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THE NATIONAL BROADCASTING STUDIOS NEW YORK

RAYMOND HOOD, GODLEY AND FOUILHOUX, ARCHITECTS

BY RAYMOND HOOD

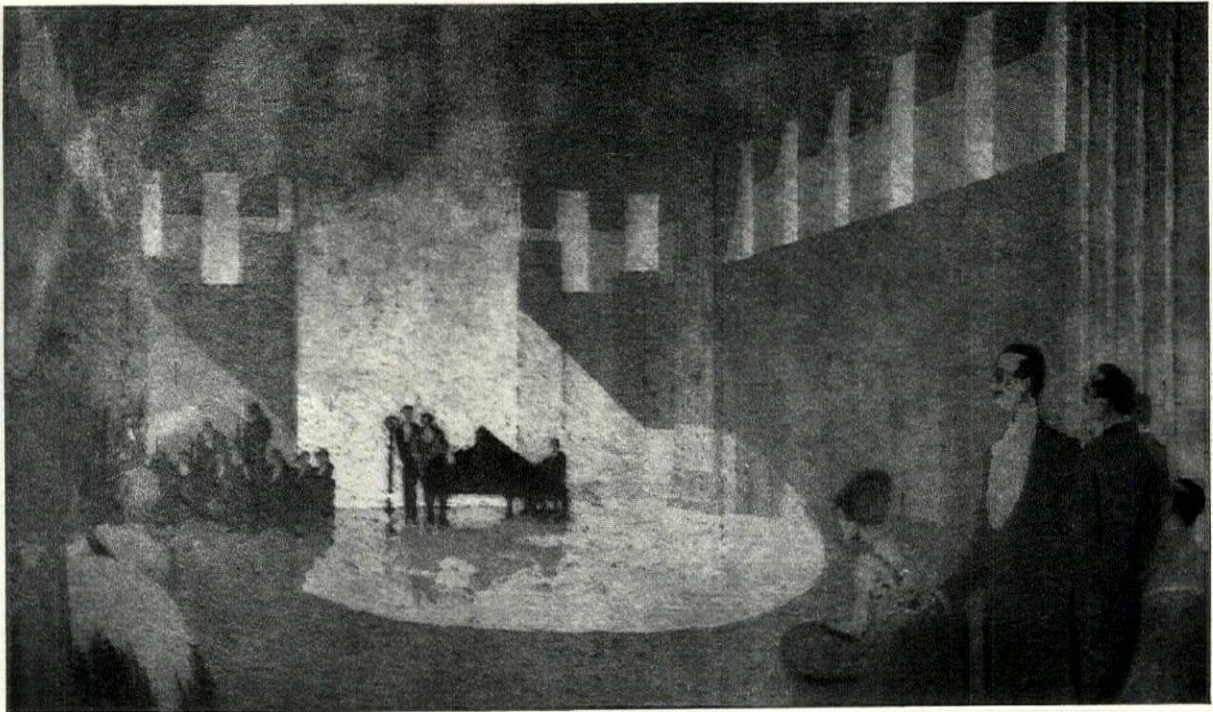
THE KEY for the new quarters of the National Broadcasting Company was set in a conversation that I had with the President of the Company, Mr. Aylesworth, at the commencement of the job. It was his idea that the interiors should be of a sort to give a lift to the artist who performs, to the public that is curious to see from time to time the workings of its new toy, to the people who work there, and last and most important, to the directors and backers of the project.

It must be remembered that eighteen months ago, broadcasting on a national scale was an entirely new idea in business. Radio without interesting programmes on the air would soon go the way of the bicycle. Broadcasting could not be left to develop itself, and the National Broadcasting Company had, therefore, to be formed and backed by the companies that produced radios. Its costs were tremendous. There was at the time practically no direct revenue and no one knew whether its expenses could be absorbed in the cost of the radio set or how they should be allocated. Among those

backing the project, there were some even who felt that there might be no solution to this problem and that broadcasting must eventually become a child of circumstance, depending on the initiative of the occasional concern who could find a reason or a profit in promoting it. So, Mr. Aylesworth hoped that his new quarters in their impression alone might be one of the factors to keep up and stimulate the interest of the powers behind.

The problem, therefore, was as modern as a problem could be. It was built around the latest marvel of our electrical age and on a foundation in which faith and American business optimism had to play a large part. Further, the space they were to occupy was leased and so rapid and changing had been the development of the organization that it was not known how long their new quarters would be adequate. One of the watch-words, therefore, was economy.

About the technical side there could be no discussion. We were to work with their engineers to make the studios as sound-proof and as acoustically perfect as possible.



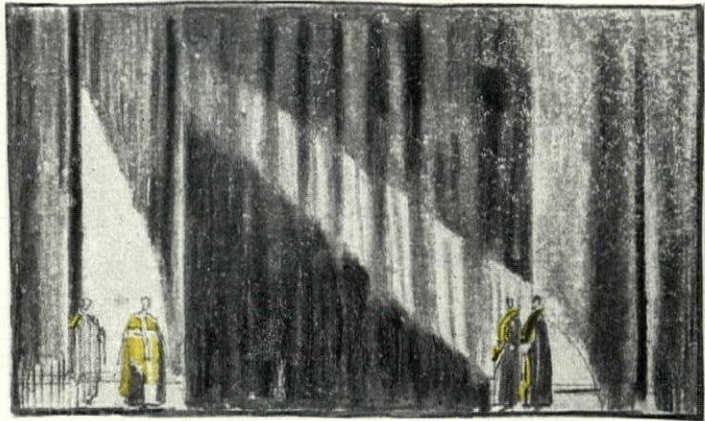
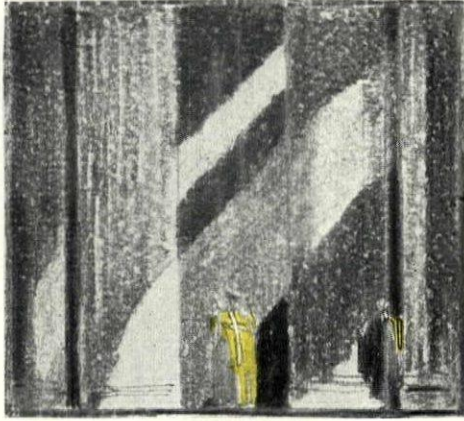
Photo, Nyholm

MAIN STUDIO
THE NATIONAL BROADCASTING STUDIOS, NEW YORK
RAYMOND HOOD, GODLEY & FOUILHOX, ARCHITECTS

The success of radio depends on the quality of the broadcasting. On this part of the work no money could be spared. On the aesthetic side, obviously no money could be wasted and still the effect had to be stimulating.

"What style shall we make it?" asked

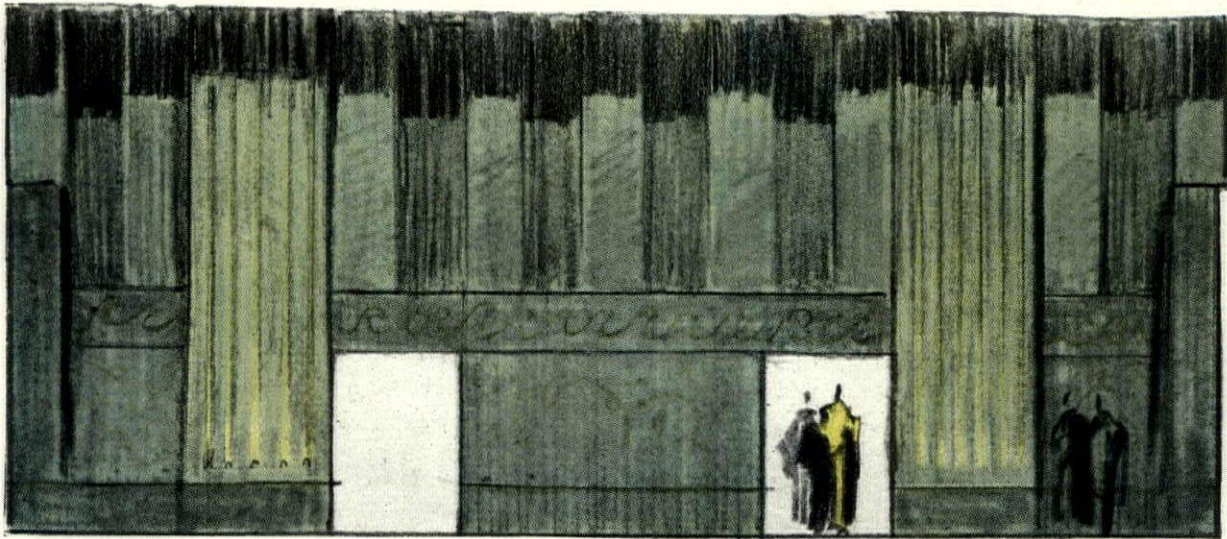
in orthodox fashion, Mr. Aylesworth agreed that none of them seemed particularly appropriate. All that remained was to do the job without the aid of predigested ideas, as we are forced to do in so many of our vexatious modern problems,—to do it in the spirit of radio itself. The financial limitations of the



PRELIMINARY STUDY FOR ONE OF THE MINOR STUDIOS

Mr. Aylesworth like a dutiful, well-behaved client. "Pick out the style that is the best setting for broadcasting yourself," I suggested. "It might be made Francis I . . . or

problem fortunately were a help in this as we were bound to work with plain walls, color and simple paint decorations to get a maximum effect at the least expense.



PRELIMINARY STUDY FOR ONE OF THE MINOR STUDIOS

Louis XVI . . . Southern Colonial . . . Queen Anne . . . Feudal Gothic . . . or Early Christian."

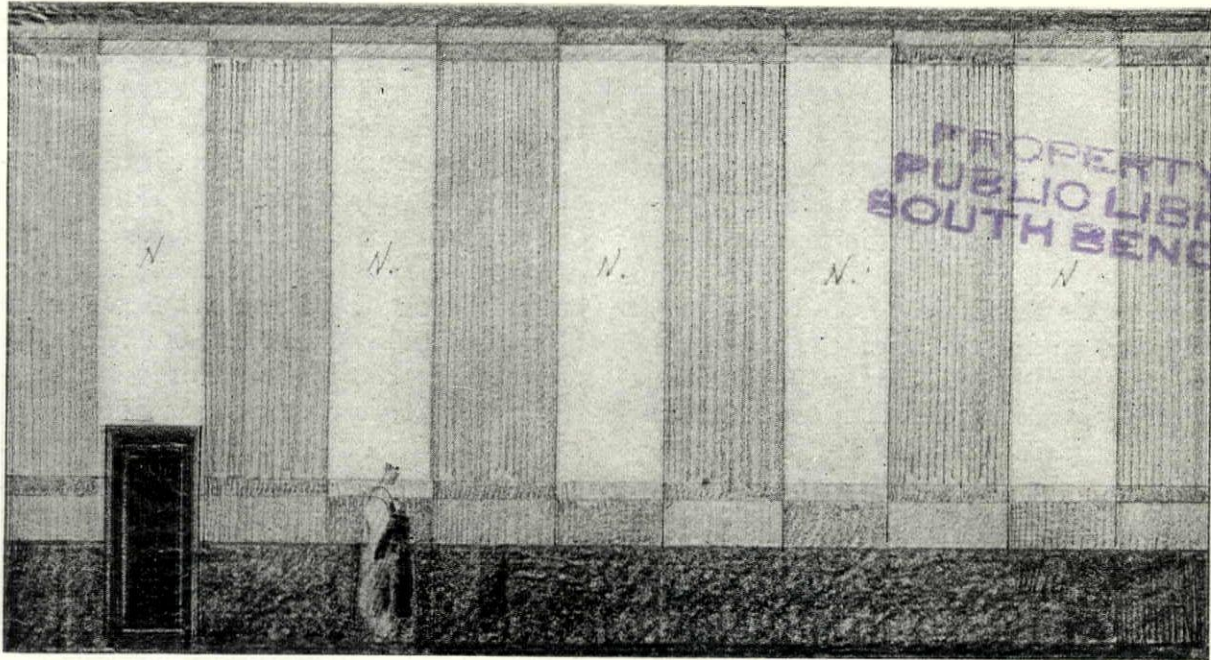
I went through the whole list of styles

The broadcasting studios themselves were treated almost wholly with reference to the impression they would make on the performer. A person who broadcasts has the



Photo, Nyholm

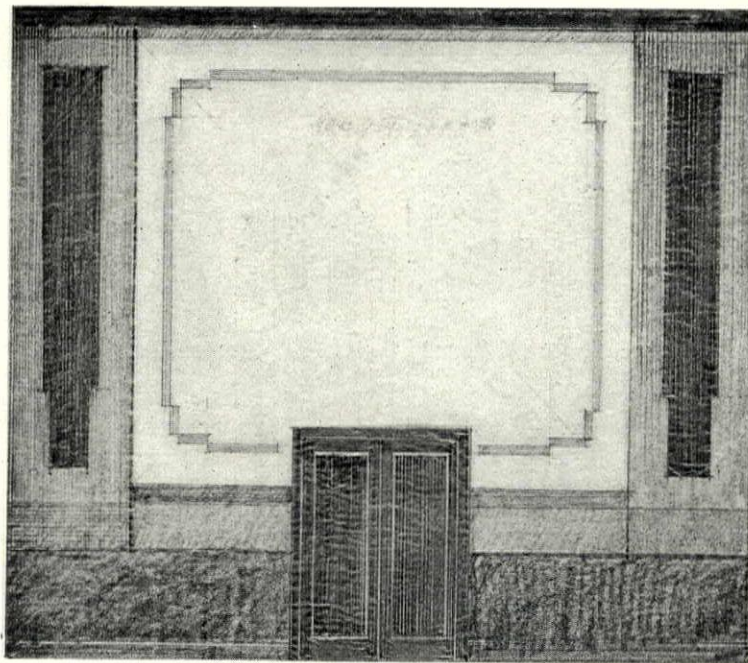
AN INTERMEDIATE STUDIO
THE NATIONAL BROADCASTING STUDIOS, NEW YORK
RAYMOND HOOD, GODLEY & FOUILHOX, ARCHITECTS



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PRELIMINARY DRAWING FOR STUDIO "A"
(See plan on page 30)

same troubles as has the moving picture actor. He cannot see or feel his audience. The singer in a concert or an opera is keyed up to a high pitch by the stimulation of his surroundings, the great orchestra playing in front of them, the sea of faces across the footlights, the applause and an occasional word of encour-



PRELIMINARY DRAWING FOR STUDIO "C"
THE NATIONAL BROADCASTING STUDIOS, NEW YORK
(See plan on page 30)

agement from the wings. The singer who broadcasts has nothing but a glittering, sinister-looking little microphone in front of him. When he arouses himself to a pitch of enthusiasm, he must do it alone, without a sound of applause. Such a

seasoned artist, for example, as Cécile Sorel of the Comédie Française, on the occasion of her first time on the air, was so overcome by the atmosphere, or rather the lack of it, that she could not talk and had to be excused. In the movie industry this has long been recognized and music has been used to in-

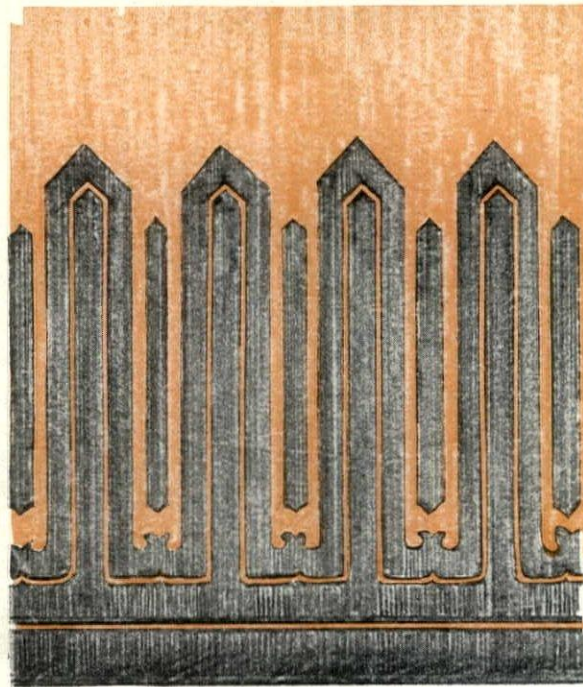
terest and stimulate the actor to do his best before the camera. In the radio studio there can be no such help for the person who talks or sings alone as every sound in the room goes out over the air. So to stimulate the performer, to fill, as

Ralph Walker would say, the idle corners of his mind, we resorted to light. With the help of Dr. Luckiesh of the Department of Research of the General Electric Company, we developed an architectural effect that depended almost entirely on changing lights. Sheets of light, changing in tone and color, stream up the wall from behind the wainscot. Other lights glow from behind great pilasters on the sides of the room. The fixtures themselves, gigantic for lighting fixtures, have inside of each one an almost complete stage electrical equipment. They can carry the room with lights from the top reflecting back from the ceiling or with direct lights diffused from the bottom. At the stage end, a glowing screen was in-

geniously devised that has almost the qualities of a color organ. Practically, we adapted all of the tricks of stage lighting to the architecture of a room.

We may have failed in our effort to produce an effect that would fill the idle corners of the performers' minds, but at least the effect has interested the idle corners of idle minds. Necessarily, the whole problem from a psychological as well as a decorative point of view has been more or less speculative. It has been pioneering in a new field, so to speak. Fortunately, Mr. Aylesworth and his associates are tolerant and if the result is not as satisfying as it might have been, they find in it, at least, the value of an interesting experiment.

(For further illustrations see pages 25-37)

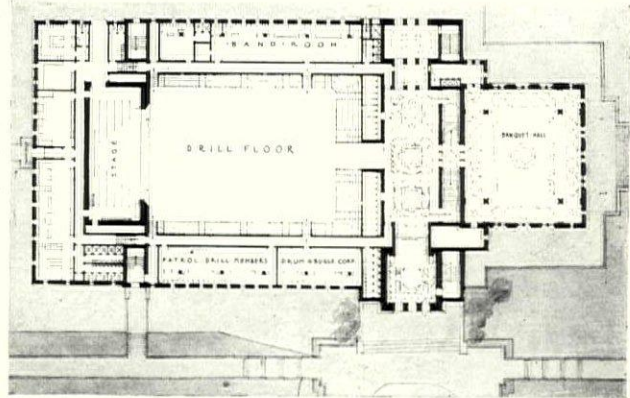


DESIGN FOR CURTAIN
THE NATIONAL BROADCASTING STUDIOS
NEW YORK

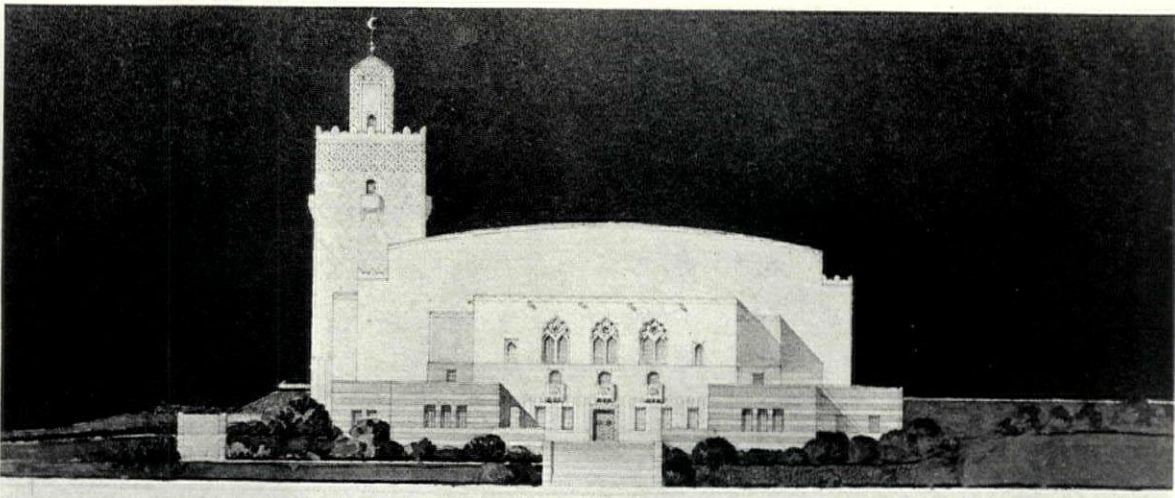
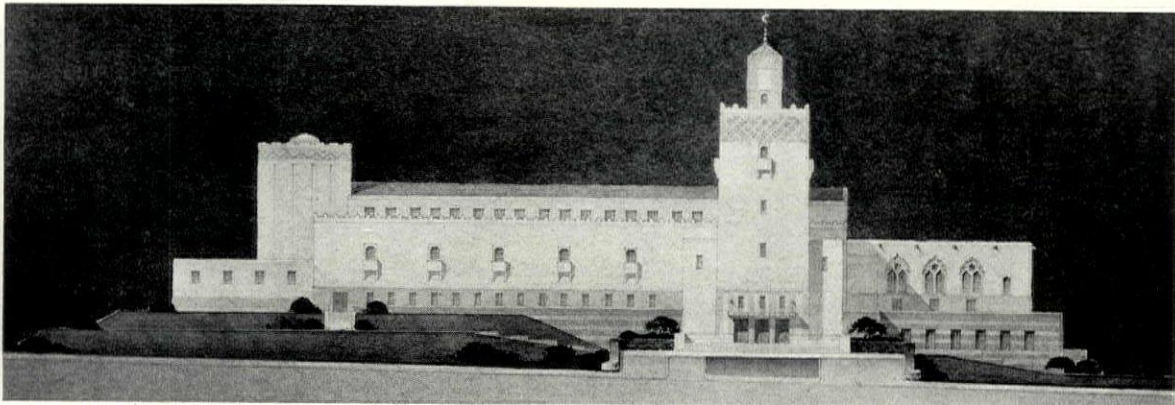
WINNING DESIGN ZEMBO TEMPLE COMPETITION HARRISBURG, PENNA.

A COMPETITION for the design of a proposed Shrine Temple to be erected by Zembo Temple in Harrisburg, Penna., resulted in selection of the drawings submitted by Charles Howard Lloyd working in coöperation with Arnold W. Brunner Associates. Edmund S. Campbell arranged the competition and served as architectural advisor.

In the judges' opinion, the design chosen "fulfills in the largest measure the practical requirements of the programme as to plan. It fits the site, using its peculiar conformation to the greatest advantage as to economy and at the same time to enhance the



aesthetic aspect of the problem. The simplicity of the plan in the arrangement of its parts insures economy of construction."



WINNING DESIGN, ZEMBO TEMPLE COMPETITION, HARRISBURG, PENNA.

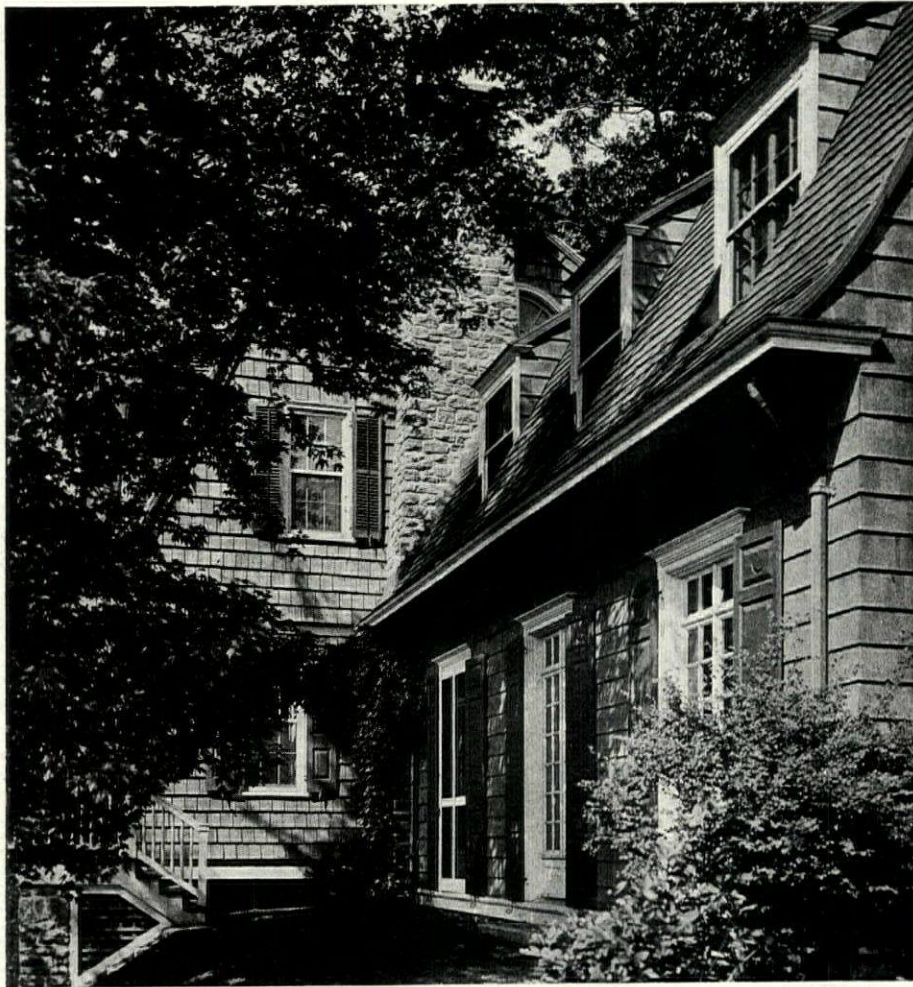
CHARLES HOWARD LLOYD; ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS

SLEEPING PORCHES

BY PLINY ROGERS

AN AGREEABLE method of handling sleeping porches has been devised. This consists, in general terms, of locating the sleeping porch in one of the wings of the house. It can be exposed on three sides, with a large window located at the end to

wing can then be handled in any fashion that seems desirable, provided it can be made sufficiently large. The idea is to have it occupy, as nearly as possible, the whole end of the sleeping porch room, so that even in the coldest weather the side of



A SLEEPING PORCH EXTENSION, DOBBS FERRY, NEW YORK

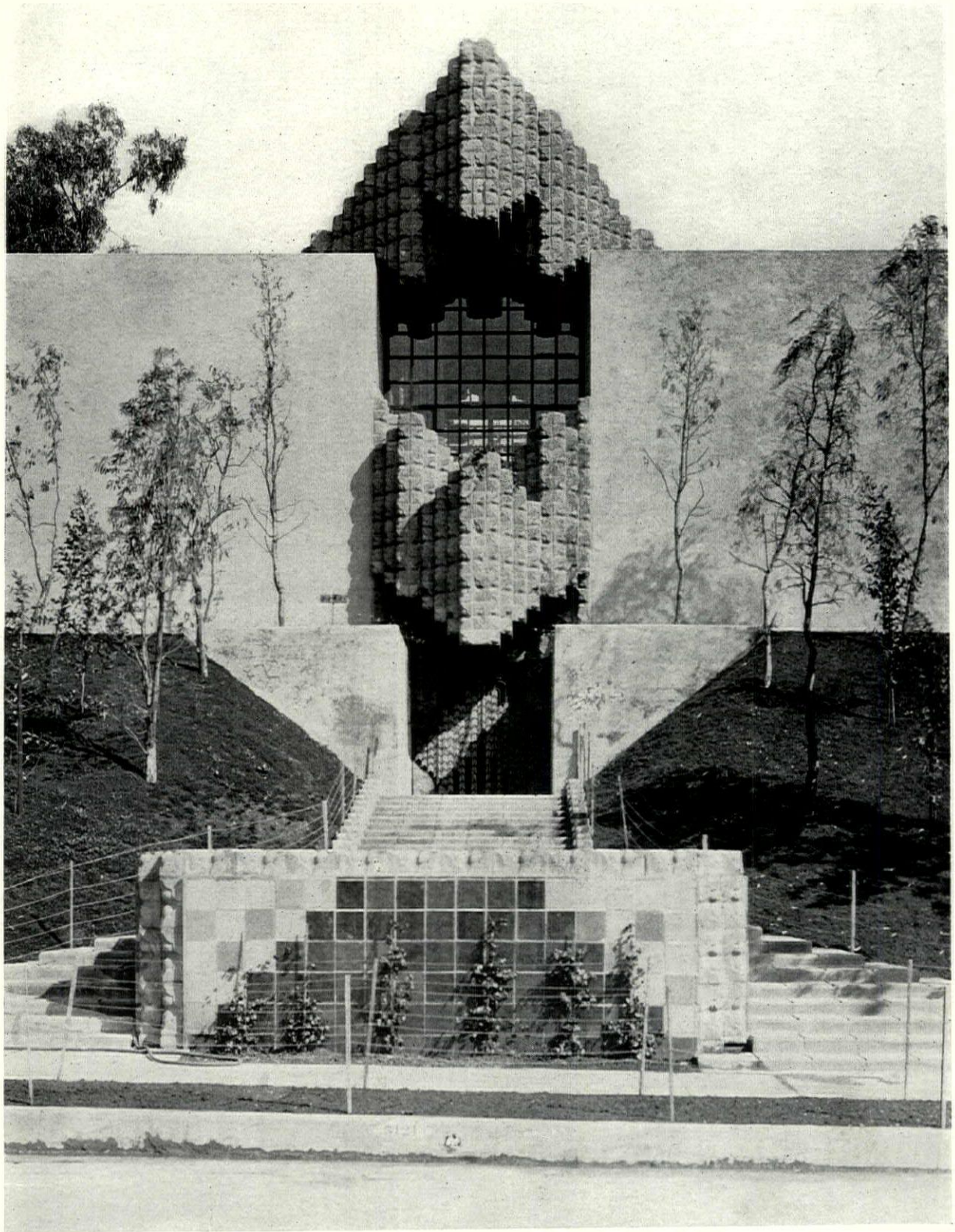
give character and supply exposure. The two sides are then handled in similar fashion to the main wing of the house, using the same type of window that occurs in the main wing. Unity in design is thus preserved and the large opening is not permitted to unbalance the composition.

