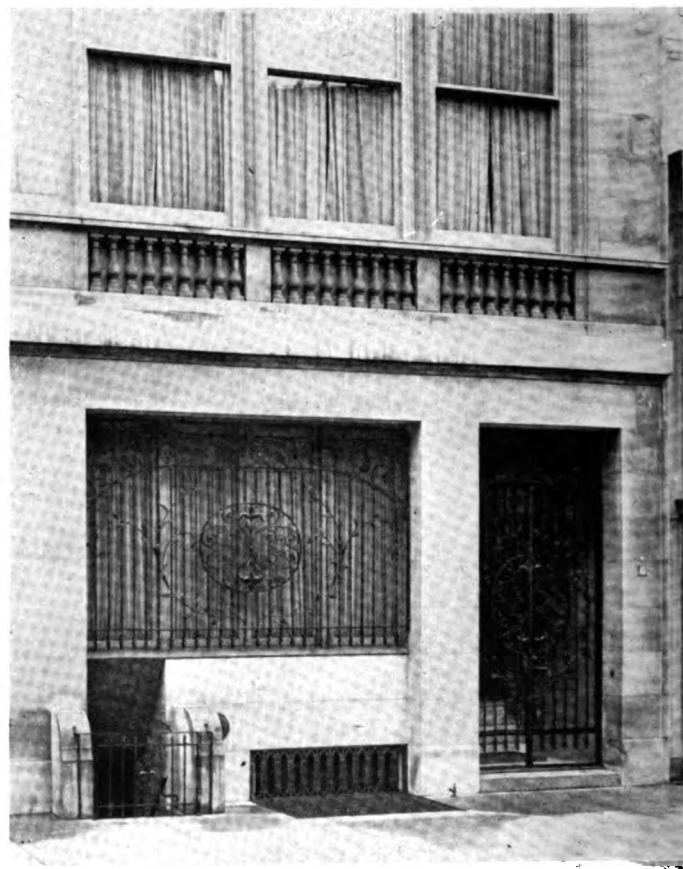
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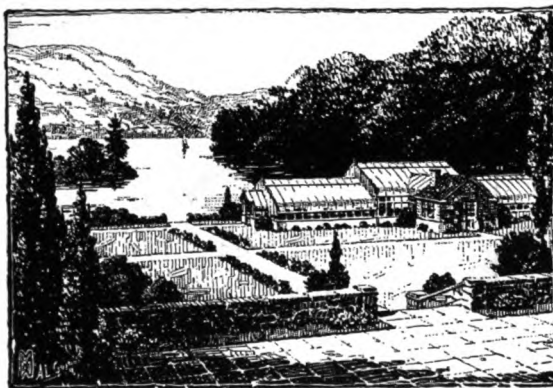
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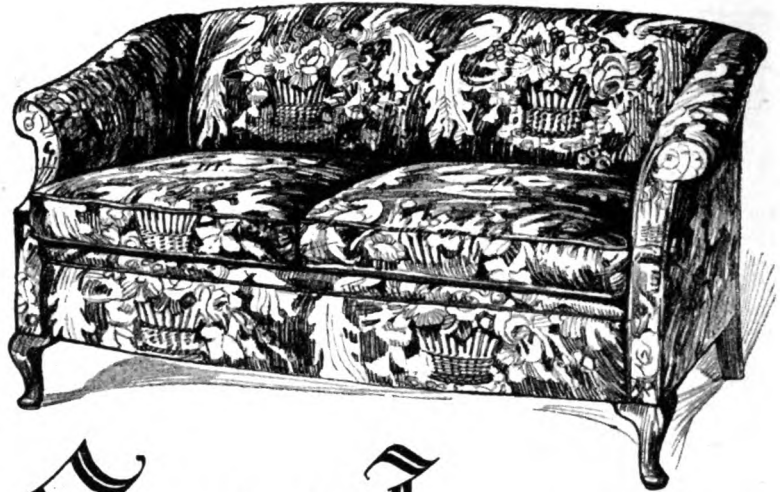
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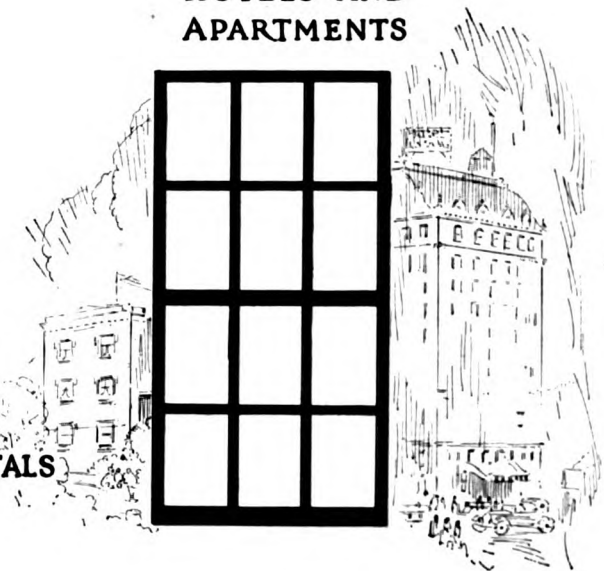
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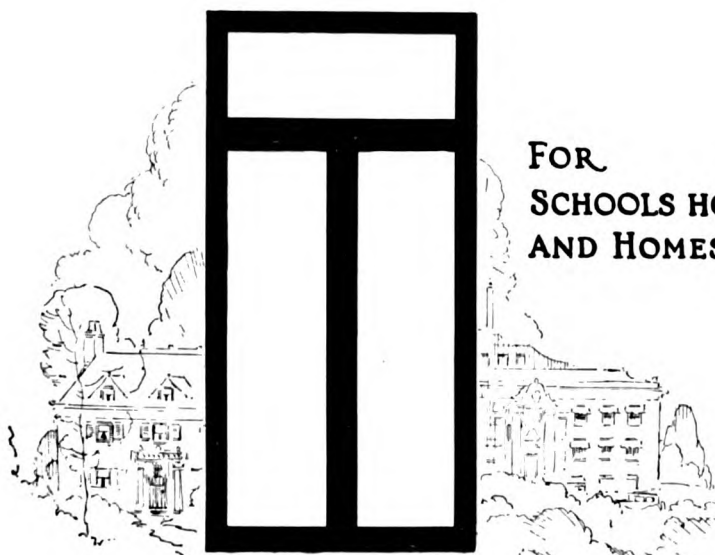
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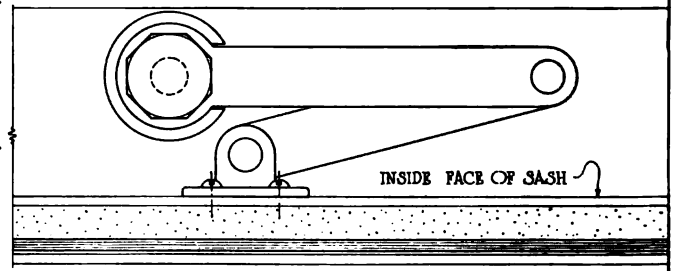
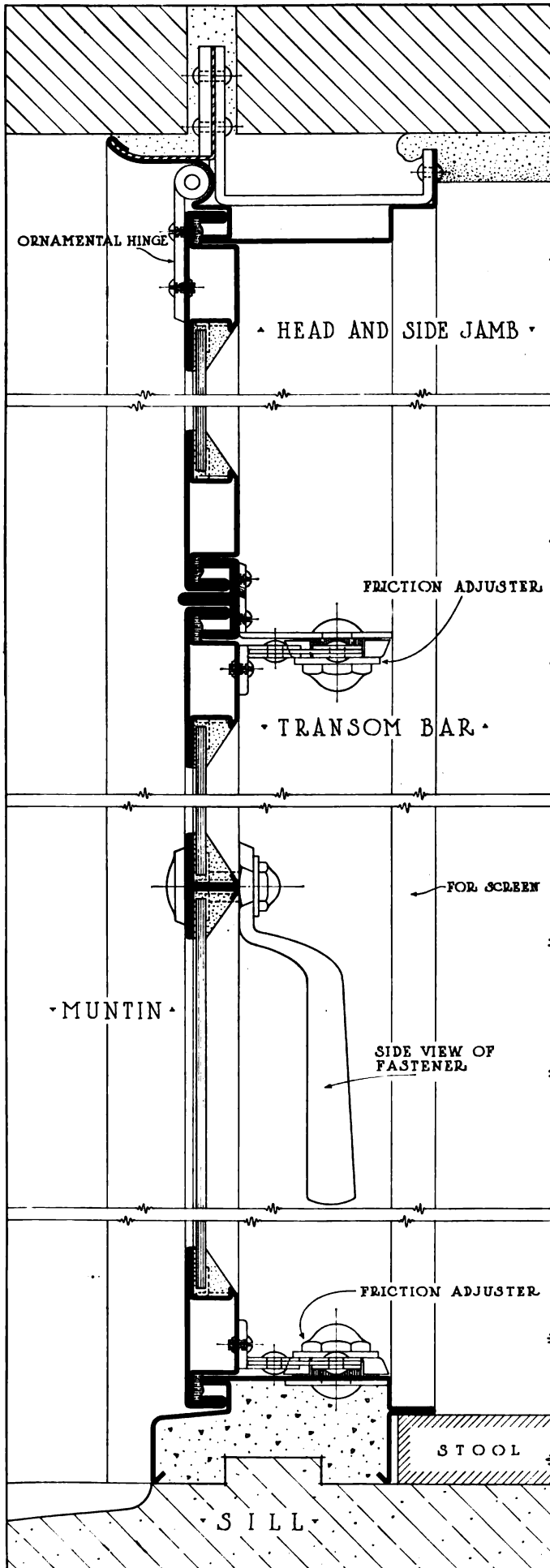
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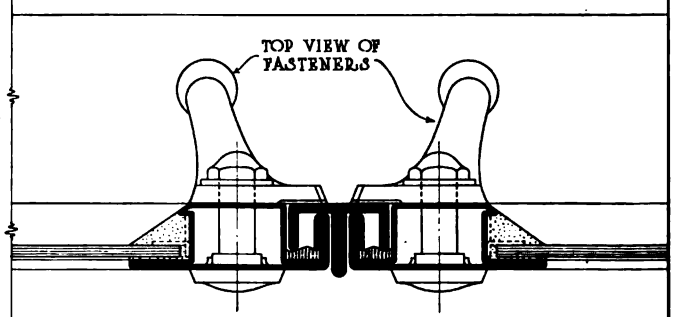
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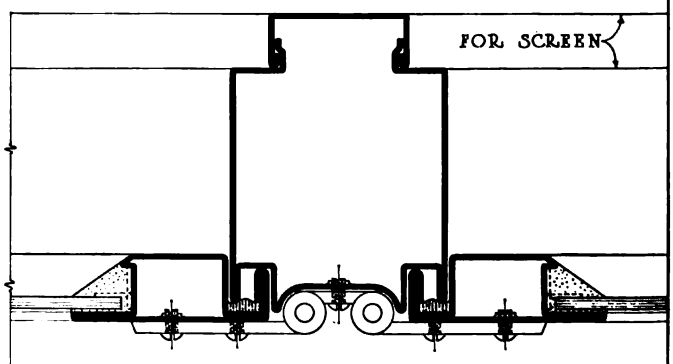
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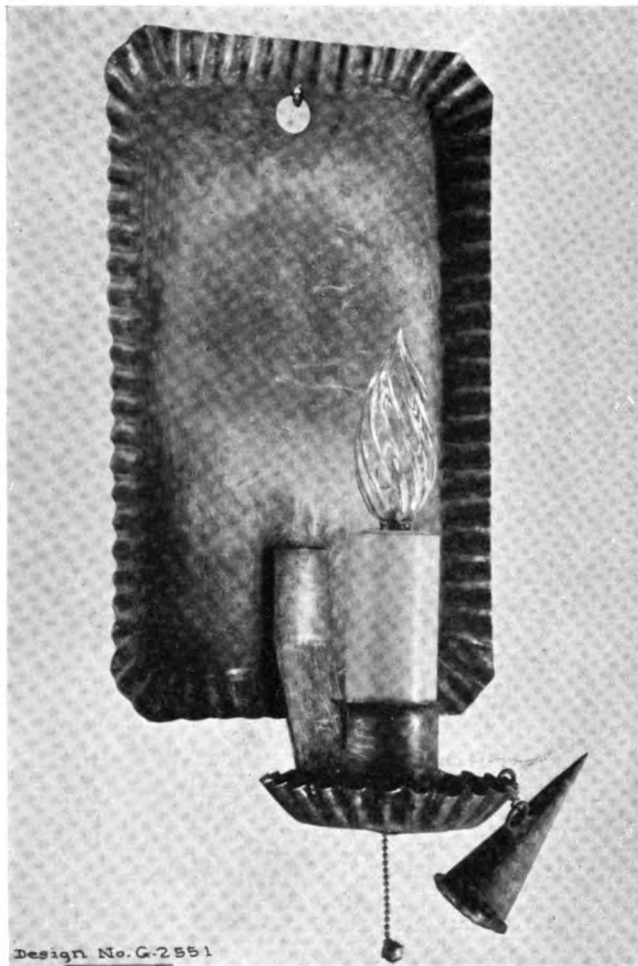
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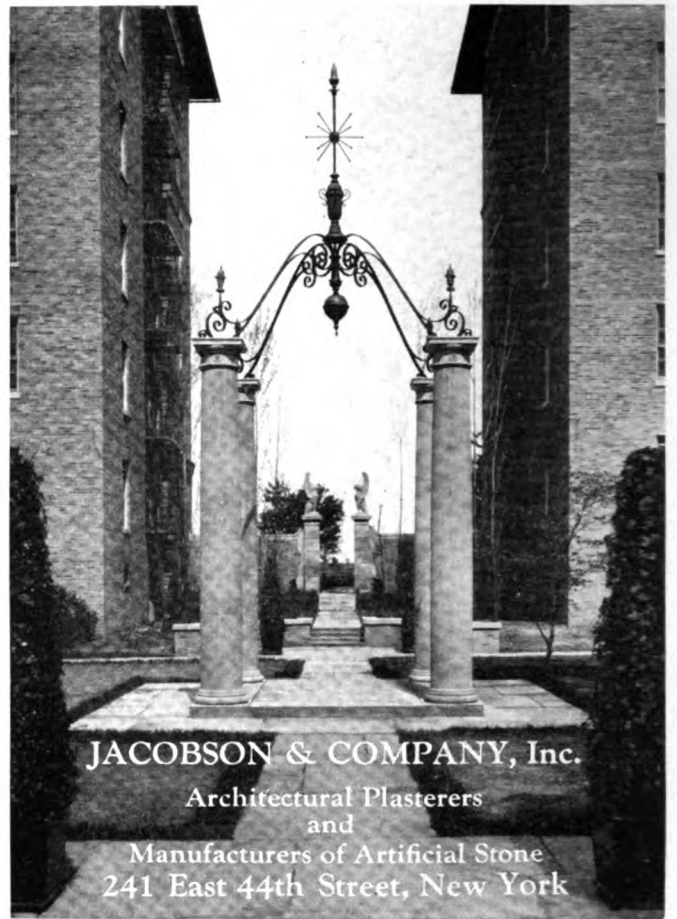
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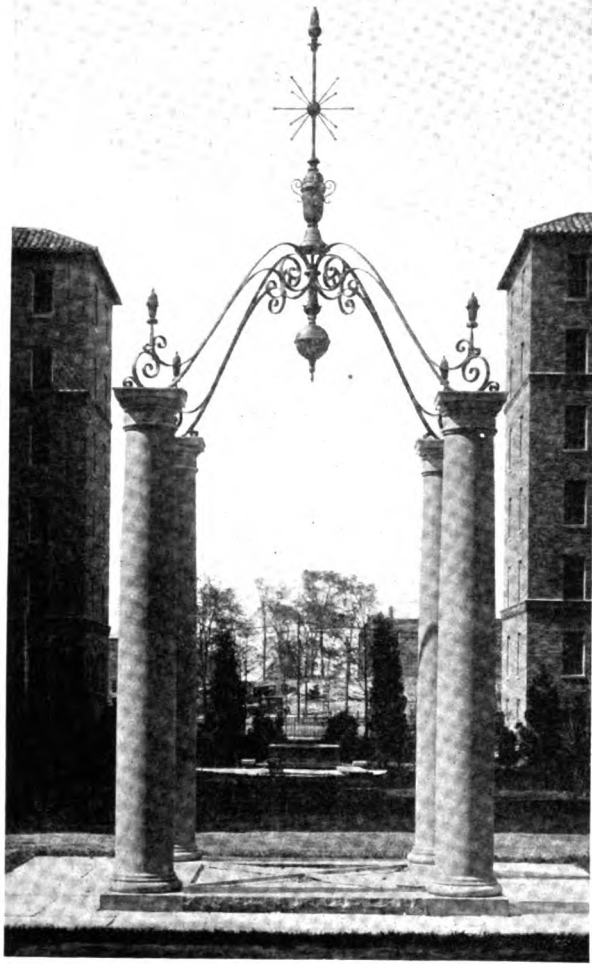
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*"The Towers" Gardens,  
Jackson Heights, Long Island*

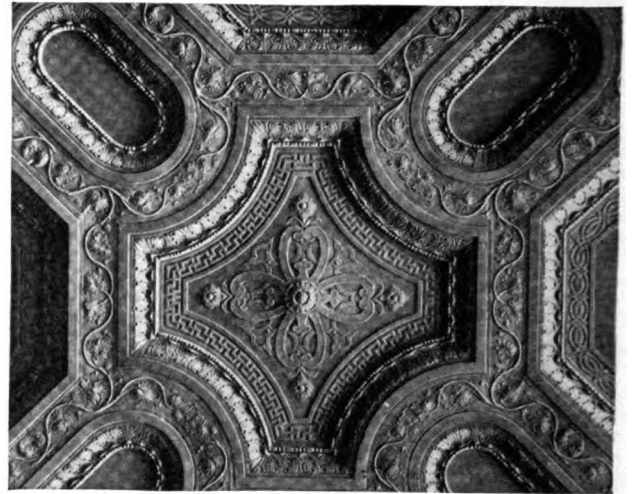
*Nigel Chamberlain,  
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Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect

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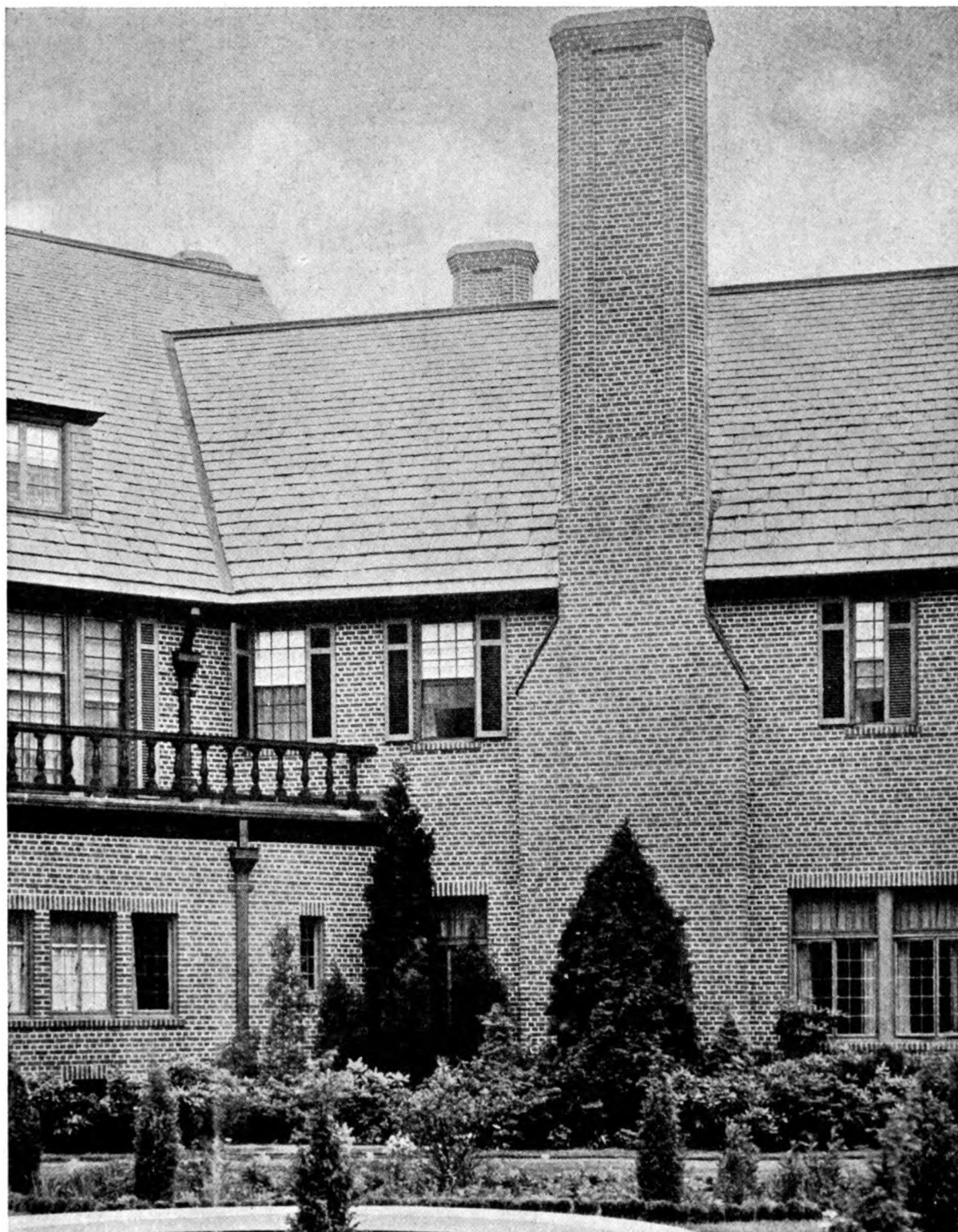
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*Detail of Residence, Locust Valley, Long Island. Kenneth Murchison, Architect*

**T**HIS glimpse of a sumptuous country house reveals the architect's scrupulous attention to carrying out his brickwork design. The craftsman has kept strictly to his task in setting the brick lintels and sills, in laying the English Cross Bond, and in recessing the panels in the splendid chimneys. "Architectural Details in Brickwork" a collection of halftone plates, issued in three series, each

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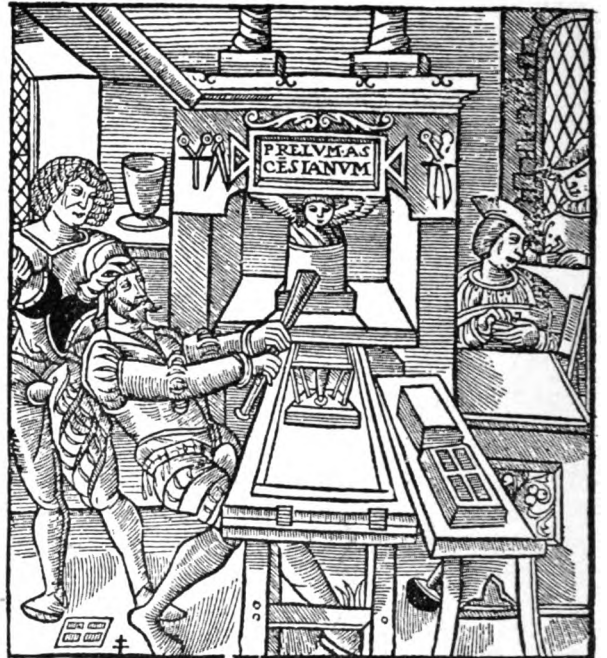
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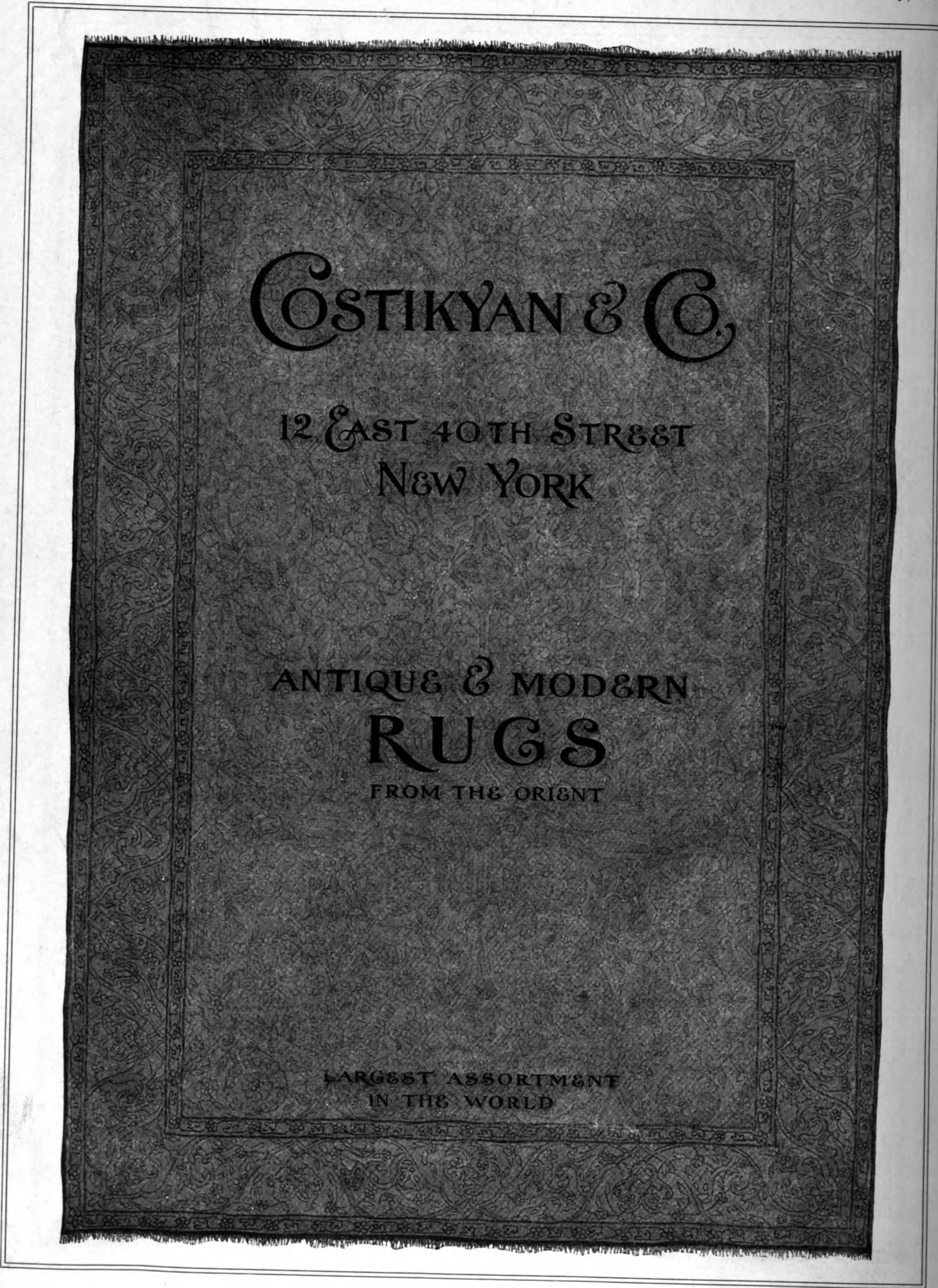
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Dear Mr. Forbes:-

Referring to our advertisement in the April issue of THE ARCHITECT, showing the Noble Judah Garage, Lake Forest, Illinois, which was roofed with our "Imperial" Hand-Made Shingle Tile, the writer is pleased to advise that this advertisement has been extremely productive, and I venture to say that during the first 24 hours after this issue was distributed, we had from fifteen to eighteen inquiries from various Architects throughout this territory, regarding this particular pattern of tile, and referring to THE ARCHITECT.

I also understand that the same condition held true in the Western territories.

THE ARCHITECT has proven an excellent medium for bringing our products before the Architects, and we most assuredly appreciate the co-operation that you have given us in this respect.

Yours very truly,

LUDOWICI-CELADON COMPANY.

  
RES. MGR.

HfB:LF

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# Burnham Cosy Comfort Heat



## Concerning The Singing Of A Certain Teakettle

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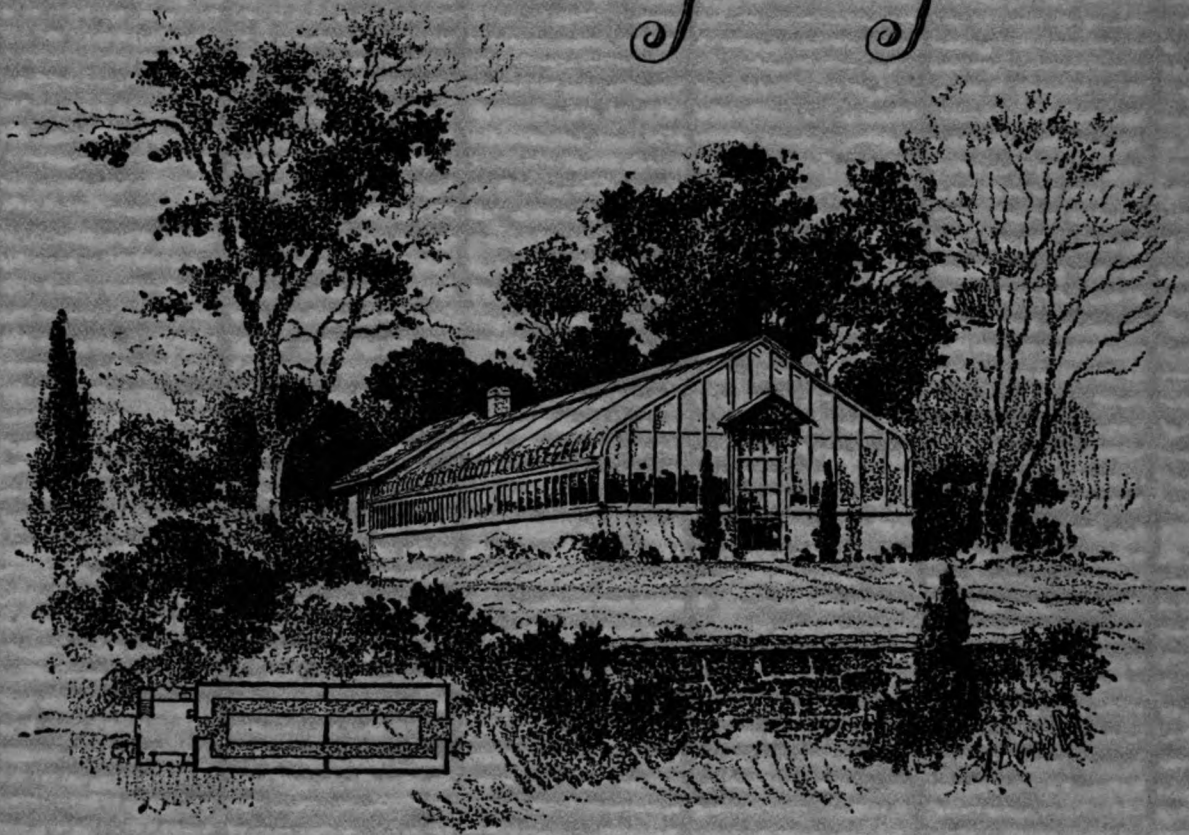


\$8.50 the year

AUGUST, 1924

Piranesi  
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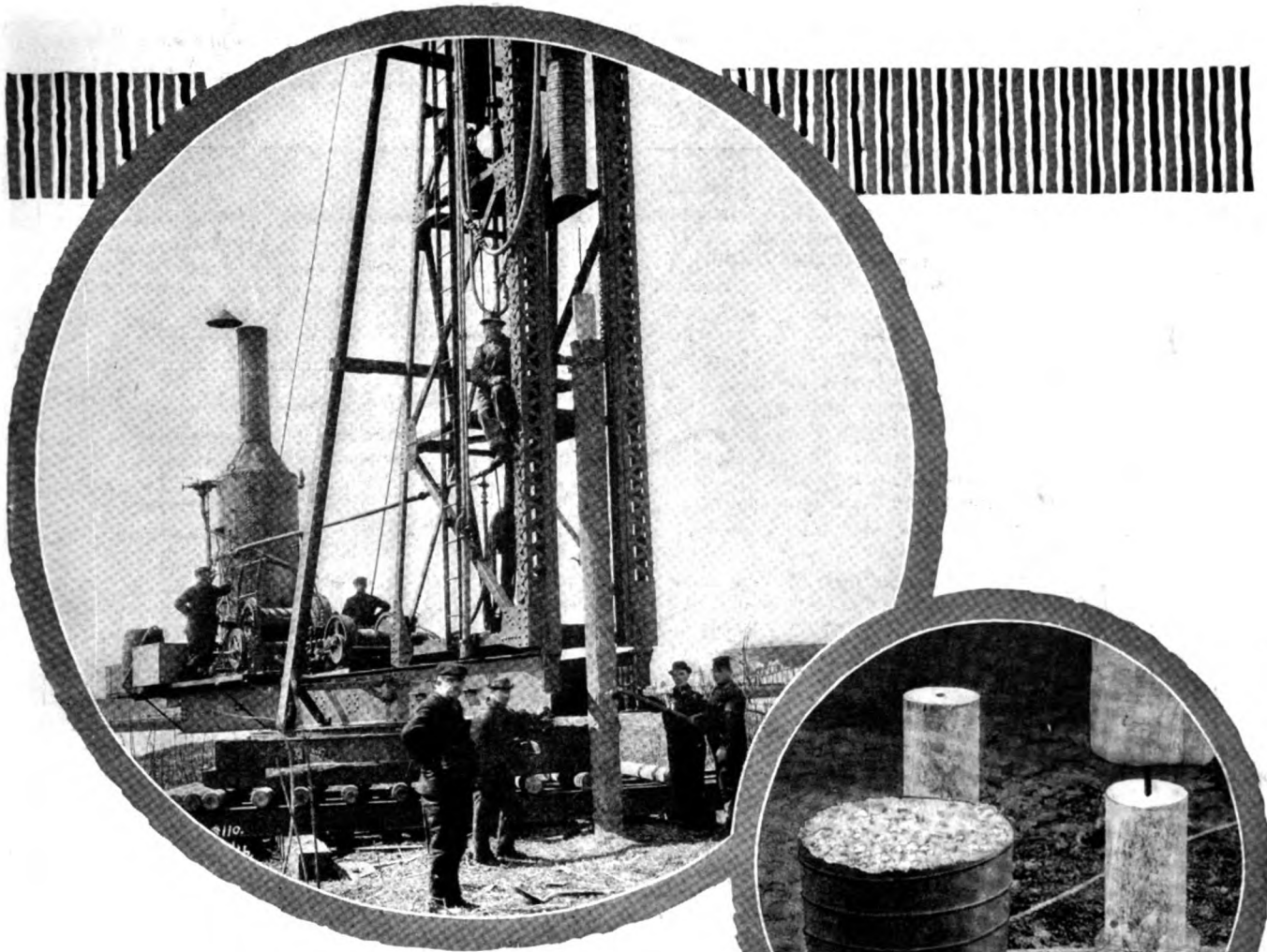
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*Lewis Bowman,  
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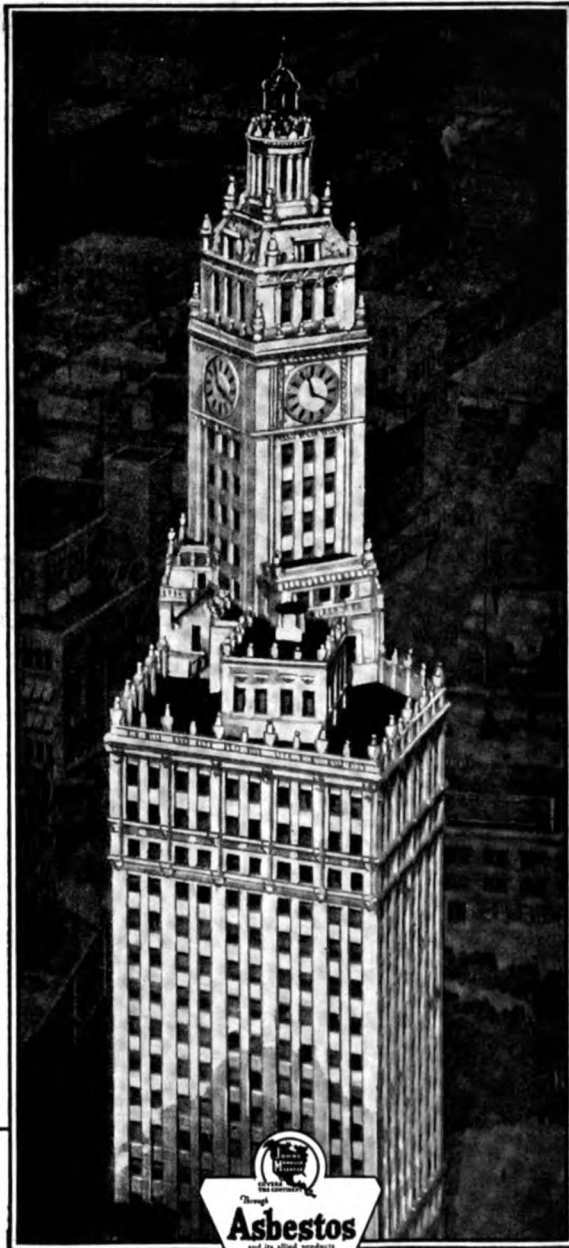
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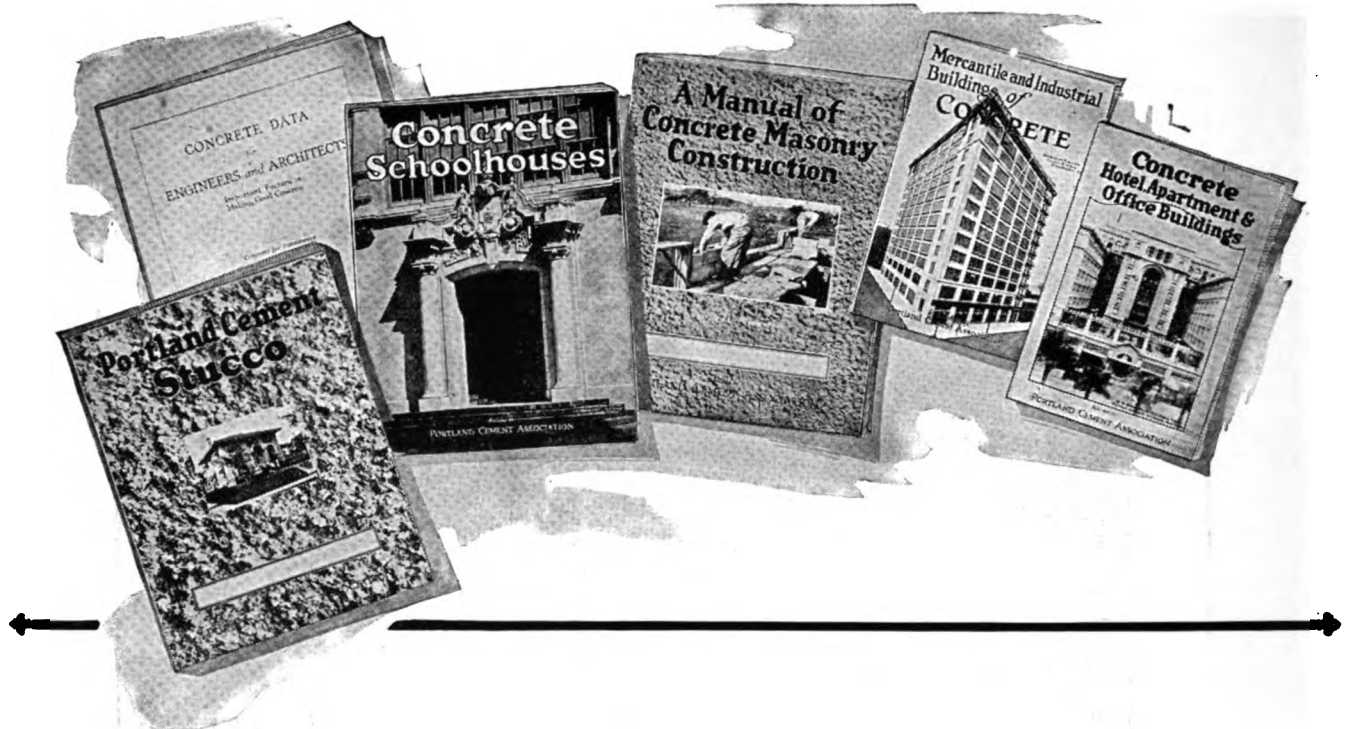
*Johns-Manville Asbestos Roofing ;  
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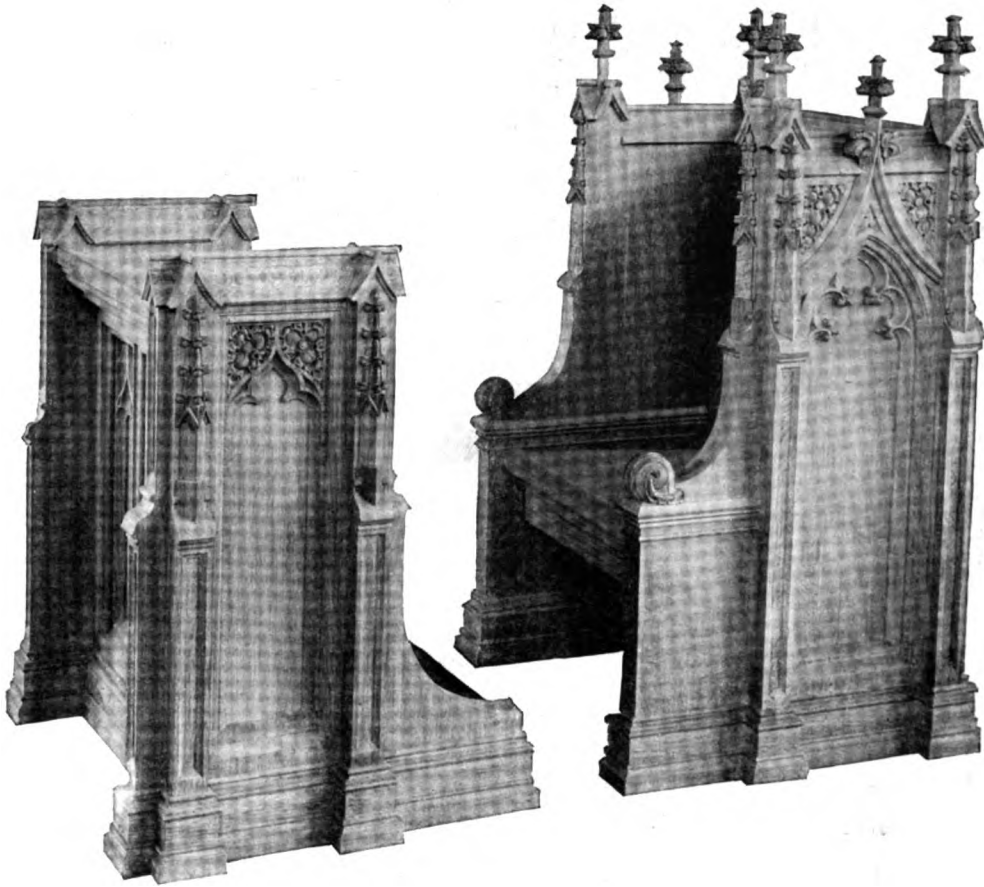
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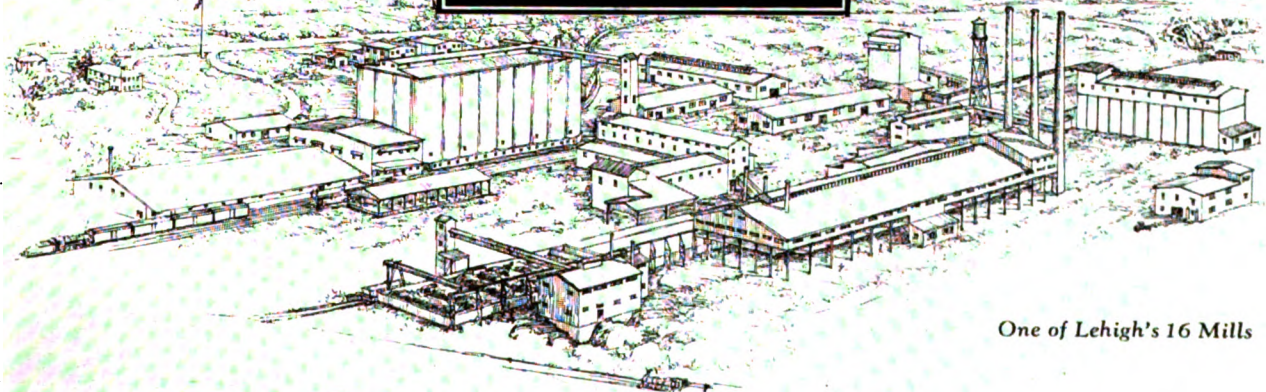
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*--and uniform in quality!*

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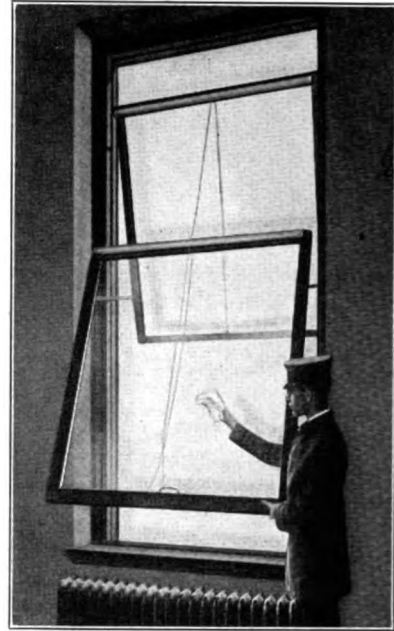
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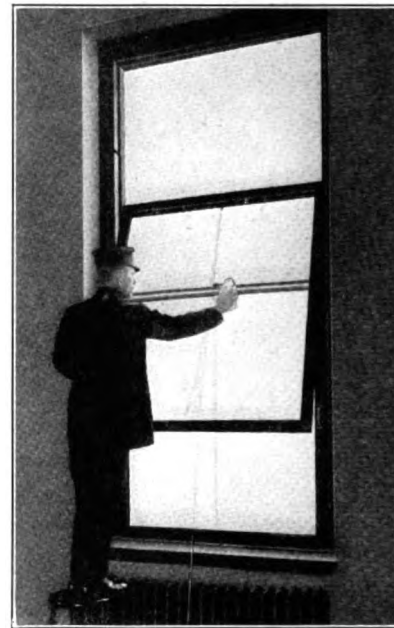
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You are welcome to a copy.

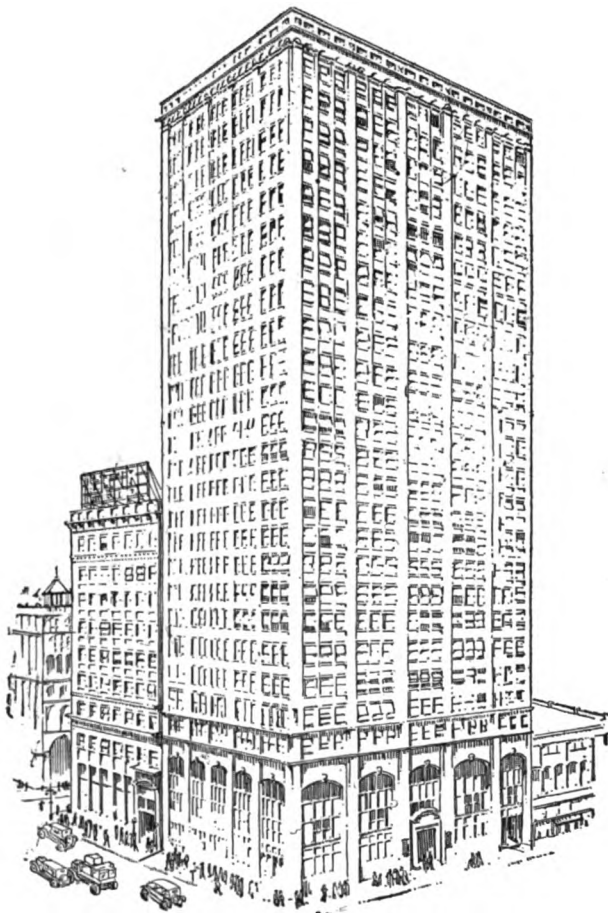
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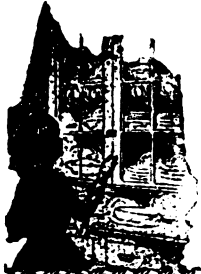
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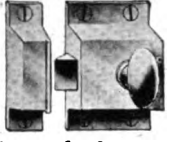




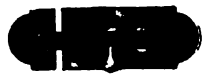


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Look over these 15 of the 10,000 items of good hardware Corbin makes and Corbin dealers carry. Then you'll know more about the good service both can give you and your clients.



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 <p>The beauty of a Corbin Door Knocker charms you and your client.</p>	 <p>A Lock Set is always good hardware when it bears the name Corbin.</p>	 <p>This is a Corbin Sash Lift—a popular member of the good Hardware family.</p>	 <p>A Corbin Door Holder never fails to hold down its job. Good hardware?—certainly.</p>	 <p>The Corbin Unit Lock whose key-hole comes to meet you—exclusive with Corbin.</p>
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**Whale-Bone-Ite Toilet Seats**

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**F**OR an installation of permanent satisfaction, architects, building managers, expert plumbers, today recommend *Whale-Bone-Ite* toilet seats.

