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A THATCHED ROOF IN SOUTHERN ENGLAND

AN ARCHITECT'S AUTO TOUR of ENGLAND*

BY OLOF Z. CERVIN, A. I. A.

LIVES there among architects one who would not see Europe, and having once seen, would not go back for a more intimate visit and a leisurely one, free from the schedule of trains and trams, going where and when he listeth and as fast or slow as the day might call for? It has been done, you can all do it. Twenty years ago I visited Europe, two Summers one after the other, and ever since have dreamed of just roaming about there.

One year before starting we (the family) began planning and set aside 16 months for this trip—two Summers and one Winter—the greater part of the Winter to be spent by the boys in school, say in France. So much time is not necessary (and you can cut out the school in France, espe-

cially if you have boys) but be you the head of a household or just simply a foot-loose, free and careless young architect, if I can induce you to try my recipe I shall deserve your everlasting friendship. The recipe is not expensive as I shall tell you later if you should care to know. I would advise you to go early in the Spring and come back late in the Fall to get the best out of a year.

We are fortunate to live in the days of the automobile and of course you will need one to carry out a program such as I shall indicate. It is best to have your own car, one you know thoroughly. My first move was to join the Automobile Club of America, which is affiliated with the best clubs throughout the world. The Royal Automobile Club of England will be found invaluable, taking care of the unloading of the car, English customs

*This is the first of two articles by Mr. Cervin. The second will appear in next issue.



THE LARGEST TREE IN ENGLAND

dues, driver's license and obtaining necessary papers for driving in continental countries. The fee is small and an additional fee for associate membership in the R. A. C. will entitle one to road help throughout the British Isles. The patrols of this Club will be encountered almost everywhere. We needed road advice only, as we had not even a puncture in the entire island trip of 3,300 miles.

Now who, whether an architect or not, would go to England without seeing her cathedrals, and here too the club will help, furnishing, at no extra cost, a tour made out on a miniature map and also printed directions giving general information and describing the route in detail. A good folding map on cloth (such as Bartholomew's) is quite essential together with the Michelin guide (gotten up by the French Tire Company) to make the trip enjoyable. The guide will help tracing a way through the many crooked streets of the towns, as it has a map of each, and a great deal of other information. For history add Muirhead's new Blue Guide of England and you are well equipped.



CHANCEL OF A SMALL CHURCH IN WEST ENGLAND

Everything in England is not worth while. There is ~~supremely~~ much of the common and even ugly, particularly in the large industrial cities. If you follow the route, however, you will avoid much of that. Not that you need be its slave, and neither were we. A tempting side road is sure to call for exploration of the unknown and again, unless ever on the lookout, it is easy to get



A GROUP OF ENGLISH FARMHOUSES

off the route, and have the fun of finding the way back, a pleasure indeed in the uncertainties of life with no fear of getting hub deep or even tire deep in mud. And remember it rains frequently in England (that is why the grass is so green) and it is quite cool, cool enough for warm clothing, even in a closed car.

Of course, you will see more than cathedrals, and many castles, ruined abbeys and other monuments are situated along the roadside or just far enough away to make an interesting side trip, and what would England be without these ruins!

You should profit by one of my mistakes and fit your progress so as to attend the yearly meeting of the R. I. B. A. We were in Scotland when this was held in July in Oxford. What a lost opportunity!

Of new stuff there is not a great deal in England. The big city of Liverpool (otherwise not much to hold the traveller) has the distinction of having the only cathedral to be dedicated by a church of England prelate for many centuries. We were unfortunate to arrive when it was closed and also two weeks too early for its dedication with all the pomp that goes with such an unusual and important event. And its young architect was knighted and perhaps if I had known how, I might have seen a remarkable performance. The cathedral though twenty years in building is not completed, and its architect, Scott, is still young for he was only twenty when he won the competition. "The romance of its building," the papers call it, the prize going to an unknown draftsman who worked nights secretly on the big task, assisting his master during the day on his



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own competition, often late in the morning, but never a reprimand for all that from his kind employer. Imagine the feelings of the older architect—disappointment—yes, but possibly even more joy and pride.



FARMHOUSE IN NORTHWEST ENGLAND

Looking at its sheer and imposing mass and, large (but rather bare) windows, one wonders at the futility of competitions, for the architect expressed it this way—not a stone was laid as originally planned.

There were many things beside architecture that filled our eventful two months in the island. Having tried tourist life at home, we planned to do some camping out in England. Our sedan had been specially prepared for a long trip so as to be used as a Pullman, by folding down the back of the front seat and hanging a double hammock (for the boys) to hooks near the top of the wooden framework.

But to find a place to park the car and some seclusion was not easy in crowded England. Not for want of space. One drives at times for miles and sees little or nothing of man's habitation. But for the roads the land has been meted out with a scant hand indeed, and well hedged in, and often walled in, with numerous signs warning the luckless trespasser, especially in Southwest England.

But they have gypsies in England, and in England we had heard they go "caravanning" using a horse. However, we too learned to find suitable places and actually slept out in England eight times, in Wales three, and four times in open breezy Scotland. If you wish to do the same remember the country is cool. We had seven blankets and a closed car and still welcomed our overcoats for extra covering. Of course we were American enough to keep our windows open. Our second camping out reminds me of a loveliest English mid-summer evening, on a side road next to a farm group on a hillside overlooking an ideal "Turner picture," with a descending sun in the valley and distant church bells tolling for a full hour. It was nine o'clock and the sun had not

yet set when the bells ceased, for you see we were as far North as Winnipeg.

Those English chimes deserve a more than passing mention. Nowhere have we heard the like. Certainly the clanging and clashing bells of France are not to be compared with these. The sexton in the venerable old church of St. Olive (originally Olof and Scandinavian like my own name) said it was an art to ring bells, an accent on art, such as to call for a capital A. I then smiled at him but think now he was more right than wrong, that old bellringer of the little quaint church, tucked away in a corner of grimiest London.



A ROADSIDE LUNCH

One evening hearing the bells in a church tower opposite our hotel, we felt called on to see how it was all done. The church was dark and the way up the well worn circular stairway in the transept pier not easy for strangers. It was worth while. There they stood in a circle under the bells, eight somber men, each with a rope and each as intent on his pulling it as students with algebra problems. Not a word, hardly a glance did we get, and never was there a break in the rhythm. One,



ROAD PATROL AND HIS FIVE O'CLOCK TEA

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the leader, every so often gave a grunt, that meant a change in the peal. Of these changes they are proud for they are a real part of their art. In Winchester Cathedral our guide, one of the bell-ringers, demonstrated how novices are taught by the use of hand-bells. Some never can learn, it seems, too nervous and fearful they will not let go the rope at the right moment and thus be caught by the back-swing and possibly killed. Winchester has 12 bells. "How many changes" asked the guide, "could be played with these?" I guessed a million offhand and was told it was short by 246,342 (I believe that is right and shall check up on it some day.)

We saw the number 12 in another church where a tablet commemorates the chiming of the bells for that many hours after the great armistice. Each name of the bellringers, working in relays, is here recorded. We are all quite human.

The love of bells explains perhaps the heaviness of the average tower and the absence of light, graceful spires such as I, for one, looked for. It requires a large room for even six bells. The towers are often beautiful but one rather wishes for graceful spires to dot the landscape.

Now church bells may not be musical (and perhaps it is true that the English are not musical)



MELROSE ABBEY

but we early missed the wonderful chanting and organ playing which is a part of the daily service in the cathedrals. After a hard drive it was soothing to enter a somber old pile of stone for vespers and catch the echoes and resonances from the mighty vaults. Often we seemed quite alone in the immense space, so few came to worship.

There is such a thing as a pleasant disappointment. Such I may say we found Shakespeare's country. From the days of Washington Irving all tourists must go there and many must write of it, so one fears it may be overdone. But not so. I now understand why the poet would not have his bones disturbed and moved perchance from the remarkably quaint church with its bent axis, leaning piers

and quite unsymmetrical and fascinating interior. It is not small.

In Stratford itself and the surrounding country much interesting work remains, particularly half timber. (It is indeed quite amusing the way it is often imitated by painting timber lines on masonry walls, modern of course, reminding one of the Italian habit of painting windows and even curtains.) Anne's own little cottage, so well preserved, is a vivid reminder of the old-time farmer and his homely ways. But how Anne escaped tuberculosis, sleeping in that low attic room with



A COURT IN FOUNTAIN ABBEY



GLASTONBURY ABBEY

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a window about two feet square, would puzzle a modern. By the way, the old farmstead had the good fortune to stay in the Hathaway family until quite recent times and so is little altered.

It is not always permitted to climb the church towers for the views. This we did at Winchester and saw much of the labyrinthian interior of a cathedral attic. It has always been my desire to see the top of the vaults, I know not why. They are, however, not beautiful—a succession of regular uninteresting waves. Here we walked the length of the long nave and marveled at the immense trussed timbers supporting the roof, timbers reminding one of the forests long cut down and also of fires quite destructive. In St. Paul's in London the guardians have covered them with asbestos in that part which is accessible to the public. (It is well they had timbers of immense size for the stresses have been wonderfully worked out of it all.)

In fact, one sometimes doubts the thorough and careful building of the olden times. Hardly a cathedral or other monument that does not hold out a hand for alms. Most of these are braced and buttressed and in several the old stone is being replaced by new work. Large ugly cracks in Lincoln Cathedral call for immediate attention, special appeals being made to Americans and not always in vain as is publicly announced. The rubble foundation of St. Paul's is incredibly poor and cracks are showing up in the superstructure. The architect in charge showed us how the cracks are watched and micrometers set up for periodic reading. Already work is under way to save the old pile, but it will require hundreds of

thousands with little delay if it is to do any good.

At Tintern I spent some time watching the men at work on the old ruins, and having the procedure explained. The trick is to keep the abbey from disappearing into dust. In former times the restoration was crude, even after years easily picked out, like a new cloth on an old garment, spoiling the effect of venerable age. All these monuments are under government care and only trained men, traveling in crews from place to place, do the work. When they are through the joints look as old as ever and there is texture and color and a romantic, crumbly flavor to kindle the imagination of an artist, but the inroads of weather and time are checked, at least for a generation, with the intelligent use of modern cement. England knows the value of ruins.

But what are they to do with old Oxford? Much too much of its limestone is of poor quality and carving and mouldings are losing all form. It is evident that all English limestone is not good for building and the whisperings of graft in the rather modern Parliament houses, which are also in a bad way, speak of politics only too familiar in its ramifications. In spite of elaborate commissions to choose materials the results are sad.

Ruins remind of Stonehenge, that perennial mystery. It too is at last under Government care, and perhaps its secrets may be further unfolded. The airplane has been called on (so the papers say) and photographs from the sky reveal earth formations which have hitherto escaped attention. It sounds like Sunday supplement stuff, but may be true. We shall see.



A STREET CORNER NEAR DRYBURGH ABBEY

NOTES ON NATURE FAKERS

BY HARRY F. CUNNINGHAM, A. I. A.

THERE is a man in our Town who thinks he's wondrous wise. He is of course, a rich man—a very rich man. He goes to Europe every year—has done so ever since he became afflicted with riches. Every time he has “done” Europe, Europe has “done” him just a little more completely—and now that he has arrived at the inevitable point where a “Venetian Palace” in the midst of the Palm trees and Live-oaks is the very thing he must build, he has accumulated a whole junkshop full of ready made “antiques” all of which must become part and parcel of the palace. He has, among several thousand things, a mirror “from the Doge’s Palace.” It is really quite good as to design and execution, but there is not a scratch, and scarcely a tarnish, on the gilding—just enough suggestion of tarnish here and there to create the illusion of “antiquity.” The mirror is really a good looking thing, but if the owner knew that it never saw the Doge’s Palace, and that it is years younger than some of his Architect’s shoes and trousers, he just simply wouldn’t have it ’round the place. This same rich man has a couple of very delicately carved Renaissance columns from “a sixteenth century palace” (they all come, of course, from palaces). The carving on these columns at the height of a lolling page’s elbow is just as fine and sharp as the detail on a brand new fifty cent piece—and yet the careful carver very carefully broke a couple of chunks off the neck (carefully sending the chunks along in the case however). How kindly the centuries in Europe have treated the “antiques” prepared for the rich American who, in gathering his riches, has almost always forgotten so many other things he should have gathered. The most curious thing of all, is that this same poor rich man has a very beautiful and *really* antique marble mantelpiece that slipped somehow into his “collection”—and this is the one piece he doesn’t like and wanted to ship right back when it was unpacked. Is there any immediate cure for this peculiar disease?

There are some Architects in our Town who say they’re wondrous wise. There are others similarly affected all over these be-nighted States. These brethren burn barrels of pitch in the closed rooms of their new houses, to smut up the plaster and make it “look old.” One sees them lay tile roofs as badly as bad can lay—and then smash corners and ends off the good honest tiles, and throw great gobs of cement all over the whole business, all to make it “look old.” They burn and comb perfectly good sound timbers—not because this gives a soft texture and a lovely color to the wood—but just to make them “look old.” These men admit

the allegation, as it were, and yet they are called Architects—and the Architect is supposed to be the Master Artist, who creates Beauty out of Sincerity and Truth!!!!

Is it not curious that in this age of love of the modern and the ultramodern, there should be this apparent craving for fake antiquity? Or is the little word “fake” the thing that makes it all really very modern? Folks have learned HOW to make age (or at least HOW to imitate it)—and everybody’s doing it now.

One is tempted to hope, and therein to find encouragement, that these Architects who are deliberately faking “age” and manufacturing “antiquity” for their clients, do really know that it is all a fake. Surely they must know that when the *old* plaster walls were made, they were made just as well and clean as it was possible for honest craftsmen to make them. Certainly they do not believe for a moment that the broken and wobbly tile roofs on *old* buildings were built that way. One has even seen, in the suburbs of Washington, a roof with a decided sag *built in it*—and this on a Church, of all places!!!!

This whole business is a reflection of the characteristics of Impatience, Insincerity and Insouciance (to borrow a word for which we have no exact equivalent)—all characteristics that are marvelously Modern, and altogether unwholesome.

The *real* patina of *real* antiquity cannot be imitated nor fabricated any more than beauty can be copied or manufactured, and what will these faked-up “antiquities” look like when the hands of the years—however gentle and loving they may be—shall have caressed them? Or will they have been replaced by Bigger and Grander fakes, in order that modernity may be always up-to-date and the Joneses kept up with? The answer is, one fears, just “X.” And yet—while there’s life, there’s hope—so let us hope. For Art will ever live, even though she hide her light for the moment, under a bushel—of fakes.

Lately one of the leading articles in one of the leading Architectural magazines contained the naive statement that the “old-time idea that the structural elements of a building should be indicated in the architectural designs is fast disappearing.” One learns something new every day! But this thing would be a dangerous thing to believe. Such a belief would relegate all the accumulated knowledge of the centuries to a back seat in the junk-shop of the Ages—it would simply mean that Egypt and Greece, the Master Masons of Byzantium and the Glorious Middle Ages, and

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all the rest, have lived and striven and studied and suffered and worked and built in vain. Let us hope that the quoted statement just slipped in by mistake (like the *real* antique in the rich man's "collection"), and that nobody does, or ever could, believe it.

There are certain rumors that crop up every now and then about campaigns of "advertising for architects"—and once in a while this disease manifests itself in the shape of something more definite than mere rumor. One has never yet heard, however, even the slightest breath of a rumor about advertising for Painters, or for Sculptors, or for Musicians. Of course, the possession (or acquisition) of a Russian name is considered a legitimate form of advertising in the three lesser Arts—but this "advertising Architects" is quite a different thing from that transient mode. What is bad for the goose, should be more or less unsavory for the gander, it would seem. Those Architects who have done really *good* things never seem to concern themselves about "advertising." Is the Architect (supposedly the Master Artist), to be classed with Soup and Soap and Silk Stockings?

There is an "architect" in our Town who is known to be wondrous wise—a regular "wise guy" this one. He has his name and his "profession," with certain mysterious trio of letters after the name, painted in large yellow letters on the spare tire of his automobile. That—one might say—is *REAL* "advertising for architects"—and one is tempted to venture the thought that this sort of Architect really needs advertising (without forgetting, of course, that what he most needs, is reform and a change of profession).

One is inclined to believe that when *GOOD TASTE* and *REAL CULTURE* (not the kind that comes in "Outlines" for subway consumption), and a few more of the "lost Arts" of not so very many years ago, are advertised and so become habits like Soup and Soap and Silk Stockings—the man having something for an Architect to do, will seek out the Architect to do it (and one will wager his last nickel that he will not seek out the "architect" who has advertised).

And there is yet another architect in our Town who says he is going to "hire thirty draftsmen." Not twenty-nine, not thirty-one—just exactly thirty. Now this will be a good thing, perhaps, for thirty worthy young men—but it will be a bad thing for this particular architect, so far, at least, as being an architect is concerned. He is very likely to make a lot of money, for he has

about enough work to keep ten or a dozen good men really busy—but the chosen thirty will certainly never make a good and beautiful building. One can buy thirty horses (if one is very rich), but they can't and won't produce thirty horsepower smoothly and beautifully just because there are thirty of them. It takes something else than mere numbers to make an Architectural Unity that will produce beautiful things.

Of course there must be for many years to come (at least according to modern standards), BIG offices doing BIG work in a BIG way. But perhaps some day the cycle will be completed, and we shall see once more the small, earnest group eagerly doing all things (even small ones) *WELL*.

One hears some palaver now and again about "the Architect and the Small House." It doesn't get far beyond the palaver stage, however, for is it not a fact that ninety and nine out of every one hundred Architects who have "arrived," just won't bother with a small house? And all the while the Biggest thing in this Big Country, is the Small House. Of course—and alas—there "is no money in a small house"—but then there is no money in lots of things, and if one wanted only money, why one could sell fish, or soap, or be a realtor or any other sort of a go-getter. Surely the temptation of many Desirable Dollars is not what engages a man to a Profession that demands so much of Patience and Thought and Real Work, and rewards its devotees with so much of disillusionment and disappointment. Might it not be reasonable to suppose that if more *real* Architects really "bothered" about the Big problem of the Small House, and thus set themselves to doing the little things well, there would never be any need for a campaign for Artists to "advertise" the fact that they are Artists?