The large opening at the end of the

the room can be thrown open, and one sleeps practically outdoors, but protected on three sides. By the use of a special form of hardware any part of the whole opening may be used. In summer the other windows on the two sides are open as well. This provides the utmost flexibility in protection and cross circulation.



AN EXTENSION TO A HOUSE WITH SLEEPING PORCH ON
SECOND FLOOR. THE LARGE WINDOW FACES SOUTH
HOUSE OF D. K. BROWN, ESQ., DOBBS FERRY, NEW YORK



A HOUSE LIGHTED BY CENTRAL BAY AND SKYLIGHT WINDOWS
THE SOWDEN HOME, HOLLYWOOD, CALIFORNIA
LLOYD WRIGHT, ARCHITECT

IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

VI. THE MEANING OF MATERIALS—GLASS

PERHAPS the greatest difference eventually between ancient and modern buildings will be due to our modern machine-made glass. Glass, in any wide utilitarian sense, is new.

Once a precious substance limited in quantity and size, glass and its making have grown so that a perfect clarity of any thickness, quality or dimension is so cheap and desirable that our modern world is drifting toward structures of glass and steel. Had the ancients been able to enclose interior space with the facility we enjoy because of glass, I suppose the history of architecture would have been radically different, although it is surprising how little this material has yet modified our sense of architecture beyond the show-windows the shop keeper demands and gets.

How that show-window plagued the architect at first and still teases the classicist! It has probably done more to show the classicist up as ridiculous than any other single factor.

The demand for visibility makes walls and even posts an intrusion to be got rid of at any cost. Architecture gave up the first story but started bravely above the glass at the second, nothing daunted and nothing changed. The building apparently stood in mid-air. Glass did it.

Crystal plates have generally taken the place of fundamental wall and piers in almost all commercial buildings; and glass, the curse of the classic, as an opportunity for the use of delicate construction of sheet metal and steel, is a tempting material not yet much explored. As glass has become clearer and clearer and cheaper and cheaper from age to age, about all that has been done with it architecturally is to fill the

same opening that opaque glass screened before, with a perfect visibility now, except for the use to which the shop-man demands that it be put. The shop! That is where glass has almost come into its own. We have yet to give glass proper architectural recognition.

What is this magic material, there but not seen if you are looking through it? You may look at it, too, as a brilliance, catching reflections and giving back limpid light.

But it is what it is to-day because it may be seen through perfectly while it is an impenetrable stop for air currents, when due allowance is made for its fragility. When violence is done to it, it may be shattered, but a precious feature of the material is that it does not disintegrate.

I suppose as a material we may regard it as crystal—thin sheets of air in air to keep air out or keep it in. And with this sense of it, we can think of uses to which it might be put as various and beautiful as the frost-designs upon the pane of glass itself.

Glass has been servile in architecture beyond the painting done with it in cathedral windows. It has been a utilitarian affair except when used for candelabra, chandeliers or knobs—excepting only the mirror.

The sense of glass as the crystal has not yet to any extent entered into the poetry of architecture. It is too new, for one thing. For another thing, tradition did not leave any orders concerning it. It is strictly modern. Therefore, let us try to understand what it is. The machine has given to architects, in glass, a new material with which to work. Were glass eliminated now from buildings, it would be, so far as our buildings have gone, only like putting our eyes

out. We could not see out or see into the building. We have gone so far with it as to make it the eyes of the building. Why not now combine it with steel, the spider's web, spin the building frame as an integument for crystal clearness—the crystal held by the steel as the diamond is held in its setting of gold—and make it the building itself?

All the diversity of color and texture available in any material is not only available but imperishable, in glass. So far as deterioration or decay is concerned, it is possible now to preserve the metal setting for an indefinite period. And it is the life of this setting alone that would determine the life of the building. It is time to give attention to that setting.

Shadows have been the brush-work of the architect when he modeled his architectural forms. Let him work, now, with light diffused, light refracted, light reflected—use light for its own sake—shadows aside. The prism has always delighted and fascinated man. The Machine gives him his opportunity in glass. The machine can do any kind of glass—thick, thin, colored, textured to order—and cheap. A new experience is awaiting him.

Then why are modern cities still sodden imitations of mediaeval strongholds? Black or white slabs of thick glass have already gone far as substitutes for marble slabs. They could easily go farther for their own

sake, in walls of buildings. Glass tiles, too, are not uncommon. Nor are glass mosaics an unusual sight.

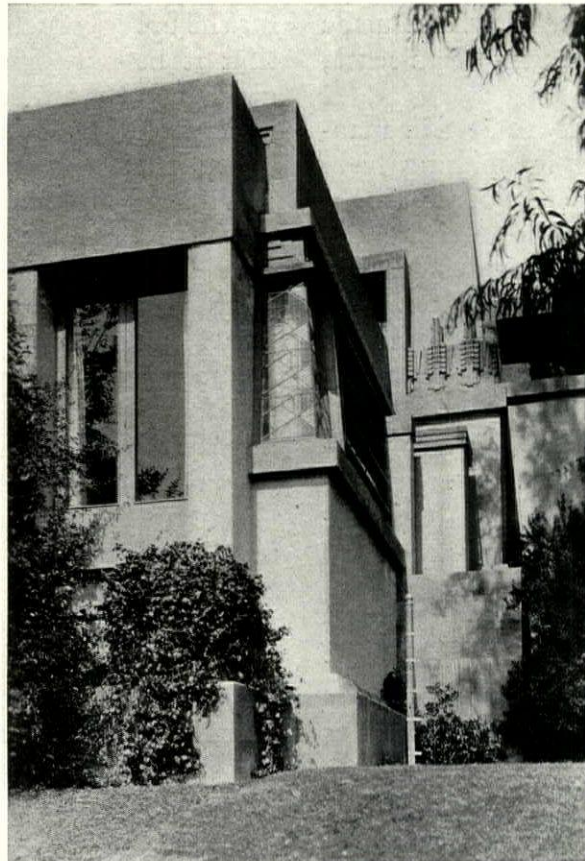
All these uses together would form an incomparable palette for an architect. The difficulty is, architects are bound by traditional ideas of what a building must look like or be like. And when they undertake to use new materials, it is only to make them conform to those preconceived ideas.

Every new material means a new form, a new use if used according to its nature. The free mind of the natural architect would use them so, were the unnatural inhibition of that freedom not imposed upon all by a false propriety due to the timidity of ignorance.

The Persian, the Egyptian and the Moor had most insight concerning the mathematics of the principle at work in the crystal. The Persian and the Moor were most abstract; the Egyptian was

most human. All knew more of the secrets of glass than we do—we who may revel in it unrestrained by economic considerations of any kind, and who understand it not at all, except as a mirror.

As a mirror, the vanity and elegance of the French brought glass into architectural use. Their brilliant salons, glittering with cut-glass pendants and floral forms blown in clear and colored glass, were something in themselves new in architecture. The



CORNER OF THE BARNSDALL RESIDENCE
HOLLYWOOD, CALIFORNIA
FRANK LLOYD WRIGHT, ARCHITECT

very limitation of the size of the sheet available gave a feature in the joint that adds rather than detracts from the charm of the whole effect of their work.

But now the walls might disappear, the ceilings, too, and—yes—the floors as well. A mirror floor? Why not? In certain cases. Nicely calculated effects of this sort might

ture, if *architecturally* used. To use it so is not easy, for the tendency toward the tawdry is ever present in any use of the mirror.

But to extend the vista, complete the form, multiply a unit where repetition would be a pleasure, lend illusion and brilliance in connection with light-effects

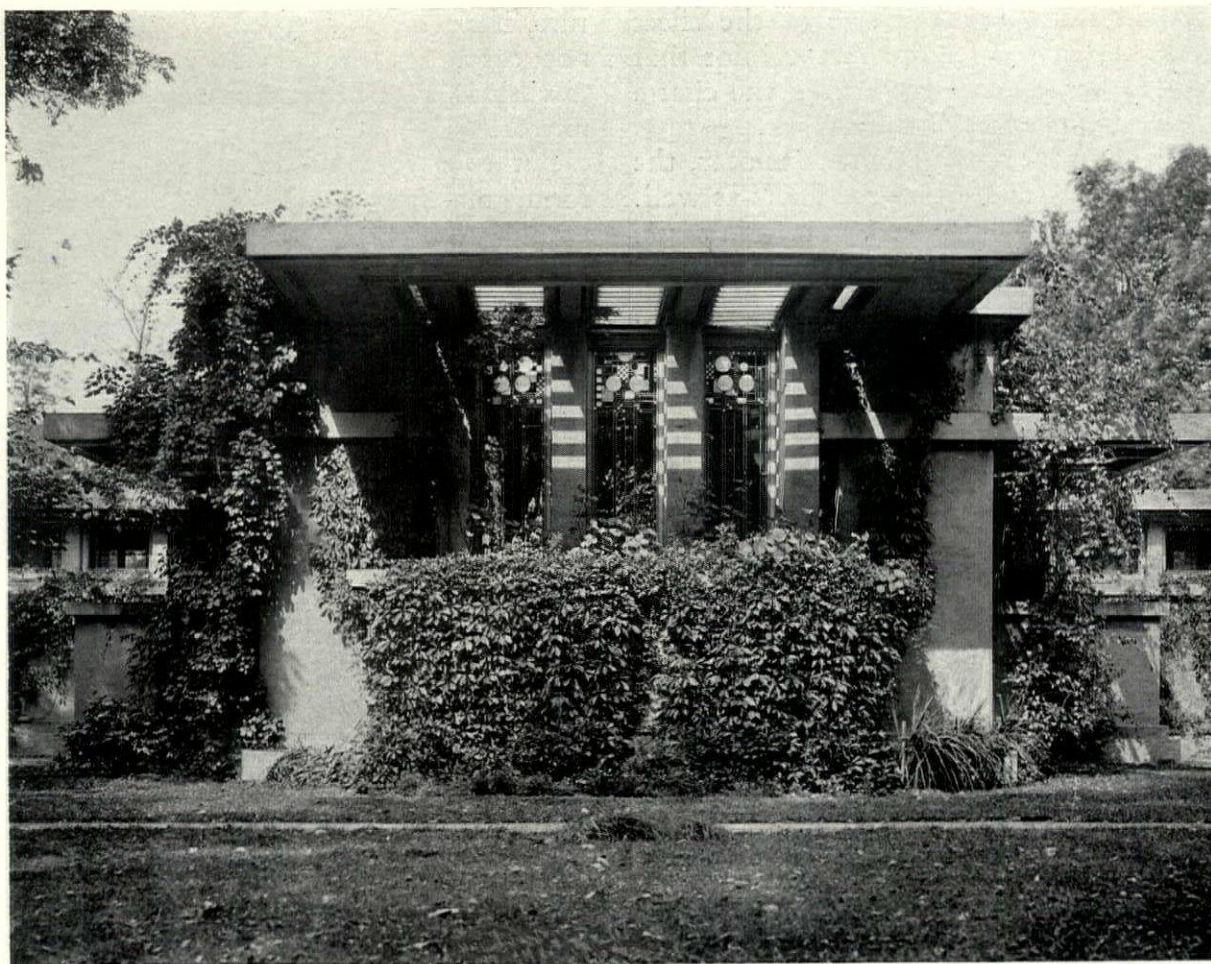


WINDOW OF A RESIDENCE IN HOLLYWOOD, CALIFORNIA
FRANK LLOYD WRIGHT, ARCHITECT

amplify and transform a cabinet into a realm, a room into bewildering vistas and avenues: a single unit into unlimited areas of color, pattern and form.

The Mirror is seen in Nature in the surfaces of lakes in the hollows of the mountains and in the pools deep in shadow of the trees; in winding ribbons of the rivers that catch and give back the flying birds, clouds and blue sky. A dreary thing to have that element leave the landscape. It may be as refreshing and as beautifying in architec-

—all these are good uses to which the architect may put the mirror. As a matter of fact he never uses plate-glass in his windows or indoors inside his buildings that he does not employ the same element in his architecture that the limpid pool presents in the landscape—susceptible to reflections. And this opportunity is new. It is a subtle beauty of both exterior and interior, as may be readily seen in the effect of the exterior if a poor quality of cylinder glass be substituted for polished plate-glass. Perhaps



PLAY HOUSE, COONLEY RESIDENCE, RIVERDALE, ILLINOIS

FRANK LLOYD WRIGHT, ARCHITECT

no one other change in the materials in which any building is made could so materially demoralize the effect of the whole as this substitution.

In the openings in my buildings, the glass plays the effect the jewel plays in the category of materials. The element of pattern is made more cheaply and beautifully effective when introduced into the glass of the windows than in the use of any other medium that architecture has to offer. The metal divisions become a metal screen of any pattern—heavy or light, plated in any metal, even gold or silver—the glass a subordinate, rhythmical accent of any emotional significance whatever, or vice versa. The pattern may be calculated with refer-

ence to the scale of the interior and the scheme of decoration given by, or kept by, the motif of the glass pattern.

I have used opalescent, opaque, white and gold in the geometrical groups of spots fixed in the clear glass. I have used, preferably, clear primary colors, like the German flashed-glass, to get decorative effects, believing the clear emphasis of the primitive color interferes less with the function of the window and adds a higher architectural note to the effect of *light* itself. The kindersymphony in the windows in the Coonley play-house is a case in point. The sumac windows in the Dana dining-room another. This resource may be seen in most of my work, varied to suit conditions. This is a



GLASS AND CONCRETE

FRANK LLOYD WRIGHT, ARCHITECT

resource commonly employed in our buildings but usually overdone or insufficiently conventionalized. Nothing is more annoying to me than any tendency toward realism of form in window-glass, to get mixed up with the view outside. A window pattern should stay severely "put." The magnificent window-painting and plating of the windows of the religious edifice is quite another matter. There the window becomes primarily a gorgeous painting—painting with light itself—enough light being diffused to flood the interior dimly. This is an art in itself that reached its height in the Middle Ages. Probably no greater wealth of pictorial color-effect considered as pure decoration exists in the world than in the

great rose-windows and pointed-arches of the cathedral.

But, the glass and bronze building is the most engaging of possibilities in modern architecture. Imagine a city iridescent by day, luminous by night, imperishable! Buildings—shimmering fabrics—woven of rich glass—glass all clear or part opaque and part clear—patterned in color or stamped to form the metal tracery that is to hold all together to be, in itself, a thing of delicate beauty consistent with slender steel construction—expressing the nature of that construction in the mathematics of structure which are the mathematics of music as well. Such a city would clean itself in the rain, would know no fire alarms—nor any

glooms. To any extent the light could be reduced within the rooms by screens, a blind, or insertion of opaque glass. The heating problem would be no greater than with the rattling windows of the imitation masonry structure, because the fabric now would be mechanically perfect—the product of the machine shop instead of the makeshift of the field.

I dream of such a city, have worked enough on such a building to see definitely its desirability and its practicability.

Beauty always comes to and by means of a perfect practicability in architecture. That does not mean that the practicability may not find idealization in realization. On the contrary. Because that is precisely what architecture does and is when it is really architecture. Architecture finds idealization in realization or the reverse if you like.

Then, too, there is the lighting fixture—made a part of the building. No longer an appliance nor even an appurtenance, but really architecture.

This is a new field. I touched it early in my work and can see limitless possibilities of beauty in this one feature of the use of glass. Fortunately this field has been more developed than any other. The sense of integral

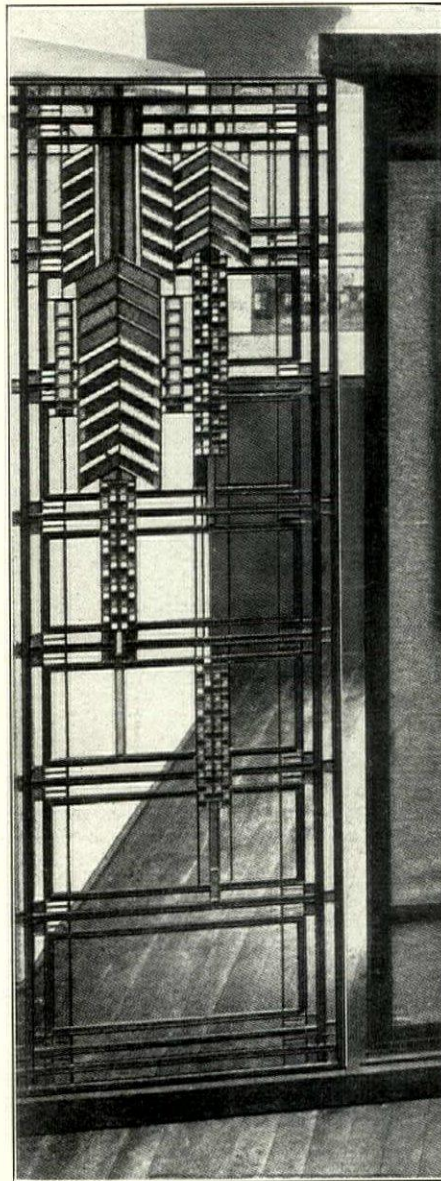
lighting seems to come more easily and naturally because there was no precedent to impede progress. And as it is now with the lighting feature, so will it soon be a disgrace to an architect to have left anything of a physical nature whatsoever, in his building unassimilated in his design as a whole.

Integral lighting began with this ideal in mind in my work thirty-one years ago, as may be seen in the play-room ceiling and in the dining room ceiling of my former house in Oak Park. Also in the ceiling of my studio library in that building. Perhaps it might be said to have begun earlier than that in the Auditorium by Adler and Sullivan where the electric lights became features of the plaster ornamentation. The lights were not incorporated, but they were provided for in the decoration as accents of that decoration.

Glass and light—two forms of the same thing!

Modern architecture is beckoned to a better reckoning by this most precious of the architect's new material. As yet, little has been done with it but the possibilities are large.

This great gift of glass is of the machine,—for today mechanical-processes are as much the Machine as any other of its factors.



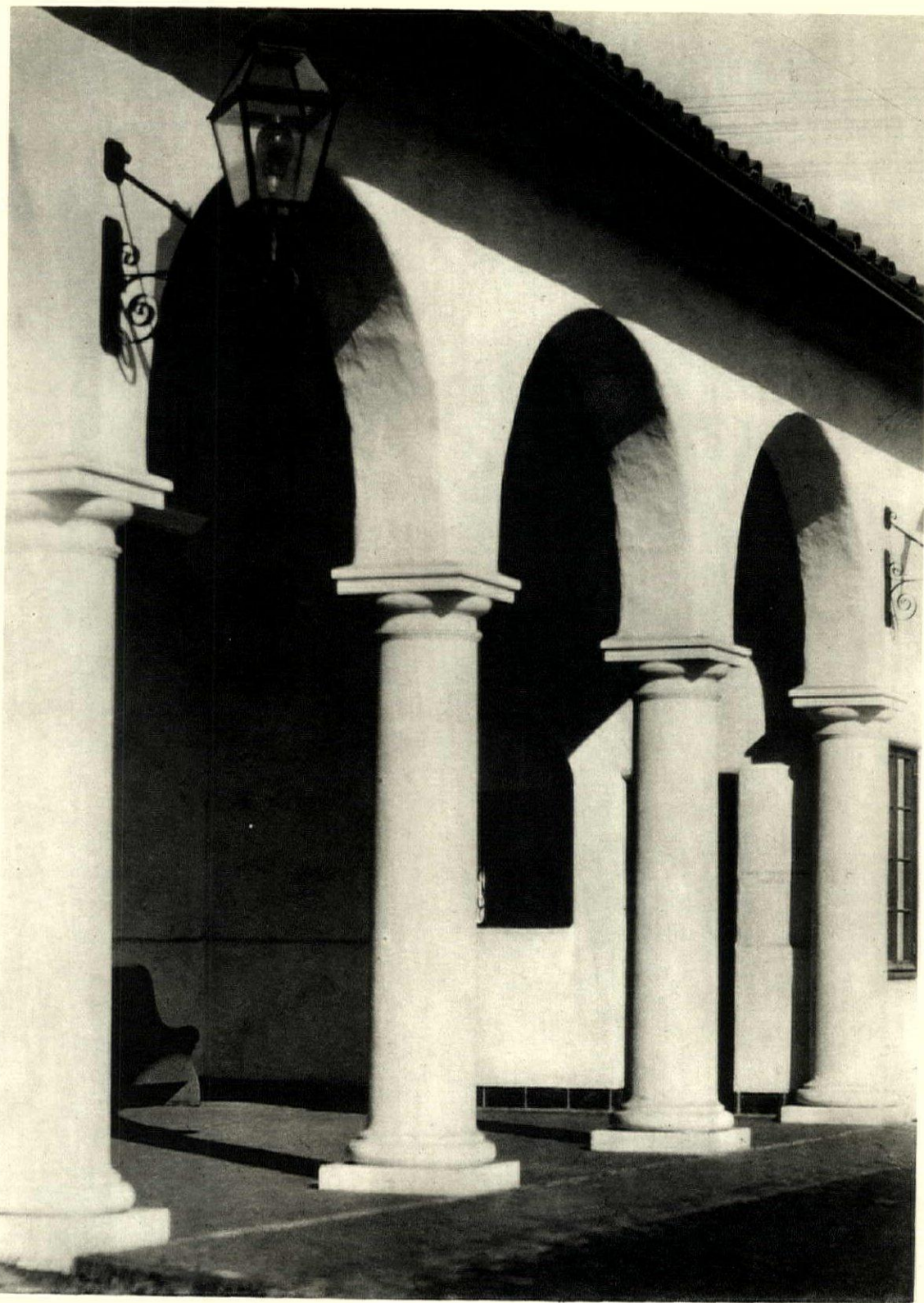
GLASS AND BRASS BARS
A WINDOW IN THE DANA HOUSE
1899
FRANK LLOYD WRIGHT, ARCHITECT

PORTFOLIO
OF
CURRENT ARCHITECTURE



Lobero Theatre, Santa Barbara, California
GEORGE WASHINGTON SMITH, ARCHITECT



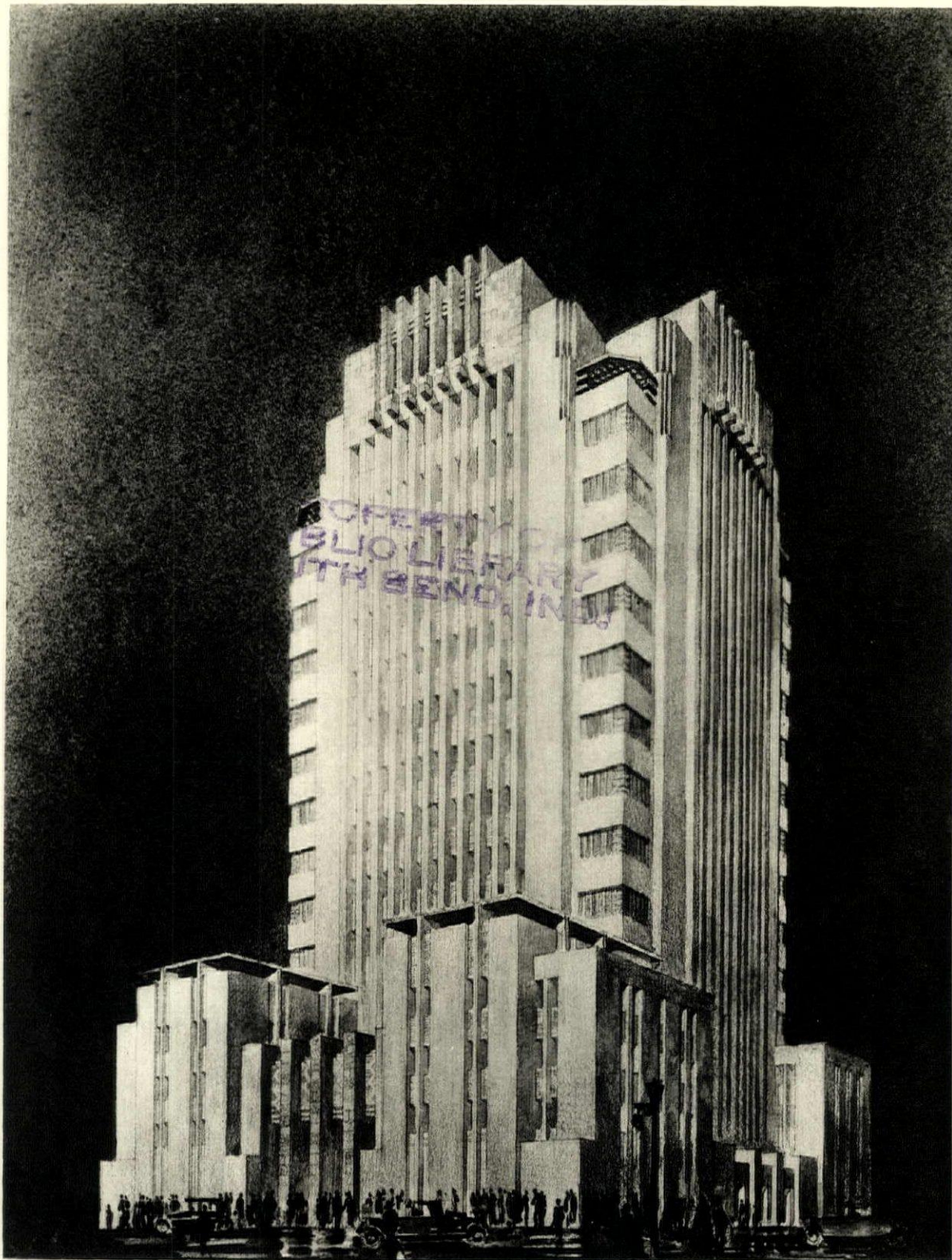


Lobero Theatre, Santa Barbara, California
GEORGE WASHINGTON SMITH, ARCHITECT



Interior of Lobero Theatre, Santa Barbara, California
GEORGE WASHINGTON SMITH, ARCHITECT





Proposed Apartment Building, Lindell Boulevard, St. Louis, Mo.
BOWLING AND SHANK, ARCHITECTS