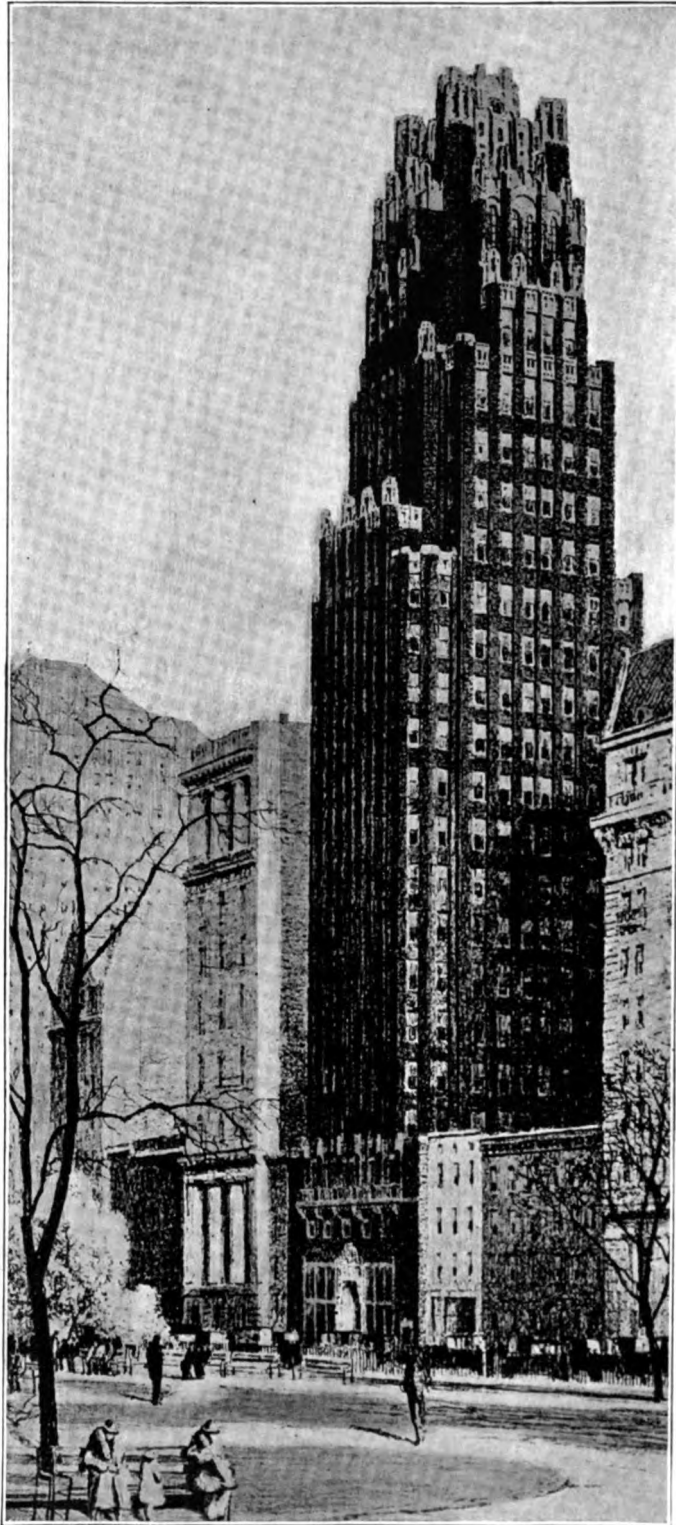
Years have proved their superiority in 10 important ways. Each exclusive feature is guaranteed. Insist on *Whale-Bone-Ite* seats for these 10 reasons:

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| Sanitary               | No Exposed Metal |
| Easiest Cleaned        | Comfortable      |

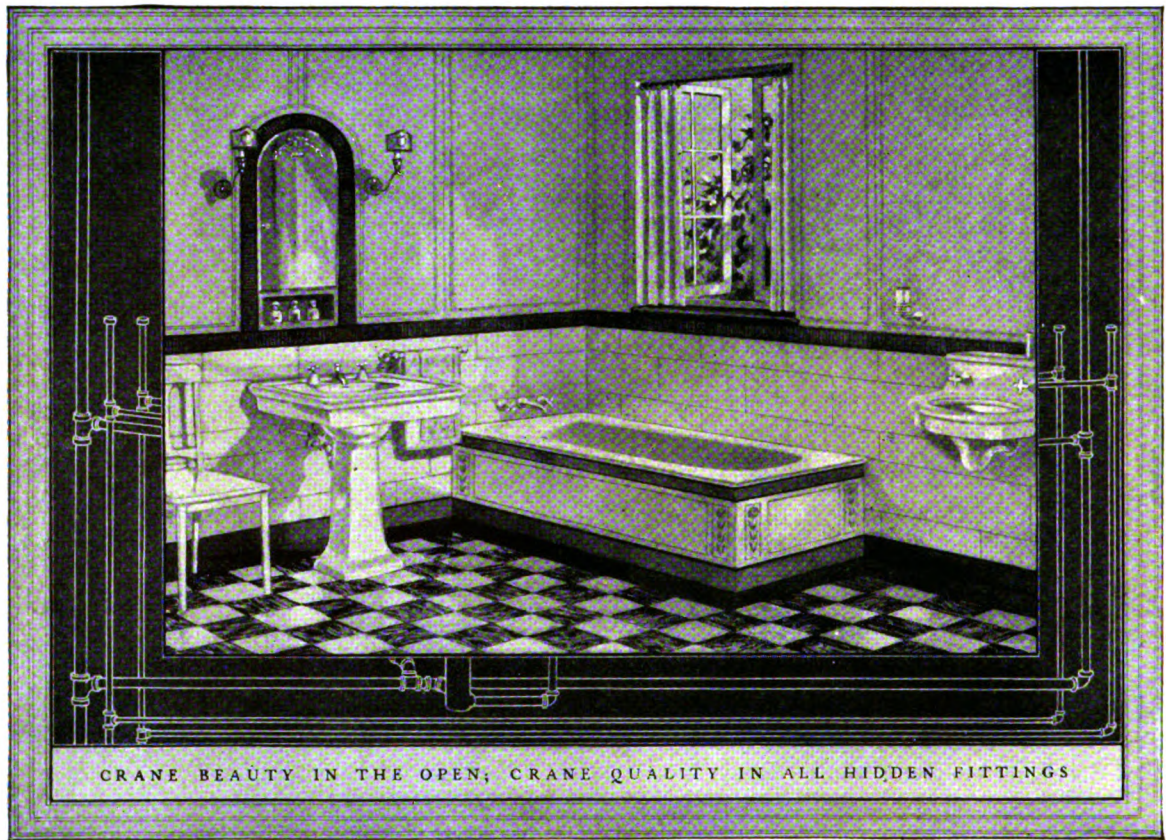
*Whale-Bone-Ite* comes in two finishes to match the toilet room fixtures: ebony or mahogany. Leading plumbers and jobbers supply *Whale-Bone-Ite*. Refuse imitations.



If your jobber or plumber can't supply you, write direct to Whale-Bone-Ite Division  
**THE BRUNSWICK-BALKE-COLLENDER CO., 623 South Wabash Avenue · CHICAGO**



*This striking new building of the American Radiator Co., on 40th Street, facing Bryant Park, New York, is completely equipped with Whale-Bone-Ite toilet seats, model 21-96, in ebony. The building is finished in black and gold, with stone facing, and has created considerable comment recently. The architect was Raymond M. Hood.*



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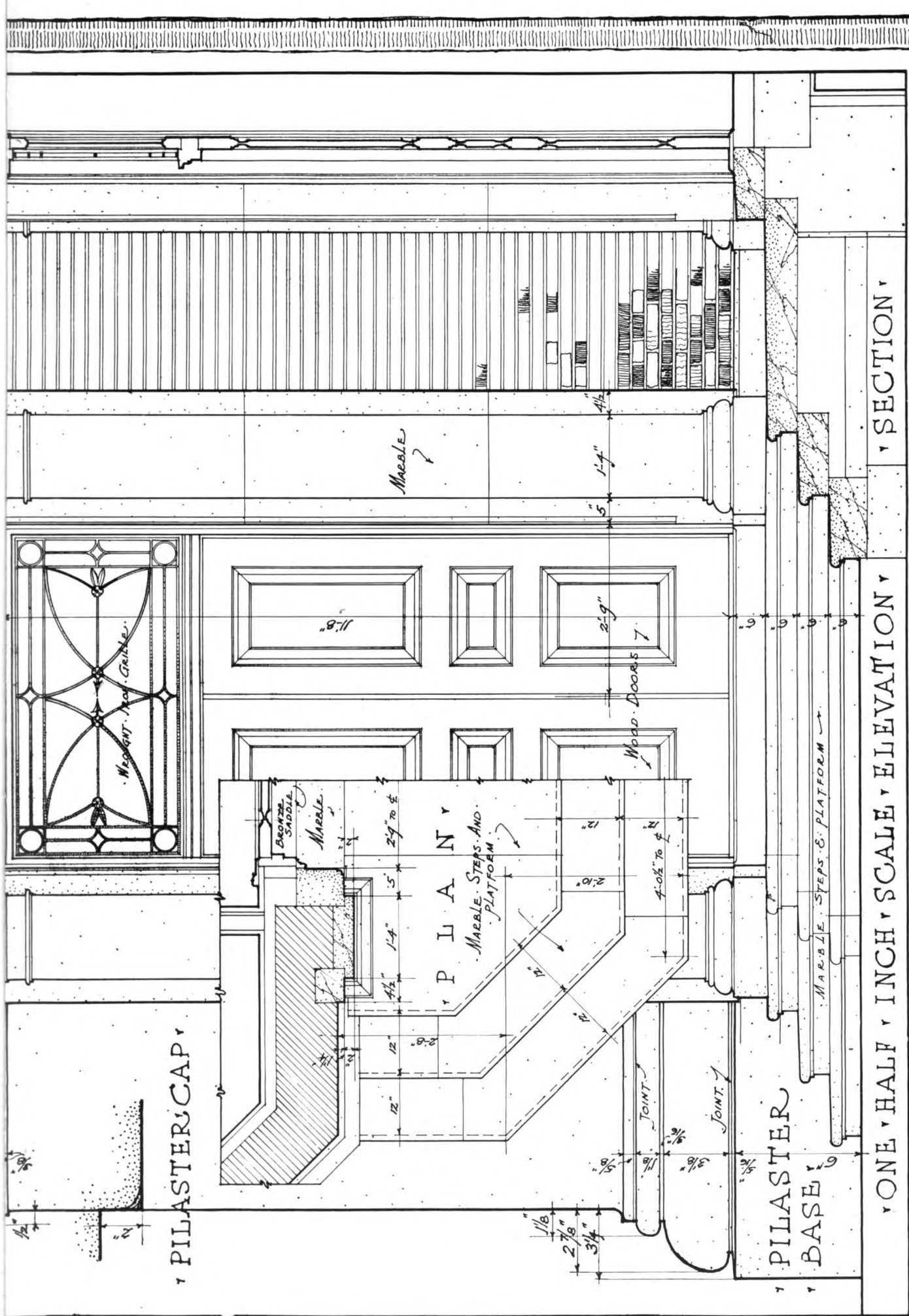
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*Crane double branch elbow*





Detail No. 9, QUADRANGLE ENTRANCE  
 ADMINISTRATION BUILDING, MANHATTAN COLLEGE, NEW YORK, August, 1924  
 JAMES W. O'CONNOR, NEW YORK ARCHT. J. DELANY ARCHT. ASSOCIATE, Walter Inghale



Volume II

AUGUST, 1924

Number 5

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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## *West of the Mississippi*

WE WISH to acknowledge the receipt of an interested and interesting letter from one of our St. Louis subscribers, who asks, "Have you ever given it a thought, in getting the material for the illustrations which appear in your very creditable magazine, THE ARCHITECT, that there is a territory between the Mississippi and the Pacific coast which really produces architecture of considerable merit and deserves a place in your magazine?"

Our answer is naturally "Yes." We are in what the psychologists like to refer to as "an acute state of awareness" regarding the existence of a vast tract of country which we have not had the chance to represent architecturally. We have previously mentioned in these columns what will bear repetition, namely, that we urge and invite contributions for publication of photographs and other illustrative material from every office that is reached by THE ARCHITECT—and may their tribe increase.

We should like to hear from Des Moines and Denver, from Dallas, Salt Lake, and Santa Fé; nor is the list limited to these. One difficulty is that we do *not* hear from them. Perhaps they are too busy beyond the great Father of Waters to wrap up the photographs

and drawings and send them on. We hope they will take the time some day.

But, before they do so, we must urge that they glance over a few back numbers of THE ARCHITECT to establish firmly the high standard to which the work submitted must attain. It is only by rigid adherence to a principle which excludes mediocrity, which is not satisfied with "pretty good," but which aims always for the excellent, that we can justify our being.

## *The Letters of an Architect to His Son*

By GEORGE S. CHAPPELL

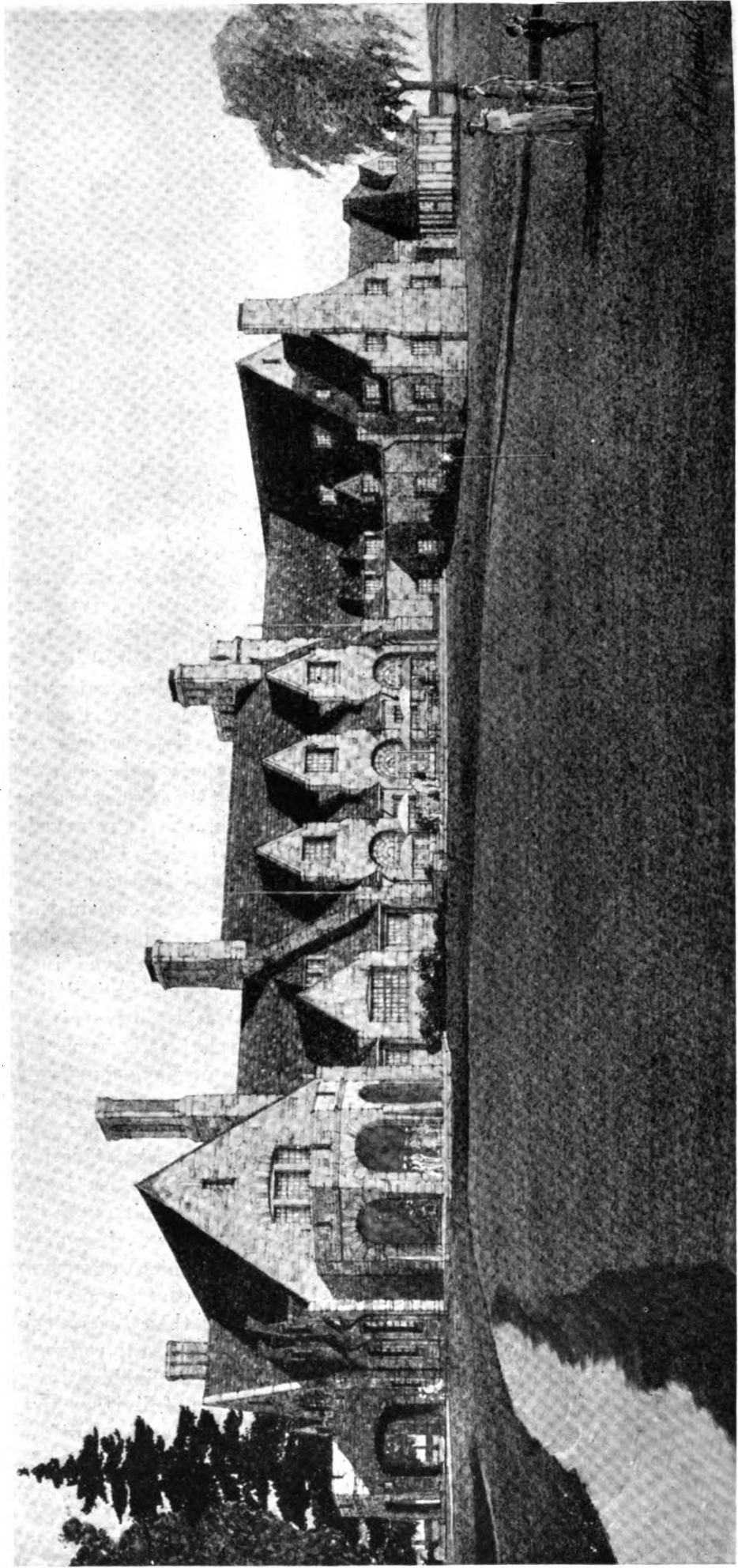
THE subjoined letters, which are, I think, interesting in themselves, were found in a rather curious manner. Fifteen years ago I purchased, in the hinterland of New London County, Conn., a small farm which was a part of the original parcel owned by my first American forebear. The property had passed out of the hands of my grandfather, who put all his available capital in a bus line between Norwich and New London, just as the trolley-car was coming into its own. Were he alive to-day he would doubtless be purchasing trolley stock, totally unaware that buses were now displacing them.

On the farm was a small house built by an ancestor seven greats removed. There was nothing in the house when I bought it except a hoop-skirt which I found in the attic. This is now an item in the Frazer Museum in Noank. Captain Frazer will accept anything. Last summer I semi-furnished the place and moved in with considerable elation to spend a sabbatical week-end. When I came downstairs in the morning I found a letter lying on the bottom tread. Assuming it to be a note from the milkman or some equally exciting person, I glanced at it casually and saw that it was addressed, not to me, but to Caleb Chappell, which was the name of an extinct uncle. The name Caleb does not appear in the present race of Chappells, our various wives deciding unanimously that it lacks "class." Personally I have always been keen for Caleb, and the forthright name at once caught my attention.

The contents of the letter were even more interesting than the exterior. It was from my grandfather Ezra to Caleb, who was his son. I knew that Ezra had dabbled in architecture, but in those days the use of dividers and triangles had hardly reached the estate of a profession, but was rather the avocation of many a land-owner and squire. But what was news to me was that Caleb had apparently likewise taken up the practice of architecture, and in a far more serious way than had Grandfather Ezra.

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THE ARCHITECT



Final Study, Winged Foot Golf Club, Mamaroneck, N. Y. (See Plates XCVII-C)  
Locker Room Wing and Professionals' House finished. Balance under construction

Clifford C. Wendehack, New York, Architect

The letter was one written by an old practitioner to a new, and, while frequently naïve to the point of idiocy, I found in it a pleasant admixture of wisdom and wit. The old man's views were surprisingly fresh and applicable to modern times, though the letter was dated June twelfth, 1877.

But where had it come from? That I could not fathom and finally gave up trying. But when I found a second letter in the same place on the following morning, and another on the third, my curiosity would be satisfied by nothing but a solution. Any belief which I might have had in spiritualism having been completely shattered by the fool things which the mediums always report of them, I decided that this was far too sensible a thing to have been done by spooks. Failing that, there must be a natural solution, which I set out to find. Hammer in hand, I tapped my way about the staircase, and was finally rewarded by seeing the white corner of an envelope edge its way under the second riser.

I had it at last. The inside of the staircase had been used as a hiding-place. Looking more closely, I saw that this particular riser was movable, being held in place by screws concealed by inset discs of wood. I had it off in ten minutes, and before me lay a neat pile of letters, perhaps a dozen of them. The stack had toppled over, and the vibration of my feet on the stair as I went up to bed had evidently been just enough to cause one letter at a time to slide out into the open.

But why were they hidden so carefully? The answer to this lay in another package of documents, written to Caleb by a lady. The poignancy and sadness of their affair is still sacred. I will not tell the story now. Caleb wished it kept a secret, and as far as I am concerned it shall be. The other letters, however, dealing with the young man's start in his profession, were less personal and of more general interest. They seem to me to contain so much sound advice that I am venturing to print several of them with this, I fear much-too-long, introduction.

Letter No. 1 was postmarked Waterford, Conn., which was the nearest post-office to the farm, and read as follows:

“My dear Caleb,

“Your letter of the eighth is just at hand, Juba having brought it over from the store.”

[Juba was my grandfather's colored man, a wizened little African who could never understand that he was free but considered himself bound to his master by a sacred tie. But to get back to the letter.]

“I am glad to hear that you have found an office which you think you can afford. As I told you when you started for New York, I can do little to assist

you financially at the present time, owing to the large expenditures I am making in connection with the omnibus line. I have two vehicles in operation already and Bradley in New London is making two more. But if you find yourself in need let me know and I will do what I can.

“I do not have to warn you against the temptations of the great city in which you find yourself. They are more frequent and for that reason probably less potent than those to which you have been exposed in this more rural environment. I have always felt that men who dwelt exclusively in barnyards were apt to pattern their conduct by that of the creatures around them. However, there is no general rule except that most of a man's temptations are carried under his own hat. Remember that you are not only an individual but also a link in a chain. Do not be the weak one.

“Regarding the set of instruments which you propose to buy, I advise you not to do so. The man with a handsome set of instruments will be the prey of his fellows. The greatest architect I ever knew told me that he had never owned a pair of dividers in his life. When I asked him how he got along he replied that he borrowed a pair when he needed them and used them until the rightful owner forced him to give them up. As he gradually increased in power and position there were always one or two timid fellows in his employ who did not dare to ask for their own property, and thus in time he acquired an excellent equipment. But he warned me then, and I should warn you now, do not allow yourself to do too much draughting or you will find yourself not an architect but a draughtsman. Learn to delegate the work of development to others. As soon as you possibly can afford it hire an apprentice and shun the drawing table.

“The act of creative design should be confined to the first sketch. As in the sphere of human biology, man's function is incidental and transitory. The actual construction work is done for him.

“I remain,

“Your aff. Father.”

The second letter was dated on July sixth.

“My dear Caleb, -

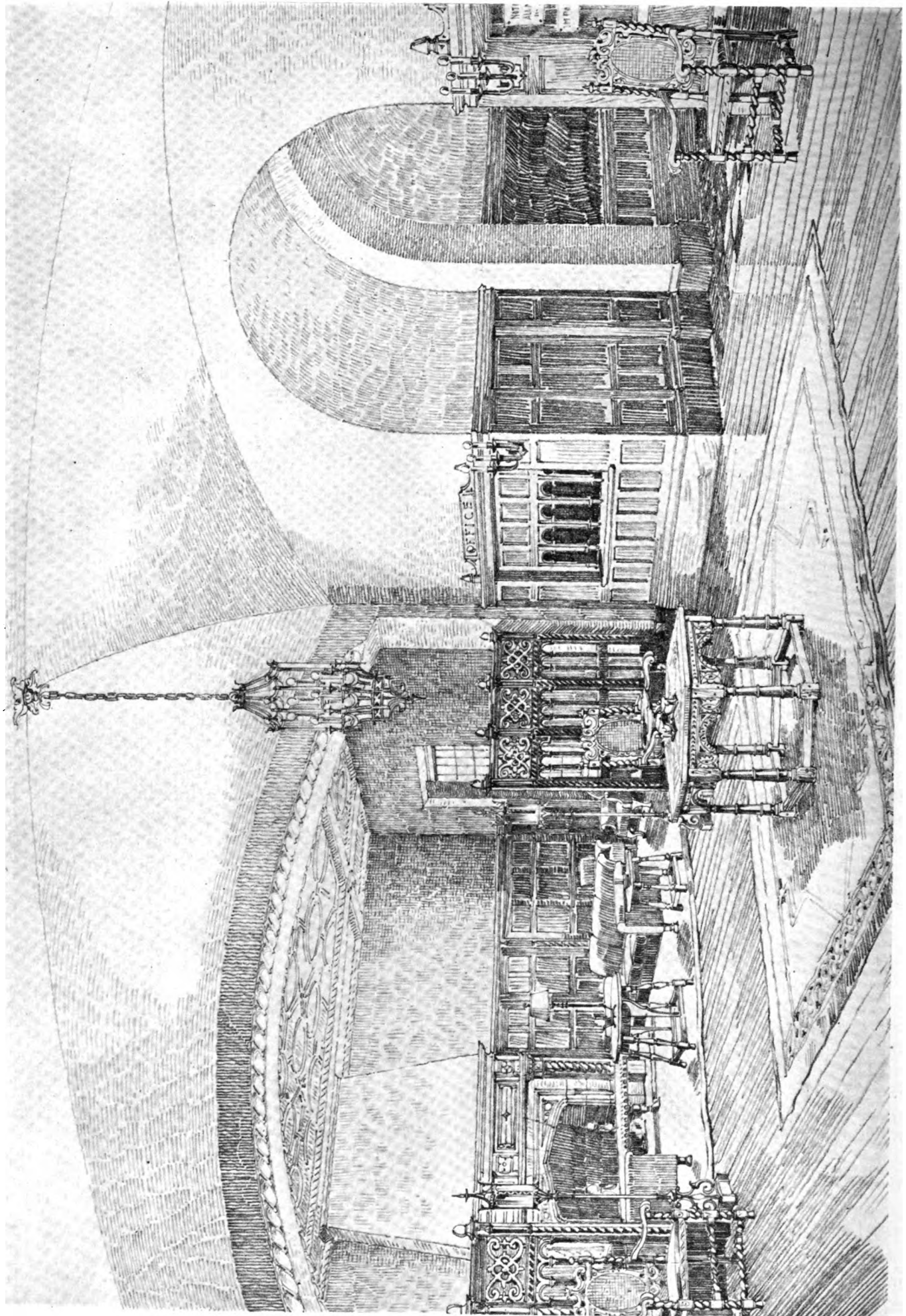
“It was good to hear that your new office is so satisfactory and that you have already been commissioned to do the book cases for Mrs. Marshall. Bill her promptly as her husband is a scamp.

“Your letter was somewhat delayed by Juba's illness. He went to a clam-bake on the Fourth of July and ate so much that after supper he lay on the floor in front of the fire, groaning loudly, whilst Hannah rubbed his belly with goose-grease. He is too old



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Final Study, Lounge, Winged Foot Golf Club, Mamaroneck, N. Y.

Clifford C. Wendehack, New York, Architect

for such orgies. He was forty when my father bought him thirty years ago, and says he once saw Napoleon in New Orleans; but he would say the same of Julius Cæsar if you asked him.

"I hope the dividers I sent you reached you safely. They went by Mr. Brennan, the purser of the New York boat, but sometimes he stops in so many dram-shops on his way uptown that he entirely forgets his commissions. You were too young to remember when he brought your Mother the parrot in place of the bonnet she had ordered from her milliner. And the bird was extremely profane, though fortunately it spoke in Spanish. The dividers were the ones I used during my brief practice. You will note that they are marked J. L. Mills. He was a draughtsman who used to work next to me and had a very fine set of instruments *for a short time*.

"You speak of having the door of your office lettered. I hope you have considered the type of letter carefully. Many artistic persons lean to rustic but I do not believe it will last. The classic style is best.

"You will have many occasions for lettering and it is a very important detail of your profession. The lettering on a drawing, the borders and the general manner of presentation, the tastefulness of an office, in a word, the appearances should be considered with the greatest possible care. They are to architecture what a man's clothes are to his body.

"In placing the lettering on your door be sure that it is at a height below the eye level and above the shoulder. The casual passer-by will not see it if it is above the level of his eyes, which normally glance downward. If placed below or at the shoulder level it will soon be worn off by the rub of porters and errand boys with laden hands who habitually use their shoulders to assist their entrance.

"Try to give your reception room an air. It is

important to impress possible clients that you are running a large establishment. An excellent idea which I once saw put into practice was to have a number of false doors which led nowhere set in the walls of the reception room. They were labeled, variously, Draughting Room, Specification Room, Detailing Dep't, and so on. It was easy to imagine a vast hive of industry humming behind them.

"By all means get yourself a business card with your name and occupation on it. You need use it only when you think best. I do not hold with the fogies who say that it is unprofessional. One would think to hear some of them talk that it was a disgrace to be an architect. Fosh and Fiddle. It may be a misfortune—I cannot say—but it is no disgrace.

"I remain, my dear Son,

"Your aff. Father."

"P.S. Have you thought of having your office boy interrupt you when you are talking with a client by saying, 'Pardon me, Sir, but Mr. Hutchins wants to know if he could possibly see you for a moment in the Engineering Department'? You could then step out into the wash-room for a short interval and create a very favorable impression."

The examples I have given of Grandfather Ezra's horse-sense have confined themselves to the preliminary and external aspects of architecture. In later communications he treats of the inner phases of this multitudinous subject, such as the relations with clients, the dangers of preliminary estimates, the difficulties of actual construction. There is, in fact, a whole book on these old records, which I may some day give to the world. For the present we must content ourselves with the hope that in a future issue the literary efforts of my ancestor will have made sufficient appeal to excuse another instalment.

## Editorial Comment

### *Must Banks Be Classical?*

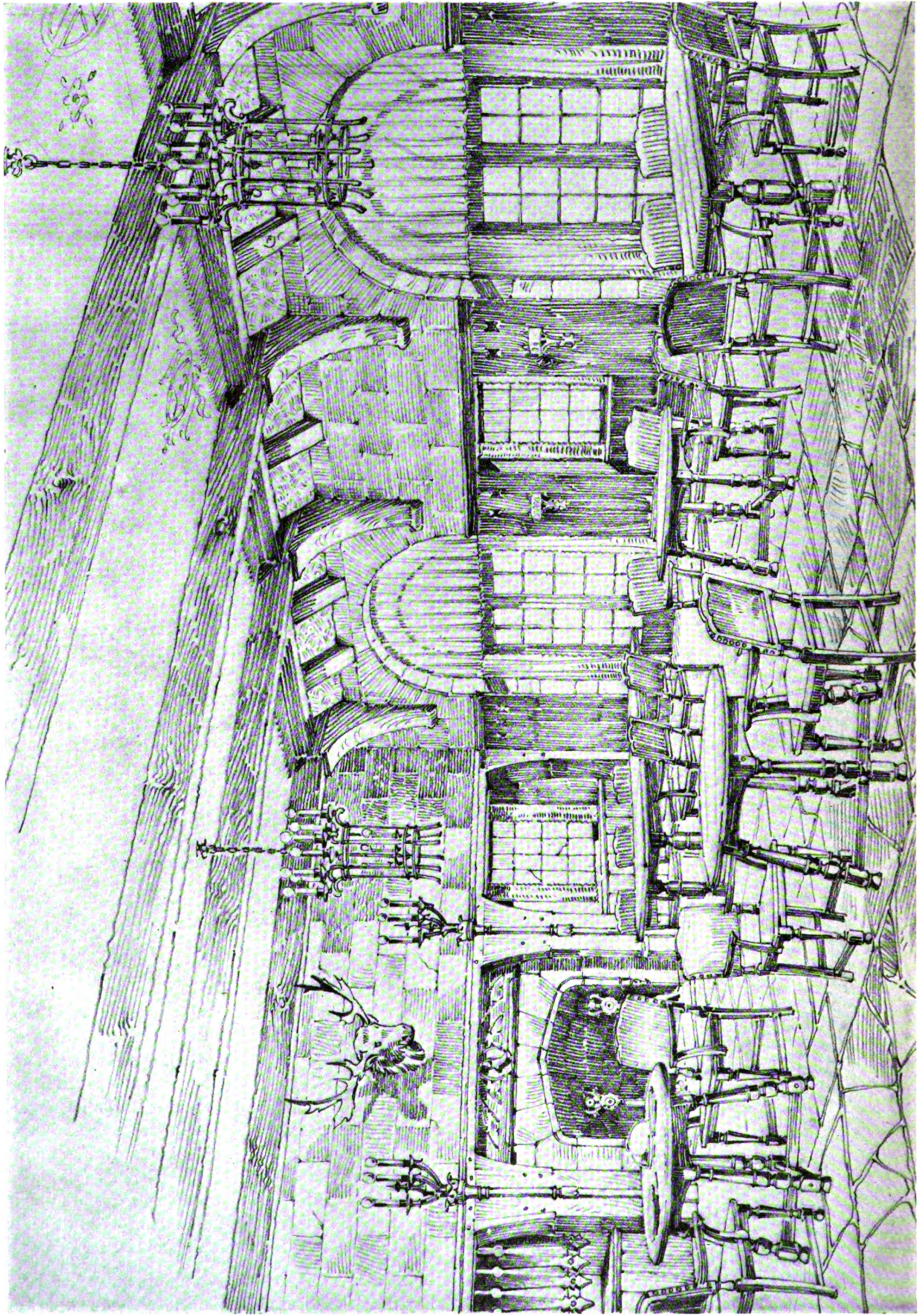
WE HAVE been impressed, in recent tours over the country, with the excellence of numerous new country banks. Most of them are a credit to their designers. But we have been interested to observe that they are almost invariably classic in design. They seem to derive their architectural being directly from their larger brothers in the city, and in frequent instances their formal aspect is in curious and not entirely happy contrast with their surroundings. They have somewhat the mental effect of a sedate gentleman from the city dressed in dark clothes and derby hat, arriving in the midst of a jolly garden party.

This classic rigidity is not followed in the design of numerous other buildings of a permanent character which are found in small communities. There is a growing tendency to house the local fire-department, the village board, the school, or the community center in charming Colonial or English buildings. On the Boston Post Road in Westport, Conn., is an example of this sort which stands out in our memory. Seen as one crosses the bridge, it is as delightful to gaze upon as an old English inn, though perhaps the Y. M. C. A. which dwells therein will not care for this suggestion. However, there it is.

But the banks,—not for them this informal beauty. They must be dignified or nothing. Perhaps we are

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Final Study, Grille, Winged Foot Golf Club, Mamaroneck, N. Y.

Clifford C. Wendehack, New York, Architect

wrong. Perhaps such banks exist as Shakespeare (or who was it?) may have meant when he said:

“I know a bank whereon the wild thyme grows.”

We should like a picture of one.

The only building which we are willing to grant *must* be classic is a mausoleum. We cannot imagine a brick and stucco mausoleum or a rustic tomb, and we refuse to try.

### *Antiques and Their Setting*

THIS is the open season for antiques, and a day's journey through any of our old towns cannot fail to impress us with the tremendous growth of the industry. The authentic shops are legion, and hardly a gift shop exists that does not carry a side line of Windsor chairs and tavern tables. With this renaissance of appreciation of the work of our early craftsmen has come a new type of American country house, or, rather, a revival of the real farm-house of the eighteenth century. Discriminating owners wish to have their collections in a proper setting, and, where an old house is not available, great care is frequently exercised to reproduce the chaste simplicity in which the fine lines of ancient pine and maple shine in their original glory. A student of this type of architecture has pointed out that there is one detail at which most of his confrères shy, namely, the embedded trim which is flush with the finished plaster.

This, he points out, is one of the most important characteristics of the period. The houses were trimmed first and plastered afterward instead of having the trim “planted on,” as the expression is. “I tried it out with considerable trepidation,” he said. “Even the builder, a wise old Yank, told me it couldn't be done. My friends in the profession said the trim would pull away from the wet plaster as soon as the house dried out. They pointed out that the plaster used in the old days was made of oyster shells, which counteracted the shrinkage of the lime. They added that all trim to-day was green lumber, straight ‘from the tree to you.’ They were like Job's comforters. None the less I decided to try. I used a plain three-inch trim and six-inch base with a molded edge. The outer edge of both trim and base was beveled toward the back so that the plaster could be crowded behind it. Everything was back-painted three coats. And then we went to it. The house is now ten years old, looks a hundred and fifty, and you can't get a pen-knife in anywhere between the trim and the plaster.”

We are inclined to award a special medal to this courageous archeologist, engraved with the inscrip-

tion “He knew that it was impossible, so he went and did it.”

### *One of Those Moot Questions*

WHAT IS the proper method of roof insulation against the heat of the sun's rays? The majority opinion is in favor of a free circulation of air in the space above the bedrooms, to be accomplished by means of attic windows, louvers, or scuttles. But there is a minority report on the subject. “That idea is the bunk,” said a competent practitioner. “I've tried out a method of my own that works perfectly. The attic in my house was an oven, but I needed the space for third-story bedrooms. I back-plastered the spaces between the rafters, covered the inside with a heavy building felt and another layer of lath and plaster, saw that the little triangles of space at the gable-ends were caulked up tight, and let it go at that. In other words, I did just what is done in cold climates to keep out the cold, only I kept out the heat. And, believe me, it stays out, too. The third-story bedrooms are the most comfortable in the house.”

### *The Passing of Beauty*

THE INSTALLATION of the fine old façade of the Assay Office which once stood in Wall Street, New York, and now adorns an inner court of the Metropolitan Museum, is a splendid instance of how beauty may be preserved for the benefit of future generations. There is something pathetic in the demolition of a beautiful building to make way for the wheels of progress. In this instance, however, a charming design is given as near perpetuity as we can secure.

The Assay Office has great historical interests, but in its last analysis it is its intrinsic beauty which is its greatest value, and that is what has been preserved. Back of it, appropriately, will be housed the Colonial furniture of the museum which has long languished miserably in the dank atmosphere of the basement. The rooms in the new wing will be paneled largely with the wainscoting, mantels, chair-rail, etc., which were removed from the well-known Cutler-Wendell house at Portsmouth, N. H., which was one of the finest examples of Georgian architecture in New England. Thus New York and the country will possess an added architectural treasure of inestimable value.

It is one thing to rescue old treasures and save them from destruction, as is being done constantly by such splendid organizations as The Society for the Preservation of New England Antiquities—and where but in New England would we find such an imposing title?—but it is quite another thing to recognize the beauty and value of buildings which

may be destroyed in the future, and to take such steps as may be possible to provide a permanent home for them before the fatal pick rends them asunder. Obviously we cannot preserve all of our old buildings even when they have great architectural merit. It would be a sad thing for architects if this were so, viewed from a practical standpoint. When Madison Square Garden is torn down, as we are told it will be in the near future, the country will lose one of the finest architectural monuments that it has yet produced. It might not be impossible to reconstruct the beautiful tower in a new and permanent site. It would be something that the city might well be proud of to think that it had safeguarded and salvaged that much from the demolition, and that Diana might still stand poised on her campanile and bend her bow into the eye of the wind. How many artists and architects, how many thousands of citizens, have caught the message of beauty which the goddess speaks with such silent eloquence. And what a monument it is to Stanford White, that wonderful prototype of the Renaissance.

There is another Stanford White design which is very characteristic of him, and that is the old New York Herald Building. It will surely pass into the limbo of forgotten things unless some solvent and wise being should have the imagination to use its lovely arcade for some other purpose. The columns and arches, the delicate terra-cotta work above, the

vigorous cornice, all these could easily be re-assembled to form a row of the most beautiful shops in the world. They would fit in splendidly in a small community where the land values did not impose a high building.

### Revenge

WE HAVE often heard of people who were called upon to eat their own words, but it remained for a sculptor in one of the largest exhibitions held this spring, that of the Independent (and rightly so-called) Artists, to go the expression at least one better. The exhibit was a handsome thing called "The Cake Eater," submitted by a Mr. Webber, who, in business hours, is a pastry-chef at the Waldorf-Astoria. In his disgust at discovering that no prizes were to be awarded after he had gone to so much trouble to win one, Mr. Webber startled the onlookers by suddenly leaping at his masterpiece, holding a knife with which he proceeded to cut himself a generous portion. The material, be it known, was the best of batter, baked in the artist's own atelier-oven, with north-light and everything.

He explained his act with convincing logic by saying that, if he had waited another day, his statue wouldn't have been fit to eat, at which knock-down argument a number of the committee accepted his invitation to help themselves, and a pleasant time was had by all.

## PLATES FOR AUGUST

<b>WINGED FOOT GOLF CLUB, Mamaroneck, N. Y.</b>		<b>GARRETT BIBLICAL INSTITUTE, Evanston, Ill.</b>	
CLIFFORD C. WENDEHACK, New York, <i>Architect</i>		HOLABIRD & ROCHE, Chicago, <i>Architects</i>	
Detail, Gable and Entrance, Locker Room . . . . .	Plate XCVII	Exterior . . . . .	Plate CXV
Locker Room Wing and Professionals' House. (Plan on back) . . . . .	" XCVIII	Exterior . . . . .	" CXVI
Locker Room Wing, Professionals' House in Fore-ground . . . . .	" XCIX	Exterior . . . . .	" CXVII
Detail, Rest Room Gable . . . . .	" C	<b>POOL, GARDEN, MR. H. H. ROGERS, Southampton, L. I.</b>	
<b>MANHATTAN COLLEGE, New York</b>		WALKER & GILLETTE, New York, <i>Architects</i>	
JAMES W. O'CONNOR, New York, <i>Architect</i>		The Pool . . . . .	
JAMES F. DELANY, <i>Associate</i>		Plate CXVIII	
Forecourt, Administration Building . . . . .	Plate CI	<b>STERLING LABORATORY, YALE UNIVERSITY</b>	
Administration Building from Quadrangle . . . . .	" CII	DELANO & ALDRICH, New York, <i>Architects</i>	
Quadrangle Entrance, Administration Building . . . . .	" CIII	Exterior . . . . .	Plate CXIX
De La Salle Hall . . . . .	" CIV	Reference Library . . . . .	" CXX
West Arch . . . . .	" CV	<b>SKETCHES AND DRAWINGS</b>	
Quadrangle. (Plot Plan on back) . . . . .	" CVI	<b>DOUBLE-PAGE DETAILS, by Walter McQuade</b>	
<b>KNIGHT MEMORIAL LIBRARY, Providence, R. I.</b>		Quadrangle Entrance, Administration Building, Manhattan College, New York. James W. O'Connor, New York, <i>Architect</i> ; James F. Delany, <i>Associate</i> . . . . .	
EDWARD L. TILTON, New York, <i>Architect</i>		Page 395	
Exterior. (Plan on back) . . . . .	Plate CVII	<b>STUDIES</b>	
Interior . . . . .	" CVIII	<b>FINAL STUDY, Winged Foot Golf Club, Mamaroneck, N. Y.</b>	
<b>SATURN CLUB, Buffalo, N. Y.</b>		Clifford C. Wendehack, New York, <i>Architect</i> . . . . .	
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Exterior. (Plans on back) . . . . .	Plate CIX	<b>FINAL STUDY, Lounge, Winged Foot Golf Club, Mamaroneck, N. Y.</b>	
Court . . . . .	" CX	Clifford C. Wendehack, New York, <i>Architect</i> . . . . .	
Lounge . . . . .	" CXI	Page 402	
Ladies' Dining-room . . . . .	" CXII	<b>FINAL STUDY, Grille, Winged Foot Golf Club, Mamaroneck, N. Y.</b>	
<b>HOUSE, MR. F. W. GEHRINGER, Chestnut Hill, Philadelphia</b>		Clifford C. Wendehack, New York, <i>Architect</i> . . . . .	
H. LOUIS DUHRING, Philadelphia, <i>Architect</i>		Page 404	
Exterior. (Plans on back) . . . . .	Plate CXIII		
Rear Entrance . . . . .	" CXIV		

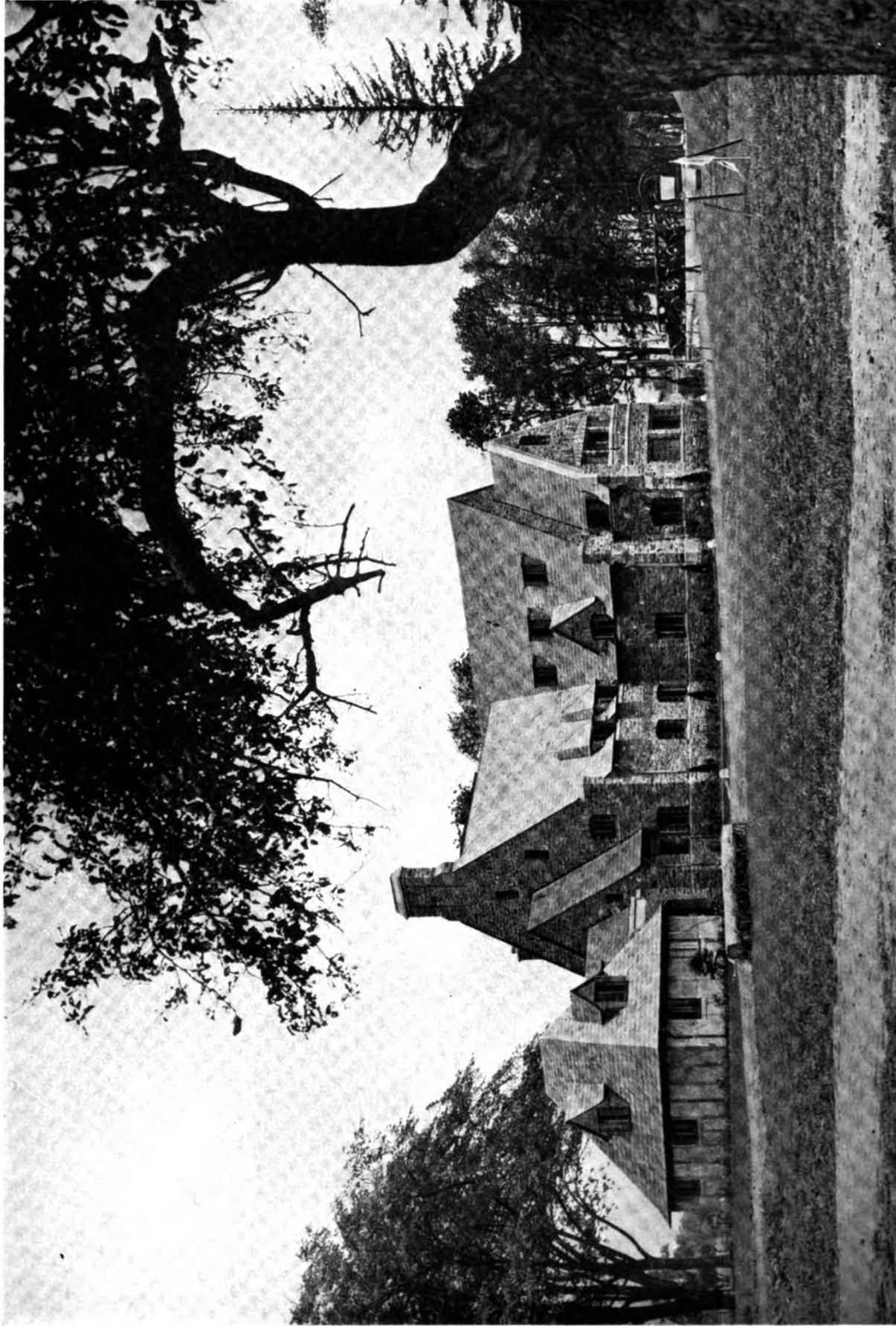


Kenneth Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

Detail, Gable and Entrance, Locker Room, Winged Foot Golf Club, Mamaroneck, N. Y.