And in all the foregoing there is not intended to be a single "knock." It is simply the echo of a "voice crying in the Wilderness" because we are all so full of IDEAS that we forget altogether that the word IDEAS needs an "L" slipped in between the last two letters to make a *real* word out of it. There used to be, and perhaps still is, a sort of all 'round remedy for all bodily ills, that went under the name of "SSS." Some of this Nature faking and other species of Professional Piracy might be cured by applying a good dose of the three "S's" that fit our case—the three simple IDEALS called STUDY, SINCERITY and SERVICE.

And now—let's set 'em up in the next alley.



The RESTRICTIONS IMPOSED on ARCHITECTURE

An Editorial from *The Villager*

DO you know for what it is the architects just now most heartily thank society, asks *The Villager*. You might suppose that they would be most grateful to the time because it is such a busy, expanding, rich time, in need of so many large new buildings for its various purposes, and in possession of ample funds to pay well for these buildings. You might think that the architect would designate the Income Tax the largest benefactor of architecture, the blessed Income Tax whose exemptions have put up so many, many marble buildings with lots of façade and lots of costly insides. But talk to the architects about the prosperity of architecture just now, and you will find that what they regard as having done most for it is not something in the nature of largesse conferred nor opportunity widened, but rather something in the nature of restriction imposed. When the city governments told the architects that they must quit making dark canyons of the streets, shutting out the people's light and air with their monstrous high buildings, architecture sat right up. The Woolworth Building in New York City had been felt to be an achievement rather than a torch; beautiful, it was too much Beaux-Arts to be America, the America of Business and Machinery and the Spirit of What-d'ye-call-it. Since the day when authority prescribed set-back buildings, with their suggestion of the powerful and heavy and inanimate, the architects have buzzed happily, falling to work with a new enthusiasm, while the public, stopping to stare at these striking new blunt buildings which are cropping out of the cities, begins to make remarks, not about skyscrapers, but about architecture. It is all a most interesting little incident, with some further suggestions curled up in it. May it not be that one of the reasons why

the other arts are not so strong with us here in this twentieth century is just that they do not get bumped into, but have about all the freedom they want to take? Was not the requirement to watch their step a great help to Milton and Bacon and Voltaire? Does not much of the peculiar strength of their writings come from the very necessity they were under of often implying instead of out-speaking, of writing sometimes as much between the lines as they wrote in them? There was great pressure on both writer and reader. Writing which can make the reader work his faculties is always stronger than writing which the reader can receive passively, as if he were a mere bucket for thoughts to be poured into. Today, however, the chief resistance a writer finds is the unhelpful resistance of indifference. Heresy-hunters are not waiting for him around the corner, royal ministers do not thumb his works for political allusions. The Radicals believe themselves persecuted, it is true, and the pornographers think they are not allowed the rights guaranteed them in the Declaration of Independence, but notwithstanding these, the *belles lettres* are free, Heaven knows they are free, and the other arts with them! Men may write as they like nowadays, they may paint as they like, they are free to compose music according to any whim which flits into their noddles. Nobody will say they would, but anybody may say they might, write and paint and harmonize better under the spur and pressure of a little intolerance and tyranny. Some people ask for a censor in order that our plays and our books may be made purer. A censor, an effective one who could cut off unwary and defiant heads, might be a helpful institution in that he might serve to make our plays and books artistically stronger.



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RETAIL MERCHANDISING IN PARIS
AN INTERIOR VIEW OF THE GRANDS MAGASINS DU PRINTEMPS

EDITORIAL COMMENT

"IT IS A FACT that reputable engineers and architects can be hired to design a building at any price one wishes to offer." This quotation is taken from a pamphlet issued by H. L. Stevens & Company, architects, Chicago, entitled *In Business for One's Self*. The purpose of the pamphlet is to induce engineers, architects and contractors to enter into an employment agreement with the company; the employed person to secure contracts for the company which is to plan and construct hotel and apartment buildings on a split commission basis.

The pamphlet opens with a most lugubrious mess of statements concerning the practice of architecture and engineering; it pictures the inevitable and direful overhead in all of its horrific details; and other things that every business man understands and accepts as a matter of course—and then the following:

If he would succeed he must, of course, get work, and here he meets many obstacles. He at once finds that the field is overcrowded. The supply of architects and engineers seems to be greater than the demand; and in the constant struggle for business, fees and commissions are forced down until the professional man often gets less than a skilled laborer employed on the building. The American Institute of Architects and the various engineering societies have fixed a rate for fees and commissions that seem to be fair both to the professional man and his client, but very few architects and engineers are able to get this rate. Competition and the desire to secure the business force the compensation down to a point where it is only a fraction of the established rate, and even this small amount the architect or engineer is asked to take in stock or non-negotiable paper. The amount of commission that he might secure is often not enough to meet the actual cash expenditures incurred in the preparation of the plans and specifications. It is a fact that reputable engineers and architects can be hired to design a building at any price one wishes to offer.

Architecture, engineering and contracting are essential in that they collectively furnish the shelter that is necessary for human existence. In all of its ramifications, the building industry is one of the most important in this country and it is constantly growing. To become an architect, engineer or contractor is a worthy ambition and one that holds fine rewards for those who are by ability and temperament fitted for the work. It

is essentially creative work and it inspires to the finest efforts the qualified ones who enter the service—and they succeed by every reasonable definition of success.

Perhaps the evils enumerated in the foregoing quotation do exist to some degree in some localities. It is to be expected under existing conditions—and yet the cause is not lost!

It is true that architecture and engineering, as organized expressions, have done little for themselves in a business way. However, local and state organizations of architects have, in some instances, greatly improved the business status of their members. It is a worthy undertaking. National professional organizations are too apt to keep aloof from "mere business" and while making a showing of attempts to advance the aesthetics of their arts, frequently overlook the practical aspects of professional practice.

THE AMERICAN ARCHITECT challenges the broad statement quoted at the beginning of this editorial. It is a deplorable condition when an architectural company broadcasts such a statement concerning the profession and its members. Is it not a challenge to organized architects to extend their memberships and to employ every legitimate means better to establish firmly and arbitrarily, if necessary, the minimum remuneration for their services? To do this will require great leadership, perhaps some "rough house" methods. Great things beneficial to the business of architecture will not be accomplished by prattle about art and design—that does not sufficiently impress or interest the employing public under present conditions. But that public will readily conform to an improved condition that can and should be established.

* * *

NO COUNTRY HAS SHOWN a finer appreciation of its architectural heritage than has England. It will, therefore, be readily understood that Englishmen everywhere regret the condition into which the dome of St. Paul's has lapsed, and that a strongly aroused public sentiment has set afoot measures for the preservation of the dome.

The threatened demolition of Waterloo Bridge, the finest structure of its type the English race has ever built, has called forth a storm of indignant protest. *The Architects' Journal* of London in a recent editorial very clearly discusses these important matters. It states:

It is beginning to look as if we may lose in our time the two major beauties of London—Paul's Dome and

Waterloo Bridge. Certainly efforts are being made by those responsible to save the former, even if we are not agreed among ourselves as to the methods to be employed. But with the latter the case is different. The responsible authority, the London County Council, is itself the chief executioner. It has determined to pull down the bridge which architects all recognize, and a great number of the general public recognize, as the finest bridge our race has yet made.

It is a strange position. The representatives of the public on the one hand, who, by the accidents of our constitution, are the guardians of the bridge, seeking to destroy it, and the lovers of the bridge on the other, looking on with uplifted hands but helpless except by their cries to stop the murder. If they cry loud enough will their cries have any effect?

One does not like to be a pessimist in these matters and at such a moment, but one has an uncomfortable feeling that the more the lovers cry out the more the guardians of the bridge will consider that they are merely cranks. There is a type of councillor-mind, priding itself on its common sense, which sees in all aesthetic questions an opportunity for proving its superior practicality. It does this by ostentatiously putting aesthetic considerations, wherever they occur, below those of any other type, if not in a contrary column. The sad thing is that it gets a certain amount of applause for this. We fancy we are a practical nation, and we like people who flatter us in this respect. But the practicality of the committee-mind is too often the worst shortsightedness.

The conditions as to "the representatives of the public" that our contemporary so well describes, find many parallels in this country. The tendency on the part of our guardians (sic) to regard well considered protests in these matters as the utterances of "cranks," is, we learn, as acutely present in England as it is in this country. We can, therefore, feel a large measure of sympathy in this matter of Waterloo Bridge and we hope that the gentlemen who are responsible for its preservation may be brought to see the light.

* * *

IT HAS BECOME COMMONPLACE to encounter laws or ordinances designed to control changes in the use and occupation of buildings. This is as it should be, but few realize that many times the architect is adversely criticised because of unsatisfactory results brought about by such changes, although he long since has completed his service to the satisfaction of his client and the building had passed to new ownership.

Usually it is increased floor loads over those originally provided for, or of storage which will affect the operation of the sprinkler or the heating system, or the bringing together of a larger number of persons so that the stairways, halls and even toilets are insufficient.

A close study of the occupancy or purpose of a proposed building is considered by the architect as the first essential and if perhaps it is a factory, a plan is usually evolved that will take in raw material at the receiving platform and deliver it at the shipping room a finished and completed product.

It will be seen that any radical changes in use

and occupation will at once destroy the effects of the most careful planning, set up confusion of operation and bring about conditions which will mar the success of the undertaking.

The problem of the modern schoolhouse becomes, and in a large sense, one of manufacturing where a minimum of machinery in the development of a product is involved, but one in which the requirements as to careful planning,—and especially is this so with those schools with an attendance running into the thousands,—must be as carefully thought out as if it were a manufacturing plant in the accepted sense.

Congestion and confusion, due to overcrowding, are common to schools almost throughout the country because of the curtailment of new buildings due to war conditions, but it is a unique situation which has developed in the case of one of the very large high school buildings in New York City.

It was necessary to locate this school in a well built up section of the older part of the city where the only site available without serious disturbance to the dwellers of the section was one on the end of a block with a 200 foot frontage on an avenue upon which is an elevated rapid transit line. The site extended down the block for about 500 feet, upon which portion the architect placed the main building and then in order to protect it from the noise due to the operation of the elevated line, he provided a seven story structure immediately facing it, the first story of which was devoted to a large swimming pool and locker space, while on the two floors above there were gymnasiums, lockers and showers. This was all that was to be used for school purposes as the floors above were laid out as authorized, for department use not in any way related to the school, provision being made for an entrance away from those of the school and with separate stairways and elevators.

As the contract was about to be let, the Board of Education, disregarding the well known opinion of the architect and during his absence due to ill health which shortly brought about his decision to retire from the service, directed that the plans be revised so as to place the upper floors at the disposal of the school.

This was done, the building constructed and equipped, and it was apparently only when classes were actually required to use the rooms thus changed in use and occupation from those designed by the architect, that those responsible discovered that because of the noise and the lack of stairs and passageways across the court to the main building to care for the great number of students placed in the upper floors of the gymnasium building, and who must pass to and fro to their various classes, it really was unsuited for school purposes.

DRAWINGS and SKETCHES by T. MacLAREN, A. I. A.

Made in Italy, Switzerland, England and Scotland while Traveling Student
of the Royal Academy and Pugin Traveling Student of The Royal
Institute of British Architects

BY PROFESSOR J. F. HARBESON, of the University of Pennsylvania

WE sometimes wonder if there is in this day and generation such a being as a student, when everybody is seeking a short-cut in all the performances of life, even predigested foods and prepared extracts of the world's best literature for reading. Of course those who are in the schools today are imbued with the prevailing characteristic of the age and we have a great many who are turned out with a very broad superficial education but few who are really thinking for themselves; few, that is, who have learned how to be students.

It is a pleasant surprise therefore to come across the drawings of Mr. MacLaren recently on exhibition at the University of Pennsylvania, and done while Mr. MacLaren was holder of the Pugin Traveling Scholarship of the R. I. B. A. and a traveling student of the Royal Academy.

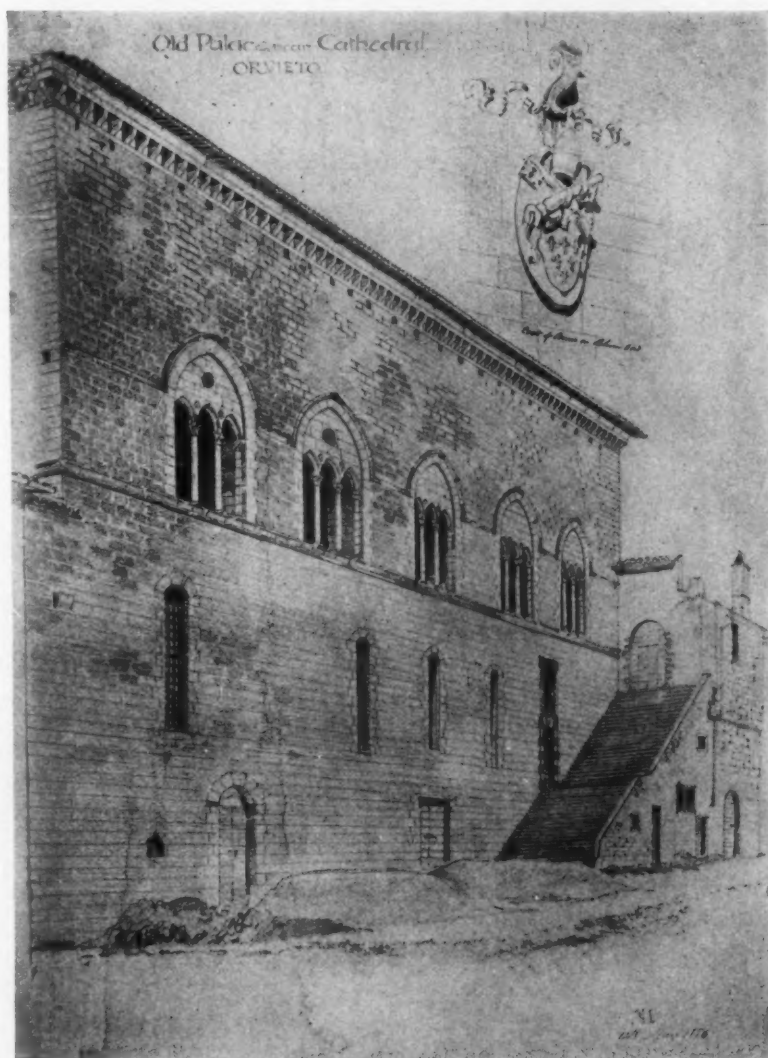
Truly he was a student! We have many "sketches" as we understand the term today—clever water colors of architectural subjects. Of these I have nothing

to say, even though some are of unusual subjects, Swiss churches, for instance, that the ordinary architect does not have the opportunity to sketch.

But there are other drawings in this collection. We have such bits of difficult perspective as the staircase to the Chapter House at Wells Cathedral. It is in a case of this sort that even the

tyro will appreciate the value of perspective as we see these stairs going up and winding around, and the difficult vaults taking their exact place.

And there are exquisite bits such as the pulpit in the Siena Cathedral. Here we see the sculpture of Niccolo Pisano drawn with a remarkable faithfulness. The ornament, too, is drawn and



PALACE NEAR THE CATHEDRAL, ORVIETO

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not "indicated" as we so often find necessary today. While the details are so minutely handled the big effect has not been lost and we see what the critics call the "blackest black and whitest white" juxtaposed, as is so frequently done in the effective and rapid process of etching. Seldom do we find a student who can draw so well and is at the same time willing to take the necessary pains and time.

But it is not only clever drawings that show this attitude of the student in Mr. MacLaren's work. There are also what we now call measured drawings that are done with the same painstaking care.

There is a wall decoration from the house of Appolo at Pompeii that has been so well done that it may be used as a document by an archaeologist, and the ceiling and cove moulding in the small and large baths at Pompeii are likewise of value as documents to those interested in architectural forms.

There are also measured details of cosmata work from the Monument to Cardinal Guglielmo

di Brabe that are the more valuable in that they are so seldom made the subject of research by the student, and the documents we must use in making a study in this type of design are largely photographs, which lack, of course, the color upon which this work depends for its beauty.

There is also another drawing showing some measured details from Westminster Abbey; it is remarkable to an American, though it might not seem so much so to an English student, as it is typically British in its technique and handling. Here we again find the same painstaking skill and attention to detail that makes the drawings of real value to a student.

These drawings have come from Columbia University and while there Professor William A. Boring wrote to Mr. MacLaren saying:

"About the time when you made these sketches, I was in the same countries studying architecture, but I saw no drawings among my friends which were as good as the ones we have hanging in Avery Hall. I congratulate you on these beautiful souvenirs of your student days."



