THE AMERICAN ARCHITECT

VOL. CX WEDNESDAY, JULY 12, 1916 NUMBER 2116

THE BROMYARD NICHE

By P. M. STRATTON, A.R.I.B.A.

IN town-planning the old principles and forms and proportions of Architecture still apply; scales and details are different but the plans have the same essentials. In one case the town is buttress to a hill and in another a street is molded to the section of a cyma. At Bromyard, the little market town of a district west of Worcester in England, the plan is that best typified by the statue and niche; it resembles, not the bare classic recess and its Greek goddess or Roman Emperor in severe contrast thereto, but the more loosely designed and more vagrantly ornamented niche of the late Gothic and early Renaissance periods where little pinnacles grew above the canopy or a pediment branched over the shell-ensconced head of the figure, and the statue was blended into the niche by the one hand which shaped and colored them both.

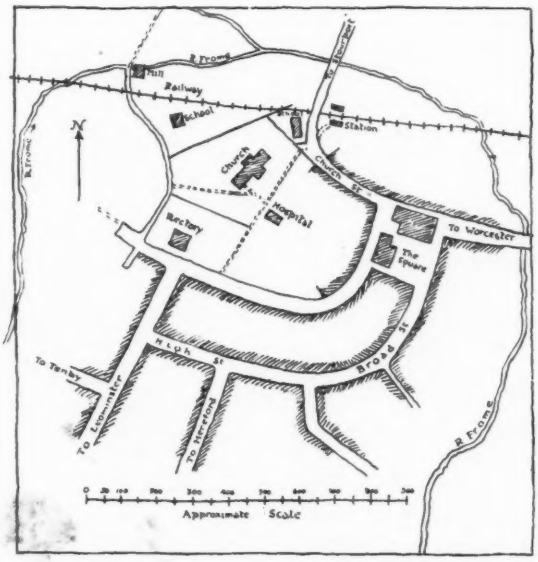

FIG. 1

There is no wide, straight road nor even a lane bearing centrally on the Bromyard niche. Only a path through fields comes to this side of the town, of which the church tower makes you first aware from a mile's distance. So you approach in contact with the flesh-colored and unformed clay, and indefinite nature that, compared with architecture, seems so lacking in design and as muddled in color as some painter's palettes. There are happy marriages between nature and art with that richness of effect and sentiment which Richard Jeffries speaks of—"Where men and nature have dwelt side by side time out of mind there is a sense of a presence, a genius of the spot, a haunting sweetness and loveliness not elsewhere to be found." But for the high, intense virginal unities of architecture, all else must be shut out, just as nature can only be known herself in the intricate forest or on the bare hills. The more suddenly then, the more sharply you can leave the country and enter the town, as through fields rather than by roads, the more vivid and effective is the contrast and the better is understood the cloistered inclosure of the town and the unboundaried fluxion of nature. At Bromyard the sense of inclosure is complete in the niche part of the town but not in the statue part which you now approach.

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For this has gardens and trees and the whole is as green as when the ivy creeps into a niche; as it has into that one over the south porch of St. Mary's parish church, Oxford, to twine a garland with the figure's crown.

The mill is first reached, leaving an echo in the mind of its prolonged song to

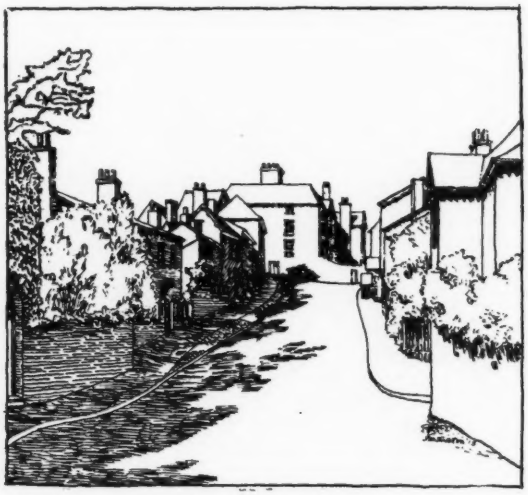


FIG. 2

which the very occasional train is chorus. An ascent of a short escarpment brings you to a little plateau, the site of the town, and here the path leads past a school to the church and rectory. Through the churchyard you will reach the hospital and see to one side another school. There is very little direct architectural relation between these several buildings, yet they hardly can be chance companions. That the children are taught and the sick tended in unfearful touch with the dust of death, that the fruit of the wheat is consecrated so near the mill in which it is ground, that the pilgrim train passes so closely to the terminus of the grave, these thoughts press forward to the conclusion that the will of the community through organic tradition has here designed. Every building is for common use like the soil of the churchyard. Not least so is the priest's house, for the manor was held by the Bishop of Hereford so that here lived the representative of the overlord. The present church has a Norman tower and doorways and a main body of the fifteenth century. The foundation is said to be Saxon and probably originated the tradition of the site for the communal group. And succeeding generations have loyally retained the idea. But they should have marked architecturally the relation of what they erected to the original building. They should have set out their gables facing the gables of the church, and their doorways should have looked down wide paths to the entrances of the nave. Their masses should have balanced one another and have been connected by similar walls, so as to express the one design which really underlies their dispositions.

Between the buildings standing in place of the statue and the street that bends round and protects them like a niche there is also little direct architectural connection. The background, which the

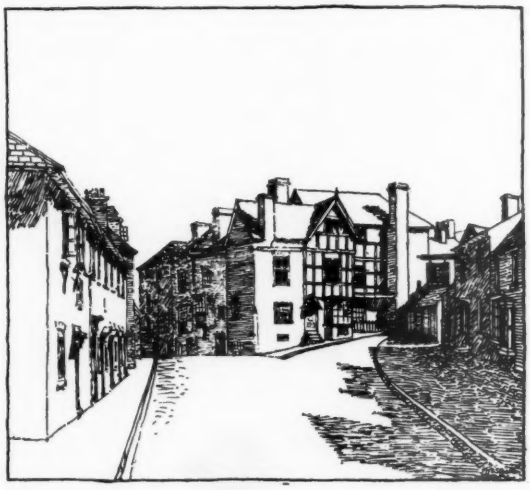


FIG. 3

houses of the street form to the communal group, as the plan shows, is an environment of very jumbled roofs and chimneys, and the segmental plan of the street is not clearly apparent from this side. The plan indeed as a whole is appreciated more in the memory and thought after every street has been viewed than at the first sight. Perhaps the charm lies in this quality of suggestiveness, of shyness,

and in its art in concealing art; just as a house has often a grace in its design the mystery of which escapes you until you piece together its parts into the whole as seen small and complete through the bird's eye of memory.

A path through the churchyard at right angles to that which leads you in from the country, goes to right and left to the extremities of the street forming the niche. You will find this street is a curve uninterrupted except by a little square. The shops and houses stand flush with the building line, and shut out

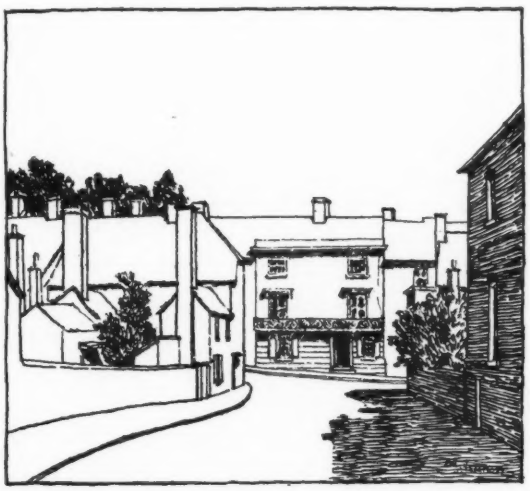


FIG. 4

the country which can only be glimpsed down one of the few roads leading into the curve. Here is inclosure and the sense of architecture as the sole environment which generally is present only in the interior of a building. The vistas are stopped by buildings across the end of the curve, as in Fig. 7, or by those of the curve itself, Fig. 6. The roads come into the town in the direction of its center as the plans show, and Fig. 4; they are not carried across the curve into the very heart of the place, for that would have broken up the curve and destroyed its simplicity; but their radiation proclaims the existence of a center, and acknowledges the communal will which has thus designed them. The insisting curve has stamped itself on the plan of the many bay windows which, like the world, are rounded to catch the sun's eye wherever he appears.

