

THE AMERICAN ARCHITECT

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END OF DORMITORY COURT

The MARCUS L. WARD HOME for AGED and RESPECTABLE BACHELORS and WIDOWERS, MAPLEWOOD, N. J.

OFFICE OF JOHN RUSSELL POPE, Architect — ALEXANDER TROWBRIDGE, Consulting Architect

Illustrated by reproductions of original sketches by Otto R. Eggers

IT is a homely adage that none know where the shoe pinches as well as he who wears it. Humanitarianism is a virtue that today, as a rule, expresses itself in the giving of vast sums of money for a specific purpose. It very often happens that in the expenditure of a large bequest, the essential purpose is often lost sight of and the real object sought to be obtained is missed.

The late Marcus L. Ward was a wealthy bachelor. He lived to a ripe age, accumulated a large fortune. He died, leaving five million dollars to be used as a fund for the construction and maintenance of a "home for aged and respectable bachelors and widowers." We learn from those who intimately knew Mr. Ward that he lived a lonely existence, especially during the last years of his life; that life toward its close was spent at a club in Newark, in which city he had spent his life and accumulated his wealth. When it came to a knowledge of the loneliness of life with-

out family ties, the lack of intimate association with those tied to one by intimate relationship, Mr. Ward knew where the shoe pinched. His dream as to the distribution of his vast wealth was to provide a home for men who, like himself, were detached from the domestic environment and found their daily association amongst men of but passing interest. With the acumen that made it possible to amass a fortune and the practical viewpoint that is ever present in the mind of a man so successful, Mr. Ward in his bequest laid it upon his executors to evolve a scheme, based on the provisions as set down by him, that would provide a benefaction divested of every possible suggestion of charity. In short, a residence where men who experience extreme loneliness and have no material means to mitigate their condition, could find a safe anchorage among congenial people and in the most dignified surroundings pass their remaining years.

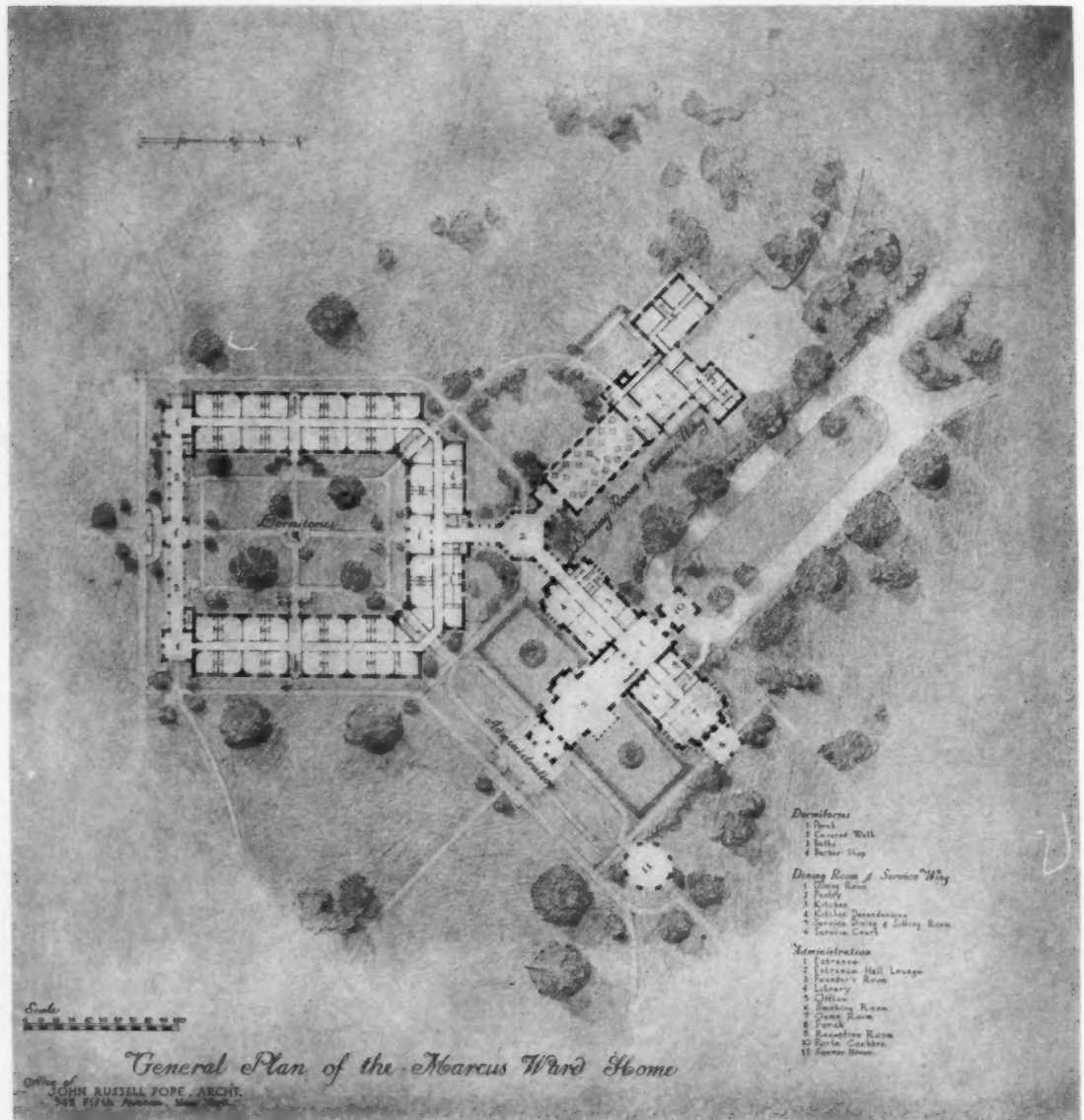
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Mr. J. O. H. Pitney and his partner, Mr. Hardin, in the law firm of Pitney, Hardin and Skinner, were designated executors of this trust with the understanding that they would select other men of New Jersey to form with them a Board of Trustees. The Board is composed of

Campbell, Edward W. Jackson, William L. Morgan. Frederick V. Pitney is Secretary of the Board.

Litigation caused a delay of three years, but the will was finally sustained and in the meantime the principal sum had been substantially

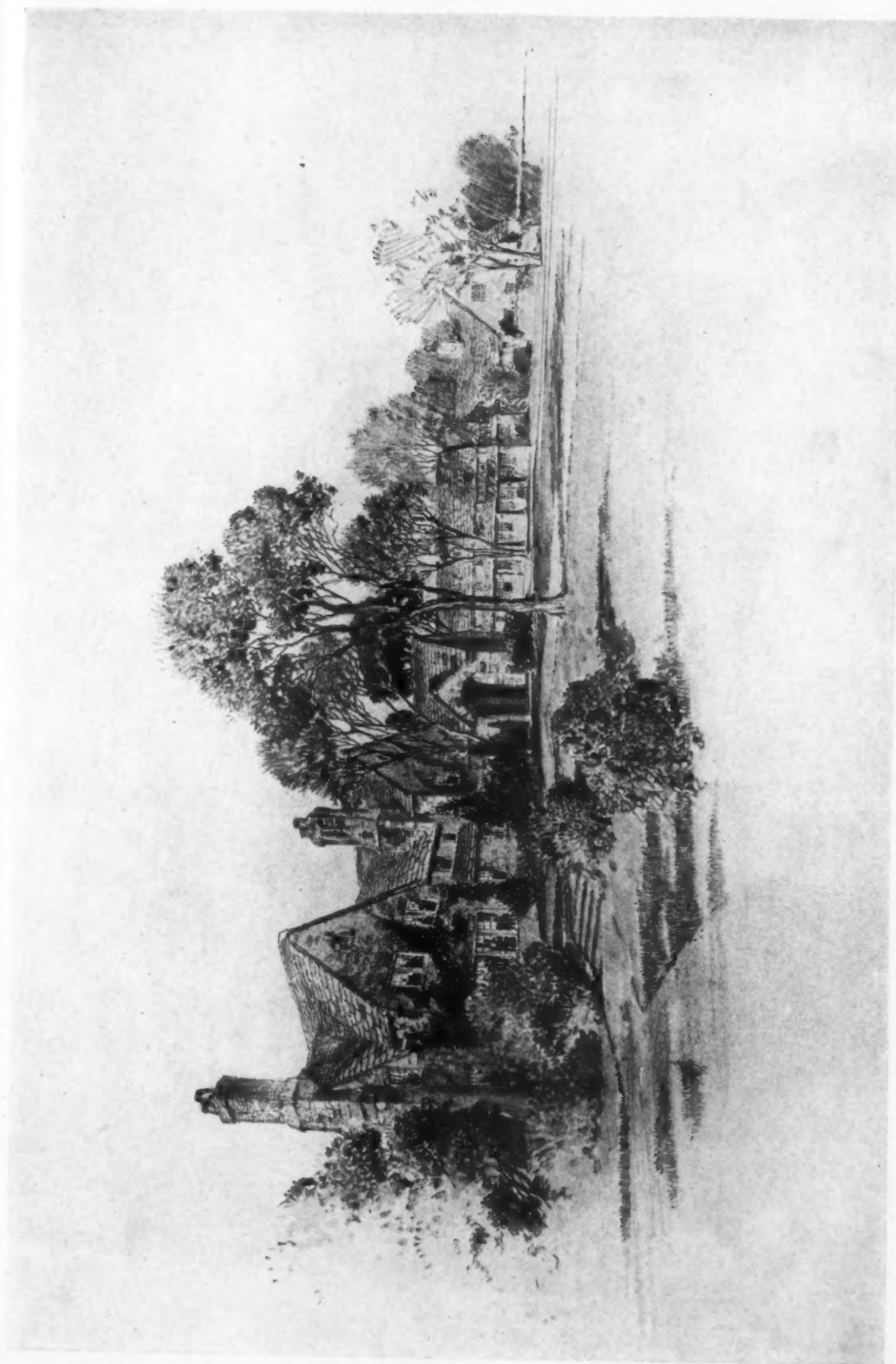


GENERAL PLAN

the following leaders in the professional and business circles of New Jersey, all of whom were acquainted with Mr. Ward, some of them intimately:

John O. H. Pitney, John W. Howell, John R. Hardin, Edward D. Duffield, William M. Johnson, Alfred L. Dennis, Henry G. Atha, Palmer

augmented by the interest which accumulated. In May, 1923, the Trustees, after analyzing many available sites in New Jersey, purchased a fifty acre plot lying about four miles from the center of Newark's business section and adjoining the community called Maplewood. Trolley and bus lines give easy communication with Newark,



ENTRANCE COURT, WITH VIEW OF ADMINISTRATION BUILDING AND DINING HALL
FROM THE ORIGINAL SKETCH BY OTTO R. EGGERS

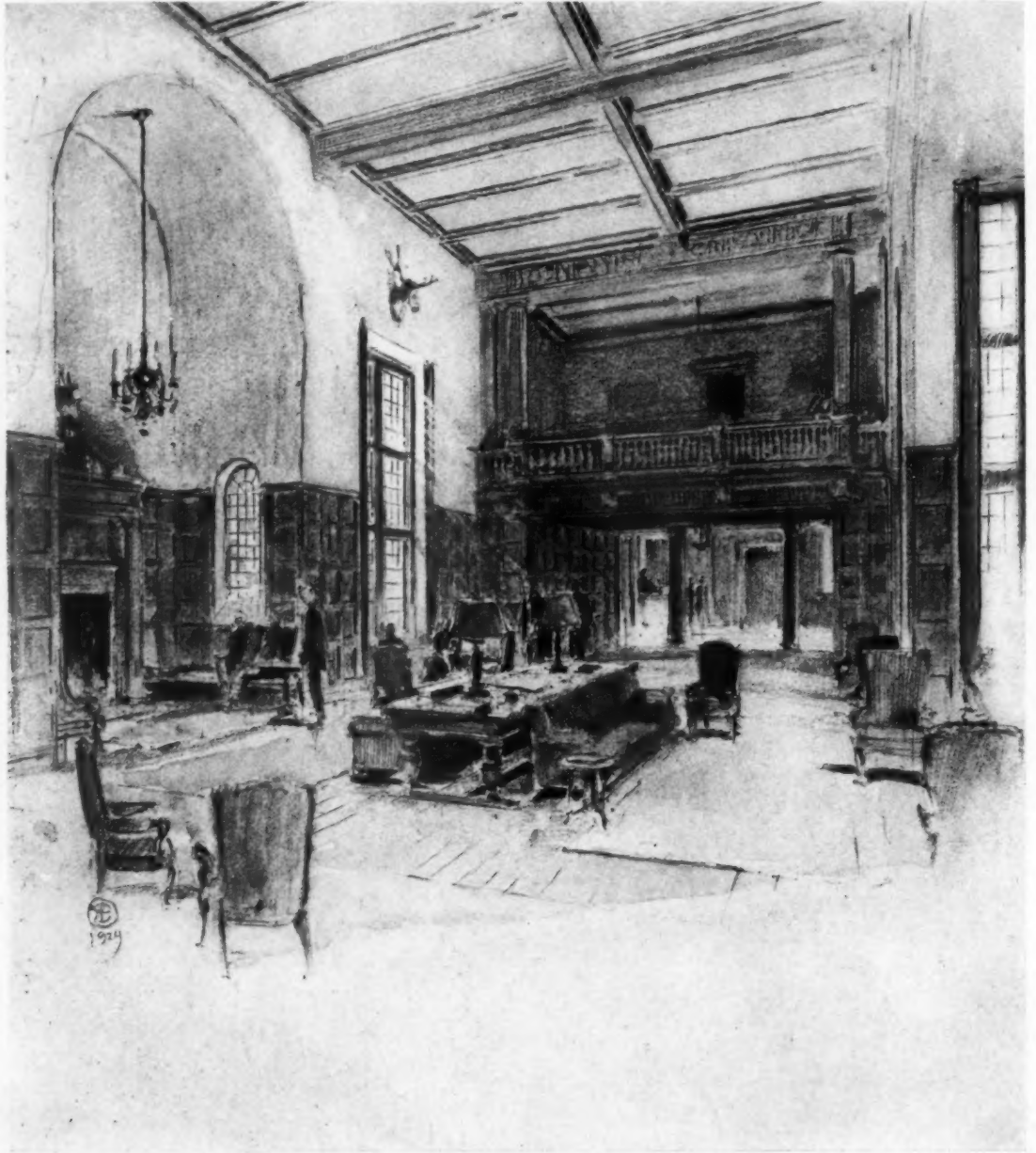
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while Maplewood has moving picture theatres and other forms of amusements.

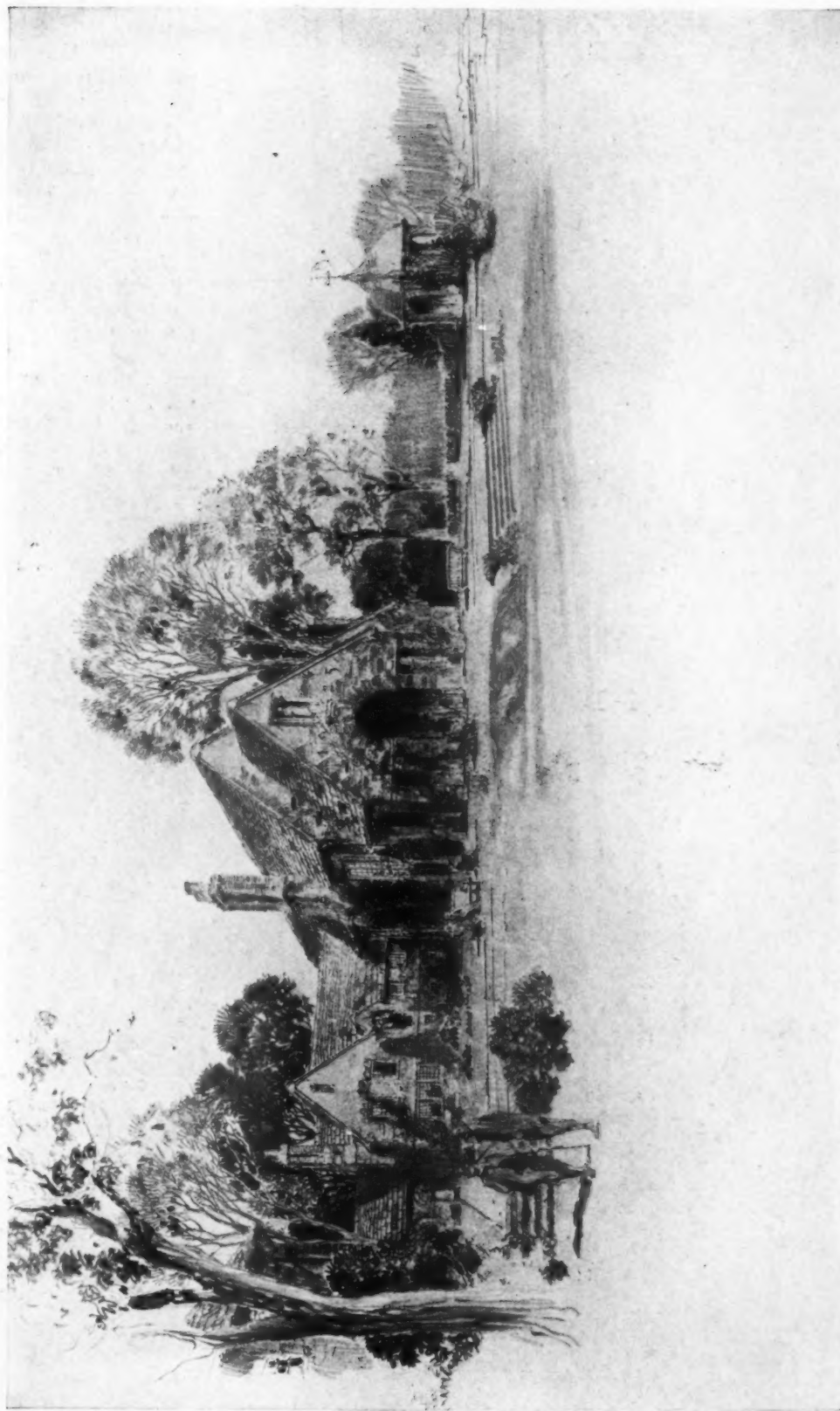
We now approach a phase in what it is believed is a most unusual architectural undertaking,—the accumulation of all possible information relating to projects approaching in similarity this one, and the appointment of an architect to embody all those widely distributed facts in a comprehensive, correctly working whole, housed in a group of buildings that would embody to

the last degree the ideas and intentions of the donor.

In most undertakings, it is necessary for the architect retained to endeavor to learn the exact intention of his clients. To do that he is forced to make many sketches, to provide alternative schemes. In each he seeks to embody the germ of an idea. The result is very often chaos in the mind of the client. There is a veritable embarrassment of riches. And this confusion may often



LOUNGE ROOM IN ADMINISTRATION BUILDING



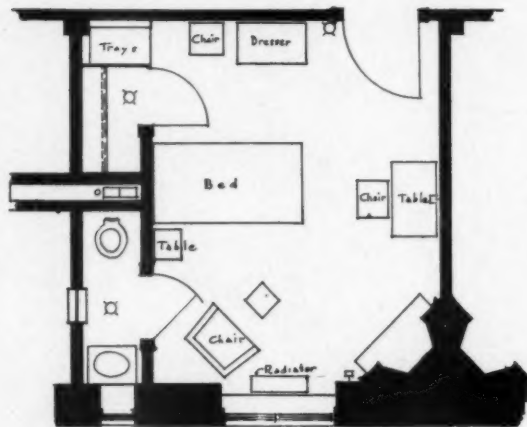
ADMINISTRATION BUILDING, VIEW FROM SOUTH
FROM THE ORIGINAL SKETCH BY OTTO R. EGGERS

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be shared by the architect. All this preliminary groping, as it takes time, costs money, and often fails to arrive at the best solution of the problem.

In the Fall of 1923, the Trustees took up the matter of the appointment of an architect, and debating among themselves a possible selection, very wisely decided that at the very outset they needed professional architectural advice, and would increasingly need it as the work progressed. Learning of the work of Alexander Trowbridge as a consulting architect, the Board of Trustees offered him that position. Mr. Trowbridge accepted.

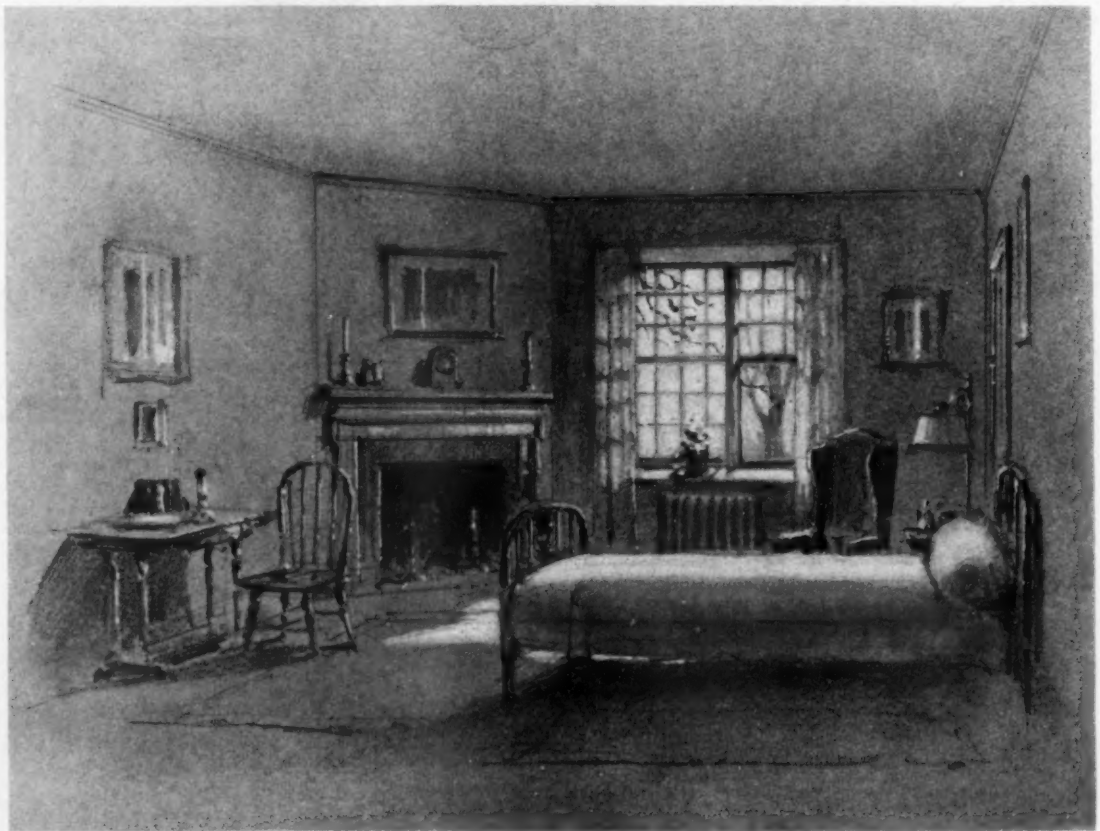
Mr. Trowbridge was asked to outline the service



PLAN OF TYPICAL ROOM

he proposed to furnish. In brief, it was to spend about six months visiting homes for the aged, interviewing recognized authorities in social service, reading what literature was obtainable on the subject and preparing plan studies of a home. The object of all this was to assist the Trustees in their task of formulating a program. This proposal was accepted with the understanding that the selection of an archi-

tect would be postponed until the Trustees were in a position to issue definite instructions as to what to do and what to avoid. Mr. Trowbridge began his investigations in October, 1923, and in the following June, a program was written and



A TYPICAL ROOM



VUE IN DORMITORY COURT
FROM THE ORIGINAL SKETCH BY OTTO R. EGGERS

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the Trustees were ready to talk about architects. His travels took him to New England, Philadelphia, Washington, Chicago, and New York State. Separate reports were written covering these trips and a good deal of statistical information was gathered on a wide range of subjects. It was soon learned that there was very little helpful literature on the subject. Many other forms of social welfare have been given scientific study by trained social workers. But for some unexplainable reason, no one, it seems, has specialized in this direction—the care of the aged. After a number of homes had been visited, Mr. Trowbridge, in presenting a report to the Trustees, used this illuminating statement, "The thing which stands out most clearly in my mind, after seeing these different types of homes, is that the sociological aspect of this question is, at present, of

Mr. Ward's bequest was particularly directed toward the happiness of that class of old gentlemen who are not usually cared for by special bequests. He did not wish to provide for the ordinary "down and outer," the pauper type, but made it plain that he was interested in providing a home for men who had in earlier years occupied positions of some responsibility in social and business communities, but who for reasons perhaps beyond their control were finally dependent upon others for their support. It was evident, therefore, that a good plan and good architecture would not by any means be the only method of solving this problem. The nicest kind of discriminating taste had to be brought into being, the taste which understands the necessity for simplicity of treatment, for homelike surroundings, and for comfort without luxury.



ENTRANCE FACADE, ADMINISTRATION BUILDING

much greater importance than the architectural. At the beginning, I felt that it would be wise to move slowly before considering architecture or architects. Now I feel that the great thing to do is to try to find out how to make dependent old men happy."

In the meantime, some of the Trustees were also traveling and studying homes for the aged. Mr. John Pitney, the Chairman of the Board, in his quest for material which would help the Trustees, journeyed to England and inspected three well known institutions, the Hospital of St. Cross at Winchester, Charterhouse in London, both of which have been in existence for centuries, and a modern institution called Whitely Village, in a suburb.

It was learned that old men are often very sensitive about the idea of entering a home. To many, it seems too much like ordinary charity. Frequently, a proud old gentleman resents the thought of leaving what has been for many years his only *pied a terre*, for residence in what he assumes is going to be an institution or an asylum.

The trips revealed facts about the peculiarities of old gentlemen—their likes and dislikes, their foibles, their tendency at times to show jealousies; the way they have to be handled by superintendent or matron; the food they require; the various ways which must be provided for their amusement either in work or play, etc. The reports were at times lengthy and cannot very well be included herewith, but they reveal the delightful cordiality with which directors and officers of homes for the aged permitted Mr. Trowbridge to take away with him statistics of every kind, including payrolls of employees, financial statements, etc. It was necessary to decide upon the number of old men to provide for and this was not easy. The terms of the bequest state that no one can be admitted to the Home who has not lived at least ten years as a resident of the State of New Jersey. But this specific regulation does not enable any one to foretell how many old men will apply. The only thing which could be done was to follow somewhat the experience of other homes and, knowing approximately the cost per member for annual mainte-

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nance and in that way calculating approximately the upkeep, it was possible to have a basis for a decision. Thus, by working backward from the full amount of the bequest, the Trustees were enabled to set aside tentatively a sum for endowment and a sum for buildings and grounds, and it was agreed to prepare for 80 members, with the understanding that the architect would be requested to develop a flexible plan which could be added to in later years, if desired.

