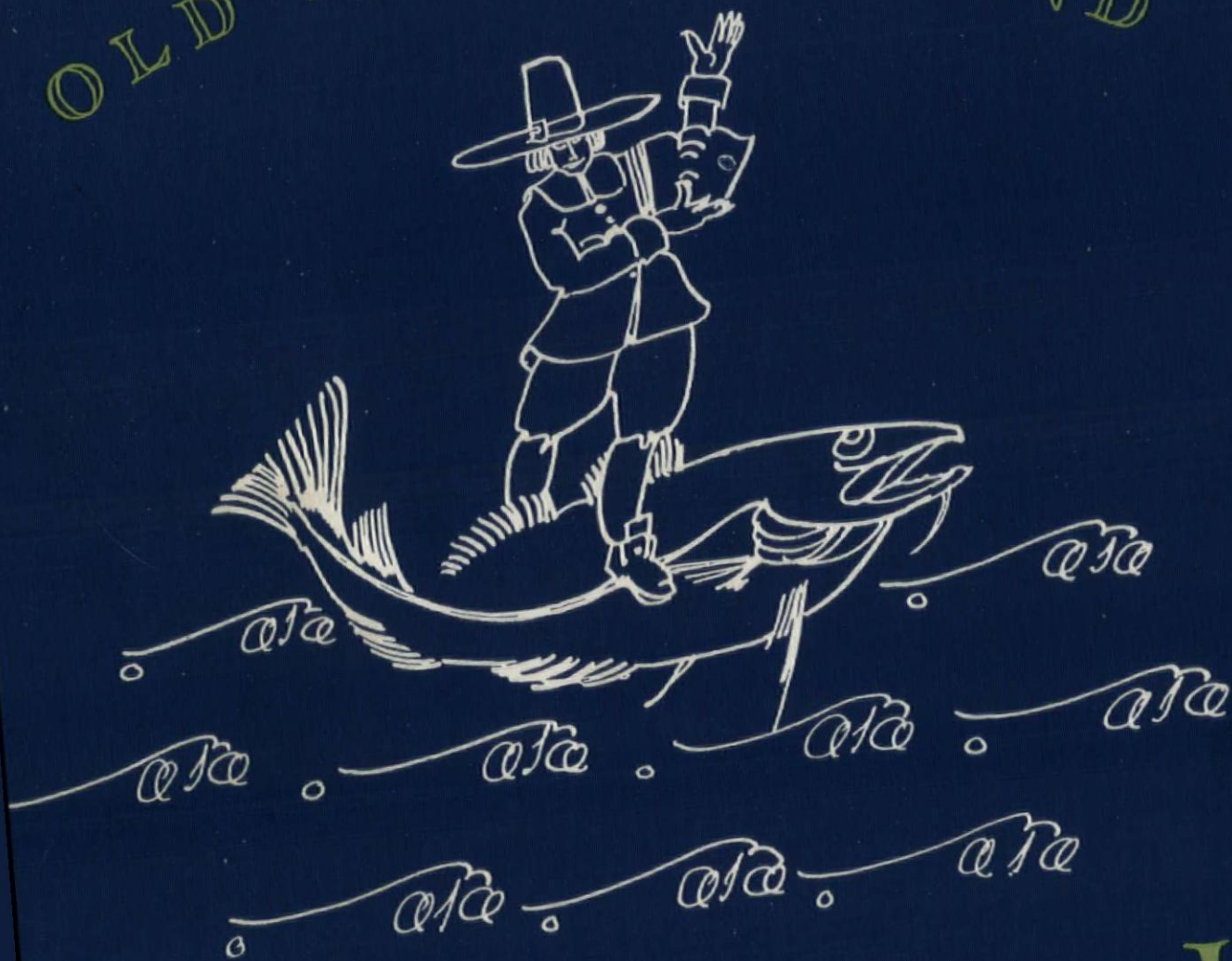


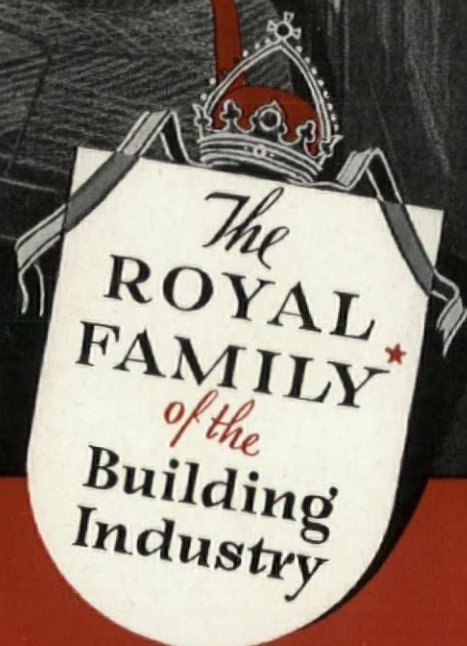
OLD NEW ENGLAND



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NEW ENGLAND

BY RALPH WALKER, F. A. I. A.

Two books have appeared recently which greatly add to an understanding of New England thinking and ways—"The Flowering of New England" by Van Wyck Brooks, and "The Late George Apley" by John P. Marquand. They sum up the nineteenth century.

New England developed a peculiarly romantic culture, considering that the New Englander has had the reputation of being "close." Not only close in regard to money matters, but close-mouthed as well. But your New Englanders are provincial in much the same way that any people are who have produced a good life of their own, and which they recognize as such, in that they are more happy in their own home surroundings.

The New Englander readily appreciates the feeling of George Apley who, while in Rome, opined: "It seems to me that Mrs. Gardner has brought back to us all that is really best of Rome and Italy and has considerably left the rest behind. A visit to her Fenway Palace really suffices to show one everything. The head of Aphrodite in our Museum is superior to anything I have seen in the Vatican. I also think that we have by far the better half of the so-called Ludovici Throne. I wish the Coliseum was situated in a more open space as is our Harvard Stadium, so that one could view its proportions at a single glance. I have been, of course, to see the grave of Keats, but that burying ground does not seem to me as interesting as our own Granary burying ground which one can see so comfortably from the upper windows of our own Athenæum."*

Not only is your New Englander provincial in a homey way, but he is ostentatious only in so far as learning is concerned, and a belief such as the following seems well worth noting: "Who would have respected wealth in Boston if wealth had not, in turn, respected learning?"**

It reminds me of a subject on which Hildreth Meiere and Kimon Nicolaides did so beautiful a job—"The only reason for wealth is to aid in creating beauty, and the only way to conserve wealth is through the creation of beauty."

*"The Late George Apley" published by E. P. Dutton

**"The Flowering of New England" published by Little, Brown

Learning, in New England, has had a long background.

In the *New York Herald-Tribune* recently, Lewis Gannett made this statement concerning Waldo Frank—"A son of a private library in a land which knows only public and circulating libraries." This was not true of New England, for the private library was universal and generally quite large. Even in very early days and in more than one community this would have been true—"Learning was omnipresent. In a population wholly derived from England, one counted the foreigners on a single hand: two Scotch gardeners, a hair-cutter of nebulous antecedents, one Irishman, the master of a spade. And the Irishman knew his Latin, like everyone else: He had learned his Horace at a hedge school and was always ready to lean on his spade and test a boy's knowledge of the *Quo me, Bacche*."***

The learning and culture, however, has always been based on that of Europe. It had, definitely, a classical background tinged with an English point of view.

Noah Webster, for example—"Already an elderly man, he had lived through the Revolution; and, filled as he was with patriotic fervour, he had not failed to note that, while the Americans boasted of their freedom, nevertheless their arts, their dress, their customs still aped the ways of the mother country."***

While there was a serious attempt to develop a purely American literature, those who tried—Emerson, Thoreau, Longfellow, and Hawthorne—realized the constant difficulties which were encountered in the Colonial aspect of their efforts.

Hawthorne exclaimed: "I want my place, my own place, my true place in the world, my proper sphere, my thing which Nature intended me to perform when she fashioned me thus awry, and which I have vainly sought all my lifetime."***

And Samuel Ward in a paper on criticism wrote: "Our first misfortune is, that there is a reference to a standard from without, viz., England. As the spirit that dictates it is, from many causes, unfair and depreciating, a natural consequence has been to cause all our own

criticism to take the opposite ground, to over-praise that which is felt to be undervalued or invidiously regarded . . . Although all original literature comes from and refers to the heart of the people, it cannot, except in a rude age, address itself to that people except through a class capable of receiving it. If great works do not find such a class in their own age, they wait time and their own influence create it . . . We believe a conscious greatness, inseparable from critical literature, and such, therefore, we look for in this country—a literature and art based on thorough criticism, and thorough knowledge of what already exists in the world.”**

Nevertheless, there was a flowering of New England, and while the aroma was reminiscent of England, especially, it had a definite character of its own which came from the strongly expressed desire to make a culture native to this land.

In the world of architecture and the applied arts, the Colonial spirit persisted until such time as materialism began its revival with the greatly increased use of the machine.

There was a post bellum protest, however, against a belief which has long since become so internationally strong in our modern world, that utility has a supreme importance of its own, and yet—“Utility lies at the bottom of our village architecture. The structure springs from that. The simple edifice you see, created out of white-pine boards, a mere casing of shingles and clapboards, as it appears to its owner, who built it and lives in it, anything but ugly or unpicturesque. It fits him like a shell. Comfort, economy, use, a dry, warm cellar, a sweet, airy milk-room, a barn with its cellars and accommodations, all in the solidest style—these matters make the study of the farmer. I say that beauty must have an equal place with utility, if not the first place. Your farmer shirks architecture and landscape-gardening, with his one leg in the barn and his other in the kitchen, and the compost-heap in the midst. And his highest ambition is to have a patent-leather top to his carriage.”**

How modern all that sounds.

There was fine architecture, however, and it had a flavor of its own, and in the community of Boston, while it was growing away from its best traditions, still—“One can turn the clock back without great difficulty as one ascends Mt. Vernon Street toward the State House, or turns left, through Louisburg Square, up the even steeper paths of Pinckney.

“Here the brick sidewalks are still at such an angle that several pedestrians each winter suffer from broken hips after an easterly sleet

storm. With but few exceptions the hitching posts have been removed from the curbs of these sidewalks, but here and there an iron ring set in the curbing is a silent reminder of the days of the horse, when a child might coast down Mt. Vernon Street. The covered alleyways and the lanes which lead from Mt. Vernon toward Beacon Street are still extant, and the property deeds still include their clauses for the right to lead through these lanes one or more cows for pasturage on the Common. Such matters as these, of course, were curiosities—like the purple windowpanes in some of the Beacon Street houses—even in the early seventies. But this was not so with the iron scrapers on the Cape Ann granite steps. They stood alone on Beacon Hill as memorials to a muddier Boston, a Boston of blacksmiths and cobblestones. The details of these bits of iron-work vary in design, and, if one observes them closely, one may detect something of the spare grace of line which is so manifest in the doorways and façades above them.”*

“The spare grace of line”—an unusual and haunting phrase, and full of suggestions as to what design should be. It does mean simplicity, but it does not mean poverty of thought; it does mean refinement and not brutality. In that phrase lie the fundamental possibilities of a beautiful architecture. No architecture can continue with an utter disregard of grace or depend wholly on spareness. The so-called international style, with its frank ugly approach of materialism, stems from the same disregard for human sensibilities that is found in Nazi Germany. They are evidently blood brothers.

The castor oil of materialism has been thoroughly sugar-coated with propaganda, but the castor oil is still there, and this materialism has reached a sterility based on a dogma of intellectualized ugliness.

To state that a belief in the desirability of beauty is just sentimental nonsense, that our whole job is to bring material welfare to our people, has the familiar ring of the constant high-pitched oratory of poverty-stricken Europe.

New materials and new methods do not necessarily aid the creation of beauty. It is very evident, as one motors through New England, that they have more recently aided in the creation of ugliness and squalor, that fundamentally the loss of a desire for beauty dates from the conception of an overwhelming materialism.

“I saw it,” Miss Peabody said, when she walked into a tree and bruised her nose. “I saw it, but I did not realize it.”**

THE BOSTON SCENE

A REVIEW OF ITS TAVERNS AND ORDINARIES

BY HUBERT G. RIPLEY

*Now the joys of the road are chiefly these;
A hunger fit for the Kings of the seas,
A thirst like that of the Thirsty Sword,
And a jug of cider on the board;*

SONGS FROM VAGABONDIA

IN 1891, when the American Institute of Architects held its 25th Convention in Boston, cooking as a Fine Art was, generally speaking, in its infancy as far as the average eating place was concerned. There were, of course, notable exceptions at that time; Young's Hotel, the Parker House, Frank Locke's, Billy Park's, the Thorndike, the Point Shirley, for example. A few institutions such as these shed their genial warmth like the works of Richardson and McKim in the post-glacial period of American Architecture.

While the present state of the Fine Arts in these United States may be a source of gratification to many, the Art of Cooking has progressed literally by leaps and bounds, Terpsichore and Gasteria joining hands in a merry romp around the festal board.

For the benefit of those who may not be familiar with the locale, we venture to submit, for the consideration of the discriminating palate, a few places in and around Boston of interest to the Antiquary and to the Student, where good food, well cooked, and well served, may be enjoyed amid pleasant surroundings. It is far from being a definitive survey of gustatory possibilities of the region, as the Earnest Seeker will doubtless discover for himself—or herself as the case may be. For errors of omission, indulgence is craved.

Let us begin in the outlying districts as the traveler approaches Boston by motor—we will imagine the sustaining qualities of the matutinal orange juice, partaken in Providence, have waned—he suddenly feels hungry and athirst. It is the noon hour in Foxboro and Boston twenty-one miles away on Route 1. Near the street, all by itself, is a pleasant old house, where, tradition says, Lafayette was entertained during his second visit to the United



States. A two-story wooden structure, steep hip roof, high chimneys, low rambling lean-to, front door off center; it is the "Lafayette House," 1784, Leon Pini, Prop. Look sharp or you'll run by without seeing it. There's a small hanging sign in the front yard which will be helpful.

The *chef-de-garçons* greeted us smilingly; there was a delicate fragrance of onion soup (a *spécialité de la maison*) and toasted cheese in the air. "Is there a bar, or do you serve at the table?" we asked. "Both," he replied, and ushered us into a tiny white pine room lined with knife-edge sheathing (modern) and rows and rows of bottles. We felt at home immediately.

The cuisine is French, with concessions to the New England palate, and the *carte* offers a fairly wide choice in variety and price. No. 1 is a special luncheon at One Dollar; choice of soups, entree, assorted rolls, desserts, and coffee. No. 6, the Lobster Dinner* (with a star) at Two Dollars Twenty-five, included hors d'œuvres (anchovies, fresh crab meat, canapés), onion soup, large lobster cooked in a variety of styles (Lafayette, Thermidor, broiled, etc.), salad, dessert, and coffee. The wine list is interesting in spots and, like almost all wine lists, high in price. Apparently we have not as yet become sufficiently wine-con-

scious to render profitable to the inn-keeper the serving of good wine at moderate cost to the customer. However, the Narragansett Beer at 20c the bottle was as palatable as the coffee, curiously enough, was not. Mr. Pini, a round-faced jovial man of generous girth, was formerly chef of the Old Woodcock Tavern of savoury memory. He hails from Piedmont, and he told us that some day, when he got around to it, he was going to look up the history of his house in a book.



Approaching Boston over the Worcester Turnpike, Route 9, as one reaches Framingham Center, Seiler's 1812 House stands high up on the right at Salem End Road. This is an historic spot first settled by a few liberal-minded families who left Salem in 1695 during the witchcraft trials of the frightfully unhappy period. They named the place "Salem End." A hundred years later, when Salem End had become an important way station between Worcester and Boston, the name was changed to Framingham Center. The land on which the house stands was purchased by John Fiske in 1812, but the building was not erected until five years later. The significance of the date "1812" has proved to be a magnet to oodles of people, where "1817" might have failed to do so. Anyhow, it's a sturdy old house of the "four square" type, which shows the influence of Asher Benjamin, both inside and out. The whole first floor and the "Schoolroom" addition provide generous accommodation for dinners, and next summer the great barn floor will be added. The cuisine smacks of New England, and darn good it is too. Here the odors that greet one, hint of the ocean and sizzling sirloins. Whereas the specialties at Pini's are onion soup and duckling, at Seiler's it is clam chowder and boned pan-fired chicken. Prices range about the same in all these wayside inns, a good luncheon at one

dollar, dinners up to two dollars twenty-five. Welsh "Rarebits" at the Lafayette House are sixty cents, at the 1812 House sixty-five cents. The difference in price range is not startling and may be due to the differential in coefficient used in the determination of food values. The vital point is, does one pronounce "rarebit" rabbit? The Oxford Dictionary mentions "rarebit," *n.* "Welsh rabbit," and calls "Rarebit" a *pop. etym!* (Fancy eating a *pop. etym?*) But we digress. Note that each special luncheon and dinner included "Beverage." This, unfortunately, does not mean a choice of light wines and malted beverages, as the unwary stranger might suppose. You will either have to "bring your own," which might cause lifted eyebrows, or go without.

A few hundred yards further along toward Boston, at 680 Worcester Road, corner of Main Street, is the General Abner Wheeler House. Abner Wheeler was an officer in the old Framingham Artillery Company, just as Fred Kendall, A.I.A., was an officer in the Framingham Fusileers a century and a half later. The older portions of the house date from 1730. The old kitchen, now a part of one of the dining rooms, has been "restored"—just a wee bit arty—using all the old timbers



that could be found. The ceiling beams look as if they had been used for shoring during the building of the mausoleum of Tut-Ankh-Amon, and go far to prove that termites existed amongst the early settlers. We did not meet Noble T. Jackson, under whose personal supervision the Inn is conducted, but we met the lovely and gracious hostess in charge. The waitresses all look like the daughters of blameless Neræus and Doris; Galatia and comely Hippothoë, Nisaca and rich-crowned Almede and rosy-armed Eunice, to mention a few.

