

WILMINGTON
INSTITUT
DEC 21 1919
P. EUR

The AMERICAN ARCHITECT



PORTE D'ORLOGE, AMBOISE, FRANCE

PUBLISHED WEDNESDAYS—FOUNDED 1876
VOLUME CXVI OCTOBER 15, 1919 NUMBER 2286

Entered as second class matter at the Post Office at St. Louis, Mo., under the Act of March 3, 1879. Editorial and Business Offices, 243 West Thirty-ninth Street, New York, N. Y. Publication office, Arcade Building, St. Louis, Mo. Subscription price in the United States and Possessions, \$10.

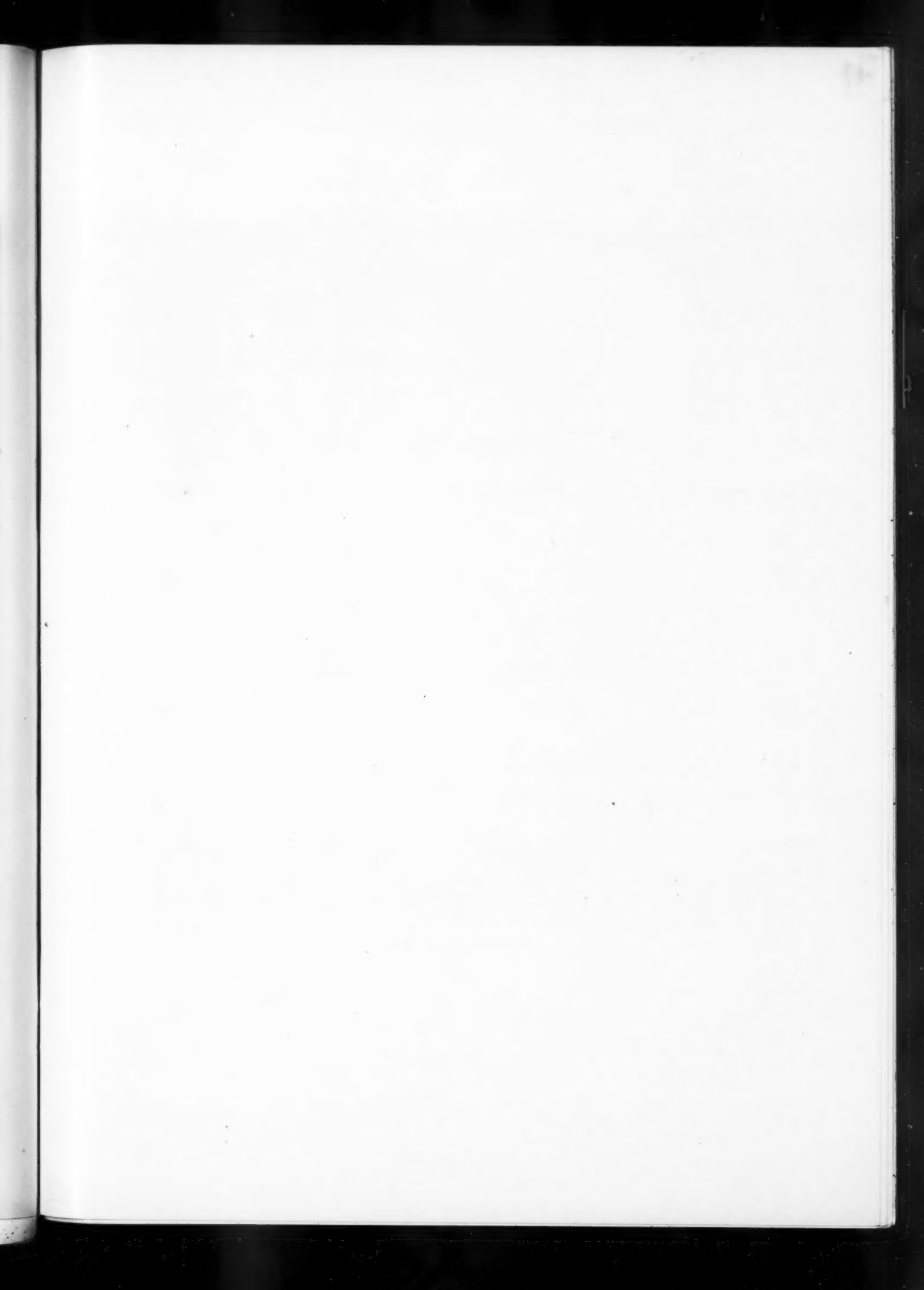
Earth's pressure holds it firm.

THE steel shell into which each Raymond Concrete Pile is cast, and which is left in the ground, protects the "green concrete" from distortion by earth pressure. It changes a menace to an advantage - it makes earth's pressure work to grip and uphold each Raymond pile instead of squeezing an unprotected concrete column. It insures proper load carrying capacity. The Raymond shell is your assurance that every Raymond Concrete Pile will be perfect.

A FORM FOR EVERY PILE
A PILE FOR EVERY PURPOSE

RAYMOND CONCRETE PILE COMPANY

New York: 140 Cedar Street
Chicago: 111 West Monroe Street
Raymond Concrete Pile Co., Ltd.
Montreal, Canada





INTERIOR, BASILICA OF S. MARK, VENICE

THE AMERICAN ARCHITECT

VOL. CXVI

WEDNESDAY, OCTOBER 15, 1919

NUMBER 2286



PLASTER COPY OF A RELIEF, ALDBOROUGH, SUFFOLK

By MR. GILBERT BAYES

Notes from London

By Special Correspondence to THE AMERICAN ARCHITECT

THE recent Peace Pageant, in the form of a March of Victory through London, was one of exceptional brilliance. Our climatic conditions in this country are not always very kind to public displays "sub Jove"; but for the two days previous, and up till the afternoon of the Pageant, the weather in London—though not on the coast—was most brilliant, and did full justice to the decorations, which were, in my judgment—and I have seen to advantage both Jubilees of the late Queen Victoria, and other London displays—absolutely unsurpassed.

This question of appropriate and effective street decoration, which shall be neither tawdry nor yet

dull, but noble and expressive, is one of great interest, not only to the public itself, but even more directly to the architect and artist, if he is really to be the designer, the creator, the guide of public taste. It was so in Italy of the Renaissance, when the greatest living masters were employed upon the Pageant Processions of the Medici Popes in Rome and their native Florence; and the question was approached seriously in England this summer, with a view to expressing in worthy fashion, when the picked troops of America, France, Italy, Japan, Belgium, Portugal and our other Allies, followed by our own brave sailors and soldier lads should defile through our capital, and the ring of bonfires

THE AMERICAN ARCHITECT

round England's coast leap up, as in those old days of the great Armada—the glad tidings of victory and peace.

In connection with the Mercantile Marine Pageant of August 4th, a useful work had been issued by the League of Arts for National and Civic Ceremony, working together with the British Institute of Industrial Art, under the title of "Rejoice Greatly," to discuss the organization of public ceremonies, and more particularly such subjects as Street Decoration, Pageantry, Costume and the proper place of music and dancing in public celebrations. The Committee of the League of Arts for Civic Ceremony is a strong one, having as its chairman that fine decorative artist, Professor Anning Bell, with Sir Frank Baines, Sir Frank Benson, Major Longden, D. S. O., and Sir Aston

Webb to help him. The papers contributed by some of these gentlemen form the great attraction of this work, notably those of Major A. A. Longden on "The Difficult Questions of Organization"; by Professor Anning Bell and Mr. Norman Macdermott on "Street Decoration"; by Sir Frank Benson—whose theatre experience includes tableaux and pageants as well as his successful Shakespeare production—and Mr. Henry Wilson on "Pageantry"; by Mr. Kennedy Scott on the "Place of Music in Public Celebrations," and Mr. Cecil Sharp on "The Revival in the Same Connection of Our Old English Country Dances."

Many of the suggestions contained in these papers were excellent, and have, as I have pointed out elsewhere in the English Reviews, received practical illustration in our recent Pageant of London. Take,



THE COURT OF HONOR

THE AMERICAN ARCHITECT



DETAIL OF GROUP IN THE COURT OF HONOR

for example, the use of pylons, which were so effectively employed in the magnificent decorated vista of the length of the Mall.

"Pylons," says Mr. Macdermott, "should be designed by architects"; and he instances modern Hungarian architecture as giving suggestions of form. "They should be designed as fourfold screens . . . should measure two or three feet at the base, and would not require setting into pavements, thus saving labor . . . they would set around electric light standards." Pylons can obviously be used very effectively in combination with arches; and Mr. Macdermott gives a sketch plan combining both features. "Archways," he adds, "should be of considerable height and dignity . . . only by insistence of great size can any breadth of feeling be secured. Pylons might be linked by long pennants and streamers from each, joining half way in an emblem. Paper garlands, flowers, etc., should be excluded—tawdriness comes from their use. All banners, pennants, streamers should be designed by artists. Pylons should have concealed light sources for night illumination."

Professor Anning Bell recommends in street decoration upright poles and Venetian masts, bearing shields with coats of arms, regimental badges, monograms or inscriptions. "Keep vertical lines very prominent, as they give greater effect of distance than do horizontal lines. Too many draperies or flags right across the streets lessen the effect of distance tremendously. They look well singly or in groups, with big spaces between. Let all curves, such as garlands and swags, be very bold, all color effects massed, and never have colors in equal proportions in a 'coup d'oeil.' Get masses of color high up if possible, as on the front of public buildings or monuments. Let streets, squares and cross roads be treated as units, making individual houses subordinate to the general effect. Flags as large as possible are the best form of decoration, both for general effect and symbolism, but these should be well designed."

I have quoted the above somewhat fully, because they represent a serious effort to treat with artistic completeness and effect the problem of street decoration. Let us see now how these theories worked in the very successful decorations of the Peace Pageant. One of the most brilliantly decorated thoroughfares off the actual line of the procession was Oxford Street, not usually a very decorative street, and lacking the fine possibilities of either Regent or Piccadilly. When I walked down in the brilliant sunlight on that day the effect was really

THE AMERICAN ARCHITECT

superb, the great business houses, such as John Lewis, Marshall & Snelgrove and others coming forward finely, and the effect, as well as the crowd, culminating in the remarkable display of Messrs. Selfridge. This last was really a most spirited effort to introduce plastic art into street decoration; and here a series of illustrations, which Mr. Gordon Selfridge has kindly placed at my disposal for THE AMERICAN ARCHITECT will illustrate my description. In the lower part of Oxford Street, and especially in the front of Messrs. John Lewis—as again at Kensington in Messrs. John Barker's—the telling effect of flags, which we have seen recommended by Mr. Anning Bell, was fully brought out. Messrs. Selfridge, as my illustration will show, kept their flags high, or grouped together, but gained their effect by the groups of figures at

the angels of what they describe as the "Court of Honor," groups representing the armed forces of the Empire, and connected by boldly swung festoons, upheld by single figures of Victory. These single figures were well put in and perfectly appropriate. Naturally, in this kind of temporary work we cannot apply the strictest criticism; it has only to be correct in main features, and in its relation to



LONDON WAR MEMORIAL



LONDON WAR MEMORIAL

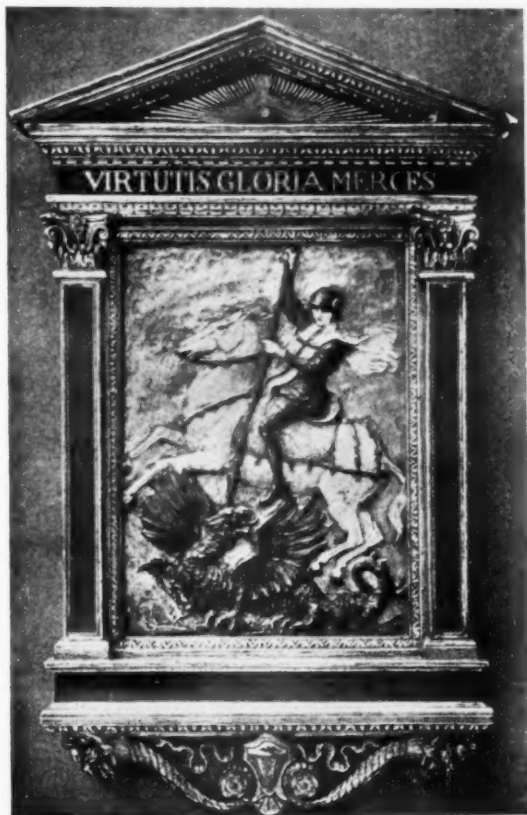
the general design, and Messrs. Selfridge, with their wonted enterprise, have given a lead which might be developed most effectively in a country like America, where recent monumental sculpture stands so high.

