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Sources of Modern Hardware

By M. STAPLEY

IT was a perfectly natural thing that, until fairly recent days, builders' hardware in this country should have been ugly. The conditions were not right that would have lifted it above the worst sort of commercialism. The cheapest possible production that machinery could turn out was the only thing aimed at. The public became used to it and accepted its degraded standard. But in the Middle Ages when wares were made wholly by craftsmanship, it was an equally natural thing that hardware should have been beautiful. Instinctively, the artisan fashioned something that would appeal to the eye; in fact, there was little actual difference between artisan and artist—both had the same sources of inspiration and the same good taste.

Besides the admirable specimens left in this line by unknown workmen, the great Renaissance architects themselves did not consider it beneath their dignity to design such details as the metal fastenings of doors and windows, drawer-pulls, hinges, candelabras, etc. Thus, all the visible metal work of a palace was art.

Yet of the various nations that responded to the Renaissance, France alone created a "school of hardware." Though Italy gave us Benvenuto Cellini, who knew all the mysteries of the brass foundry, all the secrets of hammering iron and chiseling steel, no considerable number of those articles now termed *hardware* are traced to it. Cellini himself, who loved to fashion anything that called for the skill of a perfect craftsman, has left but little—the object best known to present-day manufacturers being the door-

knocker of the Rue Tronchet, back of the Madeleine. Germany, famous for its ironwork, limited the essentials for protection to that metal; these were beautiful, but practically ceased when the day of brass and bronze came. To-day German firms seldom copy the old things, concerning themselves rather with "Art Nouveau," which has but a restricted market. England, even in the Elizabethan period, when architects tried to suit the hardware to the general scheme, produced so few patterns that now a manufacturer who would offer a line of Elizabethan locks and hinges must draw largely on his imagination. Whatever is reproduced is made

in Paris, where all the Elizabethan hardware for recent London mansions has been ordered. There, is likewise a paucity of Flemish designs. Spain, like Germany, noted for ironwork, found other objects than hardware on which to expend its genius.

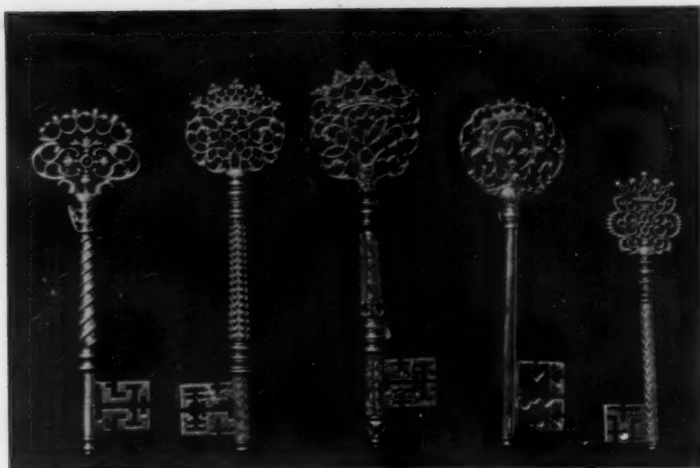
But in France builders' hardware seems to have made a peculiar appeal to both designers and their public. From the time of Francis I, who started that influx of skilled Italians that never ceased till the Revolution, French hardware has kept pace with every decorative school that has developed—with every process of metal. So, naturally enough, when there came to American architects the tardy awakening, some thirty years ago, to the telling value of appropriate door and window fastenings, it was to French work that they turned for inspiration.

This statement, of course, applies more to brass and bronze; as for ironwork in which the several nations mentioned excelled, all



AN OLD LOCK IN THE CLUNY MUSEUM

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EXAMPLES OF XVIII CENTURY KEYS FROM THE MUSEUM OF THE LOUVRE

Europe, broadly speaking, offers that. Besides the vast amounts of it in public museums, the designer of hardware for an occasional Gothic residence can turn to the many private collectors who have made it a specialty. Some of these collections—for which there are superbly illustrated catalogues, are the Emil Peyre; the Alexander Delaherche of Beauvais (mostly keys; the Le Breton of Rouen (also keys) and the Antiq (door-knockers); the Bischoffsheim of Paris, and the Spitzer, which, though dispersed years ago, still exists as a whole in the immortal catalog prepared for the sale. The German antiquarian, Herr Mossel, of Nürnberg, has also a fine museum of locks, keys and hinges.

Another field of research will be found in the old books written and illustrated by various locksmiths famous in their day. That of Mathurin Jousse is full of material. His designs, made mostly for iron, have since been plentifully reproduced in brass as well. Lamour, Du Cerceau, Focamberge, Du Monceau, are others who have preserved their designs in book form.

In their day—the day of the guilds—the making of an iron lock and key was the high ordeal imposed as a test for the *étrise*—the right to hold office. The works submitted were as beautiful in execution as they were ingenious in mechanism, and are shown to-day as true masterpieces. Keys then grew to most delicate proportions. They were a real ornament to the *châtelaine*—the lady of the house, who, according to the fashion, wore a bunch of them hanging from her belt.

Mathurin Jousse, working at La Flèche in Touraine, was particularly devoted to keys. His book was published in 1627. In it he claims for his trade the rank of an art, and asserts that no other can compare with it for beauty, utility, and antiquity; for, “as man must have very early attempted a device for shutting out the wild beasts, some rudimentary form of lock and key must be as old as the universe itself.”

He studied all the early Egyptian, Greek and Roman keys that came his way. Also

those later ones when the fall of the Roman Empire produced an amazing lawlessness that was a great stimulus to the locksmith. But as these early wares were mostly the work of chattel slaves—“compulsory therefore deficient in art”—Jousse did not copy them. The mechanism of the ancient lock had been greatly improved and as for the pattern of the key, the Roman fancy for a rude human or brute figure instead of a bow of conventional design did not appeal to him. He traced in interesting fashion key-making up to his own day—how the XIII and XIV centuries gave it a lozenge-shaped bow which in time expanded into circular, trefoil and quatrefoil forms accompanied by fluted or chased stems.

As these old writers describe the qualities necessary for “taming rebellious iron into a beautiful key”—the self-confidence that annihilates hesitation, the accuracy that

directs each brutal stroke so that it will result in graceful shapes, one understands their enthusiasm. First, the smooth piece of iron was forged as nearly as possible into the desired outline and onto this was pasted the paper pattern. Innumerable small holes were drilled into the superfluous portions to be discarded so that it would chip off readily under the chisel. The rough key that remained was then treated with different-sized files and made ready for the finishing strokes of chiseler and graver, and finally handed over to be smoothed with emery and polished with oil.

