

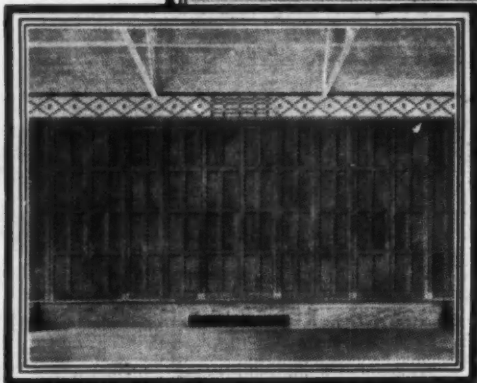
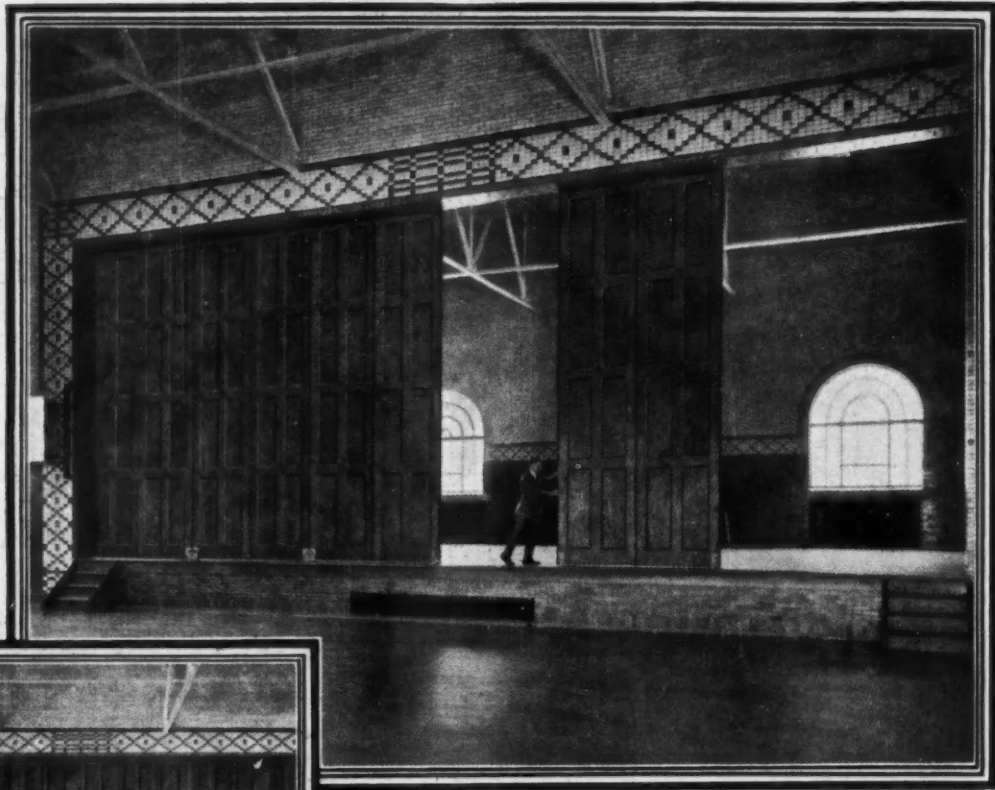
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# THE ARCHITECTURAL FORUM



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# The ARCHITECTURAL FORUM

VOLUME XLVI

Established 1892

Number 5

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PARKER MORSE HOOPER, A.I.A. Editor

Contributing Editors:

Harvey Wiley Corbett; Aymar Embury II; Charles G. Loring; Rexford Newcomb; C. Stanley Taylor; Alexander B. Trowbridge

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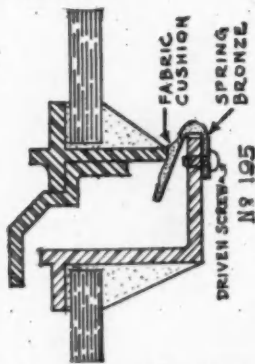


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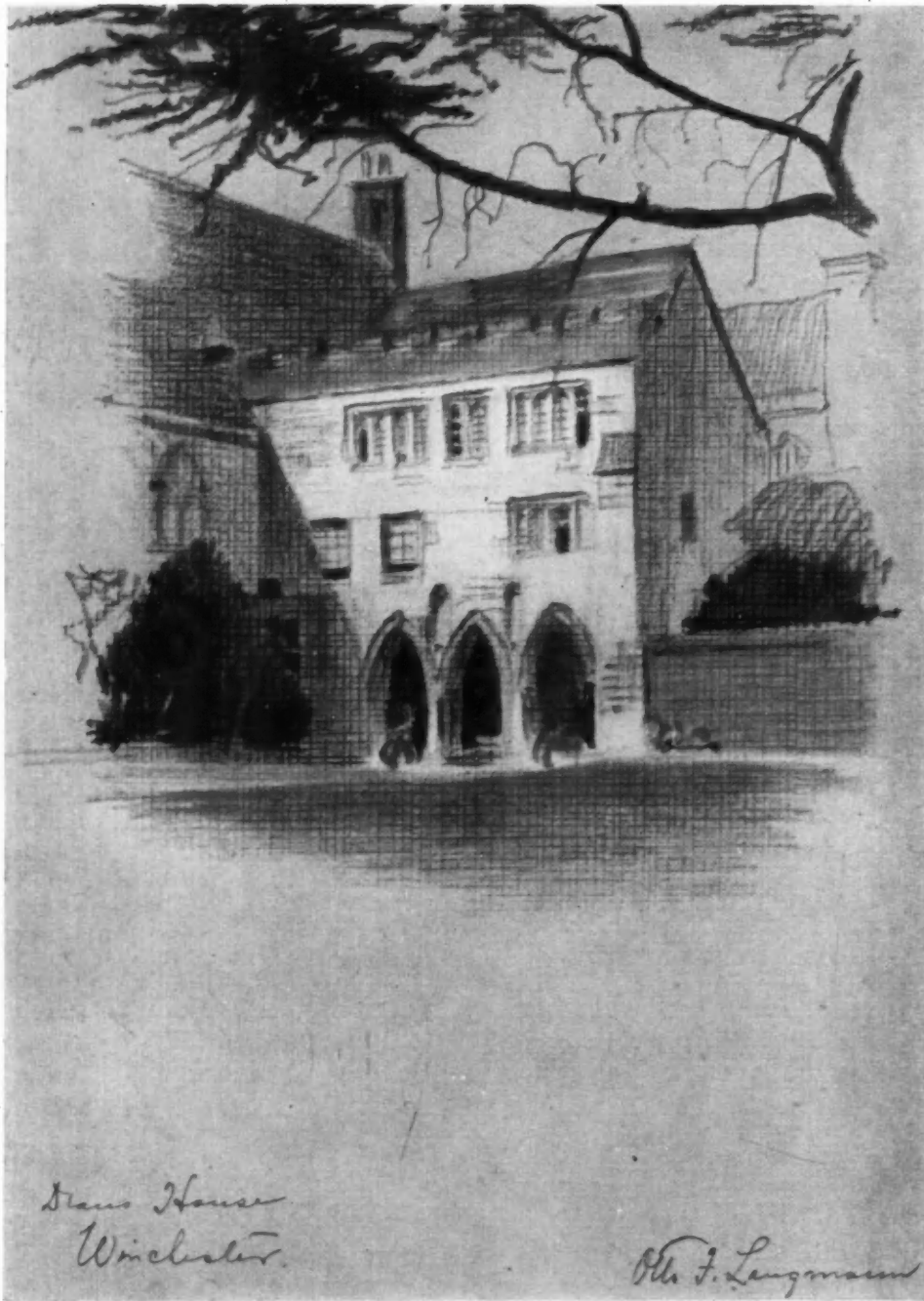
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THE DEANERY, WINCHESTER

From a Crayon Drawing by Otto F. Langmann



# The ARCHITECTURAL FORUM

Volume XLVI

MAY 1927

Number 5

## ✓ The Architectural Heritage of New Orleans

By WILLIAM P. SPRATLING

THE fame and charm of old New Orleans are sufficiently well known in this country and abroad, but it is believed that there is yet to appear a really satisfactory work on the city's architecture itself which may be considered an accurate record of this most interesting phase of the early architecture of this country. Year by year these crumbling remains of an old world heritage continue to disappear with alarming rapidity before the commercial demands of a city growing in importance.

Established in 1718 as the capital of France's possessions in the new world,—the province of Louisiana was at that time an empire in itself,—New Orleans' two centuries of existence form vivid and romantic history. In 1762 the city passed protestingly into the hands of Spain. Though always essentially French, she remained a Spanish possession until ceded back to France in the year 1800. France had hardly reclaimed the province when the Louisiana Purchase was effected in 1803. In reviewing its history thus one is better enabled to understand the importance and scope of the French and Spanish influence which have fixed its character.

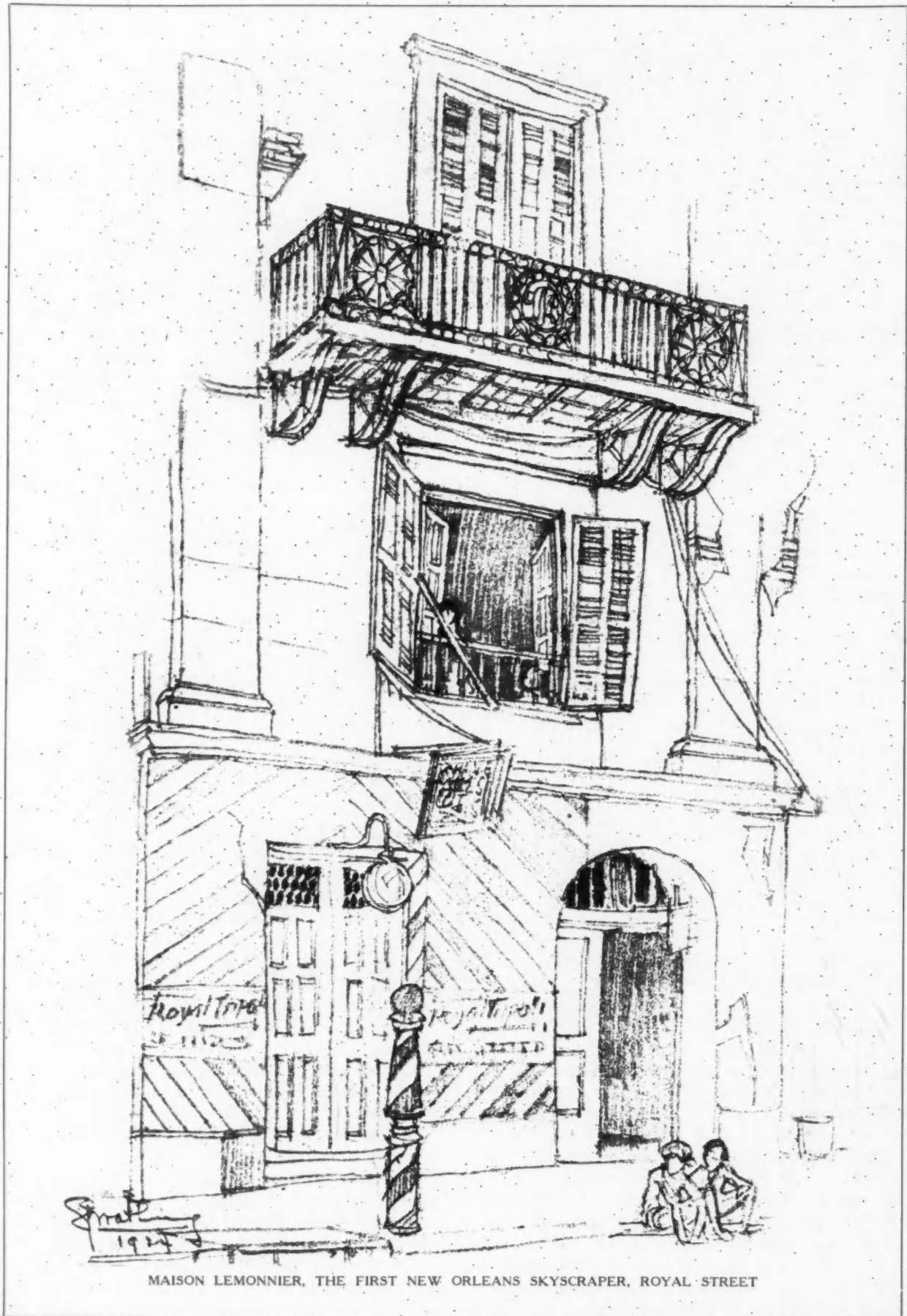
*Nouvelle Orleans* was originally a fortified and moated town of some ten blocks in length, from Canal to Esplanade, and six from the river to Rampart. At first composed of only a few rude wooden dwellings, it was not until after the great fire of 1788, from which a mere handful of buildings escaped, that it became a city of brick and stone and Spanish tile. It is interesting to note that the use of tile was at this time encouraged by the governor, Carondelet, who offered a premium on the houses thus safeguarded against another fire. The city which arose from the ashes was one of cool courtyards, brick arches, broad fanlight windows, and galleries and balconies of lacy ironwork, a city of real dignity and beauty. Today, located in the center of a large commercial district, the little French quarter, the *Vieux Carre*, offers, if one will but look with kindly eyes upon the dejected remains of a once lovely and graceful period, a wealth of suggestion to architects interested in old French types.

In the old days life in the quarter centered around the *Place d'Armes*, which is now Jackson Square. Royal and Chartres Streets comprised the main

business district, though Royal Street was always the chief thoroughfare. Above Canal were plantations and wilderness. Starting from Canal Street one's best route for a walk is to proceed down Royal Street. The first three blocks are fairly well filled with antique shops, which, as the guide book informs us, are another reason for New Orleans' fame, and are supposedly filled with relics and adornments of old Creole families. In this street are a number of buildings of first importance, and the finest of the courtyards for which New Orleans is best known are to be found in this locality. The "Dome," at Royal and Conti, and the Morphy house are in the same block, the latter being originally the first Bank of Louisiana. A block and a half farther down is the Brulatour mansion, now occupied by the Arts and Crafts Club, and in the next block the historic "Sieur George's Legacy," now called the first skyscraper. It is said that at the time it was built people predicted a catastrophe for such a tall building. It contains just four stories!

Facing Jackson Square is to be found the old St. Louis Cathedral, erected in 1789 on the site of the little church first built by Bienville and the early settlers and the first thing to be located in the original plan of the city. The two sides of the square are flanked by the splendid Pontalba Buildings,—in their day the finest apartment buildings in America. In the near vicinity are to be discovered innumerable fine old houses, some of them now serving as grocery stores and the like, but nevertheless still possessing something of their original grandeur in beauty of proportions and charm of old ironwork. Also very near are the French Market (the *Halle des Boucheries*), the famous "haunted house," "Madame John's Legacy," the Archiepiscopal Palace and many other important buildings.

In studying the facades of some of the older buildings, which at a glance may seem to be very plain, attention should be called to the extraordinary refinements practiced in the proportioning of openings and the disposition of story heights. There are some houses in St. Peter Street and again in Chartres Street near Madison which are notable for this. Brick was everywhere used, and of course, as large building stones were not to be had, the brick



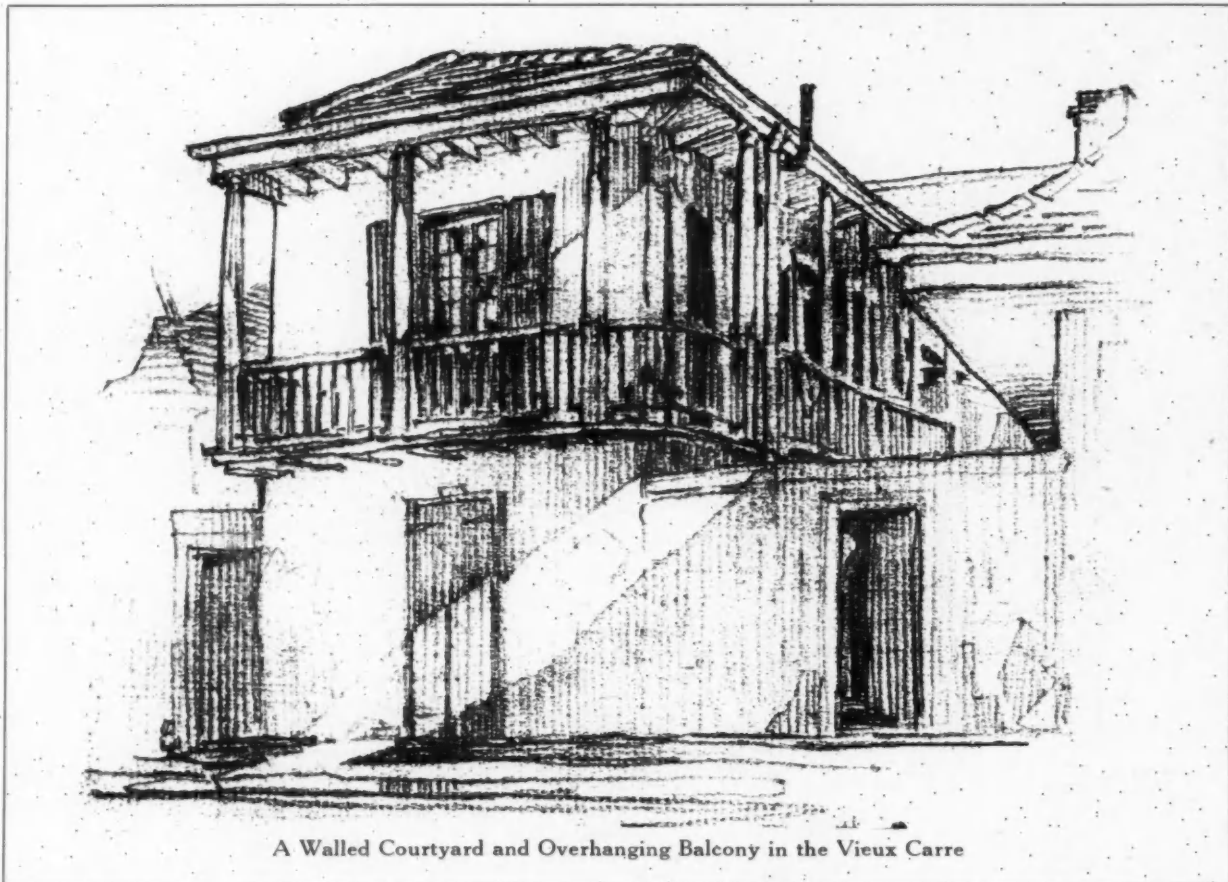
MAISON LEMONNIER, THE FIRST NEW ORLEANS SKYSCRAPER, ROYAL STREET





*Sperry*  
1924

OLD DOORWAY ON TOULOUSE STREET, NEW ORLEANS



A Walled Courtyard and Overhanging Balcony in the Vieux Carre

arch was employed. The arches vary from the simple rounds of entrance doorways to graceful elliptical fanlights overlooking the courtyards. Of these latter one recalls a particularly beautiful pair in Toulouse Street, each having a span of 17 feet.

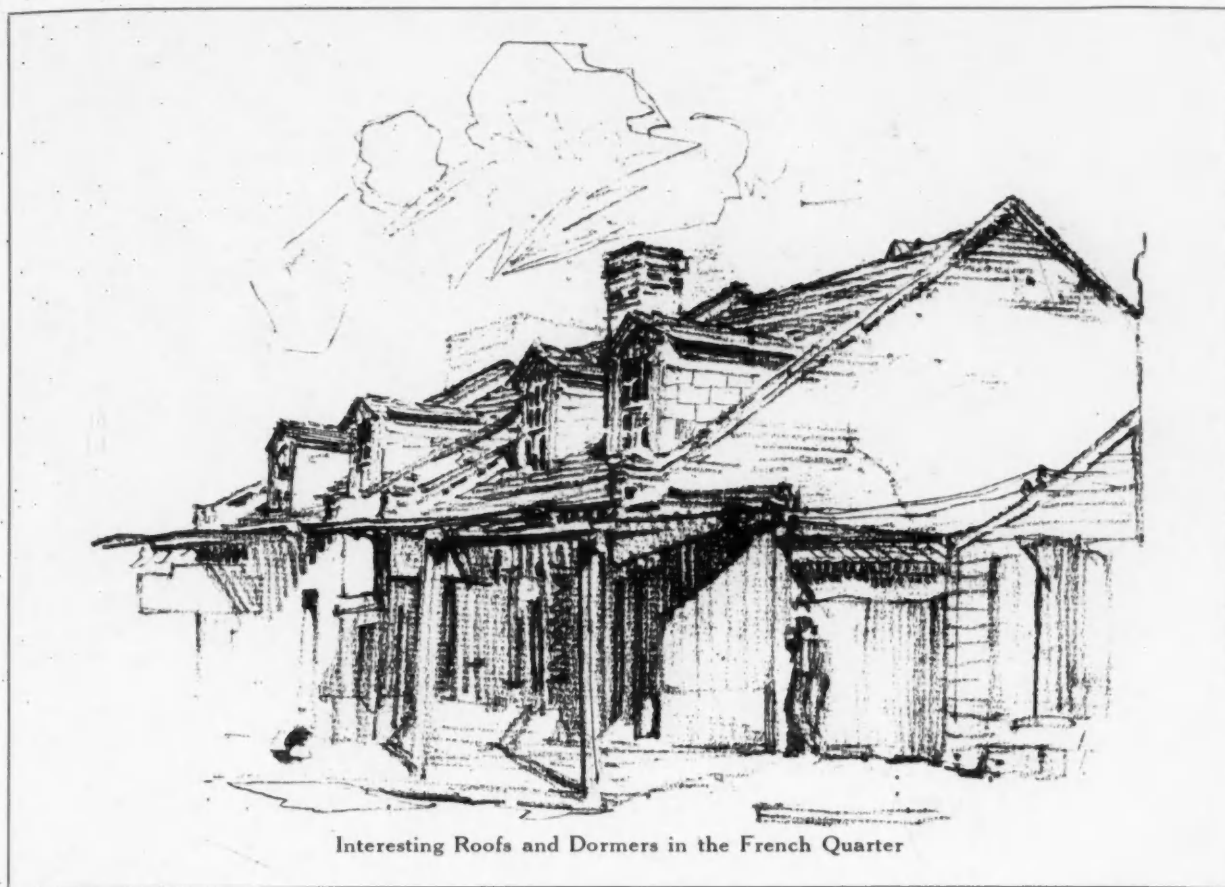
Practically every old house has its court or patio, no matter how tiny. Usually the rear of the court is bounded by the slave quarters, the narrow balconies of which rise tier on tier and when seen from beyond the court appear tall, thin and chisel-shaped. The courts are flagged with stones which we are told came over in ballast, and the story is probably just as likely as that regarding English bricks in Virginia. In the courtyards are found luxuriant palms, oleanders and banana trees. Occasionally the center is graced with a bit of statuary or a fountain. It is most interesting to view the interior of a block from the roof tops, from where the grouping of chimneys, quaint dormer windows, the broad fanlight windows overlooking flagged courts full of tropical growth, and particularly the queer, tall masses of the slave quarters present a spectacle entirely out of the ordinary and not to be equaled in America.

The *rez-de-chaussee* or ground floor of one of these old homes was commonly devoted to commercial purposes, and the residential quarters were above, an idea distinctly European. As a result, the entrance to the house proper was often through a passage which led through the entire length of the house back to the court. This passage, in one of

the less pretentious houses, is a mere narrow alley, while in the mansions are to be found spacious driveways large enough to accommodate carriages. At the end, and usually ascending from a sort of open hall or loggia, is the staircase, a feature which was always nobly planned and well executed. The stairways are notable not only for their beauty of line but for cleverness of construction. It is remarkable that they are invariably supported without centering, the majority being of the winding type, and they have remained perfectly sound and substantial through all the years. The arrangement of the stairs in the old *Hotel des Etrangers*, now in the last stages of decay, is well worth a trip to see. They are symmetrically placed, semi-exterior, and the rails are beautifully turned. The plaster detail in many of these old houses deserves much attention. Moulded centerpieces of great delicacy and richness are common, and the detailing of the cornices is always good. The mouldings, whether in wood or plaster, usually show refinement and vigor.

It has only been in comparatively recent years that New Orleans has lost the old St. Louis Hotel and the French Opera House, the latter so dear to her heart. Both are practically irreplaceable. Besides these there have been many other fine old buildings to pass almost without notice. Occasionally there is published an article on one of these old structures, though but rarely. The old Exchange Bank on Toulouse Street is but one example.





Interesting Roofs and Dormers in the French Quarter

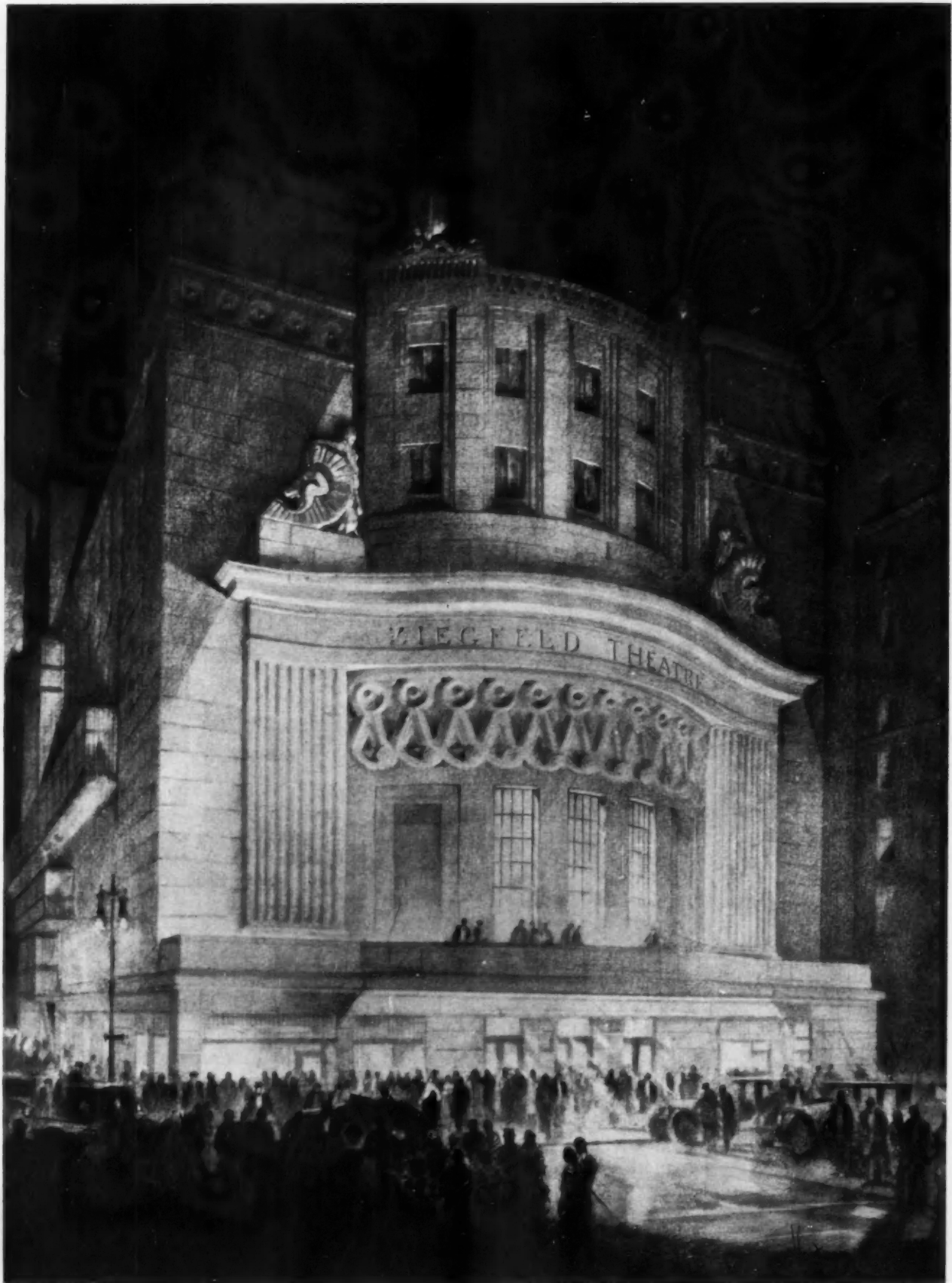
The loveliest of the old streets is Esplanade. Stretching along the northeast side of the quarter from the Mississippi to the Bayou St. John, where Bienville and his engineers landed, it is broad and shady with a strip of grass with palms and shade trees down the center its complete length, and lined on either side with fine and stately old mansions. Among them are to be found some of the most wonderful old houses in New Orleans, and so far they are practically free from the invasion of commercialism. At the foot of Esplanade, at the river, is the old mint, built in 1835 on the site of old Fort San Carlos, the same from which General Andrew Jackson reviewed his troops before the victory of Chalmette. Near the other end of Esplanade and along the Bayou are a number of fine old plantation houses of wood with stuccoed brick piers of the type of "Madame John's Legacy" on Dumaine Street.

Of the Colonial period and of course of the Greek Revival there are a number of examples in New Orleans. The Grima house on St. Louis Street is by far the most noteworthy, and to be done justice it should be made the subject of a monograph. Illustrations of the exterior of this house and of the garden in the court have appeared in publications before this, but so far the interior, which is very well done, has been neglected as a source of architectural information. Farther down town in the French Quarter is a remarkable old house at Barracks and Dauphine Streets with a beautiful

Colonial entrance. Also on Barracks Street near Rampart is a really unique example, apparently little known, which is built of solid granite and includes a wonderful granite stairway with mahogany rail and bronze newel of excellent Empire detail.

But it is useless in such an article as this to go into detail over things that are most delightful when discovered for oneself, or in print only when accompanied by adequate illustrations, measured drawings and the like. Also, for the same reason, it is impracticable to go into the subject of ironwork here the way it should be gone into. New Orleans possesses a tremendous amount of wrought and cast ironwork, much of the former being of Spanish workmanship. The cast iron, of course, belongs to the nineteenth century, and there are literally hundreds of patterns to be discovered. The balcony rails and grilles, bearing the monogram of the Baroness Pontalba, from the Pontalba Buildings, and the gates and the other features from Jackson Square, which are contemporary, being done about 1848, are probably among the best of this work. But the wrought iron of the Cabildo, and of the monograms, rails, brackets, etc., to be discovered not only in Royal and Chartres Streets but in the most unexpected places, is really exquisite and valuable.

Today, in spite of the influx of emigrants and the rush of modern commerce, the *Vieux Carre* preserves the charm and color and the language of its traditions. Yet it has been only recently appreciated.



PRELIMINARY STUDY, ZIEGFELD THEATER, NEW YORK  
JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS

# The Ziegfeld Theater, New York

JOSEPH URBAN & THOMAS W. LAMB, Architects

EDITOR'S NOTE. Mr. Joseph Urban has long been so famous for his marvelous stage settings and for the bewildering productions which he has made at the Metropolitan Opera House that few have realized that he is an architect, and that it is as an architect he is chiefly known in Europe. In designing the Ziegfeld Theater he embraced an opportunity which afforded wide scope to his ability as an architect as well as to his skill as a decorator and designer, the opportunity made particularly attractive by reason of Mr. Ziegfeld's well known taste and his enthusiasm for what is best and most unusual in the theater and its architecture.

THE building of the Ziegfeld Theater introduces a new note in theater planning and construction. Departing from the usual custom of erecting a theater without regard to the kind or form of amusement which may be offered within its walls, the Ziegfeld Theater has been planned for a definite purpose, to house the lighter forms of dramatic entertainment, opera comique, musical comedies and revues. Consequently every effort has been made to create a wholly harmonious background for the productions contemplated. Considered from without, the playhouse is unlike any other in New York. The facade clearly expresses the purpose of the building. The auditorium is indicated by the bow on the avenue side, and the stage is represented by the ornamentation of the false proscenium. Two large masks, the conventional dramatic symbols of comedy and tragedy, are used at the sides of this proscenium opening. Thus the intent of the building is apparent to the passerby, marking the structure clearly as a temple devoted exclusively to the drama.

The widely used fan shape in theater planning is a section of a circle, and as such is only part of the perfect architectural form. It can never assume the aesthetic form of a room. The nearest approach to the form of the ancient theater which this building lot permitted was an elliptical ground plan. The ellipse was rigidly adhered to throughout in spite of all difficulties, and is only interrupted at the proscenium by a very slight opposing curve which projects over the orchestra. This curve allows a small forestage, or "apron," with doors at both sides through the proscenium

arch. This arrangement permits of greater variation of scenic combinations, allowing encores or shallow scenes to be played on the apron in front of the drop curtain, while the main stage is being utilized for scene changes. With the proscenium doors for entrances and exits, the closed curtain not only accelerates the *tempo* of the production but, what is more important, it puts the artist in intimate touch with his audience. He is no longer a dim figure, lost in the atmospheric background; he is in the same room with his listeners. This idea of the forestage, which of course has been adapted from the original Shakespearean stage, should be particularly emphasized for the presentation of drama. In this way actors may play intimate or dramatic scenes close to the spectators, the suggestion of a beautiful background helping to put the audience in the mood of the scene, yet with the actors so close that the background can only be a help and never detract from the dramatic values or the intimacy of the scene. Entire epilogues, prologues, small scenes and sometimes whole acts, especially as in French drama, can be played here. The acoustic and optical advantages of this stage arrangement need not be dwelt upon, and the effect of the action upon the audience cannot be doubted. The two sides of the proscenium merge in soft curves from the elliptical auditorium into the proscenium opening, so that the stage and the auditorium melt into each other, bringing the stage picture into an unusually close, intimate relation with the auditorium.

