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VOLUME XCVII | JUNE 22, 1910 | NUMBER 1800

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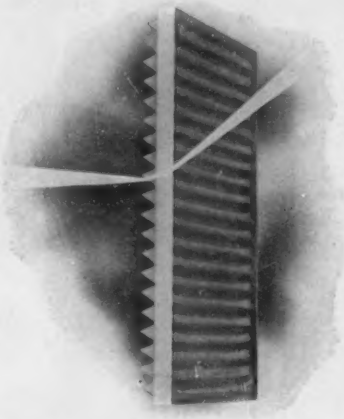

PLATE I. This illustration shows how light rays are bent by means of prism angles.

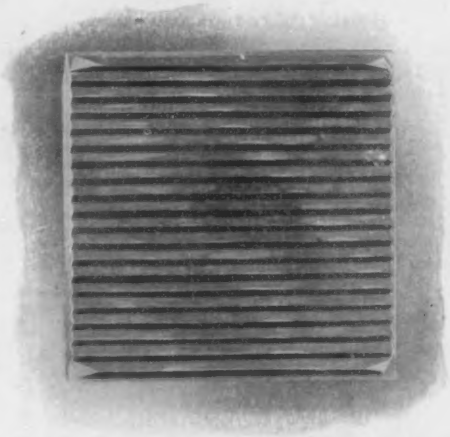

PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

The operation of *Luxfer* like most scientific successes is extremely simple. In Plates I and II we show the manner in which light is diverted to any desired point. The same principle holds in all the various forms of *Luxfer Prisms*.

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DETAIL OF A XI CENTURY CHURCH, FOREST OF COMPEIGNE, MORIENVAL, FRANCE

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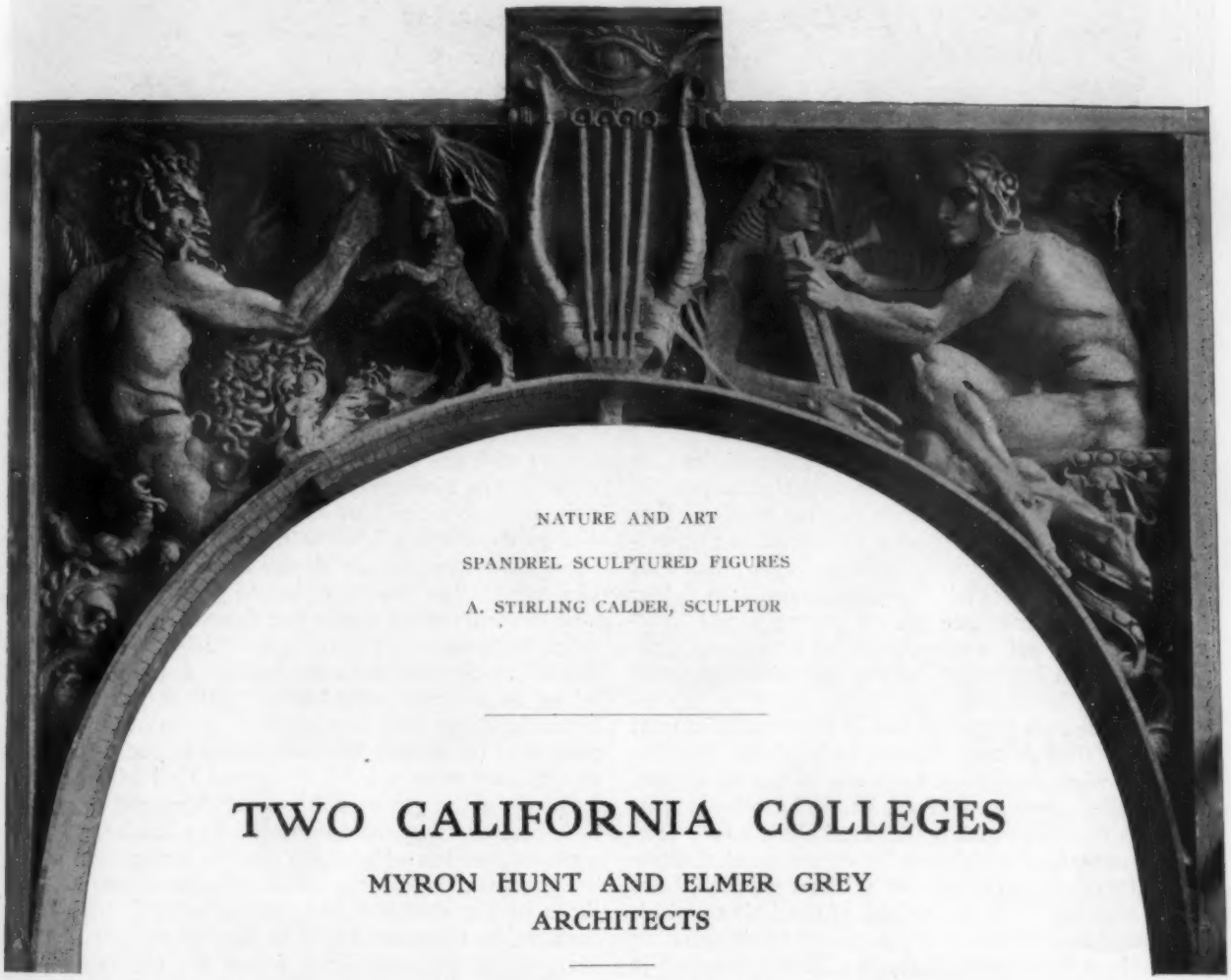
THE AMERICAN ARCHITECT

VOL. XCVII WEDNESDAY, JUNE 22, 1910 No. 1800



NATURE AND ART

SPANDREL SCULPTURED FIGURES

A. STIRLING CALDER, SCULPTOR

TWO CALIFORNIA COLLEGES

MYRON HUNT AND ELMER GREY ARCHITECTS

FEW of the problems that come to the contemporary American architect are so romantic in their suggestion as the two college groups by Myron Hunt and Elmer Grey, shown in the accompanying illustrations. On the other hand, the admission must be made that no problem of architecture, however much it may appeal to a designer's imagination, is free from a great mass of utilitarian considerations, to ignore which means failure artistically as well as practically. "Castles in Spain" is as foreign as possible from implying the complex problems of construction, sanitation, heating, ventilation and lighting, yet most, if not all, of these hum-drum matters are present and insist on intelligent solution. The architects, fully aware of the importance of satisfying the practical requirements of their problems in the most approved manner, made an exhaustive study of our best college plants, Mr. Hunt spending many months in a tour of inspection, from ocean to ocean, gaining much valuable information necessary to a proper starting point in attacking their task. To the practical knowledge they gained in this way they have brought a healthy conception of their artistic mission. Being on the spot, the architects have the advantage of an intimate knowledge of conditions, which has led them to conclude to adopt in the architecture of the buildings some of the features generally associated with the Mediterranean countries, always, however, keeping in view local requirements. For this reason many of the features of the buildings erected by the Franciscan fathers in the early days of California have served as an inspiration. It is not intended that the architecture shall necessarily

