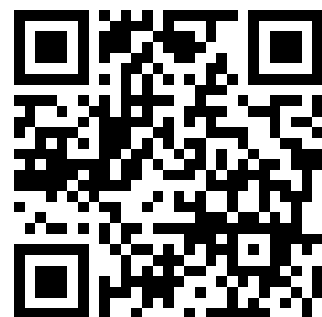

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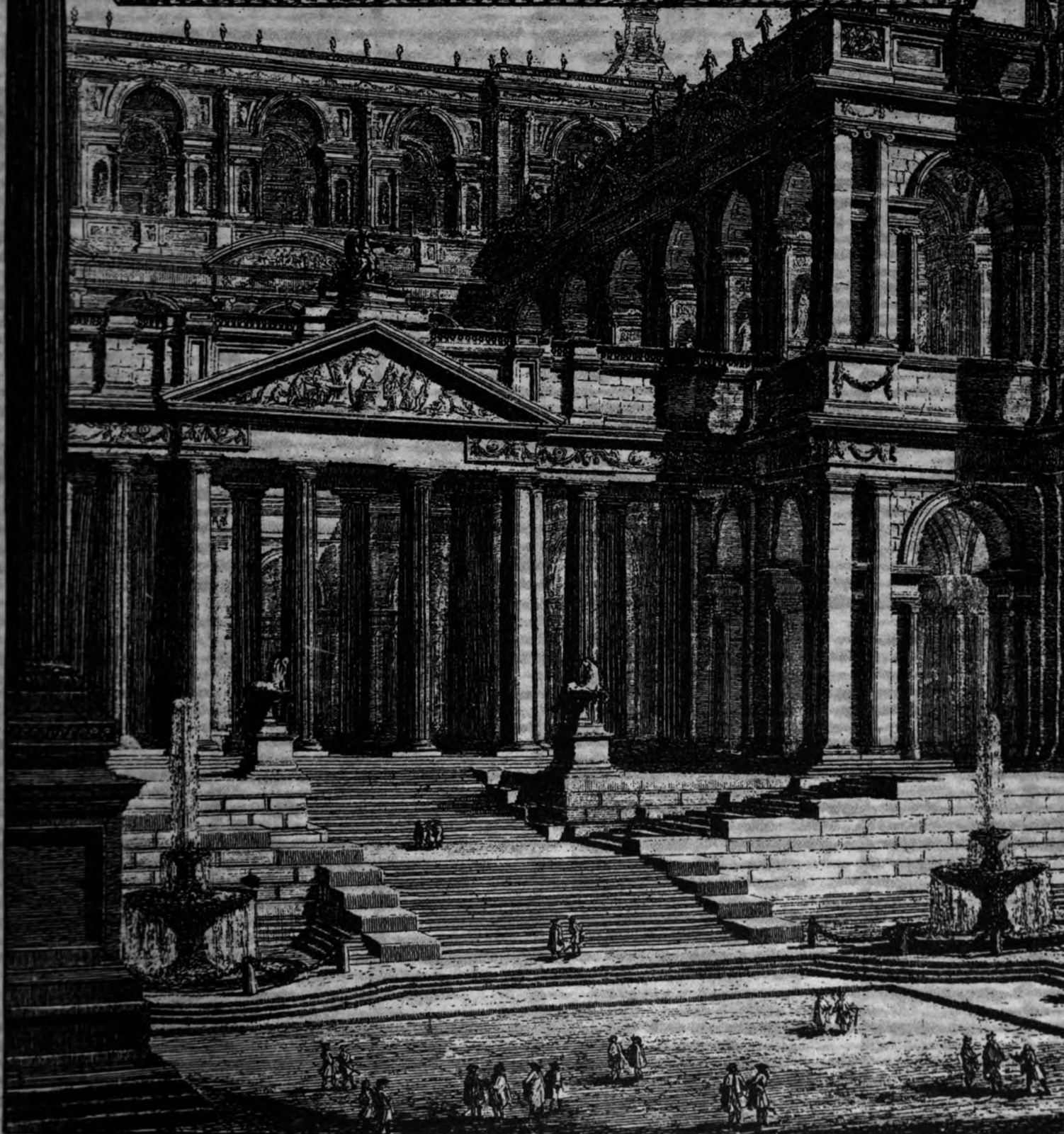


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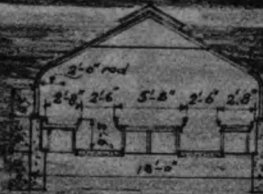
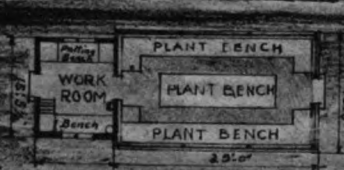
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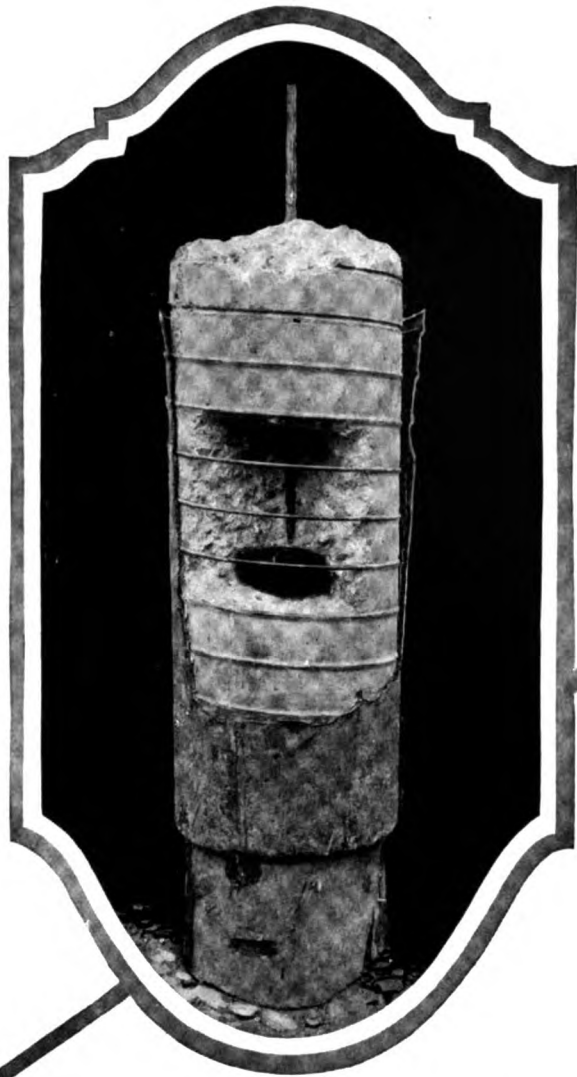
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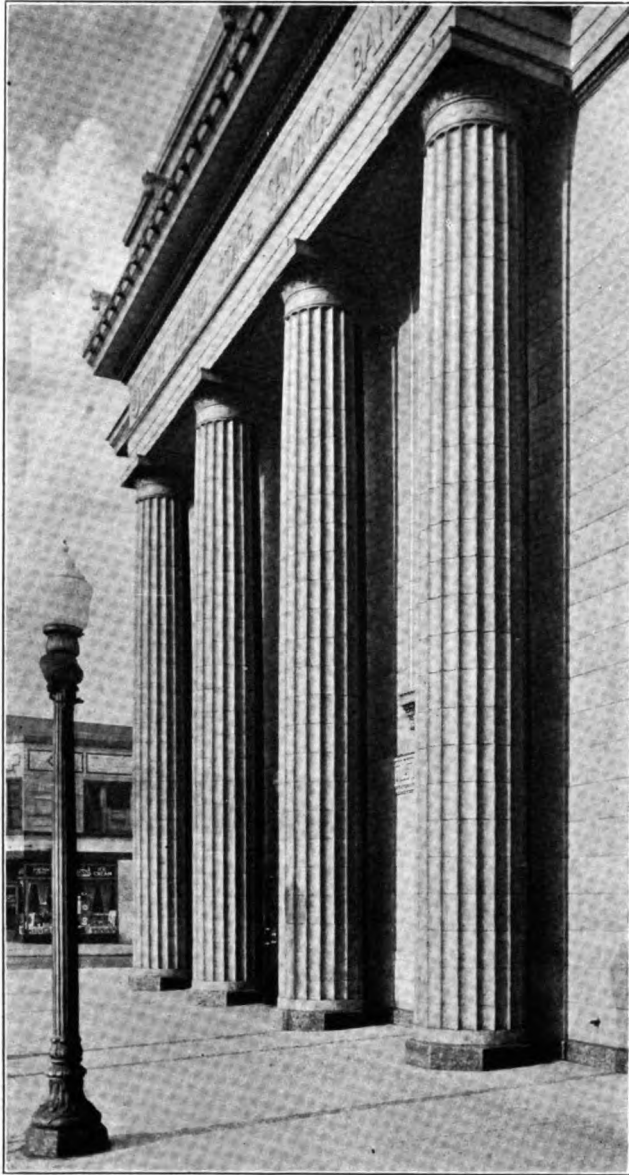
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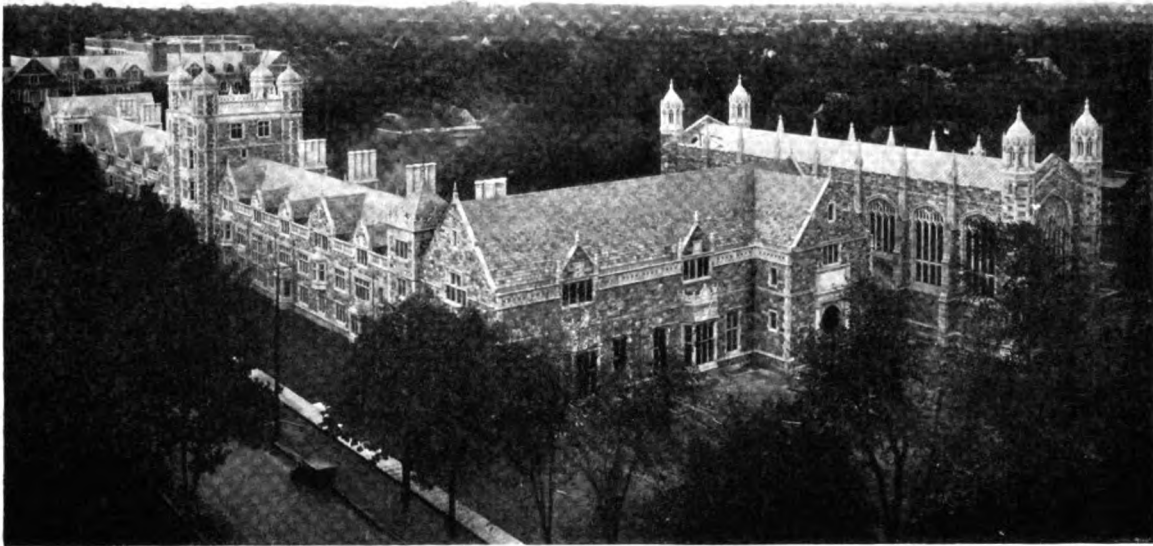
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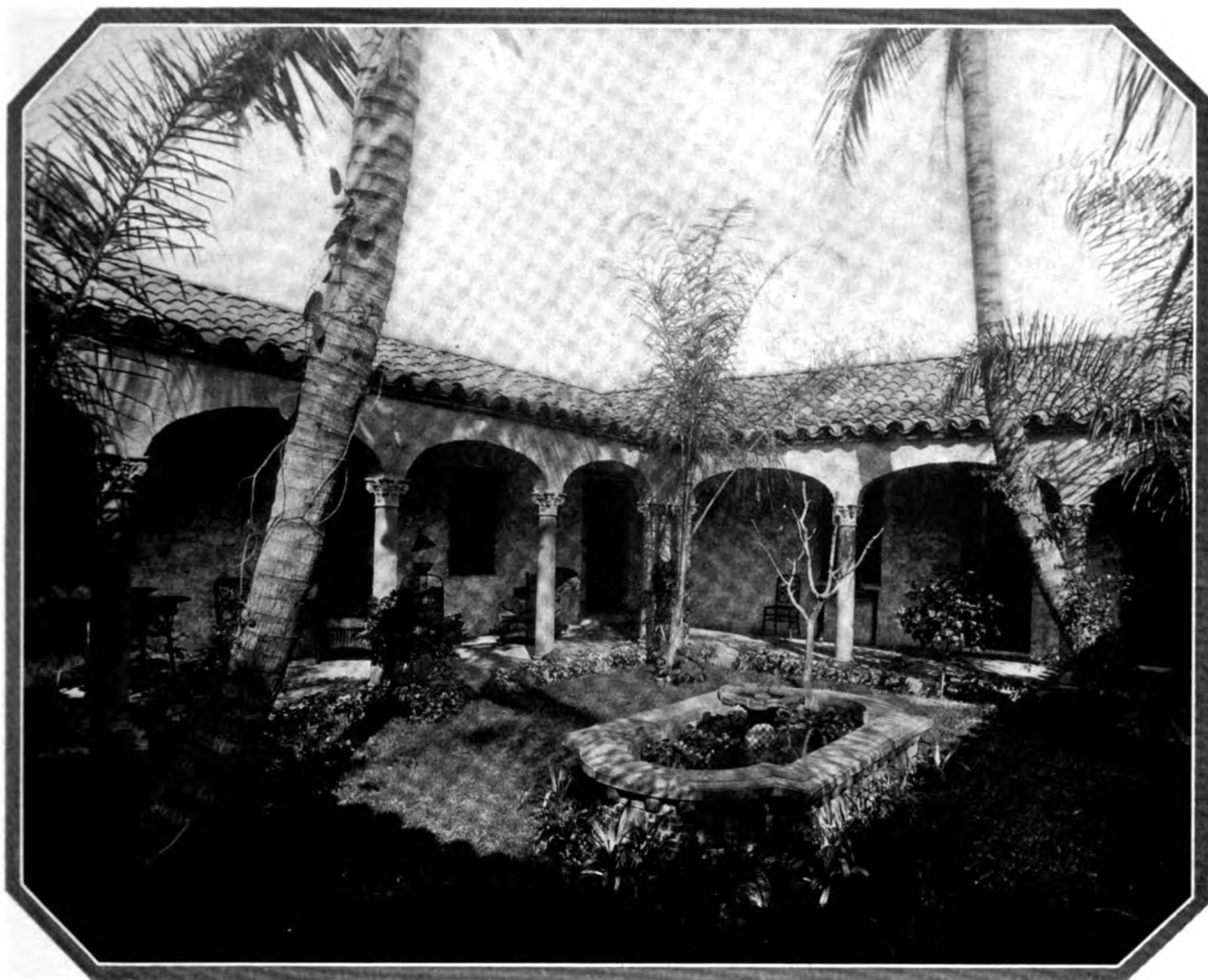
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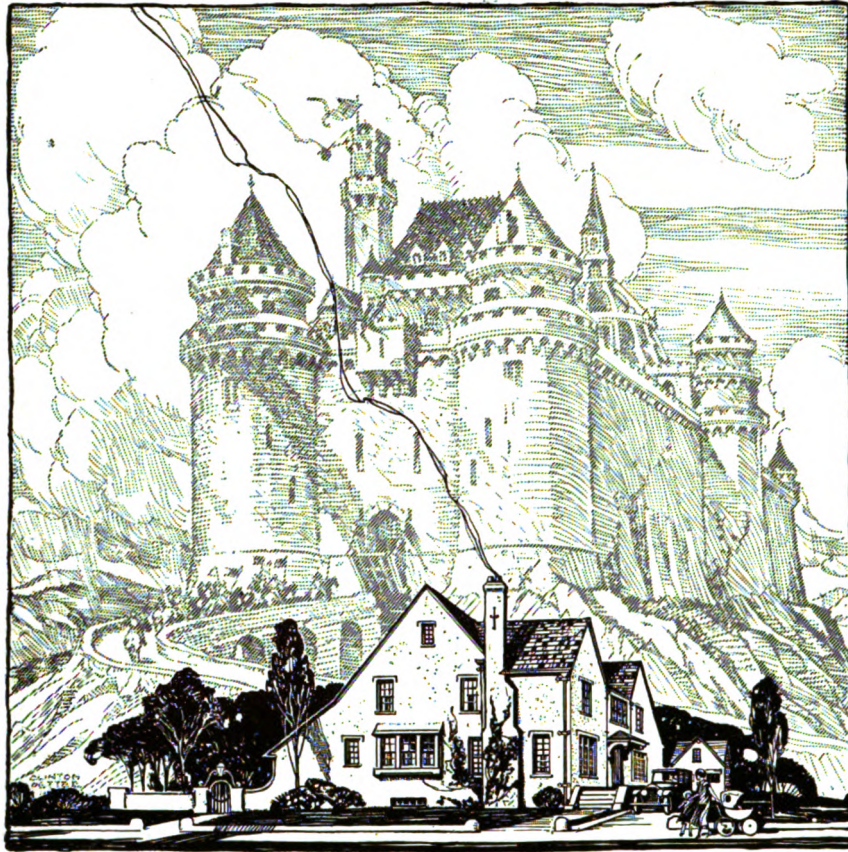
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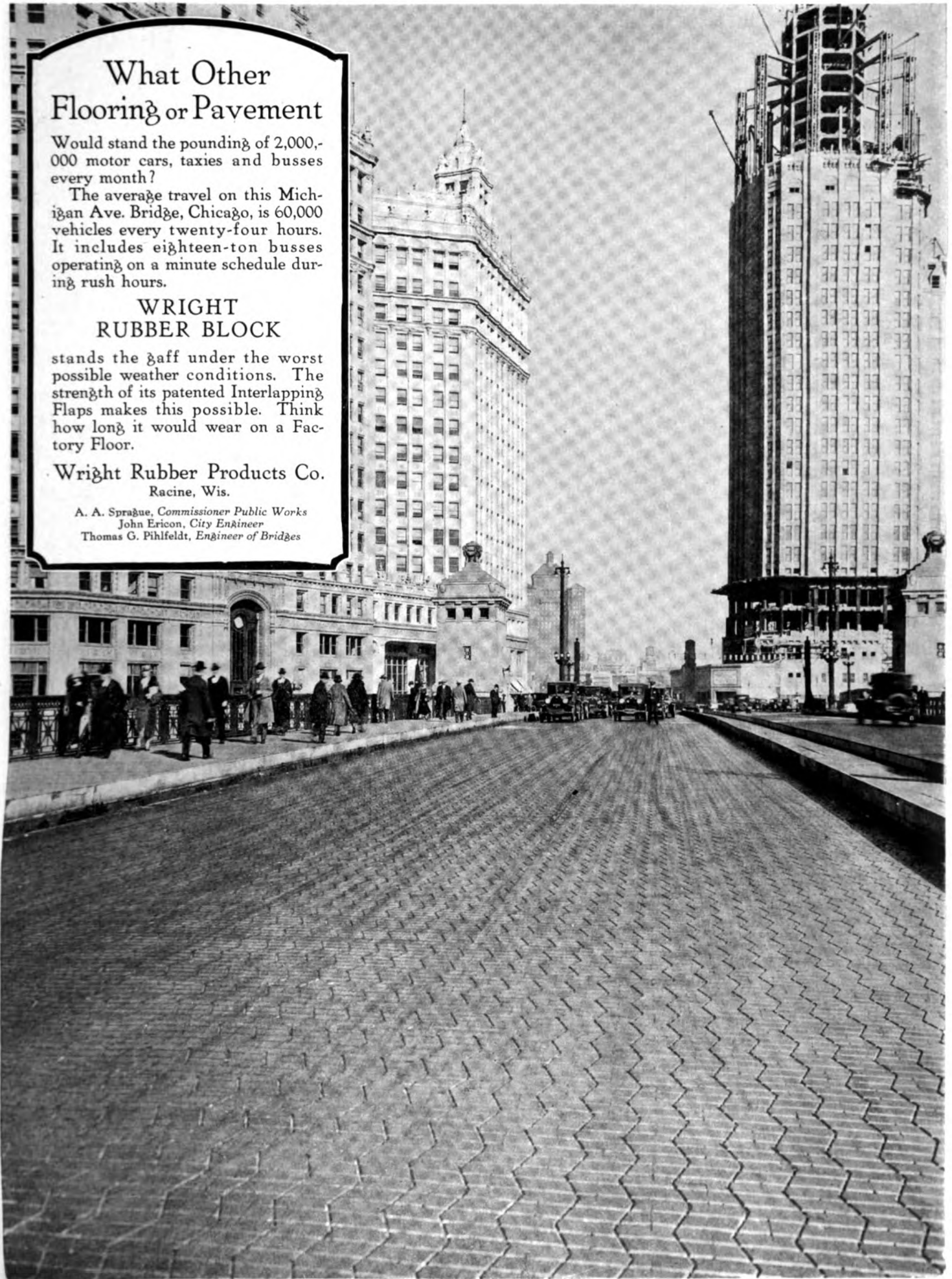
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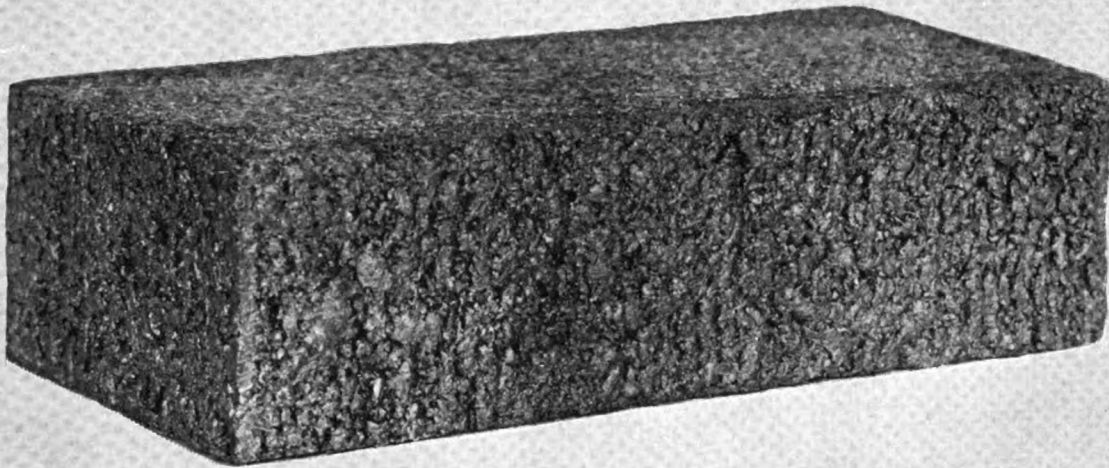
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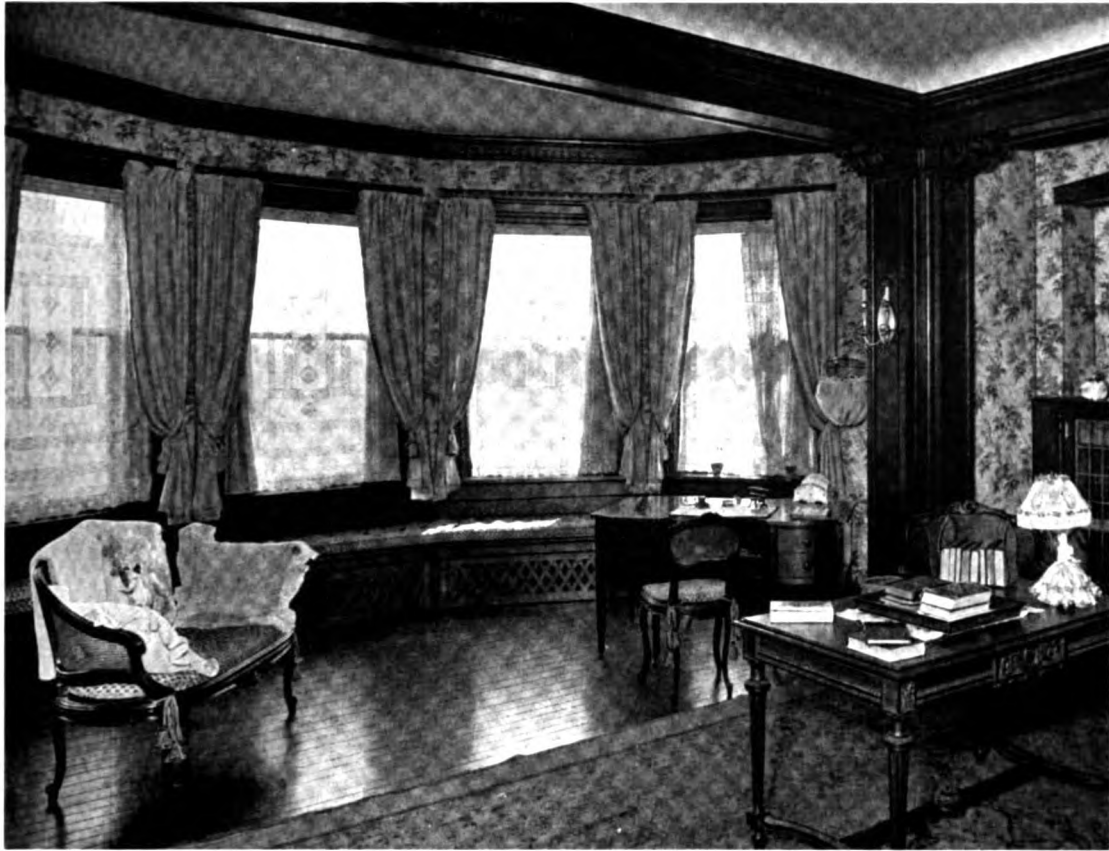
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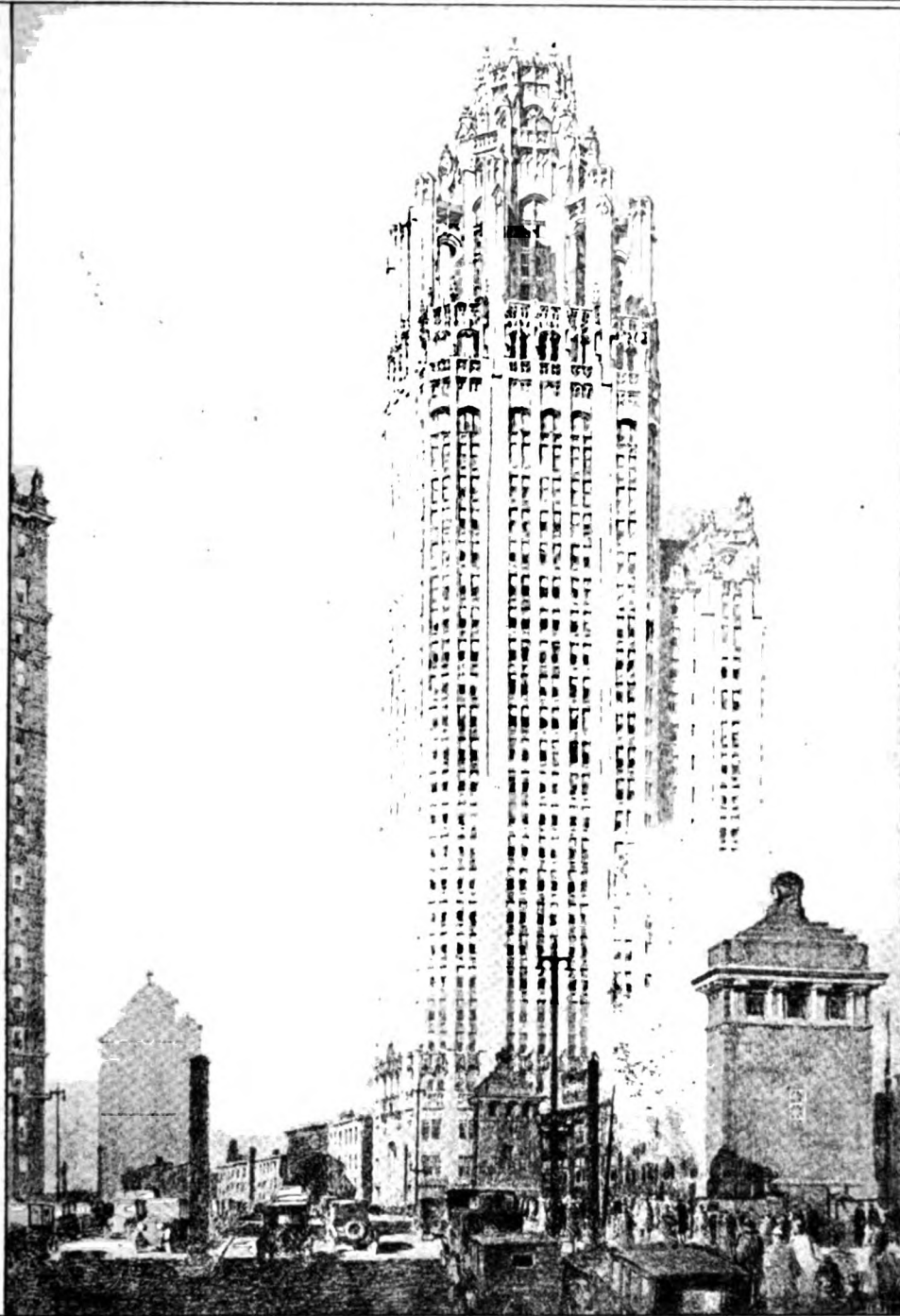
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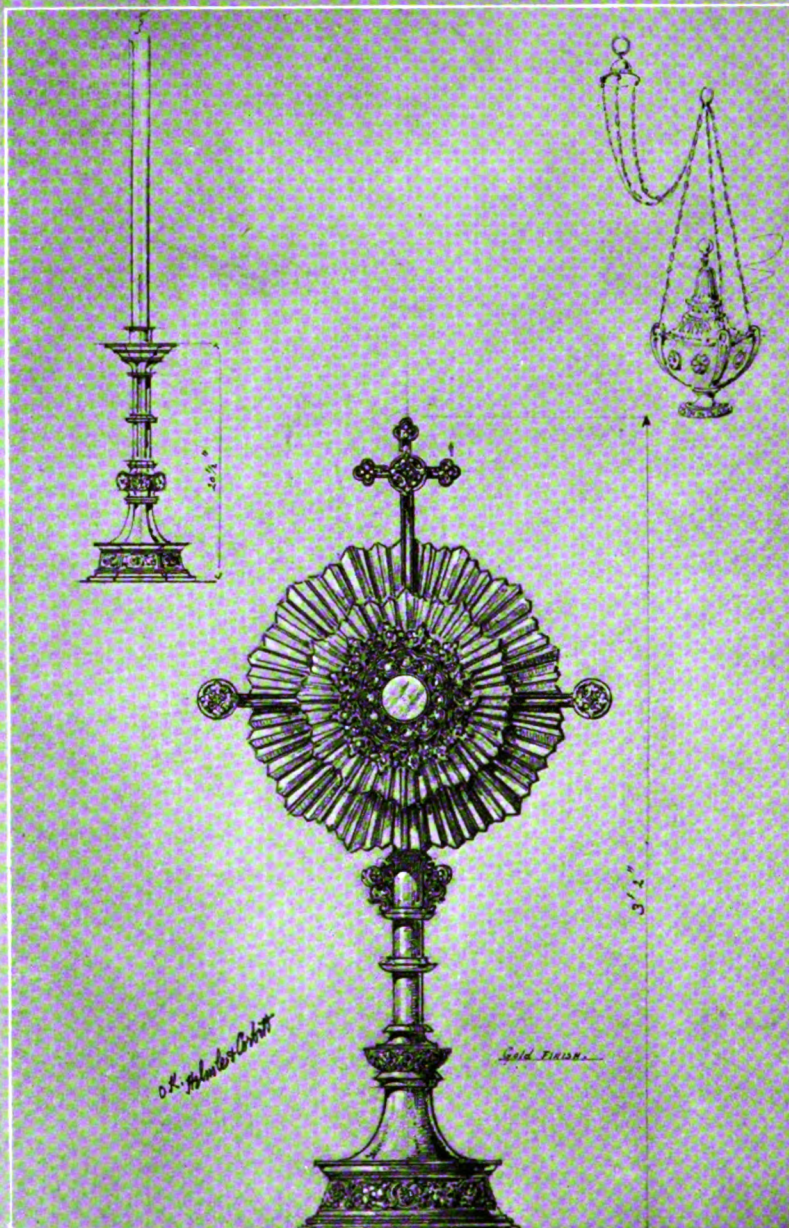
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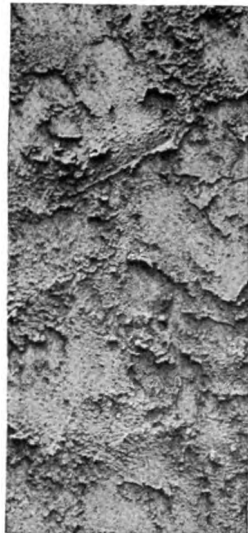
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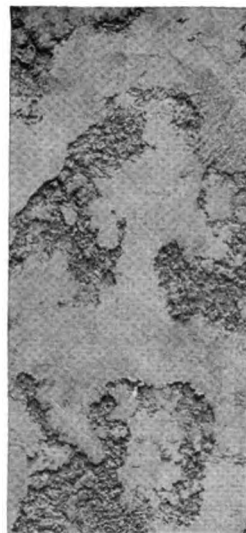
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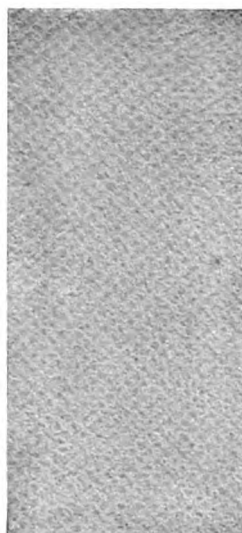
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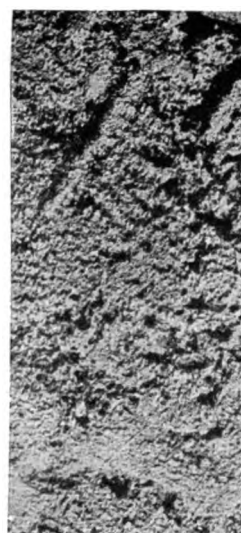
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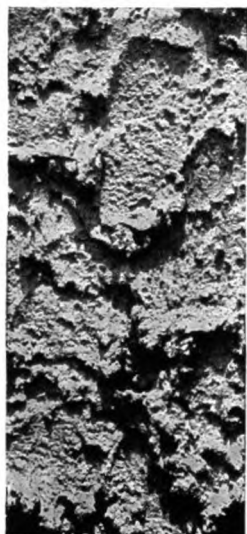
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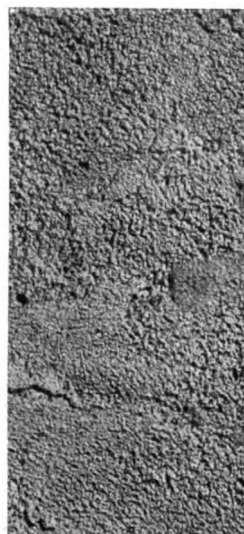
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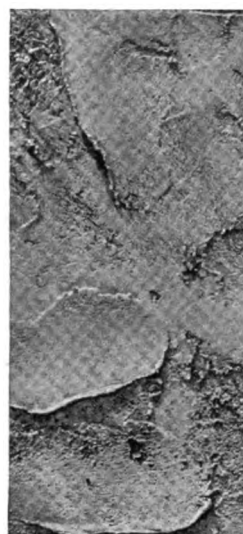
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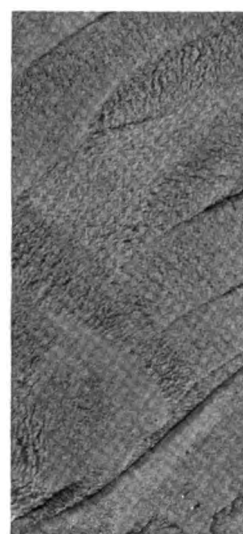
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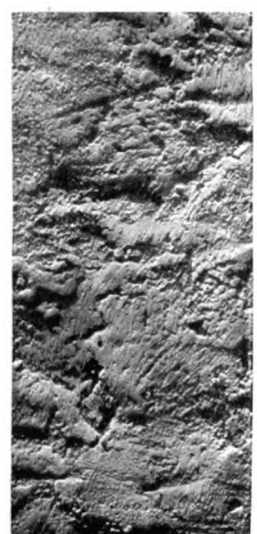
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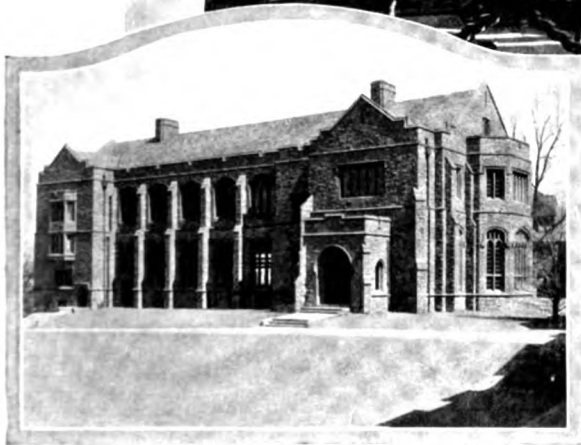
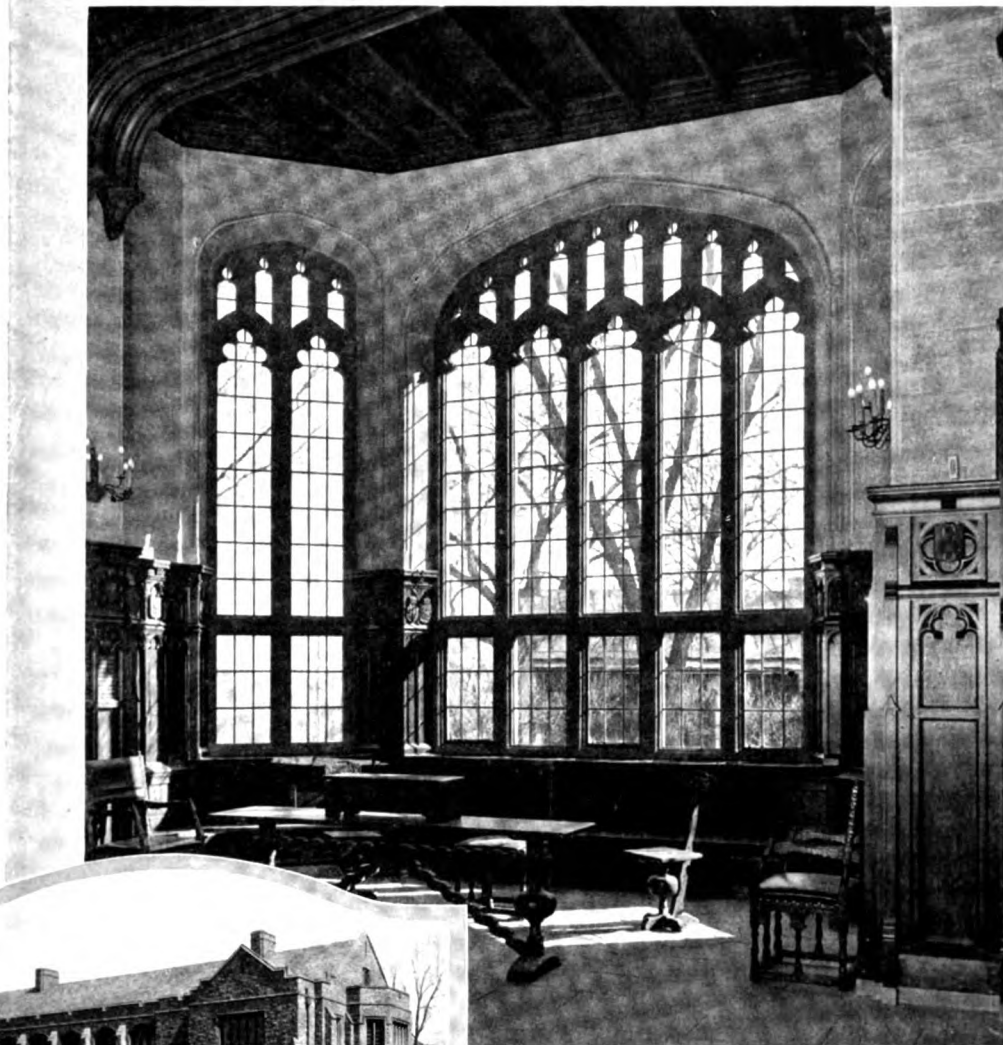
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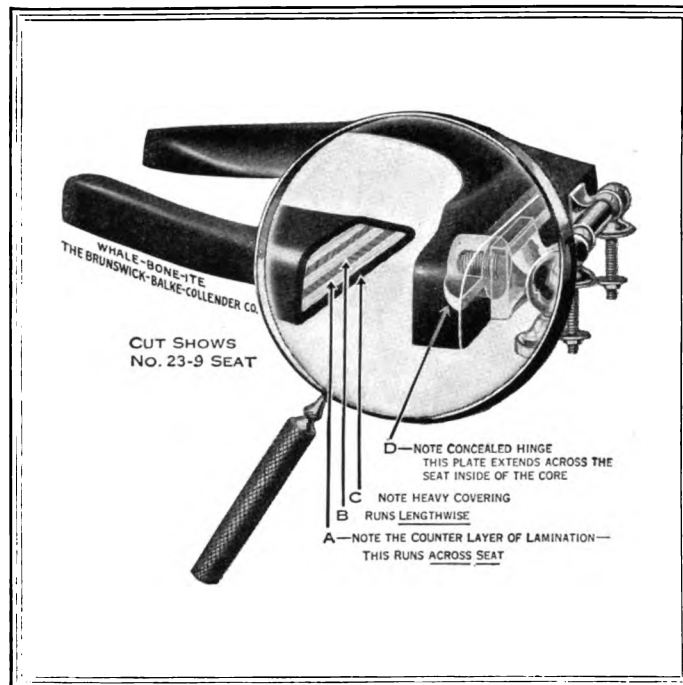
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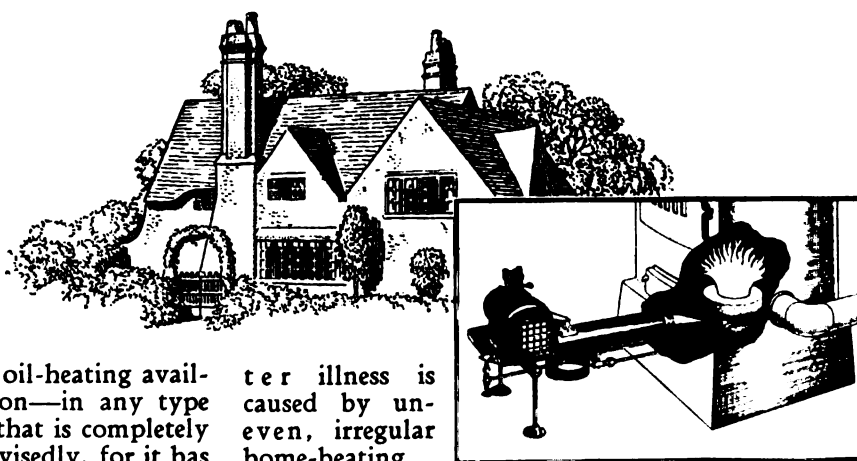
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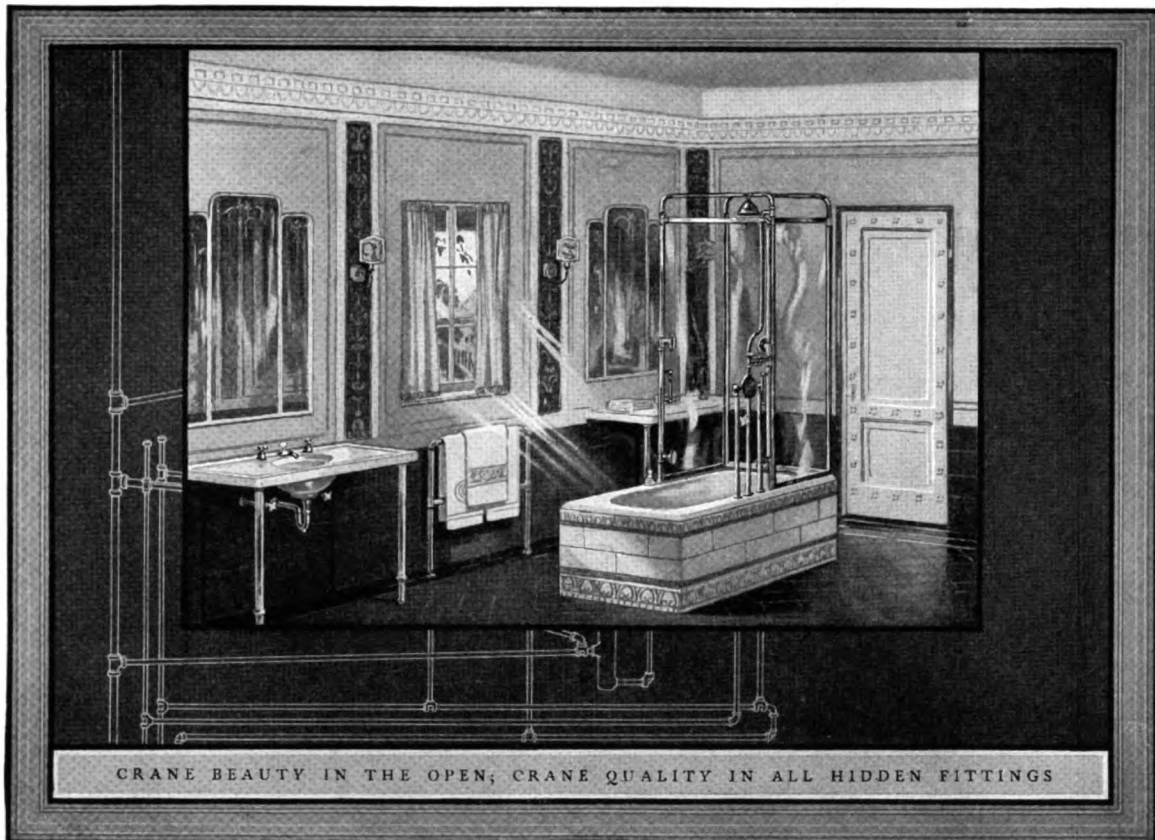
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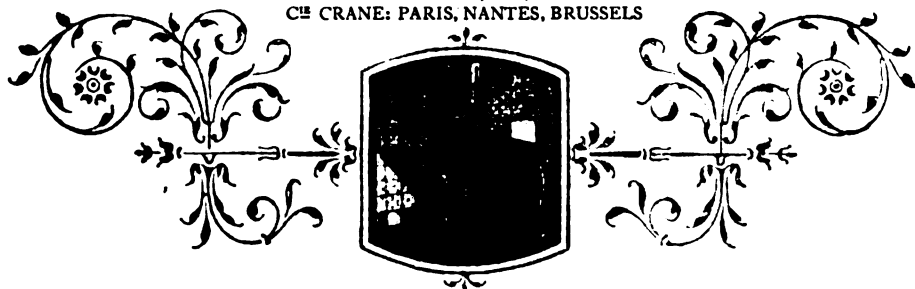
with painted cornice and wainscot. Dull black floor tiles, laid in golden cement. *Marmor* lavatory and dressing table have tops of white Italian marble. *Tarnia* bath is shown combined with *Crystal* shower. Architects seeking new and interesting effects in bathroom design and arrangement can choose from a wide variety of Crane fixtures and appointments, at prices within reach of any client.

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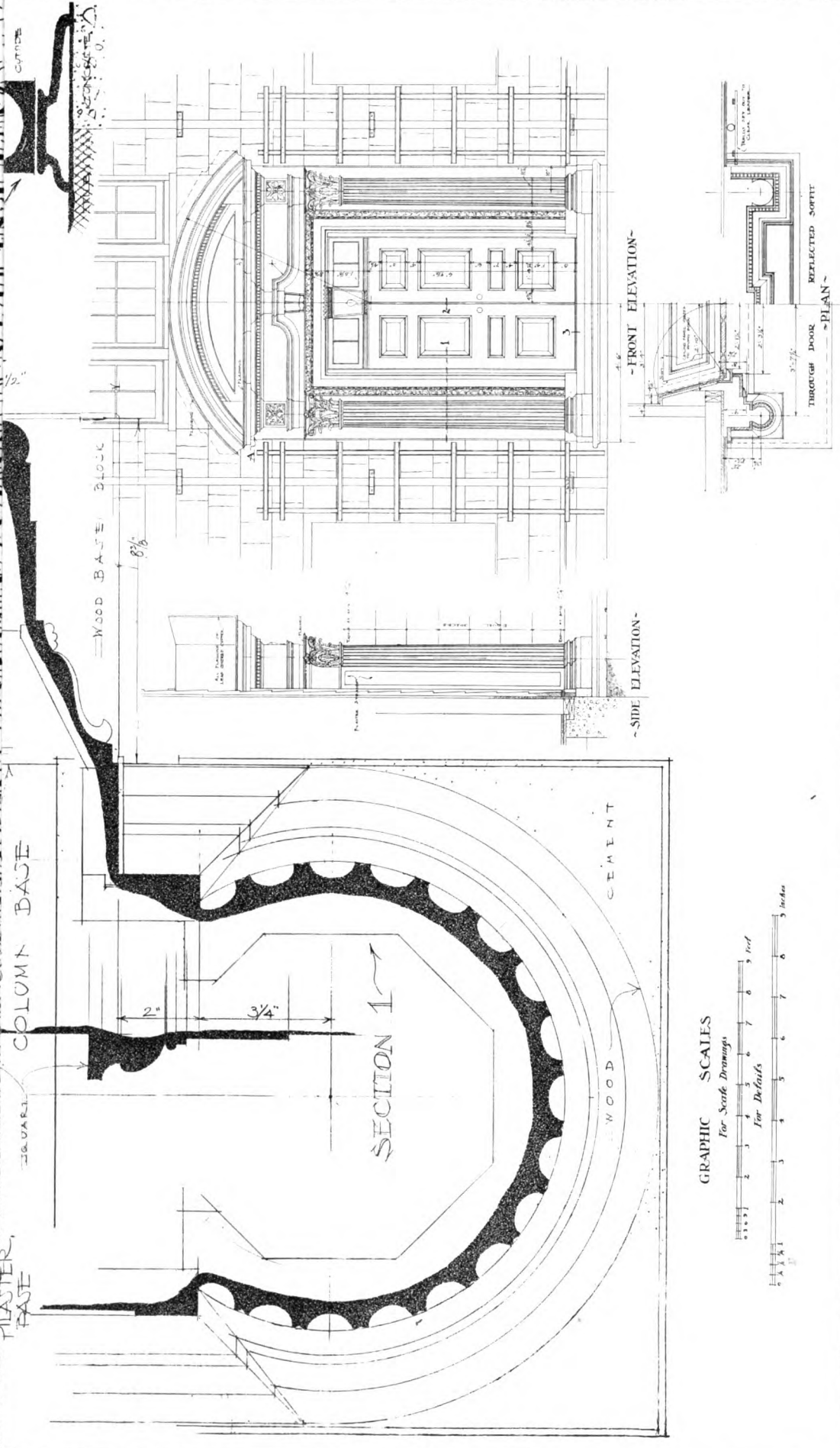
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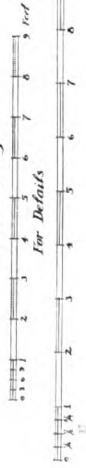
Crane Neumar Lavatory

"THE ARCHITECT'S" DETAILS, SERIES 1



GRAPHIC SCALES

For Scale Drawings



Detail No 17 ~ FRONT ENTRANCE DETAILS ~ *April 1925*
 HOUSE for E. B. INGRAM Esq EAU CLAIRE WIS.
 Charles A. Platt, Architect, New York City



Volume IV

APRIL, 1925

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 twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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A Sermon from the Sanctum

OUR TEXT, this morning, is taken from the New York *Tribune*, where we find the stimulating passage:

“Among many definitions of Architecture there is one which, translated into terms of the layman, is especially apt. It is as follows: Architecture is putting into a building certain qualities, namely, logic, strength, and beauty.”

This is a good definition, having the great merit of simplicity. The three qualities mentioned suggest at once the three important departments of plan, construction, and aspect. It is possible, however, to simplify still further the recipe for a successful building by saying that architecture puts into it logic plus imagination. Beauty will be the inevitable result. Indeed, it seems evident that much harm is done the Mother of the Visual Arts by a conscious effort to attain beauty for its own sake.

It is a mistake to think of beauty as a thing apart. It is a result, a sum total of many things. Its roots must ever spring from the soil of logic, or it will become a fantastic aberration. We have only to look back two decades to see the weird results achieved in the so-called “Art Nouveau,” a temporary phase of design which was the negation of

reason. Its life was mercifully short. Logic, too, will govern the planning of the building for its special purpose. The two ideas are merely re-statements of the same thing. But we must not assume that the perfectly logical solution of a problem, though it may include the mythical “perfect plan” and well-nigh “perfect” construction, will have said all. The result will be excellent, no doubt, but the building may well fall into that large category which is satisfactory and which still leaves us cold.

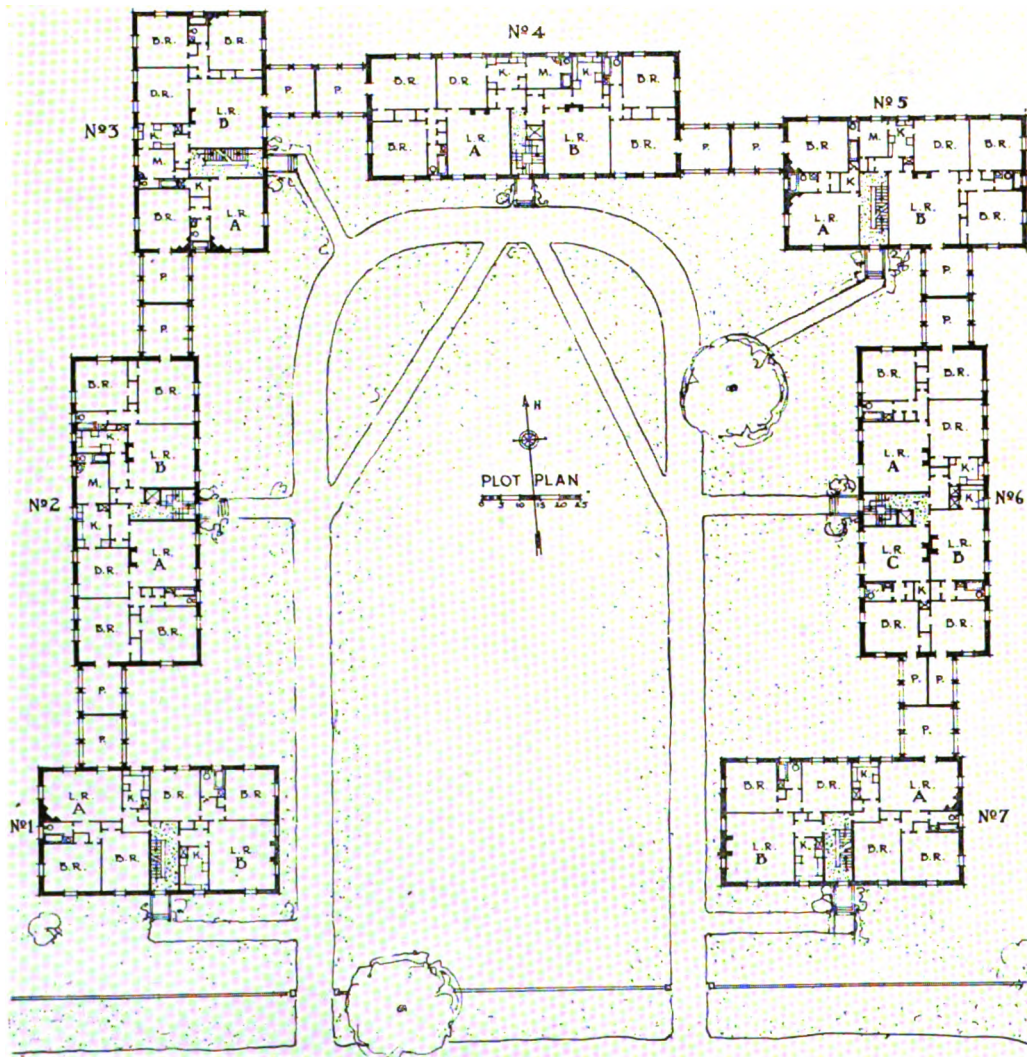
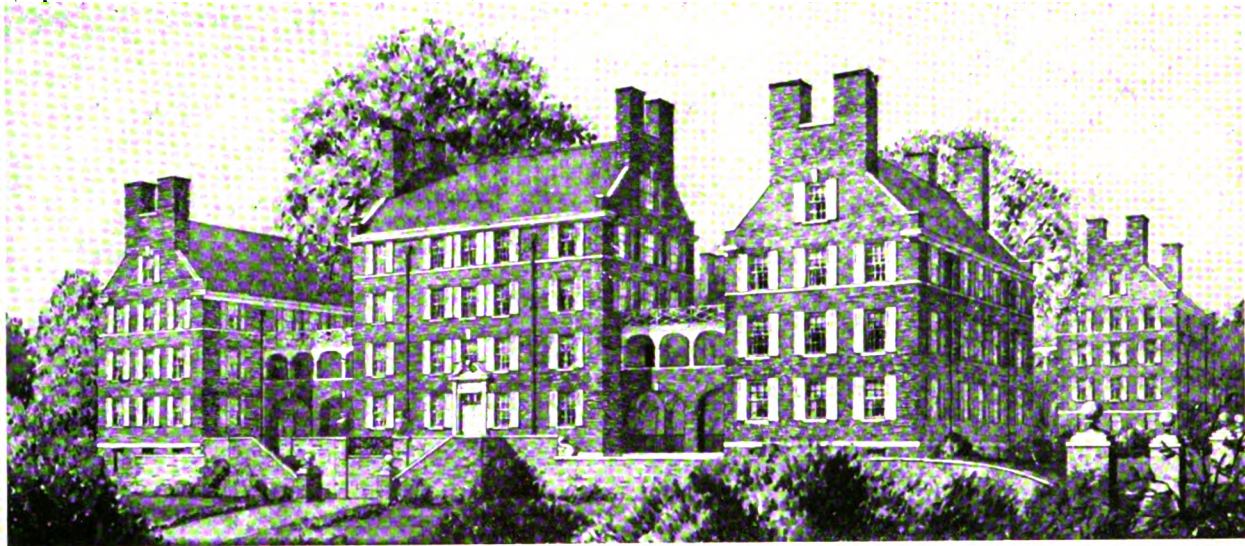
The reason for this is usually found in a lack of imagination on the part of the designer. Here is the real magic property, the element which may be said to transmute the bricks and concrete of construction into the gold of beauty. The varying degrees in which this faculty of imagination is possessed or *developed* create the differences in appeal between designs of arresting beauty and the many of which we say “Good,” and let it go at that.

We have italicized the word “developed” because we think it important. There is a mistaken notion which is too commonly accepted, that imagination, like the proverbial poet, is born, not made. In only a limited sense is this true. There must be the germ to begin with, the seed to be cultivated and developed, but the very selection of architecture as a life-work almost certainly predicates an appreciation of the profession’s inner beauty. A superficial study of other arts at once brings to light the constantly increasing power of musicians like Beethoven and writers like Thomas Hardy, whose early work bears all the ear-marks of youth and immaturity, but who, by hard work and constant observation, developed their powers to positive genius. It was in his later years that Stanford White blazed forth as the lineal descendant of the Italian Renaissance, with added qualities of restraint and taste which were American and his own.

It is our hope, as an architectural magazine, that by bringing to the architects of America the best that can be found in current design, we may assist them as individuals in the development of that sense of beauty and imagination which is the soul of architecture.

Specification Man Wanted

ONE of the leading architects in the middle-west wants a capable specification writer, and is willing to pay at the start up to \$5000 if he can get the right man. Address Editor of THE ARCHITECT.



Arthur C. Holden & Associates, New York, Architects

Preliminary Study, Fairfield Apartments, Greenwich, Conn.

The Hebdomadal Apartments

AN EXPERIMENT IN THE NO-ROOM, BATH,
AND KITCHENETTE TYPE

Reedham and Weap, Architects

By GERALD LYNTON KAUFMAN, A.I.A.

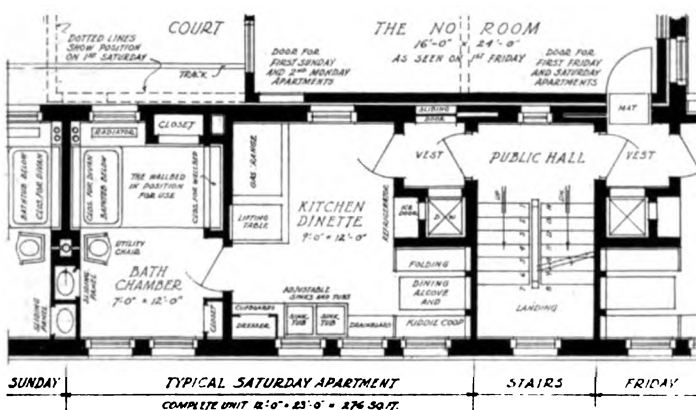
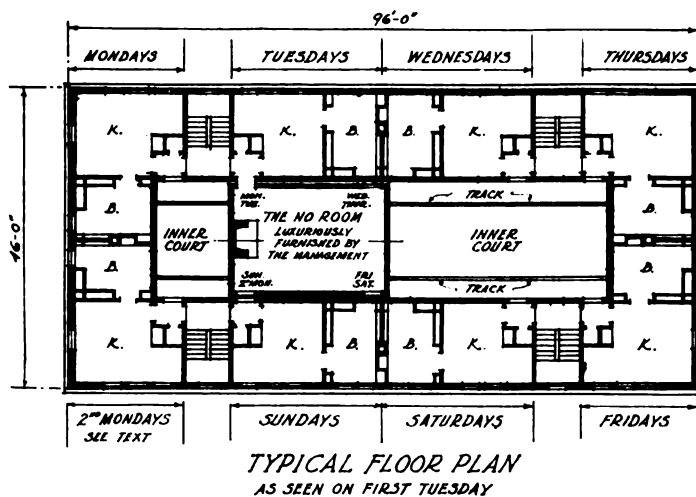
THE RECENTLY completed No-room Apartment at Kallipolis is the *ne plus ultra* of speculative space-saving. The conception is indeed so revolutionary that when Mr. Fuller Hoakem, of Reedham and Weap, architects, first showed the Hebdomadal plans to the Chamber of Commerce of Kallipolis, two of the more corpulent members of that august body strode from the room in high dudgeon. This unfortunate incident was forgiven, however, when the promoters explained that the apartments were designed primarily for Younger Intellectuals, who were necessarily of small abdominal output, rather than for Leading Citizens.

Before explaining the system of financing and the novel features of management and operation, a brief exposition of the accompanying plans will make clear the unique principles behind this type of building. What Messrs. Reedham and Weap have done in their solution of the housing problem has been essentially to add to the three special dimensions hitherto limiting architects, a fourth, or Time Coördinate. In the case in point this has resulted in the erection of a building of twice the area of the lot on which it stands. Here, on a 50' 0" x 100' 0" lot, an apartment has been built holding eight families to a floor; and as if this were not sufficient, having plenty of outside light and cross ventilation in every room,—most of the time! The architects have made an extensive study of the Time Coördinate in Family Life; they have so aptly distributed the rooms and the diurnal equipment within them that not a moment is wasted at home which might more pleasantly and comfortably be spent outside.

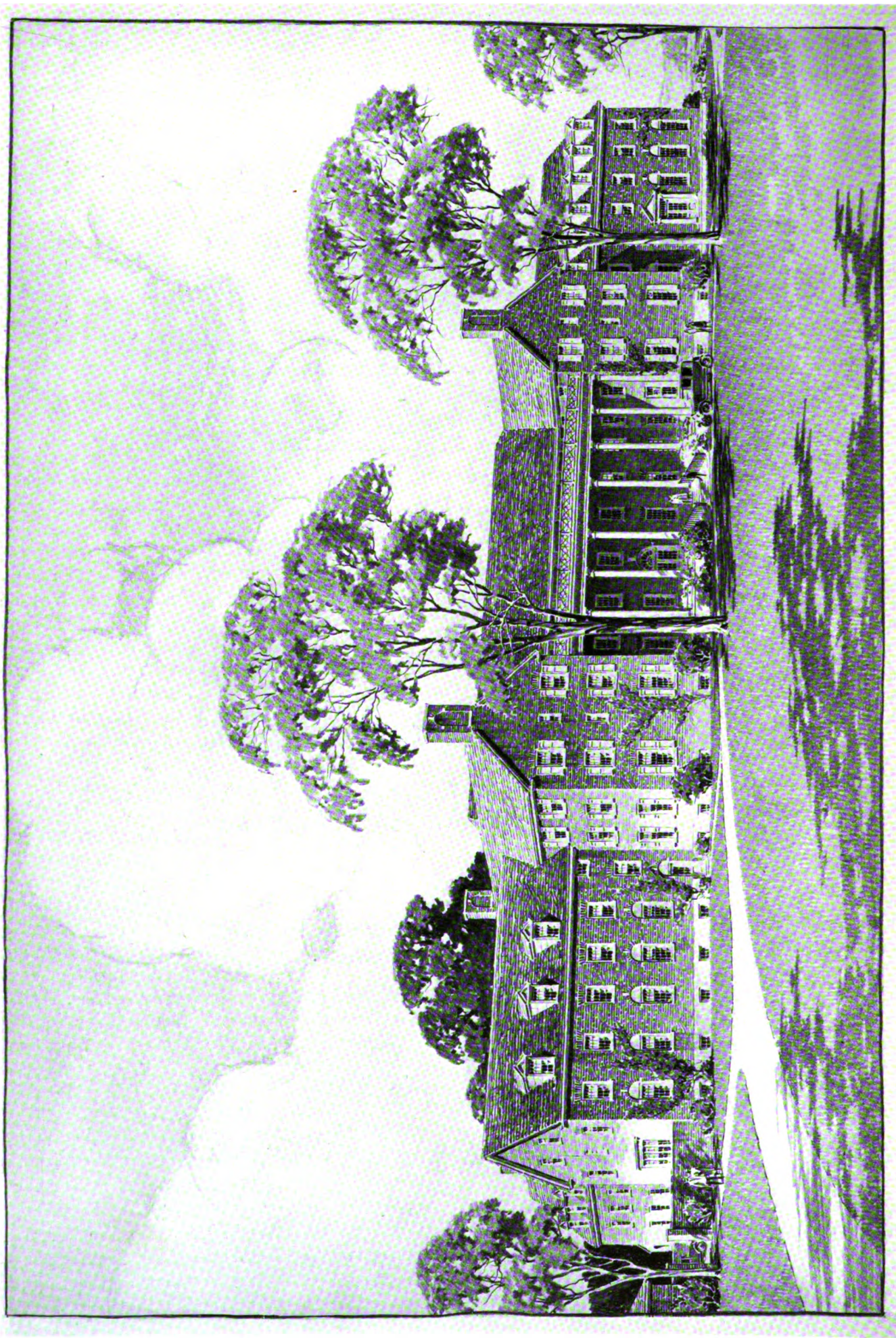
The Hebdomadal Apartment is founded on the basic idea of a week-time-unit, as its name implies. It is four stories, or one month, high, and has seven diurnal No-room suites together with an eighth for the purpose of rotation of social functions. The No-room, of which there is one to each floor, is luxuriously furnished by the owners of the building. It is for the exclusive use of each family in turn, for twenty-two hours a week, taken consecutively. It is run by a 30 h.p. motor in the basement, and controlled by an eight-day clock synchronized for the four floors. At 9.00 A.M. the First Monday this No-room is opposite the sliding-door of the Monday Apartment on each floor, and is for the sole use of the inmates of this unit until seven the next morning. At 6.30 A.M. silver-toned chimes ring out dulcet warnings for the benefit of late-staying guests or over-zealous literati; a brass gong follows at 6.45; while at 6.59 a siren gives final notice that the No-room is about to move on. Shortly after 7.00, when it has stopped at the First Tuesday Apartments, the janitor rings the hall door of the ground floor unit, carrying a vacuum cleaner. He has one-half an hour to each No-room, making two hours in all, during which time he cleans and dusts, picks up the cigarette

butts, and takes out the empty bottles. At 9.00 A.M. the four No-rooms are turned over to the First Tuesday Apartments for the next twenty-two hours.

The object of the eighth, or Second Monday Apartment, can hardly be very obscure. The tenants cannot be expected to entertain friends the same night each week; such equi-temporal intervals of hospitality would be too apparent. Nor could four apartment-units be allotted all the Saturday nights. Consequently Messrs. Reedham and Weap devised the scheme of Rotation of No-room days,—or, as the tenants call it, Precession of the Liquid-noxes, making one week's Monday the next week's Tues-



Plans, The Hebdomadal Apartments



Schell Lewis, Del.

Study, Fairfield County Lodge (Hunt and Golf Club), Westport, Conn.

C. E. Cutler, Westport, Conn., Architect

day, etc., and giving each family Saturday night studio-party facilities once every seven weeks. This was found to suffice for Kallipolis, though no doubt other arrangements could be made for cities in the east.

Considering the individual units, one of which is shown in the Typical Saturday Plan in the cut, we see that each suite consists of two and a half semi-large well-lighted rooms completely equipped for the business side of living. Practically every space-saving device beloved of the speculative builder is incorporated in these rooms. Every fixture is hinged, adjustable, or disappearing. The Dumb-waiter, or Kiddie-lift, has an icing-door leading directly into the refrigerator. The Pullman alcove folds up into the wall, becoming a Kiddie-coop in the day-time and an infants' bedroom at night. The laundry-tubs are convertible into kitchen and pantry sinks by the pushing of a lever so simple that even a child can operate it,—and often does. The kitchen table folds down into the wall by the stove, while above it a stock ironing-board closet extends to the ceiling; the back of this closet is a slate blackboard for notation of larder shortages and instruction of the children in the rudiments of design.

It should be noted, too, that the range backs directly against the wall-bed closet, the flue being practically inside the pajama-closet adjacent; when the cold climate of Kallipolis is considered, the reason for this is obvious.

The main feature of the Bath-Chamber is the use made of the waste space occupied by the tub. The architects decided that 12 to 15 square feet of floor area should not be sacrificed to the Saturday night tradition. They located the bath-tub so that it is practically non-existent except when in use. It is of the modern shallow quick-plunge type, standing only 1' 3" above the floor, with its sides paneled in brown vitreous imitation walnut matching the wainscot of the room. During the day the wall-divan is let down over it, and here the children take their midday naps while mother merrily washes their little essentials in the next room. At night this divan swings into the wall, revealing a mirror in its paneled back, and the wall-bed is folded down over the tub as shown in the plan. A roller-shade is fixed above the mirror for those too modest to see themselves in bed. The lavators, vulgarly known as wash-bowls, are set into the party wall and concealed with sliding panels. The remaining features of the room are self-explanatory, or covered with plush cushions.

Mr. Fuller Hoakem's unusual scheme of financing this apartment deserves a word of mention. He introduced to the Chamber of Commerce Mr. A., the owner of a piece of property within a stone's throw, who was willing to subordinate his equity. Mr. B., loosely connected with one of the great life insurance companies, arranged a loan of 60 per cent. of the value of the land and building, figuring the cost on a fair rental basis of thirty-two apartments, four floors @ eight to the floor, consisting of a large living-room, bath, and kitchen each. Finally Mr. C., an up-to-date builder, agreed to take out his net profit in amortizations after allowing 10 per cent. for overhead and 10 per cent. for contingencies. On this basis Mr. B. floated a bond issue yielding 7.48 per cent. interest, as a first mortgage loan, same being oversubscribed before the bank presidents reached their offices the morning of issue.

As the fund raised represented a cash value of 30 per cent. more than the net cost of the operation, each prospective tenant was allowed a bonus of one month's rent on signing his lease from the plans, which showed, of course, the No-room opposite his apartment. The building was sold out before ground was broken, and since its completion not a complaint has been heard; the secret of the No-room is well concealed in the inner court.

Messrs. Reedham and Weap are to be congratulated; Mr. Fuller Hoakem is to be congratulated; Mr. A., Mr. B., and Mr. C. are to be congratulated,—and have been amply rewarded. In fact, it is hard to tell who is not to be congratulated. Yet if it must be told, perhaps after all it is the tenants; but, for that matter, why should the tenants be considered? What have *they* to do with speculative apartments? What, indeed?

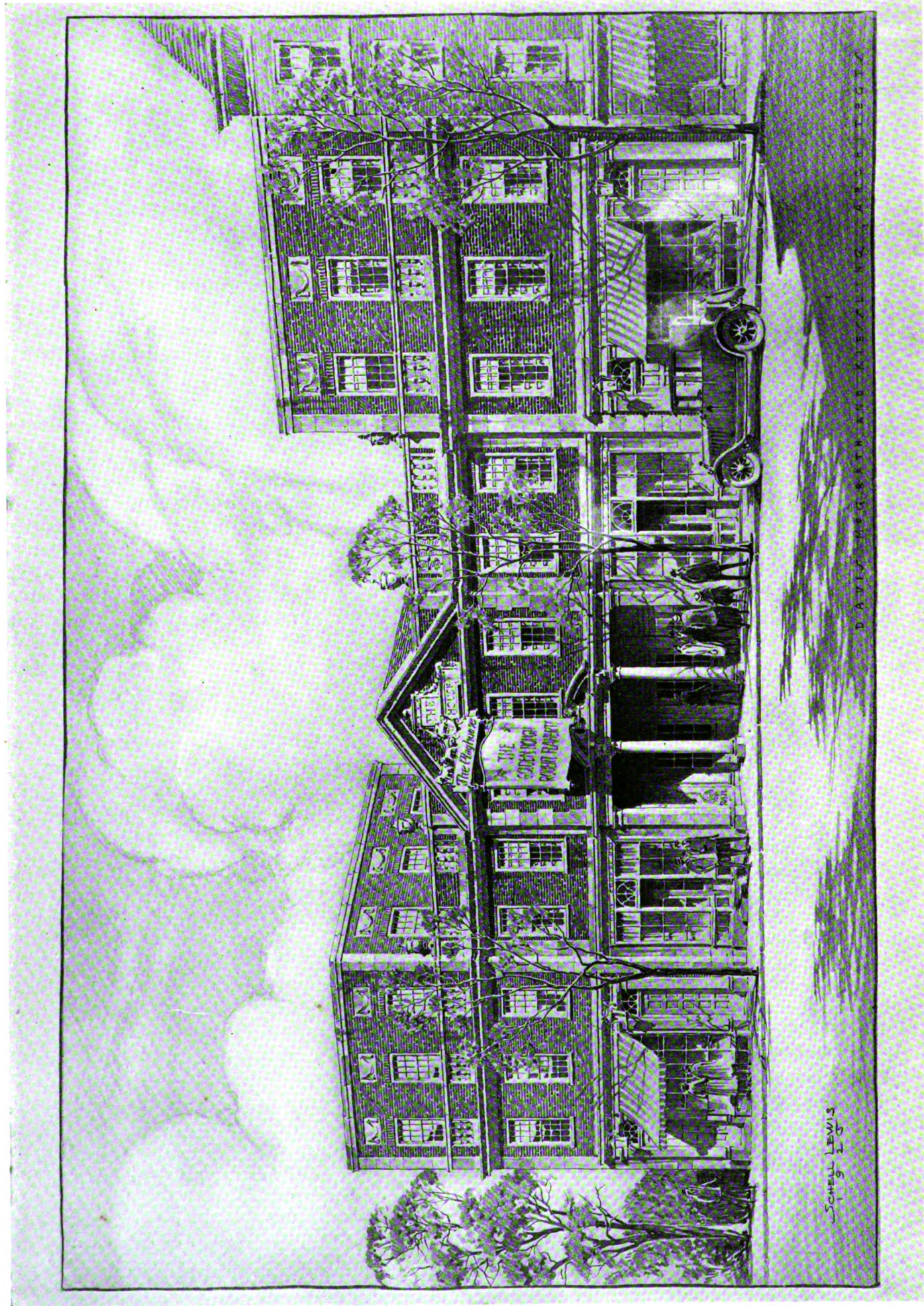
A Wise Policy

THE WISEST thing that a congregation can do, no matter how small their building project, is to retain the best and most experienced church architect possible, and pay him for his work, says "Church Art." He will save more than that before the job is finished. The result will be a real church.

Another supreme stroke of wisdom is to restrict the powers of the building committee. By a resolution passed by the voting members, define their powers, restricting them to financial matters only. Let them state to the architect in a general way the number of sittings required, and the precise amount of money available. But, since he is a trained man, let him determine all matters of plan, design, detail and arrangement.

April, 1925

THE ARCHITECT



Schell Lewis, Del.

Study, Playhouse, Mamaroneck, N. Y.

Davis, McGrath & Kiessing, New York, Architects

Editorial Comment

ARNOLD W. BRUNNER (1857-1925), who died at his residence in New York City on February 14, was a man who saw beyond the boundaries of the profession in which he held an eminent position. In his broad vision a building was preëminently an element in the design of its surrounding community. He thought in terms of parks, of avenues, of esplanades, and public squares, and the service he rendered to this country was fittingly monumental.

It was natural that his mind should include a keen interest in the fields of art, letters, and music. He was a cultured man in the highest sense, who, absorbed in serious projects, was invariably gracious, kindly, and companionable. It is hard to think of a better citizen, and his loss to the country as well as to his immediate friends is a great one.

The Falsely Picturesque

A STUDENT of our domestic architecture deplores the tendency of some of our architects to create falsely picturesque buildings. "The country is full of them," he says. "In a recent walk in a section of the country which has built up rapidly I was appalled by the number of houses which seemed to have no relation to actual life. They were fakes, from foundation to roof. The designers of these monstrosities have obviously worked from the outside in, thinking first of a picturesque exterior and afterward of what would happen inside. Of course this doesn't work. Windows that must exist in order to light certain interior areas come out in most inconvenient places on the roof. One that I noticed commanded a magnificent view of the back of a chimney.

"We all know what the interior of these houses is like, full of dark corners and dust-catching holes which have to be there because the elevation demands them. But in their own chosen province, the exterior, these picturesque lovers commit their worst sins. If there is anything that makes me wild it is the use of those leaded glass windows that look as if they had been broken and mended with little chips and quarter-segments of glass instead of whole panes. I saw one of these houses with windows like that, built right on the edge of a golf-course, as if the poor fish of an owner didn't realize that he would have all his windows broken a week after the golf season opened, without putting them in that way to begin with! And the roof-lines! They are a scream. Because an old, two-century house has developed

curvature of the spine and falling of the roof-tree, these scenic artists build 'em that way from the start. The ends of the gables rear up like pommels. To make the chimneys look antique and picturesque they lay up the worst brick they can find in a bond that can only be laid by a mason with the D.T.'s. The whole business is false, theatric, expensive, and architecturally bad."

This is a fairly sweeping indictment, but who is there who has observed the trend in certain localities that can say our critic nay?

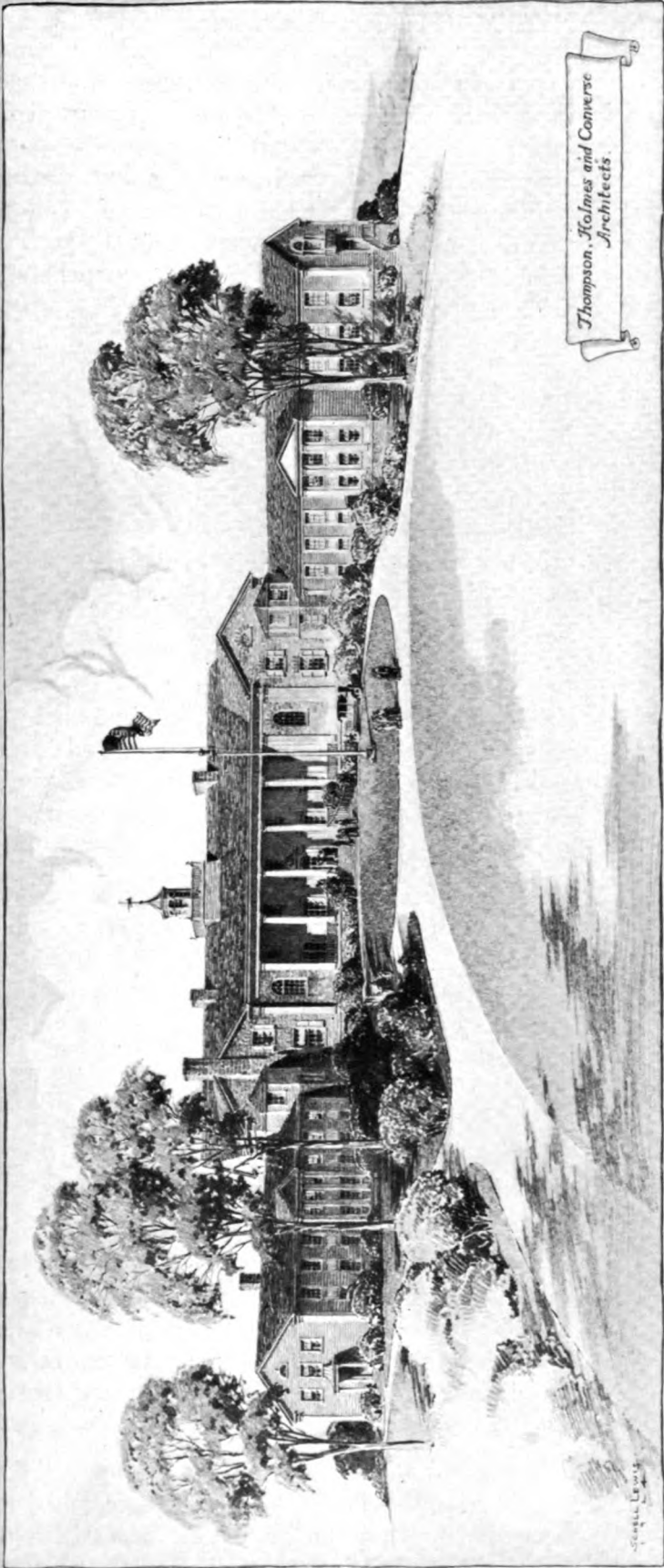
Town and Country Mice

AN INTERESTING exchange of environments is being effected between city and country dwellers in many sections of the United States. A modern Æsop, taking up the housing conditions and modes of living of a town mouse and a country mouse of to-day, would find no such rift between them as existed when the ancient fabulist first took his pen in hand. Architecturally, city and country are engaged in a great trading process, the city offering its conveniences, even its luxuries, in exchange for the rural delights of lawns and landscape.

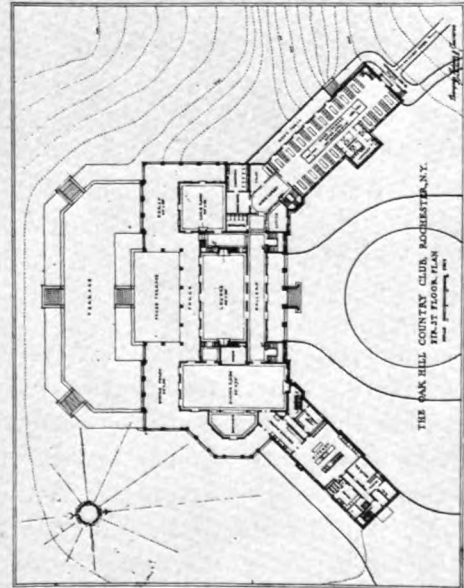
Looking first toward the country, we find that thousands of our citizens, not dwellers in our large cities but inhabitants of smaller towns, are making their homes in multi-family dwellings. A scientific study of our increasing population has recently been completed by the National Association of Real Estate Boards, based on such authoritative sources of information as the United States Census figures and the statistics of the United States Bureau of Labor.

In cities of over 25,000 population the report shows that 54 per cent. of all new residential construction is some form of multiple family dwelling. For the country *as a whole* it is estimated that at least 35 per cent.—over one third of the annual increase in population—has living quarters in other than single family dwellings.

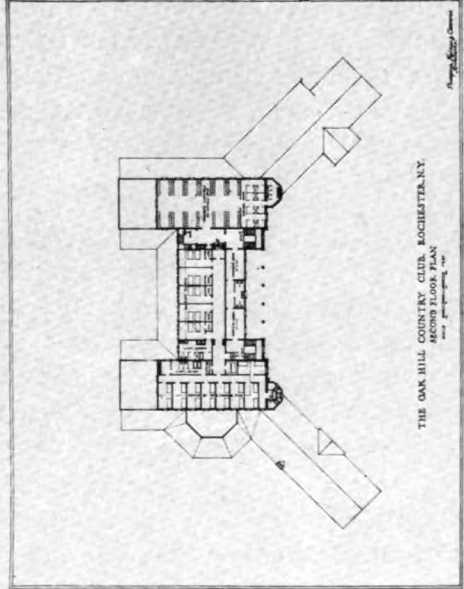
The reasons for this are not hard to find. They may be described as being both economic and cultural; economic in that the important necessities of life, such as heat, refrigeration, light, and the upkeep of property, can be more economically managed by a pooling of interests; cultural in that this very economy releases a larger part of the family budget



Thompson, Holmes and Converse Architects.



THE OAK HILL COUNTRY CLUB, ROCHESTER, N.Y.
PRELIMINARY FLOOR PLAN
Schell Lewis, Del.



THE OAK HILL COUNTRY CLUB, ROCHESTER, N.Y.
SECOND FLOOR PLAN
Schell Lewis, Del.

for the amenities of existence, from which so many of our country dwellers have in the past been barred by the demands of the individual home. Coöperative building of suburban apartment-houses is a natural expression of the desire of many a home owner to free himself of the menace of an unjust or rapacious landlord, and we confidently expect that this feature of building, as yet mainly confined to city apartments, will show a large increase. The suburban apartment, in exchange for the independent garden and the intimately personal clothes-line, offers the tired business man immunity from the snow-shovel in winter and the lawn-mower in summer. No more we sigh with the weary commuter:

“In winter I get up at night
To keep the furnace fire alight;
In summer, quite the other way,
I have to cut the grass, by day.

“I have to cut the grass, and weed
The spots my wife has sown with seed,
And fix the water-sprinkler so
That grass and weeds again may grow!”

This seemingly endless toil is over. With the community heat clicking gently in the radiators, Mr. Suburbanite may lie back in his Morris-chair and listen to his radio, and yet not be denied a prospect of green trees and the pleasant fluting of birds.

Now, turning to the dweller in the large cities, let us see how he is faring. Let us inquire what he is getting or taking from the country book to make his urban life more lovely, less arid. The development of city gardens in connection with apartment-houses in the heart of great cities is an outstanding feature. How frequently now we may pass the portals of imposing blocks which line our avenues with Florentine severity and, peering through an archway, glimpse a vista of greensward, the waving branches of trees and the silvery column of a fountain. It is a joyous, a healthy, and an inspiring development. And it is only the beginning.

An index of the next phase of this translation of country into city is foreshadowed in a recent announcement of the building of two detached houses on the top of a large city sky-scraper. The practice of installing special apartments combining garden features on the roofs of our high buildings is by no means new, but the proposed building carries the idea further, for the roof-dwellings will be honest-to-goodness houses of, respectively, twenty and ten rooms.

The probable height of the main structure will be twelve stories and the superimposed homes will face a river. The balance of the roof area will be given over to lawns and gardens, the space so devoted for each house to be separated by garden walls or hedges. Here we will have the country not only transplanted in the city, but raised, we might say, to the *n*th power, literally as well as figuratively. It is not suggested to install a garage at the same high level, but otherwise the advantages of a detached dwelling in the suburbs are consistently maintained. A private elevator from the street level will enable each householder to come in at any hour he may elect without inviting the criticism of his neighbors. The houses have already been named poetically “Star House” and “The Cloud,” the rent to be charged for them being the only undetermined factor. It is safe to assume that this will correspond in height with the altitude of the site.

It was not so long ago that a vaudevillian used to get a good laugh by saying that, coming to the city as a country boy, he had secured employment cutting the grass-skirts at the Winter Garden. Grass-cutting on our roofs will be less fiction than truth in the near future.

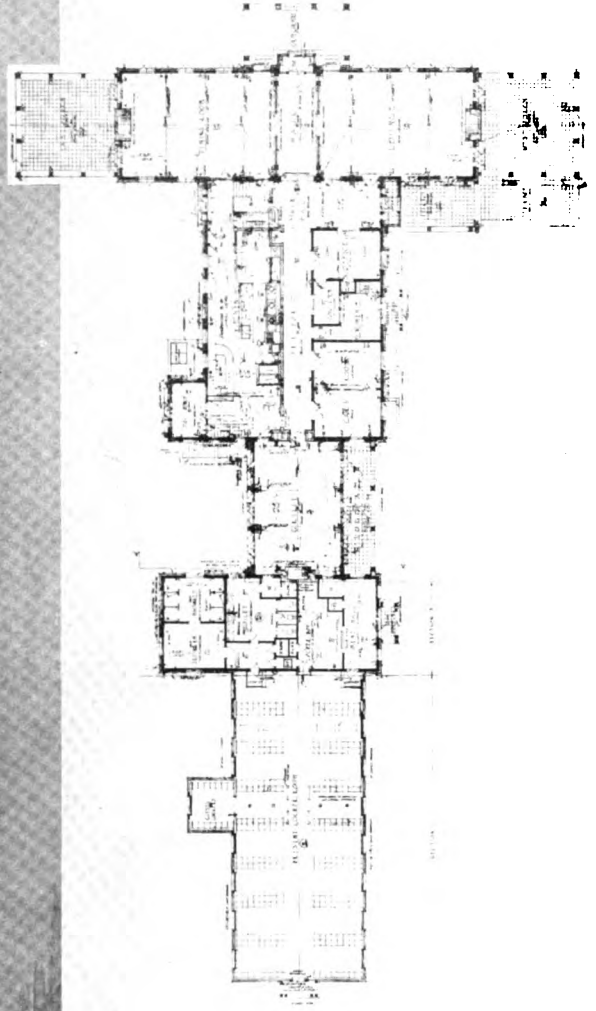
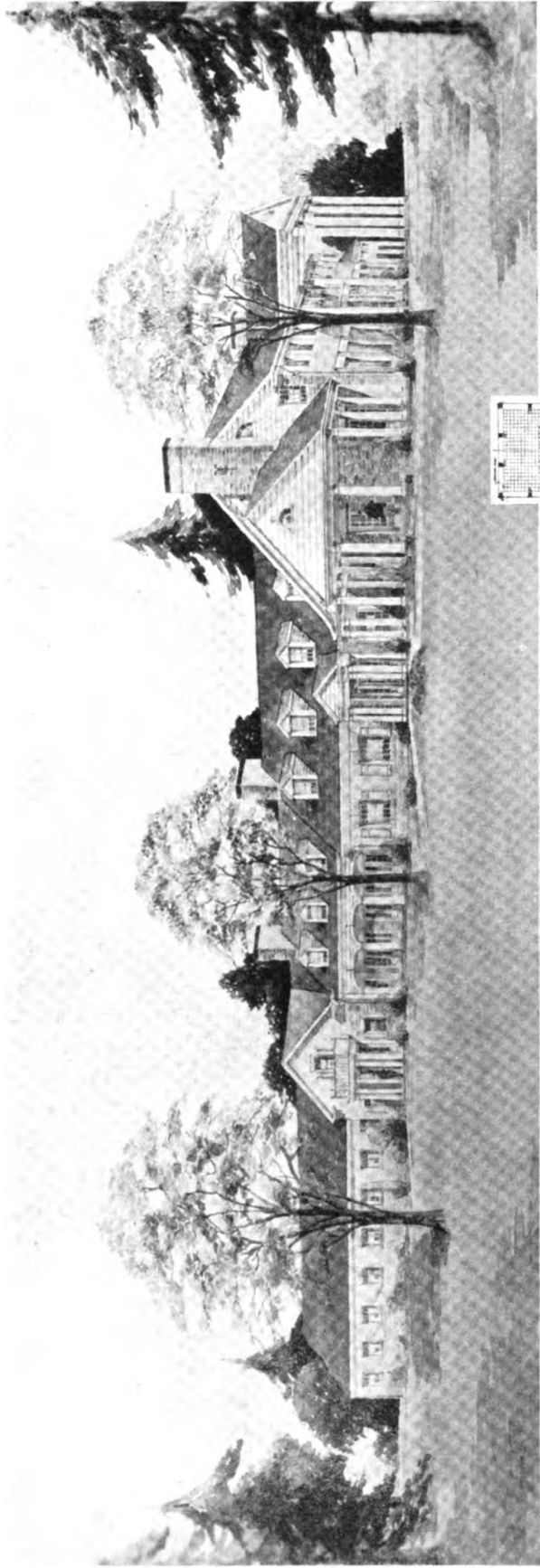
On the Library Table

CONSISTENTLY following our policy of noting in our columns examples of publicity which we find specially praiseworthy, we are glad to mention the receipt of two interesting brochures published by the United States Gypsum Company of Chicago. The high standard of color-printing and typography attained by the best of our present-day advertisers is fully maintained in these publications. This quality recalls the sincere remark passed at a recent luncheon of magazine editors during which one of them said, “I am discouraged about my advertisers. They are so good that I can’t get anything to match them to put in the body of my magazine.” A less usual feature, however, of the two booklets in question is that of including, in an envelope attached to the back cover, a number of sample sheets giving the exact texture obtainable by the use of various stucco and plaster finishes. The publications represent a well-nigh perfect method of bringing these particular products before the public.

An unusually handsome piece of book-making is found in “Substance, Form and Color through Concrete,” published by the Atlas Portland Cement Co., the text and illustrations of which deal with the problems confronting the architects, Murphy & Olmsted, in the designing and execution of the Shrine of the Sacred Heart in Washington, D. C.

April, 1925

THE ARCHITECT



Study, Yountakah Country Club, Nutley, N. J.

Clifford C. Wendehack, New York, Architect

A third recent addition to our book-shelves is a more purely architectural volume entitled "Farm Houses, Small Châteaux and Country Churches in France." The book, published by J. H. Jansen, of Cleveland, Ohio, is composed of charming drawings of picturesque corners of Normandy, Brittany, and Touraine, from the able pencil of Antonio Di Nardo, supplemented with many excellent photographic reproductions. Architect Paul Cret has written a stimulating introduction which is the only text. To those who think of French architecture as essentially monumental, this volume will be a revelation and of real assistance in the designing of work in which it is desirable to combine a certain elegance with the most alluring informality.

An Uncrowded Profession

AN ARCHITECT'S office is undoubtedly the greatest clearing-house in the world unless we possibly make an exception in favor of the Sears Roebuck Co. This was brought home to us by the deposit on our desk of a circular from the pen of a gentleman who claimed—and who shall say him nay?—to be "the foremost Exterminating Engineer in America." The particular product of this hero's ingenuity is a "rat-board," the principle of which is that of a sheet of glorified fly-paper. The board is placed in the rat runway, where it awaits its first victim. According to the author and inventor, "the rat on the board, when caught, sends out a signal for help, and other rats immediately respond."

This is all very well, but, as an astute architect remarked, "the first rat might be extraordinarily intelligent or self-sacrificing, and, instead of calling for help, might warn the other rats, thus defeating the ends of the eminent Exterminating Engineer." There is doubtless a possible connection between rat-board and the architectural profession. In any case we must hand it to the E. E. for thinking there is, as well as for his catching slogan "Rout the Rat!" Many an inferior article has been wafted to success by a less captivating battle-cry.

Newspaper Architecture

THERE IS a certain menace in the constant publication in our Sunday supplements of half-baked designs, particularly for low-priced homes. One of the main troubles with them is that they are not wholly bad. In their semi-excellence lies the danger. There is usually a certain amount of charm in the neatly drawn perspectives, though even here the house of pure style is the exception. Almost invariably one finds a complication of roofing and a

mixture of gables, gambrels, and dormers that spell expense, leaks, and a confusion of mind on the part of the designer.

It is in the plans, however, that the worst sins are committed. This was called to our attention by an architect who was somewhat incensed at the discovery of what was boldly called "The Perfect Plan," a plan which included no pantry and no access to the main stair, which was the only one, except through the living room. This might work out in a no-maid ménage, but otherwise it was a little too much to claim perfection. There were numerous other faults which it is needless to go into. The point which the architect made was, "Would it not be well to discuss these plans fairly, pointing out certain disadvantages which might be remedied by the expenditure of a little more money?"

Perhaps we hope for too much when we echo this sentiment. There is too much good work being done for us to accept at its claimed value an inferior substitute, no matter how cheap it may be.

History of Portland Cement

WHEN WE consider the place that concrete construction has taken within the last two decades, it is not remarkable that we find much that is interesting in a volume which has recently reached us from the Portland Cement Association, an association which, having fought and won a long battle for the recognition of its product, now lays before the architects and engineers of the country a thorough report in "The History of the Portland Cement Industry in the United States." The book-makers have done an excellent job and, aside from its story of the development of a great industry, the volume contains an impressive demonstration of the scientific thoroughness and care which the manufacturers have constantly brought to their work. It is no great effort of memory to recall the days when a concrete building was looked upon with dark distrust. Local contractors saw no earthly reason why tons of cement should form a solid floor just because they were hung on little wires. They would put it in if the architect and the engineer said so, but, in case of a crash, let the blame go where it belonged. Well, the crashes didn't come. The concrete type of building, because of its perfect fire-resistant qualities, began to be particularly esteemed for the housing of valuable goods. Great expanses of floor were piled ten and twelve feet high with the heaviest sort of materials. Shops set heavy lathes and presses into their reinforced concrete floors, and yet they obstinately refused to fall down. To-day we build of

concrete our great dams which impound and hold in place the crushing weight of incalculable tons of water. There is no thought of failure. Thanks to the thoroughness with which the pioneer work has been done, risk is no longer a factor.

The beginnings of any industry are always fascinating. It is interesting to learn from the caption under the famous "Eddystone Light" that "Repeated failures of this structure, due to the lack of an efficient binding material for the stone masonry, paved the way for the invention of portland cement." Perhaps few of us know, also, that portland cement is so called because of its resemblance to a famous building stone found on the island of Portland, England. The text takes the reader through the tentative steps in the development of the industry in this country, leading him ultimately to the contemplation of such impressive structures as the nineteen-story Medical Arts Building in Dallas, Texas (now the tallest reinforced concrete building in the world, and how *that* must please the people of Dallas!), and the tremendous "Wilson Dam" at Muscle Shoals, which can reasonably be ranked among the wonders of the modern world. The book is an impressive and interesting exposition of one of the great building industries.

Things Were High in Cleopatra's Time

THIS is not such a wonderful age of construction after all. Back in Cleopatra's day, without the aid of the Otis Company, some smart young engineers, working for Ptolemy Philadelphus, erected on the island of Pharos a great lighthouse of shining white marble five hundred feet high.

What they used as fuel for the beacon or how they got it up there is not positively stated in this history, but undoubtedly a never-ending procession of slaves passed up the oil hand over hand, like an endless bucket-chain. Lighthouses are very easy to light up, anyway. In a recently exhibited movie in which the hero was a large dog, the villains had finally exterminated every one in the cast except the dog himself, and had succeeded in putting out the light. Hero No. 2 was bound, hanging by a chain from a stairway with his feet touching, by the merest chance, a table. Was he down-hearted? Not he. He rubbed some matches together with his toes, lit a convenient bunch of waste, the dog grabbed the flaming mass, bounded up four hundred and twenty-one steps, dropped it in the lamp, and, presto! the beacon shone, the rum runners were thwarted, the revenue officers made their first arrest, the boy and the girl were betrothed, and the blind lighthouse-keeper regained his sight.

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MORGAN, WALLS & CLEMENTS, Los Angeles, <i>Architects</i>		
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HOUSE, MRS. A. H. COOK, Narberth, Pa.		
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HOUSE, MR. ANDREW GRIFFITH, Germantown, Pa.		
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HOUSE, Rydal, Pa.		
CARL A. ZIEGLER, Philadelphia, <i>Architect</i>		
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Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Detail, House, Mr. William S. Hook, Los Angeles, Calif.



Mott Studios, Photo

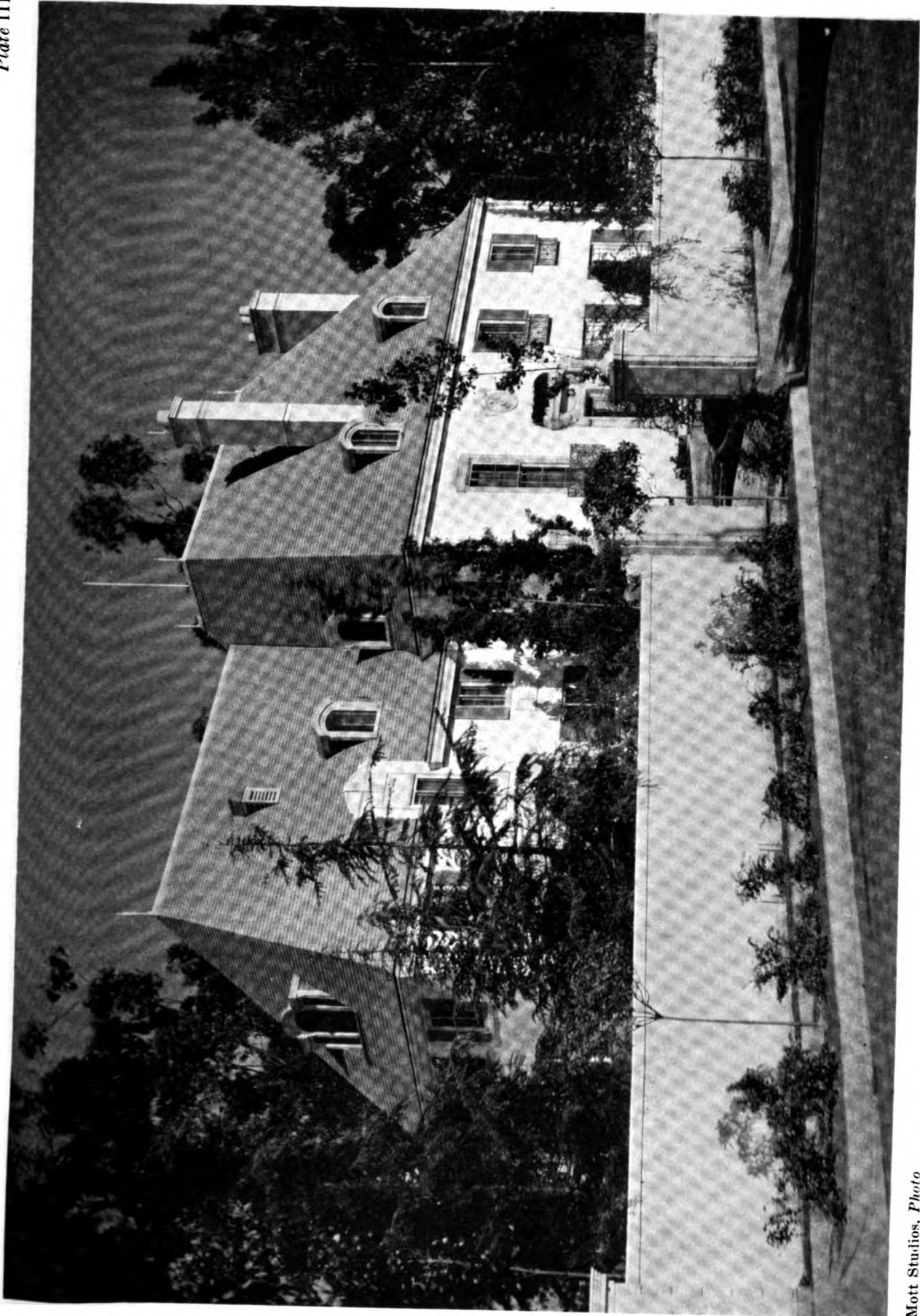
Morgan, Walls & Clements, Los Angeles, Architects

Detail, Entrance, House, Mr. William S. Hook, Los Angeles, Calif.

April, 1925

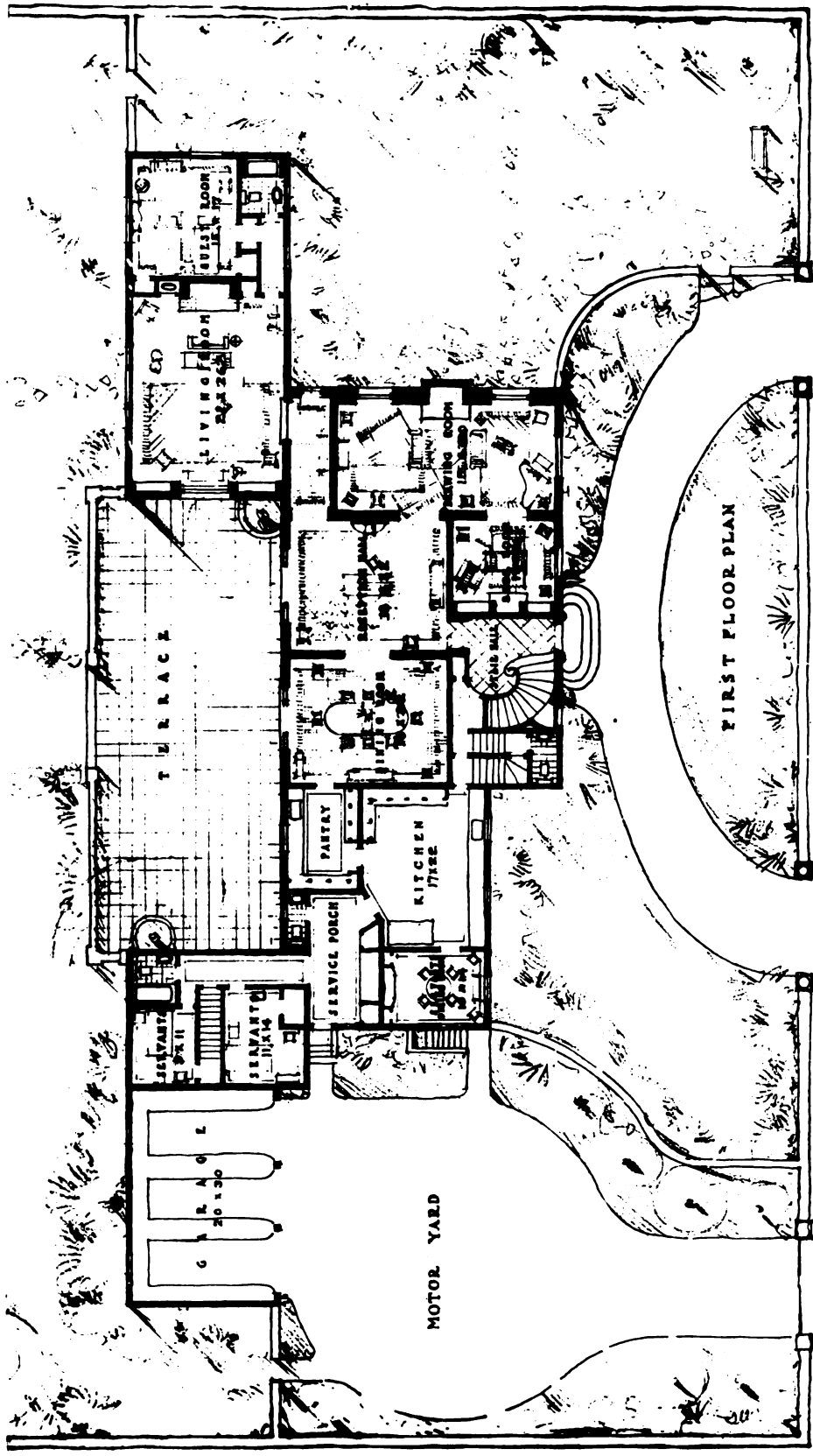
THE ARCHITECT

Plate III



Mott Studios, *Photo*

Entrance Front, House, Mr. William S. Hook, Los Angeles, Calif. (Plan on back)
Morgan, Walls & Clements, Los Angeles, Architects



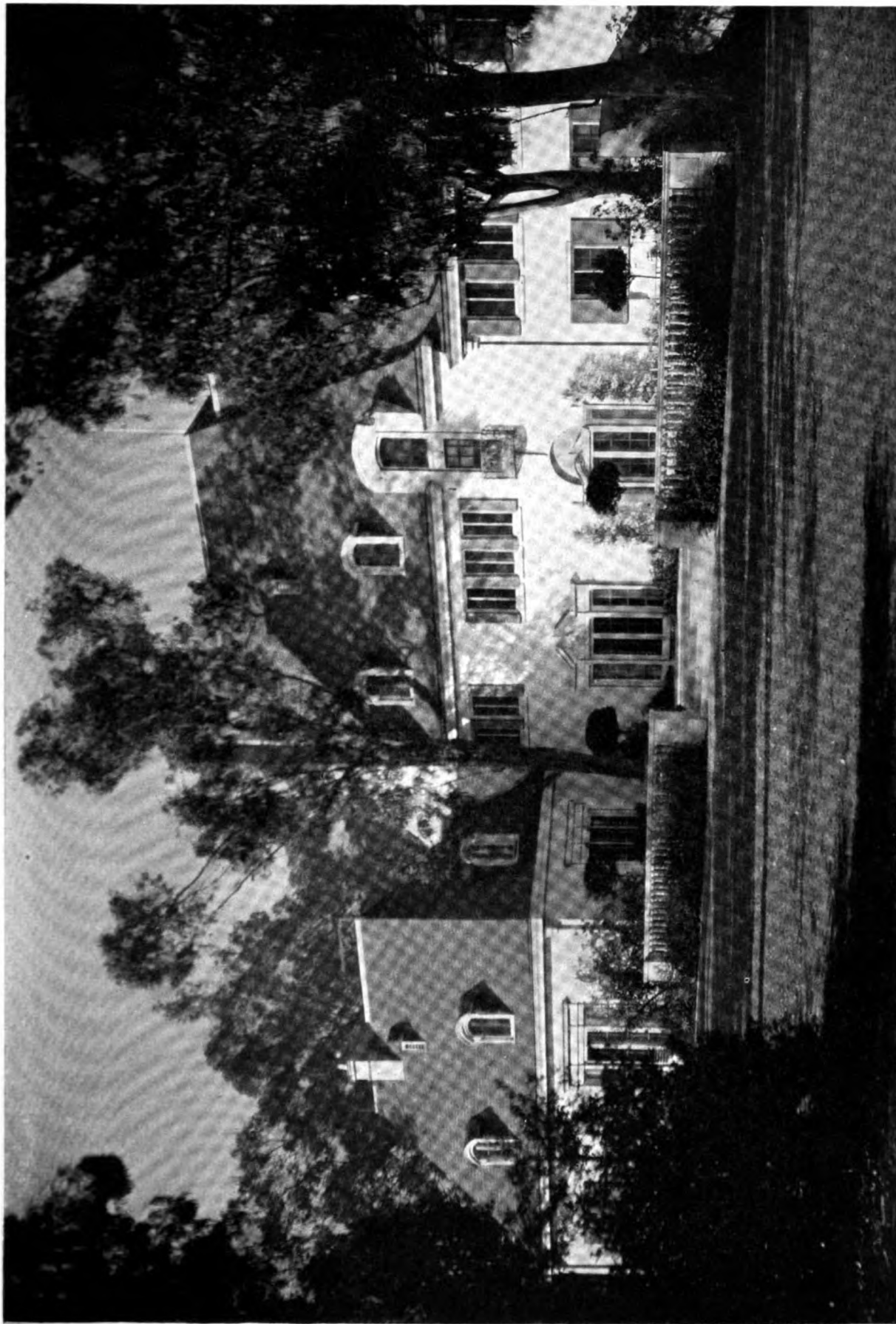
Ground Plan, House, Mr. William S. Hook, Los Angeles, Calif.

Morgan, Walls & Clements, Los Angeles, Architects

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Plate IV



Mott Studios, Photo

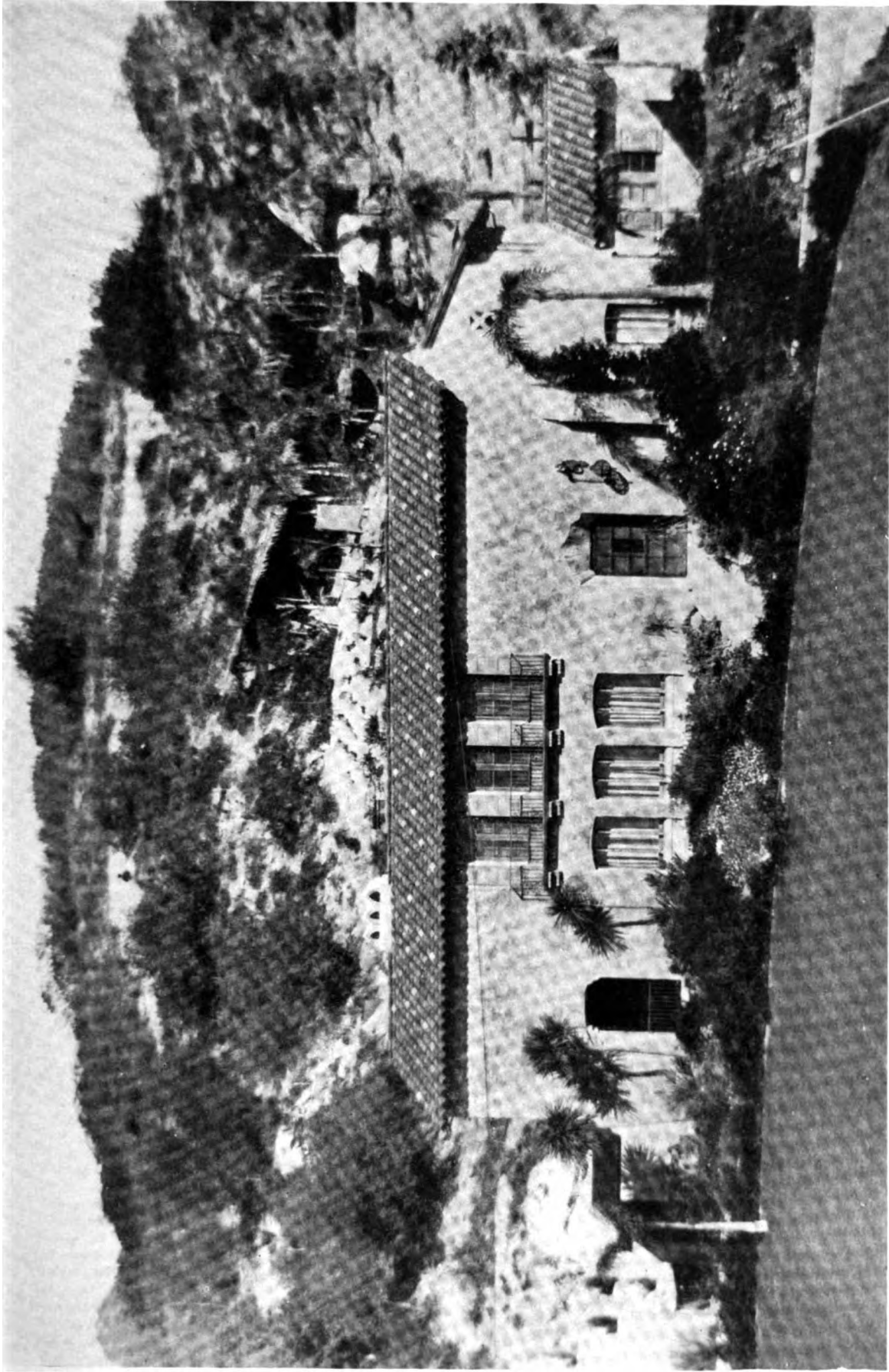
Morgan, Walls & Clements, Los Angeles, Architects

Terrace Front, House, Mr. William S. Hook, Los Angeles, Calif.

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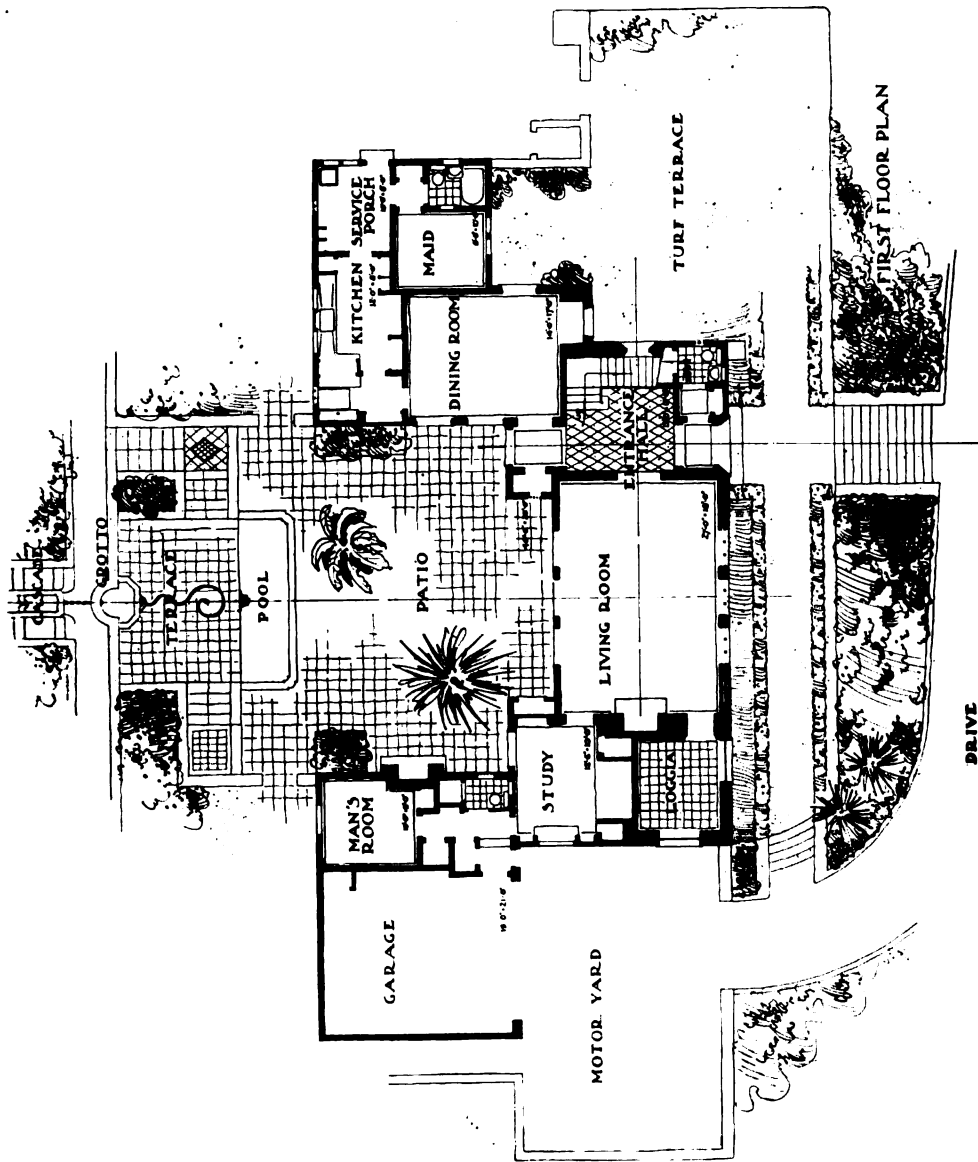
Plate V



Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

House, Mr. Charles Seyler, Jr., Los Angeles, Calif. (Plan on back)



Ground Plan, House, Mr. Charles Seyler, Jr., Los Angeles, Calif.

Morgan, Walls & Clements, Los Angeles, Architects



Mott Studios, Photo

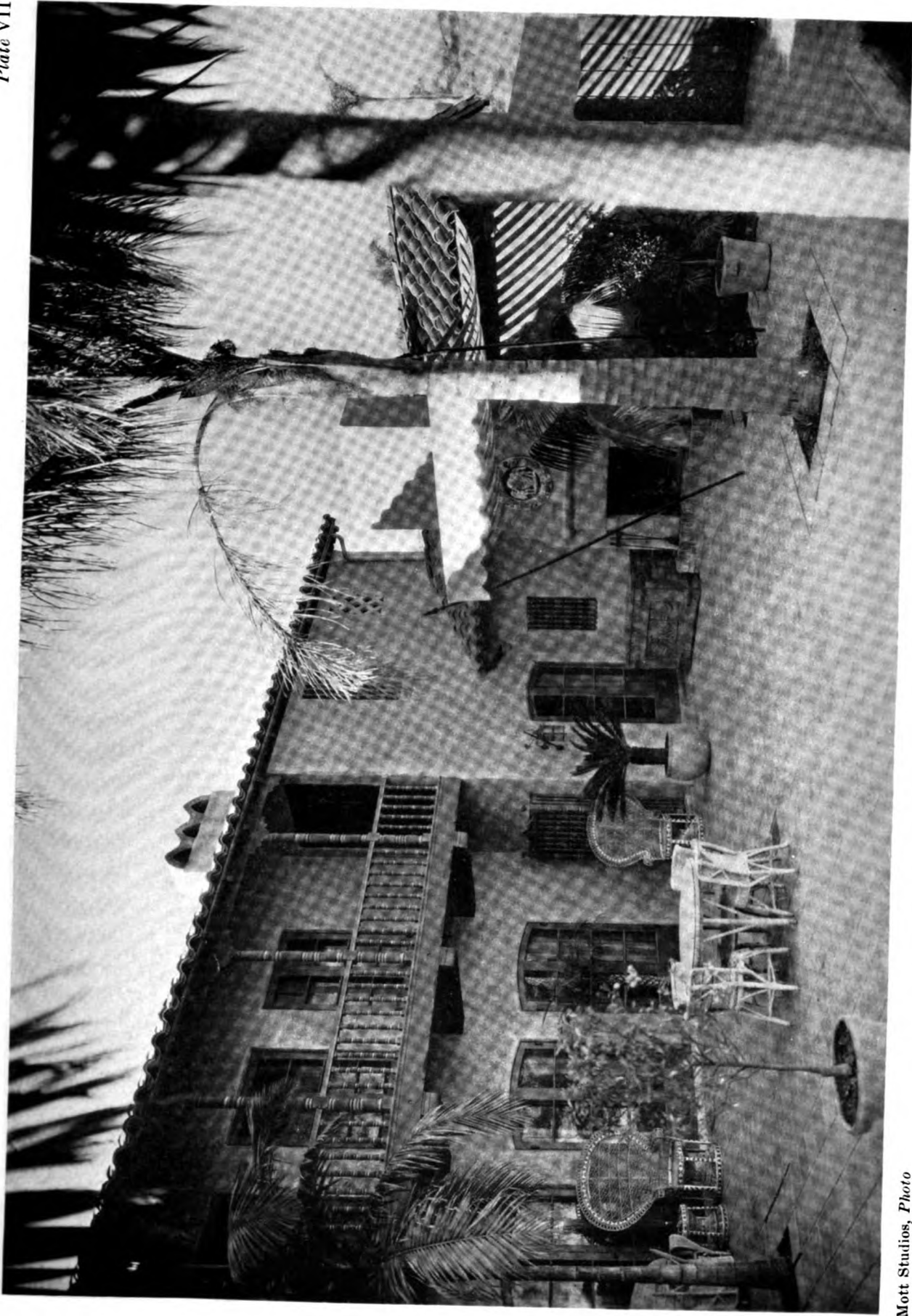
Morgan, Walls & Clements, Los Angeles, Architects

Detail, Entrance, House, Mr. Charles Seyler, Jr., Los Angeles, Calif.

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Plate VII



Mott Studios, Photo

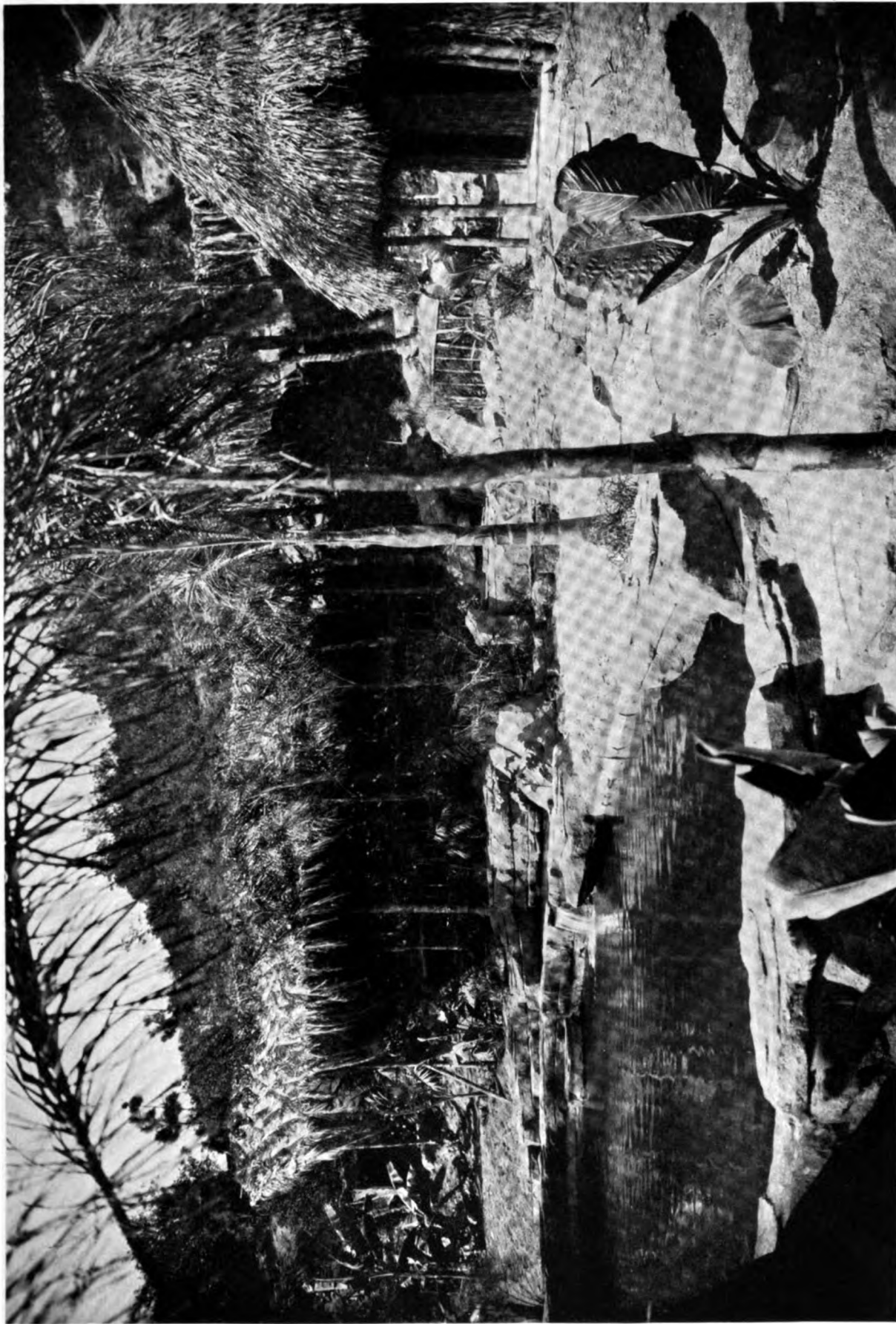
Patio, House, Mr. Charles Seyler, Jr., Los Angeles, Calif.

Morgan, Walls & Clements, Los Angeles, Architects

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Plate VIII



Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Swimming Pool, Estate, Mr. Charles Seyler, Jr., Los Angeles, Calif.



Mott Studios, Photo

Morgan, Walls & Clements, Los Angeles, Architects

Pool in Patio (Grotto and Cascade in Background), House, Mr. Charles Seyler, Jr., Los Angeles, Calif.



Mott Studios, Photo

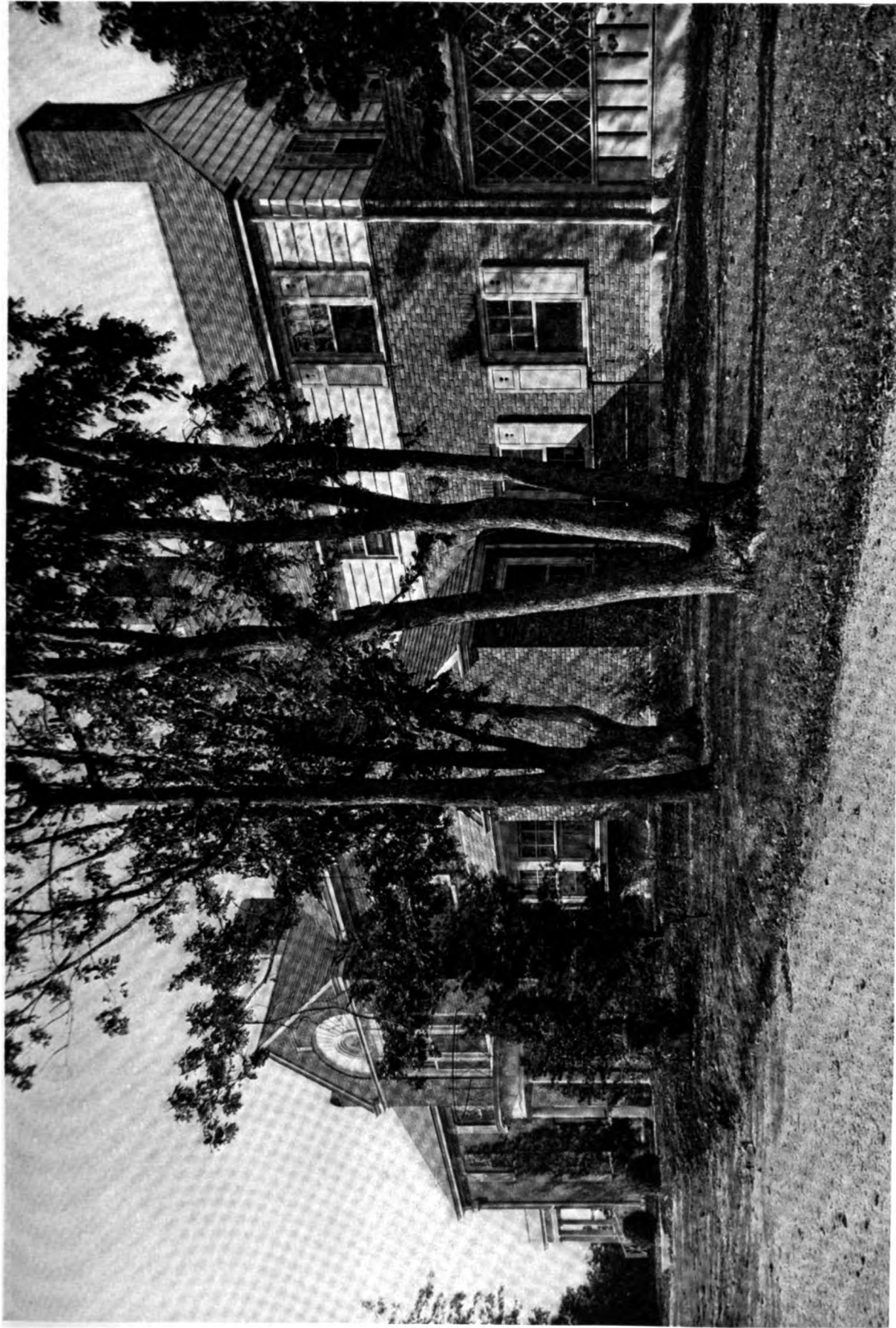
Morgan, Walls & Clements, Los Angeles, Architects

Detail, Patio Showing Fireplace, House, Mr. Charles Seyler, Jr., Los Angeles, Calif.

April, 1925

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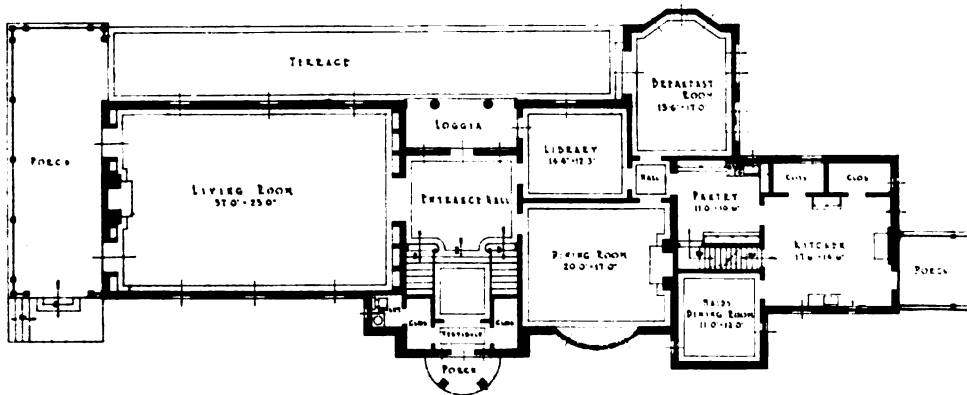
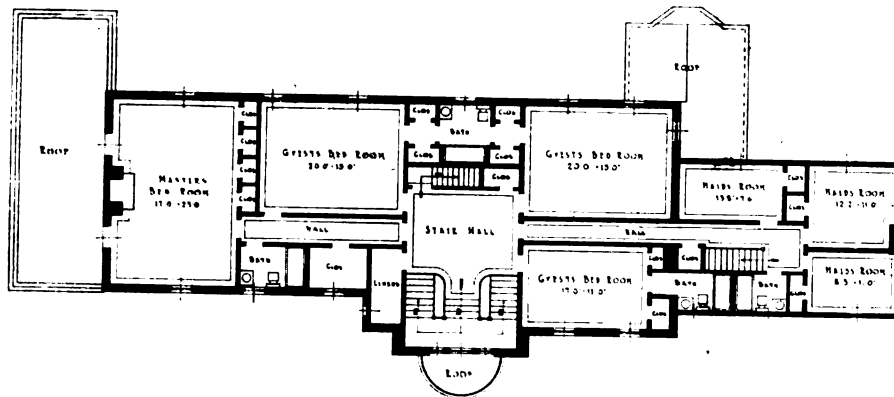
Plate XI



Kenneth Clark, Photo

House, Mr. Louis F. Geissler, Fort Salonga, L. I. (Plans on back)

Aymar Embury II, New York, Architect



Plans, House, Mr. Louis F. Geissler, Fort Salonga, L. I.
 Aymar Embury II, New York, *Architect*



Kenneth Clark, *Photo*

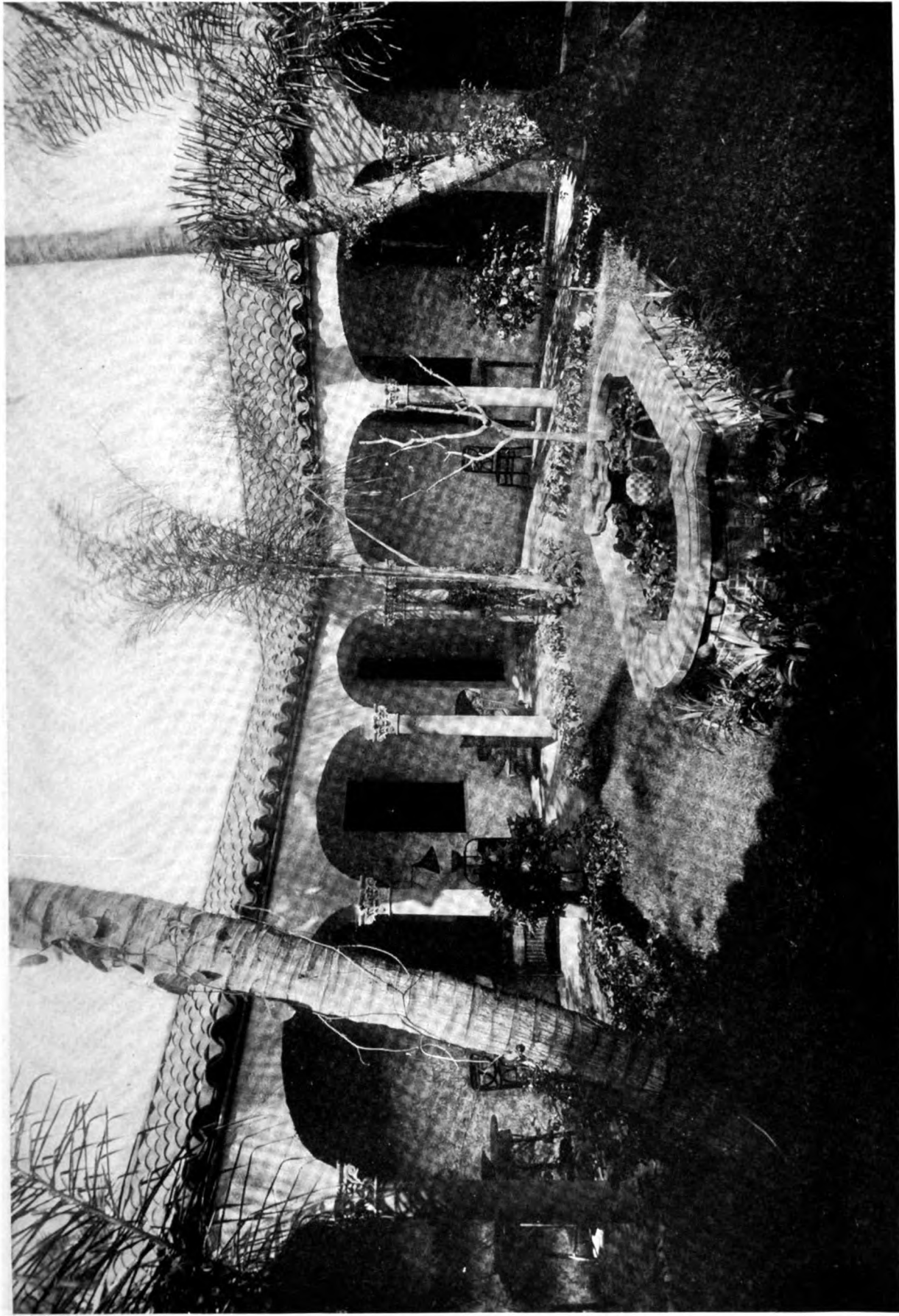
Aymar Embury II, New York, *Architect*

Detail, House, Mr. Louis F. Geissler, Fort Salonga, L. I.

April, 1925

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Plate XIII



Patio, House, Mr. E. J. Northwood, Palm Beach, Fla.

Harvey & Clarke, West Palm Beach, Architects

April, 1925

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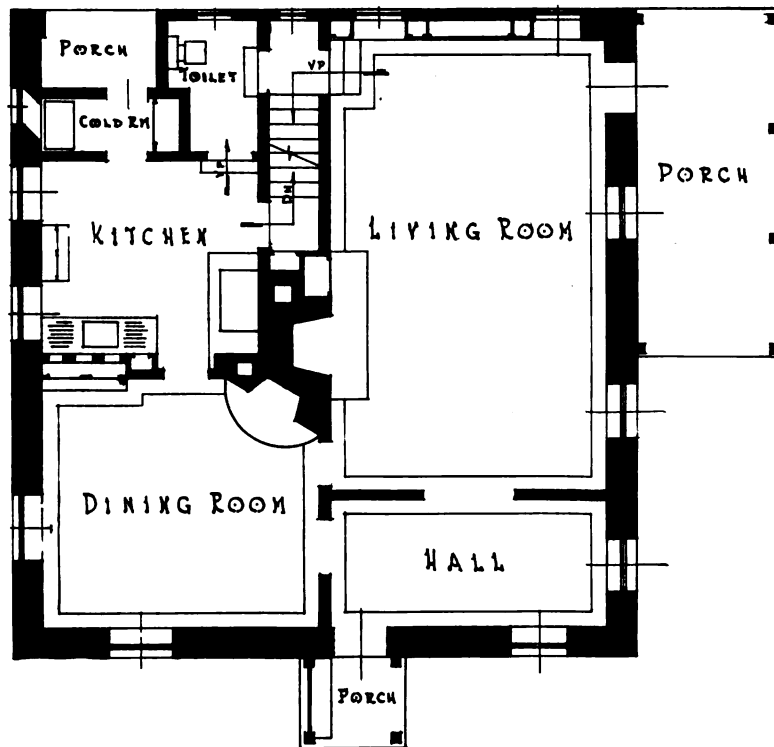
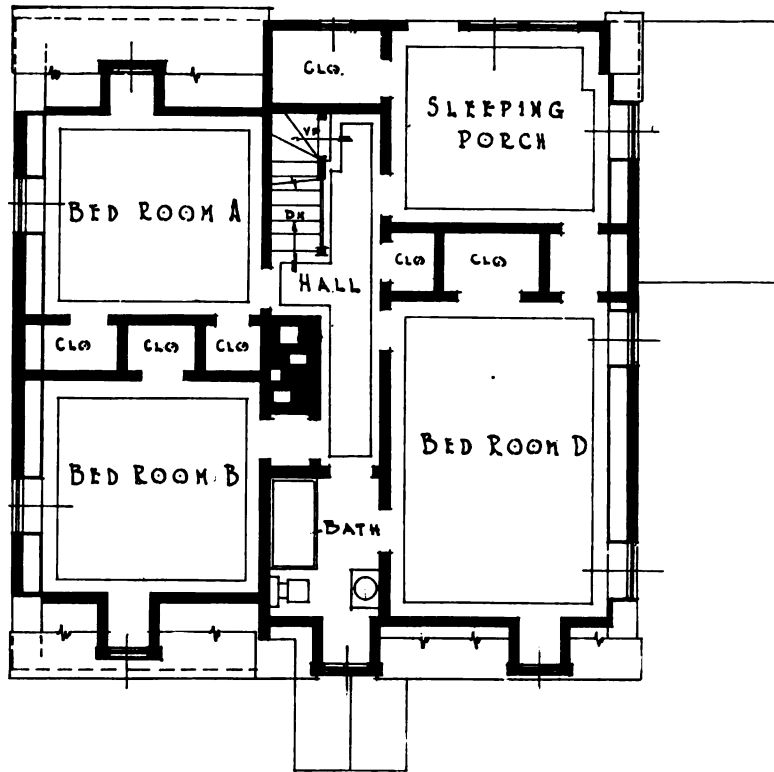
Plate XIV



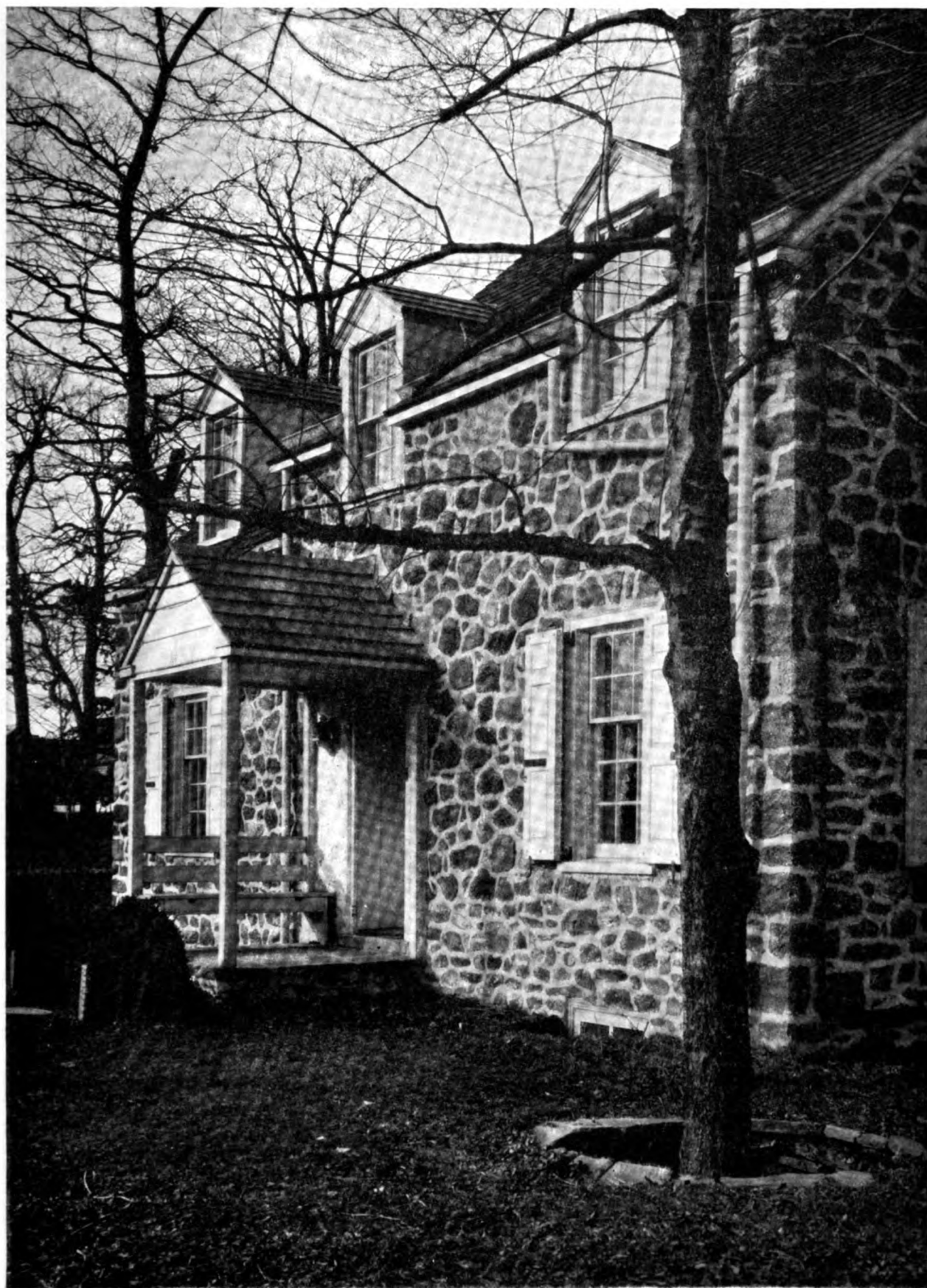
Philip B. Wallace, *Photo*

House, Miss Mary Campbell Gyger, Bryn Mawr, Pa. (Plans on back)

R. Brognard Okie, Philadelphia, *Architect*



Plans, House, Miss Mary Campbell Gyger, Bryn Mawr, Pa.
 R. Brognard Okie, Philadelphia, *Architect*



Philip B. Wallace, *Photo*

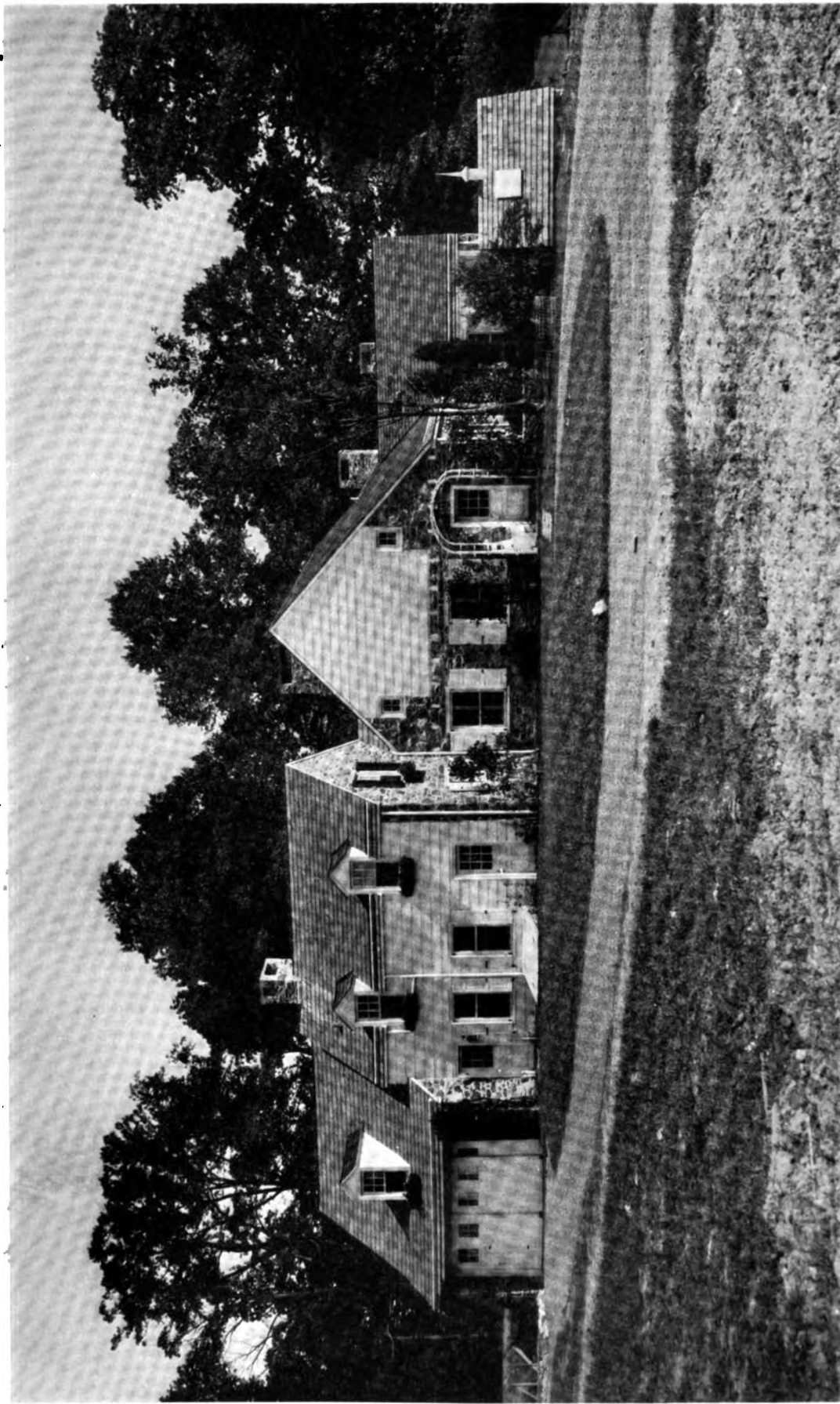
R. Brognard Okie, Philadelphia, *Architect*

Detail, House, Miss Mary Campbell Gyger, Bryn Mawr, Pa.

April, 1925

THE ARCHITECT

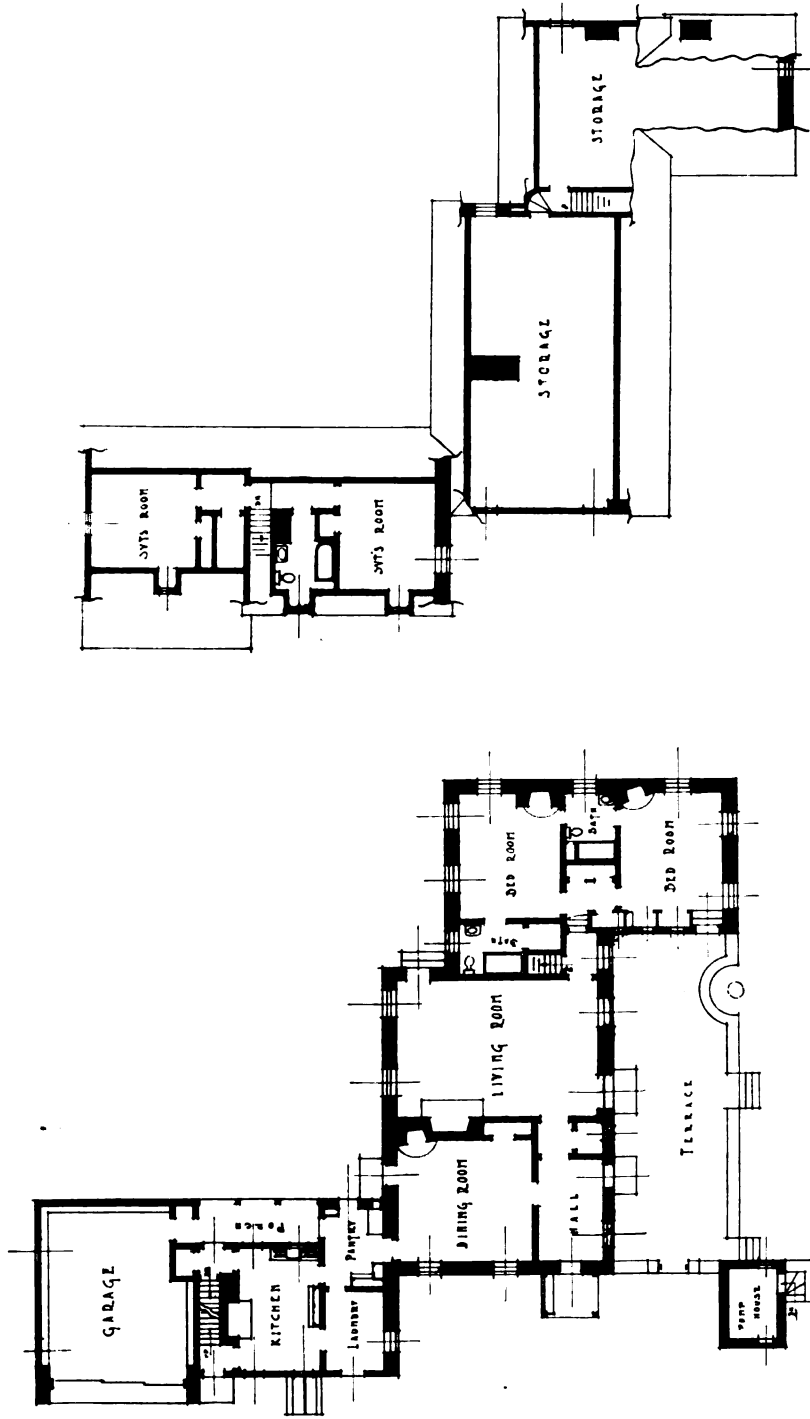
Plate XVI



Philip B. Wallace, Photo

House, Mr. Charles P. Stokes, Narberth, Pa. (Plans on back)

R. Brognard Okie, Philadelphia, Architect



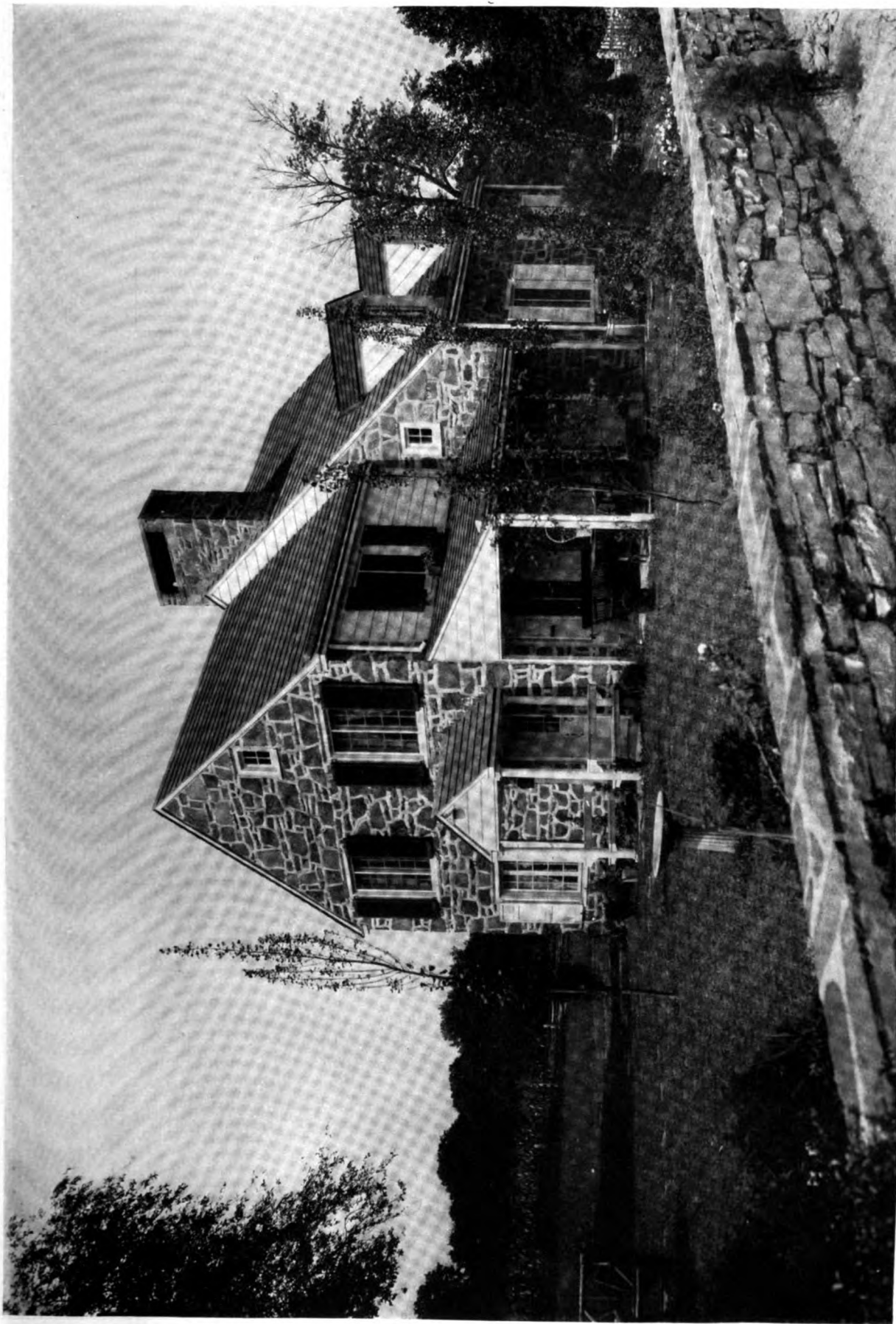
Plans, House, Mr. Charles P. Stokes, Narberth, Pa.