The closer the contact between the players and the audience, the more festive the mood and the more the audience feels itself part of the whole occasion. Therefore the decoration of this particular theater is a part of the gay, colorful happenings on the stage, and not, as is usually the case, a stiff, architectonic affair which coldly and disdainfully withdraws from the stage picture. The auditorium should join the play; and when everything laughs and scintillates in the brilliance of the stage, the entire auditorium should share in the laughter, and with its own brilliance help carry the



Photos. Tebbs & Knell, Inc.

Lounge, Ziegfeld Theater, New York



mood to its peak. For decoration reliance has been placed upon the blending of the tone of the carpet and chairs with the main decoration, the mural painting, which, by the way, is the largest oil painting in the world, the famous painting of the Sistine Chapel being nearest it in size. The mural was executed by Lillian Gaertner and the Urban Studios, at Yonkers. The general motif of the mural is the "Joy of Life." The painting of the auditorium has no tale to tell, no continuous action as its basis. Under a roof of flowers and foliage, among castles and hamlets, on meadows and in wood, hunting, laughing, running, leaping, music-making, singing, kissing, loving,—human beings in mad, happy medley,—no deep meaning, no serious thoughts or feelings,—only joy, happiness,—a veritable trance of color.

The foyer is designed to obviate the necessity of patrons' leaving the building during intermissions. Ascending wide stairways from the entrance to the theater, one enters the foyer which follows the bow on the Sixth Avenue side. Entrances lead off the foyer to the various coat rooms and retiring rooms.

The stage equipment, while the most modern and complete in America, is designed to accommodate

the many changes that will doubtless come with greater and more sumptuous productions. The stage has been designed with a flexibility that will permit of improvements from time to time as new methods are discovered and new accessories invented. There is a built cyclorama, 59 feet high, which will allow of unusual sky effects. There are only two or three of these plaster "domes" in the city, producers as a rule being content with "wrinkles" in their sky. The floor of the stage has been so arranged that traps can be fixed at a moment's notice at any point. The orchestra floor is constructed of a special wood, selected for its resonance. Few theaters anywhere in the world are as well equipped with electrical appliances. The switchboard is built on the principle of a pipe organ, where the operator of lights can play his symphonies of light and color with all the deftness and finesse of an organist. There is also an automatic set of switches which may be set before the performance, fulfilling their function on mechanical cues. A new departure is in installing openings for lights at the right and left of the proscenium. These will permit operators to throw lights from three levels.



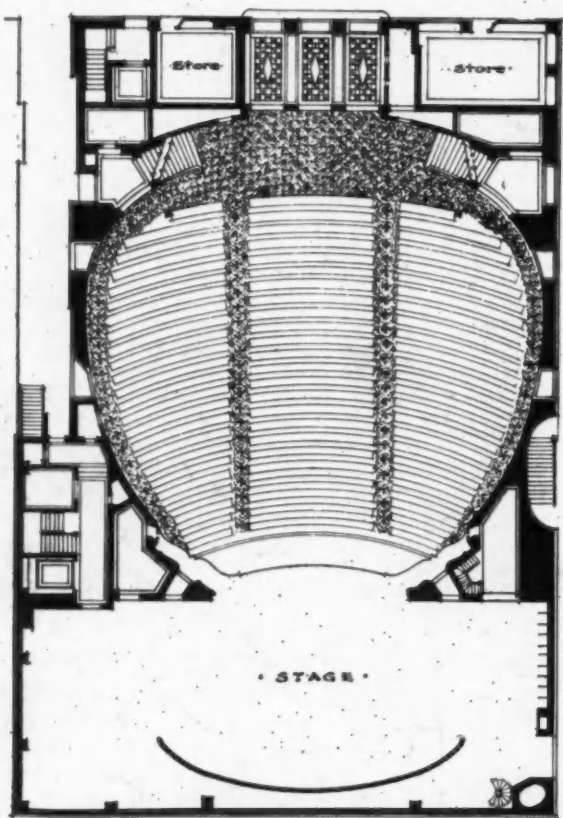
Detail of Ceiling, Ziegfeld Theater, New York  
Joseph Urban & Thomas W. Lamb, Architects



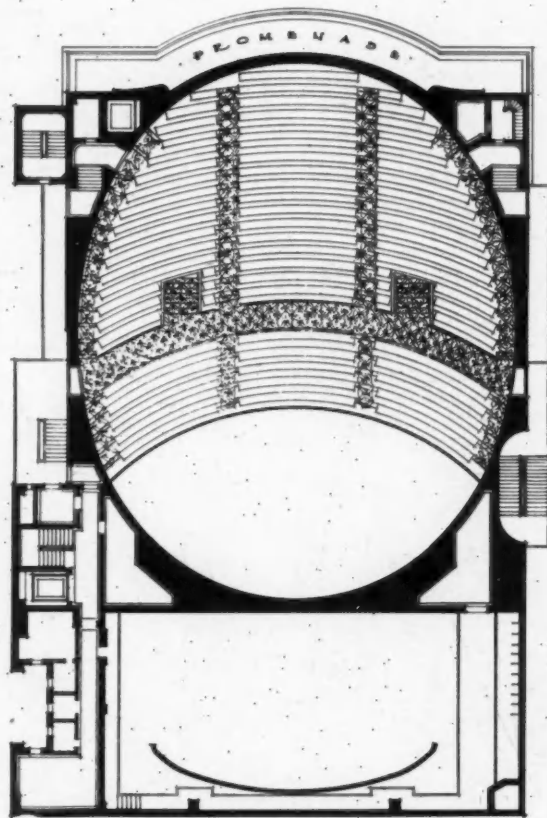
*Photo, Wurts Bros.*

ZIEGFELD THEATER, NEW YORK  
JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS

*Plans on Back*



ORCHESTRA



BALCONY

PLANS, ZIEGFELD THEATER, NEW YORK  
JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS

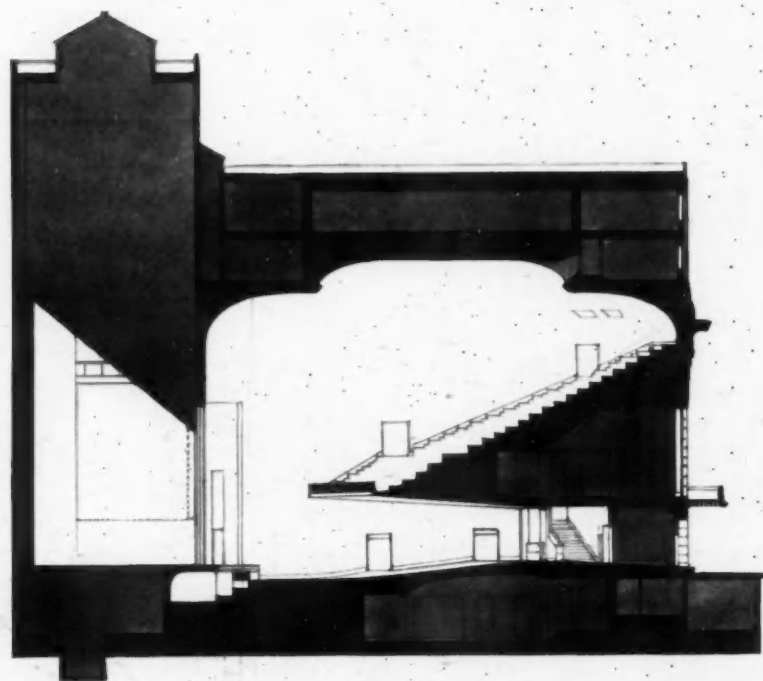




*Photos. Tebbz & Knell, Inc.*

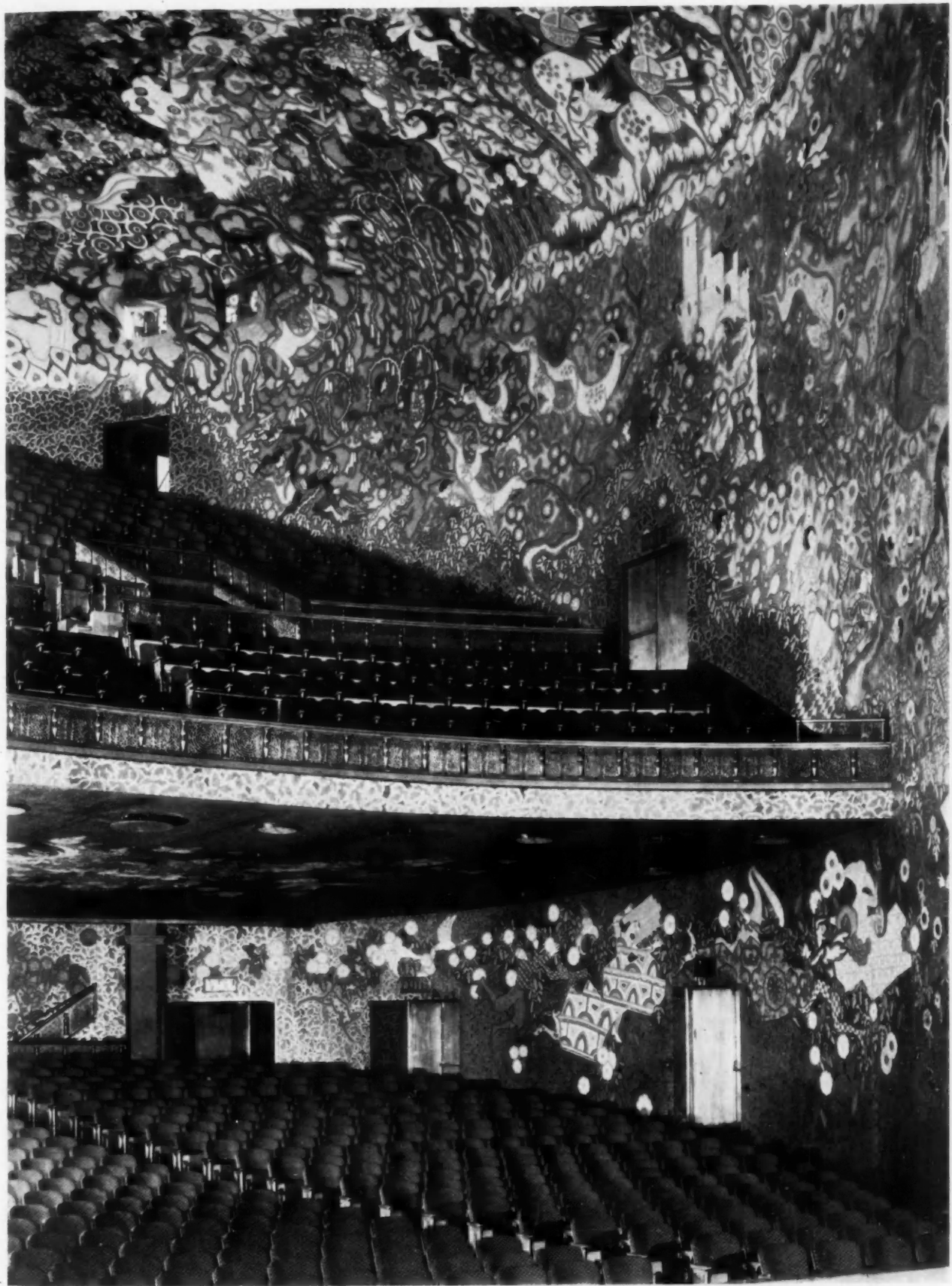
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DETAIL, PROSCENIUM ARCH  
ZIEGFELD THEATER, NEW YORK  
JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS



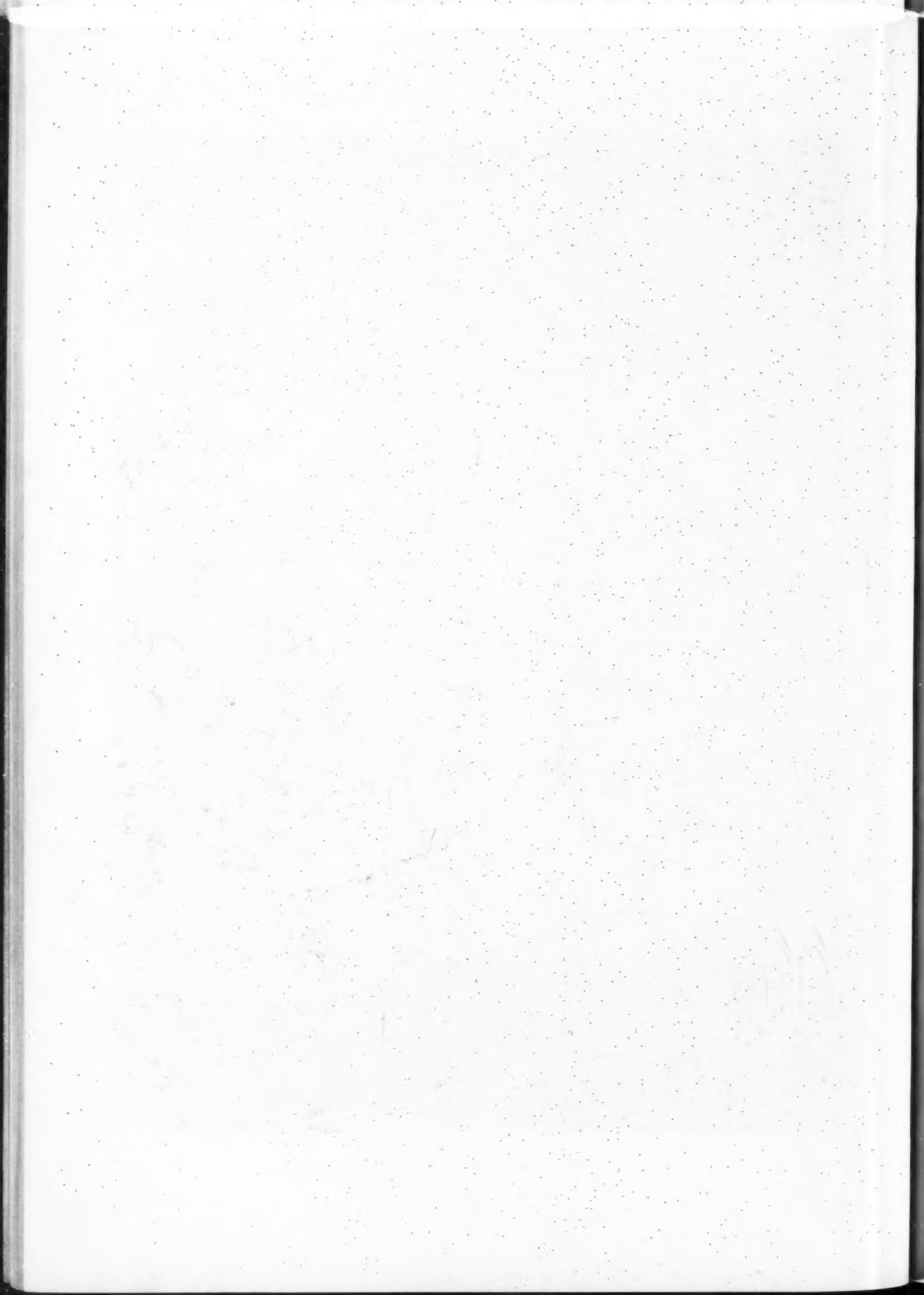
SECTION, ZIEGFELD THEATER, NEW YORK

JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS



ORCHESTRA AND BALCONY  
ZIEGFELD THEATER, NEW YORK  
JOSEPH URBAN & THOMAS W. LAMB, ARCHITECTS







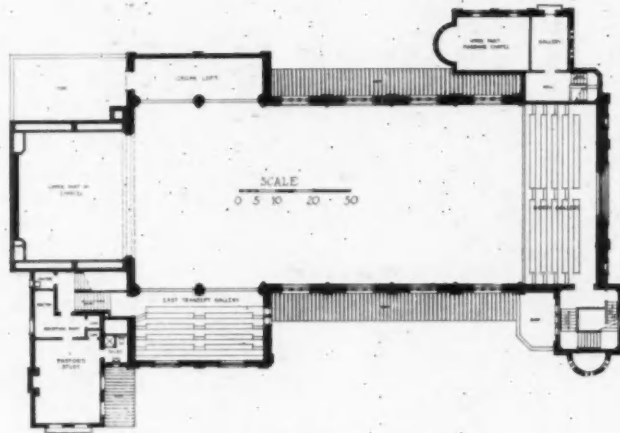
*Photos. Mott Studios*

*Plans on Back*

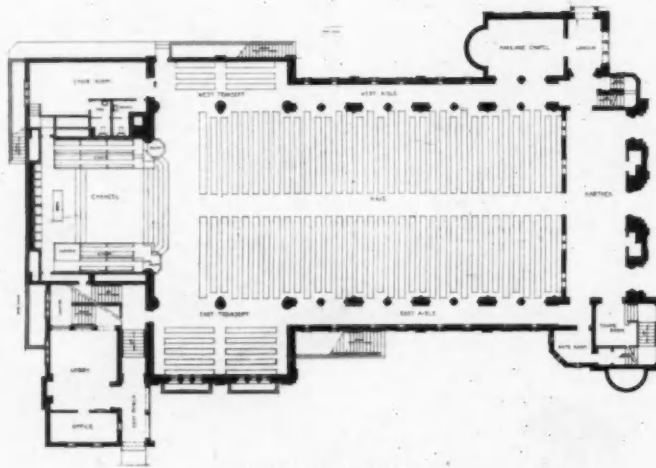
WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES

ALLISON & ALLISON, ARCHITECTS

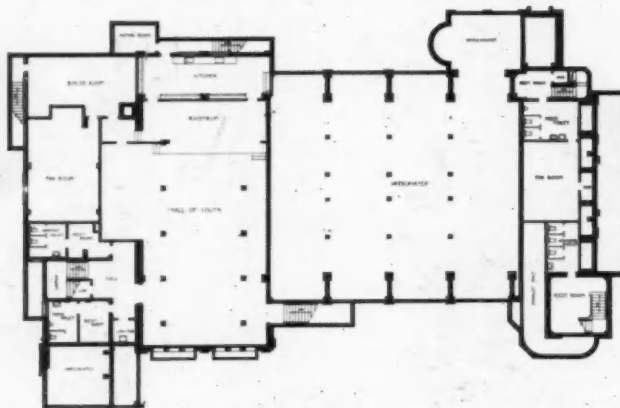
✓



GALLERY



MAIN FLOOR



BASEMENT

PLANS, WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES

ALLISON & ALLISON, ARCHITECTS

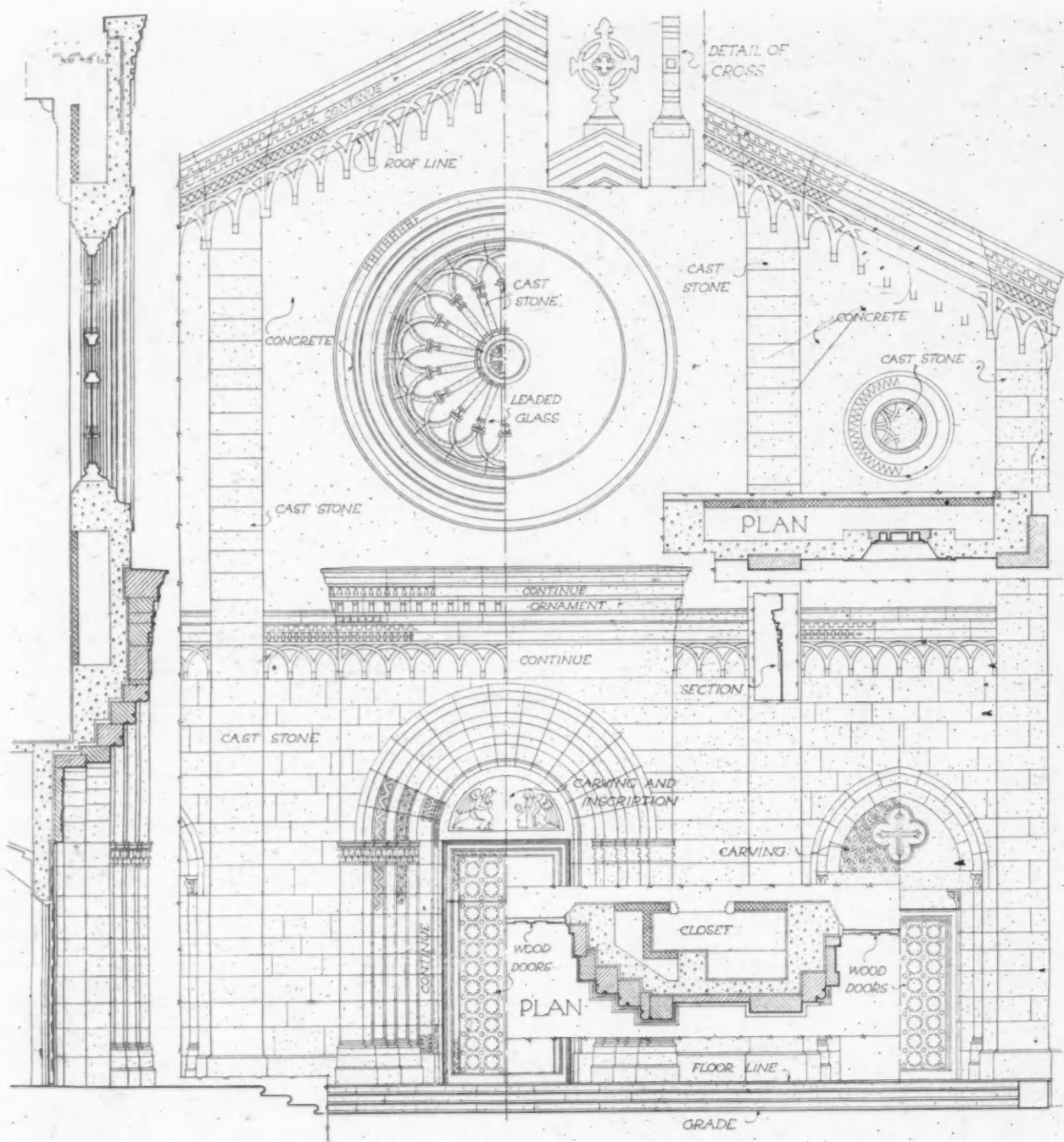




ENTRANCE

*Detail on Back*

WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS

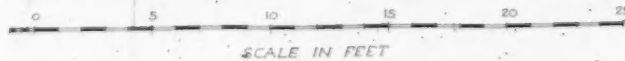


SECTION

ELEVATION

DETAIL OF ENTRANCE

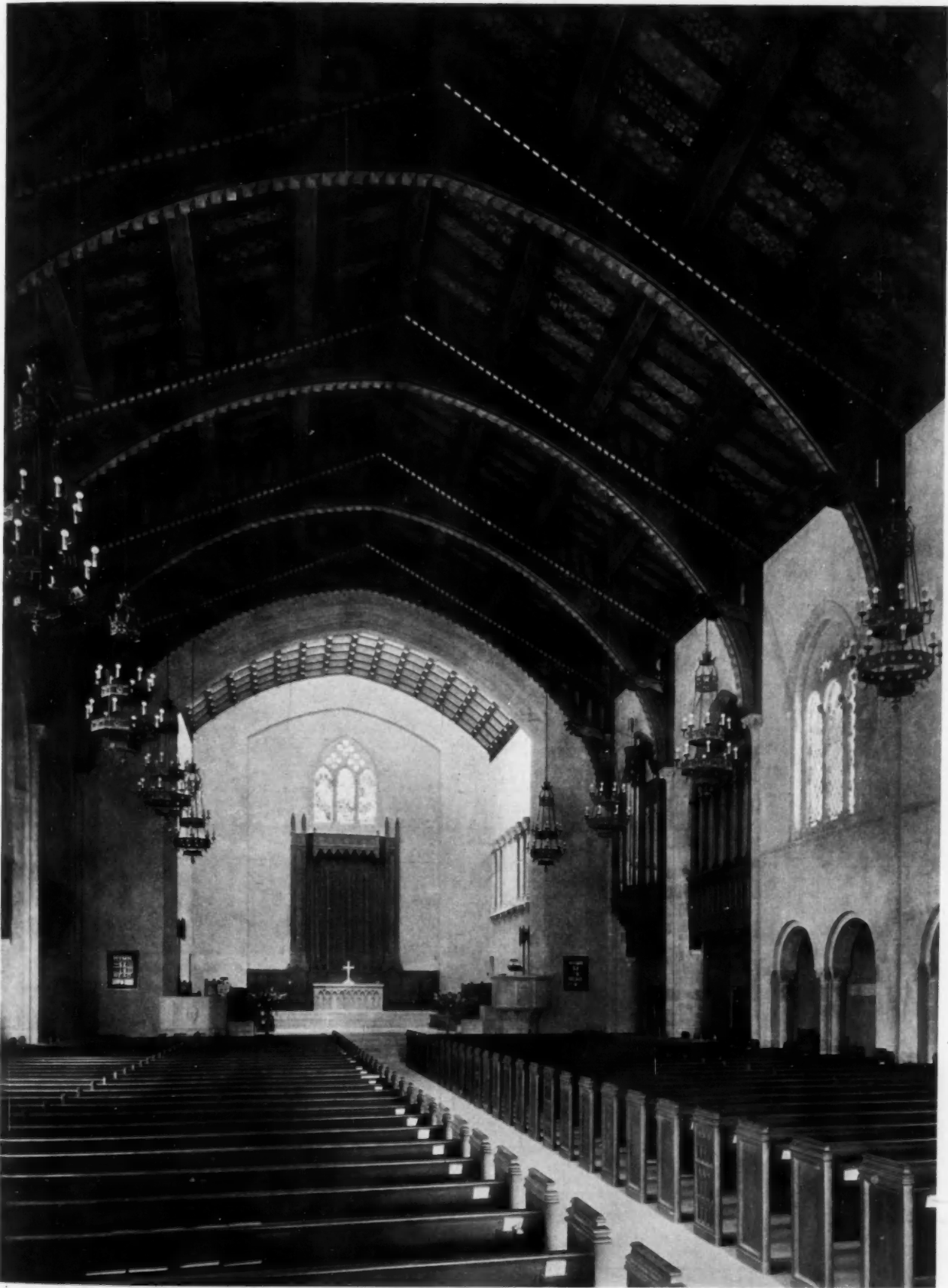
ALLISON & ALLISON, ARCHITECTS LOS ANGELES, CALIFORNIA



MAY  
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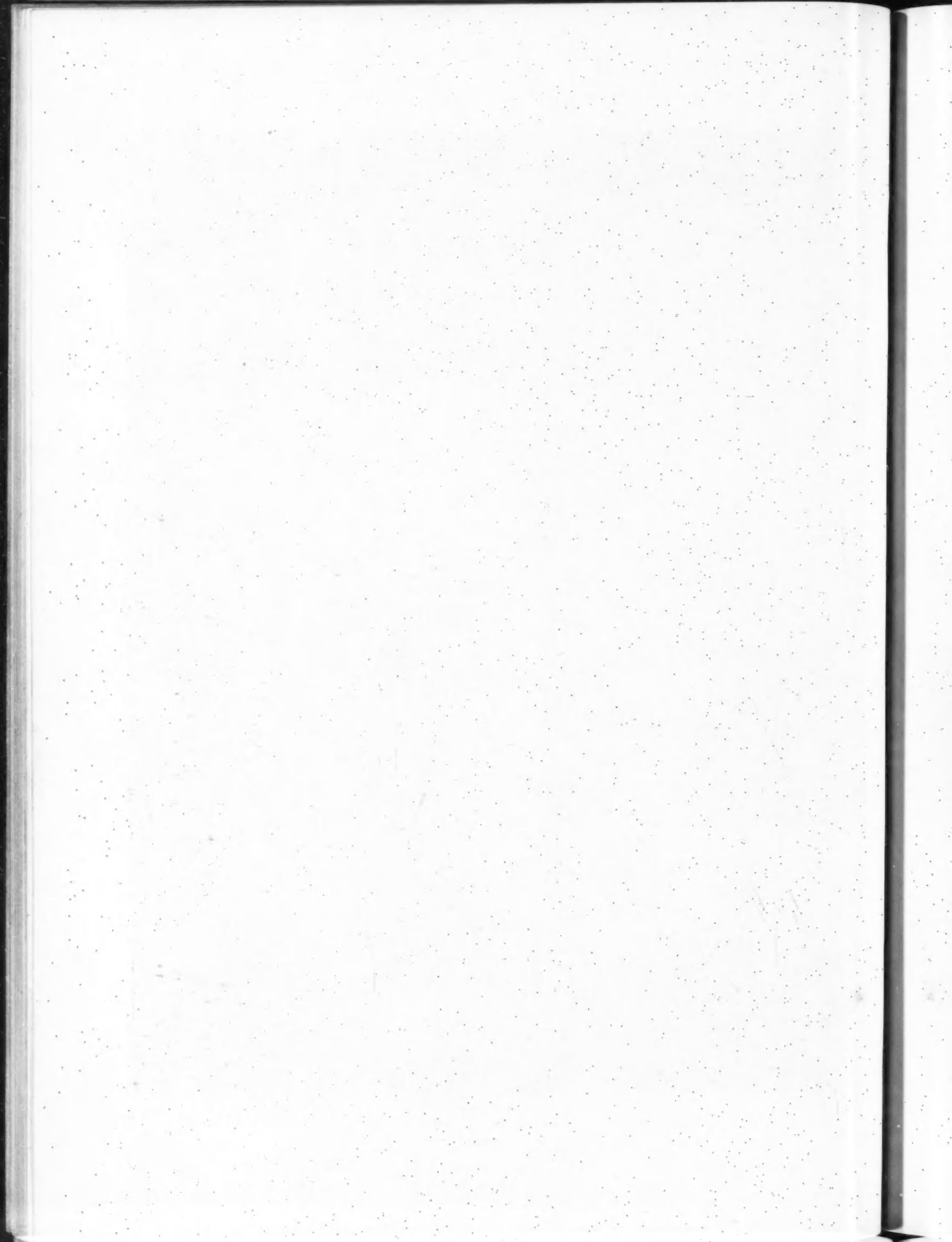
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The ARCHITECTURAL FORUM DETAILS



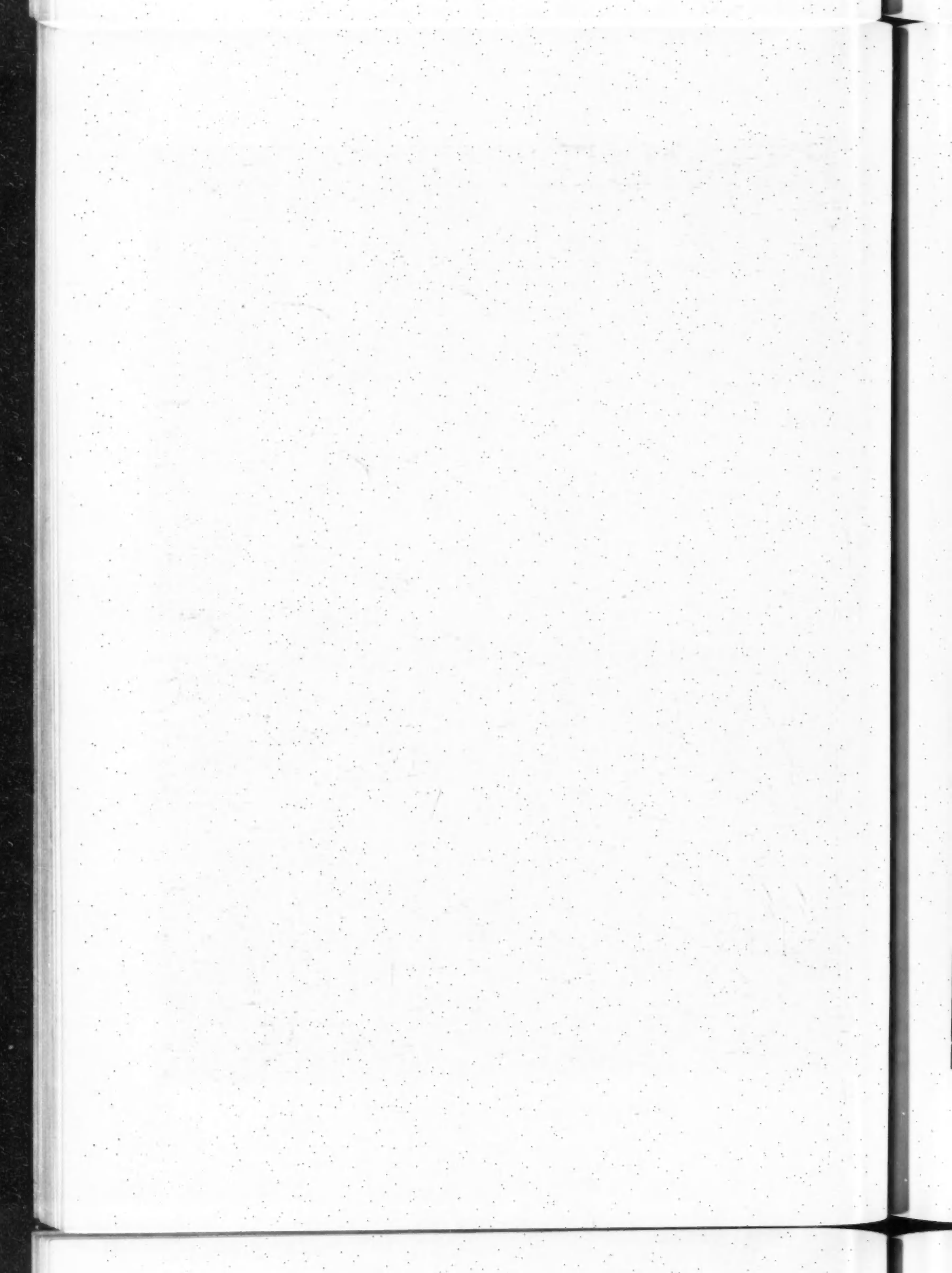
NAVE  
WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS



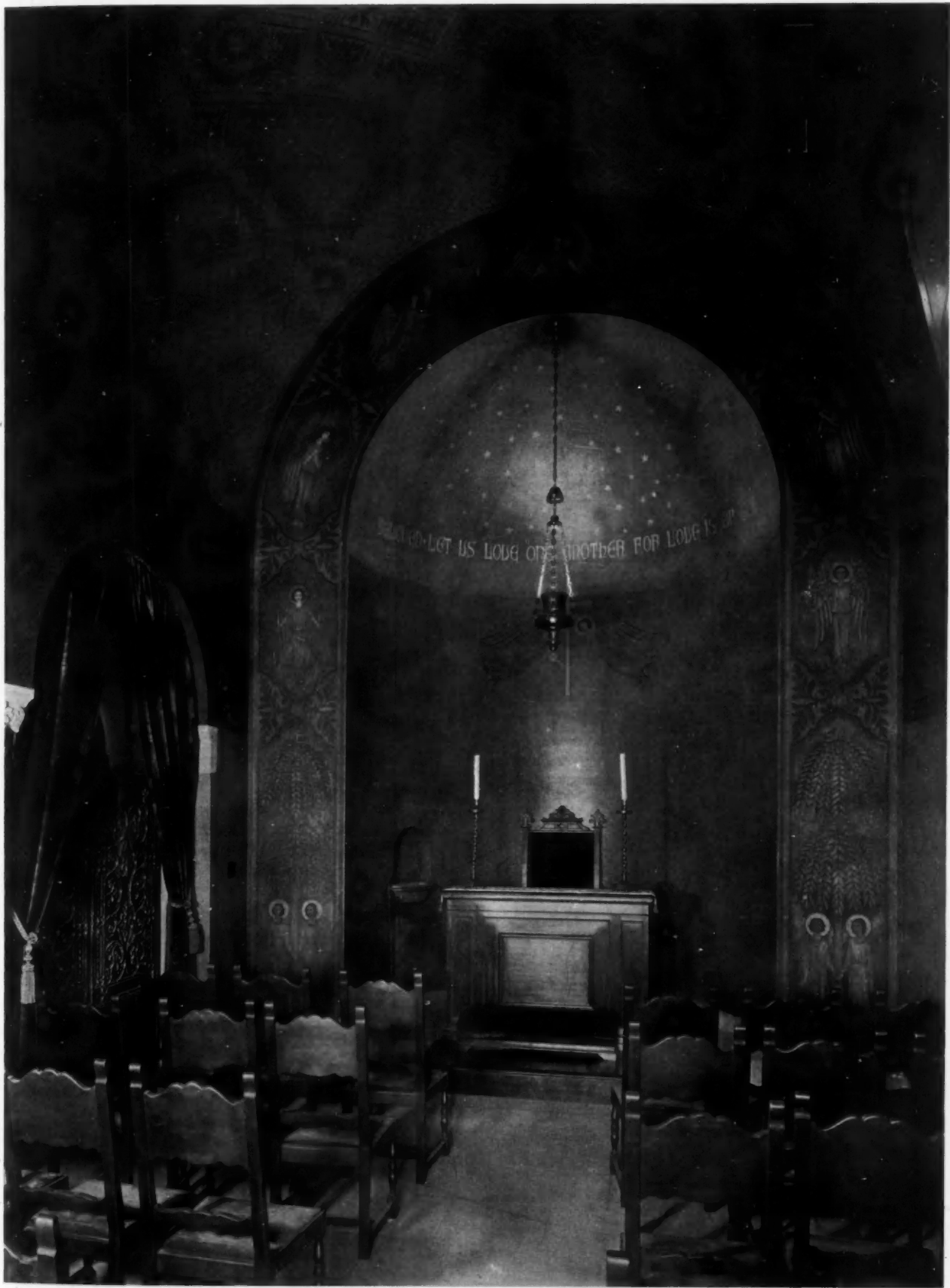




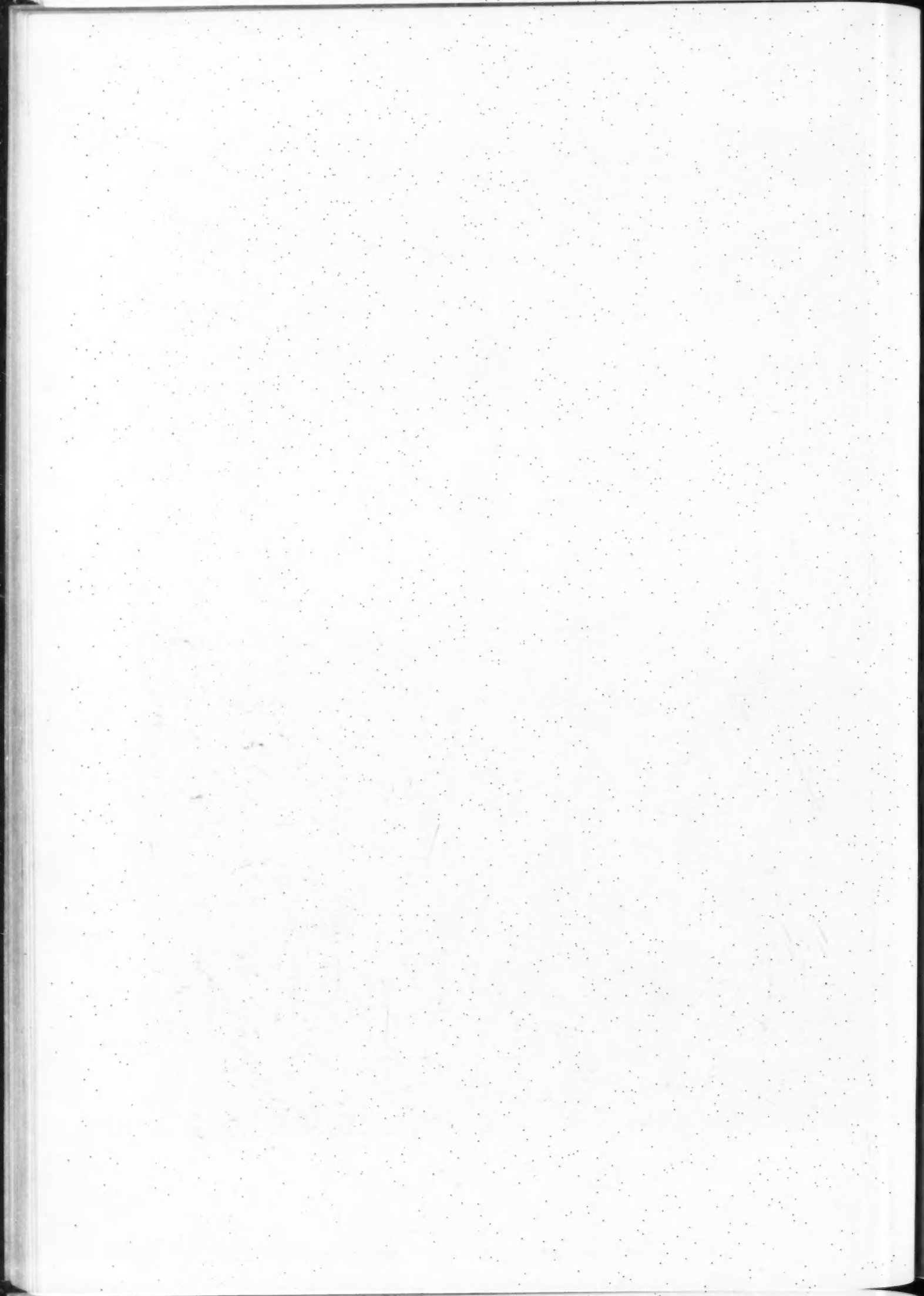
CHOIR AND PULPIT  
WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS







CHAPEL  
WILSHIRE BOULEVARD CONGREGATIONAL CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS



## The "Parthenon," Nashville

RUSSELL E. HART, Architect

THAT the approach to the problem of restoring the "Parthenon," in Nashville, was hedged about with more than the usual number of difficulties attendant on such projects was due to several causes. There was nothing lacking in determination on the part of the Nashville Board of Park Commissioners, having jurisdiction, to execute the work, for this had been arrived at gradually but surely over a period of years and was brought to final consummation by the unsafe condition of the old building, which had stood on the site since the holding of the Tennessee Centennial Exposition in 1897, it being the sole relic of that event in Tennessee's history. It was necessary to either restore or demolish it. The latter course was unthinkable, and thus the restoration was mandatory and necessary.

This particular building, when it was erected, presented no disquieting problems, since it was thought to be temporary and presumably to be demolished when it had served its purpose. Almost any errors would be overlooked,—even if they were discovered,—and excused with the usual shrug of the shoulders and an allusion to "exposition archi-

ture." Not so with this restoration, for here was a demand for permanent rejuvenation, with the use of marble or stone eliminated at the outset, due to prohibitive cost. There remained only reinforced concrete, finished as might be later determined. This alternative was attended by the usual visions of crazed and cracked surfaces, with here and there an irregular space of the base surface painfully visible, due to deterioration of the finish, the latter scattered in confusion on the pavement or the ground, mute witness of another failure chalked up against the unhappy architect,—or else perhaps the contractor!

The authority which constituted the most valuable source of reference was Penrose's "Principles of Athenian Architecture," which proved a seemingly inexhaustible mine of necessary information. This was ably supplemented by Collignon's "*Le Parthenon*," with its reproductions of superb photographs by Boissonnas. These two volumes constituted a never-failing source of information in the research required in working out the mass of details connected with the work, and they yielded returns of incalculable value. It is scarcely necessary to say



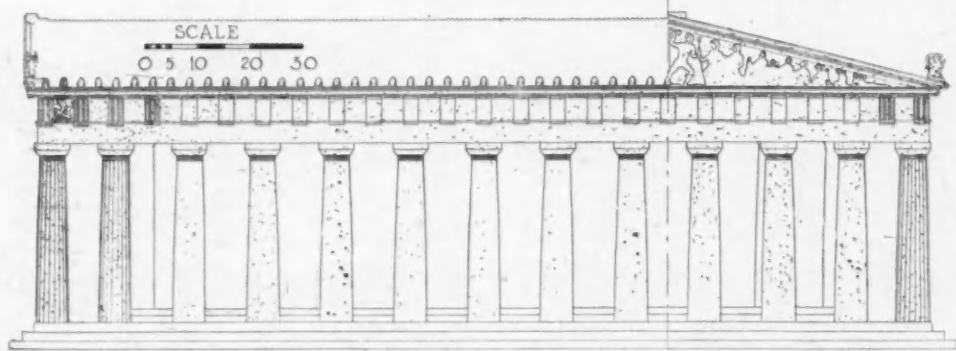
Photos. Tebbs & Knell, Inc.

The "Parthenon," Nashville  
Facade and Pediment

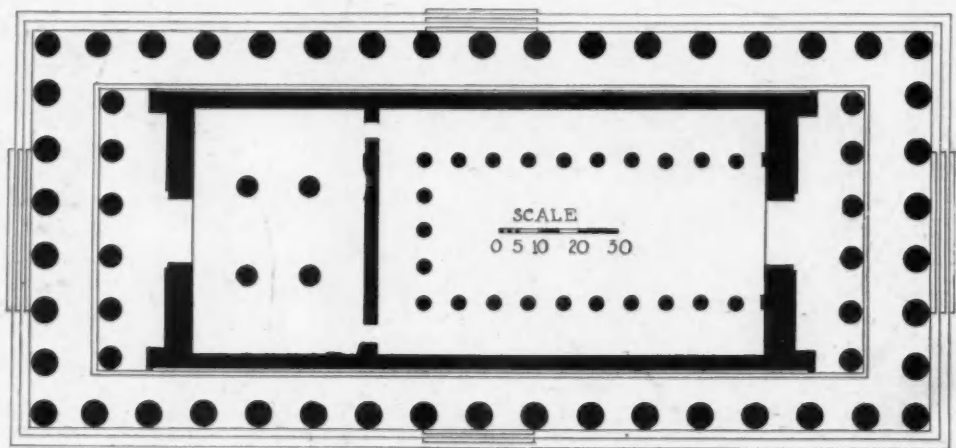




GENERAL VIEW



ELEVATION



PLAN

THE "PARTHENON," NASHVILLE  
RUSSELL E. HART, ARCHITECT



FACADE, FRIEZE AND PEDIMENT  
THE "PARTHENON," NASHVILLE  
RUSSELL E. HART, ARCHITECT

that, previous to the preparation of the drawings, an exhaustive survey had been made of the old building as regards measurements and dimensions of existing framework, to ascertain to what extent it could be retained to effect a saving in forms for the new work. The finishing stucco was composed of equal parts white and gray cement, with coarse aggregate crushed to about  $\frac{3}{8}$ -inch ring size. In order to preserve uniformity in the general tone of the final color, the fine aggregate was ground from the same material as the coarse. This does not mean that an unvarying tone was sought on the surfaces, for it was more to avoid the cold and repellent tone which cement and ordinary fine aggregate will give, where visible between the coarse particles. As a matter of fact, there is a pleasing variety of color in the coarse material, ranging from light to very deep ivory, with some varying tones of brown and a very little brick red. The presence of a small percentage of quartz removes any suggestion of lifelessness.

The metopes, mutules, fret bands and other mouldings were pre-cast and set in place with adequate anchors left in the structural slabs. The models for the sculpture in the metopes were executed by George Julian Zolnay, of Washington, while those for the eastern and western pediments are the work of Belle Kinney (Mrs. Leopold F.

Scholz) and Leopold F. Scholz of New York. The sculptors have put into their work a vast amount of sympathetic study and research which are reflected in a high degree in these two pictured representations of the mythology of a far distant age and a great nation. Colors,—red and blue,—have been sparingly introduced. A rich brick red forms the background of the metopes, pediments, and the soffit of the cornice between the mutules. The same red appears also in the fret bands and hawksbeak mouldings, alternating with the field color in the former; and the same in the latter, with the addition of blue, defines the honeysuckle pattern in the cymatium crowning the pediment. The mutules are blue on all exposed sides and the soffit, with the guttae in the field color. The results in polychrome obtained here and in other of these operations have removed all doubt as to the permanent effects possible of attainment, and the only limitation is that of restraint in their use without and within.

Perhaps the matter of sentiment might cause a pang of regret with some, that such a project of restoration should ever have been attempted at all. If so, it is their undisputed privilege. But it may also at least be said that these objectors may well wisely reserve judgment until such time in the future as it will carry conviction in weight and wisdom.



The "Parthenon" from the Lake, Nashville  
Russell E. Hart, Architect



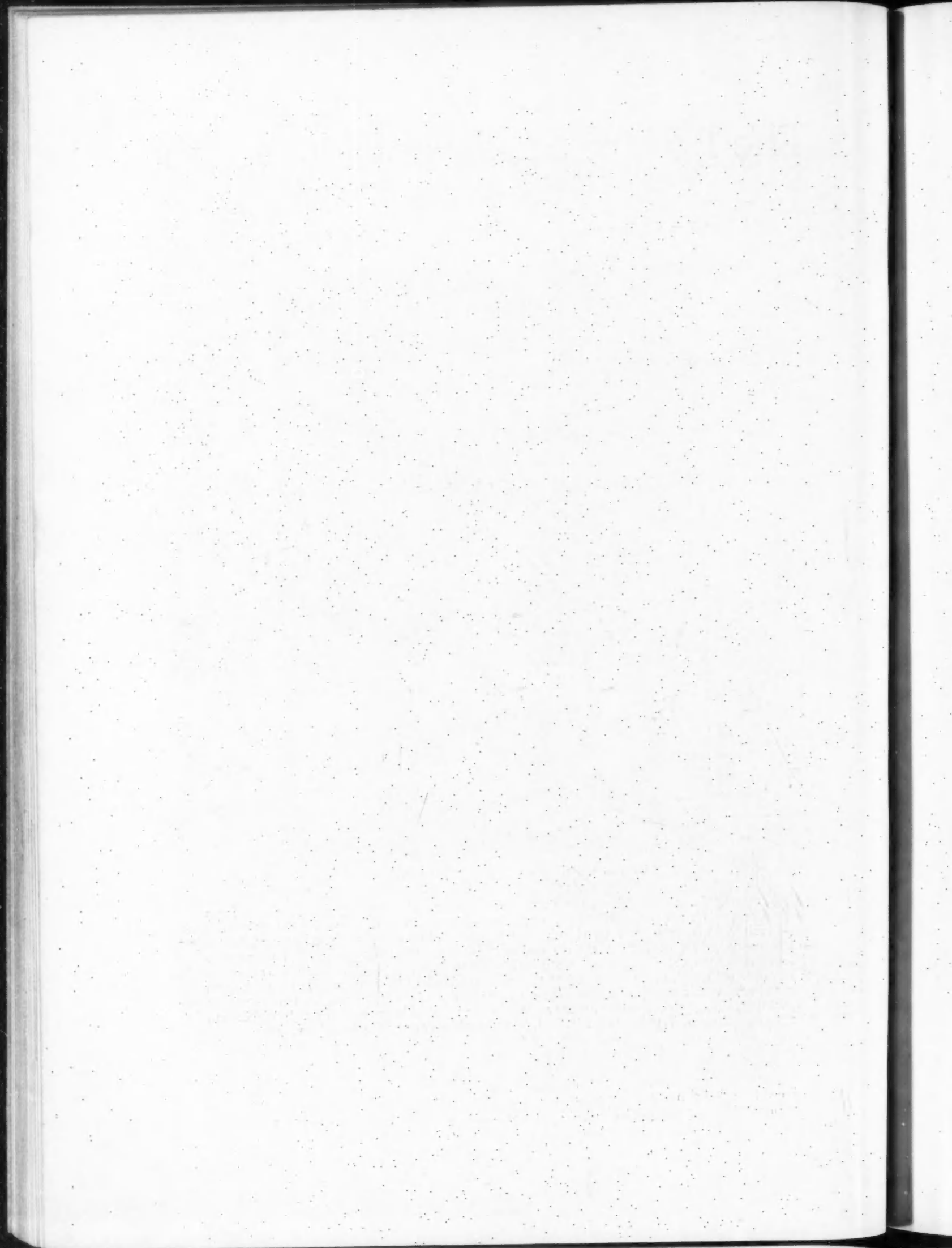
# The Forum Studies of European Precedents

Text and Illustrations from Photographs by DWIGHT JAMES BAUM



CORNER OF COURTYARD, CA D'ORO, VENICE

IN the rapid age of which we are a part, an architectural pilgrimage between calls from clients is necessarily of short duration. Impressions retained in the mind are refreshed by records of two kinds,—sketches and photographs. The latter, while not improving one's draftsmanship, do however possess many advantages. To one who loves photography it becomes a study in composition, shades and shadows, and even in color values. So, during a recent trip of two months in Europe, I put into the form of photographic negatives my own collection of architectural motifs from favorite buildings. Eight of these are here added to the admirable series by Paul J. Weber and the late editor of *THE FORUM*, Albert J. MacDonald. Among the English views illustrating some of the fine old estates, there is included the yard of the interesting "Inns of Court," London, which I had the privilege of visiting. I have tried in some of the photographs to show the beauty of old, lichen-covered stonework and bits of architectural garden accessories that are part of the charm of old England. The one Italian view included shows the beautiful courtyard of the Ca d'Oro in Venice. I have tried to express the sunshine of Italy and the massive yet graceful character of the architecture.





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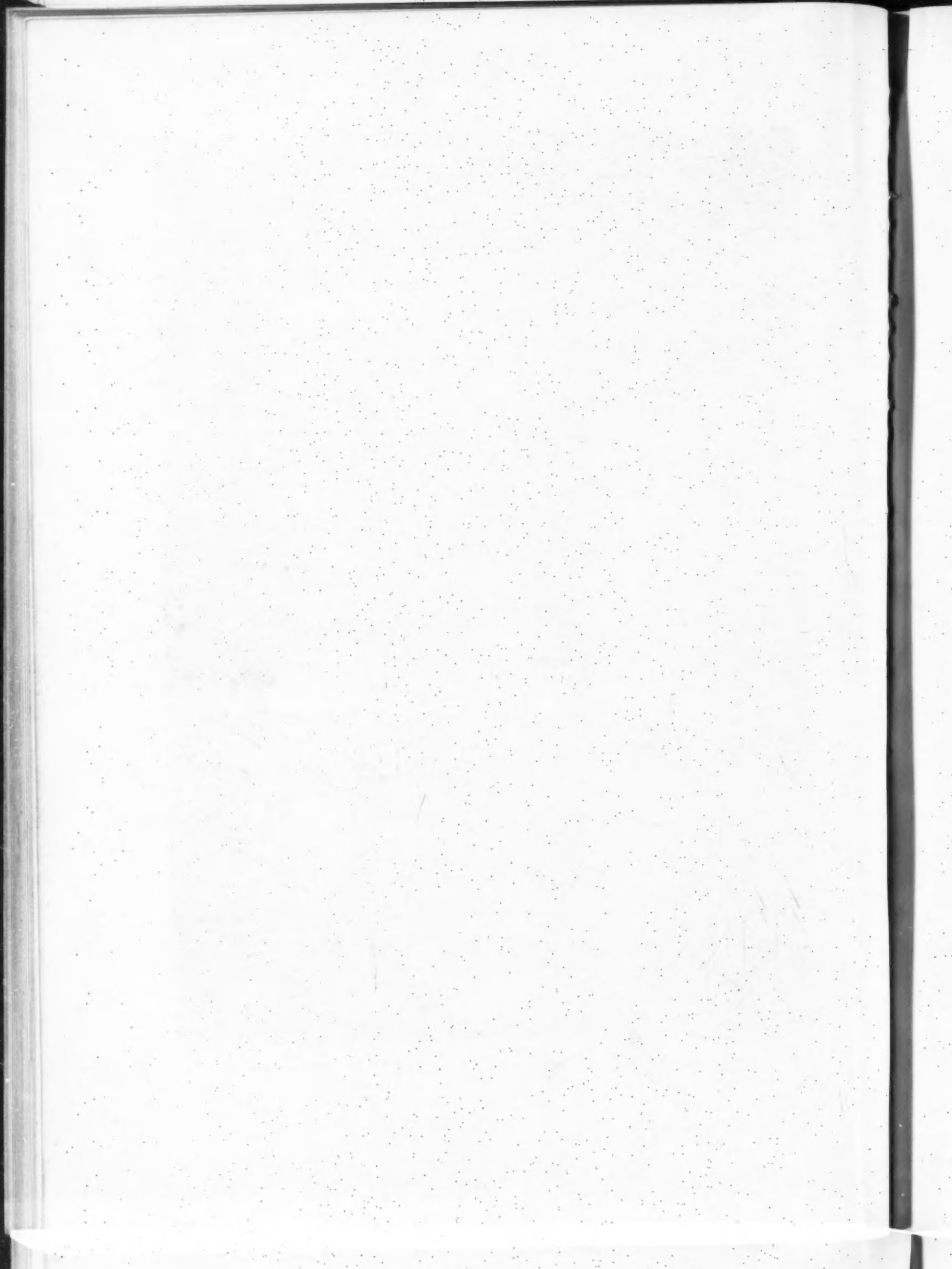
**OLD GEORGIAN BUILDINGS IN THE YARD**

The Inns of Court, London

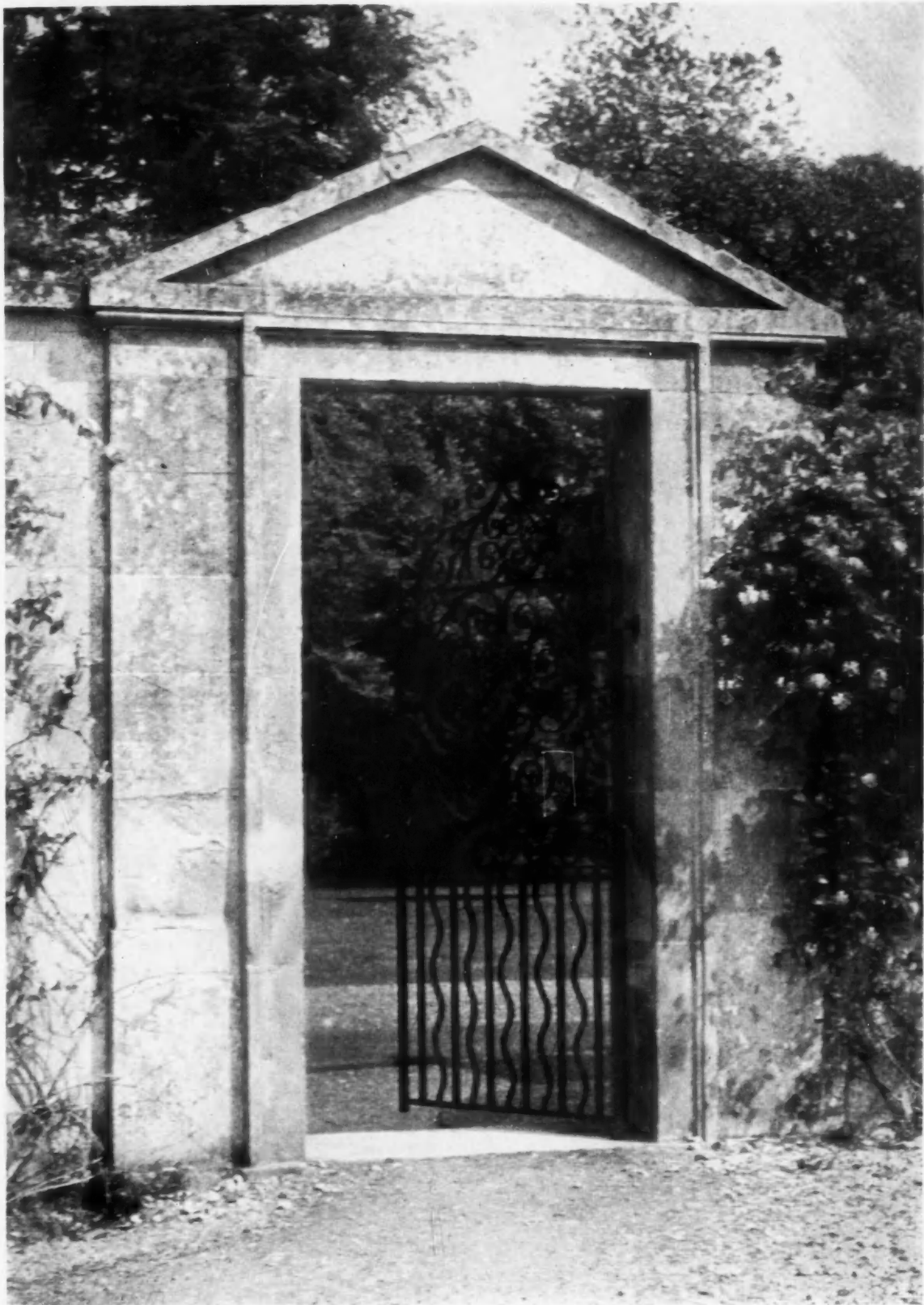
*The Forum Studies of European Precedents; Plate 74*

THE ARCHITECTURAL FORUM

May, 1927







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AN ENGLISH GARDEN ENTRANCE

*The Forum Studies of European Precedents; Plate 75*

THE ARCHITECTURAL FORUM

May, 1927

JUNE  
OF  
MICH



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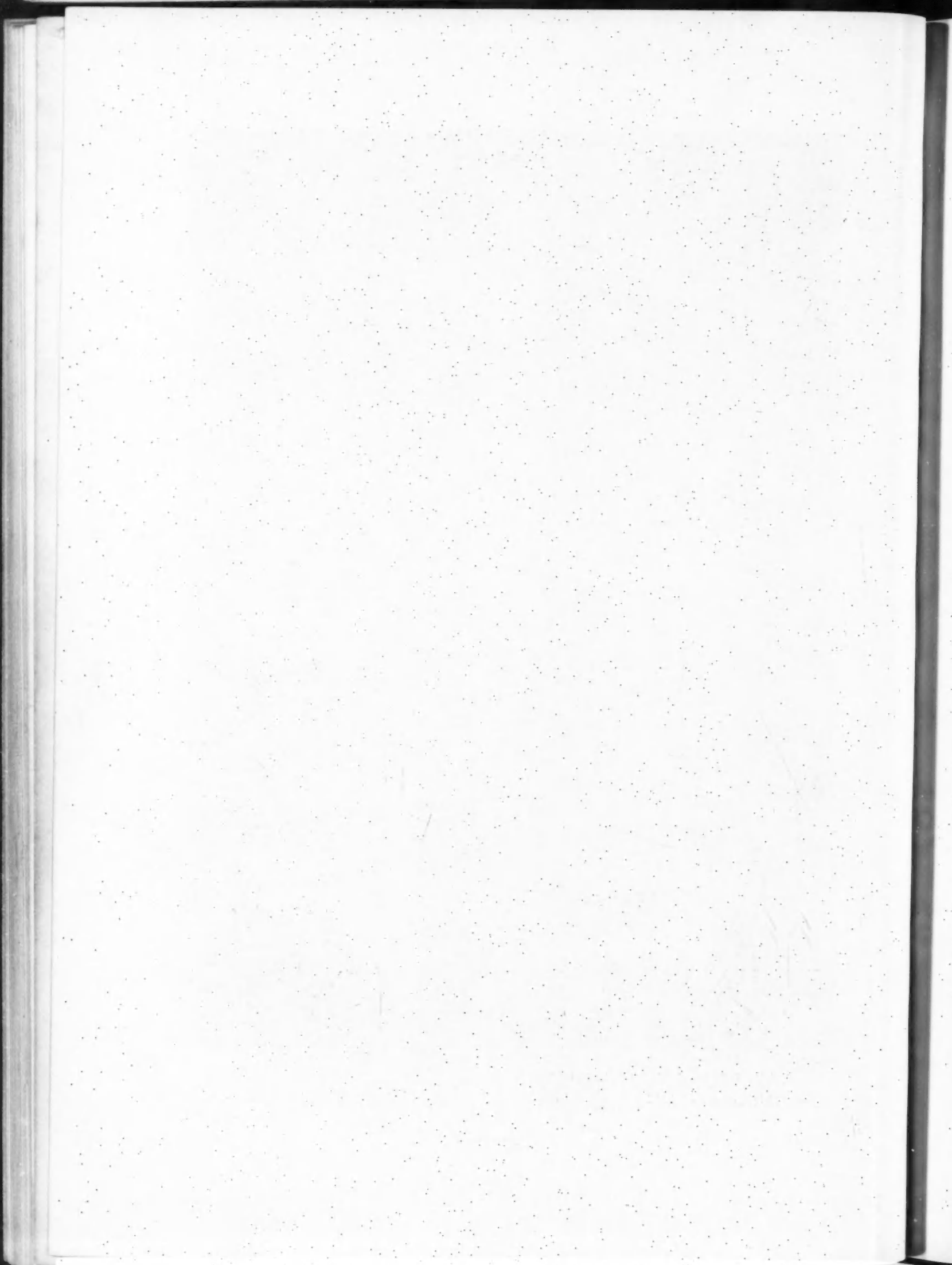
MONTACUTE HOUSE, HOME OF LORD CURZON

Begun 1281; Completed 1302

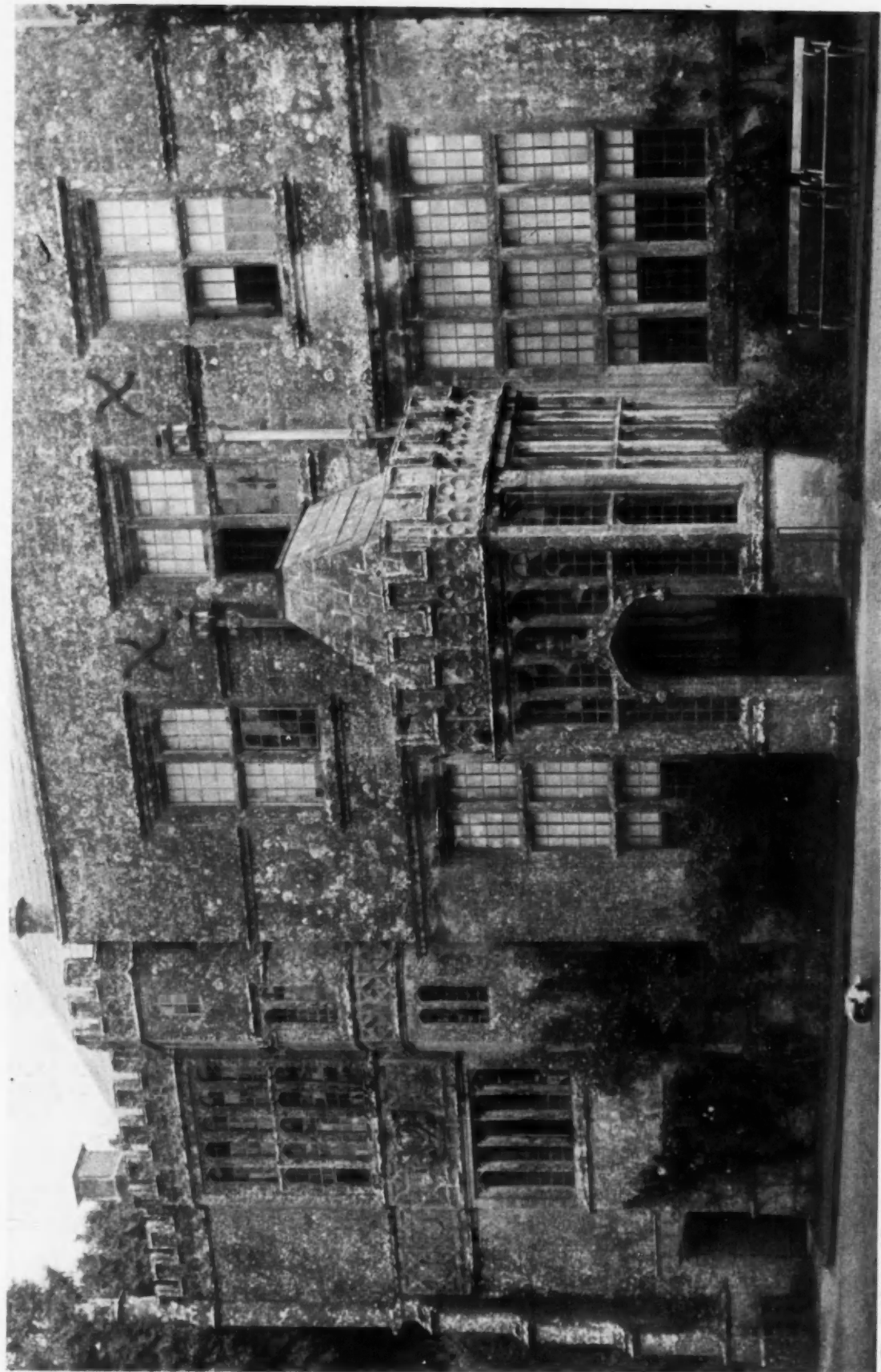
*The Forum Studies of European Precedents; Plate 76*

