

APRIL, 1925

up late - write. Boys call - deliver
Copy return - out to cinema **SUN.**
Wynn - Andersons - Scotch **19**
Bakery - S. L. R. & G. K. house -
Expense - write future

1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#107 | 19 AVRIL 1925

The leading Balloon Tire is
MICHELIN

- 1 The first public display of balloon tires was by Michelin at the Paris Automobile Salon in 1923.
- 2 Since then balloon tires have grown rapidly in popularity, until at the 1925 New York Automobile Show 90.4% of all the cars were balloon-equipped.
- 3 Today it is estimated that 9,000,000 balloon tires of all makes are running; of these more than 3,000,000 are Michelins.
- 4 Michelin Replacement Comfort Balloons cost practically the same as high-pressure tires—and you can change to them *one at a time* as your high-pressure tires wear out. Ask your dealer how to do this.
- 5 Michelin Small-Diameter Comfort Balloons are the most durable and comfortable tires for the new type small-diameter wheels.

*The Balloon era is here
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[1925, dimanche 19 avril]

Up late — write — Boys call — dinner — Boys return — out to cinema
Magn. Ambersons — Scotch Bakery — SL lv. RK & GK home —
disperse — write & retire.

*Levé tard. Écrit. Arrivée des Boys, on déjeune puis ils repartent. On va au cinéma voir *The Magnificent Ambersons*. Soir Boulangerie Écossaise. Loveman repart, Kleiner et Kirk chez moi, puis s'en vont. Écrit, puis couché.*

Prix Pulitzer en 1919, *The Magnificent Ambersons* est un roman paru en 1918, grand succès comme tous ces livres touchant à l'épopée individuelle et familiale de l'Amérique. De cette adaptation filmique de 1925 (sous le titre *Pampered Youth*), un enfant de 15 ans cette année-là en fera en 1942 son deuxième film : Orson Welles. Ce qui manque, à nouveau, c'est le commentaire oral que Lovecraft n'a pas dû manquer de déverser sur son ami Frank Belknap Long, de sa voix pointue, tout au long du retour dans Manhattan. Et le *New York Times* de ce dimanche contribue à sa façon à cette épopée de la maison individuelle américaine...

New York Times, 19 avril 1925. Le conducteur du métro aérien ligne L direction Brooklyn dit : « Un de ces jours, je m'achèterai une maison 50 dollars et je m'installerais... — Il faudra que tu m'expliques ça, dit le passager... — Et je devrai emprunter 30... » Le conducteur explique : « Tu vois tous ces wagons ? Quand ils sont fichus la compagnie les revend au personnel pour 50 dollars. À toi de les remorquer, et si tes mains sont à l'aise avec un marteau et une scie, à toi ton bungalow... » Bill Balcom a été l'inspiration pour nombre d'entre eux. Actuellement conducteur sur la ligne Interborough, il avait transporté voici quelques années un wagon de marchandise sur la 133ème rue. D'abord il l'a utilisé comme simple rangement dans sa cour, puis cuisine d'été. Pendant la guerre, il a équipé de marches, de sièges, pour les installations du gouvernement à Hog Island. Mais la paix est revenue, et le wagon était toujours là. À côté, il y avait un wagon de métro aérien, vidé de ses équipements. Un jour, Bill Balcom et un ami plaisantaient à propos des wagons : « Il y tiendrait un appartement, là-dedans... » Les habitants de l'immeuble où vivait Balcom venaient de recevoir un avis d'expropriation pour la construction d'une école. Il aurait bientôt à chercher un toit : « Et je venais de le trouver, dit-il ». Il a négocié avec Interborough, puis avec les transporteurs. On conclut sur 50 dollars pour le premier wagon et 35 pour le deuxième. Le transport s'élèverait à 80 dollars. Ça a été « un fichu boulot », il peut le dire, pour dégager les wagons de leurs essieux, les sortir des voies et les remorquer jusqu'à sa parcelle dans le Bronx. Et tous les passants s'arrêtaient regarder le convoi, pour lequel

