

THE AMERICAN ARCHITECT

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ARCHITECTURAL RENDERINGS

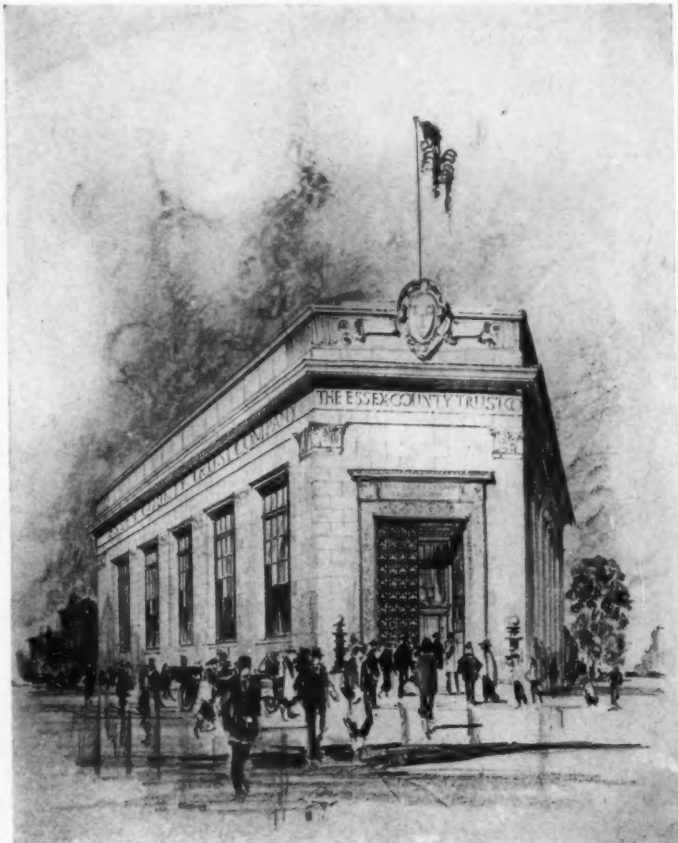
BY ROBERT VON EZDORF

ARCHITECTS in preparing a set of plans for a building can, in supplementing their own ability, use the expert advice and knowledge furnished by specialists in their various lines.

There was a time when an architect was not only a student of architectural design, but also a modeler, sculptor, painter, master-craftsman and, in short, proficient in every allied art pertaining to architecture when he was the Master Builder. In those days he would have one large contract to which he would devote his entire time, but today we must consider that buildings which once took a generation to complete, are finished in the course of a few years. Under these new circumstances it can readily be seen that the architect cannot personally make every drawing, and has found it necessary to surround himself with a corps of designers, engineers, specification writers, superintendents, in short, a complete organization with an expert at the head of each department. This condition has developed hundreds of highly trained men in every line.

The architect, himself, however, performs one of the greatest functions in the preliminary work where his own skill and talent are perhaps most outstanding, namely, the designing and the planning of the building itself. This man, generally a product of a school of architecture, having studied every angle of the work, having produced drawings in the atelier, solved numerous problems, is generally equipped to present to his client a drawing or drawings in a clear, understandable manner showing what he proposes to do.

After having decided on a plan it is necessary to make an attractive sketch of the façade which shows in a definite manner the proposed design. There are many ways in which this can be accomplished, one of them being to submit a perspective



RENDERING BY FREDERIC C. HIRONS

DENNISON & HIRONS, ARCHITECTS

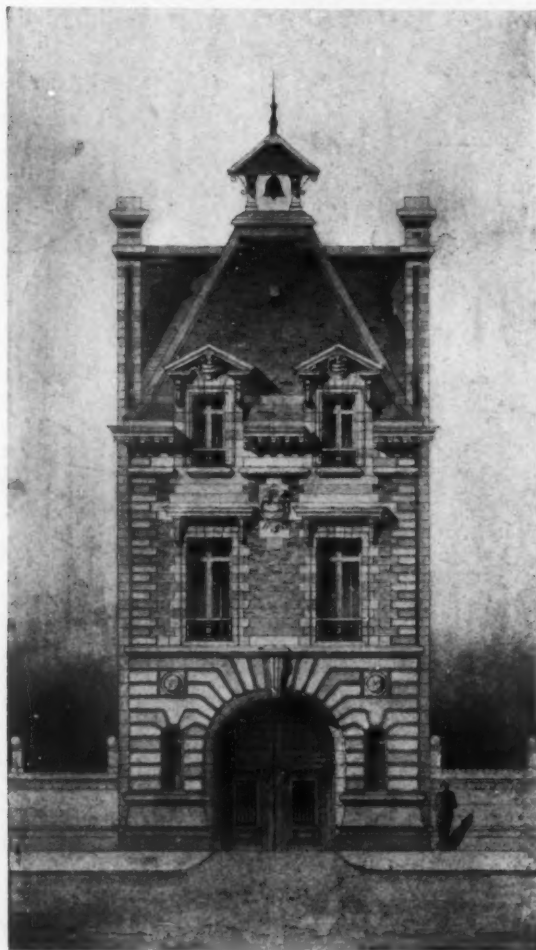
sketch rendered in wash, color, pencil or any appropriate medium.

Many architects are termed "master draftsmen," but just as many who have exquisite taste, have not the time nor the facility for making an architectural rendering, but with the aid of their draftsmen, the architect's criticism develops that which is in his mind and eventually evolves a creditable solution of the problem.

We have today a number of professional architectural renderers, many of whom have had such artistic training and inclinations, and such a love

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for making beautiful drawings, that their state of mind does not permit them to take over the other details, such as checking steel or mechanical equipment of the building. Most of our best artists who do this work, have, however, spent a great deal of time as practicing architects or architectural draftsmen, and their designs invariably are more practical and are more apt to conform to the



RENDERING AND DESIGN BY
JOSEPH H. FREEDLANDER, ARCHITECT

necessities of the structure which they illustrate.

It is impossible for the ordinary man to make a beautiful drawing when his mind is cramped with the technical and mechanical routine so necessary in an architect's office, and, therefore, there is a great necessity for men who do only architectural renderings. There are, of course, exceptions to this rule and we have a number of thoroughly trained architects who produce exquisite designs and whose facility in rendering is outstanding.

The student in the atelier must of necessity



RENDERING BY FREDERIC C. HIRONS
DENNISON & HIRONS, ARCHITECTS

confine himself to design and *learn how to draw*. His practical experience generally comes later in an office. Very often a presentation of a drawing will be made showing hours of study, and on the other hand it is often necessary to make a drawing in the shortest space of time.

The accompanying illustrations show both types of drawings so that the reader may reflect on the usefulness of each. In other sections of this magazine we have seen the renderings made by students of the Beaux-Arts Institute of Design. It is interesting to note the freedom with which they apply their color, distribute their motifs, what force they express in their drawings and what artistic results they obtain. They have not been cramped with the mechanical elements and cost has not entered into the solution of their problem. Contrast all of the freedom and daring with the more commercial and exacting drawings of office practice. Does it not appear as if something is often lacking in the work of the professional renderer?

I do not in any way mean to infer that all professional renderers should have that freedom of presentation; on the contrary a client insists very often in having an illustration that is logical and exact in detail, showing everything and omitting nothing, but I do wish to point out how some of the artists have overcome all difficulties. Naturally the artistic merits of most any drawing

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RENDERING BY W. GEHRON

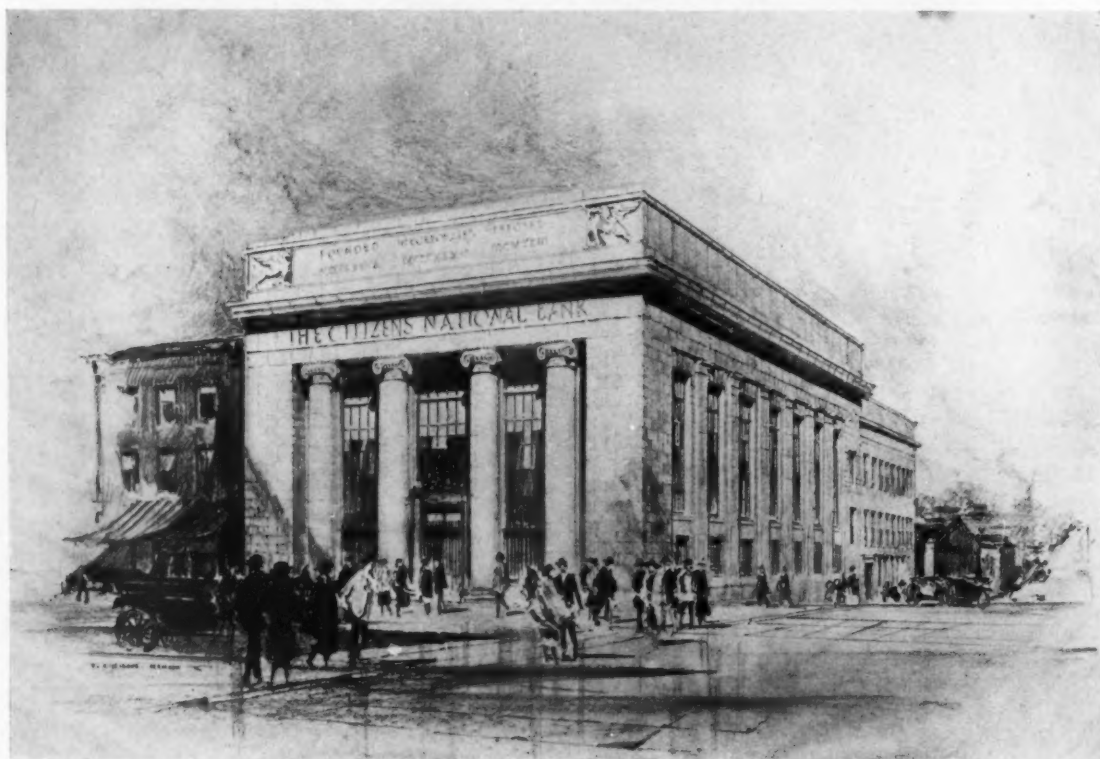
CROSS & CROSS, ARCHITECTS

would suffer under such restrictions, but the skilled artist can glorify a poor design or make a masterpiece of a good one.

Perhaps youth and environment have much to do with the results. Those who have worked in the atelier, especially *en charette*, can recall the songs and frivolities which went with the work, where many of their fellow students, now well up in the profession, were playing childish pranks on each other, giving humorous criticisms and introducing innumerable and witty motifs into the problem. I remember parades around the drafting room, fencing tournaments and parties after

draftsman's time costs money and men who check drawings want to think in peace. After some years of this office practice, many men become very exacting, practical and in a measure, afraid to express their thoughts with the same confidence they did in the atelier.

The designer's temperament is much like that of a musician, *i.e.*, they both require encouragement and constructive, kind criticism. They must both be in a happy or contented frame of mind to produce the best results. If there is a feeling of sympathy between the architect and designer the results cannot help but be of the best.



RENDERING BY FREDERIC C. HIRONS
DENNISON & HIRONS, ARCHITECTS

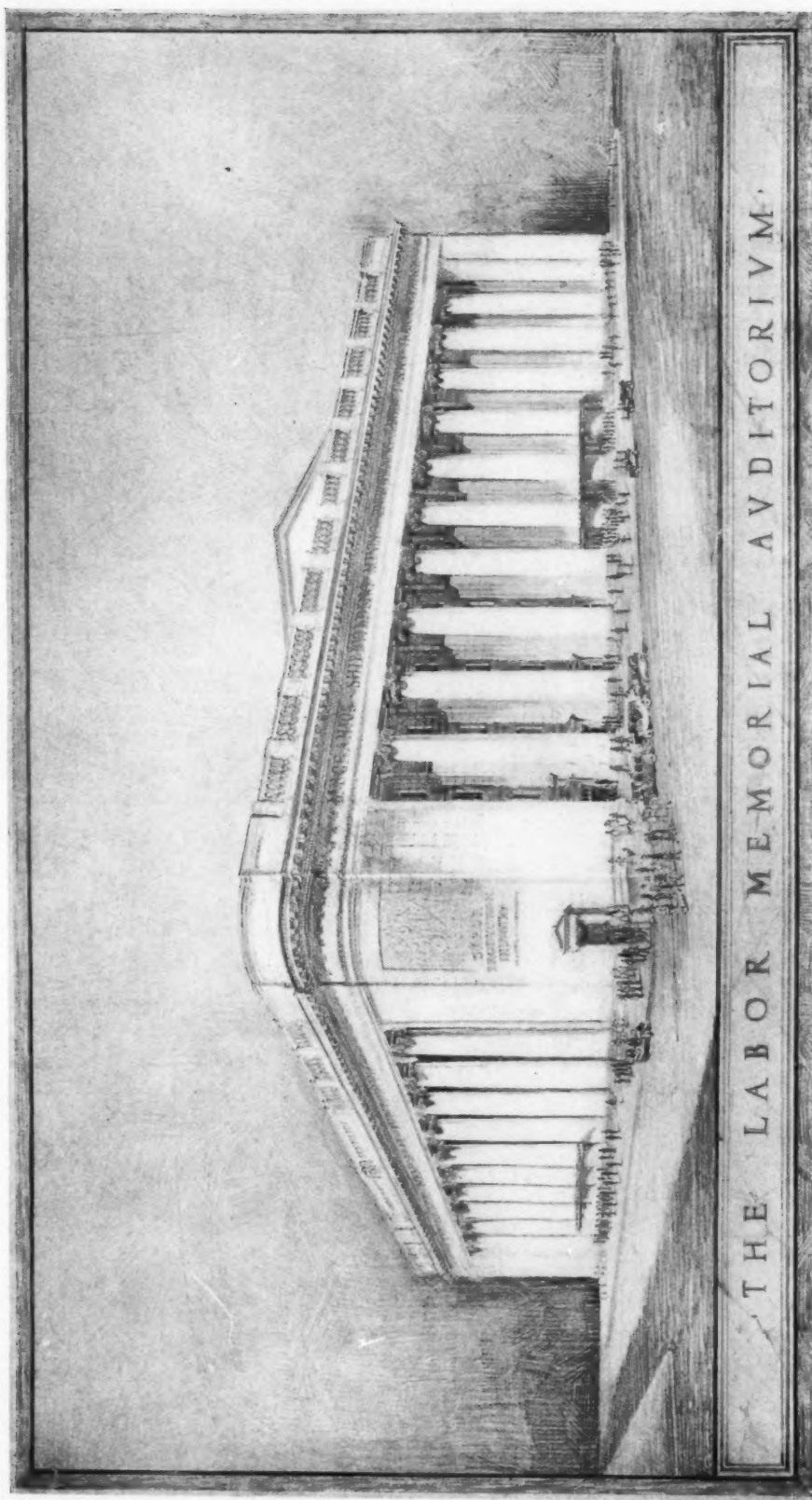
a problem was finished, and I can also remember at times when the party being at its height, our professors obligingly disappeared. They were students once themselves.

We used to turn out artistic and forceful drawings and solve all manner of problems in a bare attic in front of a large open fireplace. The first man finished would "nigger" for the others and then the quiet grind would be resumed as the hour grew later.

In the cold seasons we often worked in overcoats when wood gave out. Of course, the architect's office does not permit such disturbances and the work takes on a more serious nature. The

If we refer to renderings made forty years ago and compare them with the present day work, is it not interesting to note the transition from line drawings to wash drawings, then pencil, crayon, pen and ink, and today the beautiful illustrations in such quantities that even good work becomes almost stereotyped? We can certainly report progress in some respects.

Today the average architect knows more than those of forty years back, and we have very serious and deep thinking men. We do not build country houses in cities, city houses in the country, nor do we allow impractical buildings to be erected. Of course, draftsmanship of an exquisite nature



THE LABOR MEMORIAL AUDITORIUM.

RENDERING BY ROBERT VON ELDORF

JOSEPH H. FREEDLANDER, ARCHITECT

can hardly be said to be better excepting that we have more of it and it is presented differently and in a clearer manner for the lay mind to comprehend.

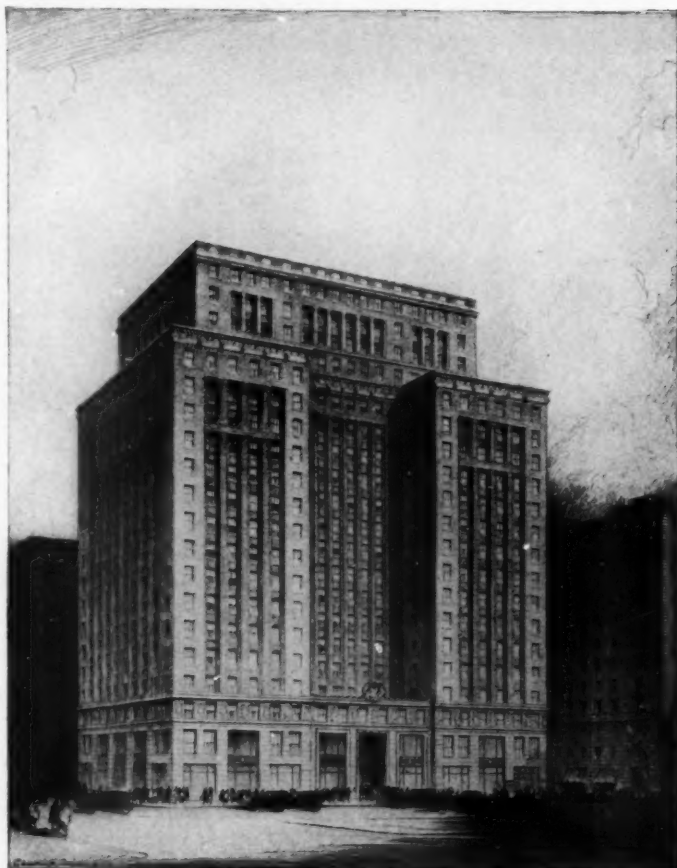
We must still study our work in perspective by carefully made drawings and models, and although we have found many short cuts in the mechanical processes of rendering, conscientious study and careful, exacting drawings will always be recognized as the medium through which our thoughts and our ideals shall be made possible.

NOTES ON THE ILLUSTRATIONS

The rendered perspective of the Postum Building designed by Cross & Cross, architects, Phelps Barnum, associated, and rendered by Chester Price is a remarkably fine example of a drawing which has many values. There have been no attempts to draw detail, yet it is all beautifully indicated. The original drawing has values which can never be adequately expressed in a reproduction, yet it reproduces for the purpose of advertising as well as to show the artistic merits of the building itself, and its relation to adjoining structures. The simple indication of the renaissance detail in the upper colonnade, the more sturdy architecture in the lower part of the building, the simplicity of the shaft and the entourage are worthy of close study. The simple indication of automobiles and people gives a particularly good conception of the scale.

The wash drawing of the building designed by H. P. Hopkins and Eric Gugler and rendered by Edward P. Chrystie, recall to memory the old academic style which is still used so successfully in competitions. In this drawing the detail instead of merely being indicated, is beautifully drawn and one can readily see that the artist is a well informed student of architectural design and detail.

Fifteen or twenty years ago a great many government competitions were held under the auspices of The American Institute of Architects and this rendering is a typical example of the style employed by many of our greatest architects. In submitting a drawing of this kind nothing is left to the imagination, and the committee passing judgment can immediately see whether



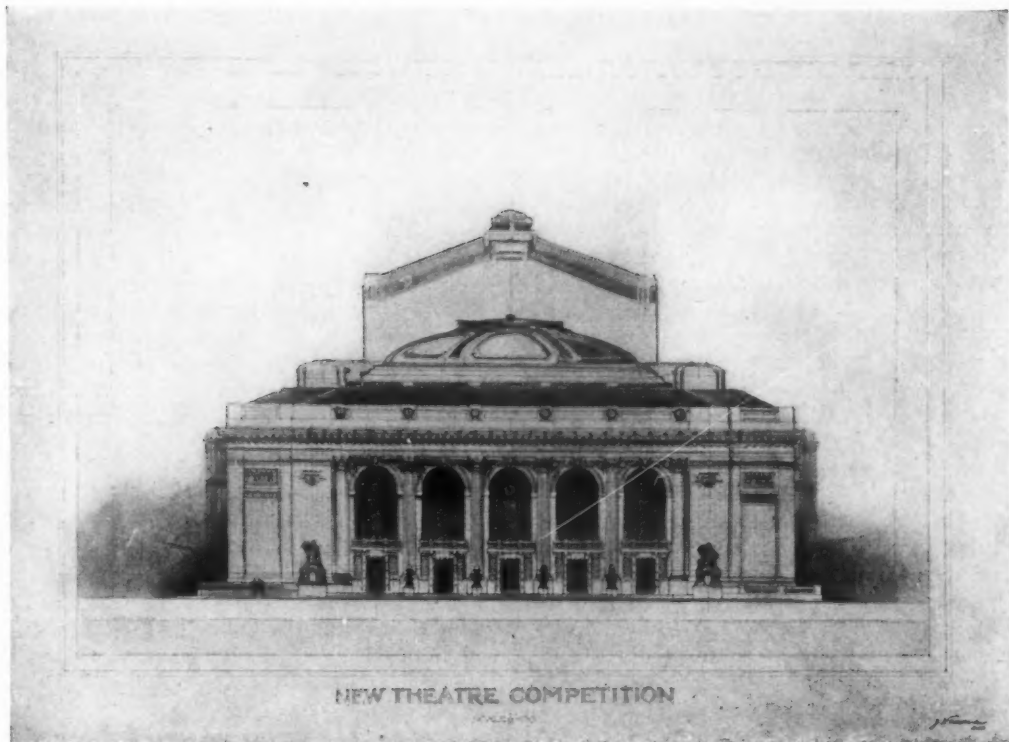
DRAWING BY CHESTER PRICE OF THE POSTUM BUILDING
CROSS & CROSS, ARCHITECTS—PHELPS BARNUM, ASSOCIATE

or not the scheme is one which is workable. This type of drawing is only made where careful study is required and can only be made with the assistance of expert knowledge.

The building designed by Cross & Cross for the Chickering Ampico Piano Company, rendered by W. Gehron was evidently made to show the client its appearance in contrast to adjacent buildings. This rendering is different from that ordinarily submitted by an architect as it shows very little detail and is merely to convey an idea which it successfully accomplishes in that the client can readily see what will ultimately be erected.

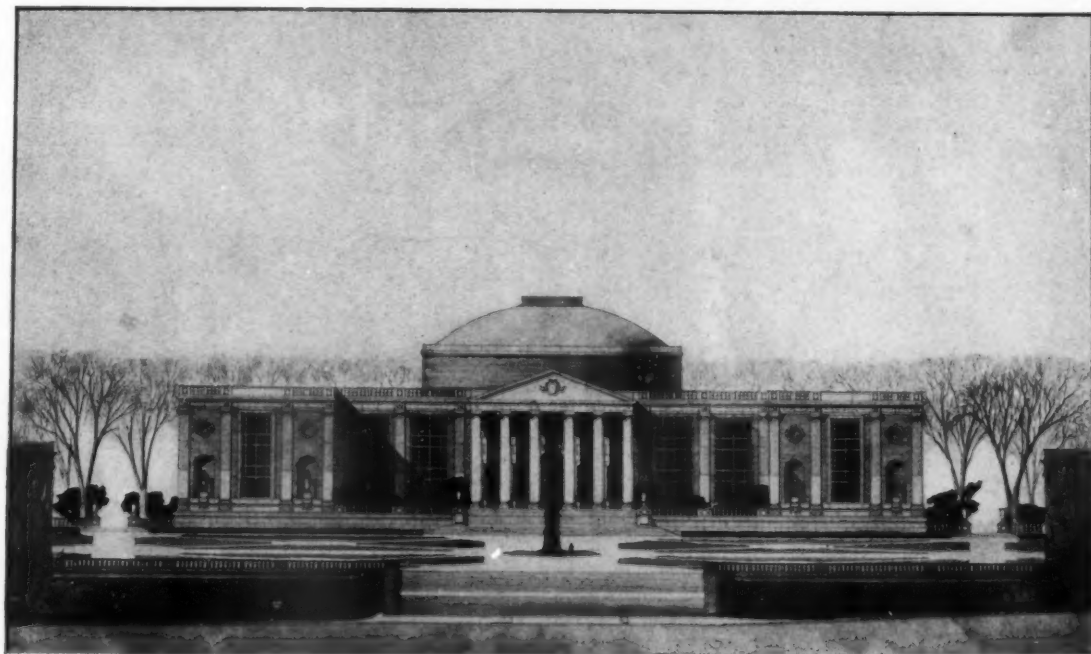
The rendering of the Temple of Labor which was drawn by Robert von Ezzdorf for Joseph H. Freedlander, architect, is an example of pencil rendering where there has been no attempt to show detail. The values, voids and solids are expressed by a series of definite pencil lines. We have seen from time to time pencil drawings which are so refined that the result obtained is almost photo-

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RENDERING BY FREDERIC C. HIRONS

JOSEPH H. FREEDLANDER, ARCHITECT



RENDERING BY EDWARD P. CHRYSTIE

COMPETITION DRAWING DESIGNED BY H. P. HOPKINS AND ERIC GUGLER, ARCHITECTS

graphic. Many artists who render in water color, for instance, produce a drawing which is typical "water color" which, of course, is greatly different from an oil painting, a photograph or an attempt at pen and ink.

Pencil rendering has been greatly developed in recent years but has often lost the pencil character by the use of too much rubbed shading and the shadows in mass have been much in evidence. This drawing has been an attempt to show the handling of a pencil and not a copy of a wash drawing, neither has there been the employment of any "tricks of the trade." This drawing is very large and is made with a 6B pencil and the blacks in the original are extremely black and the background has a great deal of force.

On page 2 is a rendering by Joseph H. Freedlander, architect, which was made some years ago, when the influence of the Ecole des Beaux-Arts was at its height. Mr. Freedlander gained an enviable reputation through his designs and renderings and it is interesting to compare his work of some years ago with his present day achievements. This rendering which is in color, beautifully drawn and delicately tinted was in its day considered the latest thing, but as Mr. Freedlander, in a

naive manner expressed it, "Renderings change almost apace with the styles of ladies' gowns" and we see his versatility when he produces pencil drawings, drawings in flat India ink washes and in color. Just another example of an architect who is able to keep up with the trend of the times. Students and architects of ten years ago remember the magnificent drawings by Mr. Freedlander and his ability to win competitions. Most certainly his success can point to the necessity of carefully studied drawings and artistic renderings.

The two drawings of buildings designed by Denison and Hiron and rendered by Mr. Hiron are drawn on tracing paper over a carefully studied perspective with a lithographic pencil. This pencil makes possible a softness which is very desirable and extremely artistic, the blacks are very deep and most effective in a sketch.

No attempt has been made to draw detail but it is beautifully indicated. This is only one side of Mr. Hiron's work but a very interesting one. The indication of the figures, automobiles and surrounding atmosphere, their contrasting values, the reflections on the sidewalks and streets, all tend to make an extremely artistic presentation of these beautifully designed buildings.



IN A SOUTHAMPTON GARDEN
ANNA HYATT HUNTINGTON, SCULPTRESS

THE MEDIUM COST HOUSE

BY EDWARD B. CALDWELL, Jr., A. I. A.