CHURCH AT DAVOS-DORFLI, SWITZERLAND



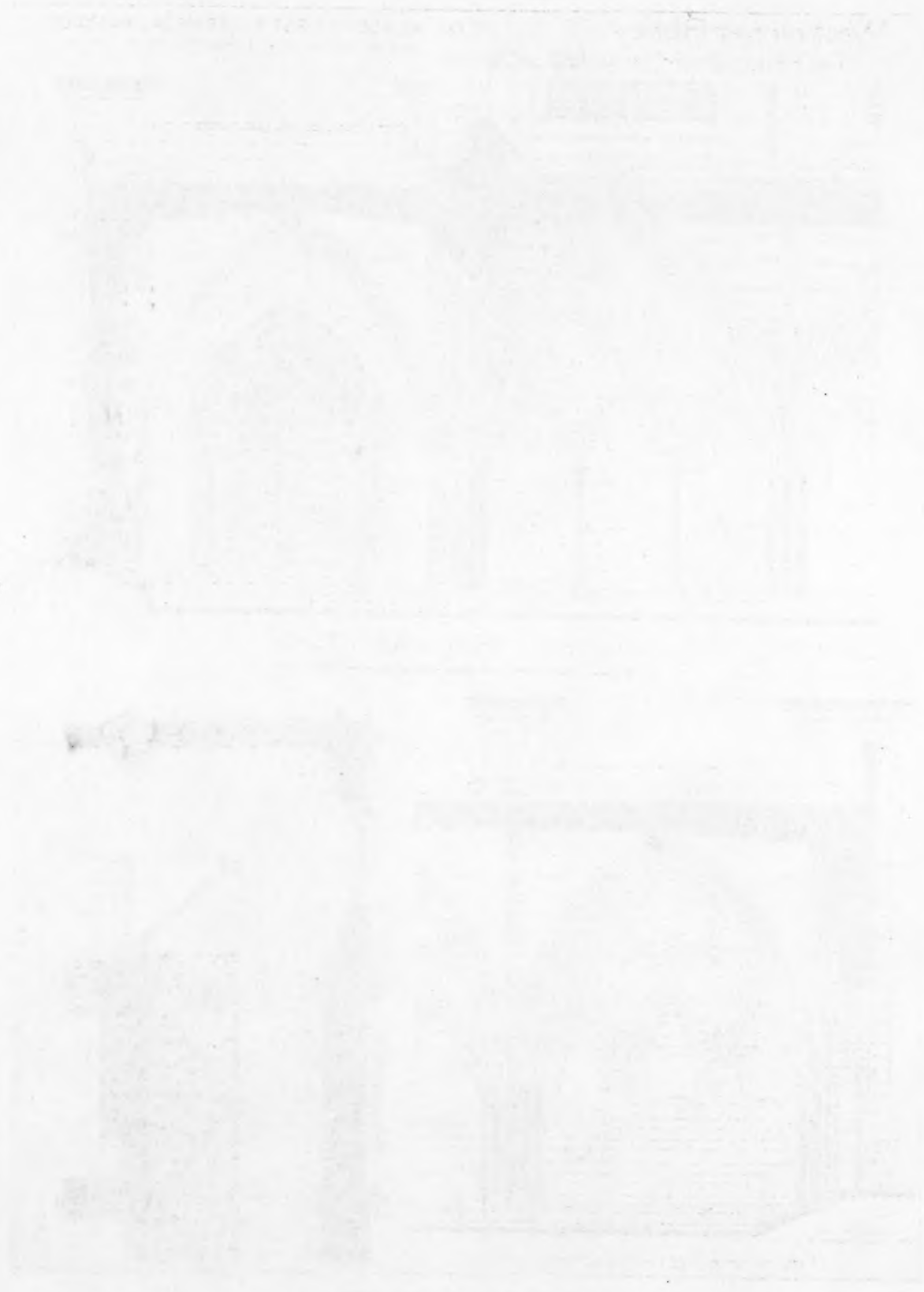
CHURCH AT KLOSTERS, SWITZERLAND



CHURCH AT DAVOS-PLATZ, SWITZERLAND

FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.

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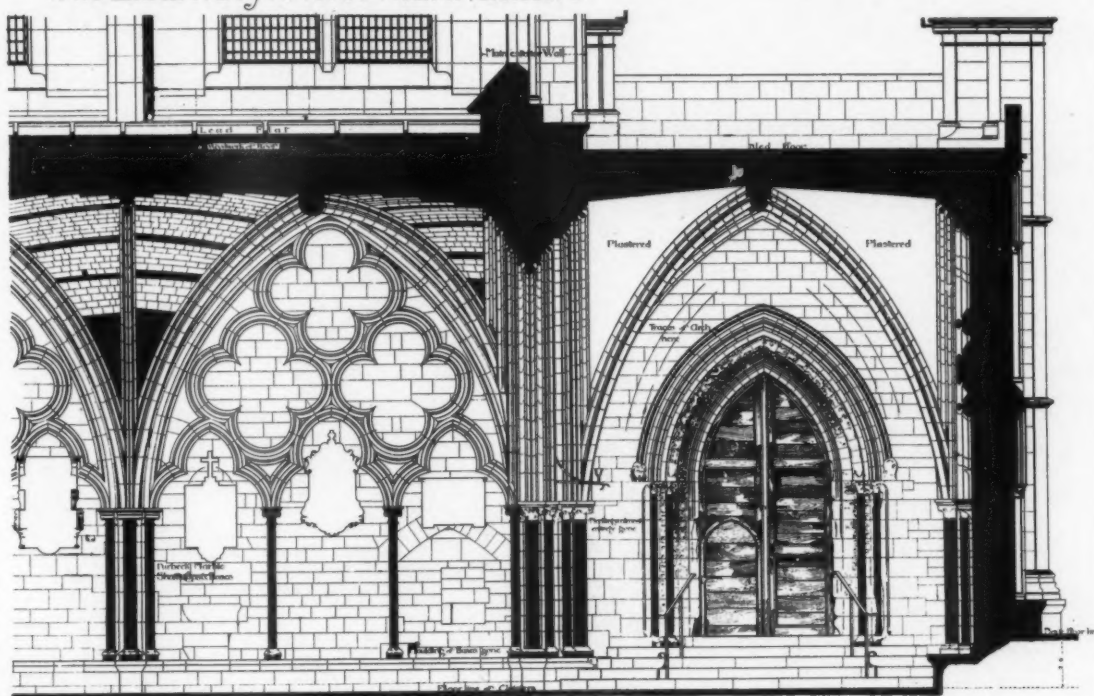


Westminster Abbey

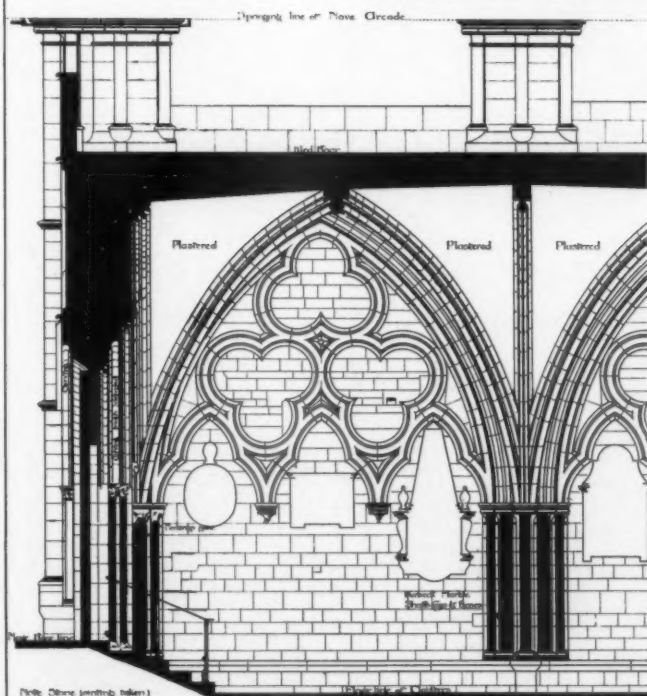
ROYAL ACADEMY FIRST SILVER MEDAL AWARDED.

:Two Eastern Bays:North Walk of Cloisters:

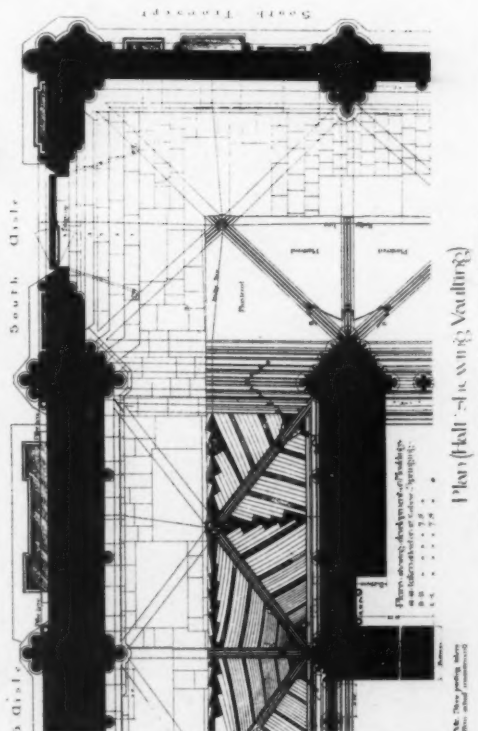
MEASURED AND DRAWN BY THOMAS MACLAREN.



Longitudinal Section looking North



Transverse Section looking East

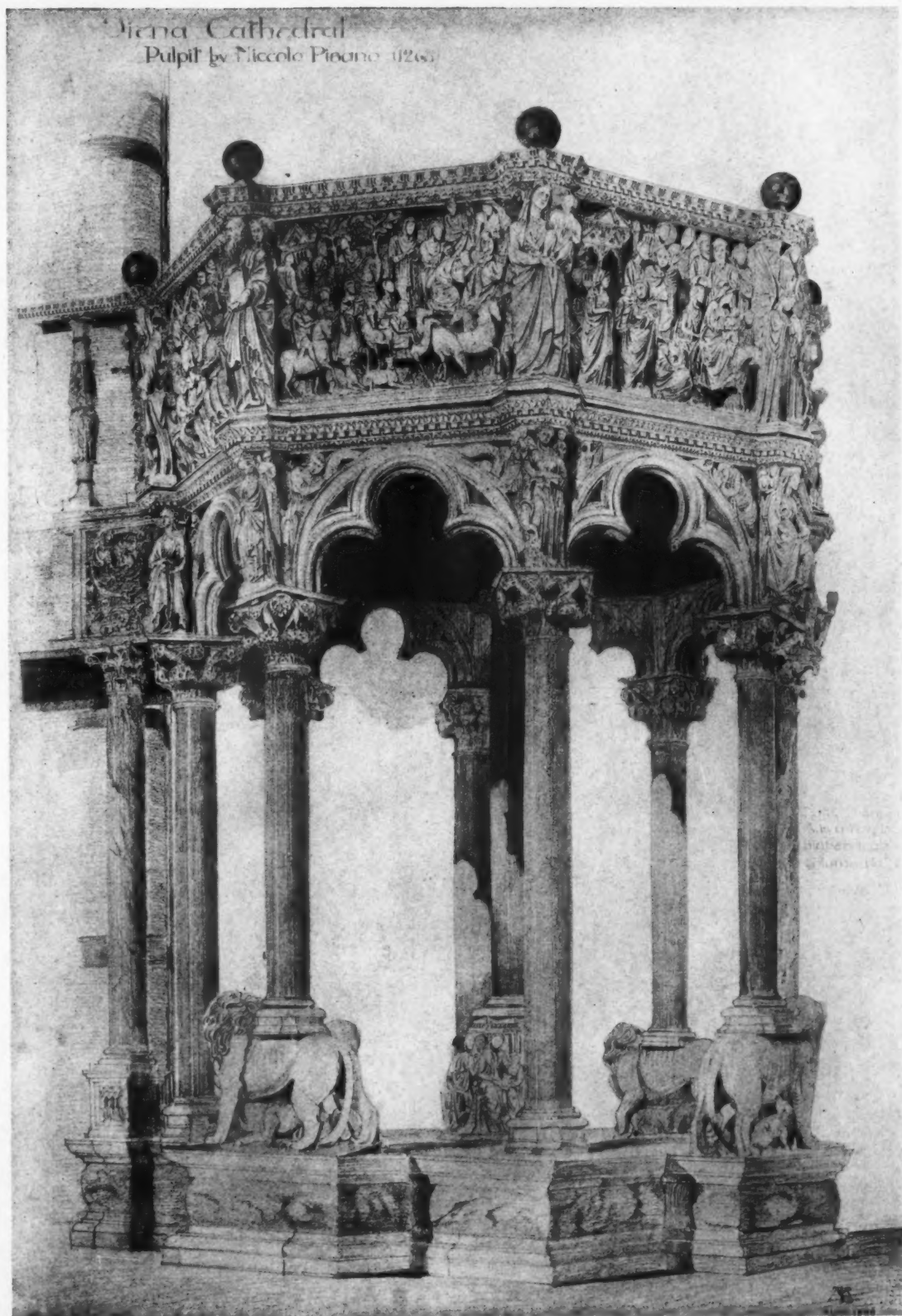


Play (Hall: Eric's Vaulting)

DETAILS, WESTMINSTER ABBEY

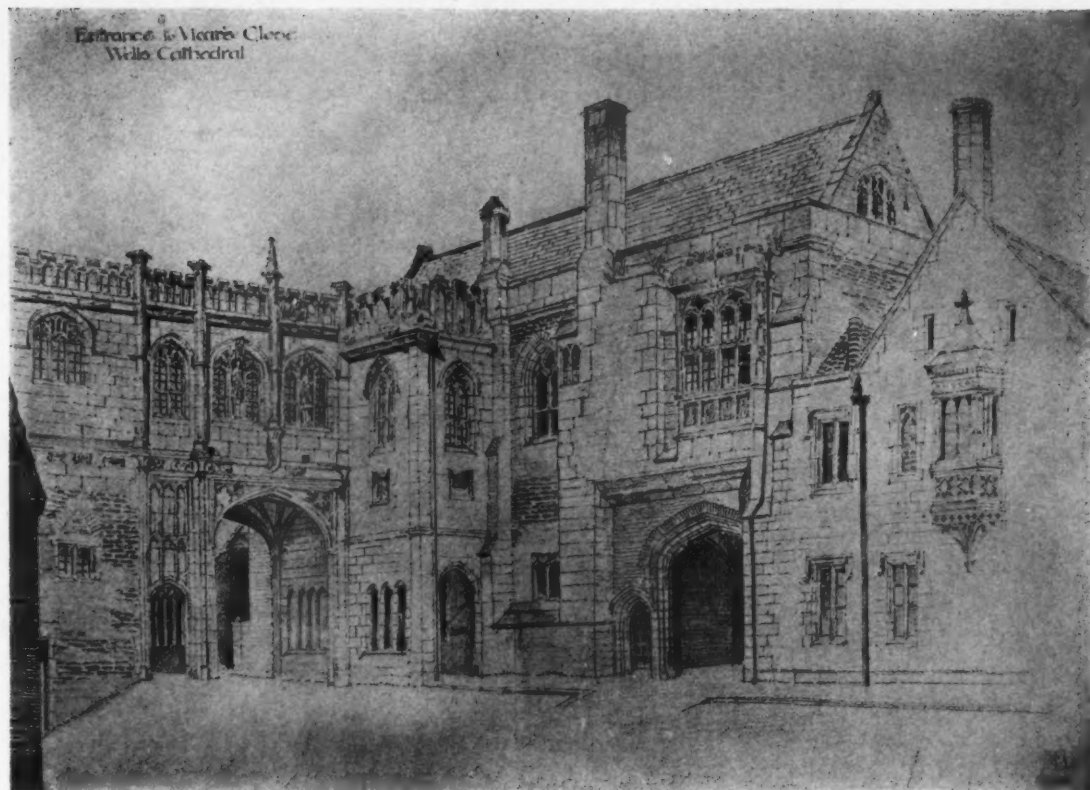
FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.

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PULPIT, SIENA CATHEDRAL

FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.



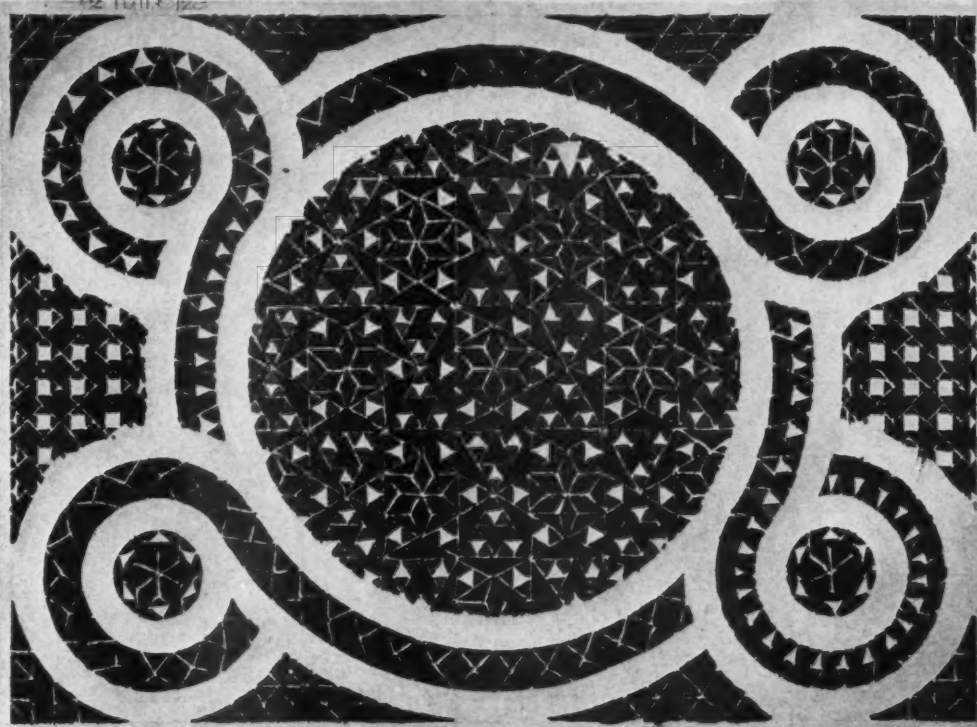
ENTRANCE TO VICAR'S CLOSE, WELLS CATHEDRAL



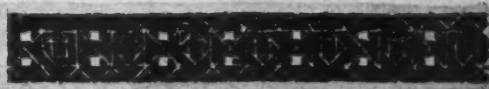
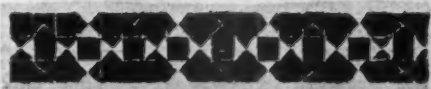
PEDESTAL OF TABLE HOUSE OF CORNELIUS RUFUS, POMPEII

FROM THE ORIGINAL SKETCHES BY T. MacLAREN, A. I. A.