on avait stoppé pendant une heure la circulation. Finalement les deux wagons furent posés à même l'excavation qu'avait préparée Balcom, qui put se mettre au travail. Un an et demi plus tard, une famille de quatre personnes emménageait dans les deux wagons, devenus une maison de huit pièces. À la jonction des deux wagons, on aperçoit encore un peu d'acier rouge. Le reste a été recouvert de stuc, et il a construit des chambres en étage sur le toit, tandis que le pignon est aménagé en véranda faite des anciennes portes du wagon, avec une table basse dont le plateau de verre est venu de France il y a 42 ans, dit-il avec fierté. Les deux wagons ont été placés côté à côté dans le sens de la longueur, les parois mitoyennes enlevées et les séparations transversales établies pour créer trois pièces. La maison de Bill Balcom est devenue un lieu connu de pélerinage pour ses amis et collègues. « Bill, comment on fait pour acheter deux wagons ? », c'est en général leur première question après la visite. « Tu es sûr que t'arriveras à mener le boulot jusqu'au bout ? », répond Bill. Ce qui généralement refroidit les enthousiasmes.

WORN-OUT ELEVATED CARS MAKE COMFORTABLE HOMES

SAID the Brooklyn "L" conductor. "Some day I'm going to buy me a house for \$50 and settle down."

"How about letting me in on that?" suggested the passenger. "I think I could raise \$50."

The conductor explained. "See all these elevated cars? Well, some day they will wear out. Then the company will sell them to the men for \$50 apiece. They can haul them off, and if they are handy with hammer and saw they've got their bungalow."

Bill Balcom has been an inspiration to many of the men. He is a motorman now on the Interborough lines, but several years ago he ran a work train in and out of the 113d Street yards. There had been a sample car in the yards, used as sort of an office. During the war it was fitted up with steps, seats and things for the Government to use at Hog Island. But peace came too soon for it to fill its mission, and the car continued to sit. Near by was a condemned wooden elevated car, from which the fittings had been removed.

Happy Thought.

One day Bill Balcom and another man were poking around in the cars. "Lots of room in here," Bill remarked; thereupon an idea was conceived. The land on which Balcom's home stood had been requisitioned for a school. Before long he would have to seek a new roof. "Here it is," Balcom thought.

He dickered with the Interborough, then with haulage agencies. A bargain was struck—\$50 for one car and \$35 for the other. Their transportation would come to \$81.

It was "some job," he can tell you, to get those cars off their wheels and off the tracks and on to the elongated drays that a motor truck was to haul

out to his twenty-five-foot lot in the Bronx. As the equipage moved along the streets, people stopped to look. Traffic was held up an hour at one point on the Boston Post Road. But the kindly policeman merely turned his back with the remark: "You are more to be pitied than censured."

Finally the two cars were dumped on the street in front of the excavation Balcom had already dug. Teams were used to swing the cars into position. Then Balcom proceeded alone. A year and a half ago his family of four moved into the cars, now to all appearances a neat little eight-room bungalow.

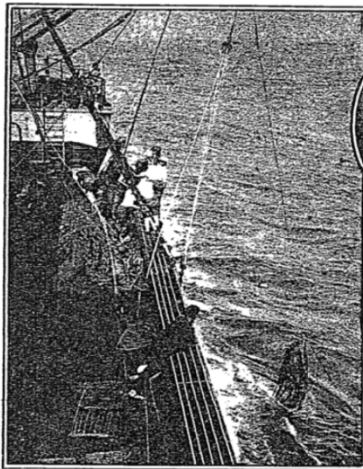
A Model Home.

As one passes down the collar steps, where the two cars were joined, he may notice a bit of the bulging outside of an old rd car. The rest of the exteriors have been concealed with stucco. On top is a gable roof that covers two rooms built over the cars. On the front is a sun-parlor made of old doors, the plate glass of which came from France, the owner proudly points out, forty-two years ago.

Mr. Balcom had the cars placed about four feet apart, with their long sides parallel. He took off the side of one and built an extension to connect them. Then he partitioned each into three rooms.

Bill Balcom's car house is a point of pilgrimage for his friends and fellow-workmen. "How about helping me to get a couple of cars?" is usually their response after inspection.

"Do you think you could swing the job of putting them in shape?" Mr. Balcom challenges. And his details usually dampen enthusiasm.



A Near Tragedy—Quick Action in Stopping the Engines Saved the Tangled Trawls From Ruin.

