

# The ARCHITECTURAL RECORD

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## The FEDERAL RESERVE BANK, ST. LOUIS, MO



MAURAN, RUSSELL & CROWELL, ARCHITECTS

*By A. N. Reborn*

THE FEDERAL RESERVE BANK, St. Louis, Mauran, Russell & Crowell, architects, is an inspiring work which achieves monumental grandeur without the use of columns. Its exterior design is the outcome of a bold, direct expression of plan requirements in terms of noble building material dependent on carefully proportioned openings set in deep reveals which perforate the vault-like walls carried from sidewalk to roof in sheer beauty of tapering form, freed from marked horizontal emphasis or architectural appliqué. Thus to the man in the street, the predominating appearance of the building is that of a veritable strong box worthy to house the surplus gold of a great banking system. Architecturally it is of even greater significance, making as it does, a pronounced and remarkable change from the customary columnar treatment of its predecessors.

As a unified achievement, the importance of this work is of such magnitude that it belittles the issue to indulge in a

review of detail. Let it suffice to say that where ornamentation is used it is purposely kept in low relief for fear of marring the prevailing keynote of simplicity so successfully arrived at in the general treatment and it is this same striving towards simplicity in architectural design which is bringing forth the few genuine works of today. At least, a common effort in this direction is evidenced in recent structures by the better architects, and as enlightenment grows, this encouraging movement is bound to attain sufficient momentum to arrive at sweeping results along permanent lines of established procedure for architecture. That is why the Federal Reserve Bank of St. Louis stands out so prominently, designating as it does, a period of change denoting the passing from favor of the usual variegated types of architecture taken anywhere from the time of King Tut to the reign of President Coolidge, regardless of their appropriateness to the problem in hand.



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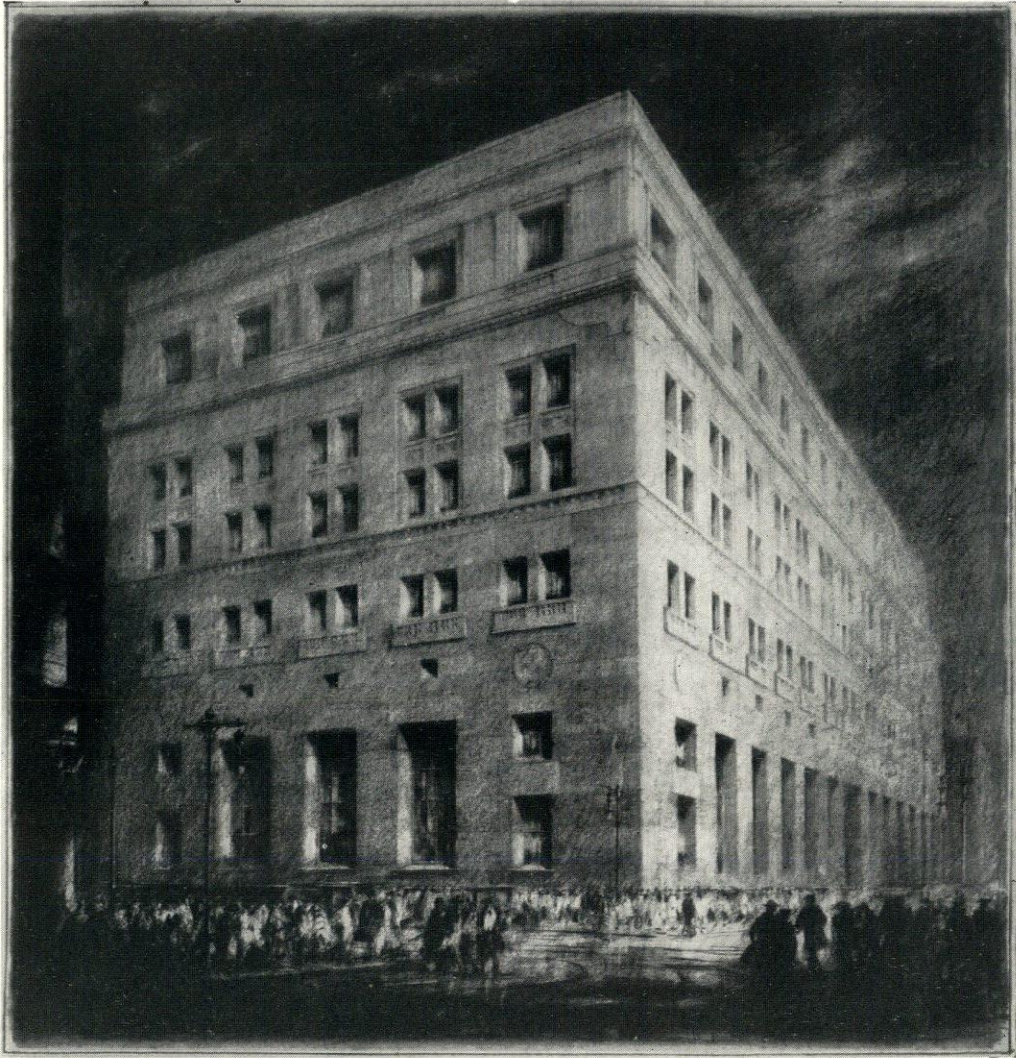
THE FEDERAL RESERVE BANK, ST. LOUIS, MO.

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Mauran, Russell & Crowell, Architects

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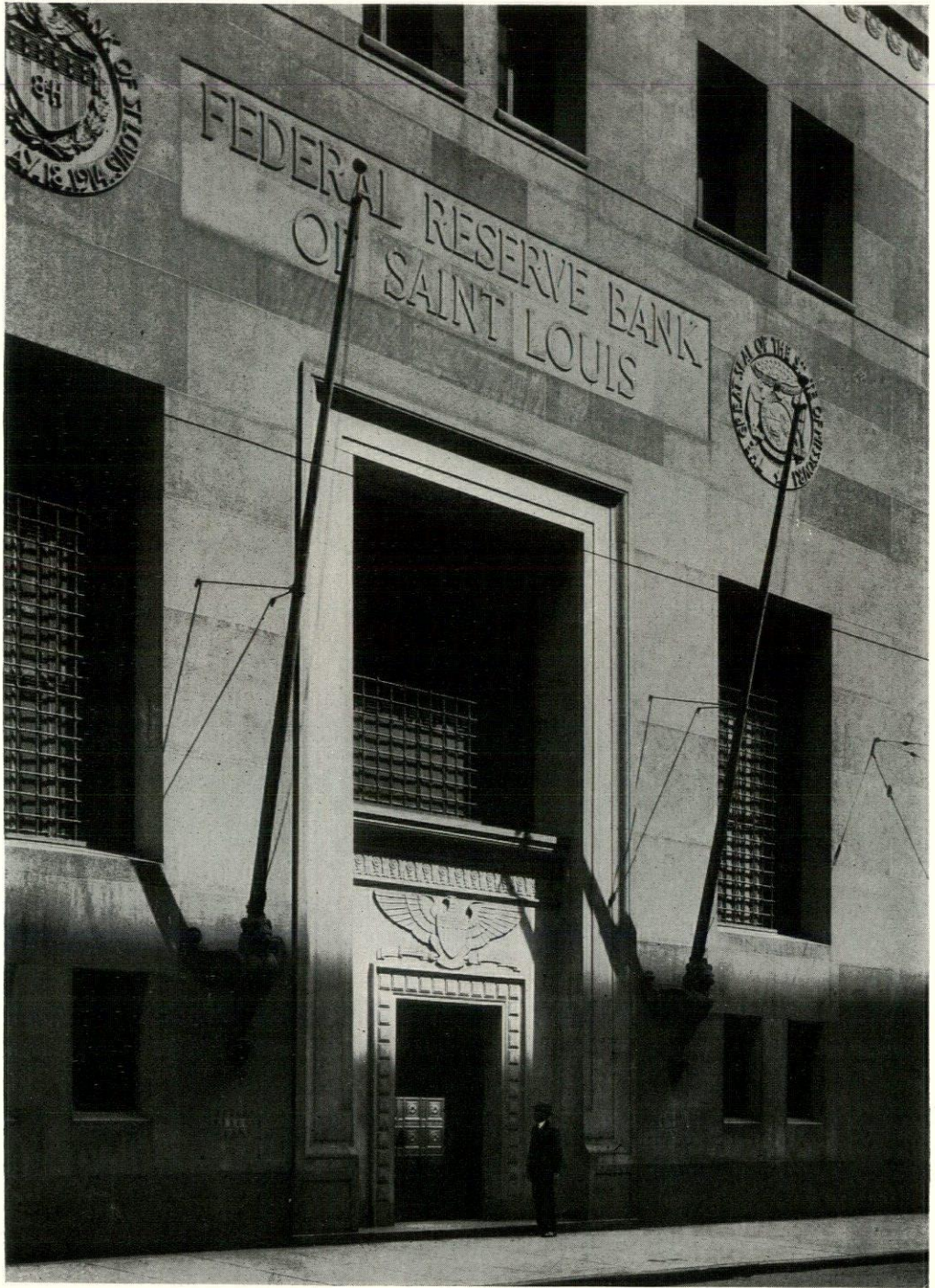


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General View  
THE FEDERAL RESERVE BANK, ST. LOUIS, MO.  
Mauran, Russell & Crowell, Architects  
(From a drawing by Hugh Ferriss)





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Entrance Detail

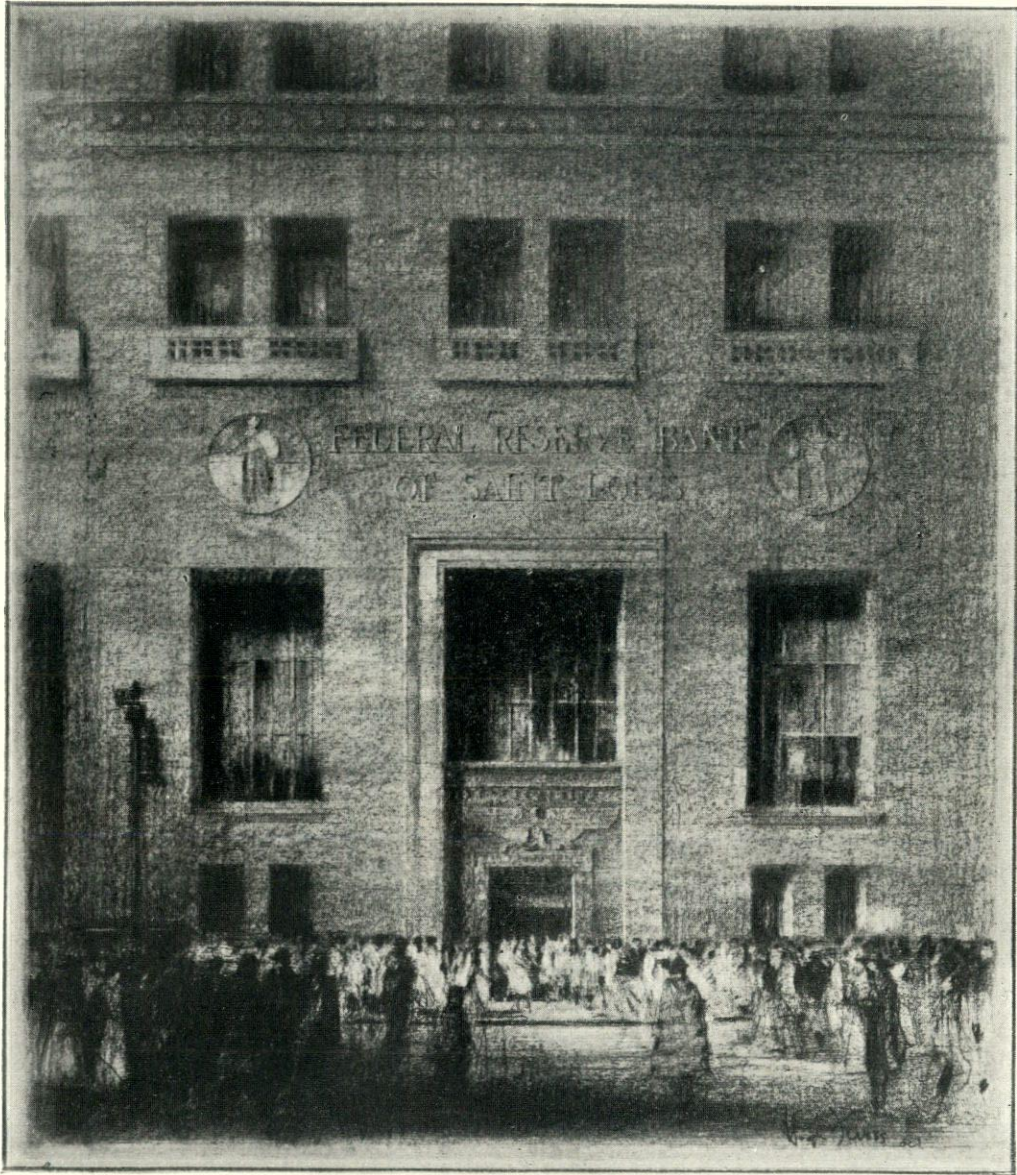
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Entrance Detail

THE FEDERAL RESERVE BANK, ST. LOUIS, MO.

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(From a drawing by Hugh Ferriss)



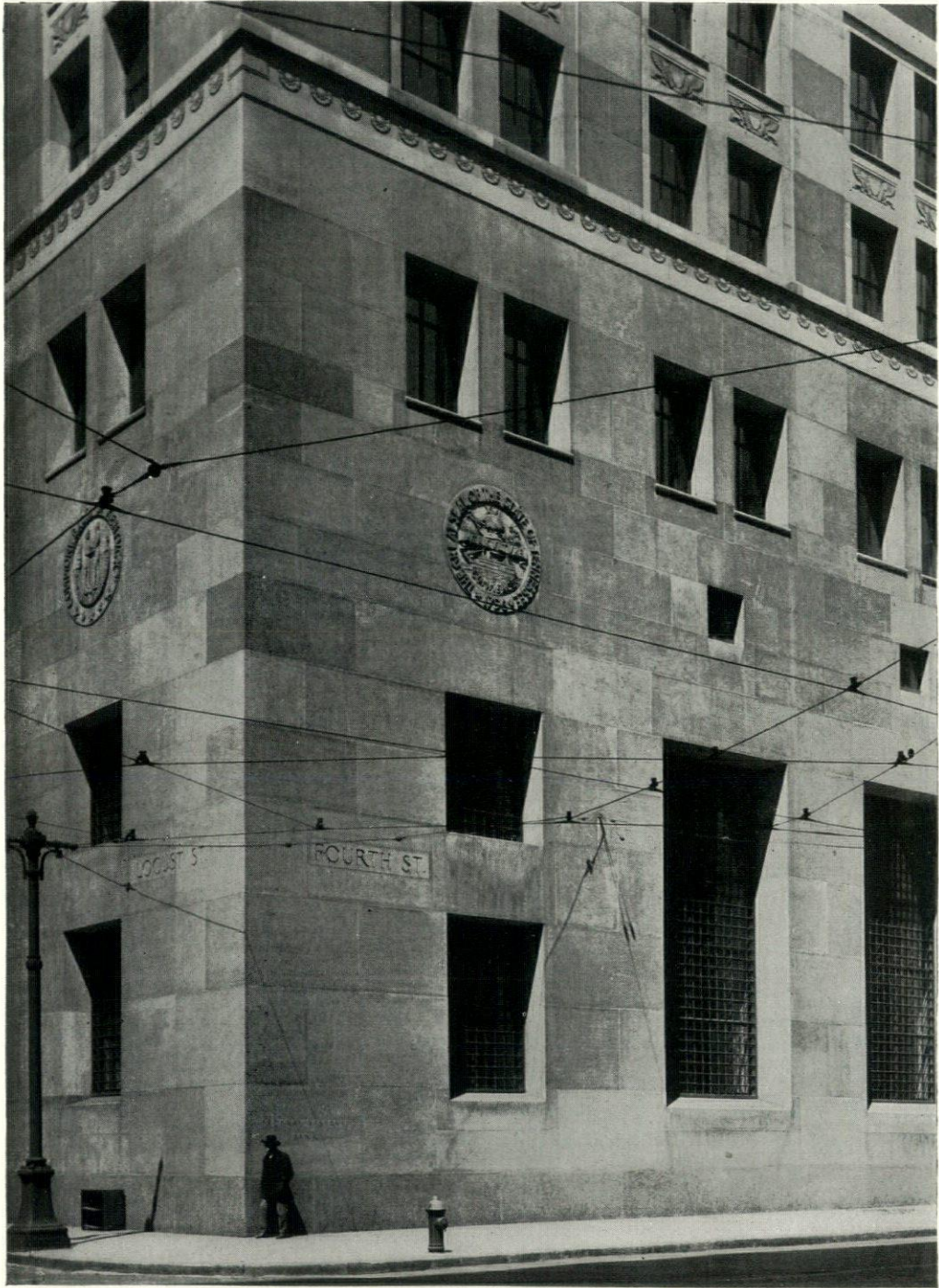


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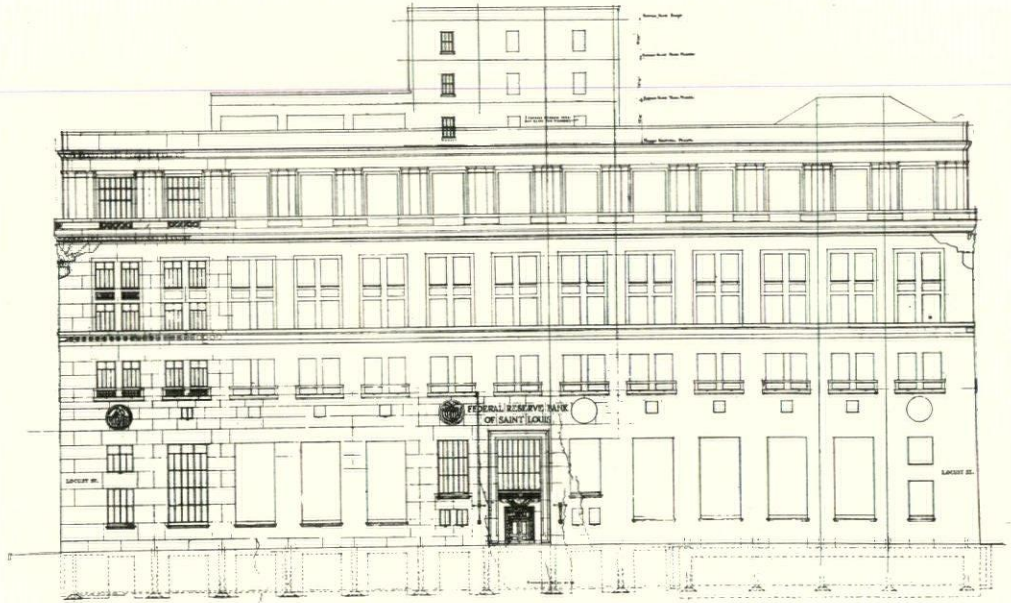
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THE FEDERAL RESERVE BANK, ST. LOUIS, MO.

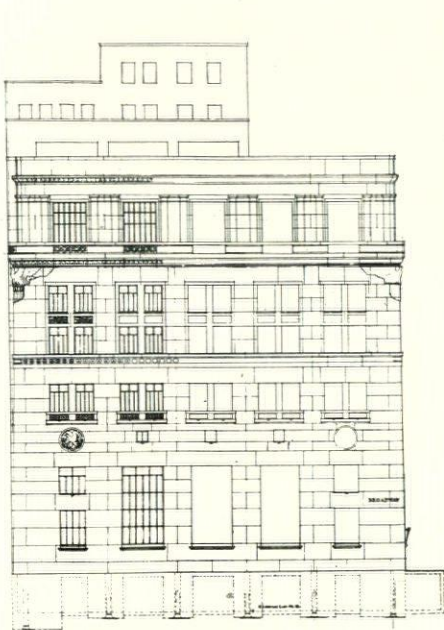
Mauran, Russell & Crowell, Architects

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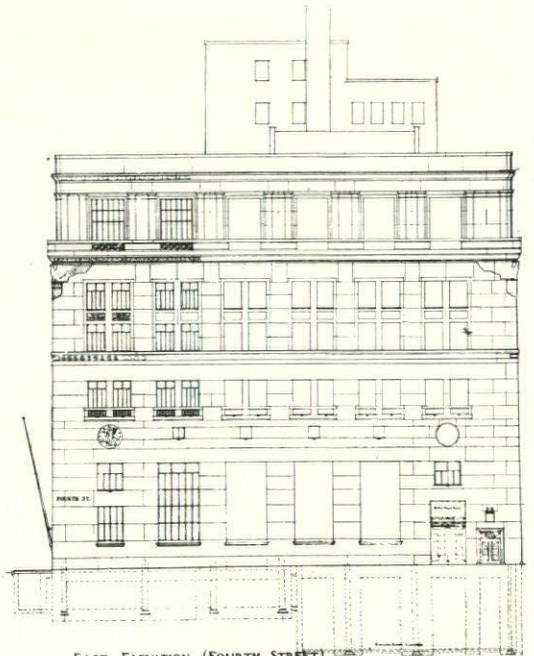




SOUTH ELEVATION (LOCUST STREET)  
SCALE 1/8" = 1'-0"



WEST ELEVATION (BROADWAY)  
SCALE 1/8" = 1'-0"



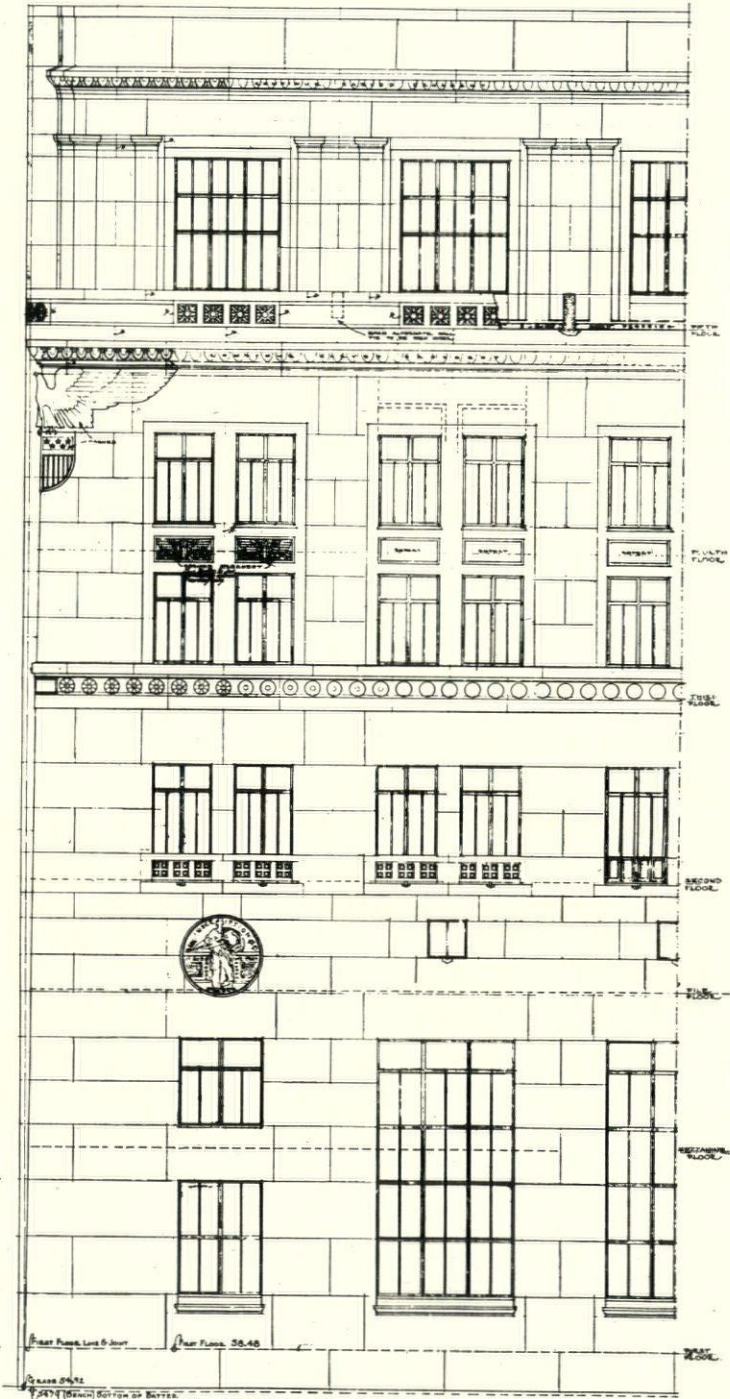
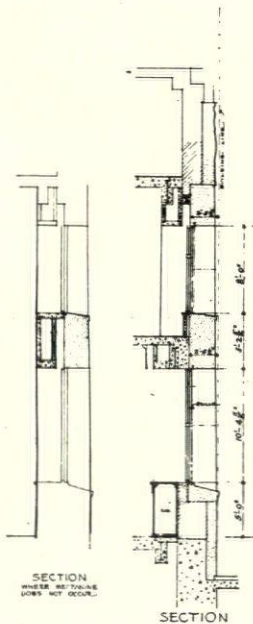
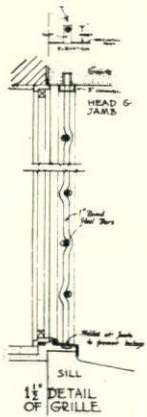
EAST ELEVATION (FOURTH STREET)  
SCALE 1/8" = 1'-0"

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PART ELEVATION OF BROADWAY FACADE

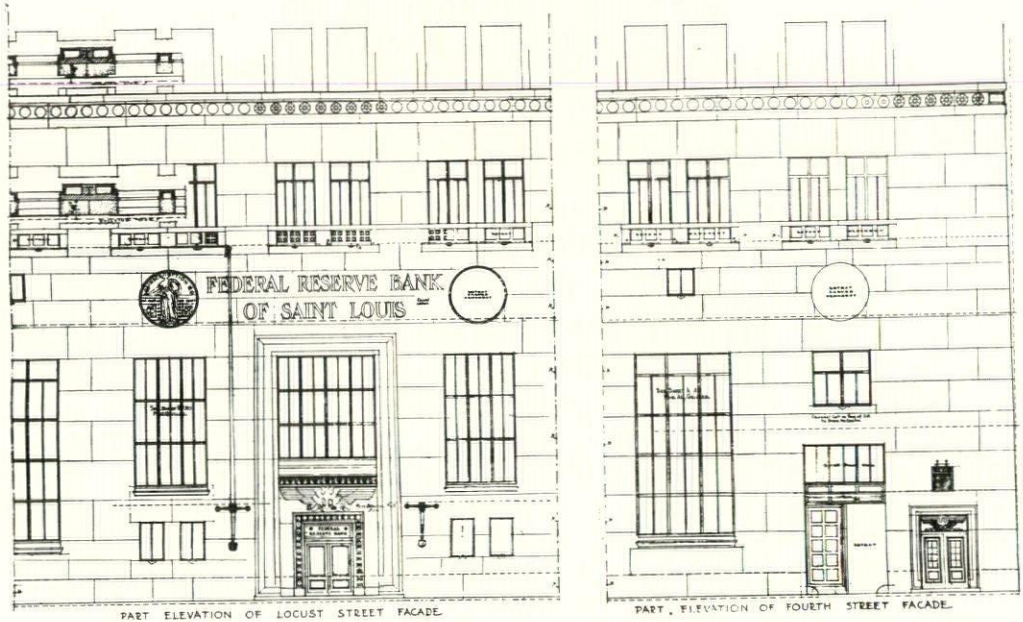
The Architectural Record

THE FEDERAL RESERVE BANK, ST. LOUIS, MO.