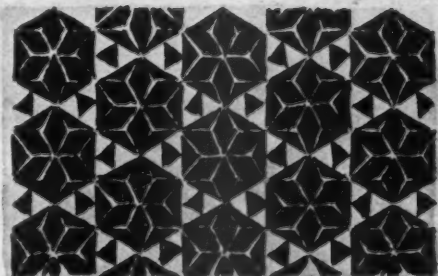
Details of Monument to Cardinal Guglielmo di Brabe



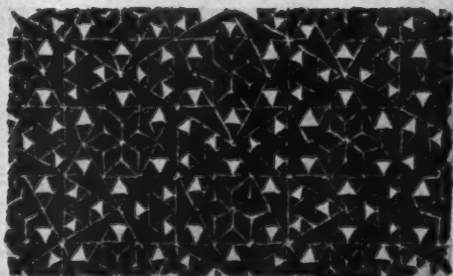
7th Panel in Detail



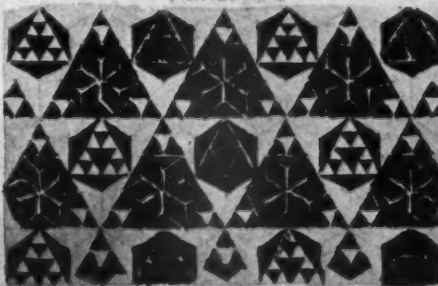
Round Lower Panels



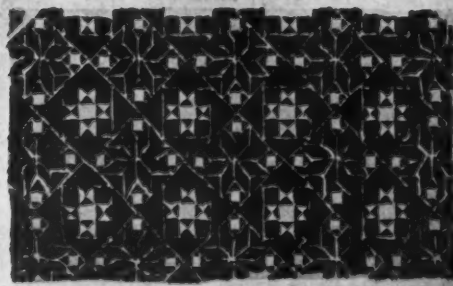
Panel 7th



Panel 7th



Panel 7th



Panel 7th

Panel 7th

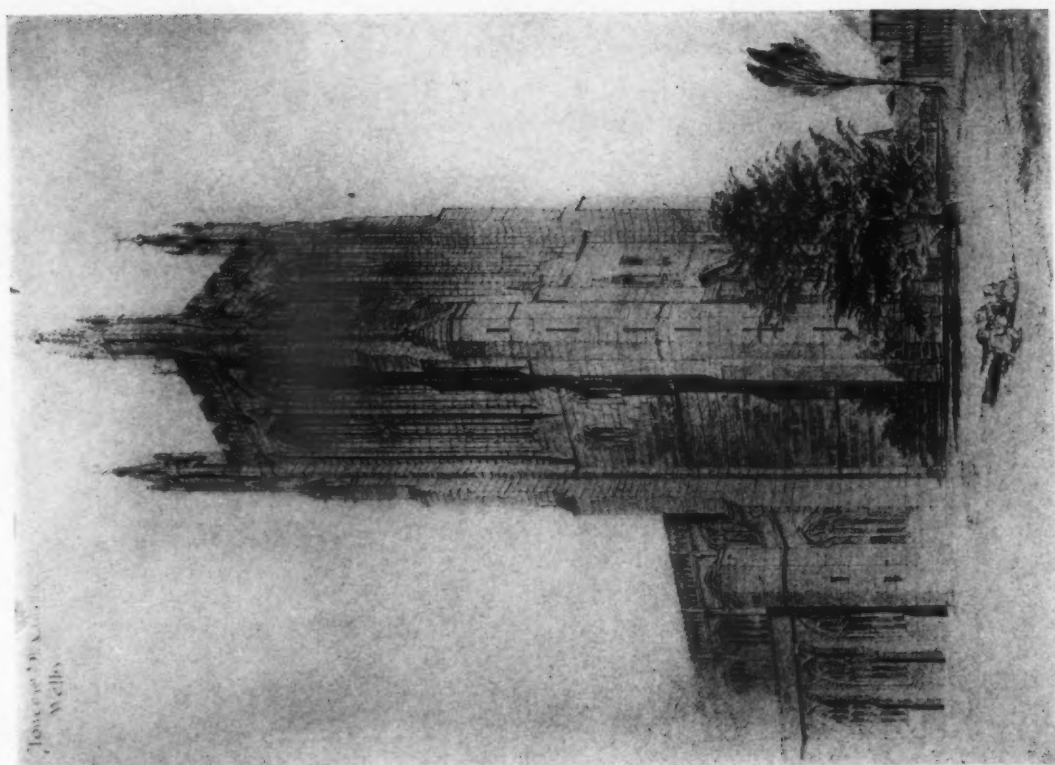
MOSAIC DETAILS, MONUMENT TO CARDINAL BRABE

FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.



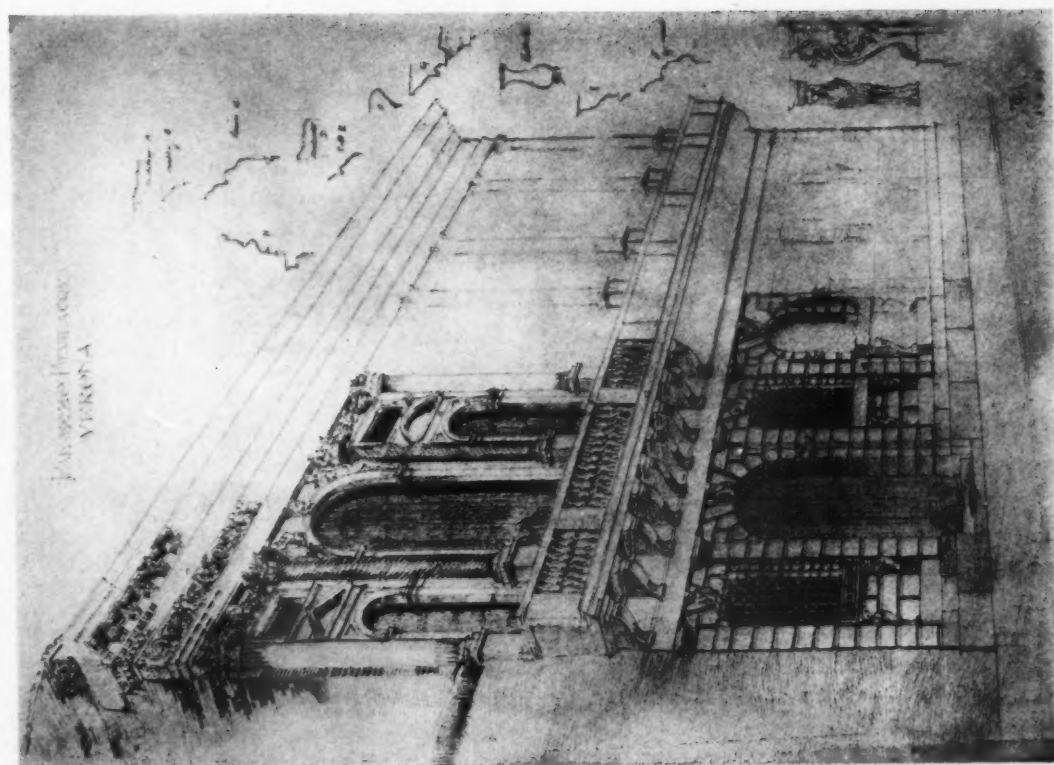
CAPITAL IN VESTIBULE, ST. MARK'S, VENICE
FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.

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TOWER OF ST. CUTHBERT'S, WELLS

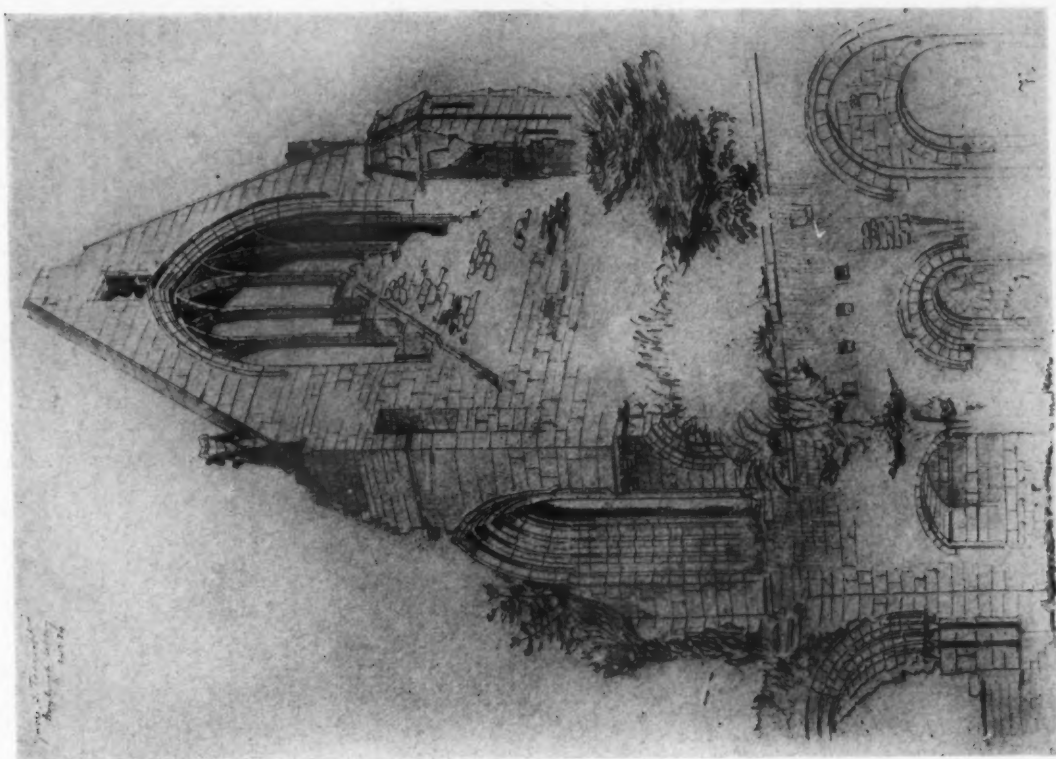
FROM THE ORIGINAL SKETCHES BY T. MACLAREN, A. I. A.



PALAZZO BEVILACQUA, VERONA

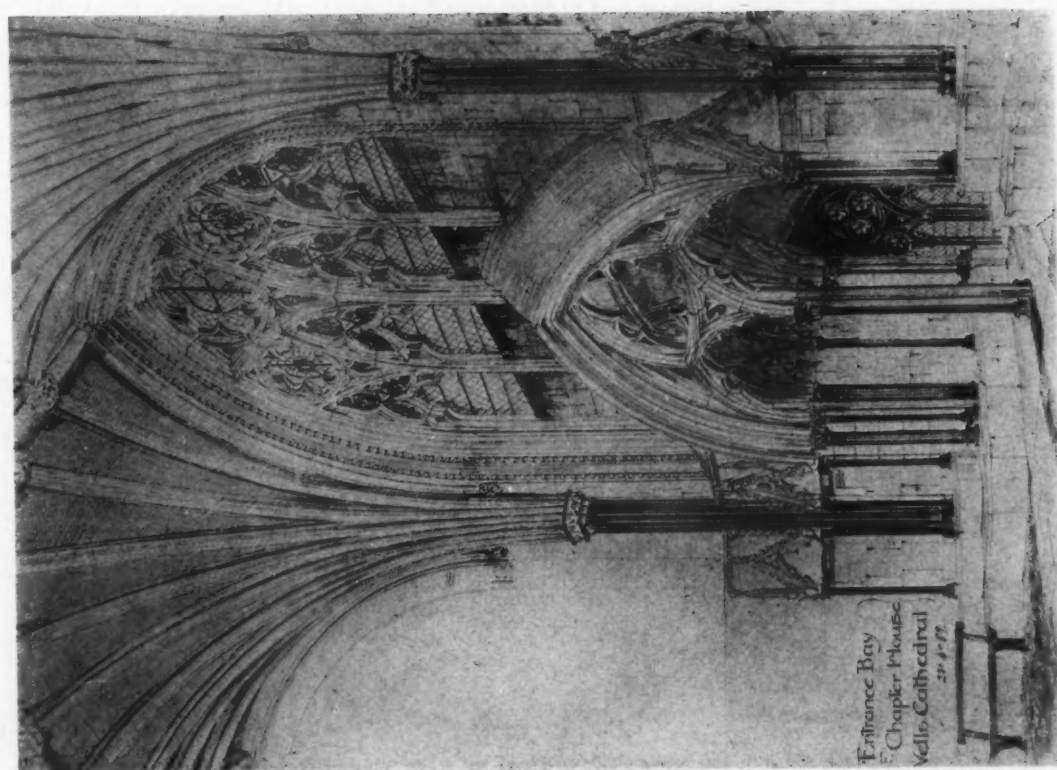
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GABLE OF SOUTH TRANSEPT, DRYBURGH ABBEY

FROM THE ORIGINAL SKETCHES BY T. MACLAREN, A. I. A.



ENTRANCE BAY, CHAPTER HOUSE, WELLS CATHEDRAL

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INTERIOR ARCHITECTURE

Paint as an Element of Decoration

AWAY back in the first century, when Pompeian art was at the height of its glory, architecture and decoration were so much one (speaking especially of the interiors of buildings) that it was impossible to determine where the one left off and the other began. The secret of this successful co-operation between architect and decorator, then as today, lay in the fact that the architect made his designs depending on the painted decoration and ornament to make each detail count; and the decorator collaborated whole-heartedly by applying color and ornament in perfect accordance with every detail of the architectural scheme. In plain language, architects knew the value of color and ornament and counted on them to stimulate their designs. Decorators, in their turn, knew the meaning of architectural details; they knew color and how to apply it; they knew ornament and how to draw it; and they applied both color and ornament as demanded by the architectural design. Mr. L. H. Bucknell, A. R. I. B. A., while recently addressing the Liverpool Architectural Society on the subject of "Modern Architectural Color,"

very aptly said: "It is unfortunate that decoration has to some extent become separated from architecture. An architectural conception is only a complete unity when all the component parts are considered relatively. If decoration becomes a matter of painting on form designed without relation to color, the result can only be painted form, which generally means the usual architectural forms in a new dress, whereas if form and color are considered as one, the result may be greater

artistic value and more originality. We need more collaboration in the fine arts if we are to achieve success, a collaboration which already shows signs of development."

Mr. Bucknell has touched the heart of the matter in that last sentence. There is no doubt that our methods of carrying out painted decoration, requiring the collaboration of three parties, is somewhat open to criticism. Where one man in

Pompeian times designed the architecture and the decoration and actually mixed and applied the color, today we employ three, and so widely are they separated from each other, collaboration is almost impossible. There is first the designer. He knows architecture; he knows ornament, and he knows color—knows them, at least, on paper, drawn to a scale, but gets little opportunity to see his designs actually worked out, and thereby loses any chance to see his mistakes, which he could easily rectify and would never make again: Here is the first break in collaboration. Then there is the painter. He is a mechanic. He makes no pretensions at being an artist. He carries out his work

according to the letter of the specifications. To him, woodwork, whether heavily moulded trim, ornamental column caps in high relief, or plain panels, means "three coats, the last in eggshell finish;" plaster, whether moulded cornice, ornamental ceiling, or plain, smooth walls, means "two coats of oil color," both as specified. The painting contractor's estimate was based on so much per square yard for wood and so much for plaster surfaces, and no deviation must be made from it,



REPRODUCTION FROM A SKETCH IN COLOR BY PARIS & WILEY FOR THE DECORATION OF A DRAWING ROOM IN THE RITZ CARLTON HOTEL, NEW YORK

Notice how the architectural design is brought out in light tones, and ornament added to articulate that design

without order from the architect. Can he be blamed for bad work? Certainly not. Then there is the manufacturer. He, too, is a specialist. He knows better than either the designer or the painter the proper vehicle to use to mix with a particular pigment, and knows its lasting qualities when applied to certain surfaces, and placed under certain conditions. This research work is a part of his daily routine. But his advice is seldom sought, just as the painter only rarely seeks

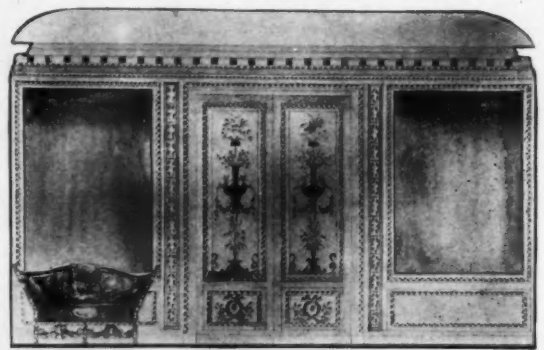


IN THE FINE INTERIORS CARRIED OUT IN ENGLAND DURING THE SEVENTEENTH CENTURY THE MOTIVE IS INVARIABLY BROUGHT OUT IN A LIGHTER TONE THAN THE BACKGROUND, WITH THE ORNAMENT SERVING WHOLLY TO DECORATE THE ARCHITECTURAL MOTIVES AND IN NO WAY TO OBSCURE THEM

(From "The English Home")

to confer with the designer. There is a feeling that each man is for himself, which immediately takes the art quality out of the work.

There are rules, however, to the game which each one is separately playing, but they are making it only harder. The written specifications are really causing most of the trouble. It is well nigh impossible to put on paper in words how to carry out a painting contract. The specification writer, advising with the designer, may describe, as well as words can, the manner in which paint and color should be applied to the architectural design. He cannot, however, know or foresee the condition of the various surfaces to which the paint



REPRODUCED FROM A COLORED SKETCH MADE BY PARIS & WILEY IN WHICH THE PAINTED DECORATION IS APPLIED THROUGHOUT TO STIMULATE THE ARCHITECTURAL LINES AND CONTOURS

is to be applied, a fact which affects materially the number of preparatory coats and the finish. Nor can he tell the relationship of color to form, and if he could, it is probable that the painter-mechanic would not understand what it was all about. Much less can he describe in words the color itself. Mr. Bucknell furnishes the cue to practical collaboration in the following paragraph taken also from his address: "Our buildings must be conceived as a unity and not as shells to be decorated, and since an architect cannot know all things perfectly, he must endeavor to know sufficient to obtain and control the collaboration necessary to the perfect development of his ideas." Exactly. He cannot know all things, and therefore cannot specify accurately paint and its application. He, however, comes the nearest to being the artist of the job, and he should obtain and control the collaboration that is so necessary.