In a report to the Trustees on the subject of architect, Mr. Trowbridge writes as follows: "Choice of architect—It does not seem to me that a competition is the best method of selecting the architect for this work. If the Trustees should finally disagree with this viewpoint, I shall of course gladly prepare the program and conduct

ciently functioning organization with a record of the finest achievement and a reputation for the most artistic interpretation of the big things to be done, the Trustees turned over the immense amount of valuable information collected by Mr. Trowbridge. And, continuing the wise policy that marked their action from the outset, they did not drop the pilot,—the architectural advisor who had so efficiently served them and brought the ship of their undertaking safely and securely thus far,—but invited Mr. Trowbridge to remain as advisory architect throughout the development of architectural drawings and the construction of the buildings.

The drawings shown herewith are preliminary studies, but the working plans are well advanced. It will be noted that the plan is decidedly unconventional. The dormitory group faces a little



DINING HALL AND SERVICE WING

a competition. I believe, however, that success is to be achieved through the co-operation of a broadly educated type of architect, one who is sufficiently intelligent to understand the psychological aspects of the problem and to enter wholeheartedly into the study of the solution from the humanitarian standpoint. In offering this suggestion, I am assuming that no one would be seriously considered for the work who had not demonstrated to the world his ability as a planner and designer." The report then goes on with suggestions as to the best way of comparing one architect with another; his executed work, his reputation among his clients, and whether or not he would respond sympathetically to the sociological aspects of this case. It was recognized that this was a particularly difficult piece of work which required not only architectural skill, but human sympathy and understanding.

At this point the matter of the selection of an architect became important. The Board of Trustees, acting with their consulting architect, selected the Office of John Russell Pope. To that effi-

west of south, thereby receiving into the court the prevailing summer breeze without losing sunshine in practically all rooms used by members. The dining room receives early morning and late afternoon sun. The lounge has a sunny exposure and will enjoy a fine prospect from its windows. From no point of view, except that from an air-plane, can the entire group be seen as a whole, a clever device to reduce the apparent size of what must of necessity be a large building. By means of the octagonal focal point, a member may go directly from his bedroom to the dining room without entering the administration building, or he may go to the latter without touching the dining room. The irregularity of the plan permits the architect a certain freedom in exterior design. The caves may be at varying levels, as may be required by the exigencies of the plan, and a picturesque architecture may be achieved without affectation or straining. The exterior has been suggested in part by some delightful old masonry found in Massachusetts in which an unusual combination of stone masonry and brickwork gives

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both dignity of scale and beauty of color and of texture. The architects are now working with Mr. Gallagher of Olmsted Brothers on a scheme for a simple but effective planting which in due time will give to the ensemble the repose and the setting which so interesting a project deserves.

The thing which chiefly interested the editor in his contact with this problem was the *entente cordiale* existing between the Office of John Russell Pope and the consulting architect. Mr. Pope and his associates are apparently full of eagerness to execute the best of which they are capable, not only because of their great interest in the problem itself, but also because of their desire to justify the confidence shown by their selection. Mr. Trowbridge is equally anxious to assist the Office of John Russell Pope. The co-operation between the two offices is nearly ideal. Mr. Pope is emphatic in his endorsement of this whole mode of procedure. He states that he has frequently wasted

months of his client's and his own time in preparing sketch after sketch to help the client find out what he wanted. In the Marcus L. Ward Home, he has had a carefully worked out program handed to him with instructions to solve it. He has not been hampered in the slightest degree by any preconceived ideas of the consulting architect. In fact, he has never seen Mr. Trowbridge's plan studies. No time has been wasted, but instead, much has been conserved for an intensive study of a definite problem.

The Office of John Russell Pope has been identified with many large architectural undertakings. The fine measure of performance need not be described in an architectural journal whose readers are well informed. But it is safe to say that the result foreshadowed by the accompanying sketches and plans will redound to the honor of the architects, declare the wisdom of the Board of Trustees and assert the high technical ability of the consulting architect.

DETAIL IN GARDEN OF
MRS. GARDINER McLANE



MANCHESTER-BY-THE-SEA,
NEW HAMPSHIRE

RICHARD RECCHIA, SCULPTOR

STICKS and STONES

A Review by Irving K. Pond, Past President, A. I. A.

AT times during the past year or so I have seen Mr. Lewis Mumford's name signed to magazine articles bearing on matters architectural; and I confess to having read some of these articles even though I did not find the author's name in the list of architectural practitioners in the various and sundry books of reference at my command. I took it for granted, then, that Mr. Mumford was of the laity in contrast to the professional in architecture; that he was an amateur, in the sense that he was a lover and, possibly, a connoisseur, of the art. There is a great difference between the lover and the connoisseur; the latter deliberately and knowingly selects the beautiful and the worthy—the lover blindly and obstinately accepts and clings to the object which arrests his fancy even though the object may in reality be morally and aesthetically ugly and the amateur knows it. Mr. Mumford's expressed choices indicate him to be not that type of amateur. Let us set him down then as a layman of that growing body which is finding and taking interest in the art of architecture, though perhaps not altogether convinced of the intrinsic merit of much of the output of the profession in these hectic and at the same time straight-laced days. An amateur should be, and a connoisseur is, critical. However, Mr. Mumford is not a captious critic. He is dealing with broad principles in a field which, I surmise, from what I know of them, is *terra incognita* to a great number, (shall I say the great majority?) of practicing architects.

An amateur, in the best sense of the term, does find it incumbent on himself now and again to throw grass, or even pebbles, when dealing with violators of principles, whether the violation be willful or whether it comes through ignorance. In spite of the title of the book Mr. Mumford's missiles are not crude objects picked up at random, but are deftly chosen and are shied with gentle precision.

Some very astute librarian friends of mine pretended that they saw a distinctly architectural implication in what they took to be a very happy title—"Sticks and Stones." As for me, I can't see a glimmer of architectural meaning in it. Ah!, said I, on first noting the title, here is a critical document; for my thought went back immediately to a poem, by H. H. Brownell, entitled "Let Us Alone," in the first edition, and perhaps in later ones, of Bryant's "Library of Poetry and Song;" a volume which opened up a world of rich fancy to

my boyish mind. I revert to that volume again and again with pleasure and profit; and I should, and now do, include it in my list of desirable books for an architect's library along with the Bible and Mark Twain, in spite of the scoffings of the Boston architect who would have his brethren in the profession, young or old, fed up on little or nothing but construction and sanitation. That chap would get mighty little out of "Sticks and Stones."

But as to the poem; it runs something like this:

As vonce I valked by a dismal swamp,
There sot an Old Cove in the dark and damp,
And at everybody as passed that road,
A stick or a stone this Old Cove throwed;
And venever he flung his stick or his stone,
He'd set up a song of "Let Me Alone"

Let me alone, for I loves to shy
These bits of things at the passers-by;

Just then come along, on the self-same vay,
Another Old Cove, and began for to say,—
"Let you alone! That's comin' it strong!
You've *ben* let alone a darned site too long!"
Of all the sarce that I ever heerd!
Put down that stick! * * * * *
Let go that stone! * * * * *

And so on to the, in that case, just conclusion. Now, I shall not knock the title. Nor shall I suggest that the author desist; but in pleasant humor I shall seat myself at his side and enjoy his process of missile tossing and on occasion I may want to shy some mild mannered clod myself and await the reaction, for there are plenty of architectural practices that need a drubbing and it is not difficult to induce a reaction.

Not too many writers have visaged this especial field of architectural relationship. Descriptions of buildings and of cities are not uncommon from the pens of architects and of laymen; but the connection between architectural forms and expressions and the social and commercial life of a region or a period has not been studied deeply by many writers on the art. Mr. Mumford in "Sticks and Stones" is one of the very few, in English at least, to analyze the situation and report specifically upon the condition. His study is confined (though the confines are very broad) to the social, political, and economic phases of the life of one nation. The late and lamented Lisle March Phillipps presented broader aspects of the

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problem in his studies of social expression, temperament, and achievement. There was a greater opportunity for poetical presentation in the theme developed by Mr. Phillipps and that writer fully availed himself of the opportunity. Like Mr. Mumford, Mr. Phillipps was of the laity and many architects, perhaps most conventional and conventionally educated architects, did not know or even suspect what he was driving at. So, too, without doubt, Mr. Mumford's pages will be but collections of words to many; for as I have suggested Mr. Mumford's field is *terra incognita* to architects of the types just mentioned. Mr. Mumford's style will not confuse them for it is straightforward and not over-poetical; he makes his points without wasted imagery. But his essentials are deeply interesting in themselves and he displays a degree of insight and at times a technical knowledge beyond what most architects conceive possible in a mere layman. We ought to find these attributes and powers, especially as to insight, present in the architectural profession at large,—but do we?

It is helpful and stimulating, or it should be helpful and stimulating, to the profession to know that its work is being followed by an intelligent and well informed laity; one which knows not only wherein society fails to furnish proper inspiration to the architect, the artist who is to interpret in terms of structure the finest ideals of the community, but which is cognizant of the mental and spiritual limitations under which a great profession is struggling. For whether the profession knows it or not it is struggling under two definite limitations; one imposed by society and the other imposed by the architects themselves. Society imposes its limitation in its inability to present to the architect of feeling and sympathy a clear picture of its own underlying idealism, if it has one, for the architect to work upon; while the profession imposes its limitation upon self by accepting and adopting conventions of other times unrelated to present conditions, and in being ignorant or negligent of those conditions. In fact the conventional architect does not seem to know that, outside a functioning plan now and then, architecture in its forms and manifestations has any relationship to the life of the particular period in which it developed. Therefore Mr. Mumford's account of what has happened in the periods since architecture was a vernacular expression in America is very interesting. The Medieval Tradition, The Heritage of the Renaissance, The Classical Myth, The Imperial Facade, are some of the chapter headings which indicate what architecture was doing to itself and to the community in a society which was fairly unified and homogeneous.

It is always a difficult question to answer with

complete satisfaction, this one of who is to blame. Did something in the spirit of the community crave the Gothic revival, the renaissance revival, the introduction of the French forms, of the Romanesque forms, of the Italian forms, of the classical forms? Or were they foisted upon the innocent bystander, who wished only to be allowed to express himself, by groups or schools of architects? Who is responsible for the beginning of the present degraded state of the theatre in America? We know who is responsible for the continuation—the Public is—but who stirred up the dirty mess? Did the producer cater to the vicious taste or did he create it? The inner mind of the mass and of the individual, presents a most illusive problem for philosophical and ethical consideration, and the various chapters of "Sticks and Stones" contribute much that is illuminating to the solution.

Not only does the mind of the community as manifest in its social customs bear upon the aesthetic expression, but also as manifest in its industrial and economic development. These bearings Mr. Mumford considers in his chapter on "The Age of the Machine." I shall remain content with the mere statement that this is a valuable chapter for the student of conditions, and shall say but little of the much that could be said touching the theme of the last chapter "Architecture and Civilization." There is no short road to a cultural civilization or a vitally expressive architecture. Neither is to be produced or established by rules or formulae. Vital architecture will not follow as an effect the teaching of "Art" in colleges or the reading of papers on archaeology in clubs. It will follow only upon a birth of culture and deep feeling in the heart and mind of the individual and the community; and culture means not "book learning," erudition, but "life learning," sympathy and broad understanding of the movements of the day, of the community, and of the world.

Let me quote from "Sticks and Stones" the page on which the dedication is generally found:

"Architecture, properly understood is civilization itself."

—W. R. Lethaby.

"What is civilization? It is the humanization of man in society."

—Mathew Arnold

Not only has Mr. Mumford written about things, he has written things; things of deep import.

I have enjoyed in the reading, the manipulation of the "Sticks and Stones," and I can confidently recommend the volume to the general reader; and to the architectural reader who, like myself, feels that he hasn't been hit, and to those others who don't know when they are hit—and I guess I have included them all.

EDITORIAL COMMENT

"DECADE AFTER DECADE the American ash heap continues to grow," states *Safeguarding America Against Fire*, the official publication of the National Board of Fire Underwriters.

We do everything in America in a big way. In fact, we pride ourselves on it. But inspection of the figures that show the total of our fire losses brings with it a genuine reproach and should teach us to provide better protection and to erect safer buildings.

In 1903 our fire loss was \$145,300,000; in 1913 we burned up a total of \$204,000,000 and in 1923, the loss increased to \$535,000,000. This enormous loss stands as a reproach to us as a country. Year after year we survive fire losses which, taken in the aggregate, exceed those of any other nation.

In tabulating this enormous total and classifying the causes into two groups, preventable, there is shown among different causes of fire, many that architects can by excessive care in construction or by counsel to clients, largely aid to prevent. Faulty insulation, imperfect chimney construction, and the specification of exterior materials known as "extra hazardous" are principal items in this list.

The total loss by fire added to the total we spend every year in the maintenance of fire fighting forces produces an aggregate that is a national scandal.

* * *

AN INTERESTING comparison between English and American working drawings is made by *The Builder* of London in a recent article descriptive of an exhibition held at the Liverpool School of Architecture.

The collection shown was composed of drawings loaned by English architectural students who had been to this country, working during the Summer vacations in the offices of leading American architects, and a set of drawings presented to the School by Cass Gilbert.

"To the eyes of the English draftsman unacquainted with American details, these drawings," states *The Builder*, "seem so overcrowded with information as to be unintelligible without the closest study."

A careful analysis on the part of the English critic brings the acknowledgment that there is the most intimate connection between the fine quality of the finished product of an American architec-

tural office and the thoroughness and competency of the draftsmen's work.

* * *

IT IS REMARKABLE that there does not exist today any official organization of the various elements engaged in the arts and crafts allied to architecture.

Take, for example, that large group of men whose work is decoration. As relating to the profession of architecture, and the manufacturer, they stand "twixt the devil and the deep sea." Their status as subcontractors has never been clearly defined, and the work is, we believe, the only important element in the construction industry that is not clearly or specifically related to the general contract.

The decorator has, in a sense, been an unclassified unit. He is the only man on the job who works with the architect and not for the general contractor. Hence, he does not exist in the general specifications and in fact, he usually works by no specifications, but simply with or for the architect. In most cases architects have made selection of the major materials used by the decorators. There is as much distinctiveness in decorative materials, in furniture or any of the accessories used in decoration and furnishing as there is in structural materials and other accessories. But the conscientious maker of such materials, manufacturers whose goods are "trademarked" by honest method and long experience, receive no safeguard in the specifications.

Something should be done about it. But it's not the duty nor in the province of architects to do it. The onus of effort lies with those engaged in the arts in trade. And that expression, "arts in trade," brings to mind that there exists in New York a very wide-awake and progressive group of men who have formed the Art-in-Trades Club and whose yearly exhibitions are among the important art occasions in New York.

With a going organization of that sort, it would seem possible that an association could be effected in the shape of an Art-in-Trades League that would represent in the most influential way the various arts and crafts allied to architecture. And, with such an organization, most of the ills and irregularities that beset these decorative bodies in their relation with architects could be easily adjusted and result to the good advantage of all concerned.

A SHARP CRITICISM of the SMALL HOUSE SERVICE BUREAU

THE following letter, from subscribers practicing in a small community within twenty-five miles of Greater New York, very temperately voices a protest much in line with recent discussion as to the attitude of The American Institute of Architects as seen in the activities of the Small House Service Bureau.

It would be interesting to learn the general feeling as relating to the Institute's endorsement of the Bureau. The editors invite a free expression of opinion, which just now, with the near approach of the annual convention of the Institute, should be valuable.

The letter follows:

"OUR attention is called to a recent advertisement announcing a competition for small dwelling designs, incorporating the advertiser's new material. A note states that same has been approved by The American Institute of Architects as being of an educational nature as an exception to its Circular of Advice.

"No doubt, as under the above circumstances now quite popular as part of material firms 'free service' departments, these plans will be offered 'ready to build from' complete with specifications for the sum of \$25.00 designed by first class architects, approved by the A. I. A.

"We wonder where the educational phase of this business comes in. Educating the public that first-class designs ready to build from can be had at \$25.00 and presumably there is no need to pay a local architect from six to ten per cent commission, or, is the educational work put on the shoulders of the architect confronted by this widely advertised proposition by the client? Who then must start with this as a basis, and educate the client up to six per cent? The A. I. A. helping the architect by selling him a letterhead printed circular relative to the service and fees at five cents per copy to be distributed by the architect.

"A large part of our work is confined to residence work and our experience has been that the activity of the A. I. A. in this respect has made it harder for us to 'sell' architectural service. Of

course these material concerns to keep on the right side of the architect mention in their books the advisability of retaining an architect, but the public, ever bargain hunting, cannot take its eyes off the \$25.00, being but human, like the rest of us.

"A material house once sent us a bid to furnish his material on a job of ours, unasked, which business we leave to the contractor as we do not attempt to do his work. Enclosed with same was a circular offering plans for \$25.00! We protested against this stating that we did not try to sell his material at cut rates together with our service. He seemed greatly surprised at our attitude and politely informed us that this was approved by our own A. I. A. so he could not understand our attitude.

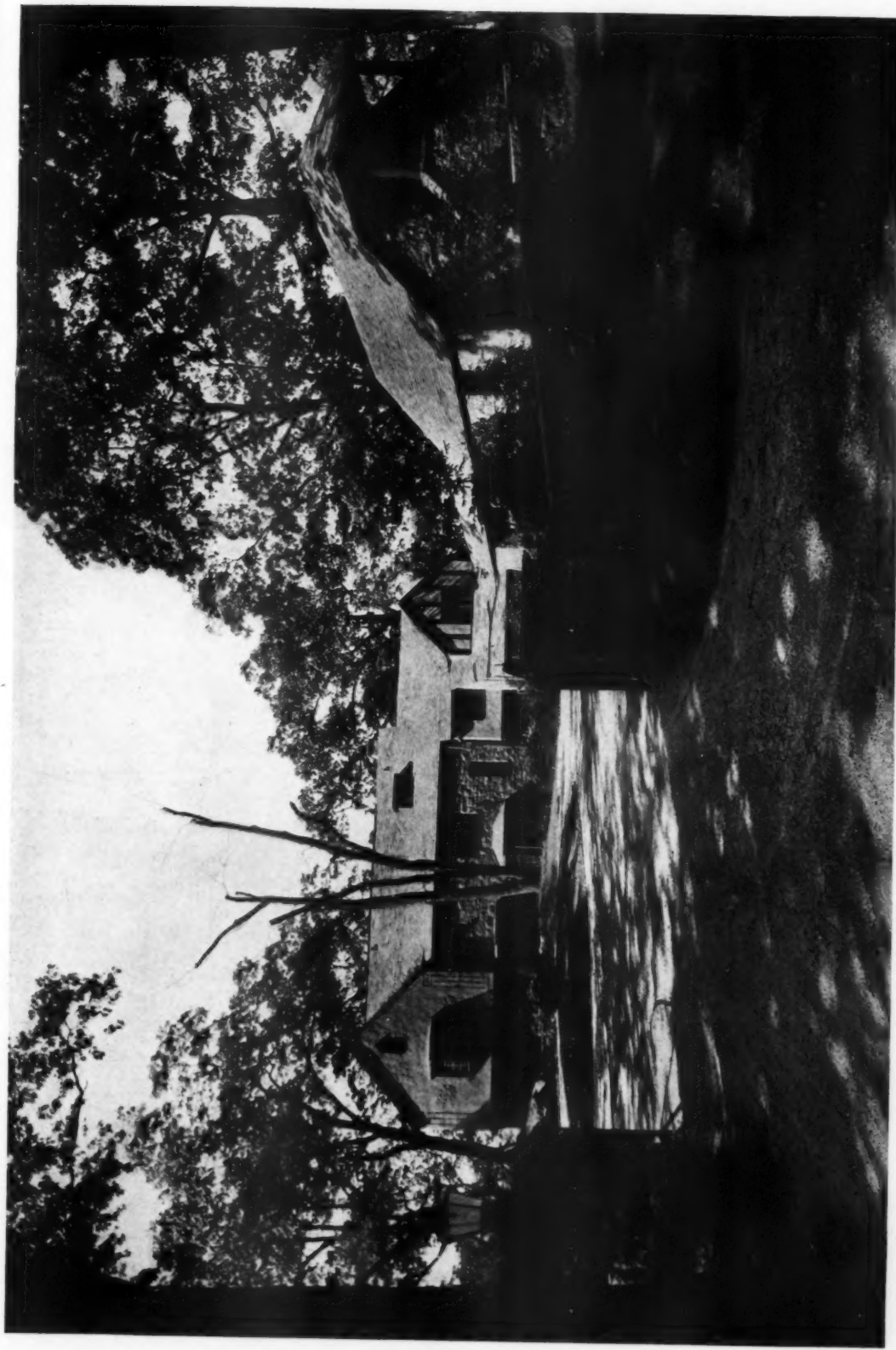
"Now can you imagine the high council of the Bricklayers Union, endorsing bricklaying, nationally advertised to the public at a fraction of one per cent of its cost, and then advising its membership to demand the full Union Scale?

"As I understand it, perhaps incorrectly, the A. I. A. favors making the public acquainted with the Function of the Architect, but at the contractor's expense! By having him mention the architect in his advertising matter relative to his work.

"To my mind, instead of the A. I. A. holding many great banquets and laudatory toasts to each other among themselves, which the public never hears of, it would do well to get in line with all other similar nationally constituted bodies representing a membership who conduct a business (profession if you will) which must 'sell' itself to the public and do something toward furthering this branch of their business instead of hindering it.

"We also take this opportunity to commend your staff for its new policy of paying considerable attention to publishing such work as interests the average and greater majority of architects, instead of confining itself to 'million dollar' structures, of major interest to but the few of your readers, many of whom do not look to their magazine for service in this connection, as the majority of architects must."

H. LUCHT & H. G. ANDERSON, *Architects.*



HOUSE OF C. G. WITHERSPOON, RIVERDALE, N. Y.

WALKER & GILLETTE, ARCHITECTS

(Plans and description on back)

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March 11, 1903. Plate 57

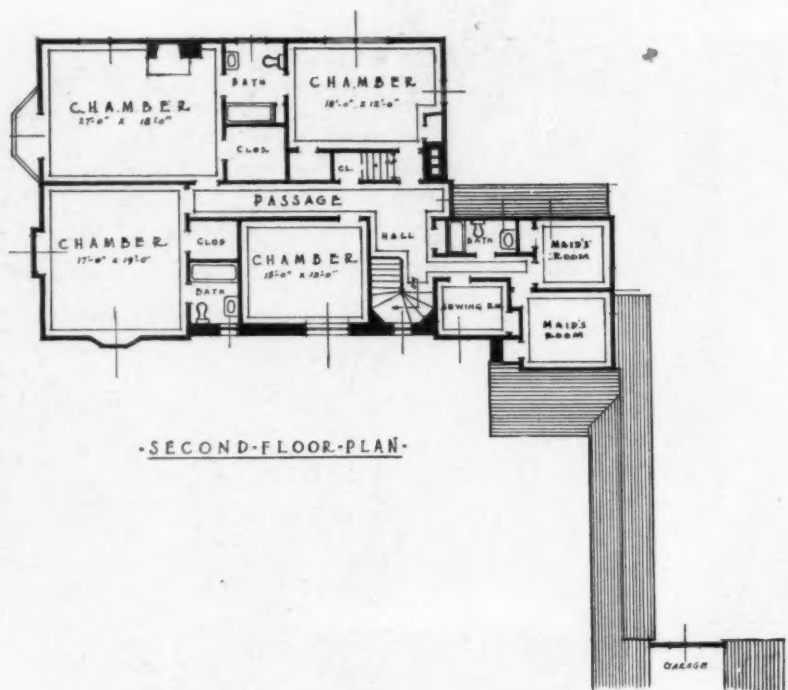
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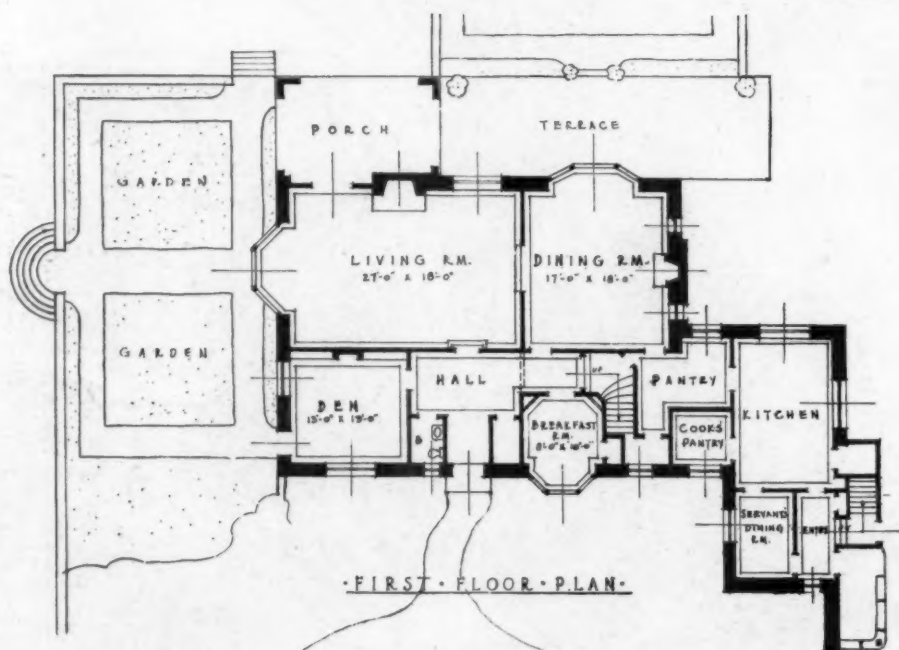
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HOUSE OF
C. G. WITHERSPOON,
RIVERDALE, N. Y.