The square, Fig. 5, is as small as the courtyard of a house and almost as much shut in, for the roads from its corners are

FIG. 5

narrow like needles' eyes, and rich men's motors do not find them easy entrances into secure, small Bromyard. The vistas of the two roads leading from Stourport and Worcester are blocked by a tall group of buildings, Figs. 2 and 3, which give warning of a place remote in temper

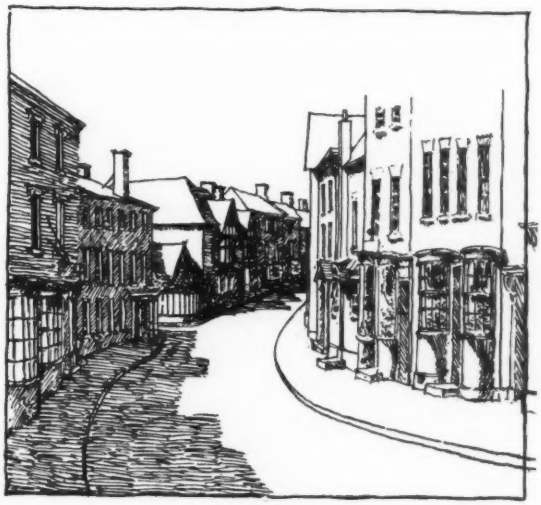


FIG. 6

from the present age. It is only after a slow exploration that you recognize it as a shrine of England, and as akin in manner to so many of the things of England both great and little, from those days

FIG. 7

when the island seems closely encanopied by the warm, pearl-colored clouds from the southwest, down to that low-standing common hedgerow flower, a little brick-purple shaft set in a sage-green niche, which the wise dead peasantry of England called "Our-Lord-And-Our-Lady."

Ancient Roman Road Building

Most of the Roman roads were built in four courses, as follows: The Statumen, from 10 to 20 inches thick, formed of large stones laid flat on a compact bed of sand and bonded together with mortar; the Rudus, about 8 inches thick of rubble masonry; the Nucleus, about 10 inches thick, built of concrete; and finally the Summa Crusta, made of various hard materials bonded together with mortar. The latter layer was in many cases omitted in favor of large stones imbedded in the concrete Nucleus. The total thickness of the road bed was therefore some four feet.

Twenty-nine great highways led to Rome, some of them many hundreds of miles long. The Appian Way, begun in 311 B. C., was surfaced for five hundred miles with large flat stones from three to five feet square.

With these facts in mind it is not surprising that after twenty centuries Roman roads are intact and still in use with very little attention needed for maintenance.—*Building Review.*

The Overlapping of Professional Titles

The overlapping of the functions of the various professions engaged with construction was the subject of a recent address by Mr. Percy Griffith, before the Society of Engineers in London.

He stated: "The term 'Engineer' is itself anomalous and misleading, for it applies equally to one who has charge of an engine and to one who designs the most important works for 'directing the great sources of power in Nature for the use and convenience of Man.'" Mr. Griffith believes the correct distinction is to be found in the root common to the word "engine" on the one hand and that of the word "ingenious" on the other.

Taking this explanation for just what it may be worth, we are led to regard equally confusing terms in other professions.

The title "Doctor" may mean of Medicine, of Divinity, of Law, of Science, or any branches of the arts, and the appellation Artist is used in so wide a range as to cover the distinctions ranging from a "tonsorial artist" to the highest exponent of the greatest phase of art.

This conflicting and overlapping use of terms to distinguish professional rank is the result of a careless use of words, so long unchallenged as to become common.

While the rank of Engineer, Doctor or Artist may from this imperfect use of title convey but an indefinite idea of the wearer's rank, his right to claim and use it can be safely measured by the ability he shows in practice.

THE CURRENT ARCHITECTURAL PRESS

THE Children's Municipal Court, New York, Crow, Lewis & Wickenhoefer, architects, is thoroughly illustrated in *The Architectural Review* for May. It is a dignified and well proportioned structure, well planned to meet the purposes of its erection.

The Residence Hall, College of New Rochelle, New York, is also illustrated. It was designed by Murphy & Dana. It follows the usual and what has become

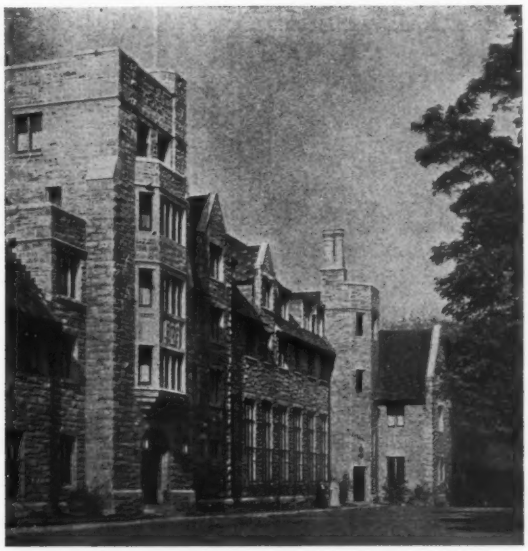
(FROM THE JOURNAL OF THE A. I. A.)

THE LATE WALTER COOK, PAST PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS

the generally accepted style of academic building in this country. While the general effect is satisfying, it presents little if any novelty in design. The surface treatment of the exterior walls is especially pleasing. Mr. Frank Chouteau Brown has written an account of the widely known and many times described Judge Lee house in Cambridge, Mass., and Mr. Freeman M. Josselyn describes a visit to Nordlingen, Dinkelsbühl and Rothenburg, and illustrates an entertaining article with a number of well taken photographs.

Frank E. Willis, in an article on color, deplores the dangers he believes lurk in

(FROM THE ARCHITECTURAL REVIEW)



RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, N. Y.
MURPHY & DANA, *ARCHITECTS*

overlooking the real values that lie in the use of emotion and sentiment. While his contentions as to the influence of color are not new, a breezy and characteristic style lends interest to the article. It is, however, a disappointment to find on turning

(FROM THE ARCHITECTURAL REVIEW)

GENERAL VIEW—RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, N. Y.
MURPHY & DANA, *ARCHITECTS*

the last page, that what we have been led to believe an essay is, in reality, only an advertisement.

* * *

That "a good story will bear telling twice" is well proven by the June issue of *Architecture*. A number of interesting farm buildings by Alfred Hopkins are the subjects of illustration and a descriptive

(*FROM THE INTERNATIONAL STUDIO*)

CENTRAL DOORWAY, ST. MARK'S, VENICE
BY VAUGHAN TROWBRIDGE

article. The majority of these buildings were shown in THE AMERICAN ARCHITECT, issue of January 12, 1916. The Wetzel Building, erected in 1904-05, is also illustrated in this issue. To the plate of the façade there is added a note to the effect. "The above exterior was shown in *Architecture* in 1905. The accompanying interiors and details have never been published." In THE AMERICAN ARCHITECT, issue of December 30, 1905, or *more than ten years ago*, the Wetzel building was illustrated by seven full page plates. These included the scale drawings of front elevation, the floor plans, the ¾ inch scale drawings of upper stories, not included by *Architecture*, and also a series of interior views of the salesroom and the entrance hall. It is therefore evident that the facts as to the previous illustration of this building have been overlooked.

* * *

Mr. DeWitt H. Fessenden, in an article in the June *Architectural Record* describing a tea house at Newport, designed by Hunt & Hunt, deplores the fact that architects are "prescribed workmen" and in spite of their artistic predilections must needs, if they accept a commission, follow the wishes of their clients. The intention of the author appears to be to impress on the reader that whatever shortcomings there may be in the building, they are not faults of the architects. If clients insist on all sorts of bizarre things, it is fortunate that architects are usually able, as in this instance, to so mitigate the offense

(*FROM THE INTERNATIONAL STUDIO*)

NEWCASTLE-ON-TYNE
BY T. M. RICHARDSON, SR.

as to create a very good result. The colored and black and white drawings by Hunt & Hunt, accompanying this descriptive article, are of much artistic excellence and would be worth while even if the building for which they were made had never been erected.

The series on the Restoration of the City Hall, New York, is continued, and attention is directed to the present condition of the exterior stone-work and carving on the building. There can be no monopoly of interest in this beautiful example of Georgian architecture. There should be a widely expressed opinion that the city authorities extend to the exterior of the City Hall some measure of the solicitude shown in the restoration of the interior.