ONE of the architectural results of the World War was the marked improvement in design of the small house, brought about by the interest of the government in erecting large groups of workingmen's houses and the consequent employment of some of our most noted architects for their design and construction. The excellent quality of this work led to its thorough publication with many accompanying articles and discussions regarding so-called Industrial Housing, which up to this time had received but little consideration from the architectural press. The opposite extreme of domestic architecture, the great house of the rich, has always received much attention involving as it does a freedom of expenditure which allows the fortunate architect opportunities for the full expression of his most fanciful ideas, resulting in interesting and unusual compositions which are published in much detail and treated at length with descriptive articles. Between these two extremes lies the medium cost house, single dwellings ranging in cost from about twelve thousand dollars to twenty-five or thirty thousand and which, in all except our largest cities, line the so-called "better" streets and form the large proportion of suburban dwellings. Many of these houses are of meritorious design and consequently have been published, but little has been written of the particular problems involved in designing houses of this class.

Unless he is recognized as a school architect or other specialist, the average architect in one of the smaller cities finds the mainstay of his work to be medium cost houses. This type of work involves a larger expenditure of time and effort for the remuneration than perhaps any other type of building, but in most cases it is work which one cannot afford to refuse, as in the smaller cities the men who build houses of this class are controlling the expenditure of money for larger and more important commissions and the contact established in building the house is of valuable assistance in obtaining the larger work.

The problems involved in the designing of medium cost houses are distinctly different from those encountered in either of the extremes of domestic architecture; not so much a difference in planning and design as in the relation with the owner and the contractor. This type of practice necessitates a larger number of clients than the same volume of work in an office where the practice consists of more expensive and fewer commissions and in proportion with the increased number of clients the harassing problems and vexing details of practice increase.

In dealing with such clients, who in many

cases are employing an architect but once in a lifetime and for an operation which is (to them) a supreme occasion, the building of a permanent house, the realization of perhaps the dream of years, the importance of the project is tremendously exaggerated in their minds. In such cases, it is constantly necessary to elucidate the real duties of the architect and to prevent an imposition on his time far beyond that warranted by the size and importance of the work. As success is obtained only by maintaining pleasant relationships in at least the majority of cases, a large amount of patience and tact is necessary to bring the designing and erection of each house to a successful conclusion. While the idea of some day building a house lurks in the minds of every newly married couple, when the time really comes to approach the problem there is usually but the faintest idea of the various steps to be taken. Therefore the first duty of the architect lies in fully explaining the successive stages necessary from the first rough sketch to the completed house so that the method of procedure may be thoroughly understood. It must be remembered that a house shelters a home and this home is an ideal, somewhat vague and hazy, which the architect must materialize, having sympathy with sentiment and laboring to produce the ideal in tangible form. This is not easily accomplished, as in the first stages it involves an intimate knowledge of the requirements of that particular household and calls for not a little tact to iron out successfully the differences of opinion which nearly always exist among the principals involved.

The question of cost is one which should be met squarely at the outset. The man who contemplates building a house of medium cost almost invariably has a fixed sum in mind and a complete and frank understanding on costs in the first interview saves much worry and distress later on. The amount of money to be spent is the determining factor in the size and quality of the house and the client must be made to realize this fact. By keeping a record of the cost per square foot of ground area for all houses built by his office, the architect can approximate with a fair accuracy the probable cost of a new house. This information should be given the client in the first interview, as soon as the requirements are sufficiently known to allow making a rough sketch of the floor plan. The second floor usually determines the size of the first floor as the sleeping requirements are greater in area in most cases than the living requirements.

At this stage it is well to check with the owner the various items of cost which must be considered in addition to the work included in the actual

building contracts for the house. The screens, lighting fixtures, hardware, grading, planting, walks and driveways must all be included in the ultimate cost and it is advisable that the architect's commission should be included with these items so that the owner understands the amount of the fee and how it shall be paid. It is surprising how often work will proceed to the completion of working drawings without an agreement between the owner and architect regarding the fee, such cases frequently resulting in a serious misunderstanding. After the question of cost has been discussed and an understanding is reached, the architect often finds that the prospective home owner has given little thought to the financing of the project and it may be expedient to explain that a first mortgage does not imply disgrace, and to advise the customary method of approaching the bank for such a loan.

There are two elements of cost to be considered, that of the house and also the cost to the architect for the preparation of drawings and specifications. In order to obtain a fair profit from this class of work, a certain amount of standardization is necessary. There is no reason why casings and other interior trim which have been carefully designed for one house should not be duplicated in other houses where the conditions are similar. Stair details, mantels, bookcases, cupboards, etc., can be used many times with slight variations to meet the particular requirements without loss of individuality and character in the design of the house. Specifications should be standardized and reduced in length, eliminating as far as possible the repetition of information contained on the drawings. In order to obtain intelligent estimates, complete information regarding details should be included in the contract drawings; three-quarter inch scale drawings of the main exterior features and one-quarter inch elevations and sections of all interior details, with full sized details of the typical trim. The practice of always including these drawings gives confidence to the mills in estimating as well as to the contractors and result in much lower estimates than could be obtained where the information is less complete.

Time is a most relentless enemy and the multiplicity of duties which fall on the busy architect with a small office will completely swamp him unless his time is conserved to the best advantage. The selection of plumbing fixtures, hardware and lighting fixtures often consumes many unnecessary hours. Through long familiarity with the products of various manufacturers these fixtures can be standardized as regards suggestions to clients. If they are not entirely satisfied with the suggested fixtures, it may save time if a selection can be made by the client directly from the manufacturer's showroom; a method eminently satisfactory to the architect as his responsibility is elimi-

nated. Unless care is taken in preparing sketches of medium cost houses, too large a proportion of the fee is spent for preliminary work. In many cases rough sketches present ideas even better than more finished drawings and it will be found that one-eighth inch scale elevations rendered in pencil or crayon will "sell" the design more readily than an elaborate perspective rendered in water color.

To the architect doing a considerable volume of this work the great difficulty lies in obtaining individuality and distinctive character for each house. The minds of the owners often run alike and there is also quite sure to be a decided preference for the type of house most prevalent in that particular locality. Although New England fields are filled with stone and in the excavation of many cellars good granite has to be blasted, it is hard to break away from the influence of the charming wooden prototype of Colonial days. Occasionally one receives commissions where enough latitude is given for the expression of real individuality, which compensate the architect for the many times where the design is the result of vexing compromises. The fundamental principle of developing the plan and making the elevations fit holds absolutely in house work of this type, but a certain amount of freedom must be exercised in both plans and elevations if that indescribable "charm" is to be attained in the result. The first necessity is to fit the house to its environment, taking the greatest possible advantage of any irregularities of contour and giving careful consideration to natural surroundings and trees.

In supervising the construction of these houses many difficulties beset the unwary architect. The owner must be given to understand the status of the architect and must respect the fact that all transactions with the contractors should pass through the architect's office and that any departure from this principle leads to an unpleasant situation. During the construction of the average house it is inspected frequently (usually daily) not only by the owner and his wife, but by all of the available members of their respective families. Constructive criticism should be welcomed but Shakespeare's adage "I am nothing if not critical" is too often the basis of the judgment given. It is very necessary that the owner have a complete understanding of the plans, for all of the points which were not clearly understood on the drawings are, when actually developed in the building, subject to discussion and disagreement. Any architect engaged in house work is all too well aware of the necessity for a super-abundance of patience and tact in order to bring the work to a successful conclusion. However, the architect's chief recompense must be gained from the satisfaction of achieving a well designed and honestly constructed building.

The ARCHITECTS' CLUB of CHICAGO

THE John J. Glessner house located on the southwest corner of East Eighteenth Street and Prairie Avenue, Chicago, has always been considered one of the finest examples of the work of H. H. Richardson. As the property lies close in to the "loop district" of Chicago, it would have inevitably been replaced by a larger improvement in the course of time. The preservation of this fine structure is now assured by an agreement whereby it will eventually become the property of the Chicago Chapter of The American Institute of Architects. The Chicago Chapter, in turn, enters into a contract with the Illinois Society of Architects and the Chicago Architectural Sketch Club, providing for the joint use of the property. The deed provides that a life estate shall be reserved by the donors and that the property shall be officially known as Glessner House; that during the occupancy of Glessner House by the donors, the donee agrees to occupy the Kimball House at 1801 Prairie Avenue as an Architect's Club by an organization, the majority of whose members shall be architects or persons engaged in some phase of the building industry.

The Architects' Club of Chicago has been organized and it has acquired title to the Kimball House and will occupy it as their clubhouse, pending the occupancy of Glessner House. The organizing of the club in its details, the remodeling of the house and its furnishing are well under way. The garage will be remodeled to serve as an atelier for the members of the Chicago Architectural Sketch Club. Kimball House was purchased at a cost which insures a handsome profit if it is ever sold to others.

Glessner House is a very substantial structure, built of dark granite and in the best manner of H. H. Richardson. It occupies three sides of a property 75'-0" x 176'-0", with the principal entrance in the shorter Calumet Avenue frontage. A large, well lighted garden and lawn occupy the center yard. To the west end, along the alley, is located

the garage which will ultimately be transformed into the atelier. In this building will eventually be placed one of America's finest architectural libraries which has been willed to the club by a prominent architect.

It is particularly fortunate that the architects of Chicago and others allied with the building industry should be so advantageously housed. The club will become the architectural center of the central states and its influence will grow and be a power in its field. The Chicago Chapter of The American Institute of Architects has always been one of the Institute's most active and progressive Chapters; the Illinois Society of Architects is one of the oldest, probably the oldest, state organization of architects and it has an old and honorable career as a force for the betterment of all things architectural, and the Chicago Architectural Sketch Club is an old organization which has been awarding traveling prizes for many years, the recipients of which are now prominent members of the profession.

The Club is located within a block of the new South Park extension along the lake front, within a few blocks of the Field Museum and the great new Stadium recently

completed in the lower end of Grant Park. Directly north of the Kimball House was located the well known Pullman House. One block east, at the turn of East Eighteenth Street into Calumet Avenue, is located the monument dedicated to those who fell in the Fort Dearborn massacre which occurred at this place. It was here that the garrison of the fort and the settlers about the fort were attacked by the Indians as they were retreating along the shore road leading to Detroit and Vincennes. The projected South Park Improvements and the new Illinois Central Passenger Terminal will transform the entire locality and it is probable that a great architects' building will be constructed in the near neighborhood, thus making it a true architectural business center similar to 101 Park Avenue, New York City. In fact, it



KIMBALL HOUSE, CHICAGO, ILL.

The Architects' Club of Chicago has secured title to this property and will occupy it as a clubhouse and atelier until it secures Glessner House for its use

completed in the lower end of Grant Park. Directly north of the Kimball House was located the well known Pullman House. One block east, at the turn of East Eighteenth Street into Calumet Avenue, is located the monument dedicated to those who fell in the Fort Dearborn massacre which occurred at this place. It was here that the garrison of the fort and the settlers about the fort were attacked by the Indians as they were retreating along the shore road leading to Detroit and Vincennes. The projected South Park Improvements and the new Illinois Central Passenger Terminal will transform the entire locality and it is probable that a great architects' building will be constructed in the near neighborhood, thus making it a true architectural business center similar to 101 Park Avenue, New York City. In fact, it

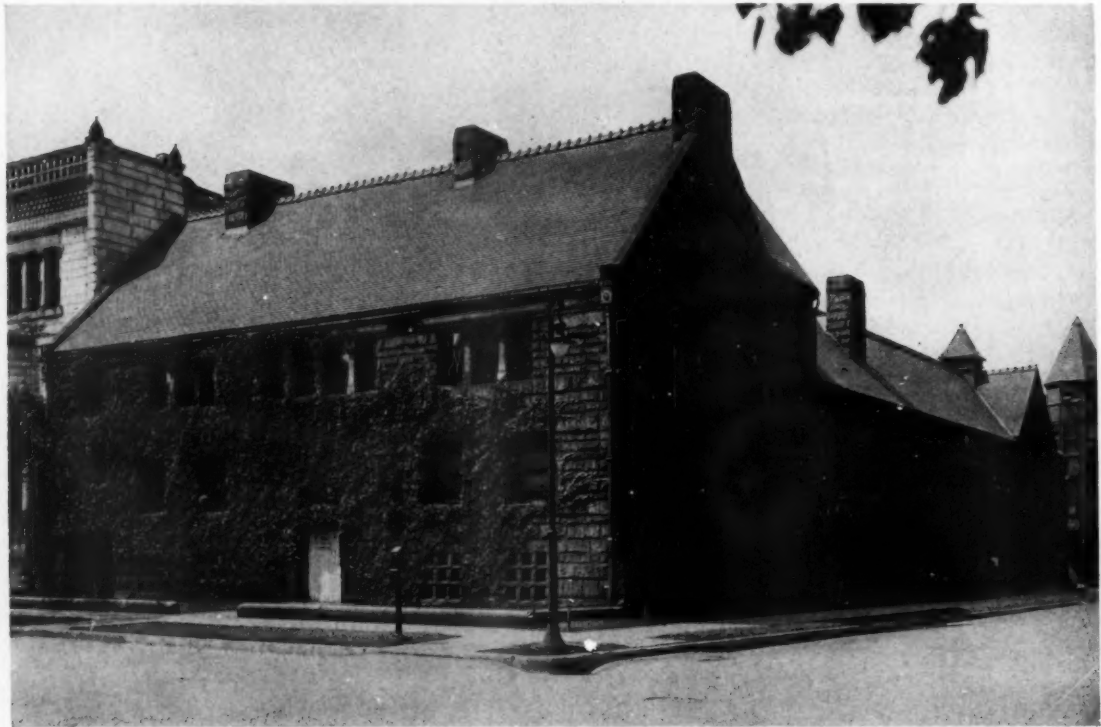
should become the focus of the entire building industry of the central states.

That the building industry of Chicago—the contractors, realtors, bankers, rental agencies, architects, draftsmen, designers, structural and mechanical engineers and specification writers—will make this club and its allied neighbors the center of its activities, is readily foreseen by those who are acquainted with Chicago, its past and present, and also those who have vision of its great future.

And it all had its genesis in the members of the Chapter's Pre-Convention Committee, in transit on foot, from the Committee meeting to the Chapter meeting in May, 1924. It was suggested that they be the guests of the president of the Chapter at his club. The discussion took the form of regretting that the architectural profession of Chicago did not possess a suitable clubhouse and the suitability of Glessner House for that purpose was mentioned. President Charles E. Fox of the

Illinois Society suggested to President Alfred Granger of the Chicago Chapter the advisability of approaching Mr. Glessner concerning the subject. President Granger agreed and did approach his friend Mr. Glessner within a few days thereafter. Mr. Glessner was genuinely pleased that the Chicago Chapter wished to preserve his house. The negotiations progressed rapidly and the success of the undertaking is due largely to the work of the committees representing the Chicago Chapter, A. I. A., by President Alfred Granger, George C. Nimmons and Richard E. Schmidt; the Illinois Society of Architects, by President Charles E. Fox, F. E. Davidson and J. C. Llewellyn. When it was decided to include the Chicago Architectural Sketch Club, it was represented by President Pierre Blouke, Clarence Farrier and George M. Nedved.

A suggestion, action and realization—so like Chicago.



GLESSNER HOUSE, CHICAGO, ILL.

The future home of The Architects' Club of Chicago. Glessner House was designed by H. H. Richardson and is considered to be one of the best examples of his work

EDITORIAL COMMENT

A FORECAST of the business future must be simply a weighing of the economic and political forces in motion, stated Secretary Hoover in response to many requests for a statement upon the economic prospects for the New Year. The annual survey of the Department of Commerce, shows, he said, that the New Year begins with the economic structure of the world upon more solid foundations than at any time since the war. With the exception of a few spots of secondary importance there has been during the past year a real advance toward social, economic, and political stability throughout the world. The only exceptions are Russia and China, which even before the war contributed less than 3½ per cent of international commerce and of course a part of this continues. Generally the world is producing more goods, there is fuller employment, there are higher standards of living, more assurance of economic stability for the future and more promise of peace than we have seen for many years. The world is by no means free from liability to economic shock, yet the forces today in motion all tend to great promise for the forthcoming year.

While there has been a good deal of adjustment in prices of single commodities during the year, the average wholesale price of all commodities has varied but 3 per cent as between the ends of the years 1922, 1923, and 1924. It would thus appear that we are tending to the common level in prices of about 50 per cent over pre-war, which seems to represent at least our present economic plane in prices.

The average wage in industry has been stable during the last year, and remains around 100 per cent above pre-war, while the cost of living has maintained almost exactly the same level at the end of each of the last three years, 1922, 1923, and 1924, about 72 per cent over pre-war. Our labor, therefore, continues to enjoy the highest real wage in its history. There was some unemployment in the middle of the year but it has now been largely overcome.

While there was some slackening of manufacturing production as a whole in the Spring due in part to the uncertainties of election and in part to reduction of accumulated stocks, yet there was but little slackening at any time in consumption of major articles as shown by the continued high levels of car loadings, of sales of wholesale and retail establishments and of construction activities. The end of the year finds us with a recovered industrial production at practically the same levels as a year ago.

The construction work of the country has maintained high activity. While the shortage, particularly of housing and business buildings, due to the cessation of construction during the war, has been to a large degree overcome, yet continued high real wages and general prosperity create a demand in excess of that due only to increasing population, because of the insistence of a population of rising standards of living, for more elbow room and better housing generally.

One striking factor in maintenance of increased construction activities is the effect which the automobile is producing in increasing the demand for road construction and in causing migration of population in many of our towns to new housing in the suburbs. Another effect of these forces is to maintain rents out of line above the general price levels. With our high real wages and little unemployment, there is no reason to expect any material change in the course of this industry.

Our railroads have shown continued increase in efficiency during the year, and have now proved themselves equal to any burden which is likely to be thrown upon them. Motor transportation continues to develop and to enter more and more into the vital economic life of the country—in fact, almost imperceptibly our road improvement programs are taking on the complexion of new transportation systems.

Our foreign trade has shown considerable expansion during the year in exports, and some decrease in imports. The increase in export figures has been due in some degree to the higher prices of agricultural produce, though chiefly to general expansion in all exports; the decrease in imports has been due in large part to lessening activity in production lines at the middle of the year, thus reducing the requirements for imports of raw material. The total of our exports for the year will show about four billion six hundred millions and our imports about three billion six hundred millions. The merchandise balance will be about one billion dollars in our favor. The net gold imports for the year in partial liquidation of this balance amounts to about two hundred eighty millions.

International trade in the world as a whole shows a larger movement of commodities during the past year than at any time since before the war. But international exchange of goods, measured in quantities, is probably still 10 or 12 per cent below pre-war, although the United States is unique amongst the large combatant nations in

having recovered its foreign trade to a point 15 per cent to 20 per cent above pre-war on a quantity basis. One of the by-products hitherto of this lower movement of commodities has been the continued depression of shipping. With the general strengthening of the economic fabric of the world, with the gradual growth in the movement of commodities which is now taking place, together with the fact that there has been but little new ship construction during the last four years, and that the existing shipping is becoming more and more obsolete, it is fair to expect a recovery in the shipping world. The usable surplus tonnage at the present time in the world is probably not in excess of two million tons as against four million tons a year ago.

The year has again been marked by a decrease in federal taxation and by a large discharge of federal debt, which will amount for the year to something in excess of \$900,000,000.

It has been suggested in some press quarters at home and abroad that the result of these favorable factors may be leading our country toward a period of inflation of the character of 1919-20 with its disaster of 1921. It can be assuredly stated that we are on the march of wholesome recovery from the war and there is no present indication of inflation. We only secure inflation when undue expansion of credit finds its outlet in bidding up prices after the plant and labor capacity of the country is employed to the maximum. We have reached no such stage because there is still a margin of labor capacity for enlarged output in the form, however, of more full time employment than from people out of work. As a nation our business men, bankers and public officials have gained enormously during the past four years in understanding of the basic factors which create healthy prosperity as distinguished from overexpansion as well as in understanding of their responsibilities in the matter. Our informational services are now upon such a basis as quickly to detect dangerous currents.

Altogether, forces in motion both at home and abroad mark solid progress toward peace and toward prosperity for the coming year.

ARCHITECTURE is too important in every way to tolerate improper practices. The basis of all architecture, in this age, is the plan and specification. Unless these are adequate, a distinct loss accrues to the owner, who is entitled to complete service, and very often also to the contractor. The contractor, however, is better able to protect himself than the owner. That the subject of adequate architects' plans is receiving merited attention, is shown by the following statement taken from the Members' News-Letter of the Associated General Contractors of America.

"Interesting evidence of the highly valuable results that arise from a co-operative spirit between constructors and architects is found in a report recently submitted to the Milwaukee unit of the Wisconsin Chapter, The American Institute of Architects by its Committee on Specifications, Contracts, Building Code and Fire Protection.

"This report upholds the constructors in their stand of refusing to bid upon illegible drawings and is, as follows:—

"At the last meeting of the Chapter, the General Contractors Association submitted a request that the Wisconsin Chapter co-operate with them in eliminating an evil which has caused considerable trouble for architects, contractors, and owners, namely, that many architects prepare their working plans in pencil at $\frac{1}{8}$ " scale, which soon smudges, and becomes illegible, and that the blueprints therefrom are even more illegible than the original—and they ask that all architects furnish them with clear and legible blueprints to work from. They also state that they will refuse to bid on such drawings in the future.

"This matter was referred to the Committee on Specifications, Contracts, Building Code and Fire Protection.

"Your Committee begs to report that they endorse the stand taken by the General Contractors Association of refusing to bid on illegible drawings and request that all members of the Chapter exercise the utmost care in providing contractors with drawings that are clear and legible and properly developed.

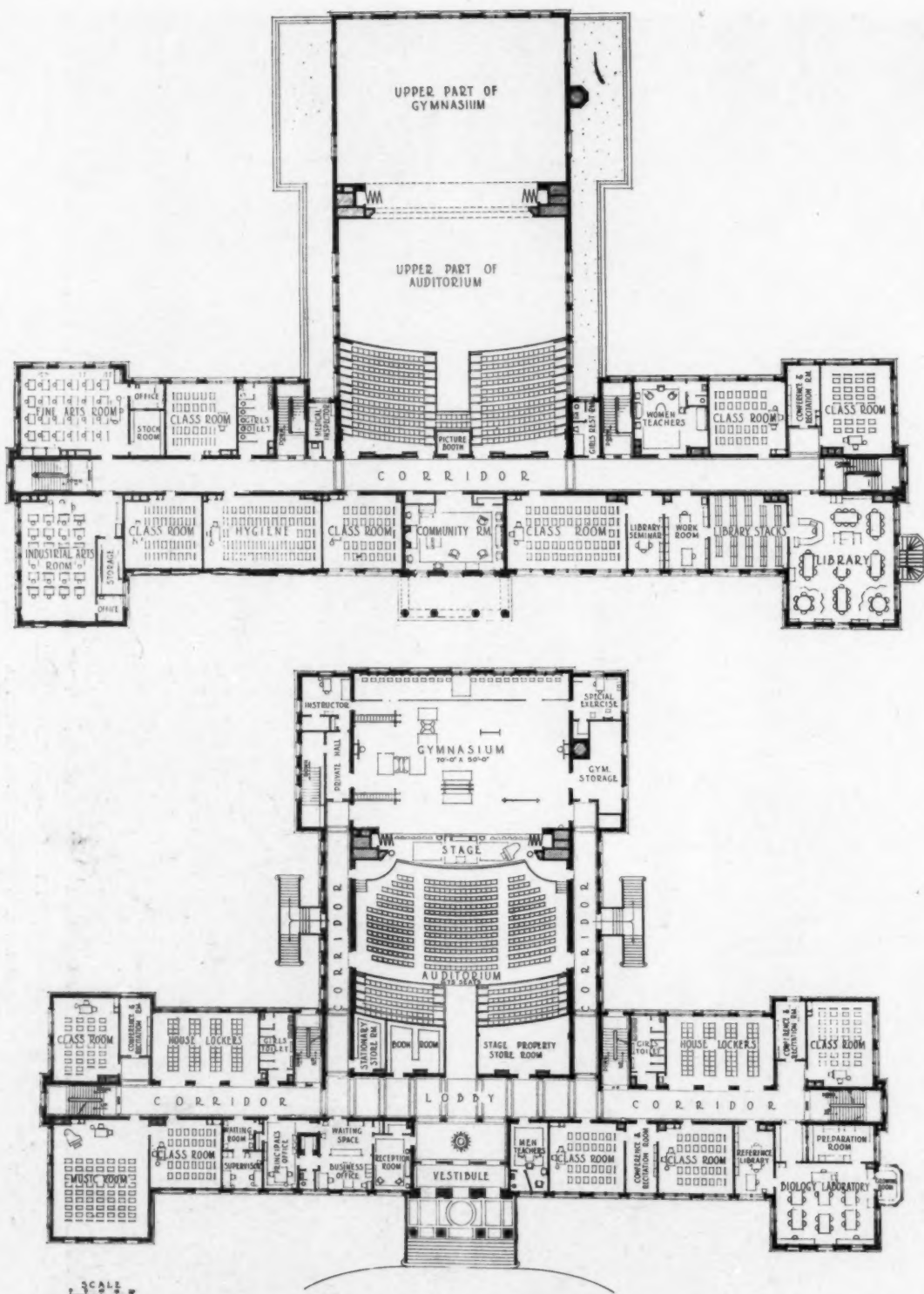
"Your committee takes this opportunity to state that it considers it the duty of every architect to provide clear and legible drawings and carefully prepared specifications for all work that is entrusted to his care, and that no architect can offer a valid excuse for not doing so."

This agreement between the architects and the contractors is a very fine performance. The good of the building interests depends on the close and harmonious association of these basic elements of the industry. Architecture is too important in all of its phases to permit of sloppy performance in the making of its most essential production—the plan. The example of the Milwaukee architects should be followed by organized and unattached architects everywhere.