There are three distinct sides to the subject of

- The General Conditions prefacing the whole specification apply to all work under this head and are part of this contract.
- EXTERIOR.**
- Putty all nail holes, splits or poor joints after priming and cover all sap and knots with white shellac before priming; where lead and oil paint is to be used.
 - ? All exterior woodwork to receive one good coat of creosote stain - color, Brown.
 - Iron sash and doors to receive two coats of pure white lead and linseed oil, - color as selected.
 - ? Wood basement frames and sash to be painted two coats ¹ gray, matching stone work.
- INTERIOR.**
- Painter to sandpaper smooth all rough spots before staining; all nail holes, splits, etc., to be puttied smooth with colored putty. Should there be any woodwork not fully prepared, he must notify the architect before proceeding with the work, otherwise he will be held responsible and compelled to make good at his own expense.
 - The woodwork throughout, including stair-cases, oak beams in lounge, doors and frames, to be stained one coat - stain and color as selected, except kitchen dressers, which will receive one coat of white enamel mixed and one coat of enamel egg-shell finish. (Pinner?)
 - **RADIATORS.** ? All exposed radiators will be painted three coats ¹ dead black. All concealed radiators will be painted one coat ¹ dead black.
 - BASEMENT.** ? Wood basement partitions to be faced with one good coat paint - ? color, gray.
 - LAVATORIES & TOILETS.** ? Toilet stalls and doors to receive two coats of flat white and one coat of size white and white enamel mixed, and one coat of white enamel glass finish.

A PART OF A SPECIFICATION WITH QUESTIONABLE CITATIONS MADE BY THE PAINTING CONTRACTOR

THE AMERICAN ARCHITECT

paint. First is the artistic. This is in the hands completely of the designer. Second is the technical. The manufacturer handles that. Third, the practical. The painter looks after that. By executing painted decoration through a written specification, the designer—whether architect or interior decorator—attempts to control collaboration of the three parties. He specifies the ingredients used in mixing paints; he specifies the number of coats, and the manner in which they are to be applied; he specifies the color to be used on different surfaces. But he is handicapped. Neither he,

in the mixing of paints, as well as in their practical and decorative qualities. Some of them have decorating departments and offer to co-operate with architects and decorators in the development of color schemes and their proper specifications. This goes a long way toward solving the perplexing problem, if taken proper advantage of. There would still be need of a closer surveillance over the painter-mechanic by the actual designer, a condition which could be most satisfactorily arranged if the designer superintended his own work. Results would, no doubt, prove beneficial.



VIEW IN A MAN'S DEN, ONE OF THE ROOMS IN THE RECENT EXHIBITION OF THE ART-IN-TRADES CLUB, NEW YORK
TIFFANY STUDIOS, DECORATORS

Of especial interest is the manner in which the walls are painted. They are stippled in a dull green, very dark at the base and gradually shading lighter toward the ceiling, which is almost white

nor anyone else, can know, before the wood has even been selected or its condition determined, how many coats are needed to bring it up to a good finish; nor can anyone expect to get a good job by letting the painter decide what is "olive green," "dull red" or "gray." Even paint manufacturers have no standards to guide them in naming colors. The paint manufacturers are trying to lend assistance in solving the difficult problem. Many of the larger concerns have in their employ experts who are continually experimenting

Architectural decorations, that is, the painting, would then be properly controlled by the designer, —representing the architect or decorator—and the color scheme would be the keynote to which the entire decorative and furnishing scheme would attune.

But to come back to the decorative side, for that is the subject under discussion. Our present methods undoubtedly put the cart before the horse. It cannot be too often stressed that the most important point to bear in mind when applying

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paint and color is the relationship of color and form. It is not whether the surface to be covered be plaster or wood that determines its finish and color, but rather the part that that surface plays as a component in the architectural composition. What kind of an effect would be created, for example, if the color of the paint and its finish were determined by the material? Compo ornament would be painted a different color from the wood trim of which it was a part; plaster caps of columns and pilasters would be a different color from the wood shaft; a wood cornice would be a different finish from the frieze of the entablature. Yet such things are being done every day by specified painted decoration. And the reverse is quite

The illustration on another page of a cornice treated with a glaze, wiped off slightly on the high lights, demonstrates this point. (See page 276.)

Actually, the architectural design itself does more to specify its color treatment than written specifications often do. To be more definite, that should be color value, for this is not a discussion of color harmony, in any sense of the word. Architectural details may very often be emphasized by contrasts in color, but a contrast in value would have been just as emphatic, and, perhaps, more appropriate. Different values of one color never will disrupt the unity of the whole as contrast in color may do, if improperly applied. In all of the illustrations shown on these pages in black and



REPRODUCTION OF THE SKETCH, THE ORIGINAL OF WHICH IS IN COLOR, SHOWING THE DECORATIVE TREATMENT OF THE CORNICE IN THE MAIN LOBBY OF THE WOOLWORTH BUILDING, NEW YORK, AS SUBMITTED AND EXECUTED BY THE DECORATORS, MACK, JENNEY & TYLER. CASS GILBERT WAS THE ARCHITECT. THE COLOR AND THE ORNAMENT ARE ALL ARRANGED SO AS TO ACCENTUATE PROPERLY THE ARCHITECTURAL CONTOURS, AS WELL AS TO PRODUCE A DECORATIVE EFFECT

as bad. Entire walls, including wood dado and panel mouldings and plaster cornice, are painted in one color for lack of proper understanding of architectural details. Both the color and its finish will disrupt the architectural design. A moulded cornice, for example, should be painted and ornamented to emphasize the contour of its moulded members, and lead the eye gradually from the darker vertical wall to the lighter horizontal ceiling, just as the detail of those mouldings tend to do. In like manner, glazing has a greater value on an uneven surface, as a moulding or a panel in relief. The glaze which stays in the crevices emphasizes the contour of the surfaces and thus serves a real architectural purpose.

white, it is entirely the values which make the point and tell the story. In the reproduced photograph on page 270, for example, the architectural motive which forms the door surround and even the chair rail and the baseboard stand out as light against dark, without regard to the color, and thus articulate the architectural design. In another illustration, on page 274, reproduced from a sketch in full color, the ornament which is applied to the interspaces is made darker than the surrounding architectural members, in order not to detract from the architectural design, and yet to add color and decoration, through ornament, to the ensemble. Whatever the colors may be, it is their value which assures their correctness, first of all.



GRILL ROOM OF THE SHELTON HOTEL, NEW YORK

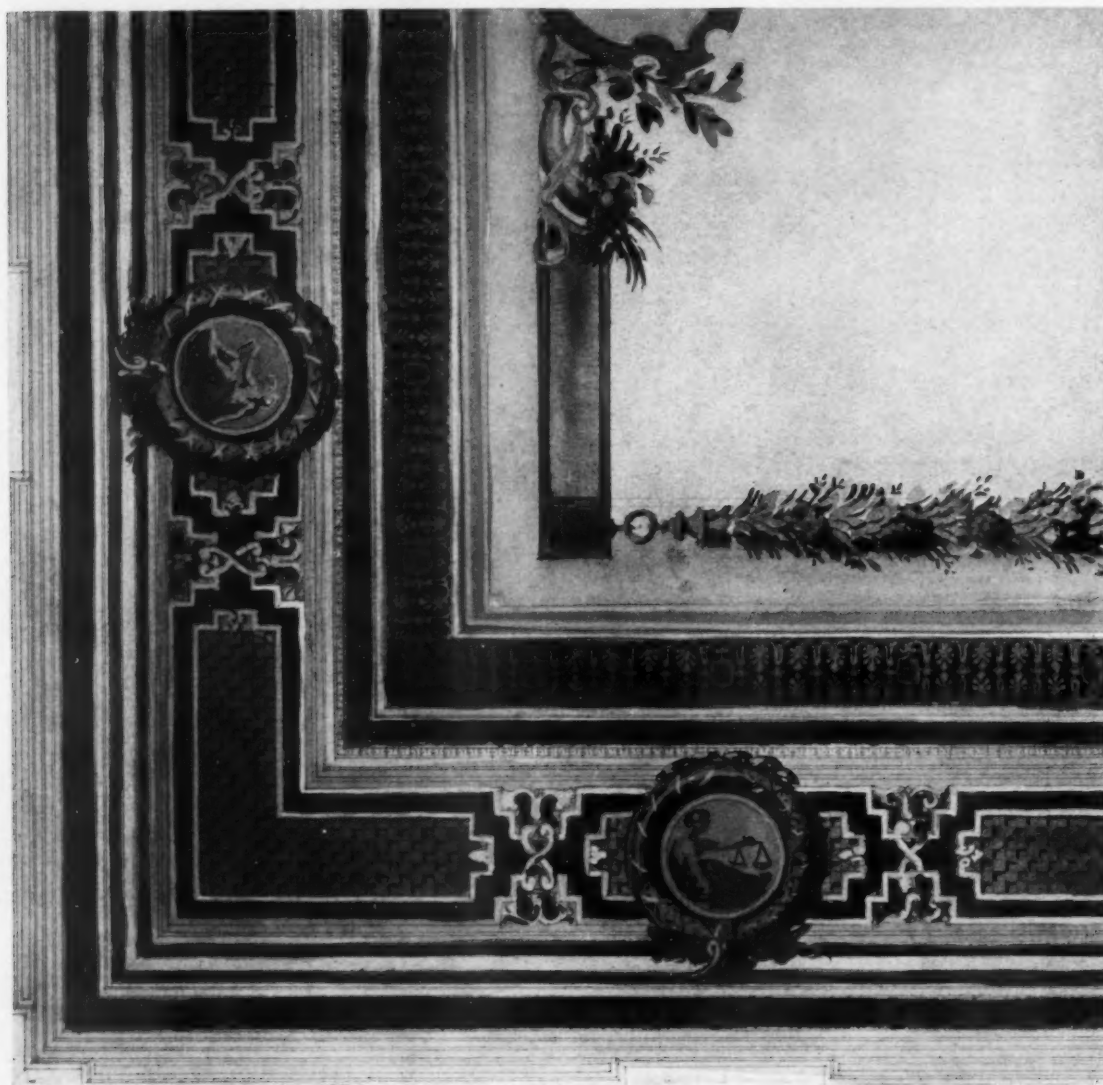
ARTHUR LOOMIS HARMON, ARCHITECT

Color has been used freely in this room to articulate the architectural design. The three-quarter columns and field below the dado are blue, the walls are yellow, with applied ornament on walls and ceiling beams in light brown and black. The panel on the far wall, designed in the Pompeiian spirit, is in appropriate bright colors. A red tile floor completes the scheme

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So, in conclusion, if this article serves no other purpose, it is to be hoped that it will concentrate attention more on the fact that form and color are inseparable. Color must be used to emphasize form, and, when thus applied, interest in both

form and color will be increased. But, as Mr. Bucknell says, "to put fine color on poor form is to emphasize only the poorness of the form." Similarly, then, to put poor color on good form suggests poor form also.



A DECORATIVE TREATMENT FOR A CEILING IN WHICH THE ORNAMENT IS PLACED SO AS TO ARTICULATE THE ARCHITECTURE. BASED ON THAT IDEA ONLY, CAN A DECORATIVE SCHEME BE CONSIDERED SUCCESSFUL. REPRODUCED FROM A COLORED SKETCH BY MACK, JENNEY & TYLER

OBSERVATIONS on the USE of COLOR in the DECORATION of INTERIORS

BY ERNST JONSON

THE first requirement of the color decoration of an interior is that it shall conform to the architectural articulation. Never is it permissible so to apply color to an architectural scheme that its members are disrupted or obscured by it. On the contrary, the coloring should emphasize the architecture. Even where no definite architectural articulation exists the main lines of the color design should indicate such articulation. Therefore, when color is to be introduced into the design of an interior, the architectural features should be designed with reference to the proposed coloring; actually, the architectural form should be designed in conjunction with the color design. Even the detail must be designed with reference to its coloring, for, on the whole, painted work requires larger motive scale and smaller detail scale than unpainted work. The simplest and surest way to avoid obscuring the architectural scheme by the application of color is to leave the architectural members uncolored, and to apply color only to the spaces between these members. When the architectural members are colored their color should be higher in



THE COLOR OF THE ARCHITECTURAL MEMBERS, AS MOULDINGS, STILES, ETC., SHOULD BE HIGHER IN VALUE THAN THE COLOR OF THE INTERSPACES

value, that is, lighter, than the color of the interspaces. The first place, then, to apply color is the interspaces, as wall panels, panels between beams, vault ribs and coffers. On the other hand, cornices, pilasters, beams, ribs, trim and other structural members should be colored with restraint. It is interesting to note here that a plain, flat ceiling, or a vault with a slight rise, acts as a structural member and needs to be treated as

such. Usually, therefore, flat ceilings are painted in a high value, or ornament in a medium value is painted on a light ground.

Contrasts, which create visibility of color, should be as numerous and as strong as is consistent with the purpose of the work. But in order not to destroy the unity of the work, the contrasts should be pervasive, but restrained by unity. Unity requires a certain degree of likeness of color, certain gradations and the softening of transitions. The internal unity of a motive, however, may be emphasized by contrast with its environment. Colors must be kept clean by avoiding unnecessary mixing. Very often it is best to modify a color by overlaying it with a pattern or with an ornament of another color to avoid mixing of pigments. Small spots can stand higher chroma than larger areas. It must be remembered that color will be grayed or faded to a certain extent by exposure, and, if allowance is not made for such changes, the work will soon lose its beauty. Never is it permissible to treat new work so as to produce an imitation of

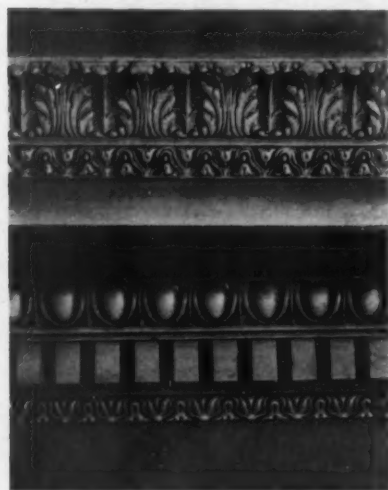
old work. The softening effect which time has on good color work is a thing which cannot be successfully imitated. Variety of color must never be obtained at the expense of unity of composition or coherence of motive. For example, a continuous ground should not change color from one side of the ornament to the other. Alternations of color in panels sometimes are emphasized by corresponding alternations of size and shape. When this is done the warmer color seems most appropriate in the smaller space. Good examples of intensive alternation of hue are found



EVEN IN THE OLD DELLA ROBBIAS THE MOTIVE IS BROUGHT OUT IN PURE WHITE AGAINST A DARK BLUE BACKGROUND, WITH TOUCHES OF OTHER COLOR IN THE MINOR DETAILS. THE ILLUSTRATION SHOWS AN ORIGINAL FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK

in Eastern carpets and in ornamental painting of the foliated scroll with flowers. Here we often find a most intricate alternation—between flower and scroll, between opposite leaves, between successive pairs of leaves, and even between the top of a leaf and its turned-over tip.

When drapery and upholstery fabrics are used in conjunction with painted decoration, a decided contrast should be maintained between dye color and pigment color. Never should it be attempted to match dyed and painted work. Contrast in value is another and, perhaps, even more potent means of bringing out visibility of color. In nature, the objects which most attract our attention are higher in value than the backgrounds against which they are seen. This may be the reason why in decorative color work the best results are usually obtained by keeping the motive high in value and the ground low. When a decorative motive is placed on a light ground it should be treated in a rather delicate manner. Warm hues are characteristic of near and light objects, while

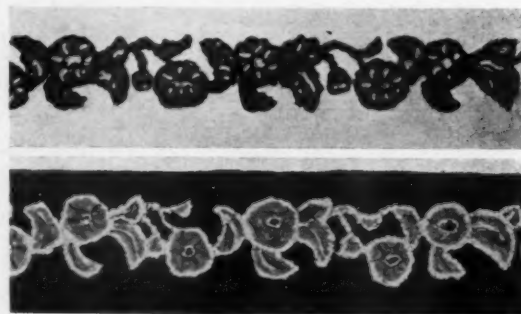


A SECTION
OF A COR-
NICE IN
PLACE,
WHICH
HAS BEEN
GLAZED TO
EMPHASIZE THE
ARCHITECTURAL
DETAILS

distances and shades tend toward coldness of hue. Hence, cold hues in decorative design make the surface retire and are therefore best for grounds, leaving the warmer hues for the decorative motive and the ornament.