R. Brognard Okie, Philadelphia, Architect

April, 1925

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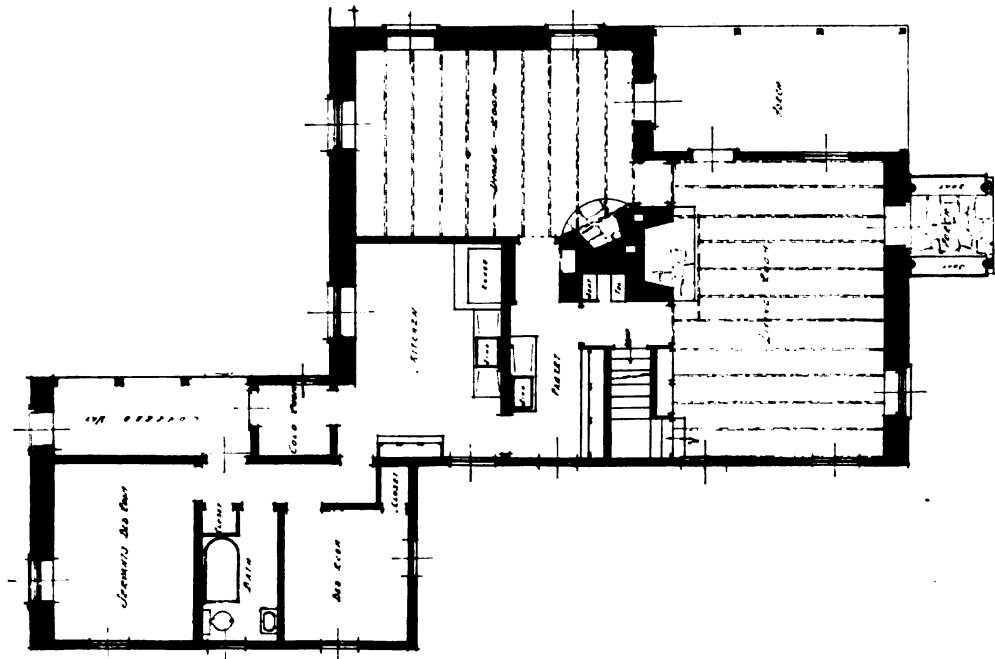
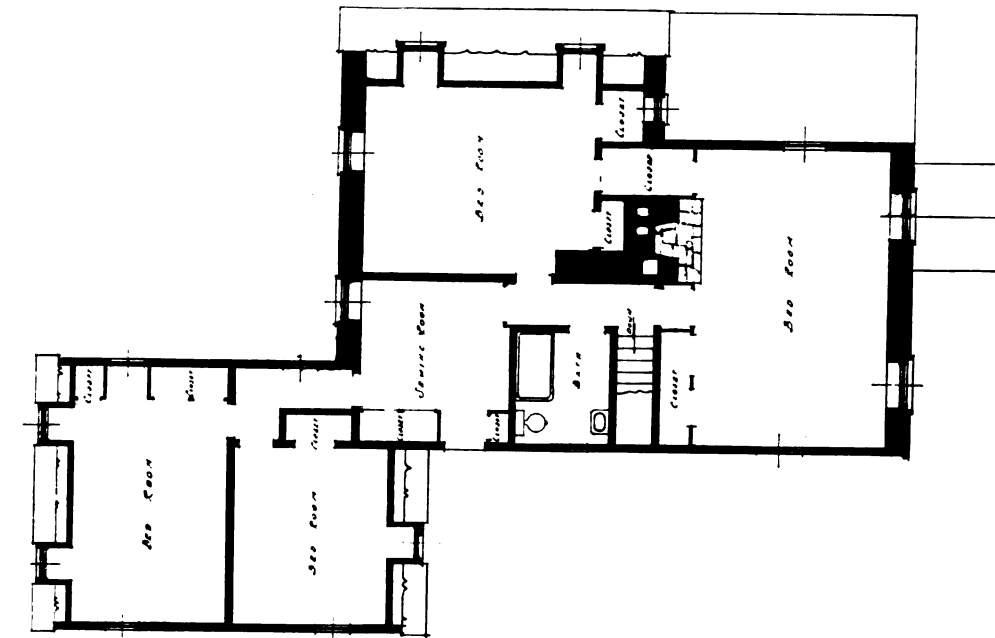
Plate XVII



Philip B. Wallace, *Photo*

House, Mrs. A. H. Cook, Narberth, Pa. (Plans on back)

R. Brognard Okie, Philadelphia, *Architect*



Plans, House, Mrs. A. H. Cook, Narberth, Pa.
 R. Brognard Okie, Philadelphia, Architect

April, 1925

THE ARCHITECT

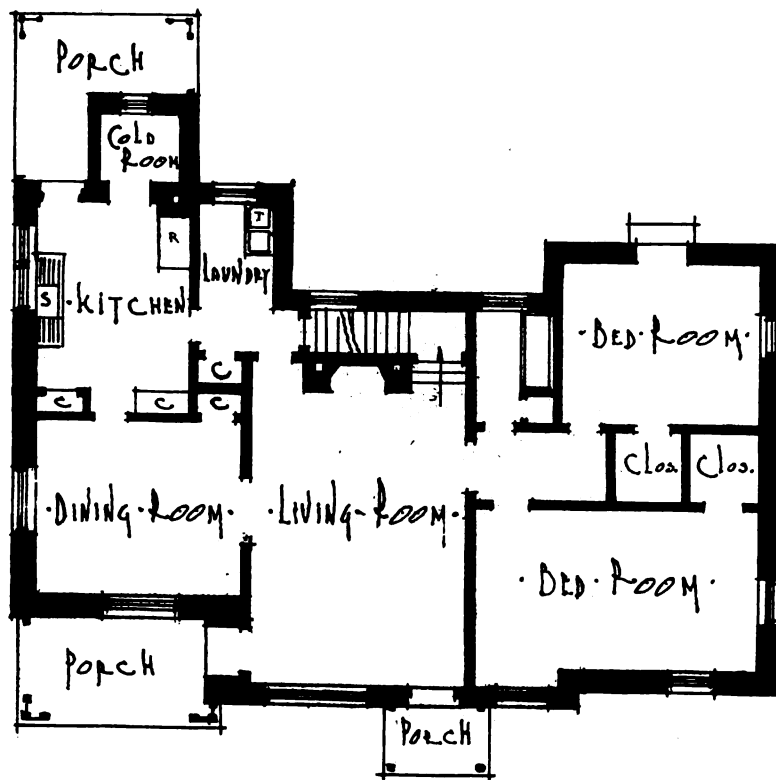
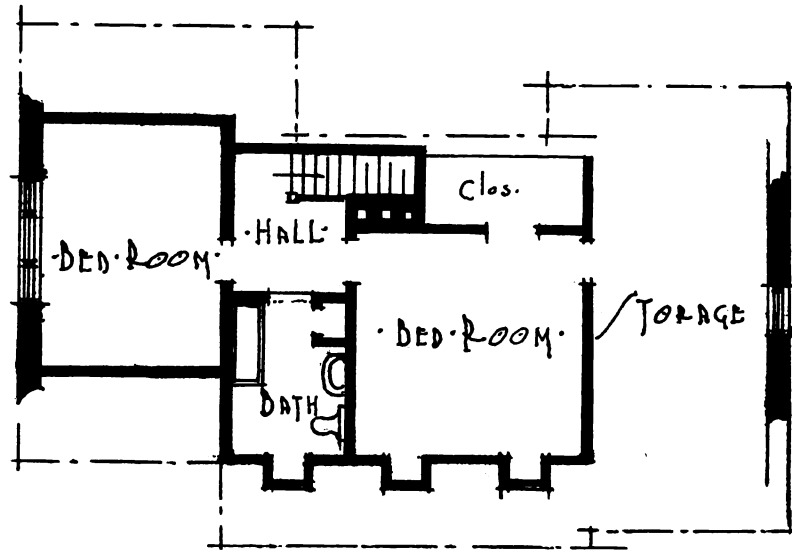
Plate XVIII



Philip B. Wallace, *Photo*

House, Mr. Andrew Griffith, Germantown, Pa. (Plans on back)

Carl A. Ziegler, Philadelphia, *Architect*



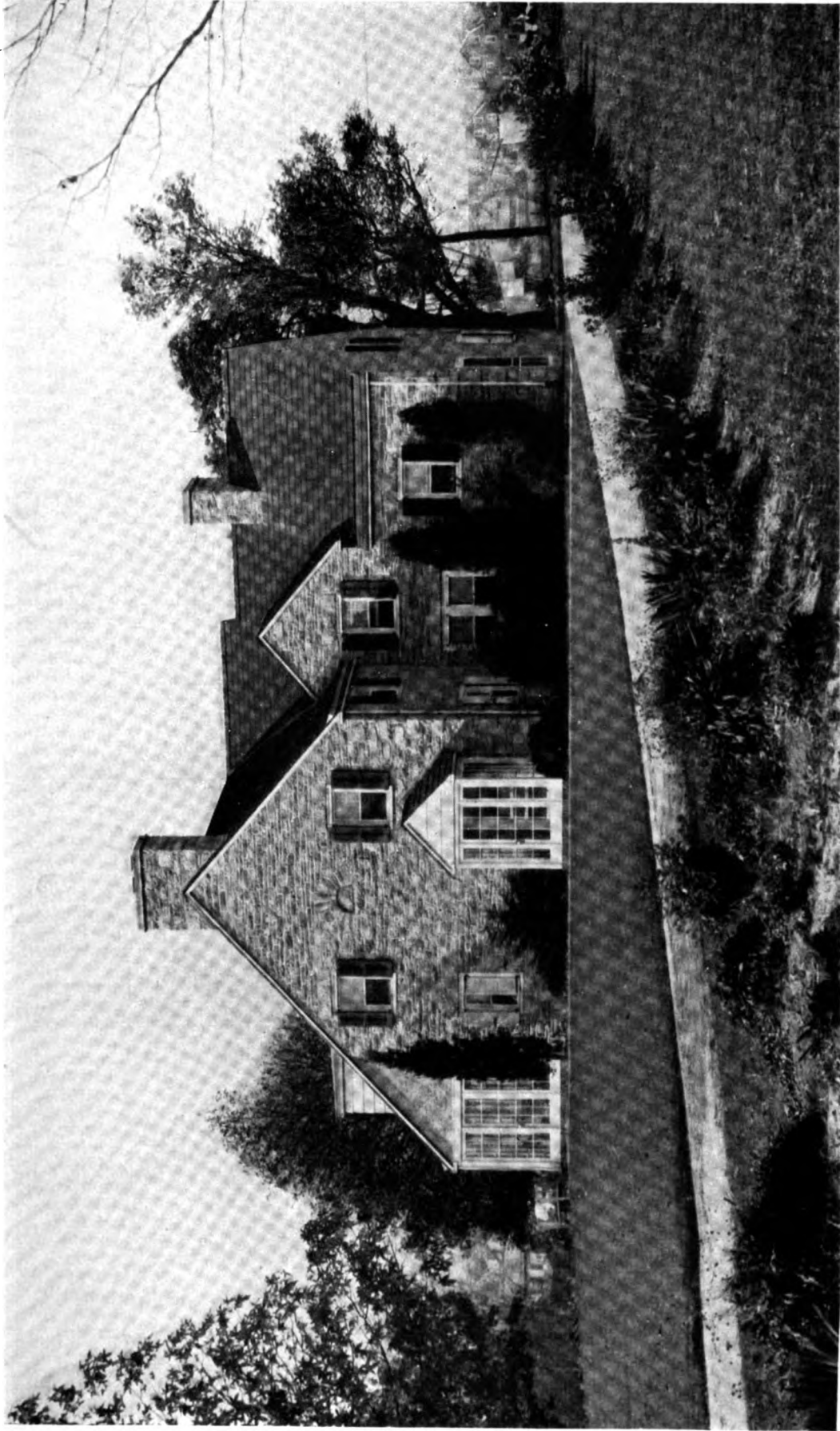
Plans, House. Mr. Andrew Griffith, Germantown, Pa.

Carl A. Ziegler, Philadelphia, Architect

April, 1925

THE ARCHITECT

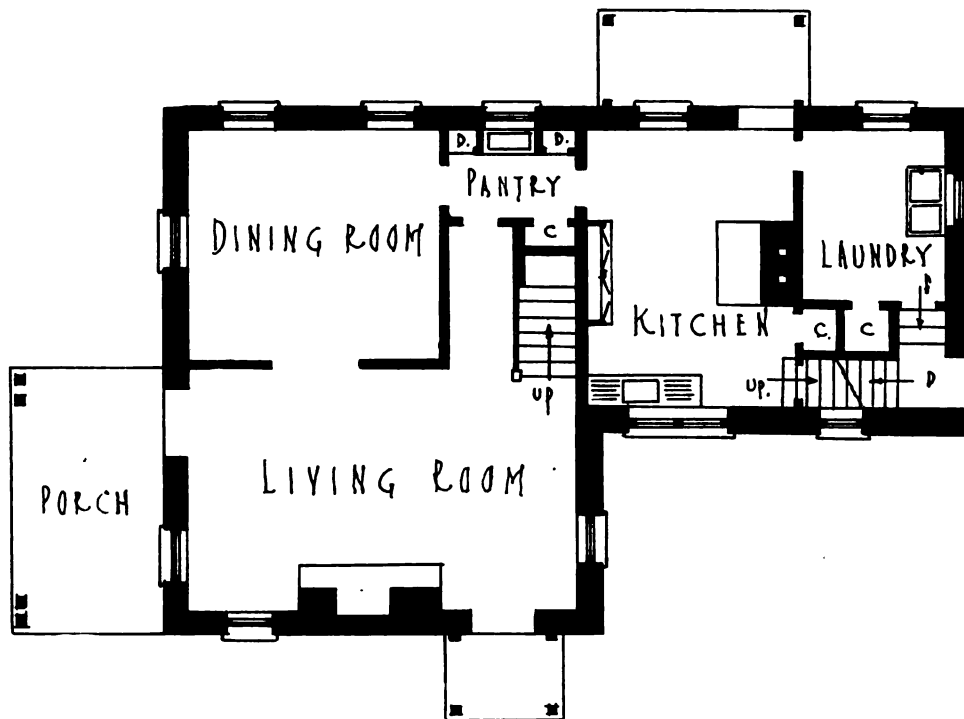
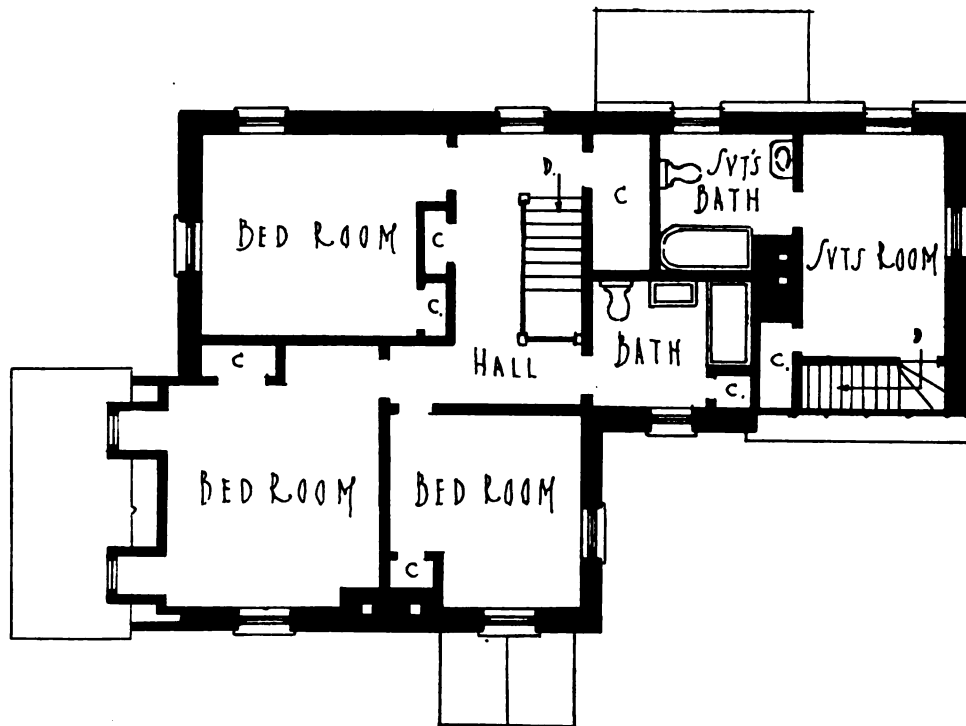
Plate XIX



Philip B. Wallace, *Photo*

House, Rydal, Pa. (Plans on back)

Carl A. Ziegler, Philadelphia, *Architect*



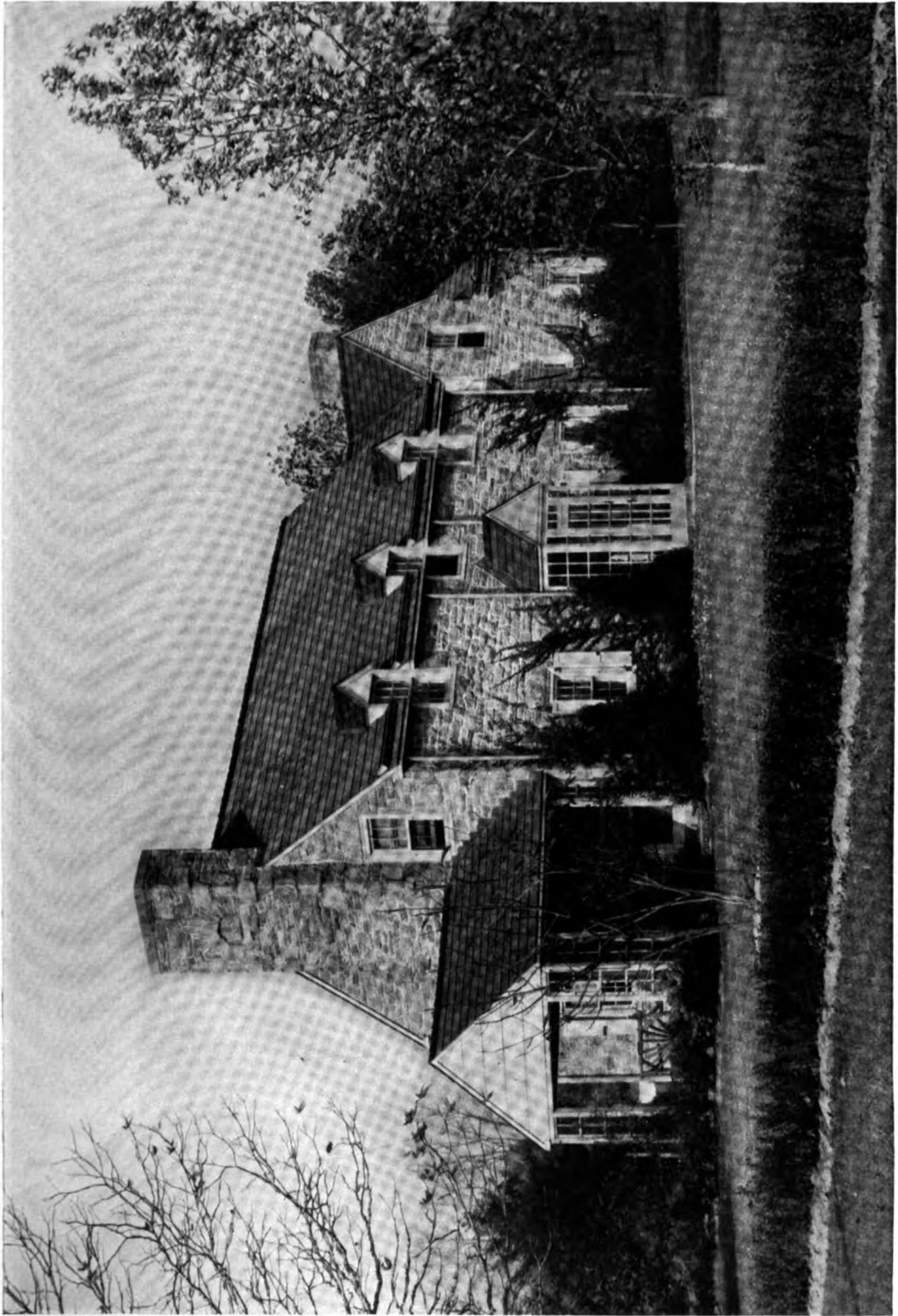
Plans, House, Rydal, Pa.

Carl A. Ziegler, Philadelphia, *Architect*

April, 1925

THE ARCHITECT

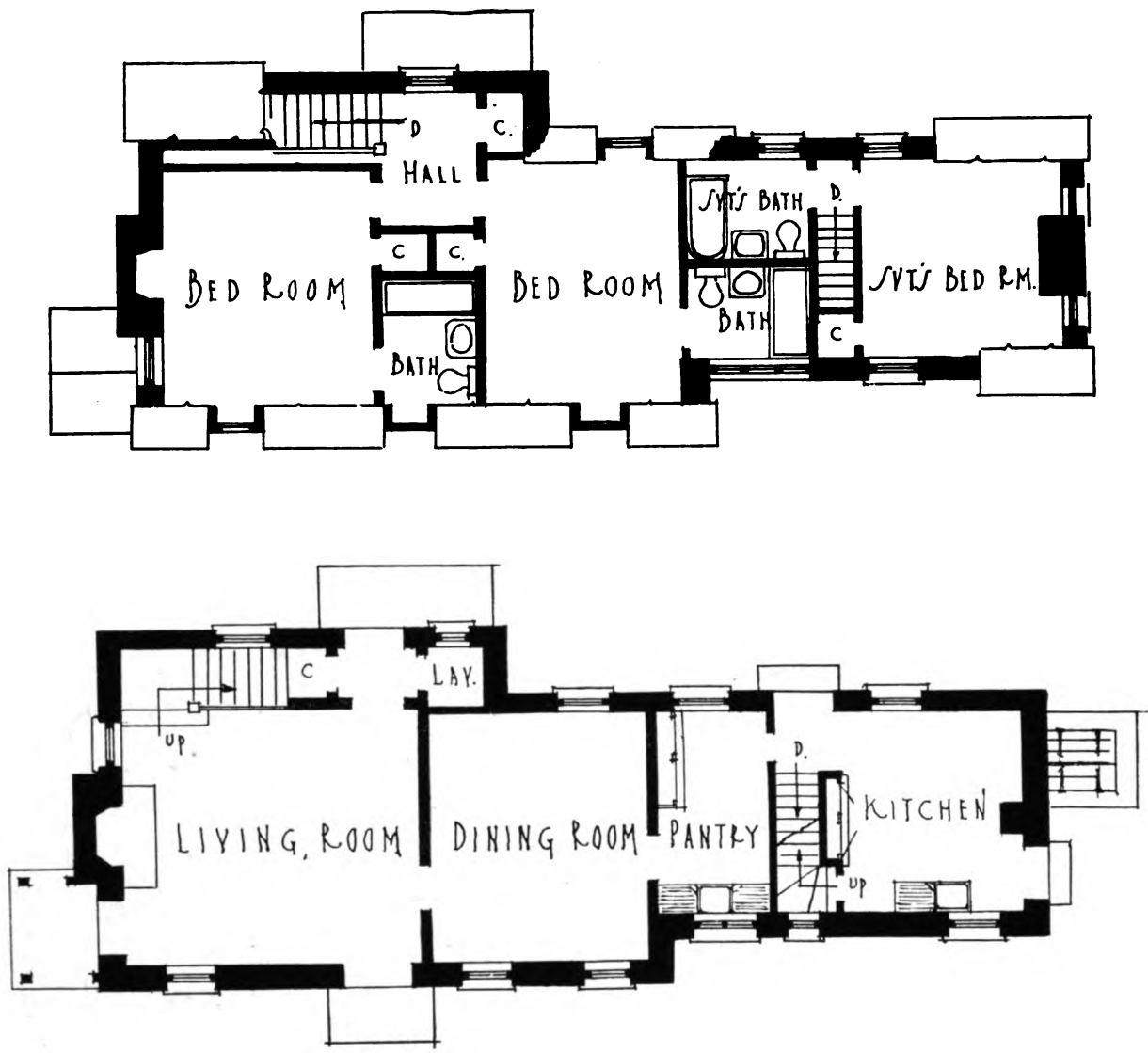
Plate XX



Philip B. Wallace, *Photo*

House, Rydal, Pa. (Plans on back)

Carl A. Ziegler, Philadelphia, *Architect*

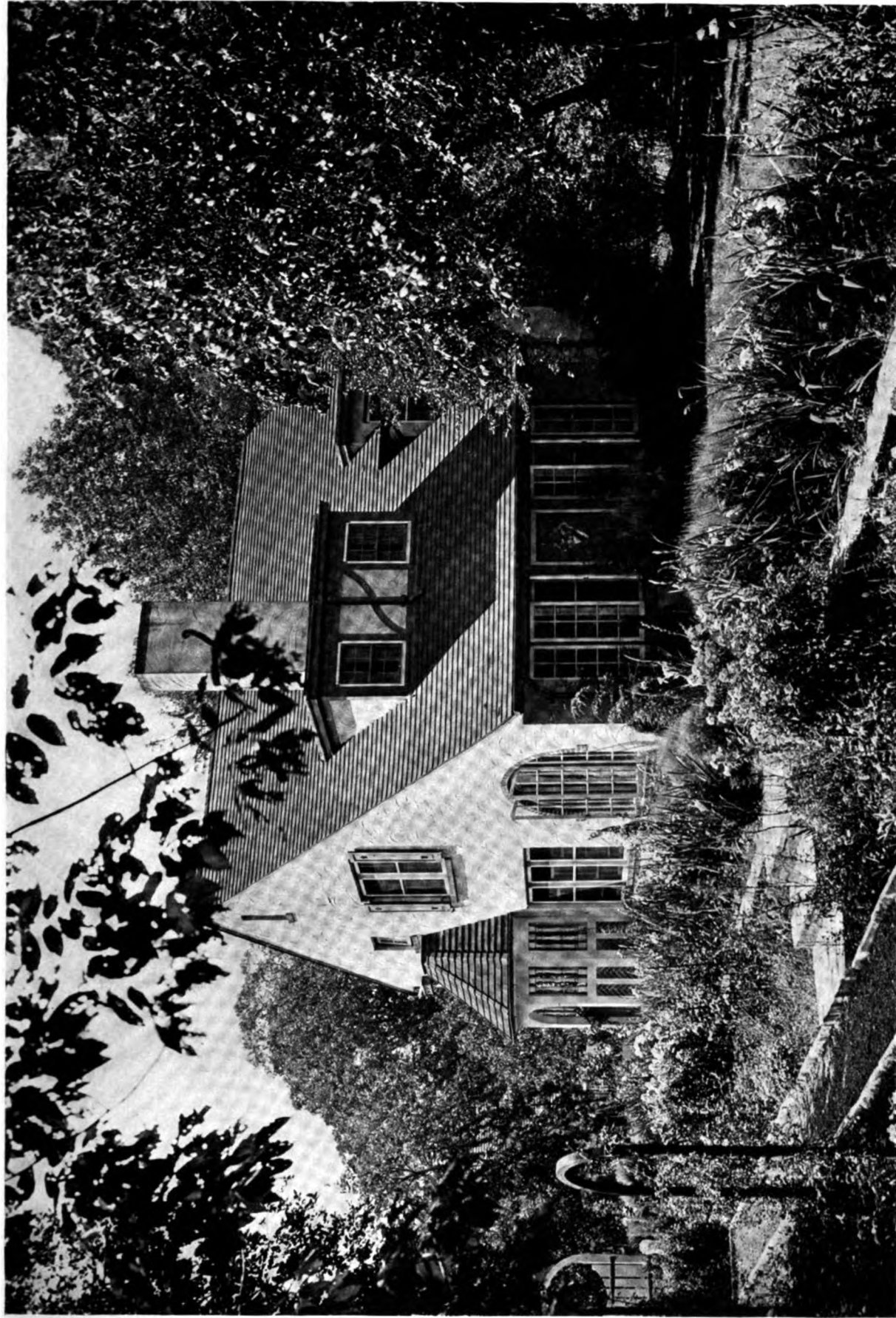


Plans, House, Rydal, Pa.
 Carl A. Ziegler, Philadelphia, Architect

April, 1925

THE ARCHITECT

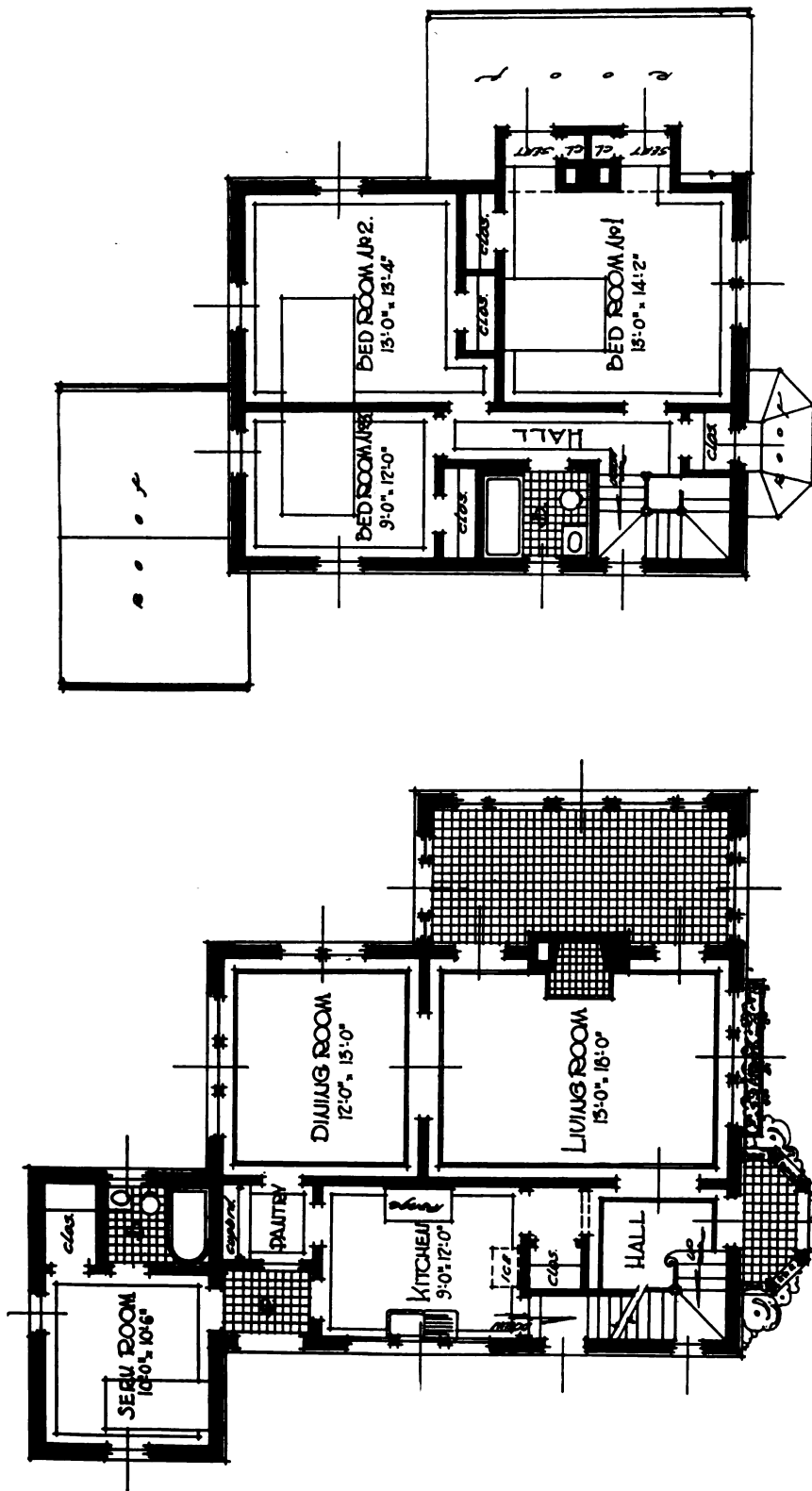
Plate XXI



Kenneth Clark, Photo

House, Mr. E. B. Power, Bronxville, N. Y. (Plans on back)

R. C. Hunter & Bro., New York, Architects



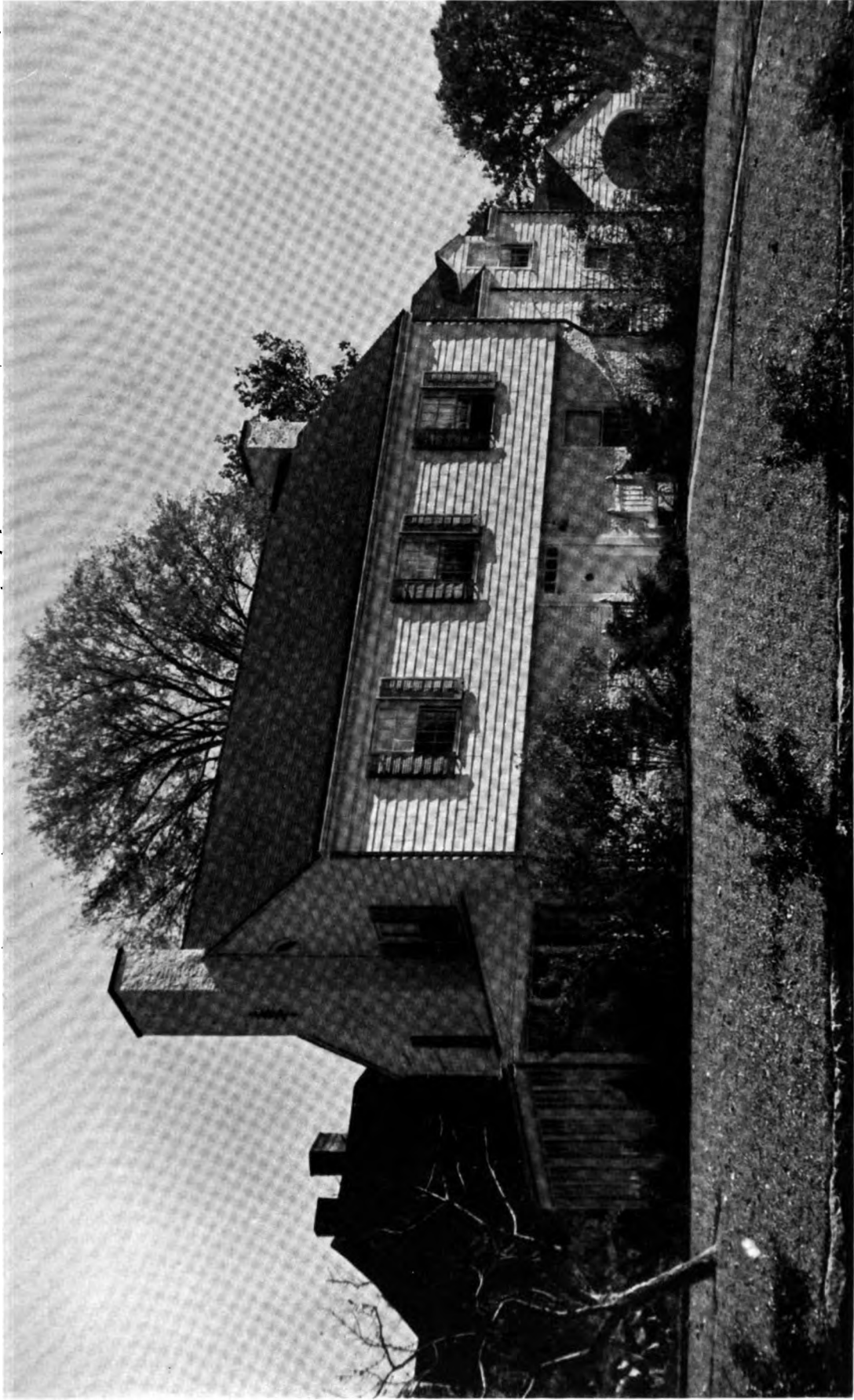
Plans, House, Mr. E. B. Power, Bronxville, N. Y.

R. C. Hunter & Bro., New York, Architects

April, 1925

THE ARCHITECT

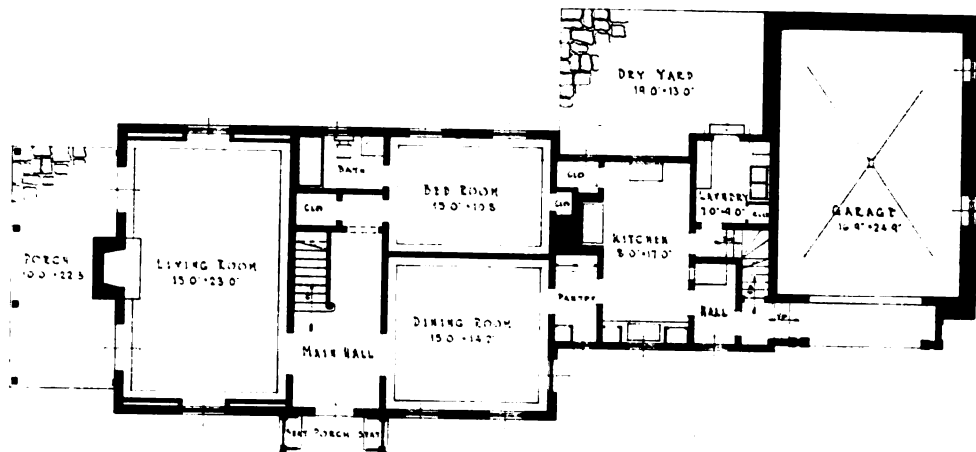
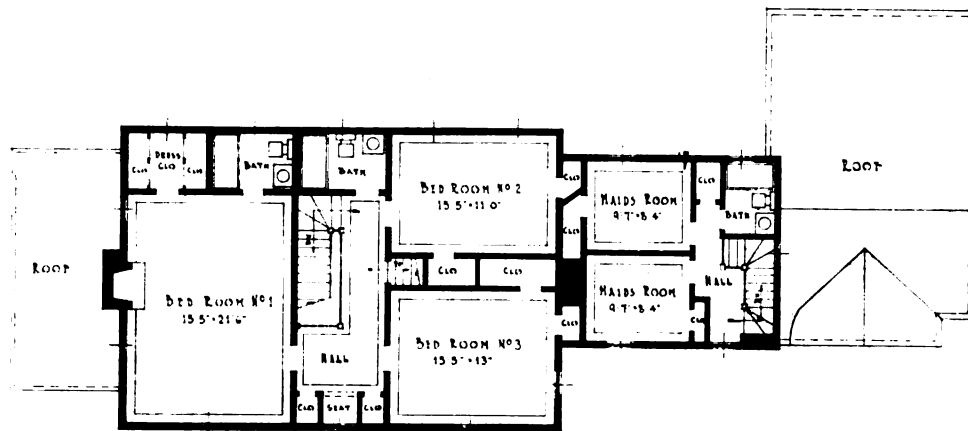
Plate XXII



G. H. Van Andin, *Photo*

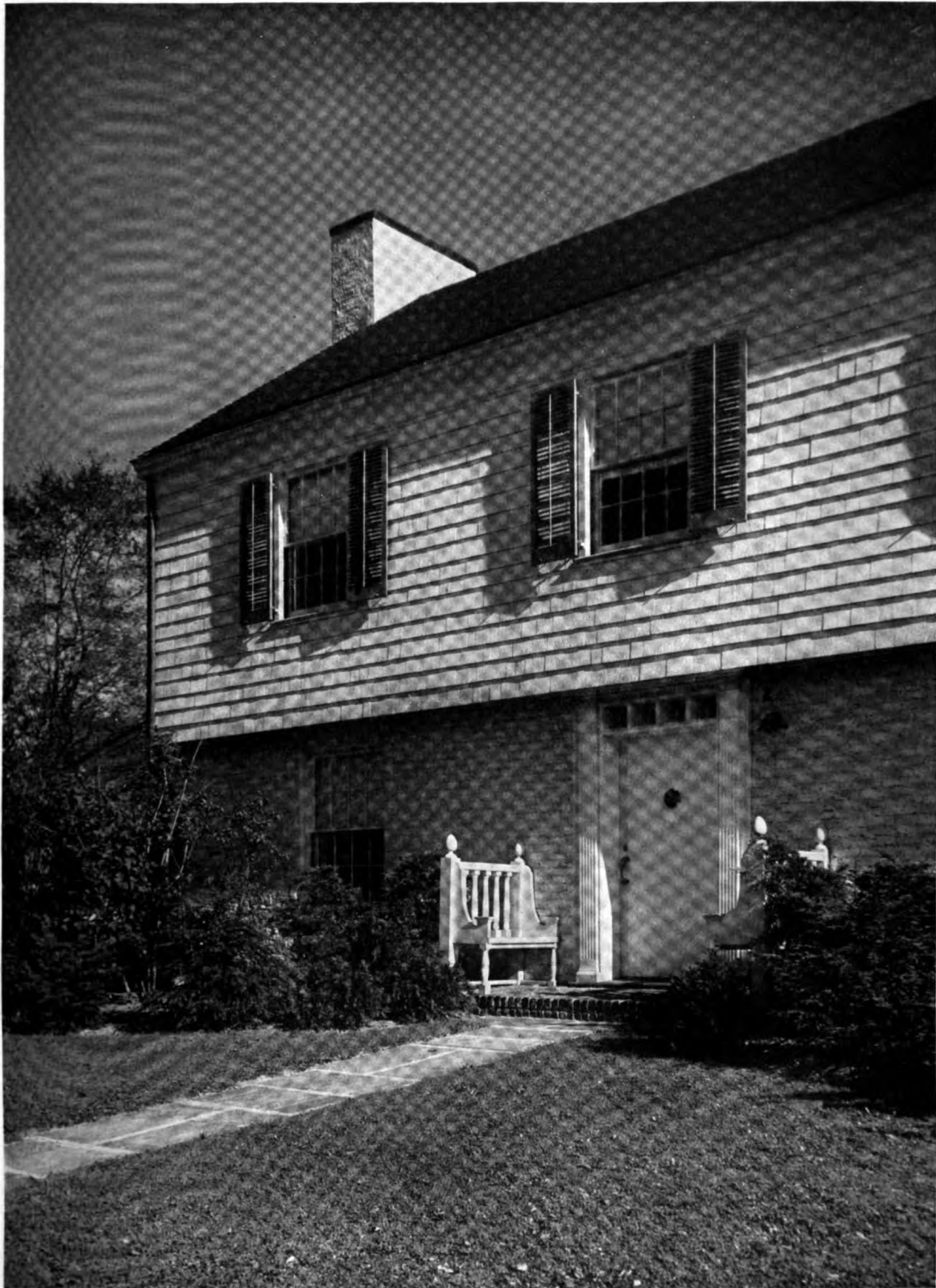
House, Mr. Jacob Wilk, Hartsdale, N. Y. (Plans on back)

Andrew J. Thomas, New York, *Architect*



Plans, House, Mr. Jacob Wilk, Hartsdale, N. Y.

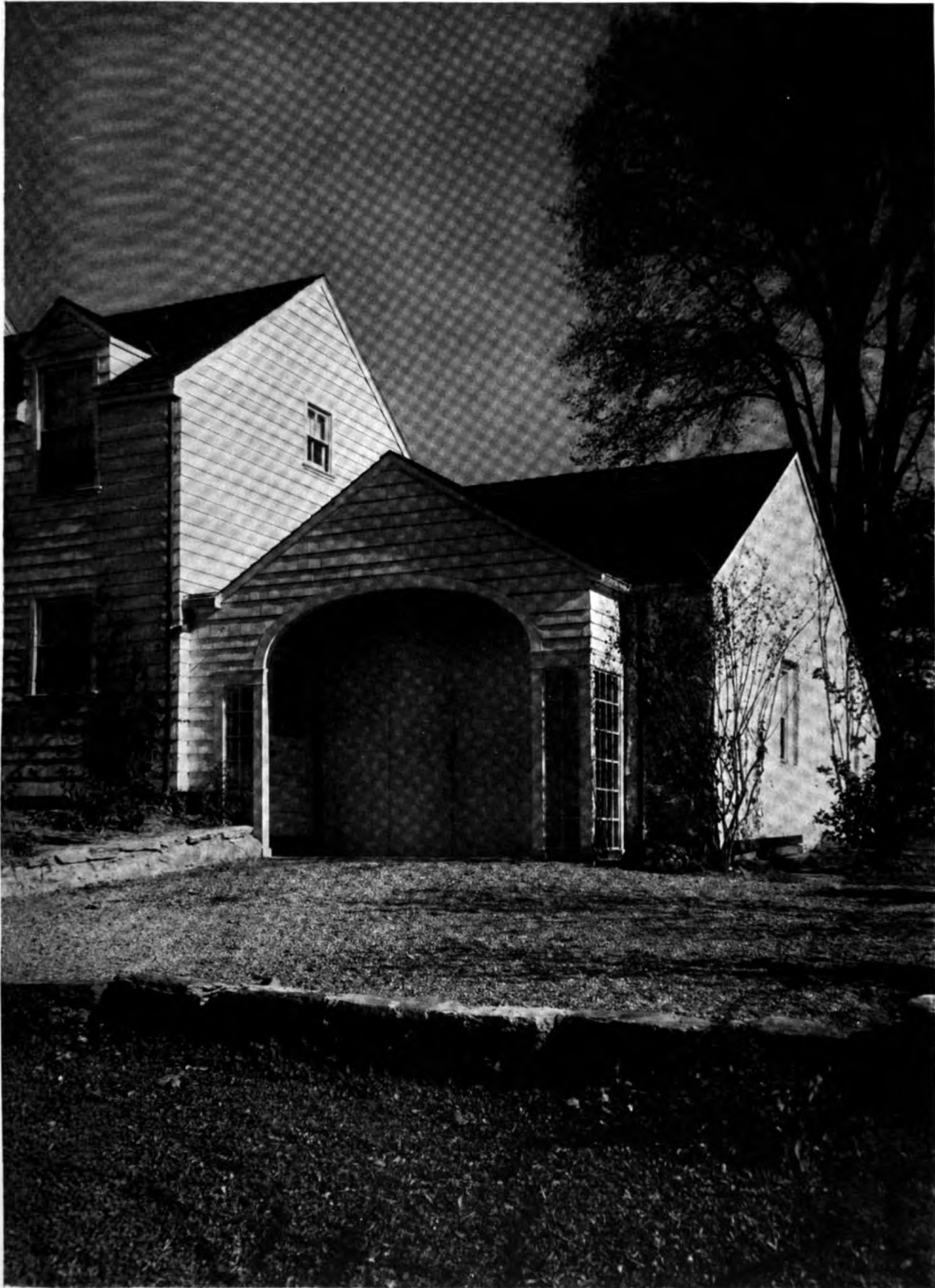
Andrew J. Thomas, New York, *Architect*



G. H. Van Anda, *Photo*

Andrew J. Thomas, New York, *Architect*

Detail, House, Mr. Jacob Wilk, Hartsdale, N. Y.



G. H. Van Anda, *Photo*

Andrew J. Thomas, New York, *Architect*

Detail, House, Mr. Jacob Wilk, Hartsdale, N. Y.

Mr. Murchison Says—

THAT AS we are right in the midst of the tremendous movement for the suppression of indecent plays and books and pictures, why not start a campaign against indecent architecture? The plays in and around New York are getting to be so rough that even hard-boiled newspapers like the *New York World*, for instance, rise up on their righteous hind legs and loudly call upon the Mayor and the District Attorney to send the offenders to Cain's storehouse, that graveyard of the theater.

Now they are going to have play-juries—play-juries selected out of a list of three hundred names culled from the Art Societies, the Stock Exchange, and the Social Register! Heywood Broun and George Jean Nathan gasped and spluttered and foamed and stuttered at the idea of a Social Register play-jury being intelligent enough to know when a thing was dirty.

Look Out for Twelve Boiled Shirts!

BUT THE jury has been selected and is now functioning, so when you delegates come to New York for the Convention and see twelve men in full-dress suits in mass formation at the theater, you will know that here is a play-jury, just sitting and hoping that soon the dirt will fly, so that they can get their names on the front page of the *Daily News*.

We propose to institute a campaign against dirty architecture. There's lots of it, all about us, some of it merely improper, a lot really unfit for publication. And please understand that when we say improper, we mean architecture, *not* architects.

Some Horrible Examples

SOME INCREDIBLY bad examples of modern architecture are seen as one strolls along the metropolitan byways. They are seldom illustrated in the architectural magazines. NEVER in THE ARCHITECT. By bad examples we don't mean the band-box, corniceless loft buildings put up for the needle-workers and pants trades, where every shining copper has to be saved. But we mean residences and utilitarian structures, wherein a total lack of design and taste is often exhibited.

The One Worst Bet

IN OUR opinion the world's worst house is on the northeast corner of Sixty-first Street and Fifth Avenue, in New York City. It is incredible. It is improper. It was probably designed by a plumber's helper.

The windows are cut into the façade anywhere, in any old fashion. And on the long elevation there are only small windows, denoting bath- and toilet-rooms. That is what makes it improper. Where the bedrooms are located is not known, except that every once in a while a window will have a pair of nut-brown shutters attached to it. That must be a bedroom, unless all the bath-rooms have folding army cots in them.

Delegates, do not miss this house. Sight-seeing bus megaphoners will point it out to you on your way up Fifth Avenue to see the Metropolitan Museum and the Clark House.

The Inquiring Reporter

UNDER THE head of dirty architecture might come the American Radiator Building, but that is only because it is jet black and consequently dirty before it starts. It may interest some of our readers to know that one of those inquiring reporters on an evening paper recently asked six people for their choice as to the best-looking building in New York. Three voted for the Radiator Building, one for the Morgan Library, one for the Public Library, and one for the City Hall.

We have been interviewing some of the larger and better known architects lately on this question of improper architecture, and we quote below some opinions of these learned gentlemen. They prefer not to have their names mentioned in this issue, simply their initials.

Frank and Earnest

THE FIRST roll-collar we called on was Mr. W——y W——n. He was seated on a small wobbly Louis XVI chair, his desk piled with unanswered letters, his luxuriant hair mussed up, a gleam of anger in his steel-blue eye. "The worst building in New York? Without hesitation, the Grand Central Terminal." This was rather a surprise to us, as in our rôle of commuter we use the station every day, and every day we marvel at its completeness, its convenience, its straightforward plan. "Yes," continued Mr. W——n, reflectively, playing a simple tune on his teeth with an HB Venus pencil, "the station is just no good. The ornament on the Forty-second Street elevation has all the ear-marks, nay, the smells, of a shore dinner, mostly yesterday's seaweed. And I understand that the architects, whoever they were, bought the clock from the Lion Brewery when that institution ceased firing. Is it an improper building? I consider it so, yes. As I rarely go out in the day-time I cannot tell you

what impression it makes on the hurrying workaday crowds, but to me, late at night, it is indubitably bad. Besides it is too small. I have plans for a larger depot already prepared. Yes, 6 per cent., nothing less."

Nothing Over Ten Cents

HAVING THUS heard something which was distinctly a shock to our ideas as to what is generally known as an architectural triumph, we next sent in our card to Mr. C——s G——t. After waiting in the ante-room for three hours and twenty minutes (we had ticket No. 43 in line), we were ushered into a cell-like cubicle which constitutes his private office.

Taking his feet off his metal desk and adjusting his high hat firmly on his head, a process which is known to the college youth of to-day as the verb "to high-hat," Mr. G——t said: "The Woolworth Building? Emphatically, I don't like it. Why, I don't know. But I don't like it."

And that is all he would say. Vainly we pointed out to him that it was one of the sights of New York, that thousands of people go to the top every year for that plan-like view of the city. That the vertical Gothic design constituted the greatest step forward in the design of high buildings. But it was of no use. He simply shook his head. "No," he kept on muttering. He removed his high hat, and then we knew the interview was at an end.

The Skin You Love to Touch

WHEN AT last we found Mr. D——n B——r, he was in a barber's chair, the lower part of his face entirely concealed in a soufflé of shaving soap. He looked well. When we broached the subject of improper and immoral architecture his eye glittered. He blew out enough foam to get an opening for his words. "Bad? Most of it is bad. The sex appeal is too strong. Everywhere I go I can think of nothing else. The bare back of a building invariably reminds me of—" The rest of the sentence was smothered with a hot towel.

This particular barber has been shaving Mr. B——r for years, and their team-work is as good as that of MacIntyre and Heath.

A Bachelor's Viewpoint

THE FOLLOWING day we called at Mr. C——r A——h's office to get his opinion as to whether a jury was necessary to censor design in architecture. Mr. A——h was sewing a button on his shirt when we arrived. "Come in," he called familiarly, "how much do you need?" We hastened to assure him we

had not been sent by Bob Kohn to collect funds for the entertainment of the visiting delegates or for the Association against the Prohibition Amendment. "Improper? Dirty? Yes, I think I know what you mean. Yes, there is a house on Park Avenue which is distinctly improper. Although it was designed by an architect whose initials are singularly like my own, I cannot help giving my real opinion of it. The improper part of that house is the row of round windows in the upper story. What do those windows accuse? It is too frank. It is too J. L. Motty. It is too low-down."

Those Smelly Old Lions

WE FELT that we were gaining concrete experience and useful information for our public—our dear public, as the sopranos say. Although this rôle of the inquiring reporter was eating into our union hours most alarmingly, we determined to beard one more of our celebrities in his den. So we sent in a card bearing the name of the West Disinfecting Co. and were instantly admitted.

When he heard what our errand was, Mr. T——s H——s instantly warmed to the subject. "You are right. Architecture needs reforming. Much of it is clean, much of it is dirty." He reflected for a moment. "Yes," he said, "*Sans aucun doute*" (he was wearing the *Légion d'Honneur* ribbon in the lapel of his coat, shiny from use and every once in a while he felt he ought to justify it) "the building *qui est le plus sale* in New York is the Public Library. And what makes it dirty are those lions! *Dame! quels bêtes!* Nobody looks at the building at all. It was designed by one for whom I have the greatest admiration in the world. But does he get any publicity out of it? Emphatically, *mon cher cochon*, he does not. Every time a sight-seeing *char-a-banc* gets to Fortieth Street, the conductor calls out "Get ready for a big laugh: here are them lions."

"*Oui, ma Chou,*" continued the Chevalier, slightly mixing his genders, "something will have to be done to get the dirt out of architecture. I am going to suggest to Royal Cortissoz that he make this the *sujet* of his lecture at the forthcoming *Convention in avril.*"

Handing us, with a *beau geste*, a copy of "Le Rire" with his picture in it, he waved us a hearty adieu.

We feel that we have, at a considerable expense of time and carfare, gained much information which will be of tremendous use to our profession. Perhaps because of this exposé, no reason for a purifying building-jury will be found.



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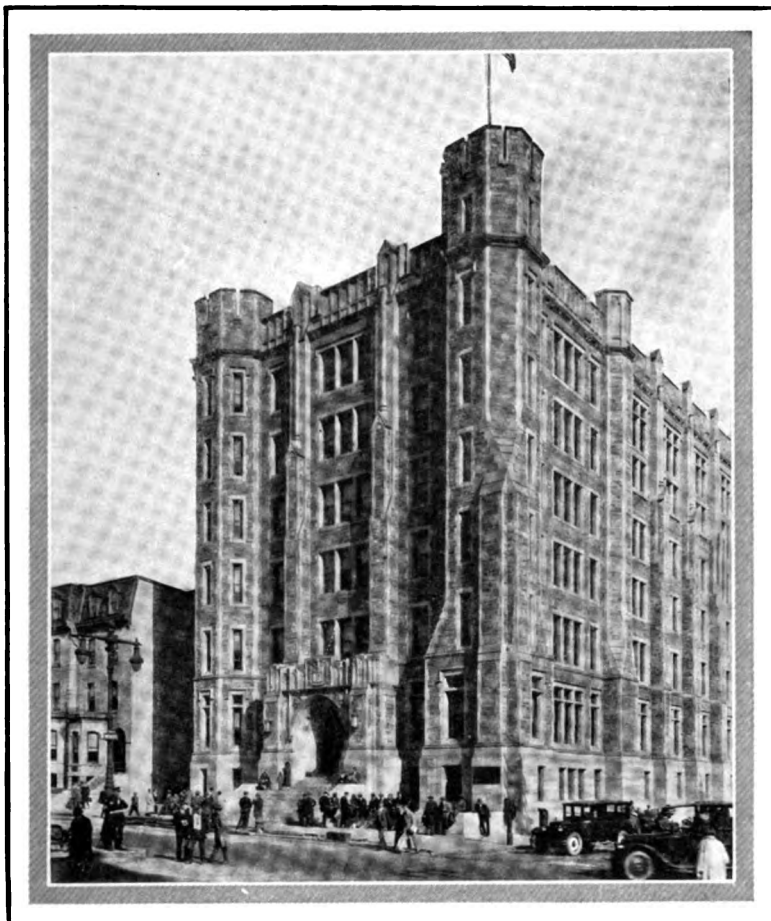
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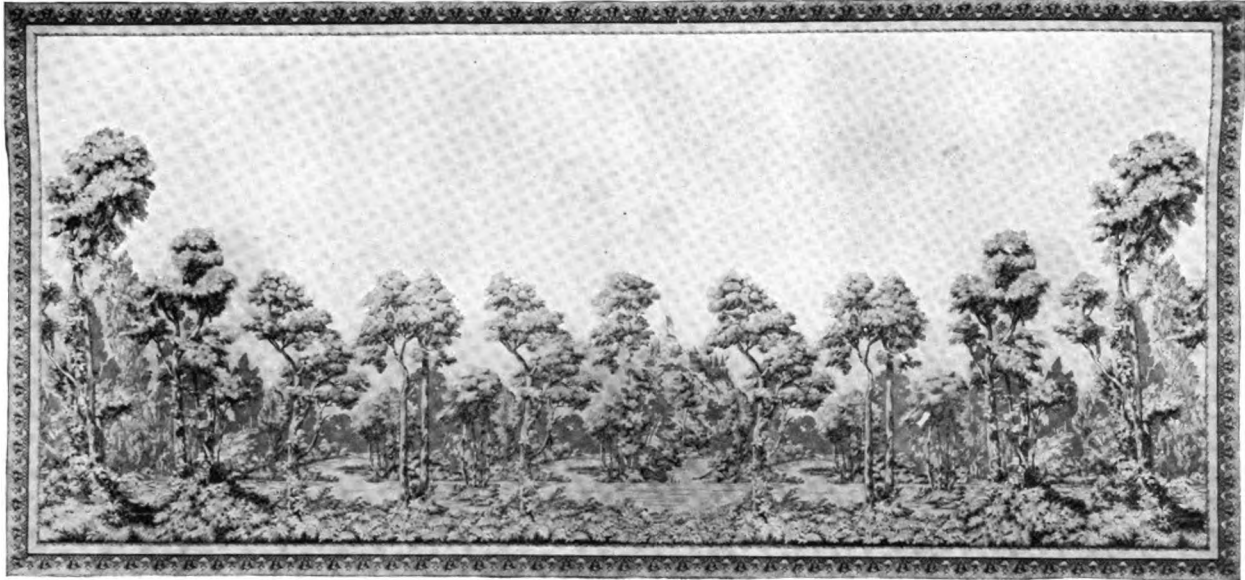
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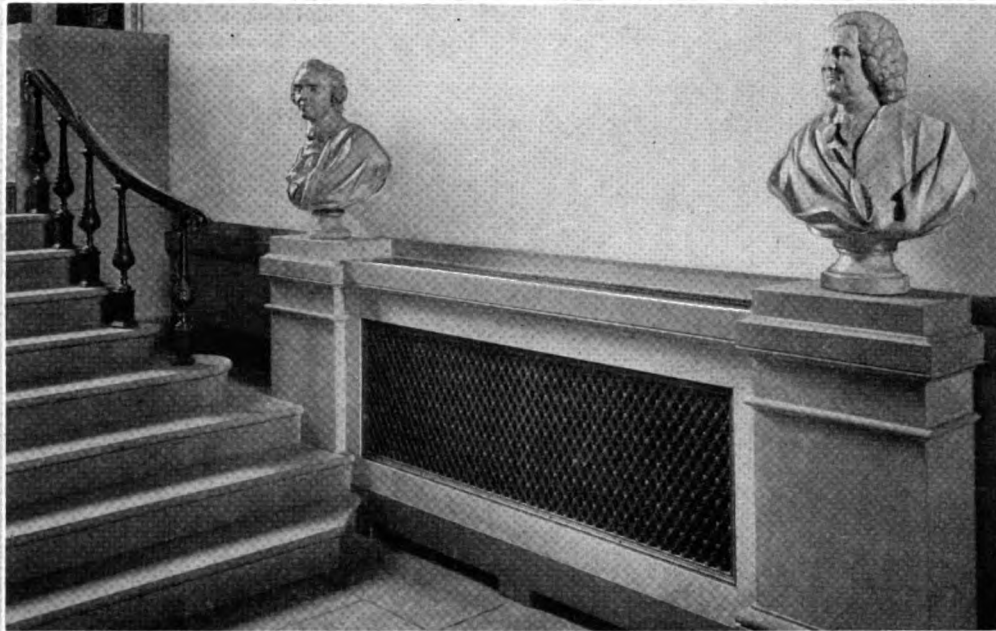
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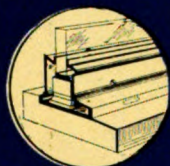
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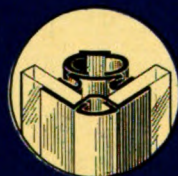
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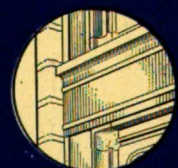
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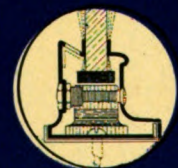
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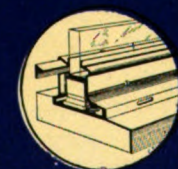
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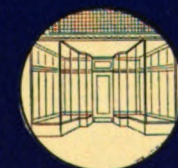
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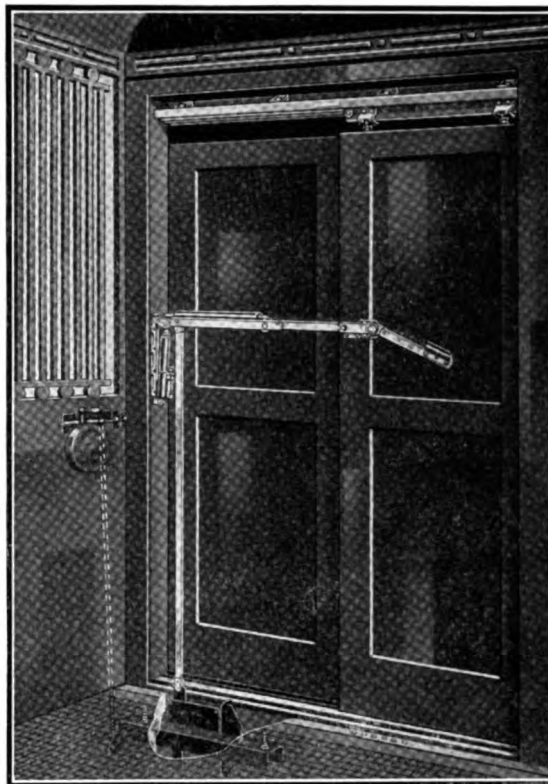
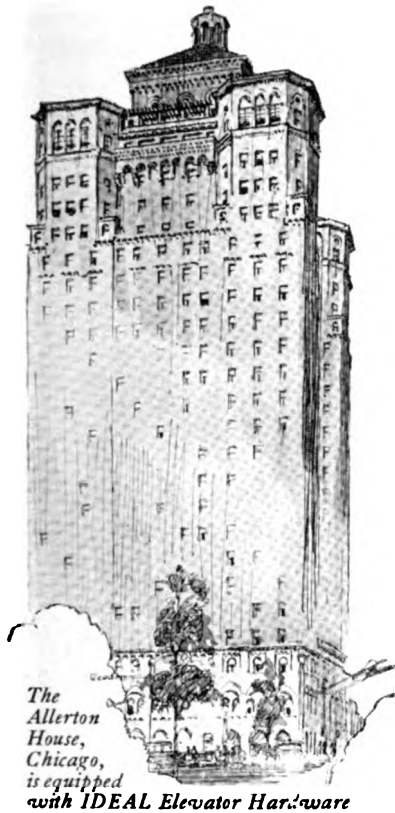
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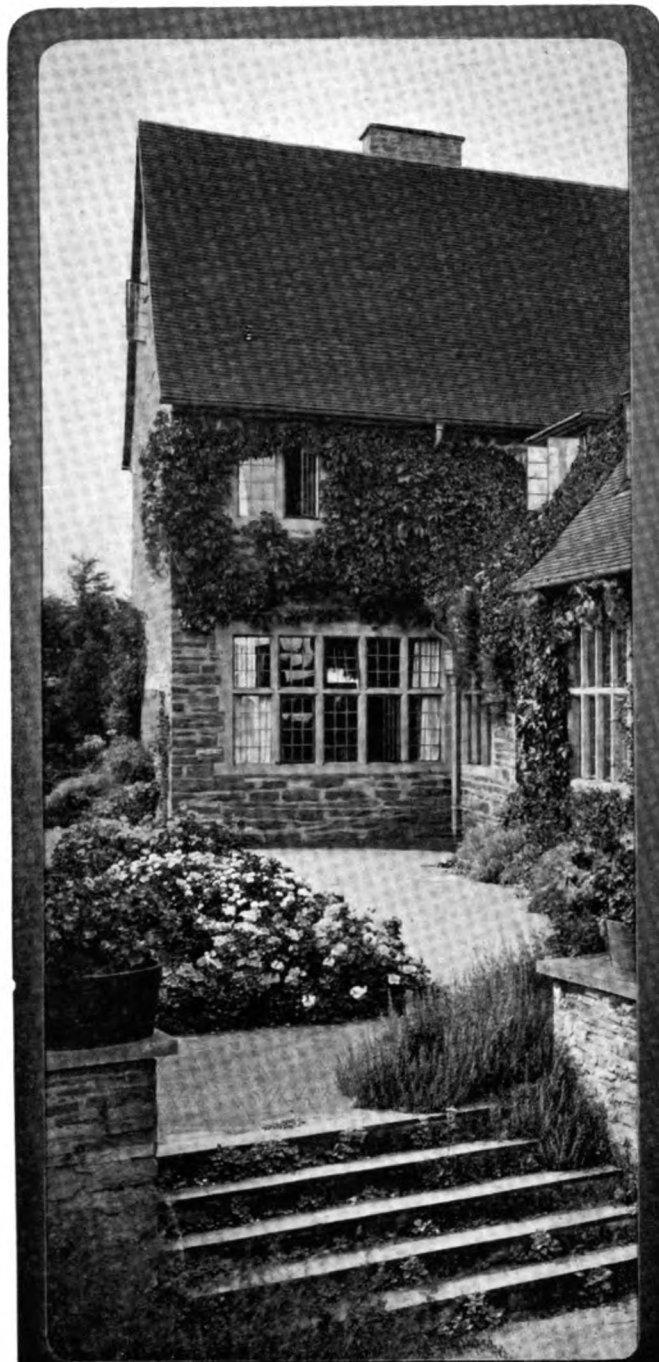
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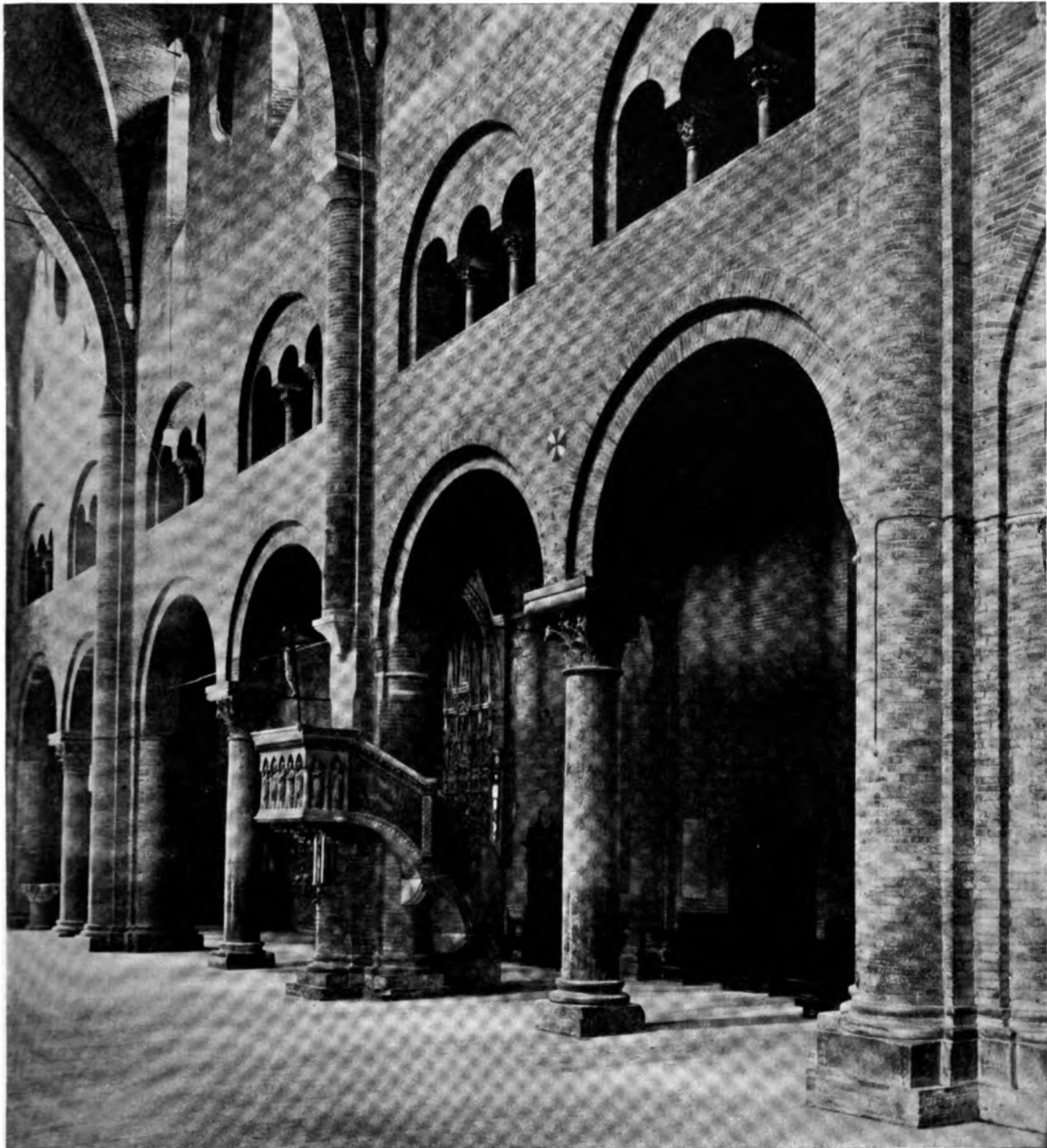
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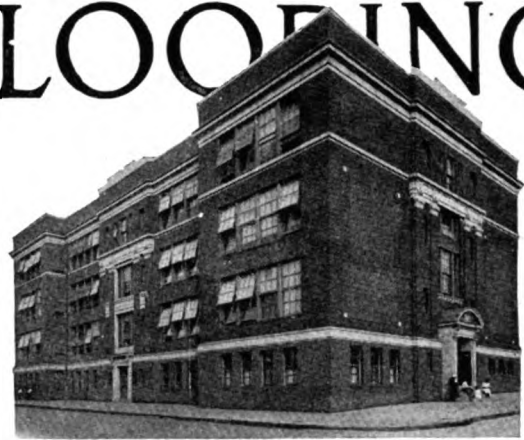
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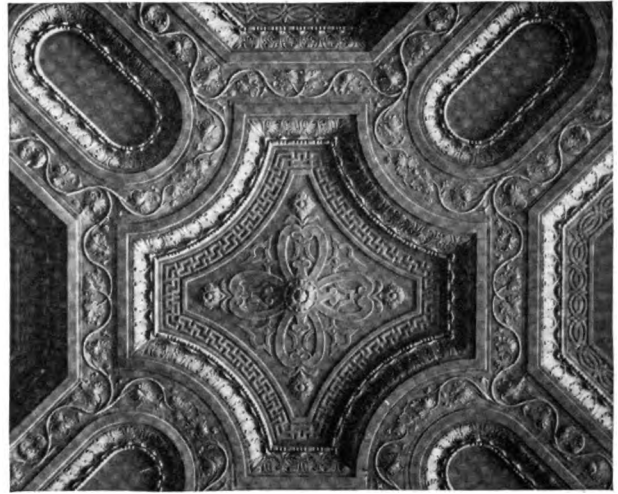
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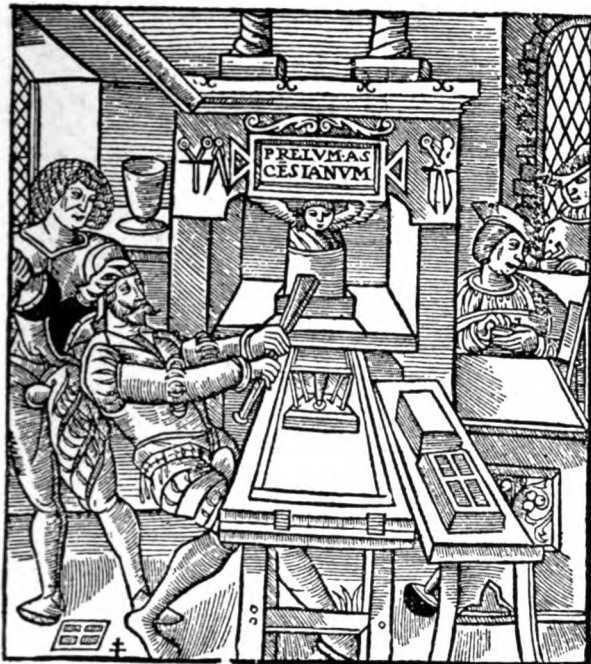
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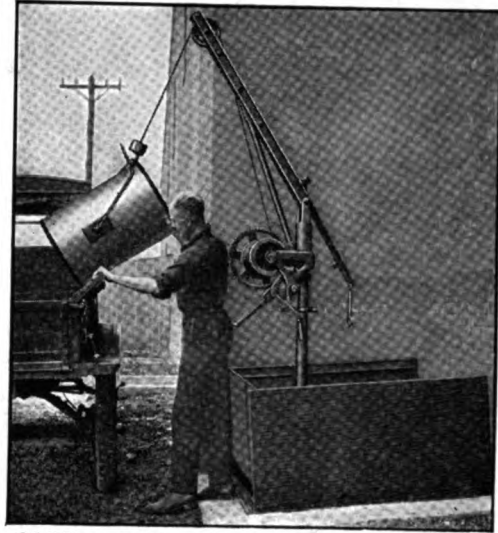
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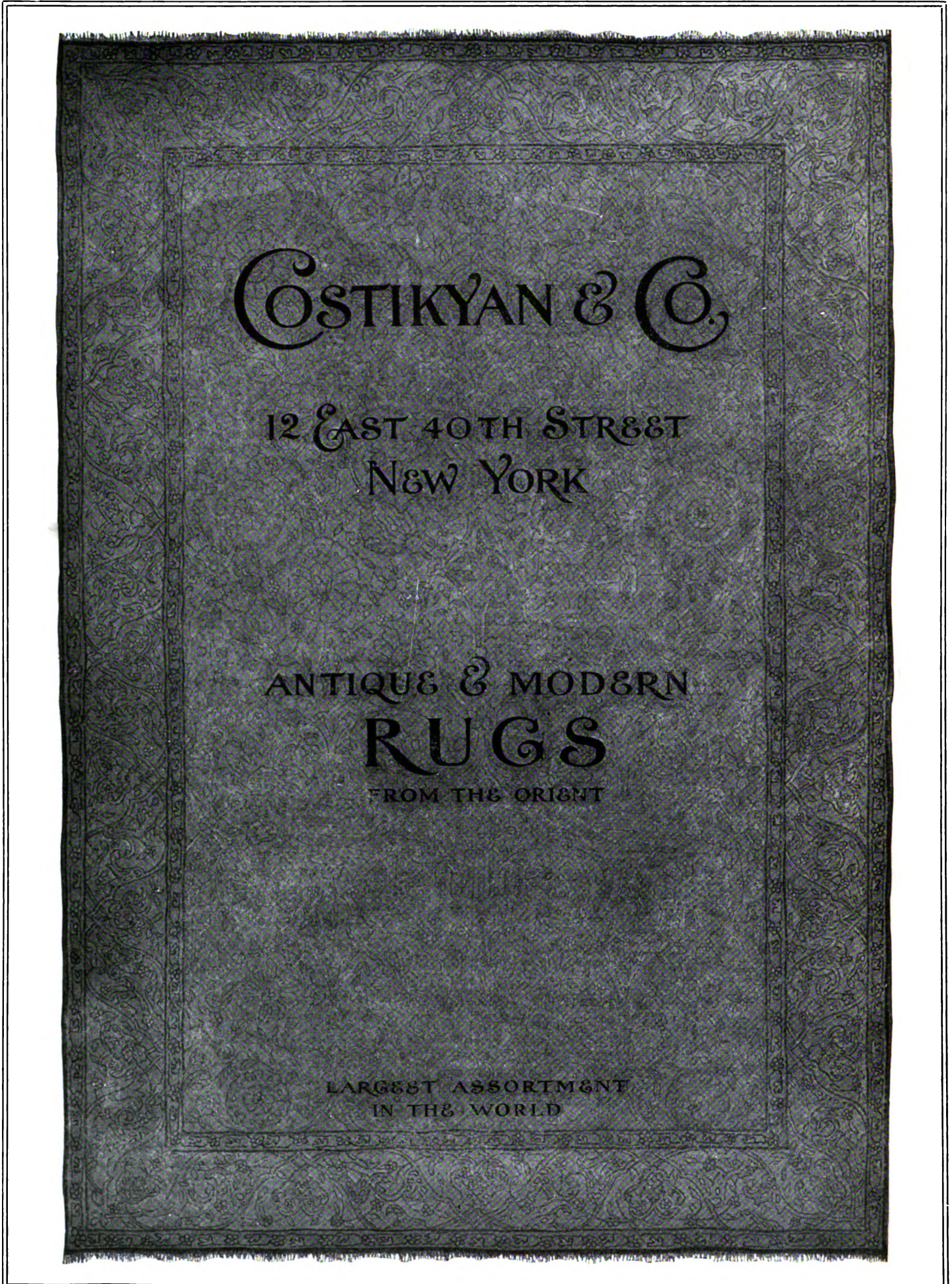
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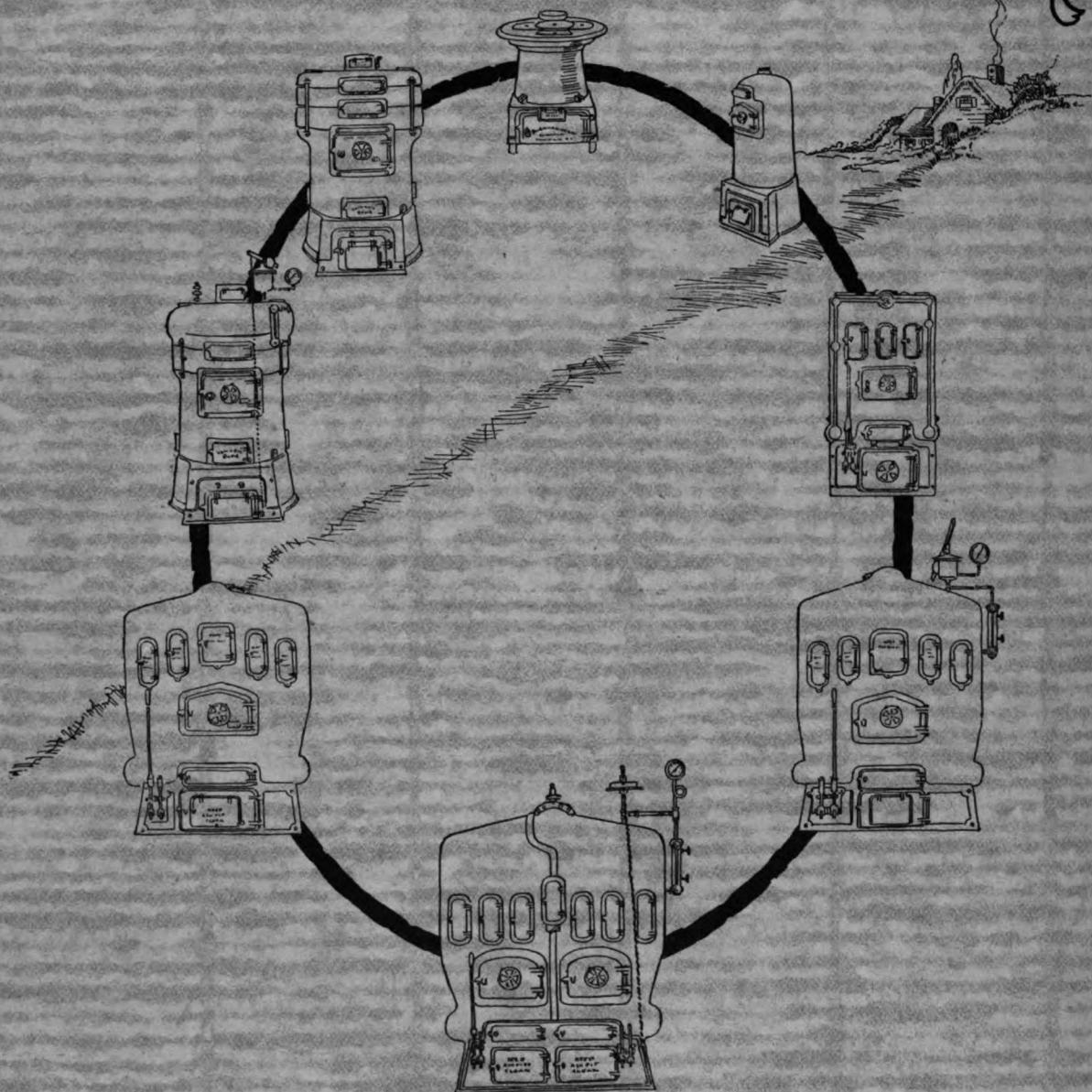
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CONTENENTE GLI AVANZI
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SEPOLCRALI
DI ROMA E DELL'AGRO ROMANO

Two Compartment Greenhouse Eighteen by Forty-Six

Adaptation of a Design by AYMAR EMBURY

THIS straight eave house with its moulded gutter at the eave angle, instead of at the bottom of the curve, as was shown in Study Number One, directly follows that of the first sectional iron frame greenhouse designed by Mr. Burnham, over half a century ago. A portion of the greenhouse is partitioned for the workroom. The roof in such cases is either of ground

glass or shingled. Its cost, however, differs but little from the usual workroom.

The two compartments make different temperatures possible, increasing the growing scope.

There is about 360 square feet of bench space.

Every 8 feet 4 inch section added, increases the space 90 square feet.

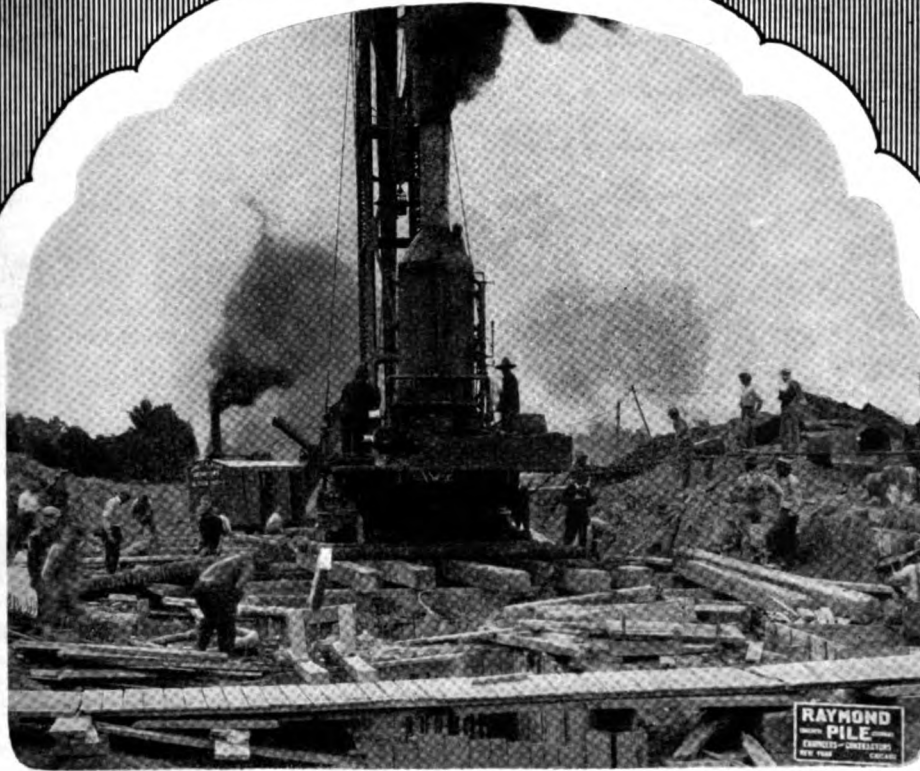
This is number two of a series of studies, each done in lithograph by Vahan Hagopian. Every six months, reprints of the preceding studies will be mailed to all who send their names

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CLASS ENCLOSURE STUDIES. PLATE N^o 2



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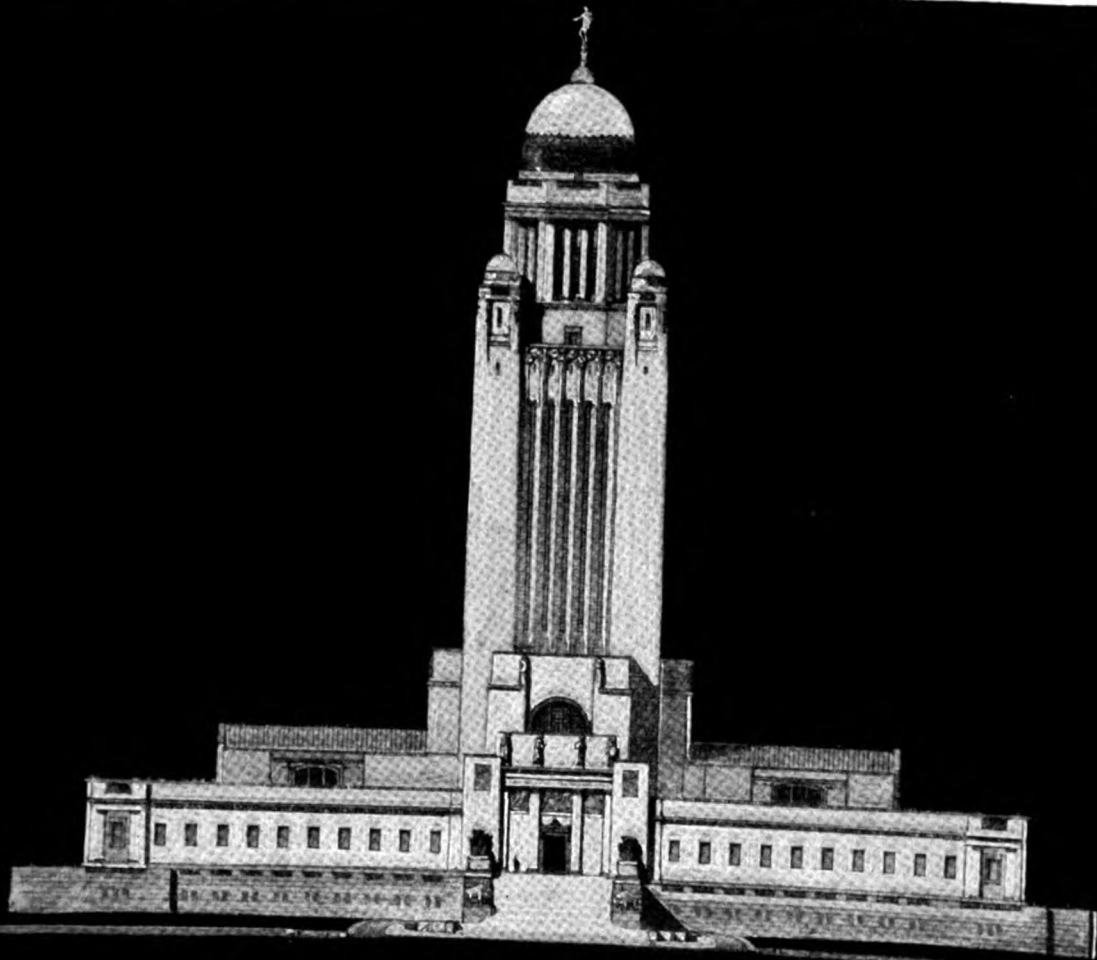
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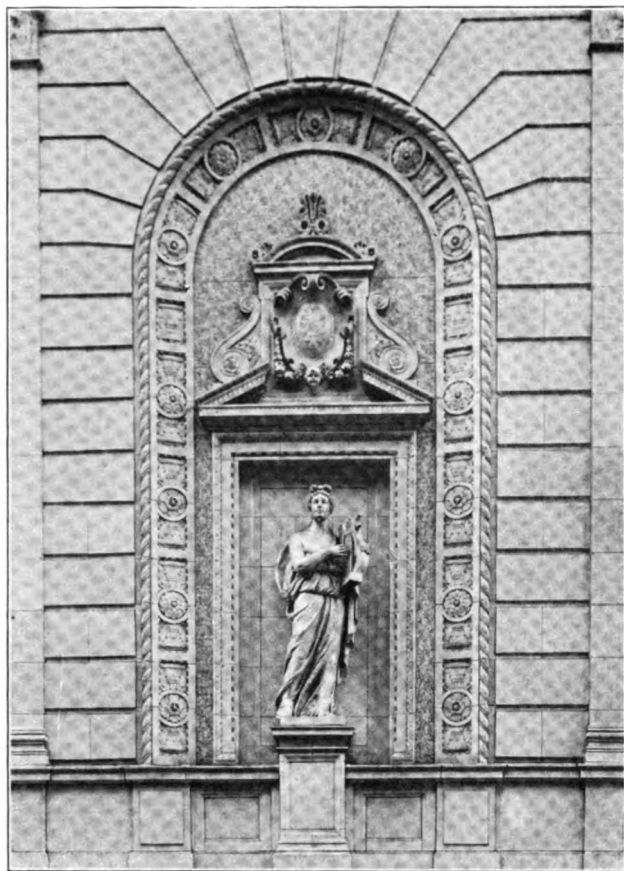
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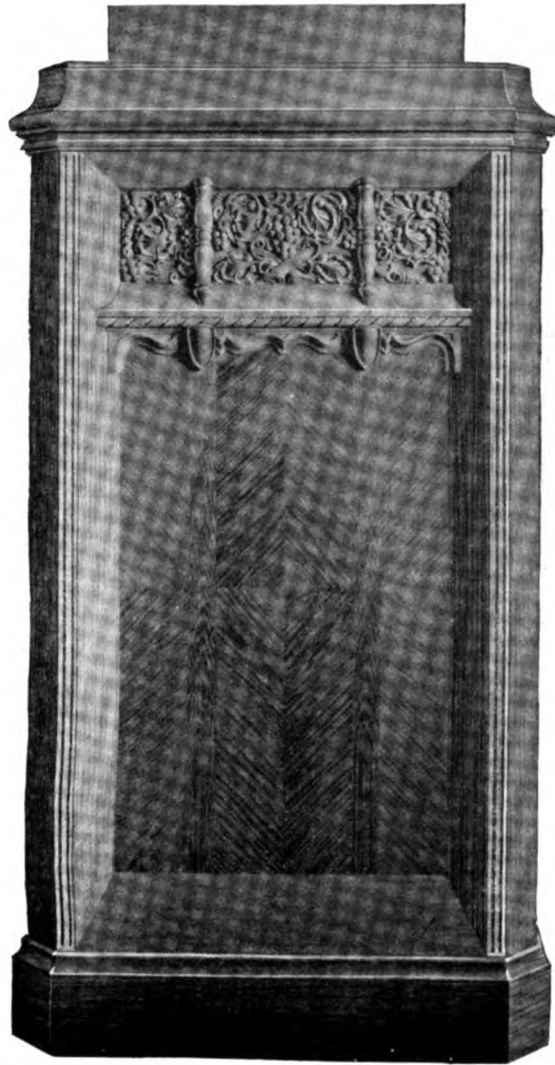
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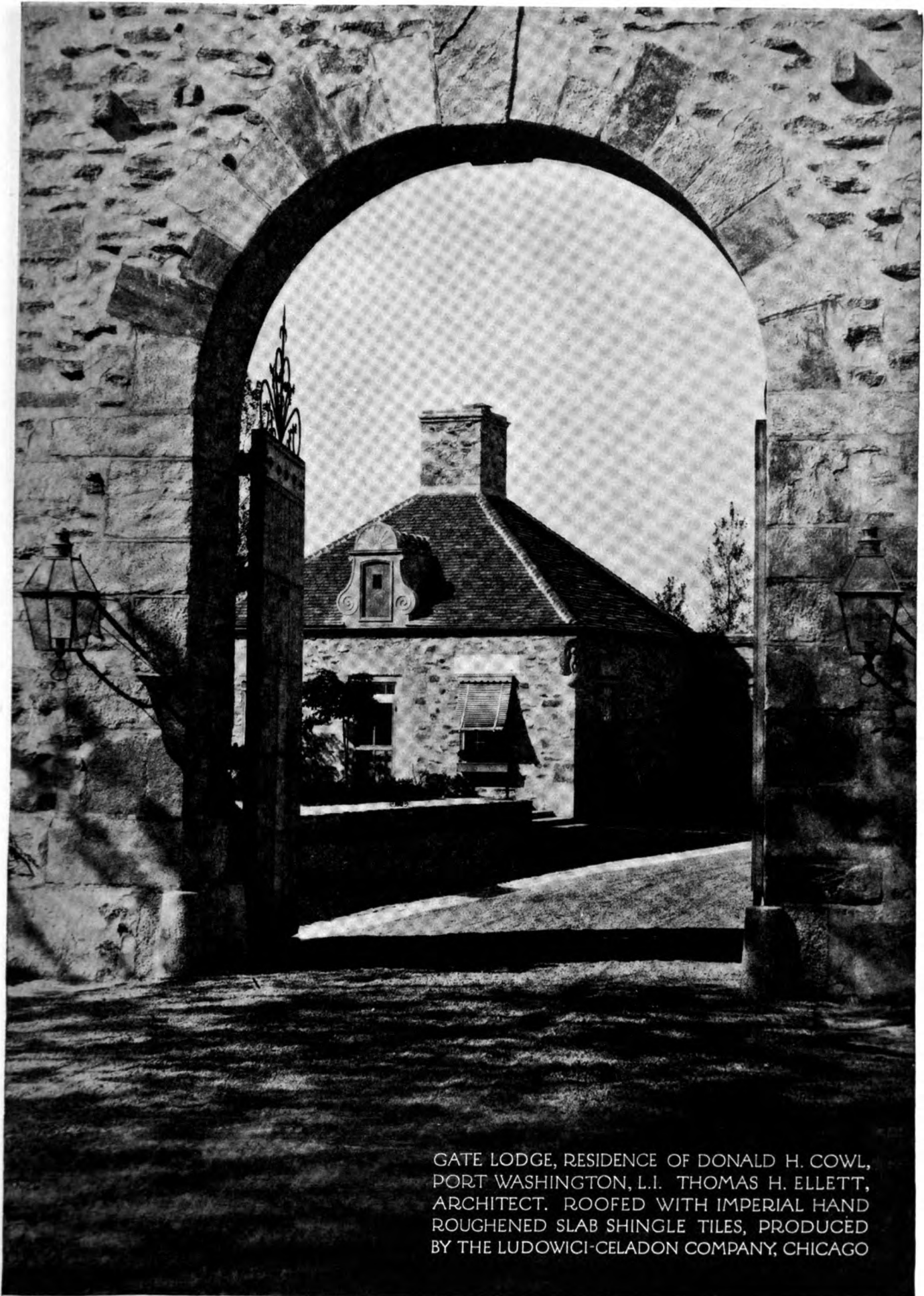
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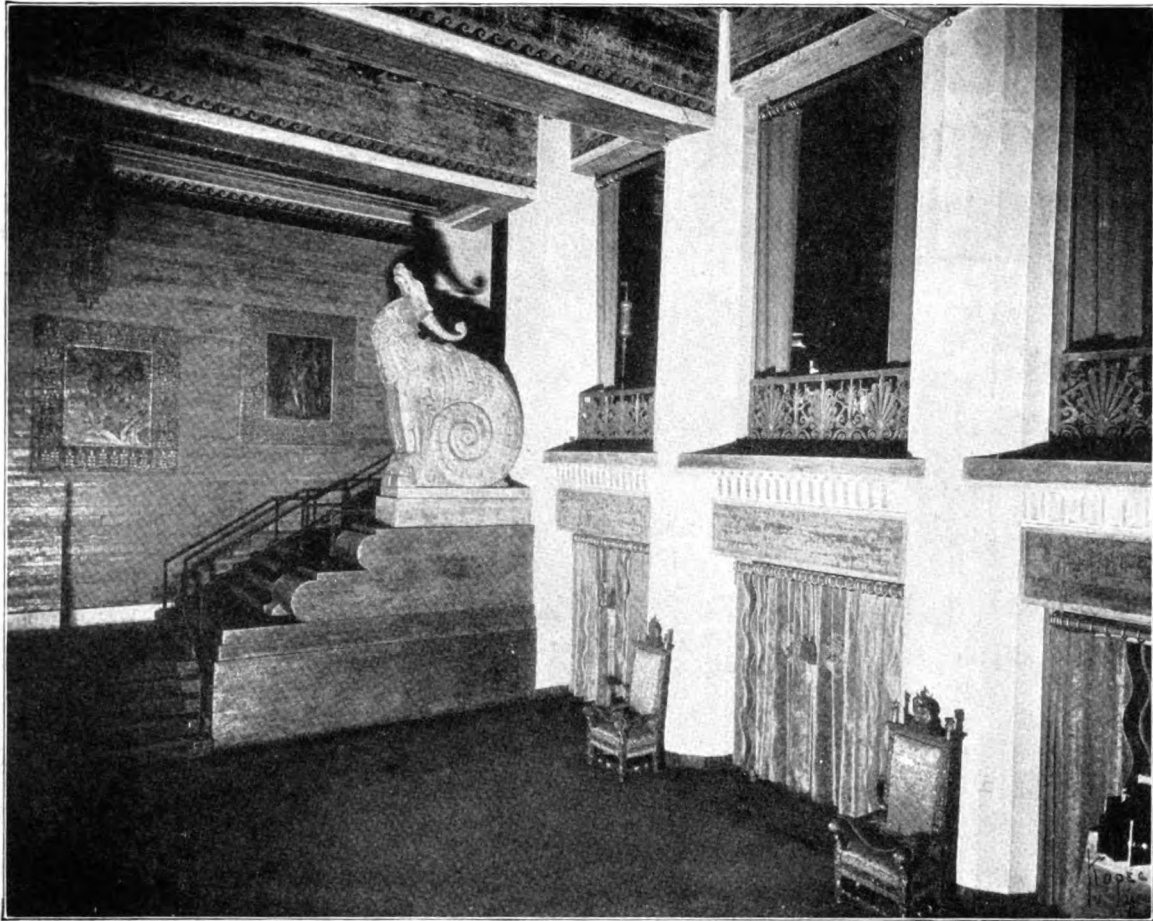
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Detail of Terra Cotta, Palazzo Stanga, Cremona, Italy

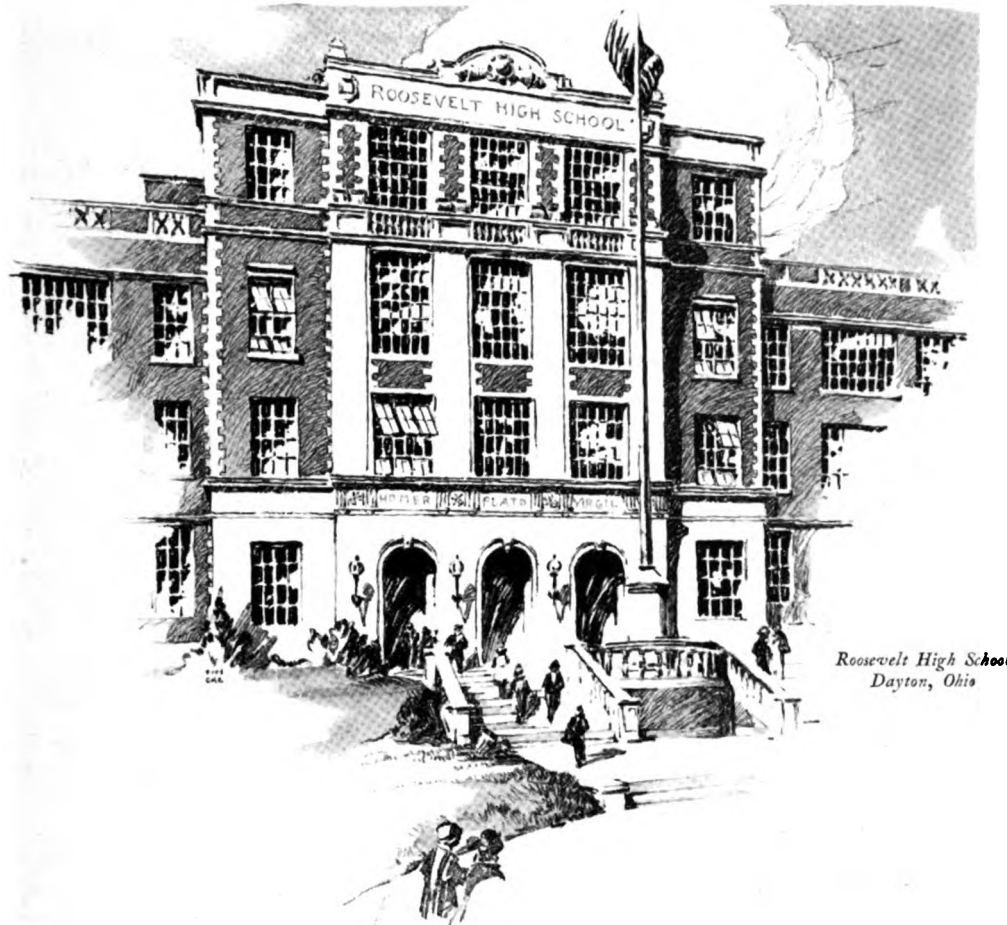
*(from "Terra Cotta of the Italian Renaissance,"
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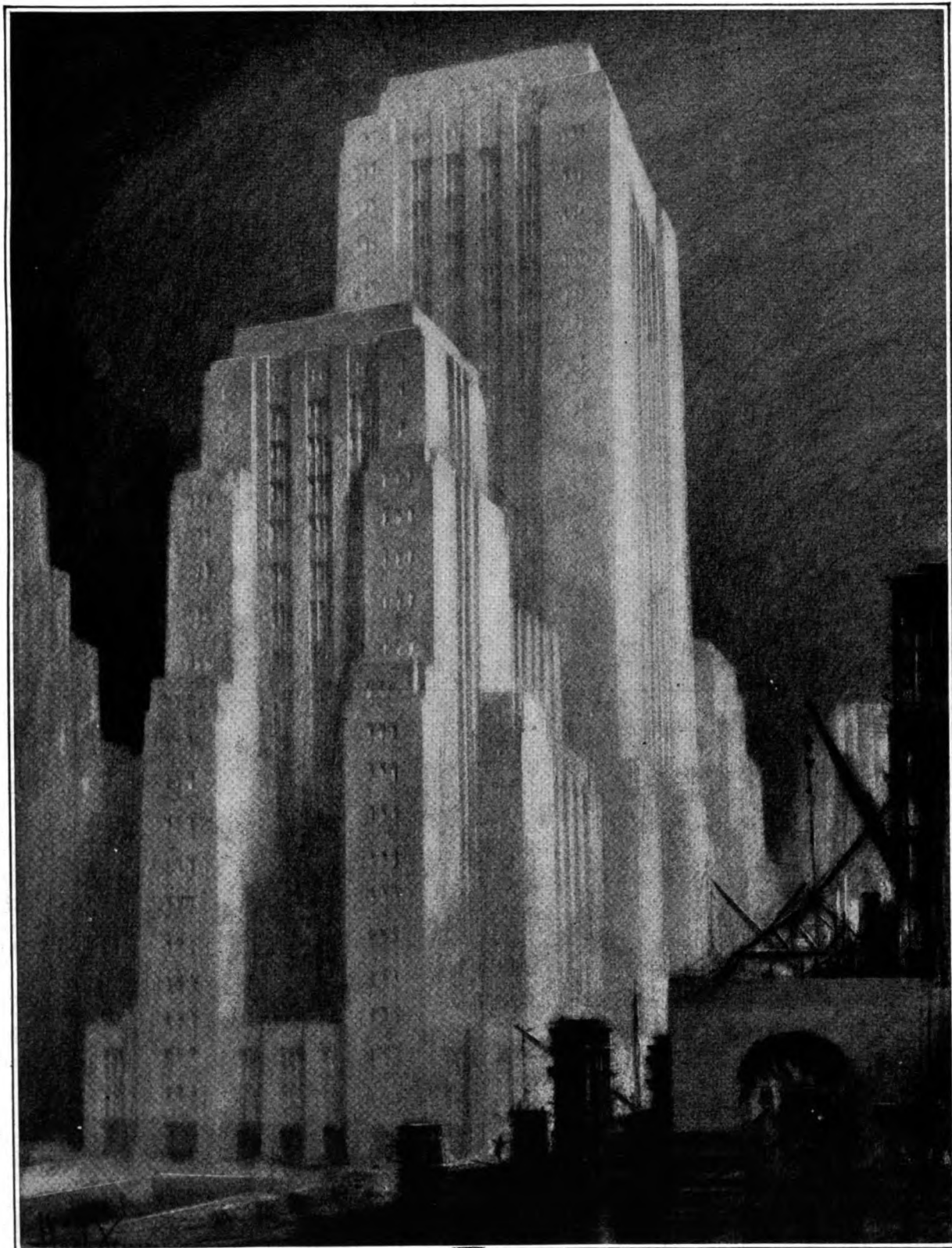
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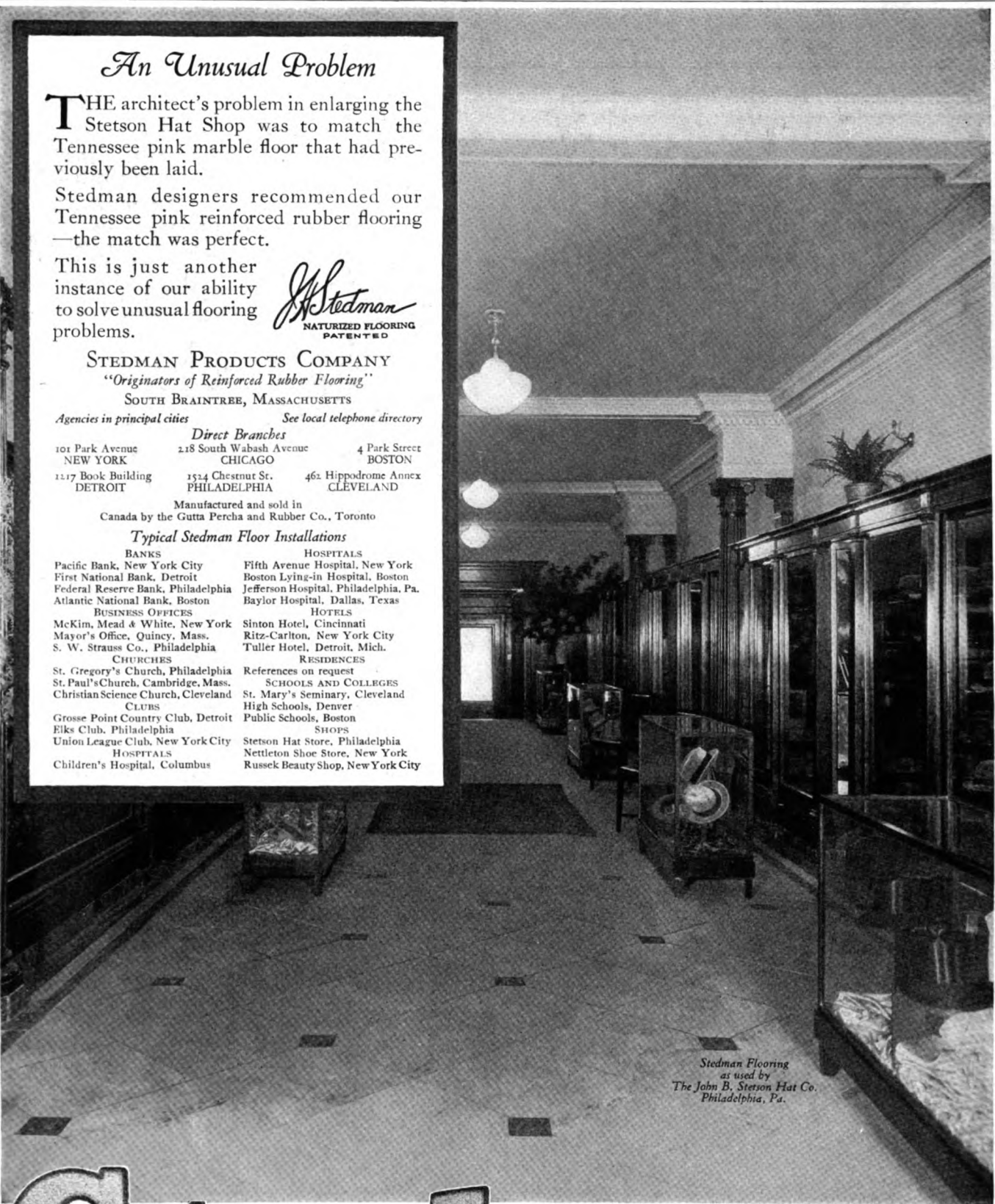
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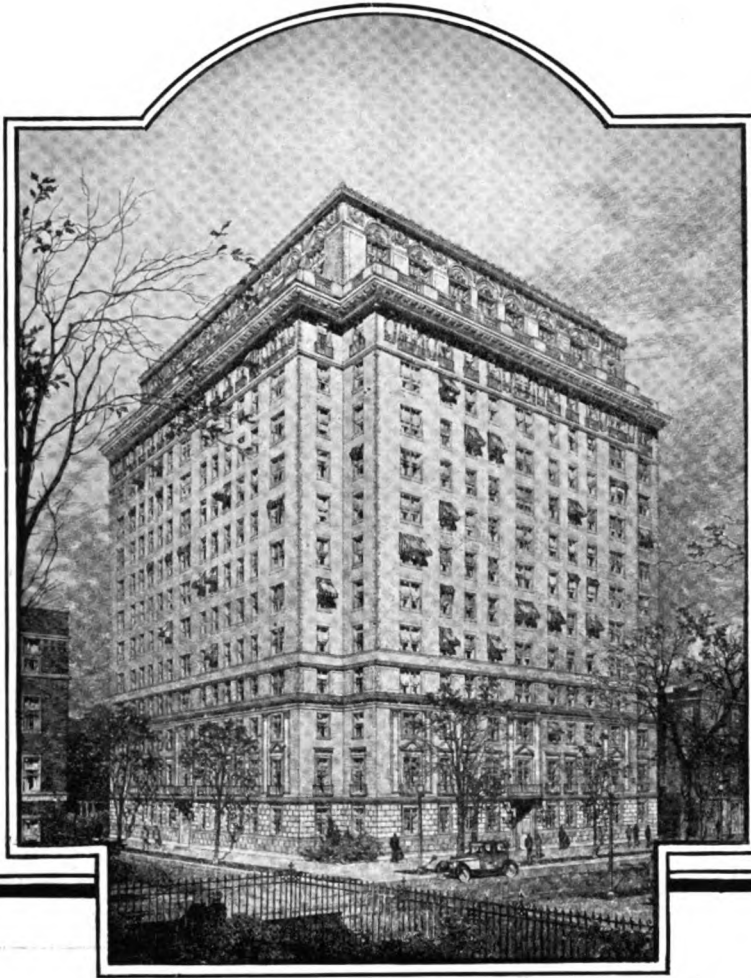
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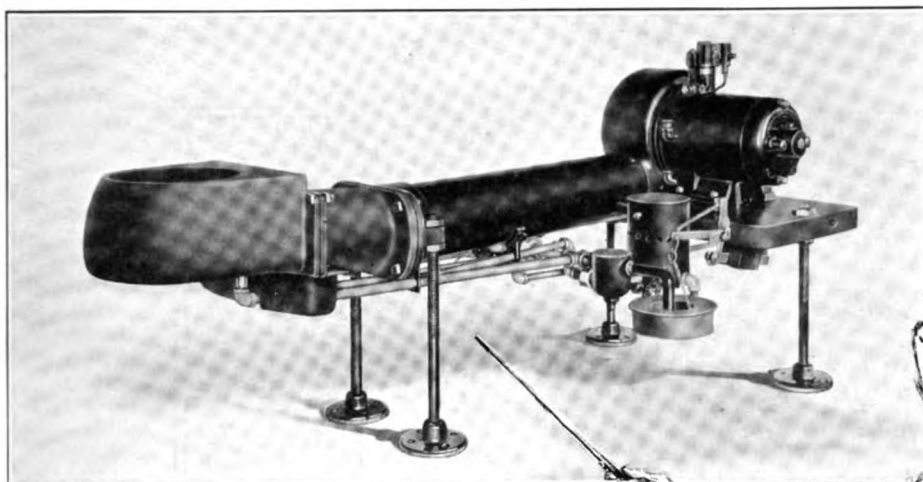
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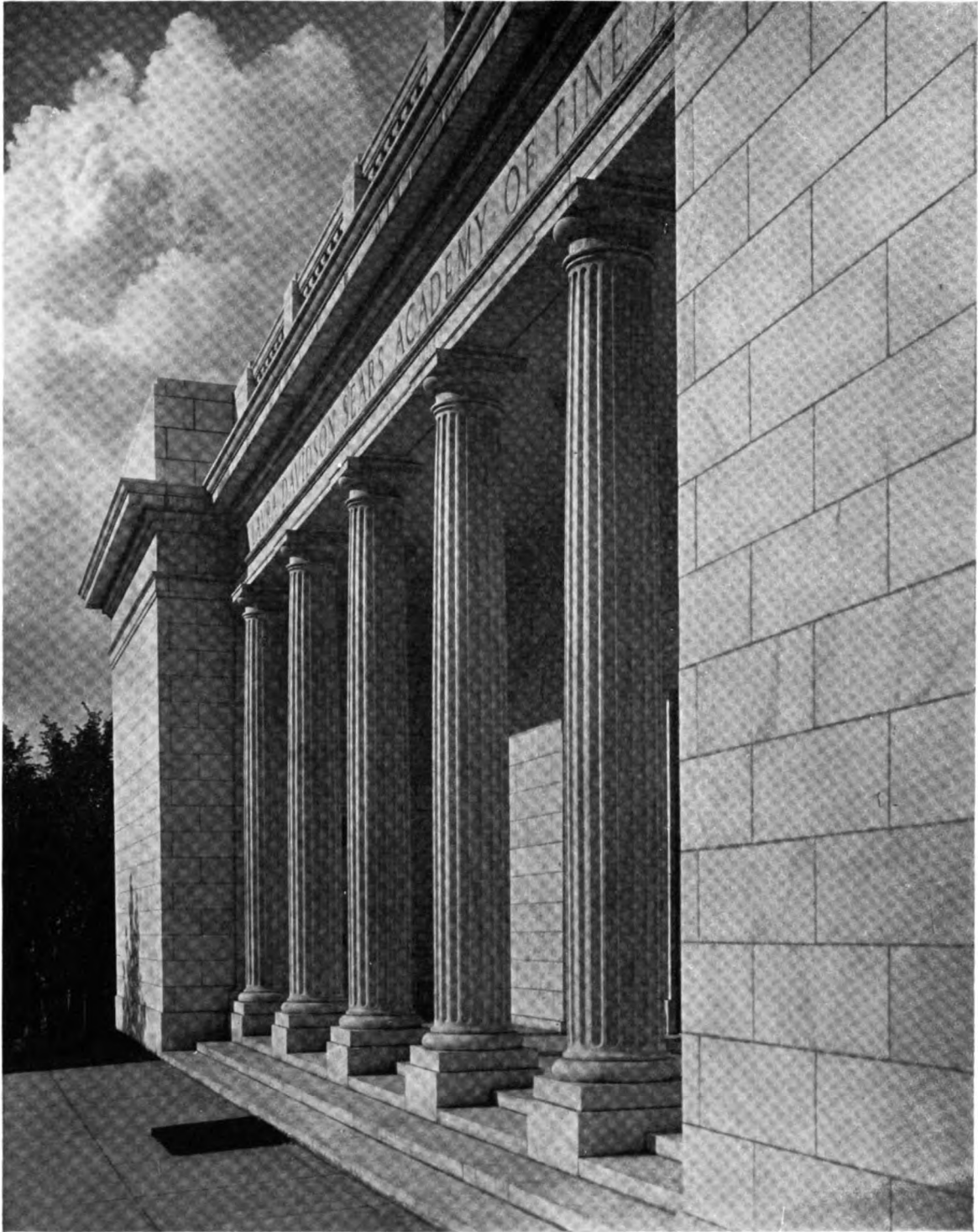
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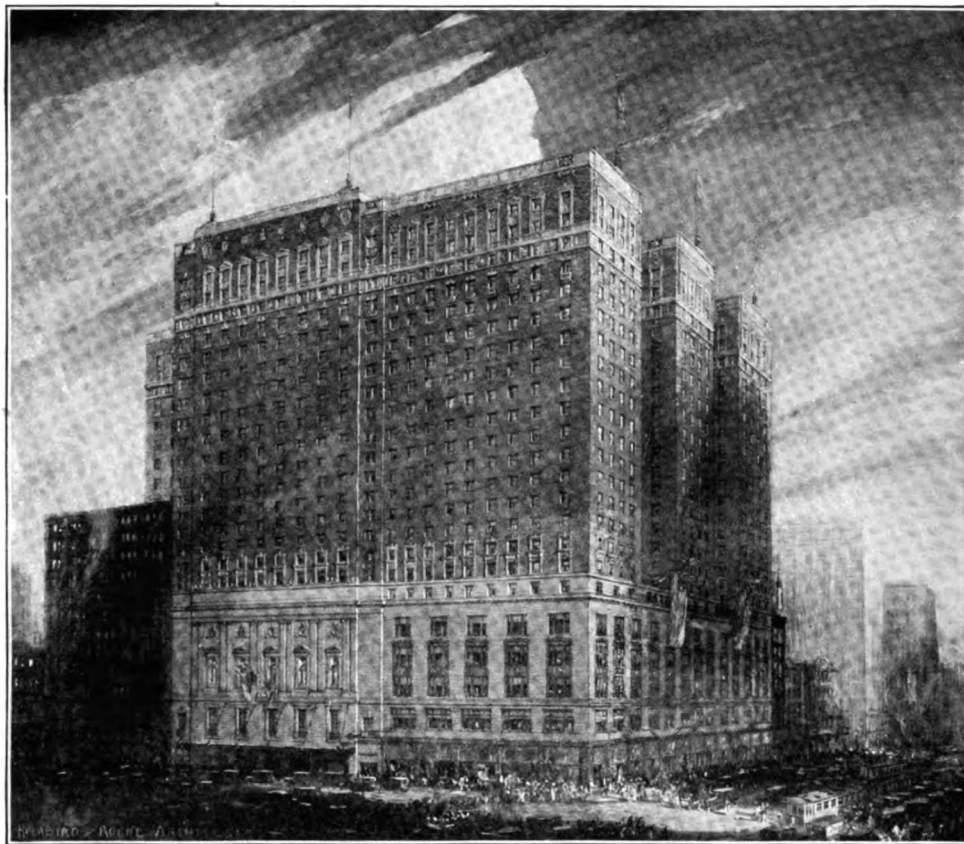
Floor with Maple
Beech or Birch

The new Palmer House, Chicago, being erected on the site of the famous old hotel of that name.

This is to be Chicago's biggest and most beautifully appointed hotel. It is 21 stories high and covers practically a city block in Chicago's Loop district.

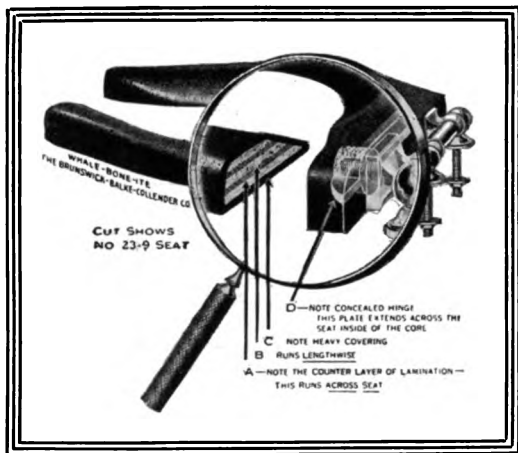
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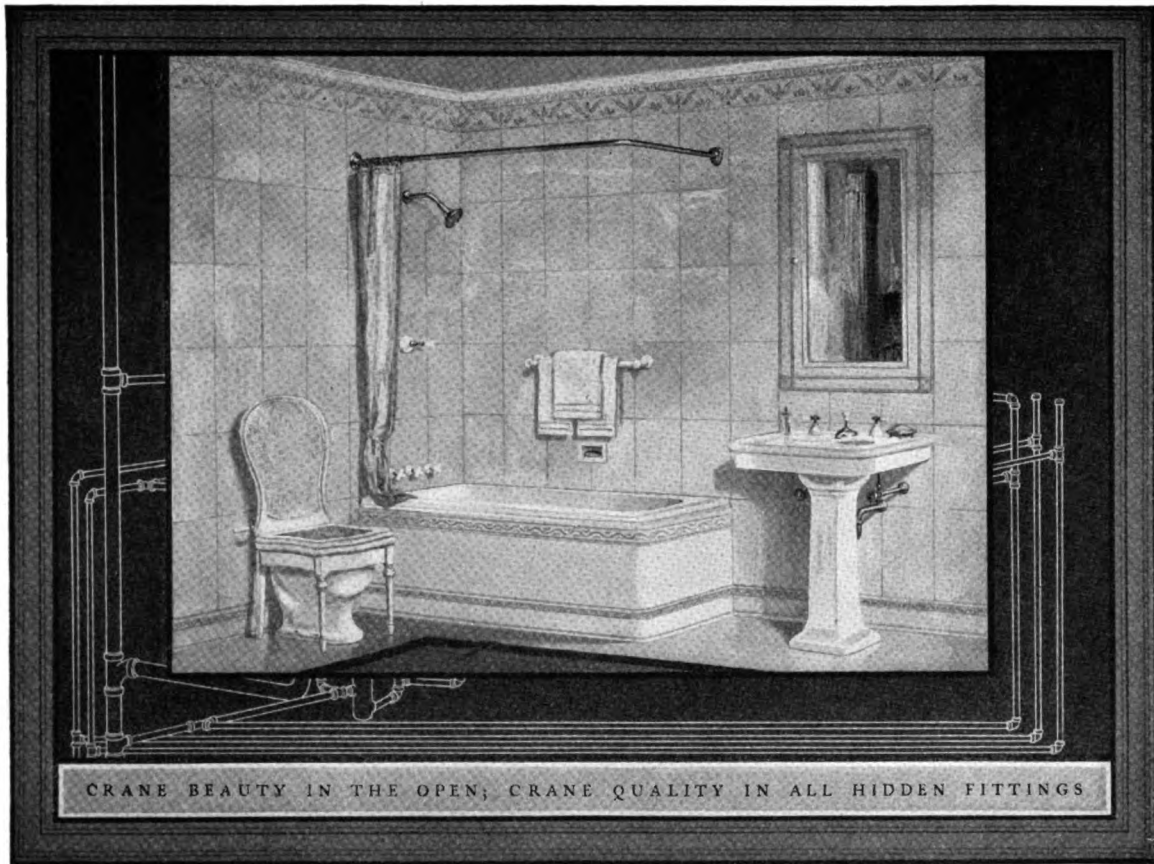
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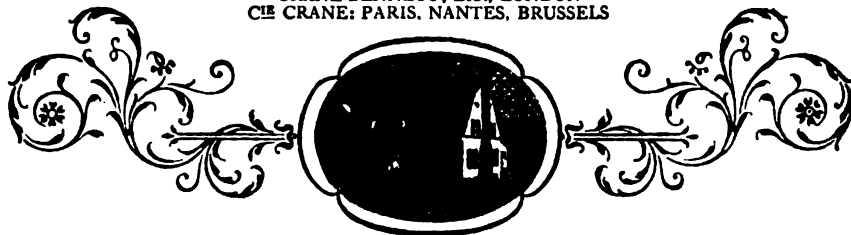
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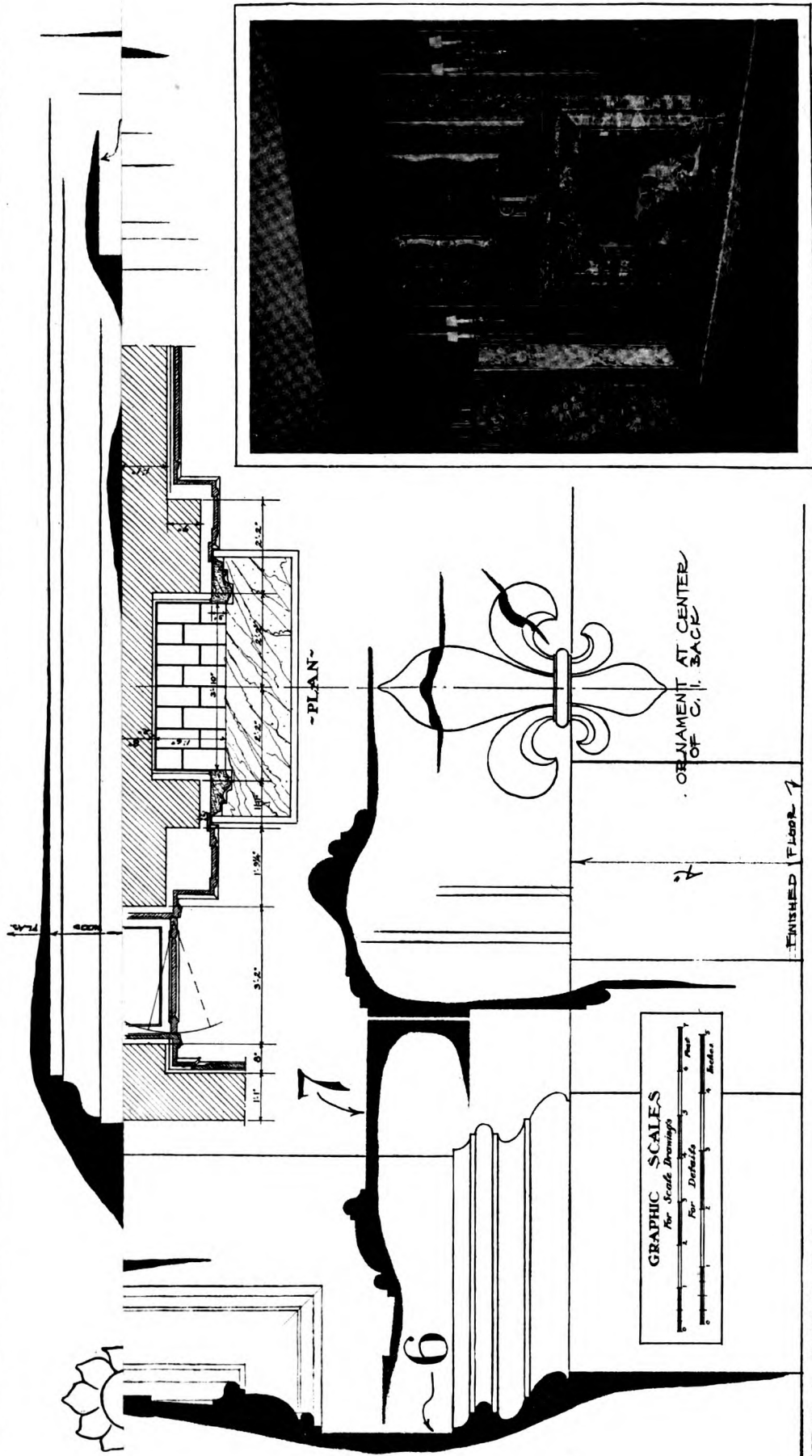
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 ~Charles A. Platt, Architect, New York City~
 May, 1925



Volume IV

MAY, 1925

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.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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A Sermon from the Sanctum

OUR TEXT, on this bright spring morning, is derived from that ancient and cheering maxim which tells us that "Every cloud has a silver lining." The cloud to which I would apply these words is an architectural cloud, and I refer specifically to what is at times one of the most discouraging features of our honorable profession, its greatest drawback and largest bugbear, namely, the High Cost of Building. I shall hope to show that in spite of the existence of this cloud, nay, more, because of it, there are certain comforts and advantages to be derived which constitute the silvery lining aforesaid.

It is an undoubted fact that the cost of a building operation places it in a class by itself. So, too, architecture, as a profession inevitably allied with building, occupies a position unique among the arts. More than any other it is bound up with the economic fabric of its era, reflecting contemporary opulence or poverty while it simultaneously registers the taste of its time.

A building operation has increasingly become something into which one enters not rashly nor without long consideration, frequently only out of necessity. Good "jobs" therefore are scarce, which may account for the statement of a student of human physiognomy who said that the architect's is the most in-

teresting and in a way the most pathetic of all human faces. "It wears," he said, "both a hunted and a hunting expression. He is hunted by the clients he has, and he is hunting those he hasn't yet landed." It is the great economic barrier of cost that stands in the way of more building, more architecture, and more smiling architects.

But there is an advantage in all this, and a very real one, namely, the protection which it gives to the great mother art of architecture itself, a protection against aberration and freakishness. When a client, be he corporate or individual, has a sum of money to spend on a building, it is natural that he should consider carefully how he is going to spend it, and, with few exceptions, the larger the sum the more careful he will be. Our large developments of city areas, our great college and ecclesiastical groups, all bear this out. The more important the project the more attention is paid to the architectural program, and to the selection of the man who will translate it into terms of actuality.

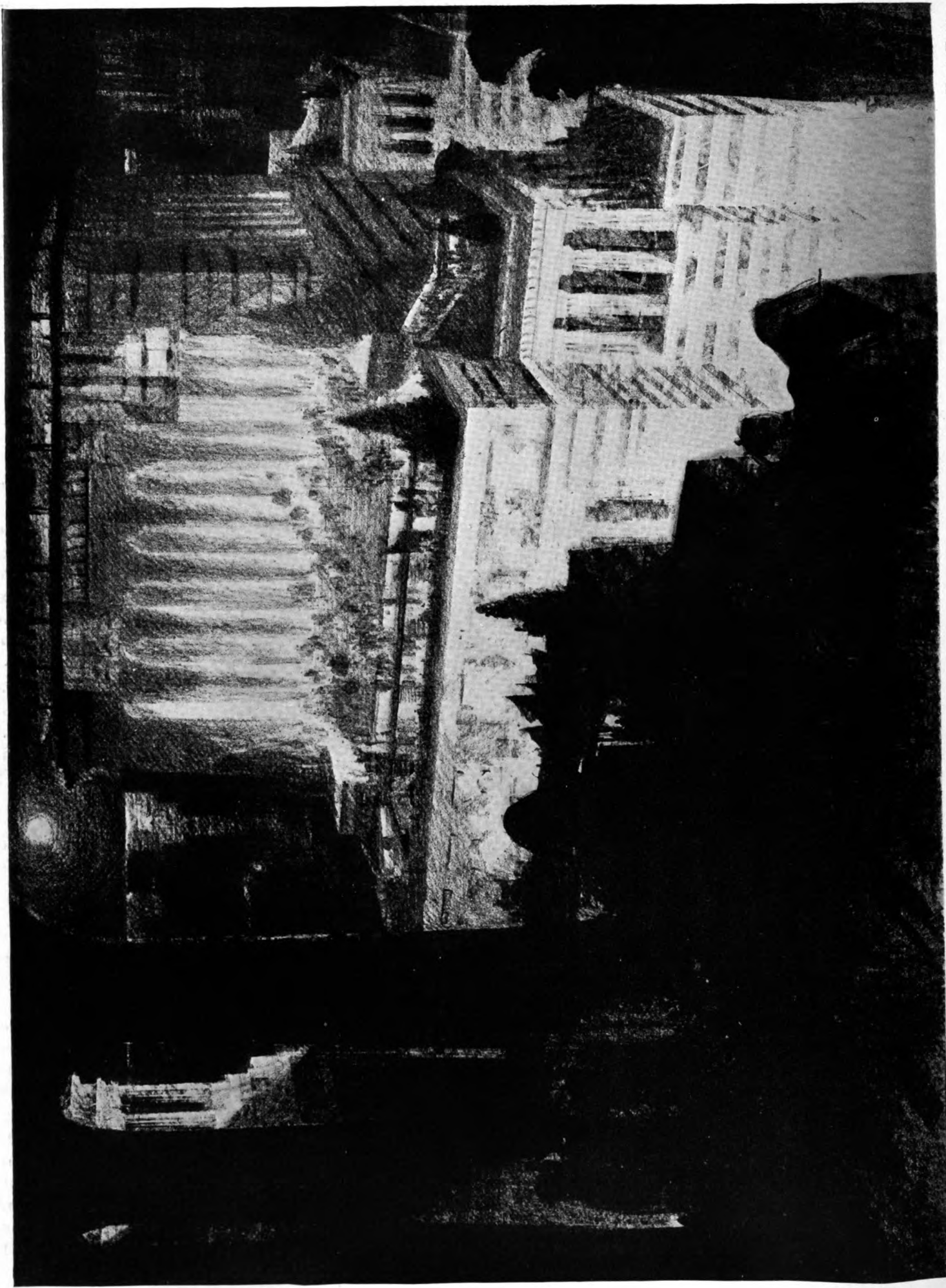
What results? Few architects who are designing structures to be paid for with some one else's money are so rash as to attempt any very radical departure from the canons of good taste accepted by their time. This may make for timidity, it is true, but the really creative artist, though working with an old vocabulary, will manage somehow to infuse it with new life and interest.

Because of the innate conservatism on the part of the public and the high cost of experimentation, architecture remains the most perfect record that we have of man's major efforts since the beginnings of civilization. Architectural changes have been almost as slow as those of his physical evolution. While painters are wallowing in the throes of cubism and poets are seeking an easy fame by the cross-cuts of vers libre, architecture goes on her way, displaying, in spite of isolated examples of eccentricity, a serene continuity, an immunity to faddism, a respect of tradition, and a steadfastness to beauty which fully accounts for her preëminence in the world of idealistic expression.

This, then, is the silver lining to our architectural cloud. Upon the next suitable occasion, when estimates come in too high, when the client is tearing out his hair and saying that the building can never be built, may the architect then be cheered by the thought that perhaps all is for the best; that if a building cannot be built properly, it should not be built at all, and that in foregoing this or that particular construction he is often suffering the lesser evil while contributing to the greater good.

THE ARCHITECT

May, 1925



Hugh Ferriss

Study, Suggestion for Future Headquarters, American Institute of Architects, under the Zoning Laws of 1950 [?]

A Student's Note-Book

By GEORGE S. CHAPPELL

I. HOW I CAME BY IT

I FEEL that I ought to preface any quotations from the note-book to which I refer in my general title by a few words in reference to it. It is a mysterious document. I do not know who wrote it nor in what classrooms were delivered the lectures which the unknown author attended. My readers will meet, later in these records, a character referred to as Professor T. His identity is likewise unknown. I have made inquiry at all of our local campi without discovering any trace of the extraordinary "Museum of Natural Mystery" which is so often alluded to. In fact the whole thing is stamped by so fantastic a character that I would consider myself the victim of an architectural dream were it not for the concrete evidence which lies on my table as I write, the note-book itself, the student's books and other items of his equipment—solid, tangible evidence that he, at least, did exist, even though some of the details of which he writes may be the product of a disordered mind.

The manner of my obtaining this material was odd. I had boarded a Fifth Avenue bus at Eighth Street and had mounted to the top, which is my favorite perch. I enjoy the sense of elevation, also the privilege of gazing from time to time into other people's second-story windows. The only other occupant of the upper deck was a young man whose appearance, though by no means ordinary, I should probably have dismissed as being a natural emanation of Greenwich Village, had it not been for his unusual behavior.

His hair was long and black, and an occasional turn of the head gave me a glimpse of an aquiline profile and a long, narrow face, the north-of-Ireland type. That he was an architect and, I judged, a student, was evidenced by several books he carried, one of which was propped up on the back of the seat in front of him, an inconveniently large book for such narrow quarters, for it was of folio size, and I could easily see on the open page the profiles of a number of moldings labeled Ogive, Ogee, Ogosh, Oheck, etc. Besides this tome there were other volumes on the seat beside him, also a small draughtsman's sack containing a drawing-board, a T-square, and, as I later discovered, an excellent set of instruments, the only complete set I have ever owned.

It was raining lightly, but this did not seem to bother the young man, who, from time to time, took a blotter from his pocket with which he dried the page before him. On small pieces of paper he was tracing the various moldings, dropping each over the rail when completed. This labor was interrupted by the arrival of the conductor and his demand for fares.

While the man stood holding out the shiny coin-collector my companion slowly closed and stowed away his folio, delved into the recesses of his sack, from which he drew a beaded bag, which, in turn, gave up a smaller purse, from which he finally produced the required dime.

"A woman's privilege," he said pleasantly, as he inserted the coin into the mandibles of the machine. It was only after the conductor had descended that he turned suddenly to me and whispered, "He didn't fool me at all! It went right through into his hand. I wonder how much he makes a week." But without waiting for any comment from me, he turned away and contemplated the passing thoroughfare.

As we passed through Madison Square he rose and stretched his arms toward Diana on the Garden tower.

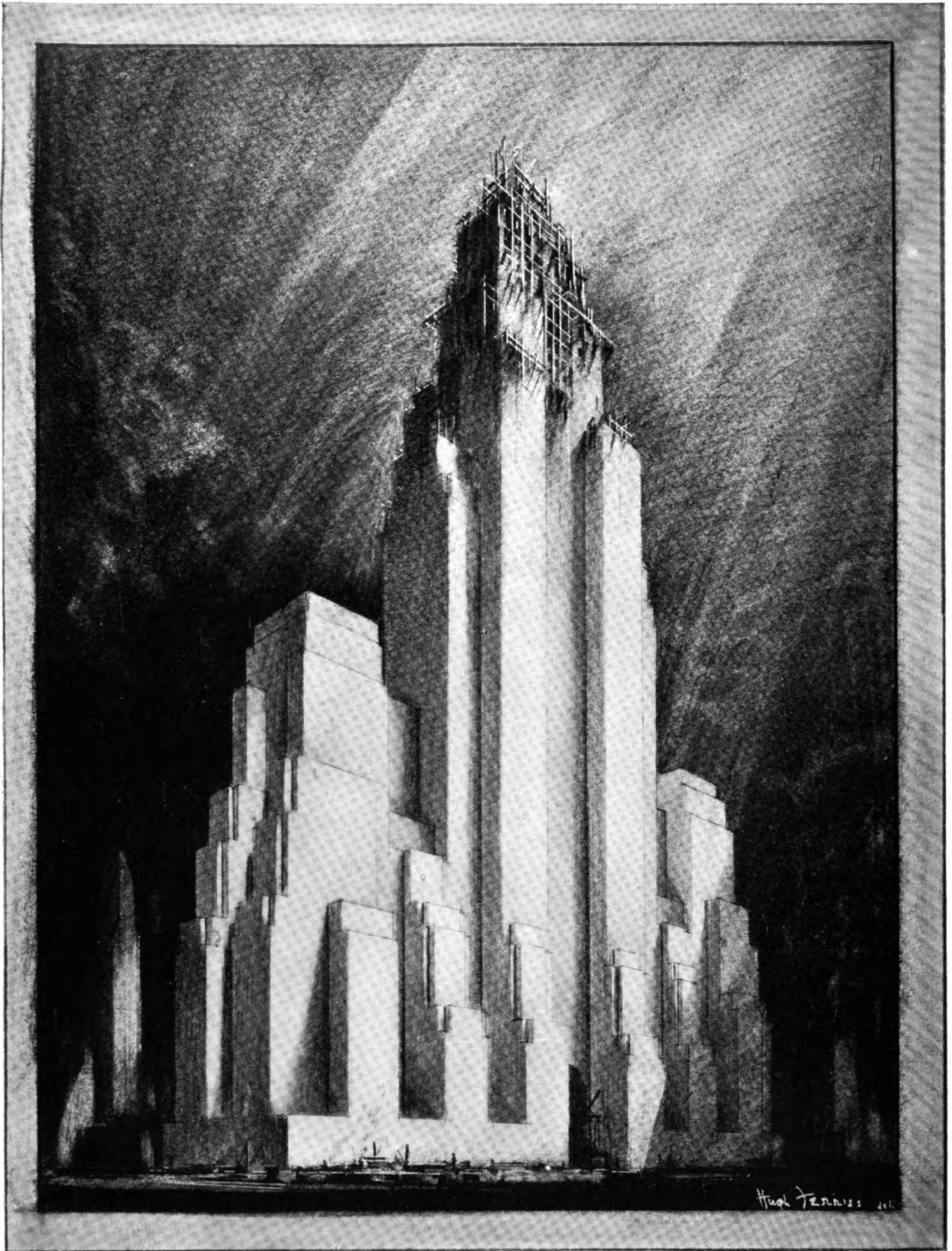
"Farewell! Farewell!" he cried, then turned as if he sensed my sympathy.

"Ladies and gentlemen," he said quietly, though we were alone, "they are going to tear her down. 'Down with Diana!' is the cry. But they don't know what to do with her. Will any lady or gentleman in the audience kindly endow a Home for Homeless Goddesses? Luna Park wants her. Could any place be more appropriate for the Moon-Queen? But Kingsley says he will put her on the stairway of the new building. He will probably wire her and put electric lights in her breasts. But he has never seen her near to. She is terrible. She is studded with rivets and bolt-heads. She is a tinsmith's job. She is the roofer's delight. How much am I offered, ladies and gentlemen, for Diana of the Mannhattans? Nothing? You have all heard the bid? Remember, ladies and gentlemen, they all look good when they are far away. Going, once—going, twice—sold to the gentleman with the pink whiskers, on the aisle. Sir, I congratulate you."

He shook my hand warmly and sat down.

Nothing further transpired until we passed the old Holland House, now altered into a business building, when he lifted his hat for a moment and said reverently, "The grave of a million Martinis."

Opposite the Public Library, without rising, he delivered quite a lengthy homily, saying, "Will the ladies kindly remove their hats so that those occupying rear seats can see the famous Library Lions? Note not only the two lions couchant; remark also the innumerable lions in the key-blocks. This building, ladies and gentlemen, contains in its several façades more lions than the combined menageries of the Bronx, Barnum-and-Bailey, and the American Institute of Architects. Critics have said that this is more zoölogical than logical. But do they know? They may be literary licns; who knows?"



Hugh Ferriss

Study of Maximum Mass Possible upon a City Block under the Present New York Zoning Law

"If you will turn your glances slightly to the south you will observe the glittering gorgeousness of the American Radiator Building, the largest architectural gold-tooth in the world, which has won golden opinions from all apostles of original beauty. It was designed by Raymond Hood, a lineal descendant of Thomas Hood, the poet, and Little Red Riding Hood, the well-known caterer."

At this moment our vehicle paused on the 42d Street crossing and my fellow-traveler interrupted his discourse to rush to the side of the bus and shake hands with the operator of the traffic tower.

"With my compliments," he said, thrusting one of his books through the window. As we moved on he turned to me with a word of explanation. "It contained an article on light housekeeping," he said, "and as he is a lighthouse keeper I thought it would be appropriate."

We were now passing through the lane of fashionable dress and millinery shops, where the young man devoted himself to ceremonious bows and flourishes of his hat toward the beautiful models who thronged the upper windows. Many of them he apparently knew personally, and wafted kisses from the tips of his extended fingers. He made only one announcement between 42d Street and Central Park, when he arose to say, "It may interest the gentlemen in the audience to know that my entire collection of private telephone numbers will be sold at the Anderson Galleries on the evenings of Wednesday and Thursday of next week."

A little later he said, with unusual solemnity, "Those desiring not to see the Clark residence, better known as the 'Seven Lumps of Architecture,' are invited to look west until the danger is past. In this direction we face Central Park, which is worthy of our attention. The top-soil of this terrain is being gradually eroded by the tread of alien feet. The dirt is flying, the trees are dying, the lakes are drying, and we see the curious paradox of a sizable area, in the center of the world's most modern city, slowly returning to paleozoic or early mezzanine conditions. Will the congregation now rise and join in the Doxology, written by our Mayor. I will give you the first line. 'My heart is in the Hylans, my heart is—'"

The song was terminated when the singer lightly vaulted over the bus railing onto the top of another vehicle which was passing in the opposite direction.

"Come on," he cried, beckoning me to follow, "get your dime's worth"; but the distance between us was already too great, and he was soon lost in the traffic. It was then I noticed that he had left his impedimenta behind him. I was at a loss just what to do. My own destination, the Metropolitan Mu-

seum, was only a few blocks away, and when we reached it I gathered the books and bag together and descended.

"I found these on top," I explained to the conductor. "That other gentleman left them."

He looked at me keenly.

"What other gentleman?" he asked.

"The one who sat in front of me."

He went up the steps far enough to get a glimpse of the top.

"Where is he?"

I couldn't help feeling a trifle foolish as I said, "Why, he stepped off onto the top of another bus."

The conductor rang the bell and the bus started with a suddenness that catapulted me to the curb.

"Cuckoo," called the official with the charm of his kind, and I was left in front of the museum with my strange cargo.

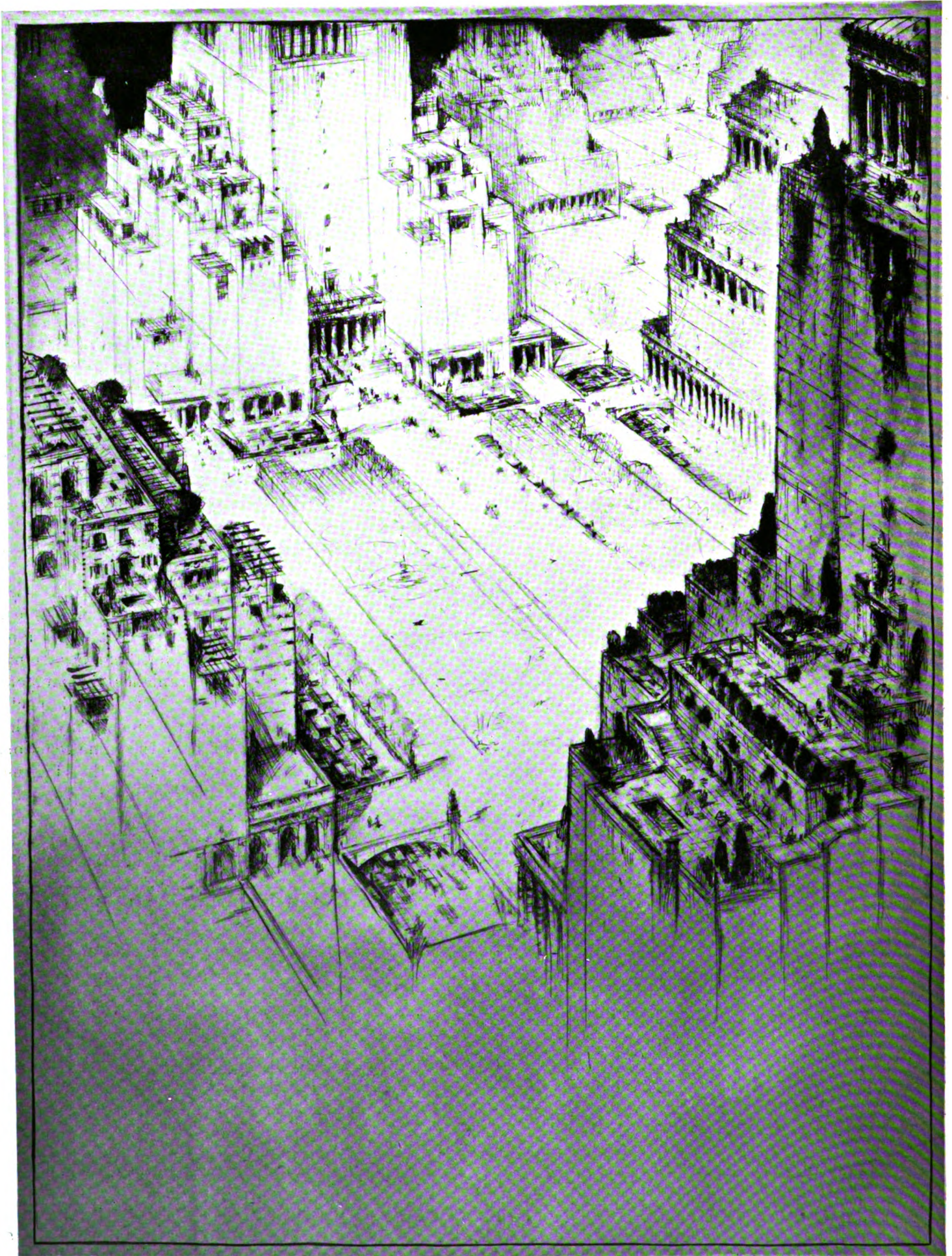
This all happened over a month ago, and I have since given up trying to locate the original owner. I am only too happy to have the articles in my possession, and I never tire of re-reading the books and notes, which are different from anything I have ever run across.

A curious thing is that, though so oddly different, the perusal of them creates a sense of their perfect reasonableness. I am quite aware that quotations from them may sound a bit mad, but I can assure my readers that this impression vanishes the moment one opens one of the books and reads it for himself. I have tried a number of them on some of my architectural friends, and they all have the same reaction. After a dubious moment, at the outset, they become absorbed in the text, and only look up to say, "By Jove, this is great stuff!"

It will be my pleasure, in other issues, to review some of these volumes more in detail. At present I have already taken so much time for my prefatory note that I will only quote a few of the titles.

The first which I examined was the large folio to which I have referred. It was entitled, "Architectural Composition and Decomposition." Of the notes and plates I can only say at this time that they were amazing. There was a very abstruse treatise called "T-squaring the Triangle," full of satirical comments on the ethical and professional relations between Contractor, Client and Architect, with a special chapter, "The Client's Wife," which is particularly amusing. I can only mention "Classic Orders and Disorders," "Traffic Rules for Pedestrians," and a rare old edition of "Kidder's Handbook," with the original dedication, "To Architects and Kidders, Everywhere," to give an idea of the scope and catholicity of my new-found library.

(Continued in June)



Study of Terraced Buildings under Existing Zoning Laws

Hugh Ferriss

Small House Design—An Analysis

By JAMES M. GREEN, JR.

This very important analysis will be presented in seven parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design, and a Detailed Study of the Economic Concepts and Esthetic Factors

THE SCOPE of this analysis includes a liberal education in the principles embodied in the design, construction, and interior furnishings of a house.

The house is, perhaps, the most individualistic of one's possessions. Nearly everything we own is a fabrication of human brains created in conformity with racial attributes and social dictum. While the house, too, is greatly affected by economic forces and the standards of society over which no individual has any measure of control, it expresses with more distinction than anything else our innermost natures.

It is clear that to elaborate upon the psychology of design involves technical cleavage of theories of varying degrees of interest and importance. To avoid confusion of an almost illimitable expansion of headings and sub-headings, the essentials of small house design will be met concisely and without even a strict regard for logical sequence. A dash of creative imagination and some serious thought will supply many answers to individualistic inquiries.

I. The Dream House

JOHN RUSKIN said: "*This is the true nature of the home. It is the place of peace, the shelter not only from all injuries but from all terror, doubt, and derision. In so far as it is not this, it is not home.*"

The house which one owns or the house which one dreams of building is, perhaps, to the individual mind the most alluring and intimate of all thoughts. No shrine is more revered than the shelter protecting our loved ones. No structure of any magnitude creates deeper interest than the home one dreams of building. The actual size of the house does not count; in truth it is believable that the smaller the home the more intense is the owner's delight.

One walks through the rustling leaves of one's garden and, resting in the shadow of the west wall, pictures his house standing there among the maples, with ruby roses rambling over the trellised door and joyous laughter ringing within, expressing the gayety of generous hospitality; bit by bit one adds to the fanciful phenomena, until only perfection itself seems comparable with such imageries.