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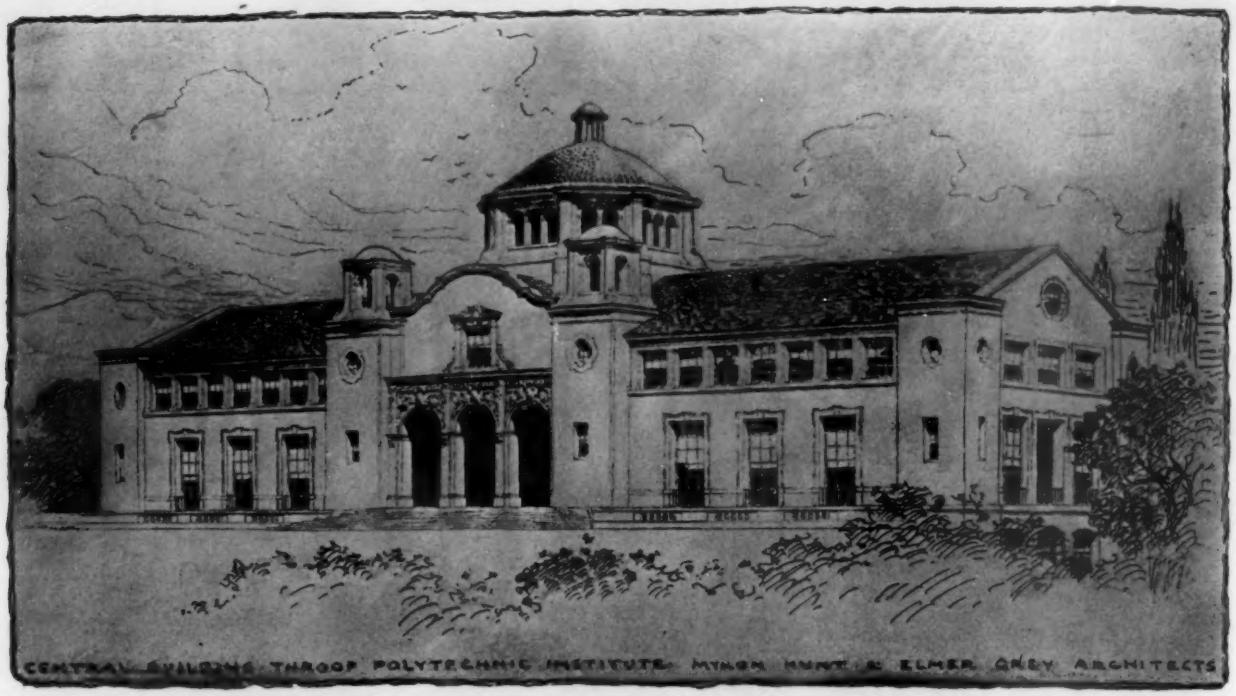


be Mission in style, but the men who designed the California Missions appreciated so thoroughly the peculiar climatic conditions of California that the buildings they built cannot but be an inspiration for succeeding generations. By using intelligently their roof color, their roof materials and forms, their heavy buttresses with lighter walls between, their strength of masonry and light-colored plastic wall surfaces, the contemporary California architect can perhaps secure the spirit and movement of their best work.

Of the two college groups that of Pomona is the most ambitious, though the Throop Polytechnic Institute promises, when completed, to be one of the most interesting college groups in America. The scheme contemplates fourteen buildings disposed about a long rectangular campus, of which only the central or administration building at one end, known as Pasadena Hall, is, at present, finished. To give an idea of the scale on which the scheme is conceived, the dimensions of the building (65 by about 200 feet) will serve. The construction is of reinforced concrete throughout except for the partitions, which are of hollow terra-cotta blocks and placed so as to admit of future rearrangement. At present the entire institution is housed in this structure, and as the other members of the group are completed the different departments will be moved into them. The utilities as well as the design of the buildings have been considered as a whole and attention may be called to the manner in which the main partitions in Pasadena Hall have been doubled to accommodate all service pipes and wires which have been carried up through the walls from a conduit running underneath the building and completely encircling the grounds so that the future buildings may be fed therefrom.

Numerous studies for the central feature of Pasadena Hall, of which several are given among the illustrations, show how carefully the design has been considered, but always with the utilitarian requirements before the designer. The institute site is a beautiful tract of thirty acres in the heart of Pasadena, dotted with live oaks and orange trees which have been carefully preserved and taken advantage of in the design to secure certain points of interest. The buildings planned provide quarters for a complete technical course like those of the Massachusetts Institute of Technology, Worcester Technical School or Stevens Institute, besides a comprehensive school in art and belles-lettres. The art and belles-lettres buildings have been placed in the most prominent positions to right and left respectively as one enters the campus and looks towards Pasadena Hall which dominates the entire group, with its tiled dome and the symbolic sculptures by Alexander Stirling Calder, emblematic of the aims and purposes of the institution. Following down the campus on either side are the workshops of the electrical and mechanical and hydraulic engineering departments. The departments of chemistry, mining and metallurgy follow and are located so that the prevailing winds will carry off the fumes from the laboratories. The structure housing these departments will be immediately adjacent to the department of physics in order to facilitate academic work.

In planning for Pomona College the architects had much the same ideas in view. In this case, however, two important buildings had already been built. The dormitories illustrated herewith naturally take subordinate positions in the formation of so monumental a plan as is contemplated.