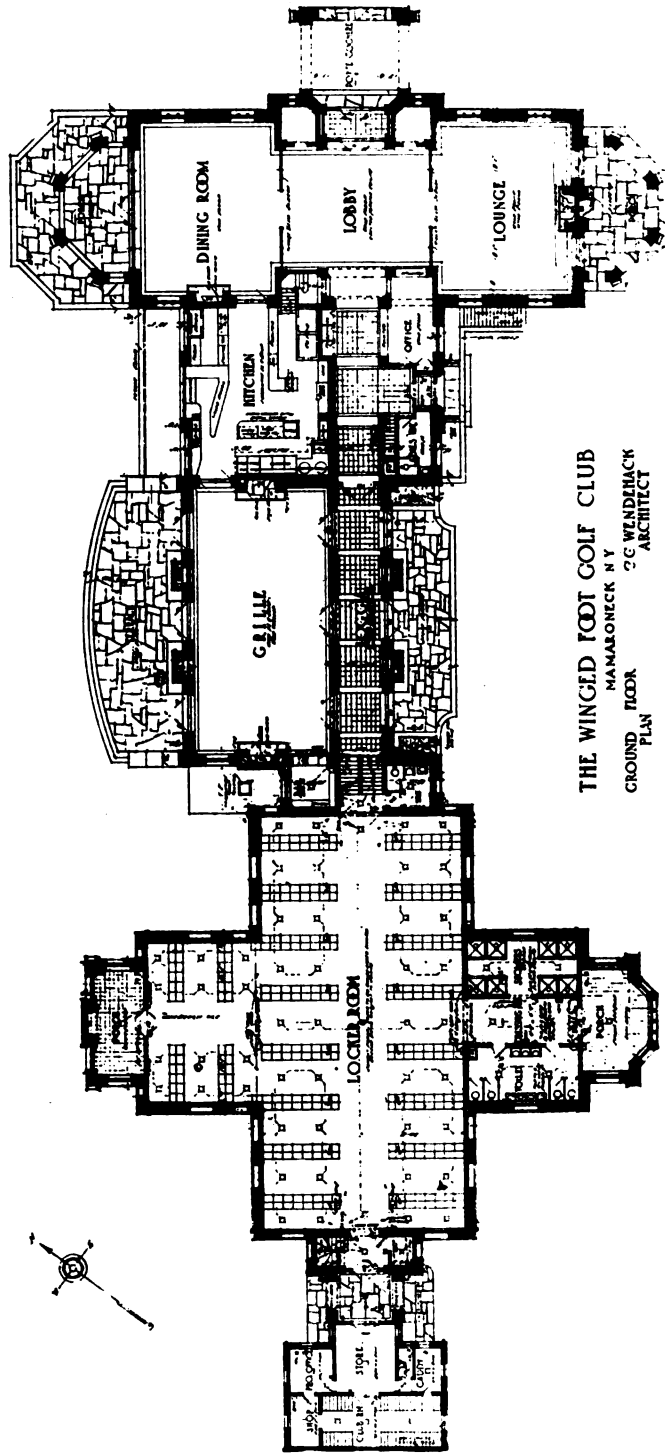


Kenneth Clark, Photo

Clifford C. Wendehack, New York, Architect

Locker Room Wing and Professionals' House, Winged Foot Golf Club, Mamaroneck, N. Y. Balance under construction. (Plan on back)





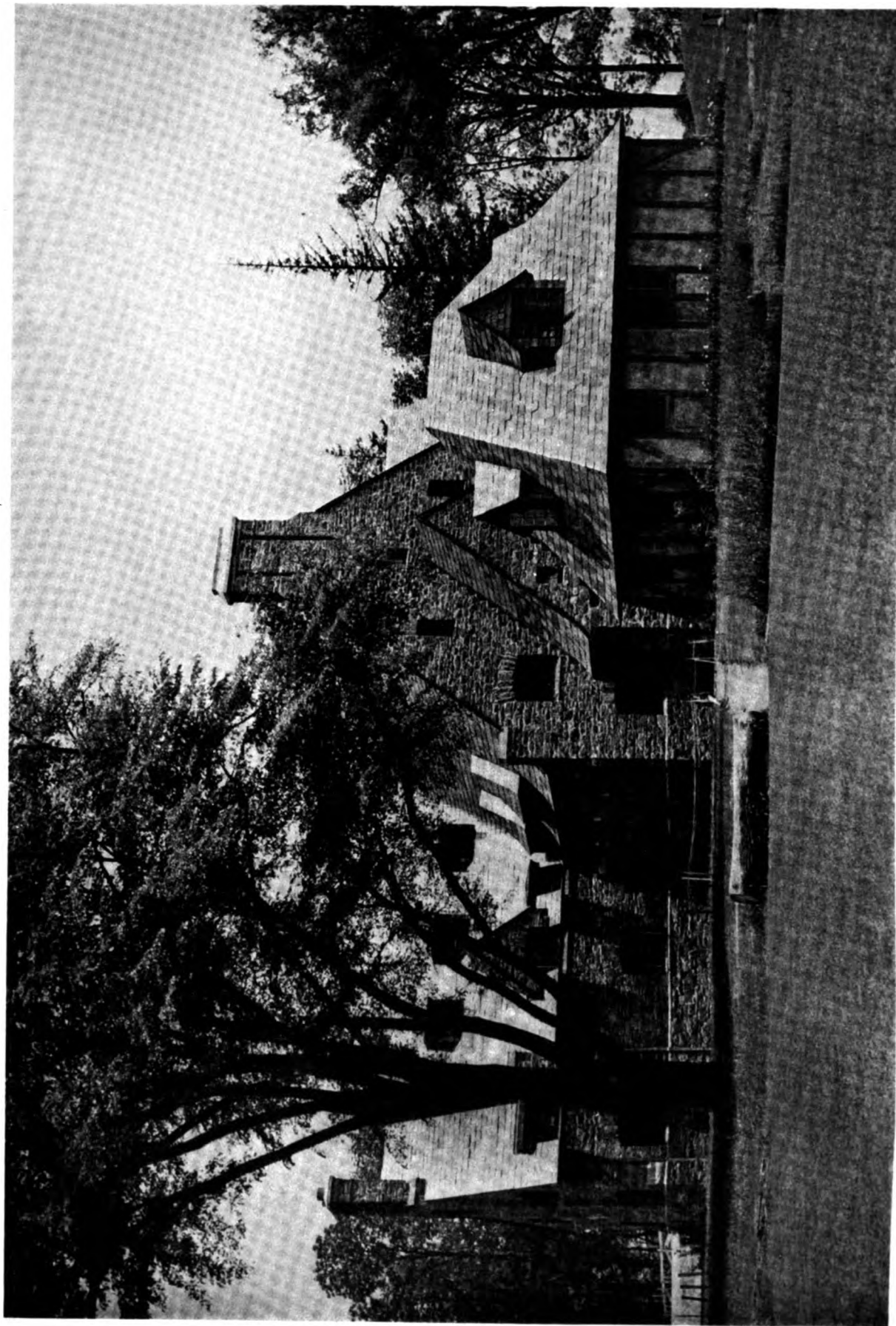
THE WINGED FOOT GOLF CLUB  
 MANARONECK, N.Y.  
 GROUND FLOOR PLAN  
 C. G. WENDENACK  
 ARCHITECT



August, 1924

THE ARCHITECT

Plate XCIX



Kenneth Clark, *Photo*

Locker Room Wing, Professionals' House in Foreground, Winged Foot Golf Club, Mamaroneck, N. Y.

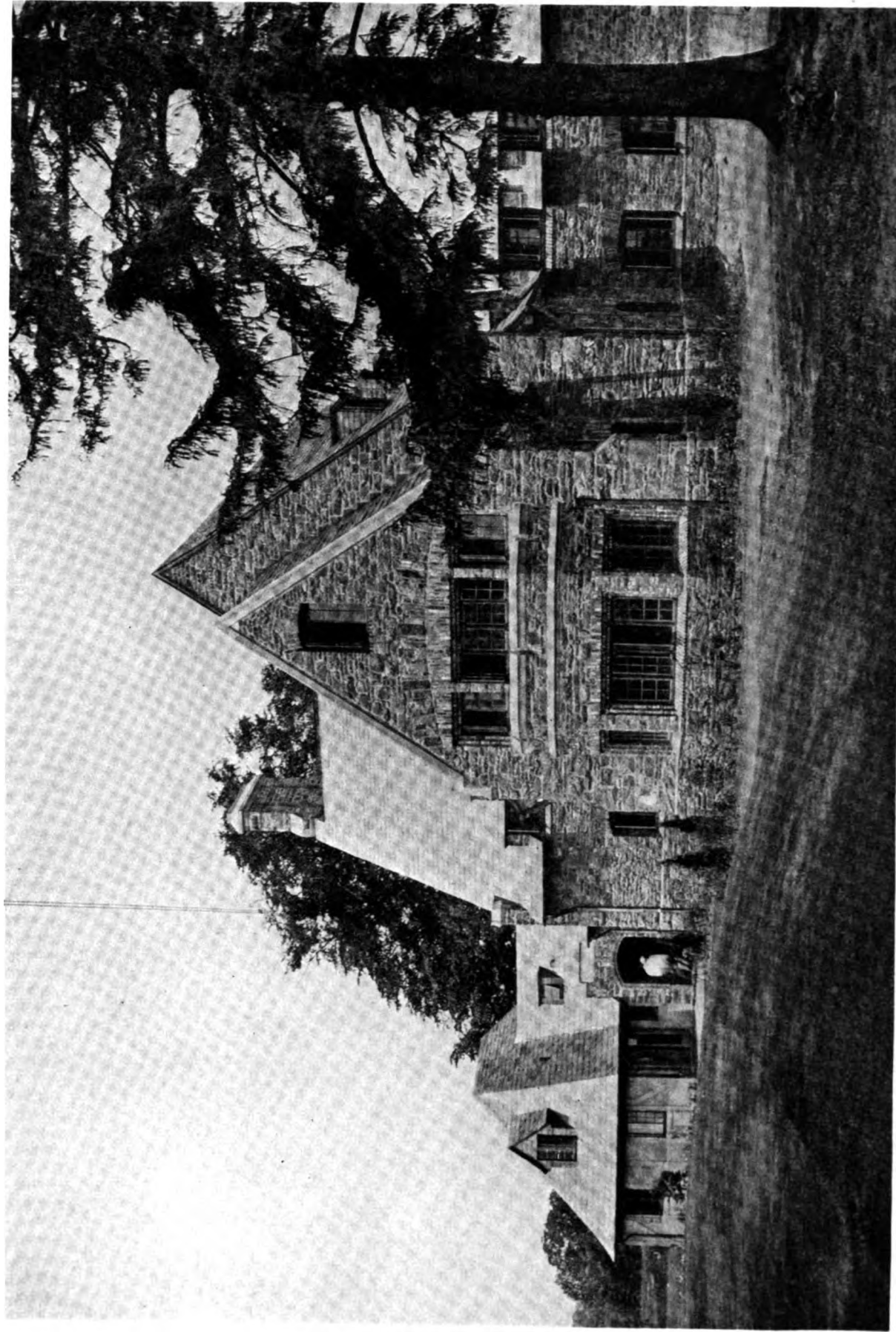
Clifford C. Wendelback, New York, *Architect*



August, 1924

T H E A R C H I T E C T

Plate C

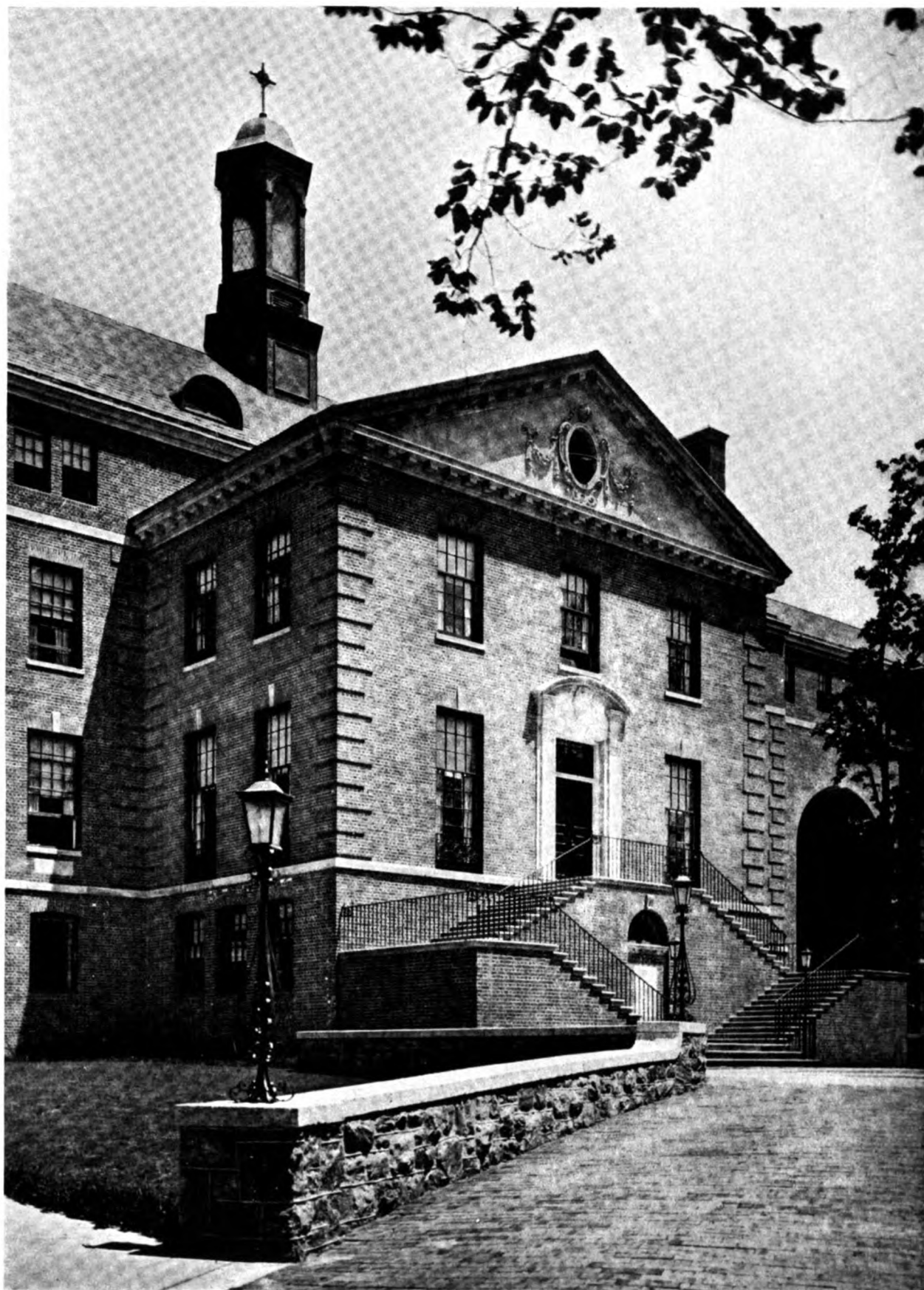


Kenneth Clark, Photo

Detail, Rest Room Gable, Winged Foot Golf Club, Mamaroneck, N. Y.

Clifford C. Wendebach, New York, Architect





Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*

Forecourt, Administration Building, Manhattan College, New York





Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*

Administration Building from Quadrangle, Manhattan College, New York







Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*

Quadrangle Entrance, Administration Building, Manhattan College, New York





Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*

De La Salle Hall, Manhattan College, New York

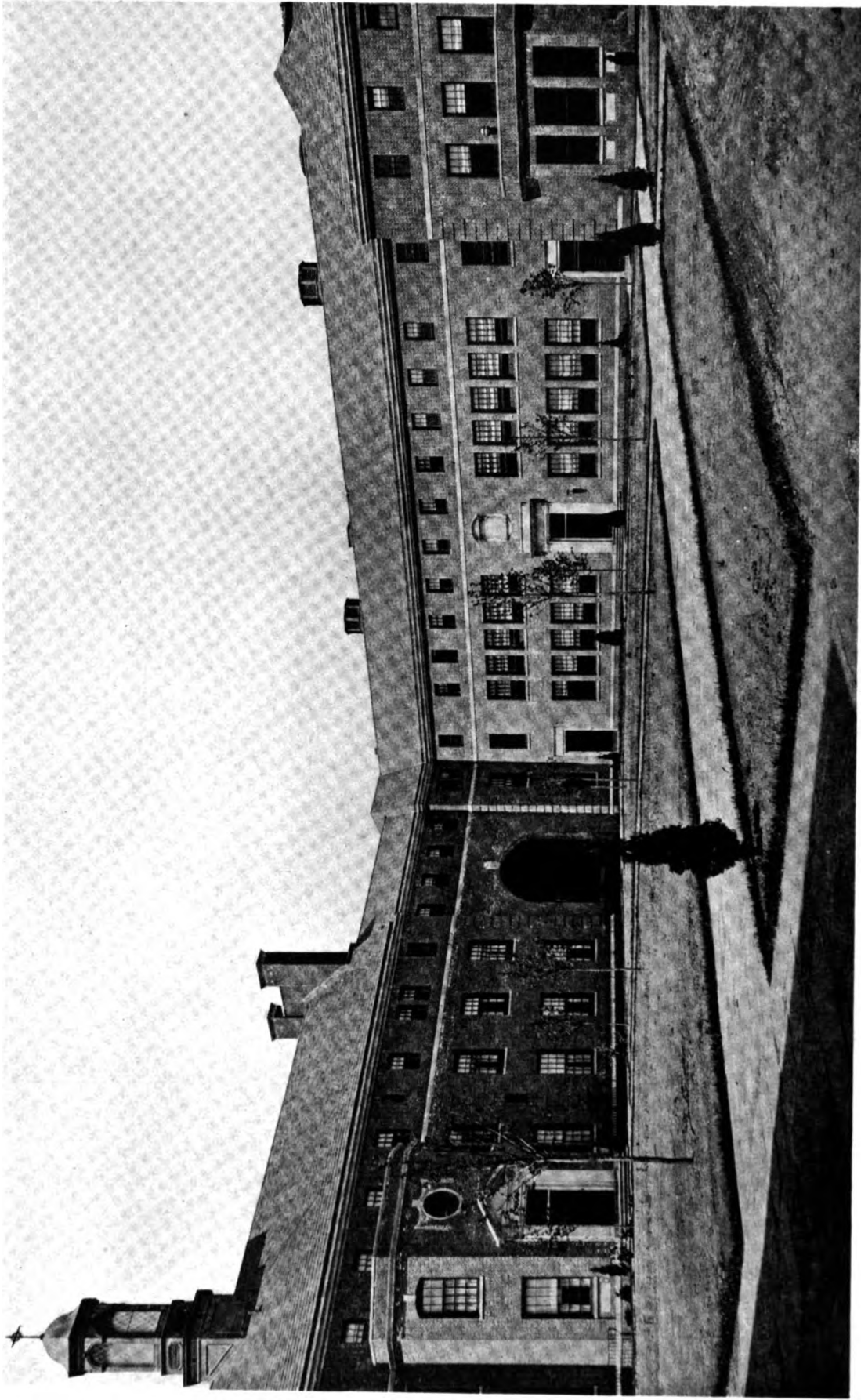




Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*  
West Arch, Manhattan College, New York

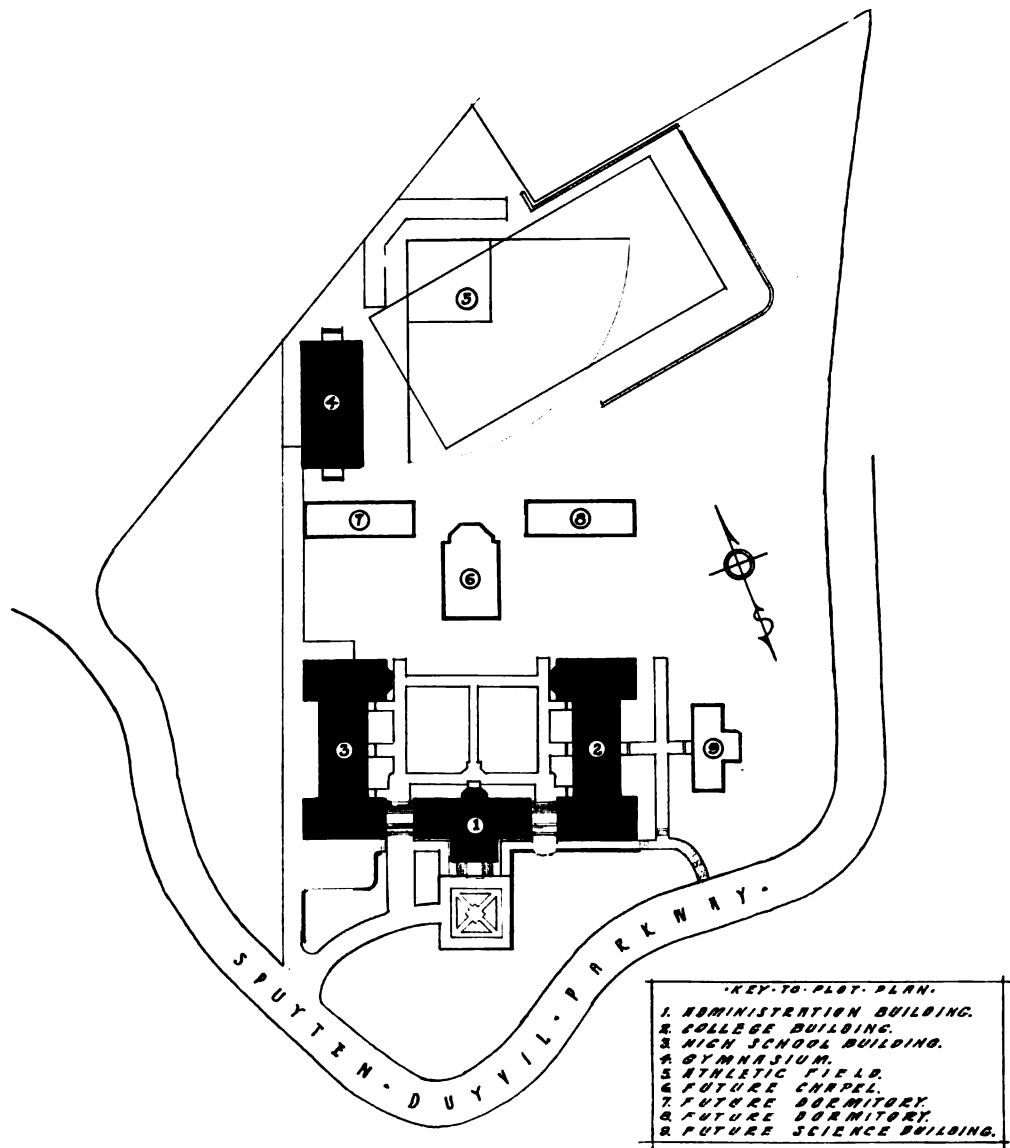




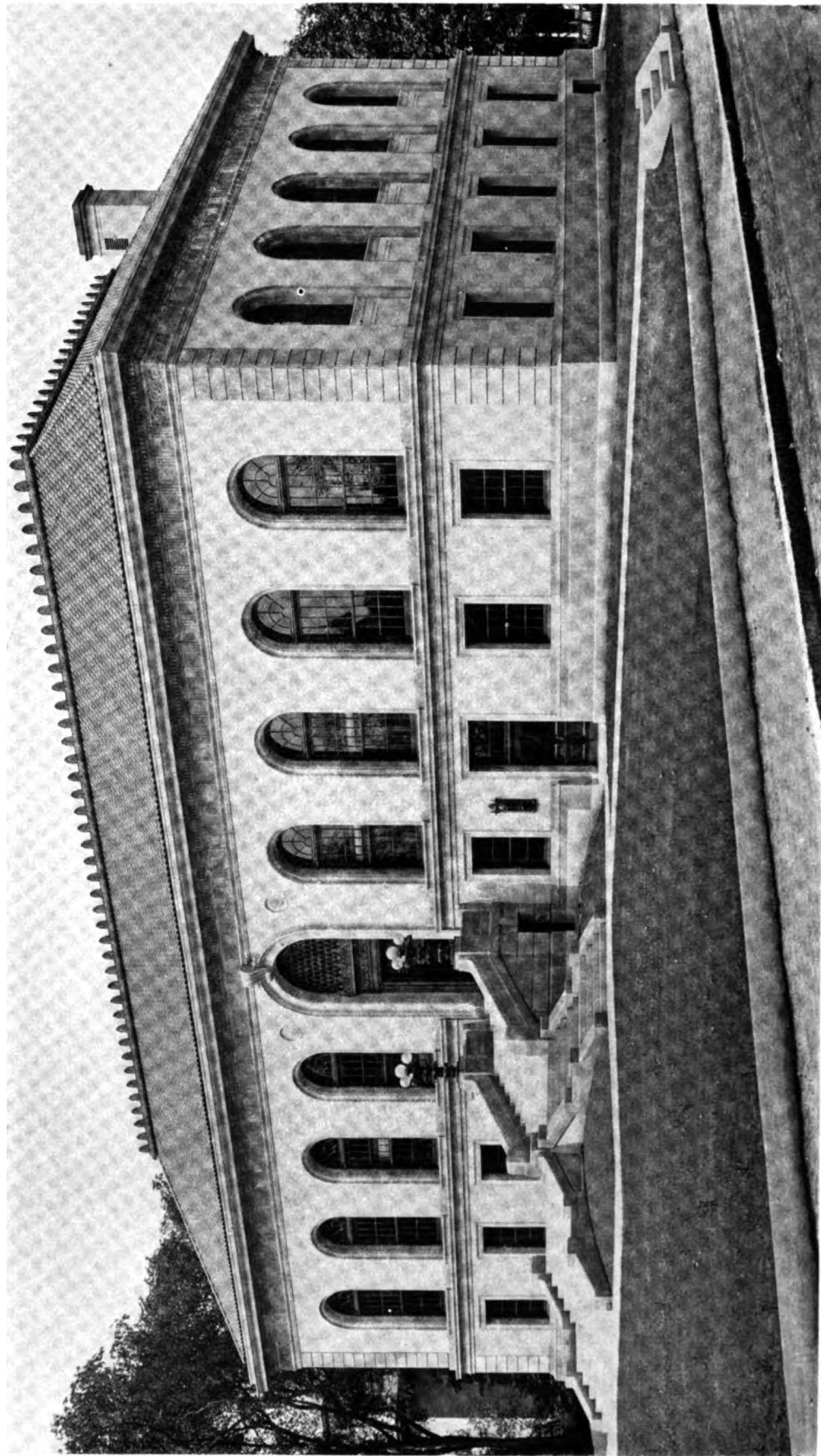
Kenneth Clark, *Photo*

James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*  
Quadrangle, Manhattan College, New York. (Plot Plan on back)



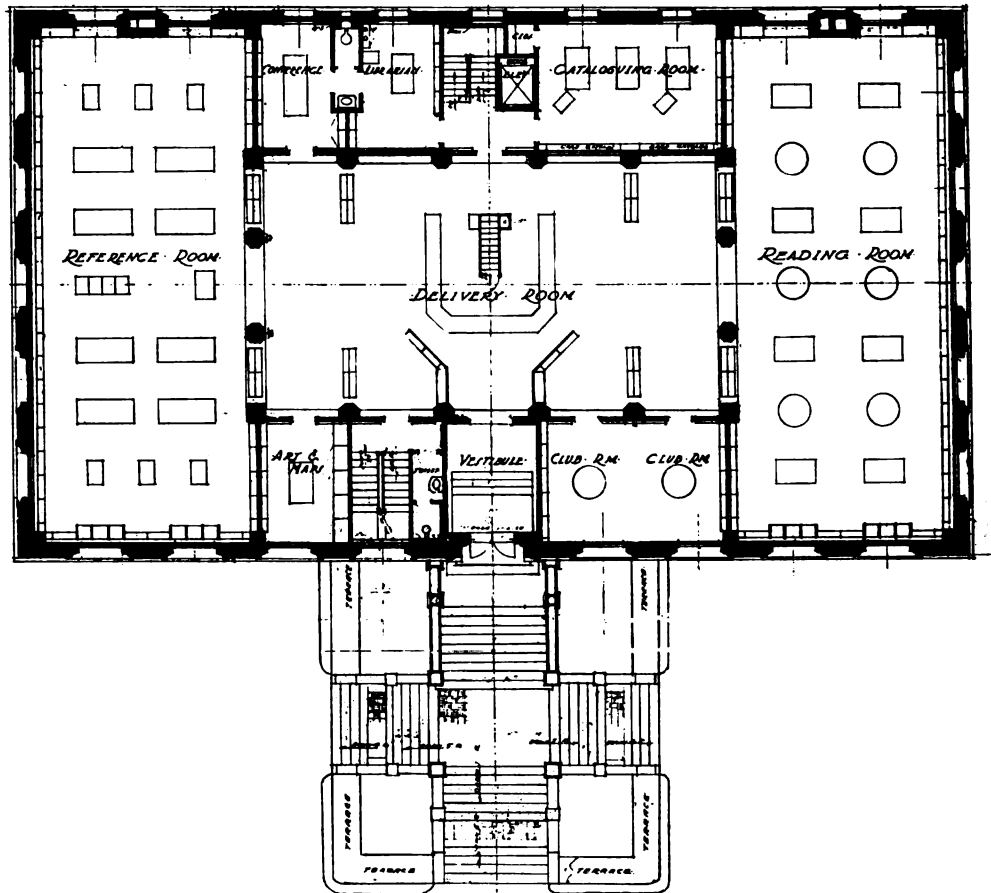


Plot Plan, Manhattan College, New York  
 James W. O'Connor, New York, *Architect*; James F. Delany, *Associate*



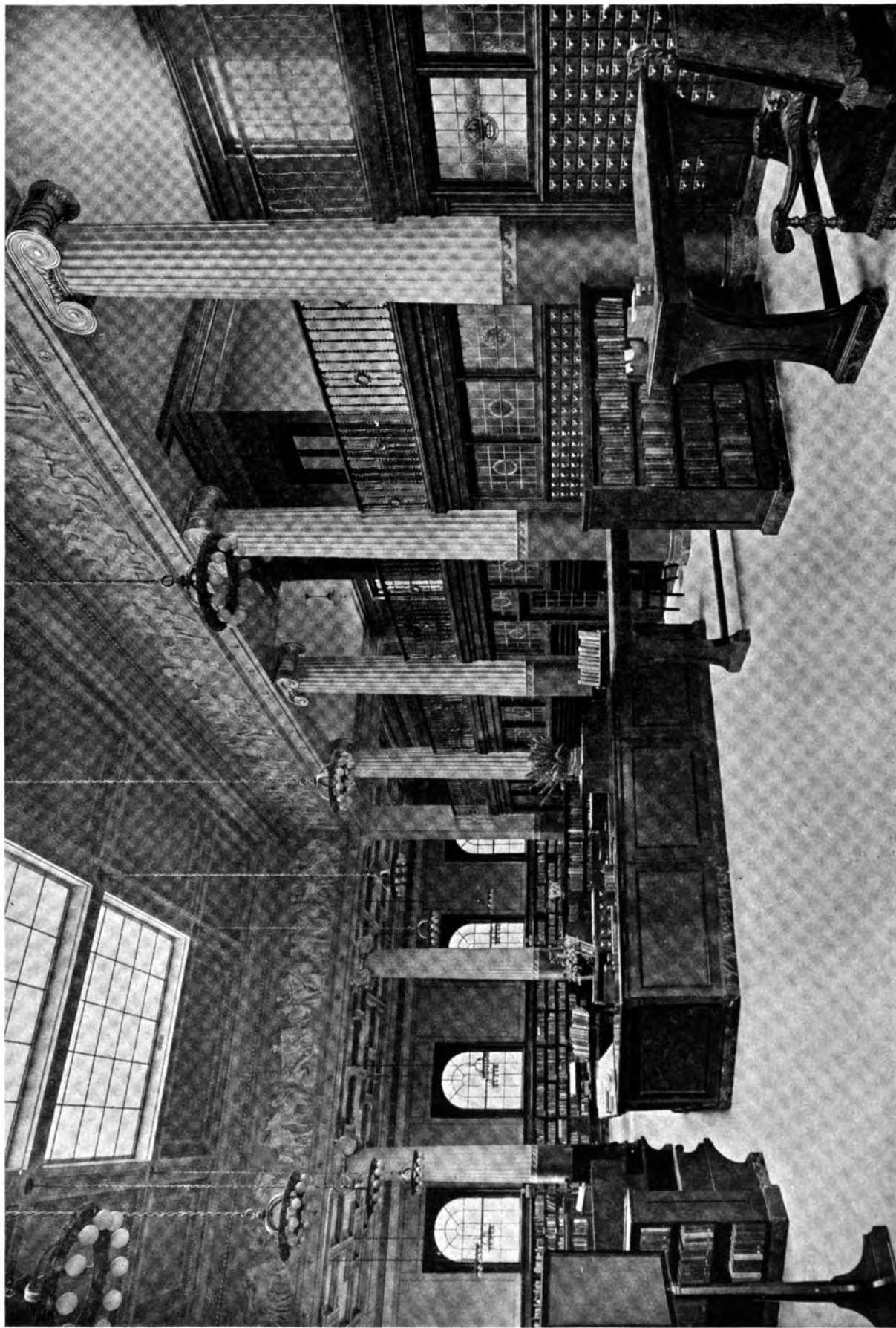
Edward L. Tilton, New York, New York, Architect

Knight Memorial Library, Providence, R. I. (Plan on back)



Plan, Knight Memorial Library, Providence, R. I.

Edward L. Tilton, New York, *Architect*



Edward L. Tilton, New York, New York, Architect

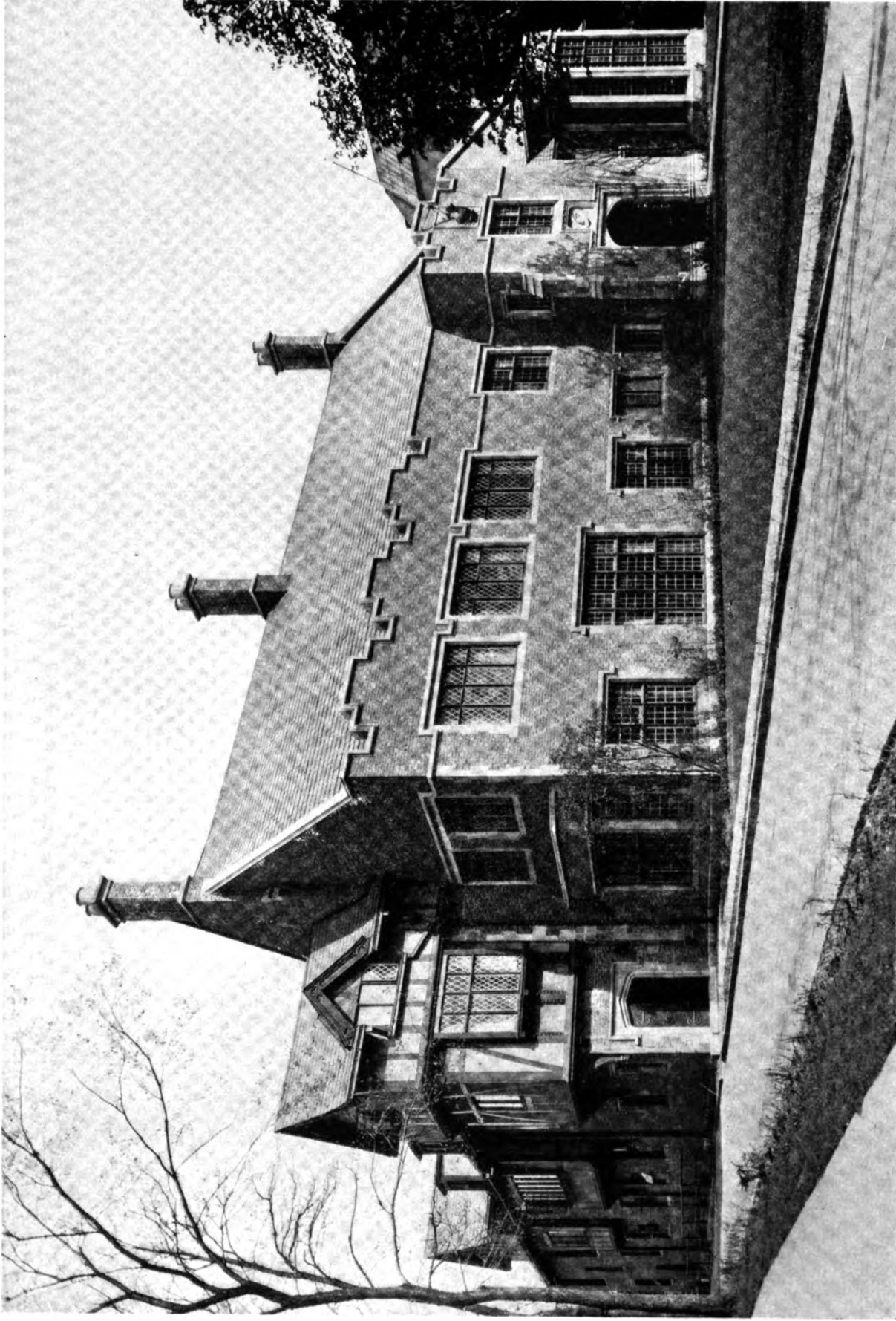
Interior, Knight Memorial Library, Providence, R. I.



August, 1924

THE ARCHITECT

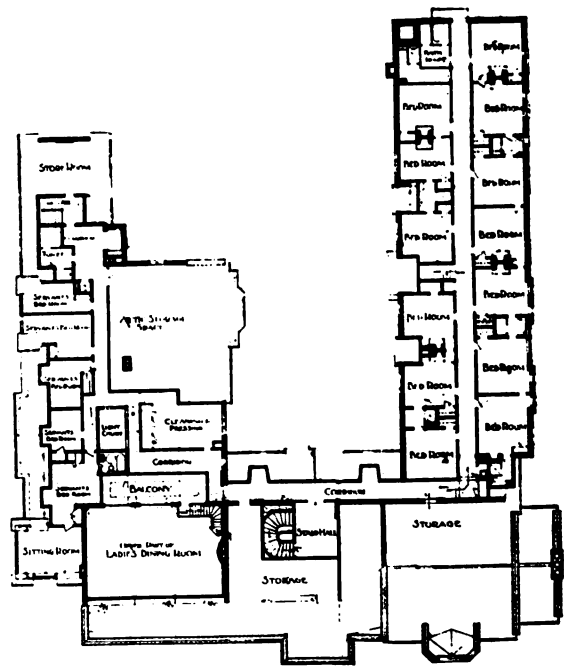
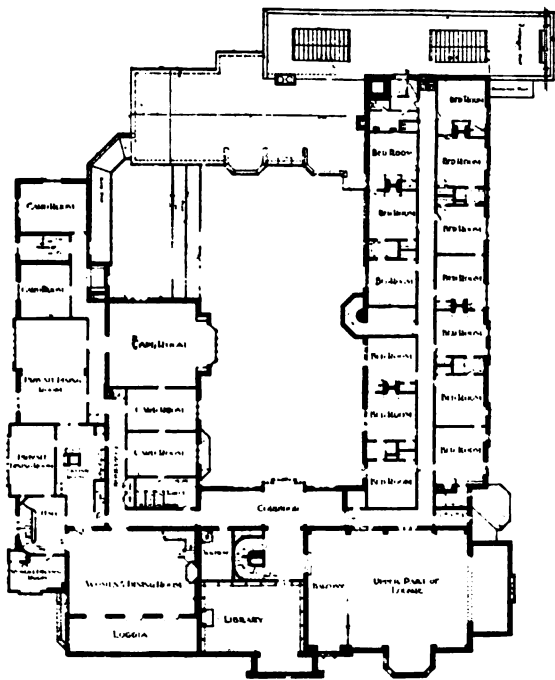
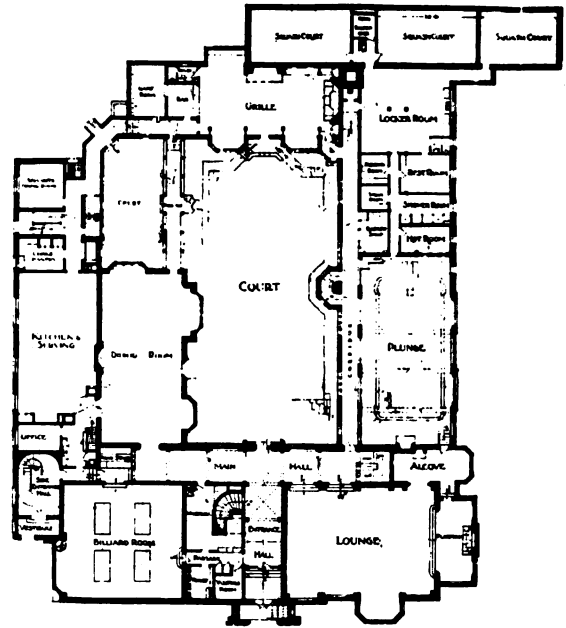
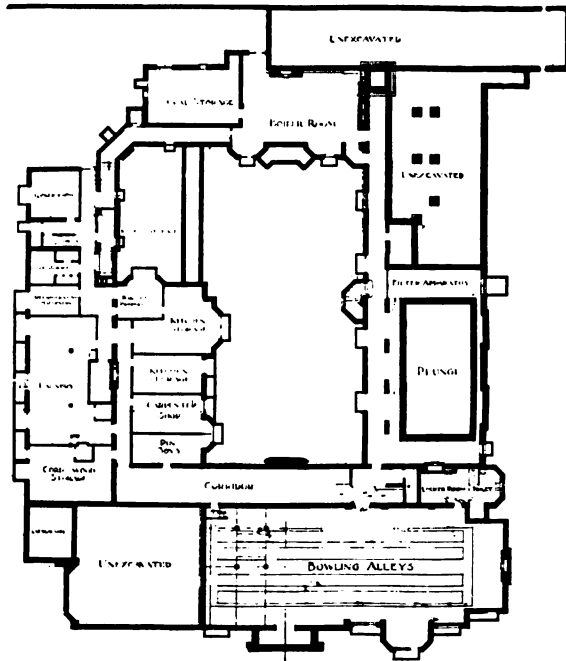
Plate CIX



Hare, Photo

Saturn Club, Buffalo, N. Y. (Plans on back)

Blay & Lyman, Buffalo, Architects



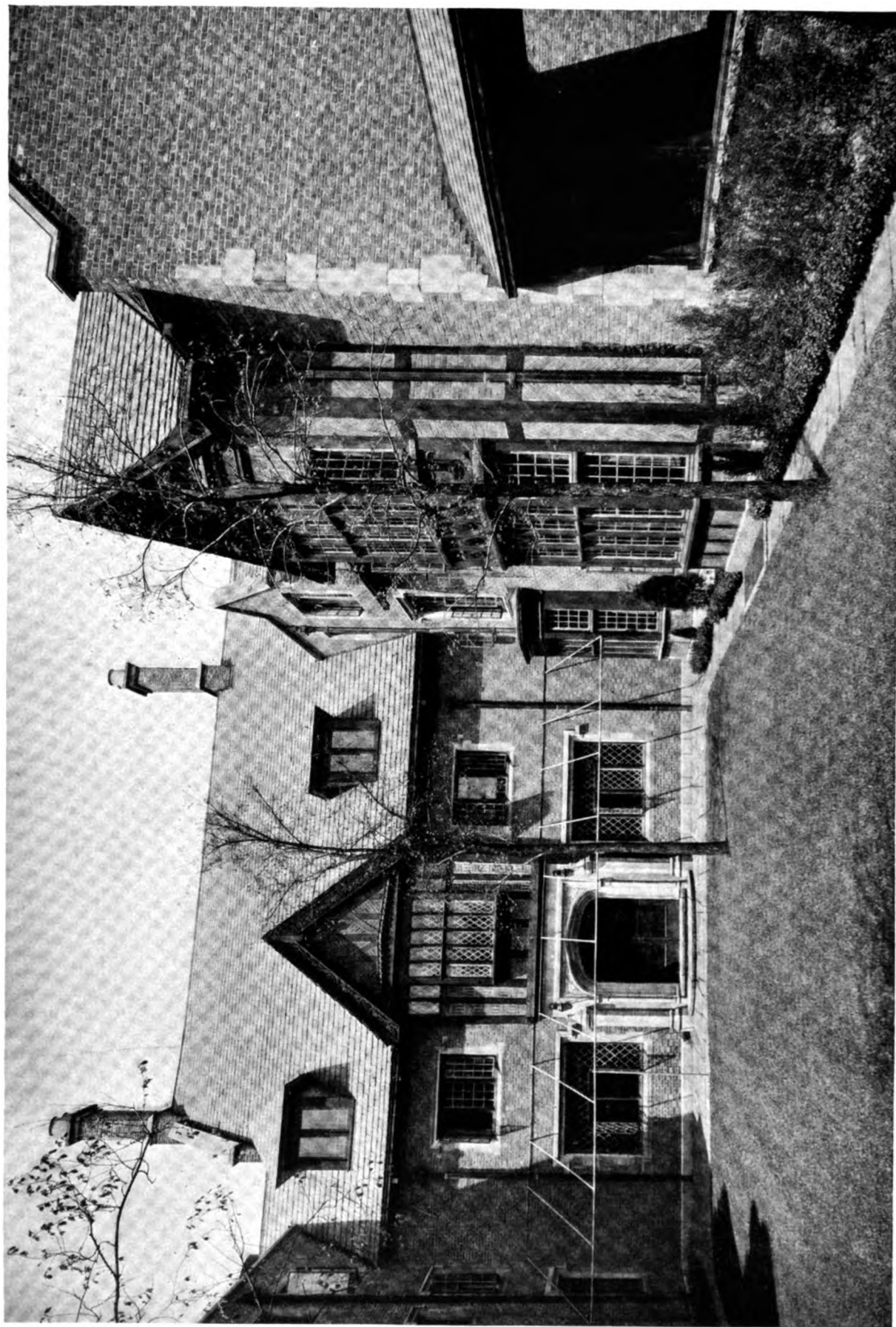
Plans, Saturn Club, Buffalo, N. Y.

Bley & Lyman, Buffalo, Architects

August, 1924

THE ARCHITECT

Plate CX



Hare, Photo

Court, Saturn Club, Buffalo, N. Y.

Bley & Lyman, Buffalo, Architects





August, 1924

THE ARCHITECT

Plate CXI



Hare, Photo

Lounge, Saturn Club, Buffalo, N. Y.

Bley & Lyman, Buffalo, Architects



August, 1924

THE ARCHITECT

Plate CXII

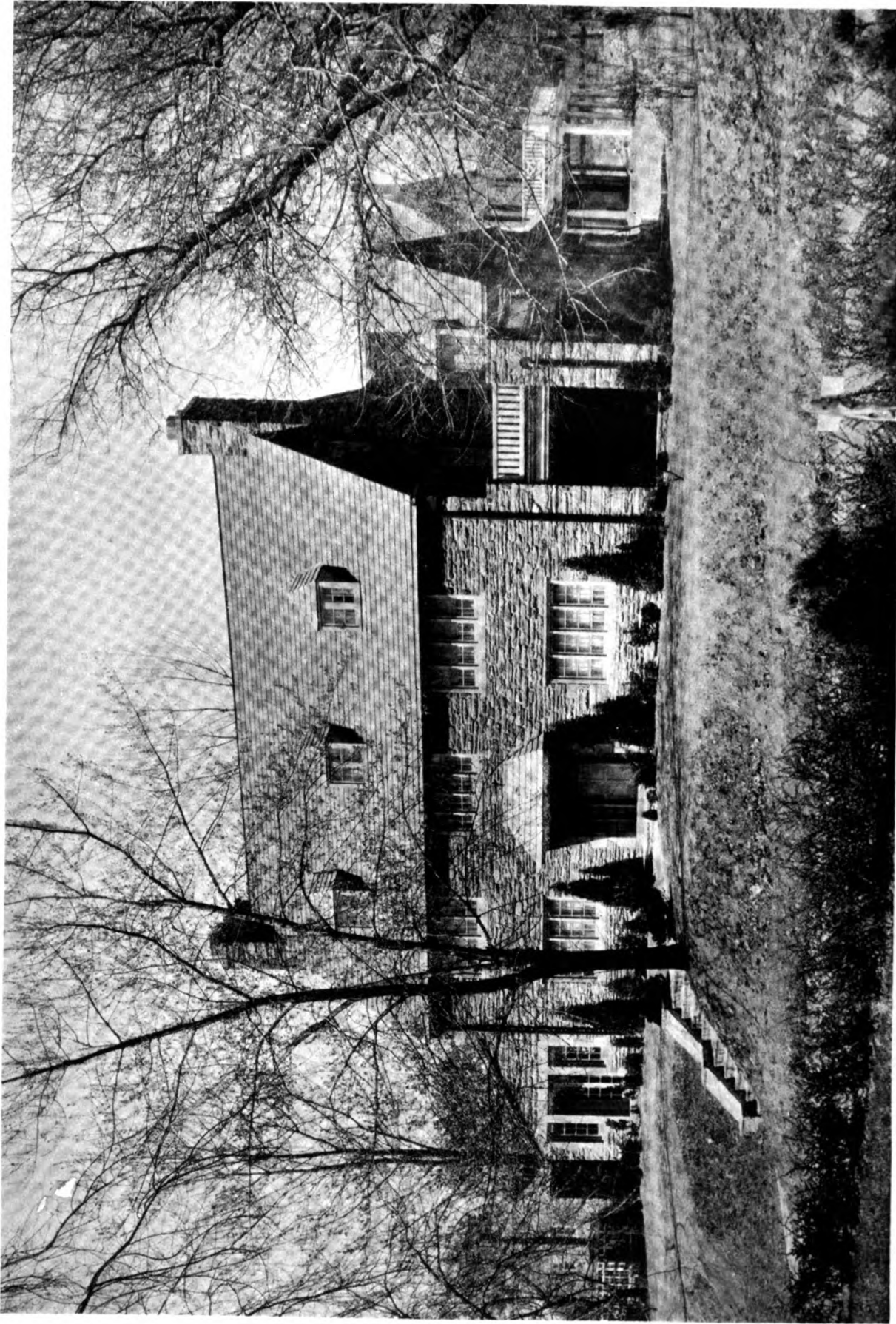


Hare, Photo

Ladies' Dining Room, Saturn Club, Buffalo, N. Y.

