

The ARCHITECTURAL RECORD

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— — — — — *The* — — — — —
CRANE COMPANY EXHIBIT BUILDING
ATLANTIC CITY, NEW JERSEY

Jas. Gamble Rogers, Inc., Architect
Howard A Stout, Associate Architect

By
MARRION WILCOX

MASTERLY ESSAYS BY L. Vaillat devoted to the Exposition of Modern Decorative and Industrial Arts at Paris in 1925 make it quite plain that the chief lesson of the exposition cannot be overlooked by architects and industrialists of the European countries. Let us do what we can to make sure that it shall receive due attention in our own country also; and with this purpose in mind let us first give the gist of Vaillat's conclusion in regard to the problem which he states as "the famous Union of Art and Industry [more accurately described as a *tendency* towards that union] preconized by the exposition." We may afterwards perceive that the Crane Company Exhibit Building at Atlantic City is an excellent example of the solution of the problem in its proper relation to that proclaimed tendency at Paris and throughout France. For the moment, however, we assume—and merely are attentive to the Gallic way of expressing—the foreign point of view.

Thus, the accomplished French critic writing in *L'Illustration*, August 5th, records his observation that, on the one hand, the industrialists ought to defer still further to the authority of the artists—much more amiably and generously in the future than they had in the past, so that the attainment of artistic quality in a higher degree should become possible; and on the other hand artists ought to bring to their tasks less fanciful views (*compréhension moins chimérique*) of urgent architectural requirements for important manufactures. Again, in *L'Illustration* for October 31, at the end of the series of essays and as a rather witty climax, the chief lesson of the exposition takes the form of a general principle, substantially as follows: The laws of positive reason or of that foe of æsthetics known as rationalism, when applied architecturally produce effects akin to those of crude utilitarianism. Far from securing, as had been expected, the entire approval

of French industrialism, they were found to be not in themselves satisfactory. They require the leadership of ideal enthusiasm, just as Don Quixote's squire, with his sensible but commonplace proverbs, was obliged to ride behind the less securely mounted ingenious knight; for ideal enthusiasm, which Cervantes parodied in the character of the Don, is of a nature so powerfully attractive that positive reason, parodied in the character of the squire, always follows it, either voluntarily or involuntarily. Now, wherever the tendency of the time, that tendency towards union mentioned above, is clearly seen and the essential condition of its mutuality is understood, plain common sense, even sheer utilitarianism, may be expected to follow voluntarily; and there the guidance of the ideals of art will result, interestingly, in very real advantages. More interesting still is the example of the union of art and industry to which special attention may well be given. It was planned in the summer of 1924. Of this planning it must be said that the tendency of the time has not merely been seen and understood, but the chief lesson of the exhibition at Paris in 1925 has actually been anticipated.

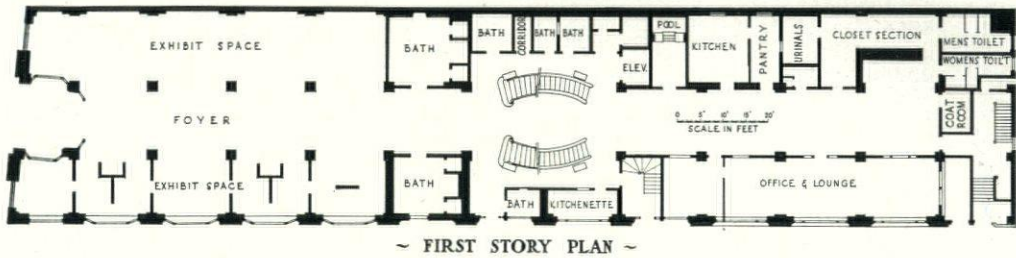
Mr. Rogers says that the Crane Company, a great business organization, typical of American industry in so far as the former is "indicative of the highest efficiency and economy," in this notable instance anticipated by a year or more the tendency towards the union of art and industry set forth, as just noted, by Mons. Vaillat. And it appears that in the United States there is perhaps already, on the part of those who control large industries and large business houses, a new acceptance of the fact that art pays. The works undertaken for them may serve, Mr. Rogers thinks and holds, to stimulate emulation in the smaller industries and the smaller business houses, and to cultivate the taste of the observant American people generally.

The Crane Company, then, considered as representative of American industrialism, "had the idea that a large outlay for art in a business enterprise is money well spent." Its administration required a

building which should have the character not primarily of an office, but rather of a "resort with ample show-rooms." The best locations for show-rooms being the rather small but not unfrequented places, Atlantic City was selected. As leading architect, fortunately a man of high ideals—ideal enthusiasm, as Vaillat expressed it—was chosen, and the Paris exhibition's chief lesson is an emphatic corroboration of that leading architect's achievement. "Although the owners did make certain conditions about the necessity of displaying specified articles, not in themselves beautiful," Mr. Rogers explains, "it was agreed that they should go to expense in giving those articles the proper [that is, really, a complementary] setting which should combine materials of intrinsic beauty, of rare quality, with workmanship of the highest order.

"As for the problem of the exterior, that was interesting because a new kind of building with new uses was to be designed. No traditional style was quite appropriate, but the element of novelty might be translated, as it were, into a well-proportioned old form with extreme propriety of detail." Here we may add that, precisely because no attempt was made to follow any recognized architectural style in the drawings for the exterior of the building—and yet usurping rationalism was not permitted to take the place of æsthetics—it so happens that a bold and decidedly striking design has been evolved which constitutes a departure wholly acceptable in the surroundings. The material of the upper surfaces is Onondaga litholite, an artificial stone, nearly pure white and containing marble and dolomite chips which enhance its brilliancy. But the base, two feet in height, is composed of black terrazzo which makes a very striking contrast with the superstructure.

The problem of the interior plan was to find a very simple solution of the proposition that the two main stories would have greater value when made to count as one than if they should have been treated as separate entities. This gain in value was secured by making a



THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
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colonnade walk down the centre, having above it, unobstructed, the full height (21 feet) of the two stories and extending horizontally to a double stairway, of graceful curves and of very easy and inviting treads and risers, in a wider rectangular space, like a small court, equidistant from the front and rear of the building. The second story is therefore nothing but a broad double gallery; and thanks to the space left open in this

way, a vista is given which is expressive of the intention to use this portion of the structure for exhibition purposes. The colonnade's focal point is, of course, in the rectangular central court (which is about twice as wide as the colonnade walk or foyer), and more particularly in the bifurcated stairway. Briefly, this ingeniously contrived masterpiece is an exposition building from its front entrance on the Boardwalk to the

focal point of its colonnade. Thence, toward the rear, the main and second floors are deprived of the central open space or "well" and are devoted to other uses. Thus, the ground floor section farthest from the Boardwalk may be called the office or executive floor, while directly above that is the living-room floor or story, and the third, the uppermost level, with its large sun-room opening off a roof garden, may be known as the agents' reception floor.

Returning for a moment to the characterizing portion of the building, we note that the foyer, from the entrance to the focal point, has exhibit spaces on either hand, about one-third of the total width of this front section being devoted to the colonnade walk—with its floor of travertine, its columns of tile and marble—and two-thirds to the show-rooms. The second-story plan also indicates that the open space or "well" in the centre, corresponding to the foyer, should have exhibit spaces on either side, with walls and floors of zenitherm. Here the exhibit space, much more extensive than on the first floor, reaches from the front building-line to a point beyond the central court-like square.

To describe adequately, accurately the decoration and ornamentation of the interior would be impossible for any person who had not watched or participated in that work—truly a work of ideal enthusiasm—from day to day, month after month up to the time when it was completed and approved, in September, 1925. The writer, therefore, is very pleased to acknowledge the favor shown to him by Mr. M. Beeman Stout, B.A.R., R.A., who so courteously brought to him, for use in the preparation of this paper, the valuable notes which follow—condensed statements, as the reader will perceive, by an architect who did observe constantly, who did participate and appreciate.

In the main entrance vestibule [Mr. Beeman Stout writes] there is located a gate valve, seven feet in diameter and weighing about thirty-nine tons, through which people may pass if they desire when entering the building. This valve is operated by electrical control inside the

building for the benefit of the public, and at night is illuminated by means of recessed lights in the soffit of the main arch. The vestibule ceiling is treated in a tile pattern which has the appearance of a coffered ceiling.

The solarium, in the third story plan, is a room for the reception and entertainment of guests, the company's agents and others. It occupies the entire width of the building and opens upon the future roof garden, overlooking the ocean. Furnished like a club, it has the character, the "nature," of that room in clubs which is known as the lounge, and is finished in subdued tones which give an air of quiet restfulness. The side walls were first covered with imported painted wall paper, depicting a hunting scene, and the entire surface afterwards was treated with a coating of transparent varnish. The floor is finished in large square tiles with wide, natural cement joints. The doors and base are painted pure black, and the trim and dado blue-green. The color keynote throughout the building is, in fact, blue-green, and this is seen to advantage particularly, with striking effects, on the exterior in the spandrel sections and in the window "drapes." The latter are of a heavy Orinoco cloth threaded with gold strands—a material which was specially manufactured for this building. A committee room adjoining the solarium is adorned with imported wall-paper upon which attractive scenes in foreign lands are represented vividly.

The large columns in the foyer have courses of Botticino marble with a field of blue-green hexagonal tile and intermediate borders of black and white faience tile. They are terminated with pure black caps. The grand staircase, which is bifurcated, has risers of Alabama white marble and treads of black terrazzo, containing a few spots of yellow marble. The railings for these stairs, as well as the railings along the balcony, are of ornamental iron finished in a manner which has given them an antique appearance, midway between aluminum and old silver, while the handrail is finished in pure black.

Mr. Beeman Stout's final note relates



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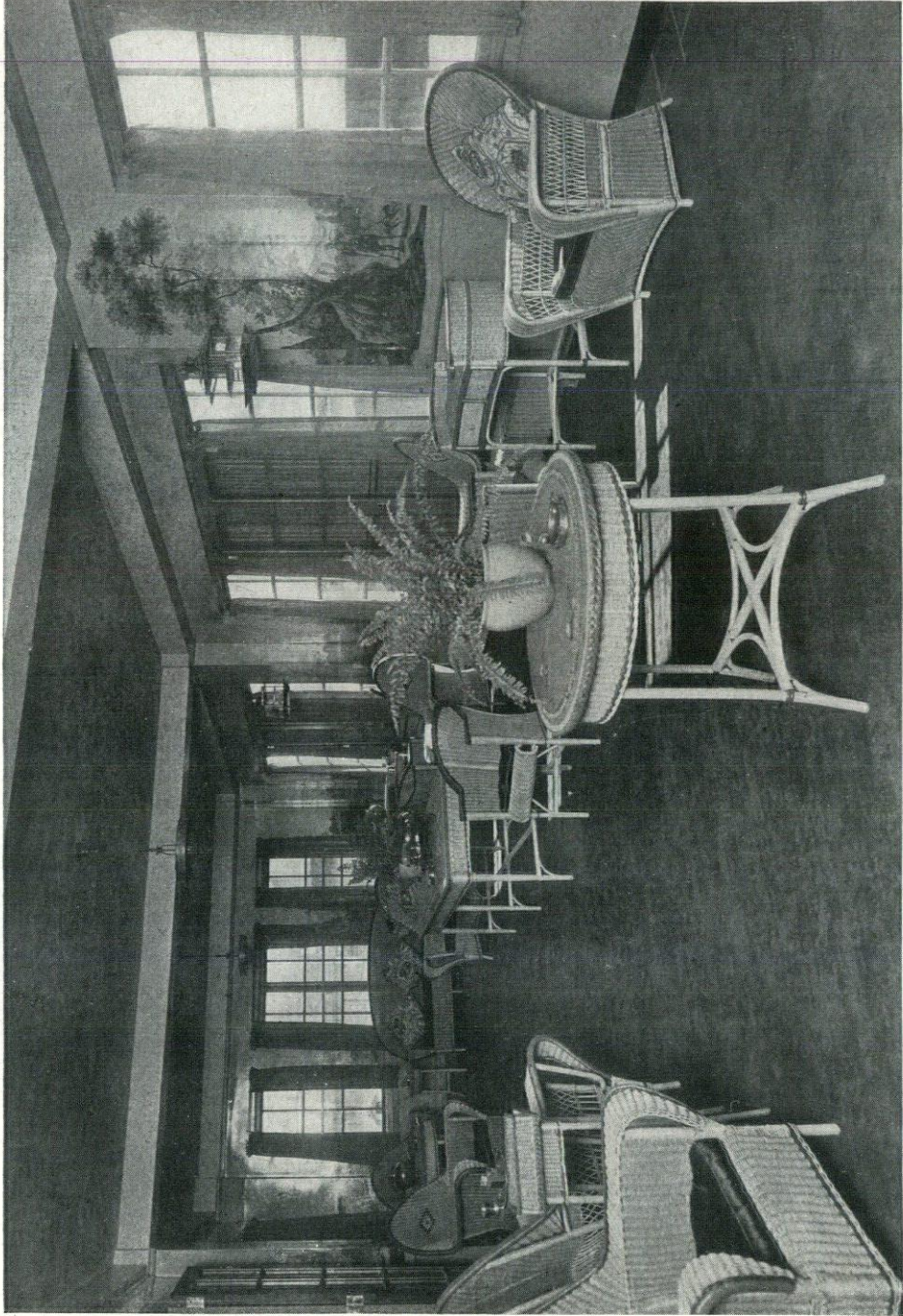
Main Entrance, Showing Large Gate Valve

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Howard A. Stout, Associate Architect

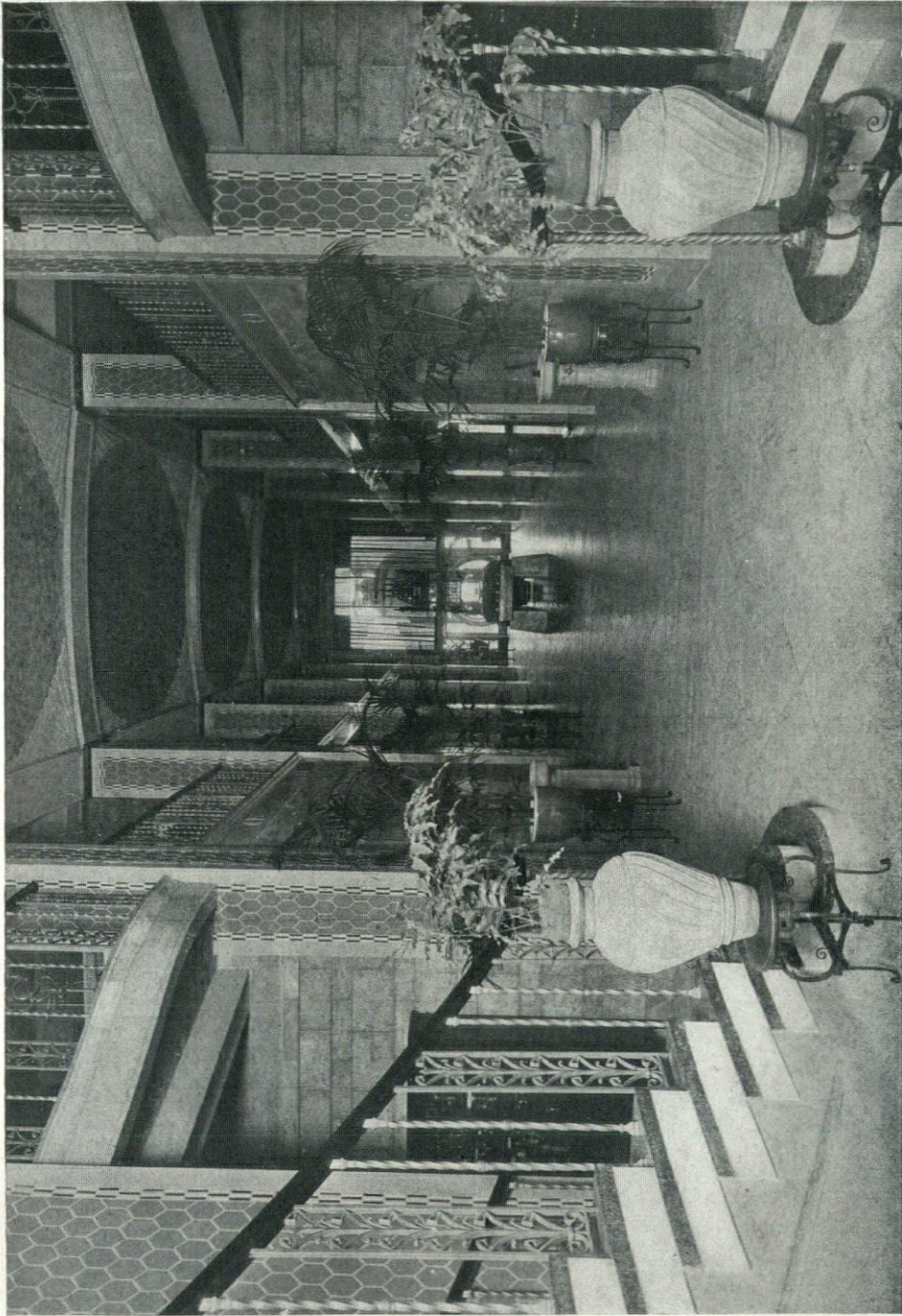
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Lounge or Solarium—Third Story
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Foyer Looking Toward Main Entrance
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
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Grand Staircase at Central Quadrangle
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect. Howard A. Stout, Associate Architect

to the surface treatment of interior walls, of ceilings, and of floors. The interior walls of exhibit spaces [he writes] as a rule are finished with zenitherm in alternating wide and narrow horizontal courses and in skilfully blended colors. Over this there was applied a coat of size, and then powdered gold was dusted on. The gold was at last partially re-

moved. In order to produce the unified effect, regarded as essential in the interior, the ceilings were treated with gold similarly. The floors are of zenitherm, travertine marble, and alundum tiles.

If now this work of architecture seem an example of the union of art and industry deserving the special notice it has received, that is a reward for pro-



Detail of Central Quadrangle, Showing the Values of Gallery, Columns and Ornamentation in General.
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
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ceeding from a general principle to this particular conclusion. Reversing the process, let us go back to the point of departure. Only three steps are needed. Thus: (1) Of the planning of this exemplar it must again be said that the tendency of the time has been perceived,

the chief lesson of the Exposition anticipated. (2) Wherever the essential condition of mutuality is accepted, the guidance of the ideals of art will result in real advantages. (3) Rationalism, when applied architecturally, requires the leadership of ideal enthusiasm.



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Photo Americana
North Elevation from Garden

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects

February, 1926

A MODERN GEORGIAN RESIDENCE IN EAST NORWICH, LONG ISLAND



James W. O'Connor, Architect

TO BE GIVEN *carte blanche* in the choice of design of a residence and in carrying out all details of decoration and furnishing appropriate to such design, rarely falls to the lot of the architect. This rare occasion came my way, however, when I was commissioned to design a residence for J. F. Bermingham, Esq., at East Norwich, Long Island.

My client was the possessor of a large tract of level ground of about eighty acres which he desired laid out to include a family residence, gardens, a farm group of buildings and farm lands.

There was no doubt in my mind as to the style of house best suited to the site. Houses of French and Spanish type may look well in certain localities of our country, but for this Long Island landscape, to my mind at least, Georgian architecture is entirely suitable and appropriate. Besides, I had long cherished a desire to build a flat-roofed house in the Georgian style, and here was my chance!

The house, which stands on level ground about a thousand feet from the main roadway, is approached by a wide driveway, a branch of which connects with the service road leading to the garage and servants' quarters. A square forecourt adds to the dignity of the approach and the gardens on the south side, laid out by Messrs. Olmstead Bros., form an attractive feature to the general scheme. From the windows, and particularly from the west porch, a vast outlook over the gardens and grounds is obtained.

A general idea of the layout of house and grounds can best be gained from a study of the plans reproduced on page 120. The floor plan I consider a very compact one and worth the reader's attention. It will be observed that the house is not a large one, yet the first floor

contains a living room, music room, dining room and library with their dependencies, all of which are of ample size; on the second floor are six master's bedrooms. I have designed many larger houses in which I was not successful in getting in as many rooms as in the house shown in these pages.

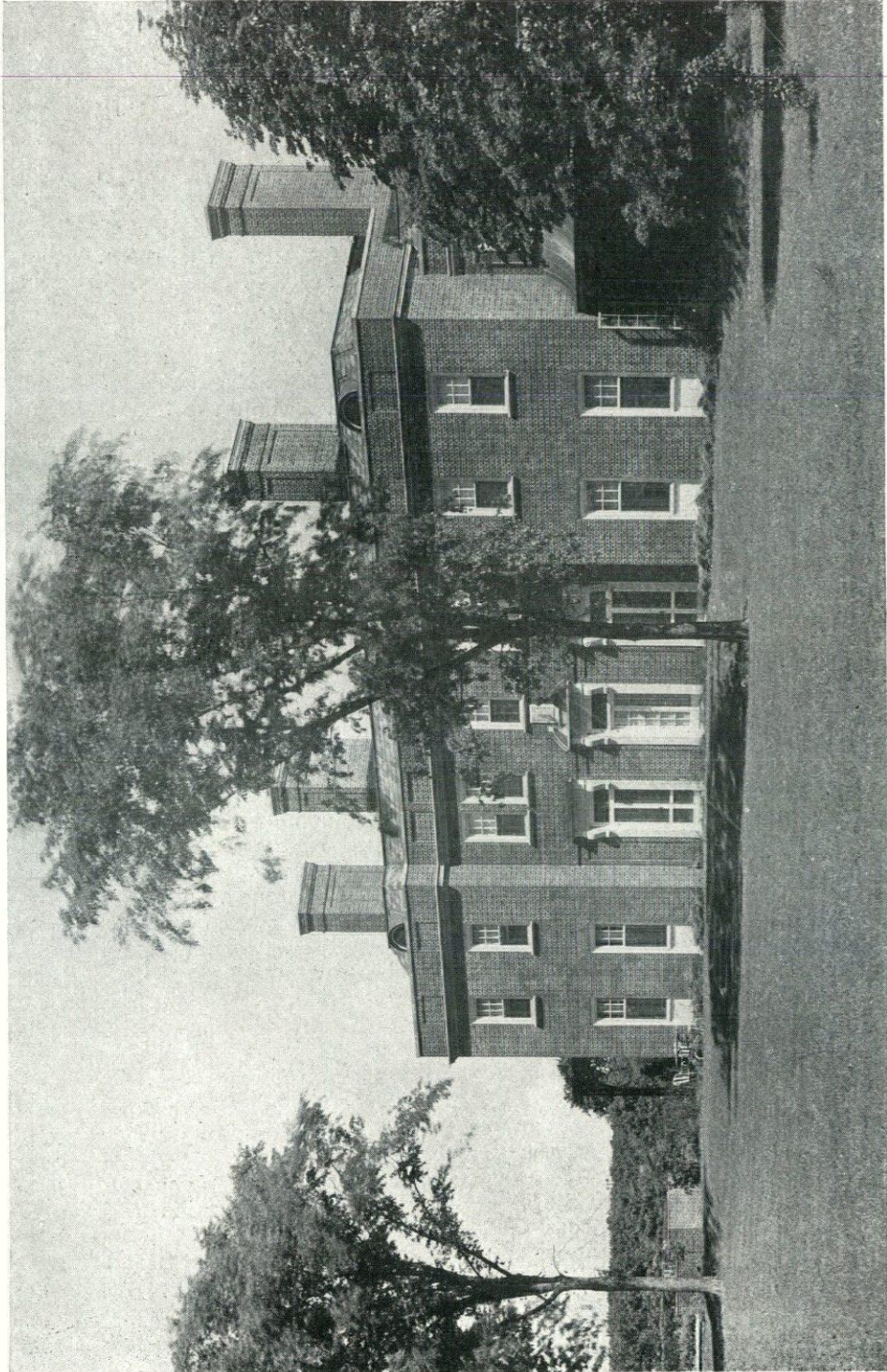
Everything possible was done in the way of construction to make the building cool in summer and warm in winter. The 4-inch furring was kept an inch away from the outside walls and on this furring the plastering was done, making a twenty-inch wall.

The materials used were face brick backed with hollow tile for the exterior walls generally, and stone trim. Limestone forms the floor of the entrance vestibule and of the breakfast room, blue stone being used for the living porch. Lead was the roofing material used for the two bays, the porch roof and all flushing. The supports of the west porch are of wrought and cast iron which give to it a light and delicate touch, quite in keeping with the Georgian type of architecture.

On the south side, off the dining room, the breakfast room is located, and this deserves special mention. The room is oval in form, the floor is of stone, and the exterior all in wrought iron with a lead valence cornice and roof. The result is a wonderful out-of-doors effect, as practically the whole of the south side is of glass.

Over the center door from the music room on the south elevation (see page 113) a sun dial carved in stone has been placed. This not only forms an ornament, but, in sunny weather, as it is plainly seen from the garden, strollers there can thus tell the hour of day.

A glance at the illustrations on pages

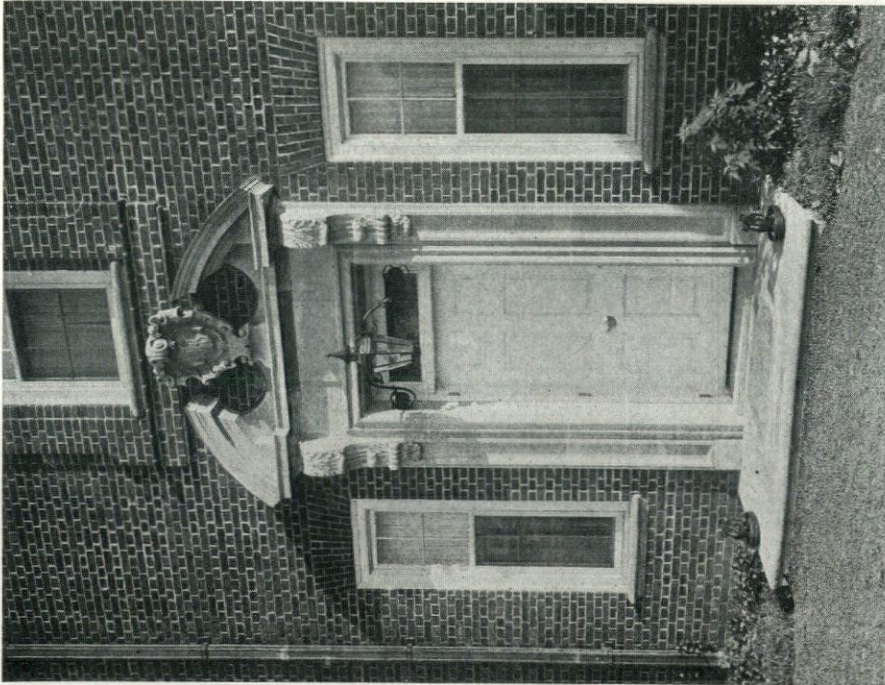


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Photo Amemiya
South Elevation

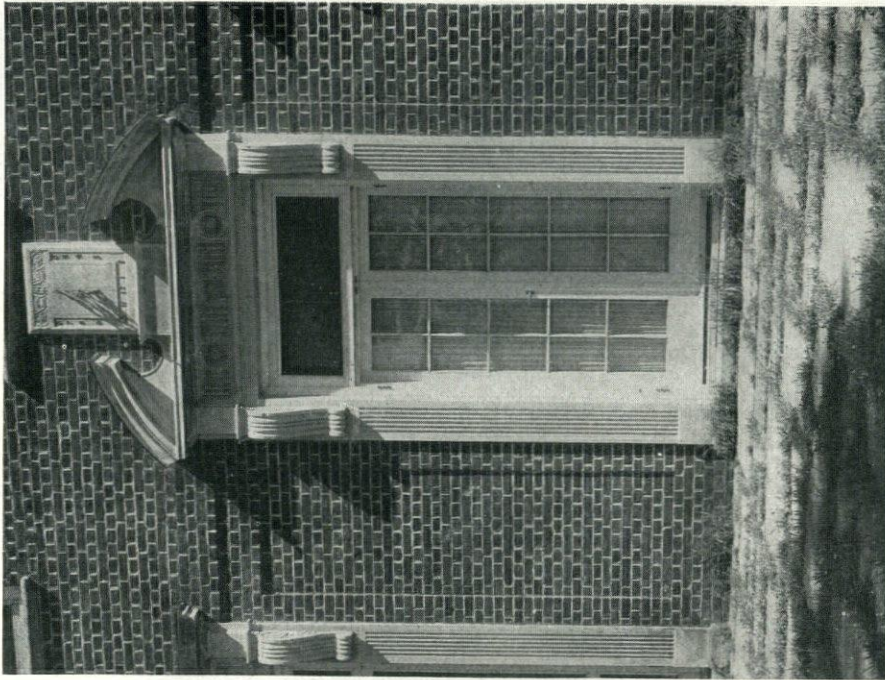
RESIDENCE OF J. F. BIRMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect

February, 1926



The Architectural Record Main Entrance

Photo Amemiya



South Entrance

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Photo Amemiya

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Stair Hall
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



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Photo Amemiya

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Door of Living Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



