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ARCHITECTURE *as an* INSPIRATION

BY WM. ROGER GREELEY, A. I. A.

ARCHITECTURE is concerned with shelter from the elements. Its rudiments are in the cave, the wigwam and the igloo. It is an art that produces roofs and walls to keep out rain and wind, and windows to let in a little air and light. That covers it, in its main aspects.

The cave in the beginning and the palace in the end are practical devices to protect men's bodies from the elements. As such they are mere prosaic items of physical ingenuity or engineering skill. Viewed with the cold logic of unbiased and searching inquiry, how can we find any reason for giving to the branch of human activity which devises these shelters a place among the fine arts, —Music, Sculpture, Poetry, Painting, Drama?

What is the explanation of the fact that man finds and has always found in this seemingly practical matter, so great a degree of inspiration?

First of all, man has found deep satisfaction in his place of shelter because of its associations. His cave was his refuge and stood for safety. His hut held his hearth, which radiated warmth and comfort—and which has become the symbol of all the manifold family happiness that we call "home." Moreover man's abode is longer lived than man, and so the "house" comes to us, hallowed by others. Within its walls our father and our mother lived. It was their most prized possession and the scene of all their sorrows as well as their joys, and so it is our link with the sanctity of their lives,—our heritage from the past.

The hovel and the palace alike shelter the cradle, and so stand in the imagination of the parents for the most precious thing of all—for the child,—the Hope of the Future.

Wherever there is a family, therefore, the house is the emblem of the static happiness of security and comfort, and of the dynamic joys of home life: it is the symbol of the hallowed past and the hope-filled future. It is the altar of the Lares and Penates, and contains the hearth rug, of which, as George Eliot puts it, the pattern is "no

more to be criticized than is the solidity and extension of matter."

Without the house the human family is unthinkable. The house stands for so much and is held so dear, that its influence is great. Its every charm and beauty is an inspiration to the family that lives in it. Yet we have developed many groups more complex than the family. There are tribal, political, social, and religious units. In what respect does architecture inspire them?

The savage tribes were nomadic. They drifted from place to place, and shifted from form to form. They had no fixed abode.

The earliest associations of men to build collectively were the religious associations. Except for the home of the family, the temple or shrine of the God is the most ancient form of building. If it was first built as a result of blind impulses of fear, and awe, it soon came to be associated with feelings of reverence and adoration, and still later, devotion and aspiration. Through countless generations these feelings have been intensified, until now we find the church helping to inspire the loftiest sentiments that we know.

The Athenian state found courage and inspiration to wisdom at the shrine of its titular deity.

"The earth still wears the Parthenon,
The best gem upon its zone."

Around that marble structure, hovered the hopes, and the fears of the Athenians. Its shining form intensified their loyalty and glorified their triumphs.

Among Catholics the basilica of St. Peter's is a dominating influence of incalculable vitality.

"The hand that rounded Peter's dome
And groined the isles of Christian Rome
Wrought in a sad sincerity
Himself from God he could not free.
He builded wiser than he knew
The conscious stone to beauty grew."

To the Anglican the venerable Abbey that we call Westminster is an increasingly powerful inspiration.

The Cathedral at Rheims has been heralded again and again as the pride of France. It is now less than an edifice, yet more than an imperishable crown of glory.

The church building so completely denotes and, as it were, personifies religion that the very word "church" has come to connote first the edifice, and only secondarily the fellowship or faith. Such is the power of architecture for inspiration.

In political concerns, as in religious, the structure that houses the activity may become a vital principle in the perpetuation of that activity.

Could the civic soul of Boston have survived unimpaired the destruction of its Cradle of Liberty? Would Philadelphia be the same in public morale, if Independence Hall were gone?

Many a Rome has had its Forum and has found in it strength, while many another city has perished for want of one.

The social world, too, has its shrines. Notable among such buildings were the Cloth Hall at Ypres, and other guild headquarters.

The various college buildings at Oxford unquestionably react favorably upon the life of the institutions that they house. Rich in tradition and inviting in form they must enhance the reputation of their respective organizations.

So with the Sorbonne.

And so with Harvard and Yale and Princeton, and many others. The conscious purpose among universities and colleges everywhere to build up a body of beautiful buildings to house its students in work and in play, must arise from the perception of the value of architecture as an inspiration to the student mind, and, in a country that counts its dollars twice, such fabulously costly structures must argue deep conviction of inspirational value.

Every country has its landmarks, guarded and preserved as precious possessions, although they may be but houses used for social purposes. To name two or three is to indicate them all.

There are, for instance, the Alhambra, the Villa d'Esti, the theatre at Bordeaux, the Palace of Versailles, the Tower of London, the Taj Mahal and the Wayside Inn.

So, it should be evident that the power of association endows buildings of all kinds with a vital influence upon men's minds.

In music the association may be vague, or even absent. The appeal may be through beauty alone. Sculpture and painting and drama may be similar to music in this. More often architecture has definite and unique associations which enhance many fold its power to sway men's minds.

There is another great general principle wholly unrelated to association, which constitutes architecture one of the Fine Arts.

Architecture is creative and what man creates,

recreates man. Into whatsoever noble building one man shall put his spirit, that building shall inspire other men as long as it endures. Its power is cumulative. The more it inspires the greater its ability to inspire.

Whenever searching to find what has been the effect of a phenomenon upon the minds of men, we naturally turn to literature,—the record of men's thoughts. So, in estimating the inspirational effect of architecture upon people of various periods, we examine their books and poems. We find countless references to architecture and to architectural monuments, and we find many poems in which architecture is used as a symbol of life, as in the following:—

"Enamored architect of airy rhyme,
Build as thou wilt, heed not what each man
says:
Good souls, but innocent of dreamers' ways,
Will come, and marvel why thou wastest time;
Others, beholding how thy turrets climb
'Twixt theirs and heaven, will hate thee all
their days;
But most beware of those who come to praise.
O Wondersmith, O worker in sublime
And heaven-sent dream, let art be all in all;
Build as thou wilt, unspoiled by praise or blame,
Build as thou wilt, and as thy light is given;
Then, if at last the airy structure fall,
Dissolve, and vanish—take thyself no shame.
They fail, and they alone, who have not
striven."

Here and there a stray poem dealing with some particular phase or quality of architecture, commands our attention. Take "The Strange Guest" by Alfred Noyes, for instance,—

You cannot leave a new house
With any open door,
But a strange guest will enter it
And never leave it more.

Build it on a waste land,
Dreary as a sin,
Leave her but a broken gate,
And Beauty will come in.

Build it all of scarlet brick,
Work your wicked will.
Dump it on an ash-heap,
Then—O then, be still.

Sit and watch your new house,
Leave an open door.
But a strange guest will enter it
And never leave it more.

She will make your raw wood
Mellower than gold.
She will take your new lamps
And sell them for old.

She will crumble all your pride,
Break your folly down.
Much that you rejected
She will bless and crown.

She will rust your naked roof,
Split your pavement through,
Dip her brush in sun and moon
And color it anew.

Leave her but a window
Wide to wind and rain,
You will find her footsteps
When you come again.

Though she keeps you waiting
Many months or years,
She will stain and make it
Beautiful with tears.

She shall hurt and heal it,
Softens it and save,
Blessing it, until it stand
Stronger than the grave.

You cannot leave a new house
With any open door,
But a strange guest will enter it
And never leave it more.

Shelley writes,—

"Life, like a dome of many-coloured glass,
Stains the white radiance of eternity."

and;—

"And saw in sleep old palaces and towers
All overgrown with azure moss and flowers,
So sweet, the sense faints picturing them."

Edmund Waller uses this metaphor:—

"The soul's dark cottage, battered and decay'd,
Lets in new light through chinks that time
has made."

Here is what William Pitt wrote about the cottage:—

"The poorest man may in his cottage bid
defiance to all the force of the Crown. It
may be frail; its roof may shake; the wind
may blow through it; the storms may enter;
the rain may enter;—but the King of England
cannot enter."

Macaulay puts in the mouth of Horatius Cocles these words:—

"And how can man die better
Than facing fearful odds
For the ashes of his fathers
And the Temples of his Gods!"

Wordsworth felt the overpowering inspiration of architecture as he stood upon Westminster Bridge and gazed at London. Here is what he wrote:—

"Earth has not anything to show more fair—
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did the sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!"

Goethe called architecture frozen music and Madame de Stael said:—

"The sight of such a monument is like a continuous and stable music."

Examples in which architectural forms have inspired poets and are used by them to express emotion are too frequent to require quoting. They

occur in Shakespeare, Shelley, and in Milton, in the Scottish and the Irish poets as well as the English. They are usually fragmentary, but Victor Hugo in *Notre Dame* has written a sustained exhortation upon the inspirational character of architecture which we quote in part, as follows, as a final thought to leave with the reader:—

"Traditions had given birth to symbols, and were lost sight of in these, as the trunk of a tree in its foliage. * * *

Symbolism for its expansion required the edifice. Architecture then developed with the development of human thought; it became a giant with a thousand heads, a thousand arms, and fixed in an eternal, visible, tangible form all this mass of floating symbolism. While Daedalus—symbolic force—was measuring, while Orpheus—the creative intelligence—sang, the column, itself a letter, the arch, a syllable, the pyramid, a word,—all, acted upon by a law that was at once a geometric and poetical law, grouped themselves, combined, amalgamated, descended, rose, placed themselves in juxtaposition upon the earth, grew towards Heaven, until, dictated by the fundamental idea of each epoch, there had been written those marvellous books,—that were marvellous buildings as well,—the pagod of Eklinga, the Rhamseion of Egypt, the Temple of Solomon. * * *

Let us take for example the Middle Ages, which we can regard with clearer insight because not so remote from us. * * *

In those ages, whoever was born a poet became an architect. Individual genius, diffused among the masses, compressed on every side beneath feudalism, as if beneath a testudo of brazen bucklers, found no outlet except in architecture. uttered itself through this art, and its *Iliad* took the form of cathedrals. All the other arts obeyed and placed themselves under the discipline of architecture. They were the artisans of the great work. The architect, the poet, the master, embodied in his own person the sculpture that carved for him the front of his edifice, the painting that illumined his window-panes, and the music that set his bell vibrating and breathed through the pipes of his organ. As for poetry, properly so called, there was none that obstinately refused to vegetate in manuscript form, but was compelled, in order to be of any value, to win its way into the church as a hymn or as prose; not a different role, after all, from that which was played in the religious festivals of Greece by the tragedies of Aeschylus; or from that of Genesis in the Temple of Solomon.

Thus, till Gutenberg became famous, architecture was the principal form of writing,—the universal writing. This granitic book, begun by

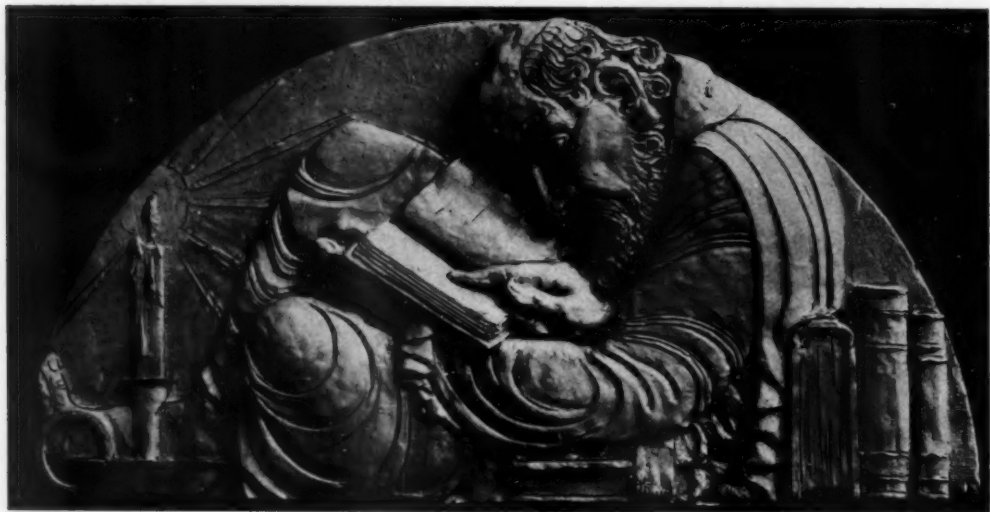
the Orient, was continued through Greek and Roman antiquity; and in the Middle Ages its last page was written. However, this phenomenon, we have just observed, of an architecture that originated with the people superseding one of caste, is a phenomenon that repeats itself in every analogous movement of human intelligence that has created great epochs in history. Thus, merely to state briefly a single law that might be developed in many volumes: in the Orient, the cradle of primitive time, we see the Phoenician, that opulent architecture that gave birth to the Arabian; in antiquity, after the Egyptian architecture, of which the Etruscan style and the monuments of the Cyclops form but a single variety, comes the Greek architecture, of which the Roman is merely a prolongation, surcharged with the Carthaginian dome; and in modern times, after the Romanesque architecture comes the Gothic; and dividing these three series, we find upon the three elder sisters, the Hindoo architecture, the Egyptian, the Roman, the same symbol stamped; that is theocracy, caste, unity, dogmatism, myth, God; and as for the three younger sisters, the Phoenician architecture, the Greek, and the Gothic, however great may be the diversity in form, inherent to the nature of each we find one and the same idea in each,—liberty, the people, man.

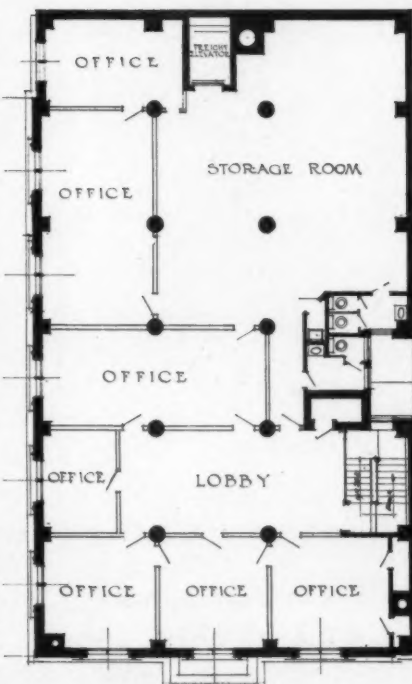
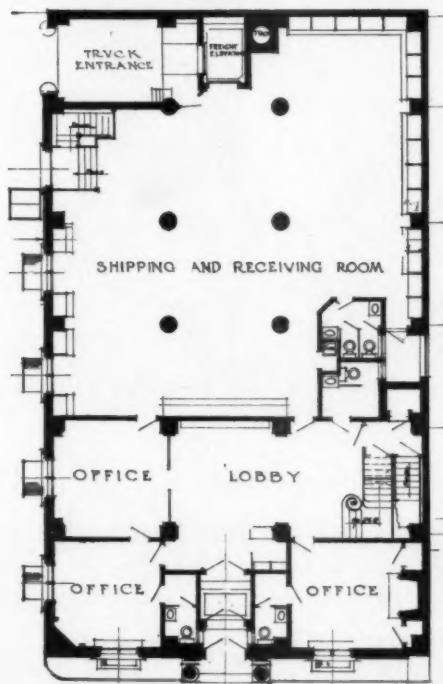
Whether he be called Brahmin, or magian, or pope, we never lose sight of the priest in the Hindoo masonries, the Egyptian, or the Roman-

esque; the priest is always visible,—nothing but the priest. It is not the same in the architectures of the people; they are richer and less sacred. In the Phoenician, we see the merchant; in the Greek, the republican; in the Gothic, the citizen.

* * *

If we recapitulate very briefly that which we have merely indicated so far, not pausing to consider in detail a thousand proofs and a thousand objections, we reach this conclusion,—that architecture has been up to the fifteenth century the principal register of humanity; that during all this time there has not been a single thought that was at all intricate, but has expressed itself in an edifice; that every popular idea, as every religious law, has had its monument; and finally, mankind has given birth to no significant thought that has not been inscribed in stone. And why is this? It is because all thought, be it religious or philosophical, seeks to perpetuate itself; because the idea that has stirred one generation desires to move other generations also, and leave its traces. Now, what immortality is more precarious than that of a manuscript? But a building is quite another book, a substantial and durable one. To destroy the written word only a torch and a tyrant were needed. To demolish the word built with hands, there must be a social revolution, a terrestrial one. The barbarians passed by the Coliseum; the Deluge perhaps overlooked the Pyramids."





OFFICE BUILDING
OF LEA & FEBIGER,
PHILADELPHIA, PA.

E. NELSON EDWARDS,
ARCHITECT



OFFICE BUILDING OF LEA & FEBIGER, PHILADELPHIA, PA.

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ENGINEERING and CONSTRUCTION

PHYSICAL TESTS on SOME COMMERCIAL VARNISHES

BY H. A. GARDNER AND H. C. PARKS*

THAT the quality of the average well known brand of exterior varnish generally marketed throughout the country is high, would be indicated by a partial survey of a number of brands recently examined. These were purchased from dealers and examined in accordance with the physical requirements of Federal Specifications Board Specification No. 103 for Exterior Spar Varnish. While these varnishes, as a rule, were not purposely made to meet these specifications, many of them did in most of the requirements. The data obtained are presented below as a matter of interest.

METHOD OF EXAMINATION. Immediately on opening the cans of varnish, a pint glass bottle of each was filled and tightly stoppered. These were then kept in a dark place for use in the Kauri Reduction Test for Elasticity. The other tests were made on the varnish remaining in the original packages. In preparing the exposure tests, large maple panels were given three coats of each of the varnishes, allowing three days for drying between coats. These were then placed on the roof at an angle of 45° facing south. *It is interesting to state that in this test, which lasted from March 25th to June 16th, a total of eighty-four days, no failure of the varnishes was shown except for checking in the case of two varnishes.* The exposure of the panels is being continued.

GENERAL APPEARANCE. The general appearance of the varnishes was noted, some of them being reported as clear, while others showed slight cloudiness. As a rule, the varnishes were clear.

COLOR. The color of the varnishes was determined by means of the Gardner color tubes described in Scientific Section Circular No. 178. The lightest colored varnish matched tube No. 4 while the darkest colored varnish matched tube No. 8, the average being in the neighborhood of tube No. 6.

NON-VOLATILE. The non-volatile portion was determined in the usual manner by heating approximately 1.5 grams of the varnish on a friction top can cover in an oven at 100-105° C. for three hours. These values range from 43.5% to 60%, the average being approximately 54.7%.

VISCOSITY. The viscosity was determined by comparing the varnishes with the standards in the Gardner-Holdt bubble viscometer described in Scientific Section Circular No. 178. A great

variation in the viscosity of the varnishes was noted. They ranged from Tube D to Tube P.

FILM FACTOR. The film factor was calculated using the viscosity and the non-volatile content, the formula used being $\frac{1}{2} (10V+N)^*$ where V is the viscosity in poises and N is the non-volatile content. These values are expressed in microns (.001 mm.) and show the thickness of a film of the varnish. These thicknesses vary from 32 microns to 50 microns, with the average approximately 35.7 microns. It has been stated that the film factors determined in this manner very closely check the exact thickness of film when measured microscopically.

DRYING TIME. A coat of the varnish was flowed on small tin panels which were then stood up in a nearly vertical position to dry. The time was noted when the samples were dry to touch (the varnish is dry to touch if no impression is left on the film when it is lightly touched with the finger). All the varnishes tested fall within the limit of this test of 5 hours, set by the Federal Specifications Board. The samples were then examined for "drying hard" (when no abrasion of the surface can be made by rubbing the finger over the film).

There seems to be considerable doubt concerning the drying time of a varnish. Several investigators have reported that panels of the same varnish exposed in different rooms of a laboratory building at the same time have shown differences up to 25% in drying time, when examined by the same operator.

HOT WATER TEST. Small panels (6"×3") made of No. 31 gage bright tin plate (.51 to .39 lb. per sq. ft.) were used for this test, as required by the specifications. The varnish to be tested was flowed on these panels, allowed to dry in a vertical position for 48 hours, and then immersed in boiling distilled water for a period of fifteen minutes. Each panel was very critically examined for whitening and softening of the film on removal from the bath, and also after 2 hours drying in the air. The large majority of the varnishes showed very little or no defects 2 hours after removal. Some varnishes showed consider-

*Institute of Paint and Varnish Research, 2201 New York Ave., N. W., Washington, D. C.

*See article entitled "Automobile Finishing Varnish," in *Drugs, Oils and Paints*, March, 1924.

able whitening immediately on removal, which disappeared in the course of a few moments.

COLD WATER TEST. In a general way the cold water test is entirely similar to the hot water test, with the exception that the panels are immersed in cold water for a period of 18 hours. The panels were examined for whitening and softening as before. Some varnishes that show slight whitening or dulling are considered quite satisfactory for certain purposes. For a new series of terms grading the effect of the water test, on varnishes, see 1924 report of the Varnish Committee of Committee D1 of the A.S.T.M. as published in the special circular of the Scientific Section, bound in the 1924 proceedings, issued August, 1924.