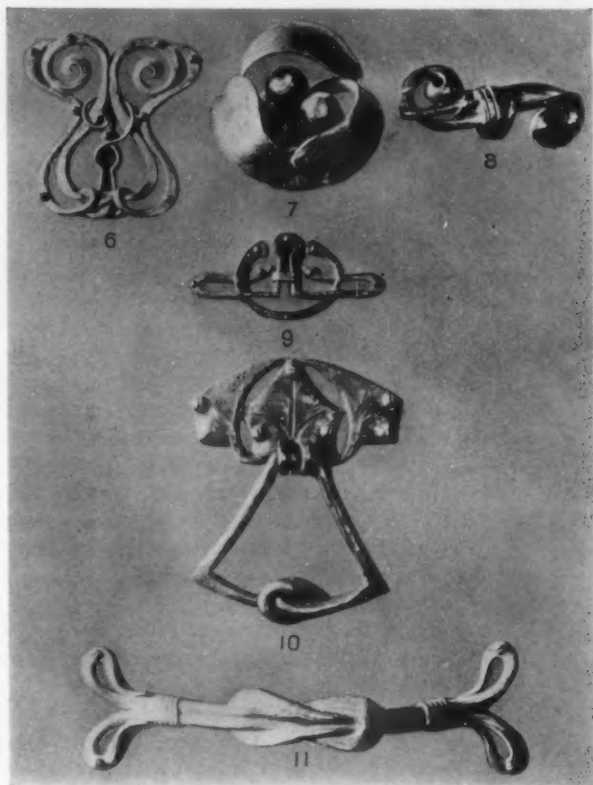
Keys as admirable as this process must have resulted in are still used sometimes abroad—still vested with the importance that early key-makers gave them; but here they have been reduced to such a strictly utilitarian aspect that some house builders prefer doing without them altogether and have instead old-fashioned bolts.

“The incomparable Lamour,” the locksmith whose splendid ironwork may be seen in the too-little-known public square of Nancy, also left a book in which, along with gates, balconies, lanterns and figures (chiseled out of a rough mass of iron) keys and locks are shown. It was in Nancy that Lamour’s royal patron, Stanislas I,



EXAMPLES OF WROUGHT IRON KEYS

King of Poland and Duke of Lorraine, held his court. The book is entitled "Collection of ironwork which Stanislas the *Bienfaisant* has placed on the Place Ducale of Nancy to the glory of Louis the *Bien-aimé*," and is dedicated to the amicable patron who, the author says, "came often to my shop to inspect my work, to correct and advise." Lamour modestly adds that other locksmiths have been born with talents equal to his, but never having met a patron like Stanislas to employ and encourage them, have achieved nothing.



MISTLETOE DESIGN IN METAL BY TARRY BRINDEAU

Though Nancy boasted the "incomparable Lamour," other provincial cities were not far behind it. In Bordeaux, according to a native writer, household accessories were "positively idealized." A walk through its streets to-day would show scores of door-knockers, knobs, hinges and balconies that a modern would give a small fortune to possess.

A few other names that stood high in the days of wrought iron are Veltrein, Barra, Aubert Lorient, Le Breton, Le Pautre (whose descendants are even now a well-known Paris hardware firm), Pompeus "master locksmith to the King Louis XIII," and Bellin Gilles to Louis XIV. Examples of their work are jealously guarded in the museums of firms fortunate enough to possess them and are always resorted to for new ideas.

Aside from the locksmiths many artists have left their names in iron and steel. Jean Goujon, who worked under Henry II and Henry III, designed the locks and hinges on the marriage chests now shown at Azay-le-Rideau. Like his larger works these are quite Italian in feeling, and like all his other detail, have a rare har-

mony with the thing they decorate. His Nymphs of the French Rivers, designed for the Fountain of the Innocents, are here shown as charming finger plates. Germain Pillon's work is likewise adapted to similar uses, and the nautical personages of François Francini may be seen on many a modern appliance.

Associated with these names were Pierre Lescot, who started the Louvre, Philibert de l'Orme, Du Cerceau and Bullant. In fact, from Goujon's death (supposedly in the St. Bartholomew massacre) there is a long list of



CHESTNUT DESIGN IN METAL BY TARRY BRINDEAU

men of lesser talent, but equal enthusiasm working in the field of *serrurerie*, always away from Italian influences towards those truly French characteristics that were to be born at the end of the XVII Century; always away from iron towards brass and bronze which, making sounder castings, were better for the smaller architectural fittings.

These metals became the materials of Louis XIV's day. The best of them were chased—an art still in the hands of Italians—and gilded—an art in which the French surpassed all other nations.

However well an object may be chased, it will have no character if the finish is not perfect. Moreover, it must be the particular finish adapted to the style of the design. Louis XIV, XV and XVI styles stand only gilt and it was under these reigns that the masters of gilding became famous. They knew only mercury gilding, and that without any apparatus for protecting themselves against its deleterious fumes. Their process was to heat to 212 degrees about one part of mercury mixed with three times its weight in gold. This amalgam was

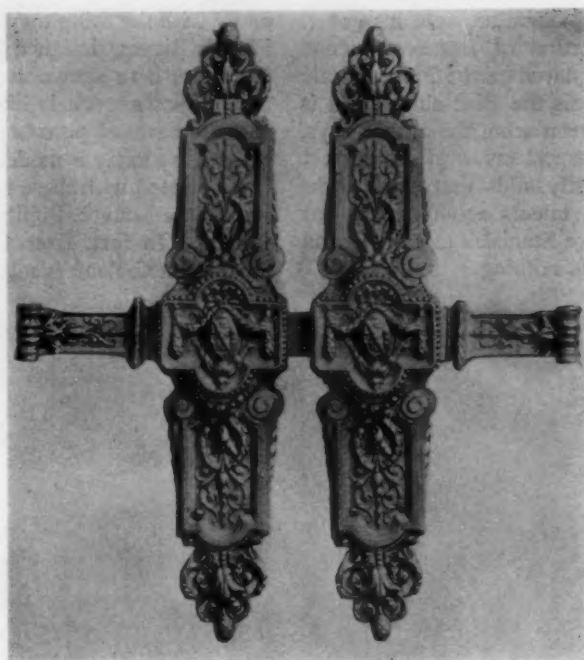
made into small balls and by means of a wire brush rubbed into the piece to be gilded. After a thorough rubbing the piece was held over a slow fire and kept there until all the mercury had evaporated in poisonous fumes. This left the entire surface covered evenly with a gold that was greenish yellow; to cure which a dipping into a mixture of oxalate of potash, of salt, and of sulphate of alum was necessary. The piece was again held over the fire until the mixture melted, when it was quickly plunged into cold water.

The salts having been dissolved, there emerged from the bath an evenly gilded surface of most brilliant highlights and dull backgrounds.

But it was a beauty obtained at the cost of many a human life, so it gave way in time to the safer, 50 per cent. cheaper, but less lovely *nitrate gilding*. Mercury gilding is still applied occasionally in France, the workmen being safeguarded by appliances none too satisfactory. New York prohibits the process altogether.

