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THE AMERICAN ARCHITECT

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THE COLEMAN HOUSE AT AUGUSTA, GEORGIA, IS A GOOD EXAMPLE OF EXTANT ANTE-BELLUM ARCHITECTURE IN THE SOUTH

AUGUSTA, GEORGIA

WHEN the "Georgia Cracker" starts out to build for himself a fence, gets his pickets all of one size, cuts them off at forty-five degrees at the top, spaces them equally, with the points all in one direction, and finally gives his production a good coat of whitewash, he is unconsciously expressing his leaning toward architectural betterment.

The majority of the profession in the North and East believe that something like the above is the summit of architectural ambition in the South and that architectural taste there died with the Civil War. When the architectural journals illustrate southern work as a rule they publish photographs of ante-bellum buildings

more or less dilapidated, or pick out a bit or two of colonial architecture with which the South is still dotted. That there is a new, progressive, and good character of work being done by local architects in the South seems scarcely to enter the consideration of the Northern and Eastern professional mind. It is realized of course that in particular cases where work of large importance is involved some good things are being done, but it is also presumed that in such a case the work is intrusted to a better equipped Northern or Eastern architect. It was with more or less of this feeling that the AMERICAN ARCHITECT determined to send a representative upon a round of the Southern

cities and the writer's experience has been more than a revelation. The subject of this article will be conditions obtaining in the City of Augusta, Ga., which is more or less typical of other cities of its size through the South.

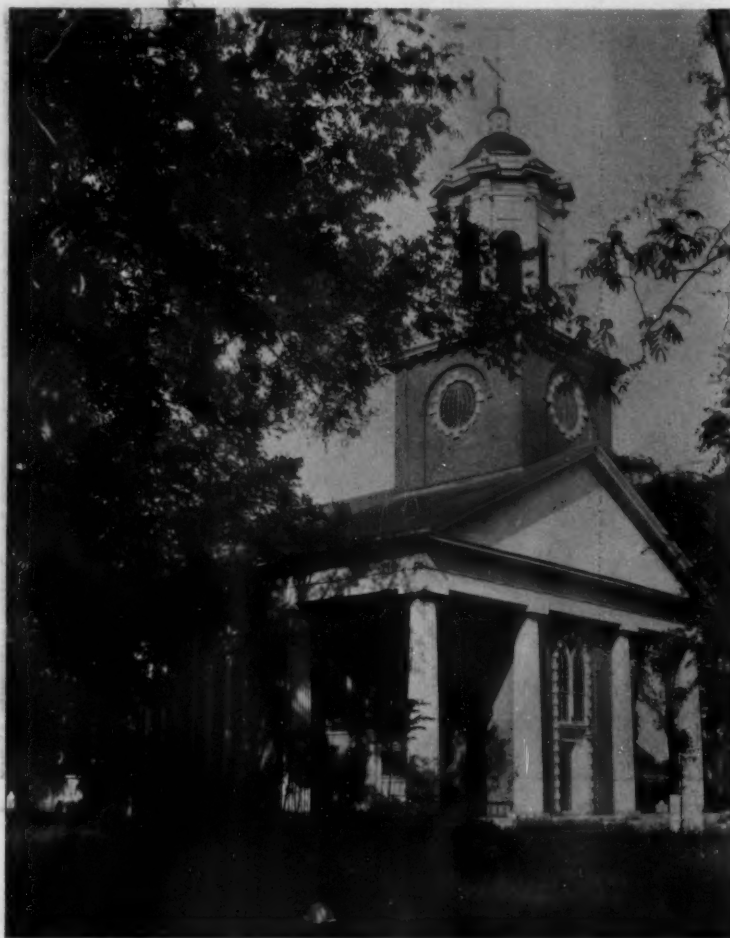
Here we have a small city which has developed commercially with surprising strides although with a purely agricultural tributary country upon which to depend. Our first impression of the place in a general way was its entire lack of architectural interest and at the same time its great possibilities for civic betterment. Its wide well shaded streets offer a most attractive setting for a "city beautiful" and we were for some time unable to understand how such possibilities had been so long neglected.

Augusta's main business thoroughfare, like most business thoroughfares of small American cities, is an almost hopeless jumble of odds and ends, with this great advantage over the average, however, that nothing has yet been done, no costly building yet erected which from its very cost would make it a more or less permanent blot upon any general plan for improvement which might be made. In this Augusta is most fortunate, for, looking deeper than the mere

surface indications, going somewhat further afield, we found that there was here a very decided and intelligent interest in matters artistic which only lacked the initiative of some one qualified to put it in shape to utilize for the benefit of the city, an almost virgin field for civic improvement. In this connection it is not necessary to emphasize, even for the needs of a small city, the great advantage a town has in beginning such a work with practically a clean slate, where no one has through misdirected, although well intentioned efforts, and without proper supervision and control, started out to "im-

prove" things by the erection of some monstrous edifice, the very cost of which precludes the possibility of its removal in any well directed movement. With the exception of a couple of bank buildings which are creditable in themselves, and the work of outside architects, and two other bank buildings in the course of erection, also creditable, the work of local architects, there is nothing of money importance on Broad Street which the growing improvement of the city will not ultimately make it financially expedient to remove and replace with work of good character. There is one thing only which it will be difficult to get rid of, unless

indeed some broadminded and well-to-do philanthropist comes to the rescue by offering to bear the expense of its removal and the substitution for it of something worthy of the love and affection its erection represented. We refer to the Confederate Monument now located in the center of Broad Street, one of the crop of the early seventies with which many of the Southern cities have been afflicted. Until this broadminded philanthropist materializes the City of Augusta can materially ameliorate this affliction if it will refrain from giving this monument an annual scrubbing, and let



ST. PAUL'S EPISCOPAL CHURCH

AUGUSTA, GEORGIA

Time, that sure softener of many of our afflictions, at least reverently and respectably cover it with the mantle of age.

There is no affliction without its compensating blessing, we are told, and Augusta surely received a blessing, very substantially disguised, to be sure, in its severe flood of last summer, which entailed serious loss to property and much suffering, in that it temporarily escaped an architectural affliction in the erection of a City Hall, in the "galvano ferro" style of architecture, which at that time was just about to be started. Like



CONFEDERATE MONUMENT, BROAD STREET

AUGUSTA, GA.

the public in general we had access to a picture of this proposed edifice and can most heartily congratulate the city upon its escape.

It is to be hoped that before conditions will permit of this matter coming up again something in the way of a "civic betterment league," with a properly constituted set of judges in architectural matters, will have been formed in Augusta, which would preclude the possibility of such an architectural calamity as this would have been. In this connection it is most unfortunate that the city has acquired a site for its new City Hall which is wholly unfit for the purpose, its only possible excuse being that the Federal Government had previously acquired a site for a new Federal Building directly opposite but equally bad. Property in Augusta, from what we could learn, is not held at a prohibitive price in locations which would be suitable. The site for such a group of buildings as would be made up of the Federal Building and the City Hall could be readily obtained where both could face upon an open plaza with the main artery of the city, Broad Street, running through it, and the citizens and property owners of the city are not so lost to the advantages which would accrue to the property adjoining such a group as to place any serious obstacle in the way of its being acquired by both the City and Federal Governments. The general policy of the Federal Government along these lines has greatly improved in recent years and no doubt an influential committee of the citizens of Augusta acting in behalf of a "civic improvement league" would be well received in Washington and their efforts looking toward a mutually advantageous arrangement

for the general good of the city would be favorably considered. At any rate there is no hope of such a consummation without an attempt being made to obtain it. There is little hope of such action being taken unless the citizens themselves awake to its importance, and little hope of such an awakening unless, through the medium of the organization of some such body as hereinafter suggested.