Here there is no note of either "rarebit" or "rabbit" on the bill, and the menu card is $\frac{3}{4}$ " shorter and $1\frac{7}{8}$ " narrower, but the food and prices seem to be much the same as at the 1812 House. There are a few private dining rooms,

most attractive, and a large glazed-in terrace seating one hundred and twenty-five or so. We did not sample the food, but the many diners all seemed happy and content. One is politely requested to allow time to cook food properly, and bridge luncheons and an opportunity to play the game afterward will be gladly arranged if desired. The only "Beverages" obtainable are tea, coffee, chocolate, and ginger ale.

Hartwell Farm (15 miles from Boston) lies between Concord and Lexington, Route 2. It is open every day in the year from 12 noon to 8 P.M. There is no sign to indicate its exact location, and as it is slightly off the main highway on Virginia Road in Lincoln, it is easy to miss. The visitor will be well repaid for any amount of trouble taken or hardship endured in finding it. Nobody knows just how old the house is, but William Hartwell came to Concord in 1635 because "Boston was too crowded" and the older portion probably dates from about that time. From what can be observed in the second-story frame, the original house was a story and a half or so and the present two-story structure is only a couple of centuries old. Jane Poor and Marion Fitch bought the place in December, 1924, and on April 19, 1925, just one hundred and fifty years after the battle of Lexington, served the public its first meal there under their distinguished management.

The place fairly pullulates with historic interest and antiquarian lore. Paul Revere and an unknown British soldier who stuck his bayonet through the parlor window pane are both mixed up in it. There's a sweet old-fashioned garden where the asphodels and the hironnelles vie with one another, and you can take all the time you wish looking around before you sit down to chicken soup. That's what the bill says, and that's what you'll have, willy nilly. It's the sublimated essence of chicken consomme; there never was and there never will be a soup that equals it. Then comes fresh-killed chicken fried in butter or tenderloin steak, cole slaw, potatoes, corn pudding, a work of art, an epicurean dream, fresh vegetables, waffles with pure maple syrup or pie with ice cream. Remember, everything save the beef is raised on the farm, and, in addition, the bread is baked in the brick oven and the vast jar of preserves is "the product of our own kitchen." How could one expend two dollars or so to better advantage? If you prefer you can lunch or dine extremely well for about half the price. Here is the Ultima Thule of New England Cooking at its best.

Within the city gates we will be more brief,



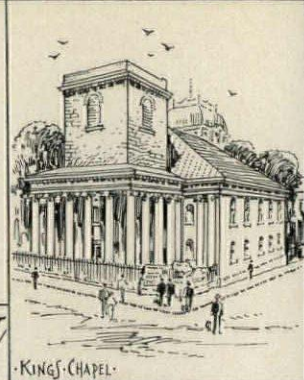
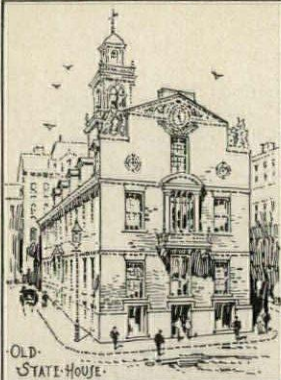
concentrating on a few references where good food-and-drink is the chief objective. The *Hotel Somerset*, the headquarters of the Convention, has a deservedly high reputation. M. Leon, *maitre d'hotel*, is a sensitive artist whose productions merit consideration, and you'll find on the lower floor, just below the street level, a haven of refuge where the wearied traveler may obtain as good a Martini as may be found in many a mile.

There are two attractive roof gardens near by, the *Sheraton Roof*, 91 Bay State Road, and the *Puritan Roof*, 390 Commonwealth Avenue, next door. Across the street, a little way further in town (No. 333, to be exact), is the *Lafayette Restaurant*, where excellent food may be had at a price which reflects its excellence. Reisman's murals, depicting attenuated officers of the Continental Army and elongated great - great - grandmothers of Daughters of the American Revolution, look down upon you from the walls. The menu includes such items as *Crêpes Suzette* and *Escar-gots Bourguignonne*.

The Ritz Roof is a favorite place for those whose purse strings are loosely tied — unexcelled food and Martini cocktail made with imported House of Lords Gin. The *Parker House Roof* is a delightful place with an ex-

MAP OF OLD BOSTON

SHOWING LOCATION OF EXISTING BUILDINGS
AS ORIGINALLY COMPILED BY ROBERT P. BELLOW
AND SOME MODERN TAVERNS
AS MORE RECENTLY SUGGESTED BY HUBERT G. RIPLEY
FOR THE INFORMATION AND RECREATION OF MEMBERS OF
THE AMERICAN INSTITUTE OF ARCHITECTS



EXISTING EARLY BUILDINGS

NO. 18-PAUL REVERE HO. 19 NORTH SQ C1660	206-AMORY TICKNOR HO. PARK & BEACON 1804
48-OLD CORNER BOOKSTORE WASH & SCHOOL 1712	214-OLD WEST CHURCH CAMBRIDGE & LYND 1806
49-OLD STATE HO. STATE & WASH. 1713	216-ABOLITION CHURCH SMITH COURT 1806
52-UNION OYSTER HO. 41 UNION ST. C.1715	217-GEN. PAINE HO. 87 MT. VERNON ST. 1806
64-OLD NORTH CHURCH SALEM ST. 1723	222-INDIA WHARF STORES ATLANTIC AVE. 1806
73-OLD SOUTH CHURCH WASH & MILK 1729	224-WADSWORTH HO. 45 BEACON ST. 1807
88-FANEUIL HALL MERCHANTS ROW 1742	226-NICHOLS HO. 55 MT. VERNON ST. 1807
95-KING'S CHAPEL TREMONT & SCHOOL 1749	227-CHARLES ST. AHE. CHURCH CHARLES ST. 1807
132-HANCOCK-MARSHALL HO. MARSHALL ST. C.1784	239-PARK ST. CHURCH TREMONT & PARK 1809
170-STATE HOUSE-BULFINCH-BEACON HILL 1795	243-PARKMAN MARKET CAMB & NO GROVE 1810
171-HARRISON GRAY OTIS HO. CAMBRIDGE & LYND 1795	260-COL. DAVID SEARS HO. 42 BEACON ST. 1816
186-BULFINCH'S OWN HO. BULFINCH PLACE 1799	262-BULFINCH BLDG. MASS. GEN. HOSPITAL FRUIT ST. 1818
194-SEARS HO. 85 MT. VERNON ST. C.1800	264-WOMENS CITY CLUB 40 BEACON ST. C.1818
195-HOPPY'S SCHOOL 29 A. CHESTNUT ST. C.1800	268-QUINCY MARKET 1826
207-ST. STEPHEN'S CHURCH HANOVER & CLARK 1804	269-PARKMAN HO. 33 BEACON ST. 1826

J.C. HALDEN-DEL.

NOTE-DOTTED LINE SHOWS OLD SHORE LINE

PLACES OF REFRESHMENT

A-WINTER PLACE TAVERN SWINTER PLACE	P-MARIO'S 69 CHURCH ST.
B-STATE ST. TAVERN STATE & KILBY STS.	Q-STATLER HOTEL PARK SQ.
C-BELL-IN-HAND TAVERN 61 DEVONSHIRE ST.	R-RITZ ROOF NEWBURY & ARLINGTON
D-STELLA RESTAURANT 9 FLEET ST.	S-RUSSIAN BEAR 11 NEWBURY ST.
E-DURGIN & PARK'S 30 NORTH MARKET ST.	T-BRUNSWICK SIDEWALK CAFE 520 BOYLSTON ST.
F-ATWOODS UNION OYSTER HO. 41 UNION ST.	U-THE VIKING 442 STUART ST.
G-PARKER HOUSE ROOF TREMONT & BEACON	V-HOTEL SOMERSET 400 COMMONWEALTH
H-THE SMORGASBORD 19 PROVINCE COURT	W-PURITAN ROOF 390 COMMONWEALTH
I-OTTO'S BROAD ST. INN 166 BROAD ST.	X-LAFAYETTE RESTAURANT 335 COM. AVE.
J-THE DEN 6 HUDSON ST.	Y-SHERATON ROOF 91 BAY STATE ROAD
K-HGAR HUNG GUEY 21 TYLER ST.	Z-MACK'S TAP & GRILLES DARTMOUTH ST.
L-DINTY MOORE'S 611 WASHINGTON ST.	AA-MALFI RESTAURANT OWESTLAND AVE.
M-JACOB WIRTH'S 31 STUART ST.	BB-BORASCHI CAFE 21 CORNING ST.
N-ATHENS RESTAURANT 51 STUART ST.	CC-THE SAMOVAR 88 WARRENTON ST.
O-OLA'S 14 CARVER ST.	DD-GRUNDLACH'S HOFBRAU 43 STANHOPE

0 500 1000

SCALE-IN FEET

tended view of the Charles River Basin, basking in a marvelous sunset—if you pick the right day for it—where the aperitifs are not too expensive. This is at the corner of School and Beacon Streets, opposite King's Chapel.

The *Brunswick Sidewalk Cafe*, corner Boylston and Clarendon Streets, Copley Square, is a delightful spot in which to watch the world go by and meditate on the motorbility of mundane affairs while chewing a filet mignon, or sipping a glass of Dubonnet. There's also an adjoining shoppe where one can sip, if one chooses, lemon squash and *café gelati spumanti*.

All the first-class hotels have good restaurants, good bars, and fairly expensive food. The *Copley Plaza*, for example, has two—a modest little one near the Dartmouth Street entrance where the cocktails are thirty cents, and the garish great Merry-Go-Round if one likes that sort of thing, what?

"Taverns"—in reality bars where sandwiches may be had and women are excluded—abound and are to be found in almost every block. Most of them have continuous radio service, honey songs, and horse racing results, but the draft beer is fair and the bar whiskey atrocious. Try the *Bell in Hand* for old time's sake—Devonshire Street, near the Old State House—and the *State Street Tavern* in the Exchange Building, enter from Kilby Street, near State Street. Personally, we prefer the bars in the first-class hotels and in especial the one in the Locke-Ober Restaurant in Winter Place where Billy Kane holds court. Billy has *savoir faire*, a finesse, a master touch that gives an added fillip to all he creates.

The list of restaurants is a long one. In addition to these hotels of the first class, it includes some in the Upper Middle Class as worthy of consideration for one reason or another. There are French, Italian, Russian, German, Swedish, Norwegian, Armenian, Japanese, Chinese, and Yankee. The list is empirical and, as we began by stating, far from definitive.

THE WINTER PLACE TAVERN: formerly Frank Locke's, now the Locke-Ober Co., 3 Winter Place, off Winter Street between Washington and Tremont Streets, Men's cafe on street floor, Ladies' dining room on second, private dining rooms above. Dr. Fellows, the Antiquary, says here is found the best cooking in town, and we agree with him. Nowhere is seafood cooked and served so perfectly, and their squab chicken en casserole would bring tears to the eyes of an immortal goddess. The *carte du jour* is moderately priced and the specialties are not unreasonable when one con-

siders one is dealing with a masterpiece. Wines and liquors are of the first quality and not excessive in price. Try a bottle of *Chablis Moutonne* with a *Lobster Américaine*.

THE VIKINGS: 442 Stuart Street, Swedish restaurant, cocktail room, dancing, modernistic bar. Good food, moderate prices, marvelous smörgasbord. A most pleasant place, smiling personnel, good cocktails, beer, and aquavit.

THE RUSSIAN BEAR: 11 Newbury Street near the Public Garden. Russian food and Russian personnel. Light wines and beers, modest prices. A pleasant place to lunch or dine. *Caviare bleui*, bortsch soup.

MAC'S TAP AND GRILLE (Patrick Joseph MacGillicuddy, Prop., for short, "Jerry"): Dartmouth Street near R.R. bridge, opposite the Backbay Station. The best draft beer in town. Minute steaks, chops, hot and cold sandwiches. Low prices. A good place for a quick snack.

AMALFI RESTAURANT: 8 Westland Avenue, rear of Symphony Hall. Reputed to be the best Italian Restaurant in town (which may or may not be an encomium). Good list of Italian wines and excellent scallopini. Moderate prices.

JACOB WIRTH'S: 31 Stuart Street, between Tremont and Washington. One of the oldest places in Boston, where one can get a large slab of excellent hot roast beef, boiled potato, bread and butter (55c); a seidel of beer (10c); and a cheese cake (10c). Good plain German cooking, sanded floors, and enormous steins.

ATHENS RESTAURANT: 51 Stuart Street, up one flight. Yes, you've guessed it, this is a Greek place where you can get egg-lemon soup, *Kotopoulo yachni* (peristyle of chicken), *pilaphi* and *baklava* (honey-cake), with wonderful coffee made from the pulverized bean. The prices are extremely moderate and the food good. Try a brochette of lamb with roasted mushrooms and a cheese pie the second time you go, and, if you're looking for a surprise, order a bottle of Greek wine.

NGAR HONG GUEY: 21 Tyler Street near Washington. Wonderful Chinese food at astonishingly low prices. Try their sub-gum chow mein, lobster Chinese style, shrimp soup, water chestnuts, pork with sweet-sour sauce, little dishes of cold roast duck. They are a revelation while you are drinking tea, pot after pot.

THE DEN: 6 Hudson Street, not far away. The only place to go late at night or between three and four in the morning. The food is about the same, a little more fussy than Ngar

Hong Guey's. In all Chinese places, no matter what you order or how many people are in the party, the check is always about \$2.00.

OLA'S: 14 Carver Street, Norwegian. A modest but good smörgasbord and good cooking in pleasant surroundings, designed by Gorden Allen. No license.

THE SMORGASBORD: 19 Province Court near City Hall. Similar to the above—low prices and delicious rum pudding.

DURGIN & PARKS: 30 North Market Street, near Faneuil Hall. This is another Boston Institution that has been in the same place for generations. The waiters are brawny men (and women) with powerful voices who bellow out the orders. The meat and vegetables, pies and shortcakes, good, fresh, and cheap. Grangoussier would love the place.

ATWOOD'S UNION OYSTER HOUSE: 41 Union Street, also near Faneuil Hall, is perhaps the oldest place in town specializing in seafood. We used to sit at the counter and tell 'em to open oysters 'til we told 'em to stop. An interesting place, worth visiting.

DINTY MOORE'S: Rear of 611 Washington Street, hard to find and you'll have to keep on trying. A swanky modern place, spick and span with murals like the covers on "Vogue"; fairly good drinks and fairly high prices. They specialize on cooking steaks and chops over a hickory wood fire.

OTTO'S BROAD STREET INN: 166 Broad Street, near the Custom House. German, modest prices, excellent cocktails, and a pleasant, cosy, "1900" atmosphere. Maybe their pancakes are as good as Maider's in Milwaukee; I don't know, yet.

BORASCHI CAFE: 21 Corning Street, near junction of Tremont Street and Shawmut Avenue. Italian, medium prices. A pianist plays all the time and suddenly your waiter bursts into "Sole Mio" and, wishing vaguely all the while he'd stop and bring your dinner, you're glad when the aria is over. They are enormously proud of their immaculate kitchens and pleased as punch when you ask to visit them. The specialty here is veal Romano, delicious; a thin slice of veal cooked inside a thin omelet.

THE SAMOVAR: 88 Warrenton Street, not

far from Boraschi's. A moderate price Russian restaurant, no license, closes early. Excellent food, well cooked and served in unpretentious surroundings. A really good tea-room.

MARIO'S: 69 Church Street, just off Stuart Street near the Statler. A popular Italian place, plaster stereotomy and garish *décor* on street floor but cosy upstairs. They serve an excellent 50c lunch which includes a Martini cocktail! The wine is also good, likewise the veal. Ask to have Italo wait on you.

STELLA RESTAURANT: 9 Fleet Street, in the North End. If you should be taken with a seizure while visiting the Prado, you'll find that place handy. The risotto is cheap and good, as also is the heavy red wine by the glass.

GRUNDLACH'S HOFBRAU: 43 Stanhope Street near Police Headquarters. This is a new cafe, opened St. Catherine's day, where *Pschorrbräu* and *Dopfelbräu* (25c a seidel) with *weiner-schnitzel* and *sauerbraten* may be obtained. Moderately uninteresting *décor*, medium high prices.

On the South Shore in Cohasset, Hugo's on the Wharf and Hugo's in the Pines serve delicious lobster and wonderful fried clams. They also serve good beer, and the prices are moderate, especially on the Wharf.

Willie North says that Smith's Tavern in Gloucester is a good place and he ought to know because he's been going to Gloucester for years. The best eating place in Newburyport is a glorified lunch cart affair with a thaumaturgical name, and is open all night. It is on the Turnpike just before you enter this town. If you visit Portsmouth, New Hampshire, only 19 miles beyond Newburyport, try Ham's Restaurant—you'll find the food good there; and the town itself contains about the best examples of Early American that New England has to offer. When you're admiring the Whipple House (1638 c.) in Ipswich—a rare jewel in the rich diadem of Essex County—and feel the need of a cup of fragrant tea, ask for the Burnham Tea Rooms. You'll be captivated, not only by the food—which is exceptional—but also by the interior rooms. Mr. Burnham is a sensitive artist, an authority on Early Americana, and his restoration and reproductions are as fine as you'll see anywhere.