For spacing and general effect nothing could surpass the Mall, where a magnificent processional avenue, flanked on either side by white pylons, bearing the names of victories won by the Allies, led from Trafalgar Square in a direct line to the pavilion without his palace, where King George

THE AMERICAN ARCHITECT

was to take the salute; and this with Whitehall were the two chief centers of interest. In Whitehall itself the Cenotaph, designed by Sir Edwin Lutyens, and inscribed with the simple words "*The Glorious Dead*," was the center of interest; its very simplicity of design was the more impressive and

(From *The Architects' Journal*)



MEMORIAL TO THE LATE CAPT. M. G. DONAHOO
DESIGNED BY MISS F. B. BURLISON
(War Memorials Exhibition, Victoria and Albert Museum)

entirely appropriate to the occasion. As such it was appreciated by our people, and for days after the pageant had passed there were reverent crowds, simple offerings of flowers from all classes, touches of human sympathy, as when two women approached, one from her well-appointed car, the other in humbler dress, yet both mothers who had given a son to England, who shared a common loss, and whose hands were clasped for a moment in silent sympathy ere they turned away. There is a strong feeling that this Memorial to the Dead should be allowed to remain undisturbed, and that

the question of the traffic, if it really exists, should be allowed for even by curtailing a little the pavement in this wide avenue to the Houses of Parliament.

"Let an appeal," wrote Mr. Louis Hanks, "be made to the Government for the Cenotaph to remain where it is until, at the earliest moment, a permanent replica, in marble or bronze, can be erected on that most appropriate site, there, full in the public view, as a solace to the bereaved, as a guide and inspiration to future generations." This letter, which appeared in recent papers, undoubtedly voices a very general sentiment: We feel that this memorial was, as it were, consecrated on that great day when the soldiers of America, led by General Pershing; of France, with Marshal Foch himself to lead them; of Britain herself, her Empire and Allies did honor to those who had given their young and precious lives for the world's saving to freedom.

Since writing the above lines I am pleased to note from later papers that this question of the per-

(From *The Builder*)



BANQUE BELGE POUR L'ETRANGER,
BISHOPGATE, E. C.
EDWIN COOPER, F. R. I. B. A., ARCHITECT

THE AMERICAN ARCHITECT

petuation of the Cenotaph, in some more durable material but in its present site, which had been pressed by Members in the House of Commons, has now been decided in the affirmative by the Government.

The War Memorials Exhibition, opened in July last at the Victoria and Albert Museum, is organized in co-operation with the Royal Academy War Memorials Committee "with the view," we are told, "of providing suggestions which may be of assistance to artists and the public," and is divided into two sections, one of which may be called retrospective, while the other contains designs and models for memorials which have been recently

executed by living artists, or are now in hand. As I have already explained in these columns the scheme before our public is twofold, the present exhibition, which may be called preliminary, and that promised for next autumn in the Royal Academy, to which we may look forward with much interest. It may be doubted whether it was wise to divide these, whether it might not have been better to concentrate on one really fine exhibition. Certainly what is put before us now fails to achieve any real and convincing success. The mere fact that a large portion of it is on the same walls, and intermingled, save for guiding cards, with the permanent Museum collection, is itself against it; and

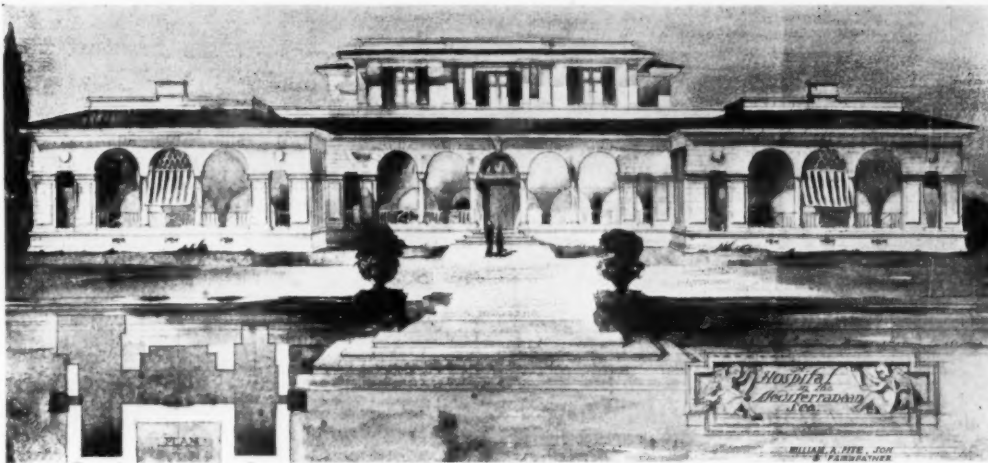
(From The Builder)



NEW PARISH CHURCH, ST. HELEN'S, LANCS

W. D. CAROE, M. A., F. R. I. B. A., ARCHITECT

THE AMERICAN ARCHITECT



HOSPITAL ON THE MEDITERRANEAN
W. A. PITE, SON & FAIRWEATHER, ARCHITECTS

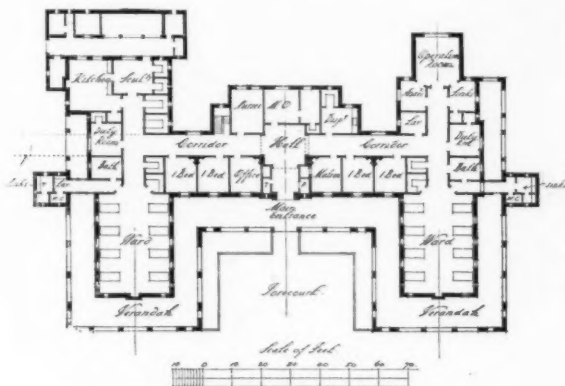
in this very section of "retrospective" art, the fact asserts itself—very painfully for the pride of us moderns—that in dignity and breadth of treatment of memorials to the dead we are completely out-distanced by the great sculptor architects of past ages of art creation.

We shall find it difficult to find in modern work, and most certainly not in this exhibition, anything approaching that serene beauty of the figure of Gaston de Foix, the chivalrous hero of the French armies in Italy, who was killed at the battle of Ravenna in 1512, nor yet the sterner dignity of that great Captain of Adventure, Guido Guidarelli, who was called Braccioforte, and whose tomb is at Ravenna. Nor does this apply only to Italian Art

of the Renaissance. The effigy, attributed to Jean Goujon, of Philippe de Chabot, Admiral of France, not recumbent, but raising himself and looking out, still alert; that of John Talbot, Earl of Shrewsbury, who led the English armies in the French wars; those of the Spaniard Don Rodrigo de Cardena and his wife Doña Teresa, still in her long rest counting the great beads upon her rosary, and even some of



"BURDOCKS," GLOUCESTERSHIRE
E. GUY DAWBER, ARCHITECT

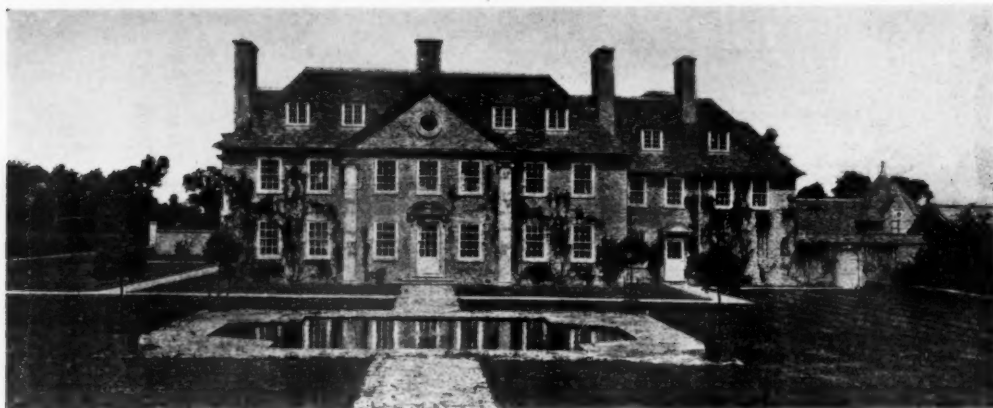


HOSPITAL ON THE MEDITERRANEAN
W. A. PITE, SON & FAIRWEATHER, ARCHITECTS

these forms of unknown knights, have this indefinable quality of monumental greatness. There is something to be learned, too, from the old crosses which have survived, such as that of Ripple in Worcestershire, dating from the 14th century, in some of our unspoiled English villages; simple though they are they possess dignity and breadth of design.

But when we come to the Modern Section (Part II) of the exhibition the results are meager, and we shall hope for something better than this when the Academy opens its doors. There are individual

THE AMERICAN ARCHITECT



"BURDOCKS," GLOUCESTERSHIRE
E. GUY DAWBER, ARCHITECT

exhibits of interest, such as F. B. Burlison's memorial to the late Captain Donahoo, N. C., for the Lady Chapel of Womersley Church in Surrey. The motive of this relief in gilded plaster has been found in the legend of St. George and the Dragon; and we feel that it is good decorative work, though with that we have said all. Lady Fedora Gleichen has an interesting set of sketch designs for forms of war memorials; and Herbert Baker's design for the Cecil Rhodes Memorial on Table Mountain has imaginative power, while in monumental sculpture the figures by Reid Dick ("Silence") and Gilbert Bayes ("Necessity," and "War," this last an equestrian figure for the National Gallery of Sydney, N. S. W.) are to be noted.

Where, however, this exhibition has contributed some really valuable and original work toward the bettering of our public monuments is on the side of lettering on metal and slate. Here I picked out especially the design in Roman letters for a memorial brass by A. E. Gill, being actually for a memorial clock—"Hoc Horologium Memoriae J. V. C." The letters themselves are clean, well-formed, and the spacing between the words is admirable; the latter point is important, and has been given less attention by P. A. Tiffin in his memorial brasses on the same wall, with the result that his Roman letters confuse the eye at a little distance. When we consider the poor quality of much modern monumental inscription we feel that there is a great



"BURDOCKS," GLOUCESTERSHIRE
E. GUY DAWBER, ARCHITECT

THE AMERICAN ARCHITECT

reform waiting to be achieved; in the Italian "Incunabula" of the 15th century, with their clear and noble lettering, we have a guide and inspiration. Writing once of these in the pages of "The Connoisseur," I said—with, I believe, perfect truth—that this printer's art seemed, like Minerva, to have sprung forth complete and fully armed from the brains of Zeus . . . and to have gone steadily back ever since.

There is a good deal of lettering on inscribed and carved slate slabs in this exhibition and slate is a very good material for effective lettering. Much of this last work is sent from the English Municipal Schools of Art, and the letters are generally as good as the inscriptions themselves are well chosen. Good examples are: "Fortune favors the bold," inscribed and carved slate slab, designed by C. Keay; "Better love hath no man than this that he should lay down his life for his friend," inscribed slate, with alabaster border, by A. Stafford; and two by W. Briggs, "Mighty by Sacrifice," where the lettering is certainly inferior to those above mentioned, and by the same artist, "Who is there so vile that doth not love his country"—all these coming from the Leicester Municipal Art Schools and being in slate, while others show lettering in plaster and stone.

The British Committee of the French Red Cross has been able, from 1914 until the closing of the Red Cross Hospitals in France, to accomplish a really great work for the French sick, wounded and disabled soldiers, prisoners of war, widows, orphans, victims of tuberculosis, and other sufferers of the struggle in France. The keynote of its work has been an intimate and personal association between the British workers and the French rank and file, for the great majority of these workers—some ten thousand in all—were volunteers, many of whom were able to pay their own expenses, and even help the institutions they had founded.

The London center of the British Committee at 9 Knightsbridge, W., is still working hard and still needing help of every kind, for now has come forward the question of caring for and rehousing the refugees from the invaded territories, many of whom have literally lost everything they possessed. Even before the armistice—the indefatigable secretary, Mr. Illingworth, who has now returned to France, told me last week—the British Committee began to care for these refugees, and since the termination of hostilities 500 towns and villages in the devastated regions of France have been "adopted."

The families are visited, their special needs as-

certained, clothing, household and garden utensils, food and every necessity to enable these brave folk to fight their hard battle of reconstruction is distributed by the voluntary workers; and the work is spread over six large regions, one of which is maintained by the Canadian Red Cross Society and other sympathizers in Canada, and others by different parts of Great Britain and the Dominions.

The work to be faced is colossal, and some idea of its magnitude may be gained from the fact that six million acres of land have been completely devastated. I give here some illustrations which have been placed at the disposal of THE AMERICAN



JOHN W. SIMPSON, PRESIDENT, R. I. B. A.

ARCHITECT by the British Committee, and shall return to this subject in a later letter, for I am promised by the Society of Friends, who are actually rebuilding under the supervision and approval of the French Government, some very interesting material as to their own share in this noble work for suffering humanity.

THE AMERICAN ARCHITECT

We seem unable to escape, even for a moment, just now in England from the coal mines and miners—their strikes and their requirements as to hours of work, wages and suitable housing. No doubt can exist that in old days the housing was of a primitive and most insufficient kind, when, in the north of England, the miners' rows were built close to the pit, grouped round a central core, which was used for the aggregation of ash heaps and every kind of refuse. Fortunately these conditions have improved very greatly, and are still improving, as we may judge by the substantial and attractive miners' cottages which we reproduce from the pages of *The Builder*, Woodlands colliery village having been erected from 1907-1909 by the Brodsworth Colliery Company. This may be considered a model village, the cottages fronting Woodlands Park.



LEONARD A. STOKES, PAST PRESIDENT R. I. B. A.
ROYAL GOLD MEDALLIST, 1919
(From the painting by Sir William Orpen)

Events of Interest in the R. I. B. A.