Mauran, Russell & Crowell, Architects

October, 1926





THE FEDERAL RESERVE BANK, ST. LOUIS, MO.  
Mauran, Russell & Crowell, Architects

We have seen in the past that no bank was complete without a row of columns, either attached, detached or in portico, the main idea being to attract the public with which the ordinary commercial bank transacts its business and wishes to impress, as well as serve, in quarters especially arrayed for that purpose. Aiming to please, the banker and his architect usually give the public what they think the public want or understand, and play the game for all there is in it, thereby producing nothing that is genuine but much that is mongrel, being swayed now along one direction and now along another in their attempt to satisfy the uninformed multitude.

The main result so far achieved by this procedure has been to indicate to the man on the street a sense of solidity and prosperity, bearing the impress of grandeur extolled in terms of classic orders, whether the building be two stories, ten stories or twenty stories in height; in fact, the so-called classic type for bank buildings has heretofore been so thoroughly sold and acceptable to both the banker and his public, that up to recent

years any attempt to deviate from this path devoid of imagination meant failure and the loss of a job to any promising architect. In consequence of this general impression, those chosen for the purpose of designing and carrying out important bank buildings were selected primarily because of previous performance along the accepted lines. Outside of expressing a personal ego in terms of erudite familiarity with the style adopted, the net accomplishment from the point of view of expressive architecture is almost negative.

In order that we may properly understand what has actually been accomplished by the designers of the St. Louis Bank, a resumé of the salient features of the Federal Reserve system and some of the internal working units which go to make up the St. Louis building will not be amiss. To begin with, the Federal Reserve Bank in any one particular district is part of the national system. Briefly, that system is composed of the Reserve Board of Washington and twelve reserve banks with their twenty-three branches covering the entire country. These super temples of finance are not government institutions



but private corporations whose stock is owned by the member banks. All national banks and many state banks and trust companies are members of, and transact business with, the Reserve Bank of their district. These member banks elect six directors and the Federal Reserve Board appoints three directors. The Federal Reserve Board, consisting of six members appointed by the President with the Secretary of the Treasury and the Comptroller of the Currency as Exofficio members, is not an operative body, but supervises the reserve banks and co-ordinates them into an effective national system. Unlike the commercial bank which transacts its business with the public, whom it wishes to impress as well as serve, the Federal Reserve bank has no competitors; its chief function is to bring together independent banks controlled by local men and capital and give them each the stability of a nation-wide system with pooled resources. Contact with member banks is established entirely through messengers and transfers are made by charges on the books of the Reserve banks so that the necessity of remitting currency from place to place seldom arises.

The requirements of a building of this type are of an exacting nature, the successful operation of which depends wholly on the proper planning of inter-related departments to secure efficient, expeditious, safe and economical passage of currency, securities and papers through the channels set up to convey the same. The public is not admitted within the portals of a Federal Reserve bank, hence the character of its outward appearance is all we have from which to judge of what takes place within. Unfortunately, it is not permitted to publish the floor plans of the Federal Reserve Bank of St. Louis but we are able to give on Pages 296-298 some of the working features of the building which are typical, without disclosing the general plan. For efficiency and safety of operation, the St. Louis structure includes such features as direct transit of employees from their single entrance and isolated group of elevators to their working location via their several locker rooms; the placing of every desk

within thirty feet of natural light; the elimination of noise of typewriters and adding machines by the use of rubber tiling on the floors and an acoustical treatment of the ceilings; the furnishing of recreation and useful practice in the form of bowling alleys and rifle range; and by artificial ventilation of the basement, first and second floors with warmed air in winter and cooled air in summer.

For expeditious, economical and safe passage of valuable securities, coins, currency and paper from its mob and burglar-proof vault in the basement through the required departments, there is a security elevator approached through double control gates and absolutely under the control, during transit, of the official responsible for its safety. For the protection of securities and coin coming from member banks by truck, entrance to the safety court is gained only under the eye of the guard sheltered in his conning tower by bullet-proof glass, who controls the mob-proof steel sliding portcullis, and when, in like manner, the truck has passed the second sliding barrier and delivered its load at the receiving platform, the shipment is checked on its way to the security elevator. By the same process coal is delivered and ashes removed within the walls of the building so that no opening from the outside exists save three adequately guarded portals—the main entrance on Locust Street, the employees', and safety court on Fourth Street.

For protection of money and securities brought to the bank by messengers, a unique device, placing full control in the hands of the tellers, has been installed in the form of an ante-room in front of each cage. Through the double glazed partition the teller recognizes the member bank's messenger who has pressed the admission bell beside the self-closing entrance door; if everything is in due form, the teller pushes the button on the underside of his counter, releasing the latch and the messenger having entered the ante-room, the door closes behind him. The door cannot be opened except by the teller's release button. Thus transfer and accounting goes on between the responsible parties in total safety and privacy.



The great exchange floor on the first story is tied to its direct control, the officers' quarters on the second floor, with the file room placed unobtrusively between but accessible to both. Above are the two office or clerical force floors intimately related in design as well as in plan, while the whole is topped by an attic story containing the recreational and luncheon facilities provided for the welfare of the employees.

The public, while having no business relations directly with the bank, is, however, keenly interested from every viewpoint in the exterior of a structure which represents to it the solidity and integrity of the greatest financial system in the world, and since it is the ideal of every architect to create a design expressive not only of the functions of the various parts of the interior, but to embody, as well, the spirit of the institution, the St. Louis Federal Reserve Bank can bear careful study as a worthy achievement in symbolic architecture, which combines a massive wall treatment suggestive of age-old dignity unencumbered with architectural detail which might detract from its superb simplicity, with a grouping of correlated parts to indicate their true relation and purpose.

The exterior walls of the building are of solid masonry, self-supporting, independent of the structural steel cage carrying the floor loads and roof. Ventilating ducts

and air spaces are encased on the inner side of the exterior walls, thus permitting deep reveals for the lowest story openings, which in some cases are over four feet deep. A slight batter to the lower stories of the limestone ashlar face gives the entire structure a graceful tapering hardly perceptible to the observer but solid and substantial in its effect. To accomplish the massive in design without in any way detracting from the practical necessity requires a thorough knowledge of conditions and a full sympathy with plain, substantial building material.

Simplicity, strength and scale are the dominating notes in the exterior design of this monumental building and we believe that it will be along these very lines that the permanent architecture of America will eventually develop. In the meantime, we are gradually seeing the light, and it behooves us to put forth a plea for simplicity, striving for the economical lines of the aeroplane, the dynamo and the hull of the ocean greyhound. When this is done, architecture will no longer be practiced as an economic waste. Eventually and naturally the artist rises amongst us to point the way to utility and beauty. However, the practice of architecture should be confined to the needs of a problem and the proper use of appropriate building materials. Thereby the battle of styles will end, but the result will be style of a lasting quality.

# ISOMETRIC PERSPECTIVE

By  
Claude Bragdon

ARCHITECTURE, having preëminently to do with *solids*, the architect should think always in terms of three dimensions rather than of two. Perspective is the science of representing solids in plane projection, as they appear to the eye; its mastery and use should therefore be part of the equipment of every architect.

But the many advantages of designing always in perspective were revealed to the present author only when he entered the field of theatrical production, after having practiced architecture for many years. A stage scene does not lend itself, as does a building, to representation by means of plan, elevation and section; it can be adequately realized only in model form. Models, however, are difficult to make, cumbersome and expensive; above all, they take time, and in the theatre of all places everything must be done at top speed. Now the perspective drawing of a scene, though far from being an adequate substitute for a model, sometimes renders the making of a model unnecessary, if the drawing is sufficiently clear and explicit. It possesses also this advantage, that human figures and stage proper-

ties can be shown with ease—an important consideration to one who believes, as does the present author, that scenery should never be anything other than an appropriate and significant background for the figures of the actors.

Would it not be an excellent thing if every architect were forced, from the very outset, to consider his structure thus three dimensionally, and in relation to the human figures which people his scene, for whose sake every building, in the last analysis, alone exists?

Many palpable faults and shortcomings of our current American architecture may be traced to the custom—now almost a settled habit—of designing in elevation instead of in perspective; buildings are *drawn* rather than *imagined*, as their general lack of *organic quality* clearly shows. Now designing in perspective forces the architect to think *unitively*, to visualize clearly, but owing to his lack of easy familiarity with the perspective method, time pressure, or on account of sheer intellectual indolence, this is all too often neglected. Instead, the task of making the perspective of a building is delegated

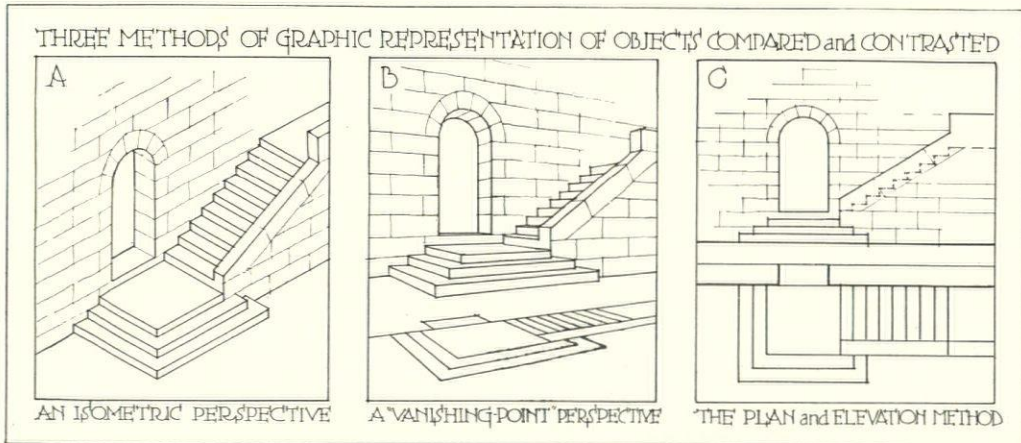


Illustration 1.



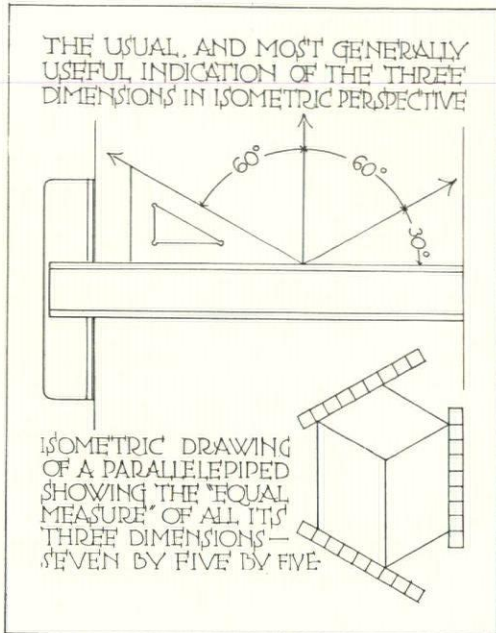


Illustration 2.

to some subordinate, or to a specialist, after the designing is done rather than while still in process, and with a view only to "selling the idea," so that the professional renderer, or perspective expert, has come to stand in much the same relation to the designer as does the so-called "song plugger" employed by music houses, to the composer of the song.

Now the ordinary type of perspective drawing is difficult and awkward to make, which is one reason why the art is not more universally practiced. But there is a type of perspective—isometric, so called—which is rapid, direct and simple, shows things truly and clearly, and requires no other paraphernalia than working drawings require. Views of stage scenery, done according to this convention by the author and published from time to time in THE ARCHITECTURAL RECORD, so interested its editor that he asked for an essay on the subject—and here it is.

Aerial photography, which shows things as they appear from high up and far away—in bird's-eye view—is making this third dimensional aspect of the world increasingly familiar. When in contact with the earth our vision is limited: near objects

loom large, concealing those more remote, but as we rise above the earth we perceive as *beyond* that which was *behind*; things appear more nearly in their true relations—"just as they really are"—the picture, without ceasing to be a picture, takes on some of the characteristics of a *map*.

Now an isometric perspective is curiously like the aerial photograph in that the point of sight is far removed—at infinity, in point of fact—and consequently such a perspective, though itself a "distorted image" is free from that order of diminishment and distortion to which ordinary perspective is subject, which aims to reproduce the optical image, in which all parallel lines in the same plane converge to a point—contrary to Euclid's axiom about parallels—and things appear larger or smaller, according to their distance away. Isometric perspective, on the other hand, shows things as they are *known to the mind*: parallel lines are really parallel; there is no far and no near, that is, the size of everything remains constant, because everything is assumed to be the same distance away, and the eye of the spectator not at one point merely, but everywhere at once.

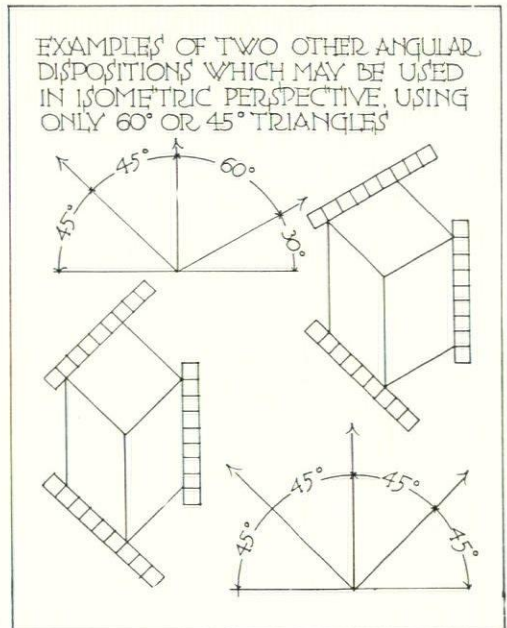


Illustration 3.

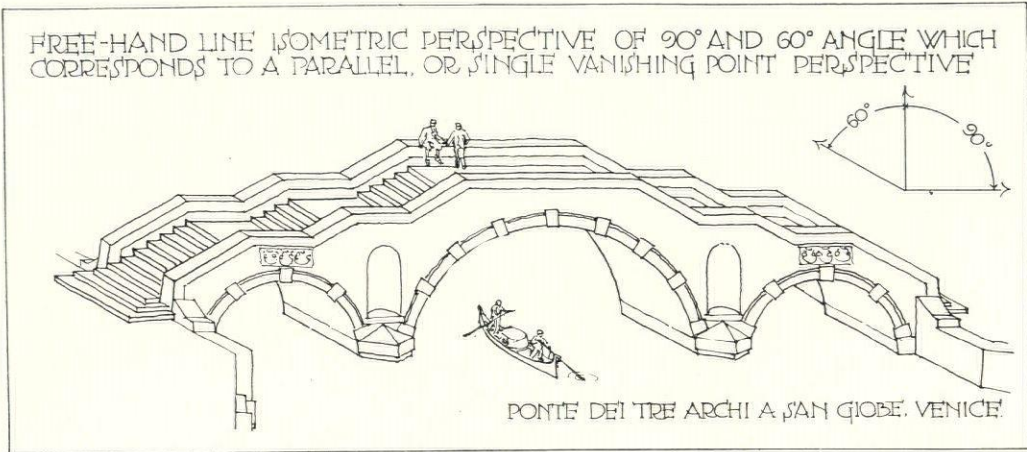


Illustration 4.

For these and other reasons isometric perspective is—or might be—a great aid to the architectural designer, first as an

easily achieved projection of his *mental image* of a thing, conveying the illusion of three-dimensionality without going through the tedious processes of point perspective; second, as an interpreter to the artizan of working drawings, because an isometric perspective is a *realistic* working drawing—plan, elevation, picture all in one; and third, because on account of its being true to scale, an isometric perspective can itself *be made* a working drawing in some cases, and one much more clear and effective than any other kind.

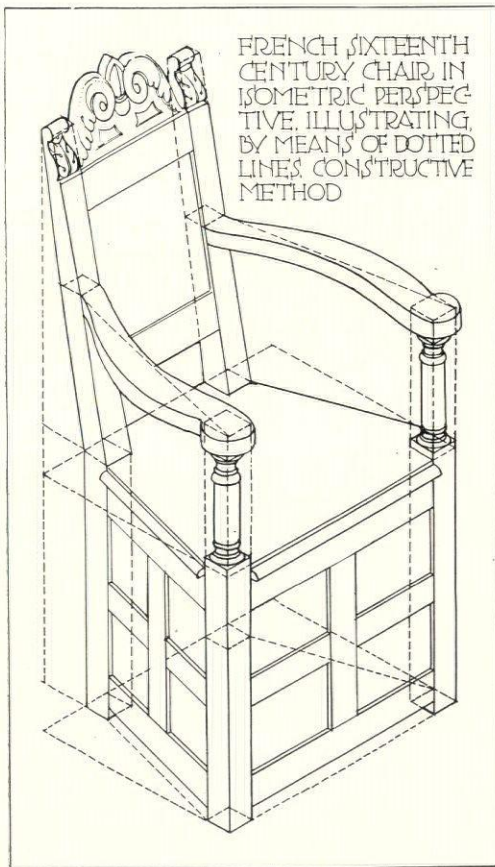


Illustration 5.

For purposes of comparison there are shown in illustration 1 three different methods of representing in plane projection the same architectural subject—a stairway and an arch in a wall. A is an isometric perspective, the advantages of which are under discussion. B is a vanishing point, or pictorial perspective, and C shows the subject in plan and elevation, that is, in working drawing form. Now A combines the advantages of B and C in that it is sufficiently realistic to be understood at a glance, which is true of B but not of C, and at the same time A is true to measurement in any part of any one of its three perpendiculars, which is true of C but not of B.

The isometric method is so simple that it scarcely needs explaining: this is perhaps one reason there is no special literature on the subject at all. There are no vanishing points and consequently no



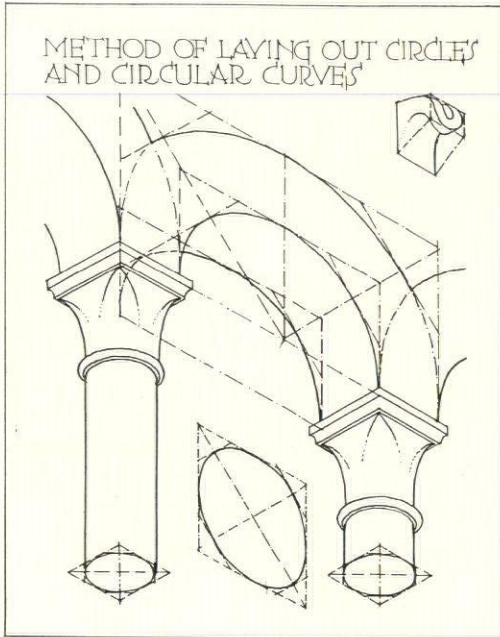


Illustration 6.

diminishments, everything retains its same size under all conditions of distance and position, as would be the case were the spectator an infinite distance away. To anyone at all skilled in point perspective, isometric perspective presents no difficulties, while even without that knowledge the method should be mastered by means of a careful study of the accompanying drawings supplemented by a little practice. What it really amounts to is the correlation in one drawing of both plan and elevations, but in a *distorted* form. This drawing will be true to scale when measured on any one of the three perpendiculars, but right angles will have become obtuse or acute, circles will have become ellipses, and so on.

Illustrations 2, 3 and 4 give the necessary initial instruction. The first thing to establish is the three perpendiculars. The line representing one of these will invariably be vertical, and the other two will be expressed by the two sides of an angle ranging (usually) from ninety to one hundred and fifty degrees. Because the triangles in common use by draughtsmen are of thirty, forty-five, and sixty degrees

the commonly employed angles are those shown in the examples presented, all of which can be "worked" with T square and triangle. The disposition of lines shown in illustrations 2 and 4 are most common, though the two shown in illustration 3 are useful for special purposes, when it is more particularly desired to make *the plan* clear and prominent.

Having established the three perpendiculars, each becomes a measuring line upon which, and by means of which the various elements of the given subject may be plotted. Herein is the great advantage of the isometric method, both for simplicity of making, and for ease of "reading"—the drawing is to scale on all perpendiculars: of "equal measure" as the very name implies. The approved method of procedure is to establish first the main rectilinear solids, and then subject them to such subdivision as the necessities of the case demand, proceeding always from the larger, simpler forms to the smaller and more intricate. Pursuant of this method, a circle is established first as a square in perspective, then as an octagon. Within this as a guide an ellipse, repre-

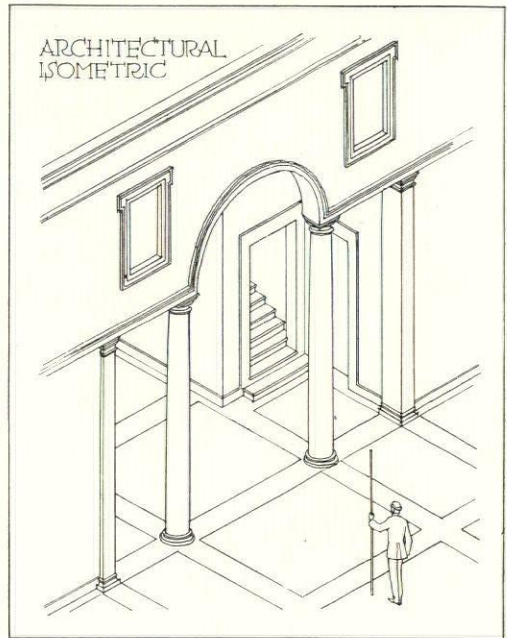
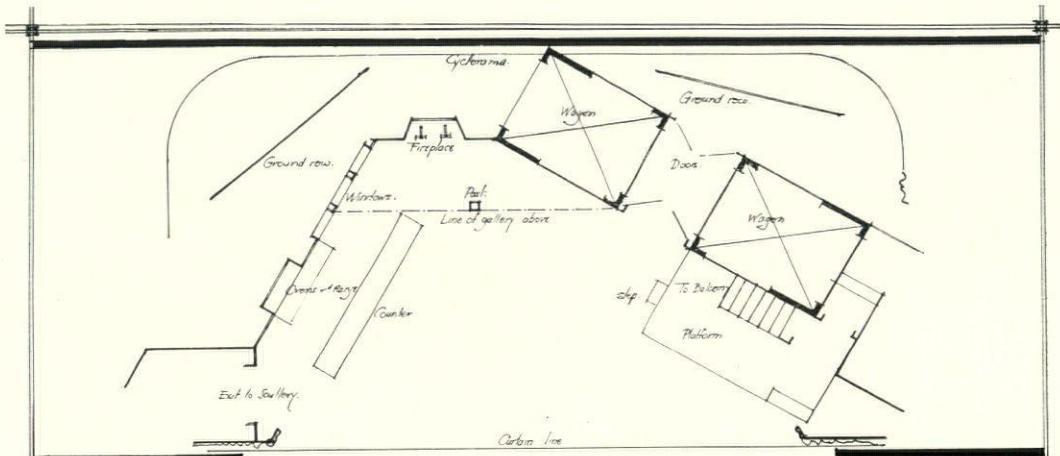
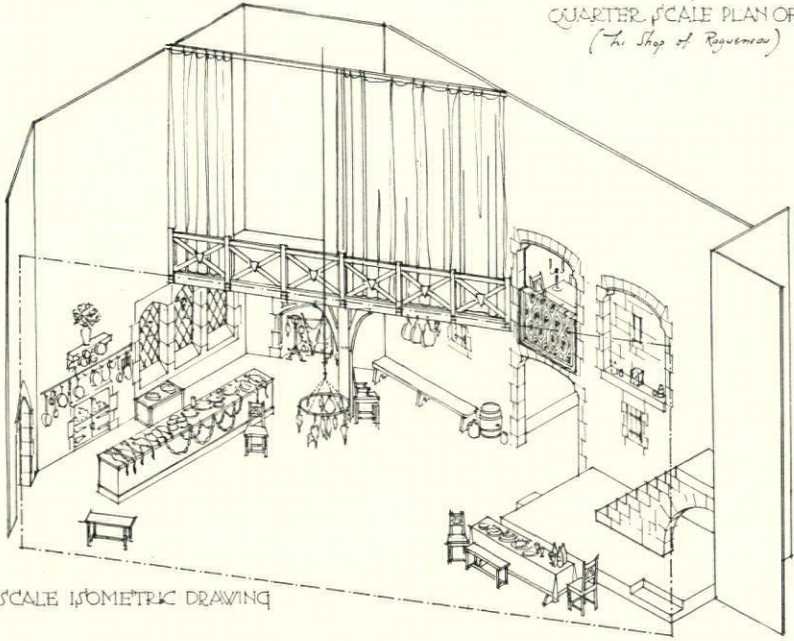


Illustration 7.





QUARTER SCALE PLAN OF ACT II  
(The Shop of Raouetteau)



QUARTER SCALE ISOMETRIC DRAWING

WALTER HAMPDEN'S PRODUCTION OF CYRANO DE BERGERAC — CLAUDE BRADON, ARCHT.



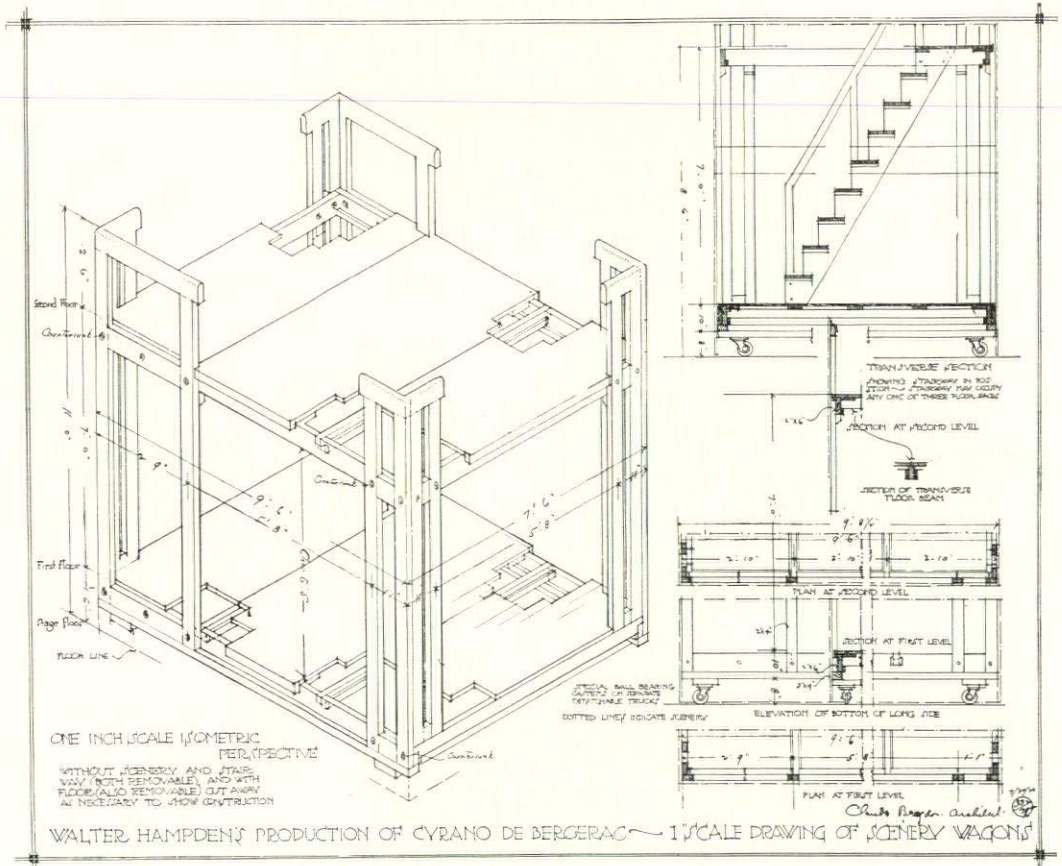


Illustration 9.

senting the given circle, can easily be drawn.