ALKALI TEST. Panels with one coat of varnish flowed on, as in the hot and cold water tests, were used for this test. These panels were placed in a standard soap solution ($\frac{1}{2}$ oz. Ivory soap dissolved in 1 gal. of distilled water), heated to 120° F. for a period of 10 minutes. The condition of the panels was noted for whitening, etc., one hour after their removal from the bath. The process was then repeated, using the same panels. Very few of the varnishes were affected after 10 minutes immersion.

GAS TEST. This test is made on a varnish in four different stages of drying, to determine the ability of the varnish to dry free from checks when being used in industrial work where such gases or draughts are present as would cause film defects. The drying time of the varnish is divided in five parts. At the end of each of the first four periods, the varnish to be tested is flowed on one-half of a semi-circular tin panel (6" in diameter). At the end of the fifth period of time, the panels are all placed under a large bell jar (12"×8"). A small kerosene lamp is lighted inside the jar, which is automatically extinguished when all the oxygen is used up. The panels remain in the jar for one-half hour, and on removal examined for checking, "crowsfooting," etc.

KAURI REDUCTION TEST. Samples of the varnishes which had been kept in the dark in tightly stoppered glass bottles were used for the kauri reduction test. To a 100 gram sample of the varnish to be tested was added a quantity of the run kauri solution made by dissolving a quantity of standardized run kauri gum* in twice its weight of turpentine. The quantity of solution to be added to a varnish is 50% of the non-volatile content of the varnish. The varnishes treated in this manner are then flowed on tin panels (5"×3" of No. 31 gage bright tin plate). The panels are allowed to dry for a period of one hour in a ver-

tical position, and then placed in a well ventilated oven kept at 95°-100° C. for a period of 5 hours. At the end of this time each panel is bent over a steel rod (3 mm. in diameter) and examined for cracking along the line of the bend. This test is a measure of the elasticity of a varnish, and indirectly an indication of its durability.

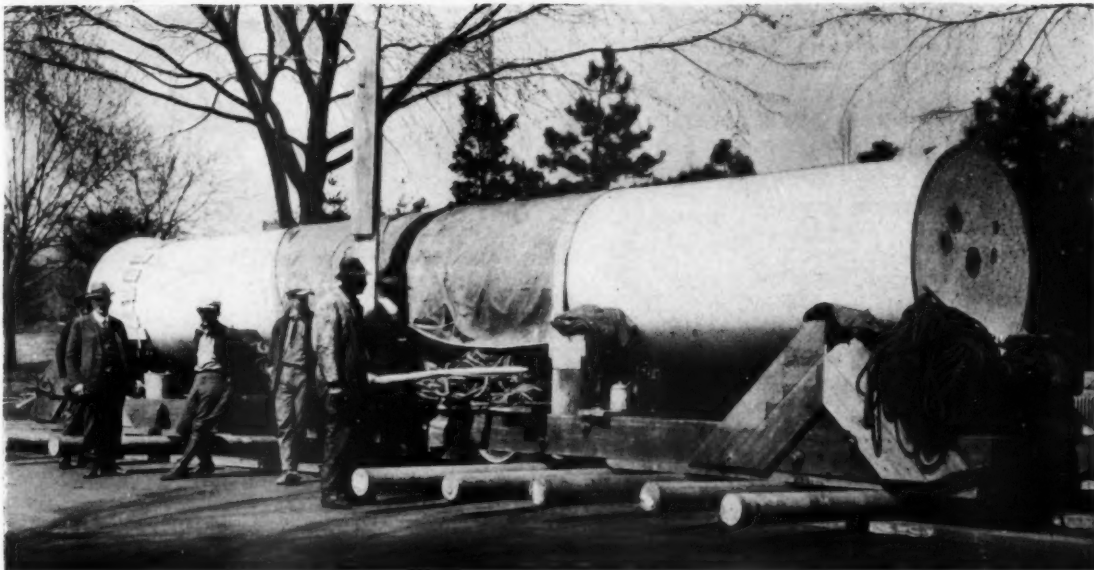
PERMEABILITY. Basswood panels (6"×4"× $\frac{1}{4}$ "), carefully rounded on the edges, were given four coats of the varnishes to be tested, allowing at least 48 hours drying between each coat. The holes around the hooks for suspending the panels were first treated with 3 coats of a cellulose-oil mixture. The bare panels were weighed before coating, and also after coating, then immersed in a tank of water. They were re-weighed at the end of 24 hours, 48 hours, 72 hours, one week, and two weeks. The gain in weight was calculated to per cent, based on the weight of the dry wood panels in each case.

CONCRETE STRENGTHS AT 28 DAYS DETERMINED BY 7-DAY TESTS

IN the recent movement to secure strength of concrete as great at 28 days as that assumed or specified by building regulations, one of the greatest difficulties has been due to the fact that rejection of concrete which failed to meet the strength requirements was often almost impossible because of the large amount of concrete which had been placed upon it during the 28 days before it was tested. Results of recent field tests, made by the Bureau of Standards, carried out on the concrete furnished in construction jobs suggested that there was a somewhat consistent relation between strengths at 7 days and those at 28 days. Further study has shown that the strength at 28 days based upon tests of laboratory specimens stored in damp sand has been equal to approximately the 7-day strength plus 30 times the square root of the 7-day strength. This relation has held true for concretes made from a large number of Portland cements and for a large range of mixes. Since the strength at 7 days is likely to be nearly independent of the method of curing, this relation gives promise of affording a useful criterion for estimating at an early age the 28-day strength of concrete used in construction work.

This application to the field testing of concrete should not be confused with the problem of determining in advance from suitable tests the adaptability, for any given work, of the concrete materials proposed for use in that work. The use of the criterion here described would not remove the necessity for these latter tests of the materials.

* Obtainable at the Institute of Paint and Varnish Research.



TRANSPORTING THE SHAFT THROUGH POTOMAC PARK, RESTING ON ITS CRADLE AS SHIPPED FROM THE QUARRY

FIRST DIVISION MONUMENT, WASHINGTON, D. C.

CASS GILBERT, *Architect*—DANIEL CHESTER FRENCH, *Sculptor*

WHEN the First Division Memorial Association determined to erect in Washington, a memorial to their comrades, a site was secured through an Act of Congress locating the memorial in Potomac Park on the central axis of the State, War and Navy Building, a short distance from that structure. It was noted that in the Park Commission's Plan of 1901 a monument had been indicated at that position. The final plans of this portion of the Park have not yet been developed, but in general it is understood they will be of such a form as to retain the parklike character of the area but will leave a broad open *tapis vert* bordered by formal lines of trees extending from the State, War and Navy Building down toward the gardens below the Washington Monument.

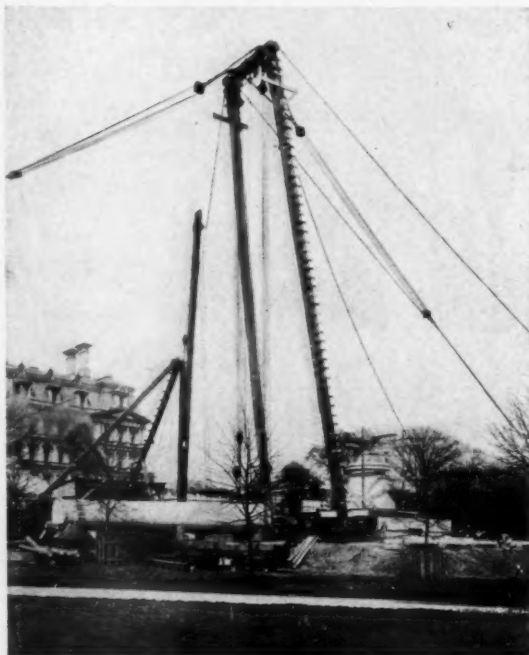
The Committee was of course familiar with the memorial column at West Point. The officers of the Regular Army, formerly students at West Point, retained memories of the impression created by that monument and naturally inclined toward a similar form, and from various suggestions that

were made they finally determined to adopt it as the type of their monument. In fact, a memorial column is not an unusual type, it appears in practically all ages and was very frequently used by the Romans. It has, therefore, the approval of tradition and custom as a form suitable for a memorial of this kind. The desire of the Committee to secure permanence of construction and the limited funds at their disposal led them to discard more elaborate forms such as fountains, groups of statuary, and complicated architectural projects, and, moreover, a column was more suitable for this site as it tended to prolong and emphasize the axis of the avenue, or *tapis vert*, previously referred to.

Light Milford granite was chosen as being one of the granites which, while having a light coloring and agreeable tone, had sufficiently large texture to be in harmony with the scale of the design.

The placing of nearly six thousand names of the dead upon this monument constituted a problem of unusual difficulty. Obviously they could not be carved in the granite at any scale that was practi-

cable and there were very strong objections raised to the placing of bronze panels upon the vertical surfaces of the pedestal, as they always reduce the visible area of the stone on which they are placed. This phase of the matter received long consideration and was finally solved by placing four bronze tablets upon the slightly sloping top surface of the main plinth block in an almost horizontal position. So placed, they are not visible from a little distance and yet they are in such a position that any one who chooses to read the names, can readily do so by standing on the step



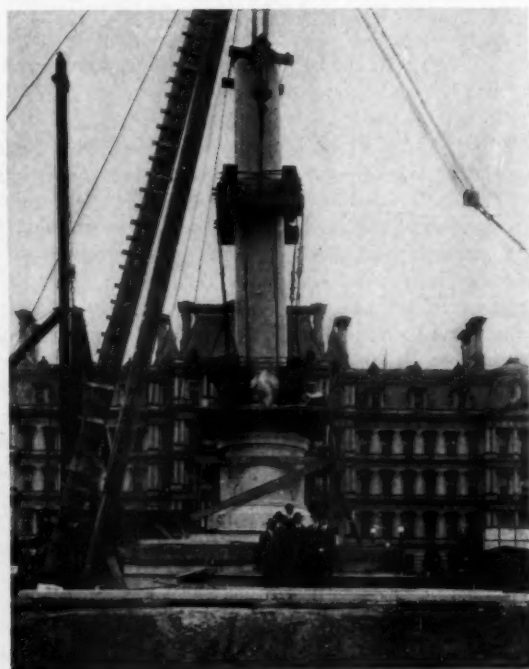
THE SHAFT AT THE SITE, READY FOR ATTACHING THE CLAMPS USED IN ITS ERECTION. THE PARTS OF THE CLAMPS ARE SHOWN IMMEDIATELY IN FRONT OF THE PEDESTAL OF THE MONUMENT

which forms the lower course of the plinth.

The ornamentation of the column is extremely simple and consists of the conventional ornamentation of certain mouldings, designed and modeled with great refinement and very skilfully executed. Upon the die of the pedestal appear four conventional swords involved in memorial wreaths in which is also engaged the indication of the *cord fouragere* granted for valor to the First Division by the French Government. The carving of this granite was done by John Donnelly & Co. under the personal supervision of Mr. Gilbert.



THE SHAFT RAISED TO A VERTICAL POSITION. A SET OF CLAMPS NEAR THE CENTER AND CROSS TIMBERS UNDER THE BOTTOM OF THE SHAFT ARE IN PLACE, READY FOR THE INSTALLATION OF THE SECOND SET OF CLAMPS NEAR THE BOTTOM



SETTING THE SHAFT ON THE PEDESTAL. THE SECOND SET OF CLAMPS IS SHOWN NEAR THE BOTTOM OF THE SHAFT. THE CROSS TIMBERS UNDER THE SHAFT HAVE BEEN REMOVED TO PERMIT OF ITS FINAL PLACEMENT

The citation of the First Division by the Commander-in-Chief, appears upon the north side of the die and reads as follows:

THE COMMANDER-IN-CHIEF
HAS NOTED IN THIS DIVISION
A SPECIAL PRIDE OF SERVICE
AND A HIGH STATE OF MORALE
NEVER BROKEN BY HARSHIP
NOR BATTLE.

G. O.—201—A. E. F.—NOV. 10, 1918

The inscription on the south side reads as follows:

ERECTED BY THE MEMORIAL
ASSOCIATION OF THE FIRST
DIVISION AND PATRIOTIC
FRIENDS TO THE MEMORY OF
THE DEAD OF THE DIVISION
WHO GAVE THEIR LIVES
IN THE WORLD WAR THAT
THE LIBERTY AND THE
IDEALS OF OUR COUNTRY
MIGHT ENDURE.

The inscriptions on the east side read:

SOMMERVILLER
OCT. 20—NOV. 20, 1917
ANSAUVILLE
JAN. 16—APRIL 3, 1918.
CANTIGNY
APRIL 19—JUNE 8, 1918.
MONTDIDIER-NOYON
JUNE 9-13, 1918.
CANTIGNY
JUNE 14-JULY 8, 1918
SOISSONS : AISNE-MARNE
JULY 18-23, 1918.

The inscriptions on the west side read:

SAIZERAIS
AUG. 3-24, 1918.
ANSAUVILLE
SEPT. 2-11, 1918.
ST. MIHIEL
SEPT. 12-16, 1918.
MEUSE-ARGONNE
SEPT. 30-OCT. 12, OCT. 26-NOV. 11, 1918.
MOUZON—SEDAN OPERATION
NOV. 5-7, 1918.
COBLENZ BRIDGEHEAD
DEC. 13, 1918—AUG. 21, 1919.

Around the base of the pedestal is placed the inscription reading as follows:

FIRST DIVISION UNITED STATES ARMY
AMERICAN EXPEDITIONARY FORCES
JUNE 1917—SEPTEMBER 1919.

The statue, forming the crowning feature of the monument, was designed and modeled by Daniel Chester French. It represents Victory holding aloft the flag in the right hand while the left hand extends as in benediction. The statue is of bronze, covered with twenty carat gold and forms a beautiful terminus to the design.

The grounds surrounding the monument are yet to be developed. A design has been made for it which is now under consideration and which would extend a low terrace to the east and west surrounded by low hedges which, while leaving the monument in full and uninterrupted view, would provide a quiet location for any one who wished

to rest there, to study the proportions of the monument or to receive the impression which it is intended to convey.

Major-Gen. C. P. Summerall, former Commander of the First Division, gave the monument his most careful thought and had a large part in all matters pertaining to it. It was under his inspiring leadership that the funds were raised, the site secured and the work started. In his absence, Brigadier-Gen. Frank Parker, who also commanded the First Division during a portion of its activities in France, was actively helpful in the matter and Col. Adolphe Huguet, the Chairman of the Executive Committee, had the arduous task of carrying on the project during its construction. These and the other members of the Committee gave the memorial their devoted attention. The entire fund for the erection of the monument, approximately \$150,000.00, was raised by the members of the First Division and their friends and was contributed very largely by men of small means. The name of no living man appears upon the monument.

The purpose of a memorial is to make a permanent record. Obviously, if it is not permanent it fails of its purpose; therefore it must not only be suitable in design as an artistic creation, but it must be constructed in such a way as to be durable. No type of design is more difficult than the purely monumental structure intended for a memorial and in none are the design and structure more intimately related.

There is no absolutely durable material. Stone, granite, marble, bronze—all have more or less definite periods of life. Climatic conditions affect them all and in a moist climate a soft stone absorbs moisture. If frost ensues the moisture in the stone freezes, tending to disintegrate the stone. If a dense stone is used but little moisture may penetrate the material itself but it is all the more susceptible to the effects of expansion and contraction under extreme heat and cold. Tests have been made upon the denser granites and marbles which indicate that their absorption is but a small fraction of one per cent of their weight in water, but that their expansion and contraction, due to change of temperature, are about equal to that of steel. This factor in monumental designing is often ignored, but it is really a controlling factor of the design and should be considered as one of the elements governing its artistic form. For example, a dense block of marble or granite, say twelve feet long, will expand about $\frac{1}{8}$ " in an increase of 100° of temperature. This expansion thrusts the neighboring stones apart; when the stone contracts it does not pull them together again but leaves an open joint; although the stone itself has contracted, the next frost tends to expand it again; then comes the repair man

who points it up with cement to keep the water out and the process is repeated until, after a time, the stone has become displaced. Hence the form of the monument and the location of joints are of paramount importance and will, in fact, even dictate the form of design. These considerations were in the minds of the First Division

Memorial Association and of the architect when the design was made.

The successful consummation of any construction project is dependent on two factors. The designing for beauty, practicability, and durability and the construction and methods and appliances to be employed in executing the work as designed. The construction of the First Division Monument for the First Division Memorial Association at Washington, D. C. is a fine example of the co-operation of these two controlling factors.

The structure consists of a concrete foundation on which was placed a course of granite made up of twelve pieces varying in weight from five to seven tons each; the second of eight pieces of granite which varied from ten to twelve tons in weight; and the third of one piece of granite 14'-0" x 14'-0" x 1'-6" which weighed 27 tons. The fourth section, or drum, on which there was inscribed the record of the First Division, weighed 23 tons. Above this there

were two sections of granite that weighed ten tons and eight tons each. Upon this base rests the monolithic shaft which is 35'-0" in height, 5'-0" in diameter at the base, and 4'-4" in diameter at the top and weighs 58 tons. Surmounting this shaft there are three smaller pieces of granite weighing seven, two and two and one-half tons each.

The structural designing of a monument of this kind is of paramount importance and it involves the careful consideration of even the most minute and apparently unimportant detail. To do this correctly the architect must make use of his experience and observation. In

this instance, the blocks of granite, which constitute the two lower courses of the plinth, are held together by heavy metal clamps which are recessed into the under side.

These clamps extend approximately the full length of the plinth course and the up-turned end is housed in the corner block of granite, the clamps being installed in both directions. The vertical joint being always a source of danger, there is provided underneath each of them a drainage for moisture which leads into the earth below the foundation.

The bronze tablets (13'-6" long and $\frac{3}{4}$ " thick) are set flush with the surface of the granite and they are supported on their edges only. Underneath these tablets the granite is cut away



MAJOR GENERAL C. P. SUMMERALL,
FORMER COMMANDER OF THE
FIRST DIVISION



COLONEL ADOLPHE HUGUET, CHAIRMAN OF THE EXECUTIVE COMMITTEE, FIRST DIVISION MEMORIAL ASSOCIATION



LEFT TO RIGHT, FRONT ROW: JOSEPH G. BENT, GENERAL SUPERINTENDENT, GEORGE A. FULLER CO.; CASS GILBERT, ARCHITECT; BRIGADIER GENERAL FRANK PARKER, FIRST DIVISION MEMORIAL ASSOCIATION. BACK ROW: W. G. DISTLER, VICE PRESIDENT, GEORGE A. FULLER CO.; J. R. ROCKART, OF MR. GILBERT'S OFFICE; CASS GILBERT, JR., OF MR. GILBERT'S OFFICE

in such a manner as to conduct any water which enters about the edge of the tablets, to vertical drain holes which lead to the foundation from which all moisture is eventually drained. There are heavy bronze lugs on the back of each tablet directly over these vertical drainage holes, to which are attached heavy bronze rods extending

structure. This statue is approximately 18'-0" high and weighs between three and four tons.

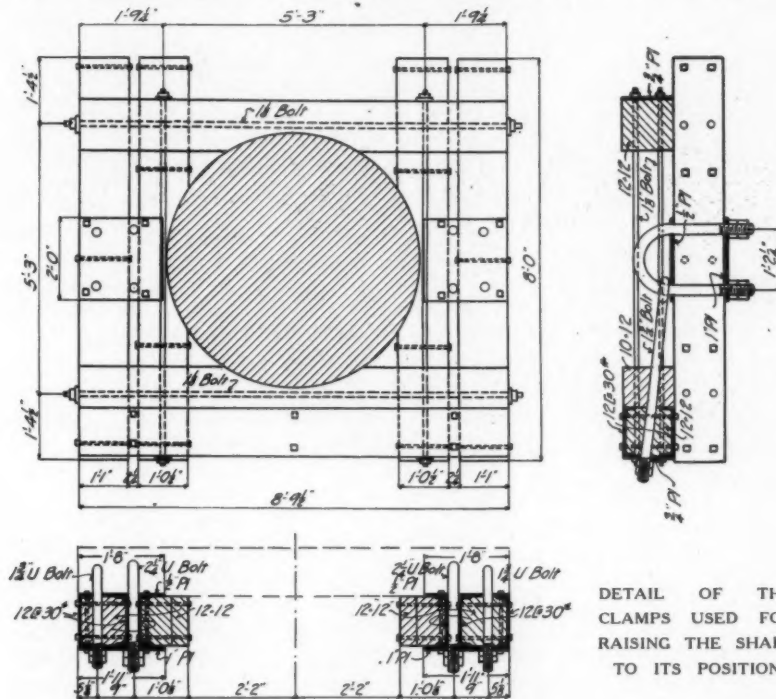
The railroad manifest showed that the granite shaft, including the crating, weighed 59 tons and the transportation and erection of it was a problem to which was given very serious consideration by Cass Gilbert, the architect, and by the George

A. Fuller Co., contractors for the monument. A special railroad car was used to transport the shaft from the quarries to Washington. It was the size of this piece of granite rather than its weight which caused considerable difficulty in routing the car so that proper clearance could be secured on the railroads.