RECENT BOSTON ARCHITECTURE

A SURVEY FOR THE VISITING PROFESSIONAL

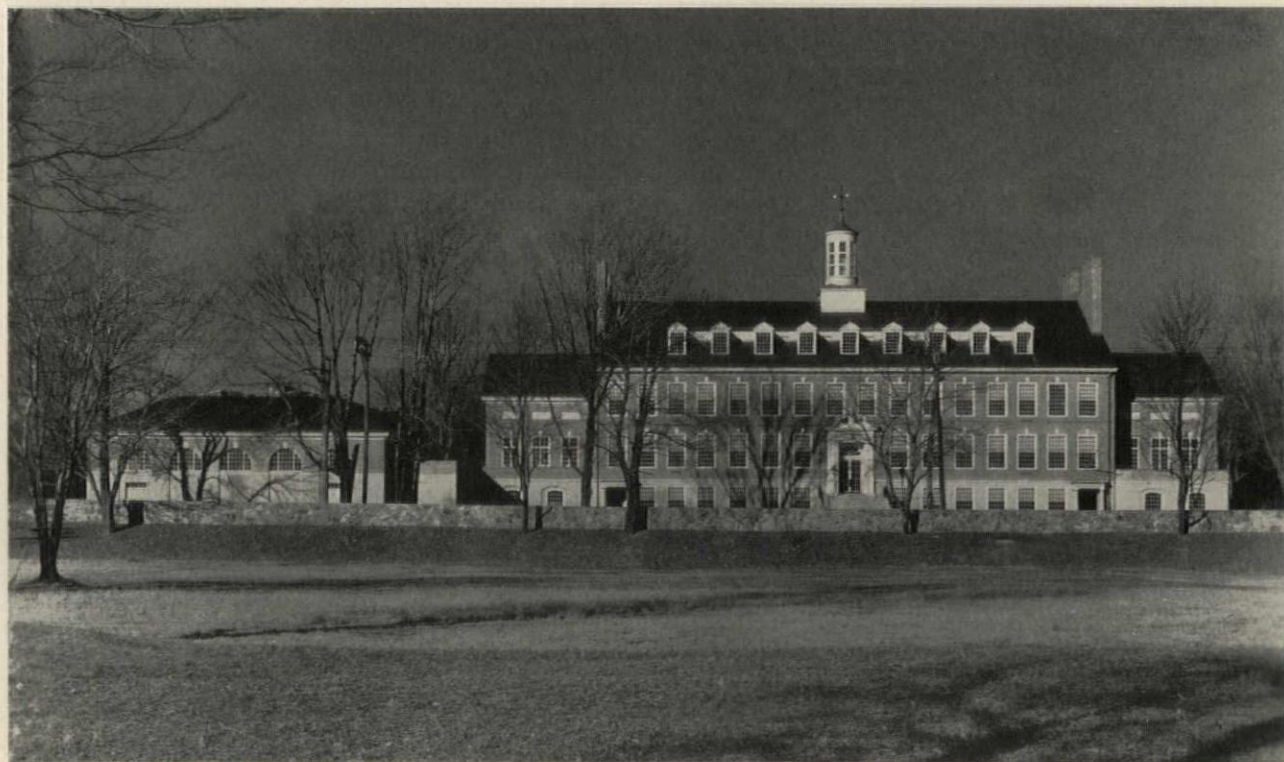
BY LEON KEACH

IT is rather a source of pride, in this fair city of the north-easterly provinces, that we are not as rampantly faddish as many another, the while we deny a seared intelligence or a rundown condition brought on by too glorious a past. The implication, if any, points to a habit of evaluation in terms of such well riddled constants as still obtain in an era of slithering variables. We know that a liberal conservatism makes for sound footholds and even progress, without dissipating too much steam on the whistle; that a sapient traditionalist can profit by the world accretion of ideas and keep his footholds, while the avowed or incidental image breaker is out to make the lady or the tiger, somewhere beyond the last prop of human experience. We may even deny the necessity for partnership in this contest

between extremists, and postulate the existence of an authentic intelligence whose detachment enables it to cast a sceptical eye on both smug reactionary and fevered, vociferous rebel.

I believe this to be essentially true as a statement of our more thoughtful architectural attitude. To be sure, the temptation to "shoot the works" has never been very strong, for commercial ventures employing showy architectural assistance have seldom come to Boston, and in recent years only as small retail store fronts whose endlessly repeated clichés are in way of putting a test case up to the law of diminishing returns.

Of necessity I do not know the pattern of contributing factors which produced the buildings here portrayed; how far a client's



East Milton Junior High School

Ralph Harrington Doane, Architect



Above: Oratory of St. Thomas More, by Richard Shaw.

Below: Church of St. Theresa, by Maginnis and Walsh



demands or a wallet's limitations dictated scheme and material. But they are fairly typical of the best work in this immediate vicinity, not of the type whose sole purpose is to increase somebody's sales. They testify to a happy fraternity between local tradition and eclecticism; to a charming disregard for a national style, and I think they show a reasonable continuity of treatment for the three main sinews of civilized living—home, school, and church.

The story of New England house design has chapters best printed in invisible ink, when its native treasure house of inspiration blushed unseen amidst 19th century excrescences and the clumsy era of the early 20th. It is even impossible to claim an entire absence of faddishness in the speculative division, where the scars are still livid from a pest of casual English effects in seven-eighth inch half-timber and tortured, skintled bricks. The slogan was "every header a hat tree."

In its upper reaches, house design in the Boston offices has had well over a decade of acutely intelligent handling, both in archaeological re-creations of the Colonial, and in freer interpretations. These, and formal Georgian preponderate in examples throughout the metropolitan area, with English and French types next in order. The motive of the Italian villa flourished earlier in the century, and had some striking successes under Guy Lowell and others, but it is rare in new work. Spanish architecture has been left in the capable hands of Spain and California. And as to the "plan supreme," it is still in the burrowing stage like the seven-year locust. When it comes to the surface and flies the face of the sun may be darkened but the time is not yet.

Within youthful memory city house construction has almost ceased, but new apartment houses and reclaimed buildings, in modish poor quarters, keep urban residential work alive. The apartments yield few distinguished exteriors.

Two large projects in slum clearance and group housing are now under construction in Cambridge and South Boston. The first of these is by a group of architects headed by Henry C. Robbins as Chief Architect with Chester Lindsay Churchill as Assistant Chief Architect. The second, known as the "Old Harbor Project," is headed by Joseph D. Leland and his partner Niels H. Larsen who are Chief Architect and Assistant Chief Architect respectively. The list of associates on these two projects includes a surprising number of talented practitioners. Such an array should turn out something pretty good if design

ability means anything—as it sometimes does.

In the all-important realm of higher education, no city could have a richer fund of material to show visiting architects. The outstanding contribution is Coolidge, Shepley, Bulfinch & Abbott's recent work at Harvard University, too diverse to particularize here. It is Georgian with spurs on, full flavored and reeking with intestinal fortitude, in a profusion to amaze the beholder. Nearby Radcliffe College for women carries out the same tradition, and in Longfellow Hall the office of Perry, Shaw & Hepburn has produced a Georgian masterpiece and winner of the Parker Medal. On the southern edge of the city, Boston College, by Maginnis & Walsh, exemplifies expert control in unified planning, given a fresh start and a striking location. The mood is Gothic, as a logical expression of the college's sectarian character, and the prize-winning Science Building, here shown, is typical of its general excellence.

Among private schools there is no finer example close to town than the new buildings of that 17th century institution, Roxbury Latin School (Perry, Shaw & Hepburn). Most of the important work among the preparatory schools lies outside of metropolitan Boston, such as Exeter Academy (Cram & Ferguson) and Andover Academy (Guy Lowell, Charles Platt, and Perry, Shaw & Hepburn).

Public schools enjoy, inevitably, a quantitative superiority, and being circumscribed by the cry of "the most for the taxpayers' money," and the exigencies of the building code, they fare variously, depending on the architect's point of view or his will to win. His chief delight may lie in the collection of a commission, or he may envisage a school as properly and purely a machine for teaching, while another will struggle mightily to clothe the nudity of the machine in garments that are attractive to the eye. These definite local types faced the heritage, a few years back, of lugubrious Romanesque buildings, and scores of "schools, just schools"; a fund of graceless structures just off the factory, but too amorphous to claim relationship in the first families of Architecture. So in every case there has been improvement, and in not a few we see the miracle of excellent Georgian, Gothic, or freely handled buildings. The best work is usually found in the immediate suburban towns and cities, Newton being especially rich in meritorious school design.

The strength of Boston's ecclesiastical front is backed by such names as Allen, Collens & Harold B. Willis; Cram & Ferguson; Frohman, Robb & Little; and Maginnis & Walsh.



*The Motor Mart Garage in Park Square
Ralph Harrington Doane, Architect*

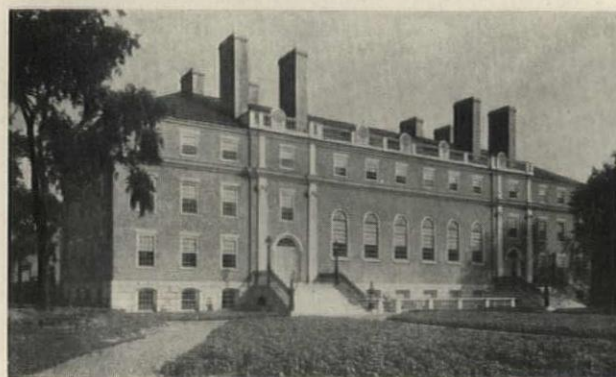


*Boston Lying-in Hospital
Coolidge, Shepley, Bulfinch & Abbott*



Newton City Hall—Allen & Collens, Architects

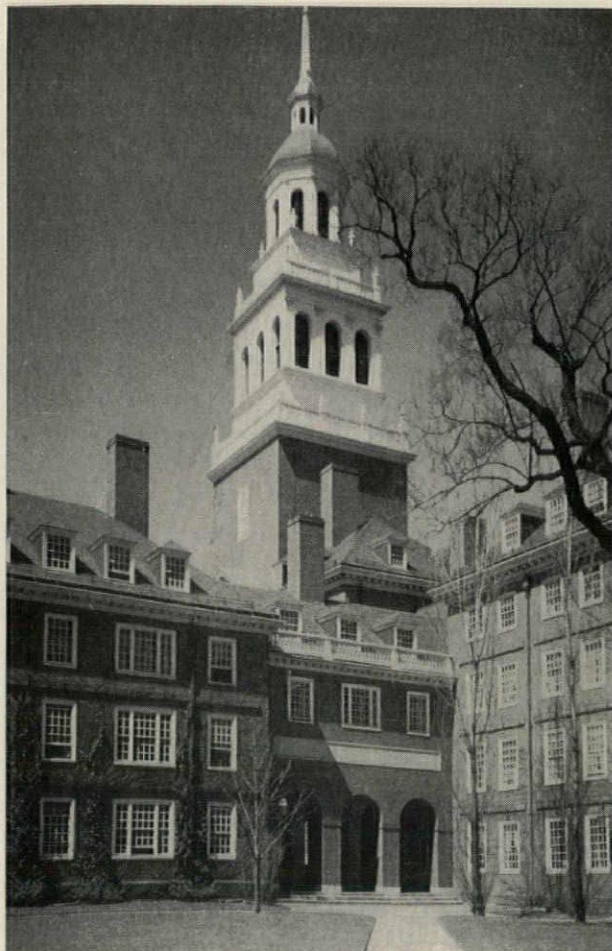
Longfellow Hall, Radcliffe—Perry, Shaw & Hepburn



Having a field that is country-wide we find comparatively little of their work in this city. Fortunately there is the beautiful Lindsey Chapel, of the first-named firm, attached to Emmanuel Church and finished in 1925. In nearby Malden the Immaculate Conception Church by Richard Shaw, herein illustrated, has received the Parker Medal for excellence, and the same architect has to his credit an unusual problem in the center of Boston's business district. This is the building shared jointly by the offices and plant of that century-old denominational publication, *The Pilot*, and the Oratory of St. Thomas More, the latter a chapel for prayer and liturgical use, seating one hundred and visited by one hundred thousand people a year. Here the architect deemed the use of traditional style inappropriate, and resorted to geometrical design, with interlaces and a felicitous richness of color, modeling, and texture, to express the nature of the oratory. The exterior is designed with simplicity and freedom, giving a hint of the chapel's inner beauty at the deep recess of the entrance. The Georgian church, with its well defined rules of design, and consequent lack of any very astounding variety, has a number of recently completed examples from the office of Allen, Collens & Harold B. Willis. Those within the geographical scope of this summary are to be found in Jamaica Plain, Waltham, and Malden.

Newest governmental structures are the Federal Building (Cram & Ferguson), a large parcel post headquarters (Coolidge, Shepley, Bulfinch & Abbott), and the smaller but more generally interesting problem of the Newton City Hall and Memorial, completed in 1932 by Allen, Collens & Harold B. Willis. This building won the Parker Medal. Several post offices are of recent vintage, notably one in Cambridge, done by J. D. Leland & Co. and Charles R. Greco.

In Boston's Fens we find a southerly district that lay open and boggy for years, along the course of Muddy River. Given the aspect of a charming belt of parkway by Olmsted Brothers, the water course being disciplined and decorated with sedges and contiguous shrubs, this section, with its delicate foundation problems, developed into a major institutional center. So much so that Mayor Mansfield has sponsored a competition to find a more elegant name for the sluggish stream that still flows through amidships, unpiped and vaguely odorous. Although very little recent work has been done in this region of museums and schools, I feel constrained to mention the concentration of nationally famous medical

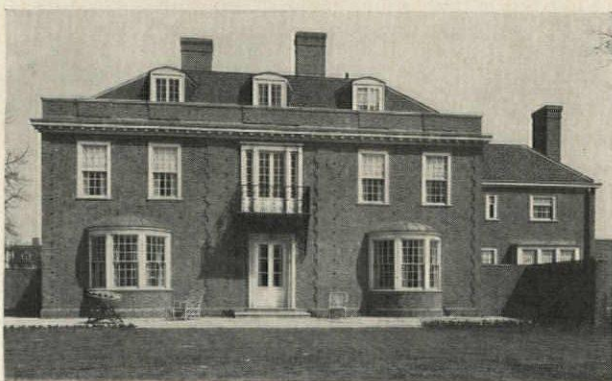


Lowell House, Harvard University
Coolidge, Shepley, Bulfinch & Abbott, Architects



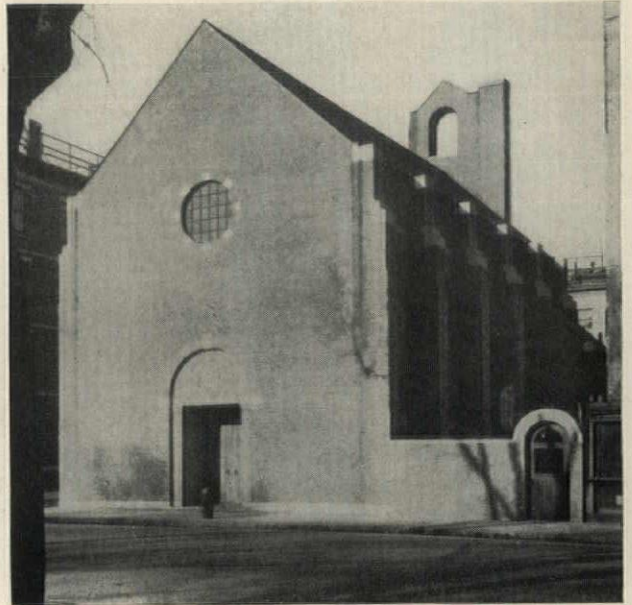
Residence at Needham—Perry, Shaw & Hepburn

Dean Donham's Residence, Harvard—Wm. T. Aldrich





*Christian Science Publishing Company Building
Chester Lindsay Churchill, Architect*



St. Stephen's Church—Perry, Shaw & Hepburn



Swedish Church, West Roxbury—Allen & Collens



Chapel in Cambridge by Cram and Ferguson, Architects

William T. Aldrich's own Residence, Brookline



St. Paul's Church, Dorchester—Maginnis & Walsh



institutions near Harvard's medical school, and particularly the Boston Lying-in Hospital (Coolidge & Shattuck), recipient of a medal for excellence several years ago.

Turning to the dignified hum and bustle of Boston we find little that is still hot off the griddle, though the Fourth Estate has two fairly recent contributions, in the Herald-Traveler Building (Henry Bailey Alden), and latterly the palatial headquarters of the Christian Science Publishing Company (Chester Lindsay Churchill), where the Monitors come from.

We have never had an epidemic of super office buildings, with adjustable tops to be jacked up a notch or two on the threat of a higher rival. Such topless towers as obtain might well be of disappointing altitude to the callous cosmopolite, and none is post-depression (if one may be permitted the "post"). Seventy-five Federal Street (Thomas M. James Co.) is the most recent.

Bank work has been quiescent for a number of years, as might be expected. In the late twenties and early thirties a number of small and interesting banks were completed, such as the New England Trust Company's Newbury Street branch (Henry & Richmond).

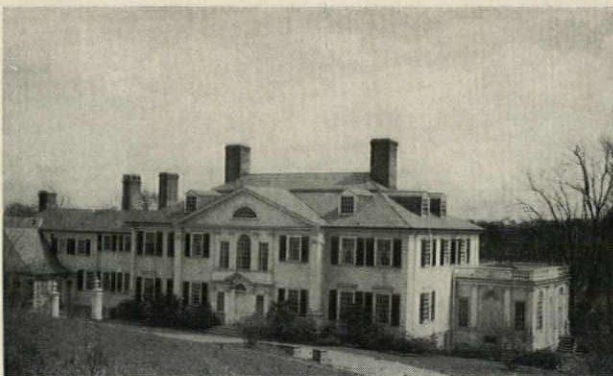
Back in 1926 the office of Ralph Harrington Doane produced a public garage, the Motor Mart, which won a prize and made a name for itself. Its picture is herewith appended for we have not yet seen a better building of the sort.