Recent events of interest in the Royal Institute of British Architects have been the election of a new President, and the presentation of the Gold Medal for Architecture to a past president of the Institute, Mr. Leonard Stokes.



SIR CHARLES T. RUTHEN, F. R. I. B. A.

In bestowing this mark of honor on Mr. Stokes the actually retiring president, Mr. Henry T. Hare, alluded to the institution of this Gold Medal in 1848, and gave a brief sketch of Mr. Stokes' career in architecture. After his articles Mr. Stokes was acting as a clerk of works to Christ Church Cathedral, Dublin, under Mr. Street, and was later in Mr. Street's office with Mr. Colcutt and Mr. St. Aubyn. Then came a period of travel combined with study both in England and also (1881) in Italy and Germany; while he commenced his fine achievement in church architecture with the Church of the Sacred Heart at Exeter, and continued with such churches as his All Souls at Folkestone and again at Peterborough, St. Joseph's Maidenhead, St. Augustine's, Sudbury, among which churches one of the most successful and characteristic was his St. Claire's at Liverpool.

THE AMERICAN ARCHITECT

Important in civic work was his series of National Telephone Exchange Buildings at Birmingham, Glasgow, Aberdeen and in London; and to this category of civic work in London belongs his Town Hall of Chelsea. A notable and comparatively recent achievement is the new quadrangle at Emanuel College, Cambridge, of which Mr. Hare remarked that "in a city of fine buildings, ancient and modern, this work held its own for character and general excellence"; and it is to be noted that Mr. Stokes was president of the Architectural Association when it was first initiating that scheme of architectural education which is at this time bearing such valuable fruit, and which owed much in its earlier days to his energy and foresight.

Lastly, when he became president of the R. I. B. A., he made a determined effort toward the unifying of the profession; and though, in this case, professional difficulties intervened to prevent the achievement of his end, the effort which he then made seems—as will be seen in the course of the present notice—to be springing now into fresh life, and as Mr. Hare suggested, "One still hopes that his labors in this direction may some day prove to have laid the foundation on which ultimate unity may be achieved."

The new president of the R. I. B. A., who succeeds Mr. Henry Hare is Mr. John W. Simpson, who is "Membre Correspondant de l'Institut de France" and of the "Société Centrale des Architectes Français, Mr. John William Simpson, whose photograph, kindly given by himself to THE AMERICAN ARCHITECT, we reproduce here, has come of a family of architects for three generations; he was a student of the Royal Academy in 1878, and became an Associate of the R. I. B. A. in 1882, a Fellow of that Institute in 1908-9, and 1911-12 vice-president of its council. He has written on the subject of Town Planning and Public Spaces, and was Secretary General of the Town Planning Conference in London in 1910. He is well known in England for his work in connection with the art galleries for the Glasgow, Bradford and Worcester Corporations (the "Victoria Institute" at Worcester is his work) and for Haileybury, Winchester, Lancing, Gresham's School, Roedean, and other public schools and colleges; he is architect for the Crown Agents for the Colonies, and designed their present offices at Milbank.

A better selection for the presidency of the Royal Institute could not with difficulty have been made; and I hope later to be able to give a special notice, with illustrations, of Mr. Simpson's work in architecture, which I only leave to-day because I wish to devote my remaining space to a matter of very pressing interest to the profession.

We have already seen that during Mr. Stokes' presidency of the Institute he had used his best efforts to achieve unity within the architectural profession, an end which can most directly be approached by the unification or fusion of the two existing and independent architectural societies, the Royal Institute and the Society of Architects.

I am given to understand that the new R. I. B. A. president, Mr. Simpson, is in sympathy with this movement, which, when it was approached in earlier days by Mr. Stokes, broke down mainly over the difficult question of examinations and of the degrees consequent; and in any case with the return of many young architects, who are now demobilized, to the exercise of their profession, with their views perhaps enlarged by new and wide experience, it has recently taken a very active form.

Their point of view seems to be that R. I. B. A. has neither the position nor the support that it should command among architects to be as useful as it might be, that during the war it did little to maintain the rights of the profession with regard to public departments, and that an inquiry into the whole matter could now be usefully held. Without in any way attacking the Royal Institute, whose useful energies I have, in fact, noted in these very columns in reference to the recent Building Conference, it does most certainly appear to me that a single, strong and united society could be of more service to the profession, in front not only of the public but of active and powerful governmental departments than if, as at present (for the association, which is educational, does not enter so directly here) with its energies divided into two channels; and an article, recently published in the pages of *The Builder* by Mr. Maurice Webb, has brought this burning question still more into prominence.

Under the attractive title of "A Sketch of Some Experiences During the War, and the Moral," Mr. Maurice Webb, who is the son of Sir Ashton Webb, and practicing with his father, gives a vivid and picturesque description of the operations in which he took part at Gallipoli, the Struna, and the great offensive under General Allenby which ended by giving Palestine to the Allies; though the writer's first impression of Jerusalem does not seem enthusiastic, and he quotes with some appearance of sympathy the remark of a private in the Jewish battalion, who was heard to observe, "Anyone can have my share of this"—shall I say "sanguinary?"—"country as wants it."

"When the inhabitants"—says Major Webb—"have learnt civilization, when water is used more frequently for other purposes than drinking, and the evidences of the Kaiser's visit are obliterated, Jerusalem will come into its own."

THE AMERICAN ARCHITECT

But it is the writer's conclusion which is really of interest here; and briefly it is that, as in the army so in the profession, "success can only be achieved by unity of command, whole-hearted co-operation and 'esprit de corps'." Under five heads Major Webb drives home his claim for Unity of Command ("at present"—he says—"two architectural bodies are trying to run the show, contradict each other in the public press, and generally destroy public confidence"); unity within the profession, and loyalty to the decisions of the elected governing body; more efficient staff work and organization on the part of the governing body; a broader and wider education, and closer union between employers and employed.

This clear statement and claim for reform within has awakened very great interest. Six letters have already appeared on the subject in *The Builder*, and the editor tells me that "the cry is still they come"; they all, so far as they have yet appeared, speak with one voice in favor of union. I can only select one or two of the most immediate interest—Mr. McArthur Butler—to whose interesting letter on the creation of Ministry of Fine Arts I may refer on another occasion—as secretary of the Society of Architects—declares that, as far as his society is concerned, "action" (in this direction of unity) "has been taken long ago and repeated several times" . . . "Now"—he adds: "That peace has been signed, will the institute members untie the knot?" Mr. Curtis Green writes, "I associate myself with *The Builder* and with the president" (Major Webb) "of the A. A., in a desire for unity of command"; and Professor F. M. Simpson refers to his address to the R. I. B. A. in December of 1917, in which he said, "There can be no diversity of opinion among architects as to the urgent need for unity in our profession. We have suffered from the lack of it . . . for unity means strength, and strength compels respect."

I leave now this interesting subject, which I may return to again later, for it seems pretty sure that developments in this matter are awaiting us; and before concluding will give now a very few words to my illustrations. The portraits of Mr. Leonard Stokes and Mr. J. W. Simpson will need no further description here; but I may mention that one of the most interesting exhibitions of last winter was

that given privately by the Burlington Fine Arts Club depicting Old London of the XVIIIth century and earlier, to which H. M. King George lent several works. One of these, admirably reproduced by *The Building News*, gives the "View from an Archway of Westminster Bridge, London (1746-48)" looking down the river, by that fine Venetian painter, Antonio Canale, called Canaletto, who visited England twice. It will be noted that his bold handling of outline and wash recalls the art of Rowlandson in the same century.

In Part I of my series on the Italian Renaissance I said of mediæval Byzantium. "Within the City" was modeled upon the plan, had remained through all those centuries ever as an image, intact, superb, of glorious Rome herself. . . . The Imperial Palace had been modeled upon the Roman Palace of the Cæsars." I mention this here in connection with Mr. Arthur Henderson's brilliant study of "Byzantine Splendour; an Essay in Imaginative Reconstruction," which appeared in the last issue of *The Architect's Journal*. Mr. Henderson says, "There still remains in Constantinople a small fragment of the Imperial Byzantine Palace on the shore of the Sea of Marmora. . . . The Palace had a small harbor with quay and stairs. . . . The scene depicted is supposed to represent the Grand Entrance or Porta Marmora above these stairs on the first day of summer, when the Court is passing from the heat of the city to the cool breezes of the Prince's Islands. The Empress is shown under a golden canopy, and is about to descend the marble steps to her barge at the landing stage. Court ladies are her escort, others are standing on the steps and holding roses, with a view to throwing them on the barge at its departure. As the Empress passes so they join in, and form an informal procession."

The costumes here are Greek, save that of the Empress herself, which is of the stiff Byzantine character of the later Empire. The architectural details are well worked out, using to some extent the Byzantine suggestions preserved in San Marco of Venice. The scene is of great interest, both on its own merits, and when we consider that after being for centuries stifled under the heel of the Turk, cut off Christian life and Western culture, this wonderful city upon those golden shores of Bosphorus, the natural link of East and West, may now come into her own.

S. B.



WARD BUILDING, STATE HOSPITAL, STOCKTON, CAL.

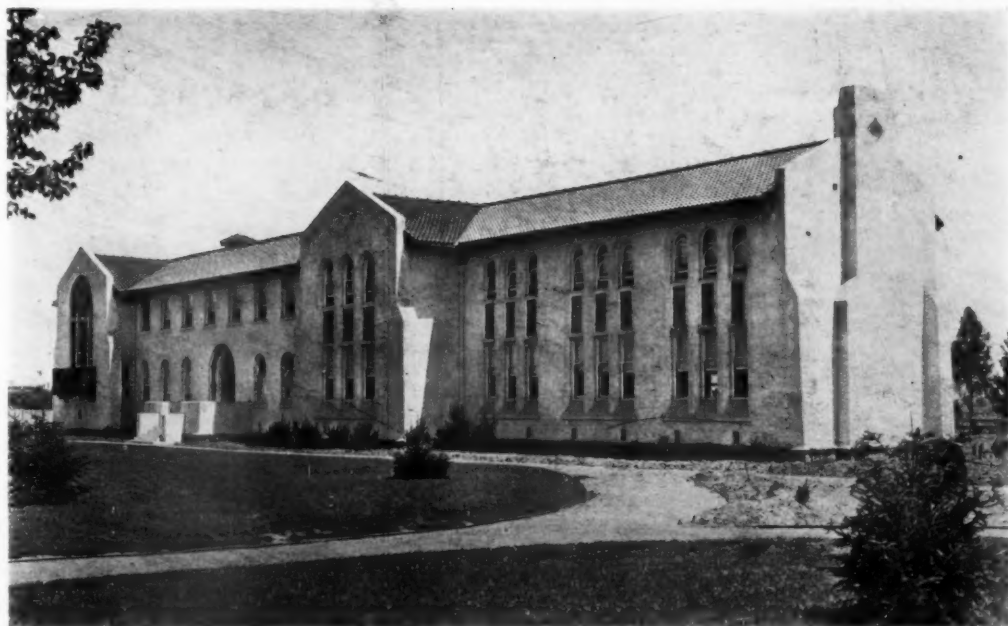


PLATE 135 BUILDING FOR VIOLENT PATIENTS, STATE NORMAL SCHOOL, AGNEW, CAL.
CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE B. McDOUGALL, STATE ARCHITECT





A WAREHOUSE BUILDING



POWER HOUSE



PLATE 136

KITCHEN, COMMISSARY AND BAKERY BUILDINGS, STATE HOSPITAL, NORWALK, CAL.
CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE E. McDOUGALL, STATE ARCHITECT





RECEIVING BUILDING, STATE HOSPITAL, NAPA, CAL.