The conditions are ripe, the materials are on the ground, the enterprise is ready and the public spirit and good taste of the community are not lacking in Augusta for the formation of a "Civic Improvement League" similar to those formed in many other cities of the country which have already shown such good results. With little or nothing already executed to stand in its way such an organization would be in position to do noble work for Augusta, placing her among the first of the Southern cities to take up the idea, well up at the head of what will in after years be a Roll of Honor.

Economy in the expenditure of money appropriated by municipalities for civic improvements, especially along artistic lines, is, in many instances, no better understood in the North than it is in the South. As a rule, the City Fathers feel that they are competent to sit in judgment on the merits of the case, and, ignoring the experience and skill of men who would willingly give their services in an advisory way, erect public monuments that are as poorly selected as they are well intended. To insure that the people's money shall be intelligently and judiciously expended, that the visiting stranger of artistic perception shall not flee the place, protesting against its artistic shortcomings, or that the rising generation, which will be better educated in these matters than the present, shall not have cause to reproach their progenitors for lack of æsthetic appreciation, every growing community should have its Civic Betterment League, or, we like the term better, Municipal Art Society. Every scheme for municipal improvement should be referred to this Society, and its protest should have weight, and its approval insure the consummation of the plan. This Association should be representative in every way. It should be composed of representatives of the city government, the artistic, commercial and social section of the city.

It has been the rule throughout the country to enlist the support of the members of the architectural profession in the various communities in this work, and



PROPOSED CITY HALL

AUGUSTA, GA.

the unrequited labors of these men are responsible for much of the good results already accomplished.

Augusta is particularly fortunate in having men of demonstrated ability whose artistic judgment would insure the best results in every way.

Augusta has become a city much patronized by Northern people seeking a salubrious climate for the winter months, its good hotels—we speak solely of the winter resort variety—are an attraction in themselves; its Country Club and golf links are the best in the South, and few better in the North, are liberally patronized in the winter by the Northern visitors and out of the tourist season by the residents themselves. The large milling interests here, the increasing utilization of the great water power of the Savannah River at this point, all point to a growth vigorous and steady; it would be unfortunate that an opportunity so good as is here presented for civic improvements, commensurate with its commercial advance, should be neglected.

No city can hope to build for itself a permanent place among its fellows as a progressive and substantial town upon climate and other natural advantages alone; it will be outrun in the race unless it possesses a proper sense of its civic responsibilities and the energy to carry them out. Augusta certainly needs many improvements in the way of buildings; new and better school houses, for example. That children should be merely *comfortably* housed during school hours has long ceased to be regarded as sufficient for the needs of a progressive city. That they should be *artistically* housed is also of prime importance. That at the most impressionable age they should be given an environment of good taste is a matter of much moment to the future of a community. In Augusta there is not one school house which could, even by a wide stretch of the imagination, be called a piece of architecture, and yet the city has spent, if not lavishly, at least generously for its schools. In the matter of churches most towns are better off than in their schools; congregations seem, through a matter of pride, to try to outdo their brethren in their houses of worship and not infrequently where other public buildings have little or no merit good churches will be found. Barring old St. Paul's, a colonial relic of much interest, but sadly disfigured in the interior by "modern improvements," Augusta has no churches of any architectural merit. She has, however, an architectural curiosity in the Church of the Sacred Heart, designed, we believe, by a priest who considered himself inspired for the purpose. His inspiration, if he really had any, came from the wrong direction; it certainly did not come from above.

Notwithstanding all we have said there is an evident awakening here of the necessity for better work and many evidences that the new work to be done will be executed in a broader spirit and along lines which will assure better results.

It is worthy of note, and a very conclusive evidence of desire for and an appreciation of better architectural work in this community, that in the case of one of the bank buildings now in course of construction, the Directors of the bank would not take it entirely upon themselves to make a decision upon their design but instead employed Professor Laird, of Philadelphia, to

make a report upon the designs submitted as to their architectural merits, appointed the architects advised by him as architects for the building and paid the unsuccessful competitor a liberal amount for his time in the preparation of sketches. Such a course on the part of a Board of Directors speaks not only exceedingly well for their good judgment, but also indicates in a very positive way the trend of opinion in a community of which they are influential members. While this is no place to go into the old question of competition, it is possibly not too much to say that if a course of action similar to that taken by the bank officials in this case could be taken by those in charge of the erection of some of the more important public and semi-public buildings in the smaller communities throughout the country, a much better grade of work would be the result.

A few words on another aspect of the picture of conditions here will not be amiss. Augusta possesses one of, if not (as we are inclined to call it) the most attractive suburbs of any Southern city, a suburb ranking in its natural beauties of location, its woods, its views and its well kept streets, with the best of suburban places North or South. Here, in Summerville, together with some excellent old ante-bellum homes, we found some places of recent construction which, particularly as they are the work of local architects, were a surprise and pleasure. In this issue we give a number of illustrations of some of these places while there are many others of similar character in course of erection. Were all of these places merely the winter homes of Northern "tourists," designed by Northern architects, they would have much less interest, but the majority of them are the new homes of residents of Augusta and all of them by local architects. They therefore display a reflection of the local taste of the community which is decidedly creditable to it. In originality of design, in general plan and arrangements, in execution and decoration these houses compare most favorably with those of other and more populous Northern cities. It is perhaps a striking feature of them that while they are chiefly the work of one firm of architects they are so completely different in style and design. We had the pleasure of going through one of these houses and present a few interior views. The novelty of the plan of this house, its admirable arrangement for its site and the artistic handling of the simple interior are worthy of notice. The absence of trim to the openings in this house has a decidedly attractive effect and gives added value to the excellent selection of the papers which is often marred by the obtrusion of many door and window trims. The architects for residence work in many of our small cities have frequently more to contend with than the mere problems involved in the building itself in that they first of all have to combat the lack of taste of their clients, and not infrequently must either give up the work or do much that offends their better judgment. In the case of the houses illustrated here the architects seem to have escaped these hardships, for while the lady who so kindly showed us through her house, most modestly turned all the credit for what we praised over to her architect, he and she had a kind of a "you first, my dear Alphonse," dialogue on the subject, we feel sure

the architects are to be congratulated upon their clients.

It is to be hoped that the new work in Augusta proper will be more in character with the excellent standard set by this recent suburban work.

ANCIENT BUILDINGS AND THEIR EFFECTS ON MODERN ARCHITECTURE. EXTRACTS FROM A LECTURE BY THACKERAY TURNER, F.S.A.

Mr. Thackeray Turner, F. S. A., lecturing at the Carpenters' Hall, London, on "Ancient Buildings and Their Effect on Modern Architecture," said that the thought that ran through his paper was the question of copying. Man's nature being of two sorts—animal and spiritual—the arts chiefly denote the spiritual element.

A man can go through the world ignorant of the arts of music, painting, etc., but he cannot avoid architecture. No matter whether in the country or in the town, he cannot help seeing the house of God and the house of man. There can be no doubt of the great influences of our surroundings; and it therefore seems absolutely necessary that we should admit the great importance of all buildings affecting man. If the building is good, it will do good, but if bad, then assuredly it will do harm. How great a responsibility then lies on the architect! But a great responsibility also rests on the layman. The architect can do a great deal; he has the whip hand, but he has to conform to public opinion.

If we have a wide knowledge of the architecture of our country, we must have noticed one remarkable characteristic of the Mediæval buildings, whether cathedral, cottage, farm house or manor house: they all beautify the face of nature. Now, ninety-nine out of a hundred buildings that are put up disfigure the town or country, and are an eyesore.

