The AMERICAN ARCHITECT

Founded 1876

VOLUME CXXXV MAY 5, 1929 NUMBER 2568

AN ENGLISH ARCHITECT'S IMPRESSIONS of AMERICAN ARCHITECTURE AND ALLIED ARTS

A Critical Analysis of the Exhibition of the Architectural League of New York

By FRANK SCARLETT, B.A., A.R.I.B.A.

PROPERLY to review the Exposition of Architecture and the Allied Arts now being held at the Grand Central Palace would be equivalent to writing a three volume book on modern American art. It is possible, therefore, only to set down a few scattered impressions with apologies to the authors of a vast quantity of excellent work which has been passed over.

To an Englishman, American Architecture at once suggests skyscrapers. With a feeling of awe, we regard our American confreres as giants who juggle with the firmament. In London we have so many difficulties in the way of restriction of cost, irregular sites, rights of light and air and building regulations that our awe is mingled with envy for the way in which an American architect can let himself go. We regard America as a playground for the architect to indulge his wildest flights of imagination. This is how it appears to us, although quite possibly the American architect has almost as many restrictions as we have.

FLOWER BOWL OWNED BY THE KING OF SWEDEN
GEOG JENSEN, CRAFTSMAN
Forty-fourth Annual Exhibition
The Architectural League of New York

Therefore, it is to the skyscrapers that one naturally turns first, although they form a comparatively small section of the work exhibited in this exhibition. In the eyes of one who has only just arrived in New York, all skyscrapers are beautiful on account of their tremendous scale, their intriguing silhouettes which stand so impressively against the sky and their abrupt perspective when seen from the street. This beauty is inherent in the buildings, which appear to grow up by themselves apart from anything that the architect may do. The architect can enhance their beauty by imposing orderly composition upon what would otherwise be disordered picturesqueness, and articulate the massing by relative detail. Or he may obscure

Photo by Gillies

WALL & HANOVER BUILDING, NEW YORK
DELANO & ALDRICH, ARCHITECTS

it by dressing it up with "orders" or by putting an imitation Greek temple on top. But he cannot destroy it.

Today architects seem to be able to get the very best out of a skyscraper, and no longer try to obscure its beauty by meaningless horizontal lines or by applied "architectural features." Take, for instance, the Wall & Hanover Building, New York, by Delano and Aldrich, how simple it is, and how nobly it towers up. There is very little "architecture" in the sense of applied features, but a very great deal in the sense that some real hard thinking has been done in the arrangement of the masses to form a balanced composition on an irregular site. It is "modern" in the best sense of the word, that the materials and construction are allowed to express themselves without any arbitrary form imposed from without. Thus it is that real modern art is produced, by organic design, growing from within outwards, not by applying ornament in the so-called "modern style." Where there is detail in this building, as in the fluted piers and carved discs in the lower stories, it is quite traditional, but with the freshness that is bound to be present when the forms are used because they are the most appropriate for their purpose.

Another exceedingly satisfying building is the New Jersey Bell Telephone Building, Newark, by Voorhees, Gmelin & Walker, whose other epoch-making telephone building is so deservedly well known on each side of the Atlantic. Whereas the

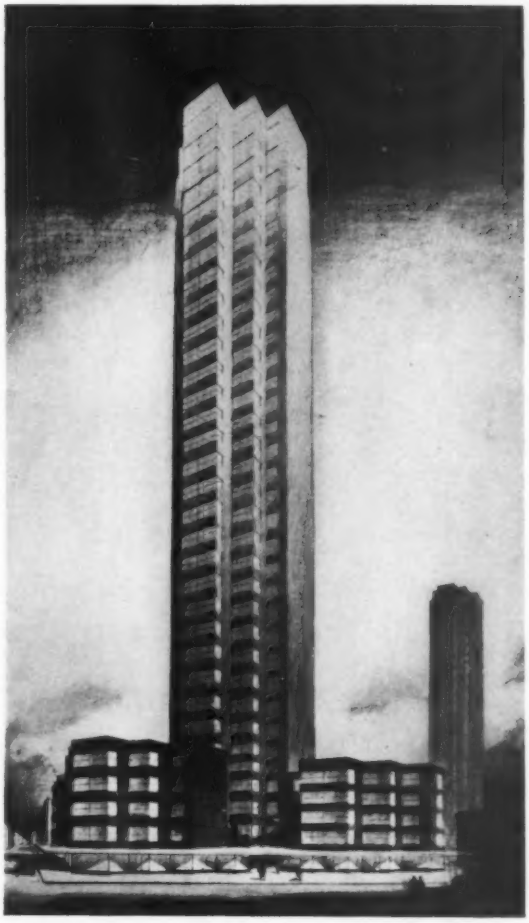
PROPOSED OFFICE BUILDING IN CHICAGO
HOLABIRD & ROOT, ARCHITECTS

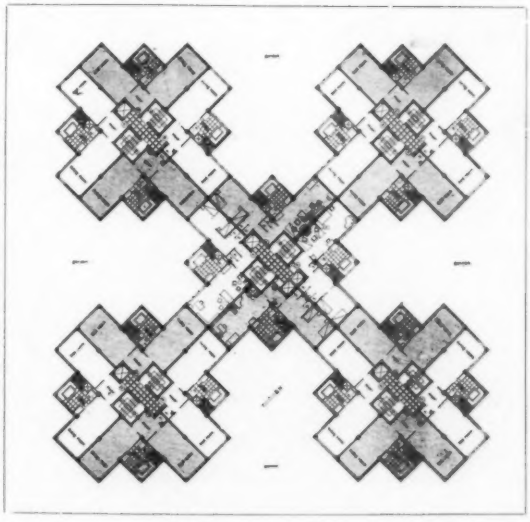
Wall & Hanover Building recalls mediaeval architecture, the New Jersey Bell Telephone Building is almost Greek in its proportions. The detail, modern and extremely fascinating, is the genuine article, being created by the architect and not like much so-called modern, which is a dull copy of some Continental prototype. A most satisfying asymmetrical composition is shown by the same firm in the Western Union Telegraph Building, New York.

It is work of this kind that gives such a distinctive style to the skyscrapers that are being built today. The designers of earlier skyscrapers searched the whole gamut of architectural history for motifs to adapt. Nowadays they have a style of their own which borrows little from the past. Another inspiring design is that of John Mead Howells and Raymond Hood for the News Building, New York, with its strong, unrelieved vertical lines and graceful outline. The vestibule of this building, which has a facetted ceiling to reflect the light cast upwards from the globe in the floor, should form an impressive entrance, and one should not experience the sense of disappointment that sometimes arises when one enters a low-ceilinged vestibule in a very tall building. The Pan-Hellenic Tower, New York, by John Mead Howells, the office buildings at Chicago by Holabird and Root, and many other admirable skyscrapers exhibit a similar tendency towards a definite skyscraper style of which the common qualities are the elimination of horizontal lines and the sparing use of ornament except on the ground story and the set-back levels.

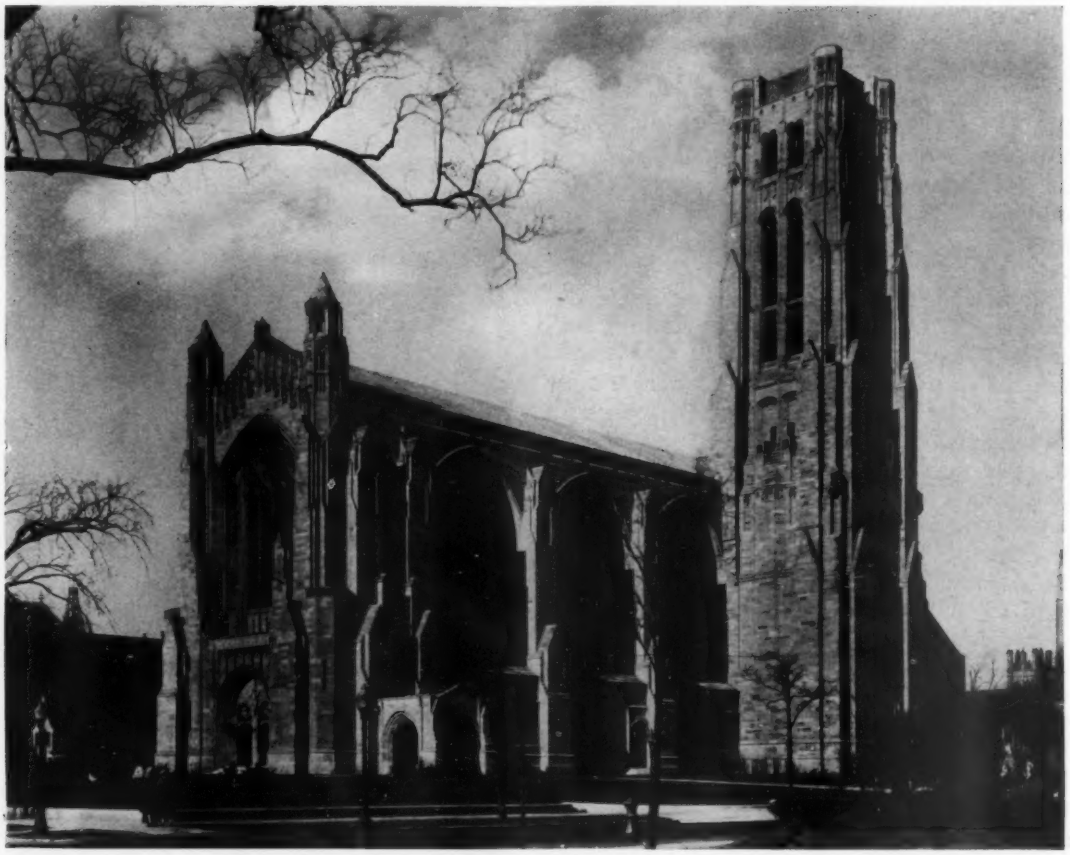
Ultra-modernism is represented in the design for Sunlight Towers, an apartment house by A. Lawrence Kocher and Gerhard Ziegler. Here the windows are horizontal in proportion and go round the corners, both characteristics of the modern German and French schools. There is absolutely no ornament, and all the floors are treated alike. There is a certain amount to be said for horizontal windows especially with low ceilings, where they harmonize better with the room—than vertically proportioned windows and also because our range of vision is wider than it is high. On the other hand, a room with too much glass can be over-lit and underheated. It is doubtful also whether people want their lives to be so standardized as the plan would seem to suggest, as every apartment is similar. However, this design opens up interesting possibilities.

Interesting visions of the architecture of the future are offered by Hugh Ferriss' Vistas in an Imaginary City, which show a fine grasp of sig-





SUNLIGHT TOWERS, AN APARTMENT HOUSE
A. L. KOCHER & GERHARD ZIEGLER, ARCHITECTS



CHAPEL, UNIVERSITY OF CHICAGO, CHICAGO, ILL.
B. G. GOODHUE AND B. G. GOODHUE ASSOCIATES, ARCHITECTS

nificant forms. There is another sketch by Harry B. Brainerd of an Aeroplane Landing in a Metropolis, which shows an appreciation of the monumental quality that can be obtained by the use of steel.

Whereas skyscrapers cannot help being modern, there are many other types of buildings for which the "programme" remains the same with minor variations from century to century, and where the choice of style is largely a matter of taste, being limited only by the constructional methods which are used. While a skyscraper is of necessity modern in style, there are many other types of buildings where the choice of style is largely a matter for individual selection. Particularly is this so in domestic work. There will always be families whose mode of life changes little from generation to generation, and whose houses will naturally be traditional like their owners, whereas others will always be abreast of the very latest fashion. Naturally, their houses will reflect their personality. The same is true of towns. A standard of civic architecture may be set by existing buildings which only an architect who is overconscious of his own personality will disturb by erecting a building that is out of character.

There are many today, particularly in France, to whom, if a building is "moderne" it is necessarily good, and if not, it is necessarily bad. In England, the reverse is common and there are many to whom the very word modern is anathema, and who admire any building which has a fairly correct rendering of a traditional style. A broader view is to look beneath the superficial qualities of a building, to realize that good architecture is above fashions of style, and that the foundation of good architecture is good construction. To design in a traditional manner one must build in a traditional manner. Modern methods of construction demand modern treatment.

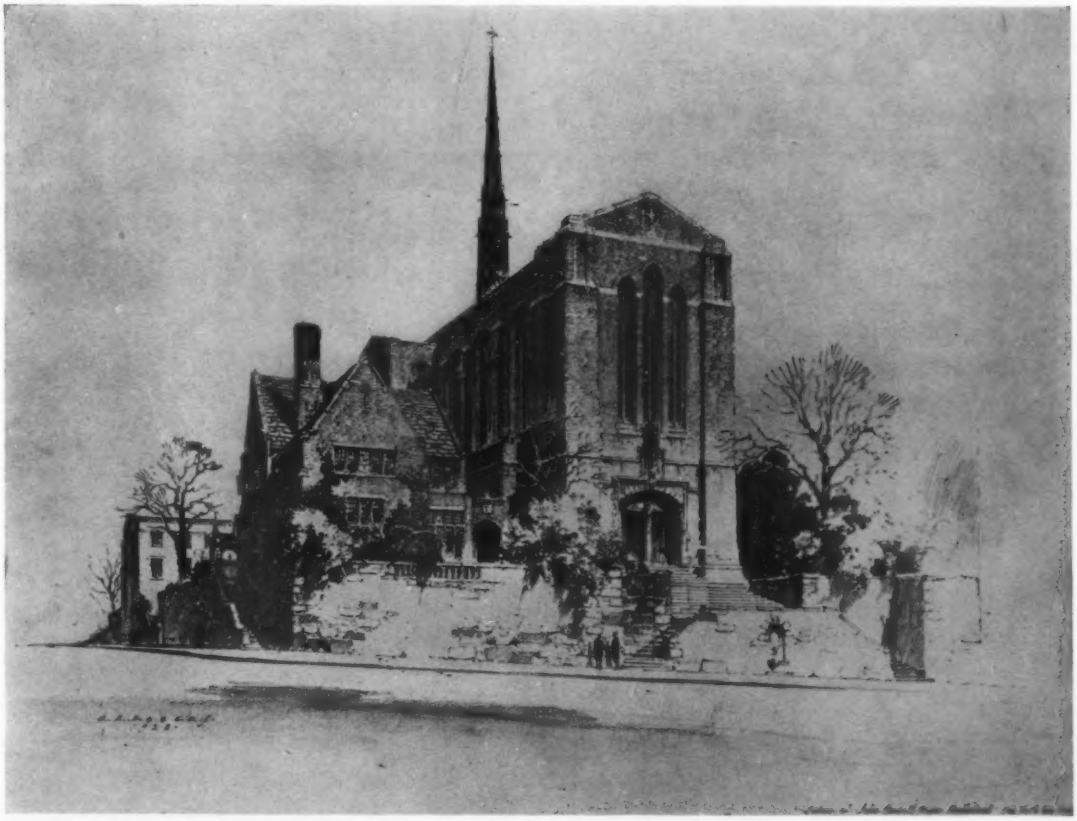
The work of John Russell Pope proves that classic architecture can be just as alive and show as much feeling as the latest productions of Paris and Vienna. One has the feeling that there is no

danger of the architectural forms looking outmoded in ten years' time. Nothing could look more permanent, and yet show great freshness in the classic manner, than the design for the Art Museum of Baltimore. Disregarding all easily obtained "effectiveness," the designer has carefully searched for and found the most appropriate expression, with the result that the design has the inevitable appearance of the work of the old masters. The Scottish Rite Temple at Baltimore is equally traditional, though more local. Here it is not the Roman Italian Renaissance tradition, but the version of it which came from England with the early colonists and adapted itself to a new country. The tower recalls St. Martin's in the Fields, London, but is lighter in treatment and more suitable for a smaller and less monumental church. The same architect seems equally at home in his use of Gothic motifs, as in the Holy Trinity Church, New York, where traditional forms are used with the same ease and appropriateness. Particularly happy is the arrangement of the steps and the house on the corner of the site in order to obtain an interesting silhouette to the group.

These works cannot be passed over without an appreciation of the drawings of Otto Eggers. Unlike lesser draughtsmen, he places the subject first and the treatment second, which results in a series of drawings with far more character than could ever have been obtained by conscious striving after effect.

Masterly also, but widely differing in character and in intention, are the drawings by Hugh Ferriss. The artist has been free to disregard reality and indulge in imaginative reveries in pure form, his grasp of which is reinforced by an extreme sensitiveness to tonal values. The Vistas in an imaginary city should be a source of inspiration to architects who are exploring the limitless possibilities that modern design opens up. The work of these two men shows the very high level which draughtsmanship has reached in America.

In domestic work America would seem to be basing her work firmly upon traditions. There are practically no modern houses in the Corbusier or Mallet-Stevens manner, which is the "dernier



HOLY TRINITY CHURCH—JOHN RUSSELL POPE, ARCHITECT

ORIGINAL DRAWING BY O. R. EGGERS

cri" in Paris today. The traditions which seem to be most popular are the American, Colonial and Spanish, and the English Cotswold and half-timber. To an Englishman the first two, being more native to America, are the more interesting. These weather-boarded houses with slender columns and wooden shutters are wholly delightful, and show that this tradition is one that is as alive now as ever it was, and is no archaeological revival. Of the larger houses, the W. L. Sporburg residence, Syracuse, by Dwight James Baum, is a most satisfying piece of work. Smaller and less formal, but none the less delightful, is the house for H. G. Clifford, Pasadena, by Donald D. McMurray, of which the design of the loggia is so spontaneous and direct. One feels that here is the central stream of American traditions, and the one that is most worth while hanging on to.

There are many photographs of interiors based on the Colonial style which are dignified without being too formal and look as though they would be extremely pleasant to live in. There is one by Taylor and Levi that is noticeably prominent among much good work in the same manner. Many of these houses have most attractive curved staircases. The house at Bronxville by Penrose V. Stout, and that at Locust Valley by William F. Dominick, serve as interesting examples.

Two houses by Frank J. Forster show good use of an L-shaped plan which gives good internal economy and is well expressed to give good elevations. The house at New Canaan suggests Burgundy by its steep pitched roofs, while that at Great Neck is more English. Both houses demonstrate the beauty that can be produced by good materials simply used.

Generally speaking, one is struck by the expensive way in which houses with small accommodation are built. In England the two or three bedroom house is usually built to minimum cost, and it is only in larger houses that much money is spent on more than the bare essentials. In this respect our practice is often the reverse in office buildings, where we spend relatively more money to produce much less accommodation.

The Pennsylvania State Battle Monument at Varennes, by Henry Atherton and Paul P. Cret, shows a freshness and individuality in the use of classic forms which is extremely fascinating, and a fine dramatic sense of layout. Another good layout for a memorial is the Tomb of the Unknown Soldier at Washington, which is very well placed on a flight of steps monumental in proportion.

There are two buildings which show very interesting modern feeling in their frank adoption of structural form. The first is the indoor tennis

PENN STATE BATTLE MONUMENT AT VARENNES, FRANCE—PAUL PHILIPPE CRET, ARCHITECT

HARRISON WILLIAMS' ENCLOSED TENNIS COURT
BAYVILLE, N. Y.—DELANO & ALDRICH, ARCHITECTS

court, by Delano & Aldrich, in the interior of which steel is used in a manner that is essentially "right." On looking at the elevation, one experiences a slight shock at first because of the contrast between the plain modernistic expression of the hall and the semicircular templar entrance portico. It grows upon one, however, and the more one looks at it the more one realizes how satisfactorily the cornice of the portico blends with the shape of the gable end, how cleverly the circular window is placed to lead from one to the other, and how the daring contrast gives an effect that is dramatic. The other building, which though different in purpose has a similarity of form to the last, is the Goodhart Hall, Bryn Mawr, by Mellor & Meigs. Here the modernity which has a splash of mediaeval in it is equally unaffected and refreshing.

Lack of space demands that a great number of interesting buildings must be passed over. Next to the architectural exhibits, the decorative painting deserves attention. Here there is much that shows great diversity of talent, but on the whole the work shows so many different influences that it is hard to discover any common characteristics that indicate a "school." Not that one wishes to see all painting alike: far from it. Eclecticism is all right up to a point, but it is only when there is a general mass consciousness among painters, as in the great schools of the past, that the individual artist will be free to dispense with tricks of technique and exotic subject matter and allow his individuality to emerge unhindered.

