

# THE AMERICAN ARCHITECT

VOL. CIX

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NUMBER 2101

## THE MUSEUM OF FINE ARTS, BOSTON

By GUY LOWELL

THE general scheme of the Boston Museum of Fine Arts is the result of a very careful study, which extended over many years, of museums abroad and in this country made by a committee of the trustees and a board of consulting architects.

The results obtained in foreign museums by differences of arrangement and of lighting were studied in further detail in a temporary experimental building where windows and skylights and wall surfaces of all kinds could be tried out. The result of these experiments, the requirements of space to display the collections, the desires of the museum staff were then carefully worked out in a series of plans, all aiming at the fundamental idea that each department of the museum, even in its incomplete temporary arrangement of first construction, should be reached without passing through another department, and that within each department the circulation of the public should be in a continuous line and should avoid all retracing of steps.

It was at this point in the evolution of the museum that Despradelle, with that clarity of vision with which he always saw the underlying idea of a large architectural composition, evolved the *parti* which was the basis of the original scheme approved by the trustees. As the president of the Board of Trustees at that time expressed it, Despradelle added the idea, which, like the drop of acid, crystallizes a turbid solution. But in my opinion as an architect he did more than that. For when I was appointed the architect to build the museum he was appointed, together with the late E. M. Wheelwright and R. C. Sturgis, as consulting architect, and was always helpful with his advice and inspiring with his enthusiasm. He and Wheelwright spent long hours helping me solve the knotty problems that constantly

arose in a building that was so novel in its arrangement. The late S. D. Warren, the president of the museum, had a wide knowledge of museumology and a clear conception of the architectural problems, and was, too, always able to give real help. The death of Despradelle, Warren and Wheelwright, who helped me so generously during the designing of the first part to be constructed, cannot obscure the debt of gratitude which the museum owes them to-day.

The museum collections were to be divided into five departments. When the building is completed it will be possible to reach each department from the central rotunda at the head of the main staircase without passing through any other department.

The results obtained from rooms of various widths and different kinds of lighting were carefully observed in the temporary installation of pictures in the long cross gallery on either side of the rotunda, which was used before the Evans Gallery for Paintings was built, and this test enabled the museum authorities to determine what modifications of the original ideas about room sizes would be advisable in the permanent picture galleries which Mrs. Evans gave in memory of her husband. A comparison of the plan of the newer portion with the plan of the older portion shows the modifications in width of top-lighted galleries and in the narrowing of side-lighted and smaller galleries which our experience led us to adopt. Furthermore, the increase in pitch given to the skylights, together with the greater volume of space thereby obtained between the skylight and the ceiling light, was of great advantage in producing a more complete diffusion of the light which is so essential in a picture gallery. My own conclusions are that the great measure of success which has been obtained in the museum picture galleries can only be obtained in top-

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lighted picture galleries by allowing the direct light originally concentrated as it comes through the roof skylight or high vertical windows to be reflected from a diffusing surface of maximum size so that though the total amount of reflected light will be high, the intensity from each unit of reflecting area will be low. If the source of concentrated light (vertical window or inclined

skylight) is kept high, whether in a high side-lighted gallery like the tapestry hall or above a ceiling light as in the picture galleries, there will be more diffusing wall surfaces, there will be less reflection of brightly lighted surfaces from the pictures and the brilliantly lighted areas, or sources of light, are more easily excluded from the angle of vision of the spectator.

### REFLECTIONS GLEANED FROM A COLONIAL SCRAP BOOK

**W** E Americans who have lived amidst the reposeful, unassuming quietude of a Colonial village, resting in quaint simplicity, with its whiteness casually broken by verdant foliage, and who have been attracted from its seclusion to pursue the quest for further study, are apt now and again to hesitate and, turning back, retrace our steps, surveying once more and with greater appreciation, those buildings that were wrought so gracefully by our forefathers into our architectural world. The razing of so many of the best examples, particularly in our growing cities, makes it most urgent that we repeatedly make note of those bits that remain and strive to preserve at least the enthusiasm that was so vigorously imparted to this work.

It might be truly said that no Colonial retrospection could even be begun without responding to that bewitching call of the architecture of the countryside, and so, for



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OFTEN A VINE IS ALL THAT IS  
NEEDED TO GIVE A TOUCH OF  
PICTURESQUENESS

the moment, it will be our pleasurable duty to turn aside from the old architecture of the cities and step into the humor of the carefree observer who, in truth, oftentimes sees country work as we would like to see it. It will be our purpose to speak quite generally upon atmosphere and setting; lingering in the haunts of picturesqueness and gathering those outside touches that so often gently creep into the foreground of this or that interesting piece of house architecture. This rural flavor suggests lavender and knee-breeches and the old-fashioned garden or even the tinkling of a distant cow-bell. It is in fact a story that is *all* atmosphere, romantic, picturesque, each successful stroke of which offers a power of suggestion as varying and as full of color as the process of crystallization itself. This, then, is the setting found so profusely surrounding our old houses, and often so completely lacking in the new. It is one secret of the so-called

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Colonial period in America and brings to mind the fact that the future rural architect has problems other than mere building with which to contend.



THE GRISWOLD HOUSE, LYME, CONN.

In journeying through the country's by-ways from Upper New England southward through the seaboard states, the traveller of the lay-world will invariably select the Col-



CONGREGATIONAL CHURCH, HOLLIS, N. H.

onial cottage, trellaced with blossoming vines and with an old-fashioned garden or litch gate; as his pleasantest recollection. It is not an essential point in his mind that the

cot itself be of unquestionable proportion and detail. He looks first for the picturesque and it is this adjunct of architecture that those of our profession should carry along together with the building and not drop by the wayside as we have been prone to do in the past.

In order to be in the right mood to interpret the charms of this inspiring "farm house" architecture, it will not be amiss to saunter into the retreats of some of our unfrequented by-ways.

But one of the many havens of interest is Hollis, New Hampshire, which town is



"MAY NIGHT," BY METCALF  
THE GRISWOLD HOUSE, LYME, CONN., AS THE  
ARTIST SEES IT

nestled on one of those stretches of rolling plain so frequently found tucked into the folds of this rugged state. The square scattered with the shadows of broad elms is bordered on one side by quaint white houses whose facades are expressive of Cranford and sun-bonnets and fathomless dreams of stage coaches and cocked hats; and on the other side by arched sheds leading up to a church whose spire echoes the delicacies of a Wren or a Bulfinch.

It might be our pleasure to tarry on indefinitely in this old town, which presents a picture of shaded white fences bordering the

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"SNAPSHOTS" IN PICTURESQUE NANTUCKET

main thoroughfare, setting back from which are well cared for gardens leading to these houses of the Old School. There are here still found those sweet old lace-capped housewives who invite you into their parlors whose furniture and fireplaces bespeak the days of a hundred years ago. The many old porches, overgrown with honeysuckle and wistaria, are bits of architectural expression as yet unearthed by the modern researcher.

What memories these stately old houses bring to mind! And how refreshing to reflect that here are found unchanged those touches of rural coloring that have surrounded them for generations. There still may be heard the same lowing of cattle or the shouts of joyous children who, playing in the hay mow, stop to greet the passing country squire, and following, watch his lumbering chaise slowly pass into the extreme distance.

In winter, as well as in summer, these homesteads present a picture in harmony with nature's surroundings. Through the stillness of a biting cold New England afternoon we have beheld their comfortable proportions, se-

renely outlined against a winter's background, when the only sound to break the frozen silence has been the cracking of a shrinking tree or perhaps the booming of the ice on a neighboring lake, and have been warmed at the thought of the comfortable appointments within: the crackling fire in the old fireplace, gathered around which may be found, on such days, the members of an entire household; or we have seen the same houses fully as effectively framed in the freshness of a budding Spring—or the softness of a verdant Summer; or the mellowness of a brilliant Autumn, and so it is that these houses, taking seasons as they come, always in time with the one at hand, impress us so agreeably.

The many fine examples of the early New England work scattered here and there through Eastern Massachusetts are so numerous that one journeying thither becomes struck by their frequency. It will not be our purpose to dwell upon these houses which are so admirably portrayed within the covers of the volumes relating to the "Georgian Period."



HOLLIS, N. H.

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ORANGE STREET, NANTUCKET

(COPYRIGHT BY H. MARSHALL GARDINER)

Not alone on the mainland, but reaching seaward into the distant snug refuge of Nantucket harbor, may be found those touches of picturesque environment that so aptly play their part in the framing of our simple rural buildings.



HOLLIS, N. H.



HOLLIS, N. H.

So far distant from the other coast towns of our early maritime era, it is a most peaceful quiet haven; and one pensively inclined, upon entering it, thinks of it as a village riding at anchor. Nor has it slipped the mooring of the early whaling days, for the preservation of the old spirit is so complete that it lacks only the living presence of the blustering sea captains and the distant "yo ho'ing" of a crew at work boiling out the



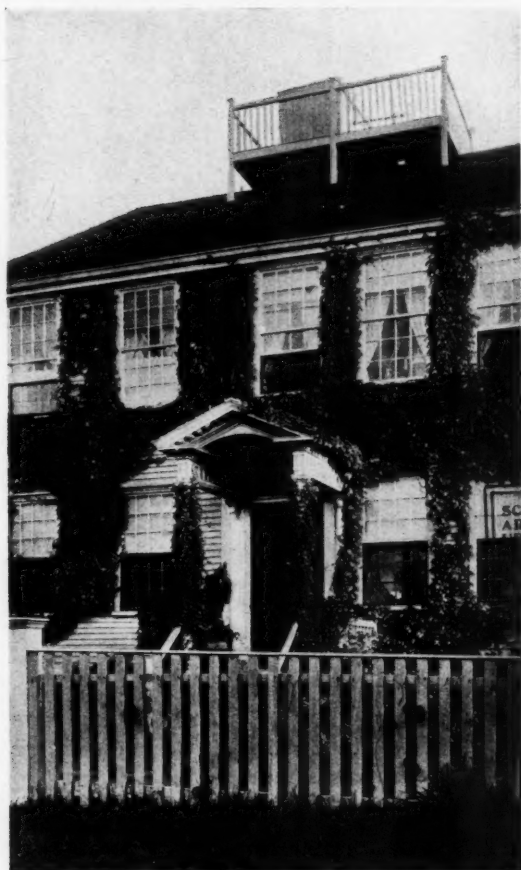
HOLLIS, N. H.

blubber on a "square rigger" hauled up peacefully in the bay.

The main street with its many white houses standing out in the cool sunlight, their shingled roofs gleaming through the shadows of stately trees, presents a suggestion of what this seaboard township must have been in the early days.

The recollections of this little dismembered

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A house, with "Captains' Walk" or "Whale-rail" on ridge—From this vantage point, the owner of the house, a retired mariner, could take his daily exercise and scan the horizon for incoming vessels.

village bring to mind clean paved streets, carpeted with soft shadows, the byways leading from which are profusely scattered with a collection of motives of a most interesting nature. Latticed windows and door-



HOLLIS, N. H.

ways, "lean to" wings, gable ends, surmounted by weather cocks and "happy jacks" spinning their paddles in the fresh breeze are a few of the crisp touches of punctuation in the constructive domesticity



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of its tart and original early settlers. Not a few of the houses have a "captain's walk" or "whale rail" perched upon their ridges which suggest to the voyager the thoughts of a mariner pacing to and fro, gazing expectantly seaward for an incoming vessel. It might be said that Nantucket enjoys the good fortune of having had its activity snuffed out at precisely the right moment,



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for had its importance grown, it could not have kept intact the Architectural legacy which its former prosperity so profusely bestowed upon it.