Bley & Lyman, Buffalo, Architects

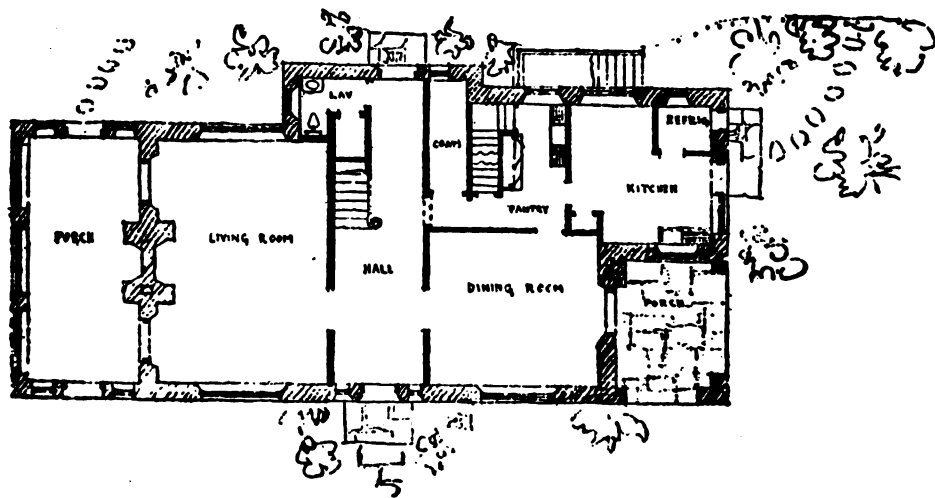
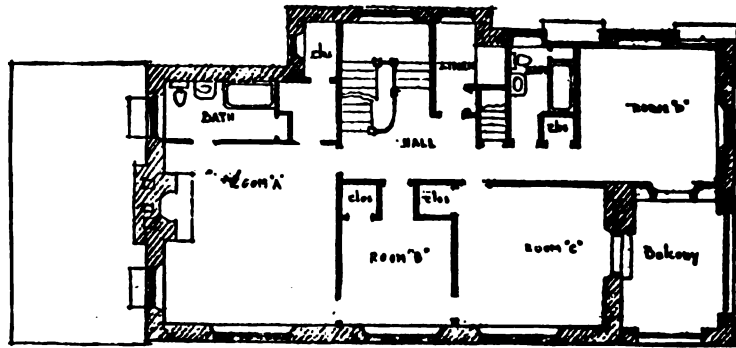




Philip B. Wallace, *Photo*

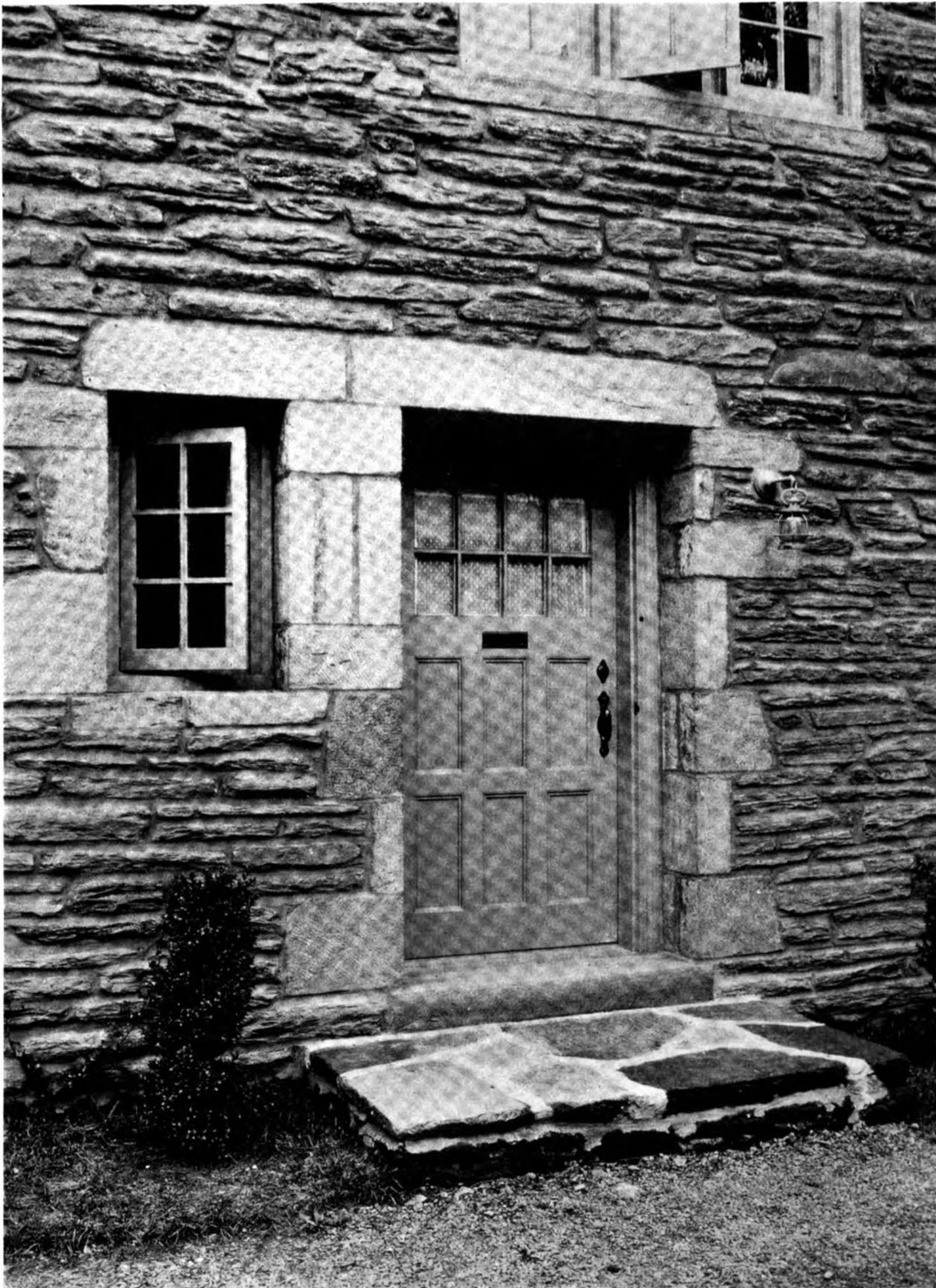
House, Mr. F. W. Gehringer, Chestnut Hill, Philadelphia. (Plans on back)

H. Louis Duhring, Philadelphia, *Architect*



Plans, House, Mr. F. W. Gehringer, Chestnut Hill, Philadelphia

H. Louis Duhring, Philadelphia, *Architect*



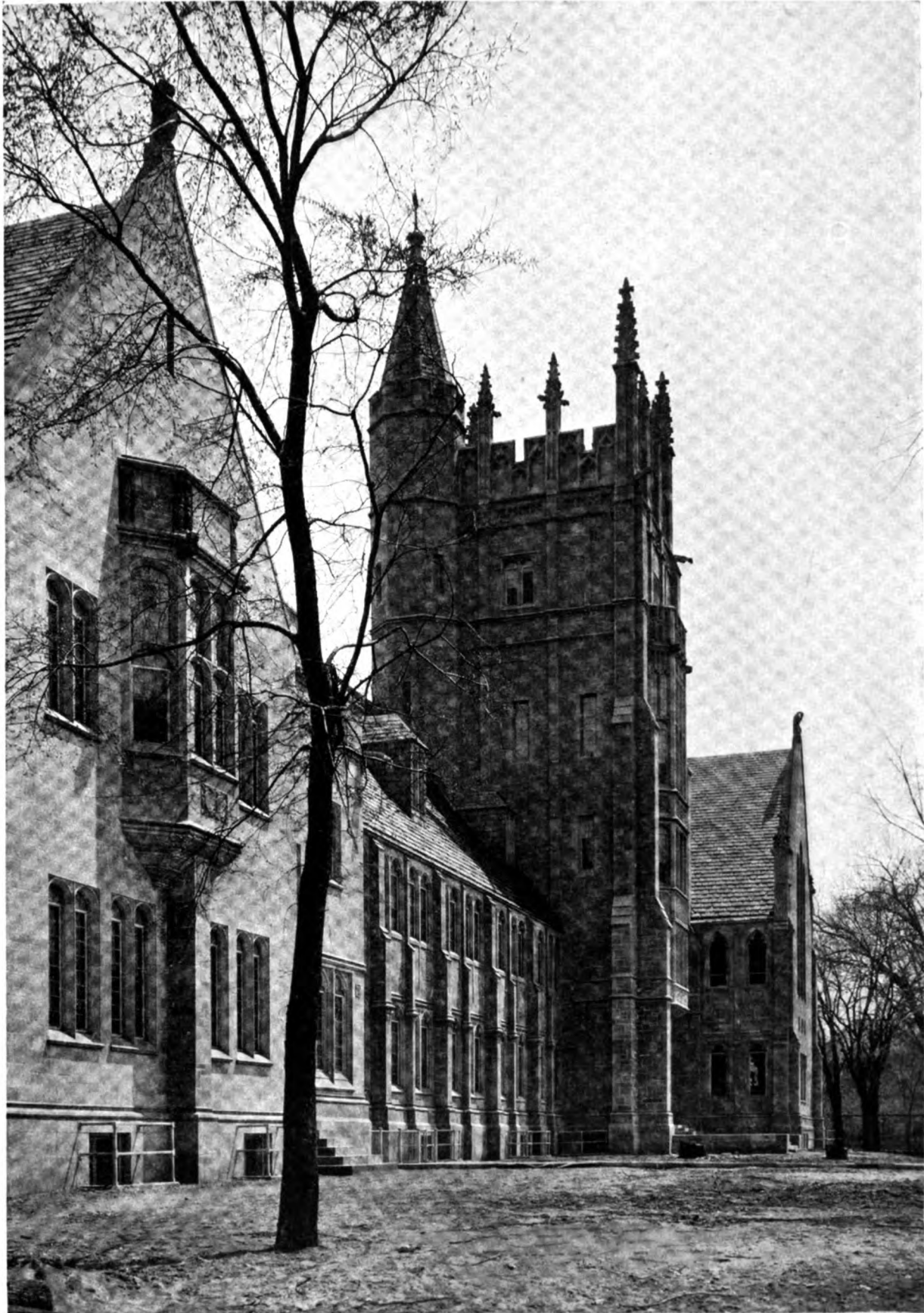
Philip B. Wallace, *Photo*

H. Louis Duhring, Philadelphia, *Architect*

Rear Entrance, House, Mr. F. W. Gehringer, Chestnut Hill, Philadelphia







H. Fuermann & Sons, *Photo*

Holabird & Roche, Chicago, *Architects*

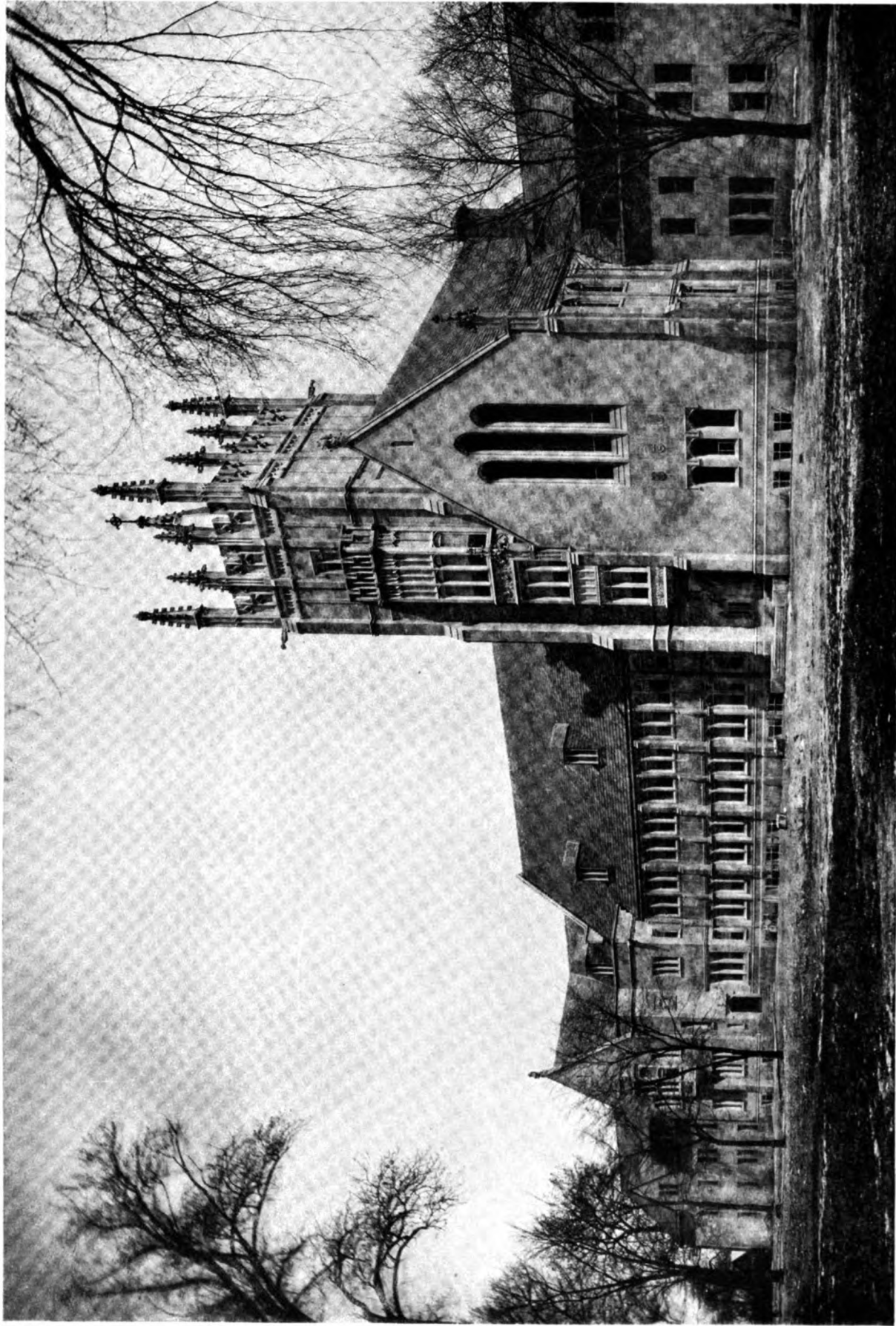
Garrett Biblical Institute, Evanston, Ill.



August, 1924

THE ARCHITECT

Plate CXVI



H. Fuermann & Sons, Photo

Garrett Biblical Institute, Evanston, Ill.

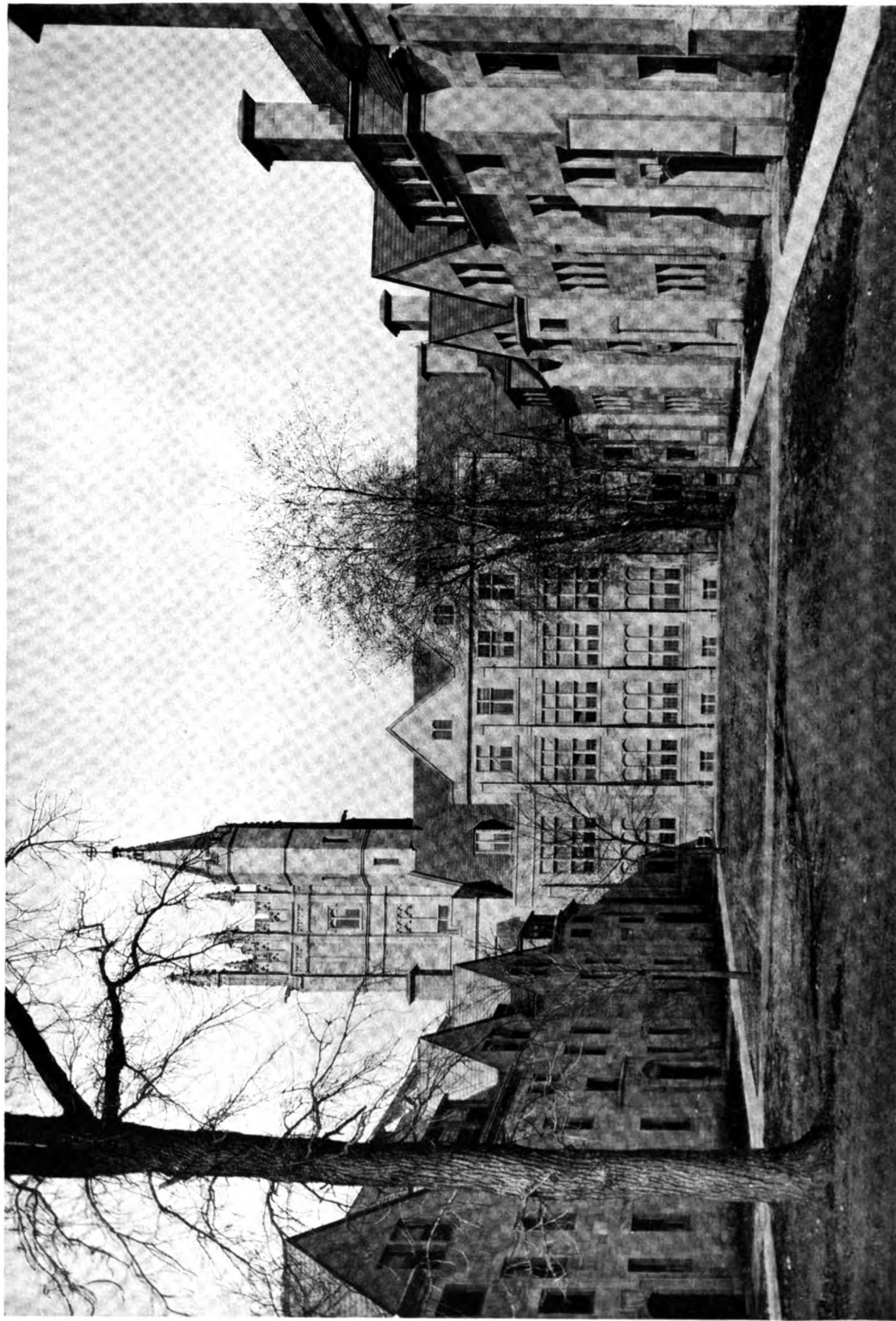
Holabird & Roche, Chicago, Architects



August, 1924

THE ARCHITECT

Plate CXVII

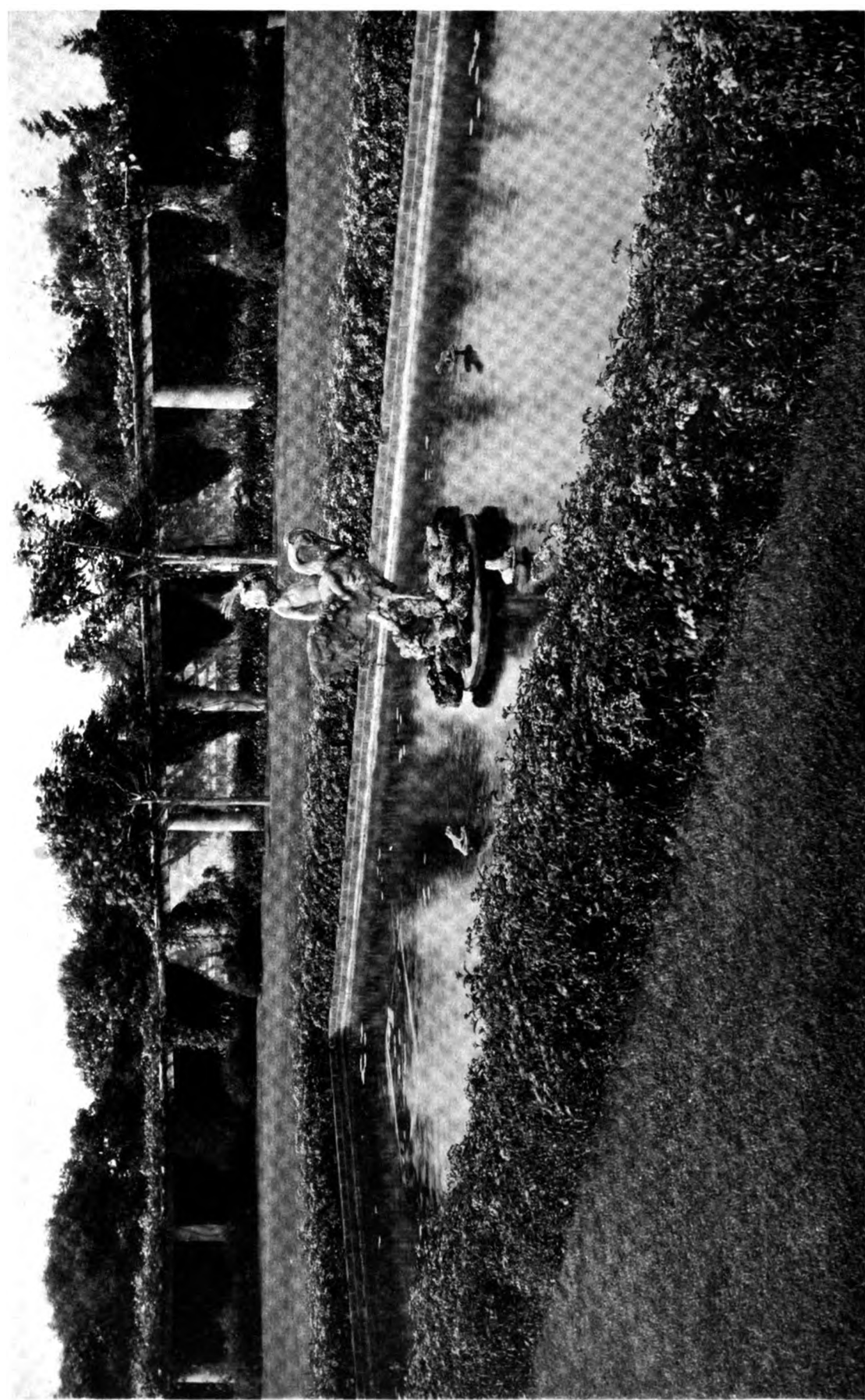


H. Fuermann & Sons, Photo

Garrett Biblical Institute, Evanston, Ill.

Holabird & Roche, Chicago, Architects





Mattie Edwards Hewitt, Photo

Pool, Garden, Mr. H. H. Rogers, Southampton, L. I.

Walker & Gillette, New York, Architects

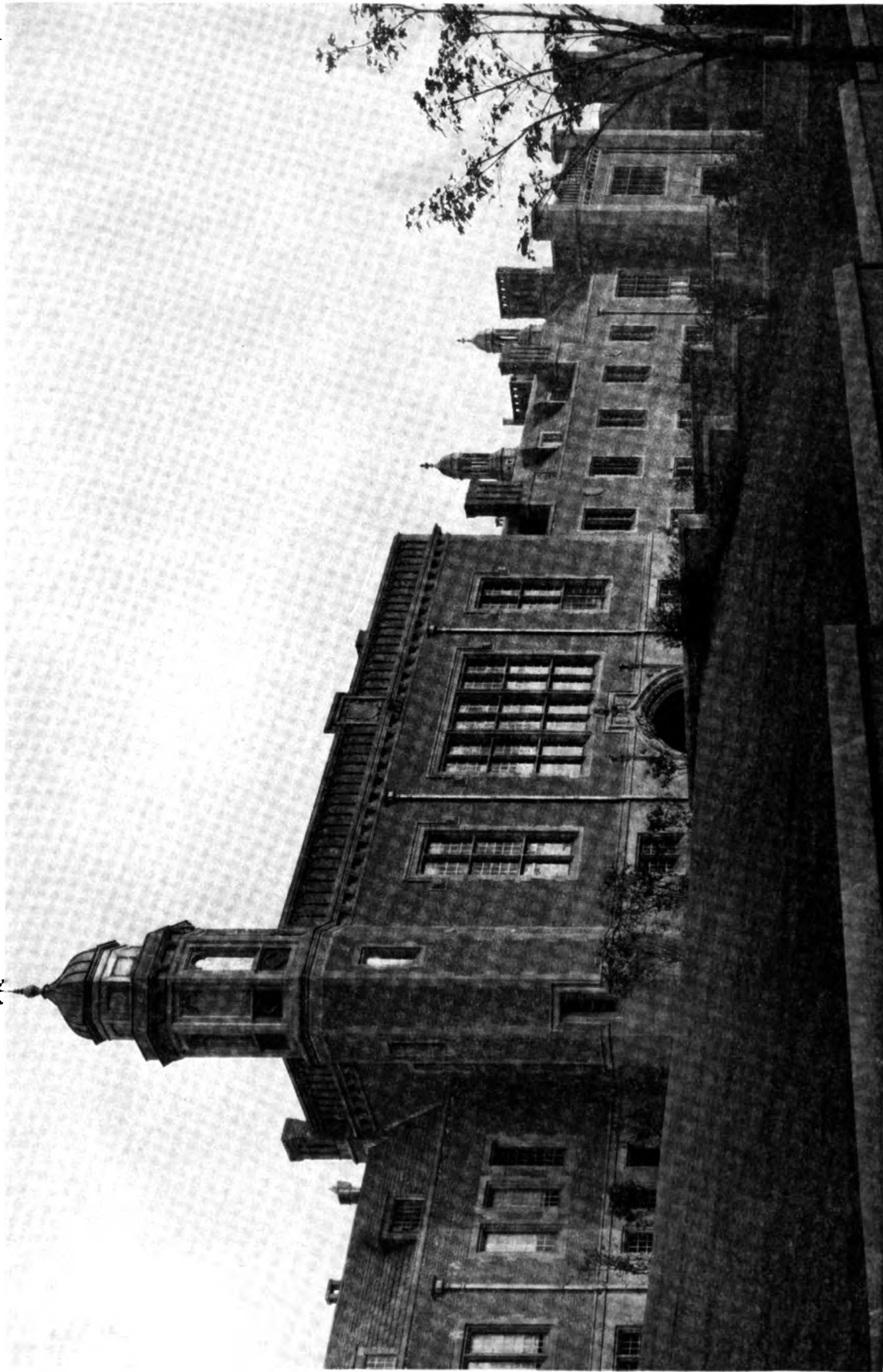




August, 1924

THE ARCHITECT

Plate CXIX



Mattie Edwards Hewitt, Photo

Sterling Laboratory, Yale University

Delano & Aldrich, New York, Architects





Mattie Edwards Hewitt, *Photo*

Delano & Aldrich, New York, *Architects*

Reference Library, Sterling Laboratory, Yale University



### Mr. Murchison Says—

TENANTS ARE undoubtedly getting scarce, notwithstanding the long-winded reports of various housing bureaus and governmental commissions, who tell us that the shortage is still acute, that we are way behind on output, and that people are actually suffering for habitations. In the Bronx section of New York City it is estimated that there will be thousands of apartments ready for occupancy October first, with hardly a tenant in sight.

We are back to the good old period of three months' free rent being advertised, and we are also back to the joy of reading that building prices have slipped back a bit, perhaps not far, but still enough to make us hopeful.

### The Golden Rule

ONE GROUP of suburban builders have such tremendous and altruistic faith in human nature that their advertisements read "The Tenants, not the Landlords, will Name Rents." Of course they make several explanations, conditions, rules, and dogmas in order to come under the modern definition of truthful advertising. The reason the tenant can name the rent is because (a) he will promise to be a very good tenant; (b) will not kick holes in the landlord's plastered walls; (c) will take off his spiked golf shoes before he crosses the dining-room floor; (d) will always treat the building as if he owned it. The landlord will accept the tenant's idea of rent provided, (a) it is high enough.

Where two tenants are of the same desirability, the highest bidder gets the apartment. This is where the well known term "or equal" will get everybody into trouble. The police stations will probably be full of tenants who are trying to prove or disprove the "or equal" proposition. The advertisement of the real estate company sounds very friendly and well disposed. It should catch a lot of bridal couples and W. C. T. U. workers.

Read this and apply it to yourself:

"Heretofore, the tenant has found that he was arbitrarily confronted by a standard rental. In paying this the reckless type of tenant found delight in careless disregard of the landlord's property, thus helping to mount the cost of repairs and operation. The desirable tenant was penalized by being made to pay a portion of these abnormal repair and depreciation charges. Here, however, the idea is to place a premium on the desirability of the good tenant—to give him, in a rental satisfactory to him, the yield of his desirability."

### Rents Too High, Says the Metropolitan

THE METROPOLITAN LIFE INSURANCE COMPANY has erected some apartment-houses in the outlying districts of New York City and is now prepared to state that it can rent apartments at nine dollars per room and can earn 6 per cent. on its outlay plus an amortization charge to bring down the cost of the operation before tax exemption expires in 1932.

Prominent builders had previously gone on record to the effect that no apartments could be rented for less than twenty-five dollars per room, on account of the high cost of labor and materials, but the Metropolitan seems to have given them a flat tire on this statement. Perhaps it will have a tendency to bring back a few more model tenements on the architects' boards.

### A Big Year for Yale

NOT CONTENT with winning the big foot-ball games and sending a winning crew to represent the United States in the Olympics, Yale has now gone over the top with the fellowship in architecture of the American Academy in Rome. William Douglas was the Eli who triumphed over Columbia, Cornell, and the University of Pennsylvania, the problem being "An American Embassy in Rome." This embassy question is one which has given Congress several severe cases of indigestion and growing pains.

His stipend is a thousand dollars a year for three years with residence and studio. If he cultivates a taste for *spaghetti al sugo*, he can live on about eight dollars a month, and save up the rest to buy *Edifices de Rome Moderne*. He will probably measure up the Baths of Diocletian with great care so as to be able to win the first railroad competition he enters when he gets back home.

### Balancing vs. Painting

THERE WAS recently a revolt by the bricklayers against working on buildings where non-union steelworkers were employed. It seems that something gave way on some job, a steel beam fell, and a bricklayer was killed. It seems to us that the fellows who ought to revolt are the steel-men. Theirs is the most hazardous job of all; they go up with the steel, in slippery weather and in rain, and they get about the same pay as the painter who comfortably slaps paint on a plaster wall.

If we had anything to say about it, the steel-men and the riggers would get the most and the painters the least. A steel-man knows his job fairly well on the average, but have you seen many painters who know anything about color? The foreman may, but even he is liable to be off color most of the time.

The California architects are coming to the front with great strides. Their work, especially residential, is about the most attractive being shown these days. They have caught the spirit of the Spanish and the early Mission types most successfully. The designs illustrated in our last issue have attracted a great deal of favorable comment, while the house of Thomas H. Ince, at Beverly Hills, California, the work of Roy Selden Price, has been pictured far and wide. Indeed it is, in our opinion, one of the most picturesque and charming bits of design we have ever seen.

### *Before the Bonus Begins*

NOW THAT the plasterers in Detroit have struck for fourteen dollars a day before even a whisper of a bonus is mentioned, and for a five-day week with three dollars an hour overtime, it behooves us to search the byways for other wall treatments.

A firm renowned for its automobile seat covers has recently put on the market a wallboard eight feet wide and fourteen feet long. This will in a large measure do away with the battens or the filling up of the cracks with plaster which falls out like your temporary dentist's fillings. With such an area, side walls can be designed with no battens or cracks.

Some wallboard has a smell like that of a glue factory, and constant association with it will drive one to drink, especially on rainy days. Then the glue between the layers of pasteboard comes proudly to the surface and drives the occupants of the room out into the wide open spaces.

### *No More Blots on the Escutcheons*

NO LONGER do we see the highly decorated Period hardware we used to see. It is all plain, perhaps a few acorns on top of the butts and possibly the same old brass plates for the waiters to kick; but in the main you'd never know the hardware was there. We are undoubtedly more interested in getting the material to the job in time than we are in having a large Gothic escutcheon with a coat of arms in the middle for the second man to polish up. And there are so few second men these days. They are all captains of waiters in cabarets.

### *What About It, Quarrymen?*

THE MANUFACTURED stone of the present time is so good, or at least we know of *one* brand that is, that the quarrymen will have to dig deep and fast to keep up with it. The Andrew Freedman Home on the Grand Concourse in New York is a striking example of it. And, by the same token, that particular home is a wonderful idea. It is devoted to the old-used-to-be-rich. We know of no charity more needed or

more praiseworthy. Our only fear is that it will be peopled almost entirely by architects. For whoever heard of an architect dying rich? It is just as rare an occurrence as a banker dying poor, or an undertaker dying at all.

### *A Large Time is Ahead of You*

ALL THE live architects will journey to New York in the spring of 1925 for the first convention of the American Institute of Architects ever held in this village. And under the very able and genial guidance of its new president, D. Everett Waid, that convention ought to be a big success.

Howard Greenley will take off his coat, grab a large paint-brush, and give the Grand Central Palace the most gorgeous coat of decoration it has ever had. And it will house the annual exhibition of the Architectural League, transferred for this one year only from February to May. With the League will cooperate all the principal manufacturers of things of beauty, utility, and convenience. It will be well worth going to.

And there is no doubt about it, every one is hunting around for excuses to go to New York. And here is a good one—call it education if you like; it will be a little of everything. So our advice to our architectural readers is to save up, stint your family if necessary, repaint the old car, let the barn go another winter without re-shingling, borrow all the money that you possibly can, and go to the convention.

### *Speaking of American Architecture*

MR. BORING, in a paper read before the American Institute, says:

“Good architecture is demanded and appreciated more and more each year. There was never in the history of the world such activity in building as there is now, in America, and there was never before such a high average of useful, comfortable, and agreeable buildings as we now inhabit. Our mechanics enjoy comforts denied the King of England when the precedents of our popular domestic homes were in the making.

“With all the intelligent effort now directed toward better architecture, and the vast experimental laboratory the building industry affords, it seems reasonable to expect and cherish the hope that some day, before the coal beds are exhausted and the sun spots turn off the light, the effect of precedent may lose its potency for guidance, because we shall have attained the goal toward which all eyes are turned, a beautiful, logical, modern American style of architecture.”



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## Long Distance Architects

"At a meeting of our synodical Committee on Church Architecture, it was resolved to impress upon our congregations the wisdom of retaining architects of highest ability for important work. We have not met with a great deal of success in this respect in the past. Two obstacles seem to stand in the way: the fee and the distance," says the "Lutheran Church Art."

"Most congregations assume that a church architect of national reputation charges a high fee. This is certainly not the case. We know of men of widest reputation who charge no more for their services than many an unknown man. Fees are pretty well standardized, thanks to the American Institute. It has been demonstrated, time and again, that a man of highest fame is no more costly by dedication day than a 'cheap' man. Sometimes the famous man has proved more economical in the end.

"Distance is another common objection. Suppose a congregation in Kansas or Iowa wishes to build. They ask, 'Why go a thousand or more miles for an architect? It will never work.' But it *does* work.

"An architect 1000 or 1500 miles away can lay out a floor-plan or design a building just as well as the man in the next block. It has been done countless times, and to the entire satisfaction of the client.

"But what about local superintending? Will not the architect have to make many an expensive trip to see to the work? Not at all. Time and again it has been found entirely satisfactory, and no more costly in the end, to retain a noted architect many miles away to do all the *planning, designing, detailing and specification writing*, and to let him sub-let the local superintending to a local architect. Some very notable churches have been built in just this way.

"There is a tremendous advantage to the local church in this plan. They have the benefit of the highly trained church architect's experience and skill. Likewise they have a resident man to look after the construction end of the work.

"If our committee's 193 building projects have taught us anything, they have demonstrated most eloquently the wisdom of retaining an architect of first rank, rather than some one who is unknown professionally. The standard fee, the country over, is 6 per cent. to 7 per cent.—and occasionally a little more for elaborate work. 6 per cent. is about the irreducible minimum of safety in this respect.

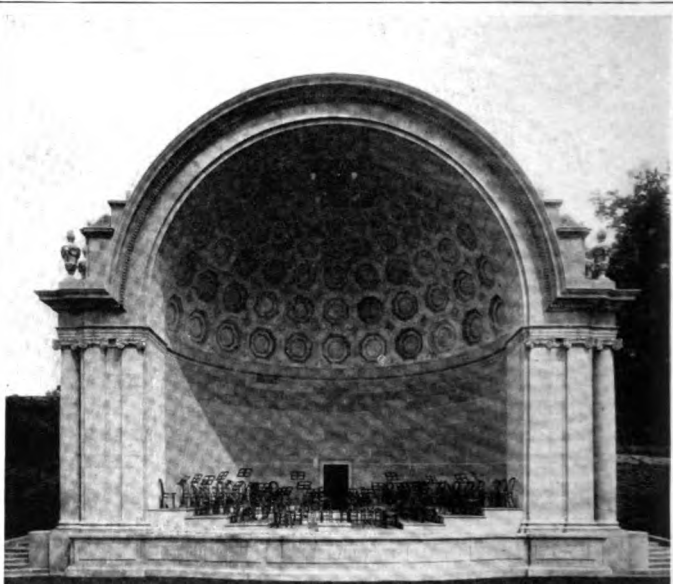
"The biggest problem is to get the right architect. But such men are available to all, financially and otherwise. And—the right kind of a church need not cost a penny more than an ugly one. Ugly churches are poor publicity, poor in drawing-power, and express falsely the spirit of true Lutheranism."

## Speaking of American Architecture

MR. MAGONIGLE, in a paper read before the American Institute, says:

"Now, if ever, in the dawn of a new and different to-morrow, is the time for self-searching, for ruthless self-criticism, for high resolve, and for laborious and sincere endeavor to cease stammering in alien tongues and to develop and to learn to speak plainly and clearly, eloquently and beautifully, the language of our own day, the idiom of our own civilization.

"I do not propose that we should rush out from here and instantly, in the twinkling of an eye, change the character of American architecture. I have always pleaded with impatient laymen for time for our profession to find itself. I know that we cannot evolve a national art with a true native content and accent in a few years. But is it not time to make a conscious and deliberate beginning; to cease to drift; to cease to borrow and commence to pay the world the debt we owe it? If we were mere tyros, there might be some excuse for us, as there was for the men of 1890, for they had no such supporting background as that they prepared for us. *I believe the American architect can do anything!* But he is a captive in the squirrel cage of the styles; sooner or later, they all come 'round. If styles would only die of fatigue and Style be born—and liberated!"



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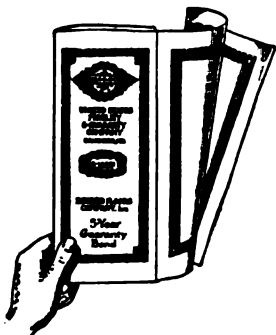
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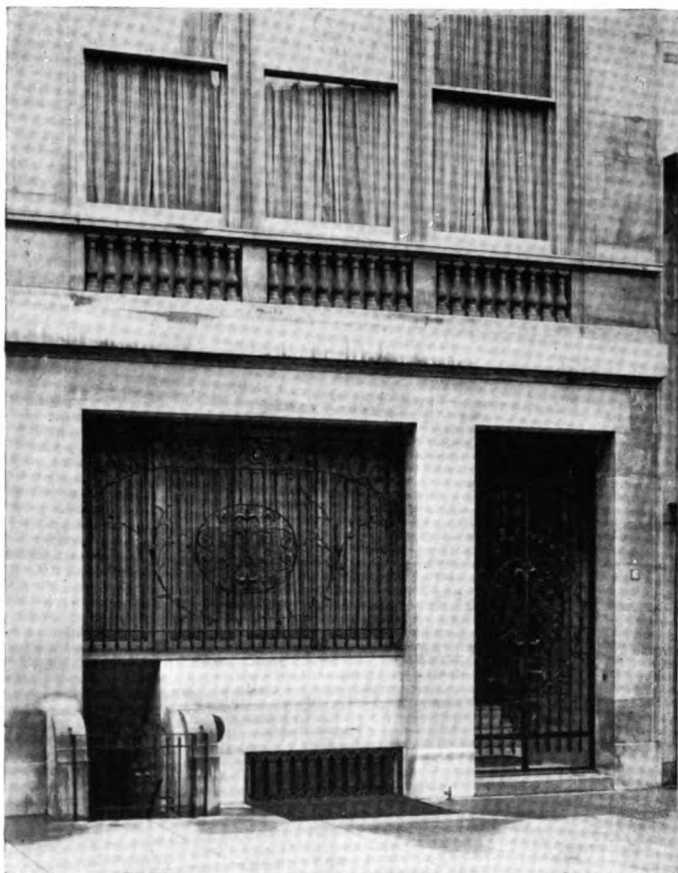
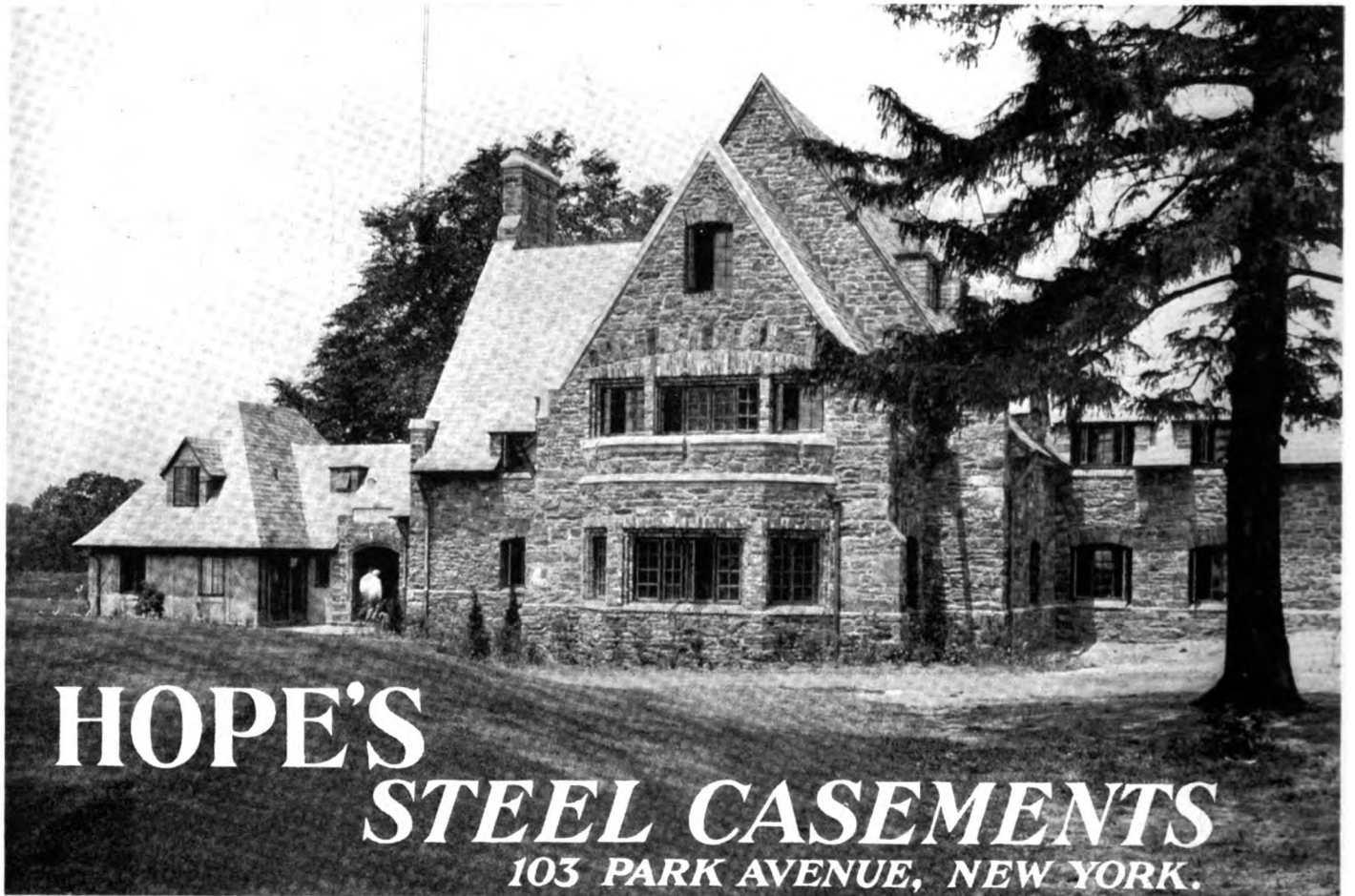
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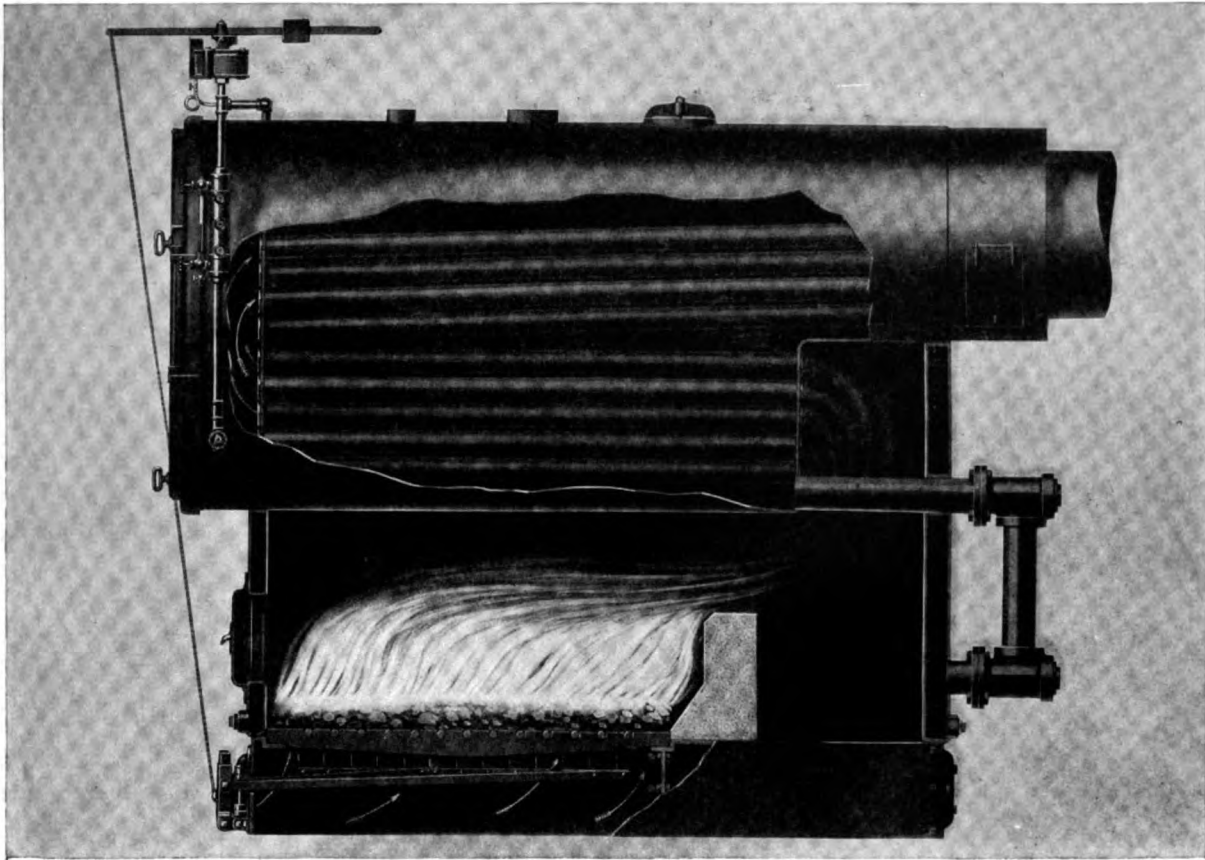
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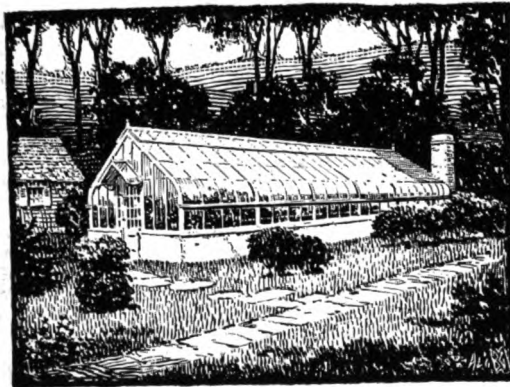


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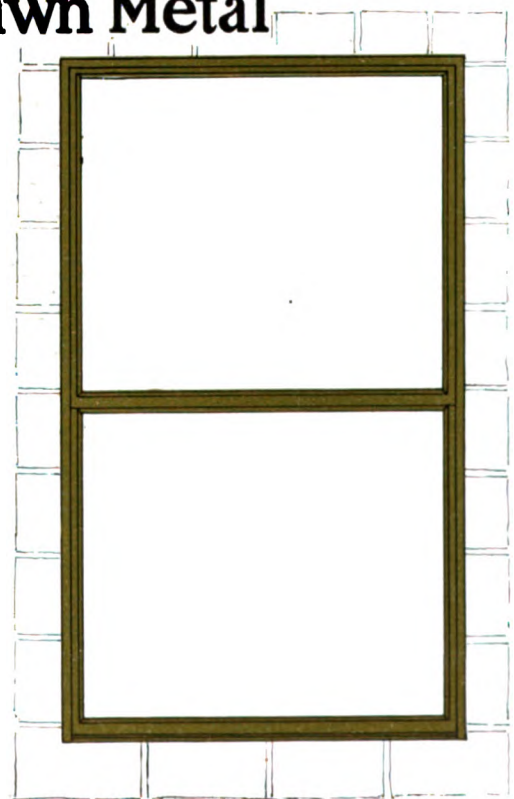
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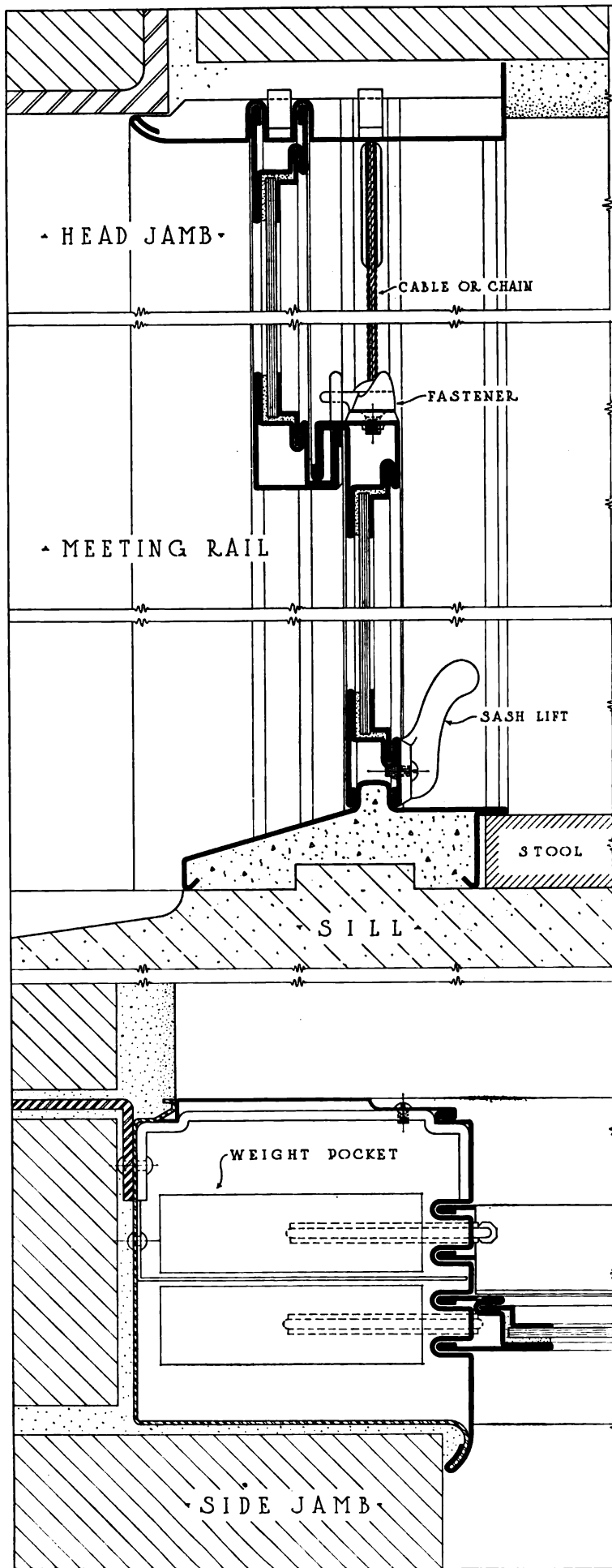
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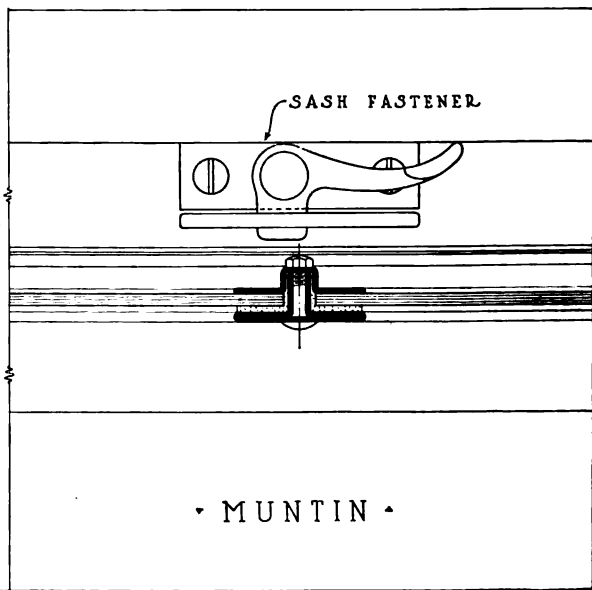
*Half Size Details are Shown of Weight-Hung Type.*

*Made Also in Casement Type.*

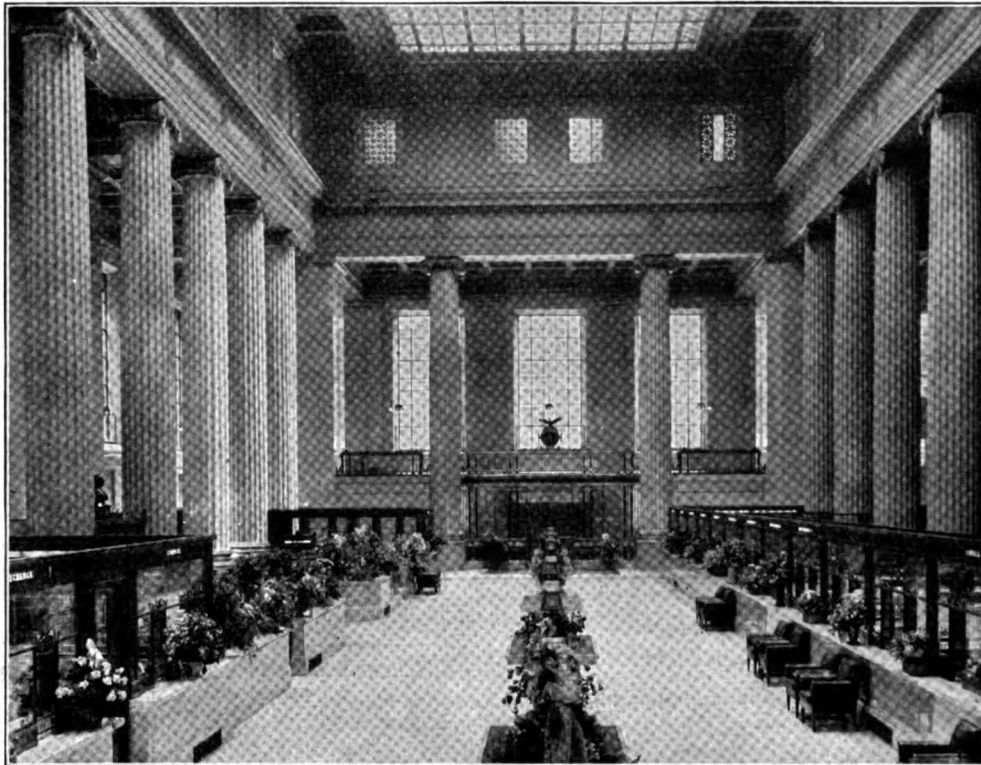
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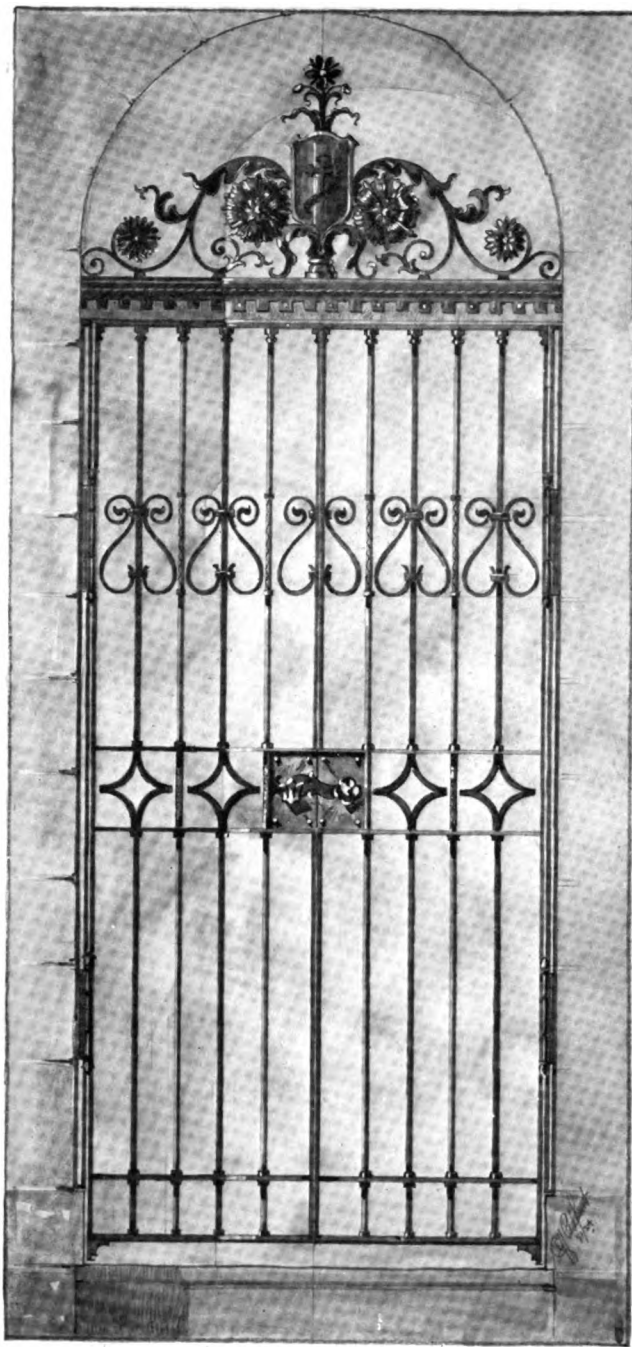


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*G&G Model E electrically operated hoist in use at R. H. Macy Co.'s new warehouse, New York City.*  
*Robert D. Kohn, Architect.*

## Remove Ashes **ELECTRICALLY** with a G&G Telescopic Hoist

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G&G electrically operated hoists are made in two models—with and without overhead crane. The overhead crane model should always be used for buildings where ash truck can come up alongside of grade opening. In this way ashes may be dumped directly into truck without rehandling cans at grade level.