These processes are indicated in illustrations 5 and 6. Illustration 7, also 1 and 4, show how various architectural subjects look when translated into isometric perspective, and hint at the usefulness to the architect of the method. Illustration 9, however, suggests its most important field and function: that of making intelligible at a glance some more or less complicated piece of construction, difficult

both to indicate and to understand by means of the plan, elevation, section process. For the reader who is interested in the higher reaches of the art of isometric perspective, illustration 8, one of the scenes from *Cyrano de Bergerac*, originally published in the December, 1923, number of *THE ARCHITECTURAL RECORD* is here reproduced. With the aid of these so numerous and various examples anyone who can draw at all should be able to master this useful and amusing art.



# The GENNADEION LIBRARY, AMERICAN SCHOOL of CLASSICAL STUDIES, ATHENS

By  
*John Van Pelt*

THE ONLY COMMENTS voiced by the professors in a French atelier are those of condemnation. Students of mine tell me that I must have absorbed the method. Certainly it has become a habit on my part, when discussing a building, to criticize the faults and to take any good qualities it may possess for granted.

Imagine my consternation when the kindly editor of the ARCHITECTURAL RECORD asked me to write something about the Gennadeion Library.

I think I shall have to seek sanctuary by reporting the dedication. That was an imposing affair. There were over a hundred accredited delegates from American and foreign Universities and societies. At least seventy-five were there.

Dr. Pritchett represented the Carnegie Foundation, Dr. Finley was representative at large of the American Universities. General Pangalos, then President of the Greek Republic, occupied the seat on the right hand of Judge Loring, chairman of the Board of Trustees of the American School of Classical Studies.

The head of the University of Athens delivered an address in such pure classical Greek that no one could understand it. This was partly true of Dr. Gennadius' address, for only half of it was in English. Anyone who knew any Greek at all was able to understand everything the President of the Republic said in conferring the gift of the land.

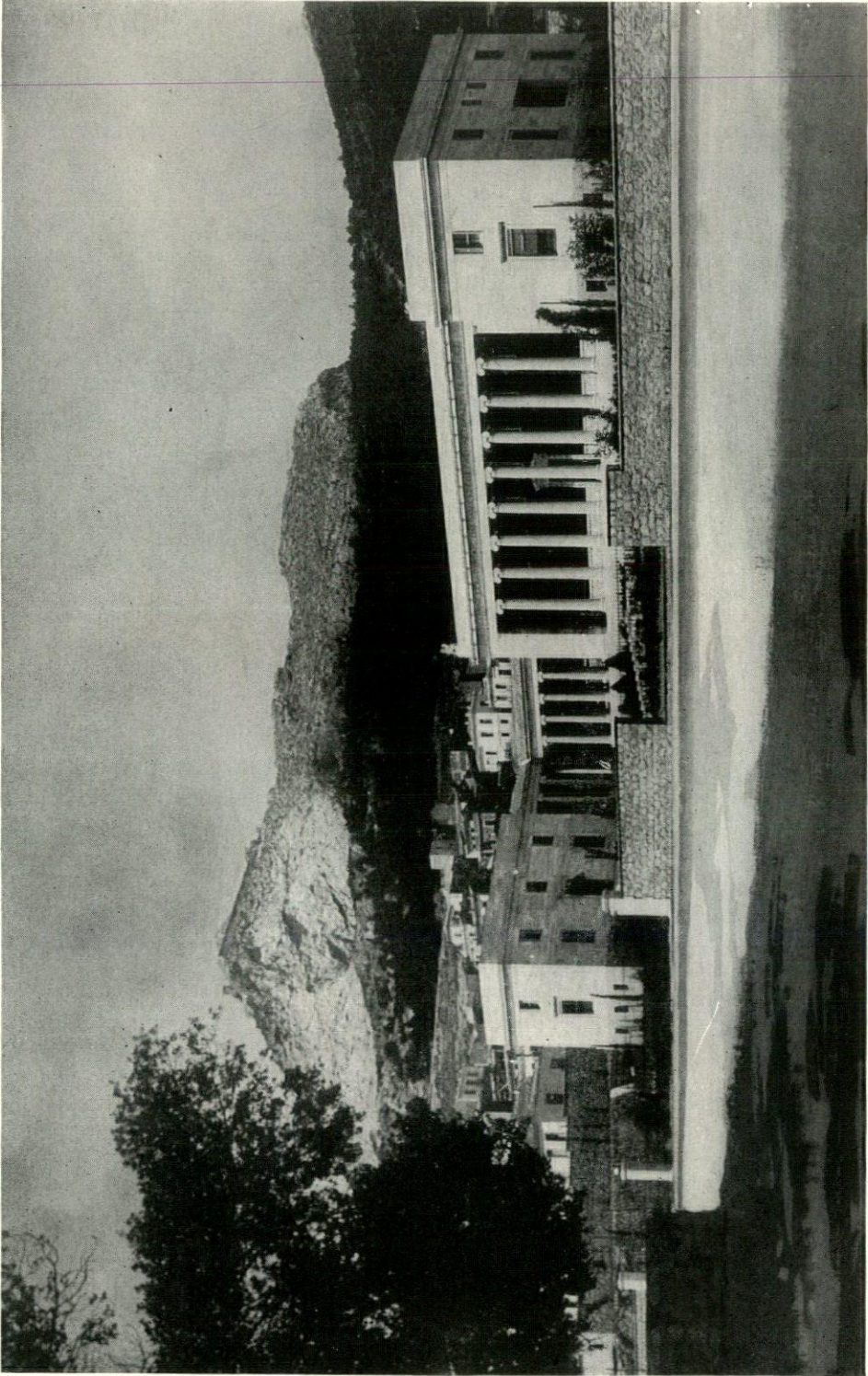
Everyone was impressed by Dr. Pritchett's remarks, the keynote of which was "Personality," illustrated by the differing characters of those who had been the instruments in bringing the library

into existence—Dr. Gennadius' father, Dr. Gennadius himself, the wife who had helped him assemble the books and manuscripts and Mr. Carnegie who was the indirect donor of the building.

This collection of works is the most important in the world as far as Greek civilization, literature and history are concerned. It is a library of rarities and of beautiful binding, both old and new. The last address on the program of the dedicatory exercises was an enlightening description of the collection by the able and erudite librarian, Dr. Scoggin. In addition to the fulfillment of his duties as custodian and information bureau, it is his purpose to delve among the treasures committed to his care and to transcribe or translate and give to the world information that has remained locked away from it for centuries between covers that earlier stewards only opened for their personal pleasure or were too lazy or ignorant to open at all.

In one respect the ceremonies at Athens were unusual. A painting is known primarily as a Raphael or Millet or Corot before it is described as the Madonna della Sedia or The Gleaners. We hear of Whistler's Portrait of his Mother. Advertisements of the movies tell first the names of the impersonators, the author, the director, even the camera man. In architecture the names of the donor, the owner and often of the contractor are blazoned abroad. Usually that of the architect is discreetly omitted. It was not so in the case of the Gennadeion and the two architects had nice places in the front row near the President of the Re-



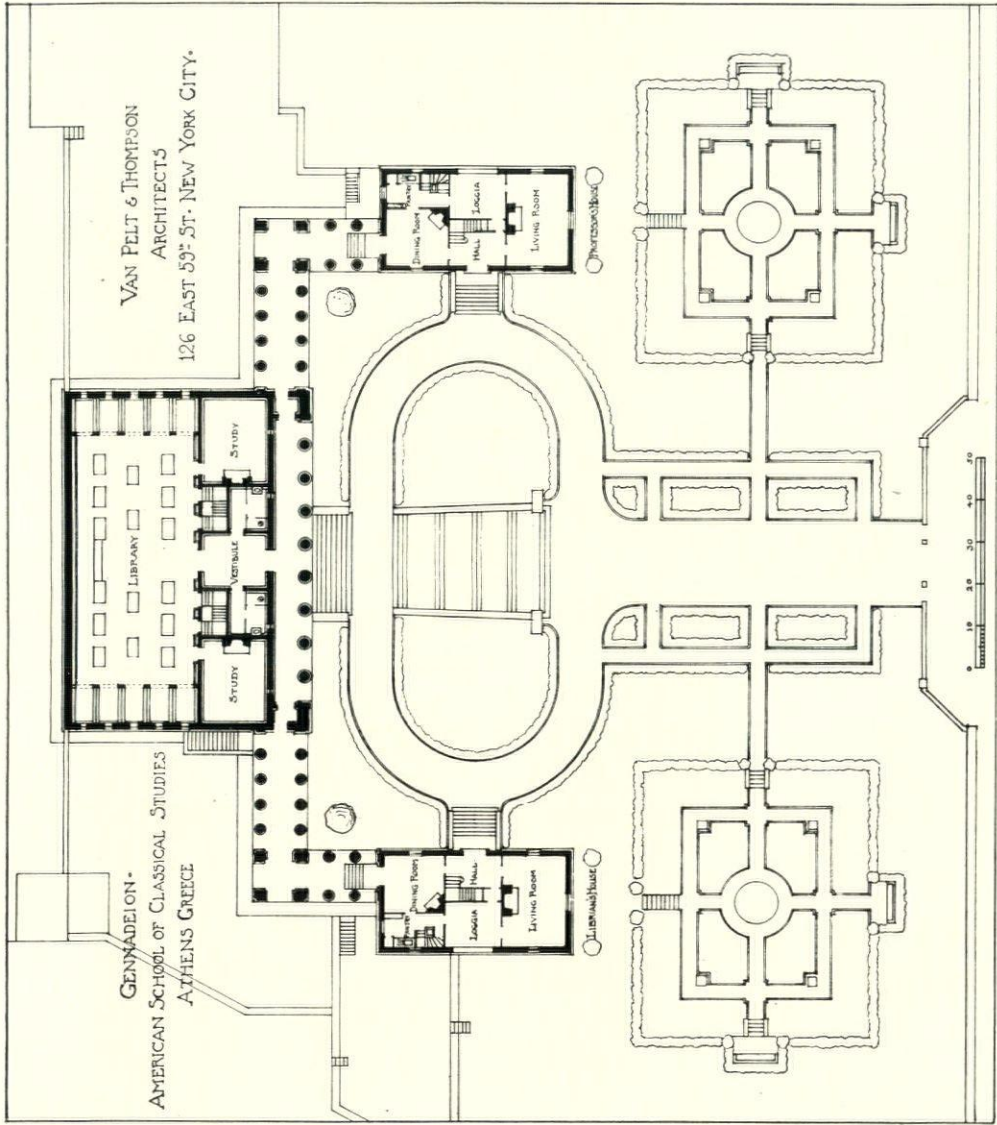


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Van Pelt & Thompson, Architects

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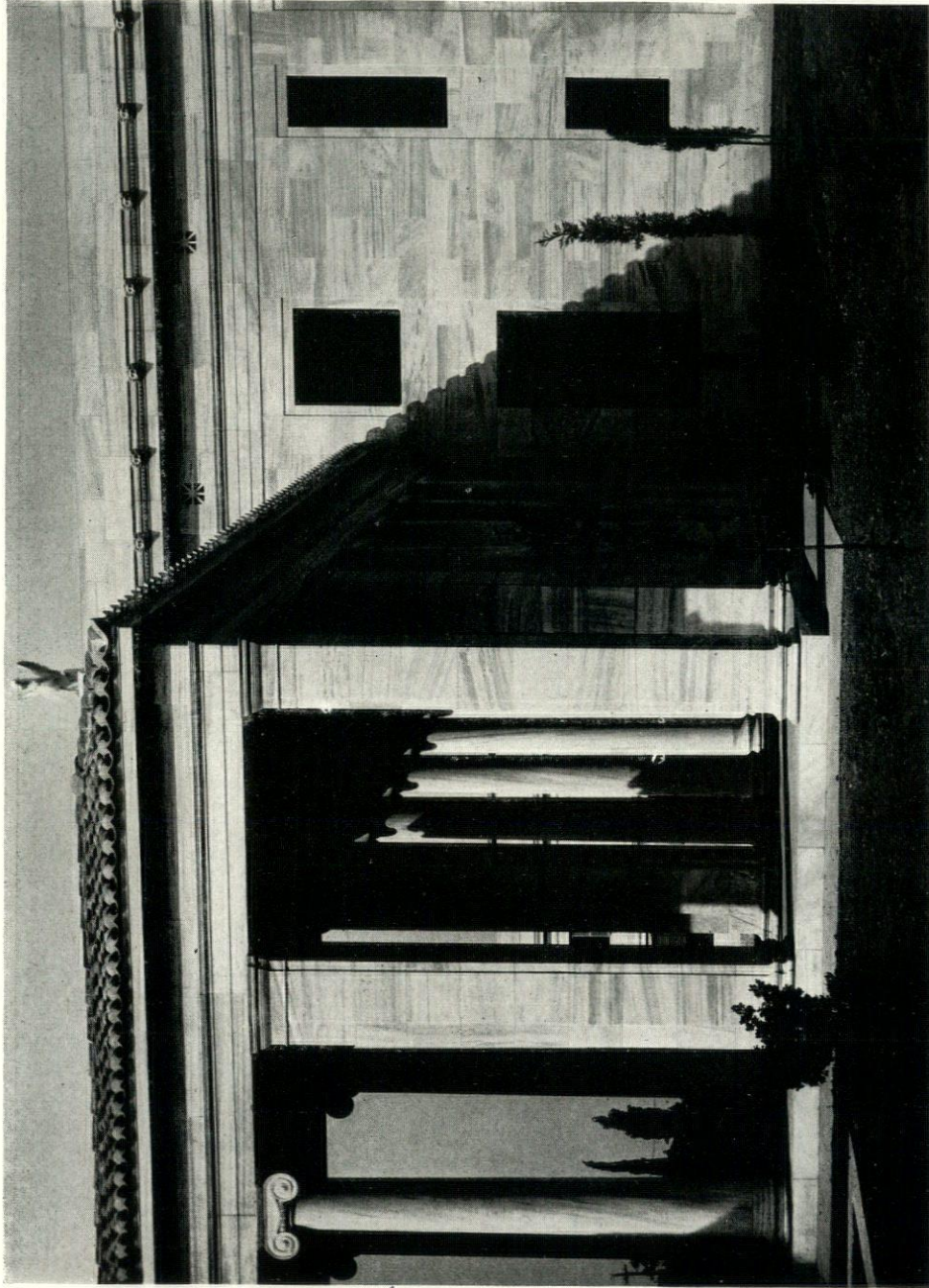


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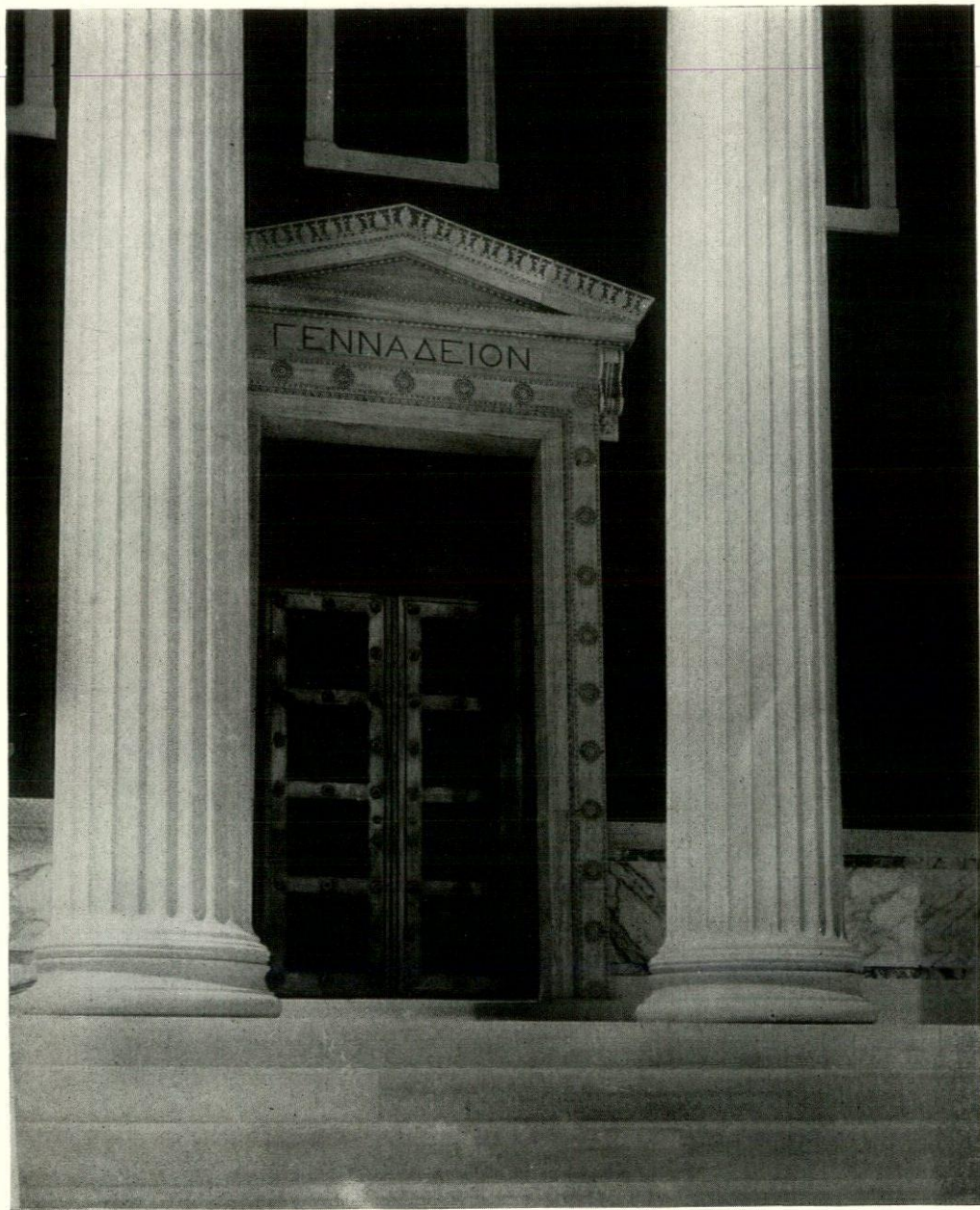


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Van Pelt & Thompson, Architects

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public and heard nice things about the building. During my whole stay in Athens one criticism (I am glad to say it was the only one) was repeated to me. It has a technical import that may be of interest. The chairman of the board of trustees and the treasurer, anxious to see the structure at the earliest possible moment, went from the ship that brought them to Athens, to the library. It seemed smaller than they had expected.

In designing the building my prime motive had been to so gauge the scale and feeling of the building that it would be in entire harmony with the Greek architecture of 440 B.C., the architecture that still plays such an important rôle in controlling the artistic expression of Athens. This in spite of the fact that our building was in no sense a copy of the temple form, had a different purpose, and, in my estimation, should not be an archaeological essay. In view of this we made the columns of the main orders only a few inches taller than those of the East Porch of the Erechtheum. With the stalwart columns and the great dimensions of New York's modern monuments and more gross commercial architecture fresh in their minds, the restrained dimensions and delicate scale of the Gennadeion came as a shock to these gentlemen. Fortunately for us the impression was temporary, for the next day they went to the Acropolis.

I think the episode worth noting because it suggests two or three possibilities. Perhaps our modern scale in America is becoming exaggerated. Certainly it throws out of gear that of the past, the City Hall of New York, of charming Colonial buildings elsewhere, of buildings in other styles modelled on the smaller scale of mediæval predecessors. It is undoubtedly one of the things that makes the New York Public Library, a building of really considerable dimensions, appear so ladylike. It harbors an inherent danger, for although it helps to guard against effeminacy, it reacts against the very thing it is intended to promote, harmony with structures of great size, and prevents a realization in the observer of that very greatness of size of the building.

If our modern American scale is wise and correct, another possible deduction is that buildings, conceived in the scale of the past, no matter how charming or in keeping with relative human sizes, should not be built in centers where the new relation obtains. And this opens up the interesting question, whether the architecture of different localities in our own country should not have different scales. If that obtained, what would be the effect of passing rapidly from one place to another? How about the National American Architecture of which we hear so much?

The Gennadeion group consists of the main library connected by porticos with a residence for the librarian and one for the Annual Professor. Estimates taken in the United States placed the cost, if built by an American contractor, at nearly a million and a half dollars. The amount of money actually paid out for American material, or in Athens by Stuart Thompson, my partner in the enterprise, was about a quarter of a million, including the steps, garden walls, landscape work and an artesian well. The exterior is of marble from new quarries at Naxos, except that the main column drums are Pentelic. Nothing better could be found anywhere than the native Greek carvers, and the use of refugees on coarser labor helped to keep down the expense. Of course, the steel, trim, bronze grilles and other manufactured material came from the United States, wholesale or export prices being accorded on account of the nature of the enterprise. The Greek government allowed their importation duty free. The total width of the group is 186 feet 6 inches and if one counts the porticos and porch solid there are in the buildings 283,472 cubic feet.

The library has an unusually fortunate location across the axis of a street (named in memory of Samuel Gridley Howe) that runs up toward Licabettos from an important boulevard that might be called Athens' residential Fifth Avenue.

Following Dr. Pritchett's lead, it seems to me I cannot close these desultory remarks without a word about two outstanding "Personalities," of the inspiring enterprise of the construction of the

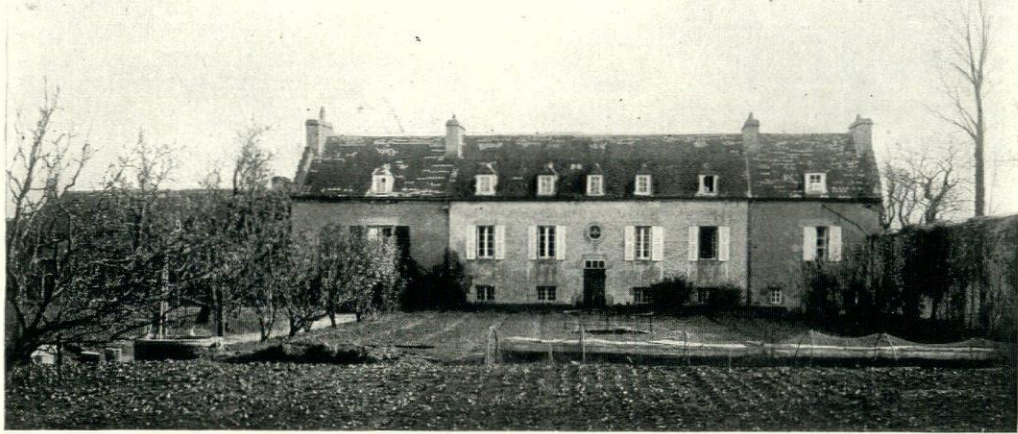


Gennadeion library. Dr. Joannes Gennadius, son of a Greek patriot, formerly envoy as Ambassador to the United States, is a gentleman with the courtly charm of the continental aristocrat, the lovable nature of a Longfellow and the erudition of a Hawthorne. Throughout his long life he has had and has indulged a serious vice. He is a book lover. Succumbing to the temptation, a weakness inherited from his father, he has collected all the rare books bearing on Greek culture. His English wife has abetted him in this, despite the trying times imposed by disquieting ups and downs of Greek finances. With no children of flesh and blood, together they bequeathed these other children to the American School of Classical Studies on condition that an adequate building be erected to house them. This the Carnegie Foundation patriotically and generously made possible.

When Dr. Gennadius proffered his gift, he wrote to Professor Edward Capps, chairman of the Managing Committee of the School. Hercules would have been daunted by the proposal to procure a new library building in Athens for the American School of Classical Studies without funds, without land. Capps proved dauntless and this second "Personality" is one of whom I think too little was said at the dedication. Within six weeks he had so marshalled his forces and presented his case that the gift of the building was assured. Within a similarly short period of time the Greek government had promised the land. Throughout the whole operation it is his tireless energy that has smoothed out seemingly insurmountable obstacles, has drawn warring opinions into accord and has kept everyone at work. Without him it is almost certain that there would have been no library.







*A Manor House of Old Brittany  
The Manoir Jestin, near Kerinou*



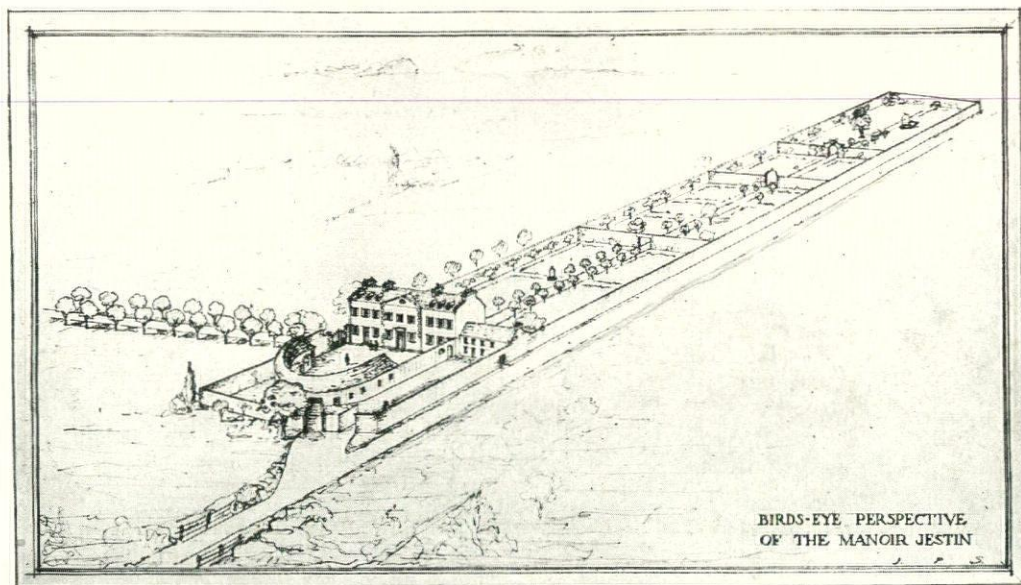
By  
*Joseph Patterson Sims*

A FEW MILES EAST of Brest, near the village of Kerinou and in the commune of Lambazellec, lies the Manoir Jestin. Although architecturally unpretentious, the general scheme of the house in relation to the grounds, gardens, etc., is an excellent example of that privacy so beloved by the French, and is of sufficient interest to repay study.