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Photo Amemiya

February, 1926

Bay in Living Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect

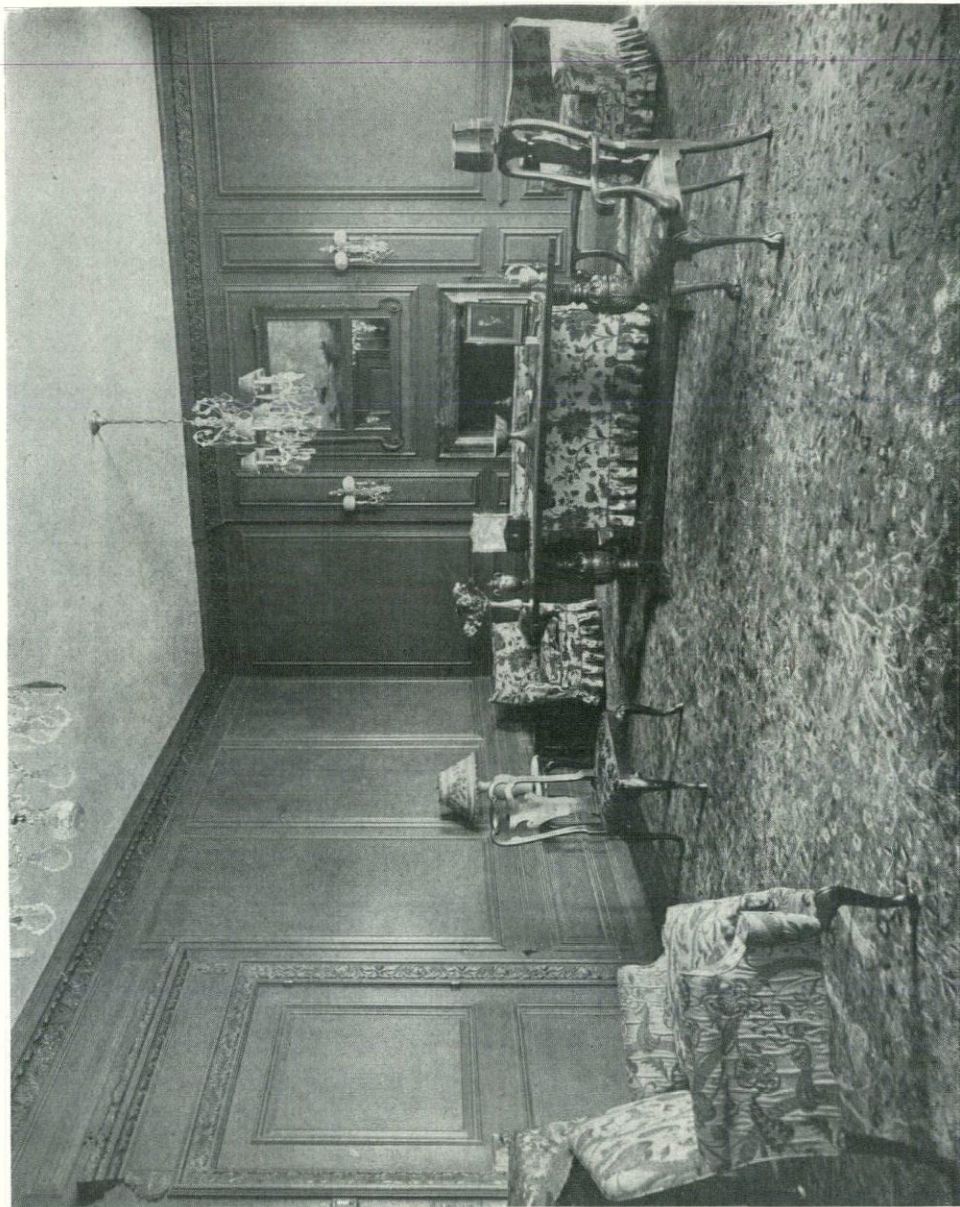


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Photo Anemiya

February, 1926

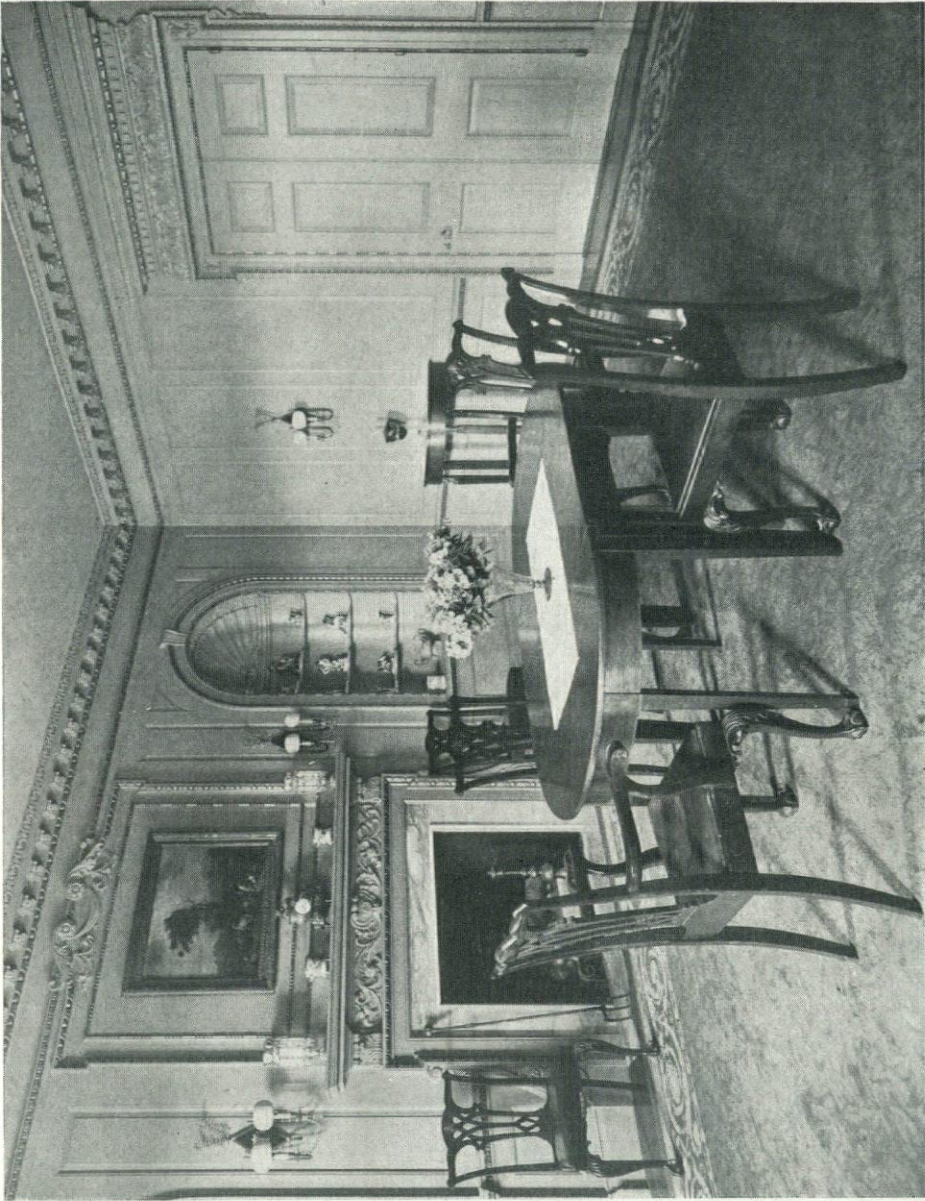
Mantel in Dining Room
RESIDENCE OF J. F. BIRMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



February, 1926

Photo Anemiya
Music Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect

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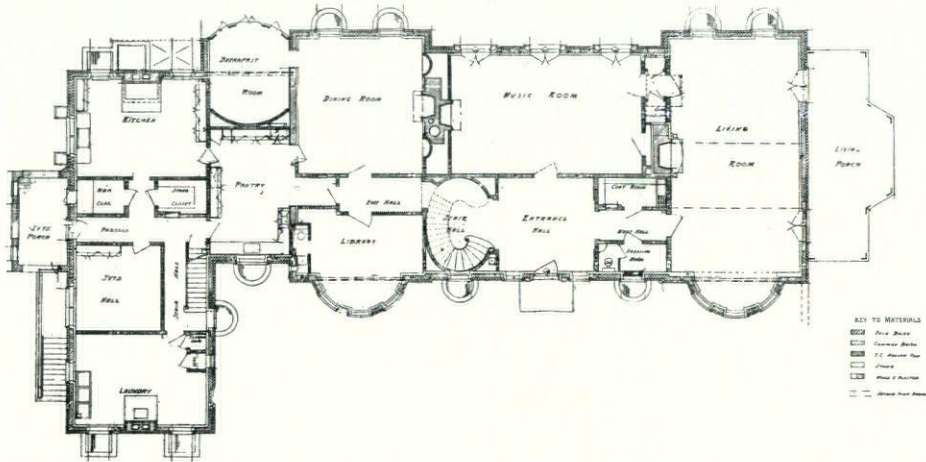
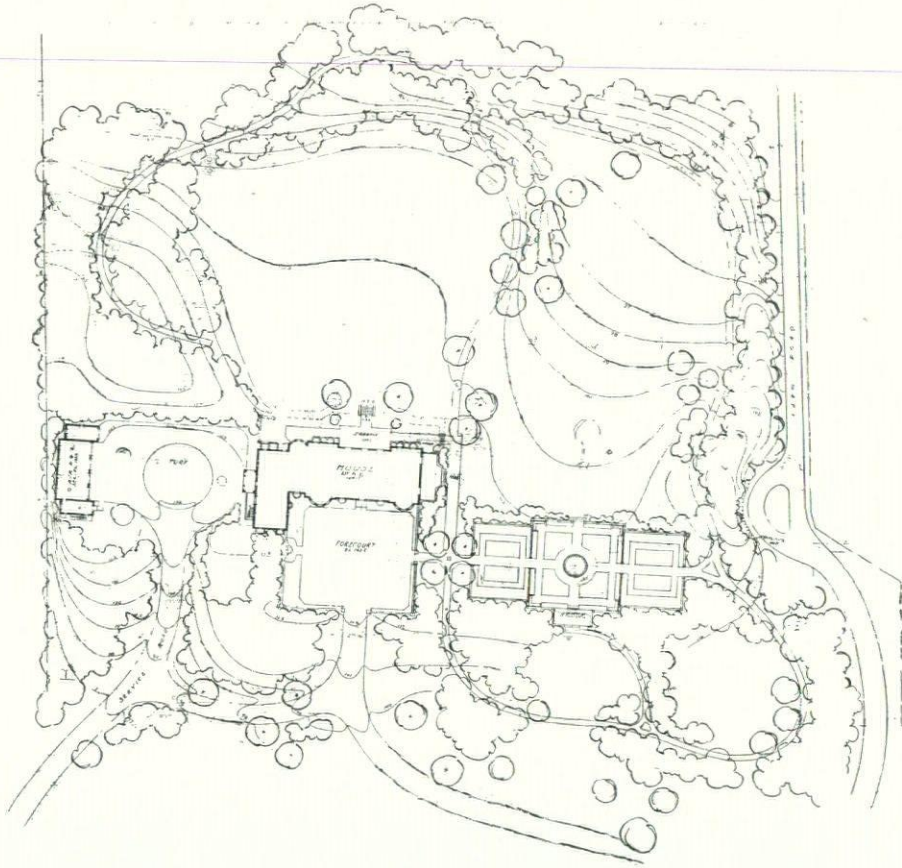


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Photo Anonima
Dining Room

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect

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Plot Plan and Floor Plan
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.

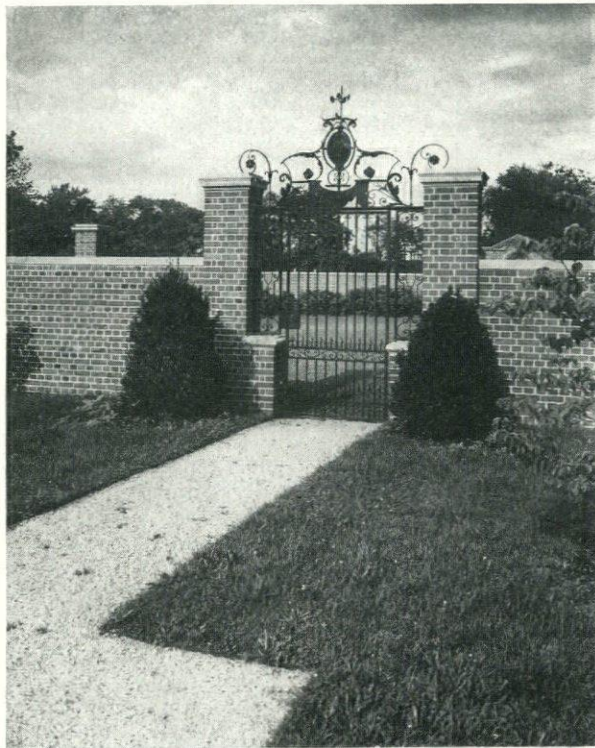
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects

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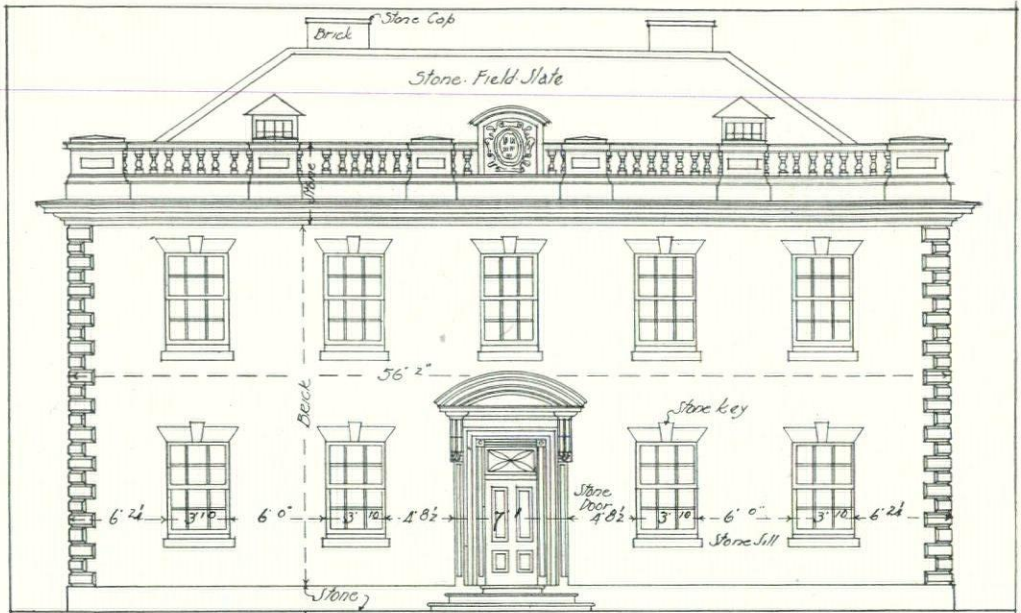
114-119 will give a better idea of the success of the interior work than can be gained from any written description. The principal rooms are wood-paneled; oak being used in the music room, pine in the dining room and living room.

Much time and care were given to the choice of coverings and selection of

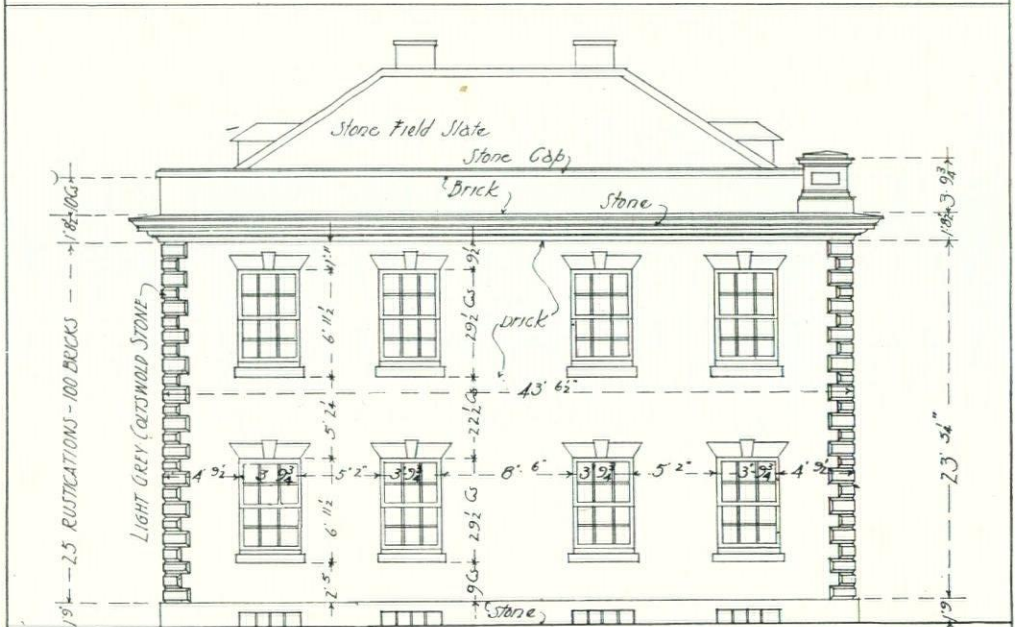
furniture, some items of which were secured during a recent visit to Europe. Of necessity, certain favorite pieces and souvenirs of the owners have found a place there, and in some cases these may not be quite in keeping with the architectural features, yet on the whole a pleasing harmony prevails throughout.



Garden Gate Looking Into Court
RESIDENCE OF J. F. BERMINGHAM, ESQ.,
EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects



FRONT ELEVATION



SIDE ELEVATION



The
VICARAGE of HAMPTON LUCY, *England*
By ROBERT M. BLACKALL
With Measured Drawings by the Author

Situated about six miles from Stratford on Avon in Warwickshire, England, the little old world hamlet of Hampton Lucy contains much of the picturesque. It consists of twelve to fifteen little thatched roof cottages nestling beside the Parish Church, a fairly modern structure, being the early work of Sir Gilbert Scott.

Separated from the Parish Church by only the little graveyard, lies the Vicarage with its beautiful and truly English garden with a wonderful Cedar of Lebanon and many rose gardens. While the present house is composed of the original Queen Anne home and several later additional wings, it is only the original part shown in the accompanying drawings and photo-

graph above that one sees from the driveway. True to the style of the Queen Anne period, the plan is square and has an entrance and stair hall with four rooms to each floor. The rooms have high ceilings and some of the old wood work still remains.

The exterior, which is shown in these pages, is built of plain red English brick coursing of $2\frac{3}{4}$ to 3 inches, and the light grey Cotswold stone used so commonly in the district south of Hampton Lucy. Though perhaps rather severe in its design, this building has such simplicity and beautiful proportions that the fortunate visitor to this neighborhood cannot help pausing to admire its architecture.



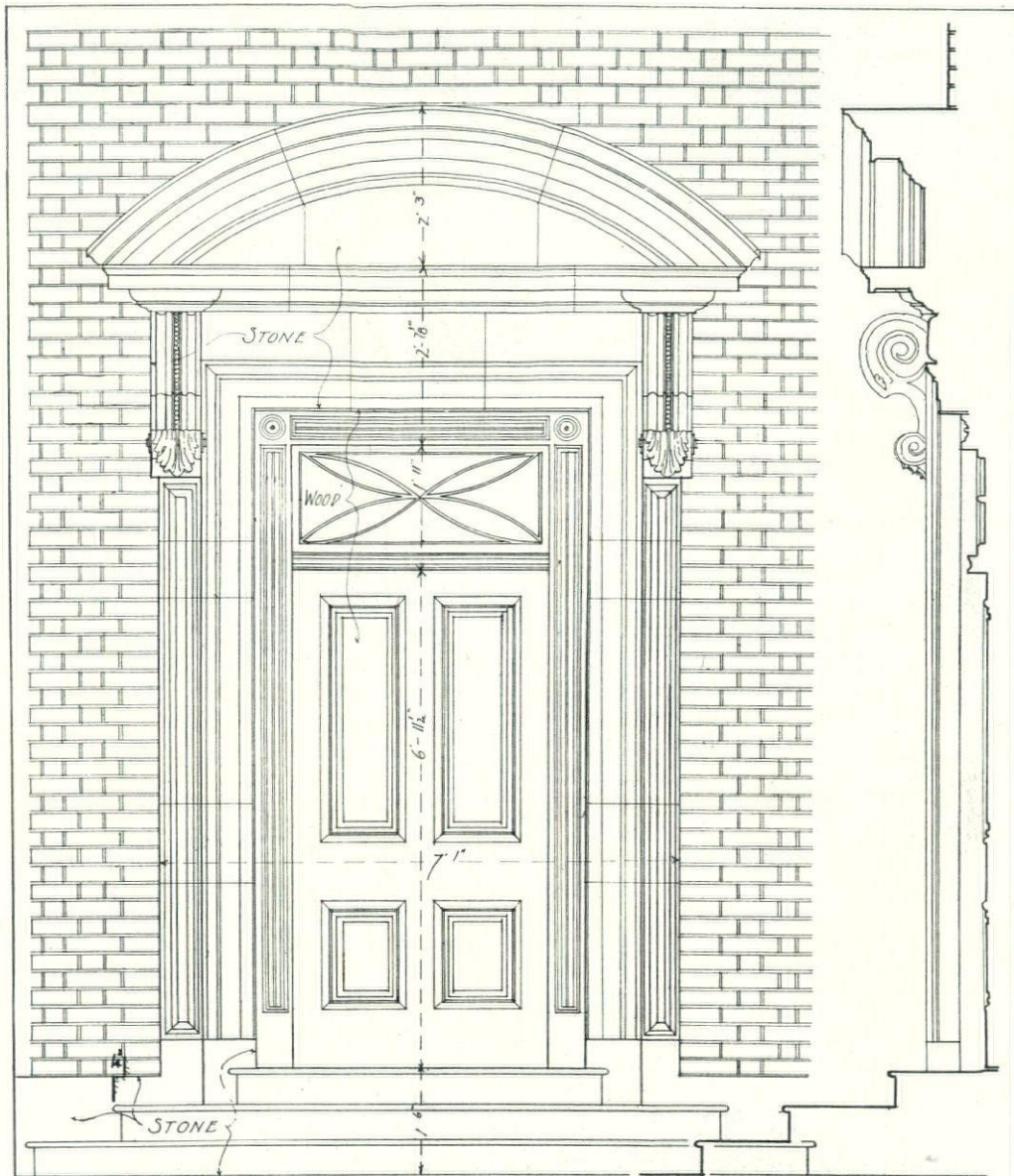
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THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND

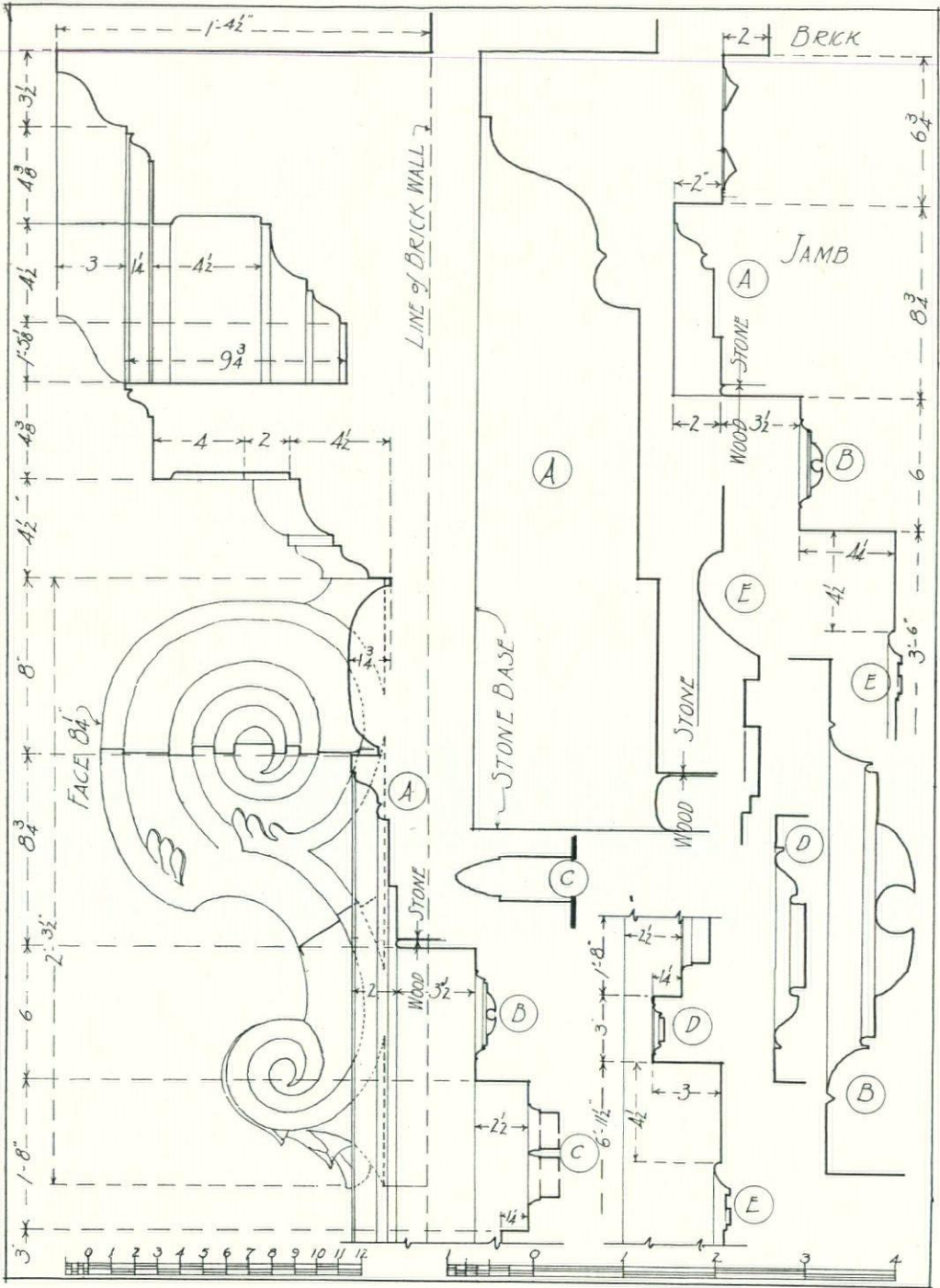
Measured and Drawn by Robert M. Blackall

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ENTRANCE DOORWAY

BRICKS $2\frac{1}{2} \times 4\frac{1}{4} \times 8\frac{3}{4}$ COURSING $2\frac{5}{8} \times 2\frac{3}{4}$ PLAIN RED BRICK.
 MATERIAL OF DOORWAY LIGHT GREY COLTSWOLD STONE.
 WOODWORK DARK DULL GREEN DATE REIGN QUEEN ANNE.



himself the first to demonstrate the radical difference between these two modes of building. In his demonstrations of French Gothic construction, he shows complete recognition of the essential difference between it and every other style; a thing that had never been recognized before.

It should be noted, however, that he never fully grasped the beginnings of the Gothic evolution. He takes Suger's work at St. Denis as the earliest extant example of the primitive style. This was not unnatural in the circumstances. It required the labors of less gifted men to search out the remains of those obscure primitive structures in the Ile-de-France in which the seeds of Gothic architecture were germinating. A considerable number of these are now known to the few who give attention to these things, and in the light of them the earlier progressive developments that culminated in Amiens, may be fairly understood by those who will take the trouble to examine and compare them. Had Viollet-le-Duc given enough consideration to the surviving primitive works, some of which he knew, as for instance, the aforesaid apsidal aisle of Morienval and the choir and apse of St. Germer de Flaix, he would not, I think, have imagined that the apse of St. Denis was the sole extant example of the beginnings of Gothic architecture.

With respect to the decline of Gothic art, as with its beginning, Viollet-le-Duc was a good deal misled by the crude notions that prevailed in his time, and because of this he did not perceive how soon the genuine Gothic style began to give way. For example, he says (p. 157, Vol. 1): "Jusqu'à la renaissance aucun élément n'est venu en France retarder ou modifier la marche de l'architecture; elle s'est nourrie de son propre fonds, abusant des principes, poussant la logique au point de torturer la méthode à force de vouloir la suivre en tirant toutes les conséquences." Thus, though admitting abuse of its principles, he affirms con-

tinuous progress on its own lines—making abuse to consist only in pushing the logic of its principles to its full consequences. He fails to see that the first changes which mark the decline of Gothic architecture consist in violating, not in pushing to extremes, the logic of the pure style. We find, as I have elsewhere said, this violation already manifested in the choir of Amiens—where the irrational novelty of lighting the triforium involves the introduction of a vicious form of roof over the aisle. This roof is vicious in principle because it is tortuous. The normal form of an aisle roof being, like that of the nave, a simple leanto—which promptly sheds the water of rainfall; whereas this choir aisle roof is shaped into a series of low pyramids, the inner sides of which throw the water into a gutter against the triforium passage. Thus it will be found in all cases that the decadence of Gothic art is marked by violation, not by extreme application, of its distinctive principles. And we find in this choir further violation of genuine Gothic principle, in the crooked gables worked in relief over the arches of the triforium arcade of the interior. These are capricious and incongruous superficialities, not in any sense consequences of any logic of Gothic principles. They are opposed to these principles—for a gable over an arch in an interior has no reason for being, since there is no rainfall here calling for protection of the arch from drip. In true French Gothic, projecting gables over arches are confined to the outside of the building.

The further departure from Gothic principles found in the vaulting over the crossing is, I believe, an interpolation, thus it does not belong in the category of early departures from genuine Gothic principles; but it may be remarked here as a form that became common in the decadent style. This vault violates the normal principles in having superfluous ribs which divide it into sixteen parts, instead of

only four. It was by such things that the decline of Gothic art arose. Therefore it cannot at all be said with Viollet-le-Duc, that down to the Renaissance, the Gothic style advanced along its own proper lines, merely pushing its logic to extremes. Yet while affirming this, the French master does often recognize the decadent character of the later Gothic, saying, for instance (Ibid. p. 157): "C'est sur les monuments de cette époque qu'on a voulu longtemps juger l'architecture dite *gothique*." But while thus admitting the decadence, he still leaves uncorrected the affirmation that there was no break in the progress of the Gothic style until the Renaissance.

Yet notwithstanding this, he fully grasped the altogether distinctive nature of the developed French style; for this is implicit in what he says, as quoted above, that in the French art, walls are eliminated, so that the building becomes a stone framework for the support of vaulting—as it does not in any other style. But the full implication of this he never frankly proclaimed, though it would seem that he must have realized it. In his investigations of the monuments, his quick sense of functional meaning in every form and adjustment of members, enables him to lay hold of things never before grasped by writers on mediæval architecture; and in the article *Construction* (Vol. 4) the anatomy of the Gothic system is analyzed, expounded, and graphically illustrated, in a manner wholly new to the literature of the subject.

But his handicaps, above spoken of, still follow him, and not seldom lead him into palpable inconsistencies. Thus one statement not seldom negatives another—as, for example, the statement on page 141 (Vol. 1) that from the death of Philippe Auguste the Gothic movement was followed everywhere, is quite opposed by the affirmation (p. 156), that in the Gothic style walls are suppressed and their place taken

by voids. For everyone can see that no such construction as this was ever followed outside of the Ile-de-France and its near neighborhood. But whatever be the shortcomings of these writings, it remains true that they contain the first recognition of what differentiates the French art of the Middle Ages from all other; and it appears to me passing strange that the writer should not have emphasized the fact that this great art constitutes a genus of incomparable nobility, under which are two species, and manifold particular forms of species. The species are what may be called the uniform and the alternate. The uniform being characterized by the four-celled form of vault, giving rise to a uniform series of supporting piers, while the alternate has a six-celled vault calling for an alternation of great and small piers. Both forms of vault have salient supporting ribs; but while the uniform system has three ribs springing regularly from each pier in the series, in the alternate system three ribs spring, as before, from each great pier, and only one from each small pier.