In a scheme of interior color decoration, therefore, the color of the highest value should be that of the edges, fillets, margins, and stiles of the structural parts. Frequently these are left in the natural color of the material. Ornament painted on a colored ground of low value should also be high in value. When parts of the structural frame as mouldings, pilaster panels or friezes, are covered with a solid color, this color should be of lower value than the enclosing margins. Panels and friezes that are colored all over, but the ground color of which is considerably broken up by ornament, should be lower in value than ornament

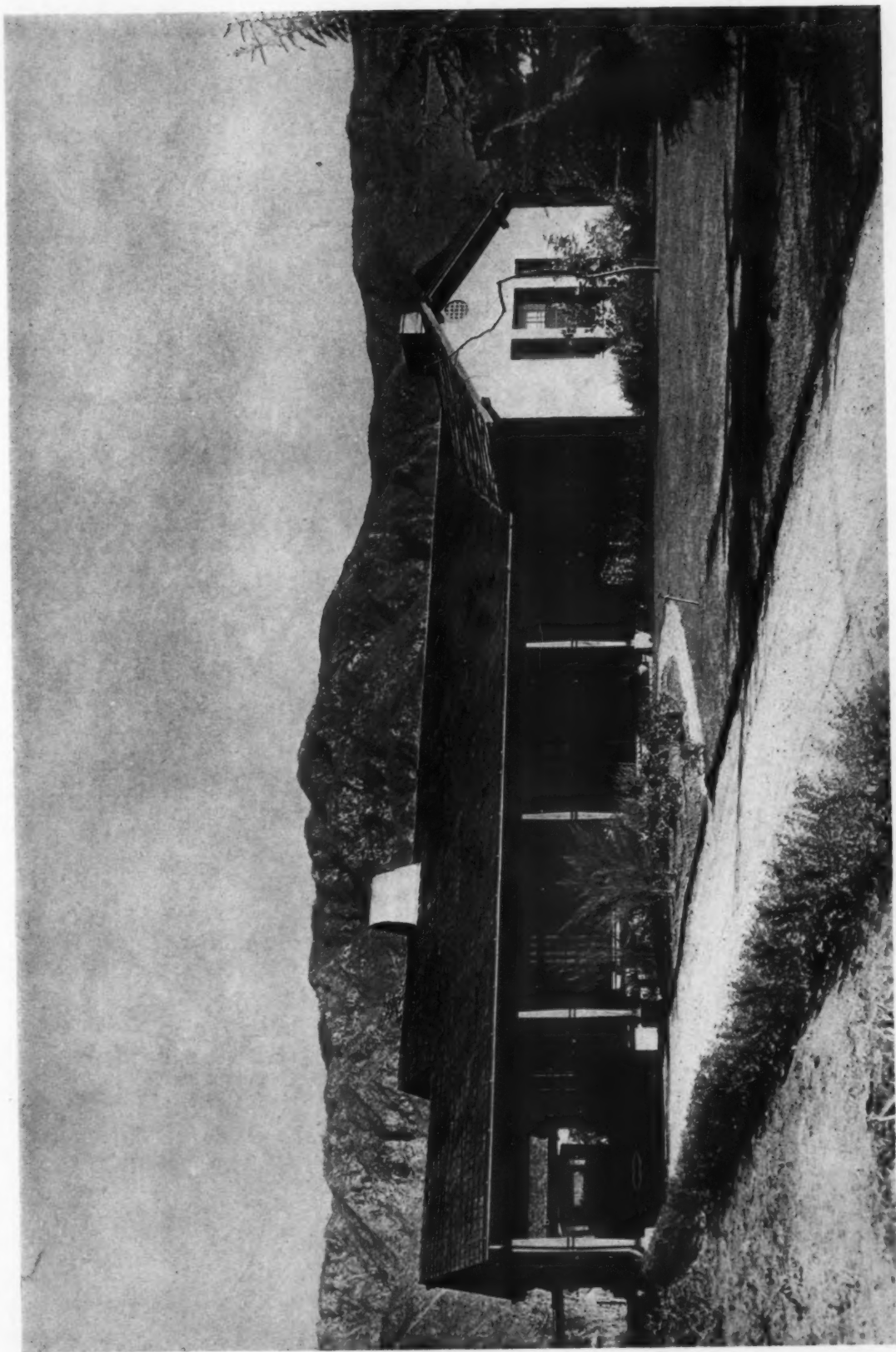
painted on the light part of the structural members. The more area the ornament covers, the lower should be the value of the ground color, it being so adjusted that the average value of ornament and ground is equal to the value of the plain colored spaces. When we come to the body of the wall, or to the panels in ceilings, and vaults, the same relations obtain, but the values should be decidedly lower than the corresponding values of the frame. Contrast in value between the motive and the ground not only brings out the color of the motive, but it also gives it coherence. This effect may be heightened by outlining the motive in white, black or metal. Shading is also effectual in bringing out the motive from the ground. In drawing ornament which is to be outlined, it should be remembered that a white outline becomes a part of the area which holds the color of the higher value, while a black outline falls in with the darker area. White out-



ILLUSTRATING COUNTERCHANGING, THE REVERSING OF COLOR SCHEMES IN SUCCESSIVE SPACES. NOTE ALSO THE USE OF THE WHITE OUTLINE AND OF THE BLACK OUTLINE AS DESCRIBED IN THE TEXT

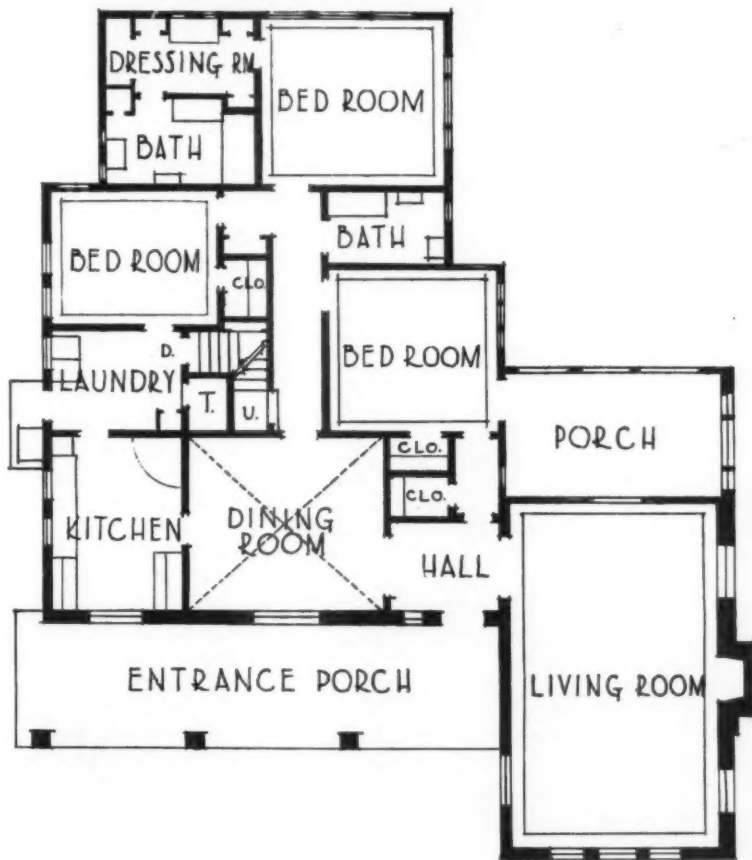
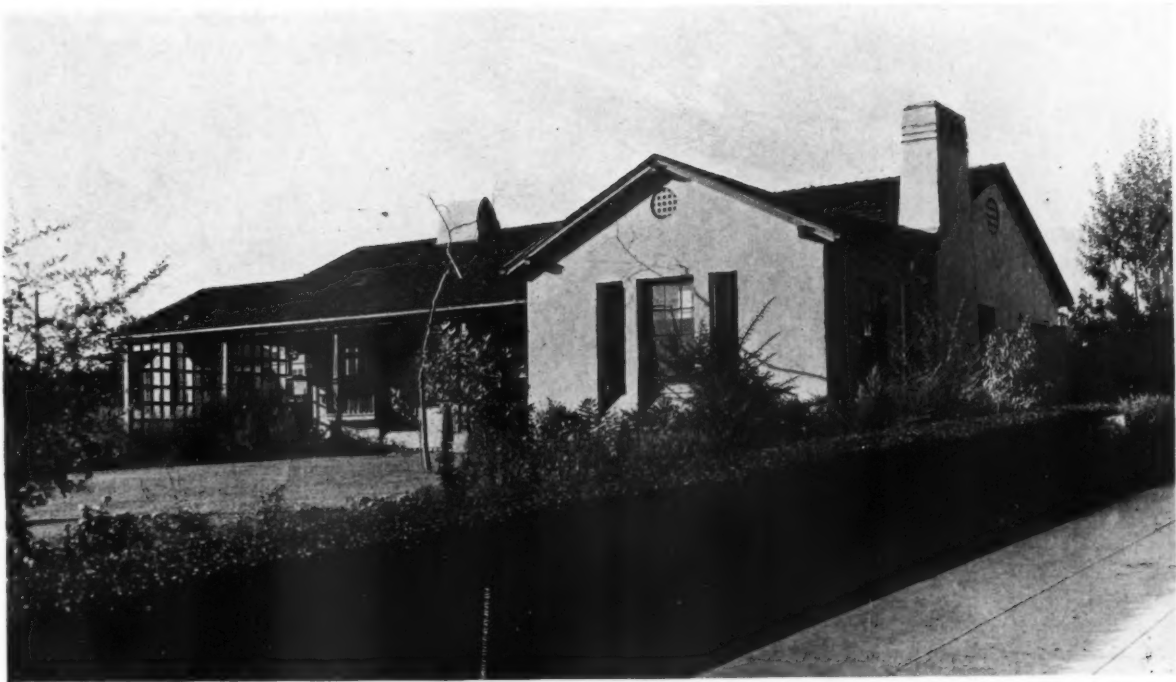
line, therefore, is usually drawn inside the true outline of the ornament, while a black outline is drawn outside the true outline. Metal elements are seen by themselves, and should be so arranged that they form by themselves a satisfactory design. In shading ornament, the lights and shades should be treated in a simple, conventional manner. Shadows should be small and dark, rather in the nature of heavy outlines.

A highly effectual way of adding interest to a color scheme is by counterchanging, that is, by reversing the color scheme in successive spaces. For example, when an ornament is shown in color on a black background, alternate it with a panel of similar ornament in black on a colored background. Never is it safe to specify color by name, for even the pure pigment gathered from different sources differs in hue. Always specify color by sample. It is well even to specify the pigments to be used in the mixture, for it is easier to match a sample when the pigments are known, and, then, it is essential that only permanent pigments be used.



HOUSE OF EDCAR W. MAYBURY, ALTADENA, CAL.
MARSTON, VAN PELT & MAYBURY, ARCHITECTS

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HOUSE OF EDGAR W. MAYBURY,
ALTADENA, CAL.

MARSTON, VAN PELT & MAYBURY,
ARCHITECTS



HOUSE OF EDGAR W. MAYBURY, ALTADENA, CAL.
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



THE AMERICAN ARCHITECT
March 25, 1925. Plate 83

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HOUSE OF EDGAR W. MAYBURY, ALTADENA, CAL.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

THE old saying, that when a man is his own lawyer, he has a fool for a client, does not hold good in architecture. When the architect is his own client, he has the artistic training to know what he wants, how he wants it, and just how to go about to fulfill that want. Mr. Maybury's attractive house is just such a type of dwelling that would appeal to an architect, and with its fine setting is a good result.

This house was built in 1924.

The exterior walls are stud framed with metal lath and cement plaster finish. The roof is covered with split shakes.

The interior partitions are wood frame.

The flooring is oak and the trim Oregon pine.

House is heated by a gas furnace.

Cost per cubic foot 39c.

REVIEW of RECENT ARCHITECTURAL MAGAZINES

BY EGERTON SWARTWOUT, F.A.I.A.

IT has been said by someone, we forget who, some time ago as we recall it, that the life of a country gentleman in some country or another was quite adequately described in the sentence, It's a fine morning, let's go out and kill something, or words to that effect. Similarly in this twentieth century of ours the rallying cry of the modernist seems to be, any morning, or night even, let's go out and attack something old and respectable. In the pulpits, instead of defending the faith, they attack it, and in the endeavor to go the late Mr. Cromwell one better, they desecrate their churches, not by the stabling of regiments, but by barefoot dancers and bolshevistic addresses of cheap seekers after notoriety. Nothing escapes them: and the latest attack upon our time honored institutions is the vicious assault on the morals and baneful influence of that classic of the nursery, Mother Goose. Some earnest person who despises publicity but who, in the great cause, is willing to have her name appear daily, on the front page if possible, has discovered that the venerable lady is no lady at all, and far from being merely a metrical purveyor of innocent amusement to children, is in reality a propagandist of the worst type, whose works should be immediately suppressed by the censor. Rock-a-Bye Baby, for example, is a stealthy effort to spread fear-thought in the young,—if the bough breaks, the cradle will fall—another glimpse of the obvious to be sure, but what agonies of terror it inspires in the infant mind! So they revise it, to the effect that the cradle can't fall, and anyway if it did there would be someone on hand to catch it; and in the tale of the Three Blind Mice there is a distinct effort to inculcate brutality in the tender child, and the line about cutting off their tails with a carving knife should be deleted promptly. Now Mother Goose hasn't much to do with architecture, although there is, to be sure, a casual mention of a house built by someone obscurely named Jack, and it has certainly less to do with St. Paul's, but it occurred to us because of the attacks that certain well known critics and advanced thinkers and architects have made on domes in general. Domes are poor things, they are not logical, the form should never be used, and all that sort of thing. All of which seems strange in view of the concern caused in London and throughout all England over the danger to the dome of St. Paul's, and the possibility, a remote one we hope, that the dome might be removed temporarily in the reconstruction. What, they all say, would St. Paul's be

without the dome? London would lose its greatest building, and so on and so forth. It's quite well expressed in one of the English magazines, we forget just which, and we have no inclination at present to look it up, but if anyone does find it, it is well worth reading.—As we stopped for a minute to light a pipe, we found the article in *The Architects' Journal*, London, January 28, a leading article, The Response to an Appeal, the appeal being for funds to repair the cathedral and the response being a total of £170,000 in less than a fortnight; and asking the reason, or as it is put, the secret of this response, the article goes on to say that while some may attribute it to a spiritual, and others to an historical appeal,—

For ourselves, we would say the appeal is chiefly architectural—it is THE DOME. If Wren had given St. Paul's no dome, would the imagination be so completely captured? So firmly is it associated in our minds with the metropolis, that no view of London seems complete without the gray dome in the distance, towering—like St. Peter's at Rome—over the surrounding streets and spires. The history of St. Paul's, like the history of the Abbey, is almost the history of England, and the great events in the domestic annals of the people cluster round it. All seem to be implied, all seem to be remembered and signified and guarded over by the dome. The great names and the great events are gathered under it and about.

So apparently, in England at least, domes are still considered the thing, and perhaps even Mother Goose may survive. *Architecture*, London, for February has a long and forcible editorial on the reconstruction, and rather severely arraigns the Commission of five experts appointed in 1921 by the Dean and the Chapter, which Commission on December 29 last presented its second interim report:

Two-and-a-half years have elapsed since the appearance of the first interim report. What has the Commission been doing meanwhile? Its attention has been concentrated on the best methods of consolidating the interior structure of the main piers which carry a considerable proportion of the great load of the drums, the inner and outer domes, and the brick cone. The phrase "a considerable proportion" applies of course to the load of the drums only, for it is well known that the four angle bastions are now so insecurely attached to the piers that they do not help these to carry either the cone or the domes. The reasons for this detachment need not be fully gone into here, but it is well to remember that not only are the bastions more than twice as voluminous as the piers, but they have from the beginning been far less heavily loaded. Clearly where the greater burden is carried by the lesser support the supports cannot be relied upon to behave just in the same manner. "Various experiments," says the report, "have been made with the object of strengthening the interior rubble filling of these piers by injecting cement under pressure into the cavities that exist in the rubble filling." This injection of

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cement is a process invented by James Greathead and used by him in the construction of electric railway tubes. Its great value in restoration work was soon discovered, and to this it has been applied with considerable success in all parts of the country. Liquid cement, or cement grouting, is itself, however, no novel substance. It has been familiar for many years, and an ordinary watering-can has usually sufficed to run it into the interior of a fresh piece of building work. The superiority of the pumping machine lies chiefly in the ease with which it allows the cement to be introduced through the face of an existing wall into the bulk within. Further, with it the grouting may proceed from below upwards, thus allowing the imprisoned air to escape as the cement rises to a higher and higher level. There is, however, one serious drawback. In a freshly-built wall where hand-grouting is done gradually, layer by layer, the man who holds the watering-can is able to see where the cement goes. The man who holds the nozzle of a Greathead grouting machine, on the other hand, is not. He cannot possibly tell whether his cement penetrates into the cavities that are to be filled. Has he no means of ascertaining? The Commission says not. "It is," states the report, "practically impossible to say that the whole of the pier has been completely consolidated." What is meant by *practically* impossible? Are we to understand that it can be done, but that to do it would be difficult or inexpedient? Or that the result can be computed but not put to any conclusive test? We think our readers will agree that what is meant is that it is in fact quite plainly *impossible* "to say that the whole of the pier has been completely consolidated."

The editorial goes on to show that grouting would be inadequate for a number of good reasons and states plainly what will result unless something is done and done speedily:

The Commission is alarmed, and it has not attempted to disguise its alarm. It has indeed expressed it so clearly that it is we who are to blame for not paying heed. The Commission has, says the report, "discussed the alternative of reconstructing the piers entirely. It has discussed this second alternative (the conclusion cannot be avoided) because it recognizes the gross insufficiency of the first." The report goes on to say that the larger operation would be more expensive. No one will question this. But here comes the important point. The Commission is convinced that the wiser course would be to postpone it *until it becomes absolutely necessary*. It does itself an injustice: to be sure it means the *easier* course, not the *wiser*. The *wiser* course is *always* to ascertain with the least possible delay whether a thing should or should not be done, and, if it be found that it should be done, to do it. The phrase "absolutely necessary" should be noted: it has a sinister ring. At what precise moment will the rebuilding of the piers become "absolutely necessary?" By what signs will they convey to the world that such rebuilding from being merely necessary has become *absolutely* necessary? Who will measure this quantitative necessity for us? We have already referred more than once to Sir Francis Fox's fascinating autobiography which has just made its appearance, and we now will quote a brief extract from it. This is how the author describes the fall of the campanile of San Marco at Venice:—

In 1902, just as a testimonial was about to be presented to Signor Saccardo on account of his constant and careful control of the buildings under his supervision, the tower fell.... On the morning of the catastrophe, the cracks in the tower showed signs of opening, and the custodian and all others in the building had sufficient time to leave the structure. In the meantime a large crowd assembled in the Piazza and saw it fall, and photographs were actually taken at the very moment of its collapse.