In considering the effect of old buildings on modern architecture, it cannot be too clearly understood that an archæologist is not an architect. A man, if he is a good archæologist, is apt to be a bad architect. About the middle of the eighteenth century, when the Renaissance was in its last gasps, the romantic qualities of Mediæval architecture began slowly to gain a hold on the nation. The Gothic revival coincided with the revival of the Established Church, and many people to-day look upon Gothic architecture as purely ecclesiastical work. The Gothic revivalists, however, sought to see every building in one style.

In building, nowadays, we cannot avoid the mechanical nature of the work done by our men. This is no fault of their own, for they are little better than machines; and if we bear this in mind, opportunities may arise of mitigating it. One of the fundamental ideas of the restorers was, that if we had a beautiful building, we had only to make copies and our new buildings would be beautiful. We cannot, however, have a work of art without creation. The question of copying is, in the lecturer's opinion, the key to the question of how we are to approach modern architecture. If a building is designed in thirteenth or fourteenth century style, the beholder will unconsciously have his mind taken back to that period, and mentally compare it with the

past. He knew of no building that would bear the comparison.

One of the most striking facts about modern architecture is that no two buildings are alike. He need not say how we build now. We all know only too well the rows of hundreds of houses all built from the same plans. Nowadays, one man thinks for hundreds of workmen.

Comparing our modern methods with those of the Mediæval builders, Mr. Turner remarked that with us symmetry is an essential. Not so with them; they paid no attention to accuracy; but we cry out if a wall is one inch out of the straight. The modern bricklayer takes care that all the brickwork is of the same color, and that the bricks of every other course come over one another. In Mediæval brickwork we find just the opposite.

The "restoring" architect, when he has an ancient building placed in his hands, thinks how he can improve it. The "repairing" architect seeks to preserve its truths. Any man who devotes his energy to repairing ancient buildings properly will become a good builder. An architect's duty in planning a new building is (1) to plan it to suit its purpose, and (2) to study the construction carefully, so that it may last, and see that the weights are distributed according to the foundations; but he must at the same time bear in mind that his building must make a pleasing block. If he does this successfully, the result will be fine architecture, although there is not a single ornament on his building. It is only when decorative features are copied that the question of style comes in.

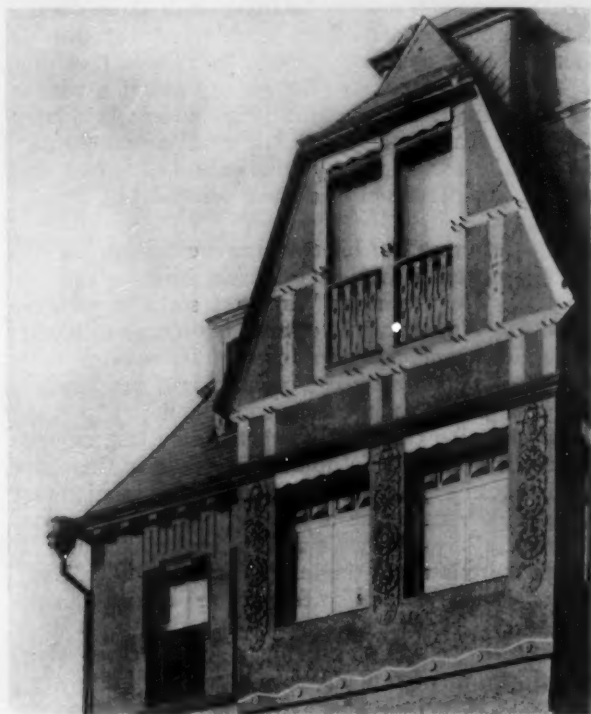
It is often said that you cannot invent a new style. Few things are more offensive than a striving after novelty. Probably building materials are of more importance than anything else in architecture; yet, strange to say, they seem to have received less thought and care than any other side of the question. If ancient buildings were properly studied it would be seen how much they depend on construction, the right use of materials, and, in Mediæval buildings, their lack of symmetry. The old builders did not have one man who ordered the carrying out of the whole building down to the smallest detail; and no one knew who built the fine buildings of old days, but every workman knew his part. We may say: How can we do without the architect? One thing the architect can do is to use the brains of other people. He should try to inspire others, and get artists to do good work for him. It is not reasonable that one brain should do all the thinking.—*Builders' Journal* (London.)

CROSS-SECTION TRACING CLOTH

A novelty which has come into use in a number of British drafting rooms is the employment of "cross-section" tracing cloth for detail drawings. The tracing cloth is ruled with vertical and horizontal lines one-eighth of an inch apart, in the same manner as ordinary cross-section sketching paper. It is claimed that the use of this kind of tracing cloth is the source of considerable saving in time, as it is easier to terminate lines at correct points, and it makes it possible to draw simple details directly on the tracing cloth.—*Machinery*.

MODERN DOMESTIC WORK IN GERMANY

It has been but a few short years since the published work of German architects was marked by the intolerable uneasiness of the first stages of Art Nouveau. The irresponsible curved line disfigured nearly everything that was built, if we were to judge from the published specimens. To the credit and sanity of the



German public it is now evident that this extreme phase of architecture, if it could have been dignified by that name, was a short-lived one. A certain attractive ingenuity remains, but the pendulum has swung back from the end of its arc and the horrors of the recent revolt against all precedent are, it is to be hoped, things of the past.

THE BIRTH OF THE ARTISTIC MOVEMENT IN PHOTOGRAPHY

In a recent number of the *Cosmopolitan Magazine*, Arthur Hoeber, the artist painter, says that the present artistic movement in photography was begun by David Octavius Hill, a Scottish painter. Hill was present in the assembly hall in Edinburgh in 1843, on the occasion of the disruption of the Church of Scotland. Four hundred and seventy ministers arose and resigned their churches for conscience' sake and left the hall in a body. Hill desired to preserve a record of this scene, but as it involved the painting of 500 portraits, he was obliged to seek some other means than the use of his brush. He consulted Sir David Brewster, who had recently been experimenting with a new process by which the impressions of the camera obscura could be fixed on paper. Sir David advised Hill to use the calotype. In the resultant portraits Hill was very successful. The portrait of Lady Ruth-

ven, made by him at that period, shows the same artistic quality as the pictorial photography of to-day.

THE ARCHITECT'S MORAL RESPONSIBILITY

Messrs. Gough, Trollope & Company have recently had an unpleasant experience which they have faced in a highly creditable and honorable manner. They were the architects, selected in open competition a few years ago, for a new workhouse infirmary at Leicester, which was erected under their superintendence at a cost of about £120,000. Recently dry rot or other fungoid growths appeared in the ground floor, and Mr. Alderman Sawday, a local architect, being called in to investigate the cause, reported that he found that 5,000 wooden stakes had been placed in the concrete under the floors, and that the fungoid growths proceeded from these. It is quite clear what had happened; the stakes were used by the concretors for working the levels of the concrete and left in. The architects might have thrown the blame on the clerk of works or builders' foreman, but they, wisely perhaps in the present view that lawyers take of an architect's duties, accepted the responsibility and have undertaken to bear the cost, between £1,000 and £1,500, of remedying the mischief.—*The Builder, London.*

A GABLE OVER A CURVED WALL

The accompanying illustration shows an architectural feature that would perhaps have been avoided by the majority of architects. It is likely that most of them would have considered the problem of carrying all the way up the curved wall of the apse one to be



avoided rather than solved. One can imagine several methods of terminating the curved wall before it reached the main roof, yet it is difficult to see how any of these could have resulted in the charming simplicity and excellent scale gained by doing the perfectly straightforward thing in the most natural way, as it has been done here.