In travelling along the shore lands of Connecticut, working our way in and out of the river valleys that are so frequently found along the coast line, we might come upon the

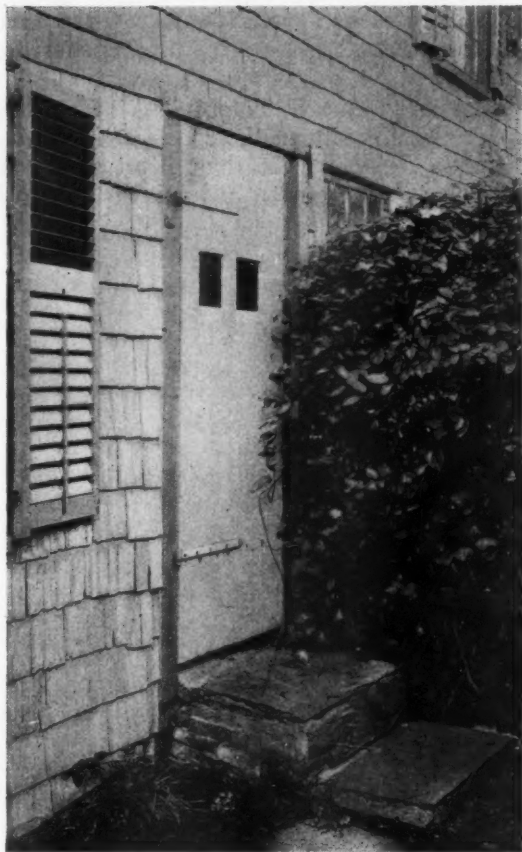
## THE AMERICAN ARCHITECT

slumbering village of Old Lyme: There is such an inspiring atmosphere hanging over this quaint neighborhood that one entering it does so with the feeling that his discovery should not be mentioned above a whisper for fear that the flavor of this artist colony might flit to some other sequestered spot.

Among the sheltered nooks that are hidden away from the main thoroughfare may be found old farms, having come into the pos-

of the townsfolk which include charades and other games merrily indulged in around each other's fireside.

And so there lingers with the memories of Lyme a certain feeling of reverence for its seclusion and also for its blessed tradition that no old motives shall be molested. There are many old houses in this vicinity, the most interesting of which is the Griswold Homestead. To view this masterpiece through the warmth of a summer's evening as so beautifully portrayed by Metcalf's "May Night," or even across a snow-covered setting with an ox team in the foreground, might be a picture from which any architect could gath-



AN OLD DOORWAY, NANTUCKET

session of those country squires who take a keen delight in keeping them preserved in their former state of rural quaintness, and I would venture to say that there is no neighborhood in which there is a more gentle regard for our Colonial tradition than this tranquil hamlet. The spirit of the olden days is even reflected in the evening pastimes



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er the value of an atmosphere that should be wrought into the Colonial Architecture of the day.—*Henry W. Rowe.*

## Northern Italian Details

NO. 61—DOORWAY, ARCH-  
BISHOP'S PALACE, MILAN.

**W**E note with wonder how the in-born energy of the Lombard race and the productive vigor that had distinguished the people of Milan for centuries were still, in spite of an inevitable tendency to decadence, able to find expression in remarkable works of art and in flourishing industries, notwithstanding the evergrowing restraints of Spanish suspicion and oppression. Nor, amid their fervid enjoyment of life and their eager demand for pleasure, was there any falling off in religious enthusiasm among the Milanese; it was in the Sixteenth Century that this spirit found a notable ornament and example in S. Carlo Borromeo, the founder

of so many churches, convents and beneficent institutions.

"Endless is the succession of architects and of painters, who were at work in Milan during the Spanish period, even if we take no note of the men employed in the minor arts (the goldsmiths, the gem cutters, the ceramic artists and the bell founders) and in the manufacture of arms. The patronage of a single family, that of the Sforza, was replaced by that of some ten or even twenty families who had been enriched by the greater industries and this, together with other causes, promoted the growth of an artistic eclecticism."

We have referred in a previous issue to the work of Pelligrino in the court of the Archbishop's Palace. The door illustrated this week is taken from an adjoining courtyard of the later date.

(FROM THE ARCHITECTS AND BUILDERS JOURNAL)



DETAILS OF CRAFTSMANSHIP—SPANISH IRONWORK—GILT  
REPOUSSE GATE ORNAMENTS

## THE AMERICAN ARCHITECT

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### EFFORTS BEING PUT FORTH TO SOLVE SOME OF THE PROBLEMS INCIDENT TO CITY GROWTH AND DEVELOPMENT

THE importance of the subject of building zones, and restrictions on types of buildings which may be erected in the several districts established by these zones, has lately been emphasized by the action of a self-constituted body of retail merchants located in the principal retail section of New York, and the almost simultaneous submission to the Board of Estimate of a tentative report by the Commission on Building Districts and Restrictions. The same condition which it is now sought to remedy here in New York City is encountered to a greater or less degree in the principal cities of this country, and for that reason the study given the problem here and the conclusions expressed by these two separate bodies become of more than local interest.

The recently announced plan to keep this retail district free of manufactories by the co-operation of the retail merchants of the

district and the associated garment manufacturers themselves, while savoring slightly of the same elements that characterize the boycott, promises nevertheless a definite solution to a problem calling for immediate action. Results are, after all, more important in most instances than the means by which they are obtained, and yet there is a widespread feeling in this country that usually inspires resentment toward any action intended to deprive a citizen of the right to locate either his residence or his business wherever seems to him desirable, unless prohibited by law or ordinance from doing so in the interest, presumably, of the community at large. For this reason it would appear of great advantage to establish the plan proposed by the Commission by process of law rather than to enforce the edict of a body of business men under threat of discrimination in the placing of orders.

The Commission's plan, as proposed, is based upon the supposition that the present almost unrestricted power to build to any height over any portion of a lot for any desired use in any part of the city has resulted in injury to the health, safety and general welfare of the residents of the city, and to real estate and business interests. The accuracy of this assumption will scarcely be questioned by anyone who has made even a superficial study of existing conditions.

It is held that a certain degree of order and system in building development is essential, from the point of view of conserving both public health, safety and welfare and existing property values. It is set forth as an axiom that the bigger a city grows, the more essential becomes a plan of development. Traffic problems, congestion of population, the necessity for an intensive use of land, the magnitude of property values affected, all combine to make the general control of building more and more necessary to the ultimate welfare of a city's inhabitants.

The fact is pointed out that, in spite of the natural trend toward segregation, building development in many parts of the city is haphazard. In other words, the natural trend toward segregation and uniformity is not strong enough to prevent the sporadic invasion of a district by harmful or inappropriate buildings or uses. Both social and economic interests make this desirable be-

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yond any question or doubt, and the Commission, convinced of this fact from its study of the matter, has worked out a plan which provides for residential, business and industrial districts, and for the regulation of the height of buildings and the area of the lot that may be covered. Carried to its ultimate conclusion such a plan should provide a complete solution of the problems encountered, but it is realized that such an ideal districting plan would disregard existing conditions, require the removal of inappropriate buildings and uses, and bring back depressed districts to their more appropriate uses, sacrificing the vested rights of the individual owner for the improvement and beautification of the districting plan. It is, in fact, readily apparent from a little study of the questions involved that only when some method is provided for compensating the individual owners for actual injury suffered, can any plan even approaching the ideal be imposed. Such a complete regulation of a city's development as would be required to meet ideal conditions is obviously not feasible at present, as we lack such a scheme or method, but, on the other hand, certain regulations can be established which will be to the mutual advantage of all property owners, and of great public benefit.

As is stated in this report, the extent to which the police power may be used for districting purposes has not as yet been authoritatively adjudicated in this State. The proposed districting plan has therefore been limited to such features as it seemed must certainly appeal to the courts as being well

within the reasonable scope of the police power. In other words, the plan is substantially limited to regulations which, while essential to the public welfare, are at the same time of mutual advantage to all property owners.

There can be no doubt of the correctness of the statement that a plan for districting a city should be worked out in conjunction with one for its future physical development, and in that sense the plan proposed is incomplete, for nothing of a comprehensive nature providing for the future growth of this city has yet been produced. There are other minor criticisms, including one to the effect that the environment of city parks has not been properly considered and made congruous with the breathing and recreation uses of the park; but all of these matters would seem to be capable of adjustment, if once the city is committed to the general scheme embodied in this report.

According to an announcement recently made, a series of public hearings will now be held, after which a final report will be formulated. If this is approved by the Board of Estimate, it will definitely establish the proposed plan. It is hoped that such action will be speedily recorded, as it will unquestionably constitute the most important step yet taken by any American city toward directing its building in accordance with a well-considered plan. The effect of such an advanced position being assumed by New York City would unquestionably be far-reaching and of inestimable benefit to the country at large.



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### "Remember The Architect—High Time He Got More Press and Public Recognition"

Under the above heading the *New York Tribune*, in its issue of March 6th, prints the letter reprinted below.

The failure to recognize the work of the architect when illustrating or describing notable buildings in the daily press, and the tendencies to exploit the owners and builders, has become so common that architects have, as a rule, become calloused to any feeling of resentment. Professional pride usually prevents any action to insure proper recognition.

Architects have for so long a time seen their own identity merged with that of their clients that they have ceased to regard, with other than amused indifference, the lack of appreciation of their efforts.

The condition is one based largely on ignorance of the casual observer. The identity of the architect is so covered up in completing his designs in the many arts and crafts that he calls to his aid that superficial people cannot detect the vital personality that dominates it all, and are prone to praise the only thing that bulks with them, and that is the money that made it possible.

The letter referred to is as follows:

To the Editor of *The Tribune*.

Sir: For years I have been patiently waiting for the time when the public press will consider architecture enough of a profession to recognize its achievements as such. While the newspapers seem to be aware that a concert virtuoso need not necessarily be a piano salesman and that an artist does not always conduct a picture framing shop, they are apparently unable to realize that architects are concerned with buildings in any way at all. Most accounts of new buildings give due mention of the owner and the contractor, and also the renting agency, if there is such. The architect is accorded little, if any, recognition.

Of course, there are all grades of architects, particularly those who call themselves such, and here again the public fails to make any distinction, being in utter ignorance that architecture is a profession and not a trade. An architect ought to know how to lay bricks, but few masons could design the New York Public Library or the Woolworth Building. Some architects are what Irvin Cobb calls "carpitects," but many are not even graduate carpenters. Perhaps there are as many as 12,000 persons listed as architects in the United States. Of this number

the profession itself would consider not more than 4,000 as trained architects in the true sense of the word. There are few professions so many-sided or so exacting; also, it may be added, so unremunerative, in consideration of the services rendered and the results achieved.

A building which attracts the many, or even the few, is without doubt the result of an architect's efforts. On the other hand, those many dreary miles of buildings whose least fault is that they are utterly commonplace offend good sense and good taste simply because the builders are either unwilling or unable to give the problem in hand the proper consideration.