THE ARCHITECTURAL FORUM

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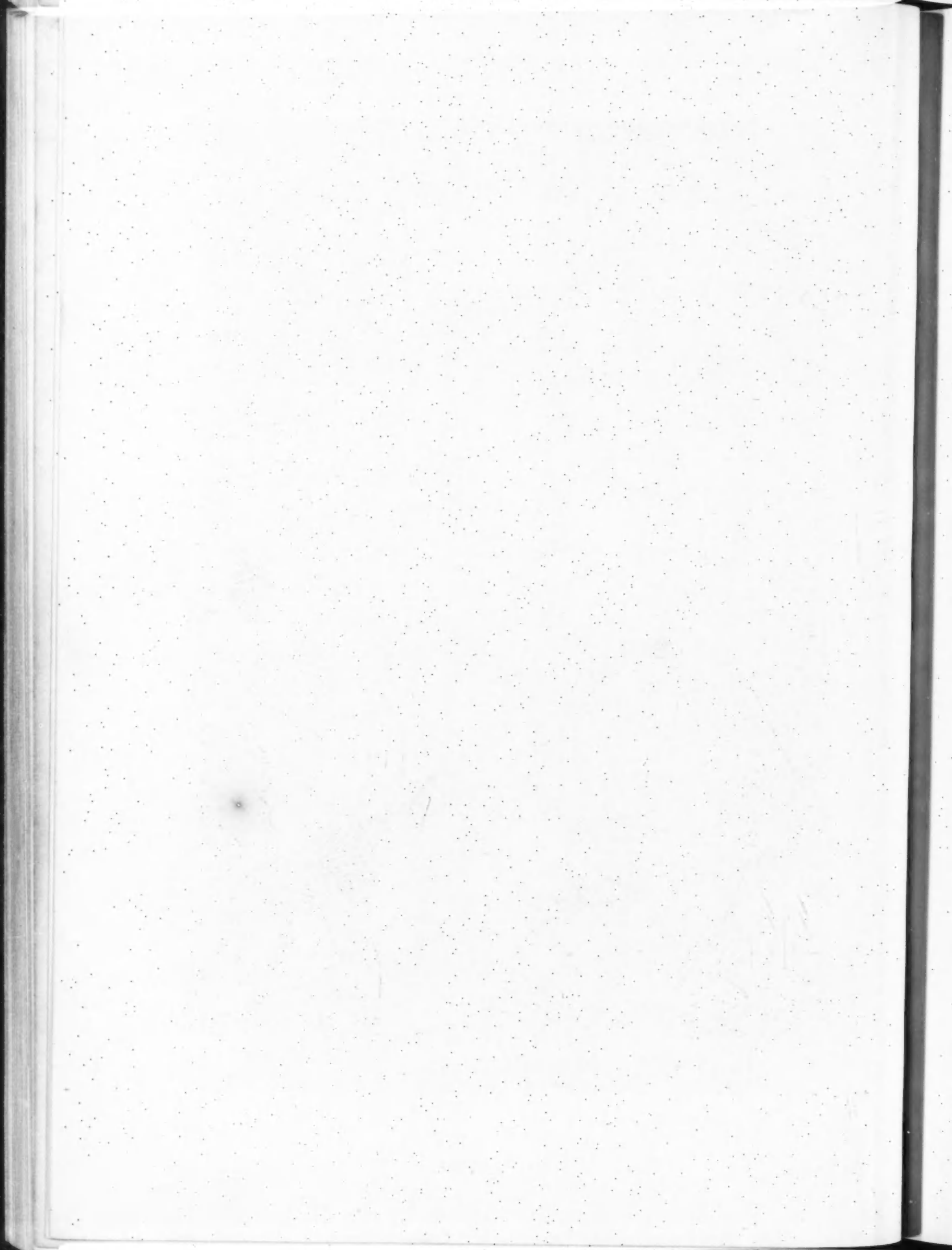


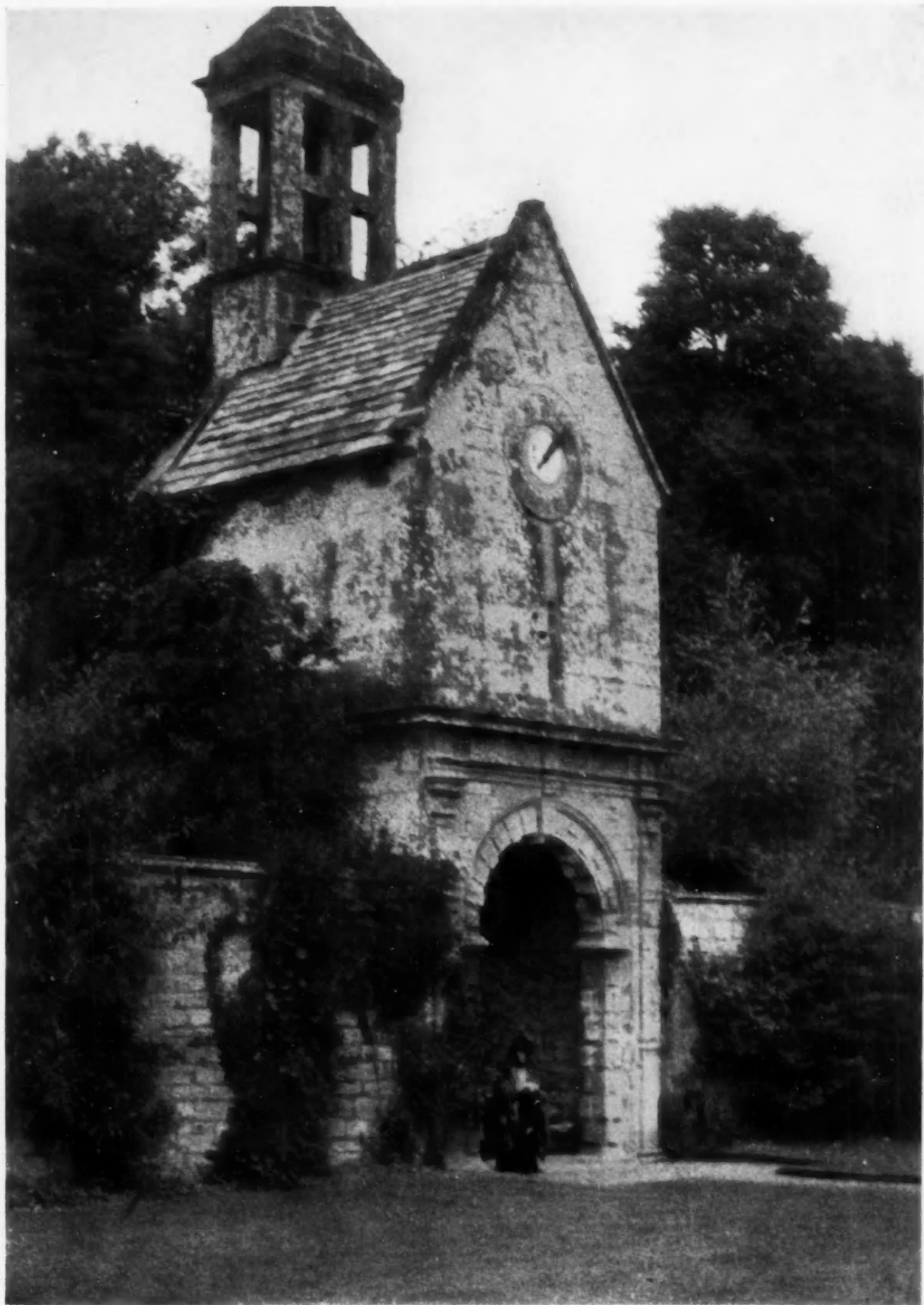




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PORTION OF GARDEN FACADE, BRYMPTON D'EVERCY  
Built About 1250

*The Forum Studies of European Precedents; Platr 77*





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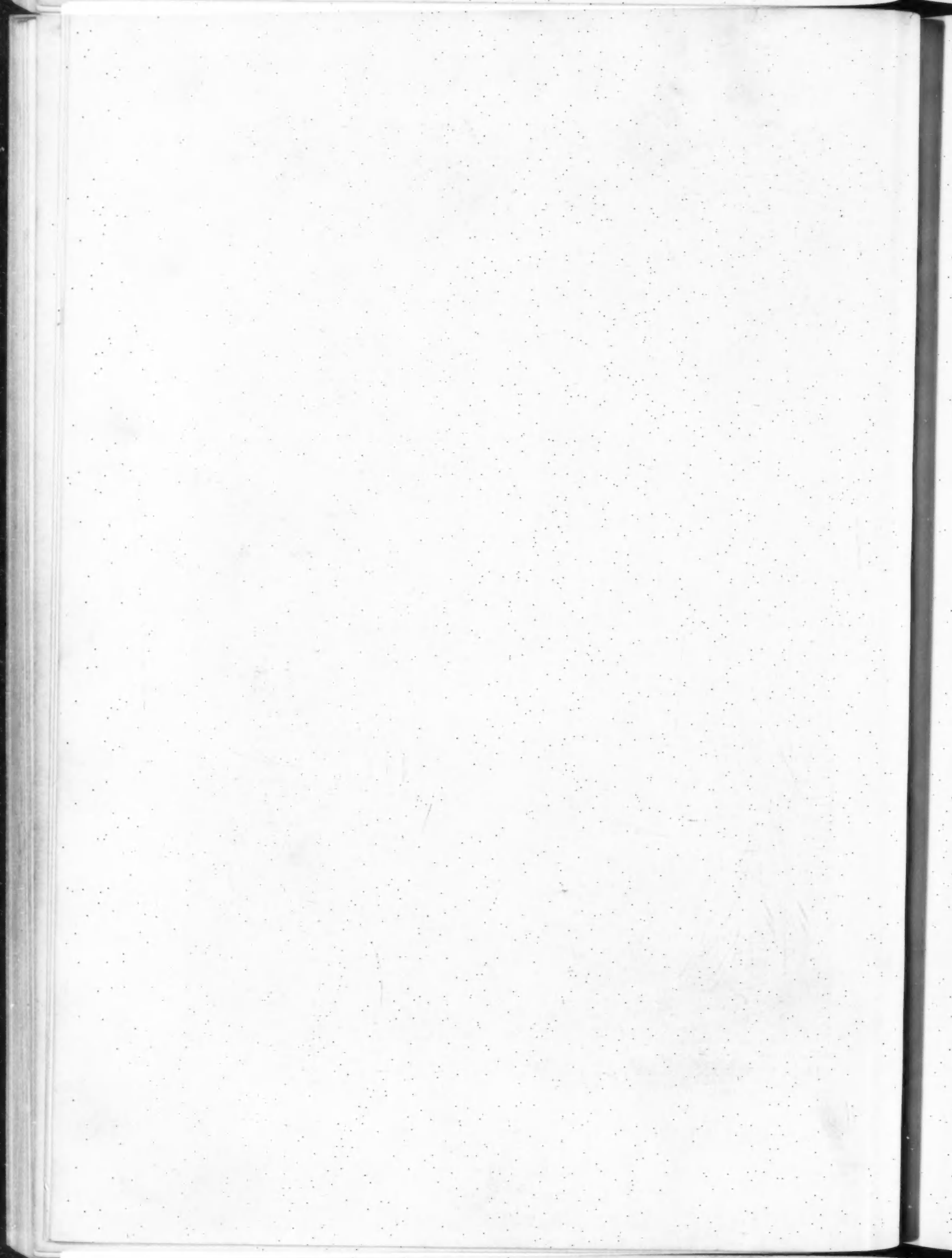
CLOCK TOWER AND BELFRY IN FORECOURT, BRYMPTON D'EVERCY

Built About 1250

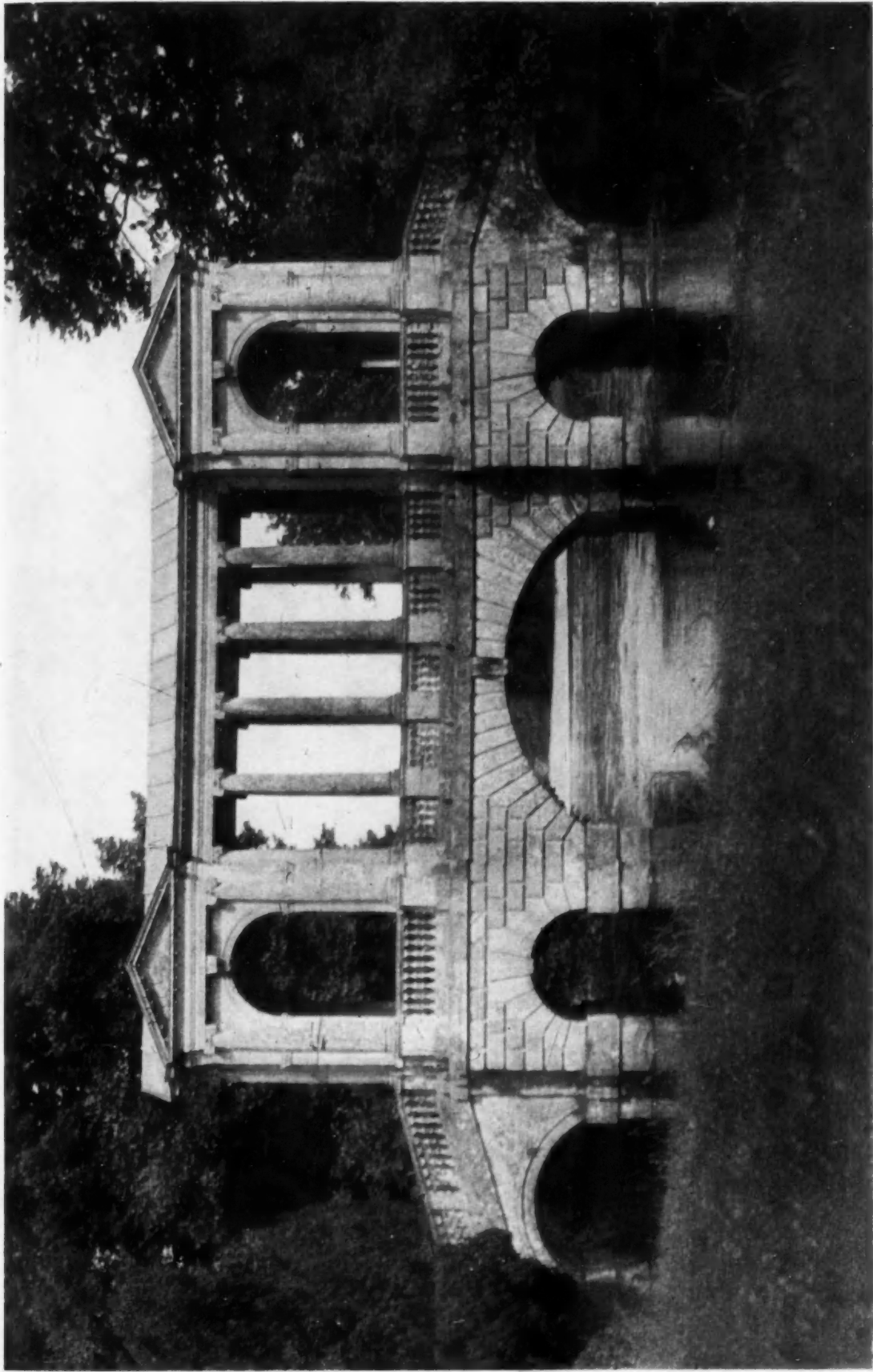
*The Forum Studies of European Precedents; Plate 78*

THE ARCHITECTURAL FORUM

May, 1927





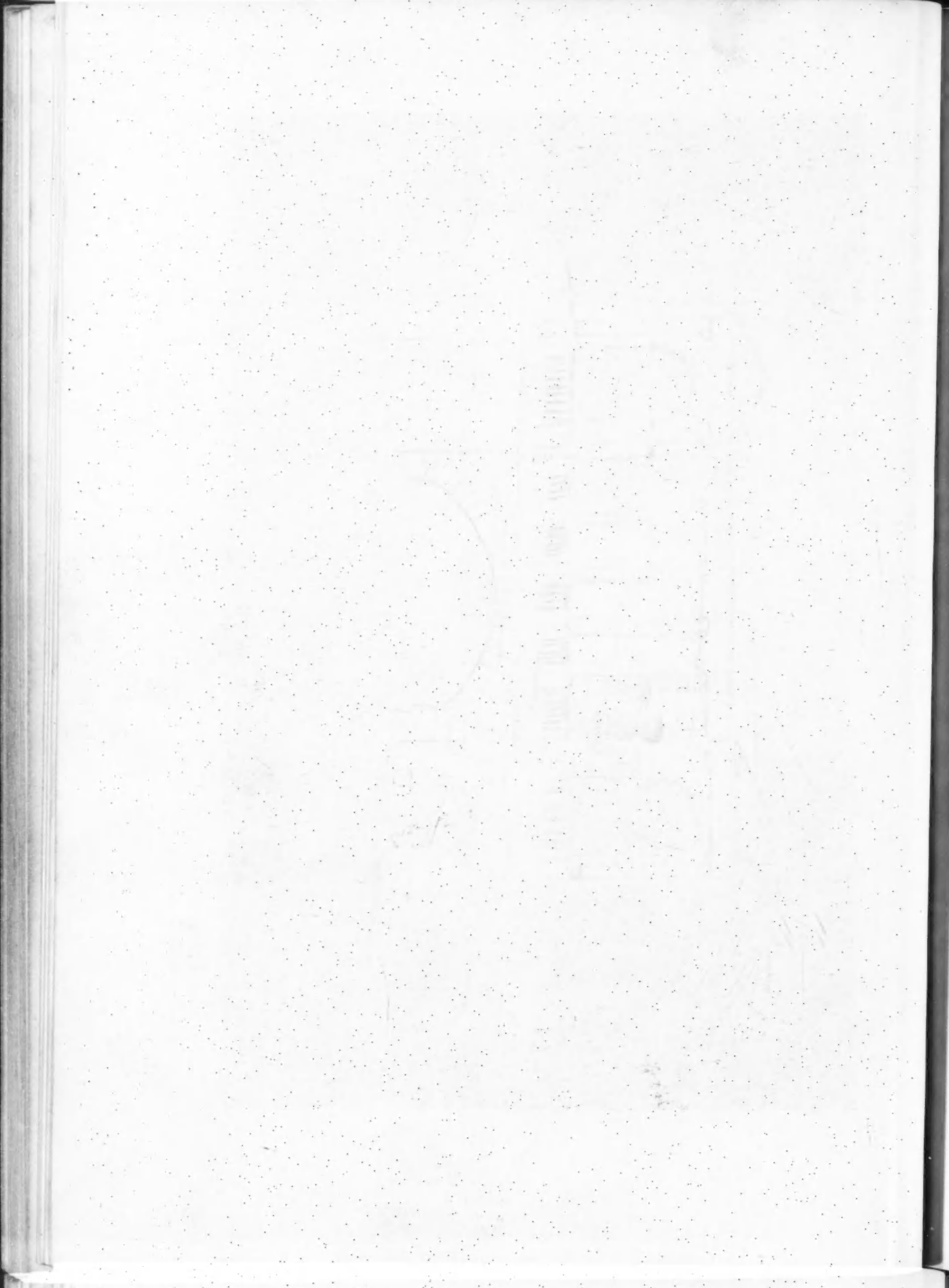


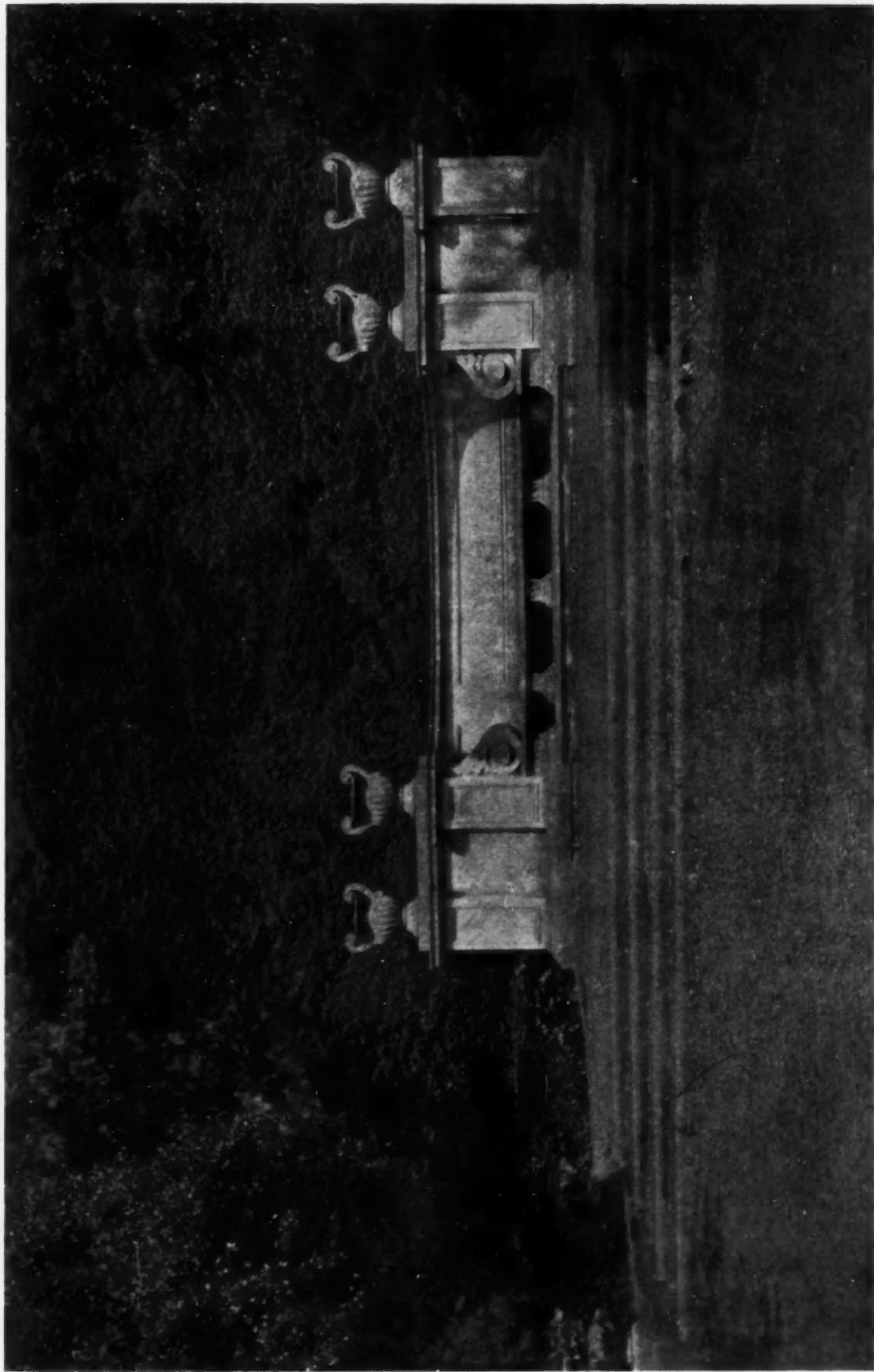
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CLASSIC BRIDGE, WILTON HOUSE, SEAT OF THE EARL OF PEMBROKE

Sir William Chambers, Architect

*The Forum Studies of European Precedents; Plate 79*



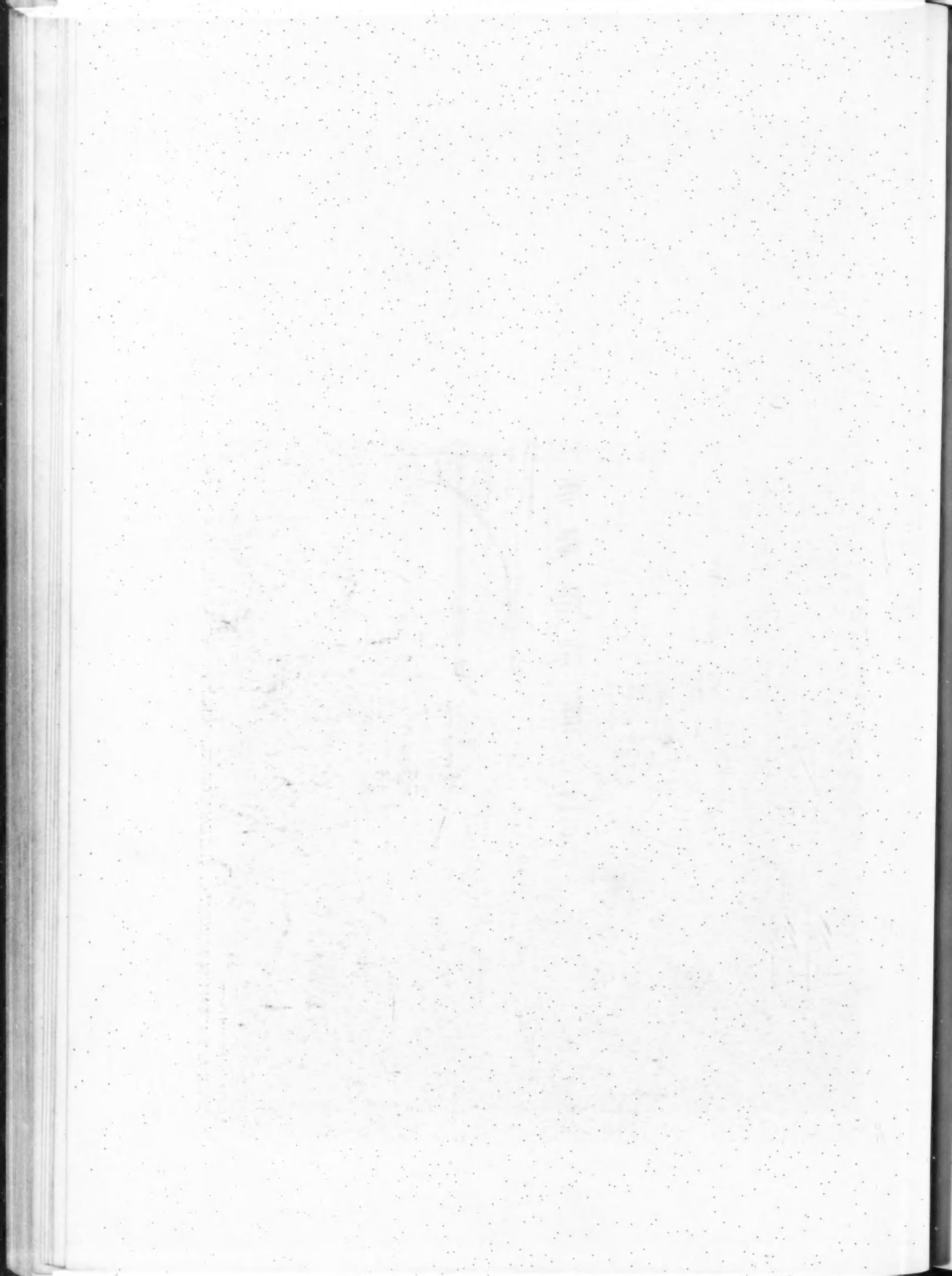


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EXEDRA, WILTON HOUSE, SEAT OF THE EARL OF PEMBROKE

Sir William Chambers, Architect

*The Forum Studies of European Precedents; Plate 80*





## ✓ The Breakers, Palm Beach

SCHULTZE & WEAVER, Architects

THE illustrations and plans of The Breakers at Palm Beach tell such a plain story that lengthy description is unnecessary. With such instructive material before the reader, it is more to the point to confine comment to details regarding which the illustrations are mute, and to call attention to less obvious aspects of the building.

Fireproof throughout, the frame of the building is of reinforced concrete, consisting of floor slabs reinforced in two directions, supported by concrete beams and columns which carry down to spread concrete footings. Structural steel was used in the two tower sections and for the major rooms of the

main floor to allow for large spans. The exterior walls are made of 8-inch interlocking tile, supported on the exterior beams at each floor level. These tile walls are covered with stucco, ornamental cast stone and run cement mouldings, and the stucco is coated with waterproof paint. Inside, the tile walls are waterproofed with liquid mastic coatings, upon which the interior plastering is applied upon metal lath. The roofs are of imported tile laid over membrane waterproofing. Interior partitions in the basement and main floor are built of terra cotta tile; on the bedroom floors the partitions are of gypsum block, except for the stairways and elevator shafts.



The Breakers, Palm Beach



Patio Detail

The main floor is notable for its fine use of plaster. The highly decorative ceilings of the more important rooms are of pre-cast plaster; portions of the walls, columns and pilasters are finished as limestone and Caen stone, some of which was run in place, while other portions were pre-cast. Pre-cast travertine was used throughout for the walls of the main lobby and for the walls of the adjoining elevator lobbies. For the paving of the different parts of the main floor a great variety of materials was employed. The main lobby and the elevator lobbies have a floor of pink Tennessee marble with a Botticino marble base; the central portion of the main dining room floor is parqueted in oak laid herringbone-wise, surrounded by a terrazzo border with a green marble base; the two side aisles of the dining room have a terrazzo paving with colored patterns, and the grand loggia and the promenade are likewise paved with terrazzo; the north and south lounges have floors of hexagonal red tile, and the adjoining foyers, verandas and terraces are paved with pre-cast stone flagging. The exterior stucco of The Breakers is finished with a fairly rough texture affording an agreeable contrast with the cast stone and the run cement mouldings. All the stucco surfaces are painted a light buff, while the cast stonework trimmings are in a somewhat



South Porch, The Breakers, Palm Beach

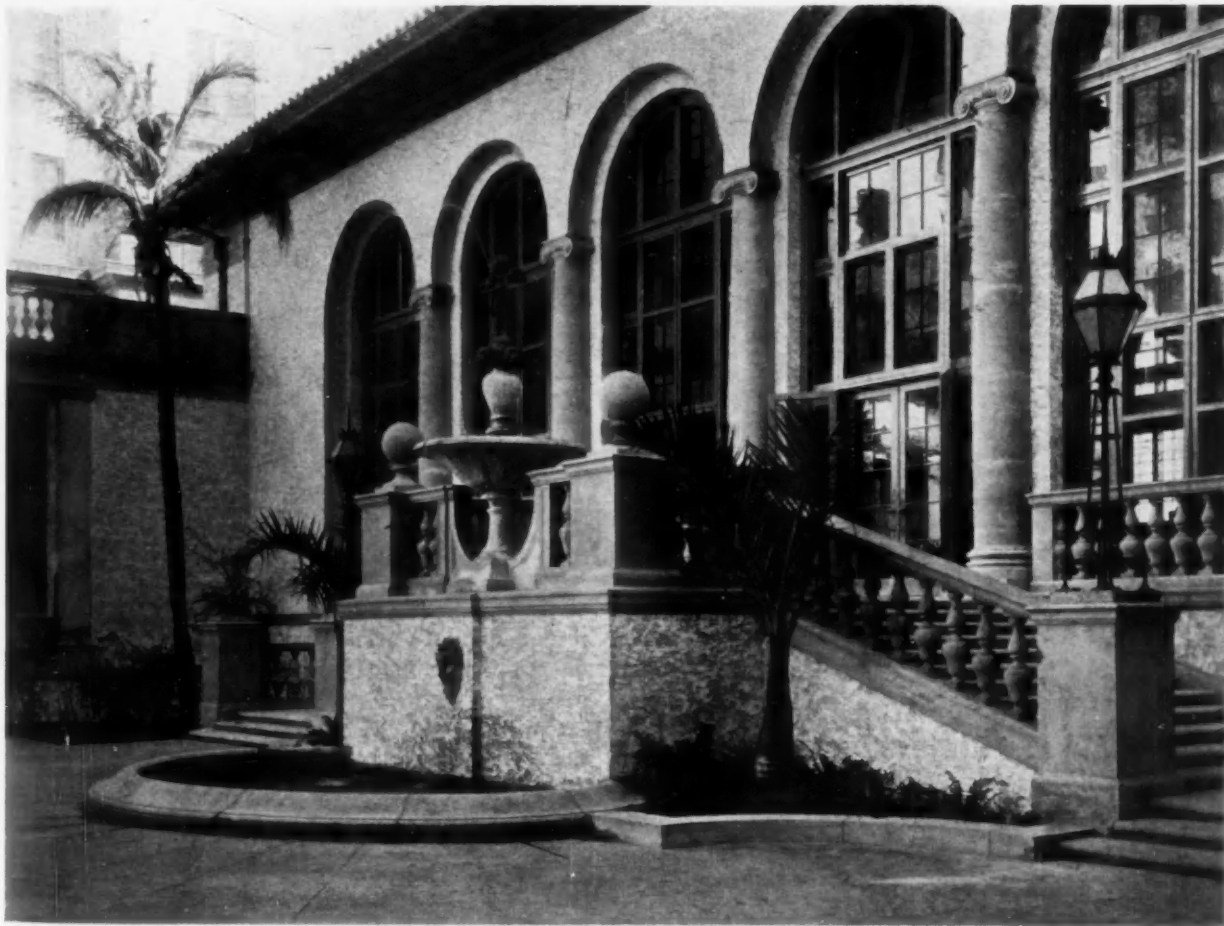
darker shade. Iron balconies yield a pleasant incidental interest, and these, as well as the window casings and sash, are painted a rather light green.