The field of retail stores needs no pointing out. Rather, it calls for smoked glasses, particularly among the small, blatant, ephemeral cases, of which there are scores. Some of our more interesting shops are housed in structures which do not bear inspection above the sign space, because they are as dowdy as the store front is "smart." Easily the leading group of very recent work, it has no peculiarly New England character. Most of the better examples are uptown, along Boylston Street and environs.

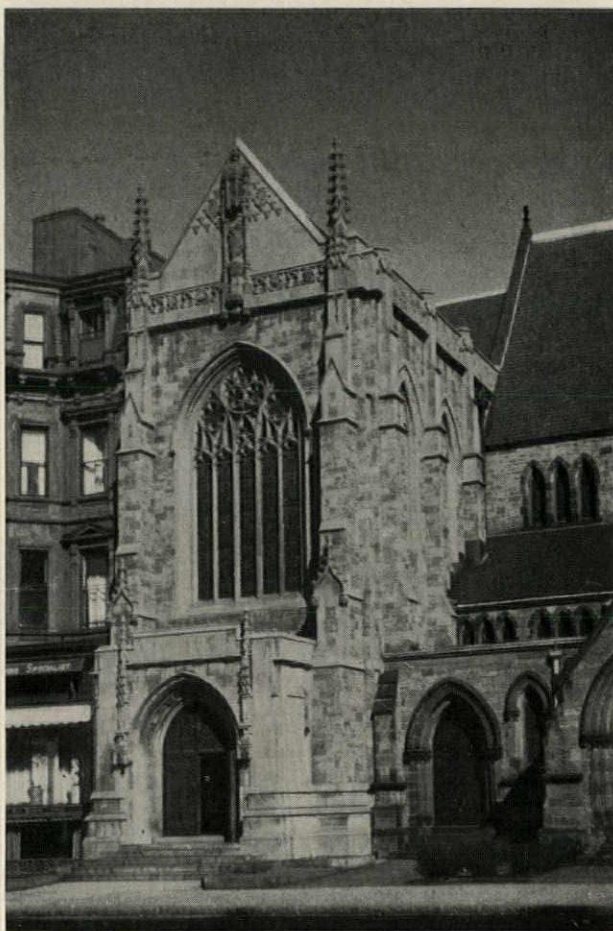
The scope of these notes is as great as the treatment is brief, and many admirable buildings must have been overlooked. Boston's architectural interest depends only partly on recent work, as will be quickly realized by visitors attending the A.I.A. convention next month. The first and second decades of this century, and the Colonial years, produced much that is neither functionally nor artistically outmoded, as we see it. Even the 19th century had its high points, and it is my guess that several of them will endure as long as anything erected before or since.



*Residence at Gloucester
Adden, Parker, Clinch & Crimp*

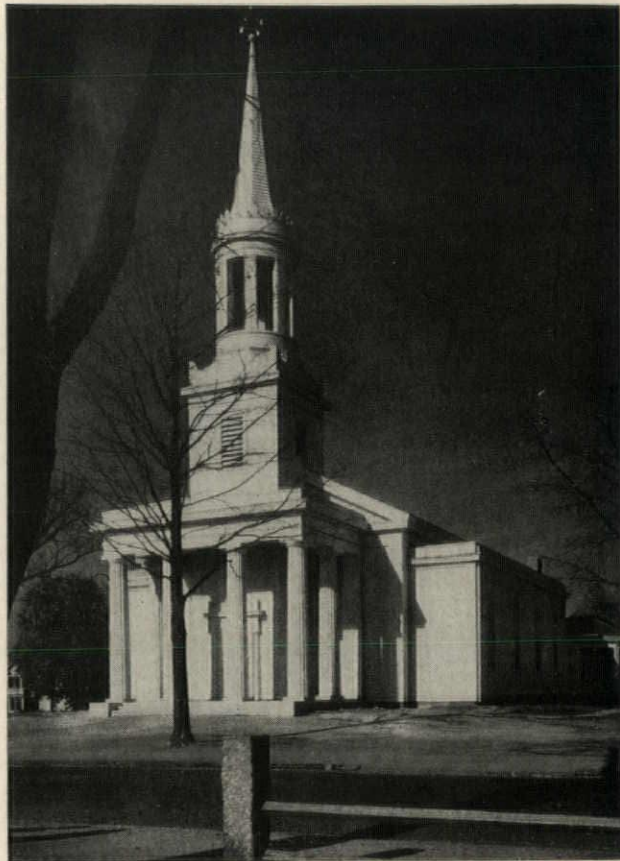


*Residence in Brookline—Little & Russell, Architects
Lindsay Chapel, Newbury St.—Allen & Collens*





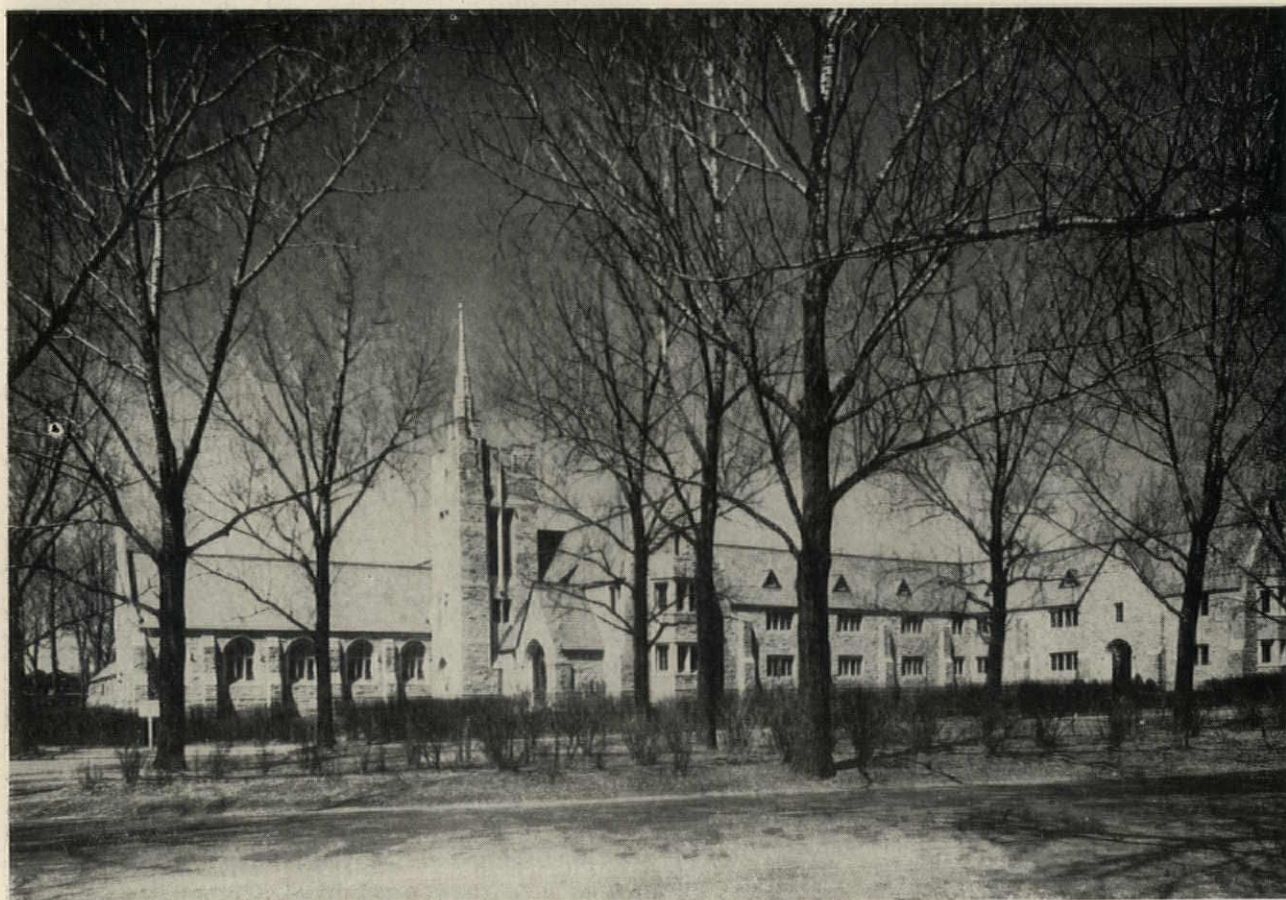
Stillington Hall, Gloucester—Allen & Collens



Unitarian Church, Waltham—Allen, Collens and Willis

Convent and Church of the Immaculate Conception, Malden

Richard Shaw, Architect





Edith C. Baker School, Brookline

Kilham, Hopkins & Greeley, Architects

Science Building, Roxbury Latin School, West Roxbury

Perry, Shaw & Hepburn, Architects



Chart Showing Location About Boston of Examples of

EARLY AMERICAN ARCHITECTURE

(Data Originally Compiled by Robert P. Bellows, Architect)

As Chronologically Listed for the Committee of Education,
Boston Society of Architects

Prepared by Emergency Planning and Research Bureau, Inc.
182 Tremont Street, Boston, Mass.

(List abridged for May, 1937, issue of PENCIL POINTS)

NO.	NAME	DATE	LOCATION	NO.	NAME	DATE	LOCATION
1	BARNARD CAPEN HOUSE	1636	Hillside St.	151	OLD HOUSE IN DORCHESTER	1780	281 Hancock St., Dorchester
2	FAIRBANKS HOUSE	1636	Cor. East St. & Eastern Ave., Dedham	153	GEN. SYLVANUS THAYER BIRTHPLACE	1785	Braintree
3	GEORGE BLANCHARD HOUSE	1637	Bradbury Ave., Medford	154	ARTEMAS WARD, JR., HOUSE	1785	Central Ave. cor. Concord St., Weston
4	DEANE WINTHROP HOUSE	1637	40 Shirley St., Winthrop <i>Open Tues., Wed. & Fri., 2 to 5-10 Cts.</i>	155	LAW OFFICE OF ARTEMAS WARD, JR., AND ISAAC FISKE	1785	Central Ave., Weston
5	JOHN HUMPHREY HOUSE	1637	99 Paradise Rd., Swampscott	156	NATHAN HAGAR HOUSE	1786	North Ave. cor. Church St., Weston
6	PEREZ LINCOLN HOUSE	1640	Just East of Cushing Hotel, Hingham	157	PAUL REVERE FARMHOUSE	1786	91 Neponset St., Canton
7	ROBERT PIERCE HOUSE	1640	24 Oakton Ave., Dorchester	159	FIRST PARISH CHURCH	1787	Canton Ave., Milton Center
8	BIRD-SAWYER HOUSE	1640	41 Humphreys St., Dorchester	160	CAPT. ISAAC TUCKER HOUSE	1789	Randolph Ave., Milton
9	RUGGLES HOUSE	1641	79 Elm St., Quincy	161	SWAMPSCOTT CLUB	1789	392 Humphrey St., Swampscott
10	IRONWORKS HOUSE	1636	237 Central St., Saugus <i>Restored. Open by Appointment</i>	162	CAPT. ISAAC HULL HOUSE	1789	43 High St., Medford Sq., Medford <i>Also the Fine Houses Nos. 49 & 57</i>
11	OLD ORDINARY	1650	Lincoln St., Hingham <i>Daily 2 to 5, April 19 to Nov. 1 -25 Cts.</i>	163	SHADY HILL	1790	136 Irving St., Cambridge
12	BLAKE HOUSE	1650	Near Edw. Everett Sq., Dorchester <i>Open by Appointment</i>	164	DANA HOUSE	1791	Heath St., Brookline
13	JONATHAN WADE HOUSE	1650	13 Bradlee Rd., Medford	165	BELLINGHAM-CARY HOUSE	1791	34 Parker St., Chelsea
14	"SCOTCH" BOARDMAN HOUSE	1651	Howard St., Saugus	166	LYMAN HOUSE	1793	Beaver St., Waltham
15	COOPER AUSTIN HOUSE	1657	21 Linnaean St., Cambridge	167	TOWN POUND	1794	Dover
16	WAY-IRELAND-PRATT HOUSE	1660	451 Washington Ave., Chelsea	168	THOMAS PIERCE HOUSE	1795	761 Adams St., Dorchester
17	ROGER CLAP HOUSE	1660	Willow Crt. off Boston St., Dorch.	169	SAMUEL HAVEN HOUSE	1795	Cor. High & Ames Sts., Dedham
18	A. B. BROWN HOUSE	1663	562 Main St., Watertown	172	DUNSTER BOOKSHOP HOUSE	1795	20 South St., Cambridge
19	GENERAL LINCOLN'S HOUSE	1667	North St., Hingham	175	STEPHEN MILLER HOUSE	1798	Hillside St., Milton
20	THE ELMS	1675	Left of Library, Main St., Hull	176	DANA TUCKER HOUSE	1798	Brush Hill Rd., cor. Dana Ave., Milton
21	OLD FORT	1675	In Town Cemetery, Hingham	177	JOSEPH VOSE HOUSE	1798	Vose's Lane, Milton
22	PETER TUFTS HOUSE	1677	Riverside Ave., near Spring St., Medford	178	WILLIAM B. CREHORE HOUSE	1798	Canton Ave., Milton
23	CUSHING HOMESTEAD	1679	East St., near Weir River, Hingham	179	A. FRENCH HOUSE	1798	Hillside St., Milton
24	STURTEVANT HOUSE	1680	61 Brooks Ave., Newtonville	180	GARDNER COTTAGE	1798	594 Adams St., Milton
25	JASON RUSSEL HOUSE	1680	7 Jason St., Arlington <i>Open Afternoons Except Sun. & Mon., April to Oct.</i>	181	SHANNON HOUSE	1798	749 Center St., Newton
26	HARRINGTON HOUSE	1680	Wellesley St., near Glen Rd., Weston	182	ISAAC COOK HOUSE	1798	25 Goddard Ave., Brookline
27	EDWARD DEVOTION HOUSE	1680	347 Harvard St., Brookline <i>Saturdays 2-5-10 Cts.</i>	183	RAND HOUSE	1798	Boston Road, Lynn
28	NICHOLS HOUSE	1680	King St., One Mile from Cohasset	184	DERBY-OSBORN BARN	1798	562 Main St., Watertown
29	ROBERT TUCKER HOUSE	1681	Brush Hill Rd. at Fairmount Ave., Milton	185	THOMAS LEE HOUSE	1799	153 Brattle St., Cambridge
30	"ROSENEATH"	1681	Well Back from Main St., Hingham	187	GOVERNOR GORE MANSION AND COACH HOUSE	1799	Gore St., Watertown
31	JOHN ADAMS BIRTHPLACE	1681	129 Franklin St., Quincy <i>25 Cts. D.A.R.</i>	188	GILLARD HOUSE	1800	48 Riverside Ave., Medford
32	"OLD SHIP"	1681	Meeting House, Main St., Hingham <i>Sundays 9-12:30</i>	189	AMOS HOLBROOK HOUSE	1800	203 Adams St., Milton
33	WOODWARD FARMHOUSE	1681	238 Woodward St., Newton Highlands	190	MAJOR SAMUEL WINN HOUSE	1800	Elm Sq. cor. Winn St., Wakefield
34	ROGER SUMNER HOUSE	1684	Brush Hill Rd. cor. Robbins St., Milton	191	BROOKS HOUSE	1800	37 Grove St., West Medford
35	BEALE HOUSE	1690	Opp. N. Cohasset Sta., Hingham	192	COMMUNITY HEALTH CENTRE	1800	19 North Beacon St., Brighton
36	QUINCY THAXTER HOUSE	1695	South St., Hingham	193	COPELAND HOUSE	1800	596 Commercial St., Weymouth
37	WILLIAM H. HILL HOUSE	1696	West Side of Wellesley St., Weston	196	AMOS LYON HOUSE	1800	17 Crescent St., Wellesley Farms
38	OLD POUND	1700	High St., Westwood	200	WORTHEN HOUSE	1800	69 Rutherford Ave., Charlestown
39	PHINEAS UPHAM HOUSE	1703	253 Upham St., Melrose	201	STATE PRISON	1801	Charlestown
40	JOHN FENNO HOUSE	1704	Randolph St., Canton	202	NORFOLK HOTEL	1801	19 Court St., Dedham
41	DOROTHY QUINCY HOUSE	1706	Bridge St. near Hancock St., Quincy <i>9-5 Daily, May to Nov.-25 Cts.</i>	204	THAYER HOUSE	1802	618 High St., Dedham
42	MANASSAH TUCKER HOUSE	1707	Canton Ave. & Robbins St., Milton	205	ASA WEBB-COWING HOUSE	1803	75 Commercial St., Weymouth
43	OLD POWDER HOUSE	1710	Broadway & College Ave., Somerville	206	FIRST CHURCH ROXBURY	1804	Eliot Square, Roxbury
44	SAMUEL TUCKER HOUSE	1713	Randolph Ave., Milton	209	DOWSE-QUINCY HOUSE	1804	High St. beyond Chestnut, Dedham
45	COUNT RUMFORD BIRTHPLACE	1714	Elm St. near Main St., Woburn	212	STOUGHTON HALL	1805	Harvard Yard, Cambridge
46	UNION OYSTER HOUSE	1715	41 Union St., Boston	213	REV. DR. FIELD MANSION	1805	Central Ave., 2nd House W. of Fiske St., Weston
47	JOHN QUINCY ADAMS BIRTHPLACE	1716	Franklin St., cor. Presidents Ave., Quincy <i>Week Days 10-12, 2-5-25 Cts.</i>	219	NEW NORTH CHURCH	1806	Hingham
48	CHUBBOCK-PRATT HOUSE	1720	Main St., South Hingham	223	EDWARD EVERETT HOUSE	1806	16 Harvard St., Charlestown
49	MASSACHUSETTS HALL	1720	Harvard Yard, Cambridge	228	OAKLEY	1807	410 Belmont St., Watertown
50	TOWNSEND HOUSE	1720	Central Ave. cor. Nehoiden St., Needham	230	ASA GRAY HOUSE	1807	88 Garden St., Cambridge
51	CUSHING PLACE	1720	Spring St., Hull	231	JOSEPH MOULTON HOUSE	1808	397 Boston St., Lynn
52	GOULD-WEBSTER HOMESTEAD	1720	380 Lebanon St., Malden	233	SECOND CHURCH, DORCHESTER	1808	Cor. Washington & Centre Sts., Dorchester
53	JOSEPH LYNDE FARM	1720	Cor. Main St. & Fells Ave., Melrose	234	BILLY GRAY HOUSE	1808	22 Larch Rd., Cambridge
				235	A LITTLE HOUSE	1808	15 Appian Way, Cambridge
				236	WHITTEMORE-ROBBINS MANSION AND COACH HOUSE	1809	Behind Robbins Library, Arlington
				238	JACKSON HOUSE	1809	527 Washington St., Newton
				240	CUPOLA FROM BOYLSTON MARKET	1809	Now on Calvary M. E. Church, Mass. Ave., Arlington
				241	COMMANDANT'S HOUSE	1809	Chelsea St., Charlestown Navy Yard
				246	TIMOTHY WELLINGTON HOUSE	1811	86 Pleasant St., Arlington
				248	BENJAMIN GODDARD HOUSE	1811	43 Buckminster Rd., Brookline
				250	COCK HORSE TEA ROOM	1811	56 Brattle St., Cambridge
				251	HOUSE NEAR JAIL	1811	67 Washington St., Charlestown
				252	HOLWORTHY HALL	1812	Harvard Yard, Cambridge
				253	POWDER HOUSE	1812	781 Canton Ave., Milton
				254	ST. MARY'S CHURCH	1813	Concord St., Newton Lower Falls
				255	UNIVERSITY HALL	1813	Harvard Yard, Cambridge
				256	CUPOLA OF COURT HOUSE	1814	East Cambridge
				257	JOHN GIBBONS HOUSE	1815	Highland St., Milton
				258	HASTINGS HOUSE	1815	Beach St., cor. Eustis St., Revere
				259	J. H. PERKINS-AGASSIZ COTTAGE	1815	Nahant
				263	DERBY ACADEMY	1818	Main St., Hingham
				266	GEN. MOSES WHITNEY HOUSE	1820	126 Adams St., Milton
				269	A. KENNEDY HOUSE	1820	Hillside St., cor. Harland St., Milton
				270	HOUSE AND DOORWAY	1820	483 River St., Hyde Park
				271	CORDIS ST. HOUSES	1820	21 & 32 Cordis St., Charlestown
				272	DANA-FELTON-PEARODY	1820	S. E. cor. Harvard Yard, Cambridge
				274	PHILBRICK HOUSE	1821	204 Walnut St., Brookline
				275	ALLIN CONGREGATIONAL CHURCH	1821	High St., Dedham
				276	DR. JOSIAH NOYES HOUSE	1822	Noyes St. off Central Ave., Needham
				278	CONGREGATIONAL CHURCH STEEPLE	1824	The Common, Cohasset
				280	HEWS HOUSE	1824	Central Ave., north side, Weston
				281	FIELDSTONE BUILDING	1824	Hemlock Gorge Reservation, Boylston St., Wellesley
				283	BUNKER HILL MONUMENT	1825	Monument Square, Charlestown <i>Daily 9-5-10 Cts.</i>
				285	PETERS HOUSE OR ELMS COTTAGE	1798	810 South St., Forest Hills, Jamaica Plain
				286	MEADE HOUSE	1825	28 Adams St., Charlestown
				287	PUDDINGSTONE PRISON	1825	199 Ruggles St., Roxbury
				290	COOK COTTAGE	1827	85 Cottage St., Brookline
				291	FIRST M. E. MEETING HOUSE	1827	Summer St., Newton Upper Falls
				292	STONE COURT HOUSE	1827	Dedham
				293	STONE TEMPLE	1828	Opp. City Hall, Quincy
				294	OTIS PETTEE HOUSE "SUNNYSIDE"	1828	277 Elliot St., Newton Upper Falls
				295	CHARLES TUCKER HOUSE	1829	991 Canton Ave., Milton
				296	JOSEPH M. HOWE HOUSE	1830	597 Randolph Ave., Milton