The cradle for the granite shaft was designed in the Washington office of the contractor and the drawings were forwarded to the quarry. This cradle was set on the railroad car on which the shaft was placed. On arrival in Washington the cradle with the shaft was removed from the car by means of a wrecking

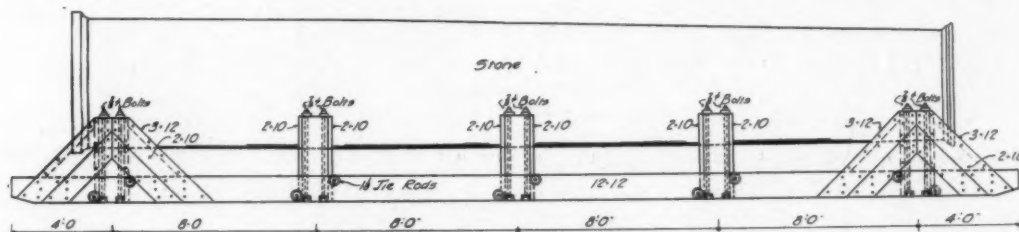
crane of 125 tons capacity which belonged to the Pennsylvania Railroad Co. Rollers were then placed under the cradle and it was transported through Potomac Park to the site of the monument.

A special rigging was devised for the erection



DETAIL OF THE CLAMPS USED FOR RAISING THE SHAFT TO ITS POSITION

down through the top of the foundation. At the lower end of each rod there is a heavy bronze washer and nut. The washer is so constructed that any water from above can pass out. The nuts were tightened to the necessary tension and



DETAIL OF THE CRADLE USED FOR TRANSPORTING THE SHAFT FROM THE QUARRY TO THE SITE OF THE MONUMENT

the access entrance to the foundation closed up. The joint between the edge of the bronze tablets and the granite is made with an elastic cement which can be readily replaced. The shaft rests on a ring of lead 6" wide and 1/2" thick together with a very thin bed of mortar.

The bronze figure representing Victory standing on a globe, rests upon the top of the granite

of this monument, the design for which was made by Joseph G. Bent, General Superintendent of the Washington office of the George A. Fuller Co., who has been with them for some twenty odd years. Mr. Bent also supervised the erection of the shaft. The principal feature of the equipment consisted of an A-frame, the sides of which had a spread of 19'-0" at the base and 9'-0" at the

top. The cap, which was 13'-6" long, consisted of four 12"-30 lb. channels enclosing two 12" x 12" timbers. The sill was 28'-0" long and was made of eight 12" x 12" timbers across which the bases, which consisted of 12" x 14" timbers, were placed to support the frame. The ends of the masts were rounded so that they could be inclined to any position desired. The overall height of the A-frame was 75'-0". Four sheaves were attached to the cap and four sheaves to the clamps which were placed about the shaft. The two sets of clamps were constructed, one of which was attached to the column above its center of gravity. Cross timbers were placed under the lower end of the shaft which were attached to the upper clamp with four 1½" steel rods. After the column was raised to a vertical position the second set of clamps was attached to it just above its lower end. When all of the bolts were made tight and secure and the wooden clamps expanded by wetting, the lower timbers were detached and the shaft raised enough to demonstrate that the frictional resistance of the clamps was sufficient to take the entire

load. The lower timbers were then again fastened in position and the shaft raised to the required height. The A-frame was then so inclined that the shaft was brought to its correct position; it was lowered to within a very small clearance distance, the two timbers underneath the column were removed and the shaft was then gradually lowered into its proper place.

The entire operation of setting the shaft consumed two hours' time, and it was done with two ordinary 25 H. P. hoisting engines and the sheaves were reaved for twenty-four parts. After the clamps were removed it was found that no damage was done to the polished surface of the shaft. With the shaft in place, the capital and base for the statue and the statue itself, were then set in position.

We believe that the method of handling a polished shaft of this size in the manner employed, is entirely new, and great credit is due to Mr. Bent for the successful designing of the equipment and the execution of the work.

CODE OF STANDARD PRACTICE, AMERICAN INSTITUTE OF STEEL CONSTRUCTION

ANOTHER important advance has been made in the standardization of building practice by the American Institute of Steel Construction, 350 Madison Avenue, New York. The Institute has adopted a Code of Practice which is ready for distribution to engineers and architects. A study of this code discloses several features which, if followed, will tend greatly to reduce much confusion that now exists in the architectural steel and iron industry. Steel fabricators and estimators for fabricators and general contractors are often confronted with architects' and engineers' specifications in which the various items of steel and iron work are improperly classified. This is due largely to a lack of understanding of the different processes of fabrication, on the part of the specification writer. Fabricating plants are equipped to do certain things and when a mixed specification is written it entails on the bidder the necessity of securing some bids from others who specialize in these particular things. The result is confusion and a feeling of resentment by all of those interested in bidding for the contracts, all of which naturally causes the bids to be higher than they should, entailing a loss to the owner and trouble for everyone, including the architect and engineer.

In this Code of Standard Practice the various

items of steel, iron and bronze which enter into building construction are segregated into four groups—(a) Structural Steel and Iron, (b) Ornamental Steel and Iron, (c) Steel Floor Joists and (d) Miscellaneous Steel and Iron. The items which constitute these classifications are given in detail. There are certain items not included in these four classifications which it is proposed will in no case be furnished by the seller unless specifically agreed to and mentioned in the contract. While it is not possible to designate every detail, a list is given of material that is to be excluded from the classifications A, B, C and D. It is shown to assist the architect and engineer in avoiding confusion.

The code includes regulations pertaining to invoicing, drawings and specifications, good workmanship and standard practice, inspection and delivery, erection, delays in prosecution of work, extra work, proposals and contracts and a standard form of proposal. An appendix includes the permissible variations of plates ordered to weight and permissible overweights of plates ordered to thickness.

The adoption of this code by the writers of specifications for structural and ornamental iron and steel should be unanimous and such action will result in decided benefits to both architects and engineers and the producers of structural steel.



FIRST DIVISION MONUMENT, WASHINGTON, D. C.

CASS GILBERT, ARCHITECT—DANIEL CHESTER FRENCH, SCULPTOR

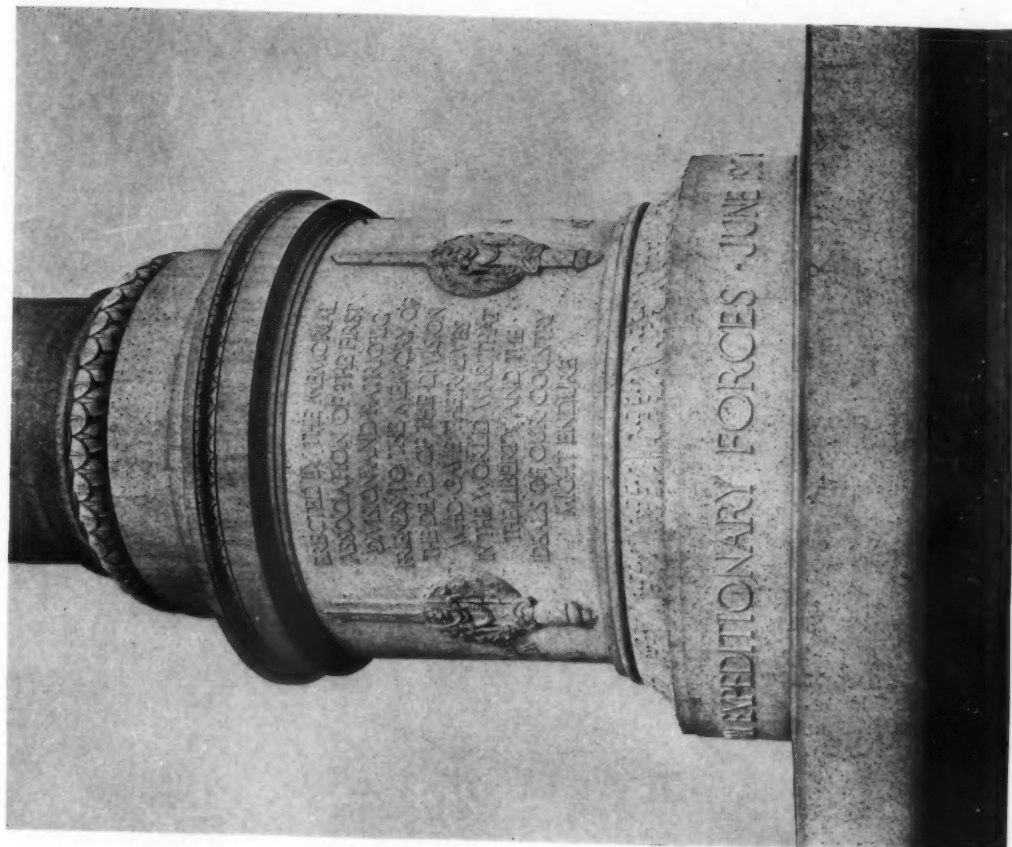
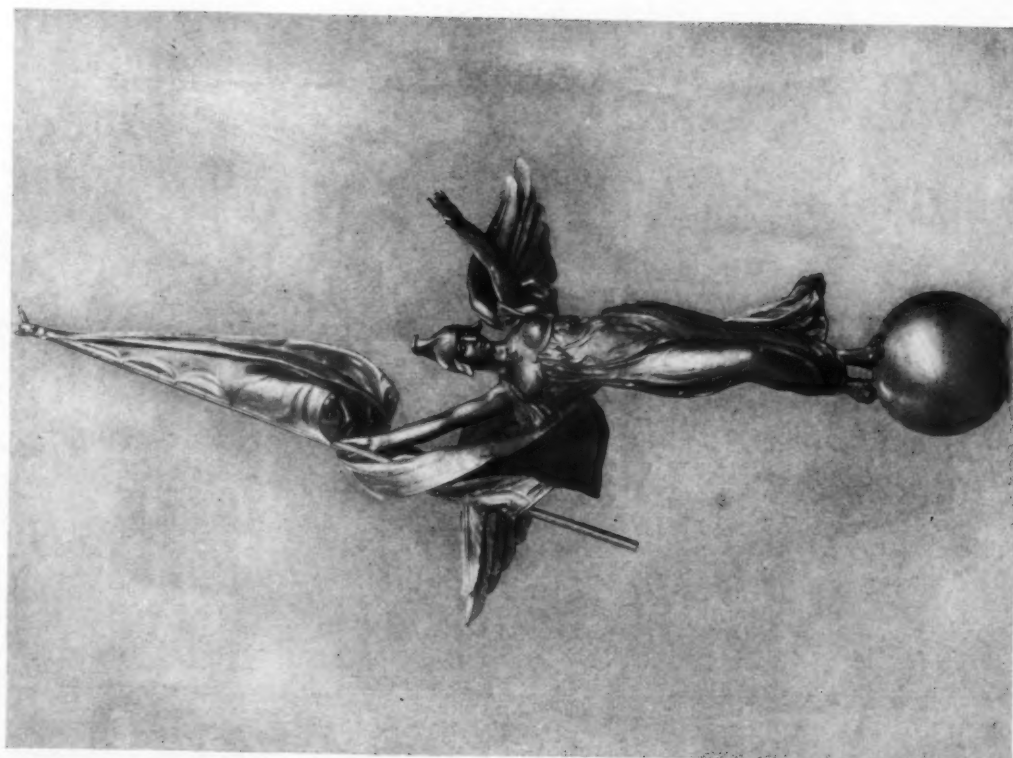
THE AMERICAN ARCHITECT
December 3, 1924, Plate 177

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FIRST DIVISION MONUMENT, WASHINGTON, D. C.
CASS GILBERT, ARCHITECT—DANIEL CHESTER FRENCH, SCULPTOR



FIRST DIVISION MONUMENT, WASHINGTON, D. C.
CASS GILBERT, ARCHITECT—DANIEL CHESTER FRENCH, SCULPTOR

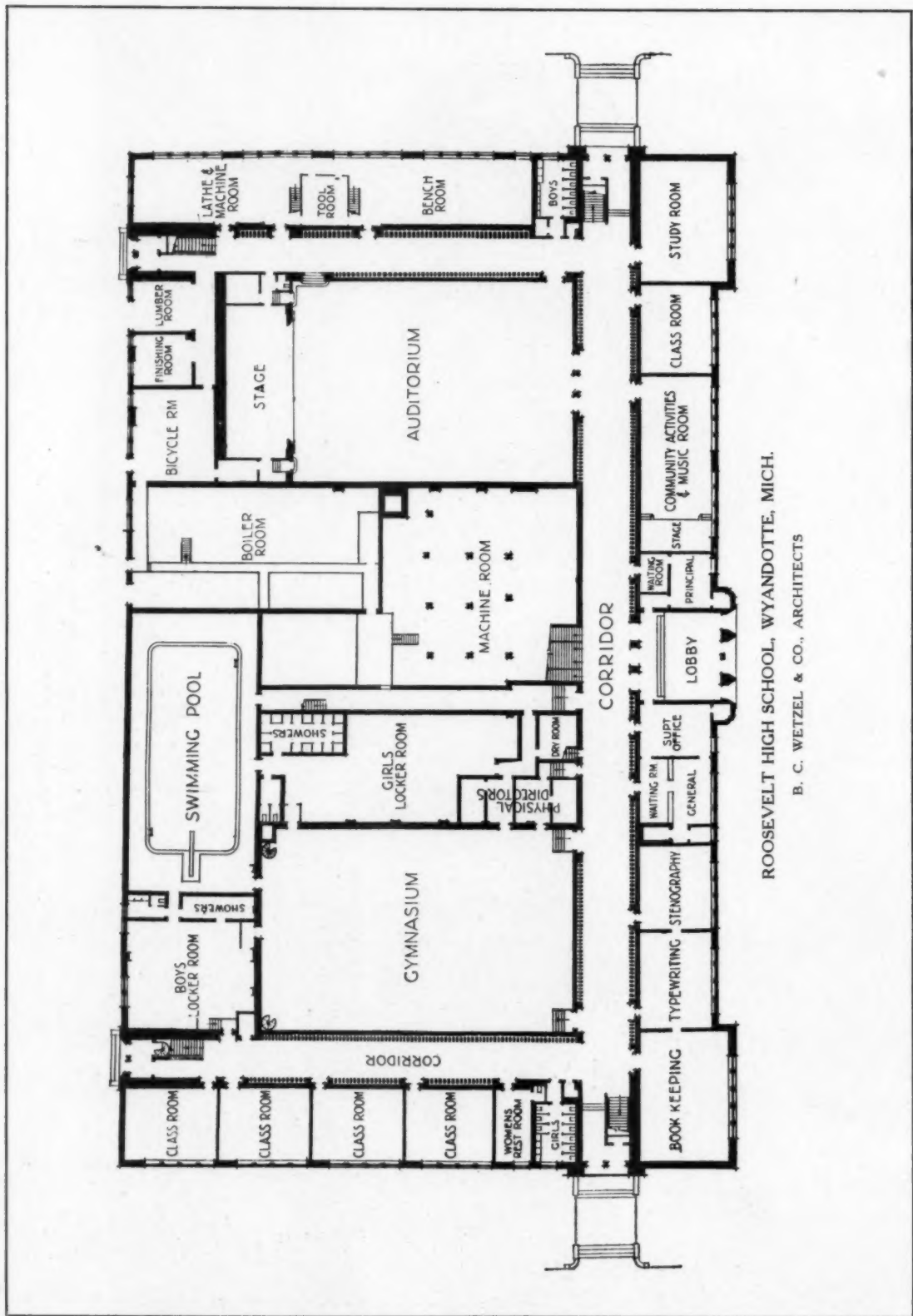


ROOSEVELT HIGH SCHOOL, WYANDOTTE, MICH.
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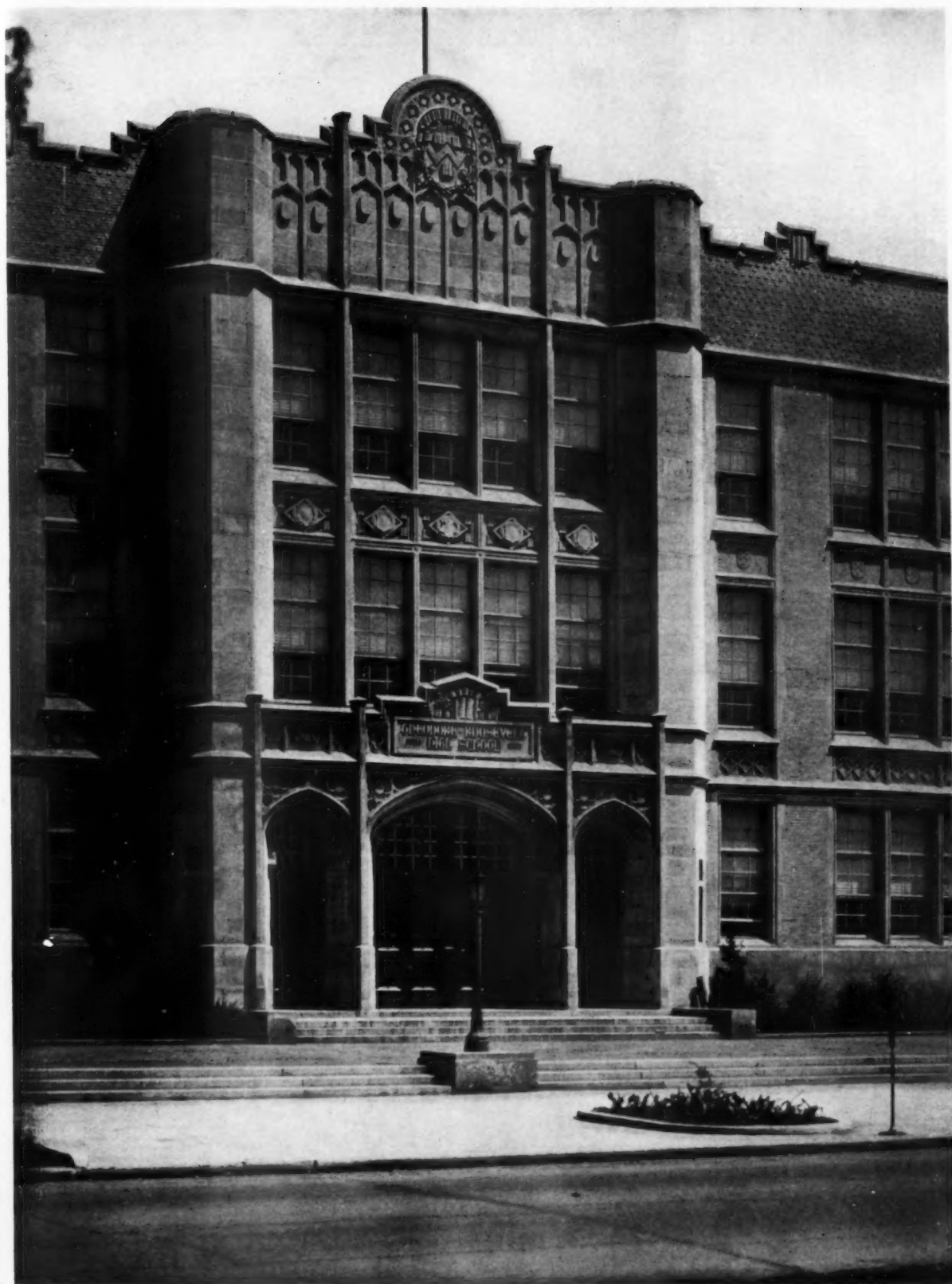
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THE AMERICAN ARCHITECT
December 3, 1924. Plate 180



ROOSEVELT HIGH SCHOOL, WYANDOTTE, MICH.