(FROM THE ARCHITECTURAL RECORD)

TEAHOUSE FOR MRS. O. H. P. BELMONT, NEWPORT, R. I.

HUNT & HUNT, *ARCHITECTS*

Mr. C. P. Kimball has contributed to this issue of *The Architectural Record* an interesting series of photographs and sketches of Old Churches of Panama. In some of these venerable structures are to be found the best traditions of our early Spanish architecture on this continent.

The porte-folio of current architecture contains illustrations of the buildings of the Metropolitan Trust Co. in New York, Holmes & Winslow, architects, and country houses by Warren & Clark and Furness, Evans & Co.

* * *

An open letter, addressed by the editor of the *Journal of the American Institute of Architects* to the members of the Sixty-fourth Congress, and published in the June issue, continues, with wonted aggressiveness, the campaign being waged by the Institute against the wasteful methods of the Government in the matter of public buildings. The letter is an analysis of the differences of opinion held by the Institute body and the Congress, as expressed by the latter in its relation to public buildings. A convincing document in this connection is the record of bills recently introduced in Congress. It appears that up to May 23 more than 700 public building bills had been presented and the total appropriation asked for was approximately an hundred million dollars. It is

(FROM THE ARCHITECTURAL RECORD)

CHURCH OF LA MERCEDES, PANAMA CITY

the opinion of the *Journal* that a deplorably large number of these bills represent a betrayal of a public trust.

Mr. Ralph Adams Cram has written a graceful appreciation of the late Walter Cook for this issue. Mr. Ackerman's serial articles on "The Relation of Art to Education" is continued; the present installment discusses architectural schools.

The usual announcement of Beaux-Art winners, chapter notes and other items of interest to institute members are printed.

* * *

The Western Architect for May received too late for review last month, illustrates the new building for the Minneapolis Athletic Club, Bertrand & Chamberlin, architects. This structure gives no architectural offense, and probably meets its purpose as far as convenience and necessity are concerned, but it would seem that a design not so closely associated with apartment house work and more expressive of club occupancy would have been an improvement.

The demands in connection with industrial buildings are increasing each year and add to the difficulties of design in this type, yet Mills, Rhines, Bellman & Nordhoff, architects, have succeeded in producing a most satisfactory result in the building for the Willys-Overland Co., illustrated in this issue. Other subjects, typical of the present trend of architecture in the Middle West, are a small bank building in Chicago, Mundie & Jensen, architects, and a one-story brick office building in Algona, Iowa, by Louis H. Sullivan.

* * *

"Interior Decoration and Personality" is the title of an article contributed by Sumner Robinson to the June issue of *The International Studio.* The author seeks to discover just what are those temperamental motives and factors that enter into the composition of two rooms, for example, where both fulfill their obvious purpose, but where one lacks the personal touch that declares the qualities of its designer. The topic is an elusive one and has been many times discussed, and, in this instance, most entertainingly.

Architects who find both profit and recreation in trips abroad with pencil and sketch book will appreciate the excellence of the drawings accompanying an article on the line drawings of W. Heath Robinson. The ability to impart force and virility to a simple outline is one that all artists try to attain. The reproductions show a clever facility and are of considerable interest. Reviews of current exhibitions and a number of well reproduced colored plates combine to make an entertaining issue.

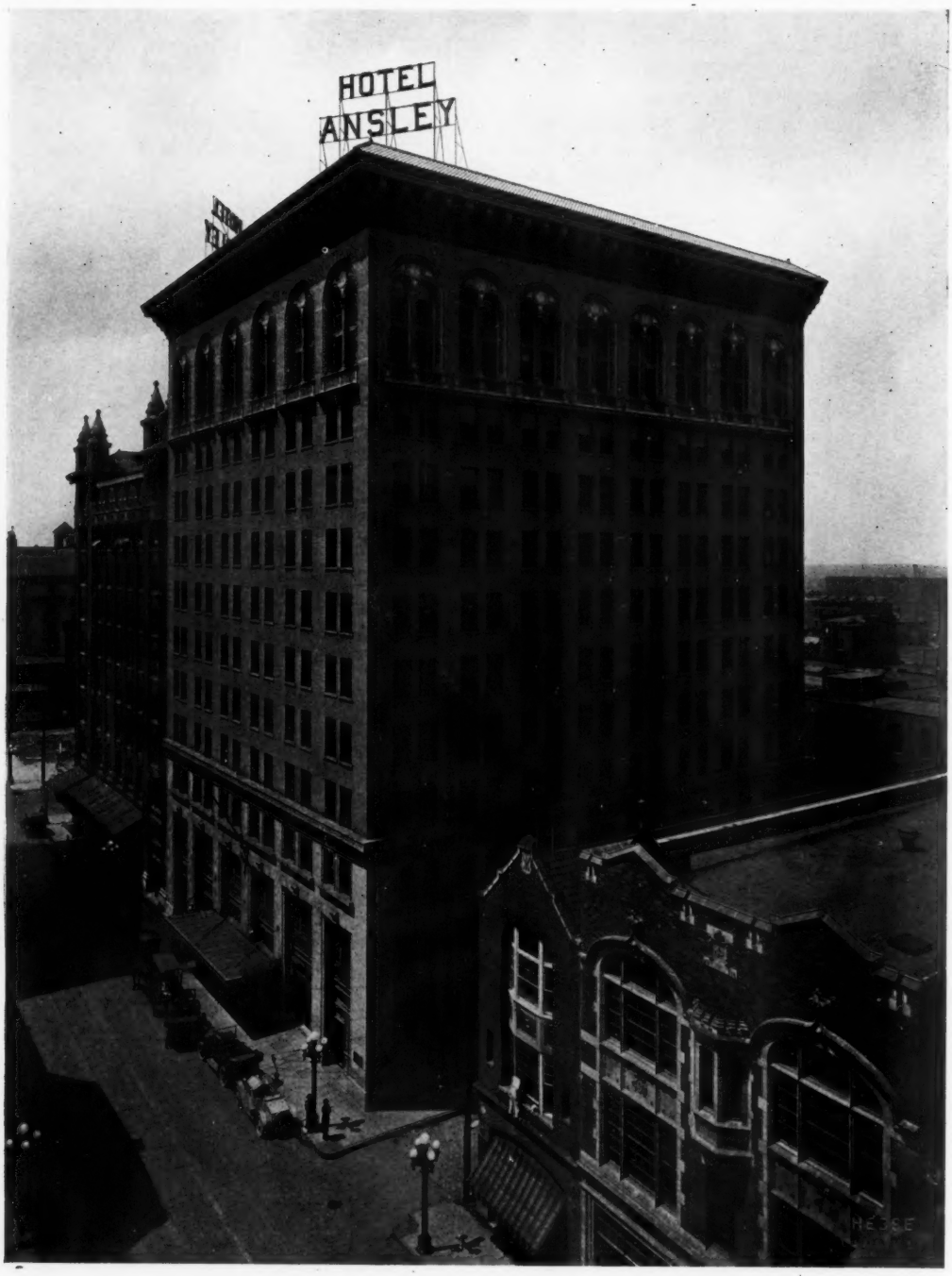
(*FROM GOOD FURNITURE*)

CABINET WITH SGRAFFITO DECORATIONS AND PAINTED PANELS IN THE MANNER OF THE EARLY ITALIAN RENAISSANCE

* * *

Cabinets and Cassoni of the Italian Renaissance are described in a collaborated article by Messrs. Eberlein & McClure in *Good Furniture* for June. Prob-

(*Continued on page* 27)



HOTEL ANSLEY, ATLANTA, GA.