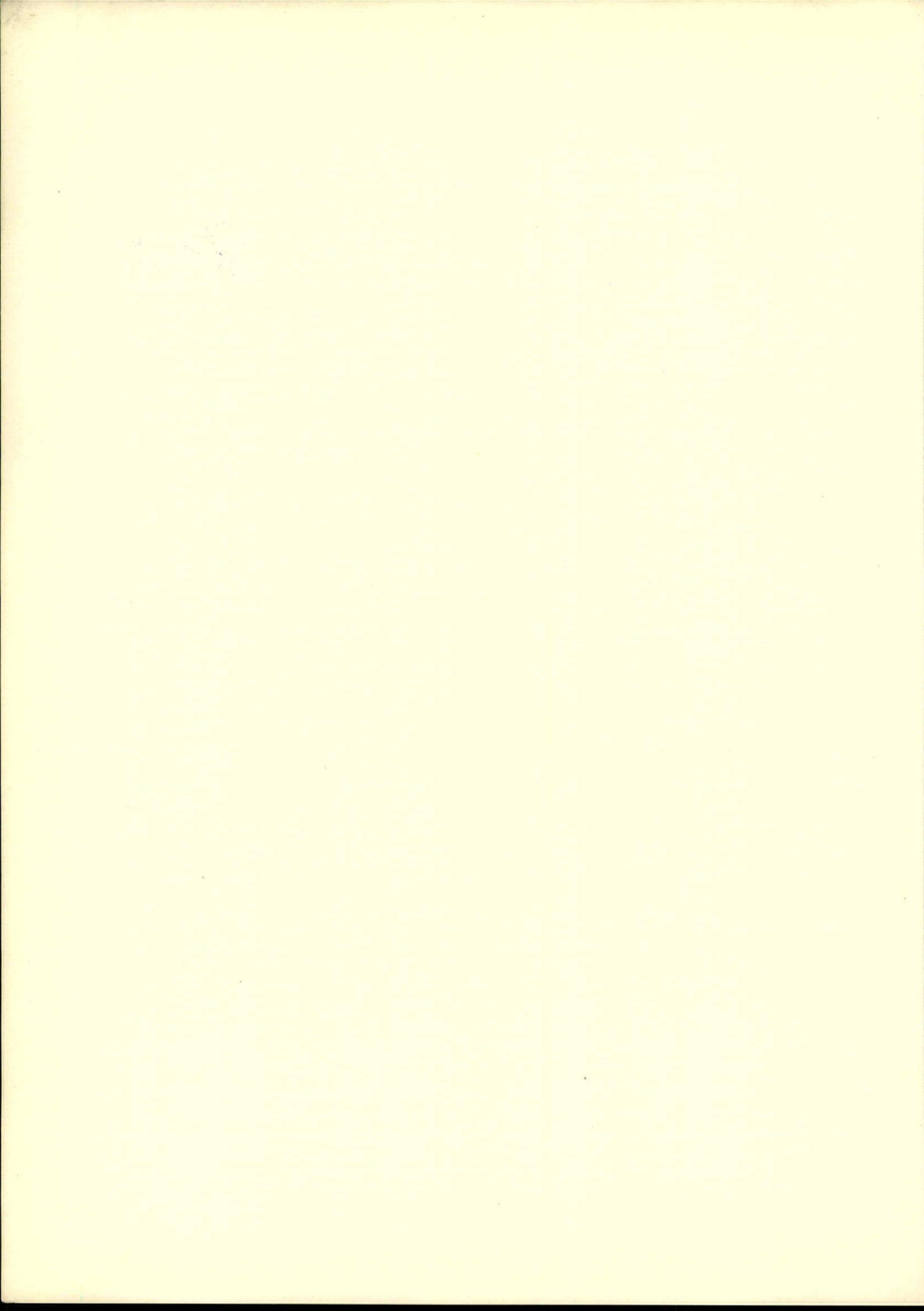
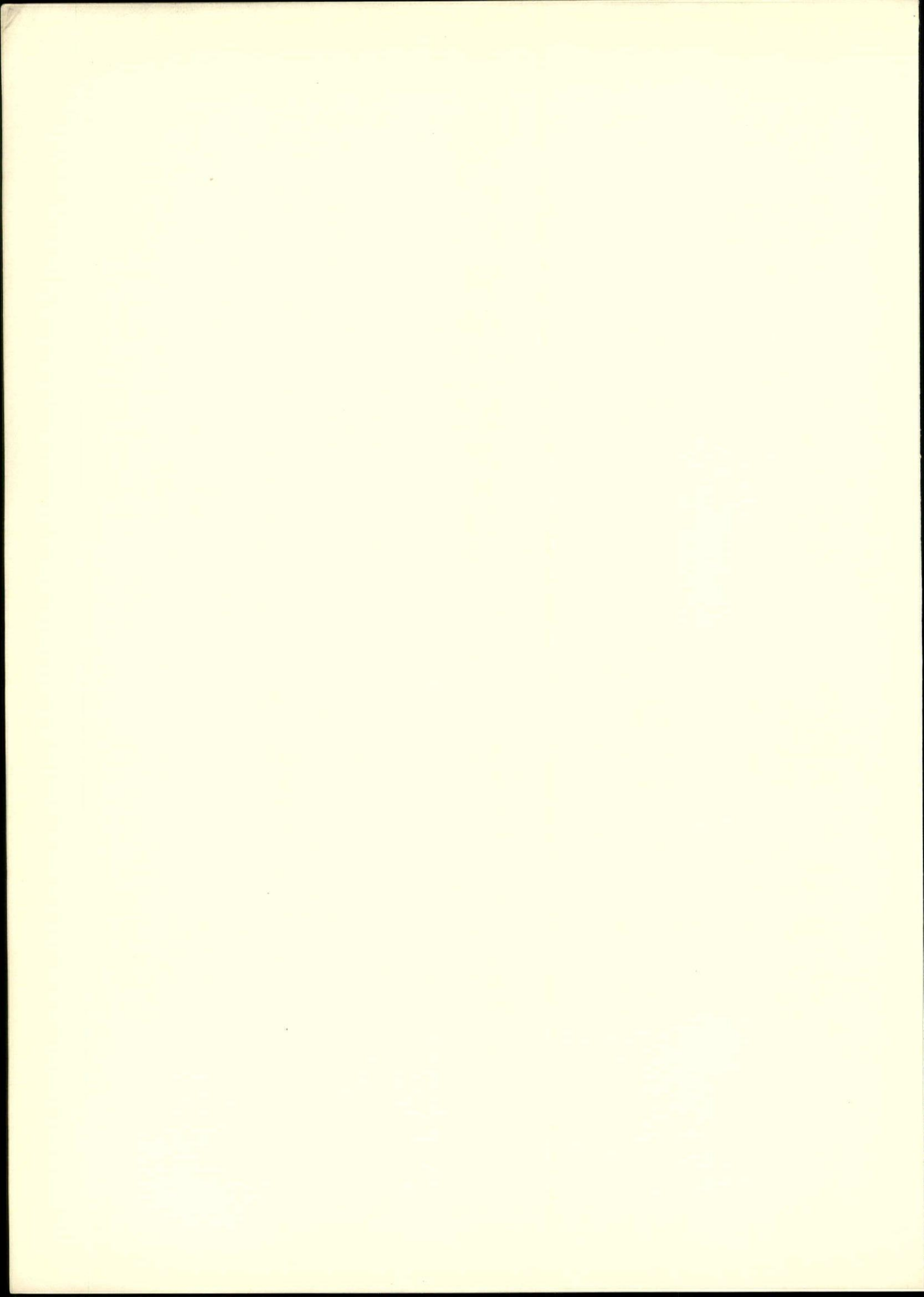




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RAYMOND HOOD, GODLEY & FOUILHOX, ARCHITECTS



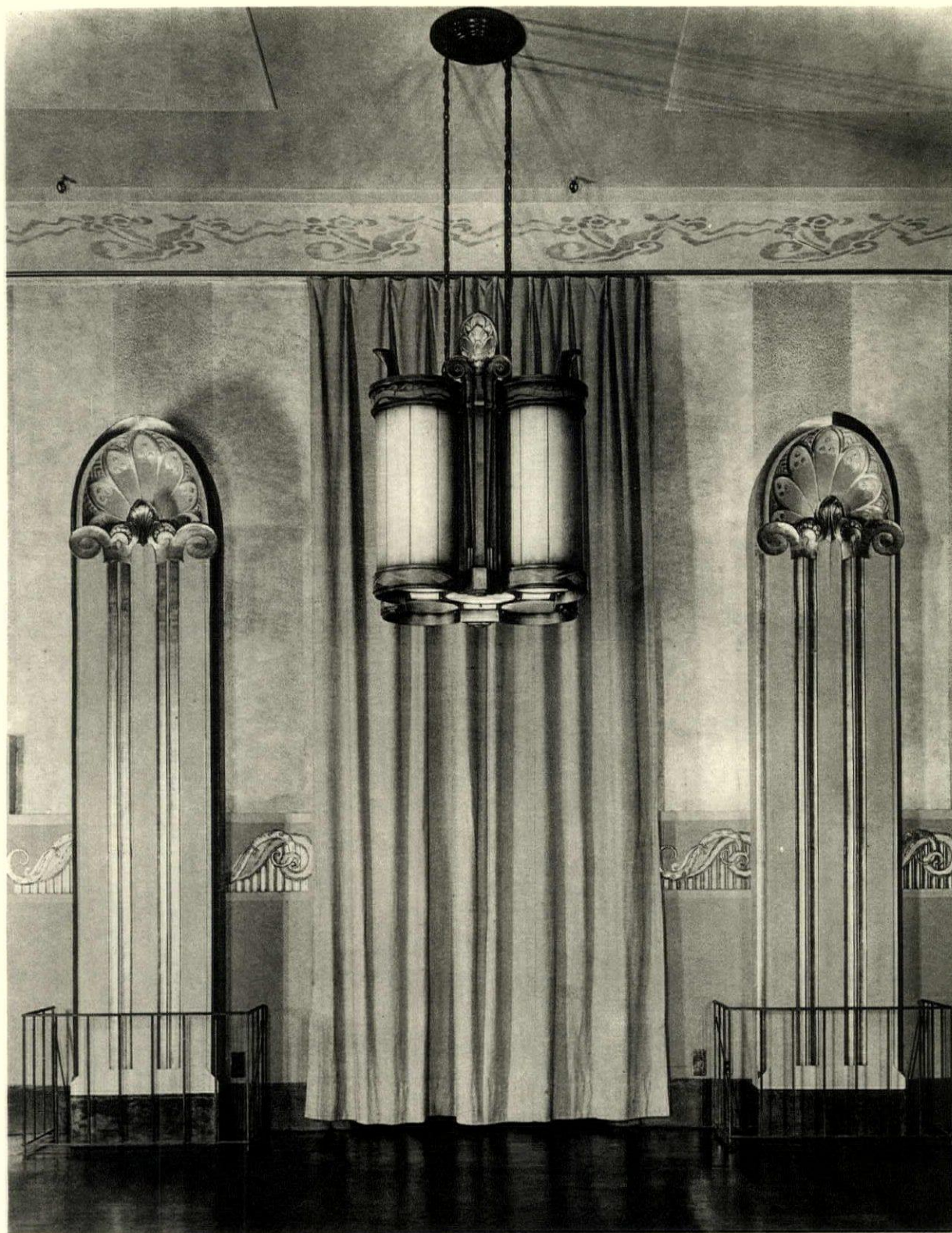


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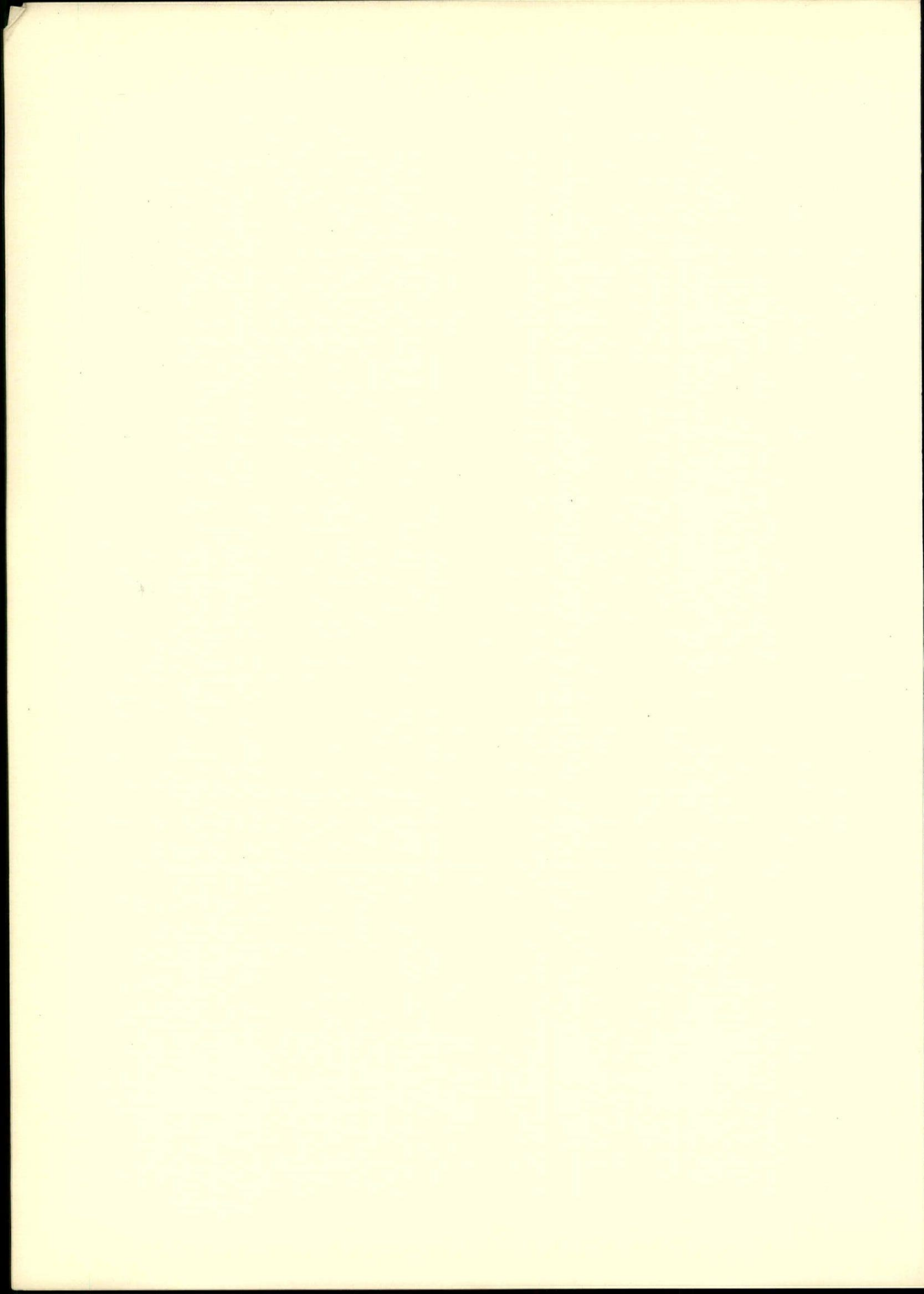
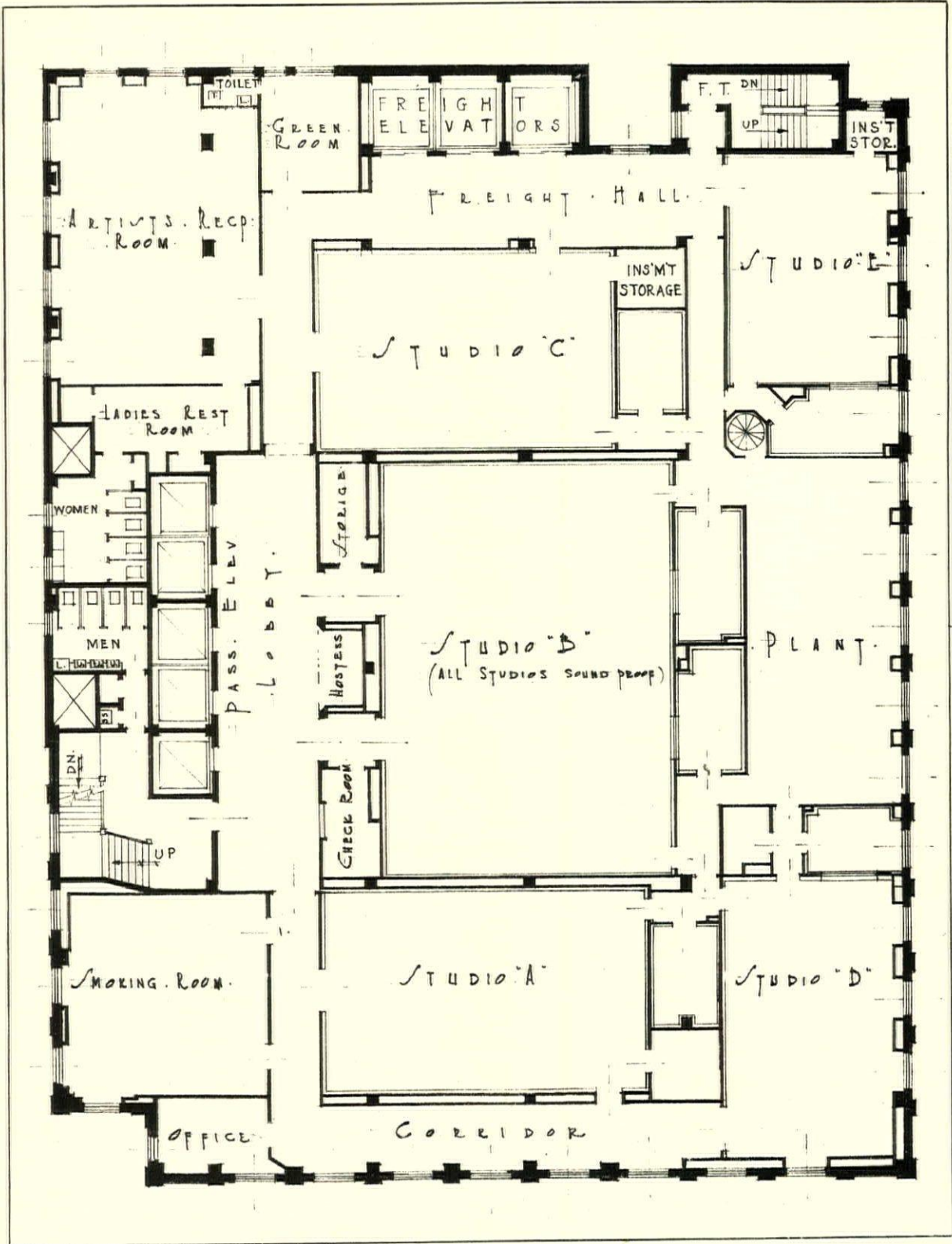




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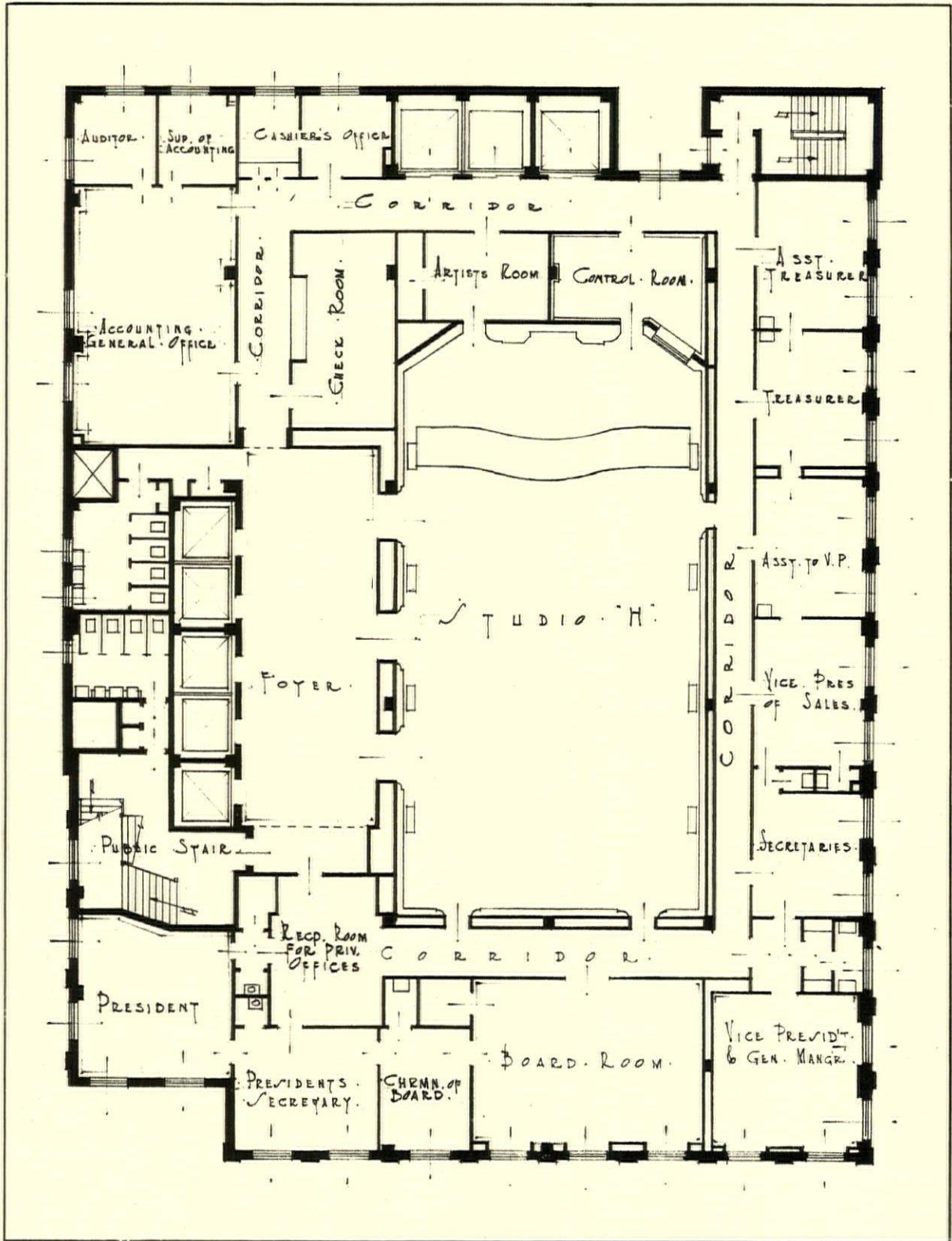


National Broadcasting Studios, New York
 RAYMOND HOOD, GODLEY & FOUILHOX, ARCHITECTS



Photo Nyholm

National Broadcasting Studios, New York
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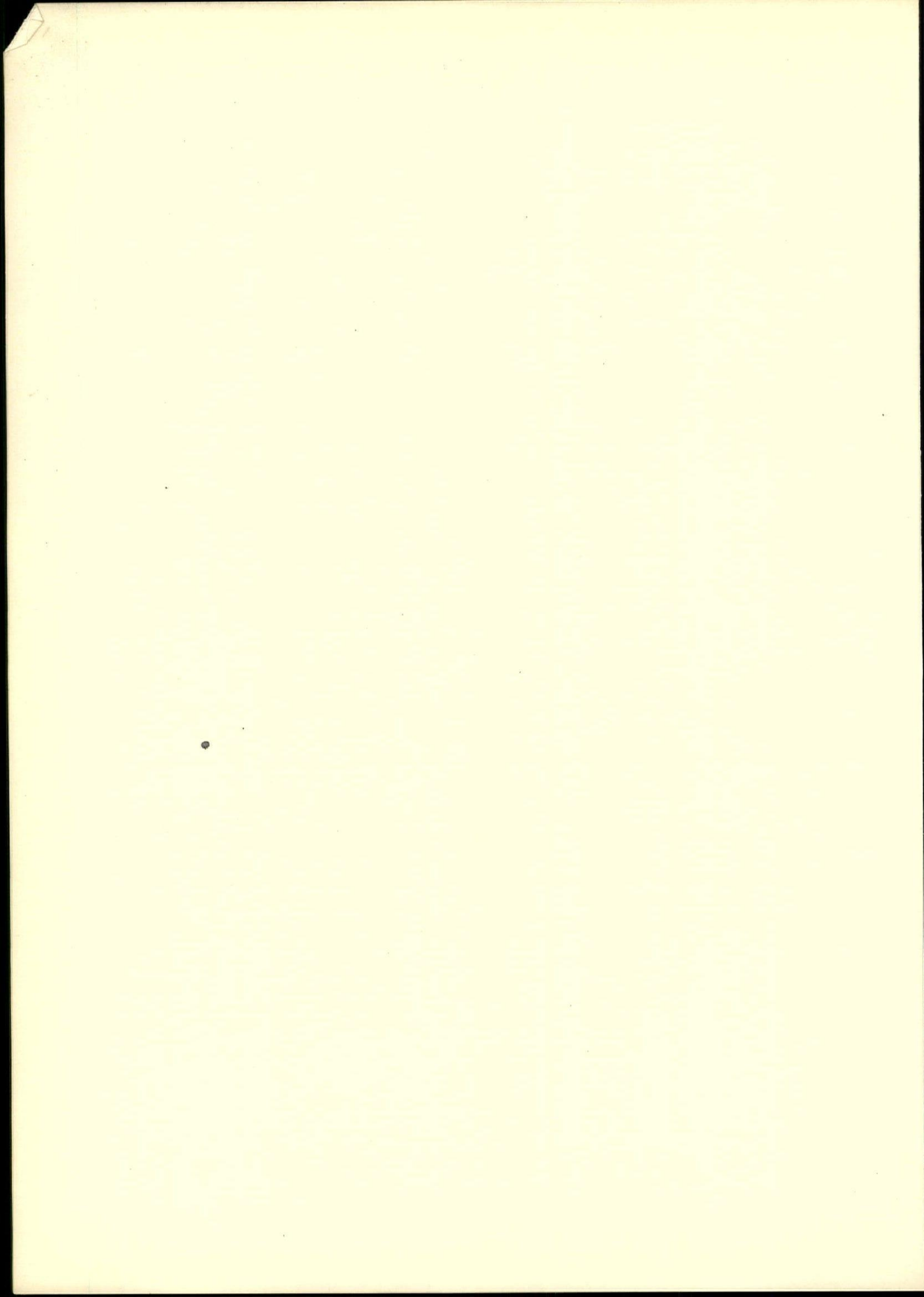




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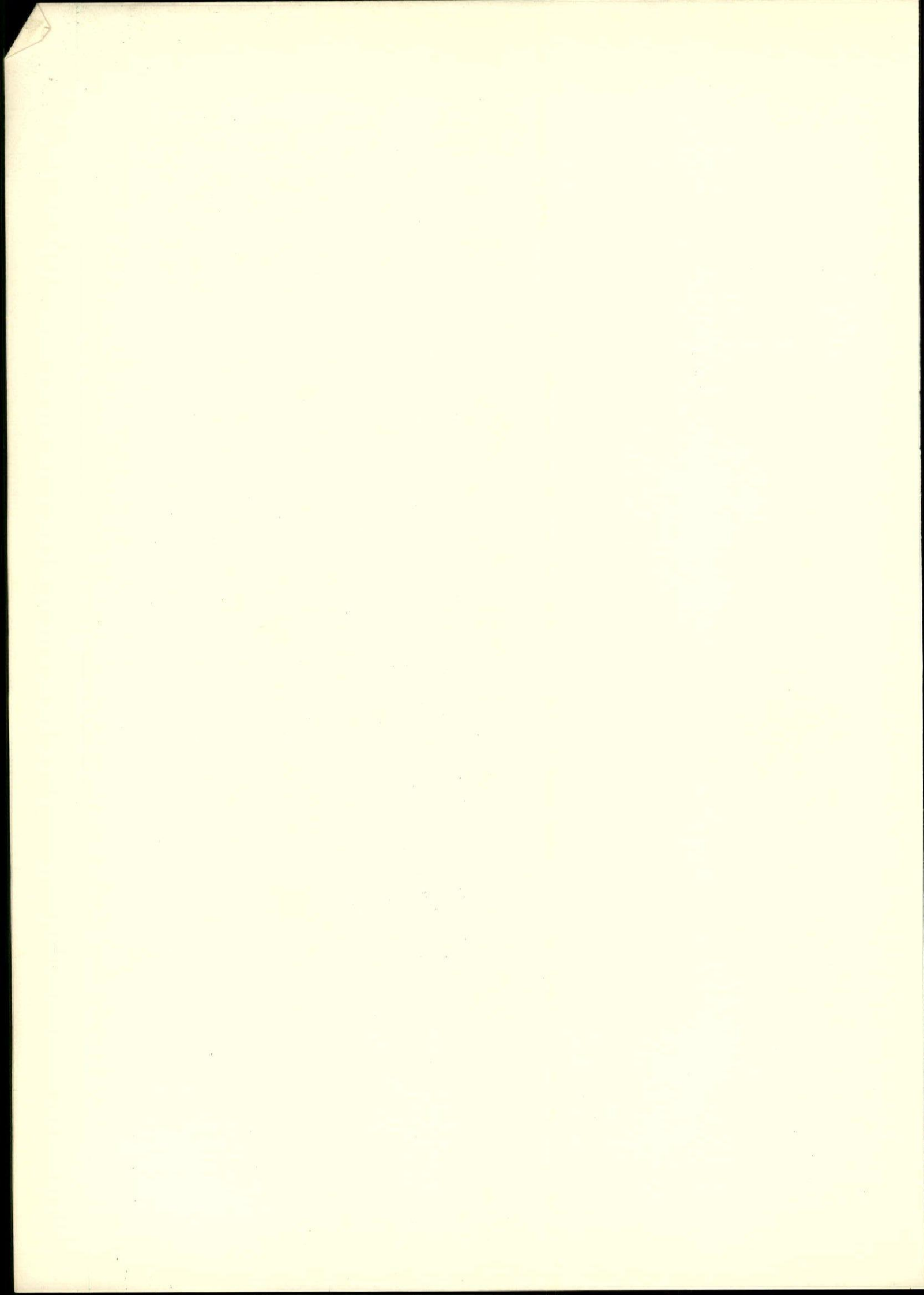
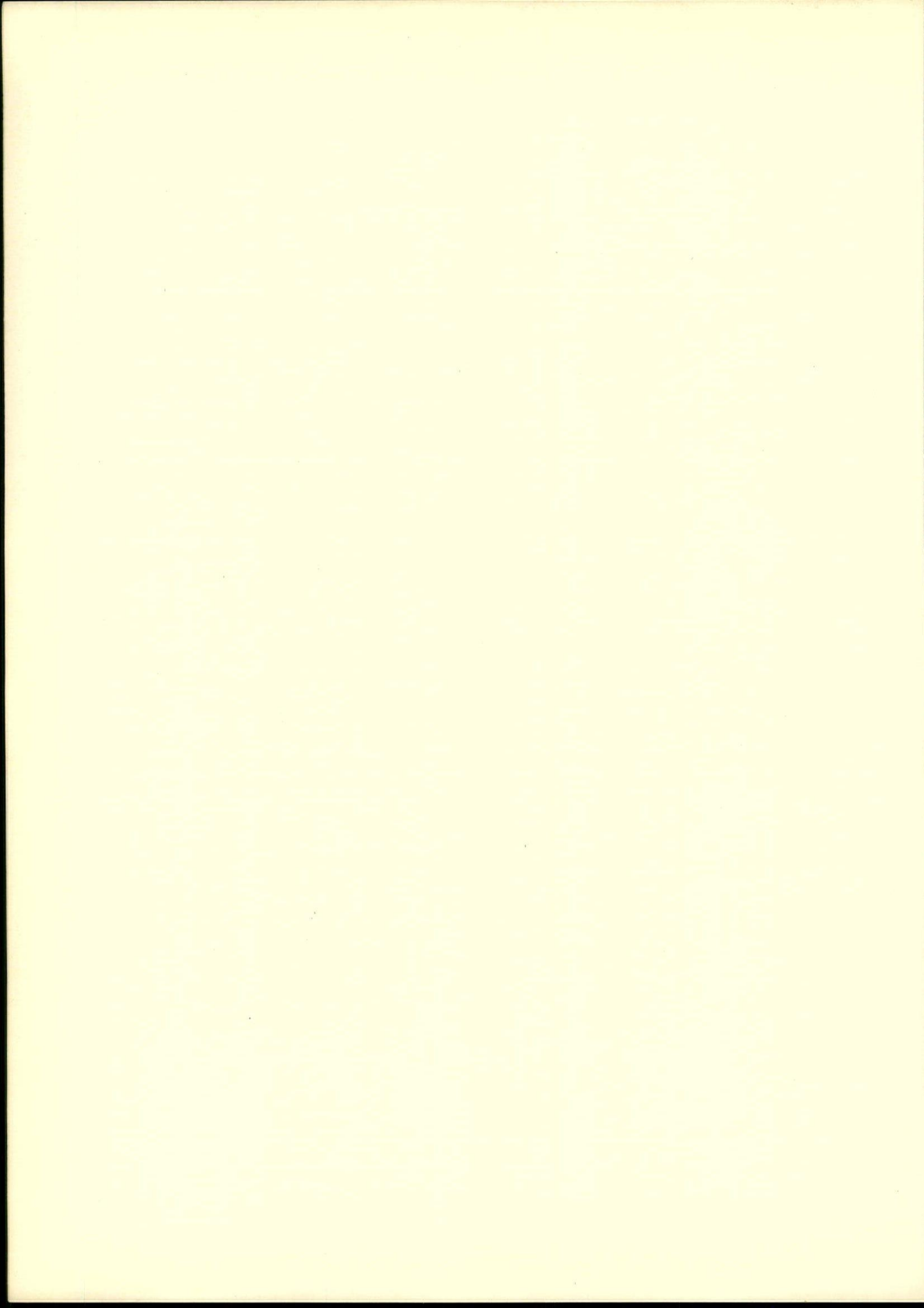
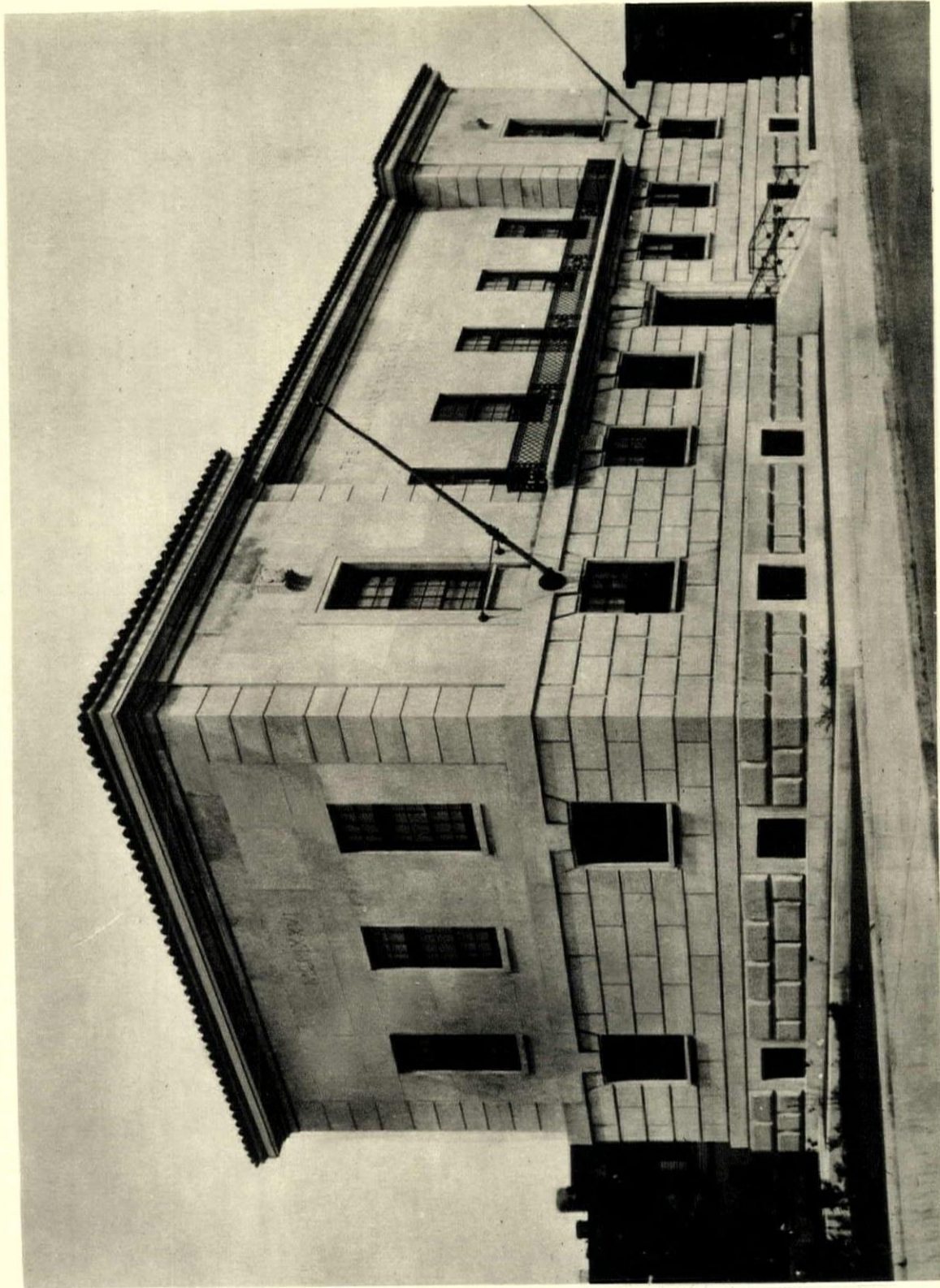