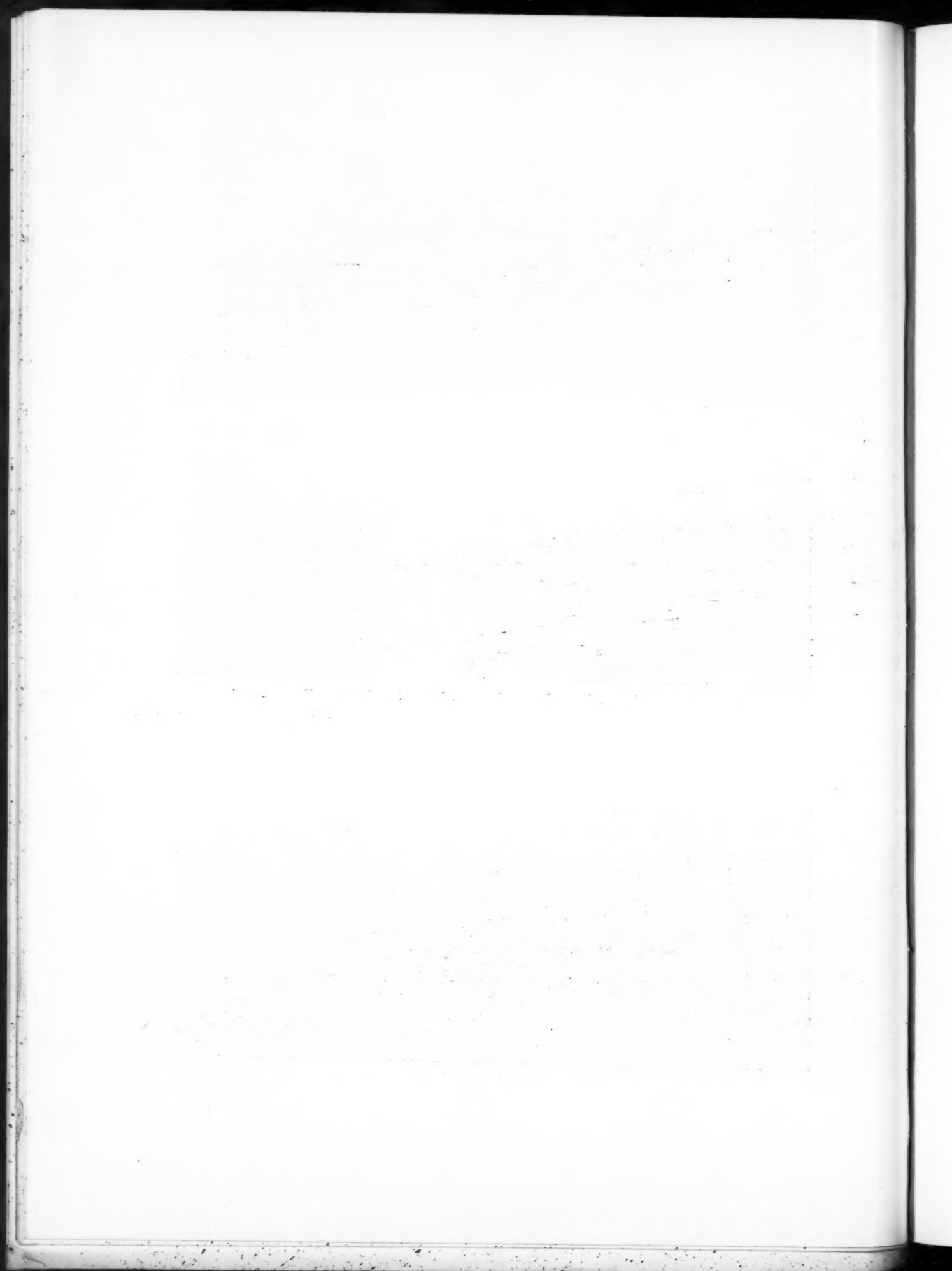
TYPICAL COTTAGE, SOUTHERN CALIFORNIA STATE HOSPITAL, PATTON, CAL.

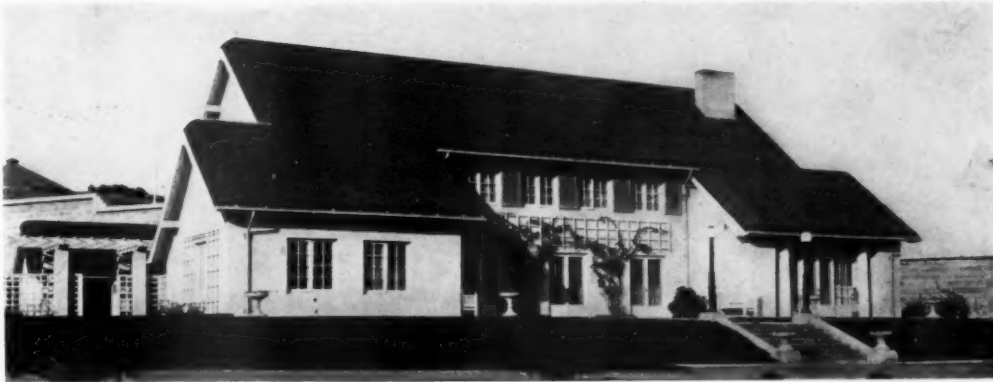


PLATE 137

MEN'S DORMITORY, HOME FOR ADULT BLIND, OAKLAND, CAL.

CALIFORNIA STATE BUREAU OF ARCHITECTURE; GEORGE D. McDOUGALL, STATE ARCHITECT





WARDEN'S HOUSE, STATE PRISON, FOLSOM, CAL.



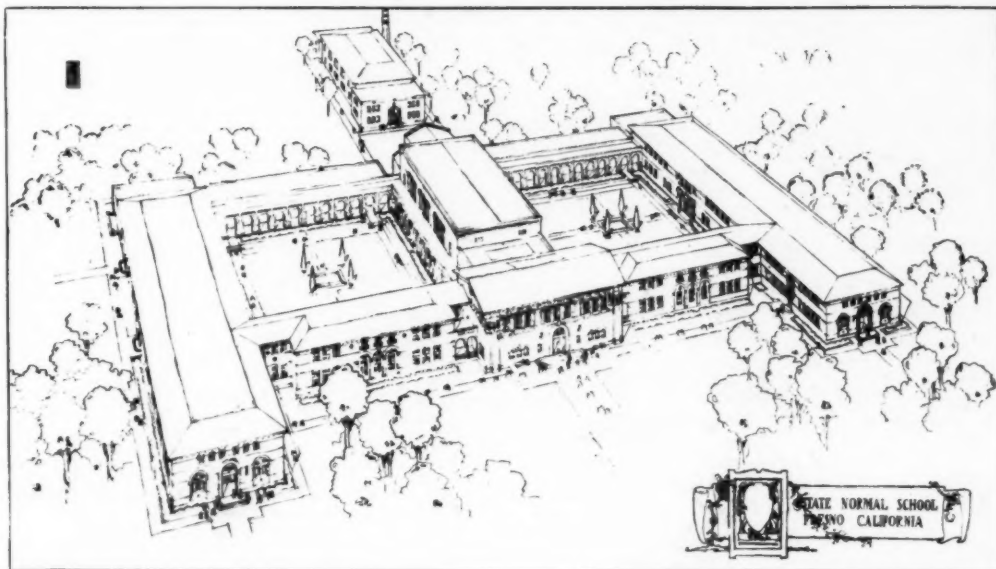
RECEIVING BUILDING, STATE HOSPITAL, PATTON, CAL.



PLATE 138

ARMORY, LOS ANGELES, CAL.

CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE E. McDOUGALL, STATE ARCHITECT



MAIN FACADE



PLATE 139

INTERIOR OF COURT, STATE NORMAL SCHOOL, FRESNO, CAL.

CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE B. McDOUGALL, STATE ARCHITECT





FERRY POST OFFICE BUILDING, SAN FRANCISCO, CAL.



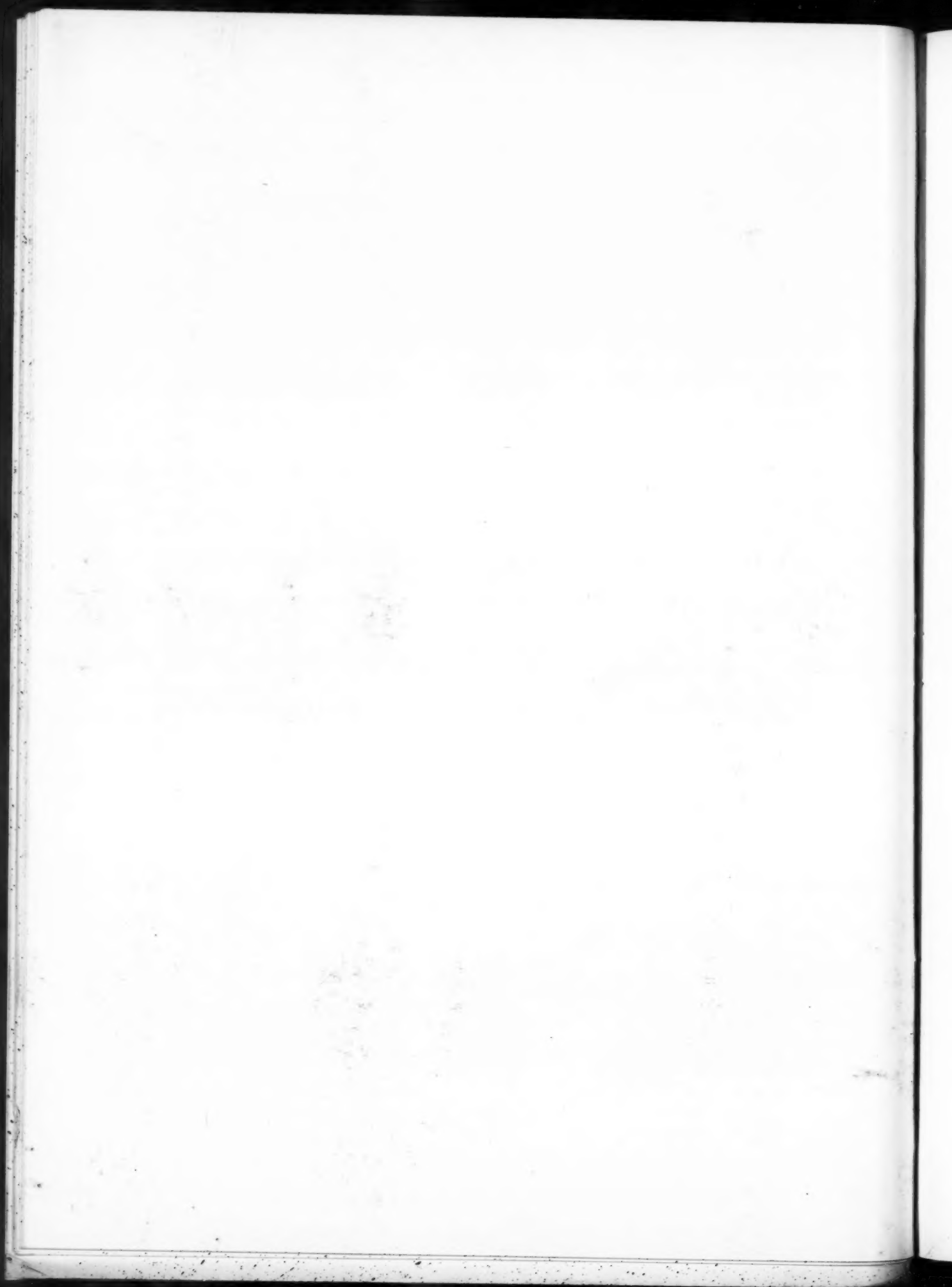
EXPRESS CO.'S BUILDING, SAN FRANCISCO, CAL.



PLATE 140

PIERS ON SAN FRANCISCO'S HARBOR PLANT

CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE B. McDOUGALL, STATE ARCHITECT





HOSPITAL BUILDING



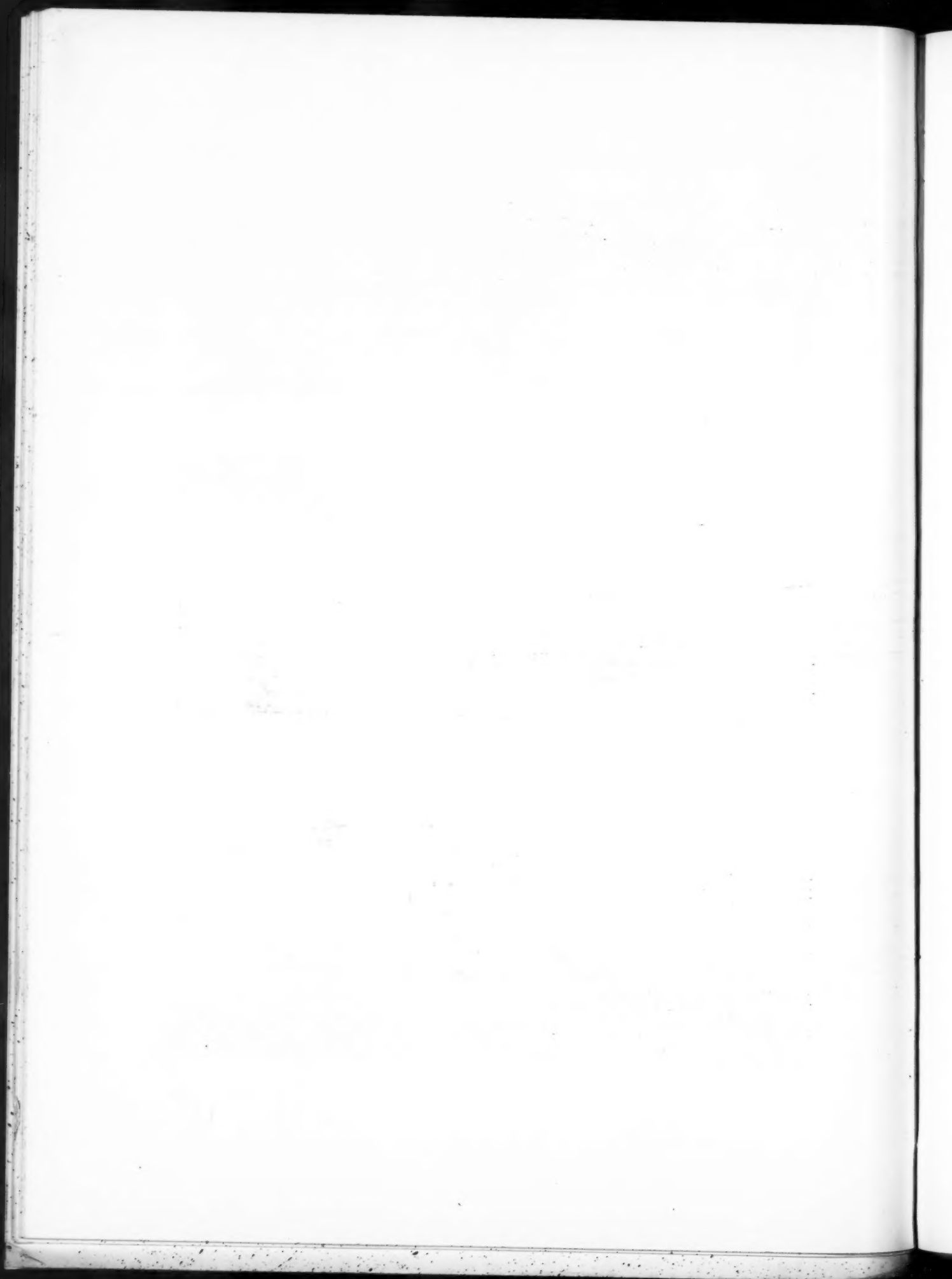
COTTAGE



PLATE 141

TYPICAL COTTAGE, SCHOOL FOR GIRLS, VENTURA, CAL.