But how does one convert a dream house into a livable structure?

There are to be seen, every day, myriads of houses of multi-varied forms and mass, most of them inexpressibly ugly, a few of them neutral, and still fewer are those which are immediately distinguished by the interest created in an appropriate house well designed. It appears axiomatic that, in the building of a real home, charm and comfort come from the simple requirements of convenience and fitness, and not through dramatic affectation.

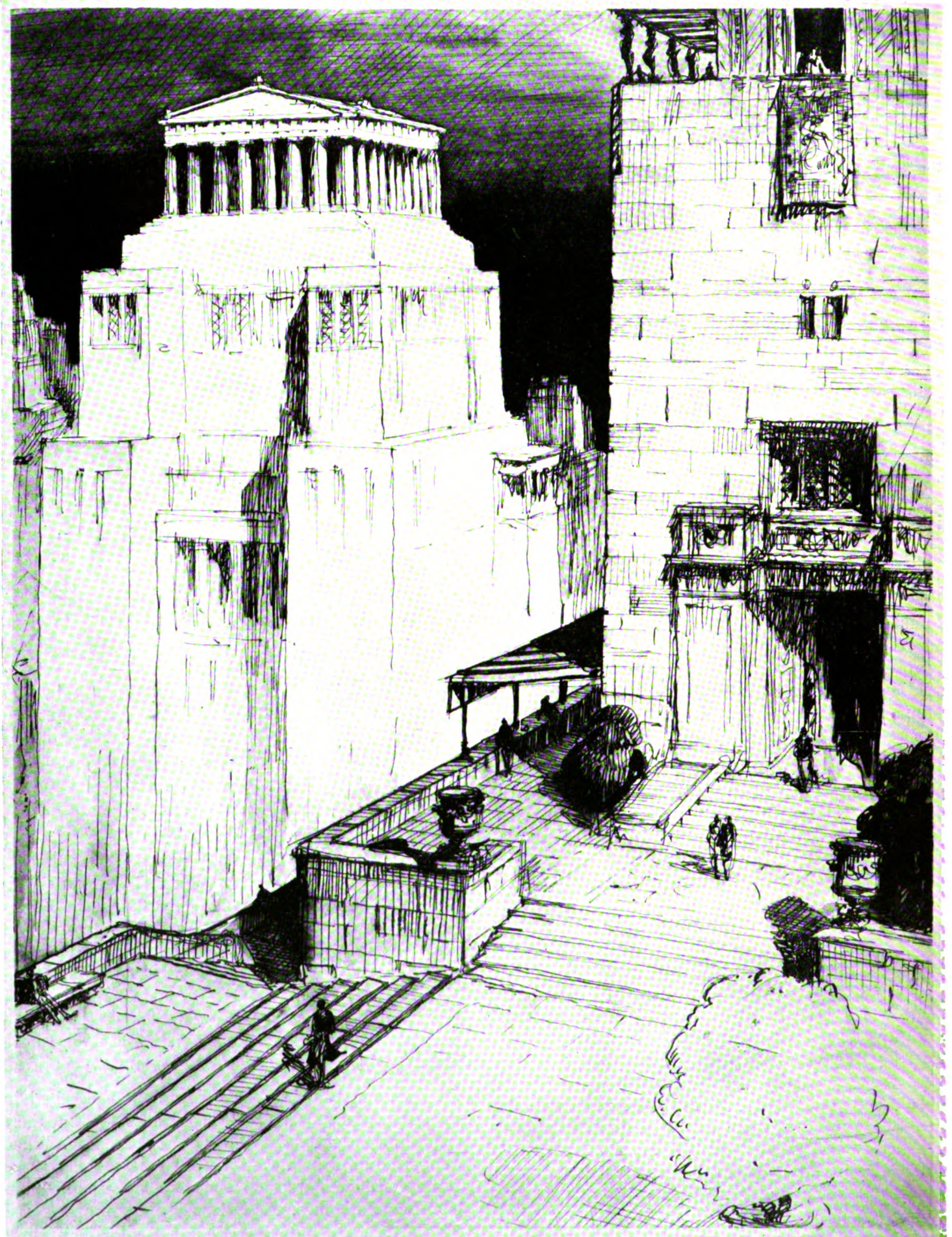
Perhaps the very persons who built those homes entertained esthetic ideals, and yet the beauty of their

dream fancies dwindled to prosaic unattractiveness. Certainly few of the houses comport with the recognized principles of propriety and good taste.

The conditions surrounding the creation of a home are far from being entirely a personal matter. The house is a product of great social and economic forces which have functioned through ages, until today, after having passed through one evolution into another, it is subjected to an association of influences which taste transforms into a suitable style. Statutory and municipal regulations, the topography and physical attributes of the land, the customs of society, individual requirements, and the originality of the designer all contribute toward an homogeneous scheme.

Looking backward through the years it is interesting to note that the natural architectural expression of all people has in almost every nation assumed a fitness and sweet simplicity which charms with its human qualities. The English cottage, the Swiss chalet, the Mexican adobe, the French chaumière, and the American log-cabin are agreeably adapted to their site; simply planned, solidly built, they conform to the use required of them, and express in their plainness the characters of their creators, who compose that great class of humble folk upon whose sturdy attributes nations are permanently builded.

At first our Pilgrim Fathers were too engaged in avoiding family perils to build with leisure, but their crude homes served the utility of domestic life. When dangers diminished, the inherent good taste of these same gentlemen was evidenced in larger and more comfortable homes. As citizenship became safe and agriculture and industry expanded with the natural resources of undeveloped wealth, the house ex-



Study of Possible Future Development as the Result of Existing Zoning Laws

Hugh Ferriss

panded, too, adding beauty and luxury. So vital and valid was the charm of their architectural effort in expression of an indigenous mode and manner of living, that true evolution of an American *style* resulted.

The desire to build a good house should complement a willingness to pay for it. Lovely little houses that retain their charm through generations are not haphazard and cheap creations, but rather the result of studied design and the expenditure of effort and money. Design is the business of the architect: one must pay for that expert service. He knows that the average person who builds a small house does so for economy, and that it is truly a rare and delightful opportunity to have a reasonable sum for building a supremely attractive house. He knows that the average architect must needs labor hard for a living, and the small house has been neglected because neither the fee nor the expenditure is usually commensurate with the artistic effects desired.

Our early American prototypes are dangerously misunderstood. Their sweet simplicity was enforced by the comfort required of practical minds, but their charm and subtle proportions of design essentially resulted from the study of a trained eye.

The architect who renders a service convincingly commensurate with the standards of the American Institute of Architects evidences the attributes of being altruistic and persevering in endeavor. Free from bias, unprejudiced, fair-minded, conservative in good taste, progressive in eliminations of non-essentials, sound in business practice, and authoritative in the execution of the contract documents, the architect sells a real *service*, honoring his profession and contributing to the cultural advancement of a nation.

The function of the architectural office is threefold in house creation:

1. Administration.
2. Design.
3. Construction.

The architect is the nerve center of the entire structural organization. *Administration* starts from the moment an agreement is concluded with the client. At first the elements of business come into play in a plan for procedure of action; as management engineer; in interpreting municipal regulations; in determining protective measures in relation to fire hazards and insurance premium reduction; in organizing the various groups of specialized labor for construction; through the study of markets and distribution; by the correlation of many facts, both legal and financial, for the securing of bids and arrangement for signatory execution.

Before a contract can be signed a house must necessarily be designed. *Design* is the architect's poetry of expression, his interpretation of requirements through the media of structural materials. Governed by traditions and essaying to correlate good architectural taste with the aspirations of the owner, the house first appears in sketch form for criticism. Upon approval of the sketches the working drawings are then started, and this is the business side of design: an intelligent representation to the contractor of all materials and equipment, arrangements and measurements, which are integral parts of the design. Specifications are as vitally important as the drawings; they stipulate in detail every item of material used, the method of assembling and distributing, the kind of workmanship made mandatory, and all essentials which the technique of drawing cannot express.

The result of the architect's service is manifested in a livable house, and success is possible only by intimate knowledge of progress through supervision. His is the governing authority in interpretation of the contract documents. By tactful and forceful exercise of judicious capacity, faithful performance of the contract will evidence sound construction of desired effect.

But how is one to judge an architect's ability?

Until recent years any person with competency to drive a nail or draw a crooked line could call himself an architect. However, the public has gradually awakened to the fact that architecture is an exacting science combining economics and a highly technical profession, requiring assiduous and specialized study. The architect's duty lies in understanding the basic principles of structural business, design, and construction, and in unifying all of the technical phases entering into any particular problem. To-day educational standards and statutory investigation determine individual ability to practise as an architect in the same inquisitorial manner that doctors and lawyers are licensed.

It is highly probable that in the not too distant future, and following local zoning ordinances, cities will recognize the sound economic value of beauty in the city plan and will maintain architectural departments for the critical regulation of all types of construction.

Building a house may be one of the pleasantest experiences on earth or a cataclysmic failure of ideals. It depends largely on the temperament of the owner and the competency of the architect and builder.

A distinguished and witty lawyer once stated that the traffic of souls in the divorce courts would be

preponderous if more honeymooners could afford to build homes.

The most unpleasantness arises from two causes: lack of confidence in the architect or builder and constant interference with the work. Like the Ten Commandments, these causes can be summed and the summation is *ego*. Ability in others is sometimes measured by an exaggerated and fallacious conceit, particularly by those laymen who believe themselves possessed of an inherent super knowledge of building design and construction. Where such a condition exists nothing but complexities can result. They go to the job on the wings of a grouch; they push, they nag, they insist upon unwise changes, and fail utterly to understand how indiscretion dulls interest in the work.

The sanest owner is the average person who uses average common sense, who capitalizes tact and warms the hearts of every one by manifesting confidence and good temper; who lubricates economical organization progress with human understanding. He creates interest by interchanging interest, and obviously everybody is happy.

In the last analysis the house is the owner's and not the architect's. If one demands the impractical the architect should safeguard his reputation by insisting upon the most utilitarian thing to do. His busi-

ness is selling service, and business grows most rapidly through satisfied clients. He knows that in certain matters a client's interest is less than his, and he is unfortunate, indeed, who forgets that while it takes a few months to create a house, the client has a life-time in which to judge it.

He exemplifies wisdom who is able to conduct a client through the preliminary stages of house design without disturbing the mysterious and silver waters of peace and quietude. He is an economist who can teach that market movements and prices are controlled and fixed by no one individual; who meets the issue of ultimate cost squarely and does not jeopardize his own fee by underestimating financial requirements. He is a diplomat who cautiously assembles facts regarding preferences of structural materials; how one uses a kitchen and pantry; hangs his clothes, stores the winter blankets, dispenses with soiled linens, and lives in his utmost privacy. He is a plumber who arranges a comfortable and serviceable bath-room. He is management engineer and designer who develops the maximum of efficiency and comfort at the least cost. He is an architect who assembles the elements of style; a landscape designer who conforms the house to the site; an artist who paints the picture; a decorator who creates interiors, and a wonder who does it all well.

(Next month, "The Site")

Editorial Comment

City Planning

WE HAD occasion in our last issue to speak of the late Arnold Brunner's interest in and work for the problems involved in city planning. It is interesting to note that interest in this important phase of architectural study is steadily growing in this country. Chambers of commerce and City Commissions are learning more and more to lay out streets according to expert advice rather than by turning a cow loose and following her around. This, it will be recalled, was said to be the method by which the original city plan of Philadelphia was formed until that immortal busybody, Benjamin Franklin, set it to rights.

"Yes," said the Philadelphia guide to a stranger, "the streets were laid out as the cow wandered, and the City Hall is where we milked her."

"And have been milking her ever since," said the visitor.

It should interest the architects of the country to know that during the past month the first Interna-

tional Conference on City and Regional Planning ever held in the United States conducted its deliberations in the Pennsylvania Hotel in New York City, where were gathered members representing the leading countries of the world. Coincident with the conference were exhibitions of city planning material from different parts of the world, which exhibitions will be continued until May 3.

A reading of the various topics discussed during the conference draws a splendid outline of the broad scope, development, and purpose of the movement. When we read that under the general heading of "The Traffic Problem" such sub-headings as "City Planning as a Permanent Solution" and "Arterial Roads" were discussed by Jacques Greber, Professor at the Paris School of Higher Civics, and G. L. Peples of the British Town Planning Institute, we see that the domain of these meetings was limited only by the borders of the earth.

There have been talks, too, on "Planning for Unbuilt Areas," "The Prevention of Building on Offi-

cially Mapped Streets," taking up the legal side of community operations which has puzzled many a town board, "Zoning," "Methods of Industrial Distribution," "The Airplane and the City Plan," "The Financing of Garden Cities," and many other topics.

It is difficult to overestimate the importance of this sort of thing. It must thrill the thoughtful architect to think that his profession plays so large a part in the developments which are bound to result from this and similar conferences. We may take pride, also, in the fact that the president of the International Conference is an American Architect, George B. Ford, who welcomed the delegates from all parts of the world.

The Artistic Temperament

MUCH is forgiven the artistic temperament that never should be. From somewhere has sprung the myth that because a man is a creative artist he should be allowed to break social rules with an immunity from criticism; nay, that he should gain therefrom a certain acclaim. This is probably due to the fact that the mind of the artist is more imaginative and as a rule more nimble and quick-witted than that of his lay brother. This gives him a certain power over his fellows. He can turn this imagination to shafts of ridicule as did Wilde, or of cruel sarcasm as did Whistler, or to outright insult as did Schopenhauer. A combination, in the minds of his audience, of admiration for his work and fear of his wit results in a sort of abasement in the former and an arrogance in the latter which are neither healthy nor desirable. For it is yet to be proven that a good painter, one who paints pictures, not trim, deserves any more real credit than a good bricklayer. Bernard Shaw, in one of his prefaces, advances the thesis that genius has always been over-esteemed and over-paid.

Be that as it may, there are surely cases where exhibitions of temper on the part of creative artists serve only to show them for the little persons they really are. There are certain actors on the American stage whom managers employ with reluctance, knowing that if things do not go exactly right, they will insult their audiences. The recent exhibition by Gutzon Borglum and the breaking up of his models at the foot of Stone Mountain in Georgia, is, to our mind, a case in point. No matter if Mr. Borglum was ousted as sculptor of the great work, in the conception of which, according to the Commission, he had no part; no matter what were the differences between him and his employers, the destruction of the models stands as a petty and unsportsmanlike act. The right, or not, to use the models was a question

which could well have been settled by arbitration, but the damage, wrought in a fit of temper, was irrevocable. As one commentator put it, "It was a lucky thing for Georgia that the mountain was made of stone."

There is a brighter side to the trouble, expressed by an architect, who said, "Georgia ought to be thankful that Borglum destroyed the models, for, if ever anything was unsuited to the stupendous architectonic and decorative chance that he had, it was the method he was employing. Look at the photographs of the completed portions and of the models themselves, and you will see that he was trying to depict at an enormous scale and in a realistic way details which should be reduced to the utmost simplicity. In the work as far as it has gone he gives us bits and bridles, neck muscles and flapping pantaloons, and a hundred other disconcerting accessories. His whole method is that which Saint-Gaudens employed so beautifully and appropriately in the Shaw Memorial on Boston Common, and which Borglum now whoops up to a hundred times the size when he should have gone back to the simplicity of the Egyptians, who knew more about monumental sculpture than any one before or since."

And so as far as Mr. Borglum is concerned, that's that.

From the Contractor's Angle

"IF AN architect wishes to make a hearty enemy out of a contractor," said a builder friend of ours, "he has only to load his specifications with requests for alternate bids on such things as 'rubber flooring wherever tile is specified except in locations 16, 27, 38, 43, 86, 92, 113, and 127,' 'brass pipe wherever galvanized iron is specified except in connection with heating work, see Heating, pp. 56, 57'; 'in place of brick exterior walls substitute 10" hollow tile with brick veneer (4") as per the following paragraph.'

"It is this sort of thing that makes a builder see red," continued our visitor. "God knows we have enough work to do for nothing, but when we get to the end of the long job of taking off quantities for the original specification, when it is often late in the evening and the bid has to be in the mail by midnight, and we run up against these alternates that mean practically refiguring the whole job, well, you ought to hear the curses that ring through the estimating department. If they had any effect on the cause the architect who wrote that specification would never be able to get out of bed again.

"Yes, I know we ought to look ahead and foresee the time it would take to figure up all the various

ways of building the building, but, say, builders are just as human as other people. We just don't, that's all. And another thing, the 'alternate system' doesn't work out, anyway. Just last week I figured on a job down South, a \$250,000 school. My company was tied for low with one of the other bidders. Our figures for the original specification were exactly the same. But the specifications were simply plastered with 'alternates.' By figuring these out in different ways either one of the low bids could be made to come out anywhere in the list you wanted, high, low, or in the middle. The whole thing was up in the air."

"Did you get the job?" we asked.

"Not on your life," said our friend. "The Committee had gotten themselves so completely balled up that they threw out the whole lot of us, and now they have re-advertised it. And on a re-figure job a contractor always cuts the heart out of it. Some-time architects will learn to try to induce their clients to make up their minds what kind of building they want before they ask for bids, or at least to write a direct, simple specification which means just one thing and nothing else. Then let them take up the question of alternates with the man that gets the contract."

This came to us straight from a man whose relations with his architects have always been extremely congenial and pleasant. In our opinion his remarks are well worth considering.

On the Library Table

FROM THE press of William Helburn, Inc., comes a new book, "Provincial Houses in Spain," which will enrich the libraries of architects who, in growing number, find this style suited to the demands of many of our people. The authors, Arthur Byne and Mildred Stapley, are corresponding members of The Hispanic Society of America. They approach their task with scholarly exactitude.

"Spanish Country Houses," they say, "would be an attractive title, but in the case of Spain would be something of a misnomer, for it implies that organized, ample country life which is a recognized thing in other countries. As such, country life hardly exists in Spain."

These "Provincial" houses, then, are the simple dwellings of rural folk, farm buildings and houses, the appurtenances of the peasantry, artless, unsophisticated, and charming. They have, throughout, in plan, in elevation, and in construction, the integrity and homogeneity of an architecture which is the "growth of the soil." There is no sameness or tedium in these dwellings, for they vary to suit the conditions of their sites and express in their walls the abundance of wood or stone or clay which determines the differences between Andalusia and the Basque Country in the North.

PLATES FOR MAY

HOUSE, MR. FRANCIS J. DANFORTH, New York

ELECTUS D. LITCHFIELD and PLINY ROGERS, New York, *Architects*

Detail, Entrance	Plate	XXV
Stair Hall	"	XXVI
Dining Room	"	XXVII
Doorway, Dining Room	"	XXVIII
Doorway, Living Room	"	XXIX
Living Room	"	XXX

"LA COLLINA," HOUSE, MR. BENJAMIN R. MEYER, Beverly Hills, Calif.

JOHNSON, KAUFMANN & COATE, Los Angeles, *Architects*

House from Driveway. (Plans on back)	Plate	XXXI
Main Entrance	"	XXXII
Living Room	"	XXXIII
Library	"	XXXIV
Breakfast Room	"	XXXV
Service Wing from Courtyard	"	XXXVI
Bathing Pool and Pavilion	"	XXXVII
Stable	"	XXXVIII

NORTH HEMPSTEAD COUNTRY CLUB, Port Washington, L. I.

WESLEY S. BESSELL, New York, *Architect*

Locker House. (Plan on back)	Plate	XXXIX
Detail, Locker House	"	XL
Entrance, Locker House	"	XLI
Corner in Lounge, Locker House	"	XLII

HOUSE, MR. JOSEPH KINZLEY, JR., Teaneck, N. J.

WESLEY S. BESSELL, New York, *Architect*

Exterior. (Plans on back)	Plate	XLIII
Detail, Entrance	"	XLIV

BRONX BOROUGH BANK, Tremont Avenue, New York

BERTRAM CUNNINGHAM, New York, *Architect*

Exterior	Plate	XLV
Banking Room	"	XLVI

LAURA DAVIDSON SEARS ACADEMY OF FINE ARTS, Elgin, Ill.

LOUIS GUENZEL and H. F. ROBINSON, Chicago, *Architects*;

H. F. RICH, Elgin, *Advisory Architect*

Exterior	Plate	XLVII
Colonnade	"	XLVIII

SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS

Dining Room, House for I. T. Starr, Esq., Laverock, Penn. Charles A. Platt, <i>Architect</i> , New York City	Page 133
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STUDIES

Suggestion for Future Headquarters, American Institute of Architects, under the Zoning Laws of 1950 [?]	Page 138
Maximum Mass Possible upon a City Block under the Present New York Zoning Law	Page 140
Terraced Buildings under Existing Zoning Laws	Page 142
Possible Future Development as the Result of Existing Zoning Laws	Page 144



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Entrance, House, Mr. Francis J. Danforth, 240 East 68th Street, New York



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Stair Hall, House, Mr. Francis J. Danforth, 240 East 68th Street, New York



Kenneth Clark, *Photo*

Eleetus D. Litchfield and Pliny Rogers, New York, *Architects*

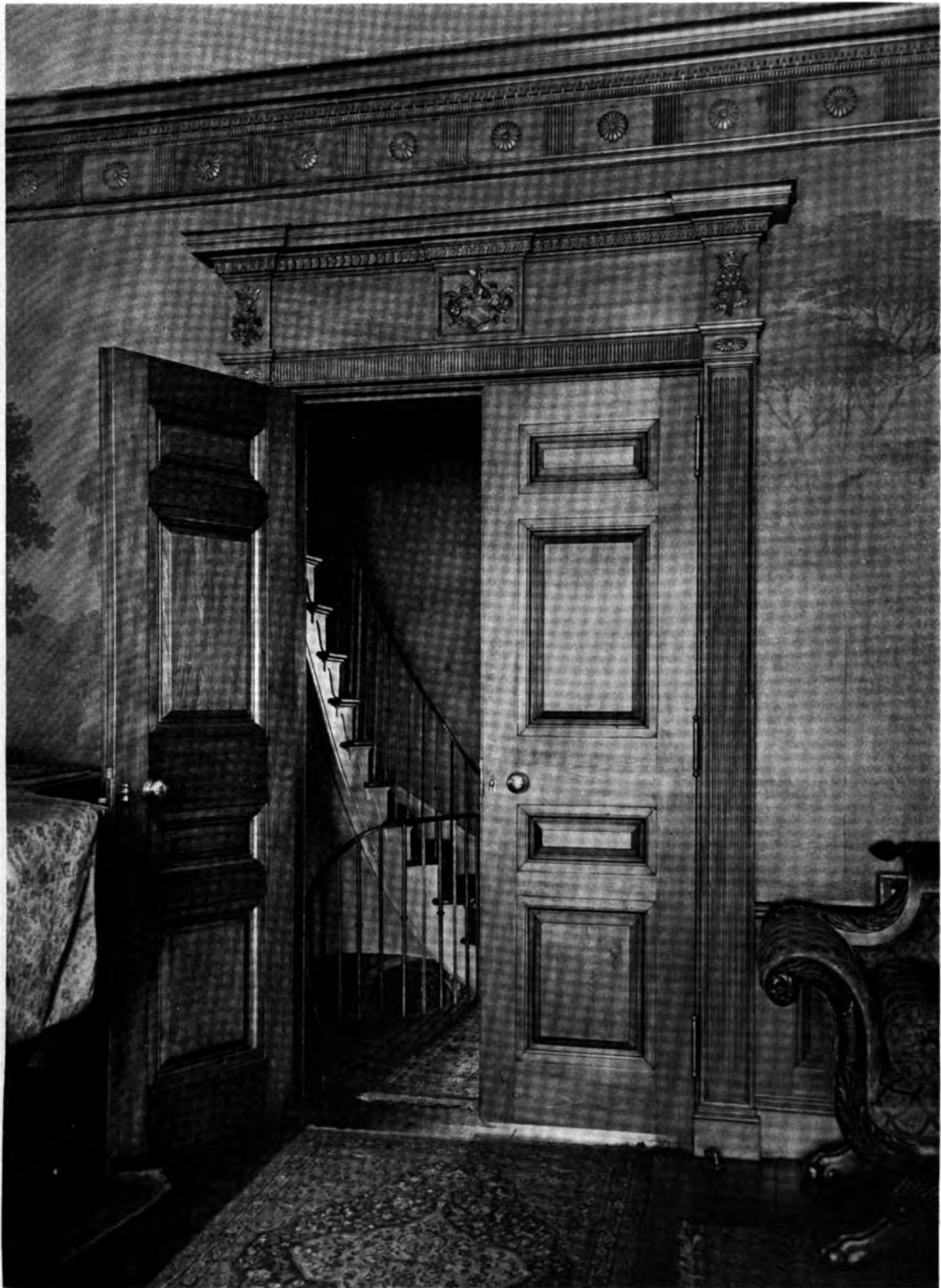
Dining Room, House, Mr. Francis J. Danforth, 240 East 68th Street, New York



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Doorway, Dining Room, House, Mr. Francis J. Danforth, 240 East 68th Street, New York



Kenneth Clark, *Photo*

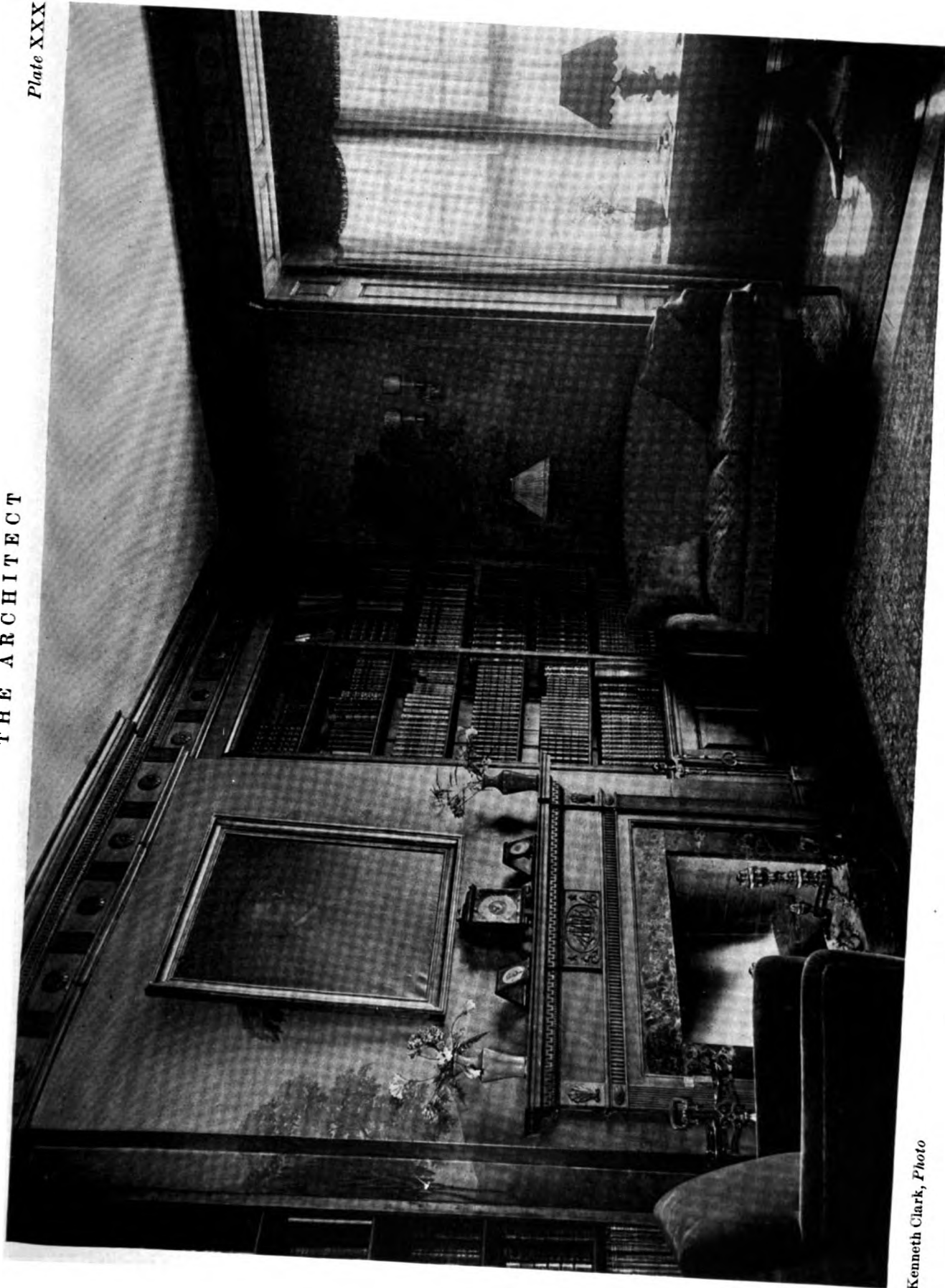
Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Doorway, Living Room, House, Mr. Francis J. Danforth, 240 East 68th Street, New York

May, 1925

THE ARCHITECT

Plate XXX



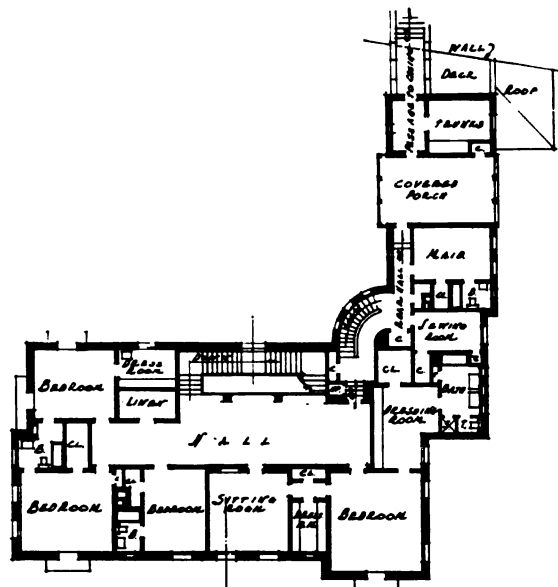
Kenneth Clark, Photo

Living Room, House, Mr. Francis J. Danforth, 240 East 68th Street, New York
Electus D. Litchfield and Pliny Rogers, New York, Architects

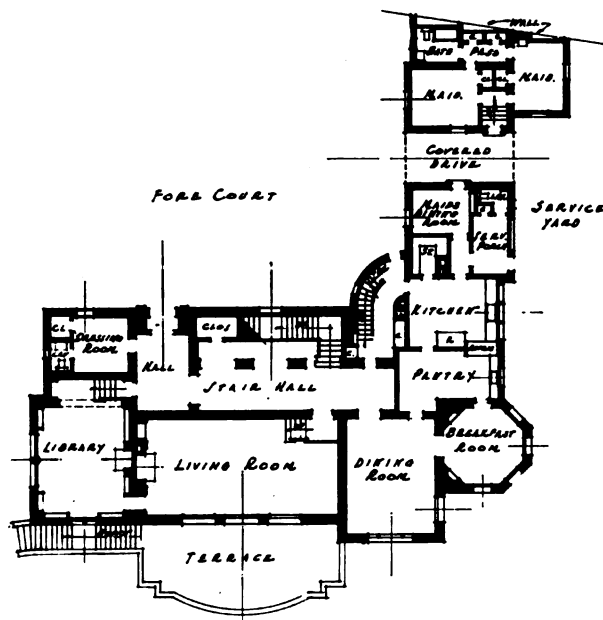


Johnson, Kaufmann & Coate, Los Angeles, *Architects*

“La Collina,” House from Driveway, Mr. Benjamin R. Meyer,
Beverly Hills, Calif. (Plans on back)



SECOND FLOOR PLAN



FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"

Plans, "La Collina," House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.

Johnson, Kaufmann & Coate, Los Angeles, Architects



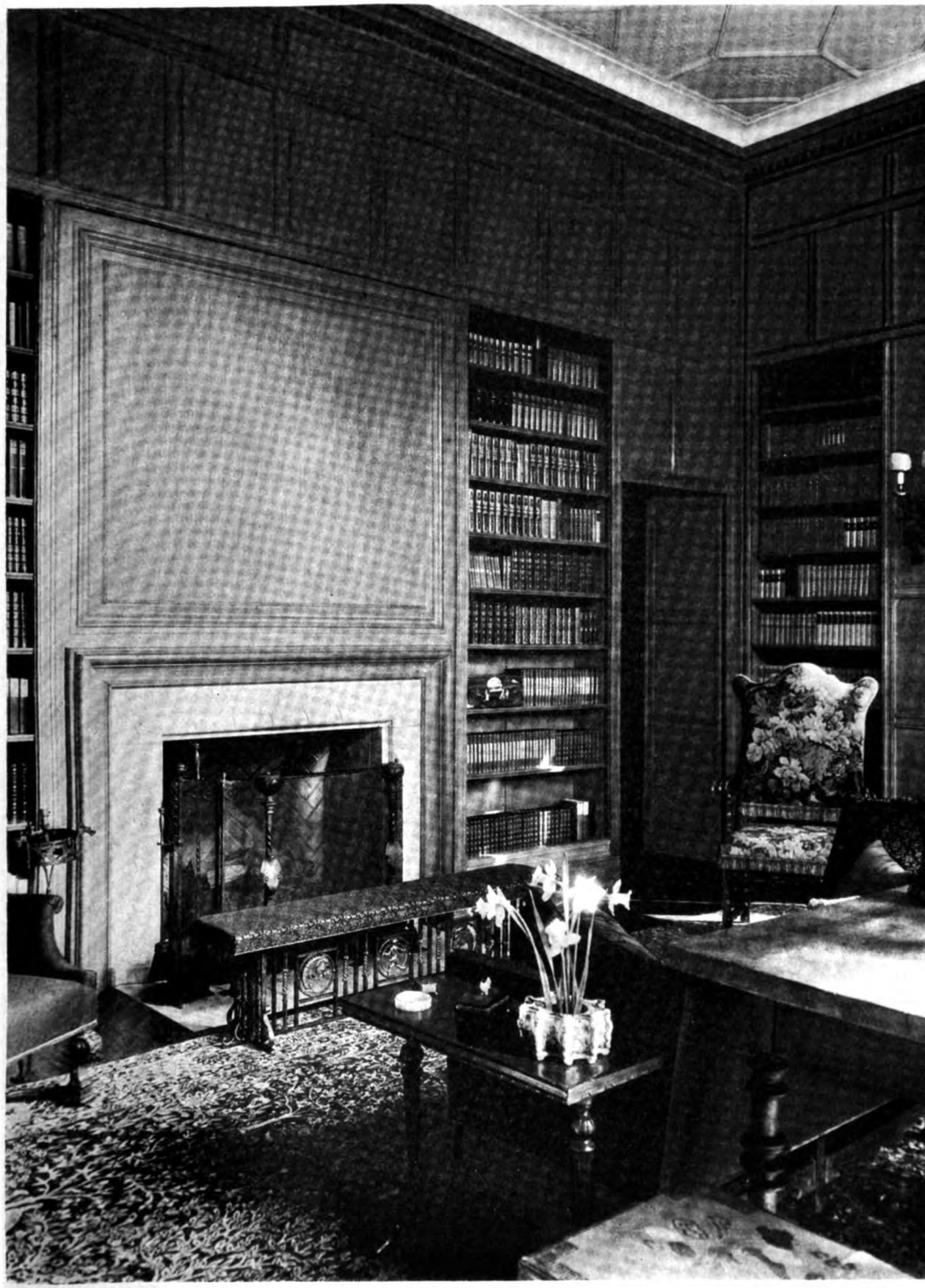
Johnson, Kaufmann & Coate, Los Angeles, Architects

"La Collina," Main Entrance, House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.



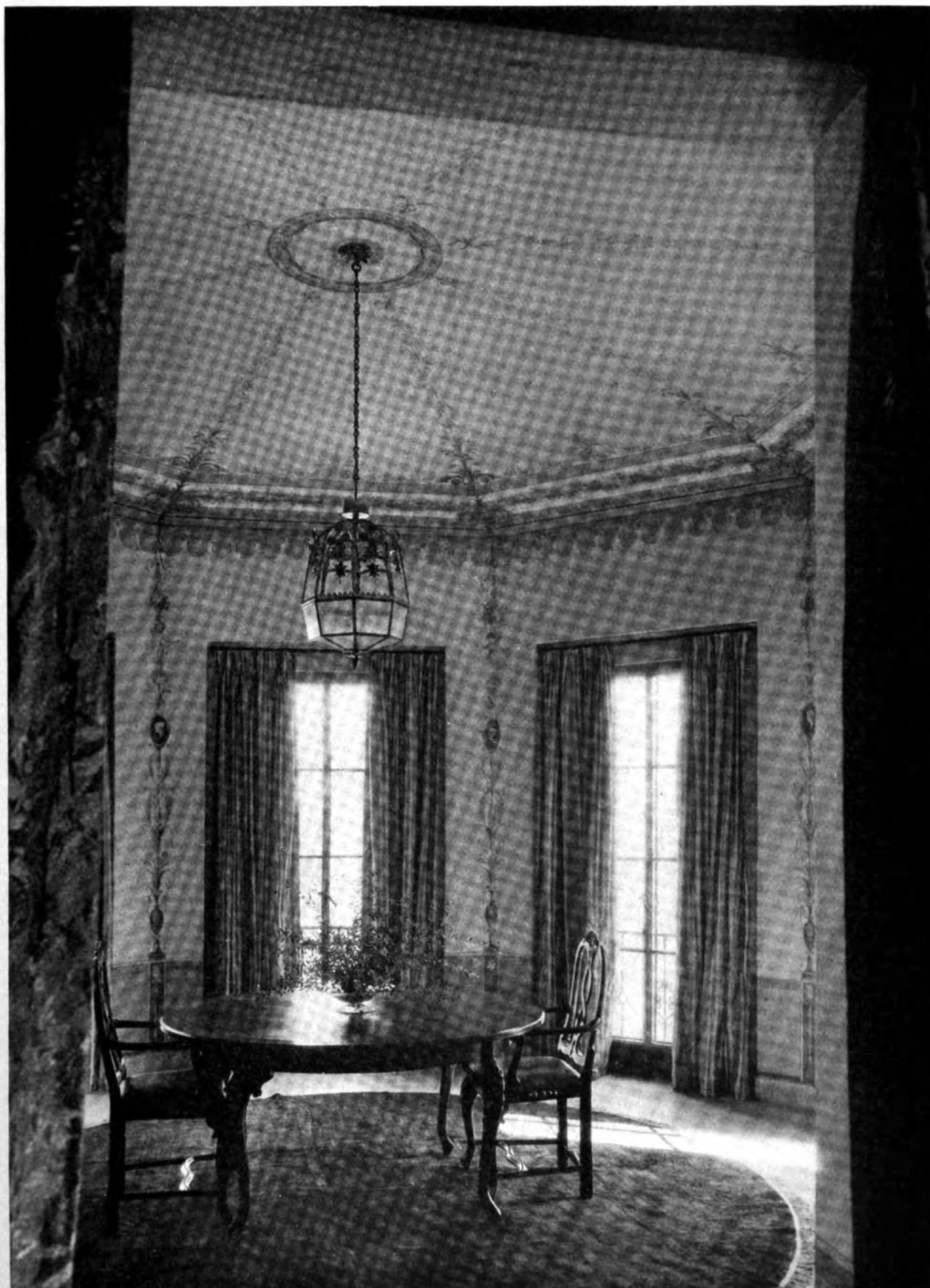
Johnson, Knufmann & Coate, Los Angeles, *Architects*

“La Collina,” Living Room, House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.



Johnson, Kaufmann & Coate, Los Angeles, Architects

"La Collina," Library, House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.



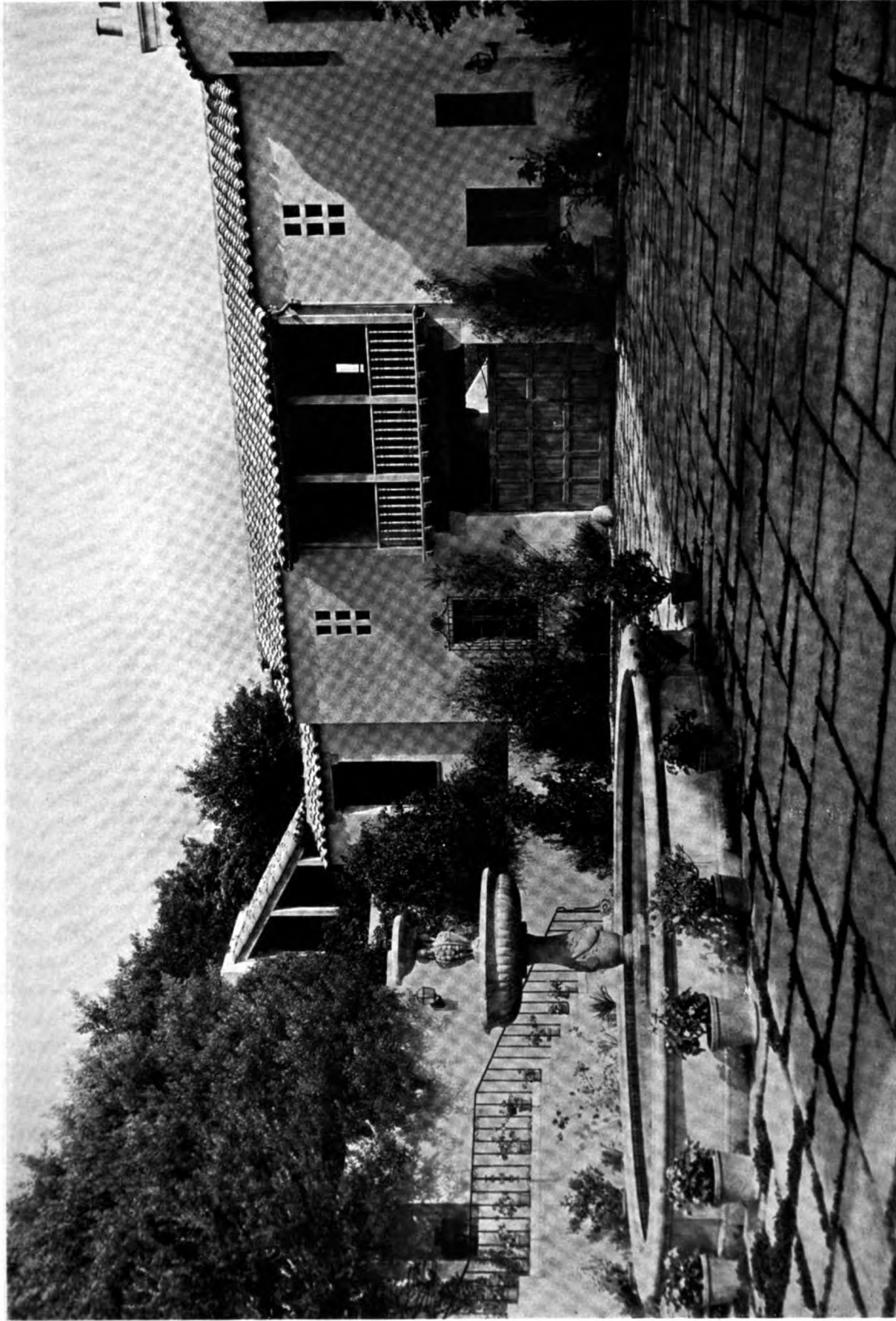
Johnson, Kaufmann & Coate, Los Angeles, *Architects*

"La Collina," Breakfast Room, House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.

May, 1925

THE ARCHITECT

Plate XXXVI

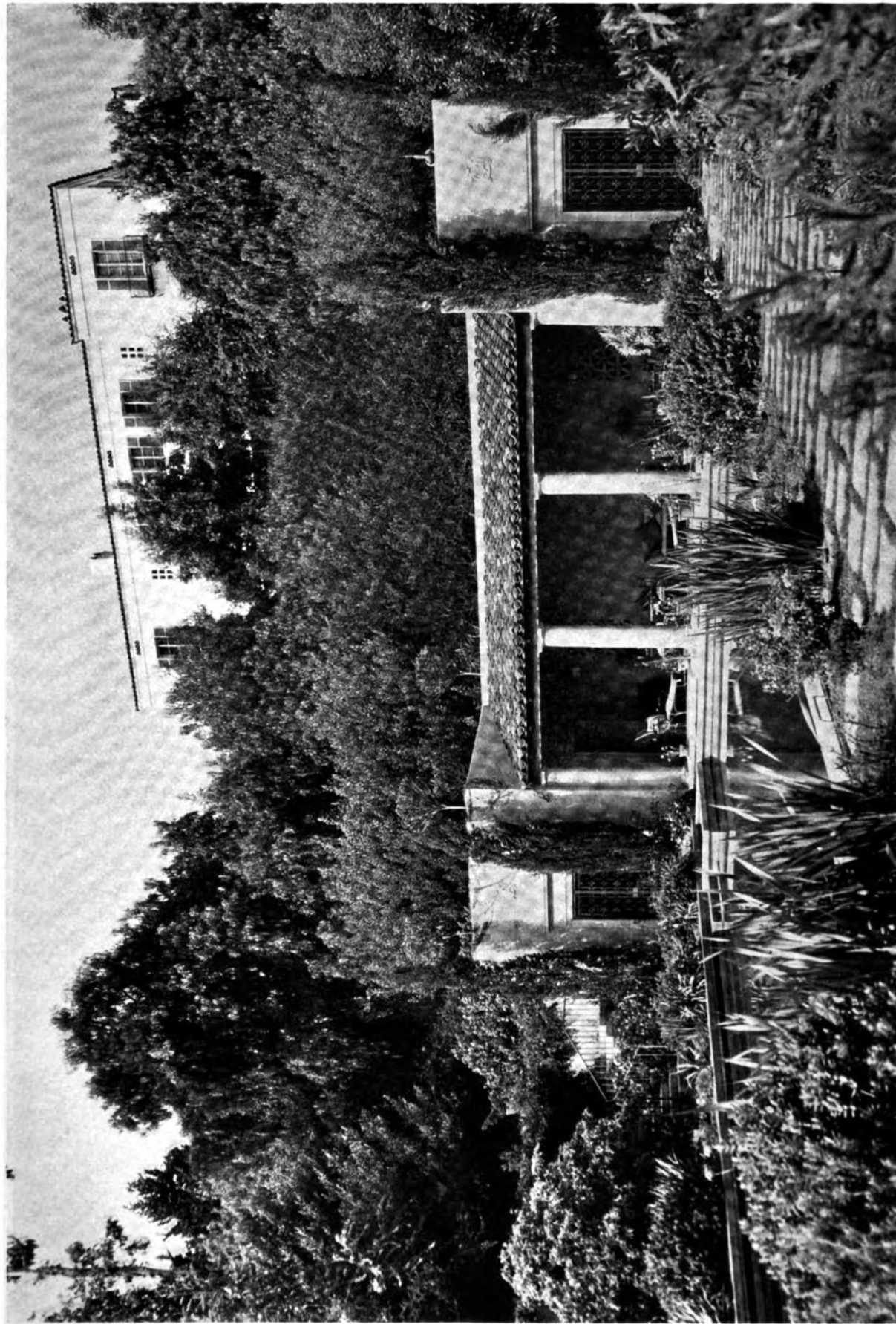


Johnson, Kaufmann & Coate, Los Angeles, Architects
"La Collina," Service Wing from Courtyard, House, Mr. Benjamin R. Meyer, Beverly Hills, Calif.

May, 1925

THE ARCHITECT

Plate XXXVII

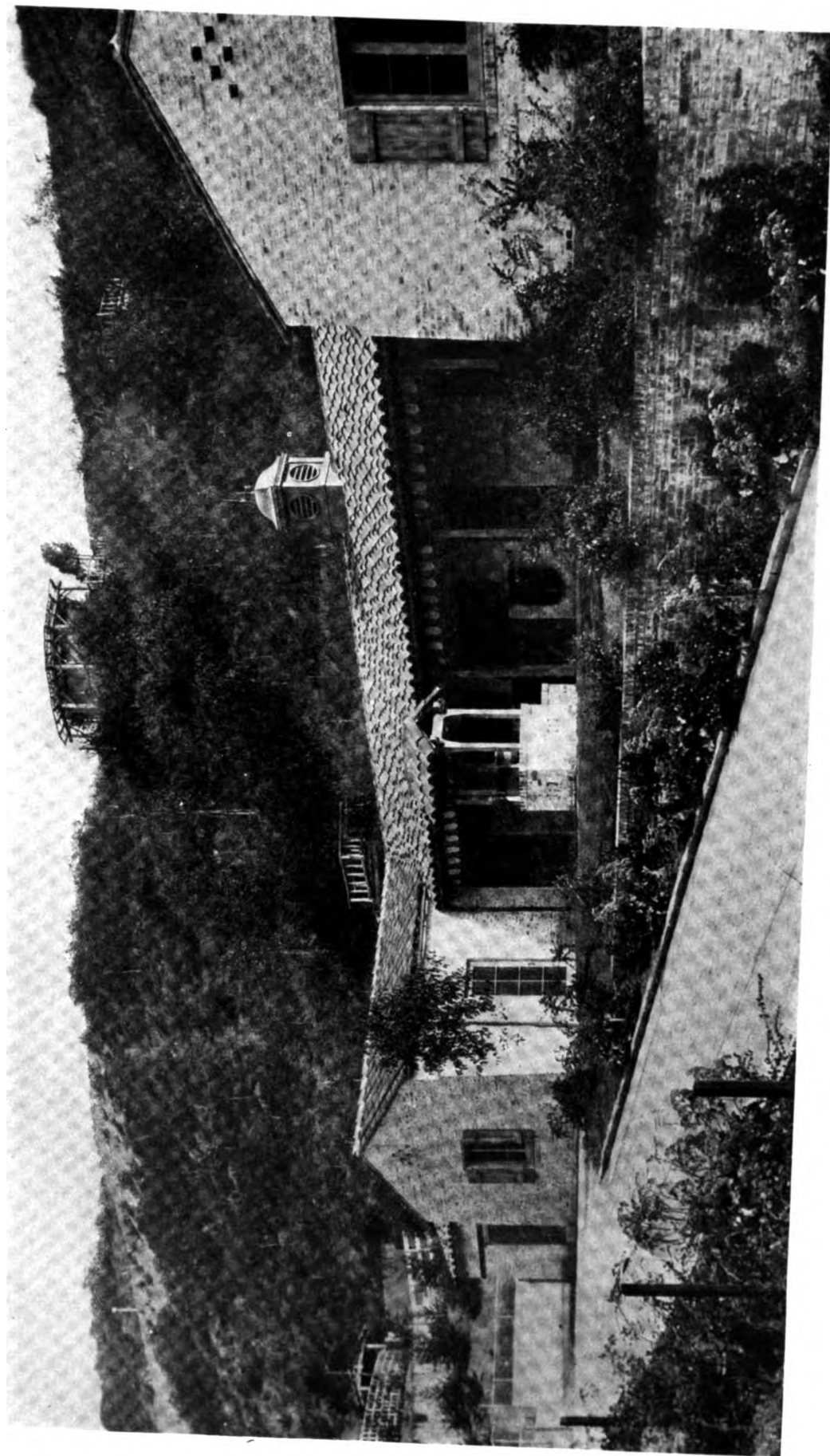


Johnson, Kaufmann & Coate, Los Angeles, Architects
"La Collina," Bathing Pool and Pavilion, Mr. Benjamin R. Meyer, Beverly Hills, Calif.

May, 1925

THE ARCHITECT

Plate XXXVIII

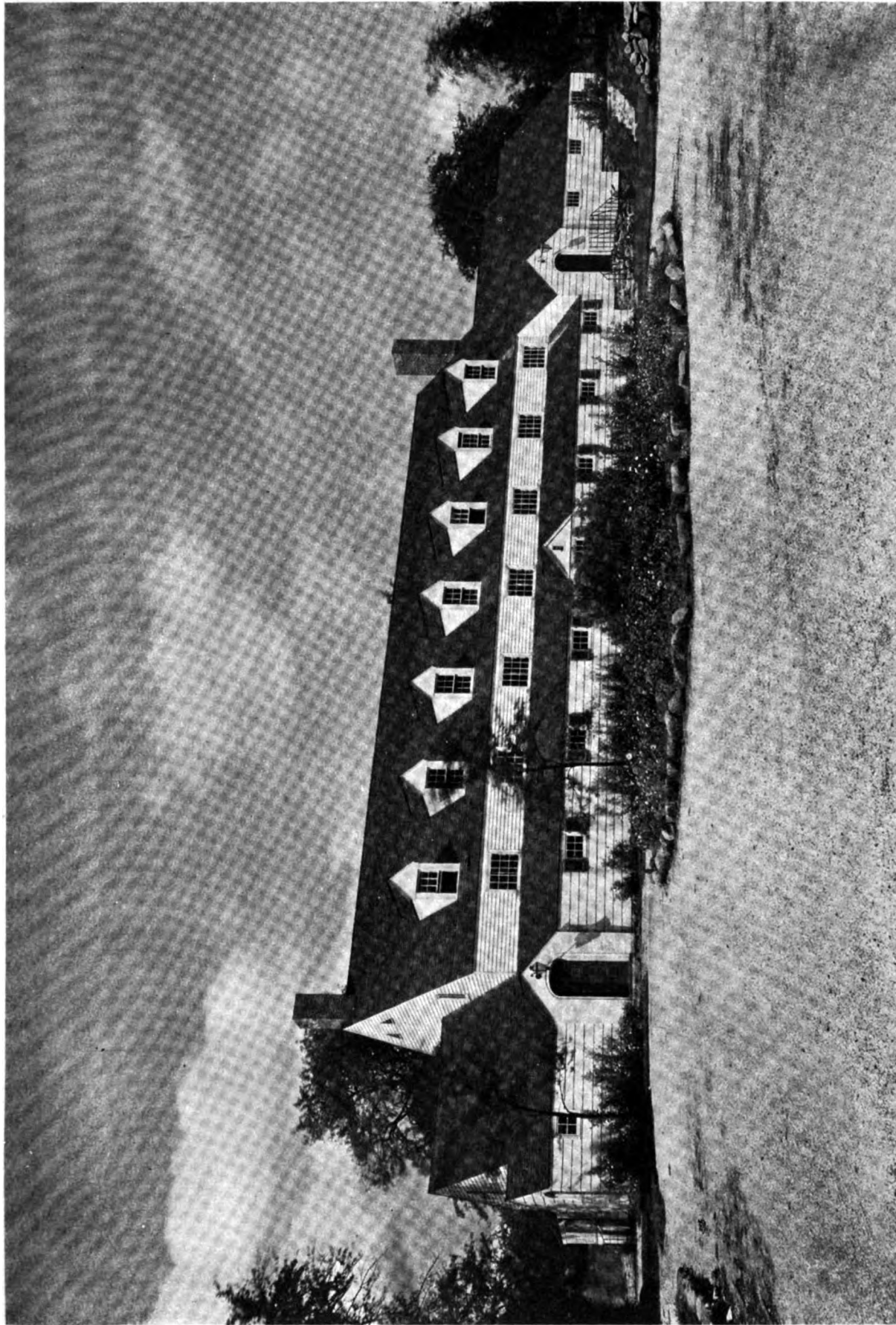


"La Collina," Stable, Mr. Benjamin R. Meyer, Beverly Hills, Calif.
Johnson, Kaufmann & Coate, Los Angeles, Architects

May, 1925

THE ARCHITECT

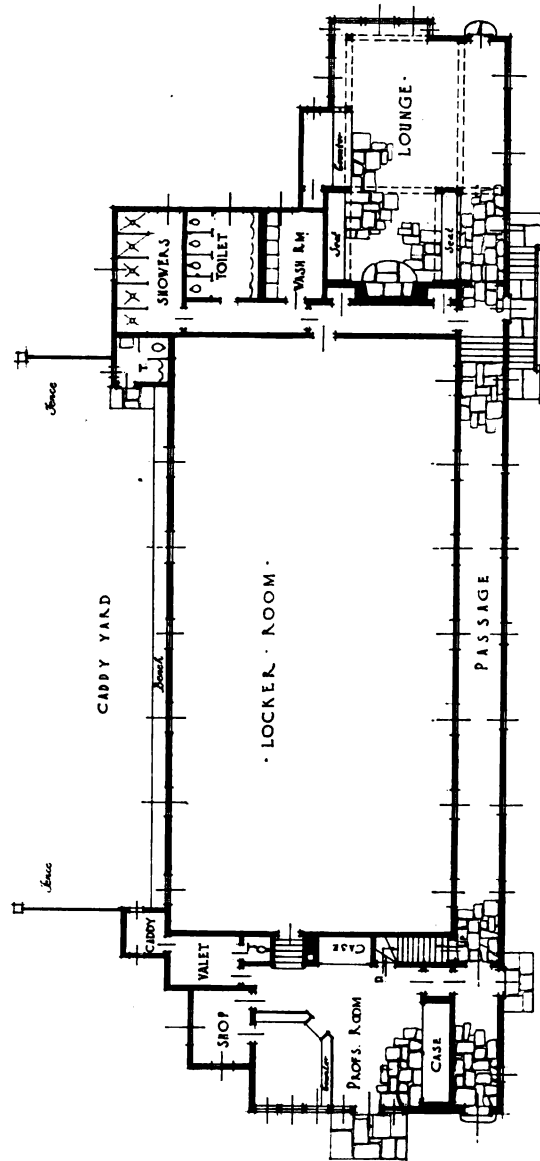
Plate XXXIX



John Wallace Gillies, Photo

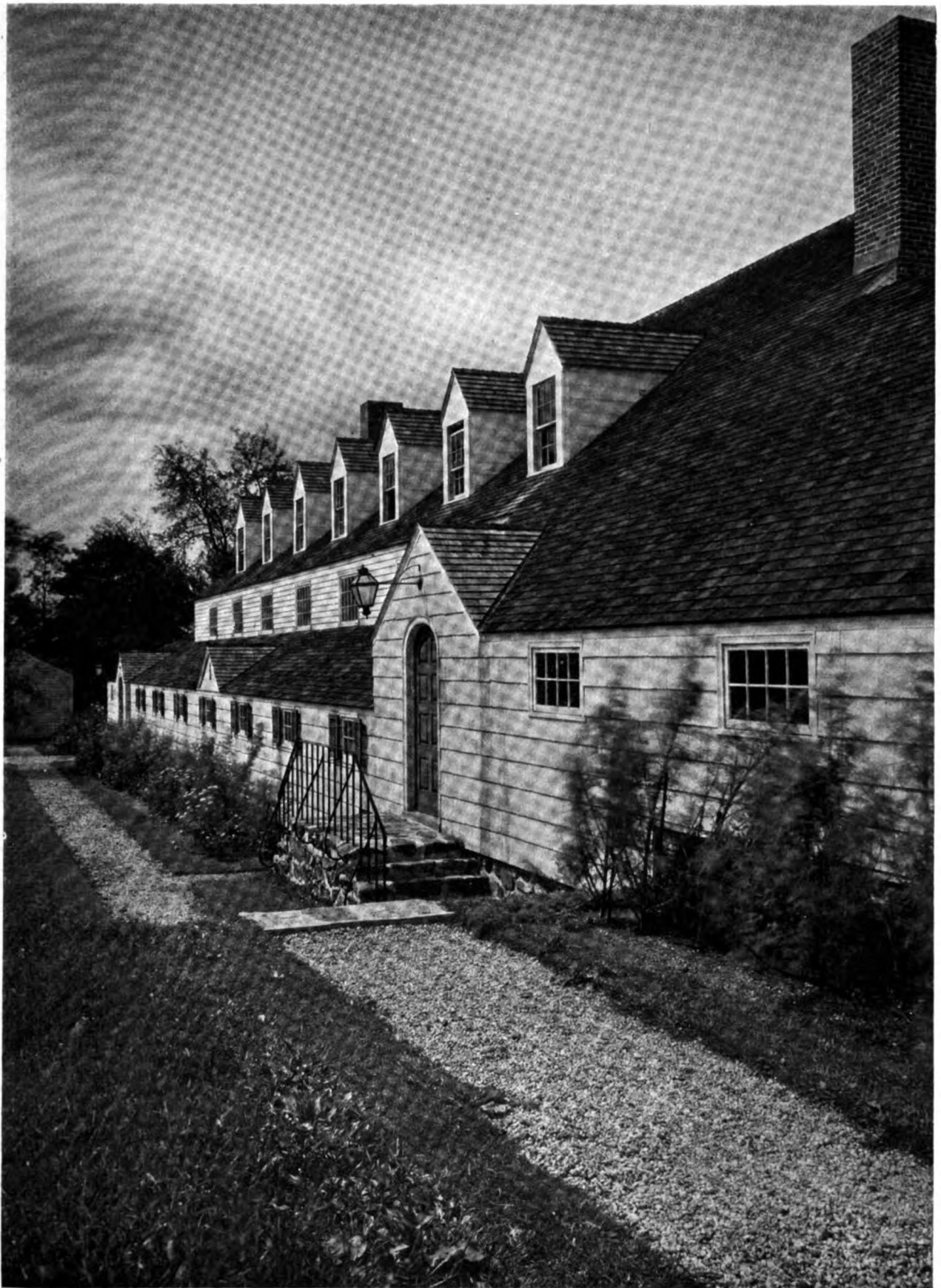
Wesley S. Bessell, New York, Architect

Locker House, North Hempstead Country Club, Port Washington, L. I. (Plan on back)



Plan, Locker House, North Hempstead Country Club, Port Washington, L. I.

Wesley S. Bessell, New York, Architect



John Wallace Gillies, *Photo*

Wesley S. Bessell, New York, *Architect*

Detail, Locker House, North Hempstead Country Club, Port Washington, L. I.



John Wallace Gillies, *Photo*

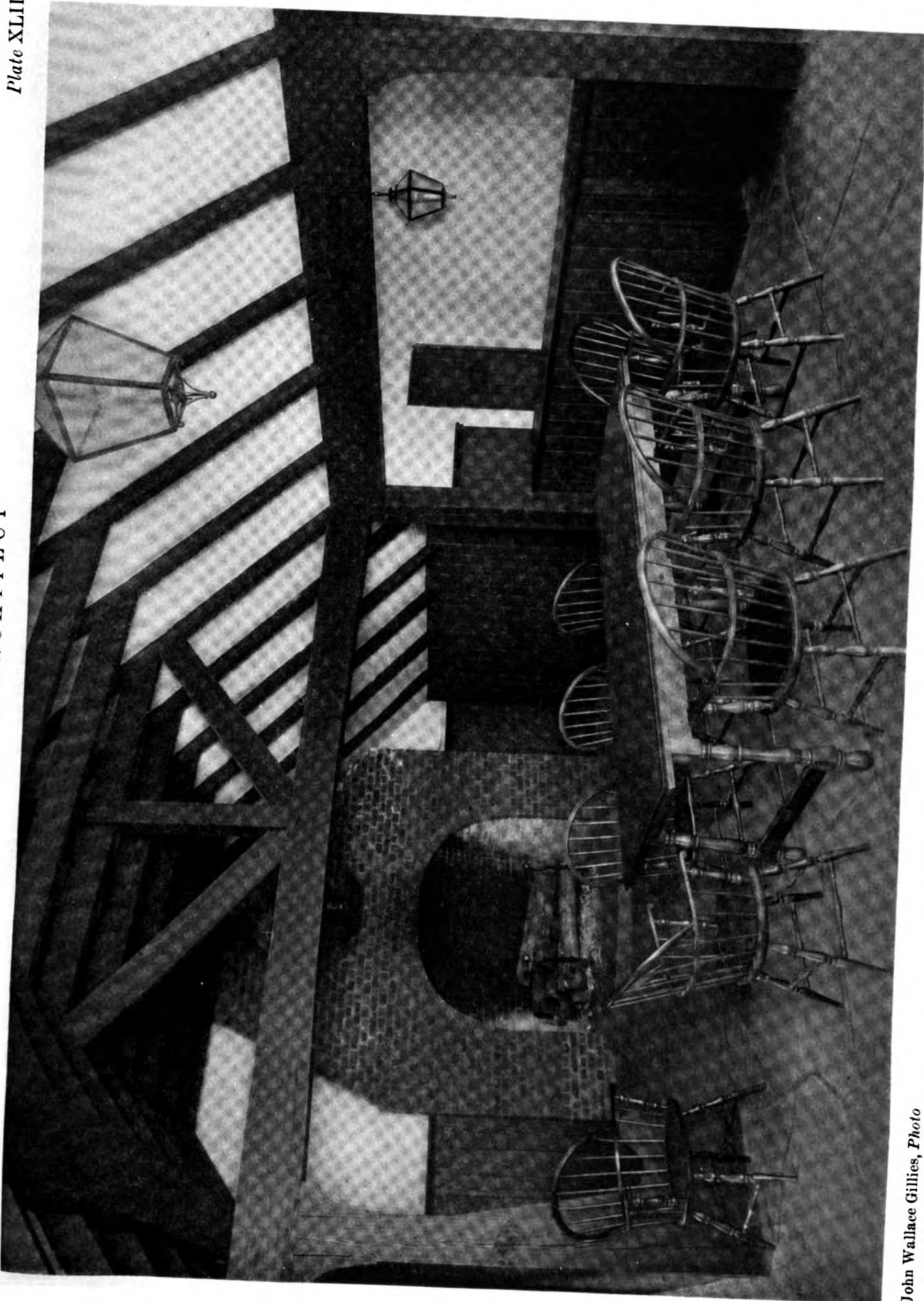
Wesley S. Bessell, New York, *Architect*

Entrance, Locker House, North Hempstead Country Club, Port Washington, L. I.

May, 1925

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Plate XLII



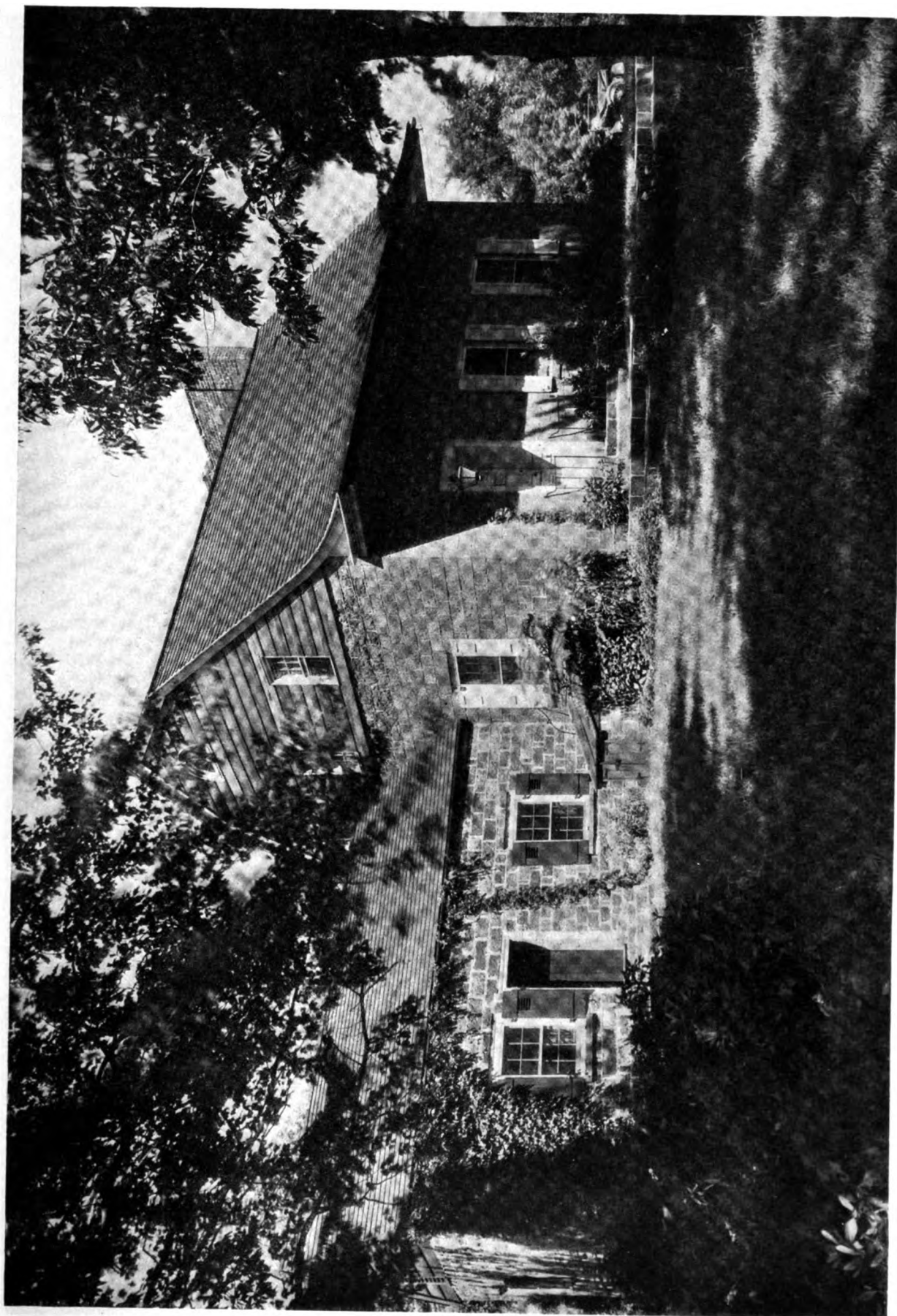
John Wallace Gillies, *Photo*

Corner in Lounge, Locker House, North Hempstead Country Club, Port Washington, L. I.
Wesley S. Bessell, New York, Architect

May, 1925

THE ARCHITECT

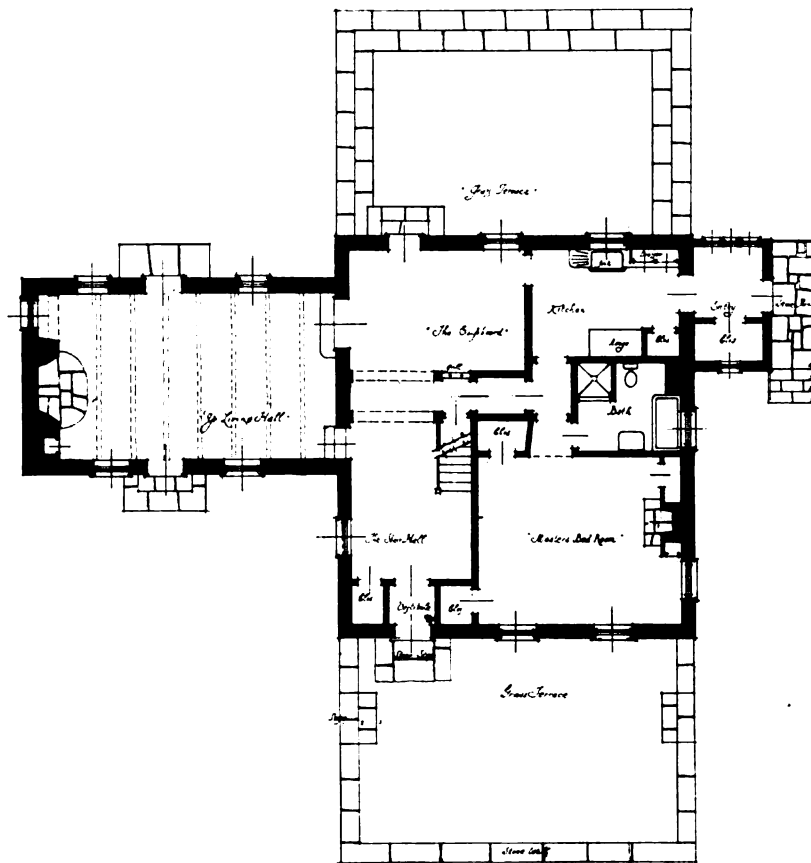
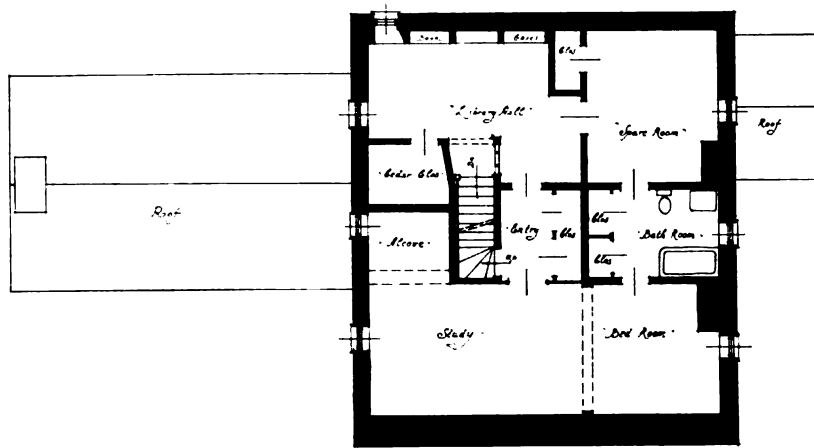
Plate XLIII



John Wallace Gillies, Photo

House, Mr. Joseph Kinzley, Jr., Teaneck, N. J. (Plans on back)

Wesley S. Bessell, New York, Architect



Plans, House, Mr. Joseph Kinzley, Jr., Teaneck, N. J.
 Wesley S. Bessell, New York, *Architect*



John Wallace Gillies, *Photo*

Wesley S. Bessell, New York, *Architect*

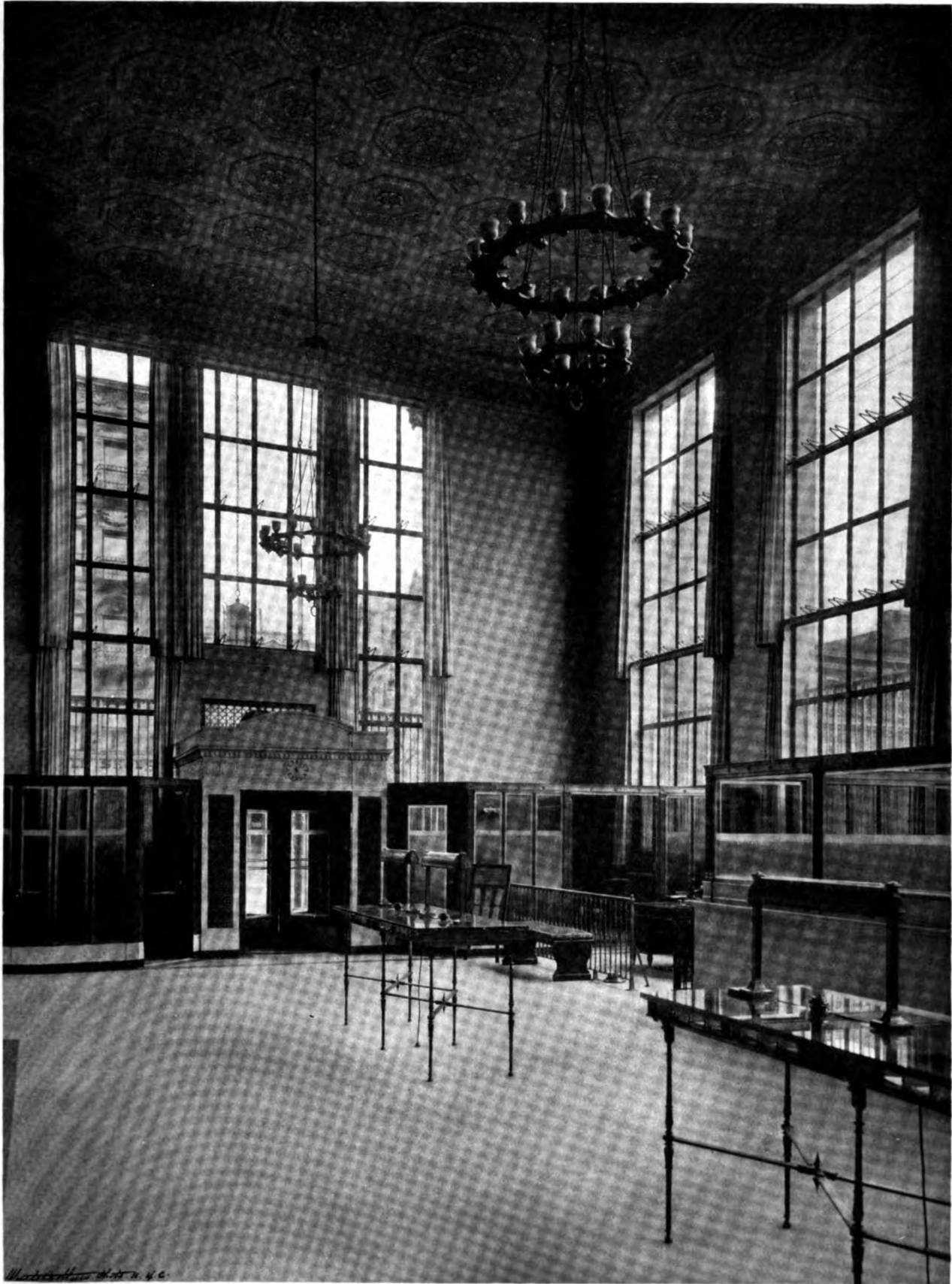
Entrance, House, Mr. Joseph Kinzley, Jr., Teaneck, N. J.



Wurts Bros., Photo

Bertram Cunyngham, New York, Architect

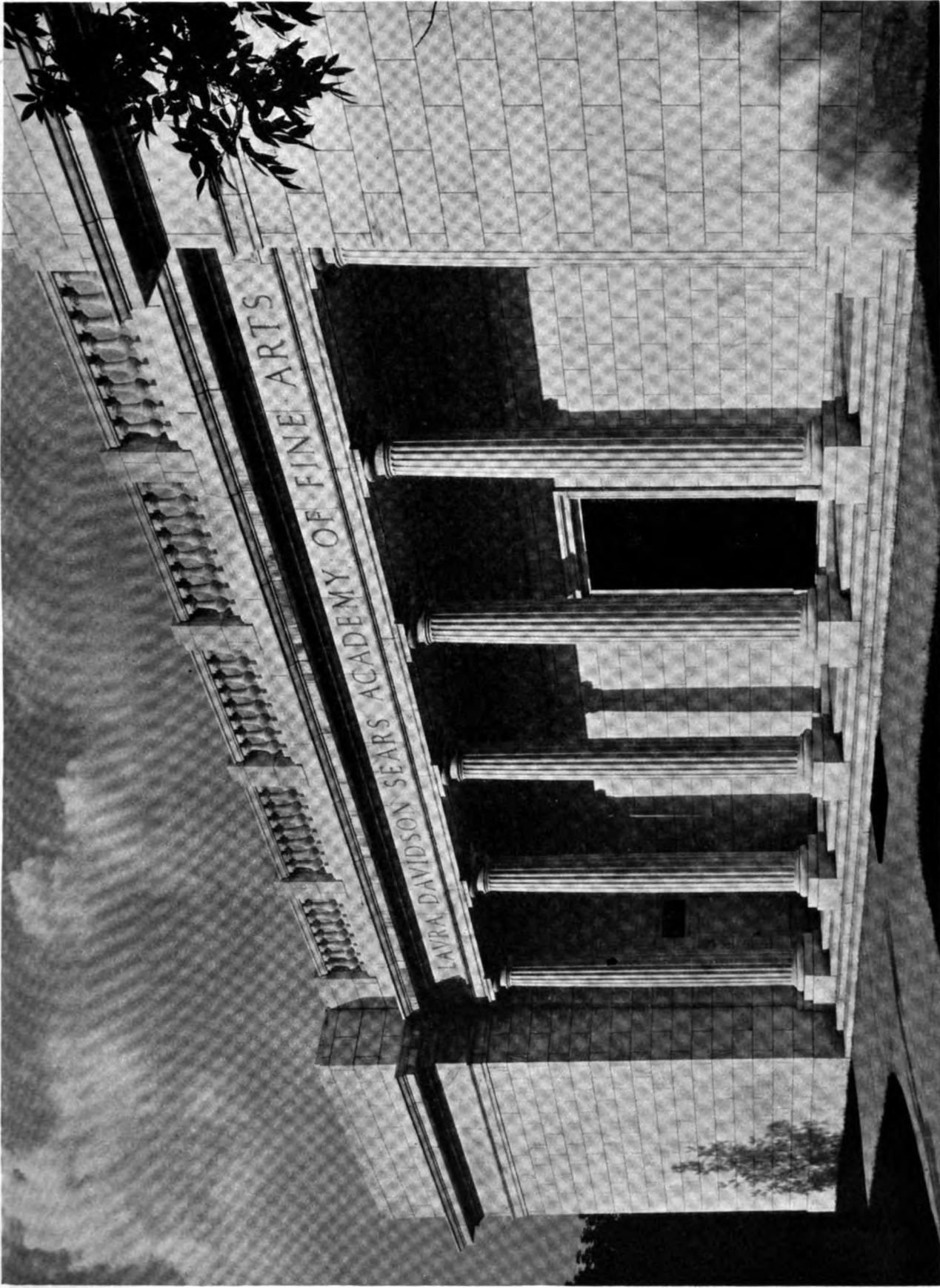
Bronx Borough Bank, Tremont Avenue, New York



Wurts Bros., Photo

Bertram Cunyngham, New York, Architect

Banking Room, Bronx Borough Bank, Tremont Avenue, New York



Fowler, Photo

Louis Guenzel and H. F. Robinson, Chicago, Architects; H. F. Rich, Elgin, Advisory Architect

Laura Davidson Sears Academy of Fine Arts, Elgin, Ill.



Fowler, *Photo*

Louis Guenzel and H. F. Robinson, Chicago, *Architects*; H. F. Rich, Elgin, *Advisory Architect*
Colonnade, Laura Davidson Sears Academy of Fine Arts, Elgin, Ill.

Mr. Murchison Says—

THAT THE Convention was a great success from every standpoint; that New York was all the doughty delegates expected; that they didn't have to listen to any long-winded dissertations, and that they found plenty to do, particularly after sunset.

The usual burning desire to see themselves in print actuated some of the delegates to rise to their feet and almost agree with the speaker of the day, who, of course, didn't care a whoop whether anybody agreed with him or not. He had his speech written out, and there it was, take it or leave it. Anyhow, there were so many delegates and alternates and sub-contractors and socialists packed in the Grand Central Palace that nothing made very much difference to any of them.

Ducking the Drivel

THE EXPOSITION OF ALLIED ARTS offered a great excuse to duck the speeches. Instead of listening to "How I Laid Out the Sunlight Soap Village," the delegate felt that he was getting much more useful information out of Whale-Bone-Its Seats, or Sheet-rock Roofing, or Kleen-Heat, or other useful by-passes. By the time he had qualified and registered and was bebadged and had three or four cocktails, he had enough of the Convention *per se*, and felt that he ought to go out and see some of the sights for which our city is justly famous. Including our Mayor.

No Hitting in the Clinches

A SMALL PARTY of Visiting Architects were piloted down to City Hall one morning, ostensibly to see how that Celebrated Restorer, Grosvenor Atterbury, had re-Colonialized the interior of the City Hall. Between you and us, though, they went down to see the customary twelve-round bout between the Mayor and the Comptroller at the weekly Board of Estimate meeting. The lie was passed, faces crimsoned, the gavel was splintered, the reporters were furiously sending out copy to catch the early editions, and the delegates were certainly intrigued. The Entertainment Committee personally thanked the Mayor for helping them out.

Swept by Ocean Breezes

IN ORDER to let the inland or prairie architects get a sniff of salt water a sight-seeing yacht was dug up out of the Erie Basin and was induced to steam slowly around the city. The children enjoyed it, anyway, especially the gas tanks and the smells around the abattoirs. They saw several captured rum runners, and learned that every pier and every tugboat were chockful of the dreadful stuff. Revenue

officers leaving coastwise ships with bulging suitcases, Scandinavian sailors lounging along the speak-easies of the waterfront—everywhere, in fact, the strictest observance of that most popular amendment.

Brave Boys!

THEN THEY went to the Music Box Revue, en masse and dress-suited, and basked in the beauty of Forty Bare-Backed Bessies, limbs rising and falling with the precision and regularity of an early spring tide, dazzling teeth, and spar-varnished hair, tall ones, short ones, slender ones, and friendly ones. They were sorry when the show was over. They wanted to see more of them.

Don't Read This

SEVERAL OF the delegates put on false beards and sneaked off to see "Artists and Models" when they should have been at the Architectural League party. The host of the alfalfa brigade reports that at one stage of the game, when *Eve* turned around, they sank down in their seats until they were actually *under* their whiskers. One of the Shubert boys, hearing that such a celebrated delegation was in the house, invited the old birds back-stage for a closer look, but no amount of questioning has resulted in our gleaning a single bit of information as to what went on.

"No," they said, "it was too close for comfort. Those statues came to life all right! I'll say they did!"

The Honor Roll

AT THE Metropolitan Museum the usual lot of medals were distributed to the

Handsome Architect.....D. E. Waid
 Best-dressed Architect....Julian Clarence Levi
 Wittiest Architect.....Hubert Y. Kelsey
 Frenchiest Architect.....Howard Greenley
 Soberist Architect.....No award this year
 (Honorable mention, George S. Chappell)
 Most Verbose Architect.....R. D. Kohn
 Most Military Architect.....Alfred Grainger
 Most Traveled Architect..D. Knickerbocker Boyd
 Thinnest Architect.....Clinton MacKenzie
 Crossest Architect.....John W. Cross
 Jazziest Architect.....G. Meredith Musick
 Young Firm Most Likely to Succeed.....

McKim, Mead & White
 Firm That Has Done Most for Architecture..
 George A. Fuller Co.

Two or three other awards were made to distinguished members, and everybody had a gloomy time at the Museum.

Why You Can't Get Hardware

SIGHT-SEEING BUSES were chartered to take the delegates to Chinatown, Millionaires' Row, and the Padlocked District. Fourteen cafés and restaurants were recently padlocked by our brand-new United States District Attorney, and in order to make every one in town thoroughly furious, he put two hundred padlocks on one brewery. Although he is not a Yale man, his favorite anthem is "For God, for Country, and for Yale and Towne!"

The honest, church-going, German family who owned the brewery were fined a thousand dollars apiece and forbidden to make even near-beer for the rest of their lives. What a rotten law! To confiscate a person's business, to force him to make a product which no one likes, and then, when some one slips up a bit and forgets to extract the alcohol from the beer, down comes the Federal officer, closes up the plant, and ruins the owners!!

Revenge

IF WE ever had the good fortune to meet a Senator or a Congressman, it would be an unhallowed joy for us to get him thoroughly plastered and leave him out in the rain for a couple of days. Then, when pneumonia had set in, we would refuse him a stimulant.

We don't particularly care which one we leave out in the rain, but we prefer one who thinks that beer is harmful to the people. We could do our job more thoroughly. We would give him two or three chasers of Castor Oil as an added delicacy. And take his toothpicks away from him. And cut the elastic out of his Congress gaiters.

Join the Hecklers

AS THE next Convention will be held in Washington we may perhaps have an address of welcome by some frock-coated, smooth-tongued Senator. In his flights of oratory (that is the only college course most of them ever took) he will finally reach the zenith of his effort with "And now, my friends of the greatest of all professions, what is it this country needs most of all?" To which a thundering roar will be heard, "Beer!" A response which will send the honorable member from Kentucky back to the Senate cloak room to buy a bottle of Green River from the Master at Arms.

A Nice Tee Shot

COME to think of it, a good place for a murder would be the Congressional Country Club. Back very slowly, the left arm stiff, left knee bent a trifle, and

any one playing under a hundred should be able to clip a Senator a smart one behind the ear just as he is about to play his second shot. And if you could hit two at one shot, by the ricochet method, you would be elected President of the Society and have your handicap reduced.

Jolly Dogs, These Authors

WE FEAR we have digressed from the subject of architecture, but we can't help it. We feel sorry for the real colyumnists. Only a few days ago Heywood Broun in the New York *World* wrote a two-thousand-word column about borrowing a cigarette. He was not only out of cigarettes, but he was out of ideas. And lots of people write to him giving him all kinds of dope, for and against, and he can always start off with a pair of shears and a paste-pot.

But we have no correspondents. At least we are too modest to publish their letters. And there isn't very much to say about architecture, after all. You need not think we are going to give away any trade secrets, how to keep your clients, how to explain mistakes, why you don't knock your head going up-stairs but always knock it going down, why a delicate stair-rail always trembles, why Brussels sprouts smell. Secrets? Toilet, yes; trade, no.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF THE ARCHITECT, published monthly at New York, N. Y., for April 1, 1925.

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 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Forbes Publishing Co., Inc., 101 Park Avenue, New York.

Editor—A. Holland Forbes, 101 Park Avenue, New York.

Managing Editor—None.

Business Managers—None.

2. That the owners are:

Forbes Publishing Co., Inc., 101 Park Avenue, New York, N. Y.

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

R. Burnside Potter, Smithtown, L. I.

Chas. A. Platt, 101 Park Avenue, New York, N. Y.

T. S. Nelson, 101 Park Avenue, New York, N. Y.

J. H. Stedman, 101 Park Avenue, New York, N. Y.

W. A. Staats, Jackson Heights, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are:

Donn Barber, James Gamble Rogers, Chas. A. Platt, Walter McQuade, Alex. Thomson, Kenneth Murchison, W. A. Staats, T. S. Nelson, J. H. Stedman.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FORBES PUBLISHING CO., INC.,

A. HOLLAND FORBES,

President.

Sworn to and subscribed before me this 18th day of March, 1925.

SUSIE A. WHIDDEN.

(My commission expires March 30, 1927.)

An Anaconda Installation



The new Johns-Manville Building, Madison Avenue and 41st Street, New York. Ludlow and Peabody, the Architects, specified and used Anaconda Brass Pipe.

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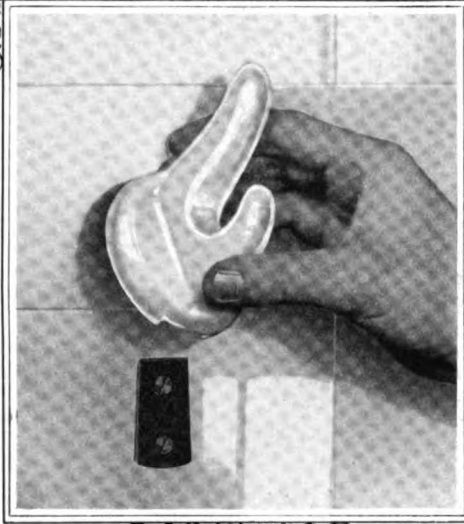
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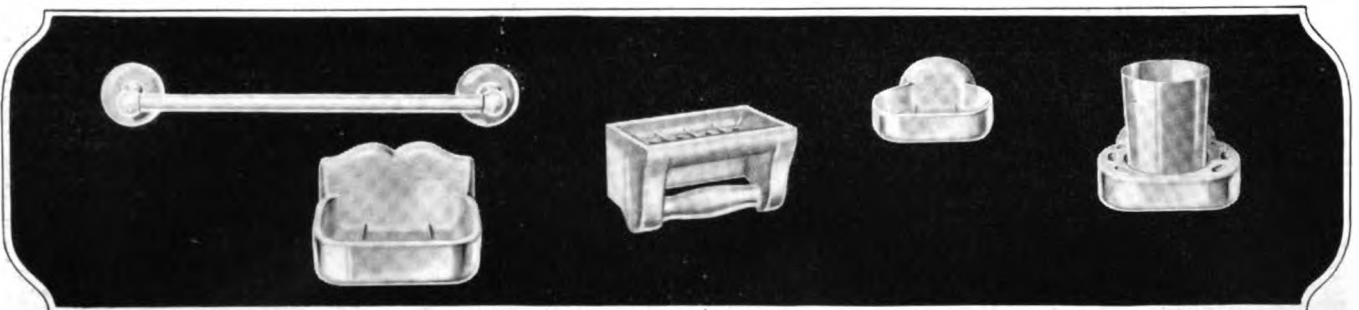
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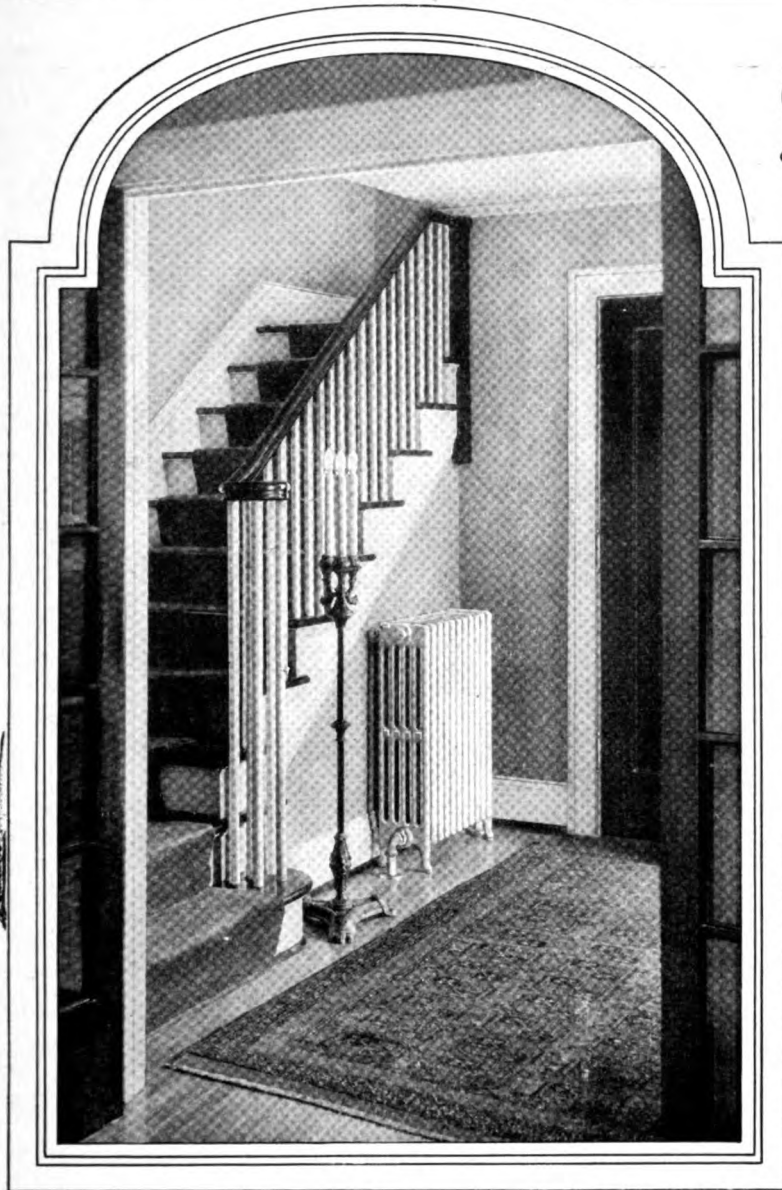
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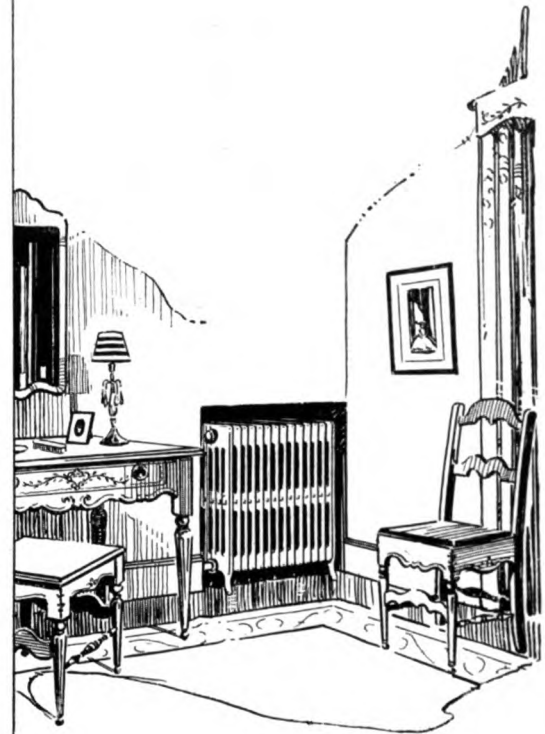
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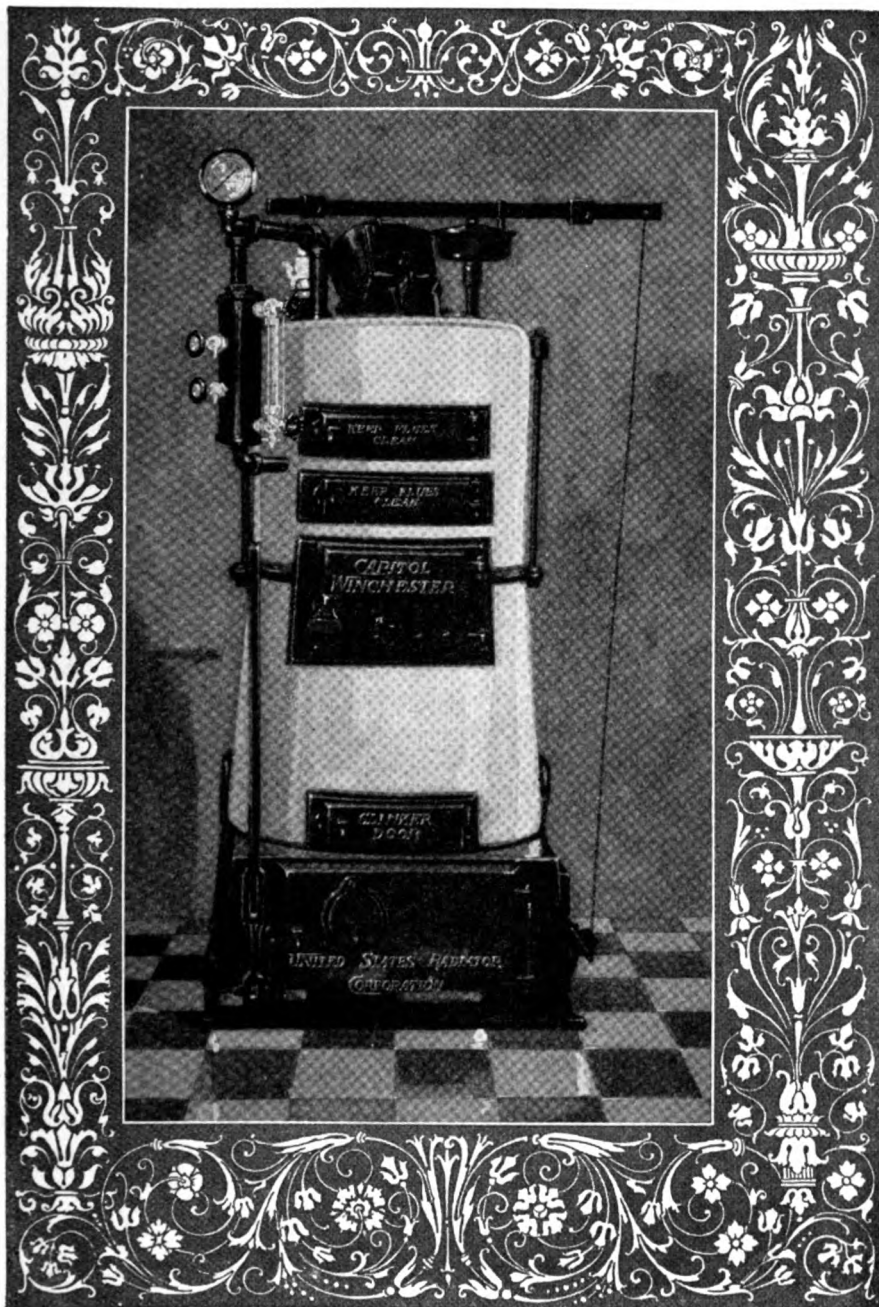
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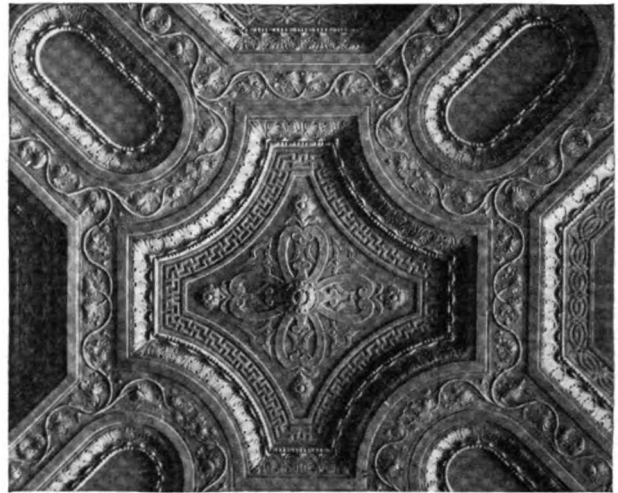
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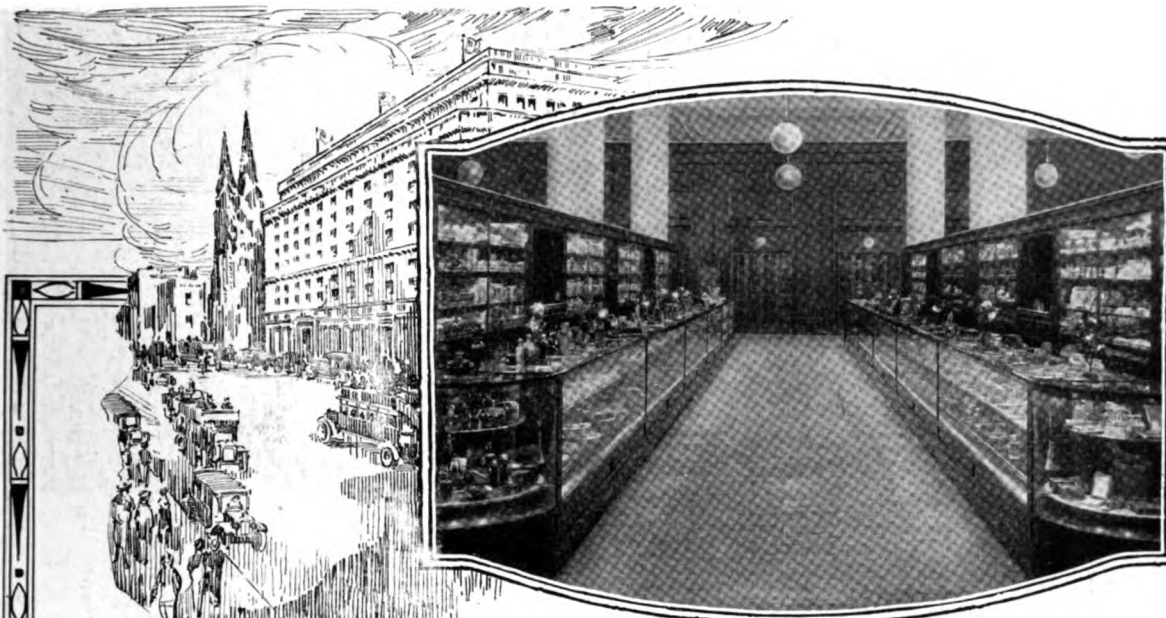


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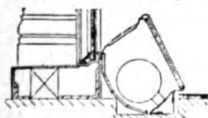
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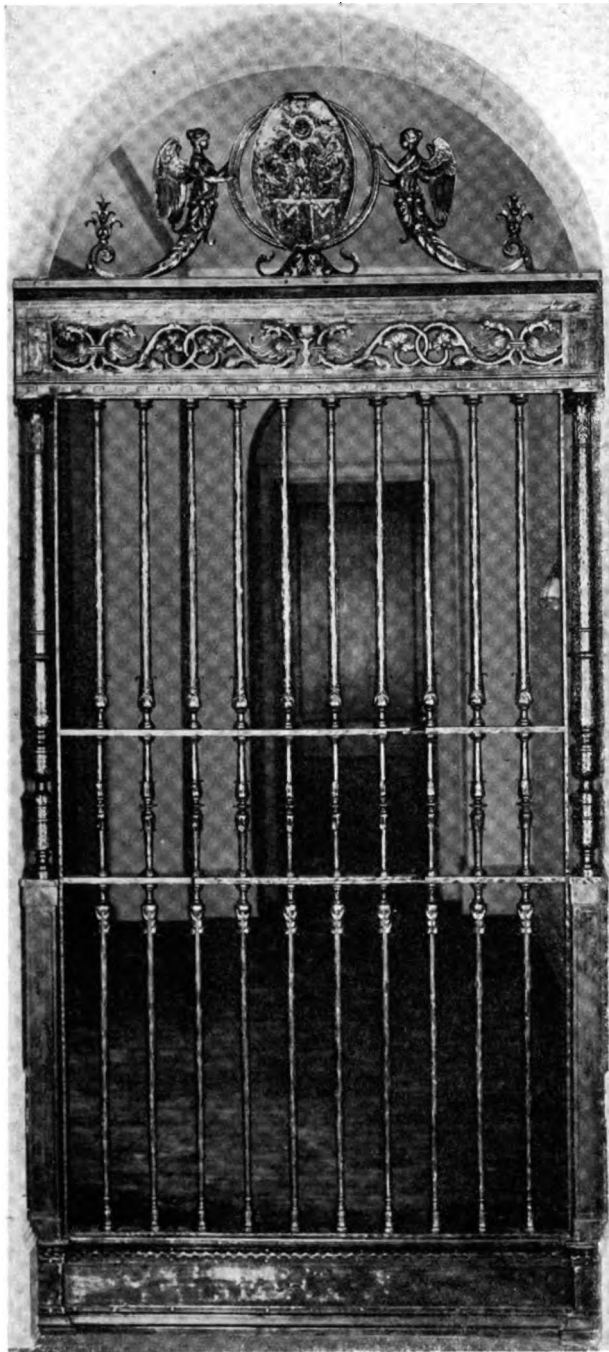
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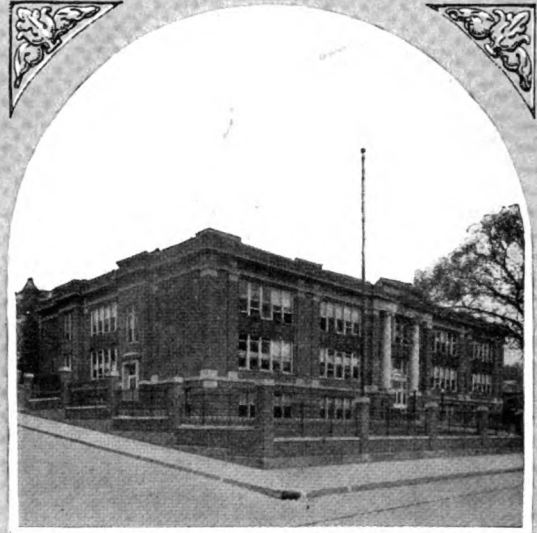
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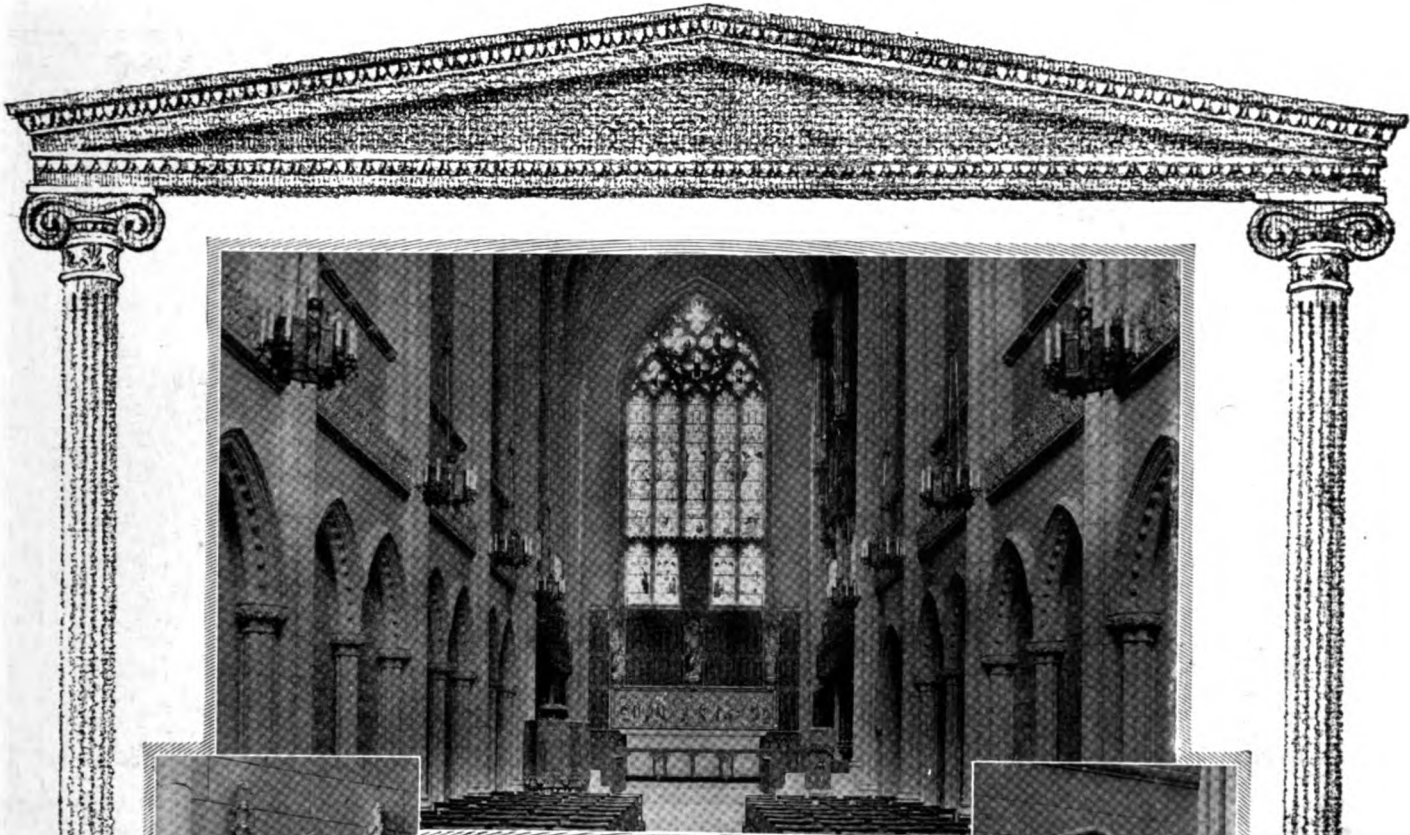
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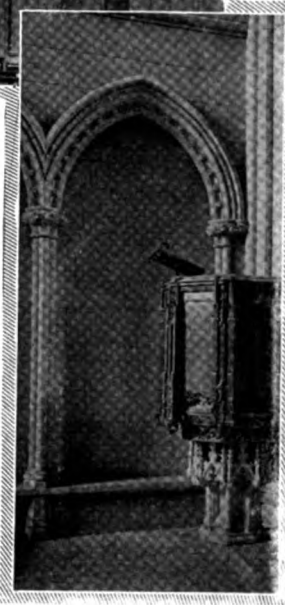
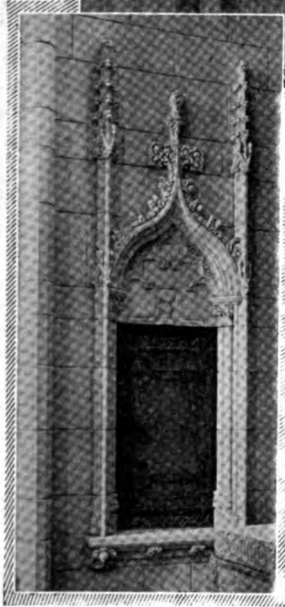
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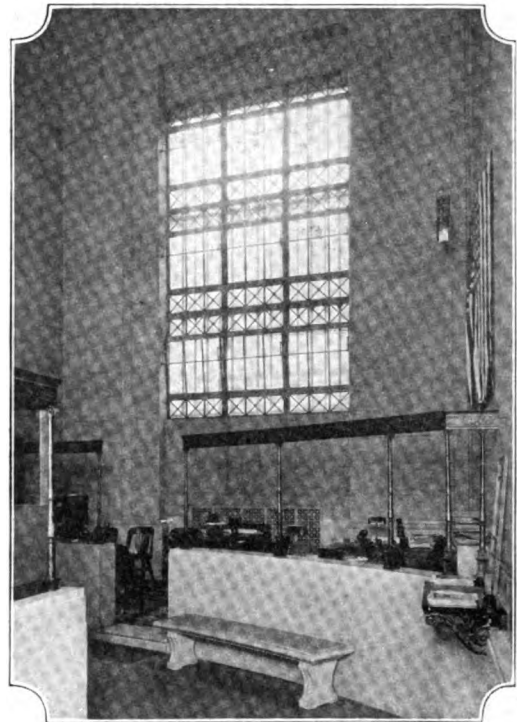
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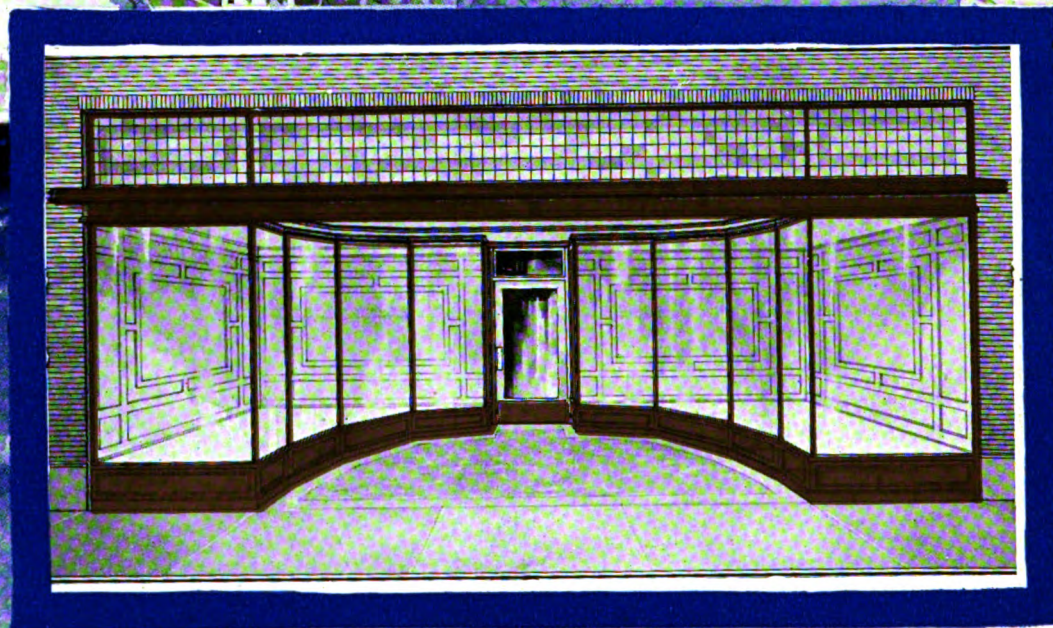
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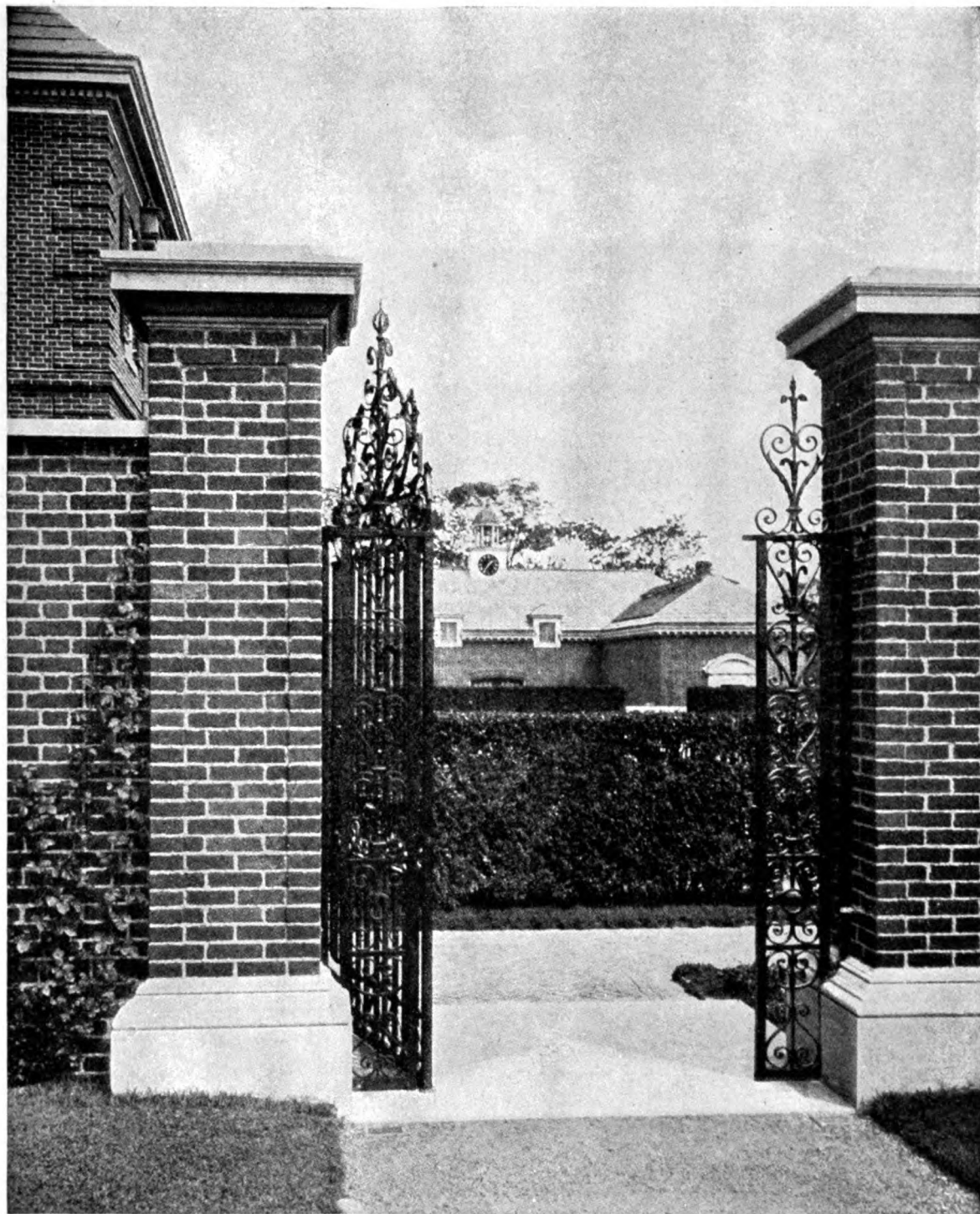
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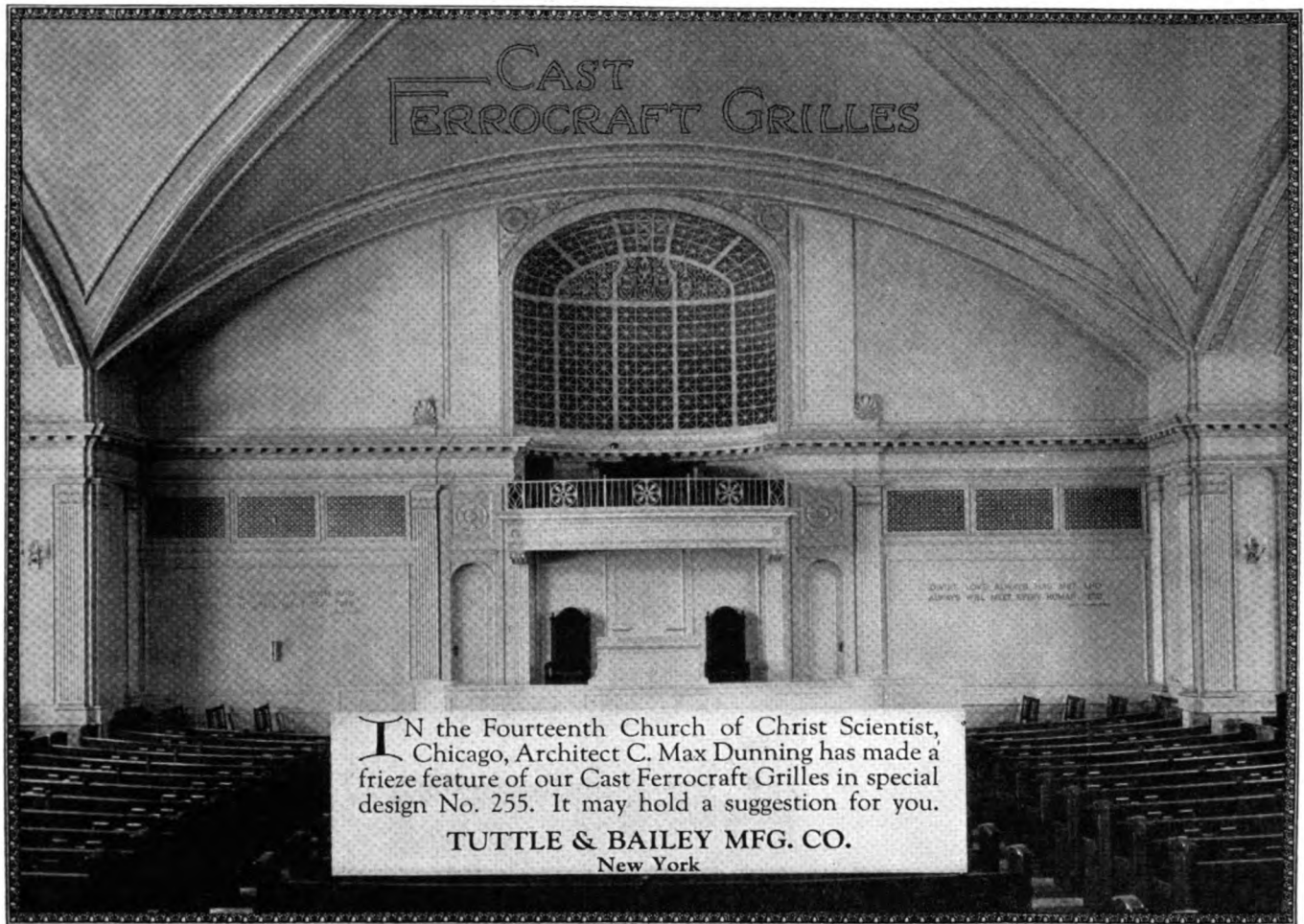
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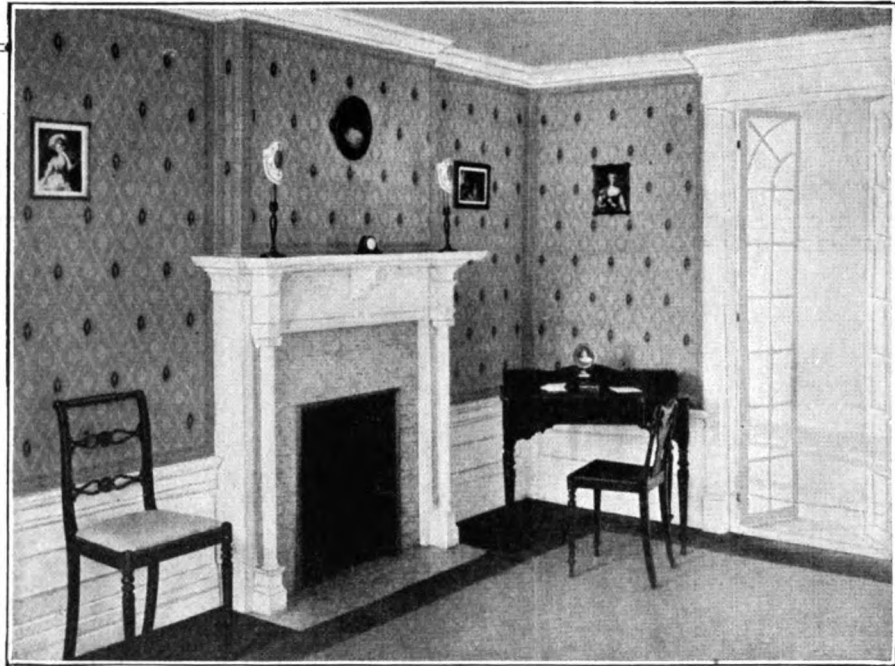
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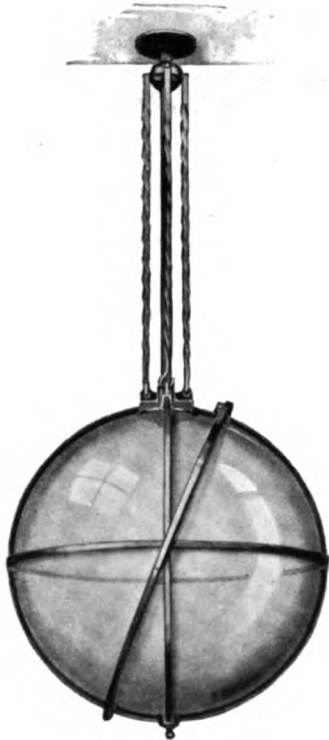
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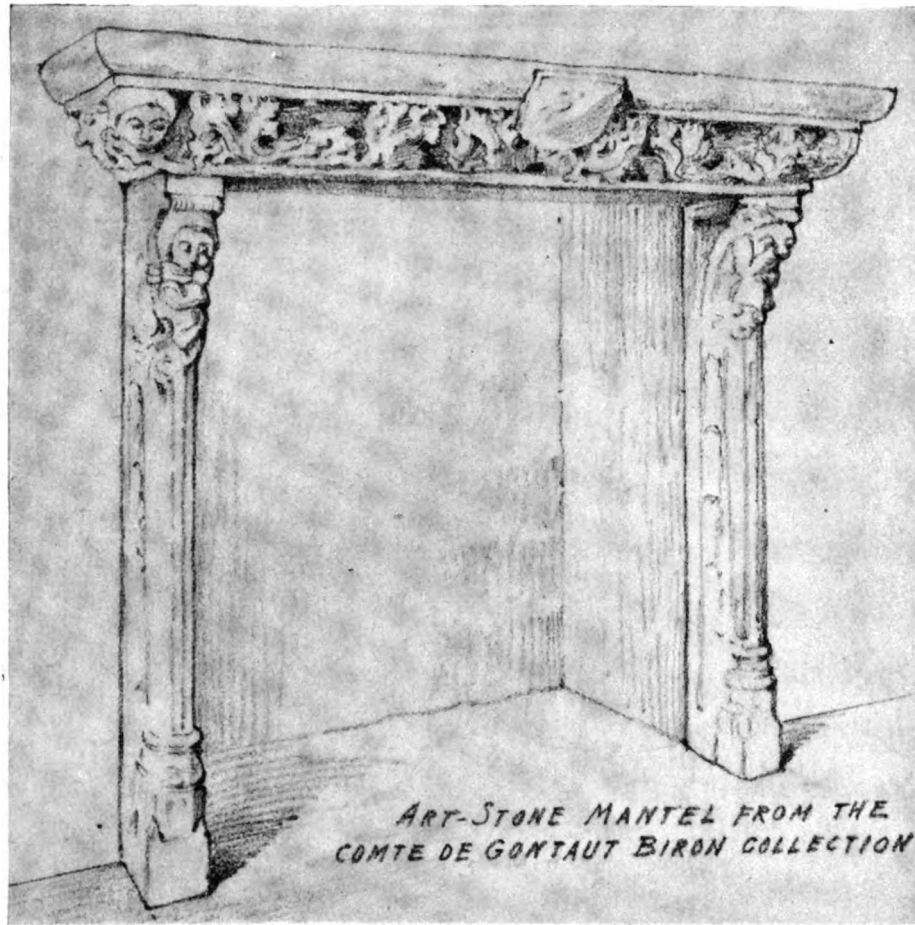
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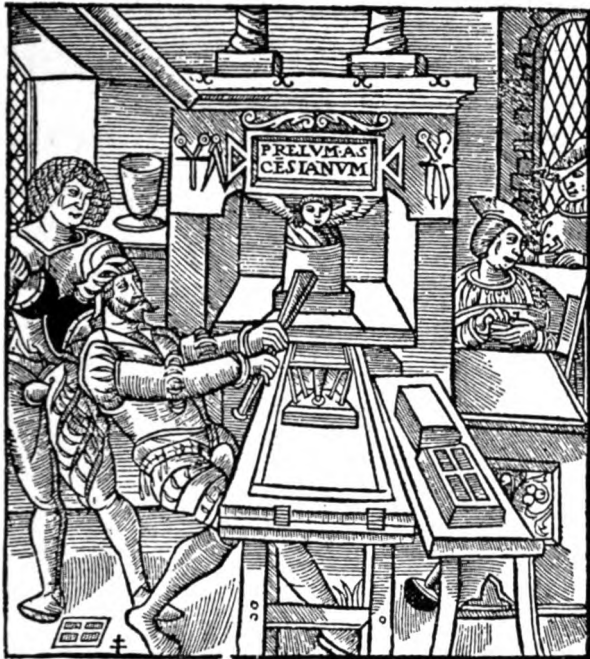
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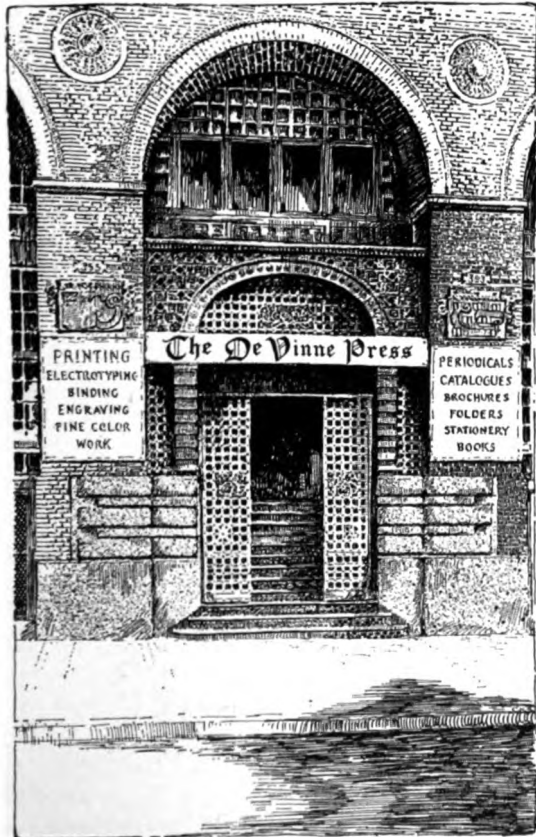
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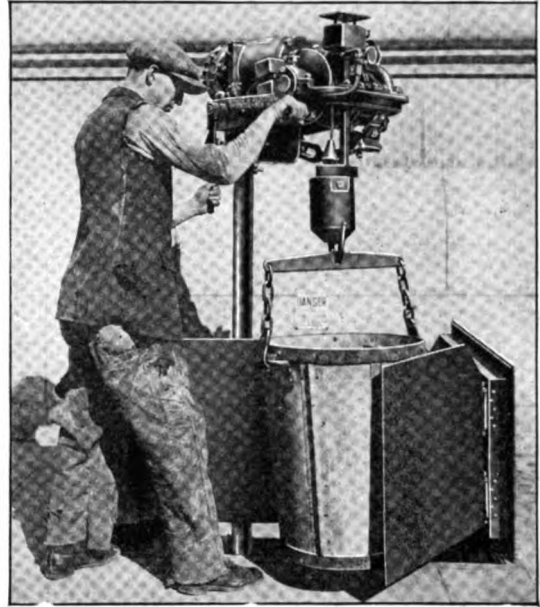
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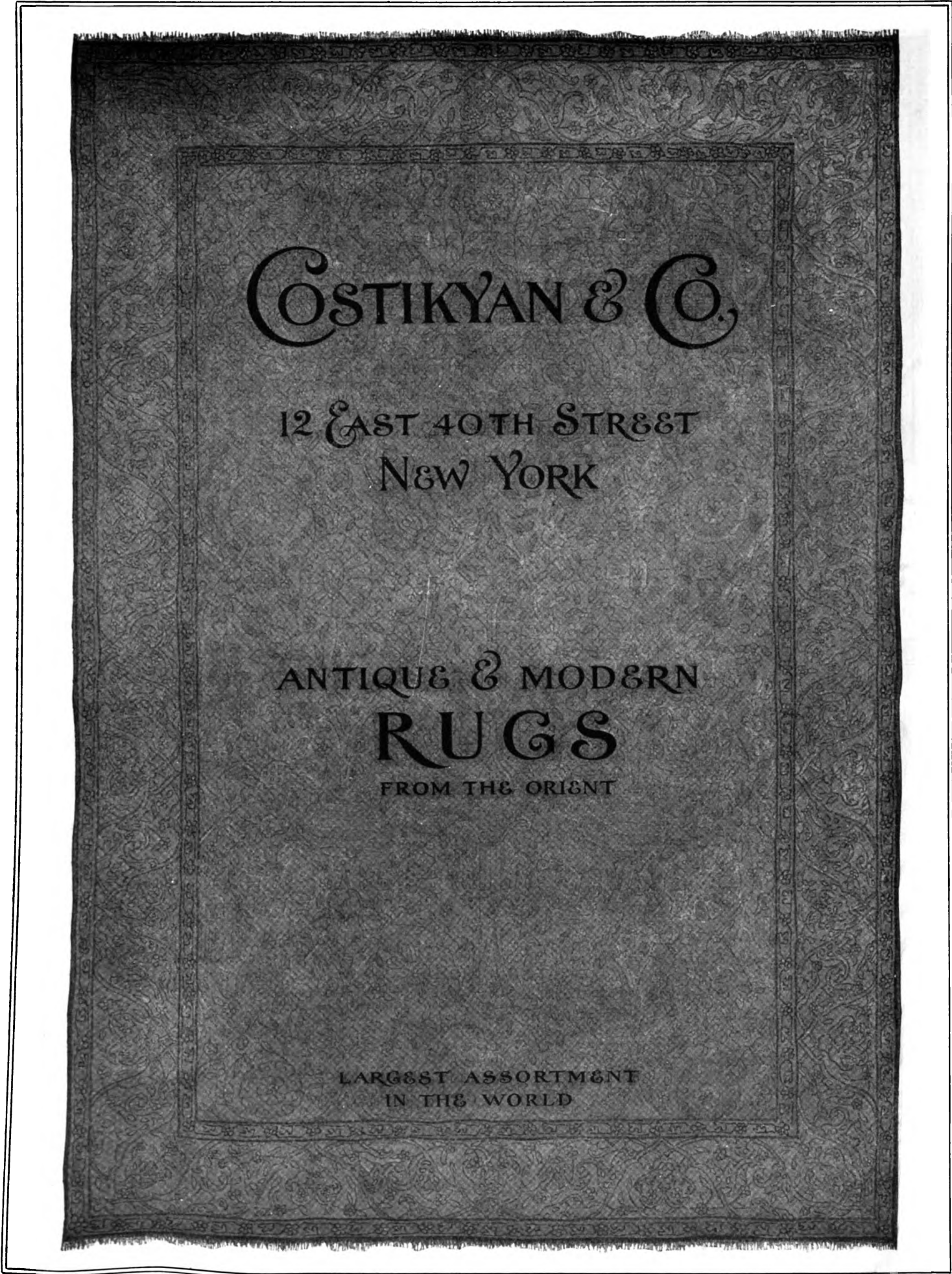
The same sturdy, dependable materials and careful workmanship which went into the Model A Hoist 12 years ago characterize all the present-day G&G models. They are built for rapid removal of ashes, with saving of time and the elimination of unnecessary labor. In the case of the electric Hoists, the amount of current consumed is remarkably low.

See Sweet's, pp. 2399-2407

GILLIS & GEOGHEGAN
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Telescopic Hoist
With Automatic Stop and Gravity Lowering Device



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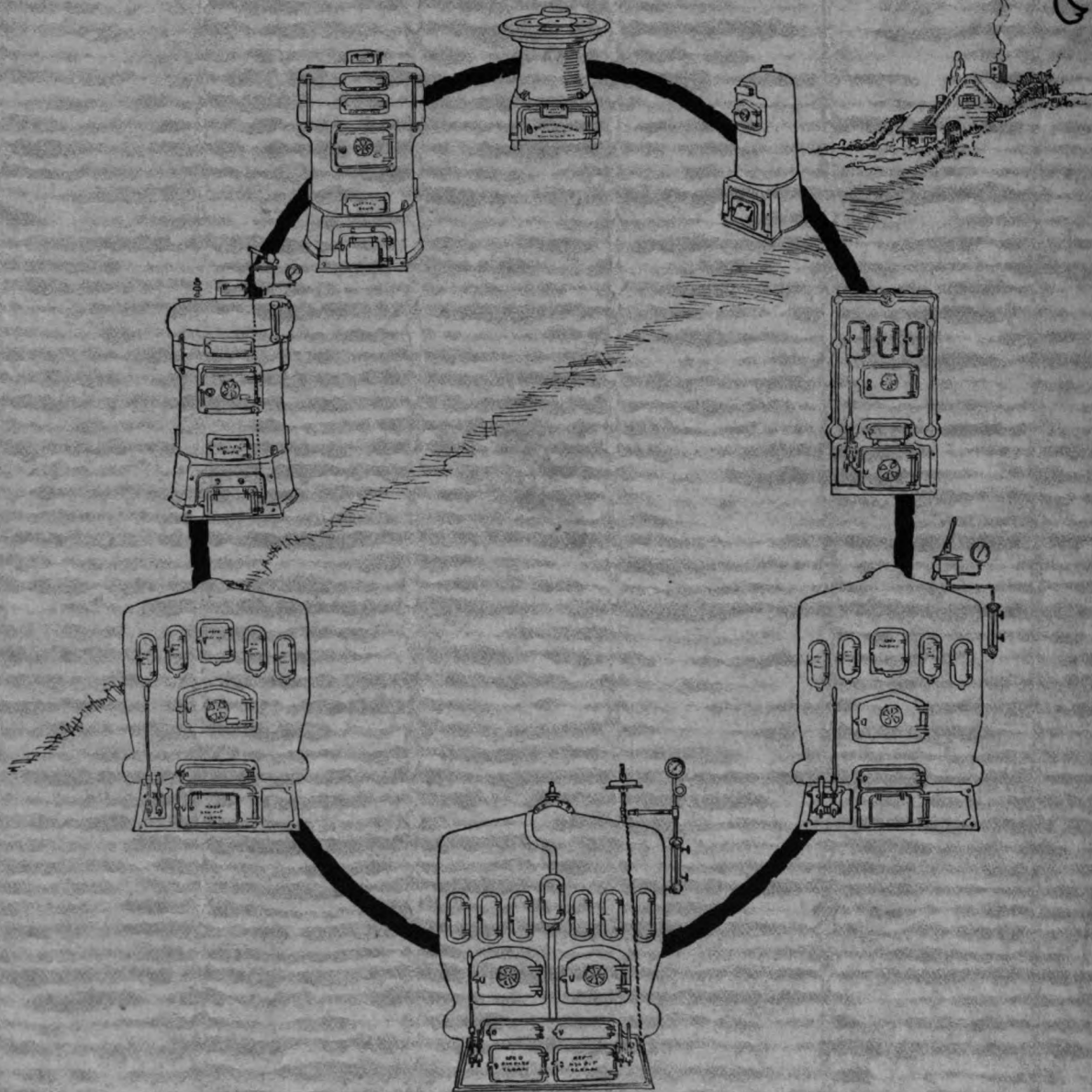
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THE ARCHITECT

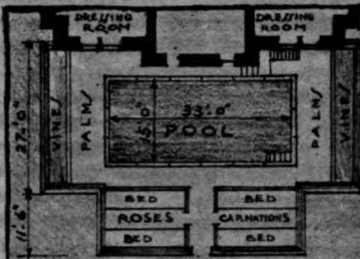


\$8.50 the year

JUNE, 1925

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Piranesi
75c. the copy



Swimming Pool

Designed by CHARLES W. LEAVITT, New York
 Erected for F. M. WARBURG, White Plains, N. Y.

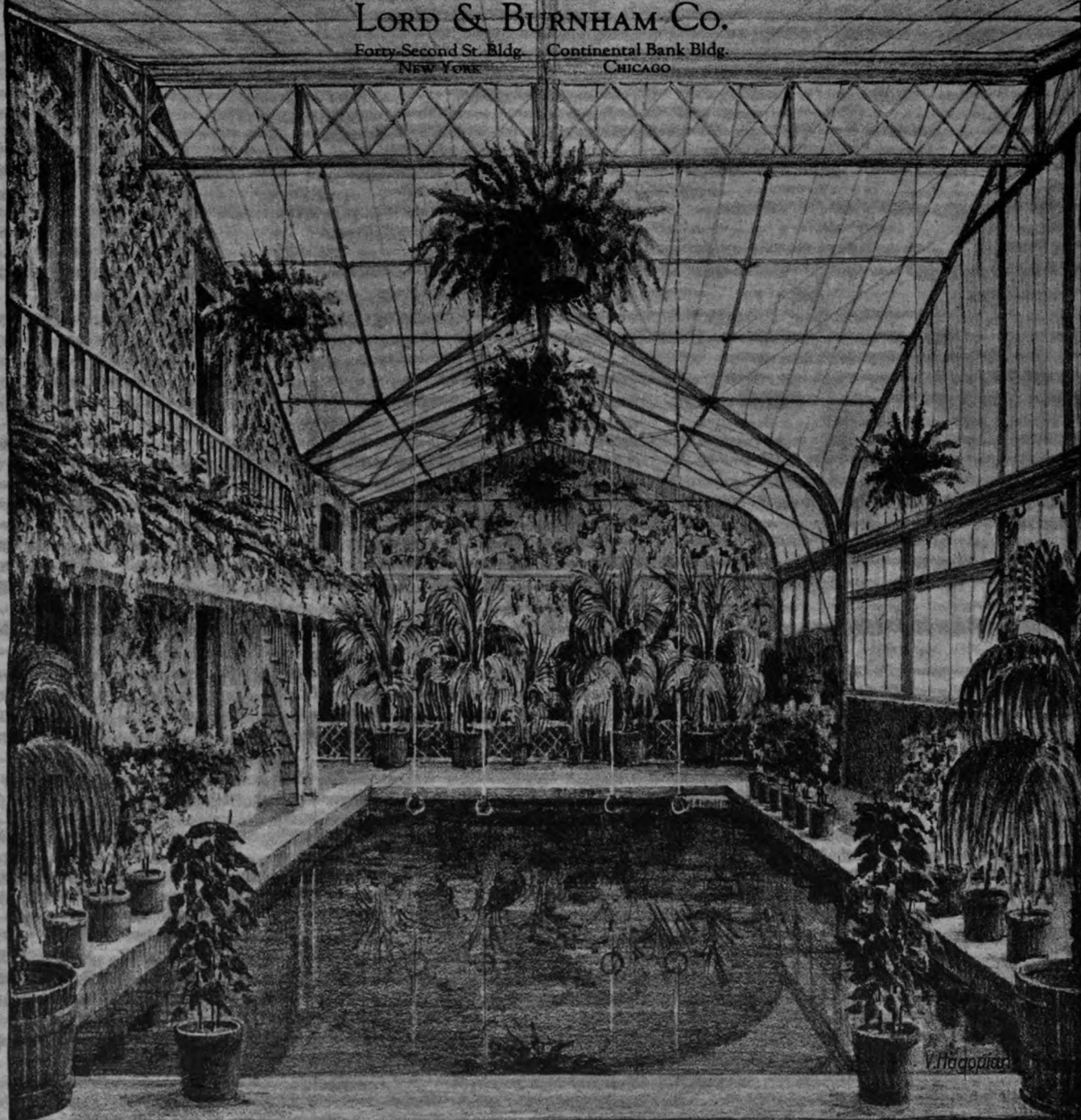


THIS is a unique combination of a glass enclosed pool and greenhouse. Although free from supporting columns, the steel-framed roof is light and graceful. Dressing rooms are reached from the balcony. Hanging ferns cleverly conceal the lighting. Heating pipes in the pool are recessed behind grilles.

This is number three of a series of studies, each done in lithograph by Vahan Hagopian. Every six months, reprints of the preceding studies will be mailed to all who send their names.

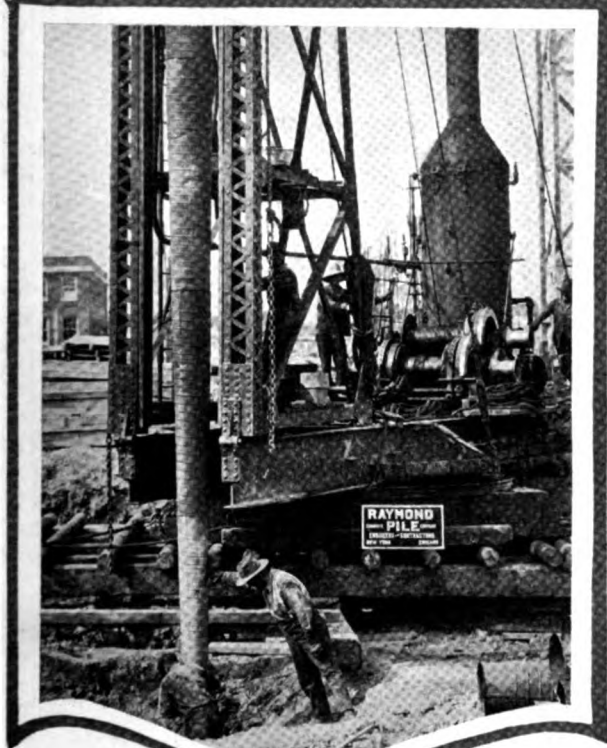
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Forty-Second St. Bldg. Continental Bank Bldg.
 NEW YORK CHICAGO



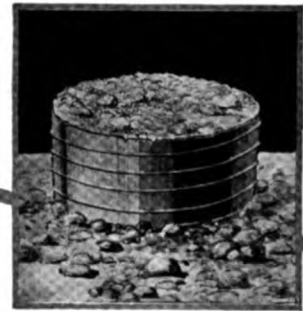
GLASS ENCLOSURE STUDIES - PLATE N°3

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crete column against all adverse subsurface conditions. We have "a form for every pile, a pile for every purpose."



Larger photo shows steel shell built up, ready for driving. Small cut shows shell driven and filled with concrete.

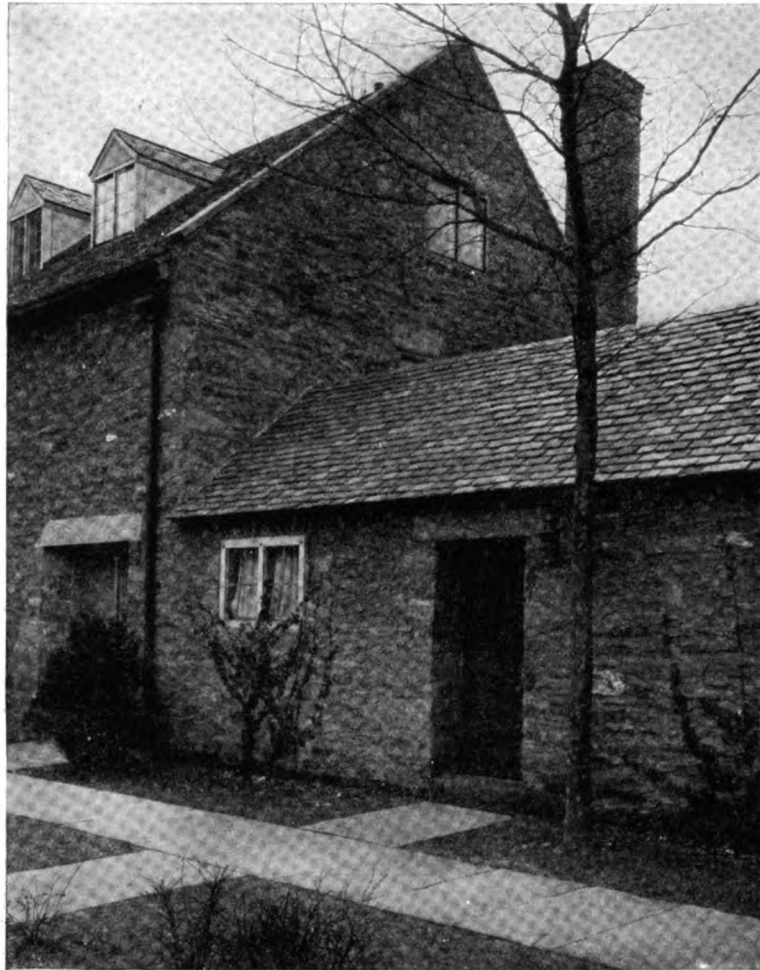
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New York: 140 Cedar St. Chicago: 111 W. Monroe St.

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St. Martins, Chestnut Hill, Pa.*

*Edmund B. Gilchrist
Architect*

THE rugged character and mellow tones of this Tudor Stone Roof play an important part in giving this recently completed residence the desired appearance of comfortably established age.

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Walter McQuade, Consulting Architect

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A black and white photograph of a large, multi-story brick building with a gabled roof. The building has several windows and a sign on the roof that reads "LINCOLN STORAGE". The building is surrounded by bare trees and a fence in the foreground.