•SECOND-FLOOR-PLAN•

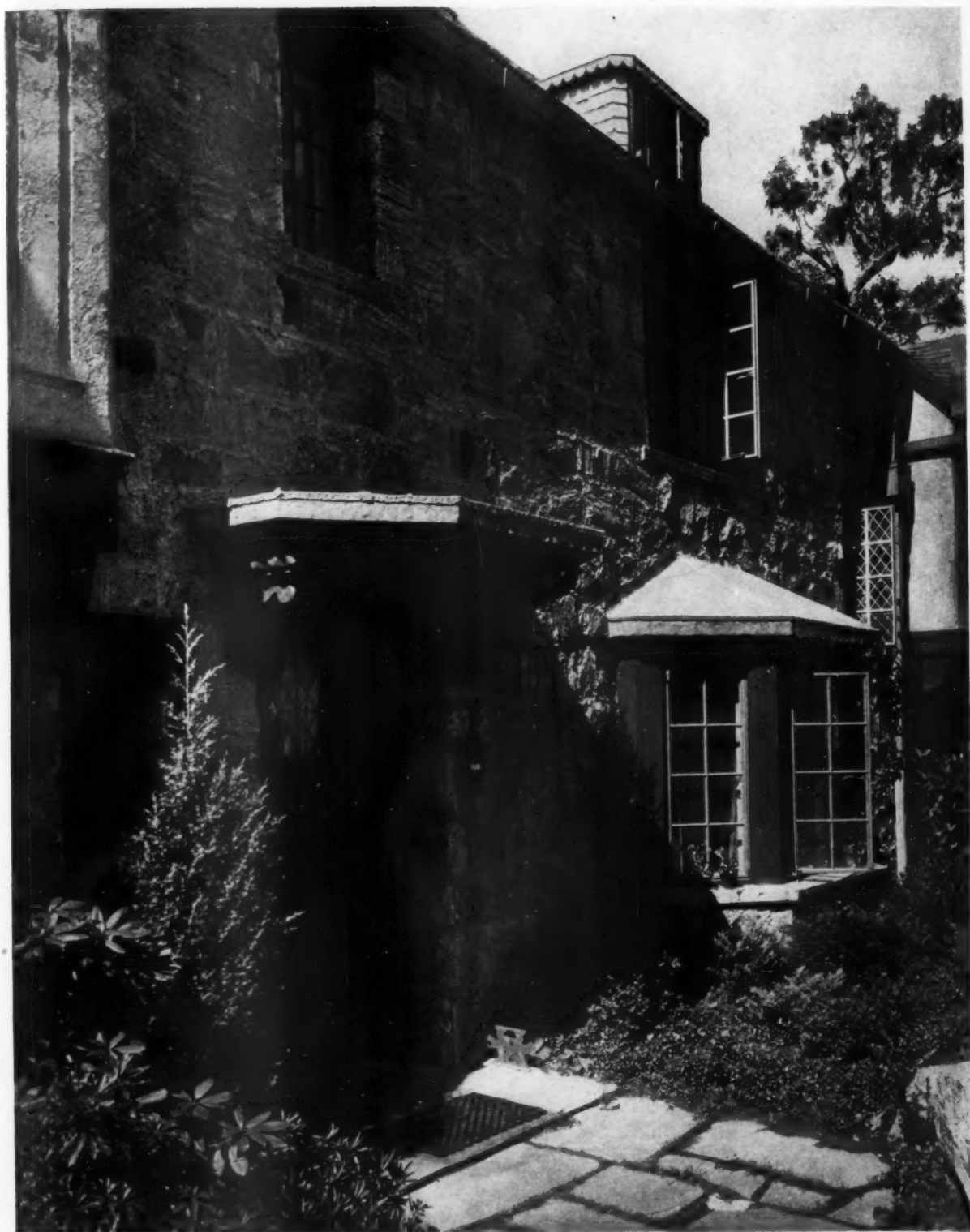
WALKER & GILLETTE,
ARCHITECTS



•FIRST-FLOOR-PLAN•

COUNTRY RESIDENCE
for
C. G. WITHERSPOON ESQ.
RIVERDALE N. Y.

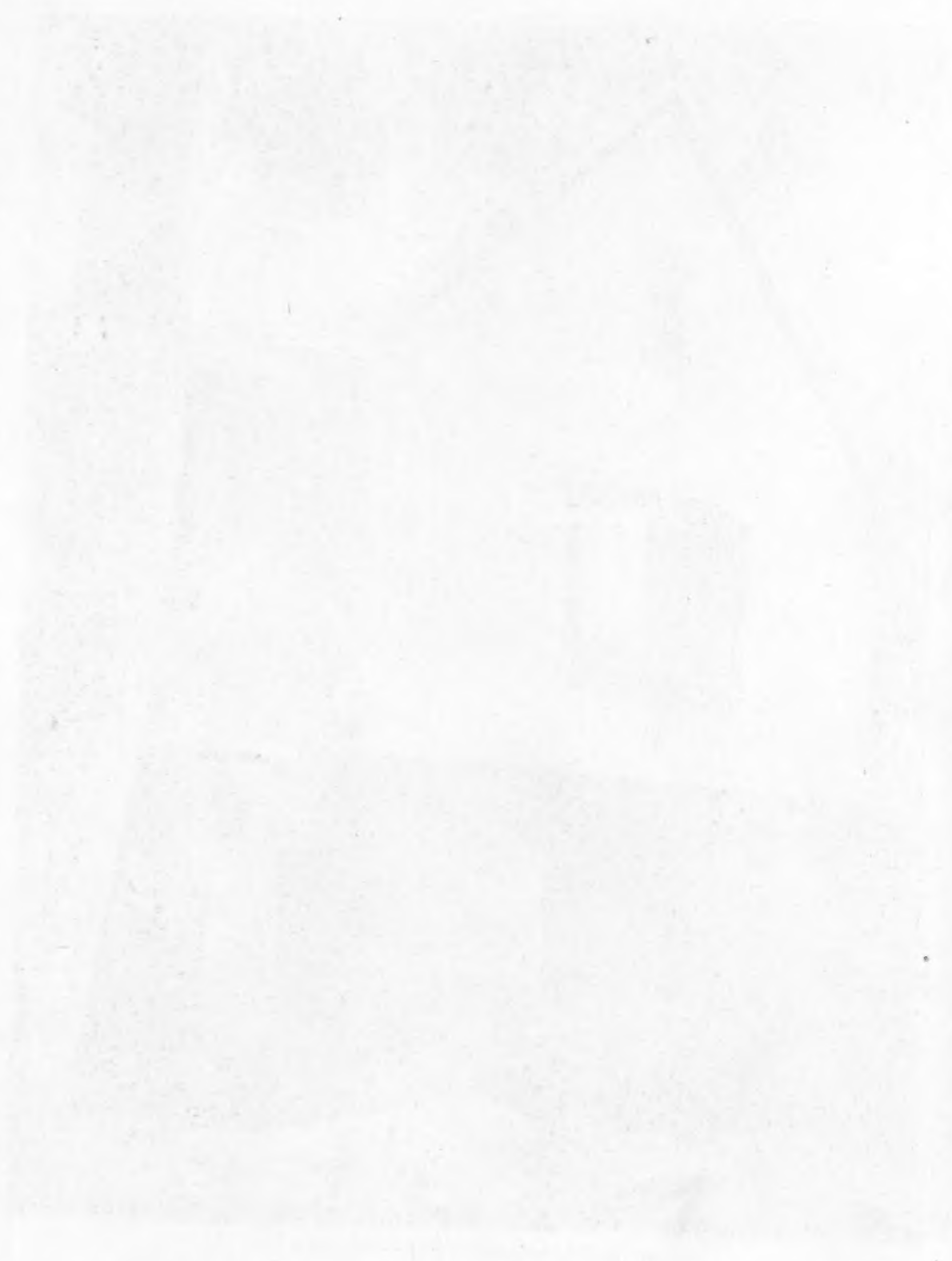
Exterior walls, stone. Wood frame. Slate Roof. Oak floors. Vapor Heating.
Cubic cost not available.



HOUSE OF C. G. WITHERSPOON, RIVERDALE, N. Y.

WALKER & GILLETTE, ARCHITECTS

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March 11, 1925. Plate 58





HOUSE OF C. G. WITHERSPOON, RIVERDALE, N. Y.

WALKER & GILLETTE, ARCHITECTS

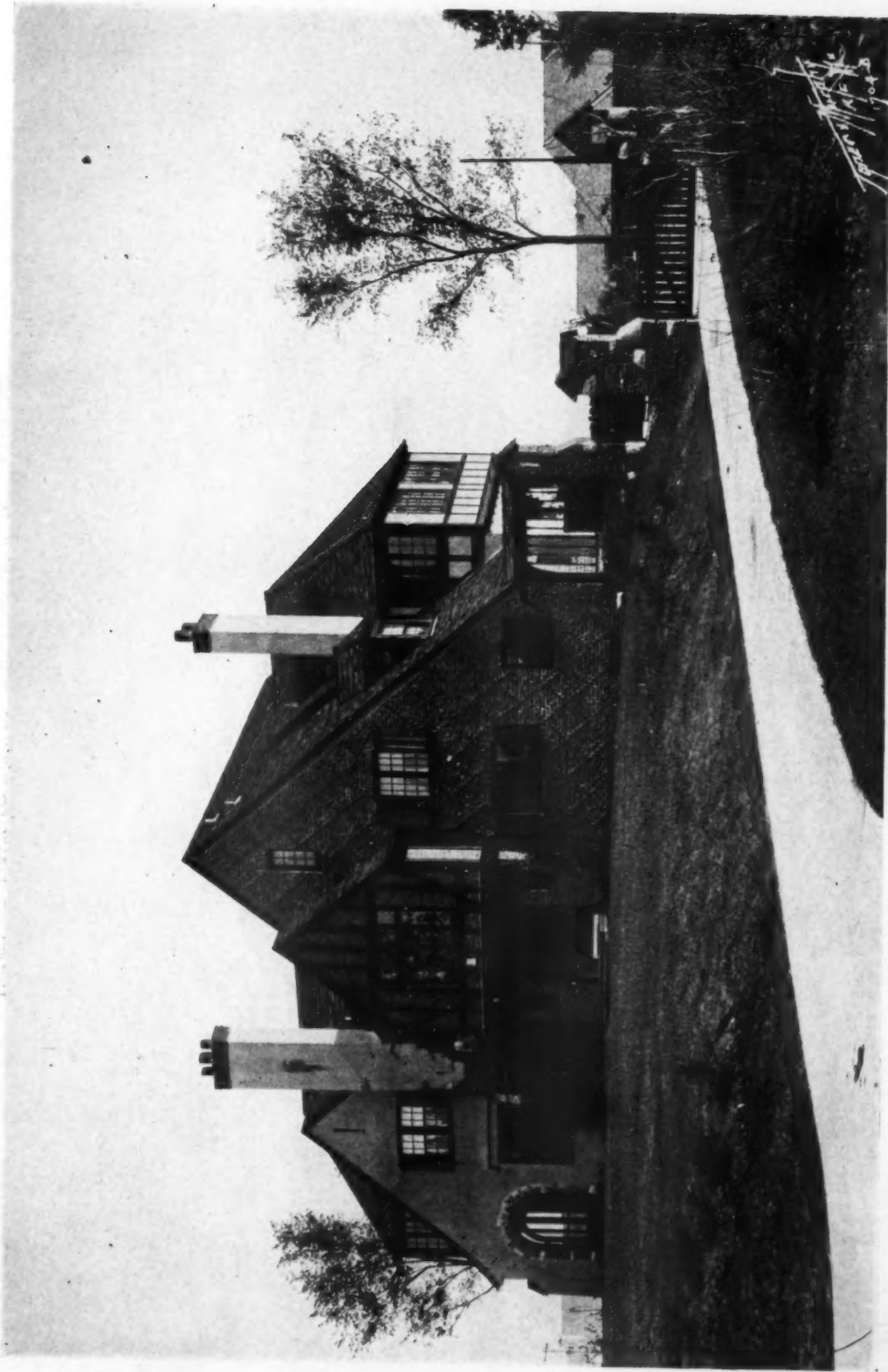
THE AMERICAN ARCHITECT
March 11, 1925. Plate 59



HOUSE OF C. G. WITHERSPOON, RIVERDALE, N. Y.

WALKER & GILLETTE, ARCHITECTS

THE AMERICAN ARCHITECT
March 11, 1925. Plate 60

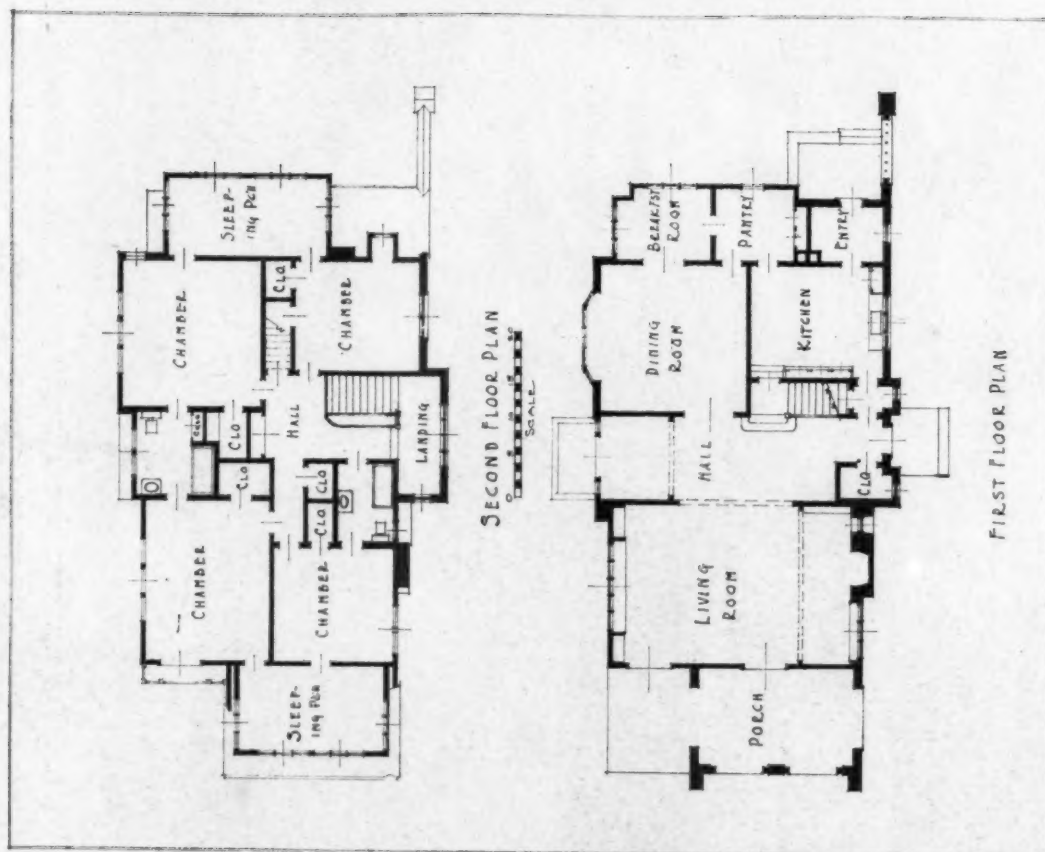


HOUSE OF FRANK SCHOPFLIN, MISSION HILLS, KANSAS CITY, MO.

CLARENCE E. SHEPARD, ARCHITECT

(Plans on back)

THE AMERICAN ARCHITECT
March 11, 1925. Plate 61



HOUSE OF FRANK SCHOPFLIN, MISSION HILLS, KANSAS CITY, MO.

CLARENCE E. SHEPARD, ARCHITECT



HOUSE OF FRANK SCHOPFLIN, MISSION HILLS, KANSAS CITY, MO.

CLARENCE E. SHEPARD, ARCHITECT

(Description on back)

HOUSE OF FRANK SCHOPFLIN, MISSION HILLS, KANSAS CITY, MO.

CLARENCE E. SHEPARD, ARCHITECT

THIS house, built in 1924, is picturesquely located on the heights in a suburb overlooking Kansas City, and is an interesting example of the artistic combination and use of various materials and the effects of well worked out surface textures.

The construction is wood frame and brick veneer. Exterior walls, half timber and stucco.

Floors of white oak; partitions, wood studs. Roof, wood shingles.

The trim in living room and hall is walnut; balance is of yellow pine, enameled.

Hand adzed beams in living room and hall.

The house is electrically lighted.

Tubs are built in, with pedestal lavatories and tiled baths.

Cost, 45c per cubic foot.



CONCURSO DE ANTE PROYECTO
CAJA NACIONAL
AHORRO POSTAL
LEMA: CONFE

PRIZE WINNING DESIGN

FRANCISCO SQUIRRU AND ANGEL CROCE MUJICA, ARCHITECTS

COMPETITION *for the* NATIONAL POSTAL SAVINGS BANK *of* ARGENTINA

THE 26 of December last, the Board of Directors of the National Postal Savings Bank (Caja Nacional de Ahorro Postal) of Argentina, officially announced the result of the competition held during the past year for its future building to be erected in Buenos Aires.

This is one of the most important competitions organized in South America in the last few years, not only as to the size of the building itself, but also because the most prominent Argentine architects were competitors.

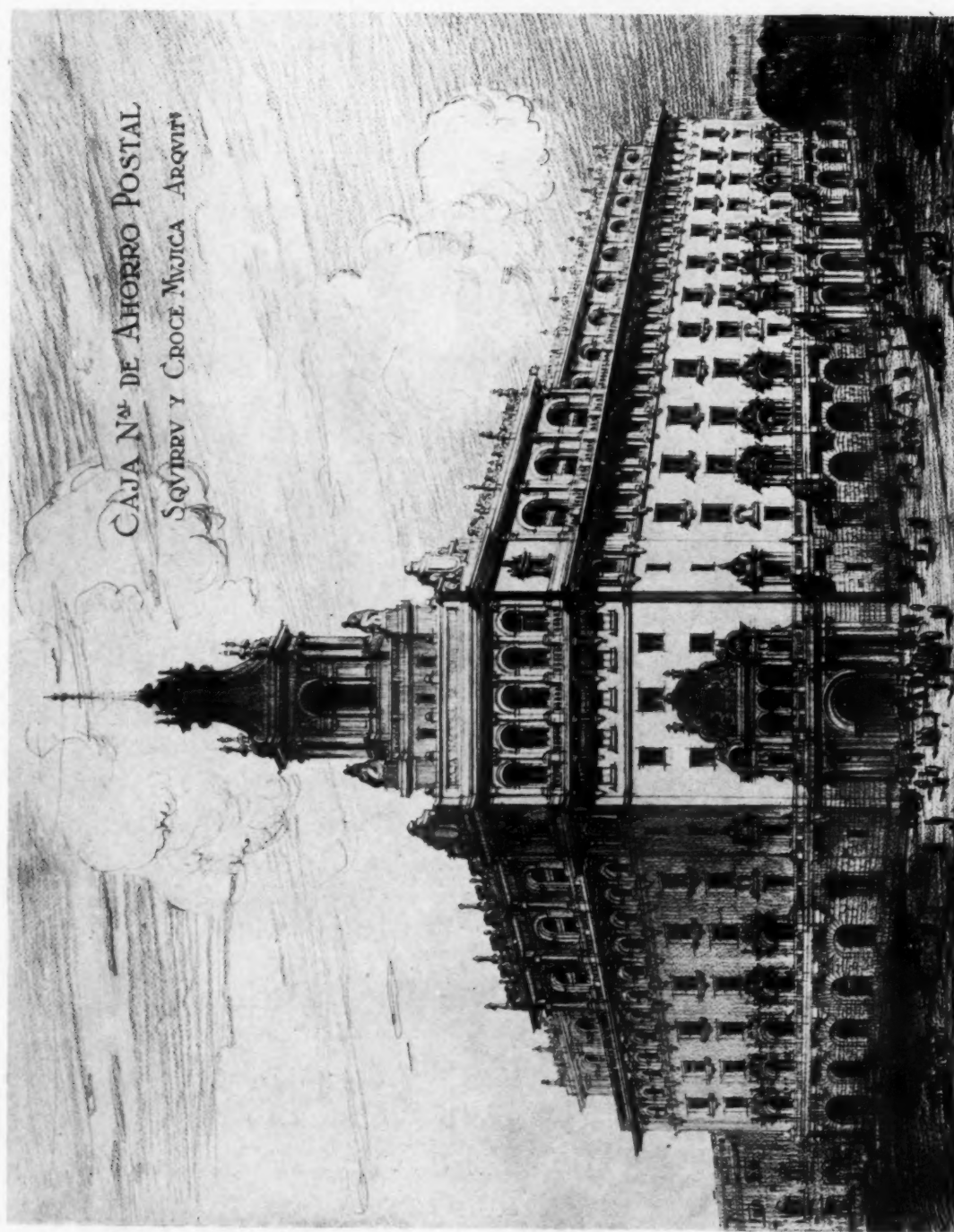
The prize design is the work of Francisco Squirru and Angel Croce Mujica, architects, and it was awarded the first place by the unanimous vote of the members of the jury. This verdict was later approved entirely by the Board of Directors, and Messrs. Squirru & Croce Mujica have been appointed to take full charge of the work. Both Mr. Squirru and Mr. Croce Mujica are Argentines, and belong to the younger generation of professionals. Mr. Squirru is a graduate of the

Architectural School of the University of Pennsylvania.

The proposed building will be erected in one of the most prominent locations of the Argentine capital, on a plot facing Congress Square (Plaza del Congreso), at the left hand side of the National Congress Building. The site has a 240 foot frontage on the Square side, and a 150 foot frontage on the Solis Street side. It has a total area of 47,000 square feet.

The building will have nine stories: seven, above the street level and two under the street level. In the lower basement all the mechanical equipment will be placed (heating, ventilating, refrigerating, pumping machinery, etc.), and also the main treasury vault, which will occupy a 52x80 ft. space. In the upper basement will be located all the printing, engraving and binding departments, and also the main filing room.

The ground floor will be entirely occupied by the main banking room and its dependencies. This



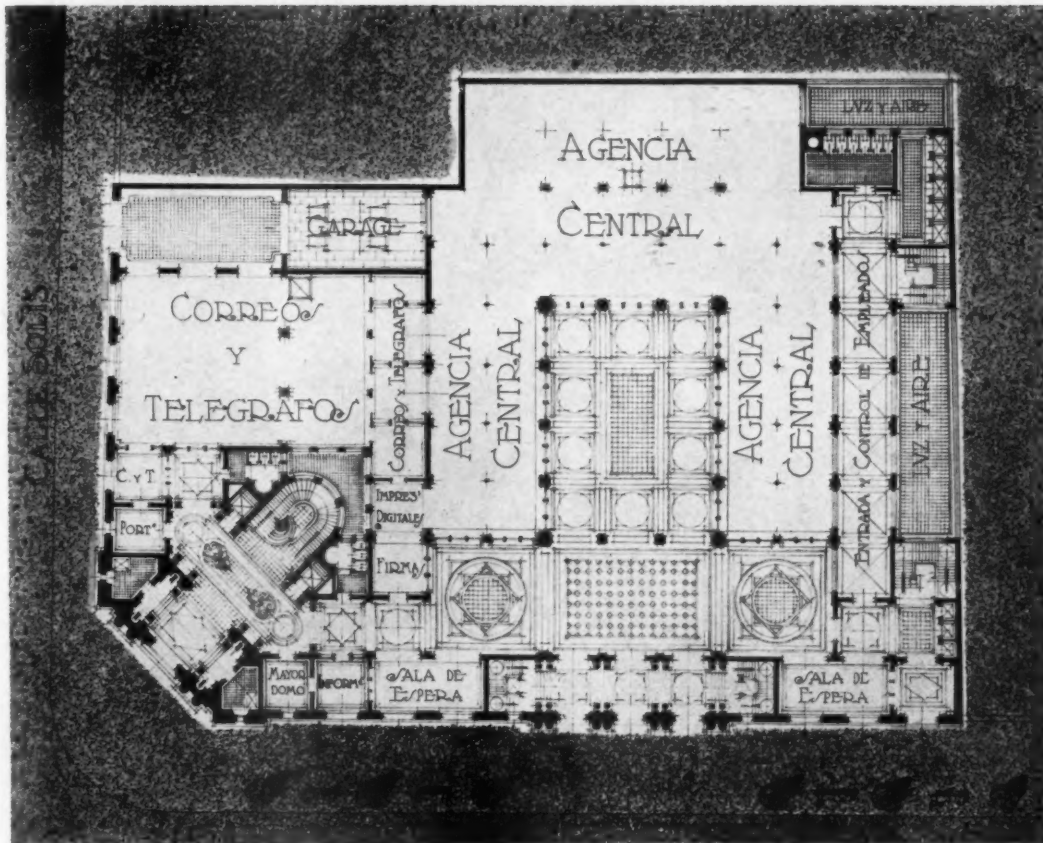
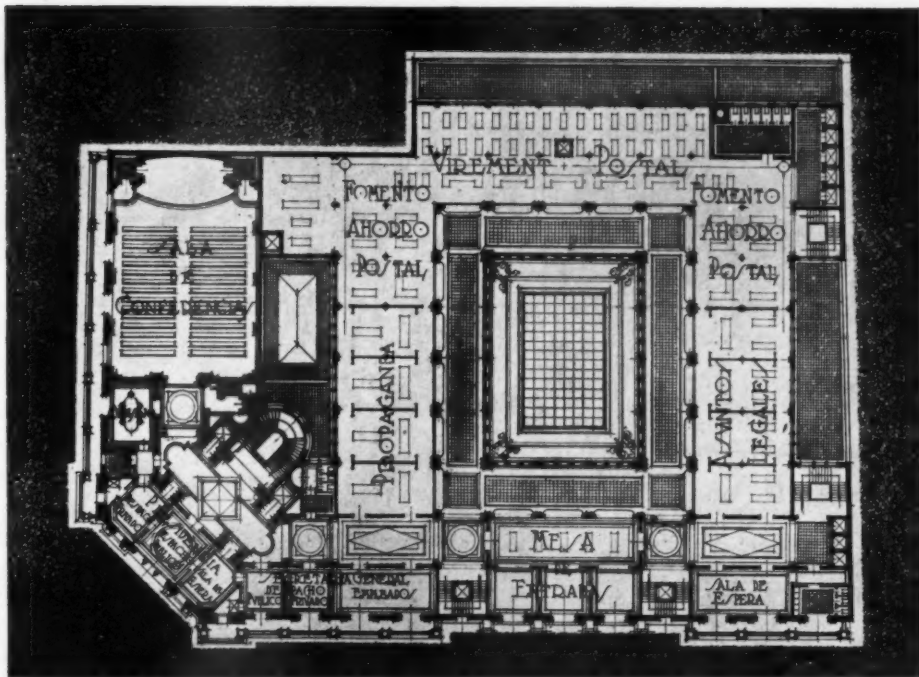
CAJA N^{al} DE AHORRO POSTAL
SQUIRRU Y CROCE MUJICA ARQVITA

PRIZE WINNING DESIGN

COMPETITION FOR THE NATIONAL POSTAL SAVINGS BANK OF ARGENTINA

FRANCISCO SQUIRRU AND ANGEL CROCE MUJICA, ARCHITECTS

THE AMERICAN ARCHITECT



PRIZE WINNING DESIGN

COMPETITION FOR THE NATIONAL POSTAL SAVINGS BANK OF ARGENTINA

FRANCISCO SQUIRRU AND ANGEL CROCE MUJICA, ARCHITECTS

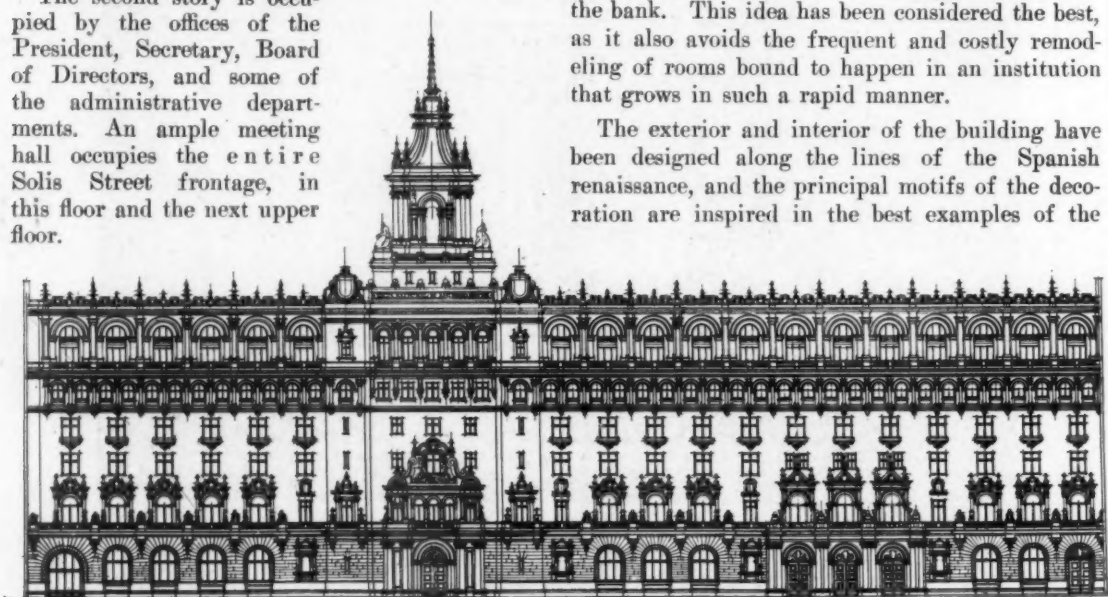
THE AMERICAN ARCHITECT

main floor will have a clear height of 23 feet, in order to allow a monumental treatment. At this level generous provisions are made for the entrance of the bank staff, and the employees. There is also an independent entrance for trucks directly to the Post Office Department.