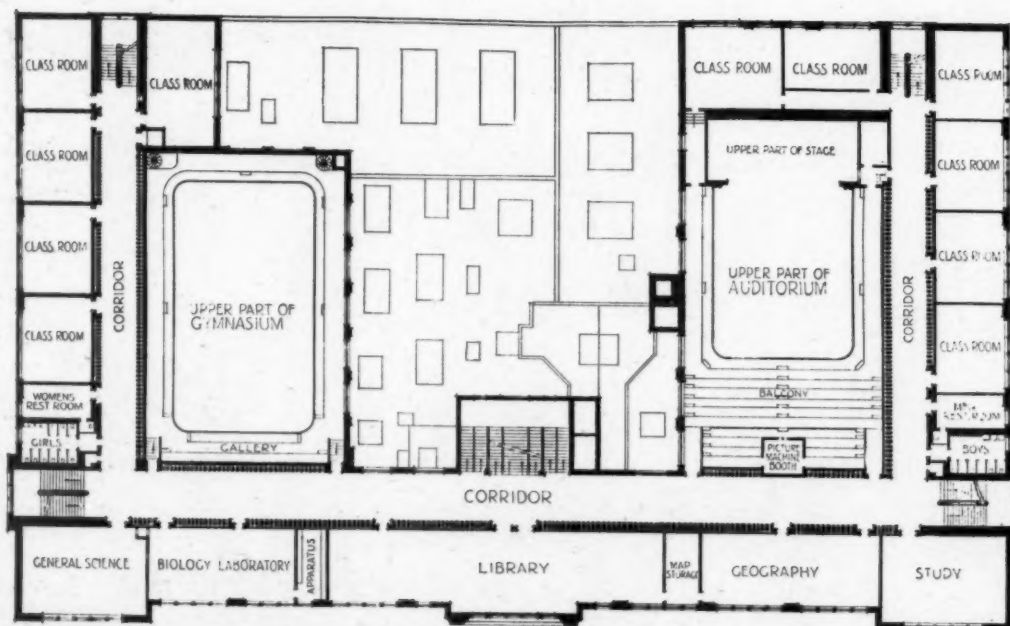
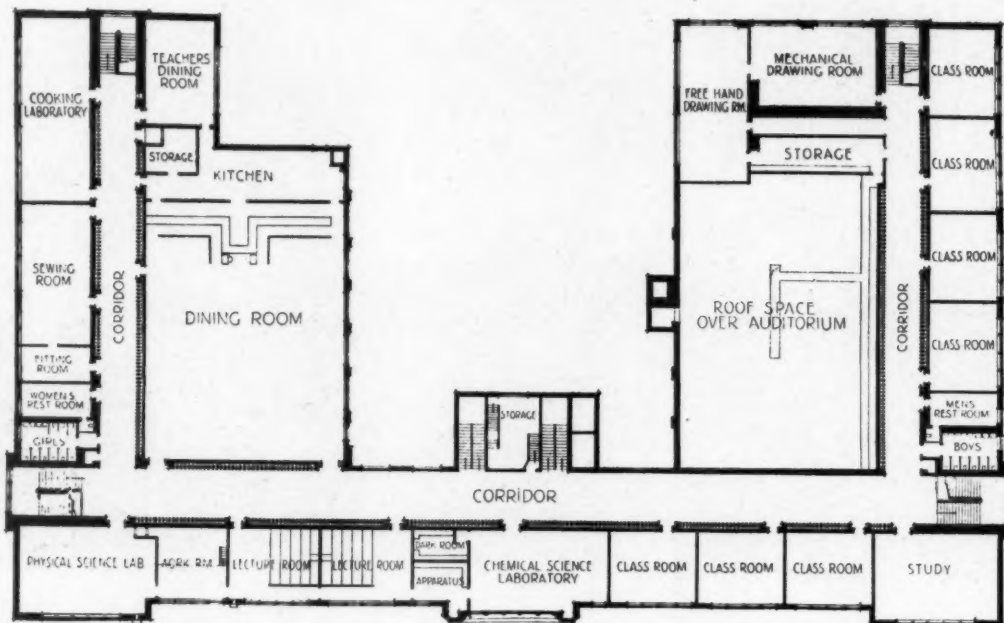
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ROOSEVELT HIGH SCHOOL, WYANDOTTE, MICH.

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MUSIC ROOM



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AUDITORIUM



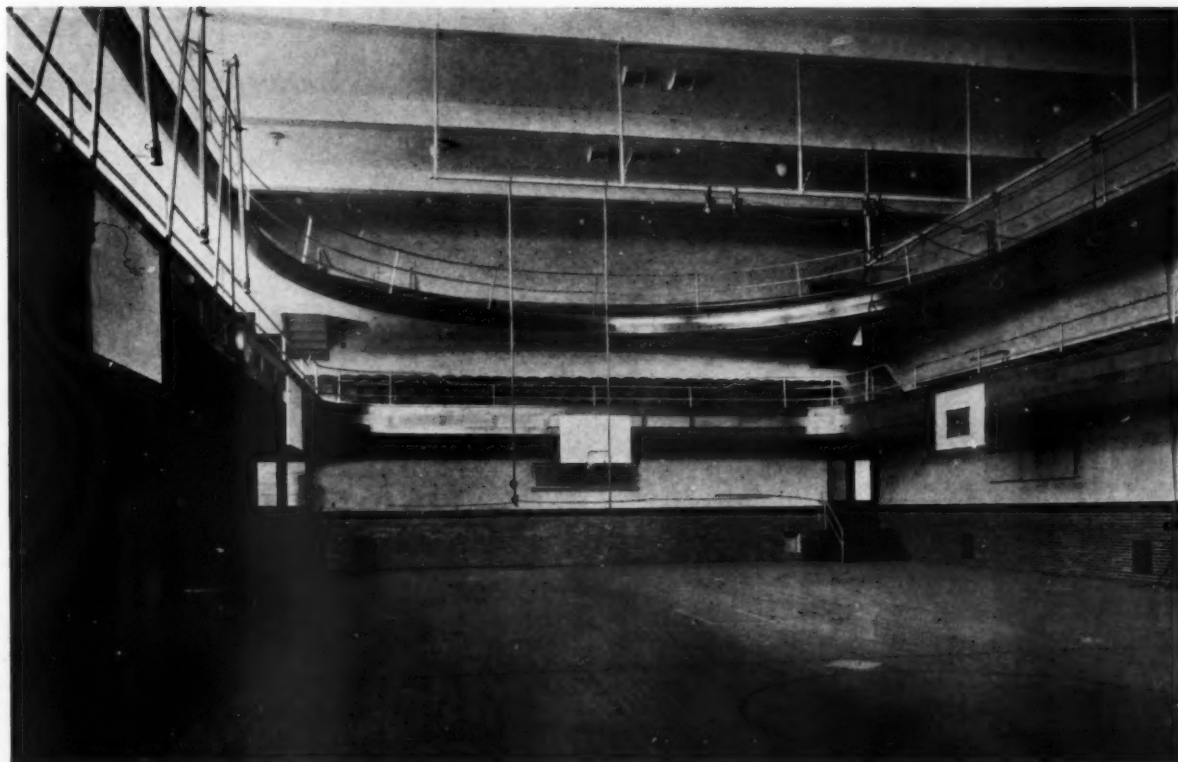
LOBBY

ROOSEVELT HIGH SCHOOL, WYANDOTTE, MICH.

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POOL



GYMNASIUM

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THE AMERICAN ARCHITECT
December 3, 1924. Plate 184

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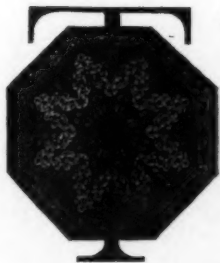
THE SOLARIUM ON THE SIXTEENTH FLOOR OF THE SHELTON HOTEL, NEW YORK CITY

ARTHUR LOOMIS HARMON, ARCHITECT

The prominence of tile in the architectural treatment gives the room at once a decorative interest through the design and color of the faience. The bench in the foreground, of decidedly Spanish character, finds a satisfactory setting in the tile wainscot

INTERIOR ARCHITECTURE

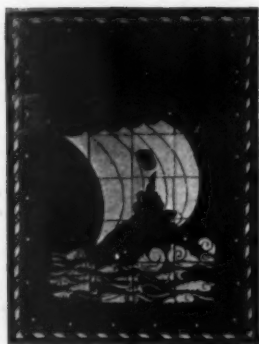
Faience in Architecture and Decoration



AN ORIGINAL TURKISH DESIGN

THE present tendency toward a greater and freer use of color in architecture and decoration, following a period of uninteresting monotone, has brought about a revival of interest in faience products with their colorful designs and ornamentation. An examination of the designs and patterns of tiles produced by manufacturers in various countries all over the world discloses an interesting and instructive study of the styles of ornament and decoration at present in vogue in these countries. The subject, then, of faience in decoration has a double value. Tiles,

on account of their structural qualities, come directly under the head of building construction, and, as such, take their place as an architectural product. With this in mind, their decorative value is further enhanced, for, as has been so often stated in these columns, any product which combines the decorative with the constructive is greatly to be favored, as construction, after all, is the real element from which decoration should be developed. Moreover, by introducing one or more of the many available unusual tile products into architectural design, and developing the decorative scheme in harmony with it, it is possible to create something that is different from the over-worked stereotyped ideas, yet absolutely sound in design. By so doing, unity between the architectural and the decorative schemes will be established, a result which in itself makes it worth

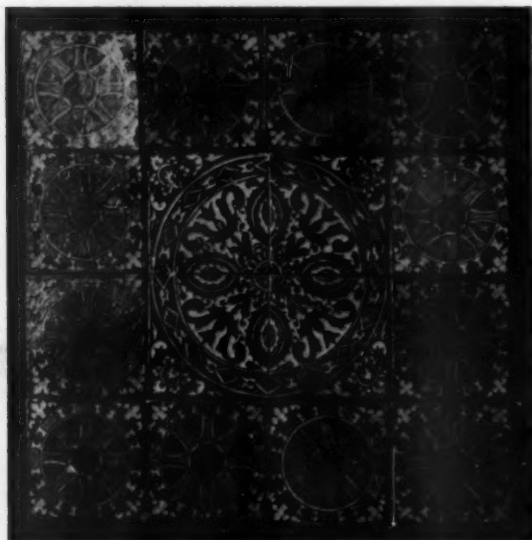


A PANEL OF TILES MANUFACTURED IN HOLLAND

while considering.

From a design point of view, as indicative of the styles of ornament of the present generation, the various tiles shown here are decidedly interesting. Each country seems to have its distinctive ideas of design now, as it always had in the past. Take for example, those from Persia, as on page 534. Their origin

will be recognized at once, so similar are they in line and detail to the old Persian rugs and linens with which we are familiar. Their style has changed little these many years. There is a delicacy of line, although solidity of mass, which at once stamps them as out of the ordinary. It is to be regretted that the colors cannot be shown here, for a word description is of little or no value. Rare blues and greens, reds and yellows, always brilliant, yet perfectly harmonious, are combined to produce the finest decorative effect. On the same page are some specimens from Japan. They, too, are readily recognized, for the Japanese never depart from their own style of ornament, no

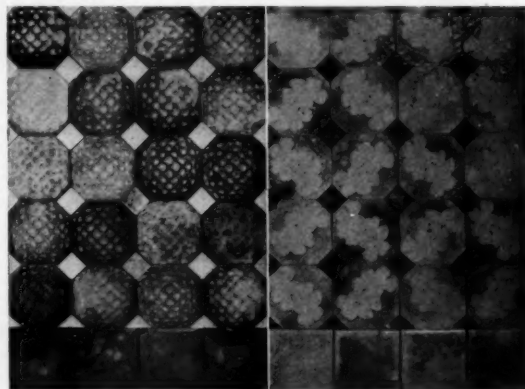


A SPECIMEN OF TILE FROM TUNIS, AFRICA

matter what may be the medium to which it is to be applied. The Japanese seldom make use of the conventional repeating pattern, and their tiles are designed in the form of panels, either vertical or horizontal, as seen in the illustration.

The Japanese tile products are treated more like lacquer decoration than what we generally think of as tile, the designs being invariably brought out on a dark brown or black background, and the whole softly glazed.

On another page are shown some tiles of Spanish manufacture. There are shown those representa-



TWO FINE EXAMPLES OF THE BLUE AND WHITE DESIGNS FROM THE ROYAL COPENHAGEN COLLECTION

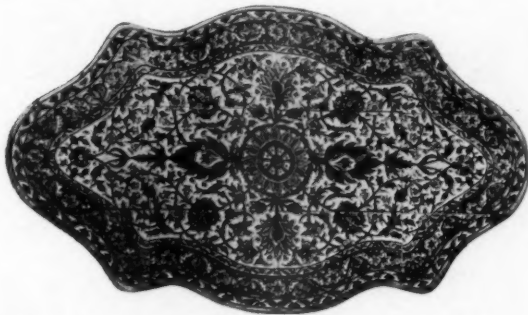
tive of the old Spanish school, in which are evident the ideas and motives of the Moors, from which all Spanish decoration is derived. In another column are two patterns which the manufacturer classes as Spanish Renaissance. Decidedly different in motif and technique, the two schools seem to have nothing in common. The decadent influence which Renaissance ideas had on Spanish decoration is very evident. Many of the motives employed in the design of the Spanish hall, illustrated on the last page of this article, will be recognized amongst the Spanish panels. A real Spanish flavor is thus added to the room, which could not be otherwise obtained. On this page are seen examples of the Royal Copenhagen product. The general lines of the design are built around a somewhat familiar arrangement of the octagon and square, but its interest here is centered on the decoration of the individual tile. Both designs are attractive and original, and, brought out in low relief, highly glazed, the light gives them an interesting texture as it plays on



ANOTHER PANEL FROM HOLLAND

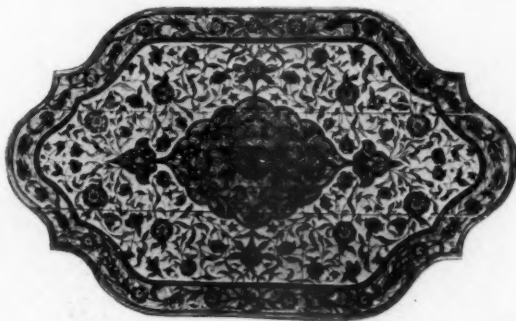
the uneven surface. In both cases, the colorings are limited to blue and white. The blue, richer, warmer and deeper than delft blue, is of an unusual shade, and actually sparkles in its luster as it contrasts with the white.

Where repeating patterns are not desirable, it is necessary to turn to different manufacturers to find decorative material. In faience products this type of designs is also available. There are shown two small panels which illustrate the Dutch designer's art. These panels are executed in soft colors, and brilliant applied enamel. The Hollander's sense of design is well illustrated in these examples of his work, and his appreciation for color, although here based only on the authority of the writer, is not lacking. In the right hand



A MASTERPIECE IN DESIGN BY A PERSIAN ARTIST WHICH IS WORTHY OF CAREFUL SCRUTINY

column is a product of the Italian craftsman, in the Della Robbia style of design, which may, perhaps, have a somewhat limited use, but, when opportunity presents itself, will be found admirably to fit the purpose. Its colorings are unusual



A PANEL DESIGNED IN ARABIA WHICH SHOWS A KNOWLEDGE OF DESIGN THAT IS UNUSUAL

for products of modern manufacture, there being a certain mellow quality about them which generally age only can produce. No doubt, the firing process is responsible for this.

Especial attention is called to the two shaped

panels on this page and the small octagon panel on page 531, representing respectively, Persian, Arabian and Turkish designs. The beauty of these tiles lies first of all in their design. They represent the principles of free-hand designing at its best. Grace of line, accuracy of drawing, and a pleasing arrangement of dark and light are combined with the principles of proportion, repetition and subordination to create a design that has the real art quality throughout. In color, too, they do not lack interest, and, properly used as a keynote to a decorative scheme, their value is



THE DELLA ROBBIAS PRODUCT, FROM ITALY. THE COLORINGS ARE REMARKABLE, AND MUST BE SEEN TO BE APPRECIATED

unlimited. For those who prefer the softer effects, or the vitreous finish, there is much that is interesting in the English product, a sample of which is shown as an illustration to this article.

It might be more in keeping with the subject, to dwell more especially on the manner in which these faience products may be incorporated into an architectural or decorative scheme. On the last page of this article is reproduced a photograph of one of the rooms comprised in the recent exhibition of the Art-in-Trades Club, in New York

City. It represents a Spanish-Italian entresol. The furniture is mostly Spanish, with an occasional Italian piece, and the setting has a decided Spanish tendency. A feature of the architectural setting is a low wainscot of real Spanish tile which follows around the walls. Another motive, also a genuine Spanish tile product, is used as a frieze or capping to the walls at their intersection



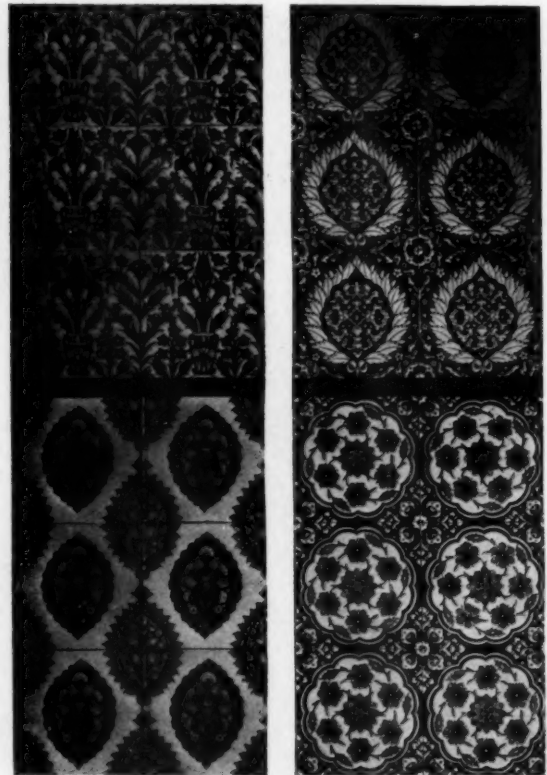
THE JAPANESE TILES ARE DISTINCTLY CHARACTERISTIC. THEY APPEAR AS SOFTLY GLAZED LACQUER WORK

with the ceiling. Against the severe plainness of the rough plaster walls, these two bands of tile decoration, in the vivid colorings and striking designs of the true Spanish product, stand out in marked contrast. Spanish atmosphere is brought into the scheme, as it could not otherwise be. Moreover, the wainscot, decorative in design and brilliant in color, affords a setting for the furniture, which is fitting. The architectural scheme, represented by the tile wainscot, at once becomes the keynote to the decorative scheme, and the distinctive Spanish note in its design is repeated in the furniture covering and drapery fabrics, for all are components of the same composition.

Another interior scheme shown at the head of this article, makes use of tile in a somewhat similar manner. In this case, it was necessary to incorporate some product into the scheme

which would prepare the observer gradually for the transition from the interior to the exterior, for the room opens on one side into a roof garden. The tile floor is no doubt used for this purpose, and it does convey that impression. Then, in order to develop a scheme of decoration around a tile floor, it was necessary to introduce tile into the scheme at some other point as well. A tile wainscot is the natural result. The effect is generally good. Had the architect selected, or, better, perhaps, been allowed to select a more decorative tile for both floor and wainscot, the result no doubt would have been that much more satisfactory.

It seems strange, and yet it is a fact, that the use of tile in our modern interior designs has been practically limited to bathrooms, swimming pools and dairy restaurants. In such rooms, everyone will admit, tile products have especial significance, and have been thus used to great sanitary and decorative advantage. But everyone will not admit that tiles have no decorative value beyond such limitations. Tile brings color into architecture, and the lack of color, or its improper use, accounts for much that is commonplace and even bad in architecture today. It is the ability to



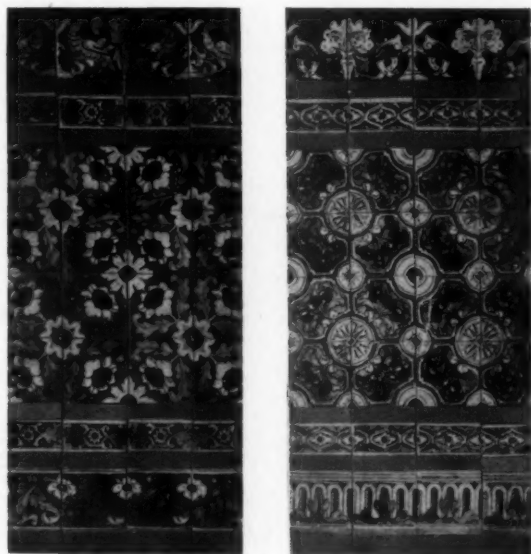
FOUR PERSIAN DESIGNS. THE DESIGNS ARE HISTORIC AND WOULD FORM THE NUCLEUS TO AN ATTRACTIVE DECORATIVE SCHEME

make use of color in architecture and decoration that is limited, and not in the decorative possibilities of tile, as appears to be the case. Relieve the plain wall space here and there with a spot of ornamental tiles; occasionally a tile door trim might not be amiss; or revive the old tile facings of fireplaces. There are all kinds of ways to incorporate it into the architectural treatment, and once it is there, the decorative scheme can easily be made to harmonize. From that idea, one might design a Tunisian room or a Copenhagen interior (if one must have a name for its style) but actually it will be one's own style, designed to meet the requirements of a plan and American architecture will be that much further advanced.