PROGRAM

PENCIL POINTS-"SUNTILE" ARCHITECTURAL COMPETITION

For the Design of

A DOCTOR'S RESIDENCE

Authorized by

Reinhold Publishing Corporation
Publishers of PENCIL POINTS
330 W. 42nd Street, New York

Sponsored by

The Cambridge Tile Mfg. Company
Lockland Station
Cincinnati, Ohio

Conducted by RUSSELL F. WHITEHEAD, A.I.A., *Professional Adviser*

KENNETH REID, P.C.R., *Associate Professional Adviser*

THE AWARDS

Reinhold Publishing Corporation agrees to pay, immediately after the Judgment, the following Prizes in Cash:

For Design Placed First	\$1000.00
" " " Second	400.00
" " " Third	200.00
" " " Fourth	100.00
" Designs Mentioned—12— each \$50.00	600.00

Total Prizes

\$2300.00

The above Prizes are *net*—no further drawings will be required of any competitor as a condition of receiving an award.

THE JUDGES

Hubert Burnham, F.A.I.A.	Chicago
D. K. Este Fisher, Jr., A.I.A.	Baltimore
Addison B. LeBoutillier, A.I.A.	Boston
Robert Rodes McGoodwin, F.A.I.A.	Philadelphia
Edgar I. Williams, A.I.A.	New York

THE COMPETITORS, REINHOLD PUBLISHING CORPORATION, and THE CAMBRIDGE TILE MFG. COMPANY agree that the Judges have sole and complete authority to make the awards and that their decisions shall be final.

ALL ARCHITECTS, DRAFTSMEN, AND DESIGNERS ARE ELIGIBLE AND ARE
CORDIALLY INVITED TO PARTICIPATE

A Competitor may submit any number of solutions of the Problem.
All designs entered by any competitor are eligible for Prizes.

NOTE: Under a ruling by The A.I.A. Committee on Competitions, THE AMERICAN INSTITUTE OF ARCHITECTS does not oppose participancy of its Members in this Competition.

*Closing date for entry of designs in this Competition,
8 P. M., local Standard time, June 7th, 1937*

This is an open Competition — no preliminary registration is required

THE PROBLEM: MANDATORY

A PHYSICIAN, in general practice "somewhere" in the United States, turns to the architectural profession to study his needs and those of his family in the way of a new residence which will include doctor's office accommodations. He is convinced that an architect could best interpret his housing requirements, just as he in turn could best diagnose the architect's physical ailments.

The doctor owns a rectangular lot in a residential community. It has a frontage to the east of 80 feet on a wide avenue and a depth of 150 feet. A 12-foot wide paved alley, at the rear of the property, runs north and south through the block. The land is practically level. The usual services such as water, gas, electricity, sewer, etc., are available.

The physician's income is derived mainly from patients on his own economic and social level—a group that might fairly be described as "middle class." His family is on intimate terms with many others in the neighborhood, with whom they exchange hospitality frequently. This friendly habit, incidentally, becomes for the doctor an effective antidote for the fatigue resulting from his strenuous duties in the consulting-operating room and in making his round of calls. He and his wife have reached a time in their lives when they want their home to provide as many of the niceties of modern living as can be obtained within their building budget. They frown, however, upon the substitution of gadgets and trick equipment for good planning.

The doctor gives this much information to the architect at their first interview and, acting upon his wife's suggestion, invites him to dine with his family two or three times before starting his study of the design of the new residence.

At the first dinner the architect is seated between the hostess and the doctor's resident nurse. He notes that the meal is served by a maid, who evidently is both cook and waitress. On another occasion the architect finds himself in the midst of a gay group of eight persons and is asked to join in an after-dinner bridge game. On yet another evening he is in-

vited to be one of a convivial gathering of the doctor's men friends, the occasion being one of relaxation and good clean fun.

When looking over the house during these scouting trips the architect observes that Dr. and Mrs. X have separate bedrooms, each with a bath. He sees what he takes to be a guest room and is told that the reason for its ample proportions is that the married son with his wife and infant daughter occupy this room on periodic visits to the homestead.

The doctor's office quarters are seen to be a makeshift and to interfere with the practical workings of the *ménage*. Patients and guests cannot seem to find their way around and the waiting room offers little privacy for anyone concerned. The doctor's present consultation office and laboratory was originally a Library. In discussing the new residence the thought occurs that it might be good planning to anticipate the doctor's future retirement and subsequent sale of the house to persons who would convert the office space into living quarters.

In the course of these several opportunities to observe and question his clients, the architect discovers that both the Doctor and his wife have a cultivated and intelligent taste for color in the interiors of their home. Furthermore, it is their belief that tile has been too sparingly used in the design of domestic interiors. The bathrooms and kitchens, of course—but why could not an imaginative and understanding designer find other appropriate places in which to make use of its good qualities?

As was agreed upon in the first interview, the architect is given complete freedom by his client in the matter of style, design, building materials, and methods of construction. The number and size of the rooms and porches, with necessary circulations and accessories and their arrangement, are left to the judgment of the designer, and he is given *carte blanche* in the use of colors in the tile design. The only limit imposed is that the total area of the ground floor of the residence, inside the exterior walls, shall not exceed 1200 square feet, *exclusive* of the area of the garage.

CONSIDERATIONS OF THE JURY OF AWARD:

1. *The ingenuity shown in the development of the plans to fit the requirements of the problem and the site and the architectural merit of the design as a whole.*
2. *The intelligence and judgment shown in apportioning tile areas and the skill with which they are designed.*
3. *Practicability of construction and installation.*

Excellence of delineation and composition of the drawings will not have undue weight with the Jury.

COMPUTATION OF FLOOR AREA:

Mandatory. Measurements of enclosed spaces to be taken from the inside of exterior walls with no deductions for partitions. Open porches or partly enclosed porches shall be counted at 50% of their actual area. Entirely enclosed sun porches shall be counted at their full area.

Designs found, upon checking, to exceed 1200 sq. ft. total for the ground floor area of the residence (exclusive of garage) will not be considered.

PRESENTATION DRAWINGS: Mandatory.

There shall be but one drawing for each design which shall be rendered on a single sheet of mounted white paper or illustration board, trimmed to exactly 25" x 36" in size, with a single border drawn 1/2" from the top, sides, and bottom. Upon this sheet shall be drawn the subjects enumerated below. The sheet shall be composed with its long dimension vertical.

1. *Plans of each floor of the Residence at the scale of 1/8" equals 1'-0". The use of each room or space must be indicated and dimensions set out in numerals. The walls and partitions are to be solid black. Lettering should be large and clear enough to allow for reduction to one-quarter size when published.*
2. *Elevations of two principal façades at the scale of 1/8" equals 1'-0" with story heights marked.*
3. *Perspective: One drawing, in two point perspective, rendered in Color, in any medium that seems suitable to the competitor, showing as correctly as*

possible the colors, form, and pattern of the tile design in some portion of the residence. This drawing to occupy an area on the sheet of not less than 144 square inches or more than 160 square inches. Remembering that these drawings will be somewhat reduced when published in full color, the author of the design should make allowances for the reduction to assure pleasing results.

4. *Detail of Tile Designs: One drawing, either elevation or plan, at scale of 3/4" equals 1'-0" showing the use of tile in some part of the house not shown by the rendered perspective.*
5. *Plot Plan to show the location of house and garage on the lot. This plan may be shown in conjunction with the 1/8" scale house plans, the 1/16" scale diagram, or at a smaller scale if desired.*
6. *Separate Single Line Diagram of ground floor plan at 1/16" scale showing the method of figuring the inside total floor area.*
7. *The drawings shall bear the title, "Design for a Doctor's Residence" with the sub-title, PENCIL POINTS-SUNTILE Architectural Competition, and shall be signed with a device or nom de plume. The general geographic location assumed by the designer shall be noted on the drawing.*

COMMUNICATIONS: Mandatory. No queries will be answered, as this is an open competition. Contestants shall not communicate with the Professional Adviser or the Members of the Jury except anonymously and in writing.

ANONYMITY OF DRAWINGS: Mandatory. The drawings submitted shall contain no identifying mark other than a device or *nom de plume*. Each drawing shall be accompanied by a plain, opaque, sealed envelope bearing the same device or *nom de plume* as the drawing and containing the true name and complete address of the contestant. The envelopes will be opened by the Professional Adviser in the presence of the Jury after the awards have been made and the Competition closed.

DELIVERY OF DRAWINGS: Mandatory. Each drawing shall, together with the envelope, be enclosed in a sealed wrapper. This shall be wrapped for delivery in an outer

cover. Drawing must be suitably protected and addressed to Russell F. Whitehead, PENCIL POINTS-Suntile Competition, 330 West 42nd Street, New York, N. Y. All drawings shall be delivered to the office of PENCIL POINTS (Reinhold Publishing Corporation), 330 West 42nd Street, New York, N. Y., or shipped on or before 8 P. M. (local standard time), Monday, June 7, 1937, via United States mail or Railway Express. Drawings will be accepted at any time before the close of the Competition. They will be fully insured from the hour of their receipt.

Drawings submitted in this Competition are at the competitor's risk. Reasonable care will be exercised, however, in their handling, safe-keeping, and packaging for return.

EXAMINATION OF DESIGNS: The Professional Advisers will examine the designs and records of their receipt to ascertain whether they comply with the requirements. Any designs which in the opinion of the Professional Advisers do not adhere to the spirit of the Program or violate the instructions clearly intended as mandatory will be set aside as not subject to awards. The Professional Advisers alone will have access to the drawings until they are placed before the Judges. No drawing, whenever received, will be shown or made public until after the Awards of the Jury.

JUDGMENT: The Jury of Award will meet

at Yama Farms Inn, Catskill Mountains, New York, on June 17th, 1937. Their deliberations will continue for as many days as are necessary to give fair and careful consideration of the submitted designs.

ANNOUNCEMENT OF THE AWARDS: Each competitor will receive by mail the names of the winners of the Prizes and Mentions, as soon after the awards as possible. The announcement will be published in the July, 1937, issue of PENCIL POINTS for general information. Checks will be sent to the Prize and Mention winners the day following the Awards.

REPORT OF THE JURY: The August issue of PENCIL POINTS will contain the full jury report, illustrated with facsimile reproductions in color of the winning designs and other meritorious designs selected by the Jury.

THE PRIZE DESIGNS: The designs awarded Prizes and Mentions are to become the property of Reinhold Publishing Corporation, who, with the Sponsors, reserves any and all rights of exhibition and publication to any or all of the designs not premiated. In all publicity the name and address of the designer will be used.

RETURN OF DRAWINGS: Non-premiated designs which are not reserved for exhibition or publication will be returned within a reasonable time to the competitors, postage and \$50.00 insurance prepaid.

NOTICE TO COMPETITORS

ANY Architect, Draftsman or Designer who has any difficulty in securing a sheet of mounted white paper or illustration board of the size called for by the mandatory requirements of the foregoing Program will be provided by PENCIL POINTS with a mount of Whatman's or some similar brand of paper, Hot Pressed trimmed to exact size of 25" x 36" for \$1.50. This price includes the mounted paper, shipped prepaid in a container suitable for remailing the finished design. Address your remittance to F. J. Armit, c/o PENCIL POINTS, 330 West 42nd Street, New York.

1937 LEBRUN SCHOLARSHIP

THE LeBrun Scholarship Committee this year awarded the *Scholarship* to Mathew Lapota of Maywood, Illinois, for an original, able, and courageous solution of the problem, which was the design of a College Library. The winning and first three Honorable Mention designs are presented herewith.

The Jury felt that Mr. Lapota's plan was compact, with the parts generally well disposed. The opening of reading rooms into the garden was especially commended. The elevation is dignified and interesting, although perhaps somewhat severe, but the design is on the whole a conscientious and praiseworthy effort.