The second story is occupied by the offices of the President, Secretary, Board of Directors, and some of the administrative departments. An ample meeting hall occupies the entire Solis Street frontage, in this floor and the next upper floor.

planning these stories, the architects have considered especially the practical side of the problem, and the best solution found was to provide ample spaces, with generous light and ventilation, that could be divided by means of changeable metallic partitions to suit exactly the needs of the bank. This idea has been considered the best, as it also avoids the frequent and costly remodeling of rooms bound to happen in an institution that grows in such a rapid manner.

The exterior and interior of the building have been designed along the lines of the Spanish renaissance, and the principal motifs of the decoration are inspired in the best examples of the



PRIZE WINNING DESIGN

The remaining five upper stories are occupied by the administrative departments of the bank. In

most brilliant period of that style, around the first half of the XVI century.

SWITZERLAND'S HOTEL INDUSTRY

HOTEL-KEEPING ranked third among the industries of Switzerland before the war, states an article in the *Economist*, the capital invested amounting to \$300,000,000, or one-thirtieth of the national fortune.

"The regular hotels," the article states, "for the accommodation of foreigners did not widely appear before 1840. There was a hotel on the Righi as early as 1814, but the first hotels were opened at Vevey and Montreux in 1820, at Zermatt, in 1839, at Lucerne in 1845, at St. Moritz in 1870. In 1880 there were 1,002 hotels, with 58,137 beds, and occupying nearly 10,000 employees; in 1894 there were 1,708 hotels, with 88,634 beds, and a staff of nearly 20,000 persons; eighteen years later, in 1912, the number of hotels had increased to 3,585, with a total of 168,625 beds, and a staff of over 43,000 persons."

The bad times due to the war led to a society

being formed with the assistance of the Government to help the industry.

"Thanks to its efforts," the article continues, "and also to the fact that the last two winter and summer seasons were exceedingly good, the Swiss hotel industry has been saved from complete disaster. In 1922 two-thirds of its 3,500 hotels were on the point of closing down."

BUY HISTORIC HILL IN SPAIN

AN American Society a short time ago signed documents for the purchase and transfer to it of title to a hill situated on the old road between Palos, Moguer and La Ribida, where once was located the Flores Hermitage, which Christopher Columbus made his headquarters while in Huelva.

It is the intention of the society to reconstruct the Hermitage just as it was in the fifteenth century. The plans for the structure were recently made public.

The LAW as to ARCHITECTURE

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

IN last month's issue, we published the greater part of an article by Mr. Stinson with reference to construction contracts and arbitration. The balance of Mr. Stinson's article follows.

Delay, with its etceteras, is by the 1907 form made optionally arbitrable, agreement failing. By the 1915-1918 standard form, exception is made relative to Article XVI, touching the correction of work after final payment, and it is doubtful whether from the foregoing it is in fact intended to submit the more important aspects of this subject of delay to arbitration at all. The nebulous character of these stipulations, which may easily involve the caprice of compromise, is a strong argument for the compulsory submission of all disputes without exception of this character to impartial arbitration, and pending such, the most complete preservation of all right to compensation or damages, legal and/or equitable.

By the 1915-1918 standard form, provision is made respecting delay to the contractor resulting from act or determination of the owner, architect, etc., (including delay pending arbitration) or from inevitable casualties, unavoidable, uncontrollable, and unusual circumstances; but, the recovery of damages, whether the delay be caused by the owner to the contractor, or by the contractor to the owner, that is to say, the legal and/or equitable rights relative to such acts, and their litigation, is declared not to be prejudiced by the provisions of the said article. The determinations touching delay of the architect, or other *alter ego* of the owner, must then be left equally open to judicial ascertainment. On the other hand, these delays, and those caused by the architect where not the agent of the owner, but still the arbiter as to what in fact justifies delay, together with the extensions of time demanded therefor, might conceivably be construed, by omission and limitation, to be excepted out of what is actionable, and the contractor construed to have surrendered his right to litigate the decisions of the architect in such respect. The actual sphere of surviving legal or equitable right to damages is, then, reduced to the vanishing point.

The right of the owner to retain payments due the contractor after the establishing of evidence as to the existence of liens or claims chargeable to the contractor, for which the owner might be liable, or, the duty of the contractor to refund to the owner, moneys paid by the latter in discharging the lien caused by the contractor's default, receives an enlarged treatment in the 1915-1918 and the proposed 1924 standard form contracts. The contractor is obligated to protect the owner's property from damages or injury arising in connection with the contract (Article XII, 1915-1918), except such as may be directly due to errors in contract drawings. The breadth of this provision would seem to supply ample foundation for the obligation sought to be imposed on the contractor under the contract in respect to mechanics' liens. Yet, it essentially conflicts, by such exception, with his enlarged liability under other articles (Articles II, V, IX, X, XI). Article XXIX of the said standard form disregards the limitations of the 1907 form, and enlarges the contractor's liability to responsibility for *all* liens arising out of this contract, makes him the indemnitor of the owner. Yet, under the law and decisions of this state (New York), while the validity of the lien is said not to depend on the personal liability of the owner for the indebtedness, the control of or supervision by the owner as to the performance of labor, the furnishing of materials, and his consent therein, which constructively is given through the architect as his agent, is very material to the validity of the lien and indeed fixes liability. The making of the contractor surety for the owner in the premises, whether or not the default is his, would seem to impose a too heavy liability on the contractor. Further, these clauses are not submitted to arbitration. Equity must interpose to relieve from concomitant hardship. The legislature did not attempt to create a lien as against the contractor or subcontractor, which would not

be valid as against the owner. If then, the lien be good, against the former, it must be good against the latter, and where the owner's consent, supervising control or interposition, is a present element in the claim, the provision of the standard contract is an obvious attempt on the part of the owner to evade a joint, subsisting obligation or liability. While it is admitted that a contractor may for valuable consideration waive provisions of the statute, giving him the right to file notice of lien, it is to be observed that this virtual guarantee might operate to defeat the security of all claims for which a lien is given by statute, claims of the contractor against the owner; and that the article might be construed as not limited to an agreement not to permit liens to be filed by workmen, subcontractors, etc. The statute covers the case of the owner's default as to payment of moneys completely earned and subsequently due. In this light the provisions against discharge of the contractor's liability by final payment, and permissive of the withholding of such final payment or retention of percentages, tends to offset the effect of the statute so contravening public policy as to invite, indeed require the interposition of the courts. The agreement not to file liens does not destroy the right to a personal judgment. Substantial performance will support the lien, as to which the architect's certificate is conclusive evidence of performance, say the decisions. They go farther. Agreement by the contractor not to permit the filing of the lien does not preclude him from filing a lien for an amount due him under the contract where the owners of the property fail to pay the amount when it becomes due; and again, the lien of a subcontractor, where the contractor has defaulted, and owner has completed the work, is independent of the architect's certificate. In such cases equity must step in to reform the contract, or law to impartially adjudge. These restrictive and burdensome stipulations emphatically weaken the whole instrument. They argue forcibly for reference to arbitration under the law and decisions of the courts and as enforceable thereby.

It becomes increasingly obvious, upon examination of these standard forms of contract, that those subjects made expressly subject to arbitration depend equally, with subjects not arbitrable under the contract upon some determination or determinations whether of the architect, the owner or otherwise. The incidence then, of the architect's decisions or the owner's, on matters not arbitrable, may prove in fact and law inconsistent and incompatible with settlements under arbitration. Perhaps no more potent factor exists to bring the whole scheme of arbitration into disrepute than this partial arbitration, this possibility of repugnancy in the working out of different questions touching the contract, some referable to, others not referable to arbitration. The provisions of the Employers' Liability Laws, of Workmen's Compensation laws, of the law of negligence and torts, the obligations of an independent contractor, all the underlying principles of contract liability, of agency, and of legal and equitable relief, enter substantially as part of the *lex loci* into an analysis of these contracts and their varied stipulations. They make detailed analysis difficult, indeed, highly problematical in some cases. Thus, time is of the essence, but what is a reasonable time may be a question for a jury; and the rigor of the contract, the multiplicity of its covenants and conditions, in fact, become its fatal weakness. What ought in reason to satisfy the obligations of the contract, in law satisfies it. The construction of plans and specifications by the architect is conclusive, and except where fraud, collusion, bad faith, or misconduct enter, it must bind within his agency. But the construction of the contract is for the courts, and here arbitration interposes. It must be available, after reasonable and substantial compliance with the former determinations, and not allow to these, an exclusive and final effect as to some things, but not as to others, but all affected thereby must fall within its ultimate jurisdiction. As these contracts stand, the possibility of protracted litigation is heaped up in the skies of performance, and uneasy lies the head, self-crowned,

with stipulations so ambiguous. The need of all inclusive, compulsory arbitral settlements is patent, arbitration by tribunals constituted preferably of three members, impartial and disinterested, one an architect, one a contractor, and one a lawyer, arbitrating under uniform rules and with due regard for controlling professional, trade and legal principles, such that no right given by law, or protected by equity, if insisted upon, or justly involved, shall be unlawfully concluded thereby.

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As I said in my introductory remarks on Mr. Stinson's article, I am heartily in accord with many of the views which he expresses. With due respect for the opinions which Mr. Stinson has so ably advanced, I cannot feel that arbitration is as unqualifiedly successful and as universally applicable in matters affecting the architectural profession as he believes it to be. I have had considerable experience in arbitrations, and I cannot say that my experiences with arbitration have been as gratifying as I had hoped they might be. Like everything else, the element of human nature goes into the work of the arbitrators. There is a very human tendency, where two sides differ, to "split the difference," and in too many instances this easy method of solution is that which the arbitrators adopt.

Beyond this general comment, my main dissent from Mr. Stinson's position is based on the firm conviction that what is needed in the construction contract of today is not so much provisions allowing the contractor or owner, at their option, to call for a decision by arbitration on disputed points, as provisions strengthening the arbitral powers and discretion of the architect.

The architect, if worthy of the name, will be scrupulous to consider the rights of the contractor fully as carefully as he does the rights of his client, the owner. He is unquestionably the man best fitted to pass upon questions in dispute relating to the building operation which has been conducted under his direction. In my opinion, the greater the power that is concentrated in his hands, and the greater the discretion which is granted to him under the building contract, the better for all concerned. An unscrupulous contractor can often, by invoking arbitration, cause much trouble and expense to the owner. On the other hand, an unscrupulous owner can, by the same process, de-

lay the fulfillment of his obligations to his contractor and perhaps wear out the latter by prolonged controversy.

It is fair to state, of course, that if there are no arbitral provisions, either party, if not acting in good faith, can cause difficulties for the other by appealing to the courts and that to this extent provisions for arbitration do not add anything to the possibilities of disagreement or unfair action by either party. The contractor or owner will, however, be much less likely to go to the extent of bringing an unjustified legal action than he will to call for an arbitration, when a dispute arises. If the architect is granted a reasonably definite and sweeping right to bind both the owner and the contractor by his decisions, in disputes arising under the construction contract, the building operation will go forward with a minimum of delay and dispute, and with the probability, certainly, that the owner and contractor alike will receive fair treatment.

My feeling with respect to the power of the architect is perhaps more radical than that of most. Given an able and conscientious architectural advisor, however, I am firm in the opinion that the more power that is granted to him and the more sweeping the rights given him to bind the parties by his decisions, the better it will be for all concerned. The courts have long recognized that an architect, when acting as arbitrator, is performing a quasi judicial function. Surely an outsider brought in as an arbitrator has not the qualifications for that role which characterizes the man who has planned the building and supervised its construction, and who is familiar with all of the details entering into the work involved and the dealings had between the owner and the contractor.

This whole question of arbitration is sufficiently important to the profession, so that it might be of interest to have some of the readers of THE AMERICAN ARCHITECT express their views and their experiences with arbitration in its various phases. I shall welcome their doing so and will discuss in the Legal Department, so far as space will allow, any points of interest which they suggest.



INTERIOR ARCHITECTURE

Personality Introduced into the Design of a Bank Interior

*The Madison Avenue Branch of the Farmers' Loan and Trust Company,
New York City*

WILLIAM F. DOMINICK, Architect—ANTHONY F. KIMBEL, Collaborating Decorator

THE AMERICAN ARCHITECT finds satisfaction in being able to present to its readers illustrations of work brought to a successful completion by a better and closer co-operation between architect and decorator. In the last issue, there were illustrated several interiors of rooms in The Sulgrave, a new apartment hotel in New York City, the success of which was largely due to the cordial relations which existed from start to finish between the architects and the decorators. In this issue are shown the interiors of the Madison Avenue branch of the Farmers' Loan and Trust Company, also of New York City, in

the working out of which the same satisfactory collaboration was conspicuous.

The extent to which the architect and decorator collaborated in this particular instance can better be realized when it is understood that a sort of partnership actually existed between them for the work. The architectural or structural treatment seemed specifically to call for a certain informal type of furnishings, and the decorator, in selecting his scheme, accurately caught the spirit thus demanded by the architect's design. The result is a scheme in which harmony between architectural design, decorations and furnishings



GENERAL VIEW OF MAIN BANKING ROOM, WITH THE LADIES' WRITING ROOM SEEN AT THE EXTREME LEFT

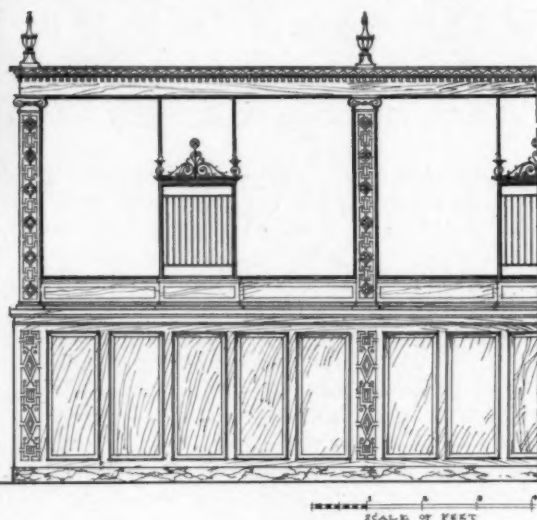


SAMPLES OF THE VARIOUS FABRICS USED IN THE DECORATIVE SCHEME OF THE MAIN BANKING ROOM. THE LARGE PIECE IS THE PRINTED LINEN; ABOVE IT, THE BLUE REP; TO THE RIGHT, THE RED MOHAIR, AND ABOVE THAT, THE NEEDLE WORK

is conspicuous. Based on such results as these, the sooner the two professions work out some congenial method of generally "getting together," the better it will be for all concerned, client, architect, and decorator alike. By such practical experiences decorators come to realize the large measure of success in their own work that is achieved by proper co-operation.

The architect, William F. Dominick, in studying the plans, was given by the officers of the bank the idea that the interior treatment of the bank, a branch bank, located in the exclusive residential section of the city, and having, therefore, a clientele composed almost wholly of individuals for their private banking, should emphasize those elements of design which make for comfort and cordiality, rather than those which affect dignity and solidity, more generally accentuated in bank architecture. In other words, rather than making its appeal as a well designed bank, in the com-

mercial or mercantile sense of the word, it should impress one as a comfortable and even sociable place in which a banking business is carried on. The several illustrations shown here prove how successfully the idea has been applied. In the main banking room, officers' desks have been so surrounded by attractive and comfortable living

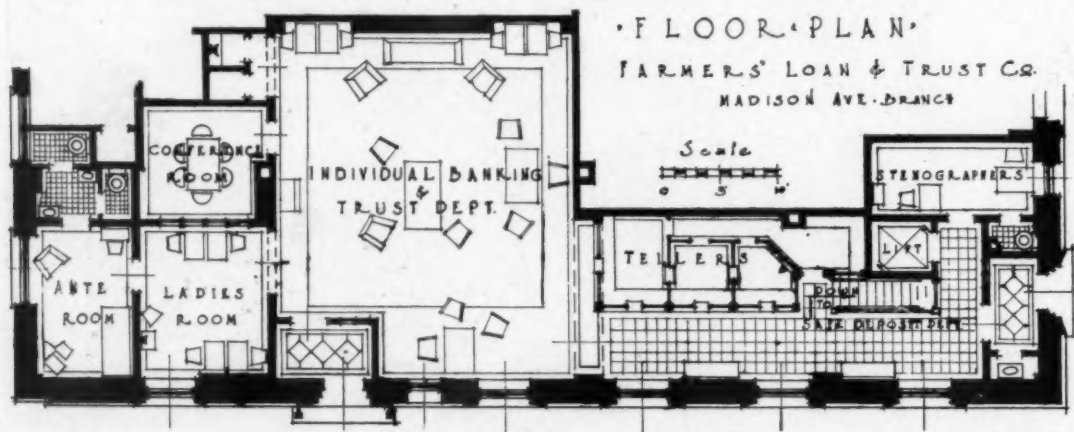


SCALE ELEVATION OF THE BANKING SCREEN

WILLIAM F. DOMINICK, ARCHITECT

room furniture that the commercial appearance that a flat-top desk presents is practically absent, and the informality of the architectural setting does not overemphasize the business element. Yet the tellers' cages, the check desks, and all the other accessories necessary in such an institution are there, but planned and designed so that their commercial suggestion takes a secondary place in the ensemble.

The architectural design throughout is based on



IN CONSIDERING THE FLOOR PLAN, IT MUST BE UNDERSTOOD THAT THE BANK IS ACCOMMODATED ON THE GROUND FLOOR OF AN APARTMENT HOUSE, AND THAT THE ARCHITECT, THEREFORE, WAS LIMITED BY CERTAIN RESTRICTIONS

THE AMERICAN ARCHITECT

ideas and details of the Jacobean period. The walls, from floor to ceiling, are treated with a series of small panels of oak, surmounted by a carved frieze and moulded cornice. Small moulded ribs form a repeating geometrical pattern on the rough plaster ceiling, after the manner of the period, enriched by the application of the Tudor rose and characteristic sprigs and acorns. The design of the ornamental frieze and the decoration on the soffits of the beams are formed of the grape vine, so peculiar to the Jacobean, in a

scroll-like motive. The heads of the door openings are shaped in the form of the flat pointed arch, with spandrels ornamented with a leaf motive, all in the character of the period. As shown by the plan, the conventional row of tellers' cages is not within the confines of the general banking room, and the space giving access to them is, thus, not accented in the general scheme. The design of the banking screen follows also the lines of the Jacobean, the ornamentation of the pilasters and of their surmounting cornice being

after the manner of these times. The floor throughout is the only departure from the details of the period, having the effect of marble laid in a check pattern of alternate black and white squares, but being of composition rubber tile. The practical advantages of such a floor are readily understood when one considers that the sound of footsteps is entirely eliminated. In such a relatively small room as this, such details should be carefully considered. Aside from its practical purpose, it must be admitted that the severity of the floor design gives a certain dignity to the foundation of

the architectural treatment which is in no way objectionable.

The decorative scheme is in perfect keeping with the architectural design. All the furniture has been selected with the idea of comfort, and has been so placed that the transition from home life to business environment needs little or no preparation of mind or body. The only large wall space in the room has been partly concealed by a handsome tapestry which hangs from under the cornice, and against another wall is an interesting red lacquer secretary-cabinet which

plays no small part in the elimination of commercialism from the scheme. Several large overstuffed easy chairs are covered in a hand blocked linen, the design of which is in true Jacobean character, and this fabric, so appropriate to the architectural treatment, is the feature of the decorative scheme. The seats, backs and arms of the wood armchairs are covered in a needle work material, the design of which is copied from a piece in the South Kensington Museum of



LOOKING INTO THE LADIES' WRITING ROOM FROM THE MAIN BANKING ROOM

London, and the colorings harmonizing with those of the linen. The upholstered davenport and seats and backs of the desk armchairs are covered in a blue rep, and the seats of the side chairs in a rich, burnt orange mohair, with a gold background visible. The color scheme is conceived entirely around the colorings of the printed linen, blue and red lacquer predominating. A taupe chenille carpet covers a greater part of the floor of the main banking room, and much of the furniture is grouped about an oblong table which is placed near the center of the rug in front of the

THE AMERICAN ARCHITECT

davenport. The shades of the table lamp and of the candles of the chandeliers are of a pleated parchment, giving a soft, warm light over the entire room.

It may not be out of place to remark in conclusion, that in the present instance we have a dignified banking interior, designed for and placed in the very center of the largest and most important banking city in this country, if not in the world. Yet it will be easy to understand that

each of the great periods of architecture and interior decoration. The authenticity of the presentation is insured by the fact that the necessary research and the preparation of the plates were done by Alfonso Ianelli, head of the department of design of the Chicago Art Institute and other members of its faculty. Prepared under such auspices, these two books—"Oriental Stucco" and "Textone" are the titles—may safely be regarded as reliable and suggestive guides in the design of in-



A GENERAL VIEW OF THE MAIN BANKING ROOM LOOKING TOWARD THE TELLERS' CAGES

the men who practice in the smaller communities may find a very large amount of good suggestions in a work of this kind that they can readily adapt and apply with success to their own, even if smaller, undertakings.

TRADE LITERATURE OF THE SUPER SORT

TWO unusual books of a limited edition and circulation have just been issued by the United States Gypsum Co., Chicago, Ill. They present, for what we believe is the first time, an authoritative survey of the rough textured interior and exterior wall treatment characteristic of

teriors and exteriors of houses and other buildings along period lines. The text accompanying the various illustrations is short, but very much to the point. It gives the reader a practical idea of the manipulative processes that are necessary to the successful attainment of the results pictured. An important supplement to the text is a series of loose leaf pages, each bearing in the proper color an embossed fac-simile of the surface described.

The mechanical excellence of these two books is so good as to warrant a separate word. They are 8 x 11 inches, with stiff board covers, with an artistic "jacket title." The typography and the reproductions are beyond criticism.



LOOKING TOWARD THE STREET. REPRESENTING A WALL OF AN OLD CATHEDRAL—THE PIAZZETTA

BAKER & CROMWELL, ARCHITECTS

The UNUSUAL in RESTAURANT DESIGN

"THE PIAZZETTA," NEW YORK, BAKER & CROMWELL, Architects

IN an earlier article of this department* the design of public dining rooms was considered, in which it was brought out that the secret of the success of the design of a public eating place was in making the customer feel at ease, or, as one might say, "at home." That article discussed especially the hotel and club dining room, whose patrons are drawn from a more or less selected group, representing particular types. Quite different from either of these is the public eating place which sends out its appeal to all. Originality—something different—seems to be more eagerly sought in the design of this kind of restaurant than in any other type of building interior. Just why this is so is, perhaps, easy to explain. It is a business proposition, first of all. In these days, especially in a big city, where there is such keen competition among restaurants, it is neces-

sary that there be something besides good food to attract and hold the trade in order to defray the high running expenses. For we Americans look at food as more or less of a "structural" proposition: we eat to live, we eat because it is our time to eat, and we eat what is placed before us. Ask any foreigner to check up on that statement. But we choose as the place in which to go through this routine of eating the one which catches our eye, or most fascinates us (of those that we can afford) so that we can get a little pleasure out of the process, anyhow. There is a certain parallel between that and the architect, who, in choosing the building materials with which to construct his building, selects those that, meeting his structural requirements, are decorative as well.

In describing the design of a restaurant as fascinating or alluring, it must be considered that

*June 4, 1924



THE STAIRCASE LEADING TO THE BALCONY—THE PIAZZETTA
BAKER & CROMWELL, ARCHITECTS

we spend very little time there at a sitting. An interesting dining room, either public or private, would never, under any circumstances, make an interesting living room. A restaurant, to make the most appeal to the general public, must, first of all, be "different." It may be radical; in fact, it must be in order to be different. Radical tendencies introduced into a design immediately stimulate an interest in the mind of the observer to determine just what it is that makes the scheme unusual. This interest will very probably not have a chance to be satisfied during the short time spent there in eating a meal, and thereby a desire to return is manifested. That means business. Then there is the other side of it. The assumption is that the more attractive and captivating the decorative scheme, the greater are the chances that the customer will overlook many of the shortcomings of the food. So, from the restaurateur's point of view, a different design is

strictly a business proposition.

The unusual in the design of eating places is fast becoming so general that sooner or later (at the present rate, sooner) the unusual restaurant design will take on the lines of what we would now consider as most commonplace and ordinary. But what one thinks attractive and interesting, the other thinks vulgar and stupid (thanks that it be so!) so it may be that there will be customers enough for all for some time to come. Some delight, for example, in the crude, austere qualities of the old Tudor. In the issue of June 4, 1924, there was illustrated a new branch of Ye Peg Woffington Coffee House, New York City, designed after the manner of the Tudor, with hand-hewn timbers, rough plaster walls and parge work ceiling. New Yorkers are now obsessed by one of their spasmodic crazes—a craze for the Russian restaurant. The bizarre, theatrical effects done under that guise, whether real Russian or not (personally, we know they are not) lure many to dine there who would not otherwise enter them.