MR. BRINTON B. DAVIS, *ARCHITECT*

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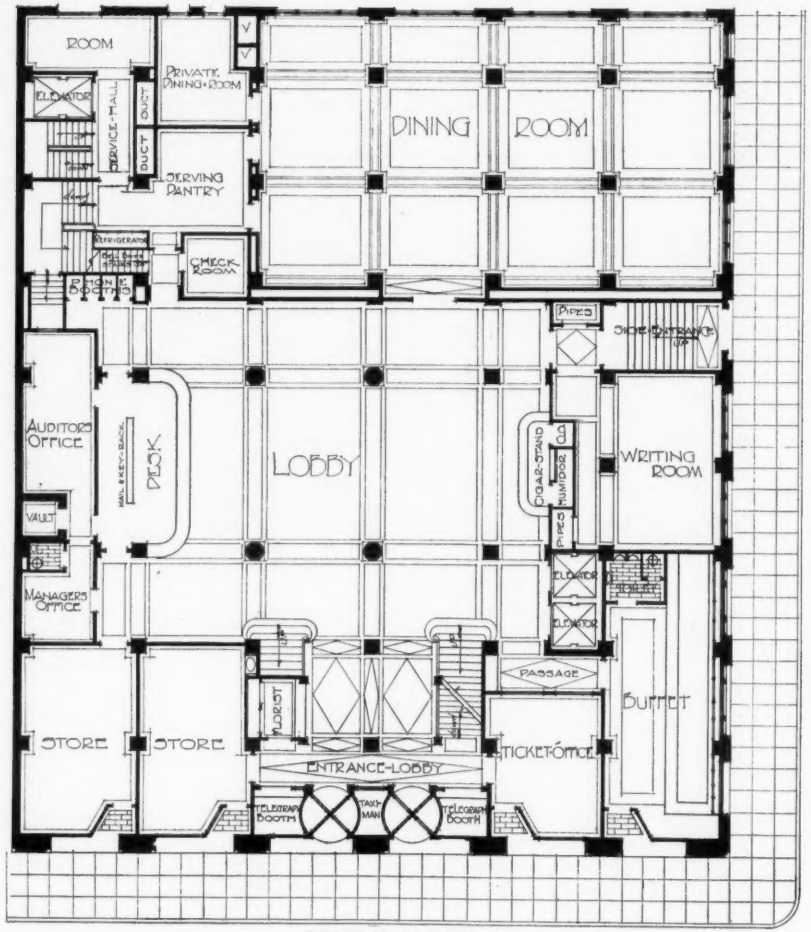
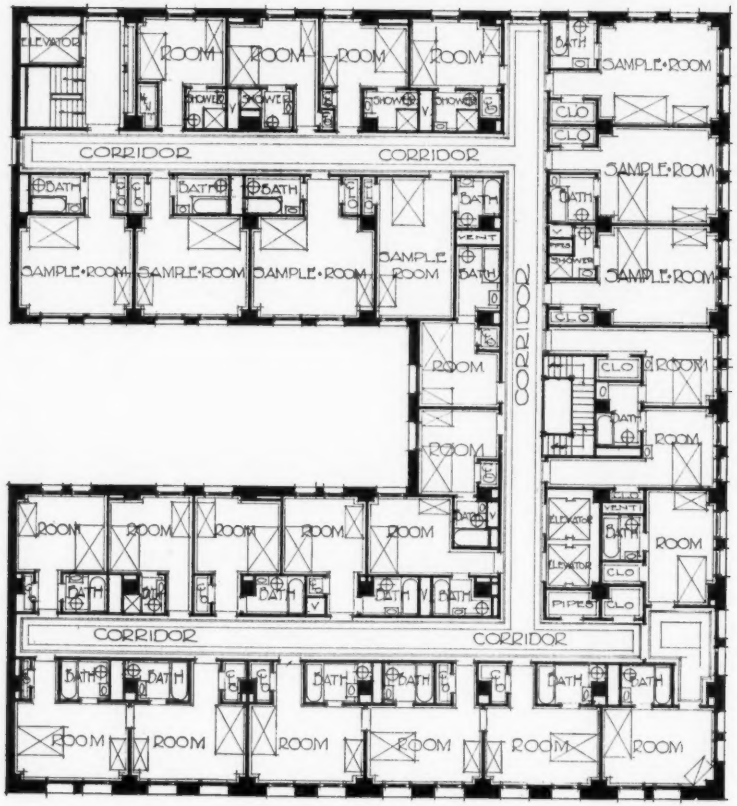


FIRST FLOOR PLAN



TYPICAL FLOOR PLAN

HOTEL ANSLEY, ATLANTA, GA.

MR. BRINTON B. DAVIS, *ARCHITECT*

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HOTEL ANSLEY, ATLANTA, GA.

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DETAIL OF UPPER STORIES

HOTEL ANSLEY, ATLANTA, GA.

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MAIN DINING ROOM

HOTEL ANSLEY, ATLANTA, GA.

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HOUSE OF O. C. BARTON, ESQ., PARIS, TENN.

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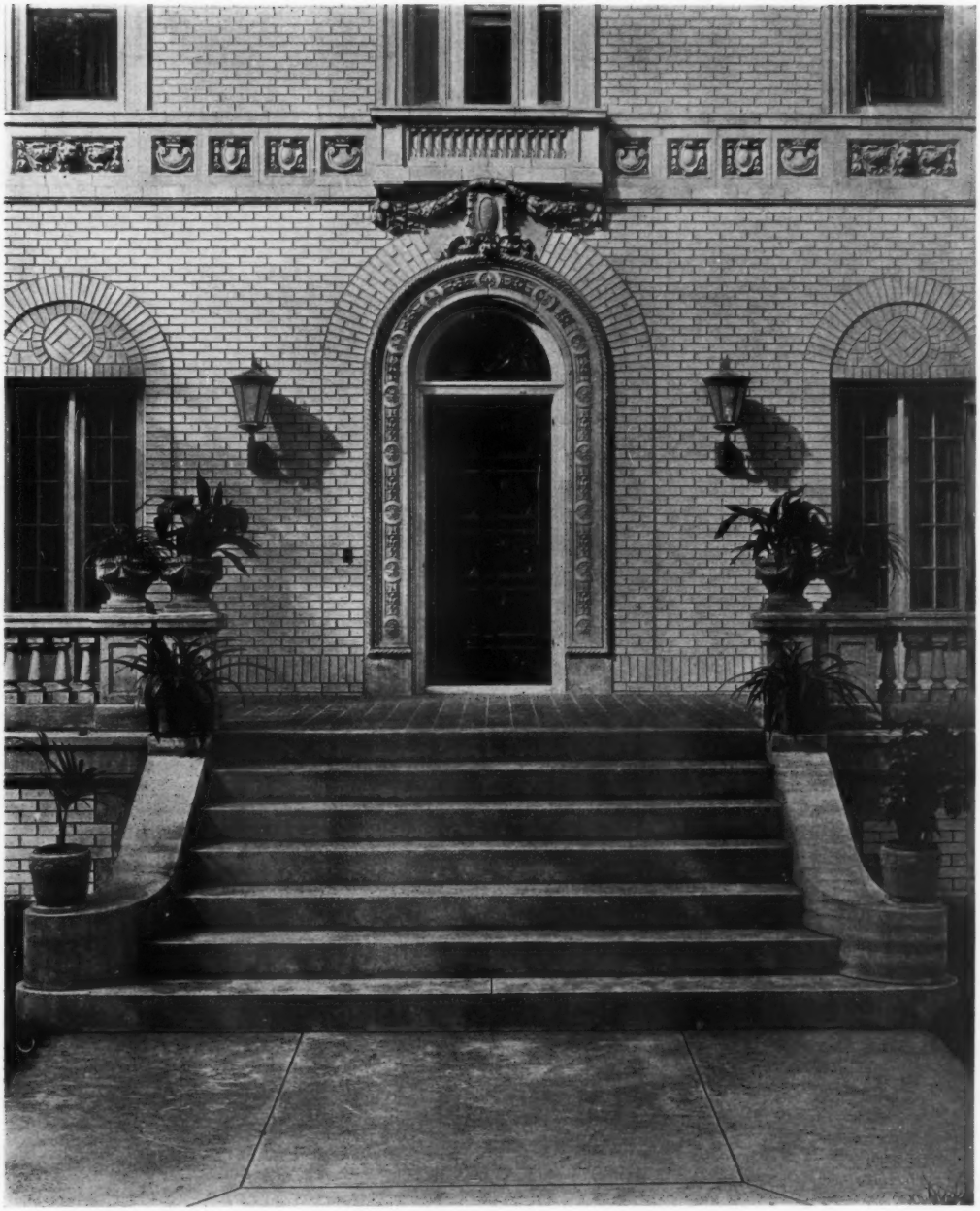

DETAIL OF MAIN ENTRANCE

HOUSE OF O. C. BARTON, ESQ., PARIS, TENN.