It is only in recent years that the founders of American colleges have begun to understand the necessity of a broadly planned scheme which provides for future growth and establishes, in the beginning, a policy fundamentally fixed but with the necessary flexibility to meet altered conditions and new needs in the most economical and efficient manner. Failure to recognize fully the im-

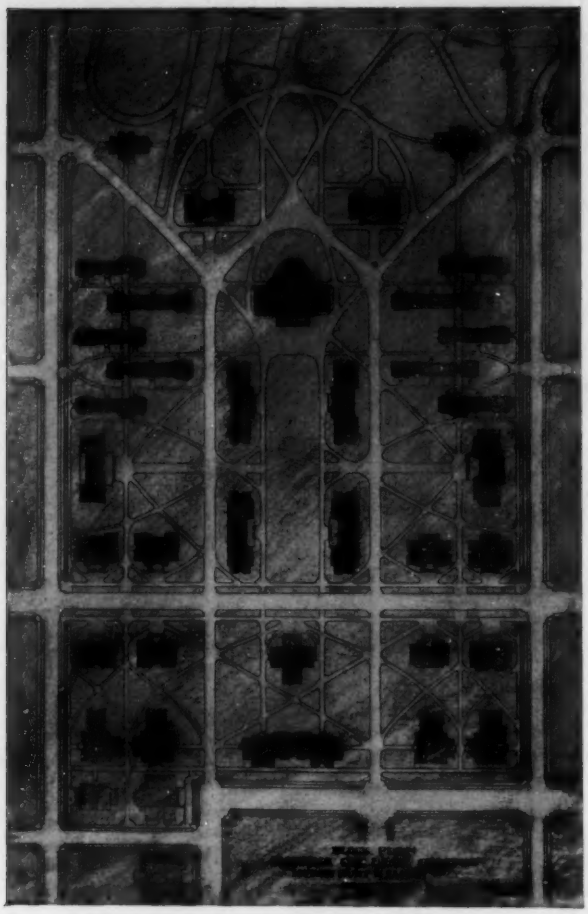
PRELIMINARY SKETCH, CENTRAL BUILDING, THROOP POLYTECHNIC INSTITUTE PASADENA, CAL.

PRELIMINARY SKETCH, CENTRAL BUILDING, THROOP POLYTECHNIC INSTITUTE PASADENA, CAL.

PRELIMINARY SKETCH, CENTRAL BUILDING AND CAMPUS, THROOP POLYTECHNIC INSTITUTE PASADENA, CAL.

PRELIMINARY SKETCH FOR THE ELECTRICAL ENGINEERING BUILDING, THROOP POLYTECHNIC INSTITUTE PASADENA, CAL.

portance of a guiding idea in their growth has been responsible for the comparative architectural ineffectiveness of some of our great seats of learning. The damage in most cases has become irreparable on acount of a much faster growth than was allowed for by their



BLOCK PLAN OF CAMPUS, POMONA COLLEGE POMONA, CAL.

founders. The result generally is that such institutions find themselves sooner or later in a populous city district, surrounded on all sides by property too valuable to be acquired for academic purposes. This condition the architects of Pomona and Throop have effectively guarded against and their clients are to be congratulated in that they have permitted themselves to be properly advised at the inception of their respective institutions.

It is fortunate that Messrs. Hunt and Grey, in conceiving the two college plants of Throop and Pomona, had clients who apparently were given to no preconceived notions that the inspiration of their architecture should be directly from some foreign style—cloistral, like the English seats of learning, for instance, or civic, like those of the Latin countries. The architects, left to their own free imagination, have concluded, and happily, that if either of these historic types should influence the feeling of their design it should be the latter. In making this choice they simply followed, on the one hand, the best tendencies of the California work of the Franciscan Fathers as already referred to, and on the other they followed certain well-founded precedents of contemporary architecture. John Galen Howard has recently given an interesting rendering of forms of Latin inspiration, though, at the same time, in a way thoroughly adopted to local conditions, in the buildings of the University of California, at Berkeley. The buildings of Throop and Pomona thus far completed show that Hunt and Grey take a similar view of appropriate college architecture for California. This involves, of course, no similarity of detail or of individual expression to existing work. It is not conceivable that such would be the case, the two firms are, in a broad sense, simply faithful to the best early local traditions and those later introduced into California and legitimatized, in a crude form, by the late Page Brown and developed and refined by the pupils of certain firms of Eastern architects and local men of talent who had the vision to see the way which had been pointed out to them.

As the State of California has within its confines almost every known variety of climate, it might be expected that its architecture should show a corresponding versatility, but the generally mountainous character of the land seems to be reflected in its people in the shape of a certain unconventionality which pervades all portions of the State regardless of climatic conditions, so that there is a surprising similarity of expression in its architecture in different localities except in its frame buildings. In the landscape work alone the southern part of the State offers the architect an unusual advantage not found farther north. There he may count on nature to supply an ever green setting for his buildings which may truly be composed with their surroundings and communicate intimately with them by means of outdoor rooms, patios and cloisters designed for use all the year round.

THE USEFULNESS OF SCULPTURE BY A. STIRLING CALDER

The design for the sculptural enrichment of the archways of the Throop Polytechnic Institute, in Pasadena, California, is an attempt to give plastic utterance to the aims and scope of the school. The motive for this expression, conceived in a free treatment of Spanish Renaissance, has been evolved after a perusal of the President's inaugural address, and broadly covers the whole field of human effort and intelligence under the heads: "Nature," "Art," "Energy," "Science," "Imagination" and "Law."

Beginning with the spandrel on the left is Nature, in the guise of Pan piping his gentle joy of life. Flanking this is Art, the Poet inscribing his solution of the riddle of life. The left spandrel of the central group represents pure Energy exerting his strength, he knows not why. Then Science, gazing, and lighting his torch at the sun, which forms the central cartouche over the archway. The spandrels over the right archway are: (on the left) winged Imagination exulting in yet unexplored possibilities, and Law with watchful preparedness guarding the ancient tablets of the law.

The desire for the outward manifestations, in the Arts, of our cherished and hidden hopes is inherently

and healthily human. The great expressions which this has had in the past have formed a happy middle ground between the slavish confinements of poverty and the riotous waste of wealth. For true art is not ostentation, it is not for the merely wealthy any more than it is for the very poor. It is sternly true—the fruit of our experience in subject, and the accumulations of our longing for a fuller existence in expression. It is with this confident belief in the dignity and purpose of sculpture that the author would protest against the tendency to regard such work as merely ornamental—not useful. It is most supremely useful, as the bread you eat, or else all the great Art of the world has been vain. But it has not been so. It has gladdened, inspired, expanded and enriched the world. Without it we could not now exist. Such hopeless toilers in the endless, sodden maze of life, without one vision of the irrepressible optimism of Art, humanity must have perished from the earth.

THE SPECIFICATION OF WINDOW-GLASS

BY EDGAR H. BOSTOCK

Architects nowadays cannot be experts in all the materials they specify, but they must possess sufficiently accurate knowledge of them to be able to recognize difference in kind and degree and to choose intelligently that grade which is appropriate and economical for the purpose in hand. If a special problem of material arises the disinterested expert must, of course, be consulted, but it is for the ordinary problems of architectural practice that architects should be better acquainted with the properties of some of the materials they have constantly to employ in their buildings. Of these window-glass is especially important because it has been neglected in the architects' specifications and is often mentioned in vague and ill-considered terms. The two prime difficulties in securing the installation of suitable window-glass are the failure of the architect to acquaint himself with the requirements the glass must meet and the ease with which the dealer can substitute an inferior grade. Low quality glass, though not hard to detect, is extremely hard to prove except by an expert, who is not apt to be called to decide except in cases of special importance.