Mrs. Alice Foote MacDougall, in opening a new branch of her coffee house in West Forty-seventh Street, New



THE OLD FIREPLACE IN THE ATTRACTIVE RECEPTION ROOM, AROUND WHICH COMFORTABLE FURNITURE IS GROUPED, AND AN INTERESTING PLACE CREATED

THE AMERICAN ARCHITECT



LOOKING TOWARD THE STAIRCASE IN THE DISTANCE

York City, has conceived a new idea, which the architects, Baker & Cromwell, have carried out in a most satisfactory manner. The ensemble represents a *piazza* in an Italian village. Facades of small village houses, with their rough stucco fronts, red tile roofs, iron balustrades and gabled hooded doorways, vie with one another in the charm of their authentic details. A good sized section of the floor space is set with a pergola, with wood rafters roughly cut and shaped in characteristic fashion, over which vines and flowers are profusely trailed. Openings, hung with bright colored striped awnings, have been easily converted into service counters, and the ceiling, tinted an azure blue, further carries out the illusion of out-of-doors. Romantic atmosphere, and that is what fascinates here most, is added by a vender's push cart, filled with his wares, while an old barrel and a patched packing box support a wood plank on which other

salable articles are spread. Brilliant Italian costumes and headresses of the waitresses add color to the scene, and a Neapolitan orchestra makes one almost forget that Fifth Avenue is only a few feet distant.

A rather unusual feature is a reception room, in which a rough open fireplace is the center of attraction, around which are grouped comfortable and appropriate pieces of furniture. To one side, a staircase leads to the balcony floor, where, through arched openings, one may look out, while eating, on the attractive street scene below. The effect is all the more interesting when it is understood that it is carried out on the ground floor of an ordinary office and loft building. The elevation looking toward the street, generally consisting of several unsightly show windows, has been transformed into a wall of an old cathedral. Light shining through the brilliant rose windows adds color to the scheme. The problem of lighting throughout has been carefully worked out to carry out the idea of out-of-doors. A daylight spotlight has been placed to represent sunlight in the daytime, while at night, a spotlight from the opposite side gives an effect of moonlight.

The effect is, of course, ever theatrical. Any attempt to create an illusion that one is out-of-doors, in the full knowledge that one is not, immediately takes the form of a "set." But we are not adverse to praising the good points of stage settings or even of the sets depicted on the screens of the movies, so why should we not similarly give



A GENERAL VIEW SHOWING THE BALCONY AND SERVICE COUNTERS

THE AMERICAN ARCHITECT

credit to the designer for a "set" used as a decorative scheme for the interior of a building, if, as in this case, its architectural qualities are interesting and inspirational?

The authenticity of the details throughout, and

legitimate stage fail to hold the interest of the critical on account of a lack of realism which is made evident through the use of unauthentic details. The architects of this "set," if you choose so to call it, cannot be so criticized. And the re-

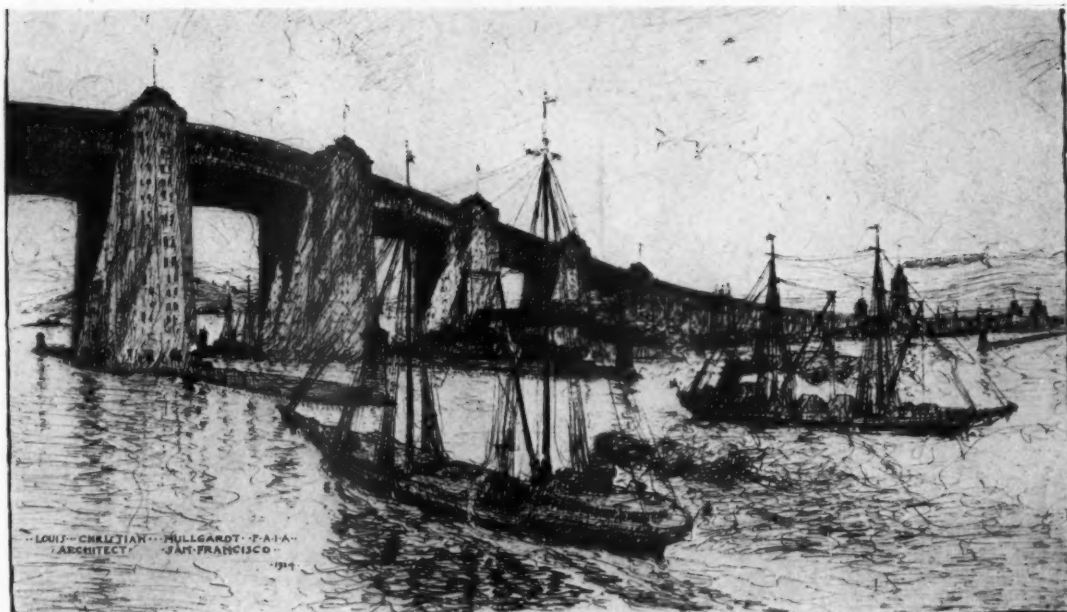


THE FIRST VIEW WHEN ENTERING THE PIAZZETTA

BAKER & CROMWELL, ARCHITECTS

thereby, its design as an architectural problem, gives to this interior an interest which is often missing in a stage setting. Many of the most attractive sets seen both in the movies and on the

sult speaks volumes for the future success of stage settings when it is hoped that more care will be taken with the details which are so often overlooked.



The PROPOSED "BAY BRIDGE" OVER SAN FRANCISCO'S HARBOR

LOUIS CHRISTIAN MULLGARDT, *Architect*

A SCHEME, entirely novel, has been evolved by Louis Christian Mullgardt. It is proposed to bridge San Francisco and Oakland, spanning the wide reach of San Francisco bay, by a structure that is so radical in its main elements as to compel the serious attention of architects and engineers. It will not be essential to set down here the many reasons, from an economic standpoint, that Mr. Mullgardt advances to prove the necessity for such a structure. Problems purely local may be left for local discussion. But it is in his brief, wherein he states that a structure of this type is not one for purely local needs, but could, and with many good reasons, have prototypes in cities all over this country whose relative location is similar to that of San Francisco and Oakland, that general interest in the plan is aroused.

In a presentation of a scheme that up to the present has not passed the tentative stage, there can be no detailed description as to materials used or architectural and engineering problems involved.

Looking backward, and to Europe, we may find the basis of Mr. Mullgardt's scheme in bridges that while affording direct traffic facilities across important streams, have at the same time offered sites for many buildings, some a part of the real structures, others grouped in such intimate rela-

tion as to compose a part of the bridge itself. Old London Bridge, for example.

This proposed bridge across San Francisco's bay has been much discussed in the daily press and Mr. Mullgardt has set forth the salient things in his scheme with plausibility and convincing argument.

Referring to the grouping of various adjuncts of buildings for various purposes, and the ease by which the carrying capacity of this structure may be increased to meet even an unusual demand, Mr. Mullgardt writes:

"The buildings, dirigible towers, aeroplane landings, docks and other money-earning adjuncts are designed to be added thereafter, under separate provision, as specific demand for each additional unit arises;—each unit to be added only on prescribed long term revenue-producing contracts, which will ultimately pay a much larger revenue than the bridge itself.

"The upper roadway of that bridge will be more than ample to carry all transbay traffic for ten years. The under roadway between the trusses is designed to be affixed to the lower chords of the trusses, when increase in traffic makes it necessary.

"A third roadway will be required many years thereafter and is anticipated in the original design. Each additional roadway may be added

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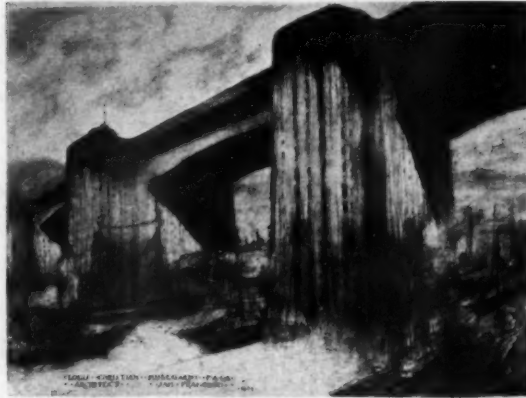
without interfering with the traffic of the times.

"The bridge is also designed to carry electric power cable conduits, such as now pass under the bay. Water and gas mains will also be suspended from the bridge, where they will be accessible and most economic to repair and enlarge.

"The bridge is primarily a steel structure resting on concrete piers, designed to be built buoyant, floated into position, then sunk onto substantial lower strata by means of water ballast and thereafter reinforced solid, to the extent required by prospective loads.

"The central curvature of the bridge is approximately one mile in length, spanning the deep water channel, enabling highest vessels to pass under its arches. That curvature consists of varying gradients, not exceeding six per cent at any given point.

"This bridge will be designed to withstand the severest known earthquakes. The main



A DETAIL

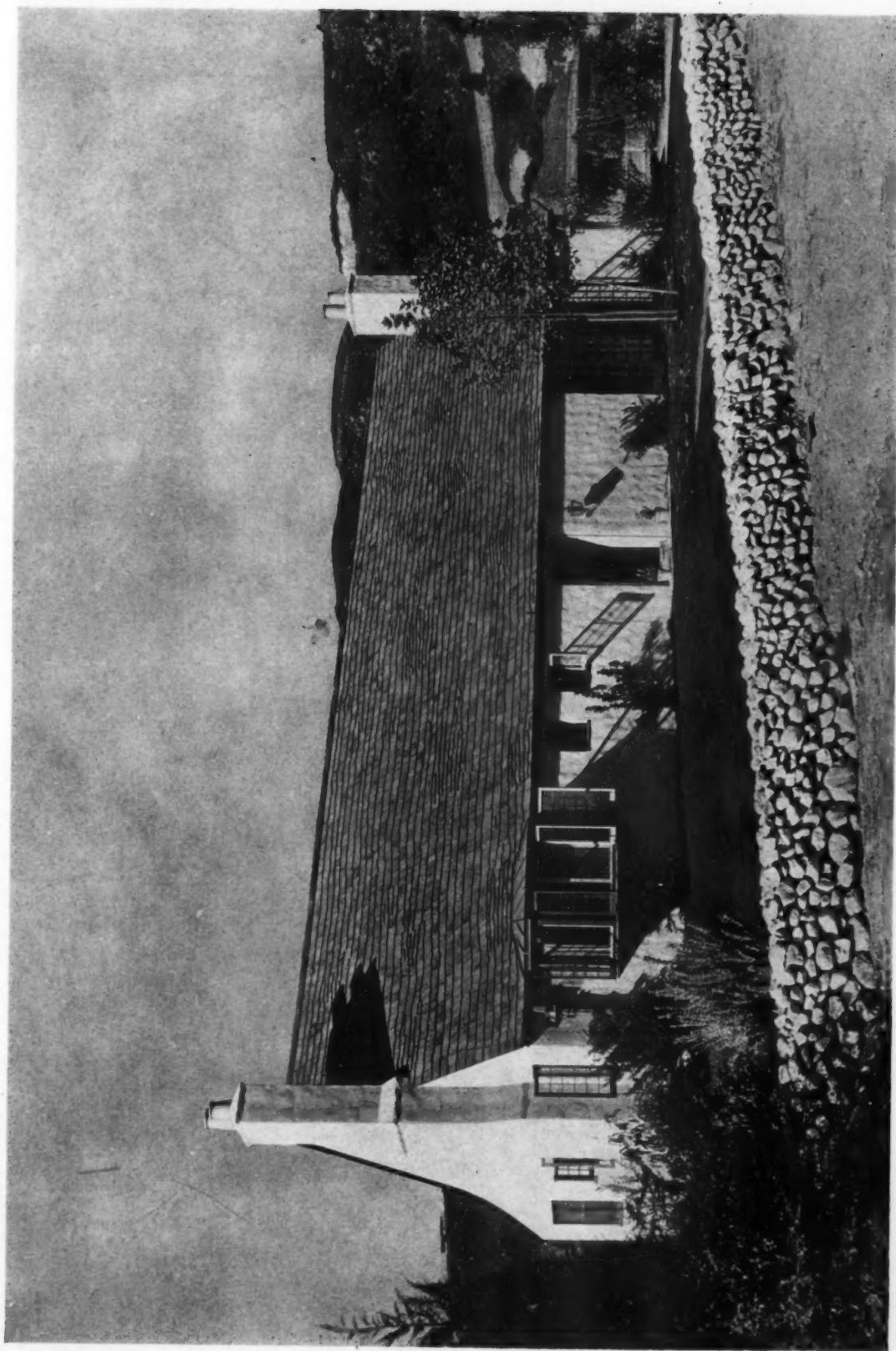
arches will have bearings which it is believed cannot be dislodged by seismic disturbances or other causes.

"New York and Brooklyn have become immeasurably greater through the Brooklyn Bridge and other similar arteries. London has become similarly greater because of the numerous bridges across the Thames. Paris would have remained divided

and enfeebled, without its many bridges across the Seine. There are numerous important world centers where there are bridges which have conquered the disadvantages which are bound to exist where there is a separating body of water without bridge connections.

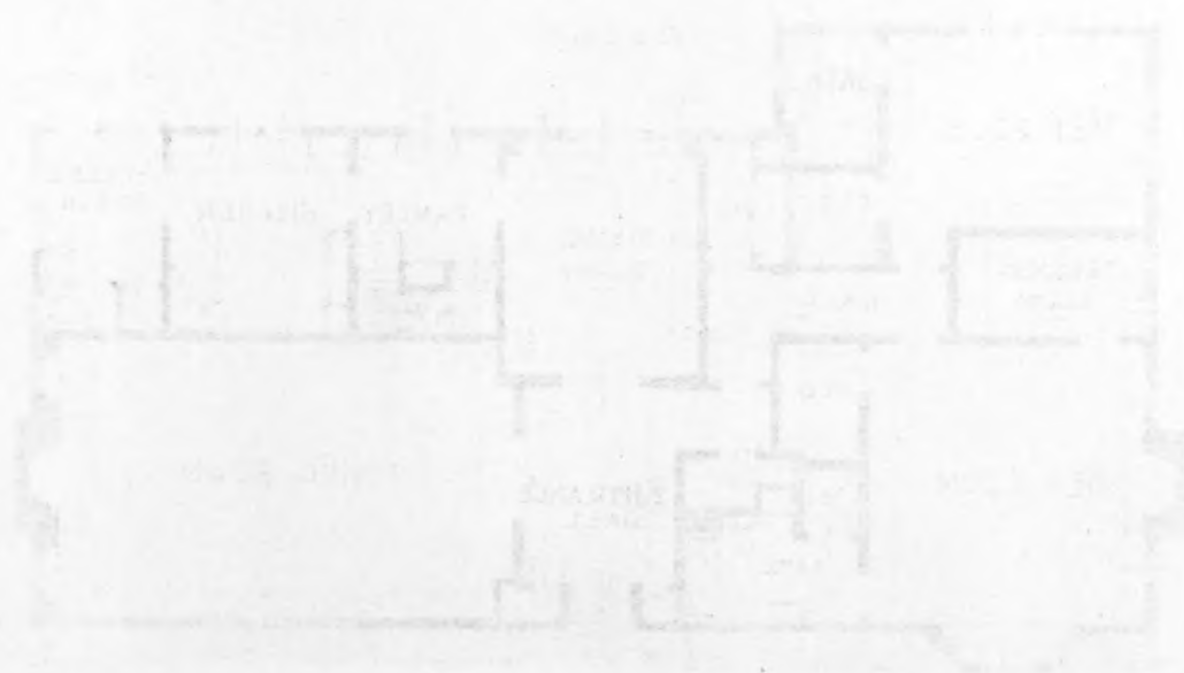
"Our cities are very closely related to each other, socially and economically. San Francisco and Oakland are in fact a single community, but suffer all the inconveniences which Brooklyn, New York, London or Paris would suffer without their bridges."

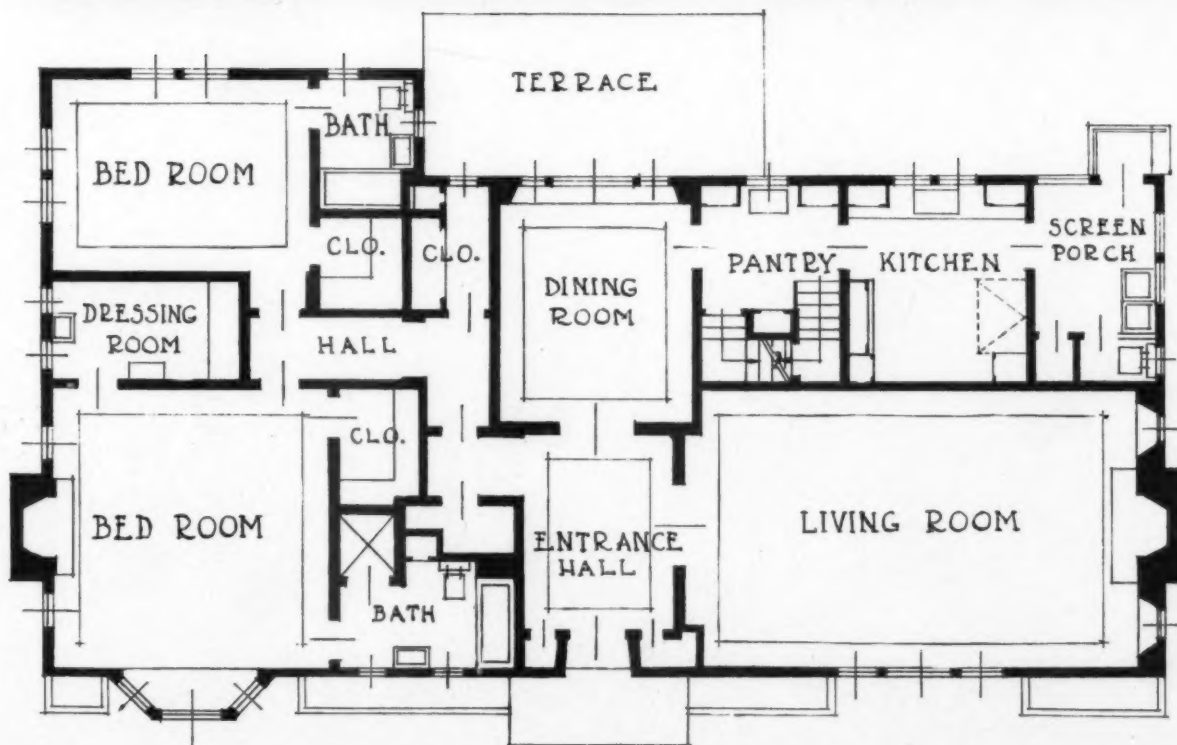




HOUSE OF GEORGE S. HUNT, PASADENA, CAL.
MARSTON, VAN FELT & MAYBURY, ARCHITECTS

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HOUSE OF GEORGE S. HUNT, PASADENA, CAL.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS



[Faint, illegible text or markings, possibly bleed-through from the reverse side of the page.]



A good example of a house that fits its site. The general treatment is one of fine artistic perception and a clever use of materials.

Exterior walls are stuccoed, with fine texture.

Flooring is oak, with stud partitions.

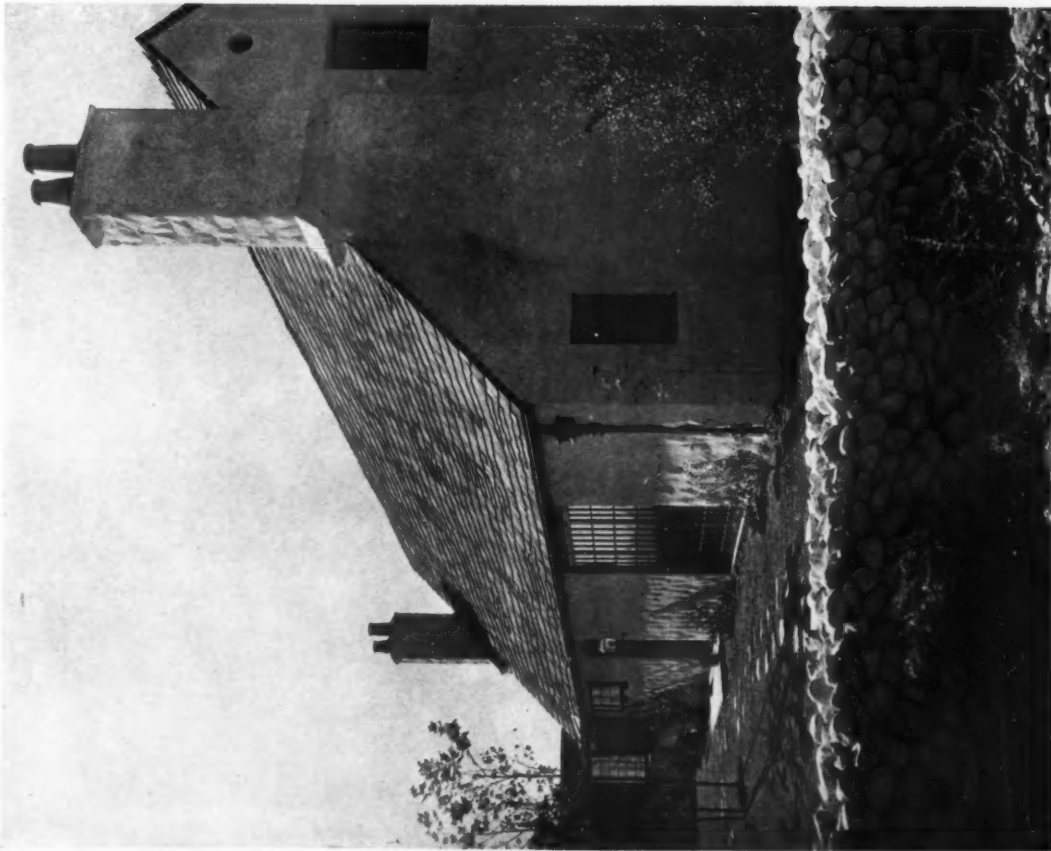
Trim, Oregon pine.

Heating, hot air.

Cost per cubic foot, 40c.

HOUSE OF GEORGE S. HUNT, PASADENA, CAL.

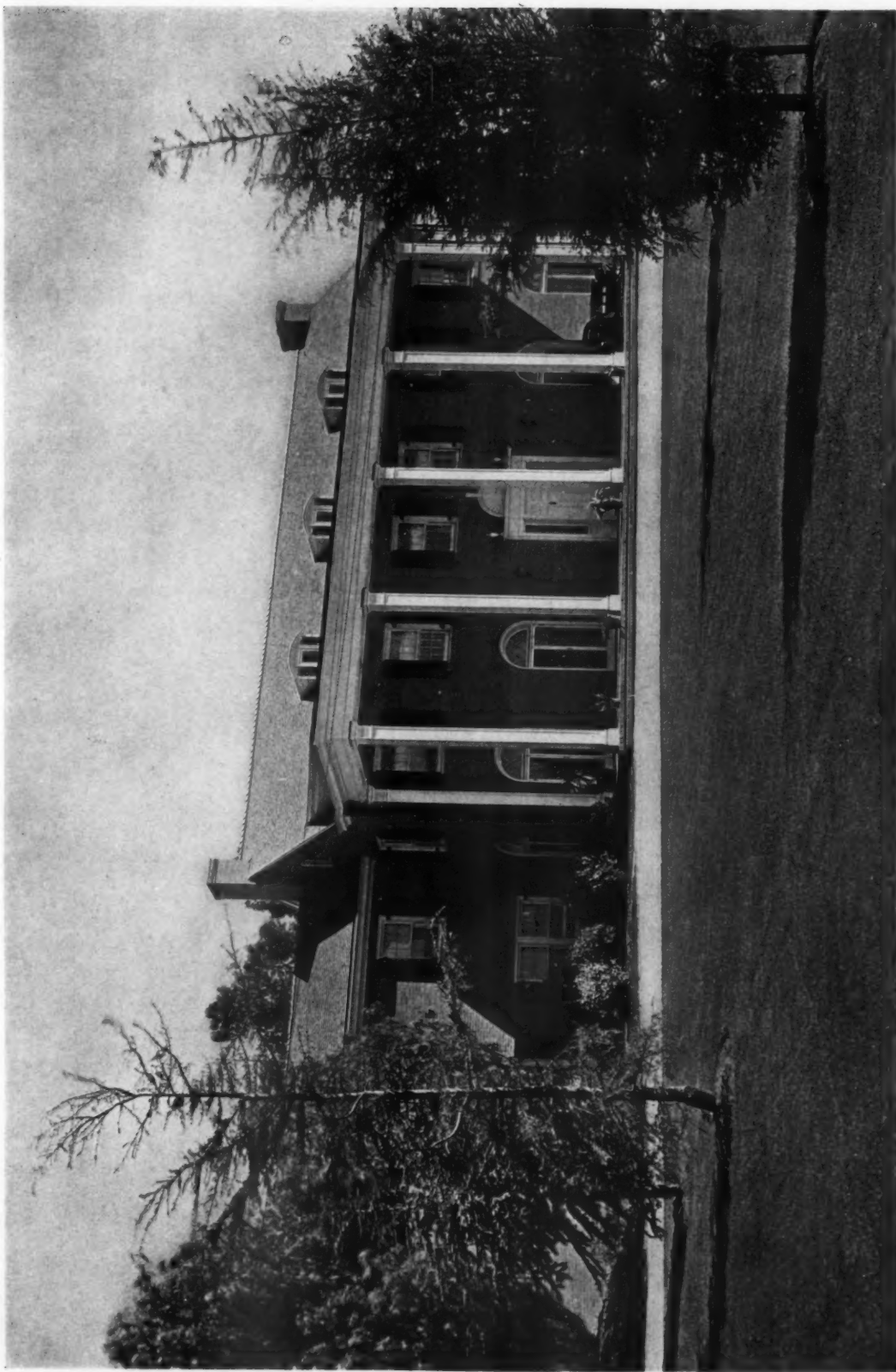
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



HOUSE OF GEORGE S. HUNT, PASADENA, CAL.
MARSTON, VAN PELT & MAYBURY, ARCHITECTS

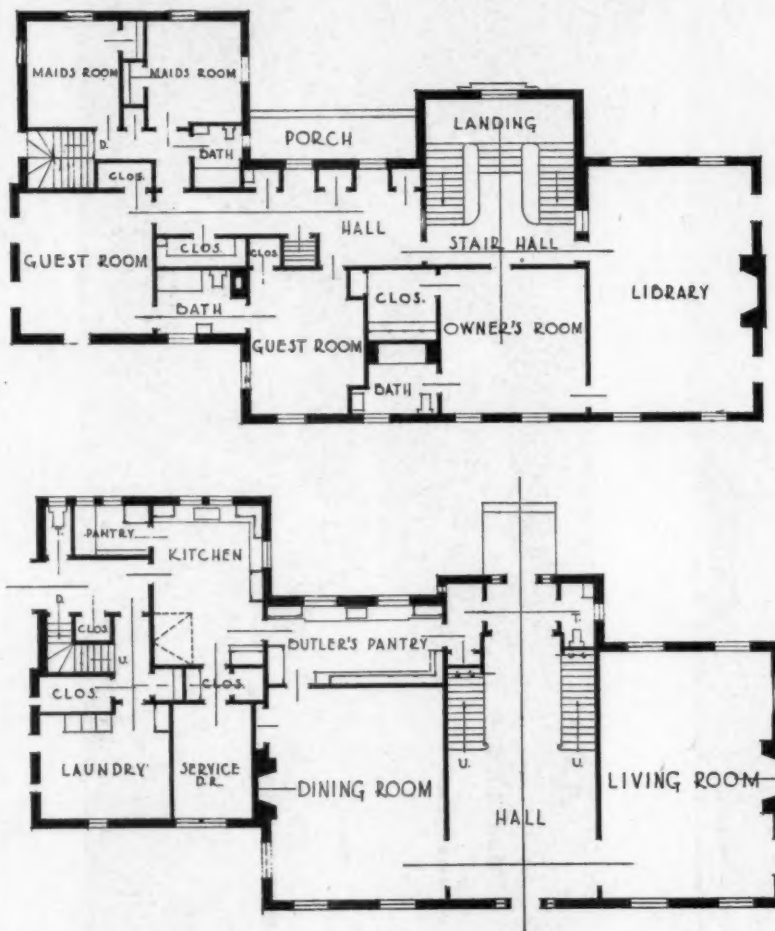
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HOUSE OF FERDINAND R. BAIN, PALMS, CAL.
MARSTON, VAN PELT & MAYBURY, ARCHITECTS
(Plans and description on back)

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House built in 1923.