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THE preparation of a new building code, or the revision of an old one, is one of the most complex and, at the same time, important matters that can come before a municipal government. Cincinnati has just agreed upon one, and New York City is giving to the matter of revision the serious consideration of lawmakers, architects and builders. The proposed new code for the latter city is of such length and complexity as to remind us of the encyclopedic volume setting forth the proposed Tariff Act; and, like that famous instrument, it cannot be summed up in a few words, nor can its effectiveness be estimated at a superficial glance. It is apparent that the proposed code is an absolutely new legislative product; scarcely a section of the present law is retained. The twenty-three members of the Building Code Revision Commission have considered the matter for over a year, and as evidence that even such a period of time has been insufficient for a thorough study of the many-sided problem, there is submitted a minority report that takes issue with the proposed code in regard to a number of important points.

AMONG the more striking features of the new code are: The establishment of a registration system whereby every architect, engineer, builder and master erector of steel and iron work must qualify before a Board of Registration; the extension of the discretionary powers of the Superintendent of Buildings; a widening of the fire limits; the provision that existing buildings over seventy feet high, with certain exceptions, shall install standpipes; and a drastic revision of fireproofing requirements. There has been a great deal of adverse comment upon the new code in its present form, the contention being that there is apparent discrimination against certain building materials. We feel confident that in the threshing process that will come with public hearings before the Building Committee these faults, and others, will be eliminated. It would seem better that the new building code should control matters rather by specifying that materials should meet certain strength and fire tests than by discriminating in favor of or against materials or methods of any particular kind.

ONCE more we hear the time-worn story of the man who wants to bring to the architect's attention some new device or material—for the architect's own good. His plea is that the architect persists in standing in his own light and will not drop everything else in hand to listen to Mr. Salesman's description of an article without which the building cannot possibly be complete. To back up his own opinion of this deplorable state of affairs he cites the experience of Mr. Smith, a man who has built a number of houses and other buildings. Mr. Smith's experience has been that when he wanted to have some unusual feature, in the way of a folding-door hanger, a hot-water heater, or any one of a hundred other such things, he found his architect woefully ignorant of the newest devices along these lines. Parenthetically, we might commiserate with Mr. Smith on his choice of an architect. In all seriousness, however, it is evident that, with the steady development of building toward greater elaboration and complexity, it is becoming more difficult for the architect to acquaint himself with the growing flood of new devices resulting from the applied ingenuity of inventors and manufacturers. The architectural periodicals undoubtedly are doing something toward bettering the situation, through bringing before the profession, both in their text and advertising pages, the novelties and improvements of modern building. Perhaps they can do more. We purpose making an effort in this direction, and will endeavor to print, from time to time, illustrations and an unbiased technical description of any device, material or method of construction that actually appears to be new, obtainable, and, in our estimation, worthy of the architect's serious consideration. Our point of view, in our efforts along this line, will be that of the architect. We shall try to bring to his attention, as briefly and concisely as possible, any new product with which we think he would care to become acquainted. It is perhaps unnecessary to dwell upon the fact that no other considerations whatsoever will enter into our decisions as to what should be published under this head.

PLANNING THE BASIS OF GOOD COMPOSITION

The need of axial planning—to produce grand monumental architecture—is apparent. The axis induces symmetry. The same plea for symmetry in the composition may be made for symmetry in plan—that it necessitates thought in arrangement, as distinct from the thoughtless aggregation of parts that arises from the patching method. The materialized imaginary axis is the long, imposing roof line, the impressive corridor, the massive balanced grouping in place of petty agglomeration of main parts of all sizes and shapes, jutting out here and there without any reason other than the designer had no thought and no skill to arrange a definite scheme with definite aim.

The difficulty—and hence the scope—of architectural design resides in the manifold requirements to be fulfilled, practical and æsthetic; but we are now principally concerned with planning as the fundamental basis of architectural massing. The long nave roof has its correlative indication on the plan. The central tower, the center and wings of the façade are all indicated by the plan and must have some definite relation to this. A good architect can see at a glance the capabilities of a plan to afford scope for composing, and dignified, or at least interesting grouping. It is evidently impossible to produce noble effects, or even pleasing effects, on an ignoble plan. Architecture being a matter of three dimensions, and two of these referable to the plan, we might be tempted to say that two-thirds of architectural design rests in the plan. We all know by experience that no headway can be made with any composition, even if generally grasped by the mind's eye, until the ground, or main, plan is absolutely settled. This consideration will sufficiently stop any possible criticism that composition *per se* is not wanted in architecture so long as we are honest, simple, and structural, for if massing and grouping are based on the plan, they are solid attributes of design requiring study, since they are practical matters the offshoot of other practical considerations. Not a line can be changed in the main walling without affecting the grouping—unless, indeed, the whole affair is a make-believe, with steel girders destroying the truth of the work. Unless the component masses definitely refer to the plan, architectural composition becomes a sham.

Nothing is more definitely one in composition than a simple cathedral. The base of the plan, spiritually and practically, is the cross. The essence of the cross resides not in its arms, but the actual crossing. Hence if the two western towers refer to the west gable—as we have seen—and this refers to the nave, and the junction of the nave and transepts marked by a bold tower, this latter becomes properly the dominant object, and indicates the actual crossing of the cruciform plan of a building suited to a religion based upon certain belief primarily associated with a simple cross. Hence in cathedral building for Christian worship the central tower is justified on all points by reasonable arguments. It is not in reality the dominating motive, which is the crossed plan, but it indicates this, and so is subordinate to the general idea.—R. Owen Allsop, in *The Architect and Contract Reporter*.

TO TRY GROWING OF EASTERN HARDWOODS IN CALIFORNIA

The Pacific Coast will soon be the scene of an interesting tree-growing experiment. The United States Forest Service is planning to introduce a number of the more important eastern hardwoods into California, and will this year experiment with chestnut, hickory, basswood, red oak and yellow poplar or tulip trees. Small patches of these trees will be planted near the forest rangers' cabins on the National Forests, and if these do well larger plantations on a commercial scale will soon be established on wider areas.

There are over 125 different species of trees in California, a number of which produce some of the most valuable varieties of lumber in the country. Although considerably over one-half of the species are hardwood or broad-leaved trees, yet with the exception of the exotic eucalyptus there is not a single species of hardwood here ranking in commercial importance with the leading eastern hardwoods. Climatic conditions in many parts of California are undoubtedly favorable for the growth of a number of the valuable hardwoods, and the absence of these trees is due mostly to unfavorable factors of seed distribution.

If the experiments are successful, a valuable asset will have been added to the forest resources of this State, which should prove of special benefit to the local furniture and vehicle industries. Chestnut and red oak are highly esteemed for furniture, while with hickory, basswood and eucalyptus at its command, California should lead all other States in the vehicle industry.