The ordinary jobber's stock of American window-glass consists of about 75 per cent "B" quality and 25 per cent. "A," and of about the same proportions in single and double thickness. The usual building specifications fall within these limits.

The only choice in thickness in American glass is between American single, which averages one-tenth of an inch in thickness, weighs about 20 ounces per square foot and is safe to use against ordinary wind pressures in sizes up to 28 x 34 inches, and double strength glass, about one-seventh inch thick, requiring a counterbalance of 26 ounces to the square foot, and procurable up to sizes whose sum makes 120 inches, that is 60 x 60 inches, 40 x 80 inches, or anything within these limits. It is hardly safe to use double strength window-glass above 40 x 44 inches in exposed situations or in movable sash. If it is desired to economize on the cost of plate-glass in a front, the larger sizes of double strength window-glass may be used, but only in stationary lights and in protected situations.

The difference in cost between "A" and "B" qualities throughout the lists will be found to average about 10 per cent., for ordinary sizes in single thickness with more in the larger sizes and for double thickness. It is allowable for "B" quality to contain, in a minor degree, some of the lesser faults incident to its manufacture, i.e., "cords" or "strings," small blisters either from melting or caused by the workmanship, small burnt patches, that is, where carbon from the gas flame of the flattening oven has adhered to the sheet. It should never be passed if any of these defects are too pronounced, nor if the sheet contains stone, surface cords, furnace scratches, pipe blisters, or is improperly flattened; nor, if, as sometimes happens, small broken pieces of glass have become attached to the surface. These fragments usually refuse to come off, and, besides their unsightliness, are a source of danger to the cleaner.

In buildings where clear lighting is of no great importance, the "C" quality or "O.B." machine brand, will save one cent a square foot, but the buyer must be prepared to pass any de-

KREUZWERTHEIM-ON-THE-MAIN, GERMANY TOWER BUILT IN XVI CENTURY

fects in glass except "stones." By this is meant pieces of foreign matter, clay from pots and tanks or material not thoroughly crushed; such blemishes are not permissible because under stress and unequal weather conditions they are almost sure to crack the sheet and necessitate replacement. For ordinary mill, warehouse and cheaper household construction "B" quality is usually specified, keeping in mind that the smaller the size the less the price for the glass, though not, of course, for the sash construction.

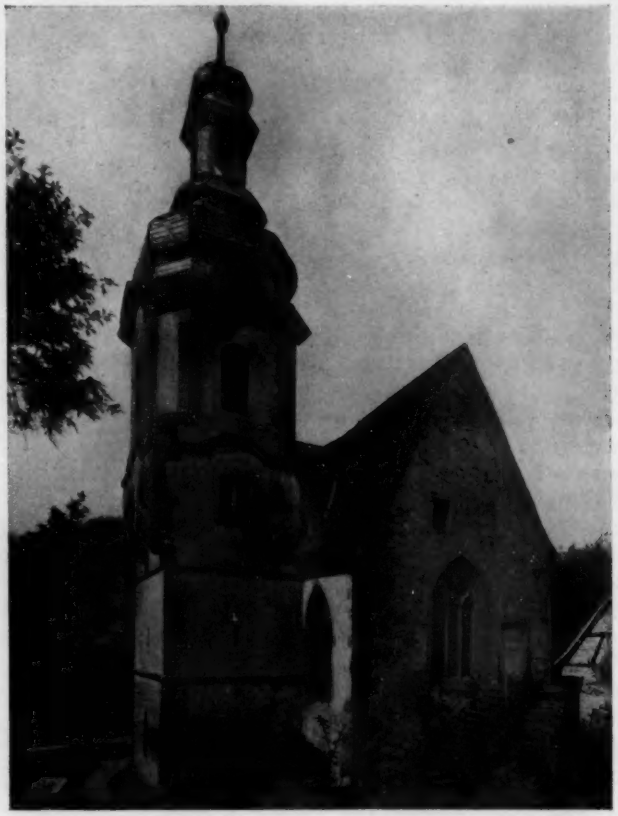
The ordinary "A" glass of commerce is the highest quality the factory produces above "B," very little selecting being done above the former. If "A.A." is ordered from a jobber, he will open a few boxes of "A" and select therefrom such sheets as he thinks will pass inspection. In "A" glass no cords of any kind should be passed, no stones, no gatherer's blisters, no blisters except the occasional small "blib" caused by melting or very fine dust blisters, nor any glass that is wavy enough to distort vision.

In specifying any quality and thickness of American glass it is well to require a tank-made, hand-blown, natural-gas and dipped brand.

Hand-blown glass is to be preferred to machine-drawn because of its greater reliability in withstanding the strain due to changes of temperature. Machine-drawn glass cylinders were first made by one John Lubbers of Pittsburg in 1895 and though, at first, very inferior in quality, have recently been much improved. They are not desirable, however, when a thoroughly reliable product is called for. Tank-made glass is to be preferred to that melted in pots inasmuch as it is made with a salt cake base and not liable, like the pot-melted, to fade in the course of time. Dipped glass means that the sheets, hot from the lehr, are dipped in hot water and acid, removing from them all traces of sulphur stain. Glass made with natural gas is to be preferred because it carries no excess carbon, it is not likely to be burnt, that is, have the small particles of unburnt carbon adhere to the surface of the sheet.

The next step in quality from American glass is the so-called French, which is usually Belgian-made, and runs fully 25 per cent better than corresponding American qualities though it is lighter in weight than the corresponding grade of the American, the single being usually about one-tenth inch thick and weighing 17 ounces to the square foot, the double about one-eighth inch thick and weighing 21 ounces. In small sizes up to 10 x 15 inches the French glass usually sells in New York at the same price as the American and the difference is not very great up to 16 x 24 inches. Above this, freight charges, breakage and tariff make a difference of four or five cents per square foot.

If the very best blown-glass is desired, the English must be specified. This is rated by the weights per ounce to the square foot and the 21 and 26 ounce qualities are most frequently used. English glass may be readily mistaken for plate glass, as it contains almost no waves and no defects except an occasional very small blister. In moderate sized sheets it is generally about 20 cents per square foot.



XV CENTURY CHURCH KREUZWERTHEIM-ON-THE-MAIN, GERMANY

To the layman it might seem an easy matter to substitute American glass where the foreign has been called for, substituting the best qualities to escape discovery. Such substitution the expert can almost invariably detect. In fact, experts who have made a specialty of inspection are able to distinguish blindfolded the difference between American and English glass by merely listening to the "sing" and "feel" of the diamond in cutting the sheet. The English being better tempered glass, cuts softer.