The Baroque spirit has been successfully recaptured with an attractive modern flavour in his Design of a Fresco for St. Catherine's of Alexandria Church, Brooklyn, by Rudolph Scheffler. This painting is hardly religious in the devotional sense any more than that of the seventeenth century Neapolitans. Fred Nagler, on the other hand, has achieved an almost mystic quality in his vigorous "Religious Study." It is a pity that the

Photo by Tebbs & Knell, Inc.

GARDEN OF MRS. R. DERRICK, GROSSE POINT, MICH.

RUTH DEAN, LANDSCAPE ARCHITECT
Awarded Gold Medal in Landscape Architecture

frame of this picture is distracting, especially as the picture is so low-toned. The undersea wall paper and screen by Harry L. Hoffman show an intrepid but entirely successful combination of prismatic colour harmonies. The delightful studies by Alice Donaldson, reminiscent of the 18th Century "Chinese" wall decorations but quite modern in feeling, are well worth amplifying into complete wall schemes.

One of the best things in the exhibition is the

SMALL DECORATIVE SCREEN PAINTED IN OIL BY ALISON MASON KINGSBURY

screen by Alison Mason Kingsburg. The drawing of the stag and the trees behind is very sensitive, the colour exquisite. It is wholly delightful. Screens have great value as a decorative element in the modern home. Being more architectural than pictures hung on the walls, they are more adaptable than mural paintings to the transitory method of living that many enjoy in this century and can be more easily changed if one gets tired of them.

There are a number of good screens. Some of them borrow too much from the 18th or other centuries in subject matter or technique to be vital. Others, as the screen by William C. Palmer entitled "Central Park," show a choice of subject that is genuinely interesting to 20th Century people.

Among the larger architectural decorations, those by J. Monroe Hewlett stand out and have great charm in a dignified way. The subject matter here has an intimate connection with the purpose of the building, and the compositions, architectural in their lines, should well take their place in the building for which they are intended. It is work like these panels and the stag screen mentioned above which should indicate a possible foundation for a school of mural painting.

The impression that is given by the exhibition as a whole is one of a bewildering variety of interest and of real achievement. Architecture appears to lead the arts. Having left behind the eclecticism of its earlier periods in this country, architecture is advancing to illimitable future developments on a firm traditional basis. The allied arts are following closely in its wake. If at present there is a little borrowing from other countries, it should be only a matter of a very short space of time before they are as fully expressive as architecture of the civilization of America.

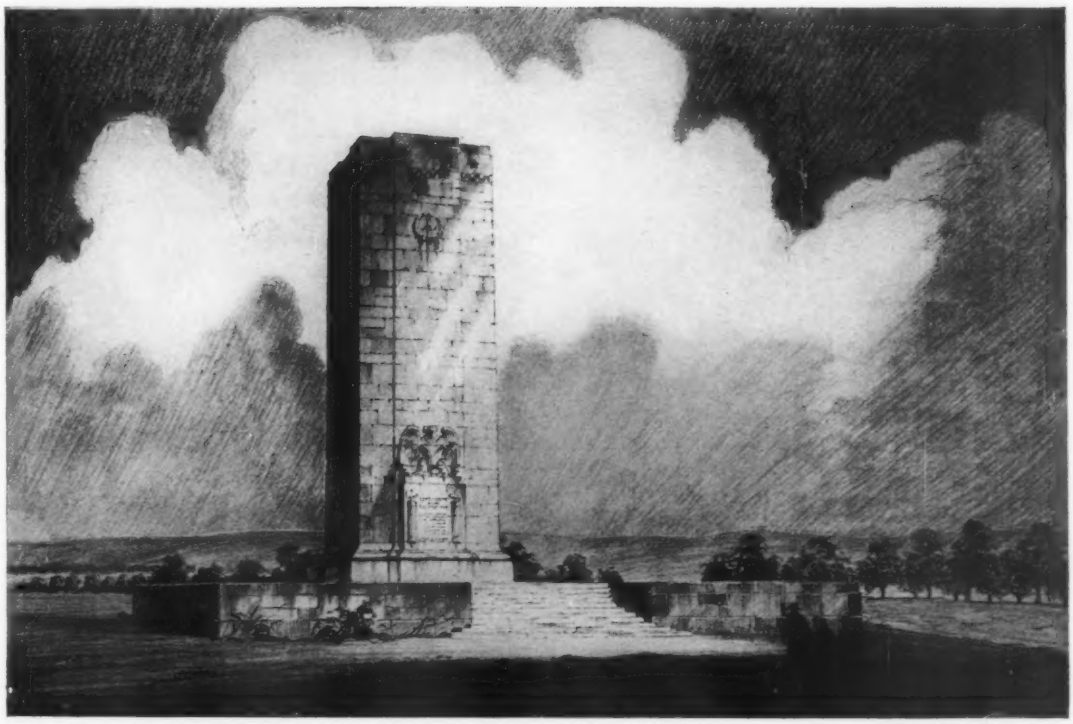
REVIEW IN PICTURES

of the

Forty-fourth Annual Exhibition

of the

ARCHITECTURAL LEAGUE OF NEW YORK



MEMORIAL AT SOMME-PY, FRANCE

ARTHUR LOOMIS HARMON, ARCHITECT

Forty-fourth Annual Exhibition. The Architectural League of New York

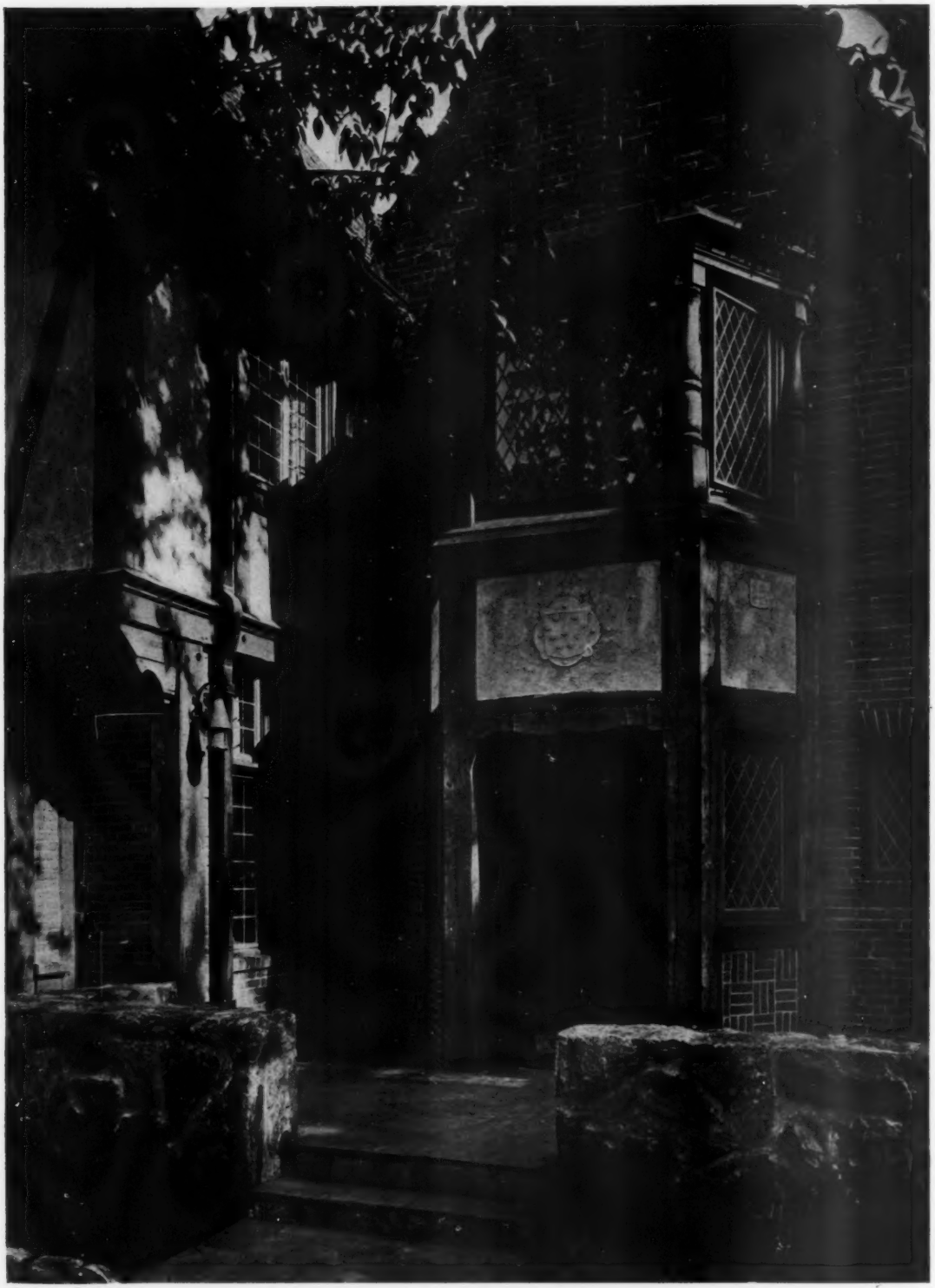


Photo by Gottscho

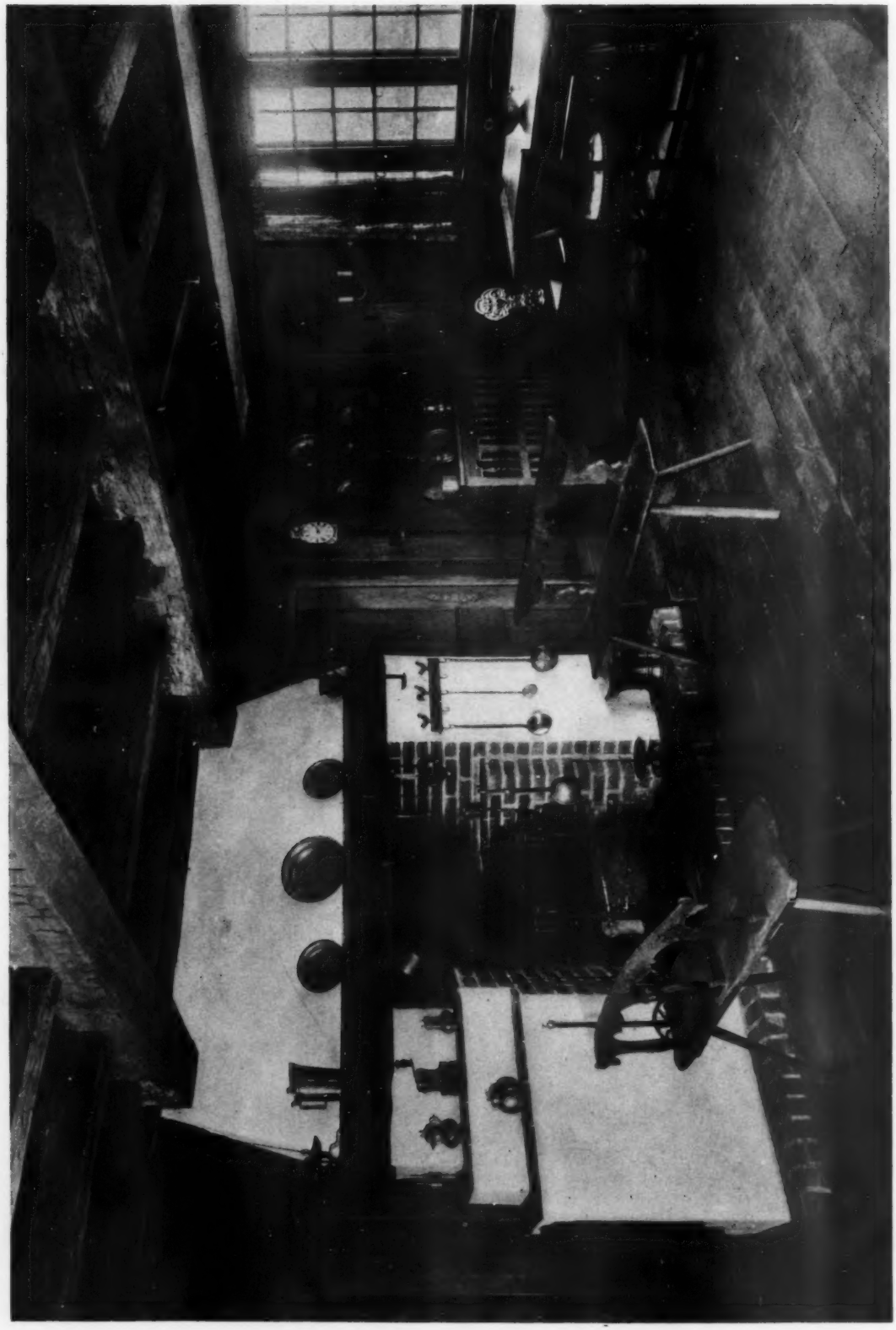
DETAIL, HOUSE OF HENRY HEIDE, JR., RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

ENTRANCE DETAIL, HOUSE OF C. W. DUNN, SOUTH NORWALK, CONN.
FRANK J. FORSTER, ARCHITECT, AWARDED SILVER MEDAL IN DOMESTIC ARCHITECTURE
Forty-fourth Annual Exhibition, The Architectural League of New York



LIVING ROOM, HOUSE OF C. W. DUNN, SOUTH NORWALK, CONN.
FRANK J. FORSTER, ARCHITECT, AWARDED SILVER MEDAL IN DOMESTIC ARCHITECTURE
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

HOUSE OF CHARLES C. TOWNSEND, ARDSLEY-ON-HUDSON, N. Y.
JAMES C. MACKENZIE, JR., ARCHITECT
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Duryea

FRANK J. FORSTER, ARCHITECT, AWARDED SILVER MEDAL IN DOMESTIC ARCHITECTURE
Forty-fourth Annual Exhibition, The Architectural League of New York

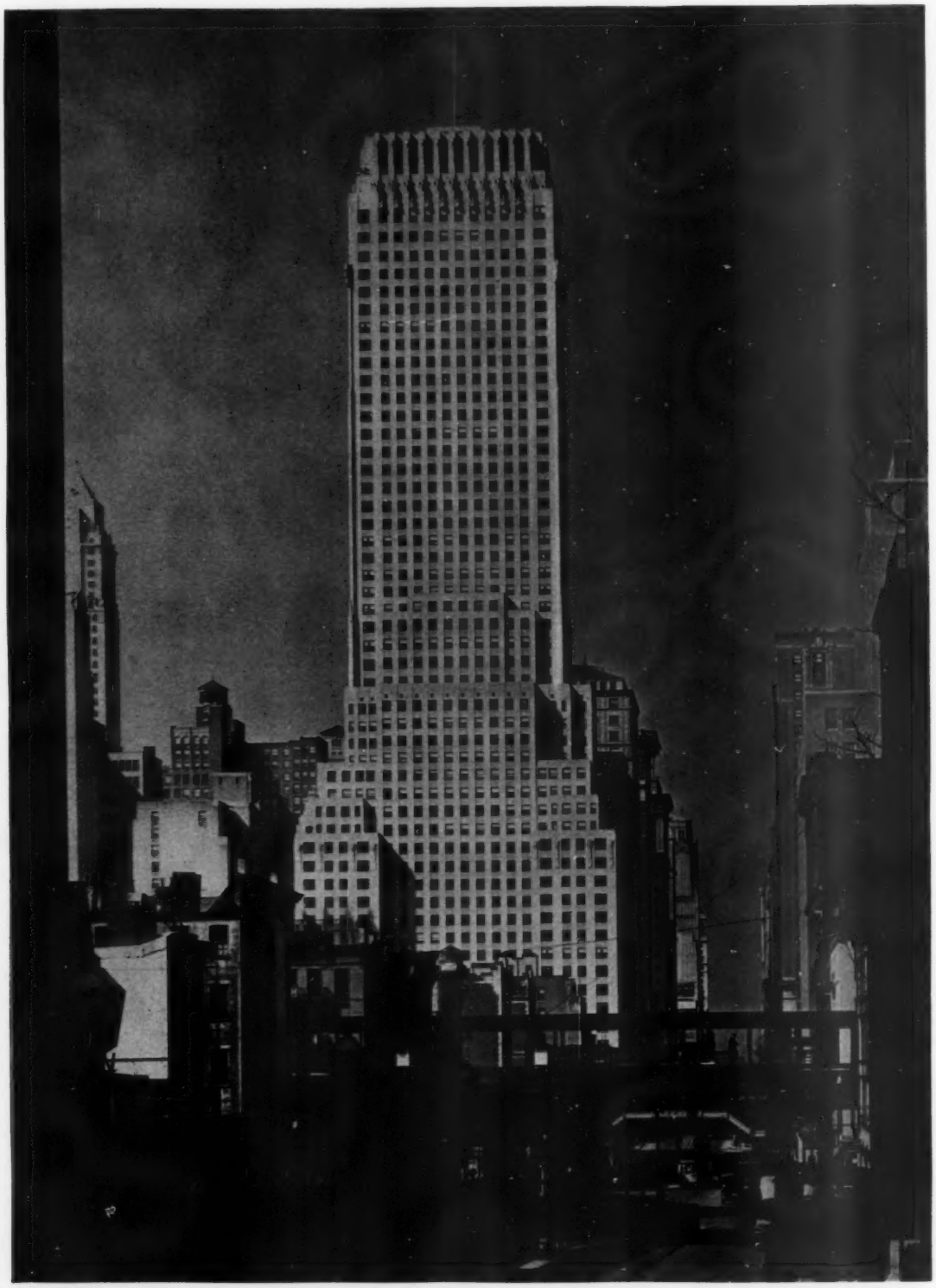


Photo by Gottscho

CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Fischer

INDUSTRIAL TRUST CO., PROVIDENCE, R. I.

WALKER & GILLETTE, ARCHITECTS; GEORGE FREDERICK HALL, ASSOCIATE

Forty-fourth Annual Exhibition, The Architectural League of New York

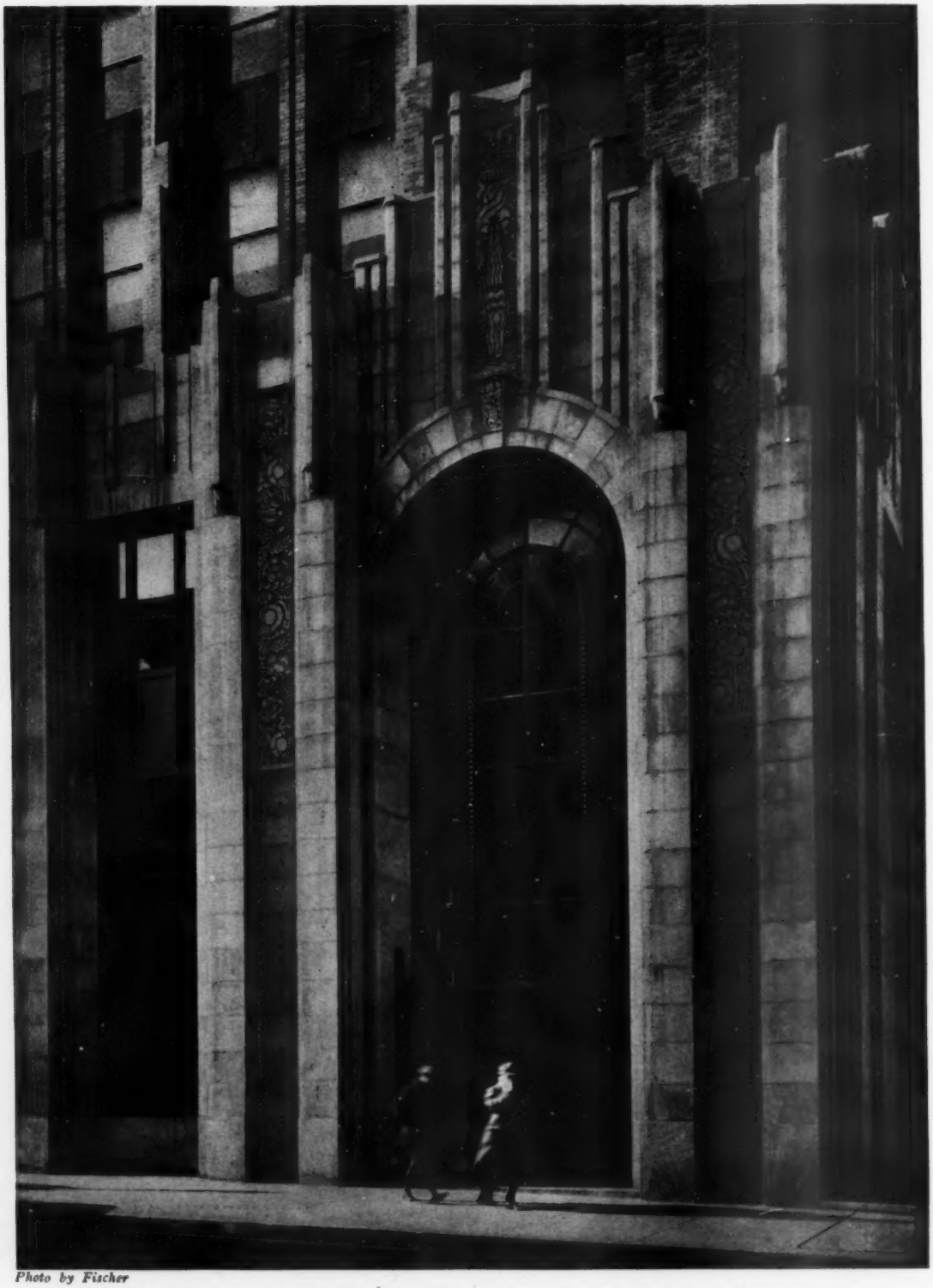


Photo by Fischer

ENTRANCE DETAIL, PENNSYLVANIA POWER & LIGHT BUILDING, ALLENTOWN, PA.