The varieties of species are without limit. No two works are alike. There are not only differences of plan, as single or double aisles, or no aisles at all; of apsidal aisles—which may be single or double, or again, with no aisles at all; and where there are aisles, they may be uniform on the whole circuit of the apse, or may have a larger one on the axis. Both apses and chapels may be either semicircular on plan or polygonal, and so forth. In its integrity, no chapels occur on the straight sides of the building. Where they are found—as in the nave of Amiens—they are interpolations considerably posterior to the original construction. Other specific differences, as those of proportions, whether of parts, or of the whole edifice, or of forms and adjustments of structural members; of profilings, of foliations, or of sculpture of human or animal figures, are equally constant. Yet

with this endless variety, every Gothic building conforms to the distinctive principles of the genera and species to which it belongs.

These things have all been noted and extensively illustrated by Viollet-le-Duc; though he has not put the matter in just this form.

There is, however, one quality common to all art of the Middle Ages, which he has taken little account of, namely, the irregularity of everything, whether structural or ornamental; which means that it is all hand work, and manifests the vital spirit of man, and the natural unsteadiness of his hand and the inexactness of his eye. The fact of this irregularity has been casually remarked by some writers, but its all-embracing significance has been recognized, so far as I know, by Ruskin alone among writers on art. This irregularity of free-hand execution is a distinctive mark of living art of any kind in contradistinction to the mechanical uniformity of what is produced by machinery. Let the student of mediæval architecture examine this matter well. He will find that a building of the Middle Ages is irregular in every particular, from largest to smallest, and often surprisingly so. These irregularities are not defects, they are signs of life; and so are constant in every living thing. Mathematically exact symmetry is unknown in nature, from microscopic atoms to the orb of earth itself. No leaf has its opposite sides alike, and the parts of the human body are equally irregular. It should, however, be noted that in old buildings, the irregularities of execution are more or less complicated with those which arise from the vicissitudes of time—such as settlements or oblique pressures, developed either from defective building or from unequal subsidence of the ground. It is impossible, in many cases, to discover the exact causes, so as to assign to each irregularity its true origin.

Viollet-le-Duc's mind was more scientific than aesthetic. Aesthetic

feeling was not strong in him. His wide acquaintance with ancient monuments—even those of the French Gothic style—appears never to have awakened in him a high degree of emotional appreciation as works of art. His architectural enthusiasms were those of the logician rather than the artist. On this account he was not well fitted for dealing properly with the care of historic monuments—so many of which were entrusted to his so-called restoration—which was his chief work in the practice of architecture. Thus many of the great French cathedral churches and other mediæval buildings of France, have suffered grievously at his hands. The drastic demolition and rebuilding of greater or less parts of such buildings on modern mechanical lines that has taken place since the middle of the last century is due mainly to his influence. The damage thus wrought to the world's architectural patrimony is incalculable; and is, as I have elsewhere said, greater than that which has resulted from natural decay.

As for the graphic illustrations which add so greatly to the value of these writings, it may be said that Viollet-le-Duc's incomparable skill as a draughtsman enabled him to explain things that were never before made so clear. It should, of course, be understood that the purpose of these illustrations is purely explanatory. They are not intended to be pictorial in the sense of calling up the ocular appearances of the things represented. This is an important consideration. The contemplation of mechanical drawings, without making allowance for their purely explanatory purpose, and without familiarity with the monuments, tends to fix in the mind a wrong impression of how ancient buildings really look; for, as I have said, mediæval work has nothing of the character of modern work. The T square and the ruling pen give no impression of the look of the work of the Middle Ages.

The mind of Viollet-le-Duc had wide range and embraced many fields. He

was a competent geologist, and many of his geological drawings are remarkable even from a pictorial point of view. The large ones in the galleries of the Trocadéro in Paris ought to be better known than they are. The genius of Viollet-le-Duc and that of Ruskin afford an instructive contrast. There is between these two great contemporaries of the past century a strong kinship as well as a

fundamental difference. Both were keenly concerned with architecture on the one hand, and with earth formations and the flora and fauna of nature on the other. But while Viollet-le-Duc dealt scientifically with principles of structure in these things, the prime motive with Ruskin was to set forth the beauty of them. The one was concerned with physical facts. The other with ocular impressions.



Sketch by John Vincent
ENTRANCE TO A RESIDENCE AT RYE, N. Y.
Hobart Upjohn, Architect

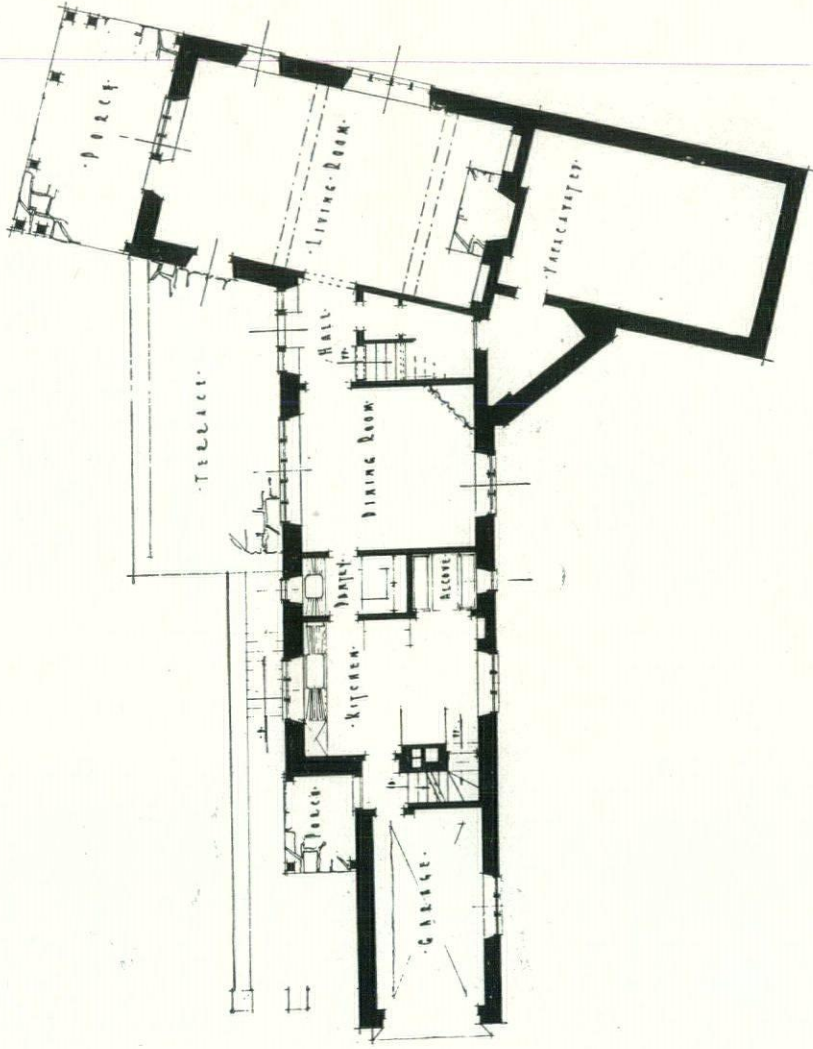
P O R T F O L I O

C V R R E N T , A R C H I T E C T V R E

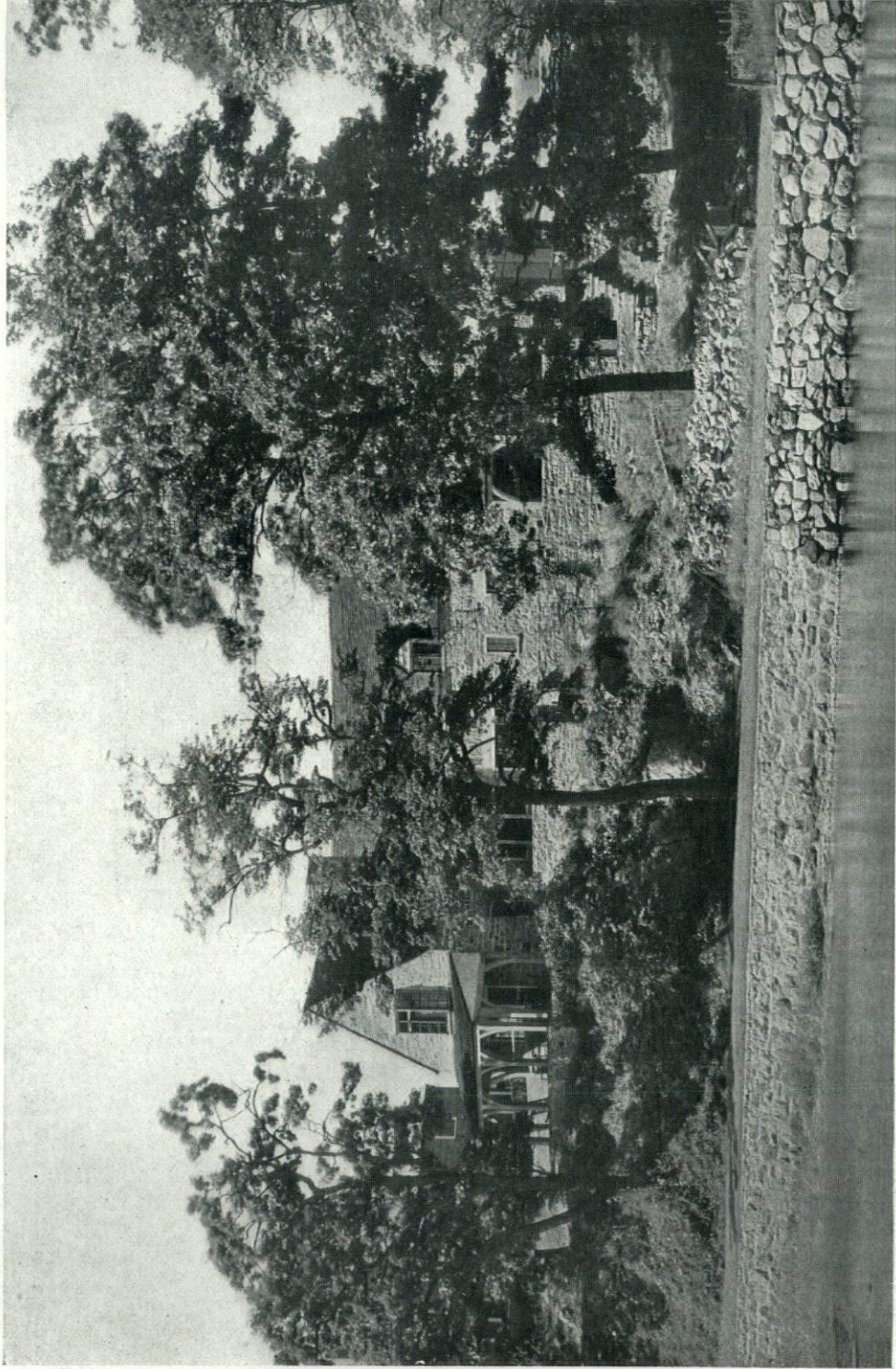


RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.

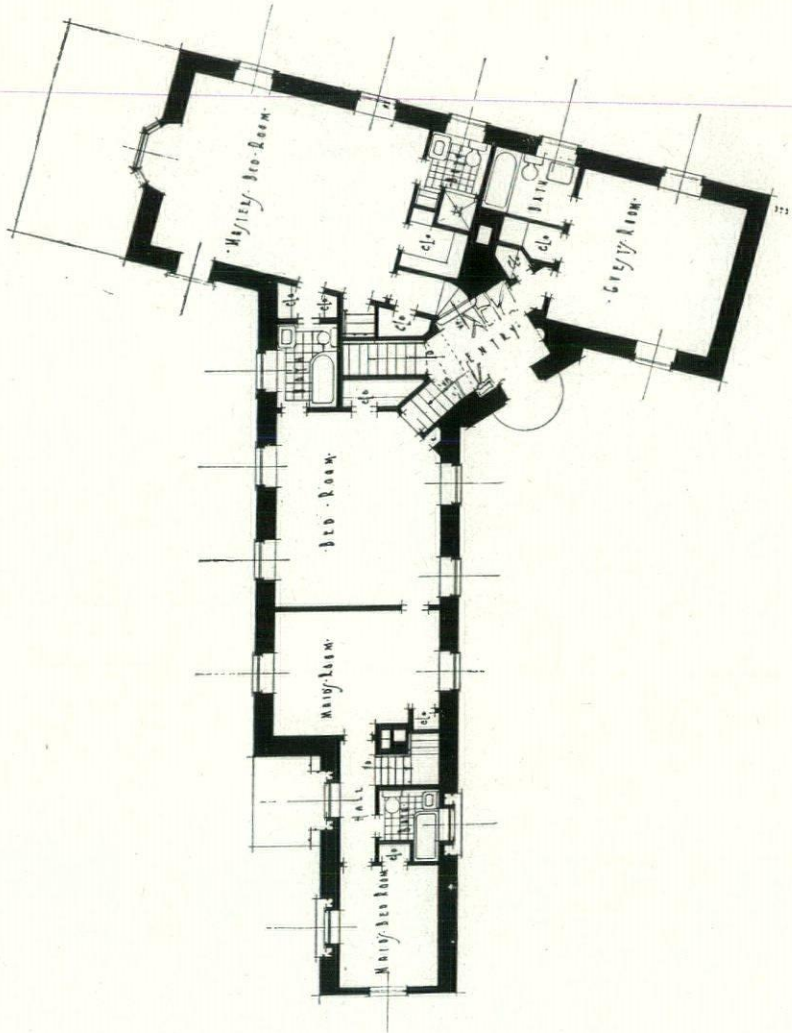
Frank J. Forster, Architect



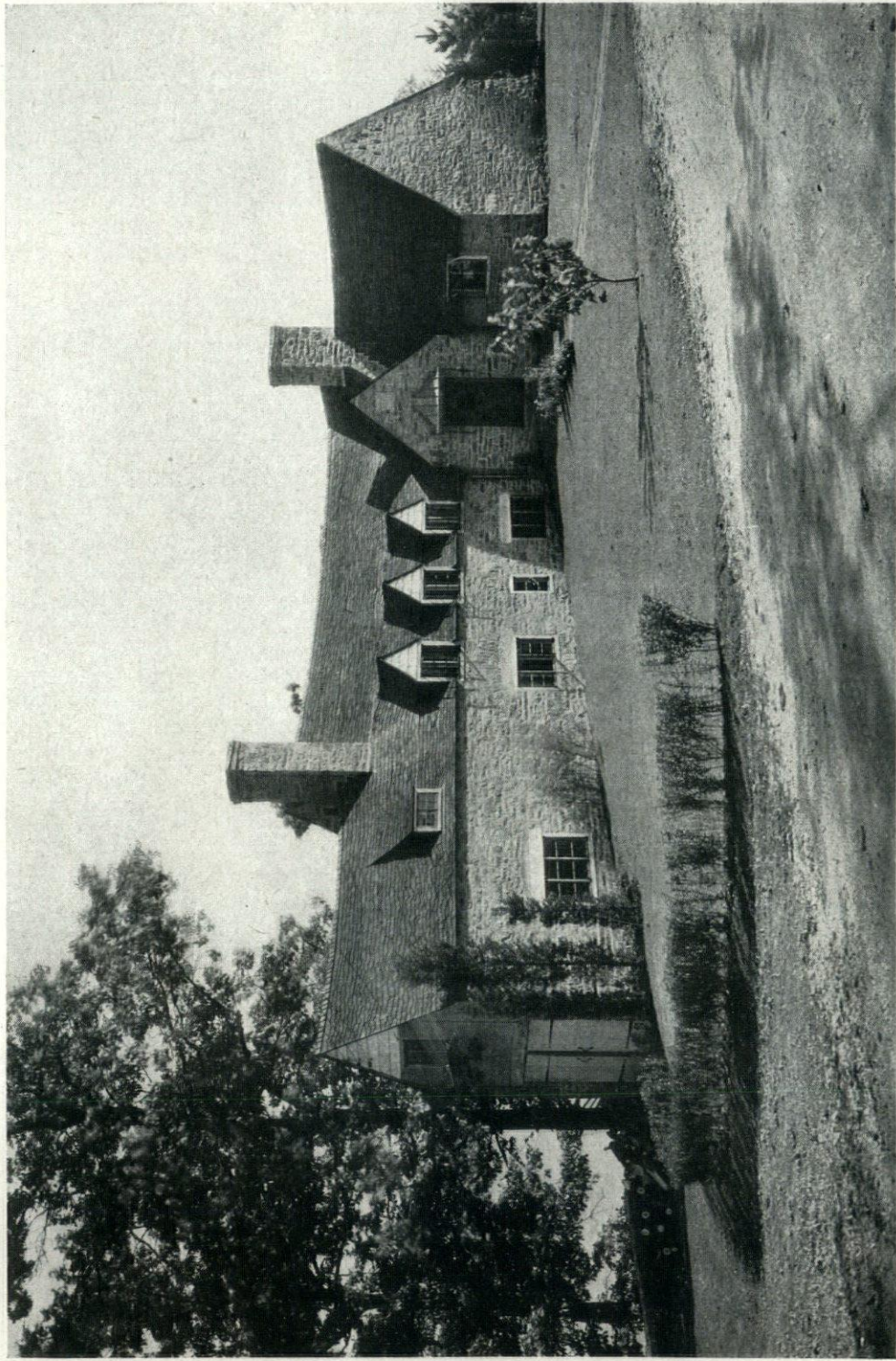
First Floor Plan
RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.
Frank J. Forster, Architect



RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.
Frank J. Forster, Architect



Second Floor Plan
 RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.
 Frank J. Forster, Architect



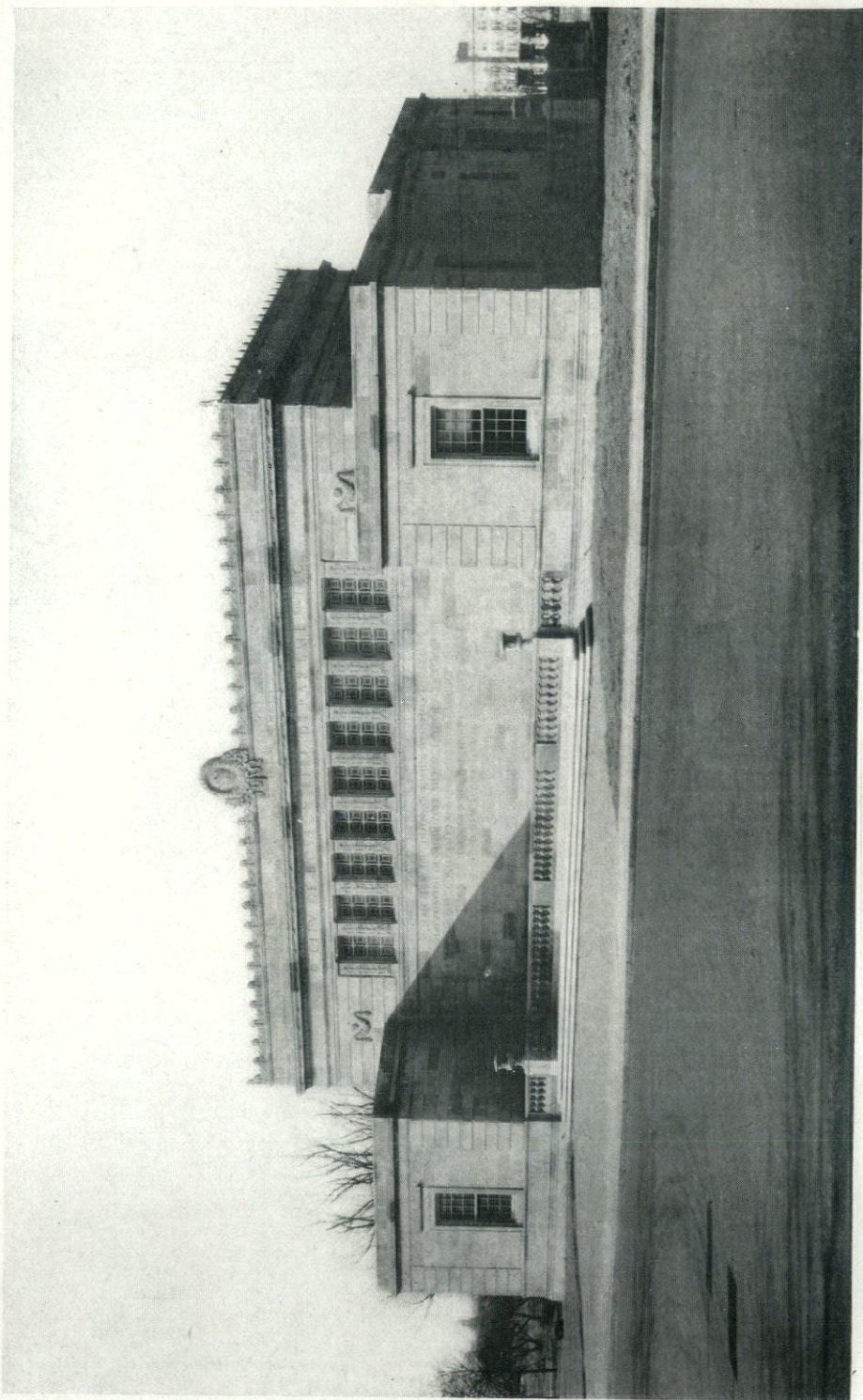
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Frank J. Forster, Architect



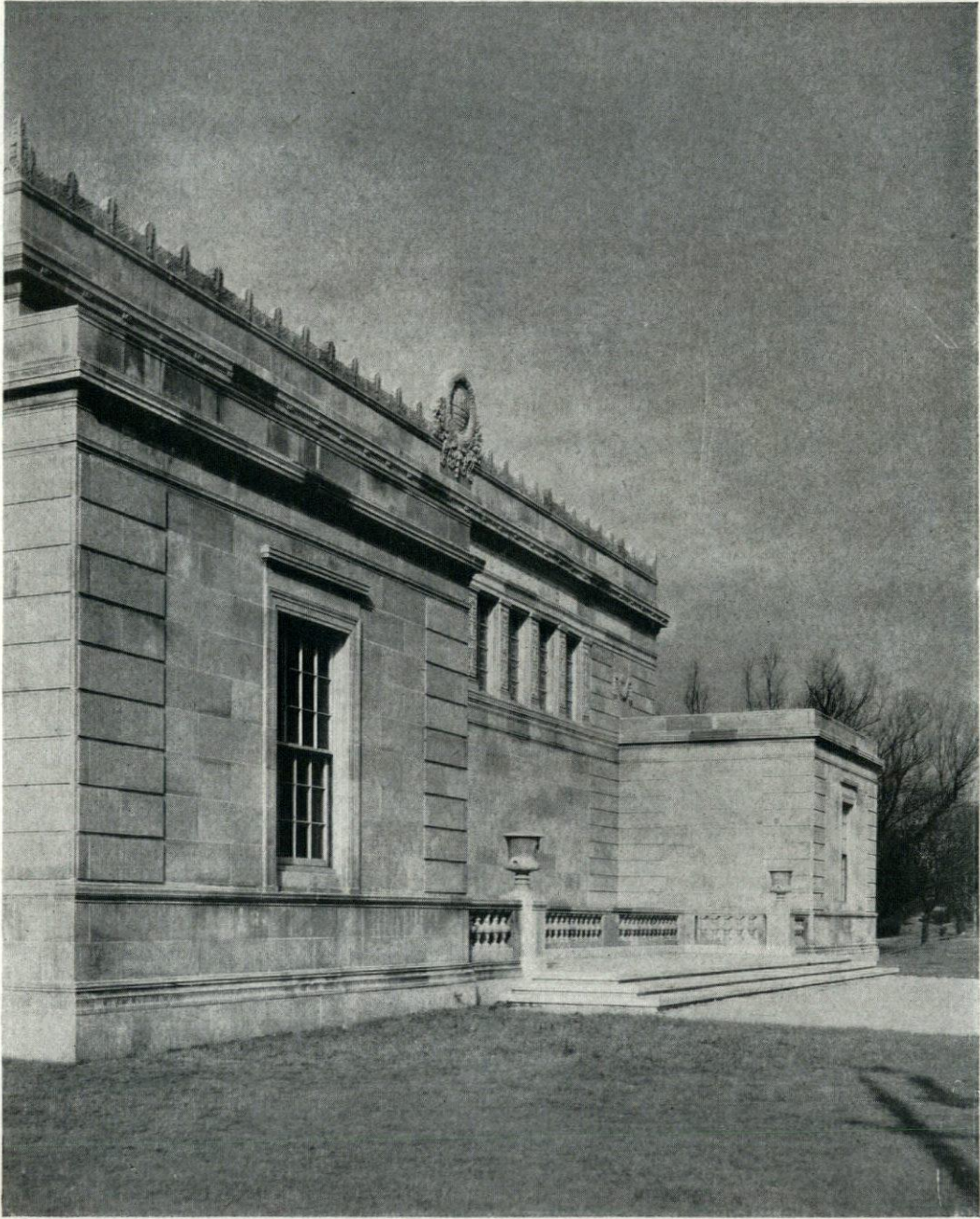
RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.
Frank J. Forster, Architect



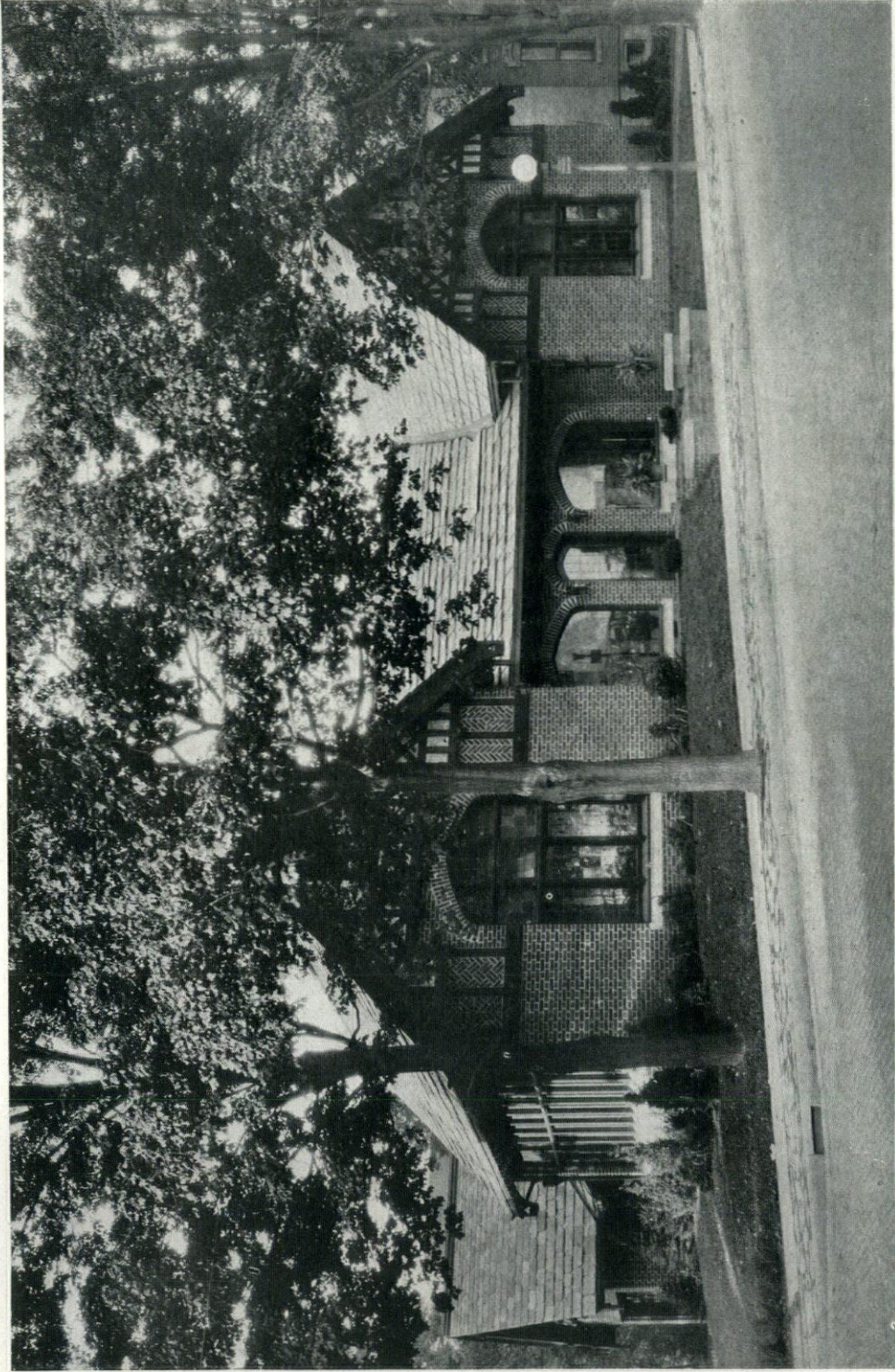
FIRE ALARM HEADQUARTERS BUILDING, BOSTON, MASS.
O'Connell & Shaw, Architects