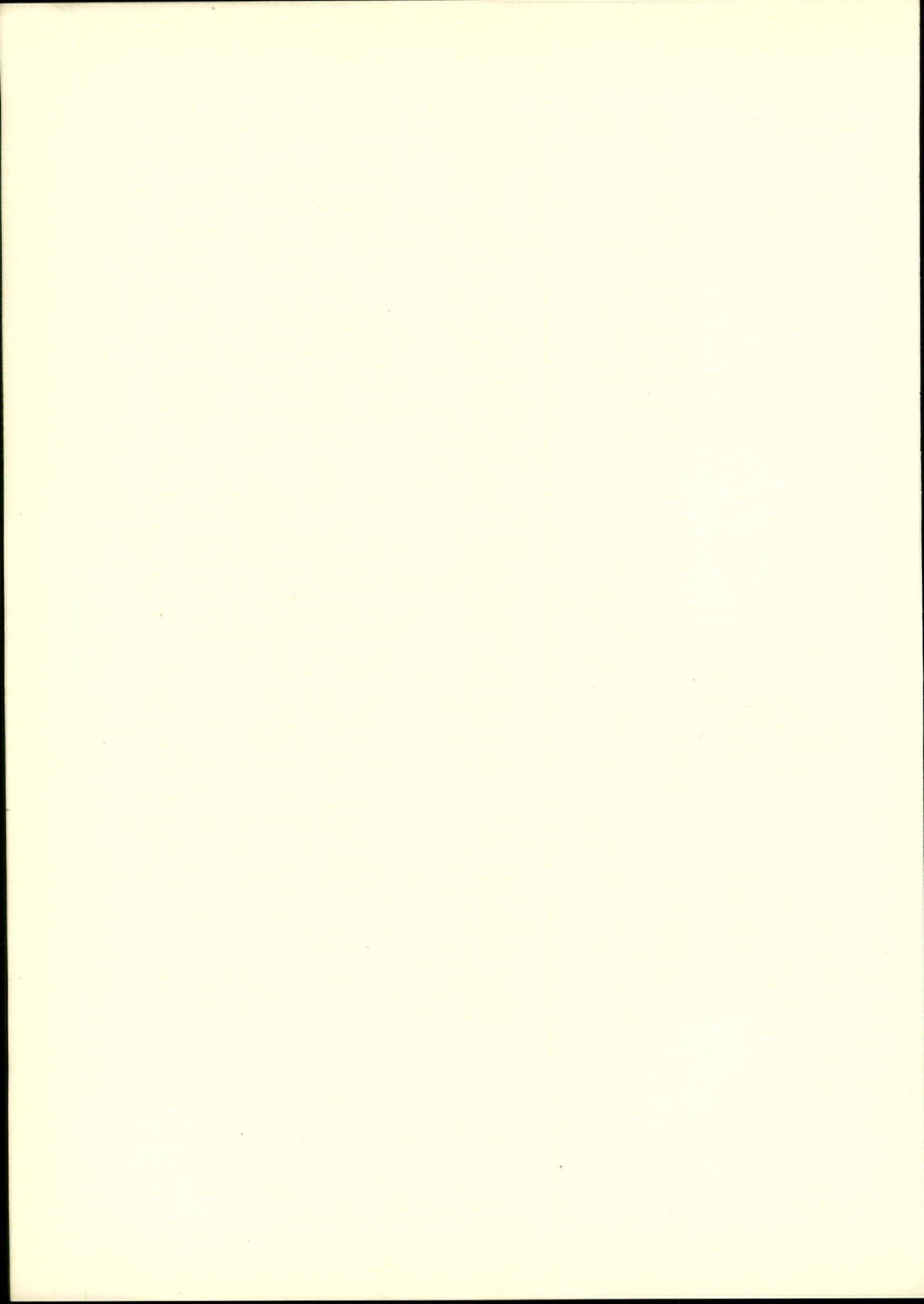
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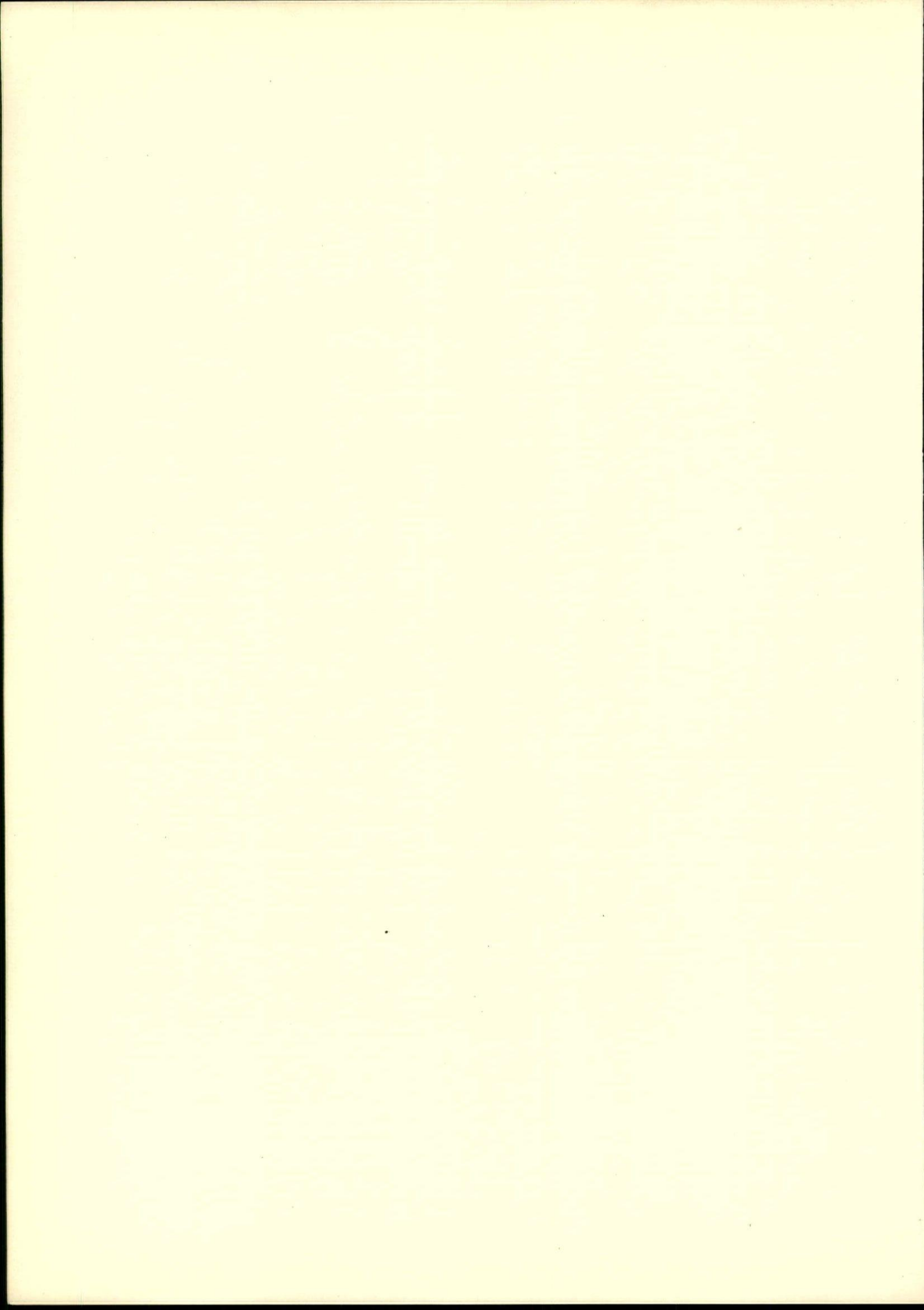


Administration Building, Camden-Delaware River Bridge Commission, Philadelphia, Pa.
PAUL CRET, ARCHITECT



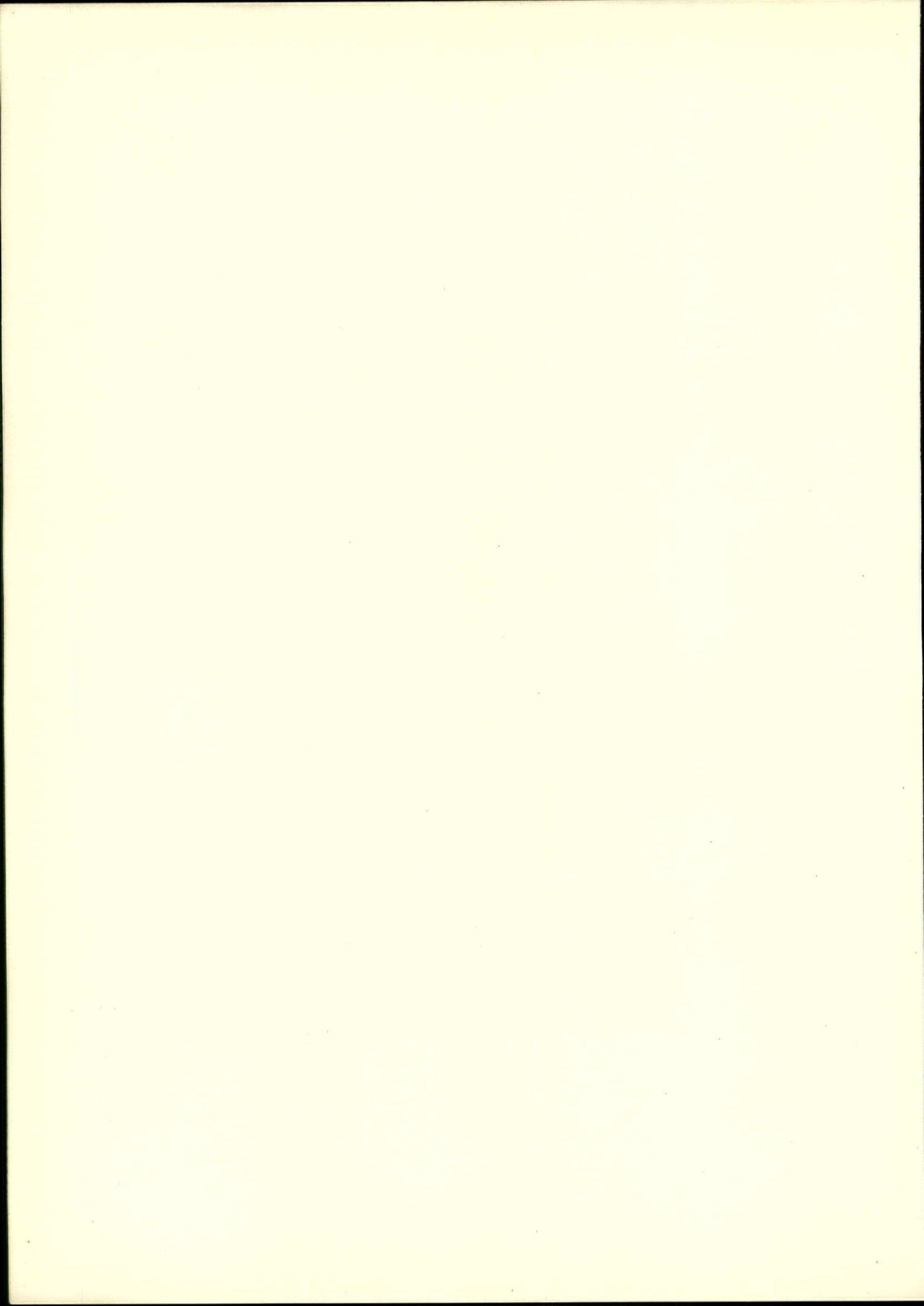


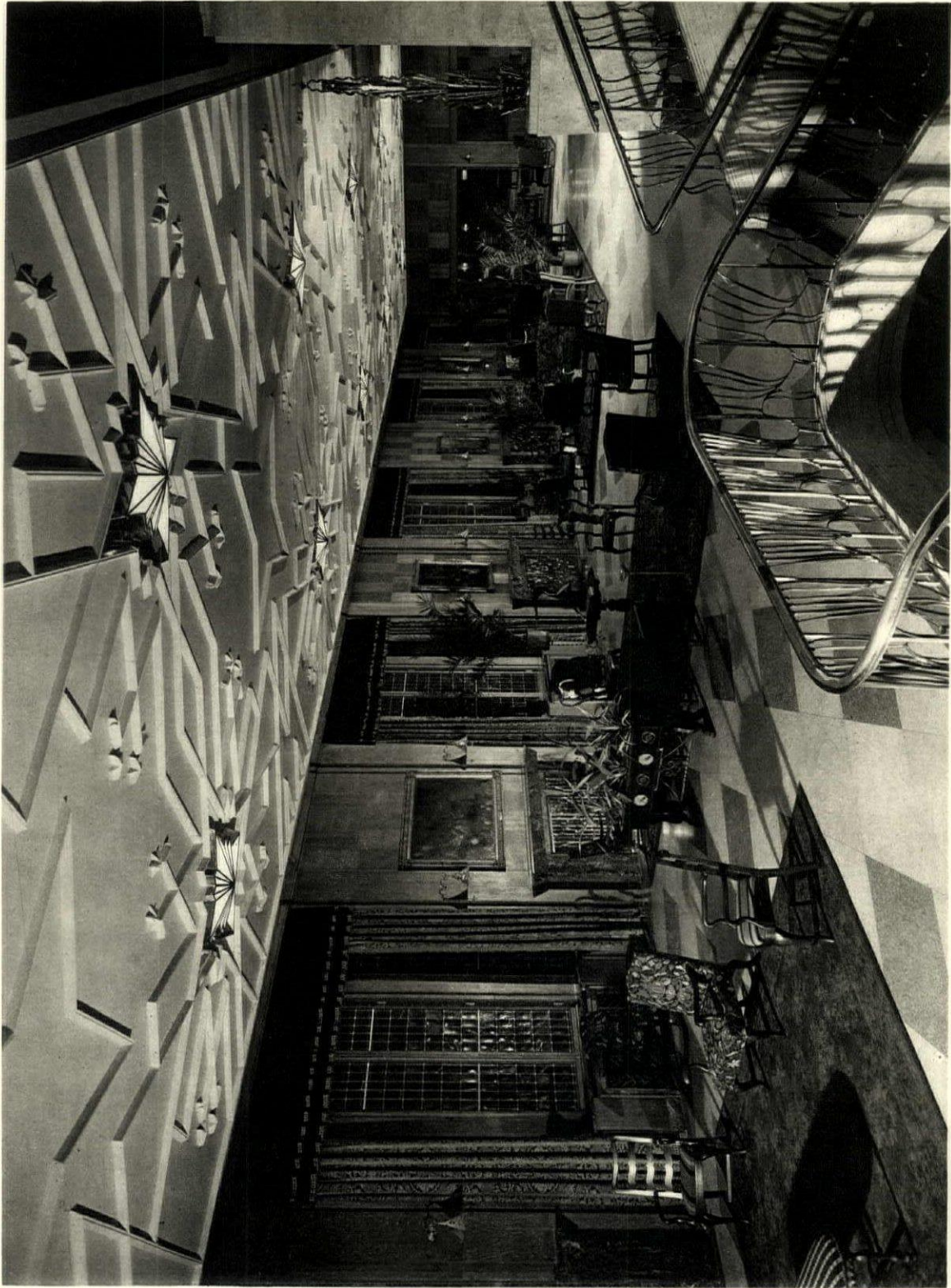
Stairway and Elevators, Bismarck Hotel, Chicago
C. W. & GEO. L. RAPP, ARCHITECTS



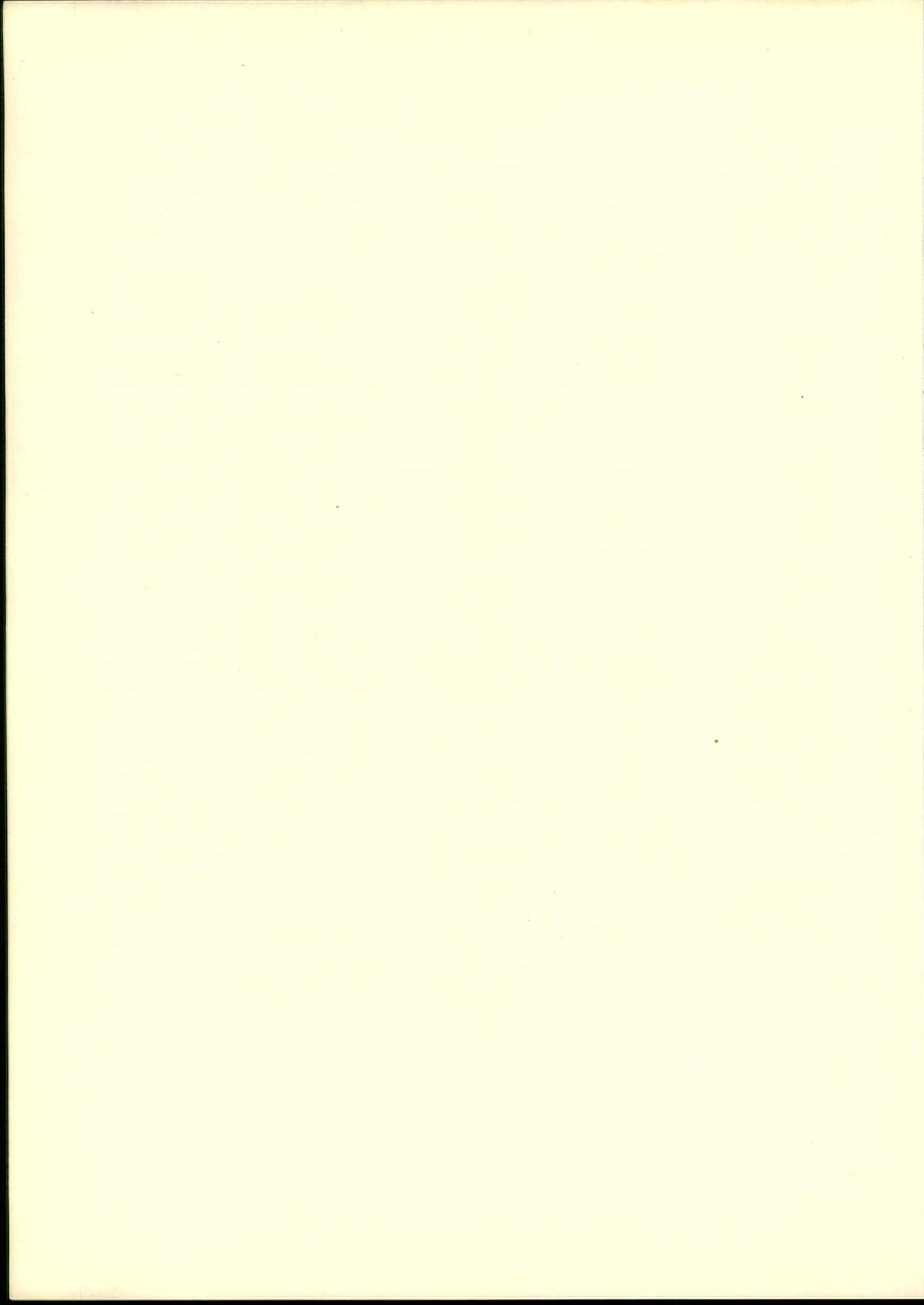


Dining Room, Bismarck Hotel, Chicago
C. W. & GEO. L. RAPP, ARCHITECTS



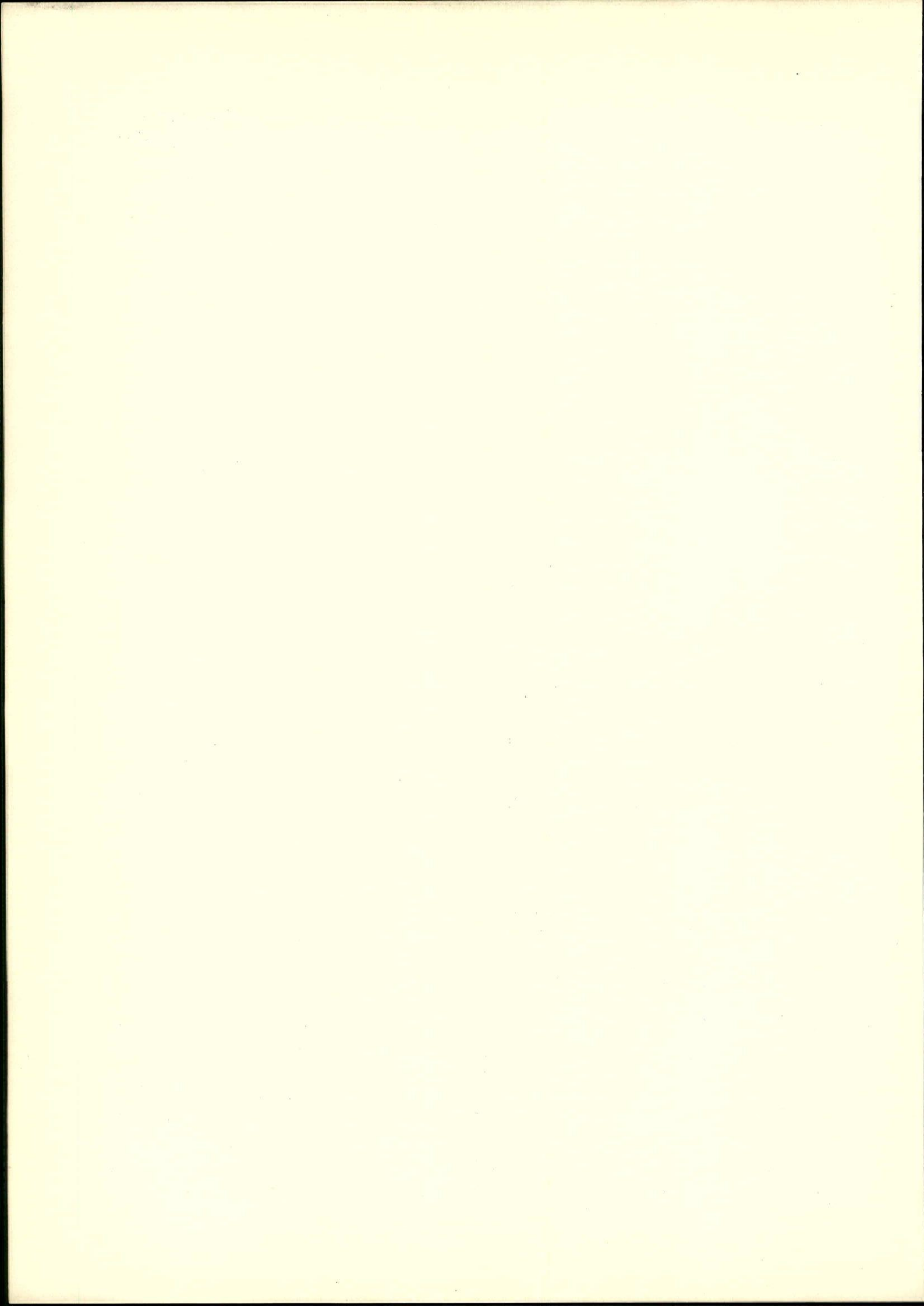


Lounge, Bismarck Hotel, Chicago
C. W. & GEO. L. RAPP, ARCHITECTS





Detail of Interior, Bismarck Hotel, Chicago
C. W. & GEO. L. RAPP, ARCHITECTS



"TOWER KNOLL," BLOOMFIELD HILLS MICHIGAN

J. ROBERT F. SWANSON, ARCHITECT

PROPERTY OF
PUBLIC LIBRARY
SOUTH BEND, IND.

GOING WEST beyond Detroit, on Lone Pine Road, lined with dignified country places—past Cranbrook Estate, Christ Church, Cranbrook School, and a mile beyond, on the south side of the road—an old farm has been developed as Lone Pine Road Estates. In a wood, in the western part of this development, lies "Tower Knoll," the home of the architect, J. Robert F. Swanson.