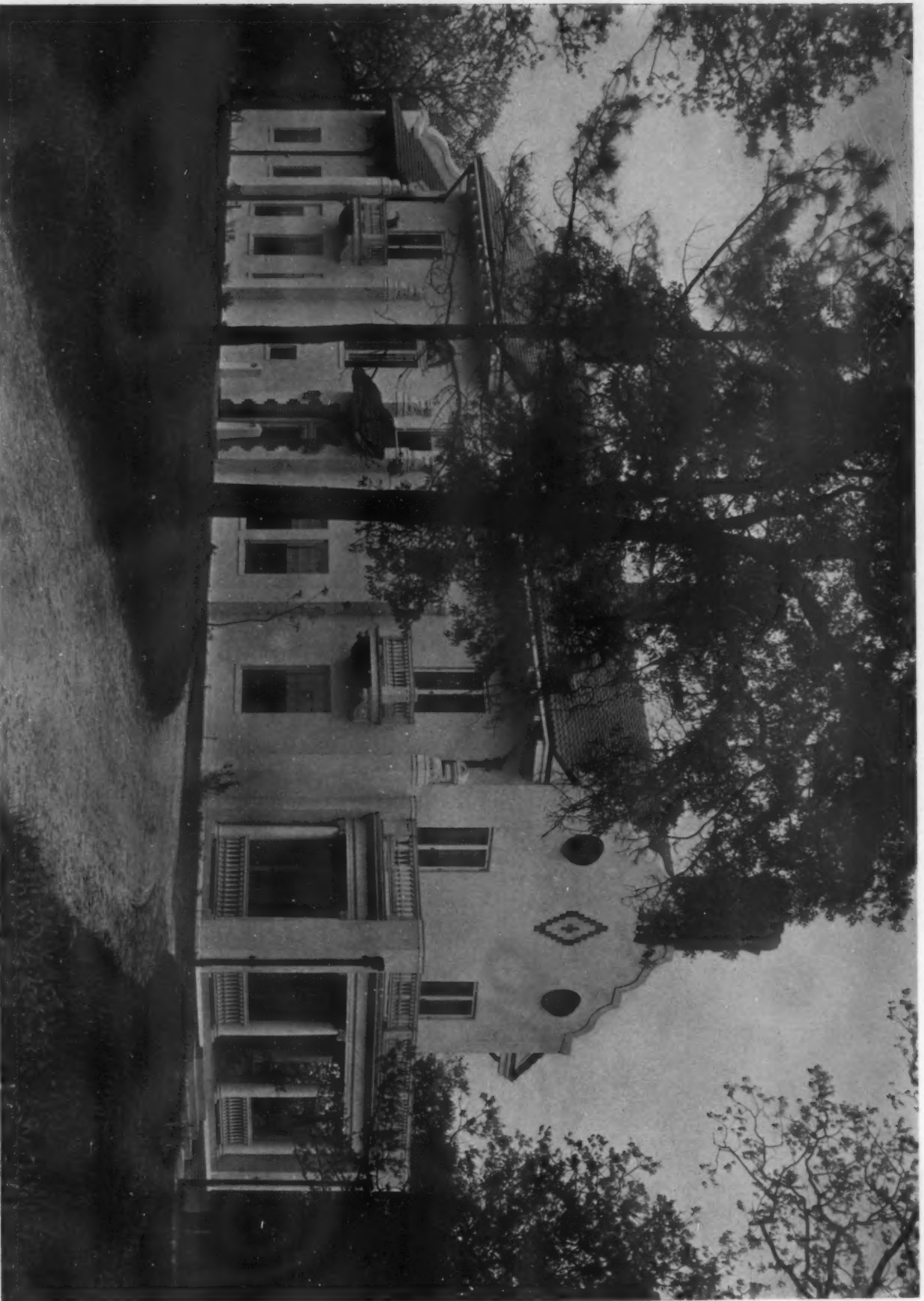
RECENT LEGAL DECISIONS

Kirby's Dig. Sec. 4970 gives a lien to every person performing any work or furnishing material for any building, under or by virtue of any contract with the owner or proprietor thereof or his agent, contractor or sub-contractor. The only limitation found in the statute is by Section 4975, which provides that no person shall be given a lien for any greater amount in the aggregate than that contracted for between employer and contractor. Held, that a stipulation by the principal contractor that no liens for labor or material shall be filed against the building is not binding on a sub-contractor unless he has actual notice thereof.—*Cost v. Newport Builders' Supply & Hardware Co.*, 108 S. W. (Ark.) 509.

In an action by a corporation to enforce a mechanic's lien, an instruction submitting the issue that, at the time the contract was made and materials furnished, the president and general manager of plaintiff stated he had such materials as would be needed for the construction of the building, and that the same would be furnished and no lien would attach for the same, was properly refused, where there was no evidence to sustain such defense, and the undisputed evidence established the fact that the person making such representations had, before the transaction, resigned his position as president and general manager of plaintiff, and there was no evidence that he had any authority to bind the corporation.—*Cost v. Newport Builders' Supply & Hardware Co.*, 108 S. W. (Ark.) 509.—*Southern Architect and Building News*.