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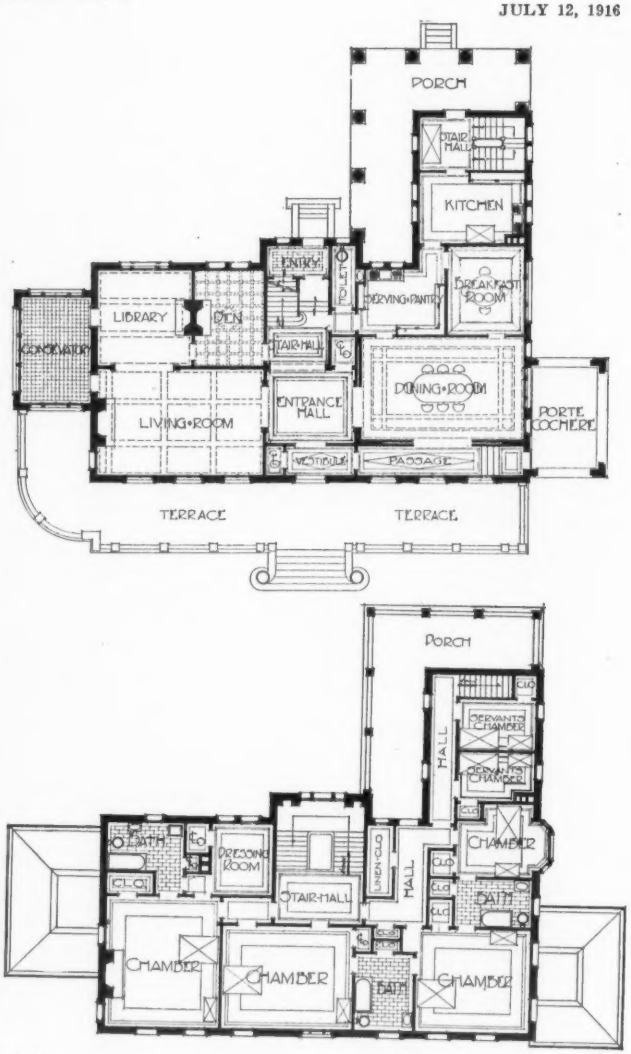

STAIR HALL AND FLOOR PLANS

HOUSE OF O. C. BARTON, ESQ., PARIS, TENN.

MR. BRINTON B. DAVIS, *ARCHITECT*

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DINING ROOM

HOUSE OF O. C. BARTON, ESQ., PARIS, TENN.

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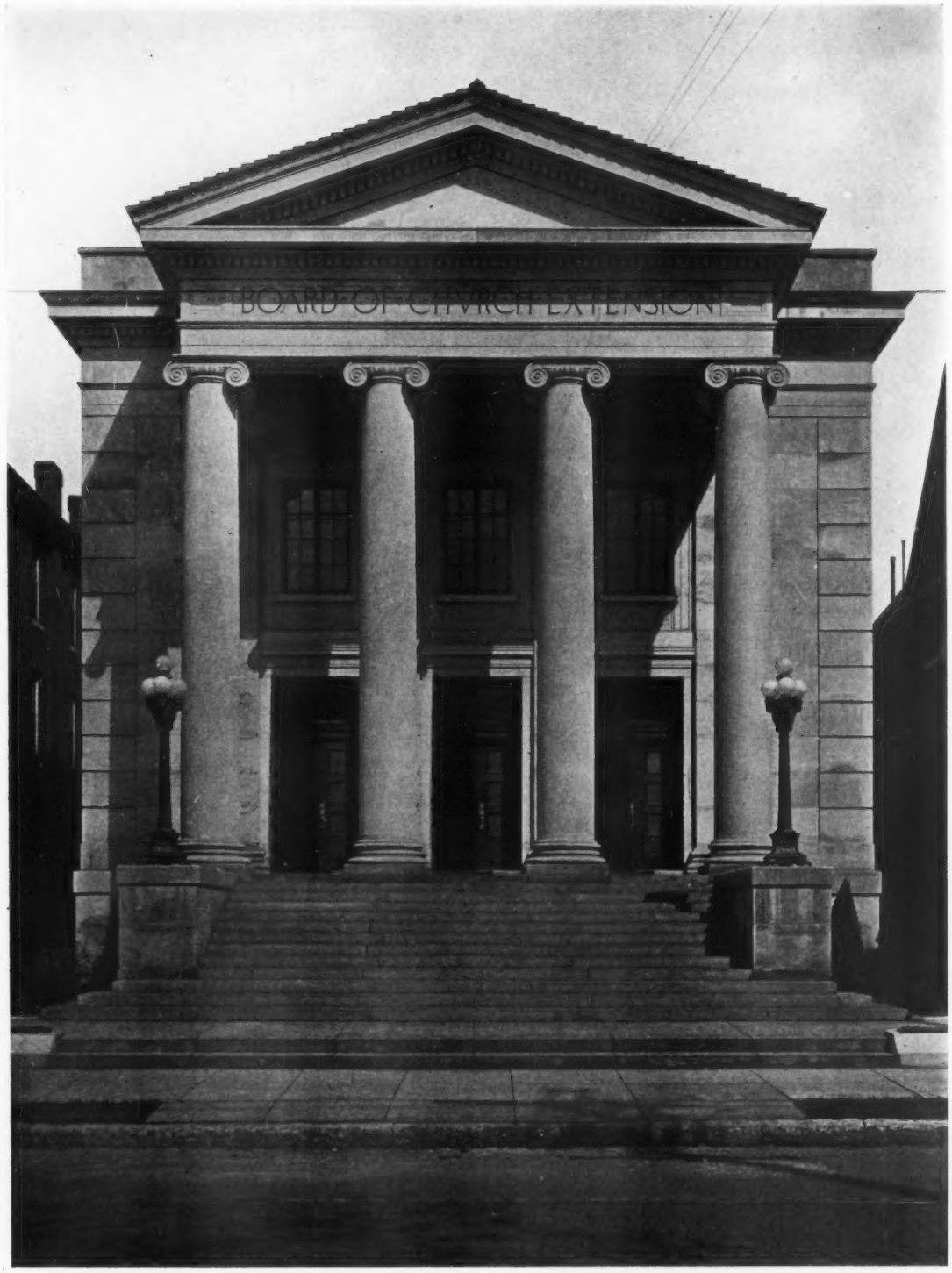
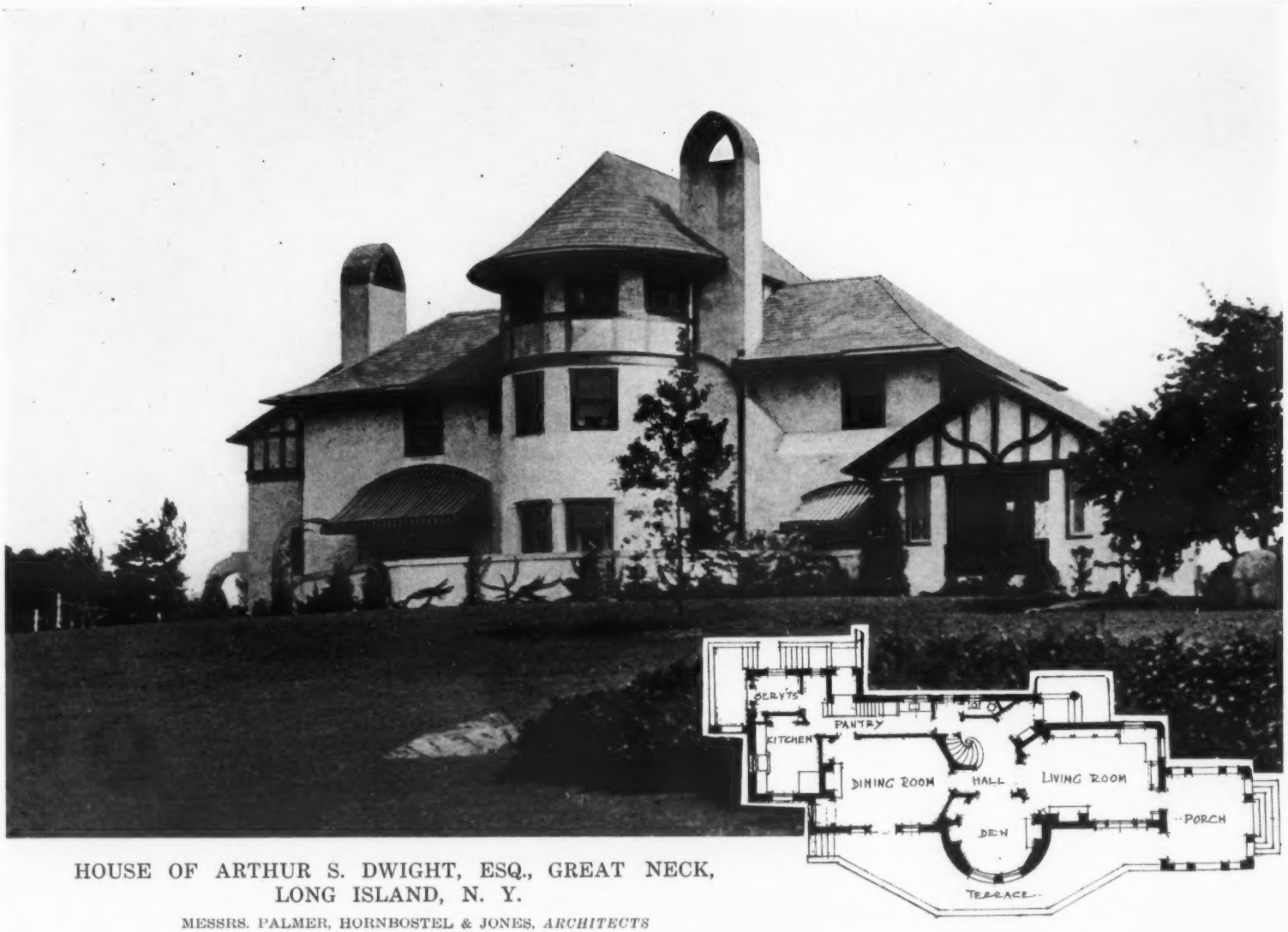