Gradually the sharp line that has so long separated architecture from decoration is being diffused. Architects look for decorative qualities in products which go into the make-up of their designs. Decorators look for a keynote in the architectural design to which to attune their decorative scheme. Materials which combine the decorative with the structural are rare indeed, and

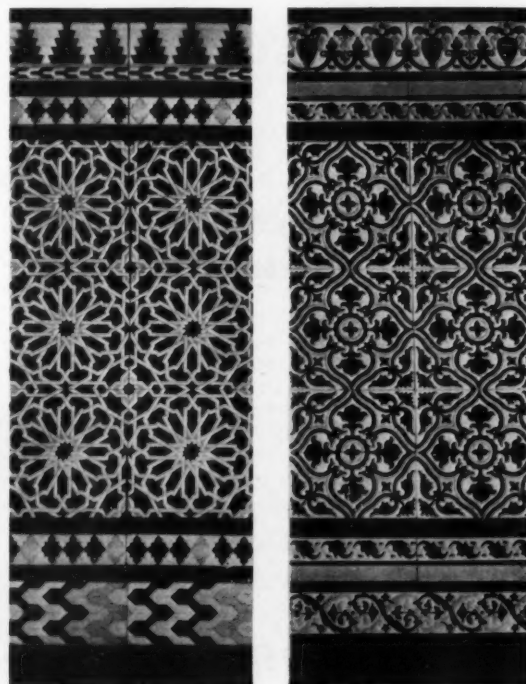
It would seem appropriate to state in this connection that while admirable faience products are made here in America, their designs have no distinct national character. Where no especial style of design is necessary, the American product is equal to any produced in any land.

The artistic or decorative qualities of faience have been dwelt on largely in this article. Atten-



DESIGNS OF THE SPANISH RENAISSANCE SCHOOL

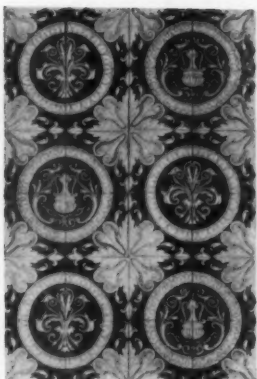
faience products perhaps head the list. Ornamental design, so much a part of the decorative scheme, is there; color, on which the decorative scheme is really based, is there also. A keynote to the decorations, then, is offered by incorporating tile into the architectural design. It is not a lack of interesting and original designs in faience products which has made tile play such a limited part in the design of interiors, as the illustrations accompanying this article will bear witness. It may be, however, lack of definite knowledge concerning them.



SPANISH MORESCO AND OLD SPANISH STYLES, BOTH BUILT ON MOORISH IDEAS OF DESIGN

tion has even been called to the structural qualities of tile products. Beyond these, it might be well to make note of the fact that faience is also a product of sanitary importance. It is possible, while keeping this in mind, to impart to certain rooms, where sanitation must be vitally considered, an artistic emphasis and at the same time attain a necessary sanitary function. Hospitals, for example, should welcome the opportunity to depart from the glare of the pure white, if they could still be sure of meeting the rigid requirements of sanitation.

Too much stress cannot be laid on the fact that color is necessary to a good architectural design. More and more is that being appreciated. The recent vogue of old Spanish influence was mainly brought about by the brilliant colorings which featured their designs. And in our adaptations of their ideas we are awaking to the value of color in architecture and decoration. The secret of a successful color scheme lies in the manner in



SPECIMEN OF THE ORIGINAL ITALIAN PRODUCT. THE LINES OF THE RENAISSANCE CAN BE READILY TRACED THROUGHOUT THE DESIGN

which the color is applied. Color applied without meaning to an architectural design loses all its value and ruins the architecture as well. But when color is found in the products forming the constructive design, the chance of making that mistake is materially lessened. Interest in architectural design is at its lowest ebb when color is lacking, and just so is it at its highest when color and ornamentation—both introduced by faience—

are evident. And, after all, the ability to create interest is the proof of a successful scheme.

In substance, then, this article is a plea for more color and ornamentation in architecture and greater care in its use. Decoration and architecture are closely related arts, and

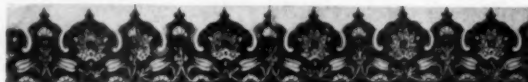
only when the two are linked together can a perfect harmony be achieved. Faience, by its color alone, paves the way to an interesting and, consequently, successful decorative scheme.

In the application of ornament there is also often lacking a sense of appreciation of contour as well as a regard for style and scale. In the foreign designed tiles illustrated there are always evident a masterful knowledge of ornament and a rare ability to draw, which, combined with a fine sense of color, make these products especially valuable. The emphasis of the pronounced difference in artistic merit is exactly the difference between the skilled foreign craftsman and the indifferently skillful one in this country.

Acknowledgment is made to Robert Rossman Company for their courtesy in supplying the photographs of faience products used as illustrations for this article.



FROM ENGLISH MANUFACTURERS. A SOFTNESS, WITHOUT HIGH GLAZING WHICH LENDS GREAT DIGNITY TO THE PRODUCT



A TILE FRIEZE SALVAGED FROM AN OLD PALACE IN CONSTANTINOPLE, NOW BEING DEMOLISHED



A ROOM IN THE EXHIBITION OF THE ART-IN-TRADES CLUB, NEW YORK CITY. THE TILE DECORATION NOT ONLY GIVES A TRUE SPANISH CHARACTER TO THE ROOM, BUT MAKES A FINE SETTING FOR THE FURNITURE, ITS COVERING AND THE DRAPERIES

RAYMOND ANTHONY COURT, INC., DECORATORS

EDITORIAL COMMENT

IT IS WITH REGRET that the publishers of **THE AMERICAN ARCHITECT** announce the suspension of publication in this journal of the student work of the Society of Beaux-Arts Architects.

The already large and steadily increasing enrollment of the Society not only in its department of Architectural Design, but also in the new departments of Sculpture, Mural Painting and Interior Decoration, has created conditions of service to students that can be only adequately given by a special bulletin to be issued by the Society. This bulletin will have its first issue beginning with the first judgment of the season 1924-25.

Mingled with regret that we can no longer serve is a feeling of satisfaction that we were privileged for many years to be so closely identified with the Society of Beaux-Arts Architects, in an undertaking in architectural education with which we are so thoroughly in sympathy.

From a small association of earnest men who had received their architectural education abroad and who sought to provide equally good opportunities for architectural students in this country, the Society of Beaux-Arts Architects has grown from year to year until its school stands high among recognized architectural educational institutions in this country. Its history is a record of important achievement and its high position is due to the unselfish and well directed efforts of a distinguished group of architects. The "elder brother" spirit has never had better development than in the Society of Beaux-Arts Architects.

* * *

THE INTERNATIONAL Architectural Exhibition, to be held in New York in the Spring of 1925, concurrently with the annual convention of The American Institute of Architects, is gradually taking shape. It is expected that at least ten foreign countries will participate. Positive assurances have been received from England, Finland and Poland. Other foreign countries will be represented, but a final announcement of the exact content of their exhibits is delayed, owing to the exacting conditions set down by the various foreign committees who are striving for the most complete lot of material it is possible to assemble.

As chairman of the General Committee, D. Everett Waid, president of the Institute, has announced that every indication points to an exhibition of architecture and the allied arts finer than any similar undertaking in this country.

Harvey Wiley Corbett, president of The Architectural League of New York, and chairman of the Exhibits Committee, states that the interest

displayed by architects in this country is very great.

The United States Section will have for its nucleus, the annual exhibitions of The Architectural League of New York and the usual convention exhibitions of the Chapters of the Institute. Specially invited American material and that large quantity of meritorious work increasingly present, will, it is believed, create an exhibition that will do more to stimulate a respect for good architecture in the minds of the general public than can be expressed in words.

In addition to the delegates to the convention there will undoubtedly be added architects from all over this country and abroad in very large numbers. The opportunities afforded for education and recreation will be very great and the 1925 convention of the Institute will undoubtedly in many ways be the most important in its history.

* * *

IN AN ADDRESS by E. J. Mehren, vice president of the McGraw-Hill Co., delivered before the New York Building Congress last month, it was suggested that the building industry carefully review present conditions and as carefully consider an adequate remedy for the decadence in craftsmanship. "We lack craftsmen," declared Mr. Mehren, and, he added, "we are cursed with a horde of contractors who have no interest in good workmanship."

The public is now bent on bargains in buildings and its interest in construction is purely speculative. A quick turnover and a quick "get away" before the dishonest workmanship can be disclosed. Under such conditions there can be no incentive to good craftsmanship.

Mr. Mehren urged the development of more and better building mechanics, masters of the art of working in the various materials. And above all must the men set over these mechanics be better trained in their work,—men who take pride in what they are doing. "We must," said Mr. Mehren, "educate owners to the higher economic value of good work so that they will gladly invest more in their building operations, confident that over the long life of the structure the additional expenditure will prove a profitable investment in lower maintenance cost and slow depreciation."

To accomplish those desirable ends, it will be necessary to revive the spirit of good craftsmanship not only in the workmen, but in every department of the building industry. A vast undertaking. When shall this movement toward better workmanship begin; along what lines shall it be carried?

Mr. Mehren is of the opinion that the root of the trouble lies in that public who demand cheap buildings, and who act in consort with speculative builders. It is the bargain hunting public that created this condition and who are daily increasing its menace to the future of good craftsmanship.

The spread of an appreciation for good craftsmanship is imperatively needed. Not first with the bargain hunting public, but with those engaged in the building trades. He said that architects, engineers, contractors and the heads of labor organizations should promptly act and inculcate the proper spirit in the worker and in the public.

His plea for better recognition of the workman is one with which we are in sympathy. Much of the apathy of the craftsman is due to the lack of appreciation of his effort and the submerging of his identity. There should be better and more frequent appreciation shown by employers.

But there should be public recognition as well. Two building congresses have taken steps in this direction.

The Building Congress of Portland, Oregon, has a "Guild of Building Handicrafts." This guild selects workmen of outstanding competence, and, after examination of their work by a jury of five, awards to them, if the jury reports favorably, the title of "Guildsman." So favorably has this movement impressed the Oregon State Board of Vocational Education that it has presented the guildmen with gold buttons bearing the seal of Oregon and the legend "Guild of Building Handicrafts." In receiving his button, at the recent formal installation ceremonies, one of the recipients made the very pertinent remark, "For

forty years I have been a mechanic and this is the first time I have been honored as such." There is tremendous hope in a movement which will bring out such an expression. It hangs up a very definite objective to every artisan.

Perhaps the most constructive effort could be made by the public. Architects have reason for complaint that in most instances their work as designers of buildings is ignored and the names of the owners exploited in the public press. Why not give every one on the building proper credit for his work?

Mr. Mehren offers many suggestions and cites the willingness of owners in some instances, to acknowledge in a public manner the skill of those who brought the building to completion.

A New York banker is quoted as stating a willingness to erect a bronze tablet expressive of appreciation of the artisans who had built his bank's new home. Another was willing to give a public banquet to every craftsman engaged on the work. But apparently neither carried out such good intention.

We never refer to this matter of better craftsmanship but the statement made on the floor of a convention of the Institute occurs to us. The speaker said that the craftsman was the architect's *alter ego*. This is absolutely true. Without good craftsmanship the architect works under a positive handicap.

Would it not be well for the profession to take the first step toward recognition of individual work, and implant in the minds of clients the good idea that in substantially approving of the mechanic they are helping forward in the most valuable way the re-entry of good craftsmanship?



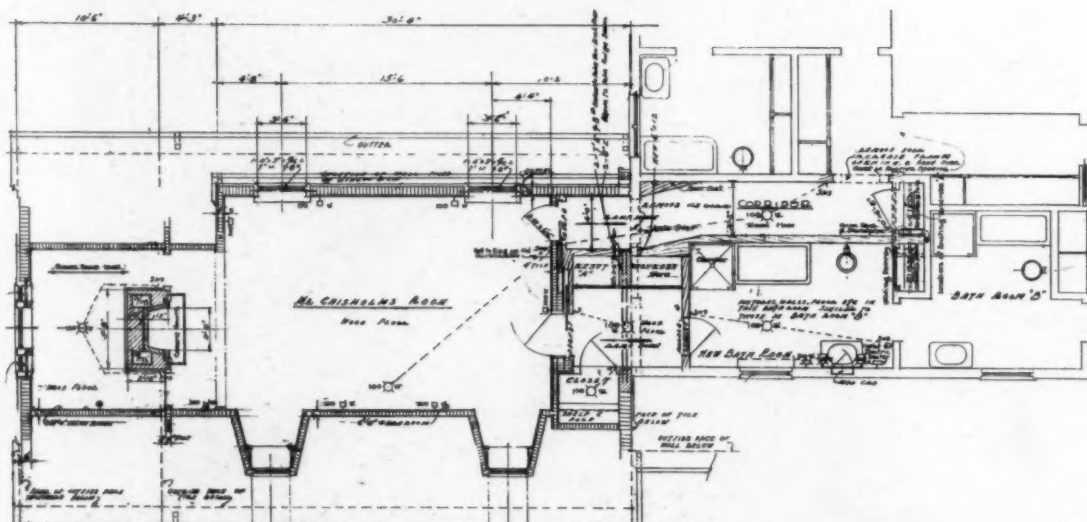
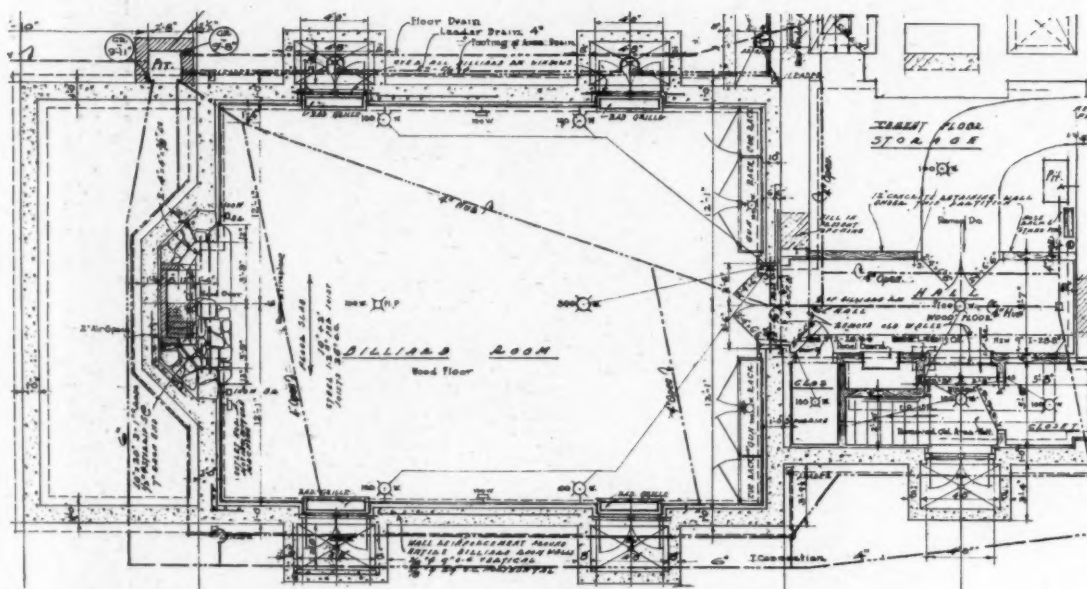


ALTERATIONS AND ADDITIONS TO HOUSE OF HUGH J. CHISHOLM, PORT CHESTER, N. Y.

JOHN RUSSELL POPE, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT
December 3, 1924. Plate 185



ALTERATIONS AND ADDITIONS TO HOUSE OF HUGH J. CHISHOLM, PORT CHESTER, N. Y.
JOHN RUSSELL POPE, ARCHITECT

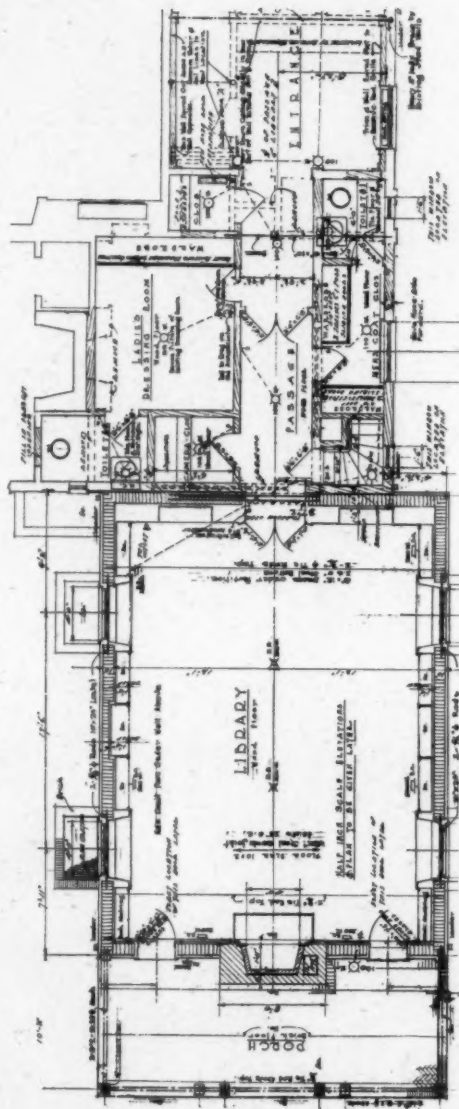


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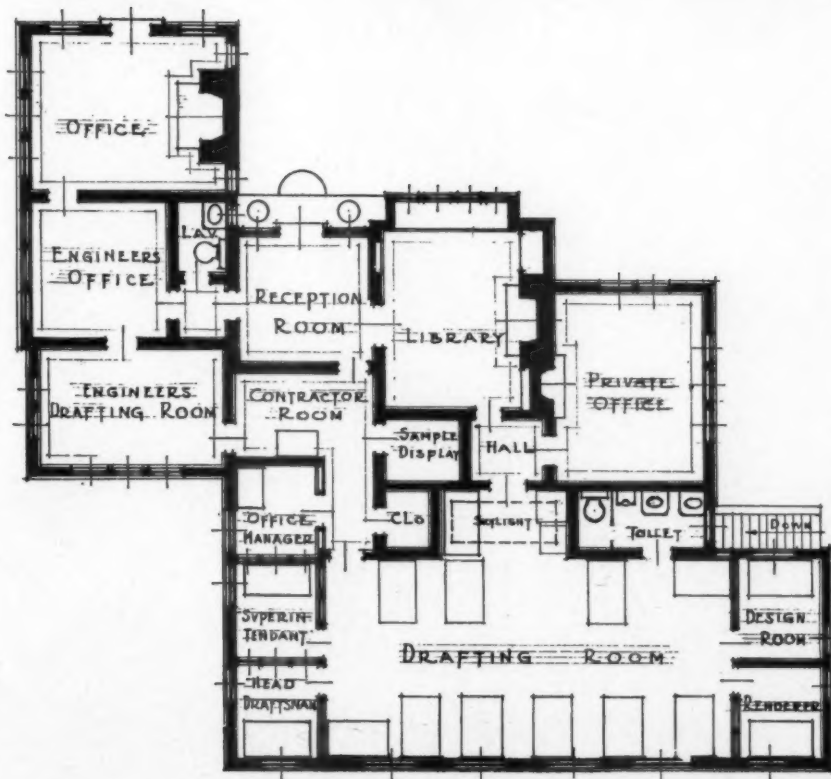
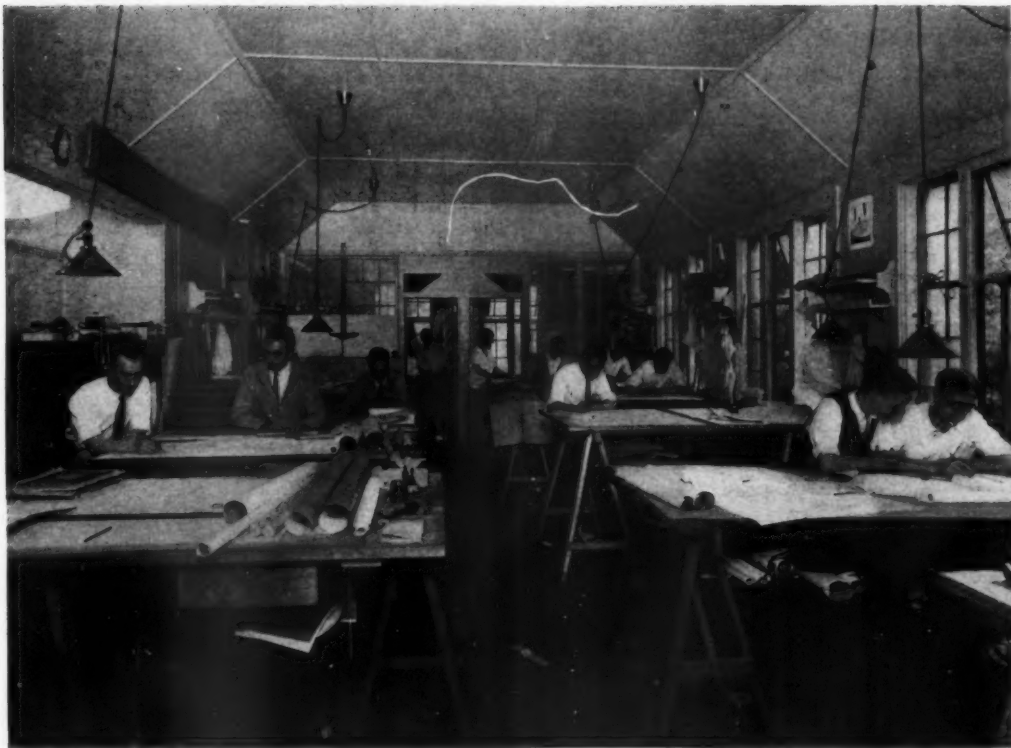
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THE AMERICAN ARCHITECT
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OFFICE OF DWIGHT JAMES BAUM, ARCHITECT, RIVERDALE, NEW YORK CITY

THE AMERICAN ARCHITECT
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OFFICE OF
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ARCHITECT

RIVERDALE,
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MANTEL IN PRIVATE OFFICE

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MR. BAUM'S PRIVATE OFFICE

OFFICE OF DWIGHT JAMES BAUM, ARCHITECT

RIVERDALE, NEW YORK CITY

MODERNIZING OLD BUILDINGS *by* USE of STUCCO

BY SAMUEL WARREN

REMODELING and rejuvenating old buildings is probably not as interesting creative work as new designing, but there is a fascination in seeing what can be done with what at first sight is rather hopeless. Perhaps it even takes slightly more imagination to visualize the possibility of turning some overornamented and bay-windowed structure into one of good taste and modern concepts. There is a satisfaction in showing to the world the ability to take what others have passed by and refashion it to suit one's own needs or those of one's client.