HELMLE, CORBETT & HARRISON, ARCHITECTS

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Martin

DETAIL, SYRACUSE TELEPHONE BUILDING, SYRACUSE, N. Y.
VOORHEES, GMELIN & WALKER, ARCHITECTS
Forty-fourth Annual Exhibition, The Architectural League of New York

From the drawing by Hugh Ferriss

ROERICH MUSEUM, NEW YORK

HELMLE, CORBETT & HARRISON, ARCHITECTS

Forty-fourth Annual Exhibition, The Architectural League of New York

CLERESTORY WINDOW BY THE WILLET STAINED GLASS & DECORATING CO., PHILADELPHIA, PA.
GRAHAM TAYLOR CHAPEL, UNIVERSITY OF CHICAGO, CHICAGO, ILL.—HERBERT H. RIDDLE, ARCHITECT
Forty-fourth Annual Exhibition, The Architectural League of New York

PROPOSED IMMIGRANTS' MEMORIAL TOWER, BATTERY PARK, NEW YORK
THOMAS HIBBEN, ARCHITECT; R. W. SEXTON, ASSOCIATE; VICTOR FRISCH, SCULPTOR
Forty-fourth Annual Exhibition, The Architectural League of New York

Courtesy of "Architecture"

BOK SINGING TOWER, MOUNTAIN LAKES, FLA.

MILTON B. MEDARY, ARCHITECT

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

DETAIL OF BAY, HOUSE OF R. B. MALTBY, BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

HOUSE OF RAYMOND F. KILTHAU, GREAT NECK, L. I., N. Y.

FRANK J. FORSTER, ARCHITECT, AWARDED SILVER MEDAL IN DOMESTIC ARCHITECTURE

Forty-fourth Annual Exhibition, The Architectural League of New York

HOUSE FOR CORNELIUS LIVENSI, OYSTER BAY, L. I., N. Y.
HARRY C. STARR, ARCHITECT

Photo by Gottscho

GARDEN, ESTATE OF H. H. ROGERS, SOUTHAMPTON, L. I., N. Y.
OLMSTED BROTHERS, LANDSCAPE ARCHITECTS
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Van Anda

HOUSE OF S. A. SALVAGE, GLEN HEAD, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT, AWARDED HONORABLE MENTION IN DOMESTIC ARCHITECTURE

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Dreyer

"INSPIRATION" IN BRONZE
EDWARD FIELD SANFORD, JR., SCULPTOR

Photo by Ward

"ACHIEVEMENT"
HENRI CRIENER, SCULPTOR

Photo by Harting

SKETCH FOR BALL ROOM OF MRS. PAYNE THOMPSON, BELGRAVE SQUARE, LONDON
BY GARDNER HALE
Forty-fourth Annual Exhibition, The Architectural League of New York

"SUMMER"—EDMOND R. AMATEIS, SCULPTOR
AWARDED AVERY PRIZE FOR SMALL SCULPTURE

Photo by Dreyer

"THE FIVE WISE AND THE FIVE FOOLISH VIRGINS"
CARVED IN WALNUT—HENRY KREIS, SCULPTOR

MURAL DECORATION, BOYD THEATRE, PHILADELPHIA, PA.
HOFFMAN, HEENON, ARCHITECTS; RAMBUSCH, DECORATOR
Forty-fourth Annual Exhibition, The Architectural League of New York

Drawing by Hugh Ferriss

DAILY NEWS BUILDING, NEW YORK

JOHN M. HOWELLS, RAYMOND M. HOOD, ASSOCIATE ARCHITECTS

Forty-fourth Annual Exhibition, The Architectural League of New York

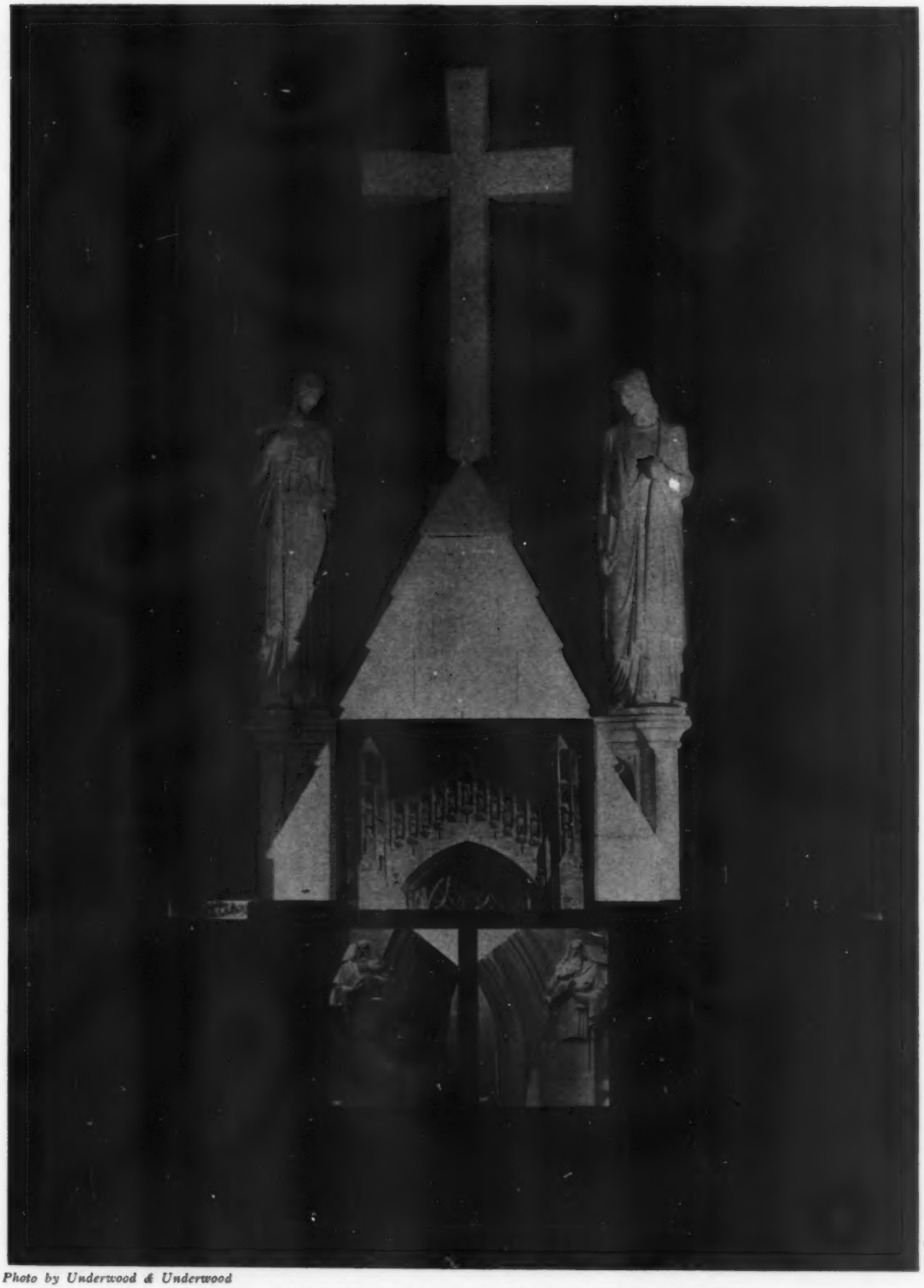


Photo by Underwood & Underwood

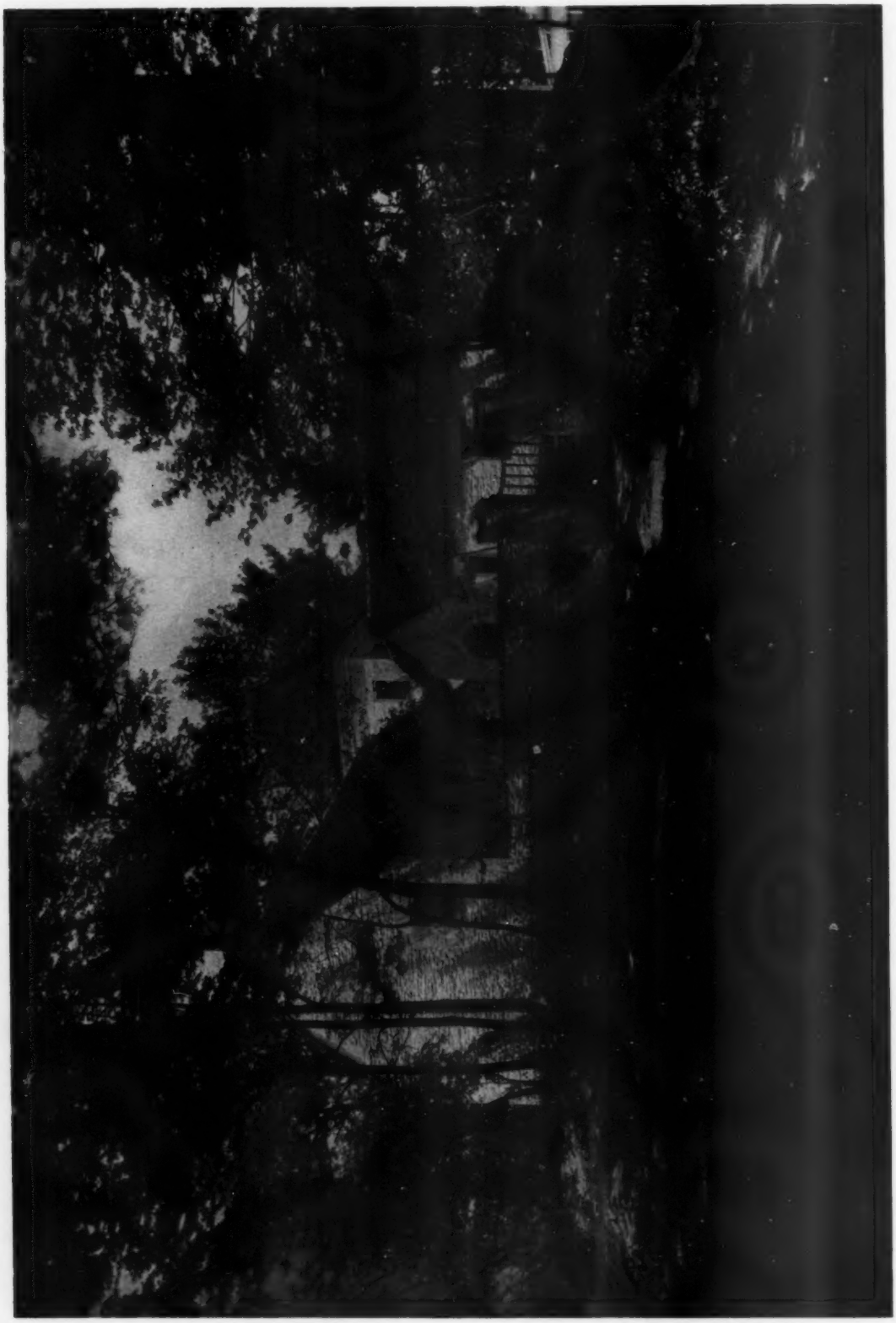
GROUP OF VARIOUS SCULPTURAL SUBJECTS ON EXHIBITION
ULRIC H. ELLERHUSEN, SCULPTOR, AWARDED GOLD MEDAL IN SCULPTURE
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Amemya

GRILLE GATE IN RESIDENCE OF WM. E. SCRIPPS—C. E. DAY, ARCHITECT; T. H. HEWLETT, ASSOCIATE
DESIGNED AND EXECUTED BY OSCAR B. BACH
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

NEW JERSEY BELL TELEPHONE BUILDING, NEWARK, N. J.
VOORHEES, GMELIN & WALKER, ARCHITECTS
Forty-fourth Annual Exhibition, The Architectural League of New York



HOUSE OF JAMES H. BAILEY, NEW CANAAN, CONN.

FRANK J. FORSTER, ARCHITECT, AWARDED SILVER MEDAL FOR DOMESTIC ARCHITECTURE
Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Gillies

HOUSE OF S. A. SALVAGE, GLEN HEAD, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT; AWARDED HONORABLE MENTION IN ARCHITECTURE

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Van Anda

FRANK J. FORSTER, ARCHITECT; AWARDED SILVER MEDAL FOR DOMESTIC ARCHITECTURE

Forty-fourth Annual Exhibition, The Architectural League of New York

Photo by Shannon

BUILDING FOR YOUNG MEN'S HEBREW ASSOCIATION, NEW YORK
NECARSULMER & LEHLBACH, GEHRON & ROSS, ARCHITECTS

ARCHITECTURAL LEAGUE MEDAL AWARDS

The several medals offered by the Architectural League of New York were awarded as follows:

Gold Medal of Honor in Architecture—William Pope Barney of Davis, Dunlap & Barney, Philadelphia, for the American Bank and Trust Building in Philadelphia. Silver Medal of Honor in Architecture—Albert Kahn of Detroit, for the Fisher Building in Detroit. Silver Medal for Domestic Architecture—Frank J. Forster of New York, for homes for Charles W. Dunn, South Norwalk, Conn.; James H. Bailey, New Canaan, Conn., and Raymond F. Kilthau, Great Neck, L. I. Honorable Mention in Architecture—Roger H. Bullard for "Rynwood," the Samuel A. Salvage estate at Glen Head, L. I. Gold Medal in Painting—Eugene Savage, for his decorations for the Elks Memorial in Chicago. (This award was made for three ceiling panels at the present exhibition and for wall panels shown by Mr. Savage at the architectural exhibition two years ago.) Gold Medal in Sculpture—Ulric H. Ellerhusen of New York, for sculptures for the University of Chicago chapel and Christ Church at Cranbrook Foundation, near Detroit. Gold Medal of Honor for Landscape Architecture—Ruth Dean, for Three Gardens at Grosse Pointe, Mich. The Birch Burdette Long Memorial Prize—Chester B. Price, for his drawings for the Encyclopaedia Britannica depicting restorations of various classical architecture. Avery Prize for Small Sculpture—Edmond R. Amateis, for his figure "Summer."

No award was made by the committee on crafts, since the committee found that the most distinguished crafts work was that exhibited by its own members.

TOMORROW'S AIRPORTS

By FRANCIS KEALLY, A. I. A.

An Address Delivered at the Architectural and Allied Arts Exposition on April 17th, 1929

THE future of aviation rests on the ground. It is there the planes must take off and land. It is there the passenger's confidence must be inspired. It is there that foresight today will mean the saving of millions of dollars tomorrow. And it is there that experience and vision must be merged to put aviation on a solid foundation.

We look at the American airport today and what do we see? Too often a mere blot on the landscape, a bigger eyesore than the old railway station used to be.

Most of our airports give vivid illustrations of the same lack of foresight and forethought that attended our first railway terminals and the subways of New York. The original railway stations were hideous makeshifts and, as urban conditions around them improved, they became intolerable.

They were eventually displaced, not only because they were unable to handle the increased traffic that came to them, but because civic pride rebelled at such grotesqueries.

Just recently two of my colleagues wished to return to New York from the Middle West by air. But when they went to an airport to arrange transportation the surroundings and general lack of morale of the personnel turned them against the plan. They concluded that if the planes were no better managed and maintained than the buildings they had better return by train, which they did.

Aside from the practical consideration of gaining the passenger's confidence on the ground before asking him to go in the air there is also the real matter of millions of dollars. So rapid has been the construction of makeshift airports in this country that there has been little or no time to spend on the location, planning and design of the several buildings necessary to their successful and permanent operation. This situation has been characteristic of every new development in the United States, where we build largely under the compulsion of present necessity.

The fallacy of this practice may be shown by again citing the experience of the railroads. Foresight in the building of rail terminals would have saved the companies the tremendous sums they have had to spend in recent years in scrapping the old and building anew. An even more pertinent example may be found at Croydon Airport, London, where a $600,000 investment has been scrapped because the terminal proved inadequate. Now $1,000,000 in new money is being invested there.

Whoever turns his eyes toward the future must of necessity feel the tremendous influence aviation is to play on the forthcoming era. The airport is the gateway to the modern city. The trouble is that, in the United States, we still consider it the freight station, whereas, in Europe, the airports have the beauty and appointments of passenger terminals.

This distinction is significantly reflected in the comparative position of aviation here and abroad. Our planes carry chiefly freight and mail. In Europe passenger traffic is the dominant business of the airplane companies.

However, the public in this country is gradually accepting air travel. Every day we are brought closer to complete airmindedness. Still the pioneer passengers receive little practical encouragement.

Three hundred million dollars has been spent in this country in the past year and a half for airports by more than one thousand communities, and, according to the magazine "Airports," it is reasonable to suppose $500,000,000 will be spent in the next year and a half. But passengers are still frequently asked to get out of planes in the open and walk across a field, muddy perhaps. It is unnatural for persons used to limousines and parlor cars to be very happy about this.

So, if aviation is to grow as it has a right to grow, it must enlist the services of the architect, the civil engineer and the city planner as it has enlisted the scientist, the navigator and the motors expert. These men must learn to deal with new conditions, to acquire new points of view. The community that springs up around tomorrow's airport must be planned. We may yet see a town which looks like a magnified Yale bowl, with the houses farthest from the airport taller than those closest so that planes may land safely.

Community builders must plan so the eye of civilization, looking down upon the earth, sees order, harmony, beauty. This will not be so difficult, as architects all through the ages have been planning with the birds-eye view in mind.

making their plans fit into a pattern like a Persian rug.

But we have much to learn about airport technique. The Lehigh Portland Cement Company has acted to remedy this deficiency by posting $10,000 in prize money for a national airport competition open to architects and engineers.

Harvey Wiley Corbett, the architect, is chairman of the jury of awards. Among the committee members are Raymond Hood, who designed the Chicago Tribune Tower; Dean William A. Boring, School of Architecture, Columbia University; E. P. Goodrich, who has gone to China to build a new capital at Nanking and a seaport at Canton; George B. Ford, city planner and designer of airports; Porter Adams, executive secretary and past president of the National Aeronautical Association; Louis K. Bell, secretary of the Aeronautical Chamber of Commerce, and Maj. John Berry, manager of the Cleveland airport. It is my privilege to serve as adviser in this competition.