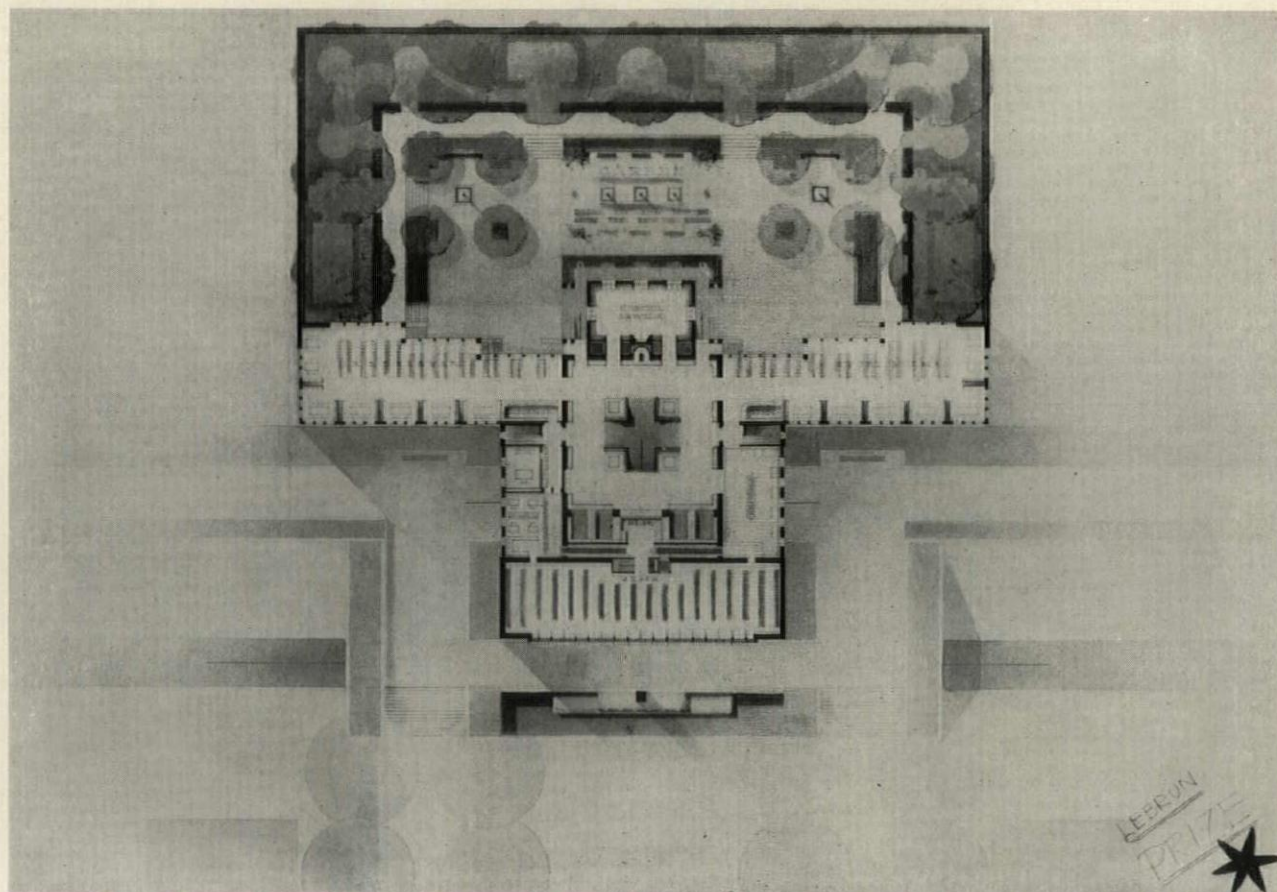
First Honorable Mention was awarded to Raoul L. DuBrul. The Jury characterized his design as a beautifully presented *rendu* of a dignified and interesting solution, in which the relation of stack rooms, reading rooms, delivery desk, and cataloging room were especially commended. The program did not contemplate reading tables on the level of the second tier of stacks, but merely a gallery to serve

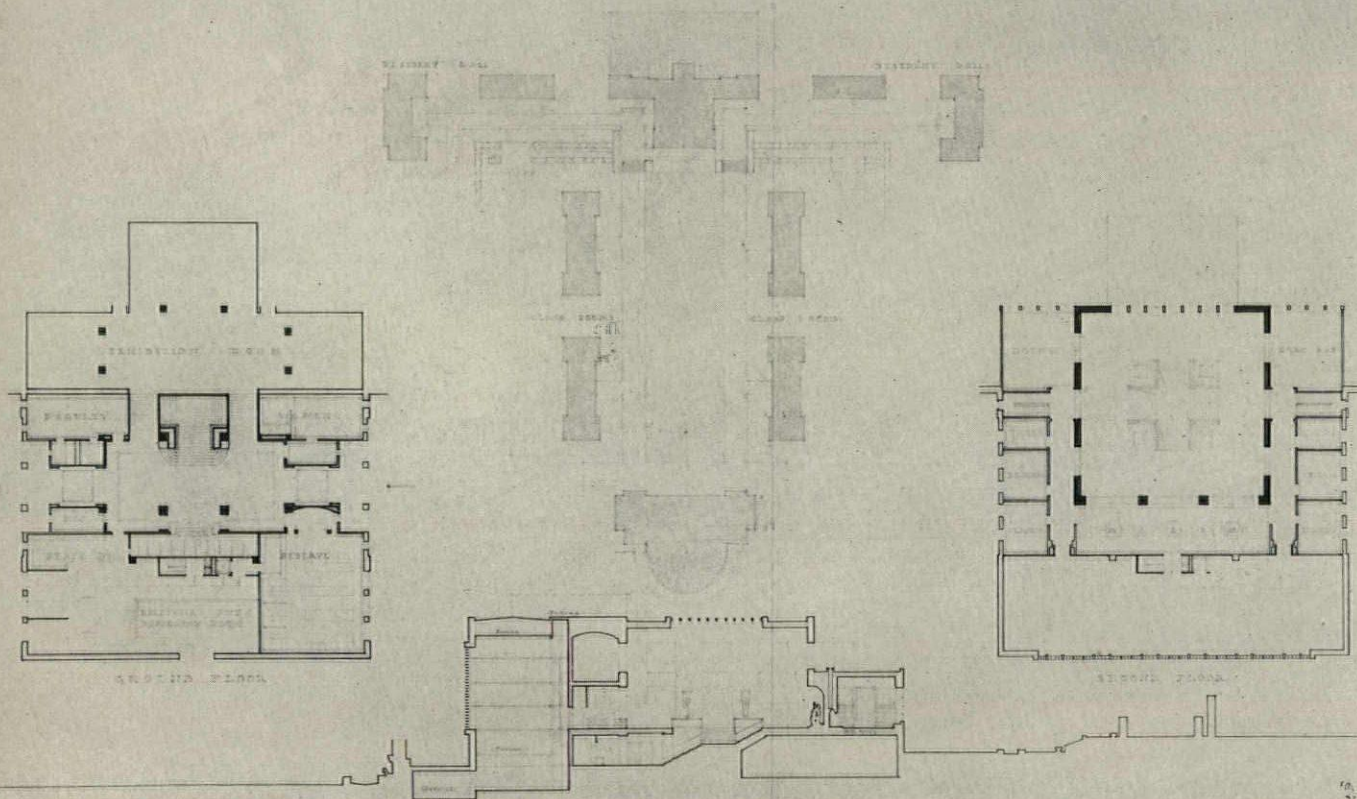
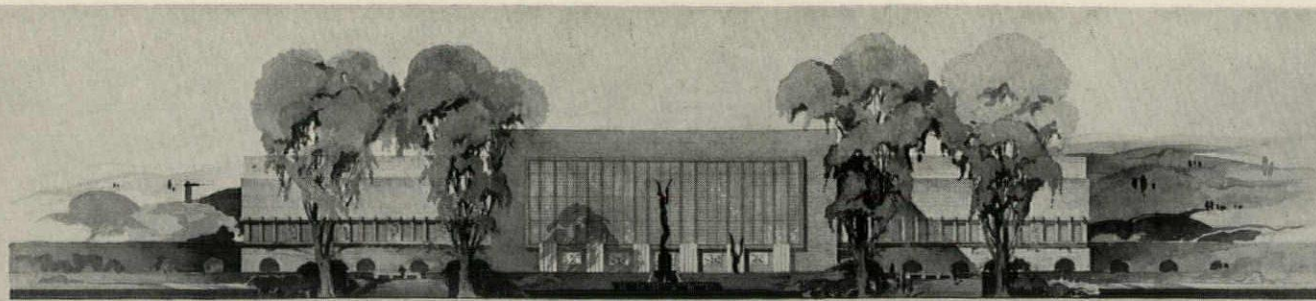
the tier. The balcony as shown on Mr. DuBrul's design darkens the inner line of tables on the main floor and cuts the room up unpleasantly. The design is, however, commended for independent analysis of the program.

Second Honorable Mention was awarded to J. Victor Keyes. Mr. Keyes' design was commended for the very beautiful character of the exterior, especially on the score of the pleasing scale and choice of style for the use intended. Mr. Keyes' plan, however, was found not up to the elevations. The relation of the cataloging room, librarian's office, and catalog is too scattered, and the long, narrow form of the delivery room would not be pleasing.

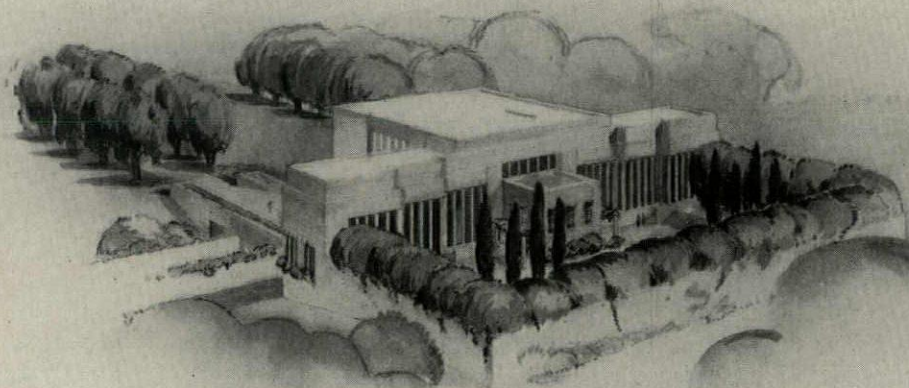
Third Honorable Mention went to Harry Greenburg. His design was commended for original thinking out of the problem and for an interesting plan ably presented.

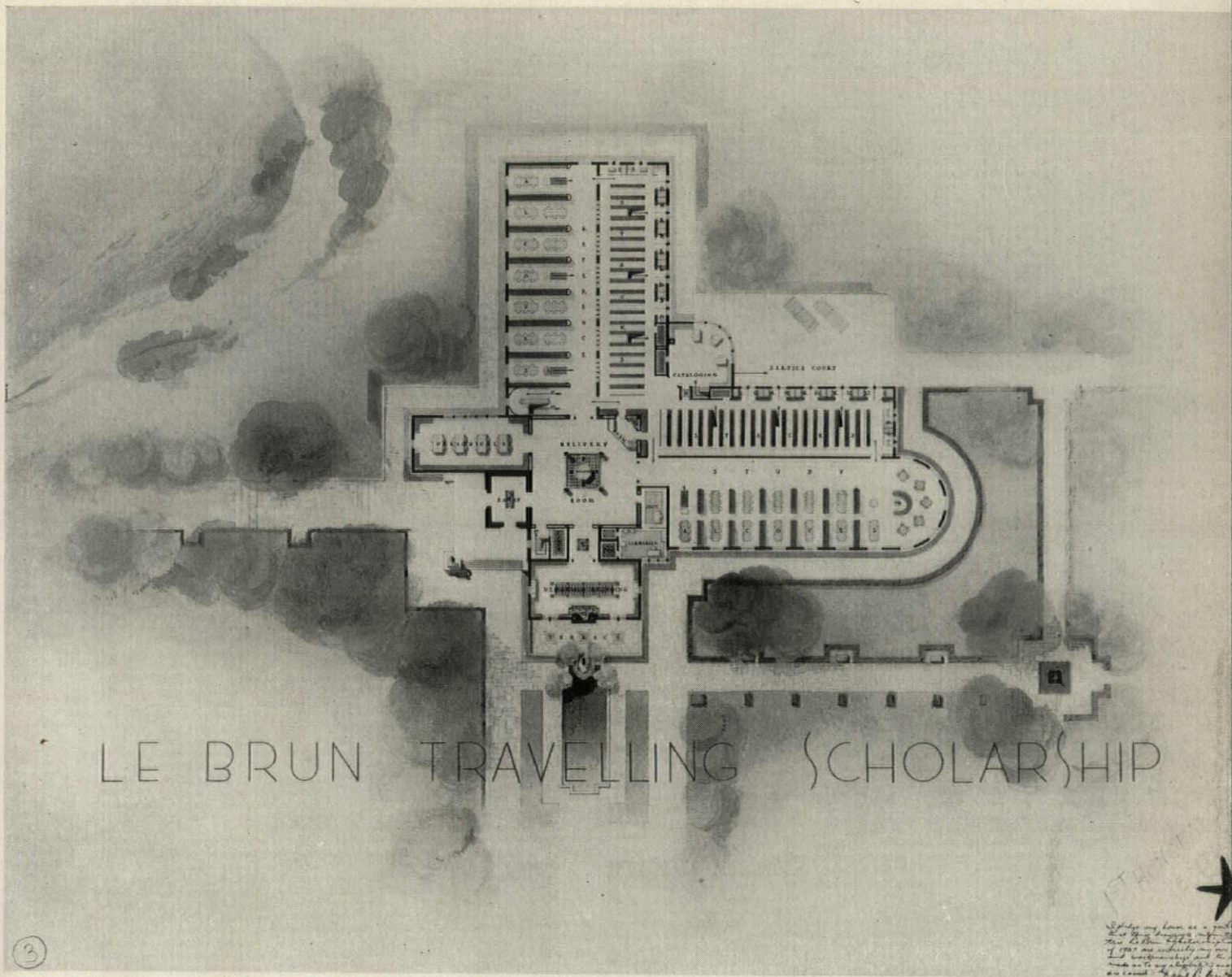
The plans for a college library designed by Mathew Lapota of Maywood, Illinois, winner of the 1937 LeBrun Traveling Scholarship Competition Prize of \$1,400





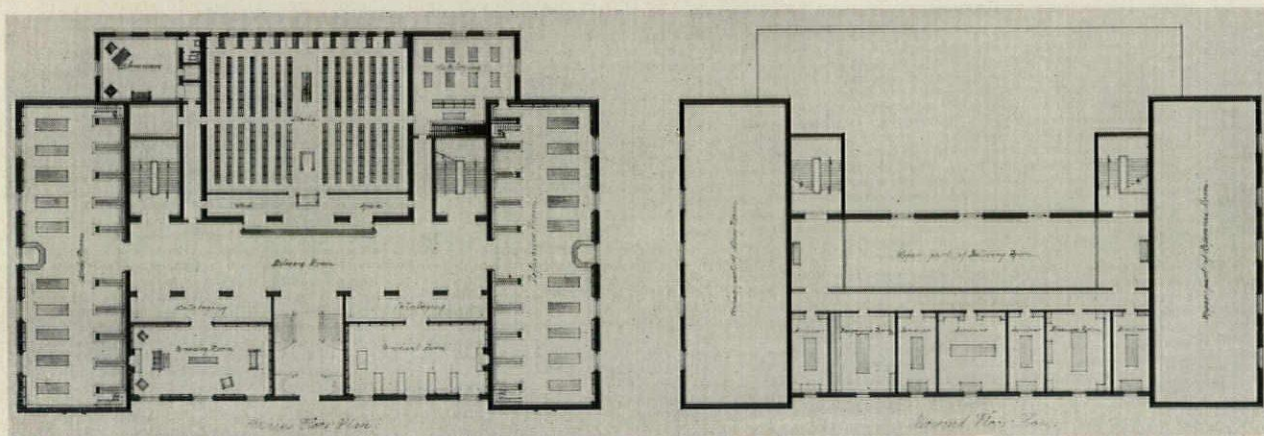
Above are the elevation, cross section, and some plans of the winning design by Lapota. Below is a perspective of this design for a College Library in LeBrun Scholarship Competition



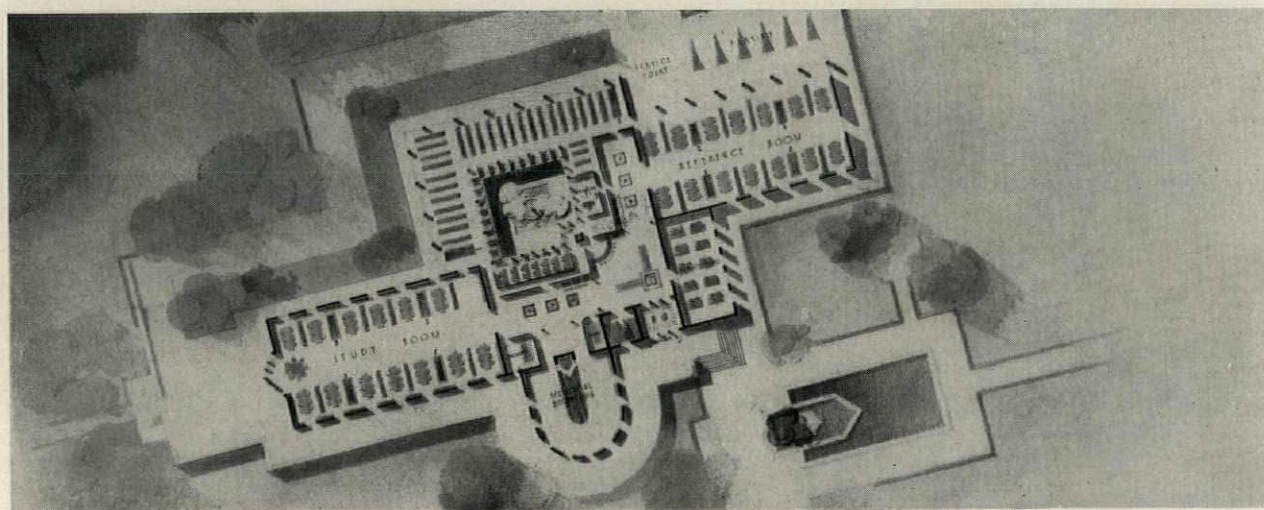
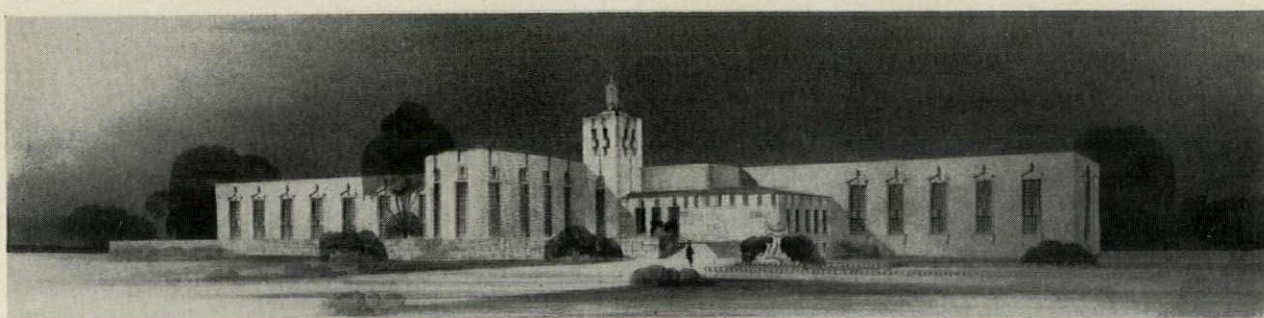


*The plan and perspective of the design by Raoul L. DuBrul
of East Rockaway, Long Island, which received the First Hon-
orable Mention in the 1937 LeBrun Scholarship Competition*





Plans and perspectives of Second Honorable Mention (above) by Victor Keyes of Washington, D. C., and Third Honorable Mention (below) by Harry Greenburg of Brooklyn, N. Y., in the 1937 LeBrun Scholarship Competition



New England Manufacturers of Building Materials and Equipment

join in extending a cordial welcome to the
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in Boston, June 1-4, 1937

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progress of Design as applied to the
products of the New England Area



INDUSTRIAL DESIGN AS SHE USED TO BE!