LINCOLN
STORAGE

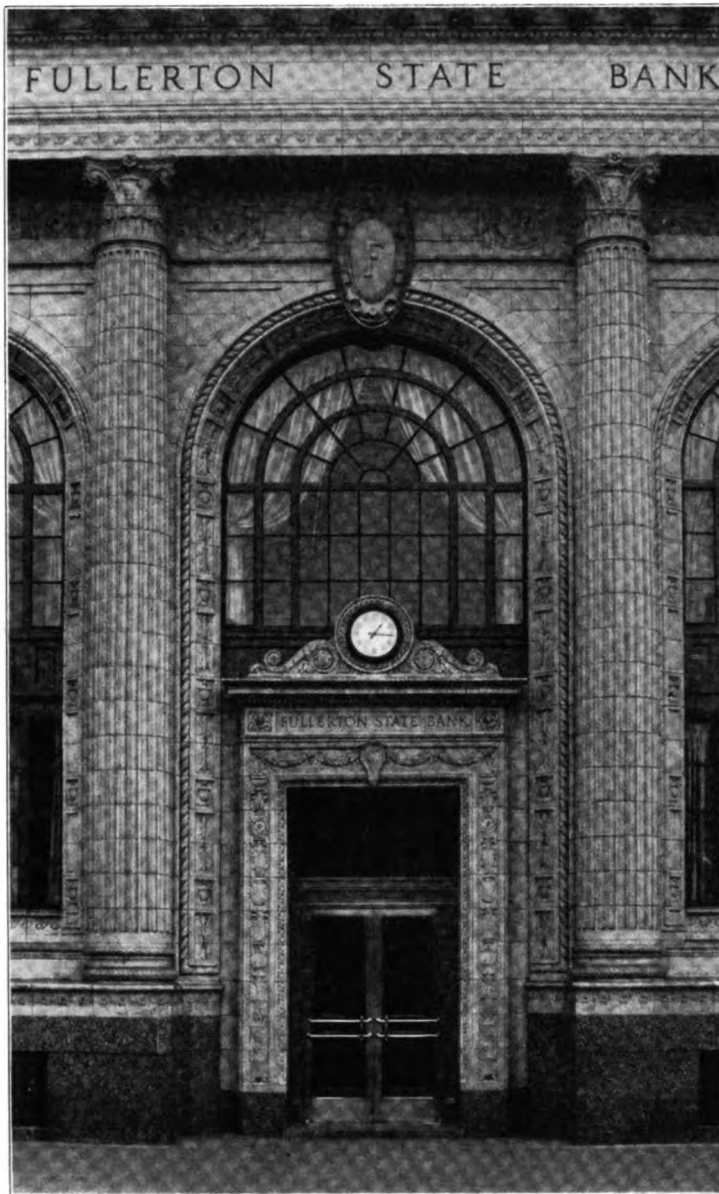
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D. J. Schwarz, Architect*

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Marcus R. Burrows, Architect

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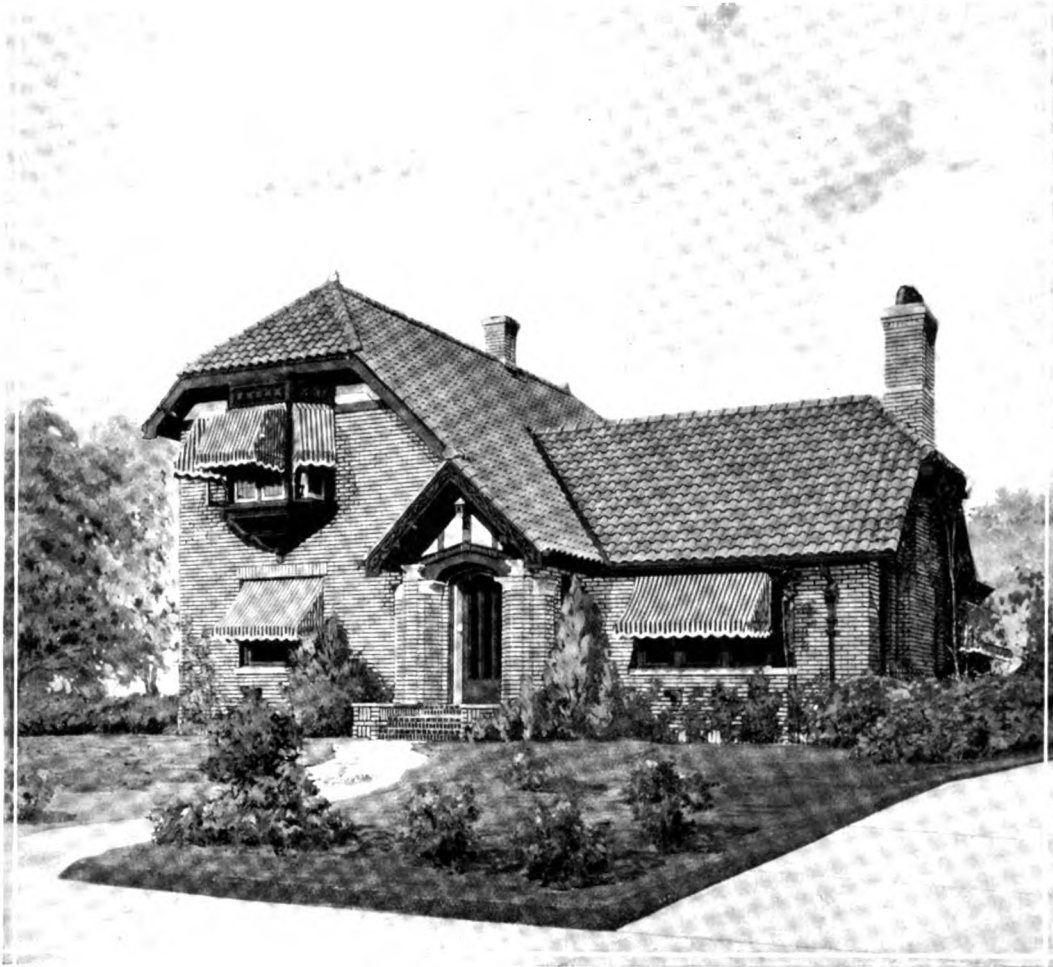
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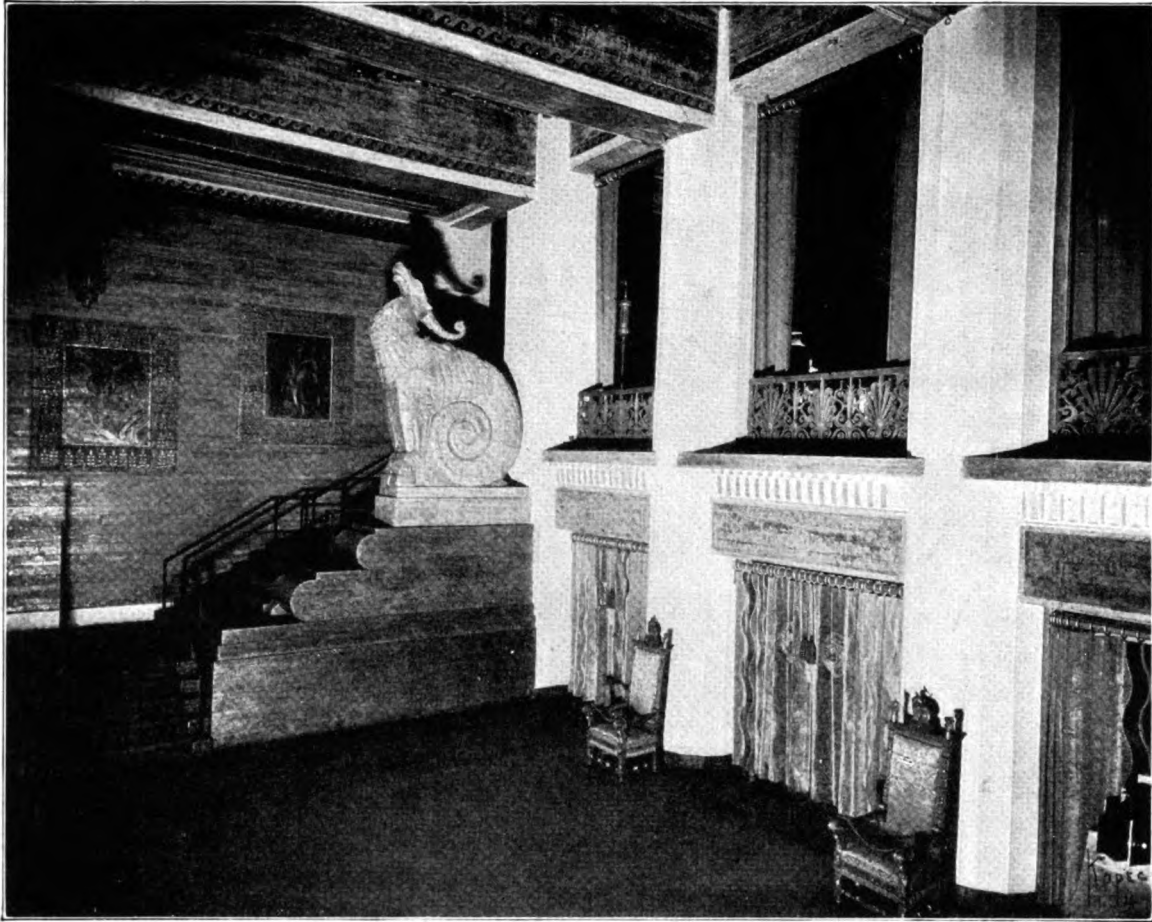
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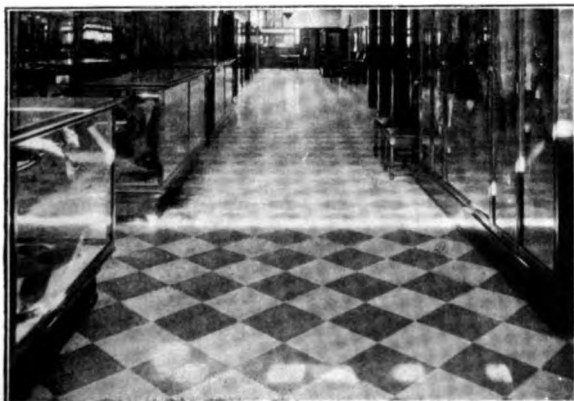
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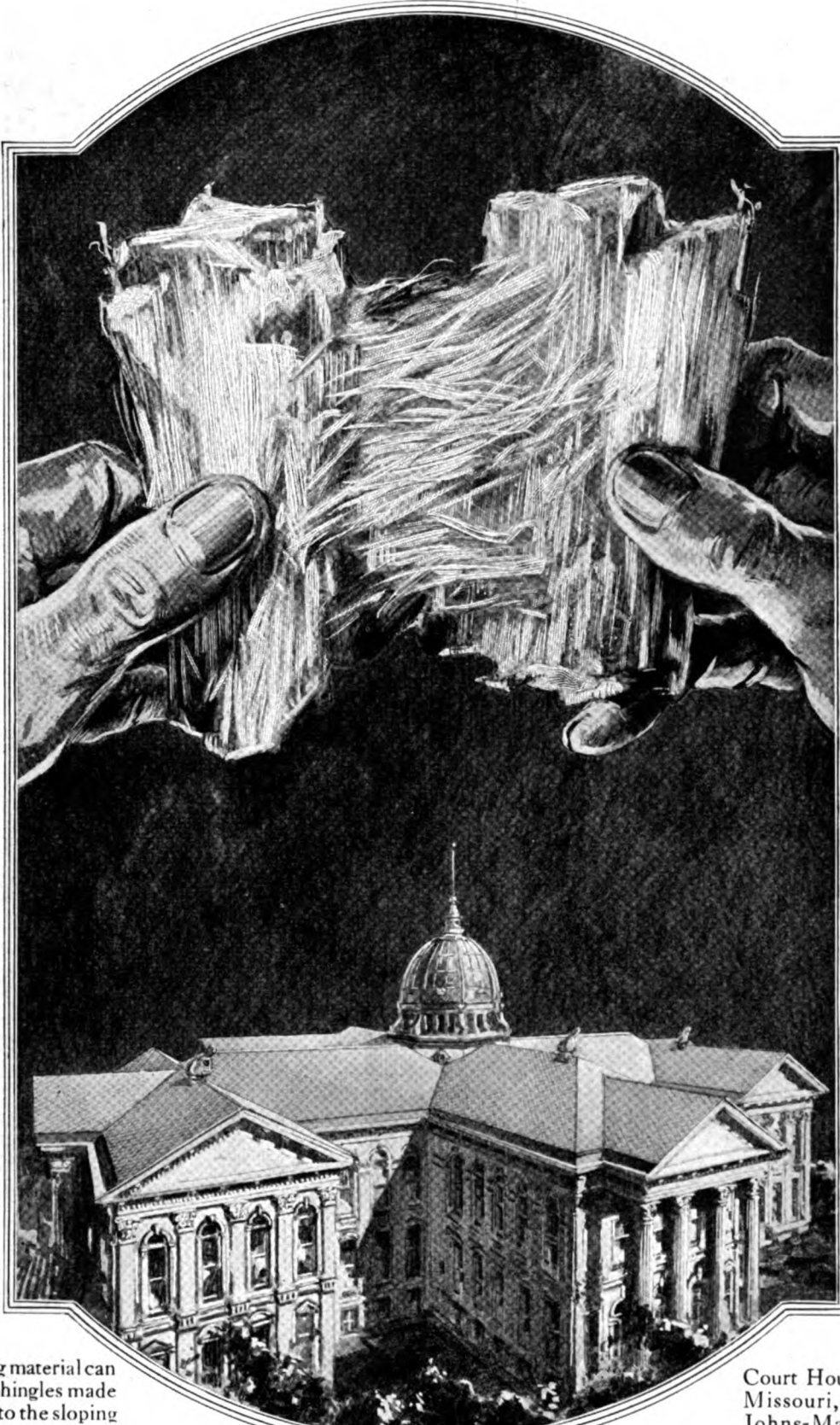
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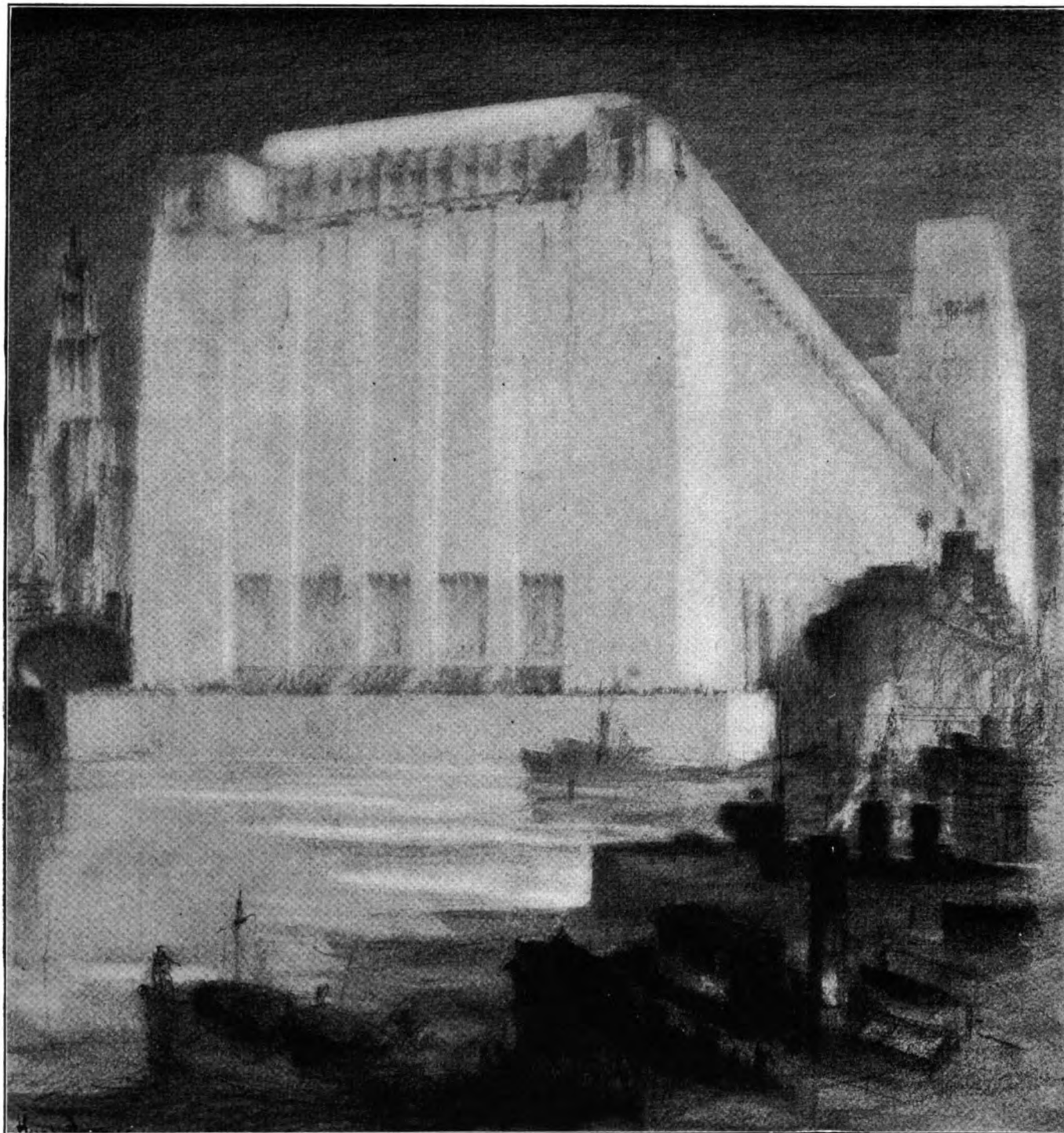


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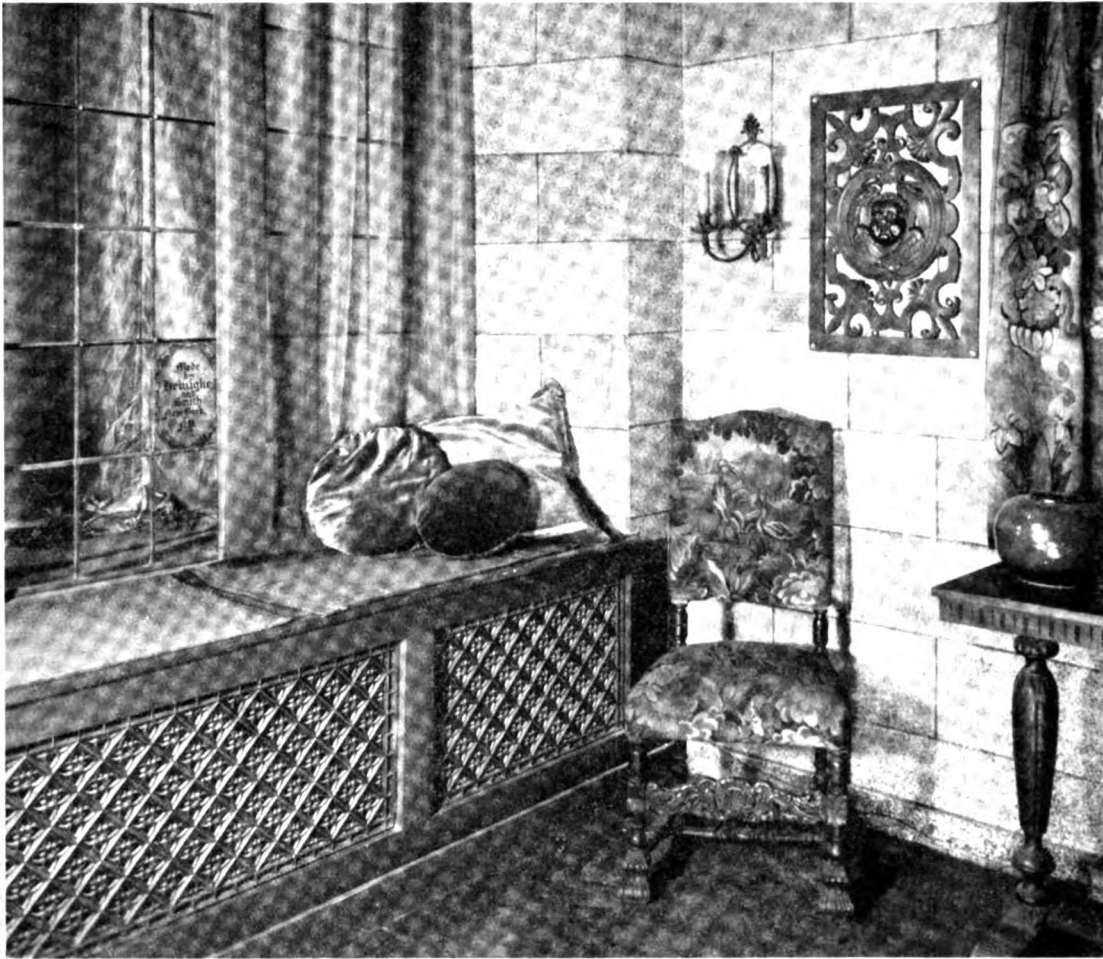


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Special Design No. 371

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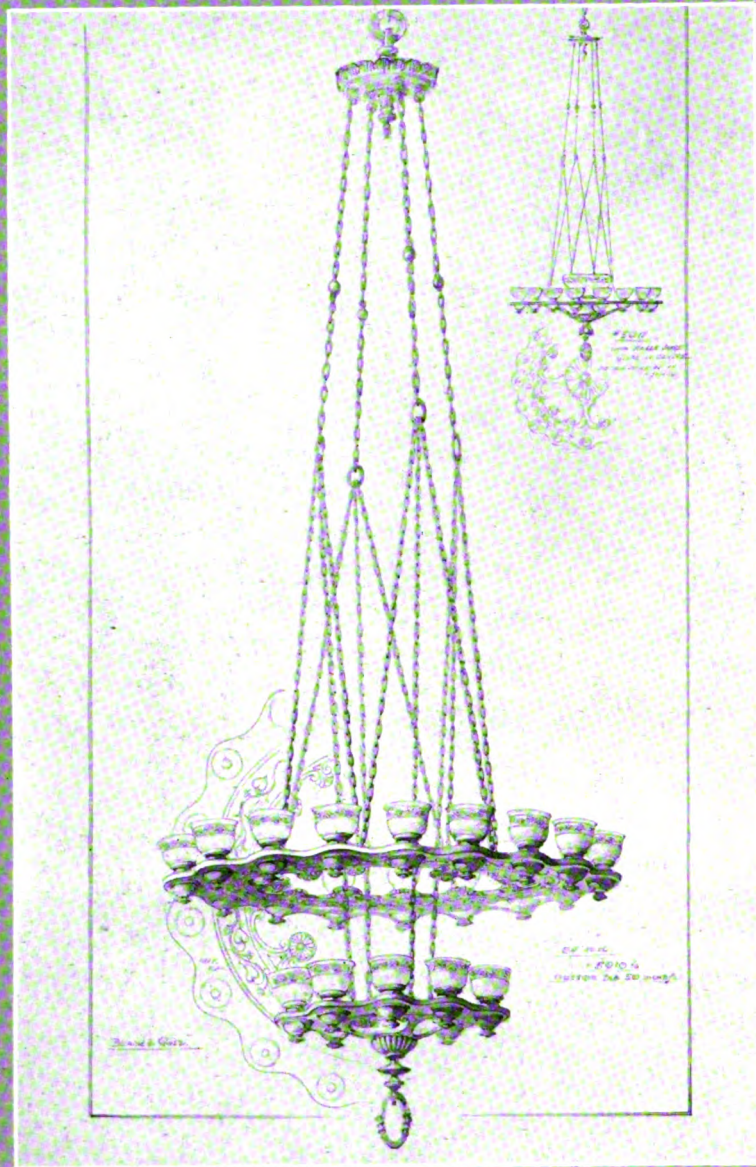
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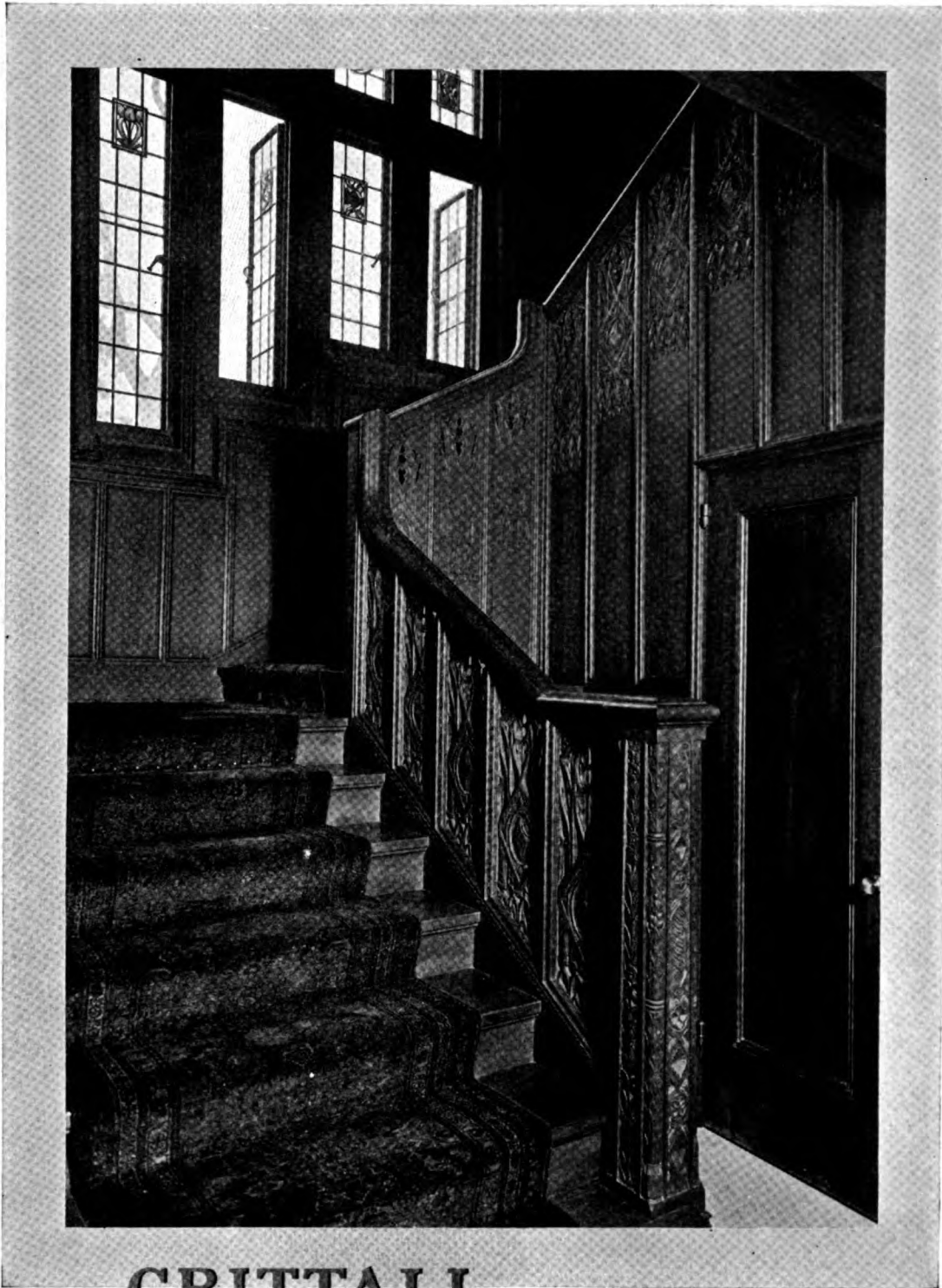
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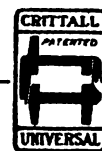
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The exterior of this building (see plates XLIX, L, and LI) is constructed entirely of
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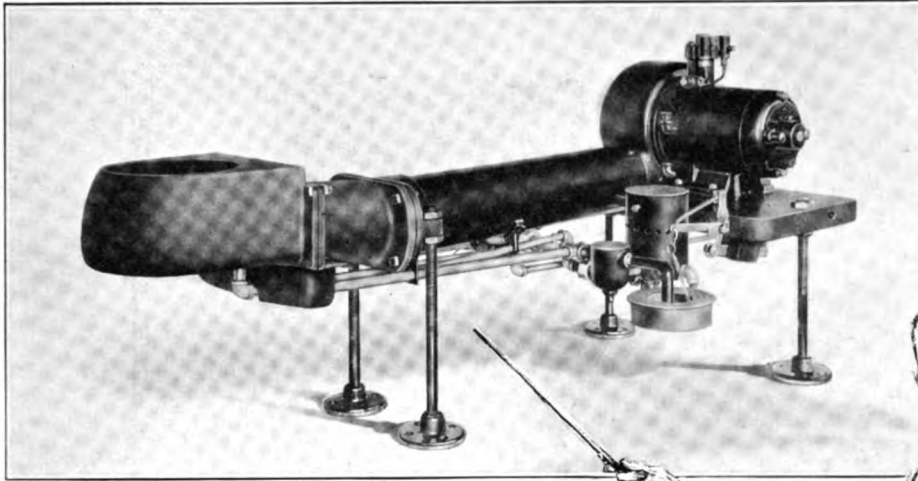
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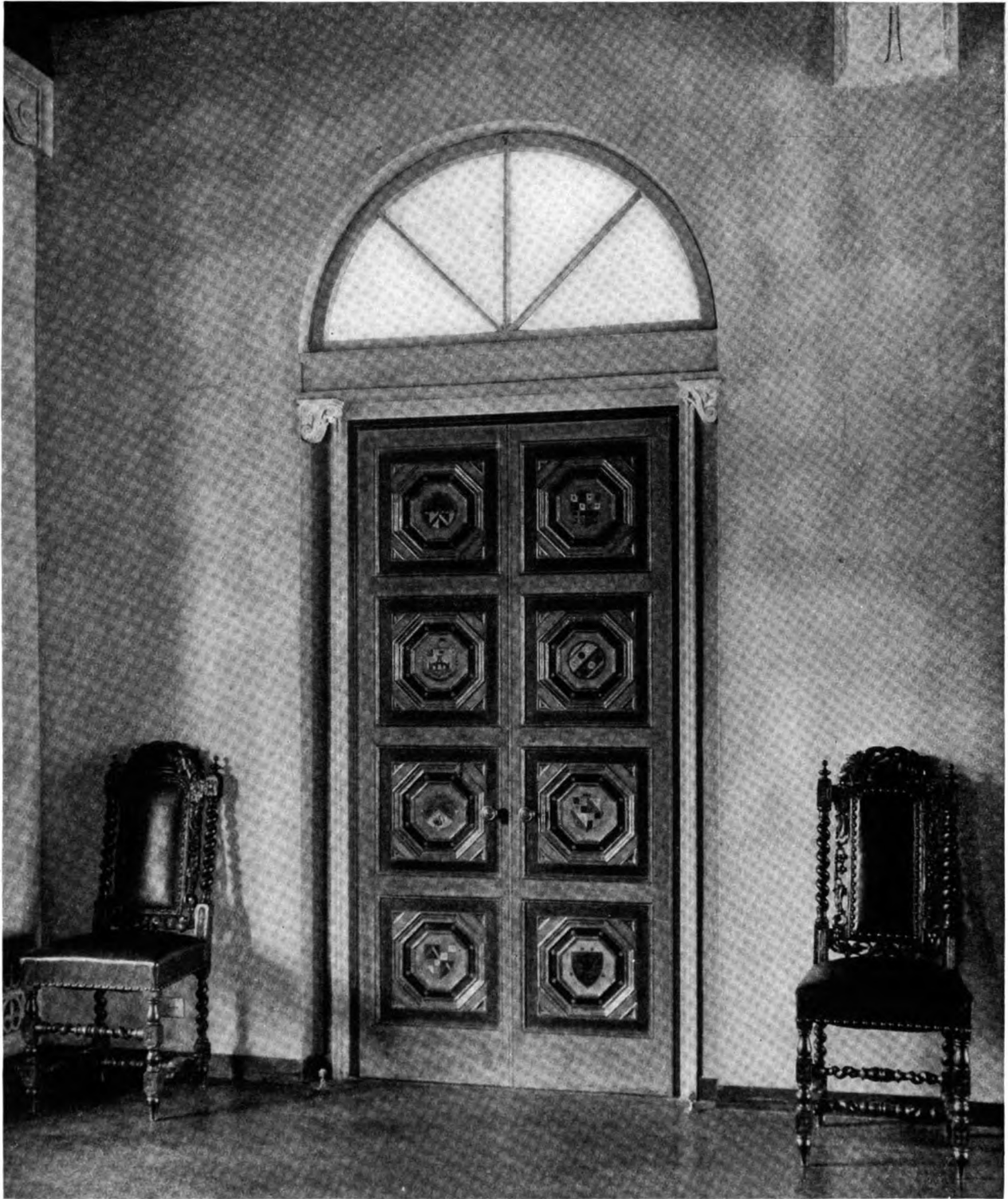
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DOOR IN DINING ROOM, HOUSE, MR. JAMES A. TROWBRIDGE, NOROTON, CONN.

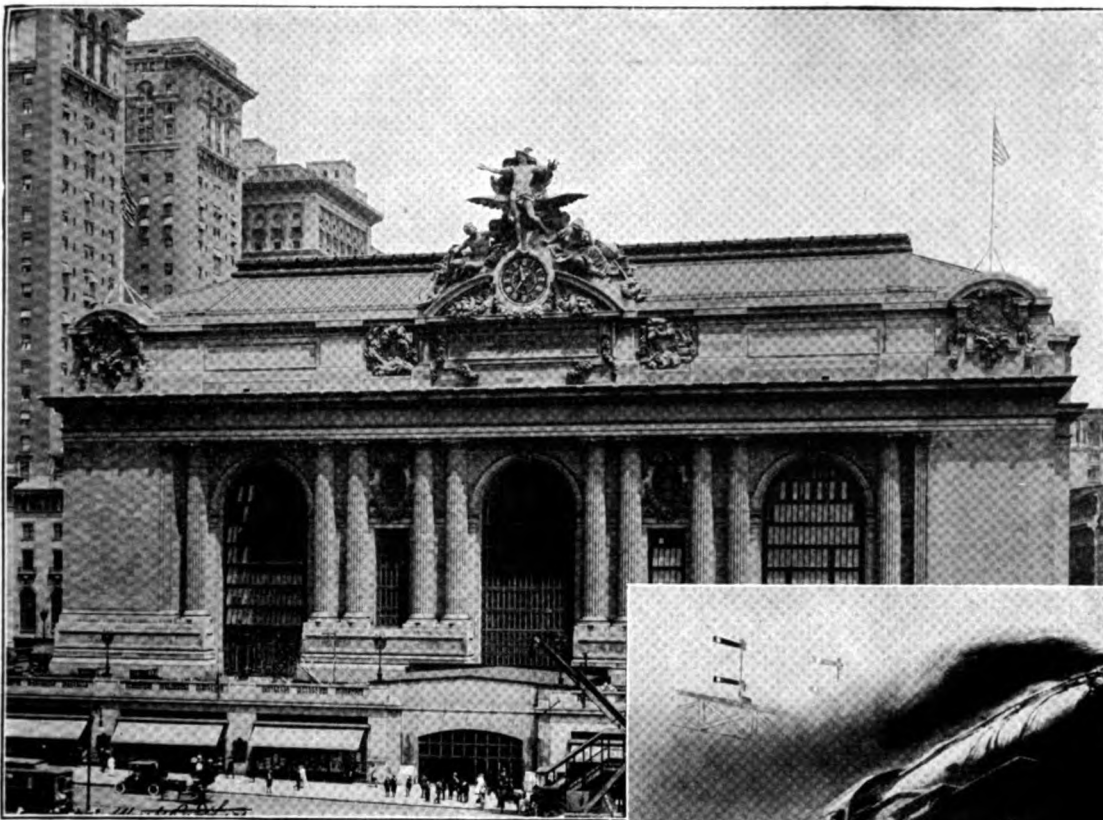
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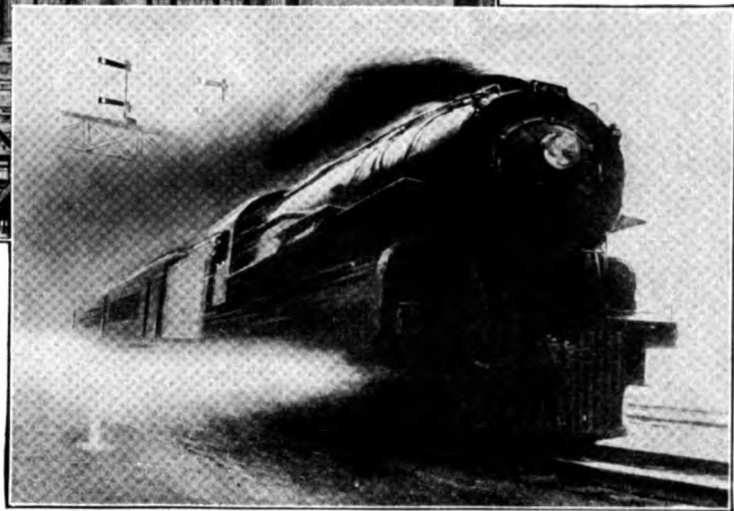
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Grand Central Station
New York City
(Photo by Wurts)

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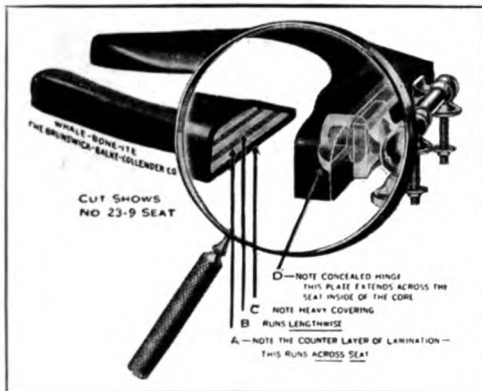
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"The Seat of No Apologies"

Note the hinge construction

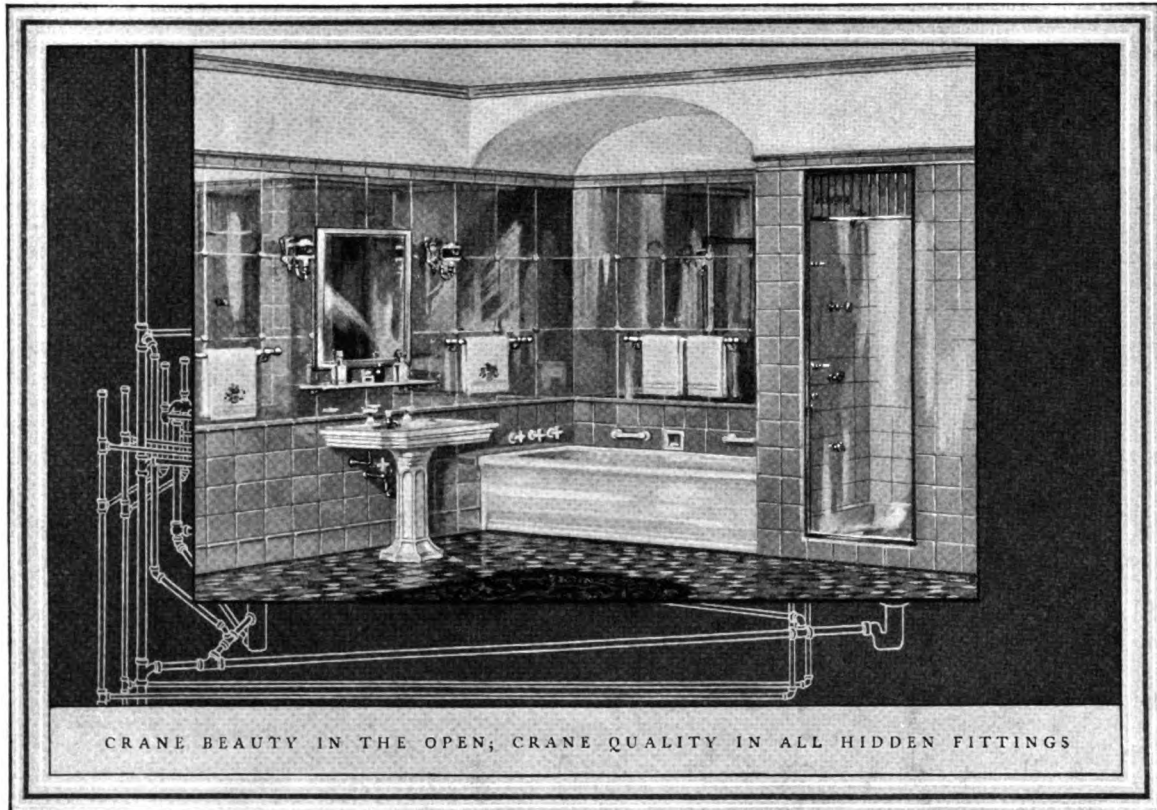
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Crane shower is also tiled, with a door of plate glass. The *Elegia* lavatory is of twice-fired vitreous china in the same cream-white as the *Linova* porcelain bath.

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Volume IV

JUNE, 1925

Number 3

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A Student's Note-Book

By GEORGE S. CHAPPELL

II. I EXAMINE MY TREASURES

IN A PREVIOUS issue I have described my bus ride up Fifth Avenue and the curious companion who departed so abruptly, leaving me in possession of his impedimenta. As I have also indicated, I tried in vain to find the owner. But clue had I none. He had vanished completely, and his books and belongings contained no name or address which might assist me in my quest. Naturally, then, I have retained the various articles which he left behind when he vaulted lightly to the top of a bus passing in the opposite direction and was lost in the traffic.

How often I have congratulated myself on the possession of the interesting collection of exhibits which lie before me as I write, every one of which indicates that its original owner was a man of strange, brilliant mentality. Each has an eerie, fantastic quality. For instance, the last object which I shook from the inner recesses of the bag was the beaded purse from which, with a sense of surprise, I had seen him pay his bus fare. It had seemed at the time a curiously feminine bit of equipment, and I examined it with interest. It was of exquisite workmanship, bearing on one side a picture of Grant's Tomb, on the other the nude torso of a woman, beneath which was the inscription "Non

torso sed more-so." The purse was empty, the dime with which he had paid his fare having evidently been his last, but worked in red thread on the chamois lining was the word "Welcome," a kindly greeting to any coin which might find its way into the interior.

I next turned to the instrument case, in the hope that I might find in it some identifying mark; but again I was defeated. A glance showed me that these tools of trade were of the same unusual character as the other exhibits. Although there was no makers' mark, each implement was engraved with a brief description of its use, a very necessary precaution, as I realized when I examined them, for many were of shapes entirely unfamiliar to me. The case itself was a handsome one, covered with what I took to be morocco, until my eye was caught by the words "Genuine Wild-ass's Skin," stamped in gold on the inner edge.

Besides the usual equipment of dividers, compasses, and ruling pens there were compartments for these odd instruments of which I have spoken. I took them out one by one, turned them to the light, and deciphered the words engraved in the steel. As I did so a thrill of delight and discovery ran through me. Here was a set of instruments, indeed! Here was the plu-perfect set for which every architect has longed all his life, for these odd, new tools were designed to avoid the irritations attendant upon the uses of the usual article, and to make possible any number of short-cuts and labor-saving processes which would do away with the deadening tedium common to most draughting.

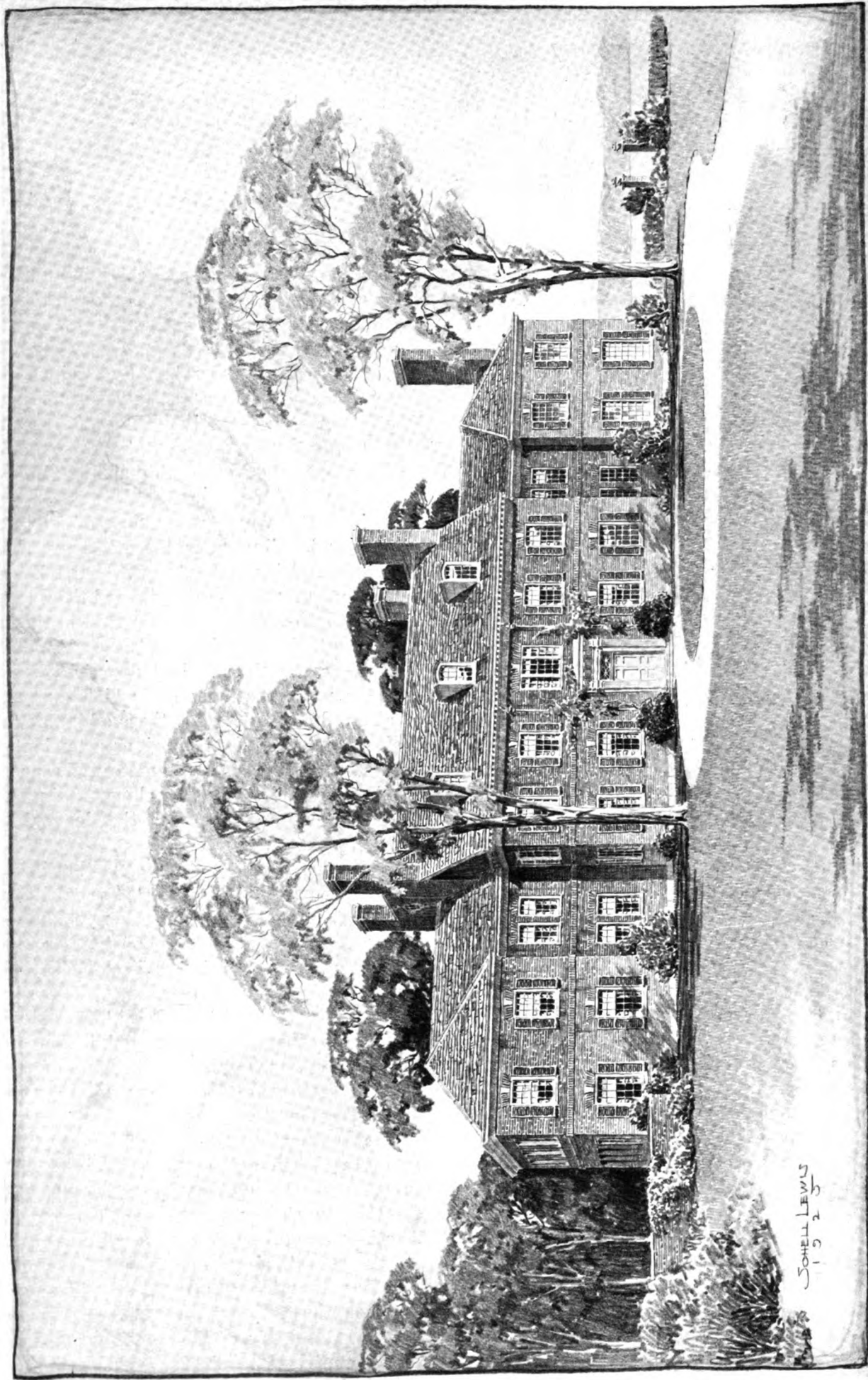
There was, for instance, among the simpler examples, the "non-skid divider." I tried it on a sheet of paper. No matter at what angle I placed it the feet stood firm, with none of that sudden ballet-kicking of one leg which makes the best draughtsman see red. Again, there was the "ellipse compass," a device with two sliding points, which, inserted at the *foci*, made possible the quick, sure drawing of a true ellipse, with none of the wobbly, humped features of the "three-point" variety ordinarily resorted to.

Then I found, in the lot, what I have dreamed of for years, a magnificent "stone-jointer," a small rake, not unlike a safety razor in appearance, each tooth of which is a pen or pencil point, as desired. The inter-dental space can be regulated so that the instrument will draw twelve rows of stone jointing simultaneously at any scale. Could any draughtsman ask more?

What can I say of the "volute-compass," a delicately contrived affair for the drawing of perfect spirals by means of a sliding radius? Or of the

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THE ARCHITECT



Schell Lewis, Del.

Study, House on Long Island

Charles A. Platt, New York, Architect

even more marvelous "egg-and-dart layer," the most elaborate mechanism of all which reels off perfect egg-and-dart moldings with great rapidity and releases the draughtsman from the enervating necessity of laying eggs through the long hours of the working day? There is a "bracket-printer," too, for the inscribing of modillions and dentals, the inventor of which should stand with Lincoln as one of the great emancipators.

On the end of each instrument is a tiny die or stamp bearing the various symbols for electric-light and bell outlets, bath-room fixtures, and so on, the inscribing of which by the old hand method has driven many an architect to the mad-house. Is it any wonder that I congratulate myself on the possession of this marvelous tool-box? It is my ambition to see one of these sets on every draughting table in the country. Production can thus be kept at a maximum, and what with daylight saving and all, all office forces may be dismissed at 2 P.M. to go to the ball game, movies, or what they will. But I must come back to my student's paraphernalia.

With his curious library before me it is hard to know where to begin. His own note-book, I realize, is the most vital document, containing transcripts in his own hand and emanations from his own brain. But at the risk of delay I feel that I ought to mention one or two of the other volumes before taking up my companion's own opus.

It would be a pity indeed to pass over the curious book entitled "Architectural Composition and Decomposition," "devoted," as the anonymous author says, "to tracing the Life of Style from its Conception, Birth, and Development to its Decline and Deliquescence."

"Style," says the opening chapter, "is the flesh of architecture. It goes the way of all flesh. In its infancy it is flabby and immature; in its prime, firm and vigorous; in its dotage, obese and fantastic, and in its demise . . . rotten! In the latter days of a Style the man behind the flesh begins to perish. Decomposition sets in. The worm has his day.

"It is no accident that the latest phases of every style are marked by over-elaboration, by writhing garlands, serpentine excrescences, and vermicular 'bossage.' These forms are the worms of architecture. Subconsciously the architect draws worms . . . and hangs them on his buildings. Late Renaissance façades look like the contents of the fisherman's bait-box. Decomposition has begun. It is time to call up the nearest burial-studio."

In this moribund but piercing vein the author points out the passing of every style, from the dim history of the mysterious East to the latest developments of Central Park West. He has, how-

ever, a cheering word for our American architecture of to-day:

"We in America are in the mid-manhood of the Manhattan Perpendicular. It is austere, honest, healthy. Our architects, by setting back the superimposed stories of their towers, express subtly the hidden truth that architecture is just one set-back after another. How it will end no man can say. It is possible that the hordes of lady decorators (so insatiable are the demands of modern womanhood and so chivalrous our American men) will, when the stark severity of our buildings has reached its limit, turn their attention to decorating these great façades. National insanity will result. Populations will flee the cities and the over-concentration of urban centers will be relieved. It is thus that Nature always works for ultimate good."

But I must not linger too long over these separate volumes, absorbing as they are. I will only mention the treatise called "T-squaring the Triangle," which deals with the ethics of the architectural profession. It begins solemnly with a quotation from Livid, the great Roman who designed the Cloaca Maxima.

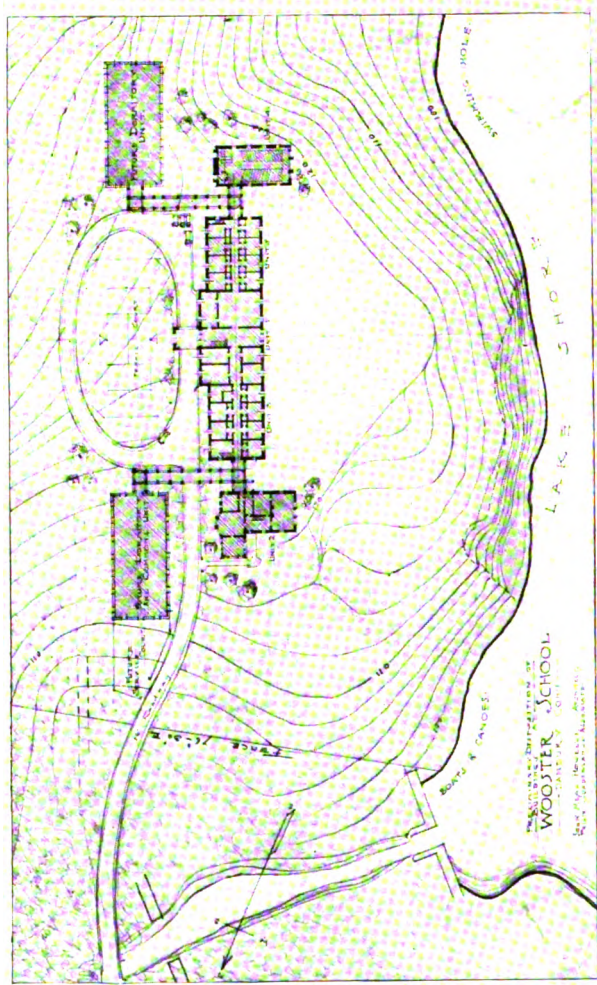
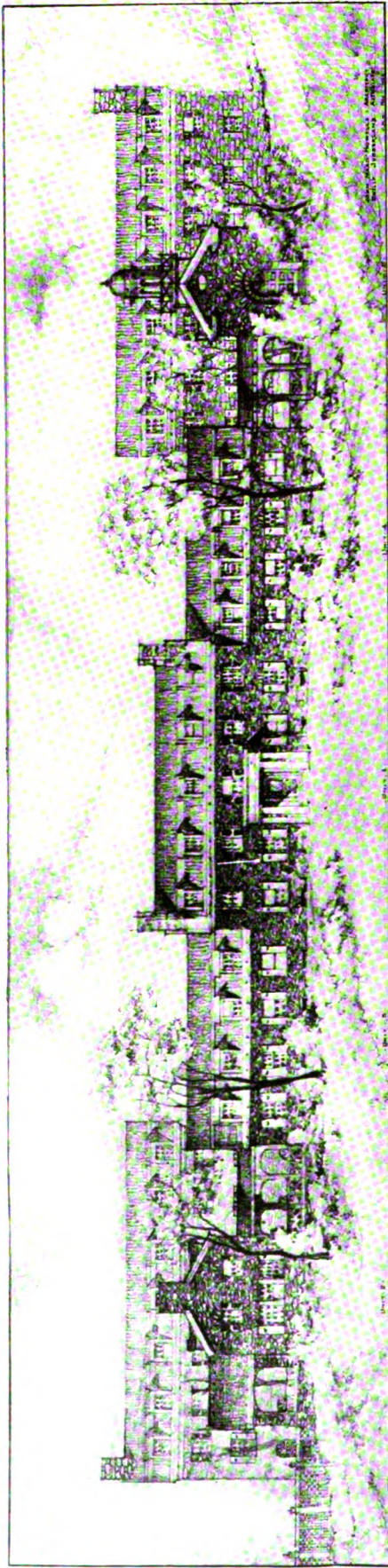
"Omnia Architectura divisa est in partes tres, Clienti, Constructioni et Architectae: sed maximum eorum Clienti sunt." (All Architecture is divided into three parts, Clients, Builders, and Architects: but the greatest of these are the Clients.)

It is a cruelly practical guide-book for the young practitioner. The author bludgeons ideals ruthlessly. "The client is always right," is his keynote.

"If he wishes a revolving door in his Colonial house give it to him," he says. "Your task is to make the door look Colonial. If the door has four leaves you have four opportunities for introducing leaded glass. Go to it. Hew to the line, let the extras fall where they may."

This entire treatise is marked by a cynical note, but it is at least refreshingly honest and compares perhaps favorably with some of the sermons which are preached but not practised by Brahmins of the inner architectural temple.

I cannot forbear mention of the magnificent book of plates entitled "Classic Orders and Disorders," of folio size, bound in crushed moleskin. Not only are the ancient orders of Vignola, the Doric, Ionic, and Corinthian, given in all their purity, but the record is carried down to a surprisingly late date. A large section is devoted to the gradations of what the compiler calls the Transatlantic-Teutonic, with which most of us are familiar in actuality but which have never before been so profusely illustrated. The translation of the royal French styles of Ver-



John Mead Howells, New York, Architect; Philip Sunderland, Danbury, Associate

Study, First Group Accepted Disposition of Buildings, Wooster School, Danbury, Conn.

sailles are interestingly traced in their American variants from early Louis 14th Street to the late Louis-the-Limit, that last word in gorgeousness still found in some of our hotels where bronze figures of scantily clad nymphs hold bunches of cat-tails in which are concealed electric lights.

Among country houses we see splendid drawings of the picturesque chalet type, fretted with balconies which the volume classifies as belonging to the Dotted-Swiss School, an apt characterization. Here, too, we find those mansions flanked by one or more towers (*circa* 1895) which marked the end of the Bubonic Order. Altogether it is a complete record, as far as it goes, and my sincere hope is that the unknown author will continue his work into the more modern styles.

I spoke in my initial article of the unusual edition of Kidder's Hand-book, dedicated to "Architects and Kidders Everywhere." It is hard to say whether this volume is serious or not. The general tone is that of levity, but underlying this is a note of sincerity, as, for instance, where the text, among the mass of information always contained in these reliable publications, gives us the rule for computing the capacity of coal bins.

"Build the bin as large as the space will allow," says the text. "Fill with coal and ask the coal man

for his bill. Divide the total of the bill by the cost per ton of the coal, and you will have the amount of coal you ought to have if the scales are not crooked."

Is not this the way most of these capacities are actually figured?

Again we read, "In estimating the amount of hot-water supply to be provided for a family it is well to allow 50 per cent. extra for the cold baths which the individuals claim they take in winter."

The little hand-book is packed solid with just such shrewd observations as this. I keep it on my bed-table and read several of them every night, and find already that I am beginning to see architecture as it really is, not as what I used to think it was.

And now, once more, I have come to the end of my allotted space without having taken up the note-book which is foreshadowed in the title of these articles. If I have seemed to delay, the explanation lies in what I have been able to impart to you of the extraordinary interest of the preliminary exhibits. To make amends I can only promise those of my readers who will have the courage to stick with me that in the next instalment I will without fail take up the note-book itself, which, I promise you, dwarfs all else in the eccentricity and brilliance of its observations. (*Continued in July*)

Small House Design—An Analysis

By JAMES M. GREEN, JR.

This very important analysis will be presented in seven parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design, and a Detailed Study of the Economic Concepts and Esthetic Factors

THE SCOPE of this analysis includes a liberal education in the principles embodied in the design, construction, and interior furnishings of a house.

The house is, perhaps, the most individualistic of one's possessions. Nearly everything we own is a fabrication of human brains created in conformity with racial attributes and social dictum. While the house, too, is greatly affected by economic forces and the standards of society over which no individual has any measure of control, it expresses with more distinction than anything else our innermost natures.

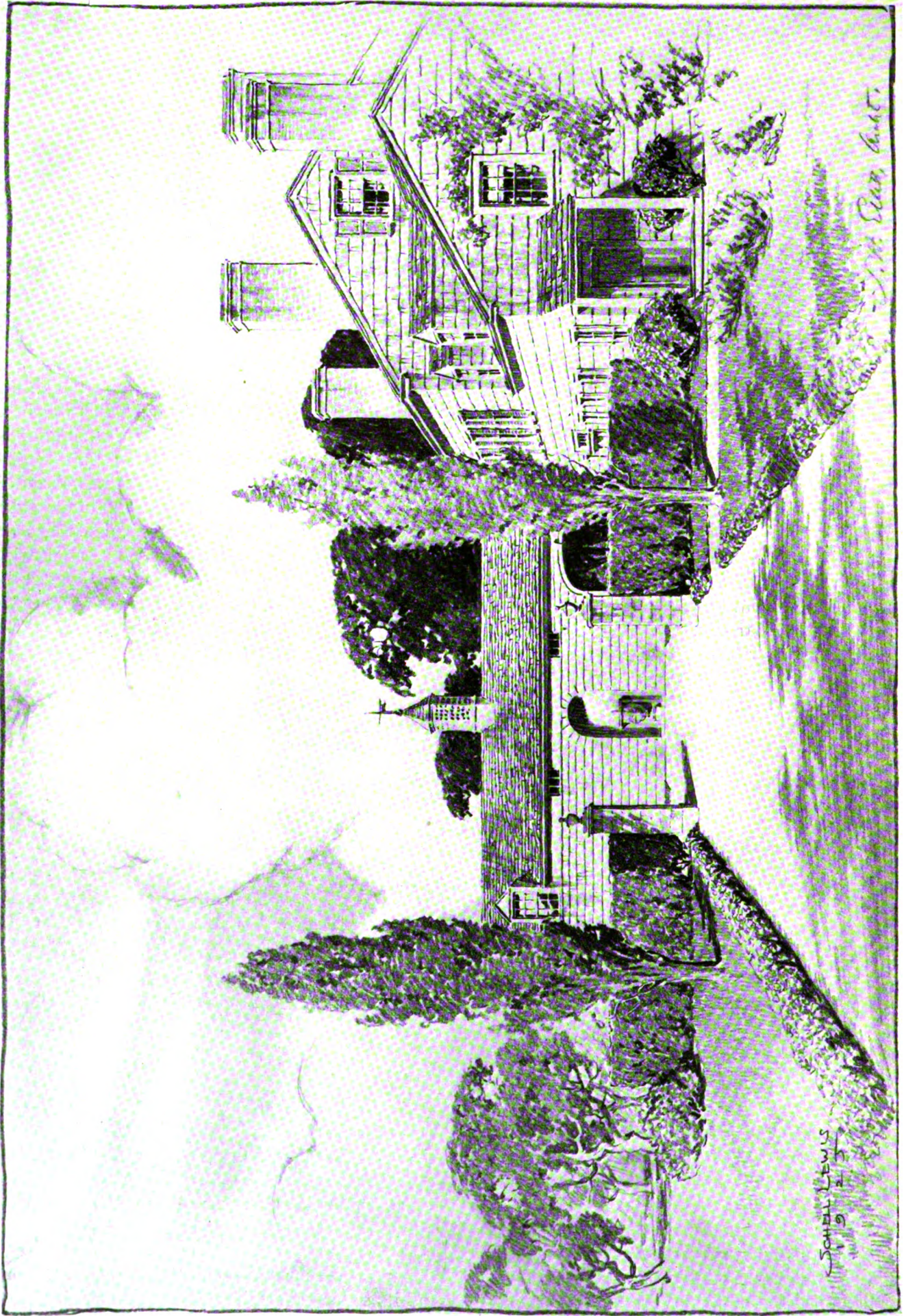
It is clear that to elaborate upon the psychology of design involves technical cleavage of theories of varying degrees of interest and importance. To avoid confusion of an almost illimitable expansion of headings and sub-headings, the essentials of small house design will be met concisely and without even a strict regard for logical sequence. A dash of creative imagination and some serious thought will supply many answers to individualistic inquiries.

II. The Site

NO RATIONAL study can be made, of course, for any house development until the site has been determined upon. In most instances it is the size of one's pocket-book which governs the size of the lot. There is a vast distinction between the economic aspects of urban and rural properties, but in these days of motor-cars and rapid transit, the tendency is toward equilibrium of values from the view-point of the home builder.

Property centrally located in the city normally yields the highest prices, and corner lots are more valuable than inside lots. The greater the importance of the intersecting streets the higher prices soar.

The unit of measurement is street-foot frontage, and its values are fairly well established within city limits, prices becoming more unstable in skirting



Schell Lewis, Del.

Study, House, Mr. E. Mortimer Barnes, Glen Head, L. I.

Thomas Harlan Ellett, New York, Architect

areas which are more or less speculative as to future development. In purchasing a home site it is a fallacy to be governed in ideas of value by some recent high transaction or some offer pending or refused. Such business sets no standard of value, but represents merely an individual opinion. The law of supply and demand is the inevitable controlling influence, as evidenced by the records of many sales over a period of time.

It is of advantage to build upon a wide street, for the sense of being cramped is eliminated and the esthetic possibilities enhanced. Level ground is the most economical upon which to build, and lovely low-lying houses are much more attractive than stilted ones; a little more costly in initial investment, perhaps, but cheaper to maintain annually.

It is to be assumed that one has his preference for a city lot or a country site. With the growing importance of the motor-car and the extensions of city services, rural property skirting towns is aptly classified as urban. Here is a list of the services supplementing ownership of city property and which inherently enters into its economic value:

- Government and order.
- Schools.
- Churches.
- Museums.
- Libraries.
- Parks and playgrounds.
- Health inspection.
- Fire protection.
- Water, gas, and electricity.
- Sewerage.
- Railways.
- Telephone and telegraph.
- Social advantages.

Next to the size of the plot one should analyze the conditions surrounding orientation and conformation of the house to the landscape. The manner in which the house is situated on the lot greatly influences the locations of halls, passageways, and stairs as well as the arrangement and number of rooms situated on each floor.

The importance of plot planning cannot be too much stressed. The smaller the area of the lot and the more cramped one is the more vital becomes the necessity for efficient utilization of every square foot of land. Nature and environment usually fix the schemes for small plot plans and prescribe a particular place most adaptable for house location. At any rate the problem is worthy of serious study, and the smaller the lot the less is the opportunity of correcting or hiding mistakes.

Except from the view-point of excessive cost there is no argument whatever against the advantages of landscape architecture. Whether the investment be great or little, it is obviously necessary that something be done to harmonize the house with its setting and unify the handiwork of nature with the craftsmanship of man. An appropriate setting is as necessary to the house as a collar to a shirt. Simple landscape effects not only add charm to the picture, but add comfort and distinction to the house, and, perhaps what may be considered by some as of greater importance, more value is added to the investment than the price paid to acquire the effects.

Oftentimes both urban and suburban property is marketable only in unit or plot sizes, and this plot-tage is quite an element in the determination of neighborhood value and appearance. The danger lies in not obtaining ample space for the desired type of house. Additional area naturally enhances the beauty and worth of the house. Trees also vest a plot with desirability. When one remembers that it takes a life-time to grow magnificent shade-trees whose beauty and comfort we love, it seems worthwhile to buy landscape in developed state.

Neighborhood character is an important element in consideration of a home site. Character may indicate a measure of social status, general attributes, and physical appearance of near-by property. It is evident that immoral dangers, delapidated and vacant buildings, the near-by presence of industries, railroads, difficult grade, and anything disturbing the homogeneity of a district, are discouraging to good prices and a high standard of development. On the other hand, permanent features, such as public and quasi-public buildings of administrative character, as well as parks, tend to stimulate values.

Ordinarily one does not build a home for investment but for shelter. It is good business judgment, however, to consider the possibility of a future sale and avoid anything that might tend to vitiate real estate value. The choice of a site is fundamentally an individual matter, the suitability being determined by convenient access to markets, one's office, commercial, professional, and social services. The standard of living, which is controlled by income, is the subtle factor regulating the properly balanced expenditure for a house.

When estimating ultimate cost it is wise to meet facts fairly and squarely, the architect in his estimates of cost and the owner in his ability to finance. The list of items necessary to complete a house for occupancy needs no elaboration, and may be concisely enumerated as follows:



Schell Lewis, *Del.*

Thomas Harlan Ellett, New York, *Architect*

Study, House, Mr. Carroll B. Alker, Locust Valley, L. I.

1. Cost of land, grading, sidewalks, roadways, etc.
2. Taxes and insurance.
3. Interest during construction.
4. Architect's, lawyer's, and other fees.
5. Cost of construction.
6. Furnishings.

The sums which can normally be borrowed upon mortgage varies from 50 to 65 per cent. of the total value of the land and improvements. City property offers greater inducements to money-lenders because the standards of value are less speculative than that of outlying property. The factors entering into appraisal valuations are in general the same which an owner analyzes in creating his own values.

While considering the extent of community facilities the master of the house will stress proximity to his work and the mistress will think of location in relation to the shopping district. Public utility transportation was long a matter of import, but the advent of the motor-car has reduced it to minority.

The effect of zoning is to intensify movement toward the country and at the same time brings about an increase in zoned property values. Commercial properties, however, are more susceptible to municipal regulations than housing property. Some control of construction by law is of great advantage in maintaining high standards that indifferent owners and tenants would otherwise ignore, but laws without enforcement are worse than none.

The more irregular, the more charmingly intermingled, are the roads and trees, the greater is the opportunity of the architect for picturesque development. Level land is more generally economical, yet a slope to the rear is much to be desired, for cellar windows can be large and entrance within made easy.

The study of topography and soil is essential to avoid any inconveniences and attendant expense in excavation and to insure proper drainage for the underground floor. It is very much cheaper and more satisfactory to waterproof in the initial stages of construction than after the house is completed. Getting rid of subsoil water is vitally as important as obtaining water for drinking and service purposes.

Practically speaking, the size of the site is the first thing to be considered in any house problem.

In a small plot it is usually best to try to locate the house in a corner of the northwest angle, for by doing this a roomy garden space is obtainable clear of the shadow of the house, and giving well sheltered space for borders and masses of planting. If a choice can be had there is little doubt but that a

site facing southeast is best, preferably with a slope in that direction. Appropriateness, however, can be evidenced only by making the house fit its site, out of which it should grow naturally.

In the location of a house, important influences are the major and minor entrances. The front entrance and its manner of approach are the key to the charm of the entire picture, and manifestly deserve the most serious consideration. A much harder problem, and consequently the least attractively solved, is the one of automobile entrance. Accent is much easier to obtain in design than suppression, and the cutting quality of roadways is hard to soften. On small plots a roadway parallel to the house or lot line is about all that can be done. Sometimes a curved roadway may be incorporated, but most of the time a turn-around is not permissible because of its barren and awkward appearance within small areas.

Garden gateways, walks, tradesmen's entrances, and fuel delivery arrangements may be a component part of the major entrance, but, if schemed independently, they should be adequately suppressed to conceal a too utilitarian purpose.

Side-stepping a lengthy analysis of domestic landscape design there will be briefly mentioned here only some essentials which must be considered in relation to the house architecture in order to obtain the best result.

1. *The character of the house should express the character of the plot.* The plan arrangement should be a natural evolution, particularly with respect to sites of special characteristics wherein topography, trees, gardens, terraces, and physical features determine points of access. If the house is an integral part of the plot plan, as it should be, the axes of the plan and the lines of elevations will harmonize with masses of planting and natural lines of contour. It is in this manner that style of architecture and landscape design is keyed.

2. *The functions of the house* may be normally that of the average family, or they may complicate the arrangement by requirement of apartments for special use, such as an administrative office, sports room, studio, or professional suite. The primal reason for the existence of any house is to render comfort and convenience to the sheltered, and this is magnified by necessitated contact with a commercial community. Provision should be made for ingress and egress for tradesmen as well as kitchen yard, garden, and other features functioning to sustain life or complementing domestic services.

3. *Space relation* to the landscape architect is a fundamental of design. In the same manner that the landscape painter appeals through interesting pictures by assembling units of accent and neutrality, landscape planting should properly express correlated functioning of the units of beauty and utility of the scheme. Scale is the dominating influence in governing relative degrees of importance of features.

4. *Relief* is the subtle avoidance of monotony. Labor in the study of economics reflects weariness and inefficiency through constant repetition of effort. Sight to the esthetic eye is just as reactionary to repeated motives. With discrimination, successive units of motives may appear, but an haphazard display by too much attempted design is foreordained to be restless. Relief is the study of patterns of light and shadow; the symmetry and balance of masses and spaces; an analysis of the dramatics of color through accent and suppression.

5. *Mass* involves the chimera of proportion and the effects of sunlight and shade upon receding planes of the picture. Mass is closely allied with space relations, but is expressed specifically in three dimensions, whereas space generally denotes breadth of plan. Mass is the accent, the media of poignant interest, the exclamation point of garden language. By it houses are melted into the contour and tied into the landscape, units of interest are allocated in determinable degrees of charm or neutrality, foreground and background are differentiated, and the whole of the picture is deliberately framed in pleasing planes of perspective.

It appears, in summation, that a site and house location is chosen to conform to taste and the standards and customs of living. Many a hillside beauty

spot possessing natural attractiveness seems ideal for a home, but the problems of neighborhood, good water and light, make it prohibitive.

Every district is more or less wealthy in examples of old ivy-mantled cottages, and it is interesting to note how they differ in their local peculiarities of treatment and always seem suited to their special environment. In the erection of a modern house, precedent cannot be ignored except at the expense of jarring neighborhood discord; a new house, however, ought unquestionably to be designed in a modern way and planned to embody nowadays requirements.

Primary reasons may occasionally, of course, preclude the employment of materials of the vicinity where a new house is to be built. The temptations afforded by the facilities of railway transit for the importation of alien building materials furnish too often an excuse for changing the old order of things. Whenever this is done, care should be exercised to choose only material which will not offend by too violent contrast the indigenous type of work. For small house design the less variety of materials the better, for elevation effect is quickly ruined by out of scale and restless variations.

When one builds it should be with future consideration. Future bequests of land to children, future garage additions, future family increase and plan rearrangement, anything affecting the plot plan, should be anticipated in advance. It is pleasanter to avoid mistakes than to attempt to correct them. Most of the problems are individualistic, but the modern architect and the clear thinking layman can successfully analyze all of the economic and esthetic elements of house design.

(Next month, "The Plan")

Editorial Comment

Post-Convention Echoes

THE GREAT convention and exhibition held under the joint auspices of the American Institute of Architects and the Architectural League of New York is now a matter of history. And very excellent reading the record will make. The convention presents itself to the memory as having three distinct phases, educational, artistic, and social.

The educational aspect was reflected in the many conferences of the various subcommittees which dealt with manifold subjects connected with the architectural profession in its numerous branches.

To one who took advantage of the quiet morning hours (during which the tremendous display at the Grand Central Palace was closed to the public) in order to examine the exhibits in detail, there was something very impressive in the opportunity thus offered of dropping in at the central court, there to find an interesting discussion going on, delivered by real authorities on their several subjects, assembled from every part of the country. The discourses were admirably suited to the occasion in their brevity and succinctness. Each topic was approached directly and the aim of each speaker seemed to be to present the "meat" of his research

work to the assembled architects without unnecessary elaboration. As a result of this excellent timing on the part of the committee on arrangements, seconded by the speakers themselves, there was an entire absence of tedium in this very important phase of the convention. As one of the audience whispered during a conference, "It's like vaudeville: if you don't care especially for one act, you are pretty sure to like the next." It is safe to say that in its educational import the convention, with its complete printed record, will stand as an historical milestone in the history of architecture in the United States.

What can we say of the exhibition which will not seem feeble when compared to the thing itself? It was stupendous. Probably no one saw it all, a few saw most of it, and most saw a little. Some of the visitors divided the galleries and alcoves into numerical sections, and counted that day lost upon which they did not complete their "daily dozen." But even so, the time was all too short. If there is a single regret to be expressed, it is not that the show was such a mammoth one (for we cannot recall a section that could be omitted without loss), but that the time for viewing it could not have been extended.

A casual walk through the galleries was literally a tour of the world. One passed, architecturally, from our own country to England, France, Spain, Central and South America. The impression conveyed to one of our architect friends was summed up when he said, "There has never been anything like it except possibly the British Empire show at Wembley."

One of the most encouraging features of those hectic two weeks was the vast concourse of the unprofessional public who daily thronged the galleries. They did not always understand what they were looking at, to be sure, but they were always interested. For instance, it was our happy fortune to stand behind two of the lowest of the laymen who were viewing an extremely technical display of city plans, vast maps showing the congested areas of crowded industrial centers. On such a chart of the city of Paris the densely populated areas were indicated in blood-red, while through the center wound the blue band of the Seine.

"For the love of Mike, what is that?" asked one of the spectators.

"That," replied his companion, "is a map of the human stomach. That blue worm is the long colon, and those red spots are what happens to you if you drink synthetic gin."

Who can say that the pictorial side of the convention was without its educational value?

We must not forget the far from unimportant social side, the joyous meetings of old friends, the luncheons at the Roosevelt, and the merry re-unions prior to these, when groups of hand-picked delegates went into conference and discussed extra-curriculum matters to an accompaniment of orange juice and cracked ice. Incidentally it should be mentioned that the new Roosevelt Hotel, as convention headquarters, handled the throng splendidly, fed them well, and housed them with such close attention to detail that an enthusiastic delegate was heard to say, "Well, I have been well received in my day, but this is surely the height of hospitality; see what I found on the table in my room." He held in his hand a copy of the current issue of *THE ARCHITECT*.

Blanket congratulations must be extended to the loyal corps of A. I. A. and League members who worked so long and valiantly to make the convention the greatest in the history of architecture of America. And that probably goes for the entire world.

The Architectural Salesman

THE SELLING agent of an architectural office is a creature of recent origin, deplored and discouraged for many years, but gradually establishing himself as a factor in enterprising offices for all that. That his will become a recognized and accredited position is not to be doubted. When a new project is bruited he has a real service to perform in presenting the qualifications of his firm to a prospective client. More and more, it would seem, business men prefer to consider the respective abilities of different firms rather than resort to the long and expensive method of competition. In connection with some offices skilful salesmen spend a large part of their time "on the road," sample case in hand, speeding from one prospect to another. Modern conditions have made it essential for the up-to-date practitioner to be "Johnny-on-the-spot."

This was charmingly illustrated by a remark which reached us after a recent hotel fire at Palm Beach. An architect was asked if he was going to make a try for the reconstruction work.

"What's the use?" was his somewhat dismal reply. "So-and-so has got plans all drawn for it."

We looked our astonishment, for the conflagration was still front-page news.

"Yes," he said, "his wife was staying there." And he added, in a stage whisper, "*She* set fire to it!"

New Materials

AT A RECENT meeting of a small group which calls itself The Digressionists, whose object is to show yearly the creations of its architectural members outside of their chosen profession, one of the members presented as his exhibit in a special class a new building block made out of a mixture of shavings and plaster-of-paris. Its size is approximately 12 x 6 x 8 inches. It is, of course, very light. It is, moreover, perforated, and, when set up, enables the builder to pour concrete through the superimposed holes, creating a light, strong wall reinforced by a series of concrete columns.

We have had so many of the builder-architect type that it is refreshing to know of a craftsman who is an architect first and a builder afterward. It cannot be doubted that building in general would make important advances if there were more architects who would interest themselves in the practical materials with which they have to work.

On the Library Table

A WELCOME addition to our library comes from the National Terra Cotta Society in the form of a fine collection of plates illustrating the terra cotta of the Italian Renaissance with special reference to its adaptability to modern design.

The material has been gathered by Arthur Frederick Adams, A.I.A., during a summer spent in Italy for this especial purpose. Mr. Adams says with point in his foreword: "There is to be gained from a study of this inspirational early Italian work a more sympathetic appreciation of the true spirit of a clay medium, the observance of which in our modern work would give the peculiar significance and appealing charm of this older work. These views display the intense sympathy with which the architects of the Renaissance in Italy regarded the problem of decorative treatment in burnt clay, preserving the essential of this in their design. It is in this frank and sincere handling of material that we may recognize much of their compelling interest and dignity."

In the two hundred plates presented it is interesting to note the vast amount of terra cotta used for details, trim of windows, belt courses, pilasters, caps, cornices, and arch-blocks in connection with buildings, which, seen in photographs, the casual observer might take to be constructed entirely of stone. Such publications as this cannot fail both to promote the interests of the manufacturers of this particular product and to widen the knowledge of the architects as to its scope and possibilities.

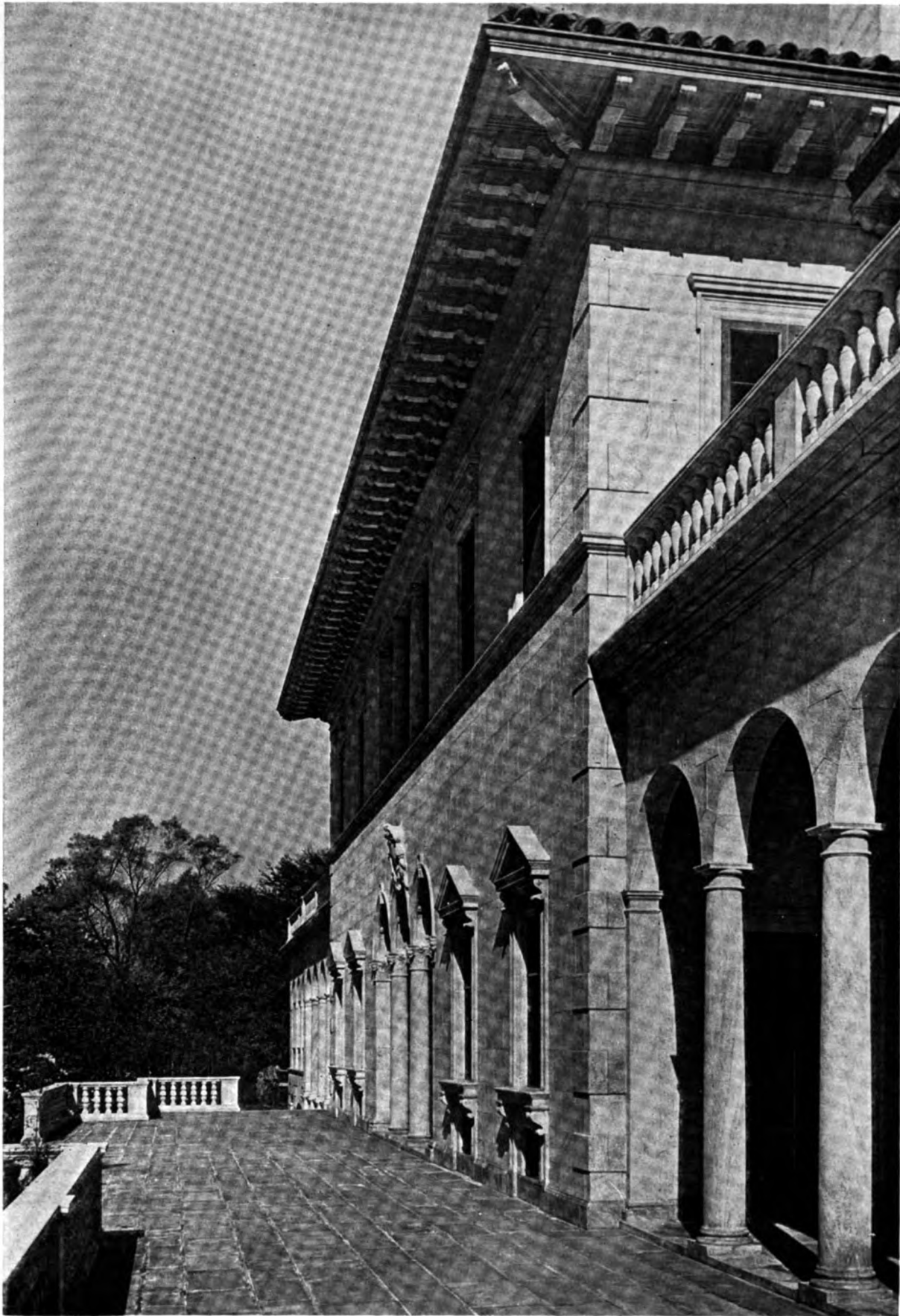
PLATES FOR JUNE

HOUSE, MR. JAMES A. TROWBRIDGE, Noroton, Conn. ELECTUS D. LITCHFIELD and PLINY ROGERS, New York, <i>Architects</i>	
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Eastern Front (facing Long Island Sound)	" LI
Main Hall	" LII
Stair Hall	" LIII
Doorway to Dining Room	" LIV
Garden Pavilion	" LV
Interior, Garden Pavilion	" LVI
"HOPECOTE," HOUSE, MR. ALBERT GUINN HOPE, Knoxville, Tenn. JOHN F. STAUB, Houston, Texas, <i>Architect</i>	
Detail	Plate LVII
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Library	" LXI
STUDIO, MR. JOHN E. SHERIDAN, Port Washington, L. I. WESLEY S. BESSELL, New York, <i>Architect</i>	
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"PALM BEACH POST" BUILDING, West Palm Beach, Fla. HARVEY & CLARKE, West Palm Beach, <i>Architects</i>	
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HOUSE, MR. G. S. WALLIN, Palm Beach, Fla. HARVEY & CLARKE, West Palm Beach, <i>Architects</i>	
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STORE FRONT, 856 Lexington Avenue, New York City HARVEY STEVENSON, New York, <i>Architect</i> ; ALMUS P. EVANS, <i>Associate</i>	
Exterior	Plate LXVII
STOCK YARD NATIONAL BANK, Chicago, Ill. A. EPSTEIN, Chicago, <i>Architect</i>	
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Kenneth Clark, *Photo*

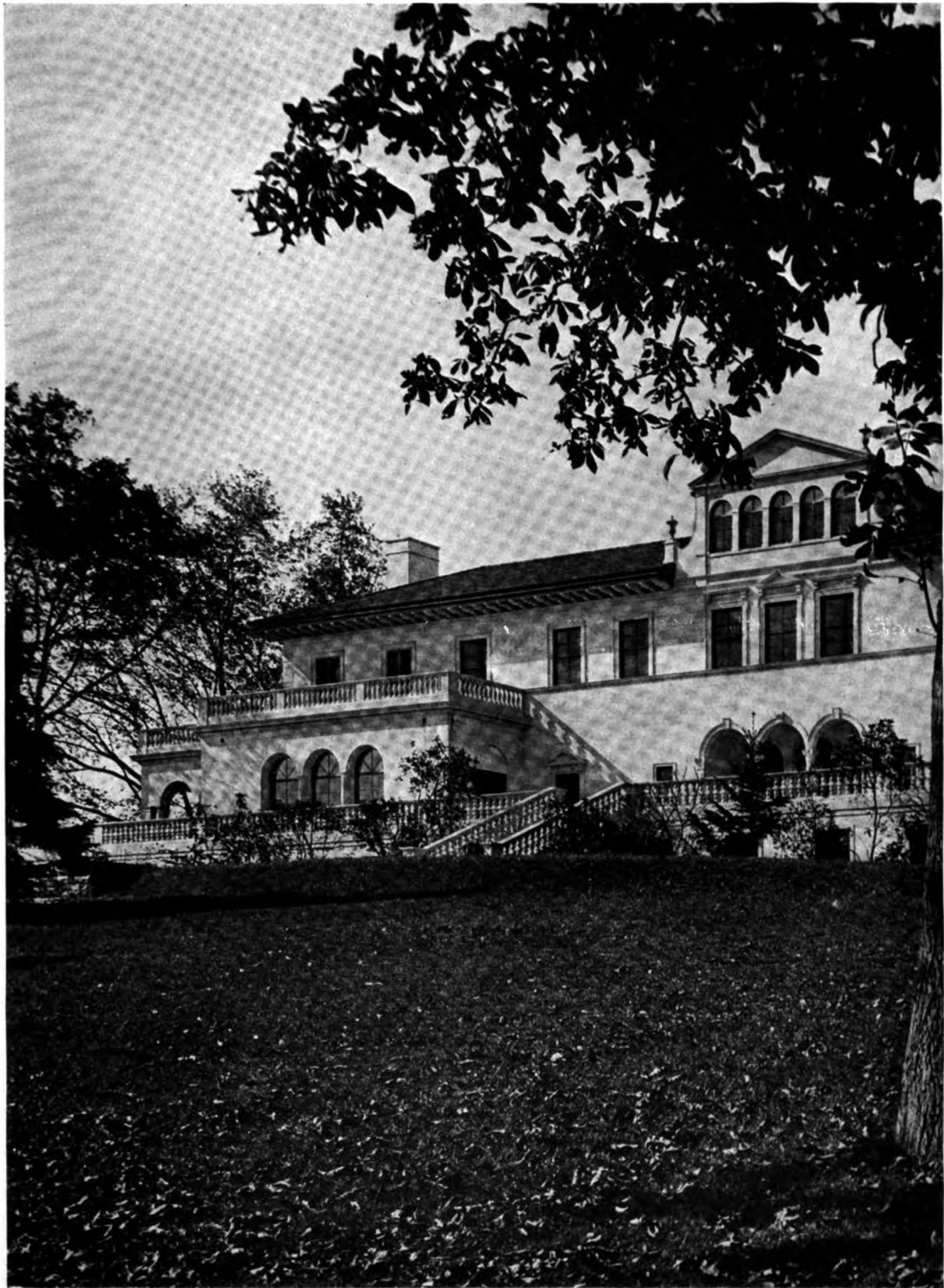
Electus D. Litchfield and Pliny Rogers, New York, *Architects*
Terrace, House, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Western Front, House, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

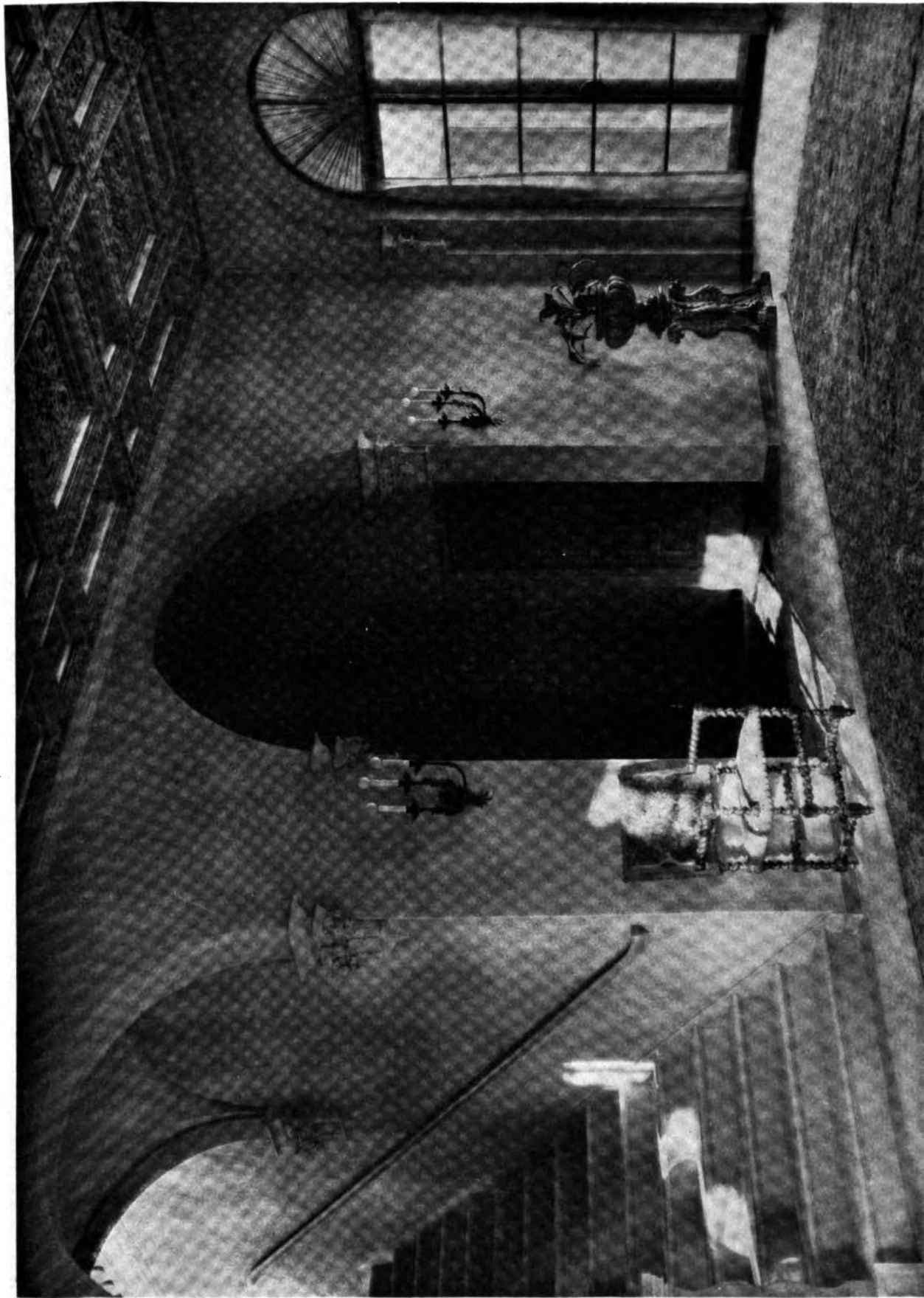
Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Eastern Front (facing Long Island Sound), House, Mr. James A. Trowbridge, Noroton, Conn.

June, 1925

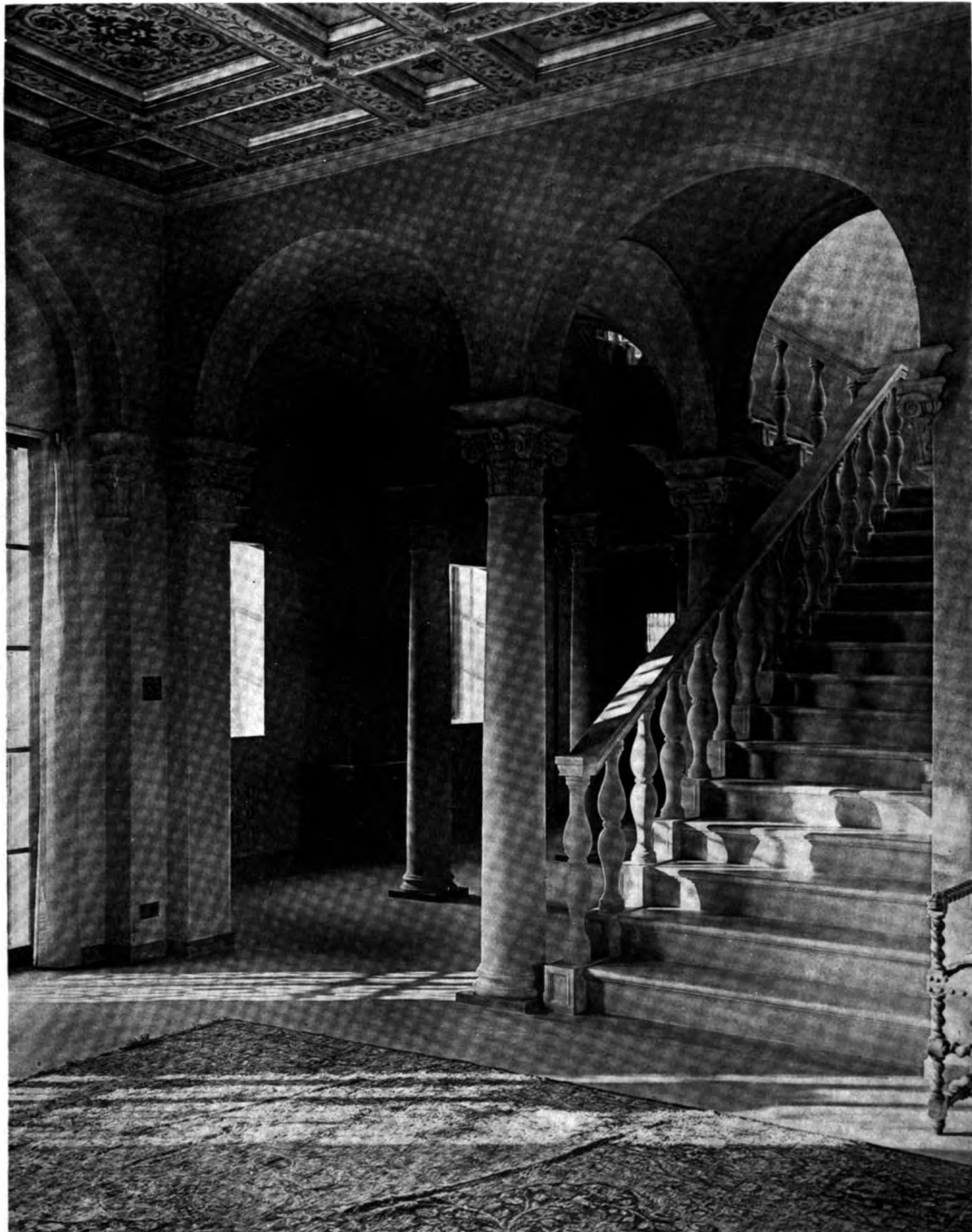
THE ARCHITECT

Plate I,II



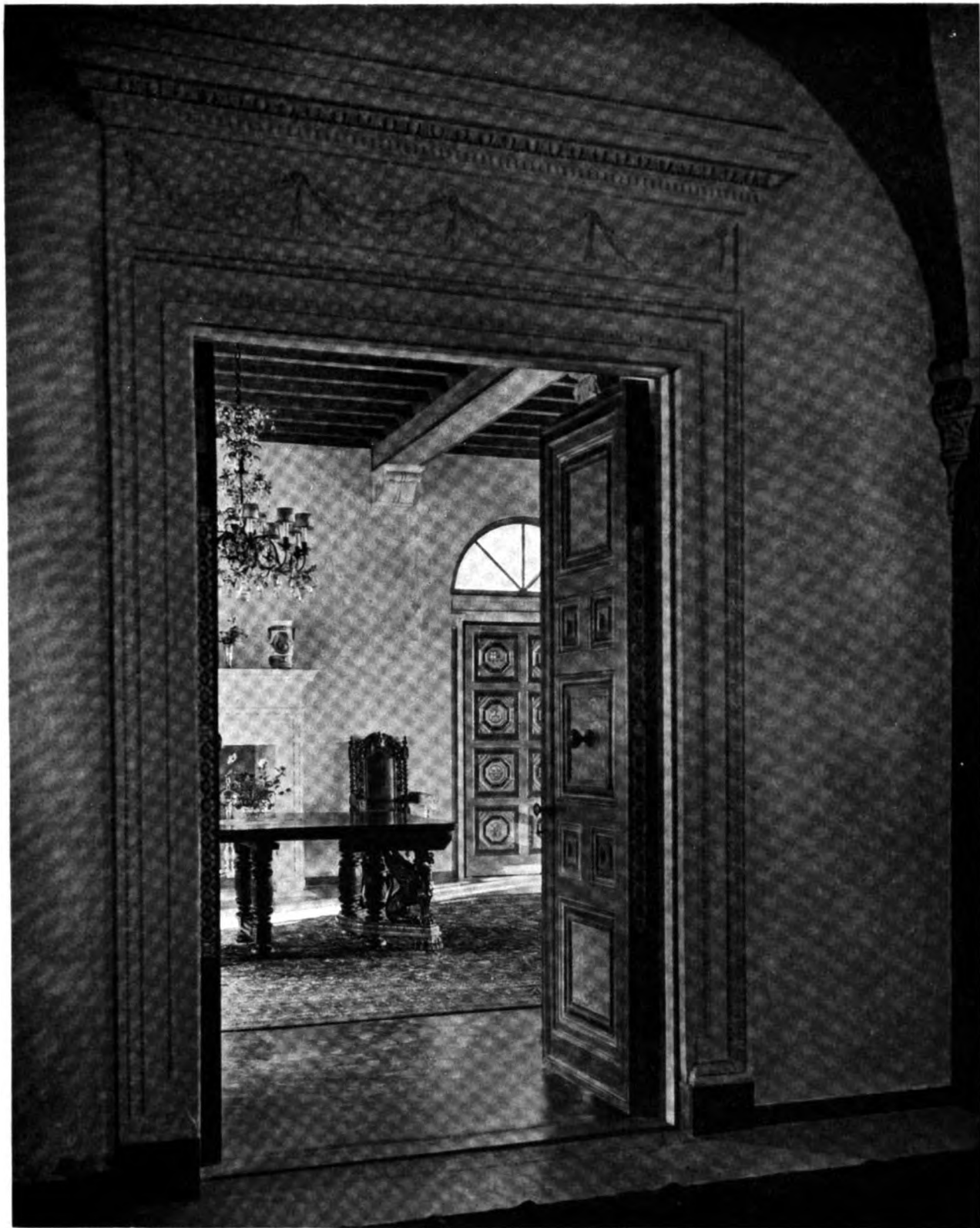
Kenneth Clark, Photo

Electus D. Litchfield and Pliny Rogers, New York, Architects
Main Hall, House, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*
Stair Hall, House, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

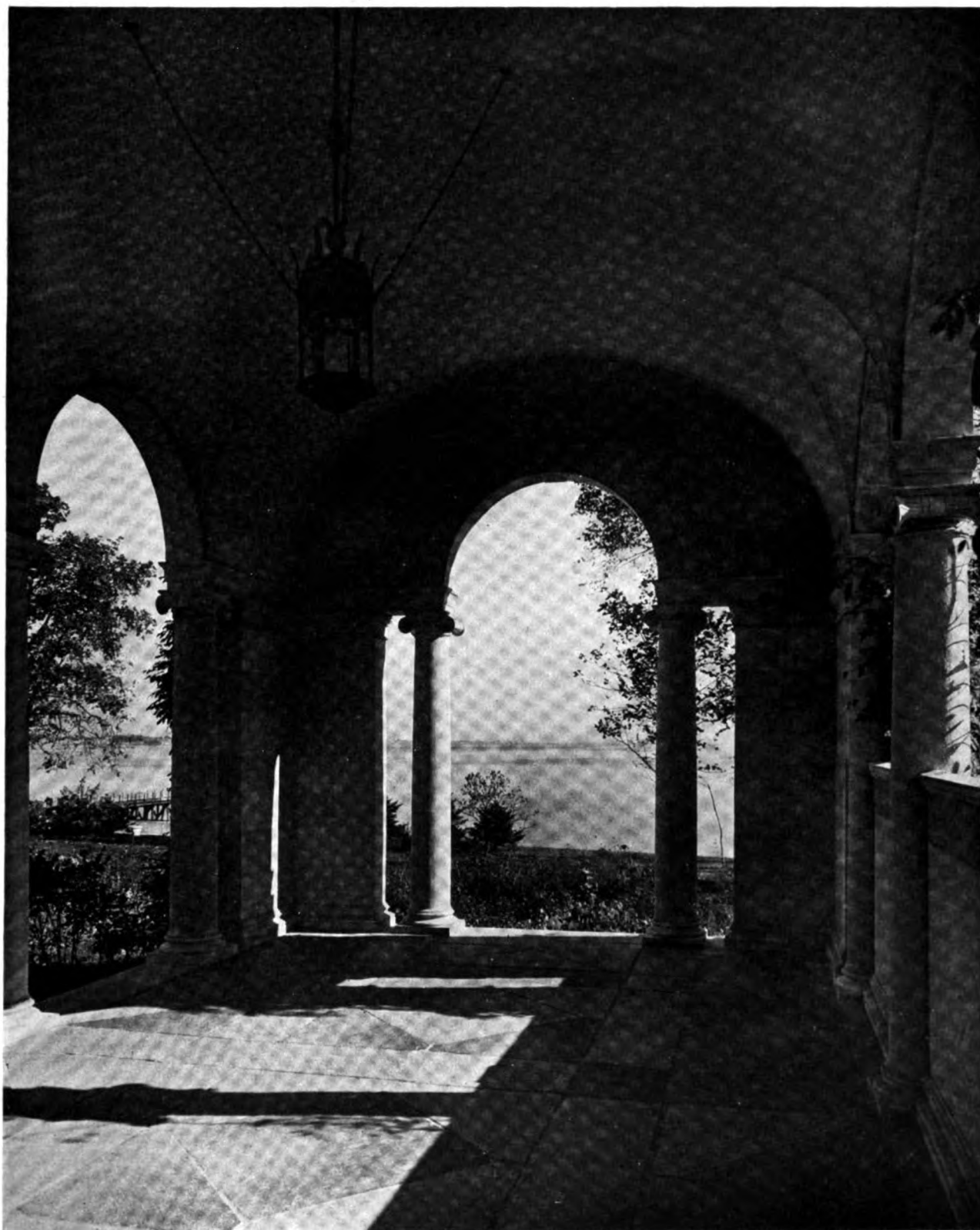
Doorway to Dining Room, House, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Garden Pavilion, Estate, Mr. James A. Trowbridge, Noroton, Conn.



Kenneth Clark, *Photo*

Electus D. Litchfield and Pliny Rogers, New York, *Architects*

Interior, Garden Pavilion, Estate, Mr. James A. Trowbridge, Noroton, Conn.



John F. Staub, Houston, Texas, *Architect*

Detail, "Hopecote," House, Mr. Albert Guinn Hope, Knoxville, Tenn.

June, 1925

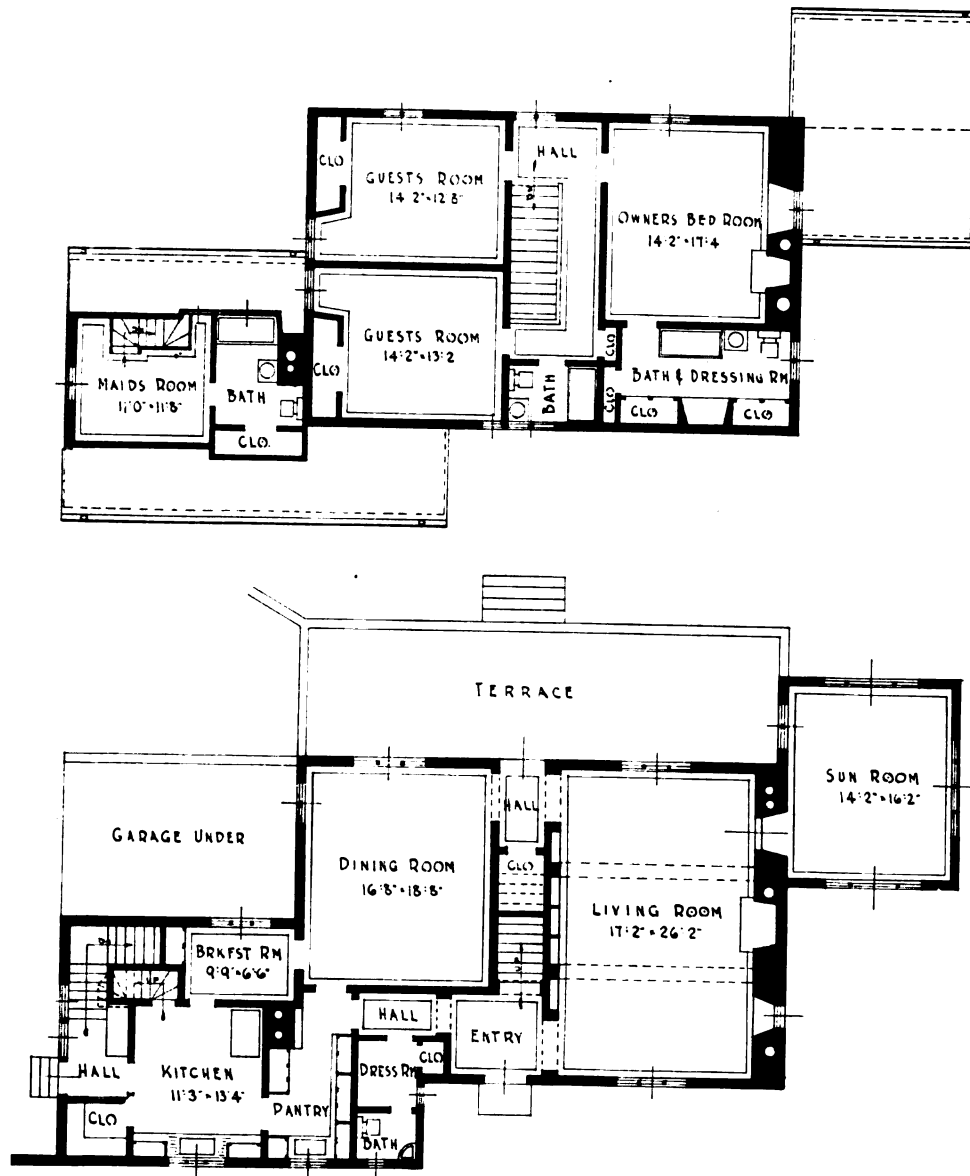
THE ARCHITECT

Plate LVIII



Entrance Front, "Hopecote," House, Mr. Albert Guinn Hope, Knoxville, Tenn. (Plans on back)

John F. Staub, Houston, Texas, Architect



Plans. "Hopecote." House, Mr. Albert Guinn Hope, Knoxville, Tenn.

John F. Staub, Houston, Texas, Architect

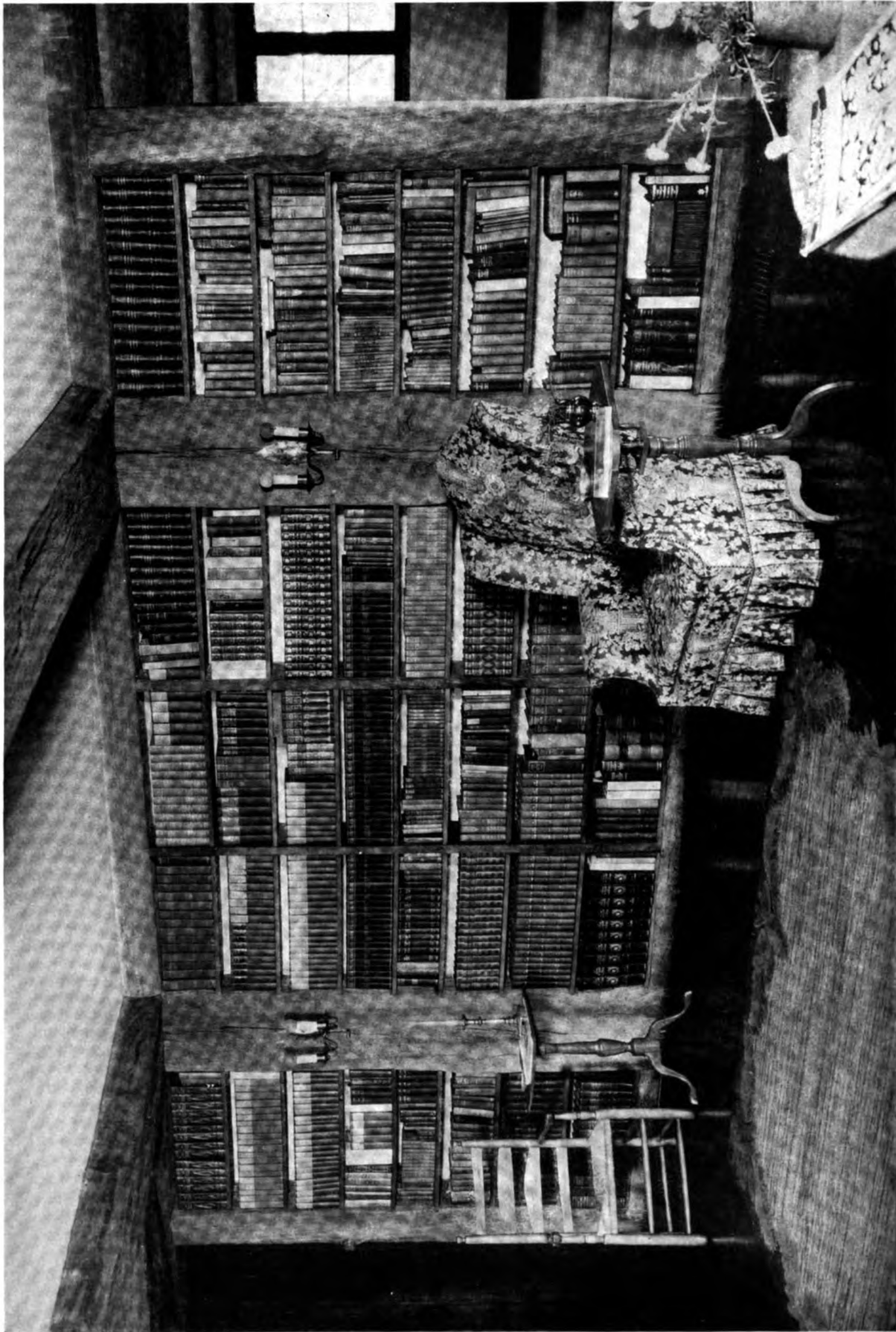


John F. Staub, Houston, Texas, Architect

Garden Front, "Hopecote," House, Mr. Albert Guinn Hope, Knoxville, Tenn.



Living Room, "Hopecote," House, Mr. Albert Guinn Hope, Knoxville, Tenn. John F. Staub, Houston, Texas, Architect



John F. Staub, Houston, Texas, Architect

Library, "Hopecote," House, Mr. Albert Guinn Hope, Knoxville, Tenn.



John Wallace Gillies, *Photo*

Wesley S. Bessell, New York, *Architect*

Studio, Mr. John E. Sheridan, Port Washington, L. I.



John Wallace Gillies, *Photo*

Wesley S. Bessell, New York, *Architect*

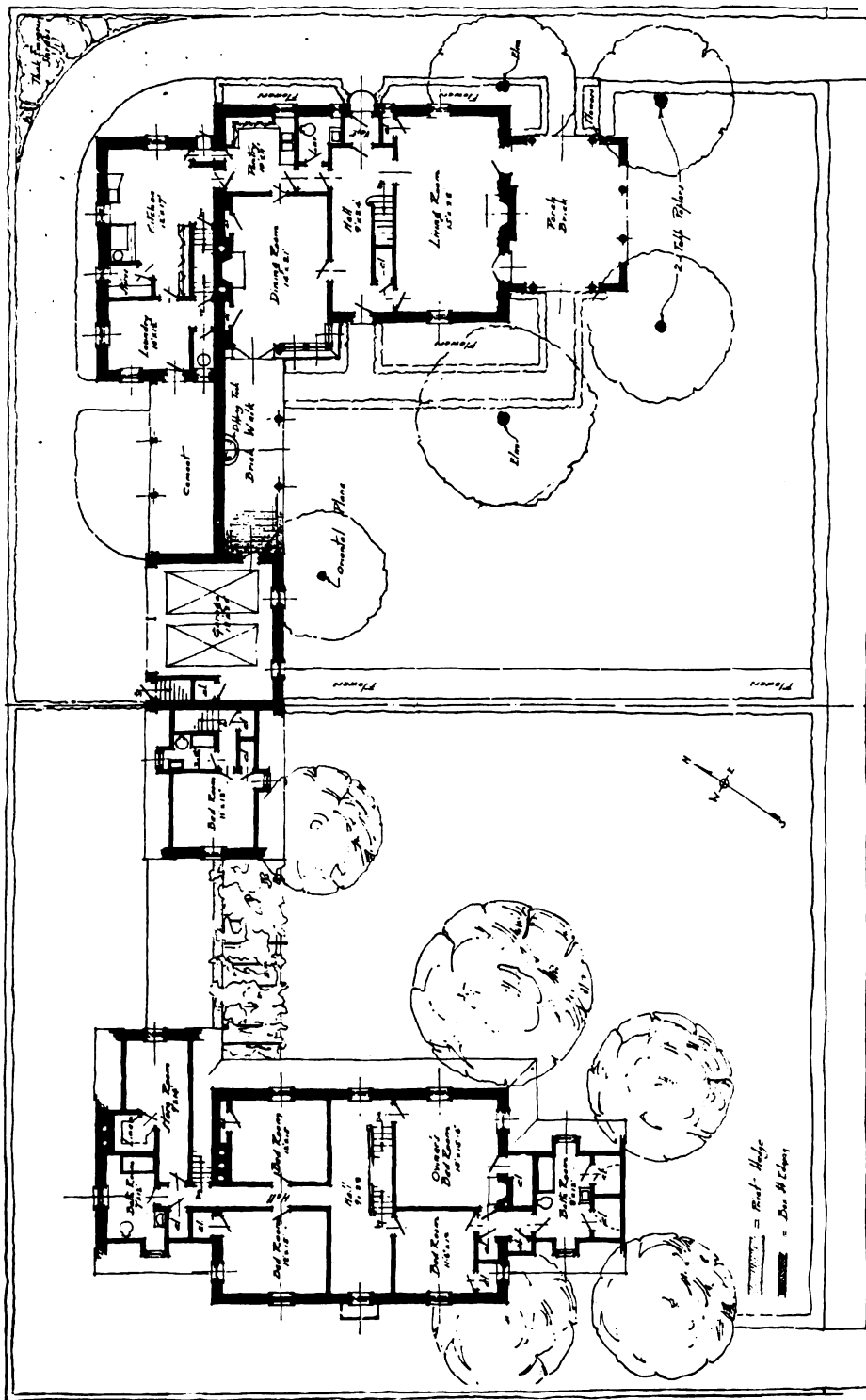
Interior, Studio, Mr. John E. Sheridan, Port Washington, L. I.



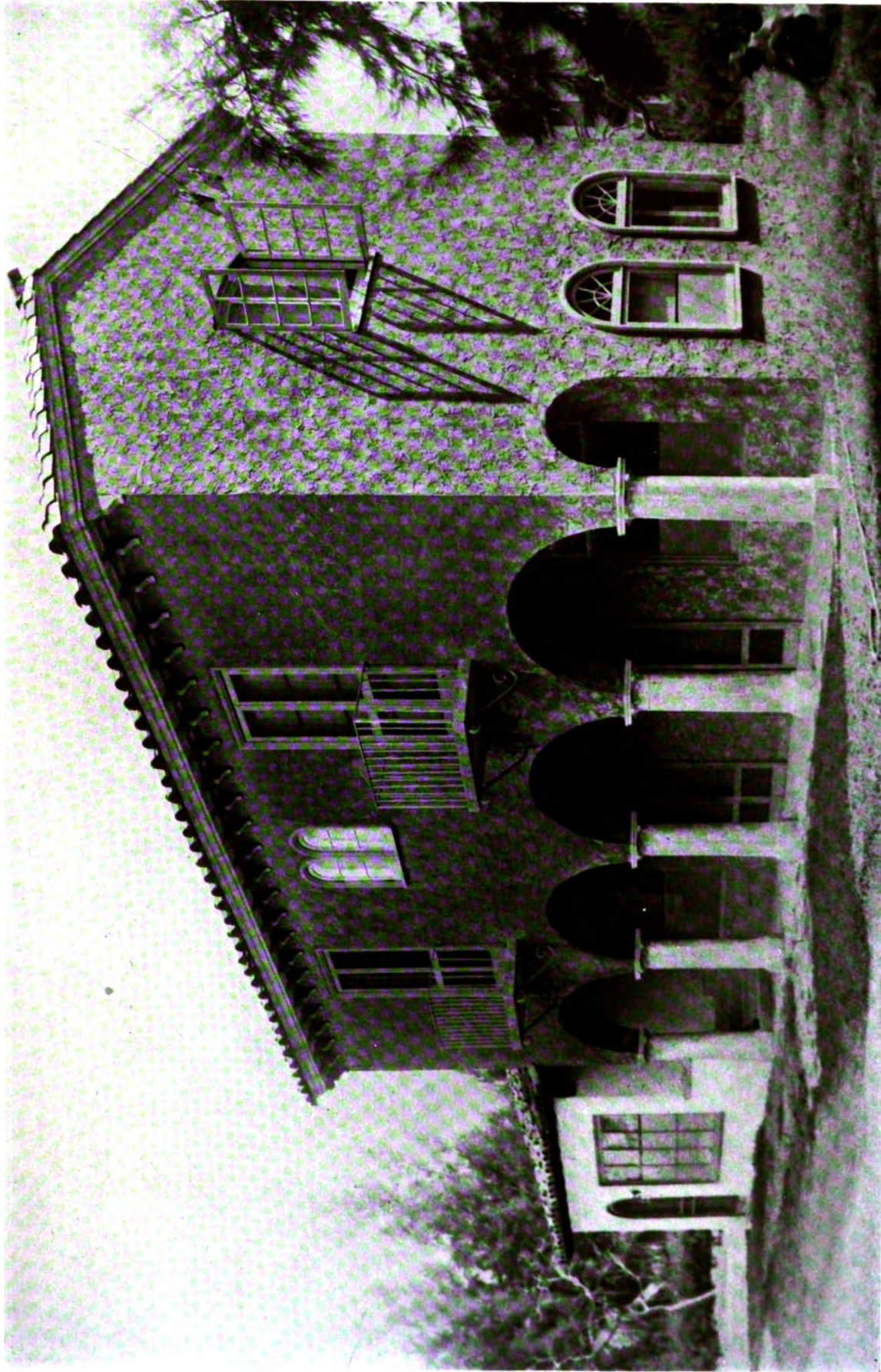
Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

House, Mr. Morris Wood, Overbrook, Pa. (Plans on back)



Plans, House, Mr. Morris Wood, Overbrook, Pa.
 Mellor, Meigs & Howe, Philadelphia, Architects



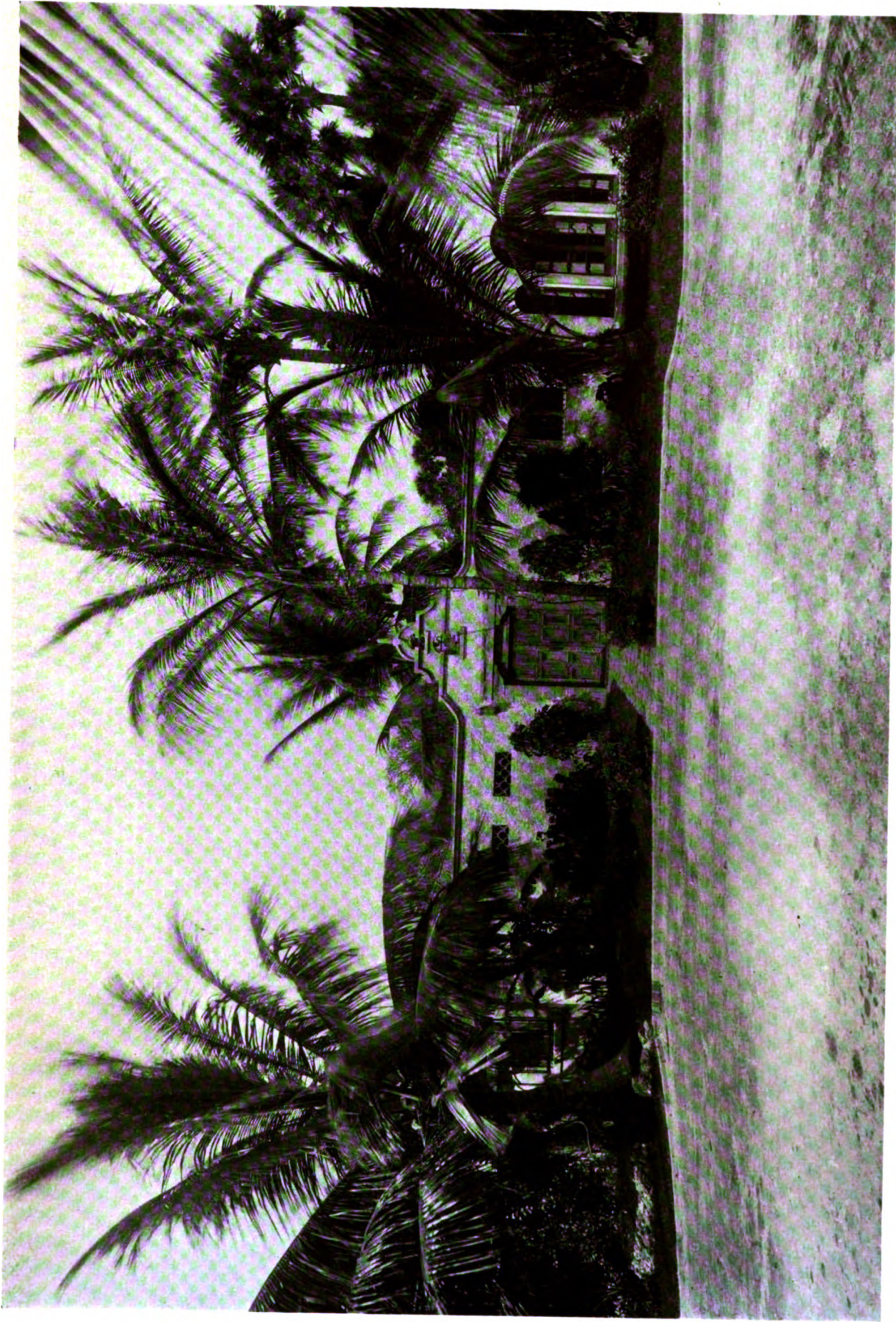
Harvey & Clarke, West Palm Beach, Architects

“Palm Beach Post” Building, West Palm Beach, Fla.

June, 1925

THE ARCHITECT

Plate LXVI



House, Mr. G. S. Wallin, Palm Beach, Fla.

Harvey & Clarke, West Palm Beach, Architects



Tebbs & Knell, Photo

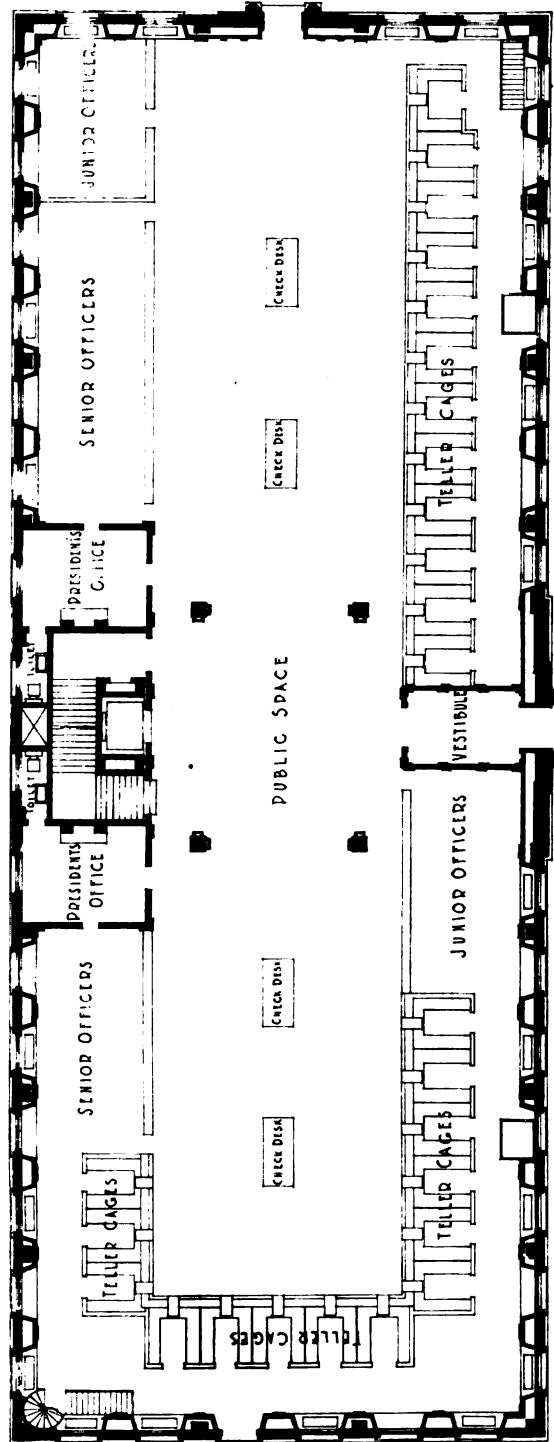
Harvey Stevenson, New York, Architect. Almus P. Evans, Associate

Store Front, 856 Lexington Avenue, New York City

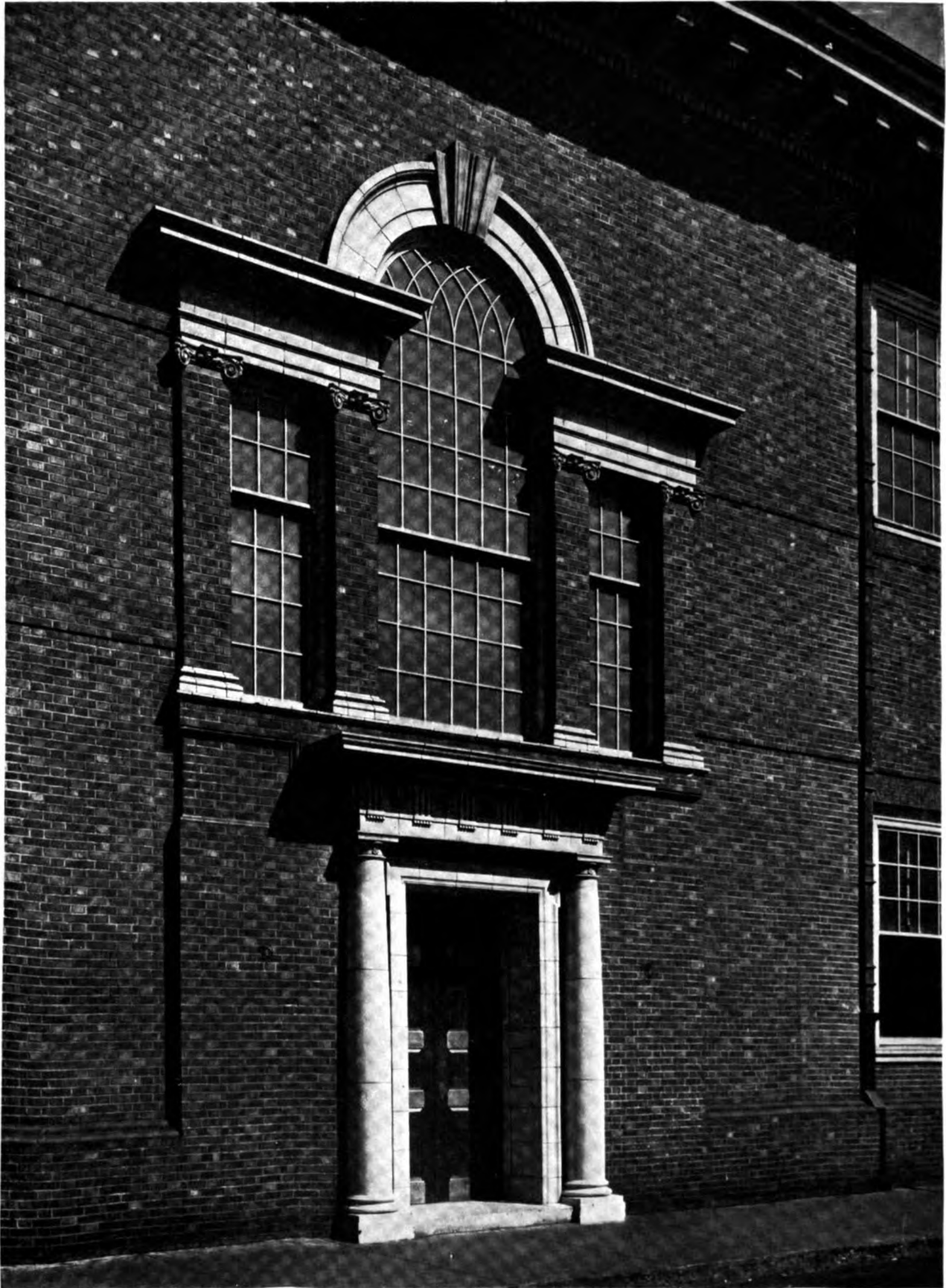


A. Epstein, Chicago, *Architect*

Stock Yard National Bank, 4134 South Halsted Street, Chicago. (Plan on back)

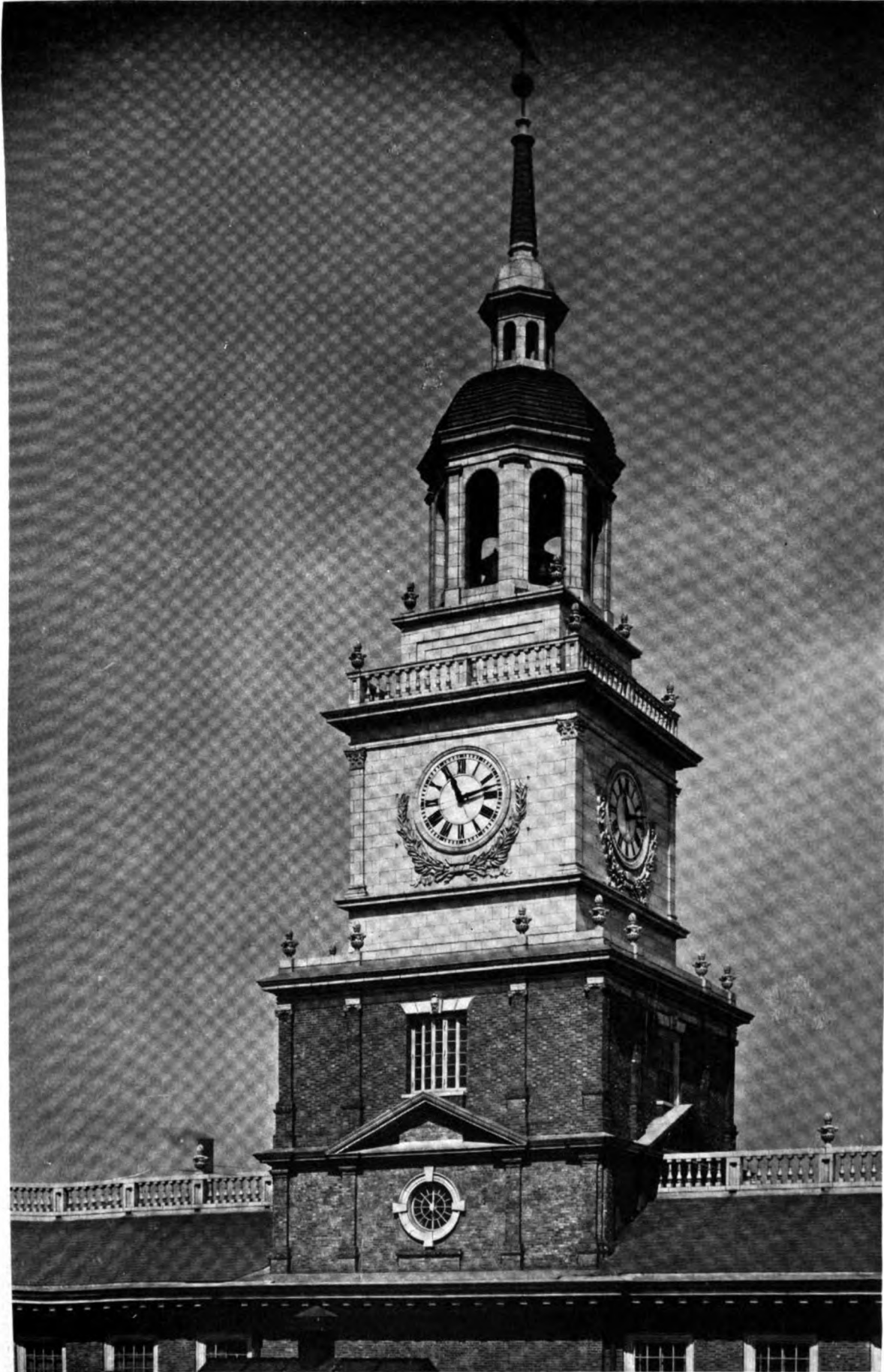


Plan, Stock Yard National Bank, 4134 South Halsted Street, Chicago
 A. Epstein, Chicago, Architect



A. Epstein, Chicago, *Architect*

Main Entrance, Stock Yard National Bank, 4134 South Halsted Street, Chicago



A. Epstein, Chicago, *Architect*

Tower, Stock Yard National Bank, 4134 South Halsted Street, Chicago



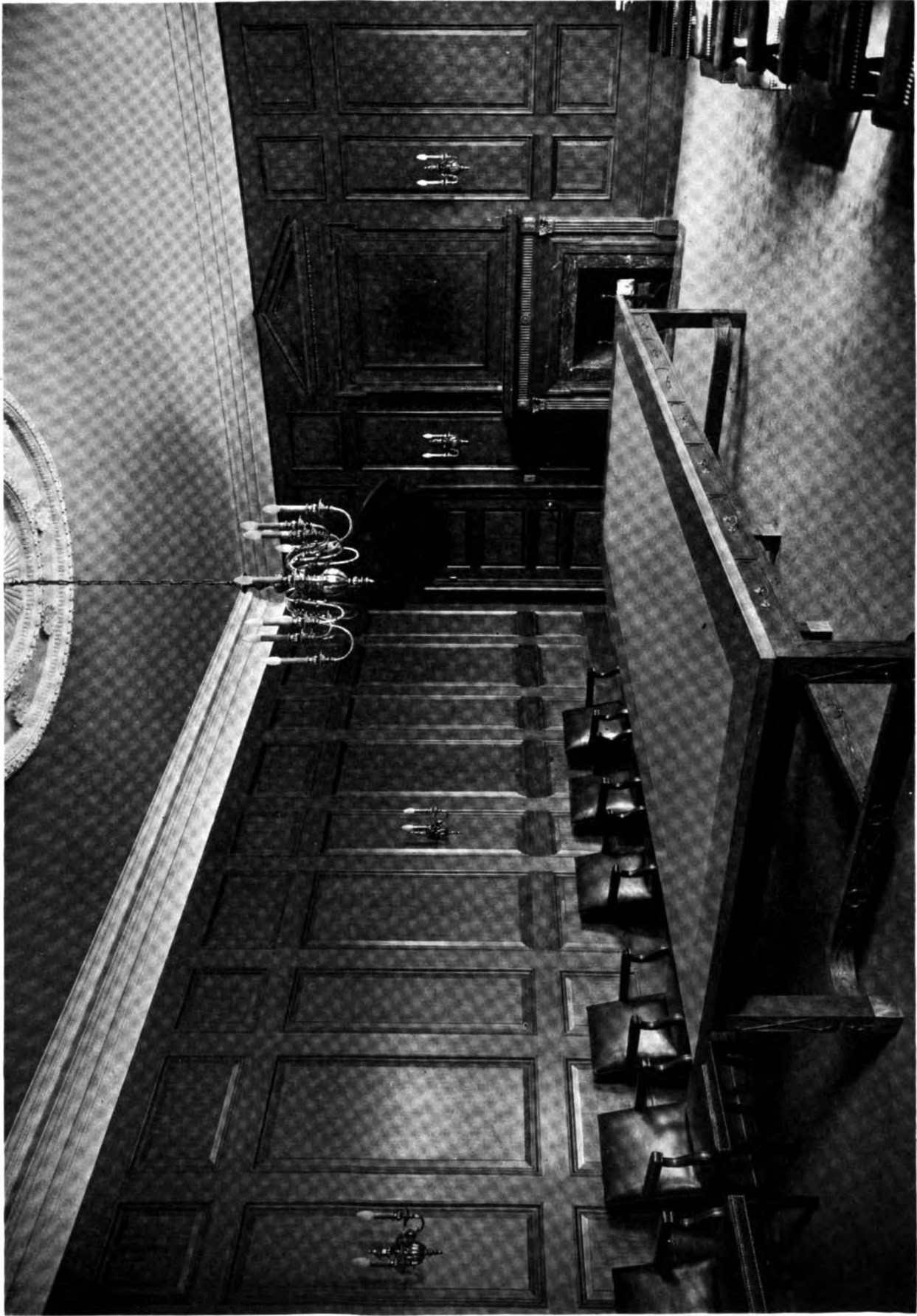
Banking Room, Stock Yard National Bank, 4134 South Halsted Street, Chicago

A. Epstein, Chicago, Architect

June, 1925

THE ARCHITECT

Plate LXXII



A. Epstein, Chicago, Architect

Directors' Room, Stock Yard National Bank, 4134 South Halsted Street, Chicago

Mr. Murchison Says—

WE ILLUSTRATE on this page Arthur Crisp's very clever map, "Pleasure Island," which was exhibited at the Allied Arts Exposition in New York in April, and which one could scarcely see on account of the great throngs which gathered around it at all hours.

That was because it has to do with a forbidden subject, with bootleggers, with casks of rum, and with padlocks. Probably some rich runner will buy it and will put it in the living room of his Michigan Avenue mansion. If any of you want it we will be pleased to furnish the painter's address and the price, either in dollars or cases.

Small Houses

WHEN it comes to a Small House Competition we have nothing to fear from our British brethren. Nothing at all. In fact, less than nothing.

This outburst is caused by a perusal of a recent copy of the English "Country Life," in which are published the prize-winning designs for a small country house competition. In all there were 447 designs submitted, which goes to show that the English are a pleasure-loving nation and that they have plenty of time on their hands.

The competition was to design a neat, compact little dwelling and place it on a plot of ground containing a garden and a tennis-court. The program advised placing the tennis-court north and south, but the first and second prize-winners disregarded that, on the principle that every Briton should have his place in the sun.

Cold Joints

Now as to the house. It is a simple, boxy, rectangular block, with a sloping roof and brick walls. Not an excrescence, not a wart, not a thing of interest shows itself on the exterior. On the first floor to the right as one enters is the lounge, called by us a living room. In the rear of the central hall is

a circular stairway carried up between walls. To the left of the hall is the dining room, with one window in it. The kitchen is in back of the dining room, but has no connection with it. Consequently, to serve food, the maid either digs a hole in the wall or runs out into the hall and pops into the dining room through the main door, her joints cooling rapidly.

The prize-winner omitted the kitchen flue, but marked a place for an electric range. The two corners of that end of the house are occupied by a maid's room and a fuel room!

Get Out Your Magnifying Glass



A Real Homey Plan

UP-STAIRS it is worse. The bath-room is on one side of the stairs and the toilet on the other. Imagine that! There isn't a closet in any of the bedrooms, although considerable room is given up on the second floor to a room for boxes. However, downstairs, in the entrance hall, the architect has cleverly designed two closets, each scaling fourteen inches, quite convenient for those English greatcoats and bearskin helmets worn by the jolly old English guardsmen.

More Prizey than the First

THE SECOND prize architect, while enjoying himself designing a façade more boxy than a cigar-box, improves a little on his plan in that he juts out one room a little and gets three windows in it. He puts a bath-room on a corner, but only gives it one window. And in his case the toilet is fairly near the bath-room. Again there are no bedroom closets.

The third prize design was also a rectangular box with no communication between the kitchen and dining room except by a kind of revolving bookcase in the wall, such as we discarded many years ago. Imagine the maid yelling through the aperture, "Twirl 'er, Susan; give 'er a good one!"

Those Dizzy Interiors

WE GO to the movies a good deal. They are cheap; one doesn't have to listen attentively to what the

people on the stage are saying; they are restful and dark; they induce a pleasant doze.

Ofttimes our architectural eye is dumfounded at the expense put into the picture; not by the hosts of extras and horses and shields and halberds, but by the magnificence of the scenery, by the vast heights of the baronial halls and mysterious cathedrals.

The Answer

Now we know how it is done, and we hasten to impart the tidings to our eager and expectant audience. It seems that of these awesome apses and noble naves only the lower seven or eight feet are real. The upper part is painted, in miniature, on a piece of plate glass which is fastened in front of the camera very near the lens. The lower part of the glass is clear and the picture on the glass is synchronized, as it were, with the real backgrounds.

These are called "cheaters," and the cheaters save 75 per cent. of the cost of a big set. The average motion-picture camera lens is almost of universal focus. This brings the entire picture within correct focus and does not distort or blur the painting on the glass, even though it is close to the lens while the rest of the set is far away. The lofty sets in "Robin Hood" were made by this method, and an additional effect was gained by cutting the top of the cheater to conform with the buildings, so that the sky and the scudding clouds might be seen.

Now that we know about the cheaters and have come to realize that Harold Lloyd, when he is climbing up the face of a building, is only crawling along the floor on his hands and knees, we won't be surprised at anything.

So Big!

THERE HAVE lately been published quite a number of photographs of new hotels, Brobdingnagian in size, great piles of masonry with enough windows in them to make the shade manufacturers rich. Many of these are rising in Chicago, and we frankly confess that they make the New York hostelrys hide their pent-houses in shame. Our Biltmores and Pennsylvanias are nothing in comparison.

Everything is done on a system. When you register you bawl your name out, the clerk in the receiving vault bawls it out to the lady amanuensis, she types it, then she bawls it back at the clerk, and he finally bawls it back to you. "Twin beds or a double?" he sings out, above the clatter of the telautograph and the ringing of bells. And right there you are tagged, hick or citybred.

Slow Down, says the Prof.

A DELEGATION from the Philadelphia Chapter of the American Institute of Architects recently visited the new Benjamin Franklin Hotel in Philadelphia and made a thorough inspection of the plant.

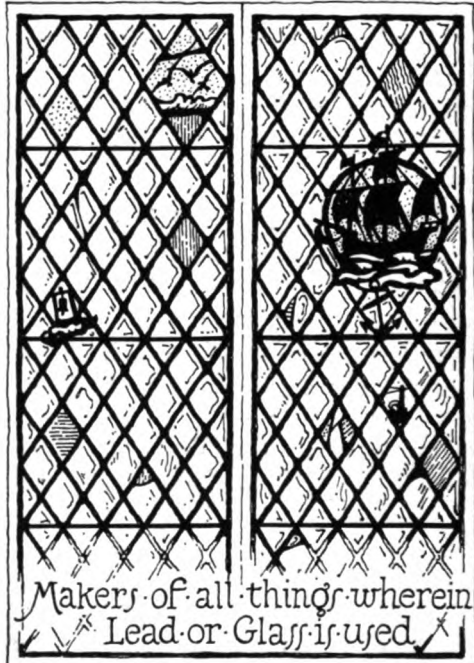
After dinner there was a meeting, and Prof. Paul Cret read a paper deploring modern methods and commercialism in present-day practice. He thinks nothing of speed. It foments decay, he says; decay in craftsmanship among artisans, contractors, and architects.

Well, we are in the decayed class all right. We are for speed. We hate to see them linger around on a building job. It always makes us petulant to see a carpenter digging out a great hole in a door just because the lock is made that way.

The Versatile Shower

WE ARE frequently intrigued by things novel. Here is a new one in shower-baths. At one side of the stall is a little nickel-plated door about four inches high. If you want a salt bath, open the door, fill the pocket with salt, and, presto! you are at Atlantic City. On the other hand, if you want to get clean, put in a piece of soap, and out comes the foam. It has great possibilities. What next?

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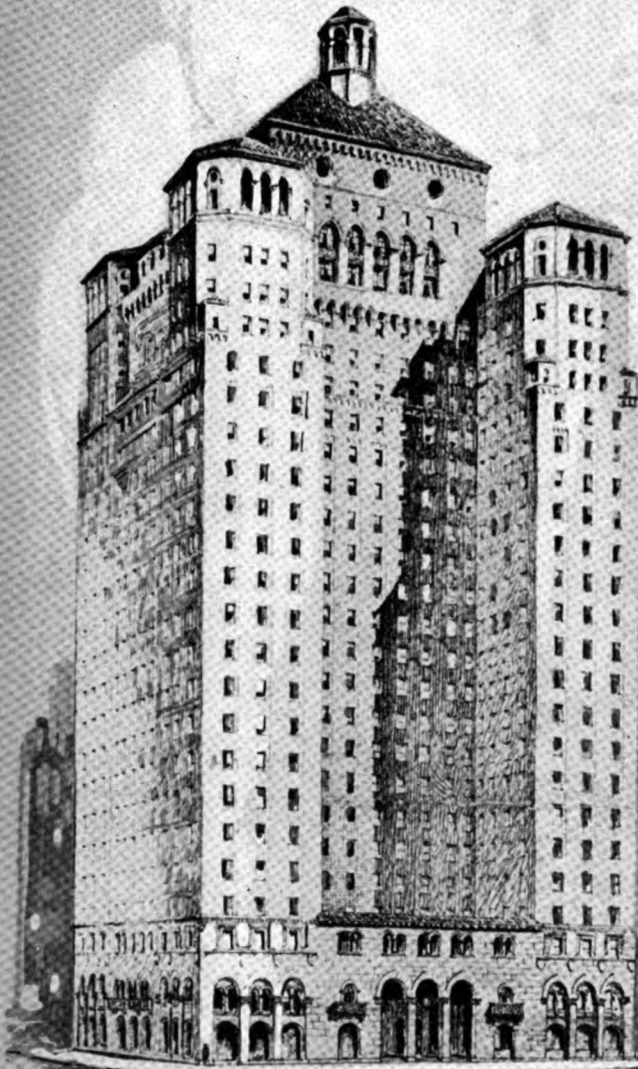


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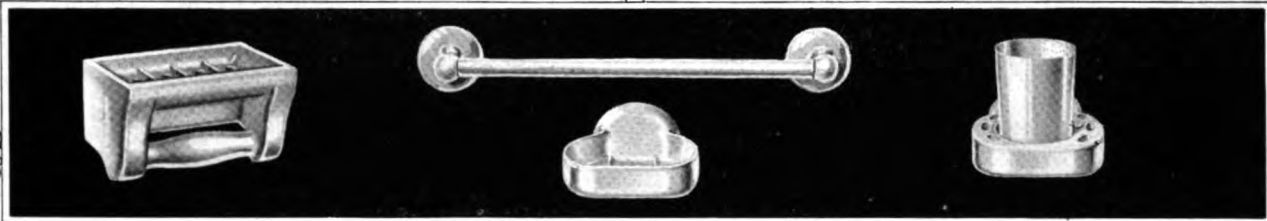
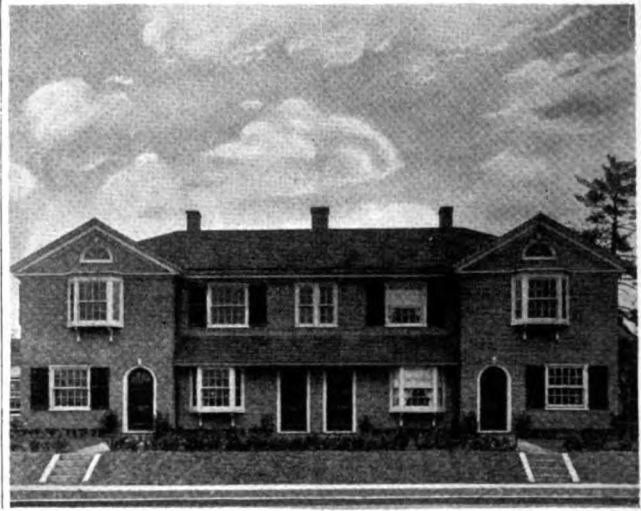
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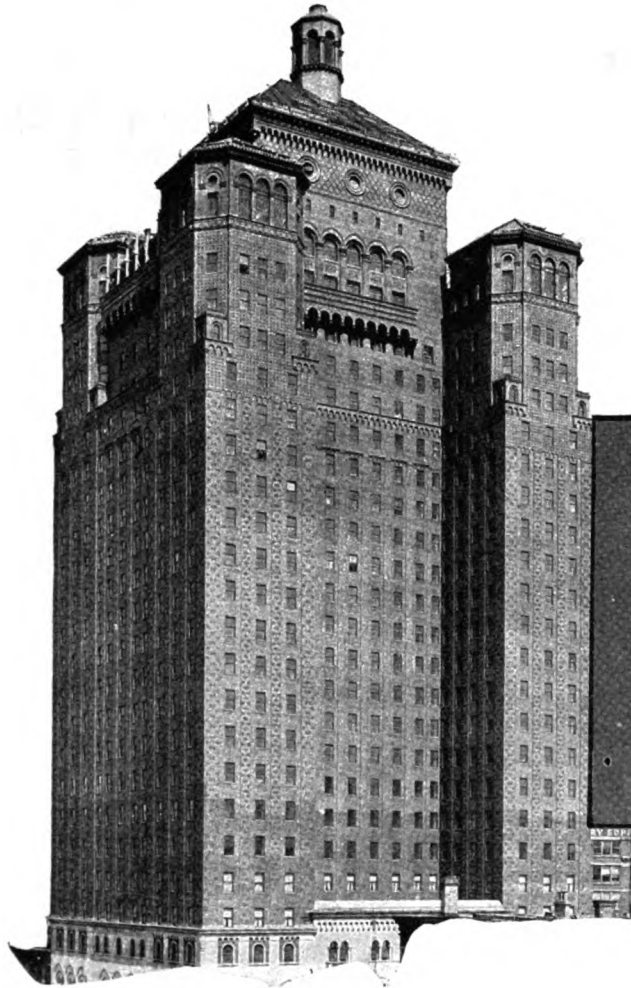
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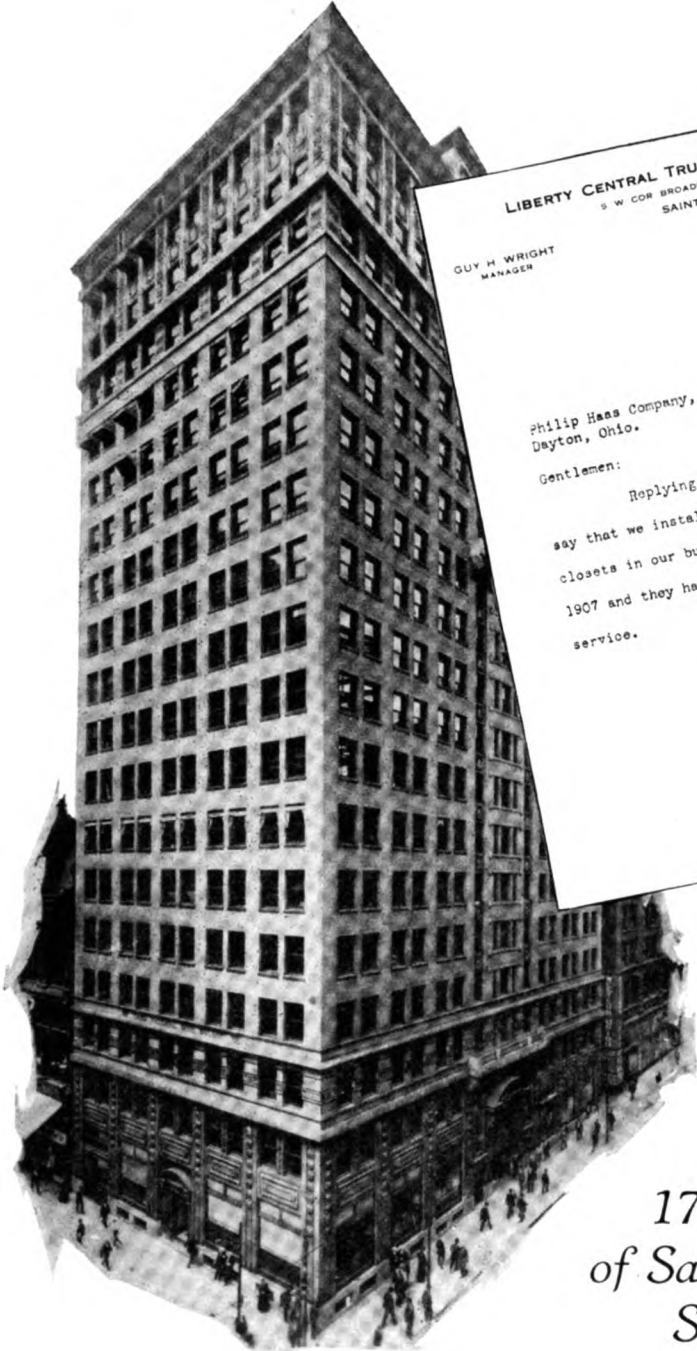
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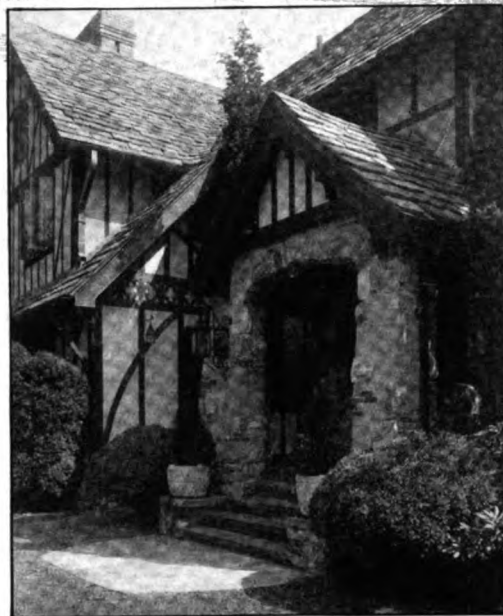
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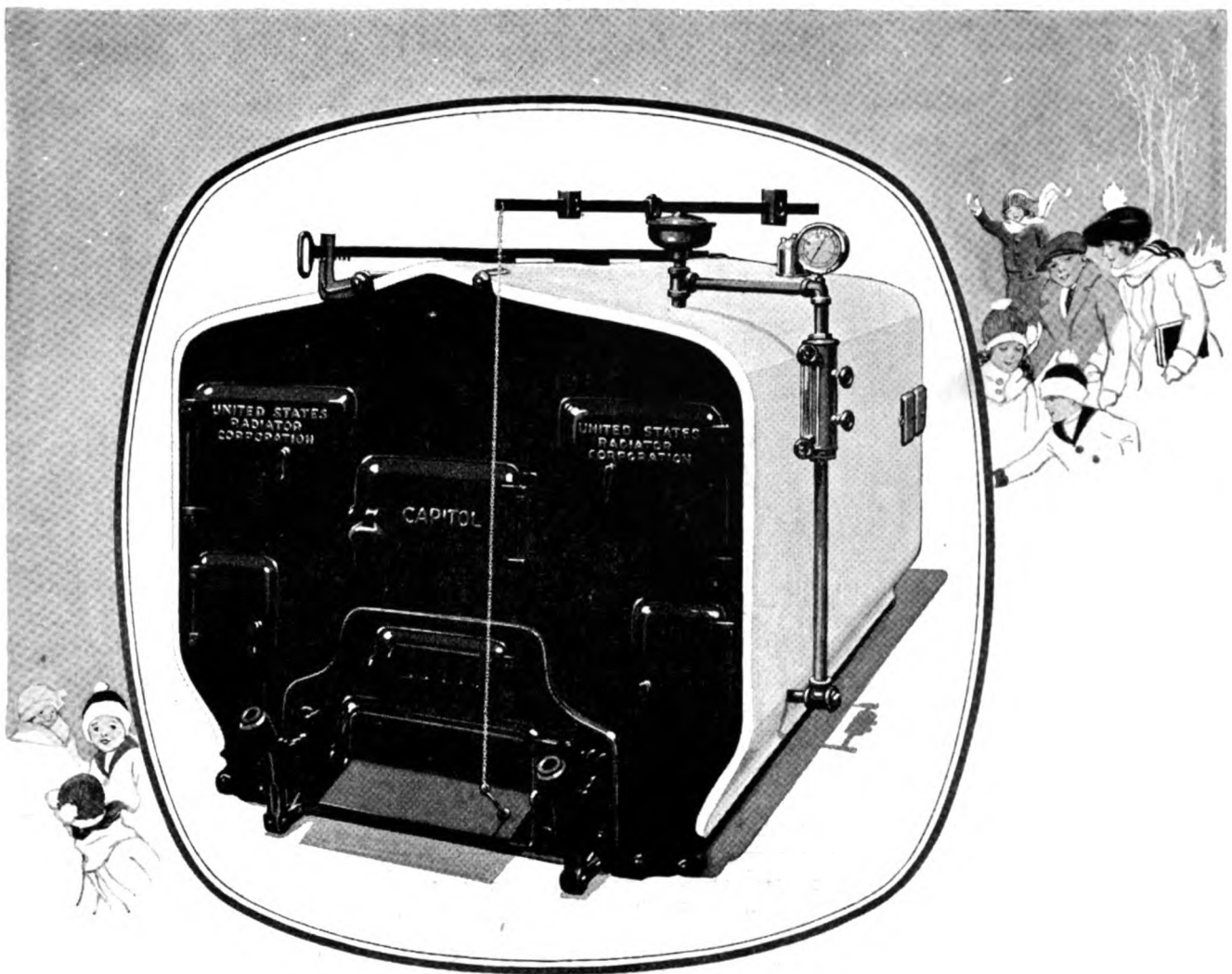
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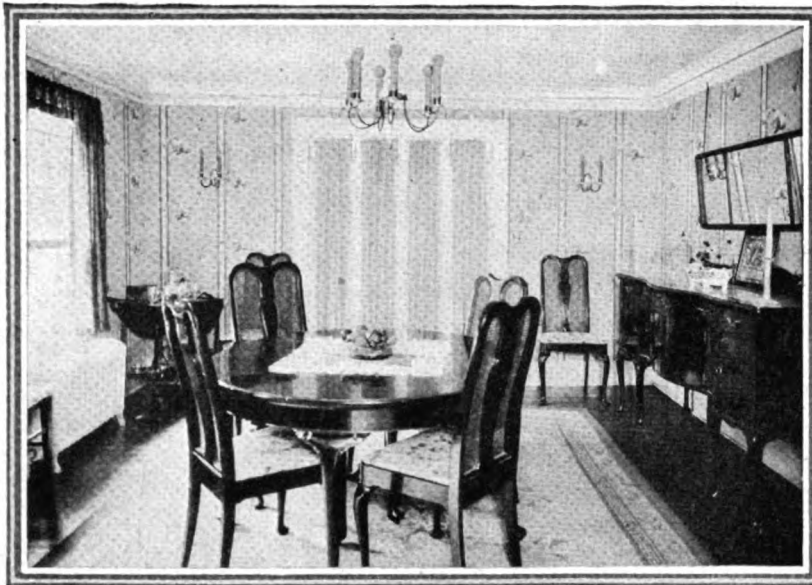
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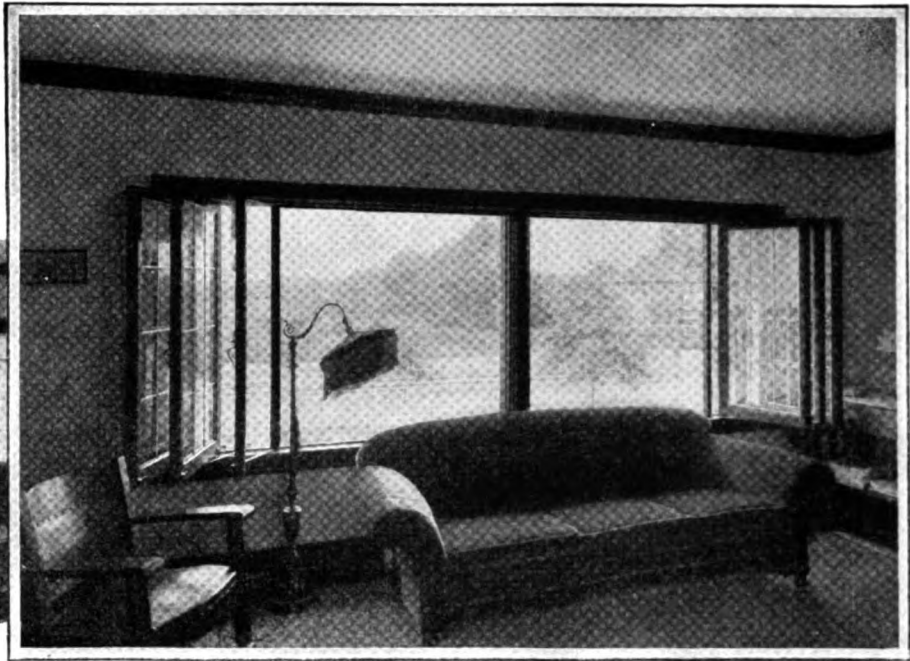
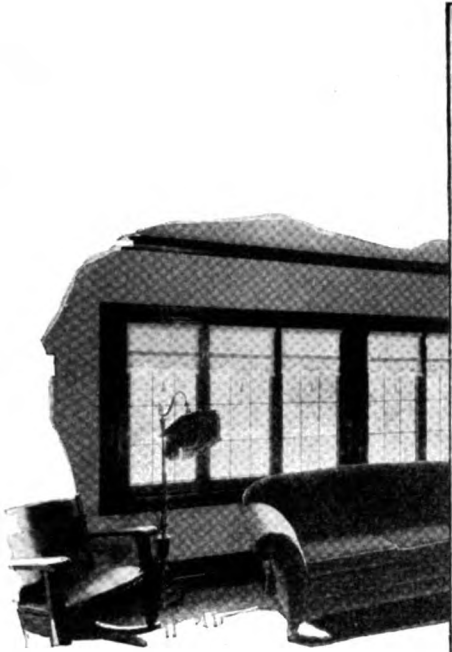
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WROUGHT IRON PARK ENTRANCE (SIZE 20' x 10'), EXECUTED FOR THE PRATT INSTITUTE, BROOKLYN
 John Mead Howells, Architect

ARCHITECTS ARE INVITED TO SUBMIT TO US ALL PROBLEMS INVOLVING ARTFUL WROUGHT IRON

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*Breezy, Healthful Contact With Outdoors
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To architects, builders and contractors the R-W Trademark bears the assurance of the most modern, scientific and satisfactory method of equipping doors and windows. Just as AiR-Way equipped windows are ideal for year-round service, so do R-W door hangers represent the most distinctive advance ever made in meeting doorway requirements. R-W door hangers on garage, house, barn, fire, industrial or elevator doors by the service they render have contributed their part in the national acceptance of the R-W Trademark as a symbol of advanced ideas, scientific manufacturing and assured satisfaction.