Of course we already have a body of knowledge and experience, and our technicians have the imagination to apply it. I feel that our future airports should be parallel in conception with our largest and most important railway terminals. They should be so planned that the peak load on the most important holiday can be handled with ease, comfort and safety.

From present indications, planes of the future will be mostly tri-motored machines, carrying from twenty to twenty-five passengers. This means ample room must be provided for landing and taking off.

Airports must be designed with a view to future expansion as well as to present needs. As I visualize the future airport terminal, say for a city like New York, I can envision a Grand Central Station of air traffic, with hundreds of planes carrying commuters from their homes 100 to 200 miles away. I can see provision made for the safe landing of these planes every few seconds, just as subway trains pull into Times Square every few seconds without incident.

Passengers will be taken directly into the air terminal by plane. From there they will be discharged into automobiles, subways or railroad trains.

It is evidently desirable and practicable first to build a small airport and later to expand it to meet requirements; but in every case today's airport should be built as part of a general preconceived plan.

To increase the revenue of our airports, it seems to me that we can learn an excellent lesson from Tempelhof Field, Berlin, and from Littorio Field, Rome. Here special attractions for visitors have been developed to a point where, to the Littorio, as many as twelve thousand persons have come over the week-end.

At the latter field the architects have created an atmosphere of dignity and permanence. They have designed a ball room, a well appointed restaurant, a large athletic field, and a gallery for visitors.

At both fields an atmosphere of confidence in aviation has been developed to such a degree that visitors do not for a moment think of the old-time idea of danger in flying. Instead they look on the planes as merely another of the routine activities of modern life. Air travelers spend 90 per cent of their time on the ground, 10 per cent in the air; a good airport absorbs their attention and keeps their minds off the supposed hazards of flying.

I believe an airport can be made a real civic center, a place for recreation and entertainment as well as for the business of flying, a place citizens can visit with pride and where they can spend idle hours pleasurably.

I know no reason why athletic fields, swimming pools, dance halls, indoor and outdoor restaurants, a hotel, boating, a park system, a model community, good transportation facilities, and parking space for planes and autos cannot be developed.

Within five or ten years every large city and many towns of secondary importance will require a landing field just as they have required a railroad station. This landing field, because of its importance in area and because of the city traffic it will necessarily draw, will become a feature in the major interests of the community.

"For all we know to the contrary," remarks W. W. Atterbury, President of the Pennsylvania Railroad, "air transport may embrace the most important field of progress that this generation is to see. Nor must we forget our national defense in which it already has been demonstrated that aircraft is one of the dominating factors. Patriotism joins with business sense in demanding encouragement in every legitimate way."

We must begin now to avoid the topsy-turvy, helter-skelter methods with which the rail and water transportation problems were met by our fathers and grandfathers.

The plan and design of the airport is an architectural problem. Architects should be awakened to appreciate the extent of the work that is already awaiting their attention.

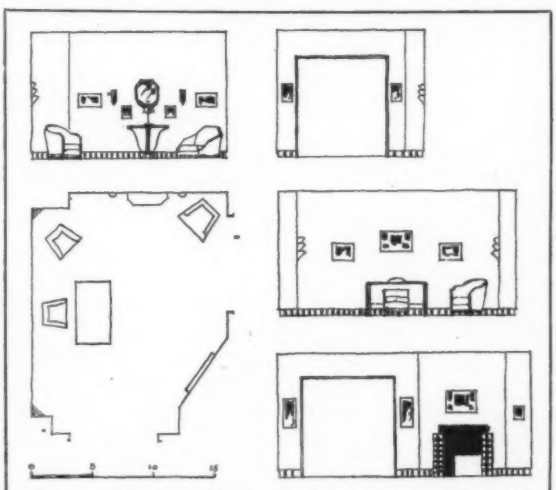
INTERIOR ARCHITECTURE

THE DESIGN OF AN EXHIBITION ROOM

With Particular Reference to the Booth of The American Architect at the Architectural & Allied Arts Exposition

A ROOM designed and built solely for exhibition purposes, due to its temporary nature, lacks the structural quality which gives to a permanent building its individual character. An exhibition room affords an opportunity, however, to present certain ideas, which may prove to be of value from a decorative or practical standpoint, and to demonstrate certain principles of architectural and decorative design, although others may only be affected.

Generally speaking, the selection of materials employed in an exhibition room is limited to stock goods and stock patterns. Furthermore, an exhibition room serves no peculiar individual purpose. There is no owner whose individuality might be expressed in the design; in other words, there is no inspiration to be derived from personal tastes and no personal needs and requirements to be met. Lacking in these requisites and in any suggestion of permanent structure, the designer would seem to be hard pressed.



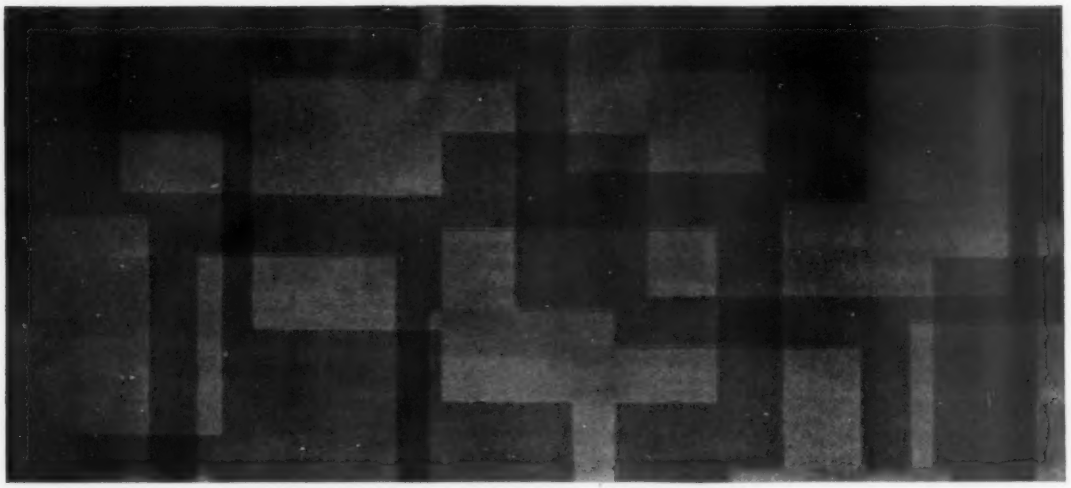
PLAN AND ELEVATIONS TO SCALE OF THE BOOTH OF THE AMERICAN ARCHITECT AT THE ARCHITECURAL & ALLIED ARTS EXPOSITION

In order to develop the design logically, at least, it is necessary at first to imagine that the room is intended to serve some definite purpose. In the case of the room or booth illustrated herewith, which was a part of the recent Architectural and Allied Arts Exposition held under the auspices of the Architectural League of New York, it was decided at the outset that the room should be treated as an executive's business office. Immediately the design assumed a certain character in keeping with its purpose. Certain stock goods and certain stock patterns were at once eliminated from consideration while others appeared as especially appropriate. A survey of materials for wall and floor covering was made and certain lines of office furniture investigated. Certain pieces of furniture of modern design were found to be available, and, because of the unusual interest in their design, and due to the fact that they were not stock goods or standardized patterns, they seemed especially desirable. It was thus decided to use these with the result that all materials selected should conform to and harmonize with the modern character of the furniture.

To effect unity—the principle on which the success of a modern style depends—in the design of a room when limited to the use of stock patterns would seem to present a problem not to be easily solved. The designer was particularly fortunate in finding appropriate materials for the wall and floor covering. A new stock pattern in each appeared to be so similar as to have been based on the same motive. There was enough contrast, however, to use, together, one on a vertical surface and the other on a horizontal. The color scheme of each was not altogether harmonious, but this was overcome by introducing a tile base which harmonized in color with both the wall and the floor, doing away with the necessity of the two patterns coming in direct contact with each other. The covering of the two arm chairs, which with a desk composed the modern furniture already selected, was a dark red leather. The dull grayish red, which dominated the linoleum floor covering, was thus perfectly satisfactory.

The scheme was now fairly well advanced with decisions made as to the floor and wall covering and the three principal pieces of furniture. It was at this point decided, due to an absence of windows, to break the wall spaces with pictures. To introduce an element which would suggest that THE AMERICAN ARCHITECT was one of the collaborators in the booth, it was therefore decided to use photographs of architectural subjects.

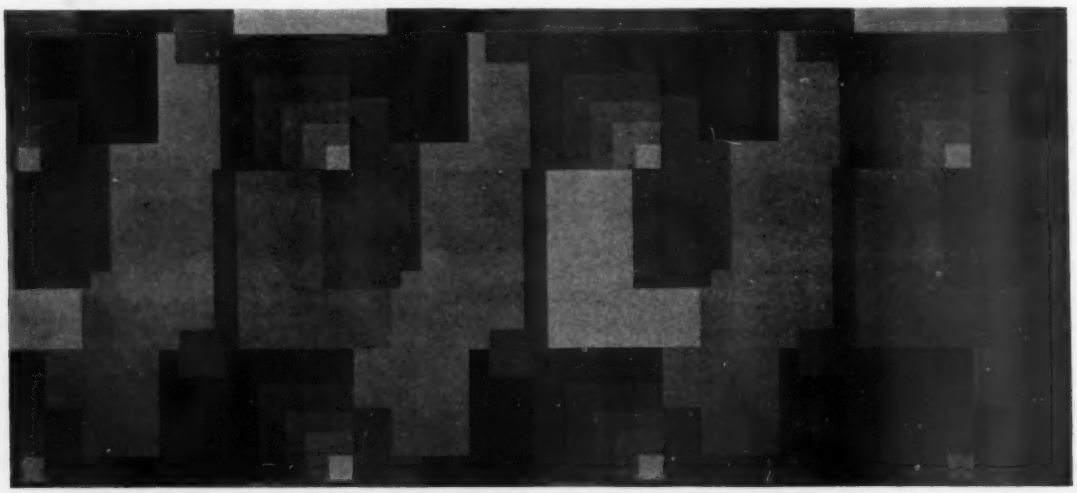
The plan of the room, as shown in the accom-



THE WALLS OF THE BOOTH WERE HUNG WITH "SALUBRA" WALL COVERING, FREDERIC BLANK & COMPANY, IN A MODERN PATTERN IN TONES OF YELLOWS AND TANS

panying drawing, which was definitely established at the outset, was broken on an angle at one corner. In a permanent room this condition might easily have been caused by some structural peculiarity. It might have been the result of the placing of a chimney. At any rate, the mere fact that it was an angular surface in an otherwise rectangular room made it prominent, and it called for some treatment which would emphasize its prominence. Thus it was imagined, again, that there was a chimney here and it was decided to introduce a fireplace of tile. Tile not only lends itself to temporary installation, but it would lend itself to the introduction of sufficient color to make the fireplace a feature of the room. The design that was worked out was simple, in harmony with the patterns of the wall and floor covering, and the colors of the selected tiles aided in blending the dominating yellow of the wall covering with the dominating red of the floor covering.

The room appeared now practically complete, except for the means of artificial lighting. It seemed, too, to require a few more pieces of furniture. An interesting and unusual method of introducing a lighting unit as a part of the fireplace treatment was worked out. In a room which might be termed a modern room it was thought desirable to depart from the period custom of wall brackets. A fixture was designed which in a sense amounted to a shelf for the fireplace.



THE FLOOR OF THE EXHIBITION ROOM DESCRIBED IN THE TEXT WAS COVERED WITH ARMSTRONG'S LINOLEUM, THE PATTERN OF WHICH STRIKINGLY HARMONIZED WITH THE MATERIAL USED ON THE WALLS

Photo by Gillies

MANTELBREAST IN THE EXHIBITION ROOM DESCRIBED IN THE TEXT. TILE MANTEL BY ASSOCIATED TILE MANUFACTURERS ASSOCIATION; LIGHTING FIXTURE OVER-MANTEL BY MAURICE HEATON; ARM CHAIR BY E. H. WARDWELL & COMPANY, INC.

This fixture was constructed of a specially prepared glass supported by an aluminum frame. On the long wall, lighting units were designed for the corners made by projecting columns. On the adjoining wall, two specially designed wall lights were placed at an equal distance from the center, allowing for some piece of furniture to be featured. The light was diffused through a surface of strips of cut glass, mounted on an aluminum frame, again.

Going out to find some furniture to complete the scheme, it was kept in mind that nothing could satisfactorily be introduced which did not harmonize with the three pieces already selected. This also seemed to present a difficult problem, as these pieces were not stock goods. The designer found a metal console table and mirror, silver plated. The design was in keeping with modern tendencies, and yet the contrast in material with the wood pieces was appropriate. The fact that the table and mirror were silver plated was desirable, as they caught the note introduced by the aluminum frames of the lighting fixtures and made both seem more a logical part of the scheme. A further tie-up was effected by introducing a silver tile in the design of the fireplace. With another small odd chair and certain decorative accessories to make the room appear livable, the room was brought to completion. There is evident throughout the scheme a certain harmony in design as well as in color, without which the room would be lacking in architectural interest.

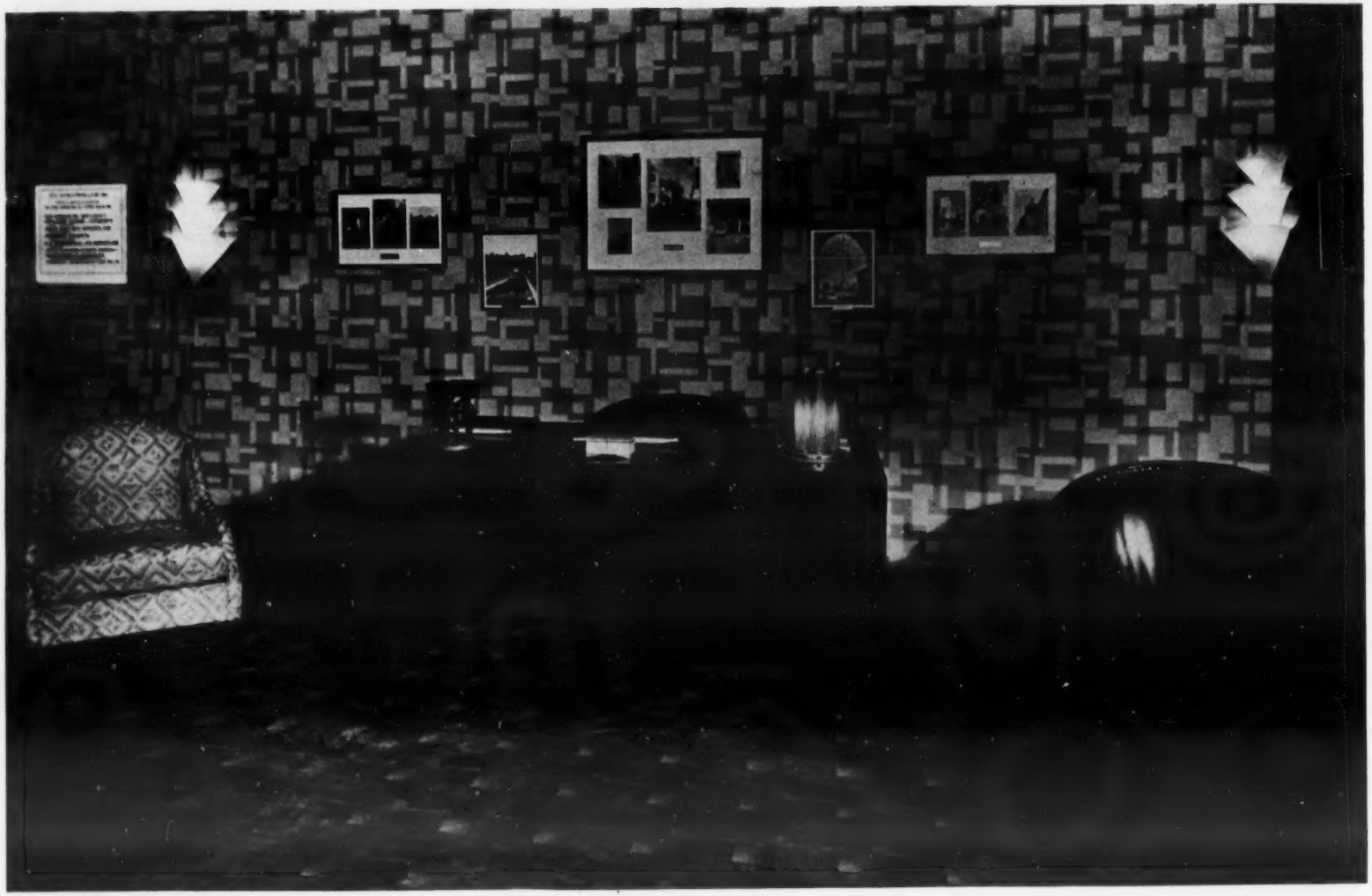


Photo by Gillies

BOOTH OF THE AMERICAN ARCHITECT AT THE ARCHITECTURAL & ALLIED ARTS EXPOSITION. DESK, DESK CHAIR AND ARM CHAIR TO MATCH BY EUGENE SCHOEN, INC.; ODD ARMCHAIR BY E. H. WARDWELL & COMPANY, INC.; WALL LIGHTS BY MAURICE HEATON; WALL PICTURES BY JOHN WALLACE GILLIES, INC.

Photo by Gillies

IN THE BOOTH OF THE AMERICAN ARCHITECT AT THE ARCHITECTURAL & ALLIED ARTS EXPOSITION THE PROBLEM WAS TO ATTAIN A HARMONIOUS SCHEME WITH THE USE OF STOCK PATTERNS IN VARIOUS MATERIALS. THE DESK AND CHAIR, DESIGNED BY EUGENE SCHOEN, INC., SERVED AS THE KEYNOTE OF THE SCHEME.