CALIFORNIA STATE BUREAU OF ARCHITECTURE: GEORGE B. McDOUGALL, STATE ARCHITECT



Editorial Comment

The Cost Plus Method in Contracting

IT is difficult to believe that Mr. C. Stanley Taylor in his article "Protecting the Owner Under a Cost-Plus Building Contract," published in the September issue of *The Architectural Forum*, means just what he says. Experience has taught that the only real protection an owner has when he enters into a Cost-Plus form of contract is the integrity and ability of the builder. No attempt will be made either to advocate or condemn this form of contract, but to point out the variance between Mr. Taylor's statements and the real facts as experience has taught them to us.

Under the sub-heading, "Practical Method of Protecting Owner's Interest," it is first suggested that the contract contain a clause that "the owner shall have the privilege of discharging the contractor at any time during the course of the job." Now in signing up a cost-plus contract the owner takes great care to select a reputable and capable contractor. He, or his representative, the architect, should and usually do, carefully investigate the contractor's record before awarding him the contract, in order to assure themselves that he is not going to handle the job in such an inefficient and irresponsible way as to warrant being discharged. Again, it seems very doubtful if such a contractor would consent to sign a contract containing such an unjust provision as that quoted, and, even though he did sign such a contract and was later found to be inefficient, and was "discharged," does Mr. Taylor realize the difficulties he would encounter in getting a reputable contractor to come in and finish up the job. How about making satisfactory arrangements with some dozen or more sub-contractors, all of whom hold contracts with the discharged general contractor? Would the new contractor take all these over, or would he refuse to have any but his usual "subs" work with him on the job? It would seem that instead of having found a practical way of protecting the owner, Mr. Taylor has suggested a method that would bring the owner into all kinds of difficulties, and necessitate his engaging legal talent to extricate himself, retaining meanwhile a rapidly declining opinion of the value of his architect's advice. No—a suggestion that hindsight be substituted for foresight is never a step forward. If we must have the cost-plus contract, there are still many contractors to choose from who, like Caesar's wife are "above suspicion."

But Mr. Taylor again fails to grasp the practical aspect of the contracting business when he attempts, by statements and tabulations, to separate items which terms "fixed in price" and those which are called "danger points" and may run high. In order to make this entirely comprehensive, some definition of what Mr. Taylor deems a contractor to be should have been given. In the ordinary use of the word, the contractor is assumed to be a builder, and as such he should construct at least part of the building. In reinforced concrete work, he usually constructs the major portion thereof and this is also largely true of frame construction. In other types of buildings, however, his activities are usually limited to the masonry and carpentry, and the supervision of the sub-contractors doing the balance of the work. We might divide the building work into two parts, i. e., the structure proper, and its mechanical equipment. No builder attempts to include the latter in his work, but always lets it out to sub-contractors. Now, according to Mr. Taylor's reasoning the value of all work done directly by the general contractor is variable and represents a danger point, so far as fixing price is concerned. The statement that under these conditions quite definite information as to costs can be given to the owner before a building contract is let on a cost-plus basis is therefore entirely unwarranted except, perhaps, where the general contractor is not a builder, but simply a broker who lets out all parts of the work to sub-contractors and has the owner buy all the material which may not even have been accurately estimated. This type of contractor should never be awarded a cost-plus contract.

But even where the conditions are as set forth in this article, it is difficult to see in what way the owner is protected, for any one of the many sub-contractors may find that he has erred in his estimate and refuse to perform the work, and the owner must pay the increase plus the percentage. When a quickly rising market occurs during that period between the signing of any sub-contract and the performance of the sub-contractor's work, he will usually demand a sufficient increase to cover such rise, and the general contractor is not nearly so likely to fight the issue if he holds a cost-plus contract with the owner as in the case of a lump-sum contract. So even though all cost figures, and other data are carefully compiled by the architect, there is no definite figure that can be fixed as to the

THE AMERICAN ARCHITECT

cost of the building except the outside limiting figure, which is always acknowledged to be high.

Again, to take the purchasing power out of the contractor's hands and place it with the architect, seems both unwise and illogical.

The architect is a professional man, whose staff is organized for the purpose of designing buildings. This staff consists of architects, draughtsmen, specification writers and possibly engineers. These men have been trained for a particular work. Their duty is to prepare complete and detailed plans and specifications, describing the proposed structure. The builder's organization on the other hand is entirely different. He has practical builders, superintendents, carpenter and mason foreman, time-keepers, purchasing men, estimators and accountants. He is well acquainted with the dealers in building materials, and equipped to deal with them. Then why endeavor to inflict this professional service upon the architect, whose staff is not equipped for such work, and take it from the con-

tractor whose staff has been organized to handle this very work. And in this connection, it might be inquired, who will furnish the architect with the bill of quantities he is to order? If the contractor does this, and these quantities are found to be incorrect, the owner again suffers a disillusionment as to cost.

In the cost-plus-a-percentage contract, the owner is absolutely at the mercy of the contractor, but neither the architect nor any other agency can protect him from paying the limit for his building if he chooses the wrong kind of a contractor. And, if he selects a contractor of the type we would like all contractors to be, then such a contractor will not submit to a contract containing a discharge clause, nor one in which the purchasing power is taken out of his hands. Clearly Mr. Taylor has *not* found any ideal way to protect the owner under a cost-plus building contract. His suggestions, if carried out, would cause endless trouble between the various parties involved, and not aid in the efficient prosecution of the work.



Current News

Baltimore Solving Housing Shortage By New Legislation

The City Council of Baltimore, Md., is attempting in three ways to solve the serious problems that have arisen out of the shortage of houses. A recent move was that made by Councilman Wilson J. Carroll, who introduced an ordinance carrying an appropriation of one million dollars to purchase land and to erect houses to relieve the shortage. The ordinance provides for the maintenance and operation of the houses by a Commission to be appointed by the mayor. It specifies the type of houses to be erected; one story, semi-detached dwellings, containing no less than 8 rooms on lots no less than 25 ft. x 100 ft. The measure has been referred to the Committee on Ways and Means. Another measure which has been adopted by the Council is the appointment of a Commission to make an investigation of the situation and evolve some means of encouraging building. Early in June, the Council acted upon a resolution aiming directly at rent profiteers, which authorized the increase of assessments on property rents which had been increased 10 per cent or more. Under this ordinance, the Capital Appeal Tax Court is collecting information about rent increases. Mayor Broening has taken a hand by inviting members of the Board of Trade to confer with builders at the City Hall, with a view to learning what the city can do to facilitate the work of the builders.

With Regard to Tenantry

We are becoming a nation of renters, states the *Houston Chronicle* editorially. According to the last census there were approximately 20,000,000 homes in this country. Of these 20,000,000 homes, something like 9,000,000 were owned, 10,600,000 were rented and the status of 400,000 were unknown.

In no large city were the majority of homes owned. In only three Southern states were the majority of homes owned. Texas was not one of them. In Texas there were 775,000 homes, 350,000 of which were owned and 425,000 of which were rented. In New York more than two-thirds of the homes are rented, and almost two-thirds in Massachusetts. In New England, Maine, New Hampshire and Vermont are the only states in which a majority of homes are owned. In most of the great farming states of the Central West, such as Indiana, Iowa, Kansas, Minnesota, etc., a majority of the homes are owned.

This is true, also, of states in the Far West, where ranching and farming prevail. It is not true of California. North Dakota shows the largest percentage of owned homes. In this connection it is interesting to note that North Dakota has adopted probably the most radical laws of any state.

One wonders what effect this constant increase of tenantry is having on our social and political affairs. It has been agreed by most logicians that the home is the foundation of society, but is a rented house a home in the true sense of the word?

Can a rented house inspire the same sentiments, build the same kind of character, perpetuate the same attitude, emphasize the same ideals and keep alive the same standards as an owned home? Of course, tenantry leads to the concentration of property in a few hands. Tenantry also leads to a more or less irresponsible frame of mind among those who own nothing and are obliged to account for nothing.

Tenantry seldom decreases once it has taken a firm grip on the economic situation. It represents one of those paths of least resistance which is hard to leave when once entered. To rent may cost more in dollars and cents, but it certainly involves less care than ownership. Communities and nations, however, cannot be maintained without care. So long as we have houses, comforts and conveniences, somebody must look after them.

Those who do look after them, those who shoulder the responsibility, are necessarily our solidest citizens.

As these grow fewer, and as the care-free portion of our population grows greater, which is an inevitable result of increased tenantry, we become weaker in the mass.

Community Kitchens Developed in English Suburb

An interesting development of one of the so-called garden suburbs in England includes a communal central station, which is being built to provide electricity for heating, lighting and cooking, and also to provide the domestic hot water supply. It is not stated whether it will also supply steam or hot water heating for the buildings. A weekly charge will be made to each tenant, and it is anticipated that the saving in fuel through using one plant instead of many, and the great cleanliness thus induced in each household, will amply repay the charges.

This development is similar in principle to one which was put into use more than a dozen years ago in a section of Brooklyn, N. Y., where a little community, known colloquially as "Spotless Town," was heated and lighted from its own central plant. This community included a dozen or more houses of the type which would rent in those days for perhaps \$75 per month, as well as a church and one or two other buildings. The structures were so grouped that distribution of both steam heat and electric supply from the central station was very easy.

An extension of this scheme has been many times proposed, in which a central cooking establishment for a group of houses has been advocated. This would help solve the vexatious servant problem, and the plainest cooking for all families could be done by one or more cooks at the central plant. Special dishes required by each could be prepared on the ranges in the central plant, or on electric stoves in the individual home.

Practically, though, there is more of this than one normally realizes. The very rich, in their hotels, and the very poor, in municipal undertakings, are provided for in community centers. The whole idea is so obviously efficient that it is safe to say it is almost inevitable that the time will come when the large middle classes will be doing all the things on a co-operative basis that it is possible to do.

Housing and Infant Mortality Statistics Disclosed in Report

In a study of Infant Mortality in Brockton, Mass., based on births in one year, recently completed by Miss Mary V. Dempsey, the Children's Bureau of the United States Department of Labor has added one further bit of testimony to the close relation between housing conditions and infant welfare.

While it was found that in general the housing conditions in Brockton were exceptionally good, it was found, as in all previous similar studies, that "the greatest mortality occurred among babies who lived in the most congested homes."

"Overcrowding," the report states, "is an evil so closely allied with poverty, ignorance and dirt that it is difficult to obtain an absolute measure of its importance. Nevertheless, it may be conceded that the baby brought up in a home in which the number of rooms is equal to or greater than the number of persons has a decided advantage over one living under conditions of greater congestion."

The report is Bureau Publication No. 37, Infant Mortality, Series No. 8.

Duluth's Home Building Campaign Exceeds All Previous Records

A home building campaign, which surpasses anything that has ever been attempted in Duluth along the same line, is being started by the Builders' Exchange. Seventeen architects in Duluth, Minn., have been employed and all have been asked to draw up complete plans and specifications for at least 3 houses, to cost from \$2500 to \$6000 each. These plans will be purchased by the Exchange and kept on file for the use of the public. As soon as the plans are ready, the Exchange will have its contractor members, and each of its more than 100 material men figure on them. From the figures submitted, the lowest bids for each part of the construction work and materials will be averaged together and the total cost of each house will be compiled. Those in charge of the campaign feel certain that this method will give a much lower complete construction price than any individual can now obtain.

Landlords and Tenants Co-Operate in Cincinnati Settlement

In one of the oldest and most dismal tenement districts of Cincinnati, reports the National Housing Association, a marked improvement in conditions has been obtained in a manner which holds out a very helpful suggestion to other communities faced with similar problems. Into this district sometime ago the Cincinnati Better Housing League put an inspector—Mrs. Drusilla Clay—who evolved a plan of co-operation between landlord and tenant which has worked marvels in a brief space of time.

Going to the landlords she said in effect: "See here, bad tenants injure your property. They throw refuse into the plumbing and it costs you good money to repair the damage. They clutter the halls with filth and spoil the place for future tenants. On the other hand, they complain that you permit water to stand in the basement while they

get influenza or something equally bad. Let us effect a compromise. I will get the tenants to promise to keep the property in good repair if you will promise to make the necessary improvements."