In spite of the fact that the finish is the whole thing, attempts are made by the more commercial firms to dispense with the cost of it by imitating both casting and finishing in the former process alone. They further do away with all beauty by substituting varnished and tinted zinc for better metal and thus put out an article in which beauty and durability have diminished almost to the vanishing point.

In Louis XIV's reign were the Mansards, Soufflot, Boulle, Caffieri, and other artists who did not scorn to put their talent into designing hardware. Boulle, the court furniture-maker who acquired lasting fame by the invention of the sumptuous marquetry known by



LOUIS XVI DOOR LOCK

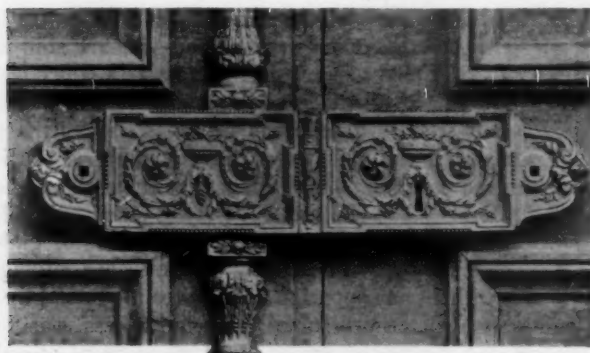
his name, designed his own fastenings and drawer pulls. (What he could do in metal in a larger way is exemplified in the Medusa-head shield ordered by the King, worn later by Louis XV for the portrait painted by Rigaud, and now in the metal department of our own Metropolitan Museum.)

True, this Louis XIV hardware was heavy, but it was in keeping with the massive character of the interiors. When the long reign came to an end, French art leaped into gayety and grace, and the reaction is felt in the hardware of the period. We find many of the Louis XV examples surcharged with ornament.

The Louis XVI work arrives at a point where elegance is the distinguishing feature. This king was himself a master in lock mechanism and naturally took great interest in its ornamentation. It is the wealth of locks, keys, hinges, etc., bequeathed by his period that inspire most of our modern hardware.

The names mentioned above are too little known (as creators of hardware) to American architects. This item was ever a troublesome one to him—one to be shoved off on the contractor. Even had he been keenly interested he would seldom, until very recently, have met with the co-operation of the client who could not see why locks, bolts, catches, sash-fasteners, etc., should foot up 4 or 5 per cent. of the total cost of a house. The lady, and she was more apt to have good taste than her husband, generally expected to satisfy all demands of artistic hardware by putting on the front door a machine copy of an old brass knocker.

But to-day things are changing. She has advanced. If the architect does not look to it and either design his



A MODERN FRENCH DOOR LOCK



A MODERN FRENCH DOOR LOCK



OLD ROMAN KEYS

own hardware or personally see to its selection, his clients will soon outstrip him in appreciation of this branch of his work. They have noticed the exquisite lock on Marie Antoinette's chamber-door at Versailles; the espagnolettes on the windows of the Apollo Gallery in the Louvre, the iron hinges on the doors of Chartres Cathedral, and they wonder why they should not have some pleasure in looking at their own hardware at home. They have heard, perhaps, of the beautiful metal work adorning the Lydig, the Henry Clews, and the Schwab mansions; or some one has told them that the New York Public Library is to be furnished throughout with choice hardware, mercury-gilded or Florentine bronze, designed and made in America. They are in the right frame of mind for the persuasions of the architect, and they will resent his slighting of this detail. He must study the old sources and either design the hardware himself or accompany the client to where the best is shown.

Just because excellent brass and bronze stock patterns can be found at the modern manufacturers' the architect is less tempted to make his own designs than when iron is required. Besides the actual essentials for protection in which the old ironworkers reveled, brass and bronze brought in a great variety of decorative accessories, such as finger-plates, kick plates, push buttons, etc., which are made plentifully to suit any period. The garlands that ran over the Louis XVI plates, the interlaced ribbons of the Regency, the overflowing Italian cornucopias, the Spanish rosettes that look like Flemish lace, have not been forgotten by present pattern makers; but when the architect sees what modern sculptors have modeled and cast for the same purpose he is stimulated to give his client something that will bear the stamp of his own originality.

The finger-plates of Charpentier are gems in their way; Tarry Brindeau is another modern who has lifted hardware into an art, creating objects full of the

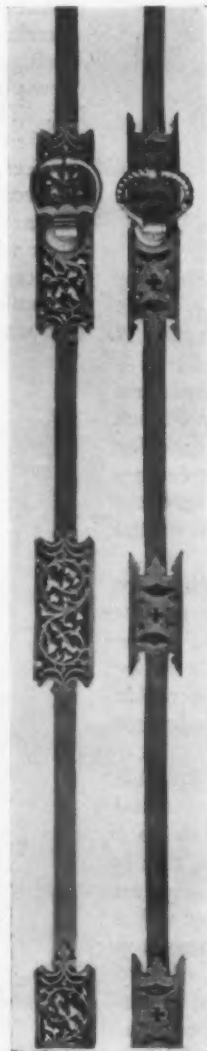
spirit of the days when designer and artificer were one. Instead of using the figure he goes to nature for inspiration and out of a sheet of metal that he seems to twist and knead in his fingers comes a chestnut, or a rose, or a lily embodied in a knob or hinge. With these names that are well known in Paris, we must mention

an American unique in this field, George F. Krasser, of Boston, whose work is so powerful and original that one hopes soon to see it beside that of Charpentier in the Metropolitan Museum.

The peculiar fastenings called *crémones* and *espagnolettes* invented long ago for casements have also received their share of attention from the artists. In this country of unlovely double-hung sash windows they are but little known; but now that there is a growing appreciation for the picturesque casement, a familiarity with them may not be amiss. The *crémone* (not *cremorne*) is a vertical rod running the full height of the astragal, but in *two* pieces. These meet at about the middle, where is a knob which, when turned, sends the upper rod up and the lower one down into suitable strikes attached to the top and bottom of the window frame. These strikes may be either plate or box form. How the knob, or sometimes handle, and the strike plates can add to the decorative effect of a casement may be seen at the Louvre, at Versailles, or, in fact, any of the French palaces where both *crémones* and *espagnolettes* are used in great profusion.

The *espagnolettes* also consist of a vertical rod, but in *one* piece. Its mechanism is simple and visible, being merely a hook on each end that engages with pins or plates in the window frame whenever the rod is rotated, which rotation is accomplished by lifting and rotating the pendant handle.

In the *crémone* the mechanism is concealed in the metal box directly behind the knob and consists of a dial carrying two pins and fastened to the shank of the knob or handle. Each pin fits into a



CRÉMONES OR FASTENERS FOR CASEMENT WINDOWS



DOOR KNOCKER BY BENVENUTO CELLINI

groove cut into the edge of the long rod, catching or releasing it according to the turn of the wrist. This movement is the whole test of a good *crémone*; for if the pins are not made of steel—the best tempered steel—they cannot long stand the strain. Brass pins wear out in no time and that is when we hear the lovely French fastener objurgated; steel pins will do their work for centuries, as witness the exquisitely wrought *crémons* with which Bodin decorated, over a century ago, the window from which Charles IX gave the signal on the awful night of St. Bartholomew.