Farms are not unusual until about sixty-five years ago. There is nothing very surprising in this; it was taken for granted that no creatures could exist on a region without the light of the sun and without the atmosphere without which life was presumed to be impossible. It was also known that at a mile-depth the pressure of the water amounted to a ton to the square inch and what conceivable animal could withstand that? Gravitational pressure, it is not to be wondered at that no one undertook difficult researches which, they were quite sure, must be useless.

New Species Found

But in 1801 a cable in the Mediterranean lay at a depth of more than 6,000 feet broke, and when it was recovered to be repaired it was found to be encrusted with living creatures. Fortunately all the pieces of cable were sent to a scientist, who found the animals to be new species.

Thus began the certain impetus to the organization of oceanographic expeditions, and the wonderful results achieved by scientists of every nation. In this connection the Challenger, the Tullyman and the Albatross, and the life-long devotion of the Prince of Monaco to this branch of science, have perpetuated in hundreds of publications which, voluminous as they are, represent the meager fraction of knowledge concerning the wonders of the deep.

The difficulties that confront the would-be explorer in the cold, dark, bottomless depths are almost inconceivable of being so constructed that they could not breathe our dense atmosphere and with eyes that were unable to penetrate the mists in which they exist, explore them in a region above the clouds, and endow them with a consuming curiosity born from the fact that our number is three. They would reinforce construct some sort of shipshape in which to sail above sea, and with grappling and dragging they would sweep up the vast areas of the ocean from which they would endeavor to piece out some picture of our customs and habits. And when they might surmount their first invasions over a completely uninhabited desert, and then for a long time it would be generally accepted that there was no life on the earth. Some-

per cent and eight of lost boats in New York and secure a heterogeneous collection from which he might or might not make some correct deductions.

This absurd idea really gives a conception of the difficulty to overcome in this regard. The fragments, while they may be numerous, give but a poor picture of the breadth and width of the ocean. What can we expect of the dredge which has been used to haul up the bottom and corals, and the bottom and corals, a serious accident and loss of

time, dredging and trawling. Not to

any machinery on dry land the ad-

ditional handicap of a ship that must be

wiped clean of all the salting of the

trawling nets and then jerking these taut with the whole weight of her 3,000 tons, and the possibilities

of accident and damage are infinite.

In making one of our first hauls

the cable became entangled many

fathoms below with such a mass-

ous weight that no one could

tell or explain, and when the sloop

pulled in the great wide-mouthed

trawl from a depth of 3,000

fathoms a most surprising kind of

valuable cable appeared at the sur-

face before our horrified eyes. The

quick thinking and expert work

of the crew, the captain, and the

boatmen and crew, averted a

serious accident and loss of

time, dredge and trawl.

That night, we were feeling

rather depressed, when some one

had the bright idea of looking up the

memories that other expeditions had

experienced. The result of this contemplation, we read of experts in this work who chronicled day after day

such items as "Dredge caught on

bottom, and it got away"; "Fathometer wire broke"; "Value

lost"; "Net torn out of frame";

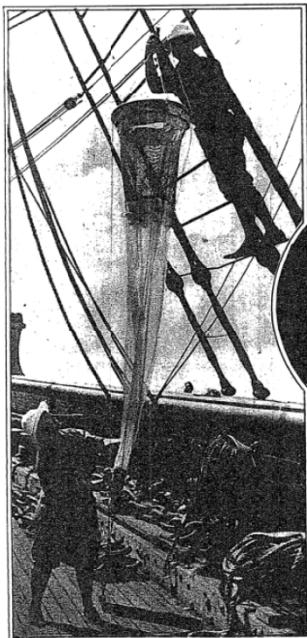
"Sounding wire broke"; "Value

lost"; "Trawl stuck"; "Trawl

broken"; "Trawl stuck"; "Trawl



"HANDS ACROSS THE SEA": FROM PITTSBURGH: WILLIAM BEEBE and the Crew of the Arcturus Turn In a Sardine Net They Are Using in the Sargasso Sea to Sample the Deep Sea of the Mid-Atlantic.
(Times Wide World Photos.)