There has scarcely been a tenant in the neighborhood who has not been willing to try it out, though many have been skeptical and some have remained so. And tenants, too, awakened to opportunities for getting something which they hadn't expected have been urged to efforts to which mere appeals to decency had not stimulated them.

Mrs. Clay formulated certain specific rules for tenants, which she had printed in large type on bristol board about a foot square, to be placed in the tenements which were selected for the experiment.

Artistic Industries in Americanization Community Life

A pamphlet on "The Artistic Industries in Community Life and Americanization" has just been published by the Art Alliance of America. It contains illustrations of the Art Alliance galleries during the recent Foreign Handicraft Exhibition, which was organized with the co-operation of the neighborhood houses.

The Art Alliance of America believes that the arts play a large part in life and that they can be of increasing service. Community singing has already proved its value; the community theatre, with its affiliated arts of costuming and stage setting, is being encouraged; small exhibits of the best paintings, sculpture and black-and-whites would be enjoyed in any neighborhood; and the industrial arts—from the public building to the humblest home and from the gowns and jewels worn in the ballroom to the work-a-day clothes of men and women—offer endless opportunities for original work by designers and craftsmen as producers, and for appreciation by all as consumers.

We have neglected the great opportunity to develop American industrial art through encouraging the foreign craftsman within our gates to work in the beautiful trade that he followed in his own country. By helping him to continue it, the art of the United States would gain greatly.

The Art Alliance of America has made a survey of the needs of the artistic industries in New York City and as a result has established an Artistic Industries Section under the direction of Mrs. Annette Sterner Pascal. The first step was the recent exhibit of Foreign Handicrafts held during June in the New York galleries of the Art Alliance of America.

The great interest taken by the public and press in this exhibition has brought definite results. Orders have been placed by manufacturers, wholesale distributors, retailers and individuals, thus providing remunerative occupation for the foreign workers. Neighborhood Houses have established workrooms, and craft groups are being formed. Co-operation has been requested through letters, telegrams and personal interviews from people interested in Americanization work. Numerous classes from public, trade, and art schools came to the exhibition to study the designs.

The pamphlet devotes a chapter to Neighborhood Houses as centers for the foreign-born craftsmen, telling how the work should be organized. There is also a list of the artistic industries that need the services of the craftsman. The book will be sent to any address by forwarding ten cents (stamps accepted) to the Art Alliance of America, 10 East 47th Street, New York City.

THE AMERICAN ARCHITECT

"New and Old Antiques"

On a side street in one of our large cities, says the *American Magazine of Art*, is a shop over the door of which may be seen a sign that reads: "New and Old Antiques." If truth were known, this would be found more honest and less absurd than it would seem, for the fact is there are today in all probability more new than old "antiques" in the market.

Better Pulp from Young Trees

Green or freshly cut wood is known to yield a more desirable ground wood pulp than seasoned wood. It is not unnatural to assume, therefore, that a similar difference might occur in the grinding of wood from very large trees, which contain a large proportion of heartwood, and smaller trees of the same species. This assumption has been verified by the Forest Products Laboratory, at Madison, Wis., in a series of commercial grinding experiments on wood from large and small white fir (*Abies concolor*), grown in Plumas County, California. Paper was afterward made from the pulp on the laboratory machine, and tested for strength and color.

The small or young wood was cut from trees 18 in. or less in diameter, and the large or old wood was split from a single tree 40 in. in diameter and 130 ft. high. Under like grinding conditions, the actual solid volume of old wood ground was, in every instance, appreciably less than the volume of young wood ground in the same time.

In brief, the tests demonstrated that (1) there is a considerable difference in the quality of pulp produced from white fir, depending upon whether the wood is taken from old or from young trees, and (2) the advantages as regard production, power consumption, strength, and color are all in favor of young wood.

As the average groundwood pulp from white fir was found to be darker or duller than is desirable for many grades of paper, it is entirely possible that a provision for sorting the young wood and grinding it separate from that taken from large trees would result in improving the color and quality.

Rustless Steel an Invention Chanced Upon by Accident

The *Scientific American*, in describing a new kind of rustless steel, states that the new metal, with a bright surface and able to resist the corroding effect of air, water and acids without staining, was discovered just prior to the outbreak of the war, and was immediately commandeered by the British government for use in airplane construction and for purposes where strength and durability, combined with rust-resisting qualities, were invaluable.

The steel is a Sheffield invention, and was chanced upon largely by accident. A local metallurgist, Mr. Harry Brearley, author of numerous standard works, was experimenting in the armament shop to find a means of preventing erosion in gun tubes. After some of his experiments he noticed that certain pieces of chrome steel had not suffered from corrosive influences under conditions which would have rusted ordinary steel. He followed up this clue, and what is known as stainless steel was eventually worked out and added to Sheffield's metallurgical triumphs.

Integrating the Architectural Profession—An Example for Engineers

It has not been lost on engineers that the architects have had marked success in organizing for their own welfare and the service of the public. The *Engineering News-Record* gives considerable space to an analysis of the situation with reference to the profession of engineering, stating that architects have (in the American Institute) a code of ethics "with teeth"; they have standardized, and secured general adoption of, a procedure for architectural competitions; they have had a large degree of recognition in the formulation of public building policies and in the drafting of building codes, and they have put through in many states laws covering the practice of their profession. Because their organizations have been so effective, a new organization step they are taking is of special interest. This paper explains:

There has just been formed in New York State—leading members of the American Institute of Architects taking an active part therein—the New York State Association of Architects, a body which aims to include the entire profession in the state and which will devote its energies to improving the status of the architect. It will admit to its ranks not merely the architect in independent practice and the employed architect, but draftsmen as well. There is to be no breaking up into classes. When the interests of the whole profession are at stake, all are to work together, employer and employed.

In engineering lines we have a somewhat similar movement—the American Association of Engineers—but with this very important difference, that it was not started, nor is it now supported, by the leaders of the profession. The latter, through the founder societies, are supporters of Engineering Council.

But, comparing the new movement with either the American Association of Engineers or Engineering Council, there is another distinct point of difference. The purpose of the association is to be broadly construed. It is to look after legislation for the interests of the profession—and to that end large membership will be of material help; it is to undertake "welfare" work, and, strange as it may sound to engineering ears, accustomed now to the advocacy of the separation of technical from civic and welfare activities, it is to undertake technical work. There are two reasons for the inclusion of the technical: To assist in the education of those who are not members of or eligible to membership in the institute, and to help the architects in the smaller communities in the solution of their problems.

Curious it will sound to engineers, too, to learn that the Institute is not affrighted by the new organization, but actually is encouraging the formation of similar associations in other states. It goes even farther; it asks that delegates from such state organizations be sent to the Institute's conventions—with the evident purpose of co-ordination and co-operation. With members of the Institute as leaders in the state associations, that body will be the federating agency for all architectural activity.

Plunged deeply just now in the problem of professional reorganization, engineers may well draw inspiration from the breadth of vision displayed by the architects. When the conference committee of the development committees reports, we are sure to have before us a plan for the integration of the engineering profession. In that time may we have the vision of the architects, that, seeing the great purposes of the plan—assuming that it is adequate—we may brush aside minor difficulties and quickly put it into effect!

Committee to Study Problem of Memorial Arch for Washington

WASHINGTON, D. C., Oct. 13.—An arch of triumph as a national memorial may be erected in this city within a few months. Chairman Bangley of the House Committee on Public Buildings and Grounds will appoint a subcommittee of five to co-operate with the local organizations in the study of the problem.

There are many appropriate sites suggested for an arch. Certain groups want it located at the crest of Sixteenth Street hill, and others propose Potomac Park or Pennsylvania Avenue. Robert N. Harper, of this city, represented 200 delegates and 60 organizations interested in the memorial, appeared before the House Committee last week asking the support of Congress. "The national arch of triumph, which should include within itself an appropriate museum and library, will be looked upon as most fitting to demonstrate the appreciation it is desired to convey," Mr. Harper said. "In no way, however, should the heroism of our boys be commercialized for the purpose of erecting any structure for general or common use."

The movement for a permanent arch has gained ground since the erection of a temporary arch before the Treasury Building, in honor of General Pershing and the First Division in the final review. This arch has been removed. It is proposed to have a national arch erected by popular subscription, unless a Federal appropriation is granted for the purpose.

Collect City Housing Shortage Data

The Bureau of Municipal Information of New York City is endeavoring to collect data from cities all over the United States as to the manner in which the housing shortage and rent problem is being met in different localities, and is sending out the following letter to city officials throughout the country:

"We are very anxious to know in what cities a home building campaign has been started, and if such a campaign has been started in your city, will you kindly inform us just what methods you are using to stimulate building? If you have put out any educational matter, will you be kind enough to send us copies?"

"The purpose of this inquiry is to gather information about all the methods and plans that have been, or are being, used in American cities, so that it may be compiled for the benefit of the New York State cities that are interested in the problem. After the compilation is complete, we shall be glad to send you a copy on request."

Approve Competition Plans for New Washington City Club

(From our Special Correspondent)

WASHINGTON, D. C., Oct. 13.—The Washington Chapter, American Institute of Architects, has approved the terms of competition in connection with the erection of the \$700,000 building of the new City Club. The competition will be limited to five local architects who have been selected by a special committee.

Invitations have been extended to A. F. Clark, Jr., Waddy B. Wood, Frederick B. Pyle, Marsh and Pétter and

Milburn, Heister & Company. Under the approved terms of the contest, all must be members of the City Club. The jury of awards will consist of the building committee and a noted New York architect to be named at a later date.

The competing architects are required to submit nine drawings showing floor plans, elevations, sections and all outstanding features of the proposed structure. The designs are to be with the committee by November 1. The building will be nine or ten stories high and will be located in the downtown section of the city. An auditorium, seating 1,000, will be provided in order that it may be converted into a dance hall and for other purposes. Dormitories with 125 rooms will be located in the upper stories. The site and building will cost approximately one million dollars.

Personal

The architectural firm of Pratt, Bickell & Campbell, 514 Crapo Building, Bay City, Mich., has been dissolved. Mr. L. A. Pratt is still doing business at the old address and Mr. Robert E. Bickell has opened an office at 216 Phoenix Building, Bay City.

J. H. Appeldorn, formerly of York & Sawyer, and recently with the U. S. Shipping Board Emergency Fleet, Housing Corporation, has been appointed architect and general superintendent for the Modern Housing Corporation of Michigan and the Modern Dwelling Corporation, Ltd., of Canada, both subsidiary companies of the General Motors Corporation. He desires catalogues sent to his office, 435 Woodward Avenue, Detroit, Mich.

Frank Chouteau Brown of Boston has resigned from work with the *Architectural Review* to accept the directorship of the department of art and architecture just opening at Boston University.

Bache Hamilton Brown and Samuel R. T. Very announce their association for the resumption of the practice of architecture under the name of Very & Brown, with offices at 70 East Forty-fifth Street, New York.

Cohagen C. Chandler of Billings has been elected president of the Montana Association of Architects. W. V. Marshall, also of Billings, has been named secretary-treasurer. John G. Link, Billings, and Otto Wasmassdorff, Lewiston, were chosen directors, the former being newly elected and the latter holding over.

New members taken in include: Alfred Erickson, Miles City; Glen H. Pliff, A. V. McIver, W. V. Marshall and Earl I. Bryan, Billings, and R. Hazeldwood, Roundup.

Jerome Paul Jackson, architect, has returned from nineteen months service in France as Captain of Engineers with the American Expeditionary Forces, and has resumed the practice of architecture, with an office temporarily at 2309 First Avenue south, Minneapolis.

H. O. Wurmster, architect, of Loraine, Ohio, has formed a partnership with F. J. McFadden and G. L. Slater. Both are graduates of the University of Michigan.

Walter W. Tompert has opened an office for the practice of architecture in the Dayton Savings & Trust Building, Dayton, Ohio. He desires samples and literature.

Department of Architectural Engineering

The Standard Handball Court

By CHARLES W. KALLAL, *Architect**

THE handball court is an important adjunct of the Fire Department buildings of the City of Chicago. These are provided at all new buildings and have been added at existing buildings when the conditions make it possible. These constructions, in such large number necessitated the preparation of a standard design. In this article that design is illustrated and described as well as the design of the several types of fences, curbs and seats. Block plans are shown in which the location of the handball court in relation to the engine house is shown. To adapt these improvements to some of the existing conditions, has required considerable study and ingenuity, but the results have been uniformly satisfactory. On these plans the arrangement of the fences, lawns and other improvements has been indicated.

The playing of the game of handball is considered to be a very valuable factor in the routine of a fireman's life. It is probably the best exercise that can be indulged in for the purpose of keeping the fireman physically fit for this work. Good physical condition and mental alertness are necessary to maintain the efficiency and morale of the personnel of the department. The element of competition relieves this exercise from being a mere physical task. The playing of these games is not strictly limited to the members of the department, and others are allowed

to participate in the sport. It sometimes happens that when any particular company becomes negligent in their attention to this exercise, an expert player is sent out to engage in the game and thus interest is stimulated.