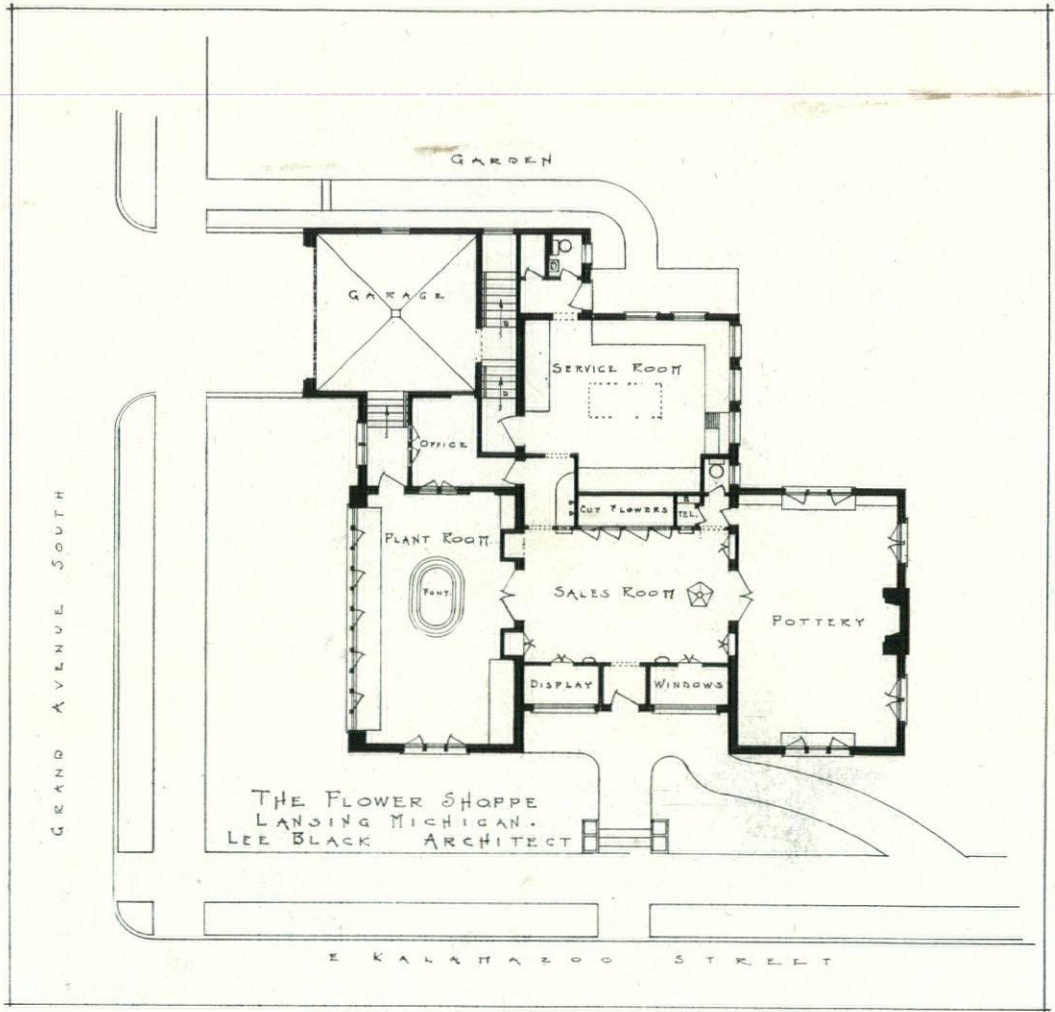
FIRE ALARM HEADQUARTERS BUILDING, BOSTON, MASS.
O'Connell & Shaw, Architects

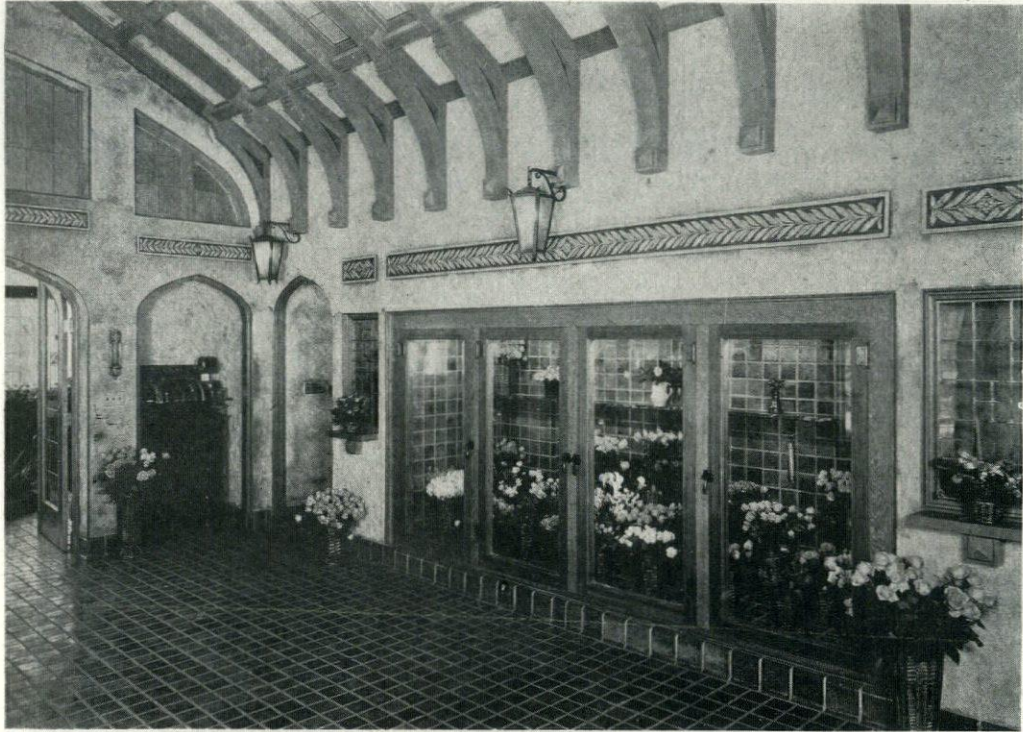


FIRE ALARM HEADQUARTERS BUILDING, BOSTON, MASS.
O'Connell & Shaw, Architects



THE FLOWER SHOPPE, LANSING, MICHIGAN
Lee Black, Architect

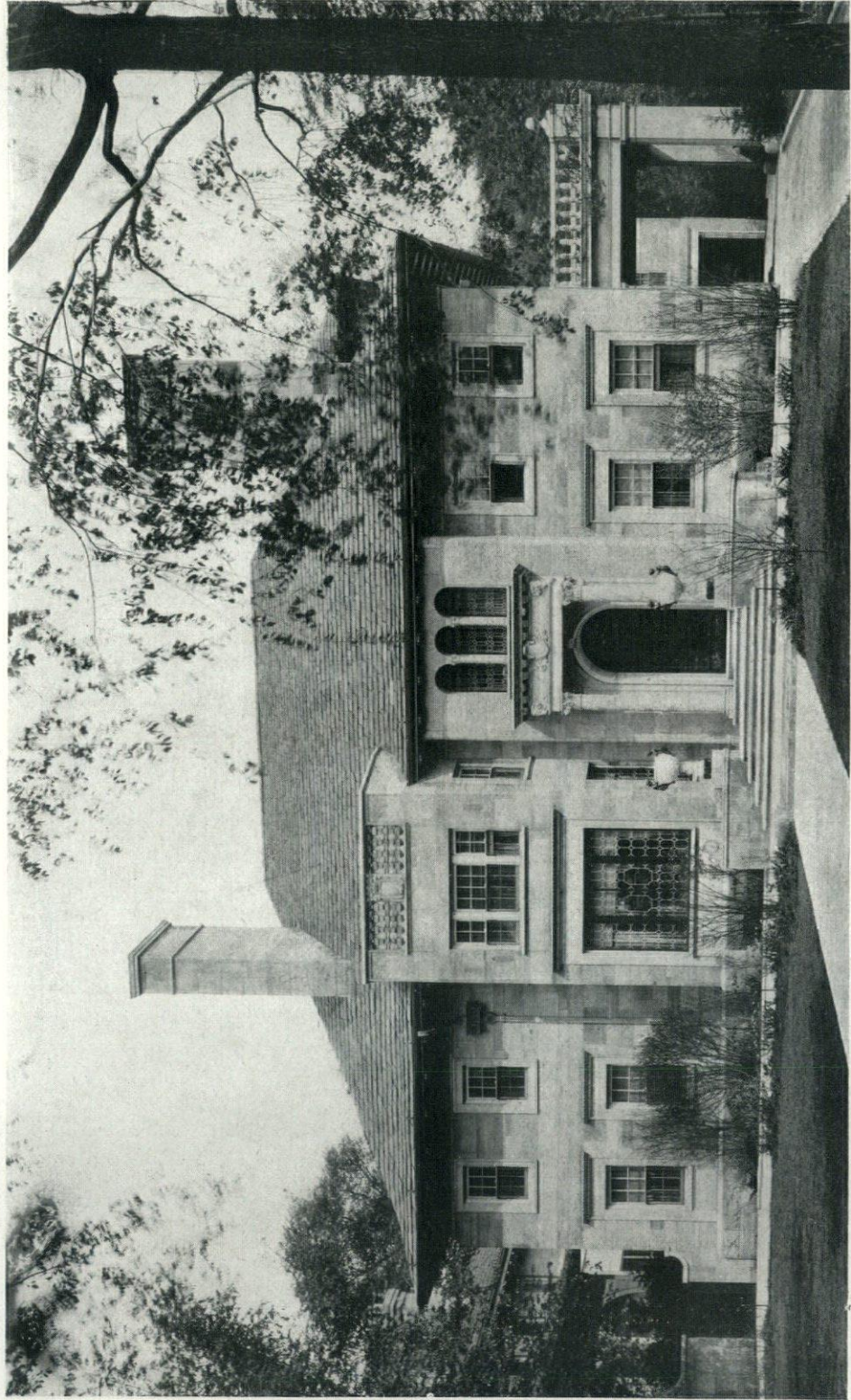




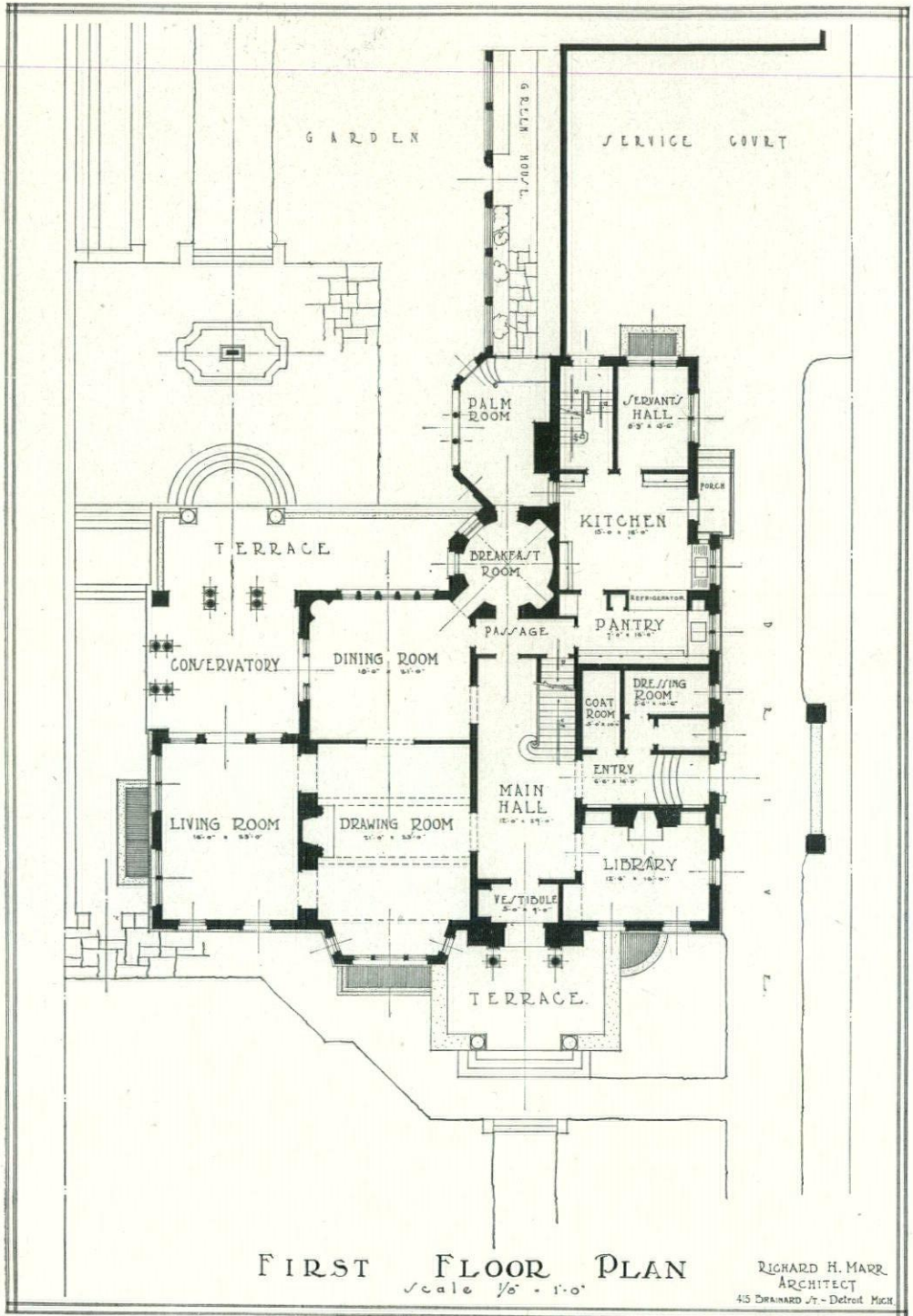
THE FLOWER SHOPPE, LANSING, MICHIGAN
Lee Black, Architect



THE FLOWER SHOPPE, LANSING, MICHIGAN
Lee Black, Architect

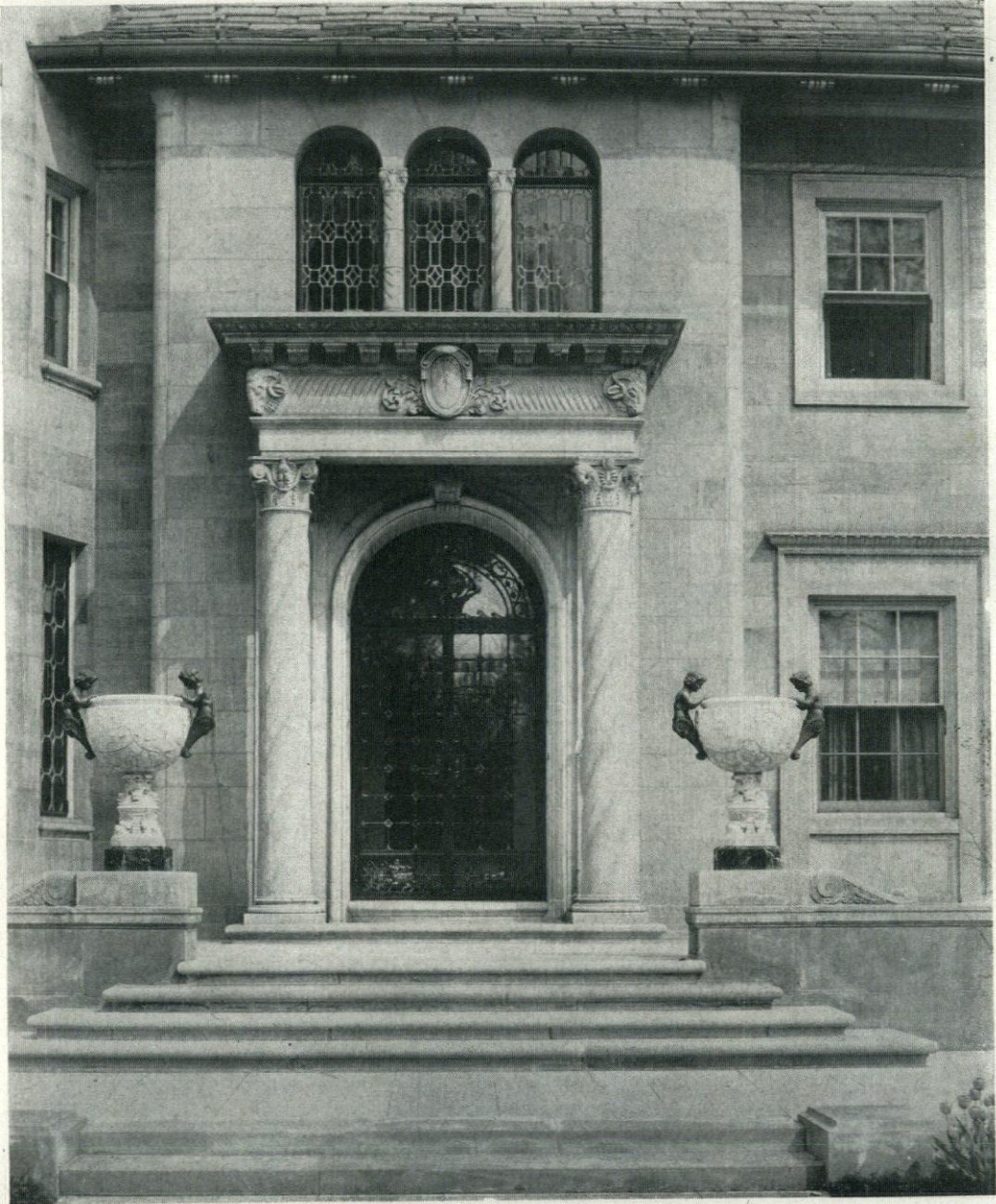


RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect
Bryant Fleming, Landscape Architect

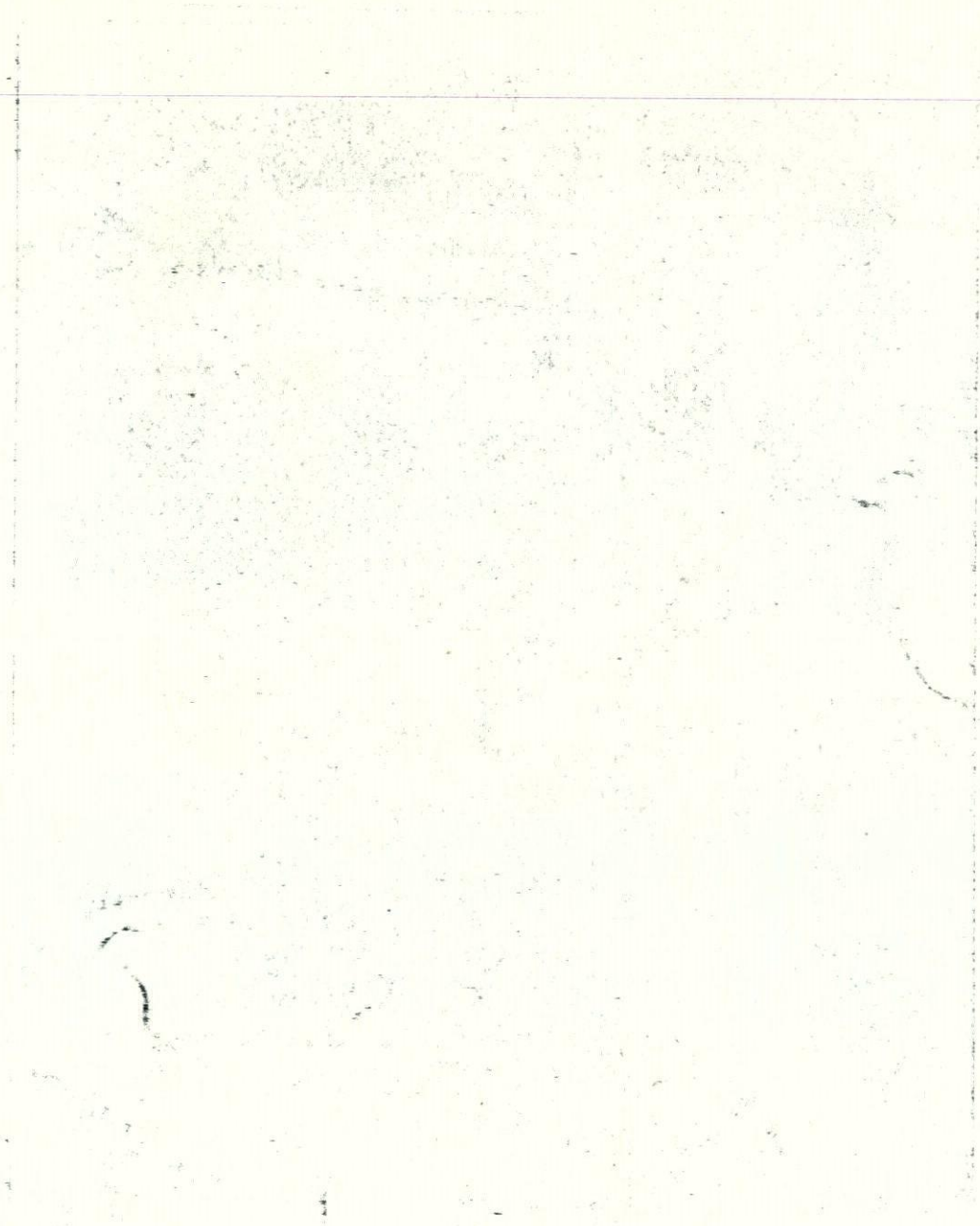


FIRST FLOOR PLAN
 Scale 1/8" = 1'-0"

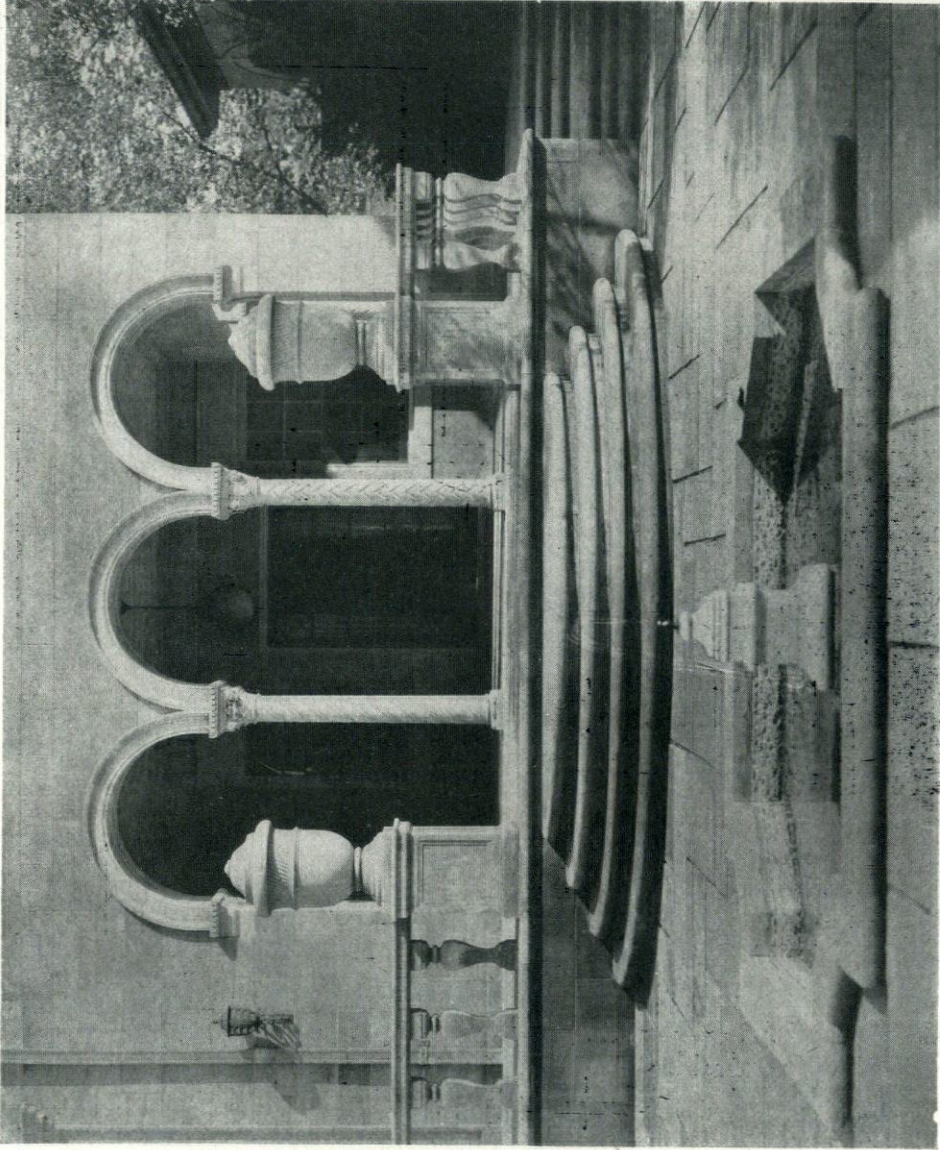
RICHARD H. MARR
 ARCHITECT
 415 BRANARD ST. - Detroit, MICH.



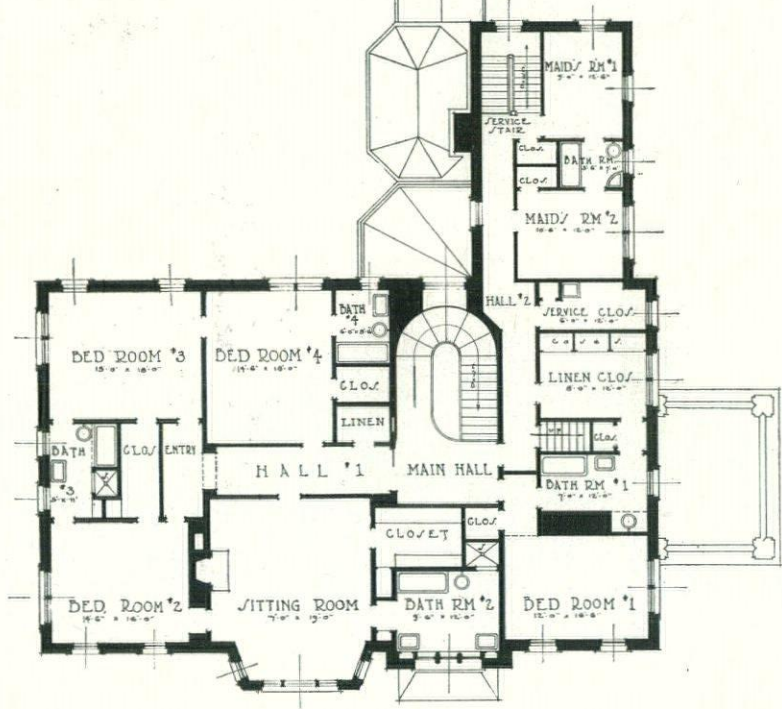
RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect



THE UNIVERSITY OF CHICAGO
PRESS



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect



SECOND FLOOR PLAN
 Scale 1/8" = 1'-0"

RICHARD H. MARR,
 ARCHITECT,
 415 BRANDED ST., DETROIT, MICH.



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect
William Wright Company, Decorators



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN

Richard H. Marr, Architect

William Wright Company, Decorators



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect



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BOSTON DRY POINTS



By
Hubert G. Ripley

II. FANEUIL HALL

FANEUIL HALL MAY BE approached from many byways. Our favorite route in the old days was by way of Corn Court, a narrow alley leading from Merchants Row, thence widening to Faneuil Hall Square. Near the north end of this court was situated "The Old Hancock Tavern," a favorite haunt of Benny Brooks, for many years an important factor in the personnel of Peabody & Stearns.

To all draughtsmen associated at one time or another with that distinguished firm, the name of Benny Brooks is a cherished memory. Of portly and commanding figure, his lower face garnished with a fine walrus-like mustache, he preached a genial and sunny philosophy, mounted drawings and tracing paper sketches with surpassing delicacy and skill, cut neat mats for the charming little water colors that Peabody was always making in moments snatched from conferences, and otherwise made himself indispensable. Benny

always found some errand during the morning and again in the afternoon that usually led to the Hancock Tavern (but a step from 53 State Street, where the office was moved from Devonshire

Street after the Exchange Building was built), where his favorite libation was a "Clanton-Burgundyshire." This noble beverage or Bacchic Sandwich was built up of two gigantic schooners of ale with a stiff shot of rye wedged between them. We always knew when Benny returned to the office after an errand and leaned over Henry Pennell's drawing table, where with painstaking accuracy he would draw to scale the component parts of the Clanton-



BENNY BROOKS

Peabody & Stearns philosopher in his favorite pose

Burgundyshire. Even though our table was at the other end of the long room, a faint aroma of cloves and malt, mingled with fragments of homely philosophy would drift down the aisle between the boards and the side wall racks where the drawings were stored. If John Stearns

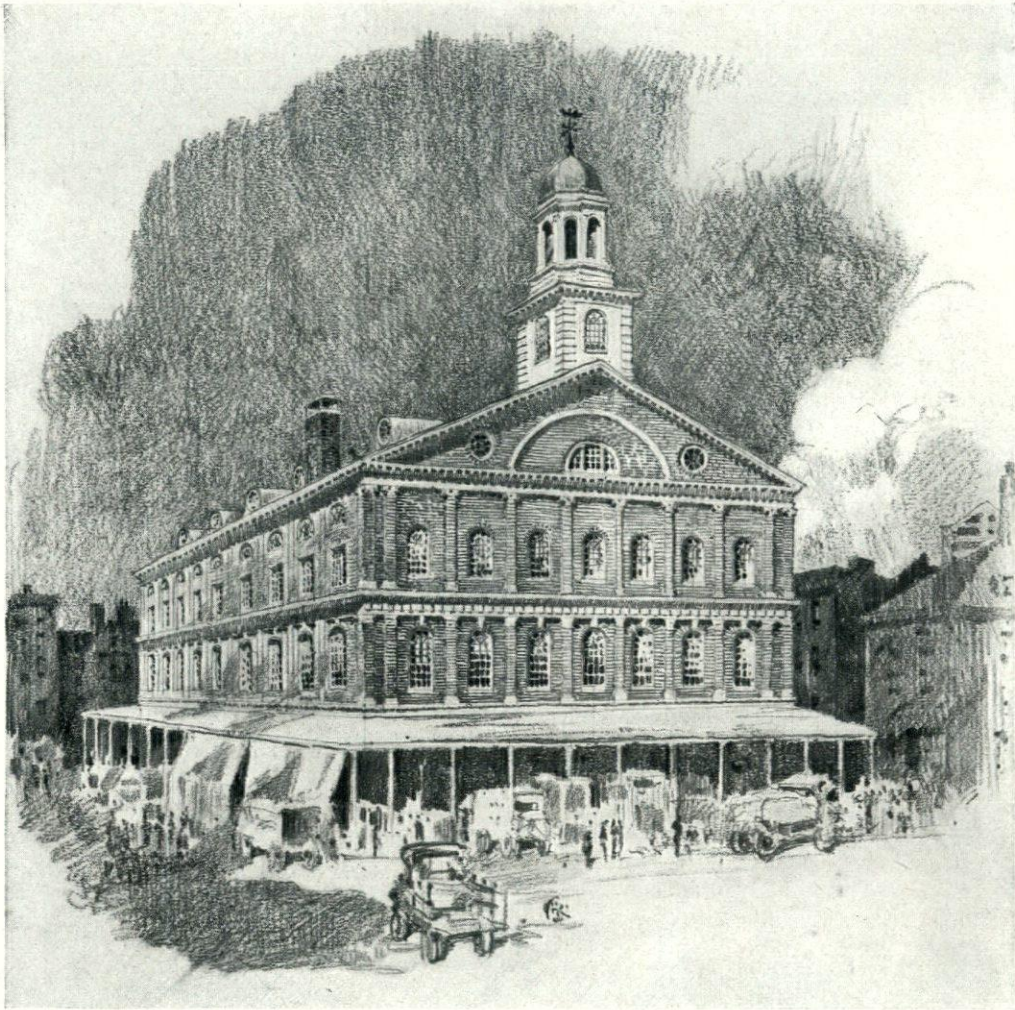
suddenly appeared at the door, which not infrequently happened, Benny would immediately begin to take down great rolls of drawings laden with dust (the drawings, covering a period of many years, were always kept rolled up in open racks), unroll them, spread them out and roll them up again, creating an air of bustling efficiency and cosmical disturbance. Dear old John wasn't really taken in, but the dust and his kind heart prevented his chidings. There was a small boxing room where Benny kept his mats, a steel straight edge, a large piece of thick, plate glass on which the mats were trimmed, his mat knives and other treasures. On one wall of this closet there always hung an Insurance Company's Calendar of ample dimensions where he kept his private records.