Obviously these ancient methods of fastening are equally applicable to doors, offering a security greater than lock and key, and at the same time pressing the sash close against the frame. Generally of brass or bronze, they can as well be made of iron for gothic work. However used they can be a conspicuous element in the scheme of decoration.

Hinges that flourished luxuriantly before the invisible butt was discovered have shrunk from an ornamental strap of wrought iron the full width of the door to a small vertical object, cast iron, brass, or bronze, that is scarcely more than an ornamental butt. Nowadays an occasional reproduction of the impressive hinges that make even the uninitiated who enter Notre Dame stop and admire is ordered; but generally speaking, modern hinge-work is a disappointment. Designers and manufacturers seem to have availed themselves less of their opportunities in this than in any other branch of hardware. The architect, therefore, who would draw special designs has here a comparatively open field.

Besides the articles mentioned there are bolts, catches, handles, knobs, push-buttons and other small accessories that can all be made to bespeak a certain individuality if the architect will look to it. These need not be worked out in metal alone; for there was a charming French innovation of centuries ago when medallions from the Royal Sèvres porcelain works were inserted—an idea that might be followed here now that we have so many artistic American potteries. In any case, simple or elaborate, original or manufactured, if only the architect will give this question of hardware his personal attention he can help along tremendously that growth of good taste which we all hope for in the twentieth century home-builder.

THE LEGAL RESPONSIBILITY OF AN ARCHITECT—PART II

BY HOWARD C. LAKE

An opinion of more than ordinary interest and importance was rendered on the question of what is reasonable diligence and care by the Supreme Court of Michigan about a decade ago. Plaintiff, an architect, drew plans and specifications for defendant for a building. The agreement was verbal. On trial the plaintiff testified that defendant agreed to pay him well for his services, while the latter said that the architect solicited the work, saying that it would be a great help to him in starting out in his business and offered to do the work without charge. The architect was paid for his services in superintending the construction, but before the building was finished a dispute arose and the architect was discharged. He sued for the value of his

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FINGER PLATES, NYMPHS OF THE FRENCH RIVERS, BY JEAN GOUJON

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EDITORIAL COMMENT.

The planning of the house an important part of the Architect's work—The fireproof house and the development of the art of construction.

Philadelphia Chapter, A. I. A., establishes a Committee on Public Information—An example to chapters throughout the country.

ILLUSTRATIONS:

Houses by Messrs. J. C. & J. H. Stevens, and by Messrs. Ewing & Chappell.

Frontispiece:

Rose Window, Church of Notre Dame, LeGrand Andely, France.

AFTER all the home, the house in which we live, probably furnishes the inspiration for as much thought and study as any of the more monumental types of buildings. Interest in houses, especially the moderate-sized house of moderate appointments, is well-nigh universal. It is the one type of building that every architect is called upon to design at some time in his career. If he is well past the meridian of life and has been successful, perhaps he no longer accepts house commissions, as he can command a more lucrative, even though not more important practice, but his interest of earlier life almost invariably remains in a sufficient degree to render him keenly alive to every advance or improvement in methods or materials. It is perfectly obvious that outside of the profession there is no class of buildings that commands more than a fraction of the attention given to houses. It is the one type of building that everyone has some knowledge of and interest in. It is probably the hope of the majority of people to at one time become the proprietors of some sort of a house, and this hope, no doubt, tends to stimulate their interest.

UNDER these conditions affecting practically the entire population of civilized countries, it is only natural that sooner or later every device that commends itself either from an artistic or utilitarian viewpoint, every mode of construction that offers advantages should be adapted to use in the construction

or equipment of the modern residence. Among the latter is found the modern fireproof house. Only a few years since, fireproof houses, except in the case of pretentious dwellings, were practically unknown. During the present year, however, entire colonies or settlements have been planned or built up of small or moderate-sized fireproof houses. A few years hence, a frame dwelling will doubtless be an exception. Of course, the desirability of building a home, of all buildings, fireproof and permanent, has long been apparent, but practical considerations have been opposed to such a course. The change that is taking place seems to be due quite as much to the development of the art of construction as to the general tendency for better buildings and more permanent materials. The specific development in the case under consideration consists largely in the adaptation of hollow terra-cotta blocks for house walls, using standard forms for interior construction. This material, covered with rough cast or plaster, has been the important factor in the greater number of small fireproof dwellings erected.

THE Philadelphia Chapter A. I. A. has taken a step of such importance, in its establishment of a committee on public information, that we feel more should be known of its objects and methods. Perhaps this can be accomplished in no better way than by printing the following communication recently sent out by this committee to each member of the chapter.

"The Committee on Public Information believing that in the discharge of its duties it should give information to the members of the profession as well as keep the public acquainted with the work of the architect, invites the co-operation of the members of the chapter and of other architects practising in Philadelphia.

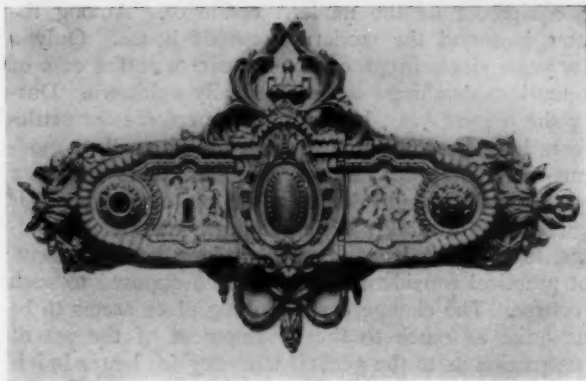
"If you have in mind any especial matter which would be an advantage to your fellow practitioner to know, any suggestion to facilitate the classification of plates, or printed matter, the arrangement of samples or advertising matter, the filing of drawings, or anything else to simplify the routine of office management, this committee will be glad to receive and consider any such as you may submit, with a view to its dissemination.

"Likewise, if you happen to notice an article in any paper or magazine, or if any pamphlet, etc., comes into your hands which you feel would be of general interest to the members of the profession, this committee would appreciate your calling its attention to the same, with a view of having it included in Bulletins which the committee proposes, from time to time, to circulate.

"In connection with keeping the public informed as to the work being done and the results accomplished by the chapter, the committee feels that every noteworthy achievement of each individual member, every honor conferred upon him, every important duty he performs should be properly chronicled as, by adding to the prestige of the architect individually the public's appreciation of the profession as a whole is raised and the general usefulness of the chapter thereby advanced.

"The committee therefore invites each member of the chapter to promptly send it any such information concerning himself professionally in order that it may be given due publicity."