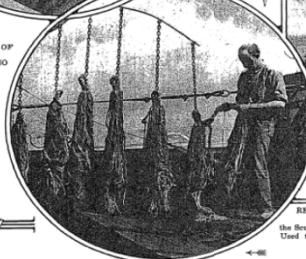


SORTING SEAWEED OF THE SARGASSO SEA ON THE MAIN DECK OF THE ARCTURUS.
(Times Wide World Photos)

A BIG NET FOR LITTLE FISH: HALF-METER PLANKTON NETS
for Capturing the Smallest Marine Life of the Sargasso Sea, Hauled Aboard the Arcturus by Mr. and Mrs. C. J. Fish.
(Times Wide World Photo.)



THE HUNT FOR THE SMALLEST CREATURES OF A LEGENDARY SEA: HAULING IN THE NET From the Double Room Below of the Arcturus for the Catch to Be Studied in the Laboratories on Board Ship.
(Times Wide World Photos.)



THE LATEST NEWS FROM ATLANTIS: HAULING ABOARD THE ROPE CALCULATED DREDGE With Its Load of Specimens midway Between Africa and America, Where the Members of the Deep Sea Oceanographic Expedition of the New York Zoological Society Read the Secrets of the Coral Banks: DWIGHT FRANCIS TUCKER, the Sculptor, Examines Some Tools Which Were Used to Sweep the Ocean Bottom Far Below the Arcturus.
(Times Wide World Photos.)

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*This is
Marie Antoinette
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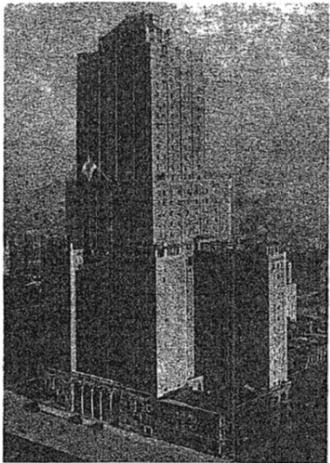
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The Tallest Domicile in New York, the Shelton Hotel.

By ORBICK JOHNS

For the first time in history the architects of all civilized countries are to bring together their work in a single exposition of scope and importance has ever before been attempted. Appropriately, this first exposition in which the leaders of the New World meet on equal ground with those of the Old World is to be held here. It opens tomorrow at Grand Central Station, and will continue to the 25th of May.

Perhaps the most striking fact about the exhibit is the way in which this unprecedented recognition of American design is accepted by the world. There is also a traditional French, authority, or Brahmin conservatism, of foreign nations that is not avoided. With the utmost frankness and unconcern the American designers have invited their professional brethren from a thousand cities of the world.

Europe Watches Us

The exposition is officially known as the Architectural and Allied Arts Exposition. New York is the fitting scene of the meeting because, because the eyes of Europe's architects turn on the structural experiments of the United States. Most experts agree that the most significant new things have been done in the building art in the United States. Architects in the achievements of America's future has never been held so profoundly aroused. There is vivid and intense interest as to what our designers will do next.

One reason for this interest is that Europe is still suffering the day of industrialization, the problems of which we are in the thick of solving. Our experience and example in high industrial factories, in the accommodation of congested cities, and the like will help apprenticeship to meet the harsher conditions abroad. But the reversal of attitude in Europe is not entirely due to our success of the skyscrapers. Many European architects themselves have gone beyond the stage of mere cloud climbing for its own sake.

A spirit has entered into their work, or rather has taken their temporary storm, which is understandable to the men of an older tradition.

Architecture here is beginning to give form to the structures and standards of American life. Sensationalism and excessiveness are a part of the past. Simplicity, strength, freedom are the watchwords of today's designers, and the results in practice point to a genuinely original style.

In addition to the splendid international architectural study, the exposition will give each part of the country a chance to show its best to others. The style of Southern California will rub elbows with that of Maine. This will be one of the most interesting parts of the exhibition, for the reason that it will direct attention to the cause of differences in domestic architecture.

American homes present considerable variety, whereas American commercial and industrial buildings are definitely in the same line throughout the land; and architects are watching the phase of comparison. One architect who will be glad to discover how far we have come in evolving national characteristics



The Great Town Hall at Stockholm, Completed Since the War.

ARCHITECTURE TURNS TO GENIUS OF AMERICA

World's Building Designers Here to Study Our Contributions in Progress of Their Art

that run through the group of States. Interest attaches also to what is being done in the field of the very small houses of the poor. The Small House Service Bureau of the Institute to encourage planning and economy. This bureau supplies plans embodying the best of American talent in the country at low cost.