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*See Sweet's, pages 2199-2207*

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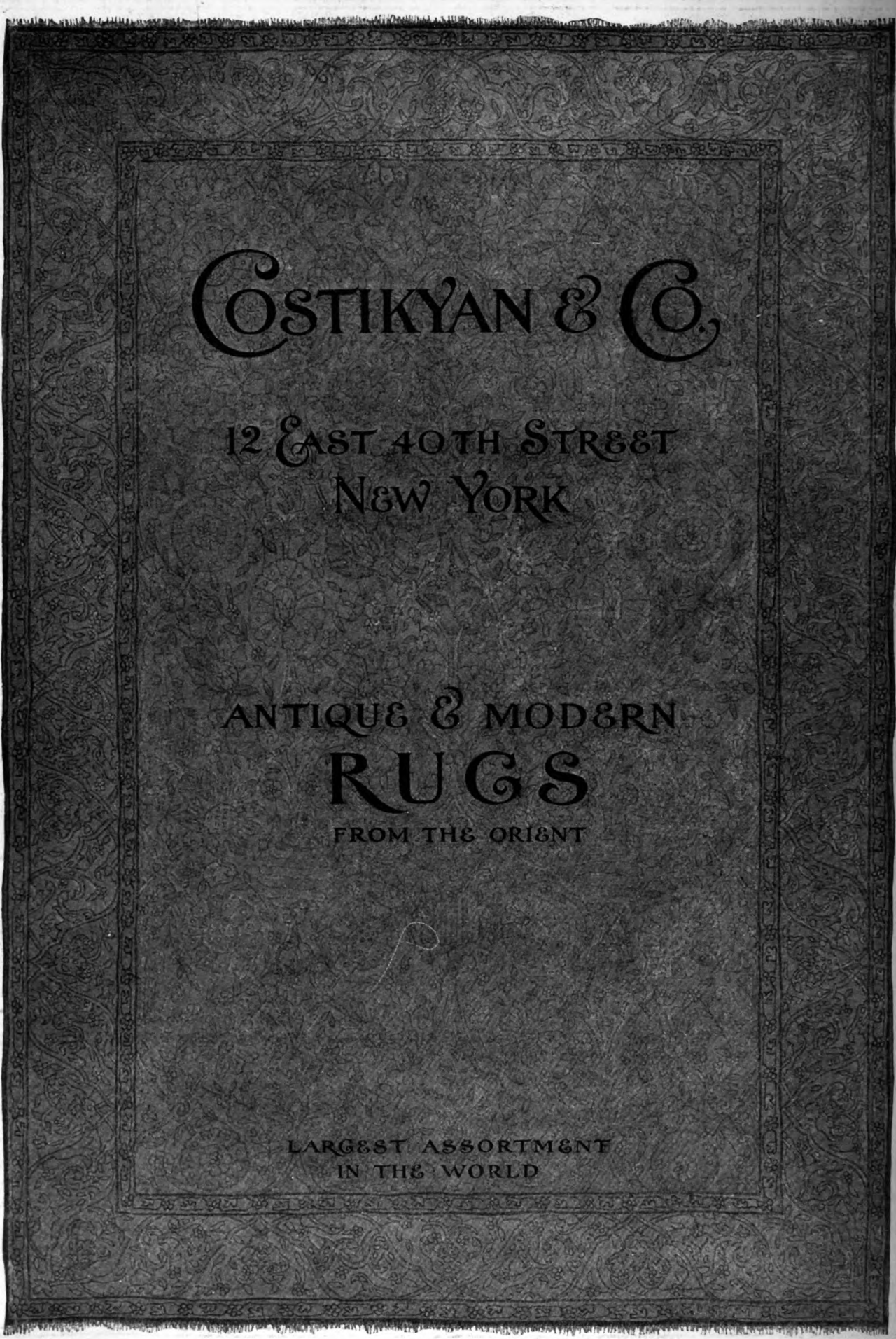
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*Doorway of Residence, Staten Island, N. Y. C. E. Grieshaber, Architect*

WHAT could be more inviting than the chaste elegance of this entire effect? The Colonial doorway, the beautifully done Flemish Boy and the soft, rich tones of the brick leave nothing to be desired. In "Architectural Details in Brickwork" you will find many

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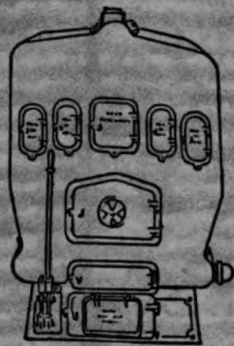
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WHEN I was a boy, we didn't have cars to go scooting around the country, "seeing the girls." It was buggies then. Buggies and horses. Dad had a good sturdy work horse named Jerry who was a whale for load hauling. Once when Dolly, our so-called "carriage" horse was lame, I put the nickel-plated buggy harness on old Jerry and tied a red ribbon on his foretop with the idea of calling on Miss Lona Otis. Dad dropped down to the barn when I was hitching him up and remarked, "Well, lad, Jerry is Jerry, isn't he? You can't make a buggy horse out of a work horse by dolling him up in nickel-plated harness."

To my notion it's the same way with boilers. Putting on nickel-plated trimmings and dolling them all up don't make them heat a bit better. *It only makes them cost more.*

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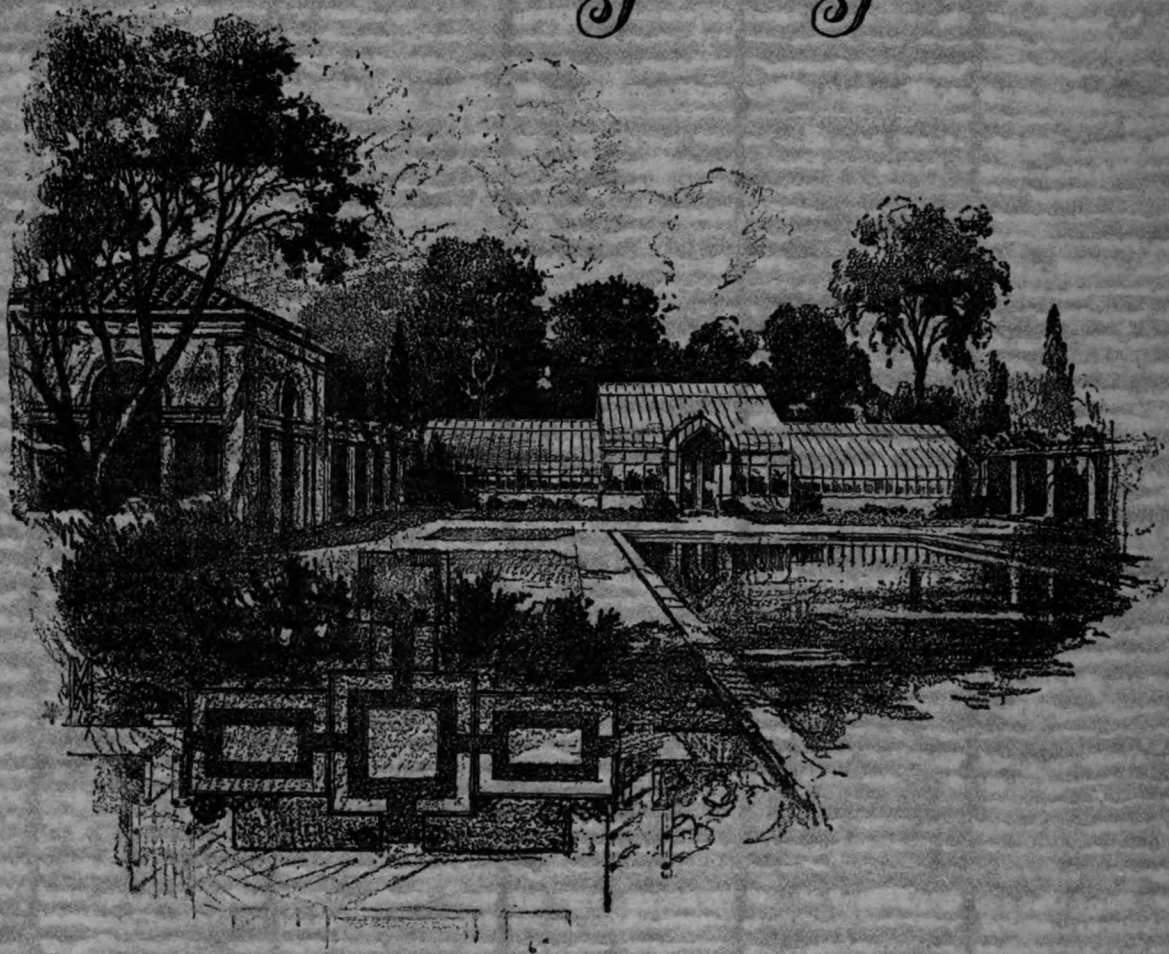
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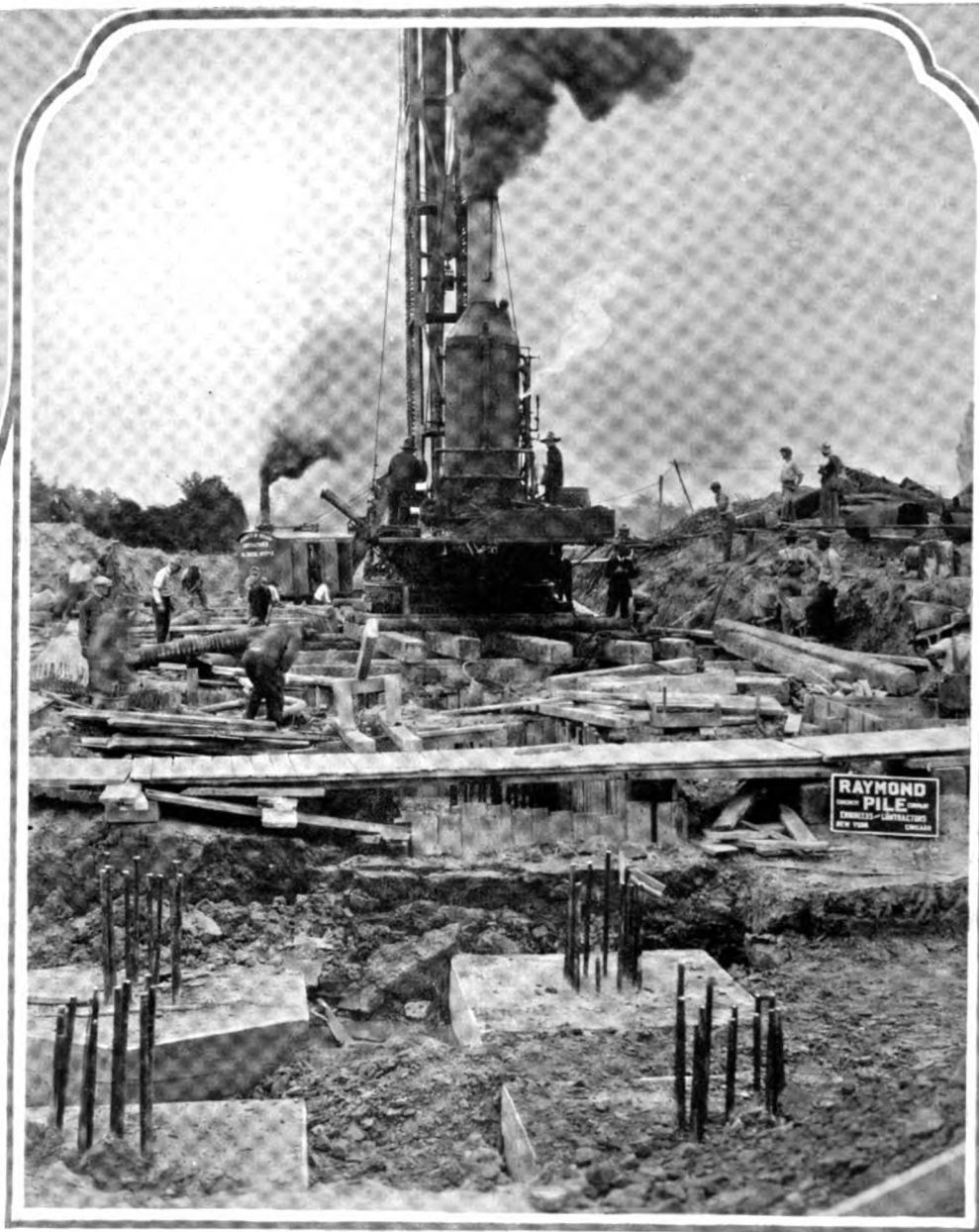
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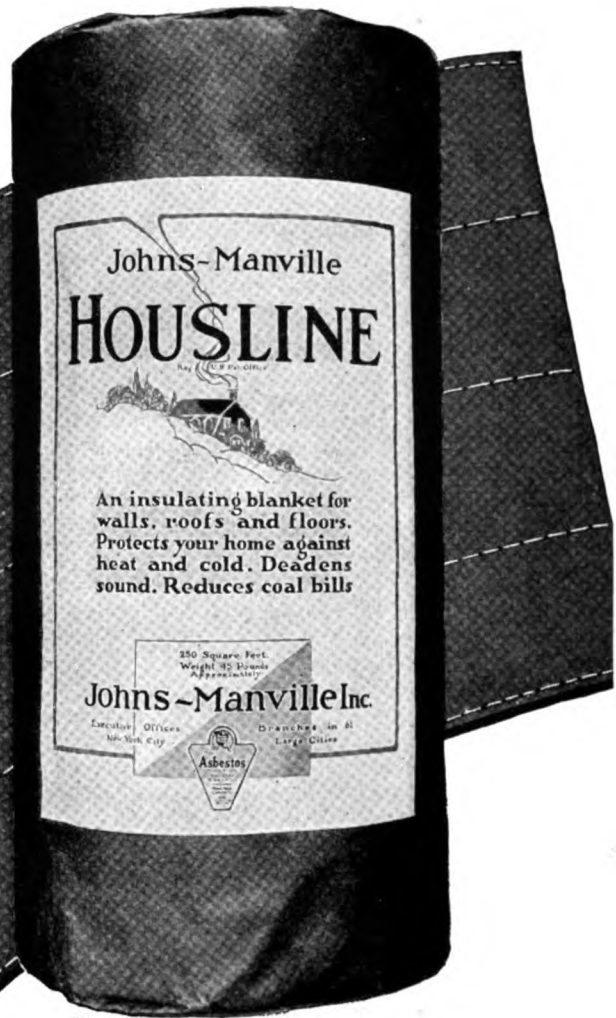
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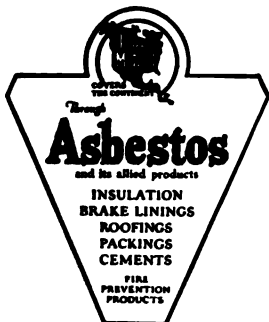
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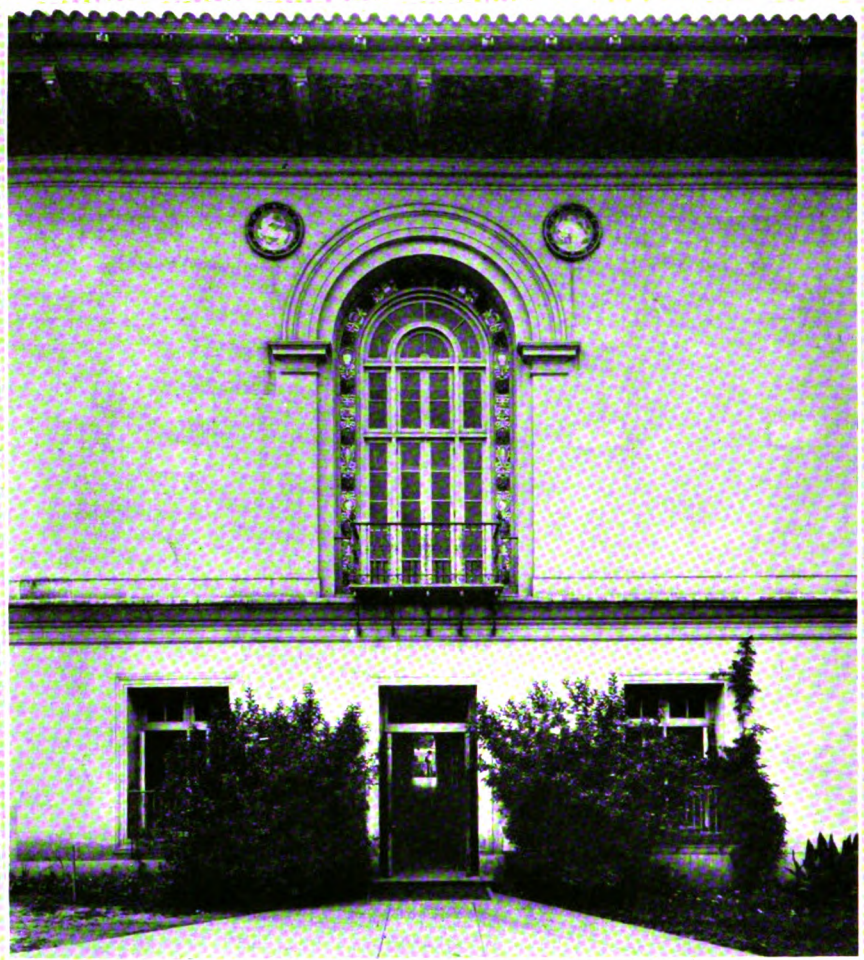
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Details of Facade, Library, University of Texas, Austin. Cass Gilbert, Architect.  
Terra Cotta frieze, rondels and architraves mainly in blue, yellow and white glazes  
with buff limestone walls. Cornice wood.

## COLOR IN ARCHITECTURE

Color as an element in design is receiving widely increasing recognition as an essential in the future development of architecture.

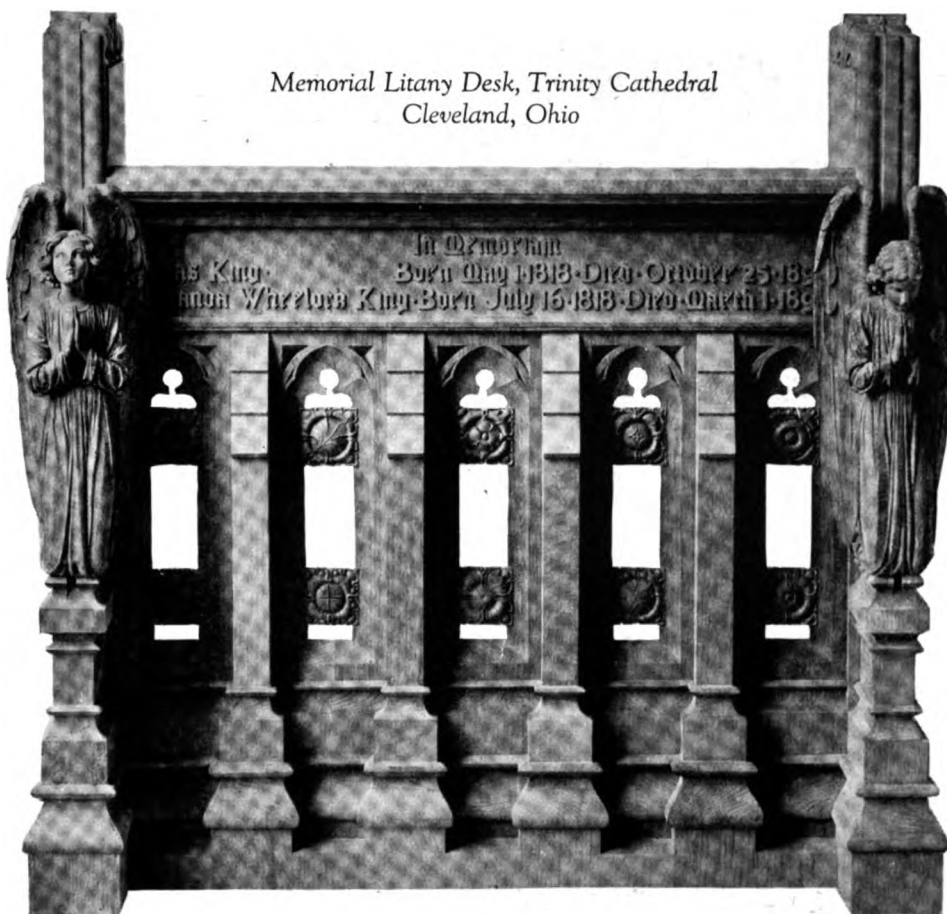
Early in October the National Terra Cotta Society will issue a revised and enlarged work on this subject featuring many fine instances of recently completed buildings with many suggestive color plates for the treatment of the facade in polychrome and examples of early Italian work in color.

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*Masonic Temple, Detroit, Michigan*

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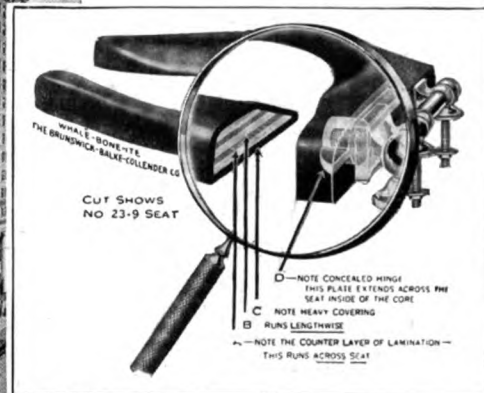
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ONCE upon a time not so very long ago, Jack and Mrs. Jack planned a cozy house high upon a hill—the kind we all hope to have some sunny day.

They talked things over well—joyously discussed their future home into the wee sma' hours. One day they proudly viewed the finished plans. They were good plans for a good home—what one expects and gets from a good architect.

And so, the work began. Day by day the house arose in all its beauty—nearer and nearer came the completion of their happiness. At last they stood on the hill and viewed their "little house o' dreams"—created.



\* \* \*

They had dug deep in the ground and deep in their pockets for a good foundation. They had raised an extra loan to raise a good roof. They had hotly insisted on having a good heating plant. And plumbing? "Of course we want good plumbing" was their answer.

And then one day, they came to the last thing on the list, and being last they thought it least—the hardware. They thought "we'll save on the hardware—it's not so important." To the admonitions of their architect they answered "No". To the experience of their contractor they lightly snapped a finger.

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The doors were hung with two light hinges. They deserved three sturdy good ones. After awhile, the doors began to sag and squeak and stick—a daily irritation.

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simply didn't work without a fuss. The key would stick. The knobs came loose and, horror of horrors, the bright brass passed away. Rust and worn spots took its place.

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Those lovely casement windows that stick—the tall and gracious French doors that sag—the cabinet doors that keep forever slyly opening—all so beautifully designed, yet a daily disappointment and aggravation because of hardware on which Jack and wife decided "to save a bit."

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When you come to the last, let it not be least in their "house o' dreams". If it is to be a good building, it deserves good hardware—Corbin—nothing less.

Our interesting booklet "Good Buildings Deserve Good Hardware" should be read by every client who is building or thinking of it.

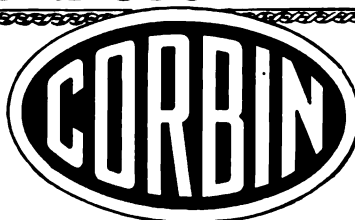


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( See Plates cXLIII and cXLIV )



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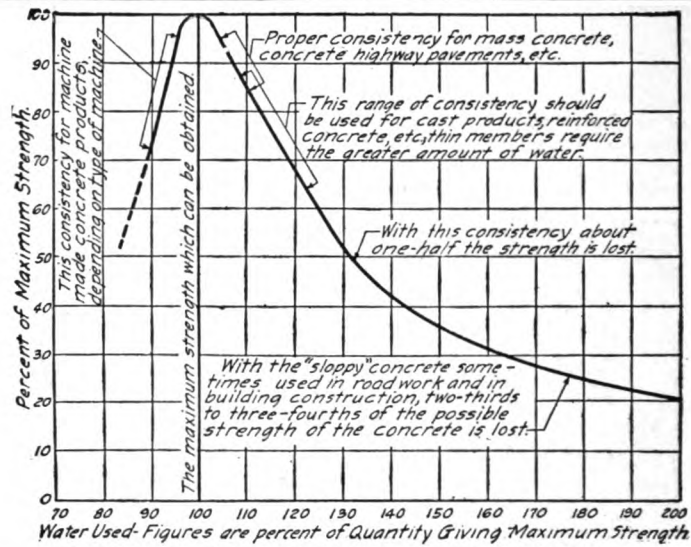
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**Effect of Quantity of Mixing Water on the Compressive Strength of Concrete**  
 NOTE: In general construction, the maximum strength can rarely be obtained, but it is possible to obtain 70 to 90 per cent of the maximum strength without additional expense by restricting the quantity of mixing water.

Observe this curve closely. It shows impressively the effect of the quantity of mixing water on the strength of concrete.

It is now known that excess mixing water, not only weakens concrete, but that it is actually wasteful of cement. One pint of water more than necessary in a one-bag batch decreases the strength and resistance to wear as much as though two or three pounds of cement were left out.

Here is a fact, which if brought home to the superintendent and the foreman, can be of great practical value in raising quality on the job.

Wouldn't you like to have, right at hand for quick reference, a practical manual which tells how the quantity of mixing water can be closely controlled, so as to give concrete greater strength without using any more cement?

Then write today for our free booklet, "Concrete Data for Engineers and Architects." We will be glad to send you extra copies for superintendents and foremen.

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## An enduring Viskalt Roof for this new Masonic Temple

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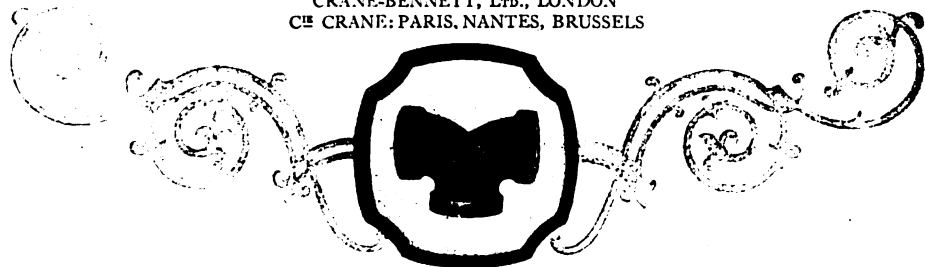
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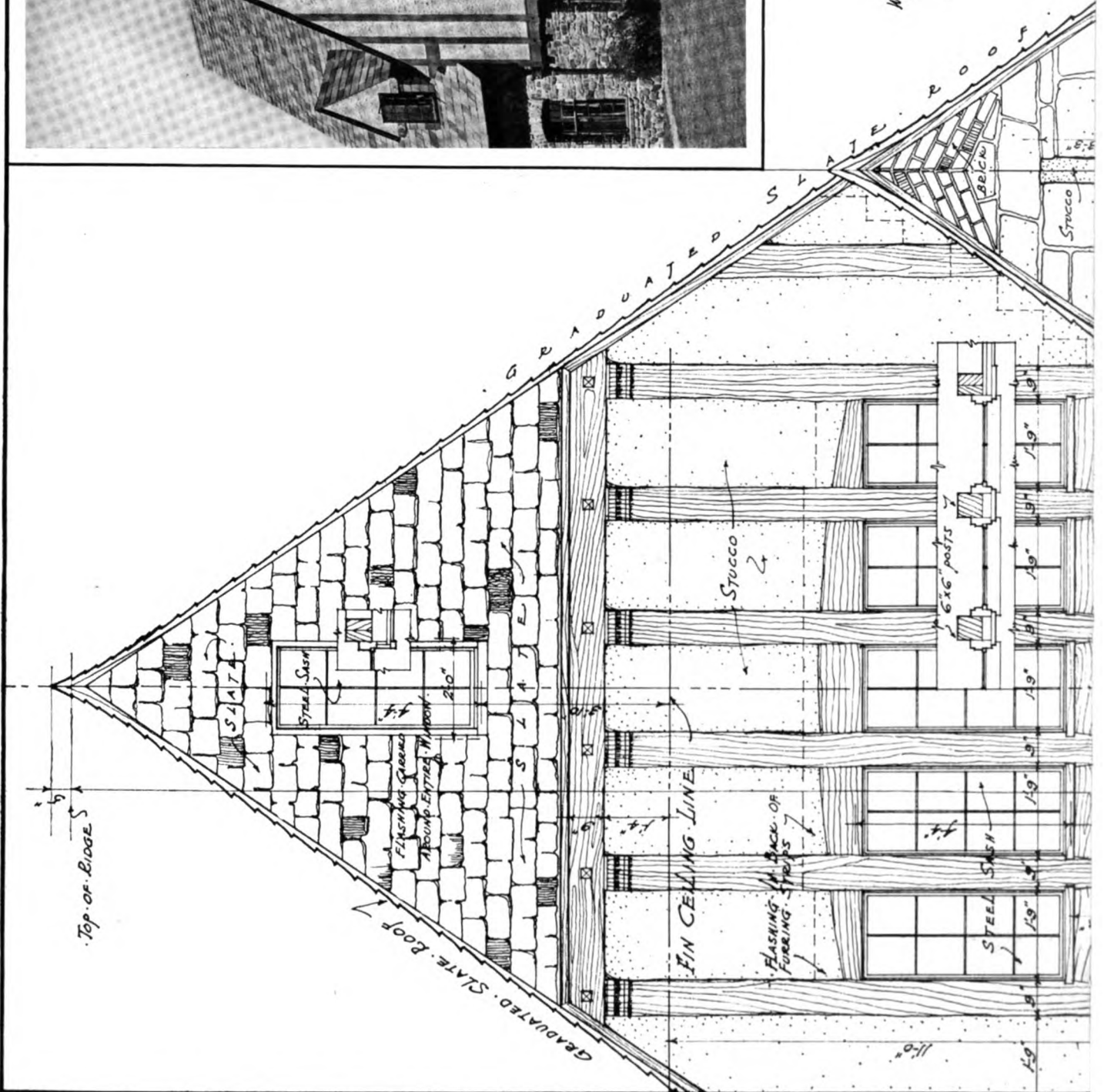
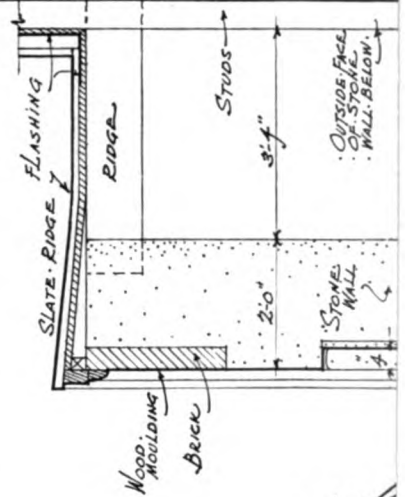
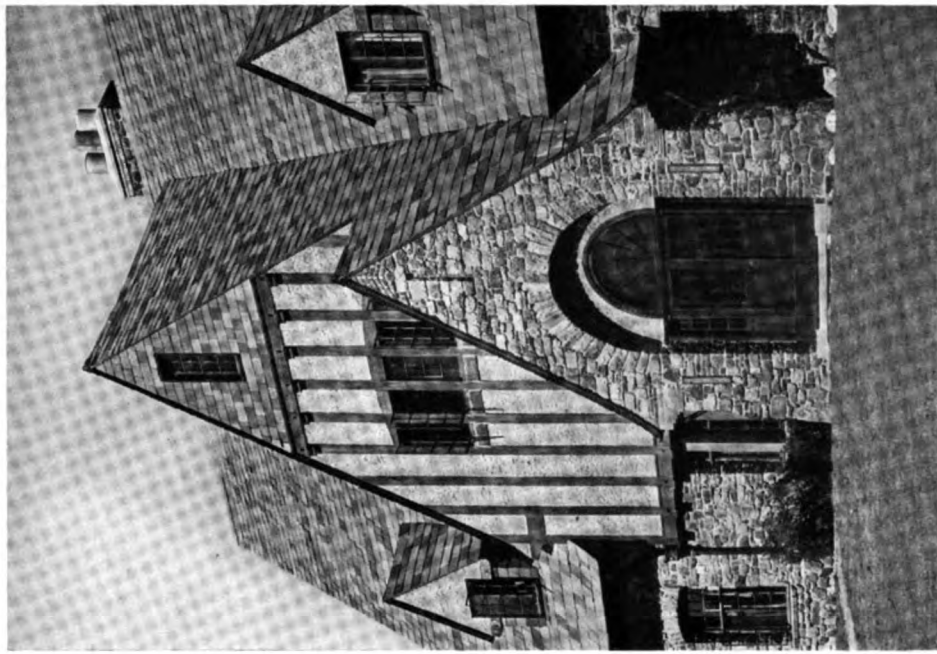
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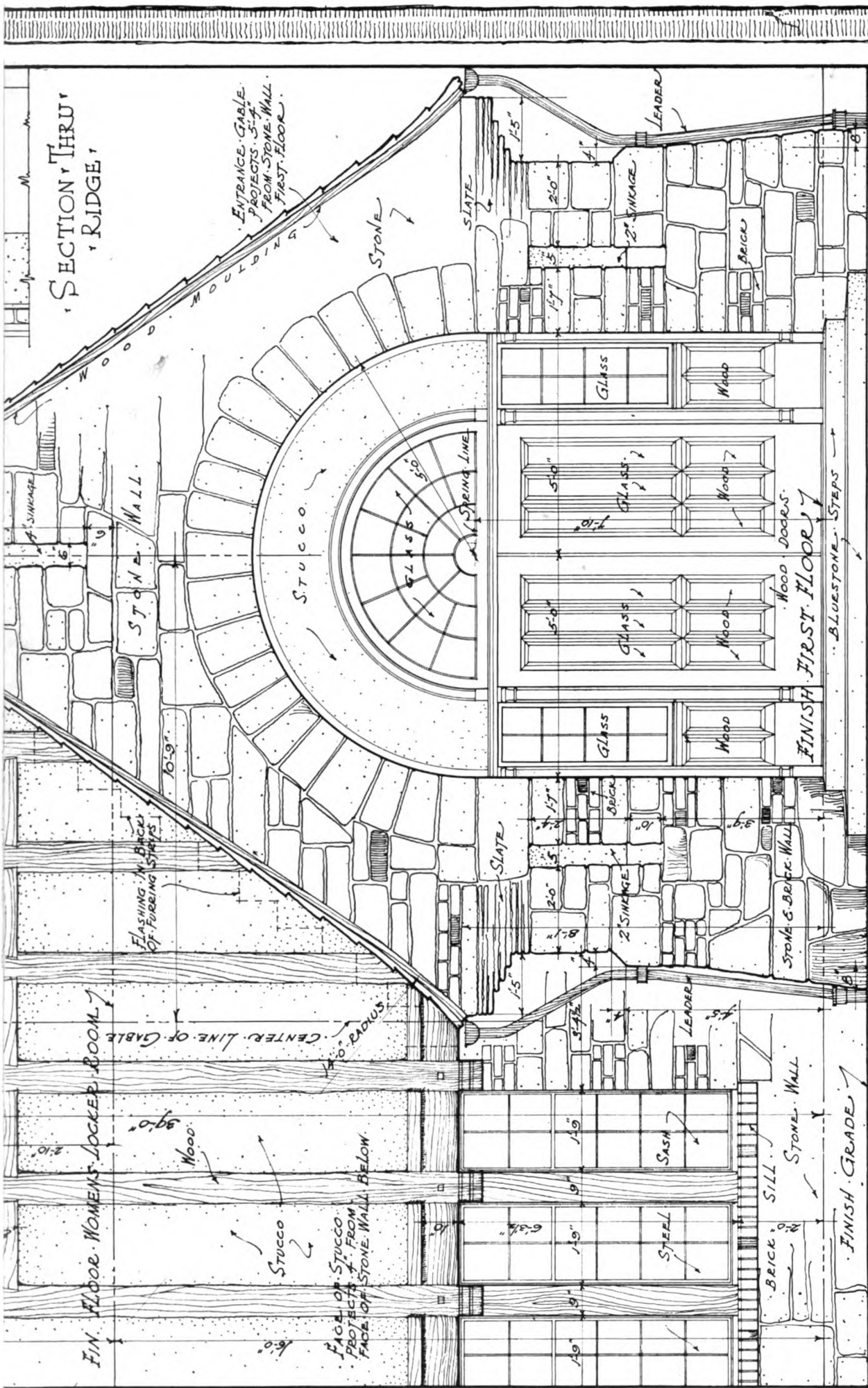
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*Crane double branch elbow*

# "THE ARCHITECT" DETAIL SERIES





SCALE  
 3/8" = 1'-0"  
 ONE INCH EQUALS THREE FEET

GABLE AND ENTRANCE TREATMENT

Detail No. 10  
 THE NORTH JERSEY COUNTRY CLUB  
 PATERSON, N. J.  
 C. C. WENDEHACK ARCHITECT, N.Y.C.  
 September 1924  
 Walter Ingham



Volume II                      SEPTEMBER, 1924                      Number 6

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain not less than twenty plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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## *The Selection of Our Illustrations*

IT SEEMS PROPER, now that THE ARCHITECT has taken its first strides, in which it has been splendidly supported by the architectural brotherhood, to speak in some detail of the qualities which govern our selection for publication of illustrative material. We have hitherto been a little vague on this important subject, our first thought having been to secure as much material as possible from which to select that which, in our opinion, was the most meritorious. Out of this process of selection have emerged certain general principles which make it possible, at this time, to formulate a brief specification, so to speak, which will be of interest to the profession. These principles may be summarized under three headings: EXCELLENCE OF GENERAL DESIGN, SPECIAL INTEREST, and TIMELINESS. Let us consider them seriatim.

First, then, is "Excellence of General Design," which is a *sine qua non*. It is possible to conceive of a building which might possess the two last-named desiderata without including the first and most important. Frankly, this unfits it for our use. The designing of a complete and harmonious whole, the composing of detail, fenestration, and ornament in a pleasing relation to the mass of the building involved, this is the architectural problem in its

largest aspect. Success or failure in this regard, measured by the highest standards of merit which we can call to our assistance, must be our first consideration.

Second, let us try to explain what we mean by Special Interest. This may be looked at from two different angles, which might be called the architectural and the human, not that we mean to imply an unhuman quality to our professional brethren. The special interest we have in mind may be found in such architectural subdivisions as the details of the design itself, the use of the materials, their combination, or in any one of the many touches which express the personality of the man behind the pencil. On what we have called the human side we may classify such features as a novel building program for a new and interesting type of building or an original evolution from what has gone before. The modern church combined with a towering office building is a case of this kind in which a blending of the spiritual element so necessary in church architecture with the utilitarian demands of business cannot fail to produce a new and stimulating architecture.

Third, as to Timeliness, we shall, so far as we are able, keep our subscribers in touch with the current work in all parts of our own country.

Again we say it is only by rigid adherence to a principle which excludes mediocrity, which is not satisfied with "pretty good," but which aims always for the excellent, that we can justify our being.

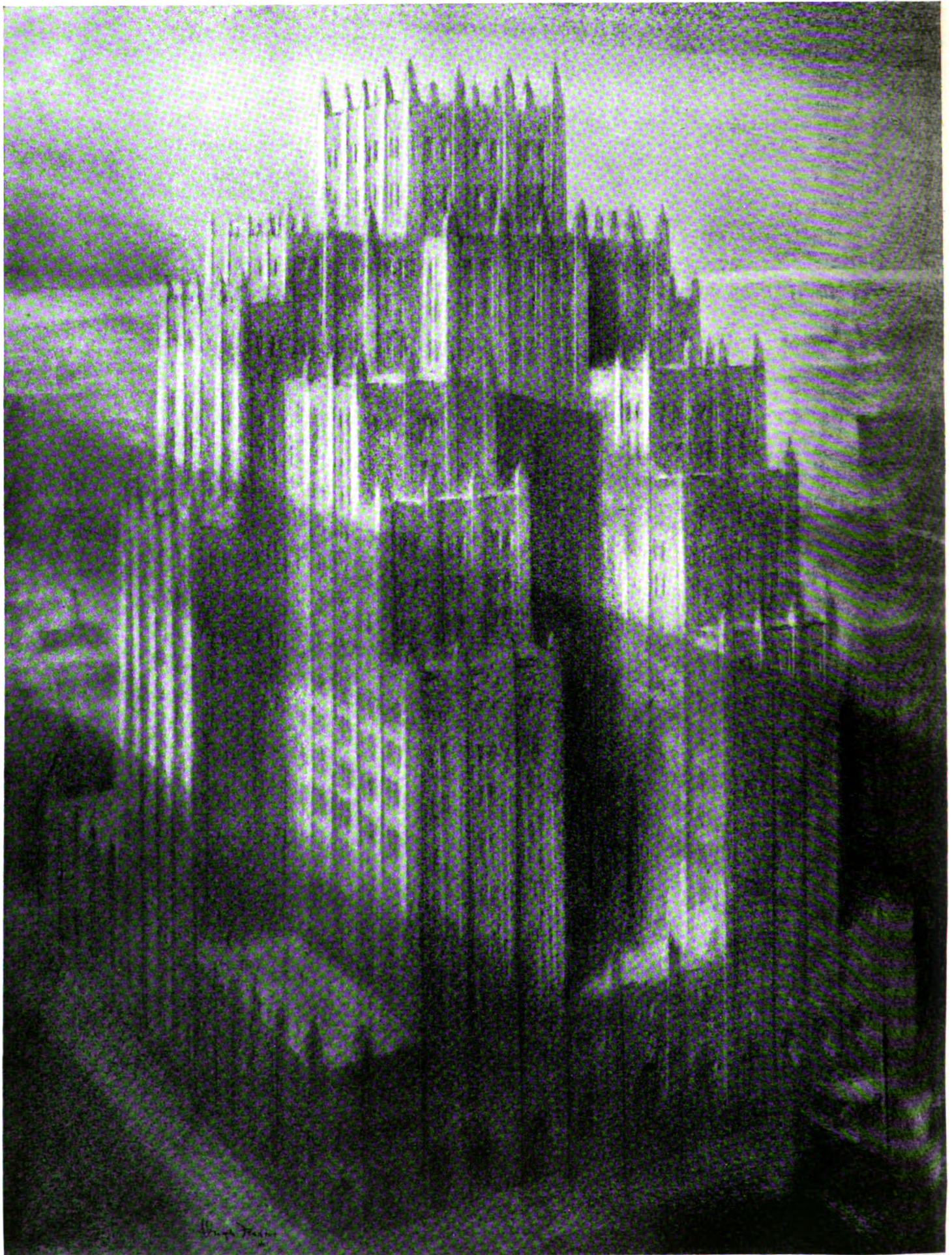
## *II. An Architect's Letters to His Son*

*By* GEORGE S. CHAPPELL

THE RESPONSE elicited by the publication, in a previous issue, of several of the letters written by my grandfather Ezra to his son Caleb, has been such as to encourage me to add a few more of the series from the considerable packet in my possession. Caleb, it will be recalled, had just begun his professional career as an architect in the city of New York. My grandfather had himself practised the profession in his earlier years, and, while not making it his life-work, had pursued it sufficiently far to enable him to impart much sound advice to the younger man. The letters were written from the old man's ancestral home in the township of Waterford, Conn. And so, without further preamble, to the next letter, dated Waterford, Conn., July 18, 1877.