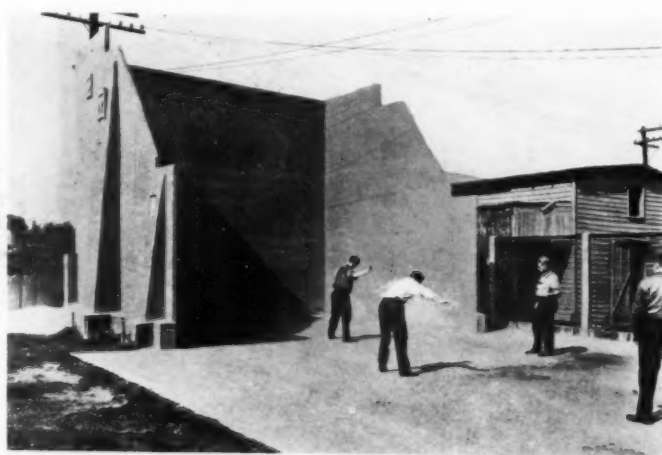
The effect of this contact between the firemen and the young men of the vicinity has a good effect on all concerned. The engine house thus becomes a community center, the value of which is well

established. No effect has been spared to make these places as attractive and comfortable as possible. Lawns and flower beds please the eye and drinking fountains and seats satisfy the physical needs of players.

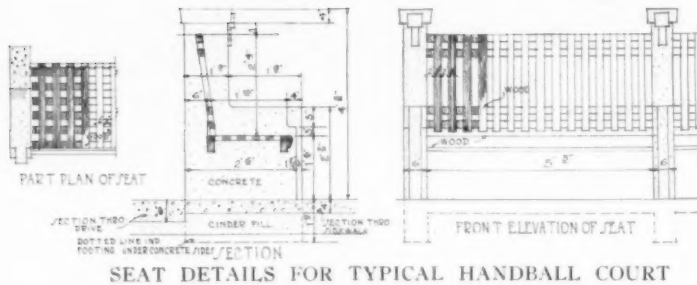
The structural part of the court consists of three walls, enclosing a space 22 ft. wide and 20 ft. deep. A floor of clay is provided which extends 30 ft. in front

of the structure. The court is constructed of 3-in. Portland cement solid plaster walls. The metal frame is made of two 2-in. steel channels placed back to back. To these channels is attached $\frac{3}{4} \times \frac{3}{4}$ angles made of number 18 gauge steel, the outstanding leg of which is punched 6-in. centers for the attachment of the trussed metal lath. Wire cloth is placed about the flanges of the channels to prevent cracks at these places. The channel up-

*City Architect, Bureau of Architecture of Public Works, Chicago.



ONE OF THE CHICAGO FIRE DEPARTMENT'S CONCRETE HANDBALL COURTS IN USE



SEAT DETAILS FOR TYPICAL HANDBALL COURT

rights are about 12 ft. long at the highest portions of the walls and are placed about 4 ft. on centers. A portion of the two side walls slopes toward the front with a drop of 10 ft. 6 in. in a run of 11 ft. 9 in. The highest portion of the wall extends 20 ft. above grade. Two pilasters are built on each of the sidewalks and constructed as shown in the detailed plan.

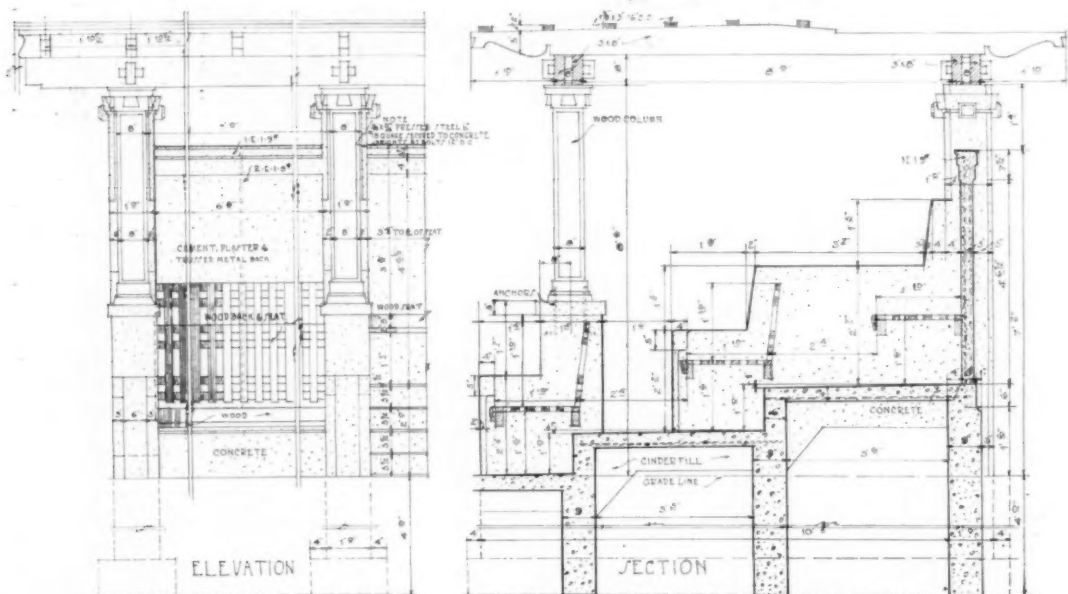
The court walls are supported on concrete foundations, walls and footings. The walls extend 4 ft. and the footings are 5 ft. below grade. The elevation of the top of the concrete walls varies, that of the rear wall being 5 ft. 8 in. above grade. The plaster walls are finished in natural color, although color effects can be easily secured by using mortar colors. Simple raised ornaments are applied to the outside face of the walls. Whenever the ground area is sufficient a seat is pro-

vided for the spectators and players. The seats have concrete ends and intermediate supports to which are attached the wood strips which form the seat and back. The concrete ends and intermediate supports are 6 in. thick, 2 ft. 8 in. wide and 4 ft. 5 in. high above grade. The foundation extends 1 ft. below grade.

In some instances a three-seat affair with pergola is constructed.

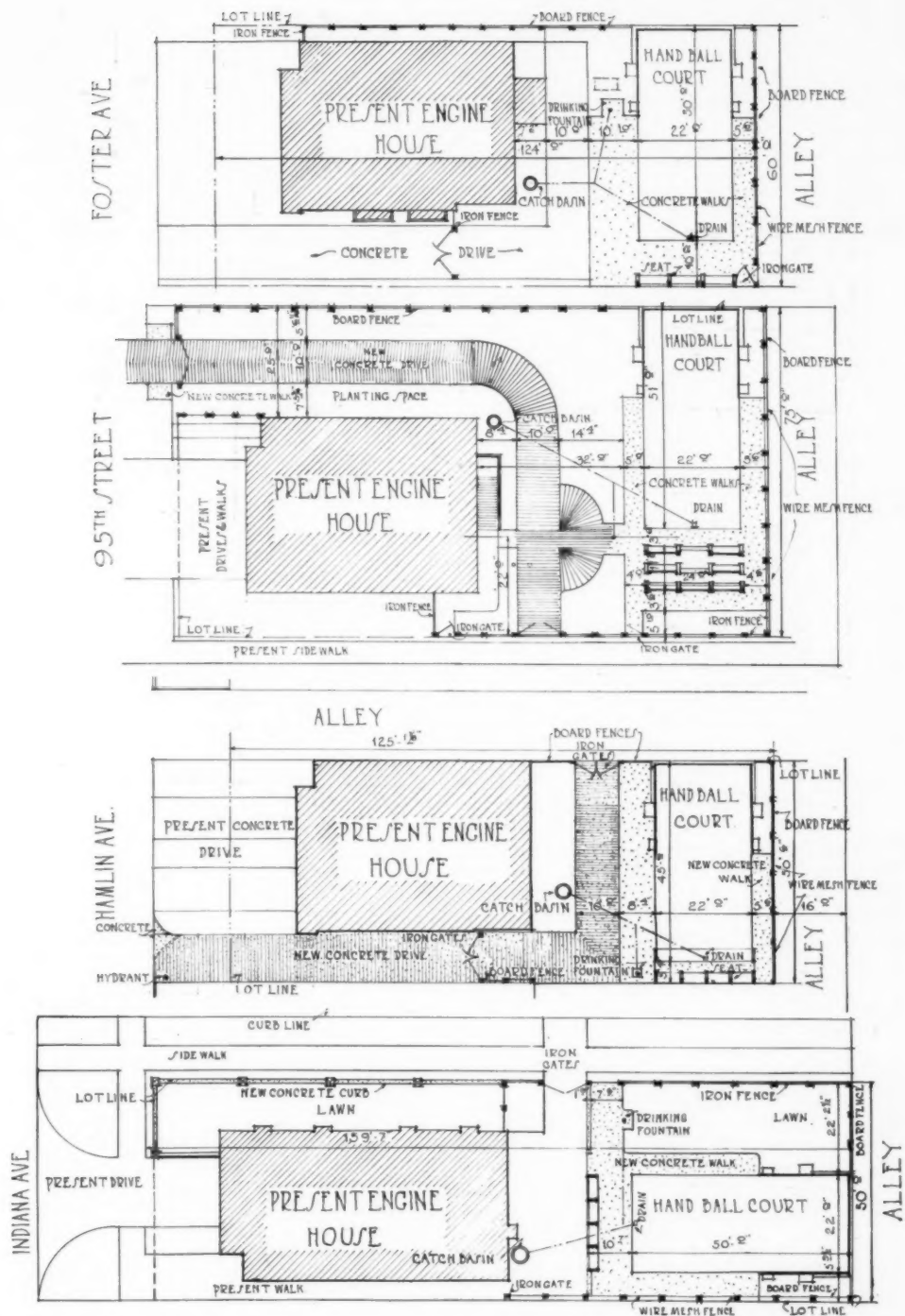
The seats are on three platforms, each 1 ft. higher than the other, with steps in the center aisle. The pergola is supported on wood and concrete posts. The beams and rafters are of wood, 3x8 in. in size and with shaped ends. The longitudinal stripping is formed of 1 3/4x3 in. strips placed 16 in. on centers. The concrete foundations extend 4 ft. below grade. This is necessary in order to prevent damage from frost, which would not materially affect the one-seat arrangement.

The fences are of three types: iron picket, board and wire mesh. All posts are of concrete and extend 4 ft. below grade. The gate-posts for the iron picket fence are 12 in. square with chamfered carvers and pyramidal tops. The gate-posts have 3x3x1/4 in. angles in the center and all other posts 2x2x1/4 in. angles. The gate-posts extend 5 ft. 8 in. above grade; intermediate iron picket fence

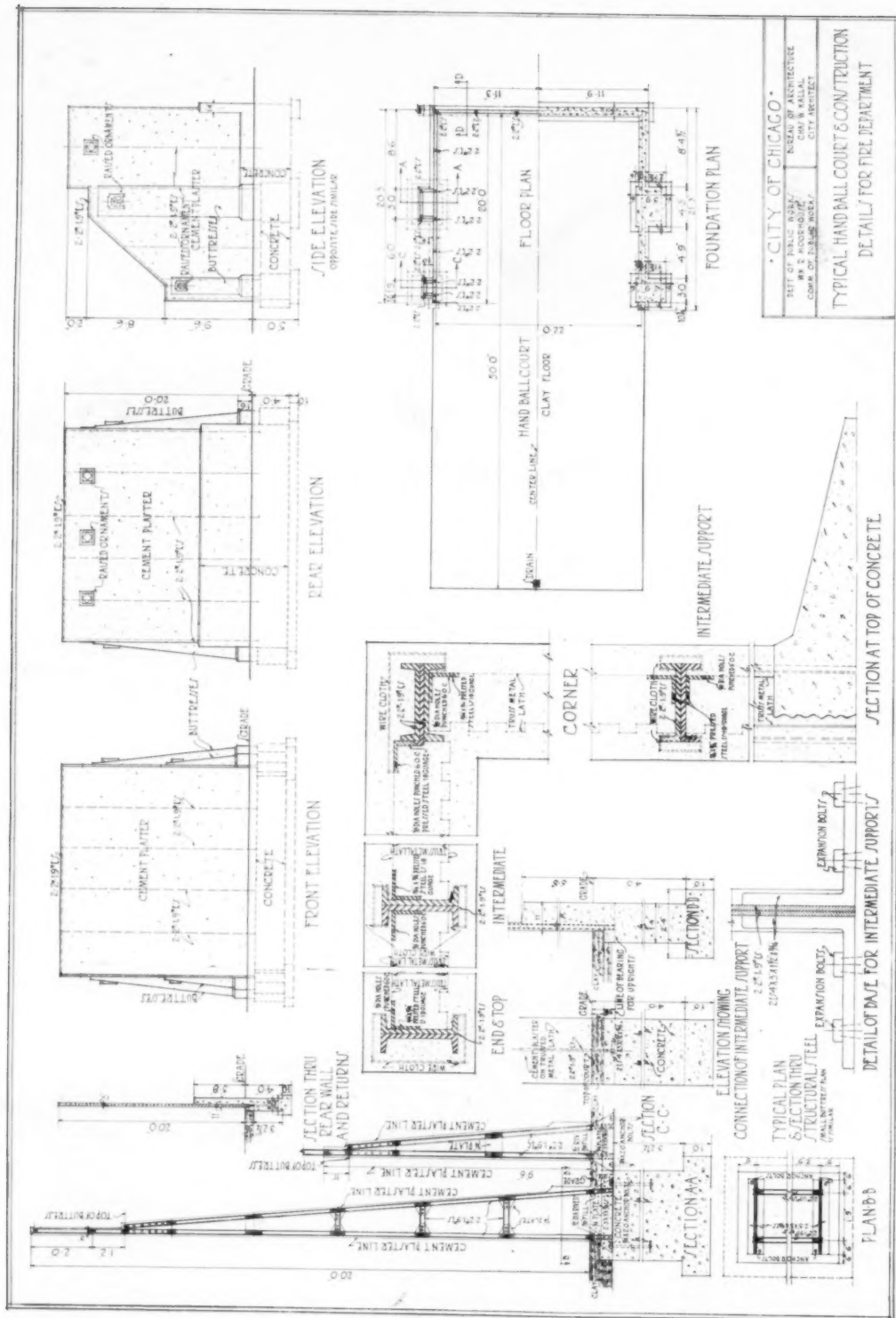


DETAILS OF SEATING STAND FOR THE 95TH STREET (CHICAGO) HANDBALL COURT

THE AMERICAN ARCHITECT



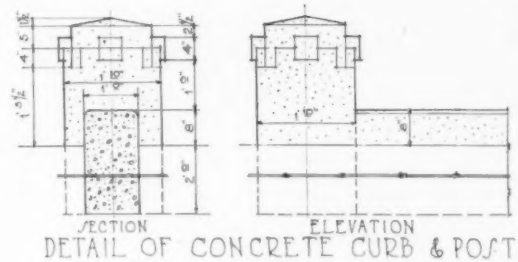
PLOT DIAGRAMS SHOWING LAYOUT OF GROUNDS AND HANDBALL COURTS FOR FOUR OF CHICAGO'S FIRE HOUSES