If the various chapters of the A. I. A. would follow the worthy example of the Philadelphia chapter we believe there would soon be little occasion to deplore the lack of appreciation on the part of the public and press, of the profession of architecture and the importance of architects as useful members of society.



LOUIS XVI BOX LOCK

(Continued from page 258)

services and recovered judgment, which was affirmed on appeal. Defendant asked the trial judge to charge the jury that if they found the contract as claimed by the architect and they should further find that by his mistake unnecessary expense had been caused, they should determine the amount of the unnecessary expense and deduct it from the value of the services rendered. This request was declined and the Court instructed the jury as follows:

"The notice of defendant, which I have called your attention to, alleges that the plans and specifications drawn by the plaintiff were unskillfully drawn, whereby the alleged damage resulted. A person who holds himself out to the public in a professional capacity holds himself to be possessed of average ability in such profession, and the law implies that he contracts with his employer (1) that he possesses that requisite degree of learning, skill, and experience which is ordinarily possessed by the profession in the same art or science, and which is ordinarily regarded by the community, and by those conversant with that employment, as necessary and sufficient to qualify him to engage in such business; (2) that he will use reasonable and ordinary care and diligence in the exercise of his skill—in the application of his knowledge—to accomplish the purpose for which he is employed; (3) in stipulating to exert his skill and apply his diligence and care, an architect, like other professional men, contracts to use his best judgment. If you shall find that the plaintiff was qualified to that degree which the law required him to be in his profession, then the question as to whether or not he did the work unskillfully is a question you are to determine under the rule I have just given you. If he made any mistakes by which the defendant was damaged, and it was through negligence or from incapacity, he is liable for such alleged specific damages as you may find from the evidence grew out of such negligence or incapacity. If, from a mistake growing out of the exercise of his best judgment, he possessed the reasonable degree of learning, skill, and experience in his profession required by law or implied by law, then, in such case, he would not be liable for any damage resulting therefrom. A mistake in judgment does not excuse negligence or ignorance."

The appellate court held that the instruction requested by the defendant did not correctly state the law be-

cause it sought to make the architect the warrantor of his plans and specifications, although they might be justified by the knowledge and experience of those ordinarily skilled in the business. The law does not imply such a warranty or the guaranty of the perfection of the architect's plans. The result may show a mistake or defect in them, although he may have exercised the reasonable skill required. Plans, now considered safe, experience and advanced knowledge of the science may hereafter show to be unsafe. The law requires only the exercise of ordinary skill and care in the light of present knowledge. The Court cited cases in Maine, Wisconsin, Iowa and England as seeming to hold that the responsibility of an architect does not differ from that of a lawyer or physician. When either possesses the requisite knowledge and skill and in the exercise thereof has used his best judgment, he has done all that the law requires. The question in the case was, had the architect exercised that degree of care and skill and that judgment which are common to the profession or business? The Court said that if the plans and specifications for the parts alleged to be defective were justified by the common knowledge upon such matters at the time, and met the judgment and approval of those then ordinarily skilled and experienced in their construction, the architect had complied with his contract and thought the jury must have so understood the instructions which were given.

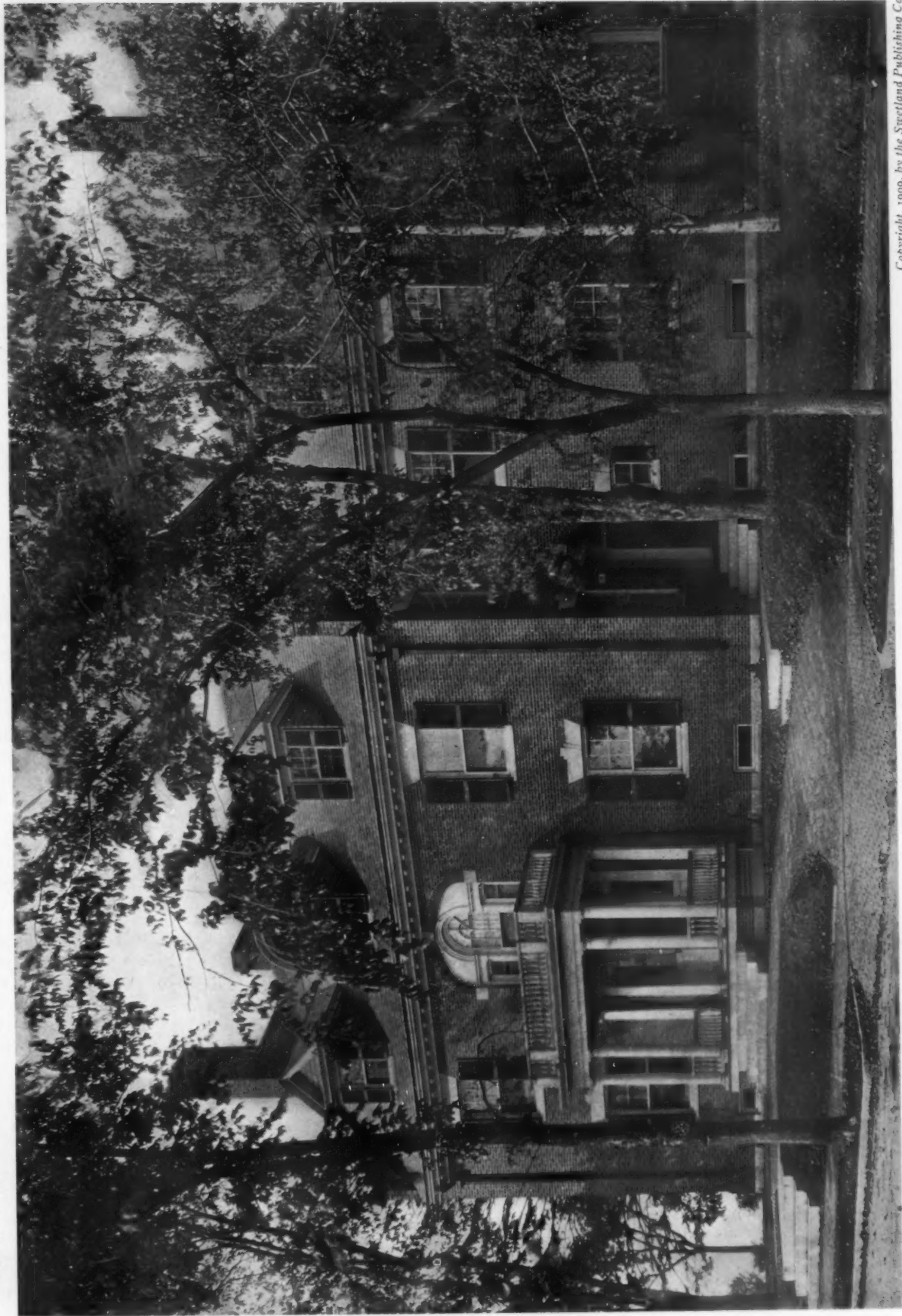
In New York it has been held that an architect employed to complete and superintend the construction of a partially completed building must use reasonable care to see that the timbers already placed in the building are properly secured and fastened. There is authority in a Maine decision for the statement that an architect does not warrant satisfaction.