Cost per cubic foot, 50c.

Exterior walls, brick; partitions, stud.

Roof, shingled. Trim, White Cedar.

Hot air heating system.

HOUSE OF FERDINAND R. BAIN, PALMS, CAL.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS



HOUSE OF FERDINAND R. BAIN, PALMS, CAL.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

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REGISTRATION LAW ENFORCEMENT

BY WILLIAM P. BANNISTER, F. A. I. A.

Chairman, Committee on Registration, The American Institute of Architects

“WHEN will the law be enforced?” “Why don’t ‘they’ enforce the law?” “How is it that so many persons not architects, file plans with the Departments?” “Why cannot something be done?” “This city is full of persons who, unlawfully, call themselves architects.”

Every State Board of Architects has these questions to answer although it may be a fact that every reasonable effort is being made to bring about strict enforcement with a reasonable amount of success. While State Boards are not policemen and their obligation extends only to the ascertaining of the fitness of an applicant who seeks the right to use the title “architect,” still the Boards do act in every case of alleged violation which is brought to their attention. In doing this they do not broadcast the names of those compelled by law to desist from unlawful practice. They are not seeking political advertisement built up on the misconduct of foolish persons or those utterly lacking in moral purpose. The fact is that in every state in which there is a registration law the law is being enforced to the full extent of the knowledge of the authorities as to the violations. Some of the societies of architects are doing splendid work leading to enforcement. Other societies appoint “Committees” who never act unless some flagrant violation affects the business interests of some person or persons in the association. But the fact remains that the work of enforcement that has been accomplished has been with the assistance of societies of architects.

The questions quoted at the beginning of this article are absolutely worthless as a means of accomplishment. Everybody knows that nearly every law is being violated by somebody each day. What the police authority of the state needs to know is who is violating the law. There are societies who appreciate the proper method of approach. They submit lists of those whose right to use the title “architect” does not appear as a matter of record; the obligation to ascertain whether the title is being used lawfully rests with the state. These societies do not charge a person with violation of law; they simply call for investigation. An example of this good work has been by an association in one of our smaller cities in population but large in intelligent effort for good government. The names of six persons were submitted by this society as persons practicing without record; no charges were made. Investigation proved that three of the six were within the law by virtue of constitutional right. One was

registered subsequent to the publication of the official list by the state. One claims the right by virtue of incorporation prior to the passage of the law. The sixth case is involved in an unfortunate mixup due to careless presentation by counsel. That society has done a good work in clearing up the situation in its community even though nobody was sent to the chair.

Another virile organization has presented a long list of unrecorded architects and those who are not lawfully called architects. This list has proved of great value to the state and has led to the preparations necessary for a judicial review. If violation of statute is found punishment will surely follow, but it must always be borne in mind that folks are not deprived of their liberty without having their day in court. Publication of charges until proven might lead to injustice and actual damage to the welfare of the persons involved.

Architects are not exceptions in having that human failing to ask “Why don’t ‘they’ do so and so?” Many of them do not realize that they are the “they;” that it is their responsibility. When a crime of any kind is committed it does not follow that the police have any knowledge of the crime until it is reported to them by the victim of the crime or witnesses thereto. An architect cannot avoid this responsibility; he does not care to be a “tell-tale” and he has a dread that he may be called upon as a witness, or that he may arouse the enmity of some person. As a method of procedure he should present the case in mind to a society of architects; if he does not belong to one he should associate himself with some organization at once for it is true that he reaps the benefits of the works of these organizations without having sown one seed. When he joins he should seek to give and not to receive. If he presents his complaint through such a channel he is handing it to those who have more courage than he. In any event he need have no fear that he will be called as a witness for the proof of such violation of statute rests in the published act of the alleged offender.

Architects are, as a rule, a peculiarly well informed class and generally of intensely interesting personality. They seem to have some weaknesses, however, which appear to be a part of their relation to the community. This attitude as to “they” is a natural result of concentration on the involved problems of their occupation which closes their minds to things political or involved in

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statute. This is equally true of those engaged in other professions such as medicine, dentistry, etc. But in the case of the architect it is more a condition of mind than in other occupations because he does not carry out his vision or ideal by his personal act; of necessity he delegates the erection of his structure to the builder. He cannot produce his conception as does the sculptor or painter. Somebody else does that for the architect as far as possible, and the usual compromise appears in the result. Thus "they" becomes a factor in the life of the architect. He is prone to pass responsibility to others from the necessity of his occupation, but in passing responsibility he unfortunately passes power with it. He soon finds that he is trailing the builder who accepts responsibility with the power which goes with it.

Many persons engaged in professions let their obligation to themselves and their brothers in the field of their efforts, pass to police authority. Unfortunately this attitude toward government extends to most people. A government, just like a builder, accepts power and responsibility which should rest with the citizen with the result that autocracy, tyranny and despotism thrive in the soil of delegated power. A law regulating the practice of architecture has but one constitutional reason for being on the statute books and that is, the protection of life and the health of the community. It is enacted for that purpose alone and not for the pocket-book of the architect. It is true that many engaged in the professions feel that such regulatory laws are for their financial advantage as a result of the reactions, but if government is to intervene for any such purposes it cannot stop at the professions and if it does so intervene it means a despotism which might be good if those in power were truly altruistic, but the history of mankind has thus far shown excessive power in government to be the ruin of every nation that civilization has ever known. Architects owe it to the community to take the burden of enforcement upon themselves and to forget the pronoun "they." If the architects need advice as to procedure under the law, let them ask

their brother architects on the Boards for it.

There are certain fundamentals of law which should always be in the minds of those who seek enforcement of statutes having relation to professions. For example: It may be that a law which would prevent any person from making plans for his own building would be against the basic law; this has not been ascertained. If it does violate the basic law the condition still remains that the results of the labor of the owner may imperil the lives of others. It is a difficult problem and has thus far limited the scope of most of the registration laws to what amounts to a copyright to the title "architect." Anyone may advise another person to take this or that concoction for his or her ailment and if such adviser does not accept a fee for such advice, the law of practice is not violated. Likewise any person may treat his or her ailments with drugs lawfully obtained without violation of the statute. A person may act as an attorney at law in his own case just so long as the Justice may put up with his lack of knowledge of the rules of evidence. This rule of protection of fundamental human rights might easily be invoked in relation to any statute contravening. Thus while we have statutes limiting the use of title the step to one limiting practice is a long one; but in principle seems to be justified. In the State of New Jersey this is a very live question. The failure to solve it by statute is serious in its results as relating to public welfare and the practice of the profession.

These factors of fundamental law should always be kept in mind when criticism is offered. Then, again, it must always be borne in mind that law is not necessarily justice in its application in some cases. Still the law justly says that the person who calls himself or herself an architect when he or she is not, attempts to deceive the community and is justly subject to punishment. The application of the law rests with those who are proud of and cherish a title which has come down through the ages as a most honorable and distinguished appellation.



ENGINEERING *and* CONSTRUCTION



A GROUP OF TWO STORY DWELLINGS, UNDER CONSTRUCTION, WHOSE WALLS ARE BUILT OF STRUCTURAL QUALITY GYPSUM CONCRETE. NOTE THE EASE WITH WHICH THE FORMS ARE APPLIED TO THE WALLS, THE GABLES AND THE CHIMNEYS

STRUCTURAL QUALITY GYPSUM CONCRETE

A Material Specially Adapted to Dwelling House Construction

THERE has been developed recently a structural concrete in which gypsum is the cementing element. Its application, as yet, has been restricted almost entirely to dwelling houses where it is used for the exterior and interior walls. It can be used for fire resistive floor construction equally as well, when complete fire resistive houses are built. The satisfactory experience of gypsum concrete in this particular kind of buildings, indicates that its use will be extended to other types of structures.

Gypsum, as we are accustomed to know it in the form of plaster and partition blocks, is calcined at a temperature of about 350° F. The mineral is first pulverized and then placed in retorts where it "boils" as the entrained water of crystallization is driven off. Then after all of the water that can be dispelled at that temperature is released, the mass settles down and this is known as the "first settle." The "first settle" product is used for plaster, partition blocks and the ordinary application of gypsum. When the material

is heated to a temperature of 450° to 500° F. another boiling process takes place and the "second settle" results.

This "second settle" material has a much greater strength than the "first settle" material when it is mixed with water. It is this characteristic that makes its use possible for certain structural purposes. It has the same hygroscopic qualities that we are familiar with in the "first settle" material and it requires the incorporation of a retarder to prevent its too quick setting up.

Like all gypsum products, it readily absorbs moisture and when a certain percentage of water is taken up, it loses a portion of its strength. For that reason, the concrete made of this material must be protected from water. Specimen cylinders made of neat structural gypsum, tested at Columbia University, had an ultimate compression strength of 1200 pounds per square inch.

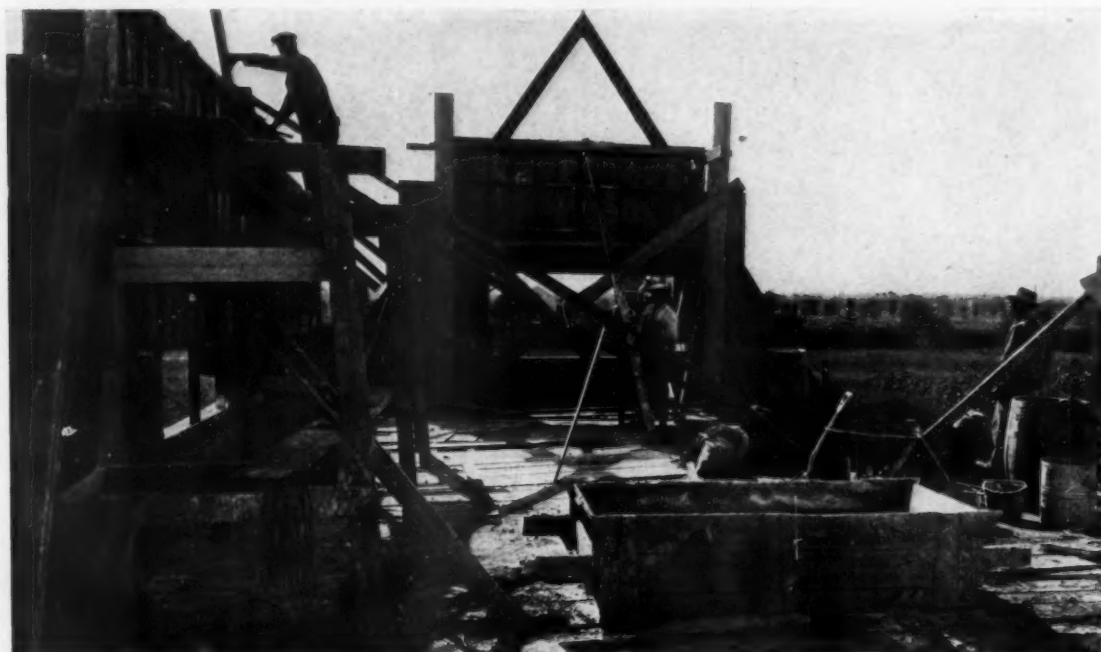
Some recent tests made for the Philadelphia Bureau of Buildings indicate the qualities of gypsum concrete and its limitations. The best re-

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sults are secured when the proportions are $1\frac{1}{2}$ parts of special gypsum, 1 part sand and 3 parts of gravel, cinders, slag or crushed stone. The mixture should have the consistency of "liver." Of the four kinds of concrete tested, the cinder concrete required about 19% of water, the slag 13%, and the stone and gravel 10%. The aggregates were of $\frac{3}{4}$ " size and the anthracite cinders were of the usual steam boiler kind. The test blocks were 28 days old, exposed in a normal room temperature.

should not be continued more than two minutes. When hand mixing in a mortar box, spread the required volume of cinders on the bottom, on this the sand and finish with the gypsum. Mix dry thoroughly and then add the water. As soon as it is mixed, deposit the concrete into the forms and puddle it during the pouring to prevent air bubbles.

The sectional forms used are made either of wood or iron. The sections are small and easily adjusted to ordinary requirements. The door and



BUILDING THE WALLS WITH A HAND MIXING PLANT CONSISTING OF A MORTAR BOX AND THE ORDINARY MORTAR MAKING TOOLS

TESTS MADE FOR THE CITY OF PHILADELPHIA

Mixture	Compression strength pounds per sq. in.	Weight in pounds per cu. ft.
$1\frac{1}{2}$:1:3 gravel	1312	130.1
$1\frac{1}{2}$:1:3 cinders	908	91.8
$1\frac{1}{2}$:1:3 slag	1297	114.5
$1\frac{1}{2}$:1:3 stone	1281	131.1

The usual method of proportioning the cinder concrete in practice is to use 26 lb. of special gypsum for one cubic foot of concrete, the aggregate consisting of 0.28 cubic foot of sand and 0.85 cubic foot of cinders.

The mixing can be done either by hand or by machine. If machine mixed, a tilting drum concrete mixer is used. The water is placed in the machine first and then the batch dumped in the machine for mixing. The speed of the mixer should not exceed 20 R. P. M. and the mixing

window frames are placed in their position with the forms passing on both sides. The ends of the joists should rest on wooden wall plates. This material can be reinforced in the usual manner over door and window openings within certain limits, otherwise steel or precast reinforced concrete lintels can be used.

In order to protect the gypsum concrete walls from moisture, the concrete or stone foundation walls should extend at least 18" above grade and on top of them place a strip of not less than 40-pound roofing felt or a dampproofing paint or compound. After the superficial moisture has dried out of the walls, the exterior face should be covered with a dampproofing compound. If the walls are to be finished with stucco there should be stapled to the face of the wall a No. 14 gauge galvanized wire fabric having a 2" x 2"

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mesh. The 2" staple driven to a penetration of $1\frac{1}{4}$ " in the concrete, has a resistance of 90 lb. before it can be withdrawn. For a comparison, an 8d nail driven through $\frac{7}{8}$ " yellow pine has a withdrawal resistance of 120 lb. If the exterior is to be finished with wooden siding, nail vertical wooden furring strips directly to the wall or for a brick veneer facing drive anchors into the wall



SECTIONAL WOODEN FORMS SET UP BETWEEN UPRIGHT WOODEN POSTS. THE LABORER IS DEPOSITING THE CONCRETE BY MEANS OF A CHUTE INTO THE FORMS WHERE IT IS PUDDLED SLIGHTLY IN ORDER TO REMOVE THE ENTRAINED AIR

or cast them in the wall in the usual manner. The interior $\frac{3}{8}$ " plastering is applied directly on the concrete, the surface of which should be well scored, as soon as the forms are removed, to form a suitable key. Whenever Portland cement mortar, such as for the foundation for tile wainscoting, is placed on the concrete, the walls should be dampproofed and a wire fabric installed in the same manner as for exterior stucco.

Although the concrete sets quickly, the forms should not be removed for at least 15 minutes after the concrete has set. Two courses of forms are generally used, as shown in the illustrations, and when the upper course of forms is filled, the lower course can be removed and set in its new position. It is readily seen that construction with this kind of concrete can proceed very rapidly, the speed depending largely on the number of men employed.



SECOND FLOOR JOISTS IN PLACE, WALL ENDS RESTING ON A WOODEN WALL PLATE. ONE COURSE OF FORMS STILL IN PLACE. THE DOOR FRAMES ARE SET IN PLACE AND THE WALL CAST AGAINST THEM, THE FRAME BEING STAYED TO PREVENT DISTORTION DUE TO THE PRESSURE OF THE CONCRETE

In bungalows or other ordinary one story buildings, the outside walls should be at least 6" thick and for two story buildings at least 8" thick. Partitions are made 3" to 4" thick and closet walls $1\frac{3}{4}$ " to 2" thick. The corners of the building should be reinforced with steel rods or fabric.



FORMS MADE OF SHEET STEEL WITH ANGLE IRON FRAMES WHICH ARE EASILY FASTENED TOGETHER AND REMOVED AFTER THE CONCRETE IS SET. THE DOOR AND WINDOW FRAMES AND BUCKS ARE SET UP BETWEEN THE FORMS

In a better house the thickness of the walls will undoubtedly be increased to secure deeper reveals on the outside and often on the inside. The volume of material can, however, be reduced to a comparatively small amount and this, with the quick



A HOUSE READY FOR THE ROOF RAFTERS AND CEILING JOISTS, THE WALL PLATE IN POSITION AND ANCHORED TO THE WALL. THE INTERIOR PARTITIONS ARE COMPLETE AND BUILT UP WITH THE EXTERIOR WALLS

setting ability of the concrete, makes it possible to construct an ordinary dwelling house in a very short time.

There are several distinct advantages secured by the use of this kind of gypsum concrete, and among them is insulation. Gypsum itself is a well known insulating material and the porous nature of the cinders increases the insulating ability of the walls. This makes it possible to reduce the steam or hot water heating apparatus compared with those suitable for an ordinarily built house. With well weatherstripped exterior doors and windows, properly caulked, a house of this kind should possess a maximum of insulating ability. Walls built of this material have withstood successfully the standard fire tests and they have been accepted as standard fire resistive walls. The quality of soundproofness is characteristic of gypsum and this makes its use highly desirable for partitions. Protected from water, it is permanent and there is nothing about it to deteriorate. With these qualities and the real economy effected by it, this type of concrete should have an extended use. It must be kept in mind, however, that the gypsum concrete which possesses these structural qualities must be made of the higher calcined, "second settle," gypsum properly prepared for this specific purpose by being chemically treated, and then aridized by a mechanical grinding process; which results in its having sixty per cent more strength when cast than has the ordinary "second settle" gypsum.

SOME OBSERVATIONS ON ALUMINUM PAINTS

THE use of aluminum paints on iron and steel structures is discussed in an article in the November 3, 1924, number of *Chemical and Metallurgical Engineering*, by P. H. Walker and E. F. Hickson of the Bureau of Standards. The more important points covered in this paper are as follows:

The durability of aluminum paints on iron and steel was determined, and suitable mixing formulas for such paints were worked out. Photographs of the painted panels are shown. Raw and boiled linseed oils are not good vehicles for aluminum, especially on vertical surfaces. Two to 2½ pounds of aluminum powder to 1 gallon of either long oil water-resisting spar varnish, 2/3 spar varnish and 1/3 boiled linseed oil, or heavy bodied linseed oil with thinner and drier are recommended as durable aluminum paints for outdoor exposure. Aluminum paints containing spar varnish (free of lead) are resistant to sulphide fumes. The "leafing" properties of aluminum paints are shown by photographs.

BRICK MAKERS ADOPT SIMPLIFIED SIZE

FOLLOWING the example set by the face brick and common brick industries, the Sand Lime Brick Association, at a convention held recently in Toronto, Canada, adopted recommendations to the effect that, beginning August 1, they would concentrate on one "recognized" size of sand lime brick. This size will supplant 45 varieties now made, and will be 8" long, 3¾" wide and 2¼" thick.

The action was taken as a result of co-operation of the Division of Simplified Practice with the industry, the distributors and the consumer interests.

H. Ross Colwell of the Division, who represented the Department of Commerce at the Toronto meeting, reported that the sand lime brick industry was wholeheartedly in favor of the simplification project recognizing the necessity, in the interests of competition with other products, of a standard size which would be known to all architects, builders, contractors and engineers in construction work.

THE NEW CENTRE MARKET, NEWARK, N. J.

FRANK GRAD, A. I. A., and GEORGE B. HOOPER, Associated Architects



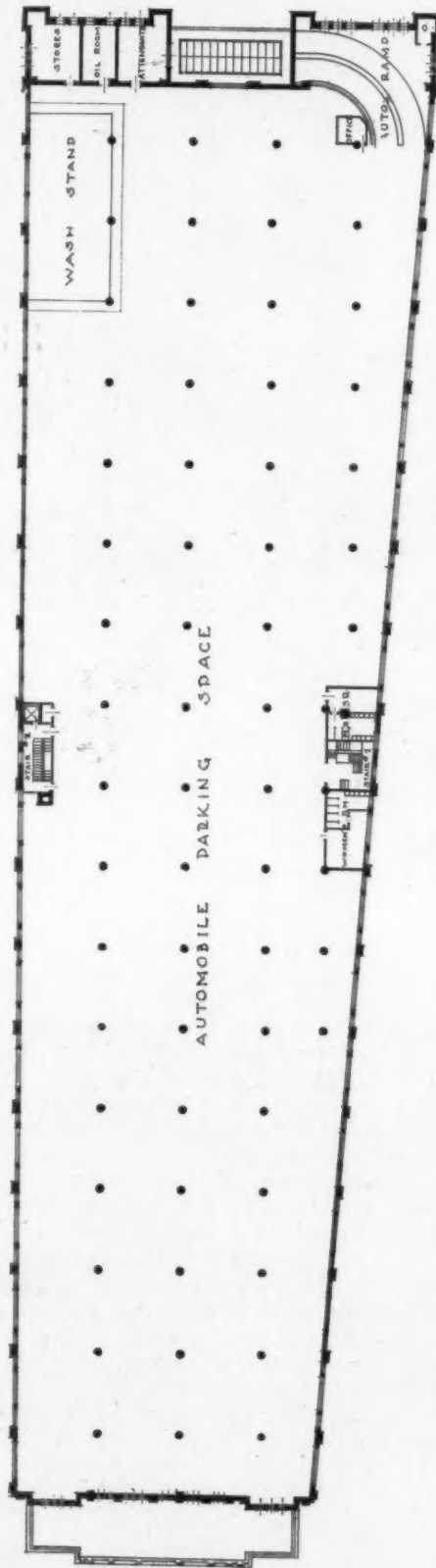
PUBLIC markets are not the usual thing in American cities and towns. A readjustment of the scheme of merchandising produce may make their use more common. The construction of a new building of this kind is, therefore, of much importance. The construction of the New Centre Market, at Newark, N. J., is probably the best example of a building of this kind erected in recent years. It serves a dual purpose. The primary purpose, of course, is the furnishing of facilities for the merchandising of produce; the secondary purpose of this structure is to furnish storage space for automobiles.

In order to accomplish this latter purpose, it was necessary to erect a building two stories in height, which is unusual in market house construction. The second story is given over entirely to automobile storage, to which access and egress are provided by means of ramps at the rear of the building. There are also two stairways and a passenger elevator leading from the street entrances to this floor. Facilities for garage purposes are provided in a storeroom, oil room, washing space, attendants' quarters and office. Two large and well equipped toilet and rest-room accommodations are provided for men and women.

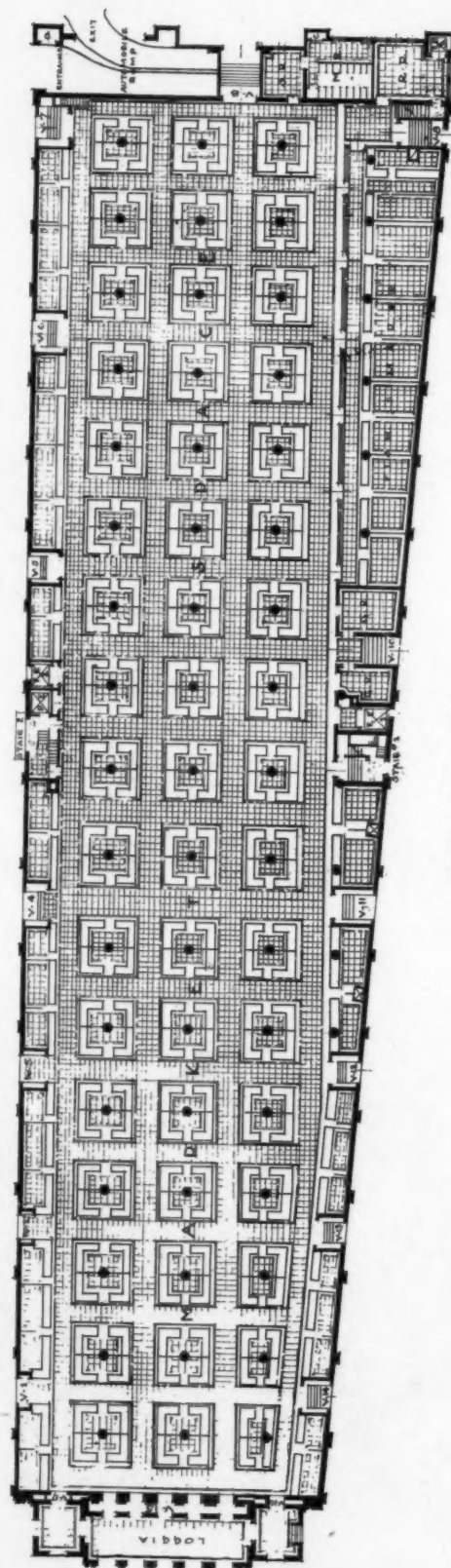
The automobile parking space will accommodate about 500 automobiles, allowing ample aisle space. The columns are placed 33'-0" on centers, which would permit the parking of four cars in each bay space.

The market booths which, in general, are 24'-0" square, separated by 9'-0" aisles, are installed in the first floor of this building. These booths are grouped about the columns, of which there are fifty-one in number. Along the side walls of this floor are arranged booths of smaller dimensions. The fish market is separated from the balance of the market space by glazed partitions in which there are seven doors. Entrance to the building is through vestibules of which there are seventeen distributed throughout the four sides of the building. On this floor there are two freight elevators extending to the basement and one passenger elevator to the automobile storage space on the second floor. As accessories to the market space there are two garbage rooms, a receiving room, and a smoking and toilet room for men.

The first floor is finished in red promenade tile. The walls and columns are wainscoted to a height of 10'-0" with glazed tile. The balance of the wall and column surface and ceiling is plastered.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE NEW CENTRE MARKET, NEWARK, N. J.
FRANK GRAD, A. I. A., AND GEORGE B. HOOPER, ASSOCIATED ARCHITECTS

THE AMERICAN ARCHITECT

The fronts of the counters and stalls are faced with glazed tile. The counter tops are made of vitrolite.