In locating the house, full advantage was taken of natural conditions and landscape effects. The plan of the house was built into and around a knoll, with the summit of the knoll retained as an elevated garden. This garden area is at the second floor level with all the living rooms arranged so as to relate to the partly enclosed garden and the distant view.

The entrance is at the lower level where the house is full two stories. The entry at the ground floor level is served by a spacious coat room on the right, which, though an inside room, is nevertheless light. Investigation discloses the source of outdoor light to be a small arched opening in the wall separating this room from the well lighted stairway. The vestibule in the tower leads into the library with beamed ceiling, recesses in the walls for book shelves and an oak floor laid in parquetry pattern. This room is used at present as a dining room but will be the library when a contemplated addition to the house is completed. This, with a room now used as a kitchen and small accessory rooms, comprise the ground floor of the house.

The spiral stairway in the tower is of solid masonry with deep set arched windows and splayed jambs. Ascending the tower stairs we arrive at the living part of

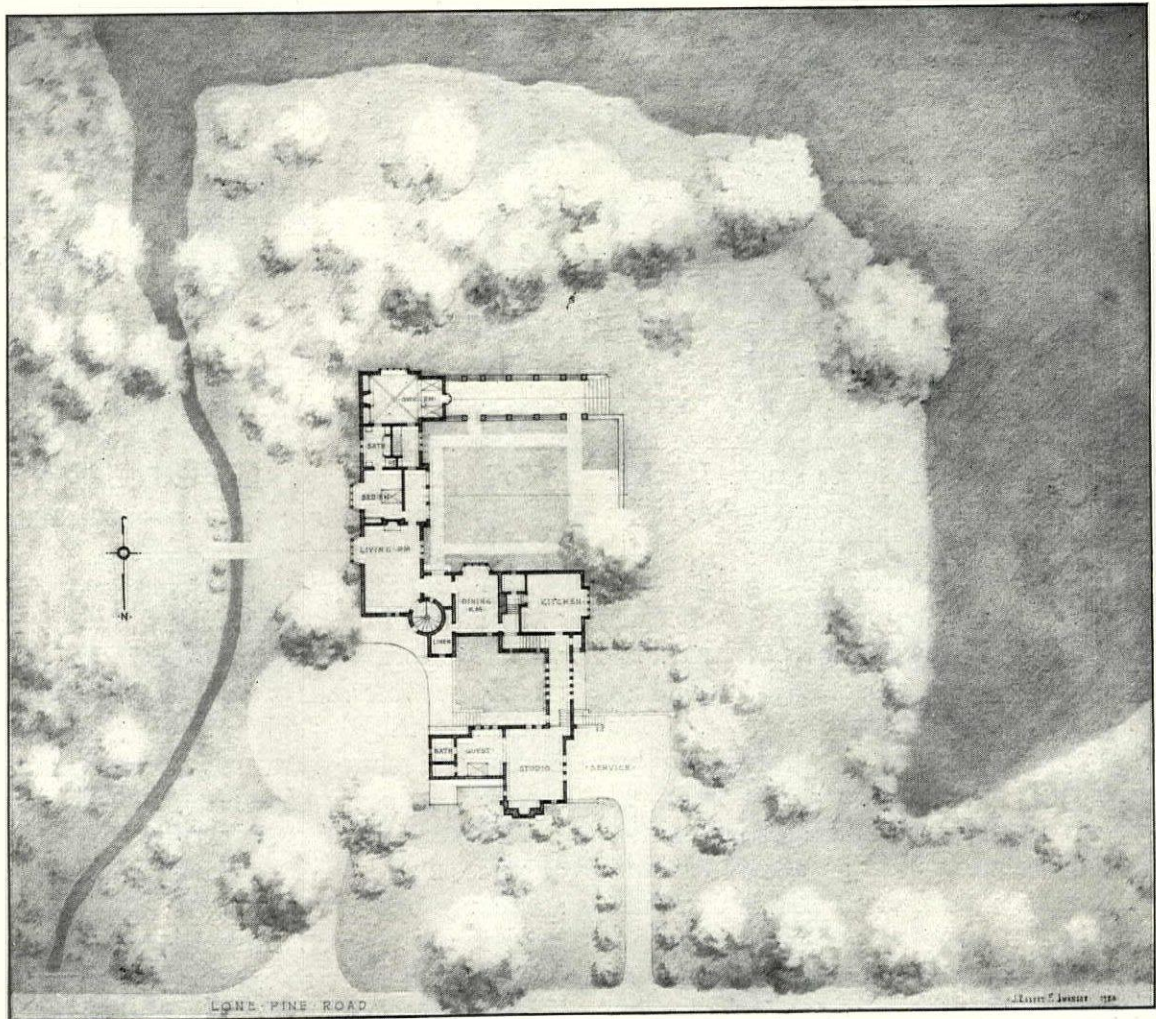
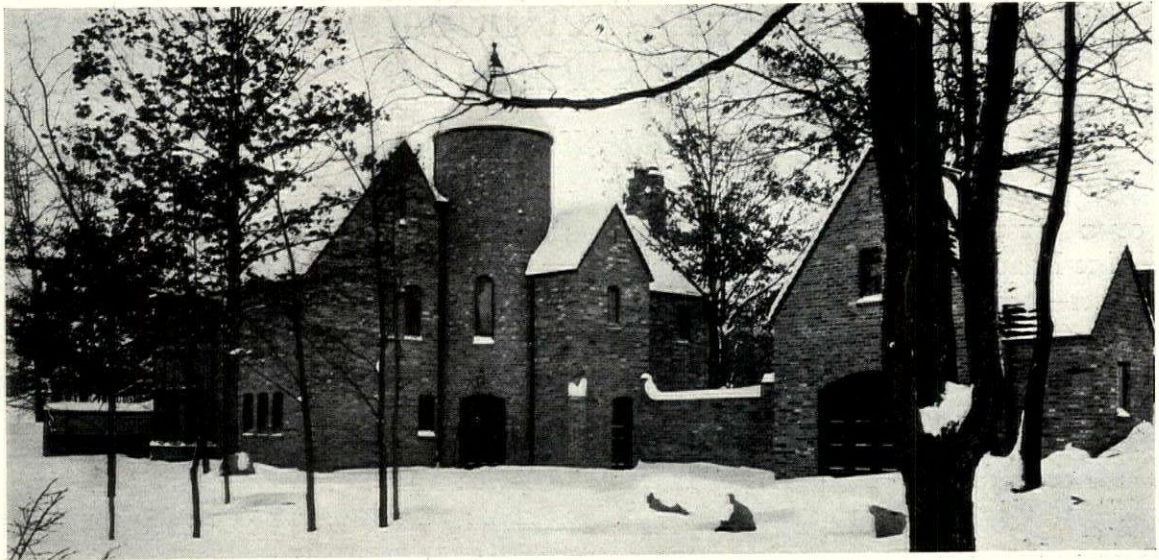
the house which is on the grade level of the lawn and garden. The ceiling of the ample living room is vaulted, the doors are of oak with square pattern free of familiar molds, and the windows are grouped on three sides.

The other wing of the house, connected with the living room wing at the tower, contains what is now a bedroom, but which will be the dining room later. It has a group of windows overlooking the terrace, lake and woods, southward. When all plans are completed this room will be connected by a glass enclosed passage, or conservatory, with the studio.

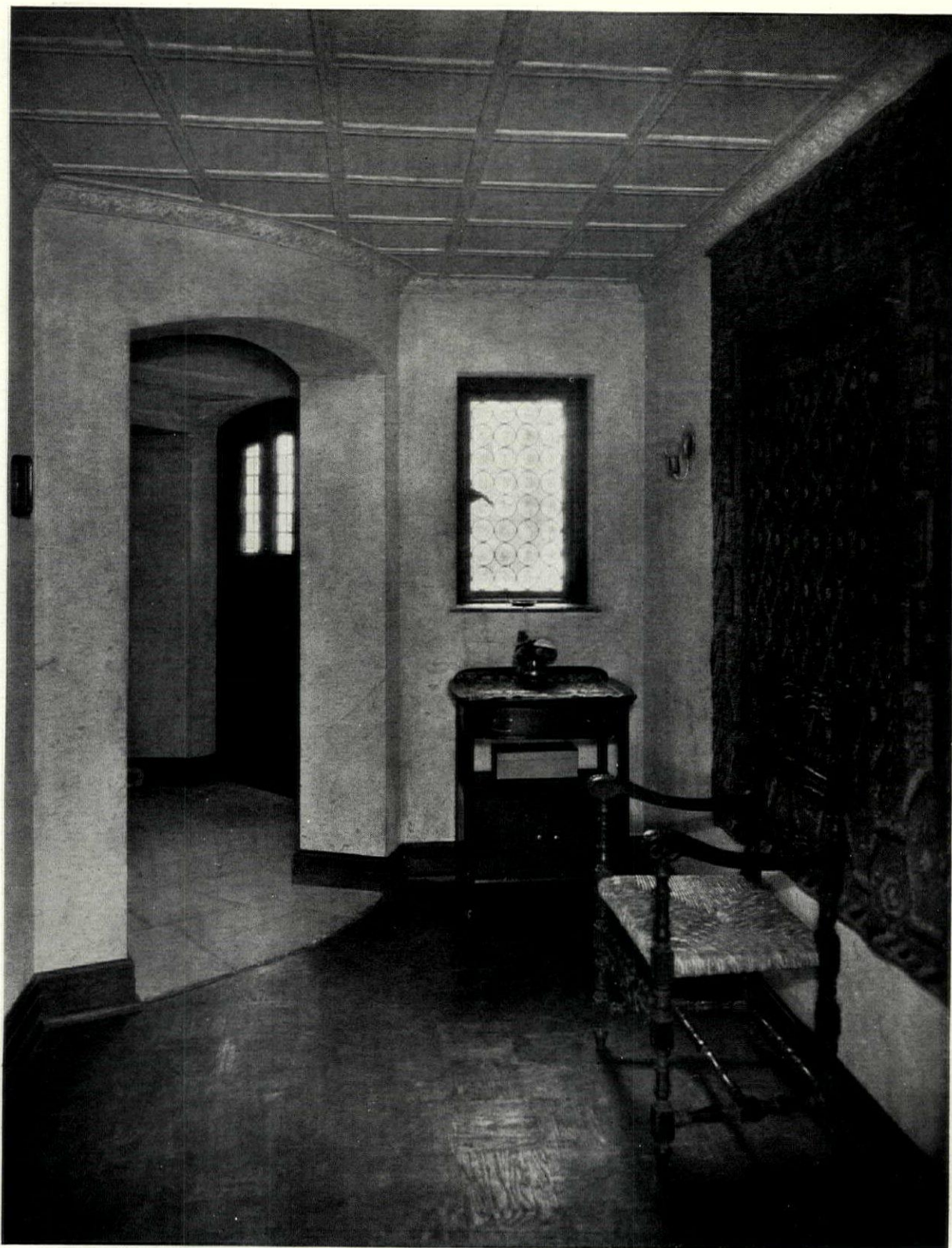
This studio, separated from the house, also accommodates the garage and on the second floor, a suite of guest rooms. This arrangement permits seclusion and allows the guests to be quite by themselves and does not disturb the family routine. The studio itself is a room of generous size with a great fireplace and generous wall space for pictures. Here Professor Eliel Saarinen, who is the father of Mrs. Swanson, has his private drafting tables and workbench for creating his designs and models.

The property includes five acres, with two acres of lowland in the process of excavation to form a lake, which will lie to the south and west ends of the house. With the stream on the east side and the road to the north, the made-over area will be entirely screened, achieving a unit complete in itself.

"Tower Knoll" is built of brick with an antique, handmade appearance. The air space provided in the walls obviates the need for furring so that the plaster finish is applied directly to walls of all the rooms. The windows are metal casement and the roof is tile. The floors and interior trim are of oak.

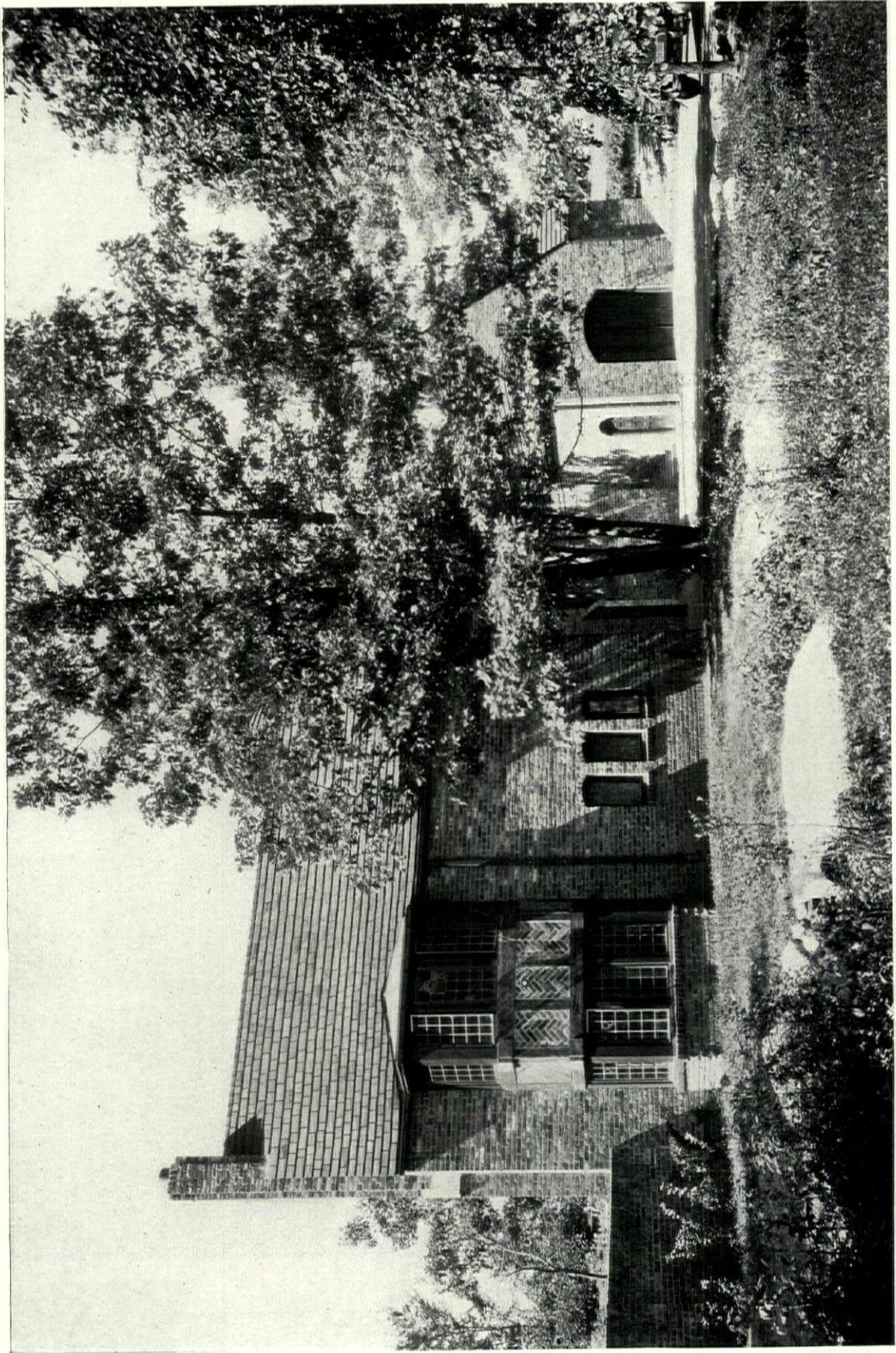


"TOWER KNOLL," BLOOMFIELD HILLS, MICHIGAN
J. ROBERT F. SWANSON, ARCHITECT

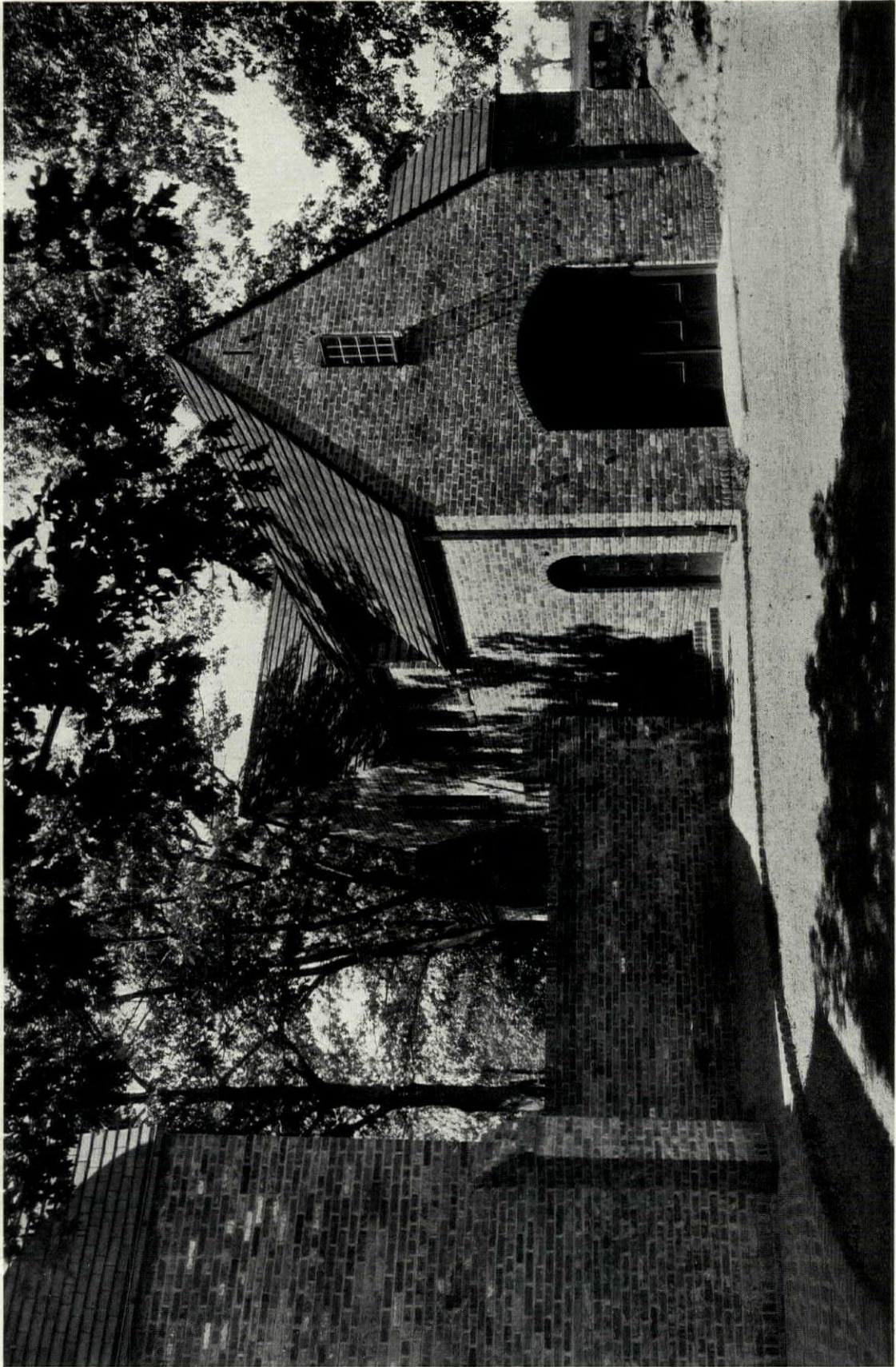


"TOWER KNOLL," BLOOMFIELD HILLS, MICHIGAN

J. ROBERT F. SWANSON, ARCHITECT



"TOWER KNOLL," BLOOMFIELD HILLS, MICHIGAN
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"TOWER KNOLL," BLOOMFIELD HILLS, MICHIGAN
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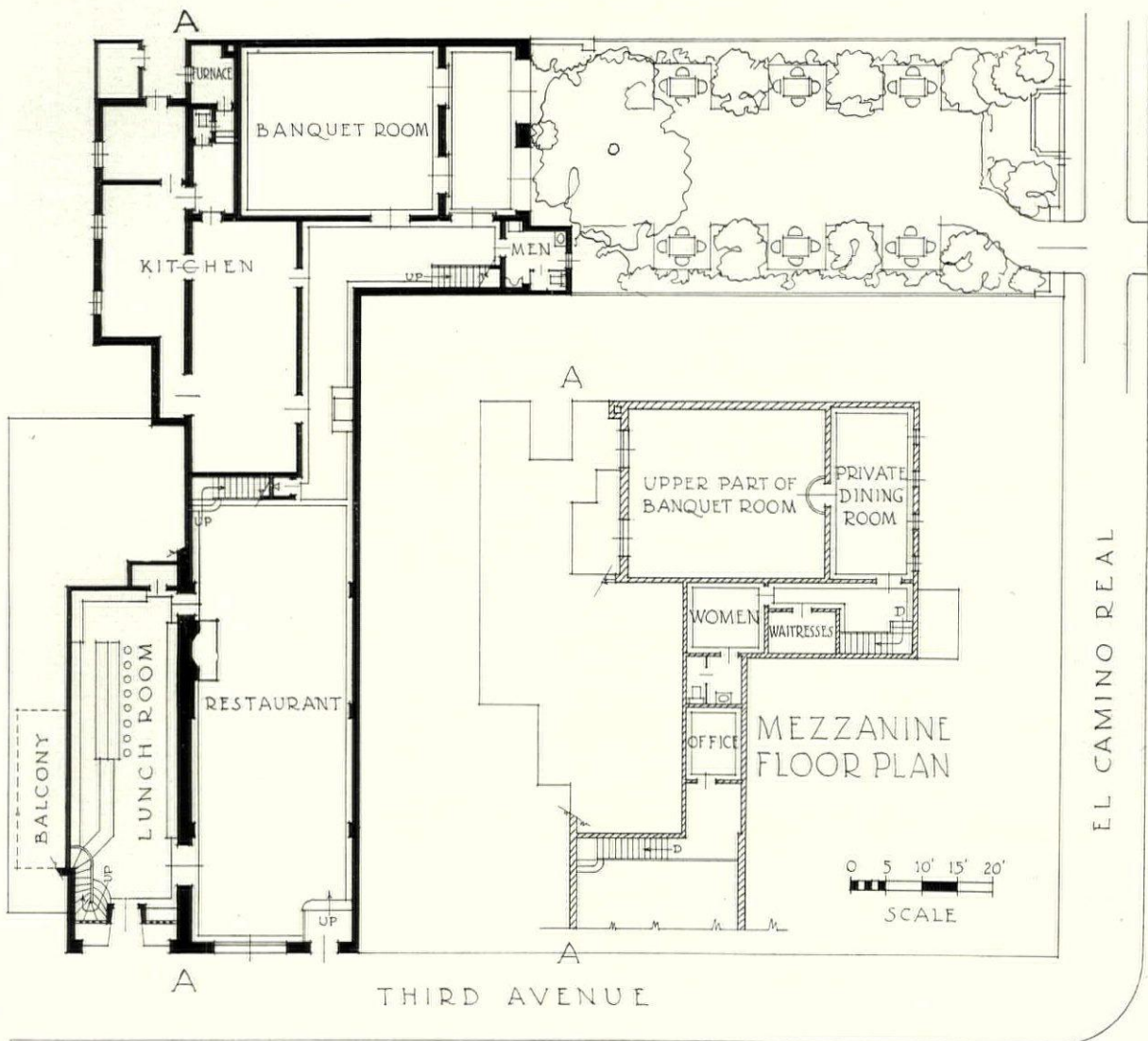
THE OAK TREE INN AT SAN MATEO CALIFORNIA

MORROW & GARREN, ARCHITECTS

THE RESTAURANT illustrated is in a suburb of San Francisco, California, and includes a general public dining room, private dining and banquet rooms, a soda-fountain lunch room, a garden arranged for outdoor service, and the kitchen and necessary services. The layout as it stands represents two separate installments.

The original building, that is, everything shown to the right of the line A-A on the plan below, is built of a regular kiln run of

hollow clay tile with a combed surface, which has been left unplastered both outside and in, except for the small mezzanine rooms. The color varies from a warm buff to a light brick red, a medium, quiet, earthy pink predominating. Openings are spanned by concrete lintels cast in place, with surfaces left as they came from the forms. The ceiling beams are the actual lower chords of the roof trusses. In restaurant and banquet room there are smooth





THE OAK TREE INN, SAN MATEO, CALIFORNIA
MORROW & GARREN, ARCHITECTS



THE OAK TREE INN, SAN MATEO, CALIFORNIA
MORROW & GARREN, ARCHITECTS

hard plaster wainscots to the height to which patrons' clothes come into contact with the walls; these are finished in gloss lacquer colors—canary yellow in the restaurant and blue-green in the banquet room. (In the nature of things they are always partly masked by tables.) The floors are unmarked cement treated with olive-brown acid stain. All structural appearances are genuine.

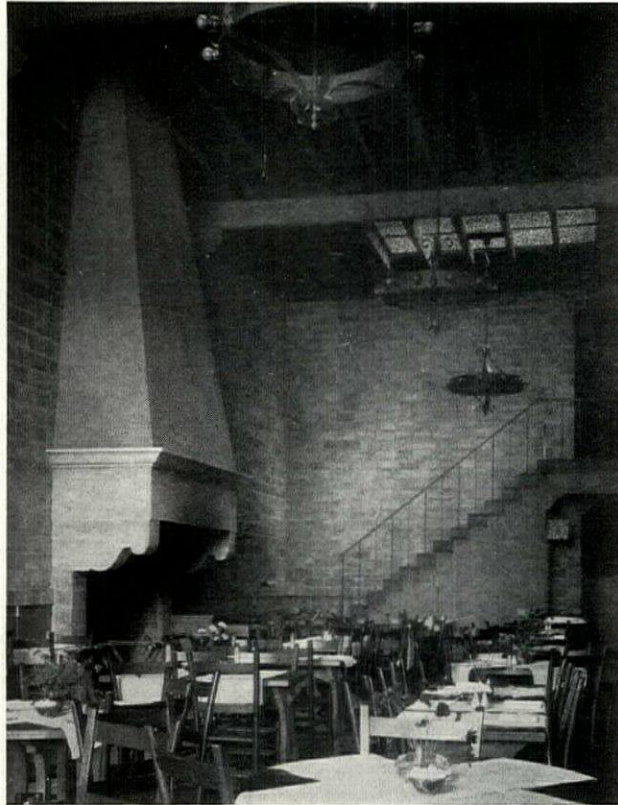
Throughout the building the ideal was to create an atmosphere of well-bred, home-like ease. Color is everywhere rich but quiet. The lighting, both by day and night, is subdued, though ample. A similar policy actuates the management of the establishment. The tables and chairs are deep russet-brown natural wood. Service is on unbleached and colored linen runners. At all times when the weather is not too warm, a smouldering log in the great fireplace gives cheer and informality.

In the garden stands the large oak tree which gives the institution its name. Tables are arranged half hidden in the shrubbery, protected by vari-colored awnings. Outdoor service here is a delightful and popular feature, rendered practical throughout the greater part of the year by the climate of San Mateo, which is conspicuously warmer than that of San Francisco, despite the close proximity to the city.

Additions made to the building at a later date are shown on the plan to the left of the line A-A. They involved the enlargement of the kitchen and the inclusion of a soda-fountain lunch room, accomplished by alterations to an adjoining store.

In the additional lunch room there is a candy counter and soda-fountain, a running wall bench with tables, and a mezzanine

balcony along part of one side. Here the treatment is purposely more vivacious than in the restaurant proper—canary yellow rough plaster walls, blue-green wainscot with Chinese red trim, polychrome tile counter front, russet brown cement floor, blue and gray ceiling, entrance doorway and window backs of gold, and purple cushions and hangings. Though lively, this has been managed so that it is not out of harmony with the quieter original rooms; in fact, glimpses through



THE OAK TREE INN, SAN MATEO, CALIFORNIA
MORROW & GARREN, ARCHITECTS

from the restaurant are piquant, though not startling.

The lay-out will be obvious from an inspection of the plan while an idea of the size of the compartments may be gathered from the floor area of the main restaurant which is twenty-three by sixty-three feet, with ceiling height of eighteen feet. The lunch room is fifteen by forty-eight feet by eighteen feet in height, with a mezzanine balcony twenty-two feet long and seven feet deep.

ALLIED ARTS
AND
CRAFTSMANSHIP



PANEL IN THE TEA ROOM OF S.S. ILE-DE-FRANCE
JEAN DUPAS, MURAL PAINTER

Featuring
SCULPTURE
MURAL DECORATION
LANDSCAPE ARCHITECTURE
THE CRAFTS

ARTS AND CRAFTS IN THE "ILE-DE-FRANCE"

THE TREND in the design of modern interiors which formed so prominent a feature of the Paris Exposition of 1925 finds echo in the furnishings and decoration of the French Line's latest steamer, the *Ile-de-France*.

French artists and craftsmen were offered here an exceptional opportunity for expression, since collaboration of many architects with sculptors, mural painters and decorators forms the keynote to the interior architecture. Detailed study of line, form and color in order to render a harmonious ensemble was demanded not only in regard to decoration of the main rooms—dining saloon, drawing room, lounge, smoking room, tea-room—but also of each of the numerous private suites, the children's dining and play rooms and the chapel.