A page from an old catalogue of the Bridgeport Brass Company showing "Lambeth's Improved Fly-Fan" made by this Company about 1890. It was operated by a large clock spring and had to be wound up every twenty minutes

On succeeding pages are shown some of the more recent efforts of New England Manufacturers to make their industrial products attractive as well as useful



SAMSON SPOT SASH CORD
Made of extra quality fine yarn throughout.

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Made of soft "roving" usually with loaded center.

● The most convincing argument for the use of Samson Spot Sash Cord is the cord itself. Examine its construction. Compare it with others. Then you will understand why leading architects and builders always specify it when they want the most durable material for hanging windows. They know that it is made in only **one grade** which can be quickly distinguished by the Colored Spots — our trade-mark. Insist upon Samson Spot Sash Cord and be **sure** of the best. *Samples gladly sent upon request.*

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Welcome to Boston!

The pioneer manufacturer of heating, ventilating and air conditioning equipment extends to you a hearty welcome to Boston. We are happy to greet you in this important center of industrial New England... and sincerely hope your convention will prove to be an enjoyable and helpful experience.

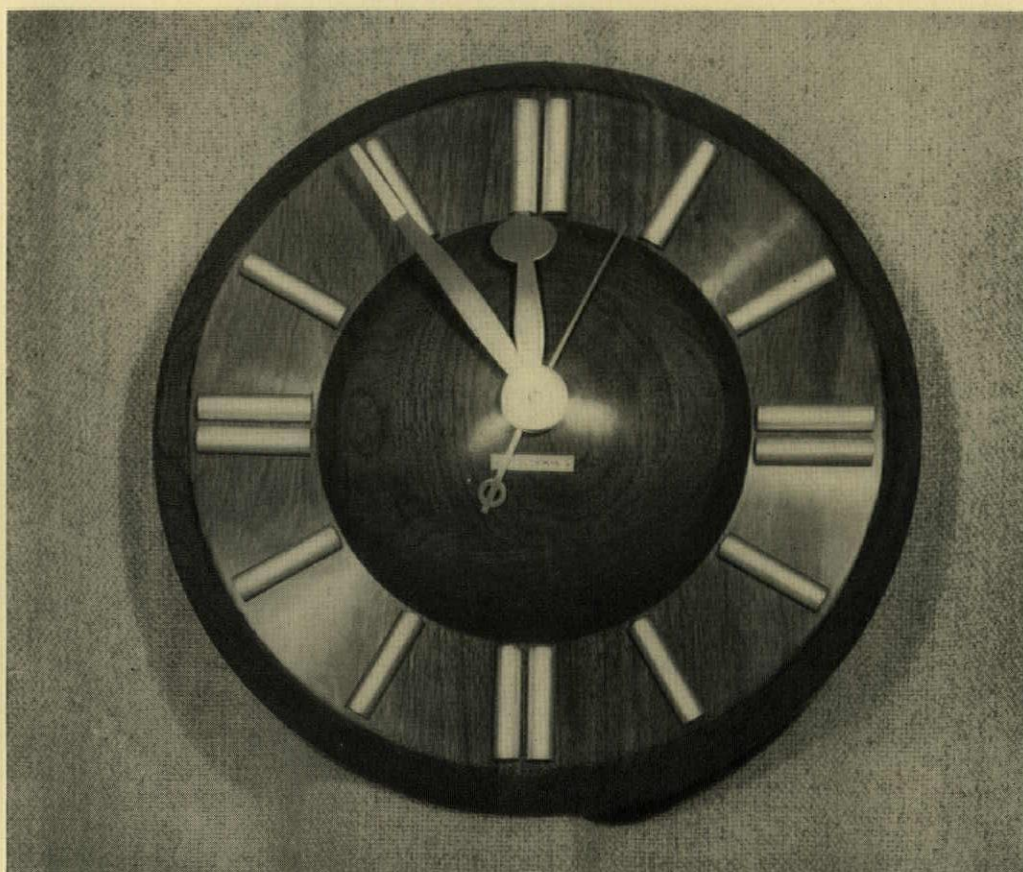
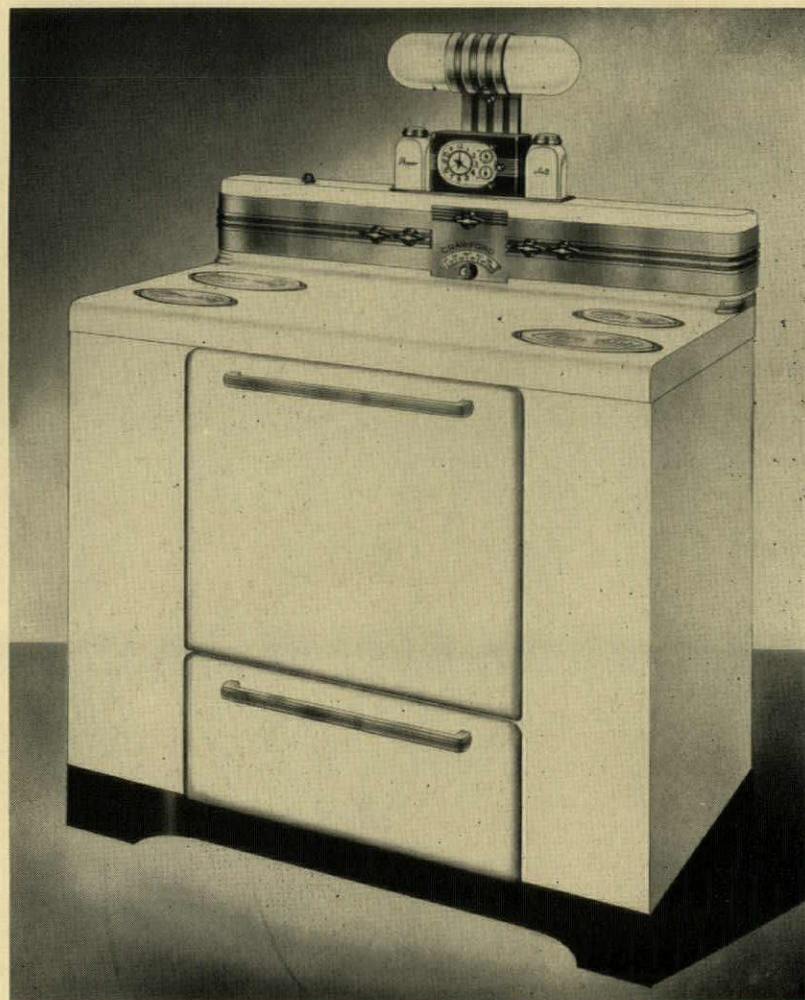
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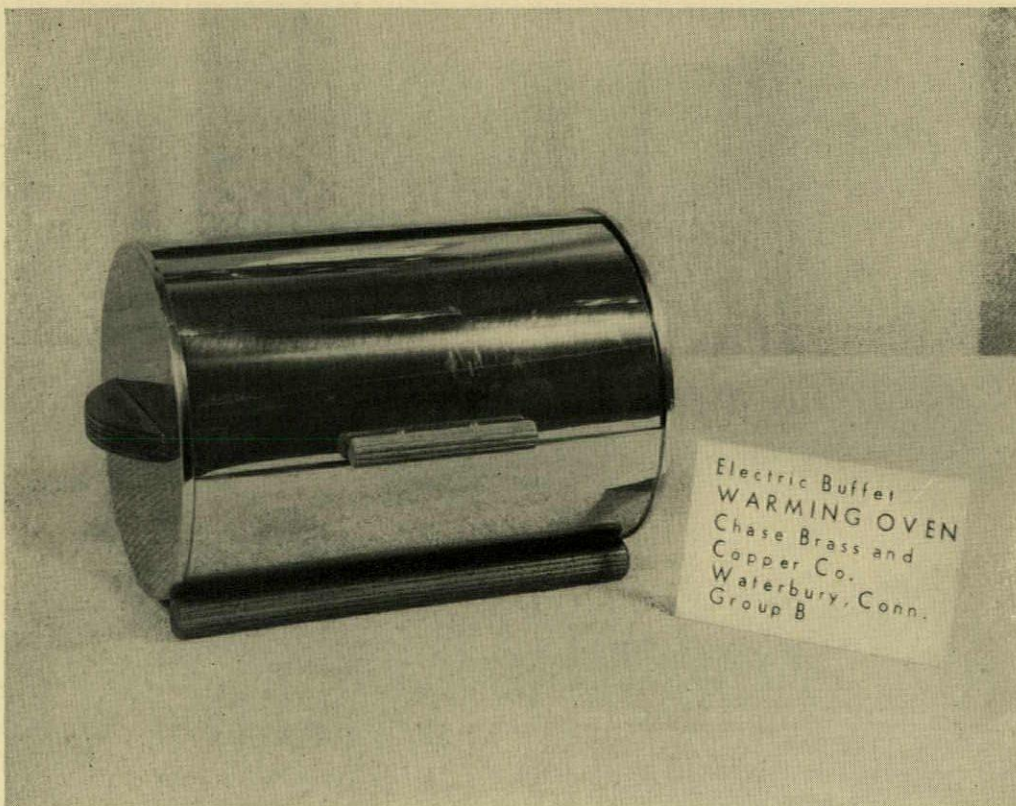
The Ninth Annual Art Week in Boston, held this year from April 26 to May 2, included for the second successive time a New England Industrial Art Exhibition. The whole show was arranged by the Committee of Industrial and Civic Art of the Boston Chamber of Commerce as part of an effort to create greater public interest in art in all its forms, both pure and applied. The Industrial section was shown in the galleries of Jordan Marsh Company along with a large collection of paintings by New England artists and attracted much attention among a public that is developing a dawning consciousness that good design has a place in the utilitarian objects encountered in daily life as well as in the fine arts.

Gold Medals provided by Edward R. Mitton, President of Jordan Marsh Company, were awarded in three classes. The Electric Range at the right, designed by Alcott, Thoner & Marsh, and made by the Walker & Pratt Manufacturing Company, received the Medal in Group "B"—Products having Utility in the Home. The Plaza Model Electric Clock below, designed by Paul G. Darrot and entered by Seth Thomas Clocks, was awarded the Medal for Group "C"—Products having Decorative Value





Above is a modern bleached dinette group, entered in the Industrial Art Exhibition by the Heywood-Wakefield Company in Group "B." On the table is an After Dinner Coffee Service by the Paul Revere Pottery. Below is shown an Electric Buffet Warming Oven designed by Charles Arcularius and entered by the Chase Brass and Copper Company—a well-designed item in polished metal with wood handles that excited much public admiration



Electric Buffet
WARMING OVEN
Chase Brass and
Copper Co.
Waterbury, Conn.
Group B

Entries in the 1937 New England Industrial Art Exhibition

Held at Jordan Marsh Company's Store,
Boston, April 26-May 2

GROUP "A"

Products having Utility in Business or Industry

Mitton Medal to Cube Steak Machine by Cube Steak Machine Co., Boston
Honorable Mention to Globetrotter Clock by Warren Telechron Co., Ashland, Mass.
Pyruloid Screw Drivers by Forsberg Mfg. Co., Bridgeport, Conn.
Marine Searchlight by Carpenter Mfg. Co., Boston
Motor Control by Allis-Chalmers Mfg. Co., Boston
"Round Top" fence by American Chain Link Fence Co., Medford, Mass.
Eureka Shokpruf hand lamp by Frank W. Morse Co., Boston
Ash Tray and Tobacco Jar by Paul Revere Pottery School, Boston
Shoe Repair Machine by Duplicate Parts Co., Boston
Manifold Register by American Register Co., Boston

GROUP "B"

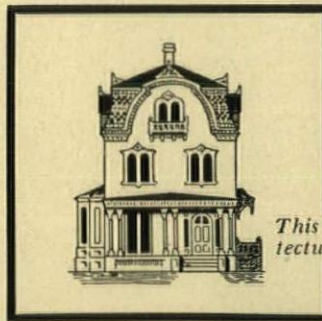
Products having Utility in the Home

Mitton Medal to Crawford Electric Range by Walker & Pratt Mfg. Co., Boston
Honorable Mention to Gas Range by Florence Stove Co., Gardner, Mass.
Bed Tray by R. R. Scheibe, Somerville, Mass.
Tea Set by Paul Revere Pottery School, Boston
Dressing Case by Knight Leather Products Co., Boston
Eye Bath by Colt Patent Fire Arms Mfg. Co., Hartford, Conn.
Place Lights by Ohlson Metal Products Co., Waltham, Mass.
Warming Oven by Chase Brass & Copper Co., Waterbury, Conn.
Mustard Dispenser by A. S. Campbell Co., Boston
Picnic Basket by American Can Co., Boston
Dinette Set by Western Chair Co., Boston
Oil Burner by Carlson Brothers, Boston
Combination Range by White-Warner Co., Taunton, Mass.
Crib Mattress by Rose Derry Co., Boston
"Stylis" Numeral Clock by New Haven Clock Co.
Panel Desk Set by Seymour Products Co., Seymour, Conn.
Dinette Group by Heywood-Wakefield Co., Gardner, Mass.
Reversibra Slip by Boston Royal Petticoat Co.
Range by Oscar G. Thomas Co., Taunton, Mass.
"Advisor" Clock by Warren Telechron Co., Ashland, Mass.
Duplex Mattress by Antiseptic Mattress Co., Lynn, Mass.

GROUP "C"

Products having Decorative Value in the Home

Mitton Medal to "Plaza" Clock by Seth Thomas Clocks
Honorable Mention to Woven Materials by Cheney Brothers, Manchester, Conn.
Book Ends by Seymour Products Co., Seymour, Conn.
Scrap Basket by R. R. Scheibe, Somerville, Mass.
Coffee Service by Paul Revere Pottery School, Boston
Cottage Set by Royal Curtain Mfg. Co., Boston
Console Set by Ohlson Metal Products Co., Waltham, Mass.
Shower Curtain by Arthur L. Ellis Co., Boston
"Tribute" Clock by Warren Telechron Co., Ashland, Mass.
Wall Papers by Thomas Strahan Co., Chelsea, Mass.
Wall Papers by Stamford Wall Paper Co., Stamford, Conn.
Greeting Cards by Rust Craft Publishing Co., Boston



This house is typical of domestic architecture when Cabot's Stains were first sold



Here is a typical house of today—Stained with Cabot's Creosote Stains. Architect: Evans, Moore & Woodbridge of New York

Stains that Architects have used for half a century

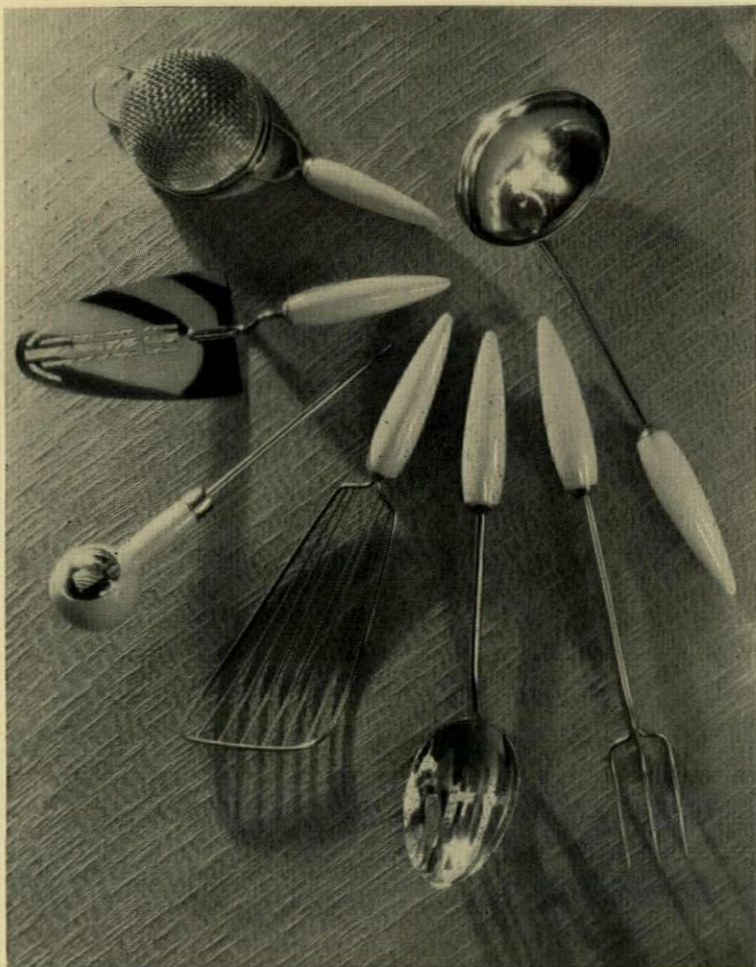
In 1882, Samuel Cabot, Inc., received its first order from an architect for a brand new product—Cabot's Creosote Shingle Stain. Constantly improved since that time, Cabot's has been the first-choice stain of leading architects for more than half a century . . . It is specified chiefly for two reasons—first, the beauty of its clear texture revealing colors; and, second, its wood preservative value, based on its vehicle of pure creosote, the best wood preservative known . . . For color card and full information, write Samuel Cabot, Inc., 1293 Oliver Bldg., Boston, Mass.