STATE NORMAL SCHOOL, GLASSBORO, N. J.
GUILBERT & BETELLE AND ARNOLD H. MOSES, ASSOCIATED ARCHITECTS
(Plans on back)

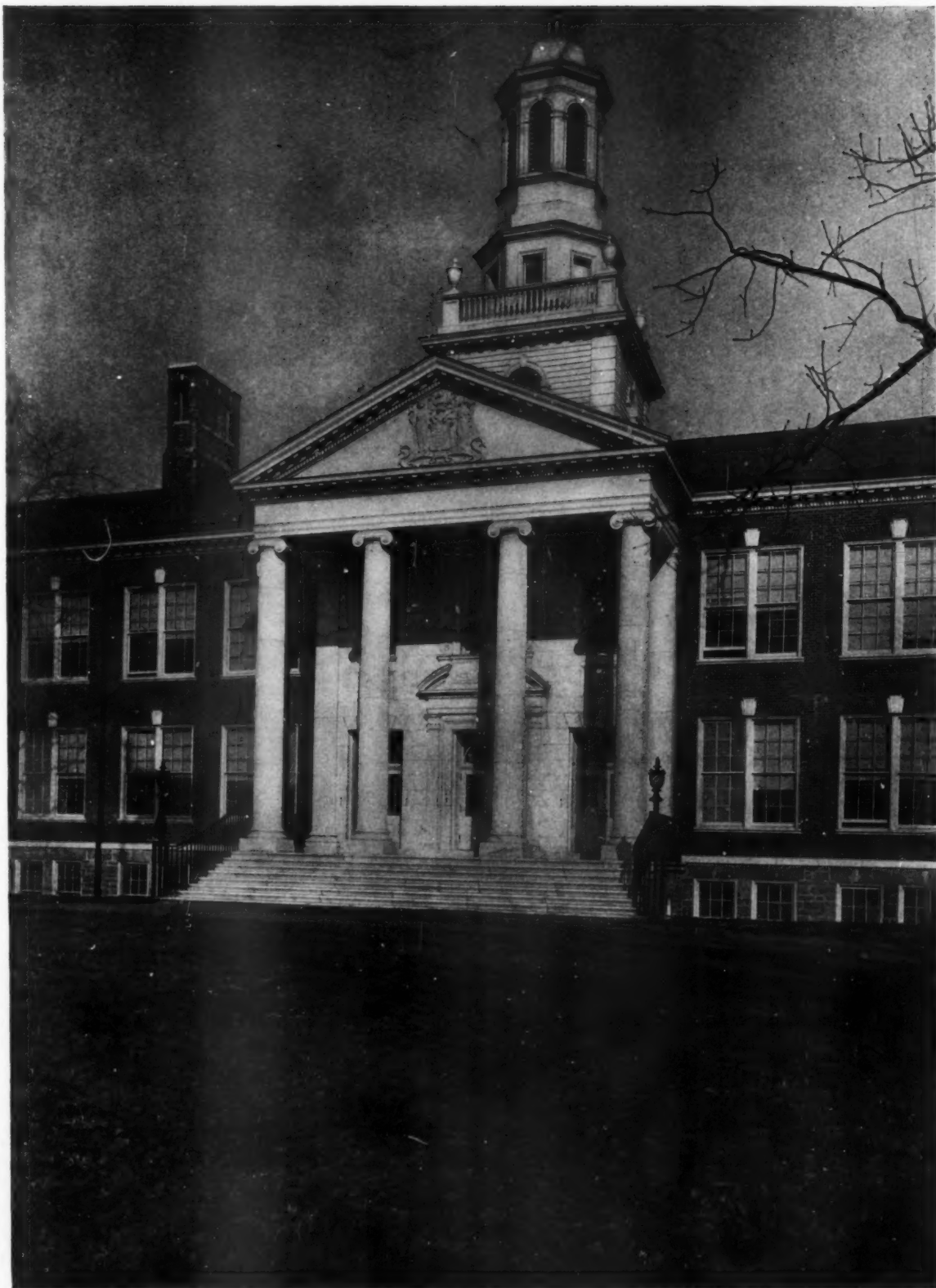
THE AMERICAN ARCHITECT
January 14, 1935. Plate 1



FIRST AND SECOND FLOOR PLANS

STATE NORMAL SCHOOL, GLASSBORO, N. J.

GUILBERT & BETELLE AND ARNOLD H. MOSES, ASSOCIATED ARCHITECTS



STATE NORMAL SCHOOL, GLASSBORO, N. J.

GUILBERT & BETELLE AND ARNOLD H. MOSES, ASSOCIATED ARCHITECTS

THE AMERICAN ARCHITECT
January 14, 1925. Plate 2



AUDITORIUM AND STAGE



BASEMENT PLAN

STATE NORMAL SCHOOL, GLASSBORO, N. J.

GUILBERT & BETELLE AND ARNOLD H. MOSES, ASSOCIATED ARCHITECTS

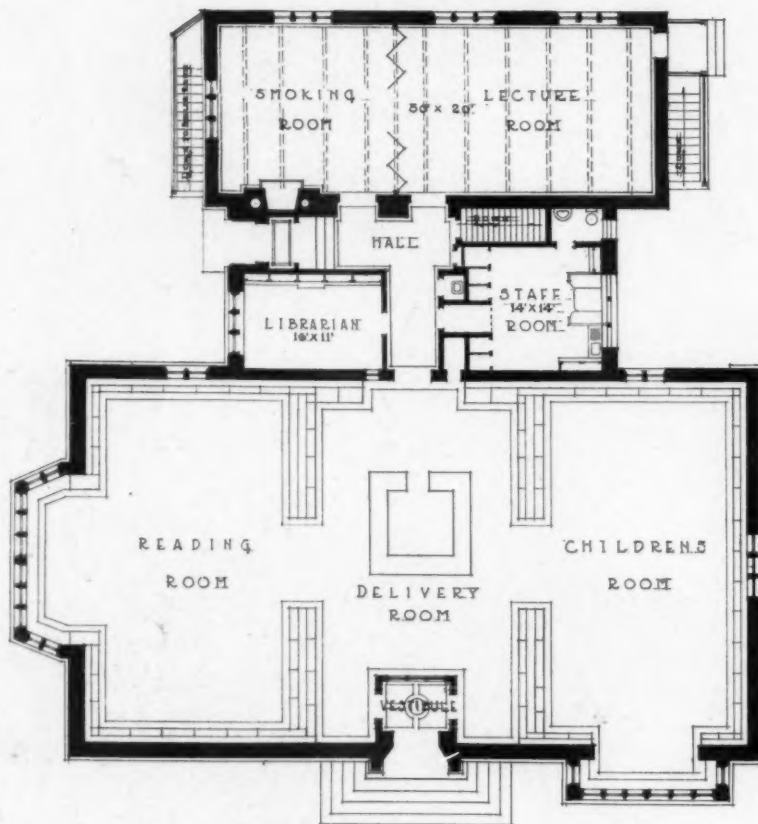
THE AMERICAN ARCHITECT
January 14, 1925. Plate 3



GABRIEL RICHARD BRANCH, DETROIT (MICHIGAN) LIBRARY
MARCUS BURROWES, ARCHITECT—FRANK EURICH, JR., ASSOCIATE

(Plan on back)

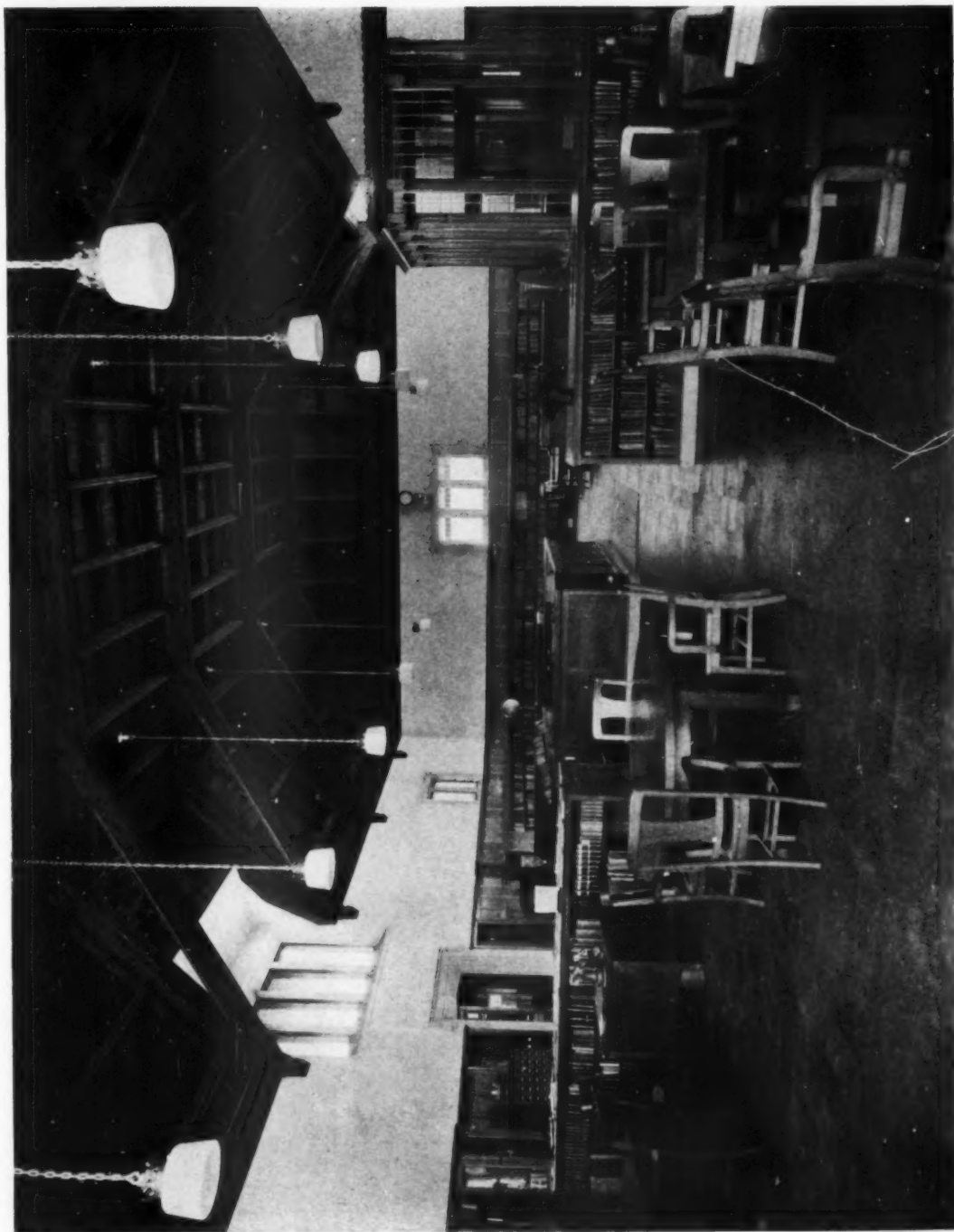
THE AMERICAN ARCHITECT
January 14, 1925, Plate 4



MAIN FLOOR PLAN

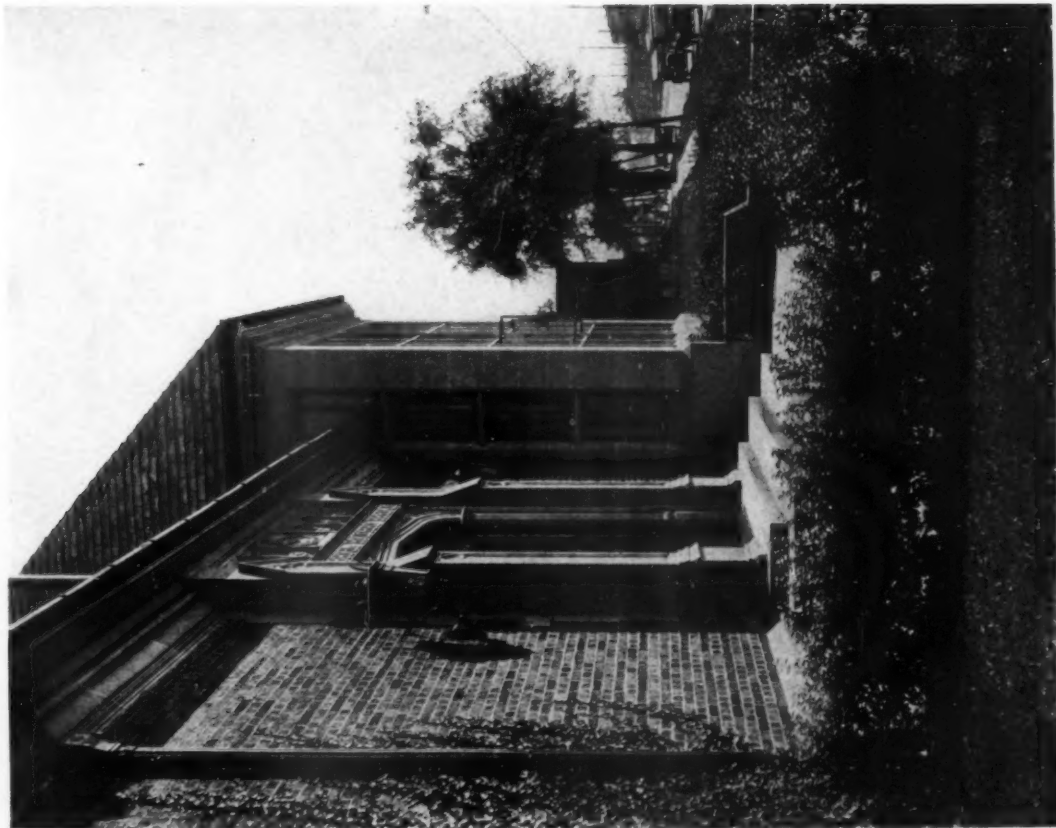
GABRIEL RICHARD BRANCH, DETROIT (MICHIGAN) LIBRARY

MARCUS BURROWES, ARCHITECT—FRANK EURICH, JR., ASSOCIATE



GABRIEL RICHARD BRANCH, DETROIT (MICHIGAN) LIBRARY
MARCUS BURROWES, ARCHITECT—FRANK EURICH, JR., ASSOCIATE

THE AMERICAN ARCHITECT
January 14, 1935. Plate 5



THE AMERICAN ARCHITECT
January 14, 1923, Plate 6



GABRIEL RICHARD BRANCH, DETROIT (MICHIGAN) LIBRARY
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HONOR AWARDS *of the* SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE *of* ARCHITECTS

THE work of an architect is judged in two ways; by the study of his design on paper, or by inspection of the actually executed work. Although judgment is ordinarily based on drawings, sketches and photographs, it is a fact that these never tell the whole story of color, scale and environment, nor of the continuity of purpose and ability to martial talents and forces which are necessary to carry out the design successfully. It is the finished product which forms the basis for the honor awards of the Southern California Chapter of The American Institute of Architects, granted each year for excellence in architecture. In the last competition nineteen local buildings received awards for their merit and fifty-seven certificates were issued to the architects, owners and contractors who were responsible for the successful results. The fact is significant that the decision of the jurors has each year been reversed from a tentative opinion based on the study of photographs and sketches, when the actual buildings have been visited.

The jury, which is composed of prominent architects outside the jurisdiction of the Chapter, is appointed each year by the Executive Committee, and these distinguished men come to Los Angeles and devote several days

to the painstaking consideration of the architectural subjects presented for their inspection. The Chapter was fortunate in securing John Galen Howard and Ernest Coxhead of San Francisco



DETAIL OF OJAI VALLEY COUNTRY CLUB, OJAI, CAL.

E. W. NEFF, ARCHITECT

and William Parsons of Chicago as jurors. Their report, which stressed the general high character of the submissions, particularly that of the residential work, states in part, "All work receiving awards are clear, straightforward architectural designs. In them we see simplicity, probable permanence in the matter of taste and promising direction in the matter of study."

To secure nominations for the honor awards of the Chapter, a carefully devised program is sent to members early in the Spring of each year, with an invitation to present the subjects for judgment to the Jury. Also, through the press, the program

nominations must be within the jurisdiction of the Chapter, must be work finished during the year, must state the name of the owner, contractor and architect in each case and the classification to which the subject pertains, and must be accompanied by sketches and plans.

The culmination of the efforts of the Chapter is an open banquet given by the members to clients, contractors and public officials. At these banquets interest and enthusiasm are high, and the appreciation manifested by the owners, contractors and architects who receive the honor awards amply justifies this movement for better architecture in Southern California. The awards follow:

House of Reginald D. Johnson, Pasadena—Johnson, Kaufmann & Coate, architects.

House of K. C. Strong, Santa Barbara—Johnson, Kaufmann & Coate, architects.

House of H. C. Wheeler, Hollywood—Witmer & Watson, architects.

Apartments owned by Witmer Brothers Co., Los Angeles—Witmer & Watson, architects.

Ojai Valley Country Club, Ojai, Cal.—E. W. Neff, architect.

Thorpe Building, 7th and Parkview Streets, Los Angeles—Morgan, Walls & Clements, architects.

House of Mrs. Lynn Helm, Los Angeles—Witmer & Watson, architects.

House of George S. Hunt, Linda Vista—Marston, Van Pelt & Maybury, architects.

House of F. H. Case, Eagle Rock, Cal.—Harbin F. Hunter, architect.

House of Carleton M. Winslow, Los Angeles—Carleton M. Winslow, architect.

House of R. E. Leupp, Pasadena—Johnson, Kaufmann & Coate, architects.

House of M. L. H. Walker, Pasadena—E. W. Neff, architect.

Magnin Shop, Hollywood—Myron Hunt & H. C. Chambers, architects.

U. S. Post Office Garage, Los Angeles—A. C. Zimmerman, architect.

G. L. Morris Building, Pasadena—Marston, Van Pelt & Maybury, architects.

Home Commercial & Savings Bank, Pasadena—Edwin Bergstrom, architect.

West Wing, Pasadena Hospital—Myron Hunt & H. C. Chambers, architects.

George Washington Junior High School, Pasadena—Allison & Allison, architects.

Junipero Serra Grammar School, Pasadena—Cyril Bennett, architect.

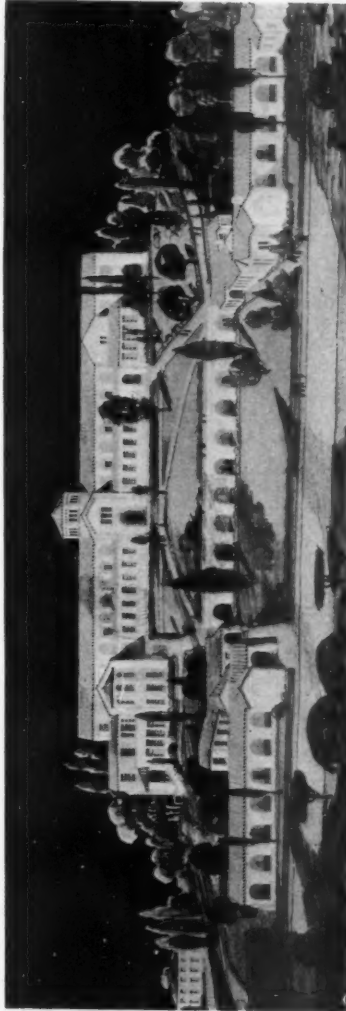


HOUSE OF F. H. CASE, EAGLE ROCK, CAL.

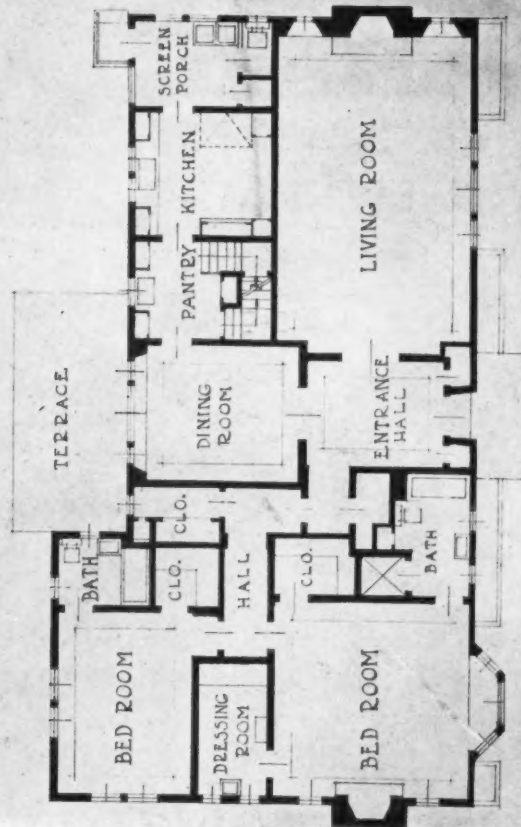
HARBIN F. HUNTER, ARCHITECT

is given to the public with requests for nominations, which not only makes the nominations more general but serves to inform the community that a movement is being sponsored to improve local architecture and to recognize those who have successfully worked to this purpose. This program presents the various division or classes of work which are open to nomination and gives certain rules to be followed. It is required that all

GEORGE WASHINGTON
JUNIOR HIGH SCHOOL,
PASADENA, CAL.

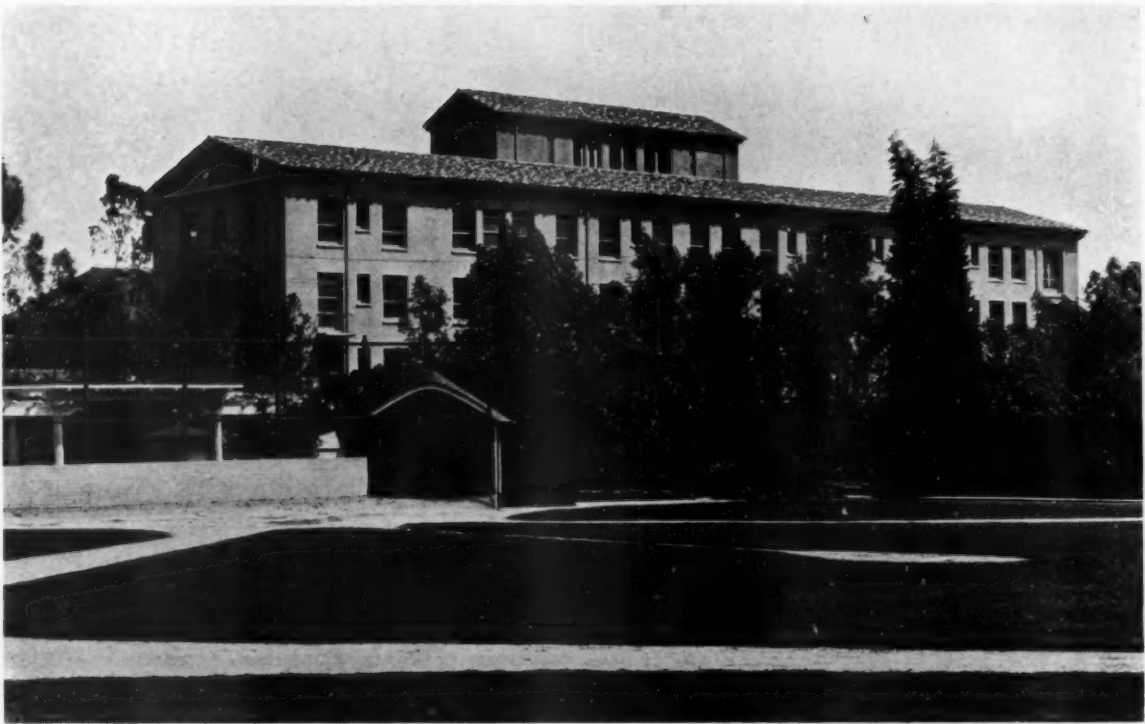


ALLISON AND ALLISON,
ARCHITECTS



HOUSE OF GEORGE S. HUNT, LINDA VISTA, CAL.—MARSTON, VAN PELT & MAYBURY, ARCHITECTS
HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS

THE AMERICAN ARCHITECT



WEST WING, PASADENA HOSPITAL, PASADENA, CAL.—MYRON HUNT & H. C. CHAMBERS, ARCHITECTS



HOUSE OF CARLETON M. WINSLOW, LOS ANGELES, CAL.—CARLETON M. WINSLOW, ARCHITECT
HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS

THE AMERICAN ARCHITECT

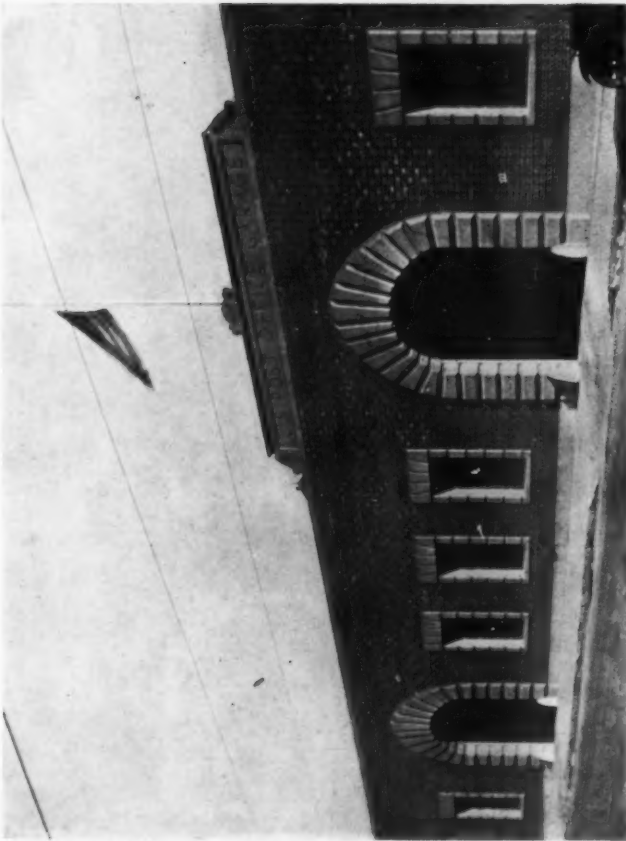


WITMER APARTMENTS, LOS ANGELES, CAL.—WITMER AND WATSON, ARCHITECTS



MAGNIN SHOP, HOLLYWOOD, CAL.—MYRON HUNT & H. C. CHAMBERS, ARCHITECTS

HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS



U. S. POST OFFICE GARAGE, LOS ANGELES, CAL.—A. C. ZIMMERMAN, ARCHITECT

HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER,
THE AMERICAN INSTITUTE OF ARCHITECTS



THORPE BUILDING, LOS ANGELES, CAL.—MORGAN, WALLS & CLEMENTS, ARCHITECTS

THE AMERICAN ARCHITECT



HOUSE OF REGINALD D. JOHNSON, PASADENA, CAL.—JOHNSON, KAUFMANN & COATE, ARCHITECTS



HOUSE OF M. L. H. WALKER, PASADENA, CAL.—E. W. NEFF, ARCHITECT

HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS



MORRIS STORE AND OFFICE BUILDING, PASADENA, CAL.—MARSTON, VAN PELT & MAYBURY, ARCHITECTS



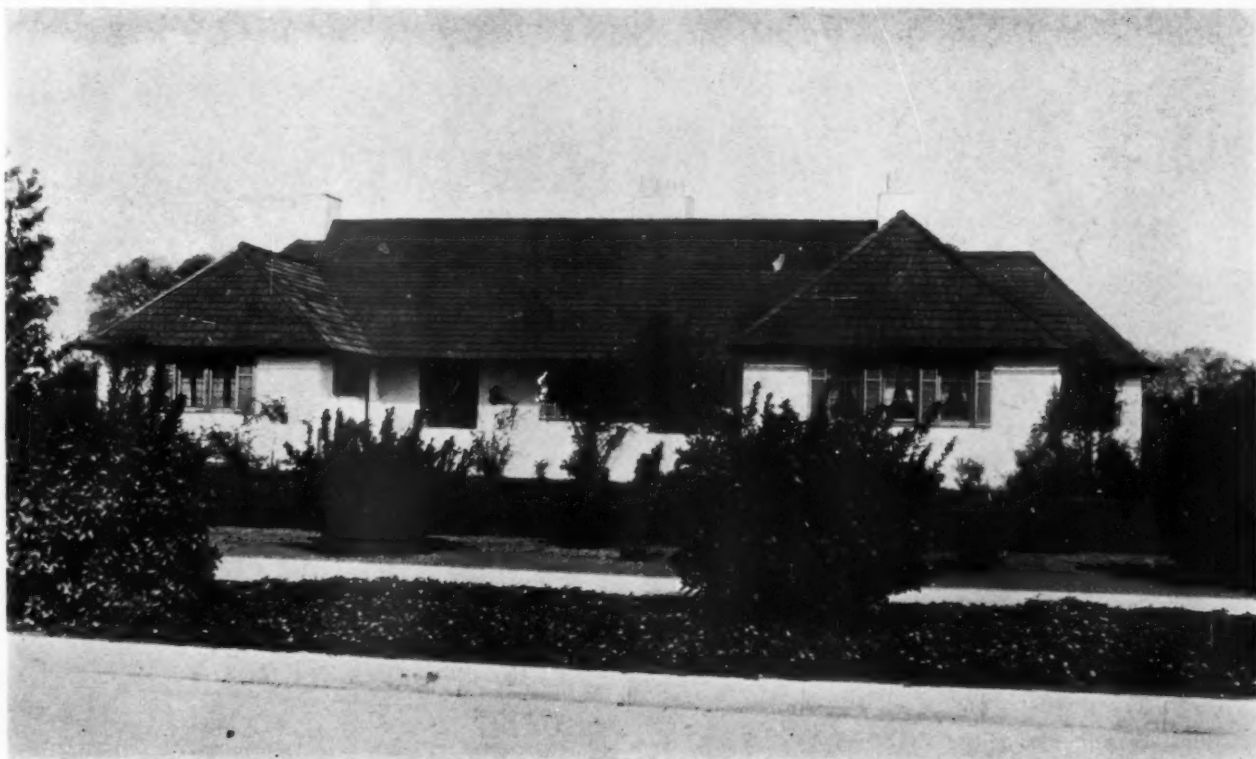
DETAIL OF FACADE, THORPE BUILDING, LOS ANGELES, CAL.—MORGAN, WALLS & CLEMENTS, ARCHITECTS

HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS

THE AMERICAN ARCHITECT



HOUSE OF H. C. WHEELER, HOLLYWOOD, CAL.—WITMER AND WATSON, ARCHITECTS



HOUSE OF R. E. LEUPP, PASADENA, CAL.—JOHNSON, KAUFMANN & COATE, ARCHITECTS

HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS



HOUSE OF GEORGE S. HUNT, LINDA VISTA, CAL.—MARSTON, VAN PELT & MAYBURY, ARCHITECTS



HOUSE OF MRS. LYNN HELM, LOS ANGELES, CAL.—WITMER AND WATSON, ARCHITECTS
HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS

INTERIOR ARCHITECTURE

Utilizing the Personality of Clients

With Particular Reference to the Decorative Treatment of Bedrooms



AN UNUSUAL WALL BRACKET, APPROPRIATE FOR A BEDROOM

identified with its details. Remembering this, in making up their schemes, it is necessary to determine the client's color preferences, his interest in designs of the various styles of furniture and his ideas generally on interior decorating. The developing of the ground plan and exterior designs usually meets with very little criticism from the client after his general views and suggestions have been given the consideration they deserve, and, consequently, this stage of the work proceeds more or less smoothly. In other words, the client places complete confidence in his architect and depends on him to put the best he has into his work. This is as it should be. But it is not such easy sailing when it comes to discuss the interior designs. Suggestions from the client now become more numerous. Most clients seem to believe that they really know some-

ARCHITECTS and decorators should constantly keep in mind that their designs and color schemes for the decorations of a house should portray throughout their entirety the personality and individuality of the client whose house it is and whose life is to be so closely

thing about interior decorating. (It is strange how many people are so afflicted!) Criticisms and ideas are hurled at the scheme like shots from a 22 repeater. She wants this color on the walls instead of that; she wants to use another style of furniture than that suggested; she already has a rug for this room. Many of these suggestions, if adopted, would seem to ruin entirely the scheme presented, but, nevertheless, they must be considered, even if it requires working out an entirely new scheme. For these suggestions from the client

are the direct means of introducing the client's personality into the decorations. It is, after all, her house and she should have something to say about what goes into it and what stays out of it, that is certain. It is from this stage on that the problem becomes of man-sized proportions. Some of these suggestions must be introduced into the scheme, though they be good or bad, but introduced in such a way that their bad qualities disappear entirely. That is where designing becomes an art, and the architect or decorator needs to be an artist. The client is then satisfied that the scheme was developed from her ideas, she takes credit for its success and—even thinks seriously of going into the interior decorating business. But the point is that the scheme has something, at least, of the personality of the client in its make-up. It is in failing to work out interior schemes along these lines that many an architect and deco-



PART OF A BEDROOM SET WHICH LENDS ITSELF WELL TO COLOR AND DECORATION, AND THEREBY BECOMES APPROPRIATE FOR THE SMALL AND APARTMENT HOUSE BEDROOM

THE AMERICAN ARCHITECT

rator have fallen by the wayside. It seems so much more feasible for them to work out schemes based on their greater knowledge and experience. Such schemes are sure to be more satisfactory to them. They claim they know what is good and what is bad, and they must adhere to the one and eliminate the other. The result is that they submit a good scheme, but one that portrays the personality of the designer, and is not appropriate or interesting at all to the client or owner. Further than this,

for certain colors, all that is due to a successful scheme worked out on one job being applied bodily to another and another. The styles and periods are based on personality first, and if we are going to lose that in our designs, then the chance of developing a true American style seems very remote.

Such a method as this for working out decorative schemes is nothing more than an admission on the part of the designer that he is incapable



BEDROOM IN THE APARTMENT OF H. L. PRATT, NEW YORK CITY

ARDEN GALLERY, DECORATORS

The simplicity of the furniture is in keeping with the plain walls, and color is the principal means of retaining the note of unity throughout the scheme

such a method of formulating designs and schemes of decoration is responsible for the rubber-stamp idea of interior decorating. When an architect or decorator happens to develop a successful scheme for a room in the house of one of his clients, he applies the same scheme in another house, relying on the fact that what is good in one place is good in another. The stereotyped panelled plaster wall, the fashions or vogues of certain periods, the tendencies, or we may say, the rage

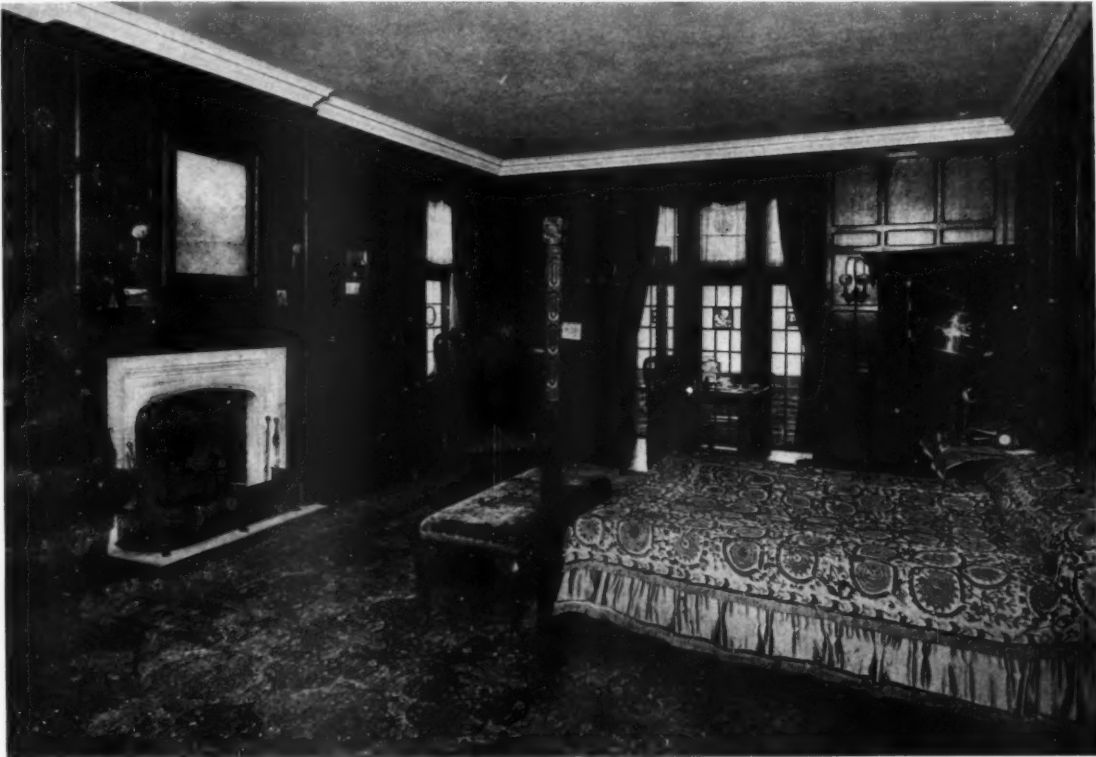
of handling the problem that has been given him to solve. Such a one, certainly, cannot expect to hold the confidence of his client; in fact, he is not worthy of it. A problem, of course, is bigger when certain stipulations are to be adhered to, for almost anyone can create an interesting scheme where no limitations are given. That is where professional experience is supposed to count most. The architect has, perhaps even better than the decorator, an opportunity of studying the tastes,

THE AMERICAN ARCHITECT

ambitions, desires—in a word, the personality of his client, that is most necessary for the correct working out of his plans. He visualizes the complete house, and sees his client living in it. He, then, is able to introduce the owner's personality into the designs better than anyone else, if he will only appreciate his opportunity and make the most of it. All this brings up a point that the decorator often makes. He has been called on,

ing. The strange part of the matter is that the decorator of that type "gets away with it."

Based on the method of developing designs to represent and attune to the client's temperament and personality, decorating becomes, to a great extent, a study in psychology, a fact that the untrained or amateur decorator is not aware of, but a fact, also, which impresses the non-professional if properly explained. It is psychological, for



A BEDROOM IN THE HOUSE OF STUART DUNCAN, NEWPORT, R. I.

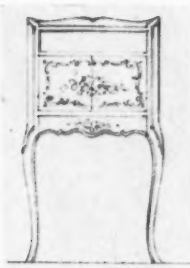
JOHN RUSSELL POPE, ARCHITECT

A bedroom in the spirit of the Tudor period for a man's use. The personality of the owner enters into the scheme through the small panels of colored glass in the windows, the pictures on the walls, and the Oriental rug, while the characteristics of the period have been accurately carried out in the wood panelling, the stone fireplace facings and in the details of the furniture

for example, to complete the decorations and furnishings of a room from the point where the architect was obliged, by his client, to leave off. He immediately claims that he can do nothing in a room of such poor architectural treatment. An admission, again, by the decorator of his inability and ignorance. The architect was laying plans to introduce the client's personality into the interior decorations, the personality which he had come to know so well, but the decorator, coming on the job at this late day, had no time to study temperament and personality, and simply took the architectural treatment as a bad setting in which to carry out his own ideas of decoration and furnish-

example, not to keep one color too conspicuous in a living room scheme; it is psychological, too, to plan the small hall nearer a square than a long, narrow shape. Both these facts were brought out in recent articles of this department in treating the subjects of living room and hall designs. (December 5, 1923 and April 23, 1924.) There is no doubt that the "personal touch" which this method contributes to a design is eagerly accepted by the client, and should be just as eagerly sought for by the designers."

When it comes to designing the bedroom, the personality of the client should be taken more into consideration than in any other room of the house.



BEDSIDE TABLE IN THE SAME SET AS THE OTHER PIECES SHOWN ON THIS PAGE

A client, for example, may have a very decided idea that she wants a blue living room. Convince her in a psychological way that one color must not be too prominent in a living room, where all her family and all their friends are wont to gather when in her house, and that there must be other colors in the room scheme that will hold the interest of those who may not like blue as much as she does. She will readily see your point, and although you must bring blue into the

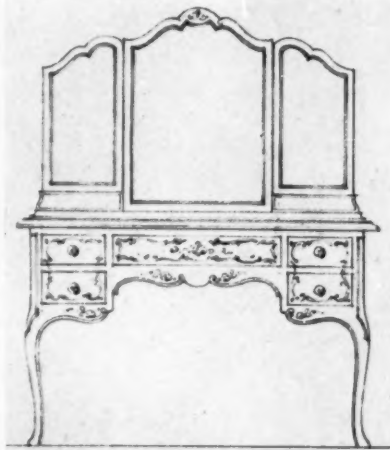
the number of suggestions and ideas that the client offers, for they are often impractical or in bad taste and it takes a clever designer to hide them in a good scheme, where they will be seen by the client and yet unnoticed by anyone else. The biggest problem to face then, is how is personality expressed in terms of architecture and decoration, or, its synonym, what is psychological decorating? Consider the period rooms as an example. The characteristics of their designs were based on the temperament of the people of the times. In the Louis



DRESSING BENCH IN THE SAME SET AS THE OTHER PIECES

scheme in no small way, it will be supplemented by other colors that will meet your requirements. But the bedroom is a different type of room. It is the owner's personal room, and must be designed to satisfy the owner's tastes and ideas. It is not necessary that the decorative scheme of this room appeal to anyone else. The owner must be consulted as to color scheme, style of decorations and furniture, and type of fabrics used in the scheme. In short, the personality of the owner must be evidenced in every detail.

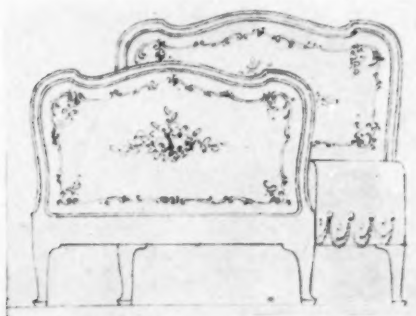
In the light of these remarks, it might seem like saying that a bedroom scheme could include practically anything, good or bad, for a client is apt to make almost any kind of suggestion if you let him know you will give it consideration. Of course, that is not intended. But, as already stated, the problem becomes more difficult in proportion to



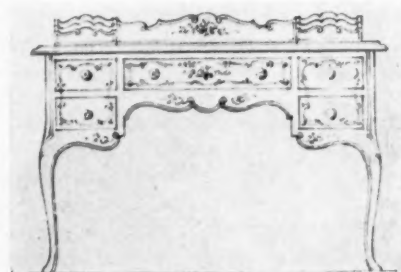
THE DRESSING TABLE

XVI, one can see their formal nature, their symmetrical disposition, and their desire for refinement and neatness. In the Jacobean room, we see more of a leaning toward the informal, a certain crudeness of taste and a sense of irregularity. Our own Colonial style, by the very nature of its make-up, combines the informal of the early English, the refinement and neatness of the French and adds a little of the roughness of the Dutch. If those peoples of four and five centuries ago could so carefully express their feelings with the limited means at their disposal, it hardly seems possible that it is beyond our reach in these days of progress.

The somewhat general idea of confining a bedroom color scheme to one color is easily traced to this personal preference. A client is very apt to prefer one color more than any other, especially a woman, and it is only logical that her bed-



THE BED. SIMPLE LINES AND YET INTERESTING



THE DESK. INTEREST IS FIRST OF ALL IN THE OUTLINE

room be carried out in that color, when it is proven to her that the color scheme of no other room in the house can use it so prominently. It is, of course, the problem of the architect or decorator to supplement it by other colors so that the client herself will not too soon tire of it, but her professional adviser, for whose services she is willing to pay so highly, should have something to do, and unless he can obtain a result with which he will be satisfied, built around ideas which may not represent his own particular taste, he is not worthy to handle the job.

conditions, furniture necessarily plays an even more prominent part than otherwise. But there must still be some evidence of harmony between the walls and the furniture. This can often be done by striping certain mouldings of the wood trim in a color with which certain details of the furniture may also be striped. But the main interest in a room in which the walls are so simply treated, is bound to center in the color scheme. Generally, then, with only one coat of paint, (perhaps a glazed coat will do it best), or a wallpaper selected carefully, can unity be retained through-



A BEDROOM IN THE HOUSE OF G. HERMAN KINNICUTT, FAR HILLS, N. J.

CROSS & CROSS, ARCHITECTS

There is a feeling of informality about this room, fashioned after the Colonial manner, which is always desirable, and there is evidence of the owner's personality in the pictures hung on the walls and in the fabrics used in the scheme

With the rented apartment so generally taking the place of the client's own house for living quarters, a new problem, and one not easy to handle, has arisen. That problem, in a nutshell, is to evolve a decorative scheme in which the wall background must play a very limited part. A tenant seldom cares to spend any money on wall covering or decorations which he must leave for someone else to enjoy at the end of a year's time, and the most that can be expected of a landlord, on the other hand, is a new wallpaper (and a cheap one, at that) or, perhaps, one coat of paint. In the working out of a decorative scheme under these

out the scheme by color alone. But a scheme successful that far had better stop and avoid ornament and decoration in the furniture details, for it cannot be brought into the walls and woodwork and will therefore only mar the harmony which already prevails. The illustration of an apartment by The Arden Gallery on another page demonstrates this point well, although the striping of a moulding or two of the trim and cornice moulding, and even of the mantel would have made it even more impressive.

For the same reason that one color is so frequently made to dominate completely the scheme

of a bedroom it is often desirable that one style of design control all the furniture used in the room. This means, in reality, that in a bedroom a suite of furniture is permissible. It is a fact that a suite of furniture of one color wood, as a hardwood, or flat painted, becomes monotonous in a scheme, in that it makes that color too prominent. This is true especially in small rooms. The problem which this brings up is how to paint furniture properly. For furniture of a suite may be painted and ornamented so that it forms a color scheme of several colors, distributing each color freely, and not necessarily having each piece painted just exactly like the other, as is generally

done. This idea was carried out in the furniture of one of the rooms in the exhibition of the Art-in-Trades Club, recently held in New York City. The dressing table was in old ivory and green, the chest of drawers in old ivory and orchid, with just enough of the third color in each to retain the necessary harmony which their design called for. The result was satisfactory and worthy of consideration.

Acknowledgment is made to the following firms for their courtesy in supplying illustrative material: Decorators Furniture Co.; Robert Phillips Co., Inc.; Shaw Furniture Co.

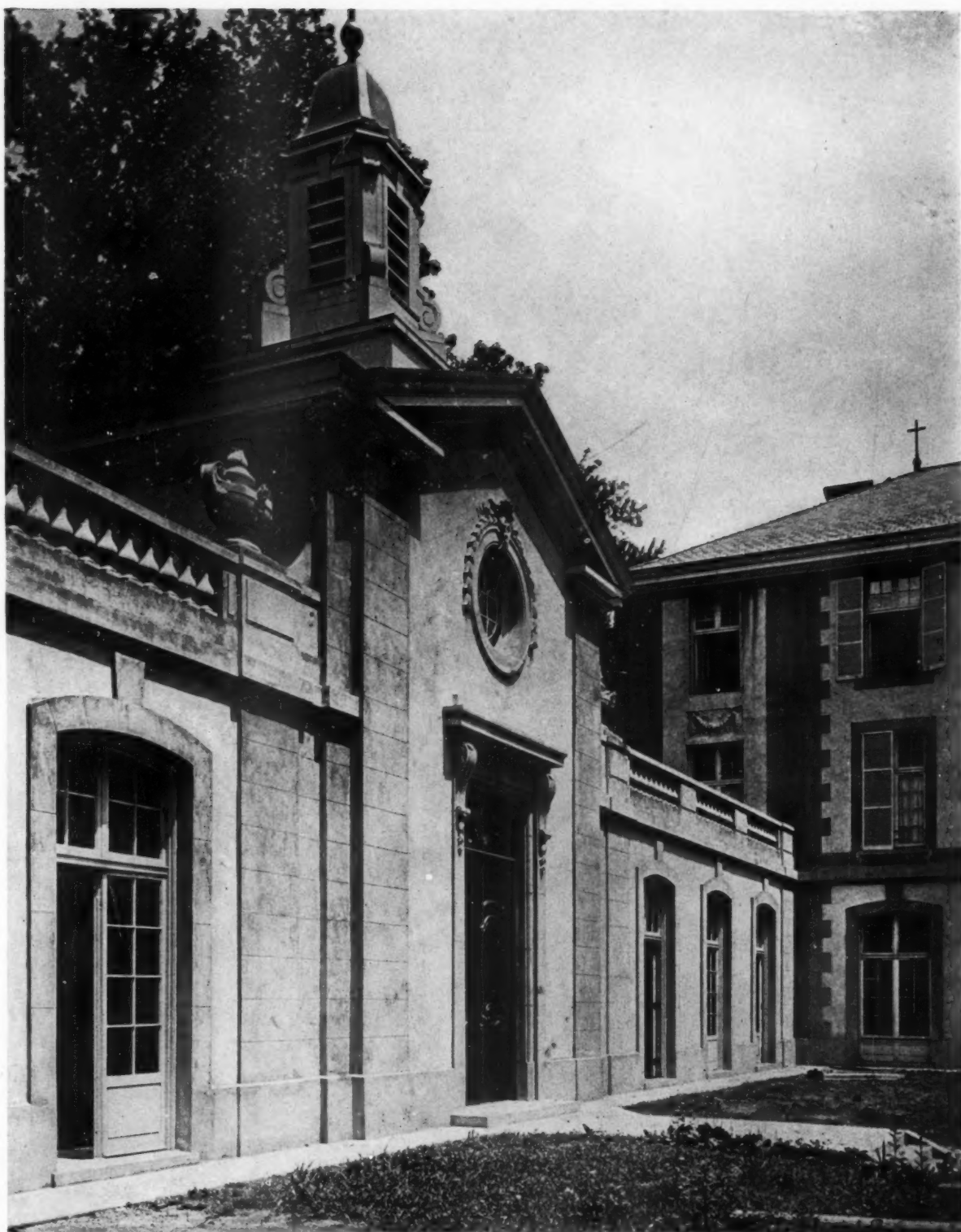


AN UNUSUAL BEDROOM SET, THE DESIGN OF WHICH WAS INSPIRED BY OLD SPANISH PIECES

ARCHITECTURE AS EXPRESSED BY PAINTING

AS most architects know, it very often happens that through the insistence of a client, they are compelled to accept as the keynote for a decorative scheme some cherished possession, a good picture, perhaps, or a rare rug. In the exhibition of the Art-in-Trades Club, illustrated and described in a recent issue, a ship model was the nucleus around which a scheme was planned. But the architect must needs accept this tonic note and make his composition harmonize. Just at this time, when the art galleries in New York City are presenting the pictures of famous artists,

it is interesting to note that, in many instances, the expression of an architectural motive, in form and particularly in color, presents an opportunity to study just how closely the painter's art expresses the true feeling for architecture. This is particularly noticeable in the canvases of Zuloaga, the Spanish painter, whose work is now on exhibition in New York City. This clever painter expresses in some of his canvases that depict the out-of-door life in Spain, so fine a feeling for architectural effect that his pictures may be studied by architects with considerable profit. They offer very valuable suggestions.

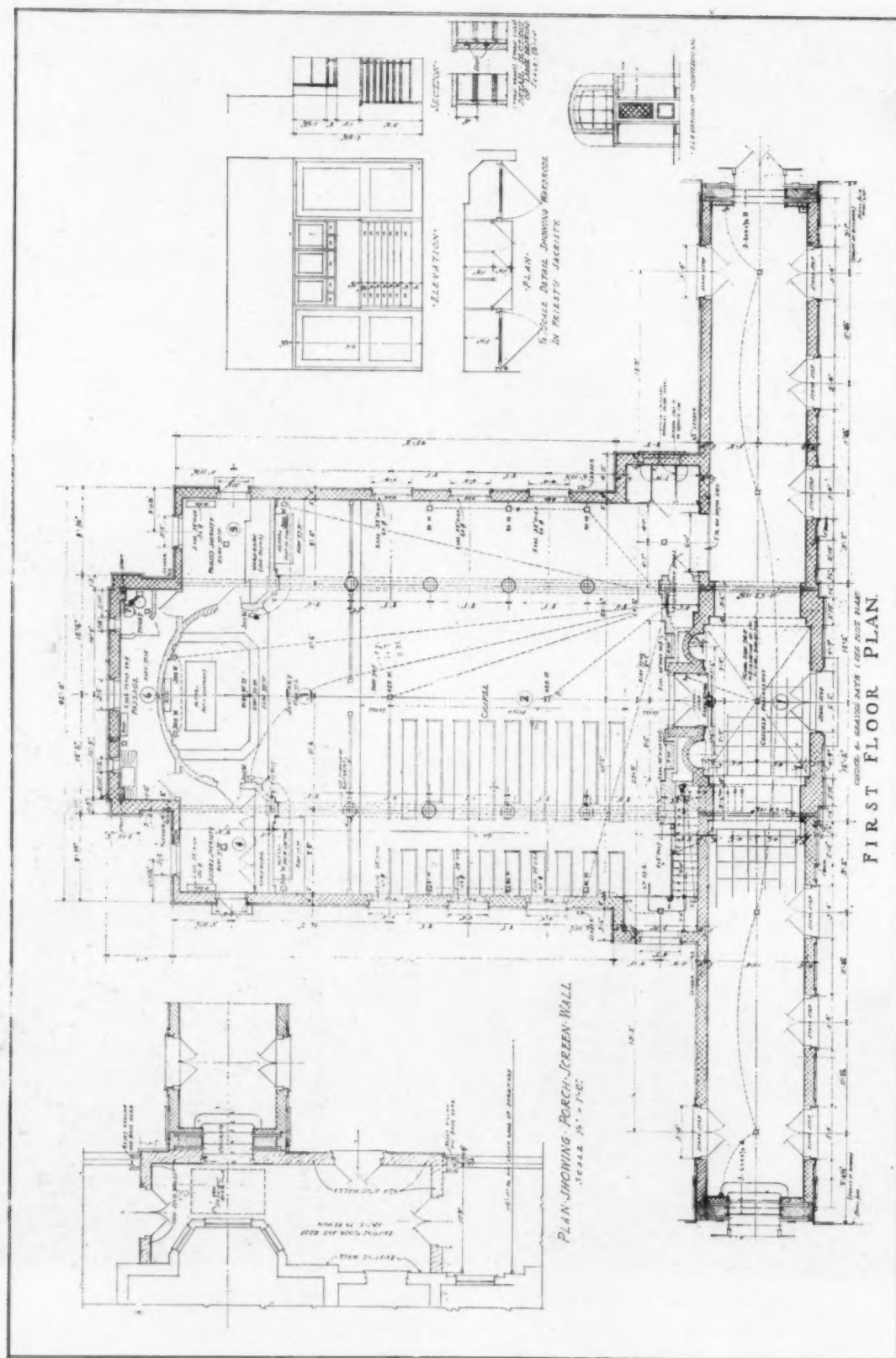


CHAPEL OF THE ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.

RAYMOND M. HOOD AND J. A. FOUILHOUX, ASSOCIATED ARCHITECTS

(Plan on back)

THE AMERICAN ARCHITECT
January 14, 1925. Plate 7



CHAPEL OF THE ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.

RAYMOND M. HOOD AND J. A. FOUILLOUX, ASSOCIATED ARCHITECTS



CHAPEL OF THE ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.