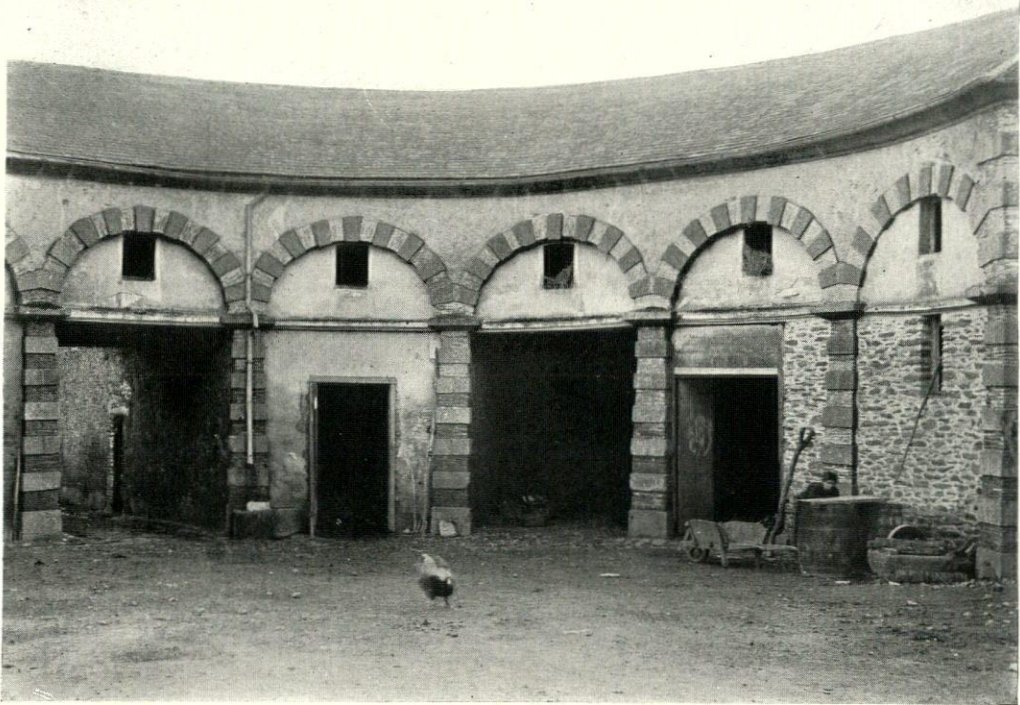
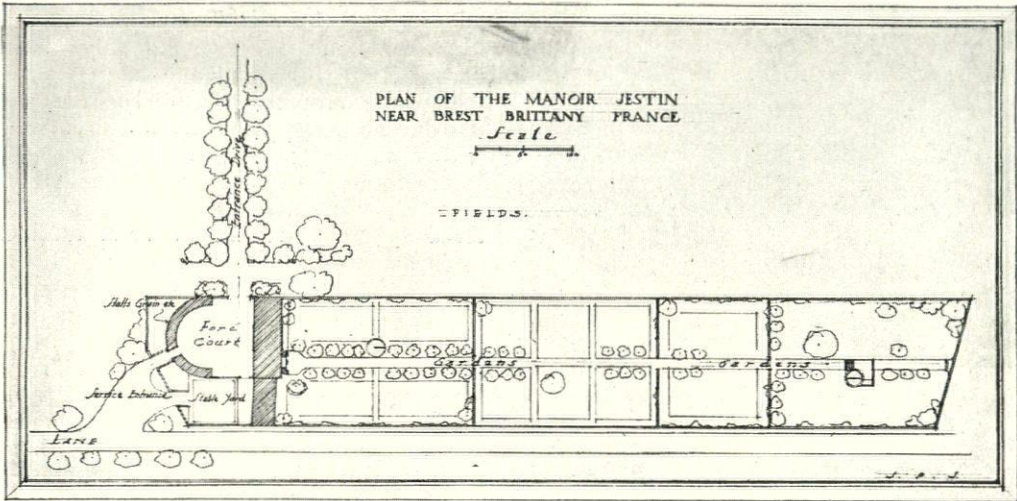
On the subject of its history little is known, as all papers concerning it were destroyed during the Revolution of 1789. It is probable, however, that it belonged to one of the rich families of Brest, who made it their home at least during the summer season and in all likelihood it belonged to that Admiral Bouet who was in possession immediately following the

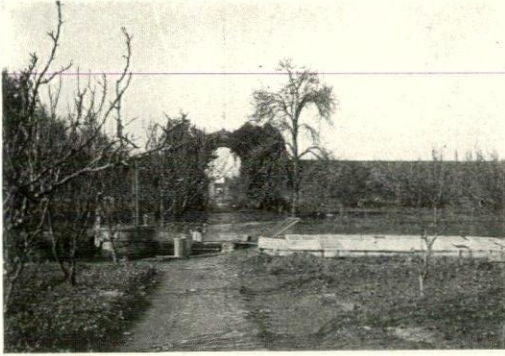
Revolution. The name it now bears is that of its present owner.

The grounds are quite extensive, and touch the village of Bellevue, which lies midway between Kerinou and Penfeld. Leading from the Bellevue road the house is approached by a formal avenue a quarter of a mile long, with a wrought iron gateway giving entrance to the forecourt. On the other side there is a service entrance through the low stables which form the semi-circular forecourt. These stables are attached to the house by high walls. The long line of the two-story façade runs the full width of this forecourt. Stepped gables, reminiscent of Holland, cover the ends of the low-pitched roof. In the center a low gable breaks the









View from upper end of garden, the Manoir Jestin, near Brest, Brittany

façade, carrying up from the slightest of projections in plan.

At the back a circular stone staircase with iron railing leads down to the axis of a garden that runs back more than 900 feet. The axis of the forecourt and the gardens are not the same, the added width of the outbuilding adjoining the house causing the difference. The garden, which is about 130 feet wide, is bounded by high walls coped with flat stone.

The gardens are divided into four parts by equally high walls, with picturesque arches over gateways of various treatments on the axis. The central path, following the axis throughout the full length of the garden is bordered by fruit trees,

and its monotony is broken at intervals by wells, none, however, directly in the path, but all slightly to one side. Larger trees here and there afford shade and the garden walls themselves are covered with fruit trees, *espalier*.

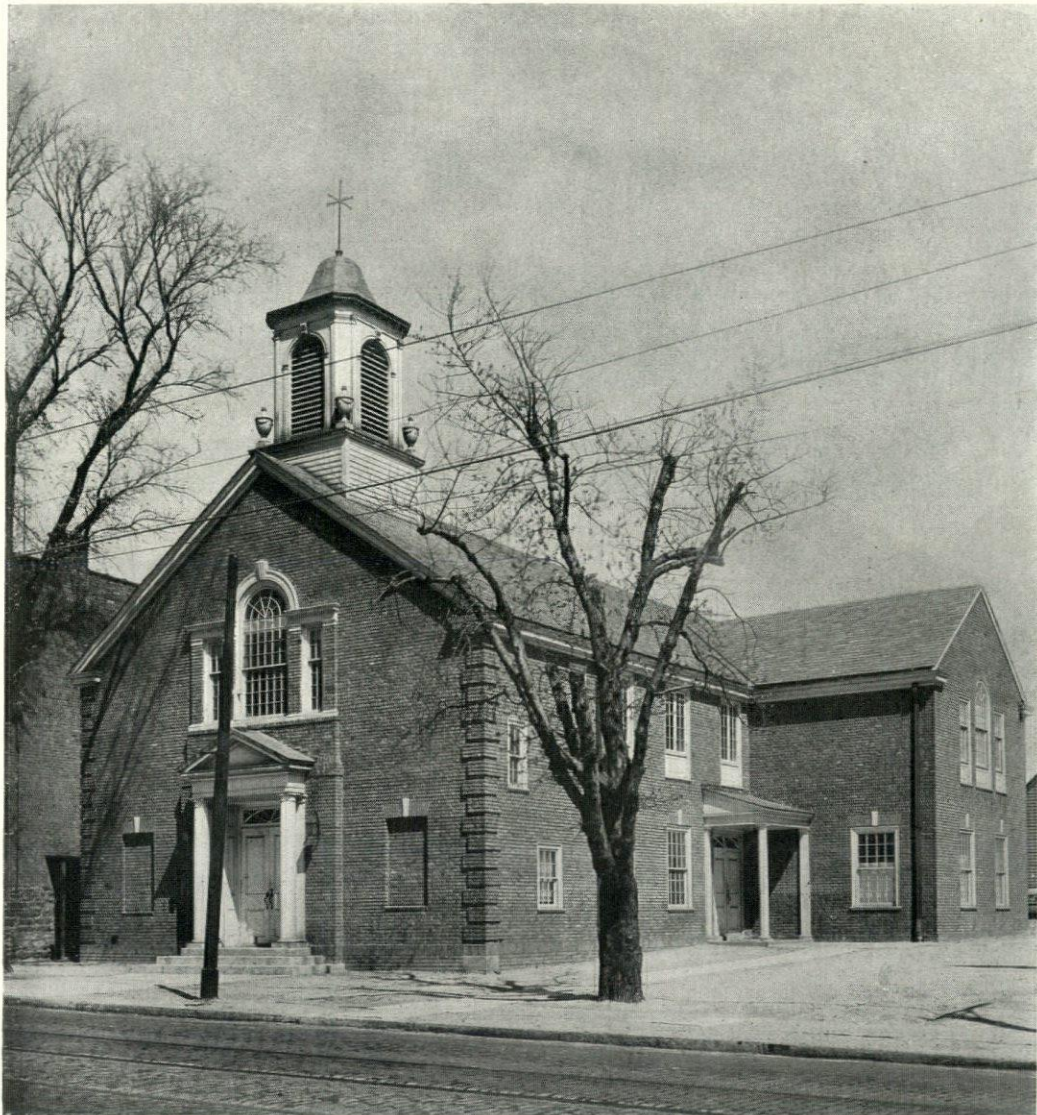
The house, the dimensions of which are 25 feet by 100 feet, has been so altered by recent tenants, several families of farmers, that its original plan is almost lost. The walls of the house are plastered, with only the stone sills, window and door trim and quoins on the projecting gable to give it variety, while the free-standing garden walls and the walls of the stable have been left unplastered and furnish a fine example of the local methods of stone work



Service Entrance of the Manoir Jestin, near Brest, Brittany



# A PORTFOLIO OF CURRENT CHURCH ARCHITECTURE

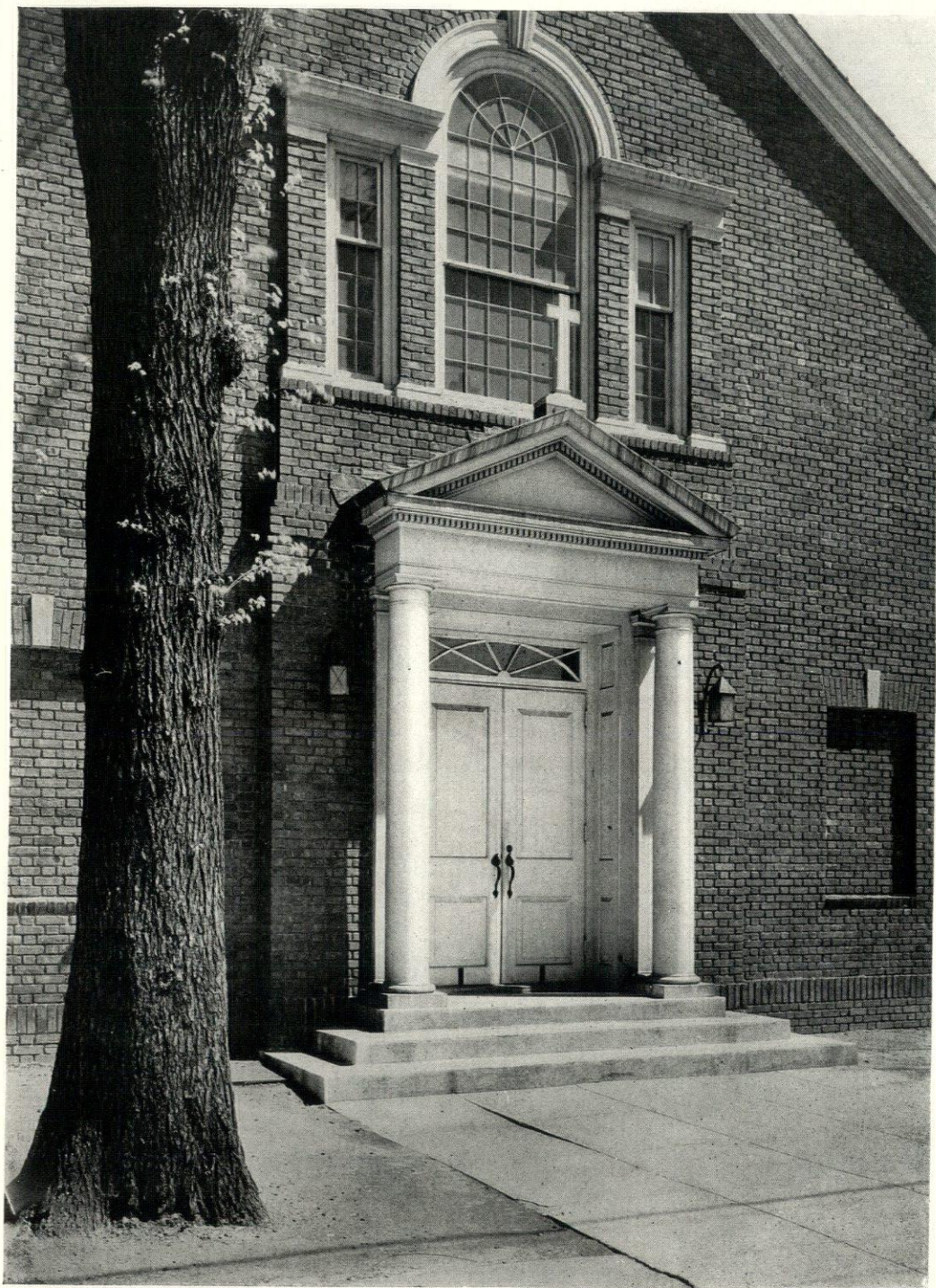


THE EPWORTH METHODIST EPISCOPAL CHURCH, MORRIS AVENUE AND 160TH STREET,  
NEW YORK CITY

James C. Mackenzie, Jr., Architect



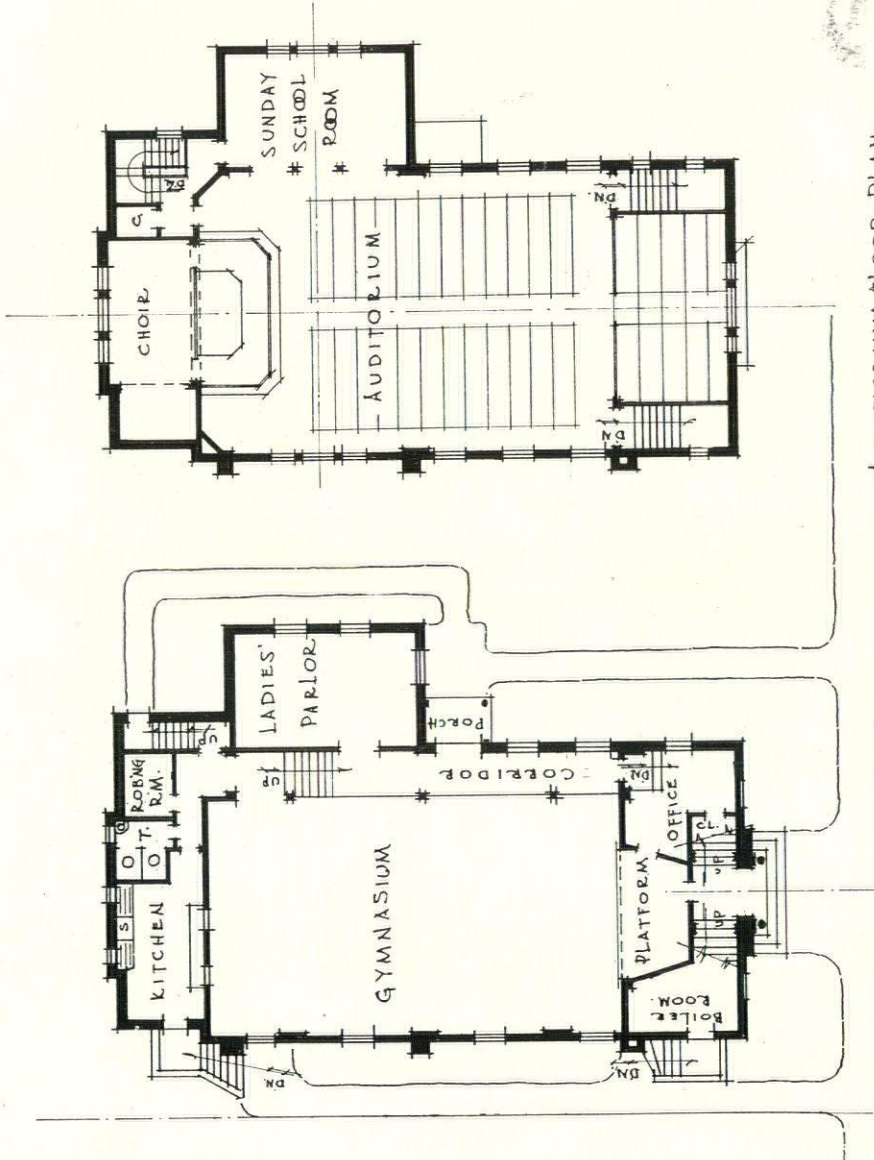




THE EPWORTH METHODIST EPISCOPAL CHURCH, MORRIS AVENUE AND 160TH STREET.  
NEW YORK CITY

James C. Mackenzie, Jr., Architect



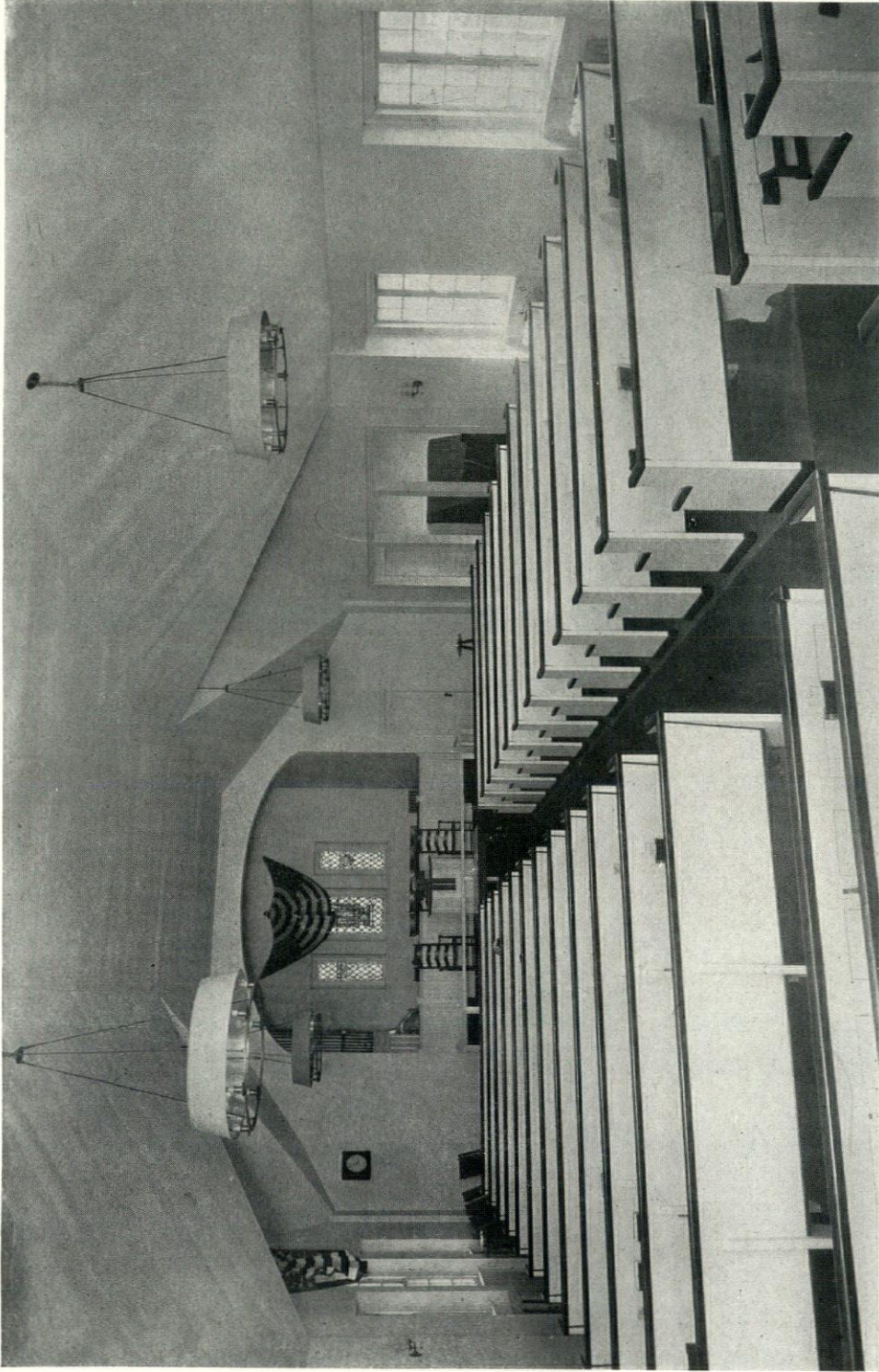


·AUDITORIUM·FLOOR·PLAN·

·GYMNASIUM·FLOOR·PLAN·

THE EPWORTH METHODIST·EPISCOPAL CHURCH, MORRIS AVENUE AND 160TH STREET, NEW YORK CITY  
 James C. Mackenzie, Jr., Architect





THE EPWORTH METHODIST EPISCOPAL CHURCH, MORRIS AVENUE AND 160TH STREET,  
NEW YORK CITY

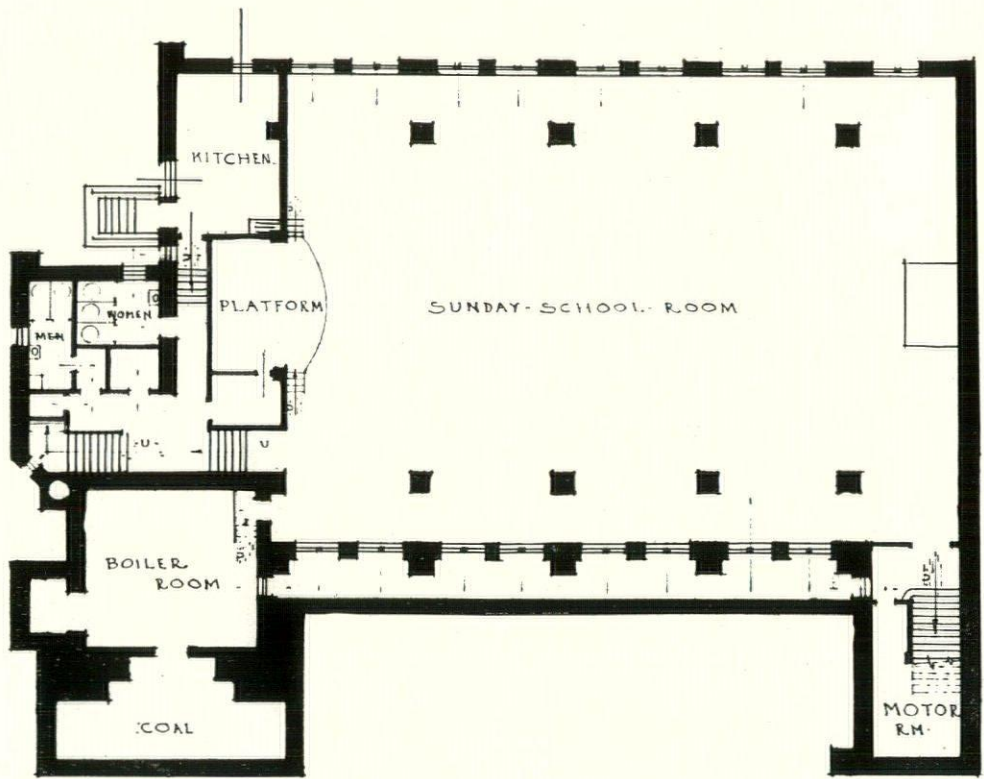
James C. Mackenzie, Jr., Architect







THE CALVARY METHODIST EPISCOPAL CHURCH, BOROUGH OF THE BRONX, N. Y.  
Julius Gregory, Architect



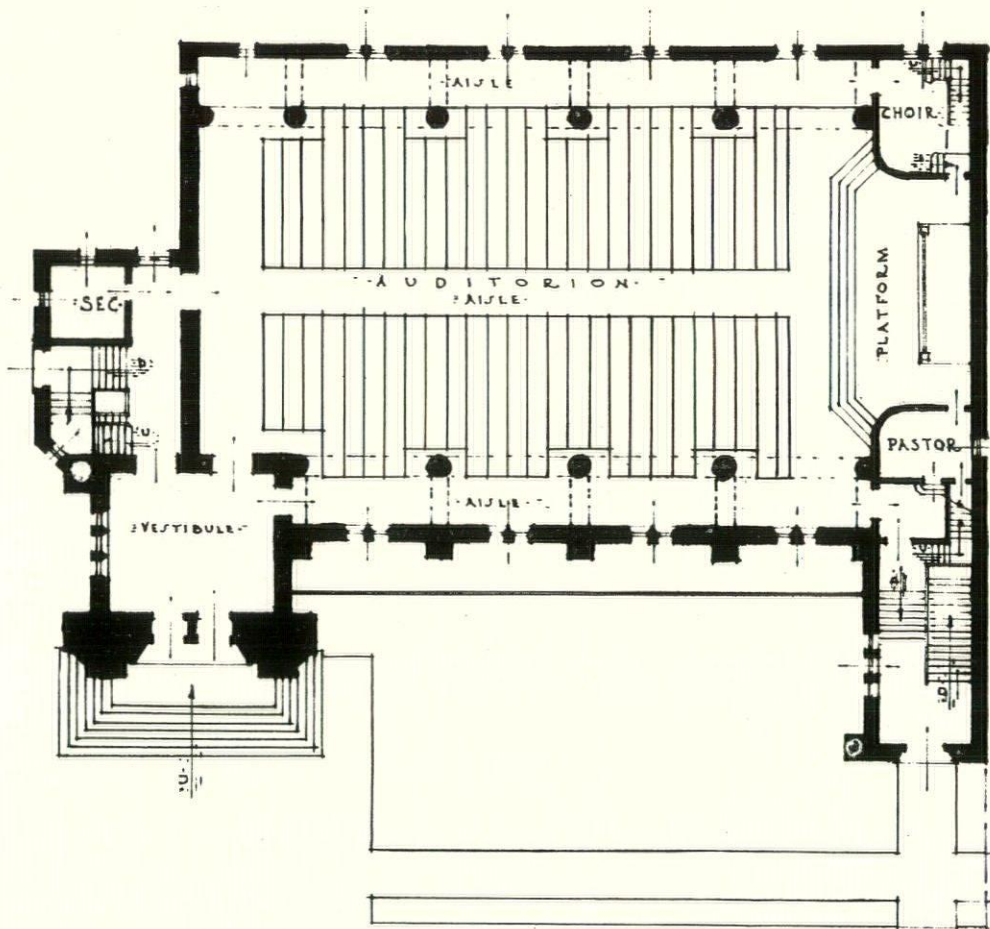
◁ BASEMENT FLOOR PLAN ▷  
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THE CALVARY METHODIST EPISCOPAL CHURCH, BOROUGH OF THE BRONX, N. Y.  
 Julius Gregory, Architect