Consideration of a few other cases will suffice on this point. An Illinois architect had an oral contract of employment. A controversy arose as to the nature and extent of his duties as superintendent. At the trial an instruction was given by the judge which virtually left the entire subject matter as to what was "proper" for the architect to do to the caprice and judgment of the twelve jurors, unrestrained by the evidence in the case. This was held erroneous.

The Chief Justice of the highest court in New Jersey has written an opinion in which he holds that the fact that the owner of a house refuses to pay money due the contractor, on the ground that the house is badly built, is no bar to a suit against the architect alone even though it appears that the neglect was partly that of the contractor.



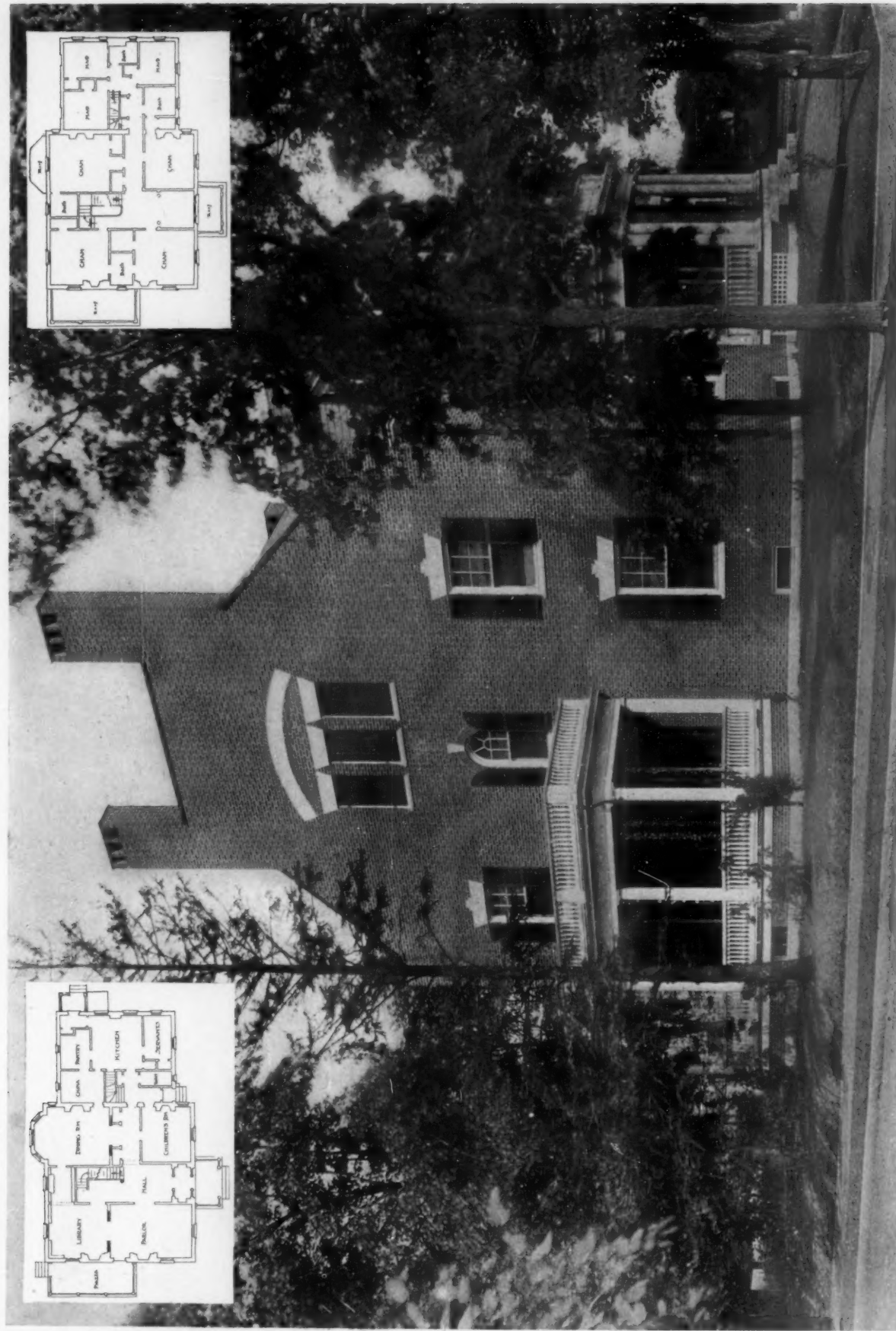
LOUIS XV BOX LOCK



HOUSE OF HERBERT PAYSON, ESQ.
PORTLAND, ME.

This house is built of rough red brick with struck joints, limestone window caps and white granite base courses. The roof is wood finished with green slate. The halls and staircases are of wood, as is also the trim. The floors are oak and birch. The cost per cubic foot was 21 cents.

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MESSRS. J. C. & J. H. STEVENS
ARCHITECTS



HOUSE OF HERBERT PAYSON, ESQ.
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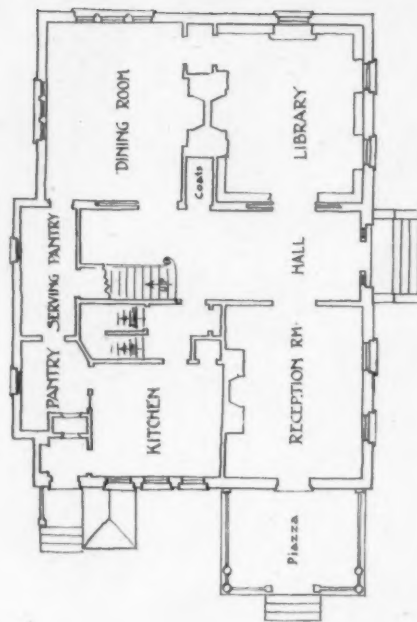
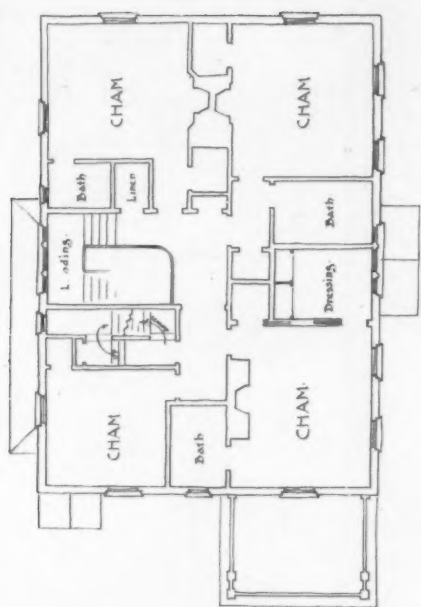


HOUSE OF RICHARD WEBB, ESQ.
PORTLAND, ME.