RAYMOND M. HOOD AND J. A. FOUILHOX, ASSOCIATED ARCHITECTS

THE AMERICAN ARCHITECT
January 14, 1925. Plate 8

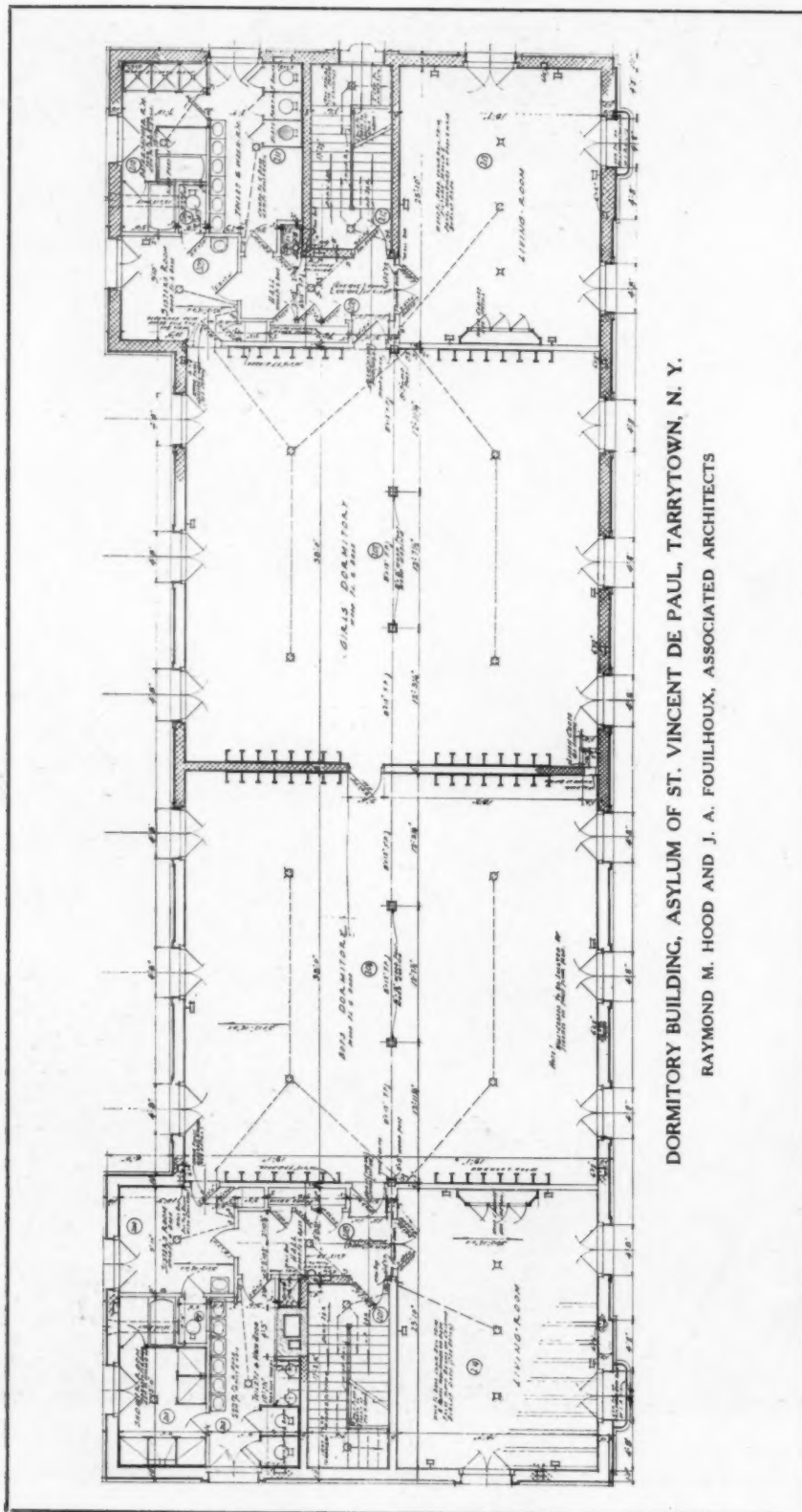


DORMITORY BUILDING, ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.

RAYMOND M. HOOD AND J. A. FOUILLOUX, ASSOCIATED ARCHITECTS

(Plan on back)

THE AMERICAN ARCHITECT
January 14, 1925, Plate 9



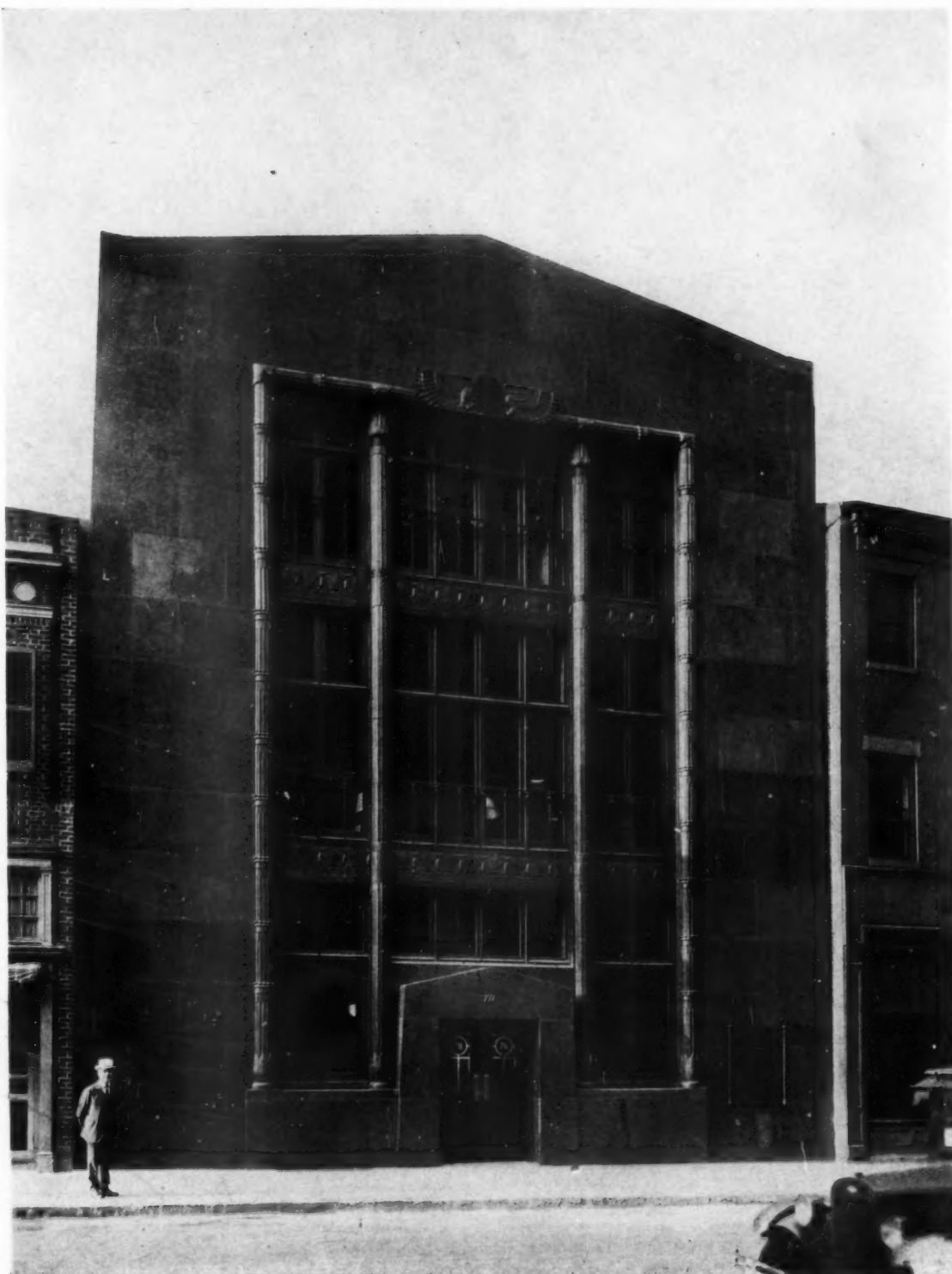
DORMITORY BUILDING, ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.
 RAYMOND M. HOOD AND J. A. FOUILLOUX, ASSOCIATED ARCHITECTS



DORMITORY BUILDING, ASYLUM OF ST. VINCENT DE PAUL, TARRYTOWN, N. Y.

RAYMOND M. HOOD AND J. A. FOUILHOX, ASSOCIATED ARCHITECTS

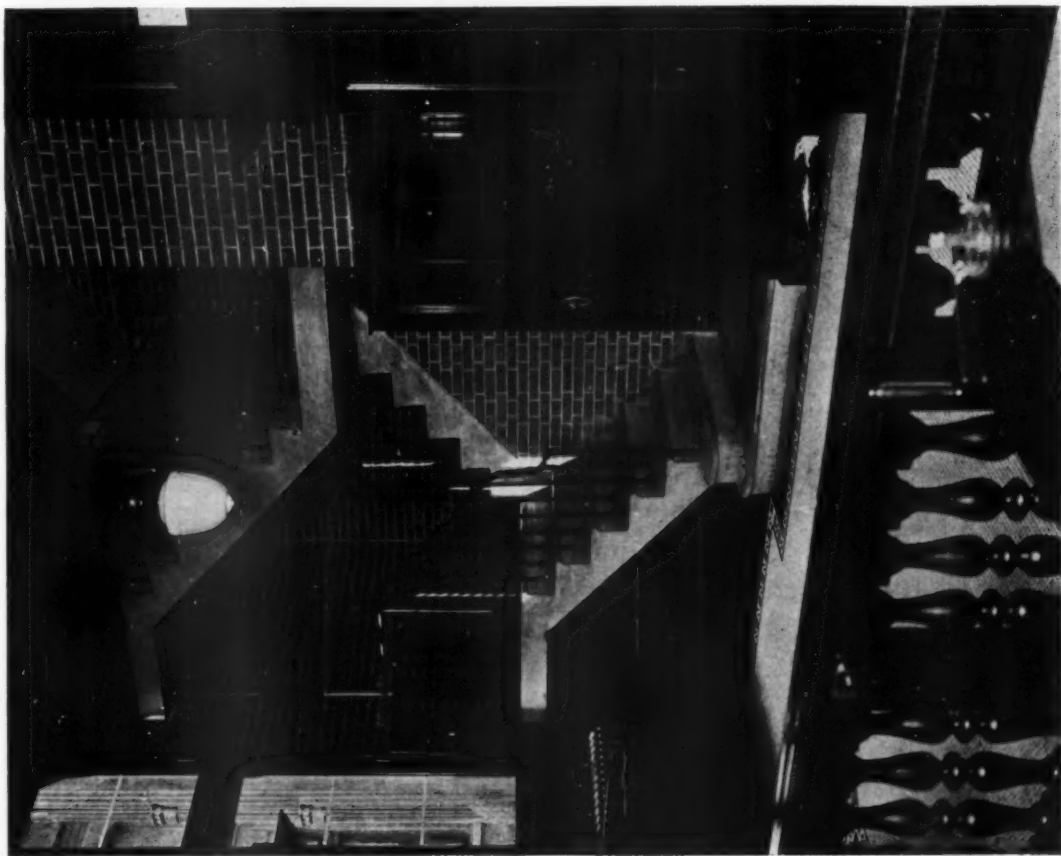
THE AMERICAN ARCHITECT
January 14, 1925. Plate 10



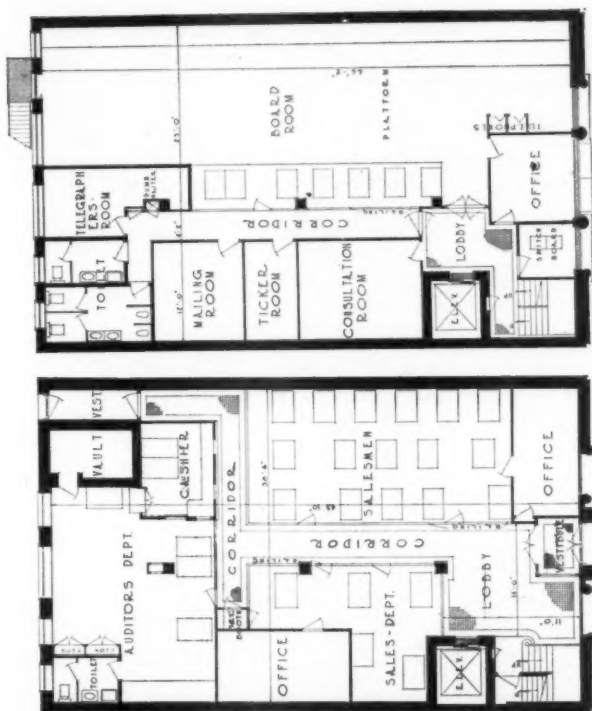
LORENZO E. ANDERSON BUILDING, ST. LOUIS, MO.

T. P. BARNETT CO., ARCHITECTS

THE AMERICAN ARCHITECT
January 14, 1925. Plate 11



THE AMERICAN ARCHITECT
January 14, 1935, Plate 12



LORENZO E. ANDERSON BUILDING, ST. LOUIS, MO.

T. P. BARNETT CO., ARCHITECTS

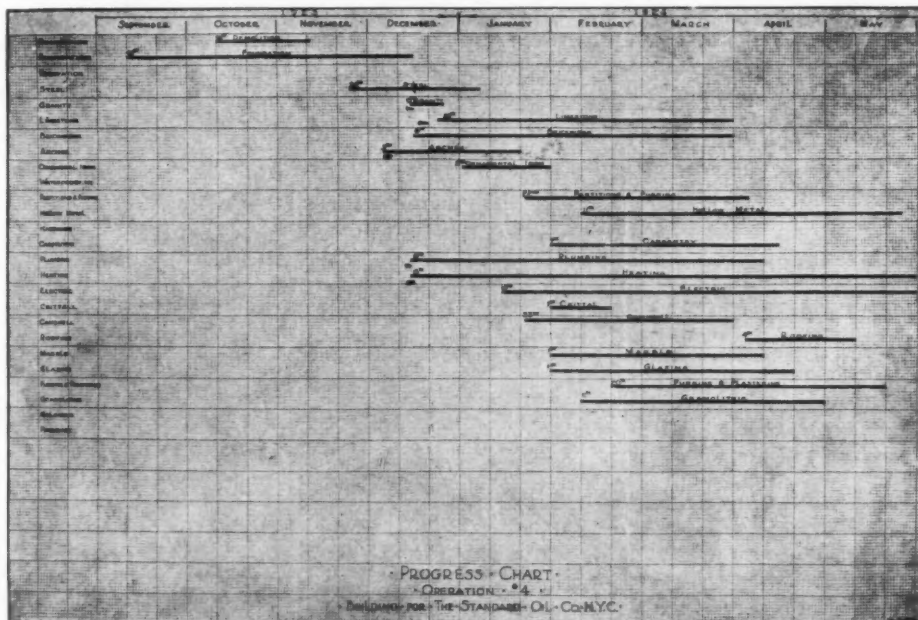
ENGINEERING and CONSTRUCTION

THE IMPORTANCE of WINTER BUILDING in the CONSTRUCTION INDUSTRY

Its Economic Value Demonstrated in the Erection of the Standard Oil Building, New York

THE practice of architecture, in a large way, involves two essential elements; the preparation of the plans and specifications, and the preparation of a schedule of construction. Ordinarily, the planning of a building is not influenced by the time elements involved in the proj-

The preparation of the schedule of construction is influenced by several factors, among which are the time when the site or portions of the site are available; the time of the year when the work can be started; the existing occupancy of the premises involving incomes, and the probable market con-



PROGRESS CHART FOR OPERATION NO. 4

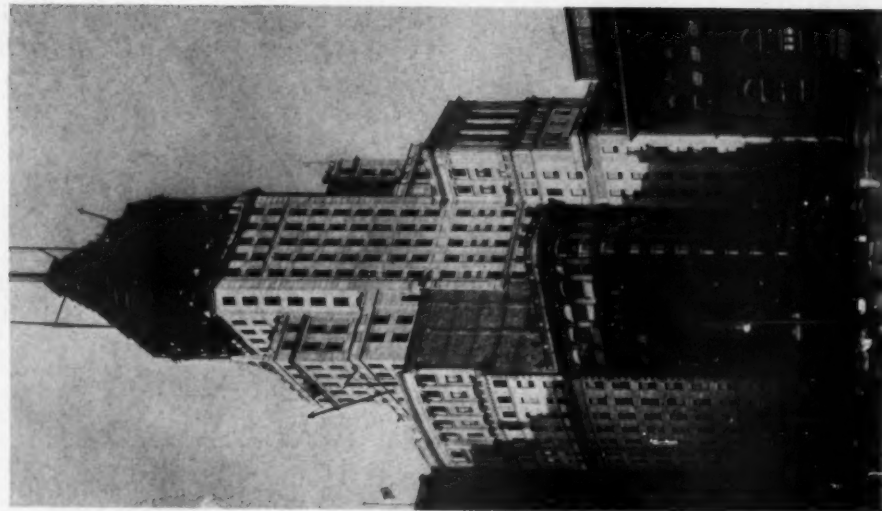
STANDARD OIL BUILDING, NEW YORK

CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS

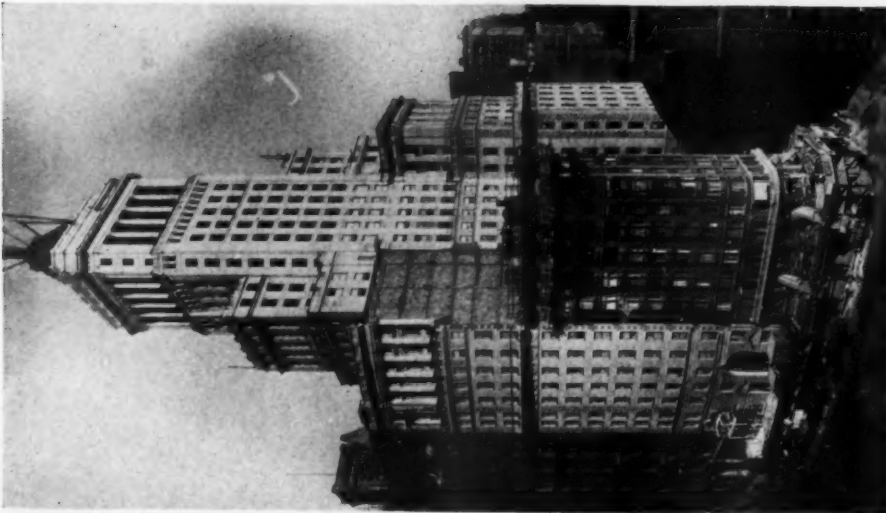
ect, and the plans can be made on the basis that the construction will be completed in one operation. In a case where several parcels of land constitute the building plot and they are not all available at the same time, it is then necessary to design a building which will permit of the construction in sections, each section being carried on practically independent of the others. This might require that a section be completed and occupied before the final section of the building is even under construction. It is readily seen that these conditions influence the designing of the complete structure.

ditions of material and labor and rental values. It is then apparent that the planning of the building and the preparation of the schedule must correlate. The architect's office then is analogous to the staff headquarters of an army before the initiation of a war campaign. All of the known conditions and the contingent possibilities must be collated and considered, and the plan of campaign mapped out in all of its details.

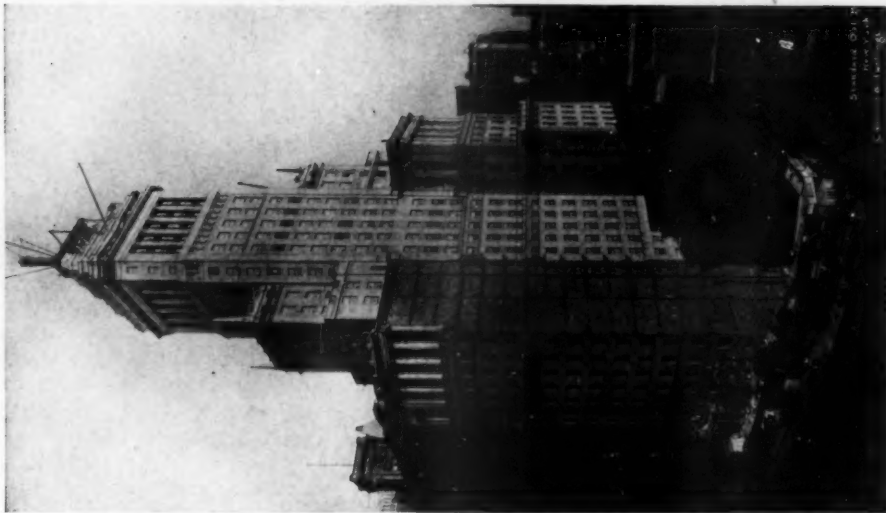
The construction of the Standard Oil Building is an example of such a building campaign, which has been executed in all of its details in conformity to the schedule of construction. The Standard



August 16, 1923. The old 12 story building on the site of Operation No. 4, was occupied until October 10, while the caissons for the new building were under construction



October 16, 1923. Demolition of old building under way and completed in twenty-six days. Note progress made in construction of the tower

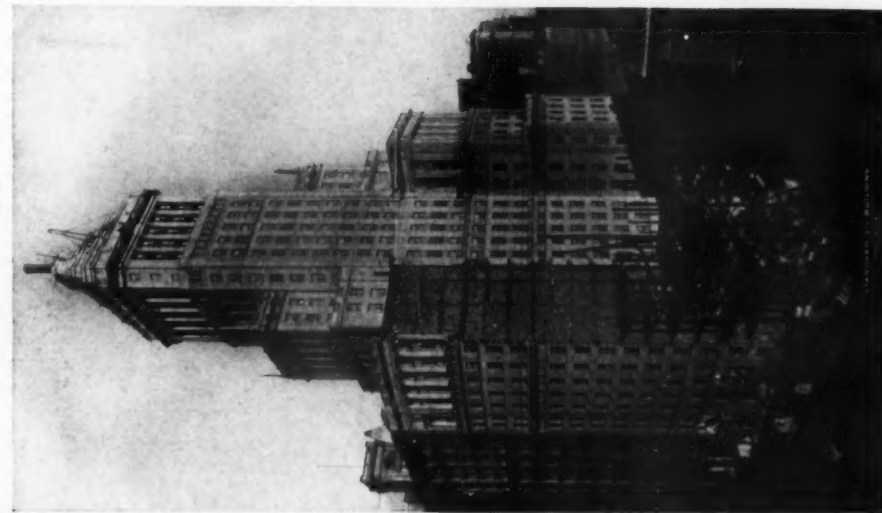


December 1, 1923. Derrick is in place for the erection of the steelwork. At the right is building remaining on Operation No. 5 pending expiration of lease

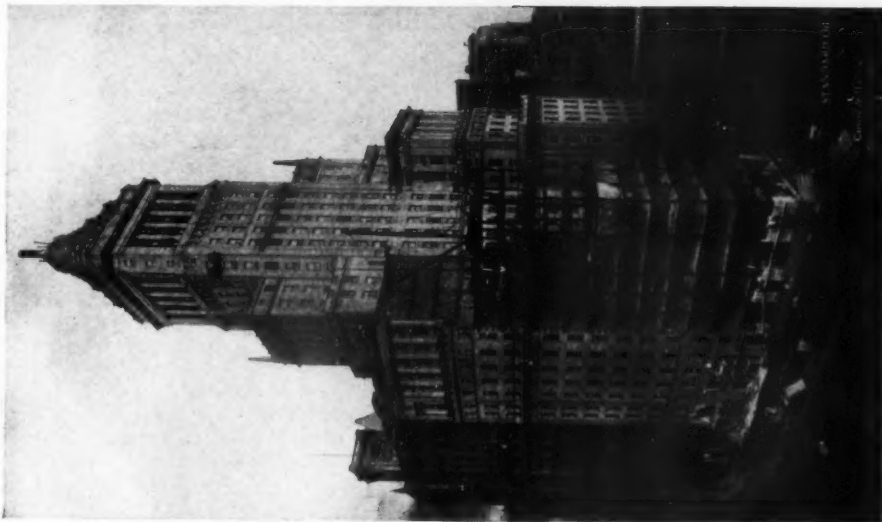
PROGRESS PHOTOGRAPHS

STANDARD OIL BUILDING, NEW YORK

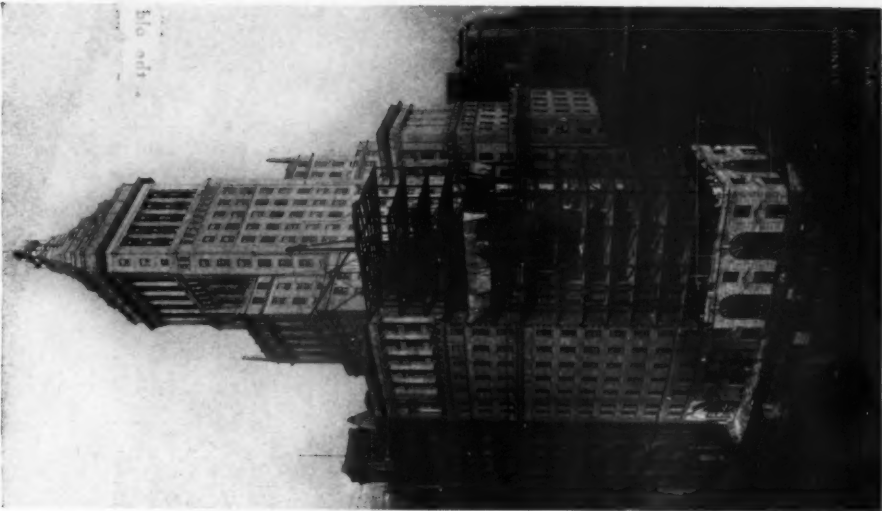
CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS



December 14, 1923. Steel frame one-third erected. Floors being installed



January 2, 1924. Steel frame nearly completed and stonework well under way

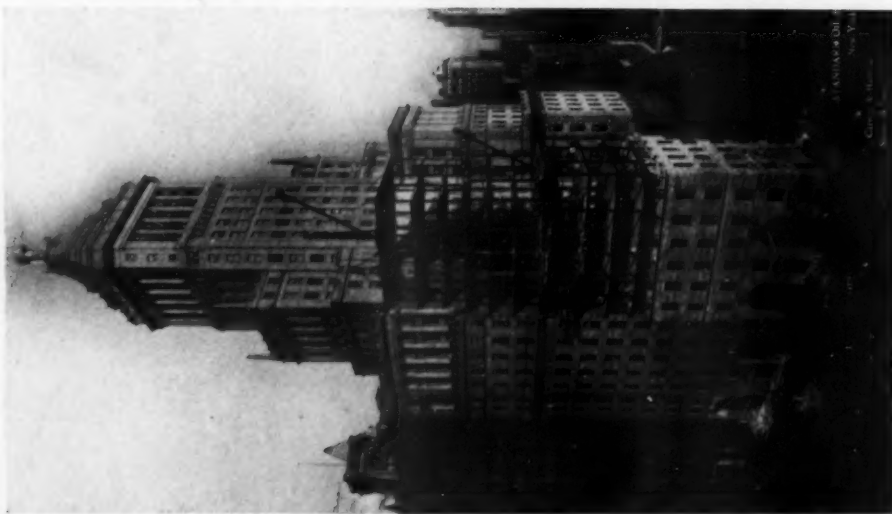


January 15, 1924. Steel frame completed, floors two-thirds installed and lower stonework in place