Discussing the question of larger dwellings, James J. Hill, the architect in charge of erecting, the delegates, said:

"The American home has lagged far behind great city structures in simplicity and national expression. In the field of large building powerful influences have been brought about about a certain unity of purpose and practice. Economic conditions, the cost of labor, big business, city laws and requirements tend to similarity throughout the country, and these have produced a well-defined style. We have, however, even a certain 'opinion' as to what is architecturally good among business men."

"The home builder, on the other hand, has few clear ideas, as a rule, but he sees something in a friend's house and likes it, and wants by some other fair or fancy and wants his house to conform to it. The architect, however, can tell him that this particular notion is unusual to his conditions and personal taste. He is nervous, impulsive or even ugly, but such architects are likely to make little impression on the owner, who is not guided by fundamental principles. Let me assure you that our home architecture is wildly heterogeneous."

Sound Style Needed

"I don't refer to differences produced by climate, accessibility to materials, local conditions, etc. These are perfectly legitimate factors. There are certain legitimate reasons for a certain amount of variety. The trouble lies in a 'lack of sound architectural principles.' You cannot have architectural style. Casualness becomes the rule. Take our schools as an example of improvement in this direction. We have evolved a common agreement and common sense about school design. The schoolboy now goes to a high school wherever you find it. Our college groups, in the main, still offer a hodge-podge of styles of no style."

"The sectional exhibits will enable those who are interested in house architecture to study many houses instead of a few belonging to their acquaintances, and it will be possible for the layman to absorb a few sound notions of style."

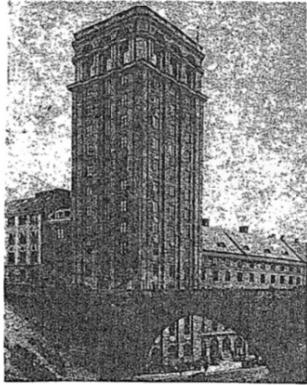
"That is one point of this great exhibition," it continued.

Hospital to give tremendous stimulus and direction to public thought. The motto is that we should not have to go to Paris to see every year. In Paris they have the International Salon, which is a national event, participated in by painters, sculptors and architects. One of the largest exhibits, held in this city at the league, has not been seen by few people concerned in some way with the profession.

"At present, therefore, only in the

Bush Terminal Building, by Harvey W. Corbett; the Chicago Tribune Building, by Raymond M. Hood; the American Telephone and Telegraph Building, "Crescent & Cypress," and the Standard Oil Building, by Carrere & Hastings. Mr. Bossom, president of the American Architects Committee, was struck by the signs of fresh architectural inspiration abroad since the war.

"The interest that foreign architects are showing in this exhibition is



The Highest Office Building in Europe, "King's Tower," in Stockholm.

style of our large-scale architecture can stand comparison with Europe, while the principles are more generally understood in all lines of architecture and where architectural opinion is alert."

Alfred C. Morris, New York architect, has been made a special study of the new architecture of Europe, examples of which will be exhibited, along with models of such famous buildings as the Louvre, designed by Alfred Loomis.

"Deafening," said Mr. Bossom. "Deafening from the noise of what will be present with comprehensive exhibits of work, and both Canada and Mexico will be represented. This eager cooperation is understandable when we consider that there is a new architecture that is sweeping through certain parts of Europe. Spain and the Balkans in particular are producing new ideas in art. A swath could be cut down through countries rimmed Poland, Czechoslovakia and Yugoslavia, through the length of which we should find really great things being accomplished."

Genius Abroad

"When the Chicago Tribune Building turned the world to a competition for the most beautiful tower, the second prize was obtained by Eliel Saarinen of Finland, with one of the finest architectural concepts. In carrying out his model, for his studio Mr. Saarinen evolved a type of design that would substantially conform to the Chicago zoning laws. He did it by a process of logic and reasoning from fundamental principles."

"The great Town Hall at Stockholm, by Ragnar Östberg, is another example of North European work. Strongly inspired by conception, with its high tower and striking arcade over the water, and looking somewhere for its essential prototype, this is one of the six most

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