The dates on which Benny took the pledge were marked in Dixon's blue pencil and the lapses were noted in red. As the calendar was printed on white paper, one page to each month, the sheets presented quite a patriotic appearance along towards the twenty-fifth. In the old Scrapbook of the office, now in the unrivalled collection of I. Howland Jones' Peabodyandstearsiana, there are some of the original Brooks drawings of sandwiches and schooners and a very speaking likeness of the philosopher himself, sketched from life by Eddie Maher, the doyen of genre draughtsmen. Looking over this Scrapbook only the other day we came across the following in Benny's handwriting. It illustrates an angle of his philosophy as well as giving an idea of his literary style: "In regard to article in our papers, regarding there being so many men unmarried, the young? lady should ask her own sex, these few questions. (1) Why don't you do dress making instead of bookkeeping thereby depriving the man of a chance to support a wife. (2) Why does the Government and City officials employ female help. Because they can get them cheaper and deprive some man the chance of employment and a married life. These few remarks ought to be studied thoroughly by those that write in regard to bachelorship

(signed) BENJAMIN BROOKS,
alias Mattie."

The Hancock Tavern, like Peabody and Stearns, is now no more and Corn Court is crotteux, rusty, littered with papers, and sadly dilapidated. The cool and spacious bar, belonging to the dear dead days gone beyond recall, that once enlivened the ground floor of the pleasant old four story building in red brick with nicely proportioned openings, was plainly and simply furnished and contained many objects of historic interest. Old proclamations, naive prints of the Boston Tea Party, portraits of George Washington and Paul Revere, tattered broadsides yellow with age, hung in black walnut frames on the walls. A large crock of Cheddar cheese and a bowl of fillets of dried codfish stood on a side table. There was lovely white sea sand on the wooden floor. On special occasions, Bunker Hill day, or Whitsuntide (for Benny was born in Birmingham, a staunch member of the Church of England, and religiously observed all feast days), when visiting the Tavern, Benny would include us in his party with Johnny Driscoll, Henry Pennell, and Frank Kendall's kid brother Fred, if Fred could slip out without Frank's notice. A leisurely call here was an agreeable preliminary to an appreciation of Faneuil Hall.

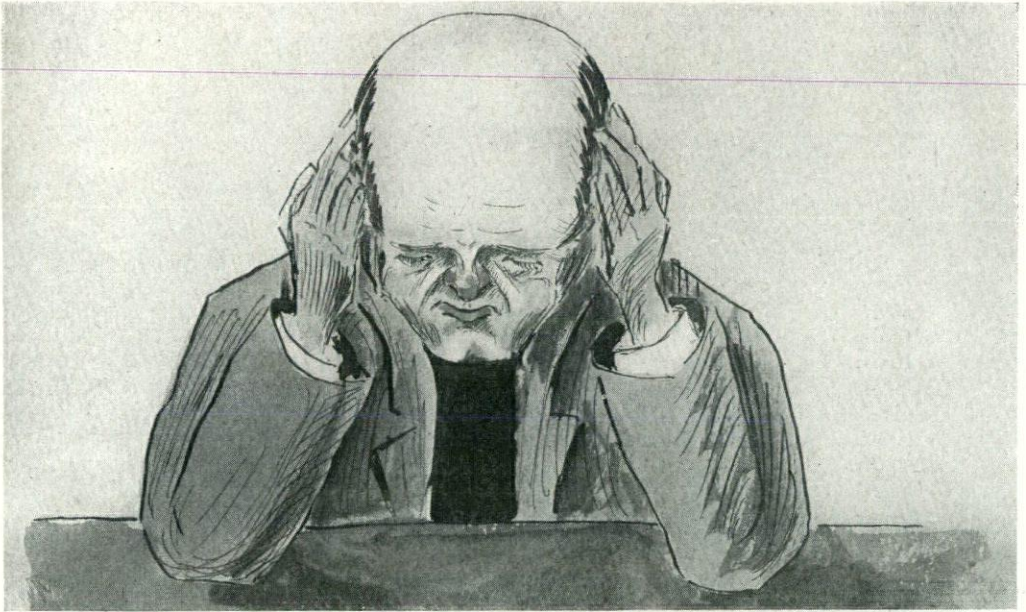
Originally built in 1742 by Peter Faneuil, a wealthy Colonial merchant, as a market house and meeting place for the citizens of Boston, it has survived many changes, vide "Boston, the Place and the People," by M. A. DeWolfe Howe, inter al. Until recently its walls were painted a depressing drab and it had an unconscious air of being ill-dressed, like an awkward boy in his father's cut down clothes. Cram and Ferguson have just completed its restoration and rehabilitation. The effect is strikingly beautiful. The old paint has all been removed and the red bricks and white mortar reveal the beauties of its proportions. The entablatures, cornices, belfry, sash and trim (all in wood) have been painted a light café au lait, and the sacred grasshopper newly gilded. The brick work is Flemish bond with many black headers and there is variety in its colors and shapes. Originally the Hall was two stories high and three bays wide. In 1805



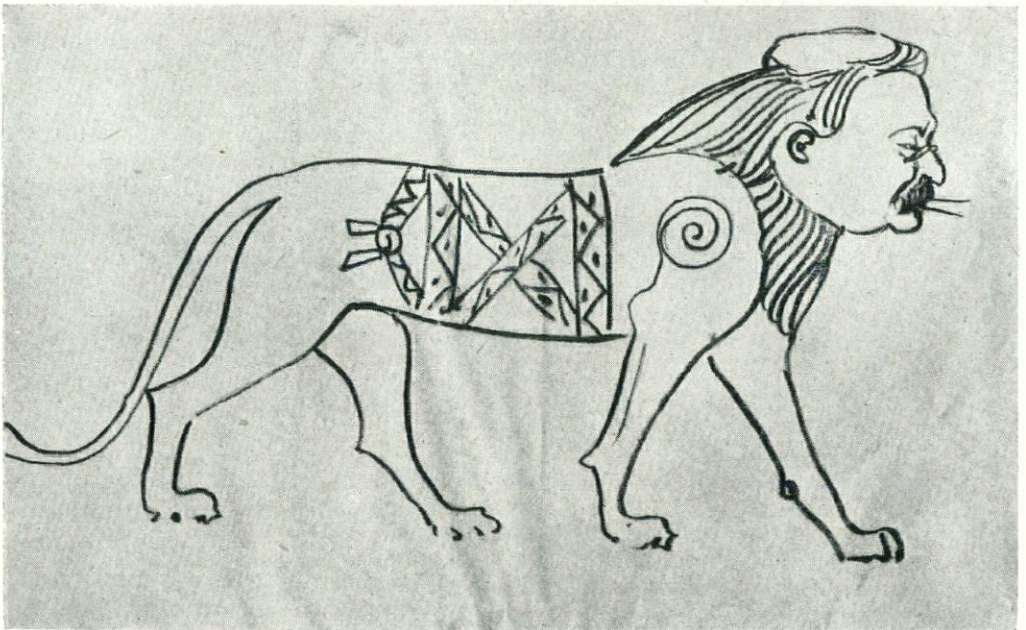
FANEUIL HALL, BOSTON
Drawing by Hubert G. Ripley

it was rebuilt, adding a story and four more bays. The first story is Tuscan, the second Doric, the third Ionic; and the belfry Corinthian, just like Harvey Corbett's George Washington National Masonic Memorial. All the windows and openings with the exception of those on the sides at the third story, are round arched; there are segmental and circular windows in the gables. The whole design, now seen in its original purity for the first time within the memory of living men and women, is lively, full of inter-

est and charm of detail, almost gay and ebullient with the spirit of youth. The sidewalk encircling the building is completely covered with a glazed canopy, supported at the kerb with many slender iron posts. These posts are almost too closely spaced, especially at the corners where traffic is greatest, and cause profane comment by unfeeling marketmen. The sidewalk, first story and basement are occupied by stalls, spotlessly clean and brilliantly lighted with rows of snowy hams, plump chickens, smiling cheeses,



LOUIS LABEAUME AFTER A WILD NIGHT ON THE MOORS



JOHN STEARNS—THE WATCH DOG OF THE OFFICE

fragrant pineapples, brocheted kidneys, whitebait, lobsters, mushrooms and a million delicacies in and out of season.

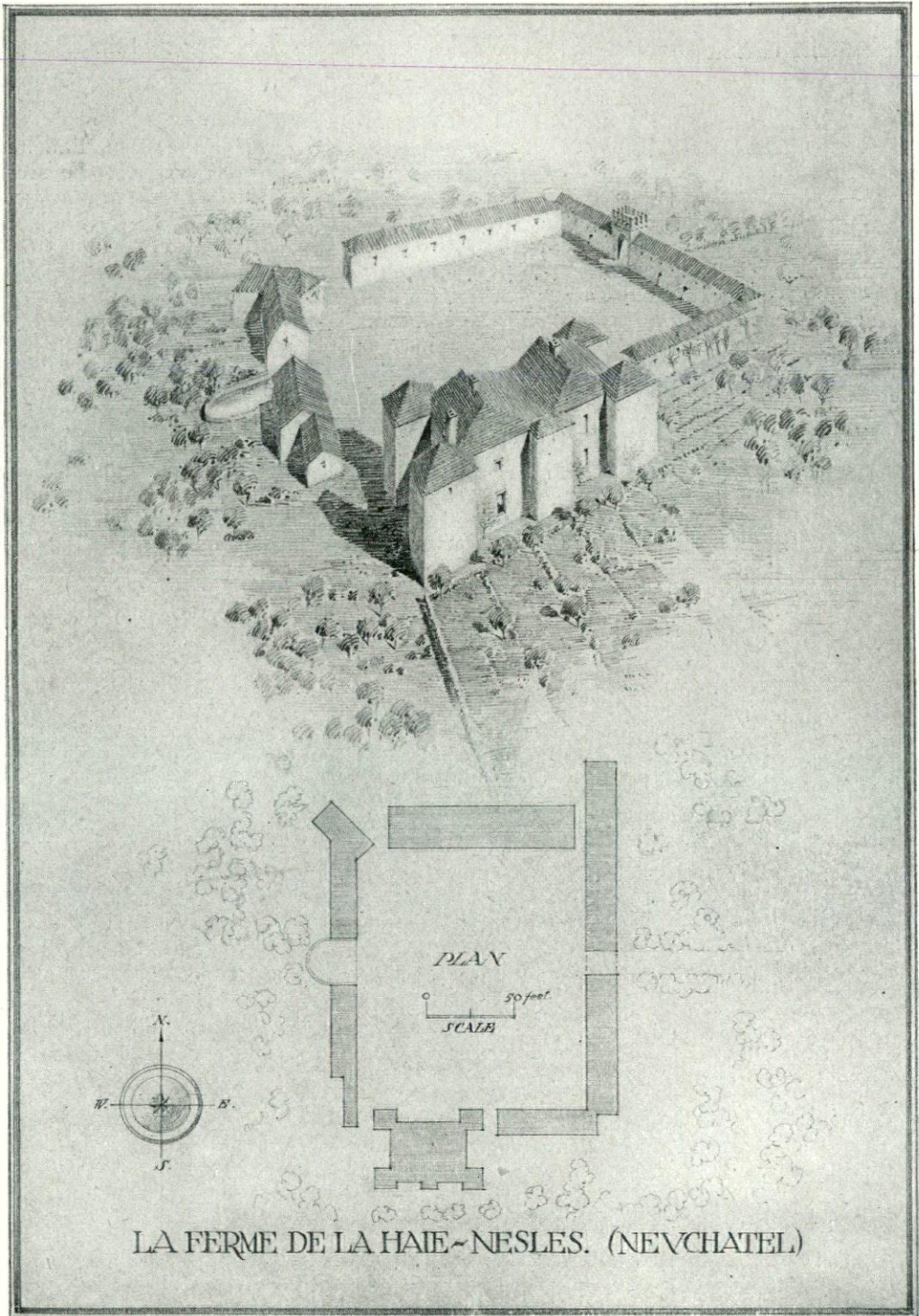
Before visiting the main or second floor which contains the famous Hall, likewise spotless in white, gray and gold, all freshened up and rejuvenated, it may be well to recall another famous Oasis of bygone days, a rendezvous for the fellows of Shepley, Rutan and Coolidge's, whose office used to be in Exchange Place just around the block. In the southwest corner of Faneuil Hall Square, number twenty if our recollection is correct (not that it matters now), was Quennell's where the specialty used to be Camel's Milk. This beverage was very soothing to the nerves on a hot day and equally agreeable on cold afternoons in January. Nobody ever knew how the concoction was made; it was secretly done below the level of the counter (a pleasant elbow height), certain ingredients being added

by the bartender with his back turned to the customer. Camel's Milk, though harmless enough in appearance and mild to the taste, was distinctly a dram for the "potvaliant."

Returning to the east end of Faneuil Hall for a visit to the interior, the second story is reached by a wide staircase, at the head of which on either side are two fine ante-rooms with good mantels and sturdy wainscotting. The old hall, with its fine clock and balcony supported on a doric colonnade is nicely proportioned and contains some good portraits and busts. The ungainly and rather bombastic picture, "Webster's Reply to Hayne" is wholly out of keeping and entirely too large for the simple dignity of the room. It is to be regretted that the architects' efforts to have this turgidity removed were unsuccessful. However, aside from this incongruity, the restoration is eminently satisfactory.



Frank Kendall, who succeeded Jule Schweinfurth as head draughtsman in Peabody & Stearns office



LA FERME DE LA HAIE-NESLES. (NEVCHATEL)



The
FARMSTEADS and SMALL
MANORS OF FRANCE



By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and *Leigh Hill French, Jr.* —

III. LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

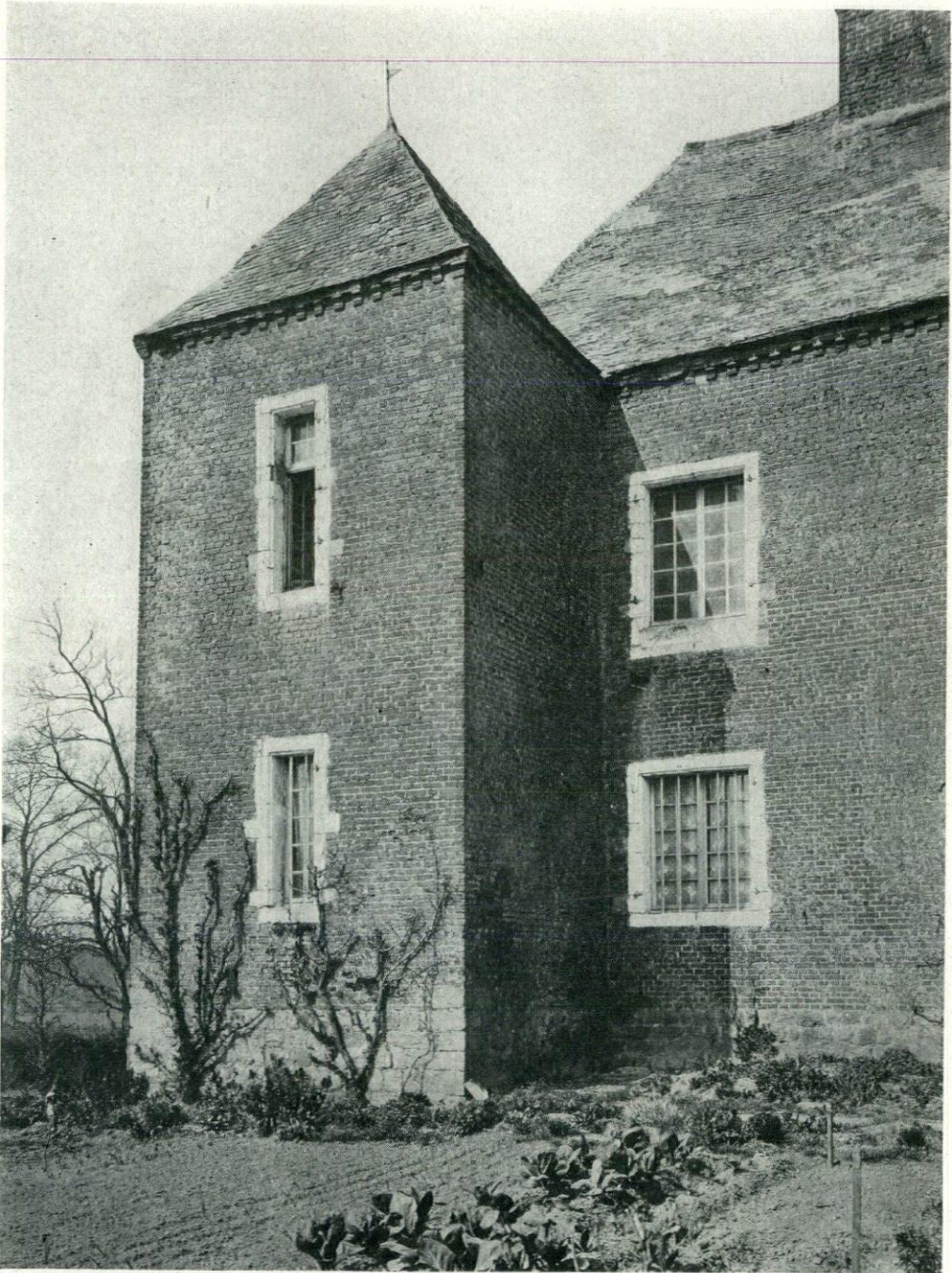
OF ALL THE FORTIFIED farmsteads of Picardy, none possesses greater distinction, none exerts a more compelling appeal than the Ferme de la Haie at Nesles, near Neuchâtel. In point of composition and materials it would be hard to find any comparable structure in all of northern France more worthy of regard.

Fortunately the exterior has never been tampered with by prosperous owners who had a mind to make it a place of residence and it has therefore escaped the manifold curse of modernized glazing, iron shutters with slat-ventilated tops, "tin" verandahs and all the other abominations with which twentieth century Frenchmen all too often deface structures deserving of more considerate treatment. So far as the interior is concerned, there have been deplorable mutilations so that the ancient character of the structure has been thoroughly ruined and there would be little to gain by presenting a record of what is there now to be found. In this respect it is like many of its contemporaries which yield scant results or none at all to reward a tour of investigation. Peasant tenants, devoid of archaeological sense or reverence for antiquity, presumably with the knowledge and assent of absentee owners, have ruthlessly hacked and hewn the internal features, built partition walls and otherwise maltreated the fabric till all semblance to the original aspect has vanished. To these active insults they have added the passive contumely of neglect and noisome squalor to which the swine and poultry contribute the finishing touches as they swarm in and out of the ground floor rooms in bucolic companion-

ship with the human occupants. Even so, one cannot help feeling that the fallen estate of this venerable structure is preferable to what it would be had it been subjected to desecrations that too often modern "improvers" blithesomely inflict.

This old castellated farmhouse is an exceptionally good piece of brick architecture. The bricks are a deep, mellow purplish red in color, and the small slates of the roof are softened by time stains and minute lichens to an indescribable greenish brown hue with here and there a purplish blush showing through. The beauty of color and texture is enhanced tenfold by contrast with the harsh quality of the bright red corrugated tiling that has been put on all farm buildings that stand round the other three sides of the farmyard.

The architraves of the doors and windows are fashioned from the local limestone, the identity of which the coating of whitewash completely disguises. Save the very reticent cornice of chiselled brick, there is scarcely one item of ornamental detail to break the rugged austerity of the exterior. Broad expanses of uninterrupted wall surface, especially on the south and west fronts, serve to accentuate the bold lines of the composition. Altogether, the disposition of unusually trenchant masses, the striking contours of the roof, and the play of lights and shadows combine to create a forceful and impressive ensemble. The purpose of fort-like strength and protection is perfectly patent. Nevertheless, the interior for the most part is well-lighted and though there is nowadays no occasion



The Architectural Record

Southeast Tower
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

February, 1926

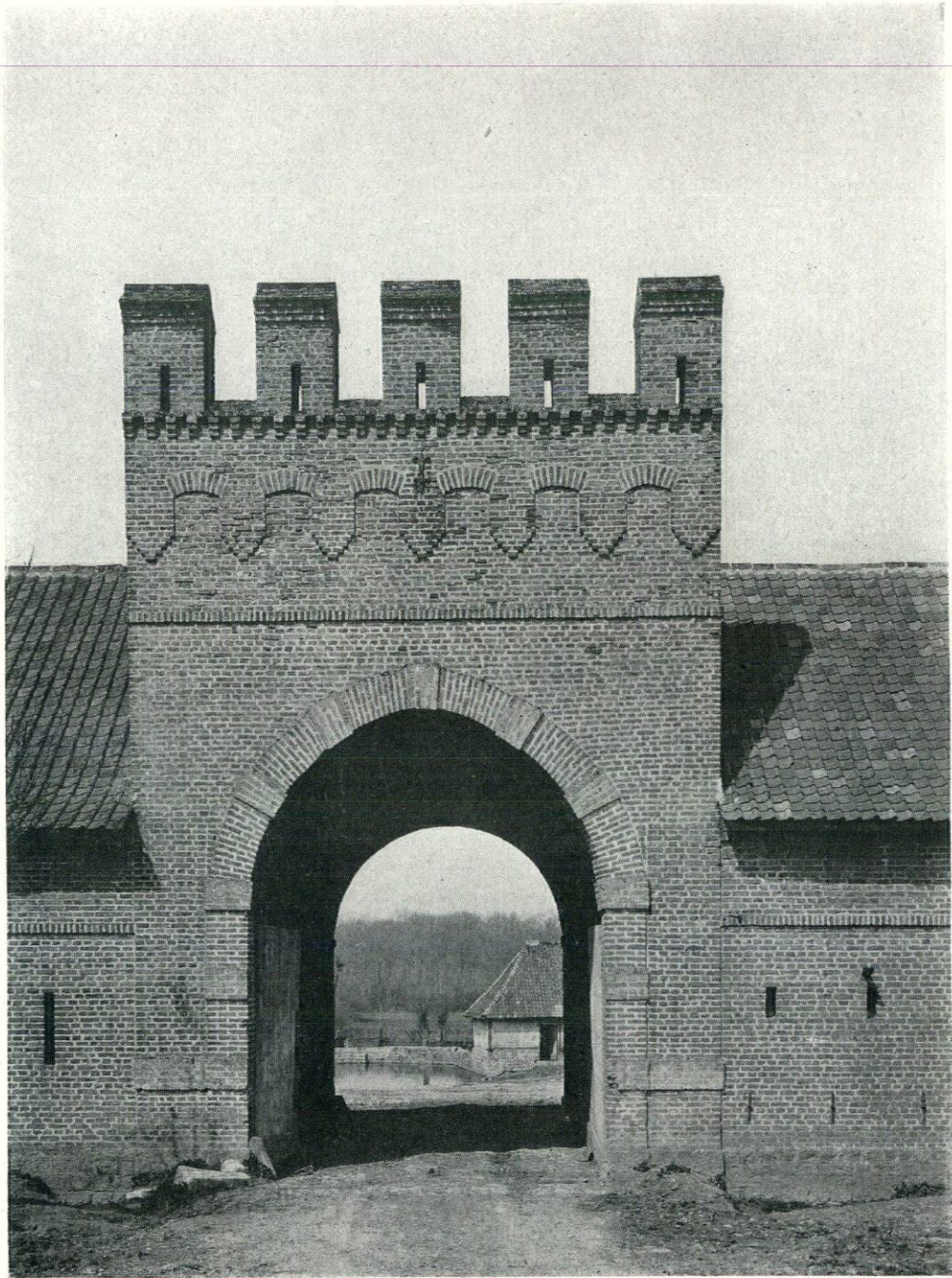


The Architectural Record

South Towers

February, 1926

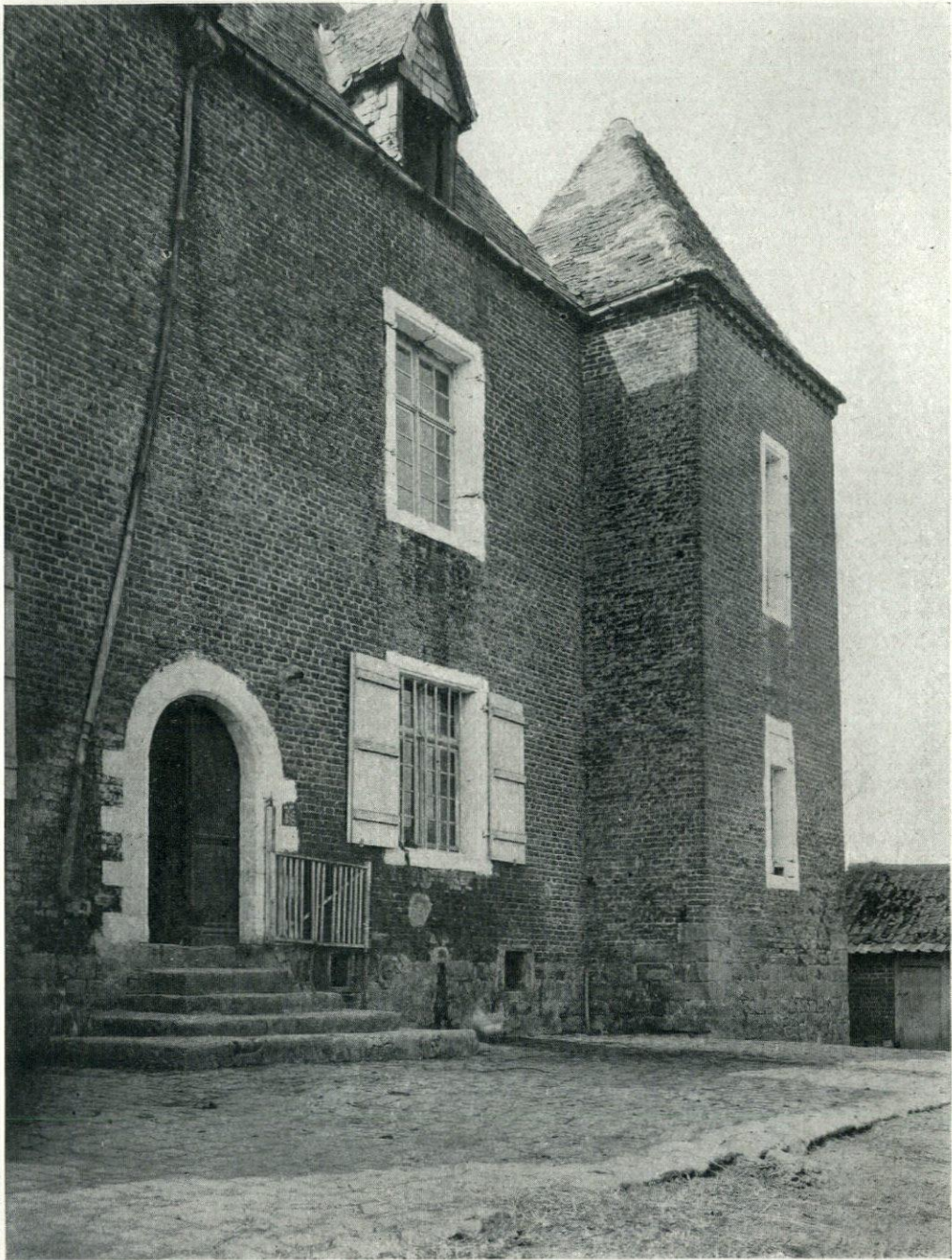
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)