"My dear Caleb,

"Your letter of the 14th instant is before me and I thank you for it. It is good to know that, in the midst of the perplexities and distractions of your



Hugh Ferriss, *Del.*

Muran, Russell & Crowell, St. Louis, *Architects*

Final Study in Mass, Southwestern Bell Telephone Building, St. Louis

new vocation, you find time to think of those at home, to whom your welfare will always be of first interest. My own father handed down to me the principle that the Family was the most important unit in Society. Keep that sound and united and you will preserve the Nation of which it is a part. I will, therefore, answer your family questions first before discussing the sundry business problems you set before me.

“Juba [grandfather’s colored man] is now recovered of his illness, due to over-eating in honor of the signing of the Declaration of Independence. He goes about his work as usual, which is slothfully, but Hannah rates him without ceasing, and so we manage.

“Spot caught a skunk in the wall back of the corn-crib and has been unapproachable since. He seems to realize his ignominy, for he sits apart and howls dismally.

“Your Aunt Sarah has returned to Winsted. Had she stayed another week I am confident she would have spent the rest of her life under my roof, for she was fast taking root. She is welcome in case of need, but she would bring in much clamor, for you may remember that her husband was a sea-captain, and, in his years of absence, it was necessary for her to run things with a high hand, which is still her way. So I bade her farewell with a good grace, driving with her as far as New London, where she took the steam-train to Bridgeport. That is the home news.

“Now, as to the important matter which you lay before me, of your relations with your client Mr. Ely. Knowing this to be your first commission of any magnitude, and fully aware that you came off excellently well in the smaller matter of the book-case for Mrs. Tuttle, I will venture to go into several phases of your relations with considerable thoroughness.

“Could I devise an architectural maxim of two words they would be ‘Boldness and Courtesy,’ Boldness for the confidence it inspires, and Courtesy because it is the oil on the troubled waters. You tell me that you are perturbed at the thought of what Mr. Ely’s estimates may be. You must be bold. If you think that the sum he has set aside, twelve thousand dollars I think you mentioned, will not suffice, you should tell him so. Speak up. Out with it.

“Much architectural suffering is caused by evading the cost issue or treating it as if the architect were personally responsible. This is an error. You do not control the value of a dollar or the cost of a tennenny nail. I cannot help marveling that twelve thousand dollars will not build the man a house when I think that the old bills which I found in my own grandfather’s wallet give the cost of this old house in which I sit at not above five hundred

pounds; but, Lord bless us, that was a matter of a hundred years ago, so, to get back to your Mr. Ely.

“I hope you have not been unwise enough to hint, guess, intimate, or suggest what you think his dwelling may cost. This is the height of folly and invariably breeds trouble. For one right guess you will make nine wrong. Be hermetically sealed on this subject. Refuse to be drawn into estimates other than those of a competent contractor. It is the only way; if you guess high Mr. Ely will become furious at once and perhaps quit you altogether, as you yourself have suggested; if you guess low, on the other hand, you have only postponed the storm, and the last state of that man will be worse than the first.

“The best reason to give for refusing to commit yourself on the subject of cost is that the building trades are in a state of upheaval and that it is consequently impossible to predict what the cost of any material will be. The useful feature of this reason is that it is always true. For many years men have lived in the hope that calm would prevail in the building world. That it will some day is one of the great illusions which the Lord puts into the hearts of men in order to make them wish to continue to live.

“Do not mistake Boldness in your stand for Rudeness. I recall a young practitioner who did this. His attitude toward those who employed him was that of ‘Damn your eyes, I am a better man than you are and you know it; otherwise you would not have come to me.’ Though he was an able fellow in many ways, he lost his clients as rapidly as he made them, and finally the supply ceased altogether.

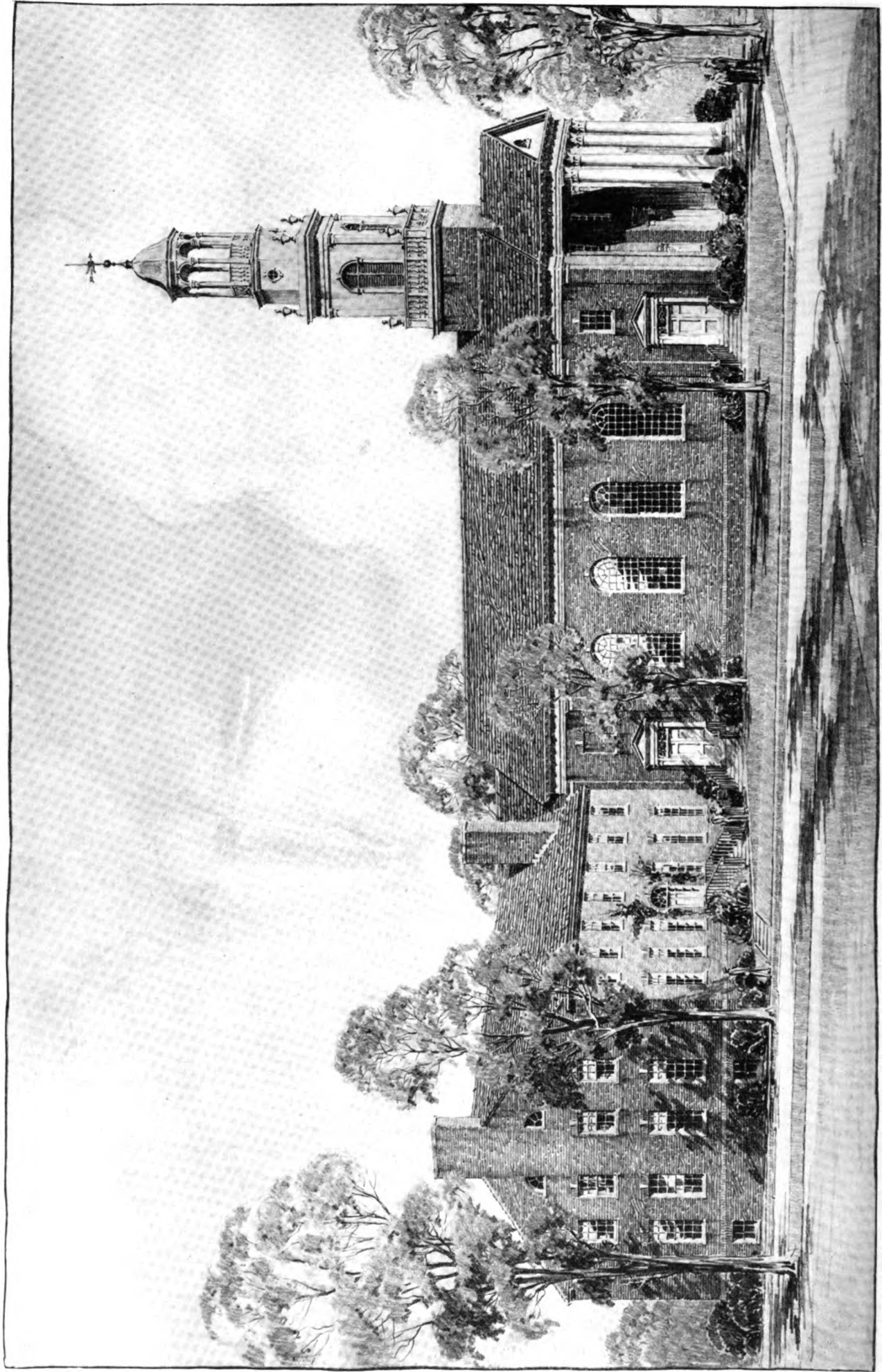
“If a difference of opinion arises with a client you should be willing to meet him a little more than half-way. I have listened to much pother by professional men regarding what they called their ‘artistic integrity,’ when what they really were talking about was their artistic vanity. Your client is spending his money, not yours; he is going to live in his house, not you; your duty is to help him to spend his money as wisely as possible. If he wishes to incorporate into his dwelling something which you deem foolish, say one of those modern machines for lifting a person bodily from one floor to another, you should argue against it. If he insists, accede and make it as unobtrusive as possible. So, too, with questions of design. If he is all for one of the curious pagoda roofs which are so much the rage nowadays, though how they are an improvement on our straight, old-fashioned lines I do not see, let the man have one and make it as attractive as possible by means of colored slates and fanciful dormers, of which you will find a useful choice in the hand-book by Crosby which I gave you at leaving.

“Keep in mind the wise remark of Lord Horace



September, 1924

THE ARCHITECT



Schell Lewis, Del.

Final Study, Community Church, Great Neck, L. I.

Frederick L. Ackerman, New York, Architect

Wimpole, an instructor of the great Wren, who says in his 'Conversations,' 'One of the primary functions of the architect is that of reconciling and harmonizing the bad taste of others.'

"This letter, my dear son, has run over-long and has been, I fear, far too serious. In my next I promise to be more practical and less prolix. Juba and Hannah unite in good wishes for Master Caleb, whom they still think of as a small boy lost in the wilds of a great city, and so, I confess, do I at times. But I have every confidence in you.

"Your affectionate Father."

Grandfather Ezra was as good as his word, and in the next letter, dated July 26, I found numerous items of practical advice, succinctly stated. The epistle was quite unlike its predecessor, showing that the old man had written it in a mood of definite dryness, a quality which he seemed to put on at times as an armor against the slings and arrows of fortune. He wastes no time in philosophical discussion, but goes straight to the matters at hand, as follows:

"My Dear Son,

"Revolving the subjects which my last letter omitted, I have drawn up the following abstract, endeavoring to make it concise and instructive.

"1. PRACTICAL GUIDES. In your relations with Mr. Ely note the subjoined paragraphs.

"a. In joint consultations with Mr. and Mrs. Ely pay most attention to her, but address all business communications to him.

"b. If you wish to introduce a modification in their plans, try to make it appear that it was she who suggested it. You may say, with a certain animation, 'This is Mrs. Ely's idea, and I like it immensely.' She will be glad to have the credit and your statement will be fundamentally true, though she may have suggested the change only by advocating the opposite.

"c. Ask Mr. Ely if he is connected with the Elys of Lyme, Conn. They are estimable people and related to you, your great-aunt Abigail being an Ely by her second marriage. If your clients are related, they will at once recognize a respectable kinship; if not, they will doubtless respect you all the more.

"2. SPECIFICATIONS. You say that you find it difficult to secure a modern set of specifications. Do not try. It is an impossible quest. All specifications refer to a previous set from which they have been copied, so that even the latest is burdened with a mass of erroneous and obsolete material not applicable to the conditions of the work in hand. In this

way specifications are much like religions which are handed down from one generation to another, accepted by each with a superstitious belief in their efficacy.

"Somewhere, at some time, there must have been the First Specification from which all others in the world are descended, but its origin is lost in the dim mists of antiquity. Mr. Ely, you say, has selected his builder. This is well, for it relieves you of much responsibility. I should advise you strongly to consult this builder and to follow his suggestions closely in the writing of your specification. He, in turn, will follow it. I am convinced that the only specification a builder will follow is the one he has written himself.

"3. DRESS. I have given much thought to the matter of dress which you mention. It is true that an esthetic garb is often effective, especially with ladies. A becoming smock and a flowing tie have built up many a fine practice in residential work. In the securing of business buildings a severer dress is advisable, while a combination of the romantic and the practical is good for dealing with church and hospital boards, which often include women-folk in their number. A practical way is to keep an artistic costume handy, in some cupboard or other, to be used when the occasion seems to justify it. But do not, on any account, let your hair grow long.

"Hoping these lines will be of use and find you in the best of health, as are all at home, I am, constantly

"Your aff. Father,

"E. C."

As I re-read these faded letters I am frequently amused by the mixture of idealism and worldly wisdom contained therein, engaging qualities both, characteristic of the old New England and surprisingly applicable to the practice of architecture in these modern days.

### *From the Great Middle West*

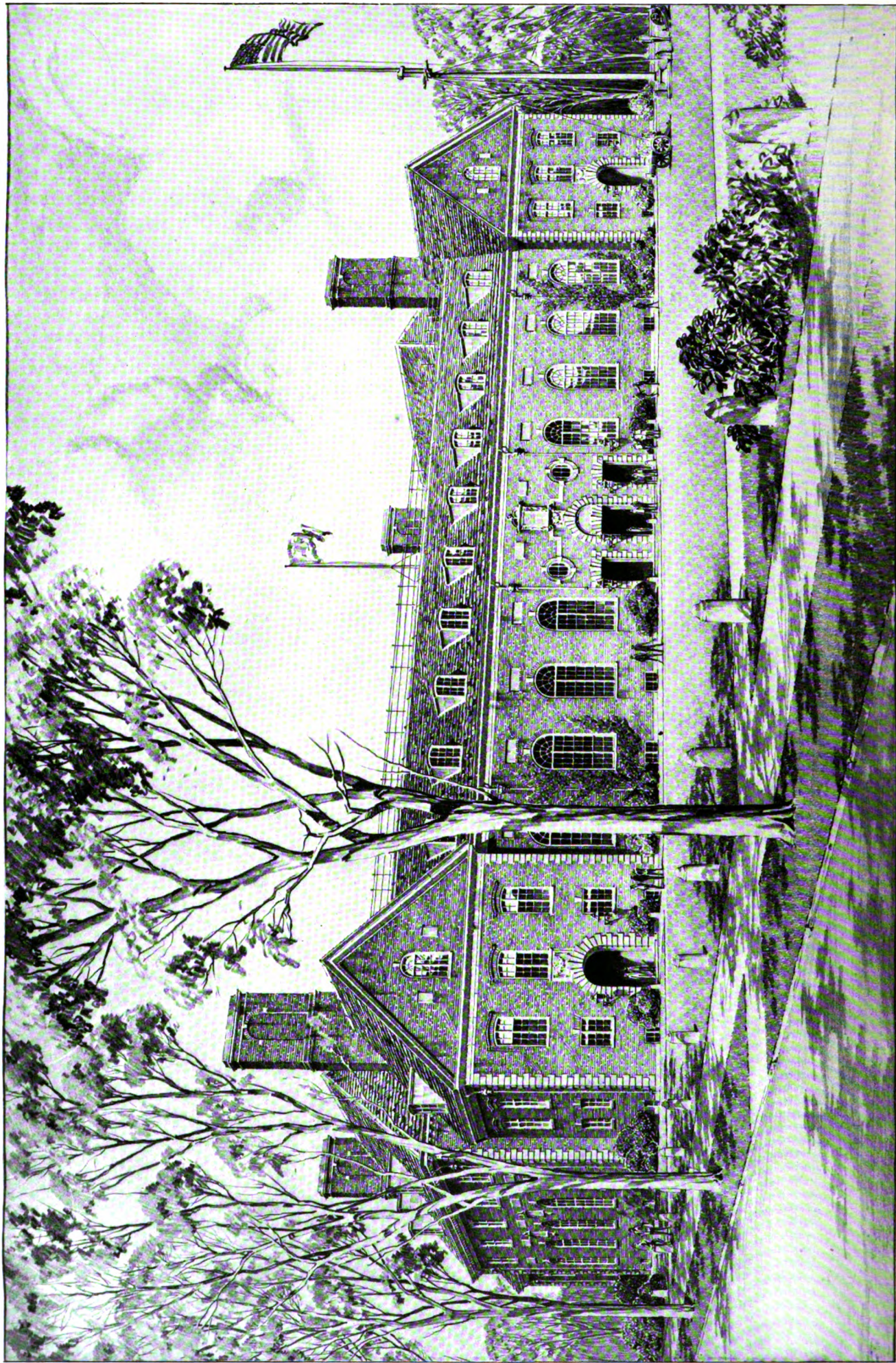
A PLEASING word of appreciation reaches us from a discerning subscriber, who writes:

"Your magazine differs from all others in one very important respect. It refrains from publishing photos, details, and wordy dithyrambs on every old grocery store that goes up."

Thus it appears that there are virtues as well as sins "of omission." The testimony, which cannot fail to encourage the maintenance of the high standard we have set for ourselves, is all the more gratifying, coming, as it does, from Kansas, the center of the great middle west which we are most anxious to worthily illustrate.

September, 1924

THE ARCHITECT



Sehell Lewis, Det.

James M. White, Urbana, Urbana, Charles A. Platt, New York, Associated Architects  
Final Study, Men's Gymnasium, University of Illinois, Urbana, Ill.

## Editorial Comment

### *Old Houses for New*

WE HAD occasion recently to speak of the desirability of preserving as far as possible the architectural monuments of other days, of rescuing them whenever it could be done from the destruction which is incident to civic growth or natural decay. A pleasant instance in which this has been done is that of the fine old Gardiner residence, which has been transported, in toto, from its native habitat in the little village of Rindge, New Hampshire, to a new location on Old Mill Road, Great Neck, Long Island.

The house is a large one and possesses great dignity of design and beauty of detail. It is of the type to which the illustrious name of MacIntyre has been ascribed, and compares without loss of prestige with the best examples of Salem and Portsmouth. To move such an edifice, stick and stone, a matter of three hundred miles would seem a large order, but so simply and logically was it done that the distance might well have been three thousand except for the extra freight bill.

Under the direction of Professor Fiske Kimball, the well known authority on early American architecture, the beautifully carved interior woodwork and exterior trim were carefully removed and boxed, the window-sashes and doors were crated, the old hardware preserved, and the old stair-treads saved and numbered. After the plaster was removed the beams were sorted and catalogued, and we are told that they are in excellent condition and good for another hundred years at least, which, added to their present age of one hundred and thirty-four, will make them truly venerable.

The present owner, Mr. G. A. Richardson, has gracefully opened the house to the public from three to six P.M. for a limited period, proving himself not only an enterprising antiquarian, but also a friend to all who are interested in the noble relics of our architectural past.

### *Our Henry*

NOT TO BE outdone by others, Mr. Henry Ford, referred to by our favorite actor, Mr. Joe Cook, as "the great vibration-expert," has not only purchased unto himself an historic Colonial house, the famous Wayside Inn at Sudbury, Mass., but now proceeds to astonish the natives by adding thereto a veritable collection of old houses, no less than three others having been recently acquired by the same owner. These, it is understood, are to be transported to Sudbury, where they will form a group with the

ancient hostelry. The exact purpose of this collecting on a large scale is something of a mystery. Doubtless Mr. Ford knows what he intends to do, but he is a reticent man. Not all of the local inhabitants care to know. They wish, rather, to ignore the new order which has so completely shattered their traditions. Pride of old ownership seems to have gone by the board. It was our privilege to spend a golden hour in the old inn shortly after it had changed hands. As we feverishly inspected the mellow interior under the careful chaperonage of a spinster caretaker who looked as if she might have been one of the original pieces of furniture, we crudely remarked that we had heard that the place was now the property of the new owner. The fact, indeed, had been widely published in the papers, but all of outraged New England was expressed in the good lady's icy rejoinder, as she drew herself up and said: "We have received no official information of the fact."

### *The Curly Maple Complex*

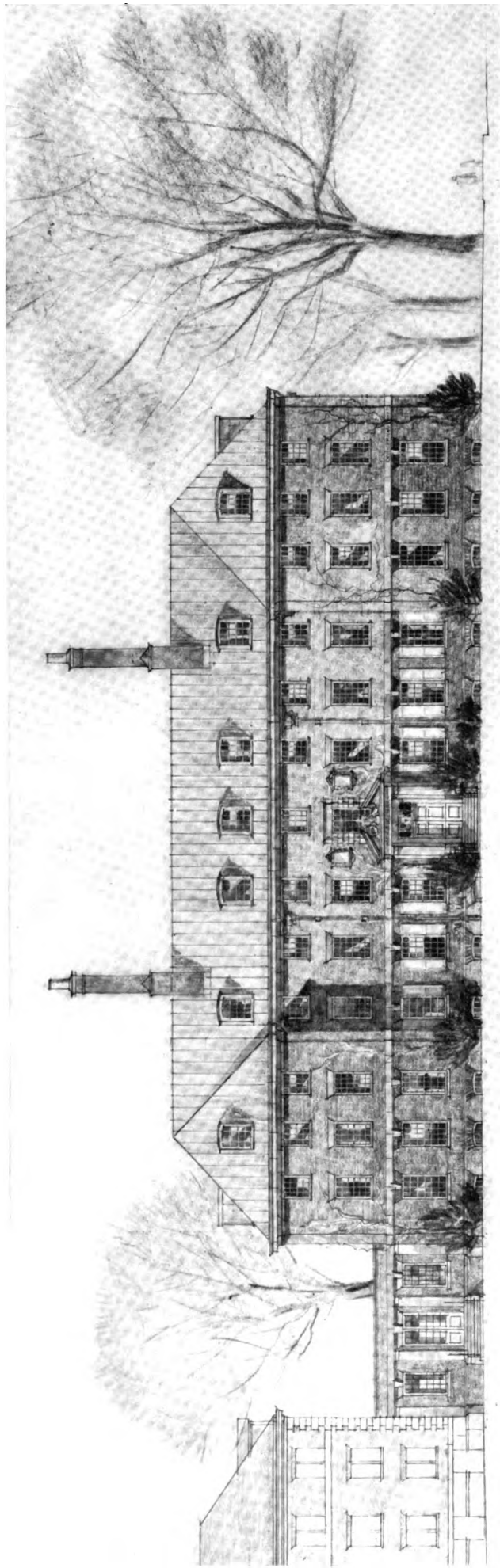
WE HAVE remarked before that this is the open season for antiques. The craze grows more violent instead of abating. New shops for the sale of old wares spring up hourly before our eyes. A two weeks' motor trip among the Green and White mountains has left us bewildered and a bit doubtful. Is not this mad chase after the early American in danger of being overdone? Are we seized by a maple-madness? For it is maple that is the coveted material, maple and the even more humble pine.

Though we are second to none in our admiration for these naïve creations, a perusal of many periodicals given over to the furnishing of our homes leads us to suspect that a fine discrimination in the settings in which the old high-boys and four-posters find themselves is frequently lacking.

According to our way of thinking, this early furniture demands the simplest sort of architecture to surround it. When it is used in rooms of the 1780 Georgian period, with elaborate cornices and carved mantels, it seems to us feeble and inadequate. These more opulent interiors cry aloud for the fine old mahogany which is their due, and which seems, unhappily, to have fallen somewhat into disrepute. Chippendale, Sheraton, the Adam Brothers, and Duncan Phyffe were great cabinet-makers, and all the farm furniture in the world cannot make them less.

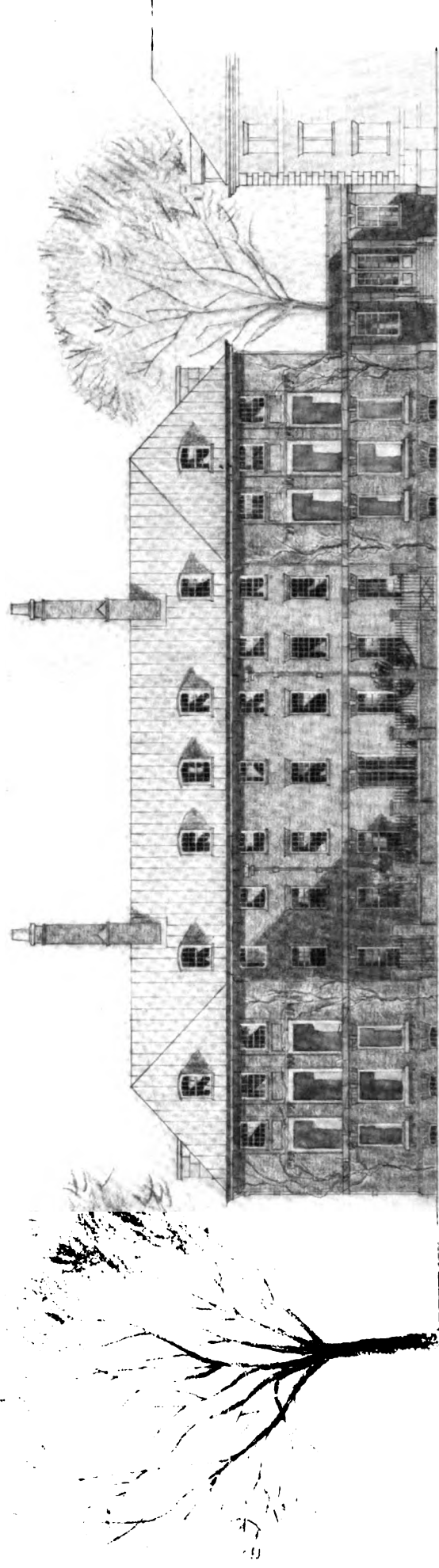
### *Interior Courts*

TIME WAS, well within the memory of a young practitioner, when the term "interior court" was one of



*New Building North Elevation*

Geo. T. Goulstone, Del.



*New Building South Elevation  
Scale 1/4" = 1'-0"*

Henry A. Cook, Del.

*Section - West Building*

James M. White, Urhann, Charles A. Platt, New York, Associated Architects

reproach, conjuring up a dank and dismal grotto of which the only ornaments were a grimy dust-plot and a row of dejected garments pendant from a clothes-line. No tendency of modern architecture is more to be applauded than that which has made these caverns largely a thing of the past.

The change has been gradual but continuous, so that to-day it no longer overwhelms one to catch a glimpse of green trees and plashing fountains where once the week's wash ruled supreme. People are beginning to realize that in facing their city dwellings on the street they faced them the wrong way, opening their intimate sitting- and sleeping-rooms to the din and dust of the passing traffic. Turnabout is fair play, and our architects are taking advantage of it.

The second step in this cheerful metamorphosis was the coöperative action of adjoining property owners in tearing down the prison walls of their back-yards, thus creating sizable oases in the city desert. We were recently invited to lunch with the pastor of a New York parish whose church is on West Eleventh Street, New York City. "Come on down," he said; "I want you to see what I have been doing." We went, anticipating the inspection of a modern Sunday-school with perhaps some of the little ones themselves knitting afghans for the Afghans. An arched entrance in a blank wall gave us no hint of what lay behind it, though it did look romantically like a postern gate. The bell roused an attendant and the sound of foot-steps on flagging approaching from a considerable distance sharpened our sense of the unexpected. When the door swung open we faced a long, arched tunnel running for perhaps sixty feet, where its other end framed a glimpse of fountain and greenery that might have been in the heart of a Florentine villa. But this was only the beginning. As we traversed the echoing passage we were met in the little court by a reception committee consisting of two gorgeous Mongolian pheasants.

It was a splendid moment. From there on we were led by curiosity and the proud birds to other and larger courts, opening at unexpected corners, overlapping irregularly, presenting various and charming compositions wherein trees grew, their branches full of yellow finches who chattered gaily or swung on a branch, beak to beak, as is their pleasant habit. And this was what our host had done. How proud he was of it as he showed us around, pointing out a fine old Italian well-head here, a Persian tile or bit of old ironwork there. "And this is only the beginning," he said, with a flash of longing in his eye and a vague wave of his hand; "there are a lot more old back-yards over there."

We enthused over our experience with an honored member of the profession, Mr. Guy Lowell, of Boston, and he told us a delightful thing. "I know the place," he said; "and there are a lot more of them, hidden away in odd corners. The regular real-estate maps don't give you any idea of what's in them; you'd think they were filled with cross-hatching, but I looked over the new aerial map of the city, made from photographs taken from a plane, and in that way I spotted about a dozen."

We used to think that bird's-eye views were the lowest form of art, but we have modified that opinion.

### *The Turk in America*

ONE OF THE most interesting visitors to arrive on these shores during the past month is a distinguished Turkish architect whose name is something like Mustapha Kemal, which sounds surprisingly like the advertisement of a popular cigarette. Be that as it may, the gentleman is the duly accredited representative of a Foreign Board, sent here to study the plans of various American Y. M. C. A. buildings. This is a hopeful sign of an amelioration of heart in the Ottoman Empire. It is reasonable to hope that the Turkish versions of our hospitable institutions will include a large rest-room for tired Armenians weary after their long runs during the hunting season.

### *The Summer House*

BY THE TITLE above this paragraph we do not mean the fragile constructions of lattice and vine which adorn our gardens, but the house which is built for summer use only, to stand all winter, heatless and uncared for. There are thousands of these on our shores and in our mountains, and their seasonal character presents definite problems for the architect. The main trouble with which the summer householder has to contend is that of dampness induced not so much that the area of his house is unexcavated, as to the condensation which takes place when the outside temperature rises and the walls within remain cool. Entering such a dwelling during the days of a January thaw, it is possible to sweep the drops of moisture to the floor with a resounding splash. This plays havoc with a plastered or papered wall, resulting in mildew and rapid deterioration.

The most practical type of construction for the summer cottage appears to be the all-wood type, which rapidly adapts itself to changes of temperature, and which, especially when painted, shows the minimum of ill effects from the drying-out process to which it is so often subjected.

Open stud-construction, even when the framing members are mill-finished and carefully spaced, is never

very artistically successful, owing to the broken wall-surface which results. A quieter and more harmonious interior is obtained by sheathing the side walls of the principal rooms with tongue-and-grooved barn-boards. Cracks will show slightly, but doubtless assist in ventilation of the inner air.

Against these practical advantages we have to accept the absolute lack of sound-proofing. These lightly built affairs are as resonant as the well known sea-shell which will whisper the sound of the waves, though carried to the center of the Arizona desert. A dwelling of this sort inspired an architectural poet to pen the following lines:

Our summer cottage, by the sea, with climbing roses wreathed,  
Is built as lightly as can be, of studding, thinly sheathed.  
Its frail partitions are so thin, the slightest whispered word,  
The scratching match, or dropping pin, by one and all are heard.  
At dawn the cook's descending tread shakes all the second floor;  
And when, at night, she's gone to bed, we hear her whiffling snore;  
We know, too, how a guest behaves, by listening at his wall,  
Just when he rises, bathes, and shaves, or if he bathes at all!

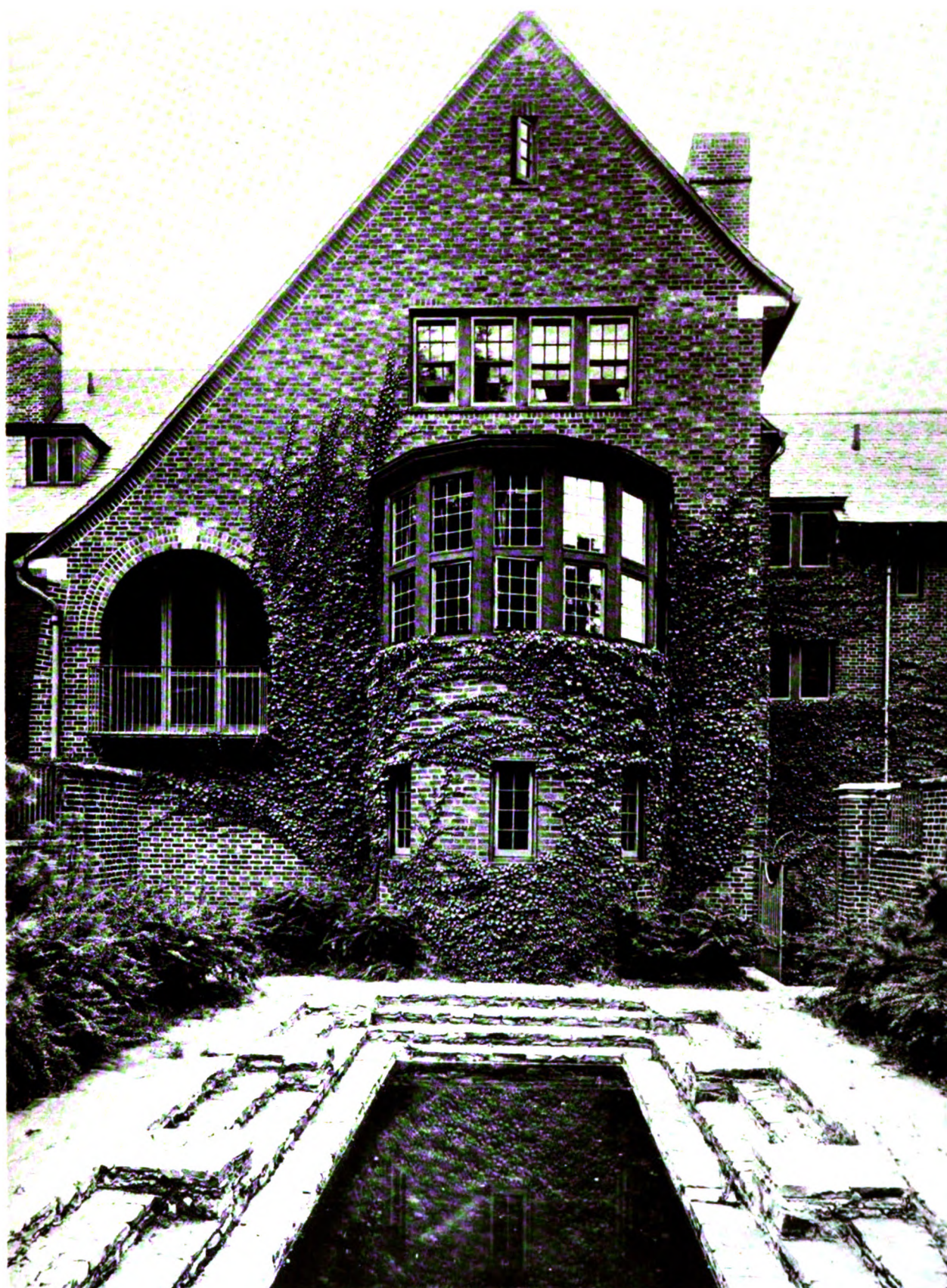
### Maps

THE DECORATIVE value of old maps has long been recognized, and they are an important part of the interior scheme of many clubs and private homes. Good ones, however, are hard to find and expensive when located. The most valuable American map is that devised by the redoubtable Captain John Smith, of the Virginia Colony. Copies of this are almost as

rare as specimens of Dr. Traprock's famous Fatuliva bird which lays its square egg to its strange cry of mingled joy and pain. It has remained for the ingenuity of a well known firm of American architects to evolve maps decorated in the ancient manner with tiny elevations of houses, churches, beasts, and aboriginals, the whole being adorned with an elaborate decorative title and frequent notes regarding the character of the country represented and its inhabitants. This is accomplished by securing the government survey maps of the particular section desired and mounting them on stiff compo-board. The sections vary slightly in color, so that it is then necessary to stipple them with an atomizer containing whatever shade of color may best suit the scheme of decoration, a tan, perhaps, for the land portion and a pure blue for the sea, if any. The land contours are then made more decoratively precise by the simple process of outlining them with India ink. The map is now ready, as the recipe books say, for the final touch of the artist, who adds the illustrative features before referred to. In the saloon of Mr. Harry Payne Whitney's house-boat, the *Whileaway*, a map of Long Island occupies the position of honor over the fireplace. It was executed in the manner described, and is one of the handsomest and most appropriate decorations which could possibly have been devised.

## PLATES FOR SEPTEMBER

THE "KNOLL," ESTATE, HON. ALANSON B. HOUGHTON, Corning, N. Y. HOWARD GREENLEY, New York, <i>Architect</i>			
Dining-room Wing Overlooking Pool . . . . .	Plate	CXXI	
Exterior of House. (Plan on back) . . . . .	"	CXXII	
Living-room Wing Overlooking West Garden . . . . .	"	CXXIII	
Detail, Entrance to South Garden . . . . .	"	CXXIV	
The Pergola, South Garden . . . . .	"	CXXV	
HADDONFIELD SAFE DEPOSIT & TRUST CO., Haddonfield, N. J. SIMON & SIMON, Philadelphia, <i>Architects</i>			
Exterior . . . . .	Plate	CXXVI	
Detail, Entrance . . . . .	"	CXXVII	
SOUTH SIDE HIGH SCHOOL, Rockville Center, L. I. HUSE TEMPLETON BLANCHARD, New York, <i>Architect</i>			
Exterior. (Plans on back) . . . . .	Plate	CXXVIII	
Detail, Entrance Front . . . . .	"	CXXIX	
Detail, Pavilion . . . . .	"	CXXX	
NORTH JERSEY COUNTRY CLUB, Paterson, N. J. CLIFFORD C. WENDEHACK, New York, <i>Architect</i>			
Exterior. (Plan on back) . . . . .	Plate	CXXXI	
Exterior . . . . .	"	CXXXII	
Detail, Main Entrance . . . . .	"	CXXXIII	
Detail, Dining-room Gable . . . . .	"	CXXXIV	
MASONIC TEMPLE, Detroit, Mich. GEO. D. MASON & Co., Detroit, <i>Architects</i>			
Exterior . . . . .	Plate	CXXXV	
HOUSE, MRS. FAYETTE BAUM, Syracuse, N. Y. DWIGHT JAMES BAUM, New York, <i>Architect</i>			
Exterior. (Plans on back) . . . . .	Plate	CXXXVI	
Detail, Entrance . . . . .	"	CXXXVII	
FIRST PRESBYTERIAN CHURCH, Fayetteville, N. C. HOBART B. UPJOHN, New York, <i>Architect</i>			
Exterior . . . . .	Plate	CXXXVIII	
Detail, Tower . . . . .	"	CXXXIX	
Offices . . . . .	"	CXL	
Sunday-school Building . . . . .	"	CXLI	
HOUSE, MR. BRUCE KEENER, Knoxville, Tenn. BARBER & McMURRY, Knoxville, <i>Architects</i>			
Exterior. (Plans on back) . . . . .	Plate	CXLII	
DEPARTMENT STORE, SAKS & COMPANY, Fifth Avenue and 50th Street, New York STARRETT & VAN VLECK, New York, <i>Architects</i>			
Exterior . . . . .	Plate	CXLIII	
Detail . . . . .	"	CXLIV	
<b>SKETCHES AND DRAWINGS</b>			
DOUBLE-PAGE DETAILS, by Walter McQuade			
Gable and Entrance Treatment, North Jersey Country Club, Paterson, New Jersey. C. C. Wendehack, New York, <i>Architect</i> . . . . .			Page 489
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Women's Residence Hall, University of Illinois, Urbana, Ill. James M. White, Urbana, Charles A. Platt, New York, <i>Associated Architects</i> . . . . .			Page 500

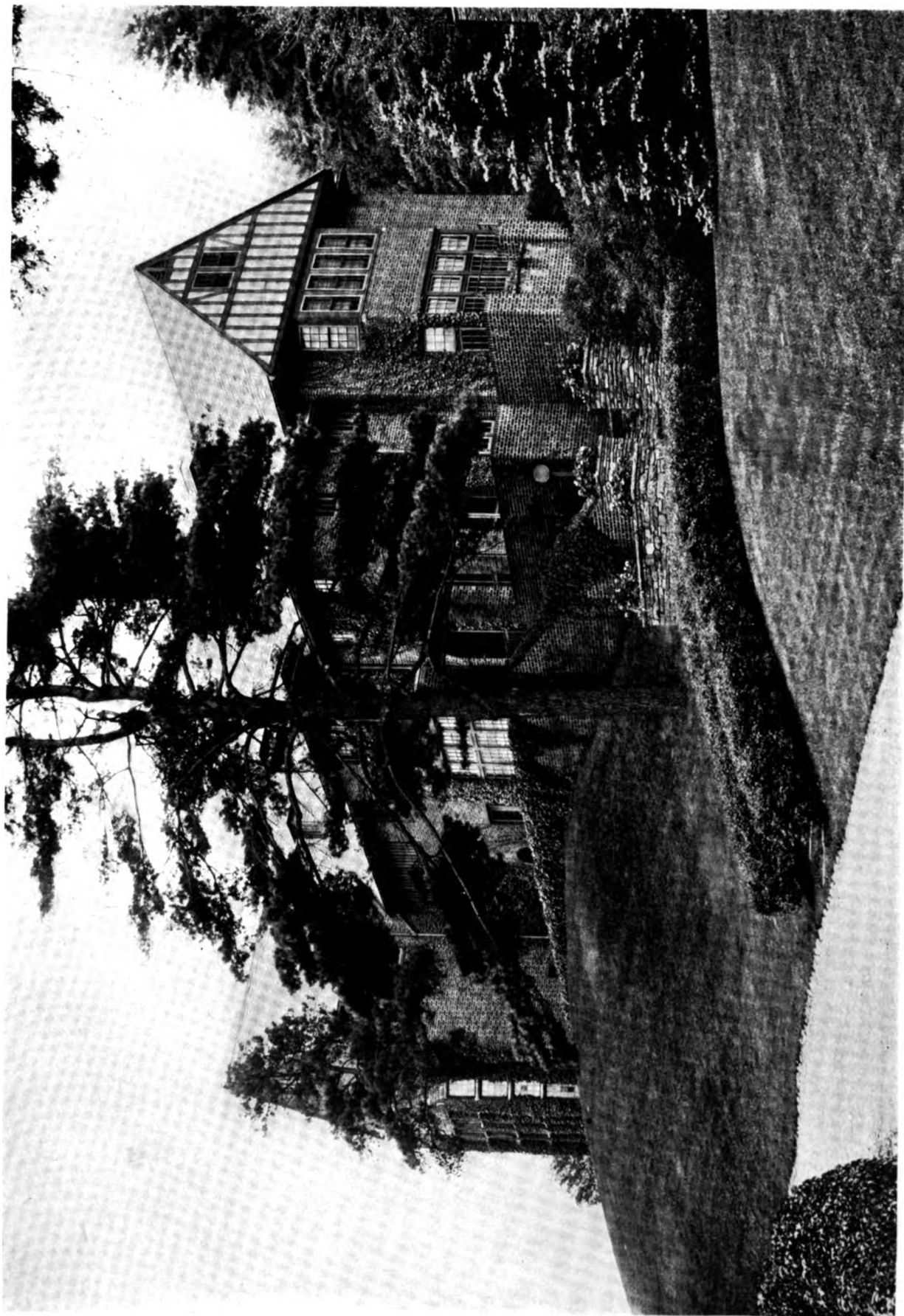


Howard Greenley, New York, *Architect*

The "Knoll," Estate, Hon. Alanson B. Houghton, Corning, N. Y.  
Dining-room Wing Overlooking Pool

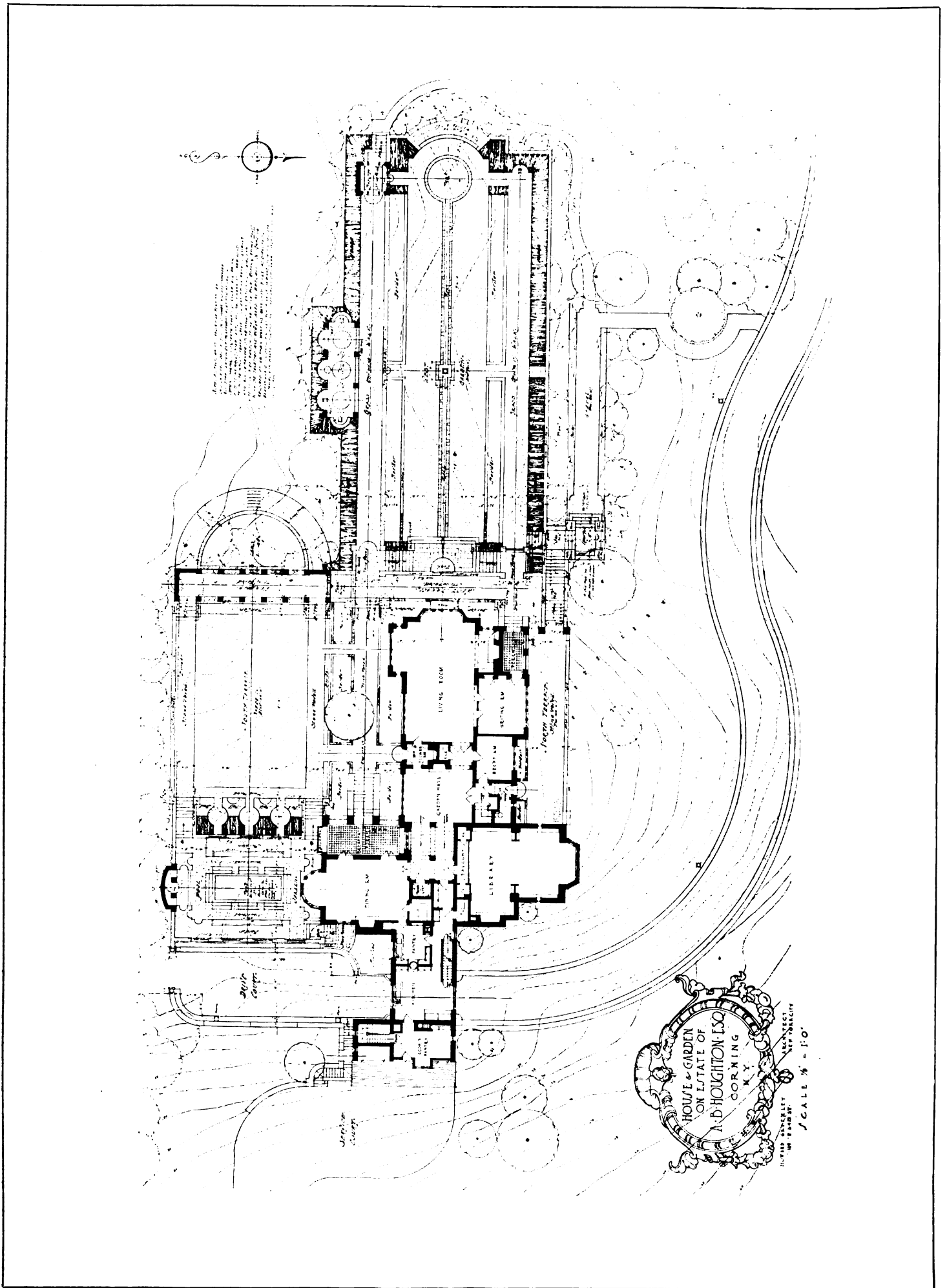


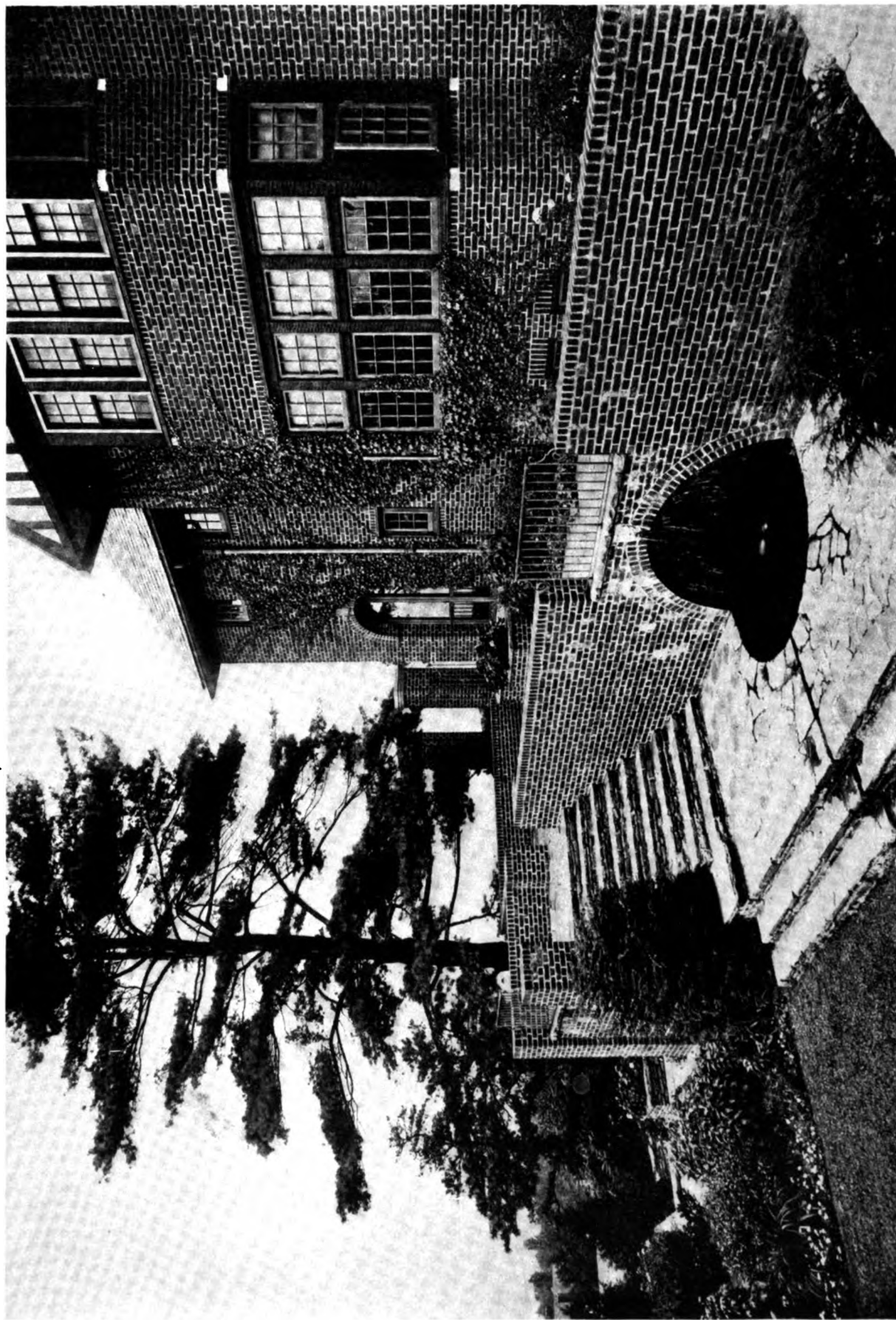




The "Knoll," Estate, Hon. Alanson B. Houghton, Corning, N. Y.  
Exterior of House. (Plan on back)