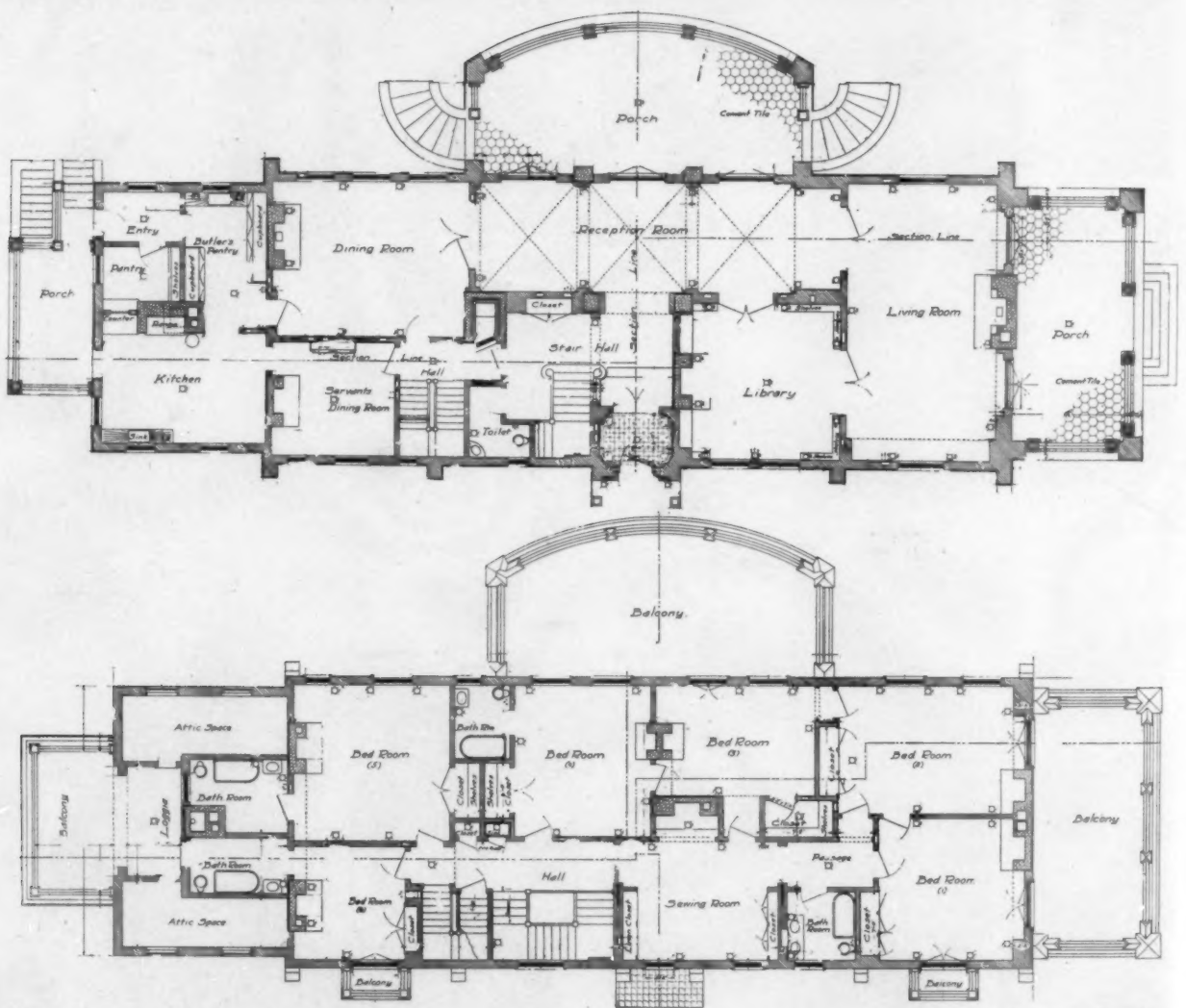
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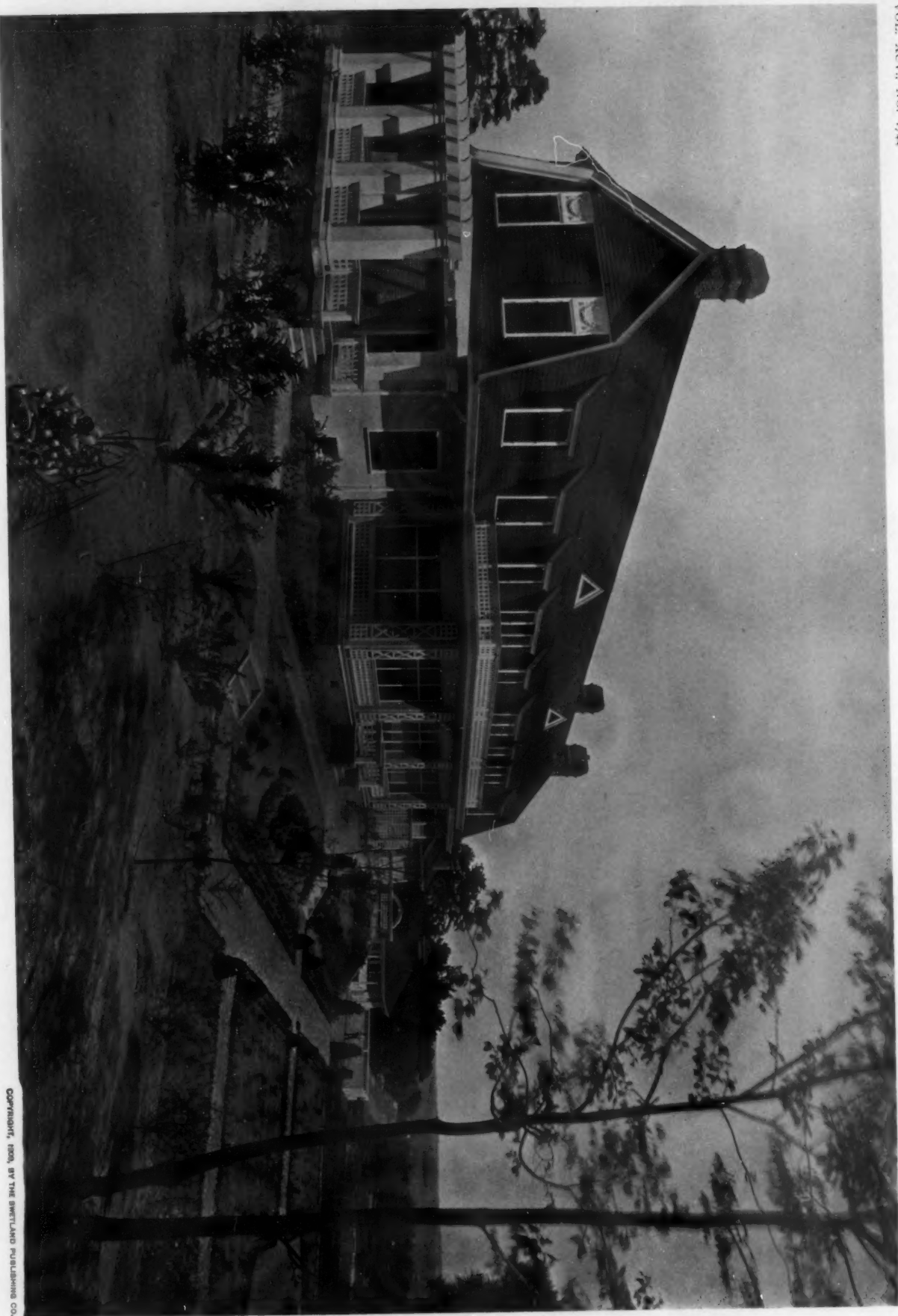
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