Unless we entirely misread this account, the accuracy of which can hardly be doubted, it may be said that the "absolute necessity" of rebuilding the campanile showed

itself when the cracks began to open on the morning of the catastrophe. Unfortunately, though enough time remained for a crowd to assemble and for a photographer or two to hurry to the scene, there was not enough time to strengthen the tower. It just fell. But we need not go so far afield as Venice. In April, 1668, when Sir Christopher Wren was delivering a series of lectures on astronomy at Oxford, the Dean of St. Paul's wrote to him as follows:

What you whispered in my ear at your last coming hither is now come to pass. Our work at the west-end of St. Paul's is fallen about our ears. Your quick eye discerned the walls and pillars gone off from their perpendiculars;

upon which the Dean and Chapter set to work with a will. But rebuilding had not yet become "absolutely necessary." A little later,

We being at work about the third pillar from the west-end on the south side, which we had new cased with stone where it was most defective—almost up to the chapitre (capital)—a great weight falling from the high wall so disabled the vaulting on the side-aisle by it that it threatened a sudden ruin so visibly that the workmen presently removed, and the next night the whole pillar fell, and carried scaffolds and all to the very ground.

A great deal of stark nonsense has been talked about Sir Christopher Wren, and we could wish the word "jerry-builder" were not bandied about quite so freely where St. Paul's is spoken or written of. Wren was not a "jerry-builder;" on the contrary, much of his masonry, notably that of the great drum at St. Paul's is unparalleled for efficiency of design. True, his piers have a rubble core, but rubble cores were the traditional way in church building, and Wren, besides being constantly upbraided for his expenditure of both time and money, was often (as at Hampton Court also) at great difficulty in obtaining his pieces of limestone from the Isle of Portland. Granted that the rubble was not good enough, is it impossible that it may have been rubble or nothing? But if they would be just to Wren let these critics remember that St. Paul's stands on wet gravel and quicksands, and reflect that such substances, though safe enough when contained in a fixed space, without possible sideways movement, are treacherous in the extreme when not so hemmed in. Let them consider the buildings and warehouses in the neighborhood of the Cathedral, built since the days of Wren, on ground excavated to a depth of ten or twelve feet below the foundations of St. Paul's. Let them remind themselves that in 1831 the Corporation of London, designing to construct a sewer on the south side of the building, dug a shaft thirty-one feet deep, a shaft whose bottom went twenty feet below the Cathedral foundations, immediately before the steps of the southern transept. Let them thank Providence that, when the City Corporation began to remove with powerful steam-pumps the quicksand or silt on which the Cathedral rests, they were stopped by the greatest architects and engineers of the day, and stopped while there was still some of the quicksand left, they having in the end contrived to pump away only a few paltry hundred tons. A building does not, we hold, need to be jerry-built to show signs of weakness when the very earth is being removed from under its feet. The buttresses to the dome are broken, the bastions are no longer yoked with the piers as they were once, but when it is remembered that one of the piers has sunk six inches these facts should surprise no one. Rather should we be surprised that our matchless dome is not in far greater jeopardy than that in which it now finds itself. Let us not, at any rate, make its present necessity an occasion for calumniating its begetter.

We feel confident that something will be done and done well, and we have seen by a paragraph in the daily papers that the dome, choir and transepts now have been closed to the public and that apparently the work is started.

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In the same magazine is an article by Gerald Wellesley on War Memorials which has a number of illustrations of recent ones, cenotaphs, pylons and columns, some of which we reproduce, all generally good and very much better than the recent memorials in France; and *The Architectural Review*, London, for February has some excellent photographs and drawings of Adelaide House, a large office building recently completed in London from designs by Sir John Burnet, Thos. S. Tait and D. Raeside. The building is on the river front near London Bridge and is very simple and massive. The little windows on the pylons of the river front which are set in a sort of groove or recess near the edge of the central feature are a little unfortunate as they have

From "Architecture," London



ENGLISH WAR MEMORIAL, ROCHDALE
SIR EDWIN L. LUTYENS, R. A., ARCHITECT

a tendency to separate this central feature from the pylons, an effect which is not noticeable in the study, the windows there counting in with the shadow. The attic story and the tower when built will improve the composition, but as a whole the building is very successful, and the architects and London too, are to be congratulated.

We have been asked repeatedly, or rather the Editor has, why we have not reproduced some of the good modern work done in Germany and we have assured our Teutonic readers we would when

we found it. The other day we received the January issue of *Moderne Bauformen*, an unusually large number with a bright green cover, and in it a photograph of the Chilehaus in Hamburg, and on the margin of the illustration here reproduced our editor, a waggish soul, had written

From "Architecture," London



ENGLISH WAR MEMORIAL, STOCKTON-ON-TEES,
LANCHESTER, LUCAS & LODGE, ARCHITECTS

"E. S. Would you call this a waffle front? W. H. C." We agree; one always has to agree with an editor, but we enthusiastically agreed when we saw number 2, an end on view of the same Chilehaus; it is indeed waffle, and we felt absolutely confirmed in our impression when we saw the detail shown in Cut 3, and yet in the same number are some very charming reproductions in color of old interiors and a very simple and powerful building also in Hamburg by Hans und Oskar Gerson, and then by contrast a very poor little church in Vienna by the Hofrat Professor Dr. Holey whose selection as architect was apparently due, not to his ability, but to the aptness of his name.

Turning to the American magazines we find in *The Architectural Forum* for February some views of the unfinished stadium in Grant Park, Chicago, by Holabird and Roche, and some very interesting small shop fronts, among which can

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be mentioned one in Baltimore by Este Fisher; in Birmingham, Ala. by D. O. Whilldin; in Watertown, N. Y. by Litchfield and Rogers, and at Falmouth by Hutchins and French, and a more pretentious one in Buffalo by Edward B. Green & Sons. *The Architect* for March has some sketches for the National Gallery of Art in Washington, D. C. by Charles A. Platt, and a well rendered and well designed study for a community

From "The Architectural Review," London



VIEW FROM THE RIVER
ADELAIDE HOUSE, LONDON

center by Robbins L. Conn, an interesting entrance group in Port Washington, L. I. by Thomas Harlan Ellett and a good simple house in Albany by Kenneth G. Reynolds. *Pencil Points* for February has an excellent picture of those in authority at the coming exhibition of the Architectural and Allied Arts, the effect of which is somewhat marred by the too prominent picture on the wall which is decidedly out of plumb, just as a switch plate invariably is, and there are some most interesting decorative designs by Robert W. Chanler, and the same magazine for March has some good drawings and watercolors by H. Van Buren Magonigle. *The Journal of the American*

From "The Architectural Review," London



VIEW FROM LONDON BRIDGE
ADELAIDE HOUSE, LONDON

Institute of Architects has little in it but a very good review by Mr. I. K. Pond.

The Architectural Record for February has an article by Kineton Parkes on Ivan Mestrovic,

From "The Architectural Review," London



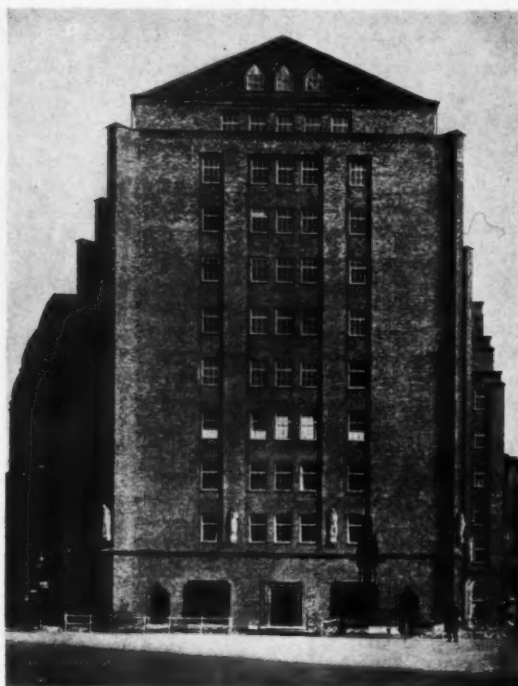
THE MAIN FRONT
ADELAIDE HOUSE, LONDON

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DAS CHILEHAUS, HAMBURG
FRITZ HOGER, ARCHITECT

From
"Moderne Bauformen"



DAS BALLINHAUS, HAMBURG
HANS UND OSKAR GERSON, ARCHITECTS



DAS CHILEHAUS, HAMBURG
FRITZ HOGER, ARCHITECT

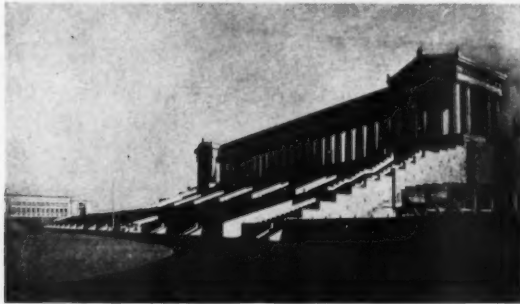


DAS CHILEHAUS, HAMBURG
FRITZ HOGER, ARCHITECT

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pronounced Meshtrovich, the style of which seems lifted bodily from the life of Gregori Ptuch, pronounced Hoich, recently published in *The Archi-*

From "The Architectural Forum"



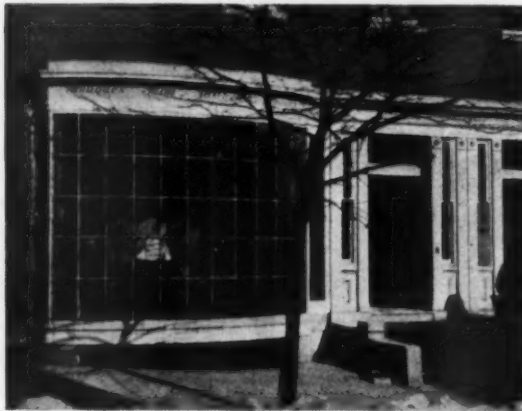
VIEW OF NORTH STAND SHOWING FIELD MUSEUM AT LEFT

GRANT PARK STADIUM, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

tects' Journal of London and reproduced in these columns. He was, says Mr. Parkes

In 1915, when I first knew him, a quiet grave man, for he was an exile from a war-devastated home and studio and was intent on the revelation of the sufferings of an aspiring national spirit. He is a Croat, born in 1883 at Otavice in the Dalmatian Highlands. In these mountain valleys he tended sheep; carved familiar objects in stone and wood and filled his mind and stirred his imagination with the myths, history and poetry of Serbo-Croatia. This seeding was to have a rich flowering time... No one had ever seen such work as his: it had

From "The Architectural Forum"



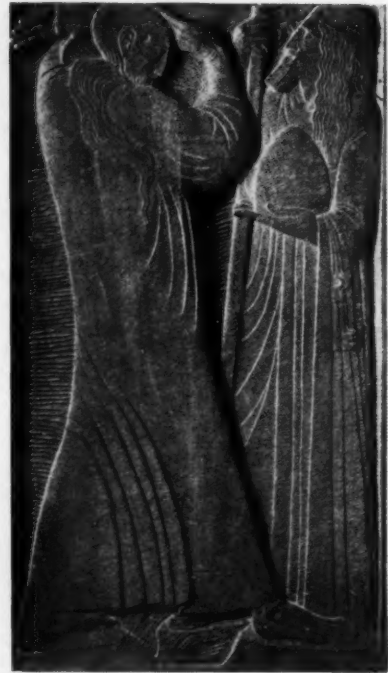
A SHOP FRONT IN BALTIMORE, MD.
ESTE FISHER, ARCHITECT

several characteristics that little of the sculpture of the time possessed and the foremost was passion. The frail personality was quivering with the tempestuous desire of expression; within it was an uncheckable motive-power to do what the pressure of the spirit commanded. There were only physical obstacles to be overcome; the spiritual offered no difficulties.... It was as sculptor-architect that Mestrovic came upon the European scene

with the concrete evidences of his great inspiration of the Temple of Kosovo, the great Serbian national monument in embryo; the collection of many pieces, fragments and details all designed by Mestrovic and made by him and his friends and pupils to commemorate the return of the Serbian nation to its liberties; liberties which had been lost on the great "Battlefield of the Blackbirds" in 1389, when the last Serbian Tsar and the mediaeval Serbian Empire fell to the Turks.

This remarkable design appears never to have been realized, meeting the untimely fate of the celebrated design of Gregori Ptuch, pronounced

From "The Architectural Record"



"TEMPTATION"
WOOD CARVING BY IVAN MESTROVIC

Hoich, for a combined Back gammon Room and Halma Hall with Potting Shed over for the Imperial Palace of Sans Souci, but our artist architect actually did build the Racic Mortuary Chapel at Cavtat near Ragusa which we herewith reproduce, and of which Mr. Parkes says:

Exteriorly the chapel presents an almost plain mass of cubes of stone broken by the porch, which includes two elongated caryatids of angels with folded hands, supporting a plain architrave and a pediment with a carved moulding. Another decorated moulding with a sheep motive forms the base of the cupola, which itself consists of plain oblong slabs of stone overlapping like shingles, and this is surmounted by the arcaded lantern with the angel in cruciform.

The caryatids are elongated to be sure, and we are relieved to know that the finial is not a model of some novel form of aeroplane, but is an angel in cruciform. The interior is even better, to judge

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ENTRANCE FAÇADE



DETAIL OF FIGURE ON CHAPEL WALLS



CHAPEL OF ST. ROCHUS

THE RACIC MORTUARY CHAPEL,
CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA

IVAN MESTROVIC, ARCHITECT-SCULPTOR

(From "The Architectural Record")

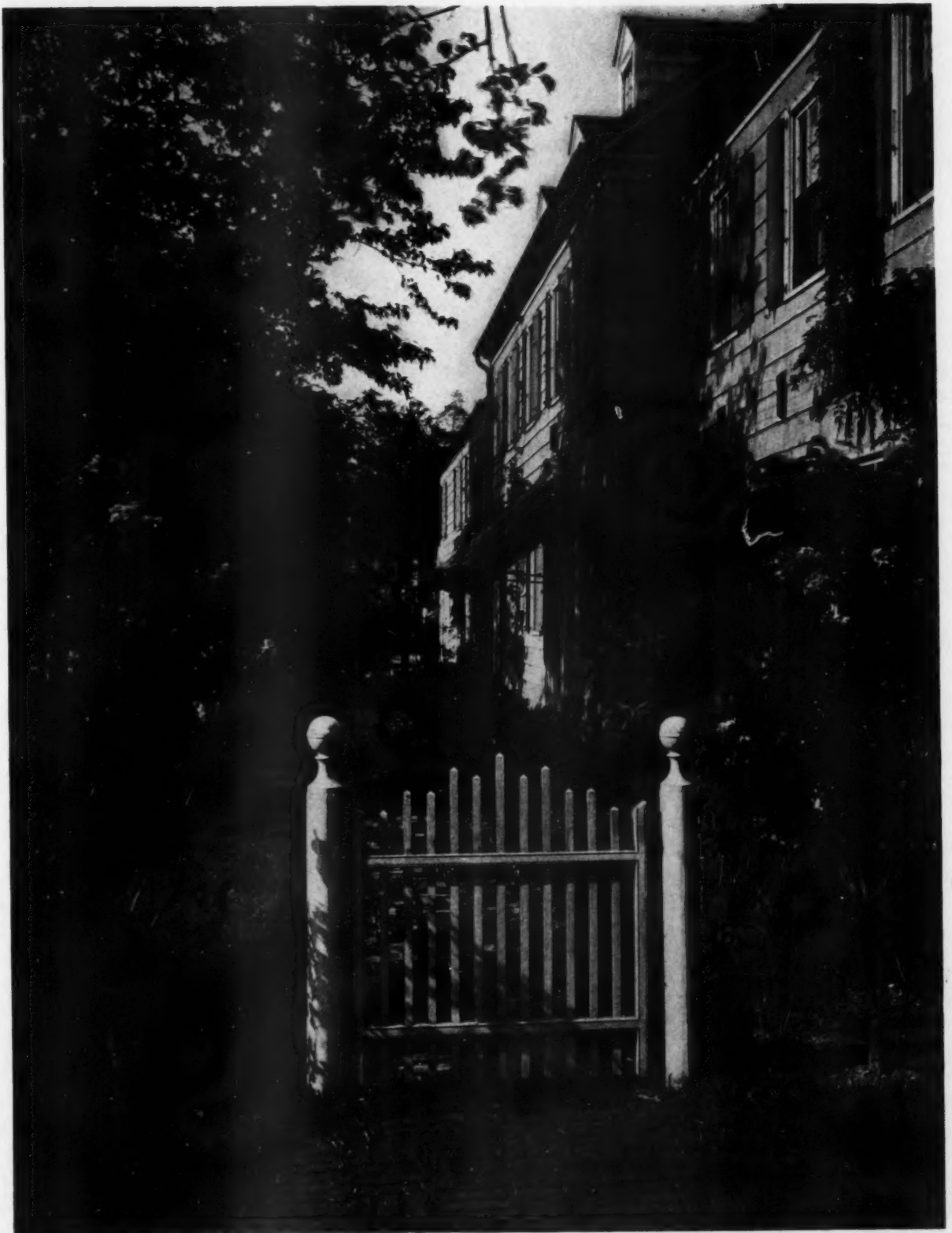
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from the cut, and we also show a close-up of one of the angels fondling a small, but quite abandoned, Czechoslovakian lady, it being worthy of passing notice that in the conformation of their wings the Czechoslovakian angels are very formal and particular, and preen their feathers to resemble the primitive form of Greek waterleaf. And we are also tempted to reproduce a wood carving although it seems to us that the caption is mis-

placed. "Punishment" would seem more appropriate; probably the bearded gentleman with the beehive has made some unflattering remark anent the size of the lady's feet. But perhaps not; if only we could quiver with passionate nationality we might understand it. After seeing what Czechoslövakian passion can do to such resistant things as stone and wood we can easily imagine why the war started in the Balkans.



TAORMINA, SICILY
FROM A WATER COLOR SKETCH BY ROGER BAILEY



GARDEN DETAIL, ESTATE OF MRS. MONROE DOUGLAS ROBINSON, SYOSSET, L. I., N. Y.