As to plate-glass there is little to say. American glazing-quality plate being the usual specification. If a better grade is desired, "silvering" quality may be called for, and if the best, "French silvering," this last being as near perfect a glass as is produced commercially. It is almost silver-white, whereas American plate is usually a little green in color. It is procurable any size and thickness for special purposes; the usual glazing thickness is about one-fourth of an inch and weighs three and one-half pounds per square foot. The only defects apt to be found in plate glass are bubbles and occasionally a grey spot where the polishing is not perfect. An excess of any of these imperfections is sufficient cause for rejection.

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ILLUSTRATIONS:

Throop Polytechnic Institute, Pasadena, Cal., and Pomona College, Pomona, Cal.

Frontispiece:

Detail of a XI Century Church, Forest of Compeigne, Morienval, France.

THE Royal Institute of British Architects possesses a collection of original drawings of executed work and sketches by well known English and foreign architects which was recently displayed at the Institute's library in London. Among these are examples of the work of Inigo Jones, Sir Christopher Wren, Eden Nesfield, William Burges and others equally distinguished. A collection of this kind is a valuable possession and should be cherished for contemporary as well as for future generations of architects. The argument that an architect's drawings are of no account in the face of the executed work is not as good as it appears to be on first thought. Granted that an architect's work consists in producing structures worthy to be classed as architecture, his power to influence the public and the younger members of his profession, through his method of thought as revealed in his original handicraft, is no less than that of a painter or a sculptor. It might be useful to American architects to have on constant exhibition in our art museums such a collection of original drawings of local structures of recognized merit. A more effective campaign for the promotion of architecture and the allied arts it would be difficult to formulate. The A. I. A. might, of course, through its various chapters, have permanent exhibitions of this character and achieve the same result in a more limited sense.

SENATOR WAINWRIGHT'S amendment to the existing public buildings' law providing for competitions to select architects for State work became a law on June 10, when Governor Hughes gave it his signature. It is largely due to the efforts of the State architect, Franklin B. Ware, that such a measure was introduced at Albany. Public and professional criticism of the conditions attending the recent competition for the Sing Sing Prison suggested the need of an explicit law to cover all such cases. The Wainwright amendment to the public buildings law should meet these requirements. It stipulates a mixed competition including five invited and paid competitors, a program to be prepared by the State architect with the governor's approval and a board of award of three, the State architect and a representative each of the governor and the competitors. This board of award is empowered to select the winning design, whose author becomes the architect of the work under remuneration as fixed by the A. I. A. A sum not exceeding one per cent of the cost of the work including all expenses of conducting the competition is set aside as compensation for the invited competitors. The drawings and specifications of the architect whose design is thus selected are subject to the supervision and approval of the State architect. The enactment of such a law must be a source of gratification to the State architect as well as to the profession at large. Its influence for the advancement of architectural interests is sure to be felt in other sections where conditions are less favorable.

SOME years ago an English firm of architects attempted to copyright a design submitted in competition. They were unsuccessful in winning the award as architects of the work and afterwards protested when some of their ideas were suggested as alterations in the successful design. The protestants were finally satisfied by the council of the R. I. B. A. that it was not for the best interests of architectural art that they should persist in their protest. Now the question of copyright comes up again and the council of the British Institute, which has, in the meantime, entirely changed in composition, takes a diametrically opposed view. The question in England is apparently a vexatious one, but how much more troublesome it is with us has been repeatedly demonstrated.

Official notice should be taken of a certain kind of cases in which architects have, in the past, been enabled, by untoward circumstances, to avail themselves of the products of their confrères' brains. Conditions might arise where it would be difficult to establish plagiarism, but such instances could always be made the occasion for arbitration by a responsible council of the profession. Whether there is anyone wise enough to draft a copyright law to protect architects against plagiarism is questionable.

After all, the whole matter seems best disposed of by arbitration making the appeal to a high sense of professional honor and pride rather than to law. Pirates there will always be in every calling, and they are, as a rule, cunning enough to circumvent the best conceived measures for their destruction.

RECENT LEGAL DECISIONS

Construction of Provision as to Iron Work

In a building subcontract for wood work the parties agreed that the specifications relating to the architectural iron, general iron work, marble work and carpenter's work should form part of the contract. Under the titles "architectural iron" and "general iron work" it was intended to include "all cast and wrought iron work not included under structural steel, and architectural iron work" therein specified to complete the building in accordance with the drawings. Under the title of "carpenter's work" were these words: "The contractor shall finish and set up all the window frames," the materials of which for the portions not exposed to the weather "shall be kiln-dried, and free from sap, shakes, large knots or any defect that would impair its durability," and "the exterior door frames on the first floor are to be of cast iron," but "all other door frames are to be of rebated pine plank." Ordinarily "carpenter's work" does not of itself cover the furnishing of iron door frames, and the court held that the contract was ambiguous on the question whether the contractor must furnish iron frames for windows and exterior doors, or only the woodwork. To define the meaning of the terms employed evidence of the preliminary negotiations and conduct of the parties after the execution of the contract was admissible. A verdict had been given for the plaintiffs in the court below, and by agreement of parties the case was reported to the Supreme Court, who set aside the verdict and granted a new trial. A stipulation in the contract that the decision of the architects as to the quantity and quality of the work should be final did not empower them to act as arbitrators as to the interpretation of the contract, whose decision should be a condition precedent to the right of the contractor to sue.

Derby Desk Co. v. Conners Bros. Const. Co. (Supreme Court of Massachusetts), 90 *Northeastern*, 543.

Fireproofing as an Extra

Where a written building contract, when read in connection with a city ordinance, requiring good and sufficient stairways or other means of egress in case of fire, as directed by the building inspector, did not require the contractor to fireproof the hallways in the building in question, an agreement between the contractor and the owner for such fireproofing constituted a new agreement as to that item, taking it out of the original contract, and therefore entitled the contractor to charge the reasonable value thereof as extra.—Cronin vs. Pace (Supreme Court of Errors of Connecticut), 73 Atlantic, 137.

Progress Certificates—Interest

The contract with a city for the construction of a bridge provided that nothing was to be due thereunder until the completion of the work and the issuance of the final certificate; but in order to enable the contractor to prosecute the work advantageously the city agreed to pay 80 per cent. of the amount of progress certificates, provided the value of the work certified should amount to $2,000. On completion of the work the city paid the balance due and received a release. The contractor subsequently claimed interest at 6 per cent. upon the 20 per cent. of the amount of the progress certificates retained. The claim was disallowed, the retained percentage not being due until the completion of the work.—O'Rourke vs. City of New York (Appellate Division, First Department), 115 New York Supplement, 398.