The sumptuous lounge, eighty-two feet by fifty-nine feet, designed by Süe & Mare, has a color scheme of red, old-gold and green. There are panels of deep-red lacquer, gilded capitals, silvered mirrors, window curtains of green, chairs upholstered in old-gold damask and green velvet, and sofas covered in Aubusson tapestries of harmonizing shades.

In sharp contrast to this magnificence is the tea-room by Ruhlmann. Here the red of carpet and window drapery forms a background for panelling and furniture of white ash, capitals and frieze of silvered bronze and upholstery of silver grey velvet.

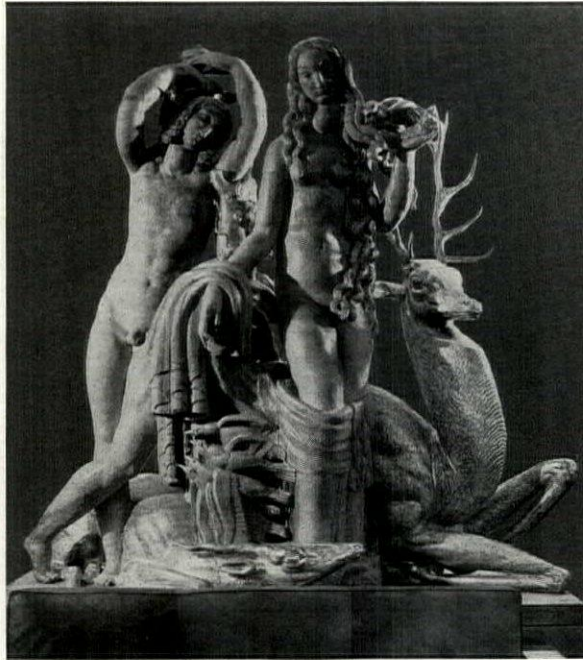
For the dining-room furniture, M. Patout, architect, chose light sycamore and Veronese green material of large pattern. The smoking-room, designed by Henri Pacon, is panelled in ash framed in light oak, the panels above the bays being of dark sycamore with flat fluting of old silver lacquer. The reading-room by L. Leleu has cream-

pink lacquer panels with pilasters of light toned varnished walnut and the arm-chairs are upholstered in greenish-blue velvet.

Decoration of the private suites was carried out with the same studied care. Each bears the individual touch of its designer but that of Marc Simon merits special attention; the salon is in lemon-wood and coral and contains marquetry which represents the flora of the Ile-de-France.

The chapel, two floors in height and about twenty-six feet long by twenty-three feet wide, has seating accommodation for eighty persons and consists of nave and balcony. Robert Danis, the architect, has designed a vaulted nave, the vault being finished in stucco representing Eucharistic symbols; the walls of the chapel are lined with wide panels of ash-wood. The balcony contains an organ and seats for worshippers.

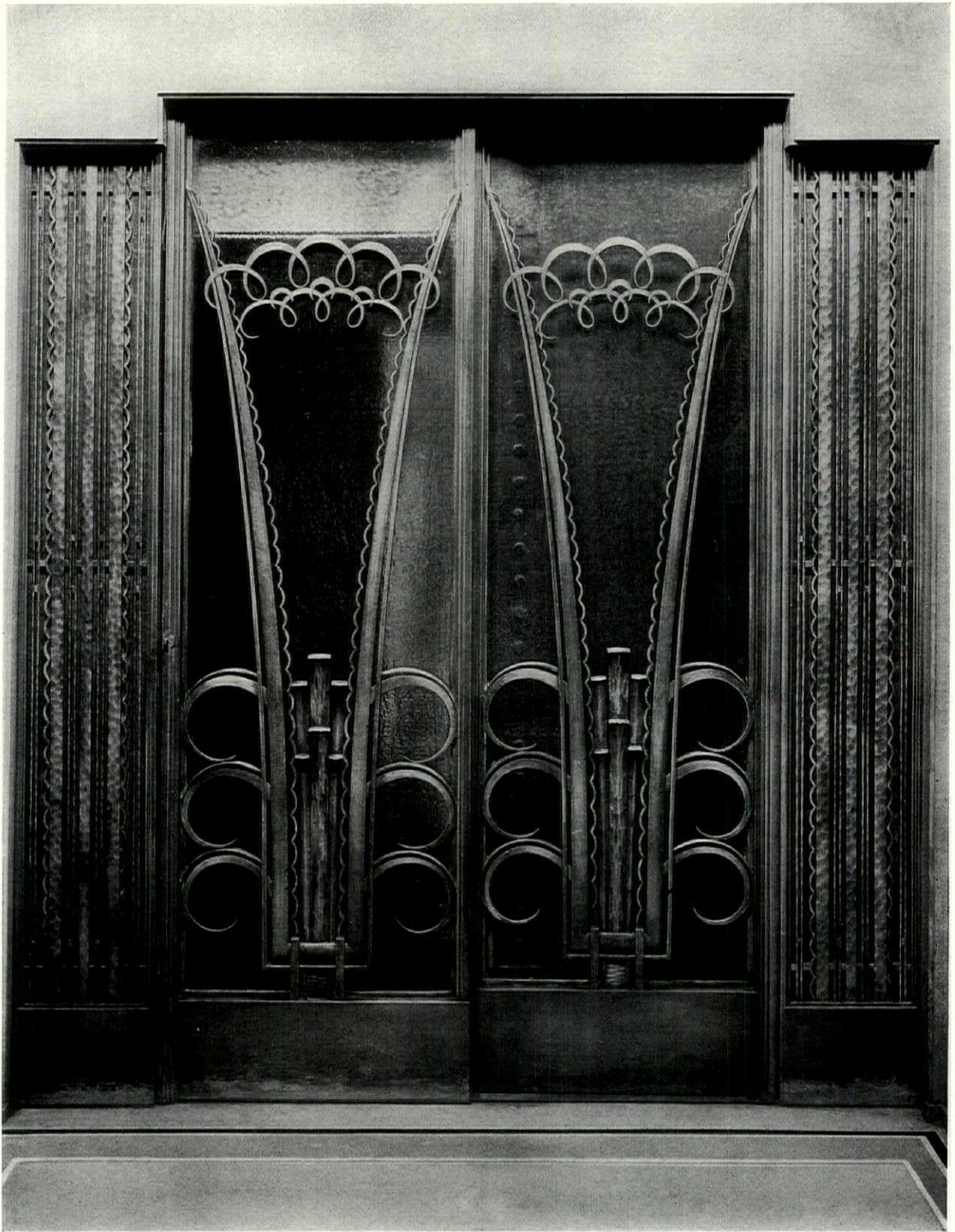
The province Ile-de-France forms a theme for many of the liner's works of art. There are the four statues in gilt stone—the work of Pommier and Poisson—in the wall-recesses of the lounge, representing the



GROUP IN CARVED-OAK
TEA ROOM OF S.S. ILE-DE-FRANCE
A. JEANNIOT, SCULPTOR



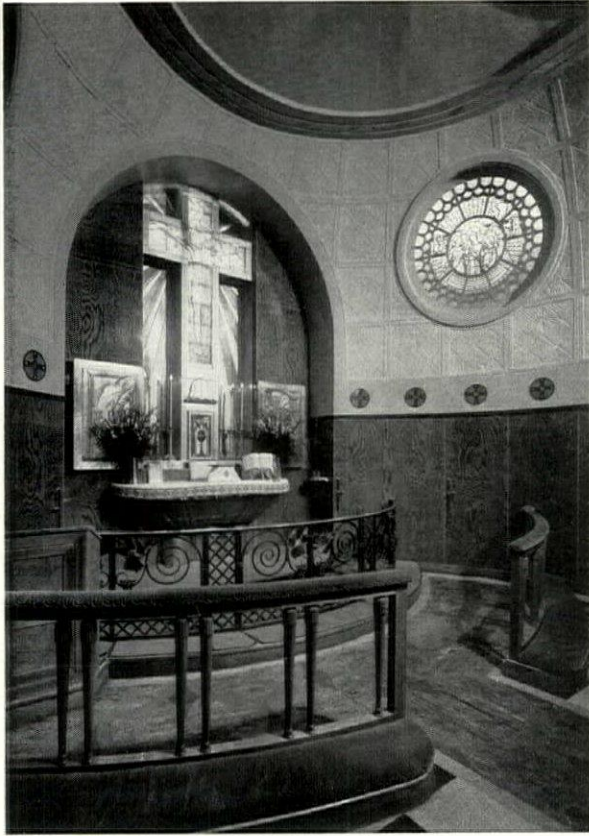
INTERIORS OF A PRIVATE SUITE, S.S. *ILE-DE-FRANCE*
DESIGNED BY ERIK BAGGE. EXECUTED BY TARDIF & BRUYER



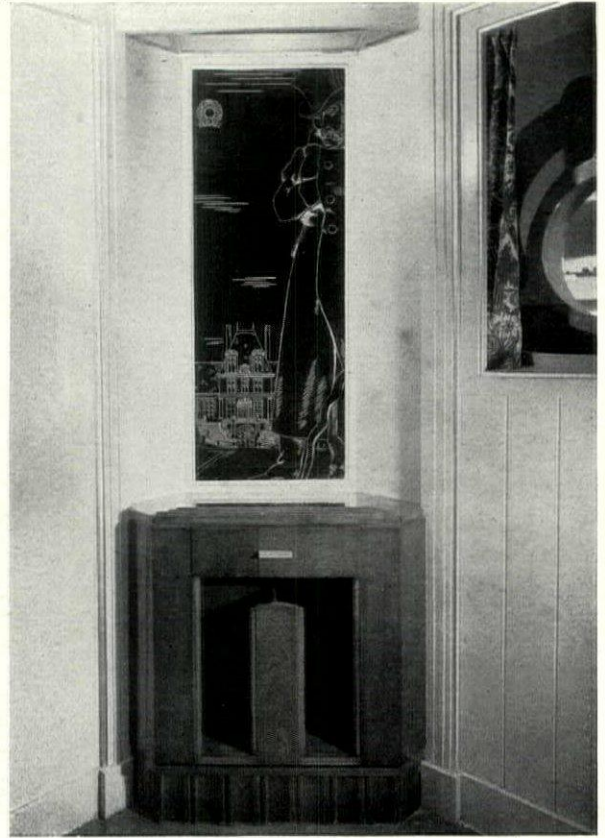
ELEVATOR DOORS OF S.S. ILE-DE-FRANCE
RAYMOND SUBES, METAL CRAFTSMAN



CHAPEL DOOR OF S.S. ILE-DE-FRANCE
RAYMOND SUBES, METAL CRAFTSMAN



SANCTUARY OF THE CHAPEL
ROBERT DANIS, ARCHITECT



A DECORATIVE PANEL
CORNER OF A PRIVATE DINING ROOM

S.S. ILE-DE-FRANCE

rivers Seine, Oise, Marne and Aisne. Aubusson tapestries depict the castles and bear the arms of famous cities of the royal province. A golden carved-oak group by the sculptor Jeannot (see page 60) shows the nymph of Fontainebleau guarded by a deer, while opposite this group, in the tea-room, is a painting by Jean Dupas of a French village fête (page 59).

The wrought-iron work is of exceptional interest: the console-table in the drawing-room, the work of Richard Desvallières; the balusters and hand-rail of the main staircase, the grilles, the elevator doors, the chapel door (see pages 62 and 63)—all the design of Raymond Subes. In the children's

quarters, appropriate decoration is found. Nursery pictures "batiked" on wood line the walls of the play room while the children's dining room contains three panels by Louis Caillard illustrating fairy stories.

Lighting by the indirect system has been used throughout. In the dining saloon light filters through a series of Lalique glass illuminators and simulates sunlight. In the tea-room, electric lamps are fitted into six large Sèvres vases, light being reflected from these on to the white ceiling which is scientifically divided into sunken panels. Lighting in the smoke-room is obtained through a series of lamps fitted behind glass plates.



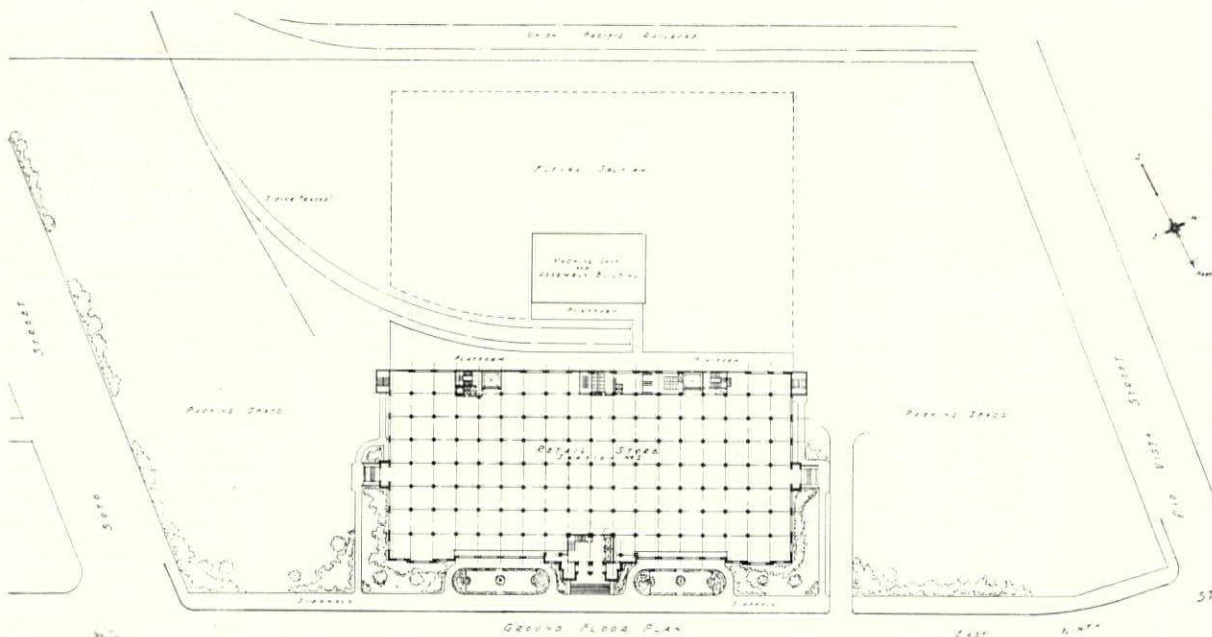
A MAIL ORDER STORE BUILDING IN LOS ANGELES, CALIFORNIA

GEORGE C. NIMMONS & COMPANY, ARCHITECTS

THE BUILDING illustrated in this article is one of ten mail order stores of Sears, Roebuck & Co. located in different parts of the country. They are the distributing plants located in the center of the different districts in which the principal business of the firm is carried on. The headquarters of the Company is in Chicago.

The architectural problem involved consisted of providing a building of about

main shaft of the structure. This is because the retail store in the lower part of the building required a much larger area per floor than the mail order part of the building above. The mail order departments are best arranged over each other in a multi-storied building, so that each one may have a certain amount of outside light for the offices of its organization, and inside space for merchandise located conveniently not only



500,000 square feet of floor area, with railroad and truck shipping facilities, a retail store of some 50,000 square feet in the first story, a nine-story and basement building arranged for the mail order business, and a convenient parking space for the cars of the retail customers. The building was also to contain provision for future additions to accommodate the expansion of business.

First, as to the reasons why the building was formed and designed as it is.

The lower two stories of the building provide a wide base out of which rises the

to its own spiral chute for conveying goods down to the shipping departments, but also to the freight elevators for bringing goods up to the departments and transporting various things up and down the building.

The foregoing are some of the principal reasons why the tall shaft of the building rises up out of the base and forms the very prominent set-back of the building at its base.

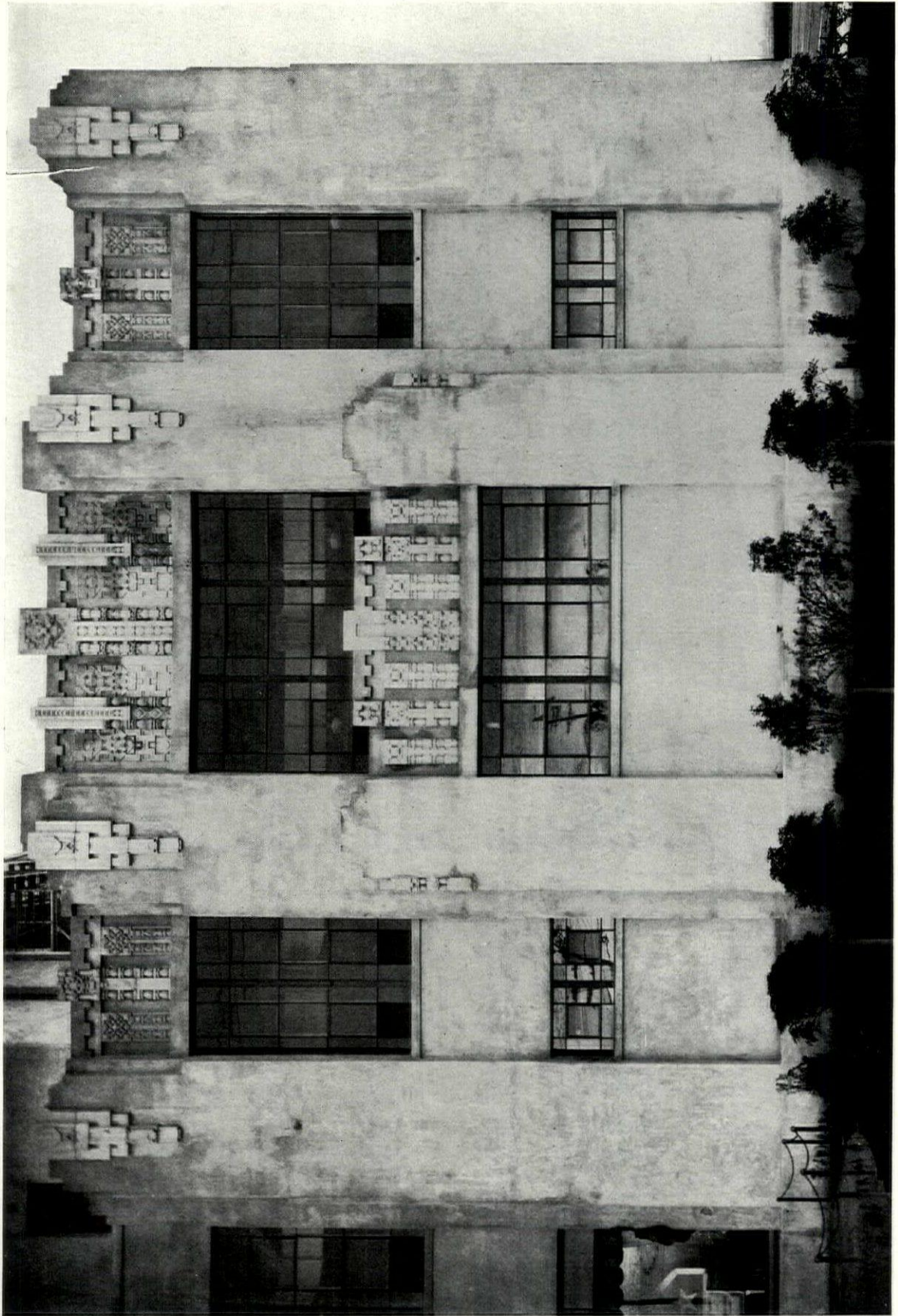
The tower was provided because the building had to have a sprinkler system with a large water tank perched high above



MAIL ORDER STORE OF SEARS, ROEBUCK & CO., LOS ANGELES, CALIFORNIA
GEORGE C. NIMMONS & CO., ARCHITECTS



MAIL ORDER STORE OF SEARS, ROEBUCK & CO., LOS ANGELES, CALIFORNIA
GEORGE C. NIMMONS & CO., ARCHITECTS



END PAVILION OF FRONT FAÇADE
MAIL ORDER STORE OF SEARS, ROEBUCK & CO., LOS ANGELES, CALIFORNIA
GEORGE C. NIMMONS & CO., ARCHITECTS

the building, in order to insure proper fire protection and reasonable insurance rates. If such a huge tank supported on long steel legs above the roof were left unenclosed, it would be impossible to make such a building, exposed as it is to long range views, look attractive, because of the dominating effect of its ugly water tank on the structure below. To avoid this, the tank was enclosed in a tower which does not involve as much additional expense as is commonly supposed, and which at the same time lowers the cost of maintenance of the tank and its supports, and supplies some useful space in the tower that may be used, as in this case, for the main entrance, elevators, stairs and offices. The tower, therefore, is justified in the design by using it for useful ends.

The structure is built completely of reinforced concrete with stone trimmings. The State of California enjoys a climate that does not discolor or harm the exterior finish of buildings as is the case in most other states, and therefore a building may be built completely of concrete and its structural material moulded freely into almost any form to ornament and express the structure and function of the building without veneering or covering its structural members with any other material.

The design therefore is simply the result of an effort to express the plan and functions of the building along the lines of the present day movement in architectural expression.

On page 65 a plan of the building and grounds is shown which gives in a general way the arrangement for shipping facilities by rail and truck, the parking space for customers, and the main floor. The latter is a great store room on one level, with the elevators, stairs and other utilities serving the mail order business arranged on the sides so as not to break into the large continuous space of the retail store.

The mail order business occupies all the

space above the retail store as well as the basement, where the shipping room is located.

In arranging and designing the mail order part of the building, due attention was given to the requirements of the business that may be described briefly as follows:

The letters from the customers containing the orders for goods with their remittances, are opened on the second floor, where a record of the order is made. Each order is then split up into as many units as there are departments which handle the various articles called for, and a separate order is made out for all of the articles in that department, and on this order is indicated not only the manner in which they are to be shipped, but also the time at which the goods shall be down in the shipping room ready for shipment. These orders are then transmitted from the administration offices on the second floor to the various departments involved, by means of pneumatic tubes.

The stock of merchandise from which the orders are selected is kept on shelves, in bins or other compartments located on the various floors all the way up through the building and the manner in which they are transported to the shipping room, which is in the basement in this case, is by traveling belts for the horizontal movements, and spiral chutes for taking them down. When these goods reach the basement, they are put through a classifying process in which other conveyors are brought into play, so that the goods for each customer are all collected together punctually at the time set for their assembly, then packed and shipped. The operation of this system means that all goods are started on the way to the customers within twenty-four hours after the orders are received. The larger and more bulky goods that cannot be shipped by parcel post are stored in the lower part of the building near the railroad facilities.

EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS—A BIBLIOGRAPHY

BY RICHARD F. BACH

(Continued from the issue of June, 1928, page 580)

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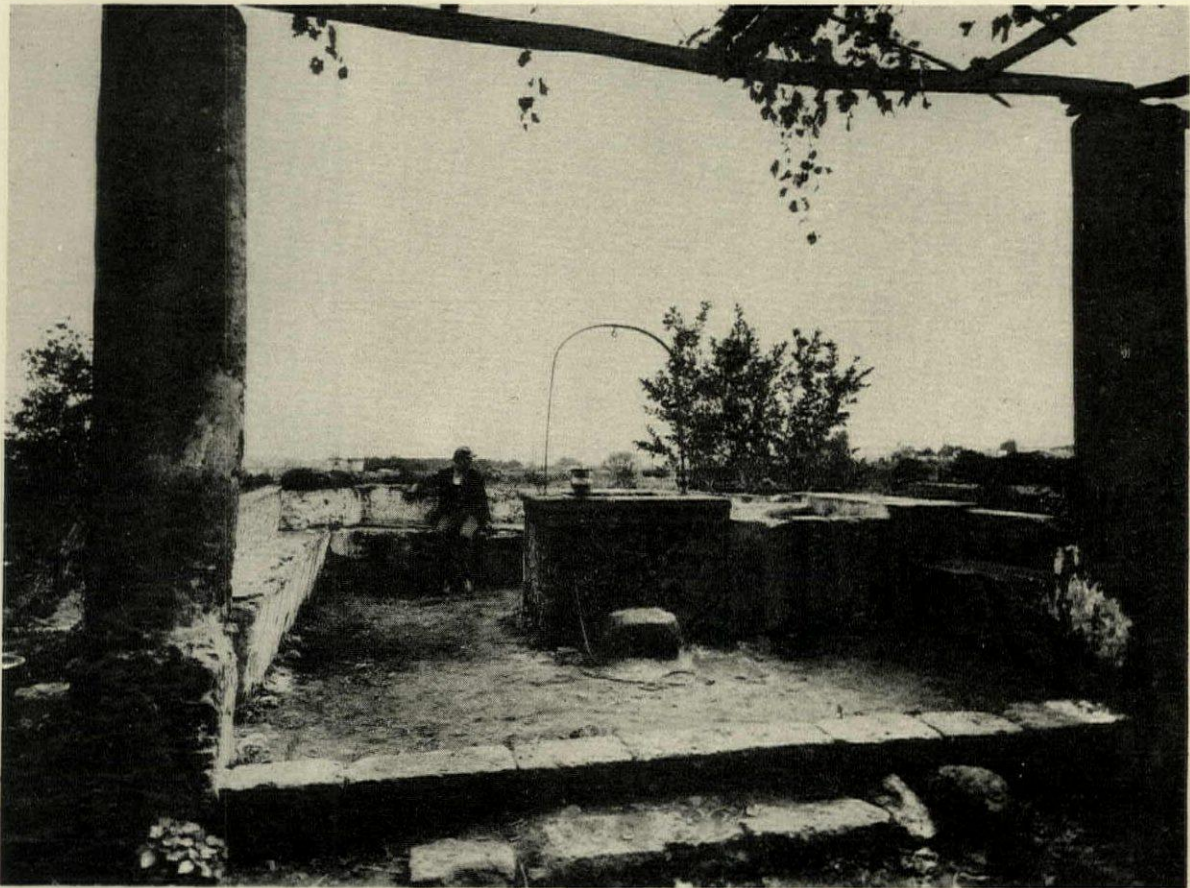
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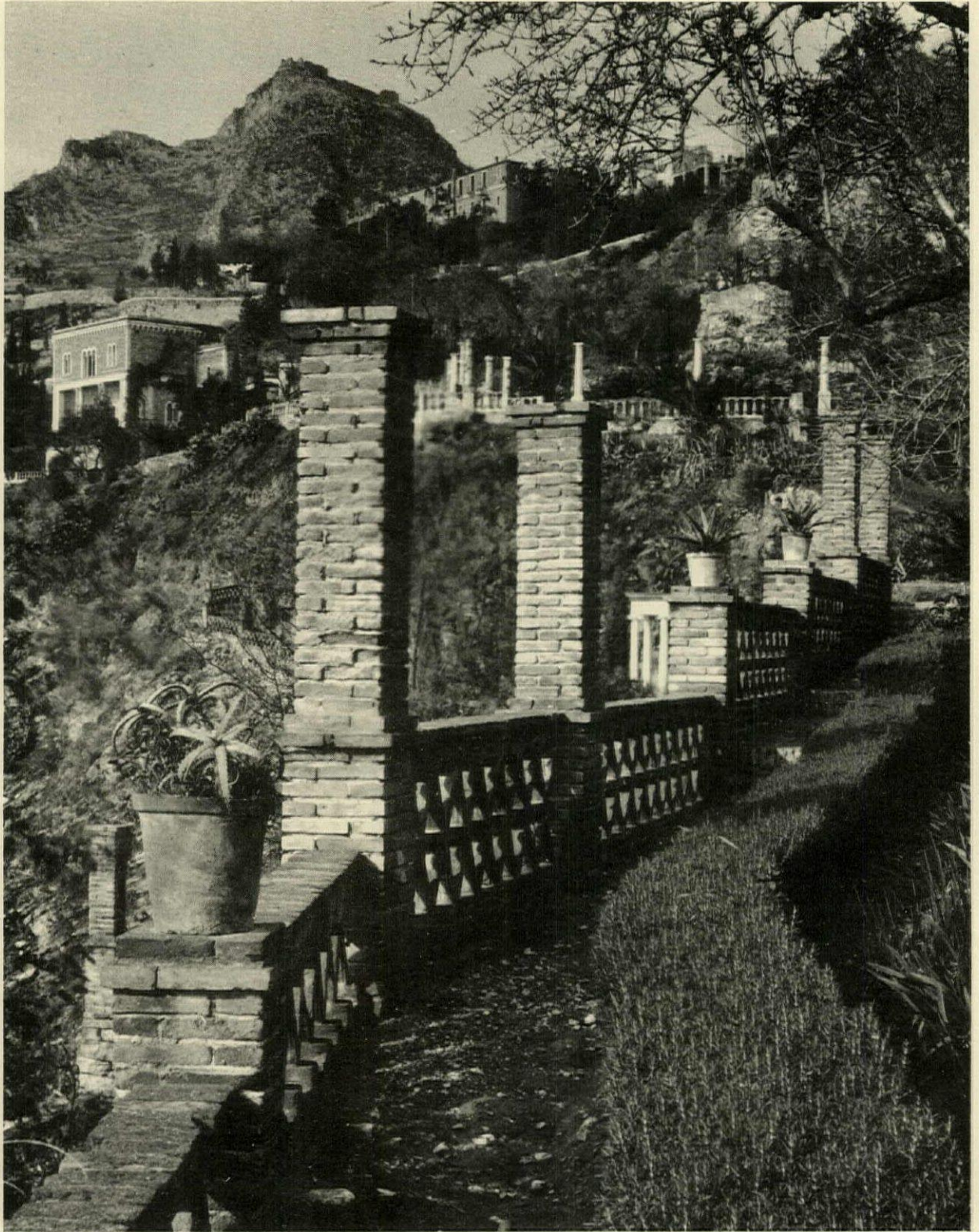
(To be continued in the August issue of *The Record*)