BUILDING OF BOARD OF CHURCH EXTENSION, LOUISVILLE, KY.

MR. BRINTON B. DAVIS, *ARCHITECT*



HOUSE OF ARTHUR S. DWIGHT, ESQ., GREAT NECK, LONG ISLAND, N. Y.

MESSRS. PALMER, HORNBOSTEL & JONES, *ARCHITECTS*

GARDEN, STUDIO OF WILLET STAINED GLASS CO., ST. MARTIN'S, PHILADELPHIA, PA.

MESSRS. DUHRING, OKIE & ZIEGLER, *ARCHITECTS*

XUM

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VOL. CX JULY 12, 1916 No. 2116

PRESERVATION OF ART FROM THE RAVAGES OF WAR

THE qualities of mind which have had much to do in placing Italy in its present enviable position of art center of the world are again manifested in the creation by the Italian Government of a Department of Fine Arts as one of the integral parts of the Italian Army. The function of this department, as described, is to protect and preserve the art treasures in the fighting areas, not only in Italian territory but in that of other countries which may possibly be occupied by Italian forces.

An art critic of international reputation, Lieutenant Ugo Ojetti, who has long been identified with Italian art, was appointed head of the department when Italy entered the war, and it is stated that since that time many millions of dollars' worth of art treasures have been taken in charge and protected by those working under him. The work of this department in Venice alone has assumed immense proportions and has resulted in imparting to the city an aspect of preparedness that inspires admiration. In fact, its monuments and important buildings have been protected in every way ingenuity can devise against damage from shells and bombs which might be dropped upon the city. To protect the Basilica of St. Marks there have been used, according to statements made, twenty thousand bags of sand, in addition to which wooden supports and other means of protection have been provided.

It is apparent that only in a country where art is revered as it is in Italy would its protection be deemed of sufficient importance to lead to the measures that have there been taken. This national attitude unquestionably accounts in large measure for the artistic excellence of Italian structures of the past, and it is safe to say that only when art comes to be regarded as a national asset, to be preserved with even greater care than the utilitarian structures of the country, which can be more readily replaced, will art reach its greatest development in America.

The contrast presented by the Italian Government appointing the greatest authorities on art and most capable engineers of the nation to protect its artistic treasures, and our own Congress weakly considering methods of standardizing federal building plans in order to reduce the cost both of construction and of architectural services, is one that needs no comment.

A FEDERAL BUILDINGS COMMISSION

EVIDENCE that the campaign waged by the *Journal of The American Institute of Architects* against "Our Stupid and Blundering National Policy of Providing Public Buildings" has deeply impressed some members of Congress is to be found in the Senate Committee draft of the Sundry Civil Bill recently submitted to that body. According to reports, this bill contains an item providing for the creation of a joint commission of Congress, whose duty it shall be to ascertain what public buildings it would be necessary to erect in the District of Columbia in order to provide the Government with suitable and adequate

quarters (with allowance for future expansion) for all its departments, establishments and public services located in Washington.

If this commission is appointed and its report leads to the construction of the required buildings, it will mean the adoption of an entirely new policy by the Government, but one the wisdom of which is beyond question. The amount of annual rental paid by this Government for accommodations, which at best can only be considered as unsatisfactory makeshifts, has grown to immense proportions, and the question arises as to whether the sum now necessary to provide adequate and suitable buildings will not be so great as to deter conservative legislators, who are usually fearful of the effect of large appropriations upon the public mind, from supporting the measure.

It is evident, however, that any postponement will not only aggravate this condition, and that true business economy lies in the direction of undertaking at as early a date as possible the construction of the needed buildings. Aside from considerations of economy, there is also the relatively more important matter of national dignity which can be infinitely better maintained if this Government is housed in a manner befitting its size and importance as compared with those of other nations.

CITY ARCHITECTURE LIMITED TO STREET FAÇADES

IF THE architecture of our cities was invariably viewed from the points selected by the designers of its various units when preparing their perspectives, there would be some degree of reason in the plan now generally pursued, although even a friendly critic would probably hold that there still remained something to be desired. But as a matter of fact a very large proportion of the buildings which constitute our urban architecture is viewed by three-quarters of our population, for the greater part of the daylight period, from the windows of office buildings, apartment houses, loft buildings, or residences, which do not look out upon the principal façades of the surrounding structures.

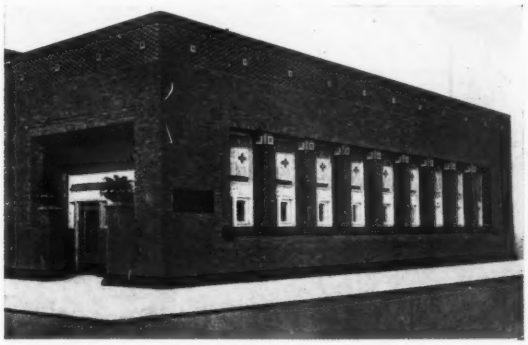
Viewed broadly, it seems therefore little short of illogical to expend much artistic effort and considerable sums of money to decorate and improve but one wall. The roofs may and generally do present an array of water tanks, penthouses and skylights arranged and constructed to serve utilitarian purposes, solely, and without regard to form or appearance. Side, rear and court walls likewise are usually without architectural treatment, and in many instances are rendered even more crude and unfinished by contrast with a well-designed principal façade visible from the same viewpoint. Perhaps there was a time before the advent of the tall building when this manner of treatment was more or less justified by reason of the fact that seldom if ever were the roofs or sidewalls in evidence to any one but the workmen sent to repair or maintain them. At the present time, however, conditions have so totally changed that there no longer appears to be any excuse for the dilapidated or unfinished aspect of these prominent portions of the modern building. Undoubtedly the question of cost enters into the problem, but, ignoring custom, there seems to be no good reason for neglecting the design of any portion of the building that is viewed as frequently and by as many people as are the roofs and sidewalls. A more consistent treatment would be to save some of the expense not infrequently lavished on entrance and other details of the principal façade and devote the money to the refinement of these various features of the building now generally neglected. In this work architects are manifestly in a position to exert a strong influence, and if a client has presented to him the fact that an elaborate principal façade with shabby roof structures and rear walls is an expression of bad taste; that the practice is as indefensible and blameworthy as is the perpetuation of numerous other shams for which he would under no circumstances take responsibility, the ultimate result will undoubtedly be a great improvement in the architectural appearance of our cities.