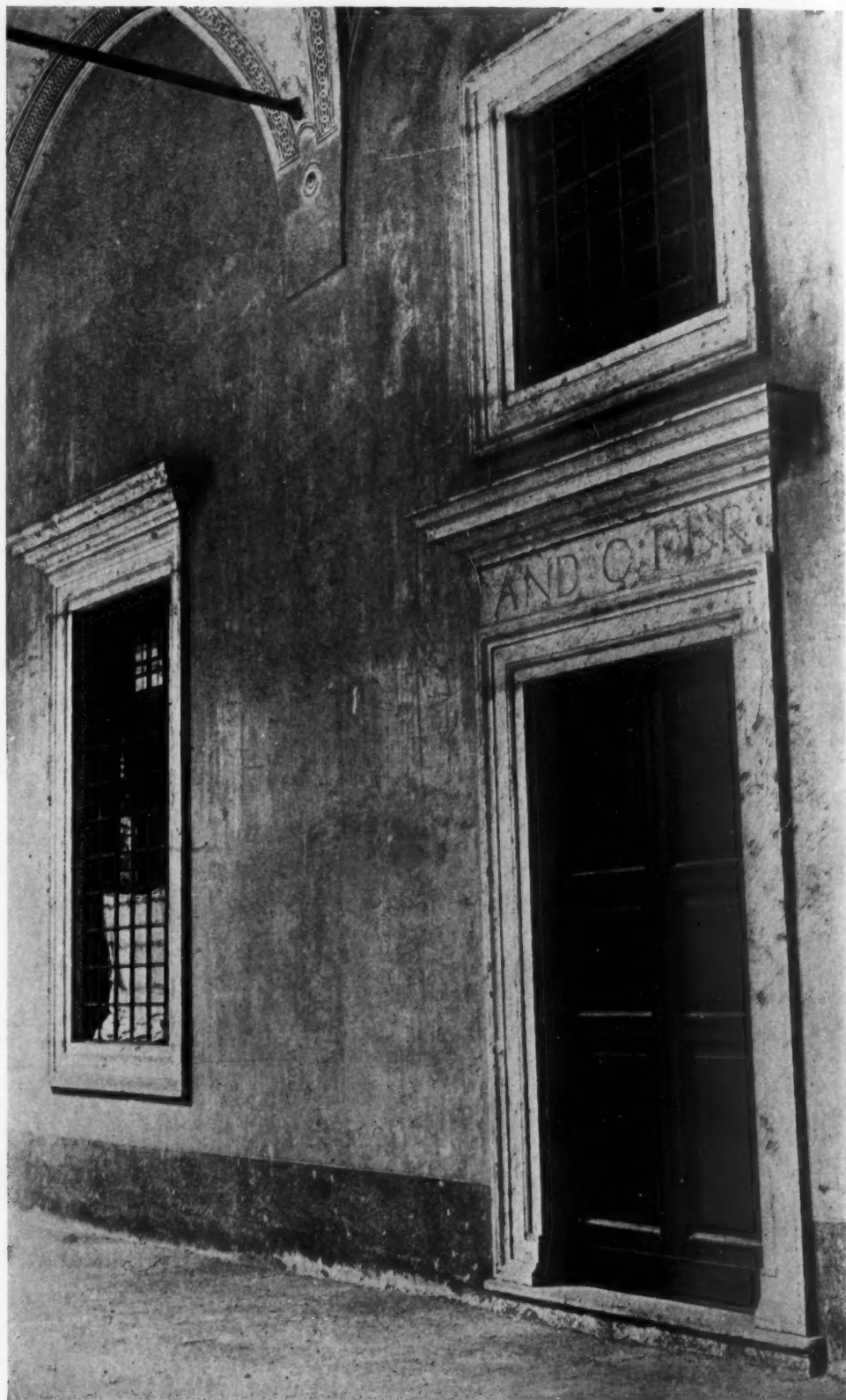
Almost any newspaper will serve to demonstrate how architecture is regarded by the press; let us take *The Tribune* for Sunday, the 27th of February, for an example. In the illustrated supplement we find a view of the Y. W. C. A.'s new general headquarters. It is a building above the average and represents a great deal more than the money invested in it. But no mention is made of the architect who designed it and who made it the success it is because of his careful study, which took care of even the smallest detail. Mr. Royal Cortissoz, in his article on the Scottish Rite Temple in Washington, gives the architect, Mr. John Russell Pope, due credit for his notable contribution to the nation's architecture. Press tradition, however, is content to label the illustrations of the building with this caption, "After a Photograph," though reproductions of paintings on the same page have the artist's name prominently coupled with them. A brilliant example of poor taste is shown in connection with the museum of the University of Pennsylvania. Here the caption reads, "After a Photograph by Sheeler." Mr. Sheeler may be a very successful commercial photographer, but the architects of this building rank among the first ten in this country. Mr. Sheeler is given credit for the building, however, just to prove that *The Tribune* is for the truth, first and last.

In spite of all real estate editors to the contrary, the fact remains that contractors and renting agencies have no more to do with the design of a building than a linotype machine has in the wording of the matter which appears in the columns of a newspaper. This statement may eventually become accepted by the press in general, but until it is let us have consistency in the reporting of items and treat all professions and all trades alike. A. H. HOWLAND.

Ridgway, Penn., Feb. 29, 1916.

### Sacramento, Cal., Adopts City Plan

A few years ago there was so little sentiment in favor of city planning in Sacramento that the city commissioners refused to appropriate twenty-five dollars toward a fund to secure a lecturer on the subject. The work now completed has cost thousands. Just how public sentiment was crystallized

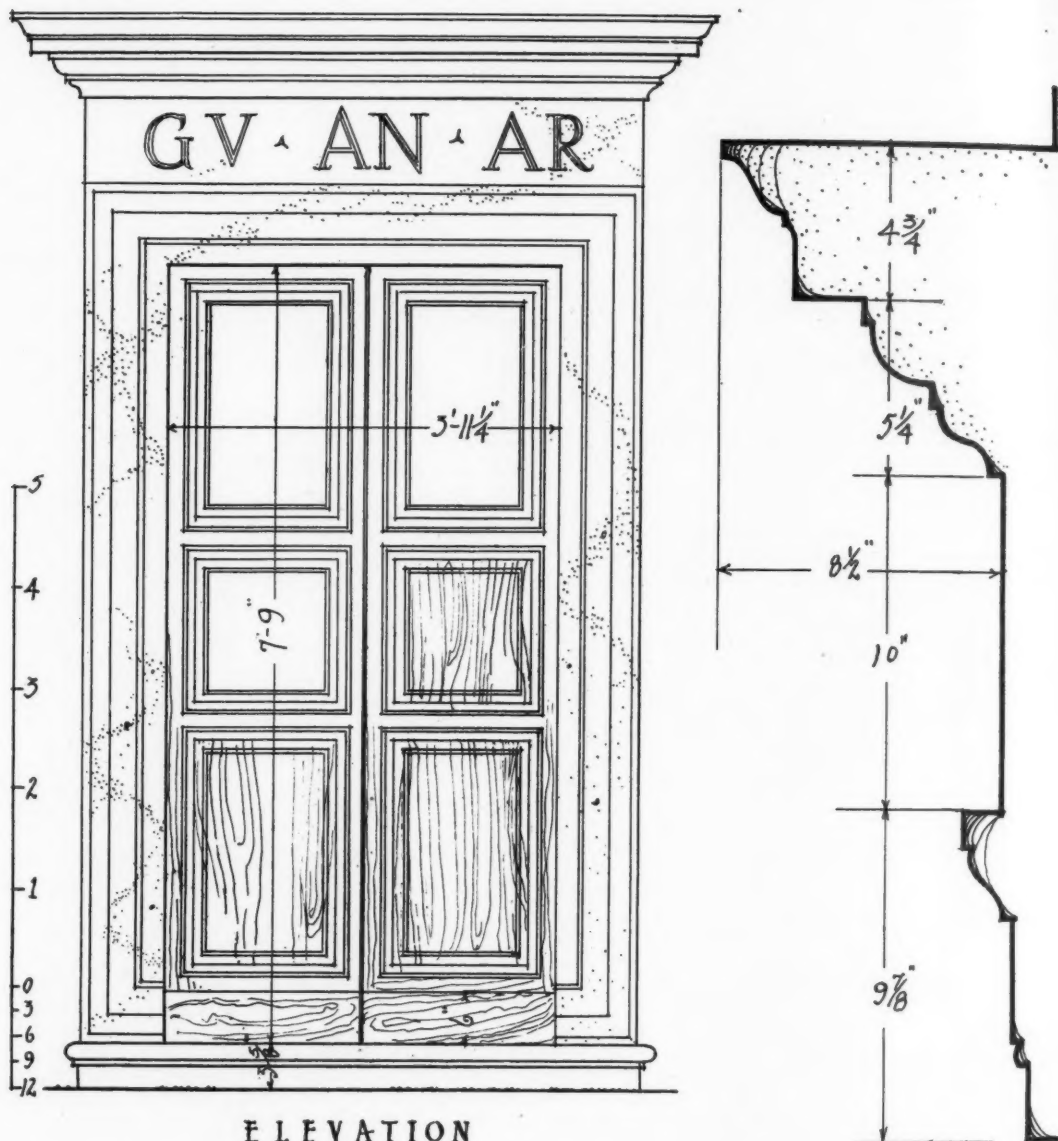


DOORWAY, ARCHBISHOP'S PALACE, MILAN

PHOTOGRAPH AND DRAWINGS  
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS  
OF NORTHERN ITALY—PLATE NO. 125





LIMESTONE TRIM.  
WOOD DOOR.