At a touch, windows equipped with AiR-Way Multifold Window Hardware open and close. Smoothly they slide and fold inside, and as smoothly close — weather and rattle proof. When open, the full depth and width of the window frame is unobstructed, nor is there interference with screens and drapes. AiR-Way window equipment gives perfect ventilation all the year. Bedrooms, cosy and sunny by day, are airy sleeping porches by night; kitchens are cool and pleasant; dining-rooms provide the delights of open-air dining. Quickly and economically AiR-Way equipped windows can be installed in place of out-of-date window equipment.

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"A Hanger for any Door that Slides."

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THE installation of exterior lighting fixtures marks the beginning of the end of the job. This important step can make an immediate and permanent improvement in the appearance of any home, building or estate.

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Easily operated steel windows that are dust-tight and weather-tight

IN modern office buildings, hotels, and institutions where windows are opened and closed many times a day to meet varied demands for ventilation, ease of operation is of prime importance.

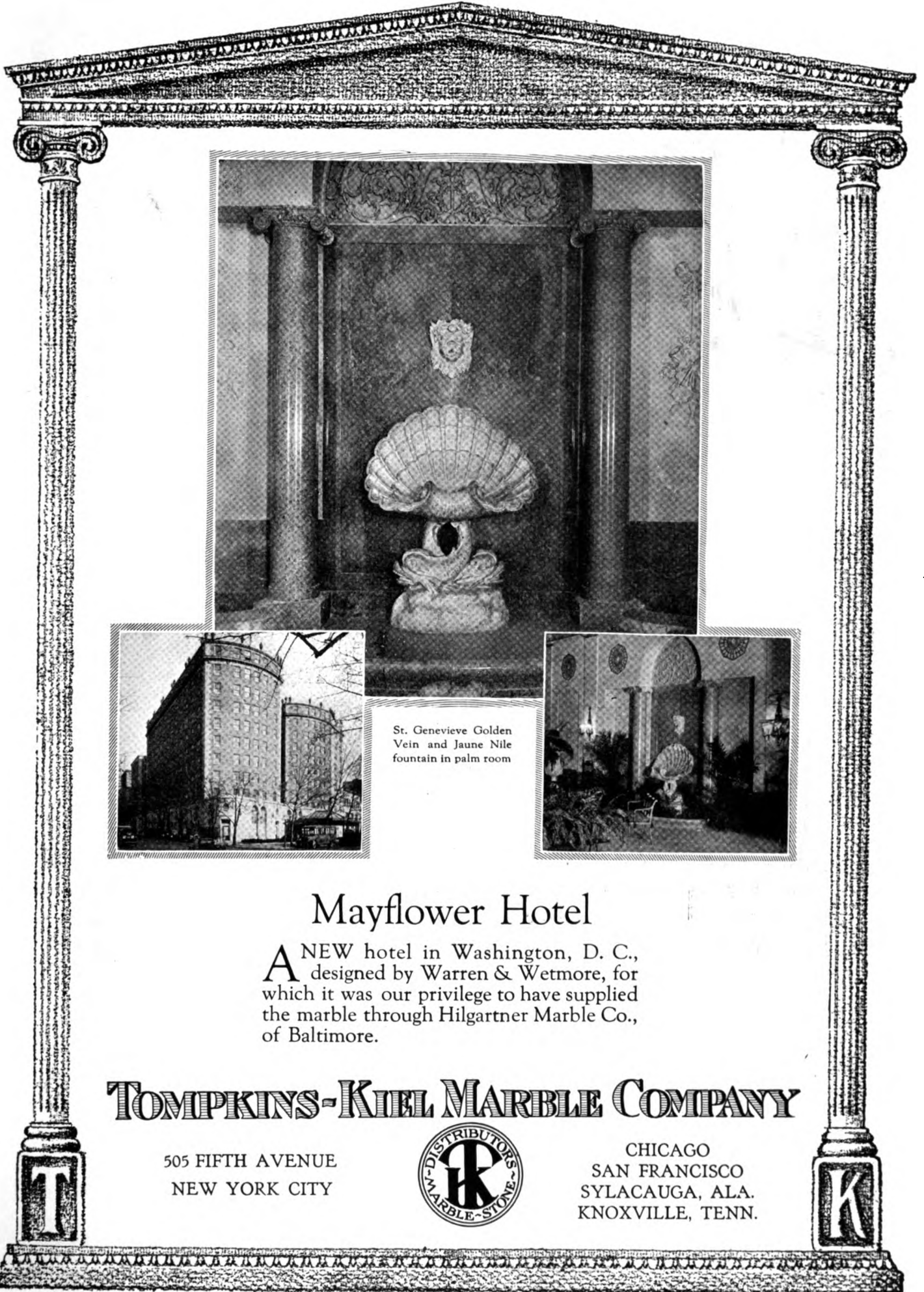
That is why Lupton Double-Hung Windows are so generally used. While rigidly built of copper-steel plate with special provision to make them proof against weather and dust, they can

yet be operated with slight effort. These windows also save on coal bills by reducing air leakage. For convenience and economy, let Lupton figure the windows on your next building.

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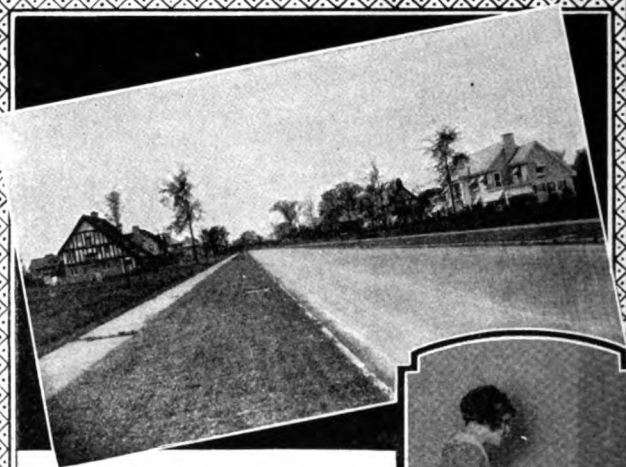
Greendales have helped the architect in combining dignity with warmth and hospitality in the club building shown above, where the pleasing tones of Full Range, Matt Texture Greendales provide the desired relief from the austerity of cut stone.

The building is the Y. M. C. A. Club Building of Kansas City, Mo., Greenbaum, Hardy & Schumacher, Architects.

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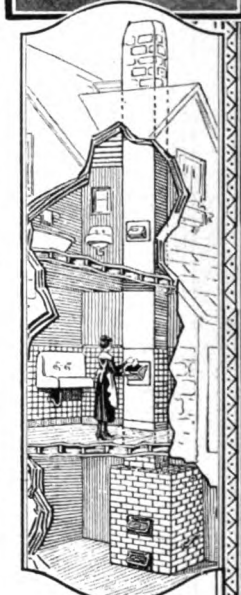


“Kernerator Avenue!”

EVERY one of the more-than-a-dozen homes shown above (Grosvenor Road, Rochester, N. Y.) is Kernerator-equipped. The nuisance of garbage and waste disposal is positively banished in just that many kitchens. There need never be a rubbish pile in any yard or basement. In short, the service a Kernerator renders makes its installation a necessity if a home is to be truly 100% convenient.

Costs Nothing to Operate

The time-tried Kernerator consists of a brick combustion chamber in the basement, with handy hopper doors on floors above. All waste—garbage, sweepings, tin cans, broken glassware, crockery, papers, magazines and trash—falls to the combustion chamber, where an occasional lighting consumes everything but metallic objects which are flame-sterilized and removed with ashes.



Here is a typical Kernerator installation. It costs no more than a good radio set and rids any home of the garbage nuisance forever.

The Kernerator must be built-in—cannot be installed later. Consult Sweet's (1924) pages 2536-37, or write —

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Today it is essential that the utmost care be used in selecting the windows for all types of buildings where durability is desired. Kawneer Nickel-Silver Windows not only offer beauty of design and maximum glass area but they also embody the following salient features:

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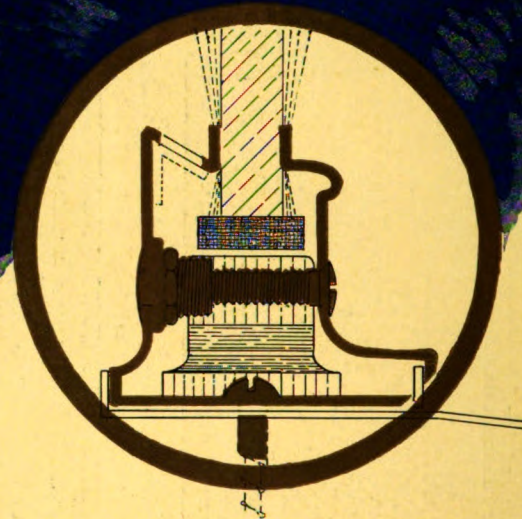
Complete details and specifications will be sent upon request or full size models shown.

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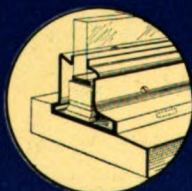


Two of the outstanding features of Kawneer Solid Copper Store Fronts are Strength and Resiliency. Maximum strength is obtained through the use of solid copper in sturdy construction; resiliency, by the spring-like grip by which the plate glass is held securely in position, enabling shock and strain to vibrate out through the edge of the glass.

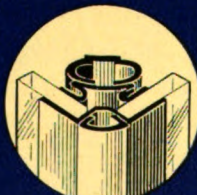
More than 260,000 merchants in more than a dozen lines of business have installed Kawneer Solid Copper Store Fronts in the last twenty years.

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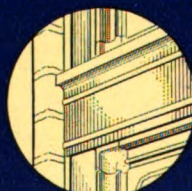
See Kawneer Nickel-Silver Window on preceding page.



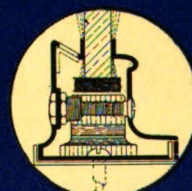
PERMANENCY



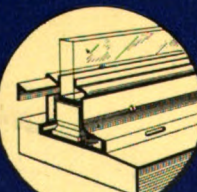
RUGGED STRENGTH



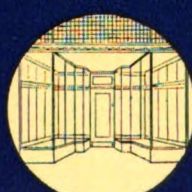
BEAUTY OF DESIGN



RESILIENCY

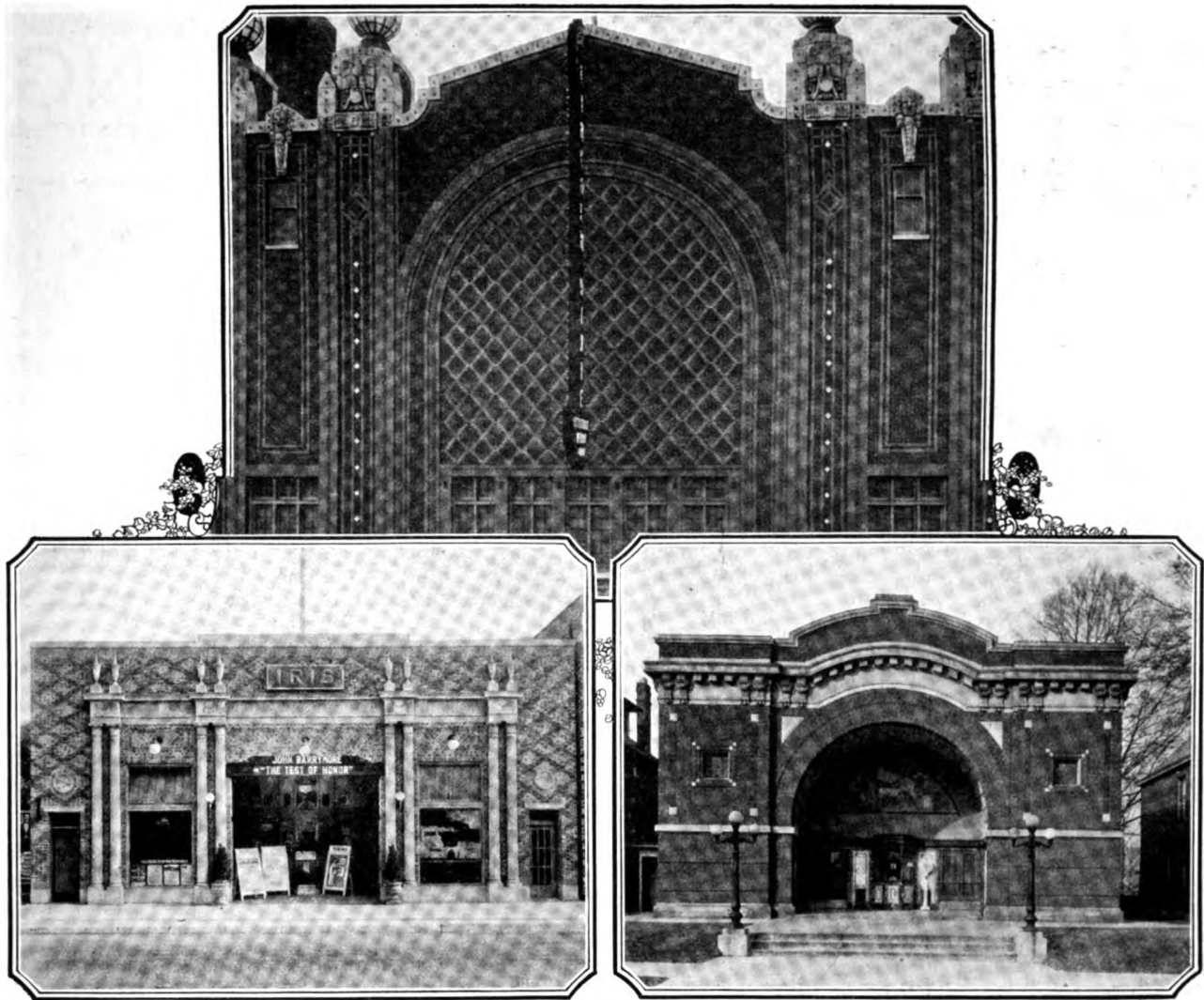


VENTILATION



EASE OF INSTALLATION

THE
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Above, Detail of Motion Picture Theatre, Chicago Heights, Illinois, Henry L. Newhouse, Architect; at left, Iris Motion Picture Theatre, Los Angeles, California, Frank Meline Co., Designers and Builders; at right, Motion Picture Theatre, Columbus, Ohio, Tresselt & Bassett, Architects

Face Brick and "The Movies"

IN ALL parts of the country—in the metropolitan centers, in the cities and in the smaller towns—architects have selected face brick as the most adaptable material for motion picture theatres.

The skill and versatility they have shown in the handling of this plastic material for this purpose is but another evidence of the artistic possibilities of face brick.

You will find many splendid examples of the modern use of face brick in "Architec-

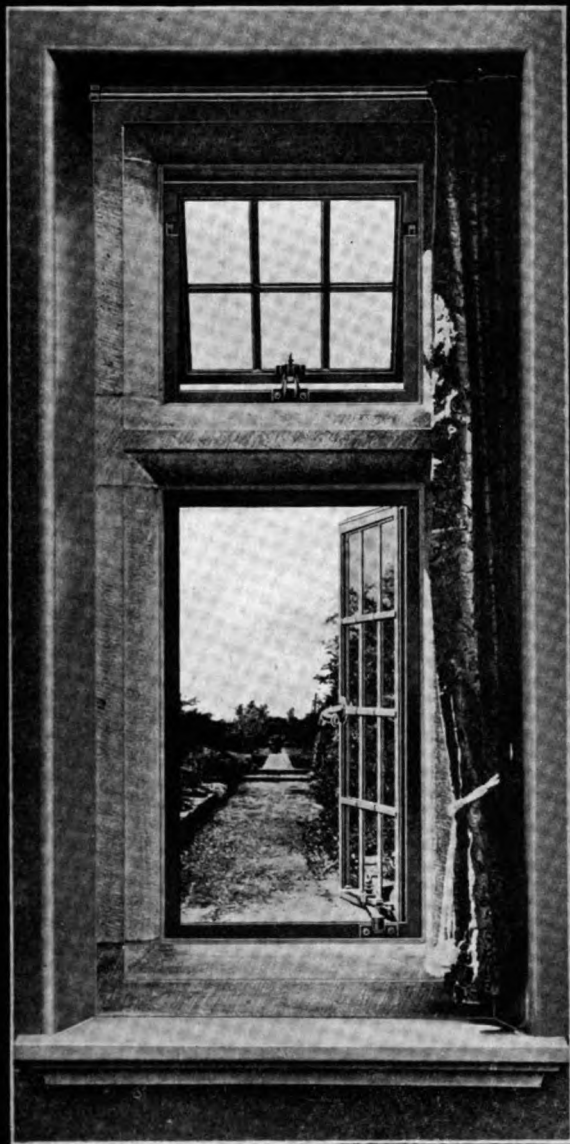
tural Details in Brickwork," a portfolio of more than a hundred halftone plates, issued in three series, each enclosed in a folder ready for filing. This series will be sent, postpaid, to any architect making request on his office stationery.

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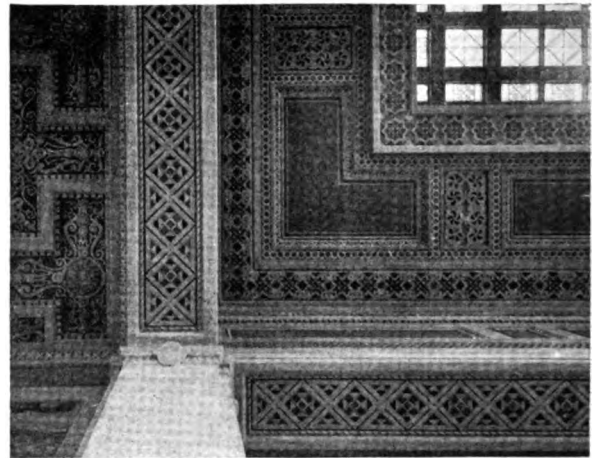
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New York Office, Singer Building



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

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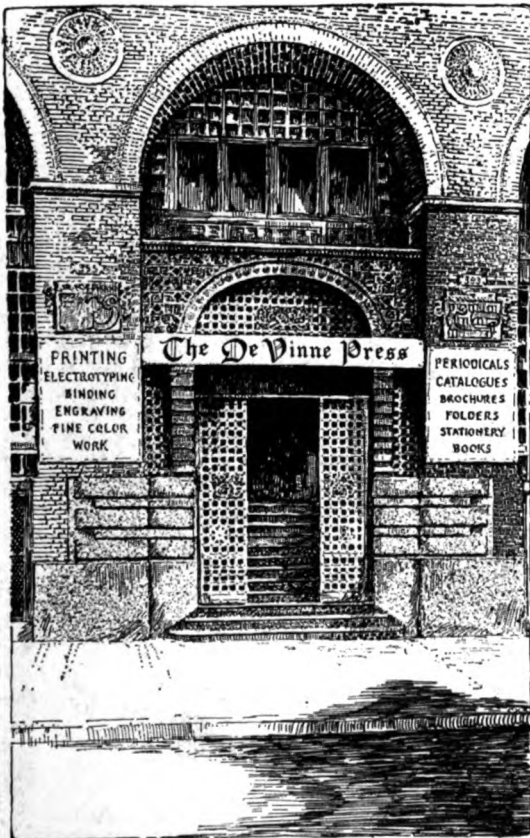
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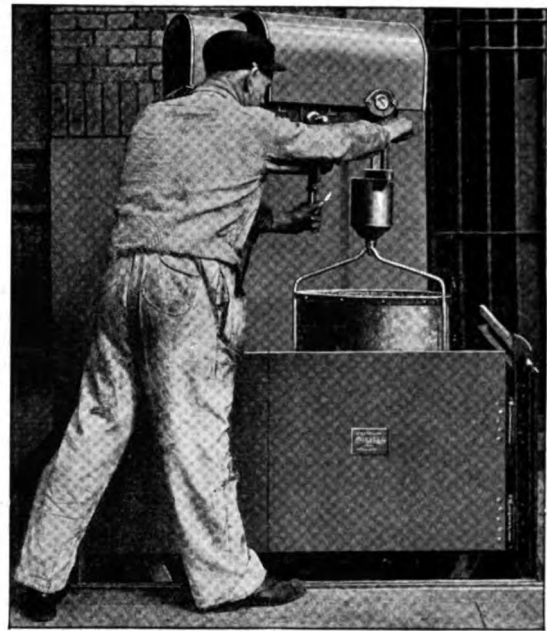
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395 LAFAYETTE STREET, NEW YORK CITY



G&G Model E Worm Drive Hoist consumes very little current, because it lowers by gravity. Write for detailed information on tests for current consumption. Installation at R. H. Macy Co.'s new warehouse, N. Y. C. Robt. D. Kohn, Architect

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(More than 15 cans daily)
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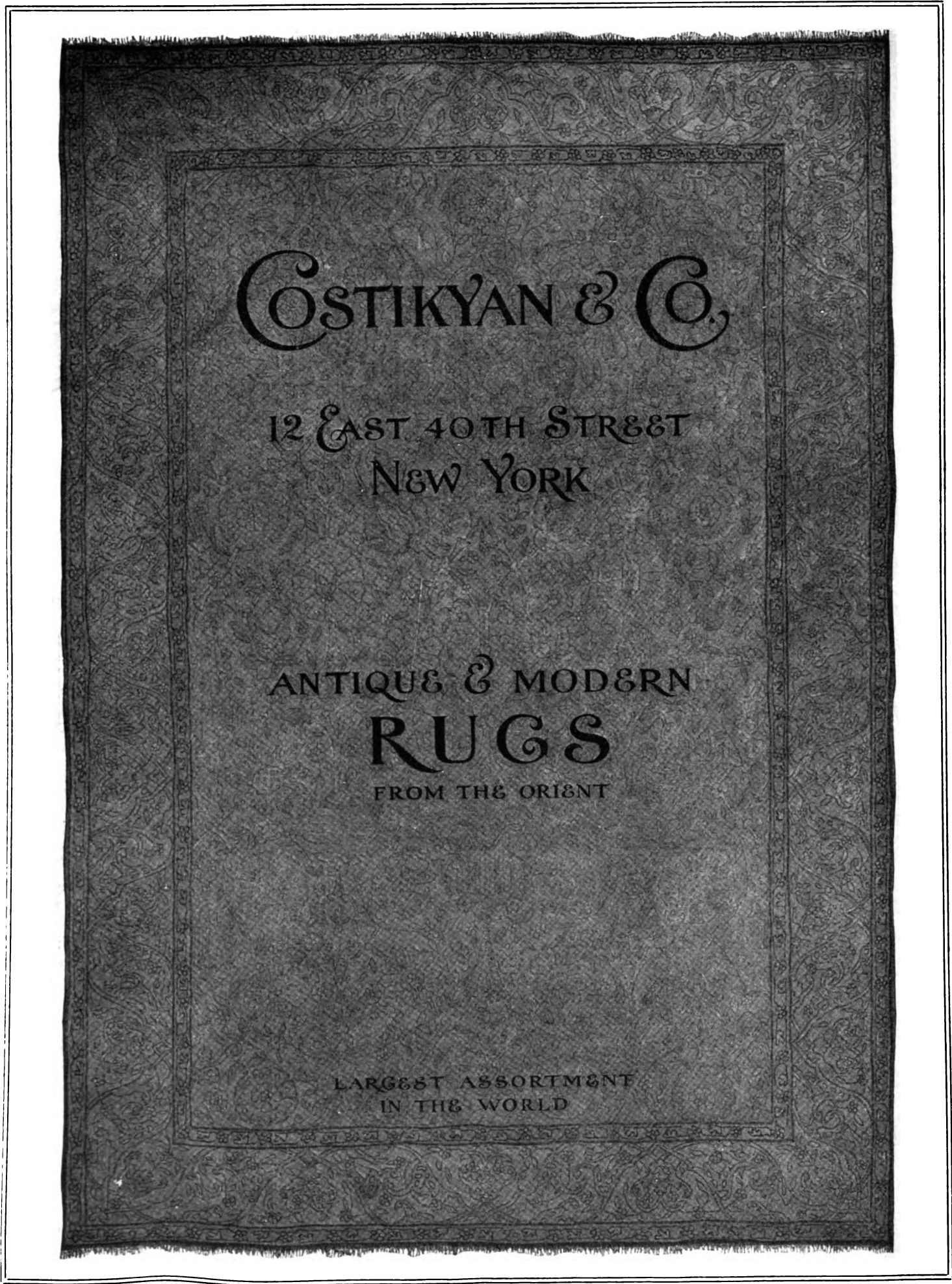
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See Sweet's, pp. 2399-2407

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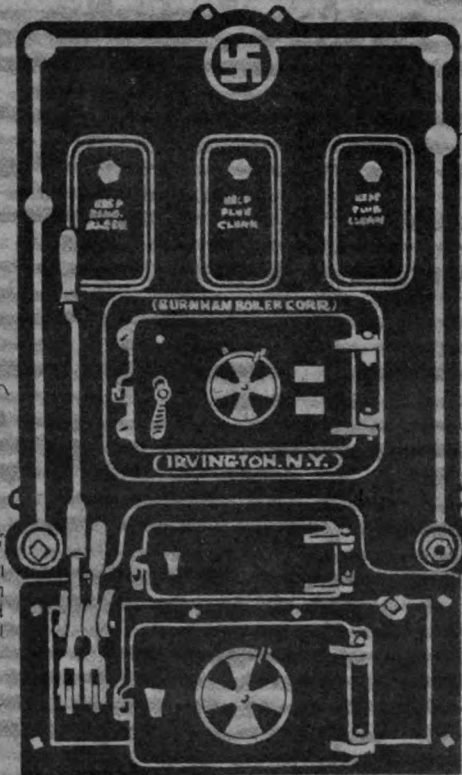
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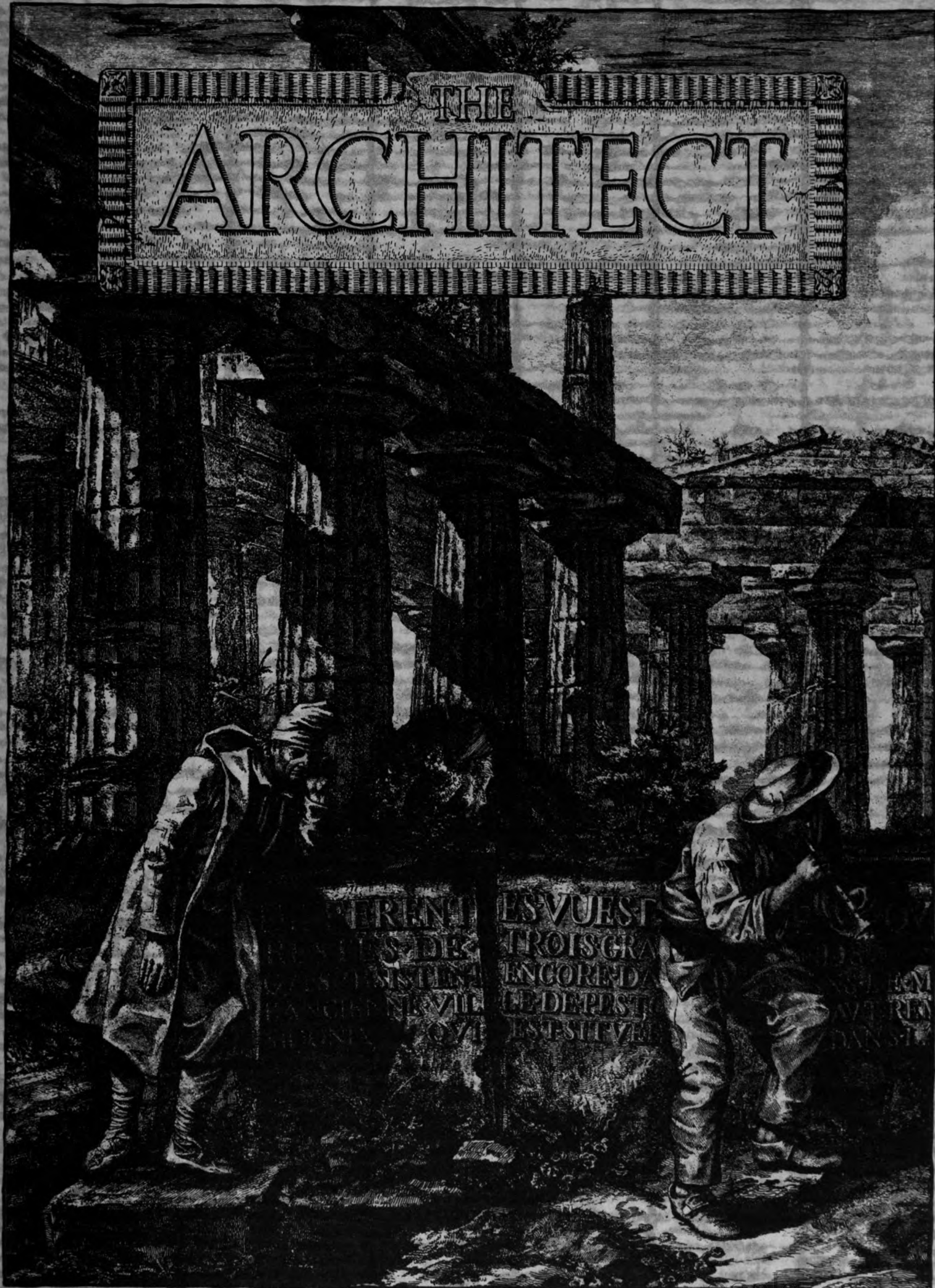
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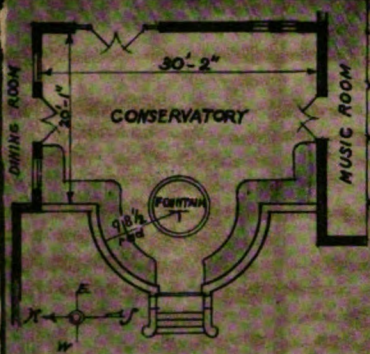
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IN a conservatory of this size the curvilinear roof with lantern top gives a delightful airy spaciousness. The curved front, with its fountain, forms a bit of allurements when glimpsed from any angle.

The fern back on the opposite wall is an ever interesting curtain of greenery.

It opens alike from the main hall, the dining room and organ room. The rug and furniture are in tones of warm grey. You will agree that here is a haven of beauty, rest and rare contentments.

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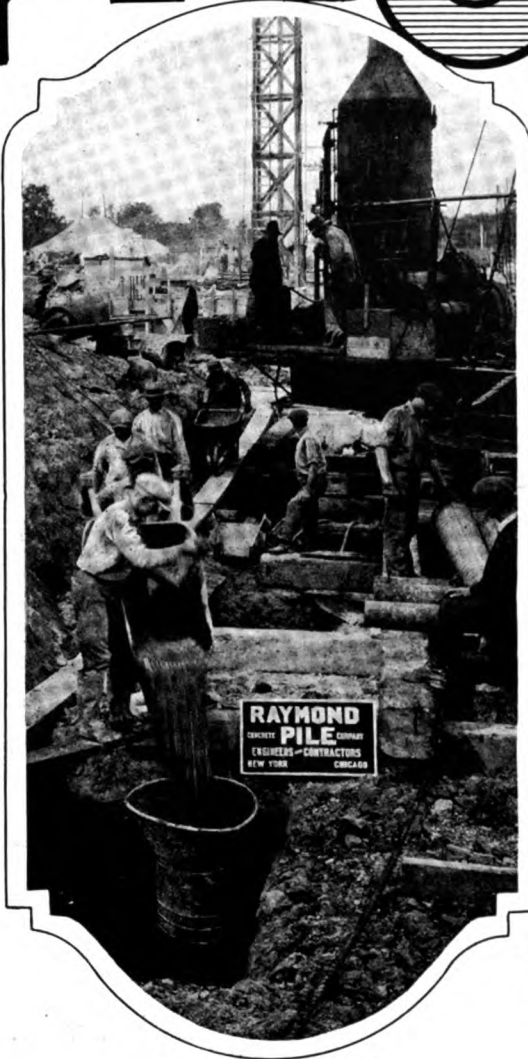
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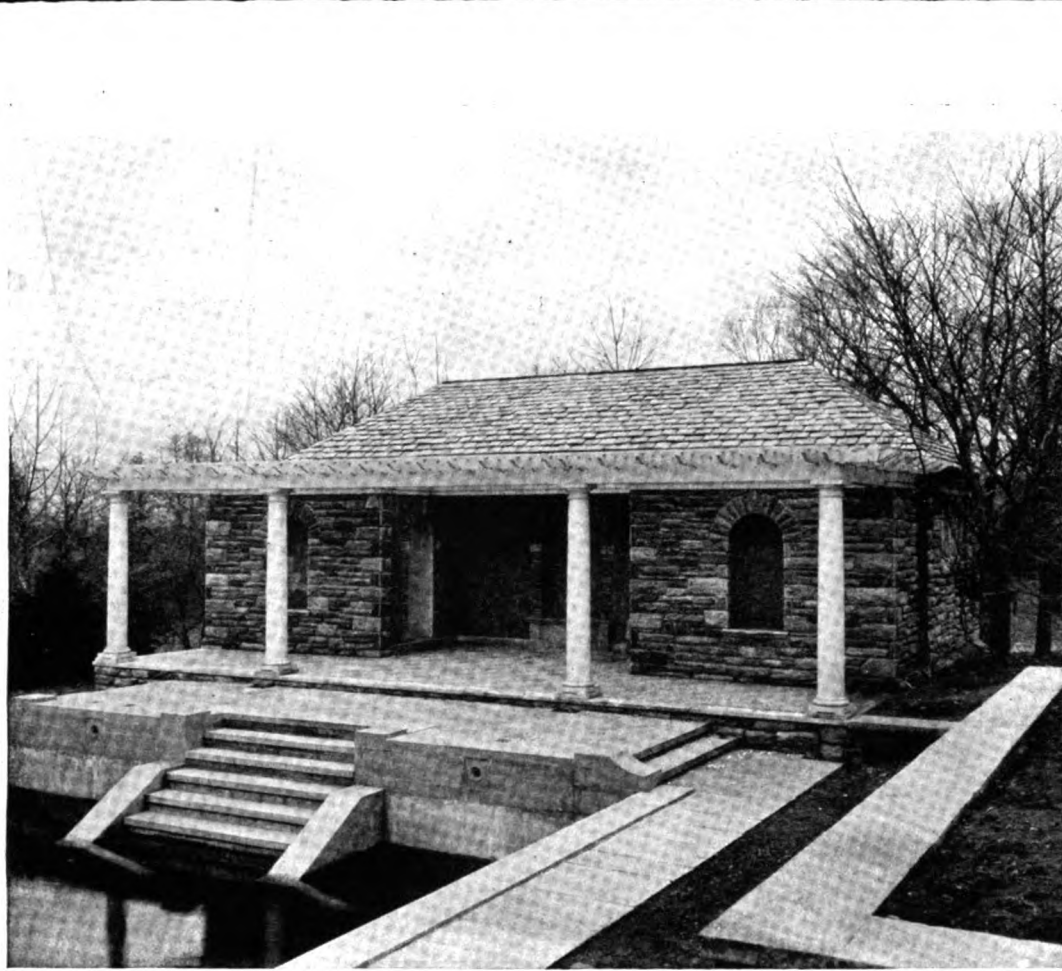
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Horace Wells, Architect

THE bath house erected in connection with the swimming pool on the estate of Mr. C. A. Warden at Haverford, Pennsylvania, is an interesting example of a design harmonious to its setting. The roof, appropriately, is of Tudor Stone.

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Where Congress swings its mashie

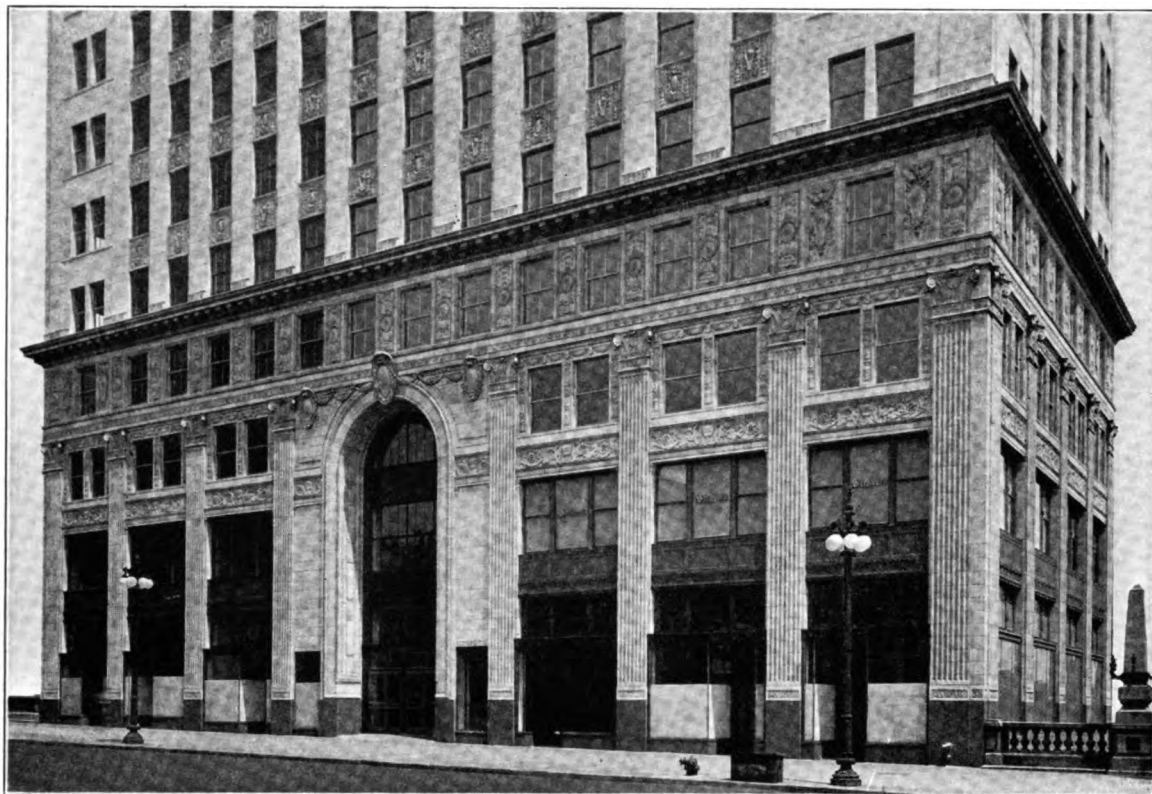
Tucked in among beckoning Maryland hills the new Congressional Country Club is a favored rendezvous of official Washington. . . . And here, as in so many of the Capital City's notably fine buildings, Pyrobar Gypsum Tile were used to assure a roof deck fireproof and permanent, heat insulating and light in weight. . . . If it is not already in your file send today for a copy of our Pyrobar architectural data book.

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PYROBAR ROOF TILE

*Congressional Country Club, Bethesda, Md.
 Architect: P. M. Jullien
 15,823 sq. ft. Pyrobar Roof Tile used*





*The Bell Building, 301-311 North Michigan Avenue, Chicago.
K. M. Vitzthum & Co. and John J. Burns, Architects.*

Northwestern *Terra Cotta*

Here the dignified charm of the architectural motif is emphasized by the use of Northwestern Terra Cotta.

The narrow jamb around entrance and the second-story spandrels in green unglazed, with the spandrels shown above the fourth floor in gray green mottled glazed, lend impressiveness to the entire facing, which is in light mottled glazed Northwestern Terra Cotta.

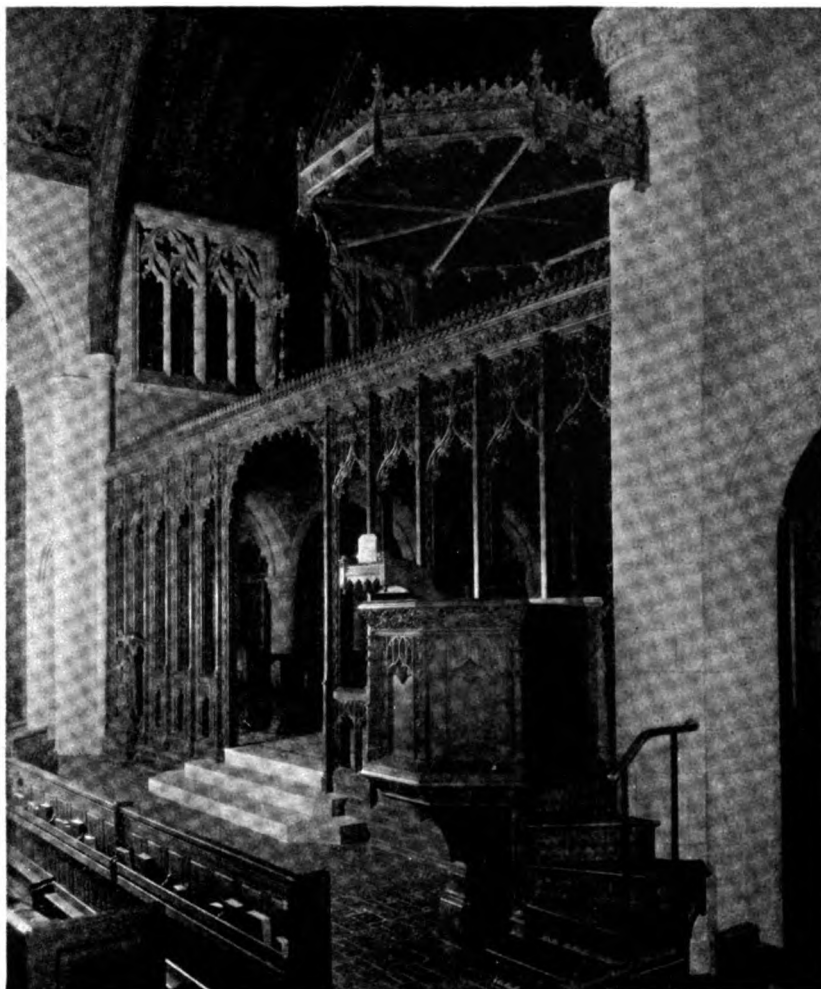
For beauty in texture, for permanency in glaze, and for precision in manufacture, simply specify Northwestern.

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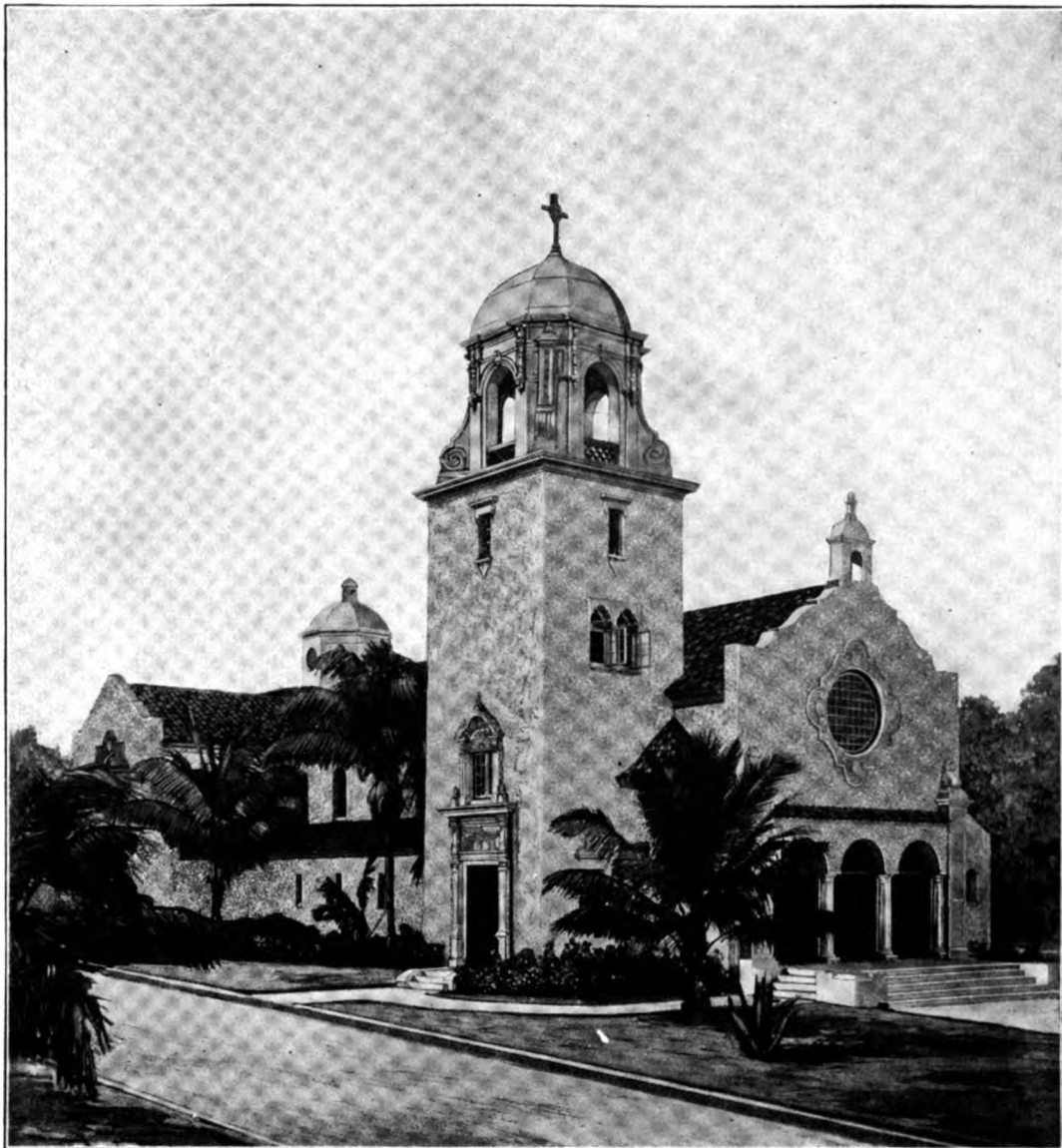
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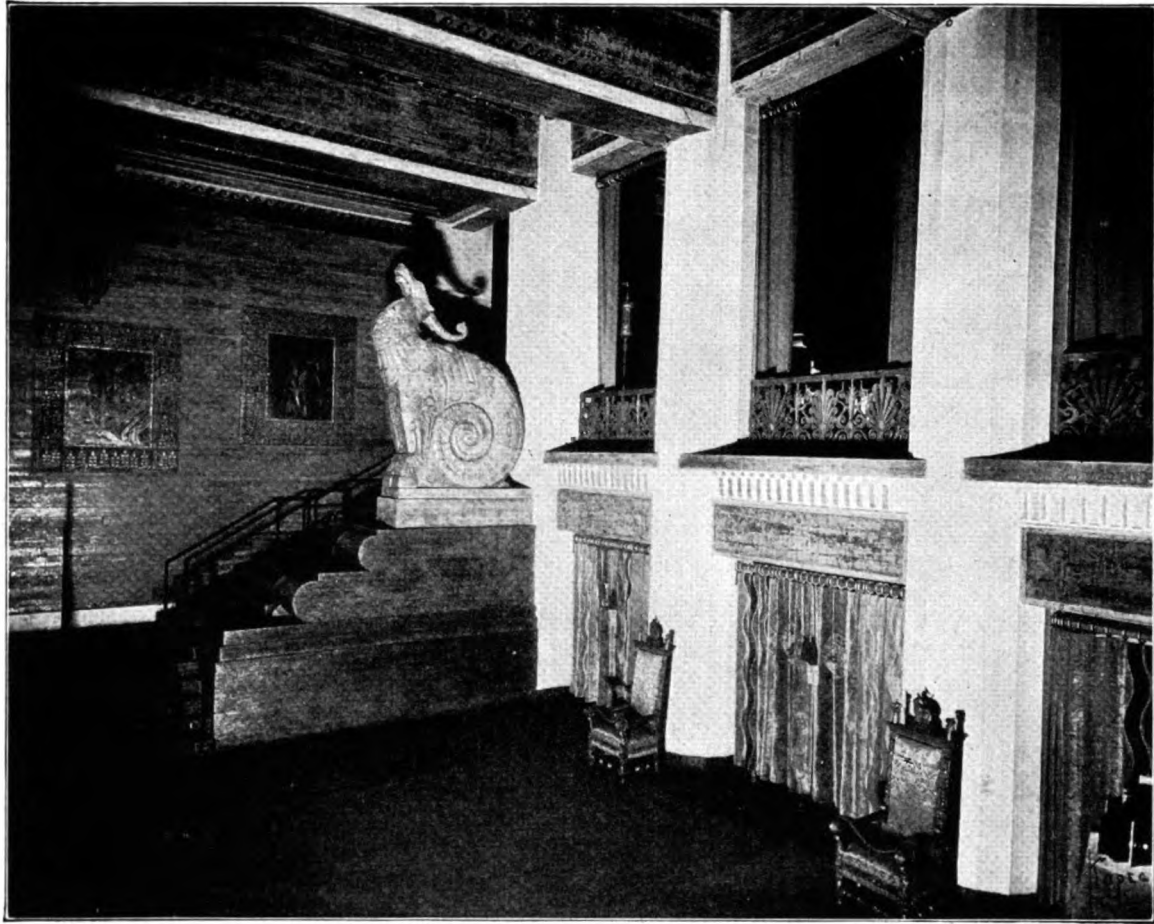
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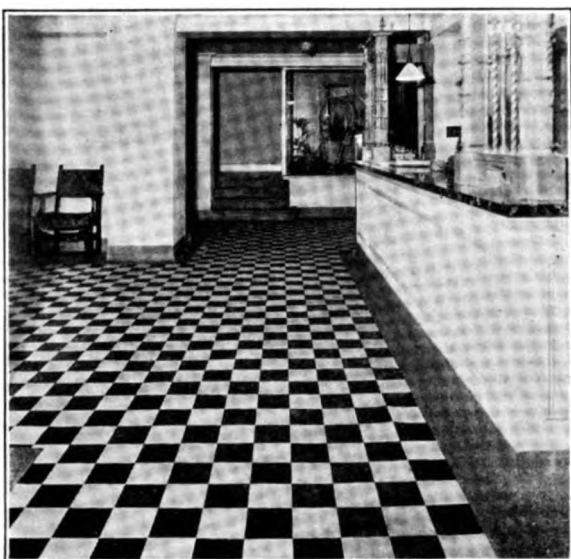
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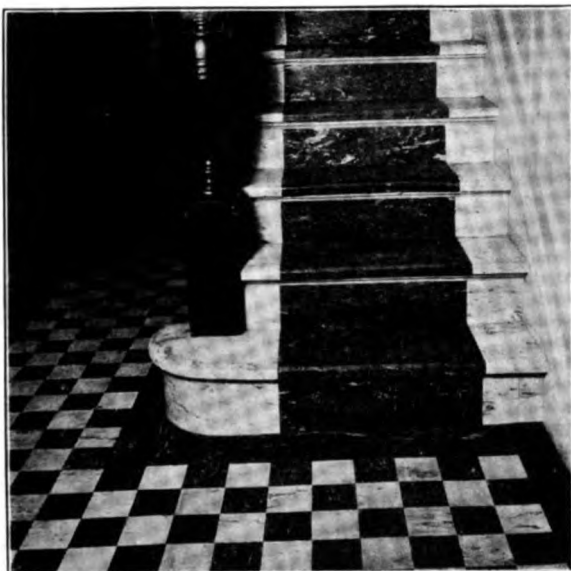
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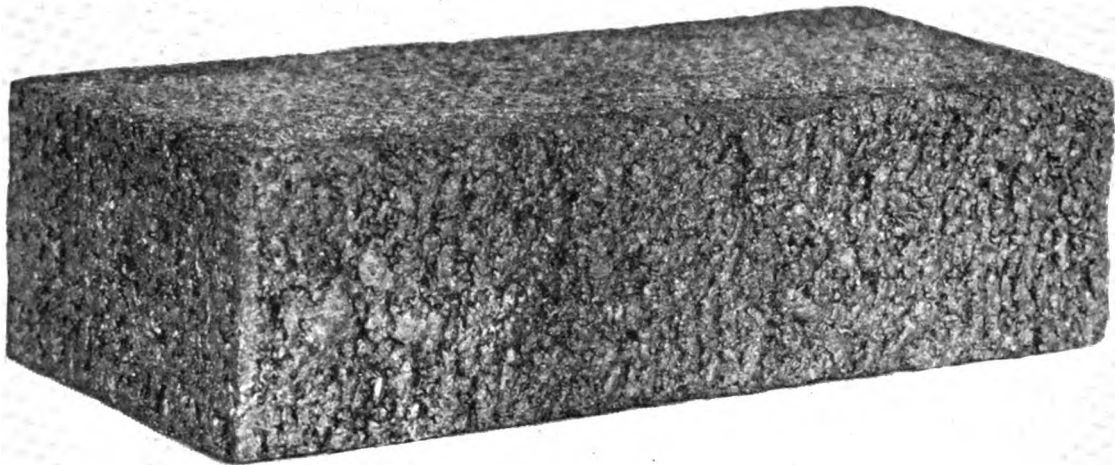
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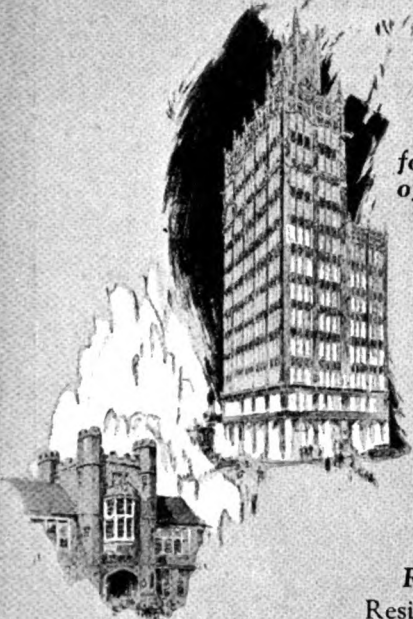
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| Christian Science Church, Cleveland | References on request |
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| Union League Club, New York City | High Schools, Denver |
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| Touro Infirmary, New Orleans | Nettleton Shoe Store, New York |
| Children's Hospital, Columbus | Russek Beauty Shop, New York City |

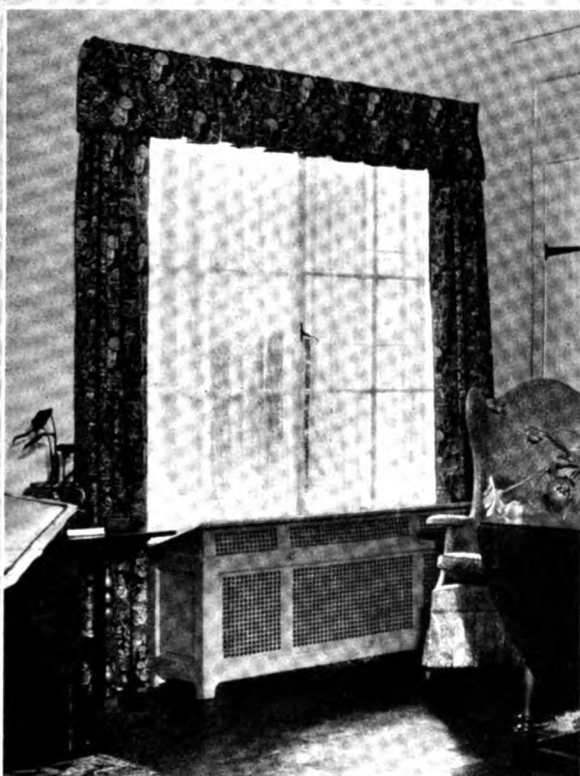
*Stedman Flooring
 as used in
 Lawrence Masonic Temple, Lawrence, Mass.
 designed by David M. Brown
 Architect*

Stedman

REINFORCED RUBBER FLOORING



A room furnished by Lord & Taylor, New York, showing Tuttle & Bailey Radiator Screen, Type RE2.



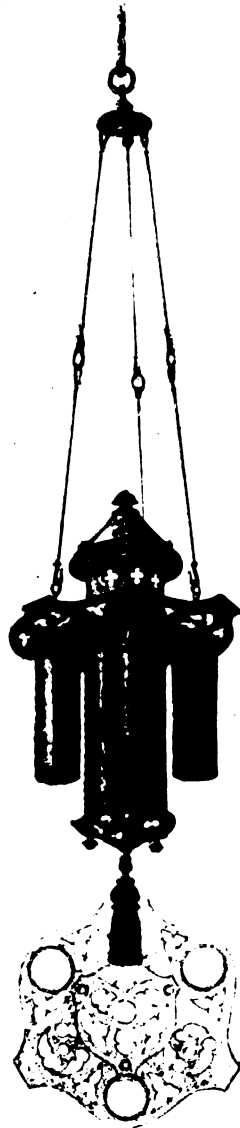
The same screen, top raised for cold days.

To screen the radiator without confining the heat is the function of the Tuttle & Bailey Radiator Screens. But they offer other advantages—as important—a useful seat or shelf, protection to walls and draperies from the usual soil above radiators and better health from increased humidity of the air. Q Made in standard sizes and finishes or estimates will be furnished on specifications submitted. Q The Lexington Type is particularly suitable for hotels and apartments. Q Our new Booklet, “Radiator Screens and Registers” on request. Q Patents are pending for many features of these Screens.

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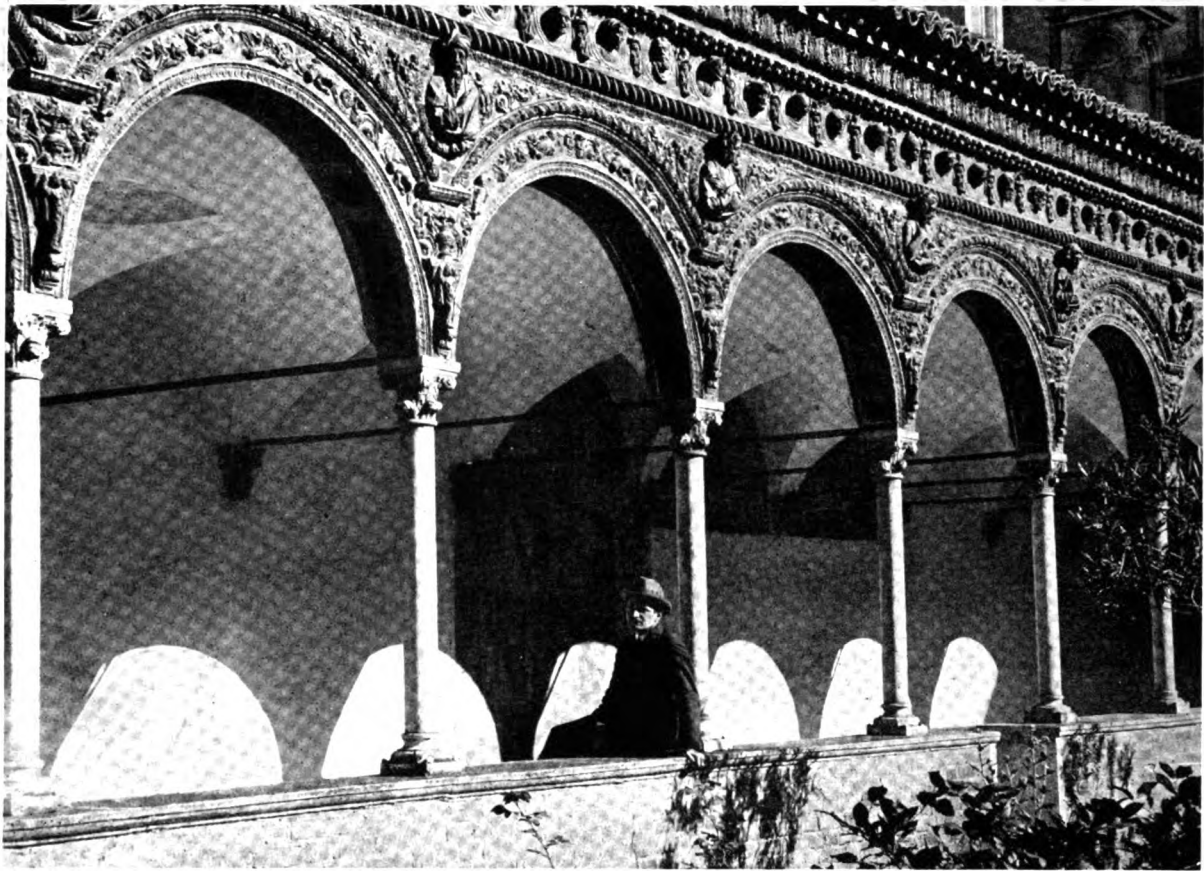
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19 MILLS FROM COAST TO COAST



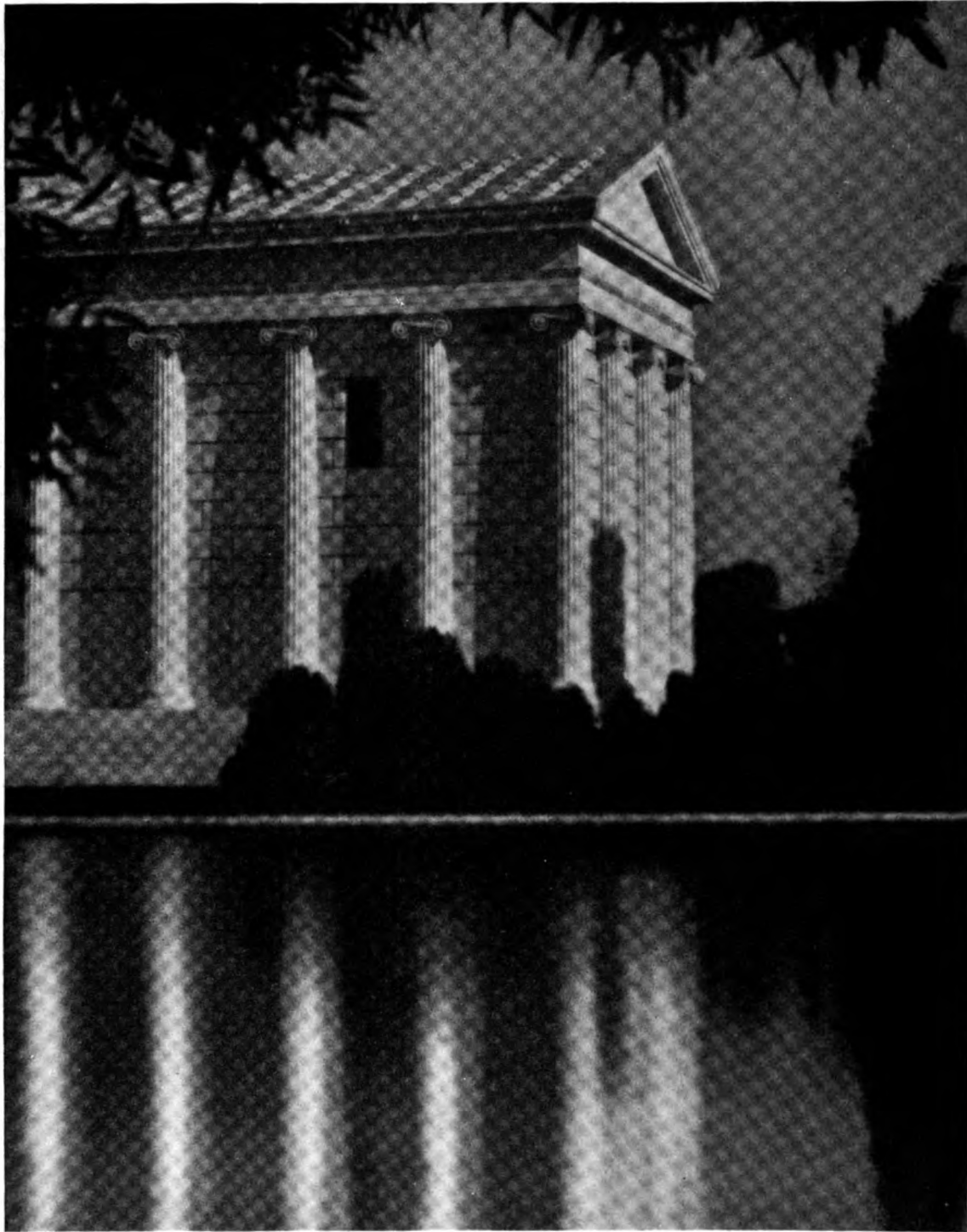
*Pavia—Certosa Di Pavia
Terra Cotta Detail Court of the Fountain*

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Robert D. Farquhar, Architect

The entire exterior is of white Georgia marble. The roof is constructed of interlocking slabs of marble. Each pediment was cut from a solid block of marble, 25' x 6'-6" x 3'-6". The columns are monoliths. For another view see plate LXXIII.

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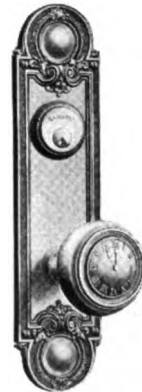
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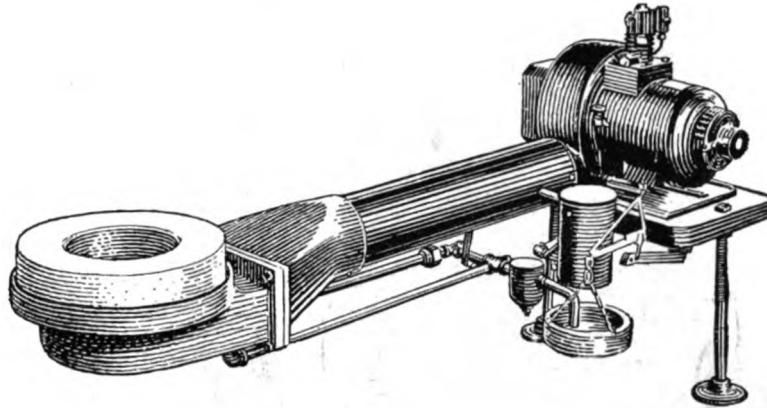
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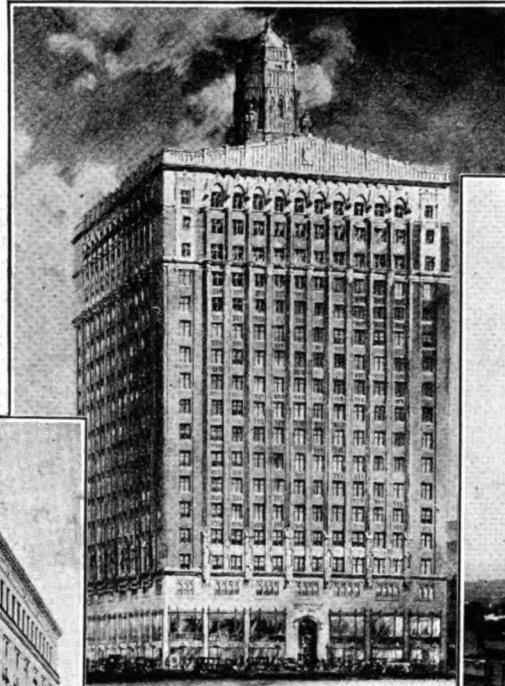
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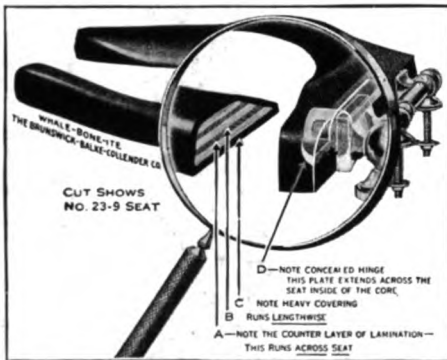
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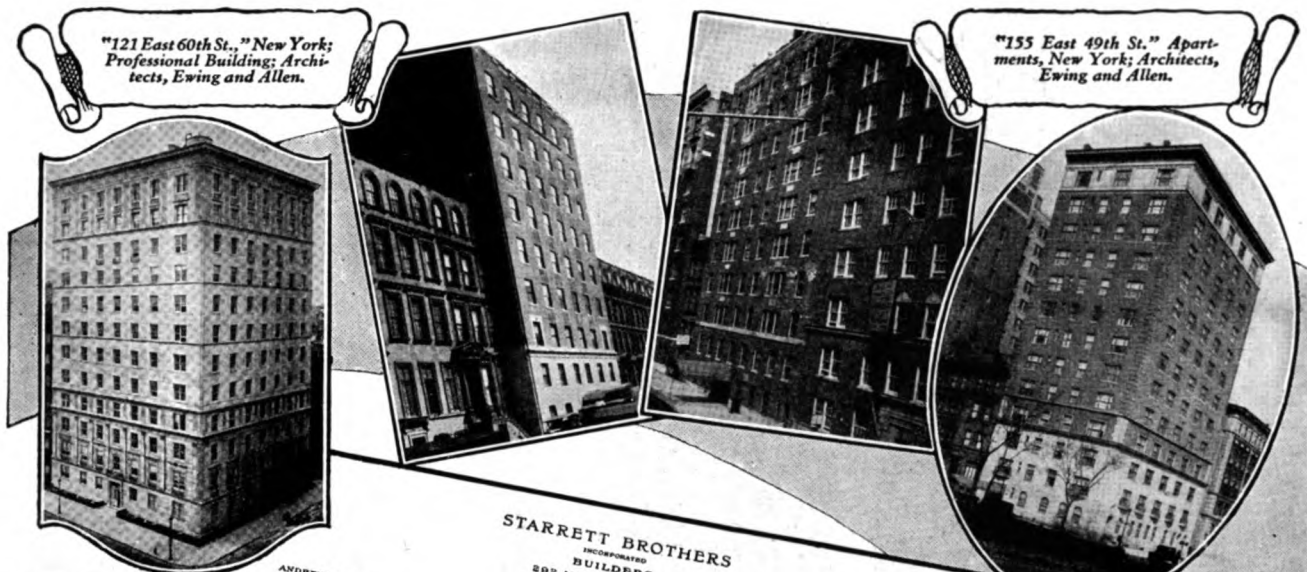
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 By *Andrew J. Eken*
Vice-President

March 21, 1925.



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For details, consult Sweet's (1924) pages 2536-37, or write
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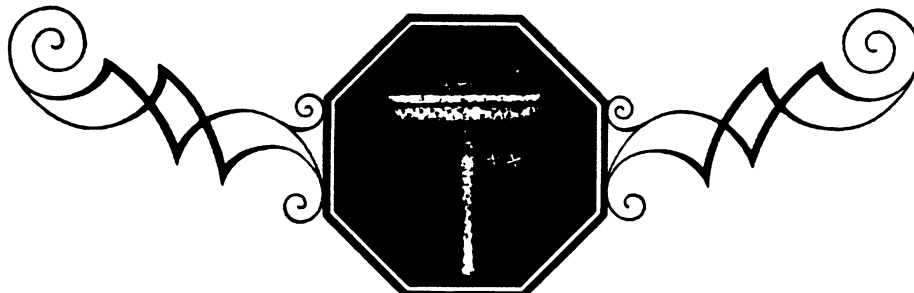
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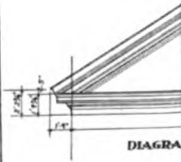
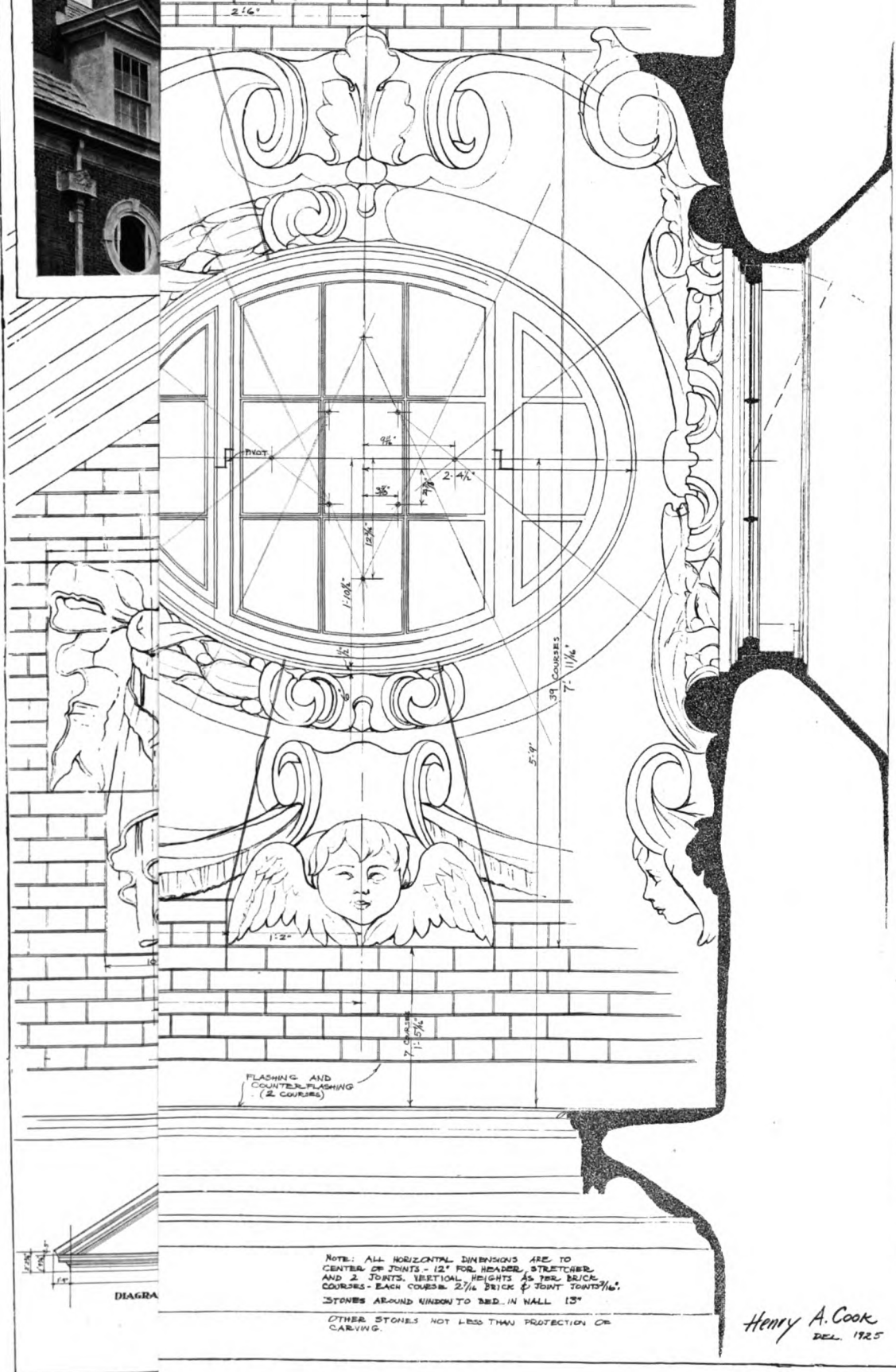
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Henry A. Cook
DEL. 1925

Detail No. 20
 ~ ORNAMENT in EAST PEDIMENT ~
 ~ MCKIMLEY HOSPITAL, ~ UNIVERSITY of ILLINOIS
 ~ Charles A. Platt, Architect, New York City ~
 July 1925



Born October 19, 1871

Died May 29, 1925

DONN BARBER

His entire professional life was marked by intense energy and a steady ambition to excel in his chosen career. A brilliant student and a pre-eminently successful architect, his enthusiasm for excellence in others never failed. He worked constantly to foster the highest educational ideals among the younger architectural generation and was able, by the warmth of his nature and the wide scope of his interests, to infuse his many contacts with great personal charm. In every quality of mind and heart he was cast in generous mould. His death, at the height of his career, leaves a great gap in the ranks of the architectural profession.



Volume IV

JULY, 1925

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 twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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A Sermon from the Sanctum

OUR TEXT this morning is taken from a "program" of the École de Beaux-Arts, wherein we read, in the first verse, the significant words "The Professor of Theory proposes . . ."

Just what the good Professor proposes is not of especial significance, although, in the particular program which lies before me, the subject is attractive and the statement of it imaginative, for the Professor requests the young gentlemen, his students, to design "a *Pavillon* in a Park," explaining his request by saying, "a rich amateur of objets-d'art, having acquired twelve classic columns, wishes to employ them to the best advantage in the decoration of his garden, where will be found, in addition to exotic planting, a mirror of water which will reflect their beauty."

Could anything be more charming than this poetic statement which might be so badly put? The Professor might merely ask for a *Pavillon* including twelve columns, but, with a graceful, imaginative gesture, he throws in the "rich amateur," whom we can see foraging through Italy, haggling with the antique dealers, capturing his columns, and finally shipping them home in triumph, probably to Pittsburgh. But all this is beside the mark.

What we should consider this morning is the importance of the fact that there is a Professor of Theory, the fact that such people exist, and that all over this broad land there is an increasing number of Professors of Theory who devote many hours of their time to the teaching of the abstract principles of their profession.

We are prone to forget the importance of this teacher-element in architecture. Practising architects are apt to overlook it in the hurry and bustle of office work, while the lay public, keenly alive to the excellence of our modern work, is almost entirely unaware that the vital spark which infuses a design and makes it good is derived from the basic element of sound theory.

The study of architecture and the teaching of it in America, in a vigorous, practical manner, by means of the T-square, triangle, and drawing-board rather than the text-book and lecture, are habits of comparatively recent years. It used to be considered sufficient if an architecturally inclined individual had read his Ruskin thoroughly and possessed a well-stocked library of the monuments of antiquity from which to derive his inspiration. The outbreak of Mansard roofs of the mid-Victorian era and the later rush of towers to the façades of American residences owe their origins to this copyist method of designing. Then came the period of foreign study. It was discovered that abroad, especially in France, architecture was actually taught. But these teachings were viewed with suspicion. Who were the French, to teach us architecture, with their problems, methods, and materials differing from ours?

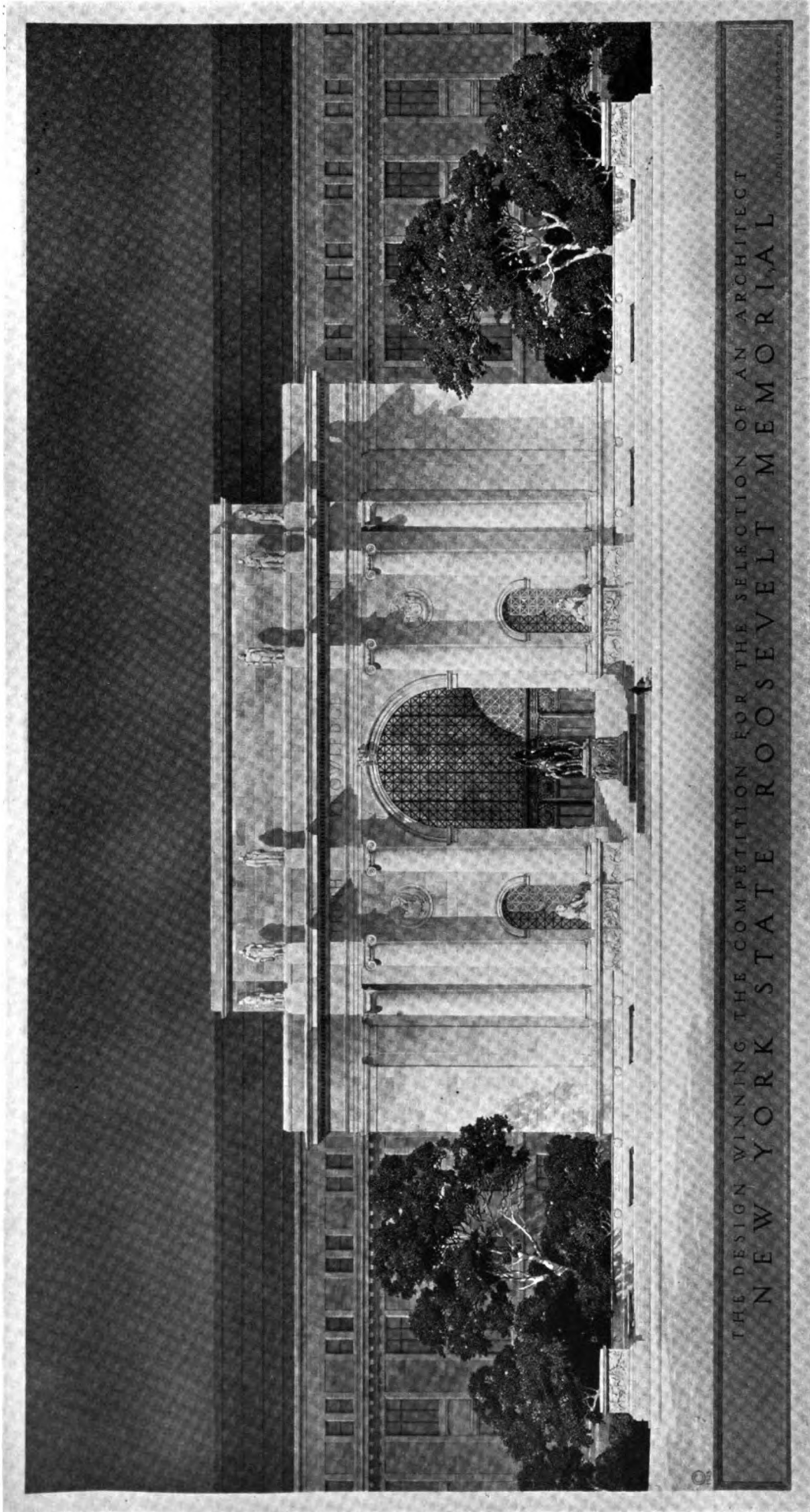
True, they did differ, but the underlying theory of good design is the same the world over. The same principle of fitness to time, place, and use results in a log-cabin, a Parthenon, or a teepee. It was in the study of the *reasons* for various buildings and the method of applying these reasons to new conditions that our Gallic neighbors led the way.

We have studied with them to advantage. Since the mid-nineties hundreds of our best minds have flocked abroad, absorbed and brought back not only a knowledge of first principles, but, what is more important, a knowledge of how to teach them, how to pass them along, so that all over the country schools, colleges, and offices maintain "ateliers" which are working along the lines of pure theory. We have transplanted a system of education with splendid results.

Our hundreds of Professors of Theory "propose" to their students such American problems as "a

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THE ARCHITECT



THE DESIGN WINNING THE COMPETITION FOR THE SELECTION OF AN ARCHITECT
NEW YORK STATE ROOSEVELT MEMORIAL

Main Elevation, New York State Roosevelt Memorial, Central Park West, New York

John Russell Pope, New York, Architect

town-hall and fire-house in a small town," "a subway station," "an Adirondack camp," or "an office-building with a private bank."

Drawings are sent by the thousands to various concentration points for judgment and award. These are passed upon, in many instances, by practising architects who have derived their knowledge from the mother-source, men who give unsparingly of their time out of office-hours to serve the cause of education. Bulletins diffuse the results to every corner of the country and reinforce the establishment of sound standards which go back directly to sound theories of architecture.

When we see, as we do too often, a falsely picturesque country-house, full of random jogs and affected theatricalities, we can feel sure that the author is one who has never been emancipated from the old copyist school and has learned what little he knows by unguided observation.

If I ask readers of THE ARCHITECT to look through our pages at such imaginative creations as the drawings by Hugh Ferriss published in our May issue, it

is only to point out their beauty, not our merit in publishing them, and to remark that in them we see real studies in theory, the application of the zoning-law to the future, which has been so effectively foreshadowed in such buildings as Corbett's Bush Terminal Building and Harmon's much-applauded "Shelton," for which, I understand, an addition is to be built to house the medals it has received! If we study the records of such men as this and of many more who have done notable work in recent years, we find invariably a record of study, of education. And these men are now the teachers, at the heads of "ateliers" or at the tables of their draughtsmen, passing on the torch of Beauty.

All honor, then, to the Professor of Theory. May he multiply and increase. And may THE ARCHITECT long be privileged to disseminate and broadcast his excellencies. In closing let us ponder the deep words, "It is the artistic impulse *With a Reason* that wins."



A Student's Note-Book

BEING THE HISTORY OF A STRANGE ARCHITECTURAL DISCOVERY ON THE TOP OF A FIFTH AVENUE BUS

By GEORGE S. CHAPPELL

III. We Actually Begin the Note-Book

I HAVE been threatening, for the last two issues, actually to open and describe the note-book which my student friend left so mysteriously on the bus seat in front of me. This time I am going to make good.

It is a thick, serviceable volume, bound in buckram and very nearly filled with notes. These notes cover a wide range of subjects, being in some cases quotations from lectures, in others from books, and again, being apparently original observations. In them I find the same curious quality which pervades the volumes and other impedimenta of the student's satchel, an air of unreality which I cannot quite account for. The notes seem to be made with perfect seriousness. *They contain no conscious effort at humor, yet, so absurd are some of the entries, that it is hard not to believe that they were set down with tongue in cheek.*

The first section of the note-book is devoted to a lecture course delivered by "Professor T." We know no more than that of the professor, for his name is never mentioned, nor the school wherein he taught. As a preliminary to his notes, my student

has taken pains to set down Professor T. as he first saw him.

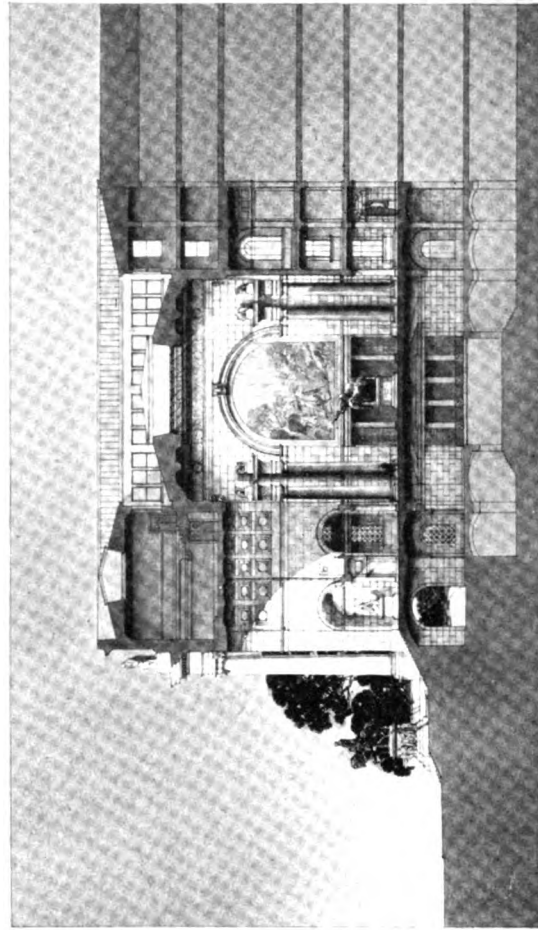
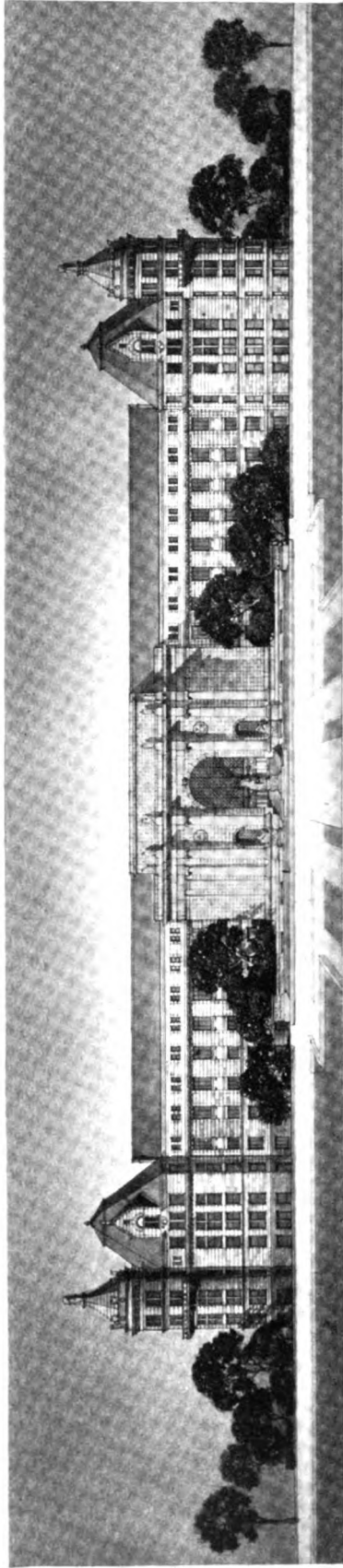
"To-day I met Professor T. for the first time. He arrived at the classroom, as he always does, I understand, at exactly one minute before the hour set for his lecture, coming across the campus from his home on roller-skates. It is one of his theories that roller-skates not only save valuable time, but reduce spinal jar, preserve nerves, and lengthen life.

"Professor T. is a tall, spare man, bald, with a chalky white complexion and a very long beard, of which he is inordinately proud. He has trained this beard to grow in two sections, and it is his pleasure to do curious tricks with it, arrange it in different ways, in a word to 'dress' it as a woman does her hair. He is so careful of this adornment that he wears a dark green bag over it whenever he goes out of doors in order to protect it from dust.

"His lecture this morning dealt with 'Honesty in Architecture,' by which he meant honesty in design. He described most of the buildings built in America as 'living lies.' 'Their design,' he said, 'bears no

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GENERAL ELEVATION
 SCALE ONE FOUR EIGHTS INCHES TO ONE FOOT

CROSS SECTION
 SCALE ONE FOUR EIGHTS INCHES TO ONE FOOT

JOHN RUSSELL POPE, F.A.I.A.

John Russell Pope, New York, Architect

General Elevation and Cross Section, New York State Roosevelt Memorial, Central Park West, New York

relation to real life, as it is lived in this country. We see building after building erected in which miles of classic moldings and millions of egg-and-darts are used, in which every bit of ornament is inherited, passed along, handed down, although it no longer has any meaning.

“‘It is evident,’ he continued, ‘that though we may prate much about the excellence of American architecture, we have yet to reach any real originality. We have arrived at a point where our demand for high buildings is resulting in something new in building masses. We have done nothing in the way of inventing a new vocabulary of detail, in spite of the fact that we have at hand an amazing number of motifs which could readily be applied to the field of ornament.’

“‘At the close of the lecture he showed us a number of buildings expressing his own ideas, and very striking they were, too. In one of them, a plant for a large phonograph concern, the cornice was supported by an arrangement of phonograph horns and disc records which was very effective. ‘What do we do with our steel construction?’ he asked us. ‘We build a massive framework, and then completely conceal it. More than that, we ask it to carry exterior walls which are hung on it, a crushing weight. This is all wrong. In the building of the future the exterior walls will be immeasurably lightened by the use of materials other than brick and stone. We have only begun to develop the possibilities of the sky-scraper. There is, in steel construction alone, a sufficient richness of ornamental suggestion, in rivets, bolt-heads, fish-plates, lintels, and other structural elements to revise completely the books of modern ornament.’”

Professor T. seems to have varied the character of his lectures as well as his hirsute arrangements, for I find, under the notes on the next meeting of the class:

“‘To Professor T.’s course at nine. The morning being brisk, he had tied the ends of his beard together over the top of his head, thus protecting his ears from the cold.

“‘Instead of his usual discourse he devoted the morning to a brief competitive sketch, the subject of his program being ‘A Mechanical Horse for a High Government Official.’ Each member of the division was given ten minutes in which to complete his sketch, after which Professor T. examined them and pronounced judgment. We were asked to submit an outline specification with our drawings. The sketch of student Pfizts was ranked first, both on account of its mechanical perfection as well as for its clever specification.

“‘Pfizts called for his animal ‘to be framed of straight-grained horse-chestnut, sound in wind and limb. All footings to be carried to ground with easy, graceful camber. Wrought-iron stirrups are to be firmly riveted to soft, 16-oz. copper saddle, counter-flashed under mane. No bucks are to be used, saddle being attached directly to body of horse.’

“‘The professor complimented Pfizts highly, and spoke especially of the fact that it was remarkable that a beginner could write even a short specification in which the words ‘or equal’ did not occur.

“‘In honor of the mechanical horse Professor T. then closed the lecture by singing a solo version of ‘John Peel,’ an old English hunting-song.’”

A little further on I find this interesting entry:

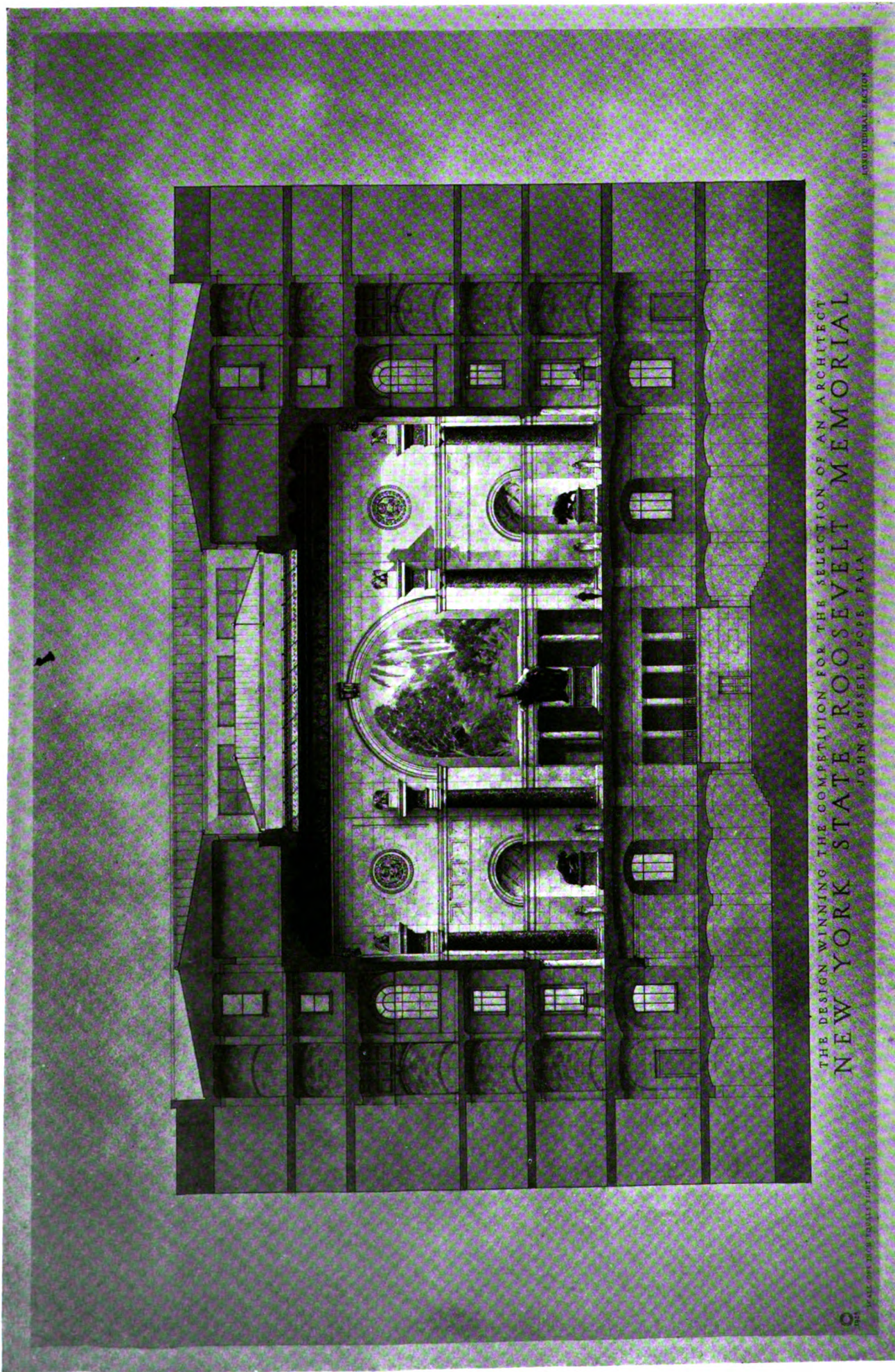
“‘To Professor T.’s again. A most stimulating man. His ideas are original. His lecture this morning was on the ‘Proper Kind of Architecture for a Young People.’ He deprecates very much all foreign study and particularly the importation to America of foreign rooms, either in the original or by means of copies.

“‘What does it mean if Mr. Herman Blatz of Milwaukee buys a François I ceiling from an old château?’ he asked. ‘It means that he is getting something he ought not to have. It is not that the ceiling will be too rich for Mr. Blatz. Not at all. It will not be rich enough. If Mr. Blatz is left to his own devices, if the architects will only lay off him and let him follow his own tastes, he will get together a combination of furniture, stained glass, and decoration that will be the essence of richness and bad taste. This is just what Mr. Blatz really wants, what he craves with his inner soul, and consequently it is what Mr. Blatz ought to have.

“‘He will get over it. He will see, after a while, that what he has is atrocious. But it must be because he sees this himself, and not because he is told it by some one else.

“‘It is a great pity that the art of printing and the many modes of transportation have so decreased the size of the world that it is possible to import styles of architecture from one country to another. Racial lines are almost completely wiped out, and with them much of the interest of a national architecture. I look forward to the time when there will be a law against this sort of importation, and the only way a person can get one of these slavishly imitative English, Spanish, or French designs will be to buy it of an architectural bootlegger.’”

“‘On the occasion of this lecture,’ writes my student, ‘Professor T. had tied the ends of his beard under his chin in a bowknot. He commented on our interest in it by saying, ‘I notice that you young



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JOHN RUSSELL POPE, F.A.S.A.

LONGITUDINAL SECTION

John Russell Pope, New York, Architect

Longitudinal Section, New York State Roosevelt Memorial, Central Park West, New York

gentlemen look at my beard with what I consider proper attention. Let me thank you for your attitude. It has always been my thought that men, as a rule, did not get as much innocent fun as they might out of facial adornment. I work mine to the limit. If I can think of anything ridiculous to do to my beard I always do it. And I will greatly appreciate it if any of you young gentlemen have any novel ideas along these lines and will impart them to me ere leaving the classroom.'

'We cheered the old boy to the echo, and several of the men stayed after class to split hairs with him, so to speak.'

The subject of a sketch problem at one of the meetings was "An Automobile for a Moving-Picture Star." The author of the notes has drawn a rough sketch of his idea on one of the pages of the book, with a few explanations added. It is an ingenious solution, showing, in plan, a commodious private room and bath, and at the back a reception room for the reporters. He adds, in his own hand, "The essential character of a vehicle of this type is to be found in its value as a publicity agent for the owner. The decoration of the body, the sound of the horn, the quality and uses of the accessories must all be unusual. The architecture, in other words, must be front-page stuff. If it is possible to suggest by the design that the car is adapted for romantic and possibly clandestine meetings, so much the better."

Of a memorable day the student writes, "To-day was Professor T.'s birthday, which he celebrated by braiding the halves of his beard together, affixing to them bright Christmas tree ornaments and glass icicles. The effect was altogether delightful. He further marked the day by omitting the lecture entirely, substituting for it a walk through the Architectural Museum, a charming experience, enlivened by his instructive comments on the exhibits. On one of the early Chaldean clay tablets he showed us the story handed down from a much earlier civilization of the architect 'who forgot to put in the stairs.'

"In this primitive department he also showed us the first architectural magazine of record, a huge monolith, graven with large quantities of cuneiform characters which the professor read with perfect ease. The leading editorial had to do with the tremendous growth of the magazine itself. Apparently even the earliest editors considered it quite proper to say nice things about themselves in their own publications, a habit which is occasionally indulged in to-day. The magazine was called 'The Chaldean Constructor,' and the editor said, among other things, 'We are pleased to note an increase of 100 per cent. in our circulation since the last issue, of which only one was carved to two of this.'

"The method of influencing the general public, Professor T. explained, was not by sending the magazine to them, which would obviously be impractical, but by sending them to the magazine. The edition, two or three in number, would be exposed in a semi-public place for the space of time which existed between issues, the public being admitted for its perusal at so many drachma a head.

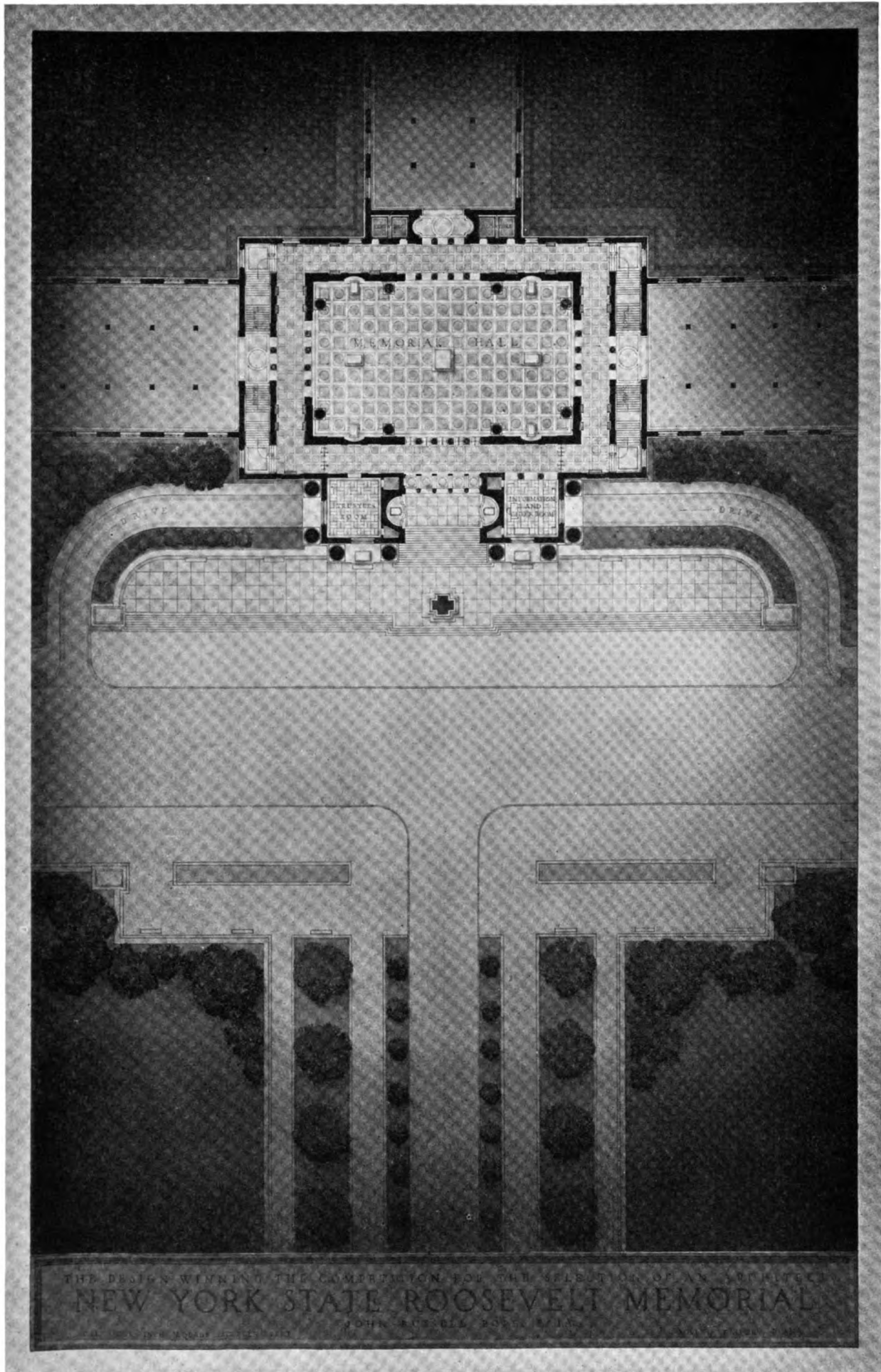
"On the back of the number we looked at was a most amusing account of the building troubles at the Tower of Babel, which, according to the constructor, were entirely due to Mrs. Nebuchadnezzar's insistence on giving orders on the job, going over the head of the architect, and then denying them when they appeared later in the form of extras. The architect, Abd-el-Blab, was apparently a spirited lad, for it was at his order that the builders tore down the tower, simultaneously with which Abd-el-Blab threw his plans into the Red Sea. Thus we see that Mr. Borglum's prank at Stone Mountain was foreshadowed more than twenty centuries ago."

The Architectural Museum is so extensively referred to in the note-book that I feel that I ought to reserve the bulk of it for a future article. Its ancient treasures are but a small part of its collections. There are modern groups, as well, into which the young student goes exhaustively. Perhaps what I have outlined will give some idea of the richness and the unexpected character of the notes, and will encourage my readers to continue their examination with me at an early date.

(Continued in August)

Call Out the Rescue Squad

WHILE the restoration of Rheims Cathedral is going on apace, thanks in large part to the generosity of John D. Rockefeller, Jr., alarming news comes from Amiens, that, due to a sub-surface washout, the square in front of the amazing cathedral has caved in, endangering the main façade with its beautiful portal. Tidings of this sort always ring unhappily in the ears of American architects who have been inspired by the beauties of things abroad. It is doubtful if any of the foreign cathedrals has had more influence on our minds than the unsymmetrical towers of this Norman Gothic church. We have had similar cave-ins in our own country, as was recalled to us when we mentioned the Amiens disaster to a friend, who said, "Yes, we had the same sort of thing happen out in Scranton. A large part of the town is built over coal-mines. One of the main streets fell in one day and took one of the finest gas-tanks with it you ever saw. I tell you, those cave-ins are hell."



John Russell Pope, New York, Architect

Main Floor Plan, New York State Roosevelt Memorial, Central Park West, New York

Small House Design—An Analysis

By JAMES M. GREEN, JR.

This very important analysis will be presented in seven parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design, and a Detailed Study of the Economic Concepts and Esthetic Factors

THE SCOPE of this analysis includes a liberal education in the principles embodied in the design, construction, and interior furnishings of a house.

The house is, perhaps, the most individualistic of one's possessions. Nearly everything we own is a fabrication of human brains created in conformity with racial attributes and social dictum. While the house, too, is greatly affected by economic forces and the standards of society over which no individual has any measure of control, it expresses with more distinction than anything else our innermost natures.

It is clear that to elaborate upon the psychology of design involves technical cleavage of theories of varying degrees of interest and importance. To avoid confusion of an almost illimitable expansion of headings and sub-headings, the essentials of small house design will be met concisely and without even a strict regard for logical sequence. A dash of creative imagination and some serious thought will supply many answers to individualistic inquiries.

III. The Plan

WE HAVE considered the economic aspects of small house building and the controlling influences of racial standards of living, we have analyzed many conditions surrounding the choice of a site, with respect to its own characteristics and as a unit of property affected by or apart from urban services; and, by a summation of contributing elements, it was found that a house can be evolved almost mathematically and placed economically as well as artistically upon the plot plan.

From diverse points in an apparently incongruous world of thought we find the lines of economic and esthetic investigation converging and focusing in the plan of the house. Every item becomes correlated, and as the plan springs from the chaotic into reality this relationship shows a logical sequence of development.

Naturally, before any reasonable plan arrangement can be undertaken, it is necessary to analyze the requirements of the inhabiting family. What is the size of the family? What are the requirements of each member? What is to be considered as reasonable area allocation for living quarters and sleeping apartments? What are the domestic functions of the house? What is needed for servants and how many are there; what is their sex and what are their racial attributes? How will the guest be entertained and the motor-car stored?

The day living apartments are normally suited to average conditions and for all members of the household, but the sleeping apartment arrangement is largely controlled by sex considerations. One may desire a den, a library, a modest book nook, or a billiard room, but there is no sex use expressed in such rooms. But when one thinks of sleeping rooms, baths, boudoirs, and closets, the matter of gender

becomes important. Daytime servants as well as those living in the house must be given due thought.

Idiosyncrasies and normal personal needs may call for inclusion of utilitarian area other than that usually put in a small house. But what is a small house? A house is defined in accordance with one's needs and one's personal opinion of what a house should represent as an economic investment. It is an intimate expression of a standard of living. The house being discussed here may be represented by a sliding scale value of, say, \$10,000 to \$25,000. This brings us up to the types of houses occupied by a large class of super-executives and professional men whose incomes are far in excess of those of the owners of so-called small houses. On the other hand, the category immediately below the small house type includes owner executives of fair ability, small merchants, skilled laborers and mechanics, and by far the largest number of home owners in the commonwealth.

Perhaps the most valid attribute of the successful house designer is the ability to *eliminate*: the recognition of quasi-necessary utilities and reduction to the simplest forms of arrangement. Elimination in plan saves in construction costs; elimination in design portends dignity and esthetic agreeableness.

House plan arrangements are built up around units or groups of floor areas functioning in similar manner. For instance, the service domain units are located adjacent to the dining room. The living room is the focal point of all recreation and entertainment; around it would be logically arranged the sun room, porches, terraces, library, and music room. Sports rooms are well adapted for basement locations. Around bedrooms should be baths, dressing rooms, closets, and sewing rooms.



James Gamble Rogers, New York, *Architect*; Lowe & Bollenbocher, Chicago, *Associates*
Study, Northwestern University, Chicago. Ward Memorial
Digitized by Google

In assembling the units for plan arrangement it is naturally cheaper to divide the areas equally into two floors, forming a square or rectangular plan. This form is essentially the most economical to construct; the ideas of economy, however, in box-like plans, while fundamentally sound are greatly exaggerated. Certainly, the additional beauty afforded by varying forms and masses and by roofs well proportioned—whether symmetrical or picturesque—adds more than enough charm and grace to offset the little additional cost. Houses rising sheer from the ground lack something to conform them to the site. Low and flowing roof lines, porches, loggias, and one-story wings balance the important masses and soften the silhouette by conformation to contour irregularities and masses of planting.

While the various apartments are being tentatively planned it is necessary to think of the wall penetrations, both exterior and interior, as affecting the design. Windows, doors, fireplaces, arches, nooks, and other possible features should be placed and proportioned first as units in themselves, secondly as units in the room, and lastly as in harmony with the style. It is regrettable that many owners do not realize the ultimate importance of such apparently trivial matters, and for whims and caprices jeopardize an entire scheme.

It is at this point that furniture locations should be mapped out and study given to a future decorative plan. It is highly improbable that a proper placement schedule can be analyzed too thoroughly, for improper locations will vitiate the best of plans by reducing comfort, marring beauty, and annihilating convenience.

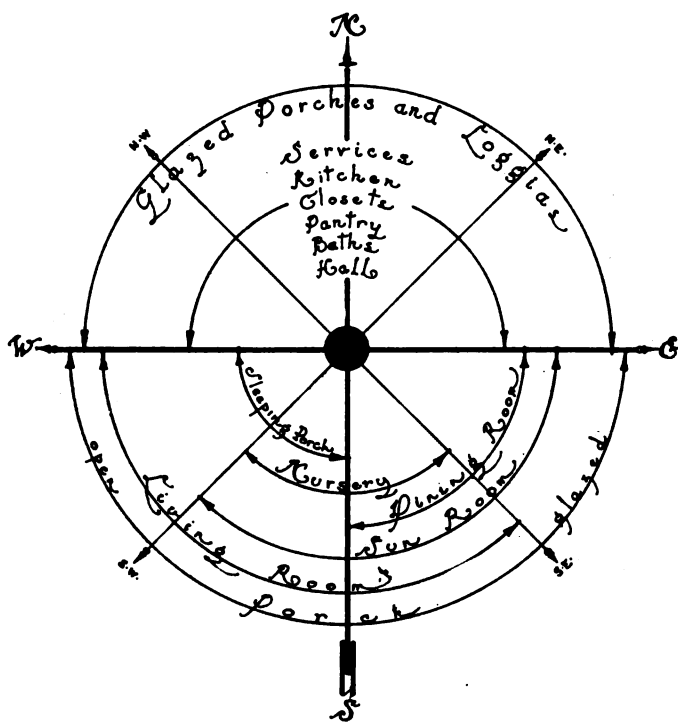
Orientation is an occult-sounding word meaning a process of determining a bearing in construction with reference to the east. It is a well established fact that sunlight plays an important part upon health and influences mental moods. An abundance of sunlight and air is the desired goal in all orientation of all kinds of buildings erected for every purpose.

The accompanying chart suggests locations for various apartments and auxiliary areas within certain ranges of the compass for obtaining the best distribution of sunlight. It is obvious that the range through the South is most advantageous. For that reason houses facing south, set back within north side lots, offer best opportunities for front elevation treatment. Houses on south side lots should face a rear garden, and while that admirable English plan is charmingly adaptable to conditions of our cities, the average house owner is reluctant to adopt it.

It is essential to the greatest comfort that porches or terraces be located at vantage-points for the full enjoyment of any season. Thus the cool shade of a porch located within the range of north and touched by evening breezes is a pleasant addition to any house. North porches and loggias should be glazed in northern climates. Living rooms with the long side exposed directly to the sun should have the glare and heat alleviated by awnings or porches. Every bedroom in the house should be directly reached by the sun sometime during the day. The principal rooms should receive the sun during morning dressing hours. The dining room, of course, is always cheery when the sun is splashed on the breakfast table sil-

ver, and there is no doubt but that it stimulates a pleasant mental mood.

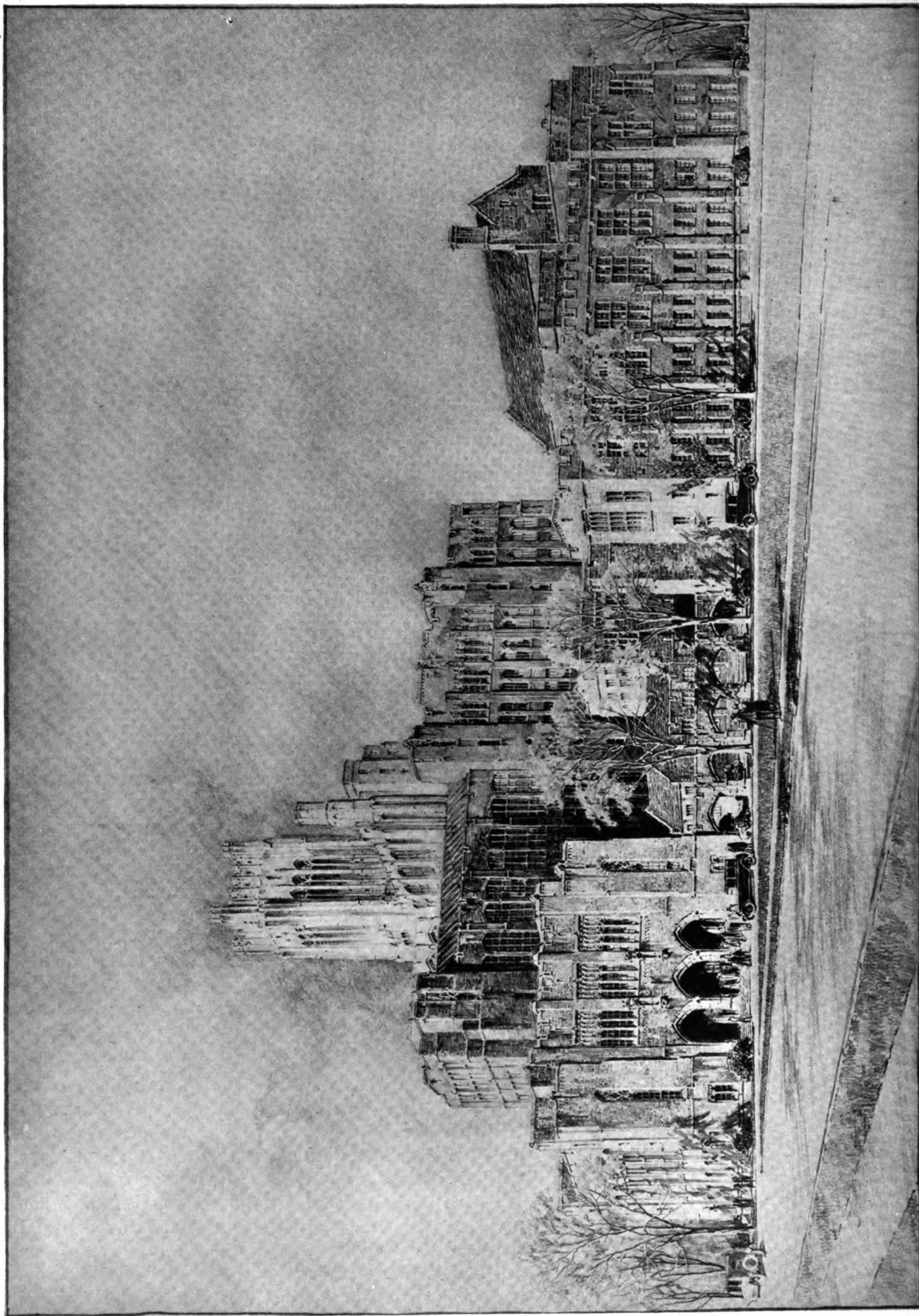
The north side of the house is the logical place for areas of the service domain, stairs, corridors, and halls, baths, closets, and study rooms. There the light is uniform in intensity, and these compact units, being subjected to wintry blasts, are more comfortably heated. It is unfortunate when a kitchen is so located that no sun can streak across the floor, for it is more intensively used than any room in the house, and mistresses of all small houses are intimately associated with its functions. Discomfort and inconvenience in this nerve center reflect throughout the entire household; hence it behooves diligent effort to secure maximum comfort by abundant provision of sanitary sunlight.



Apartment Orientation

July, 1925

THE ARCHITECT



James Gamble Rogers, New York, *Architect*; Lowe & Bollenbocher, Chicago, *Associates*
Study, Northwestern University, Chicago. View from Lake

There is no particular dexterity required in conditioning a house to receive its full measure of climatic and seasonal enjoyment. It only requires study, a discriminating judgment, and the patience to analyze constantly changing conditions of the earth and its solar system. Mistakes of location can never be ameliorated in small houses, so to plan wisely in advance pays in dollars and cents and mental and physical satisfaction. Every site, every variance of latitude and longitude, offers its special problems of local climate. The mercurial differences between the bleak shores of New England, the quasi-tropical keys of Florida, and the sunny expanse of the Californian playground demand diversities in structural methods to conform to seasonal temperatures.

The solution of the plan arrangement includes the proper distribution of auxiliary areas to living apartments. Perhaps the most important of these areas are halls and corridors which function as the circulation system of the house. For the attainment of comfort it is necessary to have simplicity of space form, and the whole of it lighted adequately. The best of plans can be utterly ruined by narrow halls and steep stairs in gloomy shadow. Stairs should be simply designed, with easy ascent and of sufficient breadth to permit furniture to be moved without gouging the walls. Sharp turns with spiral or angular steps are to be avoided; the only reliable step is that one running at right angles to the wall and hand-rail. If conditions require eccentric turns, these should be directly lighted by windows in the outside wall. Ceiling heights are reflected in the plan by the occupied stair space; the steeper the stair the less the space required for it, but conservation of such space is unwise.

In planning the service domain individual analysis should be made of the following items:

1. *Lighting*:
 - a. Natural;
 - b. Artificial.
2. *Ventilation*.
3. *Conservation of effort qualified by*:
 - a. Routing of movements;
 - b. Working spaces: lateral and vertical relations;
 - c. Storage: Access;
Quantity;
Preservation;
 - d. Refrigerator space:
Cold room storage;

- e. *Equipment*:
 - Mechanical;
 - Electrical devices.

4. *Pantry*.

Service and access to:

- a. Dining room;
- b. Breakfast room, nook or porch;
- c. Kitchen;
- d. Tradesmen's entrance;
- e. Area;
- f. Arrangements.

5. *Kitchen*.

Service and access to:

- a. Pantry;
- b. Dining room;
- c. Service unit areas;
- d. Arrangements.

6. *Closets and cabinets*.

7. *Laundry*.

8. *Proximity of cellar stairs; porches; entrances*.

9. *Convenience to*:

- a. Parcel delivery;
- b. Ice delivery;
- c. Fuel delivery;
- d. Loggia and exits.

Toilets and wash rooms are properly designed when having these attributes:

1. *Ease of access to*:
 - a. Day apartments;
 - b. Night apartments;
 - c. Servants' apartments and service domain.
2. *Good ventilation and light*.
3. *Economical and convenient arrangement of plumbing fixtures*.
4. *Privacy*.

Closets are to a woman her measure of appreciation of the house. Locations, sizes, access, and details of arrangement are matters influenced by personal desires, construction, and cleverness on the part of the designer in interpretation of living conditions.

Sometimes the closet is expanded into a dressing room which is used in connection with bedroom or bath. This area, necessarily small in a small house, assumes the aspect of boudoir or super-closet. In the same manner that kitchen storage conditions may be analyzed for efficiency and convenience, a dressing closet may be studied to embody system and service in the storage of linens and wearing apparel.

(Next month, "The Elevation Design")

Editorial Comment

The Mother Art

A PAINTER of our acquaintance recently quoted to us a sentence or, rather, a thought of Rodin's—for he did not pretend to give the master's words—which should be of gratifying interest to architects. The art of America was under discussion. The time was about ten years ago, and Rodin said, in substance: "Do not worry about America. Her art will be all right. Her great hope is in her architecture. It will be the finest thing in the world. America has the greatest opportunities. In turn this will make a place for her sculptors, and, finally, the last to be absorbed in the great combination will be the painters, as decorators of the great buildings. These easel pictures which we have in France to-day, our Monet, our Degas, they are very interesting, but what do they amount to, after all? Very little—they are too detached. To be truly important both painting and sculpture must be affiliated with architecture. Only in that way do they become not individual but monumental, and it is only the monumental which endures."

All architects will realize that there is much that is true in this idea. Curiously, Rodin himself was in

no way a great architectural sculptor. He will remain known to posterity for his beautiful, individual performances, his isolated "Thinker" and his tender "The Kiss." But his imagination and intellect realized that what Michelangelo achieved at the tomb of the Medici, and what Puvis de Chavannes did in the Panthéon was the result of the irresistible alliance between the forces of a painter-genius and a master sculptor, building on the great rock of architecture.

It is interesting to note that there appears to be more and more of a tendency on the part of architects to coöperate with the other professions and to urge on their clients that this coöperation be made possible. It is greatly to be hoped that Rodin's prophecy will come true. The architects carry the greatest responsibility, for it is they who, in a way, are the masters of the situation. There is increasing testimony at hand that they are realizing this and that, in general, the builders of large buildings and of fine residences were never so open as they are to-day to the suggestion that real sculptors and painters be employed to do their important part.

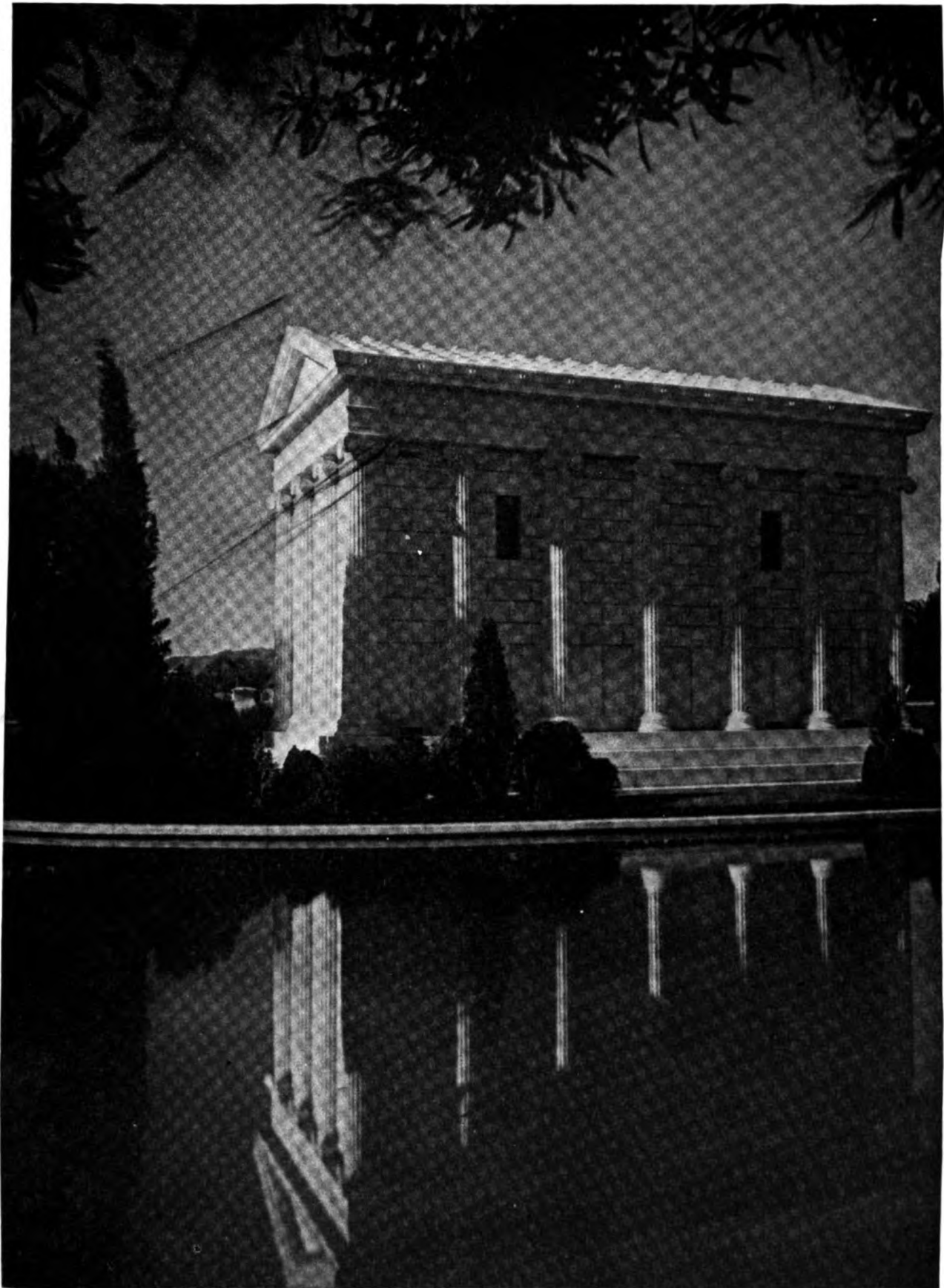
PLATES FOR JULY

MAUSOLEUM, MR. W. A. CLARK, JR., Hollywood, Calif.	
ROBERT D. FARQUHAR, Los Angeles, <i>Architect</i>	
Exterior	Plate LXXXIII
HOUSE, MRS. ARTHUR ROSE VINCENT, Pebble Beach, Calif.	
GEORGE WASHINGTON SMITH, Santa Barbara, <i>Architect</i>	
Exterior. (Plan on back)	Plate LXXXIV
Detail	" LXXXV
Terrace	" LXXXVI
Detail, Patio	" LXXXVII
Detail, Loggia and Entrance	" LXXXVIII
Hall	" LXXXIX
PROVIDENT TRUST CO., Philadelphia, Pa.	
CARL A. ZIEGLER, Philadelphia, <i>Architect</i>	
Exterior	Plate LXXX
Detail	" LXXXI
HOUSE, MR. ERNEST ISELIN, New York City	
DELANO & ALDRICH, New York, <i>Architects</i>	
Exterior	Plate LXXXII
HOUSE, MR. JAMES BYRNE, New York City	
A. WALLACE MCCREA, New York, <i>Architect</i>	
Exterior	Plate LXXXIII
Living Room	" LXXXIV
Dining Room	" LXXXV
Library	" LXXXVI
HOUSE, MR. GEORGE R. BURY, Hollywood, Calif.	
WEBBER, STAUNTON & SPAULDING, Los Angeles, <i>Architects</i>	
Exterior. (Plan on back)	Plate LXXXVII
Rear View	" LXXXVIII
HOUSE, MR. J. B. VAN NUYS, Los Angeles, Calif.	
MORGAN, WALLS & CLEMENTS, Los Angeles, <i>Architects</i>	
Dining Room	Plate LXXXIX
Detail, Dining Room	" XC
HOUSE, MR. E. C. MAHAN, Knoxville, Tenn.	
BARBER & McMURRY, Knoxville, <i>Architects</i>	
Exterior. (Plans on back)	Plate XCI
Detail Showing Porch	" XCII

HOUSE, MR. ARMEN TASHJIAN, Cleveland Heights, Ohio	
WALKER & WEEKS, Cleveland, <i>Architects</i>	
Exterior. (Plan on back)	Plate XCIII
STORE FRONT, 9 East 56th Street, New York City	
GREVILLE RICKARD, New York, <i>Architect</i>	
Exterior	Plate XCIV
OFFICE BUILDING, THE MACMILLAN CO., New York City	
WARREN & WETMORE, New York, <i>Architects</i>	
Exterior	Plate XCV
POSTUM BUILDING, New York City	
CROSS & CROSS, New York, <i>Architects</i>	
Exterior	Plate XCVI

SKETCHES AND DRAWINGS

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New York State Roosevelt Memorial, Central Park West, New York. John Russell Pope, New York, <i>Architect</i>	
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Main Floor Plan	Page 370
Northwestern University, Chicago. James Gamble Rogers, New York, <i>Architect</i> ; Lowe & Bollenbocher, Chicago, <i>Associates</i>	
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View from Lake	Page 374

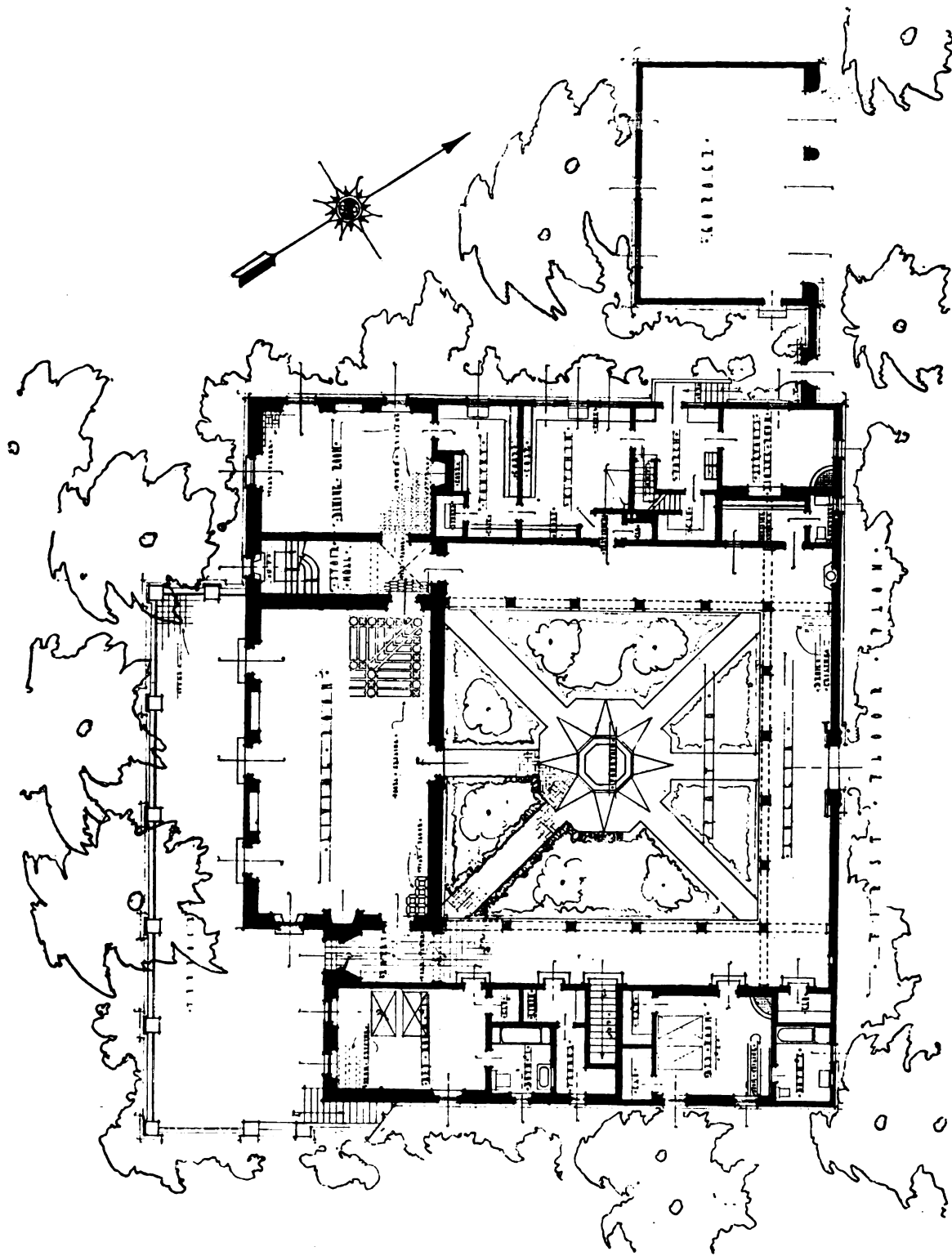


Robert D. Farquhar, Los Angeles, *Architect*
Mausoleum, Mr. W. A. Clark, Jr., Hollywood, Calif.



House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif. (Plan on back)

George Washington Smith, Santa Barbara, Architect



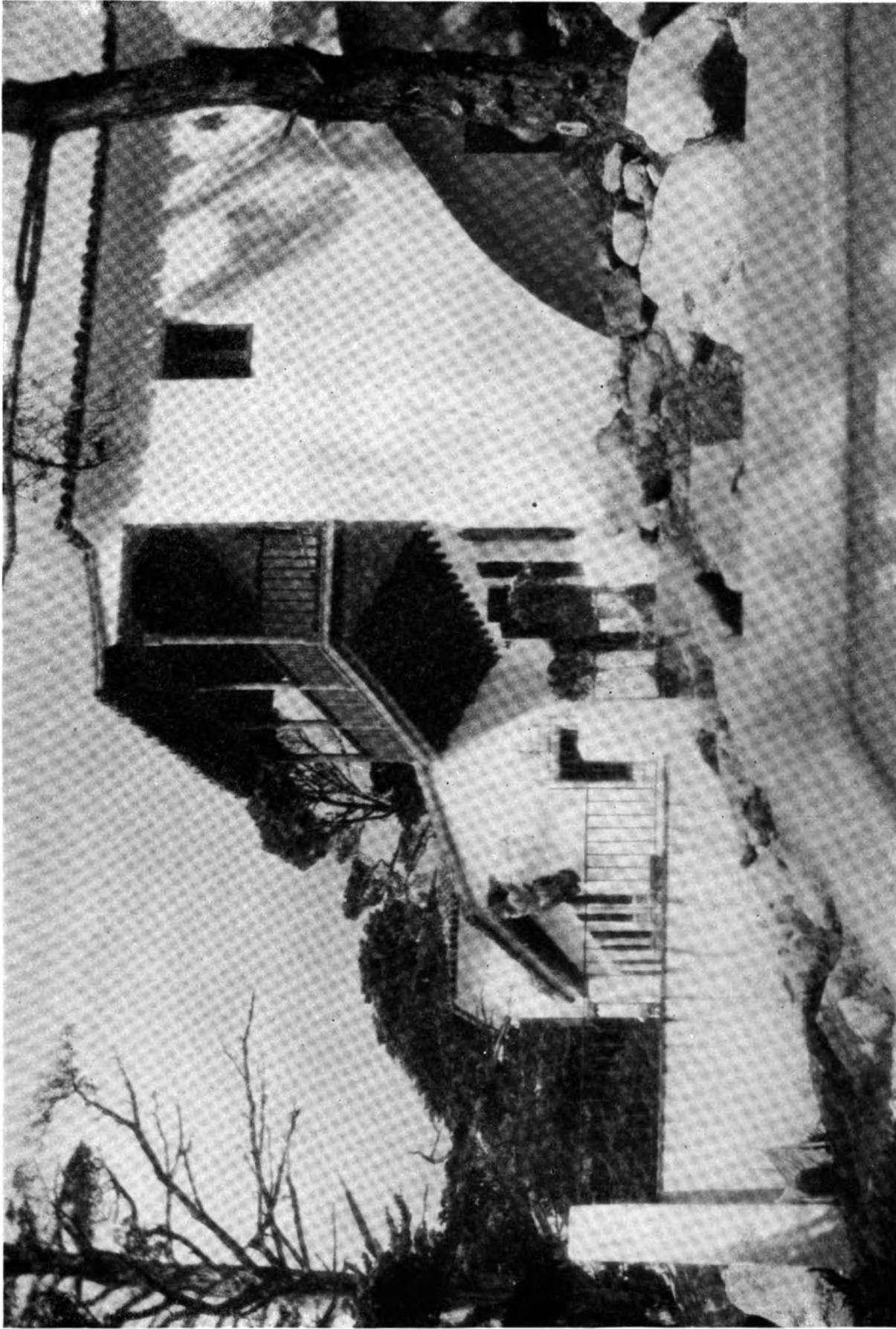
Plan, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.

George Washington Smith, Santa Barbara, Architect

July, 1925

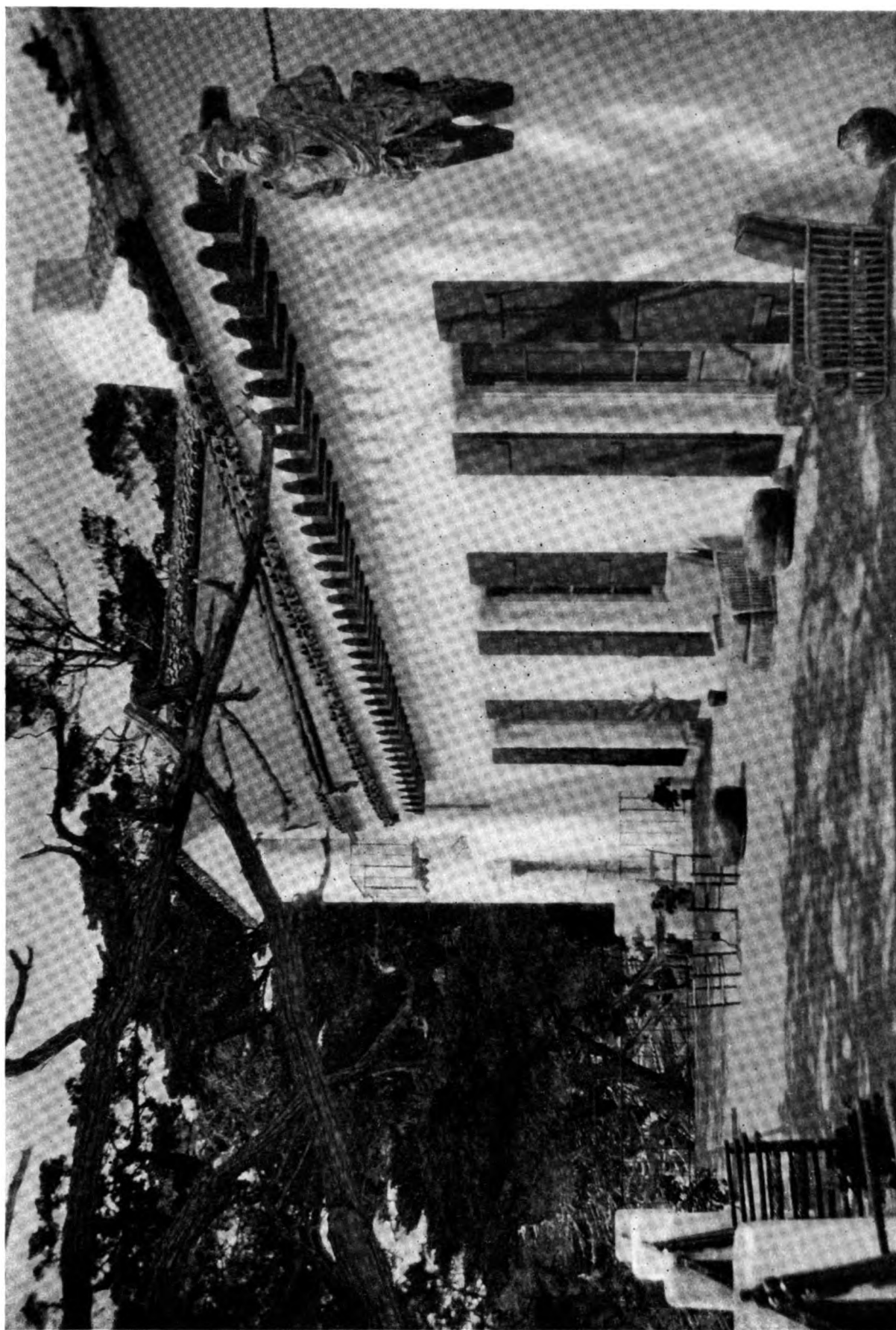
THE ARCHITECT

Plate LXXV



George Washington Smith, Santa Barbara, Architect

Detail, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.



Terrace, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.
George Washington Smith, Santa Barbara, Architect



George Washington Smith, Santa Barbara, *Architect*

Detail, Patio, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.

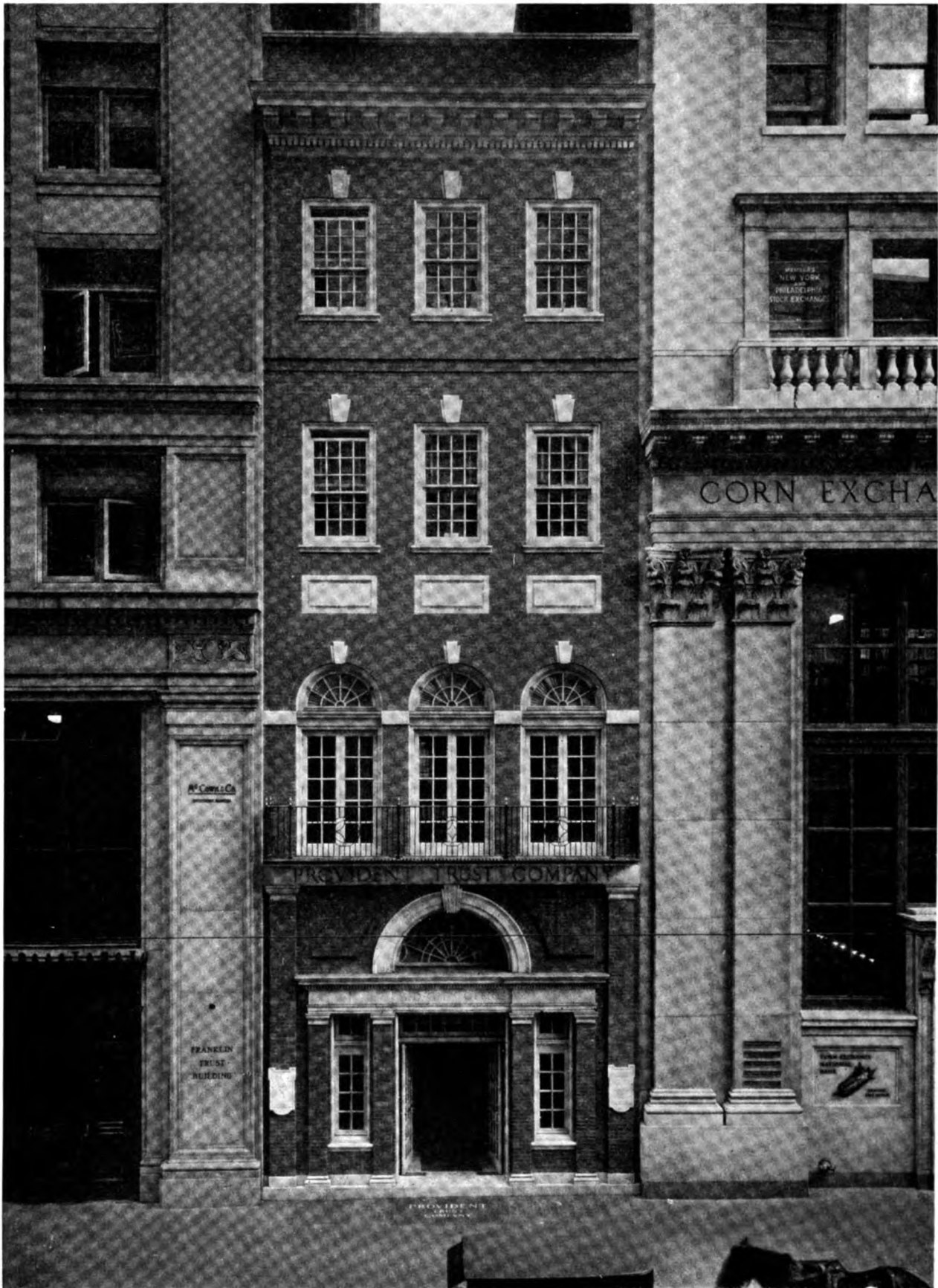


George Washington Smith, Santa Barbara, *Architect*

Detail, Loggia and Entrance, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.



George Washington Smith, Santa Barbara, *Architect*
Hall, House, Mrs. Arthur Rose Vincent, Pebble Beach, Calif.



Bond Bros., Photo

Carl A. Ziegler, Philadelphia, Architect

Provident Trust Co., 1508 Chestnut Street, Philadelphia



Philip B. Wallace, *Photo*

Carl A. Ziegler, Philadelphia, *Architect*

Detail, Provident Trust Co., 1508 Chestnut Street, Philadelphia



Wurts Bros., Photo

Delano & Aldrich, New York, Architects

House, Mr. Ernest Iselin, 144 East 65th Street, New York



Drix Duryea, *Photo*

A. Wallace McCrea, New York, *Architect*

House, Mr. James Byrne, 1043 Fifth Avenue, New York



Drix Duryea, *Photo*

A. Wallace McCrea, New York, *Architect*

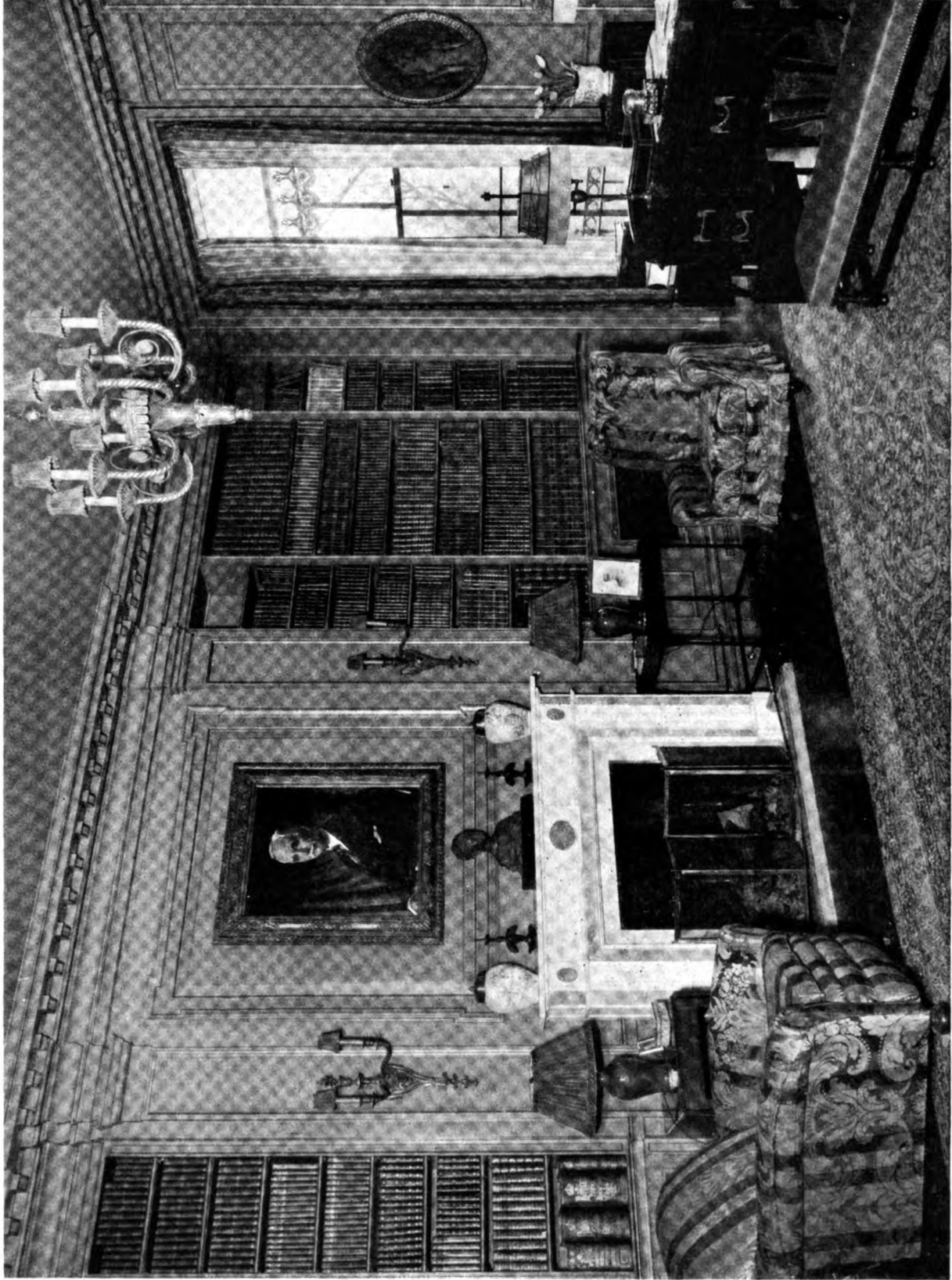
Living Room, House, Mr. James Byrne, 1043 Fifth Avenue, New York



Drix Duryea, Photo

A. Wallace McCrea, New York, Architect

Dining Room, House, Mr. James Byrne, 1043 Fifth Avenue, New York



Drix Duryea, Photo

Library, House, Mr. James Byrne, 1043 Fifth Avenue, New York

A. Wallace McCrea, New York, Architect

July, 1925

THE ARCHITECT

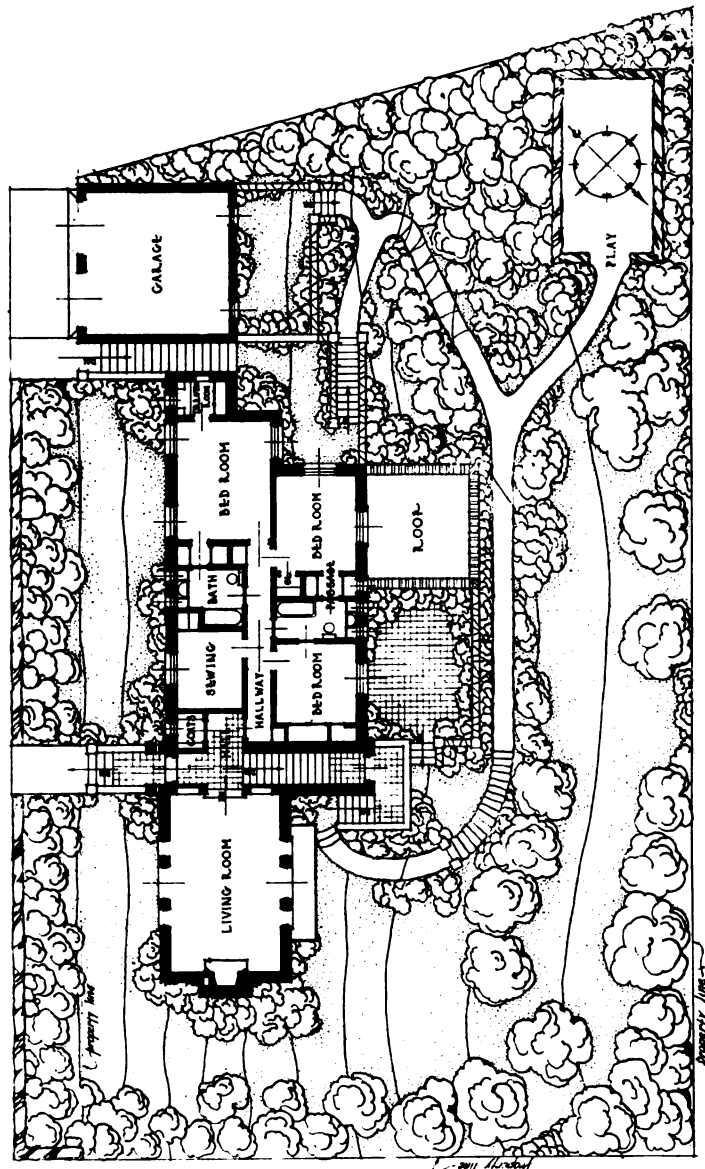
Plate LXXXVII



Margaret Craig, Photo

House, Mr. George R. Bury, Hollywood, Calif. (Plan on back)

Webber, Staunton & Spaulking, Los Angeles, Architects



Plan, House, Mr. George R. Bury, Hollywood, Calif.
Webber, Staunton & Spaulding, Los Angeles, Architects



Margaret Craig, Photo

Rear View, House, Mr. George R. Bury, Hollywood, Calif.
Webber, Staunton & Spaulding, Los Angeles, Architects

July, 1925

THE ARCHITECT

Plate LXXXIX



Mott Studios, Photo

Dining Room, House, Mr. J. B. Van Nuys, Los Angeles, Calif.
Morgan, Walls & Clements, Los Angeles, Architects



Mott Studios, *Photo*

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

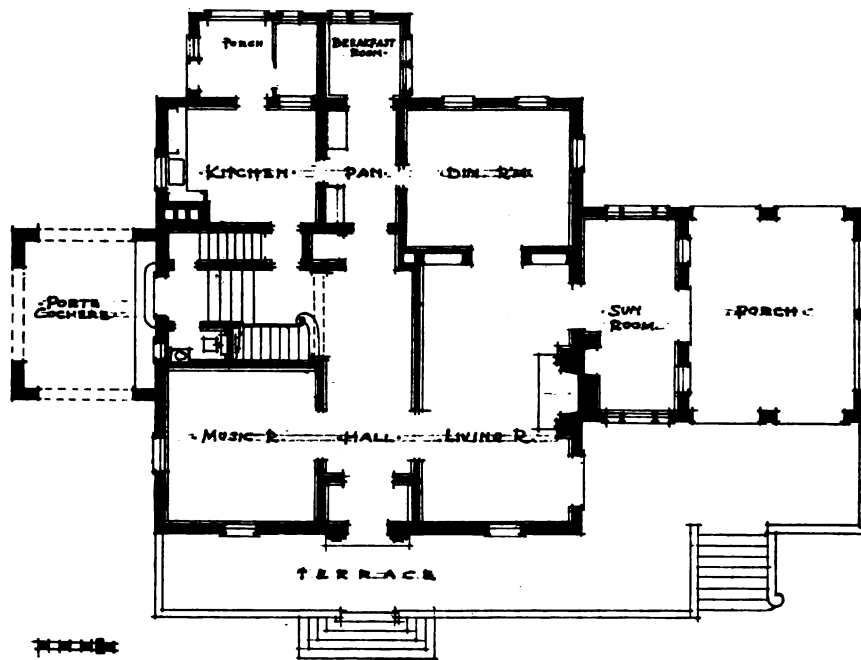
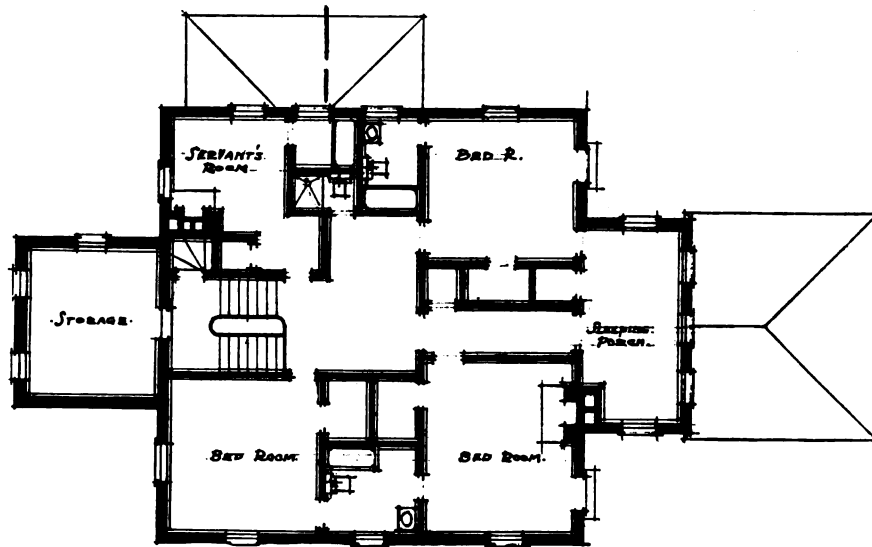
Detail, Dining Room, House, Mr. J. B. Van Nuys, Los Angeles, Calif.