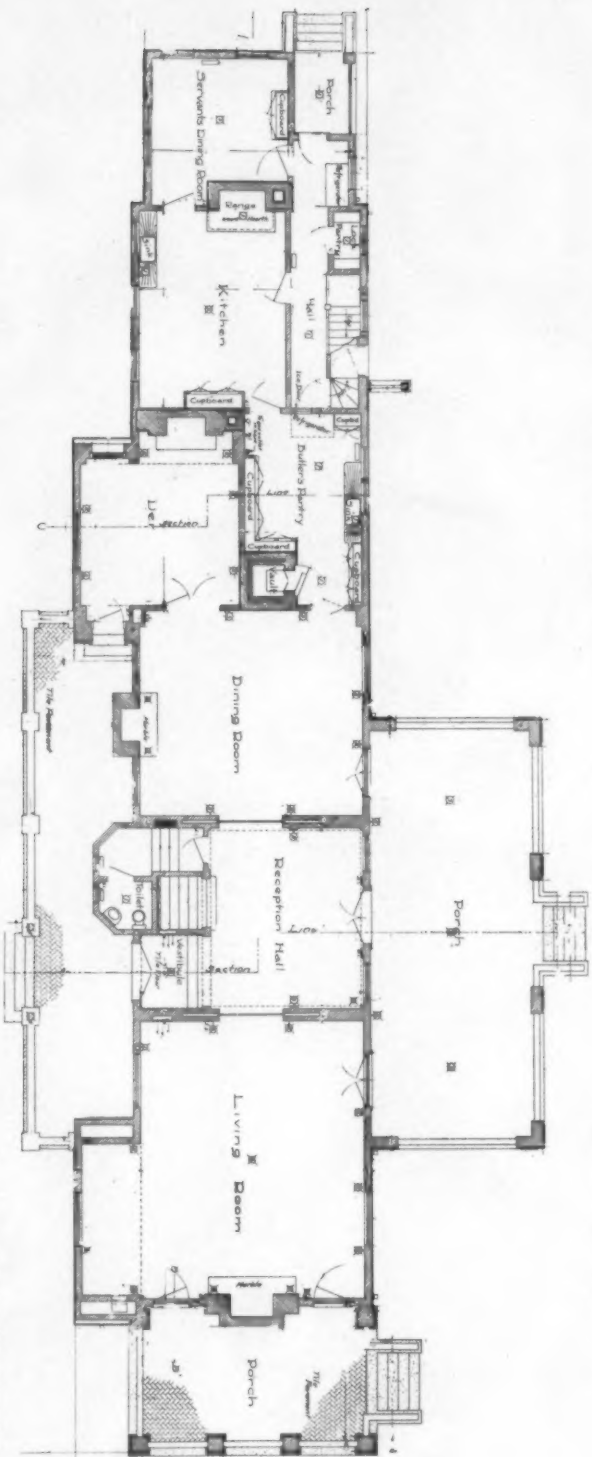
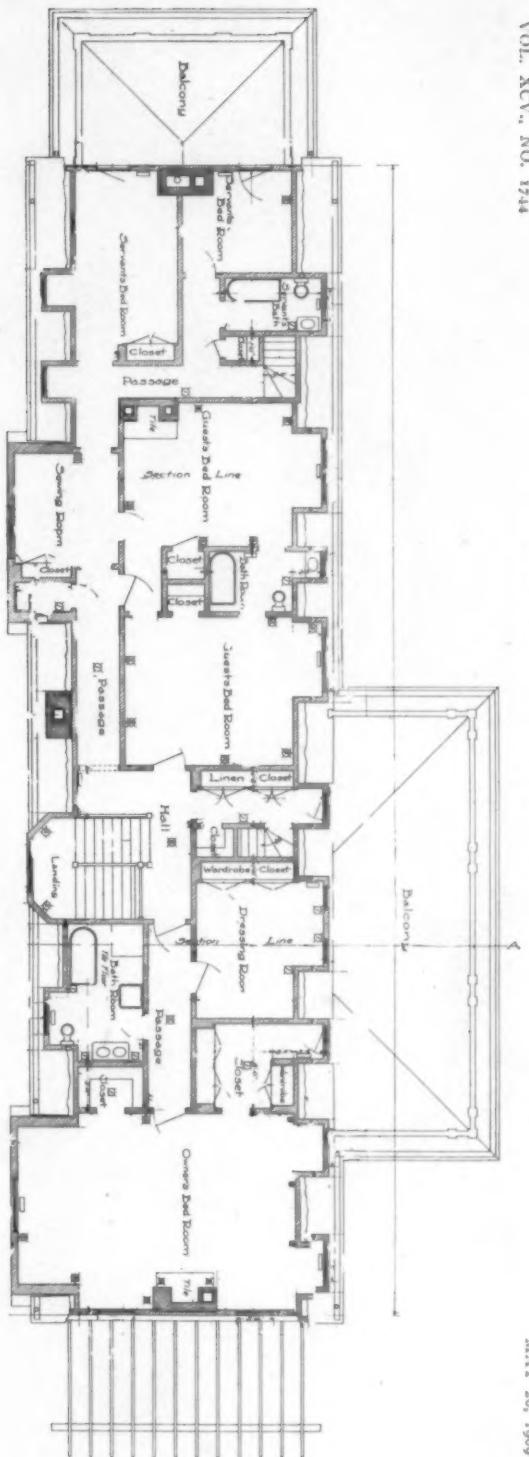
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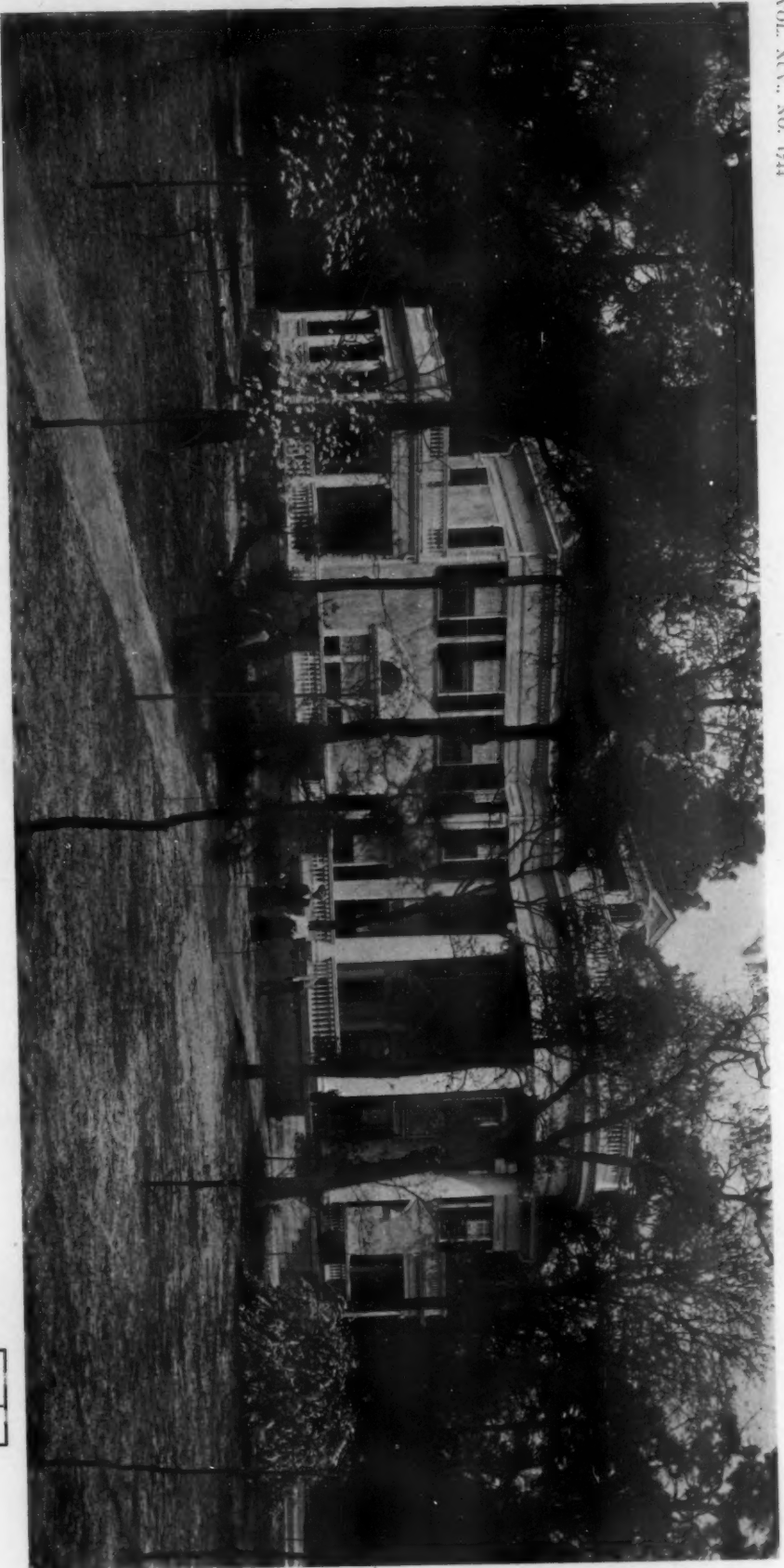