Not only this, but very often the architect is compelled to take an old building and remodel it. There is much satisfaction in doing this, for there are certain buildings that one itches to be given the privilege of going over with an axe and laying up a year's supply of firewood of the painstaking jigsaw work of previous generations.

Hidden beneath this meaningless junk are usually substantial construction and even good lines. The previous generations may not have had the architectural ability of today, but they did have building ability and good materials. Many of these old houses are of most excellent construction, well built foundations, extra large floor beams, good plastering, and substantial throughout which has made them last until the present time with a minimum of deterioration, particularly if the roofs have been kept tight and the structure well painted.

It is often a revelation to see what can be done with such buildings. A rejuvenated structure can hardly be recognized as having any relation to its

former self; when a careful study will show that the changes are really but minor ones.

Probably the great bulk of the remodeling has meant an overcoating with stucco. It is difficult to patch up old woodwork without it being rather apparent and it is difficult to match the quality of the old material. Often it is difficult to make the trim and cornices come out correctly and leave a good clean design.

The mechanical work of overcoating with stucco on such houses is quite simple. After the structural changes have been completed, the work in reality proceeds very much along the line of that of the ordinary stucco structure, the only great difference being that in a stucco house, the trim is set accordingly, whereas in the old house it is often necessary to reduce or extend the trim in order to make allowance for the extra thickness of wall which the stucco causes. This can be taken care of by the simple addition of a molding along the top and sides of the window or door frames. The tops of the windows should be protected by a flashing extending over the new molding. The sills can be extended by rabbeting the edge and fastening on an extension, which, of course, should be thoroughly painted to make the joint watertight. Or again this problem can be taken care of by returning the stucco to the sash, giving a reveal.

It is not necessary to remove the old siding unless there has been so much change that it is easier to do that than to build up the new section to a corresponding plane. All that is necessary is to see that it is firmly nailed on and any rotten



A CHURCH AT DECORAH, IOWA, REMODELED AS A HOUSE, BY HANSON & ALTFILLISCH, ARCHITECTS

SIGMA PHI EPSILON FRATERNITY HOUSE, HANOVER, N. H.



LARSON
&
WELLS,
ARCHITECTS



HOUSE AT
WEST
MEDFORD,
MASS.

REMODELING OLD BUILDINGS BY USE OF STUCCO



THE PASSING OF THE BROWNSTONE FRONT IN NEW YORK

The change from the early high stoop house to an English basement plan, and the application of stucco, with a sparing use of color, relieve the monotony of the "brownstone row"

wood replaced. Over the old siding is placed waterproof building paper, then the furring strips, to which is fastened the metal lath. If desired, self furring lath can be used. The stucco work then proceeds as ordinarily.

It is perhaps more difficult to remodel old stone or brick houses, particularly those in the city, without making the additions or changes very apparent. Brick weathers and its sharp lines become softened. The new brick is apt to show harshly in contrast with the old and it is practically impossible to match the color.

In many cases, particularly in city dwellings, the old buildings had high stoops and it is often desirable to remove the stoop to give a basement entrance. It is for work of this nature that stucco is peculiarly adapted. The old stoop is removed and the opening bricked up to approximately the same line as the other windows on that floor. The old basement door is enlarged for the new entrance door. Then the whole building is overcoated with stucco.

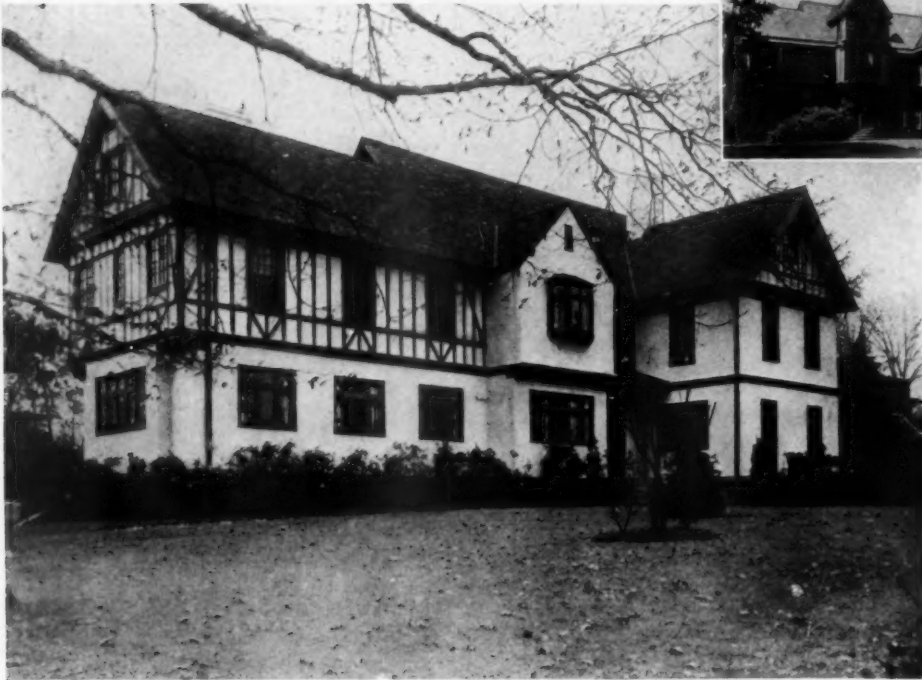
Clean brick of the common variety affords one of the most perfect bases for Portland cement

stucco, but it is absolutely essential that the surface be clean. If the old brick has absorbed much dirt, or if it has been painted, which is usually the case, it is necessary to secure a clean surface. This is best done by removing the old face of the brick to a depth of about $\frac{1}{4}$ ". This does not mean a few hack marks on each brick. It means an entire removal of the surface. This may, at first glance, seem expensive, but common brick is comparatively soft and it is remarkable the amount that can be cut in a short time with a good sharp chisel or with a well pointed stone hammer.

Old brown stone or any of the more absorbent stones should be treated in the same way, that is a new surface exposed. Care should be taken, however, in the case of brown stone which, on cheaper jobs, was laid with the bed vertical instead of horizontal, for there is some tendency for this stone to scale along the line of the bed and the work of removing the surface must be carefully done. If, however, the bed is horizontal, the stone can be gone at vigorously without trouble.

If there are inserts of the non-absorbent stones,

HOUSE OF OTTO MEYER, MONTCLAIR, N. J.



LUCIAN E.
SMITH,
ARCHITECT



HOUSE OF
E. J.
MULLIGAN,
VENTNOR,
N. J.

REMODELING OLD BUILDINGS BY USE OF STUCCO

such as granite, these are often best taken care of by covering with metal lath fastened in place with expansion bolts. But under no circumstances ever apply any waterproofing coat to masonry before applying the stucco. The contractor may be able to get the stucco to stick momentarily but the result is sure to be disastrous in a few years and this also applies to new construction. Hollow clay tile, concrete block or clay brick should have the stucco applied directly to it without any waterproofing compound as this prevents a bond between the stucco and the masonry. The real bond is secured by the absorption of the masonry which draws the fine cement particles into the pores of the backing.

In the illustrations in this article are shown some interesting examples of work that has been done in rejuvenating old buildings with stucco. Some of these may be classed as simple overcoat-

ing. In other cases the work is more along the lines of a major operation—a tower cut off, a few bay-windows removed, some new window openings cut and perhaps a slight change in the roof line, but all blended into a new and harmonious whole by a good overcoating of Portland cement stucco.

Nor is it amiss to mention a moment, most briefly, the possibilities of color and texture in this stucco.

The color is made possible by the use of white Portland cement in the finish coat, colored either with sands or with pigments. As a plastic material its texture possibilities are unlimited and as it is a material unaffected by moisture, these textures remain.

As a true stone like material, Portland cement stucco weathers and mellows in an attractive manner.



AN EARLY TYPE OF BRICK, HIGH STOOP HOUSE IN PHILADELPHIA, PA., CONVERTED INTO AN ENGLISH BASEMENT OFFICE BUILDING FOR AND BY DUHRING & ZIEGLER, ARCHITECTS



DETAILS OF LANDSCAPE ARCHITECTURE

GARDEN PERGOLA, ESTATE OF RICHARD ROWLAND, RYE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

The LAW as to ARCHITECTURE

BY CLINTON H. BLAKE, Jr., of the New York Bar

I HAVE had occasion to discuss in this Department at various times the right of the architect to the plans and the facts relative to the ownership of the plans as between the architect and others. While we have already discussed this question in some detail, it is apparently becoming an increasingly important one among architects, and within the last few days, I have had placed before me three different cases involving this question and emphasizing anew its importance.

It has been suggested that an additional and perhaps more full discussion of the problem may be in order. At the risk, therefore, of some repetition, perhaps, I am responding in this month's issue to the desires of various architects interested.

The general belief of architects has always been, and is now, I fear, that the plans belong to the architect under all conditions and never become the property of the client. This view is entirely erroneous. In the absence of a specific agreement to the effect that the plans shall remain the property of the architect, the title to them vests in the client, who has employed the architect and paid for them. If the title to the plans is to remain in the architect as between his client and himself, it can only do so as the result of a specific agreement to this effect between them, such as that which is embodied in the standard contract of The American Institute of Architects.

The architect cannot safely depend upon the custom of the profession to protect him on this point. Many architects assume that, inasmuch as it is the custom and understanding of the profession that the plans shall belong to the architect, this custom is binding on the client and that there is no need of any specific agreement with respect to the matter of plan ownership. Here again, the architects are in error. The question is not a novel one, either in this country or in England. As early as 1870, an English Judge in his decision expressed the belief that a claim that the plans belonged to the architect by reason of the custom of the profession would not be upheld so as to entitle the architect to retain the plans; that such a custom, if it existed, was not one which would be binding upon the public; that it was unreasonable and would not be enforced. In 1905 in a decision by the Court of Kings Bench, England, the earlier case was approved and a definite decision made that, where the architect refused to deliver the plans, basing his right to hold them merely on the claim of the custom of the profession that he is to retain title to them, the owner is entitled to recover them. The Court, in arriving at its conclusion that the custom was

unreasonable, was influenced somewhat by the consideration of the effect on the owner, if the plans were not delivered to him. For instance, the Court said:

"If one considers the matter from the point of view of the reasonableness of the custom set up, the argument seems to me to be entirely in favor of the building owner. What would be his position after the building was completed? Unless he has the plans, how is he to know where the drains, the flues and many other things are? Is he bound to go to the architect and make a fresh contract with him with respect to every matter that arises relating to the structure? Counsel for the defendant were bound to admit that, if their view as to the retention of the plans is correct, there would be some sort of obligation on the architect for their safe custody, but that admission does not make the retention reasonable."

The same general doctrine has been adopted by the American courts. In an early Pennsylvania case, the Court said, referring to the claim that it was the custom of architects for the ownership of the plans to remain in the architect: "This may be a very good custom among architects as between each other, but it binds no one else." The Court went on to state, however, that: "The mistake is in giving to them (referring to customs such as that mentioned) the force of law and supposing they can affect other persons not parties to the arrangement and who have no knowledge thereof."

This latter observation is to be noted. If the client has full knowledge of the custom of the profession or if he has done business with the same architect previously and, from experience, knows that the architect considers that the plans shall remain his property, in such an event he may be bound by the custom where otherwise it would not affect his rights. One who acts with full knowledge of a prevailing custom or of the basis on which he has had prior dealings with the architect, cannot well thereafter plead that the custom and prior dealings have no effect on the understanding between the parties.

(To be continued)

LEGAL DECISIONS

A CONSTRUCTION contract provided that payment should be made on monthly estimates submitted by the architect, the final fifteen per cent to be payable after the work was fully completed "and accepted by the owner in writing." The contractor in a suit to recover an alleged unpaid balance due him, introduced in

evidence a final certificate of the architect, showing that there was due him something over \$2,000. The certificate contained the following provision:

"Notice: This certificate is an expression of the architect's opinion, and shall at no time be considered as a legal obligation on his part; neither shall same be considered as an acceptance of any work done or materials furnished."

The contractor claimed that, inasmuch as there was no evidence showing mistake, fraud or collusion in the issuance of the certificates, the certificates were binding and that judgment should be awarded to the contractor for the full amount. The case also raised the question of the effect of delay in the performance of the contract alleged to have resulted from the acts and omissions of the owner. The contract on this point was the uniform contract form, providing that no allowance should be made, unless a claim in writing should be presented therefor to the architect within forty-eight hours of the occurrence of the delay. The contractor claimed that there had been a waiver by the owner of this latter provision of the contract, and that therefore the neglect to file a written claim should not defeat the right of the contractor to the allowance for the delay.

The court held that whether the certificates of an architect are conclusive on the acceptance of work and the amounts due therefor depends upon their terms and the authority under which they are issued; that to bind the owner the architect must act within the scope of his authority and that the final certificate in question was not conclusive upon the owner; that while a provision of the contract requiring a written demand for an extension of time, resulting in delay, may be waived, it is a question of fact in such case whether there was or was not, in fact, any such waiver.

Wacker v. Essex (Indiana) 119 Northwestern 466.

THE plaintiff brought suit against a hotel association for various furnishings and materials, alleging that they had been purchased in behalf of the hotel association by the architects employed by the latter to plan and supervise the erection of the building. It appeared that the architects had been given authority to purchase certain parlor and ballroom furnishings for the hotel, to the extent only of authorizing them to purchase specific fixtures which had been exhibited to the president of the hotel company by the plaintiff. The question arose whether the architects, as such, ordering fixtures and furnishings, could thereby bind the hotel association for the price thereof.

The court held that the architects were acting as architects only and not as general agents for any parties; that while they might be classed as special agents for the purchase of the specific

fixtures submitted to the president of the hotel association, their authority would not extend beyond this item; that an architect, as such, has no authority to make purchases of any character of material or furnishings on behalf of the owner of a building and therefore an attempt on the part of an architect to bind the owner of a building to purchase material or fixtures for such a building will not of itself bind such owner.

Kennard & Sons Carpet Co., v. Houston Hotel Association, (Texas) 197 Southwestern 1139.

A WRITTEN contract provided as follows:

"That for and in consideration of the sum of five (5%) per cent of the contract price, the said party of the second part agrees to prepare preliminary plans, working drawings, details, and specifications of a building to be used as a sanatorium, to be erected in Dawson Springs, Kentucky, and to cost approximately two hundred thousand (\$200,000.00) dollars, and to furnish architectural services during the erection of said building, and to do everything that might be properly required of a competent architect, in connection therewith.

"The said party of the second part shall receive his fee in installments as follows: Three and one-half (3½%) per cent to be paid on completion and acceptance of full plans, specifications, and details, and awarding of contract for building and the balance, one and one-half (1½%) per cent to be paid on completion and acceptance of the building.

"It is further agreed that in the event the said party of the first part fails to erect the building within two years from the date of this contract, said party of the second part shall receive the sum of two hundred and fifty (\$250.00) dollars for preliminary services rendered in connection with this contract, and should this building be erected within five (5) years from the date of this contract, the party of the second part shall under the terms of this contract be architect thereof and prepare the plans and specifications therefor."

Plaintiff sued for something over \$9,000.00 due for services. He admitted the execution of the written contract, but alleged that, in addition thereto, and on the same day the written contract was entered into, he had made an oral contract with the defendant to perform the same services referred to in the written contract, except the preparation of preliminary plans for the same compensation provided in the written contract, but without reference to whether the building were ever constructed or not. The court held that the case should be decided on the basis of the written contract; that the contract was not open to the construction that it covered only preliminary drawings; that, on the contrary, it provided plainly for completed plans and for the payment for them on one basis, if the contract were awarded, and on a different basis if the building were not erected within two years; that the architect was limited, under the contract, to a recovery of \$250.00 for all of the services which he performed thereunder, and that the fact that his services may have been worth much more than this agreed amount was immaterial.

O'Kain v. Davis (Kentucky) 216 Southwestern 354.

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Publishers, THE AMERICAN ARCHITECT AND THE ARCHITECTURAL REVIEW.