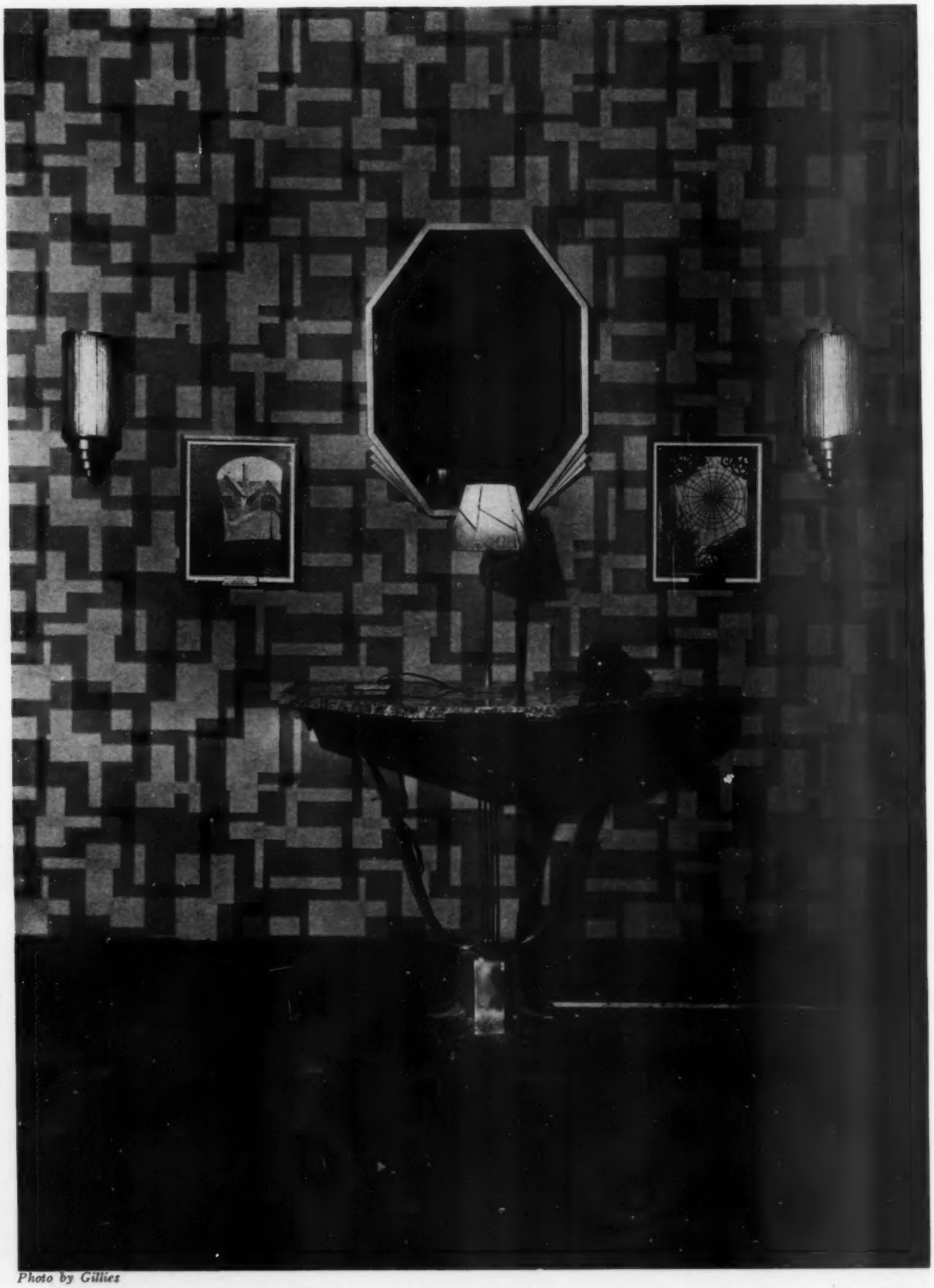


Photo by Gillies

MODERN GROUP IN THE BOOTH OF THE AMERICAN ARCHITECT AT THE ARCHITECTURAL & ALLIED ARTS EXPOSITION

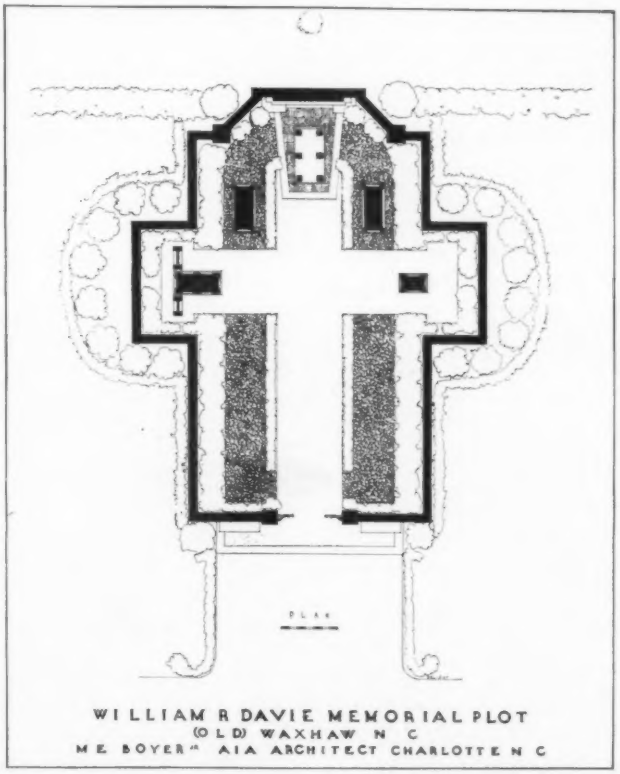
CONSOLE, MIRROR AND TABLE LAMP BY E. H. WARDWELL & COMPANY, INC.; WALL LIGHTS BY MAURICE HEATON; WALL PICTURES BY JOHN WALLACE GILLIES, INC.

WILLIAM R. DAVIE MEMORIAL AT (OLD) WAXHAW, N. C.

By M. E. BOYER, JR., A.I.A.

"Frail mortal come approach to me
And learn what you must shortly be."

THIS quotation might seem to be the boastful greeting of a prize fighter to his opponent or an Apache to his prospective bride—but neither of these, it is a carving on the marker of Mary Davie, "who departed this life on the 20th day of September A. D. 1767." She was the mother of William R. Davie, whose remains rest in the principal spot of this memorial plot. He was an early governor of North Carolina and as such headed a commission to select a site for what is now stated to be the oldest State University, the University of North Carolina. This memorial, erected by the University from funds provided by Preston Davie, an only remaining male descendant, is situated just outside the walls of a very old and well filled cemetery of about two city blocks area located in a rural section now practically deserted. Word of mouth history in that section related that the father of President Andrew Jackson is buried in this cemetery, that his body was conveyed there on a sled for some distance and that the pallbearers had evidently warmed themselves with enough "fire water" to arrive at the cemetery only to find that they had lost the corpse, which upon investigation they retrieved at a creek two miles back where the crossing was rough. The story goes on to the effect that more warmth was passed around at the open grave so that one pallbearer apparently sought to follow his friend and needed to be rescued from the grave.



The work of the architect on this memorial began with negotiating with the congregation for the plot of ground, and included the removal of the remains of Governor Davie and six relatives to the memorial plot where a reburial was made. As the site was gently sloping, a form reminiscent of a sheepfold was adopted, in definite shape the plan of a chapel, wherein the principal occupant, Governor Davie, was buried in the apse or high altar position, and the bodies of his two sons placed correspondingly in the choir location. In the north transept are buried his father, mother and uncle grouped in the same manner as removed from the old cemtery. In the south transept a lone child descendant is buried.

Owing to the probable lack of frequent gardening, the greater part of the plot was paved, leaving only narrow planting beds which were filled with boxwood and lucidum. The paved portions were sloped to drain into the planting beds so as to take complete advantage of the scant rainfall in dry periods. An iron gate, in design recalling the shape of window panes, kept locked, closes the entrance. A large inscription panel (not yet cut) terminates the main axis.

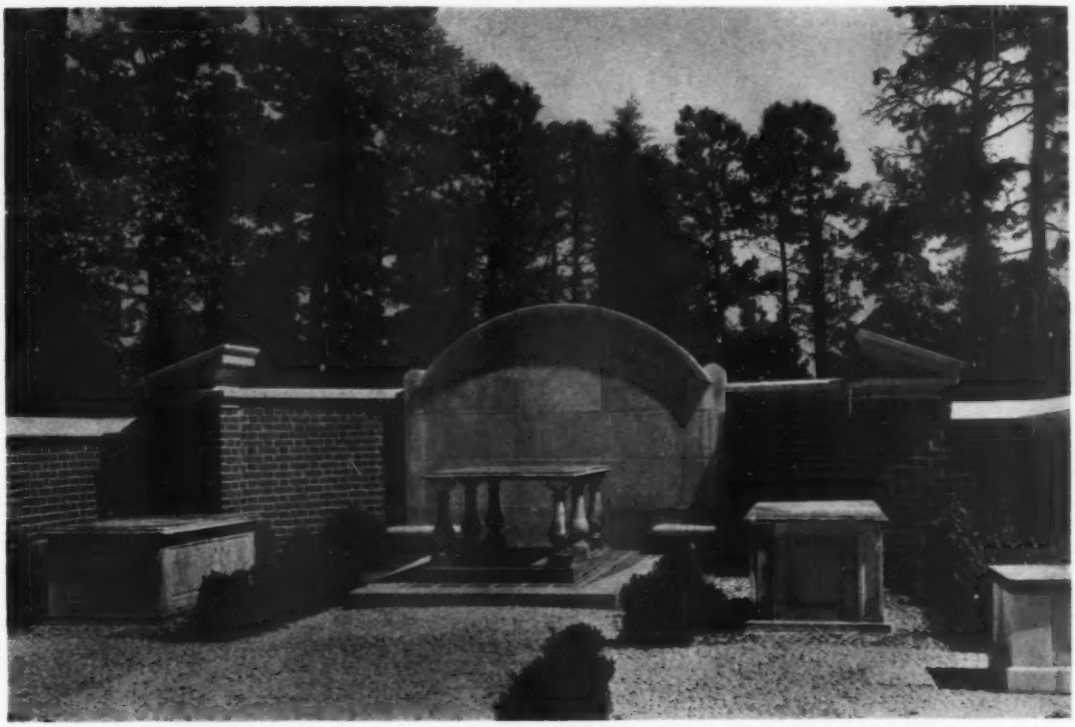
The old tombs and markers were removed to the new location, repaired and reset. The marble top of one of these, which was 1¾ inches thick, was found warped to the extent of 1½ inches in its length of 6 feet, but still unbroken.

Photo by Tebbs & Knell, Inc.

THE QUIET, RESTFUL SIMPLICITY OF THE DAVIE MEMORIAL IS EMPHASIZED BY THE RUGGED, TOWERING TREES THAT SURROUND IT. IRON GATES OF SIMPLE DESIGN PERMIT THE CURIOUS TO GAZE UPON THE MARKERS WITHIN THE WALLS, WITHOUT INTRUDING.

For prompt and reliable work the architect found no sub-contractor the equal of an undertaker working under contract. His work included the removal of old markers without breakage and the removal of the remains and reburial without missing anything and, as stipulations required the architect to supervise this part of the work, some observations may be of interest. From dates it was evident that these bodies were buried from 160 to 77 years ago. The old markers were removed and digging commenced, a pick being unnecessary, for even after these years the earth was easily removed by shovel. After excavating over five feet a shovel would break off the earth in a clean cut vertical plane. These planes conformed to the shape of the coffin used. Further digging revealed an occasional hand-wrought iron nail about 2½ inches long, several of which were in perfect condition. In one grave a comb was found, in another a bit of khaki colored cloth, in another a piece of splintered wood two feet long, blackened, which on breaking was readily detected as pine by the smell. Many pine knots were also found in a perfect state of preservation. The remains consisted of a layer, about one inch thick, of earth of chrome yellow color which when removed left the hard earth at bottom of grave so hard as to make a shovel ring when struck. This earth, according to requirements, was placed in an unlockable steel vault which in turn was reburied in a slate vault, sealed watertight, and covered with a reinforced concrete slab for the purpose of providing a permanent foundation for the tombs and markers.

According to local fable the Rev. William Richardson, uncle of Governor Davie, was much in love with a belle of the times and when he was found dead under mysterious circumstances, suspicion was directed against her. After some years superstition was called upon to try the case, wherein his body was dug up and, the story goes, she was forced to press his forehead, which, if it produced a flow of blood, would prove her guilty. Needless to say, her innocence was proved. A record on the back of the tombstone of this same pastor perhaps makes him eligible as America's first philanthropist. "He left to the amount of 340 pounds Ster. 8 to purchase religious books for the poor." This was a considerable amount for "July A. D. 1771."



Photos by Tebbs & Knell, Inc.

DAVIE MEMORIAL (OLD) WAXHAW, N. C.
M. E. BOYER, JR., ARCHITECT

EDITORIAL COMMENT

We have become accustomed to looking forward to the annual exhibition of the Architectural League of New York as the biggest thing during the year in architectural circles, this side of the Mississippi at least. This year it is big, there can be no doubt about that. To inspect the work exhibited on the three floors of the Grand Central Palace with any degree of accuracy necessitates several visits and is wearying both physically and mentally. Aside from its bigness, however—if that can be considered an asset, and in our opinion it cannot—the show this year is somewhat disappointing. We were disappointed in the manner in which certain work was presented; and we were disappointed in certain decisions of the jury of awards.

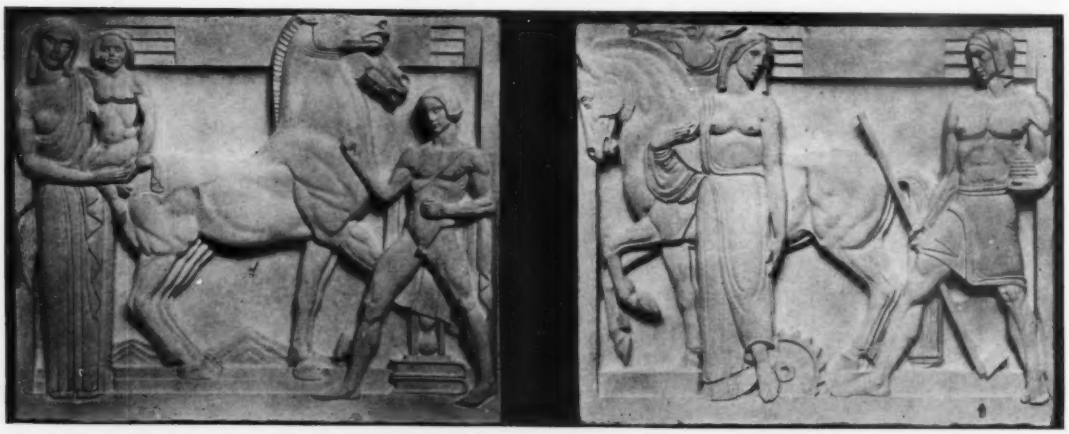
We miss the intimate touch which was so evident in the exhibition at the Fine Arts Galleries ten or fifteen years ago. We miss the drawings and models which used to make these shows so architectural, and we miss the individual contact with which these shows used to bubble over.

We really think that one-third of the material shown in this last exhibition could have been eliminated, thereby making this show much more appealing by centering interest upon the best only, for much good work of the year was lost sight of by the very bigness of the exhibition.

One thing was favorable for this year's exhibition. There was no open breach between the fundamentalists and the modernists, as there often is in exhibitions of certain other groups of artists. Modern architecture was given its place in the show, but the work of those wedded to precedent and tradition was just as prominently displayed.

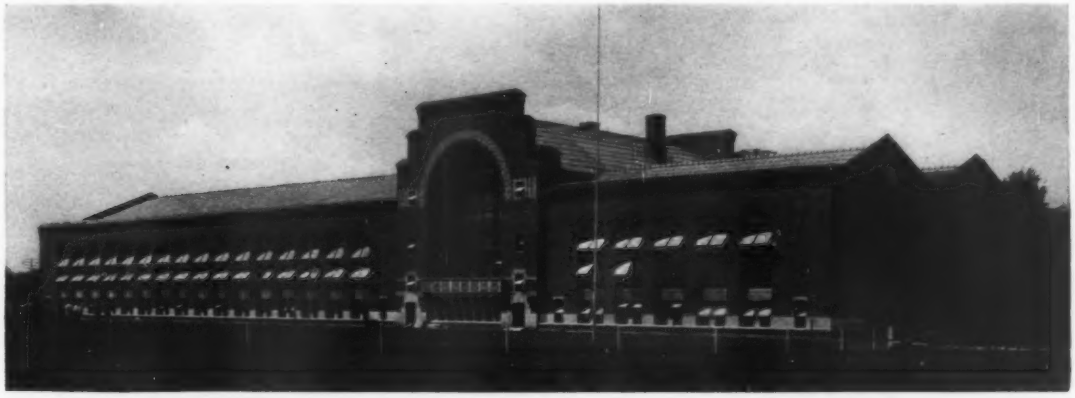
Then, too, we liked the spirit of coöperation between architects and allied artists which was everywhere so much in evidence. Sculptors and mural painters and landscape architects were seen working hand in hand with architects, and many of the illustrations of this close coöperation were deserving of particular notice. The efforts of the League to bring about closer contact between these several groups of artists have been a particularly bright spot in its history, and the exhibition this year will go down as a success for the spirit of coöperation which it personified, if for no other reason.

We have left it to a visiting English architect, Frank Scarlett, to point out the high spots of the exhibition. His words of commendation as well as criticism, we thought, would be of much more interest to our readers than anything we might say. He likes the show and he says so. So do we, but we feel that it might be better—and we do not believe in showering too much praise on our friends anyhow. Mr. Scarlett's praise, however, is sincere and, if you like that sort of thing, we would advise you to turn back to his article in the front of this issue and read it again.



TWO OF EIGHT PANELS IN RELIEF, LEE HIGGINS ON BANK BUILDING, NEW YORK
LEO FRIEDLANDER, SCULPTOR

ENGINEERING AND CONSTRUCTION



INTRAMURAL SPORTS BUILDING
UNIVERSITY OF MICHIGAN
ANN ARBOR, MICH.

Smith, Hinchman & Grylls, *Architects*

THE INTRODUCTION of a separate department for the promotion of intramural athletics at the University of Michigan, in 1913, was at that time an innovation. While this university as well as other schools had been conducting athletics in some form within their own student bodies, centralized administration of athletics was a new development. The advantage of employing a trained intramural director of athletics to provide athletic activities and facilities for the general student body has been proven, and the idea has been adopted by numerous universities. To successfully carry on a program of this kind requires facilities for a large number of participants in addition to the usual field houses and quarters for major sports and varsity teams. The recently completed Intramural Sports Building at the University of Michigan is a typical structure designed to meet the requirements of this phase of university athletics.

The building is approximately 110 feet wide and 415 feet long. The ground floor provides accommodations for 14 handball courts, 13 squash courts, 46 feet x 96 feet boxing and wrestling room, two team locker room, faculty locker room, and the lower portion of the swimming pool.

The first floor, in addition to a lobby 34 feet x 36 feet, contains the gymnasium, natatorium, and auxiliary or faculty gymnasium. The main gymnasium, 107 feet x 252 feet, is of sufficient size to provide for four basketball games at one time. The natatorium consists of a room 52 feet x 95 feet containing a swimming pool 35 feet x 75 feet. The pool is 8 feet 6 inches deep at one end, 4 feet 6 inches at the other end, and 10 feet 6 inches at the deepest point. The pool contains 150,000 gallons of water, which is recirculated through sandfilters and sterilized.

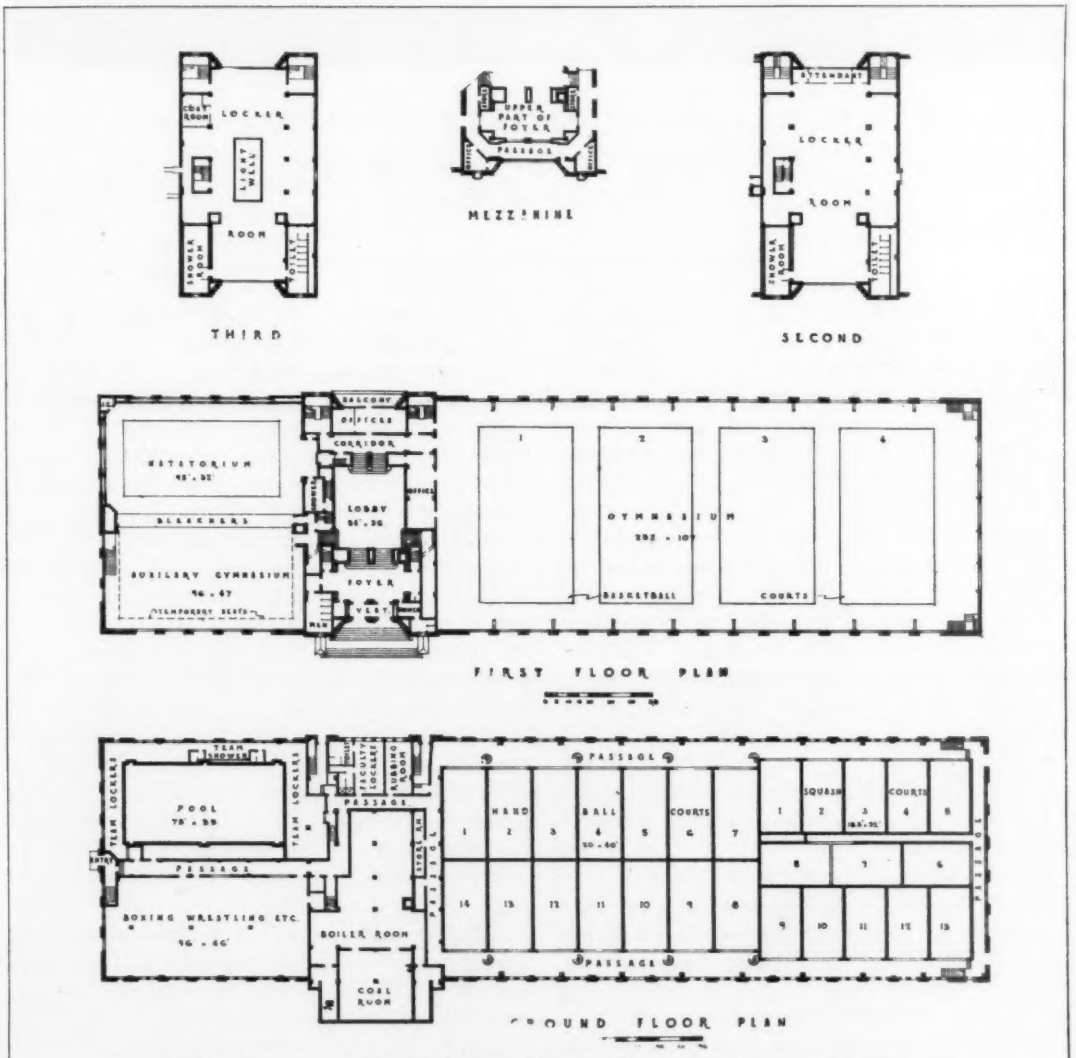
Brick, stone, tile, concrete and steel have been largely used in the construction. A combination of brick and stone has been used for the exterior and entrance lobby. The exposed roof trusses of the gymnasium have been designed for their architectural appearance as well as structural value. The floor of the gymnasium is of selected maple laid over a sub-floor of two by sixes laid solid with the narrow faces up. The roof over the gymnasium is insulated with approximately 24,000 square feet of cork, 1½ inches thick, resting on the roof purlins. The gymnasium is lighted by powerful ceiling lights and large side wall windows.