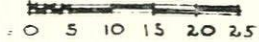


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Julius Gregory, Architect



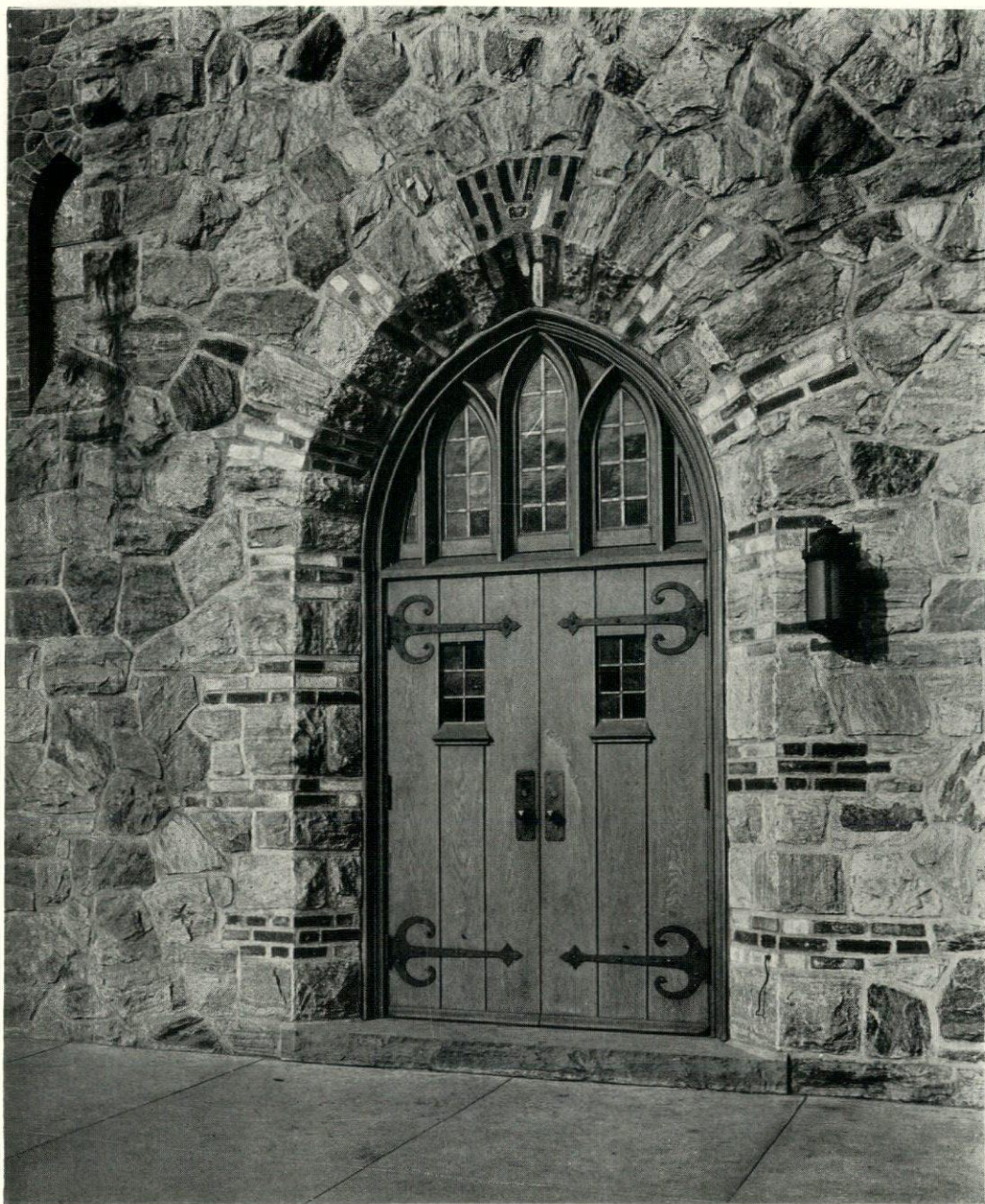
✓ FIRST FLOOR ✓ PLAN ✓

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THE CALVARY METHODIST EPISCOPAL CHURCH, BOROUGH OF THE BRONX, N. Y.  
 Julius Gregory, Architect





THE CALVARY METHODIST EPISCOPAL CHURCH, BOROUGH OF THE BRONX, N. Y.  
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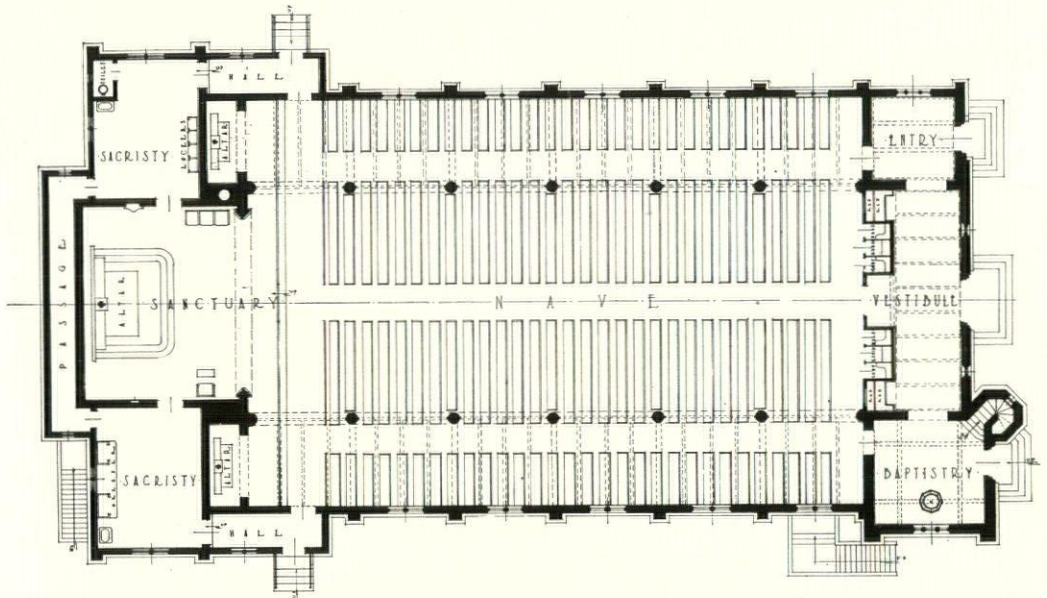






ST. CLEMENT POPE CHURCH, BOROUGH OF QUEENS, N. Y.

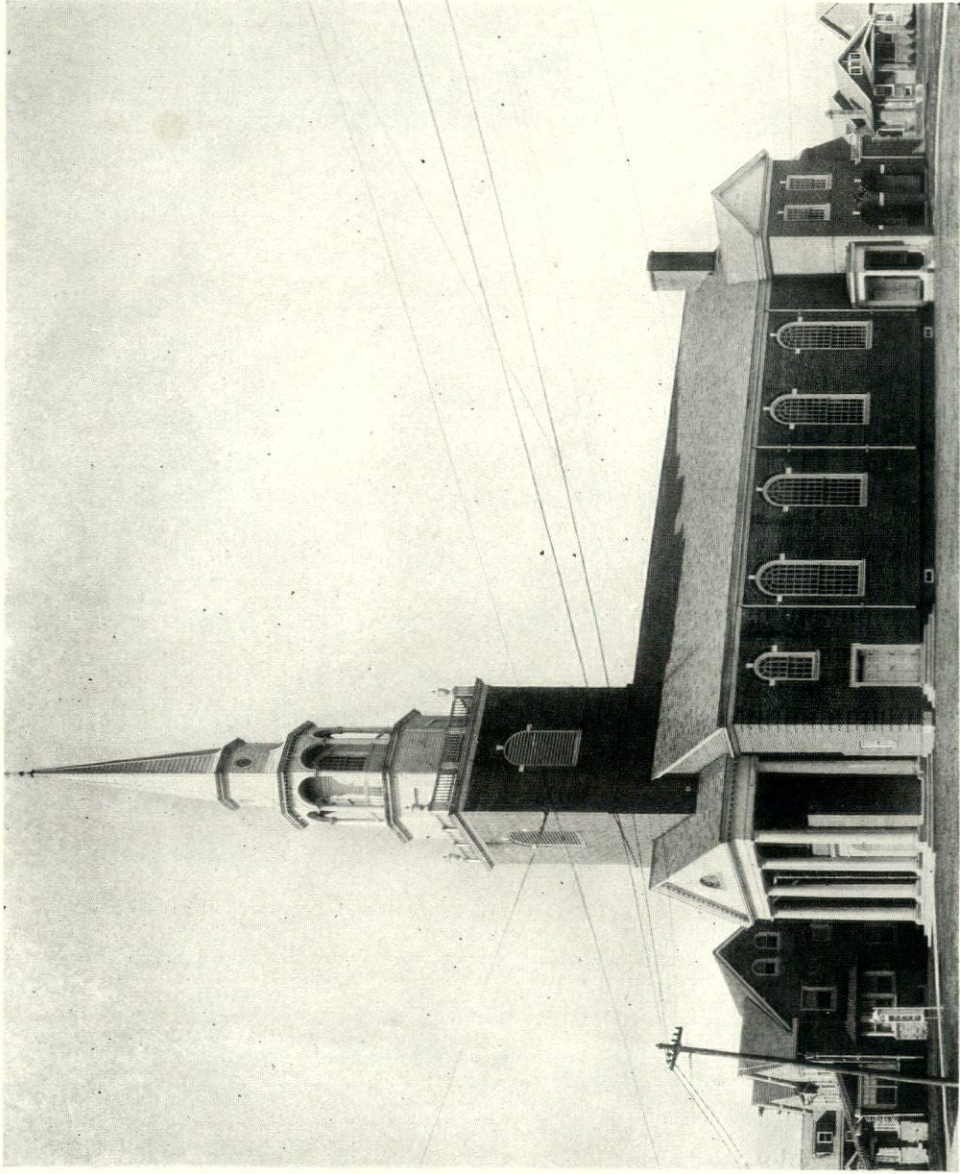
Robert J. Reiley, Architect



FIRST FLOOR PLAN

ST. CLEMENT POPE CHURCH, BOROUGH OF QUEENS, N. Y.  
 Robert J. Reiley, Architect

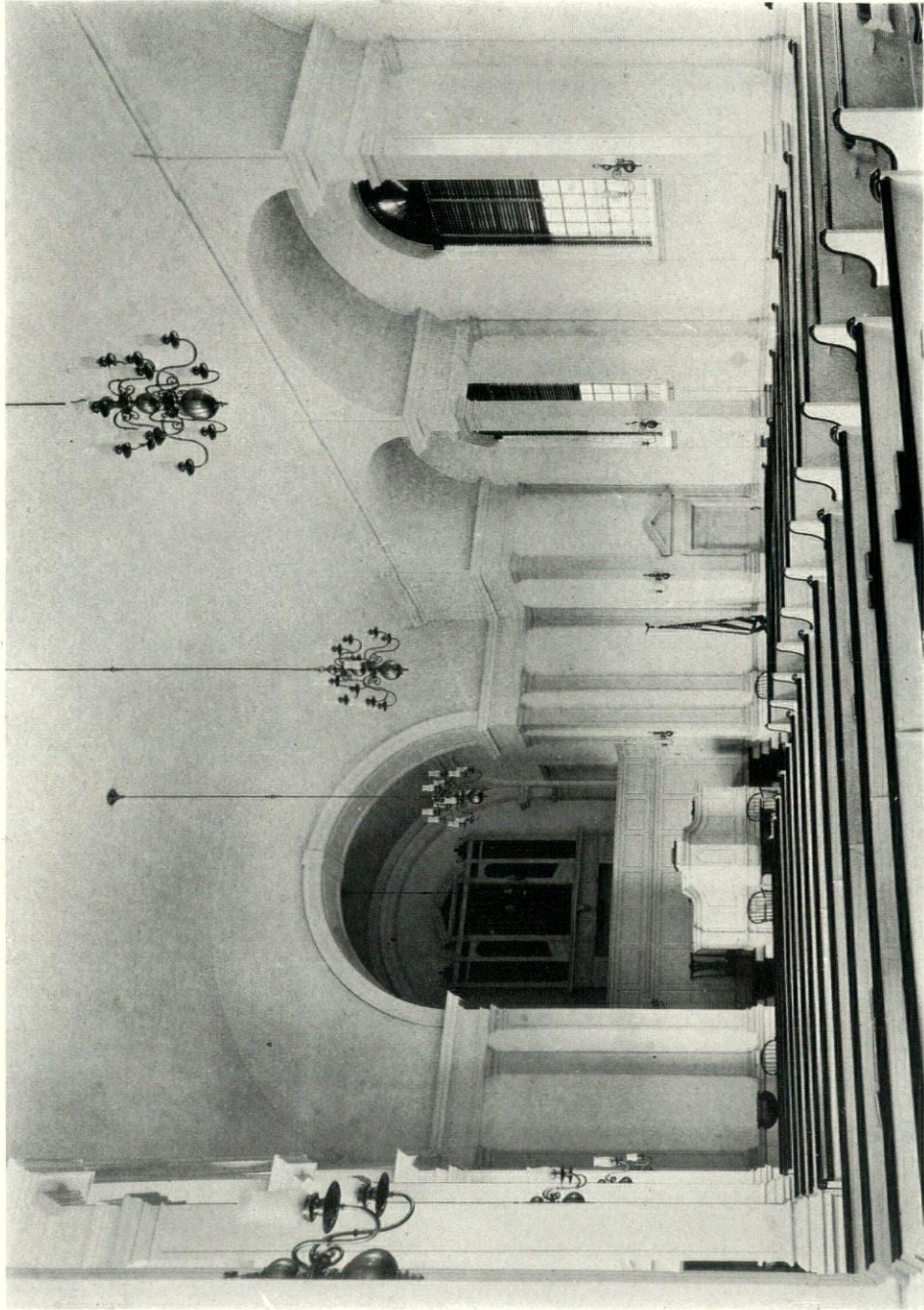




FIRST PRESBYTERIAN CHURCH, CHESTER, PA.  
Clarence W. Brazer and Frohman & Robb, Associate Architects



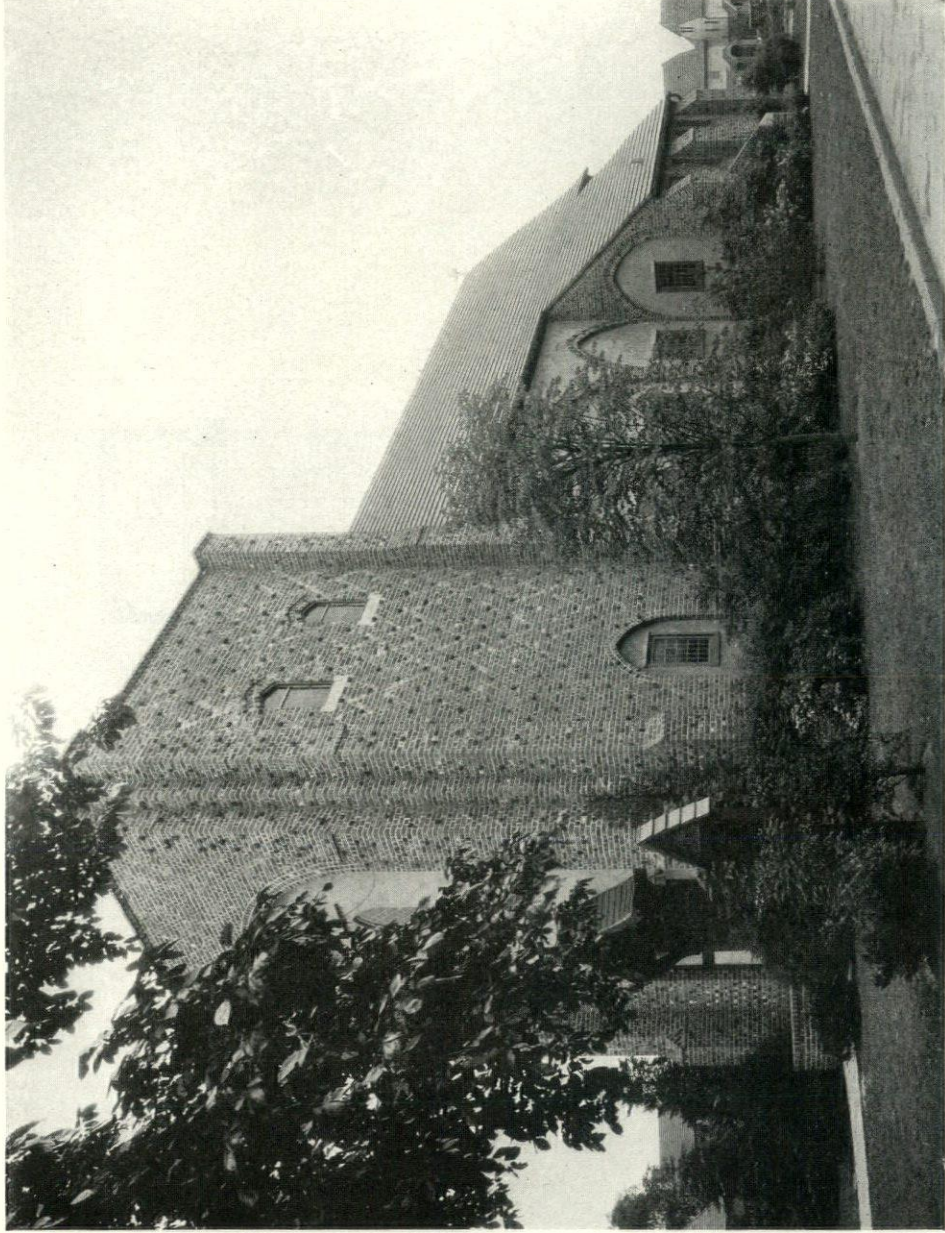




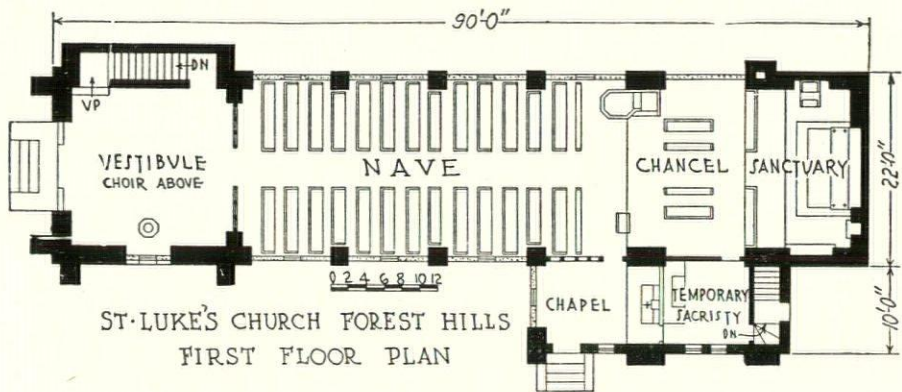
FIRST PRESBYTERIAN CHURCH, CHESTER, PA.  
Clarence W. Brazer and Frohman & Kobb, Associate Architects







ST. LUKE'S CHURCH, FOREST HILLS, L. I.  
Robert Tappan, Architect



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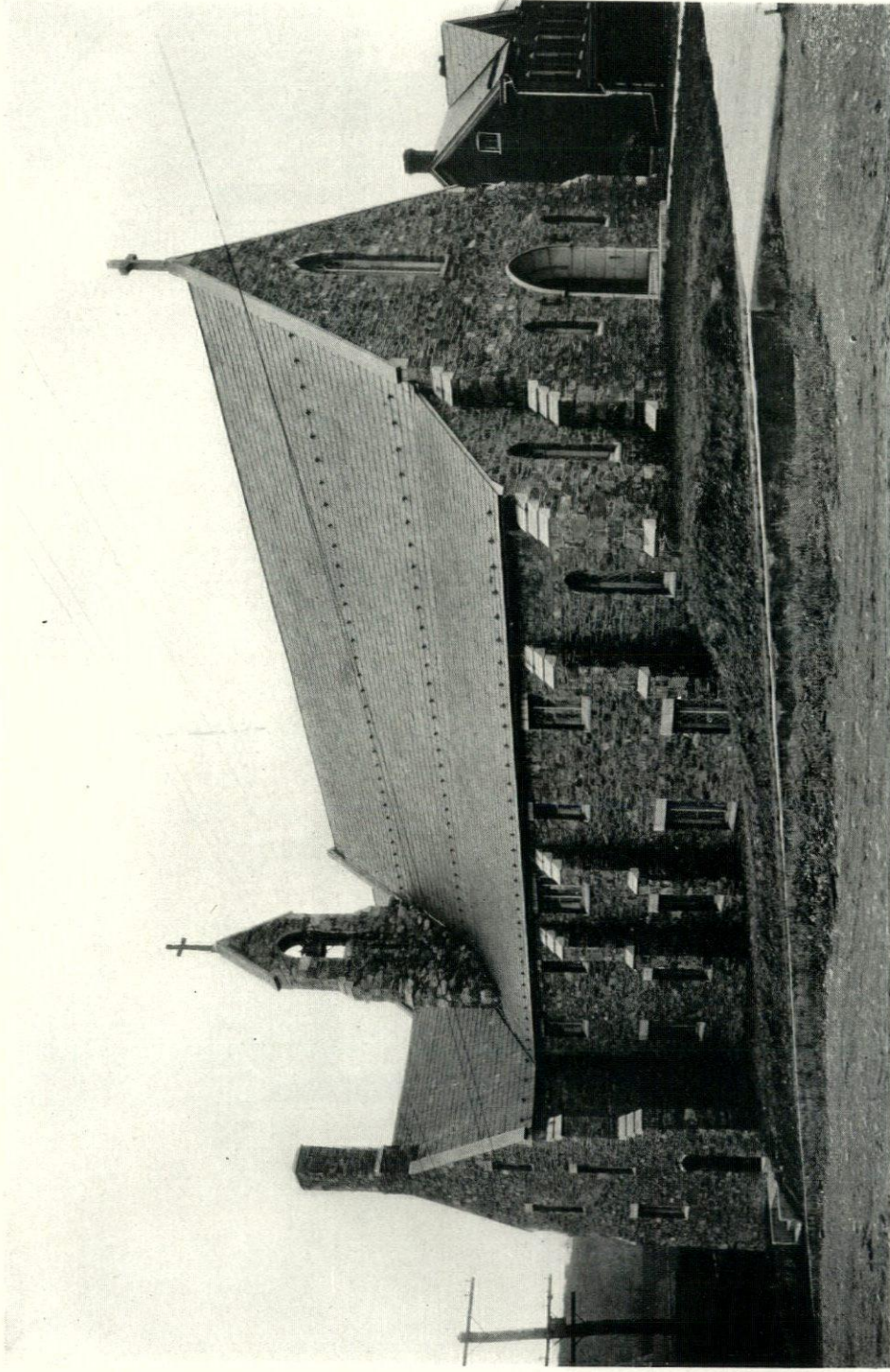




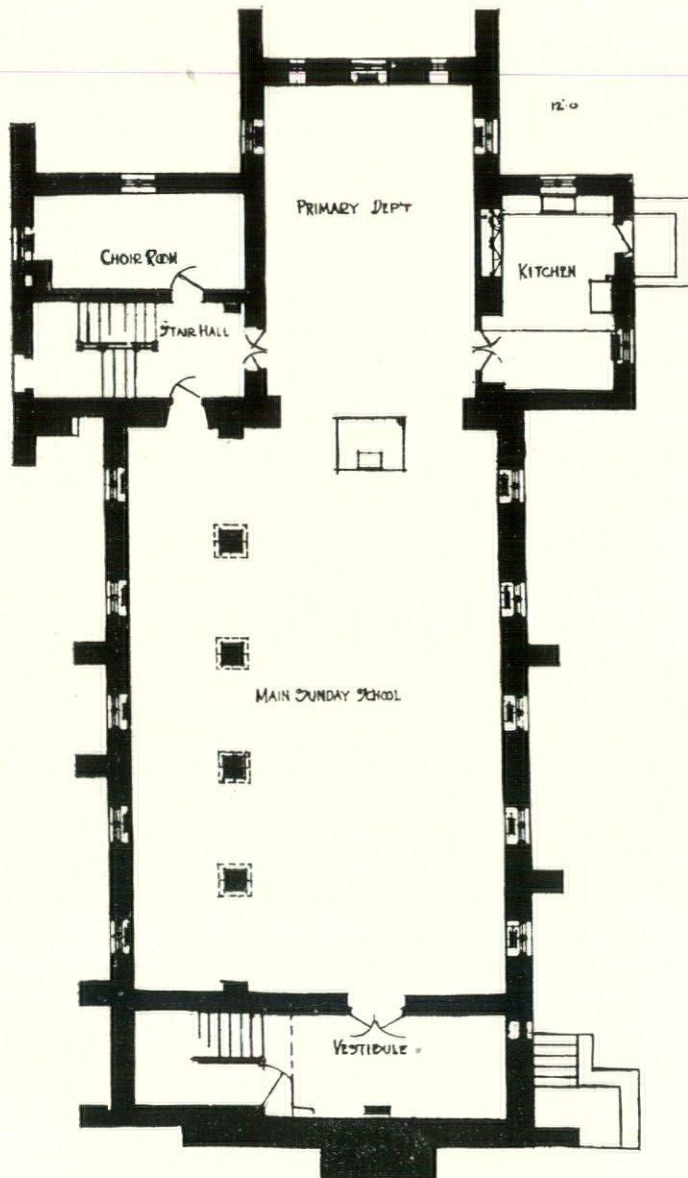
ST. LUKE'S CHURCH, FOREST HILLS, L. I.  
Robert Tappan, Architect