The Architectural Record

Gateway
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

February, 1926



The Architectural Record

Doorway

February, 1926

LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

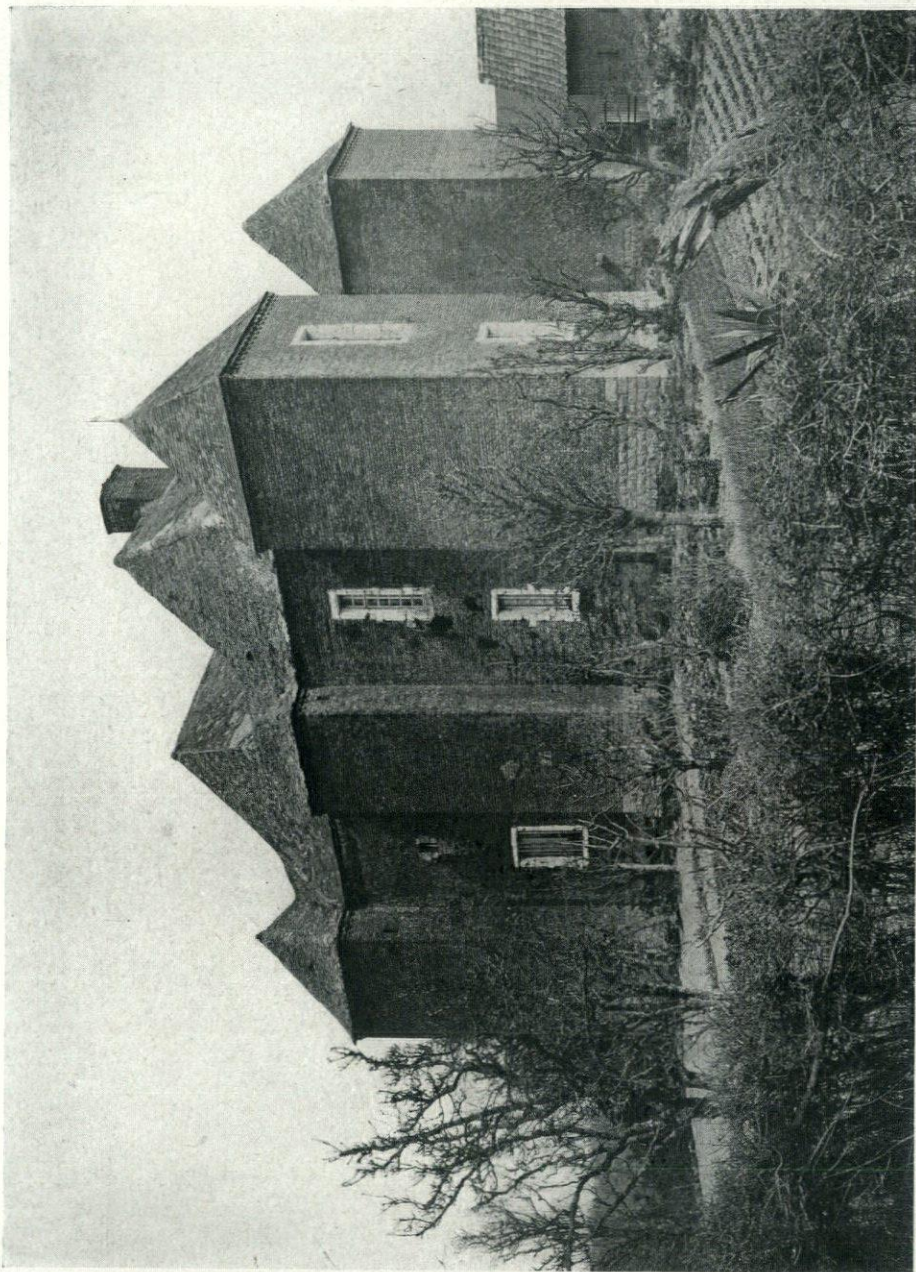


The Architectural Record

South and West Fronts

LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

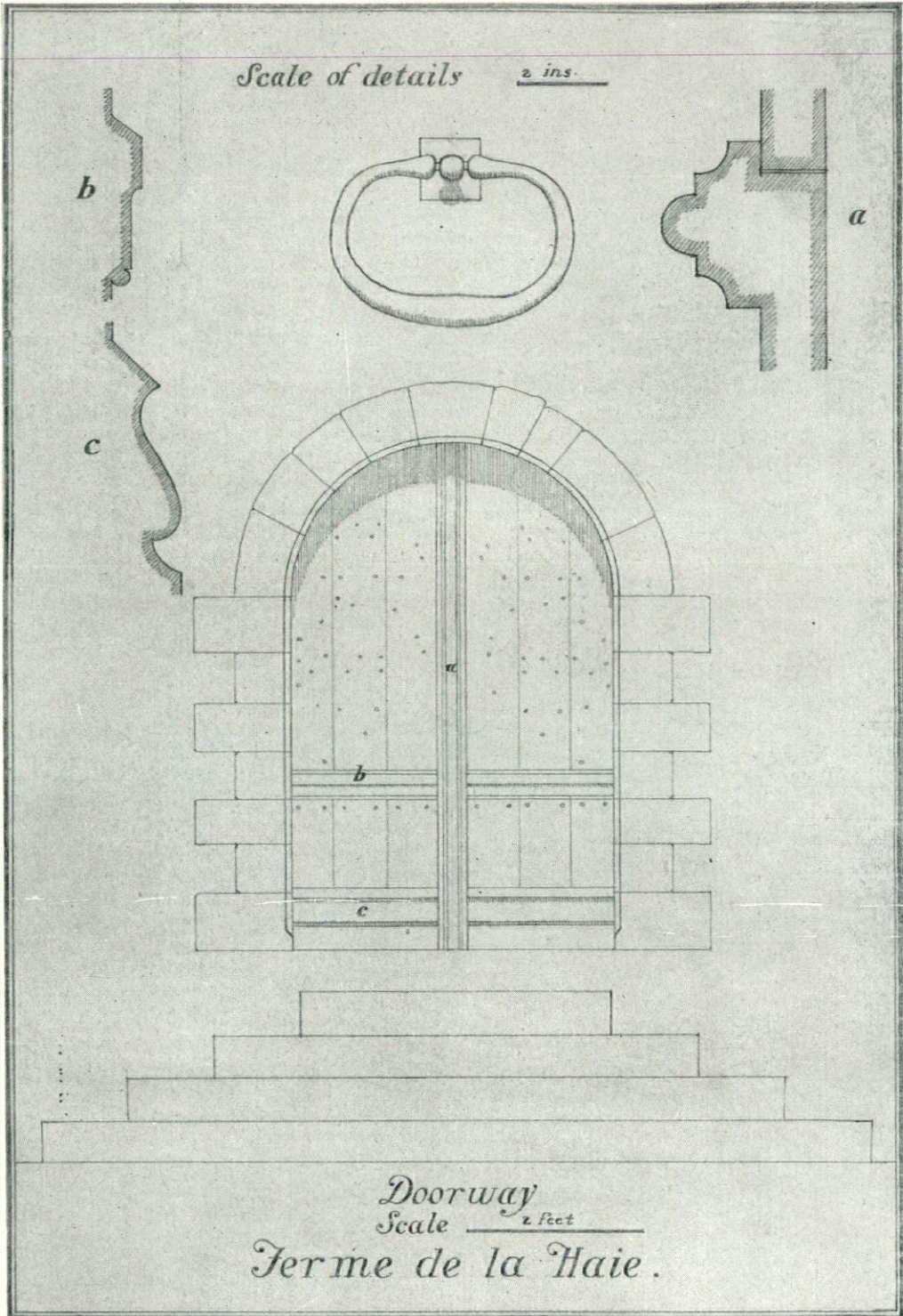
February, 1926

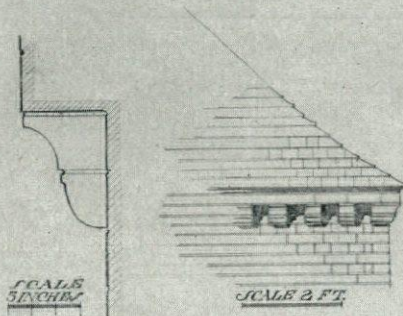


The Architectural Record

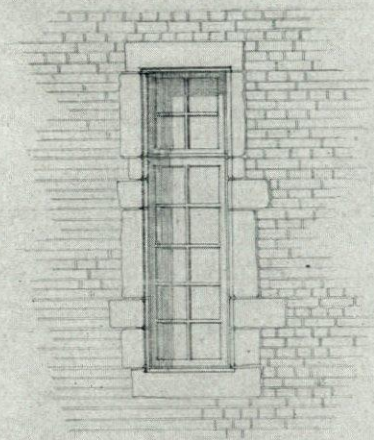
South Front and Potager
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

February, 1926



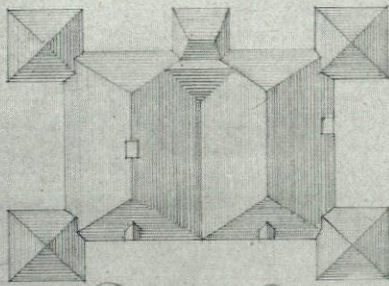


Brick Cornice Detail.

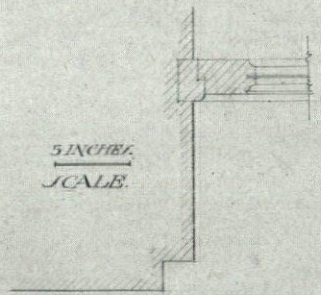


Window Detail.

SCALE 2 FT.

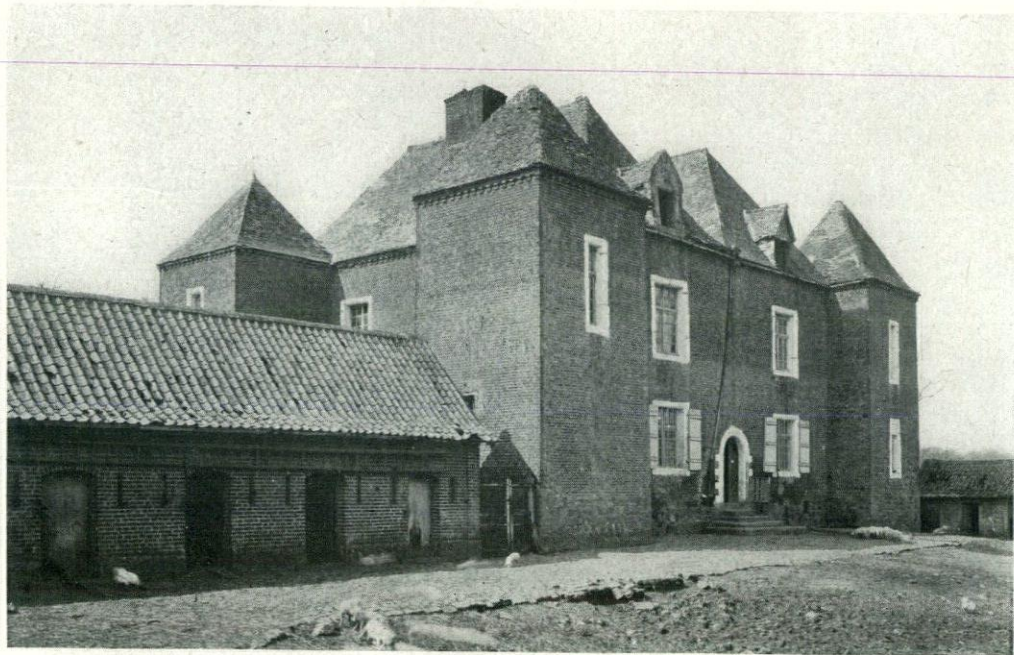


Plan of Roof.

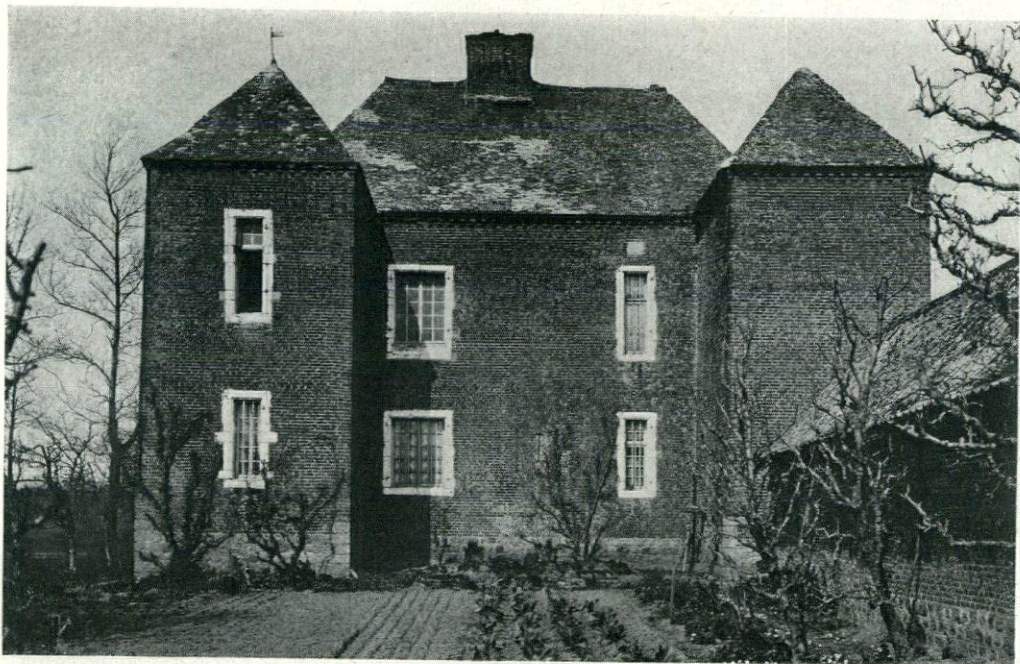


Detail of Jamb.

La Ferme de la Haie, Nesles (Neuchatel).



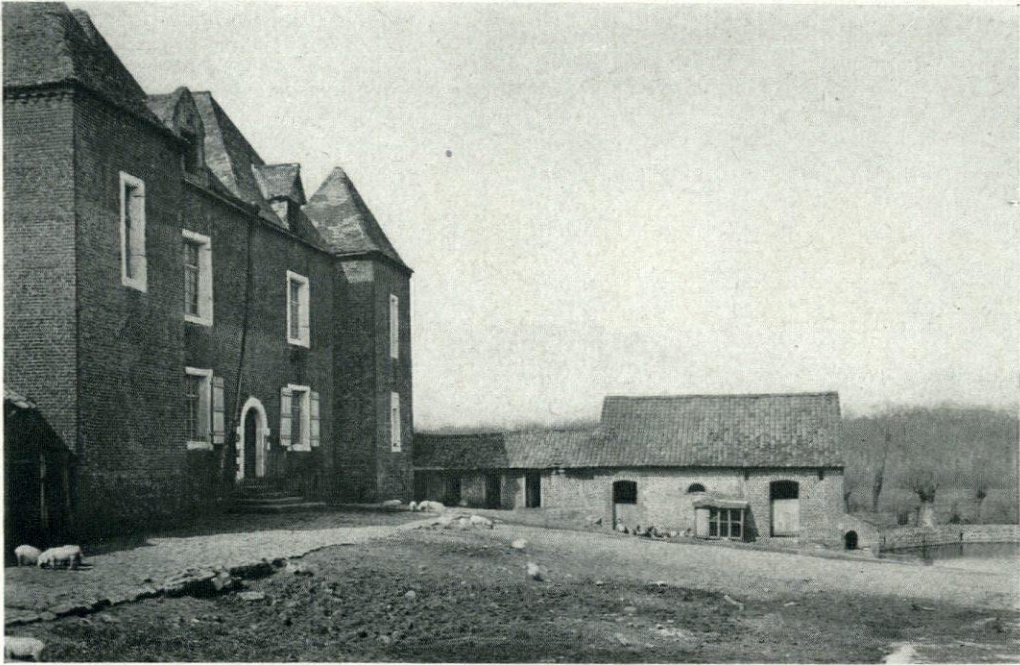
North Front



The Architectural Record

East Front and Potager
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

February, 1926



North Front and Courtyard
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

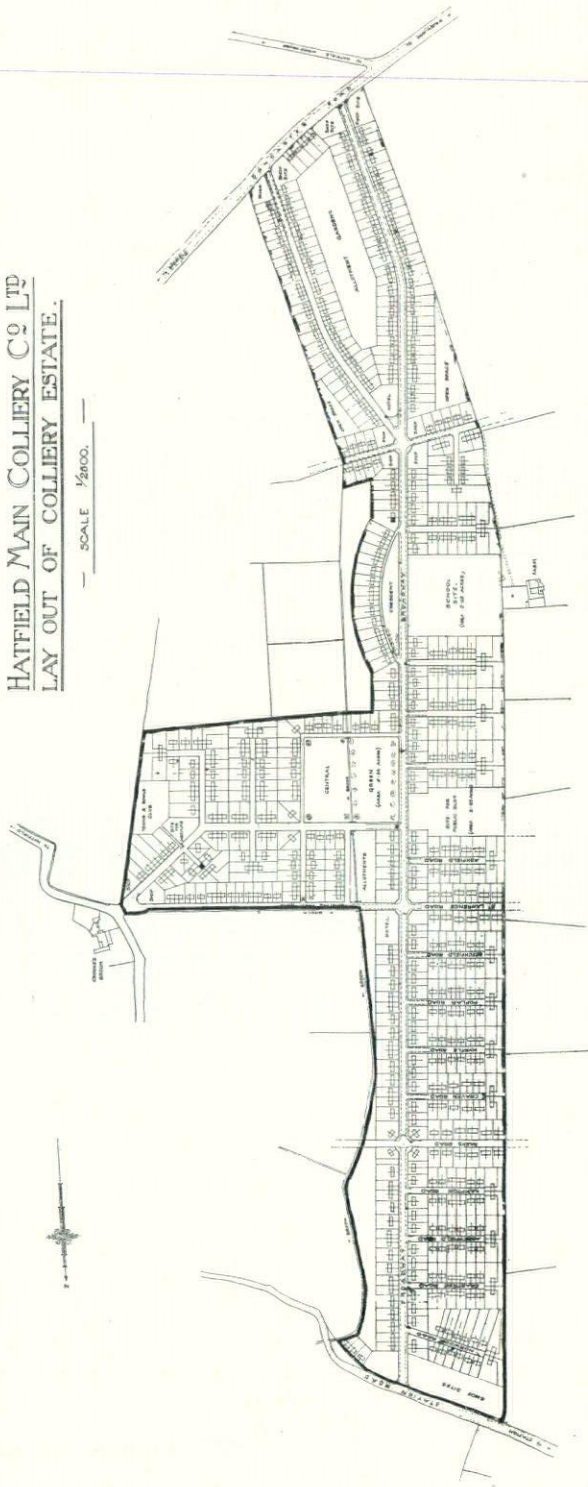
to build houses with the idea of defence, yet the dwelling at the Ferme de la Haie offers more than one suggestion that can be turned to good account by the architect of today.

The enclosed farmyard arrangement is followed here as at the Ferme du Manoir, at Hesdigneul, though the details of the scheme are somewhat different since the house itself is in one compact block, the barns, stables, byres and pigstyes being so placed as to complete the enclosure. While a wilderness of reeking manure can scarcely be recommended as a central feature for emulation, the gen-

eral scheme seems to work to the entire satisfaction of the tenants and the ingenious designer will not find the plan wholly without suggestive value when considering country houses and the relation of their dependencies on estates where farming is carried on with serious intent. The *potager*, which at the Ferme de la Haie covers a considerable area of ground to the south and east of the house, is one of the pleasantest incidents of the plan and, in its turn, has something more to offer us than the mere gratification of curiosity. The present form of the gateway is of recent contrivance.

HATFIELD MAIN COLLIERY CO LTD
LAY OUT OF COLLIERY ESTATE.

SCALE 1/2500.



February, 1936

The Architectural Record

THE HATFIELD MAIN COLLIERY HOUSING SCHEME, HATFIELD, NR. DONCASTER, ENGLAND
The lay-out is for 1,100 houses on an estate of 154 acres—an average density of 7.30 houses per acre. The main feature is the Broadway—a through road 50 ft. wide between fences and 90 ft. wide between houses. Central open green is 5¼ acres in extent. Sites are provided for schools, public buildings, institutes, shops, hotels and allotments

Thomas & Wood, Architects

HOUSING SCHEMES *in* ENGLAND



By
B. S. Townroe, B.A.

THE CHIEF ARCHITECT to the County Council of London, Mr. Topham Forrest, in an official report published in 1925 on American apartment houses stated: "I do not think that America is so far advanced in the evolution of internal planning and lay out as England is, with perhaps three exceptions—

1. The appointment of kitchens.
2. The appointment of lavatories, bathrooms and other sanitary arrangements.
3. The lay out and treatment of the Courts and open spaces about buildings."

This criticism of American architects is not of course applicable to those who deal directly with housing in their own practice. But English architects who have visited the United States recently all agree that in England more advance has been made in the comprehensive treatment of housing schemes as a whole from the original lay out to the final details of design.

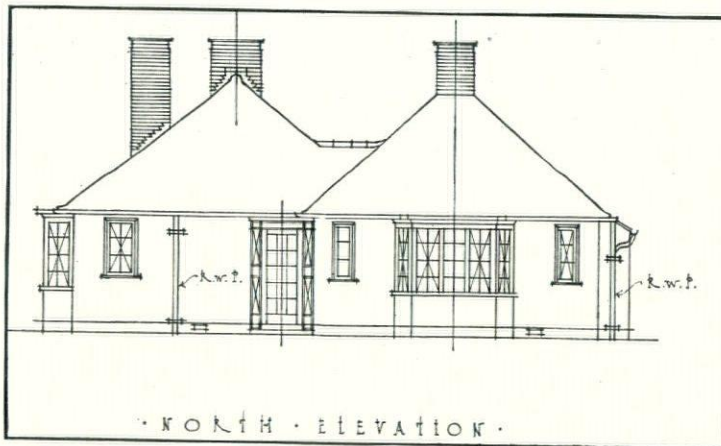
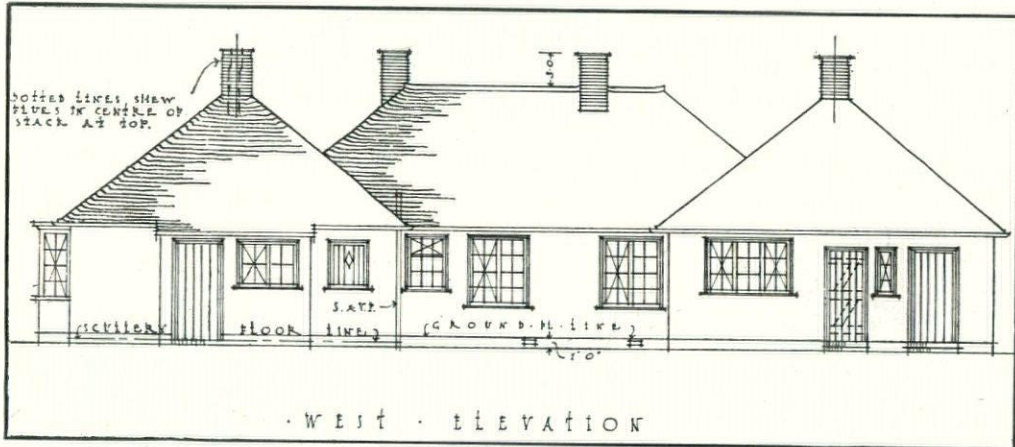
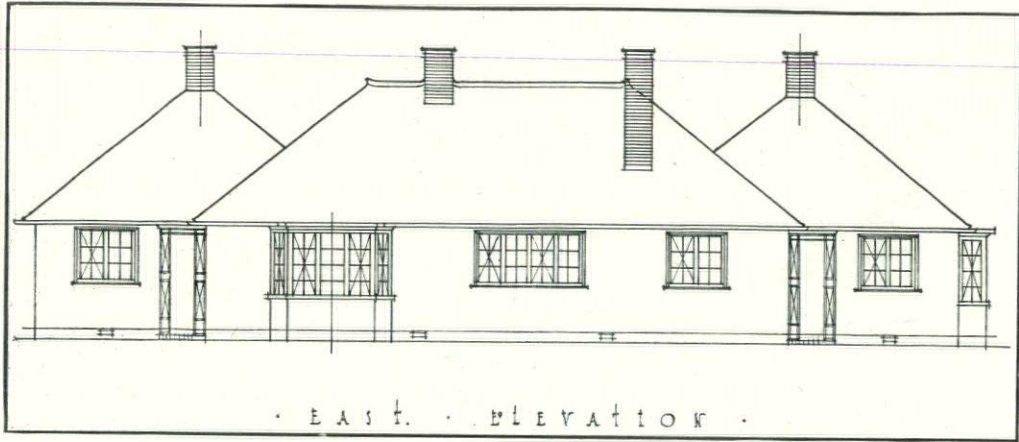
The Hampstead Garden suburb, for which Dr. Raymond Unwin who spoke at last year's American Town Planning Congress, was largely responsible, was one of the first attempts to plan for a definite community with a proportion of open space preserved for gardens and playing fields, and with a lay out of houses not more than twelve to the acre so that each has its own garden. An area is set aside for industrial developments and also for shops.

Since the day when the Hampstead Garden suburb was formed, many large housing schemes have been undertaken in England; by the Rowntrees near York, by the Cadburys at Bourneville near Birmingham, by the late Lord Leverhulme at Port Sunlight, under the auspices of the British Government at Woolwich and at Carlisle, by the London County Council at Hammersmith and Becontree, and last but not least at the two garden cities of Letchworth and

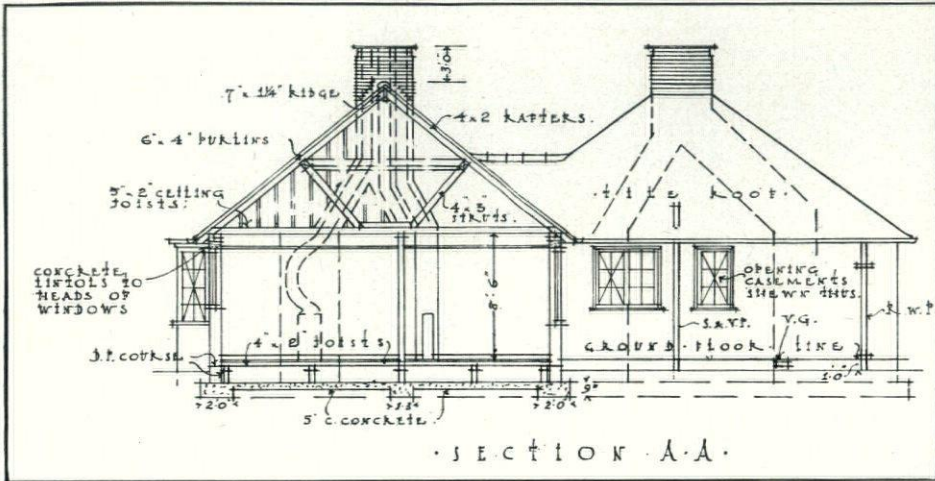
Welwyn. In all these cases architects and engineers have coöperated with a view to establishing carefully planned suburbs or satellite towns.

There is, however, at present a struggle in progress between those who advocate ten story flats, largely influenced by what they have seen in the United States, and those who protest against buildings being allowed to climb higher and higher by multiplying the number of stories. The protagonist in favor of making experiments in central areas by building ten story flats for working class accommodation, served by lifts and other modern labor saving devices, is Mr. Topham Forrest who has behind him the housing committee of the London County Council. On the other side stands Dr. Raymond Unwin, occupying an entrenched position at the Ministry of Health, the Government Department which has the final word in approving all housing schemes that are assisted out of the public purse. Certainly American architects have far more to learn from the open development that is due so much to Dr. Unwin's inspiration than from the present somewhat spasmodic attempts to introduce an Anglicized skyscraper.

The Garden City of Welwyn that is reached daily by non-stop express from London in 35 minutes, is an example of a comprehensive housing scheme, and the latest proof of the value of open development. When I visited the area after being demobilized from the British Army in 1919 the land was covered with wheat fields and pasture. Lord Salisbury sold it to the veteran pioneer of the Garden City Movement, Mr. Ebenezer Howard, and then, in spite of endless difficulties and general apathy, the work started, until the township now numbers some twelve hundred houses, over a million pounds have been spent in its development, and several factories have been established



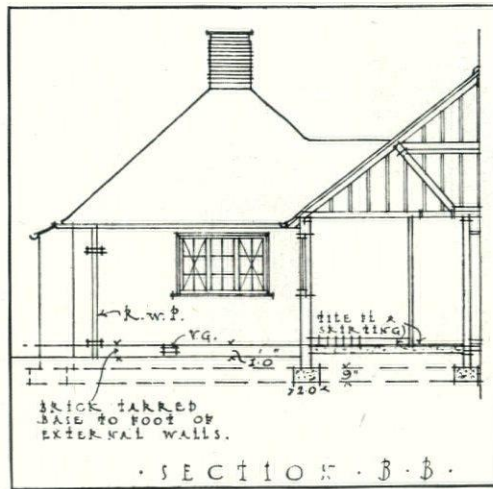
PROPOSED BUNGALOWS AT PRESTATYN, NORTH WALES
Easton & Robertson, Architects



there. For slow moving and conservative England to build a new town providing all the necessary public utilities of gas, water, drainage and electric light, in five years is almost a miracle. Whether it will be possible for this experiment to be imitated elsewhere by private enterprise alone is doubtful, but undoubtedly architects of every country can learn much from a study of this independent town that has its own central store, school, recreation grounds, laundry and even golf links. The profits of all go to one central fund which is administered for the benefit of the whole community except for a dividend, at present fixed at seven per cent.

Apart from layout and homogeneous planning of recent British housing schemes, there are three definite directions of advance in housing design.

England has increased the size of her working class houses. In pre-war days

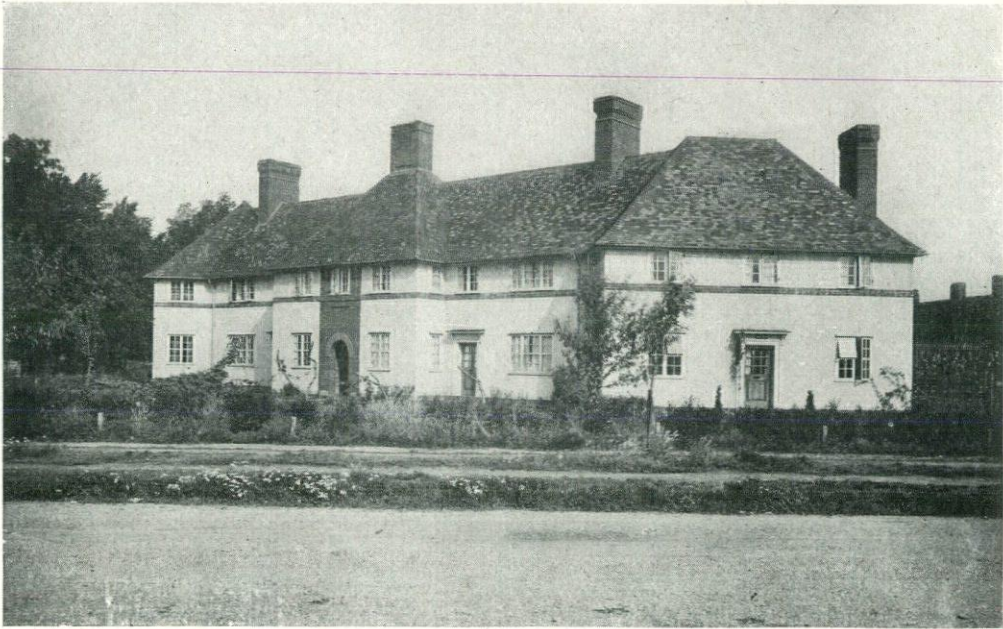


PROPOSED BUNGALOWS AT PRESTATYN, NORTH WALES

Easton & Robertson, Architects

frequently a family with six children lived in a house with three rooms, but today the parlor houses as approved by the Ministry contain a living room, a parlor and three bedrooms, while a separate bathroom has been made obligatory in all houses built with assistance from public money.

Secondly, the back parlor that jutted out from a house, and which obscured fresh air and sunlight, has been largely eliminated. A frontage of twenty-one feet has been generally allotted in place of the pre-war fifteen. There has also been a careful study of "aspect" in order to allow the sun to enter the living rooms as much as possible and not upon the food in the larder. This is only one trivial example out of many of the care and thought that has been given by British architects to the design of small houses planned to provide the maximum accommodation at the minimum cost.