The old Breakers Hotel was destroyed by fire in March, 1925. Plans were at once begun for rebuilding, the contract for construction was let December 4, 1925, and the new building was completed and opened for guests on December 29, 1926. The achievement of such a feat in the face of many obstacles is a thing of which both the architects and the construction contractors may well feel proud. The trying conditions relative to labor and the transportation of building materials, prevalent in Florida when the work was begun, were a great handicap. All of these difficulties were surmounted.

The inspiration for the building, and especially for many of the chief rooms of the main floor, was frankly derived from different well known examples of Italian palace architecture. The result, however, is by no means a slavish copy of sundry Italian prototypes pieced together in a sort of architectural patchwork. On the contrary, one is impressed with the consistency and unity of the whole composition and the admirable way in which the body of precedent has been intelligently adapted to the needs of the problem. Altogether, it shows a wise and sane use of precedents as a source from which to



Looking from Main Entrance



Patio Detail, The Breakers, Palm Beach



draw and adapt rather than as a pattern to be copied.

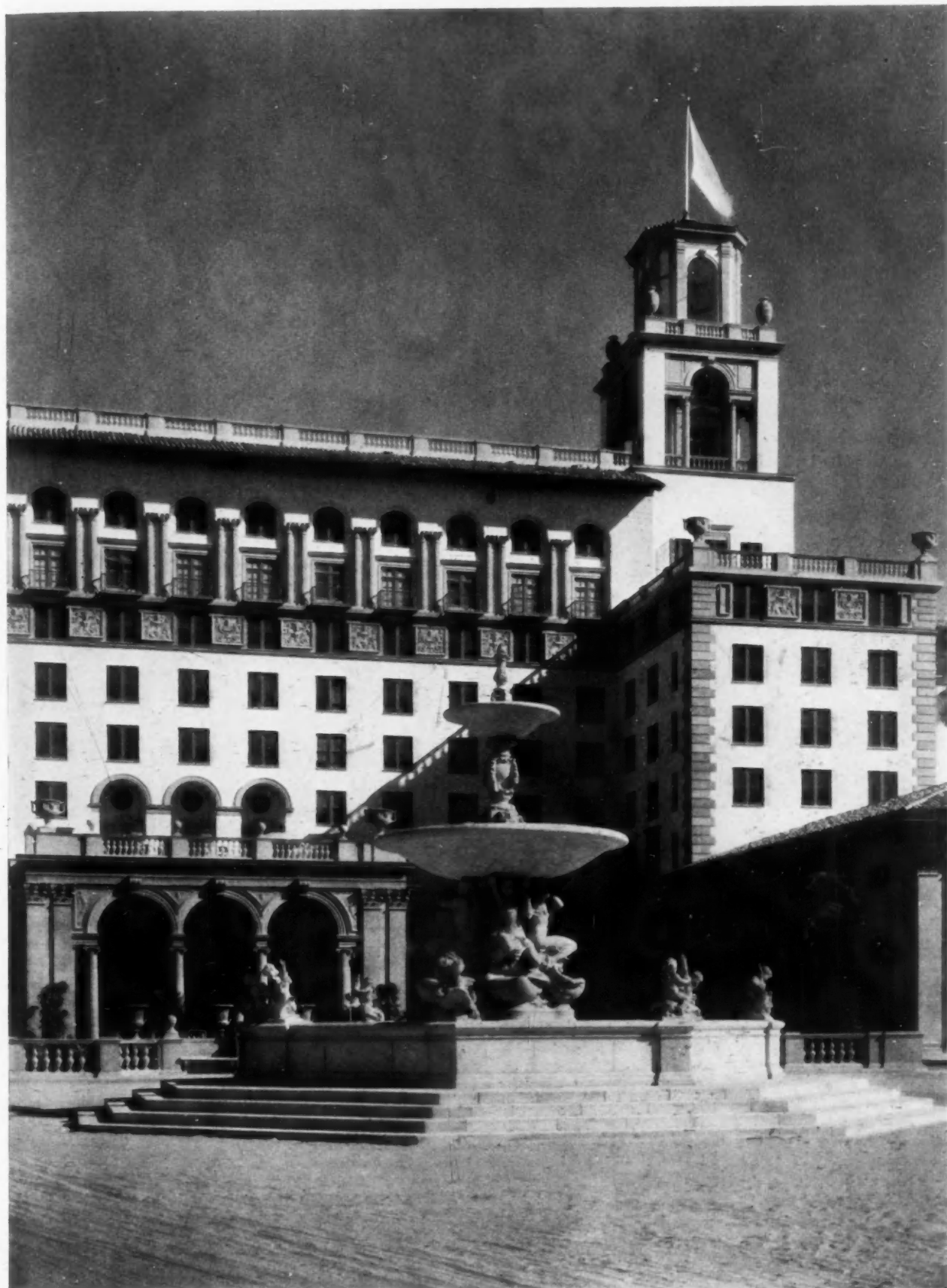
One cannot fail to be impressed favorably by The Breakers' bigness, and the spacious breadth and dignity of scale everywhere evident. In following their Italian inspiration, the architects have grasped and held what those who draw from the same source so often fail to grasp,—that breadth of scale which is half the secret of the nobility of Renaissance Italian architecture. They have stinted neither their vertical nor horizontal dimensions, nor begrudged due height in proportion to their lateral measurements. That is why these interiors have a compelling charm so frequently lacking where height has been sacrificed in the hope of atoning for the deficiency by

dint of adroit decoration. The owners of the hotel have not been niggardly in their views of space; they have not tried to exact the utmost service from every cubic foot of area within their walls. Under ordinary conditions a building of this size would have been forced to accommodate more than twice the number of guests. If ordinary views in this respect had been adhered to, the architects could not have given their work such amplitude and dignity of scale. This truth, which is of general application, might profitably be kept in mind by all concerned with large building undertakings. This is without doubt one of the most magnificent and successful examples of a palatial winter resort hotel.



Detail of Minor Facade, The Breakers, Palm Beach

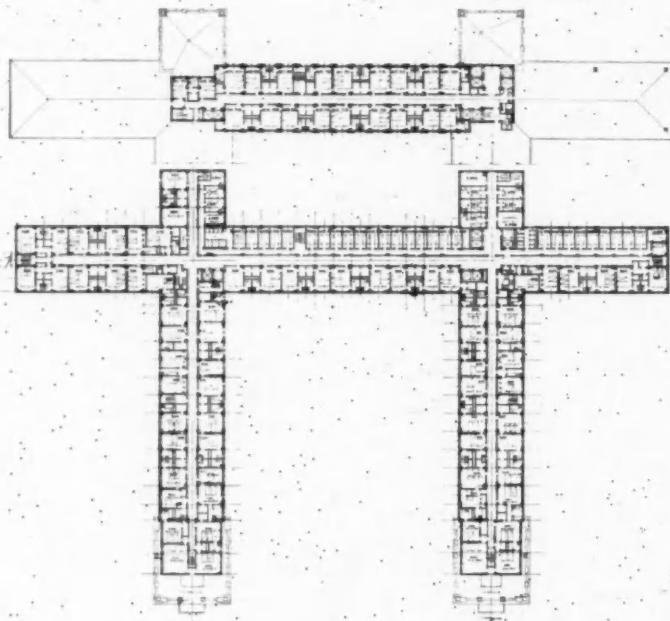




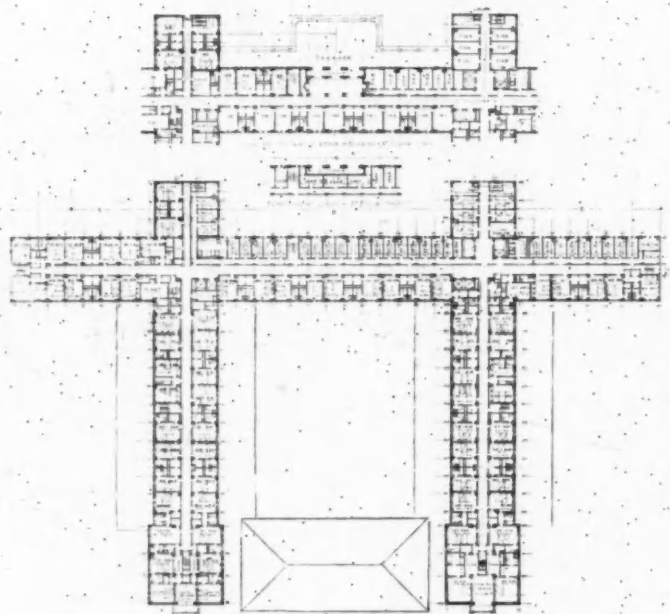
*Photos. Tebbs & Knell, Inc.*

*Plans on Back*

**THE BREAKERS, PALM BEACH**  
**SCHULTZE & WEAVER, ARCHITECTS**



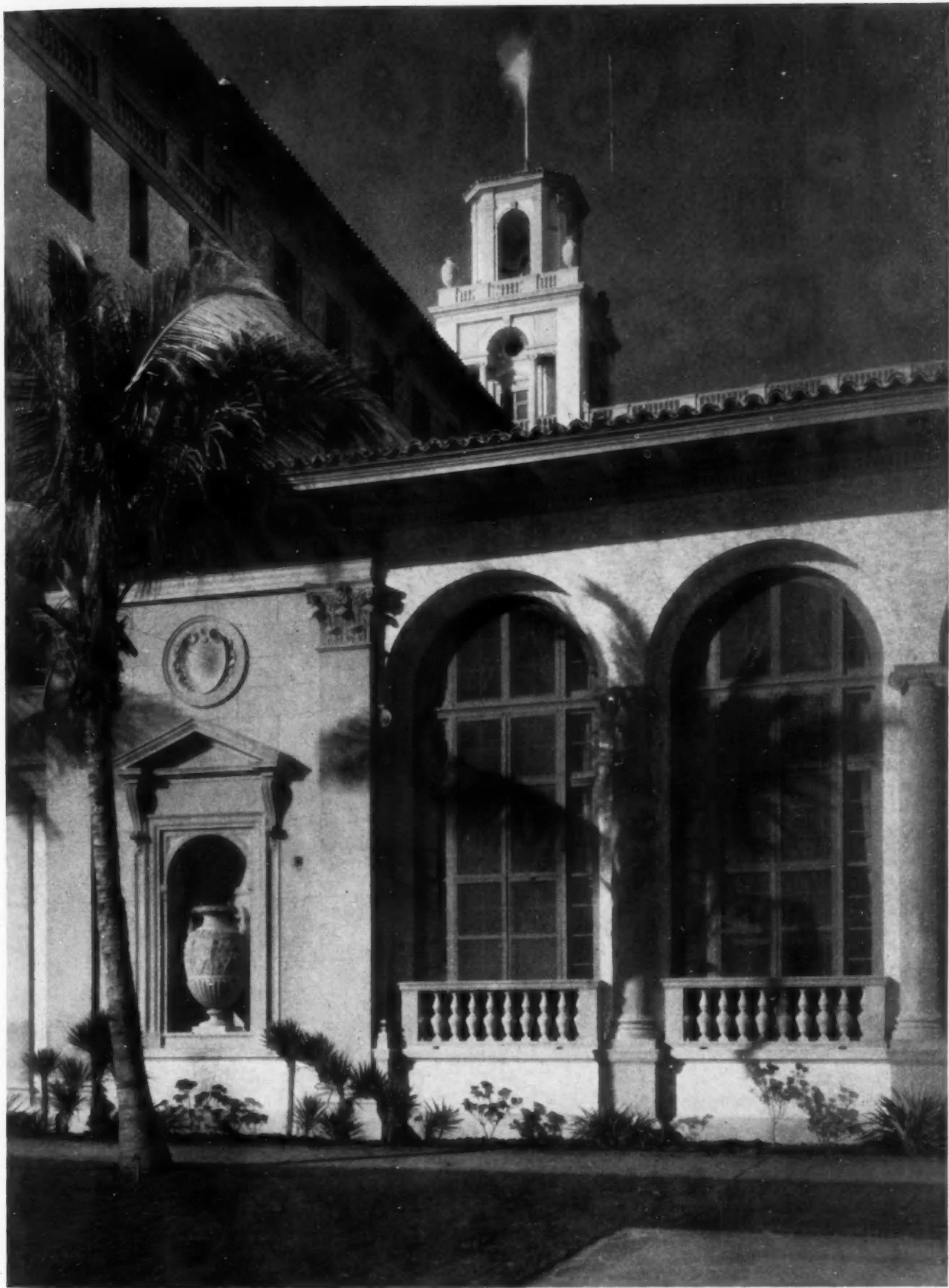
FIFTH AND TOWER FLOORS



TYPICAL FLOOR

PLANS, THE BREAKERS, PALM BEACH

SCHULTZE & WEAVER, ARCHITECTS



*Detail on Back*

PART OF FACADE  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS





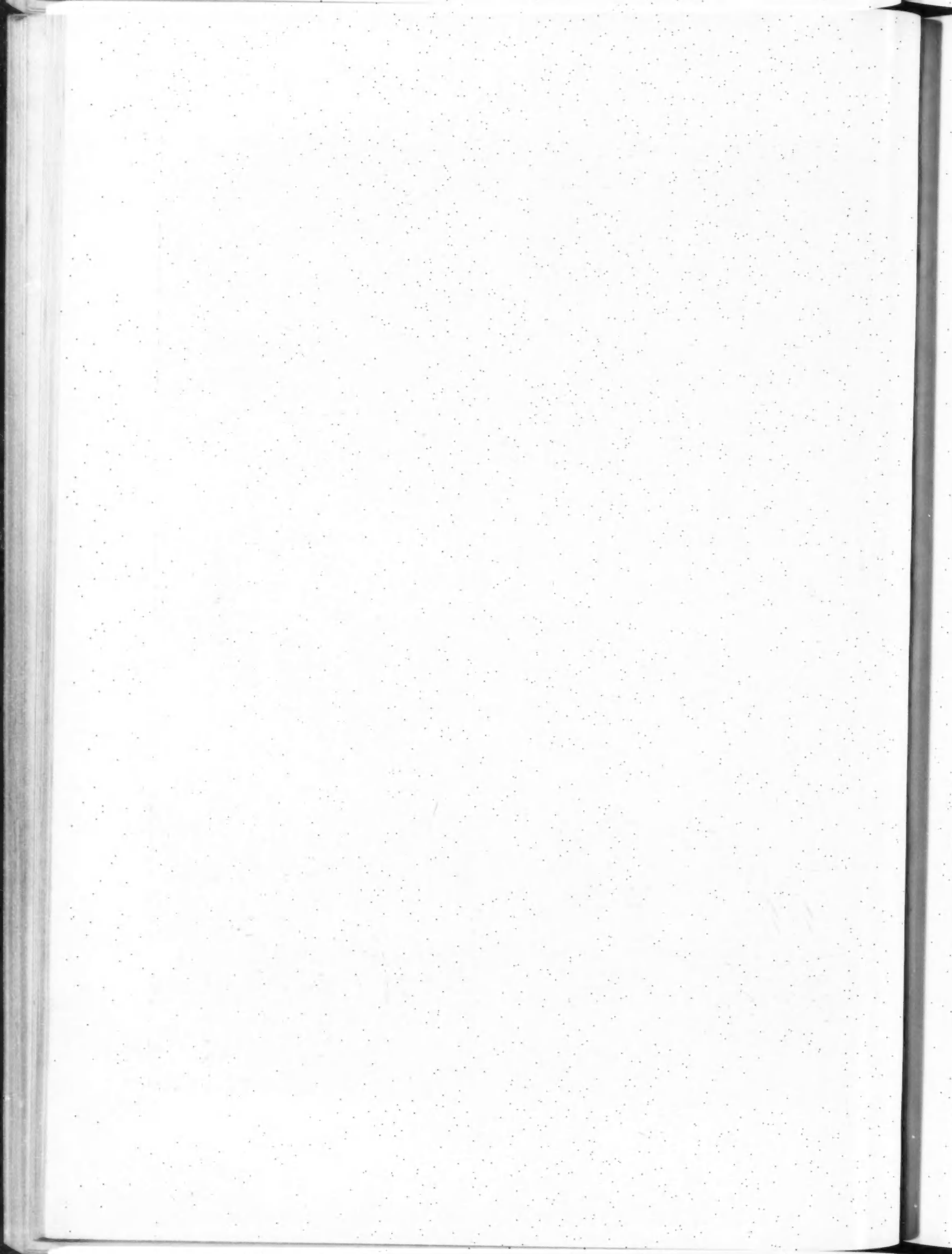


LOGGIA  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS





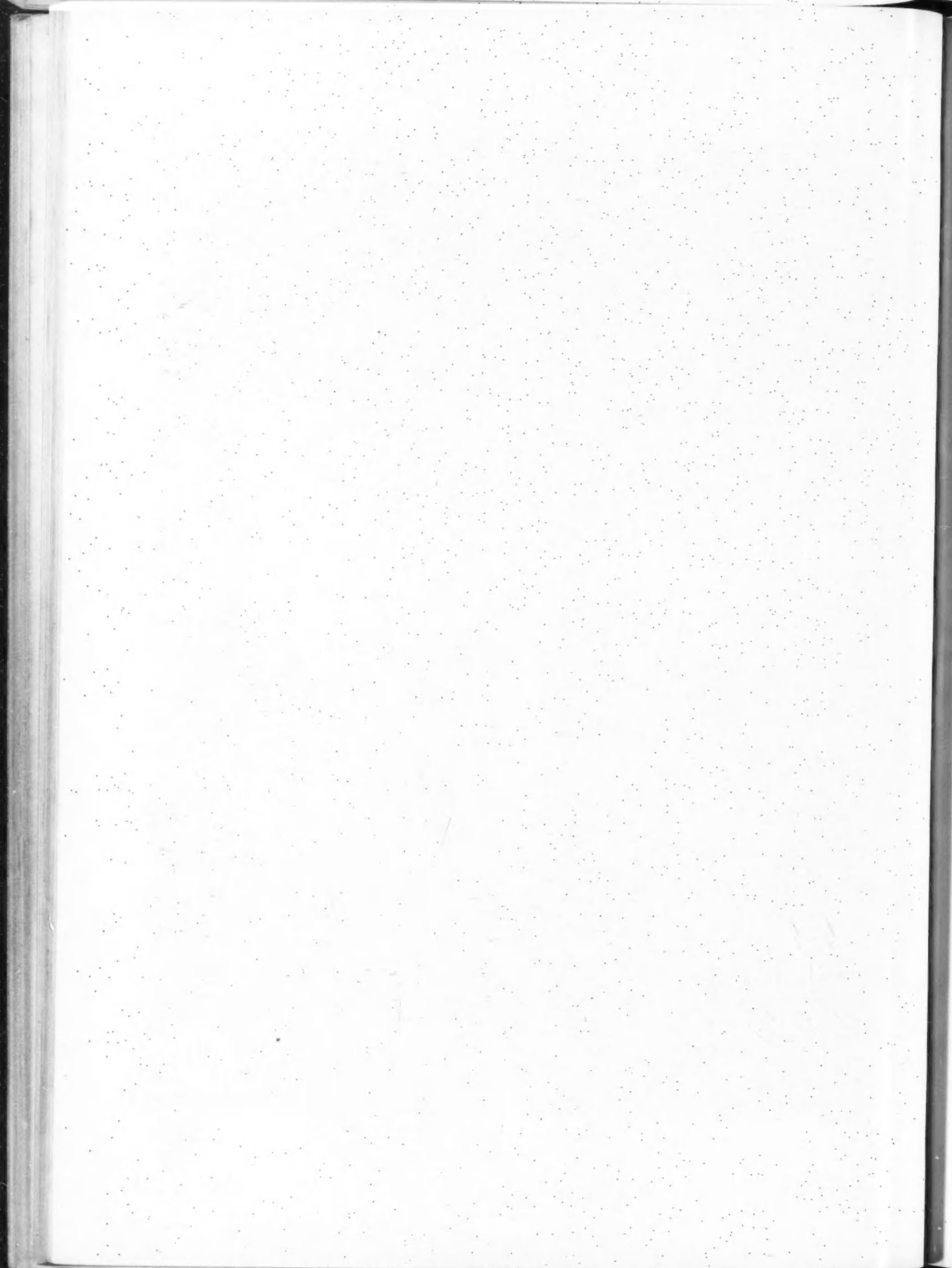
MAIN LOBBY  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS







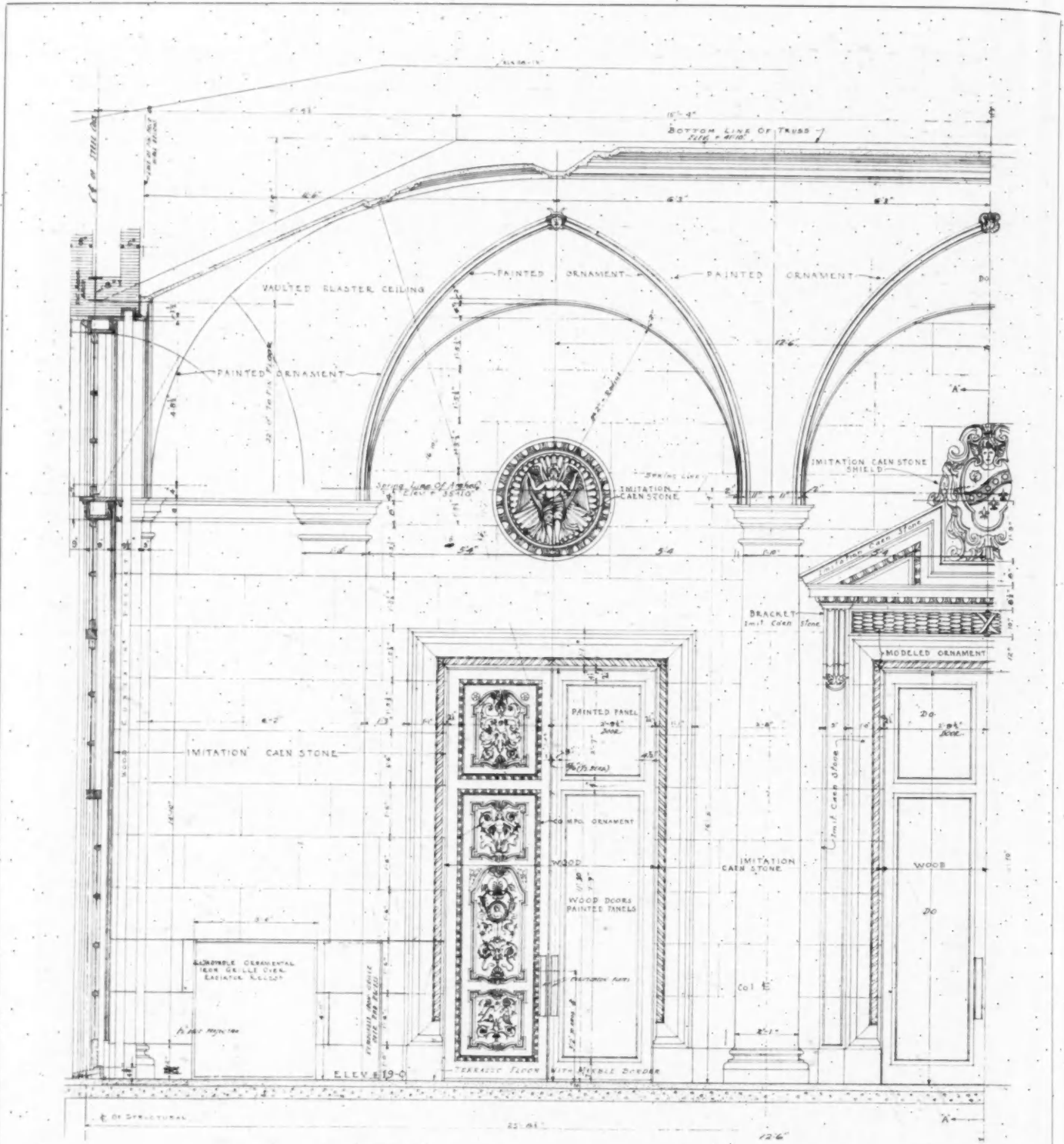
PROMENADE  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS





NORTH END, GRAND LOGGIA  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS

*Detail on Back.*



DETAIL, THE BREAKERS, PALM BEACH  
 SCHULTZE & WEAVER, ARCHITECTS

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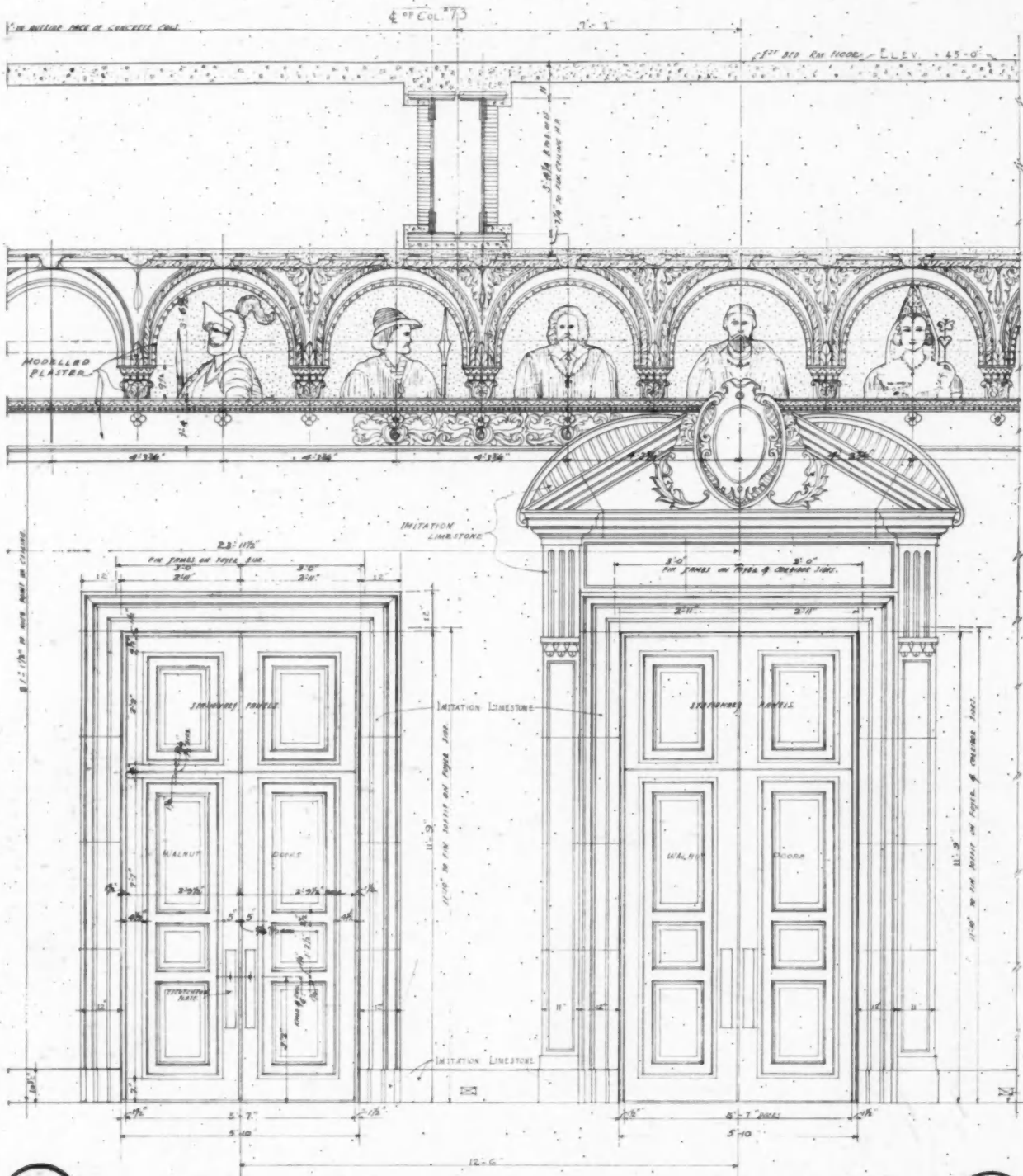
The ARCHITECTURAL FORUM DETAILS





DOORWAY, SOUTH LOUNGE  
THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS

*Detail on Back*



MAY  
1927

DETAIL, LOUNGE DOOR AND FRIEZE, THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS

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# The ARCHITECTURAL FORUM DETAILS



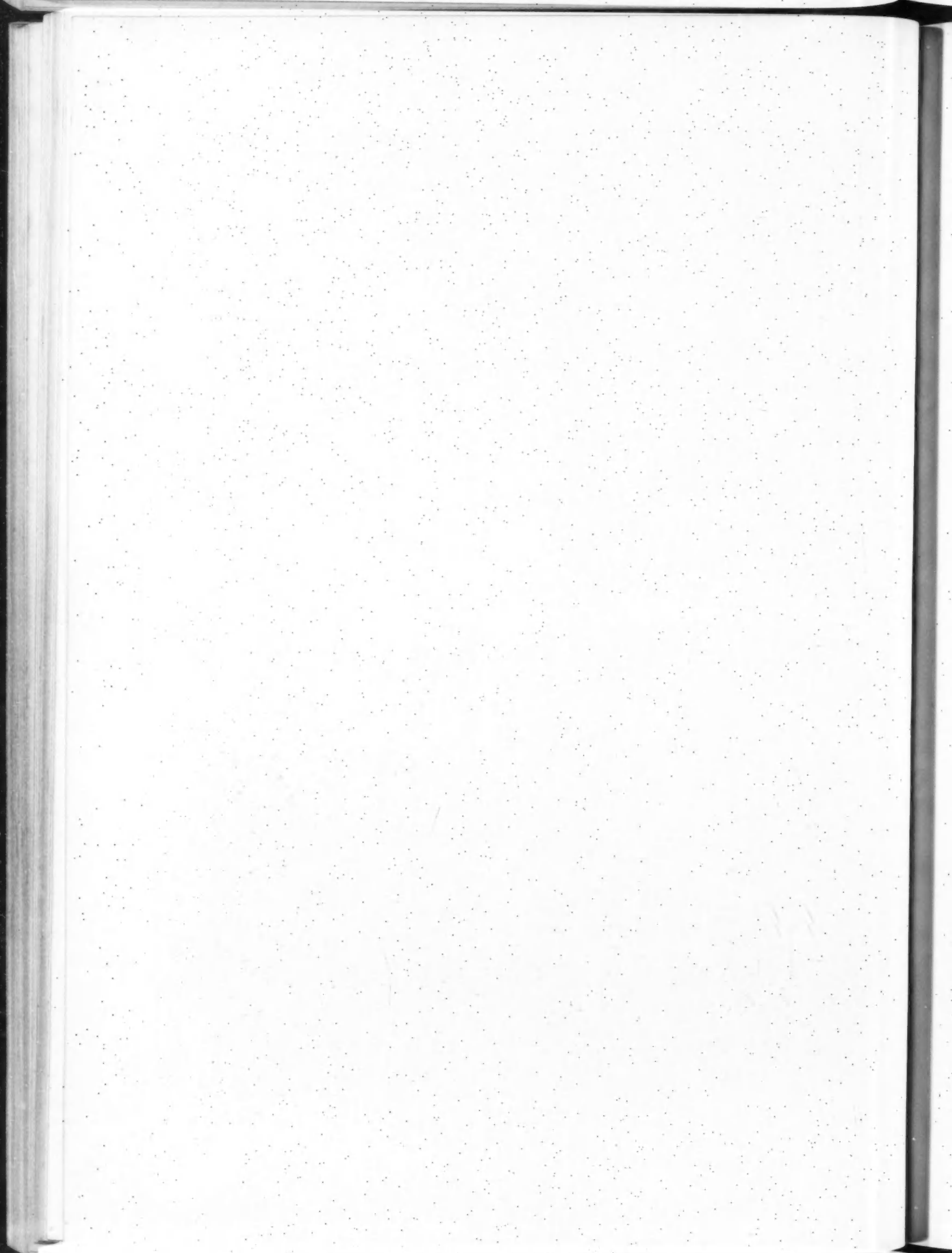
NORTH LOUNGE



SOUTH LOUNGE

THE BREAKERS, PALM BEACH  
SCHULTZE & WEAVER, ARCHITECTS







## Formal Entrance Courts

By RUTH DEAN

**T**WENTY years ago the family carriage could sweep up to the front door and execute a comfortable turn in an area that even a Ford today cannot negotiate by careful backing and filling, and as the spacious house of that day has shrunk before the expense of maintenance to smaller and smaller dimensions, the automobile has increased the size of its approach out of all proportion. Who would have believed, even ten years ago, that the chief problem of the country club, next to planning the golf course itself, would be to provide adequate parking space? Perhaps the elders of the country churches in an earlier day felt the same perplexity as the modern house committee when they provided those picturesque open sheds to shelter the farmers' wagons; and if they did, their solution of the problem was far more successful than that of the average country club today; a dark mass of automobile bodies is the least interesting foreground in the world for a fine piece of architecture, and frequently it injures it.