Fencing Openings in Floors

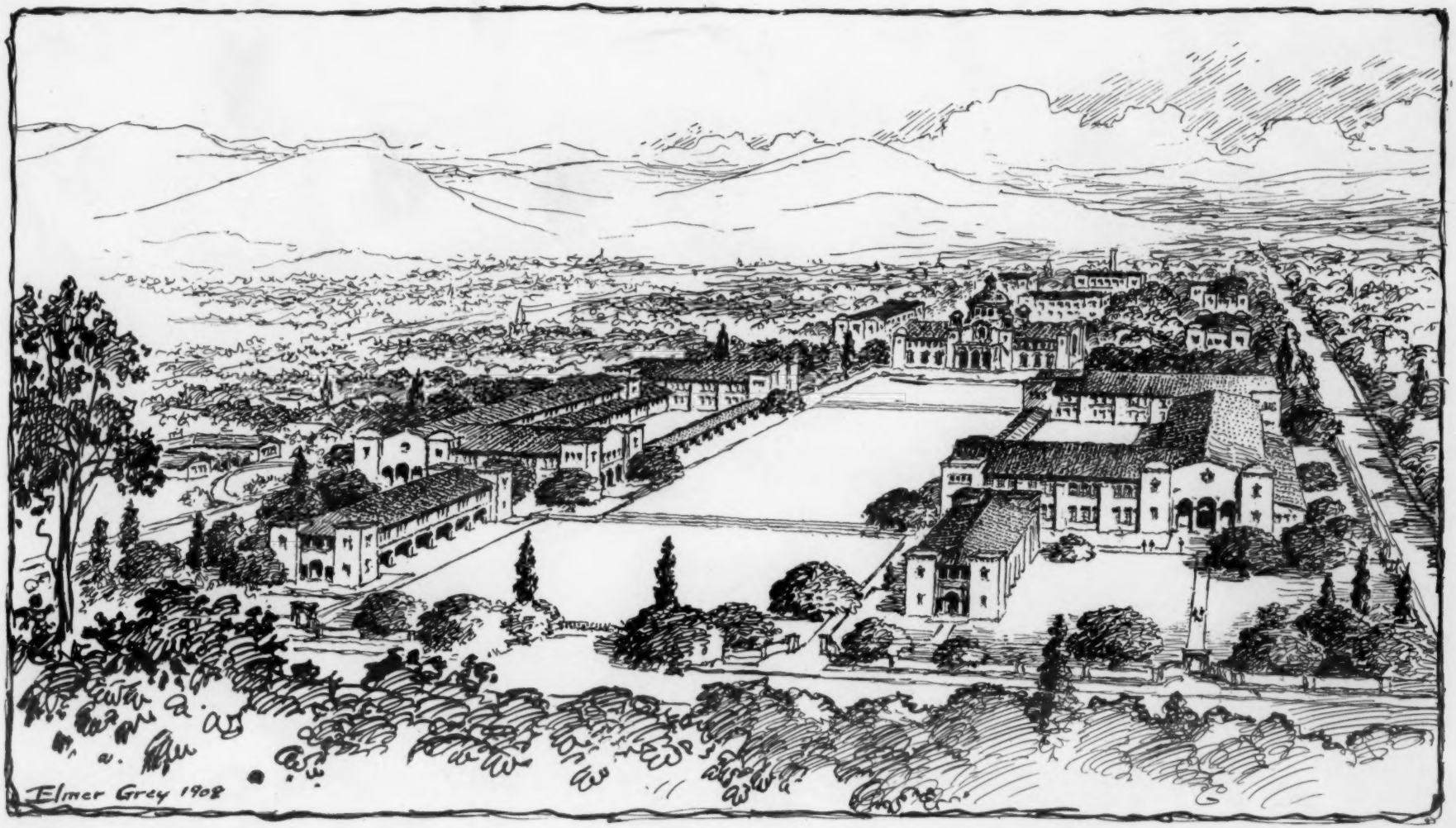
The New York Labor Law, § 20 (Laws 1897, p. 468, c. 415, as amended by Laws 1899, p. 351, c. 191, §1, and Laws 1905, p. 1184, c. 520, § 1), provides that the shafts or openings left in each floor of buildings in course of construction shall be fenced in by barriers, but it expressly permits the specified number of top stories to remain unfloored until another story is added, and it does not prescribe that the shaft or opening in the open, unfinished, unfloored stories shall be guarded. Therefore a builder engaged in the construction or reconstruction of a building is under no obligation to a workman to fence an opening in a floor which has not been laid and could not have been laid at the then stage of the work.—McHugh vs. Grand Central Building & Construction Co., 117 New York Supplement, 714.

Construction of Contractor's Bond

In an action by a person who furnished materials to a subcontractor on a government building contract, it was held that a bond executed by the principal contractor conditioned, as required by the statute, that the contractor "shall promptly make payments to all persons supplying him labor and materials in the prosecution of the work" secures payment for labor and materials furnished to a subcontractor and which went into the work, as well as to the principal contractor direct, and it is not a defense to such an action that the principal contractor has paid the subcontractor in full.—Smith vs. Mosier, 169 Federal Reporter, 430.

Principal Contractor not Liable for Subcontractor's Negligence

A contract between a general contractor for a building and a subcontractor, by which the latter was to take all the required structural steel work from the cars and haul and erect the same in place as required by the principal contract, and to assume the responsibility of and pay for any damage to persons and property during the fulfillment of the contract; was held to render the subcontractor an independent contractor, for whose negligence in piling material in the street, whereby a person was injured, the principal contractor was not responsible.—Morning vs. Cramp & Co., 170 Federal Reporter, 364.