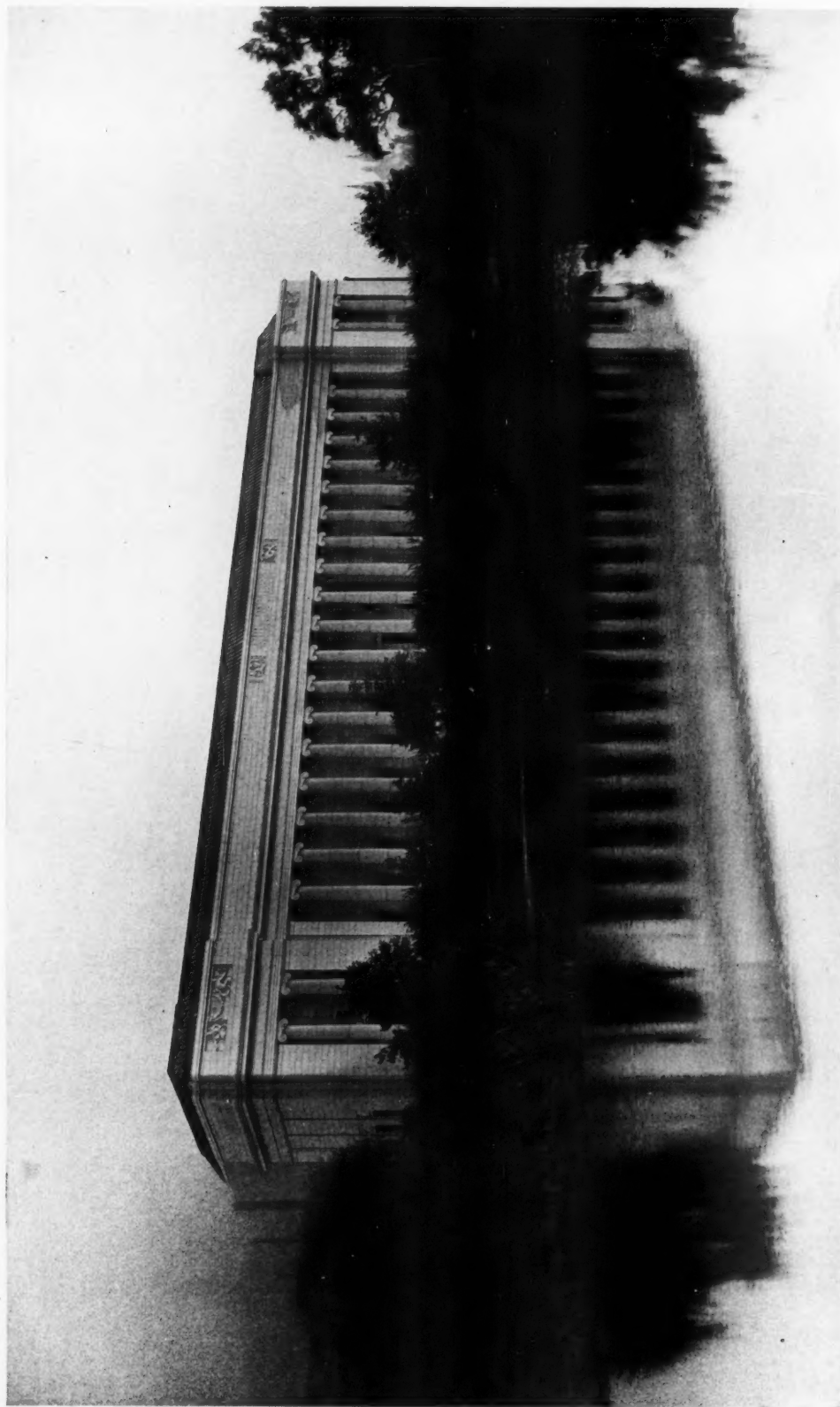


DETAILS OF DOORWAY, ARCHBISHOP'S PALACE, MILAN

PHOTOGRAPH AND DRAWINGS  
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS  
OF NORTHERN ITALY—PLATE NO. 126



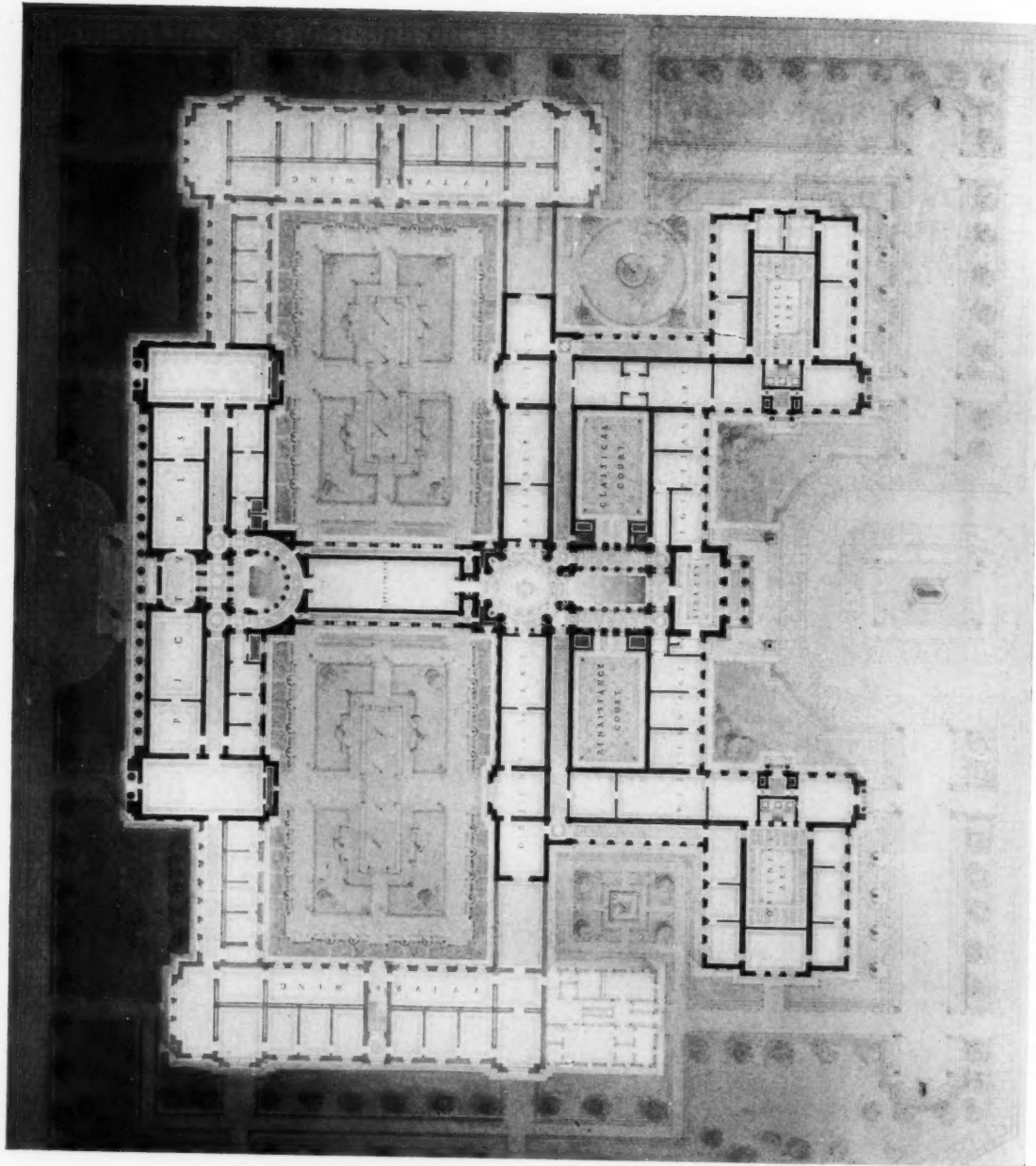


FACADE ON THE FENWAY

ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS, MUSEUM OF FINE ARTS, BOSTON, MASS.

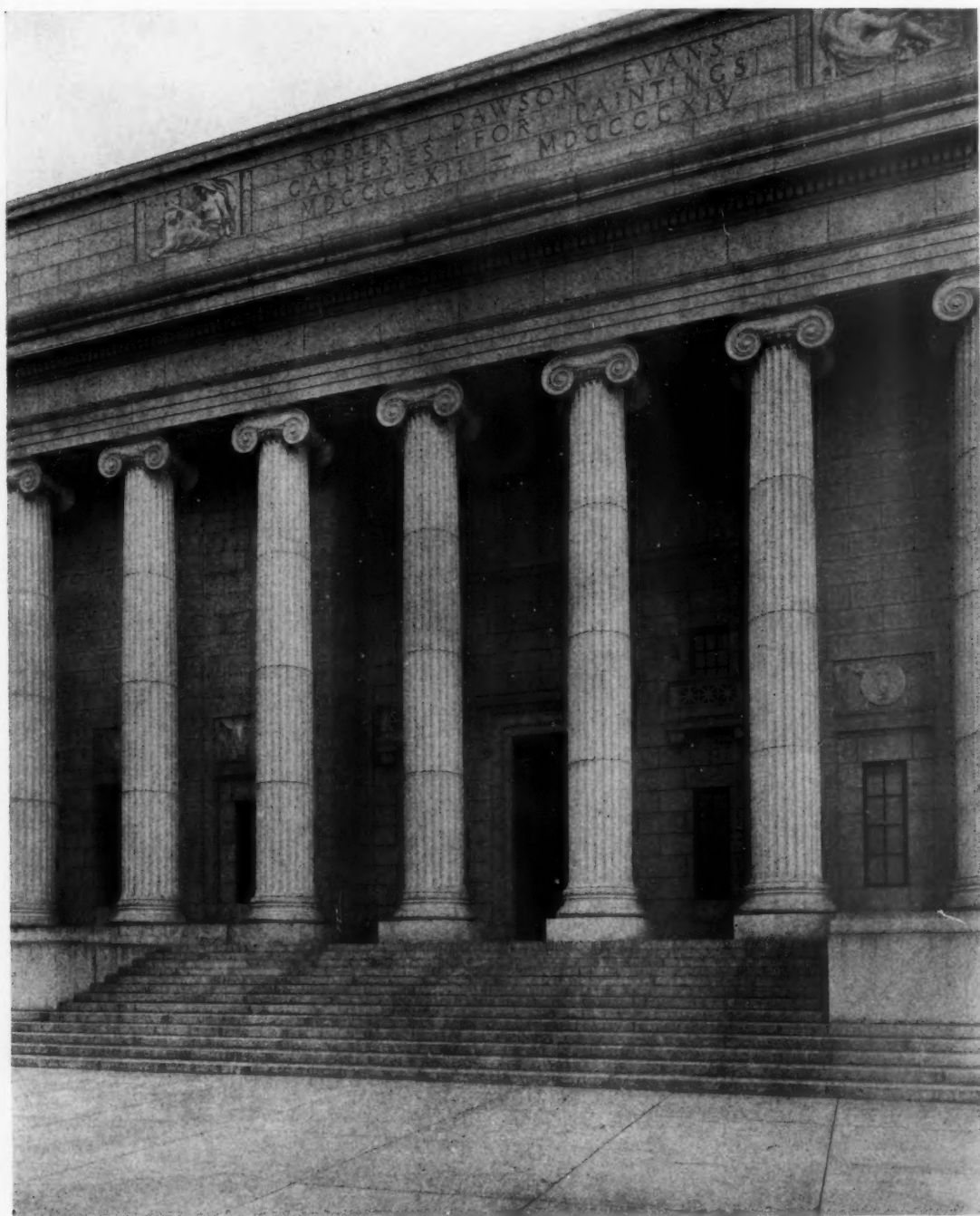
MR. GUY LOWELL, ARCHITECT





PLAN OF PORTIONS EXECUTED  
MUSEUM OF FINE ARTS, BOSTON  
MR. GUY LOWELL, ARCHITECT





ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS,  
MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. GUY LOWELL, ARCHITECT