THE AMERICAN ARCHITECT

posts and wood fence posts extend 5 ft. 11 $\frac{3}{4}$ in., and wire mesh fence posts 7 ft. 5 $\frac{3}{4}$ in. above grade.

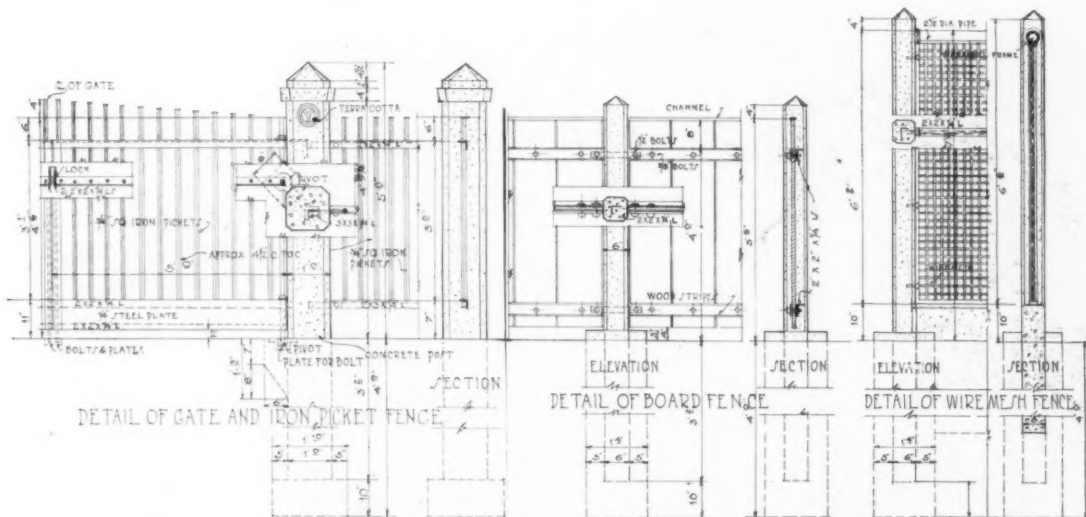
The iron picket fence is made of $\frac{3}{4}$ in. square pickets spaced about 4 $\frac{1}{2}$ in. on centers, the tops of which are 4 ft. 6 in. above grade. They are supported on a lower horizontal rail made of 3x2x $\frac{1}{4}$ in. angle with top rail of 2x2x $\frac{1}{4}$ in. angle. The wood fence is made of boards laid vertical, the tops of which are capped by a 1 in. continuous steel channel, which is 5 ft. 6 in. above grade. The horizontal rails are made of 2x2x $\frac{1}{4}$ in. angles on the inside and 2 in. wide wood strips on the outside of the vertical boarding. The bolts are placed in the center of the vertical boards as shown in the detail. There is a narrow opening between the vertical boards. The wire mesh fence is made with 2 in. channel iron frames resting on a 6 in. concrete wall extending 1 ft. above grade. A 2 $\frac{1}{4}$ in. diameter pipe forms the top rail, which is 7 ft. above grade. Where these fences are built along adjoining property lot lines, the outer face of the post is $\frac{3}{2}$ in. from the lot line and the posts have a special base as shown. The concrete lot line curbs are 1 ft. thick and 2 ft. 8 in. high, of which 2 ft. is below grade. The horizontal rails are made of 2x2x $\frac{1}{4}$ in. angles on the inside and 2 in. wide wood strips on the outside of the vertical boarding. The bolts are placed in the center of the vertical boards as shown in the detail. There is a narrow opening between the vertical boards. The wire mesh fence is made with 2 in. channel iron frames resting on a 6 in. concrete wall extending



1 ft. above grade. A 2 $\frac{1}{4}$ in. diameter pipe forms the top rail which is 7 ft. above grade. Where these fences are built along adjoining property lot lines the outer face of the post is $\frac{3}{2}$ in. from the lot line and the posts have a special base as shown. The concrete lot line curbs are 1 ft. thick and 2 ft. 8 in. high, of which 2 ft. is below grade. The posts are 1 ft. 10 in. square and 4 ft. 4 in. high, of which 2 ft. is below grade.

The drinking fountain is located in concrete walks placed about the hand ball court. These walks are on either side of the unenclosed floor of the court and across the end on which the seat is placed, and extend to the engine house and to the side gates as may be required. It will be noted that every advantage is taken of the limited lot areas to secure the best landscape effects possible and the results are shown in the photographic illustrations.

Chicago is fortunate in having so large a number of its Fire Department buildings placed on fairly



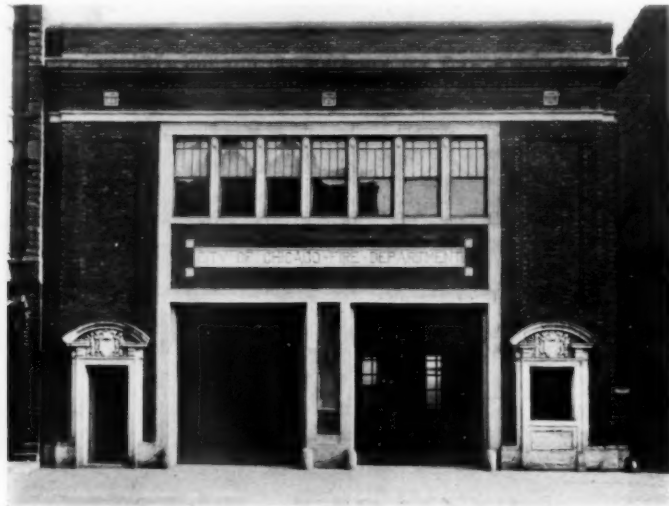
DETAILS OF THREE TYPES OF FENCES USED FOR ENCLOSING CHICAGO FIRE DEPARTMENT HANDBALL COURTS

THE AMERICAN ARCHITECT

large ground areas, a large proportion of them on street corners with alleys in the rear thus giving three unobstructed lot lines. The conditions, therefore, are much more favorable for improvements as here described, than those in other and more congested cities.

These improvements are in line with others that are being made in Chicago, notable among which are the municipal bathing beaches, which comprehend a very extensive program. Mayor William Hale Thompson, of Chicago, is a well-known

patron of athletic sports and lends every assistance to the furtherance of those projects which make for the betterment of the city. There is a close co-operation between the various bureaus of the Department of Public Works and the Department of Health in all matters pertaining to public welfare which indicates gratifying results. The large parks, the remarkable system of small parks and the boulevards of Chicago are under State control and there is concerted action for the public good between the State and municipal authorities.



FRONT ELEVATION, CHICAGO FIRE HOUSE
CHAS. W. KALLAL, CITY ARCHITECT

Successful Building in Stucco*

IN many sections of this country the housing problem is, to a large extent, being solved by the erection of large numbers of small houses, sold on such a financial basis that the man of moderate means may, in the course of a few years, acquire his own home.

The importance of such a movement and the need for encouraging and extending it may be accurately judged by the statement recently made by officials of the U. S. Steel Corporation that in practically no instance has a home owner gone on strike.

As successful reconstruction efforts in this country lie in maintaining increased production, and as

ing and other defects of construction manifesting themselves under the action of a few years weathering? An inspection of the buildings being erected today awakens grave doubts as to their ability to wear well.

It is also evident to the most casual observer that the "stucco" type of house is largely in the majority. Probably in no other type of building is it possible to present an equally pleasing appearance, and at the same time cloak defects of construction which time will make evident. These defects may be due not to intent, but to ignorance. It is, therefore, the purpose of these articles to set forth the correct principles governing the applica-



RESIDENCE OF MISS E. McMILLAN, COCOANUT GROVE, FLORIDA

KIEHNEL & ELLIOTT, ARCHITECTS

WALLS CONSTRUCTED OF INTERLOCKING TILE, STUCCO FINISH ENGLISH PORTLAND GREY

strikes to a large extent frustrate such efforts, any action leading to the elimination of strikes is beneficial, not only to the country at large, but also to the potential striker as well. Therefore, it is well to lend our best efforts to the "Own your own home campaign."

But this is not all. These homes must not only be built, but they must be *well* and honestly built. Has anyone practically considered the psychological effect on the country if, after thousands of the nation's populace have put their life savings into homes, they find the walls crumbling, the roof leak-

tion of stucco, in so far as experience has taught.

While the use of stucco is ancient, and its adoption has continued in a moderate way through the ages, only in very recent years has it been applied extensively to small houses in the United States. The term stucco is used in a general and often incorrect way, to designate any kind or type of plaster utilized for the external coating of buildings.

In treating of the stucco building in this series of articles it is meant specifically to refer to that type of building erected in this country, whose walls are so constructed as to serve as a backing for the exterior stucco treatment, and not to that older, and perhaps medieval type of building whose walls are

*First of a series of articles on the proper construction of stucco houses.

THE AMERICAN ARCHITECT

of solid stone and whose exteriors have been stucco covered.

Almost every kind of Portland cement, lime and gypsum have been used as the cementing materials of plasters for exterior stucco work as well as other mixtures or combinations of materials.

In a succeeding issue of this series, stuccos composed of various mixtures will be treated and Magnesite stucco will also be fully described.

In designing the stucco house there are certain fundamental principles which must be adhered to, or defects will eventually develop in the exterior plaster. Since many misconceptions exist as to the best methods of building in stucco, it is important that all of the available present day knowledge be applied in the design. Architects should include in their drawings correct details to guide the builder, and also completely describe the method of application in the specifications.

One feature of fundamental importance in successful stucco work is *properly designed foundations*, to insure against unequal wall settlement. The placing of footings on soft ground should be avoided as far as possible, but if no firm stratum can be reached at a moderate depth, the footings should be well spread out in order to avoid any appreciable settlement. This point cannot be too strongly emphasized, since the best mixtures and the most expert work in the application of the stucco will not avoid its cracking, if the walls settle unevenly due to improper foundations.

Next in order is a substantial background for the

stucco. Here the matter of cost is largely responsible for the choice of wall construction. The commonest type of walls used in stucco buildings are (1) frame; (2) hollow tile; (3) concrete block; (4) brick, and (5) concrete. The variation of relative costs will, of course, depend on the locality of the building. If in close proximity to a lumber district, there will be an advantage in favor of frame construction, but if remote from any lumber producing territory and near brick or hollow tile plants, the latter materials would be cheaper. This matter must, in each case, be determined by controlling conditions.

Since good stucco houses can be built with any of these types of wall construction, the important thing is to properly design the work, whichever type may be selected. The correct method of construction for successful stucco work for each of these types will be described in these articles, including detail construction drawings, which may be incorporated directly in the architects plans.

Finally it will be necessary to bear constantly in mind that stucco after all is only a comparatively thin coat of exterior plaster, and is not invulnerable to the elements if left altogether unprotected. Therefore stucco merits whatever protection can legitimately be afforded. It should always be given more protection against leakage and drip than brick, stone, concrete, or even wood. Its use should be avoided on horizontal or nearly horizontal surfaces. Where it is applied on other than vertical surfaces, the pitch should be made as steep as possible in order to procure maximum results.



RESIDENCE OF B. F. TOBIN, MIAMI, FLORIDA

W. C. GARMO, ARCHITECT

WALLS CONSTRUCTED OF INTERLOCKING TILE. STUCCO FINISH CREAM COLOR.
TRIMMING, MOULDINGS, COLUMNS, STEPS, ETC., OF IMITATION CORAL STONE