PROGRESS PHOTOGRAPHS

STANDARD OIL BUILDING, NEW YORK

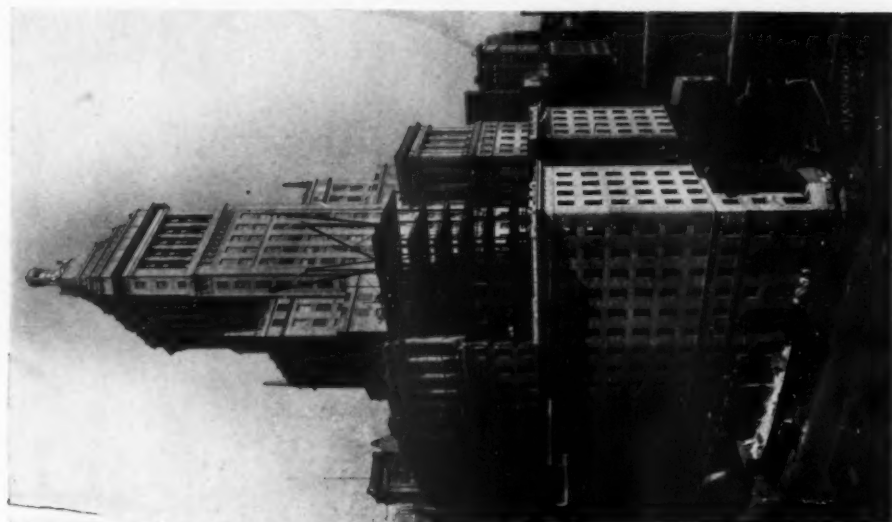
CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS



February 1, 1924. Floors and roof in place, stonework one-third completed



February 15, 1924. Stonework three-fifths completed

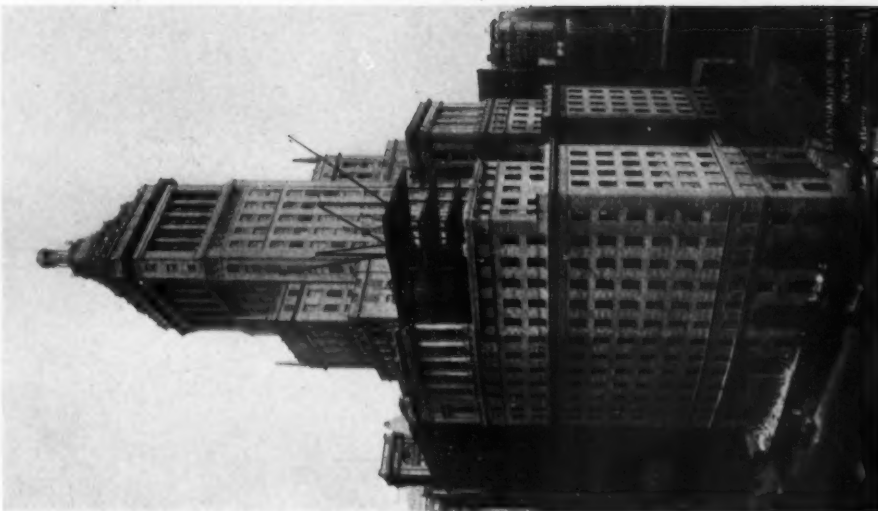


March 1, 1924. Note the time required to set the ornamental stone belt course

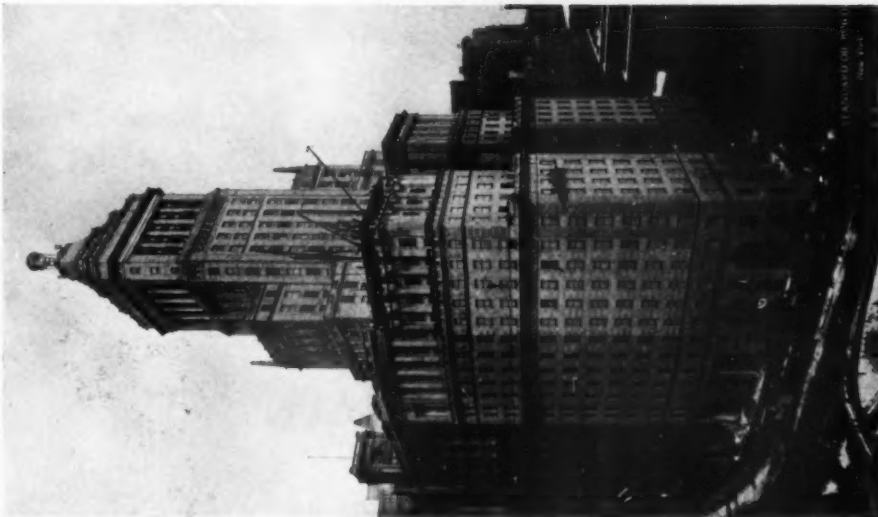
PROGRESS PHOTOGRAPHS

STANDARD OIL BUILDING, NEW YORK

CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS



March 15, 1924. Three stories of stonework with ornamental belt course erected in two weeks



April 2, 1924. Stonework completed, except the main cornice. Cleaning down the walls



April 15, 1924. Stonework completed. Large openings in lower stories finished

PROGRESS PHOTOGRAPHS

STANDARD OIL BUILDING, NEW YORK

CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS



MAY 1, 1924. BUILDING COMPLETED, READY FOR THE INSTALLATION OF OFFICE PARTITIONS FOR TENANTS
STANDARD OIL BUILDING, NEW YORK
CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS

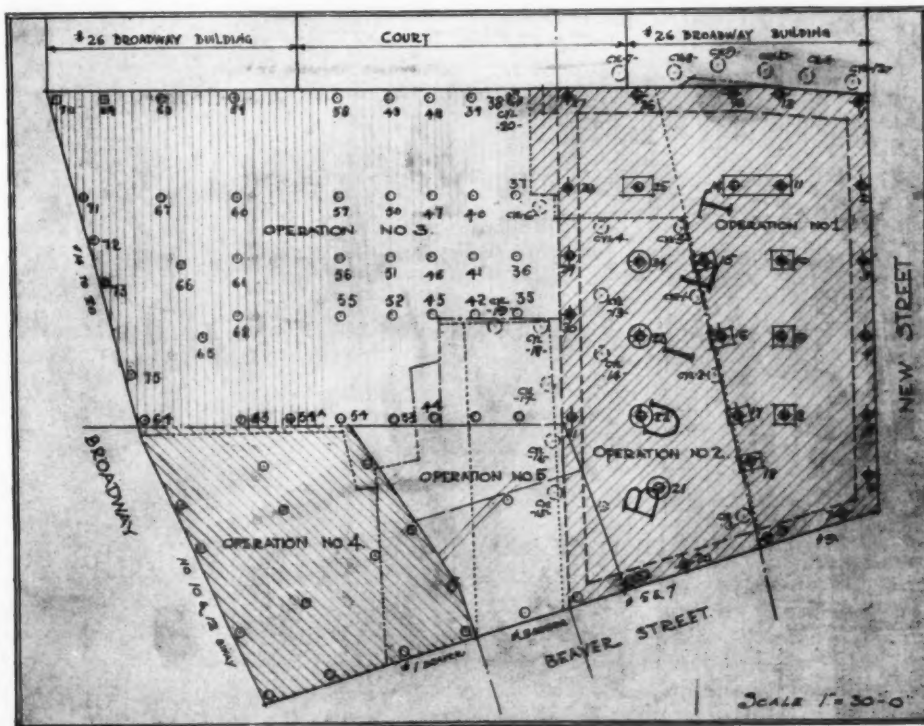
Oil Building occupies a site which is composed of five parcels of land, and the building was so planned as to be constructed in a like number of operations. Operation No. 1 was started first and the work so conducted that operation No. 2 was completed concurrently with it. Operation No. 3, involving a major portion of the building, was then constructed, and operation No. 4 was the last one to be completed. Operation No. 5 cannot be com-

pleted until the expiration of an existing lease on this parcel of land. This article will describe the construction of operation No. 4.

The building occupying the site of operation No. 4 was a complete unit, tenanted and producing revenue. It was necessary and desirable to maintain this condition as long as possible.

The congestion in building construction which occurred in 1922 and again in 1923, resulted in premiums being paid for materials and labor, and this condition led Carrere & Hastings, Shreve and Lamb to suggest to the owner that the construction of operation No. 4 be carried on during the winter. It was then decided to build "out of

step" and to be ready to begin operations in October. In order to accomplish this, the caissons and foundations were constructed under the existing building while it was still occupied, as shown in photograph of August 16. The tenants occupied the building up to October 10 when Albert Volk took charge of the premises to demolish the building. According to the contract this work was to consume 28 days, but the job was completed in 26



PLOT PLAN OF THE STANDARD OIL BUILDING

CARRERE & HASTINGS—SHREVE & LAMB, ARCHITECTS

Showing the four construction operations included in building as completed May, 1924. Operation No. 5 is to be constructed at expiration of a leasehold; the existing building extends under a portion of Operation No. 3

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days. The schedule of construction required that the caissons be completed to their grade at the time the building was demolished, after which the new foundations were to be installed and completed by December 15. The old building was supported on foundations made of closely driven wood piles. Due to the impossibility of removing these foundations before the wrecking of the old building, it was decided to build the caissons free from these foundations and, in some instances support the columns of the new building on girders extending from one caisson to another. The progress of the construction of operation No. 4 is shown in the accompanying illustrations.

It was the original intention to begin the construction of operation No. 4 in May, 1923 and complete it in May, 1924, to be ready for occupancy at the same time that the tower of operation No. 3 was to be completed. Under the schedule finally adopted, the demolition of the building was begun on October 10, 1923 and the building was ready for occupancy in May, 1924. The preparation of this schedule and the co-ordination of the construction work were done under the personal direction of Mr. R. H. Shreve. This contract stipulated that the work should proceed without interruption throughout the winter and the structure was to be enclosed with tarpaulins, or if necessary, the building was to be entirely housed as a protection from the elements. It was further agreed that the stone should be hoisted and stored on the floors and, if considered desirable, the stone, the sand and water for the mortar should be warmed. The contract also provided that the contractors would fabricate and deliver the material at designated places, in such a manner, that there would be no delay due to lack of material.

Among those who gave their fine co-operation were Charles T. Wills, general contractors; Jarrett-Chambers Co., engineers and contractors for

the foundation work; and Post and McCord, Inc., designers and erectors of the steelwork. The successful accomplishment of this work was also largely aided by a spirit of teamwork promoted by letters which the architects sent to each subcontractor requesting his best efforts.

It was originally intended that the operation should begin on May 1, 1923 and be complete in twelve months; instead the work began in October, 1923 and was complete in May, 1924. Less than seven months were required for construction, a gain of five months over the original schedule.

By carrying on the work through the winter of '23-'24, the owners were able to secure a selection of labor and material at lowest cost, without paying premiums therefor. The time required for the work was reduced to a minimum and, as a result, the owners were able to enjoy the use of, or income from, the new building five months sooner than would otherwise have been possible, and were relieved of the charges on an idle site and a building under construction. The slight increased cost of winter construction was more than made up by the benefits derived from the winter building program.

TANGENT MODULUS AND COLUMN STRENGTH

TECHNOLOGIC Paper No. 263* of the Bureau of Standards is devoted to the determination of the tangent modulus and column strength from several series of tests made by the Bureau. These tests were made at various times and in co-operation with the American Bridge Co., the Bethlehem Steel Co., the Delaware River Joint Commission and the A. S. C. E. and the A. E. R. A. The paper is written by O. H. Basquin, Professor of Applied Mechanics, Northwestern University.

One of the principal objects of the Bureau in conducting these tests was to make a beginning in an attempt to gain a complete understanding of column action in tests through study of stress-strain data alone. The tangent modulus (describing the semi-elastic action of a material when subjected to excessive stress, being defined as the ratio of the rates of increase of stress and of strain at that stress) appeared to offer advantages over the more common stress-strain curve, and the author interpreted the data from the standpoint of the tangent modulus.

This analysis of the tests is very interesting and should receive the careful study of architects and structural engineers.

* Sold by the Superintendent of Documents, Government Printing Office, Washington, D. C. Price 20 cents.

TWO VALUABLE MONOGRAPHS

EXACT information about the materials of construction is necessary to architects and engineers. When such data becomes available it should be welcomed. In preparing two monographs devoted to gypsum, Virgil G. Marani, C. E., has used only authentic data secured from acceptable sources, to which references are made. This, with Mr. Marani's enviable reputation for fairness and conservatism, establishes the value of the publications. One, entitled Gypsum, a Non-Metallic Mineral, treats of the subject from its historical, geological, chemical and physical aspects. Its manufacture into various forms and products and its place in the economics of building, are also included. The other monograph, Gypsum Plasters, General Instructions and Specifications, includes not only specifications covering every use of gypsum as plaster but also practical instructions for the superintendent and inspector. These instructions cover a wide range and they should be studied by everyone who comes in contact with the actual use and manipulation of gypsum products.

By publishing these monographs The Gypsum Industries, 844 Rush Street, Chicago, has rendered a real service to the building industry.

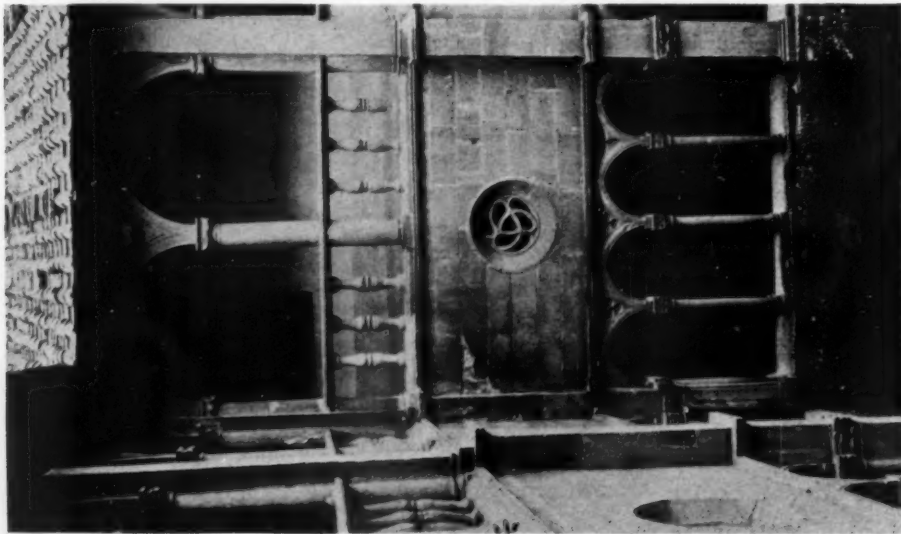
NOT far from Viterbo, on the road to the Villa Lante, is the old church of Santa Maria della Querce. This church was undoubtedly built in the middle ages, and has gone through several periods of architecture. It shows traces of Romanesque, Gothic and Renaissance. In the cloister outside of the church is a wellhead, designed, as is the courtyard, by Bramante. Although built at the time of the Renaissance it is evident that it is Romanesque in design, and the designer has kept in mind the fact that this well was to be in a cloister of medieval traditions. It will be noted that the mouldings and the capitals have a distinct Romanesque feeling, although Renaissance in their design. It is interesting to note that the curves of the moulding show a distinct Renaissance knowledge. The cyma, for instance, on the entablature, has an outline that is distinctly Renaissance, yet the portions of the entablature are those of Romanesque architecture.

These interesting old wells, as a rule, have outgrown their original usefulness, but owing to their good architecture and decorative possibilities, have been preserved. In the present instance, the well is yet in practical use and forms a central point where the priests of Santa Maria della Querce loiter.

WELL IN THE COURTYARD, SANTA MARIA DELLA QUERCE, VITERBO, ITALY

MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT

NUMBER V, SERIES III
FOREIGN DETAILS



The LAW as to ARCHITECTURE*

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

IT has long been the definitely established rule in America, that, in the absence of an agreement between the parties, the plans belong to the client who pays for them. Proof of custom will not take the place of such an agreement. Proof of custom, coupled with the knowledge thereof on the part of the client, may result in an implied understanding between the parties that the plans shall belong to the architect. An agreement, however, between them, express or implied, there must be to this effect, if the architect is to prevail in his claim.

It is a comparatively simple matter for an architect, in the first instance, to secure from the client a contract covering this question of ownership as between them. A situation, which it is much more difficult to meet, is presented when the rights of third parties to the plans are in issue, or where, after the employment of the architect is terminated, an attempt is made to have the work completed by another architect, using the same plans.

It has been held that the filing of plans in a Building Department may be such a publication of them as to make them available to the public and to terminate any continuing title in them of the architect, so far as third parties are concerned. This rule must be taken subject to such modifications as a copyrighting or possible patenting of the plans may effect. If the architect copyrights the plans, on the publication thereof, however this publication may be effected, he will thereby secure such protection as the copyright law affords. If the plan has any unique features of construction which are susceptible of a classification as inventions, patent protection may conceivably be secured also. If it has special decorative features, the question of a design patent, as distinguished from the ordinary patent, may also arise. Where any patent design or otherwise is granted, the architect will, of course, receive protection accordingly, and the rights of the public and of third parties in the plans will be limited thereby.

It happens now and then that, where the architect has prepared the plans in good faith, his employment is terminated by the owner under the terms of a contract between them enabling the owner to do this. It happens in this case often, also, that the owner, on this termination and upon payment to the architect of the fee then due, receives the plans. If the owner later decides to have the work completed and employs another architect for this purpose or if the owner sells

the property and the completion of the work is undertaken by another, the architect will find that he faces the possibility of having the work completed from his plans, while he is not to be employed or to receive any additional compensation beyond that already paid to him at the time his own employment was terminated. A situation such as this is manifestly a rank injustice to the architect. On the other hand, unless the latter is properly protected himself by contract, copyright or other means, he may be quite helpless.

An ethical architect, of course, should not take over and complete work commenced by another architect, without the latter's consent, or over the latter's protest. I am afraid, from my experience, however, that this ethical consideration is not always observed. I have been forced to the conclusion, as a result of the apparently increasing number of cases of this kind, that it is wise for an architect, under present conditions, to include in his contract with the client a more drastic provision with respect to ownership than that heretofore employed. I advocate in this connection an agreement that the plans are and shall remain at all times the property of the architect; that they shall not be used by the client and that the client shall not allow them to be used by others for any building other than that for which they are designed; that, in the event of the termination of the architect's employment by the client and the continuance of the work thereafter, the architect shall have the opportunity, on stated terms, to continue the work to completion and that, unless he is given this opportunity or declines it and is unable to continue the employment, his plans shall not be used for the completion of the job.

A consideration of this question from its various angles may profitably be had, I think, by the profession. It would seem to me in order, also, that a specific rule against one architect completing work commenced by another against the will of the one first employed might well be considered by the American Institute of Architects, and that the adoption of a properly phrased ethical rule or regulation in this connection might have a very beneficial effect.

As to what constitutes publication of the plans by the architect so as to make them public property subject to contract or copyright restrictions, it is difficult to lay down any general rule. The situation of the architect with respect to his plans has been held to be quite similar to the situation of the artist or author with respect to their pictures and books. The pictures or books may be

* Continued from issue of December 3, 1924.

given away or distributed or exhibited under restricted conditions, so that they will not thereby be technically published. The exhibition publicity of a painting by an artist does not cause him to lose his rights in the work. If the plans of an architect are used for the work for which they were intended, to his profit, and the erection of a building completed, which thereby places it open to the view of the public, the decisions indicate the result will be a publication of the design. The question of the intent of the architect, the circumstances involved in each case, the terms on which the plans have been exhibited or used are all elements which must be considered in determining whether in a given case publication has been made or has not been made.

LEGAL DECISIONS

AN architect made a contract with a client for the preparation of plans, with the provision for the termination of the contract at certain stages of the work. If the work were completed, the architect was to receive 5%; if the work were only carried as far as the procuring of bids, 3%; and if plans were made and nothing further was done, he was to receive 2½%. Plans were prepared, but before any further work was done, the owner decided to proceed no further. He offered to pay the 2½%, but demanded that the plans be given to him. The architect refused to deliver the plans, and sued to recover his compensation and pleaded that, by a custom of the profession, the plans might be retained by the architect if the work were not proceeded with. The Court held that such a custom was unreasonable and that the owner was not required to pay for the plans, unless he obtained them.

Edby v. McGowan, 1 *Times* (England) November 17, 1870.

AFIRM of architects purchased for a client a "saluting gun" for the latter's yacht. They issued a certificate for the amount of the purchase. Plaintiff sent this certificate to the defendant's office, and a check for the amount was delivered to him. The architects thereafter arranged to exchange this gun for one costing much more and issued a certificate for the larger amount. The plaintiff, calling at the office to receive payment under the certificate, was shown an unsigned check for the amount thereof, but

payment of the certificate was never made by the defendant. The plaintiff, who sold the guns, refused to take back the more expensive one, claiming that it had been sold, and that the architects were authorized to bind their client for the purchase price. The Court held that the fact that the architects bought the first gun and that it was paid for did not show any authority in them to exchange it for the more costly one; that the fact that the plaintiff, calling at the defendant's office was shown an unsigned check for the amount of the certificate by the clerk could not be construed as an admission by the client that the client had authorized the architects to make the purchase; that the fact that the defendant did not return the gun, or personally notify the seller that he did not desire it was not a rejection of the purchase by him, where, as in this case, the architects notified the seller that the defendant did not desire the gun.

Hall v. Whitney (New York) 165 N. Y. Supp. 838.

AN architect prepared plans for a house and filed them with the Building Department of the city where the building was erected. The house was constructed, without the consent of the architect, and a third person used the same plans in the construction of another house. The architect had been paid in full for the plans which he had prepared for his original client. The question arose whether the architect could recover the value of the plans from the third person under these conditions. The Court held that, so long as the plans remained in the architect's possession, they were his personal property and no one could use them, without his consent or could take them from him. The Court held further, however, that the filing of plans with the Building Department constituted a publication of the plans and that the architect could not recover against the third person who had used them without his authorization; that the property right in the plans under such conditions, if there were any, after the publication, passed to the client and that no such right remained in the architect; that to entitle the architect to title in the plans as between the client and himself, the contract between them must make specific provision to this effect; that, in the absence of a specific agreement to the effect that plans shall remain the property of the architect, they become the property of the client, who has ordered and paid for them.

Wright v. Eisle, 86 N. Y. App. Div. 356.

DISTINCTIVE SMALL HOUSE COMPETITION

Report of the Jury

IN considering the material submitted in the Competition for Distinctive Small Houses the Jury of Award has been guided entirely by the spirit indicated in the Title and Foreword of the program of the competition.

They have therefore examined the photographs and drawings submitted with the idea in mind that the "distinctive small house" reflected best the ability of the architect in rendering such service rather than the larger type of house which seemed to present a "good deal of house for the money."

We wish to report that photographs and plans of 85 houses were submitted and examined and that our awards are as follows:—

First Prize—No. 16. Donald D. McMurray, Architect.

House of Mrs. M. P. McMurray.
Pasadena, Cal.

Second Prize—No. 45. E. Morrell Hinkle, Architect.

House of Mrs. Ruth H. Hinkle.
Essex Fells, N. J.

Third Prize—No. 27. Tyson & Foster, Architects.

House of Henry Norton Foster.
Ashland, Ky.

Fourth Prize—No. 53. W. E. & A. A. Fisher, Architects.

House of Jarvis Johnson.
Denver, Col.

Honorable Mentions:—

No. 11. Albert G. Clay, Architect.

House of Daniel S. Wood.
Garden City, L. I., N. Y.

No. 14. Kenneth A. Gordon, Architect.

House of William L. Rice.
1669 Lombardy Road,
Pasadena, Cal.

No. 22. Monroe Walker Copper, Jr., Architect.

House of G. T. Ogden,
On Lake Erie at East 151st St.,
Cleveland, Ohio.

No. 28. J. W. Northrop, Jr., Architect.

House of H. M. Holden,
Houston, Texas.

No. 32. Cuthbert & Cuthbert, Architects.

House of Mrs. C. A. Vernou,
Barton Hills,
Ann Arbor, Mich.

No. 33. Edward B. Caldwell, Jr., Architect.

House of Mrs. E. Smith Hubbell,
Bridgeport, Conn.

No. 37. George F. Root, 3rd., Architect.

House of Humphrey F. Redfield,
Masterton Wood,
Bronxville, N. Y.

No. 74. Carl C. Tallman, Architect.

House of Major L. B. Lawton,
Skaneateles, N. Y.

No. 104. Kenneth W. Dalzell, Architect.

House of James T. Gordon,
Short Hills, N. J.

No. 111. Melvin Pratt Spalding, Architect.

House of Melvin Pratt Spalding,
Chappaqua,
Westchester County, N. Y.

No. 112. Melvin Pratt Spalding, Architect.

House of Joseph S. Roberts,
Chappaqua,
Westchester County, N. Y.

Respectfully submitted,

LESLIE A. OLIVER
JULIUS GREGORY
FRANCIS Y. JOANNES

DISTINCTIVE SMALL HOUSE COMPETITION

Details of Costs and Construction

FIRST PRIZE

HOUSE OF MRS. M. P. McMURRAY,

PASADENA, CAL.

DONALD D. McMURRAY, ARCHITECT

THIS house was erected in 1924. It contains 17,300 cubic feet and cost \$5,500. The lot on which this house is built is 60' x 150', the 60' dimension paralleling the street. From the back to the front of the lot there was a fall of about 8'. The lot faces west.

In addition to the above conditions there existed a live oak tree somewhat toward the center of the lot, which fact together with the building line restriction from the front and the location of other houses on the street, determined the arrangement of the plan to a great extent. The total spread of the tree approaches 100' and the house builds under it in a pleasing manner, especially in this section where there is a great deal of sunshine.

DESCRIPTION OF MATERIALS

Concrete foundations; Stud walls and partitions; Exterior walls of 1" x 12" shiplap, stock sticking; All windows fitted with steel casements, standard sizes.

Porch floors and steps of cement, natural finish; Stained shingle roof; G. I. gutters and downspouts.

Interior floors—Kitchen and bathroom covered with linoleum. Balance first grade oak stained dark and waxed.

Finish of Walls and Ceilings—Kitchen and bathroom putty finish plaster, enameled. Balance sand finish plaster, where exposed kalsomine. All walls of dining alcove, fireplace end of living room, walls and ceiling of entrance vestibule, covered with 1" x 8" vertical boarding, beaded joints.

Interior Trim—Base 1" x 6" moulded. Balance 1" x 2" moulded. In entrance vestibule, living room, dining alcove woodwork stained and waxed. Balance of woodwork enameled, flat finish.

In dining alcove built-in dressers, open front, detailed. Balance of dressers and cupboards stock type.

Plumbing fixtures, all first grade. In bathroom tub and pedestal lavatory. Automatic hot water heater, located on rear porch.

Doors—Exterior doors glazed. Balance stock four panel, O. G.

Finish Hardware—Exterior hardware bronze. Interior hardware, rim locks, flush hinges, flat black finish.

Electrical work complete. Gas radiators, each vented through the roof. Screens at all exterior openings.

SECOND PRIZE

HOUSE OF MRS. RUTH M. HINKLE,

ESSEX FELS, N. J.

E. MORRELL HINKLE, ARCHITECT

THIS house was completed in September, 1923, at a total cost, including the attached garage, of \$14,100.00, or at the rate of 47½ per cubic foot.

The house is constructed of 4" brick veneer on frame, with the exception of the garage which has solid 8" brick walls. Garage ceiling is of cement plaster on metal lath and the opening to house is protected by automatic self-closing fire doors. The brick used for facing were red, hard burned clinker brick.