The natatorium contains a wainscot of green terra cotta. The swimming pool is lined with green tile. The walls above the wainscot and the ceiling are painted green and stenciled. This room is constructed with two walls between which are located the ventilating and heating ducts. The inner walls are lined with cork, as is also the roof and suspended ceiling. A large sliding door, 14

feet high and 83 feet long, forms the north wall of the natatorium. This door can be raised automatically to permit 2,500 spectators in the adjoining room to view aquatic sports in the pool.

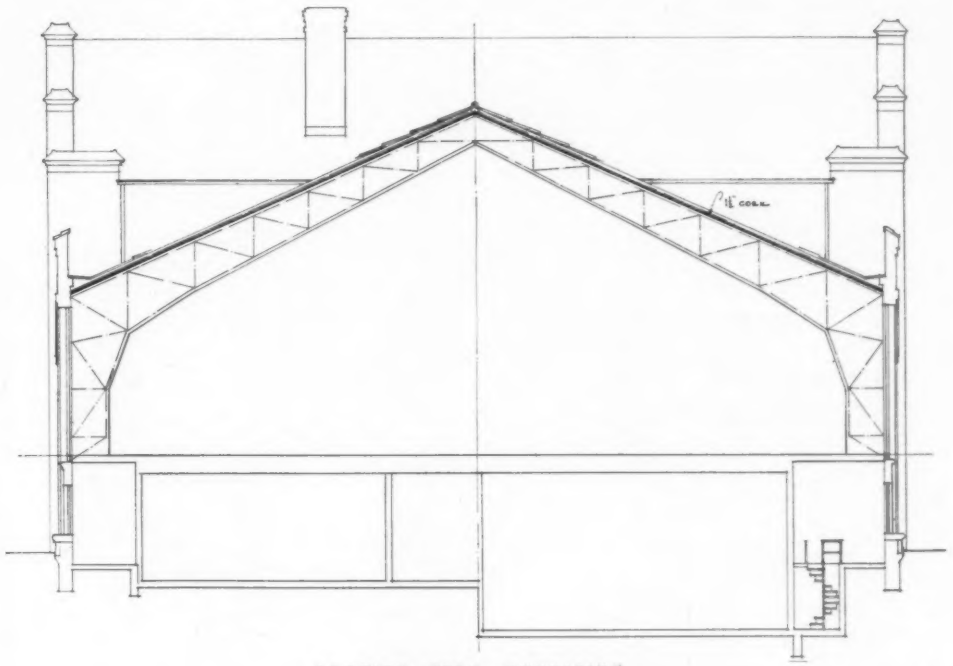
All handball and squash courts are separately ventilated. The ventilating units are automatically started upon turning on the electric lights which illuminate any individual court. Unit heaters have been employed wherever possible. The temperature difference used in computing the heat loss in the gymnasium was 65° F. at the breathing line (5'0" above the floor). This amounts to 80° F. at the roof. In the natatorium the heat loss was taken as 75° F. at the breathing line, amounting to 80° F. at the roof.

The importance of intramural athletics is indicated by the 1928 records maintained at the University of Michigan, which show that approximately 80 per cent of the students were reached through the organized activities of this department. Out of a registration of approximately 6,500 men students, about 1,600 were members of varsity teams or reserves. The intramural records show a total of 12,863 entries in various athletic activities, of which number 4,338 were different students.

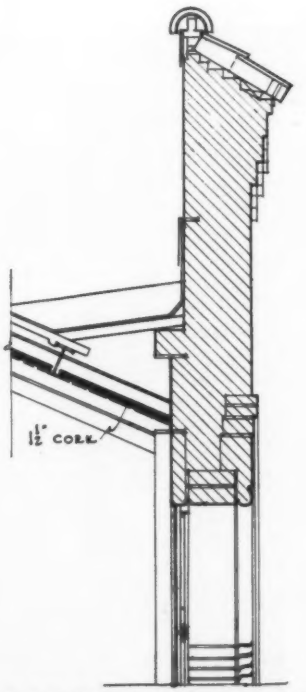


INTRAMURAL SPORTS BUILDING, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

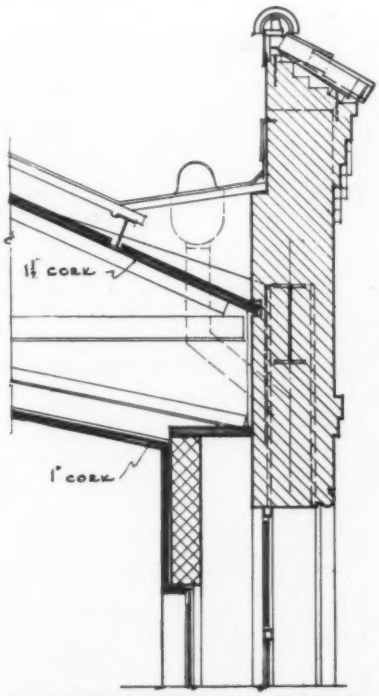
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



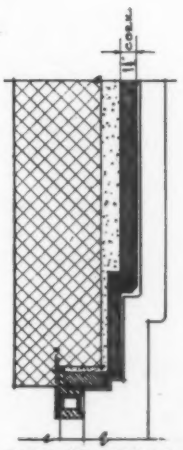
SECTION THRU GYMNASIUM
SHOWING CORK INSULATION



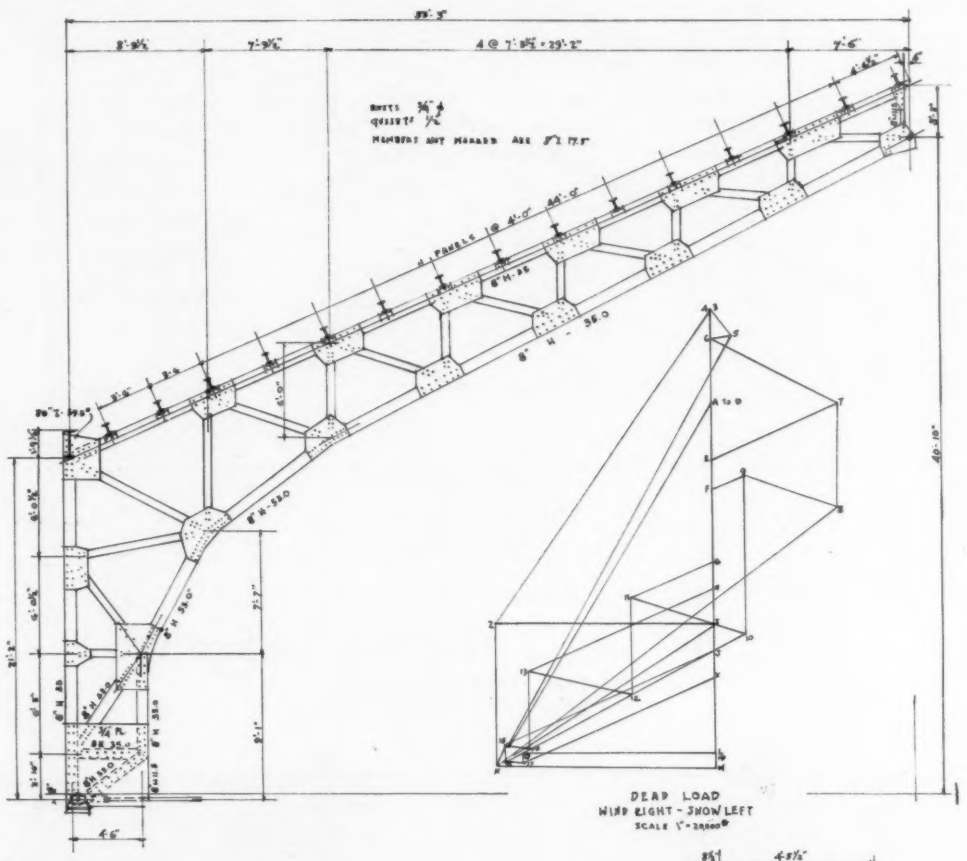
SECTION THRU ROOF
OF GYMNASIUM

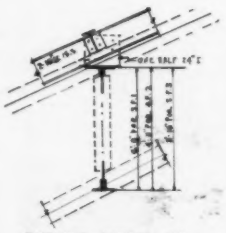


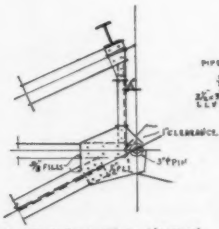
SECTION THRU CEILING
AND ROOF OF NATATORIUM

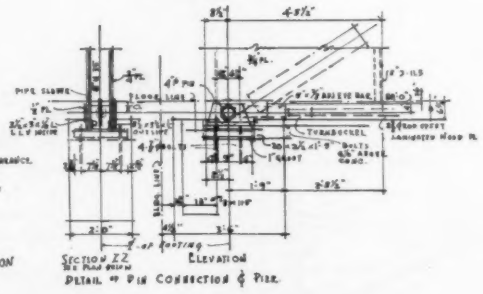


PLAN AT PIERS
IN NATATORIUM

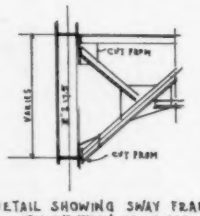


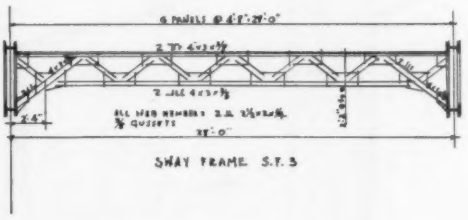

TYPICAL DETAIL OF PURLIN CONNECTION TO SWAY FRAME.


DETAIL OF CENTER PIN CONNECTION



DETAIL AT PIN CONNECTION @ PIER.


DETAIL SHOWING SWAY FRAME CONNECTION TO TRUSS


SWAY FRAME S.T.5

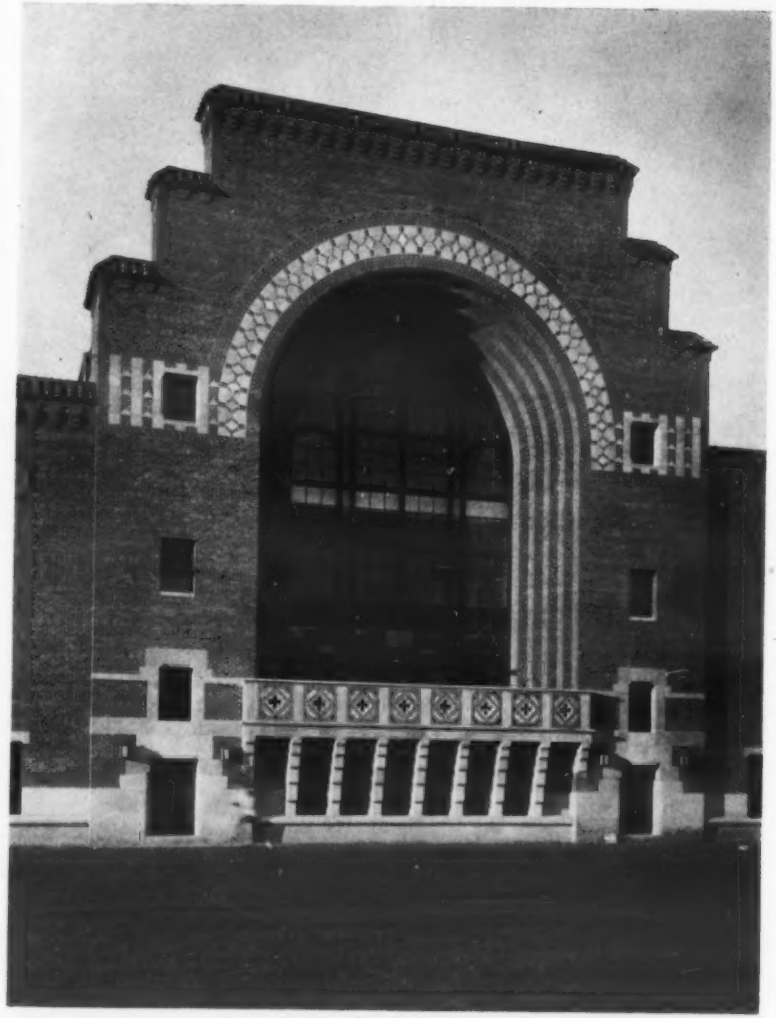
GYMNASIUM ROOF TRUSS DETAIL

INTRAMURAL SPORTS BUILDING, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

Photos by Melvin Ivory

MAIN ENTRANCE



FERRY FIELD ENTRANCE

INTRAMURAL SPORTS BUILDING, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.—SMITH, HINCHMAN & GRYLIS, ARCHITECTS

Photos by Melvin Ivory

GYMNASIUM AND NATATORIUM, INTRAMURAL SPORTS BUILDING, UNIVERSITY OF MICHIGAN

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

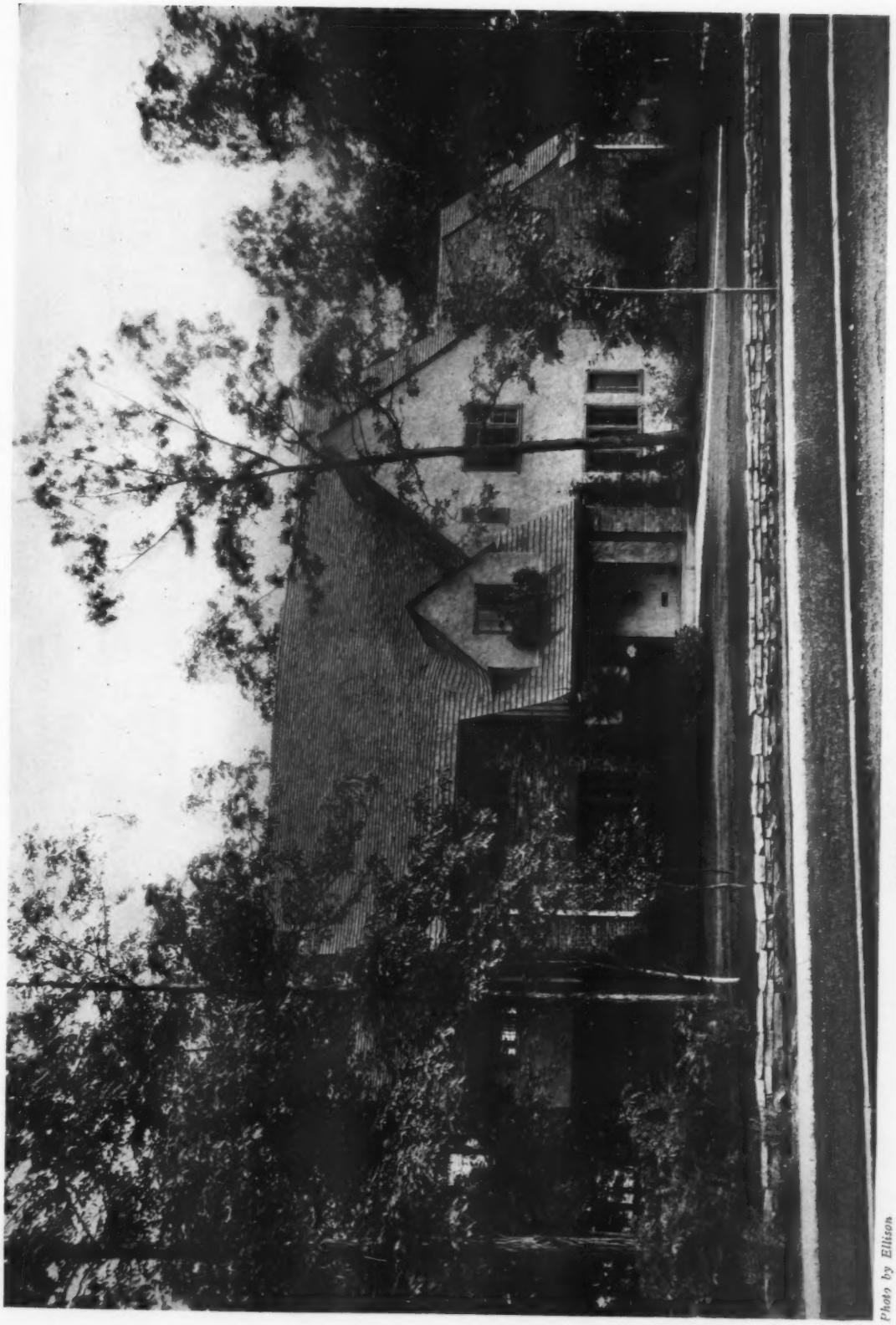
Photo by Ellison

HOUSE OF E. W. SEAHOLM, BIRMINGHAM, MICH.