OUTLINE OF TENTATIVE SPECIFICATIONS FOR OZONIZED AIR SYSTEM

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 - 9-2. Work not Included
 - 9-3. Schedule of Main Items
10. Methods of Analysis and Comparison of Bids
 - 10-1. Methods
 - 10-2. Basis
 - 10-3. Forms of Proposal
11. Conditional Payments

III. GENERAL DESCRIPTIVE

12. Characteristics
13. Design
14. Service Conditions
 - 14-1. Visiting Site
 - 14-2. Railroad Siding
 - 14-3. Working Limitations
 - 14-4. Working Facilities
15. Ultimate Requirements

IV. PRELIMINARY PREPARATION

16. Field Measurements
17. Shop Drawings
18. Samples

V. MATERIALS

19. Properties, Chemical and Physical
20. Sizes, Weights, Gauges
21. Quantities

VI. DESIGN AND CONSTRUCTION

22. Shop Work
 - 22-1. Capacity
 - 22-2. Ozone Generators
 - 22-3. Bed Plate and Supports
 - 22-4. Transformers

- 22-5. Control Apparatus
- 22-6. Blower
- 22-7. Air Filter
- 22-8. Dehydrator
- 22-9. Protection Devices
- 22-10. Pipe
- 22-11. Fittings
- 22-12. Ozone Manifold
- 23. Field Work
 - 23-1. Erection Force
 - 23-2. Operation and Instruction
 - 23-3. Foundation
 - 23-4. Anchor Bolts, Sleeves, Templates, Etc.
 - 23-5. Erection
 - 23-6. Piping
 - 23-7. Wiring
- 24. Finish
- 25. Protection of Work
- 26. Co-operation with Other Contractors

VII. SCHEDULE

- 27. Shop Production
- 28. Field Operation
- 29. Shipment and Delivery

VIII. RESULTS

- 30. Inspection and Performance
- 31. Guarantees
- 32. Tests
- 33. Rejection

OUTLINE OF TENTATIVE SPECIFICATIONS FOR ELECTRIC TIME RECORDING AND PROGRAM SYSTEM

A. S. I. Classification No. 70.10

I. CONTRACT AND LEGAL

- 1. Parties
- 2. Drawings
- 3. Agreement
- 4. Terms of Payment
- 5. General Conditions
- 6. Regulations and Codes
- 7. Standards
- 8. Patents

II. ECONOMIC

- 9. Scope of Contract
 - 9-1. Work Included
 - 9-2. Work not Included
 - 9-3. Schedule of Main Items
- 10. Method of Analysis and Comparison of Bids
 - 10-1. Methods
 - 10-2. Basis
 - 10-3. Form of Proposal
- 11. Conditional Payments

III. GENERAL DESCRIPTIVE

- 12. Characteristics
- 13. Design
- 14. Service Conditions
 - 14-1. Visiting Site
 - 14-2. Railroad Siding
 - 14-3. Working Limitations
 - 14-4. Working Facilities
- 15. Ultimate Requirements

IV. PRELIMINARY PREPARATION

- 16. Field Measurements
- 17. Shop Drawings
- 18. Samples

V. MATERIALS

- 19. Properties, Chemical and Physical
- 20. Sizes, Weights, Gauges
- 21. Quantities

VI. DESIGN AND CONSTRUCTION

- 22. Shop Work
 - 22-1. Type of Clock System
 - 22-2. Master Clock
 - 22-3. Master Clock Location
 - 22-4. Secondary Clocks
 - 22-5. Schedule of Secondary Clocks, Dial Size, Location
 - 22-6. Second Indicating Secondary Clocks
 - 22-7. Schedule of Second Indicating Clocks, Location
 - 22-8. Control of Second Beat Clocks
 - 22-9. Time Stamps
 - 22-10. Schedule of Time Stamps, Location
 - 22-11. Attendance Time Recorders
 - 22-12. Schedule of Attendance Time Recorders, Location
 - 22-13. Elapsed Time Recorders
 - 22-14. Schedule of Elapsed Time Recorders, Location
 - 22-15. Recording Lock Equipment
 - 22-16. Schedule of Recording Locks, Location
 - 22-17. Watchman's Station Equipment
 - 22-18. Schedule of Watchman's Station, Location
 - 22-19. Clock Suspension
 - 22-20. Clock Brackets
 - 22-21. Clock Pedestals
 - 22-22. Supplies
 - 22-23. Program Machine
 - 22-24. Distributing Board and Cabinet
 - 22-25. Push Button Board
 - 22-26. Program Circuit Selector
 - 22-27. Time Element Relay and Cabinet

- 22-28. Bells
- 22-29. Buzzers
- 22-30. Inside Gongs
- 22-31. Weatherproof Gongs
- 22-32. Clock Cabinets
- 22-33. Moisture Proof Cases for Clocks
- 22-34. Clock Metal Work
- 22-35. Clock Crystals
- 22-36. Clock Current
- 22-37. Storage Battery Equipment
- 22-38. Tungar Rectifier (or Motor Generator Set)
- 22-39. Automatic Battery Charging Panel
- 22-40. Battery Cabinet
- 22-41. Conduit
- 22-42. Wire
- 22-43. Tools and Equipment
- 23. Field Work.
 - 23-1. Erecting Force
 - 23-2. Operation and Instruction
 - 23-3. Schedule of Setting Heights
 - 23-4. Clock Mounting
 - 23-5. Clock Wiring
 - 23-6. Limitation of Clocks or Recorders to Circuits
- 24. Finish
- 25. Protection of Work
- 26. Co-operation with Other Contractors

VII. SCHEDULE

- 27. Shop Production
- 28. Field Operation
- 29. Shipment and Delivery

VIII. RESULTS

- 30. Inspection and Performance
- 31. Guarantees
- 32. Tests
- 33. Rejection

OUTLINE OF TENTATIVE SPECIFICATIONS FOR PNEUMATIC TUBE SYSTEM

A. S. I. Classification No. 67.10

I. CONTRACT AND LEGAL

- 1. Parties
- 2. Drawings
- 3. Agreement
- 4. Terms of Payment
- 5. General Conditions
- 6. Regulations and Codes
- 7. Standards
- 8. Patents

II. ECONOMIC

- 9. Scope of Contract
 - 9-1. Work Included
 - 9-2. Work not Included
 - 9-3. Schedule of Main Items

- 10. Methods of Analysis and Comparison of Bids
 - 10-1. Methods
 - 10-2. Basis
 - 10-3. Form of Proposal
- 11. Conditional Payments

III. GENERAL DESCRIPTIVE

- 12. Characteristics
- 13. Design
- 14. Service Conditions
 - 14-1. Visiting Site
 - 14-2. Railroad Siding
 - 14-3. Working Limitations
 - 14-4. Working Facilities
- 15. Ultimate Requirements

IV. PRELIMINARY PREPARATION

- 16. Field Measurements
- 17. Shop Drawings
- 18. Samples

V. MATERIALS

- 19. Properties, Chemical and Physical
- 20. Sizes, Weights, Gauges
- 21. Quantities

VI. DESIGN AND CONSTRUCTION

- 22. Shop Work
 - 22-1. Blower
 - 22-2. Bed Plate
 - 22-3. Motor
 - 22-4. Controller
 - 22-5. Pipe
 - 22-6. Tubing
 - 22-7. Terminals
 - 22-8. Hangers
 - 22-9. Carriers
 - 22-10. Schedule of Carrier Markings
 - 22-11. Accessories
 - 22-12. Noise
 - 22-13. Tools and Equipment
- 23. Field Work
 - 23-1. Erecting Force
 - 23-2. Foundations
 - 23-3. Anchors, Bolts, Templates, Etc
 - 23-4. Vibration Pad
 - 23-5. Erection
 - 23-6. Air Piping
 - 23-7. Tubing Installation
 - 23-8. Wiring, Etc
 - 23-9. Cutting and Patching
- 24. Finish
- 25. Protection of Work
- 26. Co-operation with Other Contractors

VII. SCHEDULE

- 27. Shop Production
- 28. Field Operation
- 29. Shipment and Delivery

VIII. RESULTS

30. Inspection and Performance
31. Guarantees
32. Tests
33. Rejection

OUTLINE OF TENTATIVE SPECIFICATIONS FOR WRECKING

A. S. I. Classification No. 6.10

I. CONTRACT AND LEGAL

1. Parties
2. Drawings
3. Agreement
4. Terms of Payment
5. General Conditions
6. Regulations and Codes

II. ECONOMIC

7. Scope of Contract
 - 7-1. Work Included
 - 7-2. Work not Included
 - 7-3. Schedule of Main Items
8. Methods of Analysis and Comparison of Bids
 - 8-1. Methods
 - 8-2. Basis
 - 8-3. Forms of Proposal
9. Conditional Payments

III. GENERAL DESCRIPTIVE

10. Characteristics

11. Service Conditions
 - 11-1. Visiting Site
 - 11-2. Railroad Siding
 - 11-3. Working Limitations
 - 11-4. Working Facilities
12. Ultimate Requirements

IV. PRELIMINARY PREPARATION

13. Inventory
14. Barricades and Protection to Public
15. Protection of Adjoining Property

V. MATERIALS

VI. OPERATIONS

16. Plant
17. Field Work
 - 17-1. Protection of Walls, Trees, Etc.
 - 17-2. Existing Underground Pipes and Conduits
 - 17-3. Shoring and Sheet Piling
 - 17-4. Blasting
 - 17-5. Rubbish
 - 17-6. Protection during Operations
 - 17-7. Protection at Conclusion of Work

VII. SCHEDULES

18. Field Operations

VIII. RESULTS

19. Inspection

FIRST PRELIMINARY COMPETITION FOR THE PARIS PRIZE

THE first preliminary competition for the 18th Paris Prize of the Beaux-Arts Society will be held on January 3, 1925. The winner of this competition receives \$300.00 quarterly, for two and one-half years' study in Paris, where he is given the privileges of study in the first class of the Ecole des Beaux-Arts.

The competition is open to all United States citizens under 27 years of age on July 1, 1925, without any other qualifications. This competition may be taken in any part of the United States. Further information will be furnished on application to H. O. Milliken, Chairman, 126 East 75th Street, New York.

SOCIÉTÉ DES ARCHITECTES DIPLÔMÉS AWARDS MEDAL TO JOHN D. ROCKEFELLER, JR.

THE Société des Architectes Diplômés has awarded its Grande Medaille to John D. Rockefeller, Jr. in recognition of his gift for the restoration of Rheims, Fontainebleau and Versailles. The medal was presented to Mr. Rockefeller on Wednesday, November 19, by the officers of the American Group representing the Society in this country, Chester Aldrich of the firm of

Delano & Aldrich, President of the Group, Harvey W. Corbett and Edwin H. Denby.

HARVARD BUSINESS SCHOOL COMPETITION—GEORGE W. BAKER FOUNDATION

THE result of the preliminary competition for the selection of six architects to participate in the final competition for the Harvard Business School, has been announced as follows:

Raymond M. Hood, New York
 Ludlow & Peabody, New York—Harold Field Kellogg, Boston, Associate.
 Benjamin W. Morris, New York—Eric Gugler, New York, Associate.

Aymar Embury, New York.
 Hewitt & Brown, Minneapolis.
 Egerton Swartwout, New York.

The following are the six invited architects:
 Coolidge, Shepley, Bulfinch & Abbott, Boston.
 Professor J. J. Haffner and Associates, Cambridge.

Guy Lowell, Boston.
 McKim, Mead & White, New York.
 Parker, Thomas & Rice, Boston.
 Walker & Gillette, New York.



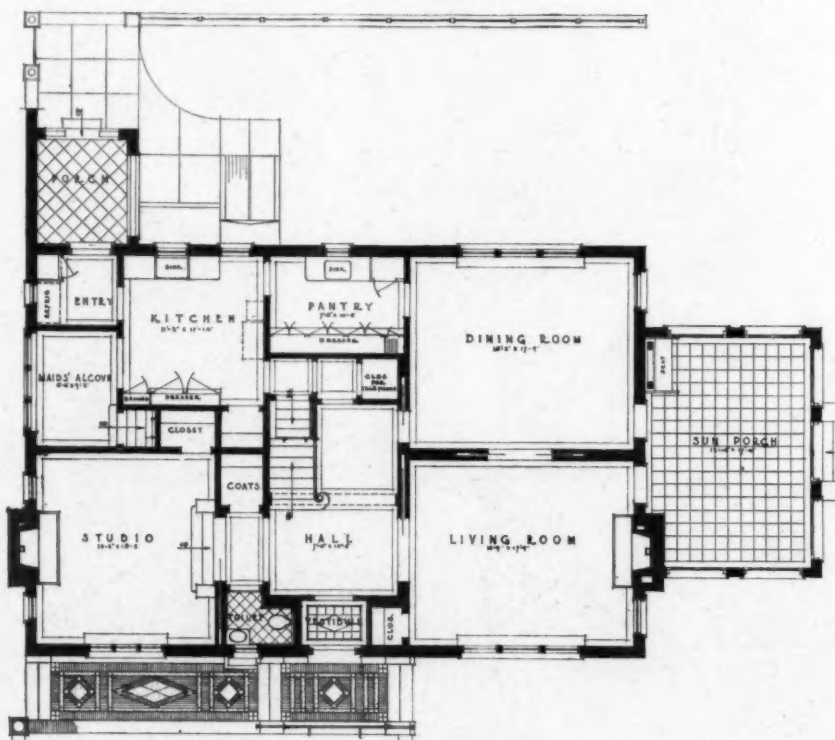
HOUSE OF MISSES EVA AND MARTHA HIRD, PASSAIC, N. J.

JOHN F. JACKSON, ARCHITECT

Stucco on hollow tile, local stone trimmings. Has an old English slate roof



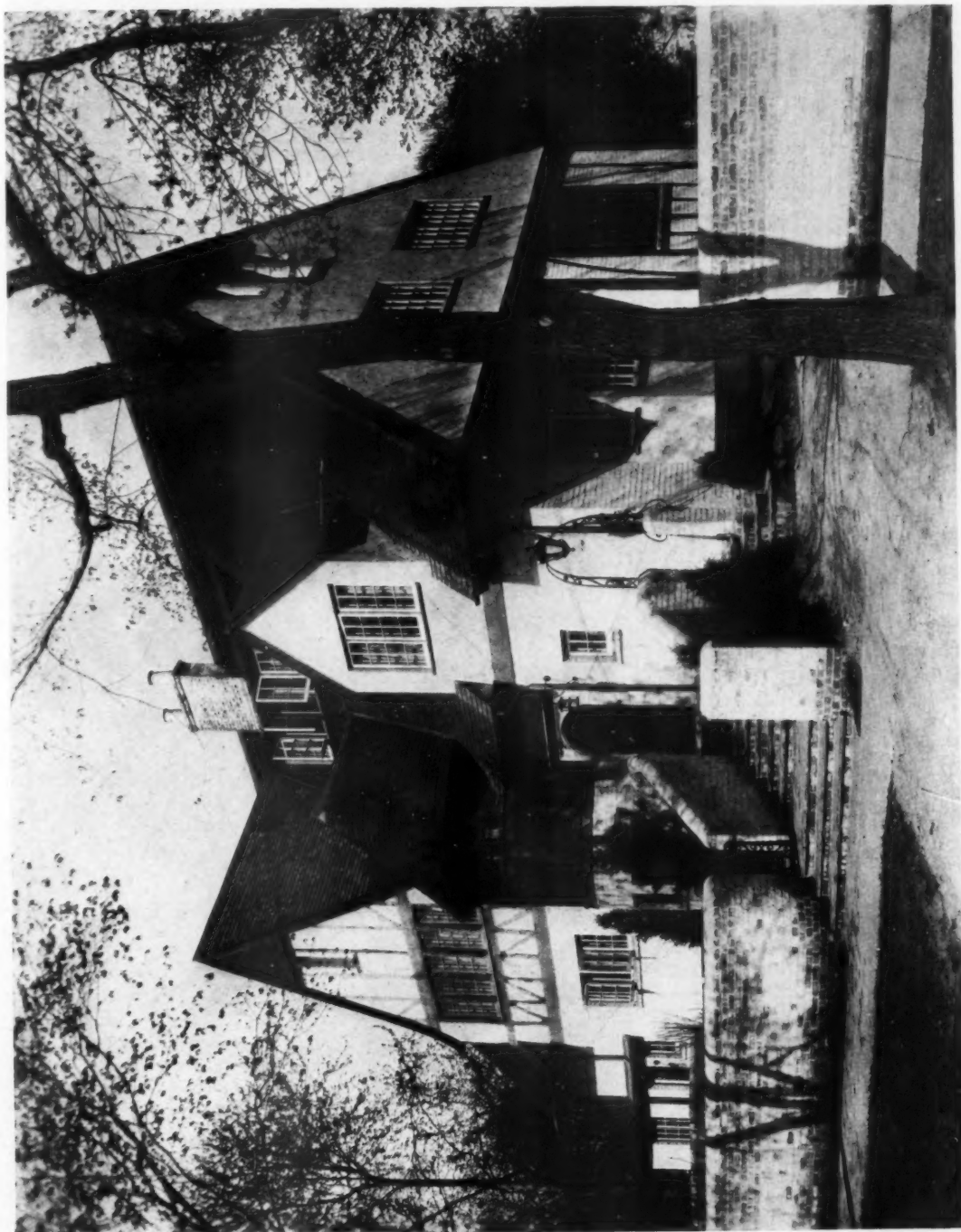
SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF MISSES EVA AND MARTHA HIRD, PASSAIC, N. J.

JOHN F. JACKSON, ARCHITECT

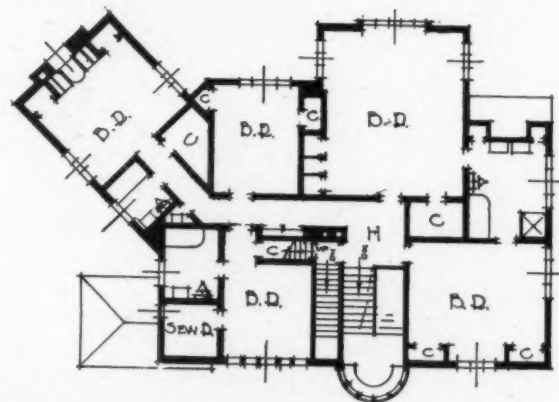
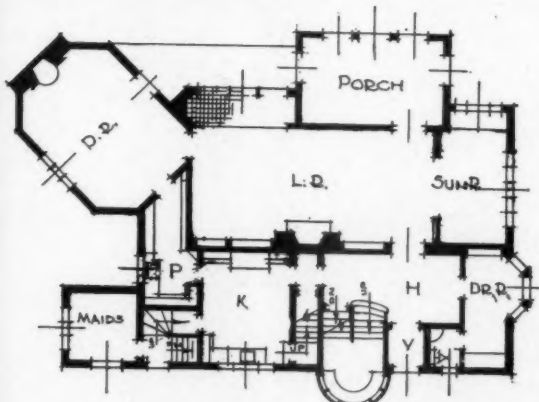


HOUSE OF FRANK NELLIS, EVANSTON, ILL.
RUSSELL S. WALCOTT, ARCHITECT

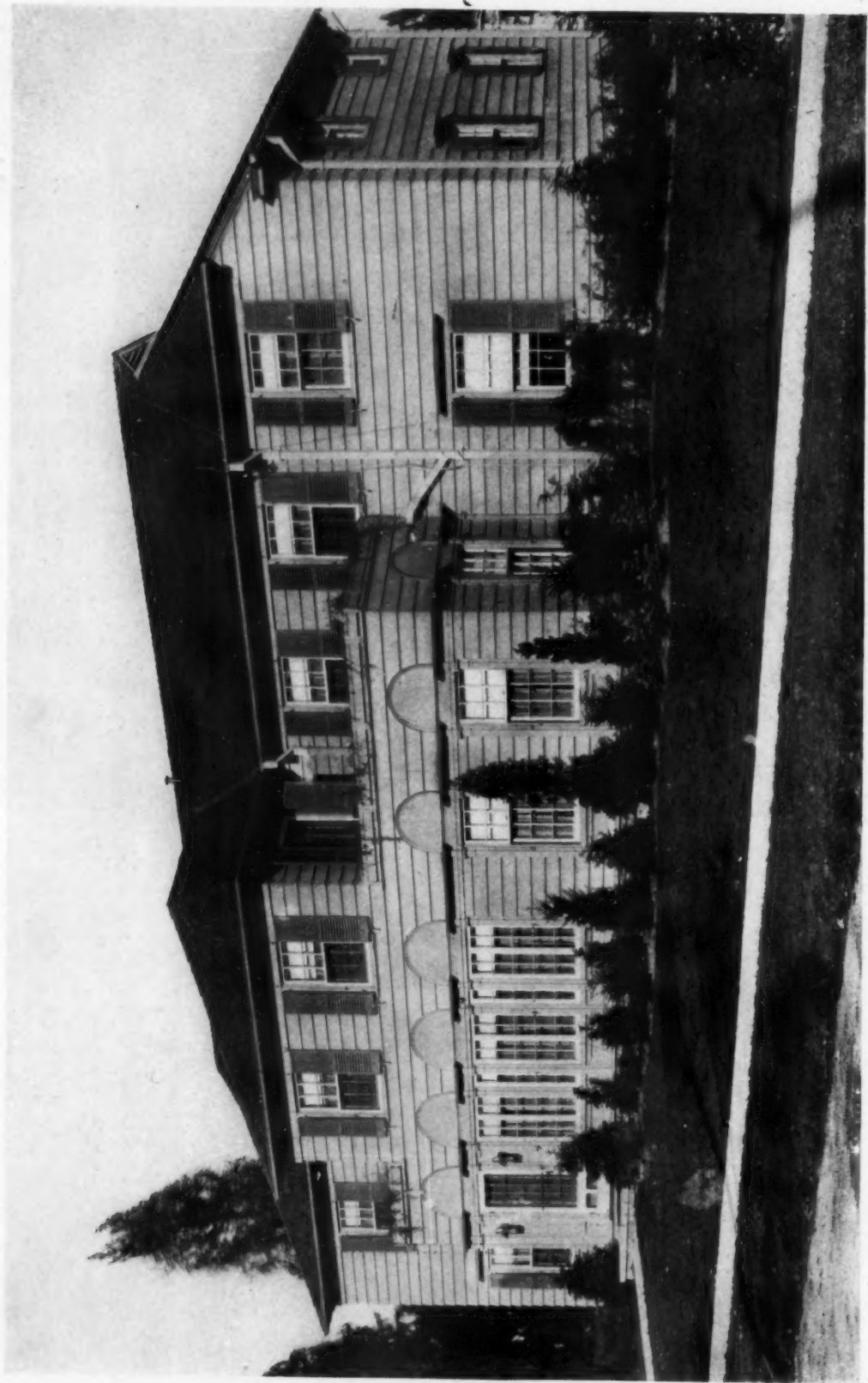


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RUSSELL S. WALCOTT, ARCHITECT

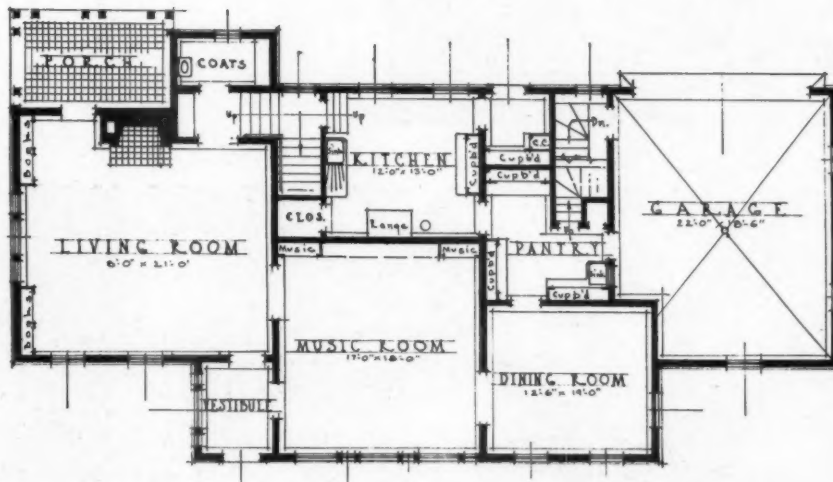
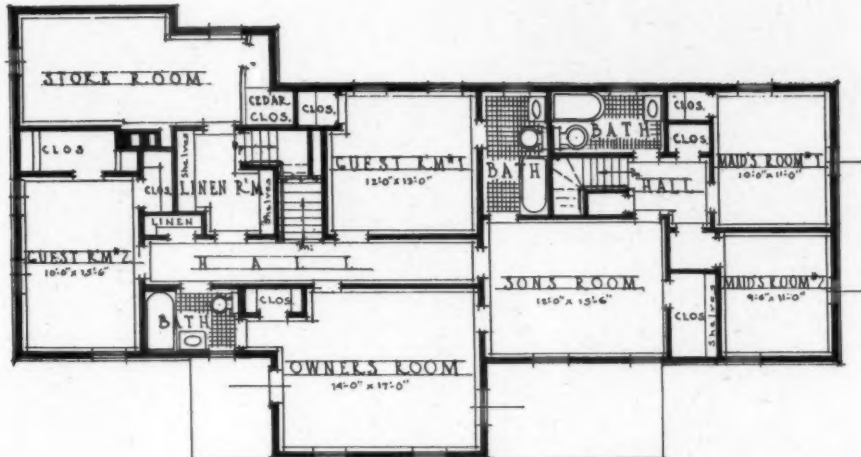


HOUSE OF FRANK NELLIS, EVANSTON, ILL.
RUSSELL S. WALCOTT, ARCHITECT



HOUSE OF WALTER F. DECKER, BROOKLAWN PARK, BRIDGEPORT, CONN.