An adequate system of artificial illumination is provided. On each column are placed four ornamental cast iron brackets for lighting the surrounding booths. A suspended lighting unit



THE PUBLIC GARAGE ON THE SECOND FLOOR OF THE MARKET BUILDING

is placed at each aisle intersection. In all of these luminaires 300 watt lamps are used and a recent survey shows that this system of lighting provides an intensity of 11 and 12 foot candles at the aisle intersections, 9.8 candles on the market counters and between 2.7 and 4.2 candles on the floor under the booth shelves. This illumination is of sufficient intensity to obviate the necessity of using local or portable lights.

In the basement there is provided wholesale storage space of 60,000 sq. ft. There is also installed in the basement a complete refrigerating system which furnishes refrigeration to the

individual counters on the first floor as well as to the cold storage space in the basement. An oil burning power plant provides steam for heating and power for light and refrigeration. The electric generating plant consists of one 125 kv-a and two 250 kv-a generators.

The New Centre Market building is 650'-0" long and 115'-0" wide, having a floor area of approximately four acres. The structural frame is made of reinforced concrete with the flat slab system of construction used in the floors and roof. The exterior walls are built of brick except that the front and loggia are faced with Indiana lime-



THE OPEN FARMERS' MARKET AT NIGHT, SHOWING THE ILLUMINATION OF THE LOADING PLATFORMS

stone. An extensive system of exterior illumination is supplied by means of brackets placed on the pilasters midway in the first story height and a series of ornamental newels support the lights distributed along the parapet walls of the main building and the loggia.

A farmers' market, consisting of a large open space, is located at the rear of the market build-



INTERIOR OF THE MARKET AT NIGHT. NOTE THE DISTRIBUTION OF LIGHT IN THE STALLS

THE AMERICAN ARCHITECT



A VIEW THROUGH THE LOGGIA

ing. In this market are placed concrete platforms for the use of purchasers and against which the market wagons or trucks are backed. This outdoor market has an adequate system of artificial illumination to enable the farmers to park their wagons during the early morning hours before the market opens.

This building contains approximately 5,000,000 cubic feet. The cost, exclusive of the ground, was approximately \$1,500,000 for the building in which was placed about \$900,000 worth of equipment, making the total cost \$2,400,000 or 48 cents per cubic foot. The estimated gross revenue per annum is as follows:

Market Stalls	\$376,138
Basement Storage	25,000
Garage	25,000
Farmers' Market	25,000
Total	\$451,138

The gross revenue, as estimated, is 9 cents per cubic foot or about 18 per cent of the cost, exclusive of the cost of the ground.

FRANCE ESTABLISHES TEST ROAD SECTIONS

THE French Bureau des Ponts et Chaussées has established an open-air roads laboratory on which the various types of foundation and surfacing will be tried out, states a recent issue of *Engineering News-Record*. The first of these sections of experimental roadway is on departmental road 20 running from Paris to Noisy-le-Grand, of which a section of 1,400 km. will be built of reinforced concrete, with various aggregates and of plain concrete; and this section will be divided into sub-sections with a variety of treatment as to joints, crown, etc. These test roads are established with a view to improving the construction of the highways of France which, it is feared, are fast wearing out under the increase of motor traffic.



INTERIOR VIEW OF THE NEW CENTRE MARKET, SHOWING THE ARRANGEMENT AND CONSTRUCTION OF THE STALLS

ANNUAL CONFERENCE of the FOURTH REGIONAL DISTRICT, A. I. A.

THE annual conference of the Fourth Regional District of The American Institute of Architects was held at Asheville, N. C., on February 18, 19 and 20. The fourth district comprises the states of Maryland, West Virginia, Virginia, North and South Carolina and the District of Columbia.

The attendance on this occasion was not large but the delegates and visiting officers of the organization are unanimous in the opinion that these regional gatherings are only second in practical value to the annual conventions of the entire organization. The headquarters of the conference were in the picturesque Kenilworth Inn, which a little later will be thronged by the usual Winter guests who annually flock to this "smoky mountain" region for rest and to escape the rigors of a Northern Winter.

The program as arranged by the officers of the conference was admirable and one that produced solid results of performance. Added to such a program was the one provided by the hospitable committee in charge, who saw to it that every one got a maximum of solid enjoyment out of those hours not devoted to the more insistent periods of the conference.

From the very first, these regional conferences, held in the various geographical sections of the country, have been pronouncedly successful. They serve to break the twelve months' interval between conventions, to keep alive a fine fraternal spirit between groups of men who are, in a sense, neighbors and they provide opportunity for the discussion and settlement of matters that are directly pertinent to the regional district. These matters, of large importance to those so intimately related, may be discussed more at length and with better results than during the hurried programs of annual conventions. Every regional delegate will, we feel sure, heartily endorse this conference and admit that the results are of far reaching good value to the profession.

The program for the three days was excellently prepared. It was presented to the delegates in the form of a blueprint pamphlet, constituting an attractive souvenir of a fine occasion. This pamphlet was prepared and presented to the conference by the firm of Wilson, Berryman & Kennedy, architects, of Columbia, S. C.

The principal address on the first day of the conference was made by President D. Everett Waid, whose topic was Professional Practice. The discussion following President Waid's address was presided over by W. H. Lord, and considered the various phases of soliciting business, its ethical

and unethical aspects, the various and often conflicting phases of contracts between architects and owners, and in conclusion dwelt at length on the architect's responsibility.

The afternoon session afforded the visiting delegates an opportunity to become more intimately acquainted with the delightful section of which Asheville is the center. The dinner meeting was presided over by J. D. Newcomer. He introduced Haywood Parker who made an address on the Folklore of the Mountains. The interest expressed showed how keenly this feature was appreciated. Abram Garfield followed with a brilliant address which THE AMERICAN ARCHITECT hopes to present in a later issue.

At the evening session W. H. Peeps was chairman and addresses were made by C. H. Hammond and W. L. Steele.

On Friday the regular business of the conference was supplemented by an exhibit of mountain crafts and an address by Miss Frances Goodrich. The exhibit of mountain crafts was interesting as showing that the spirit that animated our early Colonial ancestors had not been entirely dulled by the lapse of time, and that in the cabin-homes of the Carolinas there existed an art in craft that was so good and so important in artistic value as to entitle it to the fostering care of those who seek to save our early artistic traditions in good craftsmanship. Many varieties of textiles were shown, illustrating ingenious methods of hand weaving. The hook rugs, now coming into public appreciation by collectors, were very warmly approved by the women present at the meeting.

An address by the Rev. Willis G. Clarke provided further good opportunity to study the truly American atmosphere that is so refreshingly and peculiarly a feature of this mountain section. Mr. Clarke spoke on the topic, The People of the Mountains and Their Social Life.

An automobile tour to Biltmore, the estate of the Vanderbilts, was the afternoon feature of the last day. This was thoroughly enjoyed.

An enjoyable feature of the conference was the presentation by the widow of Richard Sharp Smith, long a practicing architect at Asheville, and a member of the Institute, of a finely modelled relief portrait of Richard Morris Hunt, the third president of the Institute. This occasion had both historic and artistic interest. Hunt, as the architect of Biltmore, had as an associate, Richard Sharp Smith. During this association Hunt sat for his portrait to Carl Bitter. The relief cut in white marble and given to the conference by

THE AMERICAN ARCHITECT

Mr. Smith's widow is of high artistic value and is a memorial to one of the founders of the Institute who served as its Secretary from 1857, the year of the Institute incorporation, until 1860, and as the third president from 1888 to 1891. As would seem fitting this historic relief will now find a place in the Octagon House at Washington.

At the adjournment of the council it was shown that a fine spirit of fraternal interest had been

promoted and the forthcoming convention will undoubtedly be more thoroughly enjoyed by those who will again meet many newly formed friends.

Regional conferences have come to stay. Their promotion is a feature the Institute might to great advantage foster, even to the neglect of certain features that have insidiously crept into Institute programs and seem wide of the true aim of so dignified and representative an organization.

EXCERPTS FROM THE ADDRESS OF PRESIDENT D. E. WAID, AT FOURTH REGIONAL CON- FERENCE, A. I. A.

WHATEVER may have been the methods of the master builders of classic times, or the Middle Ages, or whatever may have been the kind of compensation which they received—the architects, the master builders of the present day, are agreed upon the principles which should govern them. The service which designs a building and selects the materials which are to form the fabric, must be an unbiased service. It must be a competent service, an honest service, and as far as humanly possible an unselfish service. It must begin first with respect to the purpose and financial interest of the owner of the structure. It must design the building to be beautiful, to be appropriate to its object, and to withstand destructive forces. To do all of this, professional service must be paid for by the owner only. It must not be influenced by possible benefits from any other source. Professional service should dictate and not be dictated to. The patient wants to get well, but the physician must dictate the prescription. The client orders a building, but the architect designs and directs the execution and he should so excel in his technical skill that he commands the confidence of his client and can be left free to control absolutely the realization of his design.

* * *

Sometimes as architects we have troubles with each other. We do not want to hear sermons on common honesty and the Golden Rule as a basis for professional relations. But we as Institute men are realizing every time we gather in a meeting like this that our Society is helping us to the right interpretation of that simple old Golden Rule. True there are some bitter things rankling in our hearts. We can think of the names of certain architects who by wealth, ability, social standing and every good opportunity could best afford to treat their fellow architects justly, and yet have stooped to sharp practice. Perhaps you and I have had opportunity just by a simple "yes" to take another architect's job from him, and the temptation was sore because the drafting board

was covered and there was not enough cash left to pay the rent or next month's grocery bill. I know how ninety-nine Institute members feel about that. But if you suspect the hundredth member—be careful before you judge him. One of the tests of a professional man is his consistent persistence in doing right and losing work which vanishes into the hands of men not so conscientious. Such men are members of the Institute. The Institute is a minority of the profession in number, but it is respected and looked up to by the whole body of architects outside, and when in trouble, they seek its help and advice.

* * *

Hadn't we better stop finding fault with other people and confess to ourselves that the solution of our troubles is with ourselves?

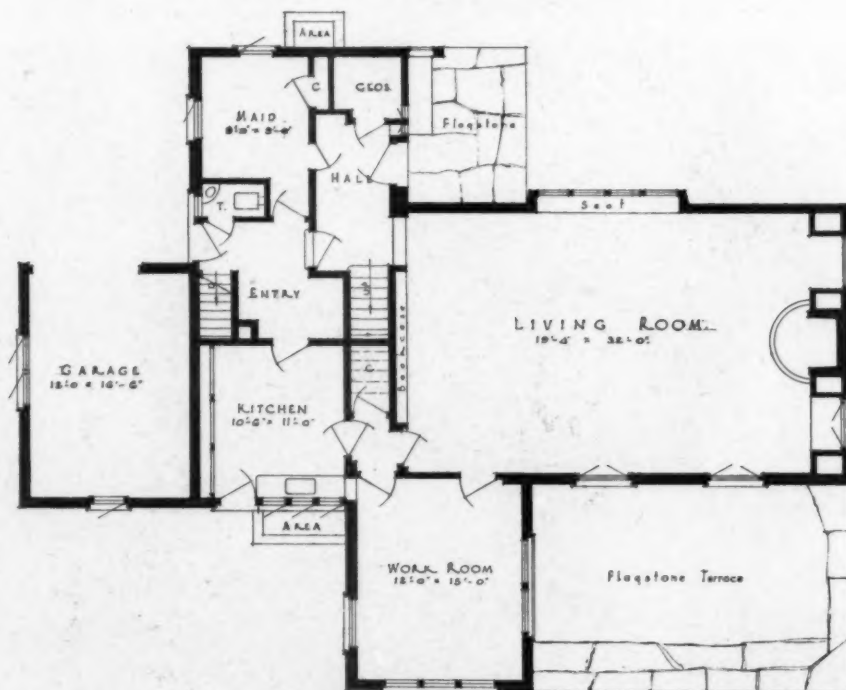
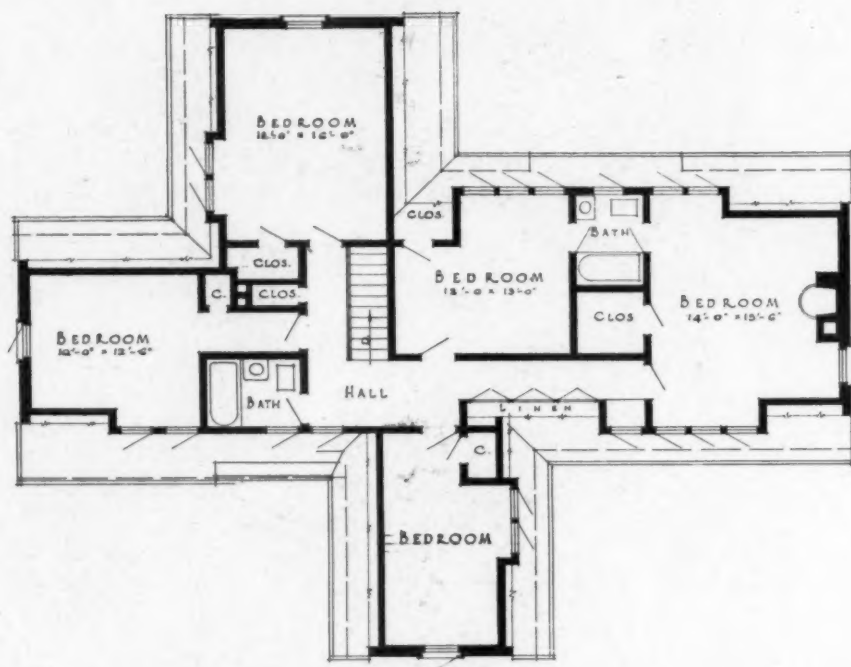
It is true that we have a few fights on our hands. That is where our Association should help us to stand shoulder to shoulder to secure proper legislation in which we have a legitimate interest; to work quietly and in a statesmanlike way with other organizations and with other professions to bring about friendly co-operation. The root of the whole matter in our professional practice troubles lies in the fact that architects are their own worst enemies.

Again let us ask, what is the answer? It is EDUCATION, EDUCATION—a higher standard and more thorough training which will weed out the incompetent. If we are honest with ourselves, we cannot evade that conclusion.

How many of you have read the preface of the A.I.A. Handbook on Professional Practice? That one page should be printed and framed and hung in every drafting room and in every architectural school. It gives the student a comprehensive outline of the architect's province as a professional man in addition to his foundation knowledge of art and in addition to his ability to design a building. Ability to design a building is only a small part of the equipment of an architect. True it is that ability to design a building is the great end of an architect's existence. But if the want of the rest of his equipment destroys his opportunity to design a building, of what use is his artistic ability?



HOUSE OF W. J. FROST, BIRMINGHAM, MICH.
W. J. FROST, ARCHITECT



HOUSE OF W. J. FROST, BIRMINGHAM, MICH.

W. J. FROST, ARCHITECT



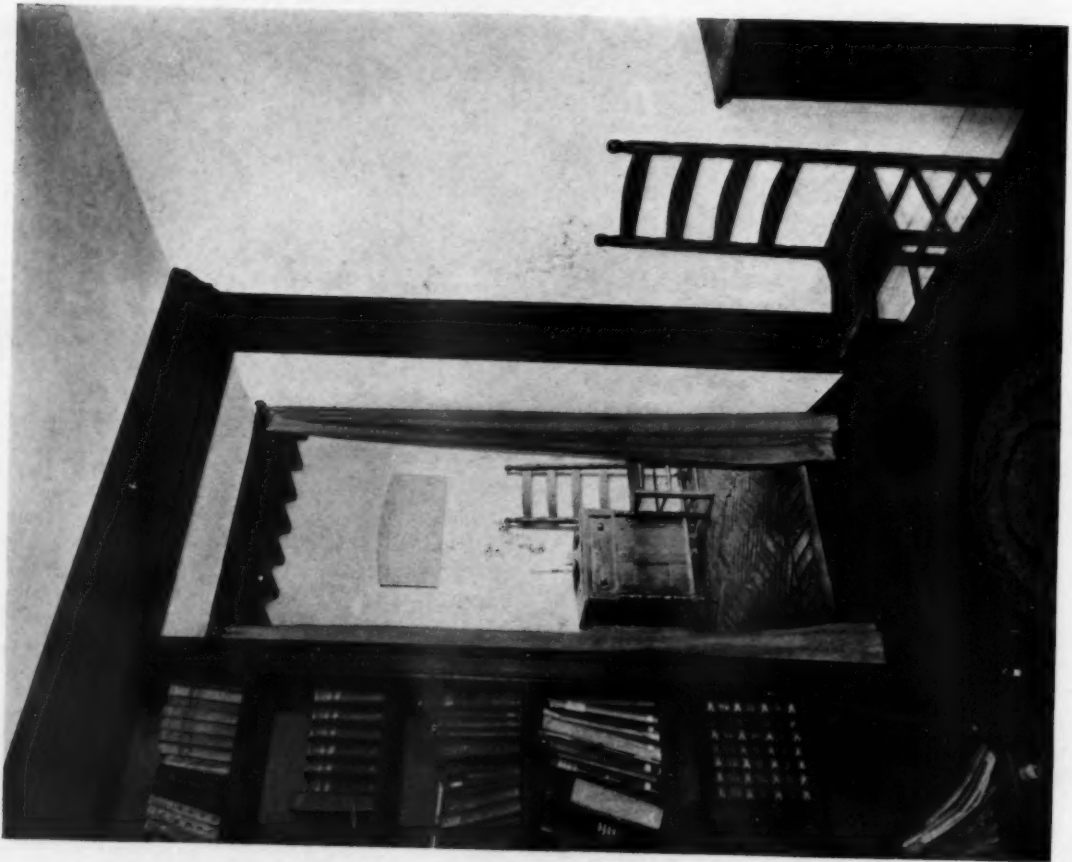
HOUSE OF W. J. FROST, BIRMINGHAM, MICH.

W. J. FROST, ARCHITECT



HOUSE OF W. J. FROST, BIRMINGHAM, MICH.

W. J. FROST, ARCHITECT





HOUSE OF ALDEBERT AMES, JR., HANOVER, N. H.
LARSON & WELLS, ARCHITECTS

HOUSE OF ALBERT AMES, JR., HANOVER, N. H.

LARSON & WELLS, ARCHITECTS

EXTERIOR materials of main structure, brick, with load bearing terra cotta. The wing is of wood.

Floors, oak.

Roof, wood shingles, stained.

Cost per cubic foot, 42c.

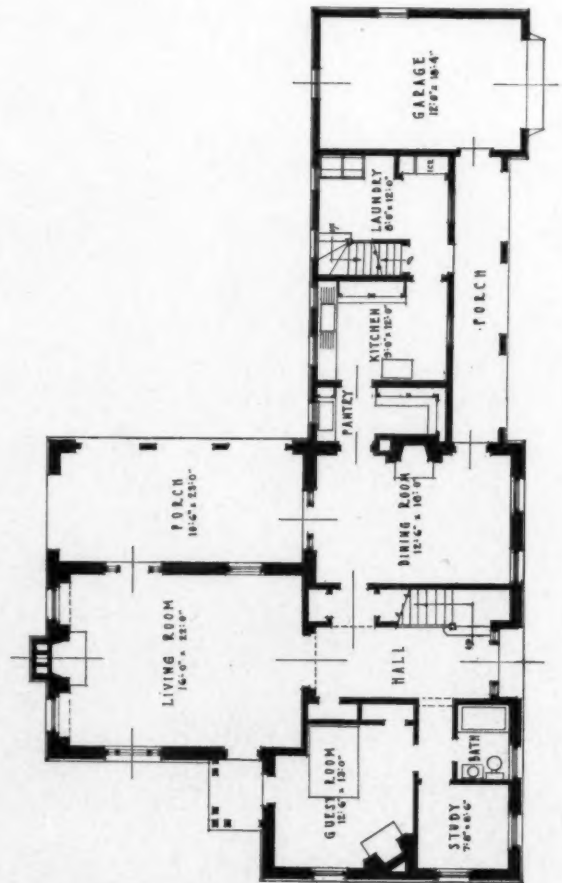
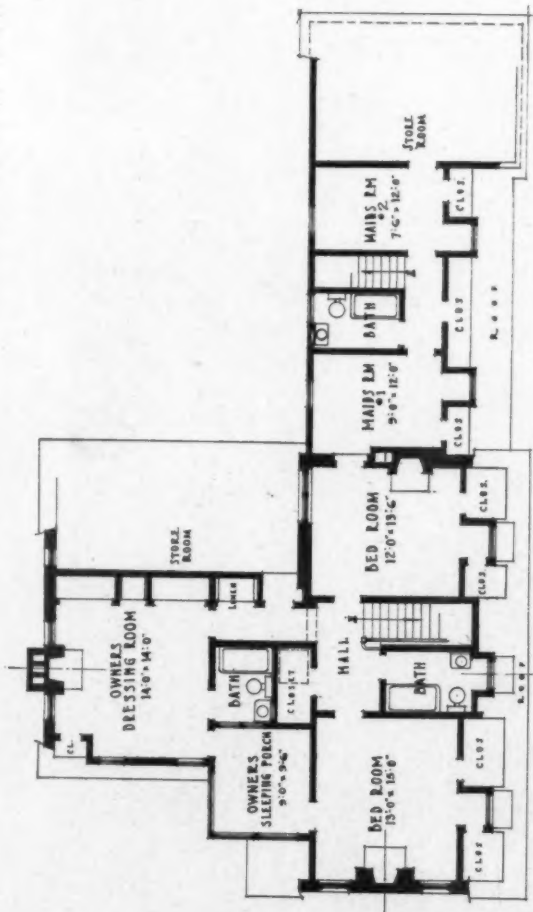
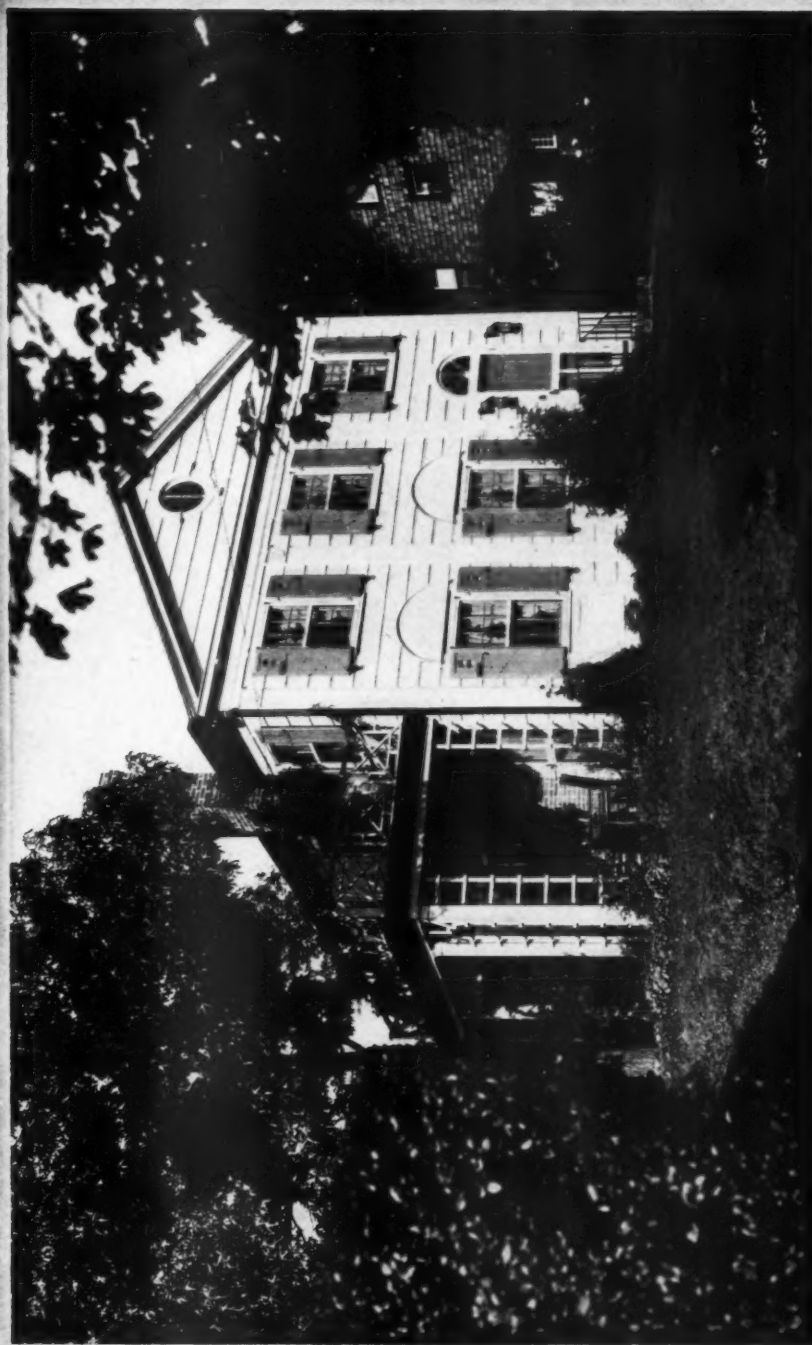


Photo by Des Harris

HOUSE AT CHATSWORTH HEIGHTS, LARCHMONT, N. Y.
SHERRILL WHITON, ARCHITECT



HOUSE AT CHATSWORTH HEIGHTS, LARCHMONT, N. Y.

SHERRILL WHITON, ARCHITECT

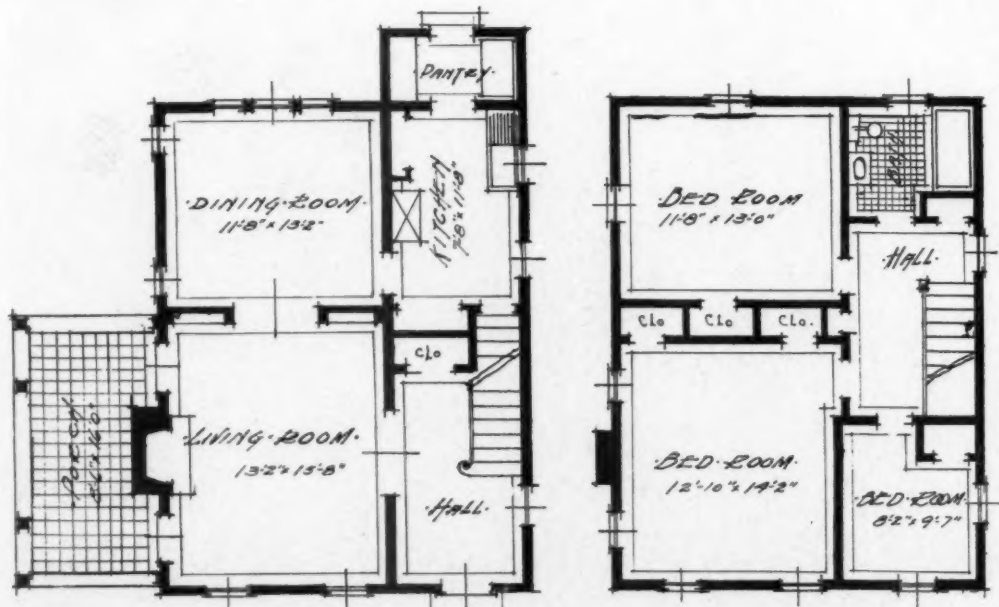
THIS house was built during 1923. It is of frame construction, and has a wooden shingle roof.