Tebbs & Knell, *Photo*

Barber & McMurry, Knoxville, *Architects*

House, Mr. E. C. Mahan, Knoxville, Tenn. (Plans on back)



Plans, House, Mr. E. C. Mahan, Knoxville, Tenn.

Barber & McMurry, Knoxville, Architects



Tebbs & Knell, Photo

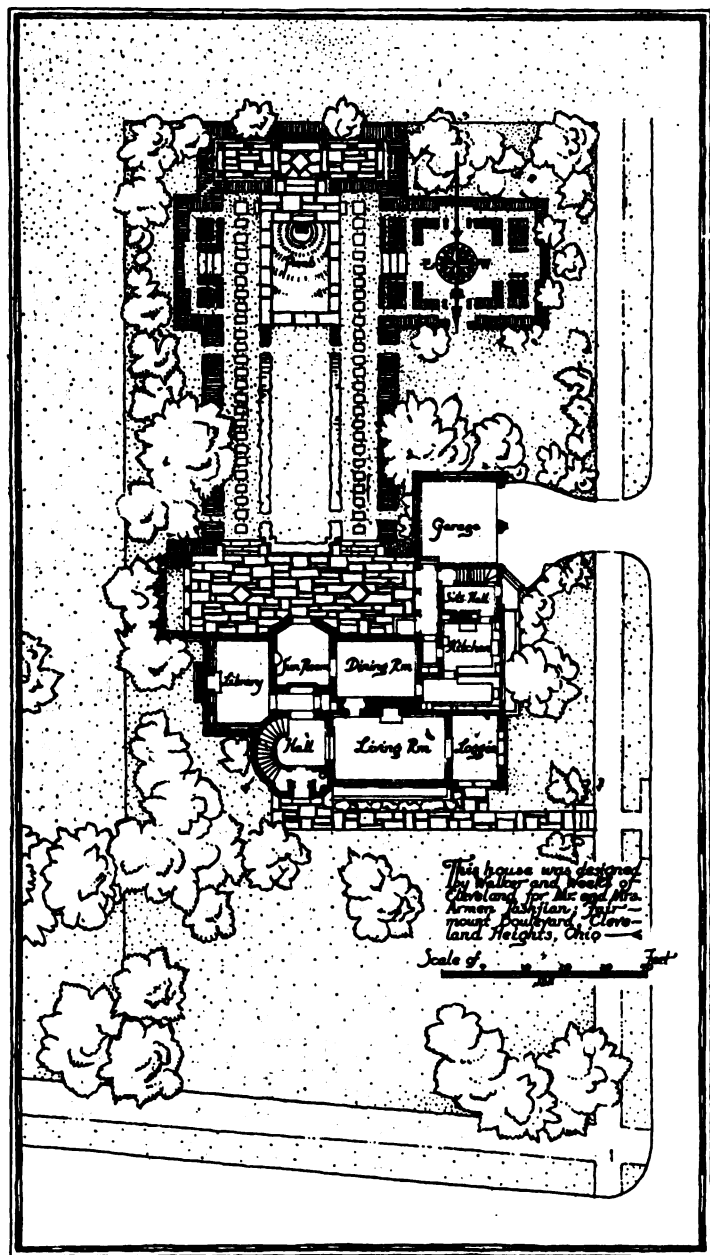
Barber & McMurry, Knoxville, Architects

Detail Showing Porch, House, Mr. E. C. Mahan, Knoxville, Tenn.



Walker & Weeks, Cleveland, *Architects*

House, Mr. Armen Tashjian, Cleveland Heights, Ohio. (Plan on back)



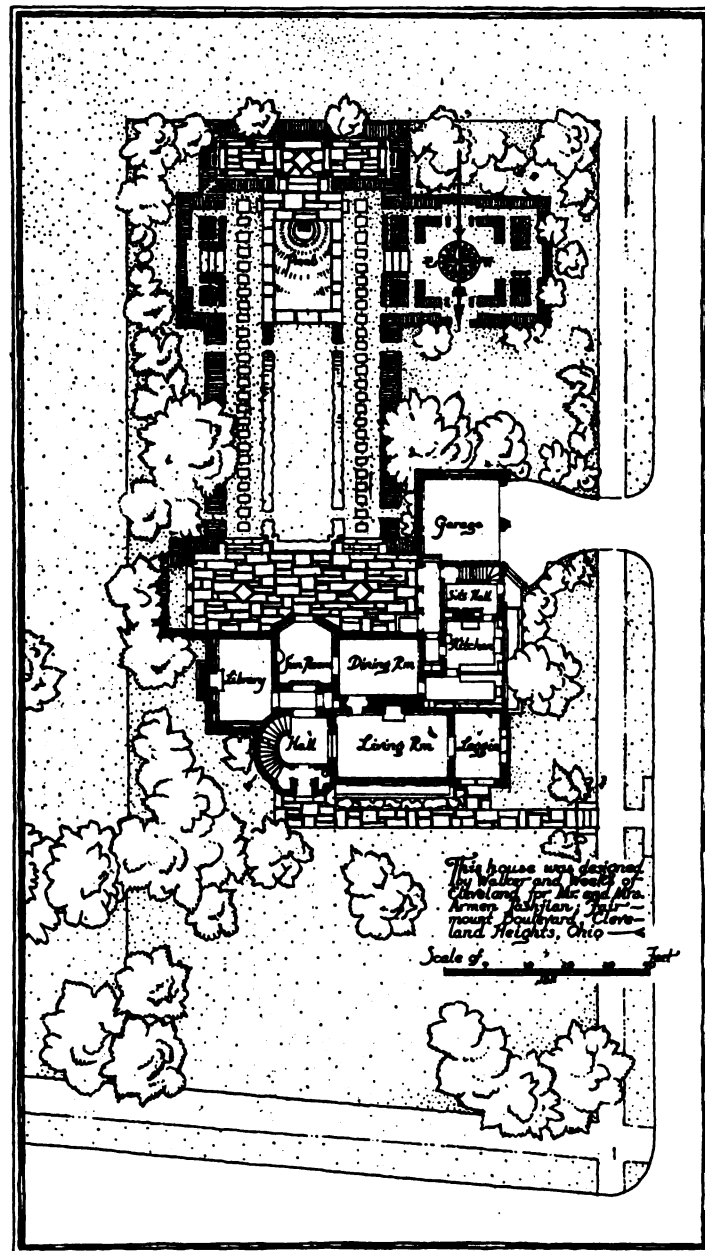
Ground Plan, House, Mr. Armen Tashjian, Cleveland Heights, Ohio
Walker & Weeks, Cleveland, Architects



Fischer, Photo

Store Front, 9 East 56th Street, New York

Greville Rickard, New York, Architect



Ground Plan, House, Mr. Armen Tashjian, Cleveland Heights, Ohio
Walker & Weeks, Cleveland, Architects



Fischer, Photo

Greville Rickard, New York, Architect

Store Front, 9 East 56th Street, New York



Wurts Bros., Photo

Warren & Wetmore, New York, Architects

Office Building, The Macmillan Co., Fifth Avenue and 12th Street, New York



Wurts Bros., *Photo*

Cross & Cross, New York, *Architects*

Postum Building, Park Avenue, New York

Mr. Murchison Says—

THAT WITH the permission of his ever-indulgent readers he is going to deviate from his usual procedure of writing a little something about everything, and devote the column this month to a subject of which he is thinking to the exclusion of all else.

It is Donn Barber. One of our best architects has gone. One of our editors. One of our best fellows, irreplaceable, widely beloved, a genius in his profession, and a man of many parts.

The papers have given much space to his architectural accomplishments, to his brilliant winning of many competitions, to his part in the atelier education of young designers, to his finished products scattered here and there and everywhere.

We are not going to speak of this at all. We want to present the purely personal side of Donn Barber to our readers. We want to show what an all-round man he was. So we shall start at the beginning.

Bright College Years

WHEN we were struggling through our senior year in the architectural course at Columbia, way back in 1894, we were so sure of graduating that we took a little time out and produced a college operetta, "Joan of Arc," the libretto being contributed by Guy Wetmore Carryl, a most brilliant young lyricist of the period.

Donn Barber came down from Yale to get a smattering of architecture, and brought with him a great reputation as an actor. He was speedily convinced of the truth of the old Frozen Music Fable, and was inducted into the operetta, at that time actually in rehearsal. His part was written in for him as we went along. And as he got better and better, one of the other characters grew weaker and weaker, until he had only one line left to speak, Donn having been presented with practically his entire part. We were the *King of France*, he was our son, the *Dauphin*. He saved money for the athletic activities of the college by teaching all the dances himself. And he never got less than three encores!

The show was a great success. It is even now remembered by some of the *cognoscenti*. Just before the company took to the road, playing New Haven and all the tank towns, we managed to get our leg very thoroughly broken. So the author played our part, and in one place, where the gigantic *Joan* fainted on our neck, both Donn and the author tried to hold him up, with the result that all three crashed to the

ground together. At which the *Dauphin* got up and shook hands with the substitute *King*, and said, "Guy, a better man than we used to play this part!"

Versatility

HE SHOWED his early aptitude for draftsmanship at Yale, where he was the principal illustrator of the "Yale Record," drawing ladies with incredibly small waists and an indulgence for the popular brands of bust-developers. He played a sort of giant guitar in the Yale Banjo Club, about as convenient to carry around as a harp or a pair of kettle-drums. He sang tenor on any sort of a sweet-and-low quartet, and he played the piano when he had time.

The Paris of Murger

THEN HE went to Paris and galloped through the École des Beaux-Arts, being the ninth American graduate. We remember that we arrived in Paris one dreary, rainy night in 1897, and there was Donn at the Gare St. Lazare, a typical French student, ready to show us the ropes. He showed us every rope in town, where to live, how to eat for almost nothing, where we could buy a hot bath every once in a while, and how to prepare for the school.

He chose for the subject of his *diplôme* a great railway station. His plan covered a sheet about six feet by six. His Main Waiting-Room was embellished with a mosaic of little circles. One of his close friends, Jack Roudebush, a sculptor and soldier of fortune, lay on his stomach for three days, and put in circles with a twiddler-pen. When he got up he staggered and fell down from sheer dizziness.

Getting Down to Work

WHEN we all got back in this country after four glorious years in the Latin Quarter, we settled down to serious work for a while. Donn did the great Park Bank in New York City, and we scattered a couple of railroad stations here and there. (*Advt.*)

But the old theatrical urge could not be downed. The Society of Beaux-Arts Architects was then in its infancy. They delighted in getting together and talking over old times on the left bank of the Seine. Then some blushing bridegroom suggested that they let the wives in to a meal or two, so they started an annual party, out of which the present Beaux-Arts balls grew.

Early Efforts

THEY used to give a revue, based on Parisian lines, long before the theaters caught on to that style of entertainment. According to the French custom there must be a *Compère* and a *Commère*, two

characters who are on the stage most of the time, and who run off the revue with more or less success. We were the *Compère*, Father Knickerbocker, and Barber was always the *Commère*, the Spirit of Art.

One year the Society gave three operas, "Tosca," in Italian, "Bohème," in French, "Teethland," in German. Donn Barber was *Floria Tosca* and successfully murdered us as *Baron Scarpia*, all in the best imitation Italian, singing the real score of the murder scene.

But the best acting Donn ever did was as *Joe Garson*, a crook, in the burlesque of "Within the Law," written by George Chappell. This was given a dozen times, once in Tonetti's studio before Jane Cowl and the original company. When the show was over, the real actors wiped the tears from their eyes and massaged each other's sides and asked us what we were. (The others were Howard Greenley and Arthur Ware and Chappell.) "Architects," we said, at which they earnestly argued with us that we were wasting our time, that we would make our fortunes on the stage. To all of which we turned a deaf ear, and, as we remarked in a previous issue, we are still getting our two eggs for breakfast.

They Needed the Money

WHEN the Beaux-Arts Society finally launched itself on a riot of educational activities, it was decided that in some way or other money must be raised. So they decided to give a Costume Ball. Seven have been given, and in every one of them Donn Barber has been stage manager. The rest of us did the music or the production or the lighting or the publicity, but when it came to running off the performance, with never an adequate rehearsal, Donn was right on the job, signalling to the orchestra leader with one hand while pressing down the handle of the dimmers with the other. He never lost his head, and he never let any little thing like the non-appearance of a group of performers ruffle him in the slightest.

Firm and Not Gentle

ONE YEAR his make-up was fierce, a Paris apache, with a striped jersey and a big cap over his eyes. He refereed a prize-fight in the middle of the stage so realistically that every one thought he was the real thing. A little while afterward Whitney Warren, attired as a handsome *Gend'arme*, found two men who had strayed into the ball in forbidden dress-suits. He argued with them, bullied them, threatened them, and cussed them. All to no avail. Along comes Donn Barber, the murderous apache. He sized up the situation at a glance. He walked

right up to the biggest dress-suit. "Get OUT!" he said, and drew back his fist. And out they got, as fast as they could foot it.

DONN BARBER will be sadly missed, not only by the world of architecture, but by people in every walk of life. He was in dozens of clubs, but he did not get much time to use them. He worked too hard. He didn't play enough, except for worthy causes, like the Beaux-Arts Society. Perhaps if he had taken three afternoons off a week for a golf game or a few sets of tennis, he might still be with us. Perhaps not. We have lost a big man. He was a great supporter of architectural societies, and gave up evening after evening to their various meetings. To the Architectural League, of which he had just been elected President, his loss will be irreparable, for not only would he have conducted the affairs of the League with great intelligence and acumen, but he would have injected his keen sense of humor into its gatherings, not to mention his ability to get on his feet and say something worth while every time.

We are a great believer in a sense of humor. It gets us out of a lot of trouble. It explains things which are well-nigh unexplainable. The man who takes himself too seriously is oftentimes a confounded bore. But the man of ability, with a sense of humor, with ever a helping hand held out, with a friend on every corner—such a man was Donn Barber. God rest his soul.

New York State Roosevelt Memorial

John Russell Pope, Architect

AFTER a State-wide competition beginning December last, the Trustees of the New York State Roosevelt Memorial selected Mr. John Russell Pope, of New York City, to prepare the plans for the great Memorial to be erected to the memory of Theodore Roosevelt on Central Park West and Manhattan Square.

The Trustees in their deliberations considered seventeen architects who were recommended to them by a Commission named by the Governor and Legislature according to an Act creating a Commission for this purpose in 1920, to compete for this great honor in designing, perhaps, the most important building which the State has ever erected because of the fact that it will not only attract the citizens of the State and the Nation, but will become of world-wide interest.

Owing to various causes and declinations to compete, the list finally invited by the Trustees to compete narrowed down to the following eight firms:

(Continued on page 428)

An Anaconda Installation

York & Sawyer, Architects, specified and used Anaconda Brass Pipe for the new First National Bank Building, Boston.



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New York State Roosevelt Memorial

(Continued from page 426)

J. H. Freedlander, New York City,
Gordon & Kaelber, Rochester, N. Y.,
Edw. B. Green & Son, Buffalo, N. Y.,
Helmle & Corbett, New York City,
H. V. B. Magonigle, New York City
John R. Pope, New York City,
Trowbridge & Livingston, New York City,
York & Sawyer, New York City.

Mr. Arnold W. Brunner was selected by the Trustees to act as a Professional Adviser and begin the preparation of the program of competition according to the rules of the American Institute of Architects laid down for anonymous competition. On the death of Mr. Brunner, Mr. Charles Butler was selected to serve with the firm of Arnold Brunner in the capacity of Professional Adviser. Approximately two months were allowed to the architects for the preparation of their plans. Their submitted design was to demonstrate the ability of the competitor to handle this architectural problem, which was generally acknowledged to be a very difficult one.

The Trustees selected, according to the program, as a Professional Juror, Mr. William Richard Kendall, of the firm of McKim, Mead & White, and the competing architects selected Mr. Milton B. Medary, Jr., as their representative.

The jury that passed upon the designs was as follows:

Henry Fairfield Osborn, Chairman of the Board of Trustees,

Peter D. Kiernan, of Albany,

Mrs. Douglas R. Robinson, of New York,

Chauncey J. Hamlin, of Buffalo,

Charles W. Flint, Chancellor of Syracuse University,

Mrs. William H. Good, of Brooklyn,

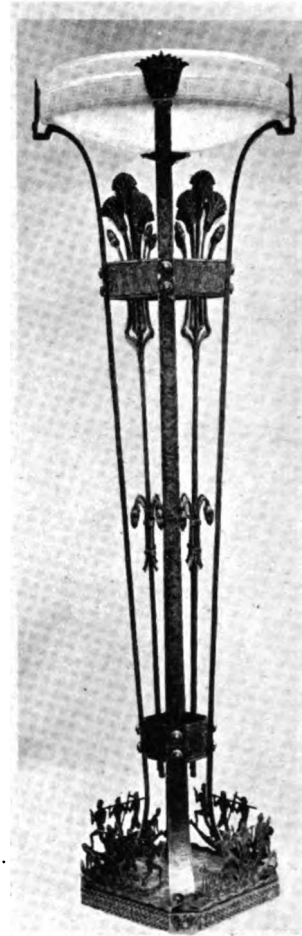
Architect, Mr. William Richard Kendall,

Architect, Mr. Milton B. Medary, Jr.,

who met in the office of the Trustees in the American Museum of Natural History on Monday, June 1, and Tuesday, June 2, for the consideration of the eight anonymous plans which were submitted.

Unfortunately the competition was marred by the fact that Mr. Breck Trowbridge, one of the chosen competitors, died only two days before the competition began, and consequently as the competition was conducted for the selection of the architect, the jurors could not consider Mr. Trowbridge as among the leading list of architects.

After an extended and most deliberate consideration, in which the advice of Messrs. Kendall, Medary, and Butler was sought and freely given, the choice of the jury fell upon the architect of Plan No. 6, which proved, on opening the sealed envelope, to contain the name of Mr. John Russell Pope.



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Donn Barber, *Architect*

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LYMANT HAY

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Yours very truly,

Lymant Hay
President.

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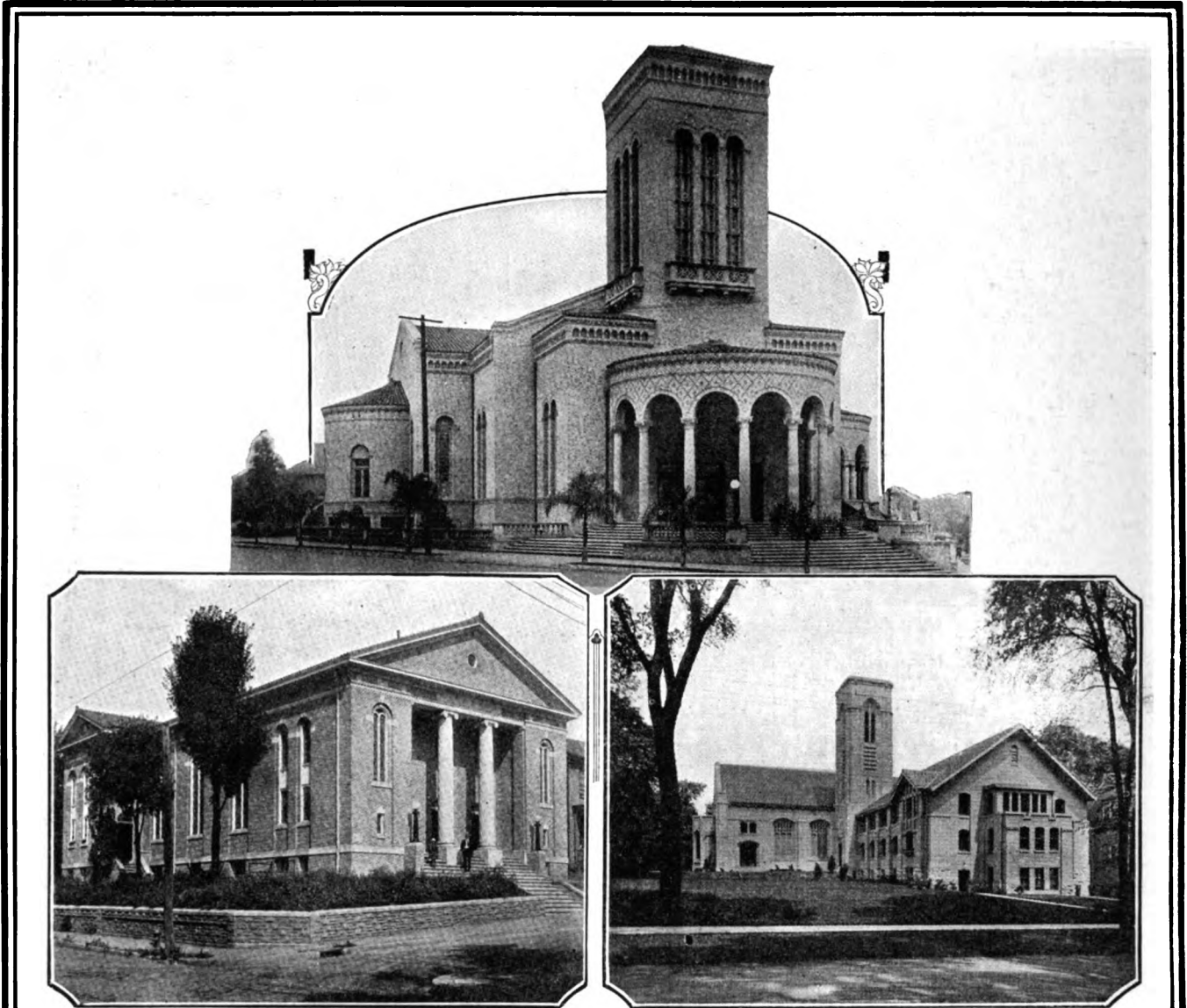
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Above, *Christian Science Church, Los Angeles, California, Elmer Grey, Architect*; at left, *St. Paul's M. E. Church, South, Clarksburg, West Virginia, Robert McArthur, Architect*; at right, *The Union Church, Hinsdale, Illinois, Tallmadge & Watson, Architects.*

THE light colored brickwork in these churches, harmonizing perfectly with the stone trimmings, produces a stately effect and permits a variety of treatment, both in wall texture and color effect.

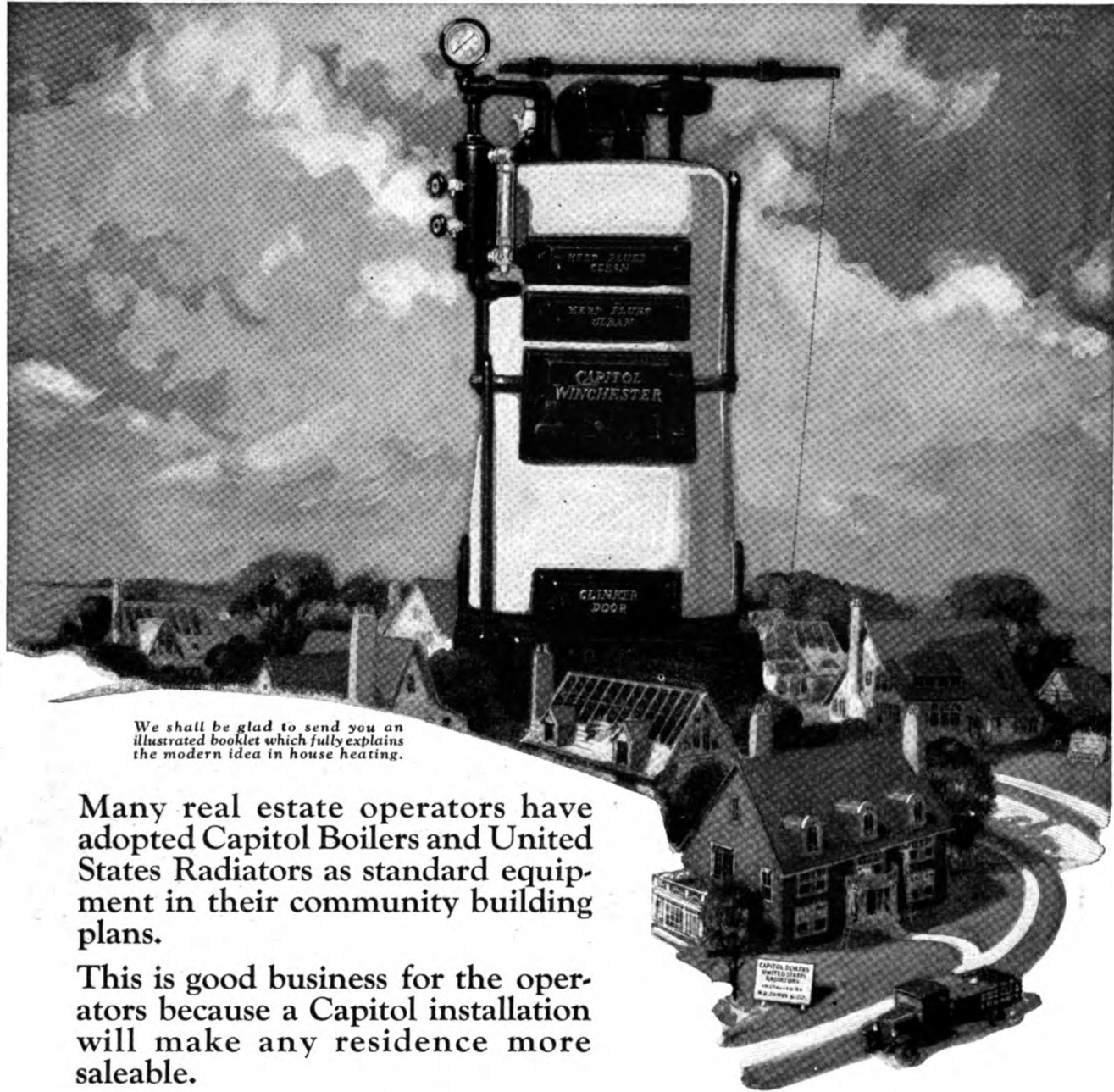
The great number of face brick churches—large and small—in all parts of the country give ample proof of the structural and artistic success of face brick in church buildings; and the skill with which architects are today handling face brick is in no small measure responsible for this distinct trend toward the use of face brick in church architecture.

You will find many splendid examples of the modern use of face brick in "Architectural Details in Brickwork," a portfolio of more than a hundred halftone plates, issued in three series, each enclosed in a folder ready for filing. This series will be sent postpaid, to any architect making request on his office stationery.

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Buhl Building, Detroit, Mich.
Smith, Hornbush & Gysin, Architects
Davis & McGonigle Co., Builders



Bank of America, New York City
Trembridge & Livingston, Architects
Chas. F. White, Inc., Builders



Greeley Arrarie Building, New York City
George and Edward Wren, Architects
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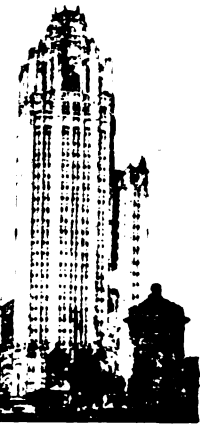
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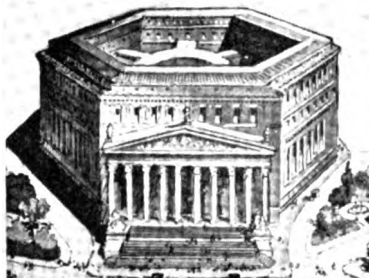
Insurance Company of North America Building, Philadelphia, Pa.
Simpson & Fox, Architects
How & Whitt, Builders



Republic National Bank Bldg., Dallas, Tex.
C. D. Hill Company, Architects
Luge Construction Co., Builders



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Robert J. Eddy, Architect
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Schwartz & Gross, Architects
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C. F. H. Gilbert, Architect
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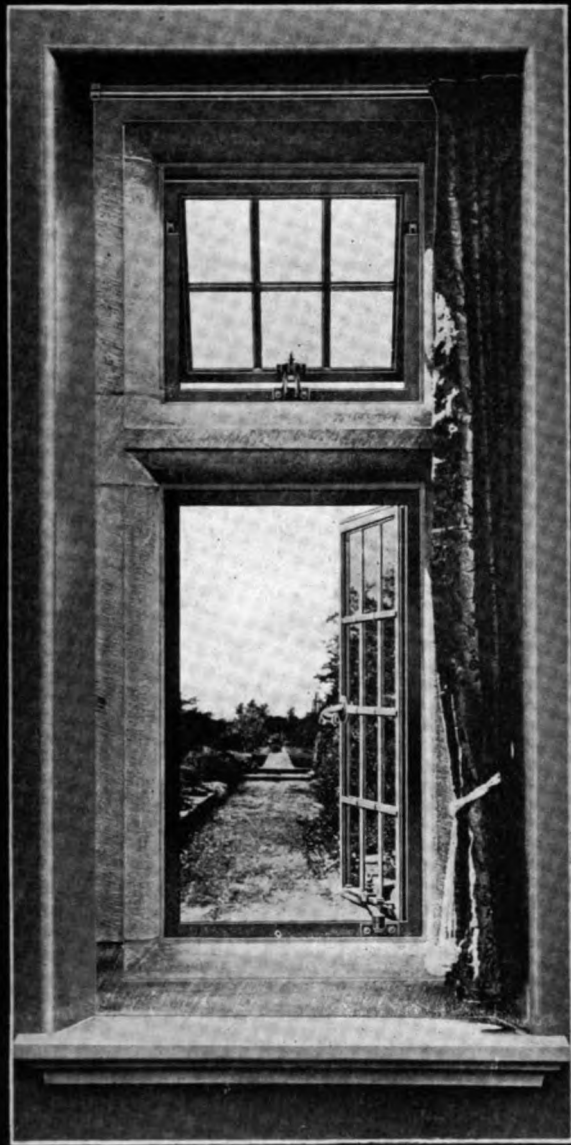
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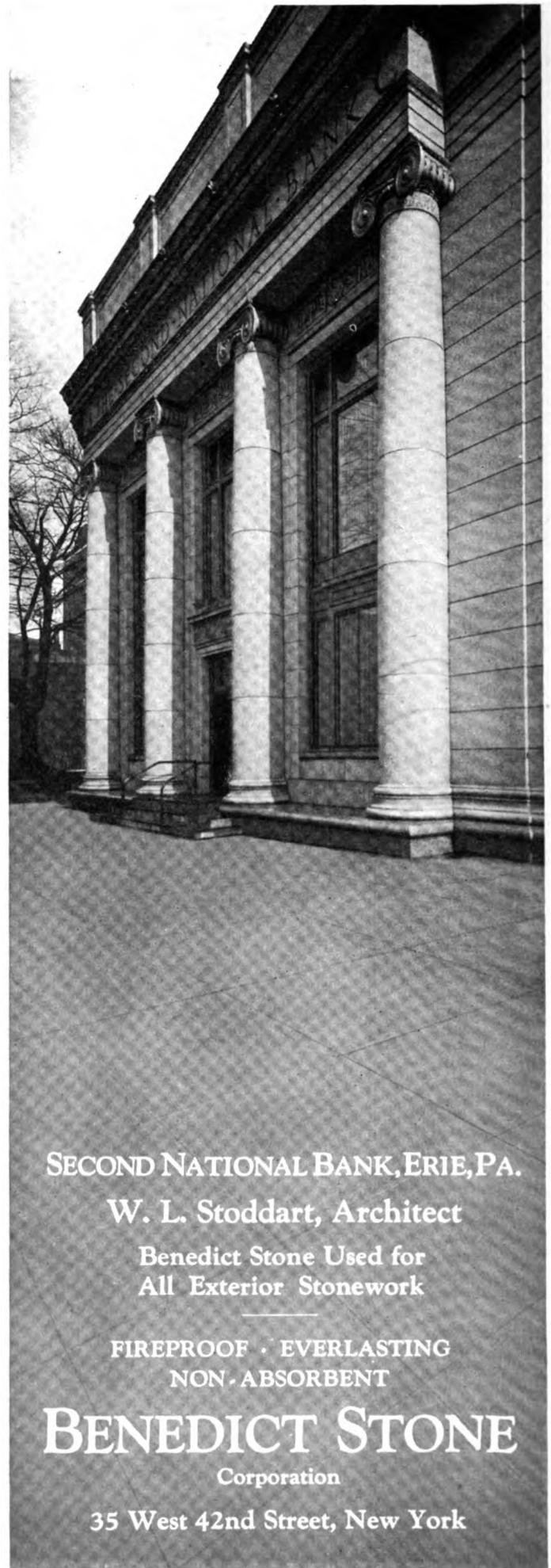


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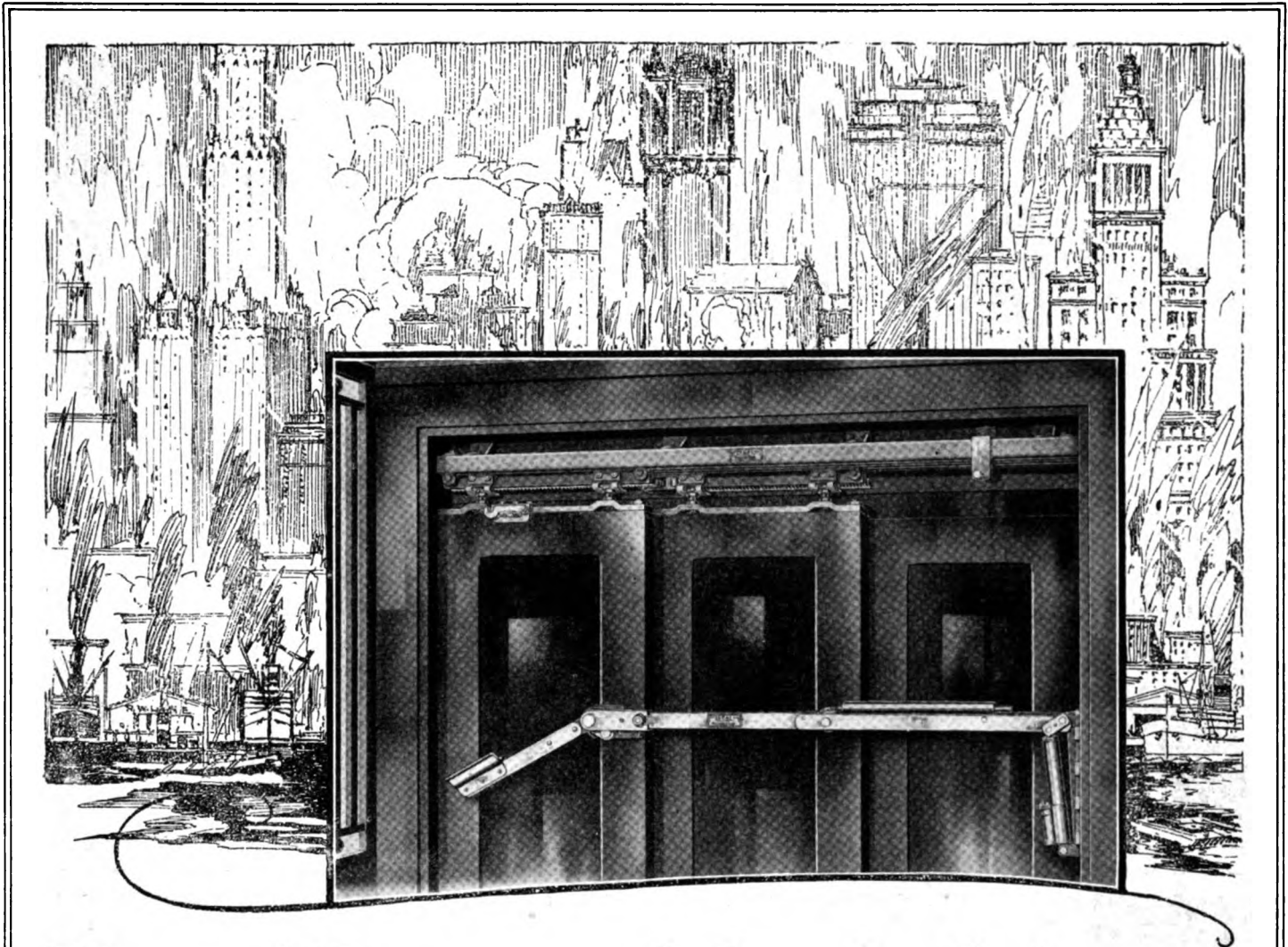
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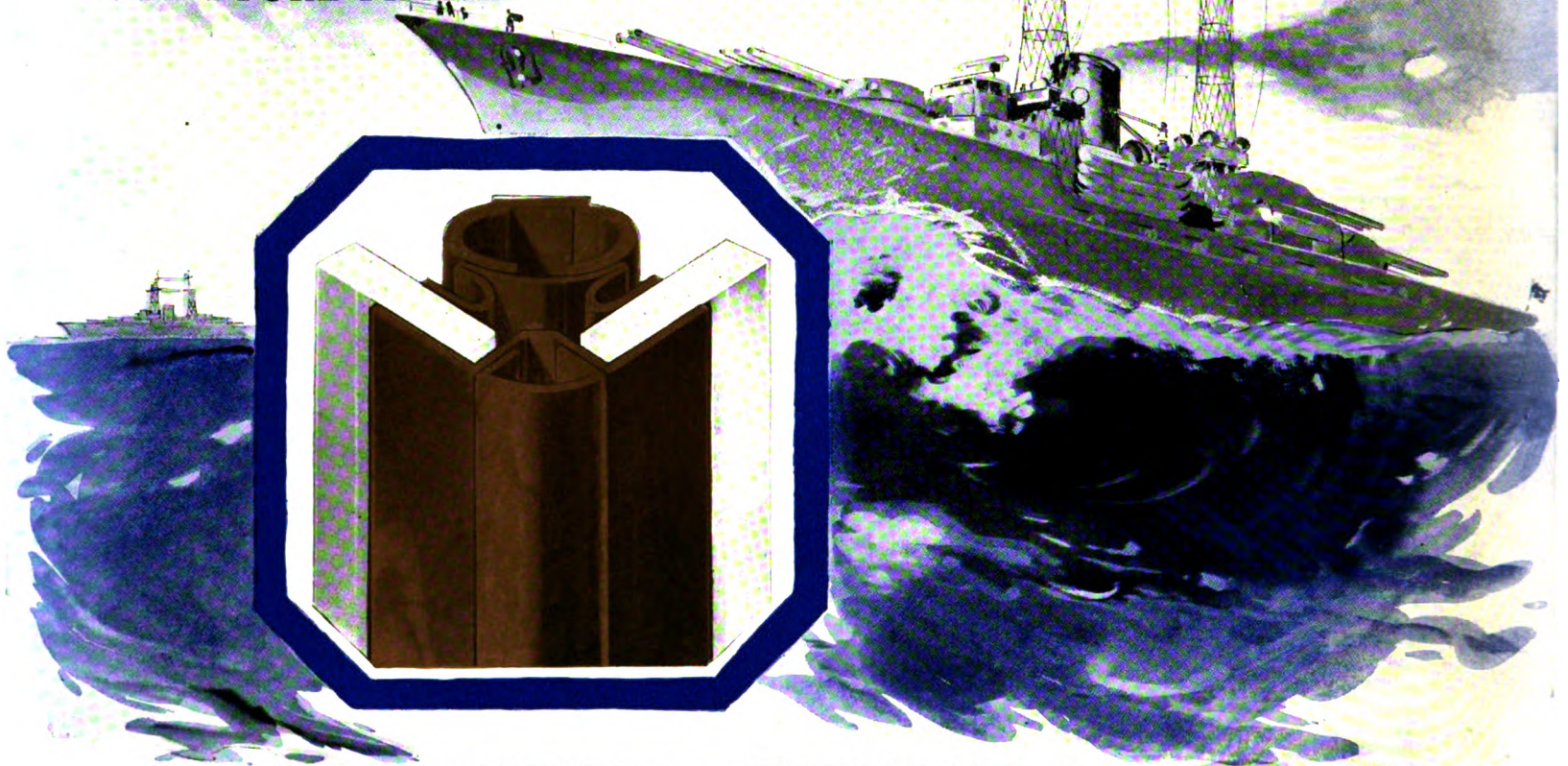
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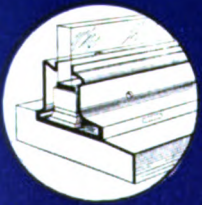
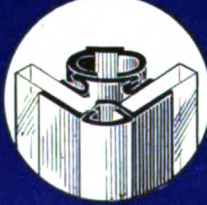
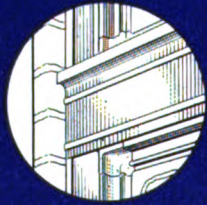
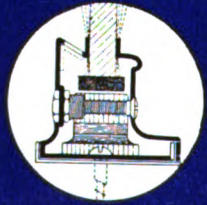
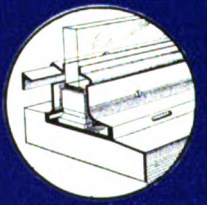
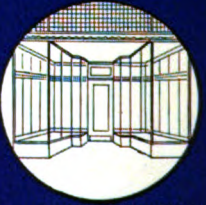


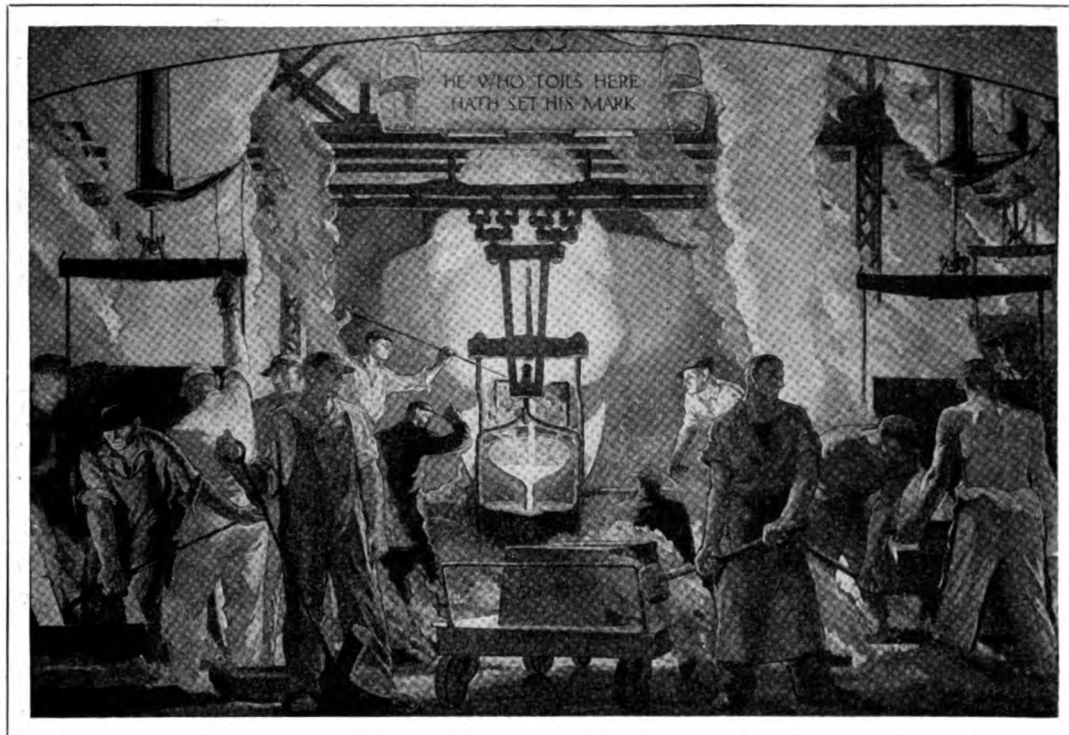
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Both works were executed for Kohler Co. for their new administration building at Kohler, Wisconsin. This impressive building, designed by Brust and Philipp, Architects, of Milwaukee, is a unit in the notable development in community planning which is known as Kohler Village.

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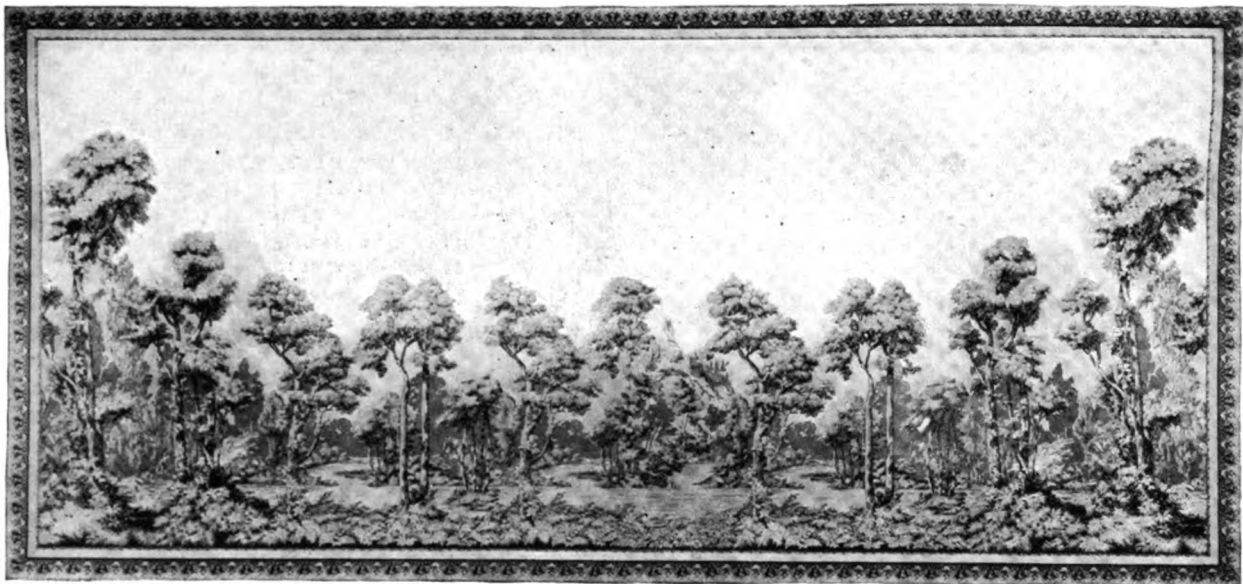
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Second Prize, Class A	\$300—Class B	\$300
Third Prize, Class A	\$200—Class B	\$200
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10 Mentions, Class A (each)	\$ 50—Class B (each)	\$ 50

Competition Closes August 25, 1925, at 12 o'clock noon

The purpose of the Competition

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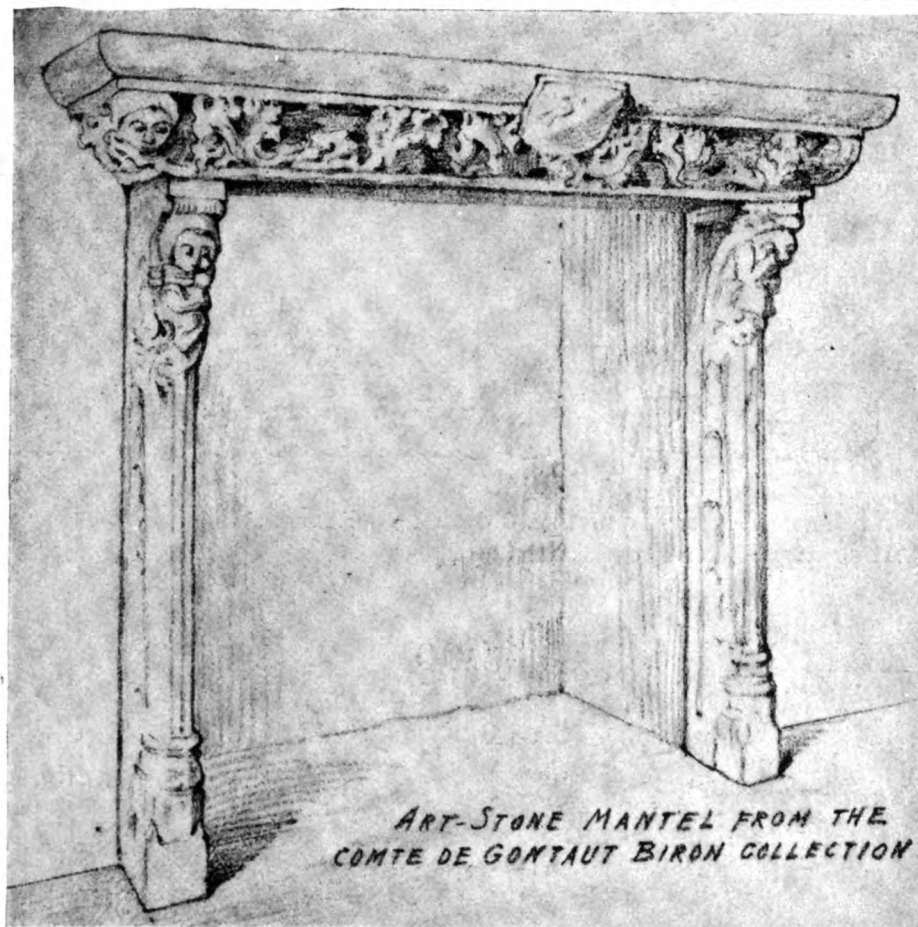
The conditions of the competition are described in detail in an announcement sent out by Architectural Forum to every architect's office. If your office has not received this announcement a copy will be mailed you immediately upon your request to Architectural Forum, % Ideal Cellar Competition, 383 Madison Avenue, New York City.

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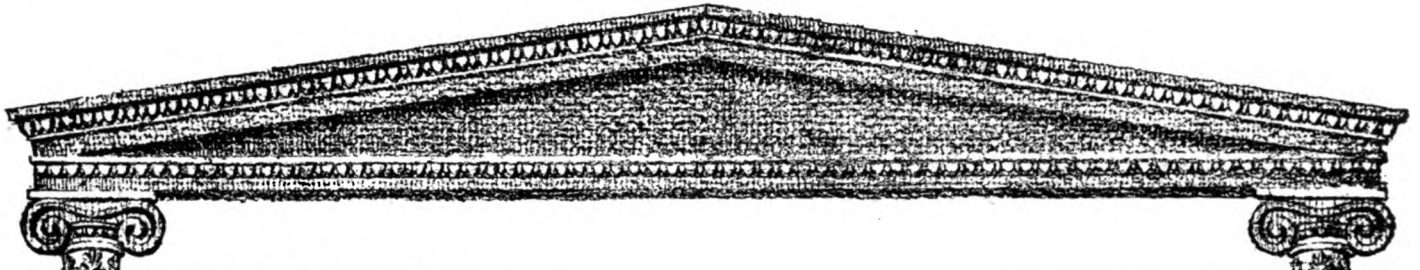
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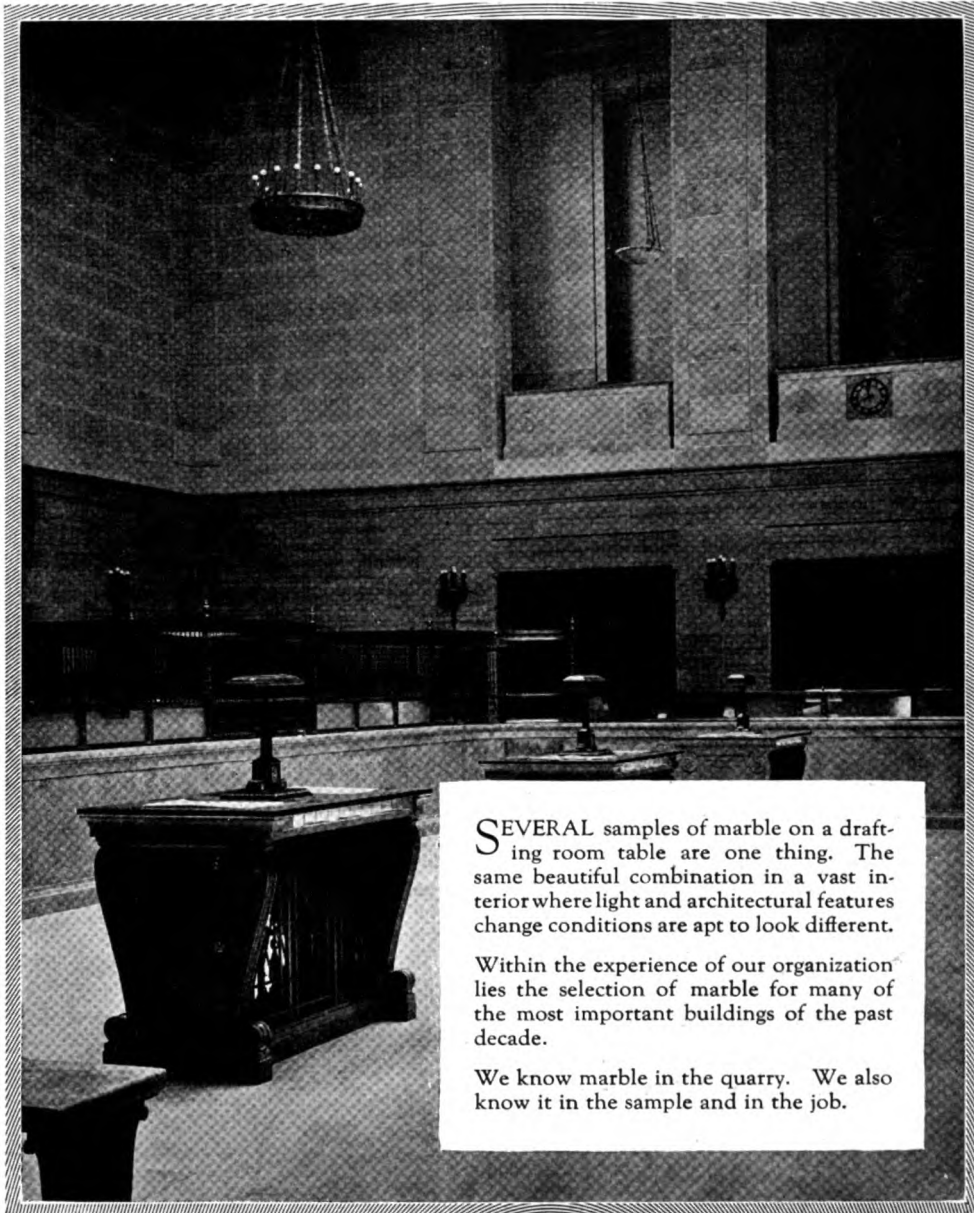
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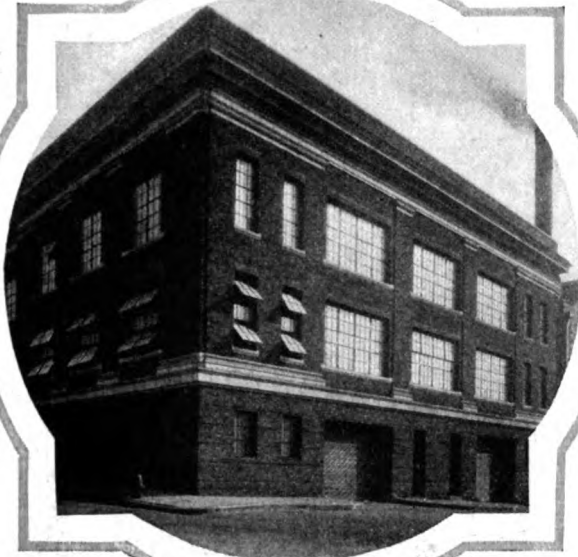
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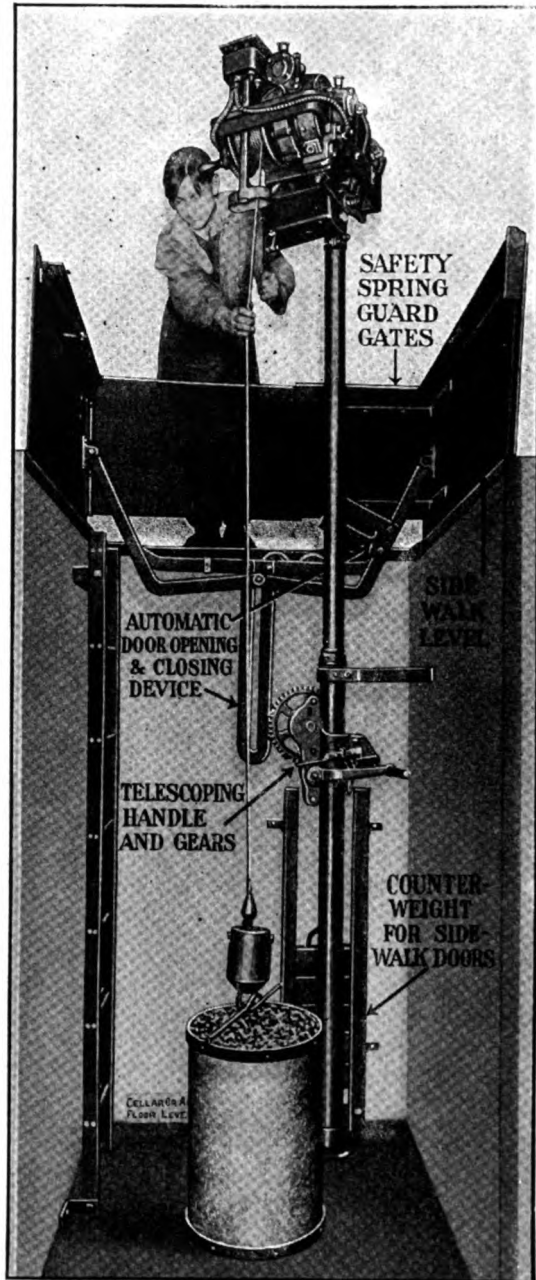
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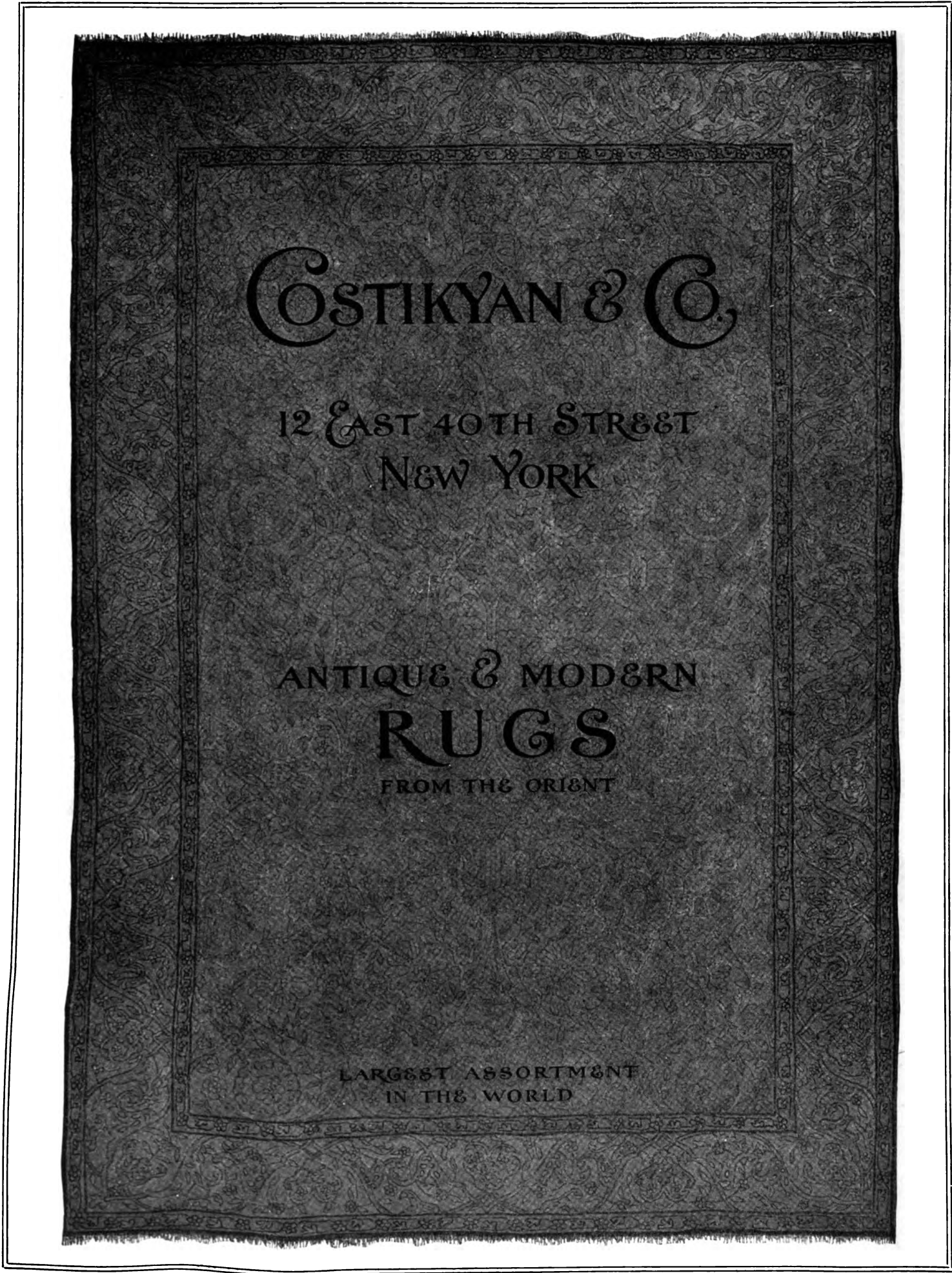


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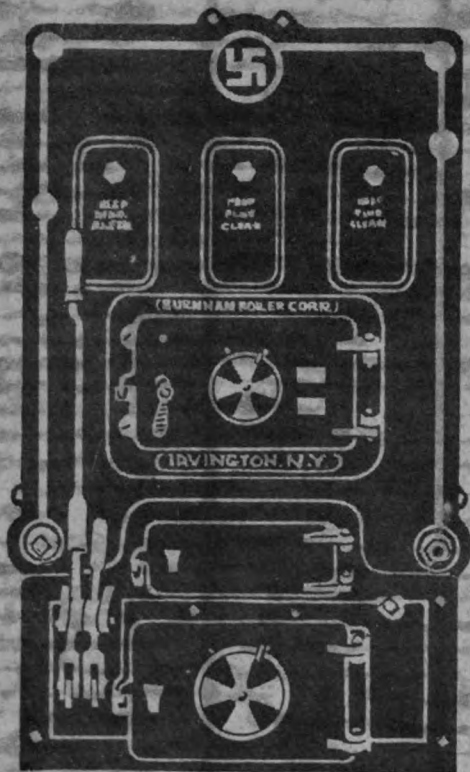
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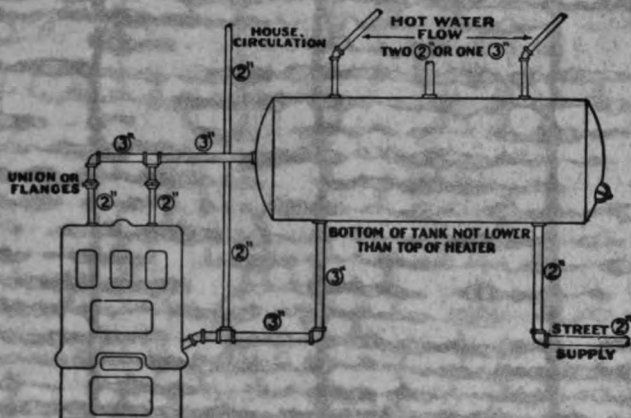
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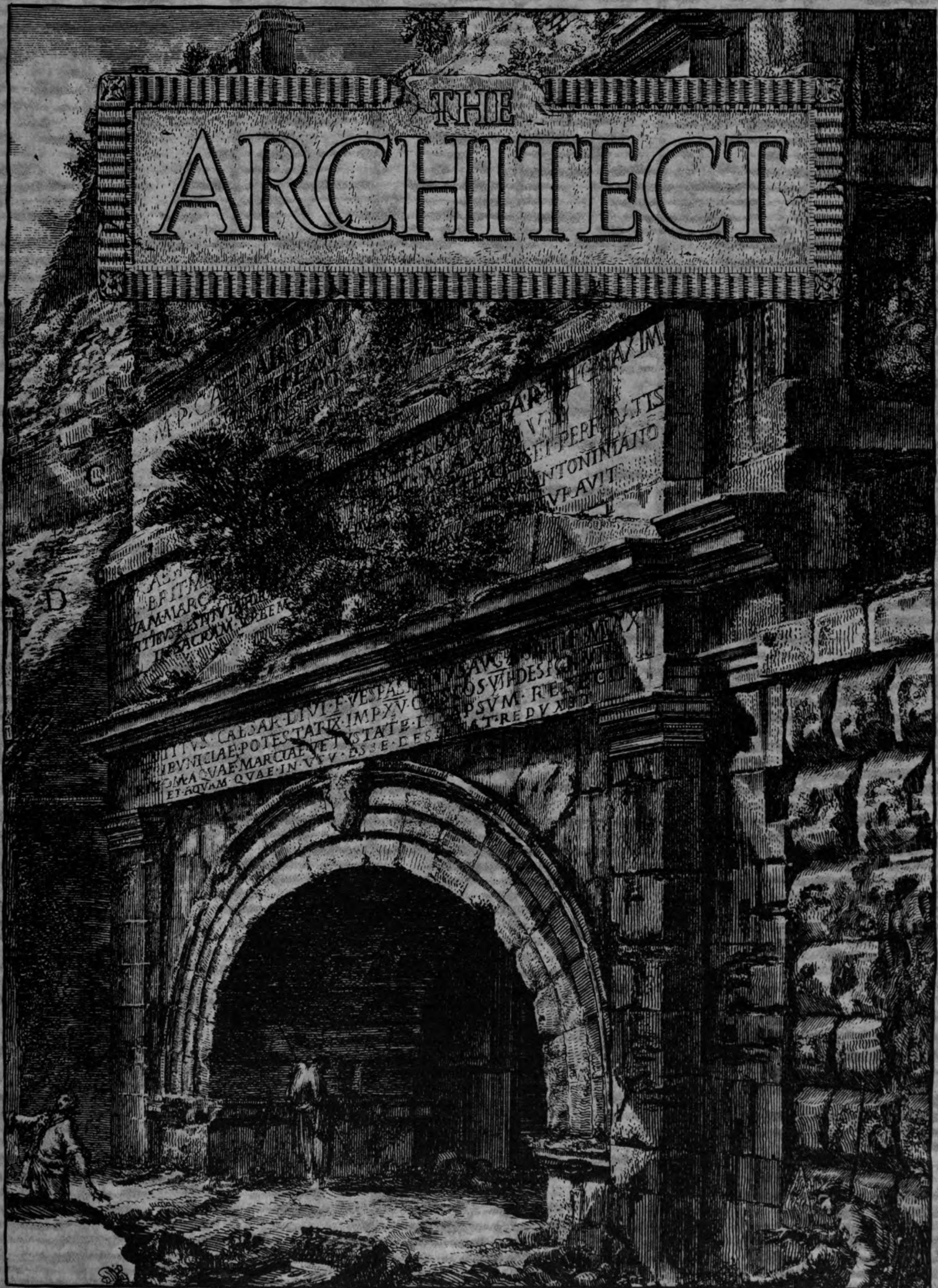
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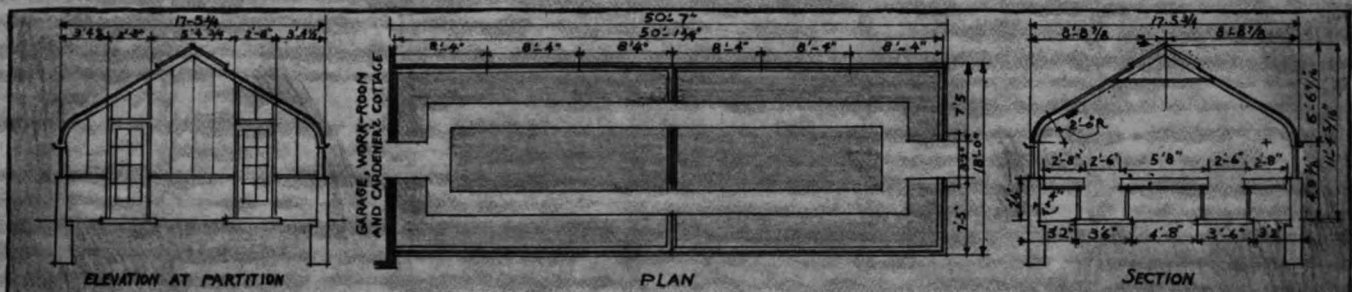
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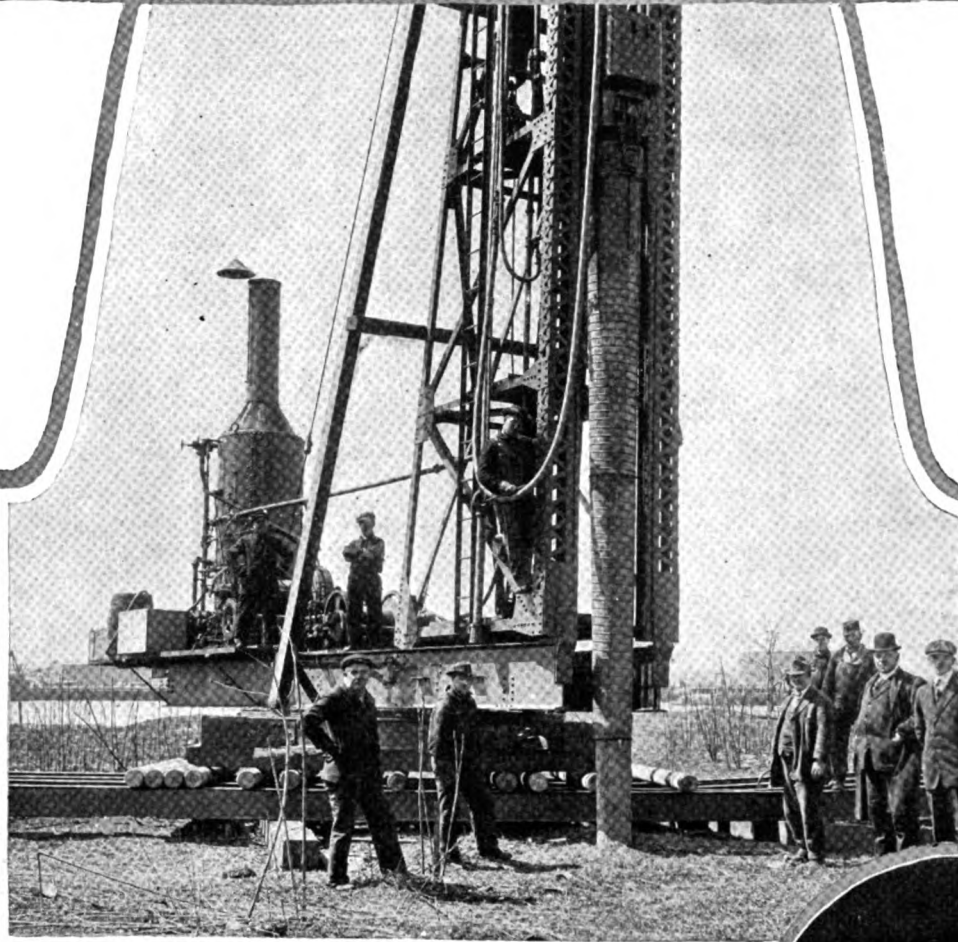
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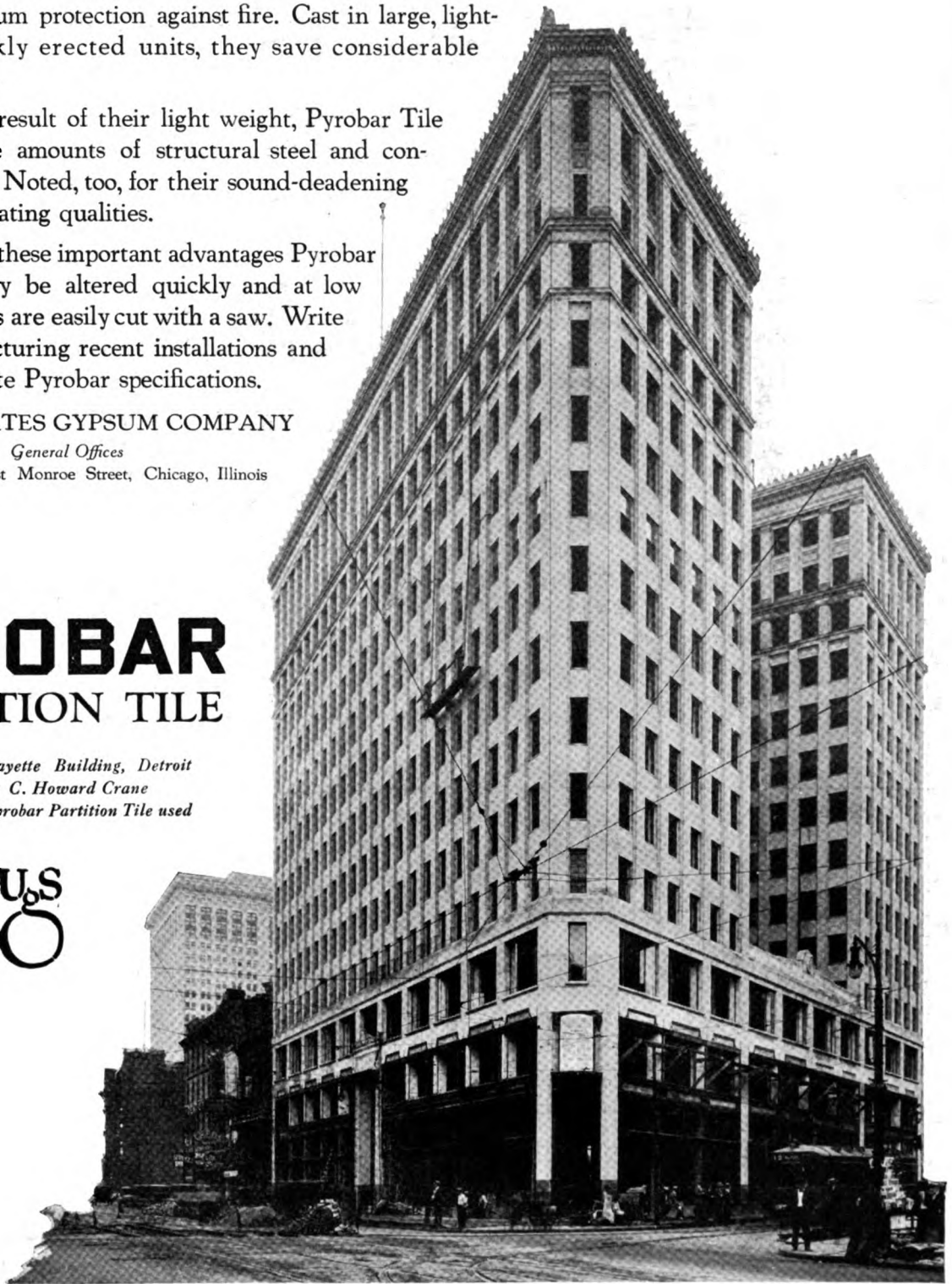
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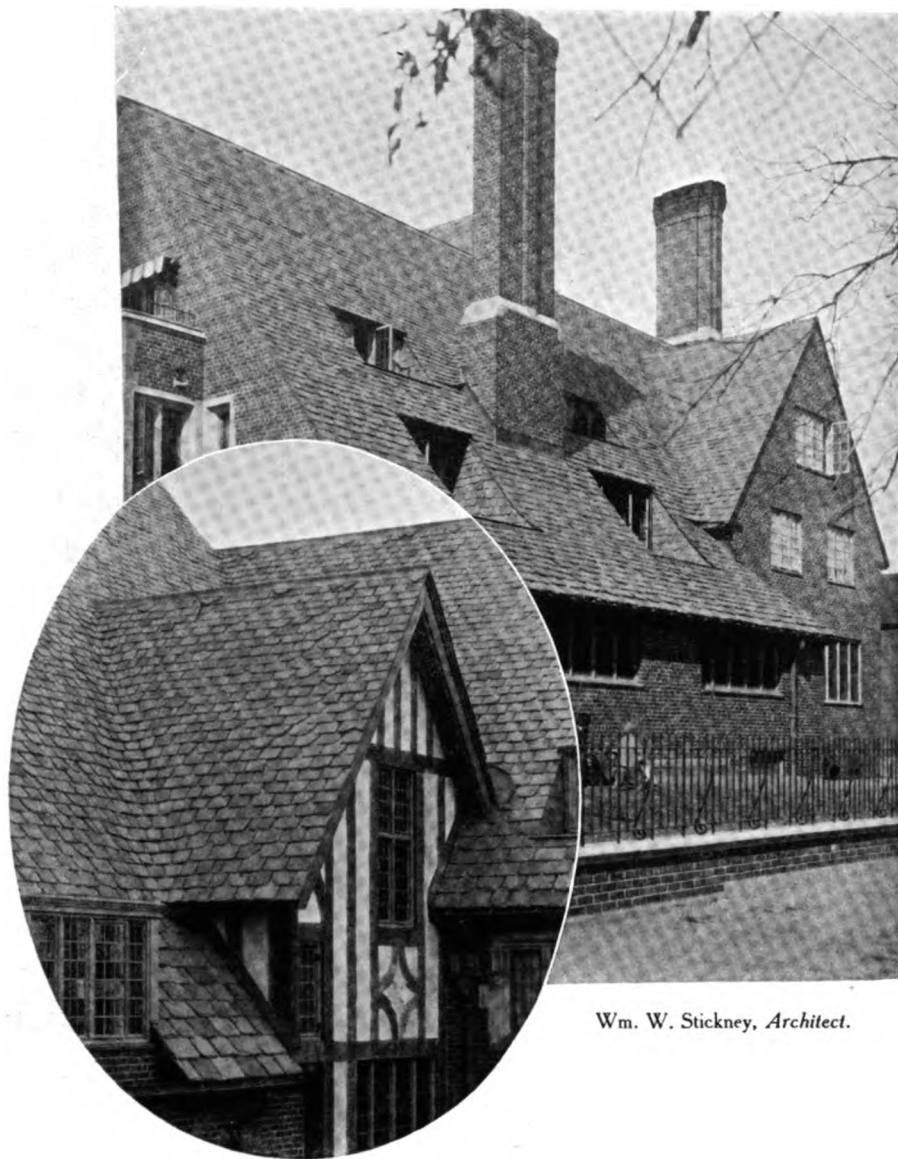
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THIS example of Scottish Baronial Architecture is the Colorado Day Nursery at Colorado Springs.



The roof is covered entirely with "Mettowee Stone" designed and furnished by the Vendor Slate Company.



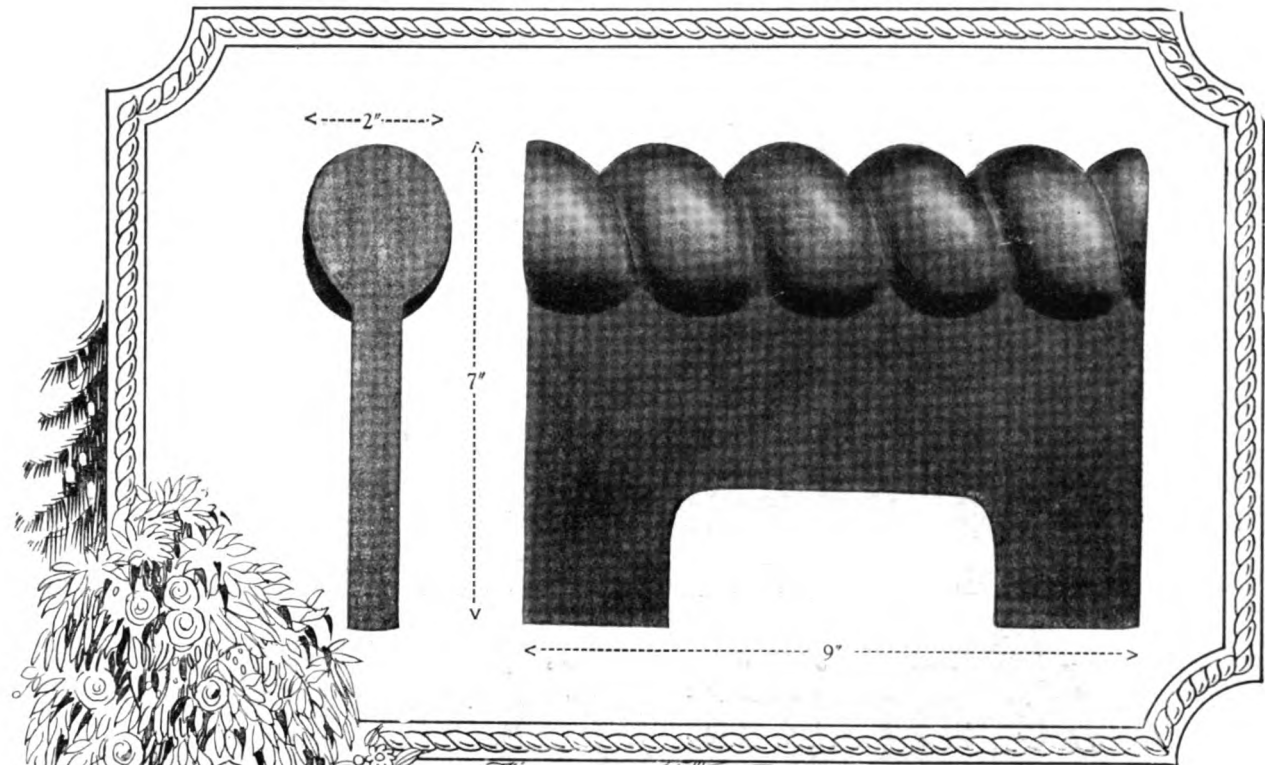
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HALL BUILDING, EASTON, PENNSYLVANIA

ARCHITECTURAL DEPARTMENT

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IMPERIAL Garden Walk Edging

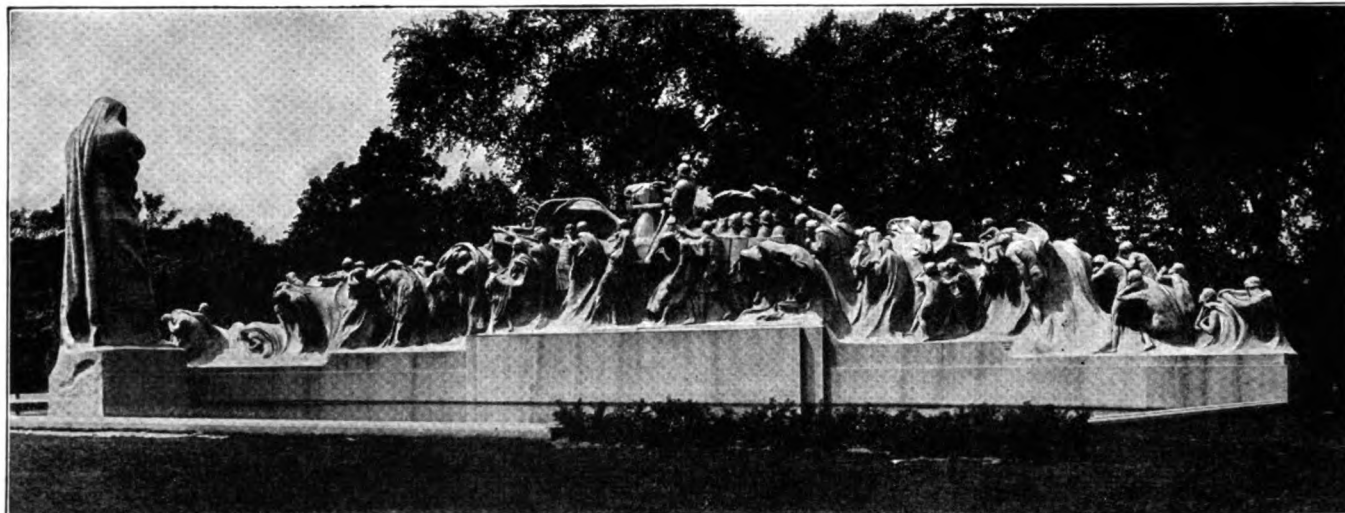
A NEW and unique development by the makers of the famous IMPERIAL Roofing Tiles. Intended for use along garden walks, it prevents the edges from breaking down or being washed away by storms. Projects 3½ inches into the earth, assuring stability. Available in Red, Fireflashed and Black.

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The Fountain of Time—constructed entirely of concrete. Designed by Lorado Taft, Chicago. Built by John J. Earley, Washington, D. C.

The Spirit of Genius

How crudely in their natural state most raw materials of Nature serve mankind. Yet the spirit of genius, with its infinite capacity for taking pains, can transform these same raw materials into things of joy, of beauty, of enduring service.

Modeling in clay, Rodin created his masterpiece, "The Thinker." With wood, varnish and glue, Stradivarius made his priceless violins.

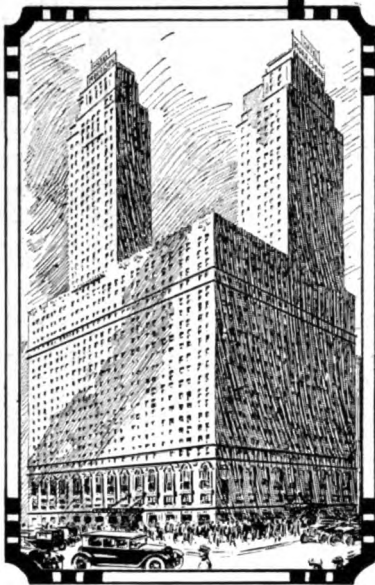
And may not passing tribute also be paid to the genius of Joseph Aspdin? For he it was who turned clay and limestone into portland cement, and thus made possible concrete—the stone that you can mould.

With this plastic stone, the sculptor and the architect have a new and extended range of opportunity to express, in form, texture and color, the spirit of their own genius.

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A National Organization to Improve and Extend the Uses of Concrete

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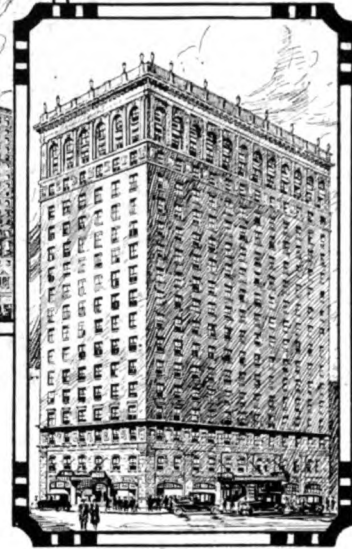


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THE MAYFAIR HOTEL

now nearing completion at St. Louis, Mo.

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All the above buildings are being equipped with the

Watrous

Flush Valve and Duojet Closet



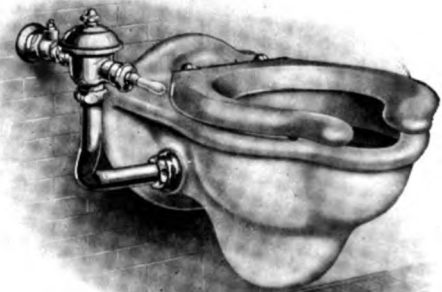
THE Duojet Closet Bowl empties more quickly and is more sanitary than any other closet bowl. The Watrous Flush Valve accurately regulates the flow. The Watrous Closet cannot possibly clog or overflow—no restricted passages which are necessary in other types of closets.

The efficiency of this combination makes an annual money saving which no building owner can afford to ignore.

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The fact that the bowl does not come in contact with the floor makes it possible to keep the bathroom in an absolutely sanitary condition.

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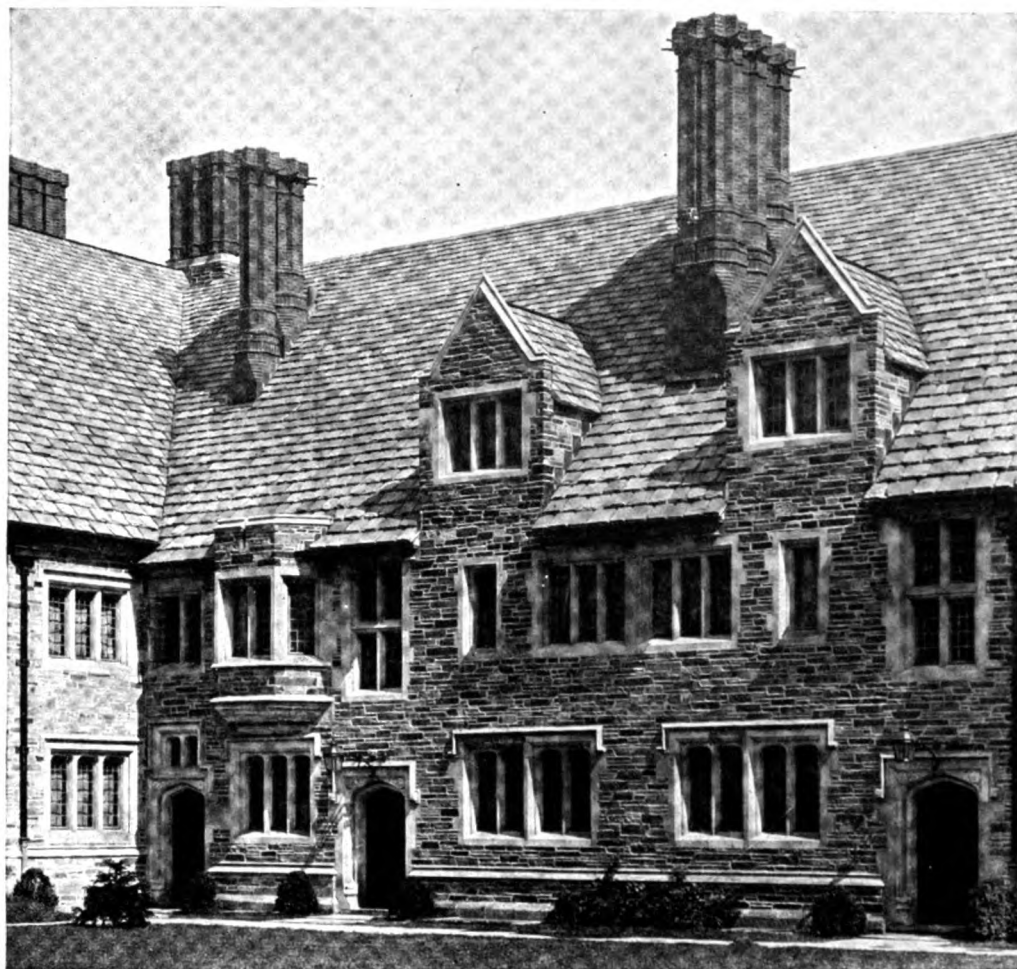
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This Building in Perspective is about one-half **Roof**

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- the Apartment Owner
- the Apartment Dweller
- the Architect

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Casement Windows Apartments

ing and easy operation, an abundance of light without eating up too much wall space and thorough ventilation are some of the Fenestra advantages which influence the renting of apartments.

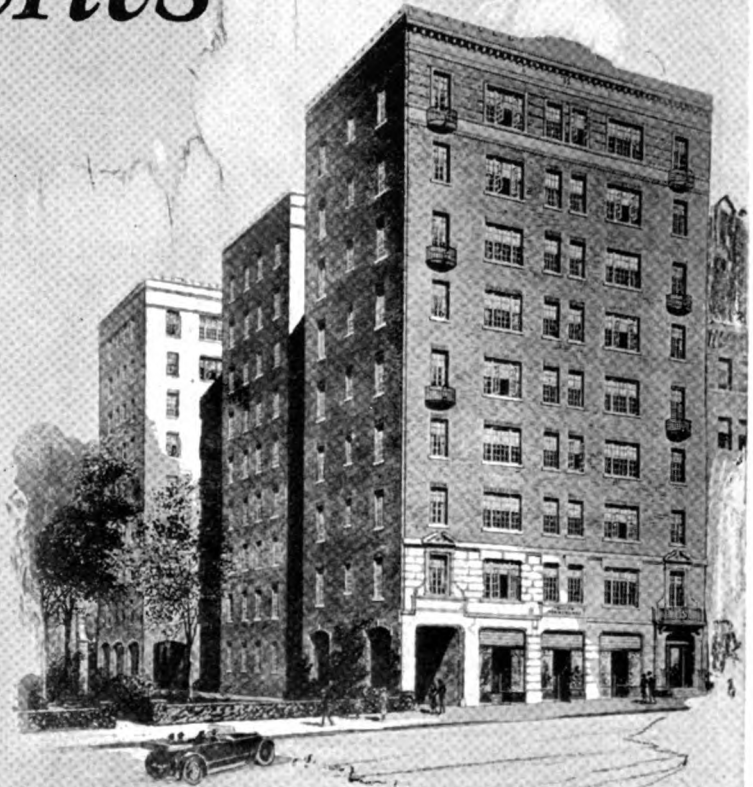
The architect wants the owner and the dweller to be satisfied. But he must be satisfied himself—the windows he chooses must add to the architectural beauty of the structure, they must harmonize with the decorative motif of the building, and they must be fully suited to the type of construction selected and completely conform to other details of the building. That Fenestra Casements do meet with these rigid requirements of the architect is evidenced by their use in beautiful apartments in every section of the country.

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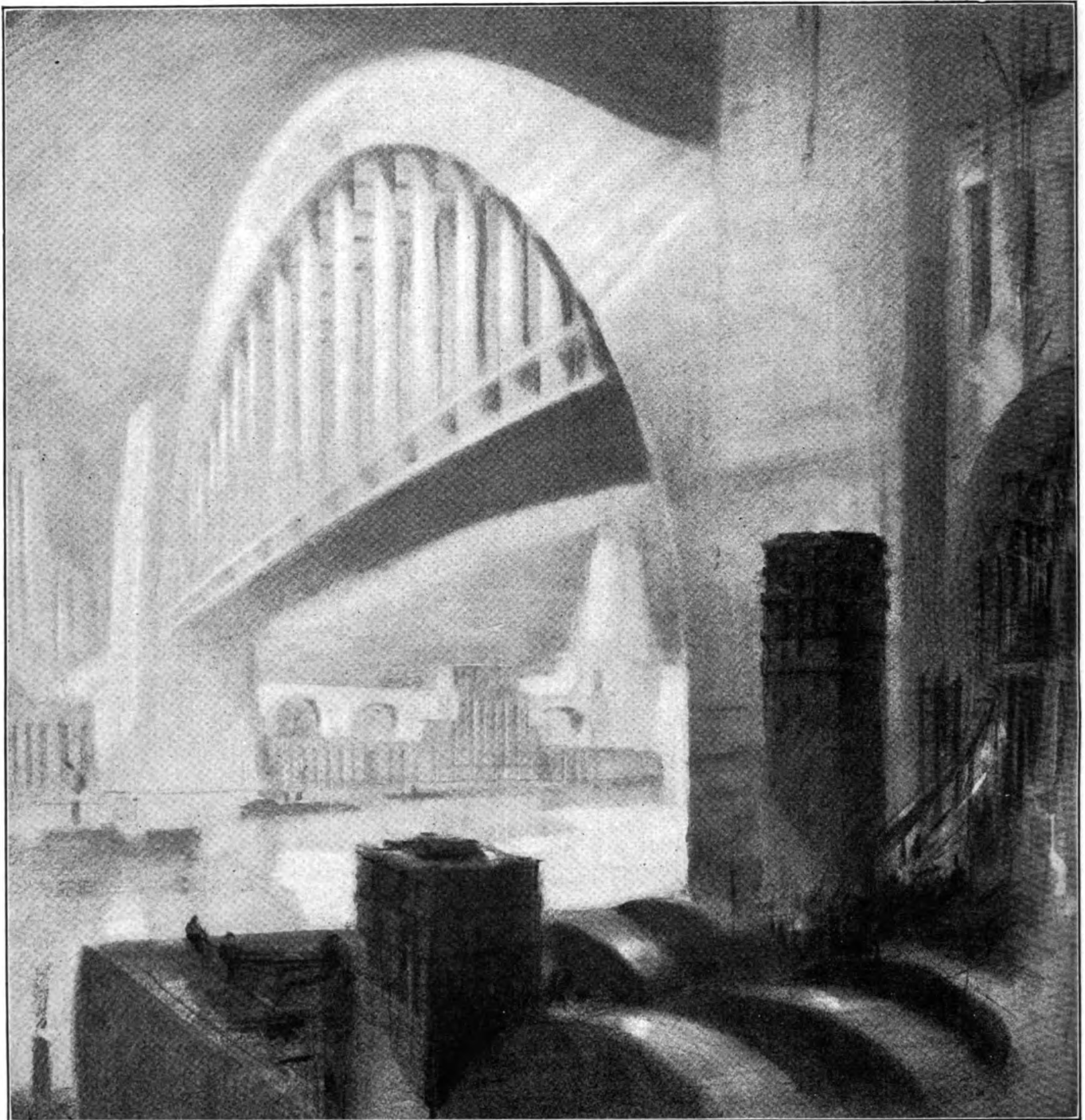
Trinity Apartments
Waterbury, Conn.
Architect: Wm. B. Hunt



Larchmont Gables
Apartments
Larchmont, N. Y.
Architect: L. S. Beardsley

Fenestra

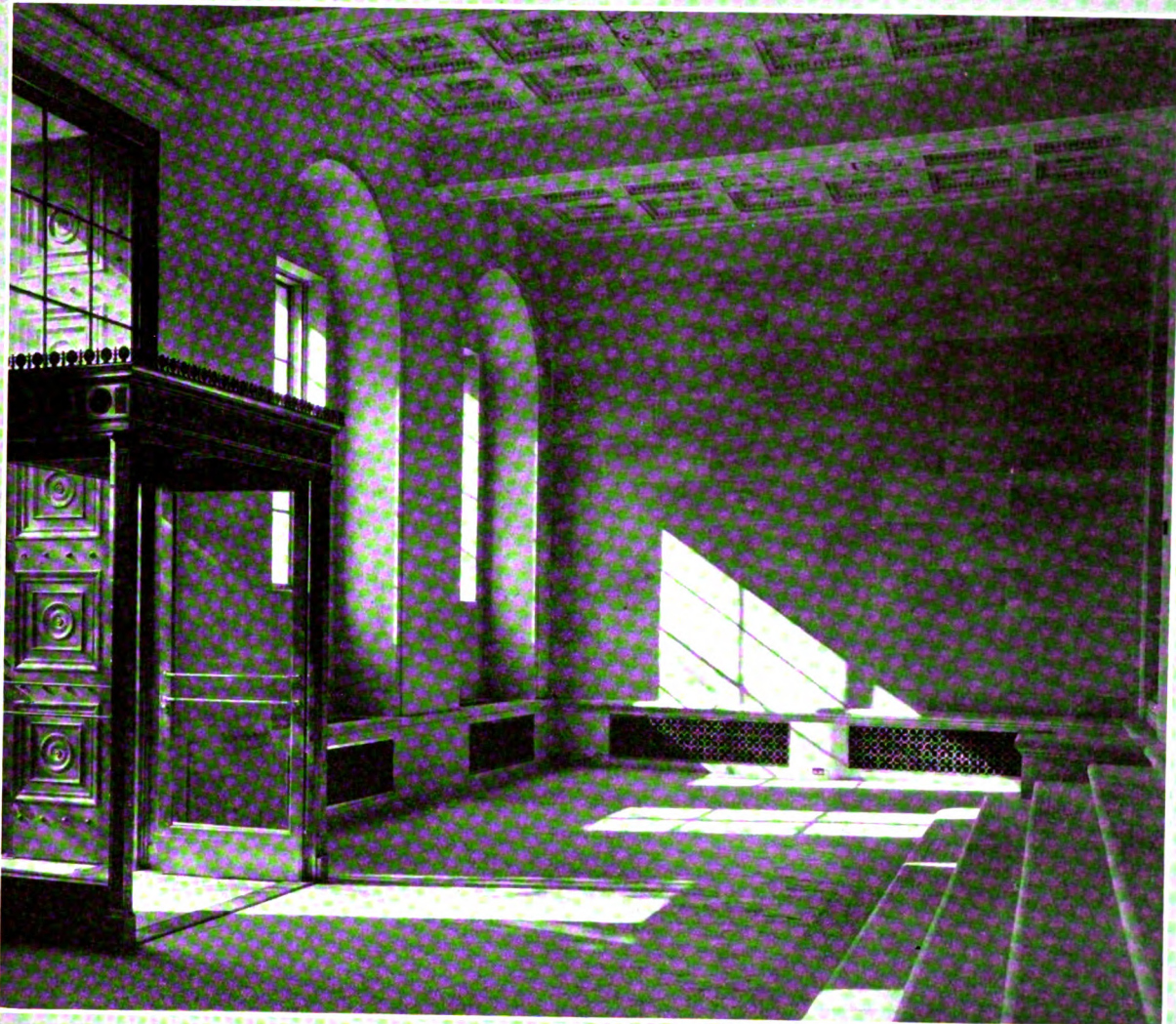
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Foyer, National Chamber of Commerce Building, Washington — Cass Gilbert, Architect

CAST FERROCRAFT GRILLES

In the new National Chamber of Commerce Building, Washington, D. C., (Cass Gilbert, Architect,) Cast Ferrocraft Grilles are used in several different Tuttle & Bailey special designs. The grille design in the Foyer, above, is from the architect's detail, reproduced in Ferrocraft.

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Architect, Eugene Schoen

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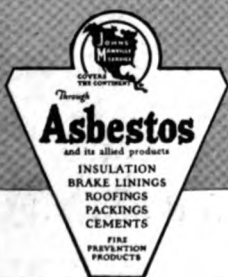
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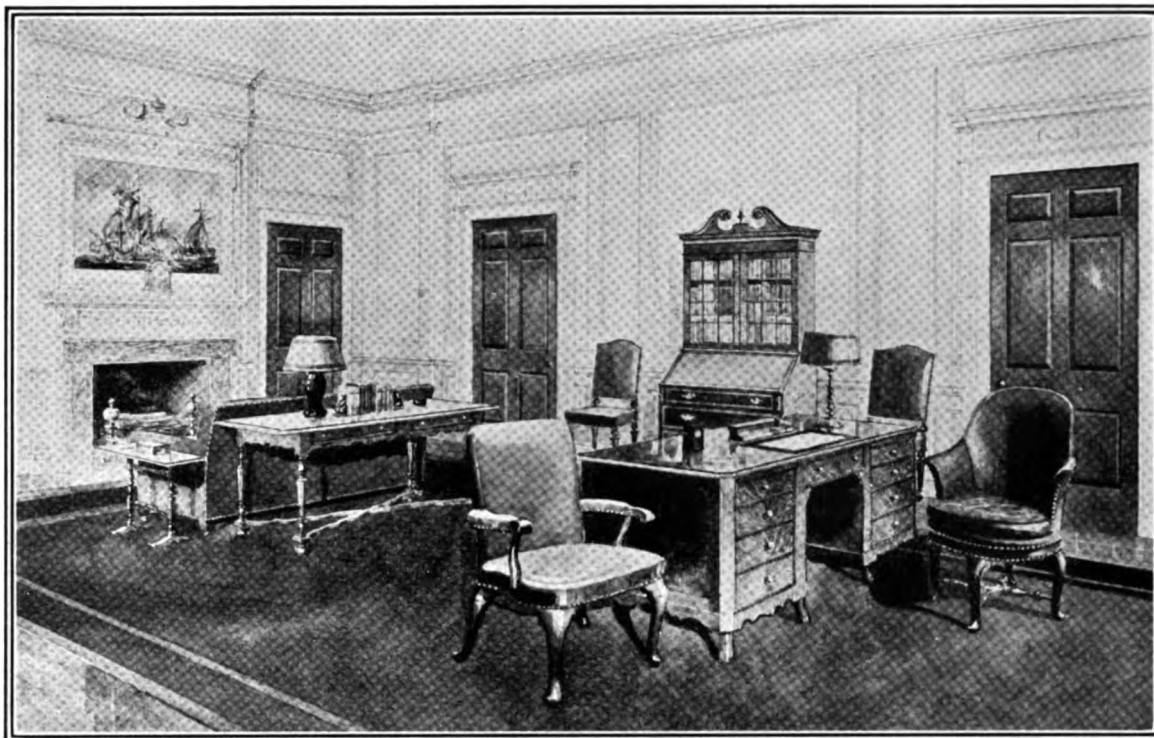
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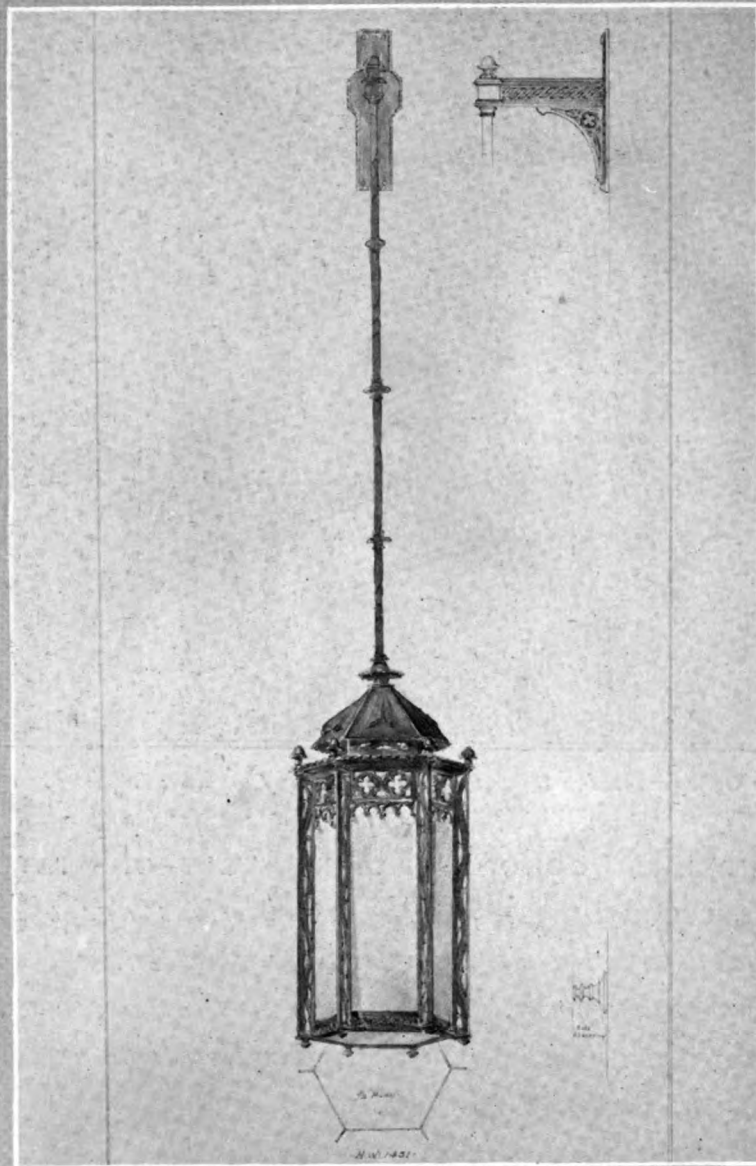
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James Gamble Rogers, Architect

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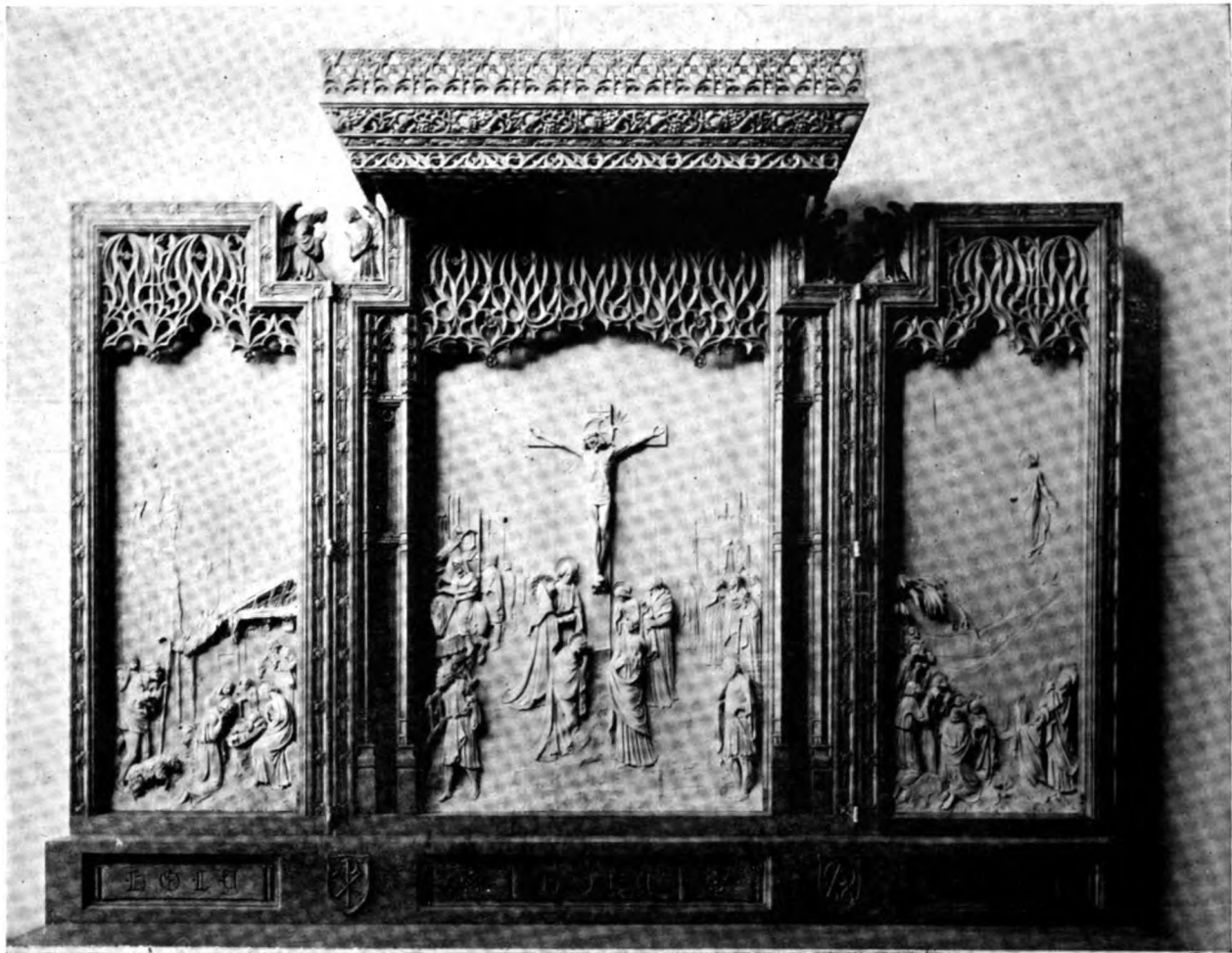
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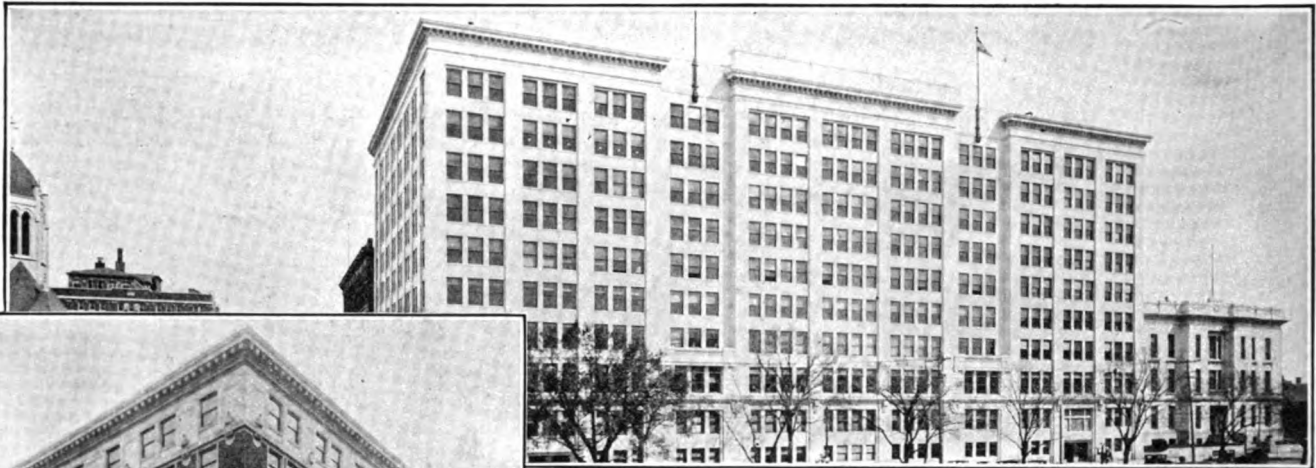
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The Chancel Furniture for St. Martin's Church, Providence, R. I.,
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Santa Fe Office Building, Topeka, Kansas
 Architect: Santa Fe System. Plbg. Contractor: Simmons Plbg. & Htg. Co., Wichita
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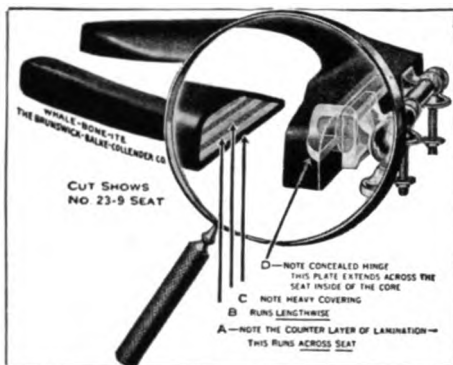
First National Bank Bldg., Tulsa, Okla.
 Architects: Rush, Endicott & Rush. Jobber: Kellogg MacKay Co.
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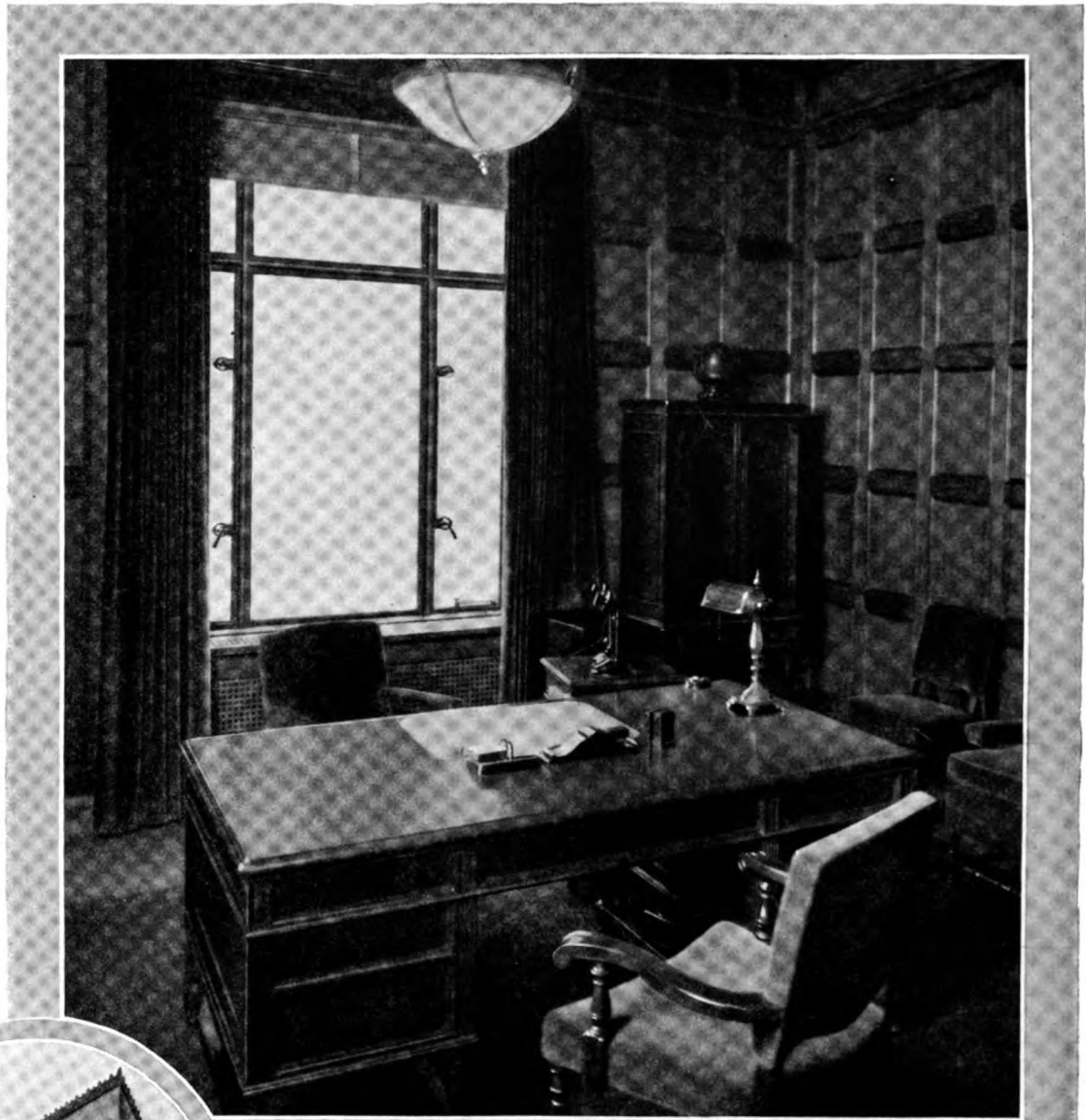
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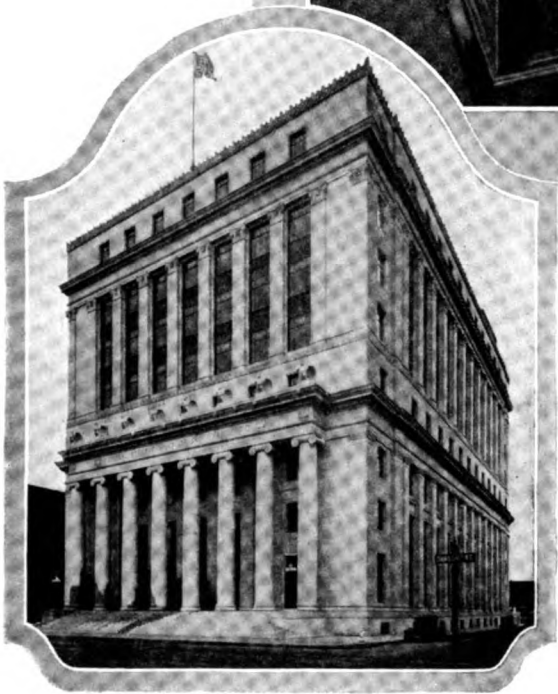
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CRITTALL Steel Casements

*The Governor's Office, Federal Reserve Bank,
San Francisco, George W. Kelham, Architect*



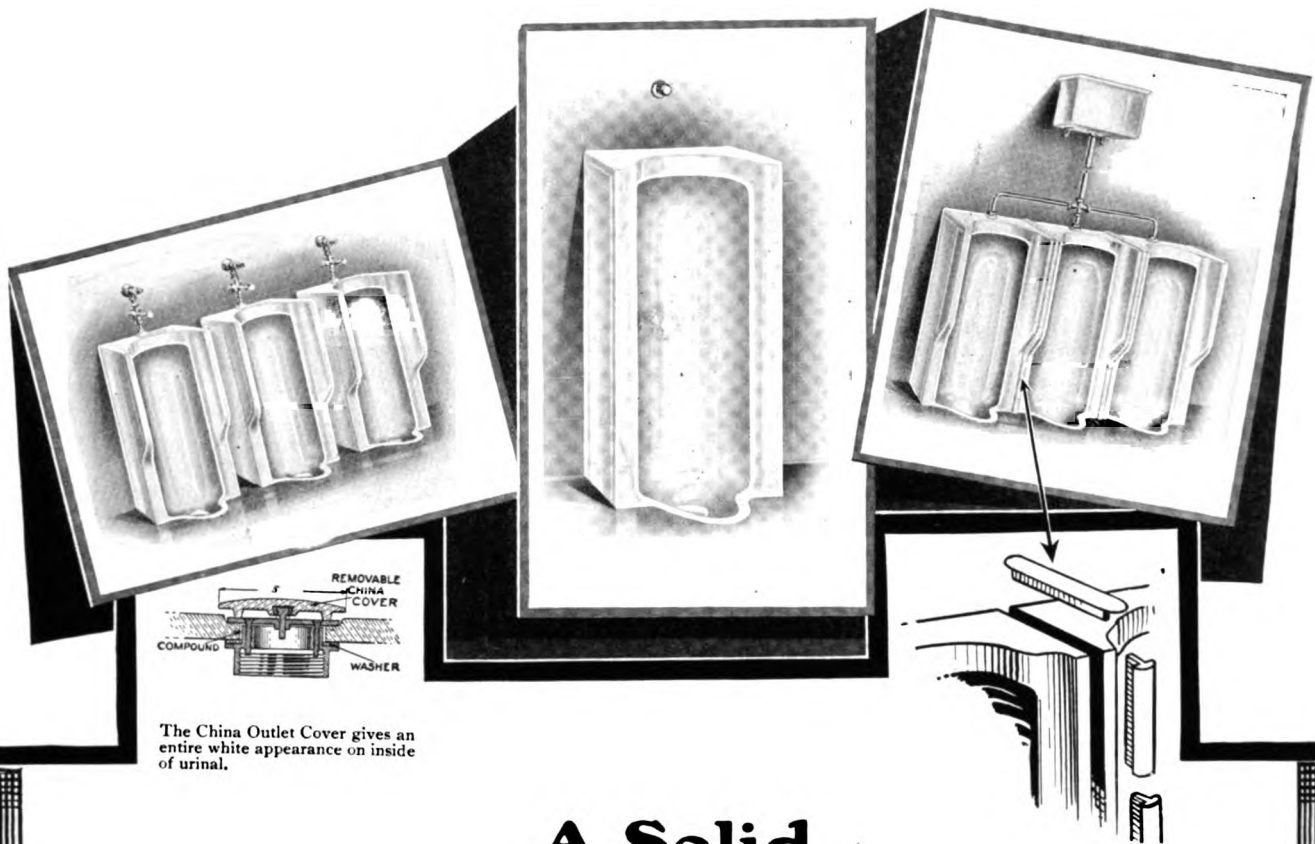
The fact that a great many of the new buildings of the Federal Reserve Bank have Crittall Casement Windows installed throughout, is striking evidence of their acceptance in authoritative circles.

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*All Crittall Casements and Windows are made
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The China Outlet Cover gives an entire white appearance on inside of urinal.

A Solid Vitreous China Stall Urinal

Guaranteed not to Craze

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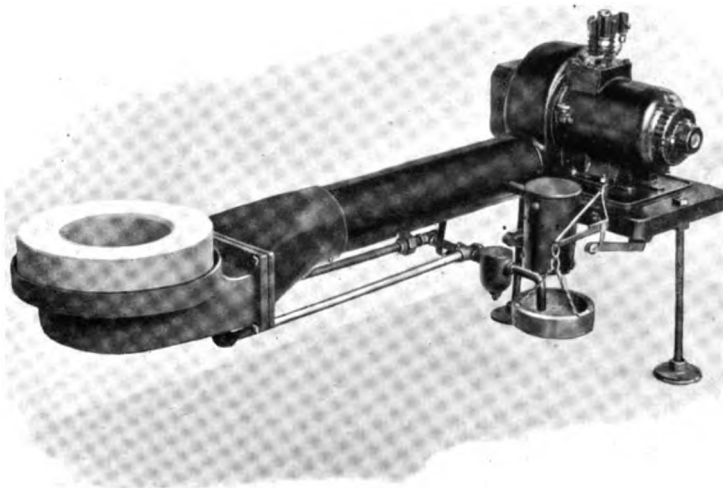
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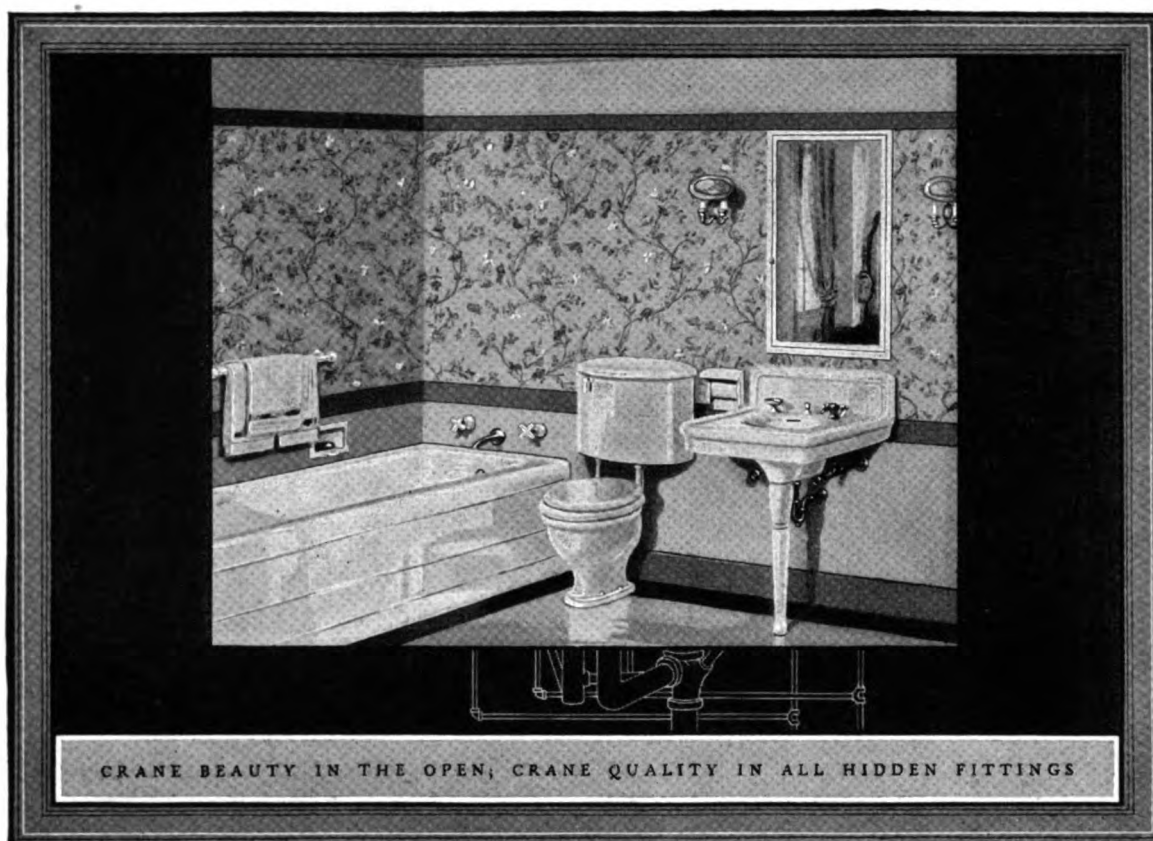
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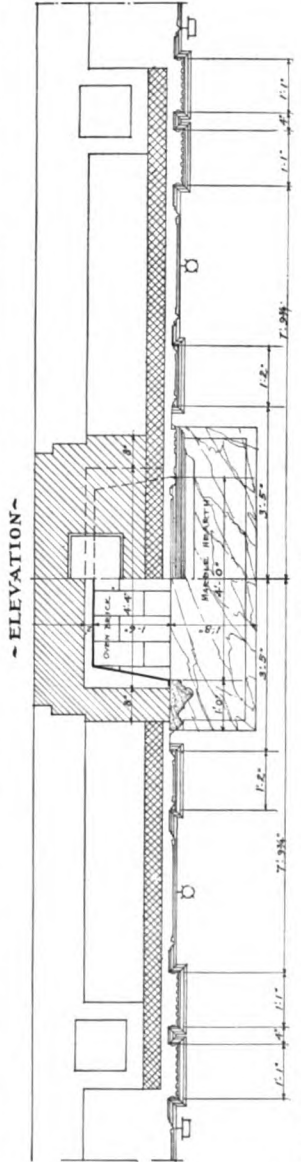
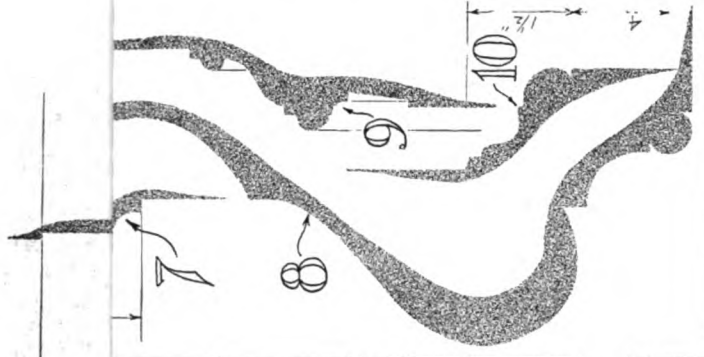
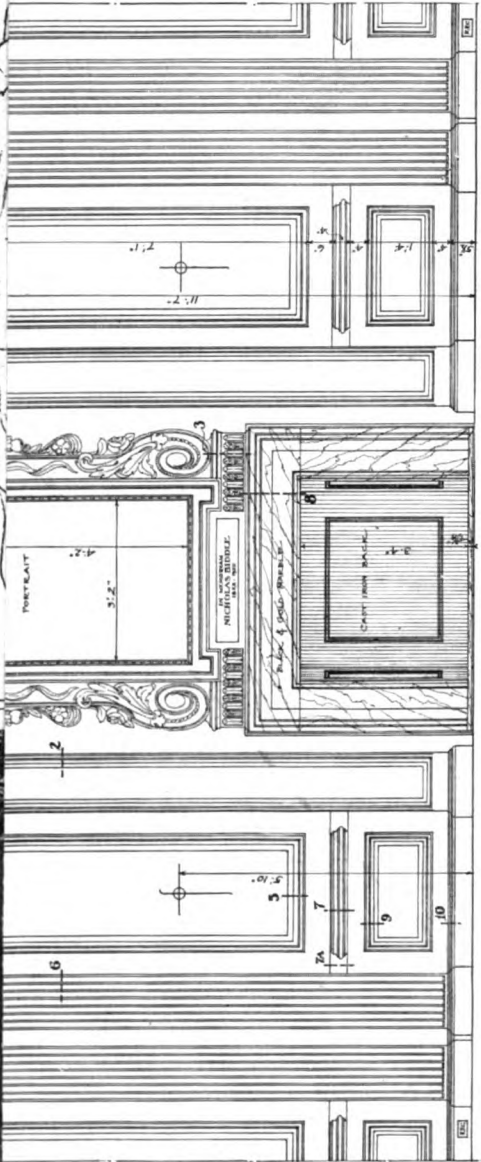
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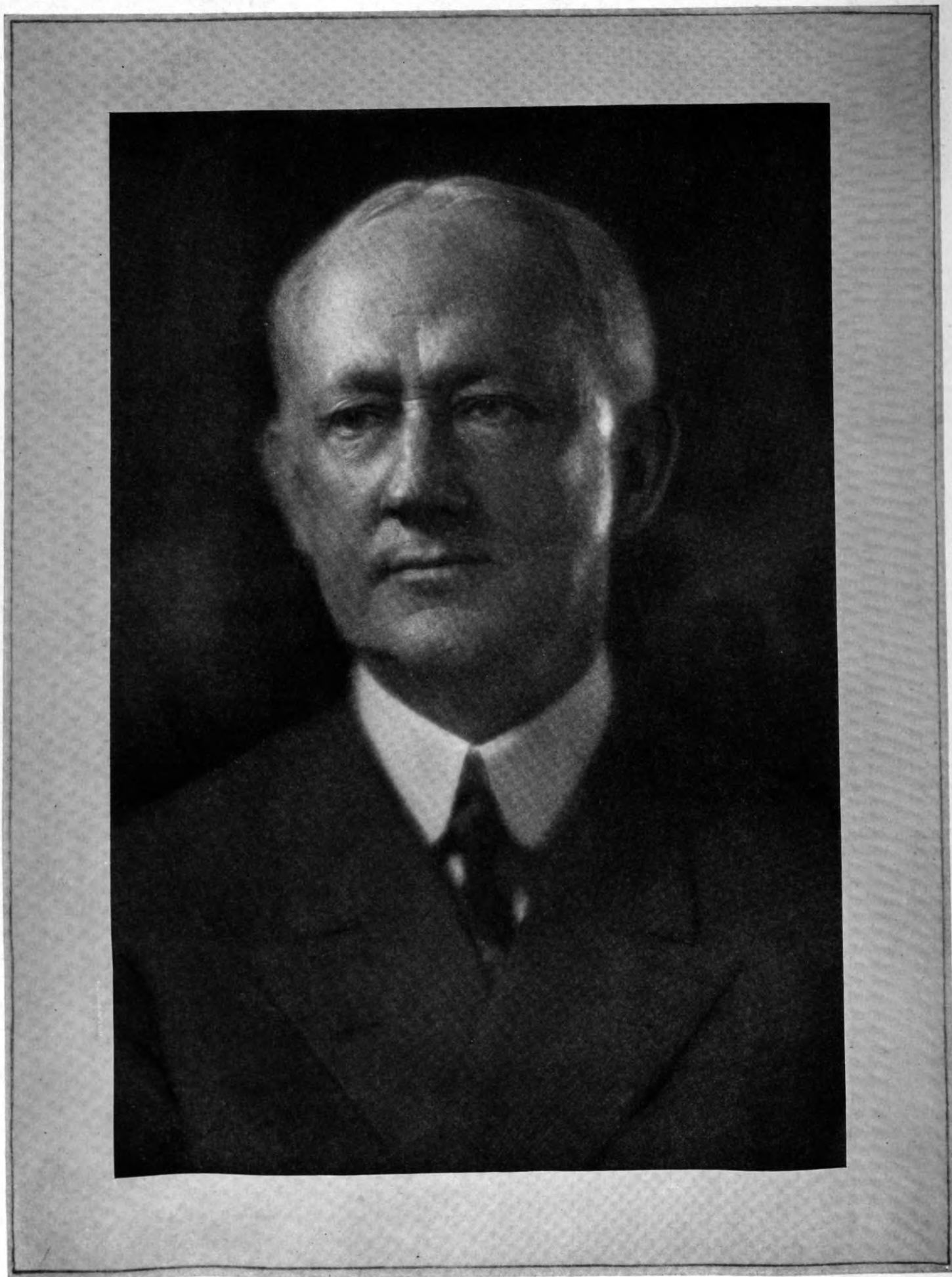


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 For Scale Drawings
 1 Foot 1 2 3 4 5
 For Ornamental Ornament
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 For Profiles & Finisher Cop
 1 Inch 2 3

Henry A Cook
 1925

DETAILS of BIDDLE MEMORIAL ROOM -
 HARVARD CLUB of NEW YORK CITY
 Charles A Pfaff, Architect, New York City

Detail No. 21



A. HOLLAND FORBES, *Editor* "The Architect"



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The Board of THE ARCHITECT

IN THIS issue the editor takes pleasure in presenting to the friends and subscribers of THE ARCHITECT portraits of the members of our Board. He is prompted to effect this introduction because he feels certain, owing to the gratifying interest in and support of THE ARCHITECT by the profession throughout the country, that these "close-ups" of the men who have helped to make the magazine possible will prove similarly interesting.

Credit should be given where credit is due, and the editor gladly seizes this opportunity of saying that each of the members has rendered highly valuable service to THE ARCHITECT from its inception, by counsel in policy, by selection in illustration, and by authorship in text. It is not necessary to exhibit or explain the members individually. Their names are familiar to the profession, but they are likewise modest men, and any personal tributes bestowed in these columns might embarrass them. Indeed, this gallery was made possible only by the editor's expression of his earnest conviction that its publication would bring pleasure and interest to the many friends whom THE ARCHITECT has already won.

These men are among the leaders of the architectural profession. They have brought to the compilation of each issue of this magazine the greatest asset

it could have, namely, trained, mature judgment and the highest standards of architectural excellence. If there has been, as we believe, a high level maintained continuously in our pages, it has been due in large measure to the combined minds of these associates who have ever been ready to give of their time for the discussion of matters incident to details of publication. They have, too, that rare quality, a collective sense of humor, which, we think, has kept THE ARCHITECT from falling into ponderous ways.

The editor must speak, too, of the debt he owes to the profession at large, to those who have found interest in our pages no less than to those who have supplied us with the high-grade material which it has been our privilege to illustrate. THE ARCHITECT is approaching its third year. That we have grown, in a surprisingly short time, to man's estate among architectural magazines is due largely to two factors which these portraits will bring closer together, the Board members and the profession. Between them stands the editor, grateful to both, and acknowledging to each his appreciation of services rendered.

Knowing, as he does, that this friendly assistance will be maintained, he has no hesitation in predicting that THE ARCHITECT, under the same beneficent auspices, will continue to grow in power and position while upholding its excellence of quality.

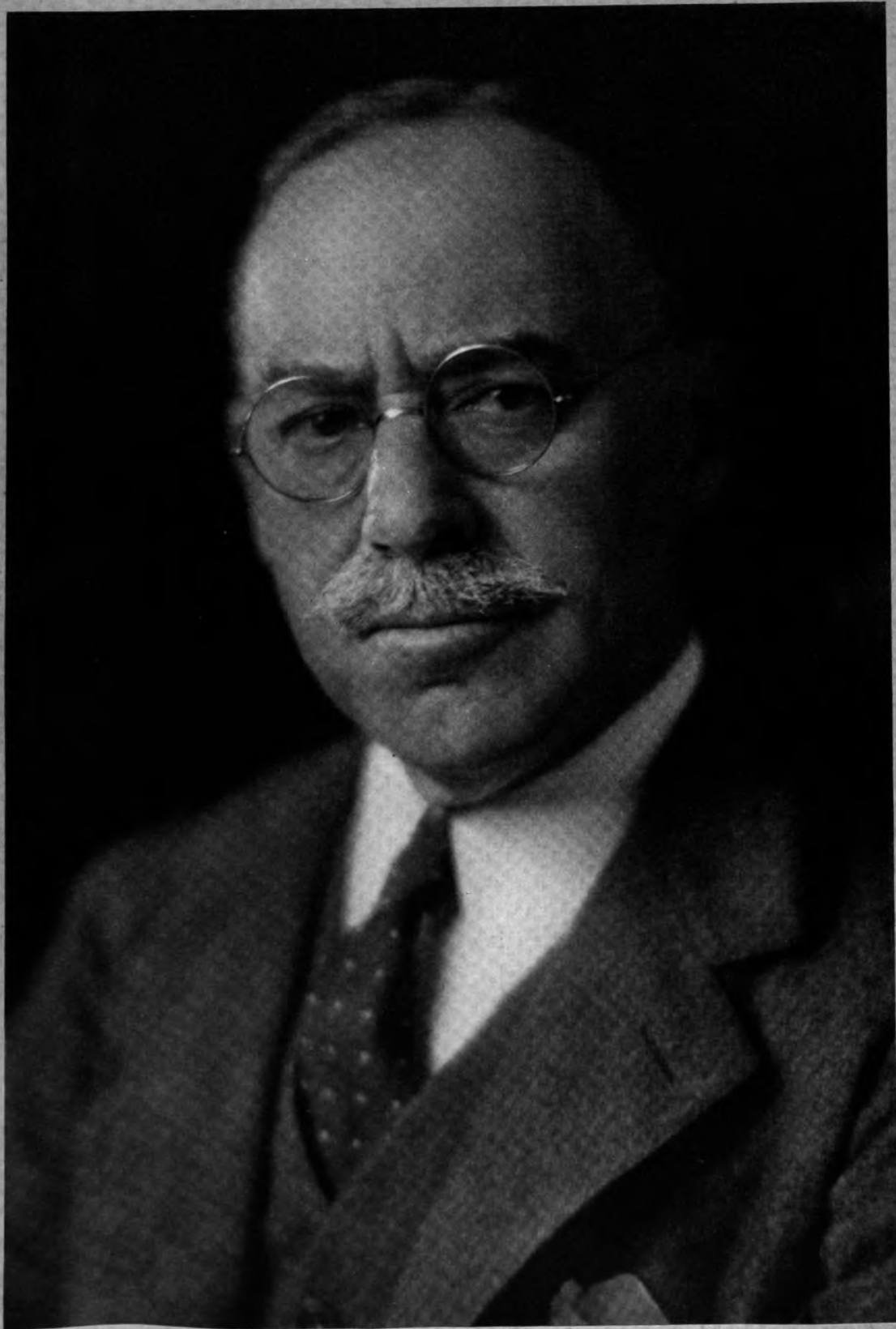
Editorial Comment

Driven Away from the Drawing-Board

WE HEARD an architectural wail the other day which had its pathetic side. To our architectural friend, meeting us on a down-town car, we hazarded the opinion that he was about to spend the day designing some dream of beauty.

"No such luck," he said. "I have in my pocket a list of just about twice as many things as I can possibly accomplish in one day. They are all related to my profession, yet each is as far from the drawing-board as the north pole. I have got to have three interviews which I feel sure are going to be heated and unpleasant, dealing as they do with the subject of various extras and overcharges. In one case my client is extremely unreasonable and I strongly suspect that the contractor is a crook. And I have got to get them together somehow.

"Sometimes I despair of my profession. Why is it, oh, why, that we go to so much pains, that we travel



JAMES GAMBLE ROGERS, *Chairman of the Board "The Architect"*

President, Society of Beaux-Arts Architects, 1922 and 1923

and study abroad, that we do hundreds of problems and projects, that we learn to draw, and that we study proportions, and then spend nine tenths of our time doing the disagreeable things in connection with the business, so that I give you my word I hardly know a single architect that ever draws a thing? He may go into his draughting room and stand back of the draughtsmen, but as for actually sitting down and losing himself in the designing of a building, he never gets round to it. He is too important. He has to be saved to solve a million unimportant things."

Our knowledge of draughting rooms leads us to believe that just this situation is true in too many of them. It is the office which is so organized that, in the largest possible measure, the routine and business detail is entirely removed from the architect's shoulders that in the end produces the best work. Incidentally, the architect has a whole lot better time.

Tricks of the Trade

THE PASSAGE and futile enforcement of a certain Constitutional Amendment have developed in the architectural world the necessity for meeting, in house design, with conditions governing the care and concealment of hooch with a thoroughness never before known. The stuff, which, for the sake of argument, we will consider pre-war, is very valuable. It is also the common practice with many of our citizens when they see a drink to absorb it as speedily as possible on the theory that they may never get another. A gentleman who has recently completed a country house found an enthusiastic ally in his head carpenter. Once the idea of having a few unobtrusive cubbyholes was explained to him he seized upon it with enthusiasm. He made no reference to the possible use of the caches, but he got the idea and he got it good. The walls are now a mass of secret

compartments. Bookcases slide mysteriously aside revealing deep recesses. The only reference the builder ever made to their reason for being was when he showed the owner the shelving and said, without a smile, "I put the shelves in bottle height."

Building Etiquette

SOME ONE ought to write a book of etiquette for the building trades. Contractors should study it and architects should master it. We learn from the daily press that an important city operation was stopped because the bricklayers got *too near* the fireproofers. It seems that there is a cute rule to the effect that they have to stay three stories away. And they didn't. Imagine! A sensitive fireproofers looked up from his fireproofing and there was a big, horrid bricklayer creeping up the side of the building toward him, only two stories away. In his dismay, as we understand it, the fireproofers dropped a large section of tile he was holding and it knocked the bricklayer off. He would have been considerably killed if he had not fallen into a nice, soft tray of mortar like those remarkable men who leap off towers at amusement parks and land in little tanks of water.

Be that as it may, we ought to have guidance in these matters of building etiquette. It is up to the architect, as a possible arbiter of social questions between trades, to know just the differences and distinctions between plumbers and heating men, whether they may speak to each other and how they should be seated at dinner.

Word has reached us from Santa Barbara that The Daily News Building (Plate CVIII); the residence of Mrs. Geoffrey Stewart Courtney (Plate CV), and in fact all of the work designed and built under the supervision of Mr. George Washington Smith, have withstood the earthquake without damage.

A Student's Note-Book

BEING THE HISTORY OF A STRANGE ARCHITECTURAL DISCOVERY ON THE TOP OF A FIFTH AVENUE BUS

By GEORGE S. CHAPPELL

IV. Looking About the Museum

IN THE strange note-book which the odd young student left in my possession when he vaulted lightly from the top of one bus to another I have spoken of numerous references to "the Museum" which he used to visit in company with "Professor T.," that delightful old gentleman who used to have such fun with his beard.

The student-author speaks of this trait constantly and always with enthusiasm.

"To the Museum again this morning with Professor T. That man is a rich vein of originality. There seems to be no limit to the ingenious games which he can play with his whiskers. He announced to the class yesterday that his wife had given him



CHARLES A. PLATT, *Member of the Board "The Architect"*
American Institute of Architects : American Academy Arts and Letters

a package of Diamond Dyes, and that we were to be prepared for some surprises. He was as good as his word. He appeared for his lecture to-day with one half of his beard dyed a royal purple while the other was emerald green. It was very difficult to keep our minds on his discourse.

"Seeing this he decided to utilize the lecture period in the practice of what he called architectural field work. This consisted of an inspection of the exterior of the Museum, which is really a very remarkable building. It was designed by the firm of Tosh, Spoofer & Bull, and is considered their master work. As Professor T. pointed out, it was the idea of the architects that, inasmuch as this was to be an edifice in which all the various styles of architecture were to be housed and handed on by means of photographs, casts, books, models, and actual replicas, it was eminently fitting that its design both within and without should embody not only every known period but also every kind of building material so that the edifice itself should be a kind of monumental reference book."

The letter from Curator Gadgett of the Art School to the architects is framed in the lobby of the Museum. It reads:

"Messrs. Tosh, Spoofer & Bull, Archt's.

"Dear Boys:

"I have looked over your preliminary drawings and carefully considered the program you have mapped out and the type of building which you think suitable for our needs. Both President Taplow and I agree that the building, when and if finished according to your ideas, will be about the silliest looking thing it is possible to imagine. We therefore authorize you to proceed at once. The donor requests that no estimates be secured. He says that they are always disappointing and that he would rather have his grief in one solid lump at the end of the job. So go to it. I remain yours, in a crouching posture,

"J. T. GADGETT."

"The building is really a marvel," continues my student. "No plans were really ever drawn for it, Professor T. says. The working force was divided up into a large number of gangs, at the head of each of which was a draughtsman. Each draughtsman or gang captain had a book on Classic, Gothic, Italian, Tudor, Georgian, Mission, or other style. He was given the overall dimensions of a wing or gallery. Every morning, at the sound of the sunrise gun, the gangs sprang into action. The captains tore their books apart and handed sections of them to the laborers. They, in their turn, as hastily as they could, incorporated the details into the building.

The resulting ground-floor plan was merely the sum of the head-on collisions of its various parts.

"Some of the rooms became completely surrounded by others. There are galleries in the Museum, Professor T. said, that have never been seen by mortal man. As the work proceeded every contractor in the country delivered some of his particular product at the job. Thus the exterior walls are a combination of tile, caen stone, marble, granite, clapboard, brick, terra-cotta, and galvanized iron, and the roof is a mixture of slate, shingle, copper, slag, tar paper, and other forms of roofing. The Professor pointed out that it was a mistake on the part of the architects to put a thatched roof over the Picture Gallery as the rain constantly leaked through and spoiled the pictures. There was quite a rumpus about it, one of those disagreeable misunderstandings which no job is without. They had a grand powwow at which Tosh, Spoofer & Bull asserted that it didn't make any difference as the pictures were terrible anyway, and that they would be improved by a little antiquing. In order to satisfy the president the architects were discharged and immediately reappointed, so that everybody was happy."

A little further on we entered the Museum itself.

"We had a great treat this morning. When Professor T. removed the green baize bag with which he always covers his beard when out of doors in order to avoid causing traffic jams, the class burst into unanimous applause. He had gilded it! It was like spun gold. I have never seen a more beautiful sight. He beamed delightedly at our enthusiasm, and said, 'Gold dust, Boys.' Then he gave his beard a little shake and we could see tiny particles of gold floating in the air like motes in a sunbeam.

"We went to the Museum again this morning. This time he took us inside. As he said, standing on the steps, 'You have already studied the exterior. As far as I am concerned you need never look at it again. I should advise you not to.' We then went into the first hall which holds the models of the earliest known buildings, Greek temples, Egyptian tombs, and so forth. Professor T. explained that the Ark, designed by Noah, was the earliest bit of construction of which we have definite plans. The specifications, it will be recalled, were taken over bodily into Genesis, showing that the old authors were not above padding their stuff in the most modern manner. The resemblance between the Ark and Mr. Harry Payne Whitney's house-boat, the *While-away*, is very striking. The Professor utterly refuted the contention of Libellious (*circa* 1670), that ark-lights were used as an illuminant. According to Professor T., Noah used flood-lights, which seems highly probable. Ark-lights came in later with the



ALFRED GRANGER, Member of the Board "The Architect"
President, Chicago Chapter, American Institute of Architects, 1923 and 1924

Ark of the Covenant. This 'covenant,' the Professor thinks, was some form of agreement between Noah's descendants and one of the local lighting companies.

"The Professor is an enthusiast on models. 'Particularly,' he whispered in my ear, 'one I know who works in a cloak and suit house!'

"A large part of the period was spent studying the tree houses of the primitive Javanese. Professor T. laid great stress on their adaptability to earthquake conditions. 'They knew better than we how to build for their environment,' he said. 'When I think of the people in Santa Barbara and other Western towns, starting in after every disaster to rebuild in exactly the same way that experience has shown is wrong, well, class, honest I have to laugh. It is obvious that what is needed in California is flexible construction. This is perfectly possible. We may even use permanent materials, such as brick or stone. All that is needed is to bond these materials with some resilient matter such as elastic roofing cement or something of that sort. When the earthquakes the buildings can wave about as much as they like. Isn't it silly that people haven't thought these things out before?'

"'In tornado areas,' the Professor went on, 'we should again build differently. We know from experience that any building that finds itself in the path of a tornado is going to be blown away. Well and good. Assuming, then, that the various rooms in our house are to be scattered over the landscape, our problem becomes one of constructing a house that can readily and easily be reassembled. The market is flooded with collapsible partitions and trick doors. The thing is to build a house that will collapse almost at a touch. Get the family outside, or not, if you prefer, and let the house flatten itself out. It can then be re-erected.'

"The Professor confessed that he had derived this idea from a lady who said she had her home so arranged that she could throw the dining room into the living room and the living room into the street."

The Museum seems to have been extraordinarily rich in antiquities of unusual interest, for at one point in his notes the young man writes, "A most enjoyable morning at the Museum, just Professor T. and I, the rest of the class having gone on a pussy-willow hunt. The dear old man has had his beard permanently waved. He is quite pathetic about it. He is not sure that he likes it and knows it is wished on him for considerable time. However, I assured him that it was very becoming, and he was so delighted that he unlocked one of the cases and gave me, for my very own, Mark Antony's back-scratcher, which was modeled from the then living hand of Cleopatra herself! Imagine . . .

it is a priceless thing. Of course he had not the slightest right to give it to me, and there will be a fearful hullabaloo when the loss is discovered, but I'm not supposed to know anything about that, and the Professor says it will be all right if I keep my mouth shut and don't try to scratch the wrong backs.

"He is a pretty wise old guy, all right. He showed me from the back-scratcher how evident it was that Cleopatra bit her finger nails. 'She was very attractive, though,' he mused. 'She could start from scratch and beat her field without half trying.'