Howard Greenley, New York, Architect

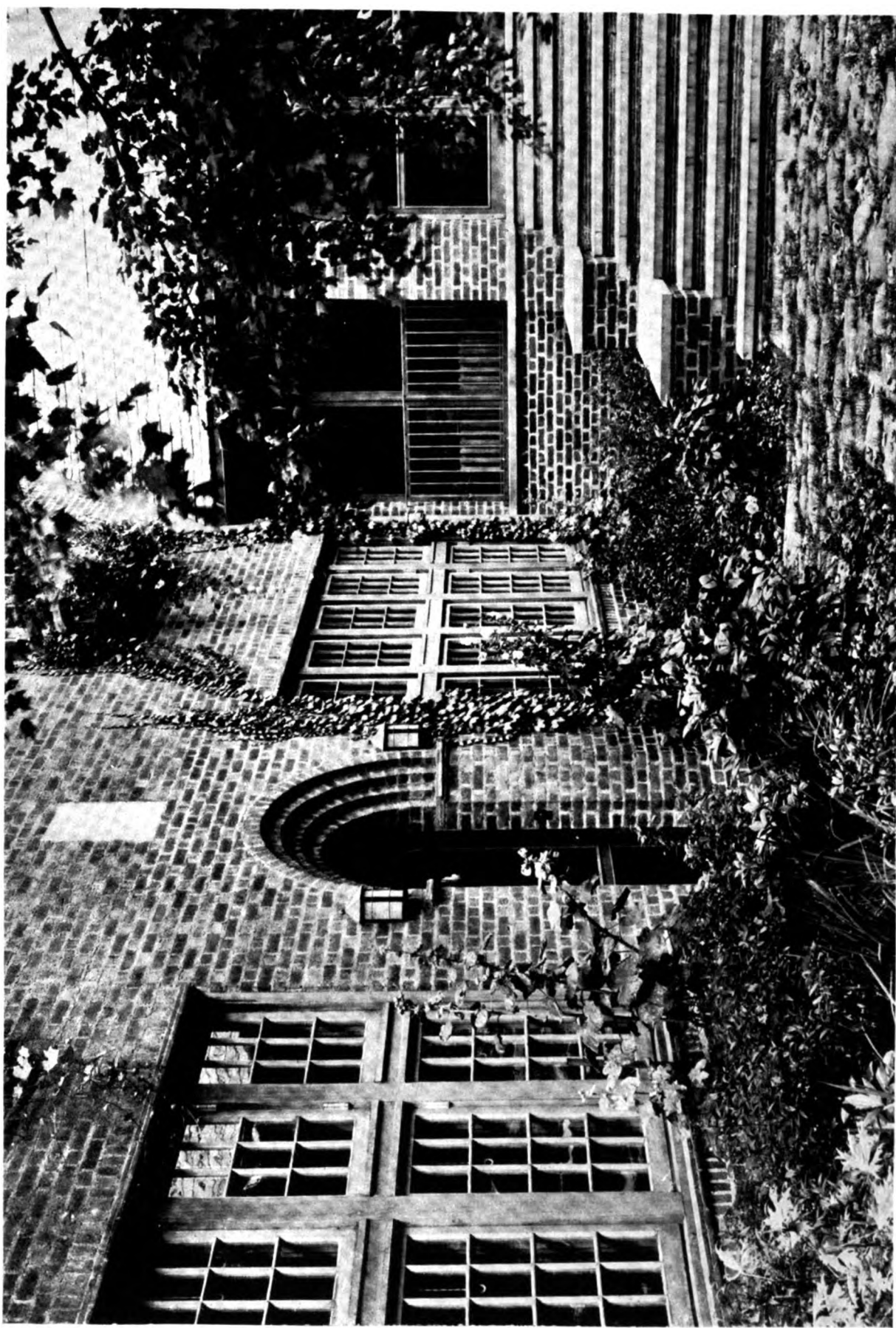




The "Knoll," Estate, Hon. Alanson B. Houghton, Corning, N. Y.  
Living-room Wing Overlooking West Garden

Howard Greenley, New York, Architect

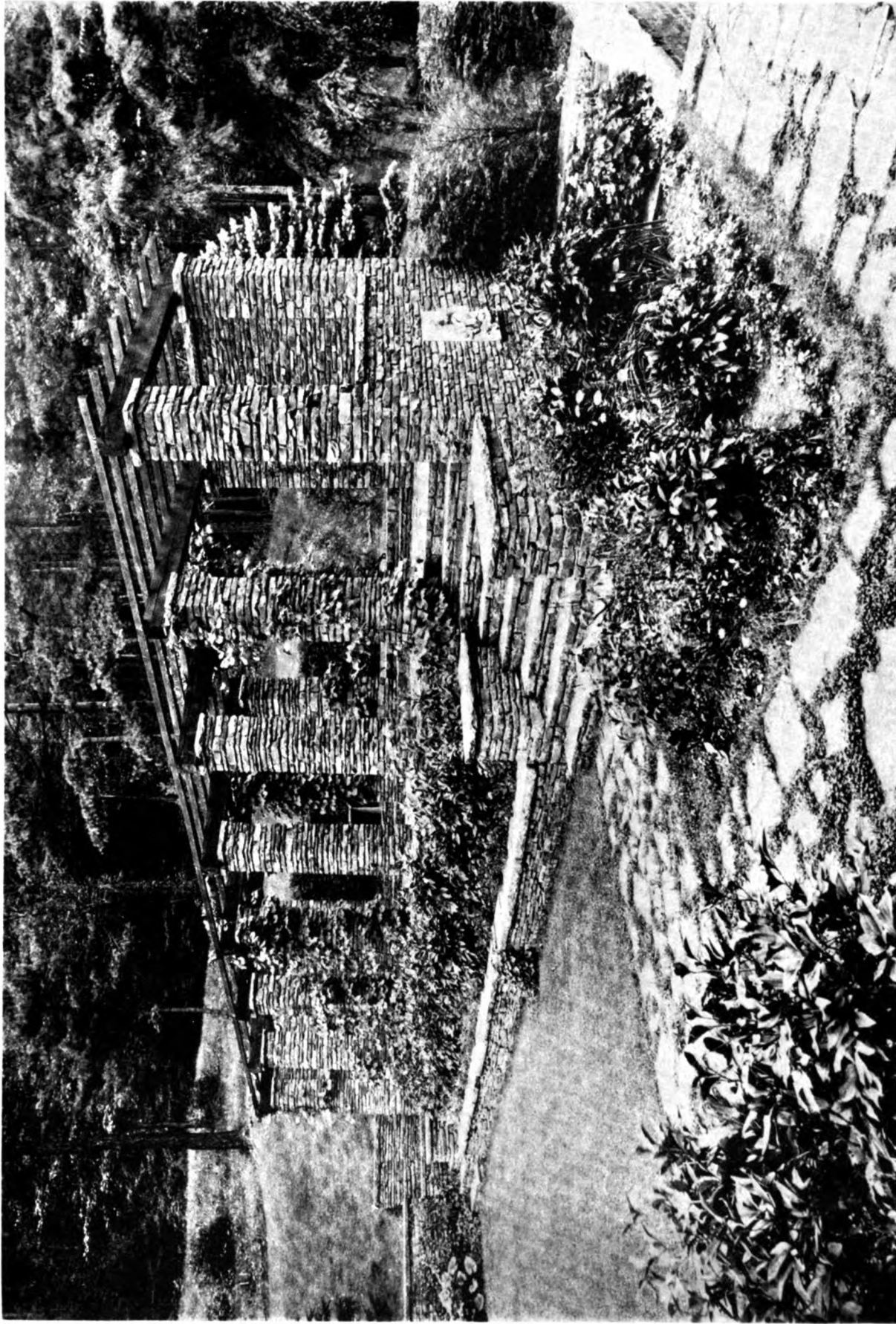




The "Knoll," Estate, Hon. Alanson B. Houghton, Corning, N. Y.  
Detail, Entrance to South Garden

Howard Greenley, New York, Architect



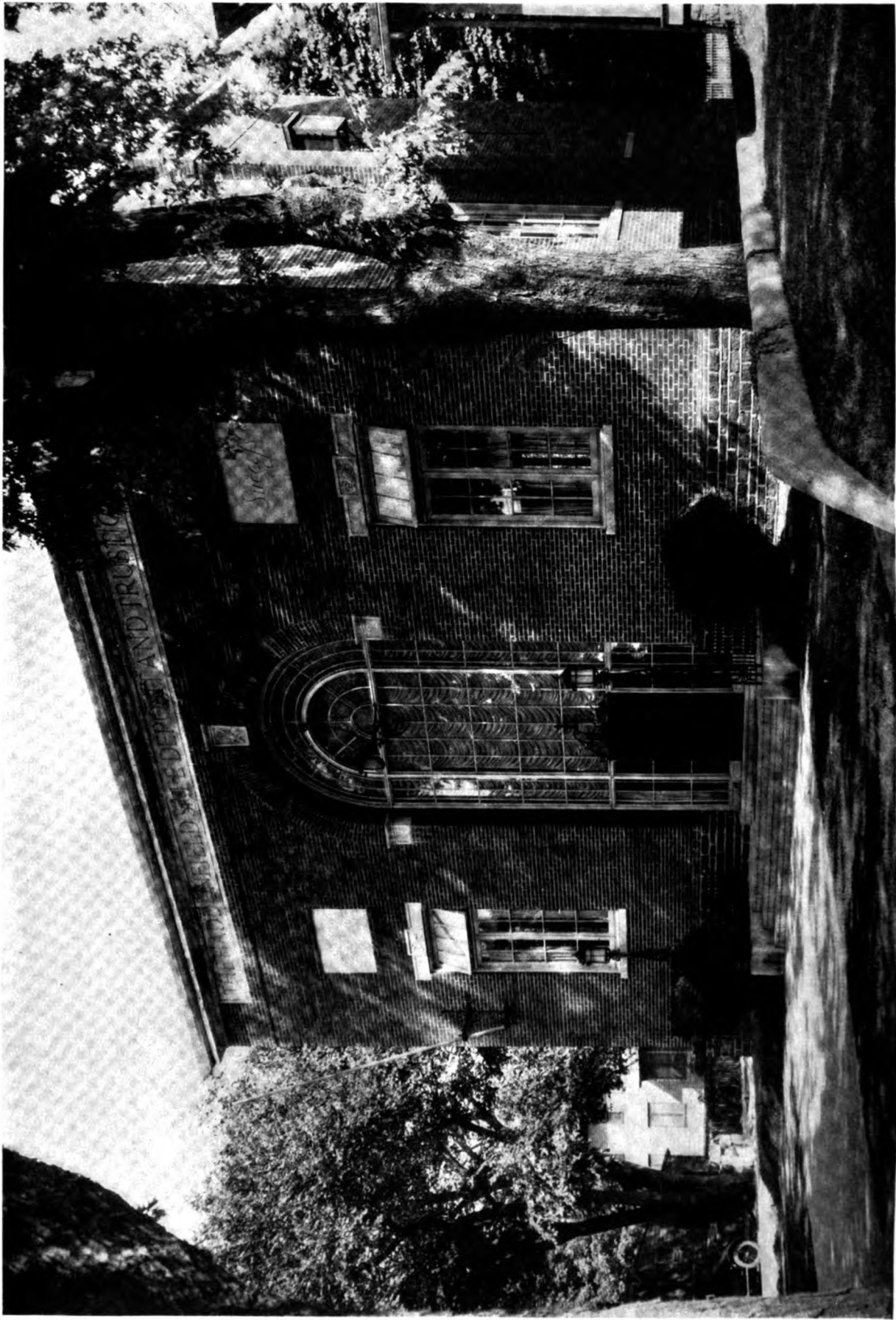


The "Knoll," Estate, Hon. Alanson B. Houghton, Corning, N. Y.  
The Pergola, South Garden

Howard Greenley, New York, Architect







Philip B. Wallace, *Photo*

Haddonfield Safe Deposit & Trust Co., Haddonfield, N. J.

Simon & Simon, Philadelphia, *Architects*



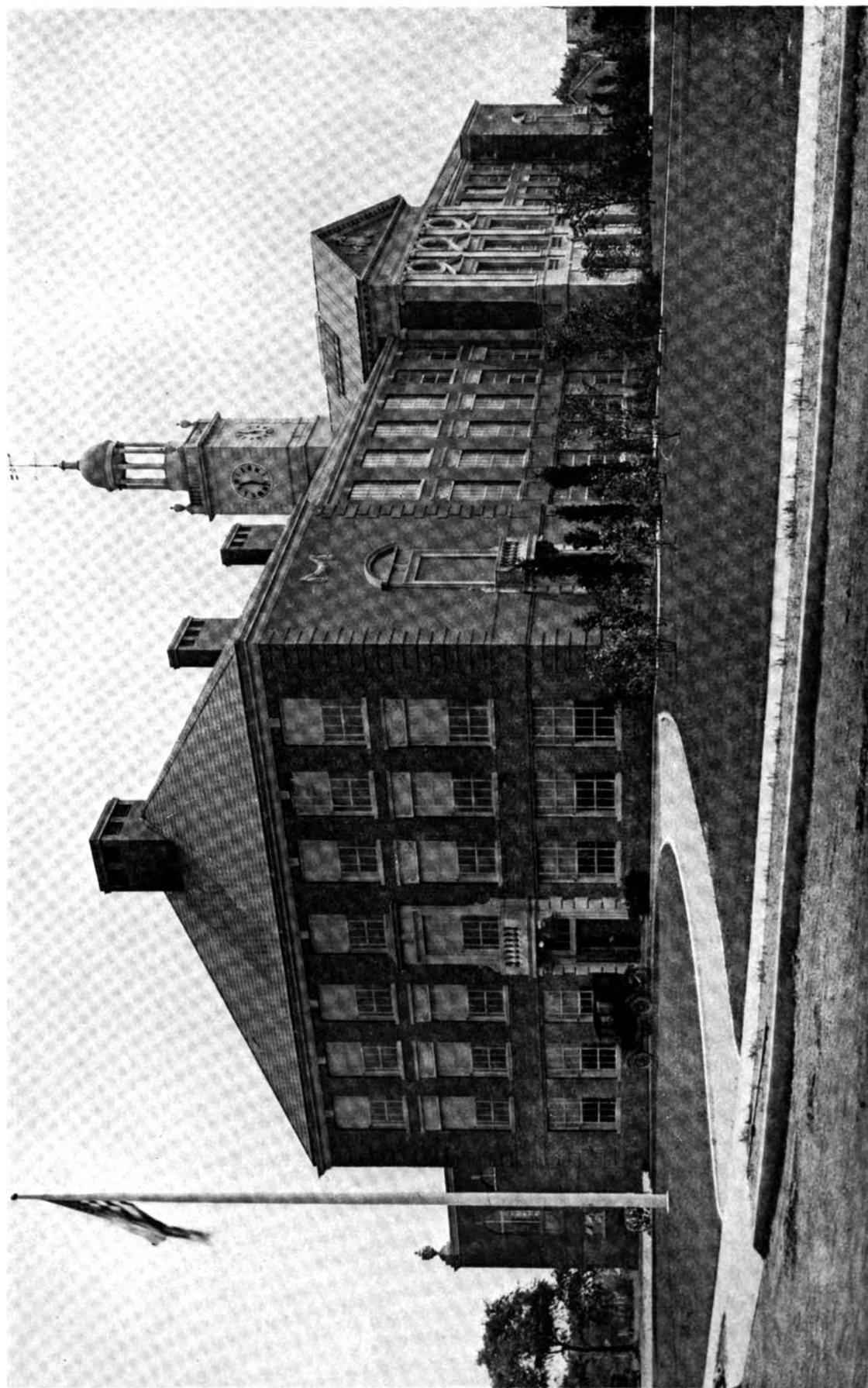


Philip B. Wallace, *Photo*

Simon & Simon, Philadelphia, *Architects*

Detail, Entrance, Haddonfield Safe Deposit & Trust Co., Haddonfield, N. J.

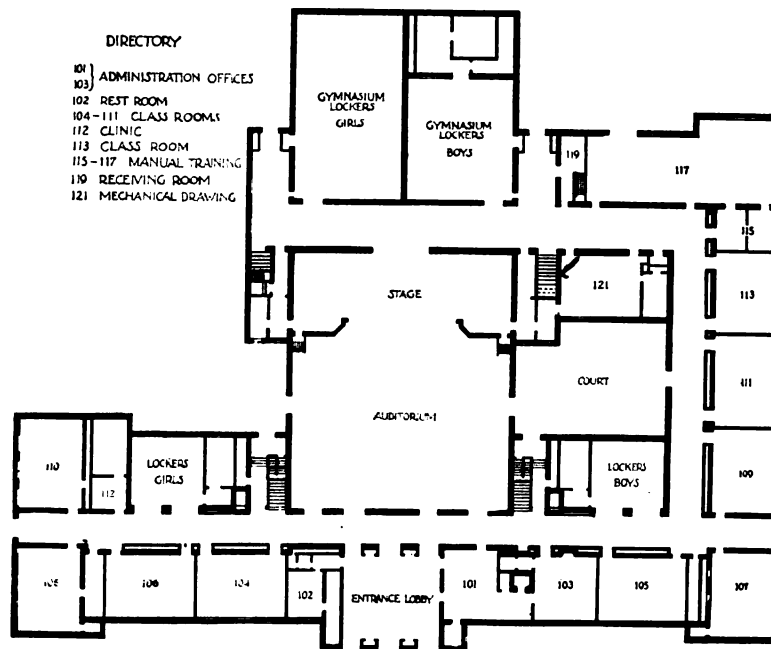
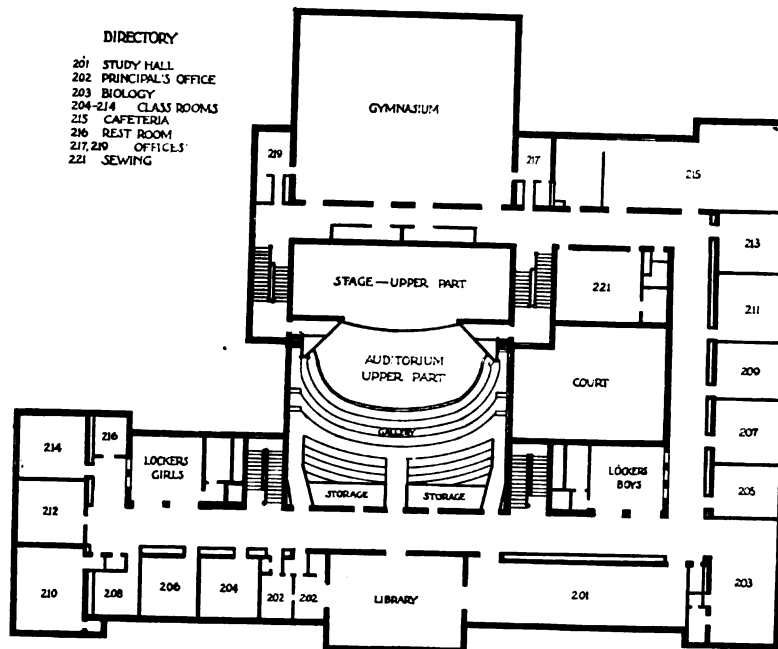




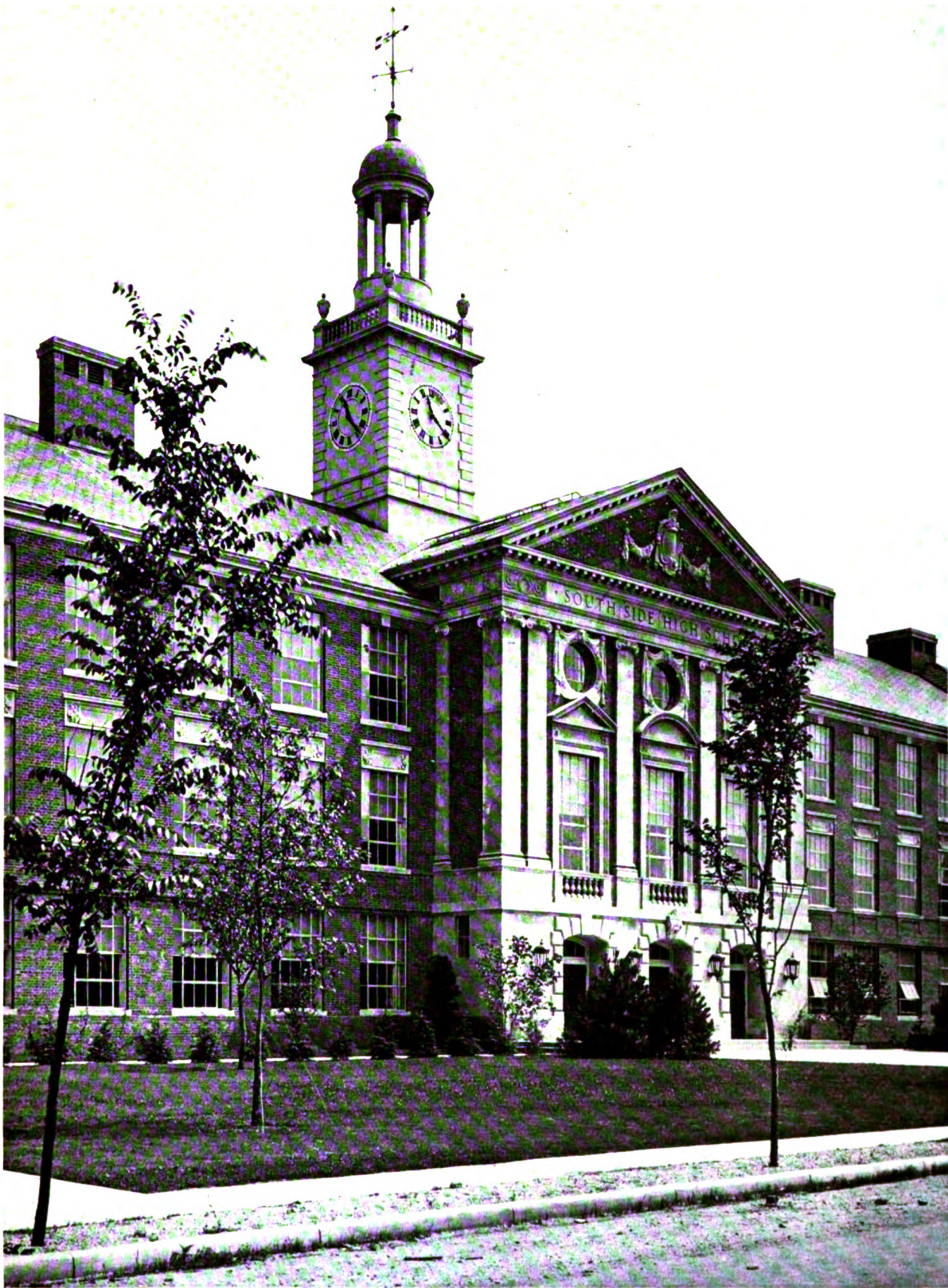
Kenneth Clark, *Photo*

South Side High School, Rockville Center, L. I. (Plans on back)

Huse Templeton Blanchard, New York, *Architect*



Plans, South Side High School, Rockville Center, L. I.  
 Huse Templeton Blanchard, New York, Architect



Kenneth Clark, *Photo*

Huse Templeton Blanchard, New York, *Architect*

Detail, Entrance Front, South Side High School, Rockville Center, L. I.





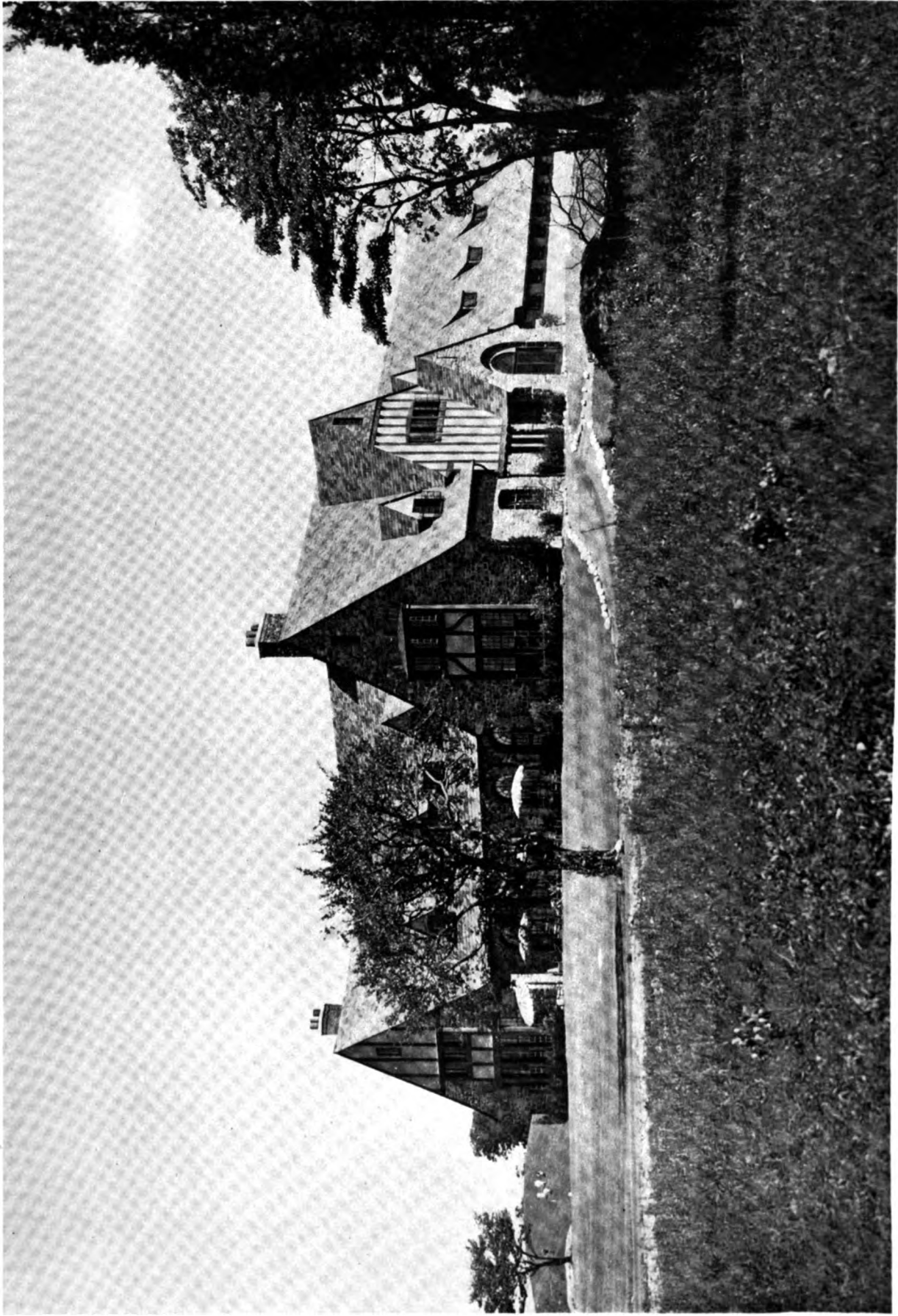


Kenneth Clark, *Photo*

Huse Templeton Blanchard, New York, *Architect*

Detail, Pavilion, South Side High School, Rockville Center, L. I.

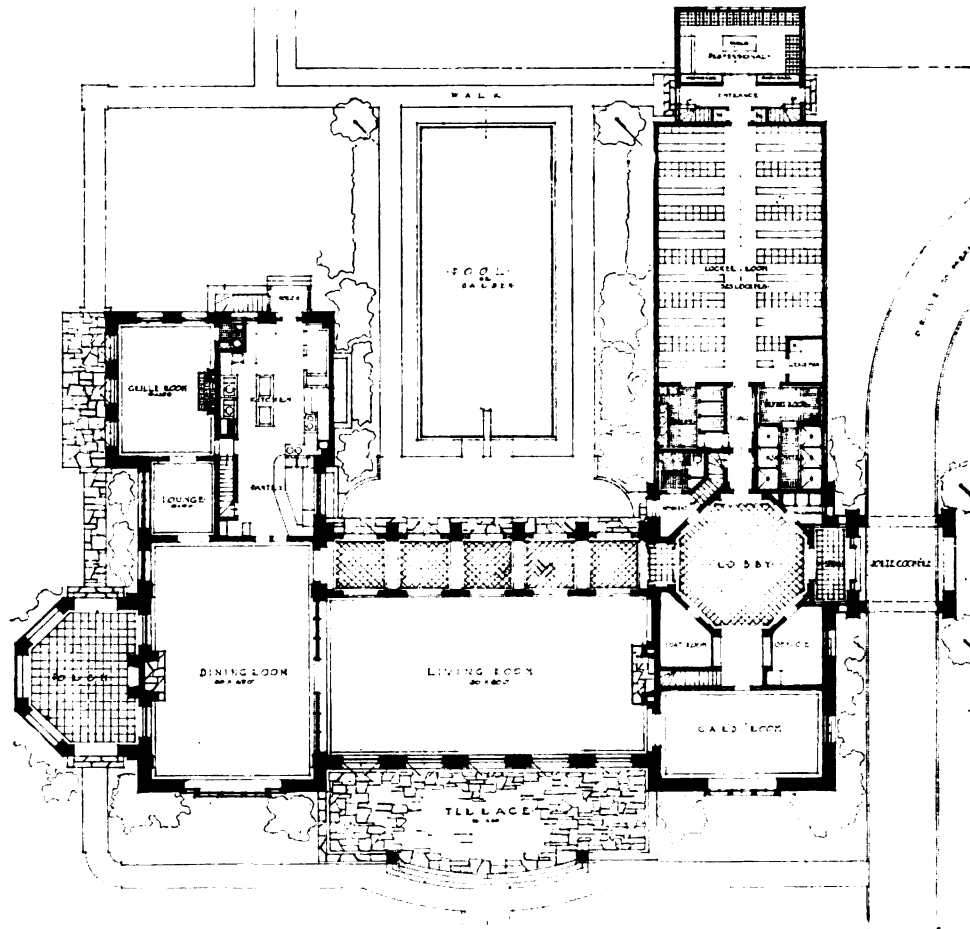




Kenneth Clark, Photo

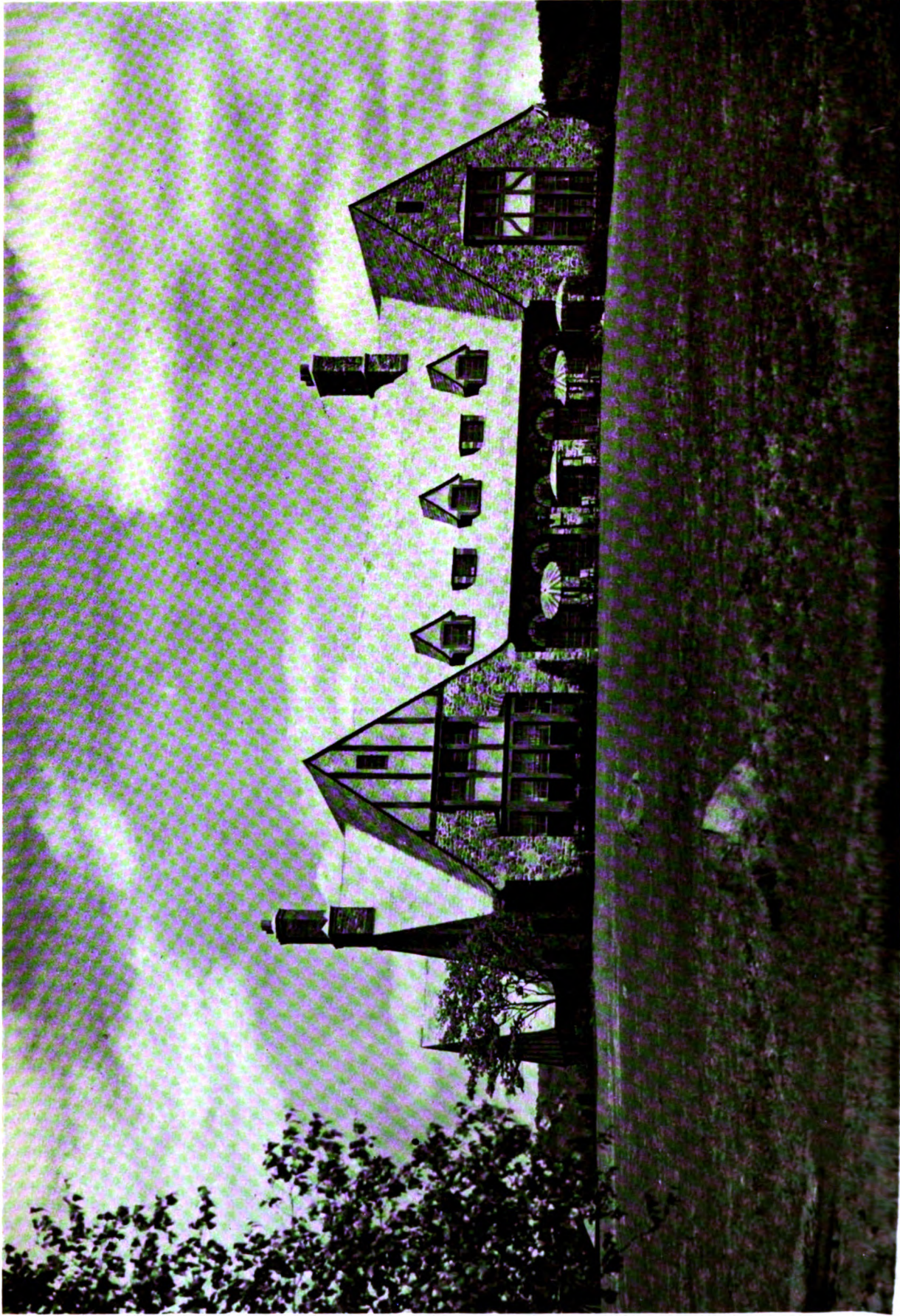
North Jersey Country Club, Paterson, N. J. (Plan on back)  
For Interiors see THE ARCHITECT for May, 1924

Clifford C. Wendehack, New York, Architect



Plan, North Jersey Country Club, Paterson, N. J.

Clifford C. Wendehack, New York, *Architect*

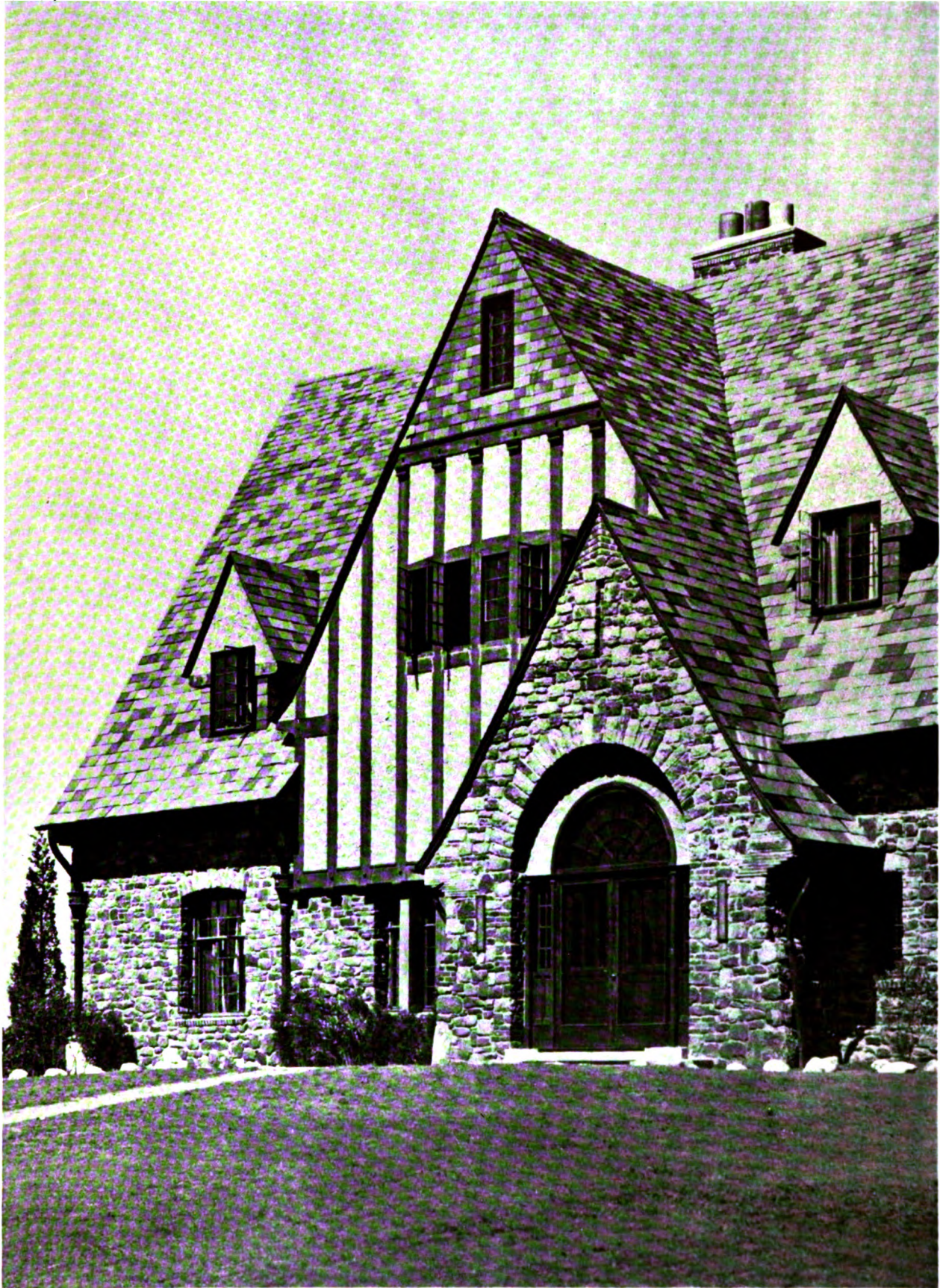


Kenneth Clark, Photo

North Jersey Country Club, Paterson, N. J.

Clifford C. Wendehuck, New York, Architect





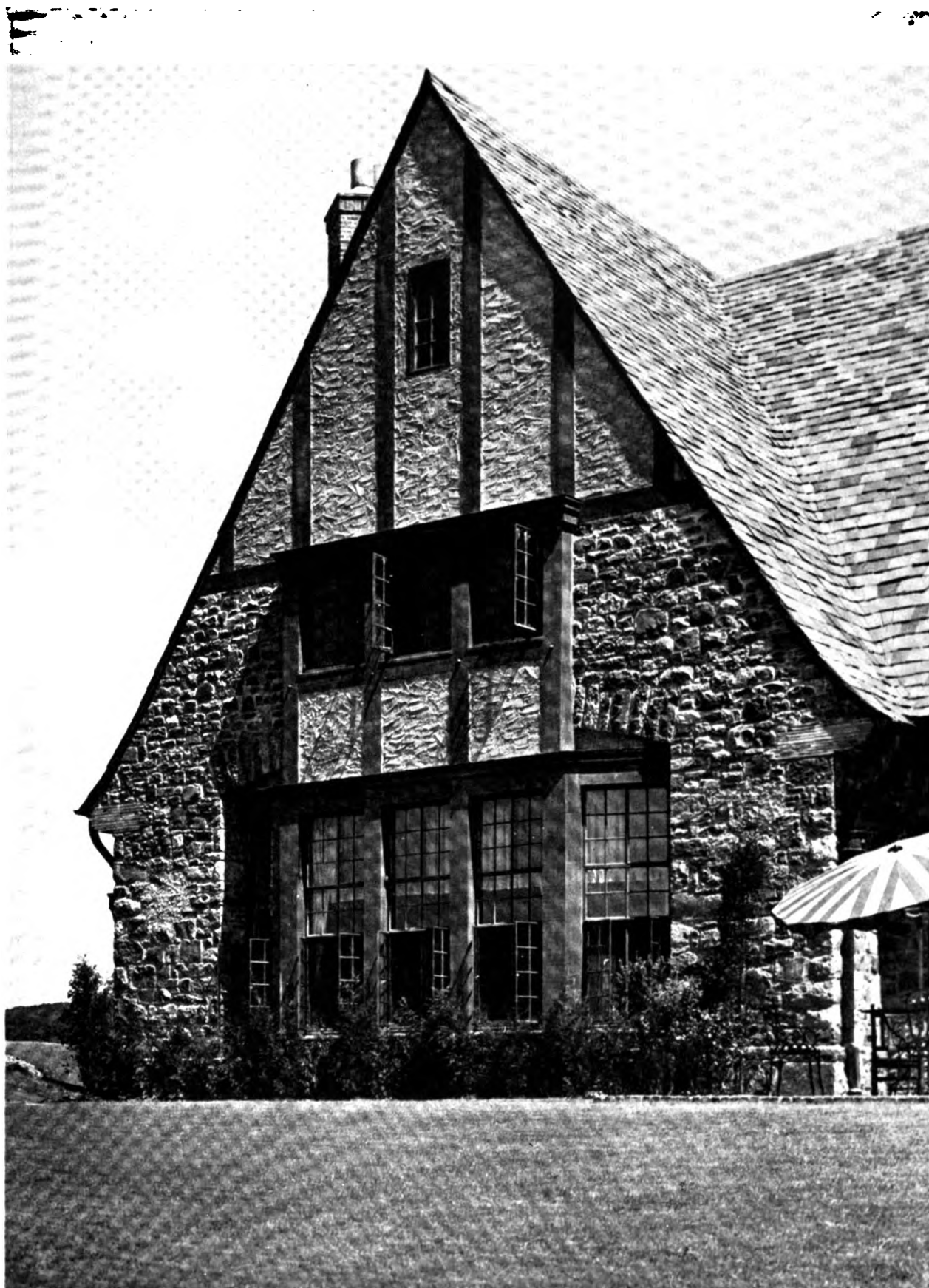
Kenneth Clark, *Photo*

Clifford C. Wendelck, New York, *Architect*

Detail, Main Entrance, North Jersey Country Club, Paterson, N. J.







Kenneth Clark, *Photo*

Clifford C. Wendehack, New York, *Architect*

Detail, Dining-room Gable, North Jersey Country Club, Paterson, N. J.





Wm. A. Kuenzel, *Photo*

Masonic Temple, Detroit, Mich.

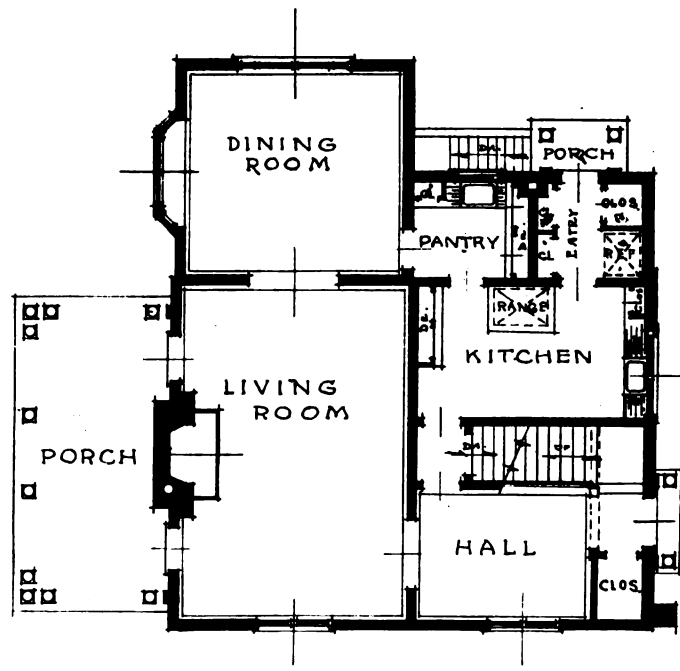
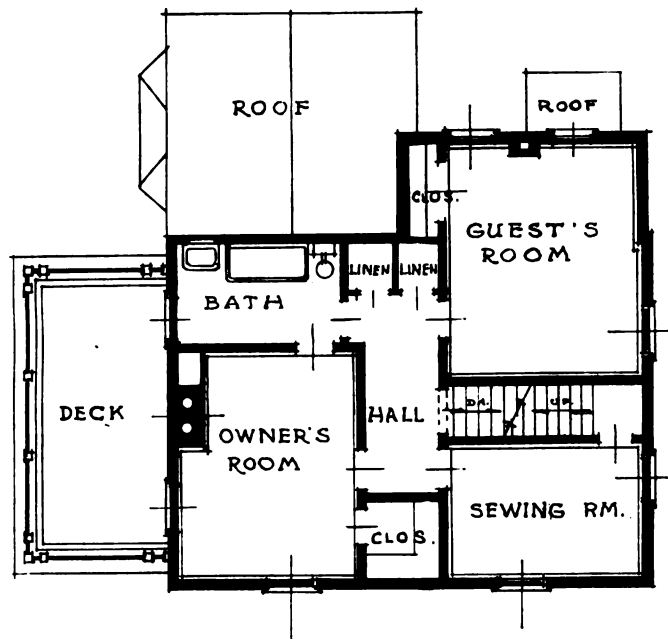
Geo. D. Mason & Co., Detroit, *Architects*





Dwight James Baum, New York, *Architect*

House, Mrs. Fayette Baum, Syracuse, N. Y. (Plans on back)



Plans. House, Mrs. Fayette Baum, Syracuse, N. Y.  
 Dwight James Baum, New York, Architect



Dwight James Baum, New York, *Architect*

Detail, Entrance, House, Mrs. Fayette Baum, Syracuse, N. Y.







Tebbs & Knell, *Photo*

Hobart B. Upjohn, New York, *Architect*

First Presbyterian Church, Fayetteville, N. C.





Tebbs & Knell, *Photo*

Hobart B. Upjohn, New York, *Architect*

Detail, Tower, First Presbyterian Church, Fayetteville, N. C.





Tebbs & Knell, *Photo*

Hobart B. Upjohn, New York, *Architect*

Offices, First Presbyterian Church, Fayetteville, N. C.





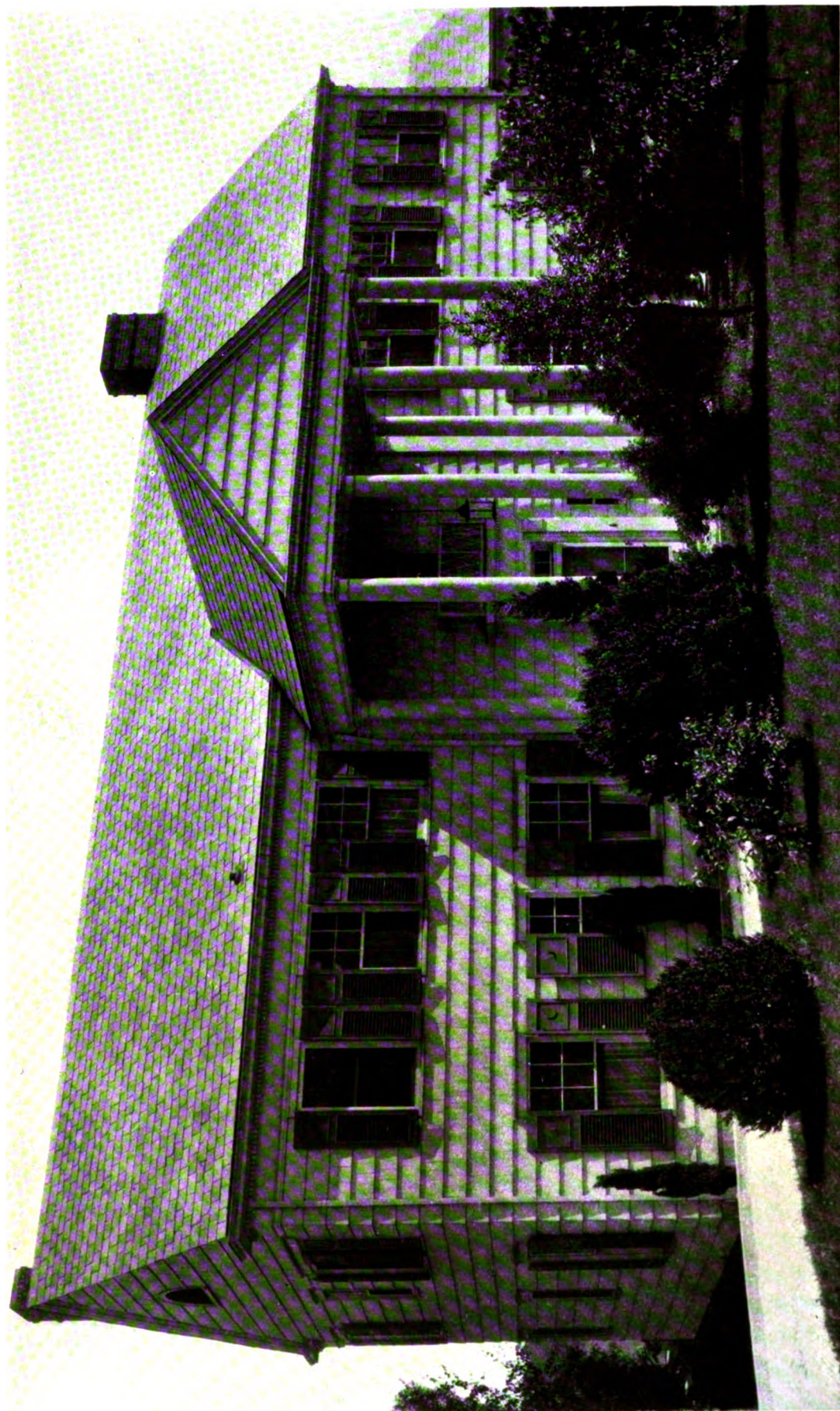
Tebbs & Knell, *Photo*

Hobart B. Upjohn, New York, *Architect*

Sunday-school Building, First Presbyterian Church, Fayetteville, N. C.