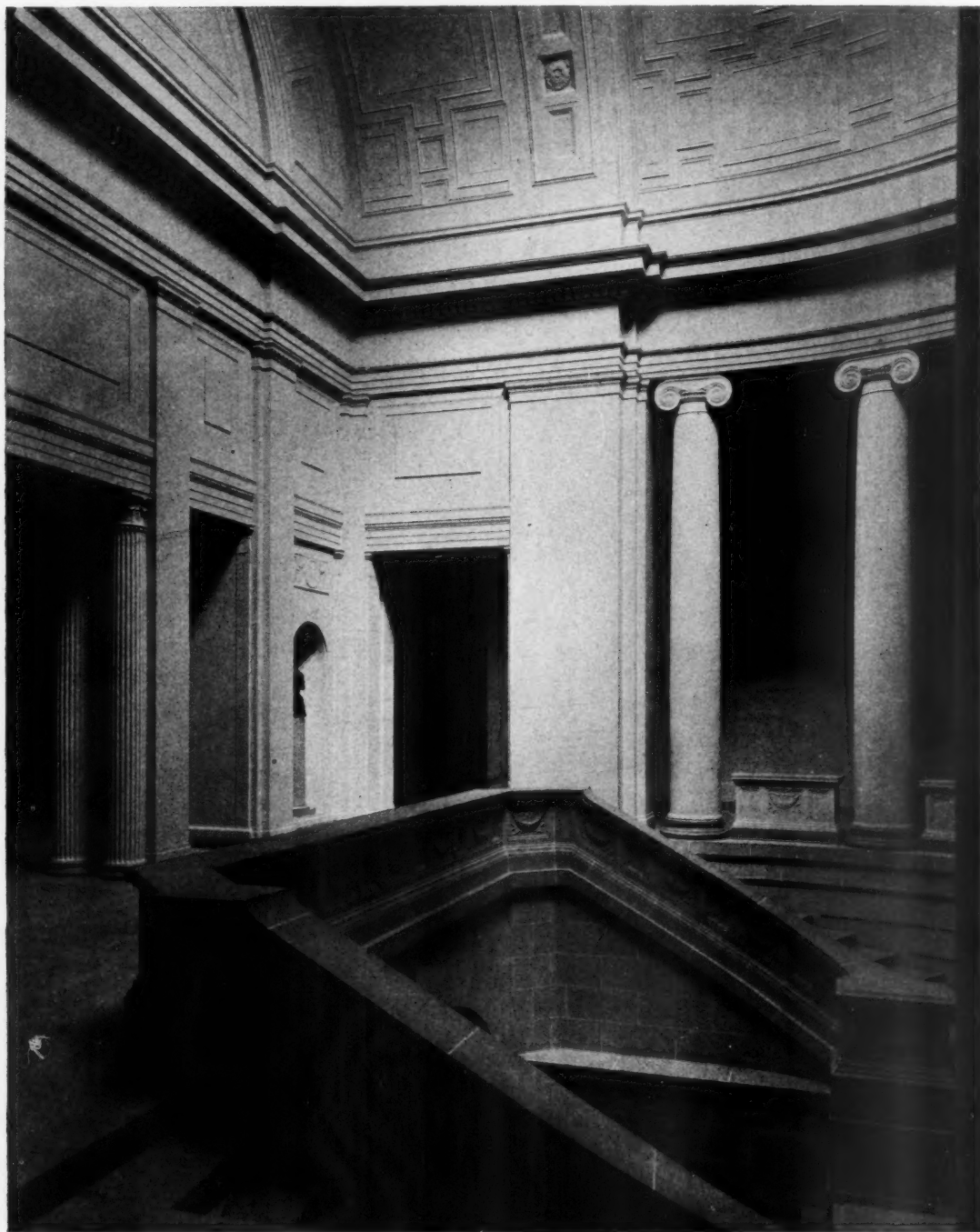


ENTRANCE HALL

MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. GUY LOWELL, ARCHITECT





DETAIL OF STAIRCASE

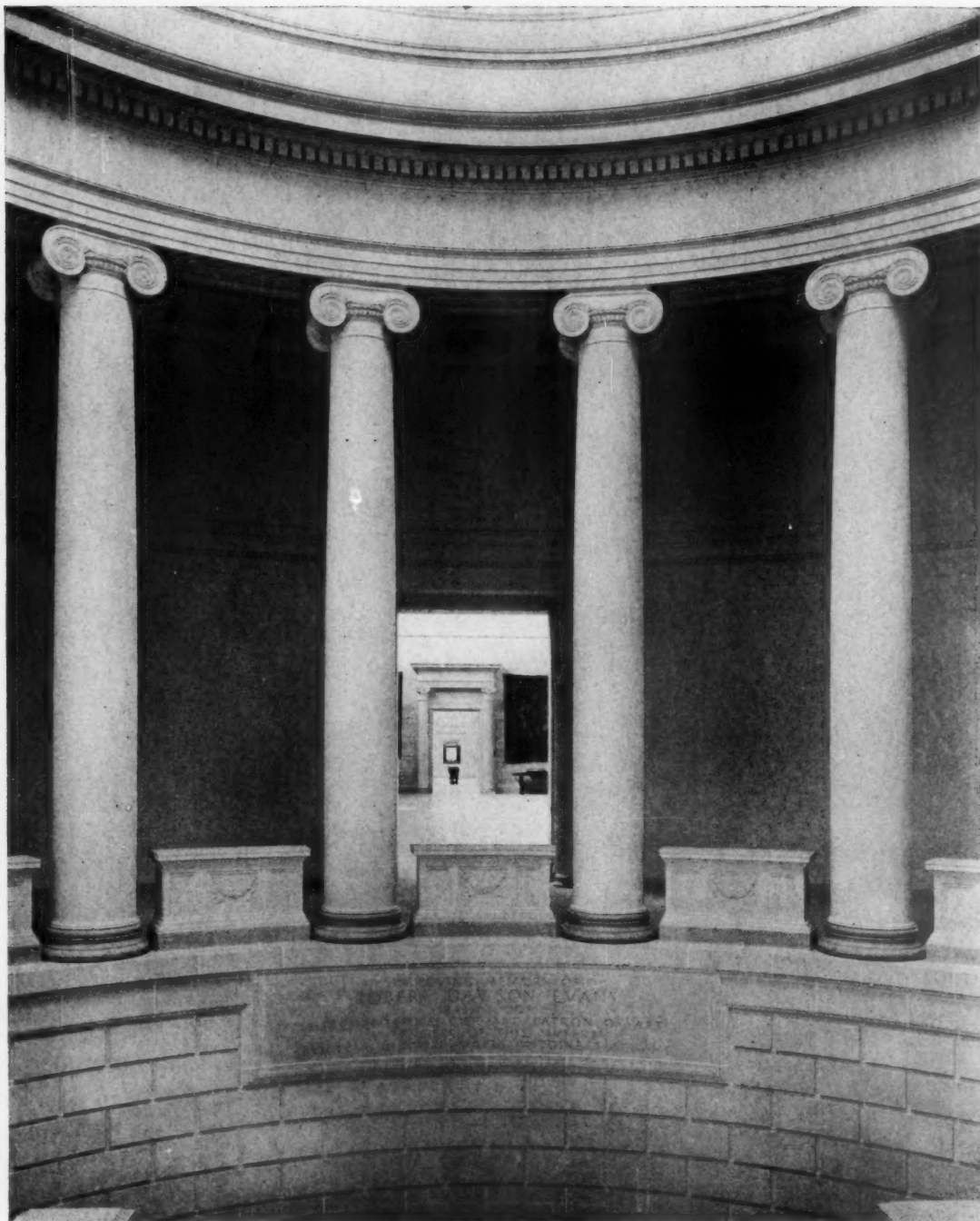
ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS,  
MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. GUY LOWELL, ARCHITECT

THE HISTORY OF THE

REIGN OF

THE



DETAIL OF STAIRCASE

ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS,  
MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. GUY LOWELL, ARCHITECT



TAPESTRY GALLERY  
ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS,  
MUSEUM OF FINE ARTS, BOSTON, MASS.  
MR. GUY LOWELL, ARCHITECT

THE UNIVERSITY OF CHICAGO

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DOOR IN TAPESTRY GALLERY

ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS,  
MUSEUM OF FINE ARTS, BOSTON, MASS.

MR. GUY LOWELL, ARCHITECT

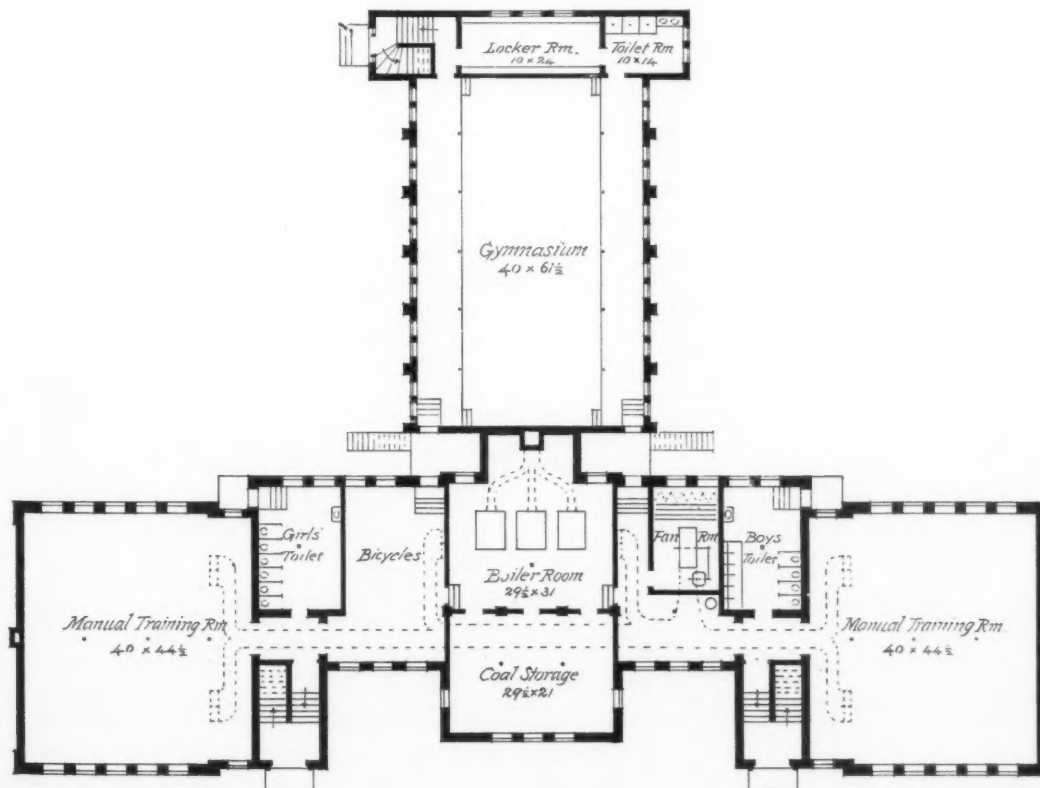
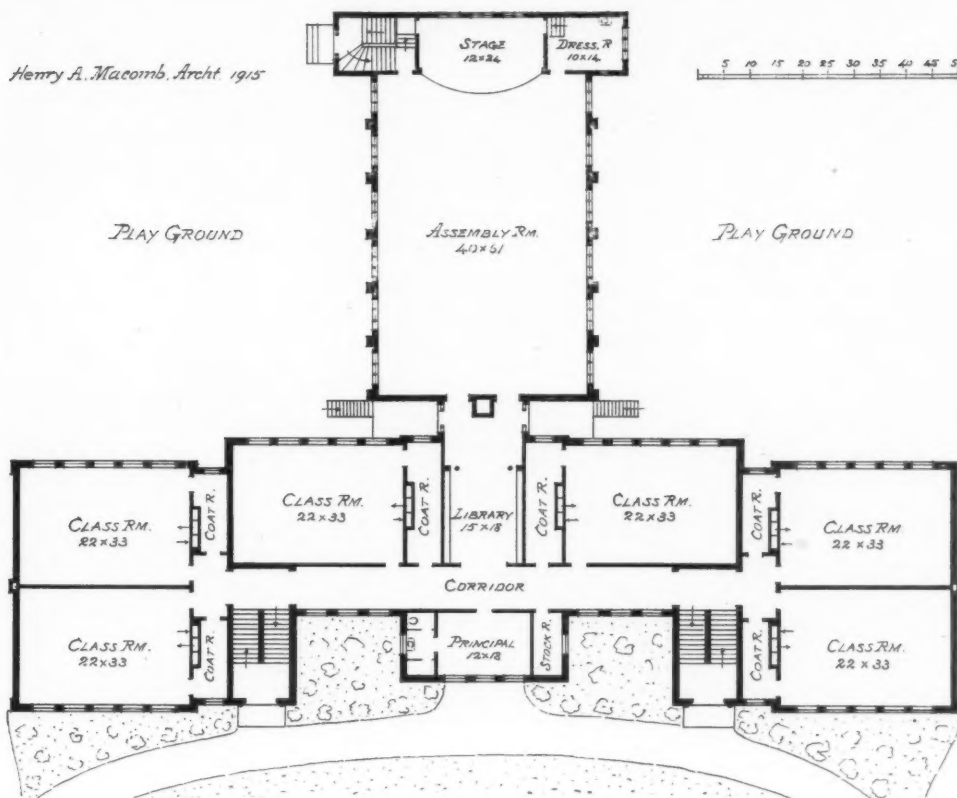




SCHOOLHOUSE, MERCHANTVILLE, N. J.