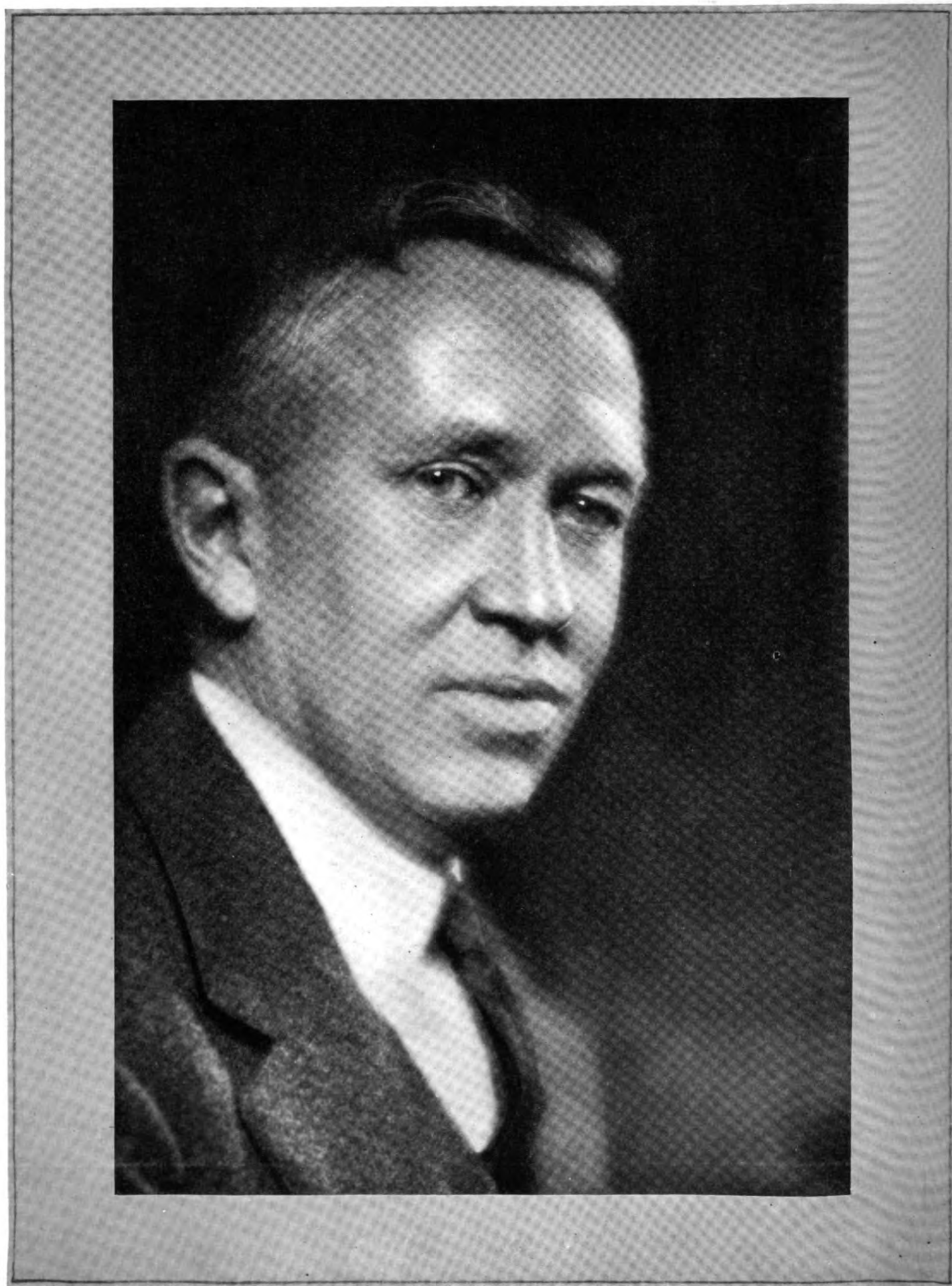
"While we were in the Museum he took me into an inner recess of the library where some of the precious books are kept which it is not thought advisable to show except to very advanced students. Among other items was a fascinating volume of little-known poems by Horace, written in his own hand and supplemented by the addresses and telephone numbers of the ladies to whom the verses are addressed. The Professor says that Horace used to refer to this book as his 'Sweet's Catalogue.' "

A few days later our young man is absorbed in the exhibits of the Hall of Inventions.

"To the Hall of Inventions with Professor T. A fascinating place. He showed me how all our modern systems of heating had their beginnings, all our hot air, vapor, steam and hot-water plants. Up to the time of the Norman Conquest there were no heating plants of any kind. It was the French who, in a mere spirit of fun, at first, hit on the trick of filling the armor of a captive knight with oil and lighting it. The captive, be it understood, remained also in the armor, like a *sardine a l'huile*. When the oil was touched off he became the wick. The French found that this was not only a festive spectacle but that the heated armor gave out a very grateful warmth. The soldiers used to sit about one of these lighted lords and warm their hands on him. From this came our first stoves, and thence all the train of other heating plants.

"Some of the lighter suits of armor, the chain mail and summer weight sport-suits, are fascinating. I never knew until to-day that Richard the Lion Hearted wore herringbone, expanded metal BVD's. It was because of this, says the Professor, that he earned the title of 'lion-hearted.' "

There is no end to the fascinating subjects that these curious notes touch upon. The invention of linoleum, for instance, by Gwilym Lanhgbredwhroth (pronounced Tuttle), who was trying to make a welch-rabbit; the discovery of the first bar-relief, a drinking scene in Pompeii. If my readers are not fed up with these dry, archeological facts it may be that I will at a later date again open the pages of my note-book for their inspection and instruction.



GEORGE S. CHAPPELL (Capt. Traprock), *Member of the Board "The Architect"*
American Institute of Architects : Society of Beaux-Arts Architects

Small House Design—An Analysis

By JAMES M. GREEN, JR.

This very important analysis will be presented in seven parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design, and a Detailed Study of the Economic Concepts and Esthetic Factors

THE SCOPE of this analysis includes a liberal education in the principles embodied in the design, construction, and interior furnishings of a house.

The house is, perhaps, the most individualistic of one's possessions. Nearly everything we own is a fabrication of human brains created in conformity with racial attributes and social dietum. While the house, too, is greatly affected by economic forces and the standards of society over which no individual has any measure of control, it expresses with more distinction than anything else our innermost natures.

It is clear that to elaborate upon the psychology of design involves technical cleavage of theories of varying degrees of interest and importance. To avoid confusion of an almost illimitable expansion of headings and sub-headings, the essentials of small house design will be met concisely and without even a strict regard for logical sequence. A dash of creative imagination and some serious thought will supply many answers to individualistic inquiries.

IV. Elevation Design

IT HAS been averred time and again by writers that America is too young a nation to boast of a national style of architecture. Contrary to doubtful opinion, the prosperous princes of our metropolitan centers, assisted by the architect and engineer, flaunt tall steel structures before a dazzled world which has never viewed a semblance of precedent. Detailed, perhaps, in various styles and periods, the form is thoroughly American.

Likewise contrary to doubtful opinion, the nowadays homes of these commercial princes, as well as the humblest houses, reflect an analysis of architectural prototype inspired by the esthetic genius of our forefathers, whose primitive houses were simple, direct, purely utilitarian, and yet charming in their graceful proportions. So vitally expressive was the style of a new and inventive race that its principles of design became fundamental. Modern domestic architecture is manifested through an interesting variety of masses and forms based upon Colonial effort, and while alien influences exist, a discordant general scheme is avoided by a sufficient respect for local conditions.

Letters from Spain, France, Holland, and England composed the greater part of young America's current education, and very rapidly English influences in art, literature, and the sciences predominated and excluded others. During the early part of the eighteenth century and with the advent of George I to the English throne, the Georgian style of architecture began. Travel to England was necessarily uncertain, but skilled artisans in wood, metal and masonry came to their Utopia with distinctive and fresh Georgian impressions.

Our people imported the drawings of the English architects at that time and read their essays on

architecture which showed the influences of Palladio, Vignola, and Scamozzi, those Italian architects of the sixteenth and seventeenth centuries whose work had so strongly affected the English.

There were no photographs, only a few books for inspiration. The Colonial architects understood Georgian traditions but possessed a freedom of spirit not akin to British decorum. Doorways, mantels, cornices, entablatures, columns, and furniture were imported by traders to be used by our joiners in purposeful violation of English academics.

As examples of good precedent were entirely absent it followed that American traditions were not marked by replicas but by a spirit of style juggled in the human brain and translated into terms of local suitability. Struggling to produce a typically indigenous art, the attempt to exclude foreign affectations was passed down through the long years of national development, until to-day that effort lives more vitally than ever and marks, perhaps, an American renaissance.

The time has arrived when we must acknowledge the craftsmanship of the Pilgrim fathers as tempering a simple, yet free and fascinating type of American architectural style, agreeable to its site and reconciled to utility and climatic conditions. Distinguished by minor expressions of enterprising local influences, the theme was one of harmony throughout all the colonies. The Colonial traditions of New England, New York, New Jersey, Pennsylvania, Virginia, the Carolinas, and the Gulf States are essentially the same except in the use of local materials.

Generally speaking, the houses of the north are low lying, fitting snug against the ground, with second-story windows comfortably nestling under a none



KENNETH M. MURCHISON, *Member of the Board "The Architect"*
American Institute of Architects : Society of Beaux-Arts Architects

too high cornice. The materials of New England are chiefly wood with some stone, stucco, and brick. The Philadelphia neighborhood containing deposits of easily worked limestone gives us a heavier regional type of excellent attributes. Details of these sections are usually prim, delicate, and sharply defined, being subtly adjusted in scale to the mediums of masonry or wood. Interesting, un-tilted roof lines, dignified interpretations of the New England gambrel, gay affectations of the Dutch Colonial, a charming display of wings, chimneys, and glass-enclosed loggias countenance a modern adaptation of Colonial originality.

In northern latitudes one senses a cold blue-gray atmosphere of steady intensity; one senses the sharpness of clear-cut shadows and the necessity of delicate detail; roofs must be simple to discharge snow and ice; cornices are drawn close to walls of snug setting houses; ceilings are low; window openings are small, and the whole of the house expresses enterprise in combating wintry gales with comfortable temperature within.

Southern latitudes demand a more languorous style, of expansive forms and luxuriance in plan. The blazing semi-tropical sun calls for overhead shelter just as does the snow of the north, only different in character: flat roofs extending over the walls and softening the lines of the house with cool shadow. Windows have deep reveals and are picturesquely placed in restful expanses of wall. Details lack northern delicacy and shadows are not blocked in with precision. Houses are broader, higher, and combine delightful varieties of shapes and levels.

A roof should simply express its function and grow naturally out of the requirements of sound construction. There are four fundamental types of roof which permit by combinations and exaggerations an endless number of effects. They are:

1. Flat roofs.
2. Gambrel roofs.
3. Hip roofs.
4. Gable roofs.

The *flat roof* offers unusual opportunities in design but is likely to complicate the problem of drainage. It seems reasonable that a flat roof is not intended for winter snows or for sections subjected to torrential rains.

The *gambrel roof* affords the greatest use of space beneath, but, except in the hands of the most expert designers, the type is apt to fall into clumsy degeneracy.

The *hip roof* is apparently simple, but it complicates construction and diminishes possibility of the use of attic space. The method of getting light under it is to penetrate the slope with dormers. By virtue of its geometrical formation and the varying effect of length and breadth upon its ridge lines, the hip roof is most adaptable to picturesque design.

The *gable roof* is, perhaps, the most natural of all forms and is ideal for rectangular shapes. It is of simple construction, it permits of artistic wall and window treatment, and useful attic space is obtained by dormer lighting.

Forms of roof should be determined, in so far as is practically possible, by style and pitch to conform to the contour of the site. It is always the most natural thing which is most harmonious. Certainly nothing is more jarring than roof lines antagonistic to the plot slope and embellished by forced architectural treatment. The best design adheres to simplicity.

After a general manner of style has been decided upon, the first points to be settled are the ceiling heights. This determination is reflected both in plan and elevation; the higher the ceiling the more the stairway will stretch out, and height is vitally important in elevation.

The ultimate charm of elevation rests in *proportion* and *balance*.

Proportion is essentially an individual matter and varies in accordance with one's appreciation of good taste. We enjoy music through the sense of hearing while its appeal is to sentiment. Like music, proportion appeals to our artistic sentiment, only through the eye, and its degrees of distinction come through understanding by subtle classification of impressions.

Balance affords somewhat less abstract rules than proportion. We first studied balance in learning to walk; in kindergarten the houses we designed contained symmetrical distribution of doors and windows, then in college physics taught us that the tendency of nature was equilibrium and that all growing things inclined about a center. Symmetry, however, must not be confused with balance. Symmetrical architecture is staid and dignified, the unsymmetrical is picturesque. A composition without symmetry may be amazingly attractive in its contrasts of wall surfaces and group openings, but balance requires that the units must bear a distinct relation of equalizing importance. Haphazard distribution of windows and decorative features is a daring treatment and requires sophisticated study to avoid loss of anchorage.

Now, after a consideration of the historic and esthetic elements determining an architectural style and effect, it is appropriate to discuss materials.

The question of materials used in construction is a complicated one. During the pioneer days it was simply a matter of adjustment to local conditions, but to-day, with the great industries of a nation flooding the market with a wide range for choice in original forms and substitutions, with distribution centers advantageously located and transportation facilities offering quick and cheap delivery, the tendency is to disregard regional influences.

The outcome of this competitive régime is certain to upset local traditions, but, happily, as long as local products can be economically marketed, a proper balance should be maintained as against alien materials.

The kinds of building materials, their methods of use and manner of treatment, are not here to be discussed. Only a few fundamentals will be briefly mentioned.

Wood and stucco are essentially satisfactory mediums, but during the last decade they have been deplorably misused in myriads of cheap, unsubstantial dwellings. Where used with honest purpose and designed with sincerity, particularly as evidenced by early prototypes and modern adaptations of them, wood offers an easily worked material of economical and substantial structural possibili-

ties. Its amenities lie in the fact that almost every community grows an abundance of satisfactory grades of timber, and the economic advantages of low initial cost offsets annual upkeep.

Stone and brick are, of course, most substantial for all wall surfaces. They are durable materials and react adequately against heat, cold, and moisture; their interesting surfaces vary in form and plane as well as in texture and color, and blend with the landscape. Acquiring charm with age they afford always safety of construction and fire resistance.

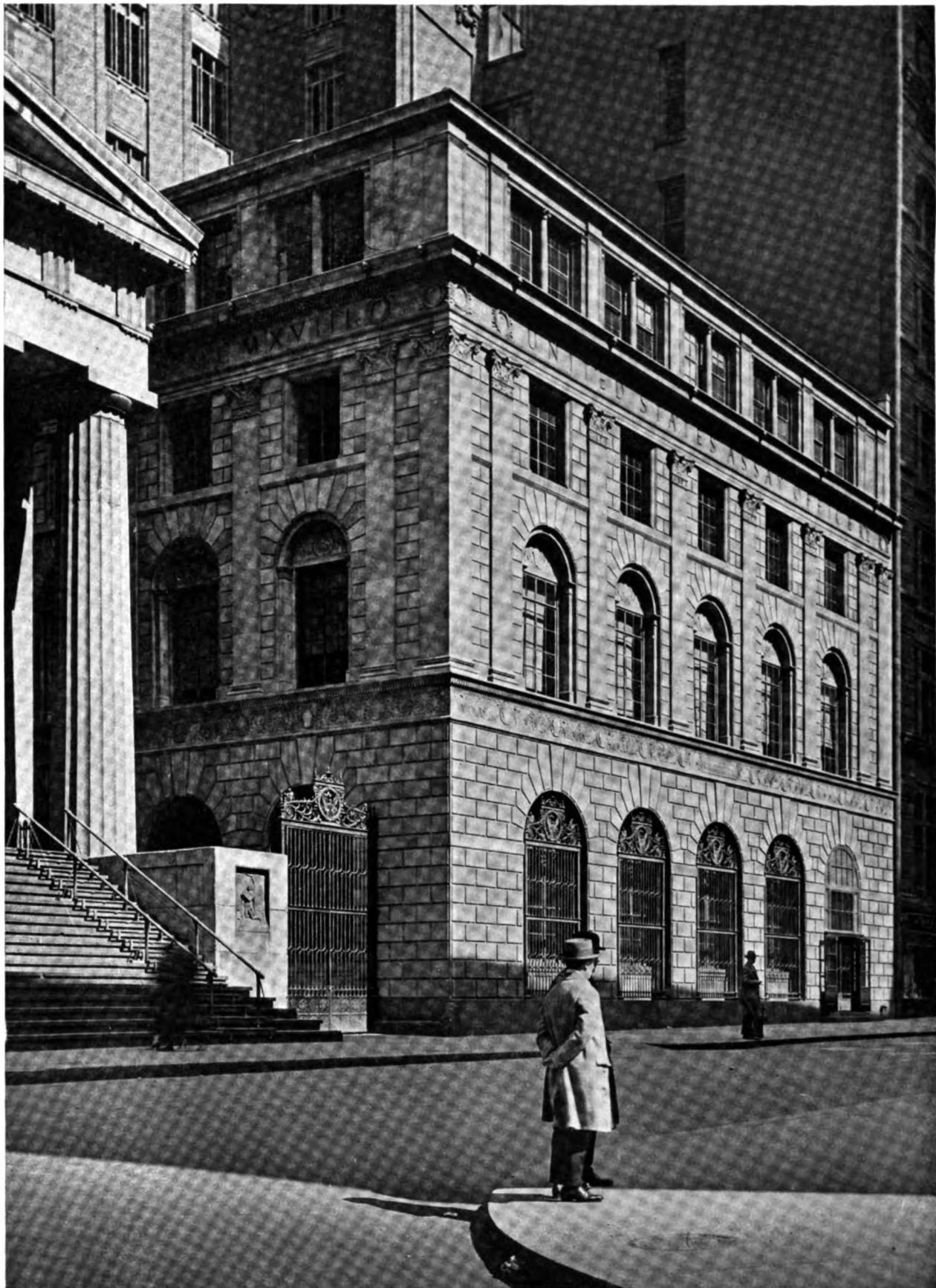
Stone, being a heavy material, is costly to transport, and therefore the locality of the house usually determines the advisability of its use. Philadelphia has undoubtedly done more than any section of our country toward utilizing its natural resources of stone. Being limestone of good quality, texture, and color, the natives were quick to grasp its practical and esthetic value, and in the hands of capable designers the houses of this region are consistently increasing in charm.

Bricks are made in unending interfusion of colors and laid in many patterns with pigmented and natural mortars. The art in laying brick walls lies in a choice of color or color blends which look equally well in sunlight and shade and whose thicknesses and minor irregularities lend the acme of human interest by avoidance of geometrical monotony.

(Next month, "Details")

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Kenneth Clark, *Photo*

York & Sawyer, New York, *Architects*

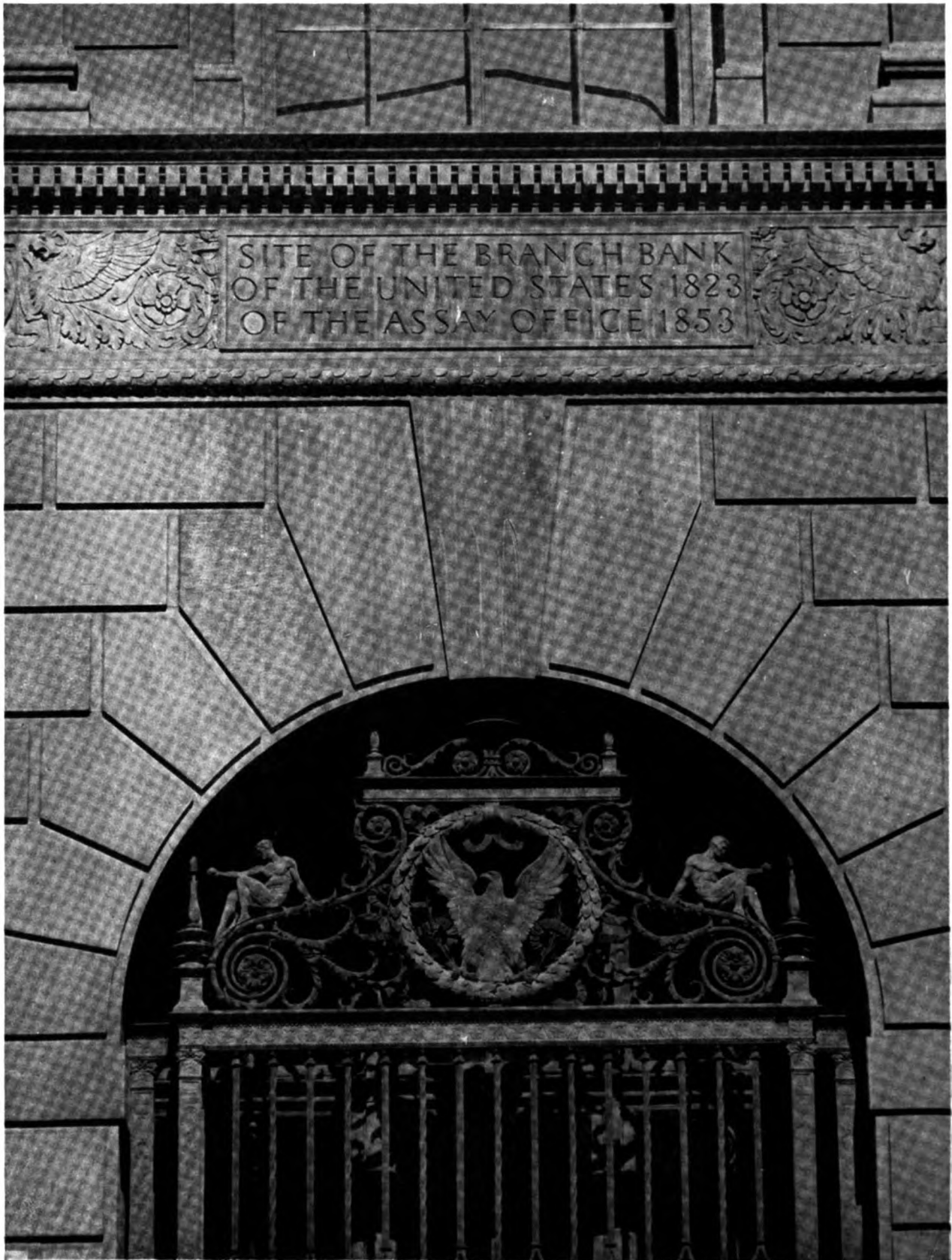
United States Assay Office, Wall Street, New York



Kenneth Clark, *Photo*

York & Sawyer, New York, *Architects*

Detail, United States Assay Office, Wall Street, New York



Kenneth Clark, *Photo*

York & Sawyer, New York, *Architects*

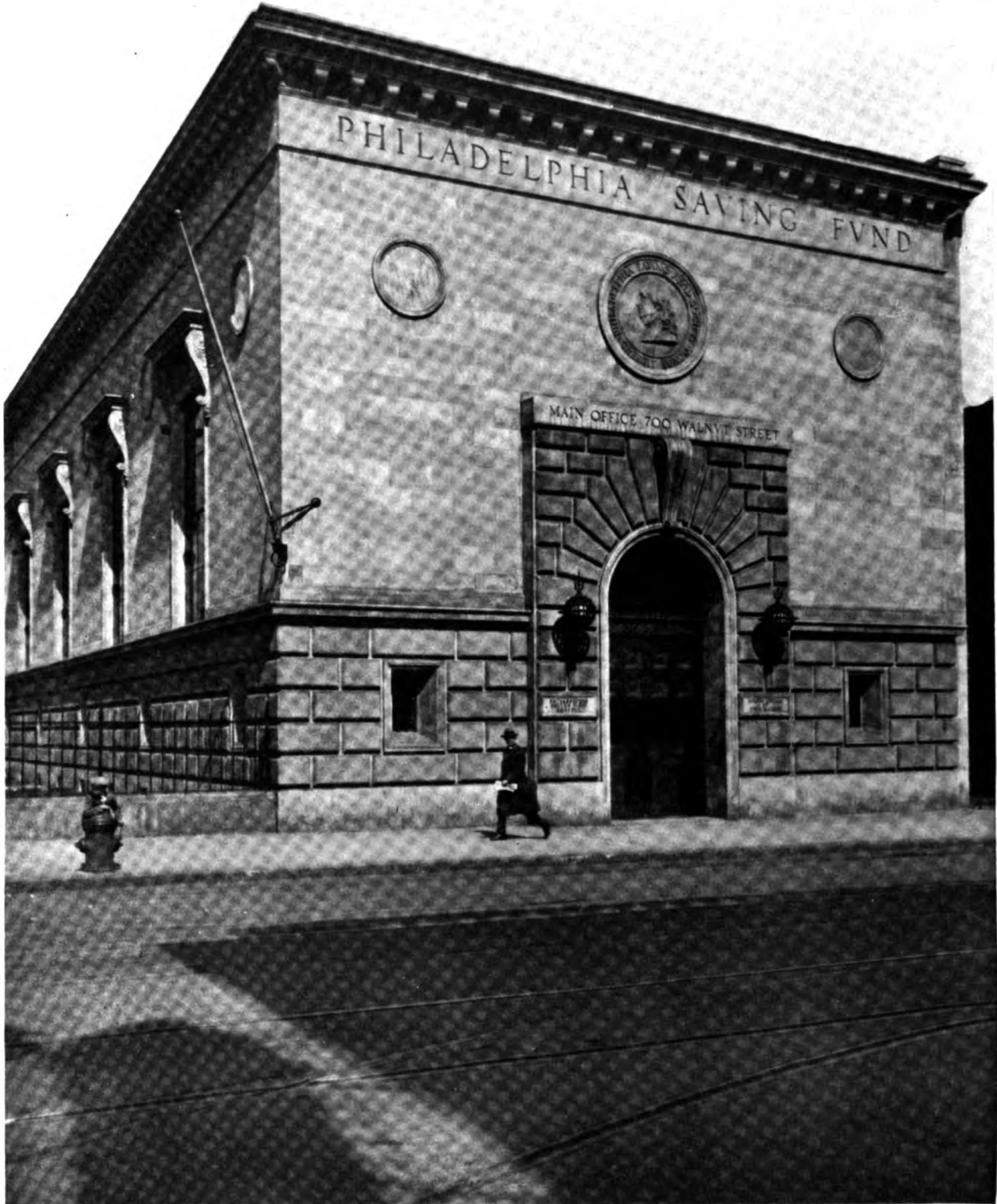
Detail, United States Assay Office, Wall Street, New York



Kenneth Clark, *Photo*

York & Sawyer, New York, *Architects*

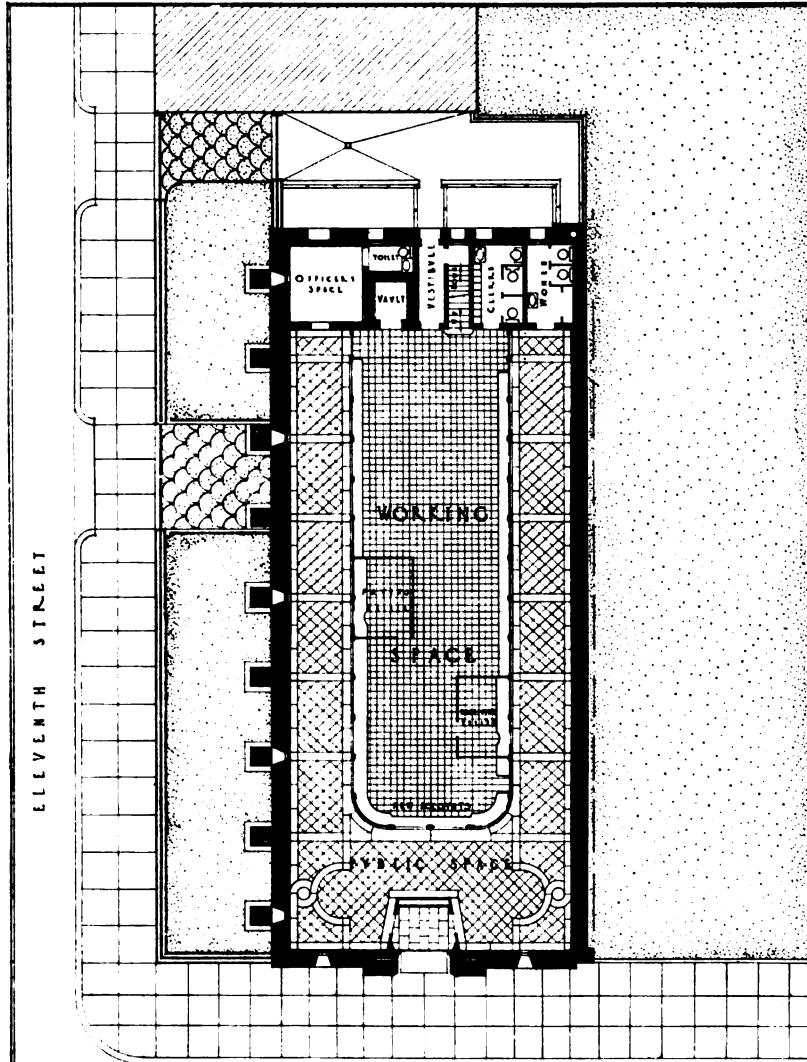
Bronze Gates, United States Assay Office, Wall Street, New York



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

North Branch Office, Philadelphia Saving Fund Society, Philadelphia. (Plan on back)



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Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Entrance, North Branch Office, Philadelphia Saving Fund Society, Philadelphia



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Detail, North Branch Office, Philadelphia Saving Fund Society, Philadelphia



Philip B. Wallace, *Photo*

Mellor, Meigs & Howe, Philadelphia, *Architects*

Banking Room, North Branch Office, Philadelphia Saving Fund Society, Philadelphia



J. W. Collinge, *Photo*

George Washington Smith, Santa Barbara, *Architect*
House, Mrs. Geoffrey Stewart Courtney, Santa Barbara, Calif.



Trowbridge, *Photo*

Holabird & Roche, Chicago, *Architects*

Colonnade, Grant Park Stadium, Chicago

August, 1925

THE ARCHITECT

Plate CVII



Trowbridge, Photo

Grant Park Stadium, Chicago

Holabird & Roche, Chicago, Architects

August, 1925

THE ARCHITECT

Plate CVIII



J. W. Collinge, Photo

Daily News Building, Santa Barbara, Calif.

George Washington Smith, Santa Barbara, Architect

August, 1925

THE ARCHITECT

Plate CIX



Wurts Bros., Photo

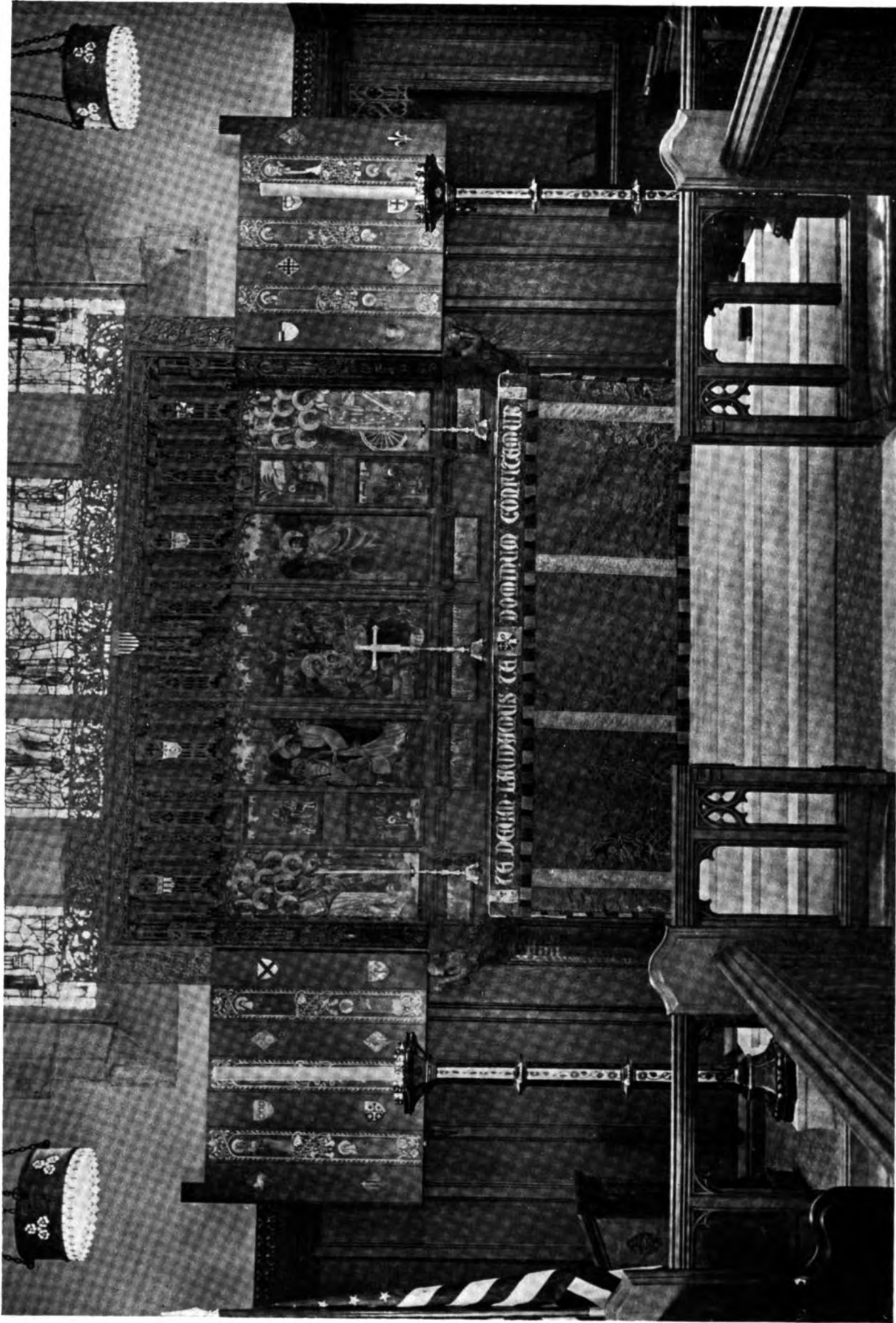
Biddle Memorial Room, The Harvard Club, New York City

Charles A. Platt, New York, Architect

August, 1925

THE ARCHITECT

Plate CX



Kenneth Clark, Photo

The Triptych, St. Martin's Church, Providence, R. I.

Bertram G. Goolhue, New York, Architect



Kenneth Clark, *Photo*

Clarke & Howe, Providence, *Architects*

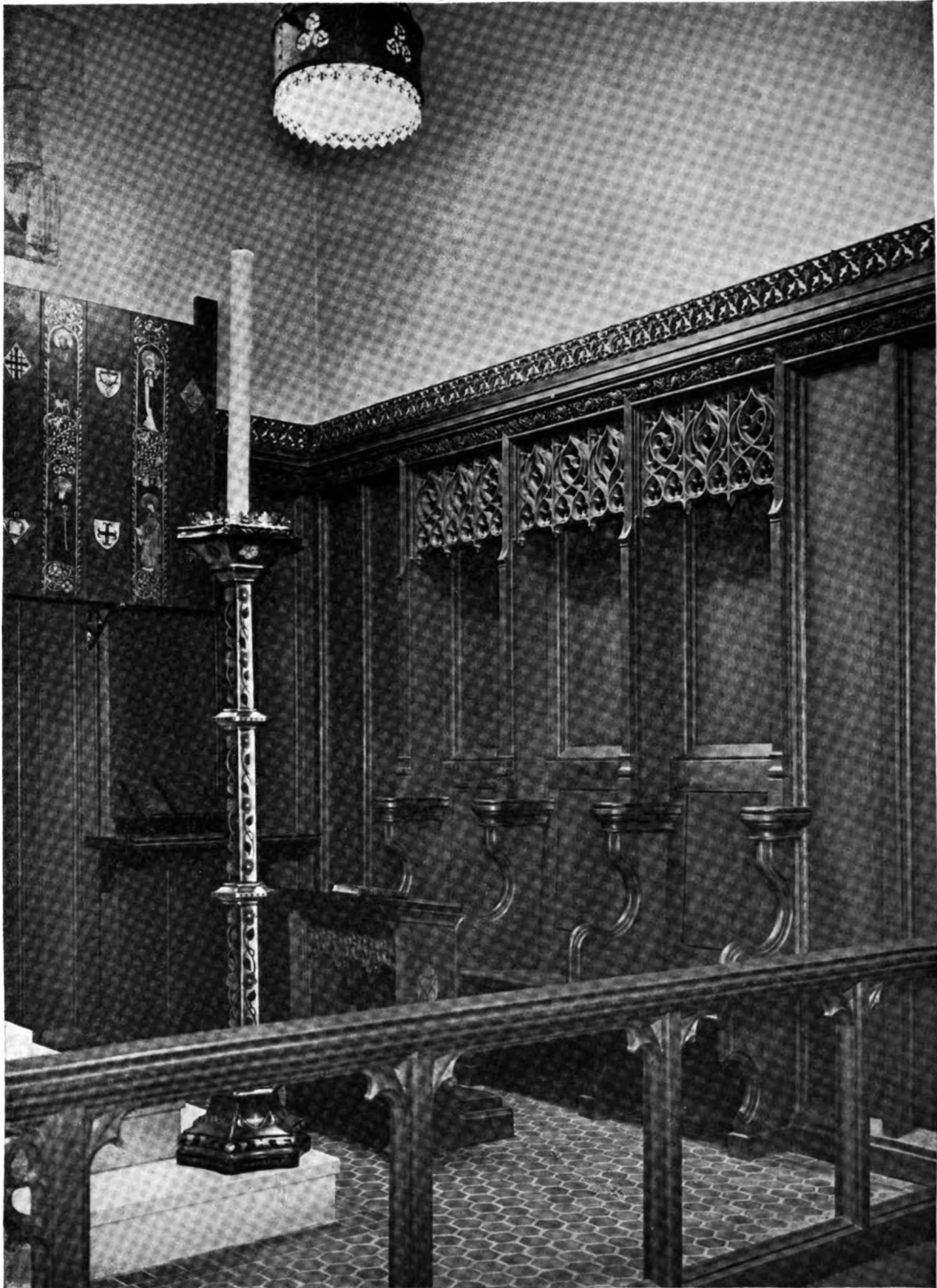
View of Chancel, St. Martin's Church, Providence, R. I.



Kenneth Clark, *Photo*

Clarke & Howe, Providence, *Architects*

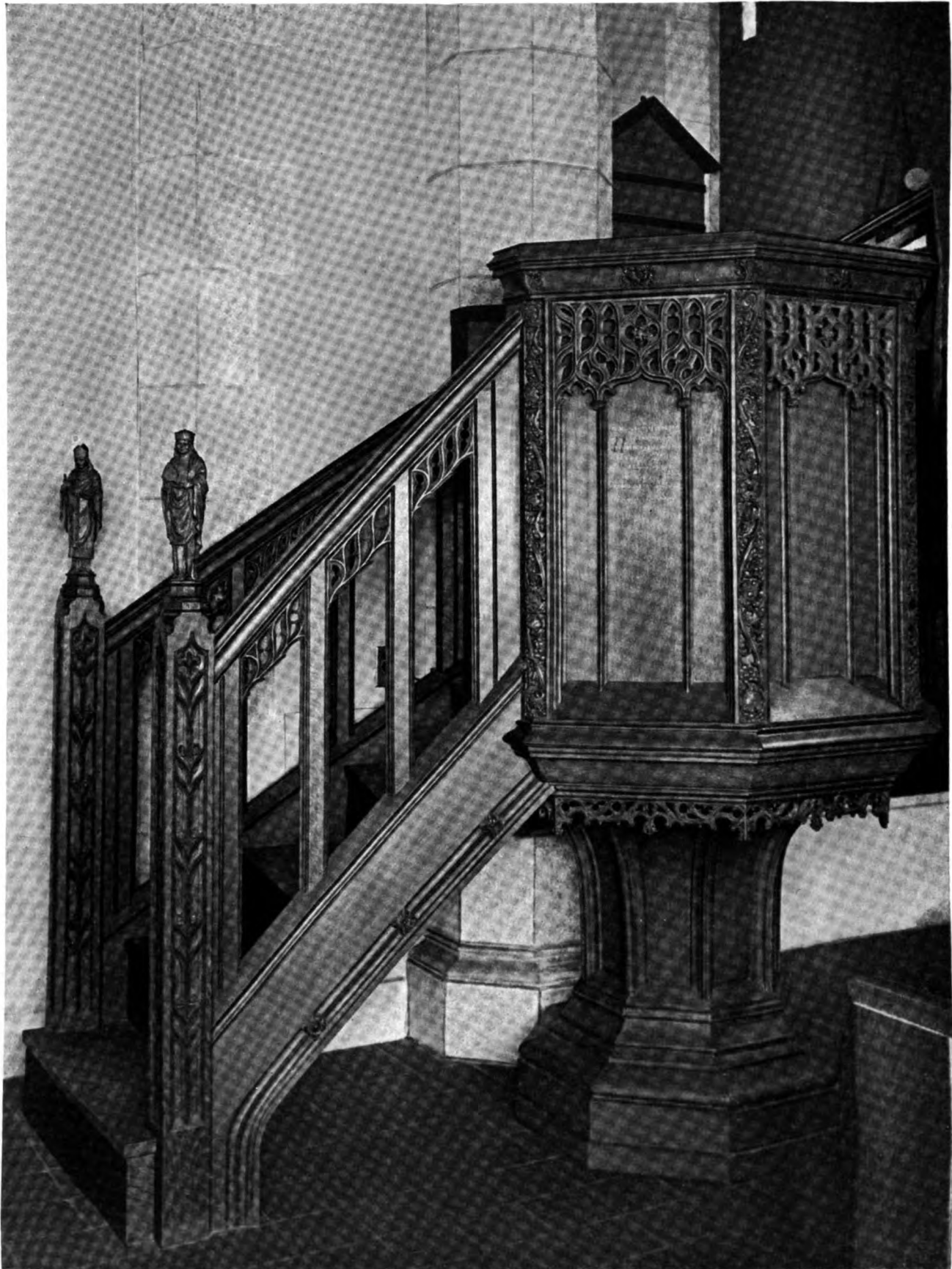
Sanctuary through Chapel Door, St. Martin's Church, Providence, R. I.



Kenneth Clark, *Photo*

Clarke & Howe, Providence, *Architects*

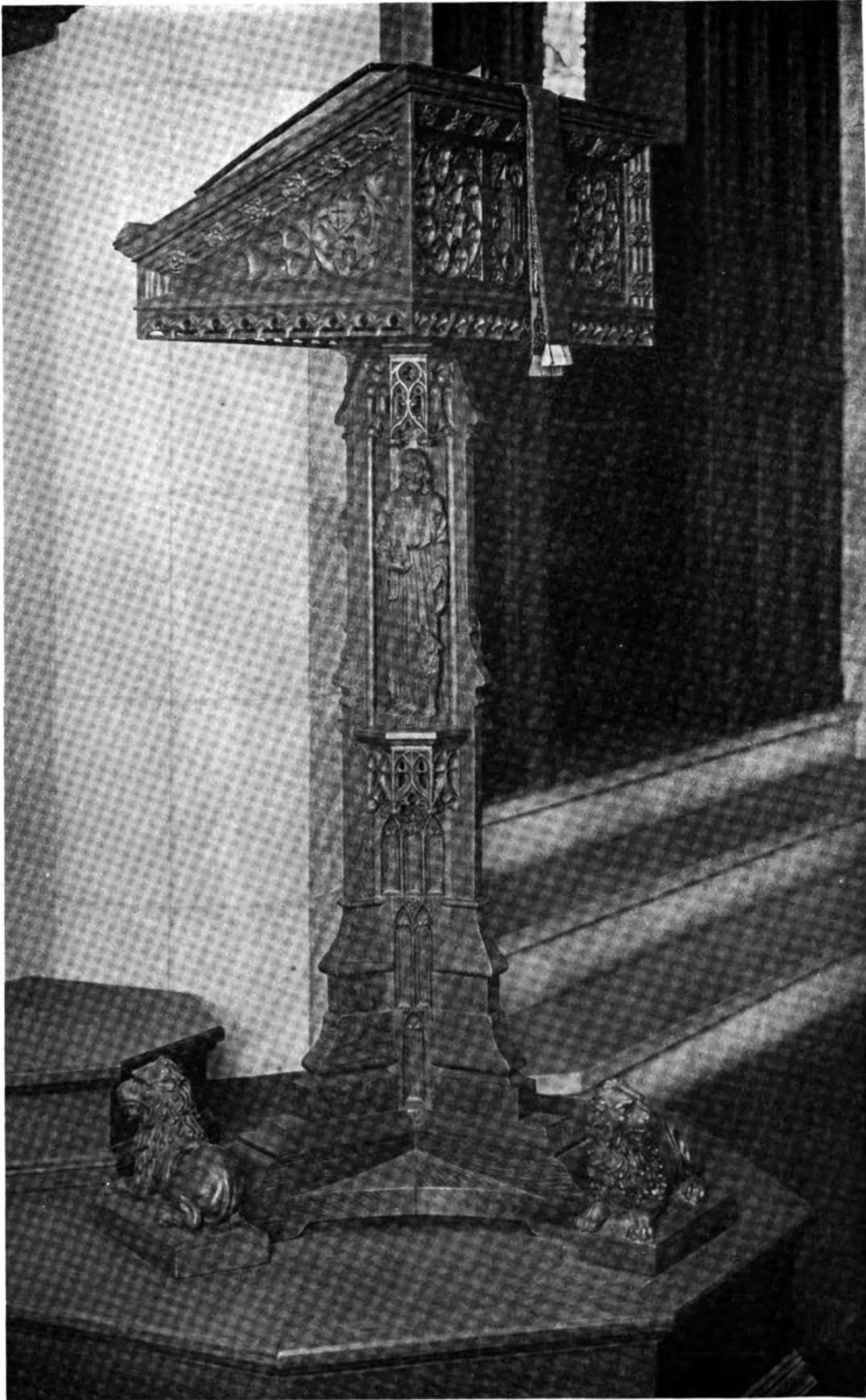
The Sedilia, St. Martin's Church, Providence, R. I.



Kenneth Clark, *Photo*

Clarke & Howe, Providence, *Architects*

Pulpit, St. Martin's Church, Providence, R. I.



Kenneth Clark, *Photo*

Clarke & Howe, Providence, *Architects*

The Lectern, St. Martin's Church, Providence, R. I.



Wurts Bros., Photo

Delano & Aldrich, New York, Architects

The R. Fulton Cutting Group, Houses, 12, 14, 16 East 89th Street, New York City



Wurts Bros., *Photo*

Delano & Aldrich, New York, *Architects*

Library, House, Mr. Fulton Cutting, Jr., 15 East 88th Street, New York City

August, 1925

THE ARCHITECT

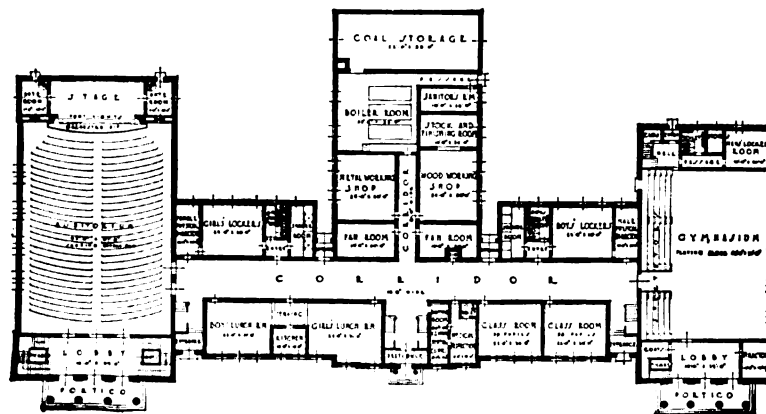
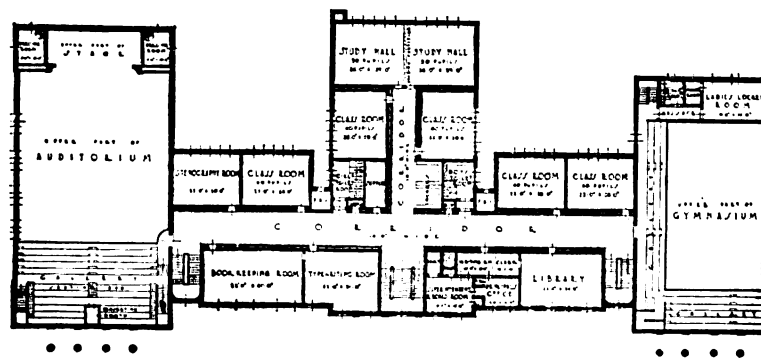
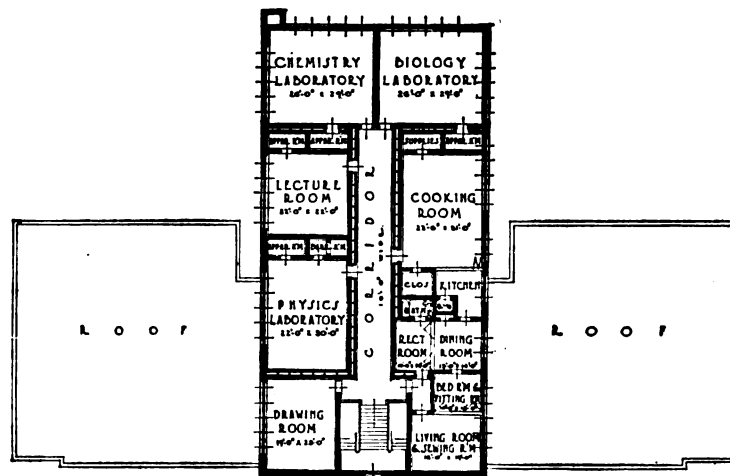
Plate CXVIII



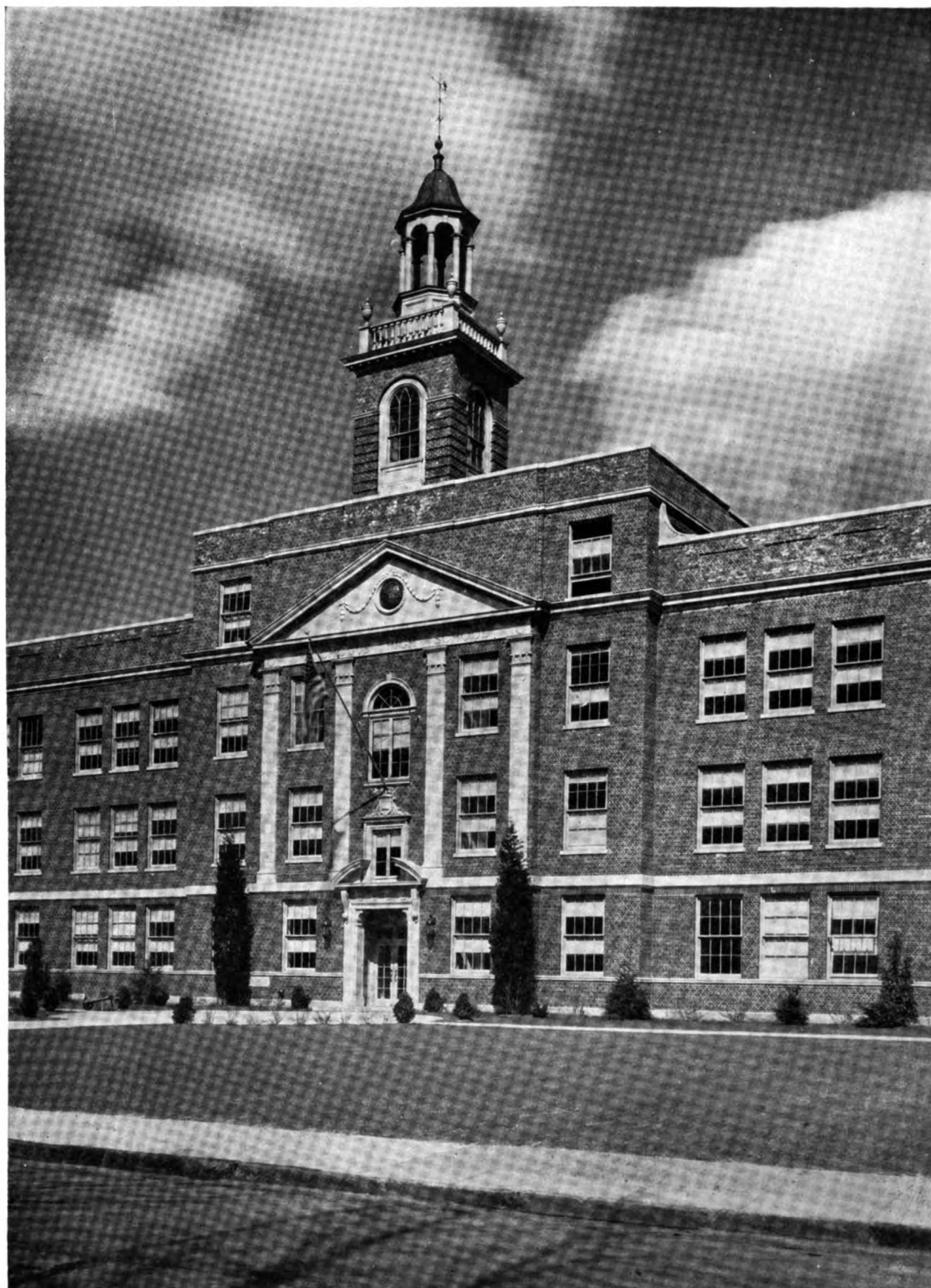
John Wallace Gillies, Photo

High School, Patchogue, L. I. (Plans on back)

Tooker & Marsh, New York, Architects



Plans, High School, Patchogue, L. I.
 Tooker & Marsh, New York, Architects



John Wallace Gillies, *Photo*

Tooker & Marsh, New York, *Architects*

Detail, High School, Patchogue, L. I.



John Wallace Gillies, *Photo*

Tooker & Marsh, New York, *Architects*

Detail, High School, Patchogue, L. I.

Mr. Murchison Says—

THAT AS we are in midsummer, in the doldrums, rocking along on a glassy swell, why talk about heavy, fur-lined winter topics? Why not stroll along the beach, looking them over from side to side, seeing whether the sand is sharp enough for concrete or soft enough for siestas?

The trouble with the beaches around great cities is the fact that every one in the cities wants to spend Sunday at the shore, consequently the beach offers approximately the ease and freedom of a subway train at 6 P.M. A picture of Atlantic City or Coney Island in the Sunday papers looks as if a million flies had lighted on the lens of the camera just before the photographer pressed the bulb.

Nobody lies down on those beaches any more. There isn't any room. Three or four people use the same bathing house. Robberies abound. Some one walks off with your new hat.

So bathing clubs had to be formed, and they speedily jumped into great demand. Two we know of near New York afford everything in the way of a complete layout except, perhaps, golf, for there isn't room enough for that pastime on the beach.

But they are situated near enough to the city so that the busy architect or banker can leave his office at five o'clock, have a couple of sets of tennis, a swim, and then dine and dance till he feels the urge of the old family feather bed.

A feature of these clubs is tiny individual bathing houses, or capannas. They are about nine by twelve in size, with a porch covered by a gay awning. They have a shower, electric lights, a locker (for contraband), and are furnished for a bridge game, one side of the table being occupied by a couch, so that the dummy can have a complete rest. Some are fitted up with refrigerators and electric stoves.

Pack 'Em In

A GREAT wail is going up anent the demolition of "Millionaires' Row" in New York and the substitution therefor of great apartment houses. But after all, it is a solution of the housing problem. Where three families used to occupy seventy-five feet front, now fifteen or twenty are better off in the same space. The trend toward apartment houses is to-day greater than ever before. Living is simpler, cheaper, less burdensome. No longer does one have to have a furnace man in the winter and a caretaker in the summer.

If the entire domestic staff strikes at once all you have to do is to boil the coffee in the morning over an electric range and then go out to dinner. What could be simpler? And you can sleep just as well if you haven't made up your bed. That always seemed to us a waste of time anyway.

If you have no job in the office and want one, go out and start a coöperative apartment house. All you have to do is to get enough people with a little ready cash, copy one of J. E. R. Carpenter's plans, and there you are. You may be worried to death by the details and the financing of the project, but that isn't anything new for an architect.

Of course all the tenant-owners make life unbearable for the architect by wanting him to change everything on the plan. Especially the plumbing stacks. Rubber hose is really the only pipe to use, although some authorities prefer brass. Why columns should stick out into rooms is more than they can bear, and don't burglars always come up fire escapes?

An Unknown Profession

ARCHITECTS, by their faces, are not generally known. We don't see four striking pictures of architects on one page of a Sunday newspaper magazine. We do see thoughtful looking authors, their minds far away, four to a page.

We see plenty of pictures of Gutson Borglum chiseling out a thirty-foot set of whiskers on Stone Mountain. Or a painter doing a picture of Ina Claire. Or a movie actor sitting in his garden with his wife and four other domesticated animals by his side. Do we see pictures of Thomas Hastings working out a full-size profile? Do we see Cass Gilbert selecting a hunk of marble for a State Capitol? We do not.

Architects have to make their own publicity. And they generally do it by promptly and easily solving all traffic questions. Two of them are now advocating elevated sidewalks. All of them are for tunnels. Some like the super-street idea, buying up \$800,000,000 worth of existing buildings and leaving a pathway where they were.

Commissioner Harriss, attached to the Police Department of New York, wants to dam up the East River and make that into an express street, with garages down at the bottom, among the turtles and catfish.

But none of the schemes offered will ever catch up with Mr. Ford, who, while the others are arguing over all sorts of things, sardonically points to one of his road signs, "7000 Since Yesterday." He is gaining every day.

THE GERMANS are forever inventing things. Now one comes along with a new wall mixture, very light and very soufflé. It is poured into forms like concrete. Then it begins to do ridiculous things, like frothing and bubbling and filling up its own pores. We have, as a consequence of this byplay, a material lighter, stronger, more waterproof, and handsomer than concrete, at half the cost. All that, if you can believe the Germans. But every time you do believe them, you probably regret it.

Anything more terrible than modern German architecture would be as difficult to find as a good plasterer. Some of their building designs were exhibited at the recent International Exposition in New York. These exhibited strong tendencies toward the Lunatic-Asylum brand of architecture.

They try to make their office buildings as nearly 100 per cent. glass as possible, and they miss it completely. They succeed in getting them to look like huge greenhouses standing on their heads or great bird-cages with the gaps filled in. We are for giving their architecture a good big *strafe*.

Overstuffing the White House

THE AMERICAN INSTITUTE OF ARCHITECTS got on the front page a few weeks ago by protesting against re-decorating the interior of the White House in the Colonial style instead of in Empire. That is what the papers said, so we suppose it was entirely wrong. They probably protested against letting some lady decorators or army officers loose upon the unsuspecting interior.

Army officers think they can do anything, especially in designing buildings. We were one once, like everyone else. We concealed our identity of architect for fear we would be demoted. We were never promoted, but we thought we were doing very well to remain stationary, with our booted and bespurred legs resting comfortably on the roll-top desk while all around us history was being made.

Europe Is Just Waking Up

THE FIRST American hotel in Europe! In Paris. Facing the Rothschild Gardens. On one side the *Cercle Inter-Allié*, on the other the Sporting Club, on the other the British Embassy. Everything from soup to nuts.

The architect is M. André Arfvidson, who, we believe, was a Prix de Rome man. But what is going to give it the American flavor is the fact that McKim, Mead & White are the Consulting Architects, and that Mr. Boomer will run the hotel.

The Parisians will probably flock to it themselves just in order to get those things that the Americans run away from in summer. They will step into an *Ascenseur Otis* and go up at the rate of four hundred and fifty feet a minute, thereby losing their breath and anything else they have handy. They will eat corned-beef hash and griddle cakes, and spend hours at the hot dog counter in the cellar. They are going to have an American dentist instead of the inevitable toothpicks one always finds on a French table. And an American trained nurse in case of stomachache among the guests. And everything else American.

Mr. Lawrence White says that there will be nothing ornate about the building, but that the plumbing will be American and the water will be softened. He is evidently figuring that some resident of South Bend or Terre Haute is going to lie down in the bath-tub and drink out of the faucet.

Mr. White is one of the most intelligent and thorough of our young American architects, but we venture to suggest that he include a row of franc-in-the-slot machines in the bath-rooms, with an extra one for a small bottle of red wine or *fine champagne*; a servidor through which the coon bellboy can thrust the newly pressed pants, leaving his hand in the orifice for a two-franc piece; also a hard-featured floor clerk dominating the elevator shafts so as to keep the morals of the hotel truly up to the good old American standards; a barber shop where they shave you, manicure you, shine you, powder you, and dust you off in the same breath; a lunch counter where you can get ham and eggs in three minutes and eat them in two—in other words, a complete hurry-up, in-and-out, up-to-date, hands-out, Uncle Sam hostelry. *Vive l'Amérique!*

We Think Alike

WE ARE delighted to know that so great an architect and so intelligent a critic as Mr. Egerton Swartwout is bored by the average text he meets with in architectural journals. He finds himself abandoning hope in the middle of a long, involved paragraph and skipping down to the next.

He guesses, very accurately too, that the authors frequently find themselves so involved that they throw out great masses and tangles of words in which the shipwrecked reader never even sights a life-preserver floating on the troubled waters.

We try to make our paragraphs short. That is, when we remember it. They fill up more space that way. It leaves us more time for drawing.

An Anaconda Installation

In Buenos Aires, Argentine, York & Sawyer, Architects, specified and used Anaconda Brass Pipe in the new building of the First National Bank of Boston.



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Summer Architecture

THERE are seasons in architectural investiture, as there are in other forms of clothing. We are now approaching the time to put on our summer styles. This change in raiment is one of the advantages of living in the so-called temperate zone, which apparently means that section of the earth's surface wherein are found all extremes of temperature, from the severest winter to the most torrid summer.

It is difficult to realize in February, when we are screaming loudly for more and better storm windows and bewailing the price of coal, that in a few short months we will be slinking home at the end of the day, moaning for a cold tub, and longing to cast all habiliments from us. Yet so it is. Accompanying our climatic changes are changes in our dwellings. Storm doors and windows make way for screens. There is no rest for the suburban dweller. Life is one long succession of taking down one thing and putting up another.

Thousands of those who can, rent their winter quarters and seek others. They put on a lighter house, so to speak. Those who are unable to make a change, who have only one architectural suit to wear, try to make it look as summery as possible. They take off curtains and heavy hangings. Suffocating, over-stuffed chairs and sofas "get into something cool" in the way of slip-covers.

In the mountains and at the sea-shore many bits of architectural garb are shaken out and refurbished for the coming season. Cottages and Casinos are reopened. There is a deal of painting going on. Now is the colorful period of our architectural year. The owner of the little pink villa overlooking the Sound begins to hear people say, "My, what a lovely looking place that is!" instead of, "My God, what's that?" a remark which has reached her ears several times during the stark, leafless months of early spring.

In the town, hotels and restaurants fix up their roof gardens and courts. Tubs of bay-trees and boxes of shrubs come into their own. Awnings play a part. Fountains—decorator and landscapist join hands with the architect to produce light and airy outdoor effects. Heavy columns are covered with lattice. It is a joyous, gay time for which we ought to be thankful. It makes our appreciation of the soberer and more solemn garb of winter all the more thorough. But for the present we can echo those immortal words, applied architecturally, which Mr. Weber used to utter to Mr. Fields, "I love the summer-time; you can dress so fancy."

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*This background gives an idea
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A home in the Country Club District, developed by J. C. Nichols Investment Co., Kansas City, Mo. Van Brunt and Hertz, Kansas City, Architects; U. S. Water & Steam Supply Co., Kansas City, Plumbing Jobbers; Kansas City Plumbing & Heating Co., Plumbers

WHENEVER the roll is called of America's finest residential developments, the famous Country Club District of Kansas City is certain to be named among the first.

In a large proportion of the homes in this district, the J. C. Nichols Investment Co., its developers, have used Kohler Ware. In the typical house illustrated above are two "Viceroy" built-in baths, two pedestal lavatories, and a twin-drainboard sink of Kohler make.



In Kohler Village

To the beauty of the homes of Kohler Village is due in no small measure the quality of Kohler products — enameled plumbing ware and private electric plants

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—John Philip Sousa

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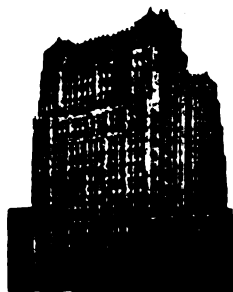
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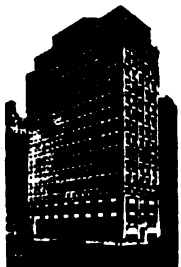
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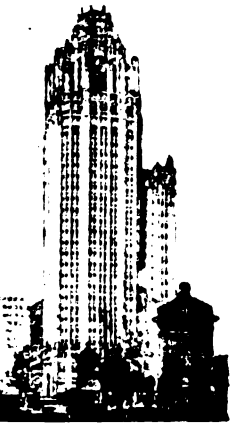
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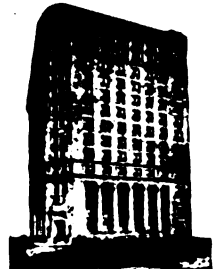
Republic National Bank Bldg., Dallas, Tex.
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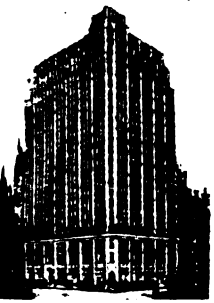
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Robert J. Egan, Architect
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Italian Savings Bank, New York City
C. F. H. O'Brien, Architect
J. C. O'Neil, Builder



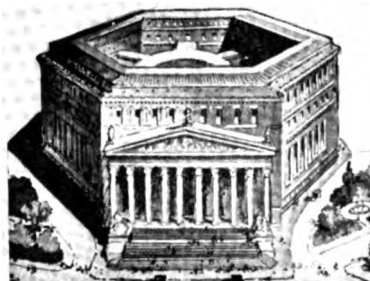
The Jonathan Club, Los Angeles, Cal.
Schulze & Weaver, Architects
Lange & Bergstrom, Inc., Builders



4th St. and 8th Avenue, New York City
George and Edward Blinn, Architects
Levy Bros., Builders



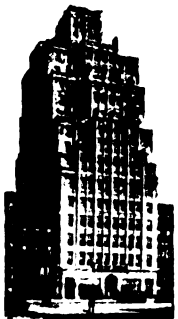
Metropolitan Building, Detroit, Mich.
Wagon & Ellington, Architects
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New York County Court House, New York City
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7th Ave. & 30th St. Corp., Builders



Jewelers' Building, New York City
Morgan & Olcott, Architects
Shriver & Kappell, Builders



Insurance Company of North America Building, Philadelphia, Pa.
Horsman & Page, Architects
Riser & Webster, Builders

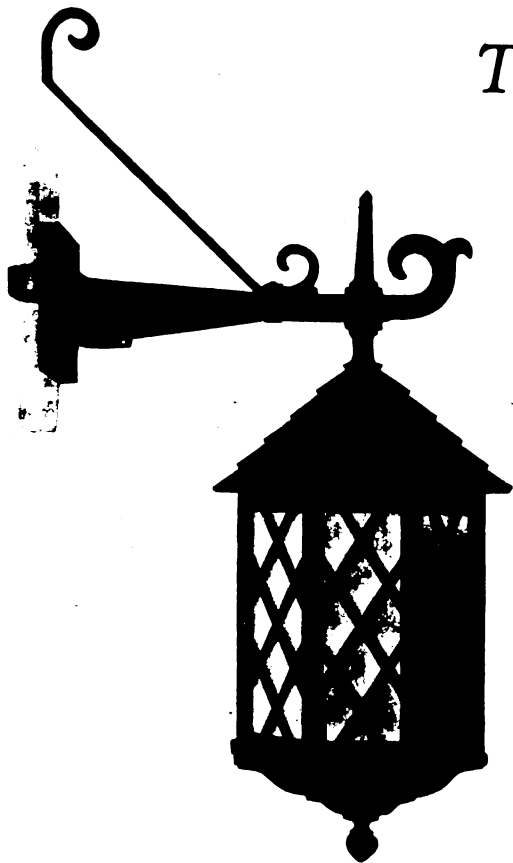


Huban Department Store, Detroit, Mich.
Mark Hartman & Ogden, Architects
Morse & Tenbrink Co., Builders



Firemen's Fund Insurance Bldg., Newark, N. J.
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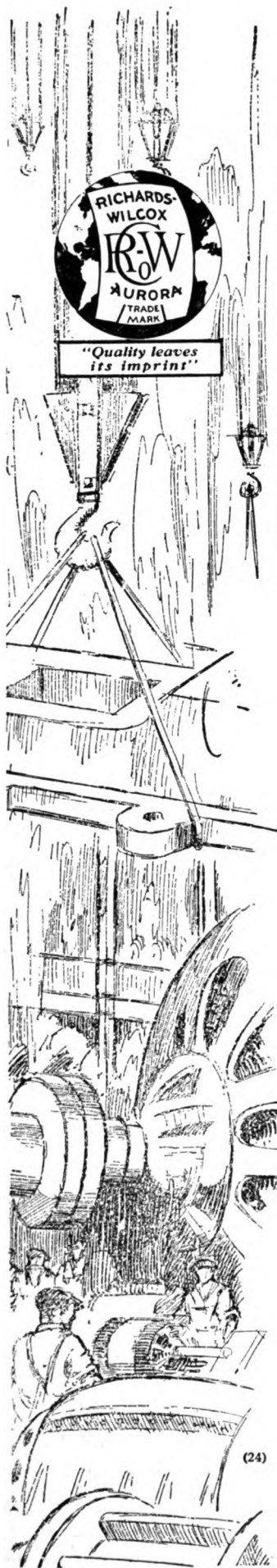
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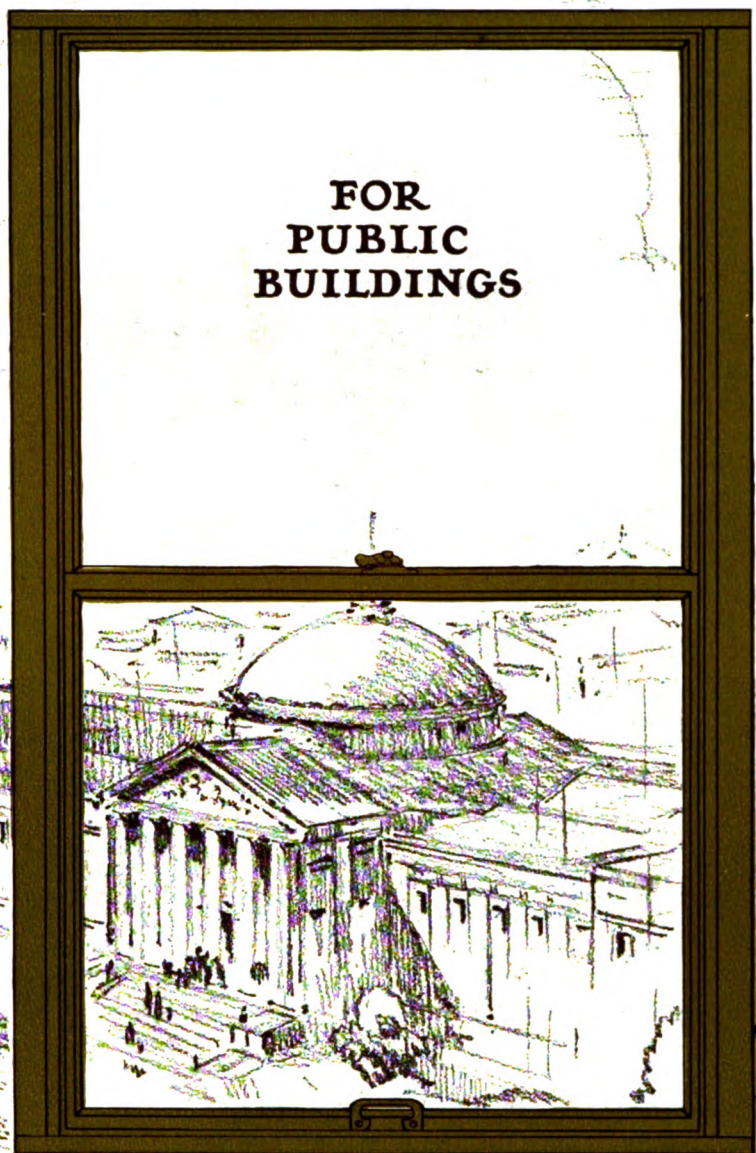
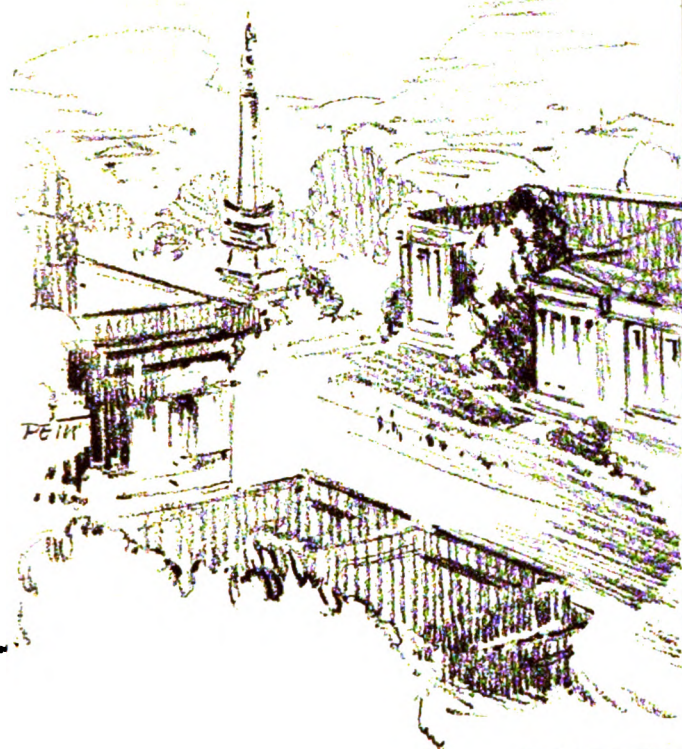
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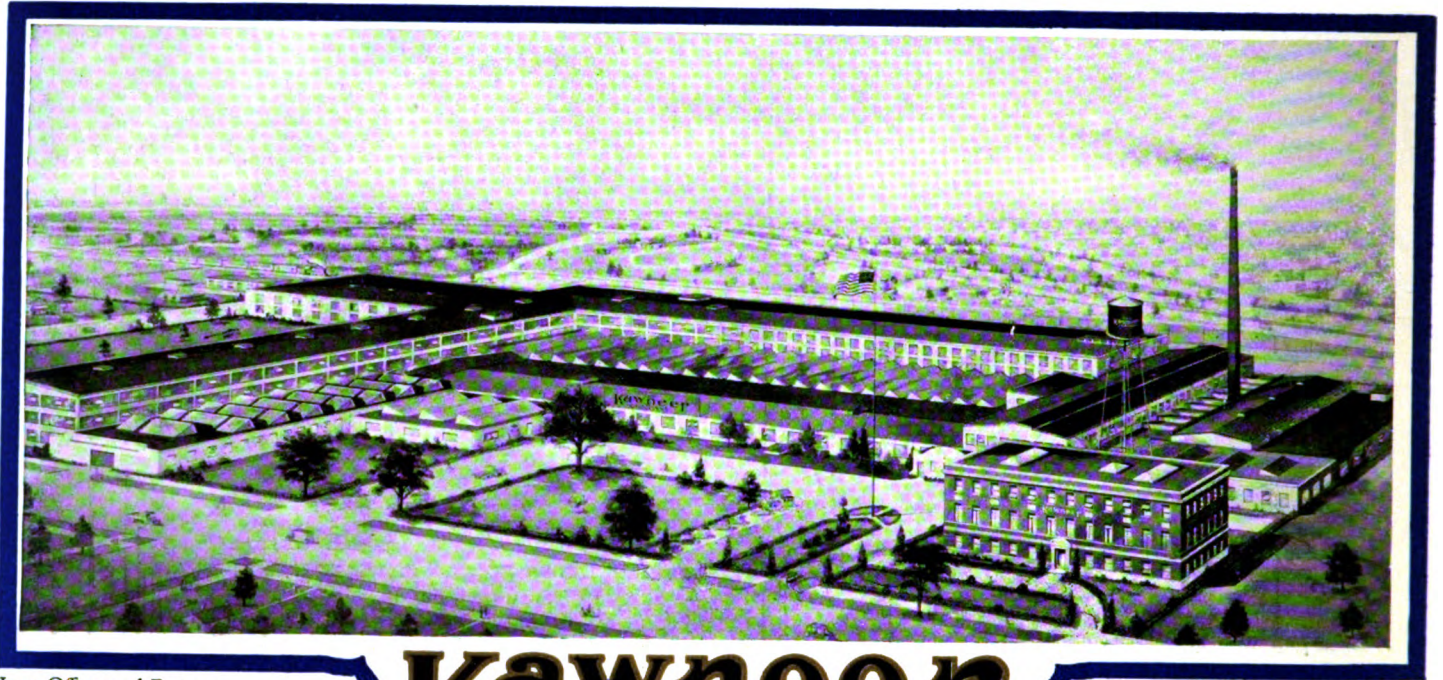
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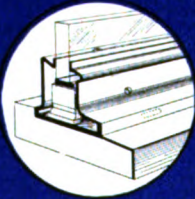
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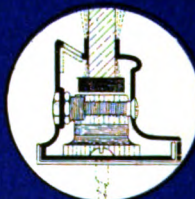
PERMANENCY



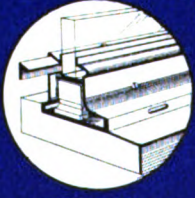
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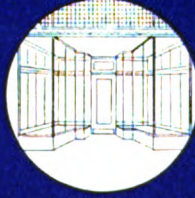
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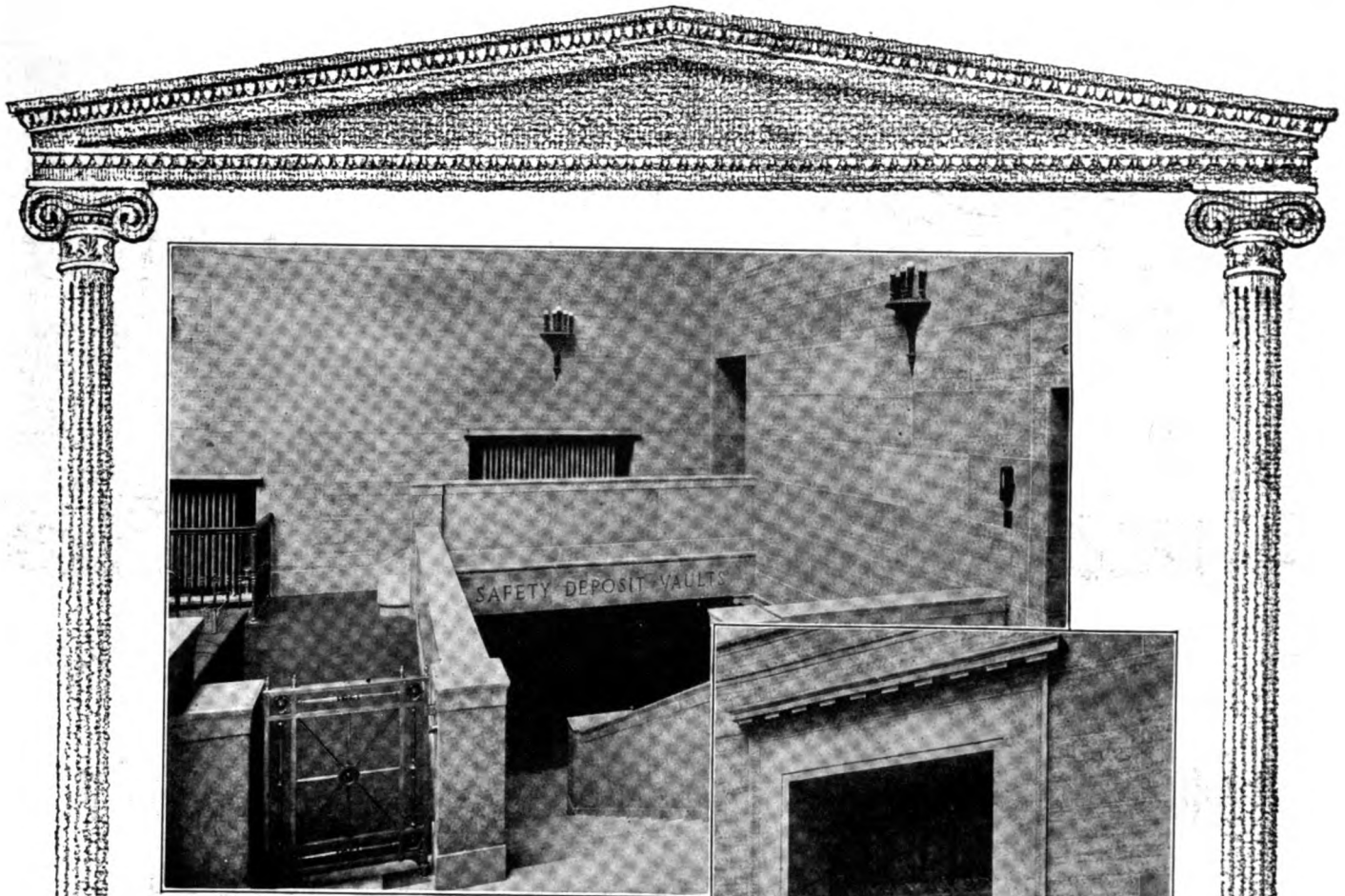
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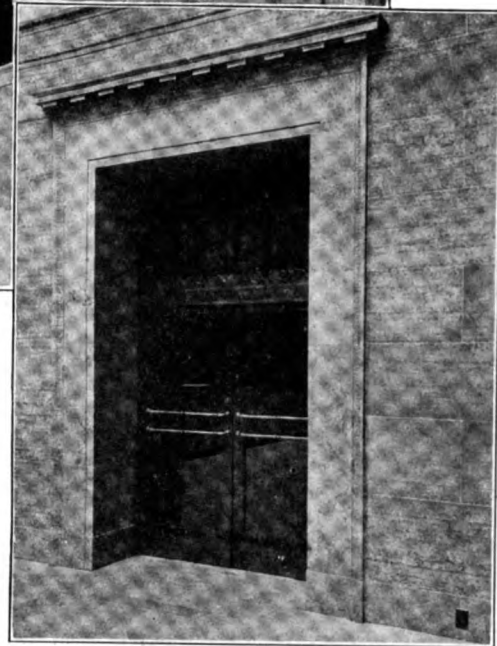
In Ottawa
There is a Marble Harmony
Of Unusual Interest

RECENTLY, in a most delightful letter from Mr. John M. Lyle, we received his expression of pleasure over the beauty of the marble color combinations in the Bank of Nova Scotia, Ottawa, for which he was the architect.

The predominating marbles are St. Genevieve Golden Vein and Kesota Veine and Fleuri.

That these are ideal bank marbles Mr. Lyle assures us as they are "in harmony with the bronze work of the counters, cages, doors, etc."

May we co-operate with you as we have with so many other architects? In our list of over 100 marbles and stones and 25 years' experience you will find suggestions and ideas that may help you.



St. Genevieve Golden Vein Marble in combination with Kesota Veine and Fleuri, in the Bank of Nova Scotia, Ottawa, Canada.
John M. Lyle, Architect.

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Kernerator-equipped residence of Stanley Goldman, Cecil Place and University Lane, St. Louis, Mo. Architects Study & Farrar; Builder John Craig.

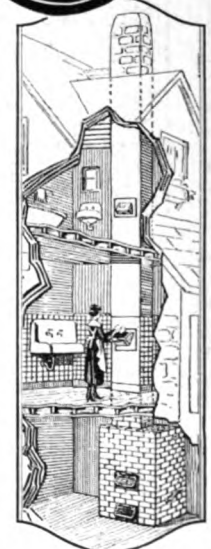
Architects Study & Farrar Create for Contentment

BEAUTY of line and form must grow hand-in-hand with *liveability* in the homes planned by Study & Farrar of St. Louis.

Hence the time-tried Kernerator, which banishes the garbage nuisance for all time, and achieves a new neatness of house and yard, is almost a standard specification in work from the boards of this well known firm.

*No Upkeep Cost—
No Fuel Used*

As shown, the Kernerator consists of a brick combustion chamber at the base of the regular chimney, with a separate flue, having hopper doors conveniently located in or near the kitchens above. *All waste—garbage, sweepings, tin cans, bottles, papers, magazines—trash of every sort—is dropped through the hopper door, then forgotten. An occasional lighting burns everything but non-combustibles, which are flame-sterilized for removal with the ashes.*



Here is a typical Kernerator installation. It costs no more than a good radio set, and gets rid of the garbage nuisance forever.

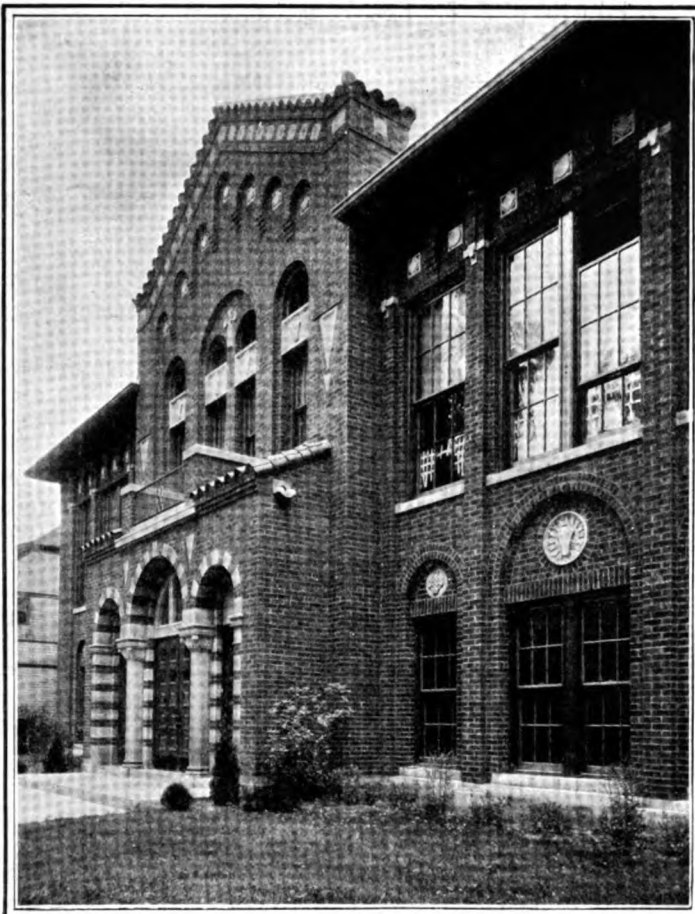
For additional data, consult Sweet's (1924) Pages 2536-37, or write
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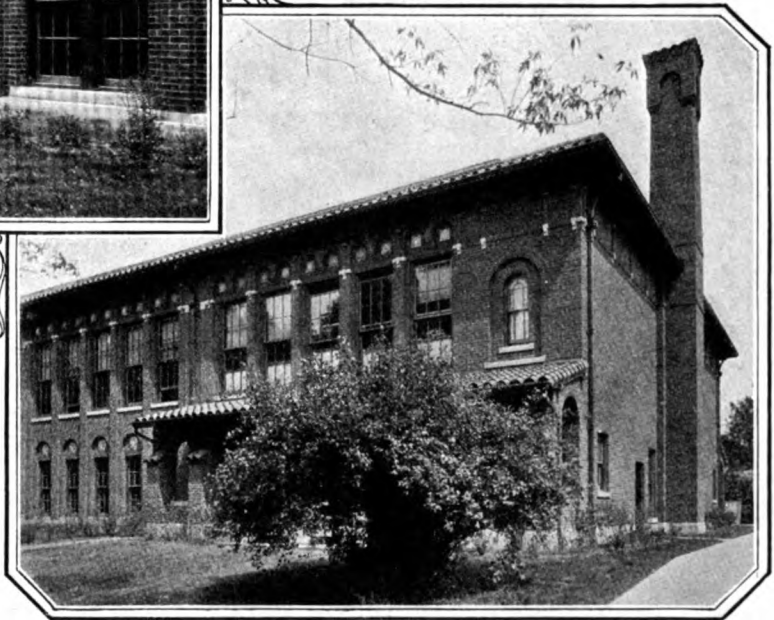
Drop all waste here



—then FORGET it!



A **S**PLENDID example of brick treatment that carries out the spirit of the material. Note the grace of the piers with their stone caps, the beautiful frieze, lightened with spots of stone trim, the pendant arches, resting on the corbels, and the chimney with its ornamental cap. The soft texture of the wall imparted by the mat brick and natural flush cut mortar joint, which is one of the most charming features of this building, is lost in the small illustrations.



*Two Views
of St. Paul's School,
Park Ridge, Illinois.
James Burns, Architect*

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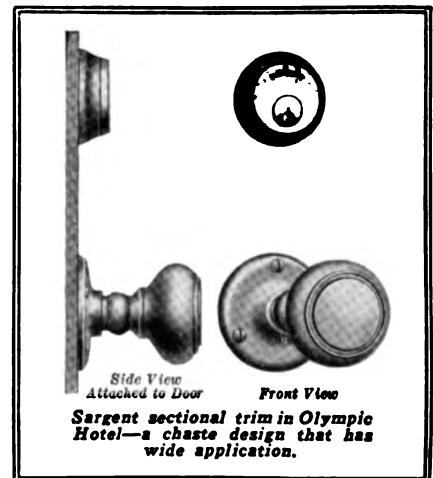
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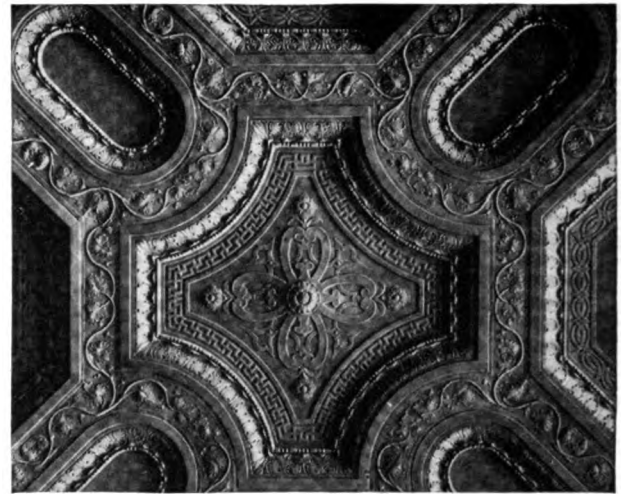
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Detail, Ceiling, Board Room, New York Cotton Exchange
Donn Barber, Architect

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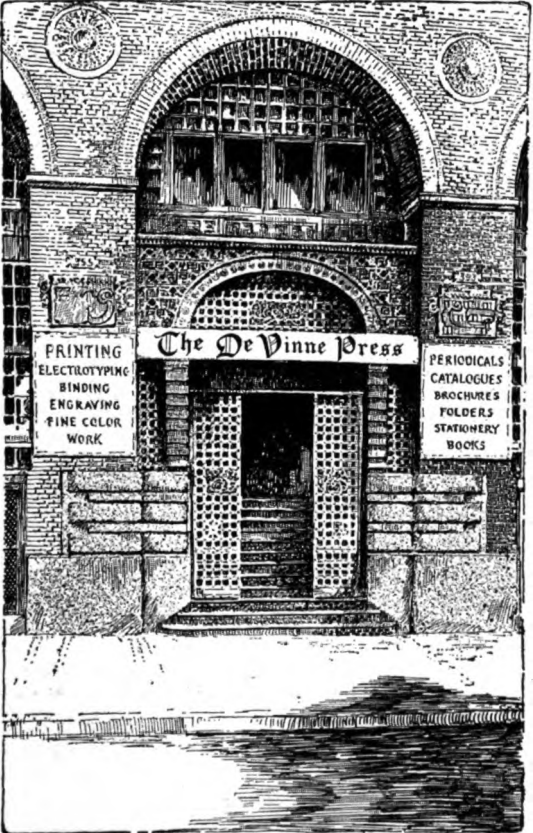
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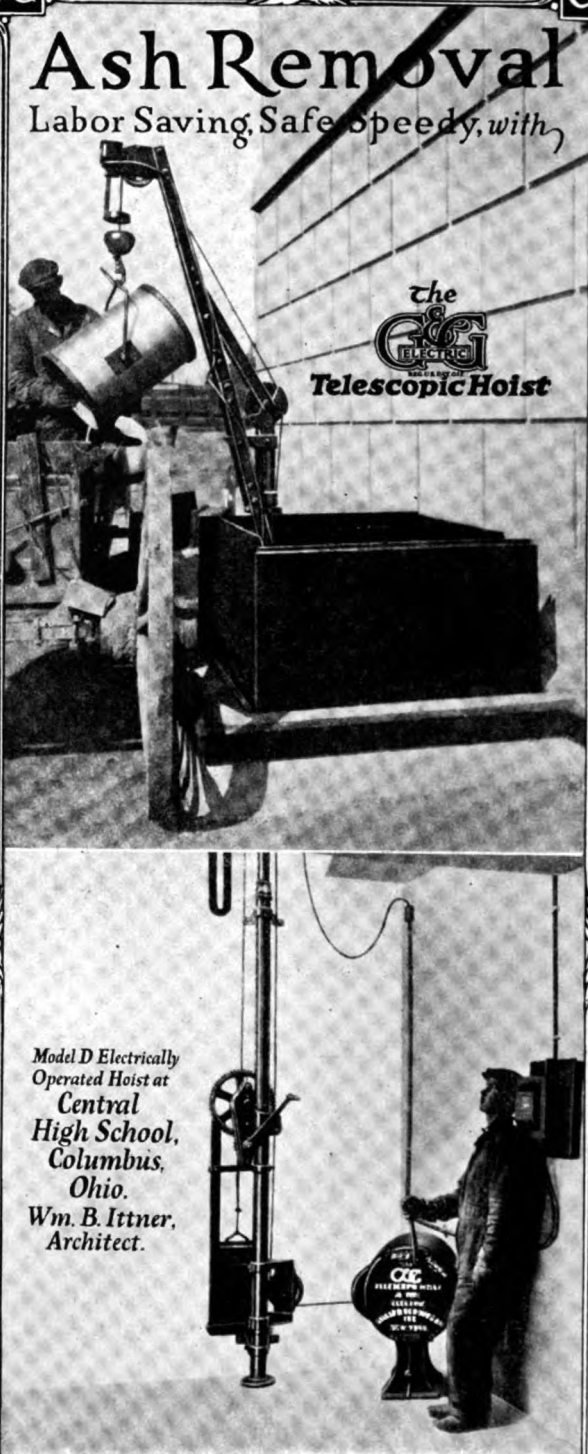


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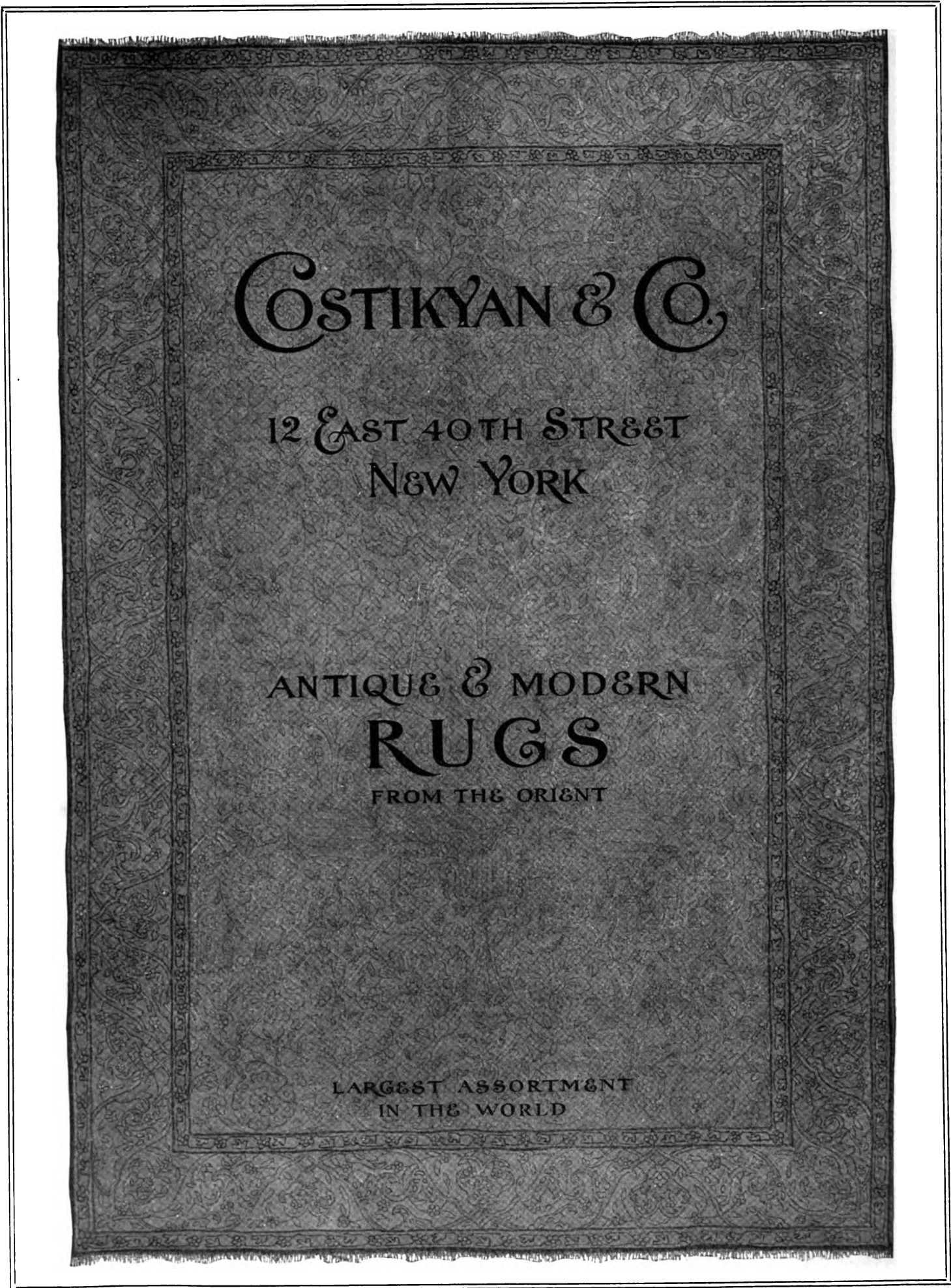
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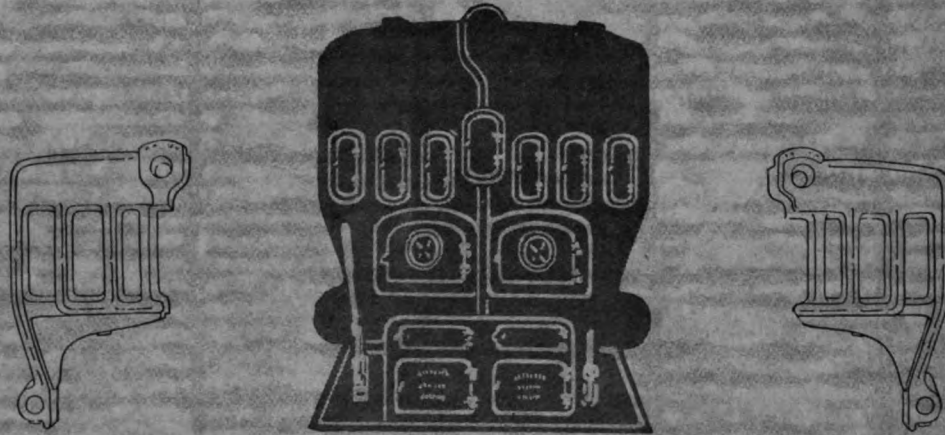
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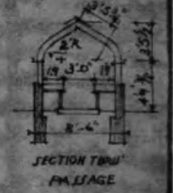
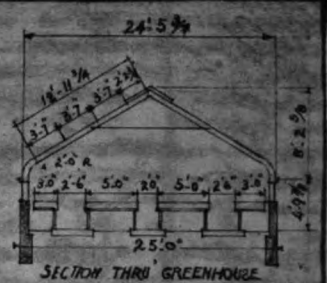
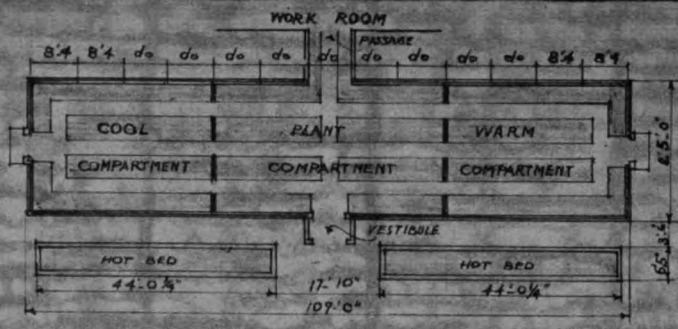
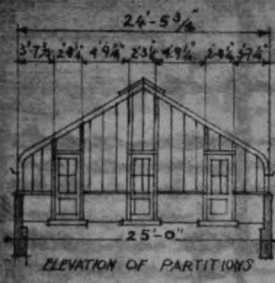


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Four Compartment Practical Purpose Greenhouse

Erected for Geo. S. Brewster, Brookville, Long Island

THE four compartments give a wide range of temperatures making possible the growing of practically anything in out of season flowers and fruits.

In addition to the general plant compartment, flanked with its cool and warm compartments, the passage house connecting the work room is ideal for propagating or the growing of ferns or orchids.

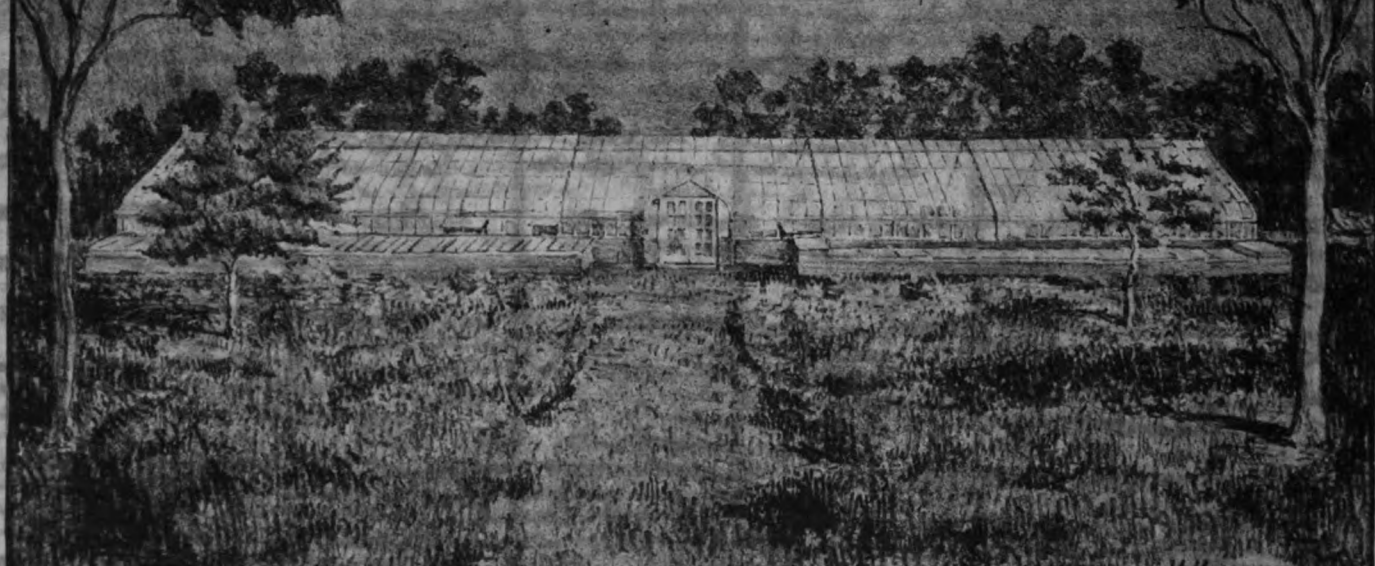
The placement of the workroom and boiler in a central location, makes an even and economical distribution of the heat.

The adding of a parallel house with a connecting passage between either the workroom or the greenhouse, continues the balance and economies of both working and heating.

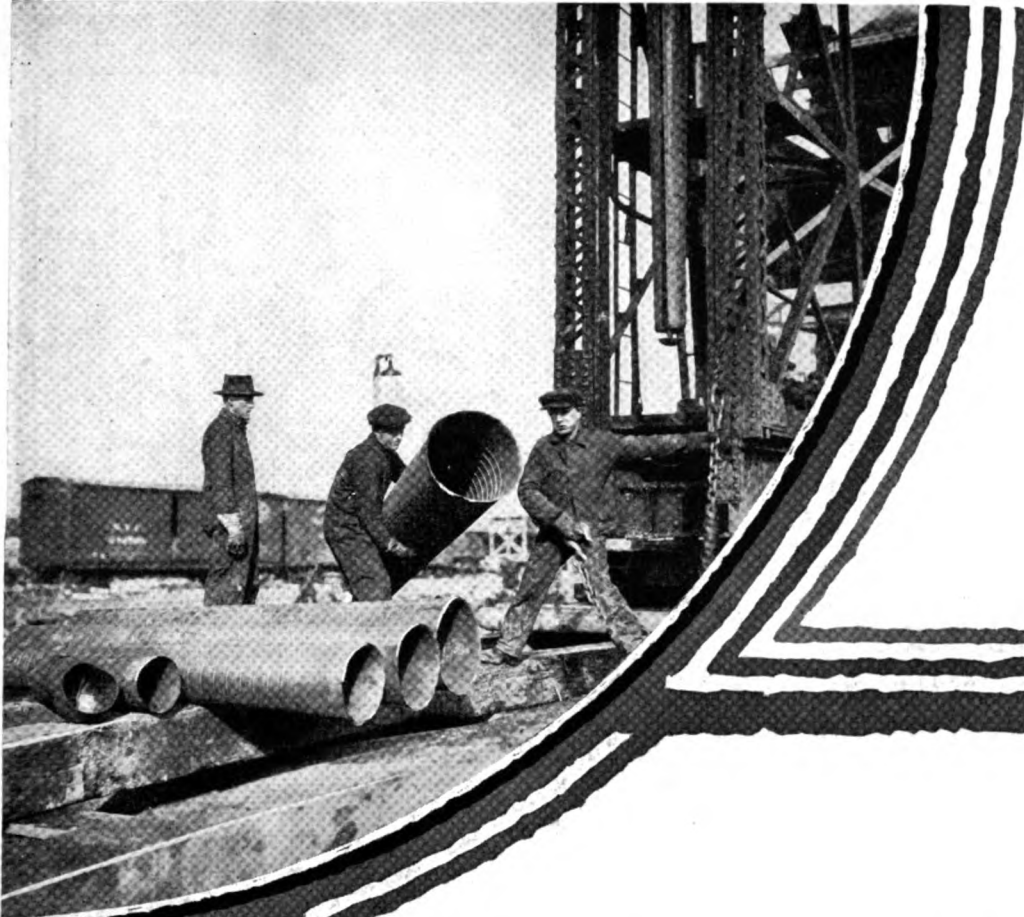
Frequently an ornamental group of palm house and wings, is added in front of the Practical Purpose house. The row of frames piped from the greenhouse heating, is an essential for every greenhouse.

This is number six of a series of studies, each done in lithograph by Vahan Hagopian. Every six months reprints of the preceding studies will be mailed to all who send us their names

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*All Saints Episcopal Church
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*Mann & MacNeille
Architects*

THE quaint, Old World appearance of this building has been successfully maintained by the use of Tudor Stone, in appropriate tints and shades, for the roof.

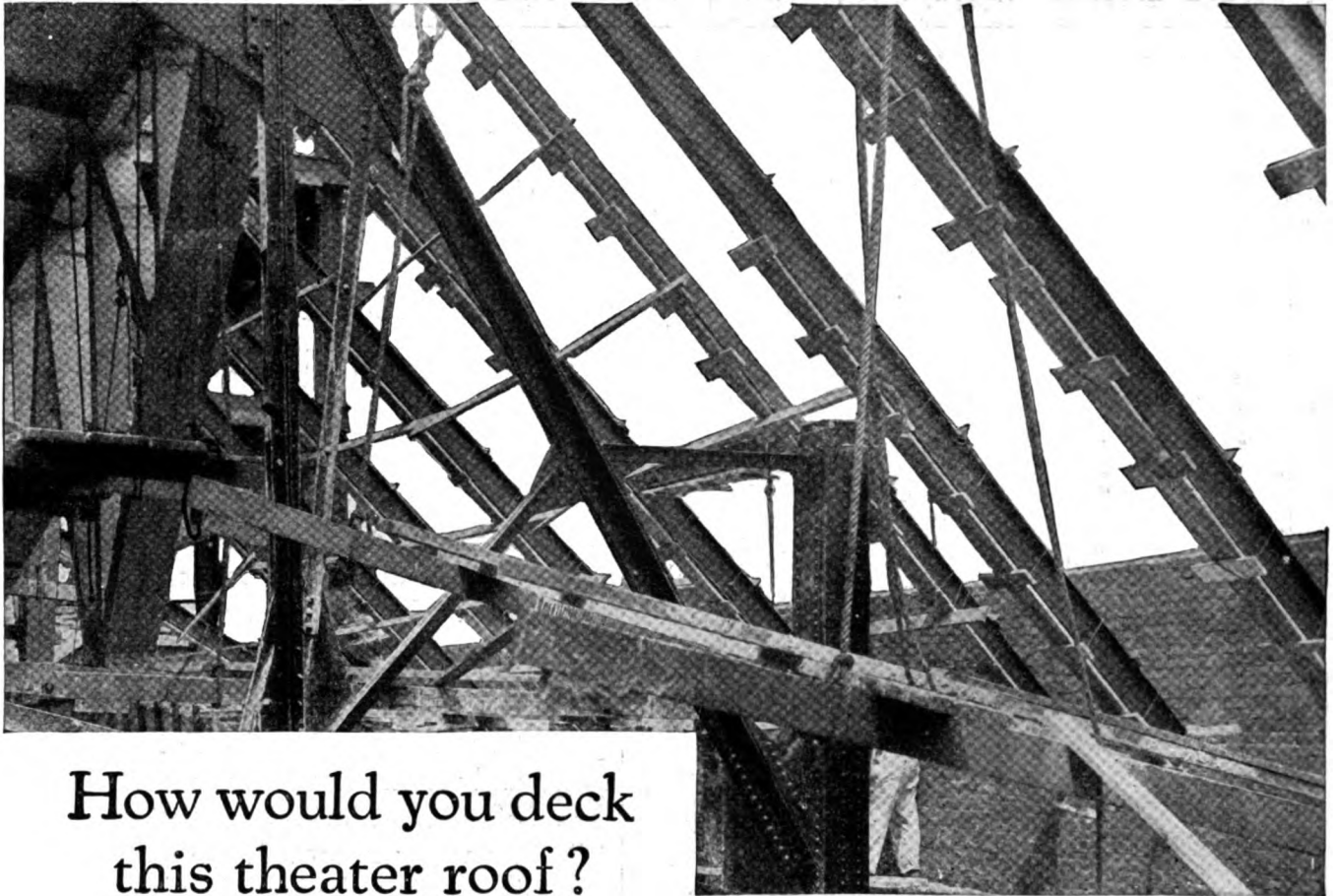
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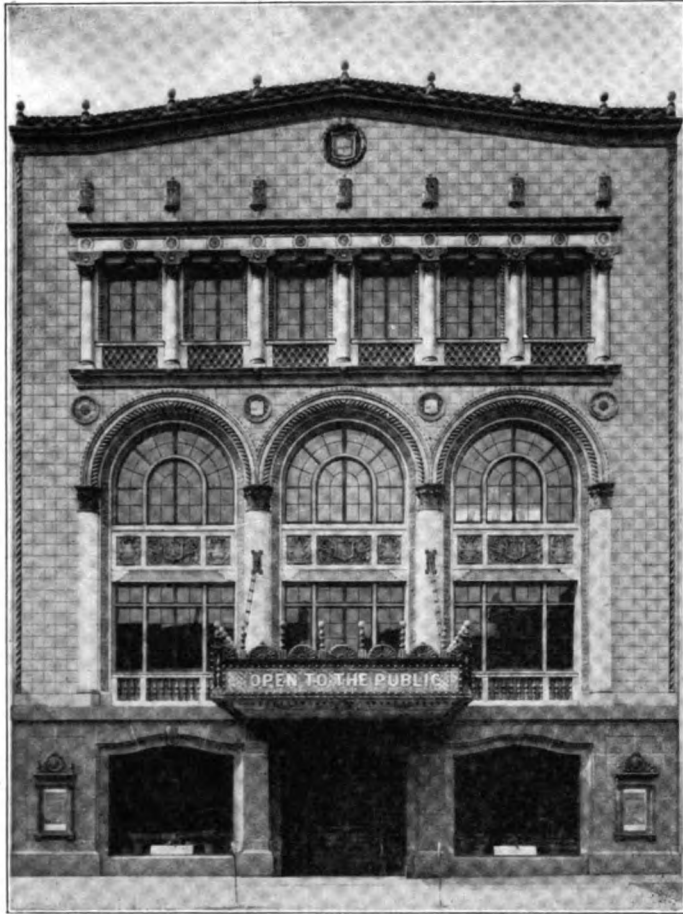
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Color has an important place in architecture—and Northwestern Terra Cotta offers unlimited color possibilities.

Northwestern Terra Cotta

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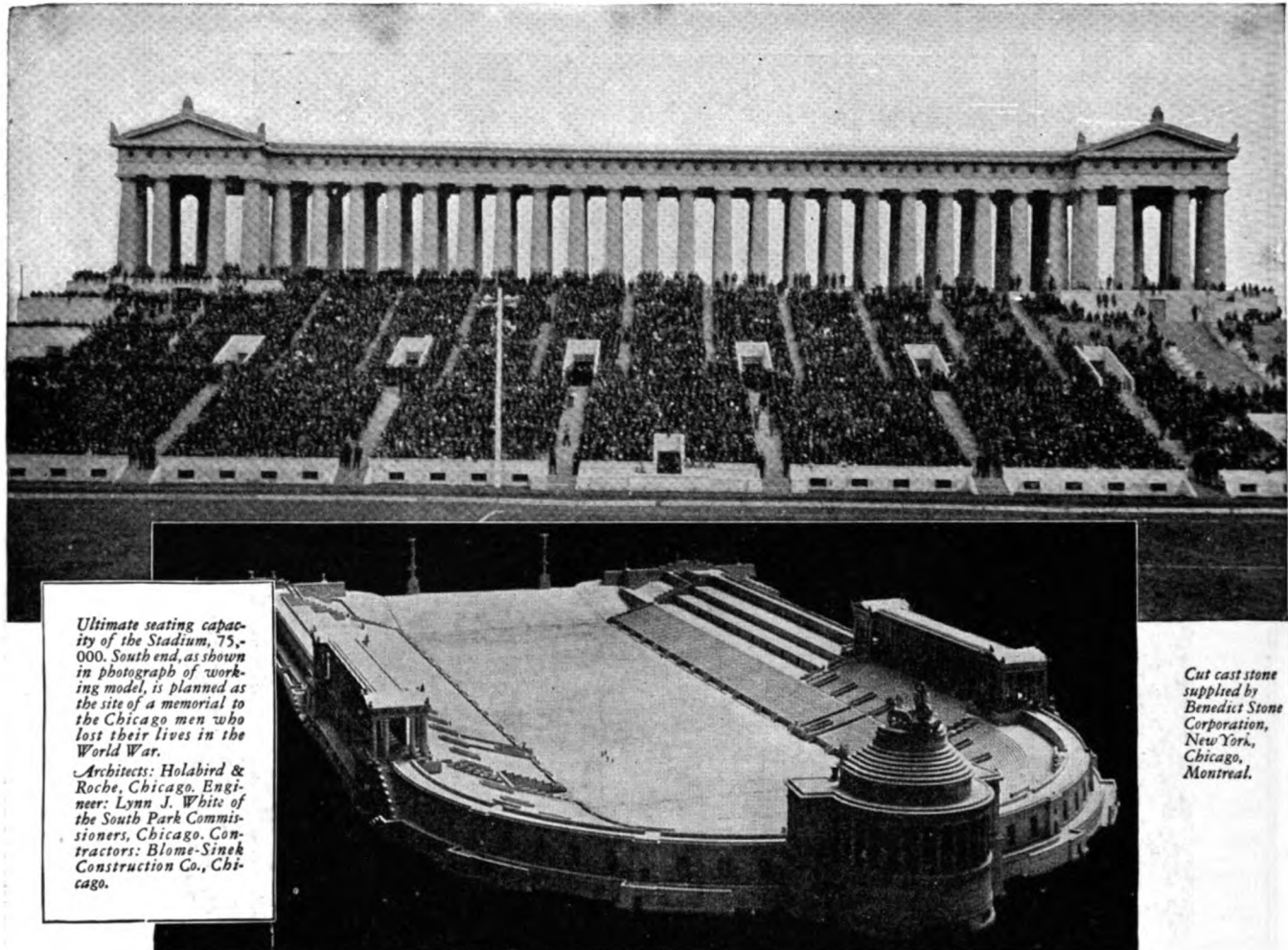
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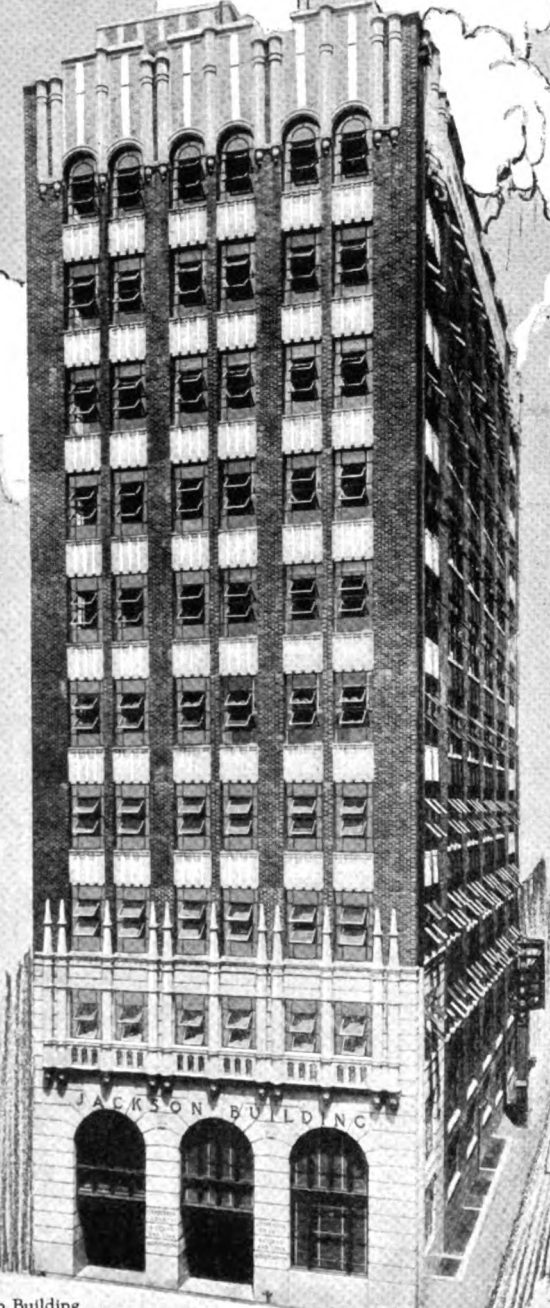
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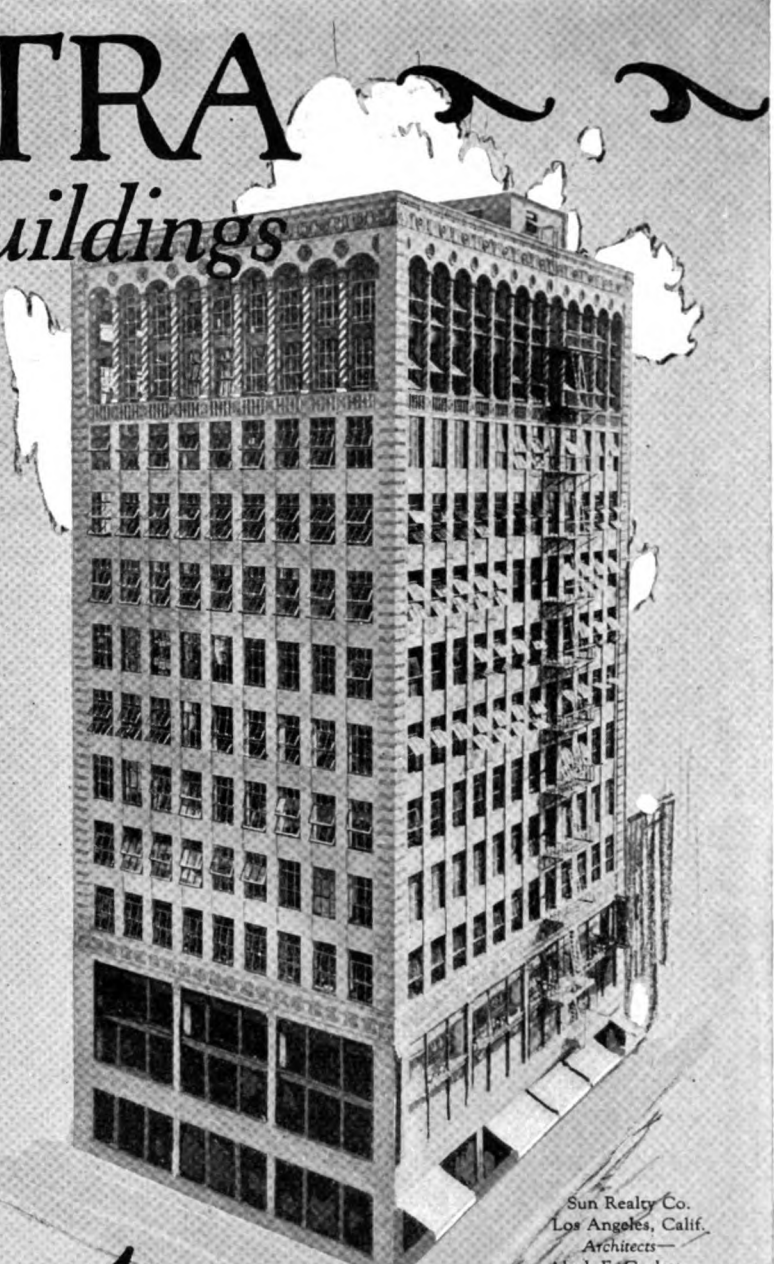
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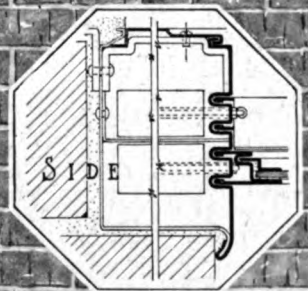
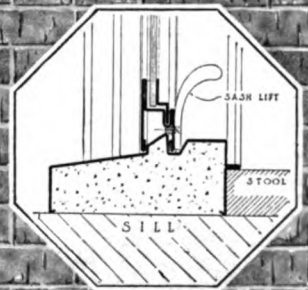
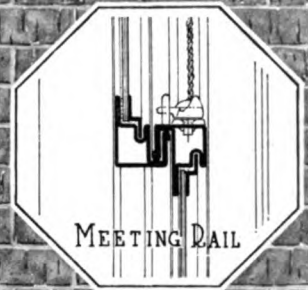
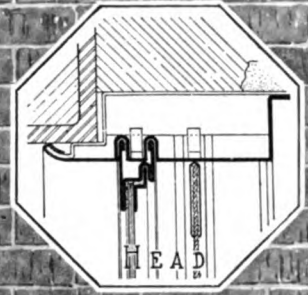
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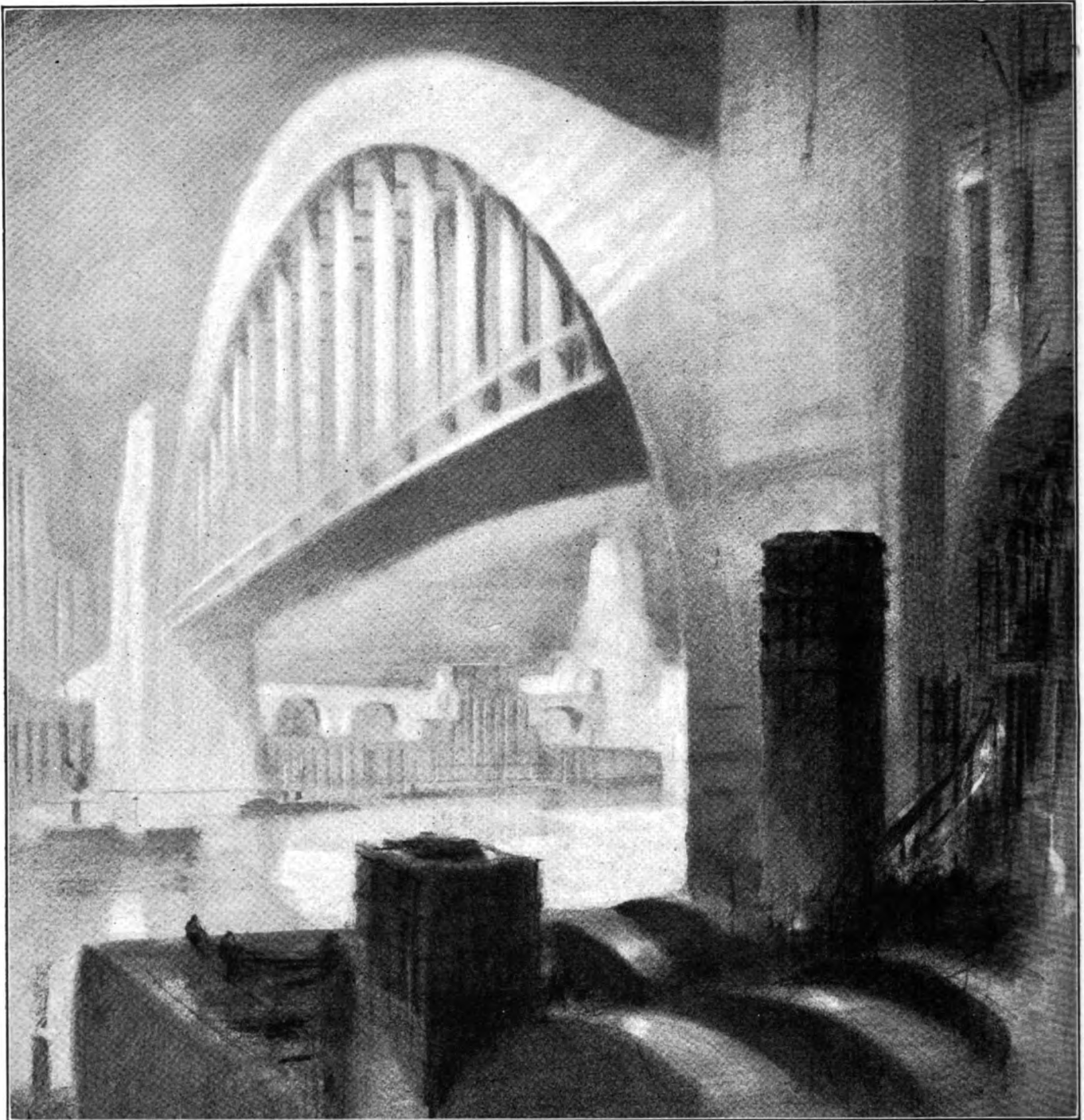
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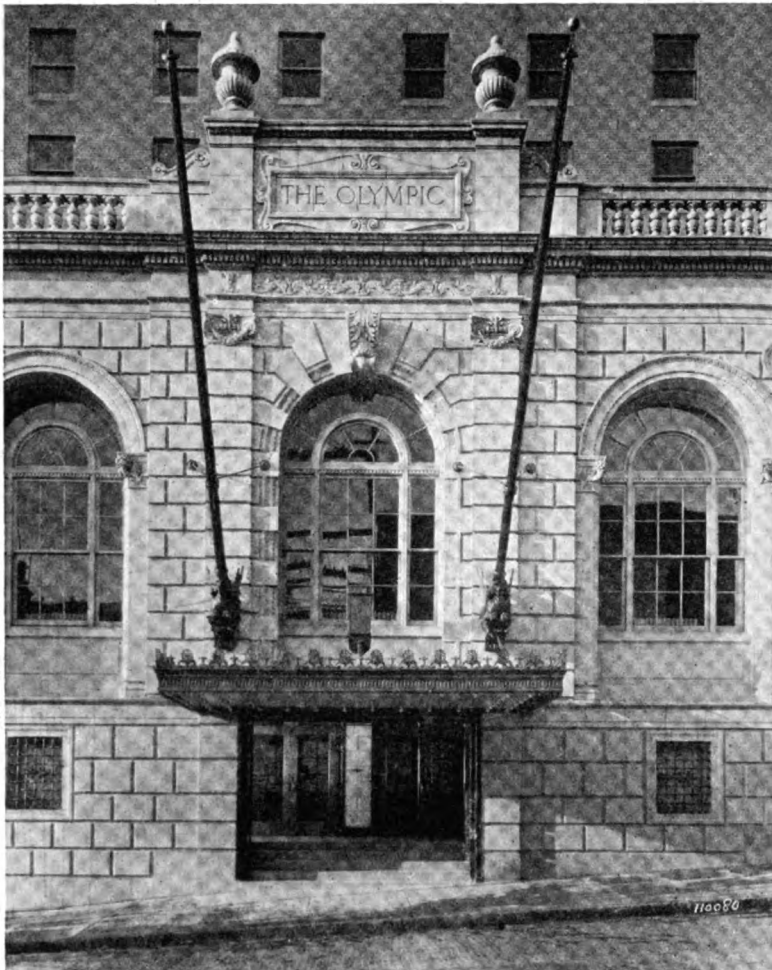
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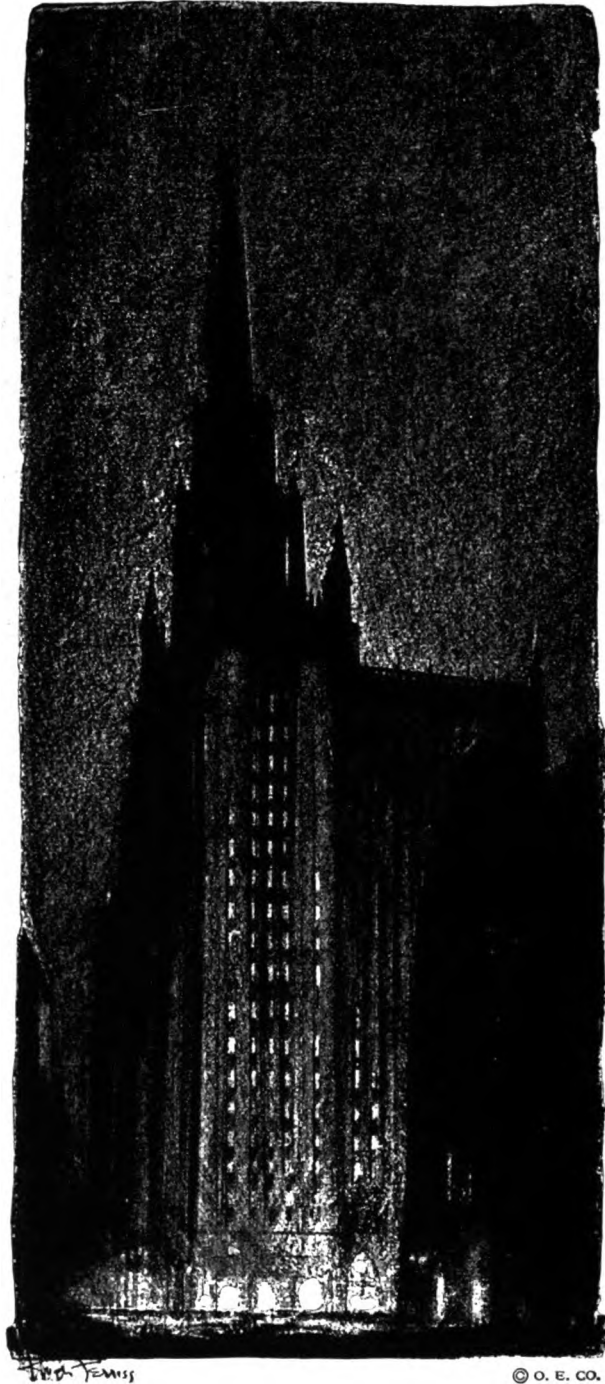
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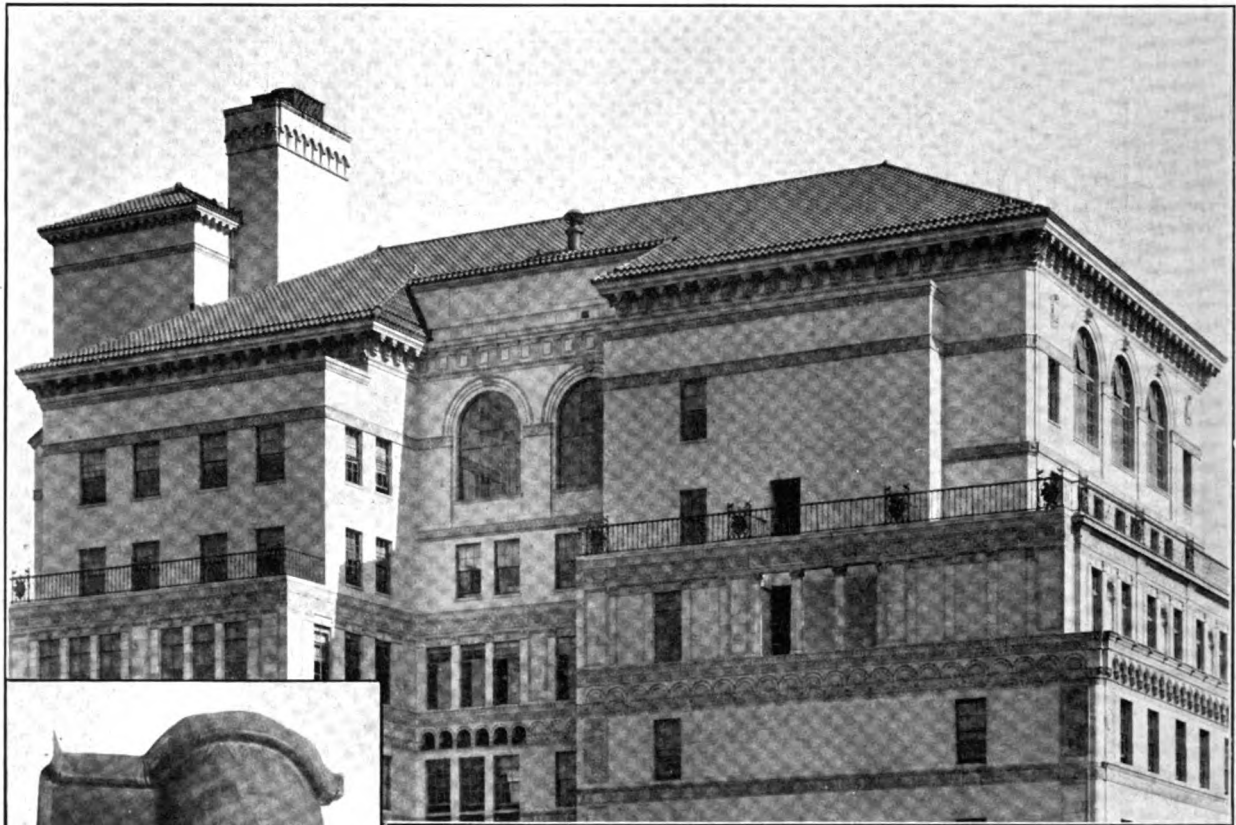
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(See Plates cxxvii to cxliv)



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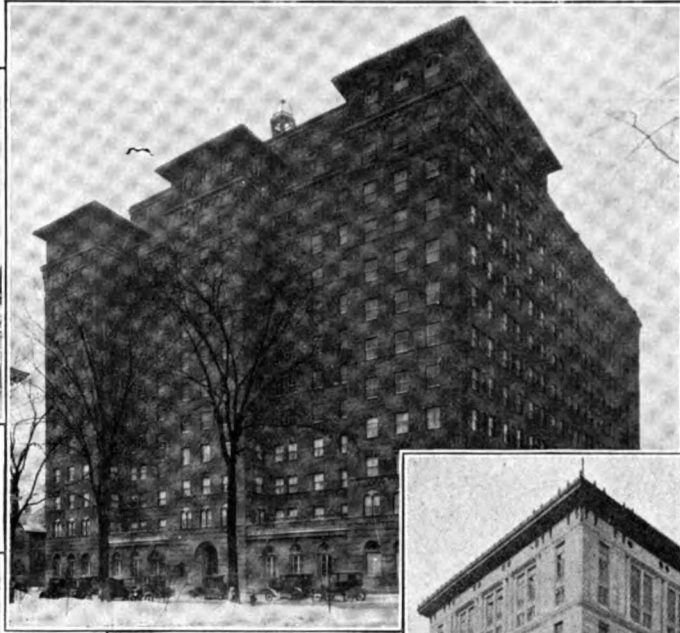
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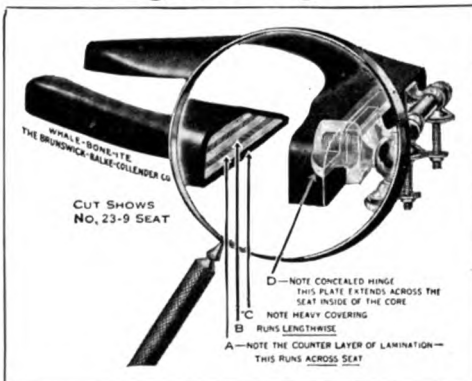
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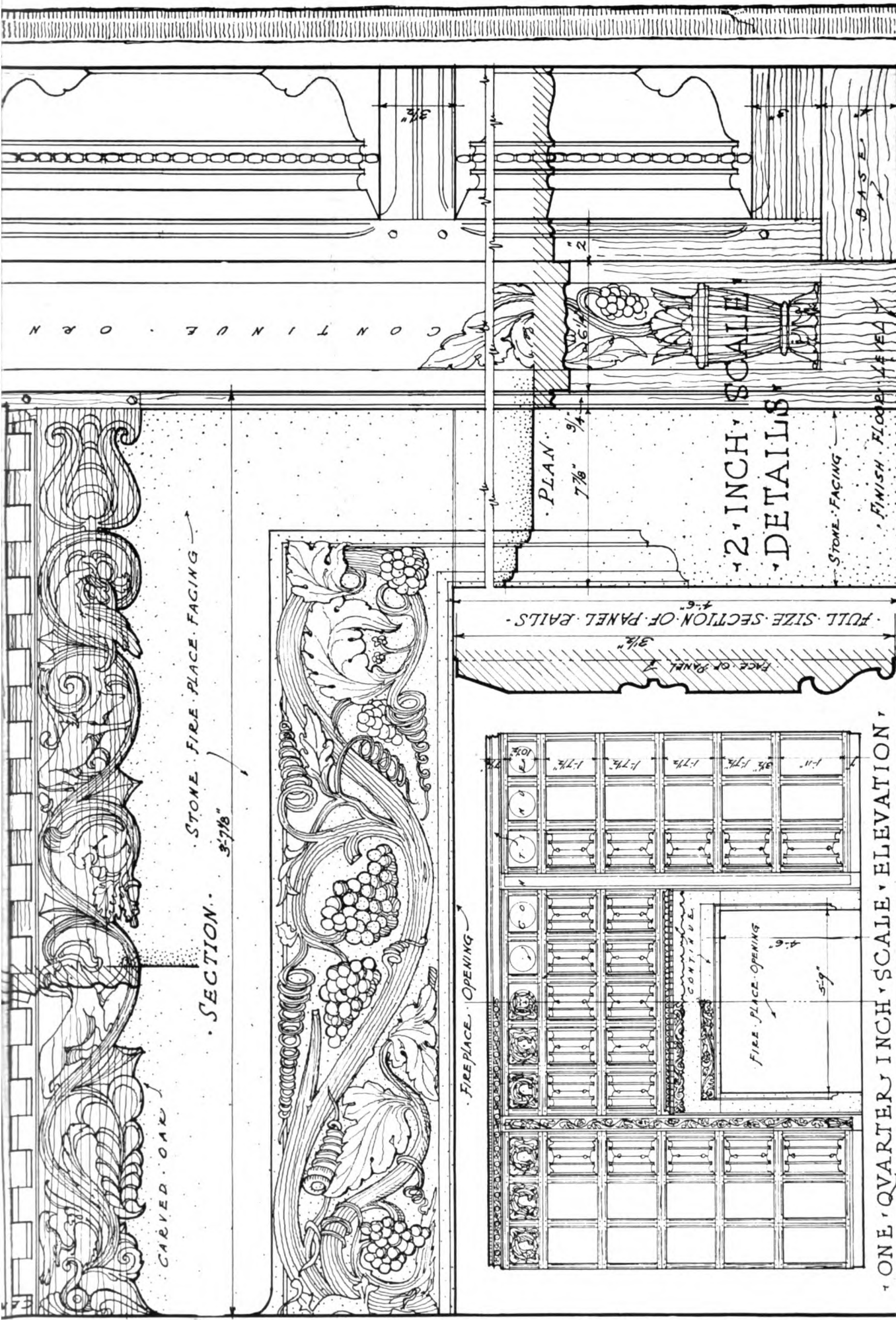
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Volume IV

SEPTEMBER, 1925

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.

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A Sermon from the Sanctum

OUR TEXT this morning is genuinely biblical, though, not having the office Concordance handy, we will not venture to give chapter and verse, but will content ourselves with quoting the meaningful line which tells us that "The Laborer is worthy of his hire."

We are moved to say a few words on this subject because our advice was recently sought in a matter of adjustment between an architect and his client. While not strictly of the profession, it seemed to our friend that the opinion of a layman might be helpful.

It was the old story. They had been lifelong friends. The client had taken unto himself a wife and desired to build for her the Perfect Home. He turned to his architectural crony. The three, together, entered joyously on the work. Mrs. Client liked Mr. Architect.

"We were calling each other by our first names after the second conference," he said pathetically. "Everything look so rosy! They had an old house, and I drew a number of plans for remodeling it. Laura, as she had asked me to call her, was delighted. She said I was the cutest architect! Then one day Tom, her husband, came home in great ex-

citement. A piece of property he had been gunning for had come into the market and he had bought it. The remodeling thing was off. I was to start all over again. Again Laura was enthusiastic over the sketches. I developed them and began the quarter scales. It was no cottage, but a genuine mansion, to cost in the neighborhood of \$150,000. You can imagine how elated I was. Here was my chance to show what I could do with a whacking fine country house. I could already see its picture published in THE ARCHITECT!

"Tom and Laura asked how soon they could begin. I pondered deeply before answering. I didn't want to make any bull or do the thing hurriedly. Finally I said, 'In three months, or possibly in two and a half.' I couldn't imagine getting out complete, well-studied drawings with all the supplemental details for special trim, letting contracts, and getting under way in less time than that. They departed with no show of disappointment. Then came the crash.

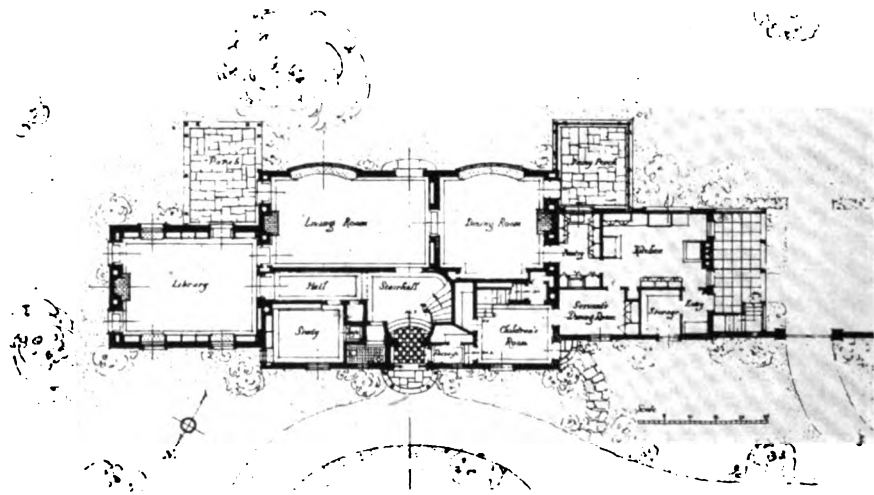
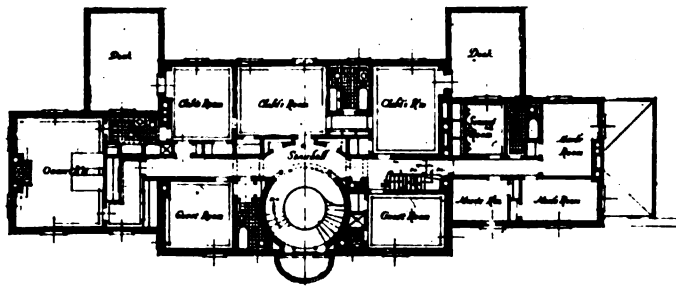
"Three days later I received a curt letter from Tom. I was discharged. His wife had consulted a firm of furniture and decorator people who had told her that three months' delay was ridiculous. In two weeks they would rap out a set of plans, and in three they would have dirt flying! I was out of it. Tom asked me to send in my bill. It was hard to figure it. There was all the work on the first scheme, then the new house, the various preliminaries, the half finished quarter scales. However, I doped it out as well as I could, always taking care to give him the best of it, for I was sick over the whole thing. Then I sent in my bill."

"Say no more," we interrupted. "It will be too painful. We know what happened. He refused to pay it, and offered you a check for about half the amount."

Our friend nodded sadly. "Just that," he said. "What shall I do? Accept this check, or refuse it and sue him? He is an old friend. Isn't it hell!"

We advised him to refuse the check and then to settle later on the best possible basis. And then we pointed out to him the error of his ways.

The entire relationship between him and his client had been wrong from the start, because it had been based on nothing but sentiment. Sentiment is a fine thing, but when it comes up against settlement it is as the sand against the sea. O architects who read these lines, hearken and heed. There are two contracts in a building operation, that between client and builder, and that between client *and architect*.



Greville Rickard, New York, *Architect*

Study. House, John H. Eden, Great Neck, L. I.

And how many architects think nothing of the latter! So often is domestic work, as in the instance we have cited, entered into in a spirit of larkly abandon.

Fail not, is our advice, if you really love your friends, most meticulously to set down the conditions under which you will serve them, leaving out no disagreeable detail of partial service, discharge, or possible arbitration, so that if these arise (as they will in the best regulated offices) they may be adjusted by references to an explicit document, and not by sad, personal encounters.

"The Laborer is worthy of his hire," says the Good Book. Yea, verily, and by the same token his employer is entitled to know what that hire is, and this knowledge, Friend Architects, he should possess before and not after the service is rendered. Here endeth the lesson.



Editorial Comment

The Brooklyn Edison Office Building

IN THIS issue we publish a number of plates of the Brooklyn Edison Office Building, in the belief that they represent not only excellence in design, but that they also illustrate a new sentiment in commercial architecture, a departure, it may be, in the attitude of a large corporation toward its clients and patrons, as expressed in the design of their building.

The architect, in speaking of "beauty" in a commercial building, often finds that his American client shies at a word which to him has a feminine note. The client may listen, but his wide grin implies that he classifies esthetic considerations as "artistic bunk," not far removed from vaudeville acts and the "creations" of pastry cooks, thanking his Maker, meanwhile, that he is not an "artistic nut."

The architect, however, can approach this dangerous subject from the same point of view as the engineer, who is able, by his calculations, to prove the actual service which each structural and mechanical part of the building performs for the owner. This, we think, is happily instanced in the building under consideration, in which architects and owners have joined hands in the introduction of *beauty as an additional factor of service*. The beautiful entrances and public rooms say, "Come in and stay awhile." There are comfortable chairs and restful, homelike sur-

roundings instead of the usual aridity of a business building. How much more pleasantly one may pay a gas or electric bill after a few moments' repose in a room which might well be the living room of a gentleman's home! Truly it may be said, in a case of this sort, "a soft chair turneth away wrath." The Brooklyn Edison Company and its architects have created a building of great distinction and beauty, a friendly building, and friendly buildings breed good-will and financial success.

Shore Property

THERE has always been considerable argument between proponents of mountain and shore as to their respective merits, but when it comes to land values the palm must be handed to the coast line where earth and sea meet. For years this has been so. The social elements which build large houses and hotels seem to prefer to be swept by ocean breezes.

Years ago, along the Eastern seaboard, the prosperous colonies of Newport and Bar Harbor sprang into being. At the East end of Long Island the Hamptons, East, West, and South, grew and prospered. Farm acres made rich the canny natives. Along the Jersey coast we saw rise the towering hotels of Atlantic City and the affluent residences of Deal and Elberon.

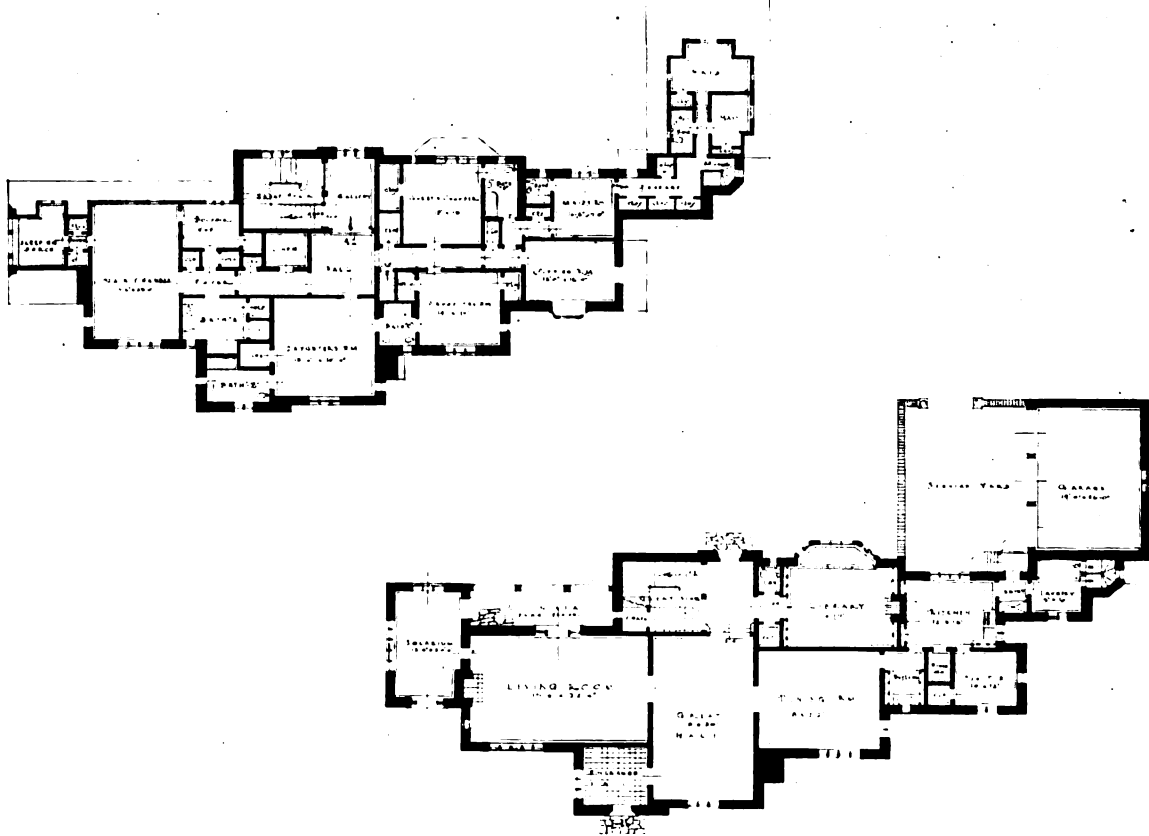
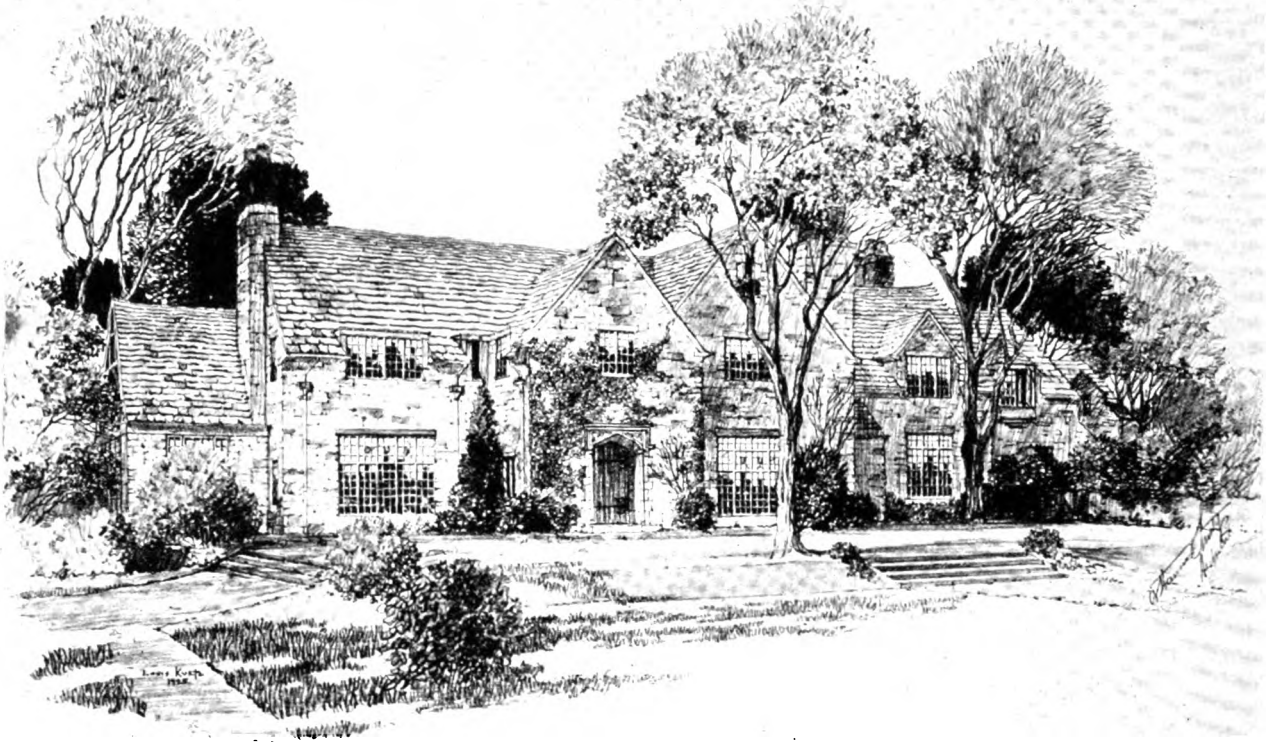
Florida was early a great "resort," first along its East coast. St. Augustine, Jacksonville, and, a little later, Ormond and Palm Beach were among the attractions of the land of orange groves.