But space for the motor cars, both parking and turning area, must be provided, even though our green lawns be eaten up by gravel. The horse and carriage have taken with them the small turn-around, and the automobile has gradually increased its none too modest initial demands. Fondly as one may imagine, at the outset of planning a place, that green lawns are preferable to comfortable drives, the daily irritation of getting a car in and out of a cramped approach, not to mention unexpected damages to

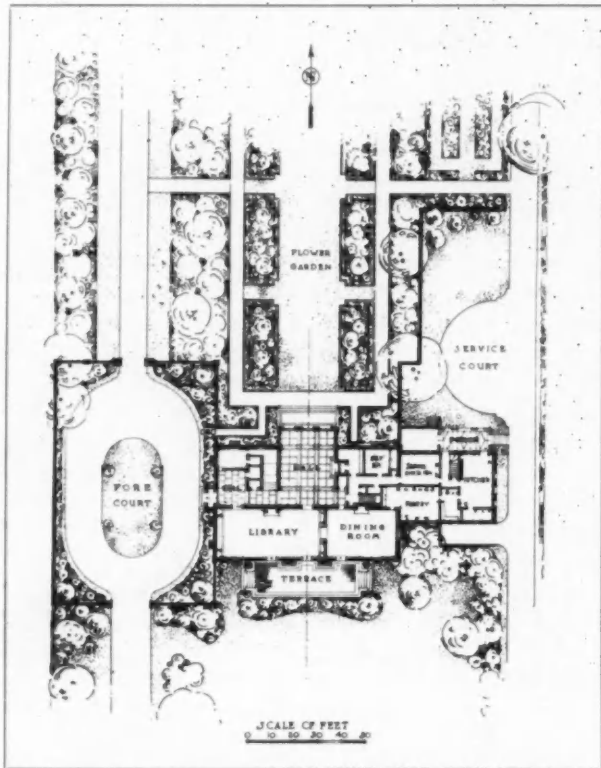
the automobile itself, makes the beauties of nature shrink in importance beside the damage to one's spiritual and material welfare. It is best to face the problem of the entrance drive in a spirit of generous compromise, to admit a few unpleasant facts in the beginning and avoid facing still less pleasant facts later on. One of these troublesome facts is that the turning radius of an average car is 17 feet. This means that the inside line of the road on a curve should have a radius of not less than 17 feet, and from this fact it develops that a car can back and turn in a court 40 feet square (it can actually do it in somewhat less than this, but not decently), that it can barely turn without backing in a circle of 60 feet outside diameter, and that to approach an entrance in any sort of style it must have a circle 70 or 75 feet in outside diameter. It should never be of less.

Next to the requisite space in which to turn, a right-hand approach that permits the car to be brought squarely alongside the doorstep is the chief factor in point of convenience. Planning a turn so arranged with reference to the front door that the car comes at the house angle-wise, with its nose poked at the doorstep, leaving the embarrassed occupant to skirt the car door and find himself just annoyingly out of reach of the doorstep, while the driver has to back away in order to resume his course around the turn, is an error that might frequently have been avoided by allowing a little more room beyond the central axis of the door. These are generalities



House of G. Herman Kinnicut, Esq., Far Hills, N. J.

Cross & Cross, Architects; Marian C. Coffin, Landscape Architect



Plot Plan, Estate of Mrs. Henry Stephens, Grosse Pointe, Mich.

which apply to whatever form of approach one may plan to have, from the simplest type, so seemingly inevitable on the small suburban place,—the horse-shoe drive,—to a grand avenue ending in a spacious forecourt. But the purpose of this article is, ignoring all other forms of the drive, to treat only the courtyard, to speak of its possibilities as a way out of perplexing drive and parking difficulties, and to speak also of the architectural treatment possible.

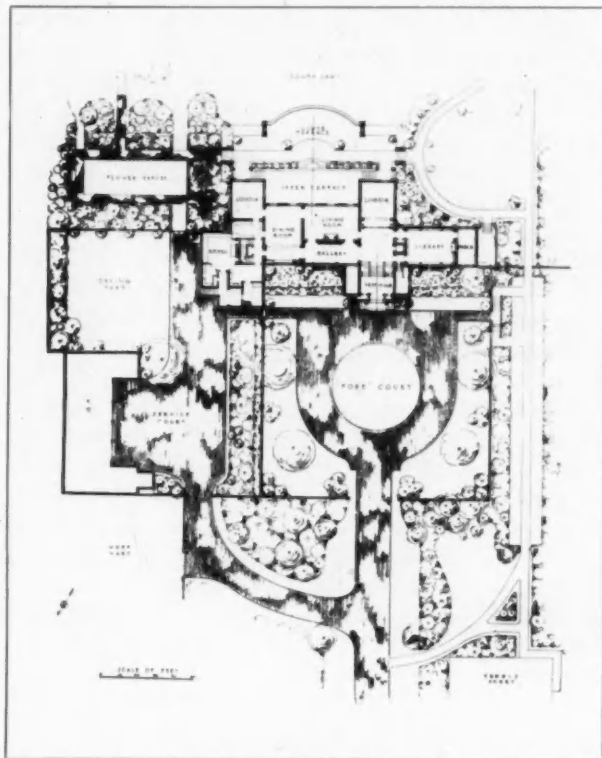
If it is only the very rich and the very poor who can afford to do as they please, it would seem to be only the very large property or the place of no size at all that can successfully adopt the courtyard. The last half of this statement may be stretched to include the house which has very little land available on its entrance side, for I have seen several places set near the road with frankly nothing between them and the highway but paved courts, that stretch away magnificently on the opposite, or living sides, of the houses. But this was because their owners chose to conserve what land they had for private uses, dispensing with any attempt at a park-like approach. Who has not been charmed by the small courtyard abroad, which is the commonest form of entrance,—a cobble-paved rectangle with house and farm buildings surrounding it? And yet how rarely one sees it here! Is this because of our grassy tradition, our feeling that we must have a front lawn whether or



Forecourt Entrance, House of Mrs. Henry Stephens, Grosse Pointe, Mich.  
Charles A. Platt, Architect; William Pitkin, Jr., and Seward H. Mott, Landscape Architects

not we have one at the back?—or is it because real estate restrictions, by establishing building lines, prevent our doing something different from our neighbors?—or is it the high cost of masonry? Walls and paving, of which people are so prodigal in countries where labor is cheap, are almost indispensable accompaniments of the successful courtyard, and, alas, walls and paving are luxuries in a land where a mason's wage is \$16 per day! Still, I have seen at least one successful yard with only a privet hedge to give it a sense of enclosure, and only gravel beneath the automobile tires. The essence of the courtyard is enclosure, and whether this is brought about by hedges or masonry, it must have walls that conceal the life of the rest of the place. The air of expectancy that any attractive anteroom engenders is due to the secret of the charm of the courtyard; in that moment between the ringing of the bell and the opening of the door, one anticipates the charming garden beyond, the quiet lawn, or pleasant meadow, and enjoys the courtyard itself as one of the details.

The courtyard of the Charles H. Sabin house, at Southampton, Cross & Cross, architects, Marian C. Coffin, landscape architect, with walls and planting both to enclose it, is charming for its combination of good architecture and excellent landscape architecture. The house itself is pleasing, the walls, terrace and entrance gate are well designed, the court offers



Plot Plan, Estate of D. M. Ferry, Jr., Esq., Grosse Pointe, Mich.



Forecourt Entrance, House of D. M. Ferry, Jr., Esq., Grosse Pointe, Mich.

Trowbridge & Ackerman, Architects; William Pitkin, Jr., and Seward H. Mott, Landscape Architects



a comfortable turning space, and the planting is well handled. Incidentally, this arrangement might be used with equal success on a much smaller property.

If one decides to dispense with the park-like approach in favor of the paved courtyard, then the architecture must be of a very high order, for the house will have no softening carpet of green to minimize its defects. Using a courtyard is distinctly an architectural method of handling the approach, and as such it depends for its effect on the perfection of its architecture. Grass, trees and shrubbery are softening garments that may conceal shortcomings in the architectural body, but stripped of these the house and walls must have enough beauty in themselves to be able to stand unadorned. An entrance court with grass in the center, a kind of compromise between paved court and grassy turn, is that of the estate of G. Herman Kinnicut, at Far Hills, N. J., of which Cross & Cross were also the architects and Marian C. Coffin also the landscape architect. Here again the combination of good architecture and landscape architecture produces an unusually satisfying whole, the estate being of consistent design.

A contrast to this somewhat informal entrance court is found in the more formal but equally skillful treatment of the D. M. Ferry, Jr. house at Detroit. Here the landscape architects, William Pitkin, Jr., and Seward H. Mott, have centered the approach on the main entrance to the house with the forecourt at the end of a long avenue. The avenue is the almost inevitable form of approach to a forecourt the entrance of which is on axis with the door of the house. Entering the court at the side, the approach drive may wind about and turn at the last minute, but it does not do to come unexpectedly

face to face with the front door. An entrance court on axis demands a noble avenue for its approach, and is suitable therefore only to the house of considerable size and dignity; and the longer the avenue the better it will be for the impressiveness of the approach. However, the avenue itself is appropriate only on fairly level ground; aside from the injury to the landscape when trees are placed marching two and two straight up a hill and down again, it is a shock to descend onto the roof of a house, as one sometimes seems to be doing, or, confrariwise, to mount an inclined plane to its foundations. Irregularities in level must be treated in an informal manner with flowing curves that fit themselves to the contours of the earth, or else the face of the earth itself must be changed, and flattened. Straight lines, such as those of hedges and avenues, are best reserved for comparatively level places. The court that is to serve as a foreground for a large, formal house, it goes without saying, should be more spacious than that of a smaller house, and should receive architectural treatment that is in character with the architecture. As a matter of fact, there is no time when harmony between the house and its accessories is not desirable. Whether the architecture adjoining the house consists of a picket fence or an elaborately designed 10-foot wall, it is successful only if it is in keeping with the architecture of the house and only if it carries out the feeling of the building itself; an enclosure supplements the house.

Mr. Platt's beautiful gate piers at the entrances to the forecourt of the residence of Mrs. Henry Stephens in Detroit well suggest the dignity and the distinction to be contributed by beauty of architectural detail. Here the architect and landscape archi-



Photo, John Wallace Gillies

Entrance Court, House of Charles H. Sabin, Esq., Southampton, N. Y.  
Cross & Cross, Architects; Marian C. Coffin, Landscape Architect



tect were confronted by a difficult problem, and the courtyard might easily have been commonplace and uninteresting. In a community where the houses are near one another, the properties being long, ribbon-like strips, with no places for the roads to go except from fronts to rears of these strips, it is not easy to design roads that are anything but speedways. But in this case the roadway seems to come to an end in a beautifully proportioned and enclosed courtyard; the court definitely terminates the long road from highway to entrance, and although it actually affords a passage to the garage, there is no feeling of its being the mere runway it might have become had it received less skillful designing.

The courtyard before the house of Charles Stone, at Locust Valley, possesses a really Italian flavor, due in large measure to its charming planting. Armand R. Tibbetts, the landscape architect, has used old cedars to furnish the characteristic note of the cypress in Italian landscapes, and he has used them not in the obvious manner in which they are too often employed, i. e., one each side the doorway, but casually, as if they had sprung up in these positions and as though a sympathetic owner had foreborne to cut them down. The grace and lightness of the dogwoods and birches form a pleasant contrast to the solid foliage mass of the cedars. What a relief is planting such as this from the miscellaneous shrubbery and assorted evergreens that bank the foundations of a great many houses, regardless of their architecture! Of late years an epidemic passion for boxwood has seized us, and the alternative to mass planting is likely to be two or four or six solid box specimens that have been uprooted from their old Virginia homes and freighted to the

prosperous north, where we struggle, out of respect for their considerable cost, to temper the winter winds to their southern habits! Would it not be well to spare our burlap-sheltered decorations to the old houses they have adorned for a hundred years, and with something of Mr. Tibbetts' imagination utilize the excellent material that comes to hand? What could be more suitable to a Long Island courtyard than the cedar, dogwood and birch growing in the fields outside? And that he has selected from the native material such plants as would further his design and evoke an Italian spell to complement the architecture of the house is evidence of his skill and discrimination and regard for the fitness of things.

There is no key to the correct solution of any problem so unfailingly successful as the key of suitability. It is the foundation of all good taste and the essence of beauty. We are charmed by the white New England farmhouse with its clump of lilacs and its barnyard surrounded by comfortable outhouses, and we are moved to admire the spacious avenue leading to the dignified forecourt of a fine modern country house. The basis for our pleasure in both cases is their suitability to their purposes, beautifully expressed. When the forecourt seems to be the direct and straightforward means of providing an approach to the house it will be a happy solution of the automobile turn-around, but this only if it provides adequate space in which to get around, and if it is proportionate in size to the house, and receives architectural and landscape treatment in character with its surroundings. In planning such an approach due regard must be given to its highly practical requirements, and yet the work must possess architectural dignity and beauty to be truly successful.



Entrance Court, House of Charles Stone, Esq., Locust Valley, N. Y.

Armand R. Tibbetts, Landscape Architect

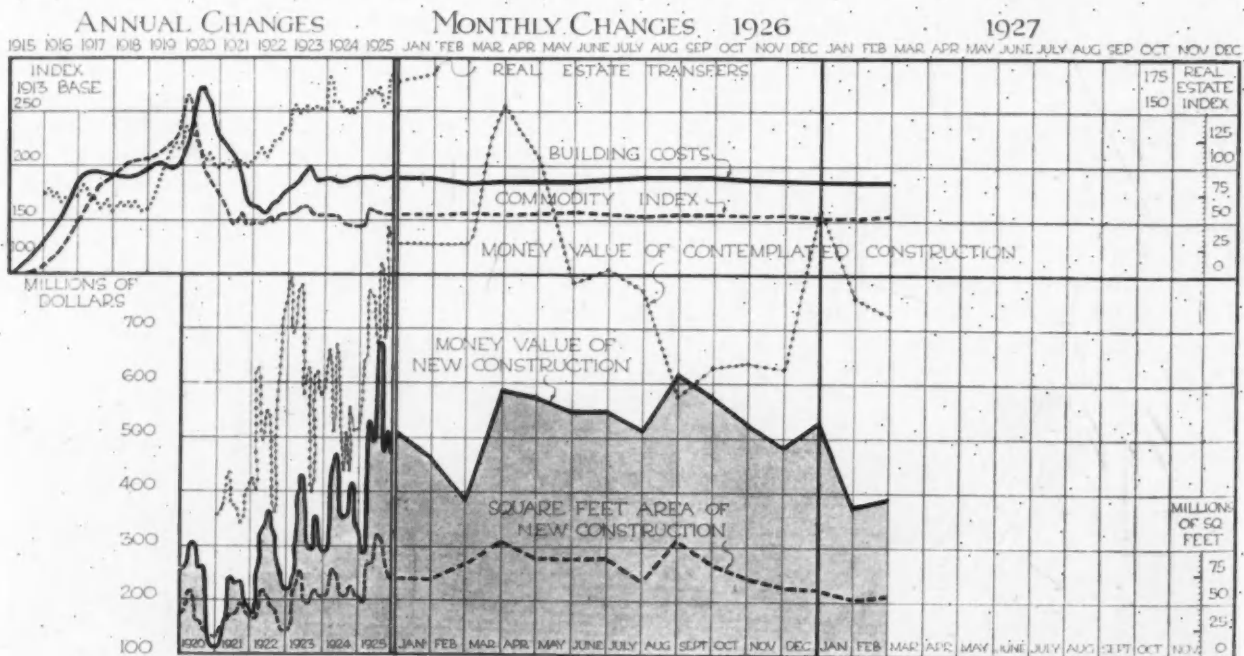
# THE BUILDING SITUATION

## A MONTHLY REVIEW OF COSTS AND CONDITIONS

AS there has been no comment on the building situation made in these columns since January, and as at that time predictions were made that there would probably occur a falling off of from 10 to 12 per cent in the volume of new building this year, it will be interesting to analyze the present trend of new construction activity. A study of the chart included here indicates that we have entered the year with the usual seasonal drop in activity. From figures reported by the F. W. Dodge Corporation, January of this year recorded the second largest total on record for that month, although it showed a 16 per cent drop from the figures of the maximum January, which was that of 1926. Much of this decrease was found in the contract volume of New York, but it must be remembered that in the January figures of last year there was a single \$50,000,000 power plant job for New York, so that without considering that item, the graphic record would be deceiving. The month of February shows a slight upturn from the January figures, which is rather unusual but which is probably accounted for by the fact that already the high peak of plans filed in December, 1926, is beginning to show its reaction in actual committance.

In view of THE ARCHITECTURAL FORUM's forecast, it is interesting to note that the total value of contracts let in the United States during the first two months of this year amounted to \$779,324,900. This amount is approximately 10 per cent under the amount of work started in the first two months of 1926, and it represents the first confirmation of THE FORUM's forecast of a 10 or 12 per cent decrease in activity throughout the country during this year.

In view of the unusually high valuation of projects filed in December, with considerable additional filing in January and February, it is presumed that the first quarter of this year will register a considerable volume of activity, and it is apparent that architects will be kept quite busy, although undoubtedly these few months will show some falling off of business in the average architectural office. All conditions point to the fact that we are now entering the first stage of a long-time decline in building activity, which is the best thing that could happen from an economic point of view, since it will gradually relieve the undue pressure of the last two years and reduce building activity to a new normal, probably without the unpleasant entailing of a collapse resulting from unwarranted conditions.



THESE various important factors of change in the building situation are recorded in the chart given here: (1) *Building Costs*. This includes the cost of labor and materials; the index point is a composite of all available reports in basic materials and labor costs under national averages. (2) *Commodity Index*. Index figure determined by the United States Department of Labor. (3) *Money Value of Contemplated Construction*. Value of building for which plans have been filed based on reports of the United States Chamber of Commerce, F. W. Dodge Corp., and *Engineering News-Record*. (4) *Money Value of New Construction*. Total valuation of all contracts actually let. The dollar scale is at the left of the chart in millions. (5) *Square Foot Area of New Construction*. The measured volume of new buildings. The square foot measure is at the right of the chart. The variation of distances between the value and volume lines represents a square foot cost which is determined, first by the trend of building costs, and second, by the quality of construction.

# THE ARCHITECTS' FORUM

## What Does the Architect Owe the Manufacturer?

By OREN THOMAS, *Architect*

SOMETIMES it's a mighty fine thing for us to give our own shoes a vacation and wear the other fellow's a little while. It would give us a much fairer understanding of many things.

I believe that architects and heating and ventilating engineers, as well as contractors, often do not give the manufacturer the consideration he deserves. I am speaking specifically of the manufacturer of heating and ventilating equipment because, owing to the specialized engineering involved and the highly technical nature of the product, mistakes of application are more frequent and more costly with his products than with some other materials more familiar to the architect. This lack of consideration works to our own detriment as well as to that of the manufacturer. We stigmatize any statements he may make with the self-interest connoting word "commercial" and take them with more than the proverbial grain of salt. Because the engineering staff of the manufacturer has been devoting itself to the perfection of the product and its application, we damn its engineering advice with the epithet "exploitation." If we would get down from our high horse occasionally and be really humanly honest with ourselves, we would see that the terms "commercial" and "exploitation" can be applied to ourselves quite as justly as to the high class manufacturer of ventilating and heating equipment. "The laborer is worthy of his hire" applies to the worthy manufacturer just as truly as it does to the architect or consulting engineer. We propagate our pet ideas just as strongly and just as "commercially," if you please, as does the manufacturer who is devoting his life to perfecting the mechanical excellence and the best use of his product for the benefit of the public.

The architect and the contractor, in fact, and the whole world, owe a debt to the engineering staffs of manufacturers. I care not what line of endeavor we study, the history of that progress cannot be written without the manufacturers' appearing large on every page. Who is chiefly responsible for advance in locomotive or automotive transportation, who is most responsible for practically solving the ventilation problem?—not the consulting engineer, but the engineer of the manufacturer. It is the "commercial" manufacturer, who in his endeavor to outstrip competition or extend his selling field is responsible for and has brought modern conveniences within the reach of all. In my estimation the ideals of service held by the manufacturer of character are

as high as those of professional men. I believe that they take just as much pride in leadership and are just as earnestly desirous of building a reputation as we are. I say this with the full realization that many will take exception to my view that the standards of ethics of the successful manufacturer are as high as those of the successful architect. I do not believe, however, that any intelligent man can be in disagreement with my statement that the goal of commercial success is sufficiently important to induce the wise manufacturer to bend every possible effort to make and sell his product so that it will give the utmost satisfaction. The manufacturer in this new age of merchandising, whether his ideals are high or not, realizes that "the public builds the business it believes in." Therefore his effort, if he is ambitious to build a permanent and profitable business, is to "sell" satisfaction. In other words, he recognizes that inevitably the customer's good is his own good as well.

A man who understands the fundamentals of human nature said that "advertising intensifies action or reaction." This simply means that all the advertising in the world cannot make a really poor article sell. Such advertising through misrepresentation might sell a lot of goods at the start. Everyone who bought the article, however, would be dissatisfied, so the net result would be that there would be hundreds of thousands of tongues wagging against these advertised goods. That's how advertising reacts against a poor article. Therefore, the intelligent manufacturer realizes that to benefit from advertising he must have goods that back up his advertising representations. Then his advertising that sells the first customers will cause the tongues of pleased customers to wag in his favor. There are two undisputed fundamental facts,—first, that it does not pay to advertise poor goods, and, second, that advertising has a tendency to improve the quality of the goods. So you may depend upon it that the more a manufacturer advertises the more assurance you have that that manufacturer is going to try in every possible way to satisfy his customers in order to get the most out of his presumably large advertising investment.

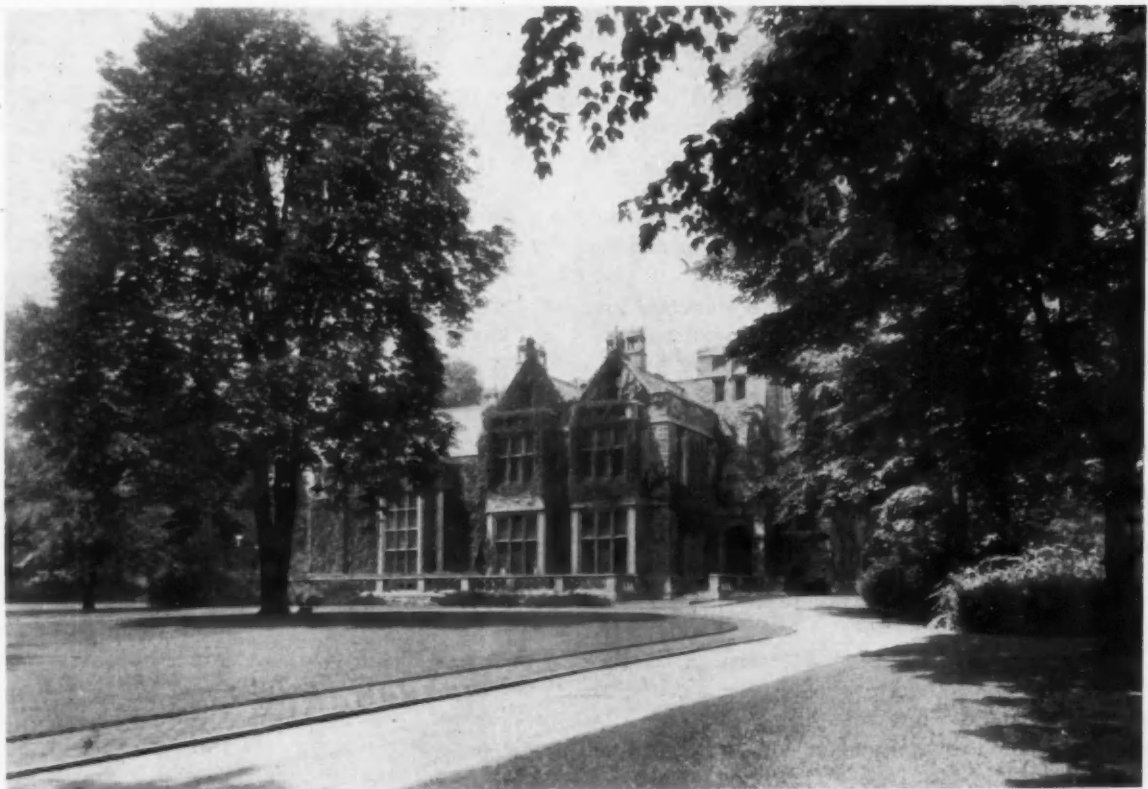
Let me try to show you what all this has to do with giving the manufacturer a square deal. You as an architect insist that the contractor follow your specifications. If he does not, you have a just cause for grievance, since any deviation may result in dissatisfaction that reacts against you. Your training and years of experience have put you in a position



to know what to specify in order to give fullest concrete expression to your architectural skill. You certainly would have just cause for annoyance if the contractor, following some pet hobby of his own, should modify your plans and change your specifications. Yet I am afraid that at times architects use a manufacturer's equipment in ways that it was never intended to be used,—in ways that decrease its effectiveness. I have seen architects and consulting engineers decide upon a certain type of ventilation and so apply it that the results the makers designed it to give could never be possibly attained. With all due credit to the architectural profession, I believe that the manufacturer of ventilating and heating equipment knows more about the proper installation of his own product than we do. He certainly ought to, after years of development and experience with his specialty in installations throughout the land. It seems to me that the proper function of the architect when it comes to the matter of heating and ventilation equipment is to select the particular type desired and then follow the manufacturer's recommendations as closely as possible. Of course the manufacturer's advice is "interested" advice; he is interested in giving the advice that will give the best results from his system, or he could not continue in business.

Early in my own architectural career I came to the conclusion that certain methods of ventilation give the best results. I always endeavor to have the installations follow the manufacturer's recommendations, for thus only can I be assured that the system will give the results for which it is designed. Yet I

know architects and consulting engineers who, no matter what type of ventilation they select, make modifications that render it less effective. Consider, for example, unit ventilation which takes the air directly from outdoors and transmits it into each room through a machine that is easily accessible for cleaning. I have seen unit ventilators drawing their air supply through long and tortuous ducts, and the machines themselves so concealed that it was next to impossible to either clean or oil them. Though the manufacturer designs his machine to occupy the center of an exposed wall, I have known architects to specify its installation in corners and inside walls, seemingly with the idea of doing everything possible to prevent its effective operation. I have seen it put upside-down, hanging on the wall or ceiling, and in fact in every position save that recommended by the manufacturer. Some manufacturers, who are more interested in making sales than they are in having their systems work at highest efficiency, will say "yes" to almost any modification suggested by the architect or consulting engineer. The leaders, however, insist that an installation be correctly made or nearly so. It has been my experience that the manufacturer who insists on the correct installation is the man whose product you can depend on. You can be sure that he is selling real results, based on fundamentally correct principles. Don't trust "yes" men, who will do anything to please; deal with the manufacturer who designs his equipment properly and insists that it be installed properly. The manufacturer protects the architect when he protects himself.

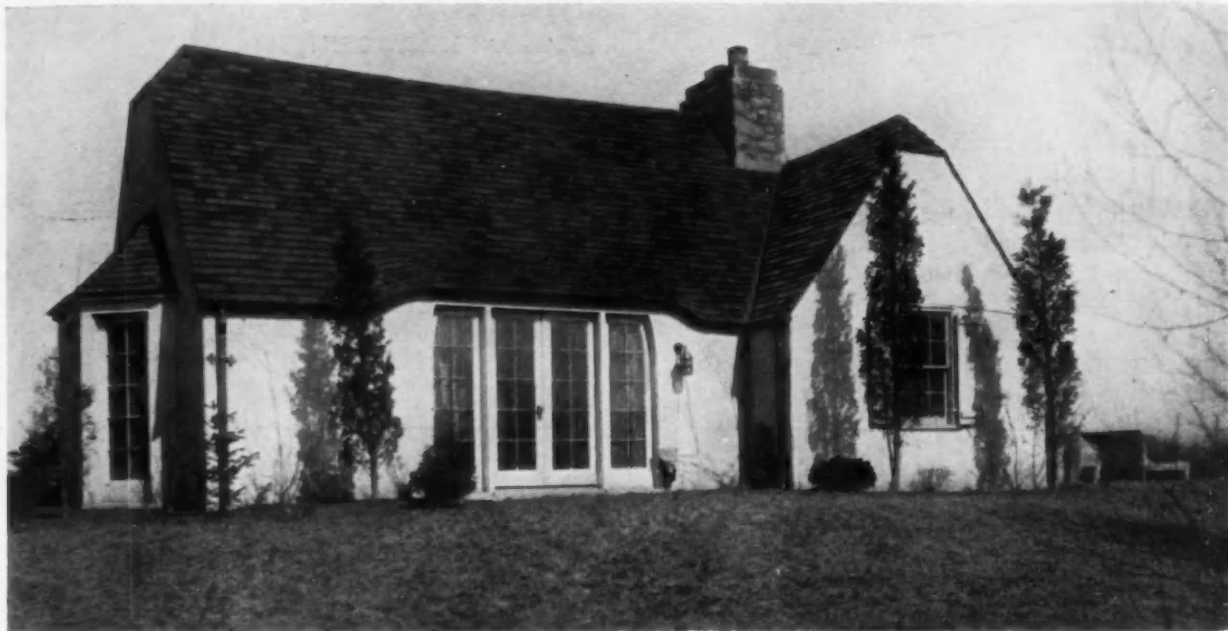


A House in Buffalo

Green & Wicks, Architects; William Pitkin, Jr. and Seward H. Mott, Landscape Architects



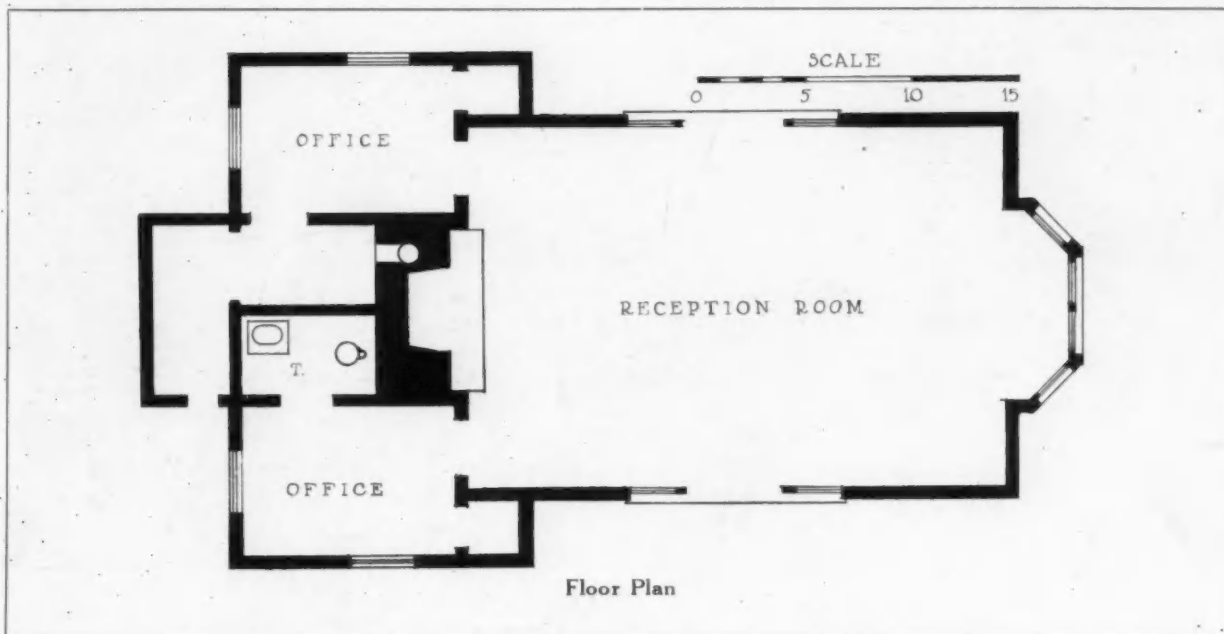
# SMALL BUILDINGS



REAL ESTATE OFFICE AT RUSSELL GARDENS, GREAT NECK, N. Y.  
MANN & MAC NEILLE, ARCHITECTS

FROM a casual glance at this attractive small building the passerby would hardly realize that it houses the office of a real estate company. Doubtless some sign near the roadside indicates the purpose of the little structure. The rough stucco walls and stained shingle roof have been designed so as to give originality and simplicity. The unbroken sweep of the roof and the frank treatment of the glass entrance doors are interesting features of this

architectural composition. The balanced plan is cruciform in outline, with the center fireplace located where the altar would properly come in a church. Small corner offices balance the center chimney. The spacious, well arranged reception room occupies the greater part of the building. The tall bay window at one end and the omission of a ceiling add dignity and height. Considering its purpose, this plan is entirely logical and convenient.



## FORUM SPECIFICATION AND DATA SHEET—174

Real Estate Office, Russell Gardens, Great Neck, N. Y.; Mann &amp; MacNeille, Architects

## GENERAL CONSTRUCTION:

Frame.

## EXTERIOR MATERIAL:

Stucco—rough finish.

## ROOF:

Stained shingles; variegated colors.

## WINDOWS:

French doors and double sliding sash.

## FLOORS:

Slate floor in main office; elsewhere, oak.

## HEATING:

Heater and open fireplace.

## PLUMBING:

Lavatory only.

## ELECTRICAL EQUIPMENT:

Lighting.

## INTERIOR MILLWORK:

Pine.

## INTERIOR WALL FINISH:

Rough plaster; wood ceiling in large room.