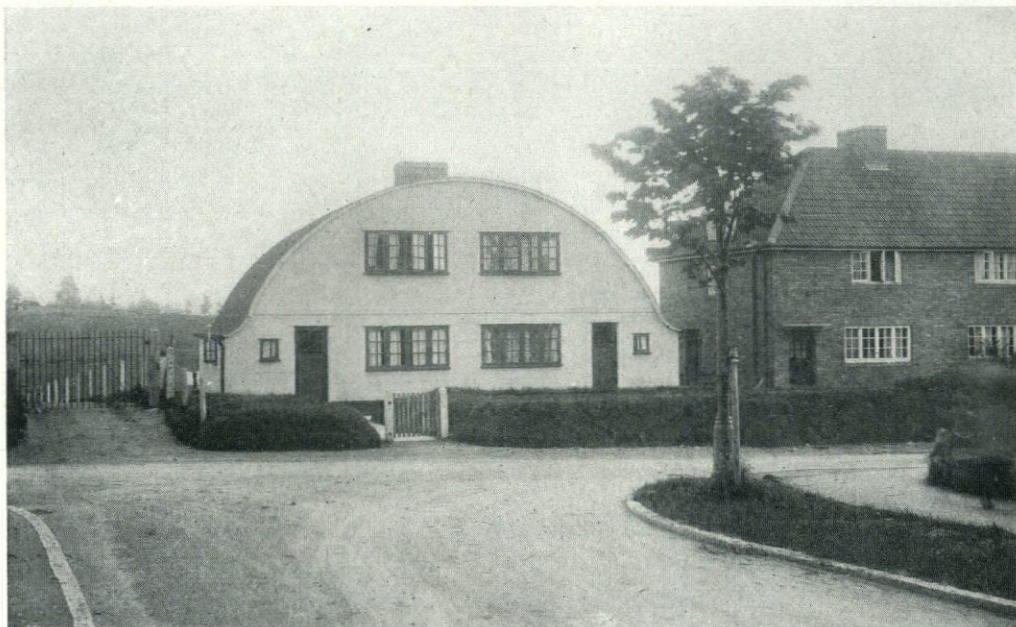


One way of treating a corner—a complete block with end pavilions at 45 degrees to the centre
Hennell & James, Architects, London



Another way of treating a corner—a group of two pairs of houses with linking wall at Swanpool
Garden Suburb, Lincoln

Hennell & James, Architects, London



The Nissen-Petren house—an example of alternative method of construction. It is an adaptation of the Nissen hut that was so successful in housing troops during the War. This new type has the approval of the Ministry of Health.

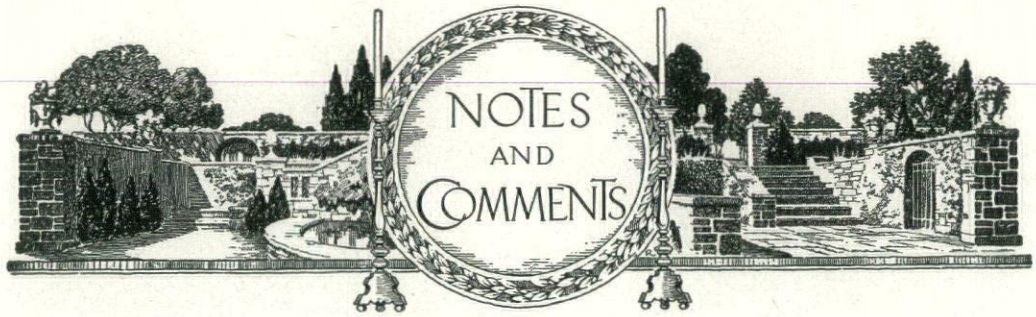
Petter & Warren, Architects, Yeovil, Somerset

Thirdly, in the last five years the architects have tried to bring back the beautiful cottage to English life. In country districts the thatched cottage, built of local materials, brick, timber, chalk or cob, is a thing of beauty, and many today sell at a high price to wealthy men for use as week-end cottages. But during the Victorian era when the population increased as the industrial revolution brought prosperity, hideous cheap houses in long rows back to back, without any attempt at good proportion, dreary and dismal, were built by the hundreds of thousands.

Since 1919, attempts have been made to combine the charm of the old world cottage with economy. The proportion of windows and doors has been carefully thought out. Projected eaves have been built so as to provide shadow and shade. Coloring on concrete houses has been

tried. The roughness of flint rough cast has added to the picturesqueness of comparatively cheap houses. Gables and dormers have reappeared. But best of all in the revival of English cottage architecture some consideration has been paid to local tradition. Instead of the square brick box that disfigures all the approaches to London, in country districts, houses of a Northumbrian or of a Yorkshire or of a Sussex type and so forth have been erected. Architects have been carefully studying the old forms so that they may reappear in the new cottages.

American architects, therefore, who come to England, should try and get away from London. In Devonshire, in Wales, in the North, they will discover picturesque and solidly built cottages that will stand for many generations to come and will still remain as monuments of the taste of their designer.



Monumental Sculpture of the Future

Roy Van Auken Sheldon, a young American sculptor of note in Paris, has drawn attention to himself by certain studies for the placing and treatment of monumental sculpture in the larger American cities. These studies have a bold, imaginative quality based upon sound analytical thinking which entitles them to general consideration in the country of his origin. In the following paragraphs I am setting forth his ideas as nearly as possible in his own language.

American cities have become colossal, with the inevitable result that our monumental sculpture has become tiny. For that there is only one thing to do: scrap it or move it out to the suburbs. European-sized statues will not do in American-sized surroundings.

Sculpture has either to adapt itself to our canyon streets and towering buildings, or accept its place as a very minor art adaptable to salt cellars, garden figures and lamp bases. But it is inconceivable with an architecture infinitely simplified and highly monumental that we should not look at our cities from a fresh and unprejudiced viewpoint, and discover their monumental possibilities.

The American city is building itself upon a very definite plan composed of three concentric circles. In the centre we find a group of telescopic white towers, the skyscrapers. No one lives in them, but each holds a good-sized city of workers from nine to five each day. They are inevitably grouped close together because of the necessity of rapidly moving, lighting, feeding and washing the vast crowd that spends eight hours each day there. This centre circle forms but a tiny part of the city, but by its great height it dominates the countryside.

Surrounding it is a belt, perhaps two miles in diameter, composed of buildings of five to fifteen stories, chiefly apartment houses, stores, garages and homes. In this belt the people of the city live, and here we find a

growing tendency toward open spaces, parks, playgrounds, and wide tree-lined drives.

Finally, in the third belt, the city breaks into suburbs and the factory district. Here are few buildings of more than three or four stories, and generally the land is open. In this part are golf courses, athletic fields, truck farms, and a vast course of factories.

This, then, is our city. Large or small, it inevitably falls into this form because of numerous interrelated reasons, at the base of practically all of which is the traffic problem in one form or another. If we stood on the far edge of the outer belt and looked at it against the setting sun we should have roughly the silhouette of a flattened truncated pyramid, from the middle of which springs a mass of rigid towers. The monument of the city is not difficult to search for: anywhere in the two great belts as far as the eye can reach it inevitably travels to that group of skyscrapers.

If we enter our city and look at it as sculptors we find it neither Greek, Roman or Gothic, but something new. It is built of shoeboxes. Enormous shoeboxes, some of them simple and some with smaller shoeboxes superposed; and even our skyscrapers reach up their four to seven hundred feet by putting one shoebox on top of another.

The surface of the earth has disappeared and only vestiges are noted in the long dark strips of street running between great walls until in the skyscraper circle the sky itself disappears, and we are in a veritable canyon. These have also practically disappeared, and those that are left are so dwarfed and flattened by the huge simplicity of the walls behind them that they no longer impress the eye as distinct forms. If we actually want to see anything of our city the eye is forced to start above the tree line; otherwise the fascinating and continual movement of human and mechanical traffic passing and re-passing swiftly before our vision eventually distracts it. Sculpturally then, the first forty

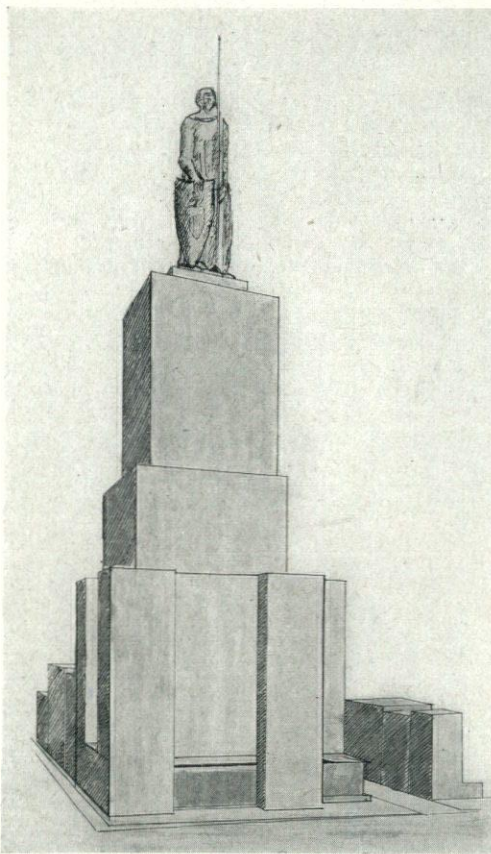
feet of the city is lost in a comprehensive way.

The eye starts at the second story and goes up. Usually it is almost violently jerked up by the universal perpendicular construction of the shoeboxes, by the ribbings and mouldings as well as the edges of our buildings. Even the windows, which on houses give us the impression of horizontal bands, on our colossal buildings, apartment houses as well as skyscrapers, are so treated as horizontal stripes that the eye follows them up and down, instead of sideways. The human eye, then, starts at the second story, or as low as immediate objects will permit, and moves up rapidly until it finds the sky. Against our cruder and earlier skyscrapers it moved almost without a pause, but with the terraced forms it slows down and lingers on the recessed masses with their definite horizontal lines. When it gets to the top it does not retrace its path, but jumps back to the second story and starts up another journey.

The inevitable habit of the human eye running up the perpendicular markings of our vast simple walls gives the hint for our monuments. They can be put on or near the ground, or on top of our shoeboxes, for a shoebox makes an excellent base for a statue. Here we are going to meet the perpendicular demand of our new vision. Those we put on the ground will have to be seen against the ribs, bands and harsh edges of our towering walls, and unless we do away with surface traffic we shall not be able to see the lower thirty to fifty feet. Those put on the top of our skyscraper monument will not be seen at all from below, but will be the logical crown of the city itself considered as a monument. From the two great outer belts where the people live

these new monuments will stand out against the sky fifty to one hundred feet high.

What sort of creatures will they be? How will they look at a distance of two to three miles? To answer these questions we shall have to look at our skyscrapers sculpturally; but first what sort of monumental statues must be put on the ground, where they must be seen not against the sky, but against the window-studded walls of our buildings?



PROJECT FOR A CITY MONUMENT
Base from the Hotel Shelton, New York City
Roy Sheldon, Sculptor

These will probably be the most colossal statues the world has ever seen, few in number and reaching about two hundred feet up against their massive background. They will be essentially perpendicular in line and doubtless dark in color to achieve the contrast against the grey of our buildings. Perhaps even in New York there is not room for more than six of these statues, since it is hardly worthwhile placing them for a limited view of a few blocks. Venus Throwing Out the Dishwater, as some one has called the Plaza Fountain, might well give place to one. Columbus Circle and Madison Square, with its pitiful underbrush cleared out, the lower end of Park Avenue, and the new plan of arrangement in front of the Municipal Building, present excellent emplacement.

As to style these monuments could very possibly follow fairly closely the Gothic tradition, bearing ever in mind the perpendicular character of their backgrounds and the question of their proportion is comparatively simple since their backgrounds are immovable and the possible points of view from which they may be seen are limited. Moreover they can be anchored to the rock and have no great wind pressure to withstand. They could be made in granite or cast in bronze, as their weight is of no

consequence. Since they are to be monuments and must be fundamentally monumental in character, they will naturally be simple as to form, but there is no reason why they should not be fairly realistic in treatment.

But when a monument of colossal proportions is placed on the top of a skyscraper we must of necessity work in strong and light materials. On the other hand, since it is practically impossible to approach nearer than a quarter of a mile, the sculptor is permitted to simplify greatly and entirely suppress detail that would inevitably be lost. These factors will force the creator of our new monuments to invent an entirely new technique, and hand-made sculpture will give place to machine made monuments.

Such statues require entirely modern means. The engineer is as important as the sculptor, for they must be built as the steamship and the skyscraper themselves are built. Doubtless they will finally be constructed of steel formed in the rolling mill, and anchored and supported in the steel skeleton of the skyscraper itself. Fortunately they need not be more lasting than the building upon which they stand, and since they will never be seen save from considerable distance they can be protected from the weather by paint.

The style will doubtless be enormously simplified, resembling more nearly what is loosely termed "cubist" sculpture than the realistic modelling we have inherited from the long decadence after Michael Angelo. However, this prospect is not frightening, for the Egyptians succeeded in making the most perfect monuments known to mankind in a tradition which is simplicity itself.

The problem of their proportions, which is the sculptor's chief concern, is greatly complicated. He cannot consider the skyscraper as a whole for his base, since a great deal of the lower part of the building is hidden by the surrounding buildings, and he must consider his monument from all possible points of view as far as the eye can reach. He must, then, take as the base of his monument only that part of the building which can be seen from the greater part of the two outer circles of the city, and his perspective will have to accommodate itself to an area from which the line of vision will make angles varying from twenty to forty degrees. Fortunately we have perfected the photograph, and by its means the artist will be able to construct his monument and see it in place on the screen from all possible points of view before he starts his final working model.

If we take representative skyscrapers

sculpturally we find in general three types: The earlier ones, where the building itself is crowned by a lantern pyramid or other architectural appendage, such as the Municipal Building in New York City, or the Travelers Insurance Building in Hartford, Connecticut; the second type of building stops with a flat roof, of which the Pershing Square Building is a good example; the third type is the recessed or terraced skyscraper, which seems to be the logical outcome of the cities' demand for light and air.

The third type is the most pleasing of the three. If we take the American Radiator Building as an example, we find that although it is camouflaged by a persistent outgrowth of little gold towers and trimmings it is in reality a very simple tower, much like a partially closed rectangular telescope. It finishes in a stubby tower hardly noticeable above the splendid masses of the building itself, which would make a perfect base for a statue.

We are becoming used to our modernity, and the beauty of its enormous simplicity is apparent. We are realizing that the addition of an illogical and useless lantern or a forest of spires, or a little corner trimming cannot hide the majestic mass of our enormous buildings, and that if we want beautiful buildings we must accept and understand their logic and proportion them accordingly. The skyscraper of the future will be a carefully proportioned, simple, and magnificent base for the colossal statue that will crown it, and be the monument for a million Americans justly proud of their City.

VAHDAH BORDEAUX.

"In Flanders Fields"

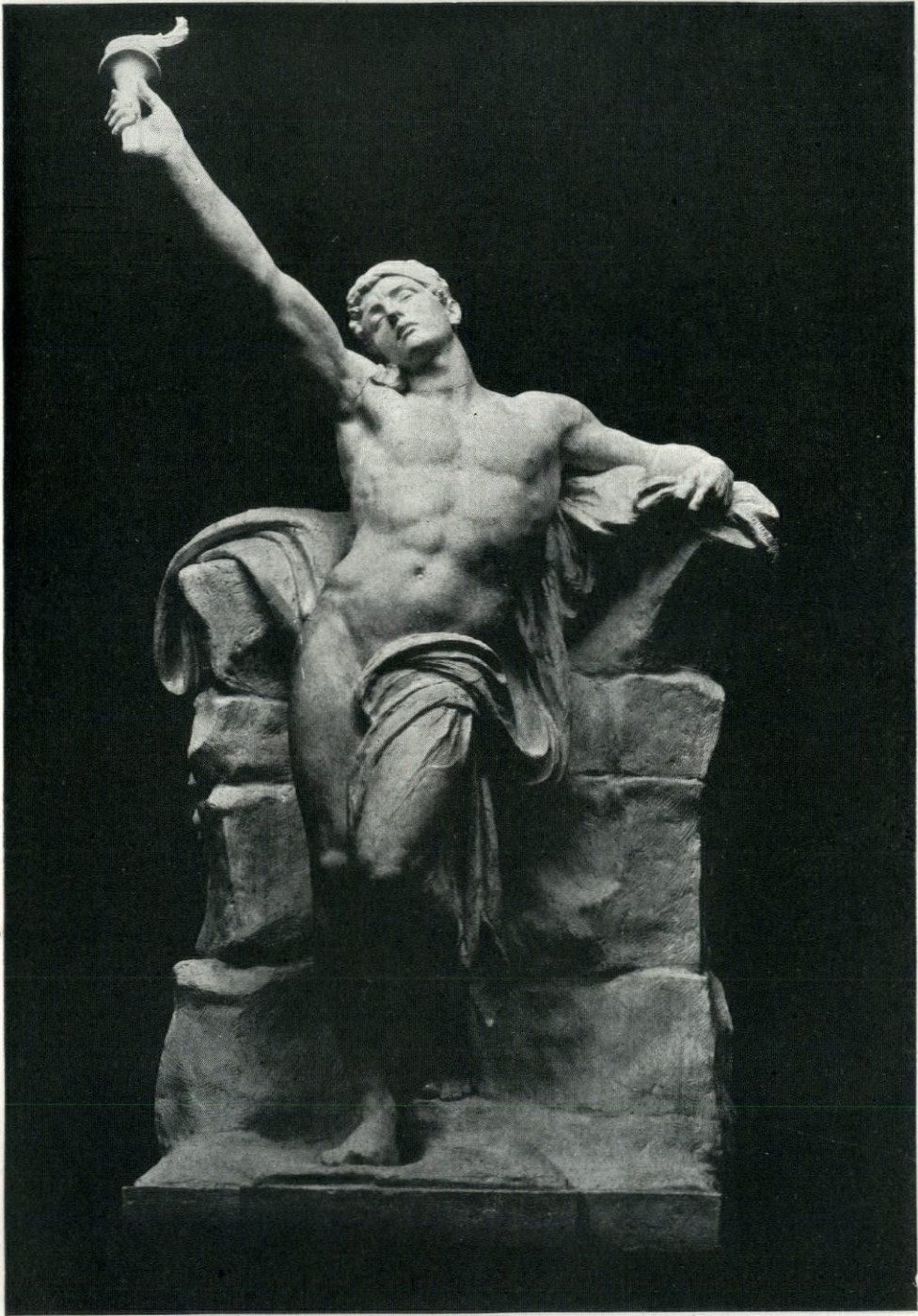
The statue by Daniel Chester French reproduced on the opposite page, is dedicated to the soldiers and sailors who lost their lives in the Great War, and was unveiled at Milton, Massachusetts, in November last.

McCrae's poem "In Flanders Fields," formed the inspiration for the theme, and the inscription on the base reads:

"To you from failing hands we throw
The torch; be yours to hold it high."

An Omission

The name of Paul Jennewein, the artist who designed the figure appearing on the cover of THE ARCHITECTURAL RECORD for January, 1926, was unfortunately omitted from the Contents page of that issue. This error is very much regretted by the editors.



The Architectural Record

February, 1926

"IN FLANDERS FIELDS"
Daniel Chester French, Sculptor

[191]

Governmental Agencies That Aid the Architect

In this age, when the thoughtful architect relies for professional background so extensively upon his scrapbooks, his library and his reference files, there is probably no member of the architectural community but regularly or intermittently draws information from some of the agencies of the national government. This is as it should be, assuredly. The Federal organization expends millions of dollars a year in research, investigative and experimental work that is primarily for the enlightenment of the general public and its special subdivisions. It would, indeed, represent economic waste if the creative forces of architecture remained untouched by these informative influences.

The one note of lament that is, perhaps, justified in the existent situation is expressive of regret that the storehouses of knowledge at Washington are not more freely drawn upon by architects. The number of inquiries from architects that, in the course of a year, come to the capital, attest how universal is the recognition of the governmental headquarters as a source of data. But the somewhat restricted scope of the majority of these requests for information would seem to indicate that while virtually all architects know Uncle Sam as the administrator of a free "intelligence" office, comparatively few realize his versatility, or grasp the full scope of his reportorial, analytical and interpretative work.

Not far to seek is the reason for this underappreciation. It lies, undoubtedly, in the circumstance that there are certain Governmental bureaus—notably statistical bureaus, of which the Bureau of the Census is a fair example—which are known to all persons as fountain heads for certain broad classes of information. These obvious agencies, their functions kept constantly before us by references in periodical literature, are so overshadowing that the architect or other specialist is apt to overlook or remain in ignorance of numerous other agencies that are capable of services proportionately no less valuable. Certain of these less familiar agencies suffer in popular and professional appreciation because they do not issue periodicals or publications in translation of their discoveries and attainments.

As a matter of fact it assumes too much to proceed on the theory that architects as a class extract the last ounce of information from even the most conventional or best known of Governmental agencies. The Census bureau has been mentioned above as though it were the veriest commonplace in current statistical

sources. Yet we have reason to believe that some architects have not formed the habit of applying these statistics to their practical problems in hand. Just as the birth rate in different sections of the country and the statistics covering marriage are paint for the broad picture of housing requirements, so does the rate of population increase and the measured drift of population from the farms to the cities shed light upon prospective urban architectural requirements.

The Agricultural Census, and the Census of Manufacturers, and the various special tabulations of the Census Bureau, are susceptible of infinite adaptation to architectural plans and policies. For example, the Census Bureau now compiles at frequent intervals an inventory of the tractors and other mechanical equipment on the farms which has been found to be a dependable barometer of demand for the newer type of farm buildings, even as the statistics covering the spread of electric light and power, modern water supply and plumbing to the farm homes visualize a new influence in rural architecture. So too, the far-sighted and forehanded architect may find personal inspiration in the statistics covering the production of construction materials and builders' supplies which are compiled at frequent intervals by the Census and its subsidiary, the office of the Survey of Current Business.

Perhaps it needs no more than the circumstance that the Census Bureau is a branch of the Department of Commerce to counsel the architect to keep in touch with its activities and abreast its diverse publications. The contacts established are in the widest range. A few weeks ago the Division of Domestic Commerce published a report on Store Planning, dealing, from the economic standpoint, with the interior arrangement of stores, which is rich in suggestive value for architects. Readers of the *Architectural Record* are familiar with the activities of the Housing Division of the Department of Commerce which has given strong moral support to the movement for better architecture in the field of small dwellings. Similarly, the Bureau of Foreign and Domestic Commerce constitutes itself a clearing house for overseas construction news, compiled at first hand by staff representatives in all parts of the world to the end that interests in the United States may learn promptly of housing programs, public works, etc., that set up currents of progress or evolution that will ultimately extend to the United States.

Whether or not the architect has his name placed on the mailing list of each branch of

the Commerce Department that produces architectural reactions, at least he may wish to be properly appraised of each fresh undertaking at the U. S. Bureau of Standards. The National Bureau of Standards is primarily, by reputation, the official testing station for all the thousands of classes of commodities purchased by the Government. By virtue of this function, it has been enabled to carry on valuable missionary work for the stabilization of specifications, notably the compilation of the Dictionary of Specifications which means so much to all architects. In addition, moreover, to the Governmental testing, in the disclosures of which the architectural community may share, the Bureau of Standards conducts, at nominal costs, thousands of tests for private interests,—serving all who pay.

Paralleling the testing and the specification writing is experimental and research work, touching the architectural profession at scores of points and designed broadly to determine the service capabilities and limitations of all standard commodities, with an eye to their improvement. To illustrate the scope of this scientific exploration it is only necessary to call to the minds of architects the comparative tests of brick and concrete construction, the tests of panels representative of all the accepted forms of exterior finish, and such special projects as the trial by fire of the interior of buildings finished and furnished in accordance with modern business office traditions. When the Bureau of Standards puts to test, say, samples of the various patented roofing materials purchased in open market, it does not publicly identify, by name of manufacturers, the various test samples. But the published results will indicate clearly to an architect chronic weaknesses and will enable him to so phrase his specifications that his needs may be served.

Closely meshing in its operation with the Bureau of Standards, but entirely separate in structure, is the Division of Simplified Practice in Industry. There is current an impression that "simplified practice" is merely a softer name for "standardization," chosen to mollify those champions of individuality who have no more love for uniformity in industry than in art. As a matter of fact, the Simplified Practice code accomplishes standardization only in so far as that it is the inevitable sequel of suppression of odd sizes, surplus varieties and other economic encumbrances. That the compression or reduction of commodity lines has its bearing upon architecture has been attested within the year in the reduction by 60 per cent of the finished yard lumber items and the revolution in the builders' hardware line which effected a twenty-six per cent re-

duction in the seven thousand catalogue items and a seventy-one per cent cut in the variety of finishes.

To declare it to be the advantage of the sophisticated architect to qualify as a habitual reader of the publications of the U. S. Department of Agriculture might appear ridiculous. As a matter of fact these publications—farmers' bulletins and the like—deal to a considerable extent with problems such as rural water supply, sewage disposal, irrigation, drainage, etc., which are quite as much the problems of the architect who is called upon to create a pretentious country house, in a more or less isolated location, as of the everyday farmer whose homestead must be self-sufficient as regards sanitary engineering, fire protection, the home lighting, etc.

Contributing to the literature of agriculture that, if you please, has marked architectural slants, is the comparatively new institution, the Bureau of Home Economics. An organization of specialists is attempting to do for the women on the farms and for their side of rural industry what the Department of Agriculture, in its larger aspects, has long sought to do for the farm considered as a factory or seat of foodstuff production. The domestic economic annex has its most direct contact with architecture through the circumstance that its experts have essayed to design model kitchens and built-in devices intended to simplify the servantless home. This dabbling in architecture, on the part of the Home Economics Division, is entirely separate and apart from the farm buildings planning service which is maintained by the Rural Engineering section of the U. S. Office of Public Roads.

The U. S. Forest Service is another Federal quarter from which aid comes unexpectedly to the creative forces of architecture. Many an architect is prone to think of the Forest Service as a regulatory institution that furthers the cause of architecture only in so far as it insists upon conservation of the nation's lumber resources. This appraisal neglects the constructive work that the Service is doing in its Forest Products Laboratory and elsewhere, in studying unrevealed qualities of woods and finding new uses for wood and pulp products. By parallel deflection from the main issue in hand, the U. S. Bureau of Mines increases the knowledge of architects through its studies of heating apparatus from the standpoint of maximum utilization of fuel.

Not the least of the value of the U. S. Governmental agencies for architects is in what might be called consultant capacities. The library and reference resources of the Office of the Supervising Architect, the National

Museum and similar technical reservoirs are at the disposal of architects engaged in serious work. Similarly, the treasures of the Library of Congress do not require, save in the case of rarities, a personal visit to Washington for inspection. The responsible architect may arrange, usually, through his local public library, for the loan of architectural works from the Congressional Library.

WALDON FAWCETT

Building and Construction Exhibition in Turin

The Second International and Construction Exhibition in Turin to be held during the Spring of this year announces in its program a section of classical and modern architecture. Modern buildings, modern methods of construction, and the application of electricity in various types of buildings are other features of this exhibition, the headquarters of which are in Via Goito, No. 8, Turin, Italy.

Better Farm Houses Conference

A meeting is to be held in the Hotel Sherman, Chicago, on February 18th and 19th, 1926, to discuss rural home conditions and the ways and means of interesting architects in bringing to the rural home those conveniences enjoyed by the urban dweller.

This conference is the outgrowth of years of effort on the part of the Division of Farm Structures of the American Society of Agricultural Engineers to combat backwardness and neglect in such matters as sanitation, heating, plumbing, etc., in the planning of farm homes in this country.

Paris Prize Competition

The Beaux Arts Institute of Design announce that the first preliminary competition for the annual Paris Prize of the Society of Beaux-Arts Architects will be held on February 27, 1926. The winner is entitled to enter the advanced work courses of the Ecole des Beaux-Arts in Paris, and receives \$3,000 for expenses of a two and a half years' residence and study abroad. Competitors must be American citizens and under twenty-seven years of age on July 1, 1926.

Applications should be addressed to H. O. Milliken, Chairman of the Annual Paris Prize Committee, 126 East 75th Street, New York, N. Y.

A Lecture on Tudor Architecture

Mr. Sydney E. Castle, R.I.B.A., will deliver a lecture on Tudor Architecture, illustrated with about sixty lantern slides, to a number of chapters of the American Institute of Architects. The following itinerary has been arranged:

January 29th, Cleveland, Ohio.

February 1st, St. Louis, Mo.

February 3rd, Minneapolis, Minn.

February 4, St. Paul, Minn.

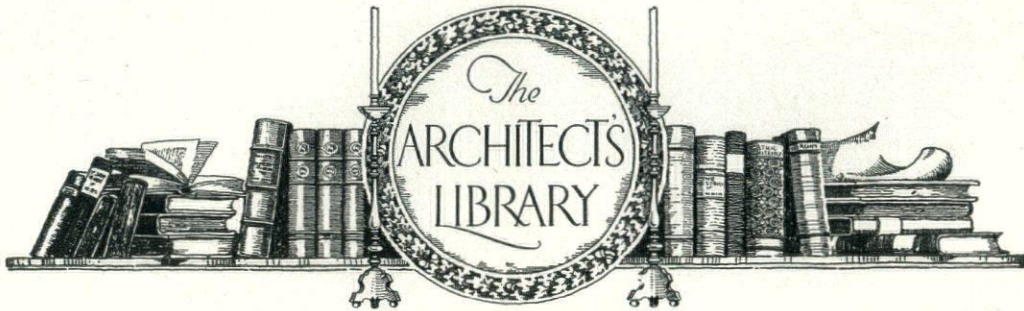
February 5th, Indianapolis, Ind.

February 9th, Chicago, Ill.

February 12th, Atlanta, Ga.

February 15th, Philadelphia, Pa.

It is hoped, also, that the lecture will be given in Boston on January 27th; in Cincinnati on February 8th; in Knoxville, Tenn., on February 11th and in New York City on February 17th, but at the time of going to press definite arrangements have not been completed.



Measured Drawings of Woodwork in the American Wing

Designers of buildings can be divided into two classes; those who work for sentiment or the emotional urge and those who work by reasoning. Traces of this are evident in the student and become more marked in the office draftsman. The product of the first class may be impractical but usually has charm and feeling. That of the second is likely to remind one of the perfectly good cat that the little girl found in the ash can.