RICHARD H. MARR, ARCHITECT

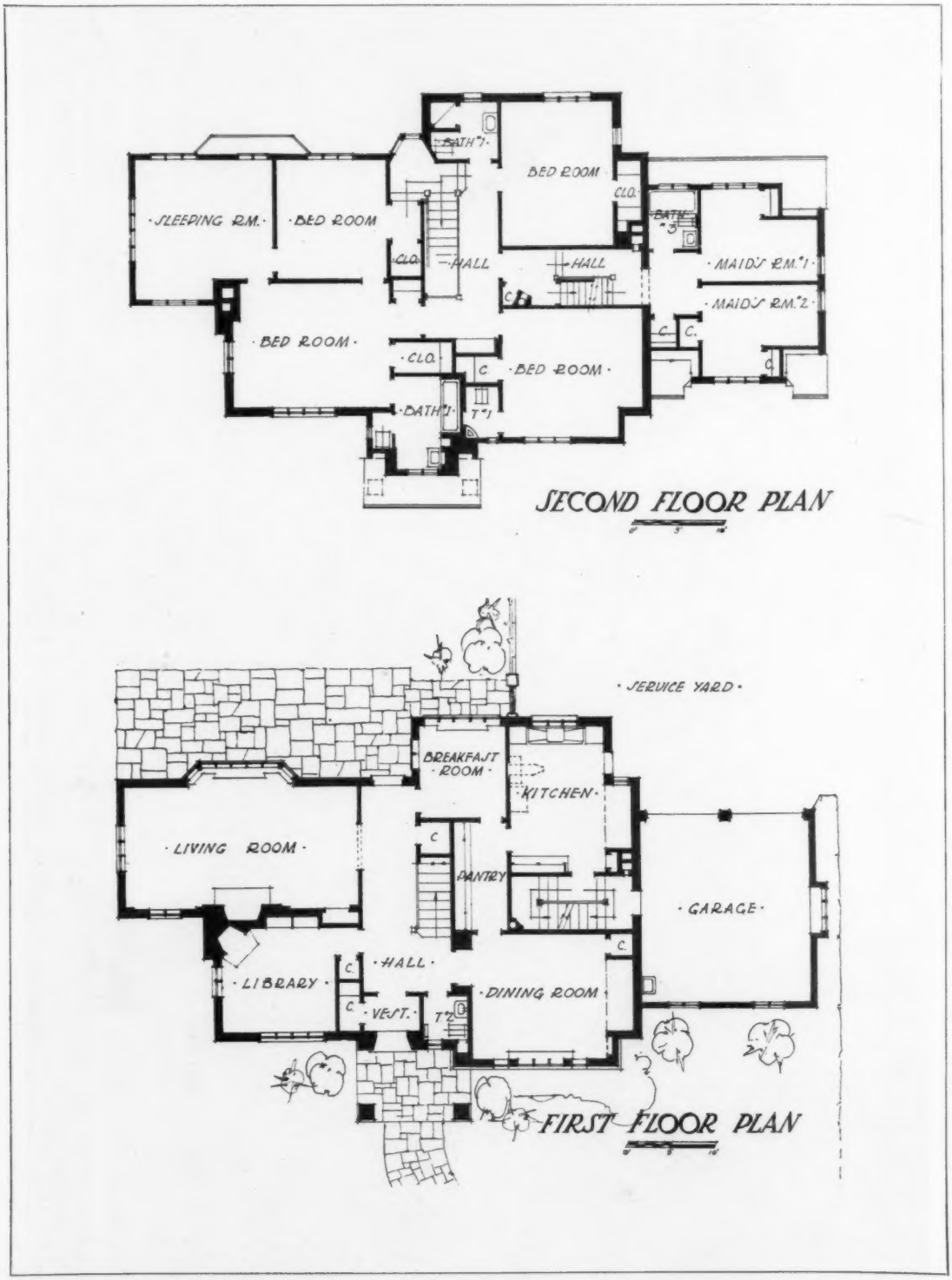
HOUSE OF E. W. SEAHOLM, BIRMINGHAM, MICH.
RICHARD H. MARR, ARCHITECT

Photo by Ellison



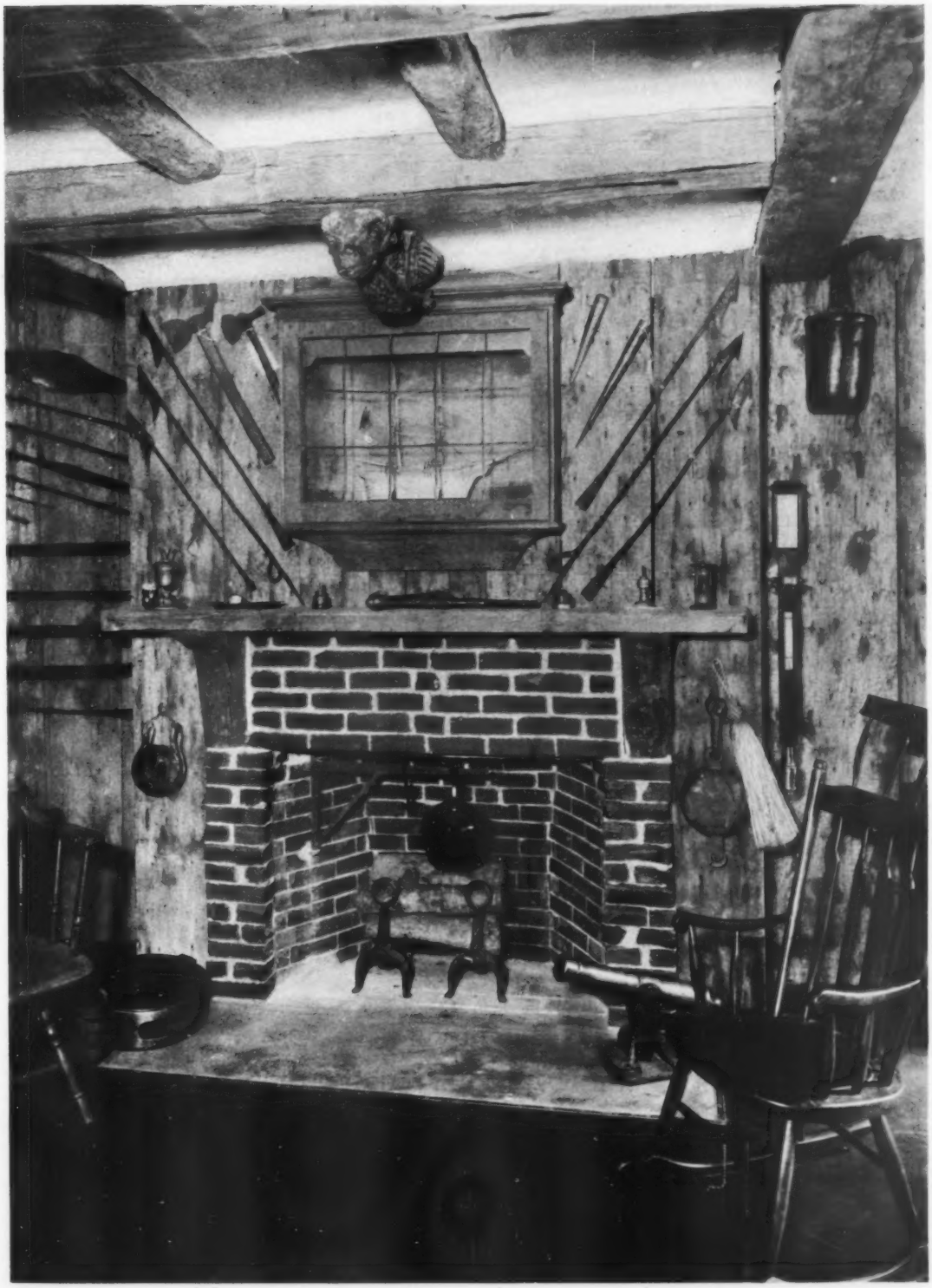
HOUSE OF E. W. SEAHOLM, BIRMINGHAM, MICH.
RICHARD H. MARR, ARCHITECT

Photo by Ellison

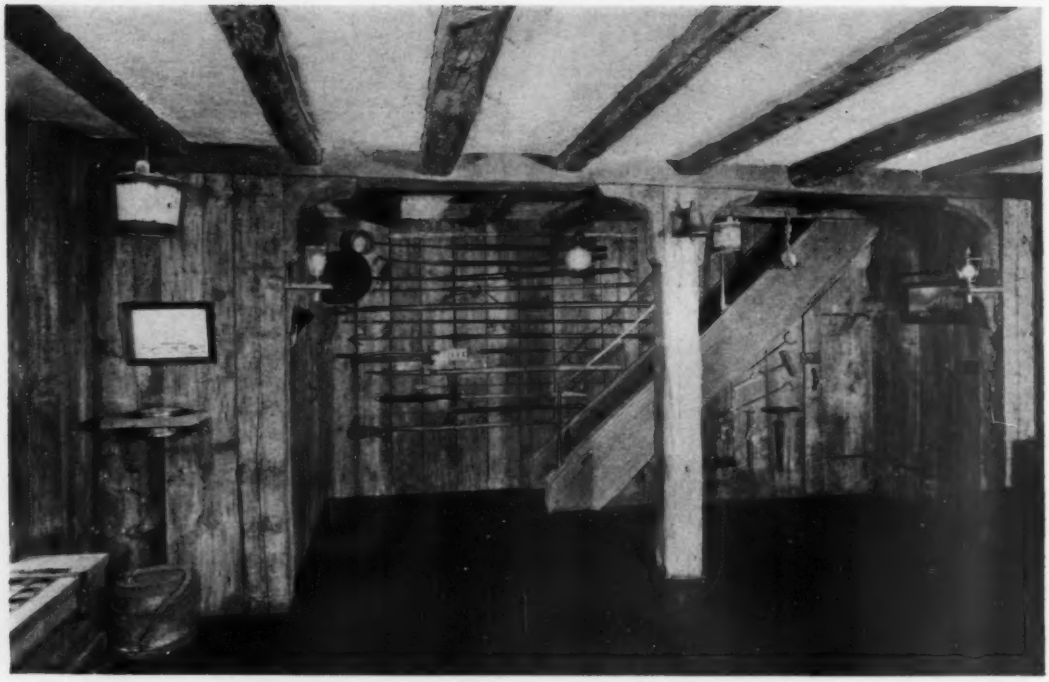


HOUSE OF E. W. SEAHOLM, BIRMINGHAM, MICH.

RICHARD H. MARR, ARCHITECT



SHIP ROOM, HOUSE OF WILMOT R. EVANS, BOSTON, MASS.
HAROLD FIELD KELLOGG, ARCHITECT



SHIP ROOM, HOUSE OF WILMOT R. EVANS, BOSTON, MASS.

HAROLD FIELD KELLOGG, ARCHITECT

A PURPOSE FOR DECORATED SCREENS

DUE, perhaps to the present tendency of changing residence frequently, pictures have more or less disappeared from the private house. We find on moving that old frames do not fit new walls or modern panelling makes them unsuitable. Mural painting particularly is becoming removed from daily living and is to be segregated in museums and public buildings.

LeRoy Daniel MacMorris, an artist-painter, has devoted considerable study to decorated screens because he believes that through this medium he can most nearly approach what he considers to be the highest purpose of art. He believes, too, and with him we agree, that art should be related to daily living and that it is ennobled by serving a practical purpose as it can in the form of screens.

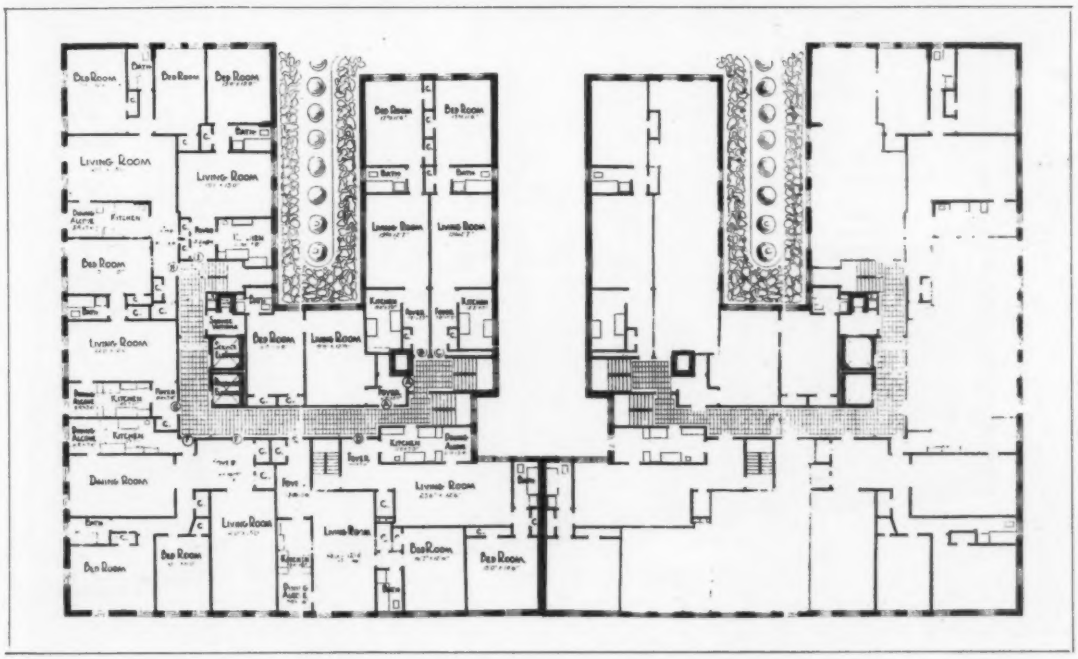
Mr. MacMorris sees the screen, first, as an architect. He likens it to a second or movable wall, which can be used to break large rooms into a group of small ones, to serve instead of folding doors and to fill in or blot out undesirable wall spaces. He believes, further, that in subject and craftsmanship the screen should first of all harmonize with the furnishings and should be an integral part of the interior ensemble. As a piece of furniture, a screen may be used to conceal various unsightly arrangements as kitchenettes, improvised bedrooms, and so forth. The screen preserves mural painting, with its pictorial and decorative elements, to the modern house. Certain of his screens, which he describes as "portable murals for a nomadic race," are shown here.

A SCREEN BY LEROY DANIEL MACMORRIS, "MAP OF PARIS," FOR A COSMOPOLITAN LIBRARY
OR FOR THE HOUSE OF ONE WITH A BENT FOR TRAVEL AND LOVE FOR THE TRADITION AND ROMANCE OF PARIS
Forty-fourth Annual Exhibition, The Architectural League of New York

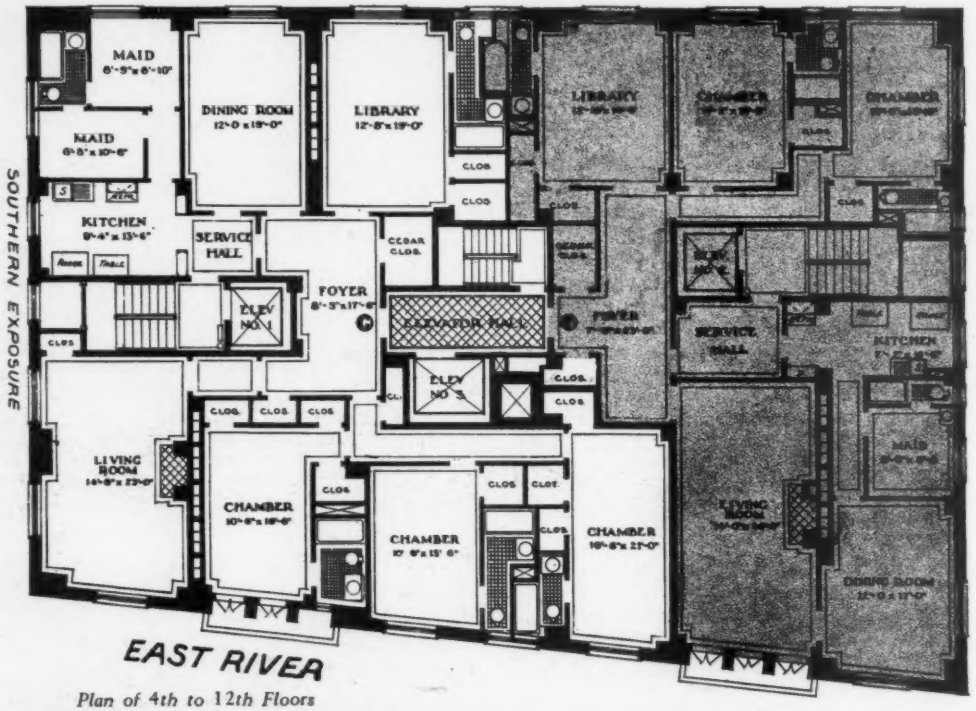
SCREEN PAINTED BY LEROY DANIEL MACMORRIS, SYMBOLIZING THE DISCOVERY OF THE NEW WORLD

3-PANEL SCREEN, "FONTAINEBLEAU," SHOWING THE HISTORIC CHATEAU THROUGH A CLEARING DESIGNED AND PAINTED WITH OIL ON CANVAS BY LEROY DANIEL MACMORRIS

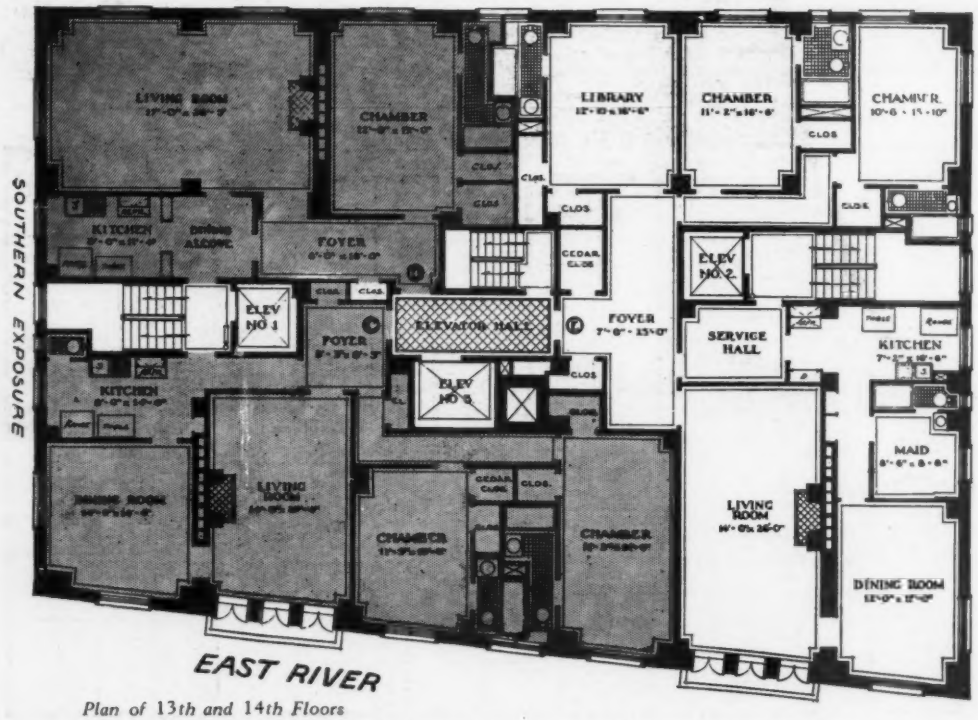
Forty-fourth Annual Exhibition, The Architectural League of New York



AGELOFF TOWERS, 55 AVENUE A, NEW YORK
SHAMPAN & SHAMPAN, ARCHITECTS



Plan of 4th to 12th Floors

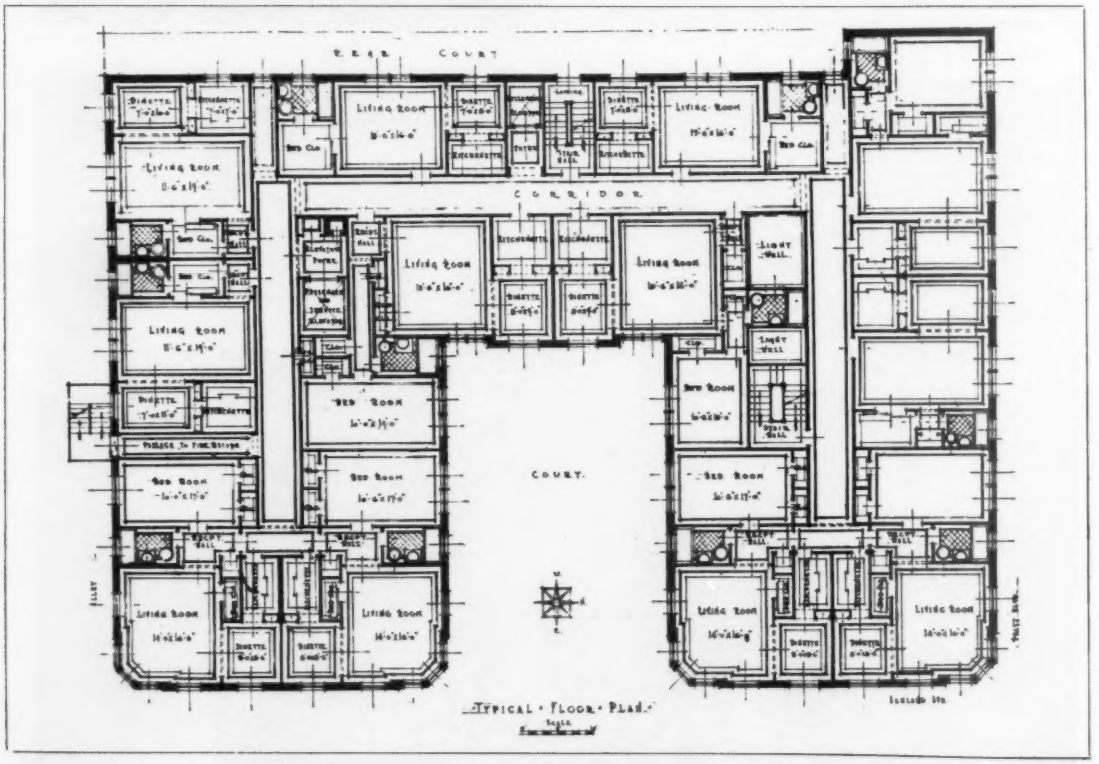


Plan of 13th and 14th Floors

THE YORKGATE APARTMENTS, 25 EAST END AVENUE, NEW YORK
CROSS & CROSS, ARCHITECTS

Photos by Wurts Bros.