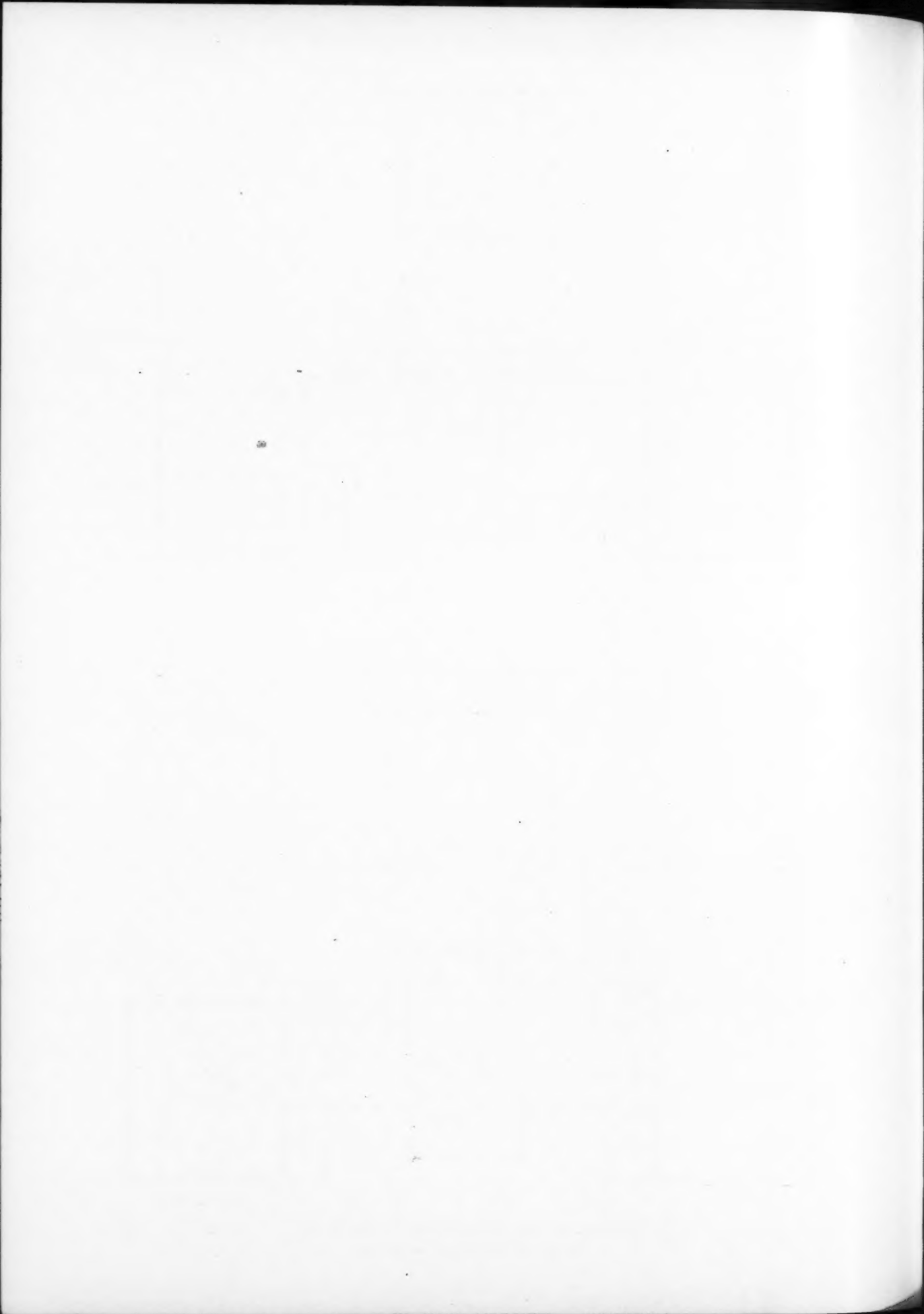
MR. HENRY A. MACOMB, ARCHITECT

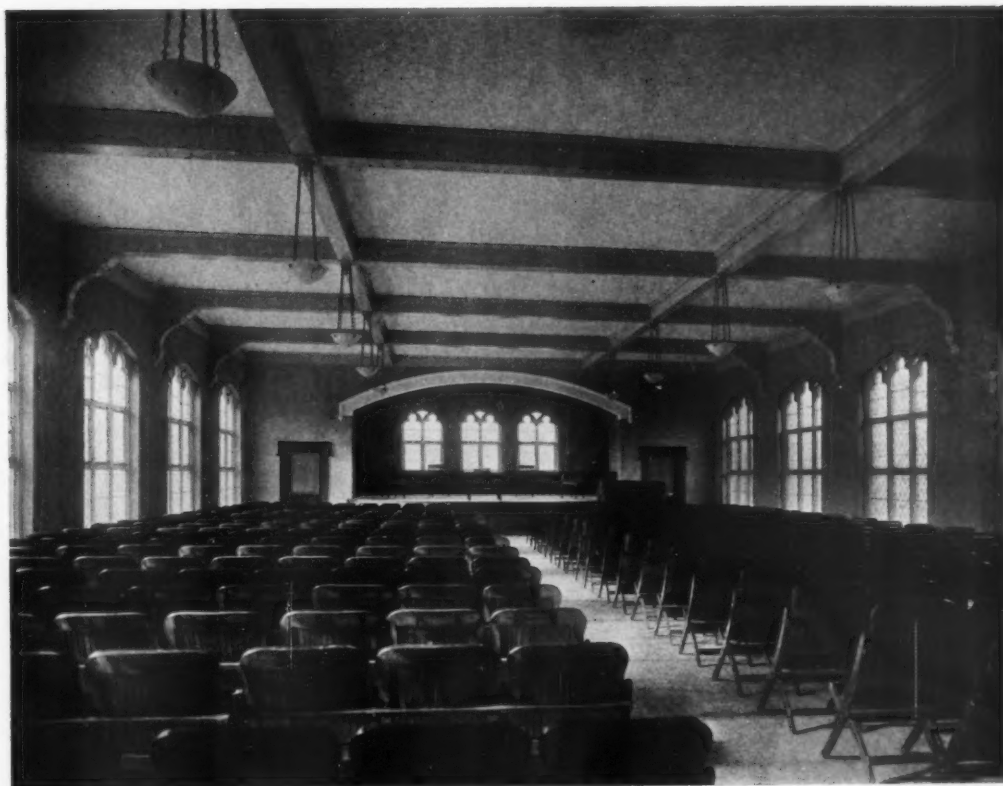


*Henry A. Maccomb, Archt. 1915*

SCHOOLHOUSE, MERCHANTVILLE, N. J.

MR. HENRY A. MACOMB, ARCHITECT





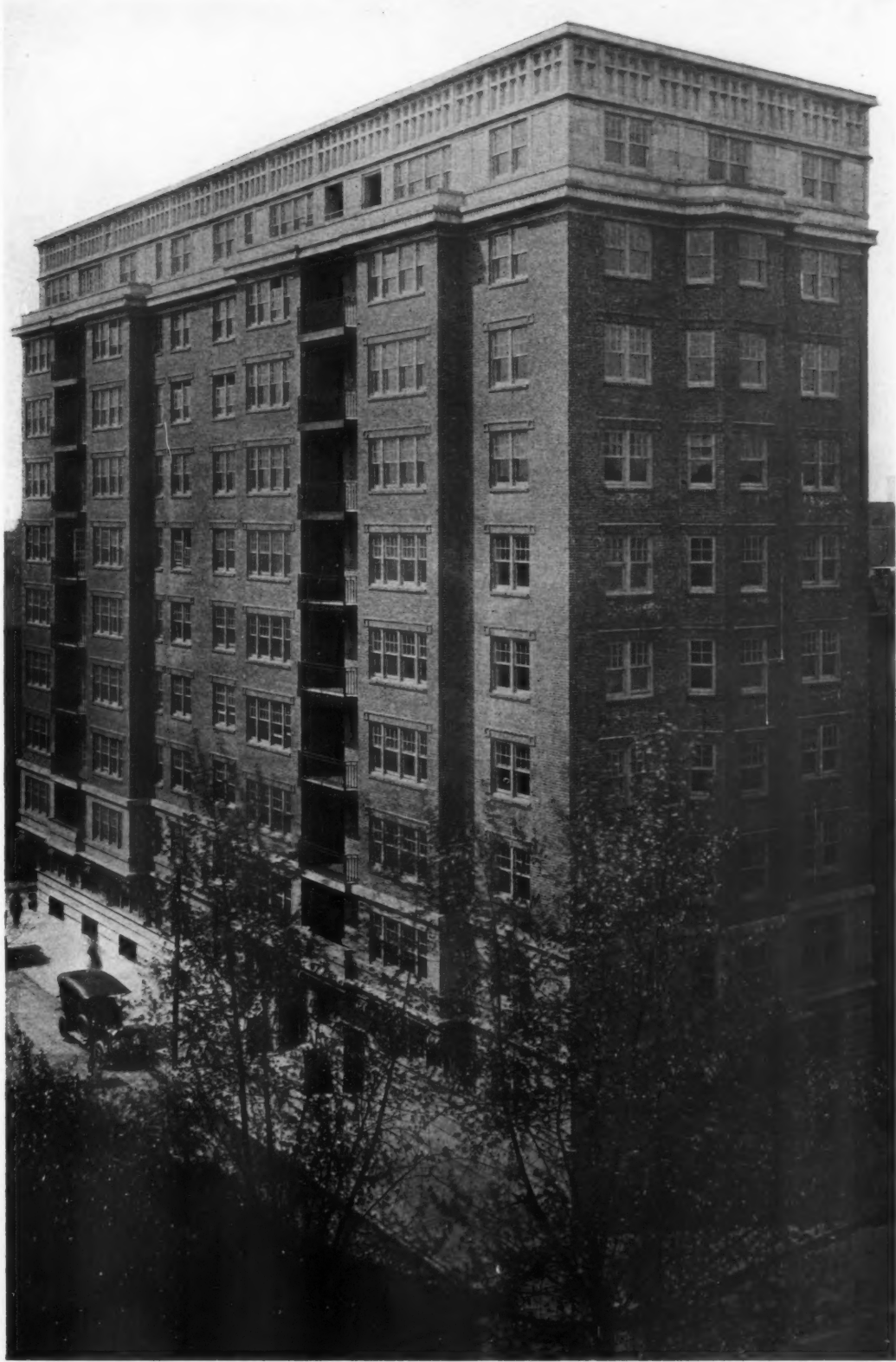
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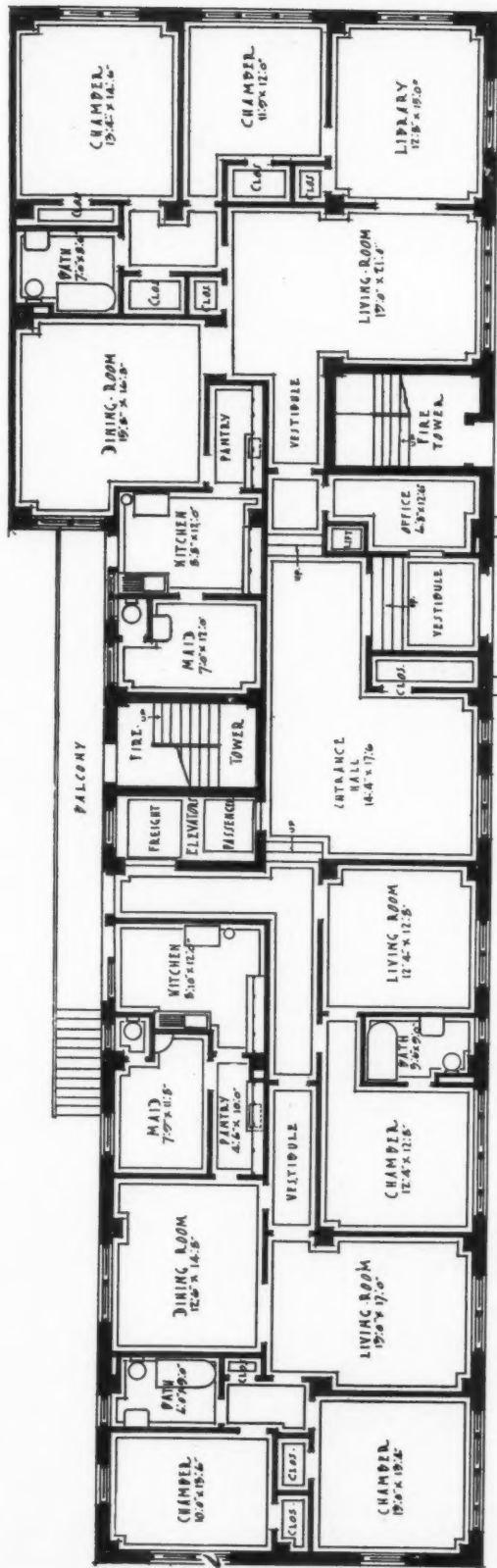
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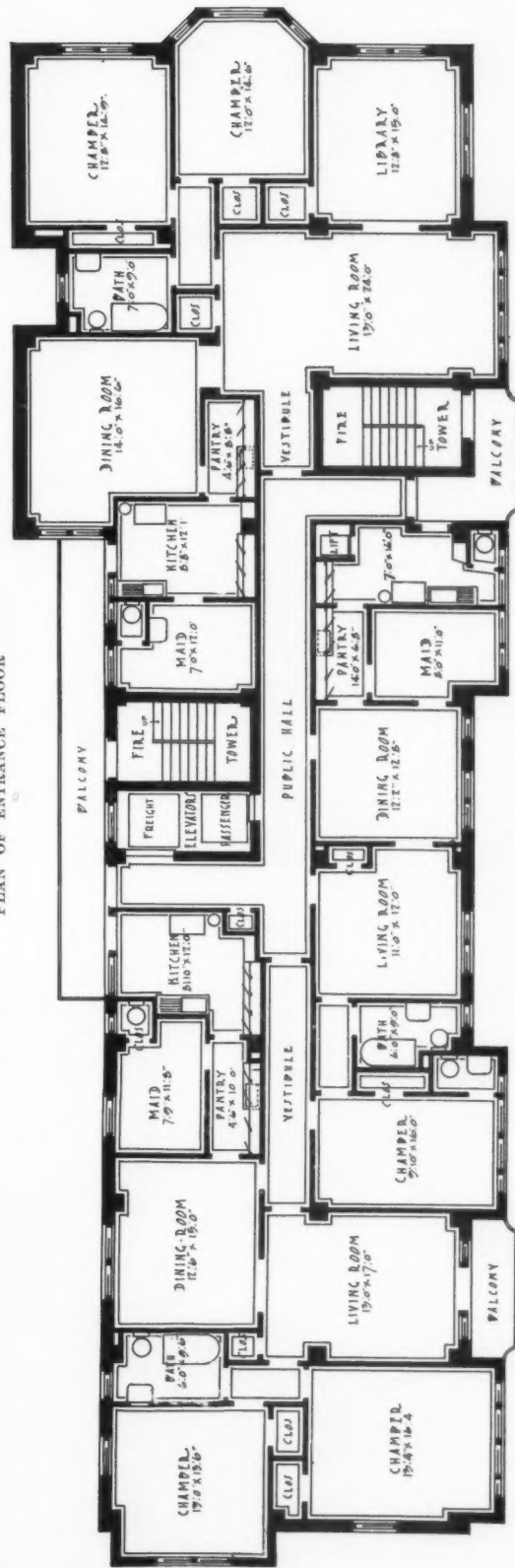


NUMBER 400 SOUTH 15TH ST., PHILADELPHIA, PA.  
MESSRS. McILVAIN AND ROBERTS, ARCHITECTS





PLAN OF ENTRANCE FLOOR



PLAN OF TYPICAL FLOOR

NUMBER 400 SOUTH 15TH ST., PHILADELPHIA, PA.