The portfolio of Measured Drawings of Woodwork displayed in the American Wing and published by the Metropolitan Museum of Art, 1925, should appeal particularly to the second class. Lest I be misunderstood, let me hasten to add that it, like all of the publications of the Metropolitan Museum of Art of New York, is an unusually fine piece of work and that it will be of the greatest value to all architects designing in Colonial.

The subjects of the American Wing have been chosen with delicate perception and great care from the best examples of Colonial in the country. The drawings appear to be very accurate and are informative. Forty plates showing rooms and interior details from Georgia, Virginia, Maryland, Pennsylvania, Connecticut, Rhode Island, New Hampshire and Massachusetts give a comprehensive survey of the style as far as interiors of the middle period are concerned and the exterior of the United States Branch Bank of New York City appears in three-sixteenths scale drawings followed by a set of useful full size profiles.

Criticism of the book is not on account of any defect but because it might be more comprehensive.

In the first place there is no descriptive matter, other than the index. An excellent review of the American Wing has been written by R. T. H. Halsey and Charles O. Cornelius.

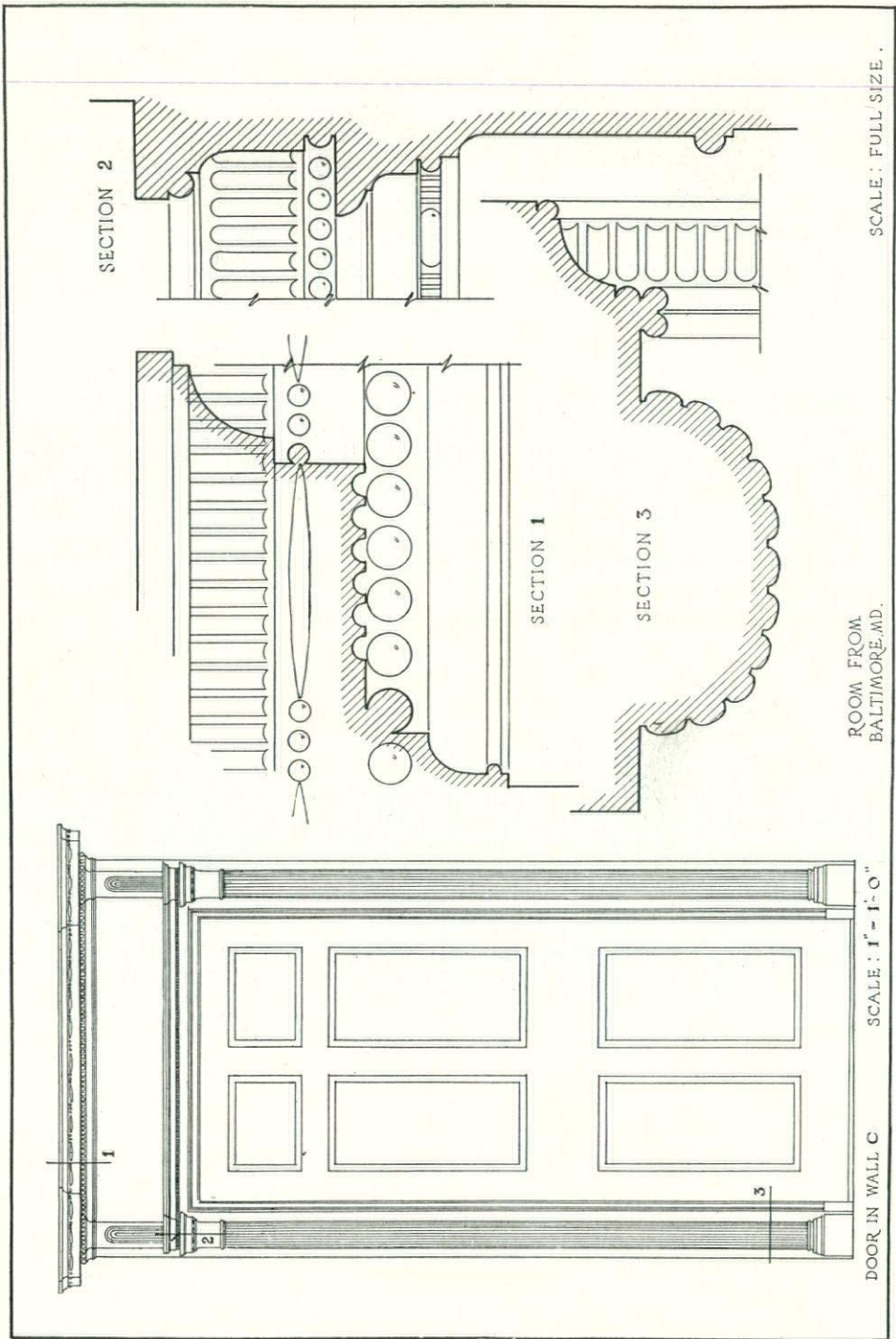
It is more than a simple description of the col-

lection in the Wing as it gives an unusually illuminative, well written and instructive review of Colonial architecture, furniture, handiwork and decorative art. Of course, one can buy a copy of this book, but it is not of a form that can be placed on the shelf with the portfolio drawings. A condensation of the matter relating to the measured drawings might have formed a most acceptable preface, to bind with them.

If this had been done, it is possible drawings of some of the examples of primitive Colonial, to my mind the most interesting part of the collections in the Wing, would have been included in the portfolio. On the third floor are rooms of this early period with trussed roof or beamed ceiling, rough plastered walls and homelike brick fireplace, each room furnished with chairs, chests of drawers, cupboards, tables, in keeping with the rugged tastes of our early forefathers. They are peculiarly adaptable to country house work at the present time and have a definite character and a simple charm that seem to me more satisfying and worth while than the ornate, delicate and less virile, later periods of the style.

Of greatest value to the designer who belongs to our first class, therefore, and what one chiefly misses in such a book, are photographs of the rooms. Of course, the title of this portfolio is "Measured Drawings of Woodwork". It cleaves closely to its title. But, the Museum has a large collection of unusually fine views of these rooms, fifty or sixty of them. A careful selection illustrating each of the rooms would have been helpful to the man who works more for sentiment than from measurements and who wishes to create something new with the flavor of the style, rather than to unthinkingly reproduce a preceding example. Furthermore, these measured drawings do not give and probably could not give the effect of the rooms.

Plate VII delineates a room in dark wood from Marmion near Fredericksberg, Virginia,



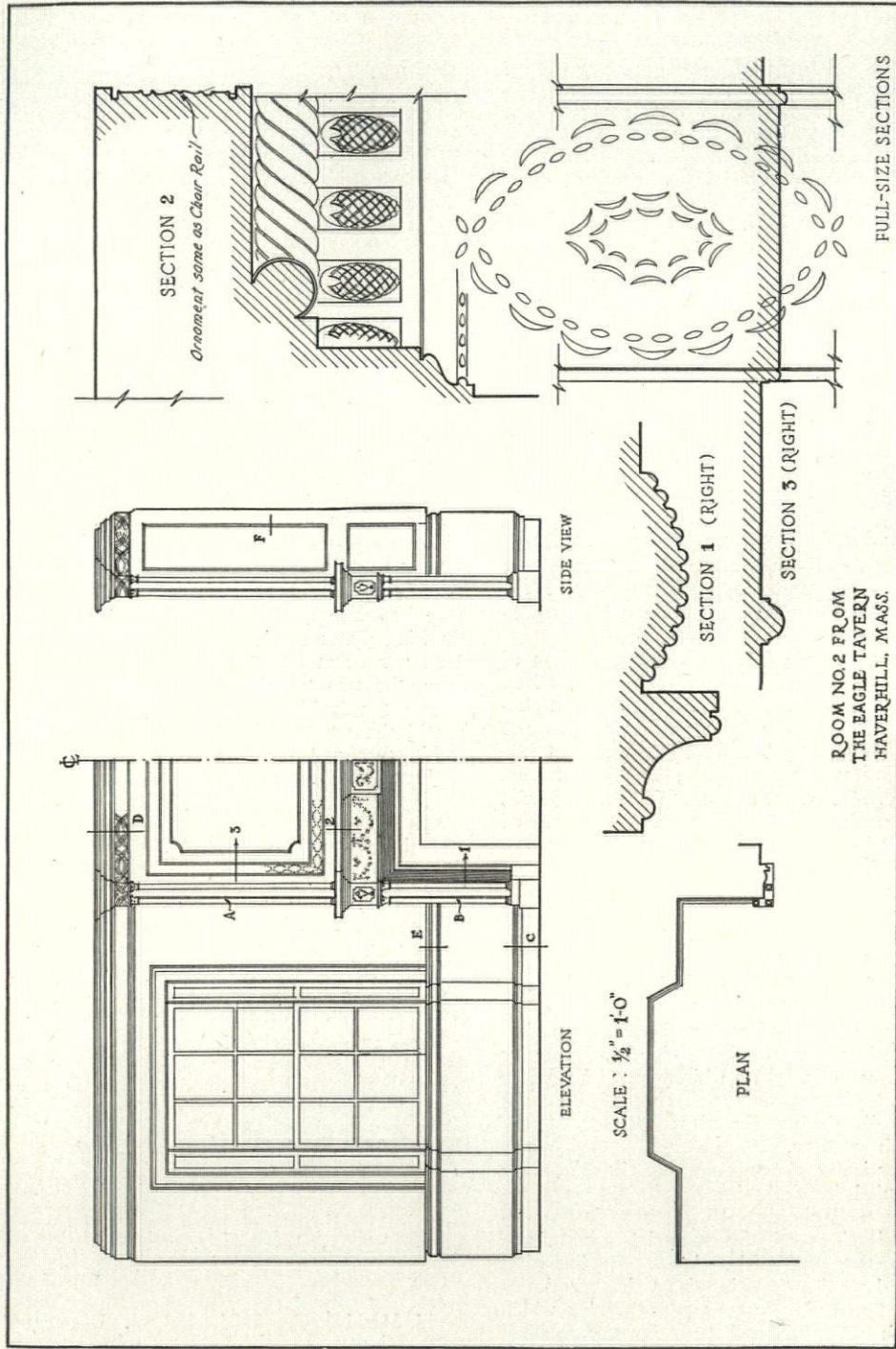
SCALE: FULL SIZE.

ROOM FROM
BALTIMORE, MD.

February, 1926

Illustration from *Measured Drawings of Woodwork Displayed in the American Wing*

The Architectural Record



February, 1926

Illustration from *Measured Drawings of Woodwork Displayed in the American Wing*

The Architectural Record

date about 1750. The panels have painted designs that are important in lending charm to the ensemble. The measured drawings omit these entirely. The Powel House in Philadelphia, 1768, plates IX, X, XI, the ballroom of Gadsby's Tavern, from Alexandria, 1793, plates XV, XVI, XVII and XVIII, the room from the Eagle Tavern, Haverhill, Massachusetts, about 1818, all have wallpaper of the period that plays an important rôle in producing the effect. Yet, naturally, none of it appears in a portfolio of Measured Drawings of Woodwork.

In my visits to the Wing, a large part of my delight in the room in East Bank Street, plate XXIV, has been derived from the satin wall panels, a distinctive and distinguished element in the design that is absent from the portfolio.

Not only do these important accessories show in the photographs of the Metropolitan Museum but some of the scenes have been made still more instructive and effective by the introduction of figures garbed in the costumes of the time. The furniture of the particular period is seen in the rooms. They become life-like, and for one who cares more about the spirit of Colonial than about copying mouldings, the photographs are more valuable than the drawings.

It is hardly possible to close a review of a book of this kind without some word about the examples included and the drawings themselves. As has already been noted, plates I and II show the beautiful elevation of the United States Branch Bank, 15 Wall Street, New York City. This has been transported piece by piece and erected against the wall of the Wing in one of the courts of the Museum. The building is of a pure Colonial period, 1822 to 1824 and was designed by M. E. Thompson. The correlation of the elevation and full size details make the plates particularly valuable to those who would reproduce a façade of this kind. As in all of the plates the work is carefully drawn to scale.

The room from Hampton, New Hampshire, is of the first quarter of the eighteenth century and shows clearly the imprint of earlier Colonial. Next comes a series of beautiful rooms built during the first quarter of the nineteenth century.

In practically every case the elevations are accompanied by full size details that are remarkably well chosen. Since there is no preface, indications of the material might have been placed upon the drawings. The indexing is well done in that it gives, in practically every instance, the year or years during which the work was designed and the geographical location. Thus it is possible to follow the transitions of mouldings and paneled work from the period when they evidence kinship

to English Renaissance to that when Louis XVI and Adams exerted their more refining influence.

In a few instances the names of noted Colonial architects and decorators appear, as in the case of the East Bank Street House in Petersburg, Virginia, by Robert Moore, plates XXIV to XXVI, and the mantel in the Samuel Ruggles House, by Bulfinch, plate XXXIV.

Some of the drawings present material that forms part of the collection not on exhibition, such as the exterior doorways from Alexandria, Virginia, from Mt. Airy near Frederick, Maryland, from Savannah, Georgia and from Westfield, Massachusetts.

The cost of the portfolio, ten dollars, is so reasonable, the examples are so well chosen and the field covered is so comprehensive, that the portfolio should, and probably will become a part of the library of every architect interested in this style. Since the Museum has the material on hand, I think it reasonable to hope that they will put it in available form in a second portfolio to accompany this first one, consisting of descriptive preface and reproductions of the photographs of the rooms. If this were issued in the same size as the Measured Drawing plates so that it could be bound with the latter or at least placed on the shelf with them, the two together would become one of the most valuable documents extant on what is still the greatest development of indigenous architecture and art in this country of ours.

JOHN V. VAN PELT, A.D.G.F.; F.A.I.A.

Real Estate Handbook, by Blake Snyder, Editor. Wilmot Lippincott, Assistant Editor. New York: McGraw-Hill Book Co., Inc., 1925. 1st ed. xi, 724 pp. 5 x 8 in. Leatherette. \$5.00.

This book covers real estate economics, appraisals, values, handling and managing real estate, special purpose real estate, store locations, renting, assessments and taxation, insurance, mortgages, building construction management, selling property, and real estate law.

The Parthenon—Its Science of Forms, by Robert W. Gardner. New York: William Edwin Rudge, 1925. 36 pp. xi plate illustrations. 14¼ x 20¼ in. Bound in Boards. \$15.00.

New light on the question, discussed since 1787, as to whether the Greeks worked on a scientific basis in the design and erection of the buildings on the Acropolis. Professor Gardner, who went to Athens under the auspices of New York University to make measurements and get the facts, submits evidence to show that the Greeks had a definite law of order—a canon, not of design, but of proportion—and that art and science went hand in hand.

Fair Touraine. Stories and Legends of the Loire, by Margaret Aulton. New York: Dodd, Mead & Co., 1925. 188 pp. Illustrated with Ninety Facsimile Reproductions of Original Drawings and Copper-Plate Engravings by the Author. 10¼ x 12½ in. Cloth. \$10.00.

A. S. T. M. Tentative Standards, by American Society for Testing Materials, 1925. 876 pp. 194 Tentative Standards. 6 x 9 in. Paper. \$7.00. Cloth. \$8.00.

Lesser Known Architecture of Spain. Forty-eight Collotype Plates with a foreword by F. R. Yerbury. London: Ernest Benn, Ltd., Handled by Wm. Helburn, Inc., New York. 10¼ x 13½ in. Paper. \$10.00.

L'Architettura Rusticana Nell'Arte Italiana, by Giulio Ferrari. New York: William Helburn, Inc., 1925. 322 pp. Plate illustrations. 9¼ x 12½ in. Cloth. \$13.50.

Last Fifty Years in New York, by Henry Collins Brown. New York: Valentine's Manual, Inc., 1926. No. 10 in Valentine's Manual Series. xix, 404 pp. Illustrated. 5½ x 7½ in. Cloth. \$5.00.

The Old Houses of Stratford-Upon-Avon, by H. Edward Forrest. New York: George H. Doran Co., 1925. xii, 180 pp. 37 illustrations. 5¼ x 7½. Cloth. \$3.50.

This book is of value to anyone interested in the history of Shakespeare's birthplace. Several new discoveries have been made by Mr. Forrest correcting mistakes which have been made by former scholars and have crept into the guide books of Stratford. Mr. Forrest's researches cast light not only on the houses connected with Shakespeare's life, but on the lives and homes of all the principal inhabitants of Shakespeare's day. There are valuable diagrams, pictures, and drawings of the old buildings of Stratford, with an explanation and history of the famous carpenter's marks, which, as is well known, were used for denoting the subsequent position of the timbers in the frame, and serve as identification for many old Elizabethan houses.

Elements of the Modern Building and Loan Associations. A text-book prepared as a part of the educational program of the American Savings, Building and Loan Institute, by Horace F. Clark and Frank A. Chase. New York: MacMillan Company, 1925. xviii, 540 pp. 5½ x 8 in. Cloth. \$4.00.

The Practical Book of Tapestries with 8 illustrations in color and 220 in double-tone, by George Leland Hunter. Philadelphia: J. B. Lippincott Company, 1925. xviii, 302 pp. 6¾ x 9 in. Cloth. \$10.00.

This magnificent pictorial history, with a superb collection of fine examples from all over the world, gives decorators and art lovers the definitive book on tapestries.

The Romance Churches of France. A manual of French Ecclesiastical Architecture in the Twelfth Century for the Student and the Traveller, by Oliver E. Bodington. New York: Houghton Mifflin Company, 1925. 262 pp. Illustrated. 5¾ x 8¾ in. Cloth. \$5.00.

Your Home Beautiful. A manual of Interior Decorations with suggestions to fit your means—to suit your taste—to express your individuality, by Lucy D. Taylor. New York: George H. Doran Company, 1925. x, 242 pp. Illustrated with color charts, diagrams and photographs. 6 x 9 in. Cloth. \$3.50.

Miss Taylor's wide experience as a teacher of art combined with years of lecturing, writing, and decorating give her an understanding of practical problems, while her easy fluent style makes the reading of the book a pleasure quite apart from its usefulness.

Old English Houses, by J. Alfred Gotch. New York: E. P. Dutton & Company, 1925. xiii, 215 pp. Illustrated. 5¾ x 8¾ in. Cloth. \$7.00.

The author traces the evolution of the modern English home, showing how it evolved from the castle of the early days. First, the castle or Medieval house; second, the Tudor house; third, the Elizabethan house; fourth, the Carolean house; fifth, the Queen Anne house; sixth, the Early Georgian house; seventh, the Small house; eighth, the Late Georgian or modern house.

In addition to giving a history of the development of the architecture, the author embellishes his subject with a short history of the various periods showing how the architecture changed with the changing habits of the people. Also, with every period he identifies some interesting personage—Henry VIII with the Tudor house, Charles I with the Elizabethan house, Sir Christopher Wren, the famous architect, with the Early Georgian house, and many others.

Modern Theatres, by Irving Pichel. New York: Harcourt, Brace and Company, 1925. xi, 102 pp. Illustrated. 6 x 9 in. Cloth. \$2.25.

A practical book on modern theatre design, based on analyses of theatres that have already been built to serve the needs of community centers and "little theatre" groups, as well as of the large city with its up-to-date commercial playhouse. There are chapters on the historical traditions of theatre building, on stage plan, provision for backstage workers, stage equipment, lighting, machinery, and settings.

The Monuments of Christian Rome. From Constantine to the Renaissance, by Arthur L. Frothingham, Ph.D. New York: The MacMillan Co., 1925. 412 pp. Illustrated. 5½ x 7¾ in. Cloth. \$3.00.

"The volume contains two parts: an historical sketch of religious and civil structures from the time of Constantine (312-37 A.D.) to the return of the Papacy from Avignon; and a 'classification of monuments' from the point of view of architecture, sculpture, and painting—both being written in a sober, forcible, bright style, the conciseness of which does not interfere in the least with the clearness of the text. . . . Professor Frothingham is proof against serious criticism."—The Athenaeum.

The American Society of Heating and Ventilating Engineers Guide, 1925-26, by American Society of Heating and Ventilating Engineers—Containing Design and Specification Data Useful in the Planning and Construction of Modern Heating and Ventilating Installations—Prepared from the Society's Transactions—Investigations of Its Research Laboratory—And the Practice of Its Members—Together with a Manufacturers' Catalog Data Section Containing Essential and Reliable Facts Concerning Modern Equipment—And a Consulting Service Section for Engineers—Also the Roll of Membership of the Society. New York: American Society of Heating and Ventilating Engineers, 1925. Vol. 4 (published yearly), vii, 524 pp. Roll of Membership 52 pp. Illustrated. 6¼ x 9¼ in. Cloth. \$3.00.

Houses and Gardens, by Sir Edwin Lutyens, R. A. Described and Criticised by Sir Lawrence Weaver. New York: Charles Scribner's Sons, 1925. Third Impression with Altered Title. xi, 344 pp. Illustrated. 10¾ x 15¾ in. Cloth. \$3.75.

Scumbling and Colour Glazing, by Andrew Millar. A Practical Handbook for House Painters, Coach Painters and Others. New York: Spon & Chamberlain, 1924. 2 ed. No. 6 of "The Decorator" Series of Practical Books. ix, 89 pp. Illustrated by many examples executed in paint. 5½ x 8½ in. Paper. \$2.50.

The Law of Architecture and Building, by Clinton H. Blake, Jr., A.M., LL.B. New York: The William T. Comstock Co., 1925. 2nd ed. xiv, 349 pp. 5¾ x 9 in. Cloth. \$5.00.

Picturesque Italy. Architecture and Landscape, by Kurt Hielscher. New York: Brentano's, 1925. xv, 304 pp. Illustrated. 9½ x 12¼ in. Cloth. \$2.50.

English Gardens, by H. Avray Tipping, M.A., F.S.A. New York: Charles Scribner's Sons, 1925. lxiv, 375 pp. Illustrated. 10¾ x 13¾ in. Cloth. \$25.00.

Elements of Form and Design in Classic Architecture. Shown in Exterior and Interior Motives Collated from Fine Buildings of All Time on One Hundred Plates, by Arthur Stratton, Architect. New York: Charles Scribner's Sons, 1925. 1st ed. x, 239 pp. Illustrated. 9 x 12 in. Cloth. \$7.50.

Art Out-of-Doors. Hints on Good Taste in Gardening, by Mrs. Schuyler Van Rensselaer. New York: Charles Scribner's Sons, 1925. New and Enlarged Edition. ix, 481 pp. 5¾ x 7½ in. Cloth. \$2.50.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Steel Stairways. Folder on Mesker Stairways, adapted to Schools, Churches, Hospitals, Office Buildings, Apartment Houses, Hotels and other fireproof buildings. Mesker Bros. Iron Co., St. Louis, Mo. 8¾ x 11 in. Illustrated.

Coal Windows. Folder illustrating Mesker Dalite Coal Window, Combination Window and Coal Chute. Mesker Bros. Iron Co., St. Louis, Mo. 3½ x 6¼ in. Illustrated.

Casements. Fenestra Casement Windows for Residences and Apartments. Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Mich. 8½ x 11 in. 24 pp. Illustrated.

School Windows. Architectural Fenestra Steel Windows for Schools. Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Mich. 8½ x 11 in. 32 pp. Illustrated.

Weather-tight-ness in Residential Windows. Report of tests made for the Detroit Steel Products Company, Detroit, Mich., by L. W. Leonhard, formerly research assistant to Professor J. E. Emswiler, of the University of Michigan. 8½ x 11 in. 4 pp. Charts and graphs.

Spring Hinges. Catalogue No. 42 of the Chicago Spring Hinge Company, Chicago, Ill. 7¾ x 10¾ in. 60 pp. Illustrated.

Iron Fittings. Emico Kondu Fittings, Erie Malleable Iron Company, Kondu Division, Erie, Pa. 5 x 6 in. 36 pp. Illustrated.

Building Products, Metal and Steel. Illustrated catalogue describing Havemeyer Steel Bars for Reinforcing Concrete, and Fireproof Metal Building Products. Concrete Steel Company, 42 Broadway, New York City 8½ x 11 in. 40 pp.

Terra Cotta. Studies in Polychromy—Early Romanesque. Volume VIII, Number II of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp. Illustrated.

Tile Floor. Gold Seal Treadlite Floor Tile. Bonded Floors Company, Inc., 1421 Chestnut Street, Philadelphia, Pa. 8½ x 11 in. Illustrated in color-looseleaf.

Garages. "Building Garages for Profitable Operation." Ramp Buildings Corporation, 21 East 40th Street, New York City. 8¾ x 11¼ in. 15 pp. Illustrated.

Silencers. "Maxim Industrial Silencers." The Maxim Silencer Company, 83 Homestead Avenue, Hartford, Conn. 6 x 9 in. 36 pp. Illustrated.

Linoleum. Illustrated booklet showing 229 linoleum patterns in color. The George W. Blabon Company, 295 Fifth Avenue, New York City. 3½ x 8½ in. 128 pp.

Brass. An Historical Sketch of Bridgeport Brass Company, Originators of Electric Furnace Brass, 1865-1925. Bridgeport Brass Company, Bridgeport, Conn. 8¾ x 11¼ in. 19 pp. Illustrated.

Electric Light Fixtures. White Adjustable Electric Light Fixtures in Applied Illumination for Every Practical Requirement of Business, Profession and Home. The O. C. White Company, Worcester, Mass. Catalogue number 26. 8½ x 10 in. 20 pp. Illustrated.

Doors and Door Equipment. "Door-Ways." The Richards-Wilcox Company, Aurora, Ill. 4¾ x 9 1/16 in. 24 pp. Illustrated.

Tiles and Tile Work. "The Architectural Ceramics of Persia—Ancient, Medieval and Modern," by Rexford Newcomb. Number 3 of Architectural Monographs on Tiles and Tile Work. Associated Tile Manufacturers, Beaver Falls, Pa. 7¾ x 10¾ in. 32 pp. Illustrated.

Glass. "Gillway Units—Commercial, Residential, Wired Complete, Ready to Install." Catalogue "A" of Gill Glass Company, Inc., Philadelphia, Pa. 9½ x 12½ in. 40 pp. Illustrated.

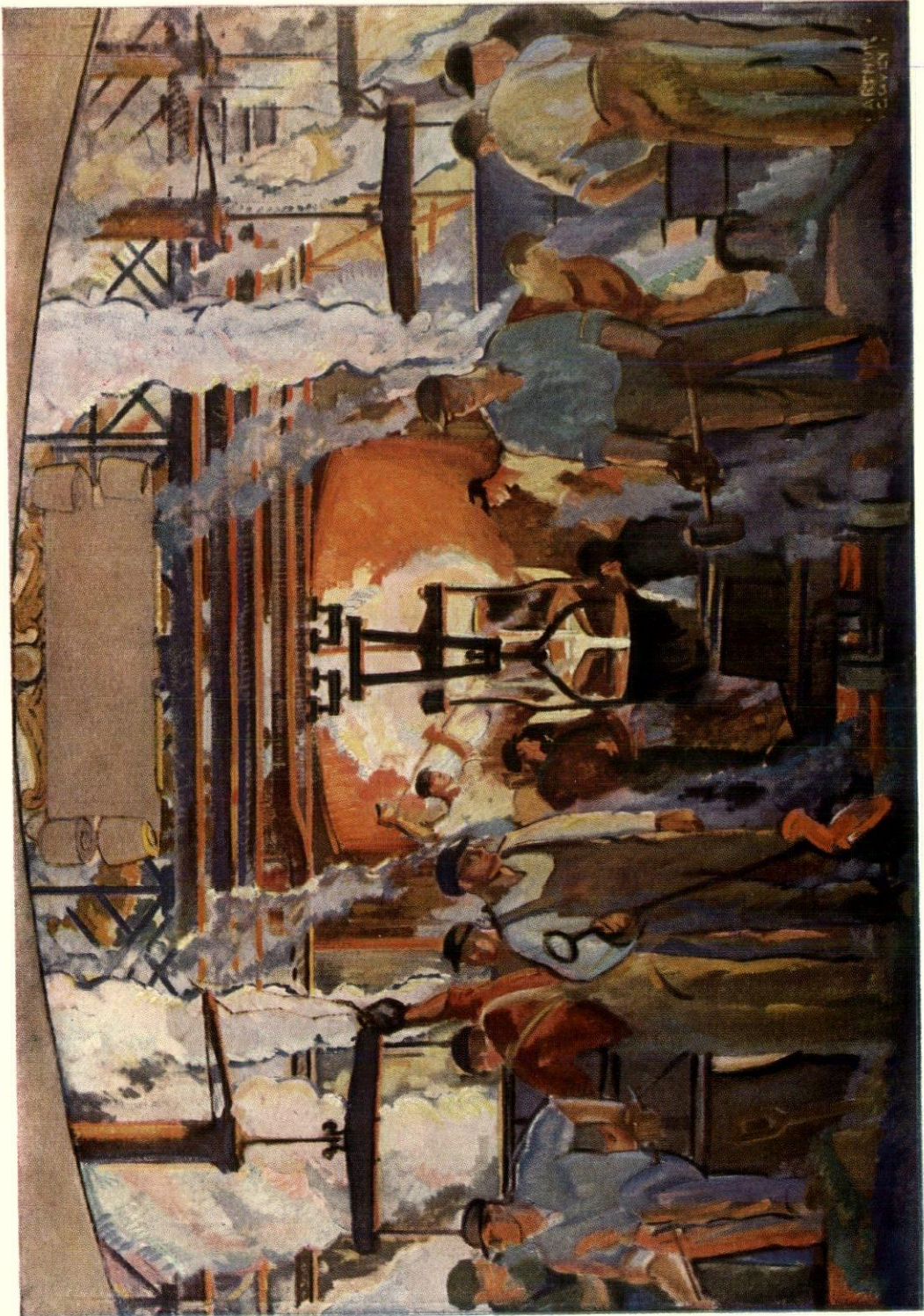
Flooring. "The Story of Oak Floors." Oak Flooring Bureau, 828 Hearst Building, Chicago, Ill. 6¼ x 9¼ in. 24 pp. Illustrated.



VESTIBULE OF THE KOHLER MANUFACTURING COMPANY'S
BUILDING, KOHLER, WISCONSIN, SHOWING THE
MURAL, "TAPPING A CUPOLA."

"TAPPING A CUPOLA"

Preliminary sketch for a mural painting by Arthur Covey. This is one of a pair of panels which adorn the vestibule to the offices of a Mid-Western factory. The subjects are taken from stages in the process, and will prove interesting records of the practice of to-day in some future age, when the most progressive achievement of our time will be rated as pioneer effort.



A. STEIN
1912