Foundation walls are of concrete. Main porch has cement floor with brick border. The windows are stock frames and sash of steel set in special wood frames. Copper gutters and leaders were used. Roofs are of cedar shingles laid with uneven butts.

Living room, hall and dining room are finished in sand finished rough plaster and floors of these spaces are of oak. Second story and kitchen have white finish plaster and comb grain N. C. pine floors. Bathroom and toilet room have tile floor and base and part tiled walls.

Trim and doors of living room, dining room and first story hall are of chestnut. Doors of kitchen and second story are of birch veneer and trim is of white pine.

The house is heated by a hot water heating system. Hot water for domestic purposes is heated by a gas automatic storage system.

The problem presented was the planning of a house in a manner best suited to the conveniences of a family of five who do not employ a servant living in the house.

There is practically no waste space in halls yet there is ample room for all needs and comforts, great facility in domestic operation, and freedom of movement.

A second bathroom may be installed in space between owner's and daughters' rooms.

Large storage space for trunks, etc., is obtained over porch, access being had from owner's room.

The cellar contains a complete laundry with three windows, and a large storage room.

The plot on which the house is placed is partly irregular, being 100' front, 165' deep at right angles to the street and 70' rear. The house faces almost due southwest.

THIRD PRIZE

HOUSE OF HENRY NORTON FOSTER,

ASHLAND, KY.

TYSON & FOSTER, ARCHITECTS

THIS house was erected during 1924 at a total cost of eighty-five hundred dollars or forty-one and two-tenths cents per cubic foot.

The foundation is of poured concrete. The superstructure is of studding, storm-sided. A heavy waterproof building paper was applied over the sheathing, furring strips were then applied, and over these strips a steel fabric stucco base with paper backing, making a well insulated house. The stucco is of Portland cement with carpet float finish. Stained shingles laid irregularly have been used for the roof. All sash are steel casements, opening out. Irregular shaped pieces of stone have been used for the terrace and vestibule floors and for the hearth.

The stucco is cream colored and the roof blue. All exterior woodwork has been stained dark brown with the exception of the doors which are orange. Orange curtains to match have been used at the windows. The chimney is of clinker brick with reds and blacks predominating, and the chimney tops are dull red. The wall in front of the house has been laid up of the same clinker brick as used in the chimney.

The plan had to be worked out to fit the site which is on the slope of a hill. The best view is in the rear and the living room was placed there. The kitchen was placed adjacent to the living room in order that meals may be served in one end of the living room. The breakfast room, which at present is used for all meals, is to serve later as a nursery. It is adjacent to both the kitchen and the bath.

The owner desired the house to be as compact and labor-saving as possible, and the kitchen was worked out in a very thorough manner. All grocery supplies and ice are delivered directly into the combination cabinet and refrigerator through the service doors which open on the terrace. In cold weather, a louver door replaces the outside icing door, thus eliminating the need for ice.

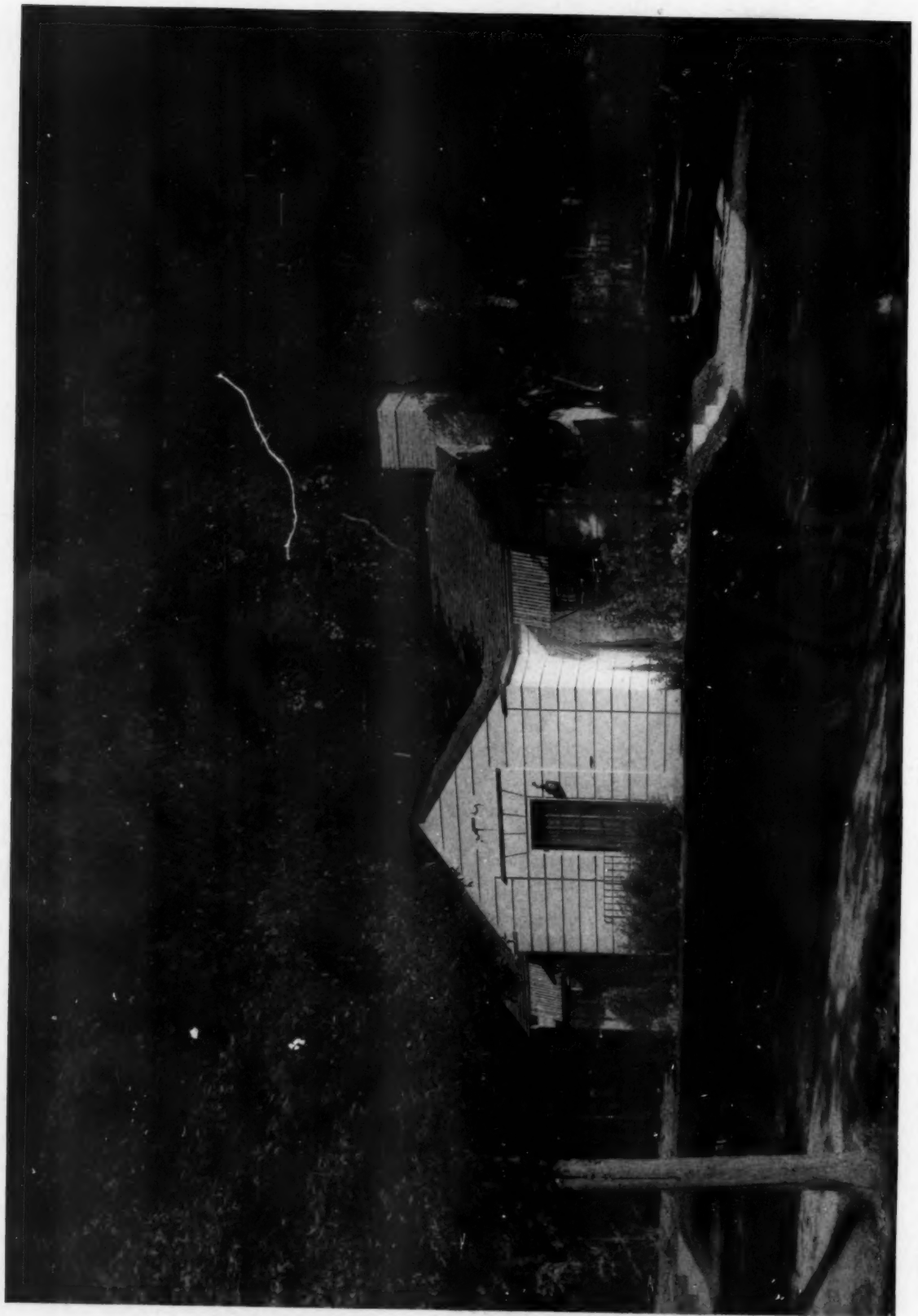
A communicating china closet has been placed between the kitchen and the breakfast room and the electric dishwasher placed adjacent in the kitchen. After a meal, the dishes are passed through this cupboard to the kitchen. They are then washed and dried in the dishwasher and placed in the china closet where they are available from the breakfast room side for the next meal.

All garbage is destroyed in the incinerator and the ashes dropped into the ash-pit in the basement.

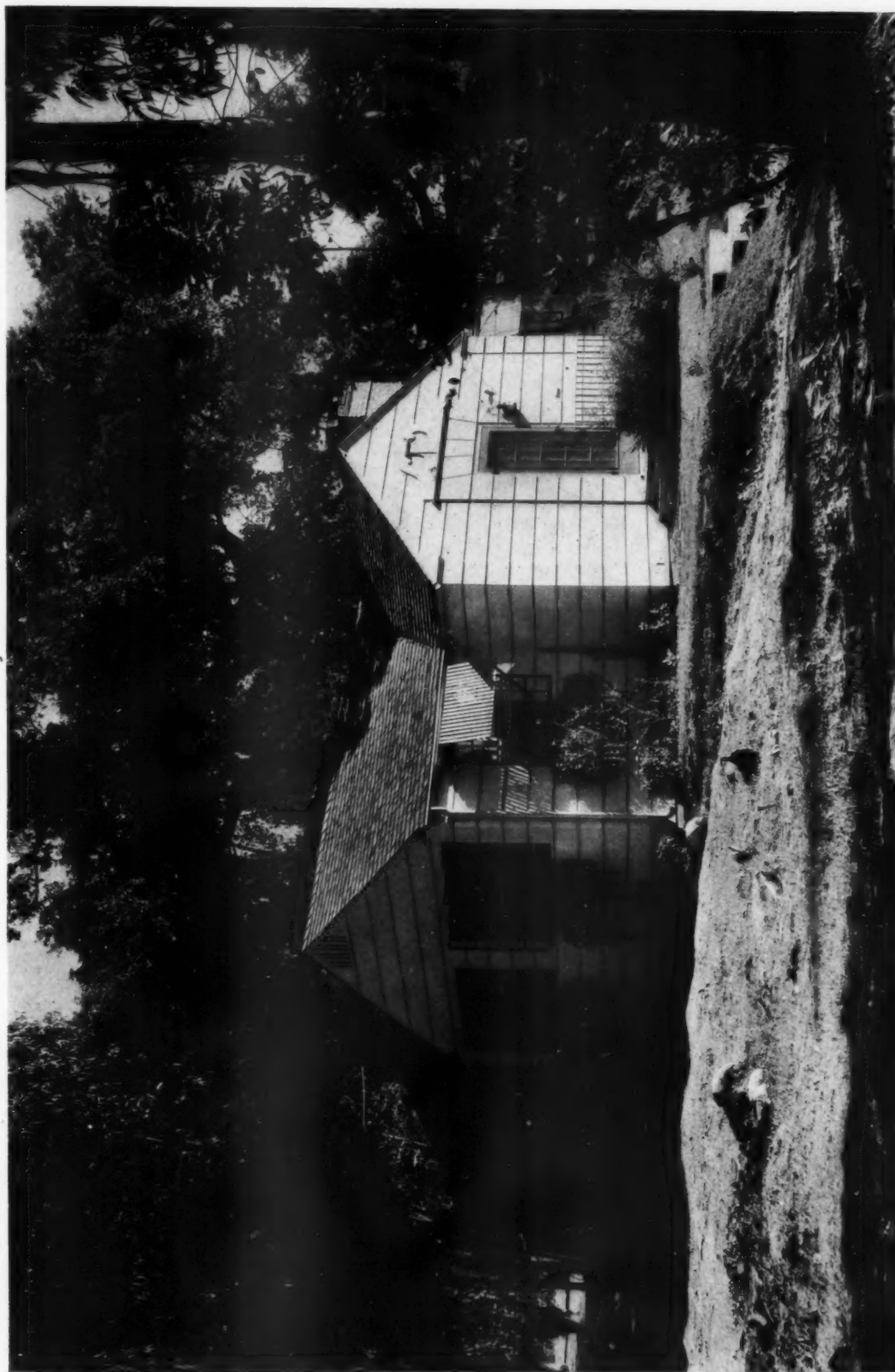
The interior walls of the major room are painted. Lighting fixtures and exterior hardware are of wrought iron.

The first floor of the house forms the living quarters, the second floor being for guest use only. Attention is directed to the storage room on the second floor which takes the place of an attic. It can also be used for a maid's room.

The garage is in the basement under the living room and is kept warm by means of the warm air furnace which heats the house. Coal and wood are placed in the fuel room through a small door opening into the garage. The laundry has a door opening directly to grade which facilitates the hanging of clothes outside in good weather.



FIRST PRIZE
HOUSE OF MRS. M. P. McMURRAY, PASADENA, CAL.—DONALD D. McMURRAY, ARCHITECT
DISTINCTIVE SMALL HOUSE COMPETITION



FIRST PRIZE

HOUSE OF MRS. M. P. McMURRAY, PASADENA, CAL.—DONALD D. McMURRAY, ARCHITECT

DISTINCTIVE SMALL HOUSE COMPETITION



FIRST PRIZE

HOUSE OF MRS. M. P. McMURRAY, PASADENA, CAL.—DONALD D. McMURRAY, ARCHITECT
DISTINCTIVE SMALL HOUSE COMPETITION



FIRST PRIZE

HOUSE OF MRS. M. P. McMURRAY,
PASADENA, CAL.

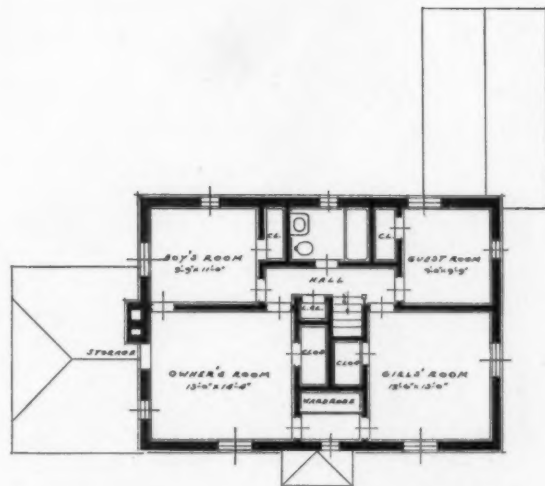
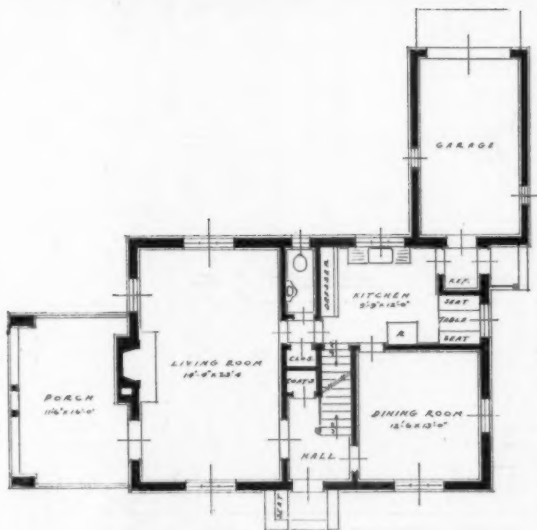
DONALD D. McMURRAY, ARCHITECT

DISTINCTIVE SMALL HOUSE COMPETITION



SECOND PRIZE

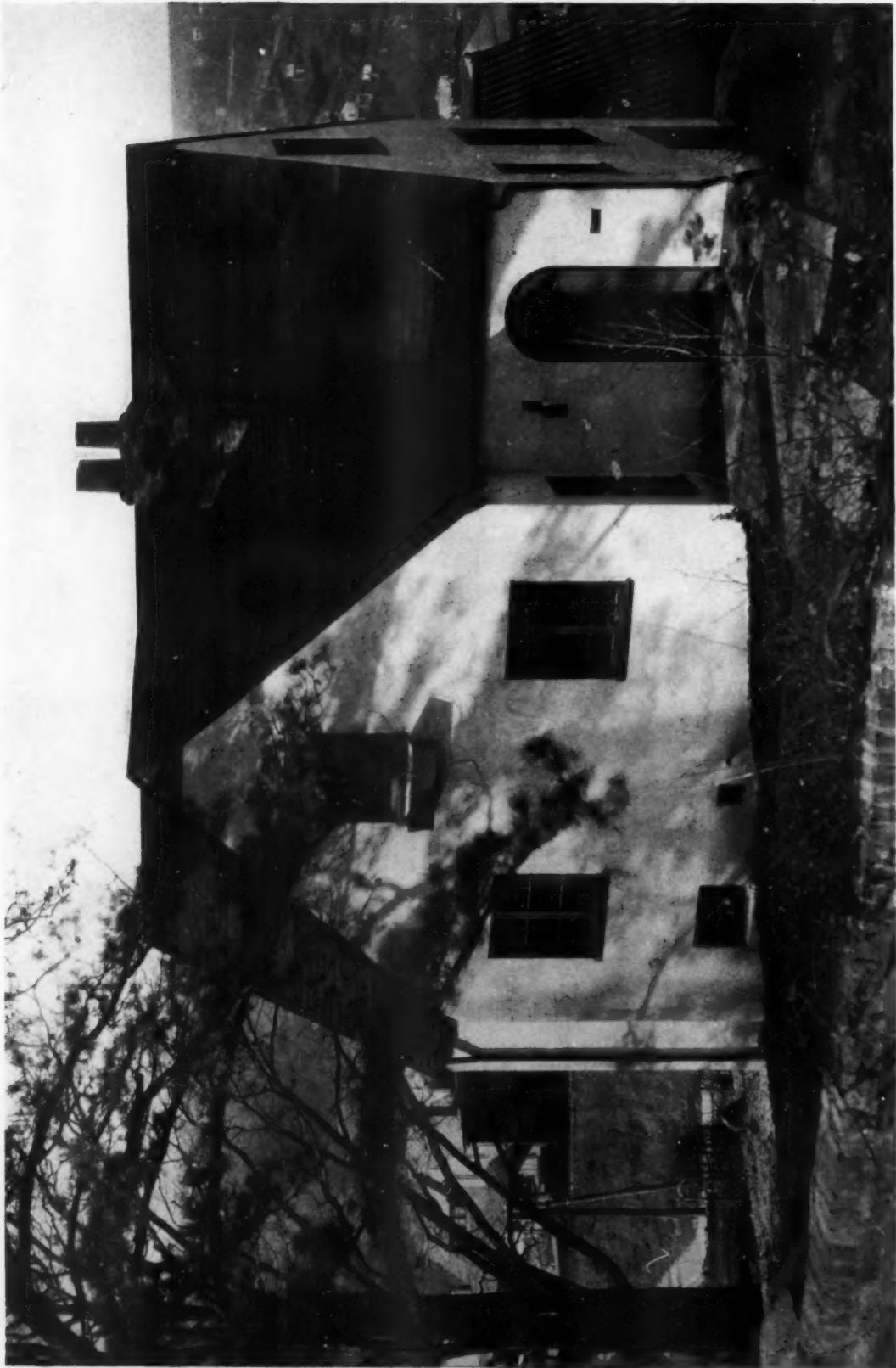
HOUSE OF MRS. RUTH H. HINKLE, ESSEX FIELDS, N. J.—E. MORRELL HINKLE, ARCHITECT
DISTINCTIVE SMALL HOUSE COMPETITION



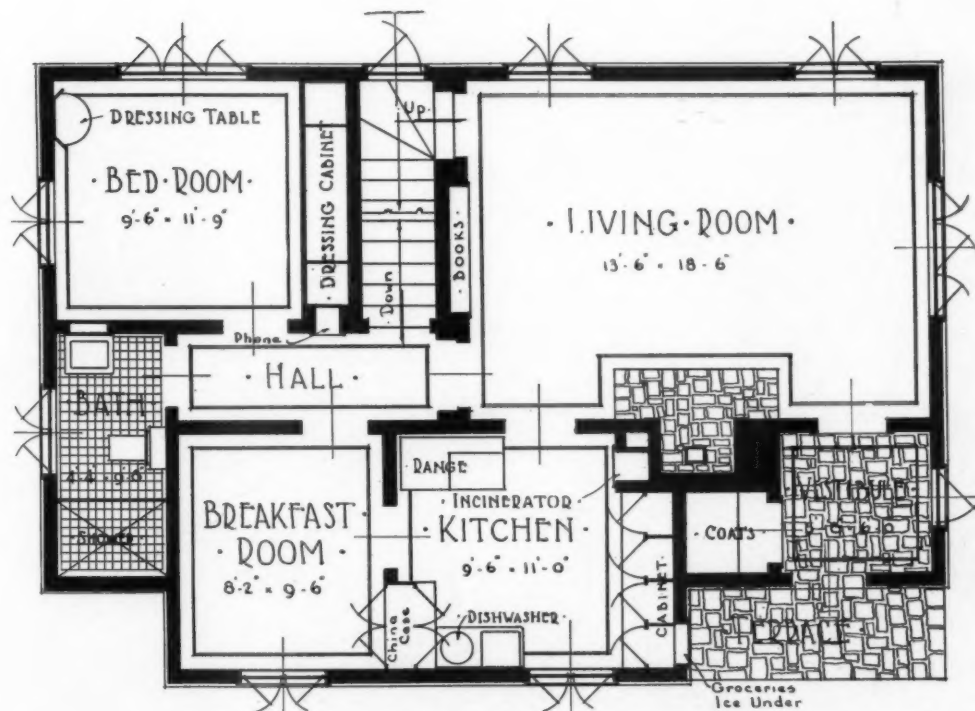
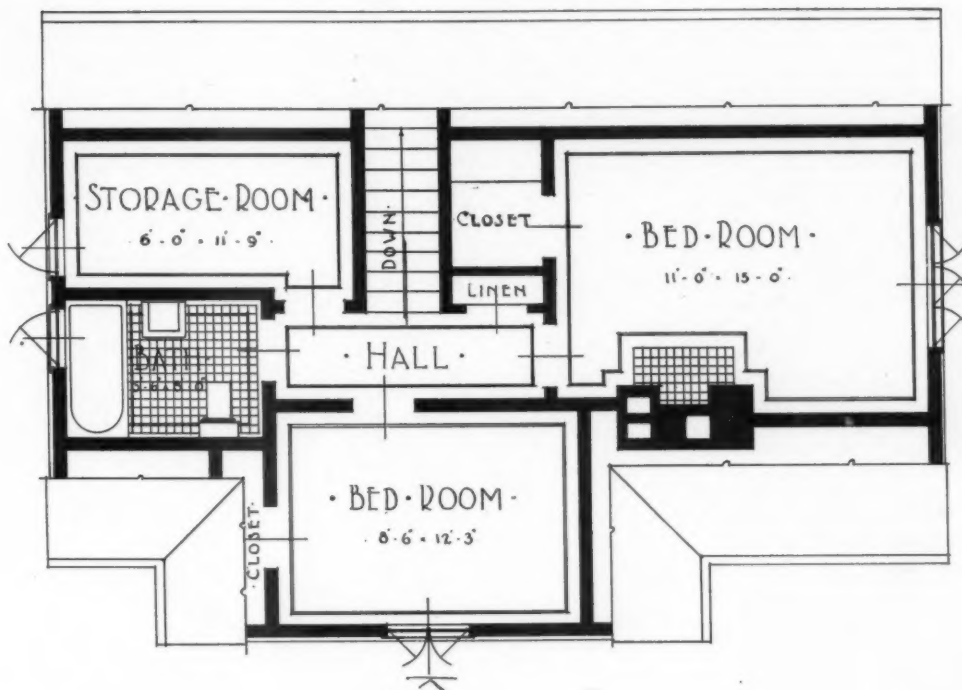
SECOND PRIZE

HOUSE OF MRS. RUTH H. HINKLE, ESSEX FELLS, N. J.—E. MORRELL HINKLE, ARCHITECT

DISTINCTIVE SMALL HOUSE COMPETITION



THIRD PRIZE
HOUSE OF HENRY NORTON FOSTER, ASHLAND, KY.—TYSON & FOSTER, ARCHITECTS
DISTINCTIVE SMALL HOUSE COMPETITION



THIRD PRIZE

HOUSE OF HENRY NORTON FOSTER, ASHLAND, KY.—TYSON & FOSTER, ARCHITECTS

DISTINCTIVE SMALL HOUSE COMPETITION

PERSONALS

Charles H. Gillespie, architect, has moved his offices to 1170 Broadway, New York City.

Waters & Wilkes, architects, have changed their address from 43 Scott Street to 96 Bloor Street, West, Toronto, Canada.

Williams & Wastell, architects, have moved their office from 601 American Bank Building to 363 Seventeenth Street, Oakland, Cal.

Stanley & Scheibel, architects, announce the removal of their offices from 1301 Wick Building to 1301-1306 Realty Building, Youngstown, Ohio.

Daniel H. Farnam and Ralph E. Lawrence, architects, have moved their offices to 977 The Arcade, Cleveland, Ohio.

Franklin P. Hammond, architect, 565 Fifth Avenue, New York City, has established a branch office at 2 Overhill Road, Scarsdale, N. Y.

Howard Leland Smith, architect, has changed his address from 505 Fifth Avenue to 19 West Forty-fourth Street, New York City.

Percy Ash, architect, successor to Hewitt & Ash, announces the removal of his offices from 1827 Arch Street to 225 East Washington Square, Philadelphia, Pa. With Mr. Ash is associated Mr. Harold M. Klaisz.

Clausen & Kruse, architects, and Carroll A. Klein, architect, have formed a partnership on January 1 and will hereafter practice under the firm name of Clausen, Kruse & Klein, 910 Kahl Building, Davenport, Iowa.

Temple and Burrows, architects, announce that on January 1 Parke T. Burrows retired from practice and the practice will hereafter be carried on under the name of Seth J. Temple, architect, 730 Union-Davenport Building, 111 East Third Street, Davenport, Iowa.

The Associated Architecture & Engineering Co., Inc., is now located in new quarters at 1807 South Main Street, Los Angeles, Cal., having moved from Seventh and Alvarado Building, that city.

Jas. F. Denson, architect and engineer, is now located in his new office, Suite 1120-1130 Central Life Building, 720 North Michigan Boulevard, Chicago, Ill.

Karl M. Waggoner has established a partnership with H. P. Hansen of Chicago, Ill., for the general practice of architecture in Mason City, Iowa. The firm name will be Hansen & Waggoner with offices at 426 M. B. A. Building. Manufacturers are requested to send catalogs and samples.

OLD TAVERNS IN NEW FORM

"RODOMES" ON THE PACIFIC COAST HAVE PROVED POPULAR

ON the Pacific Coast they are supplementing the parking reservations or camps for motor tourists with caravansaries or tourist hotels, which they call "rodomes." Though why the perfectly serviceable English "road homes" should not be used, no one offers to explain, says the *Chicago Tribune*.

The institution itself, however, concerns us most, and is a natural development of the vast overland touring movement that manifests itself every summer in the United States. The new kind of outing is growing enormously popular, and as the quality of the turnpikes improves, will become far more so.

The Far West "rodomes" of the larger size will each accommodate about 400 guests, and 90 automobiles, while the smaller ones will house 200 guests and 45 cars. These wayside inns will be of one-story bungalow court construction, concrete and brick, with tiled roofs, and will exhibit picturesque exterior in keeping with the awakened taste for the artistic in this country.

All the apartments are to have kitchenettes, tourists being expected to furnish their own food supplies. Camp grounds are not to be abolished, but the new structures are at hand to furnish shelter in bad weather, and to meet the desires of those who do not care for roughing it.

In a new form the ancient roadside tavern is thus to be restored, to figure in literature and romance perhaps as greatly as the taverns of the ancient times.



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Bronze Window, Federal
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Sawyer, New York.

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Jackson Company, New
York.