THE YORKGATE APARTMENTS, 25 EAST END AVENUE, NEW YORK—CROSS & CROSS, ARCHITECTS



APARTMENT HOUSE, ROGER PARK, CHICAGO, ILL.
LEON F. URBAIN, ARCHITECT

SPECIFICATIONS

Communications relative to specifications addressed to THE AMERICAN ARCHITECT *will be answered, in the pages of this department, by H. R. Dowswell, of the office of Shreve & Lamb, Architects.*

IN THE Specifications for Granite, Cut Stone, Marble or Manufactured Stone, furnishing and cutting the material has been specified separately from setting, since in the metropolitan district the setting of cut stone is let as a separate contract. The specifications for "Furnishing" are presented in this issue. This division of work could have been carried farther so as to separate Granite and Manufactured Stone from Cut Stone and Marble. Such a sub-division, however, would have resulted in a great deal of useless repetition, useless because separate Part A specifications may be written for each material with references by paragraph number to the combined Part B.

This specification is designed for use in the same manner as has been described for preceding divisions. Each paragraph should be carefully read and considered before writing Part A for each contract, since Part B specifications always depend upon Part A to determine the extent of its application. Part A must define the extent of the work, the kind of material, whether Granite, Cut Stone, Marble or Manufactured Stone, and the grade and finish of each.

Particular attention is called to Paragraphs Nos. 4, 17, 27, 28, 29, 39, 47 and 60. In each of these the work is restricted to that shown on contract drawings. This requirement has been written in an effort to eliminate the unfair practice of issuing incomplete drawings for purposes of bidding and, after award of contract, elaborating them beyond recognition.

At the many conferences which the Standards Committee have held with representatives of various trades whose work requires the preparation of shop drawings, a desire has been expressed for relief from the constantly increasing expense of blue printing shop drawings. An effort has been made to distribute this cost by requiring the subcontractor to furnish, as a part of his contract only those prints required by the Architect. All other prints are to be paid for at the cost of reproduction. This cost should be borne by the General Contractor since it is practically impossible to distribute it. This should be specified under "Special General Conditions."

Most architects prefer to have models for ornamental work executed by modellers of their own selection. This can best be covered by specifying a cash allowance in Part A, the allowance being fixed by estimates obtained by the Architect before the specifications are issued. Paragraphs Nos. 30 and 31 provide for this method and similar clauses will be found in Part B specifications for all divisions where ornamental work could occur.

Part B specifications for Setting will appear in the issue of May 20th and references requiring special mention in Part A will be commented upon.

A.I.A. DIVISION 8d. STANDARD FORM OF THE NEW YORK BUILDING CONGRESS, EDITION OF 1929

New York Building Congress Standard Specifications for
FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE

PART B.

General Conditions.

1. GENERAL CONDITIONS OF THE CONTRACT of the American Institute of Architects, current edition, shall form a part of this Division, together with the Special Conditions, to which this Contractor is referred. **General Conditions**

Arbitration Clause.

2. Any dispute or claim arising out of or relating to this Contract, or for the breach thereof, shall be settled by arbitration. Arbitration shall proceed under the requirements specified in the General Conditions, current edition, of the American Institute of Architects; or under the Rules of the Arbitration Court of the New York Building Congress, or of the American Arbitration Association, and judgment upon an award may be entered in the court having jurisdiction. One of these methods of arbitration shall be chosen at the time of the signing of the Contract, or, if not then determined, the choice of these methods shall be at the option of the party asking for arbitration. **Arbitration Clause**

New York Building Congress Standard Specifications—

FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE—*Cont.*

Scope.

3. The following requirements in regard to materials and workmanship specify the required standards for the Furnishing of all Granite, Cut Stone, Marble or Manufactured Stone. **Scope**
4. These requirements, however, form a part of the Contract only insofar as they describe items mentioned in Part A of this specification or as indicated on the Contract drawings.
5. Any exterior granite, cut stone, marble or manufactured stone used on the exterior and extending into vestibules, courts, porticos and openings and such interior stone or marble, designed to be built-in when exterior walls are erected, shall be recognized as belonging to this Division.

Material.

Requirements for Granite:

6. All granite shall be of compact structure, hard and practically non-absorbent, and equal in durability and strength to the best granite of the kinds required. Granite shall be the kinds noted in Part A. In submitting estimates, the Contractor shall state the name of granite and quarry, upon which his proposal is based. **Material**
7. All the granite shall be selected to meet the requirements of these specifications and shall be absolutely sound and free from seams or other defects which would impair its strength. Exposed surfaces shall be free from spots, stains, discoloration, knot formations, spalls, chips, or other defects, which would impair the appearance of the work, except that in inconspicuous places a reasonable number of knots or texture variations inherent to the particular granite specified may be permissible if samples showing the maximum of such characteristics be submitted to, and approved by, the Architect.
8. In quarrying the granite, the blocks shall be selected so that any variations in color permitted by the Architect will be uniformly distributed throughout the exposed surfaces of the walls and other portions of the work. If granites from different quarries are used, such granites shall be similar in texture and shall satisfactorily match in color and tone throughout the work.

Requirements for Cut Stone and Marble:

9. All cut stone and marble shall be of the kinds and grades noted under Part A. The stock shall be free from all defects that would materially impair its strength, durability or appearance and be within the range of variation of color and texture represented by two samples approved by the Architect.

Materials—*Continued*

Requirements for Manufactured Stone:

10. Manufactured Stone shall be composed of Portland cement, crushed marble, or granite, and such other ingredients as may be required to faithfully reproduce, in color and texture, the kinds and grades of stone specified under Part A, within the range of variation represented by samples approved by the Architect. Unless otherwise specified under Part A, Manufactured Stone shall be cast by the "wet poured" process.
11. The proportion of the aggregate to cement, measured by volume, shall not be over five (5) parts nor less than three and one-half (3½) parts respectively. The cement and aggregate shall be mixed in proper proportion, with the aggregate so graded as to produce a stone of maximum density and homogeneous throughout. Veneered stone will not be accepted.
12. Where necessary to provide against breakage in handling, to provide stability against stress or to support superimposed loads, the Manufactured Stone shall be cast with steel reinforcement embedded in it.

Finish.

13. The finish of all exposed surfaces of Granite, Cut Stone, Marble or Manufactured Stone shall be as noted under Part A. **Finish**

Samples.

14. Before proceeding with any of the work in this Division, this Contractor shall, upon request, submit to the Architect, for approval, two samples of each kind of granite, cut stone, marble or manufactured stone which shall be typical of the extremes which this Contractor proposes to furnish. **Samples**

New York Building Congress Standard Specifications—

FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE—*Cont.*

15. Except for Granite, each sample shall be at least eight (8) inches square and about 1½ inches thick. Granite samples shall be at least eight (8) inches square and two (2) inches thick. All samples shall have the large faces finished as specified under Part A, with at least two edges rock faced. Where more than one finish is specified samples of each finish shall be submitted. Each sample shall be grooved down the center on the back so as to be readily broken in half and shall be clearly marked with the grade and finish of the material, together with the name of the building and portion on which it is to be used.
16. When approved, each sample will be broken and one half returned to the Contractor, the other retained by the Architect for comparison with work at the building.

Cutting and Setting Drawings.

Cutting and Setting Drawings

17. This Contractor shall prepare and submit to the Architect, in duplicate, complete cutting and setting Shop Drawings, illustrating all granite, cut stone, marble or manufactured stone work included in this Division.
18. These drawings shall be based upon and follow the Contract drawings and all scale and full size details prepared by the Architect consistent with the Contract drawings, as the developments thereof and reasonably inferable therefrom, except where it is agreed that changes be made.
19. These drawings shall show, in detail, all sizes, the arrangement of joints, the bonding and provisions made, in keeping with standard practices, for anchoring, doweling and cramping; also for the support by shelf angles, loose lintels or other supports and the provisions made for flashings.
20. The Cutting and Setting drawings shall be modified and revised as may be required by the Architect for the purpose of more perfectly carrying out the intent and meaning of the Architect's drawings and specifications and to provide for essential details in connection with other materials with which the granite, cut stone, marble or manufactured stone comes in contact. When these drawings have been approved by the Architect they shall govern the execution of the work.
21. The Architect's approval of these drawings shall not be construed as relieving the Contractor from the responsibility for errors of the Stone Contractor contained in them.
22. Upon the Cutting and Setting drawings being approved, the Contractor shall supply the Architect with two additional prints of each drawing, and such additional prints as may be required to secure the coöperation of other trades, at the cost of reproduction. He shall furnish copies of Setting drawings to the Setting Contractor.
23. Each piece indicated on these drawings shall bear a corresponding number marked on the back or bed with a non-staining paint.

Workmanship.

Bond and Thickness:

Workmanship

24. The general method of bonding shall be as shown on scale details and shall be accurately followed. Any change from these methods, or any change in the depths to which stone is shown to be carried into the walls, made necessary by conditions at the building, must be submitted to the Architect and approved by him before any such change is made. Generally no stone shall be less than four (4) inches thick.
25. Plain ashlar and stone facing work shall have 20% of the facing area bonded to the backing by extending four (4) inches deeper in the wall, when so specified under Part A.

Pilasters:

26. Shall have courses varying in thickness in alternate courses so as to establish a proper bond with the backing, when specified under Part A, or shown on Contract drawings.

Projecting Courses:

27. All projecting stones shall have beds in the wall at least one inch greater in depth than their maximum projection, except where shown on Contract drawings as anchored to the structure and so provided for in the approved Cutting and Setting drawings.

Moulded Courses:

28. Moulded projecting courses, unless shown on Contract drawings and approved Cutting and Setting drawings as secured by suitable anchors or structural supports, shall have not less than four-sevenths (4/7) of their cubic contents inside the face of the wall.

New York Building Congress Standard Specifications—

FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE—*Cont.*

Heads and Returns:

29. Piers, unless otherwise shown on Contract drawings, shall have full heads or returns of dimensions indicated.

Models.

30. Where models are called for, this Contractor shall provide in his estimate the sums noted under Part A. This amount will be expended at the Architect's discretion on models for ornamental work, any unexpended balance reverting to the owner. **Models**

31. The models will be delivered to the Contractor at the modeler's studio, at address noted under Part A, packed ready to ship, but this Contractor will be required to pay all cartage charges, etc., in connection with their transportation.

Carving.

32. All carved and ornamental parts of granite, cut stone, or marble shall, as far as possible, be executed at the Cutting yard, unless specifically stated, under Part A, to be carved at the building after being set. **Carving**

33. All carving shall be executed by skilled workmen faithfully reproducing the models in form, feeling, character and detail and shall be re-carved or re-touched until satisfactory to the Architect.

34. The division between stone cutting and carving shall be based on the principle that work which the Architect can draw with rule, compass or French curve is stone cutting, and work which can only be drawn free hand is carving.

35. The stone cutter shall rough out for the carving, following model or full size details, to within not more than two (2) inches of the finished surface. Mouldings to be carved shall be cut or cast to the profile shown on the Architect's full size details.

36. All ornament on Manufactured Stone shall be cast from moulds reproduced from the approved models. Where specified under Part A or where the cast ornamental work does not reasonably reproduce the approved models, the ornamental work shall be re-carved by skilled workmen until satisfactory to the Architect.

Cutting.

37. All granite, cut stone, marble or manufactured stone shall be cut or cast accurately to shape and dimensions and full to the square with jointing as shown on the approved cutting and setting drawing. All exposed faces shall be true and out of wind. Arrises must be sharp, true and continuous with adjoining arrises. **Cutting**

38. Where so specified under Part A, each piece of Manufactured Stone shall be cast at least one-quarter (¼) inch full of finished sizes and all exposed faces and all joints shall be machine or hand-cut to finished dimensions.

Beds and Joints:

39. Joints shall be located exactly where shown on cutting drawings, unless changed by written instruction of the Architect. Any uncertainty as to jointing is to be referred in writing to the Architect for decision. Joints shall be ¼″ in thickness, unless otherwise specified under Part A or indicated on Contract drawings.

40. Beds for granite shall be horizontal and shall be cut full and square for a distance of at least 2″ back from the face, from which point they may fall off not to exceed 1″ in 12″ and shall be reasonably free from large depressions and cuppings, which might impair stability of the work.

41. Joints in granite shall be dressed at right angles to the face for at least 1½″ back, from which point they may fall away not to exceed 1½″ in 12″.

42. Backs of granite stones may be scabbled or split to approximate vertical surfaces which shall not vary more than 1″ in 12″ from the true vertical, nor vary more than 1″ either way from the thickness called for on the approved cutting and setting drawings.

43. Beds and joints other than for granite, shall be dressed straight for the full thickness of the stone, and, unless otherwise indicated, at right angles to the face.

44. When the best accepted practice requires that the granite, cut stone or marble specified or selected, be laid on its natural or quarry bed, it shall be cut to lay in this manner.

Back Checking:

45. Granite, cut stone, marble or manufactured stone coming in connection with structural work shall be properly backchecked. Pieces resting on structural work shall have beds shaped to fit the supports, in accordance with approved cutting drawings.

New York Building Congress Standard Specifications—

FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE—*Cont.*

Reglets:

46. Cut reglets wherever shown on cutting drawings or full size details.

Re-Entering Angles:

47. Re-entering angles sha'l be cut from the solid only where so shown on Contract drawings or specifically called for under Part A.

Drips:

48. Drips of sufficient width and depth to shed water shall be provided on all projecting stones or courses, where shown on Contract drawings or specified under Part A.

Washes:

49. All exterior projecting stones and courses and all exterior sills, steps, platforms, copings and other stones with exposed top surfaces shall be cut or cast with a wash on top.

Raised Joints:

50. Copings, cornices and other projecting members shall be cut or cast with raised joints where so shown on Contract drawings or specified under Part A.

Raised Seats:

51. In all cases where other work is built upon stones having a wash, raised seats and lugs to form level beds shall be provided.

Door Sills:

52. Door sills shall be cut or cast in single stones extending to inside face of doors with wash, and except where otherwise shown, provided with lugs extending at least two (2) inches beyond the jambs. Sills shall be cut or cast with beveled thresholds and seats for frames or prepared for metal saddles as detailed.

Window Sills:

53. Window sills shall be cut or cast with wash, extend under frames, project and be provided with drip, with lugs, and tail into masonry on either jamb, as shown on Contract drawings.
54. Where window sills are shown to be flush, they shall be cut or cast with wash, extend under frames, and be provided with lugs extending into masonry on either jamb.
55. Where slip sills are required for window openings they shall be cut or cast with wash, extend under frames, and where shown to project, with drip.

Steps:

56. Steps shall lap over the one below at least two (2) inches and be cut with wash. Where steps finish against walls or ramps they shall tail into abutting masonry at least three (3) inches, with wash and seat, as shown on Contract drawings.

Curbs:

57. Curbs shall be cut or cast to the dimensions shown on the Contract drawings with top and exposed faces fine axed and outer top edge slightly rounded.

Moulded Work:

58. Moulded work shall be carefully executed from full size details supplied by the Architect and must match perfectly at joints.

Columns:

59. All columns shall be accurately cut or cast with the entasis shown on the drawings. If considered necessary by the Architect, this entasis, after columns are n place, shall be tested by application of a template. If found to be out of true, the surface shall be re-cut to correspond with the template.

Pilasters:

60. All pilasters shall be cut or cast straight without entasis or taper, except where otherwise shown on Contract drawings.

Lewis Holes:

61. Lewis holes and lifting anchors shall be cut or cast in all stones weighing more than one hundred (100) pounds. These holes and anchors shall not be placed closer than two (2) inches to finished faces.

New York Building Congress Standard Specifications—

FURNISHING GRANITE, CUT STONE, MARBLE OR MANUFACTURED STONE—*Cont.*

Holes for Dowels, Anchors, Etc:

62. Holes for sinkages shall be cut or cast in all stones to receive anchors, cramps, dowels, etc., called for under this specification, under Part A, or indicated on the approved cutting and setting drawings.

Cutting for Other Trades.

Cutting for Other Trades

63. This Contractor shall carefully examine the structural diagrams and do all cutting, checking and fitting necessary to make the granite, cut stone, marble or manufactured stone clear the structural work, or provide for its proper support and anchorage thereto, as shown on approved cutting drawings. Where structural work, is not in location shown in approved cutting drawing, this Contractor is to be paid for additional checking.

64. He shall also examine the Mechanical Drawings, (Heating, Ventilation, Plumbing, Electrical, etc.) and do any cutting and fitting of granite, cut stone, marble or manufactured stone necessary to permit the proper installation of work in these trades.

65. This Contractor will also be required to coöperate with all other trades whose work comes in contact with material furnished under this Division.

66. A sufficient number of skilled fitters shall be kept on the work to do the necessary field cutting as and when required, as the stone is set.

Loading and Protection.

Loading and Protection

67. All granite, cut stone, marble or manufactured stone shall be carefully loaded on cars or trucks, protected from injury during shipment and delivered in a reasonably clean condition. Granite shall be boxed or crated, using substantial material.

Delivery.

Delivery

68. All granite, cut stone, marble or manufactured stone furnished under this Division shall be delivered promptly as ordered, and in the sequence in which it is to be set.

Replacements.

Replacements

69. Defective, broken, spalled, patched or otherwise damaged granite, cut stone, marble or manufactured stone shall not be delivered to or set in the building, and shall be removed from the site and replaced by perfect material, unless permission is given by the Architect to set same. All such stone, approved for use, shall be repaired or recut in a manner satisfactory to the Architect. The cost of replacement or recutting shall be borne by the manufacturer or setter of the material who is at fault, unless the fault shall be proven to be caused by others beyond the control of manufacturer or setter, in which case the replacements will be paid for as an extra.

CORRECTIONS

WE NOTE with regret that THE AMERICAN ARCHITECT failed to give due credit to McKim, Mead & White, Consulting Architects associated with Eckel & Aldrich, Architects, in connection with the City Hall, St. Joseph, Mo., shown on pages 439 to 444, inclusive, of the April 5, 1929, issue. We offer our apologies to McKim, Mead & White for our error.

On page 20 of the April 5, 1929, issue of THE AMERICAN ARCHITECT there appeared an advertisement of the Frost Manufacturing Company. It has been called to our attention that the building illustrated in this advertisement is an apartment house at Crown Street and Washington Avenue, Brooklyn, New York, Edward M. Adelsohn, Architect. The location of the building and the name of the architect were not given in the advertisement. For the information of our readers who may be interested, we are glad to publish this information at this time.

On pages 475 and 476 of the April 5, 1929, issue, which were devoted to "A Bridgehead in Modern Style," the name of the designer read "Paul Brenkel," whereas it should have been spelled Paul Breukel.

PERSONAL

Carlos R. Villanueva, architect, 604 Central Avenue, East Orange, N. J., announces the opening of an office for architectural practice at Cruz Verde a Velasquez, Caracas, Venezuela, where he would appreciate receiving catalogues and samples from American manufacturers.

SINCE the theme of the Sixty-second Convention of the American Institute of Architects was the development of our National Capital, it seems an opportune time to present for the information of our readers the present status of this development and the end toward which the government is working to preserve the essence of the L'Enfant plan. In judging the illustrations of proposed work in connection with the Washington plan shown in this issue, our readers must bear in mind that many of the models and sketches shown are preliminary studies and as such are subject to changes in design. The founders of the United States visioned a Capital City developed in a manner that would reflect the dignity and importance of this nation and typify its high standards and ideals. The Washington plan has been through many vicissitudes and we believe our readers will be interested in the situation as it exists today. The presentation is as complete as a single issue of this journal permits.

It is the aim of the publishers to maintain an architectural magazine that will interest all of its readers. To this end an effort is made to secure variety in individual issues as well as between issues throughout the year. To this end we endeavor to present meritorious buildings recently completed or proposed, new scientific data, news of the profession, and other material of interest or value to practising architects.

May 20, 1929 *The Publishers*

WASHINGTON MONUMENT FROM THE LINCOLN MEMORIAL

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THE AMERICAN ARCHITECT
May 20, 1929