## DECORATIVE TREATMENT:

Stained woodwork; painted plaster.

## APPROXIMATE CUBIC FOOTAGE:

9,100.

## COST PER CUBIC FOOT:

62c.

## DATE OF COMPLETION:

October, 1925.



Real Estate Office at Russell Gardens, Great Neck, N. Y.

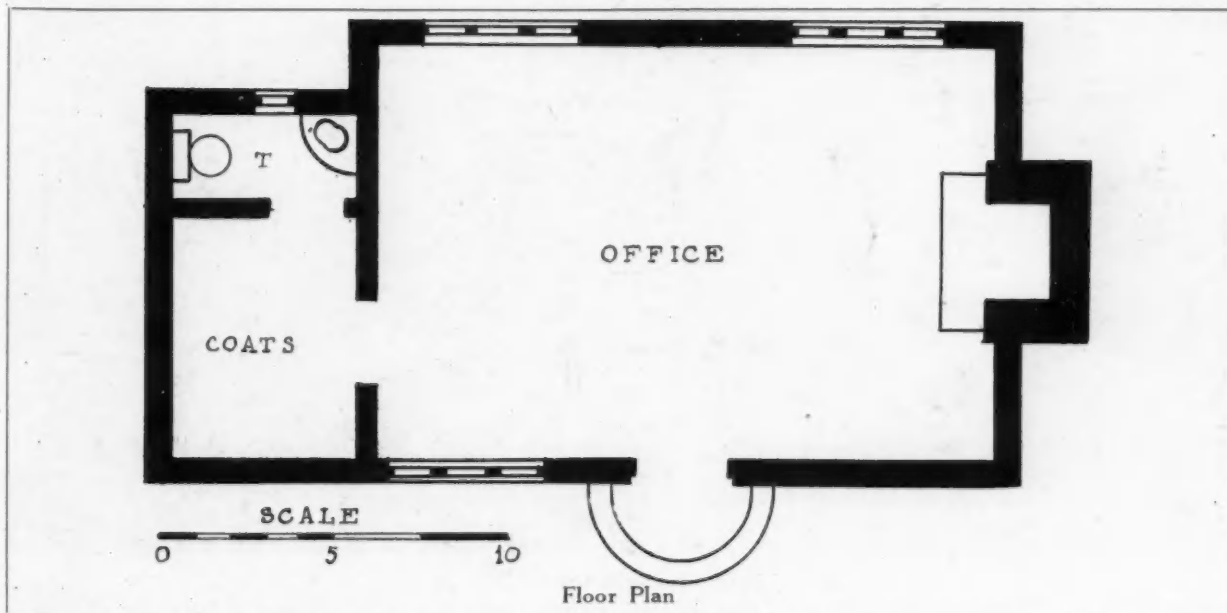
Mann &amp; MacNeille, Architects



REAL ESTATE OFFICE AT GREAT NECK, N. Y.  
FRANK J. FORSTER, ARCHITECT

**S**MALL as this building is, it possesses much of the charm and picturesque quality which characterize all of Mr. Forster's work. Above the rough textured stucco walls a low, sweeping roof having considerable overhang suggests in its outline the thatched roofs seen in England. It is certainly a pity that the commercial ambition of this dealer in real estate so outweighed an appreciation of good architecture that he did not realize the injury done to this quaint little house by the placing of huge

signs on two slopes of the roof. In the illustration here, which was made from a photograph taken several years ago by the late John Wallace Gillies, the building appears as originally finished without the objectionable and obtrusive roof signs. This little real estate office looks so homelike that prospective purchasers of building lots might not realize from a distance that it is in fact an office and not a home,—so perhaps the large signs are a necessary disfigurement if the building is to serve its purpose.





## FORUM SPECIFICATION AND DATA SHEET—175

Real Estate Office at Great Neck, N. Y.; Frank J. Forster, Architect

## OUTLINE SPECIFICATIONS

## GENERAL CONSTRUCTION:

Stucco on frame.

## EXTERIOR MATERIAL:

Stucco.

## ROOF:

Shingles, laid irregularly.

## WINDOWS:

Casements.

## FLOORS:

Wide oak boards.

## HEATING:

Coal stove and fireplace.

## PLUMBING:

Lavatory only.

## ELECTRICAL EQUIPMENT:

Lighting.

## INTERIOR MILLWORK:

Natural pine.

## INTERIOR WALL FINISH:

Two-coat plaster.

## DECORATIVE TREATMENT:

Stained woodwork.

## APPROXIMATE CUBIC FOOTAGE:

3,525.

## COST PER CUBIC FOOT:

About 75c.

## YEAR OF COMPLETION:

1920.



Real Estate Office at Great Neck, N. Y.

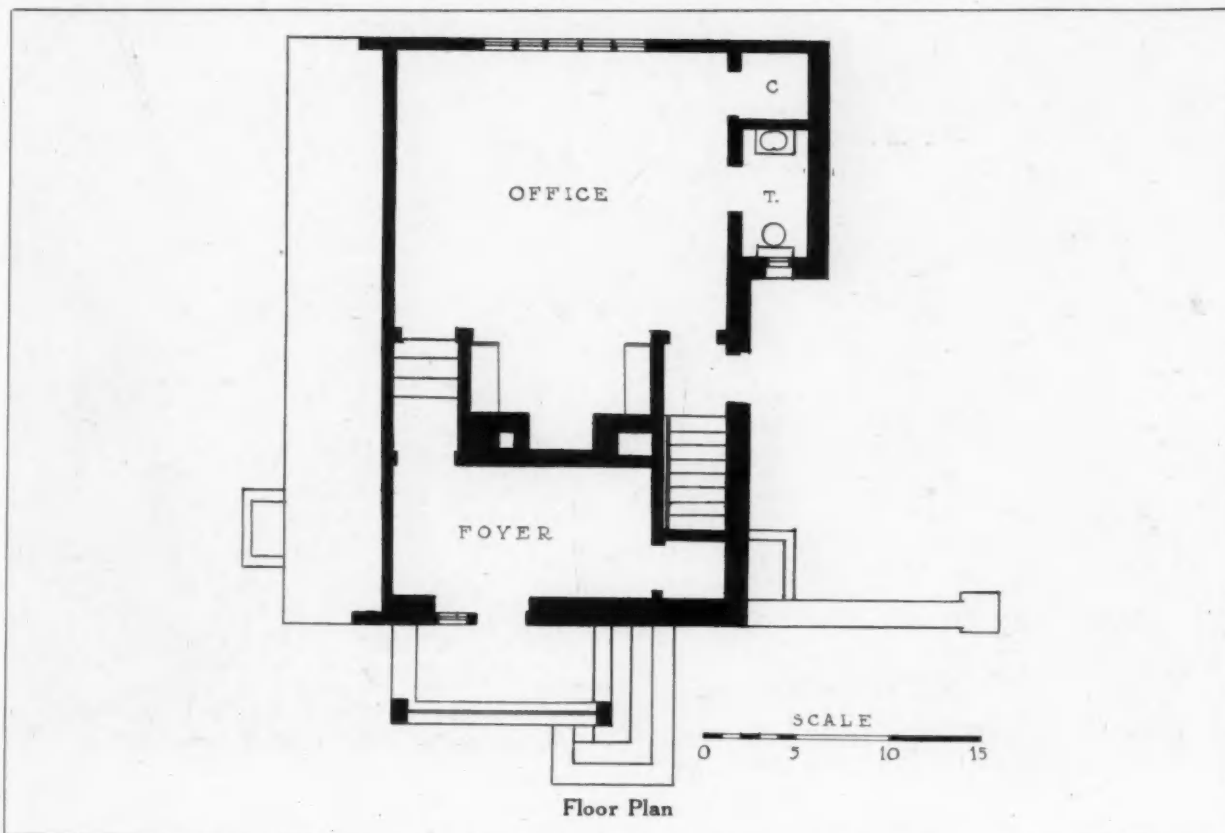
Frank J. Forster, Architect





REAL ESTATE OFFICE, KENILWORTH, GREAT NECK, N. Y.  
PATTERSON & WILLCOX, ARCHITECTS

IT is fortunate for the public taste that all country realtors are not so anxious for business that they disfigure their suburban real estate buildings with large and disturbing signs. This little house at Kenilworth shows how good architecture may be picturesquely expressed in small commercial cottages. In this building the combination of rough brick walls with wide stained siding for the gable ends and rough slates of various tones for the roof is successful and full of suggestion. Apparently no



## FORUM SPECIFICATION AND DATA SHEET—176

Real Estate Office, Kenilworth, Great Neck, N. Y.; Patterson &amp; Willcox, Architects

## GENERAL CONSTRUCTION:

Frame.

## EXTERIOR MATERIALS:

Stone, brick and adzed oak.

## ROOF:

Slate.

## WINDOWS:

Casements of metal; leaded glass.

## FLOORS:

Oak.

## HEATING:

Steam.

## PLUMBING:

Usual fixtures in toilet room.

## ELECTRICAL EQUIPMENT:

Lighting.

## INTERIOR MILLWORK:

Oak.

## INTERIOR WALL FINISH:

Antique plaster.

## DECORATIVE TREATMENT:

Beamed ceilings; all finish antiqued.

## APPROXIMATE CUBIC FOOTAGE:

8,000.

care or cost was spared in making this office-house original and attractive. The plan is convenient as well as effective. Entering one end of the building, a foyer with a coat closet provides a sort of ante-room or reception hall. Through an entry-way four steps lead down to the office, which is on a slightly lower level. This is a large room of ap-

proximately 16 by 18 feet, with a deep fireplace alcove or inglenook. From this office open a lavatory and a large closet for the storage of plans. As this building is intended to serve as an office, the plan is convenient, practical and comfortable. Credit and congratulation can be divided between architect and owner for securing so admirable a building.



Real Estate Office at Kenilworth, Great Neck, N. Y.

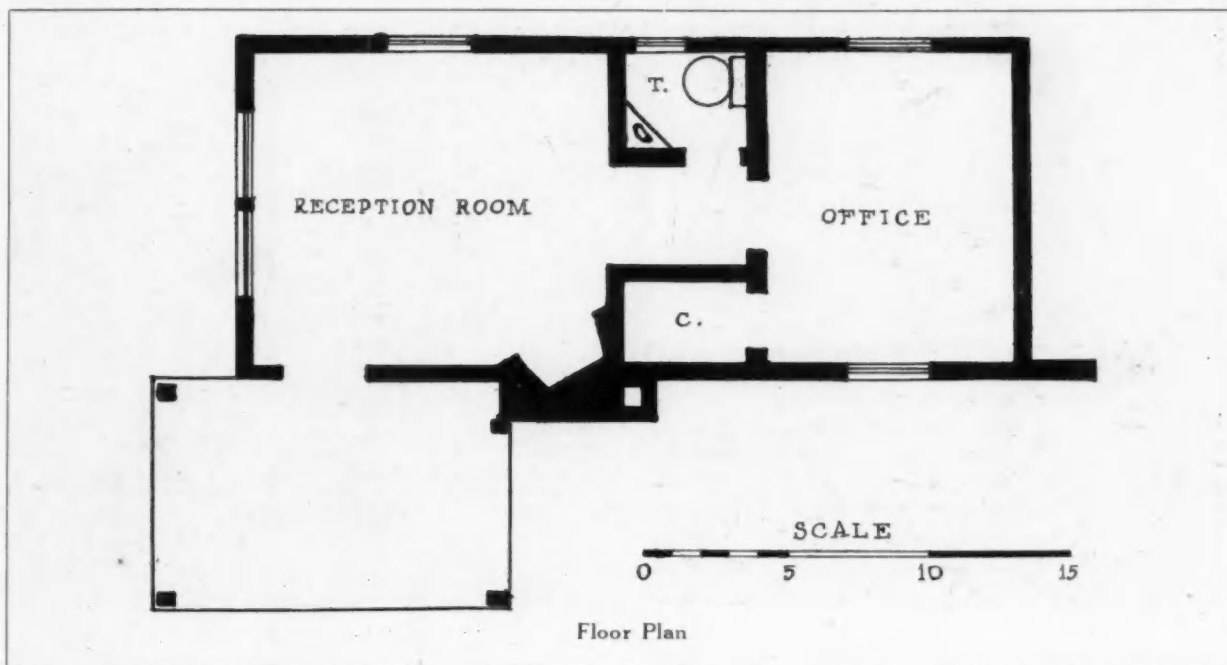
Patterson &amp; Willcox, Architects



BUILDING FOR CANTERBURY REALTY CORPORATION, GREAT NECK, N. Y.  
 JAMES MACPHERSON, ARCHITECT

ONE of the most definite indications of the growing appreciation and influence of good architecture is the excellence of suburban real estate offices. Nothing attracts a prospective purchaser of a building site or house and lot in a new real estate development more than a well designed and often picturesque small building used as the headquarters of the selling or renting agent of the realty company. Great pains and much money are often spent

today on the design, construction and furnishing of these small commercial buildings. Although but few of them have more than one or two rooms, most of them suggest in miniature houses designed for domestic use and are the work of some of the best known small house architects. This particular realty house combines in an attractive and original manner rough stucco, half-timber work and wide siding in the gable ends. The low, sweeping roof is





## FORUM SPECIFICATION AND DATA SHEET—177

Building for Canterbury Realty Corporation, Great Neck, N. Y.; James Macpherson, Architect

## GENERAL CONSTRUCTION:

Stucco on metal lath.

## EXTERIOR MATERIAL:

Stucco.

## ROOF:

Stained shingles.

## WINDOWS:

Steel casements.

## FLOORS:

Pine planking.

## HEATING:

Fireplace and hot air furnace.

## PLUMBING:

Usual fixtures in toilet room.

## ELECTRICAL EQUIPMENT:

Hand wrought fixtures.

## INTERIOR MILLWORK:

Rough cypress.

## INTERIOR WALL FINISH:

Trowel-finished plaster.

## DECORATIVE TREATMENT:

Lead and oil paint on rough plaster.

## APPROXIMATE CUBIC FOOTAGE:

6,336.

## COST PER CUBIC FOOT:

Approximately 50c.

## DATE OF COMPLETION:

August, 1925.

broken on the front by a massive chimney and the projecting entrance porch with side seats. The exterior trim is stained brown, which creates a pleasant contrast with the yellow tones of the painted plaster. No doubt is left as to the purpose of the building, since each gable end of the house carries in large letters the name of the real estate company. In this case the house has two rooms, a reception room and office, between which an entry-way, closet and toilet

are located. The extension of the line of the rear roof by means of a slat fence or screen is one of the unusual notes in this design. At the back of the house bulkhead steps lead down to the basement, where a small hot air furnace is located. Such a simple but unique little building as this offers many architectural suggestions to the prospective home builder, and it certainly adds considerably to the architectural dignity of the subdivision which it serves.



Building for Canterbury Realty Corporation, Great Neck, N. Y.  
James Macpherson, Architect

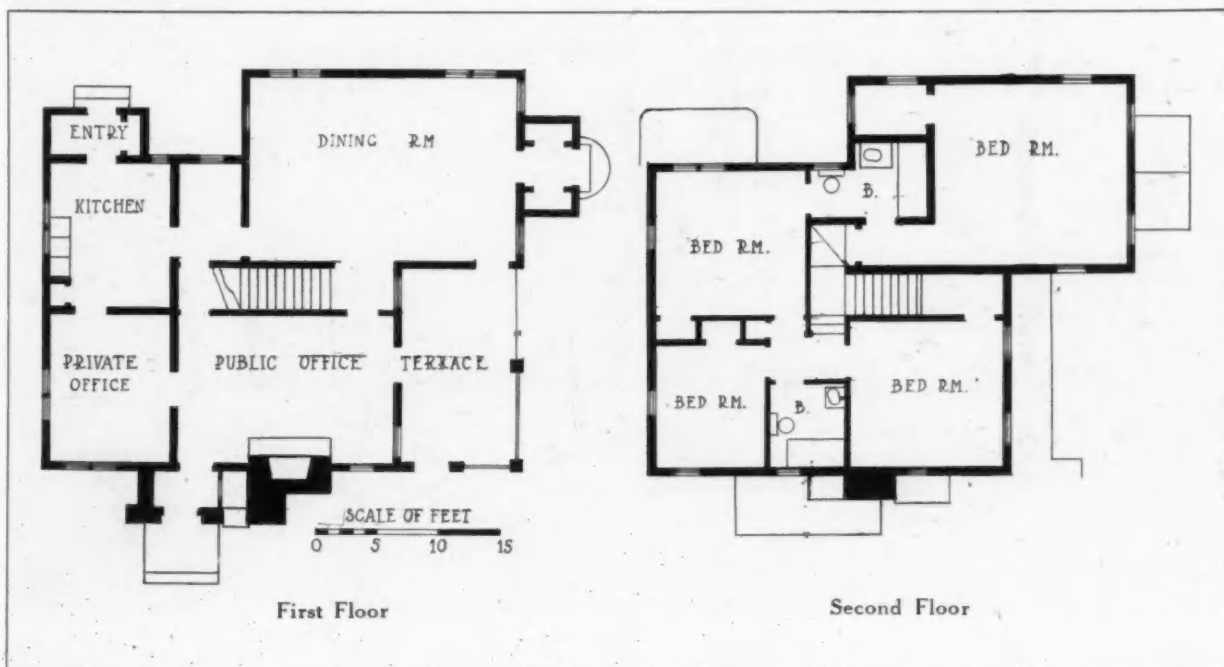




OFFICE AND HOUSE OF THOMAS J. GOOD, PELHAM MANOR, N. Y.  
ARTHUR PURDY, ARCHITECT

WERE it not for the swinging sign hung from a post in front of this house, it is hardly likely that anyone would know that this is a real estate office and not a home. As a matter of fact, it is a combination of both, as Mr. Good had the house so designed and planned that it could be used not only as his place of business but also as his home. The entrance to his real estate office faces and is

easily accessible from the highroad. The entrance to the large living room, which serves for dining purposes as well, is at one side of the house and reached by a separate path. The plan has been cleverly worked out so that the business and domestic departments of it in no way conflict. It is well adapted to the use of a physician or anyone who desires to combine his business and living quarters.



## FORUM SPECIFICATION AND DATA SHEET—178

Office and House of Thomas J. Good, Pelham Manor, N. Y.; Arthur Purdy, Architect

## GENERAL CONSTRUCTION:

Stucco on frame, brick and stone.

## EXTERIOR MATERIAL:

Stucco on metal lath.

## ROOF:

Shingles, thatch effect; variegated colors.

## WINDOWS:

Wooden casements.

## FLOORS:

Parquet. Oak "log cabin," alternate black and natural colors in offices; oak strip flooring in other rooms.

## HEATING:

Hot water. Tubular boiler.

## PLUMBING:

Brass piping. Standard fixtures.

## ELECTRICAL EQUIPMENT:

Electric ventilator; plugs and outlets.

## INTERIOR MILLWORK:

Paneled doors; stock trim and base.

## INTERIOR WALL FINISH:

Special finish for office room's walls and ceilings; all other walls hard troweled finish.

## DECORATIVE TREATMENT:

Office rooms finished old ivory; all other rooms paneled and finished in oil colors, stippled. Exterior stucco work finished in glazed orange. The exterior trim and woodwork finished in a deep green.

## APPROXIMATE CUBIC FOOTAGE:

33,390.



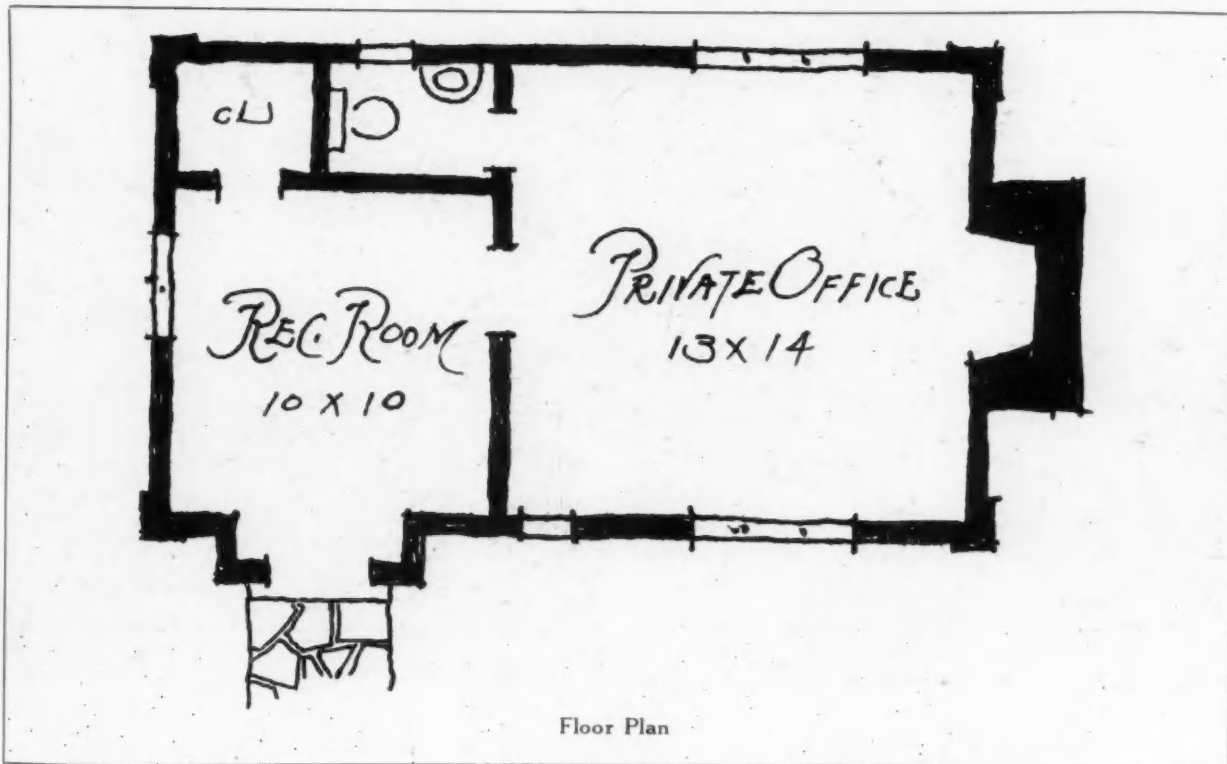
Office and House of Thomas J. Good, Pelham Manor, N. Y.  
Arthur Purdy, Architect



REAL ESTATE OFFICE AT LARCHMONT, N. Y.  
E. D. PARMELEE, ARCHITECT

HERE is a simple little building, rectangular in plan, which has been made individual and attractive not only by the materials used but by the design as well. The high, dormerless roof overhangs

a low one-story wall, to which the windows give scale and character. A slightly projecting porch breaks the roof with a sharp gable in which rough stucco and brickwork are used in an amusing man-



## FORUM SPECIFICATION AND DATA SHEET—179

Real Estate Office, Larchmont, N. Y.; E. D. Parmelee, Architect

## OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:  
Frame.

EXTERIOR MATERIALS:  
Stucco; brick quoins at corners.

ROOF:  
Asphalt shingles cut to various shapes. Colors variegated.

WINDOWS:  
Casements.

FLOORS:  
Imitation stone.

ELECTRICAL EQUIPMENT:  
Lighting fixtures, hand-made.

INTERIOR WALL FINISH:  
Imitation stone.

ner. To say that the signs with which the building is now disfigured ruin its architectural appeal and character is to put it mildly. The signs completely kill the scale and quality of the design. If it is necessary for business reasons to use signs so ob-

trusive and objectionable, it would seem that a building of less architectural merit would answer the purpose quite as well. In fact why not first select the necessary signs and then erect walls to carry them? No appreciative realtor would so disfigure a building.



Real Estate Office at Larchmont, N. Y.  
E. D. Parmelee, Architect

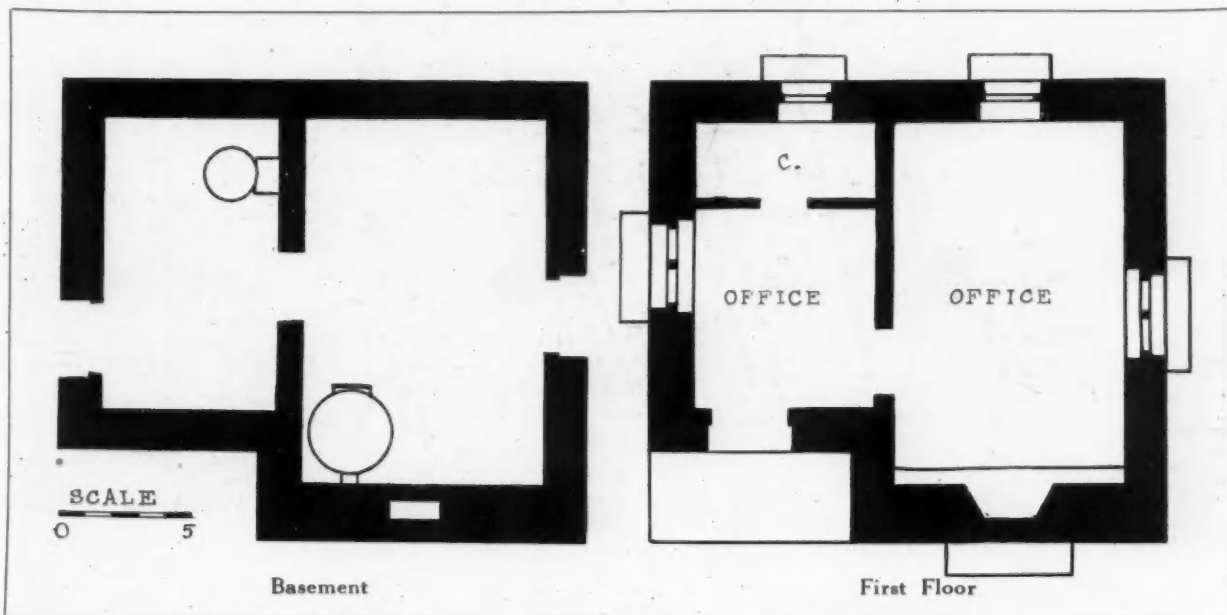




OFFICE OF THE HOMELAND COMPANY, HASTINGS, N. Y.  
JOSEPH EMMETT KELLY AND WILLIAM CAIN, ARCHITECTS

If he who seeks to own his own home in the country should happen upon this little stone house at the hour of the day and the season of the year when sunlight and shadow are casting upon it their fascinating spell, it would be difficult for him to resist buying a lot at "Shado-Lawn." From location and design this little building could serve quite as well for a gate lodge as for a real estate office. The small windows and low roof and the character of the design give a thoroughly domestic atmosphere. The

spotted effect produced by the light-toned shingles seems unfortunate, but time and weather will dull them down and leave to the sun and the leaves the work of spattering the roof with high lights and shadows. The quality of the stonework is excellent and might well have been carried out in the low walls and piers that connect the cottage with the highroad. It is probable that the walls and piers were in existence before this little "gate lodge" was erected, belonging probably to an old estate.



## FORUM SPECIFICATION AND DATA SHEET—180

Office of the Homeland Company, Hastings, N. Y.; Joseph Emmett Kelly and William Cain, Architects

## OUTLINE SPECIFICATIONS

## GENERAL CONSTRUCTION:

Stone.

## EXTERIOR MATERIALS:

Stone, with wood trim.

## ROOF:

Stained shingles.

## WINDOWS:

Wood casements.

## FLOORS:

Oak.

## HEATING:

Steam and fireplace.

## PLUMBING:

One toilet room.

## ELECTRICAL EQUIPMENT:

Lighting.

## INTERIOR WALL FINISH:

Planked doors; plaster walls and ceiling.

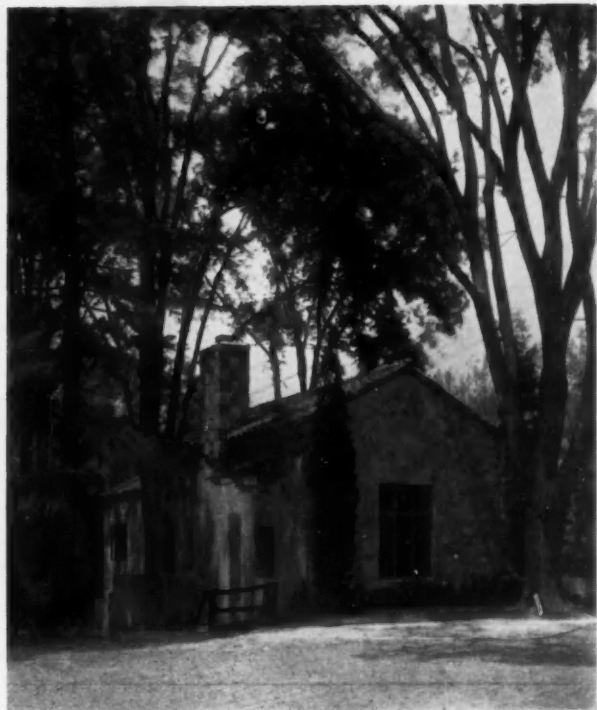
## DECORATIVE TREATMENT:

Antiqued woodwork.



Office of the Homeland Company, Hastings, N. Y.

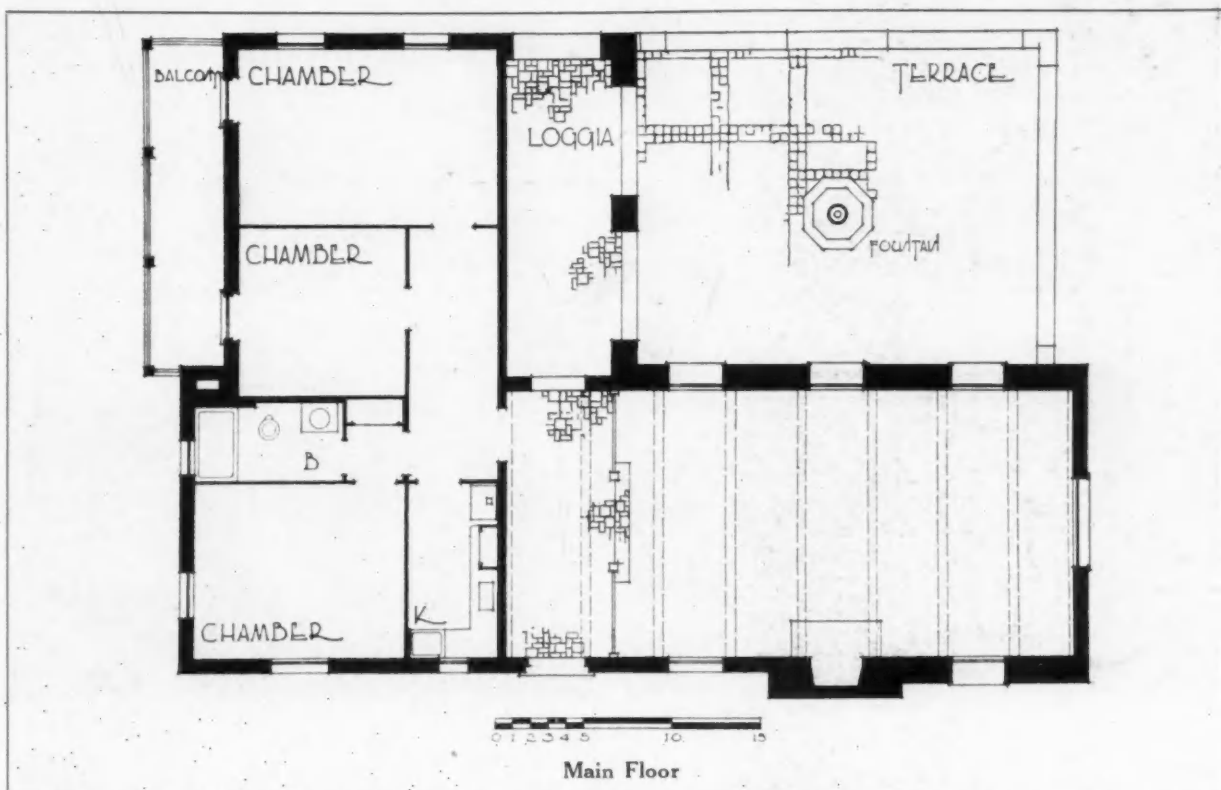
Joseph Emmett Kelly and William Cain, Architects



OFFICE AT FOX MEADOWS, HARTSDALE, N. Y.  
ANDREW J. THOMAS, ARCHITECT

OF all the recently erected suburban real estate office buildings, perhaps the most artistic and attractive is that at Fox Meadows. The location could not be more beautiful. In the basement, opening on the lower level, is a garage which would seem to be an important feature in a suburban real

estate building. An interesting wood balcony supported on heavy brackets adds interest to the rear elevation. The main roof of the house is brought down over this balcony and supported on turned posts, giving an Italian character to this side of the house. Italian chairs, tables and cabinets add much





## FORUM SPECIFICATION AND DATA SHEET—181

Office at Fox Meadows, Hartsdale, N. Y.; Andrew J. Thomas, Architect

## OUTLINE SPECIFICATIONS

## GENERAL TYPE OF CONSTRUCTION:

Hollow tile.

## EXTERIOR MATERIAL:

Stucco.

## ROOF:

Roofing tile.

## WINDOWS:

Sash.

## FLOORS:

Wood; pebbled terrace.

## HEATING:

Open fireplace and steam.

## ELECTRICAL EQUIPMENT:

Specially designed lighting fixtures.

## INTERIOR MILLWORK:

Hand-adzed oak.

## INTERIOR WALL FINISH:

Plaster.