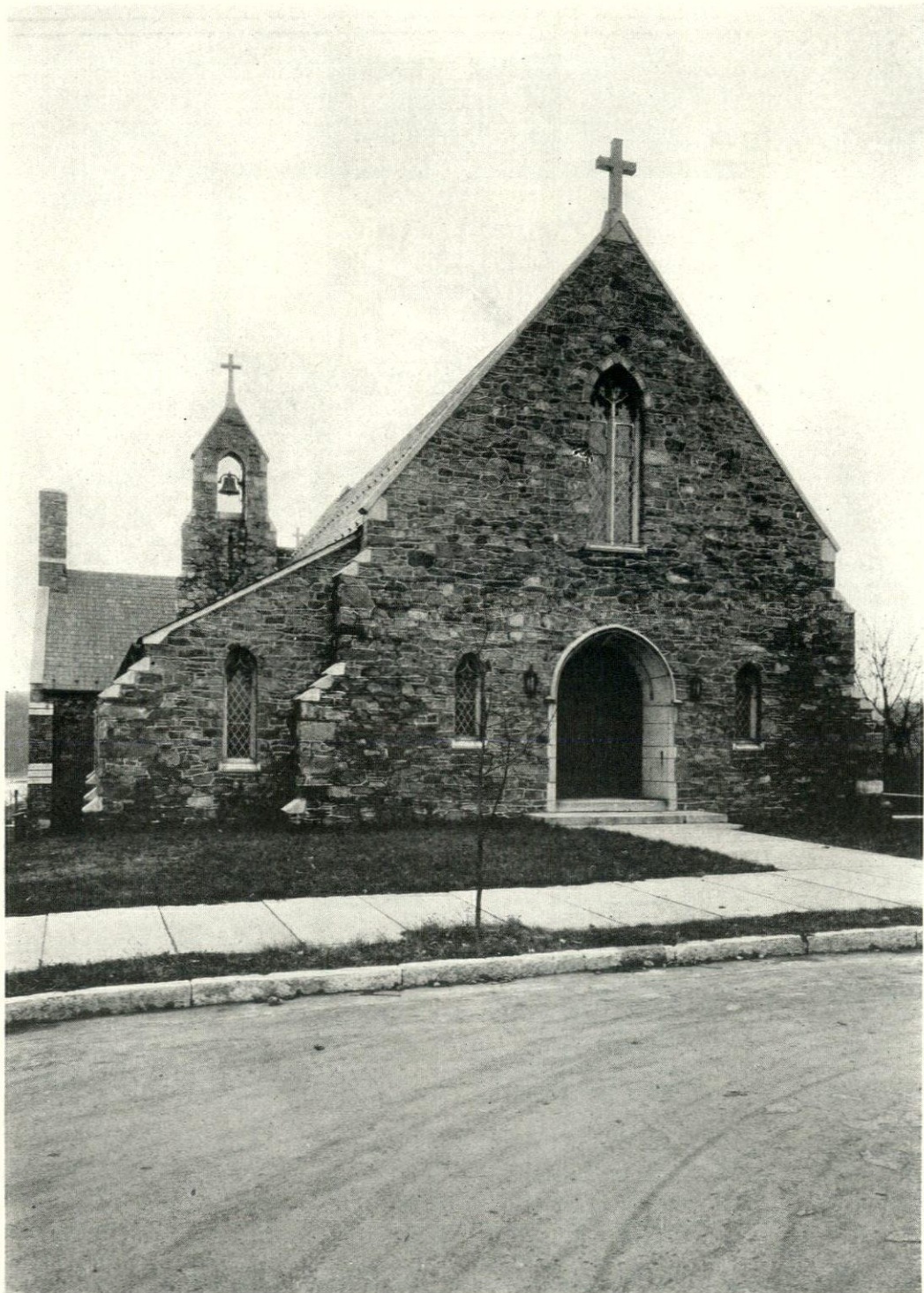


GRACE PROTESTANT EPISCOPAL CHURCH, BRUNSWICK, MD.  
Frank R. Watson, Architect; George E. Edkins and William Heyl Thompson, Associates

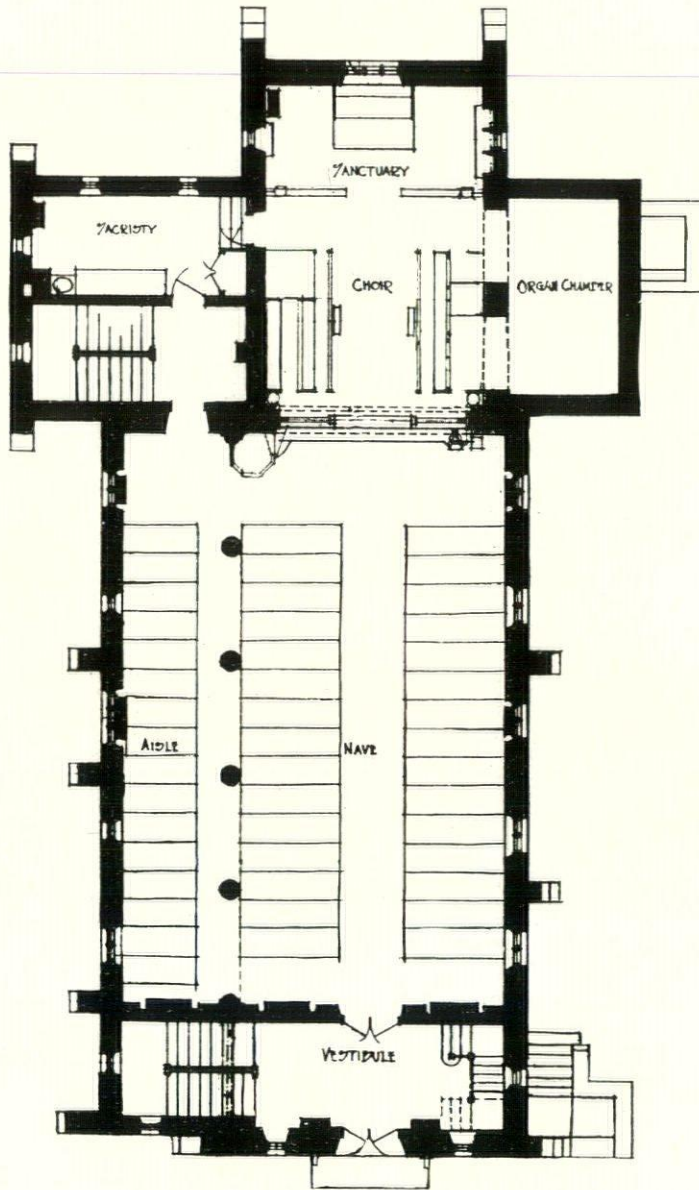


Basement Floor Plan  
 GRACE PROTESTANT EPISCOPAL CHURCH, BRUNSWICK, MD.  
 Frank R. Watson, Architect; George E. Edkins and  
 Wm. Heyl Thompson, Associates





GRACE PROTESTANT EPISCOPAL CHURCH, BRUNSWICK, MD.  
Frank R. Watson, Architect; George E. Edkins and William Heyl Thompson, Associates



First Floor Plan  
GRACE PROTESTANT EPISCOPAL CHURCH, BRUNSWICK, MD.  
Frank R. Watson, Architect; George E. Edkins and  
Wm. Heyl Thompson, Associates





GRACE PROTESTANT EPISCOPAL CHURCH, BRUNSWICK, MD.

Frank R. Watson, Architect; George E. Edkins and William Heyl Thompson, Associates







*Photo. Amemiya*

Detail of Interior  
CONGREGATIONAL CHURCH, MONTCLAIR, N. J.  
Bertram Grosvenor Goodhue Associates, Architects





# EUROPEAN STORE FRONTS and WINDOW DRESSING

*By Clinton H. Blake, Jr.*

WHEN I WENT to England last summer, it was with the very distinct preliminary impression that the English shops would be smaller than those of the United States and that their window displays would be simpler and limited to choicer and probably more artistically displayed goods. This impression was right in part and wrong in part.

The English shop is ordinarily much smaller than the corresponding shop in this country. This is especially noticeable in any comparison of the shops of the larger cities, such as a comparison between those of London and of New York. Where the artistically designed and handsomely carried out store-front is the rule on the better shopping streets of New York and of our larger American cities, it is fair, I think, to say that it is the exception in London and in the other cities of England. Prior to the last few years the English merchant has apparently given little, if any, attention to the architectural treatment and effect of the building which he occupies. He has been content to occupy it in the same condition as it was when his fathers and forefathers occupied it and carried on there the same business which he now conducts. Whether this be due to the general conservatism of the British or to a lack of keener competition than that with which our own merchants have been faced, or to an innate indifference to outward appearances so long as the goods dealt in are sound, it is somewhat difficult to say. Probably it is the result of all of these causes.

Recently there has been somewhat of a change and there has been manifest a

decided tendency in England to do over many existing and unattractive store-fronts, and to give more study and consideration to the outward effect of the buildings in the case where new structures are contemplated.

With very few exceptions, one will search the English and foreign cities in vain for any of the luxuriously planned, executed and equipped shops such as one finds along Fifth Avenue and the better shopping streets of many large American cities. These palatial shop-fronts—for such they truly are—appear to be a development peculiarly and exclusively American. Certainly there is none which can be compared with them in the capitals of Europe.

The English shops almost invariably are far smaller than the corresponding shops in this country. This fact in itself does not give to the architect and builder the same scope for exterior development as is afforded by the larger shops of America. With a shop frontage of twenty feet or perhaps fifteen feet, every available inch of window space and light is important. In the matter of general treatment and details, the architect can do much with such a shop. So far as the broader opportunity to work out on a worthwhile scale some special architectural scheme and treatment is concerned, the architect is necessarily limited far more than if he were dealing with a building of generous frontage.

The same considerations are responsible for the comparative dearth in England of shops of any size designed as units and forming a part of one integral architectural conception. The English





SHOPFRONT OF MADAME ISOBEL IN REGENT STREET, LONDON  
Carried out in black granite with white metal sashes

architect is very much more likely to be called upon to do over the first floor of a given shop than to design some new building of reasonable size to house the merchant's entire establishment. The result is that, while many of the fronts are excellent in themselves, so far as the portion of the premises used for the business is concerned, there is lacking a unity of design between the shopfront proper and the balance of the exterior of the building.

The problem of the English architect is in this respect a more difficult one than that which confronts the American architect. The English designer who, while limited to doing over but a portion of the front of a building, has yet contrived to do so in such a way as to give the desired effect to the shop and to harmonize it with

the ancient structure of which it is quite likely a part, is correspondingly deserving of credit for his accomplishment. The American architect, who is called upon to design one of our great department stores, for example, is able to carry into effect his design for the entire structure, without being called upon to adapt his ideas to an existing structure which may be totally unfitted to the purpose and effect which he has in mind. The English architect must either meet a problem in reconstruction or, with rare exceptions, confine himself at least to the design of a shop of very modest size.

There are, nevertheless, certain distinct advantages to the smaller shops. There is a feeling of coziness, of friendliness and of general welcome about them, which is quite absent in the cases





MAIN ENTRANCE TO MESSRS. DICKINS & JONES' ESTABLISHMENT

Carried out in mahogany; surroundings are of bronze metal drawn on hard wood cores

of the more ambitious and elaborate shops with which we are here familiar. No matter whether the shop be one of the highest class, with an expensive exterior of marble and architectural embellishment, or a simple and much more humble shop, it will in England be found usually to have a somewhat intangible but real appeal—an invitation to the passerby to “drop in.” This is especially true of many of the simpler shops, such as those given over to antiques, books, flowers and silverware, and the smaller shops dealing with general merchandise, wearing apparel and the like.

There are two characteristics of the English store-fronts which will strike the observer especially. One is the frequent use of the small-pane sash in doors and windows; the other, the frequent use of mahogany or of some other wood ex-

terior trim or finish, where in this country marble, granite or limestone would be employed. From the point of view of durability, the wooden trim can not be, of course, as satisfactory. From the artistic point of view, it is often very effective and gives a result at once rich and simple. The small-paned windows and doors are especially attractive and are well suited to the characteristically English type shops in which they are used.

There is something about the small shop front, with its many shining panes of glass and its quiet but warm-toned trim and door panelling, which leads one to believe—quite rightly too—that one will find a welcome within, and an opportunity to shop peacefully and with satisfaction. Many of these shops are characterized by rather attractive doorways leading to the floors above and distinct





THE BOND STREET, LONDON, BRANCH OF THE PARIS HOUSE GRANDE MAISON DE BLANC  
The frontage of this high-class lingerie and underwear shop is carried out in marble

from the doorways to the shops themselves. The impression created is that of permanency and of a homelike atmosphere. The store becomes at once an integral part of the whole building. You feel confident that the proprietor must live upstairs and that, in entering the shop, you are in a sense entering his home, as indeed you often are. The invariable brass door knocker on the house entrance, the blending of residence and of shop and the peaceful dignity of the whole establishment is very pleasing. The psychological effect from a trade point of view is no less admirable.

The partiality abroad for the smaller

shop is reflected in the frequency with which the arcade plan is adopted. In England, and in France and Italy especially, the arcade lined with the smaller shops is a common sight. It has an appeal and character which are all its own, and there is undeniably much of fascination about it. It has also the added advantage of giving to the very small shopkeeper an opportunity to display his wares in proper surroundings, without a disproportionate overhead charge for the rental or up-keep of his premises. The Burlington Arcade is, of course, well known to every visitor to London.

The arcades in Paris, extending in





AN EXAMPLE OF A MODERN DOUBLE ENTRANCE FRONT, GRACECHURCH STREET, LONDON

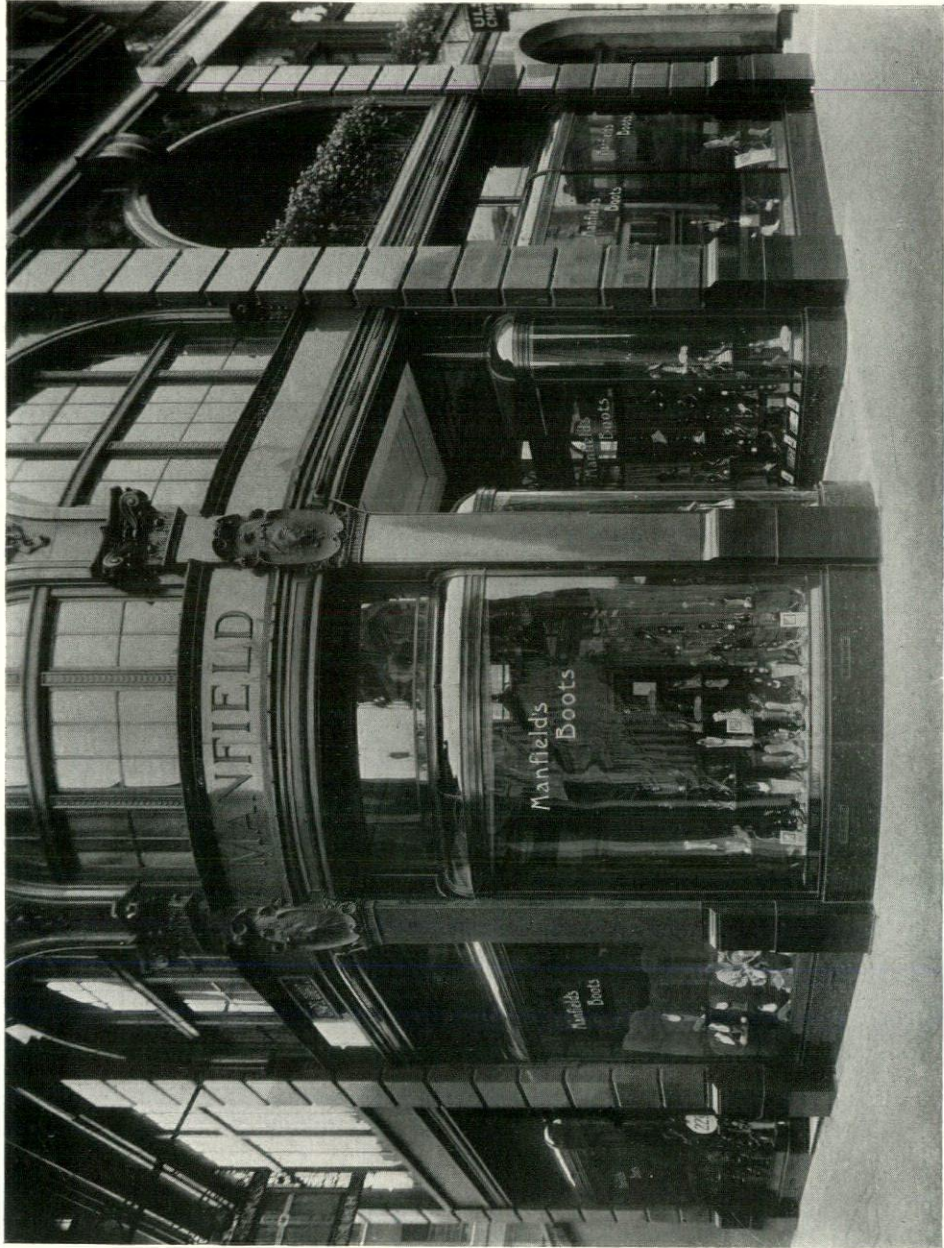
Shop front carried out in bronze metal and granite

many cases for a number of blocks, are especially interesting. In many of them, no attempt at unity of treatment is made. The shops appear exactly as they may have chanced to develop and, as a rule, their separate fronts, as distinguished from the general effect of the arcade itself, are uninteresting and undistinctive. In France and Italy, also, one will find, of course, those arcaded treatments where the shops all open upon a covered sidewalk, but, instead of lining both sides of the passageway, occupy but one, while the pavement or highway runs along the other. In this connection, the

shops upon or nearby the Rue de Rivoli come at once to mind, not to mention the continuous line of small but enchanting shops which extend beneath the arcades surrounding on three sides that splendid Piazza of San Marco.

The shops abroad, so far as luxury or unity and architectural beauty of design are concerned, must on the whole give way to the work of the American designers. So far as general attractiveness to the purchaser is concerned, and so far as they are to be judged by their general appeal and friendly atmosphere, they need not, however, be embarrassed

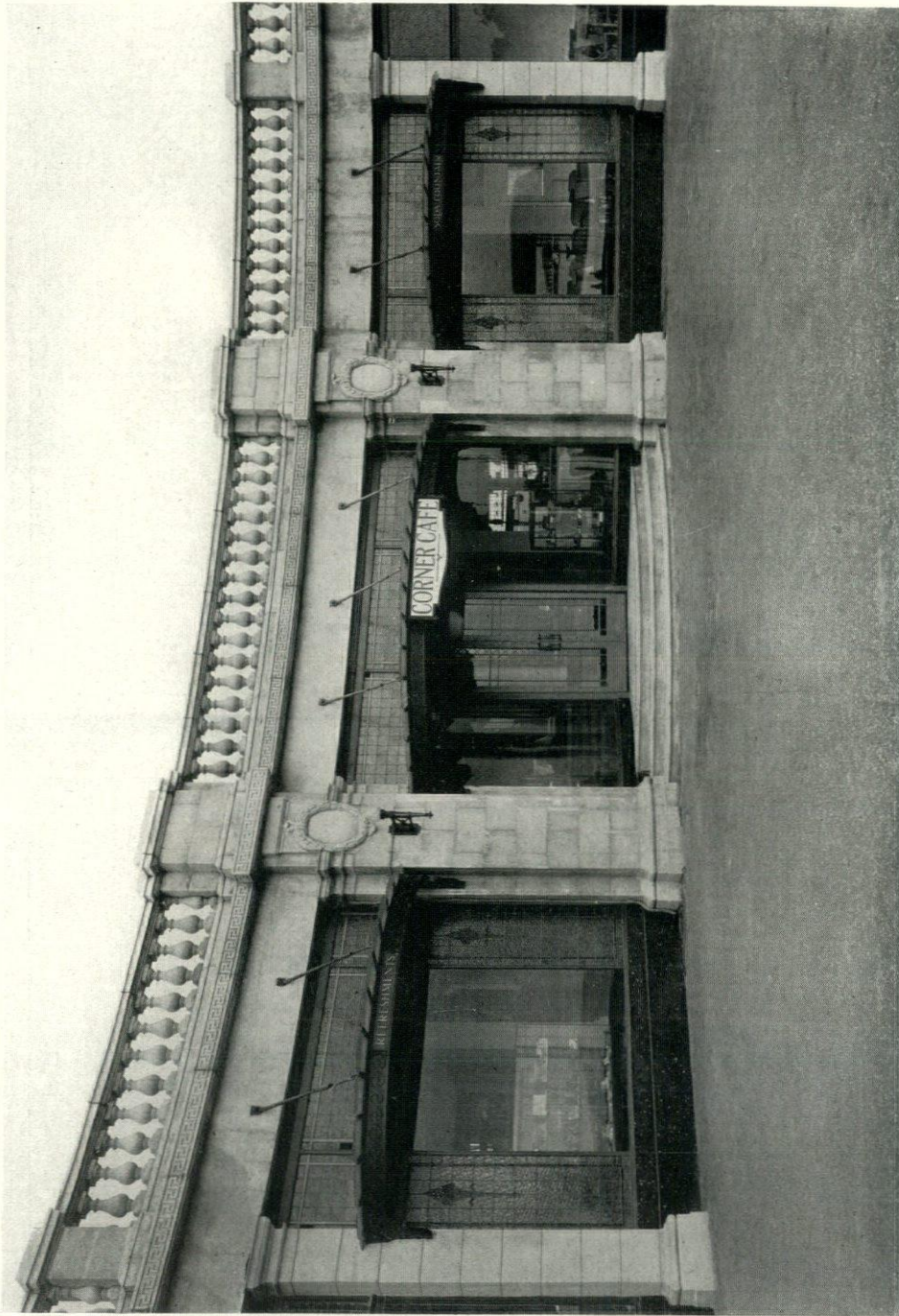




*The Architectural Record* CORNER PREMISES OF MESSRS. MANFIELD'S, REGENT STREET, LONDON  
The front is of bronze metal with emerald granite risers

October, 1926





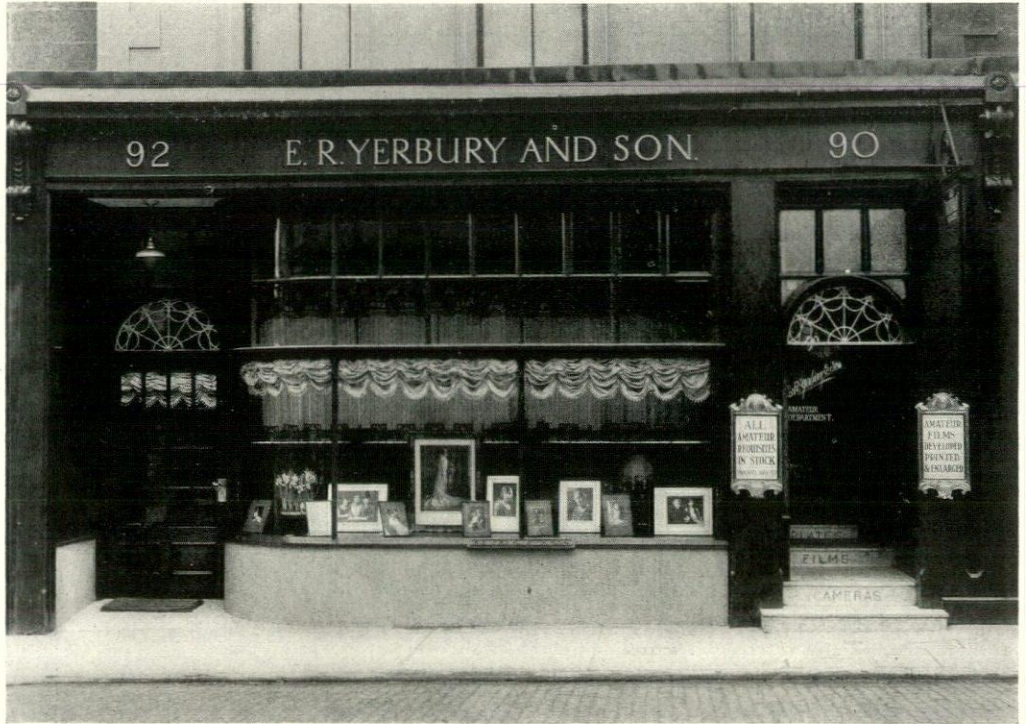
*The Architectural Record*

A CAFE ON THE SEA FRONT PROMENADE OF SCARBOROUGH, YORKSHIRE

Bronze metal has been mainly used on account of its weathering qualities; also special shaped glass top canopies in cast iron at transome height, above which are copper light glazed fanlights to allow the maximum light to penetrate the premises

October, 1926





A shop front carried out in mahogany with tiled riser; bevelled glass fanlight over each door with gilt bronze metal grilles



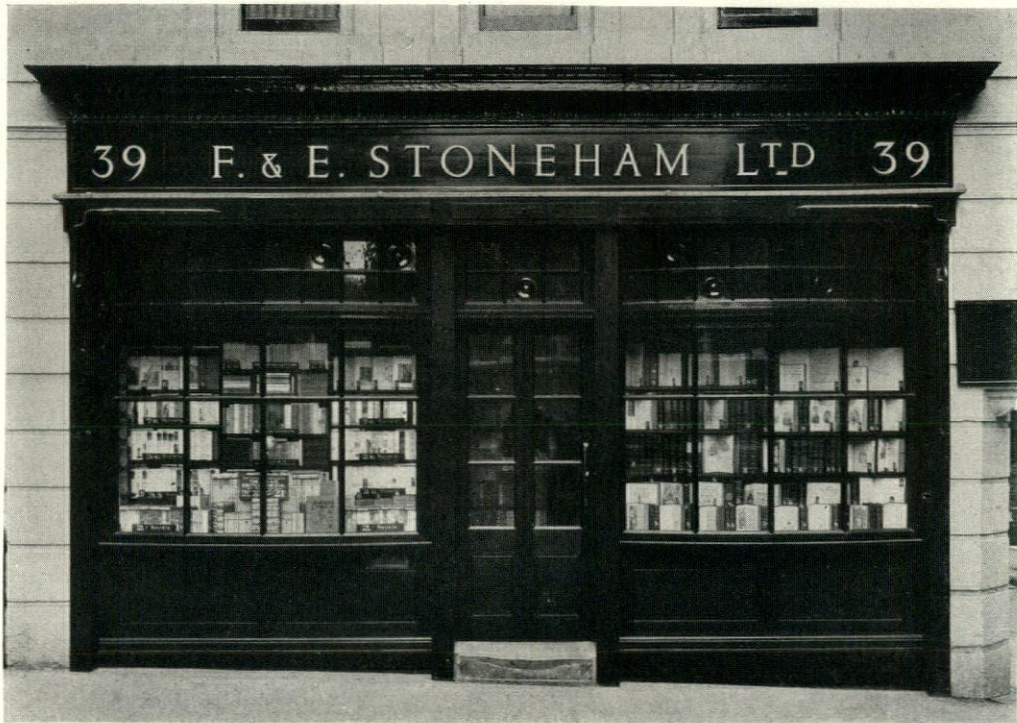
*The Architectural Record*

A small-pane window with mahogany trim

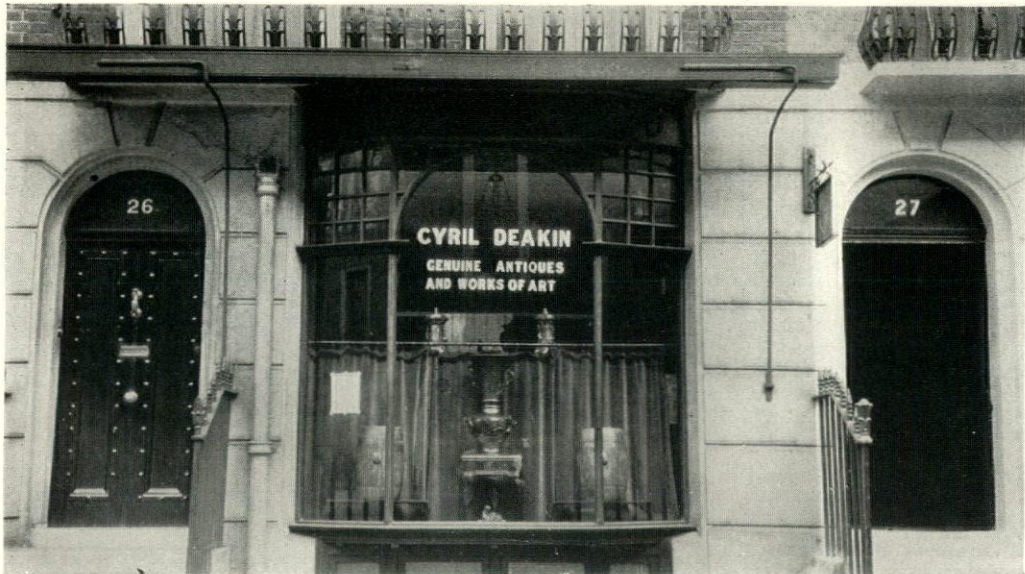
October, 1926

EXAMPLES OF THE ATTRACTIVE ENGLISH SMALL SHOP FRONT





A shop front of Old English style carried out in dark fumed oak



*The Architectural Record*

October, 1926

A simple but arresting window in Oriental yellows and blues  
EXAMPLES OF THE ATTRACTIVE ENGLISH SMALL SHOP FRONT



A SMALL-PANED FRONT WITH RESIDENCE QUARTERS ABOVE

The display of toilet accessories was particularly attractive

by any comparison between them and establishments which grace the upper reaches of Fifth Avenue.