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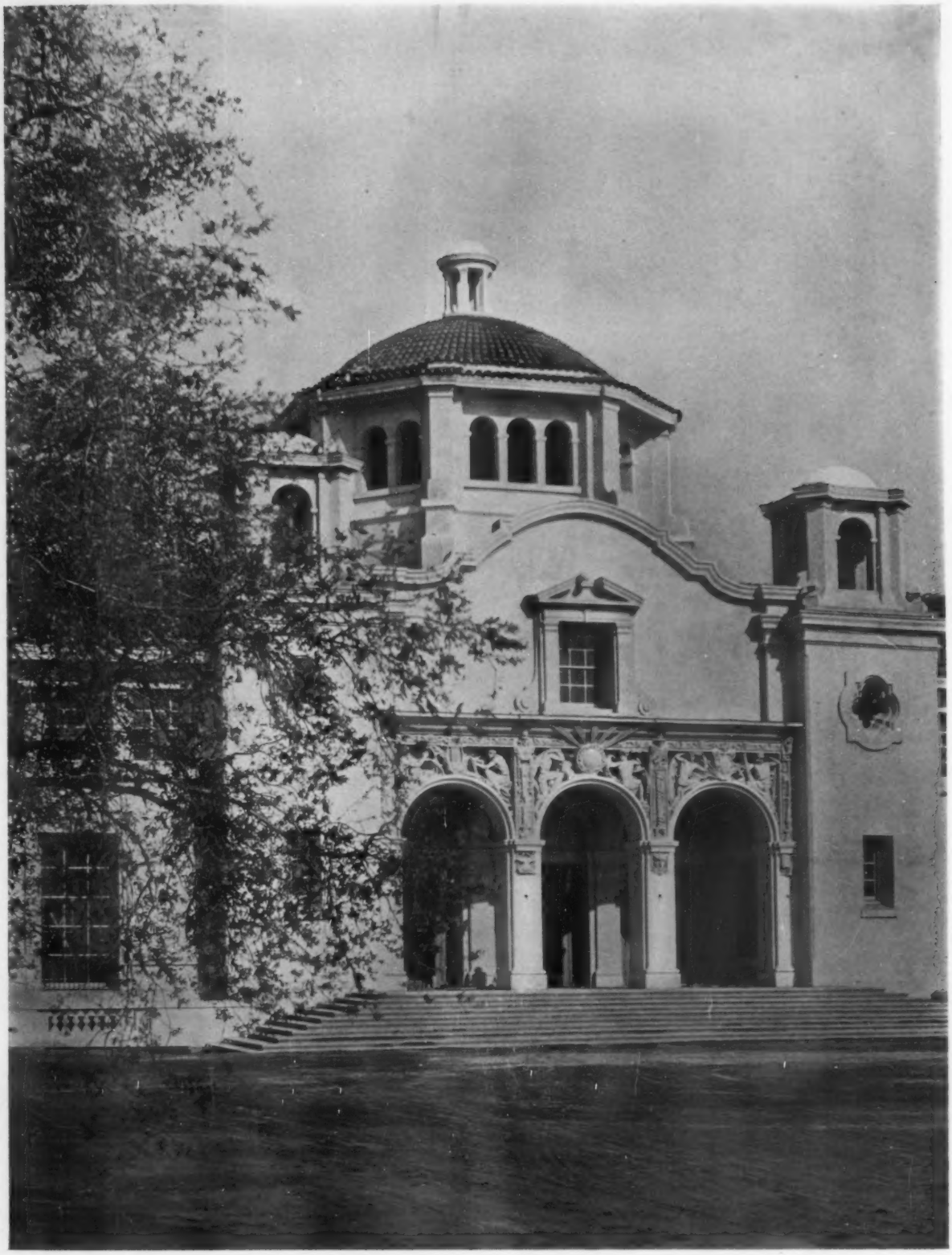

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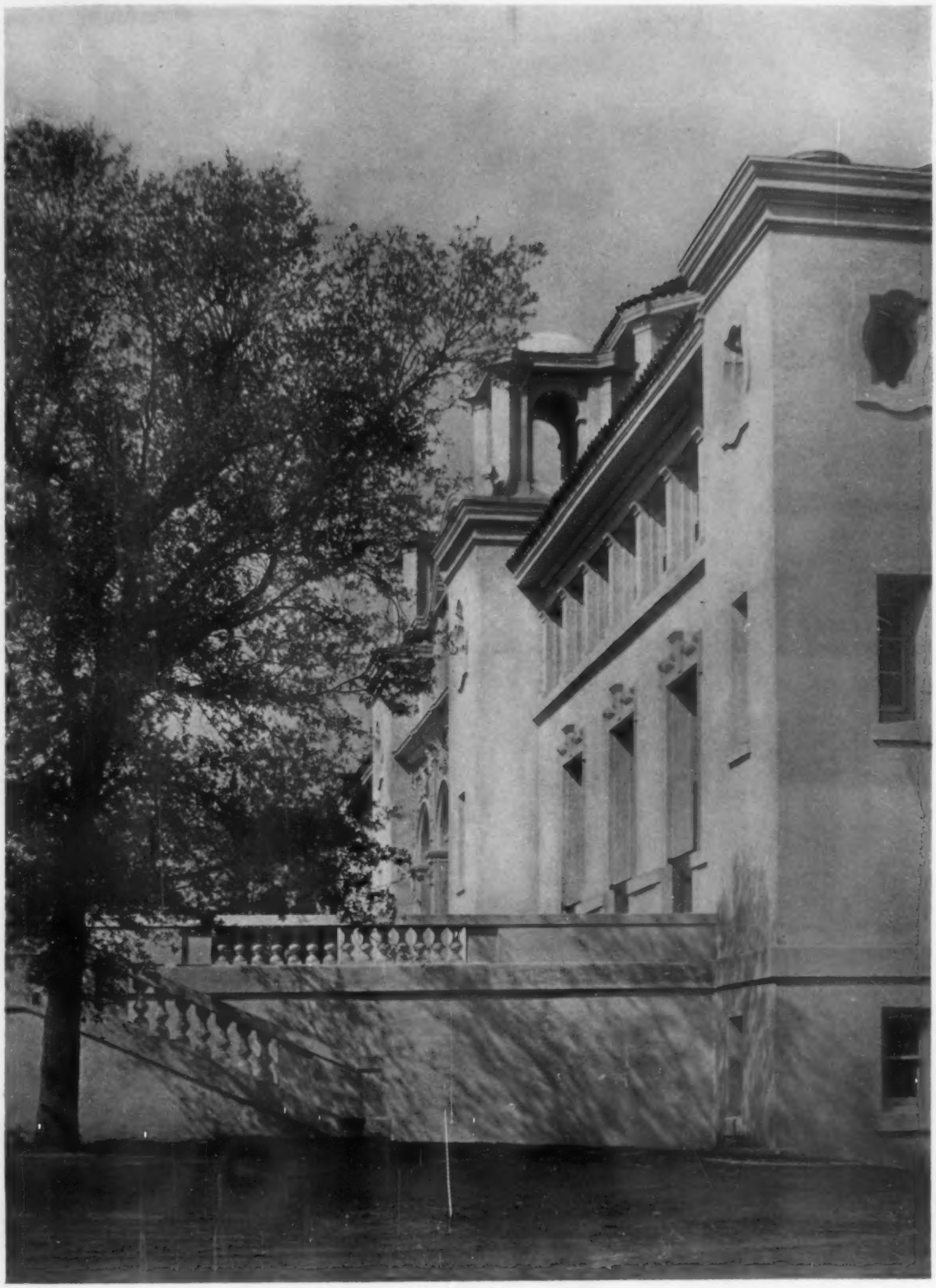