## DECORATIVE TREATMENT:

Distemper coloring.

to the decorative effect of the interior. From the living room long casement doors open upon a little paved courtyard with a fountain as the central feature. The arched loggia of the wing of the building, on the other side of which is the overhanging Italian balcony already spoken of, also opens onto this garden court. The beauty of stucco-covered walls is nowhere more effective than in a situation such as this, where great trees cast long, lingering

shadows over the sunlit surface. There is only one criticism, if indeed it is at all a criticism, that can be made. The character and charm of this design are distinctly domestic. There is no suggestion of any kind that the building is the headquarters of a local realtor. Not a single unsightly sign blatantly bawls out the unfortunate fact that a fine bit of architecture is devoted to the desecrating uses of commercialism. Necessary signs are probably elsewhere.



Office at Fox Meadows, Hartsdale, N. Y.  
Andrew J. Thomas, Architect



# EARLY AMERICAN DETAILS

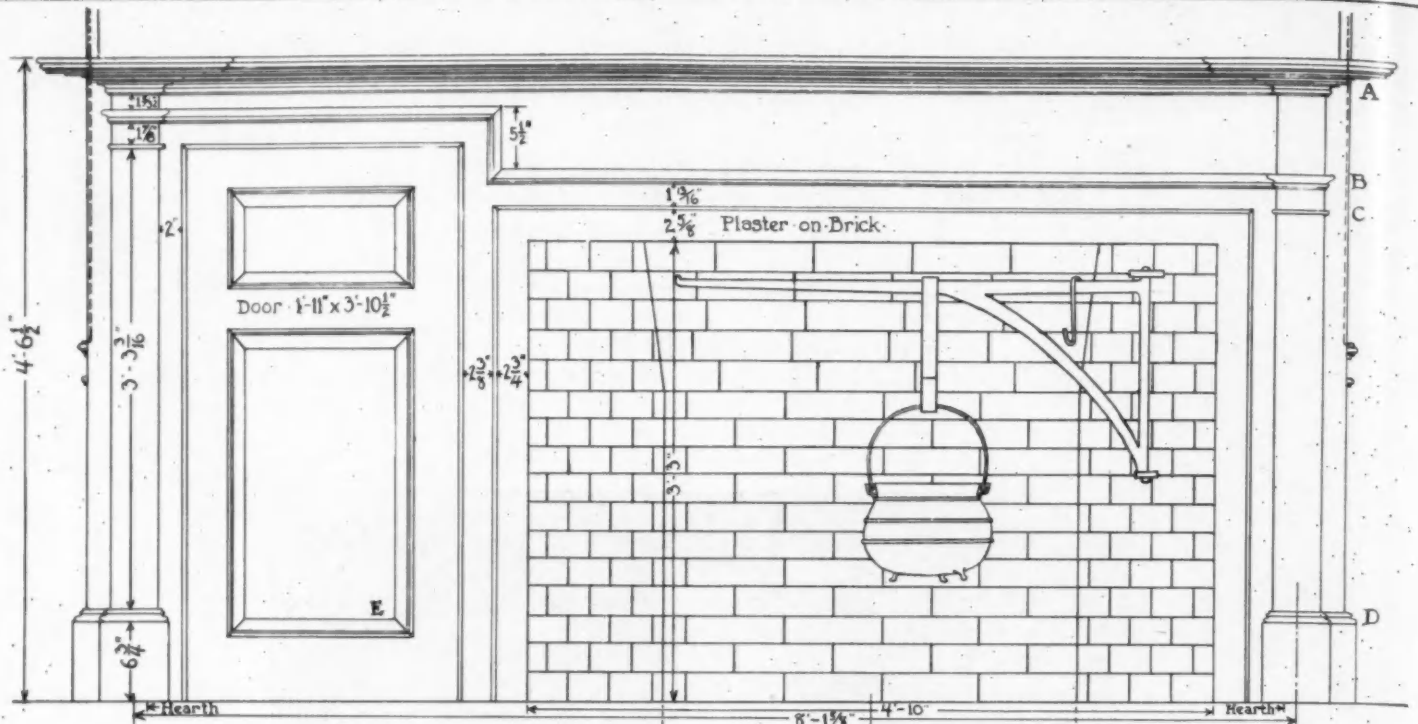
MEASURED AND DRAWN BY

HENRY NOYES OTIS



MANTEL IN THE STEPHEN PUTNAM HOUSE, DANVERS, MASS.  
BUILT IN 1812

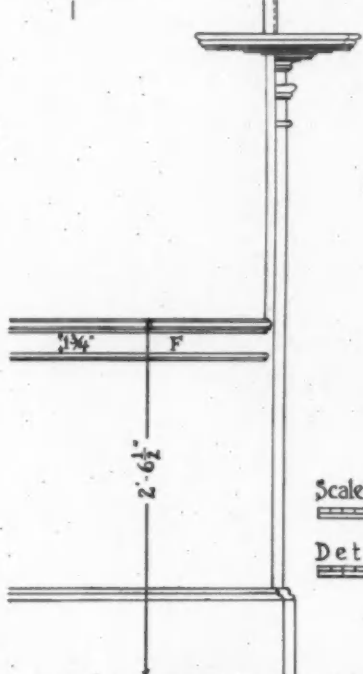
THIS mantel is in what is now called the "long room" of the old Stephen Putnam house, built in 1812. This room, which is 15 by 25 feet in size, is particularly noted for an open stairway with interesting banisters which ascends to the second floor across one end. The small door at the left of this fireplace, which is included in the woodwork of the fireplace, covers a brick oven, not an uncommon arrangement in farmhouses of this period. Behind this oven, in what was the kitchen of the house, is another larger brick oven also connected with an adjoining fireplace. All of the interior woodwork of this house, still in perfect condition, wainscoting, door trim and mantelpieces, is soft pine, hand-cut and fastened with hand-made nails.



ELEVATION



PLAN



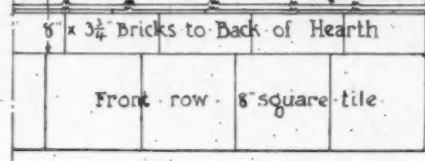
END ELEVATION

Scale of Plan & Elevations: 3/4 inch = 1 foot

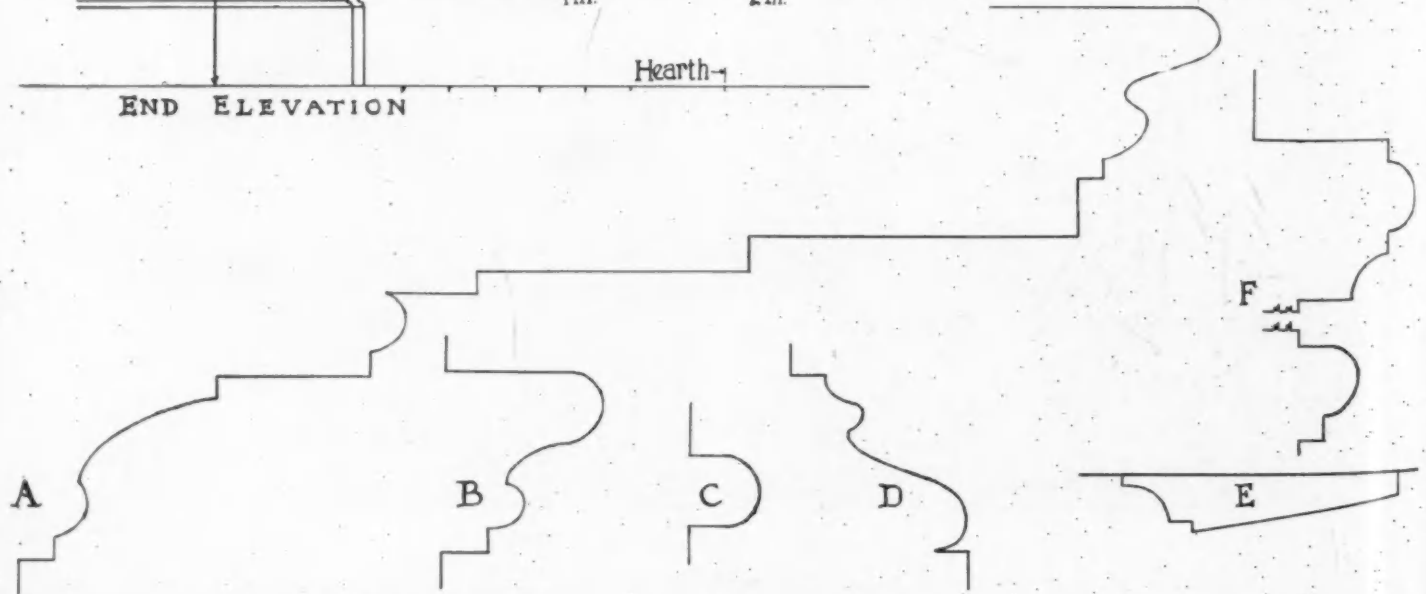
1 ft 2 ft 3 ft

Details are Full Size

1 in. 2 in.



Hearth



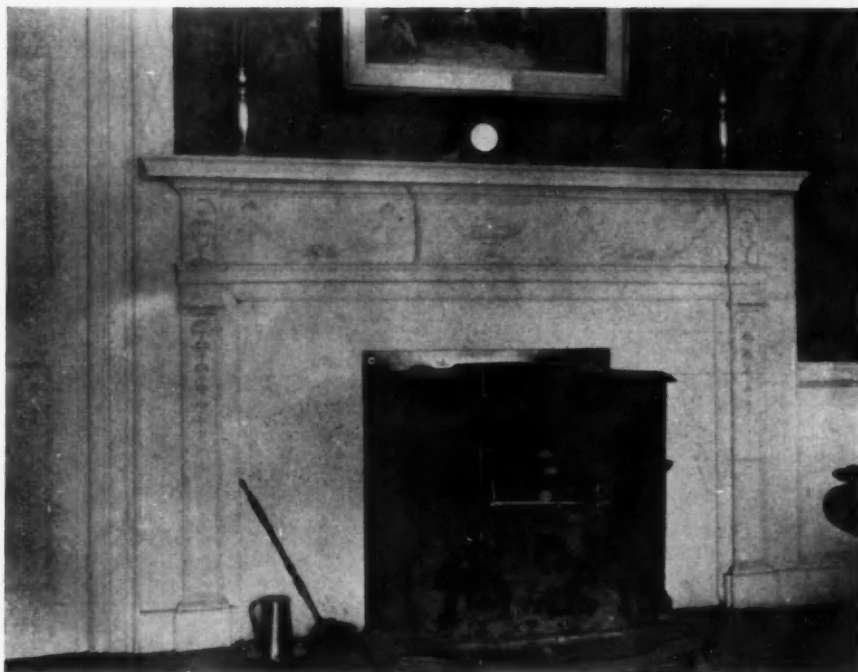
MANTEL IN STEPHEN PUTNAM HOUSE  
DANVERS MASSACHUSETTS

Measured & Drawn  
By  
Henry Noyes Otis

# EARLY AMERICAN DETAILS

MEASURED AND DRAWN BY

A. J. HARRIMAN



PARLOR MANTEL, GEN. McLELLAN HOUSE, TOPSHAM, MAINE  
BUILT IN 1793

ALTHOUGH the fireplace itself has been bricked up and a stovepipe hole with a Franklin grate substituted for the hospitable hearth, the mantelpiece itself has survived the past century in an almost perfect condition. The charm of the ornament and also the general proportions of the mantel and the profile of the mouldings suggest strongly the influence of the Adam period, in vogue in England at that time. Rarely does one see a mantel which displays such refinement in design and exceptional precision in workmanship. The graceful mouldings are exquisitely carved, and the applied work, festoons, urns, horns of plenty and straight hanging garlands of slender grace, are unusually well drawn. A bead and pearl ornament originally separated the cymatium from the corona, which had an oak leaf and acorn applied ornament, the same as on the cornice over the doorway of this room. Groups of vertical flutings at regular intervals adorn the architrave above the fireplace, while an applied chain moulding runs about the fireplace opening. The slightly projecting oblong central panel with leaf ogee contains an urn. The mantel has been credited to McIntire, but the authenticity of this attribution has not yet been definitely proved.

THE ARCHITECTURAL FORUM

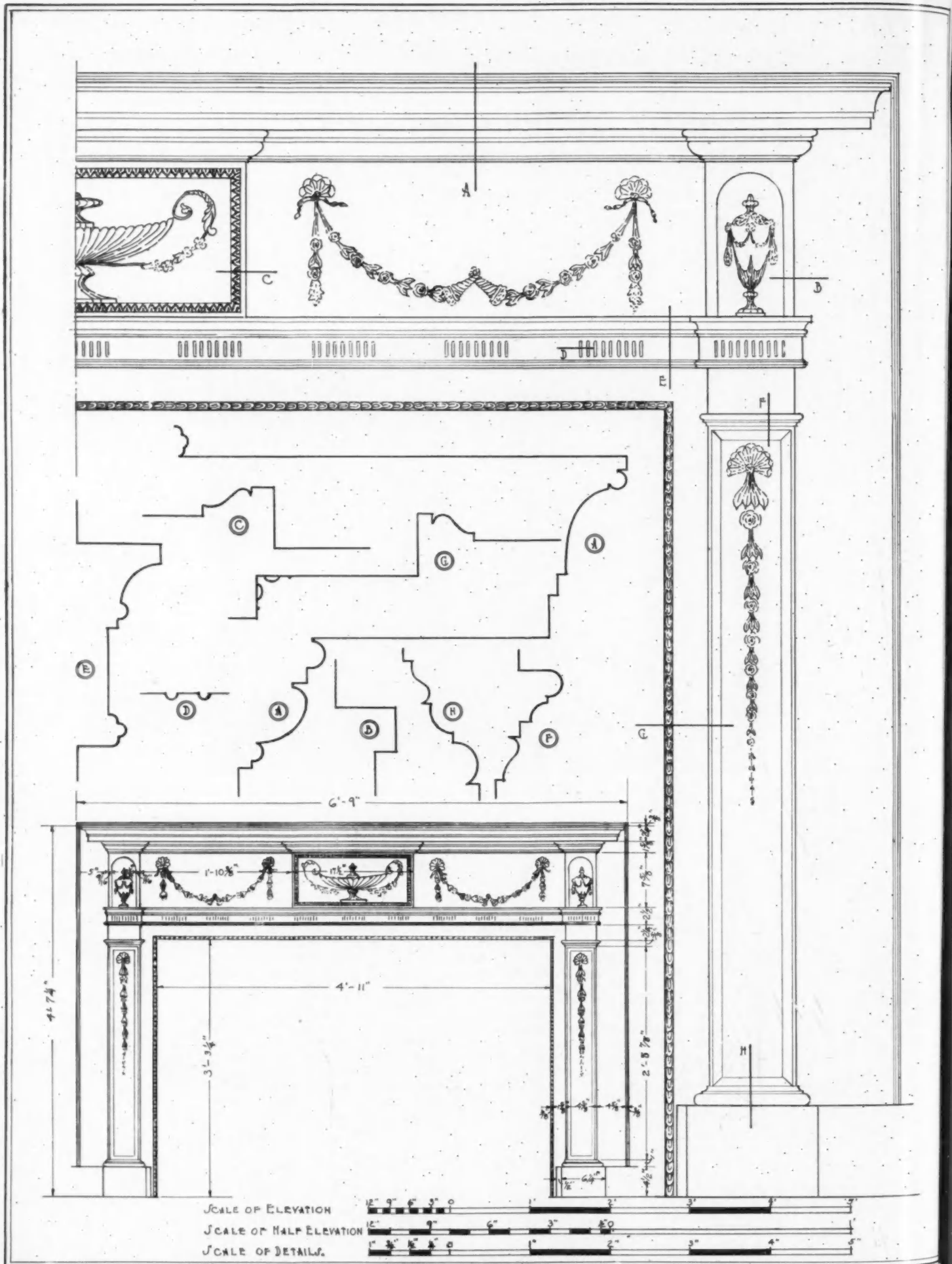
MAY, 1927

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Drawn

s. Otis

May, 1927

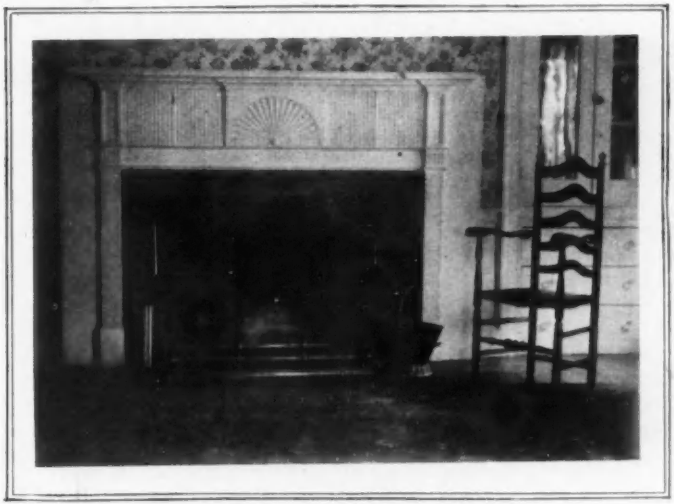
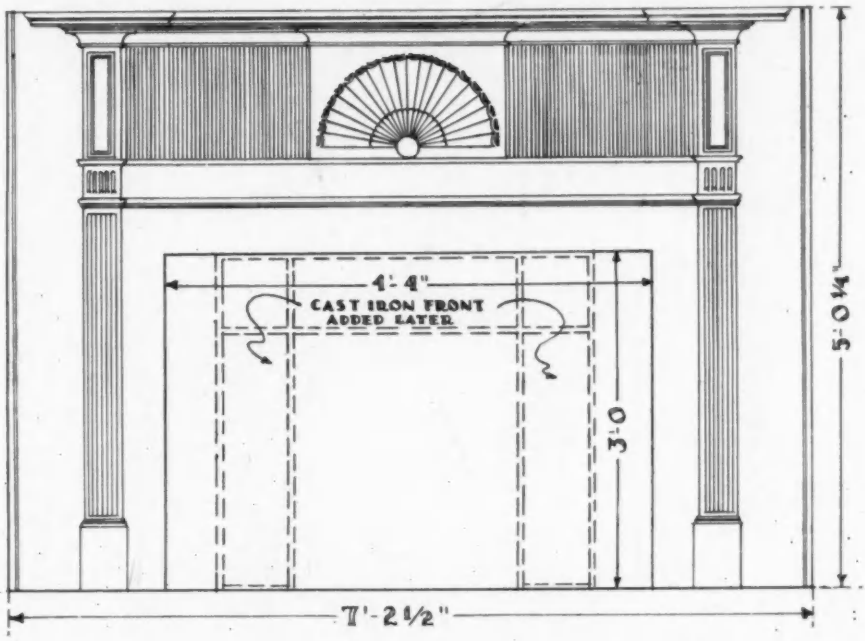
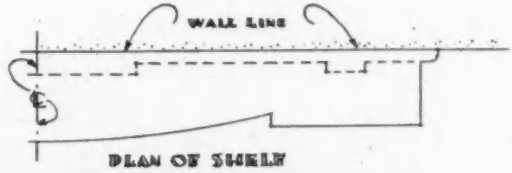
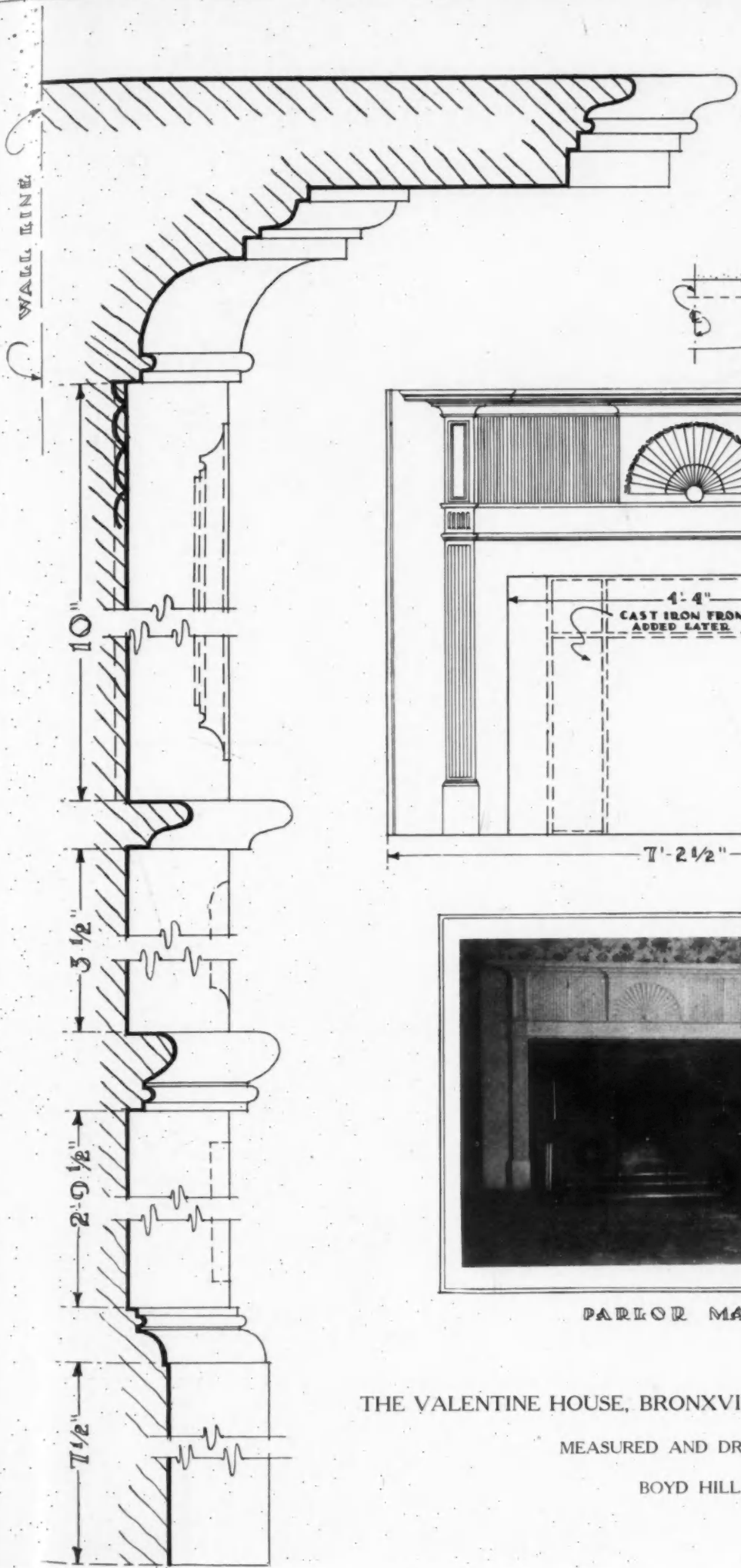


MAINE  
COLONIAL  
SERIES

MANTEL OF THE GEN. MC LELLAN HOUSE  
BUILT IN 1793  
TOPSHAM, ME.

MEASURED AND  
DRAWN BY  
A. J. HARRISMAN





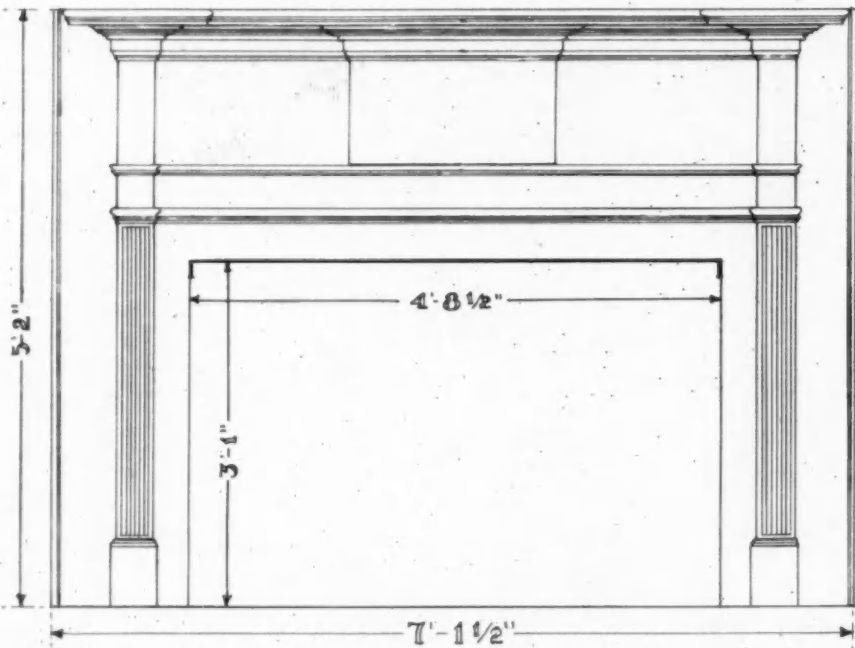
PARLOR MANTEL

THE VALENTINE HOUSE, BRONXVILLE, N. Y.; BUILT IN 1790

MEASURED AND DRAWN BY

BOYD HILL

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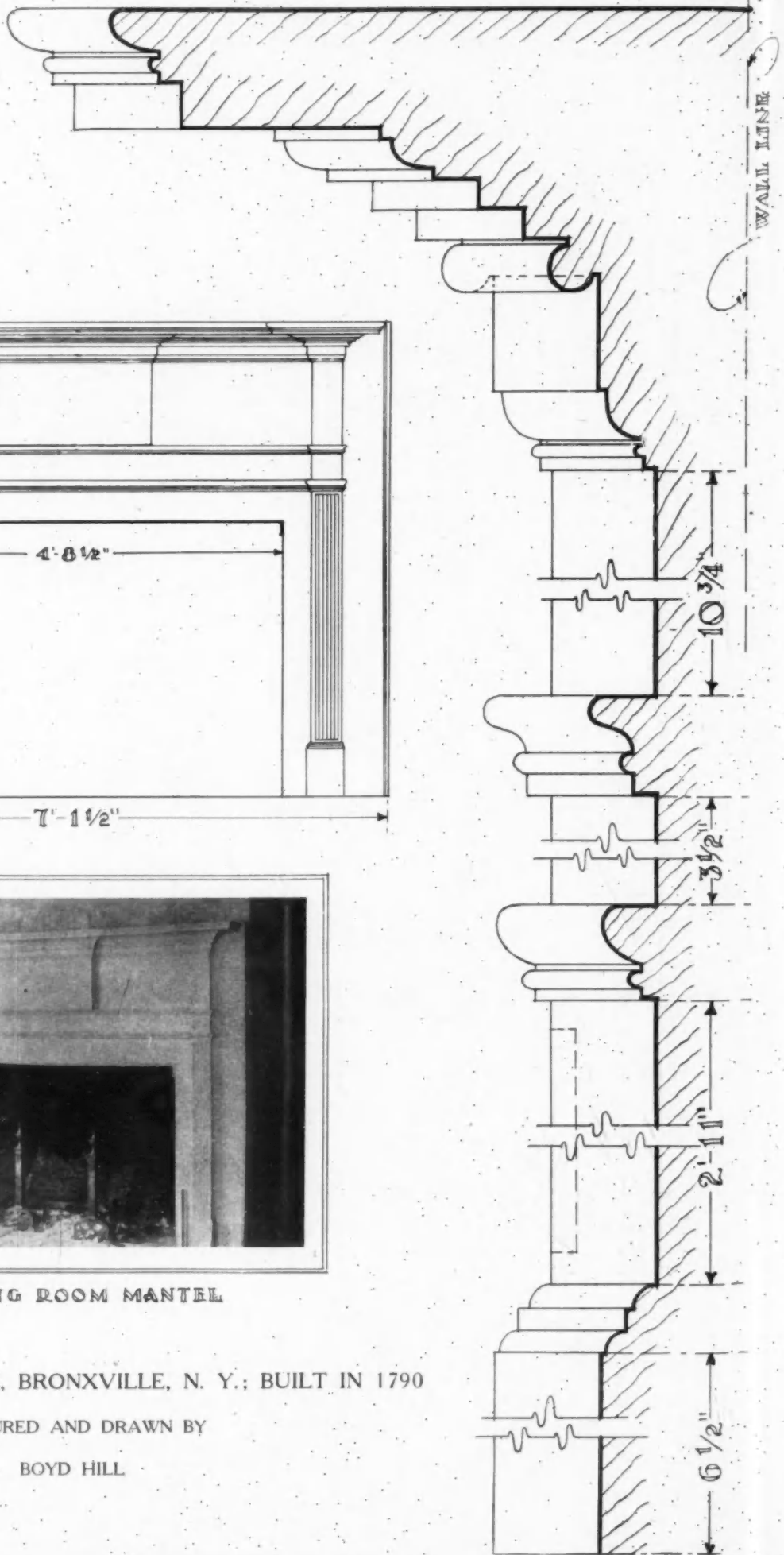


LIVING ROOM MANTEL

THE VALENTINE HOUSE, BRONXVILLE, N. Y.; BUILT IN 1790

MEASURED AND DRAWN BY

BOYD HILL



## EARLY AMERICAN DETAILS

MEASURED AND DRAWN BY

MYRON BEMENT SMITH



ENTRANCE PORCH, THE WHEELER-BEECHER HOUSE,  
BETHANY, CONN.; BUILT IN 1805

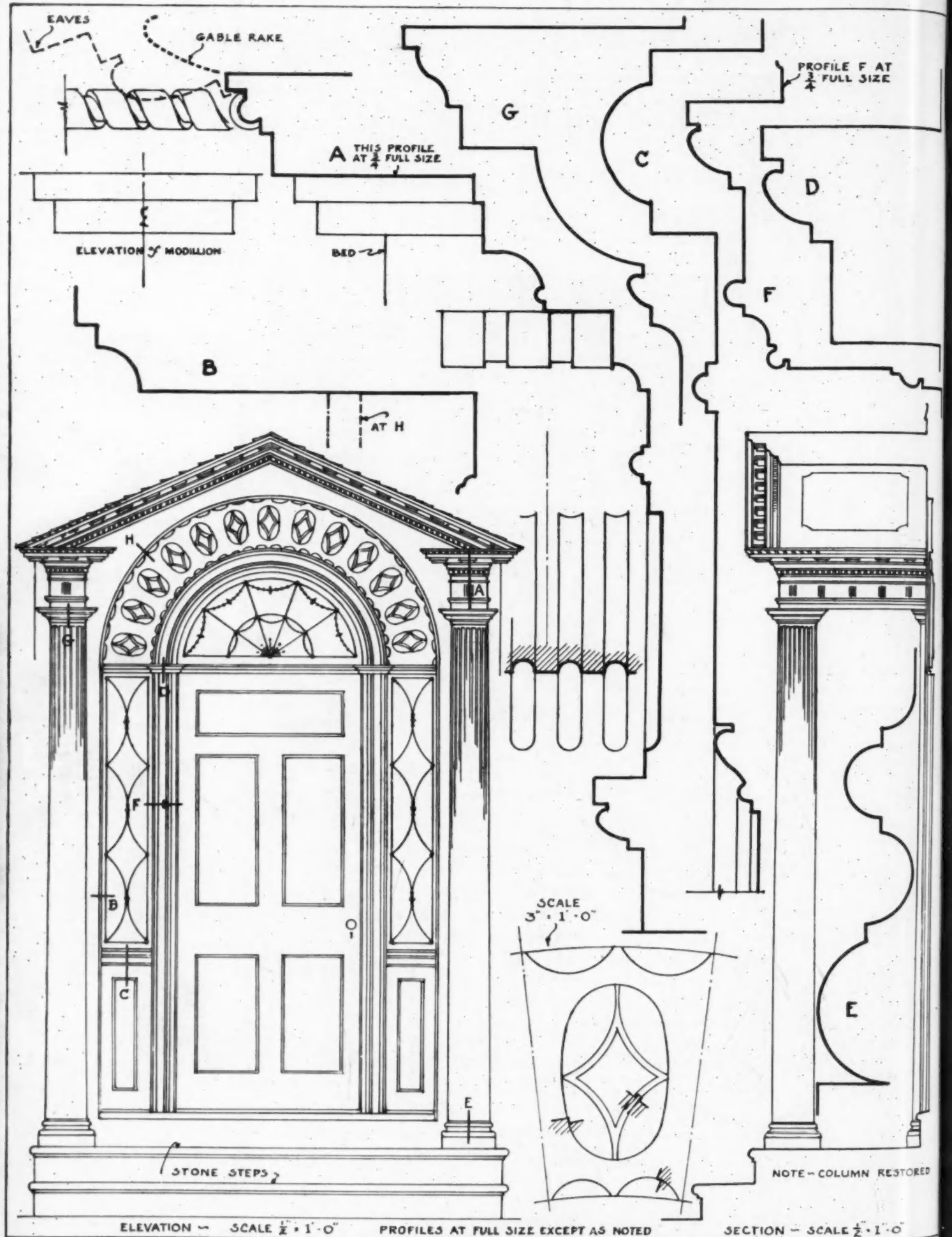
DAVID HOADLEY, ARCHITECT

IN the February, 1927, issue of THE ARCHITECTURAL FORUM other details of this late Colonial farmhouse were published. Characteristic of houses of this period, much importance was attached to the design of the entrance door and window above. In this example there are found a pleasing consistency in scale and harmony in the design of these two principal architectural features of an otherwise simple farmhouse. Although not elaborate in design, the leaded glass of the overhead and side lights shows a pleasing restraint and simplicity. The one naïve touch in an otherwise sophisticated design is the oval cut panels in the lunette above the fanlight. The panels in the ceiling have always been painted Prussian blue. The door has flush panels separated from the rails and stiles by a small flush head. The bastard square columns are a Victorian replacement; those shown on the plate, restored from the pilaster profile, are architecturally consistent.

THE ARCHITECTURAL FORUM

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EARLY ARCHITECTURE OF CONNECTICUT

ENTRANCE PORCH  
*Wheeler-Beecher House*  
Bethany, Conn.  
David Hoadley Architect

MEASURED & DRAWN BY MYRON BEMENT SMITH