This house is built of water struck brick laid in limish bond with gray mortar and trimme with limestone. The roof is of green slate and copper. The halls and staircases are oak with mahogany rails and posts. The living room is trimmed with oak, the dining room in mahogany and the kitchen is finished in hard pine. The balance of the woodwork is painted. The floors are of oak. The cost of the completed building was 30 cents per cubic foot.

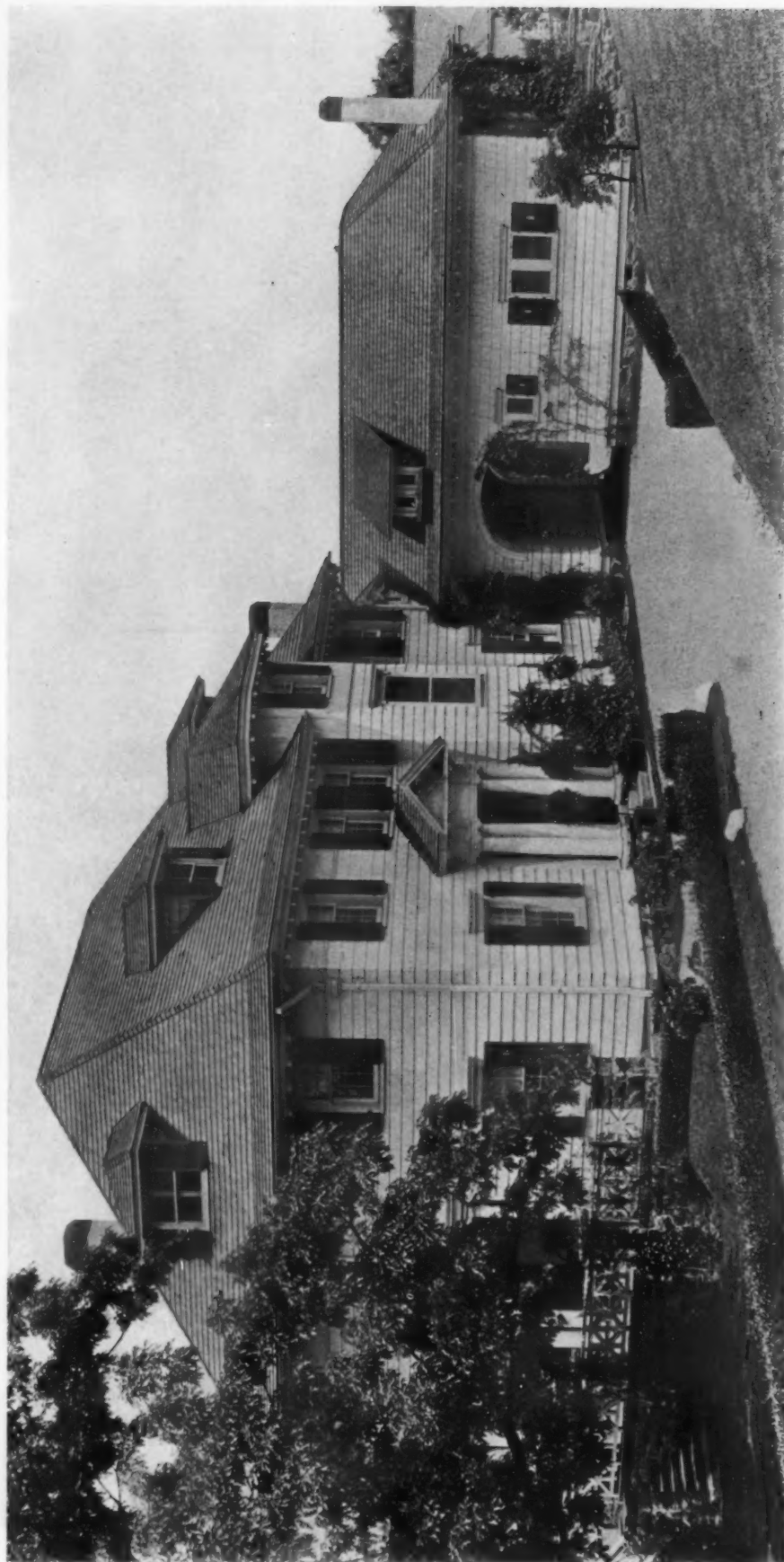
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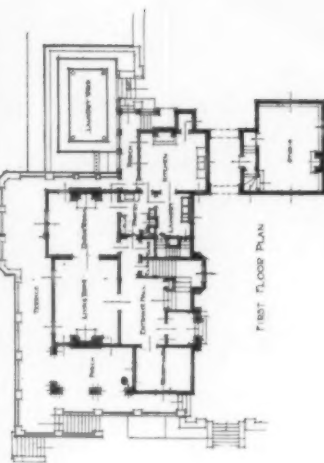


HOUSE OF RICHARD WEBB, ESQ.
PORTLAND, ME.

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SECOND FLOOR PLAN



FIRST FLOOR PLAN

This house is finished with broad white shingles. As in most of the houses on the right bank of the Hudson, the problem was to find a disposition of rooms giving the greatest amount of openness on the side opposite the entrance, locating all accessories, such as kitchen, pantry, entrance hall, baths, etc., on the entrance side.

The plan called for a studio which is connected with the house by means of an arcade over which is a room which opens on a gallery in the studio. The studio has also an exterior entrance under the archway, so that it would be possible to use the studio and adjoining room without entering the main house.