MESSRS. MCLIVAIN AND ROBERTS, ARCHITECTS



ALTERATIONS TO BUILDING OF HAVERHILL  
ELECTRIC CO., HAVERHILL, MASS.

MR. JAMES T. BALL, ARCHITECT





## THE AMERICAN ARCHITECT

### THE AMERICAN ARCHITECT

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#### EFFORTS BEING PUT FORTH TO SOLVE SOME OF THE PROBLEMS INCIDENT TO CITY GROWTH AND DEVELOPMENT

THE importance of the subject of building zones, and restrictions on types of buildings which may be erected in the several districts established by these zones, has lately been emphasized by the action of a self-constituted body of retail merchants located in the principal retail section of New York, and the almost simultaneous submission to the Board of Estimate of a tentative report by the Commission on Building Districts and Restrictions. The same condition which it is now sought to remedy here in New York City is encountered to a greater or less degree in the principal cities of this country, and for that reason the study given the problem here and the conclusions expressed by these two separate bodies become of more than local interest.

The recently announced plan to keep this retail district free of manufactories by the co-operation of the retail merchants of the

district and the associated garment manufacturers themselves, while savoring slightly of the same elements that characterize the boycott, promises nevertheless a definite solution to a problem calling for immediate action. Results are, after all, more important in most instances than the means by which they are obtained, and yet there is a widespread feeling in this country that usually inspires resentment toward any action intended to deprive a citizen of the right to locate either his residence or his business wherever seems to him desirable, unless prohibited by law or ordinance from doing so in the interest, presumably, of the community at large. For this reason it would appear of great advantage to establish the plan proposed by the Commission by process of law rather than to enforce the edict of a body of business men under threat of discrimination in the placing of orders.

The Commission's plan, as proposed, is based upon the supposition that the present almost unrestricted power to build to any height over any portion of a lot for any desired use in any part of the city has resulted in injury to the health, safety and general welfare of the residents of the city, and to real estate and business interests. The accuracy of this assumption will scarcely be questioned by anyone who has made even a superficial study of existing conditions.

It is held that a certain degree of order and system in building development is essential, from the point of view of conserving both public health, safety and welfare and existing property values. It is set forth as an axiom that the bigger a city grows, the more essential becomes a plan of development. Traffic problems, congestion of population, the necessity for an intensive use of land, the magnitude of property values affected, all combine to make the general control of building more and more necessary to the ultimate welfare of a city's inhabitants.

The fact is pointed out that, in spite of the natural trend toward segregation, building development in many parts of the city is haphazard. In other words, the natural trend toward segregation and uniformity is not strong enough to prevent the sporadic invasion of a district by harmful or inappropriate buildings or uses. Both social and economic interests make this desirable be-

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yond any question or doubt, and the Commission, convinced of this fact from its study of the matter, has worked out a plan which provides for residential, business and industrial districts, and for the regulation of the height of buildings and the area of the lot that may be covered. Carried to its ultimate conclusion such a plan should provide a complete solution of the problems encountered, but it is realized that such an ideal districting plan would disregard existing conditions, require the removal of inappropriate buildings and uses, and bring back depressed districts to their more appropriate uses, sacrificing the vested rights of the individual owner for the improvement and beautification of the districting plan. It is, in fact, readily apparent from a little study of the questions involved that only when some method is provided for compensating the individual owners for actual injury suffered, can any plan even approaching the ideal be imposed. Such a complete regulation of a city's development as would be required to meet ideal conditions is obviously not feasible at present, as we lack such a scheme or method, but, on the other hand, certain regulations can be established which will be to the mutual advantage of all property owners, and of great public benefit.

As is stated in this report, the extent to which the police power may be used for districting purposes has not as yet been authoritatively adjudicated in this State. The proposed districting plan has therefore been limited to such features as it seemed must certainly appeal to the courts as being well

within the reasonable scope of the police power. In other words, the plan is substantially limited to regulations which, while essential to the public welfare, are at the same time of mutual advantage to all property owners.

There can be no doubt of the correctness of the statement that a plan for districting a city should be worked out in conjunction with one for its future physical development, and in that sense the plan proposed is incomplete, for nothing of a comprehensive nature providing for the future growth of this city has yet been produced. There are other minor criticisms, including one to the effect that the environment of city parks has not been properly considered and made congruous with the breathing and recreation uses of the park; but all of these matters would seem to be capable of adjustment, if once the city is committed to the general scheme embodied in this report.

According to an announcement recently made, a series of public hearings will now be held, after which a final report will be formulated. If this is approved by the Board of Estimate, it will definitely establish the proposed plan. It is hoped that such action will be speedily recorded, as it will unquestionably constitute the most important step yet taken by any American city toward directing its building in accordance with a well-considered plan. The effect of such an advanced position being assumed by New York City would unquestionably be far-reaching and of inestimable benefit to the country at large.



## THE AMERICAN ARCHITECT

### "Remember The Architect—High Time He Got More Press and Public Recognition"

Under the above heading the *New York Tribune*, in its issue of March 6th, prints the letter reprinted below.

The failure to recognize the work of the architect when illustrating or describing notable buildings in the daily press, and the tendencies to exploit the owners and builders, has become so common that architects have, as a rule, become calloused to any feeling of resentment. Professional pride usually prevents any action to insure proper recognition.

Architects have for so long a time seen their own identity merged with that of their clients that they have ceased to regard, with other than amused indifference, the lack of appreciation of their efforts.

The condition is one based largely on ignorance of the casual observer. The identity of the architect is so covered up in completing his designs in the many arts and crafts that he calls to his aid that superficial people cannot detect the vital personality that dominates it all, and are prone to praise the only thing that bulks with them, and that is the money that made it possible.

The letter referred to is as follows:

To the Editor of *The Tribune*.

Sir: For years I have been patiently waiting for the time when the public press will consider architecture enough of a profession to recognize its achievements as such. While the newspapers seem to be aware that a concert virtuoso need not necessarily be a piano salesman and that an artist does not always conduct a picture framing shop, they are apparently unable to realize that architects are concerned with buildings in any way at all. Most accounts of new buildings give due mention of the owner and the contractor, and also the renting agency, if there is such. The architect is accorded little, if any, recognition.

Of course, there are all grades of architects, particularly those who call themselves such, and here again the public fails to make any distinction, being in utter ignorance that architecture is a profession and not a trade. An architect ought to know how to lay bricks, but few masons could design the New York Public Library or the Woolworth Building. Some architects are what Irvin Cobb calls "carpitects," but many are not even graduate carpenters. Perhaps there are as many as 12,000 persons listed as architects in the United States. Of this number

the profession itself would consider not more than 4,000 as trained architects in the true sense of the word. There are few professions so many-sided or so exacting; also, it may be added, so unremunerative, in consideration of the services rendered and the results achieved.

A building which attracts the many, or even the few, is without doubt the result of an architect's efforts. On the other hand, those many dreary miles of buildings whose least fault is that they are utterly commonplace offend good sense and good taste simply because the builders are either unwilling or unable to give the problem in hand the proper consideration.

Almost any newspaper will serve to demonstrate how architecture is regarded by the press; let us take *The Tribune* for Sunday, the 27th of February, for an example. In the illustrated supplement we find a view of the Y. W. C. A.'s new general headquarters. It is a building above the average and represents a great deal more than the money invested in it. But no mention is made of the architect who designed it and who made it the success it is because of his careful study, which took care of even the smallest detail. Mr. Royal Cortissoz, in his article on the Scottish Rite Temple in Washington, gives the architect, Mr. John Russell Pope, due credit for his notable contribution to the nation's architecture. Press tradition, however, is content to label the illustrations of the building with this caption, "After a Photograph," though reproductions of paintings on the same page have the artist's name prominently coupled with them. A brilliant example of poor taste is shown in connection with the museum of the University of Pennsylvania. Here the caption reads, "After a Photograph by Sheeler." Mr. Sheeler may be a very successful commercial photographer, but the architects of this building rank among the first ten in this country. Mr. Sheeler is given credit for the building, however, just to prove that *The Tribune* is for the truth, first and last.

In spite of all real estate editors to the contrary, the fact remains that contractors and renting agencies have no more to do with the design of a building than a linotype machine has in the wording of the matter which appears in the columns of a newspaper. This statement may eventually become accepted by the press in general, but until it is let us have consistency in the reporting of items and treat all professions and all trades alike. A. H. HOWLAND.

Ridgway, Penn., Feb. 29, 1916.

### Sacramento, Cal., Adopts City Plan

A few years ago there was so little sentiment in favor of city planning in Sacramento that the city commissioners refused to appropriate twenty-five dollars toward a fund to secure a lecturer on the subject. The work now completed has cost thousands. Just how public sentiment was crystallized

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is explained in the following interview by Chairman C. M. Goethe, of the Chamber of Commerce committee of 150. It would seem that the degree of success attained might encourage other communities to adopt similar methods. Mr. Goethe stated:

"The action of the city commissioners in unanimously approving Dr. John Nolen's city plan for Sacramento is very gratifying. The adoption of the plan has disposed of factory site disputes for all time. This is justice to the home owner, and at the same time ends the discouragement of new factories. These can now build securely, and without months of begging.

"The commissioners have voted Sacramento into front rank among American cities. They have given her the best kind of preparedness in that competition between communities, which is becoming as keen as that between business houses. The future saving to taxpayers in anticipating and preventing trouble can hardly be estimated.

"The movement which culminated in yesterday's victory was begun by the Woman's council in bringing to Sacramento for a course of lectures Professor Charles Zueblin. Following his final talk on another capital city—Harrisburg—a group of business men organized to have Charles Mulford Robinson make the first survey. His report resulted in the Chamber of Commerce negotiations with Dr. Werner Hegeman, who first called Sacramento's attention to her opportunity to become a great inland seaport. Dr.

Hegeman, after testing Sacramento sentiment, said a campaign of publicity and education was necessary. He advised the creation of the Chamber of Commerce Committee of 150—fifteen groups of ten each—to work on playgrounds, education, recreation, sanitation, housing, industrial zones, traffic, etc. It was intended to have these members enlist for three years, during which time public sentiment was to be crystallized. Within a year and a half the commission engaged Dr. Nolen. The cost was about \$3,000. The tuberculosis map alone, if it saves three lives, repays this cost.