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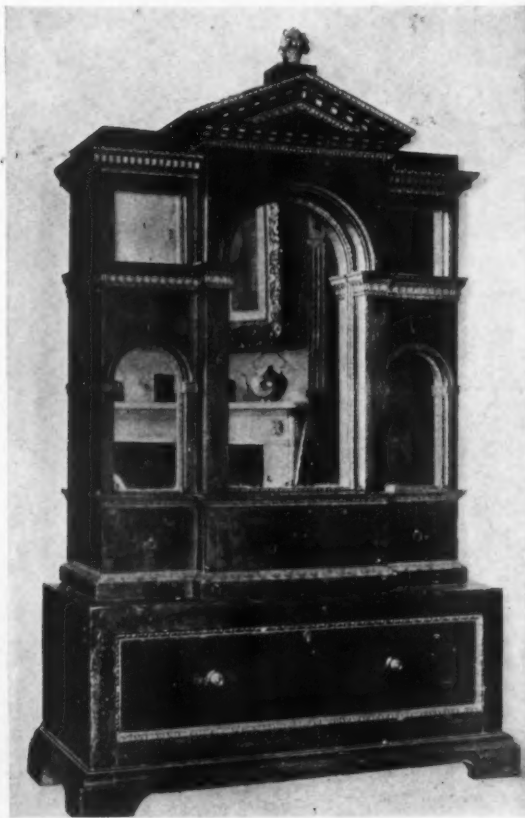
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BOOK NOTES

THE OLD-WORLD HOUSE

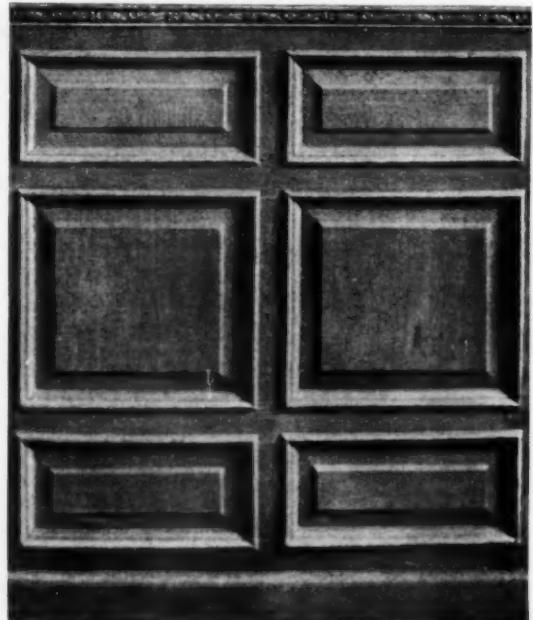
ACCORDING to the author, Herbert Cescinsky, *The Old-World House* is written for "the home-lover of modest means," although, frankly, we see little in its pages that that type of home-lover can use. A little further on, he admits that he is in danger of forgetting that fact himself, and we think, that in spite of this precaution, that is just what he has done. The *Old-World House* is in reality a history of English furniture and decoration from early Jacobean to modern times. We, therefore, somewhat question the validity of its title, for, according to the contents, the old-world would be exclusively England. However, we find much that is interesting and valuable in the two volumes, and although many of its illustrations seem familiar and reminiscent,

for one interested in learning more about old furniture of England and its development, the book is highly educational. The preface of the book is a clever discourse by the author in an attempt to arrive at just whom the book will appeal to most. He mentions the "collector,—a much abused word. True, one is a collector if he merely collects, but the name also implies a person



PAINTED DEAL CABINET IN THE ARCHITECTURAL MANNER OF WILLIAM KENT, CIRCA 1720

(From *The Old-World House*)



HEAVY FRAME PANELLING WITH BOLECTION MOULDINGS AND "FIELD" PANELS WITH CHAMFERED BORDERS. ESSEX TYPE OF CIRCA 1670-80

(From *The Old-World House*)

who has formed a collection." He states then that the book is not written for collectors, in this sense of the word, at least, but "as a guide for those who desire to furnish their houses with English furniture of the seventeenth and eighteenth centuries." The intention is to show the home-lover what to strive for, writes the author, and at the same time what to avoid. It certainly serves that purpose well, in text and illustrations, but hardly for the home-lover of modest means. This gives cause for disappointment, for, like many other publications on similar topics, the material is "over the heads" of the average home owner.

The pages of text and plates devoted to sectional

The Building Shortage Is Not Made Up

THE nation-wide Building Survey by S. W. STRAUS & CO., covering more than 500 cities, shows that there is still a housing shortage of over \$4,000,000,000. For structures of residential type alone there is required more than \$2,000,000,000, and the shortage in commercial buildings is in excess of \$1,000,000,000.

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drawings of cornices, trims, and dadoes, and some valuable advice are all worth while. The author states: "In such matters as mouldings and interior joinery, I console myself with two reflections—namely, that good sections are very little more expensive to make than bad ones (or they should be) and that the extra outlay is initial and is soon forgotten, whereas we may live with bad sections and ill designed joinery for the rest of our lives, regretting our original parsimony every day." Again, "Do not make the almost general mistake of fixing a picture rail so as to leave a broad frieze between it and the cornice. Still more important, do not paint the frieze or picture moulding as a part of the wall; both should be a part of the cornice." This is followed by sound advice on the design and construction of doors, panelling and mantels. Then follows a chapter on floors and their covering and from that point on the book deals with furniture. The text is practical throughout, and it is regrettable that the illustrations are not more in keeping, for as stated, the furniture shown is of the more elaborate type, which we see so often illustrated, and little is simple.

A chapter entitled, *The Architectural Influence in Eighteenth Century Furniture*, states that "the evolution of the early Georgian furniture is greatly complicated by the intrusion of architects into the field of the cabinetmaker or the designer of furniture. . . . we must always remember that if the architect's large panels split, warped, or opened at the joints, he could always blame such defects upon the joiner, alleging bad seasoning of timber, or imperfect workmanship, whereas the joiner had to 'father' his work without the possibility of throwing the blame upon anyone." However, later on he says that "the maker of furniture profited by this association with the architect. . . . so the new influence was for the good of the trade of the woodworker and the maker of furniture. This 'architect-influence' " he states "begins to be distinctly noticeable when we get pieces which can be more strictly described as buildings of wood rather than articles of furniture. These early architectural pieces are nearly always admirable in section and detail; it is in the assortment of these and especially in their relating proportions, that they are so unfortunate." But he, at least, credits the architect with bringing the orders into furniture design and even states that "the publication of books of designs by cabinetmakers and builders where the authors boldly described themselves as architects, may have been a kind of retaliation for the intrusion of the latter. With their books there is also not the disturbing idea that they purchased

their designs from elsewhere, putting their names to the creations of others, a suspicion from which Chippendale is by no means free."

The two volumes are beautifully illustrated, nicely bound, and the text throughout is written in a readable manner. They would make a valuable addition to a library on English decoration and furniture.

The Old-World House By Herbert Cescinsky. Published by The Macmillan Company, New York. Two volumes of approximately six hundred pages combined; Bound in cloth, 8 x 10 inches. Profusely illustrated. Price \$17.50.

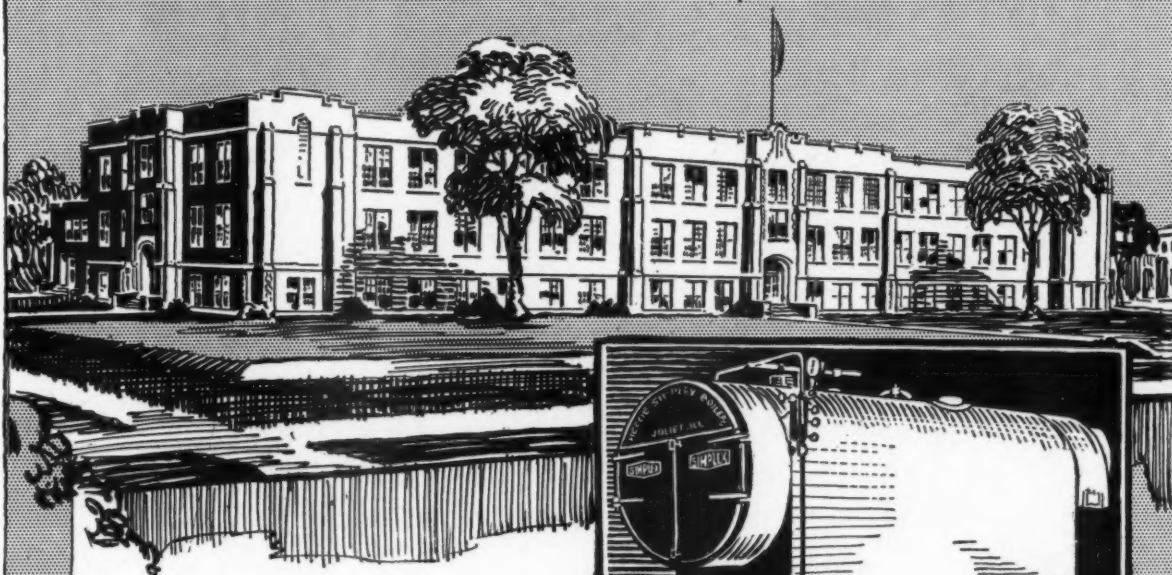
GARDEN CITY HOUSES AND DOMESTIC INTERIOR DETAILS

THE fourth edition of this book, originally published in 1923, is enlarged and revised to include much new material. It is in three sections treating of specifications, exteriors and plans, and interior details. The specifications, while not in the American form, have the virtue of being brief. The essential purpose of the book is to stimulate appreciation of architectural amenity in the erection of small houses and the carefully selected examples illustrated were designed by architects of the highest standing. In America it is rare that the more important architects enter into such undertakings but in England the owners of this type of houses appear to have secured the best quality of architectural service. Each house is illustrated by one or two photographs and floor plans. In some instances the elevations and working floor plans are added, also a special detail or sketch of some special feature. The interior details are devoted largely to the special cabinet or service fixtures, stairways, mantels and decorative treatments in wood and plaster.

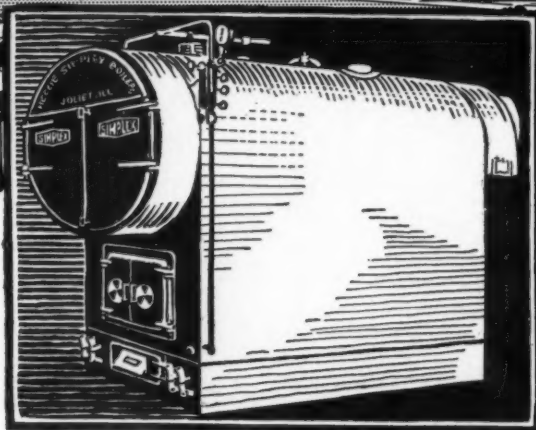
Of course, the English house differs quite materially in its domestic layout, owing to the absence of cellars and a different system of domestic operation. However, they are of interest in view of the growing tendency to eliminate the costly and largely useless American basement. Although we would not alter our domestic methods of operation, these plans, and especially the exterior designs, offer many good suggestions to those interested in that type of houses in this country. All of the examples shown are houses, no bungalows being included.

Garden City Houses and Domestic Interior Details. Fourth Edition, revised and enlarged. 128 pages including 117 pages of illustrations, 9" x 12½", quarter bound in cloth. Published by The Architectural Press, 27-29 Tothill Street, Westminster S. W. 1, London, England. Price 7/6 net.

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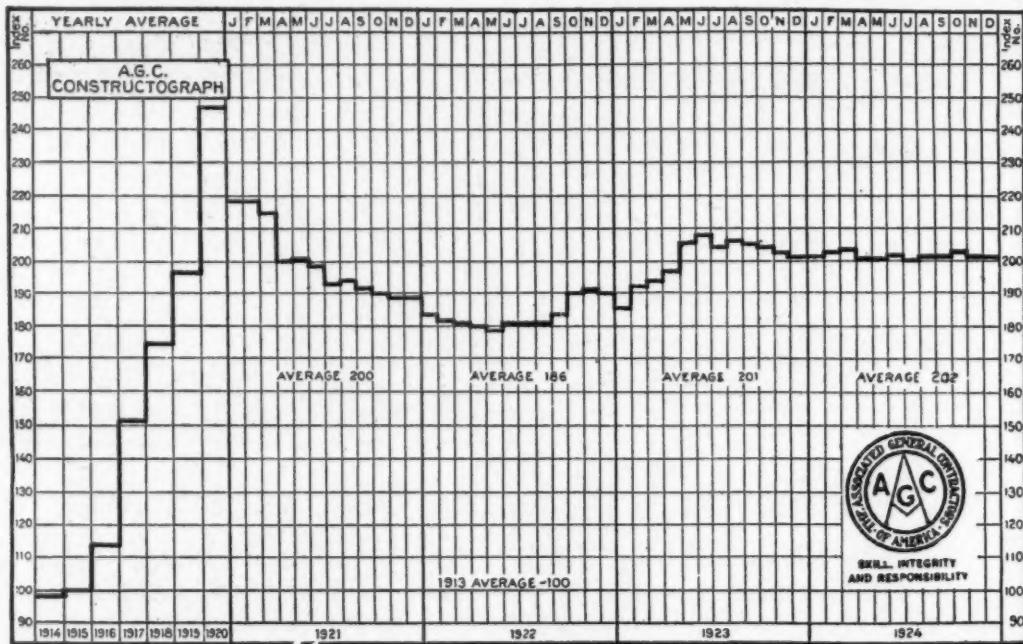
A TABULATION OF CONSTRUCTION COSTS

THE construction industry has shaken off many of the effects caused by the war and is now enjoying a marked degree of stability, according to conclusions drawn from statistics for 1924 compiled by the Associated General Contractors of America.

Unlike any year since the beginning of the war, 1924 found construction costs holding practically a single plane throughout the entire twelve-month period. An almost total absence of seasonal fluctuations is noted, with the average of costs for December remaining at the index number 201. The average for the entire year was 202.

MEETING OF COMMITTEE ON NATIONAL ELECTRICAL CODE

AT a recent meeting of the Electrical Committee of the National Fire Protection Association, action was taken to enable the committee to function thereafter as a Sectional Committee under the rules of procedure of the American Engineering Standards Committee. The next meeting of the reorganized committee will be held in New York City, February 17, 18 and 19, 1925, at which time reports of Article Committees will be acted upon with a view to the appearance about mid-year of a 1925 edition of the National Electrical Code. The committee's report will be



COST OF CONSTRUCTION

Although the volume of construction in progress, as indicated by shipments of construction materials, fell off approximately twenty points during November, it was greater than the total shown during the corresponding month of any previous year. The November index is 155 and the total volume for the first eleven months of 1924 is 3 per cent higher than the figure for the same period in 1923.

Labor rates have remained level since July. The December average in twelve principal cities is 122 per cent above the average for 1913. Compared with 1923, the average labor rate for 1924 was 6 per cent higher.

The average prices paid by contractors for materials during 1924 was about 4 per cent less than during 1923.

presented at the annual meeting of the National Fire Protection Association, to be held in Chicago early in May. The Association, as sponsor for the Code, will then file the revised Code with the American Engineering Standards Committee for listing as an Approved American Standard. It will be published and distributed by the National Board of Fire Underwriters just as have been all previous editions of this foundation of safe wiring practice in the utilization of electricity for light, heat, power and signalling within premises. In addition to the National Fire Protection Association fourteen organizations, national in character or representative of government and general interest attended.

In view of the increased membership a revision of the Sections Working Committee personnel

QUALITY LEAVES ITS IMPRINT



**DOOR
R-W
HANGERS**

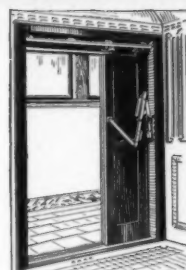
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No matter how puzzling your door hanging problem may be, don't hesitate to put it up to this famous organization of door hanger specialists. We'll quickly supply the solution. Write to Department D for particulars of this free service, as well as for literature describing the complete line of R-W Door Hangers.



R-W IDEAL Elevator Door Hardware for silent, safe and speedy service.

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was agreed to; assignment of topics is to be according to the article or chapter arrangement of the Code, and hence these sub-committees will be known as Article Committees. The plan of having technical sub-committees is to be continued. In these, individuals not of the Section Committee serve with all of the privileges of members of the Section Committee.

On questions which appear to warrant the time and expense required for so doing, public hearings will be held by the Article Committees. In addition, the public may appear at the annual meeting of the National Fire Protection Association when the Sectional Committee's report is presented. This report will be published 30 days prior to the meeting in accordance with the Association's rules governing Committees' procedure. This program makes unnecessary the sort of public hearings or "town meetings" which have heretofore been held in connection with revisions of the Code.

THE LATE MR. WATERHOUSE

THE tragic death of Paul Waterhouse, comments *The Builder* of London, will have been heard with deep regret by the whole profession and many others in the associated arts and crafts, while to his personal friends—and he had more than most men—his sudden and unexpected death will be an irreparable loss. As the son of Alfred Waterhouse, R. A., his outstanding qualities were well known before his presidency of the R. I. B. A., but during the somewhat turbulent period of his years of office, his tactful leadership, his logical and witty speeches, and above all his impartiality, shrewdness, and the subtle charm of his personality, gave him a position in professional regard which few presidents have attained in the past. As an after-dinner speaker he had a reputation which extended far beyond the ranks of the profession, and those who heard him could not fail to be charmed by his easy and graceful delivery and the wit and brilliance which his speeches invariably displayed. No profession can afford to lose men of culture, and to the architectural profession the death of Paul Waterhouse, at the somewhat early age of 63, is a distinct loss.

STUCCO AND TEXTURAL FINISHES

A PAMPHLET just issued by the Atlas Portland Cement Co., *A Guide to Good Stucco and Textural Finishes*, prepared under the direction of Samuel Warren, manager of the Atlas White Department, combines within its covers a very clear description of the various manipulative processes to secure the many attractive surfaces possible when cement is properly handled. Mr. Warren's familiarity with this topic was shown in the series of articles by him that recently appeared in this journal.

The pamphlet covers all the points these articles discussed, to which have been added very complete specifications covering the various structural foundations.

As a guide to better work in stucco and a series of "working photographs," that the architect may take with him on the work practically to show his masons just what he wants, this pamphlet is very much worth while. It may be had by architects on application to any of the numerous offices of the Atlas Portland Cement Co.

THE PHILADELPHIA ART JURY

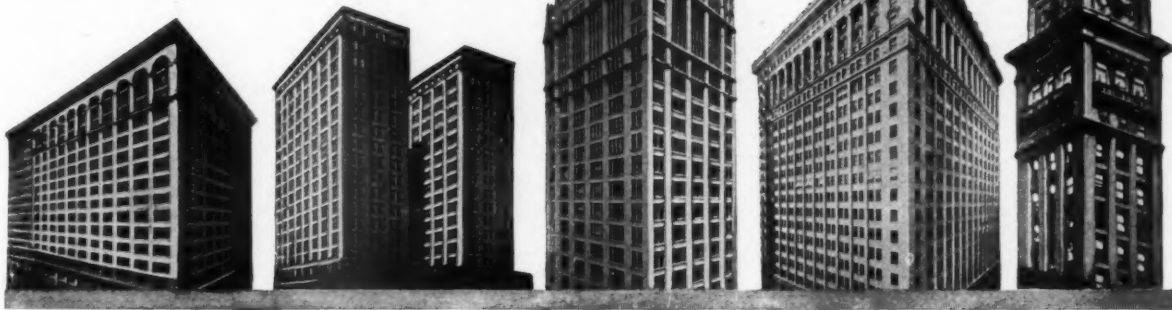
THE thirteenth annual report of the Art Jury of Philadelphia, covering operations for 1923, has been received. It is a well prepared, illustrated pamphlet of 75 pages, and sets forth the various activities of a properly organized and efficiently working branch of the City government.

The value of this and similar organizations in the promotion of a proper appreciation of good municipal art, is very large. Municipal art is a fine civic asset. It promotes enhancement of real estate values and in doing this brings to a certain class of people a proper respect for and appreciation of art—not art as a hobby of the rich dilettante, but in its most practical aspect.

Just now when there is a very important civic development going forward in Philadelphia, the value of the Art Jury to the taxpayer is great and as a conservator of the principles of correct design and planning many costly errors will be avoided.

This report covers a wide range of activities and deals with the problems of the Fairmount Parkway, the design of new bridges, through every phase of the selection of statuary and paintings, to that of the control of projecting signs and the overhanging canopies of buildings.

The Dunham Skyline Dominates the Nation's Heating



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Chicago is a DUNHAM city. Many of its best known structures are DUNHAM Installations. That it has the largest building in the world—the American Furniture Mart—is Chicago's boast. This is a DUNHAM heated structure, as is the world famous Field Museum of Natural History. The new 23-story addition to the Hotel Sherman, costing \$7,000,000 is being DUNHAM equipped, as was the original building erected thirteen years ago. And in many of the city's finest buildings DUNHAM Traps have been giving service and satisfaction for a like period.

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Karpen Bros. Office and Factory
Morrison Hotel and Terrace Garden
Fort Dearborn Hotel
Lake Shore Drive Hotel
Hotel Sisson
Plaisance Apartments
Presbyterian Hospital
St. Luke's Hospital
Speedway Hospital
Loyola University
University of Chicago (Several Bldgs.)
Lake Shore Trust and Savings Bank
South Side Trust and Savings Bank
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TESTS ON THE HYDRAULICS AND PNEUMATICS OF HOUSE PLUMBING

IT is encouraging to see that the study of the hydraulics and pneumatics of plumbing is becoming more general. In *THE AMERICAN ARCHITECT* of September 10, 1924, extracts from the Report of the Sub-Committee on Plumbing of the Building Code Committee of the U. S. Department of Commerce, were printed. To the literature of this subject is now added Bulletin No. 143, of the Engineering Experiment Station, University of Illinois, Urbana, entitled Tests on the Hydraulics and Pneumatics of House Plumbing; a limited number of which is available for free distribution. The tests, the analysis and presentation of them are made in the fine manner which characterizes the Engineering Experiment Station. The Bulletin is written by Harold E. Babbitt, Associate Professor of Municipal and Sanitary Engineering.

The first test apparatus was installed in 1910 and tests were made for about two years thereafter, the results of which were not published. Subsequent tests were made in 1919, 1922-23, the results of all the tests being included in this bulletin. The principal problems studied were the proper type and capacity of vents for various conditions, the causes and methods of preventing self-siphonage of traps, the capacity of soil-stacks and the effect of the pressures in a plumbing system resulting from various causes.

This bulletin should be studied carefully by architects, and engineers and the proven facts incorporated in plumbing layouts where possible; also influence should be given to efforts toward reviving plumbing codes along scientific lines which would result in a reduction of plumbing installation costs.

ADHESION OF GYPSUM PLASTER TO CONCRETE

IN a report published in the Proceedings of the American Society for Testing Materials, one of the conclusions reached was that a gypsum plaster could be made which would have under the same conditions approximately the same coefficient of expansion as a concrete, provided the characteristics of the concrete were sufficiently studied. As this work was conducted upon gypsum obtained in the open market the question arose as to the effect of age upon the volumetric properties of gypsum plasters. At the request of the Gypsum Committee of the American Society for Testing Materials this investigation was re-

opened by the Bureau of Standards to answer this question.

Samples of freshly calcined material were obtained from mills located in various parts of the country, together with the sand used in different localities. From these materials test specimens were made, using the sand and gypsum which might be found in a given locality. These were tested for expansion, using the freshly calcined material, and there has recently been completed a series in which the calcined gypsum has been exposed to the air for a six months' period. In each case the gypsum was analyzed to determine its composition. The results of this work bring out the following:

1. Freshly calcined gypsum shows a loss in $\text{CaSO}_4 \cdot 1/2\text{H}_2\text{O}$ content on exposure.

2. Specimens made from aged plaster show a greater expansion and contraction with humidity changes than with freshly calcined material.

3. With a specific gypsum and a specific sand a gypsum mix can be made having approximately the same expansion under similar conditions as concrete, provided a sufficient amount of data is available upon the expansion characteristics of the gypsum with the sand and the concrete in question.

4. In some cases a manufacturer has never experienced a failure of bond between gypsum plaster and concrete. This may be attributed to the composition of the calcined gypsum produced and that it was used unknowingly with such a proportion of the proper sand as to give a plaster which behaved similarly to the concrete with respect to expansion, when subjected to the same conditions.

WEATHERING OF NATURAL STONE

THE increasing number of requests received by the Bureau of Standards for information concerning the relative durability of different types of stone indicates that builders are awakening to the fact that certain types are not suitable for use in structures of a monumental character. Buildings, monuments, etc., which are expected to last several centuries should be built of carefully selected materials, since experience has proved that many of our building stones disintegrate to an alarming extent within one century. This Bureau is conducting an investigation, consisting of both laboratory work and field studies to fill a gap in our information concerning the durability of the various types and deposits of natural stone.

The PUBLISHERS' PAGE

AN interesting architectural problem is presented in this issue in the article and complete illustration of a group of university buildings in Nanking, China, designed and erected under the supervision of Perkins, Fellows & Hamilton, architects, of Chicago. Perhaps no country in the world has shown less readiness to accept Western methods than China. It is less than fifty years since China first permitted innovations in its type of architecture, which had for centuries been undisturbed. The Nanking group is an important factor in the architectural development of China and has been carefully studied. The interesting feature is the adaptation of Western methods to a climate so widely different from our own.

The leading article in our issue of February 11 will be the first of a series of two articles, written by Frank G. Dillard, A. I. A., of the architectural firm of Rowe, Dillard & Rowe, of Chicago, on the Designing and Planning of Non-Ritualistic Churches. In that issue Mr. Dillard will discuss the plan, and in the second article, to appear in a later issue, the design of churches will be considered. Mr. Dillard has had long and successful experience in designing church buildings and may be considered an eminent authority on that topic.

* * *

The new section, first presented in the issue of January 14, devoted to the illustration and description of buildings of moderate cost, has been the subject of much comment on the part of subscribers. The sentiment expressed is that the needs of the men practicing in small communities have been long overlooked and that this new section is exactly in the right direction. While in previous issues the illustrations in this new section have been confined to suburban houses that received prizes or honorable mention in our recent successful Competition for Distinctive Small Houses, future issues will present all the many types of buildings found in the smaller communities.

* * *

The December 31, 1924, issue of THE AMERICAN ARCHITECT has received marked approval

from a large number of subscribers. A prominent architect in Chicago writes:

"I have just received the December 31 issue of THE AMERICAN ARCHITECT and wish to compliment you on it. I believe it is one of the best issues I have seen gotten out by any of the architectural press for some time and take this opportunity to tell you so."

Mr. Alfred Granger's fine discussion of the relation of art and religion in the December 31 issue was, we believe, largely read by architects. It is, therefore, a pleasure and a surprise to have a letter written by a high ranking officer of one of the largest construction companies in this country, stating: "I have very much enjoyed reading the exceedingly interesting article, Ritualism in Architecture, in THE AMERICAN ARCHITECT. I have a very deep appreciation of it."

* * *

The question has been asked, "Who reads an architectural journal?" Every architect will, if there is presented to him something worth his serious attention.

* * *

In the matter of articles, it will be of interest to mention some of the material that will appear in these pages during 1925. Professor Ralph Adams Cram's series on Gothic in the United States is now in preparation. Installments of Wm. Roger Greeley's interesting and scholarly series may also be expected. Mr. John H. Phillips' first installment of a series on Great Architectural Designers is in course of preparation. Mr. Wm. P. Bannister's series on Registration Laws will be continued.

* * *

Rarely is there found so worthy a commingling of good literary and artistic ability as in the articles by Samuel Chamberlain. While in Paris Mr. Chamberlain visited the Art Mart on Montmartre. His description and illustration of that interesting experience will be enjoyed by all readers. Mr. Chamberlain has recently visited Africa. His description and illustration of that sortie are along quite different lines from what one generally expects from an artist. Article and pictures out in an early issue.



VENICE—DETAIL FROM ST. MARK'S CHURCH

THE AMERICAN ARCHITECT