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# BOSTON DRY POINTS



By  
*Hubert G. Ripley*

## VIII. THE OLD CITY HALL

THE MINUTES OF the first meeting of the Boston Society of Architects in November, 1867, are devoted to the question, "How may technical books in the Public Library be made available to the members?" Obviously architects would not be able to spend the time necessary for study and reference in the Library itself, so a plan was evolved by which these books could be borrowed for a limited period, the Society guaranteeing the Library against loss. This plan has been in constant operation for nearly sixty years.

At that time, the old public library building in Boylston Street, opposite the Common, had been completed only a few years, through the generosity and public spirit of such men as Bates, Ticknor, Everett, Agassiz, Felton, Holmes, Pierce and Rogers. Previous to 1854, the Library occupied a room in the Old City Hall in accordance with the tradition extending back to the 17th century, since which time there had always been a Library in the Town House.

As late as 1840, Mr. Howe tells us, "the idea of free books was yet to be born." When the Military awaited the arrival of Lafayette at the city line, free punch was provided. . . . "Had anyone proposed to provide free books at the expense of the taxpayers," wrote the second Mayor Quincy regarding this circumstance, "there would have been much indignation. We should have been aghast at the impudence of such a proposal; but

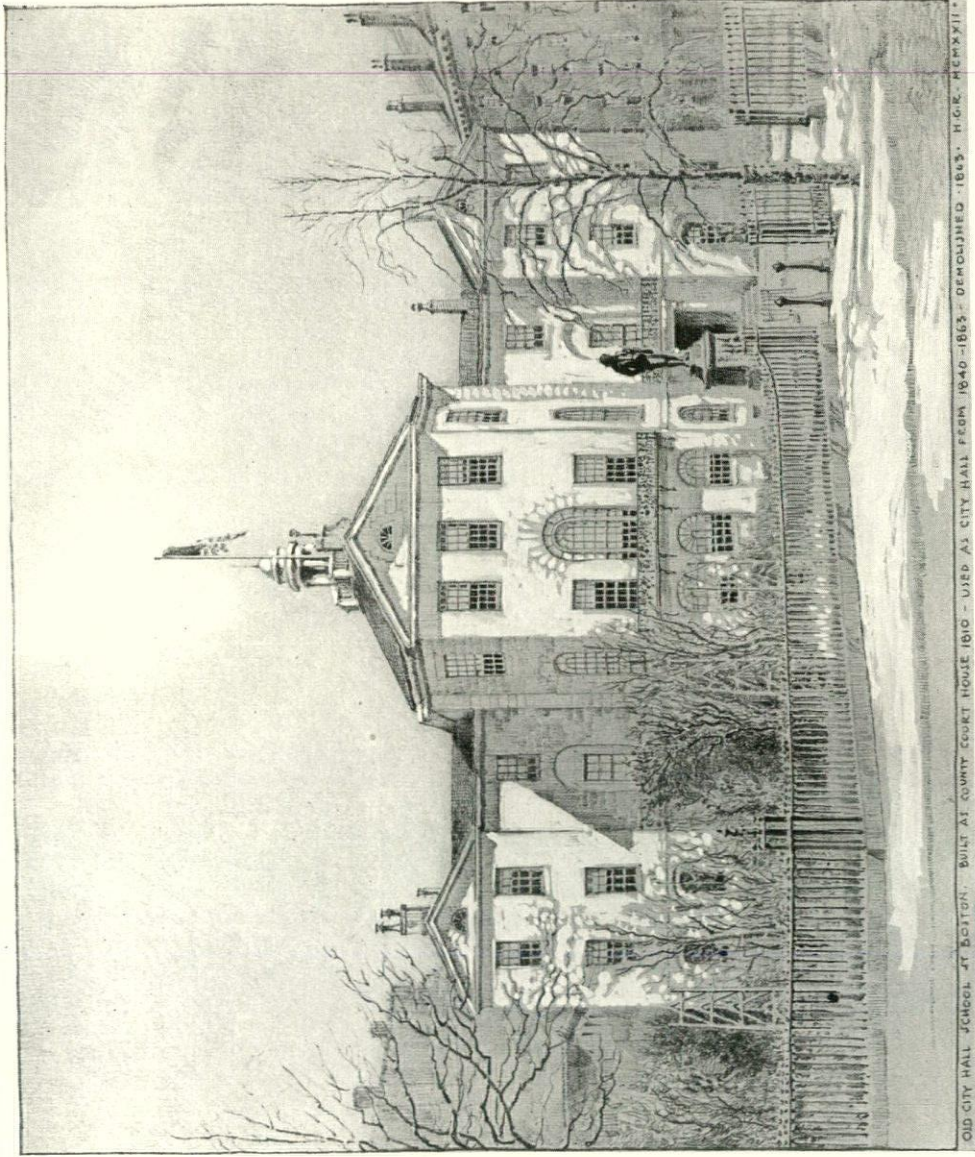
a few glasses of punch was another matter!" This was in 1824. Nowadays in place of punch, we provide free books for the military. These old accounts of celebrations—banquets, the laying of cornerstones, and the raising of timber frames, make most distressing reading.

The old County Court House, better remembered as the Old City Hall, was built in 1810. It was designed by Charles Bulfinch and possessed the quiet dignity and charm of all his buildings. In 1840, the Court House in Court Street was built, a Greek Doric Temple of Justice of great beauty, with a splendid portico in granite. The earlier building then became the City Hall and was used as such until in 1863 it was razed to make way for the present ungainly bulbosity.

It is a great pity that the city lacked the vision to retain the old structure as a monument. It was worthy to rank with the best work of its time. Setting well back from School Street, with a pleasant lawn embellished with shrubbery and separated from the street by an ornamental fence of cast iron, the old building was charmingly enframed in a well-mannered setting.

On its central axis stood the statue of Franklin who, contrary to general belief, was born in Boston, loved the town and on his decease generously endowed it. The village of Franklin, Mass., only five hours and seven minutes from New York, was named after Bonhume Richard and contains a very lovely bandstand

From a Drawing  
by  
Hubert G. Ripley



OLD CITY HALL SCHOOL AT BOSTON. BUILT AT COUNTY COURT HOUSE 1810 - USED AS CITY HALL FROM 1840 - 1865 - DEMOLISHED 1865. H.G.R. HENKXVII.



on the Village Green, designed by Dicky Fisher. There is a story that when the town was young, the citizens wrote Franklin soliciting the gift of a bell for their proposed meeting house. Franklin replied that they had better save their money and build no steeple. Instead he sent them books as he said "that sence was preferable to sound."\* This doctrine possesses an ethical significance corresponding to the homiletical virtues of the great philosopher.

In the early nineties, Boston awakened to the fact that the design of its civic buildings, particularly its school buildings, was a disgrace to the city boasting the proud title of the "Modern Athens." Even its adytum as a "literary centre" was disputed by Indianapolis and Emporia. The designing of public buildings had for years been in the hands of incompetent architects appointed for political reasons. The sanctuary of the goddess was profaned by the spoor of politicians. To Edmund M. Wheelwright was entrusted the Augean task of reform. A city architect's office was established under the leads of the mansard roof of the present city hall.

The experiment was successful beyond all expectations in spite of the many handicaps and obstacles that met the new appointee at every turn. It is needless to say that this result could not have been achieved without the coöperation of the profession in Boston, particularly the draughtsmen and bright young students fresh from Paris and the Chicago World Fair. The City Hall office developed such men as Charles Maginnis, Harry Pratt, Eddie Crane, Arthur Rice, Robert C. Spencer, Wallis Howe, Eddie Wait, Matthew Sullivan and many others. Wheelwright kept his private office going and managed the two organizations with great élan. The two offices, while quite distinct, were in a sense interwoven, men from one working in the other as need arose, when some job was particularly pressing.

The first annual reports of the City Architect's office were highly prized docu-

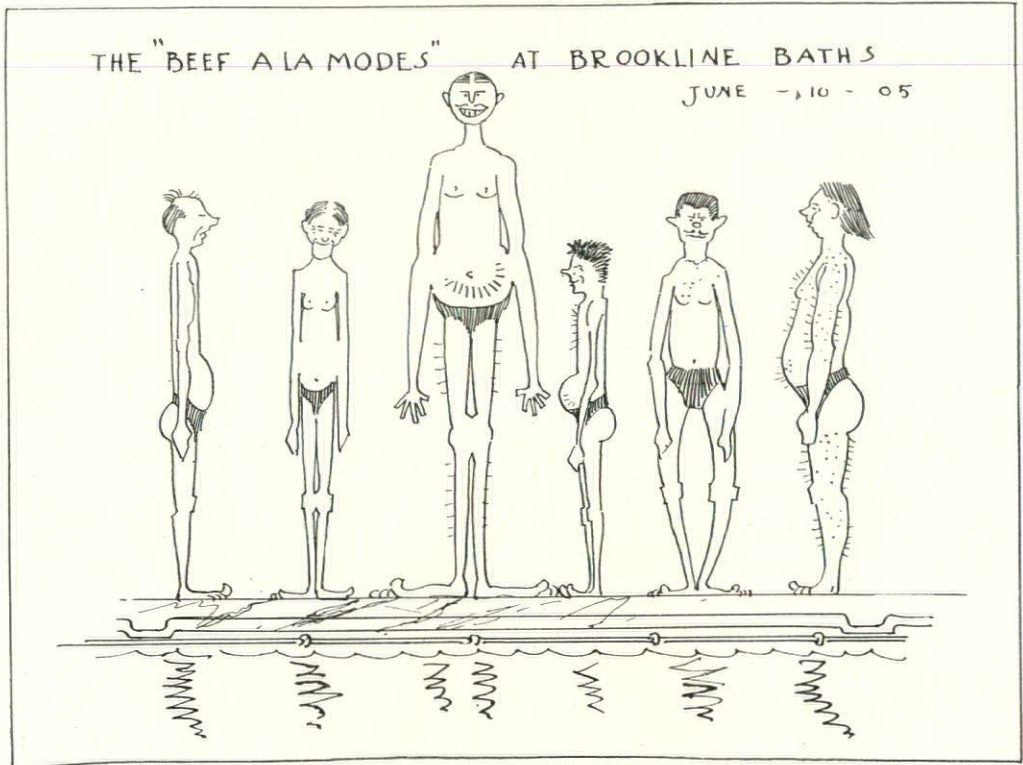
ments, illustrated as they were with Charlie Maginnis's incomparable pen drawings. Later reports contained photographs of executed work so vastly superior to anything that had preceded it for generations that the whole city rang with acclaim. There was an *esprit* in the office that made it an attractive place for draughtsmen. It was well worth being there if only to hear Matthew Sullivan bawl out contractors and material men. Matthew always had a pocket full of dyspeptic looking cigars, pale yellow wrappers with white spots, that he was too kind-hearted to hurt the feelings of contractors by refusing. He never smoked these himself, preferring Coronas and Larranagas, but was most generous with them to his friends. Only a hardy Scot like George Will could manage them successfully.

One of the most lovable members of the office was Soderholtz, who now makes such exquisite garden pottery in West Gouldsboro, Maine. At that time Sody held down a stool as a draughtsman, but as his genius was of the order not bound by conventionalities, and moreover being a great lover of nature, he used to spend hours gazing longingly out of the windows at the deep blue waters of the harbor, or listening to the sparrows and starlings twittering in the stately elms of Kings Chapel burying ground.

On a sparkling Thursday afternoon, for example, Sody would complain of feeling poorly and go home early. About the following Tuesday morning he would show up at the office again with a wonderful coat of sunburn and a strong disinclination for work. Anything in the mechanical, chemical, physiological, scientific, electrical or anthropological line Sody knew all about and could demonstrate. He was a photographer in the same class with Julian Buckley and Kenneth Clark, as shown by his three monographs of Colonial Architecture published over twenty-five years ago. Sody's Spanish and Italian photographs brought back from a winter spent in Europe about 1905 are peerless examples in *chiaroscuro*. He owned, or rather hired, the

\* "Boston, the Place and the People."





The "Beef a la Mode Club" was composed of members of Peabody & Stearns' office, and corresponded with the "Three Hours for Lunch Clubs" of the present day. Saturday afternoons were usually devoted to some clean, healthy sport as is here shown. Drawing by Willie Johnson on one of the Club Outings. Reading from left to right: Willie Johnson, E. H. Prichard, E. J. Weber (now a distinguished Pittsburgh architect), Eddie Maher, Pete White, and Ye Ed.

first phonograph (almost) in Boston, which he demonstrated at the first Centennial Dinner of the P. D. Club.

It would have added wonderfully to the occasion, had not Tim Walsh plugged the horn so tightly with an accurately thrown orange from the other end of the table, that we heard but the opening bars of "Go to sleep, my little piccanniny." It seemed the natural thing for Tim to do, when the machine, secretly introduced into the private dining room at Mieussets during the hors-d'oeuvres, suddenly burst into song. We all followed Tim's example, and Sody and the phonograph became the target for a deluge of bananas, apples, figs, grapes, and all the condiments on the table.

Mons. Mieusset, bon père de famille, was a bit apprehensive of the P. D.'s, an organization of Poor Draughtsmen who used to meet regularly for purposes of

study and *savoir vivre* and liked to dine on occasion at his establishment. After the first dinner, we always had the basement room, where the floor was concrete and the walls masonry. It was also more sound-proof and there were iron bars outside the high windows.

When Louis La Beaume wanted to stand up on the table among the *filets mignons* it didn't matter much if the whole thing did come down with a crash. Mieusset was very broadminded, not at all like the proprietors of the "Sole Sforza" in Avery Street who insisted that all leave immediately when George Perkins playfully tried a forward pass with his half of a *poulet roti St. James*. These little amenities were quite a matter of course to draughtsmen exhilarated with the love of art, tending to make the gatherings less formal and stiff.

The Poor Draughtsman's Club was or-



ganized on December 24, 1893, in the little back room above the quarters of the Boston Architectural Club in Tremont Place. Sody used this room and its adjoining closet for his photograph studio, finding that occupation more congenial than sitting on a stool at a draughting table in the City Hall. There were never more than fifteen P. D.'s and the club activities lasted only a little over two years.

A lifetime of incident was crowded into those two years, however, and its passing was gradual and peaceful, some members going to other cities, like Eddie Crane, Harry Pratt, Donald Hart and Dan Kearns, some entering occupations other than architectural and some finding that the life of a Benedict with its attendant problems conflicted with the strenuous demands of membership.

The prime objects of the club were social relaxation and the injection of the graces of humor into the practice of architecture. The ancient Greeks looked on life as a joyful thing; they regarded their gods not only as superior beings but as personal friends, possessing the same human attributes. They worshipped them erect and proudly, laughed at and with them. Homeric laughter played a large part in the doings of the P. D.'s. Their inspiration was Greece, Rome and the Renaissance, which has much in com-

mon with the earlier cult. Each member of the club was given the name of some great artist of the past, and the list read chronologically — Hermodorus,\* Callimachus, Ictinus, Vitruvius, San Gallo, Michelangelo, Bramante, Vignola, Piranesi, Brian Boru, Inigo Jones, Christopher Wren, Bulfinch, Viollet le Duc, and Garnier Frères.

Sody's large room was a delightful old garret where, in the words of Harry Pratt's impeccable Alcaic verse:

Freed from the fret  
of Routine's  
slavish toil,

They meet once  
more in Free-  
dom's jollity.

No thought of Care  
comes to them  
now to spoil

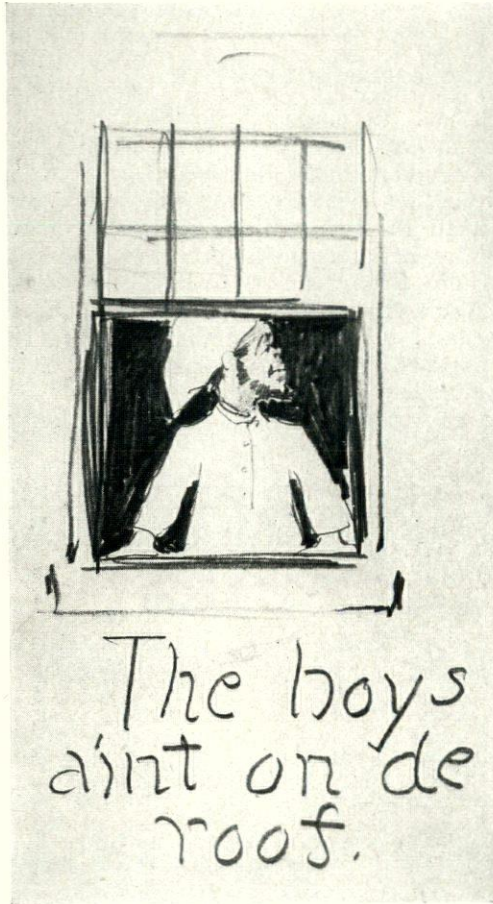
The merry jest,  
the gay Friv-  
olity.

In addition to entering the first two or three competitions of the newly formed Beaux Arts Society of New York, taking an active part in the affairs of the Architectural Club and generally promoting a spirit of conviviality and comradeship among the various offices of

the city, the P. D.'s on one memorable occasion actually dabbled in world politics.

It was at the time of Cleveland's Venezuelan message and we didn't know for a while but that the flower of our youth

\* Hermodorus was from birth one in a thousand, for whereas the first spoken word of 499 out of every 1,000 babes is "Papa," and of 500 in every 1,000 is "Mama," the first spoken word of Hermodorus was "Auntie." (From the P. D. archives.)



Idealized sketch of Manning K. Rand, the dentist who occupied the second floor of No. 5 Tremont Place. He took great interest in the club activities above him.

might have to go to South America in the Cause of Freedom. The P. D. Club met the issue in no uncertain tones, and issued the following ringing proclamation:

AT-TEN-N-N-N-SHUN ! ! !

Headquarters Commanding General,  
day after the message.

SUBJECT: MARCHING ORDERS

I. The P. D. forces will be concentrated one hour after pay day and formed on a hollow square (any square that is hollow will do) and from thence march by way of State Street to the steamer "Half Seas Over," and by her be conveyed to Venezuela, where their headquarters will be in Weinweibgesangstrasse, Caracas, their flank resting in British Guiana.

II. The several commanders will see that their men on their way to the boat,

are not the victims of supine submission to circumlocutionary circumstances, in other words, "Beware of the Jag!"

III. To this end, the men will be blindfolded and have their nostrils stopped with cotton while passing Conklin's.

IV. Information as to the size of canteens and the contents thereof, the favorite restaurants of Caracas, and the drinks served therein, and the etiquette to be observed in imbibing the same, may be obtained by applying to Adjutant General Piranesi.

V. Forty rounds of liquid ammunition will be served each man for use on the harassing march from the hollow square to the boat.

VI. Grog will be served on board by or from the commissary whenever desired, but after 11 P. M., it must be accompanied by Welsh Rarebits.

(Signed) Vitruvius, General  
Commanding P. D. Forces.



Ye Ed.



# SOME OLD DOORWAYS in YORK, ENGLAND

By  
*J E Reid*

YORK, THE EBORACUM of old, exults in an uninterrupted historical record of over 2,000 years of strenuous life, and under the Roman Conquest commencing with Julius Caesar, became the hub of the Empire and of the world. Two Roman Emperors died here—Severus, and Constantine Chlorus. Constantine the Great was proclaimed Emperor in York by the legionaries, on the death of his father, Constantius, and it was supposed that he was born here, but this has never been justified. York retained its premier place in the world until the time of William I, when London began to exceed the city in importance.

The ancient buildings and relics of York, which are landmarks in its history, are varied as they are numerous. At one time the city was dominated by a powerful tide of spiritual fervor, out of which grew the many churches that

are characteristic of the place. The city at that time was divided into many parishes (ecclesiastical districts having

officers of its own), and as each parish vied with one another in its churches, it resulted in the multiplicity of places of worship of great architectural interest, which even now exhale a rich atmosphere of religious devotion, and attract the devotee, artist and architect from all parts of the world.

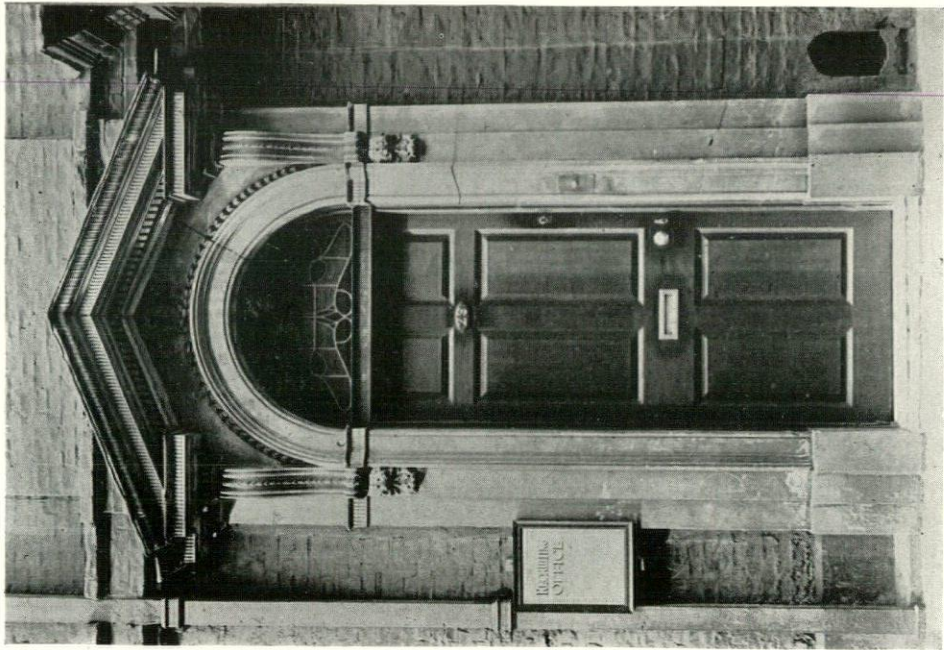
York still retains its mediæval flavor, its architecture is in a good state of preservation, and it is a great attraction to tourists who throng the place in sum-

mer. The secular buildings form some of the principal streets and are occupied as dwelling houses, or used as places of business. These constitute an open and free picture gallery for the wayfarer.