Cabot's CREOSOTE SHINGLE Stains

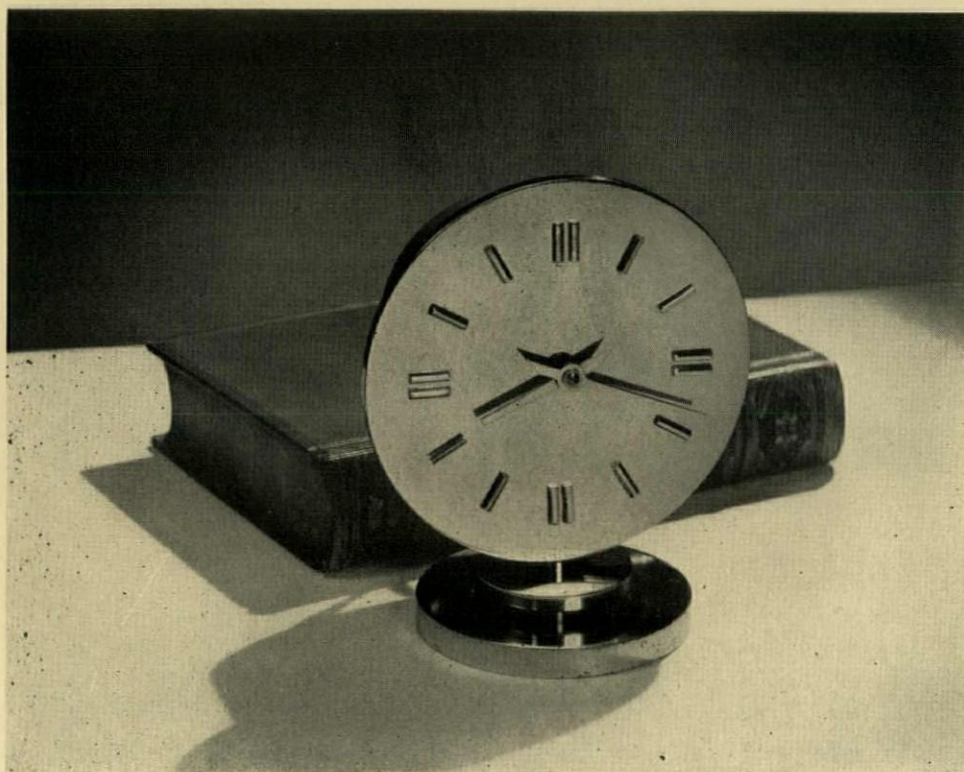
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. . . from a New England manufacturer who has enjoyed doing business with you since 1882. Best wishes for the success of your convention here in Boston.

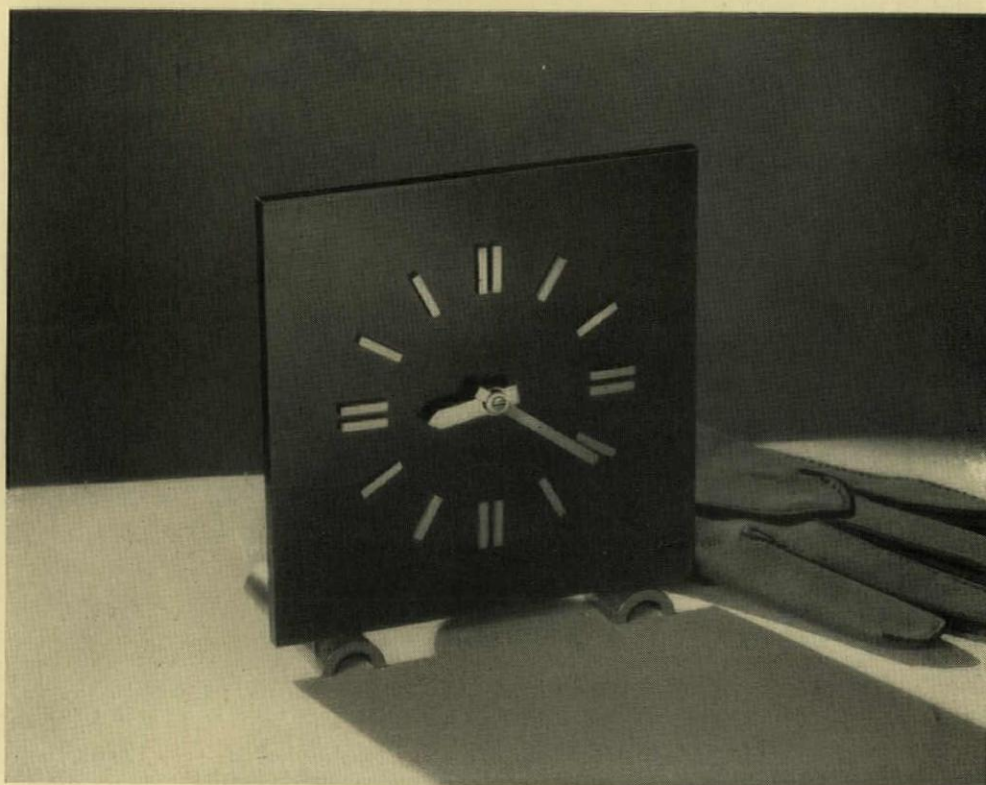
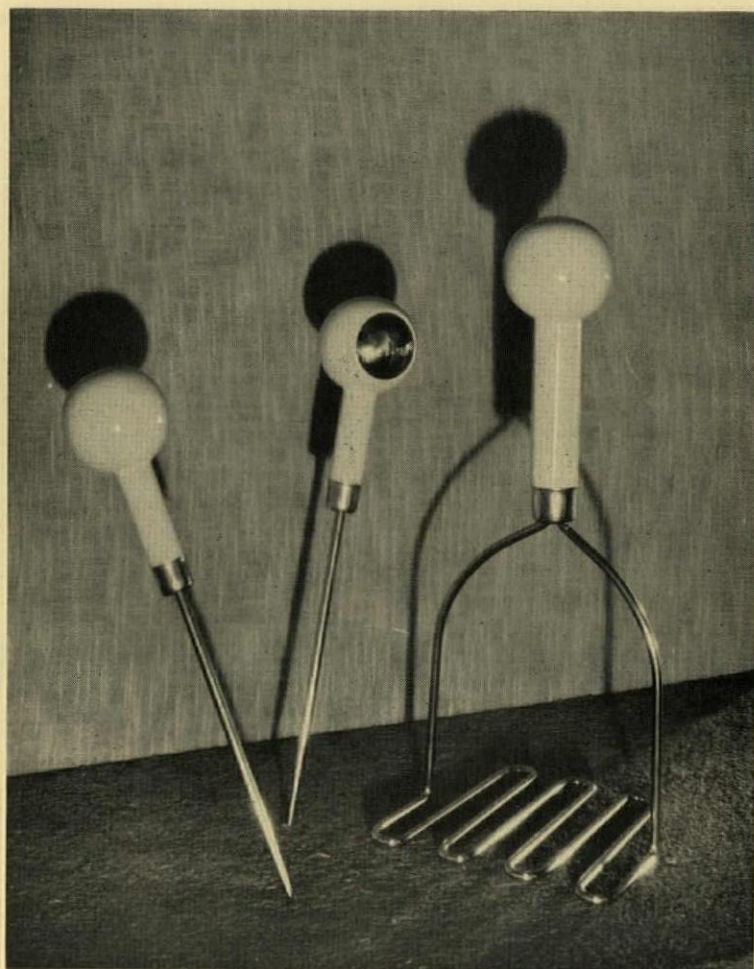
Samuel Cabot
Inc.
Manufacturing Chemists

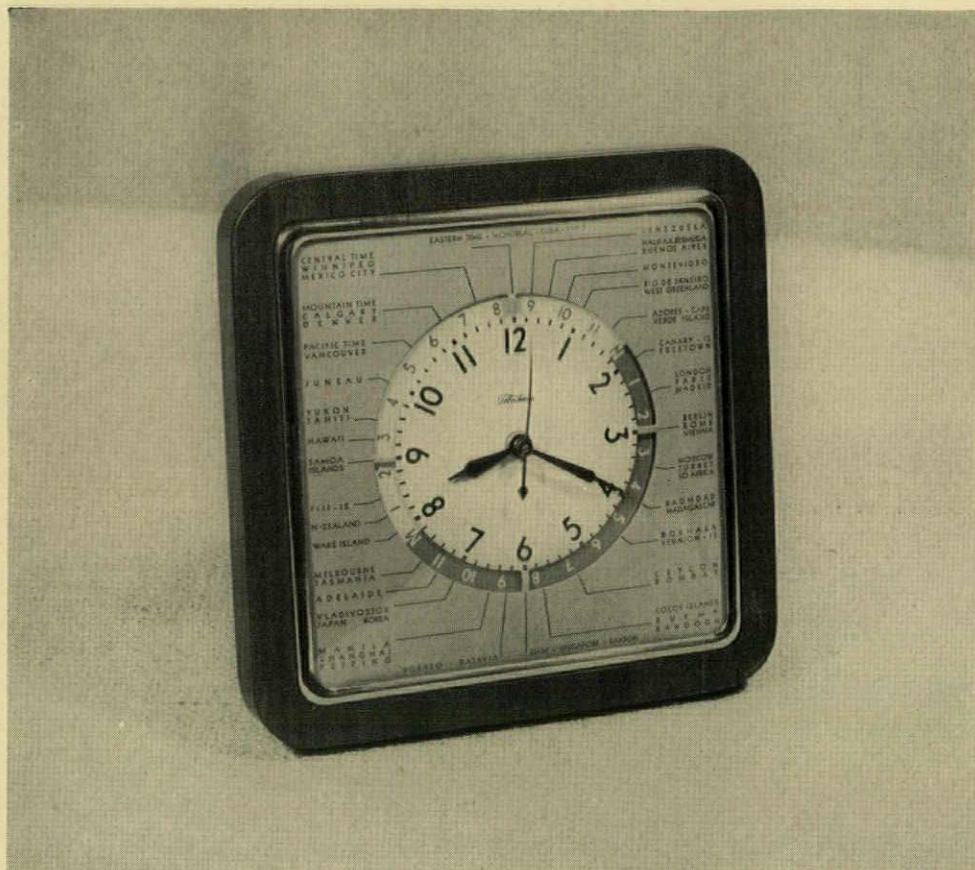


The objects shown on these two facing pages were not entered in the New England Industrial Art Exhibition but are included here since they have a distinct design interest. At the left and directly across the page are two groups of kitchen utensils designed for the Washburn Company of Worcester, Mass., by Henry Dreyfuss of New York. The simple and unusual forms he gave to the handles of these implements found immediate and continued public favor which led to a truly remarkable increase in sales



At the bottom of the pair of pages you are now inspecting are two fine examples of modern clock design, not entered in the recent show but produced by one of the successful exhibitors—Seth Thomas Clocks of Thomaston, Conn. At the left, the Sunset model has a polished copper-plated face with raised markers and hands of polished brass. The base is also of polished brass. On this page, the Phoenix model has a face of solid brass, finished in gunmetal with brushed gold-plate modern markers, hands, and feet





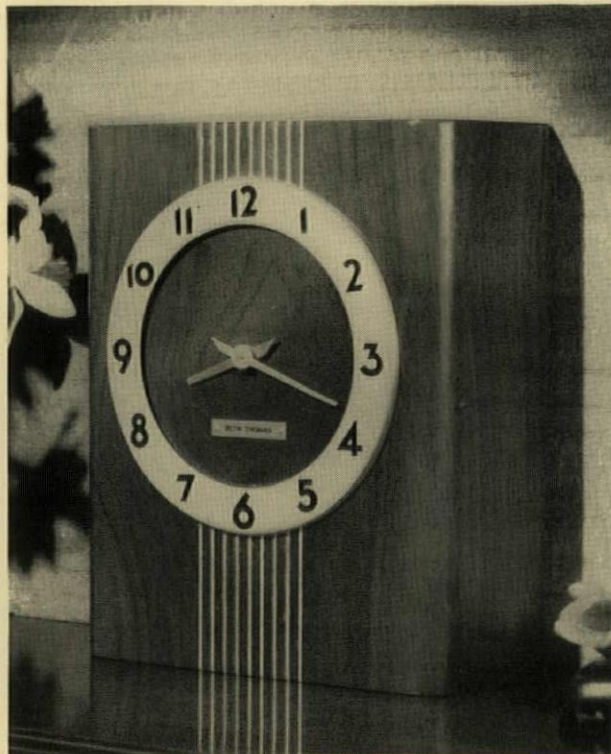
"The Globetrotter," a clock entered in the show at Jordan Marsh's by the Warren Telechron Company, was given an Honorable Mention in Group "A"—Products having Utility in Business or Industry. From it you can tell what time it is in any part of the world. Below is a group of improved Thermos Bottles, not in the show but designed for the American Thermos Bottle Co., of Norwich, by Henry Dreyfuss





Three items included in Group "A" at Jordan Marsh's —A Cube Steak Machine which won the Medal in this class for the Cube Steak Machine Company, the Eureka Shokpruf Hand Lamp entered by Frank W. Morse Company, and a Marine Searchlight by the Carpenter Mfg. Co. which might also serve for lighting grounds

The Chevron model clock, made by Seth Thomas Clocks, was not exhibited but is interesting in design. It has a walnut case, simple in form, relieved by silvered metal inlays and a silvered dial with black numerals and crystal



The Jonas Clark Mansion, Middletown, Vt. Built in 1814.

MARBLE MADE THE DIFFERENCE

Added to the better appearance are the better structural values resulting from the use of Vermont Marble.

Vital points in design and construction are safeguarded for years to come.

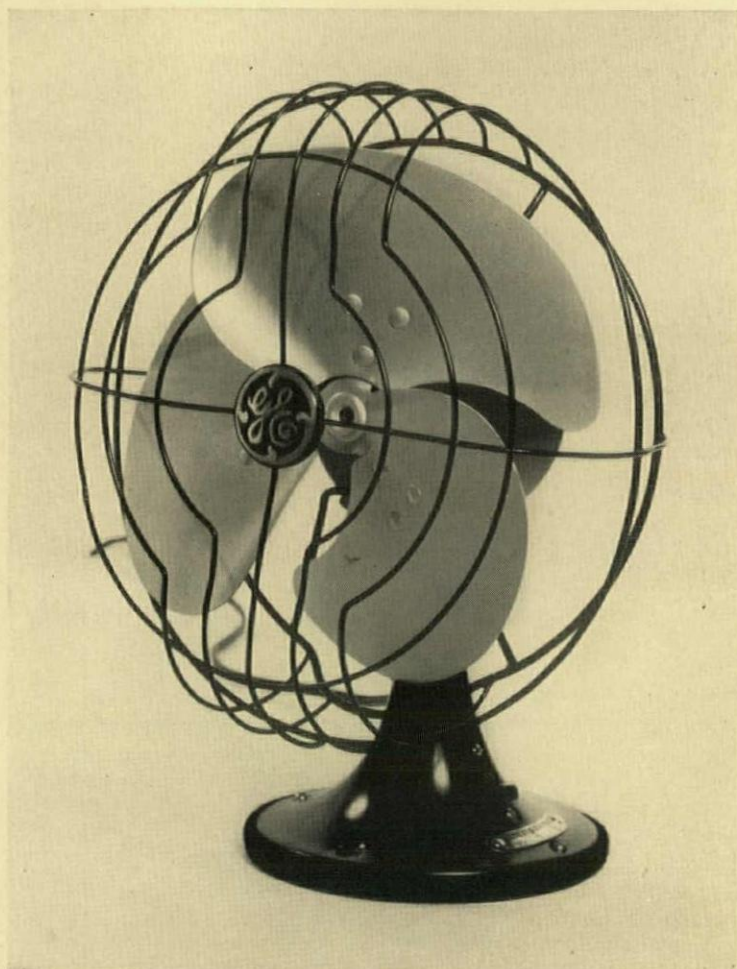
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A simple and attractive motor control case, made by the Boston plant of the Allis-Chalmers Manufacturing Company, was included in Group "A." At its right is shown a distinctive electric fan designed and made by the General Electric Company at Bridgeport, Conn. The G. E. Hotpoint Portable Mixer below is also a good example of the application of design to useful objects for the home. Neither of the General Electric products shown here was exhibited at Jordan Marsh's but the "Cello-Servit" dispenser for mustard, ketchup, etc., won an Honorable Mention for the A. S. Campbell Company, its makers. Made with two kinds of glass