Interior partitions are plaster on wood studs.

Interior trim, whitewood.

Hot water heat with standard electric lighting and plumbing.

Cost approximately \$11,000.





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THE AMERICAN ARCHITECT

THE APPROACHING INSTITUTE CONVENTION AND THE ARCHITECTURE AND ALLIED ARTS EXHIBITION

HARVEY WILEY CORBETT, Chairman of the Exhibition Committee of the Architecture and Allied Arts show to be held during and after the Institute convention, is contributing a series of communications to the *Journal of the A. I. A.*, that are of such general interest to the profession irrespective of affiliation, that we reprint below, what Mr. Corbett has to say in the February *Journal*. Mr. Corbett writes, in part:

"I don't want the readers of the *Journal* to get the impression from these short articles that I am attempting to tell them all about the Fifty-eighth Annual Convention. In the last issue I may have seemed to be Chairman of the whole thing. I am only Chairman of the Exhibition Committee, which I can assure you is quite enough.

"Mr. D. Everett Waid, President of the Institute, is doing a few things himself; Mr. Benjamin W. Morris, President of the New York Chapter, is making a few gestures, too, while Mr. Donn Barber, Chairman of the Entertainment Committee, could tell you an epic tale of what he is proposing to do to the 'poor' delegates, and their families. I am only afraid he will be so successful in entertaining them that they will barely have time to see *my* exhibition, but it is generally conceded that we lead a hectic life in New York and we expect to give the delegates so much that they will never forget it.

"Most enthusiastic letters are coming in from all the Regional Directors who are energetically at work collecting the very *creme de la creme* of material throughout the United States. This means that for the first time in our history we are really going to see assembled, in one show, the most representative work of the entire country. While comparisons are sometimes odious, I am quite sure that a comparative exhibit of the work as collected by the Regional Directors will only prove that American architects, no matter how different their point of approach to a problem may be, are *always* good.

"One floor of the Grand Central Palace will be devoted exclusively to the interest of the small house. No feature of the exhibit will have a greater popular appeal, and here will be shown examples to fit every pocketbook, together with a practical exhibition of all the conveniences, furnishings and decorations which go to make a small house most livable.

"At the entrance to the Grand Central Palace on the main floor will be a complete directory of the exhibition so that those with limited time may

find what they want especially and devote themselves exclusively to one field.

"From the small house to city planning is quite a jump, but no more of a jump than one would be obliged to take if he expects to cover the wide range of this exhibition. The International City Planning Exhibit, in connection with the International Town, City and Regional Planning Congress, is to be part of our Architectural and Allied Arts Exposition."

REGIONAL PLANNING CONGRESS IN APRIL

THE International Congress on Town, City and Regional Planning will be held in New York City, April 20 to 25, at the invitation of Governor Smith, and of the American City Planning Institute, the National Conference on City Planning and several other associated organizations.

An exhibit of city planning material from all over the world—probably the largest and most comprehensive ever assembled—will be shown at the Hotel Pennsylvania and also at the Grand Central Palace, the latter as part of the exhibit of architectural and allied arts, under the auspices of The American Institute of Architects and The Architectural League of New York which will meet in conjunction with the city planning congress.

The congress will bring together the most prominent city planners in the world. The International Federation of Town and Country Planning and Garden Cities, which meets for the first time in this country, will be represented by some of the most eminent city planners and housing authorities in Europe.

The Conference will be of especial interest and value to this country, as it will give opportunity to secure first-hand information upon an important field of city and regional development, namely, the better distribution of population and its effect on problems of transportation and traffic.

ANNUAL EXHIBITION, SOCIETY OF LANDSCAPE ARCHITECTS

THE annual exhibition of the New York Chapter, American Society of Landscape Architects, will be held in the Arden Galleries, March 17 to April 18, inclusive.

Members of the National Sculpture Society will contribute sculpture appropriate to the garden, and in addition there will be a section in which garden furniture and accessories will be shown.

Creating Opportunities

THE architect, contractor, or builder who creates opportunities for himself, profits more than he who waits for opportunity to knock at his door and, likewise, best serves the community in which he works.

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AMERICAN IMPRESSIONS

MR. TOPHAM FORREST has brought back many impressions from America, states *The Builder*, London, and is of the opinion that we have much to learn from that country. In educational buildings and their equipment he thinks America is far ahead of us, and the same applies to theatre planning and means of escape in case of fire. The latest New York "skyscrapers" are, he thinks, extraordinarily fine architecture as regards detail, and those built since the zoning laws came into operation are very fine compositions as a whole. The planning of railway stations, too, is carried out wonderfully well in the United States, where the architect is considerably helped by the fact that in most cases the tracks are below ground level. There is at least one subject, however, in which we are in advance of the cities of the United States, and that is in slum clearances, although the fittings and domestic appointments of American tenements are generally far superior to anything found in this country in similar classes of dwellings. Concrete is used considerably in America for small houses, and Mr. Forrest says he wants to employ concrete to a much greater extent for the thousands of new houses to be built by the London County Council.

PRINCETON ARCHITECTURAL PRIZES

TWO competitive prizes of Eight Hundred Dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1925-1926.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University.

For application blanks, and regulations governing the competition and award, address The Secretary, The School of Architecture, Princeton University, Princeton, N. J.

PAN-AMERICAN CONGRESS OF ARCHITECTS

TO facilitate plans to bring about closer professional relations between the architects of the United States and Latin America, D. Everett Waid, President of The American Institute of Architects has appointed the following committee on the Pan-American Congress of Architects: Benjamin W. Morris, New York; William Emer-

son, Boston; Albert Kelsey, Philadelphia; William L. Plack, Philadelphia; Kenneth M. Murchison, New York; Frank R. Watson, Philadelphia.

"The purposes and aspirations of the committee are self-evident," said Frank R. Watson of Philadelphia recently. "The manifest disposition on the part of our Latin American confreres to promote intercourse between the members of the architectural profession in South and North America leads us to hope that this spirit will be reciprocated in the United States, and there are very positive indications that this will prove to be the case. Already invitations have been or are to be sent through the permanent committee of the Pan-American Congress, asking that delegates be sent from Latin America to the next convention of the institute in New York in April, and to the Washington Conference on City Planning to be held about that time.

"The Argentine Government is establishing an international competition for a large public institution for the care of the blind, to be erected at Buenos Aires. The committee has written for full particulars, which when received will be published in *The Journal of the American Institute of Architects*.

"The Central Society of Architects of Buenos Aires and the Society of Architects of the Republic of Uruguay have honored us with corresponding membership, facilitating correspondence with the leading practitioners and officials. I mention this circumstance as an example of what may be expected in actual co-operation in practice.

"It is also most desirable that educational intercourse be promoted. Interchange of students for at least post-graduate courses, would undoubtedly produce excellent results.

"All architects of good standing are eligible for membership in the Pan-American Congress. It is to be hoped that many will avail themselves of the opportunity, not only to promote professional interests but, through these channels, which have as yet been barely opened, assist in the development of real Pan-Americanism, which both North and South America so much desire."

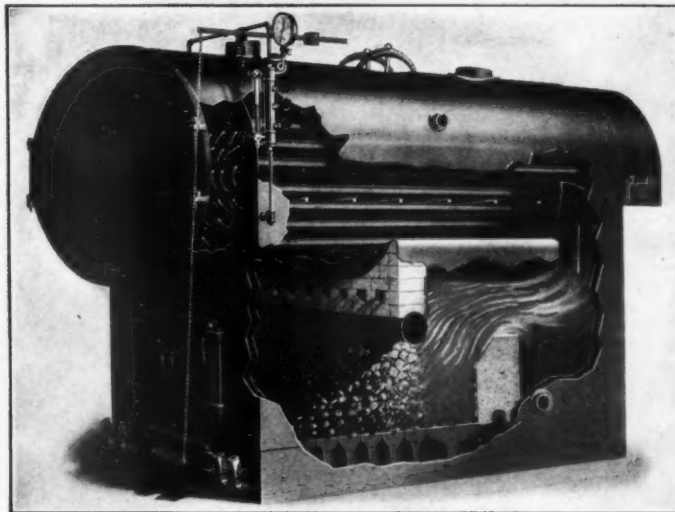
CENTRAL NEW YORK CHAPTER, A. I. A.

AT the annual meeting of the Central New York Chapter, American Institute of Architects, held at Syracuse, the following officers were elected:—

George Bain Cummings, President; Jno. F. Stroebe, Vice-president; Charles H. Conrad, Secretary, and Edwin Bonta, Treasurer.



A change of name only



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THE AMERICAN ARCHITECT

CONSTRUCTION COSTS TO FEBRUARY 1

THE slight increase in building cost shown by the figures for January is not to be taken as the beginning of a general rise, according to the interpretation placed upon the statistics by officials of the Associated General Contractors of America.

In a statement recently issued, it was pointed out that the slight increase noted during January was due to a minor advance in labor rates and material prices in a few cities. The average cost of construction in the principal building centers of the country rose one point during January to reach the index number 202.

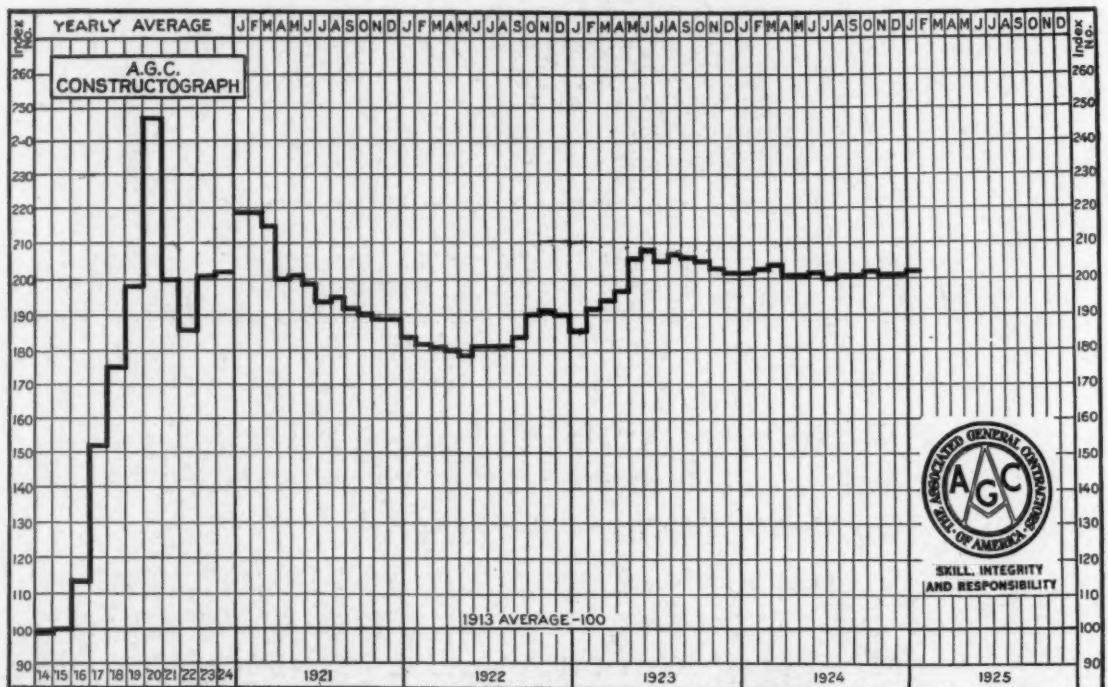
The volume of construction in January, as in-

the two preceding months, a study of the general trend indicates the probability of continued high activity during 1925. This same indication is carried by totals of building permits issued in twenty cities.

PROPOSED SKYSCRAPER FOR ROME

IT is proposed to erect in Rome the largest and tallest skyscraper in the world from the plans of the noted Italo-Argentine architect, Mario Palanti.

Mario Palanti, who has already erected several colossal buildings in Buenos Aires, proposes to build in Rome a building with eighty eight floors



COST OF CONSTRUCTION

licated by shipments of materials, dropped thirty-five points below the index figure of 155 for the preceding month, due to a cold-weather slackening of operations. This decline is not believed to forecast any significant curtailment of construction during the coming year. The total volume for 1924 was the greatest on record, being four per cent more than that of 1923, which in turn was sixty-three per cent higher than that of 1913.

Though awards of building contracts in a group of twenty-seven northeastern states fell in their total to some thirty points below the figure for

and 1,500 feet in height and having a frontage of 1,000 feet. This building would contain 4,500 rooms, 100 large halls, a huge theatre, a gymnasium for the training of Olympic athletes and a concert hall. It is planned as the center of Roman culture and athletic life.

In Palanti's plans the general outline of the building is pyramidal, its massive base gradually thinning into a central tower whose summit would be almost two and a half times as high from the ground as the cross of St. Peter's Basilica. Its decoration follows vertical lines strongly reminiscent of the Woolworth Tower.



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MASSACHUSETTS COURT SUSTAINS ZONING LAWS

By a unanimous decision the Supreme Court of Massachusetts, a short time ago, upheld zoning by-laws of Brookline and Milton, Mass., and dismissed petitions brought to compel the town authorities to grant permits for buildings in restricted districts, states *Engineering News-Record*. The decision stands squarely on the right of the towns to exercise the police power, thus: "The police power in the reasonable exercise extends to ownership of land as well as to the enjoyment of liberty. The police power is recognized as an attribute of government. It may be put forth in any reasonable way in behalf of public health, the public morals, the public safety and, when defined with some strictness so as not to include mere expediency, the public welfare." The fact that the petitioner in the Milton case could use his land "more profitably for commercial than for residential purposes is of slight significance in the broad aspects of the case." The decision also declares that the "establishment of a strictly residential district, free from commercial or manufacturing business, may be to conserve the general health, safety and good order of the community. It cannot rightly be pronounced unreasonable. The limits of the several districts established by the zoning by-law appear to us plainly to be reasonable and not open to any well grounded objection. There is nothing about the zoning by-law which denies to the petitioner the equal protection of the laws." Further on the court stated: "There is nothing in the record to indicate that the legal voters of Milton, in voting unanimously for the zoning by-law, were not actuated wholly by a consideration of the public welfare."

HOUSE COMMITTEE APPROVES BILL TO BEAUTIFY CAPITOL

INITIAL steps were recently taken to work out plans which long have been pending to make Washington the most beautiful capital in the world. The House Committee on Public Buildings and Grounds approved the bill appropriating \$150,000,000 to be expended in the next six years, one-third of which is to be devoted to erecting suitable Government buildings.

It also approved the bill, already passed in the Senate, appropriating \$14,700,000 for erection of the Lincoln Memorial Bridge across the Potomac. This bridge will connect Washington directly with the famous Arlington Cemetery, which contains the tomb of the Unknown Soldier, directly across the river from the Lincoln Memorial.

In this way the north and south will be connected by a direct crossing. The bridge will be designed architecturally to fit in with the classic

Lincoln Memorial and with the tomb of the Unknown Soldier at Arlington. The national cemetery is located on ground owned by Gen. Robert E. Lee before the Civil War.

In connection with the Lincoln Memorial Bridge, it is proposed to widen B Street, which runs between the Lincoln Memorial and the Capitol, upon which some of the new Government buildings will be erected. This is in keeping with the plans already made to develop the mall, along which the buildings of the Department of Agriculture are already erected and which runs by the National Museum and the botanical gardens.

Another line of buildings will be erected some time along 15th Street from the corner of Pennsylvania Avenue to B Street in the neighborhood of the Washington Monument. The site of these buildings is now cluttered up with cheap buildings, which will be sacrificed to the plan of making Washington artistically complete.

"WHAT COLOR FOR THE ROOF?"

WHILE a minor problem, yet often a troublesome one is the matter of placing before the client some easily understood method of indicating the exact color scheme of the completed house. The insistence of clients very often results in a scheme of painting that ruins the ensemble, makes the house a discordant element with its surroundings and causes it to "fight" with its neighbors.

A rather novel method perfected by The Richardson Company of Lockland (Cincinnati), Ohio, is a pamphlet issued by that company, describing the various forms of roofing they manufacture. On the back cover of this pamphlet is a pocket in which there are a number of cardboard silhouettes of the same house painted in different colors and a "spread" or mask showing roofs in different colors. By this ingenious method the architect can place before a client the exact color combination he suggests and the client can visualize the result in the most satisfactory manner.

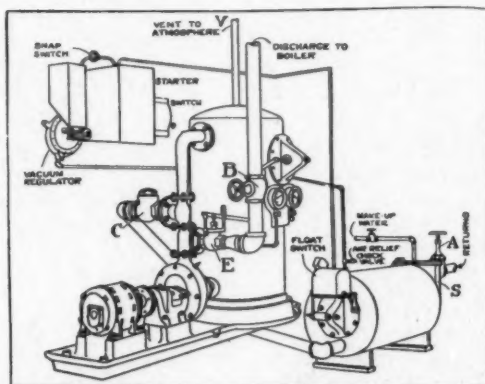
We are informed that this helpful publication will be sent to architects upon request.

WILL ERECT GARFIELD MEMORIAL

ATABLET will be erected on the site of the cottage where the late President Garfield died at Long Branch, N. J., September 19, 1881. The cottage where Garfield died and the Elberon Hotel and Casino, where the Cabinet met after the death of the President, have been destroyed by fire. A committee has been appointed to make arrangements for the memorial.

For utmost dependability specify Young Vacuum Pumps

THE architect and engineer will appreciate the many advantages of the new "V" construction of the Young Centrifugal Vacuum and Boiler Feed Pumps—advantages which make for the utmost in durability and dependability.



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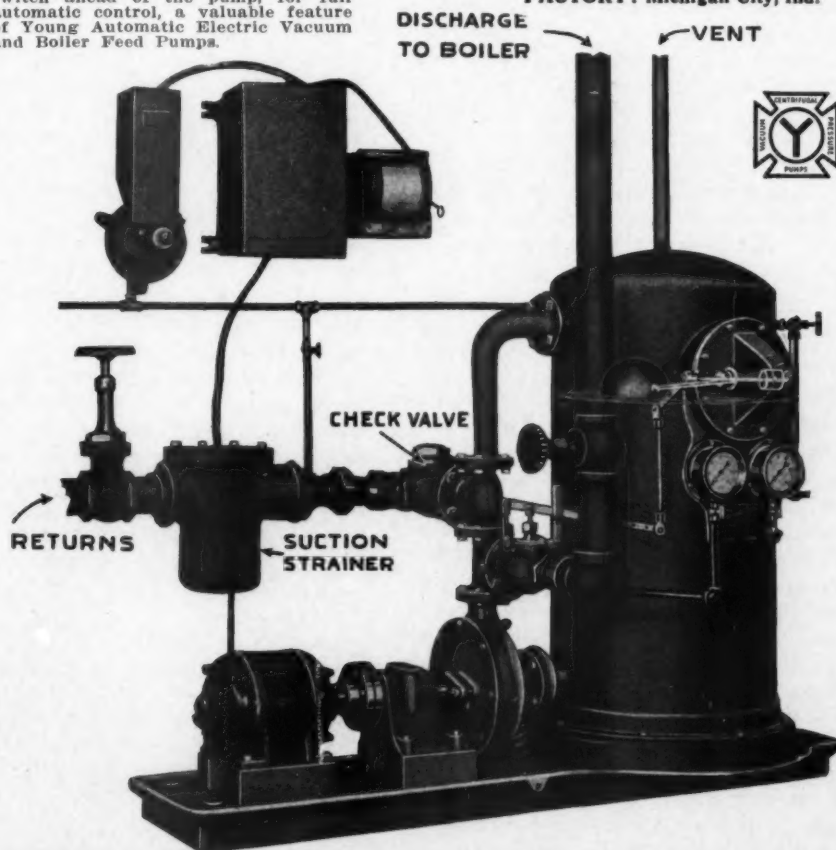
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A NEW development in lead pencils, the tool most used by artists and architectural draftsmen, is the colored pencil with thin diameter lead. This new pencil is the first of its kind which enables the user to employ a colored pencil in exactly the same way as an ordinary drawing or writing pencil. In making these thin lead colored pencils, the manufacturers have developed a firm colored lead which has many advantages over the soft and flaky leads that are merely makeshifts for the purposes desired.

Every architectural draftsman or those engaged in drawing or illustration of any sort will find these pencils a very desirable and handy means for imparting color where desired. The pencils are made in red, blue, green and yellow.

PITTSBURGH TO HOUSE UNIVERSITY IN A SINGLE 52-STORY BUILDING

PLANS for the erection of a \$10,000,000 fifty-two story building at the entrance to Schenley Park to house a major part of the activities of the University of Pittsburgh, were recently announced by Chancellor John G. Bowman. The new structure, to be known as "The Cathedral of Learning," will accommodate 12,000 students.

The building will be Gothic in style in white Kentucky limestone, and will stand upon a fourteen acre tract of land facing the park. It will be 360 feet long, 260 feet wide and 680 feet high. It will have four entrances, sixteen high speed elevators, and class rooms, libraries, shops and laboratories. Construction work will begin this year. Charles Z. Klauder of Philadelphia is the architect.

PHILADELPHIA PLANS FAIR

DATES for the observance of the 150th anniversary of the signing of the Declaration of Independence were recently announced by the Directors of the Sesqui-Centennial Association, who have adopted a tentative construction program to cost about \$5,000,000. The celebration is to begin June 14 and end September 17, 1926.

The construction program includes an administration building, beautification of the parkway between Logan Square and the Art Gallery, and extensive improvements to the Commercial Museum, Horticultural Hall and other buildings. The giant stadium to be built by the city at a cost of \$20,900,000 is not included in the program.

It is planned to request the Federal Government and various States to construct a "Temple of American Fame" and buildings for State ex-

hibits. Foreign Governments will not be invited to send exhibits, the Directors said.

The entertainment program will include dramatization of historic events at Independence Hall and other places, exhibitions of art, literature, industry, agriculture, horticulture, dairy and livestock, military and naval, and a continuous program of athletic events, pageantry and children's carnivals.

AN AFFAIR OF TIME

IT is a truism that the despised of yesterday is the revered of tomorrow—in architectural no less than in human affairs, claims *The Architects' Journal*, London. We know with what indifference, all through the ages, one generation has desecrated, often obliterated, the work of its predecessors. We know how the work that has come down to us from the past is now venerated (alas! not by everybody), and how in moments of self-searching we try to discover what it is that evokes our veneration—whether it is the inherent virtue of the object itself or the superficial charm given it by the softening hand of Time. In our own day we have seen some astonishing changes in architectural taste and fashion that seem to show that one need only get far enough away from a thing to come to admire it. Not so very long ago architectural history stopped short with the Brothers Adam. Now it has gone on to embrace Nash (we appreciate him when it is too late) and the other lights of the early nineteenth century. Even the Gothic Revivalists are being looked at with a new, some will say an ill-omened, interest (only those who remember the Battle of the Styles will, however, say this). Assuming the correctness of the theory that Father Time is behind all this mischief, it will not be long before we shall be admiring the Albert Memorial and the Griffin at Temple Bar—the special bugbears of our own fathers—not to mention the Charing Cross railway bridge and the frock-coated statues of Victorian statesmen and other notabilities that decorate (or desecrate, as the case may be) our squares and public places. On the same line of reasoning, a few generations hence the architectural schools will be organizing pilgrimages to the hinterlands of early twentieth-century suburbia—but no, the thought is too terrible!

A MEMORIAL TO LONGFELLOW

THE people of the Maritime and New England States, it is learned, have launched a movement to raise the necessary funds to erect a monument to Longfellow, who by his poem "Evangeline" immortalized the Annapolis Valley.

The PUBLISHERS' PAGE

WE are daily in receipt of letters from subscribers, registering with us their claims as oldest readers. "Your Golden Anniversary reminds me," writes Harry Armstrong Hill, of Trenton, N. J., "that back in 1876 I subscribed to *THE AMERICAN ARCHITECT* and excepting a few years in the '80's, have taken it continuously." Is there any one that can claim a longer readership? And then Mr. Hill adds,—and naturally much to our satisfaction,—“I do not think I have missed getting my copy a single time the past thirty-five years. It was good at the start, but each year has seen improvement and betterment, and I continue to get the same enjoyment and knowledge that I did years ago. I most heartily wish you the utmost success.”

* * *

When a man continues to subscribe to the same journal for a period of almost thirty-seven years, he must have good reasons for doing it. Take, for example, W. Gedney Beatty. He's a good friend and a long time one. Here are his reasons for sticking to us. He writes:

"I subscribed to *THE AMERICAN ARCHITECT* beginning with January, 1888. I have continuously kept up my subscription to your paper and have reaped the benefit of its growth and improvement. Today, at the same subscription price as when I started thirty-six years ago, I am receiving a vast amount more.

"It is a pleasure to look forward to the coming numbers, as I have done for so many years, as I feel that *THE AMERICAN ARCHITECT* is under an editorial control that has not only placed the paper where it is today, but is helping every reader and many a coming architect.

"There may be older subscribers than myself, but none who can wish your paper a greater success or can have a higher appreciation of its worth."

A glow of pride is certainly pardonable when we receive such flattering endorsements. It's not necessary to say we shall try to merit them. Age has its compensations as well as youth.

In our next issue, April 8, we will present another of Wm. Roger Greeley's scholarly essays on certain aspects of architectural practice. Mr. Greeley has written on Architecture as a Business, as a Pastime, as a Commodity and as an Inspiration. The next article will discuss architecture as the Vestal of the Crafts. It will be something worth while.

* * *

The Allied Architects Association of Los Angeles is a progressive organization, and has been identified with every important development in its neighborhood with which it could rightfully become allied. It has just completed the proposed civic plan for Los Angeles. A resume of the work and illustration of the plan will be found in issue of April 8.

* * *

Columbia University announces the discovery of the missing sixth book of the manuscript of Sebastian Serlio, who wrote on architecture 387 years ago. There will be found in our issue of April 8 some notes by Professor Dinsmoor on this impor-

tant discovery and an illustration of a typical page.

* * *

Writing about subscribers who have been with us many years, reminds us that some advertisers may claim an equally long association. We will tell you about them soon.

* * *

Our issue of April 22 will present the first of a series of articles by Philip Hubert Frohman, of the architectural firm of Frohman, Robb & Little, illustrating and describing the National Cathedral at Washington, D. C.

The article will treat of the character of the design of this monumental structure, and make comparison with other notable cathedrals, and conclude with an analysis of the architectural style and general symbolism of the structure as expressing certain physical attributes.



FRONT PORTAL, CREMONA CATHEDRAL
FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.

THE AMERICAN ARCHITECT