"The plan is elastic. It is not intended to overload the taxpayer, already groaning under a heavy burden. It is made to save money for all time. It represents an ideal toward which the city can work. Every city planner, Zueblin, Robinson, Hegeman, Nolen, has said that Sacramento lacks only hills. That with its two rivers and the Bret Harte country, rich in folk lore, stretching around it like a crescent, we will have in time a city than which none will be more beautiful."

It might be added that largely by reason of the educational campaign carried on by this committee the State of California has created by statute a State capital city planning commission whose duty it will be to care for the interests of the State of California in the development of city planning in its capital city.



DECORATION IN FRIEZE. STEWART MAUSOLEUM, WOODLAWN CEMETERY, N. Y.

MR. JOHN RUSSELL POPE, ARCHITECT. MR. A. A. WEINMAN, SCULPTOR

## CURRENT NEWS AND COMMENT

### Registration of Architects in New York State

Application blanks for registration to practice architecture under the title of "Architect" have recently been mailed to all architects of record in the State of New York. Applications for certificates without examination must be made before April 28th, 1916. All applications or inquiries should be addressed to the State Board for Registration of Architects, State Education Department, Albany, N. Y.

### Statue on Dome of Wisconsin State Capitol A CORRECTION

We have received the following communication:

TO THE EDITOR:

As architects for the Wisconsin State Capitol, we feel it our duty to correct an error which appeared in a March issue of the *AMERICAN ARCHITECT* on the death of Miss Helen Farnsworth Mears, the well-known Wisconsin sculptress.

In the article you state she modelled the heroic figure, "Genius of Wisconsin," placed on the dome of the Wisconsin Capitol.

The statue on the dome of the Wisconsin Capitol is by Daniel Chester French, and represents "The Spirit of Wisconsin." Before Mr. French was appointed, Miss Mears made some preliminary studies for this figure.

GEORGE B. POST & SONS.

### Architects in a New Role

Architects will be interested in the recent announcement that "Come to Bohemia!" the new musical comedy by George S. Chappell and Kenneth M. Murchison, has been selected by the Stuyvesant Producing Company for production this coming month and that it will have its premiere at Atlantic City on March 16th. Both Mr. Chappell, who wrote the book and lyrics, and Mr. Murchison, who composed the music, are prominent

members of the Beaux Arts Society and are well known to architects all over the country.

They have laid the scenes of their operetta in the Latin Quarter of Paris, where they studied together at the Ecole des Beaux Arts. The first scene is laid in the same studio where they lived as students, and the lease of which they still retain, while the other scenes are laid in the familiar surroundings of Rue Vaurigard, the Theatre Gaiete de Montparnasse, the Cafe des Deux Margots and the famous Bal des Quat'z Arts.

### Architectural Unity—The French Quarter in New Orleans

The pre-eminent quality of the old New Orleans architecture, the factor that makes the Vieux Carre one of the most unique architectural possessions of America, and probably the greatest architectural unit in the United States, is that it exhibits the essentials of true art, unity of purpose and singleness of style. There is no sameness, the single style is varied with every conceivable modification possible within an area of about 144 square blocks, comprising a complete section of the city. Every street face, every block, is in one style; and all of these facades, and every interior courtyard, every rear elevation, presents a uniform scale and harmony of material, color and detail, a homogeneity that is absolutely impossible to attain in the modern-day method of arbitrary selection in design.

Present-day units are each of a different "style," competing with its neighbor at either side and across the street, and conflicting in scale and materials. The center inside of the block is hopeless in this respect. A modern city street front is on a parity with the chaos of harmony that would result in a line or paragraph or page of words, each letter of which would be picked from a different font or style of type—Roman, Gothic, Greek, German, Arabic, Japanese, Old English! This is the actual effect, nothing less. Suppose every word to be a city block face,

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every space a street between, and each letter a building, and each a different type style (not to say also varying in height and extremes), and the effect can be properly apprehended. This analogy is logical and may be accepted as a correct interpretation of modern architectural results, in America particularly.

—H. M. HITE, *Architect in the Building Review*.

### Richmond Architects' Association Elects Officers

The fourth annual meeting of the Richmond Architects' Association was held on March 1st, 1916, at which time the following officers were elected for the ensuing year:

President, Karl Ruehrmund, vice president, J. A. Johnston; secretary and treasurer, J. B. Walford.

### Personals

Mr. Chas. B. Zalesky, architect, has opened an office at 601 Security Bank Building, Cedar Rapids, Ia., for the practice of his profession, and would be pleased to receive manufacturers' samples and catalogues.

Mr. H. B. Hiltz, architect, has opened an office at 141 Milk street, Boston, for the practice of his profession, and would like to receive manufacturers' samples and catalogues.

Mr. Charles F. Schweinfurth, architect, announces the removal of his office to The Garfield Building, Cleveland, Ohio.

Messrs. Manning & Frewen, architects, announce the removal of their offices to 818-21 Majestic Building, Denver, Colo.

It is announced that the architectural firm of Shattuck & Gleason, Albany, N. Y., has been dissolved. Mr. Gleason will continue the practice of his profession at 15 Pine street, Albany, N. Y., and will be glad to receive manufacturers' samples and literature.

Mr. Albert H. Dow, architect, announced that he has opened offices at 101 Tremont street, Boston, Mass., Rooms 601-618, and will be glad to receive manufacturers' catalogues and samples.

It is announced that Mr. F. H. DeArment, formerly of the firm of Eckland & DeArment, architects, has severed his connection with that firm. Mr. DeArment will continue the practice of his profession with main offices in Suite 1500, Fisher Building, 343 South Dearborn street, Chicago, Ill. He will have associated with him Mr. W. S. Armstrong, an architectural and structural engineer of Chicago.

Edgar A. Newberry and Thomas A. Foster, architects, announce the formation of a partnership for the practice of their profession, under the firm name of Newberry & Foster. They will be located in the Miners' Bank Building, Wilkes-Barre, Pa. Manufacturers' catalogues and samples are desired.



## INDUSTRIAL INFORMATION

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### Hydraulic Pressed Steel Forms

The Hydraulic Pressed Steel Company, Cleveland, O., has recently issued a booklet of ninety-six pages, devoted to a description, with numerous illustrations, of Hydraulic Pressed Steel forms for retaining walls, reservoirs, building foundations and walls, piers, tunnels, tanks, silos, and in fact any wall or structure built of concrete. These forms are made of open-hearth steel. All shapes are fashioned by being pressed in large hydraulic presses. The advantages claimed for these forms are; first, lightness, because the metal is placed where it is required to develop the full strength of the section; second, because of accuracy of manufacture, hydraulic forms are interchangeable and universal in application.

The wall and foundation forms consist of uprights, which are aligned and accurately spaced three feet three inches center to center. Between these uprights are clamped steel face plates. Any plate can be placed or removed at any time without disturbing any other plate. Scaffolding can be fastened to forms on one side. It is stated that Forms are light, rigid and strong. Economy, it is claimed, results from the use of these forms because of saving in both lumber and labor. Forms can be used and reused indefinitely. It is further claimed that by the use of Hydraulic Pressed Steel forms for concrete houses they can be built for less than the cost of frame. If this claim can be substantiated in actual practice, it would seem that the most serious question in connection with concrete construction for small buildings has been answered. To those interested, this book, which contains a great deal of valuable information concerning concrete construction and use of forms, will be sent upon request.

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### California Red Wood

The Pacific Lumber Company, with general offices in the Hobart Building, San Francisco, has issued a very complete and attractively printed book of some thirty-five

pages, describing California Red Wood, and the various uses to which it can be put to advantage.

Attention is called to the enormous size to which the Red Wood trees of California grow, which makes them an impressive sight when standing in the forest. They vary from 150 to 350 feet in height, and from 3 to 20 feet in diameter.

Red Wood is light and soft, yet firm. It works easily and holds nails well. Dry weight of the wood is 25.2 pounds per cubic foot.

One of the greatest problems that the Red Wood manufacturer has had to solve has been that of proper seasoning. Red Wood like other woods will shrink when green, but it is claimed there is practically no shrinkage, warping or swelling when it is thoroughly dry. This quality, it is stated, makes it extremely valuable for many particular and exacting uses, such as pattern work, organ pipes, incubators, silos, etc. A detailed description of one of the best methods of seasoning Red Wood is given in this book.

It is claimed that Red Wood resists the action of weather, water and underground conditions, as few other woods do. Government tests of this wood are printed, by which, in strength and stiffness, it appears that Red Wood compares favorably with other lumber.

A number of colored reproductions of Red Wood panels finished in various ways are printed, which seem to indicate a wood of exceptional beauty. It is claimed that this wood is particularly adapted for all classes of interior work, from the simplest to the most ornate. It is especially recommended for panels and doors by reason of the quality previously referred to, which prevents it from swelling, shrinking, warping, etc. The wood is also recommended for exterior work, the claim being made that it is so durable that shingles and siding made of Red Wood frequently wear out before they rot. It is particularly indicated for pergolas, greenhouses, summer houses, fences and walls, painted or unpainted.

A great deal of information of value as

well as interest to architects is contained in this book which will be sent free upon request.

### Feralun Slip-proof Treads

The American Abrasive Metals Company, 50 Church street, New York City, has issued a number of pamphlets on "The Stair and Sidewalk Hazards," to eliminate or reduce which the Feralun slip-proof treads are suggested.

It is stated that in the year ending December 31st, 1914, in Manhattan alone there were reported sixty-eight deaths from falls on sidewalks and one hundred and two from falls on stairs. Over one-half of these deaths were, it is stated, caused by slipping. Compared with other hazards, few, if any, are as serious as slipping. It is further claimed that during the same period in the district above mentioned, the total deaths from accidents on surface cars, on subways, on elevated lines and at fires were less than those resulting from falls on stairs and sidewalks.

The heavy damages that frequently are paid to injured persons is a most convincing argument for efficient protection against slipping accidents. From an industrial point of view, there is an added reason for preventing them. A safe, secure foot-hold increases efficiency. Workmen not only endanger life and limb, but frequently spoil costly work through insecure footing on oily or slippery floors and other surfaces. When it comes to a selection of materials to prevent slipping, a careful study and investigation is necessary. To insure absolute safety, the surface must be slip-proof. Corrugations or other irregularities on the surface of materials which in themselves become slippery do not make a slip-proof tread.

Feralun slip-proof treads are, it is stated, composed of cast-iron, with a layer of alundum grit imbedded in the surface at the time of casting. This grit projects slightly above the iron and "takes hold," so slipping is prevented. Being next to the diamond in hardness, the alundum in combination with an

iron matrix gives a material of extreme durability, which, it is said, is fireproof, lasts much longer than steel, iron, marble or slate, and does not disintegrate. Slip-proof surfaces of Feralun are made to order in any reasonable size and form, for floor plates, drainage gratings, trench coverings, fire door saddles, threshold plates, floor landings at elevators, inclines or ramps, and stair treads in particular.

Details given in the pages of this catalogue are simple, suggestive, and show some forms in which this material has been most frequently used. This pamphlet—together with one on "Some Hazards and Safety Suggestions, in Connection with Construction, Inspection and Maintenance of Public Utilities," by H. W. Mowery, presented to invited guests from the staff of the Public Service Commission for the First District of New York, and representatives of public service utilities corporations and casualty insurance companies—under the auspices of The American Museum of Safety—will be sent to those interested upon request.

### Architectural and Marine Varnishes

The Beckwith-Chandler Company, 320 Fifth avenue, New York, and 193 Emmett street, Newark, N. J., has issued an attractive booklet describing the line of varnishes which it manufactures.

The claims for these varnishes are reliability, perfection in flowing, drying and hardening, easy and safe working, fullness and depth of lustre. Combined with these qualities is said to be extreme durability.

A special product of this company called Quick-Spar is described as a waterproof varnish for exterior and interior use. It is stated that Quick-Spar is made from materials that combine great elasticity with quick drying and hardening. It is pale, heavy-bodied, easy working and dries in two or three hours, becoming hard over night, according to the statements made.

A price list is included in this booklet which will be sent upon request.