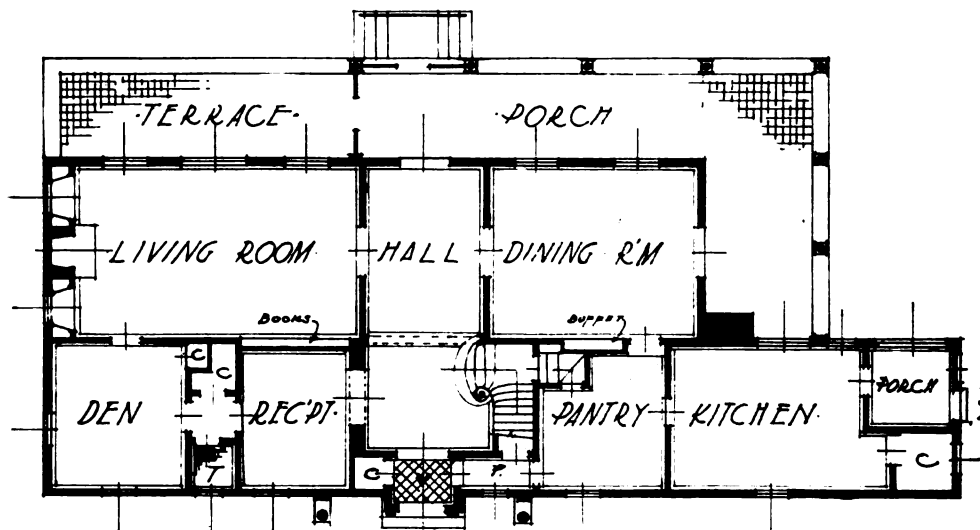
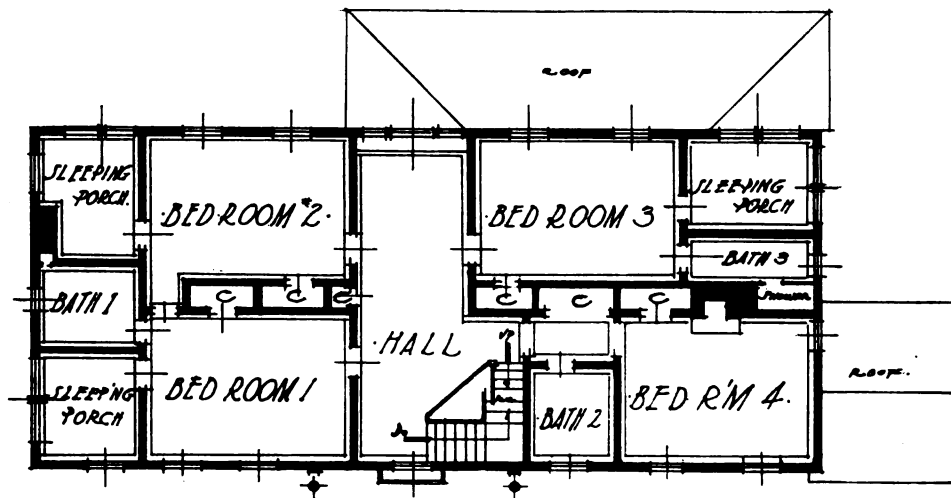




Tebbs & Kneil, Photo

House, Mr. Bruce Keener, Knoxville, Tenn. (Plans on back)

Barber & McMurry, Knoxville, Architects



·PORTE COCHERE·

Plans, House, Mr. Bruce Keener, Knoxville, Tenn.

Barber & McMurry, Knoxville, Architects



Wurts Bros., Photo

Starrett & Van Vleck, New York, Architects

Department Store, Saks & Company, Fifth Avenue and Fiftieth Street, New York





Wurts Bros., Photo

Starrett & Van Vleck, New York, Architects

Detail, Department Store, Saks & Company, Fifth Avenue and Fiftieth Street, New York



### *Mr. Murchison Says—*

THESE DAYS, when a person rents an apartment in the suburbs of a big town or buys one on the coöperative principle, he looks for a place where not only may he rest his head, but likewise a place where he may easily exercise his feet. Tennis-courts, trap-shooting, croquet lawns, and perhaps a sporty little nine-hole golf course with the bunkers formed of rejected plumbing fixtures and left-over reinforcing bars, are what the up-to-date young bridegroom demands; while the blooming bride, blushing no longer without outside help, inquires as to whether they have music in the restaurant, and whether the nearest neighbors play Mah-Jong according to Babcock's or Foster's rules.

So the life of the real estate developer grows harder and more cruel. Fifteen years ago, when the cities were all-sufficient unto themselves, the developer was not expected to do more than provide a location for a house. The distance from the station, a couple of big trees, and a piped water supply were all that was generally expected. But the American developers jumped a little farther ahead, as usual, and began to give their prospective customers a little more than was previously expected. They realized that they should cater to the young. Friends follow friends. The Martinis follow the country clubs. The nineteenth hole is the biggest water hazard.

### *All the Comforts of a Club*

EXTRAORDINARY THOUGH it may be, it is nevertheless a fact that the Jackson Heights apartment development, only a few minutes outside of New York, has a good little golf course with a club-house, and not only that, but so many tennis-courts that one of the important Metropolitan tennis tournaments was assigned to be held there this summer by the U. S. Lawn Tennis Association.

The owning corporation sold during the past year \$1,175,000 worth of apartments, which we believe hangs up a record. Of that amount, about \$200,000 was represented in re-sales. Whether the husbands played too much tennis instead of helping their Marys work the electric dish-washer we do not know, but evidently when they moved out they found plenty of movers-in.

### *"Death Ends Lease," says High Court*

HERE IS a decision, recently handed down by the Court of Appeals, which is epoch-making. In other words, those well known and oft-mentioned mysteries, the Heirs and Assigns, may breathe freely ever after. When the head of the family goes off to

his last much-needed and welcome rest, the remains of the family need no longer sit around the mildewed front parlor of the old family flat, but may go out into the wide open spaces of the suburbs, sign up for an apartment with a disappearing bed and a dirt court, and live happily for quite a while.

And how simple for the head of the family! If you feel that you simply *must* break your lease and you are driven to the last stages of melancholia and despair by the ukelele playing of your thinly partitioned neighbors, all you have to do is to make a few bequests and then enter into a contract with an exterminating company, who will do the rest at a comparatively low figure.

### *Turning Down the White Collar*

THE UNITED STATES Labor Department is bringing out statistics which it claims are beginning to make the white-collar men desert to the ranks of the union-made overalls. The twenty- and thirty-dollar a week men working down in the Government offices in Washington trying to find out how much Mess-Sergeant Childs of the 101st Field Artillery, Twenty-Ninth Division, will be entitled to receive as adjusted compensation in the year nineteen hundred and twenty-eight, are commencing to figure out that they would have a better chance to take their best girl to a \$2.85-a-seat theater on Saturday night if they were laying bricks at one dollar and fifty cents an hour with three dollars for overtime. They would be getting over twice as much per week; they would be breathing pure air; they would be improving their health.

### *One More Profession*

MADISON, WISCONSIN, has placed real estate in the category of professions. To be a realtor in that city one must be mentally qualified and must pass an educational test. That is as it should be. Making the minds meet is a difficult job these days. Above everything, the real-estate man must have an amiable and optimistic disposition, for he sees deal after deal slip away from him after he has figured out that there is no possible loophole for the minds to wriggle out of.

### *Who Names the Apartment-Houses?*

MOTORING UP along the Grand Concourse in New York the other day, we were struck by the ridiculous names cut in the living rock of the great boxlike apartments which line both sides. They are all Arms—The Sheldon Arms, The Sulgrave Arms, The Theodore Roosevelt Arms, The Woodrow Wilson Arms, The Pocahontas Arms,—not a leg in the place! Why don't they name one The Mistinguet Legs? And stucco it a shell pink? Or why name it at all?



Right in the middle of the court-yard of The Theodore Roosevelt Arms, which is of a pure Italo-Czecho-Slovakian style of architecture, stands a gigantic statue of the ex-President, gun in hand, Rough Rider hat on, poured in standard Portland cement! What is more touching than a cement hat? And a Rogers Peet ready-made suit is going some!

### *Another Idea Wasted*

WANDERING THROUGH a new section of apartment-houses the other day, we were struck with the appearance of the roofs. A veritable forest of radio poles, at all angles, of all sizes. Of course every one with thirty-five dollars now owns a radio set, and so every one rigs up his own aerial.

But in one of the newest houses the owners have installed a central radio room, located near the top of the building, connected to a base plug or two in each apartment. Then all you have to do is to plug in your amplifier and enjoy WJZ, WEA, WHIZ, and all the others commencing with W.

Our objection to that, however, is the obvious one of lack of control. Bedtime stories from London would hit us in the middle of the afternoon, while grain market reports from Chicago would be an old story to us listening in in Brooklyn. So obviously the thing to do is for the architect to layout the position of the radio poles in an unobtrusive manner, and run conduits to the important rooms. And by the time that is done we will have wireless radio sets tapping the outer regions, and so the radio room will be relegated to the limbo of N.G.'s.

### *Wembley, Is It Good?*

THE ARCHITECTURE of the British Empire Exposition at Wembley leaves us cold. The designers frankly showed the form work in their great concrete buildings without recourse to bush-hammering, stucco, or any of the other regular forms of camouflage, but the results, as seen in recently published photographs, are sad and funereal, even though they bought a lot of flagstaffs and jollied up the old thing with burgees and standards of the eighty-nine thousand colonies and dependencies of Great Britain.

The expansion joints appear like great cracks in the buildings, and amongst the visitors to the exposition, how many know what an expansion joint is? It's just a plain old crack, that's all.

The Colonial buildings are much gayer in character than the ponderous exhibition halls, and well they may be. But why shouldn't the whole exhibition show a note of joy—as a prominent candy store says, "Happiness in Every Box"? As it is a tired look prevails, not, however, indulged in by the six great

(Continued on page 554)



Illustration of hand-wrought iron stair railing and baluster made by us for the Residence of R. M. Brinkerhoff, Strawberry Hill, Stamford, Conn.

Shape, Bready & Peterkin, Architects

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*Mr. Murchison Says*—*(Continued from page 552)*

lions in front of the British Government Pavilion, who have the usual holier-than-thou look of the stone lion, and who seem to be saying, "Well, well, well! And so this is Wembley!"

*"Spanish Details"*WILLIAM LAWRENCE BOTTOMLEY, *Author*

MR. BOTTOMLEY has made an important addition to the all-too-slender library of monographs on architectural subjects from the hands of American architects. His sympathy with and understanding of Spanish architecture, long evident to those who have been able to follow his work along these lines, are clearly shown in the one hundred odd plates which make up this attractive portfolio.

The author should, surely, be allowed to state in the words of his own preface some of the characteristics of this old-world architecture which is now being so much used in the new.

"The characteristic qualities of Spanish Architecture," says Mr. Bottomley, "are its dignity, austerity, and distinction contrasted with a romantic sense and a vividness of imagination. Large, simple wall-surfaces bring out the rich concentration of decoration around doorways, windows, and arcades.

"The plan of a Spanish building is derived from two sources, ancient Rome and the Orient. . . . In the great houses facing on the various courts or patios, rooms were frequently arranged en suite without a connecting hall or corridor along one side, the arcades or colonnades forming the only circulation. It is interesting to note that this is the same arrangement one finds in a Greek or Roman house, with its open peristyle and rooms opening from it.

"This collection divides itself into various groups, such as patios, doorways, windows, ironwork, and other decorative motives. Examples have been selected from the fifteenth to the eighteenth centuries, with particular emphasis laid on types especially applicable to modern work in this country."

The text is mercifully brief, being restricted to short notes giving valuable information as to the general color-scheme of tiles, woodwork, and other details. The plates are published unbound in a portfolio, ample margins being allowed in all instances for those who prefer to have their material bound. All in all, it is a useful and handsome publication, reflecting credit on both the author and the publisher, William Helburn, New York. The architectural profession is the richer for its advent.

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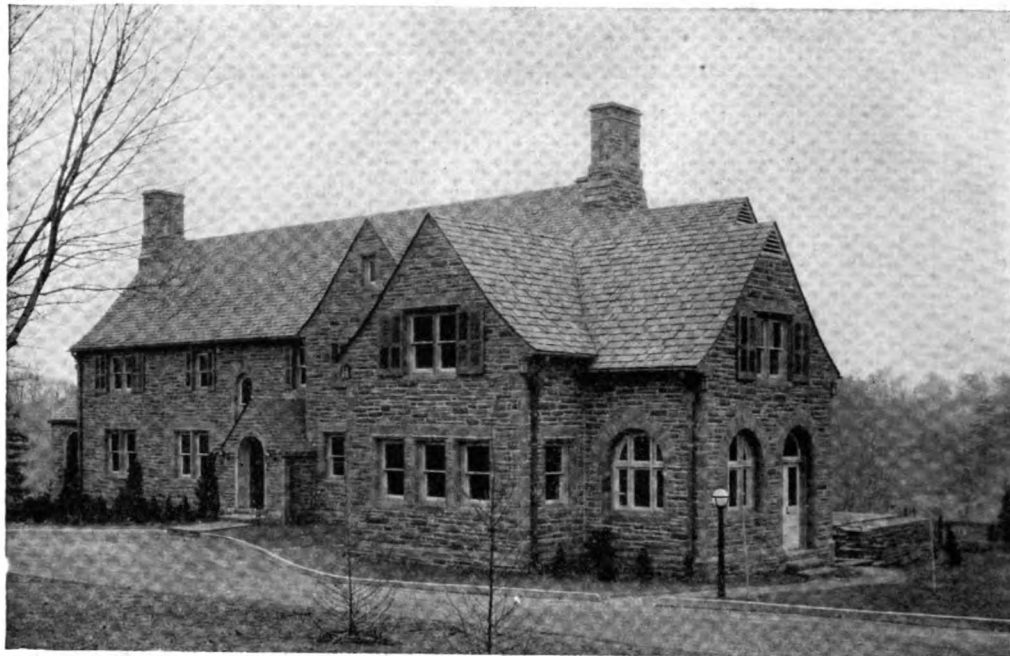
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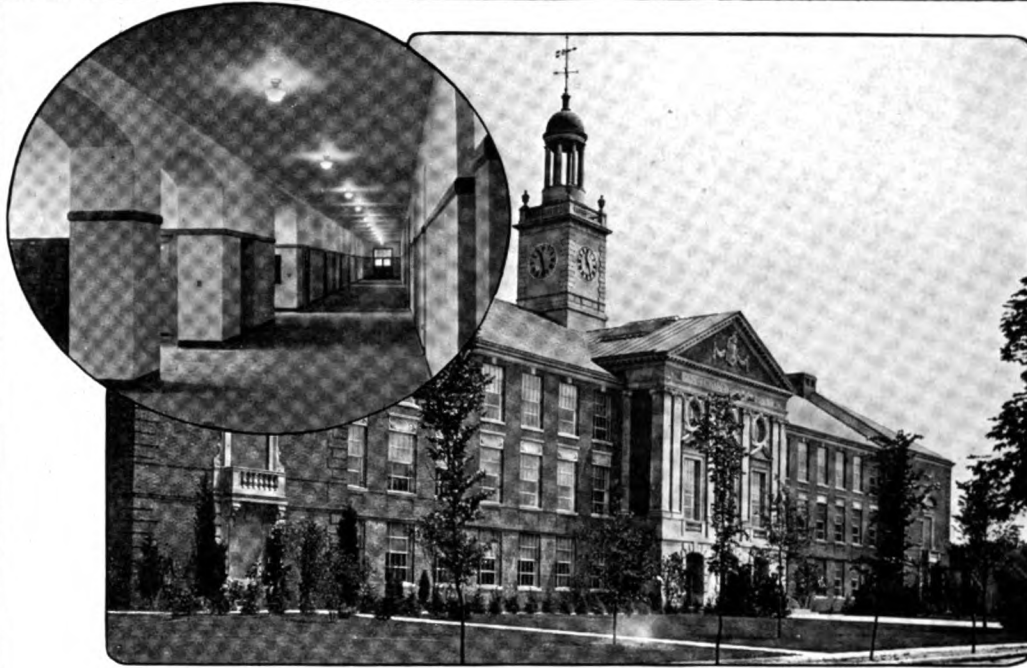
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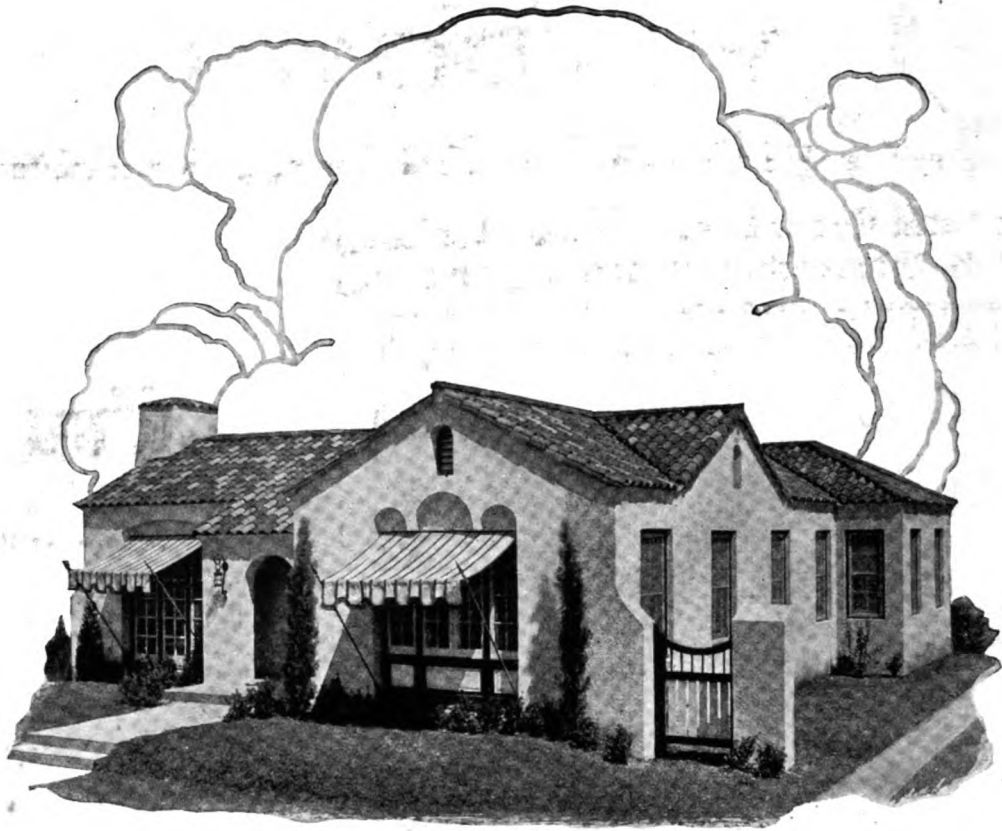
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## No Home Too Small for Them

**T**HE old-fashioned idea that tile roofs are only for pretentious homes is rapidly disappearing. Nowadays it is not uncommon to see even the modest bungalow distinguished by a roof of IMPERIAL Roofing Tiles. Because such roofs last forever without repairs, their slightly higher first cost is unworthy of serious consideration.

The attractive dwelling pictured above is that of Harvey McQueen, Architect, Dallas, Texas. Its colorful roof of IMPERIAL Roofing Tiles harmonizes delightfully with the Spanish type of architecture, and will provide absolute protection from fire and the elements for generations to come.

# IMPERIAL Roofing Tiles



**LUDOWICI-CELADON COMPANY**

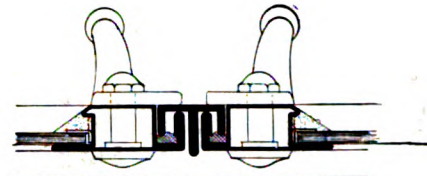
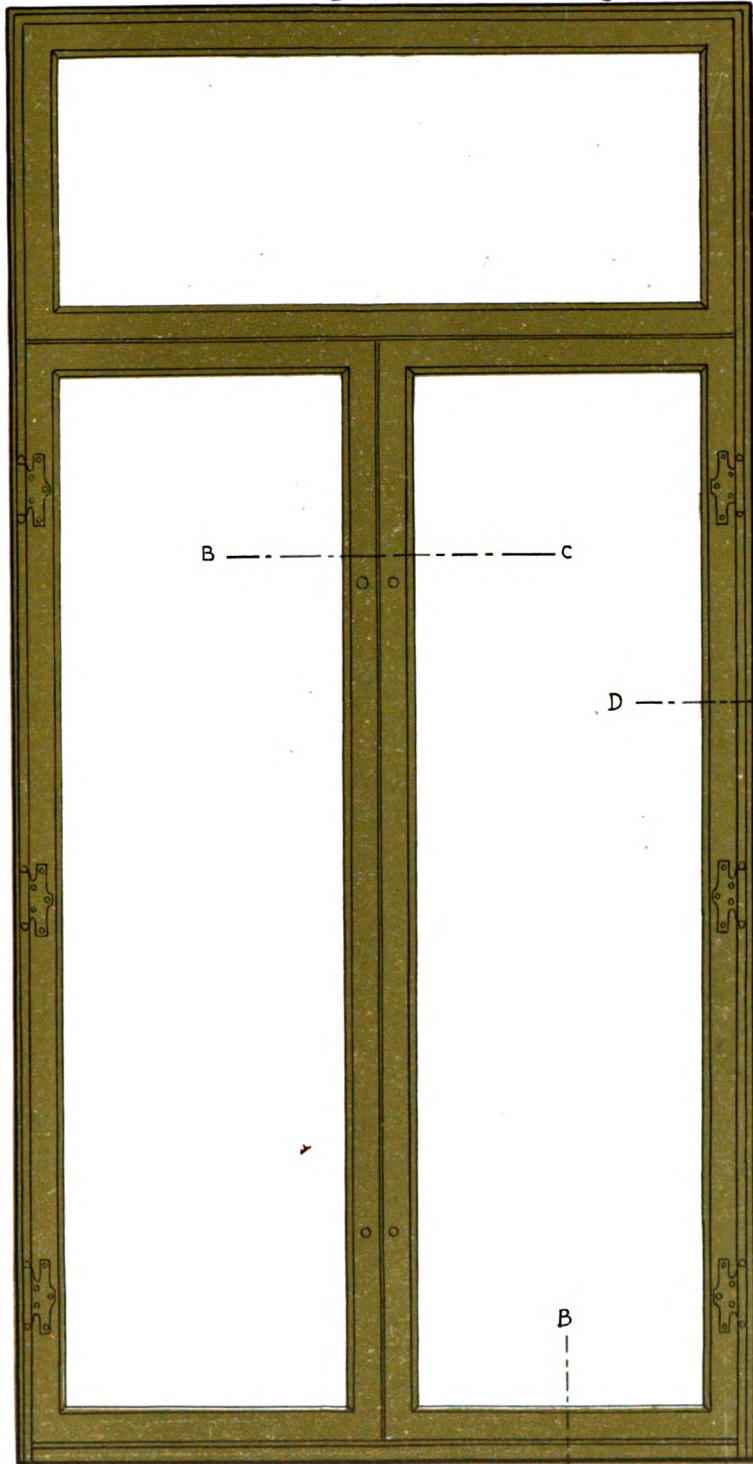
104 South Michigan Avenue · Chicago

565 Fifth Avenue · New York

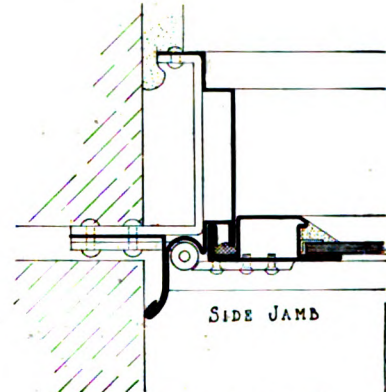
# Kawneer WINDOWS

IN NICKEL-SILVER OR SOLID COPPER

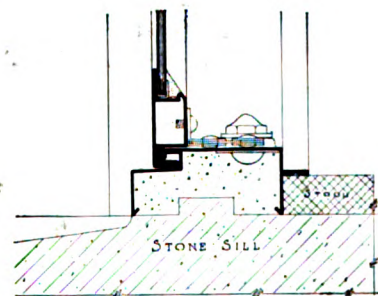
Made from Heavy Drawn Metal Mouldings  
All joints thoroughly welded together



MULLION  
Section at B-C



SIDE JAMB  
Section at D-E



STONE SILL  
Section at B-A

Made by the Manufacturers of  
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THE  
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NILES, MICHIGAN

SEE OTHER SIDE FOR CONSTRUCTION DETAILS



# Kawneer WINDOWS

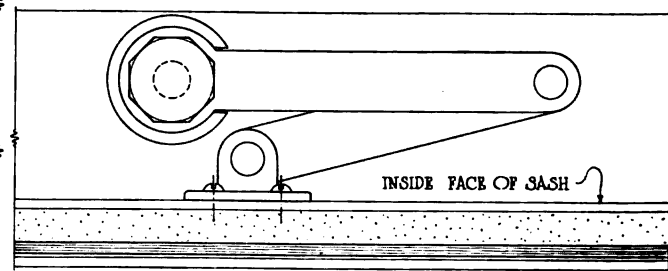
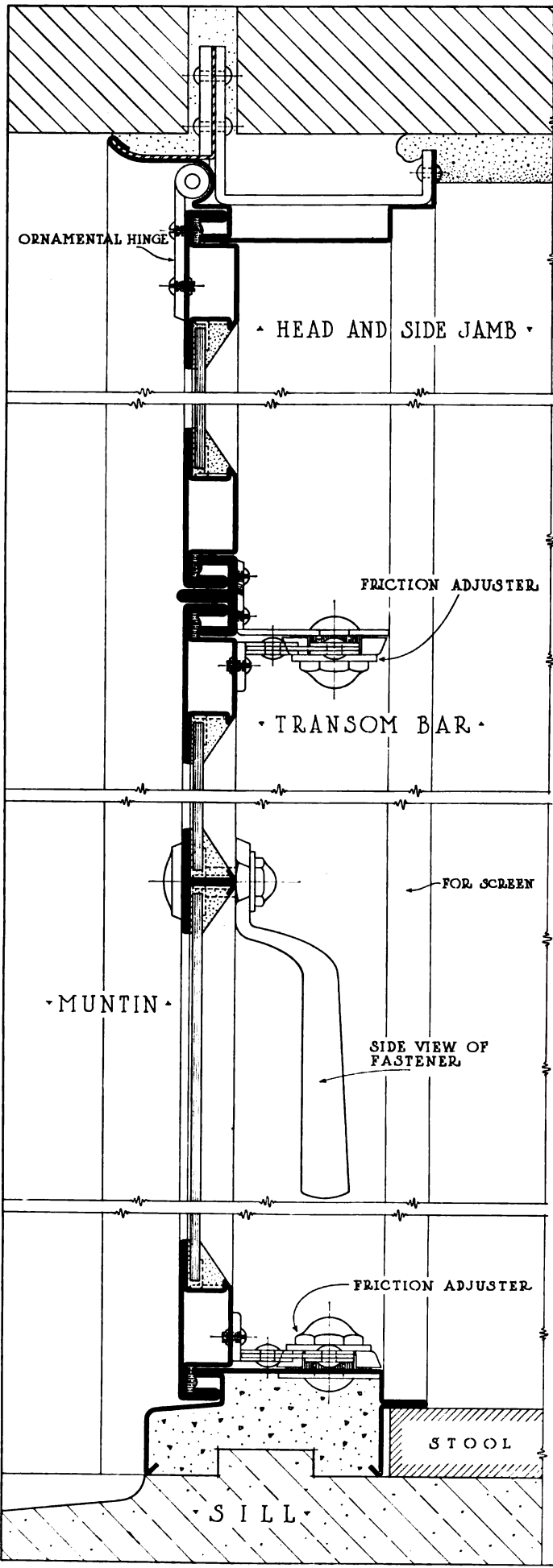
IN NICKEL-SILVER OR SOLID COPPER  
 Made from Heavy Drawn Metal Mouldings  
 All joints thoroughly welded together

Half Size Construction Details  
 of Casement Type Windows.

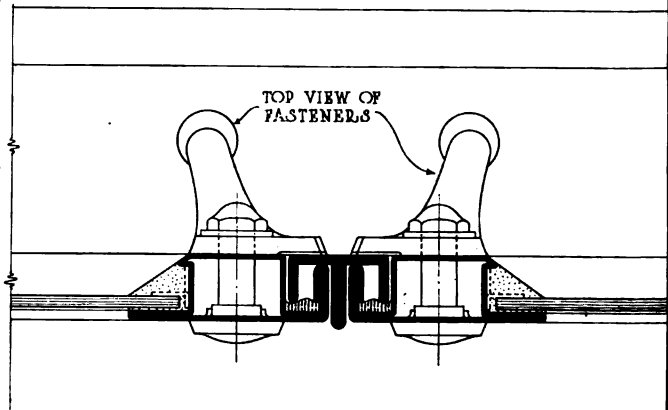
Made also in Weight-Hung  
 Type.

Full Size Models Shown Upon  
 Request.

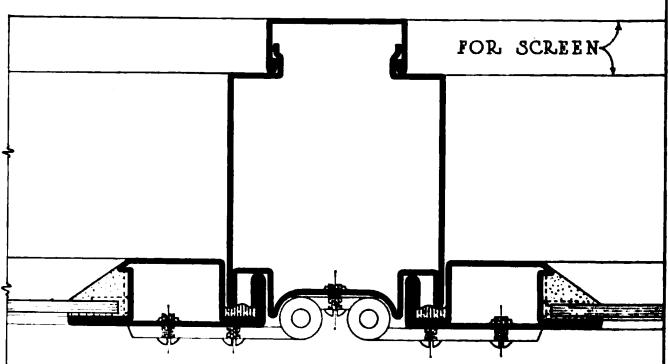
THE  
**Kawneer**  
 COMPANY  
 NILES, MICHIGAN



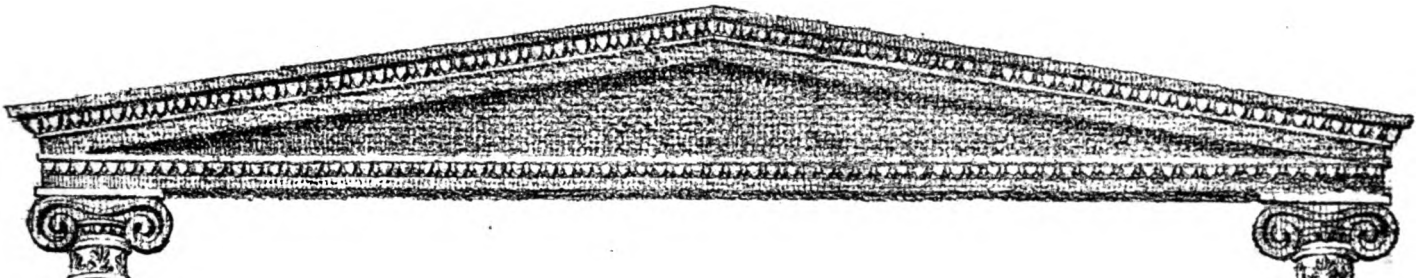
TOP VIEW OF FRICTION ADJUSTER



DIVIDING BAR



MULLION



Banking space of Mutual Trust Company, Philadelphia, Pa. Walls to ceiling of Imported T. K. Travertine. Floor of Travertine and T. K. Tennessee Blocks. Bank screen of Yellow Kasota. Heacock & Hokansen, Architects. Glenwood Tile Company, Contractors

### Why Marble for Banks

FOR years bankers have made of themselves men apart — cold, reserved, unapproachable.

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Where bankers once were guardians, now they are partners.

Where once they were censors, now they are advisors.

The banks are the same as they always have been—the bankers are different.

They have learned to sell themselves and their service.

They have become human beings while conducting their business.

They have awakened to the importance of having their buildings business houses instead of mere money storehouses.

There is no natural material that has the inherent qualities of dignity and strength so necessary to bank-like atmosphere as marble, yet that can be so homelike and refreshing and sincere.

Marble is the ideal material for bank interiors. It is colorful, rich, lasting, inexpensive.

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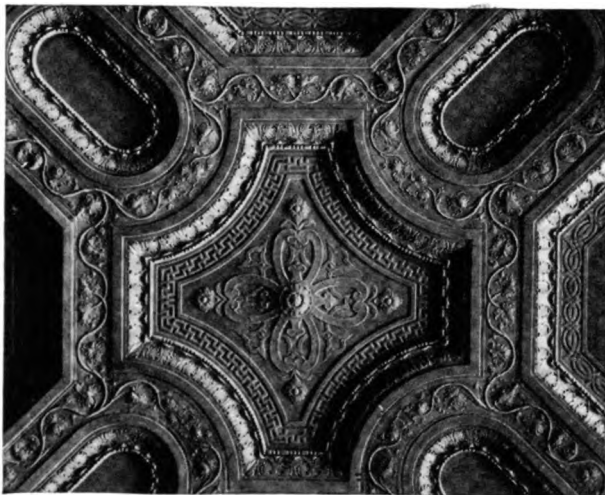
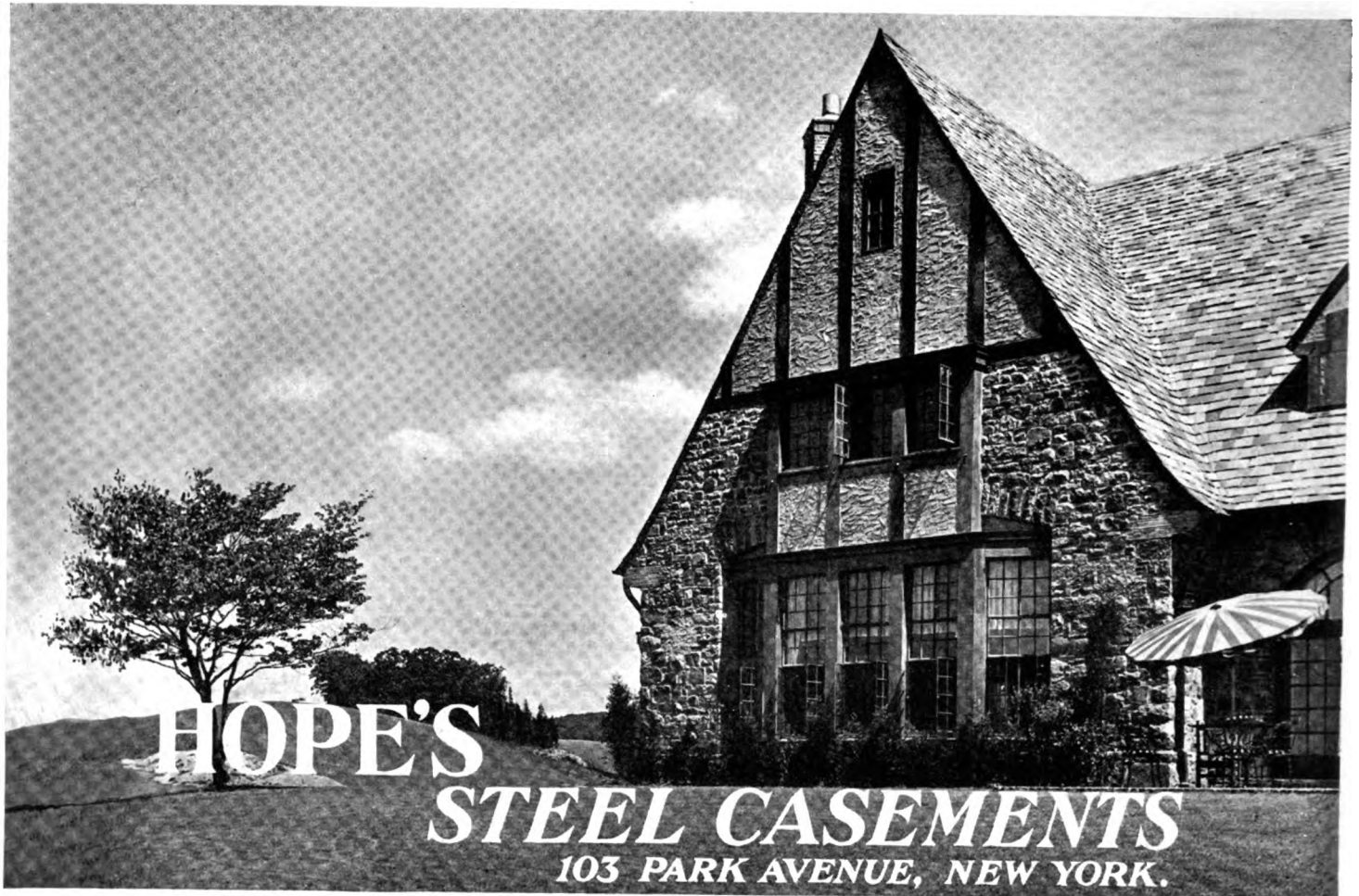
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SAN FRANCISCO  
SYLACAUGA, ALA.  
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Detail, Ceiling, Board Room, New York Cotton Exchange  
Donn Barber, Architect

All of the plain and decorative plastering, New York  
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*Plain and Decorative Plastering Contractors*  
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A Section of the Wright Rubber Pavement on Eads Bridge, St. Louis, Mo.

## *The* WRIGHT RUBBER TILE *and* PAVEMENT

THE outstanding success of Wright Rubber Tile, Stair Treads and Pavement is due largely to the patented, interlapping flaps which make possible both nailing and cementing to wood and cinder concrete. Wright Rubber Products are especially adapted for use where long wear, noiselessness, sanitation and beauty are desired. They may be had in plain colors, mottled and wood grain effects to match surroundings.

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Detail of our Showroom at 241 East 44th Street

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*Ceramics Building, University of Illinois, Urbana. Prof. James M. White, Architect*

**V**ERY appropriately this fine building, devoted to ceramic engineering, is built of brick, trimmed with terra cotta, the effect of which is enhanced greatly by the refined treatment of pattern work employed by the architect.

"Architectural Details in Brickwork," a collection of halftone plates, issued in three series, each in a folder

ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1762 Peoples Life Building, Chicago, Illinois.



The mantel illustrated, designed by Mr. A. J. Thomas, Architect of "The Towers," Jackson Heights, L. I., is made of artificial Kato Stone. This is one of the several designs installed in the living-room of every apartment in "The Towers" by

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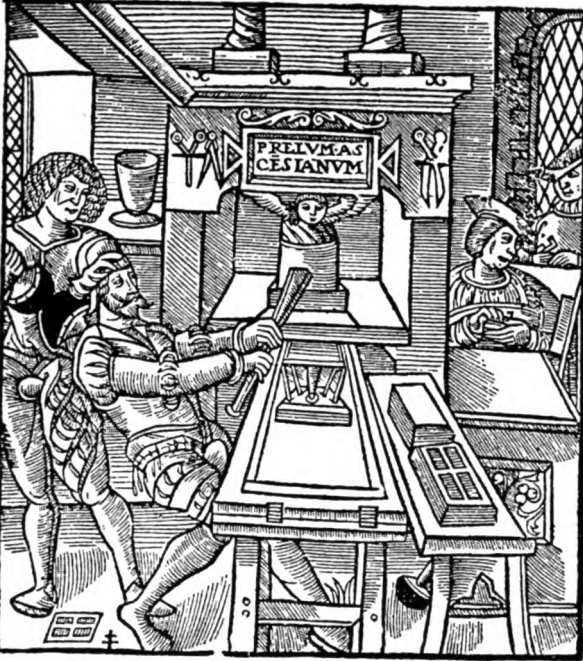
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**Hitchings' and Company**

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General Offices and Factory: ELIZABETH, N. J.

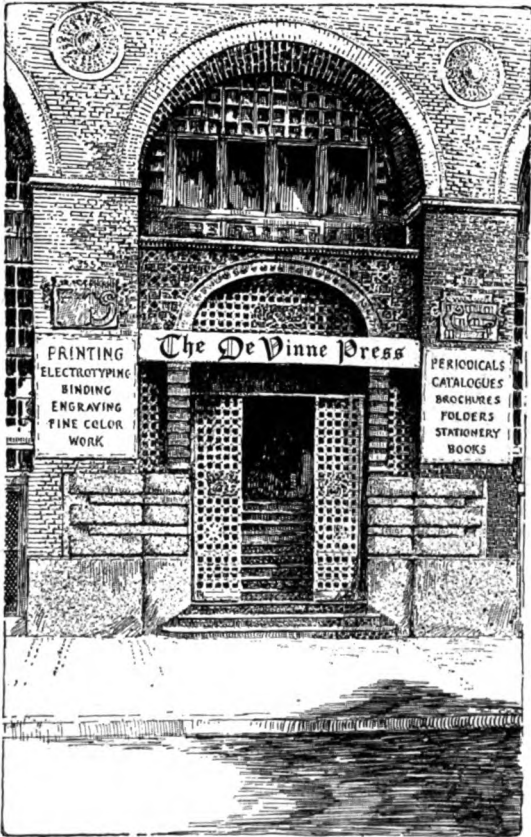
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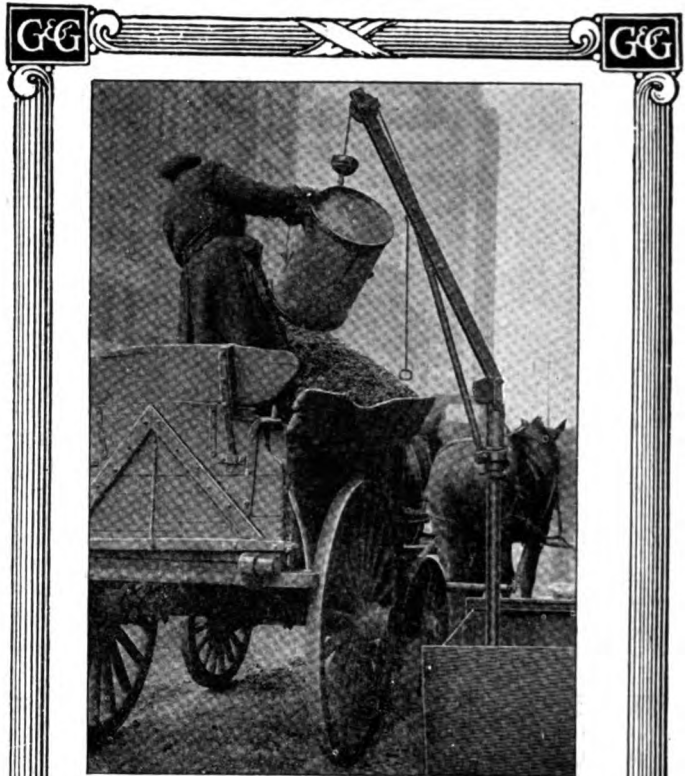


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Model D Electric Hoist at Conley Tin Foil Co., New York. Francisco & Jacobus, Architects

**The Overhead Crane**  
—a labor-saving feature

THE Overhead Crane Type G&G Telescopic Hoist should always be used where the ash truck can drive up alongside of boiler room opening. With this equipment, the ashes can be emptied directly into truck *with no rehandling at grade*—saving much time and labor.

The Model D Overhead Crane Hoist illustrated operates by electric power. Where the volume of ashes to be removed is small, the Model B Overhead Crane *manually operated* Hoist is recommended.

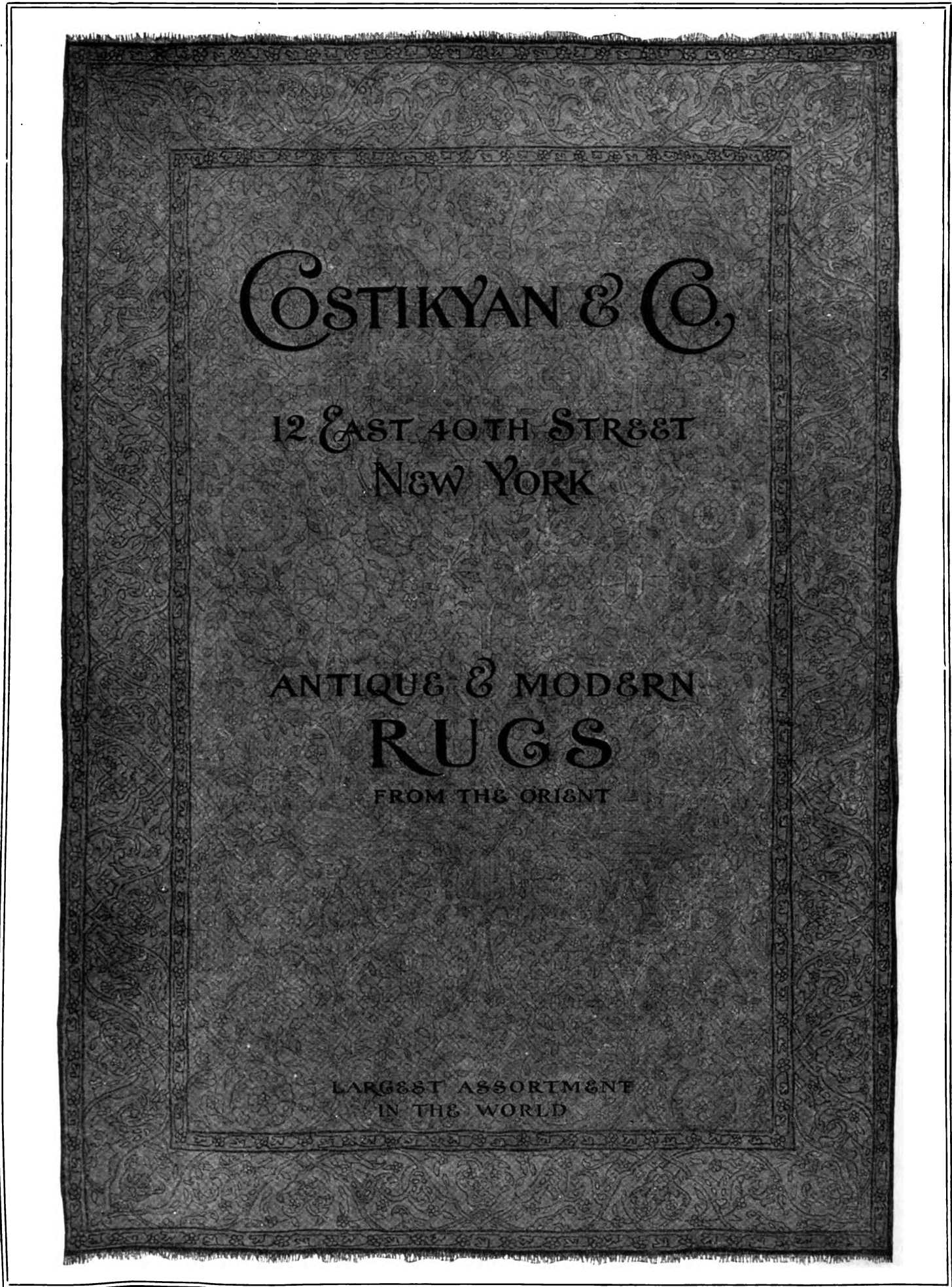
Note also how the G&G Sidewalk Doors with Spring Guard Gate *fully protect* the opening. This safety equipment may be had with all G&G Hoists.

See Sweet's, pages 2199-2207

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## 1925

**THE ARCHITECT** for 1925 will be a series of wonderful issues. The plates, studies and details will be of 100% architectural value. **THE READING WILL BE READABLE.** Mr. George S. Chappell will continue his series of little classics that have proved so popular during the past year. The editorials will have that rare quality of combining technical discourse with delightful humor. This latter is appreciated by the profession.

The Piranesi Cover Designs will be continued throughout the year. Many architects are making collections of these and say that the covers alone are worth the price of subscription.

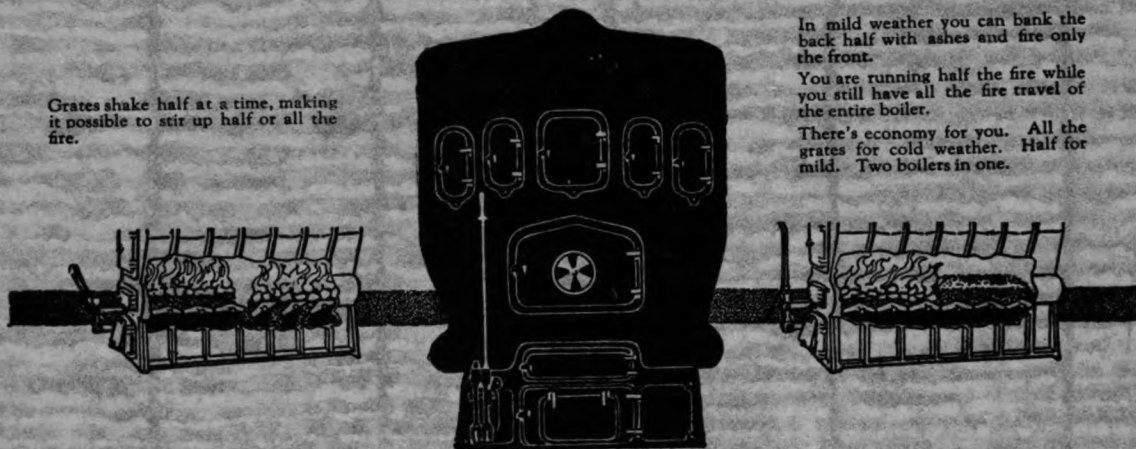
The McQuade Detail Drawings will be continued as in the past. Their value is unquestioned.

This means that the price, \$8.50 the year, is extremely moderate considering what the subscriber receives. Volume III begins with the October (1924) issue.

**A. HOLLAND FORBES.**

# Burnham Cosy Comfort Heat

Grates shake half at a time, making it possible to stir up half or all the fire.



In mild weather you can bank the back half with ashes and fire only the front.

You are running half the fire while you still have all the fire travel of the entire boiler.

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## Why One Burnham is Equal to Two

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