MEASURED DRAWINGS

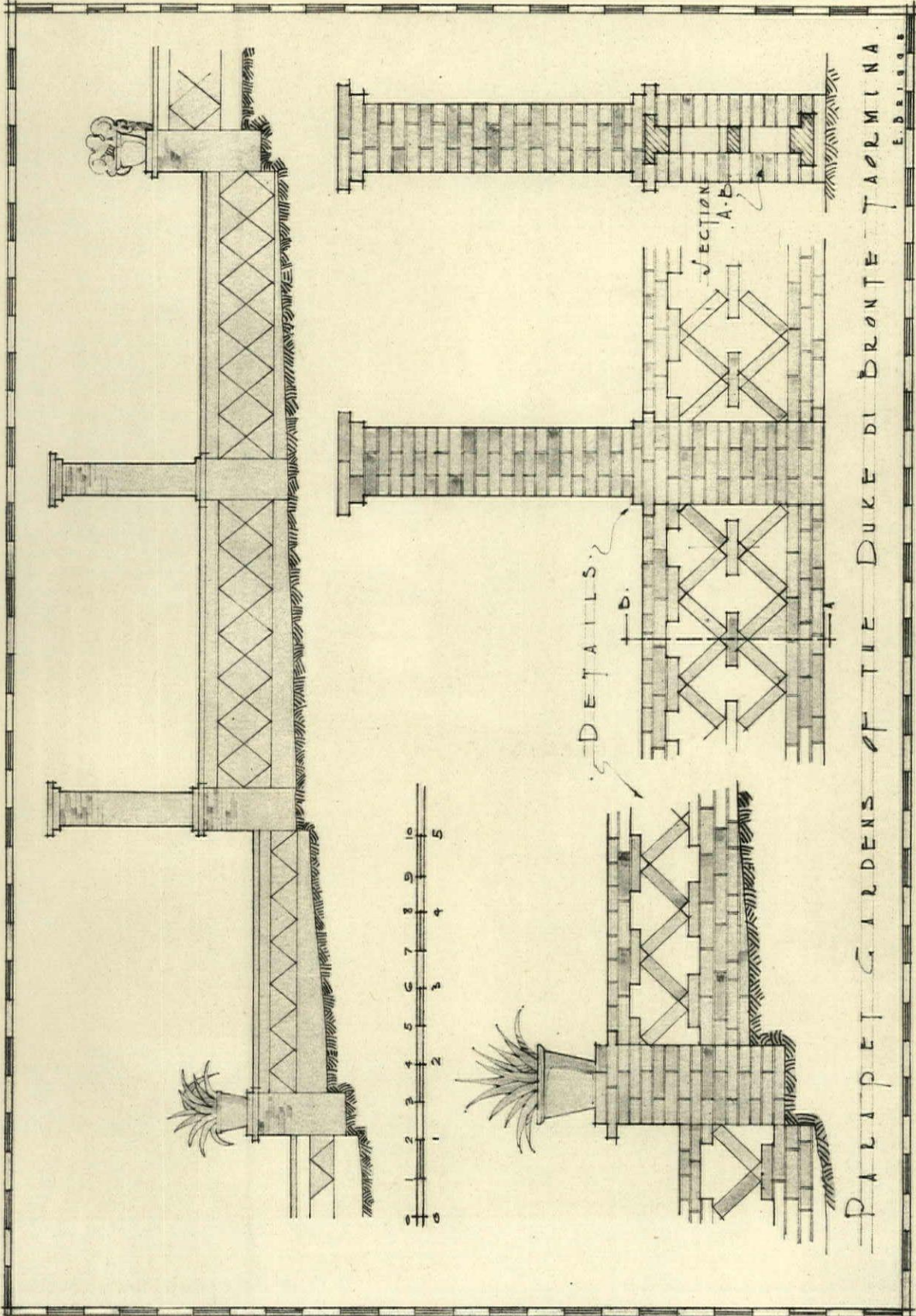
GARDEN DETAILS OF SICILY



A WELL IN A GARDEN, GIARRE, SICILY

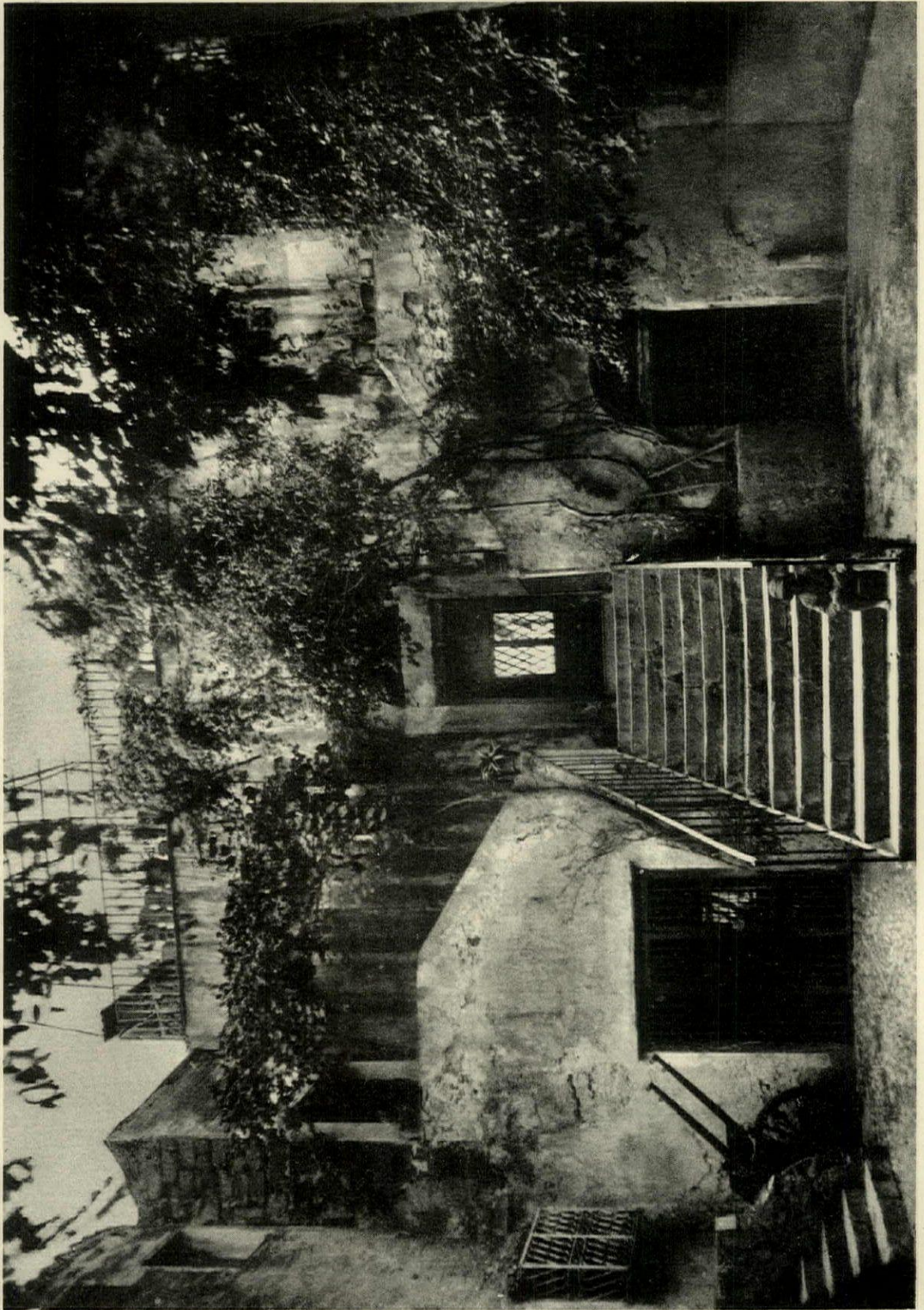


PARAPET, GARDENS OF THE DUKE DI BRONTE, TAORMINA

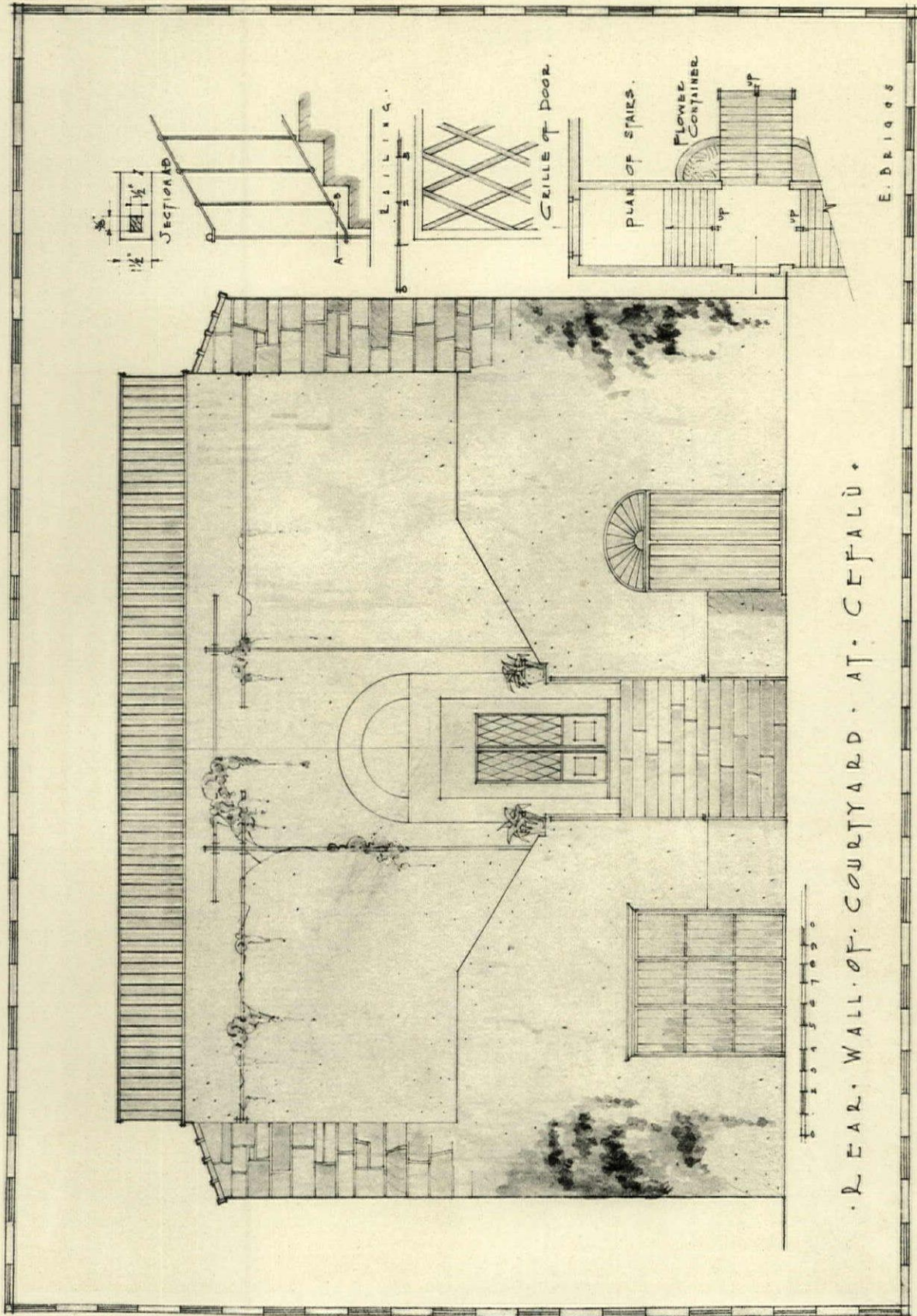


PALAPA GARDENS OF THE DUKE DI BRONTE TORMINA

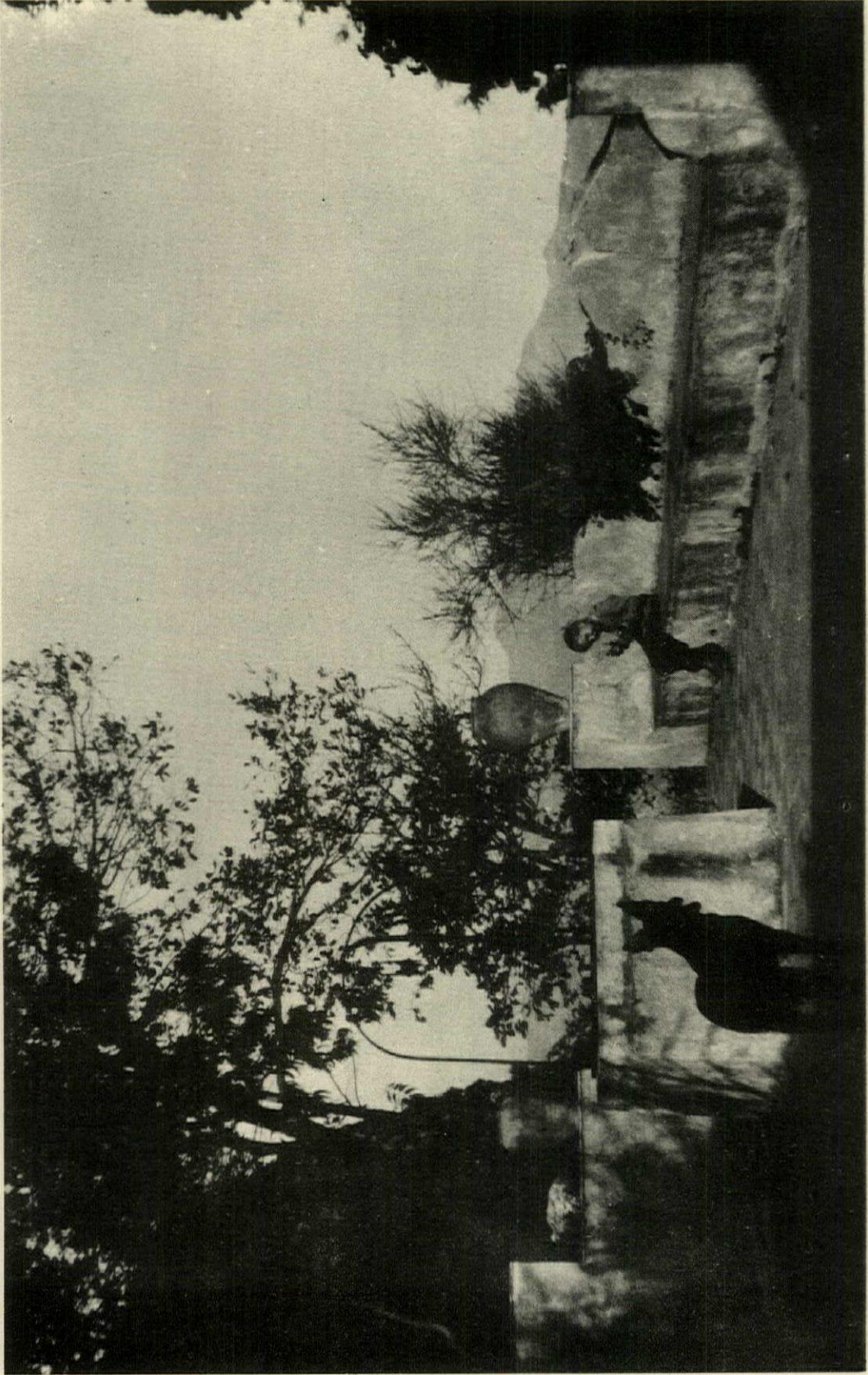
E. BRUGG



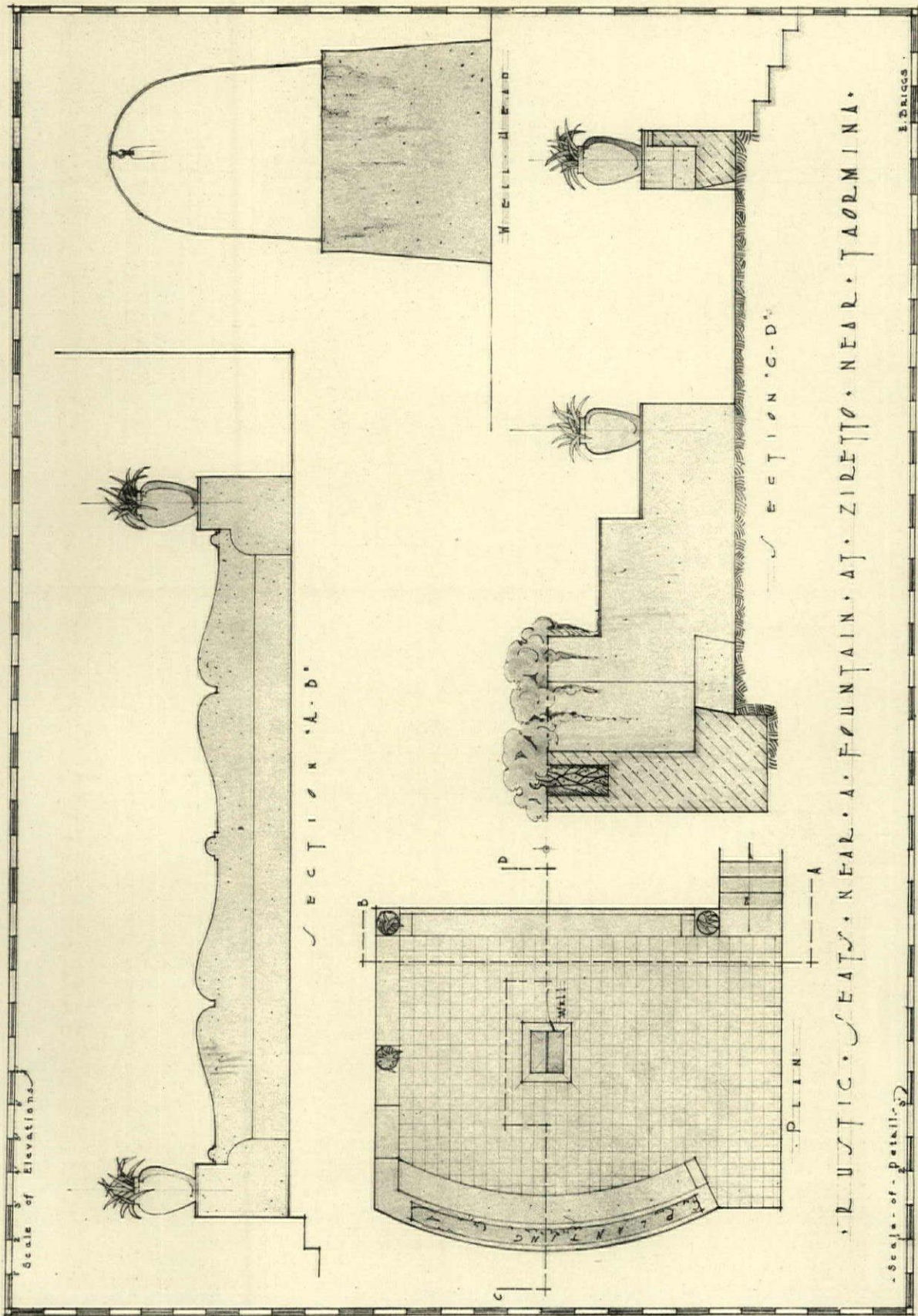
COURTYARD, CEFALU, SICILY



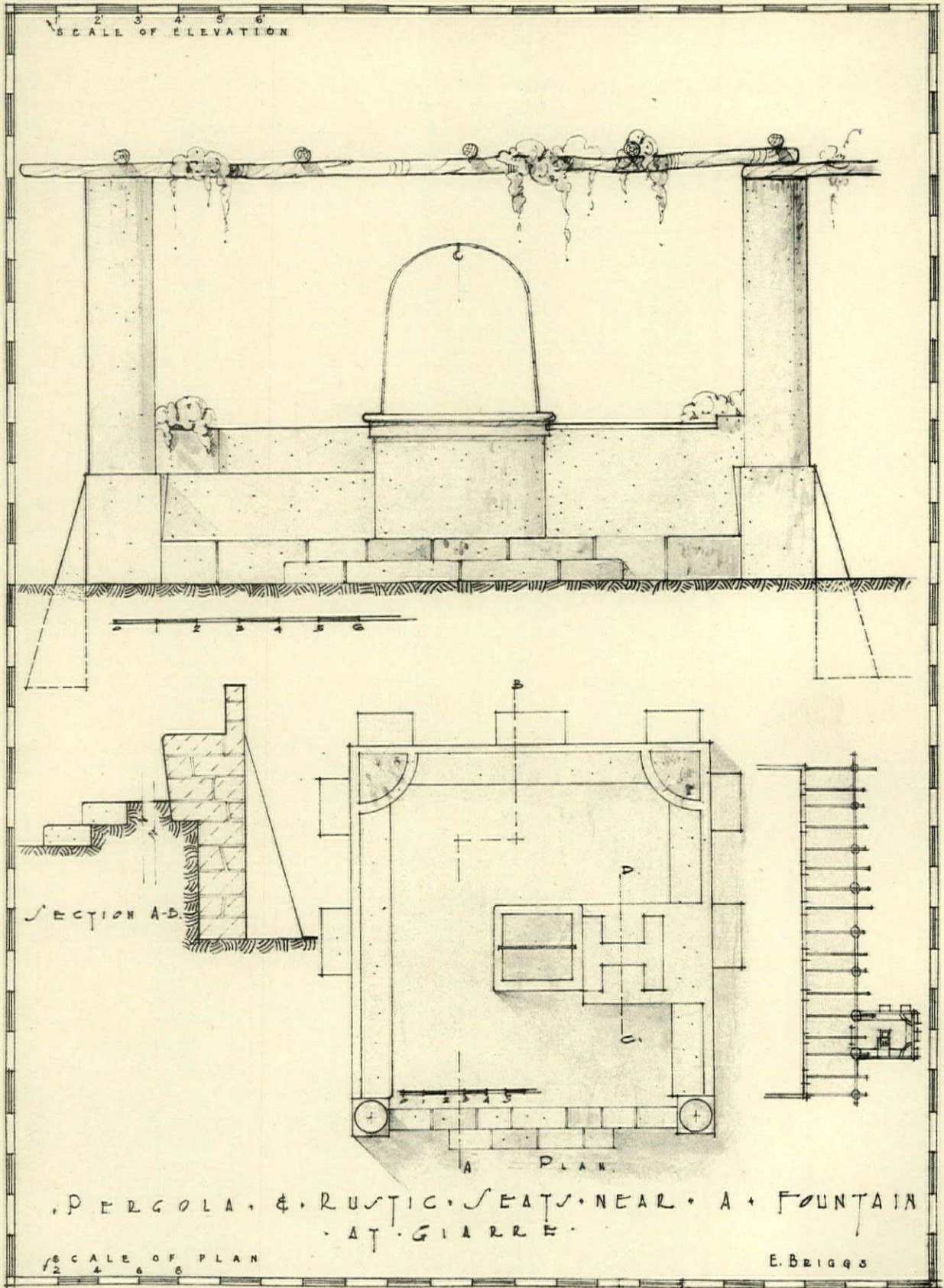
REAR WALL OF COURTYARD AT CEFALÙ



RUSTIC SEATS, MONTE ZIRETTO, NEAR TAORMINA



PLASTIC SEATS, NEAR A. FOUNTAIN, AT ZIRETTO, NEAR TAORMINA.



NOTES AND COMMENTS

NATIVE ARCHITECTURE AND THE AMERICAN MERCURY

THE ARCHITECT's professional isolation is just sufficient to give him a benevolent curiosity in lay opinions on his art. These are often amusing for their technical errors, and irritating in their incomprehension of central issues; yet they can none the less on occasion be suggestive. At least they avoid that futile diplomatic evasion which passes for architectural criticism in the professional press. So I sat up to take notice on sighting a short sketch on "Native Architecture in Southern California" by Paul Edgar Murphy in the April *American Mercury*.

Let me first record that it was a considerable shock to find four typographical errors in the three pages of Mr. Murphy's article. A well-known Mediterranean coast is referred to as the *Côte d'Azur*; the missions of California are made *Francescan*; and Mr. Bernhard Hoffmann, whose public-spirited services at Santa Barbara entitle him to more consideration, suffers two mis-spellings in his not lengthy name. All of which, of course, has nothing to do with architecture. But the *Mercury's* habitual satisfaction at the shortcomings of others makes it difficult to ignore its own lapses, albeit minor.

Mr. Murphy, who appears in a burlesque mood, looks about for fun. His humor smacks a bit of the comic strip; although the remark about "stair-towers swarming up the face (*sic*) of one story houses" is a very palpable hit. All in all, you settle back to enjoy some vigorous digs at certain aspects of California architecture—something I would be the last person to resent. We offer ridiculous excesses aplenty which deserve no reverence. There is a fruitful field for satire, which I would nevertheless hope to see conducted with a somewhat lighter hand than Mr. Murphy's.

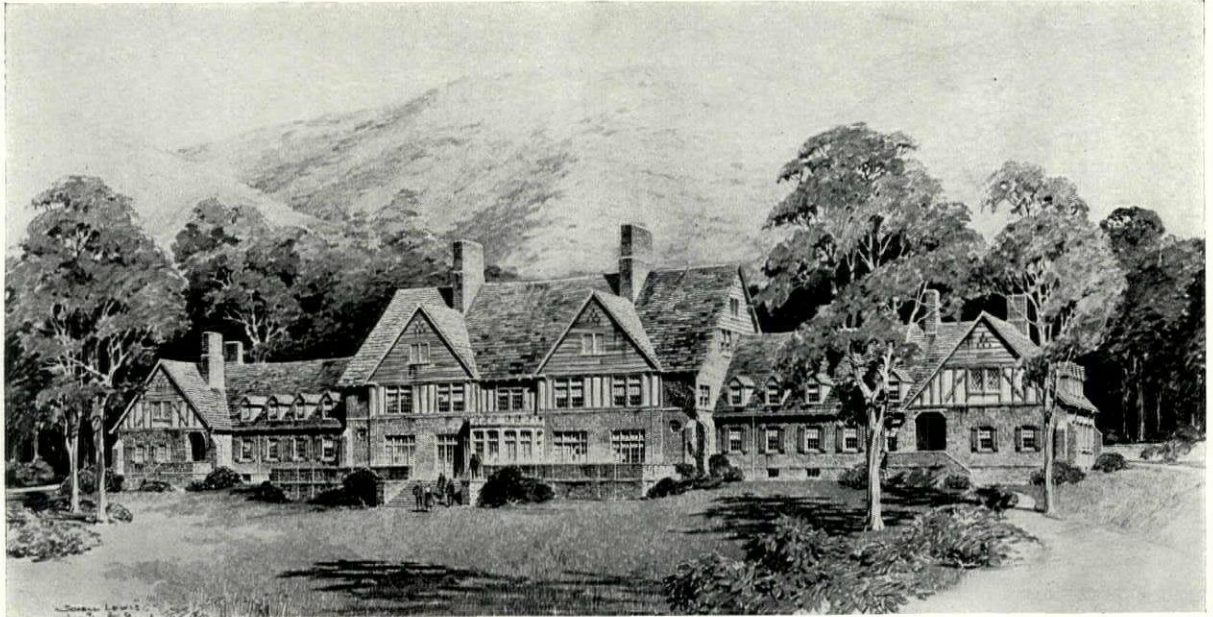
Then, before you realize what has happened, our author has executed a disconcertingly sudden *volte-face*, and appears as the interpreter and apologist of California architecture. There are, indeed, subsequent touches of ill-humor. For instance, even after he has grown amicable and illuminating, we come upon this;—"Just why wealth should produce these [admirable] results in Santa Barbara and only horrors in Los Angeles does not appear." Either Mr. Murphy can't know his field or he is more prejudiced than one would like to believe. When he records that "It has been said that Los Angeles holds the world's record for architectural horrors," we do not demur; nor do we when he cuts down on the estimate of the Los Angeles chapter of the A. I. A. that twelve per cent. of local buildings can be called

architecture. Certainly there is no denying that there are architects in town who make Churriguera appear like an ascetic. And they enjoy large practices, too. But to allege that the city contains only horrors is of course grotesquely untrue—(not to say undiplomatic as well, as Mr. Murphy has doubtless discovered by this time).

However, I am not out merely to quibble. I was really moved to notice the article because it is so much more worth while than architectural pronouncements in the periodical press are wont to be. Mr. Murphy makes a rapid survey of the present situation and an outline of the conditions leading up to it. In this he is concise, informative, and in the main not misleading in his emphasis. There results at least a skeleton background for the appreciation of the uninitiated. He realizes that Spanish architecture in California, however conscious its cultivation, is not purely wanton dilettantism. It has roots, even if they do require fertilization and irrigation. It has a purely pictorial appropriateness, often enough felt, but not always specifically recognized. "California, geographically, topographically, and botanically greatly resembles much of Spain. Both have a season of almost complete aridity; both grow the same vegetation. If a traveler crossing the desert from Barstow to San Bernardino could be suddenly transported to the road from Sevilla to Granada, he would find it difficult to convince himself that he was in a country five thousand miles away." Yes, and one might draw numerous other analogies no less striking. I can myself remember looking out from Segovia . . .