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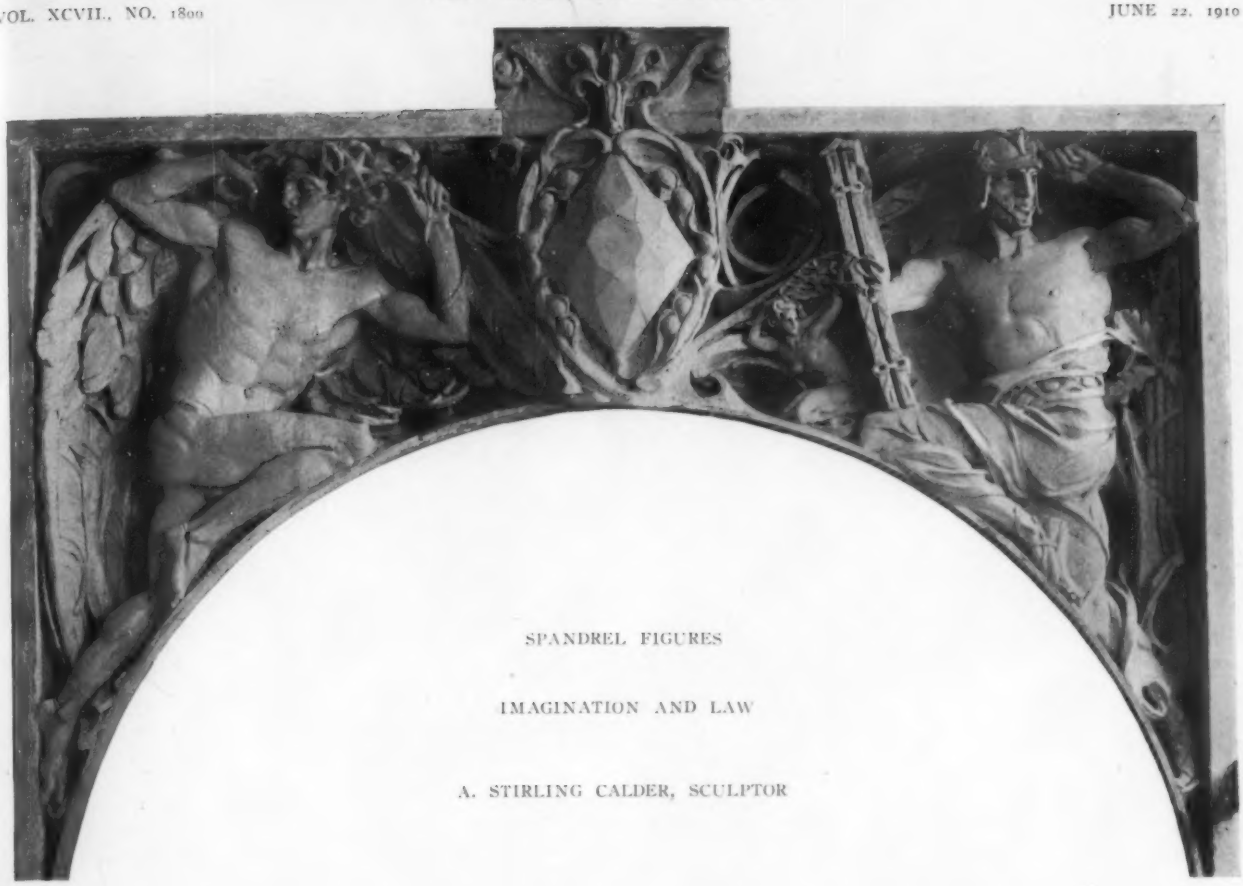
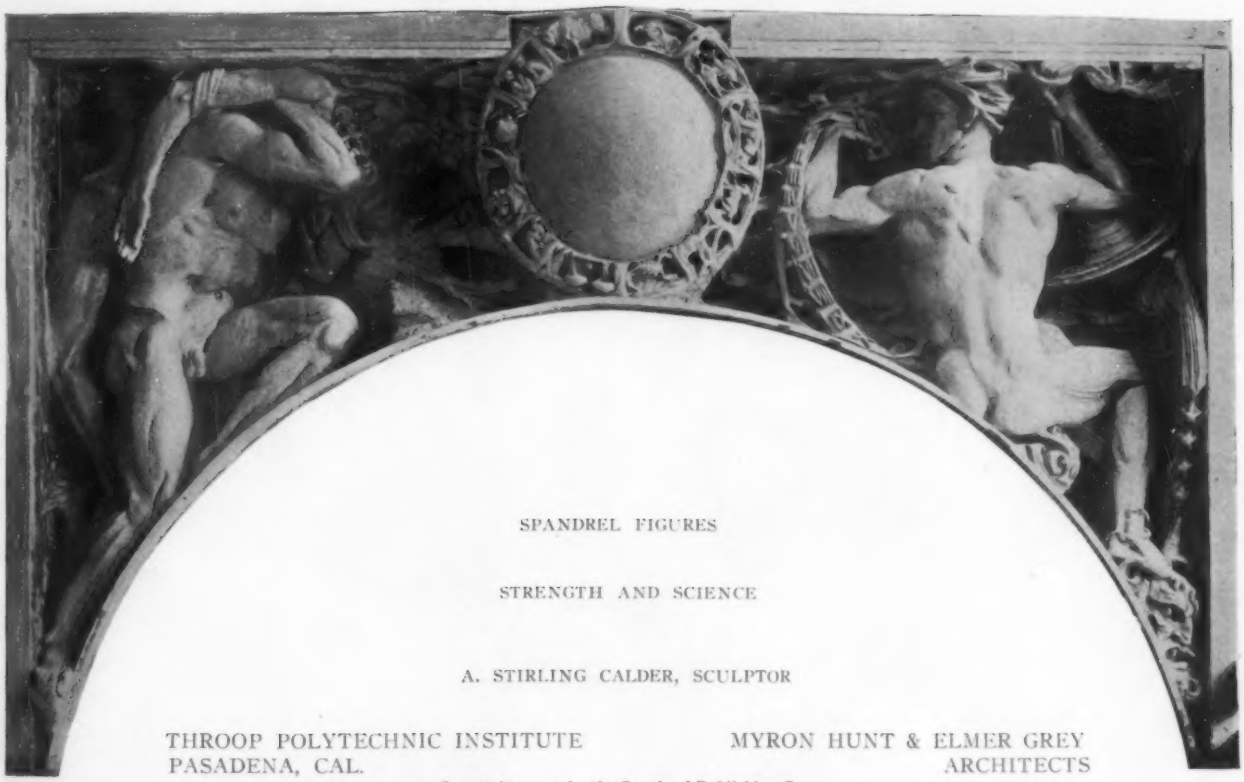


SPANDREL FIGURES

IMAGINATION AND LAW

A. STIRLING CALDER, SCULPTOR



SPANDREL FIGURES

STRENGTH AND SCIENCE

A. STIRLING CALDER, SCULPTOR

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