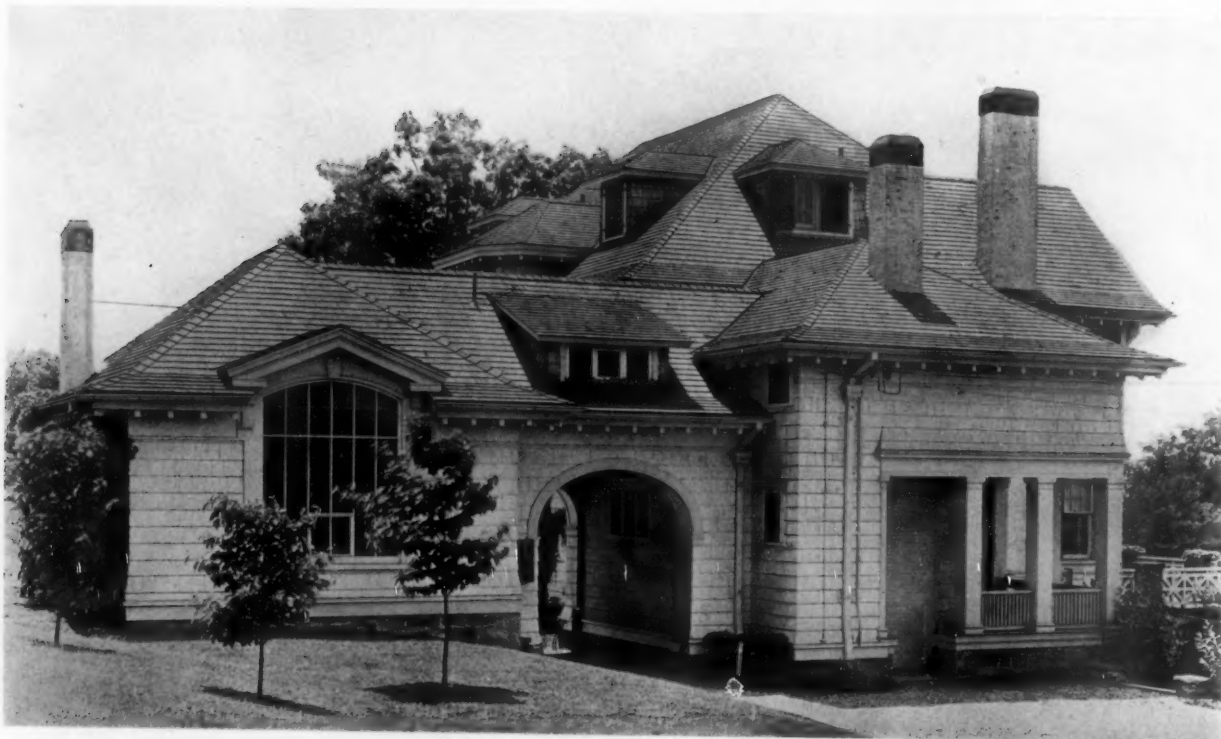
HOUSE OF MRS. ROCKWELL KENT
TARRYTOWN, N. Y.

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TERRACE FRONT

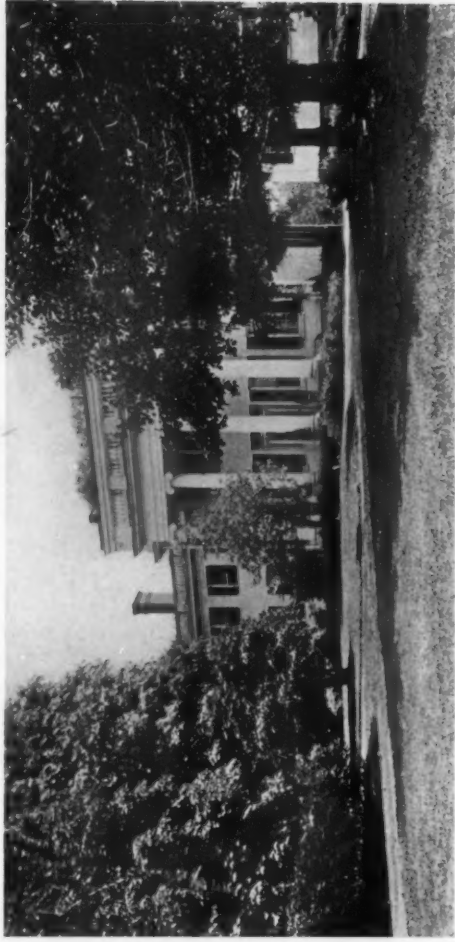


REAR VIEW, SHOWING STUDIO

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HOUSE OF MRS. ROCKWELL KENT
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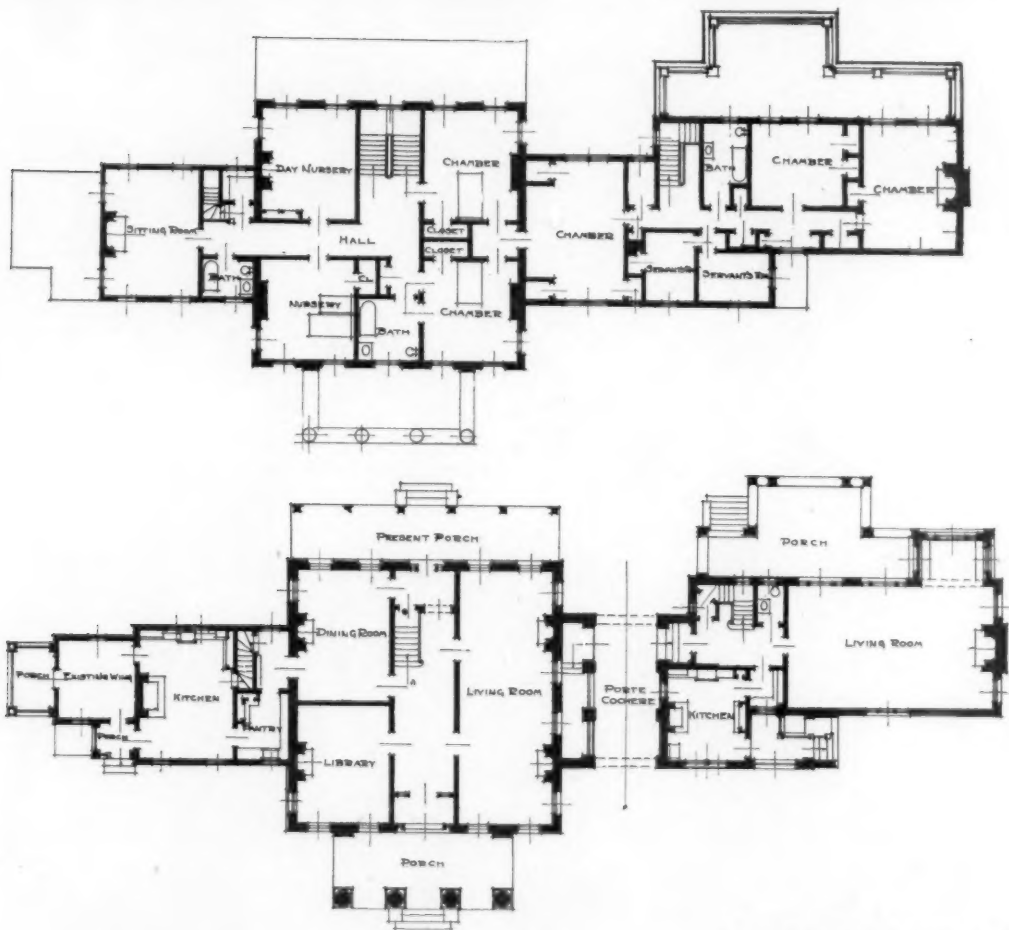


The combination of two dwellings forming an architectural whole, and yet perfectly distinct and separate in their equipment was the unusual problem offered in the above residences.

It is solved, as is shown in the plan, by connecting the two houses with an arched porte cochere which gives the smaller residence the appearance of a long wing. The larger house was remodelled from an old Mansard roof structure, the kitchen wing and entrance porch being additions.

HOUSES OF MRS. JAMES McNAUGHT AND MR. E. E. LING
TARRYTOWN, N. Y.

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