But let me not begin wandering away. To return to Mr. Murphy, he both sees and expresses the result more clearly than is customarily the case. "The architecture of California," he says, "while thus developed from Spanish foundations, is in no sense merely archaeological. The style expresses the life of today just as much as the styles of Salamanca and Granada expressed the life of the periods which bore them. The architecture of California is not purely Spanish. Just as one finds Spanish houses nestling under the ramparts of Carcassonne and bits of Florentine detail in Sevilla, so one finds the architecture of all the Mediterranean countries influencing the California work. The hand of the native craftsman, Mexican or Indian, has brought in modifications, and the American has still further developed and moulded the character of the buildings, until there has been finally achieved the homogeneous style called Californian."

Not being a Los Angelan myself and hence possess-



ADMINISTRATION BUILDING, ALLEGANY STATE PARK, N. Y.

SULLIVAN W. JONES; HARRY F. HUDSON, ASSOCIATED ARCHITECTS

ing the necessary detachment, I can easily forgive those indiscretions about the horrors for this recognition that there has been achieved a homogeneous style called Californian.

IRVING F. MORROW

STANDARD SPECIFICATIONS

BUILDING SPECIFICATIONS as known to architectural practice are, at best, antiquated instruments subject to misinterpretation, litigation and delay. They have grown up with the profession, acquiring ambiguity of statement and clauses of the "grandfather variety" with the result that the average specification has taken on the clarity of antique glass.

The architect has had no little advantage as the drafter of the documents that "cover the job" and, on occasions, he has taken it. When flagrant omissions and unspecified but presumably understood materials are specifically required of the contractor, when mistakes in dimensions and other errors are left to the defenceless contractor for rectification, what chance is there that a bid will represent a rock-bottom price? It is small wonder that the contractor has been compelled to add three per cent or more to his contract bid to cover contingencies.

The American Institute of Architects has made notable progress in hewing away the dead wood of contracts and general conditions. The standard legal documents of the Institute have strengthened the confidence of general and sub-contractors and, at the same time, realized a saving to the owner.

The Committee on Standards of the New York Building Congress is now at work simplifying and clarifying specifications. They are preparing a set of specifications in standard form, furnishing standard descriptions of materials or methods of construction which, it is expected, will be adopted in Greater New York and probably for wider use. Tentative drafts have been prepared for thirty-seven trades. Twenty of these sections (according to Mr. R. H. Shreve, President of the New York Building Congress) are now in the hands of trade boards or recognized authorities for approval. They will be officially passed upon by the trades concerned.

That such specifications will result in economy and a better understanding between architect and contractor has already been experimentally proved. In a recent operation outside of New York, costing in excess of two million dollars, upon which competitive bids were taken from nationally known builders, these standard specifications were adopted. The bids, as expected, were unusually close. In spite of the two million dollar valuation of this construction, two-thirds of the total number of bidders were covered by a range of two per cent of the price. A comment on the specifications by these contractors was requested at the conclusion of the estimating. The comment came from men who had analyzed the specifications very carefully and their judgment was uniform—that the form and substance were the best that they had seen, that they represented a distinct advance over specifications previously used.

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BOOK REVIEWS

AMERICAN ARCHITECTURE

EDGELL, G. H.

The American Architecture of Today. Scribner's. \$6.00

PROFESSOR EDGELL gives warning in his Preface that he is not a professional architect but a student of the history of art; he has no claim to special expertness in the field of modern American architecture, but was asked to review for laymen some of the tendencies of the fascinating architecture of America. "The architect may find the book interesting. We even dare hope that parts at least may not only stimulate him, but help him to think of his work in a new way." Two other points are stressed in this brief but admirable Preface. One is that the naming of the designer of every building discussed is to be given wherever it is possible. In no other art is the artist so frequently ignored as in architecture. "Those very *dilettanti*, who are so exercised over the question as to whether or not a feeble panel really is by Niccolo di Pietro Garini, will enjoy and pass by a great building without once inquiring the name of the architect." The other point is that the author is an optimist, who takes the appreciative point of view and believes that where there is so much that is good the bad is better ignored. To expound virtue rather than vice is harder and less appealing, but it is more worth doing. "The American to-day is living in one of the most interesting architectural periods in the history of the world. The duty of the critic is to give it recognition." It may properly be added here that Professor Edgell's competence to his subject is unquestionable if not unexampled, his judgments careful but not hesitant.

He divides the subject into four parts. The first part is semi-historical, "The Development of American Architecture," but he wisely gives little space to early work and comes quickly to the later 19th century, to Richardson and Hunt, and to the influence of the great fairs and expositions, notably the Chicago Exposition of 1893. His comments on earlier architecture, however brief, include subjects as unusual as the Cabildo in New Orleans and the Old Governor's Palace in Santa Fé. His comment on "modernism" at the end of this part is a model of that careful but decided opinion: "We of today are too close to events to decide on the merits of the question, except that there must be good in it, which will eventually appear.—Practitioners of every art today make a fetish of originality, but whatever the final verdict, it will be based not upon newness,

not upon originality, but upon beauty. One good they have already accomplished. They have enabled us to shake off ideas of the necessity of stylistic correctness. We have seen how long an absurdity like the classic cornice on a skyscraper was retained—American architecture must look back to learn, to adapt, but not to imitate."

The other three parts are: 2. Domestic and Academic. 3. Ecclesiastic and Monumental. 4. Commercial. It perhaps would have been better to divide the book into smaller chapters, for these parts group together so much of the unallied. Academic architecture is not a group at all in respect to form. The parts are four because the book took its origin in four lectures, but the reason seems insufficient, if the material could have been regrouped more systematically.

That our domestic architecture has improved in the last quarter of a century every one admits. Pseudo-Gothic and jigsaw "Queen Anne" is fading like a bad dream. Colonial is better for various reasons, but it tends to become archaeological. The client is prouder if his dwelling is true Colonial than if it is objectively beautiful. But we are outgrowing that phase and good domestic work is becoming abundant. Prof. Edgell covers admirably its various phases, too various to be mentioned here. With respect to recent academic building he rather implies the opinion that Classic, Renaissance or Georgian styles are more practical than Gothic, however beautiful such buildings as the Harkness Memorial may be; and he doubts whether structural steel skyscrapers like the University of Pittsburgh's Cathedral of Learning, can be for academic purposes either as practical or as appropriate, however vital and dynamic.

If Academic architecture in the main is conservative, Ecclesiastic is still more so. It has adhered closely to styles and tended to follow English forms more than French. Gothic has been the favorite, and then Colonial (I should have supposed that order might be reversed). But the work is not unoriginal for all its styles. The best modern Gothic does not imitate the Middle Ages. But as the designers get away from Gothic and Colonial one feels the originality increasing. Byzantine and Lombard forms are now having a vogue.

Under Monumental Prof. Edgell seems to include all kinds of public buildings, national, state and civic. The tradition is almost entirely classical. Domed capitols are a convention. But although

there are fine examples of public buildings throughout our architectural history, it is noteworthy that the most modern work shows the best average of taste and ability. Goodhue's Nebraskan Capitol breaks sharply with the tradition. It is bold and, for America, ultra modern. But one striking difference between this work and most Teutonic modernism is its refinement. "If this style of building continues, and at the same time the new forms persist in the American tradition of harmony of proportion and refinement, we need not fear the future." One seems to read between Prof. Edgell's lines a general if unacknowledged preference for classic styles and their derivatives, and of course they do represent in this country a longer and more general tradition than any other.

But the most significant modern American building is no doubt the Commercial and the results of structural steel frames and dependent sheathing. The simplest definition of architecture is beautiful building; so that if a building put up in strictest utilitarianism by an engineer is beautiful—and many of them are—it is architecture. But more and more engineer and architect are being associated. It will be difficult to find elsewhere a review of the immense subject of American commercial architecture illustrated so selectively, written so concisely and well, covering railway stations and power houses, factories, bridges, department stores and smaller shops, hospitals, theatres, hotels, apartment houses and office buildings. Finally Professor Edgell closes with the effects of the zoning law and the possible aspects of the future city. "If our study has brought home only a small portion of the variegated interest, the taste, the skill, the imagination, the vibrant vitality of American architecture to-day, it will not have been in vain."

ARTHUR W. COLTON

CITY PLANNING OF TODAY

Neue Stadtbaukunst: Leipzig von Stadtbaurat Hubert Ritter, 28 pp. 78 plates. Dresden von Stadtbaurat Paul Wolf, 36 pp. 56 plates. Hübsch. Berlin, Leipzig und Wien. (1927.)

THE TREMENDOUS material expansion of cities in the nineteenth century tended to destroy all but completely the tremendous gains in organization made in the two preceding Baroque centuries. The great activity in city planning in contemporary Germany, which is to some extent found as well elsewhere, may lead one to hope that the twentieth century may be again a century of order and that great architecture may come not merely by chance as a four leaf clover in a lawn but as the climax of large and intelligent building schemes.

Whether it be a new industrial city such as Chemnitz in Saxony where the trammels of the past are

wholly economic and aesthetically and historically valueless, or whether it be an old city such as Cologne on the Rhine where not merely piety but a real sense that the beautiful monuments of the past are the most valuable or at least the most tangible of our inheritances and where the first thought of the modern city planner must be the preservation, in the ancient part, of the *Stadtbild*, the picture of the city, no visit to Germany today can fail to provide instances of the thoroughness, sociological, technical and artistic, with which problems of civic expansion are handled.

The two books here reviewed, the one on an old city which contains some of the finest Baroque and Rococo architecture in Germany, the other on a city whose growth is more recent and which contains less ancient architecture of distinction, illustrate admirably the various phases of this very far reaching work. There are given first the regional plans controlled by geography, by means of transportation, and by sociological factors different but no less important and complicated in Germany than in America. Then are studied the questions with regard to the central kernel of the city, in Leipzig controlled in part by the great fair, in Dresden by the large number of old buildings which must not only be preserved but must finally be built around in such a way that their value is not destroyed. Finally as regards general questions, there is the construction according to a plan made in advance of *Siedlungen*, whole suburbs with all the paraphernalia of baths, cinemas, churches and so forth for which they cannot be dependent on the mother city.

These matters are primarily matters of city planning, but the discretion of German cities in these matters goes further and the actual building of whole suburbs and of communal institutions of which there are so many different sorts required by their theory of modern life is in the hands of the city architects. There are therefore in these books many illustrations not only of large groups of buildings, in plans and models, but of individual buildings as well—baths, rows of apartments, power houses and so forth, which are frequently of great excellence in themselves and always of interest as constituting the contemporary German architectural norm. Possibly among the city architects the work of Ernst May at Frankfurt-am-Main or of Frank at Hamburg or, outside Germany, of Oud in Rotterdam, is on a slightly higher plane than that here illustrated. Few American architects have yet had a chance to work on such a scale. When they do (as for sociological and architectural reasons we may hope they soon must), there can be no happier documents than this series of books on *Die Neue Stadtbaukunst*.

HENRY-RUSSELL HITCHCOCK, JR.

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Berlin: Deutscher Kunstverlag, 1927. 155 p. illus.
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Contains bibliographies.
A descriptive text accompanies this large collection of
plates illustrating the regional architecture of this
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A series of folio plates of the domestic and ecclesiastical
architecture of this Spanish city. Details such as
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- BOLTON, ARTHUR THOMAS.
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forth in letters from his friends (1775-1837).
London: Sir John Soane's Museum, 1927. xxvi,
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A series of letters which constitute an informal biog-
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tures, formes, ornements. 60 planches. Paris:
Construction moderne, 1927. 8 p. 60 plates. f°
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tect. The following types are shown: church, apart-
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way station.
- DANIS, ROBERT.
La première maison royale de Trianon (1670-1687),
par Robert Danis, architecte en chef des palais
nationaux et des monuments historiques. Préface
de Pierre de Nolhac de l'Académie française.
Paris: Albert Morancé, 1927. viii, 33 p. front.,
plates, illus. 4°. 50 fr. 724.14
A charmingly illustrated volume which attempts the
reconstruction of the "Trianon de porcelaine" from
documents, engravings, and other contemporary
sources.
- DOSTÁL, EUGEN, AND J. ŠIMA.
Baroque architecture of Prague; with a preface by
Lewis Einstein. Paris: The Sign of the Pegasus, 1927.
31 p. col'd front., 151 pl. f°. 5 guineas. 724.19
The text traces the evolution of the Baroque from its
Italianate forms to the style characteristic of Prague,
and the plates illustrate this architecture in all its in-
teresting diversity.
- EDGEELL, GEORGE HAROLD.
The American architecture of to-day. New York:
Charles Scribner's Sons, 1928. xxxi, 401 p. front.,
illus. 8°. \$6.00. 724.973
Bibliography, page 379-401.
A short preliminary study of the history of American
architecture serves to introduce the various chapters on
contemporary buildings, classified by type,—domestic,
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The volume has more than three hundred illustrations
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photographs specially taken by F. R. Yerbury and
with an introduction by Aage Rafn. New York:
Charles Scribner's Sons, 1927. 14 p. 100 plates
(incl. plans). 4°. \$10.00. 724.989
All types of architecture of the last fifteen years are
represented in the clear half-tone plates of this volume.
The text is both critical and explanatory.
- LASTEYRIE DU SAILLANT, ROBERT CHARLES, COMTE DE.
L'architecture religieuse en France à l'époque gothique;
ouvrage posthume, publié par les soins de M.
Marcel Aubert. Paris: A. Picard, 1926-27. 2 v.
illus., diags., plates. f°. 200 fr. for the two
volumes; 300 fr. bound. 723.537
At head of title: R. de Lasteyrie.
Bibliographical footnotes.
A detailed history of French Gothic from the various
aspects of chronology, construction, type and decora-
tion. Fully illustrated and well-indexed.
- MEYER, PETER.
Moderne schweizer Wohnhäuser. 166 Abbildungen,
126 Grundrisse und Pläne. Zurich: H. Girsberger
& Cie, 1928. 165 p. illus., plans. 8°. 12.50 fr.
(Swiss). 728
Very diverse types of Swiss domestic architecture are
illustrated in this unpretending little volume.
- PLATZ, GUSTAV ADOLF.
Die Baukunst der neuesten Zeit. Berlin: Propy-
läen-Verlag, 1927. 607 p. col'd, mounted plates,
illus. (incl. plans.) 4°. 45 marks. 724.9
Bibliography, p. 583-585.
A discussion of the new movement in architecture, fol-
lowed by more than four hundred illustrations of
various types of building, predominately German.
There is a brief dictionary of architects and their works,
and an index of text and plates.

SCHULZE, KONRAD WERNER.

Der Ziegelbau. Stuttgart: F. Wedekind & Co., 1927. 202 p. Illus. f°. (Architektur der Gegenwart. Bd. 4.) 7.50 marks. 720.0024
Bibliography, p. 10.
A brief history of brick construction is followed by a discussion of the use of this material in modern architecture illustrated chiefly from German examples.

SCOTT, NATALIE.

Old Plantation Houses in Louisiana, by William P. Spratling; text by Natalie Scott, with a preface by N. C. Curtis. New York: W. Helburn, Inc., 1927. xi, 162 p. Illus. (part col'd). 4°. \$5.00. 728
William Spratling contributes to this volume of impressionistic description a series of pen and ink drawings of this characteristic Southern architecture.

SEXTON, RANDOLPH WILLIAMS.

Spanish Influence on American Architecture and Decoration. New York: Brentano's, 1927. 263 p. Plates, plans. f°. \$10.00. 724.173
Short chapters on the predominant characteristics of Spanish architecture and decorative detail are followed by a group of photographs of American examples deriving from Spanish originals.

YORK AND SAWYER, architects.

Specifications for a hospital, erected at West Chester, Pennsylvania, for Chester county. With notes and comments by Wilfred W. Beach. New York: Pencil Points Press, Inc., 1927. xvi, 488 p. front., illus., plans. 4°. (Pencil Points Library of Specifications.) \$6.00. 692
"The publication of this volume is, frankly, an experiment. It is hoped that the Library of which this is the first volume, will be found to supply valuable prototypes in description of the best current work."—Preface.

ALLIED ARTS

BRILLANT, MAURICE.

L'art chrétien en France au XX^e siècle, ses tendances nouvelles. Paris: Bloud et Gay, 1927. 375 p. 72 pl. on 36 l. 8°. 60 fr. 755
Bibliographical footnotes.
A sympathetic study of contemporary religious art, its ideas and ideals, the individuals and the groups who have participated in it, and the works of art the movement has produced. Covers the field of painting, murals, glass, sculpture and architecture.

CLOUZOT, HENRI.

Modern French ironwork. With a foreword by Max Judge. London: J. Tiranti & Co., 1928. 5 l. 36 pl. f°. 20s. 739
French edition pub. by Charles Moreau, Paris, under title *La ferronnerie moderne*.
This volume of plates illustrates chiefly architectural ironwork such as grilles, stair railings, doors and balconies, but includes also certain decorative details like lighting fixtures and flower stands.

COLLINGWOOD, WILLIAM GERSHOM.

Northumbrian crosses of the pre-Norman age. London: Faber & Gwyer, 1927. 196 p. illus. f°. 30s. 736
"This book is an attempt to consider ancient styles as phases of a process, and to place the examples in series. Line drawings rather than photographs are given because they show the facts of design disentangled from the accidents of wear and tear."—Preface.

DURÁN, FÉLIX.

La Escultura Medieval Catalana. Madrid: C. Raggio, 1927. 237 p. Illus. 16°. 6.50 pesetas. 734
Bibliographical footnotes.
Traces the history of the sculpture of Catalonia from the Byzantine through the Romanesque.

GARNERI, AUGUSTE.

A vade-mecum of ornament; fifth edition (with text in English, French, German, Italian, Portuguese, Russian and Spanish). London: J. Tiranti & Co., 1927. 364 p. illus. (incl. port.), pl. 12°. 7s. 6d. 729
Printed in Italy.
Bibliography, p. 46.
A small manual of decorative motives from many sources. Illustrations are small-scale reproductions in line.

JOHNSON, FRANKLIN PLOTINUS.

Lysippos. Durham, N. C.: Duke University Press, 1927. xii, 334 p. Front., 61 pl. 8°. (Duke University publications.) \$7.50. 733
Bibliography, p. 322-328.
A most detailed and critical study of this Greek sculptor.

LINDSAY, J. SEYMOUR.

Iron and Brass Implements of the English House: illustrated by the author, with an introduction by Ralph Edwards. London: The Medici Soc., 1927. xi, 211 p. incl. plates. Front., illus. 4°. 25s. 740
The chapters deal with the various types of utensils, hearth, cooking, lighting, and are followed by a series of illustrative drawings. The volume is fully indexed.

OLMSTED, FREDERICK LAW.

Frederick Law Olmsted, landscape architect, 1822-1903; edited by Frederick Law Olmsted, Jr., and Theodora Kimball. Volume 2, Central Park as a work of art and as a great municipal enterprise, 1853-1895. New York and London: G. P. Putnam's Sons, 1928. xviii, 575 p. Front. (port.), plates, maps, 8°. \$7.50. 710
Bibliography, documents and selected list of books, p. 563-575.
Volume one, published 1922, had sub-title *Early years and experiences*, together with biographical notes. The book is divided into two parts: 1. The narrative history of the Park; 2. The selected papers of Olmsted and Calvert Vaux.

PERCIVAL, MACIVER.

The Walnut Collector. London: H. Jenkins, Ltd., 1927. xv, 294 p. Front., illus., plates. 12°. (Collectors' ser.) 7s 6d. American ed. pub. by Dodd, Mead at \$3.00. 749
Deals with the furniture made in England, between 1660 and 1730, of walnut and similar woods. Small half-tone plates and many line drawings.

WIEBEL, RICHARD.

Das Schottentor, kulturhistorische Auslegung des Portalbildwerkes der St. Jacobskirche in Regensburg. Augsburg: B. Filser, 1928. 62 p. plan, 27 pl. f°. 12 marks. 723.43
Bibliography, page 58.
A very detailed interpretation of the sculpture of this Romanesque portal in Ratisbon, especially in relation to its mediaeval symbolism.

FOREIGN PERIODICALS

Reviewed by Henry-Russell Hitchcock, Jr.

THE ILLUSTRATIVE material in the magazines reviewed this month is less rich and varied than in previous months. There is much repetition of material already presented. Perhaps the most interesting point is the emphasis in the city work of German architects on the appearance by night of their buildings; and the night photographs are brilliant and effective. The English periodicals show an increasing hospitality to foreign work and even the Italian and Spanish periodicals hold less aloof from French, German, and Dutch work than in the past. Despite competitions very little monumental work seems to be executed in any foreign country and that which is seems to be inferior on the whole to the housing

Michelangelo with rendered recompositions. The Castelvecchio of Verona. Naples new city plan.

ARGENTINA:

Revista de Arquitectura. March 1928. The Chalehaus in Hamburg.

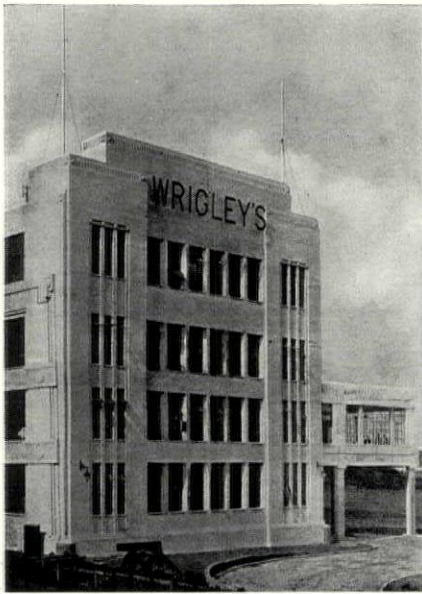
SPAIN:

Arquitectura. January 1928. Competition drawings for the Rockefeller Institute. Modern Dutch Architecture by Thèo van Doesburg.

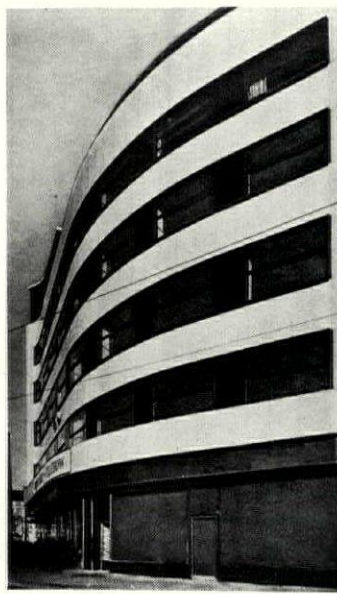
February 1928. The Restoration of the Dome of the Cathedral of Salamanca. An article on Gaudì the extremely naturalistic architect of Barcelona.

FINLAND:

Arkitekten. January 1928. Competition draw-



WRIGLEY FACTORY, LONDON
WALLIS, GILBERT & PARTNERS
The Architect's Journal, March 7



CAFÉ TELSCHOW, BERLIN
LUCKHARDT & ANKER
Bauwelt, April 5



A HOUSE IN PARIS
ANDRÉ LURÇAT
From *L'Architecte*, Feb., 1928

developments and the shops in which the character of contemporary architecture best expresses itself. Interiors seem universally to be approaching greater simplicity and functionalism, their severity relieved by materials fine in themselves and by clear color schemes used to emphasize rather than to decorate form. There is very little luxurious building, but in all work, whether medium priced or for workmen, a determined attempt is seen to include modern comforts and conveniences: the Americanization of Europe.

ITALY:

Architettura e Arti Decorative. June 1927. An important study of the architectural drawings of

**Illustrated in these pages*

ings for a church at Kottby are reproduced.

FRANCE:

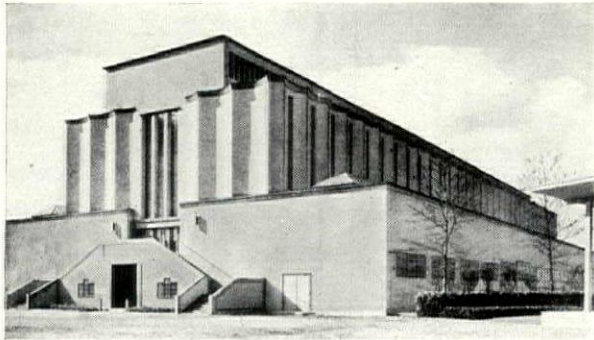
L'Architecte. January 1928. Entire number devoted to the new Salle Pleyel in Paris.

February 1928. An article on the Housing politics of the City of Vienna. Workers' houses at Hoek van Holland by Oud. A Paris house by André Lurçat.*

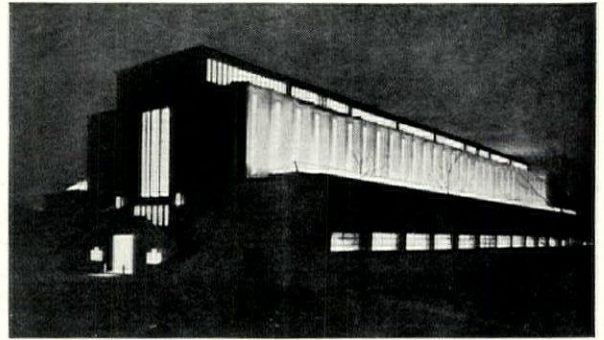
La Construction Moderne. February 19. Continuation of an article on the *Ile-de-France*. Winning design for a *Chambre Syndicale du Batiment*.

February 26. Interiors from the Ateliers "Primavera."

April 1. Small picturesque villas, Le Touquet.



View by day



View by night

THE ESSEN EXHIBITION HALL. JOSEF RINGS, ARCHITECT

From *Zentralblatt der Bauverwaltung*, April 4, 1928

April 8. Some Restaurant and Bar interiors.

ENGLAND:

The Architect and Building News. March 16. A modern Bridge in Prague. A Labour Exchange in London.

March 23. School at Welwyn Garden City by Louis de Soissons and Arthur Kenyon. Excellent simple house by J. A. Clarke. A cemetery chapel in Copenhagen.

March 30. The Lyons market by Tony Garnier.

April 6. The horizontal Expression in Modern Dutch Architecture. A dignified Public House by E. B. Musman.

April 13. The Vertical Expression in Modern Dutch Architecture.

The Architect's Journal. February 29. A Summer Club at Budapest by Jozsef Vago.

March 7. Wrigley's New Factory by Wallis, Gilbert and Partners.*

March 14. Small inexpensive houses in Concrete at the Olympia Ideal Homes Show.

March 21. Winning designs for Peterborough Municipal offices.

March 28. The Reconstruction of the Architectural Association buildings.

April 1. The Festival Playhouse in Salzburg by Clemens Holzmeister. Accepted Expressionistic design for cathedral of the Christ, Cork, Ireland, by Barry Byrne (Chicago).

*Illustrated in these pages.

GERMANY:

Baukunst. February 1928. Quiet Modern Exteriors and Interiors in South Germany.

Wasmuth's Monatshefte für Baukunst. March 1928. Reichstag extension competition, Berlin.

Das Neue Frankfurt. January 1928. Modern office interiors.* Late work of Le Corbusier.

February 1928. Houses by André Lurçat. A Hotel in Müren in the Alps by Arnold Itten. Advertisements on buildings.

Moderne Bauformen. March 1928. An interior by Wilhelm Gutman. Interiors at the Paris Salon des Artistes Decorateurs.

April 1928. Emil Fahrenkamp and Bonatz and Scholer designs for the civic center of Halle.

Zeitschrift für Bauwesen. Jan.-Feb. 1928. Police buildings in various Prussian cities.

Zentralblatt der Bauverwaltung. February 29. Farm buildings at Osnabrück.

March 1. Apartments by Ruhl and Ganger at Magdeburg.

March 21. Use of steel in small residences.

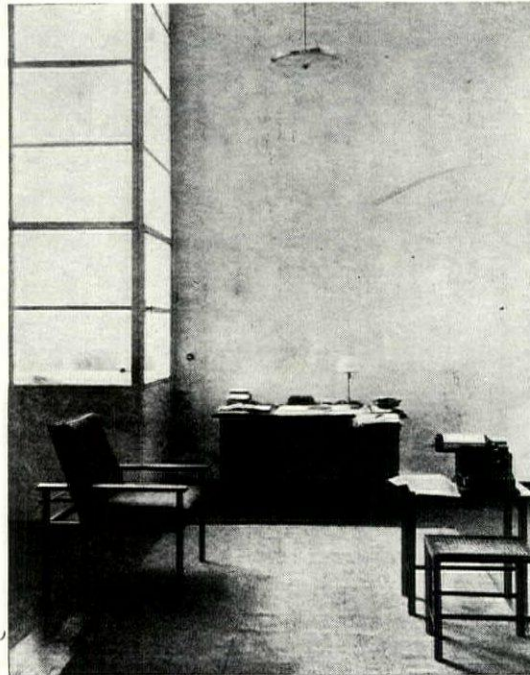
April 4. The Essen Exposition Buildings, by Josef Rings.*

Bauwelt. March 1. Modern wall treatments in interiors. Modern shop interiors and exteriors.

March 15. A full discussion of the technical questions raised by the Stuttgart Exposition.

March 22. Shop facades by Erich Mendelsohn.

April 5. Shop façades by Luckhardt and Anker.*



OFFICE INTERIOR, FRANKFURT-AM-MAIN

FERDINAND KRAMER, ARCHITECT

From *Das Neue Frankfurt*, Jan., 1928