The architecture of York is representative of the different reigning monarchs,

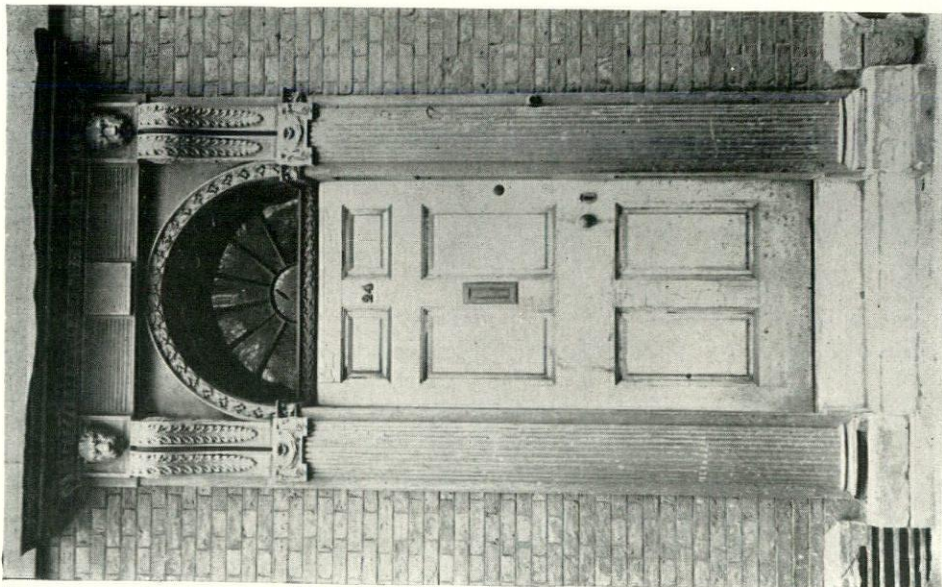


A DOOR IN LOW PETERGATE, YORK



October, 1926

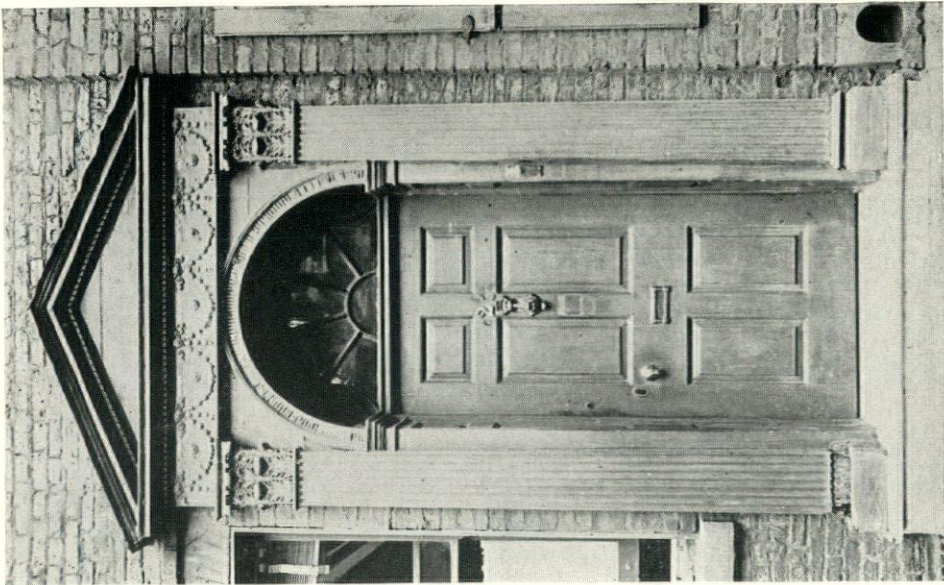
NO. 29 ST. SAVIOURGATE, YORK



*The Architectural Record*

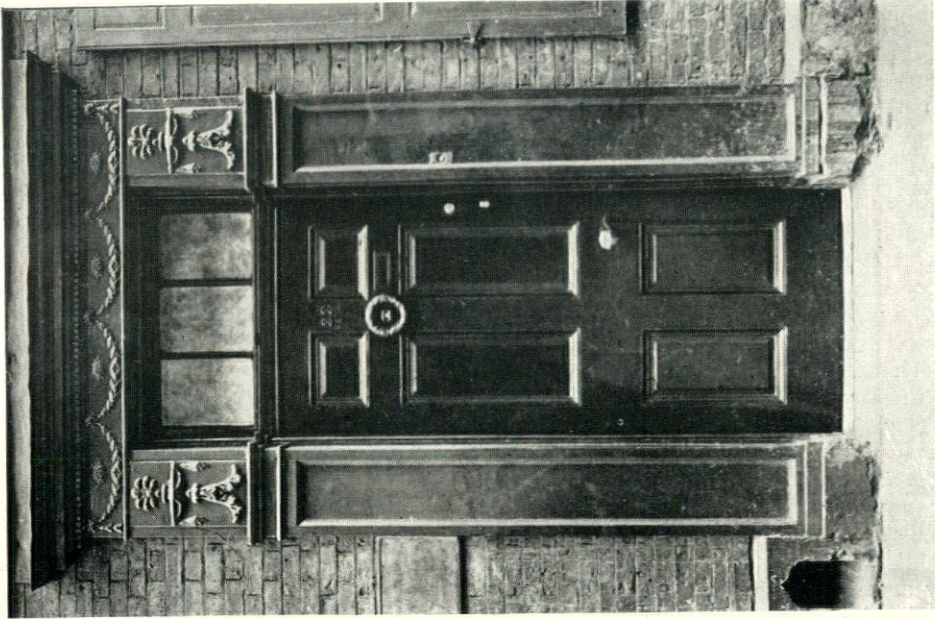
NO. 24 ST. SAVIOURGATE, YORK





*The Architectural Record*

NO. 21 CASTLEGATE, YORK



October, 1926

NO. 22 ST. SAVIOURGATE, YORK

and the period of the Georges exhibits outwardly a subdued nobility, and a lavish grandeur within. The fabric is skillfully built in brick, with plain areas of walling, lofty windows and ornamental doorways, which all show good taste and indicate excellent craftsmanship, as if the owner regarded his entrance as of supreme importance. The cult of the Adams school was responsible for these fine entrances which are perfect models of the period.

The doorway in Low Petergate faces the church of St. Michael-le-Belfry, and is built in stone except for the pediment and cornice. The fluted pilasters, capitals and carving, are cleverly executed. At the left side of the doorway, there remains a wrought iron torch extinguisher which is reminiscent of the time when lamps and policemen were few and the link boy armed with a flaming torch used to precede the foot passenger at night.

The doorway at 24 St. Saviourgate is rich in its double console, capped with lions' heads, reeded lintel and semi-elliptical pilasters with swags and drop caps.

The doorway at 29 St. Saviourgate is a chaste example of the simple and plain architrave and pilaster, with some ornamentation of the consols, pediment and cornice. The modern fanlight spoils the harmony of this doorway.

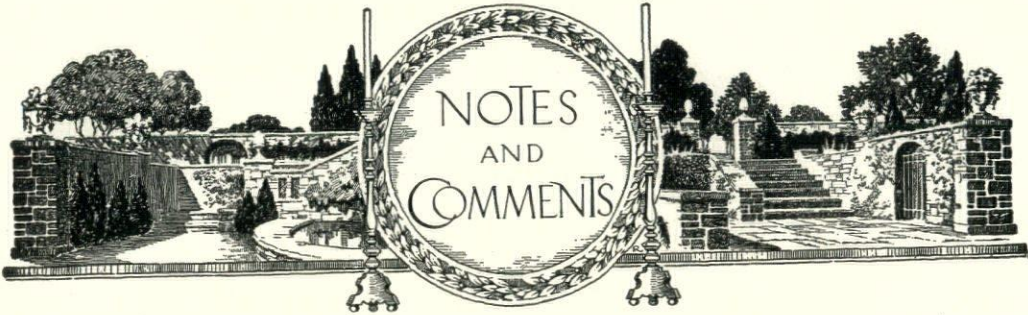
The doorway at 21 Castlegate is not in such good preservation as the others, and whilst it remains an example of good workmanship, it is slightly lacking in design.

The doorway at 22 St. Saviourgate is plain yet has points that are attractive to students of architecture.

The above doorways are only a few of the many excellent examples of the Georgian six panelled doors. The narrowness of the streets in York prevents photographs being taken of other features.







### The New Wing at the Metropolitan Museum of Art

Among the Art Museums of the country and perhaps of the world, there is none whose management has more intelligently sought to satisfy and increase the popular interest in fine architecture than the Metropolitan Museum of New York. This statement has always been true, but it has been particularly true of recent years. The special building in which not long ago it installed examples of every phase of colonial interior decoration of this country was a peculiarly successful illustration of what a museum can do to restore for the imagination of a later generation the domestic life and the decorative standards of an earlier generation. The architectural profession also owes the management of the Museum a debt of gratitude for installing in the new wing which was opened in April of the present year the bedroom from the Palazzo Sagredo in Venice. The bedroom is both in design and workmanship a superb example of the rococo interior decoration of the first quarter of the eighteenth century and deserves the most careful and appreciative study. [See Page 374.]

In the same wing the management of the Museum has made a still more pretentious and elaborate attempt to revive for its patrons the surroundings in which a past generation carried on some part of its domestic life. "The period chosen," says the official catalogue, "was that in which the material necessary for a trustworthy reproduction is most abundant; viz., the earlier years of the Roman Empire. The theme selected was a peristyle surrounding a garden, such as the Romans might have built in their villas along the shore of the Bay of Naples. No one house was used as a model, but the court is composed of homogeneous elements from different sources, the colors being copied from originals in Pompeii and the

neighboring towns. The total dimensions of the court are ninety-seven by one hundred and twenty-nine feet, the colonnade being twenty-six feet wide on each of its four sides, and the open garden which it encloses measuring forty-five by seventy-seven feet, with a marble basin and fountain in the center."

"Some of our original sculptures have been set up along the paths and in the beds of the garden, and the colonnade is also utilized for exhibits, shown more effectively than has hitherto been possible, so that there is no waste of exhibition space in this arrangement. Perhaps this is the place to say that in the creation of this court a threefold intention has been kept in mind: first, to show Greek and Roman work of art in something like the setting and atmosphere in which they were seen in antiquity; second, to illustrate the important part that color played in classical architecture; and third, to offer the visitor some place where he can find distraction from the customary walk through gallery after gallery, where he can rest and meditate undisturbed by any sound save the tranquil splashing of water."

We wish very much that we could add that in our opinion the execution of this project was as happy as the idea, but such unfortunately is not the case. The completed result has been severely and in our opinion not unjustly criticized in the public press. One critic, after paying tribute to the court in Wing K for its fine spacing, its beautiful works of art and its noble antiquities from the shores of the Mediterranean and the relief which it affords from the closed rooms elsewhere in the Museum, finds little else to praise. He finds the fundamental designing for the most part undistinguished and flat, the proportions without compulsion of elegance or style, the cresting around the top mediocre, the wall panels with their



border of leaves more mediocre, the curve of the glass roof over the open space without charm or invention.

But he considers the color to be the least creditable feature of the design. The base, or the lower third rather, of the columns is red, the wall panels black, with a dado of dark red, and there are blues and greens, gray and other colors about the rest of the structure. The black is flat and dead, all the colors are wrong and lifeless. But the red illustrates fairly enough what the trouble

pictures of the Forum." And we agree with him.

Harsh as this criticism is, it is essentially true. The court has the grave disadvantage of being solemn, dull and lifeless. It is a Roman interior as envisaged by the imagination of a middle class British tourist of the last generation—a Bloomsbury classic without a smile or gleam of sunshine or a touch of color, and it will keep alive among the thousands of visitors to the Museum the sad false impression that classic art is awful, pretentious, remote and imposing—something



ROOM FROM THE PALAZZO SAGREDO, VENICE (ABOUT 1718), INSTALLED IN THE NEW WING OF THE METROPOLITAN ART MUSEUM

is with the whole scheme. The red is supposed to be the famous Pompeian red which is a glowing crimson with rose and vermilion showing through it and keeping it alive. But this red of the walls and columns in Wing K is really Victorian Pompeian red as far from Rome as Queen Victoria is from Sappho. It is mere mixed dead oil paint without surface and tone. "The designers of the court might," says the critic, "have been asleep for two generations or sitting in some mussy clubroom hung with plaster casts and

not to be enjoyed and shared but to be stupidly and vacantly revered. HERBERT CROLY.

#### Enlarging the Capitol Grounds

Recently a Washington newspaper published the Landscape treatment for the newly authorized additions to the Capitol Grounds. As many of the points emphasized are so glaringly wrong and those ignored are so necessary, it becomes a duty to call attention to the commissions and omissions.

Our imagination pictures increased beauty



and dignity to the white marble structure as the sole reason for adding to its Grounds.

This purchase gives the landscape architect an opportunity to dignify the North and South approaches and obtain open views that will effectively display the beauties of the structure. In this way the vistas of the Capitol contemplated by L'Enfant, and a hundred years later endorsed by the Park Commission, could be made important elements in the plan.

Let officials study L'Enfant's Plan, together with its restoration for the present generation by the Park Commission. In these schemes will be found broad vision and artistic genius, nothing ugly or trivial mars their conceptions. The magnificent wide open vista giving unbroken reciprocity of sight between the Capitol and the Washington monument, cannot be equalled.

Let us hope that L'Enfant's scheme, now more than a century and a quarter old, will soon be executed as an example for future effort. It will be carried out if our generation is intelligent enough or big enough to appreciate this unsurpassed conception.

The opportunity for broad open views of the Capitol from North and South Capitol Streets, and from Delaware and New Jersey Avenues, should arouse artistic enthusiasm. The condition of Delaware Avenue, between the Capitol and the Union Station has long been a disgrace to the City. One feels the need of a wide Avenue, with trees planted so that they do not, and will not, now or in the future, interfere with full reciprocity of sight between the two structures. The other North and South Streets will give an opportunity for future memorials to end the vistas of those which focus upon the Capitol. These fundamental features have received little or no attention in the plan presented.

When the Railway Station was nearing completion, Senator Wetmore of the Library Committee wished to make it an object of interest visible from Pennsylvania Avenue. To accomplish this purpose, he proposed a broad avenue from the Peace Monument to the Station. The artistic or practical fitness of this scheme, if I am not mistaken, was never considered by a competent jury. The present planner evidently remembered Wetmore's scheme but ignored, or did not appreciate, his object of making the Station visible from Pennsylvania Avenue. His change of direction cutting out a view of the station from Pennsylvania Avenue was made, we are informed, to facilitate the routing of street cars.

In the proposed Landscape treatment, the

most serious omission is ignoring Union Square. This may either be ignorance or want of appreciation for the artistic and practical plan presented for this section by the Park Commission. What does the new plan propose in its place? Instead of the forceful rectangle in the center of which is the dominant memorial, they offer a wobbly indefinite curved line of shrubbery enclosing the Grant group on two sides. Grant has been considered of so little importance that he has not even been given a dignified central location. His memorial has been shunted to one side, where its straight architectural lines clash with the curved roadway, and the minor memorials to Garfield and Peace have been so emphasized that they appear more important than the Grant Group. The beautiful and artistic terrace, separating the Capitol Grounds from Union Square, designed by McKim, has been ignored. This, while forming a fitting boundary for the Capitol Grounds, made an exceptionally pleasing background for the statue of Grant and its sculptured groups of Cavalry and Field Artillery on either side. The substitute for this artistic terrace is a wobbly curve breaking awkwardly against the straight architectural lines of the Grant base. If the planting scheme of the plan is followed, Grant will not be visible from Pennsylvania or Maryland Avenues.

The papers call attention to the pride of the town planners in making many of these changes to facilitate the routing of the street cars, from which we might infer that this routing, not the artistic result, was the important end in view.

Our sensibilities are further shocked by the two structures flanking the Grant Memorial, dubbed Botanic Garden and Aquarium. We may easily imagine great ugly glass structures overshadowing Grant, and lacking the dignity for North and South markers of the Capitol Grounds.

An analysis of the landscape scheme as presented shows clearly how necessary it is that the best trained and most capable artist in the country should be employed. The plan adopted should be an artistic expression of our generation. It should enhance the dignity of the Capitol, and furnish a fitting setting for Grant. It is not an engineer's or a traffic routing scheme which is up for consideration, but landscape treatment which will add to the dignity and enhance the artistic value of the United States Capitol and the Memorial to U. S. Grant.

GLENN BROWN.



### Mission San Xavier Del Bac Near Tucson, Arizona

Few of the old Spanish missions of the Southwest are equal in beauty to San Xavier del Bac, which seems unreal as a mirage in the midst of the grey-green Arizona desert, about nine miles south of Tucson.

Founded about 1700 by the Jesuits, it was not until after their expulsion in 1768 and the coming of the Franciscan fathers to take their place that the present buildings were erected. The dedication took place about 1797, and from that time on the mission passed through various vicissitudes. In 1824 the priests were driven out and the buildings allowed to fall in ruins, but finally, after several futile attempts, religious work was once more established among the Indians, and in 1906 the restoration of the buildings was undertaken.

The church of San Xavier is cruciform in plan and has a vaulted roof with a beautifully proportioned dome over the crossing. Two towers dominate the front, and, as is often the case with European cathedrals, one has never been completed. The walls are of adobe brick, most of which were baked, although a considerable portion of them were merely sun-dried.

The façade is enriched by a great ornamental composition which occupies the entire front between the flanking towers. It is a curious piece of design; effective as a whole, but crude and rather uncouth when studied in detail. Its crudities may be excused, however, when we realize that it is made entirely of baked adobe clay. Although the rest of the building has been restored and replastered so that it is dazzling white under the brilliant Arizona sun, this great mass of ornament stands untouched, and its weather stained surface presents a curious contrast to the setting of white.

The interior is remarkably well preserved. The original wooden pulpit and the doors are in good condition, and the frescos on walls and vaulting are brilliant in color and gold. These decorations are rather barbarous in effect, but not at all out of keeping with the conditions under which they were executed, and the rude Indians, for whose edification and presumable sanctification they were designed.

In addition to the church proper a dormitory wing was carried out to the east at a right angle to the axis of the church. This wing, or a part of it, may have been used originally as a church, for it has the customary orientation, while the church itself stands with its altar toward the north. A provision room occupies the space between the east tower and the transept, and cloisters follow the walls of both church and dormitory.

During the work of restoration the dormitory wing was extended to the north, and an arcaded wall across the fourth side completed the enclosure of a most beautiful patio, the open arches of which frame exquisite pictures of distant purple mountains. This arcaded wall and the low one which encloses the forecourt were both rebuilt on lighter and more ornamental lines than those erected by the padres, for the necessity for

protection against hostile Indians had passed, and the original fortifications gave way most naturally to purely ornamental architectural features.

To the west of the forecourt is the old walled burying ground, on the far side of which is the mortuary chapel, the whole forming a pleasing balance to the dormitory wing.

The setting of the mission is a flat plain covered with a low growth of desert shrubs, broken by a group of good sized trees, marking the proximity of a spring whose waters



Looking West in Forecourt  
MISSION SAN XAVIER DEL BAC





View from West



View from Southwest

TWO VIEWS OF THE MISSION SAN XAVIER DEL BAC, NEAR TUCSON, ARIZONA



FRONT OF CHURCH, MISSION SAN XAVIER DEL BAC

have for centuries attracted the wandering tribes of the surrounding deserts.

As one sees the mission from a distance, with the dazzling white of its stucco contrasted against the grey-green of the chaparral and the purple of the mountains, it makes a picture that is uncanny in its beauty.

I. T. FRARY.

NOTE—The writer wishes to acknowledge his indebtedness to Mr. Prent Duell for data taken from his book "Mission Architecture as Exemplified in San Xavier del Bac."

#### A Correction

It is regretted that the caption on Page 212 of the September, 1926, issue of THE ARCHITECTURAL RECORD attributed the design of the Roosevelt High School, St. Louis, Mo., to Wm. B. Ittner. Credit in this case should have been given to R. M. Milligan, architect, who for the past twelve years has held the position of Commissioner of School Buildings in St. Louis.





**Charles Bulfinch, Architect and Citizen\***

Bulfinch kept no diary, and wrote few letters, and almost nothing was written about him until the publication of his *Life and Letters* in 1896. "For personal coloring we seek almost in vain." His letters, like his buildings, are impersonal.

He was born in 1763 in Bowdoin Square, Boston, in a house built by his grandfather. Father and grandfather were both physicians. His mother was something of an heiress, and she was born into whatever there was of comfort and culture. He graduated from Harvard in 1781, in the midst of the Revolution, in a class of twenty-seven members. Soon after his graduation, he discovered his leaning to architecture, and 1785 was sent abroad for a year and a half. His portrait was painted in London by Walter Brown in 1786, and the drawing reproduced on this page which was made in 1842, a few years before his death, shows the same sensitive face, large eyes and mobile mouth.

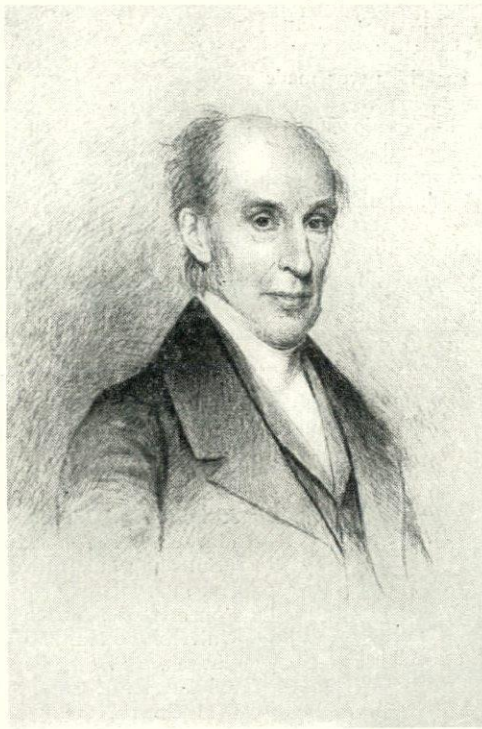
His first work after returning in 1787 was

\*Charles Bulfinch, *Architect and Citizen*, by Charles A. Place. Quarto. Illus. Houghton, Mifflin & Co., Boston, Mass. \$15.00.

the Hollis Street Church, which was taken down in 1810, rebuilt in East Braintree and destroyed by fire in 1897—the first of some fifteen or sixteen Massachusetts churches by Bulfinch. The Beacon Hill Monument was put up in 1789. The first public building erected from his designs was the old State House at Hartford, Conn., 1792. The following year saw him deep in his unfortunate Tontine scheme, a crescent of sixteen houses in Franklin Place. He became deeply involved financially and Boston went through a post war real estate depression, which drove him into bankruptcy about the end of 1795. It was a hard blow. But Massachusetts was beginning to build the New State House on his plans, and his work on it to some extent absorbed and consoled him. The Tontine buildings have long since vanished; but Bulfinch's shapely dome of the State House, strengthened

and gilded, still stands, as well as the south front and parts of the interior, much as he made them.

His work is, naturally, in the tradition of Wren and Inigo Jones, his churches modeled after London churches. What the Boston Theater (opened 1794) looked like is only known by the gold medal given him by the



CHARLES BULFINCH ABOUT 1842  
From *Charles Bulfinch, Architect and Citizen*



proprietors, which shows a columned front of conventional design. The frontal design of the State House seems to have been suggested by the façade of that part of Somerset House in London which now contains the Navy Office.

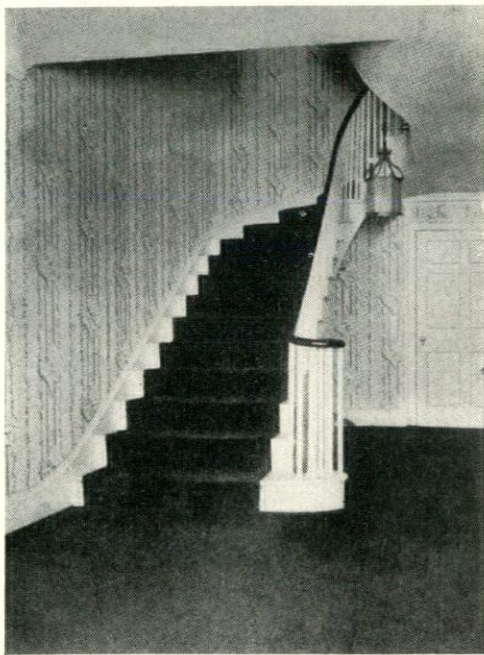
"It has been said that the Beacon Hill Monument, Franklin Place, and the New State House introduced a new era for Boston; all were due to the genius of Charles Bulfinch. This brings us to the year 1799, and the beginning of a new period of service to the town."

He has been named "The Great Selectman" by reason of his twenty-two years (nineteen as chairman) of able and honorable service to Boston on the Board of Selectmen, beginning in 1789. Boston's growth was rapid during most of the period, and Bulfinch had more to do with guiding that growth than perhaps any other man.

Of the numerous private houses that he built during those nineteen years, most have disappeared, and the question what is his and what is not is often obscure, because he never made record of any of them, but among the notable and authentic were the Barrell House in Charlestown; Fay House in Cambridge; the Otis and Higginson Houses, Mount Vernon Street; and No. 55 on the same street. Of his public buildings may be mentioned: The Court House, Worcester, 1801; Massachusetts State Prison,



CHRIST CHURCH SPIRE, BOSTON  
From Charles Bulfinch, Architect and Citizen



LOWER HALL, 13 CHESTNUT STREET, BOSTON  
From Charles Bulfinch, Architect and Citizen

1805; Enlargement of Faneuil Hall, 1806; Church of the Holy Cross, 1803; St. Stephens Church, Hanover St., the only Bulfinch Church still standing in Boston; Boylston Hall and Market, 1809; Federal Street Church, 1809 (Bulfinch's only attempt at Gothic; the interior had little Gothic except the pointed arches); the Court House, School Street, 1810; the original University Hall, Cambridge; New South Church, 1814 (the best spire he ever designed); the Church of Christ, Lancaster (a very beautiful church, the best proportioned of all his churches, and still in perfect preservation); Pearson Hall and Third Building, Phillips Andover, 1818; Massachusetts General Hospital, 1818-20.

In 1818 he resigned from the Board, and removed to Washington, D. C., to succeed Latrobe as Architect of the Capitol.

The Capitol, before its later enlargements, was the work of three men, Thornton, Latrobe, and Bulfinch. As the work was already well under way when he took it up, the general de-





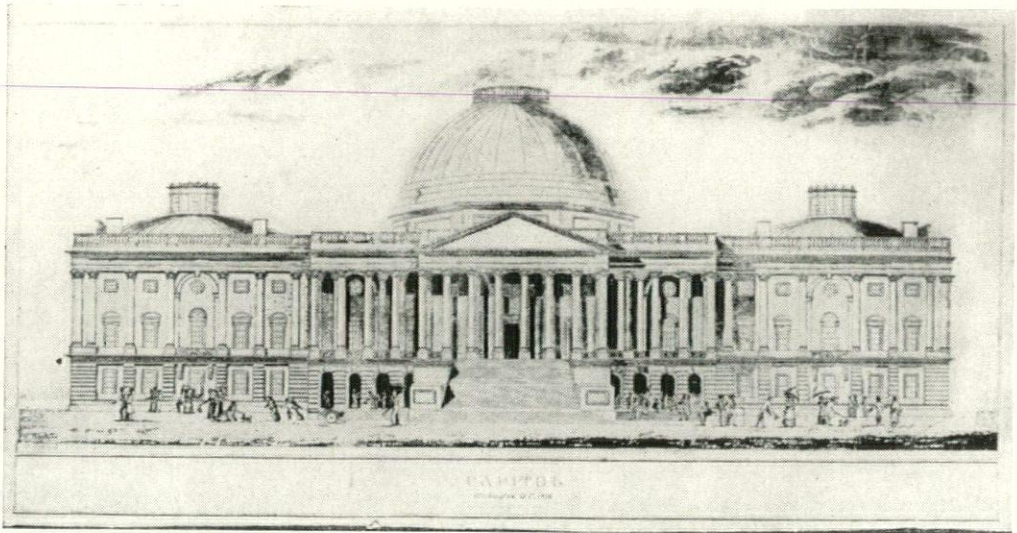
NEW SOUTH CHURCH, BOSTON  
From *Charles Bulfinch, Architect and Citizen*.

sign was not Bulfinch's. Latrobe's dome, however, was quite flat, and Bulfinch was requested to make drawings for a higher one. The one selected by the Cabinet was the highest which Bulfinch offered, and higher than he advised. The Capitol is an imperfect piece of architecture, somewhat accidental in many features. Mr. Place's impression seems to be that it is distinctly better as a result of Bulfinch's appearance on the scene.

He remained in Washington twelve and a half years. The office of Architect of the Capitol was abolished in 1829, and he returned to Boston the following year. The State House at Augusta, Maine, was built, 1829-31, from his design, and was for the most part a copy of the Boston State House, reduced in size.

The remaining years of his life were passed in Boston very leisurely. He seems to have done little more professional work, and died in





BULFINCH DRAWING, PUBLISHED 1826  
From Charles Bulfinch, *Architect and Citizen*

1844. He was a gentleman of the old school, a valuable citizen, a public servant without reproach, and the first American born architect.

ARTHUR W. COLTON.

**English Homes.** (Vol. VI. Late Georgian-1760-1820). By: H. Avray Tipping, M.A., F.S.A. New York: Charles Scribner's Sons. 1926. 1st. ed. 416 pp. Ill. 11 x 16 in. Cloth. \$25.00.

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