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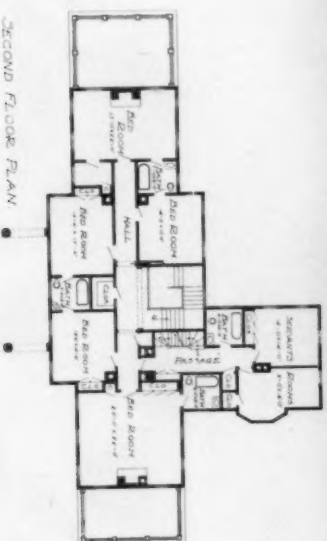
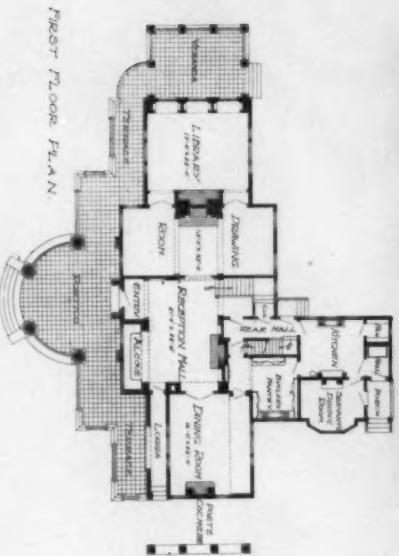
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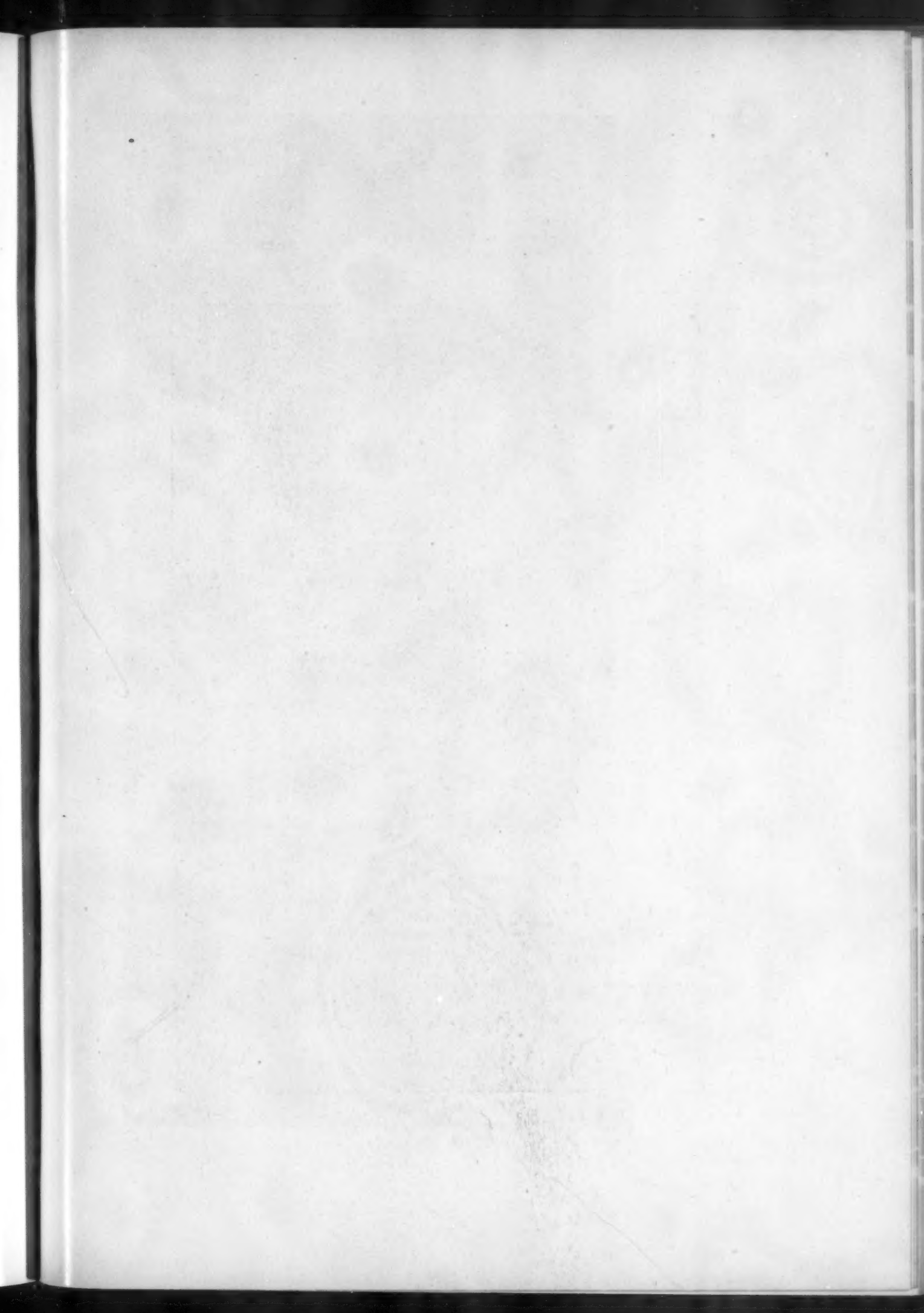
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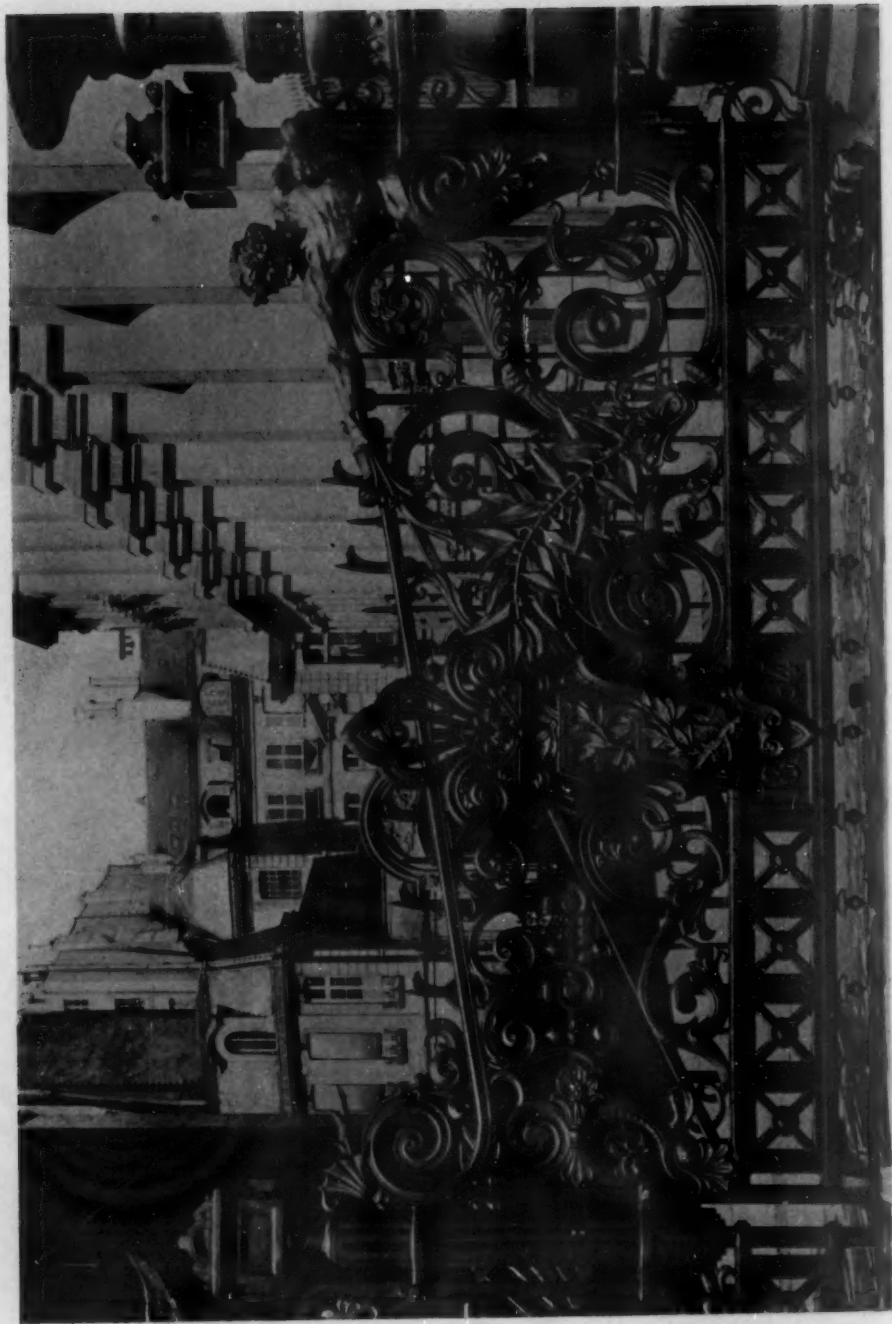
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