Current Architectural Press

(*Continued from page* 24)

ably no one article of furniture ever received more lavish decoration than was given to these Cassoni, and while the examples illustrated are interesting, there are at present in America many other pieces combining the highest examples of

(*FROM THE WESTERN ARCHITECT*)



OFFICE BUILDING, ALGONA, IOWA
LOUIS H. SULLIVAN, *ARCHITECT*

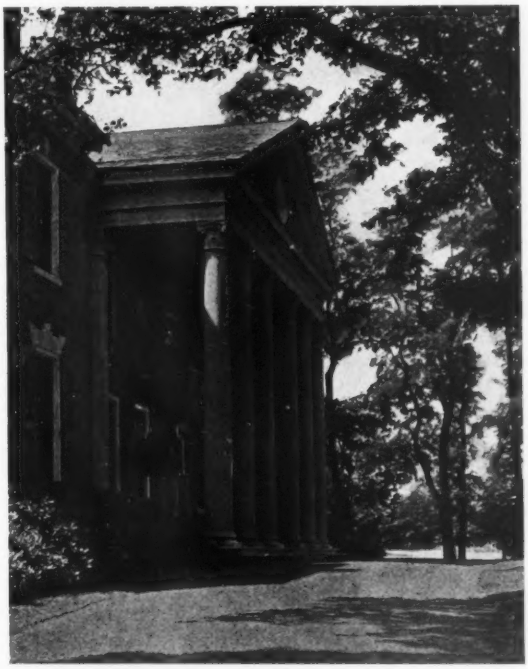
craftsmanship, the best application of art and the most intimate historical association. The collection of the late Stanford White included an unusual number of fine Cassoni.

(*FROM THE ARCHITECTURAL RECORD*)

RESIDENCE OF MRS. P. F. COLLIER, SOUTHAMPTON, L. I.
WARREN & CLARK, *ARCHITECTS*

The Future of Collecting, and Its Relation to Modern Furniture is discussed by W. P. Dudley. William Laurel Harris continues his interesting series on Musical Instruments, and C. Matlack Price discusses the possibilities of the framed picture as a decorative unit. The illustrations chosen for this article are not all that could be desired. Jerome Jerauld describes in this issue Sgraffito Decoration for Furniture. Sgraffito in any of its applications is so little known or practised in this country that an account of its working is of interest. An urgent appeal is made for wider adaptation of this and other interesting and little known arts.

(*FROM THE BRICKBUILDER*)



ENTRANCE FRONT, HOUSE AT GLEN COVE, L. I.
CHARLES A. PLATT, *ARCHITECT*

The author concludes his article with the following sentence: "When the American artist shall have been accorded his rightful place in our industries, the strength of American-made articles, in which his creative skill is needful, shall be felt throughout the markets of the civilized world."

Thus, in a sentence, is pointed out the way toward the future development of American craftsmanship.

Country houses and farm buildings, built of brick, are the features of *The Brickbuilder* for June.

The most interesting example is the house of C. K. G. Billings at Locust Valley, L. I., Mr. Grey Lowell, Architect, first published in THE AMERICAN ARCHITECT, issue of September 8, 1915.

Other examples are a house at Glen Cove, by Charles A. Platt, a somewhat restlessly designed house at Winchester, by Robert Coit, and a number of other examples whose location and authorship may be found in the accompanying index to the Current Architectural Press.

(FROM THE BRICKBUILDER)

HOUSE AT GLEN COVE, L. I.
CHARLES A. PLATT, *ARCHITECT*

The various serials running in this publication are part of the text, and a new one on the planning of Trade and Industrial School Buildings, by Lewis Gustafson, is begun.

"Values" in the Color of Buildings

Values, as referring to the delineation of any subject may be said to be the correct interpretation of the various planes, so that each, without effort, will rest naturally in its proper place. It will not matter in what medium the subject is expressed, whether in oils, water color, a monotone, chalk, crayon or pencil, the question of values is a most important one.

Certain painters in an effort to standardize a thing which in its proper handling is purely temperamental, have endeavored to establish arbitrary laws as to the use of colors in order to insure correct values. We are told that the blues and blue violets must be used to express distance. That the greens and their hues find their proper places in the middle ground, and that we should "go into" our picture through a fiery furnace of hot color, if our foreground would keep its appointed place.

Theoretically, these things are, in a measure true, but color is so subtle and produces so many different impressions on men of varying temperament that any arbitrary rule fails of itself.

The subject of color is one that does not appear to have been sufficiently studied by the majority of architects in this country. By color we do not mean the isolation of each primary, the method of securing the resultant secondaries and so on, through the many changes to the grays, but the general aspect of a structure, as to color, and its color relation to its surroundings.

It is the relation of color in the mass or the combination or grouping of different colors to other masses as expressed in other buildings, that creates the impression, and it is in this general effect that architects may properly give more careful consideration.

In viewing any canvas there is one certain point of view from which it can be correctly studied. A certain distance away will give the most favorable impression of the work. Moreover, by correct hanging of the picture the proper viewpoint can be insured.

On the other hand, a building, especially if detached, will have many points of view, and each will need to be carefully considered before the main color can be properly determined.

The question of "values" when selecting this color, while not as insistent as in the case of a painting is yet of sufficient importance to warrant consideration.

Taking, for example, a country house set well back from the road, its normal point of view would be as seen by the passerby and not by the dwellers in the house. It will be desirable to impart to

the house an aspect of privacy, to give it its true "value" in relation to its setting, to fix its position with regard to its surroundings.

It is in the selection of a proper dominant color that architects will learn the meaning of "values" and the necessity for their careful consideration; if the artistic possibilities of the problem are to be conserved. The subject is one of growing interest and importance to this country. It may be safely predicted, if these essentials are carefully considered, that our future architecture will exhibit more correct color and life than it has shown heretofore.

Mural Painting in Public Schools

To serve a patriotic purpose and to encourage a beautiful phase of the painter's art, the Education Committee of the London County Council has approved an offer to provide decorative paintings for the Council schools. The scheme of subjects will be to illustrate life and industry in the British Dominions.

This method of decoration has been followed in the public schools of a great many cities in this country, particularly in New York. The results have proved so entirely satisfactory, as means of inculcating patriotism and arousing interest in the better forms of art, that as fast as possible each new school will receive some mural painting as a part of its decorative treatment.

The competitions held by Boards of Education in this country have called forth efforts from some of our best artists and the results now in place in many of the later high schools are material evidence of the possibilities of mural painting, both educational and artistic.

War Memorials

The evident intention on the part of certain workers in England in the so-called "fine arts," to commercialize war memorials is very properly objected to by the English architectural press.

A suggestion that small statuettes presenting naval or military types be modelled for reproduction has aroused protest in what is felt to be a trade view of personal profit in a subject that should be removed as far as possible from sordidness.

What is favored by the art societies is a collective rather than an individual memorial and the efforts to promote this idea and prevent the commercialization of a fine patriotic spirit will no doubt be widely approved.

In this country, as will be recalled, there sprung up at the close of our Civil War a host of similar memorials, among which the so-called Rogers groups were prominent. Of dramatic but doubtful artistic merit, they only served to keep alive a sectional feeling that all good citizens were anxious to allay.

It is to be hoped that this question of memorials created by the different countries at war will be one of such careful artistic supervision as to forestall a legacy to future generations of doubtful value as works of art or as a means of perpetuating certain acts of heroism or patriotism.

Southern California Chapter A. I. A. Ninety-seventh Regular Meeting, June 13, 1916

As guests of the chapter were present: Mr. A. H. Koebig, president, Engineers and Architects' Association; Dr. Lorin A. Handley, president of the Board of Public Works; Mr. J. H. Bean, member of the city Board of Education; Professor Waterbury, University of Arizona; Mr. L. J. Berger of the *Los Angeles Examiner*, Harry Iles and John Bowler of the *Builder and Contractor*, and W. E. Prine of the *Southwest Contractor*.

Under committee reports, Mr. H. F. Withey reported for the City Planning Committee that the chapter's committee was working jointly with the committees of other societies and they were making most favorable progress with the framing of proposed new ordinances covering the work.

Various communications were then read and disposed of in usual manner.

Mr. A. H. Koebig, president of the

Engineers and Architects' Association, and also chairman of the Joint Committee of Technical Societies, rendered an interesting and enthusiastic talk on the efforts being expended toward the amalgamation of the various engineering and technical societies into a permanent organization, also outlining some of the present work being done by this joint committee.

Mr. H. F. Withey next presented a paper on the subject of civic improvements. This paper proved to be one of the most interesting and best handled during this year's programs, and a hearty resolution of appreciation and thanks was offered by Mr. A. F. Rosenheim, duly seconded and carried.

Mr. A. C. Martin followed with a short talk on the comparative costs of fire resisting and non-fireproof construction.