California entered the lists, and all other contestants were invited to take a back seat.

All these developments have been full of interest and opportunity for the architect. They have been followed everywhere by the building of magnificent houses, clubs, and hotels. A tour of the nine-mile Ocean Drive at Newport is a revelation of the richness and opulence of private development.

Then came the sudden boom along the Florida West coast and tales of fabulous prices paid for swamp lots extending far inland. Here the architectural possibilities are less impressive, as the field seems to have been largely exploited in favor of the small lot owner and bungalow builder. Nevertheless, the price per acre has surpassed all records, due to the large number of holdings accommodated in each section. Like some of our partition work, the land has been "bought by the mile and sold by the foot."

But there is always another opportunity for those far-sighted enough to see it. The latest splash along the waterfront is under the very nose of the Metrop-



Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Study, House, Mr. Barton Haselton, Rome, N. Y.

olis, where Rockaway real-estate has suddenly sprung onto the front page. "Florida Records Surpassed," cry the headlines. Two thousand excited would-be purchasers mill about each tiny office, scrapping to get their money down and seize the coveted deeds. Fake papers are in evidence. One investor lost \$10,000 in one day, buying real-estate from a man who didn't own it. The "genuine" agents are now officially badged. Prices went up over night from \$100 a front foot to \$2700. A pretty profit, we should say!

When we speak of Long Island and its enormous value, not only in its thousands of beautiful homes of the most luxurious description, but in the extraordinary fertility of its soil, which makes large sections of it one of the great market gardens of the world, we always think of an article by Professor Shaler, the eminent geologist of Harvard, who, speaking of the geology of New England, points out, most entertainingly, that all the magnificent top-soil which forms Long Island was scraped off Connecticut when the ice-cap shifted, hundreds of thousands of years ago. So rapid was the rush of the melted ice that the soil was swept out to sea to form a ridge parallel with the coast, just as does the mud in a puddle when the dam is broken. Opposite each section of the coast the soil on the island is exactly the same, chemically, as is what little of it remains on the main land.

We explained this theory to a farmer friend who stood on his stony acres in Connecticut, composed entirely of boulders and cobbles. He got the idea perfectly. "Yes," he said, pointing a wiry hand at the line of Long Island, "what it amounts to is that them damn fellers over there have got *my* top-soil!"

It cannot add to his composure to know that they are now disposing of it for \$27,000 an acre!

On Our Library Table

A NOTABLE publication, and one which no architect will want to be without, is the monograph on the

work of Bertram Grosvenor Goodhue, edited by Charles Harris Whitaker and printed by the Press of the American Institute of Architects, Inc.

A series of short articles by men intimately associated with Mr. Goodhue precedes the body of the volume, which is devoted to the illustration of his many-sided talents. These are shown in an imposing array of completed buildings, in which those of an ecclesiastical character predominate. It is not necessary to speak here of the extremely high order of excellence which this very real artist maintained. The profession is familiar enough with his work to know that it can always be studied with profit. Its publication in this compact form adds a valuable instrument of service to the libraries of the profession.

Greater than any individual accomplishment, be it ever so successful, was the strong impetus which Bertram Goodhue brought toward freedom of spirit and untrammelled beauty in design. In architecture he saw far more than the limitations and rules of the school-man. It was to him, always, a great adventure! His buildings, even in the Gothic style by which he is best known, are remarkably varied. But he was by no means limited to one idiom. And how skilfully he spoke the various languages of design, suiting his style to the environment of New York, California, Honolulu, or Japan.

He distrusted the classic. It had, in his mind, been so reduced to an exact science by the formulæ of such ancients as Vignola that he drew back instinctively from a style which he feared might hamper his own individuality by the imposition of its rules. He approached each problem with great freedom of thought. He never developed hardening of the architectural arteries. This is evident, in this splendid volume, in the numerous media in which he worked with supreme facility. As a technical study alone, these plates of pen and ink, of wash, of charcoal, pencil, and water-color, will remain, as long as our libraries are not dust, a monument of accomplishment and an inspiration for students the world over.

(Continued on page 656)

A Student's Note-Book

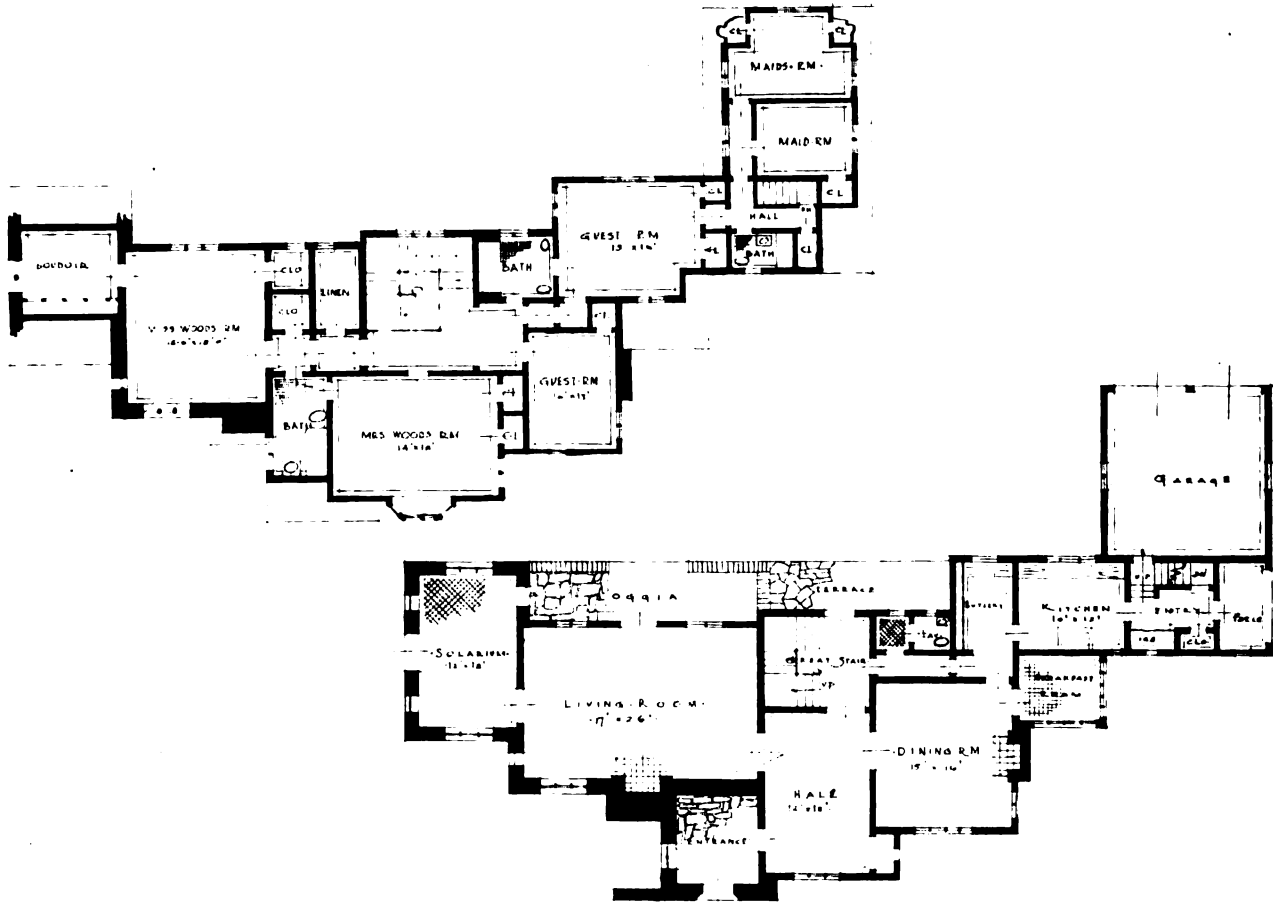
BEING THE HISTORY OF A STRANGE ARCHITECTURAL DISCOVERY ON THE TOP OF A FIFTH AVENUE BUS

By GEORGE S. CHAPPELL

V. Notes from a Few Lecture Courses

IN THE last instalment of my comments on the mysterious note-book left so oddly in my possession by my fellow-bus-traveler, I referred almost entirely to his various mornings, spent with his class and

with Professor T. in the Museum of the school. The inspection of the tangible and physical exhibits in the collection was evidently only the groundwork of the young man's education. He speaks frequently



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Study, House, Miss Lylia Wood, Scarsdale, N. Y.

of the kindergarten classes in clay modeling and block-building by which his youthful mind was led through the first steps of architecture. These first grades were not conducted by the elderly Professor T., but, as is usual with infant divisions, by a young woman to whom he refers as "Miss Essie."

"Miss Essie," he writes, "is a screamer. She is that strange combination, a graduate of the Froebel School of Teaching and a red-hot Mama. She is severe with some of the students, but the fellows call me Teacher's Pet. I cannot deny it, and I am thankful it is so. She gave me an A in bird's-nest building last term, though some of my eggs were very bad."

A little later he refers to her again.

"A moving, and somewhat disturbing, experience yesterday. I had fallen down badly in my block-building. The problem was a 'Sentry Box beside a National Railway,' a simple construction with every block marked to correspond with the diagram which Miss Essie drew on the blackboard. But try as I would, I could not make mine come out right. I never had blocks enough, and when I pulled one or two from the wall to complete the roof the entire thing fell down. I finally got so discouraged that I put my head down on my table and burst into tears. Miss Essie tactfully dismissed the class, and they filed out, with one or two parting spit-balls in my direction. I was left alone in the room. Then I felt Miss Essie's hand stroking my hair, and her voice saying softly, 'There, there.' She sat down beside me—the seat was only intended for one, but we managed—and showed me very patiently how the sentry box was built, her fingers guiding mine as I, we, fitted the pieces into place. 'There,' she said, 'I knew my boy could do it!' Then, seeing that I was still upset and nervous, she said, 'Come, let's go for a little paddle on the lake,' which we did, and out there, on the still waters, she comforted me, and we almost upset the canoe.

"She is a wonderful teacher. She believes in the Montessori Method, which makes play out of work, and I think she has the right idea."

Naturally, this sort of work was only preliminary, and we soon find, from the notes, that our young man progressed to more abstract and technical phases of architecture. He attended five or six different lecture courses with as many professors, all of whom seem to have approached their subjects with an honesty and frankness unusual in a university. The whole atmosphere surrounding the campus where all this took place is marked by this fantastic frankness. The teachers, uniformly, stated things we have all thought and yet hesitated to put into words. This admirable trait constantly makes me mourn the total

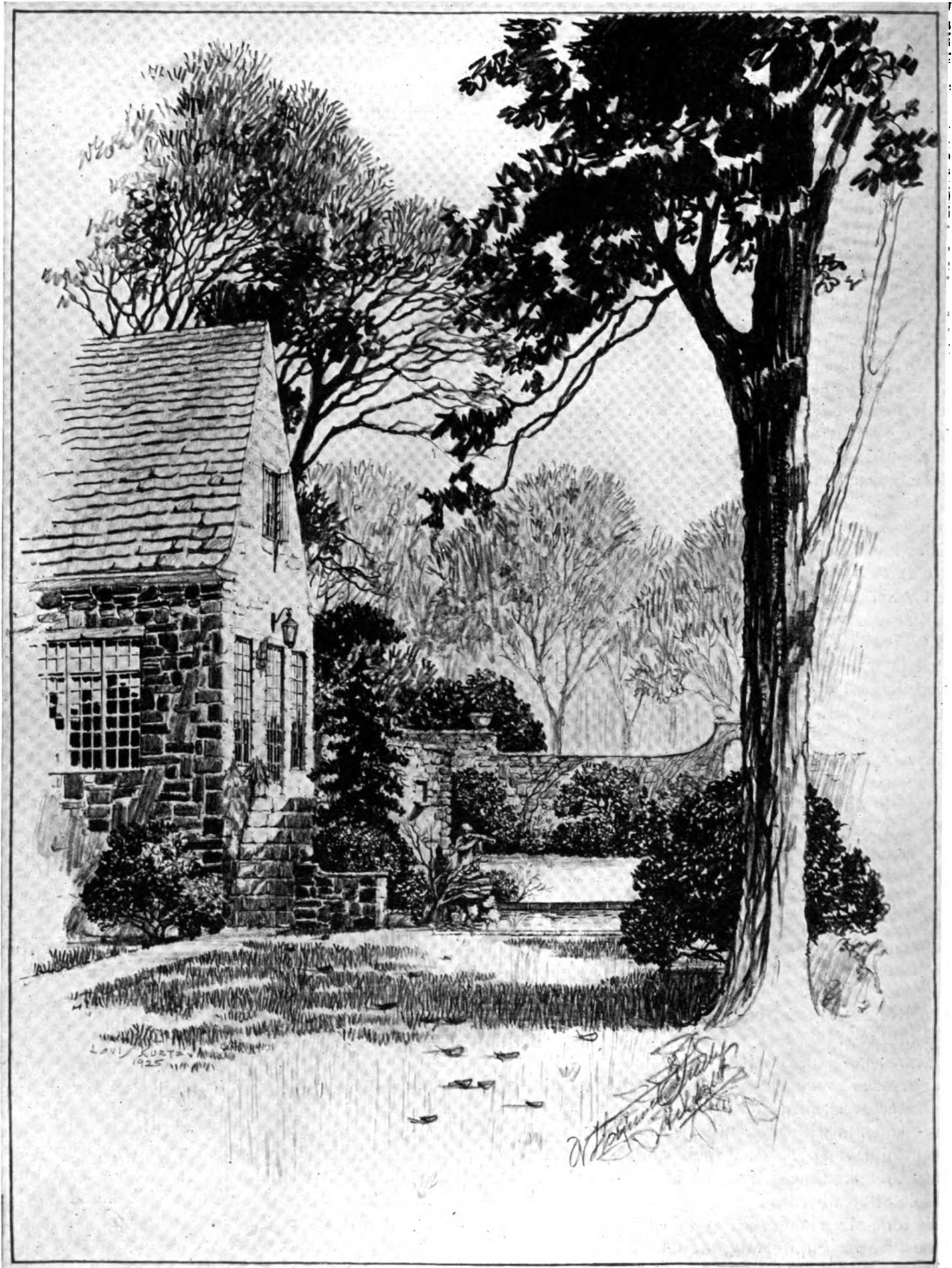
anonymity of the note-book and the entire lack of any information which would make it possible definitely to locate and re-discover this curious educational establishment.

An example of this frankness is found in the notes on a lecture course with Professor L., the subject-matter being "Clients: Their Care and Correction." In the later pages of the book we read: "Prof. L. talked to us to-day on the relation of clients to estimates. His theory, in general, is 'the richer the client, the higher the estimate.' Care should be taken, he says, not to forget this. A wealthy man or woman does not like a house to cost too little. A poorer man is in the reverse position.

"The same house can be made to cost any number of different prices. It all depends on how the plans are drawn, how the specification is written, and how the contractor is handled. Let us assume, for purposes of illustration, that we have to construct a house of modest size, the superficial dimensions of which are, perhaps, 30 by 50. Mr. A., who wishes to build it, has a very limited sum at his disposal. The strictest economy is essential. To insure this, the young architect should draw the simplest sort of plans, preferably eight-inch scale sketches, or, if necessary, quarter-scale plans with as few dimensions as possible. The specification should be limited to a single paragraph, of which the following is a good model: 'Build the building as shown, all materials to be the best of their several kinds.' This is a very encouraging kind of specification. It comforts the client to know that all the materials will be of the 'best,' while the contractor rejoices to think that the 'several kinds' leave him free to determine just what the quality will be. The heating, too, should be dismissed with a single phrase, such as, 'Heat by hot water.' The lighting can be summed up with 'Allow for forty-two outlets and twelve switches. Bell system.' This is the kind of specification a contractor likes. He can plan on using materials which he can buy to the best advantage, and a low figure always results. All the architect need do further to insure this is to say, with firmness, 'My client will not spend a penny over twenty thousand dollars.' The estimate will come in \$19,985.

"How differently must the matter be handled if the client is Mr. B., who is rich. He does not want a large house; he is perfectly satisfied with one of the exact dimensions which we have already mentioned. The same plans, therefore, are used, but all the details of the preparation of plans and specifications and the approach to the contractor are changed.

"The plans must be very carefully and completely drawn, and as many figures as possible should be placed on them. This makes them look busy and



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Detail Study, House, Miss Lylian Wood, Scarsdale, N. Y.

scares the contractor, which is the basic idea. A large number of special plans and details should go out with the quarter scales. Even the most ordinary things should be detailed. There should be details of 'floor in service portion, second floor,' and details of 'thresholds between master's room and bath B.' These things are never built but one way, but it is very impressive to have them drawn out, and makes them cost a good deal more than if they were not specially mentioned. Of course there should be sets of framing plans, heating, plumbing and electric plans, and the suggestion should be made to Mr. B. that engineers be employed to supervise these important parts of the construction. The whole specification document should be preceded by a mass of General Conditions. Lists of a hundred or more of these can be purchased at architectural stationers. They cover such things as tree protection, although the site selected for the house may be on a sand-dune, three miles from the nearest tree. However, the contractor, seeing that 'all existing trees shall be protected by a stout fence to a height of not less than six feet,' will include an allowance for this sort of thing in his figure.

"When the estimate is handed in, instead of being in the neighborhood of twenty thousand dollars, as in the case of Mr. A., lo, it has soared to the altitude of sixty! Mr. B. protests, but at heart he is delighted. 'Some house,' is his thought. And it is built along these lines. In a less aristocratic part of town Mr. A. may be constructing a similar dwelling, on the basis of a sketch and a verbal specification. The interesting result of these divergent methods of building with their widely separated estimates is that the two houses, when completed, are identical. Their only difference is in their costs, which are suitably varied to fit their owners."

As I read these somewhat cynical notes, I could not but be impressed with a residuum of sincerity and truth lying therein. Less bitter reflections I found in my student's notes on a course in Architectural Accessories, headed by Asst. Prof. H.

"Prof. H. began his lectures on Architectural Accessories this morning," say the notes. "He was almost entirely concealed by a mass of documents and contraptions, piled up on his desk. One of the first things he called to our attention was his method of assembling plans without drawing them. This calls for the preliminary drawing, on tracing cloth, of many hundreds of rooms of various sizes with special flap drawings for every conceivable accessory such as linen closets, special wardrobe closets, dumb-waiters, laundry chutes, etc. By insertion into a special printing frame these drawings can be assembled into a multiplicity of practical plans. But

the great advantage lies in its adjustment to the changes and economies which are inevitable in a building operation. The linen closet or special wardrobes can be removed, the remaining parts shoved together and the result reprinted without the untold labor and expense of redrawing; and redrawing, as Prof. H. pointed out, is something a client never understands and an architect never gets paid for.

"For smaller houses, where the only possible economy is a reduction in the size of everything, the Professor demonstrated the use of his patent shrinkable blue-print paper, which is woven on the same principle as red flannel. Immersion in water shrinks the entire plan to any desired point and effects a great saving in time and draughting expense.

"Prof. H. spoke of the necessity of the student of the day keeping abreast of the times, which, he said, were constantly changing and introducing new elements into the practice of architecture. Nowadays, for instance, a house of any size should have a radio room. He pointed out that the radio when first installed was welcomed by all the family. They were willing to have it in the living room where all could enjoy it of an evening. After a while, however, members of the family tired of its caterwauling and of the inane programs, and the moment it was turned on some one was sure to say, 'For the love of heaven, turn that damn thing off!' It was therefore better to incarcerate it, from the beginning, in a small room of its own, where those who enjoy it could do so without torturing the rest of the family.

"Another modern accessory which has a large number of variations and possibilities is the Hootch Cache, or concealed place behind bookcases and cupboards in which bottles may be safely installed while the owner is away. He showed us a number of interesting models of this sort of thing, among others a clever device which looked like a prie-dieu, or kneeling bench, upon which, while ostensibly saying one's prayers, it was possible to deal one's self a healthy shot of liquor before turning in. Prof. H. said that in the larger houses now being constructed a special Bootleggers' Entrance was being supplied, with a rest room and repository for his deliveries which would be safe from molestation."

More than ever, as I re-read his notes, do I regret the mystery of it all. Indeed, I have been encouraged by many friends to publish the results outlined in the articles which I have devoted to the subject in a more compact form, where, in the aggregate, they may possibly be useful in forming the minds of some of the coming generation of architectural students. If this project is fulfilled I shall take the liberty of notifying the profession of the fact through the medium of these hospitable columns.



Louis Kurtz, Del.

W. Stanwood Phillips, New York, Architect

Detail Study, House, Miss Lillian Wood, Scarsdale, N. Y.

Small House Design—An Analysis

By JAMES M. GREEN, JR.

This very important analysis will be presented in seven parts, viz., The Dream House—The Site—The Plan—The Elevation Design—Details—The Interior Design, and a Detailed Study of the Economic Concepts and Esthetic Factors

THE SCOPE of this analysis includes a liberal education in the principles embodied in the design, construction, and interior furnishings of a house.

The house is, perhaps, the most individualistic of one's possessions. Nearly everything we own is a fabrication of human brains created in conformity with racial attributes and social dictum. While the house, too, is greatly affected by economic forces and the standards of society over which no individual has any measure of control, it expresses with more distinction than anything else our innermost natures.

It is clear that to elaborate upon the psychology of design involves technical cleavage of theories of varying degrees of interest and importance. To avoid confusion of an almost illimitable expansion of headings and sub-headings, the essentials of small house design will be met concisely and without even a strict regard for logical sequence. A dash of creative imagination and some serious thought will supply many answers to individualistic inquiries.

V. Details

TO-DAY we have cultural and commercial contact with the rest of the world. There have streamed through our ports myriads of aliens, some of them with first-class brains, whose ingeniousness has left an imprint upon our racial development. With men and women came ideas and architectural inspiration, not only from England, but from France, Spain, and Italy. It has been frequently asserted that every architectural prototype must be accurately copied to accomplish style effect. The fallacy of this is proven by the entire history of architecture. It is by clever adaptations of forms and details that style expands into newly created types; that American homes can be reasonably conformed to any national traditions.

The exterior architecture of any house can only give esthetic satisfaction, while the interior provides for physical comforts. No design is practical unless it results in both, and both are dependent upon the details on which the entire scheme is builded.

It is impossible to analyze individually all the details of plan and design which contribute toward successful arrangement and charm of elevation. But it is well to point out some features and briefly discuss them.

The key-note of any house is the major entrance. Its forms are many and variable for any specific style. It may bewitchingly beckon in hospitable manner or it may degenerate into indifference. Generally speaking, if the entrance door be properly proportioned to the mass of the house, if its materials do not confuse the façade, and if there is refinement of geometric form and detail, no matter whether it assume the aspect of porch, stoop, hood, wing, or loggia, it will essentially be well designed.

Because of its repetition the window becomes a motive of importance, penetrating the wall with rhythmical regularity or picturesquely dispersed. The charm of a window results from its own unit proportion; as an element of design filling a particular function in a particular wall face; and by avoidance of restless mixtures of double-hung and casement openings. First-floor windows have a relation to second-floor windows, the cornice, dormers, and roof penetrations. Attractiveness is added by the division of panes, for there is always a snap about small panes lacking in the gloomy void of unrelieved openings. Restlessness will prevail in any façade which contains too many window shapes.

Only in recent years has the roof of the house been given the serious attention of artists. With an architectural style befitting the mean between tropical and ultra cold climates, with a mellow sunlight decorating wall surfaces with luminous shadows and an atmosphere inviting sparkle and gaiety of color, we have been prone to dull the entire scheme of things by the use of dun and drab roofs lacking even moderate individuality. Adopting Parisian modes for women and British clothes for American men, with alien influences in architecture, let us hope that warm color inspiration may come to us and worthily adorn our houses.

Freezing winter temperatures demand deep foundations and make mandatory a central heating plant for comfort as well as plumbing protection. Summer heat is made bearable by high ceilings and large windows, and especially by the openings placed for cross ventilation. The fundamental difference between the architecture of a cold and hot climate is that northern houses are built for warmth and southern houses to entrap cool atmosphere.

Summer temperatures are mitigated by proper ventilation of the roof, and this is often a troublesome esthetic problem as adequate ventilation must result from the natural movement of air. Ventilation may be through the eaves or soffit of cornice, or directly on the roof, but air must escape near the highest ridge.

Air pockets existing between the tops of windows and ceilings will increase any normal summer temperature as well as add to heating costs in winter. A good system of discharging superheated air is through unobtrusive ceiling grilles or openings concealed behind room cornices, whence the air rises through flues or ducts to pass out through the attic vents.

The loss of the charm and beauty that lie in the old-time open fire can be ill afforded in the modern home. In spite of man's mechanisms supplanting flames, the wizardry of the hearth will remain ever enchanting, and its source of cheer will for all time keep it the household shrine.

Even the most modest house of any clime should have at least one hearth. Some writers advocate open fireplaces in every room whether or not used as auxiliary to a central heating plant. Nothing is more homey than a good, honest fire sending its flickering beams over the walls and ceilings. But nothing is more unfortunate than to be dependent upon this source alone for comfort. No amount of esthetic argument can keep two sides of one comfortable at the same time. The open fire of to-day has advantage over those of our ancestors. With dumb-waiters to bring fuel from the cellar, with dampers to control draughts, and ash dumps to discharge the by-products, the task of keeping a roaring fire is minimized.

Particular care should be taken in the design of the hearthside. More than any architectural feature in the room a fireplace assumes the character of furniture, more important even than furniture in that it is essentially permanent. Whether or not a hearth is broad or narrow, squatty or high, projects into the room or is recessed in a nook, it must be remembered that good examples are not accidents, but the result of skilled design.

Modern gas and electric heaters used in conjunction with the fireplace are more than heaters; they are an open fire. One cannot poke their flames in a friendly way, but they require no cleaning and constant watching. In this respect the open fire of to-day is a step ahead of yesteryear's.

What an overworked word is efficiency, and what marvels efficiency does to prevent overwork!

There is no secret about efficient domestic service planning; it merely calls for study of a too oft neglected problem. By analysis of personal requirements and logical consideration of the details which cumulatively constitute a day's work, fatigue can be appreciably reduced.

The *kitchen* is the nerve-center of the house, and its function is conducted by three primary mechanisms: the range, cabinets, sink.

The range should be located to eliminate shadows of the cook during day or night-time. It should not be placed in a draughty position. It is the central feature of the entire service domain, but aside from its relation to light and position with reference to complementing service units, the range is a matter of individual desires.

The cabinets are better with flush or extremely simple paneled doors, for they are easy to keep clean and have an attractively sanitary appearance. Drawers below the working shelf should extend at least six inches beyond the face of the cabinets below, as this gives foot room and avoids leaning over. The upper shelves of the cabinets should be used for the storage of infrequently used utensils.

The sink should be of generous size and at least thirty-six inches high. Two drain-boards are best, one for washed and the other for soiled dishes. Plenty of room prevents dish breaking. Protruding faucets set too low will also break and chip dishes. A steep drain upon which washed dishes can be placed and the use of a three-foot hot water hose will permit dishes to dry of their own heat.

Ventilation in the kitchen is, perhaps, the most important thing about it, for efficiency will avail nothing if there is not an abundance of fresh air. Cross ventilation is necessary, for any number of windows placed in a wall do not insure proper air currents to dispel odors and keep air fresh.

In the painting of the kitchen it will be found that white enamel is beautiful only for a time, and with the problem of domestic servants it becomes an abomination. If one wishes to keep house instead of being kept by the house, it is wise to use stain or varnish, or paint of a light green, warm buff, or steel gray. A hospital trim which eliminates so much woodwork around the wall openings gives a most pleasing and sanitary effect.

Service domain walls may be painted plaster or Keene cement lightly marked off in tile shapes, or they may be ceramic tile or painted metal tile. At any rate, all that is desired is to secure a smooth, washable surface unlikely to crack or warp.

The kitchen closet is best unmentioned because it is best omitted, for it is a catch-all for all the cook's cast-aside junk, and becomes a breeding place for vermin.

In small houses there is a tendency to eliminate the pantry entirely, due to the uncertainty and expense of domestic help, as well as the desire to minimize space. When this is done there should be a room separate from the kitchen to contain the ice-box and foods in cold storage.

The normal pantry serves as:

1. A buffer between the kitchen and dining room to deaden noise and prevent the passage of odors.
2. Storage for food supplies, equipment, and china.
3. A comfortable detached location for preparation of dainty foods.

There are two kinds of pantries:

1. The butler's pantry of the large house, used for service and china storage.
2. The average pantry of the small house, used for everything. In the servantless house, designed for the mistress maid, the pantry can be eliminated by a concentrated utilization of kitchen space.

Shelving is ordinarily covered by glass doors which may slide horizontally or swing open. It is much better to eliminate the glass, using solid wood doors in imitative manner of the all-flush steel cabinets. If the shelves can be recessed into the wall the depth of a brick or tile or stud, it makes more working space available, lightens shadows, and results in a pleasing effect.

The shelves themselves should be carefully studied and arranged in vertical heights and individual depth to hold particular articles. The shelf widths may range, say, from ten inches or twelve inches down to six inches, and by placing them closer together more storage space is actually added to the cabinet. Some mistresses prefer open shelves and with clean fuels the arrangement stimulates orderliness and cleanliness, but the plan is hardly to be compared with the simple restfulness of closed solid doors.

The pantry should have working space under the shelves and preferably under a window. The sink may be included in this unit. Underneath the shelf, which should be at least thirty-six inches high, should be drawers, bins, and cupboards. If the sink is part of the feature it will be found very convenient to add under the drain-board a bottomless drawer fitted with rods upon which towels may be hung.

Drawers should be shallow and wide. Deep drawers become catch-alls.

A pass shelf is sometimes desirable from the pantry or kitchen to the dining-room buffet, serving table, or the refrigerator room.

The refrigerator is often placed in the pantry, but when so done it should be built in as a lower part of the cabinet and ventilated directly to the outside by an arrangement similar to a warm air register. The ice-chest should be of squatty type, the walls of the enclosure insulated, and outside air admitted to offset interior heat.

The broom closet is another asset to the service domain. It should be small and contain a high shelf for the storage of cleaning materials and provide for brooms, mops, and brushes to hang beneath. A slop sink is a luxurious addition to this unit.

A bread or cake box of heavy retinned ware, built in as a permanent feature and containing at least two refrigerator type shelves, is both vermin proof and convenient.

Electric work should include sufficient wall plugs to avoid troublesome wire connections. Control is sometimes from the bedroom in order that cooking may be going on while one is dressing. Lighting is best solved by wall brackets of the goose-neck type fitted with white enamel reflectors; in this manner light may be concentrated upon any particular spot.

A milk closet opening from the pantry or kitchen to the service porch offers protection from inclement weather and prevents the theft of bottles. Such an arrangement may also be used for parcel delivery or to cool foods.

The maid should have access to the front door without passing through the dining room. A parcel receptacle might be placed in the wall or door which permits delivery without entry at all. In such contrivances there are outer and inner doors which permit neither one to open until the other is closed.

A laundry planned well dispels a great deal of distaste for housework, and planned in the laboratory manner it creates wholesome respect. There are many kinds of laundry machines which have done much to shorten working hours and reduce effort, and their success depends largely upon logical arrangement.

There should be a closet for soap, powders, and other bulk articles, and the electric iron may be protected from steam within this closet. Either a hot water storage system or instantaneous heater is necessary

for an abundant supply. A continuous stream of very hot water makes boiling of clothes unnecessary.

Laundry tubs, washing machine, wringer, ironing machine, and clothes drier constitute the bulk of equipment. Floors should be treated like the rest of the service domain.

A woman's idea of a house is usually in proportion to closet space; her greatest requirement is space and more of it.

The bedroom closet should not be less than twenty-four inches deep, and is ideal when two doors open up to view the entire width. Shelves can be placed on each end, about a foot deep, and running up to a height of five and a half feet, spaced ten or twelve inches apart. The top shelf can extend the entire length of the closet with a clothes-pole beneath or two patented extension rods centering on each door. This arrangement provides for a large storage space of clothes and apparel. With shoe racks fastened to the doors the floor is then left clean for sweeping.

The top part of a closet is usually avoidable waste, yet it offers a good cuddy to store supplies, or by lining it with cedar blanket storage space is obtained.

Linen closets usually meet the sad fate of being tucked away in the darkest corners. Household linen is of three kinds, table, bedroom, and bath. The place for table linen is in the service domain in shallow

cabinet drawers. The place for bath linen is in the bath-room. Bedroom linen should be convenient to the sleeping apartments. Shelves should be of ample proportion to allow assortment in groups. Blankets may also be stored in the closet in cedar lined drawers; they should be placed beneath a wide counter shelf upon which linen is sorted. Good light for the linen closet means much for comfort.

Important as a point of attack are the bath-rooms. They serve as private office to the women of the house, a joy or abomination to the razor wielder.

In the small house where the water-closet is for general use it is convenient to place it in a small room separate from the bath but adjacent to it. The bath-room is such an intimate affair that it is wholly a personal problem.

The mirror of the bath-room can be so arranged as to be a distinctive temper teaser or to afford pleasurable comfort. It is primarily a question of lighting in daytime and night, and it may be that a mirrored medicine cabinet may serve as the medium of solution.

There should be a small closet for towels and bath-room accessories, and the end of the tub is a suitable place for its location. Soiled clothes closets should be ventilated by slat doors to prevent odors and mildew. A clothes chute to the basement is often placed in the bath-room. Some method for heating quickly should be provided for use when the house furnace is not in operation.

PLATES FOR SEPTEMBER

SOUTH BROOKLYN SAVINGS INSTITUTION, Brooklyn, N. Y.

McKENZIE, VOORHEES & GMELIN, New York, *Architects*

Entrance	Plate	CXXI
Exterior. (Plan on back)	"	CXXII
Detail Looking Toward Entrance, Banking Room	"	CXXIII
Banking Room	"	CXXIV
Board Room	"	CXXV
Detail in Court	"	CXXVI

BROOKLYN EDISON OFFICE BUILDING, Brooklyn, N. Y.

McKENZIE, VOORHEES & GMELIN, New York, *Architects*

Exterior. (Plans on back)	Plate	CXXVII
Detail	"	CXXVIII
Detail	"	CXXIX
Entrance	"	CXXX
Vestibule Screen	"	CXXXI
Ceiling, Entrance Hall	"	CXXXII
Banking Screen in Showroom	"	CXXXIII
Detail, Showroom	"	CXXXIV
Showroom	"	CXXXV
Salesroom for Electrical Appliances	"	CXXXVI
Elevator Door	"	CXXXVII
Doorway, President's Office	"	CXXXVIII
Office, President	"	CXXXIX

Office, Vice-President	Plate	CXL
Board Room	"	CXLI
Fireplace in Board Room	"	CXLII
Doorway, Board Room	"	CXLIII
Library Looking into Board Room	"	CXLIV

SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Walter McQuade

Board Room Fireplace, Brooklyn Edison Company, Inc. Brooklyn, N. Y. C. McKenzie, Voorhees & Gmelin, <i>Architects</i> , N. Y. C.	Page 587
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STUDIES

STUDY, House, John H. Eden, Great Neck, L. I. Greville Rickard, New York, <i>Architect</i>	Page 592
STUDY, House, Mr. Barton Haselton, Rome, N. Y. W. Stanwood Phillips, New York, <i>Architect</i>	Page 594
STUDY, House, Miss Lillian Wood, Scarsdale, N. Y. W. Stanwood Phillips, New York, <i>Architect</i>	Page 596
DETAIL STUDY, House, Miss Lillian Wood, Scarsdale, N. Y. W. Stanwood Phillips, New York, <i>Architect</i>	Page 598
DETAIL STUDY, House, Miss Lillian Wood, Scarsdale, N. Y. W. Stanwood Phillips, New York, <i>Architect</i>	Page 600



Amemiya, *Photo*

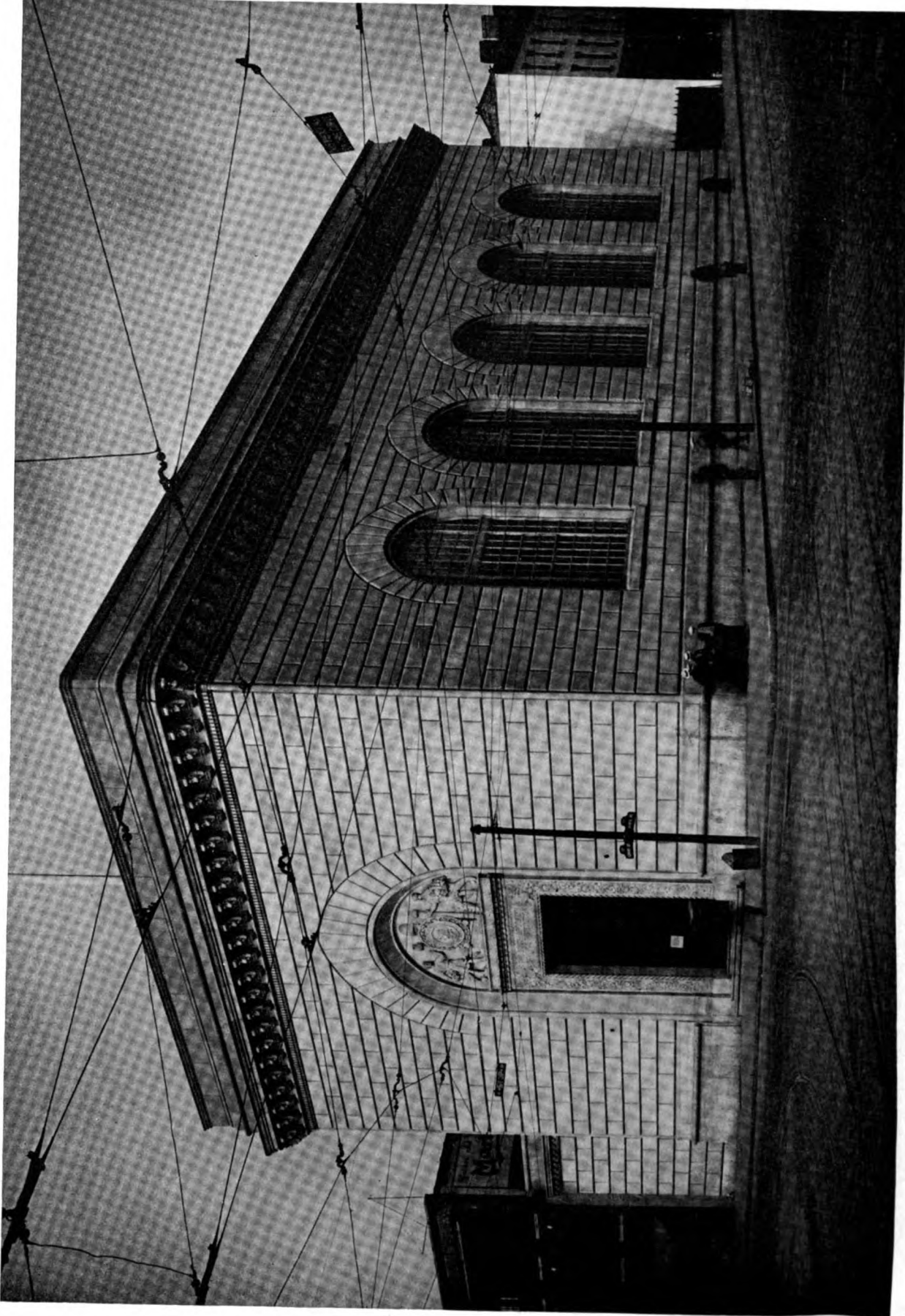
McKenzie, Voorhees & Gmelin, New York, *Architects*

Entrance, South Brooklyn Savings Institution, Brooklyn

September, 1925

THE ARCHITECT

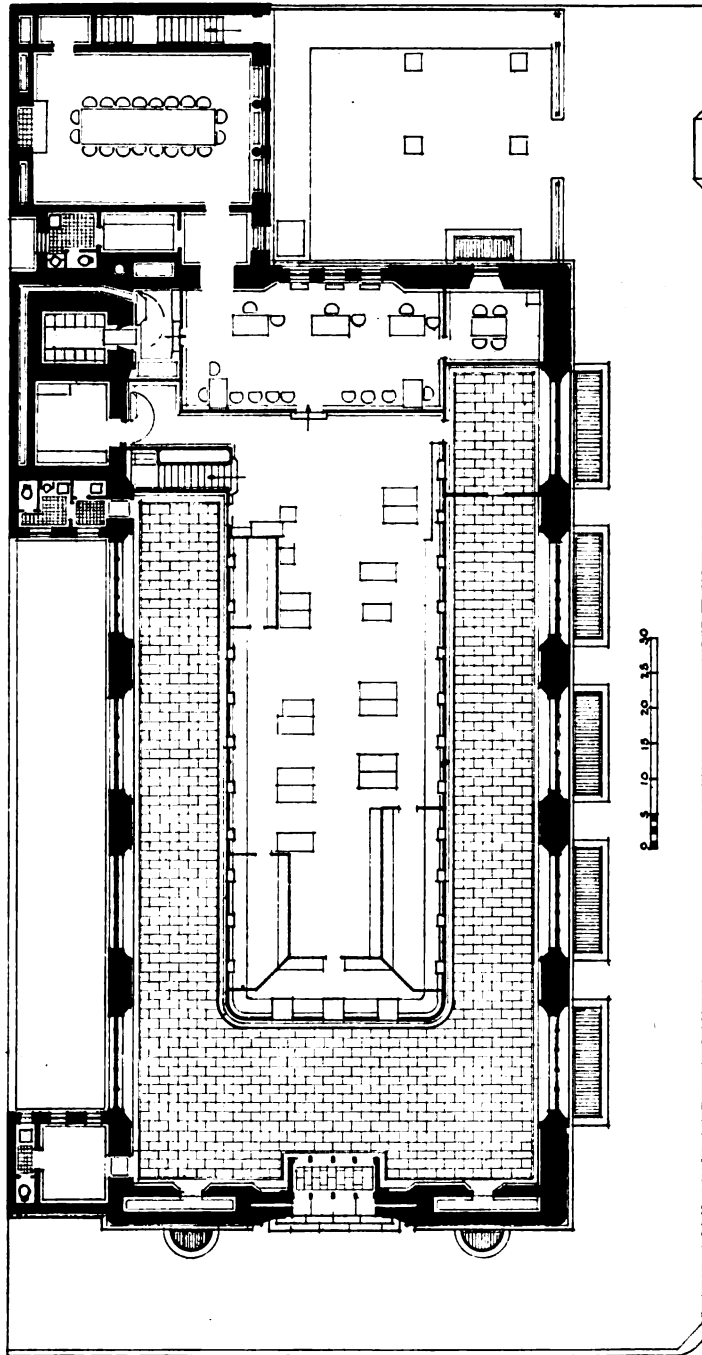
Plate CXXII



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

South Brooklyn Savings Institution, Brooklyn. (Plan on back)



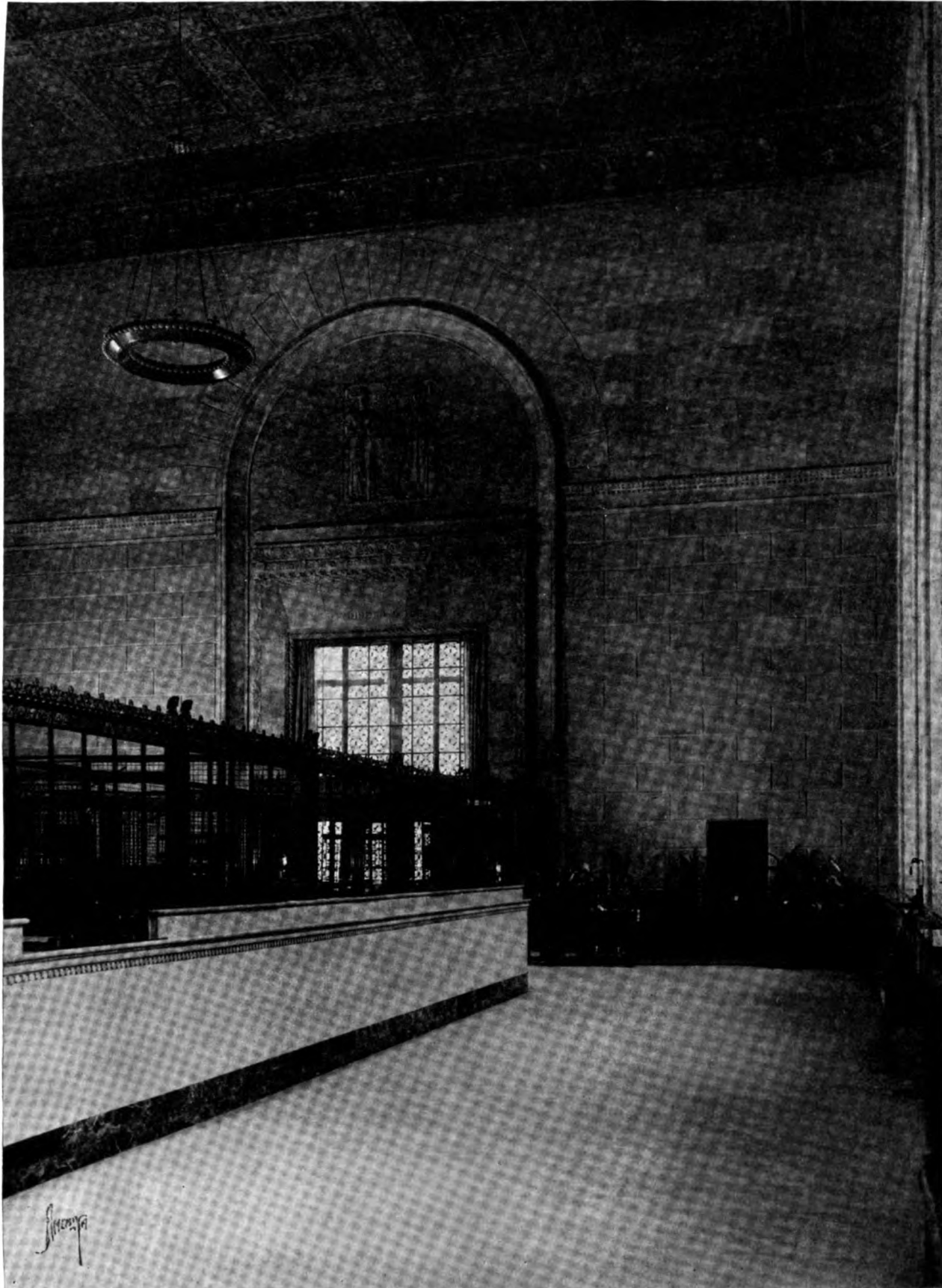
Plan, South Brooklyn Savings Institution, Brooklyn
McKenzie, Voorhees & Gmelin, New York, Architects



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Detail Looking Toward Entrance, Banking Room, South Brooklyn Savings Institution, Brooklyn



Amemiya, Photo

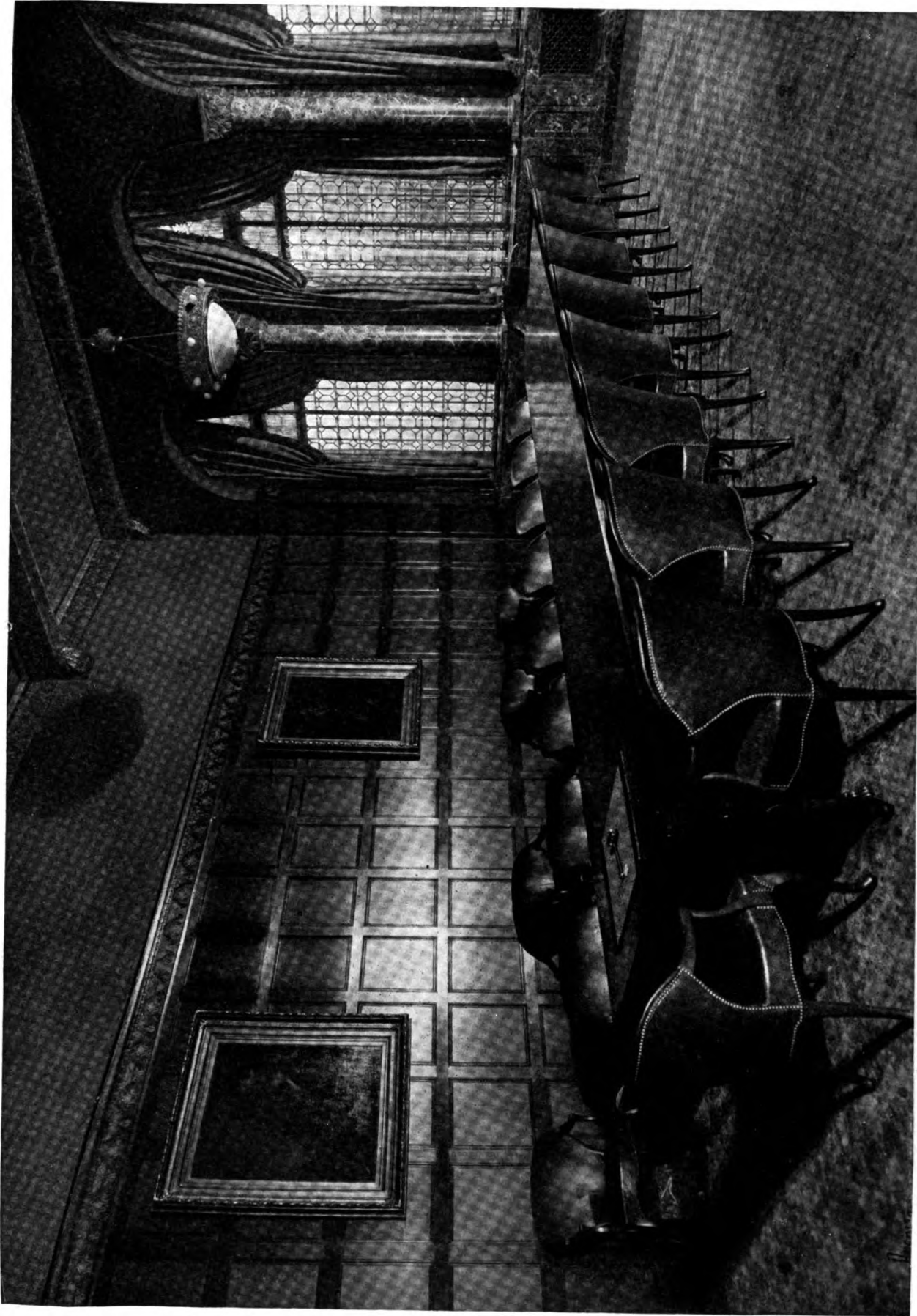
McKenzie, Voorhees & Gmelin, New York, Architects

Banking Room, South Brooklyn Savings Institution, Brooklyn

September, 1925

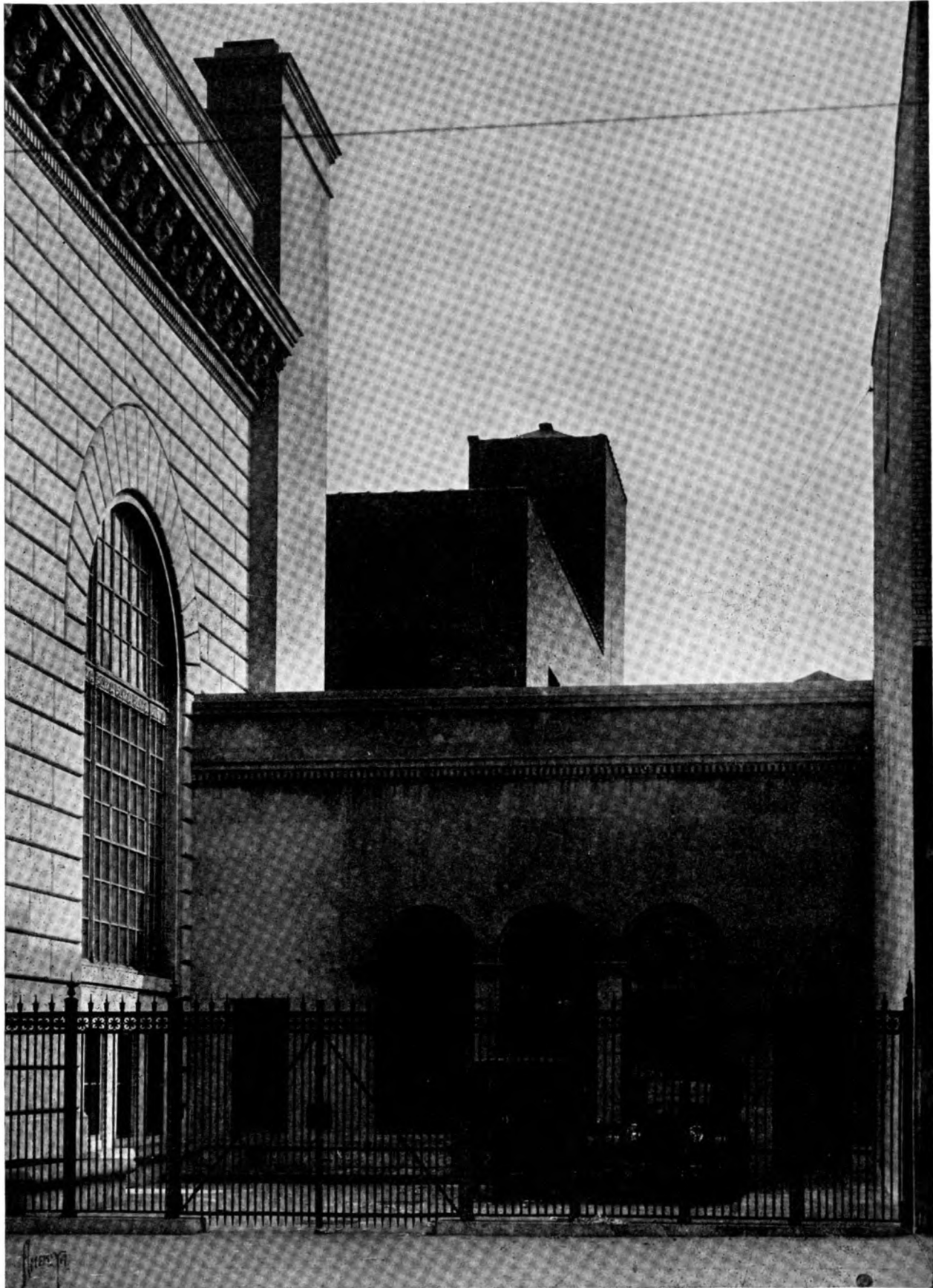
THE ARCHITECT

Plate CXXXV



Amemiya, Photo

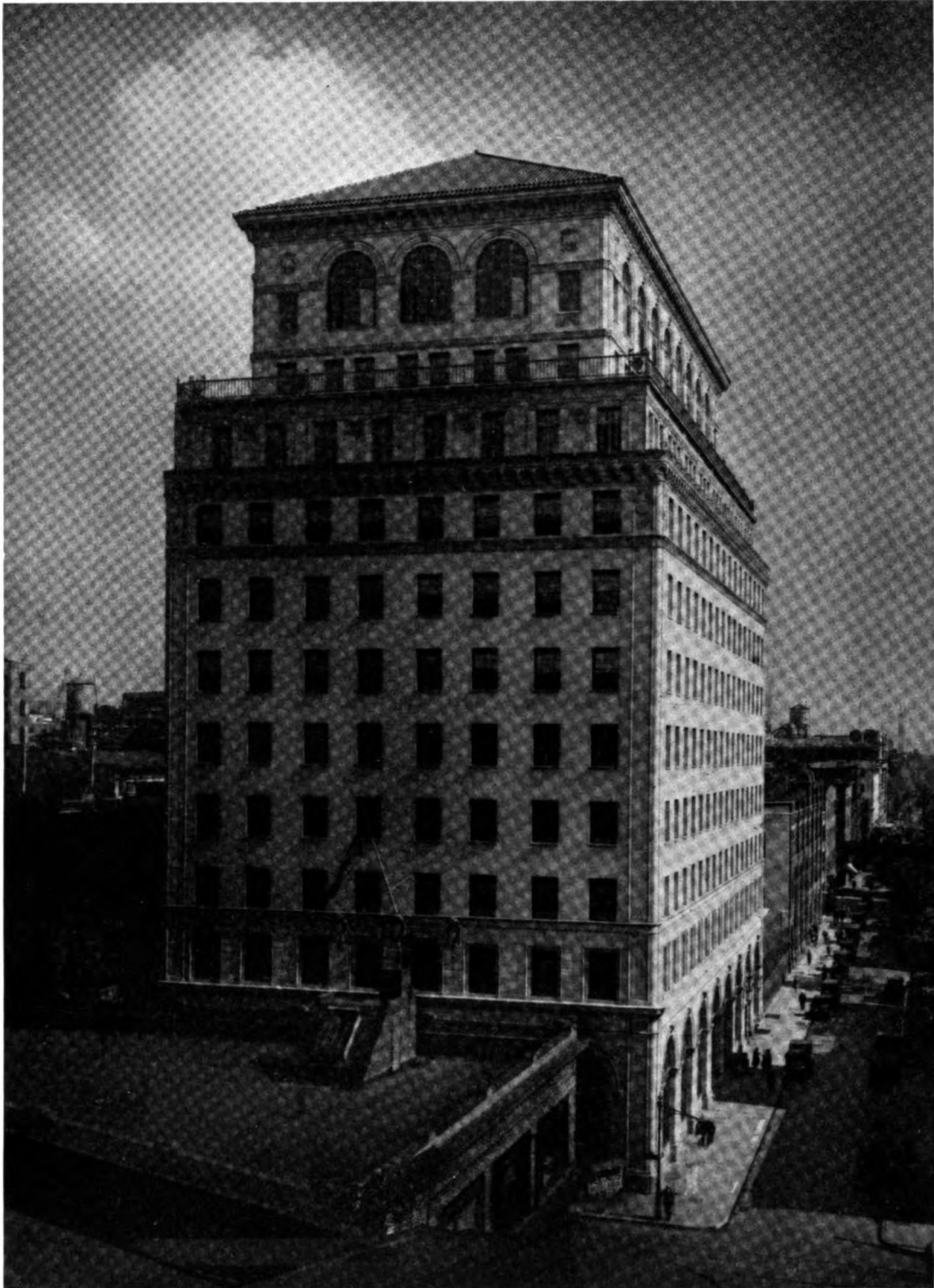
McKenzie, Voorhees & Gmelin, New York, Architects
Board Room, South Brooklyn Savings Institution, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

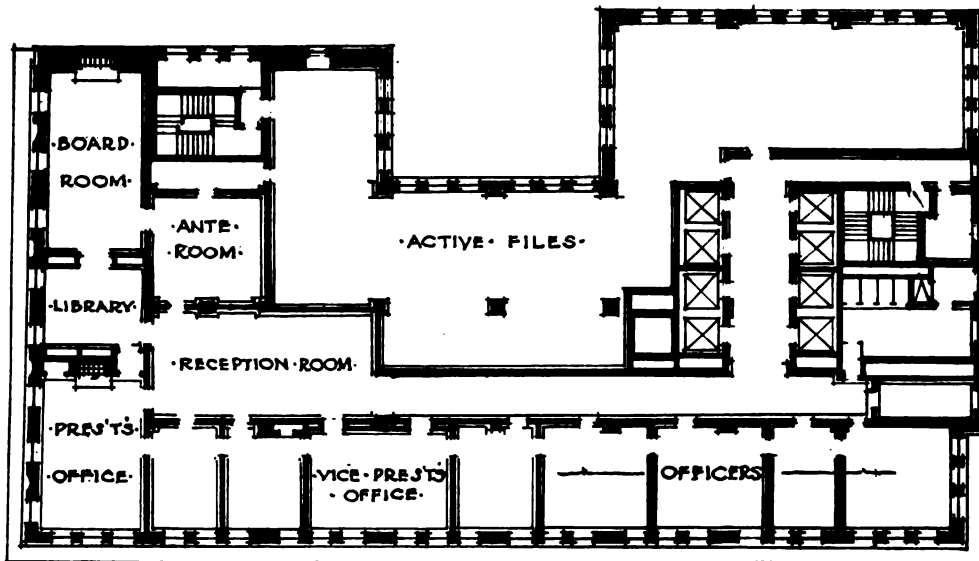
Detail in Court, South Brooklyn Savings Institution, Brooklyn



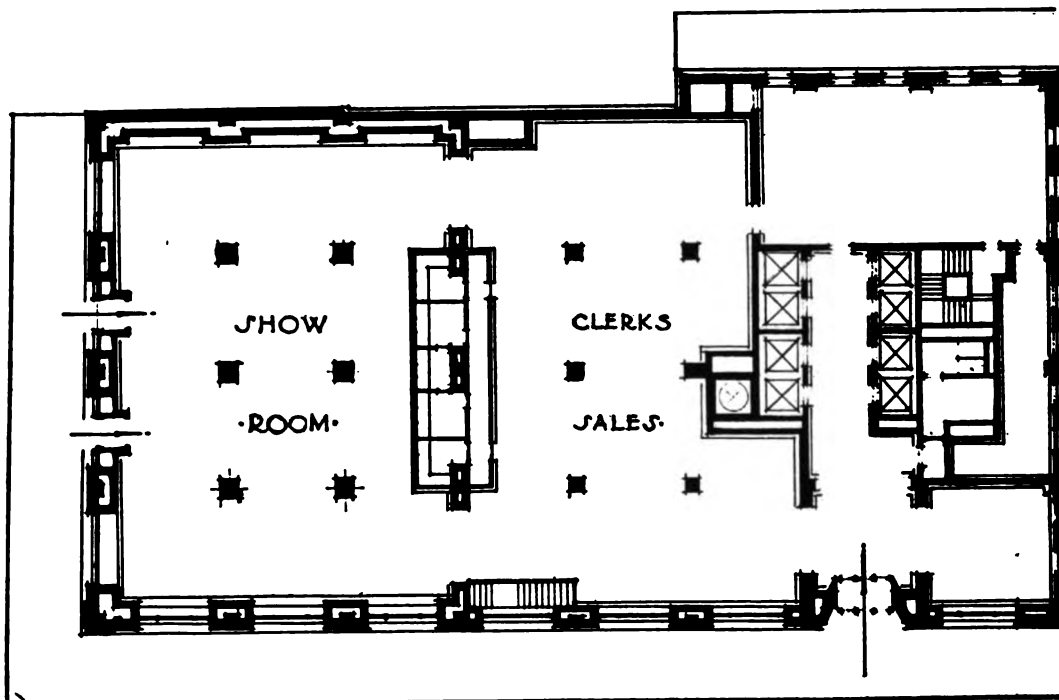
Amemiya, *Photo*

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

Brooklyn Edison Office Building, Brooklyn. (Plans on back)

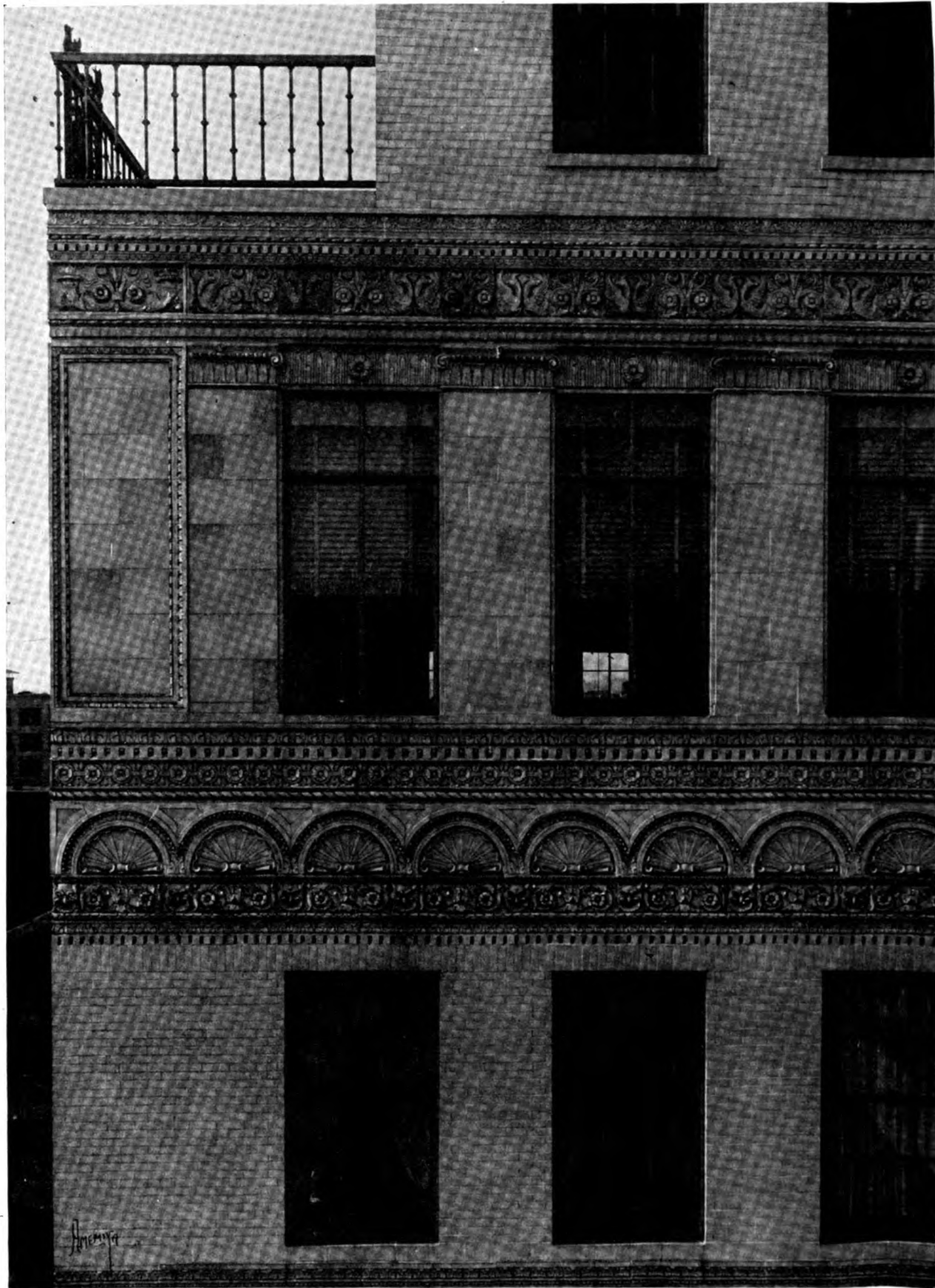


Tenth Floor Plan



First Floor Plan

Plans, Brooklyn Edison Office Building, Brooklyn
 McKenzie, Voorhees & Gmelin, New York, Architects



Amemiya, Photo

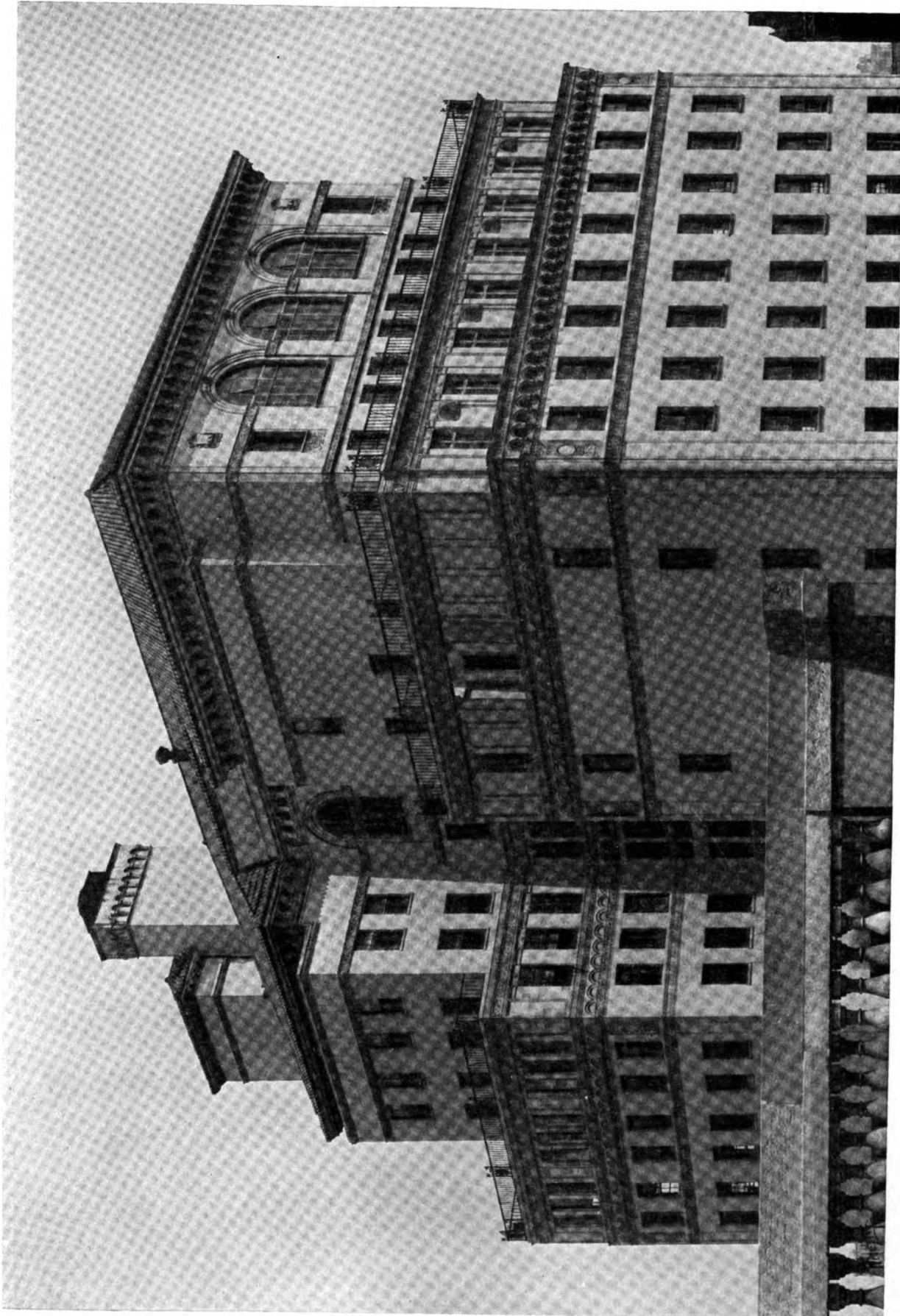
McKenzie, Voorhees & Gmelin, New York, Architects

Detail, Brooklyn Edison Office Building, Brooklyn

September, 1925

THE ARCHITECT

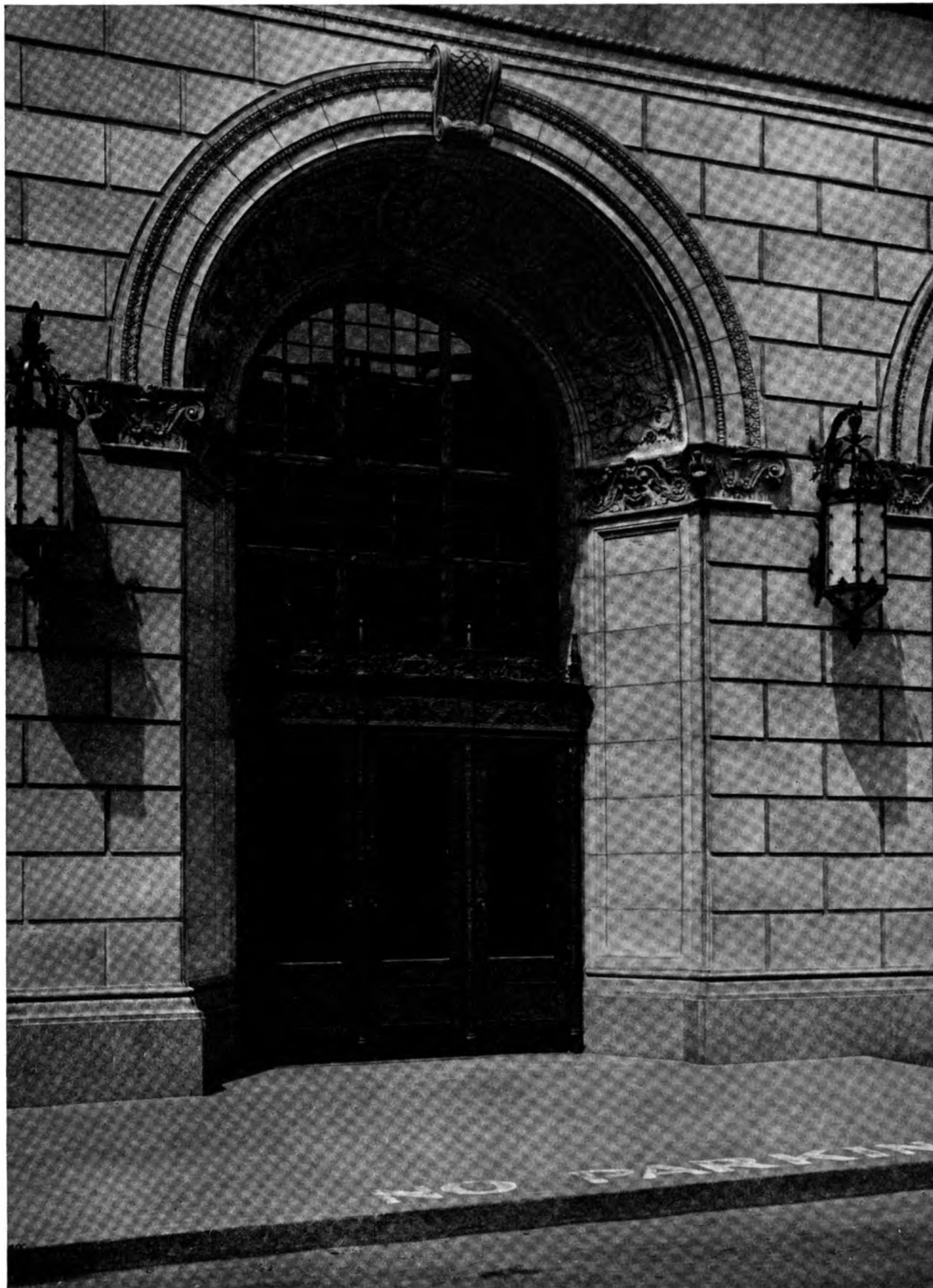
Plate CXXIX



Anemiya, Photo

Detail, Brooklyn Edison Office Building, Brooklyn

McKenzie, Voorhees & Gmelin, New York, Architects



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Entrance, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Vestibule Screen, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

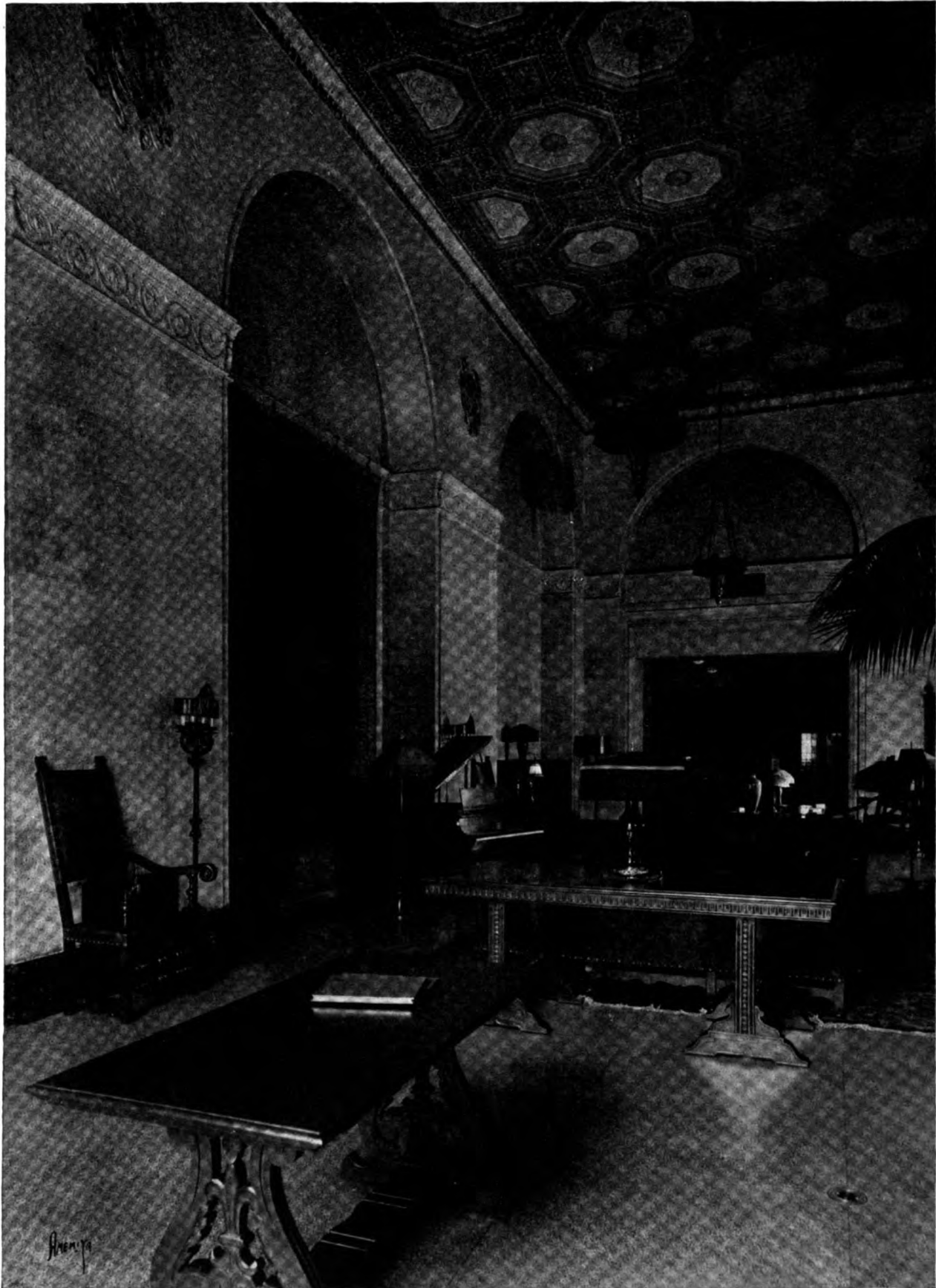
Ceiling, Entrance Hall, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Banking Screen in Showroom, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

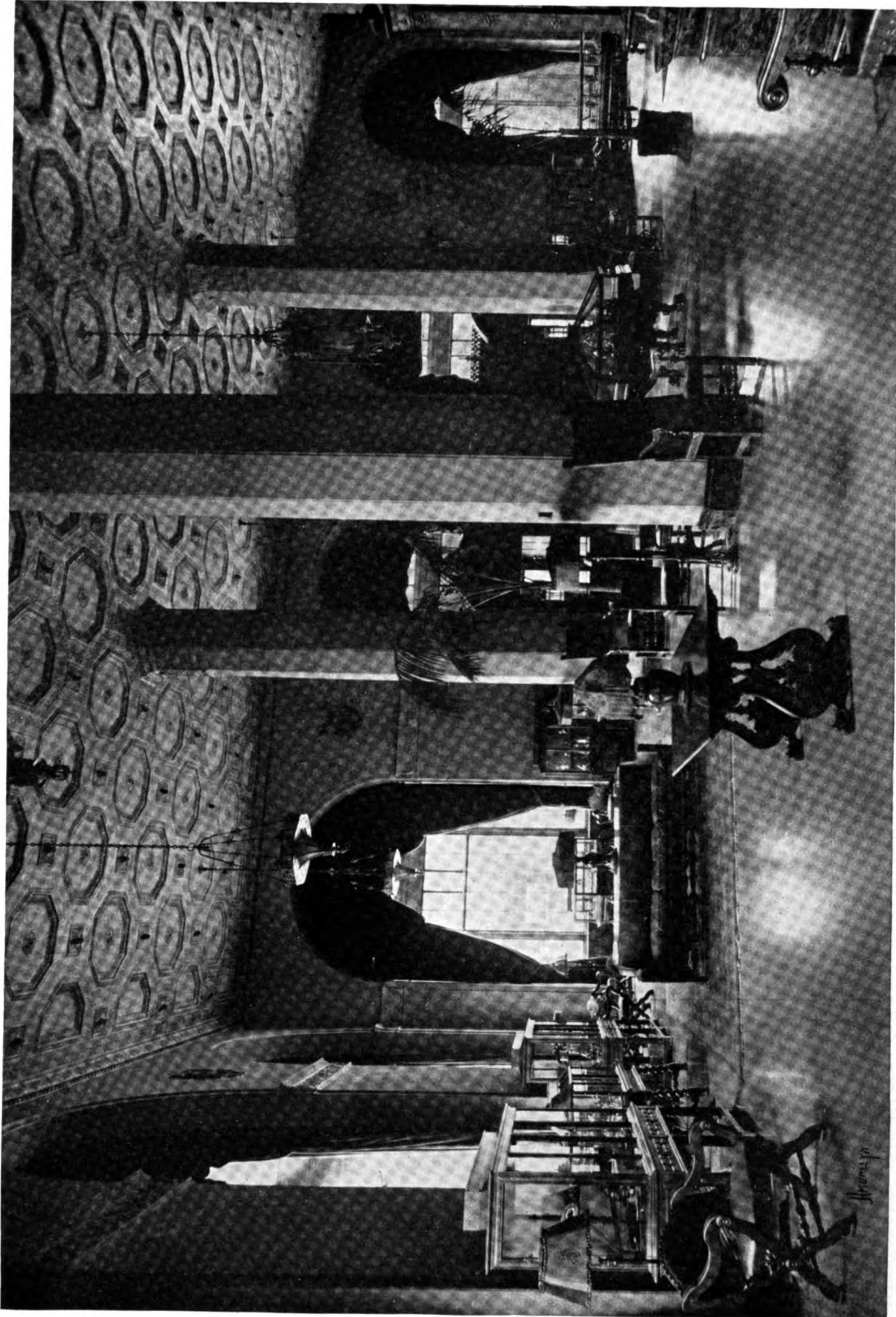
McKenzie, Voorhees & Gmelin, New York, Architects

Detail, Showroom, Brooklyn Edison Office Building, Brooklyn

September, 1925

THE ARCHITECT

Plate CXXXV



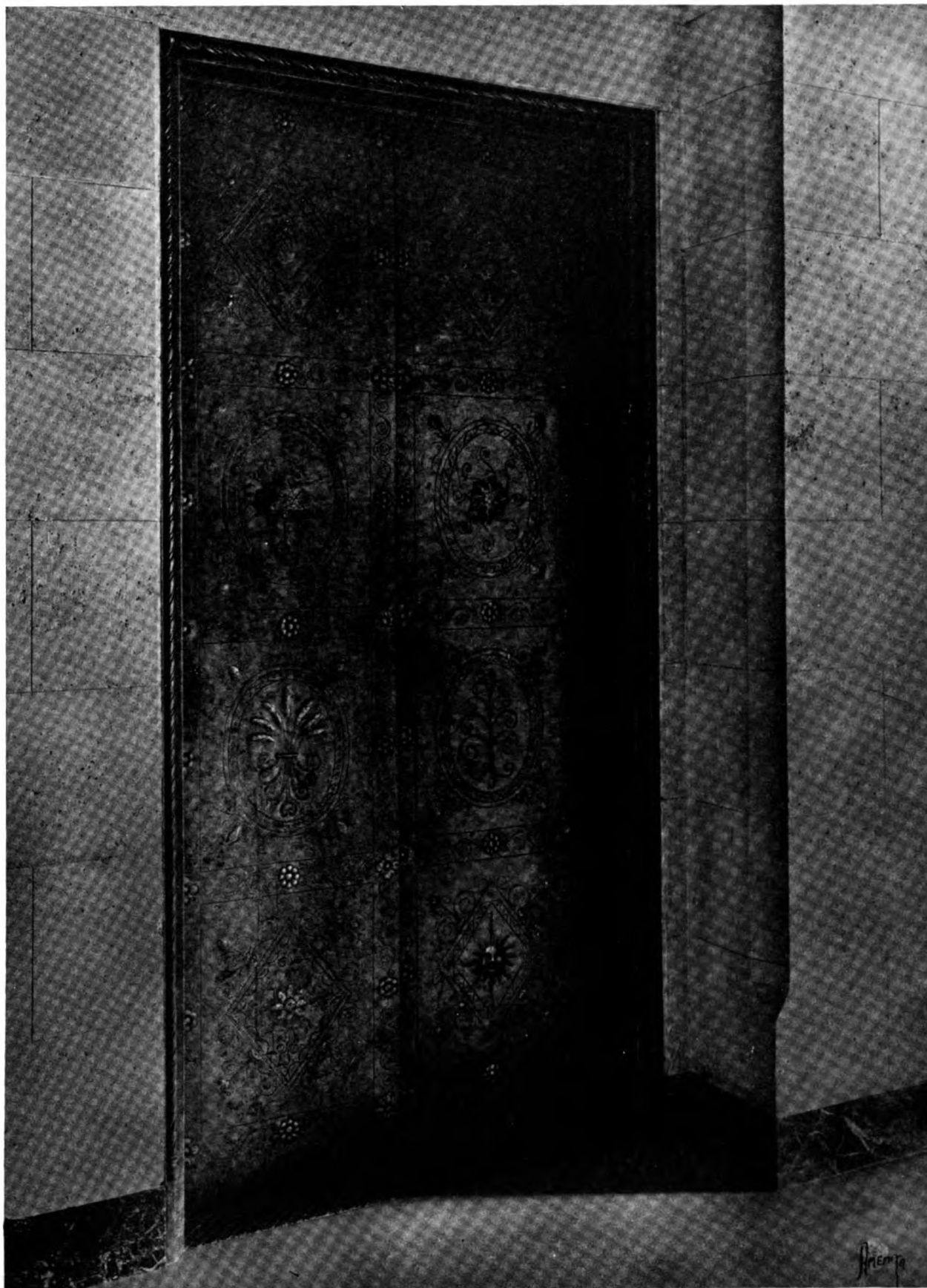
Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects
Showroom, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects
Salesroom for Electrical Appliances, Brooklyn Edison Office Building, Brooklyn



Amemiya, *Photo*

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

Elevator Door, Brooklyn Edison Office Building, Brooklyn



Amemiya, *Photo*

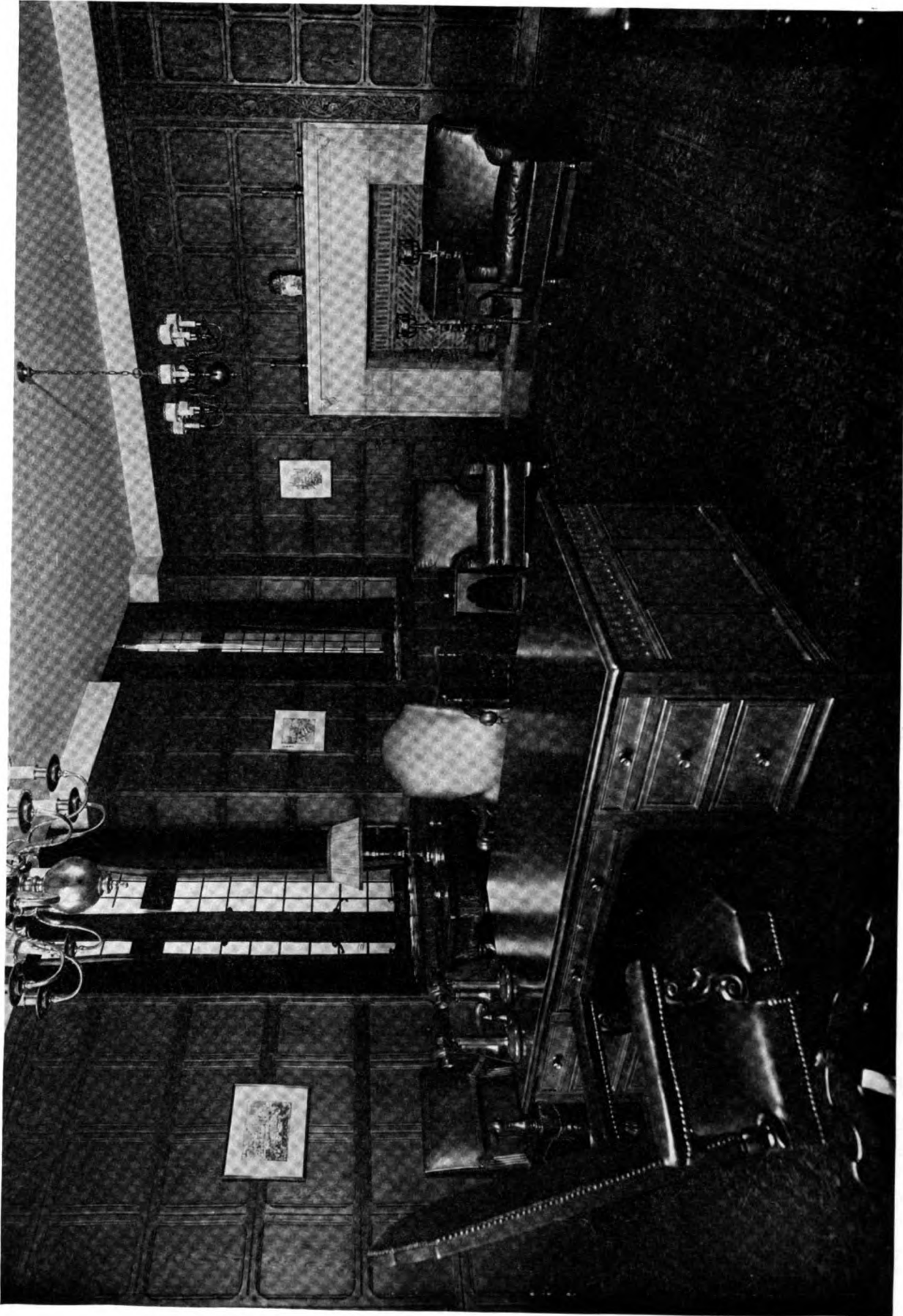
McKenzie, Voorhees & Gmelin, New York, *Architects*

Doorway, President's Office, Brooklyn Edison Office Building, Brooklyn

September, 1925

THE ARCHITECT

Plate CXXXIX



Amemiya, Photo

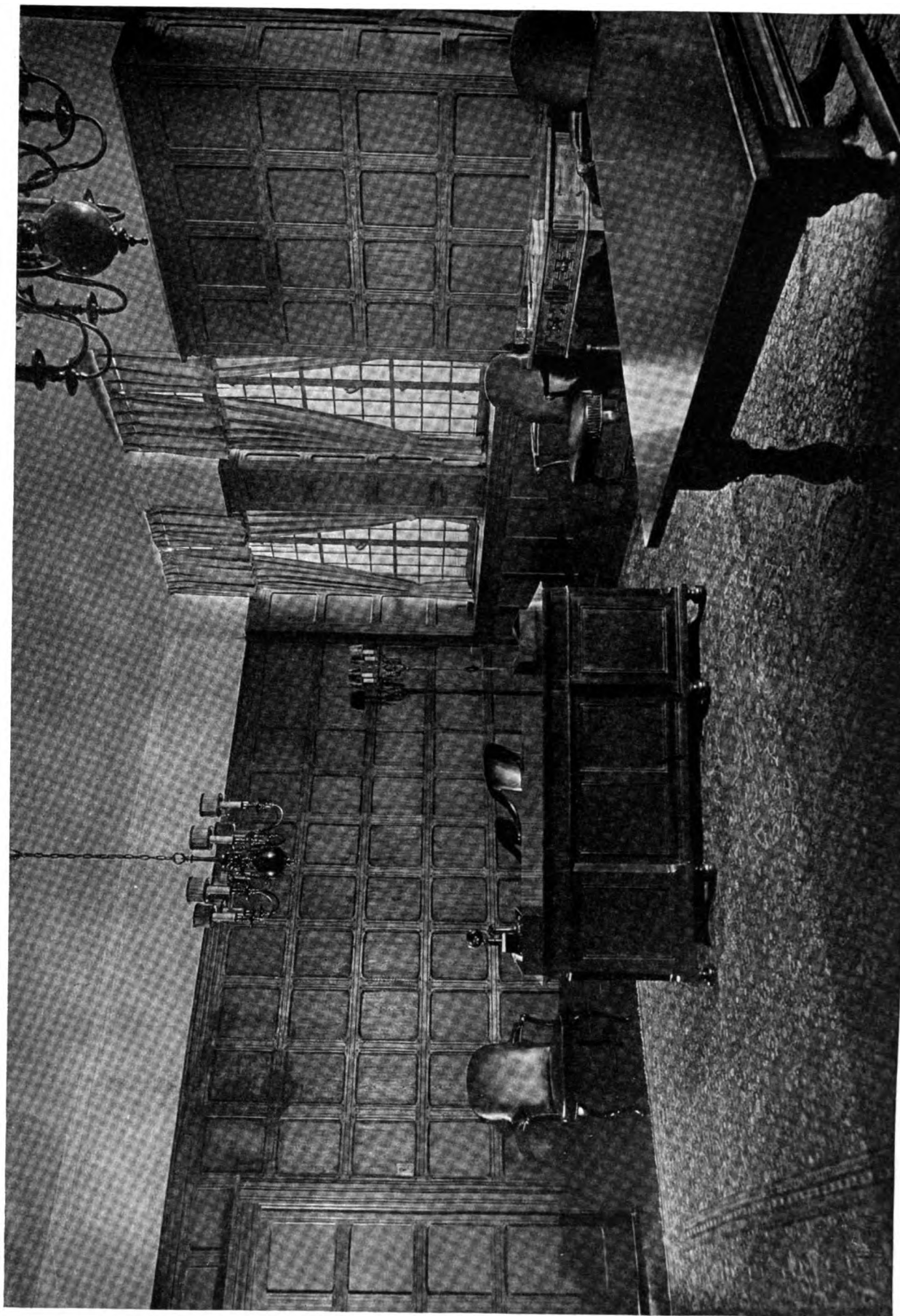
McKenzie, Voorhees & Gmelin, New York, Architects

Office, President, Brooklyn Edison Office Building, Brooklyn

September, 1925

THE ARCHITECT

Plate CXL



Ameniya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Office, Vice-President, Brooklyn Edison Office Building, Brooklyn

September, 1925

THE ARCHITECT

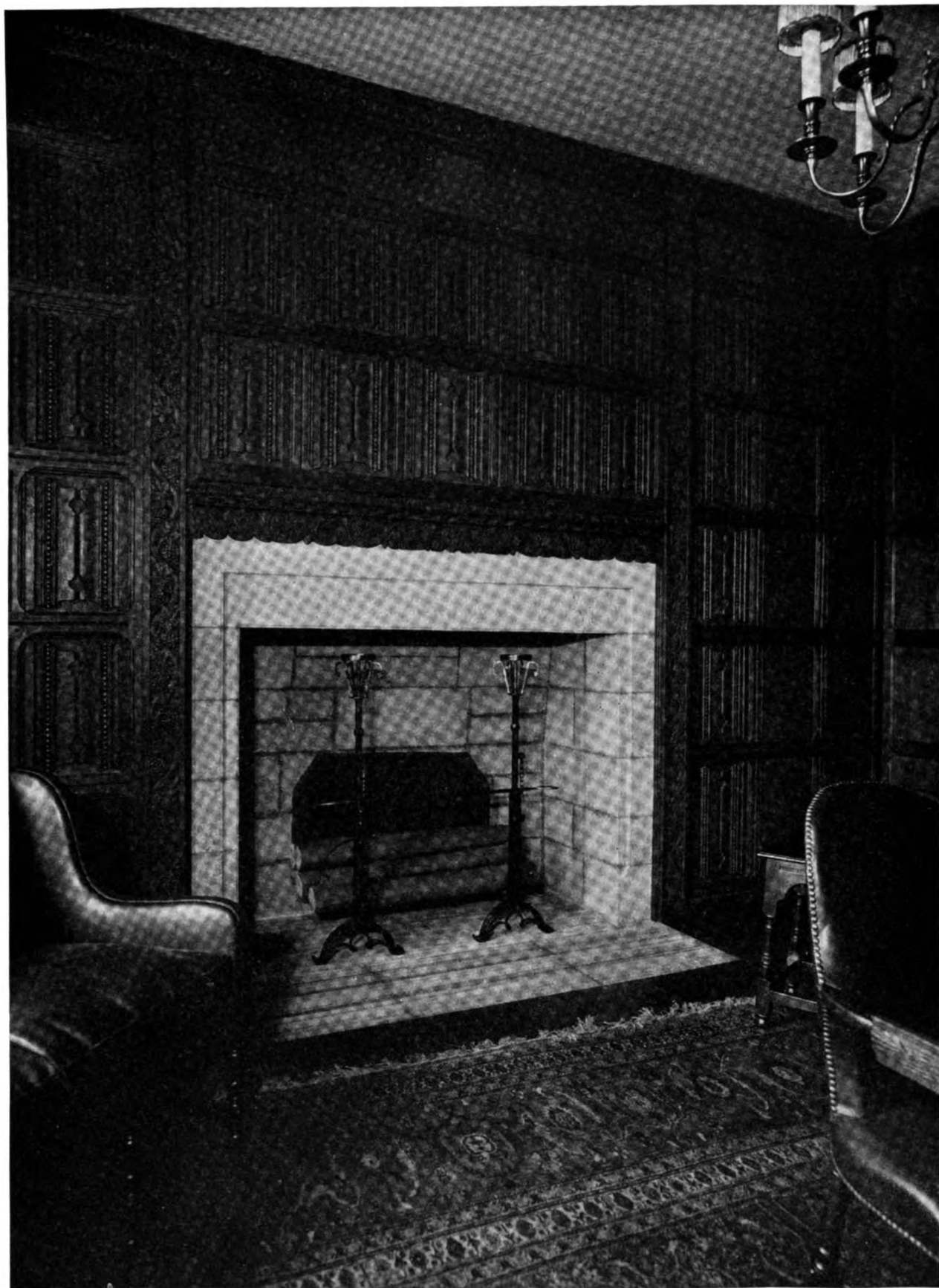
Plate CXLI



Anemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Board Room, Brooklyn Edison Office Building, Brooklyn



Amemiya, *Photo*

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

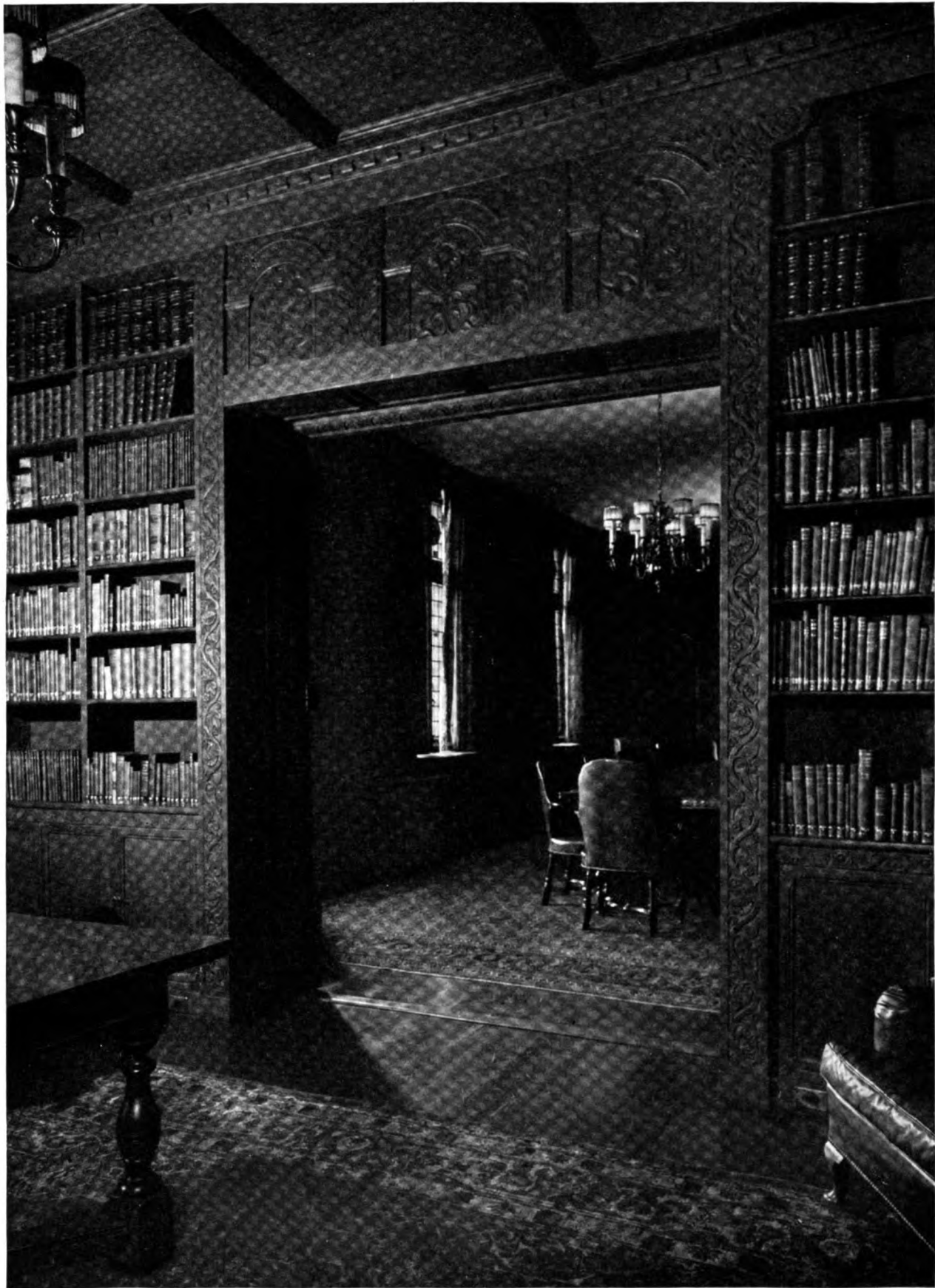
Fireplace in Board Room, Brooklyn Edison Office Building, Brooklyn



Amemiya, *Photo*

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

Doorway, Board Room, Brooklyn Edison Office Building, Brooklyn



Amemiya, Photo

McKenzie, Voorhees & Gmelin, New York, Architects

Library Looking into Board Room, Brooklyn Edison Office Building, Brooklyn

Mr. Murchison Says—

THAT THE architect is surrounded by snares and pitfalls, by sirens and come-ons, by bond salesmen and sure-thingers. Most of the people who come into your office want to sell you something. If they send in word that their business is important and you inquire as to whether it is important to them or to you, you find that it is always important to them, rarely to you.

The Fall of the Bastille

WE HEARD a story at lunch a few days ago illustrating how painfully true it is that the older they are the harder they fall. It seems that one of our largest practitioners, famous in name and in deeds, received a card the other day bearing the name of an attorney in Philadelphia. A lawyer's visit is usually for good or evil, so the gentleman was received. "Mr. H.," he started, "I have an old lady client in Philadelphia who has just come into a barrel of money. Yes, sir, a barrel. She naturally wants to build a mansion, a mansion, my dear sir, that will make the Stotesbury and Widener houses look like gate lodges."

The architect's mood changed from indifference to respect. The attorney went on to say that he had brought the old lady over from Philadelphia by train, and would appear with her in the office during the afternoon. "Now, Mr. H.," he continued, "whatever you do, don't mention the subject of money. Money has no place in this discussion. She has oodles and oodles of it. You just go ahead and show the world what a real house is."

Manna from Heaven

BY THIS time the chest of the famous architect had swelled out two feet beyond the building line. Great beads of perspiration shone on his dome of thought. He was licking his chops and figuring ten per cent. on two million. Manna from heaven. A lapful.

So everything was arranged. Just as the lawyer got to the door he turned and said, "By the way, I'm doing a little bootlegging on the side. Down in Philadelphia the Racquet Club fellows are importing wonderful champagne direct, and are getting it at the right price. We landed a lot here yesterday and we are taking it down to Philadelphia in a couple of ambulances to-morrow. I'll let you have a couple of cases, same as the syndicate."

Fair Enough

THE ARCHITECT, being in a sort of coma, thought quite highly of this. "How much does it come to?"

"Eighty a case. Here, you send your office-boy down to the pier with me in a taxi, and he can come back with the two cases."

Safety first. It looked all right. Mr. H. dug up the hundred and sixty from the bowels of the safe. Two hours later the office-boy called up, "That gentleman got out to buy a cigar, and I haven't seen him since."

Which was, of course, just what you expected. But there is a sequel, and unfortunately it is just as long as the original story. Both are true.

Here's the Twin of It

HALF AN HOUR after we came back from lunch that same day our secretary brought in a note. "Mr. Brockway of the Hotel Men's Association wants to see you about building a house."

This time the chest remained subnormal because we are really too old for houses. However, in he came, fat, beaming, perspiring, genial.

"Mr. Murchison," he said, "I have just bought a place in Port Washington, and I want to build a fine house there, something around a hundred thousand. Mrs. Brockway especially wants you to do it. She would come in to see you to-day, but she is prostrated, prostrated, sir, from a jewel robbery last week at Atlantic City, in which she lost \$6000 worth of gems."

"Terrible," we murmured. "Keep away from these here pleasure resorts, Mr. Brockway."

"And I was carrying thirty-five hundred dollars in cash with me at the time, but they didn't get that, thank God!"

He mentioned his Lincoln and a few other things, also that his father used to run the Ashland House.

The day was warm. He was exuding water. "Pardon my perspiration," he begged, "but I have just had a couple of pre-war Scotch highballs for lunch."

Haig and Haig

WHEN WE mentioned the fact that we used to lunch very often at the Old Ashland House he expanded. "Do you like Scotch, Mr. Murchison?"

We blushed furiously. What could we say?

Said Mr. Brockway, "My father left a wonderful wine cellar."

Then we began to think of the other story.

"But I don't sell any because my wife is a Prohibitionist, and she won't stand for it!"

"Not the same story," we thought.

"I am, however, giving it away to some of my father's old customers. Mr. Murchison, you are on my father's list, and I will have four bottles of his fine old Scotch at your house before night."

We protested. Said we never accepted anything of that sort. Or hardly ever.

"I insist."

"No."

"Yes."

"No."

Then said Mr. Brockway, "What kind of fire extinguishers do you use in your house?"

Of course we didn't know. Who does?

"Well," he continued, "we are getting up a list of prominent users of our extinguishers, and I want you to take a couple, just so that I can have your name on the list. You understand, my dear sir, that my small commission on these useful articles doesn't even pay for the gasoline used in coming up here to see you."

"All right, two extinguishers, if they are up to the Underwriters' requirements," we agreed.

Here's the Point

THEN THE catch came. "You sign this paper and you will have the two extinguishers there, with the four bottles of Scotch, before night."

We looked at the paper.

Two Extinguishers at . . . \$12.00	‡24.00
PAID ON ACCOUNT..	12.00

All that for twelve dollars! Half an hour gone! Also the four bottles!

"Mr. Brockway," we enquired, "have you heard the story of the Philadelphia lawyer who called on the architect in Vanderbilt Avenue yesterday? Very interesting—"

Mr. Brockway reached for his hat and stick.

"I will call on you next week in regard to the house. Good morning!"

Thus did the justly celebrated long arm of coincidence come in handy. Just as soon as the gentleman started to *give* us something we saw the light. So when he comes in to see you, just give him a hearty welcome, and tell him that those four bottles must be worn out by this time.

The Old Family Dug-Out

THE AMERICAN RADIATOR COMPANY has just closed a competition for the treatment of a cellar. They nat-

urally call it an "Ideal Cellar." Their idea is that a cellar is a waste of space and should be utilized in some way. Their boiler looks like a Sheraton high-boy, and they want the rest of the cellar to have curly legs and claw feet.

We agree with them. It is a waste of space. The client always exclaims, "What a fine cellar! I think I will put a billiard room here." So he does and the family play pocket billiards for a month and then never touch the table again.

Strictly Between Us

OF COURSE there *is* such a thing as a wine cellar and the safe people are selling steel doors with combination locks every day for such purposes. Even if there isn't anything in it, it always sounds well to say, "Yes, this is our cellar, but unfortunately my wife has the combination with her."

We hope someone will find some real use for the cellar. It is a nice place to build a boat in, for instance, but it is very difficult to get a boat out of the cellar. However, the result of the competition will soon be made public, and someone may give birth to a real idea.

We Should Have Been a Plumber

WE ARE not running an information bureau, but we call very frequently at the Architects' Samples Corporation to see what is new, and whenever we run across something which appeals to us we feel that the readers of THE ARCHITECT should have a look in.

This is on plumbing. There is now on the market a bathtub three feet wide and five feet six inches long. We believe in that. You can spread out in it and be natural.

Also a lavatory with the cocks in one piece, waste, spout, hot- and cold-water handles all concentrated in the center. This gives lots more room for those things that somehow find their resting-place on the top of a wash-basin and immediately fall off onto the tile floor.

Floaters

A PROJECT is now in the air for a chain of real drop-in hotels situated not on beaches, not in the mountains, not on the lakes, but *in the middle of the ocean!* Seven hotels, about four hundred miles apart, furnishing food and shelter to transoceanic flyers!

Not such a bad idea, and one which will probably seem quite safe and sane one of these days. Put yourself forward a few years. You get on a 150-passenger plane in New York at 6.30 A.M. First stop three hours later, well outside the twelve-mile limit.

ANACONDA

ARCHITECTURAL BRONZE



THROUGH THE USE OF ANACONDA ARCHITECTURAL BRONZE EXTRUDED SHAPES, MESSRS. STARRETT AND VAN VLECK SECURED FAITHFUL REPRODUCTIONS OF THEIR DESIGNS IN THE ENTRANCES AND DISPLAY WINDOWS OF SAKS & COMPANY'S NEW FIFTH AVE. STORE, NEW YORK.

THE AMERICAN BRASS COMPANY

GENERAL OFFICES: WATERBURY, CONNECTICUT

New York, Chicago, Boston
 Philadelphia, Providence, Pittsburgh
 Cleveland, Detroit, Cincinnati
 St. Louis, New Orleans, San Francisco



Mills and Factories:
 Ansonia, Conn., Torrington, Conn.
 Waterbury, Conn., Buffalo, N. Y.
 Hastings-on-Hudson, N.Y., Kenosha, Wis.

In Canada: ANACONDA AMERICAN BRASS LIMITED, NEW TORONTO ONTARIO

Next stop for lunch at 1.45. You can stay all night at the fourth hotel if you want to, or a couple of weeks if the fishing is good. However, you can be in London the afternoon of the second day, a mere matter of thirty hours.

We are no oceanographer or deep-sea expert, but we should think that fastening the floater hotel to the bottom would be quite a nice little job. As for the hotels themselves, will the Shipping Board kindly get their imaginations to work before Mr. Ford cuts up their fleet into radiators and mudguards?

A nice little floating hotel could be made by riveting half a dozen of these ten-cents-on-the-dollar boats together, decking them over, and building rooms and baths and dining saloons.

The engineer's estimate for the hotels and planes is about \$18,000,000. But think of no taxes, no saloon-keepers' licenses, no policemen, no fire departments! Plenty of fresh air and wind; planes coming along with the regularity of lake steamers. Here is a new field for architects with practically no foundation troubles nor Building Departments to bother with.

Editorial Comment

(Continued from page 595)

Seasonal Building

MORE and more stress is being laid by Building Congresses on the desirability of spreading out construction operations through the winter months. New ideas take root slowly, and it is still difficult to convince owners that building operations can be profitably conducted during severe weather. The old idea persists that heavy frosts are the enemy of masonwork and that steel erectors do not like to "go aloft" when a zero gale is humming through the girders. This is partly true, but we are assured that there are other factors to be considered.

Labor is higher during the winter months, and the amount of work accomplished in a day is probably less. The factors in the other column are that contractors will figure closer and cut their profit in order to keep their organizations intact. There are also discounts on materials and seasonal rates on transportation from the railroads. Where the cost of the operation is \$100,000 or more, the advantages of winter building is said to be proven.

There is another feature, namely, that continuous occupation tends to stabilize all branches of the building industry and makes it possible to draw contracts and wage schedules with bricklayers, plasterers, and others which are more apt to be adhered

to. As long as the bricklayer can say that he must ask exorbitant wages because he is sure to be laid off for three or four months of the year, there is sure to be trouble. We have plenty of it on our hands right now, and the bricklayer always seems to be the storm center.

India is a country where building is possible all the year round. There the bricklayer gets ten cents a day. It may be that if we could assure continuous employment we might attain this glorious result. We mentioned this hope to a contractor. "It might be done," he said. "We could put this scale into effect to-day. But of course we could only lay one brick a day."

Repetition in Design

THE PUBLICATION, through magazines and newspapers, of prize-winning designs for houses of moderate cost is undoubtedly a good thing and responsible, in large measure, for the raising of the architectural standard in our suburbs throughout the country. When we consider the tremendous developments that the last few years have seen on the edges of our large cities, we must be thankful that these have taken place at a time when design has received wide-spread publicity.

One of the results, not quite so satisfactory, has been that we see frequent instances of repetition. This is not a new invention. There are many towns, filled with delightful Colonial houses, where we will find the same doorway, with every detail of cornice, column, paneling and fanlight exactly repeated in half a dozen instances. This is because, in the early days, bands of English workmen with sets of "knives" curved to "draw" certain moldings, and with plates of details and over-all dimensions, traveled about the country, seeking employment where they might find it. They did the "mill work" while on the march. A number of the old carpenter-architects also used the same hand-books. But the houses themselves varied. The proportions and sizes were rarely alike.

A modern tendency is to repeat exactly the plans and elevations of a particularly successful design which is broadcasted in our home-building sections so that one strikes it, in toto, in widely distributed areas. It is not unusual to see the same house in several locations on the same street. The effect is wearisome and may be confusing. We have had report of a suburbanite who returned to his hamlet after a dizzy evening in the city. Finding the operation of his latch-key a matter of difficulty he rang the bell and was admitted into a house that was identical with his own except that its street number was 26



New York Galleries, Inc., Decorators.

Furniture befitting its Architectural Background

IT is not an uncommon experience among Architects to have the interiors, upon which they have bestowed infinite care, vitiated by ill-chosen appointments.

Those Architects to whom clients have entrusted the carrying out of the decoration and furnishment of their houses will appreciate the co-operation which this organization of decorators and cabinetmakers can lend in bringing each decorative scheme to a successful conclusion.

This establishment maintains a community of highly skilled cabinetmakers in its shops at nearby Fort Lee on the Hudson River, where there is every facility for making furniture to meet individual requirements. Each piece is strictly *hand-wrought* and *hand-finished*

in a manner fully equal to that of the master-craftsmen of olden times.

Architects are able, quite often, to fulfill their clients' requirements from the extensive exhibits of furniture and related objects on view at the Galleries. The collection includes a wide variety of interesting antiquities and imported pieces, as well as reproductions from all of the historic epochs.

As to the cost, this establishment allows no commissions or discounts whatsoever to anyone. Its prices, therefore, are based absolutely on the *merit* of the furniture—which speaks for itself. It is significant that this policy has the unqualified approval of prominent Architects.

A consultation involves no obligation.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

while his happened to be 36. The lady of the house did her best to rouse him by saying, "Don't you understand? This is *not* your house." But she happened to be very pretty, and the weary traveler, with an ingratiating ogle, replied: "Never mind; 's near enough."

The Inventive Mind

IN HIS own breezy section, Mr. Murchison speaks of new inventions and wrinkles in plumbing fixtures, combination faucets, wastes, and so on. Something new is constantly coming up. Now we are told of a "patching plaster" which will patch and never tell, so to speak. We all know the difficulties of plaster work, the inevitable shrinking of lath or timber, or the cracks due to settlement which caused one furious client to say that he refused to settle until the house stopped doing so! Patching plaster sounds to us like a real boon. It has always been possible to patch, and it will probably always be necessary to do so at times. Whenever a change in partitions is made, for instance, there is the scar to be healed. In the past it has usually resulted in a hideous welt across the ceiling. Even when these places are artfully painted they show through under certain atmospheric conditions, when the walls are damp, or they insist on gradually asserting themselves with the passage of time, until there they are, back again, a constant irritation to the fastidious householder.

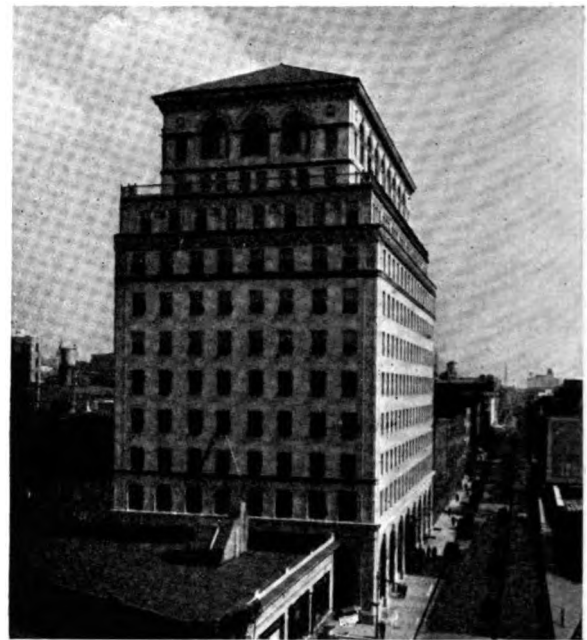
How you can be sure
they are
Ferrocraft Grilles



Look in the
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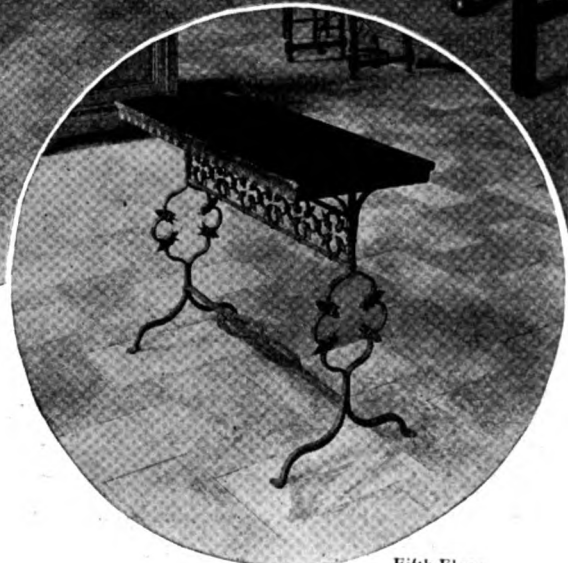
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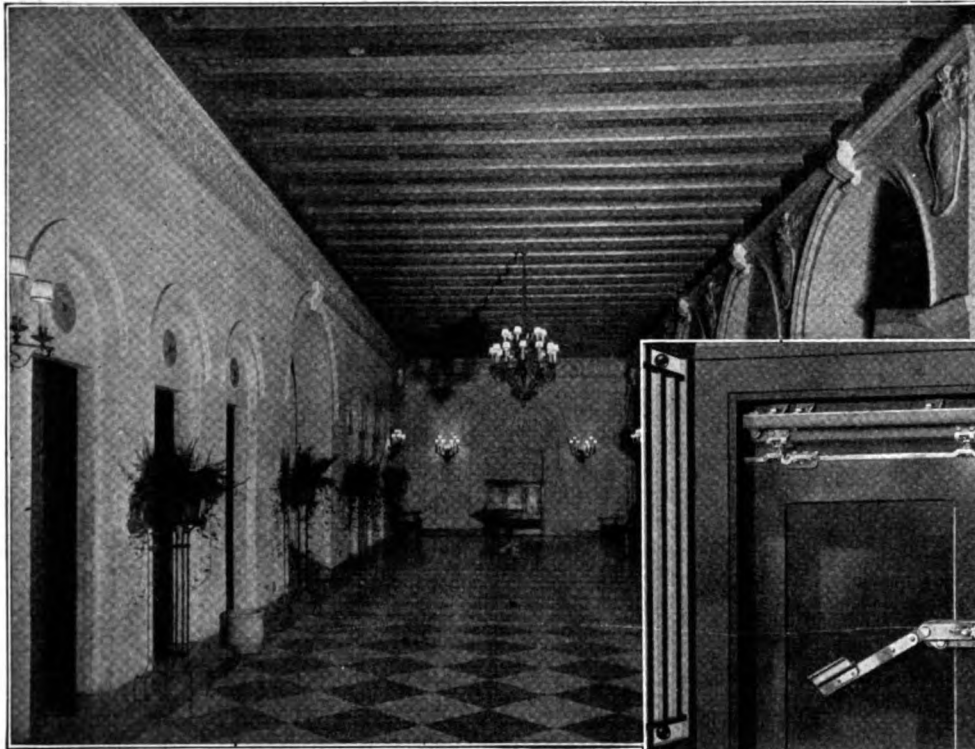
It is also made in many other colors, permitting very artistic and original treatment.

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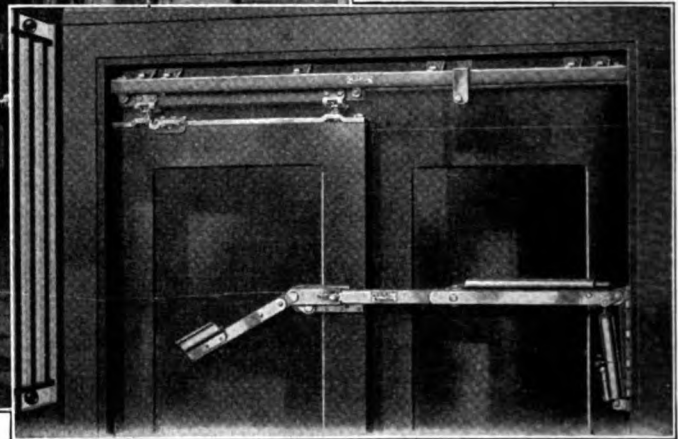
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*Elevator Lobby, The Allerton House, Chicago
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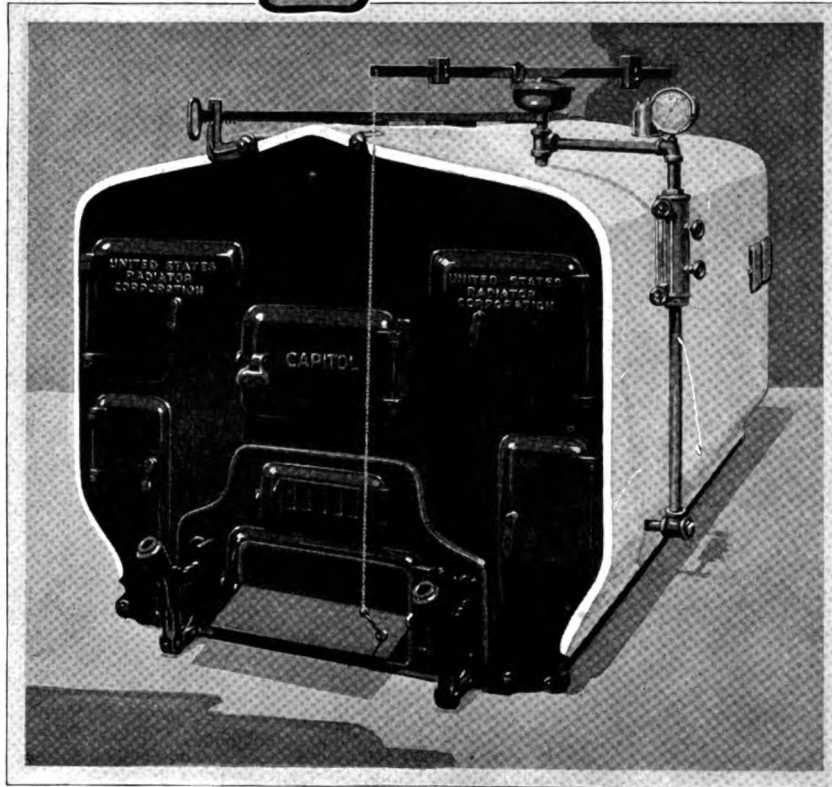
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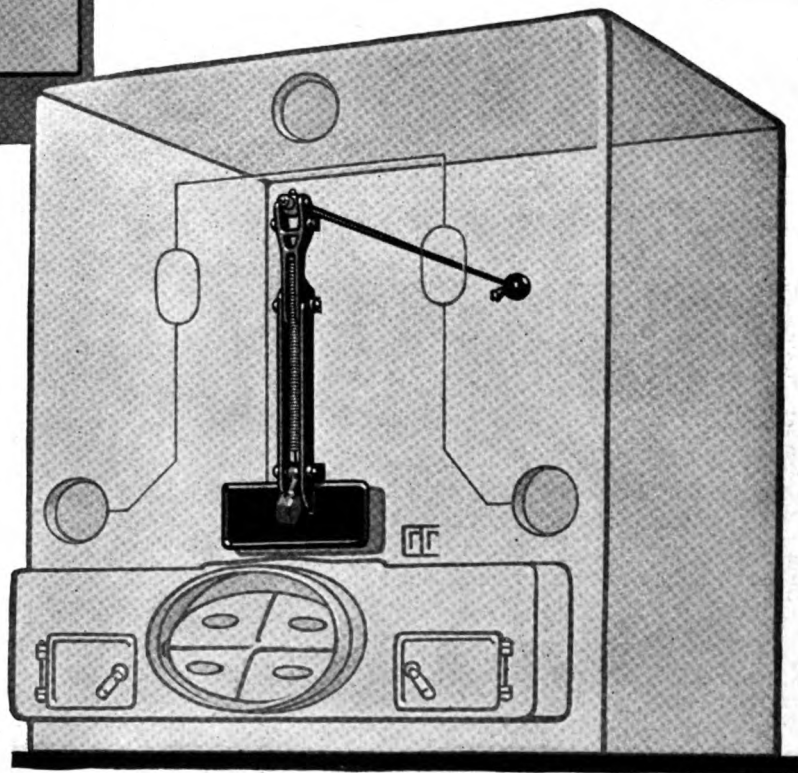


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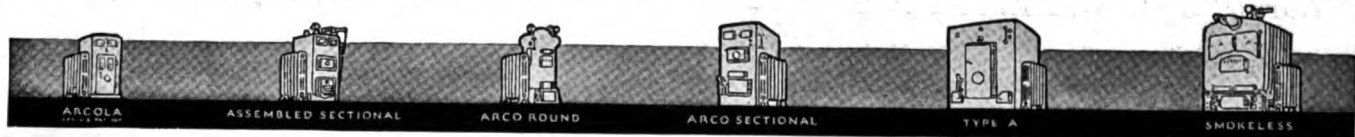


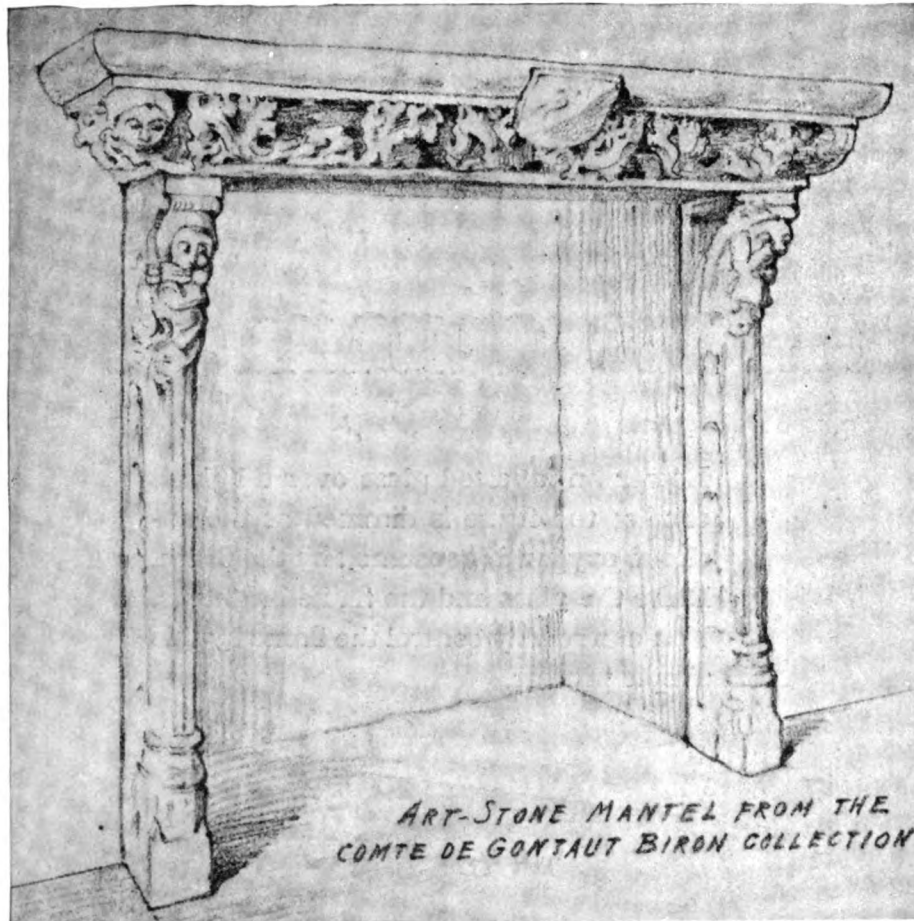
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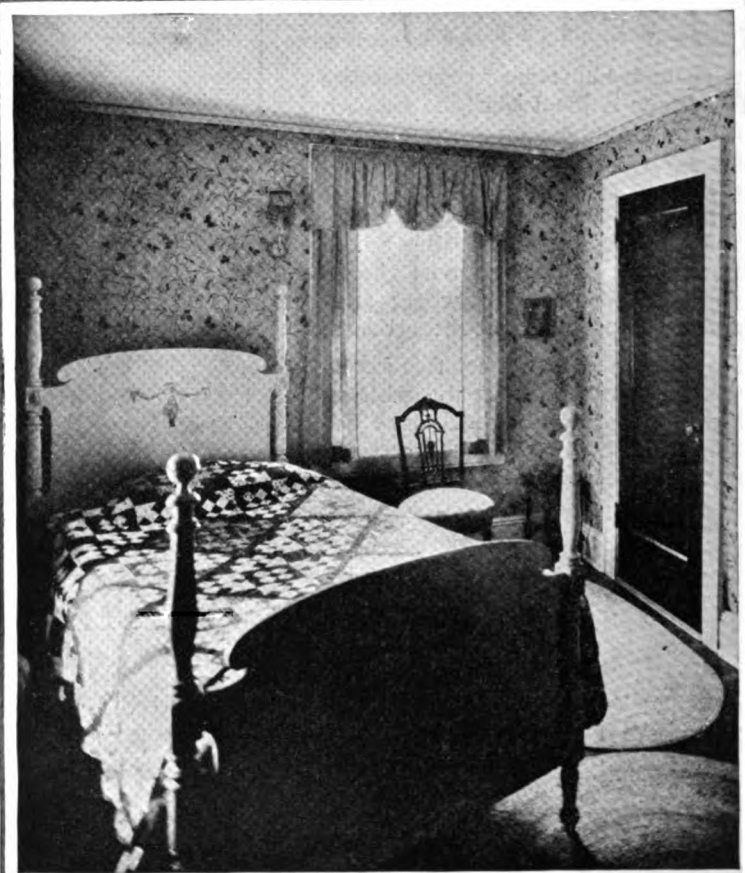
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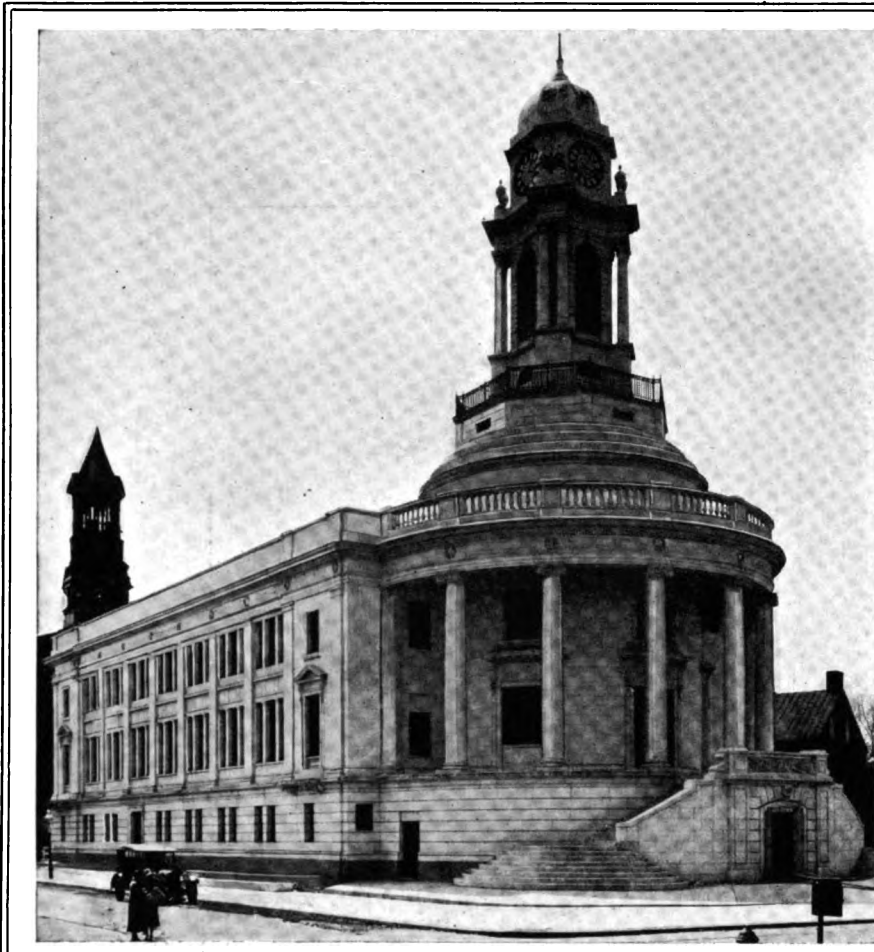


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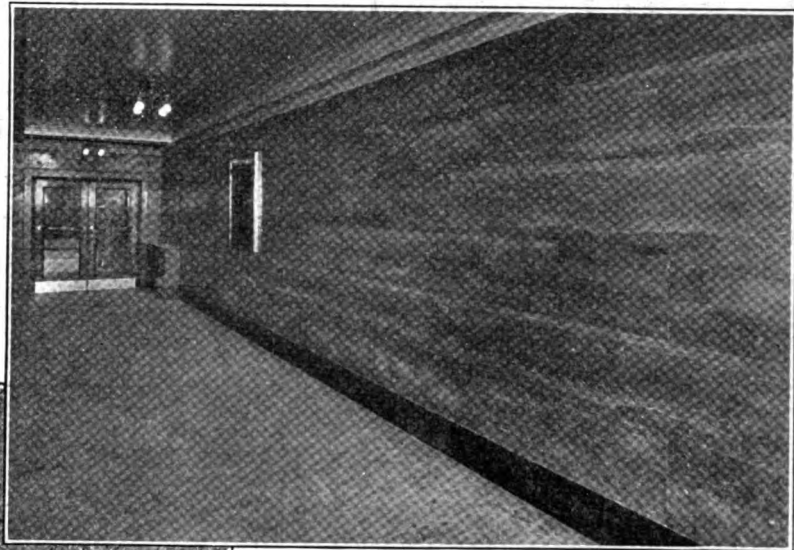
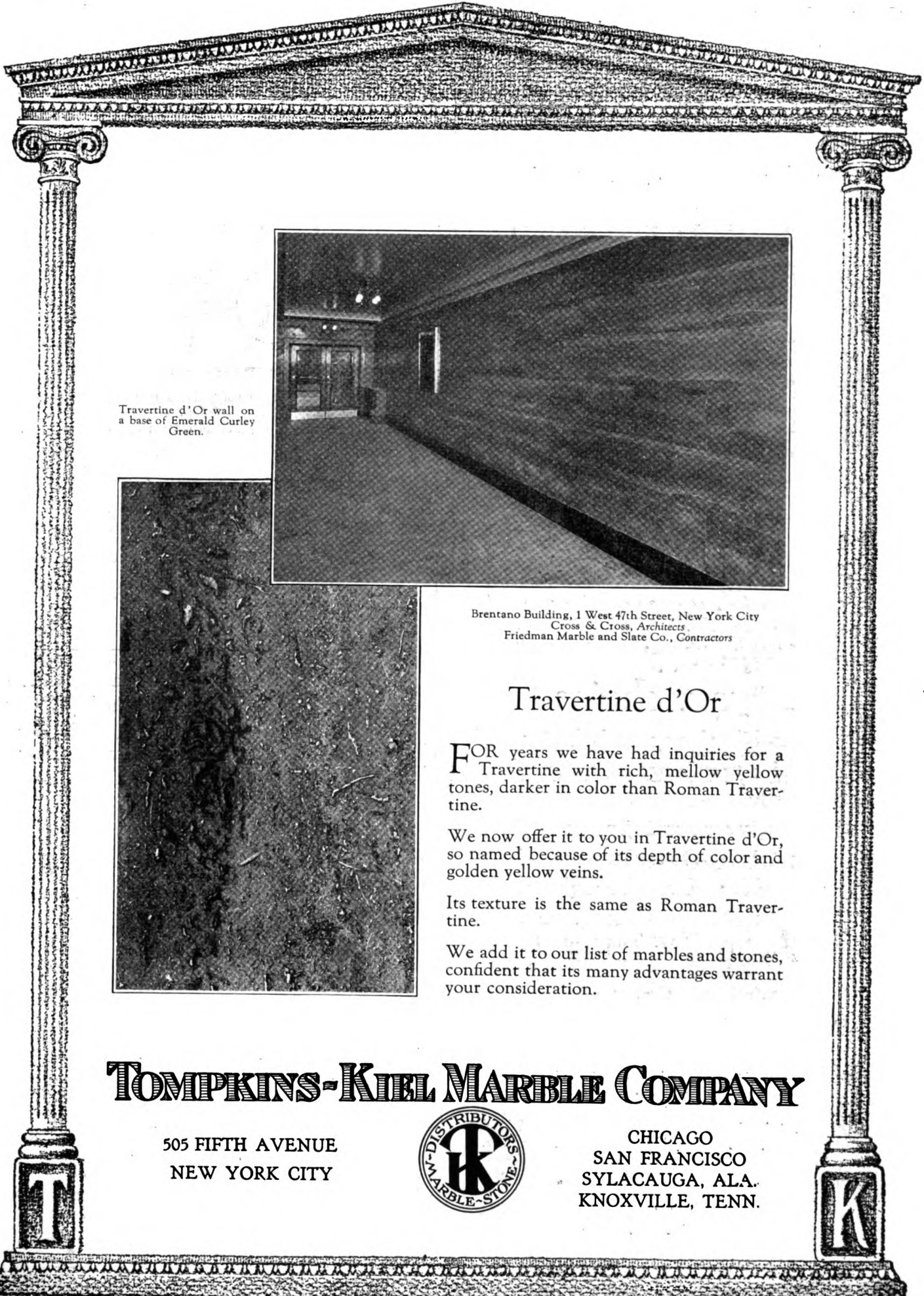
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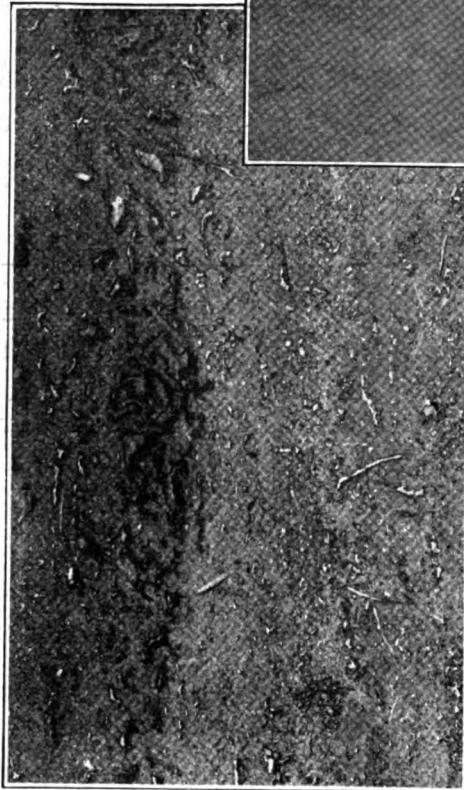
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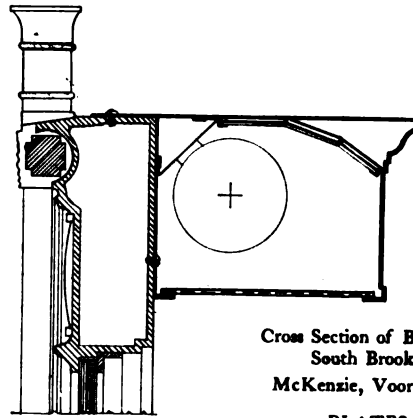
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For full details see Sweet's, pages 2536-37 (1924) or write

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Donn Barber, Architect

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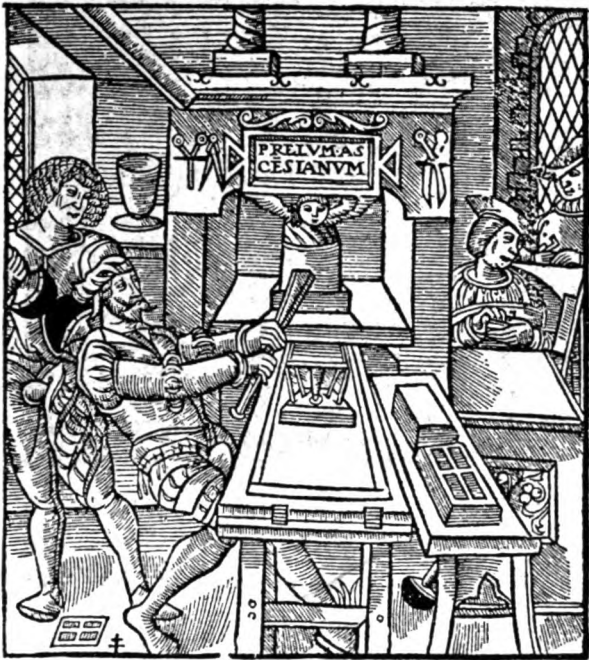
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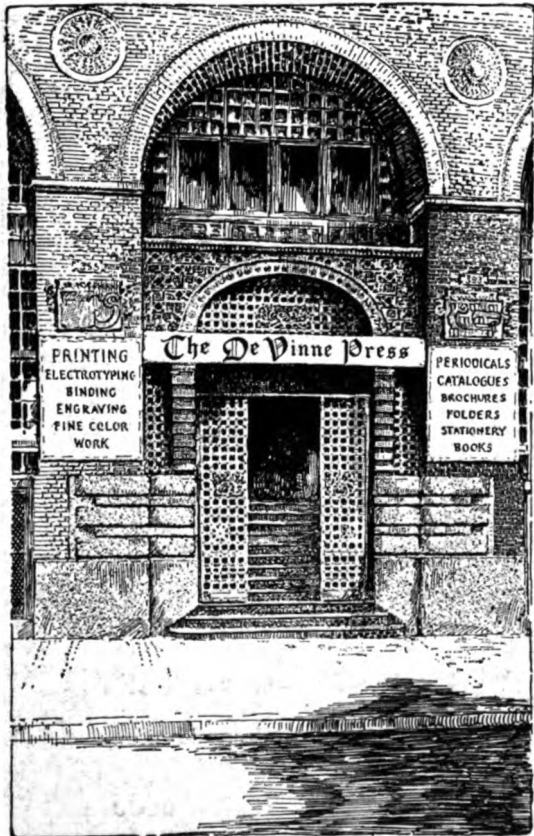
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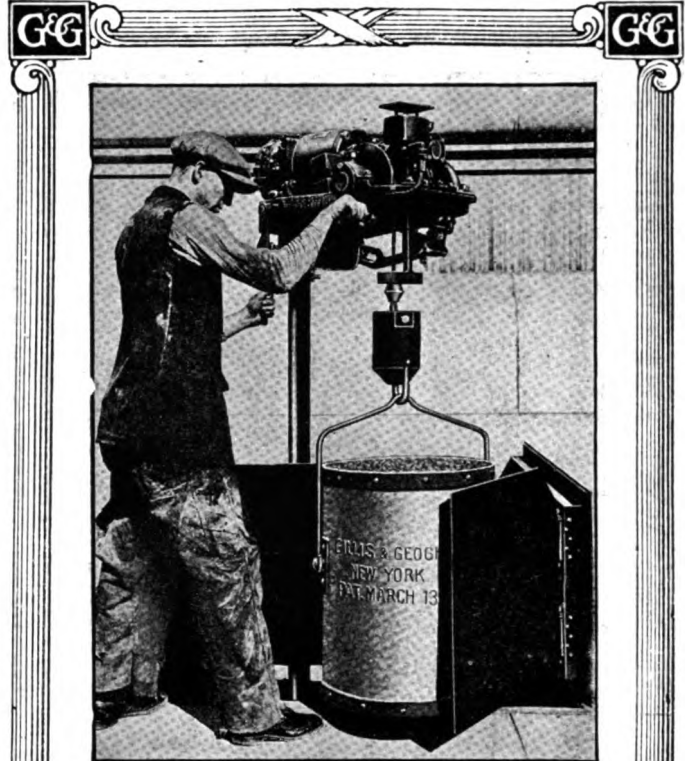
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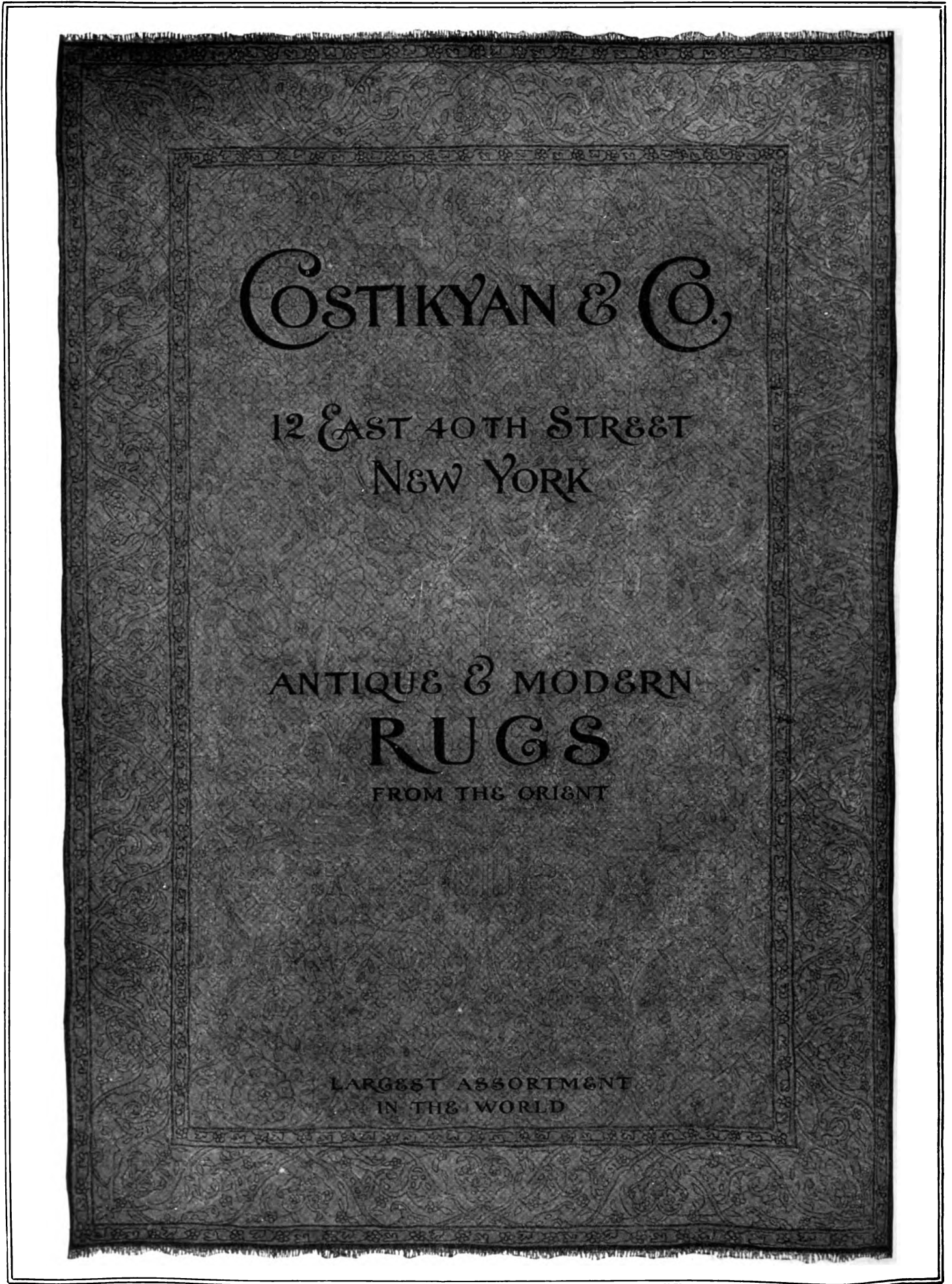
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Sweet's 19th Architectural Catalog pp. 2399-2407
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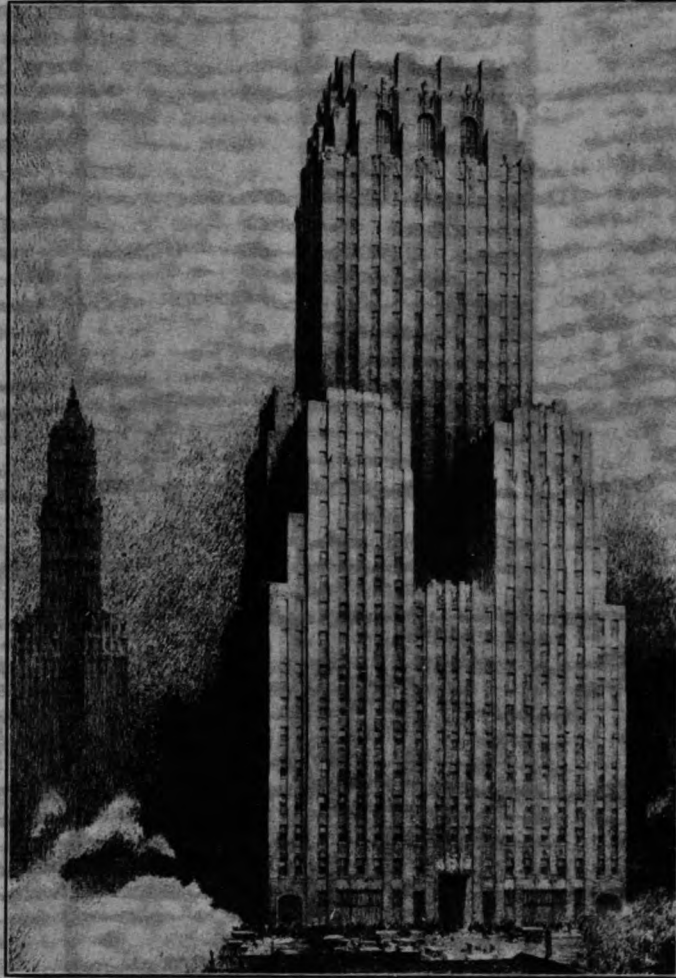


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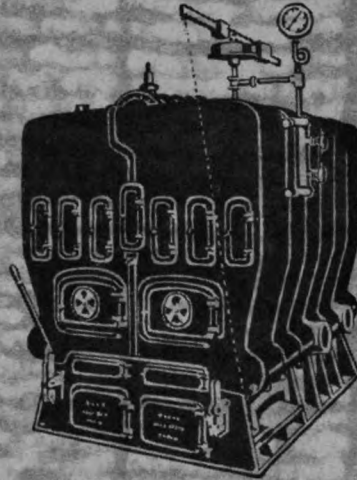
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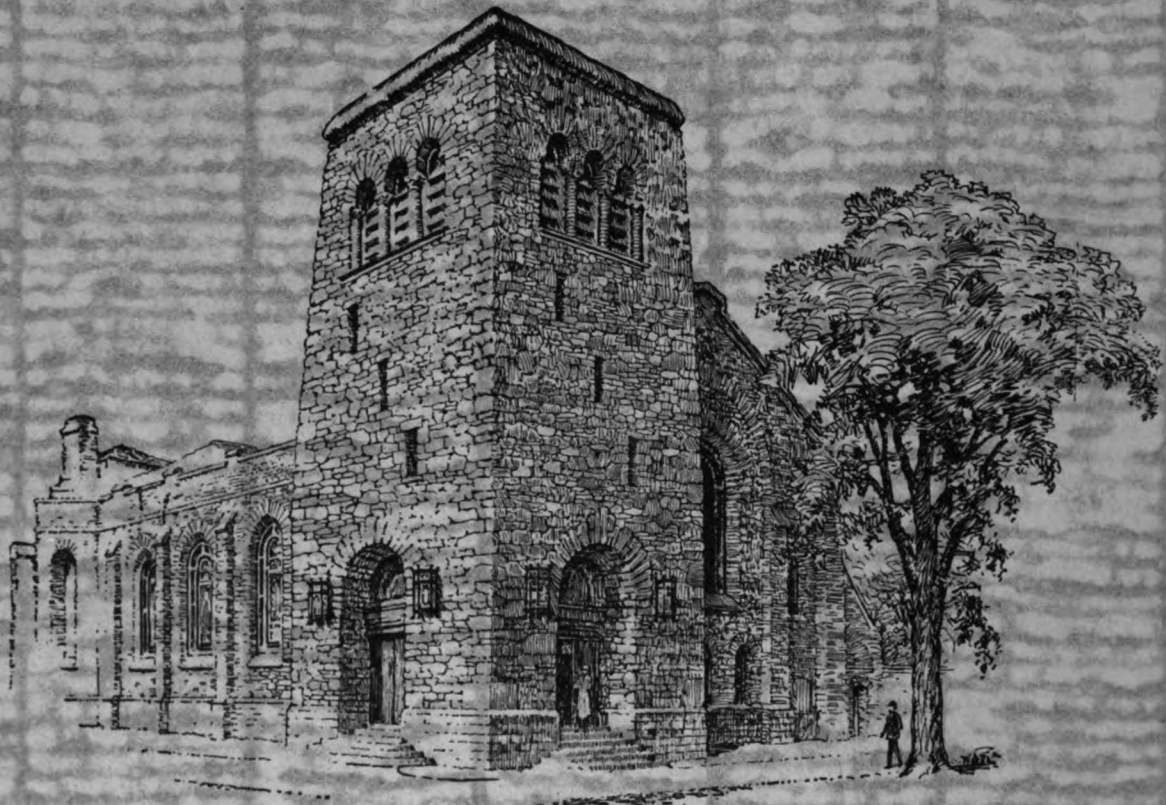


THE big twin sectional Burnham Boiler is the one Mr. Taylor refers to.

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This Burnham Boiler has a capacity from 7850 to 16550 square feet of steam radiation.



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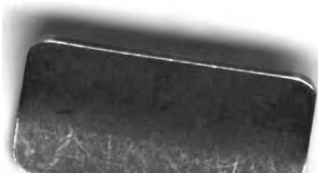
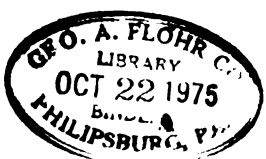
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