EDWARD B. CALDWELL, JR., ARCHITECT



HOUSE OF WALTER F. DECKER, BROOKLAWN PARK, BRIDGEPORT, CONN.

EDWARD B. CALDWELL, JR., ARCHITECT



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GARDEN OF A COUNTRY HOUSE NEAR BUFFALO, N. Y.

WILLIAM PITKIN, JR. AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS



A FEATURE OF THE GARDEN ENCLOSURE FORMING A GATEWAY FROM THE HOUSE LEVEL TO THE POND AND BROAD LAWNS BELOW



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(109)

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RECOGNIZING *the* PROFESSION of ARCHITECTURE*

MOST firms manufacturing or selling building specialties or building supplies recognize the pre-eminent importance of the architectural profession.

Perhaps there is no firm which in its advertising matter and in the conduct of its business has given a greater recognition to the architectural profession as such than has the American Radiator Company. In its advertising matter you will usually find the advice, "Consult your Architect."

When another great corporation dealing in building specialties, the H. W. Johns-Manville Company, was prepared to proceed with the construction of its New York office building at Forty-first and Madison Avenue, which was estimated to cost several millions of dollars, it invited twenty of the prominent architectural firms in New York to attend a banquet on January 4, 1923, as guests of the company.

At the banquet, the officials of the company stated frankly that they felt that their wonderful success in their particular field was due in a very large measure to the confidence and support of the architectural profession and that this fact was fully appreciated by the company, however they did not feel able to discriminate between the various architectural firms of the City of New York and that in order to cause no bad feeling they proposed to select an architect for their new structure by lot, stating frankly that they were willing to entrust its building problem to any one of the firms who were the guests of the company.

This suggestion was accepted by the architects present and the building designed as the result of this selection is now completed.

In contrast to this proceeding, a corporation recognized as a prominent manufacturer of plumbing supplies in the Chicago territory; some months ago found it necessary to make certain additions to its Chicago plant and in this connection it absolutely ignored the architectural profession. It even ignored all of the local building contractors in the Chicago territory and awarded its work without competition to a foreign corporation, who, in order to comply with the Illinois law, is alleged to maintain on its payroll draftsmen who have successfully passed the state examination for registration either as structural engineers or architects,

and are therefore qualified under the law to sign and seal such plans as were used in connection with the construction of these buildings.

Quite recently, the Editor is advised, another large manufacturer and jobber of plumbing supplies in Chicago found it desirable to plan for the construction of a large additional unit to their present plant and it is alleged that this firm has also ignored both the architectural and engineering professions and awarded a contract not only for the construction but for the design of this unit, to a contracting firm which also maintains a so-called "Designing Department."

What is the answer? There are many prominent members of the architectural profession who would be glad to debate the question "is architectural service worth while" with representatives of either or both of these firms and would leave the decision to any disinterested jury.

As a clean-cut business proposition, the largest as well as the most successful manufacturers and dealers in building specialties have found that it is good business to employ architects. May we not therefore assume that if the two firms mentioned did not have the business acumen to have recognized the importance of professional services in connection with their own building problem that the architectural profession, as such, may assume that the same lack of business judgment and initiative may be found in the conduct of their own affairs and that the quality of goods and service supplied may be measured by the business judgment displayed in connection with their building problems. In order to secure the best goods and the best service, is it not probable that architects familiar with these facts will be disposed to specify the goods of firms who in the conduct of their own business have followed what is now recognized to be the best method of procedure, and have always employed the best professional advice obtainable in connection with their problems?

It is indeed unfortunate that the architectural profession as such is not as well organized as the manufacturers of plumbing supplies. If it were, it would have impressed upon every manufacturer and dealer, the importance of the profession as such, and no manufacturer or dealer would ever presume to ignore the profession in connection with any of its building operations.

* Reprinted from the Monthly Bulletin of the Illinois Society of Architects.



*The CORONADO HOTEL, St. Louis, Mo.: Freston J. Bradshaw,
St. Louis, Architect; N. O. Nelson Mfg. Co., St. Louis, Jobbers;
J. A. McBride, St. Louis, Plumber*

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A PRACTICAL SOLUTION OF THE PROBLEM OF BETTER HOMES

IT is claimed, and it is believed justly, that a large proportion of the moderate cost houses being built now and those erected since the Armistice are not as good as they should be. Present conditions are related to a series of circumstances, some of which, due to our wartime necessities, were at the time unavoidable, and have now unfortunately become a habit of poor construction methods. Architects are, of course, desirous of designing the best class of construction, of specifying the best possible material. The builder, if he's the right sort, takes a proper pride in his work, and the real estate promoter, will be equally anxious to exploit a type of building whose first stages of deterioration will be as remote as possible from the date of sale.

The trouble began with the entrance of the United States into the conflict. Only materials necessary to the conduct of war were permitted on our railways. Factories with vast outputs of material or equipment for the home were forced to turn their production to war materials. Demand exceeded supply.

Homes for laborers were built by the thousands. Hundreds of acres of vacant land were made into industrial cities. Speed was king—and it ruled. And it completely revolutionized the building industry. Home building of the permanent sort practically disappeared. Costs became high, even for the flimsiest kind of structure. All sense of values was, for the time, lost.

So scarce were desirable homes that everyone bought what he could and paid the price. The home building industry was thrown into a chaos out of which it has not yet emerged.

Today, when we should have returned to the normal conditions of 1916, it is estimated that 70% to 80% of the homes being built are of the same character as those of wartime days.

It only remains for the clients to readjust themselves, to think more carefully of those parts of the home so frequently overlooked, inquire more carefully as to how the house is built, insist upon sound construction, and appreciate its value.

To accomplish these things a Bureau has been organized in Cleveland, Ohio, called The Master House Bureau which issues a Safeguard Policy. This document is in miniature an encyclopedia on first-class home construction.

Standards for materials and workmanship are completely established by accurate descriptions and illustrations. A questionnaire is included for those who are about to buy, so that they may know what a home should be and can measure the value of the one they contemplate purchasing.

Another page is a construction chart, listing all parts of the house and the materials to use.

Space is provided for builder and architect to certify that materials and workmanship are as described.

Thus, the Safeguard Policy not only serves to educate home buyers in details of good construction and increases their appreciation of it, but, also provides a means of proving value.

Heretofore, the only document that has been considered essential is the deed. But that proves only title to the property. A document so thorough in detail, and drawn up at the time when the operation is in its inception, would be helpful to architects and serve to prevent loss of time and money and consequently result in better building construction.

The primary purpose of this Bureau is to promote sound construction in and architectural supervision of homes—to foster real craftsmanship which will build into our homes honest products and honest labor, which we admire so much in old world buildings.

The matter would seem to be of sufficient importance to warrant the careful scrutiny of architects.

WHO IS POOR?

THE North China *Herald*, a British weekly published in Shanghai, gives an interesting account in its issue of June 7 of the condition of one family out of work in England. The man is a skilled artisan who has been out of employment for three years. He is middle aged, married, with two children at school and with his mother, over seventy, living with him. Certainly this looks like a case of particular hardship, for the wife has no trade and the children are not earning.

They have an income, however. The man gets 15 shillings a week Unemployment Insurance Grant and a dependent's allowance of 5 shillings for the wife and 1 shilling for each child. The mother draws an old age pension of 10 shillings. The man's trade union pays 10 shillings a week—as do most unions in skilled trades under such conditions. In a rented house, 11 and 6 per week, they sublet one room for 4 and 8—making a total weekly family income of 46 shillings 8 pence. Meager, but not starvation—and none of this is charity but grants from funds provided for the purpose.

Then look at other benefits they receive. Ten minutes away are municipal baths and wash-houses maintained at a loss by the town. Here for a few coppers the wife can use every modern power-driven laundry device and for tuppence one gets a private bathroom with soap and unlimited hot water. Nearer still are a fine free library and reading rooms issuing the latest and best there is to read. Then there were some art galleries, pub-

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- ☐ "Hospital Floors" ☐ Have a representative call

lie parks and gardens, and many courses of free lectures by men of world-famous reputation. The son and daughter, having shown interest in their school work, were advanced, according to school practice there, to a secondary school where the teaching is far superior to that at a good private school. All free of charge. The crowning luxury was radio. For a small sum he had built a crystal set and bought a pair of second-hand head phones—as he was two miles from the broadcasting station he was receiving a seven hour daily program of news, music, lectures and plays—all free of charge.

There lies the problem—here is a family, with ten thousand others, living entirely at public expense, yet with no specific grant that might be abolished or reduced, and with some that might be increased. Individualists claim that all these devices should be abolished so that men will compete more desperately for work—with production going up and wages, perhaps, coming down—giving a better chance at the world's markets. But the menaced workers would complain—and would lend a more eager ear to those who would solve their miseries by killing the capitalist system.

On the other hand, the trade depression has been so prolonged that older and less fit workmen have been weeded out. If these various doles are increased it will tend to increase unemployment and decrease production—thus further burdening those who are at work. It is a real dilemma with no solution in sight.—*Abstract made from "The Living Age," by The Review of The Master Builders' Association of Boston.*

BOOK NOTES

RULES FOR DRAWING THE SEVERAL PARTS OF ARCHITECTURE

JAMES GIBBS can fairly be called the successor of Wren and he designed many famous buildings that are still standing in London, among them being St. Martin's-in-the-Fields and St. Mary-le-Strand. His famous book, published first in 1732, illustrated a method of drawing the several parts of the classic orders of architecture and their Palladian adaptations "in a more exact and easy manner than has been heretofore practiced, by which all fractions, in dividing the principal members and their parts, are avoided." It has been a standard work in England since its first printing and the sustained interest in it, amply justifies its printing in a reduced facsimile form.

The book has been prepared with the co-operation of the Society of Architects and the preface and introduction are written by Christian Barman, the distinguished editor of *Architecture*, London. Being a facsimile, it naturally carries the typography of the early 18th century, which to some will add a certain charm.

The details of the classical orders are unchangeable and a book such as this, prepared by a master architect even in 1732, is as complete as one which might be written at the present time. A glossary which gives the modern terms which supersede some of those in vogue in the early 18th century, is included. To those who wish a complete working exposition of the orders of architecture and their application to the various ornaments and parts of a building, this volume will be found to be invaluable.

Rules for Drawing the Several Parts of Architecture. By James Gibbs. A reduced facsimile of the original printed in 1732, with an introduction by Christian Barman, Editor of *Architecture* (London). 112 pages, illustrated, cloth, 5½ x 8½. Published by Hodder & Stoughton, Ltd., Warwick Square, London, E. C. 4, England.

THE LIVERPOOL CATHEDRAL OFFICIAL HANDBOOK

THIS is a comprehensive though condensed history of the Liverpool Cathedral up to this time. It is the fourth edition and was printed in August, 1924. Descriptions of the various parts of the structure as well as the sculpture and windows are included. Details of the equipment and construction develop many interesting facts which are peculiar to cathedral projects. Twenty-nine plates and drawings adequately illustrate the text.

The above volume should be of value to any architect or layman who is interested in ecclesiastical architecture of whatever kind.

The Liverpool Cathedral Official Handbook. Fourth Edition, compiled by Vere E. Cotton, O. B. E. 122 pages, 29 plates, paper 5½ x 8½. Published by Littlebury Bros. 3 Crosshall Street, Liverpool, England. Price 1 shilling.

POLYCHROMY, ARCHITECTURAL AND STRUCTURAL THEORY AND PRACTICE

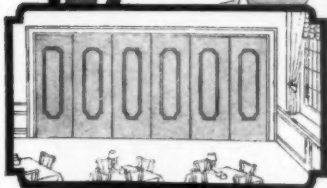
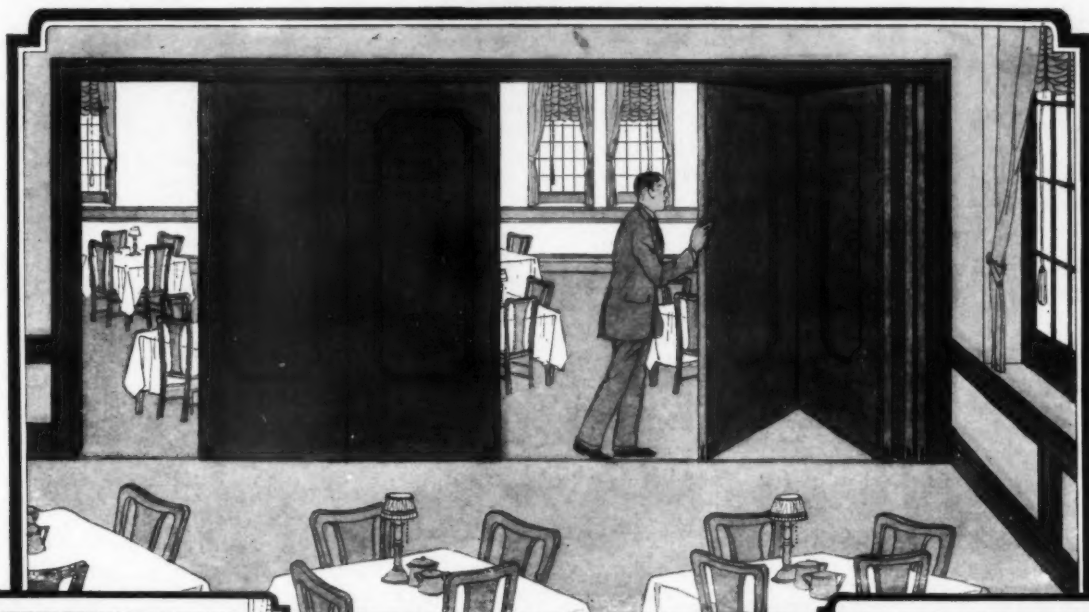
THIS book very vividly describes the use of color in architecture by the ancients, a thing that seems to be beyond the knowledge of modern architects as well as their predecessors for many centuries. "The complete loss of color out of architecture is one of the curious phenomena of the Renaissance, casting its drab shadow in lengthening lines and ever-increasing gloom over the art of building in modern times," says Ralph Adams Cram in a historical foreword written in his fine and brilliant manner. To the writer of this review the "chaste purity" of white classic architecture is about as pleasantly emotional as are the tombs in the aboveground graveyards of New Orleans.

If Mr. Solon can stimulate interest in a revival of color in architecture he will not have labored in vain. He has, after careful and painstaking research, produced a book that is authoritative on the subject of Greek Polychromy. The

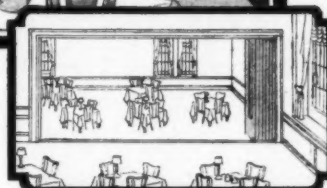
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book is designed as a textbook for architects, sculptors, draftsmen and students. It goes without saying that all of these should give it a careful reading and study to enable them to have a knowledge of this important element of Greek architecture and to inspire them to use color more extensively and in the correct manner in all architecture.

In writing this book Mr. Solon has rendered a distinct service to architecture which will result in a growing appreciation as time passes.

Polychromy, by Leon V. Solon, with an introduction by Ralph Adams Cram. Profusely illustrated, including 9 plates in full color and a bibliography. 156 pages, 7 x 10, boards, cloth back. Published by *The Architectural Record*, 119 West 40th St., New York. Price \$6.00.

NEW YORK CITY MUSEUM OPENED

THE Museum of the City of New York was recently opened to the public. It is situated in the old Gracie mansion in Carl Schurz Park, Eighty-eighth Street and the East River, and furnishes information, through prints, pictures and articles, concerning the early life of New York.

MARKS FIRST POST OFFICE

THE site of the first American Post Office, established in Boston in 1639, was recently marked by the placing of a tablet on the front of the building now occupied by The Boston Globe.

The Post Office was installed in the barroom of Richard Fairbank's tavern. For the next seventy years it was kept in the same general location, now known as Newspaper Row. It was moved away temporarily after the fire of 1711, but soon was brought back to the neighborhood, in which it has since stayed.

The tablet, which is executed in pale green slate, has at the top a medallion with the figure of a pony express rider encircled by a wreath. Below is the inscription, "The first Post Office in the American Colonies stood near this spot."

There is written below an excerpt from the order of the General Court of Massachusetts establishing the Post Office: "Richard Fairbanks, his house in Boston is the place appointed for all letters, and he is to take care that they be delivered or sent according to their directions."

MEMORIAL TO STEINMETZ

THE General Electric Company has appropriated \$25,000 for a memorial fund for Union College, Schenectady, N. Y., in memory of Dr. Charles P. Steinmetz, the company's chief consulting engineer, who died a year ago, it was recently announced. The income from this fund will be used to provide four annual scholarships.

Students in any of the courses at Union are eligible. Preference will be given to sons of employees of the General Electric Company and sons of Schenectady residents next.

TO MODERNIZE MOSCOW

MOSCOW will soon rival in beauty and civic modernity any European capital, if present plans of the municipal authorities materialize, according to press reports received.

Preparations are being made for the construction of a subway on the American plan and the establishment of omnibus systems, taxicab lines, new tramways and other improvements. The present sewage and canal system will be entirely remodeled.

A special commission representing the Moscow Soviet has left for Germany, France and England to seek foreign loans for these projects.

THIRTEENTH CENTURY STAINED GLASS

THE Victoria and Albert Museum of London has recently acquired a fine panel of thirteenth century stained glass. The panel, about twenty inches square, is in remarkably good condition, very little decayed, and practically free from restoration. It shows a saint disputing before an audience, and is a typical example of the bold conventionalized style of the thirteenth century. Its place of origin is unknown, and it belongs to a period of stained glass design in which it is very difficult to make a distinction between the schools in France and England.

IVY AND ITS DANGERS

THERE exist two principal ways of destroying buildings, both equally efficient, but one quicker than the other—(a) dynamite, (b) ivy, states *The Builder*, London. The destruction wrought every year by the latter would be astounding could it be put into figures. Once ivy has attained a real grip on a building it will send its roots into every crevice of the wall, sucking the mortar into dry dust; its tendrils will wedge the stones apart, and its branches act as sails to catch the wind. The result is inevitable. Sooner or later during a storm the building collapses and everyone attributes this to the action of time instead of attaching the blame to the ivy. But even if ivy had not these deadly attributes there would be nothing beyond a vague sentimentality to urge in favor of its existence even on old ruins that possess the slightest architectural value. Ivy has its place and is suitable enough when restricted to ruined walls of no value or interest or on dead tree stumps. There is no doubt, knowing what we do about ivy and its dangers, need of a great deal more circumspection as to its control.



JESUS COLLEGE, CAMBRIDGE

ONE OF A SERIES OF "WORKING PHOTOGRAPHS" FROM THE COLLECTION OF
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