Mr. D. C. Allison next rendered a most enthusiastic and interesting talk on the subject of public schools. The subject was most excellently handled and was greatly appreciated by all present.

Dr. Lorin A. Handley, president of the Board of Public Works, was called upon and briefly discussed the problems which face his department of the city government.

Mr. J. H. Bean followed with a short talk on city school buildings and also on the work being undertaken by the local builders' exchange, of which he is president.

New York Society of Architects

The regular monthly meeting of the society took place on Tuesday evening, June 20, 1916, at the society's headquarters, the United Engineering Societies' Building, West Thirty-ninth Street, Manhattan, this being the last meeting before vacation time. President James Riely Gordon presided.

Among the matters discussed was the recent amendment to the lien law whereby an architect may now obtain a lien on property for plans and services rendered, other than actual supervision of the improvement.

The retiring president, Mr. Constantine Schubert, was presented with a handsome silver-mounted gavel in recognition of his services to the organization.

There were four new accessions from Brooklyn, and forty-five applications for membership.

RECENT LEGAL DECISIONS

Decision of Architect Binding

Washington.—Plaintiff contracted to erect a building for defendant which was to be either six or ten stories high, as defendant should determine during the course of construction, and in accordance with such understanding provision was made for three elevator shafts, two to be used in the event the building went only six stories, in which case the extra space was to be otherwise utilized, and three elevators being contemplated for the building if it went ten stories. The architect was made an umpire to decide disputes between the parties under the contract—his decision to be final and binding. Defendant decided on a ten-story building, and fixed with the contractor a price therefor. After the erection of the building the contractor presented a claim for the third elevator as an extra, which defendant refused, claiming its installation to be covered by the price as fixed. The contract, plans and specifications were reasonably open to either construction regarding the price of the elevator. Held, that the decision of the architect in favor of defendant was binding on the plaintiff in the absence of an arbitrary or fraudulent decision or palpable mistake on the architect's part.—(Sound Construction & Engineering Co. v. Green, 154 Pac. 790.)

Washington.—Generally where the parties to a building contract constitute the architect as umpire to determine differences, and provide that his determination, as evidenced by his certificates, shall be final, such a contract will be upheld as binding.

The refusal of an architect, empowered with the supervision of the construction of a building, to give a certificate that the building has been completed, is at least prima facie evidence that the building

was not completed within a specified time.

A building contract, providing that a residence should be completed on or before a certain date, was not substantially complied with, where the specifications called for oak floors, which were not laid until long after the time specified. (Colby v. Interlaken Land Co., 152 Pac. 994.)

Judgment Against Architects Affirmed

Washington.—The Washington Supreme Court has recently affirmed a decision holding a firm of architects liable in damages for negligence in the preparation of plans and superintendence of work. The decision was rendered in School Dist. v. Josenhans and the facts were as follows:

Some time in the summer of 1911, appellants, architects in the city of Seattle, entered into an oral contract with the directors of the respondent school district to draw the plans for a two-story frame schoolhouse to be erected at Cedar Falls, to receive bids and award the contract for the construction thereof, and to exercise a certain supervision over the work, the exact nature of which is in dispute. For drawing the plans they were to receive 3 per cent of the contract price of the building, for receiving bids and awarding the contract one-half of 1 per cent, and for making inspection $10 and expenses for each trip. The plans were drawn in August, 1911, the contract awarded on September 7, and the building completed, with the exception of the finishing of the second story which the contract provided was to be roughed in only, some time between Nov. 20 and 23, 1911. On the evening of Jan. 13, 1913, the upper story of the building collapsed under the weight of snow which had accumulated on the roof, leaving the first story standing practically unharmed, except for some damage to the plastering. Soon after the collapse, the directors built a temporary roof over the remaining first story, and commenced this action to recover from the appellants damages for the failure of the building, alleging that the collapse was due wholly to the negligence of appellants' architects in the preparation of the plans and superintending the construction of the building—the specific charge being that the plans and specifications did not provide for, and the building did not have when complete, a roof sufficiently strong to carry the load which it should reasonably have been foreseen it would be obliged to carry.

The trial court found that the negligence of the appellants was the cause of the collapse, and awarded damages of $1,100.

The Supreme Court affirmed the judgment, saying that the record of the case disclosed the fact that there had been negligence in the preparation of the plans and in superintending the work. (School Dist. No. 172 v. Josenhans, 153 Pac. 326.)

Architect Responsible in Damages

Indiana.—It has been held by the Indiana Supreme Court that an architect who orders final payment to a building contractor before completion of the building is responsible in damages for the cost of completing.

The court came to this conclusion in Bump v. McGrannahan. Bump was an architect employed to draw the plans and specifications for a dwelling to be erected by McGrannahan. He agreed to compel the contractor to construct the building in accordance with the plans and specifications. It seems that after the building was partially completed Bump issued a written order to the contractor allowing him to secure final payment from the owner. As a matter of fact the building was not completed and McGrannahan had to expend $400 to complete it. He refused to pay the architect and this suit was brought to recover a $106 fee for the plans and specifications. In the suit McGrannahan denied owing Bump for the plans and specifications and asked the court to allow him $400, the amount which he expended in completing the building. The court in disposing of the case held that McGrannahan was entitled to recover the sum of $400 from the architect and that the architect at the same time

was entitled to his fee of $106. Judgment was therefore entered in favor of McGrannahan for the difference. (Bump v. McGrannahan, 111 N. E. 639.)

Held Not to Be a Subletting

Missouri.—Under a contract for the reconstruction of a part of a city building according to plans and specifications, providing that the contractor would give its personal attention to the contract and would not sublet the work, the furnishing of fireproofing material by plaintiff which was looked after and checked up by the contractor, who also directed and supervised the work, was not such a subletting of the contract as to deprive the subcontractor of its action for materials, etc., as against the contractor's penal bond. (City of St. Louis v. McCully Const. Co., 184 S. W., 939.)

Defective Plans

Arkansas.—Where the plans for a building furnished by the owner's architect were defective so that a wall fell, although the work done and material furnished were as required, the contractor may recover for the reconstruction of the wall. (Pine Bluff Hotel Co. v. Monk & Ritchie, 183 S. W. 761.)

Book Note

Concrete Construction for Rural Communities. By Roy A. Seaton, M. S. Cloth, 5½ x 8, 220 pages. $2.00. New York. McGraw-Hill Book Company, Inc.

The extension of the use of concrete on farms and in rural communities generally during recent years has resulted in a demand for a text book treating the essential features of concrete construction in a thorough but simple manner. It is to meet this demand that the present volume has been written. Works heretofore available have ordinarily been designed for the use of engineers and are unsuited to the use of the non-technical man. The author has endeavored in writing this book to make it of a character readily understandable to anyone having occasion to use concrete. The material is arranged in five parts which treat of the following subjects:

Part I, Materials; Part II, Plain Concrete; Part III, Reinforced Concrete; Part IV, Miscellaneous Matters; Part V, Typical Applications of Concrete.

The text throughout is clear and concise, and the plan of presentation entirely logical.

INDUSTRIAL INFORMATION

Gas Water Heaters

The Humphrey Company, Kalamazoo, Mich., with branches in all large cities, has issued what is termed a complete catalog and handbook for architects and dealers, describing and illustrating the Humphrey Automatic water heaters.

The catalog is concise, clear and quite complete. All important facts about the different types and sizes are fully set forth. It is stated that Humphrey Gas Water heaters of every type represent the most modern development in this branch of manufacturing.

Much detailed information concerning the heaters themselves and the general subject of water heating is given, and further data will be promptly furnished upon request. The modern requirements for hot water at any hour of the twenty-four, upon an instant's notice is said to be fully met by these water heaters. Moreover, by their use it becomes unnecessary to burn fuel for this purpose during the summer months, when there is no demand for heat.

The principle of instantaneous heater operation, by which the opening of a faucet will instantly turn on the fuel-gas in the heater which in turn is ignited by a small pilot light and hot water is supplied as fast as it is drawn, shutting off again when the faucet is closed, is too well known to require detailed description. That the service expected of it is invariably furnished is claimed for the Humphrey heater.

Copy of catalog will be sent upon request.

XUM

II—14 CATHEDRAL OF THE ASSUNTA, SOUTH SIDE, PALERMO, ITALY. (A.D. 1169)

(Italian Gothic with Renaissance Dome)