RUTH DEAN, LANDSCAPE ARCHITECT

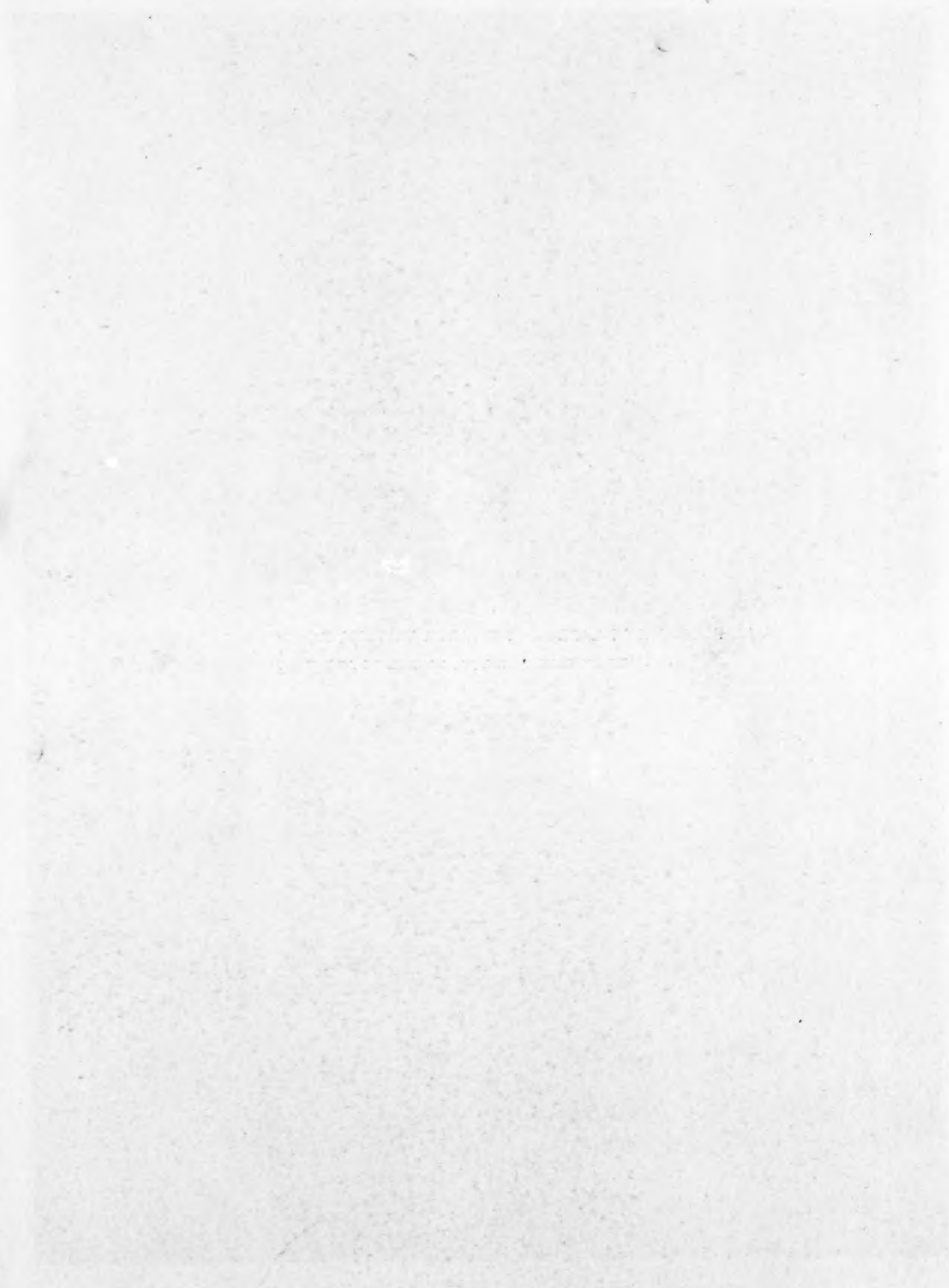
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WALL FOUNTAIN IN GARDEN OF WALTER WATSON, ROSLYN, L. I., N. Y.
RICHARD SCHERMERHORN, JR., LANDSCAPE ARCHITECT



DETAIL IN A WESTCHESTER GARDEN
ROBERT LUDLOW FOWLER, JR., LANDSCAPE ARCHITECT





A NEW YORK BACKYARD TRANSFORMED

RUTH DEAN, LANDSCAPE ARCHITECT

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GARDEN OF MRS. FREDERICK FRELINGHUYSEN, ELBERON, N. J.
 MARIAN C. COFFIN, LANDSCAPE ARCHITECT



A PENNSYLVANIA GARDEN
 BRINLEY & HOLBROOK, LANDSCAPE ARCHITECTS

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VIEW IN EXHIBITION OF THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, SHOWING GARDEN FURNITURE AND SMALL SCULPTURE

EXHIBITION of NEW YORK CHAPTER of the AMERICAN SOCIETY of LANDSCAPE ARCHITECTS

BY CLARENCE FOWLER, *Fellow American Society of Landscape Architects*

AT an exhibition of garden photographs, by the New York Chapter of The American Society of Landscape Architects, which opened on March 17 at the Arden Gallery, 599 Fifth Avenue, is shown a group of garden pictures selected by the members as representative of their recent work in intimate garden design, no attempt being made to show the gardens as pictorial maps but rather to select photographs that portray some pleasing composition or detail in the general design and would interest the public in garden sculpture and better garden ornament, be it a simple garden arch or the great jars and marble bench with their backing of cedars on the estate of Charles Schwab, designed by Chas. W. Leavitt.

A garden to be beautiful must harmonize with its surroundings, and the furniture and ornament must express the character of the house. With this in mind the directors of the Arden Gallery have invited the landscape architects, sculptors and craftsmen to combine in an exhibition that will promote a better knowledge of art out-of-doors.

The garden as an expression of art and personality is rapidly becoming better understood in this country, although it is not generally known how many factors enter into the reason for the increasing appreciation of a garden that is more than a collection of plants.

The garden designer must not only understand how to combine colors, but must have an intimate

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SUN DIAL

BRENDA PUTNAM, SCULPTOR

BARNETT PRIZE, NATIONAL ACADEMY; WIDENER GOLD MEDAL, PENNSYLVANIA ACADEMY

knowledge of plant life, and know the season of bloom, the colors of varieties, their heights, and what plants will grow in sunshine, and those that will thrive in shade, the form of the plants and shade of the foliage, and how to combine varieties to give a maximum amount of color, what annuals and bulbs can be used to supplement the perennials whose bloom often lasts but a few days; but, more than this, he must have a knowledge of engineering, and know how to adjust his grades to obtain the most pleasing effects, as the ground in which he plants his living material corresponds to the canvas of the painter. He must also study the surroundings and make a frame for his picture. He must know something of sculpture, garden ornament and architecture.

The term "landscaping" which is so often applied to the embellishment of buildings by planting a few trees and shrubs after the building and roads have been completed is an absurd use of the term and shows how little the art of landscape architecture is understood by those who attempt to practice it in that manner. Some of the most pleasing gardens are those that are in

close relation to the house, in fact, the extension of the house out-of-doors. Here the lines of the garden must follow the lines of the house, and the connections must be so subtle and masked with planting that the casual observer forgets the straight lines of the architecture and feels that the arrangement is the most natural and unstudied.

There was never a time when there was such a variety of plant material from which to select. Our nurseries are stocked with plants that have been collected from all parts of the world, and the hybridizers and plant men have been busy improving variety until we scarcely recognize the brilliant flowers of today as the offspring of those that grew in the quaint old gardens of our grandmothers. These the garden maker uses as the artist uses his pigments for color. But, unlike the painter who employs paint to produce his effects, the landscape architect deals with living material, and with the season and locality. He must make use of deep shadows and bright sun-



THE SEA HORSES

CHESTER BEACH, SCULPTOR

THE AMERICAN ARCHITECT



STEPS IN ROCK GARDEN, ESTATE OF IRVIN COBB, OSSINING, N. Y.
CLARENCE FOWLER, LANDSCAPE ARCHITECT—W. G. MASSARENE, ARCHITECT



CANAL AND WALLED PERGOLA IN GARDEN OF GEORGE MARSHALL ALLEN, CONVENT, N. J.
BRINLEY & HOLBROOK, LANDSCAPE ARCHITECTS

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shine to obtain the most pleasing effects. The sense of mystery which is intensified by a wall or hedge, with an opening into an area bright with bloom, with a path beyond leading into the dark shadows of trees, is a thing to strive for. The splash of a fountain and reflections in a pool add to the composition.

Restraints rather than excess of ornament should be the rule. One well designed piece of sculpture adds a charm that it would be impossible to produce with a number of poorly chosen garden ornaments that can be purchased at a department store.

The playful figure designed by Chester Beach which is the central point of interest in the Court Garden at the Arden Gallery reflects the garden spirit of some seventy large photographs on the walls, and like the wall fountain by Malvina Hoffman, which dominates the west end of the room, would add a note of distinction to any garden that was properly designed to receive them. Among the other pieces of sculpture shown, those of Gaetano Cecere are especially notable for their fine simplicity. American sculpture, like American gardens, reflects the Old World precedent, but to them both has been added a vigor and style that make them eminently American.

Garden design which plays only a small part in landscape architecture needs the most careful

study of details to bring it to perfection and fits the designer for the larger problems that he is asked to undertake. Adjusting the earth's surface for human enjoyment, is his reason for being.

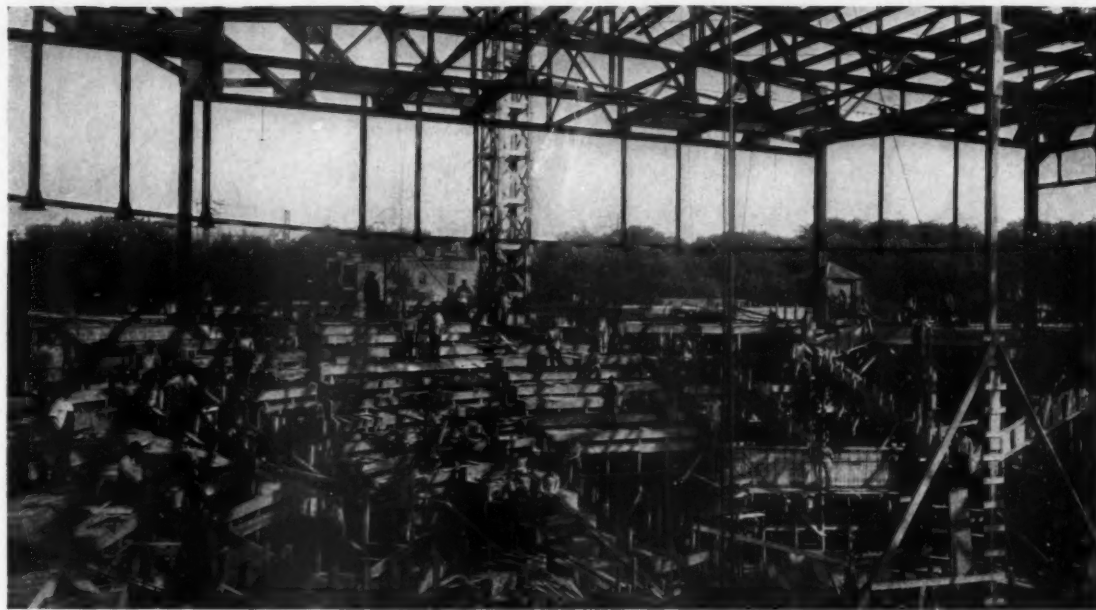
In 1899 a small group of men met in the office of the late Samuel Parsons, in New York City, to form The American Society of Landscape Architects. And from this small beginning the Society has grown to a membership of nearly two hundred with Chapters in New York, Boston, the Mississippi Valley, the Midwest and on the Pacific Coast. Through the efforts of its members courses in landscape design have been established or added to in our universities. The American Academy in Rome has recognized the efforts of the Society by creating a Fellowship in Landscape Architecture and at the present time the third Fellow is in residence there. These young graduates of the Schools of Fine Arts who have obtained their degrees as Masters of Landscape Architecture are bringing to the offices of the older men a new strength and vigor of well rounded ideas that is evident in the landscape design of today. The landscape architect has found his place in regional, city and park planning, and the necessity for his collaborating with the architect and engineer is recognized by all commissions who are undertaking planning on an extensive scale.



DETAIL IN WEST HUDSON PARK, NEW JERSEY

C. N. LOWRIE, LANDSCAPE ARCHITECT

ENGINEERING *and* CONSTRUCTION



CONSTRUCTING THE FORMS FOR THE AUDITORIUM SEATING AREAS. TO THE ROOF TRUSSES ARE ATTACHED THE HANGERS FOR SUPPORTING THE GALLERY

STRUCTURAL DESIGN *of the* DAVENPORT, IOWA, MASONIC TEMPLE

CLAUSEN & KRUSE, Architects

LEIBERMAN, KLEIN & HEIN, Consulting Engineers*

THE Davenport Masonic Temple is about 150'-0" square and about 100'-0" high. It is a fireproof building of the skeleton type, framed entirely in structural steel and reinforced concrete. About 400 tons of structural steel and 500 tons of reinforcing steel were required to complete the building. In general there are four main floors but due to the many small mezzanine and other intermediate floors, some of the columns support as many as ten separate levels.

Owing to the irregular soil conditions, test borings and load table soil bearing tests were made to determine the bearing value of the soil and the proper elevations of the spread footings.

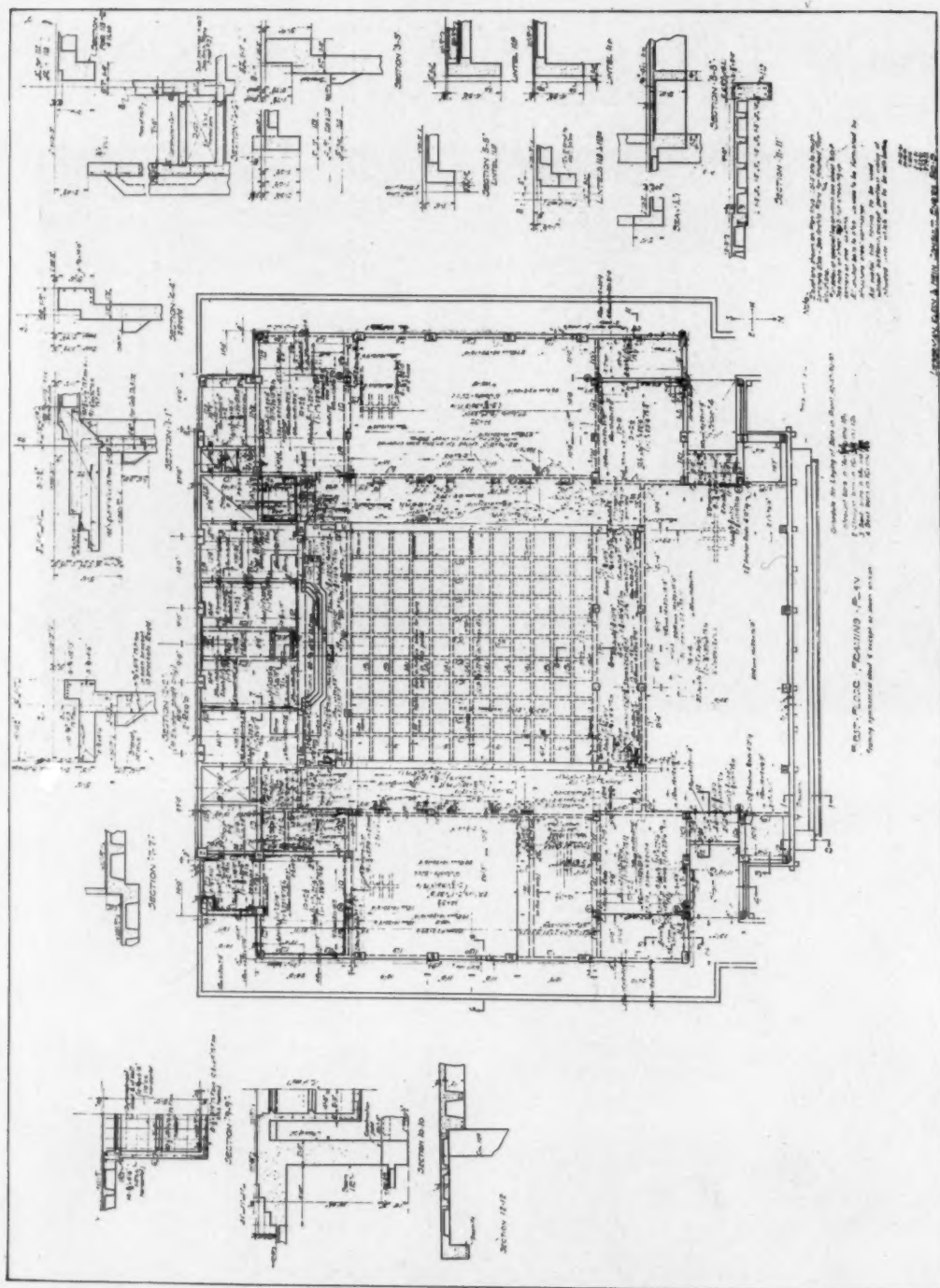
The large unobstructed lodge rooms required especially long span floor construction. These floor spans are about 35'-0" and occur at the front and side panels of the building. To secure the

maximum height from floor to ceiling, 14" metal floor tiles with a 4" concrete topping were used; the 6" concrete joists were spaced 26" o.c. A 6" transverse bridging joist was placed in the center of the span better to distribute the loads.

The banquet hall in the basement is 60'-0" square and is unobstructed by columns. In order to secure this, the floor above is of the waffle type construction. This panel was made of 9" x 36" ribs spaced 5'-0" o.c., running both ways across the panel, and over these ribs there is a 4" top slab as shown on plan 510 D.

Over the first floor lodge room there are five 16" x 56" reinforced concrete girders, spaced 15'-0" o.c., having a 60'-0" clear span. The details of these Girders 2T, 2S and 2U are shown on plan sheet 510 O. To enable various floors to be poured separately although carried by beams or girders at another level, required complicated framing and difficult construction throughout the

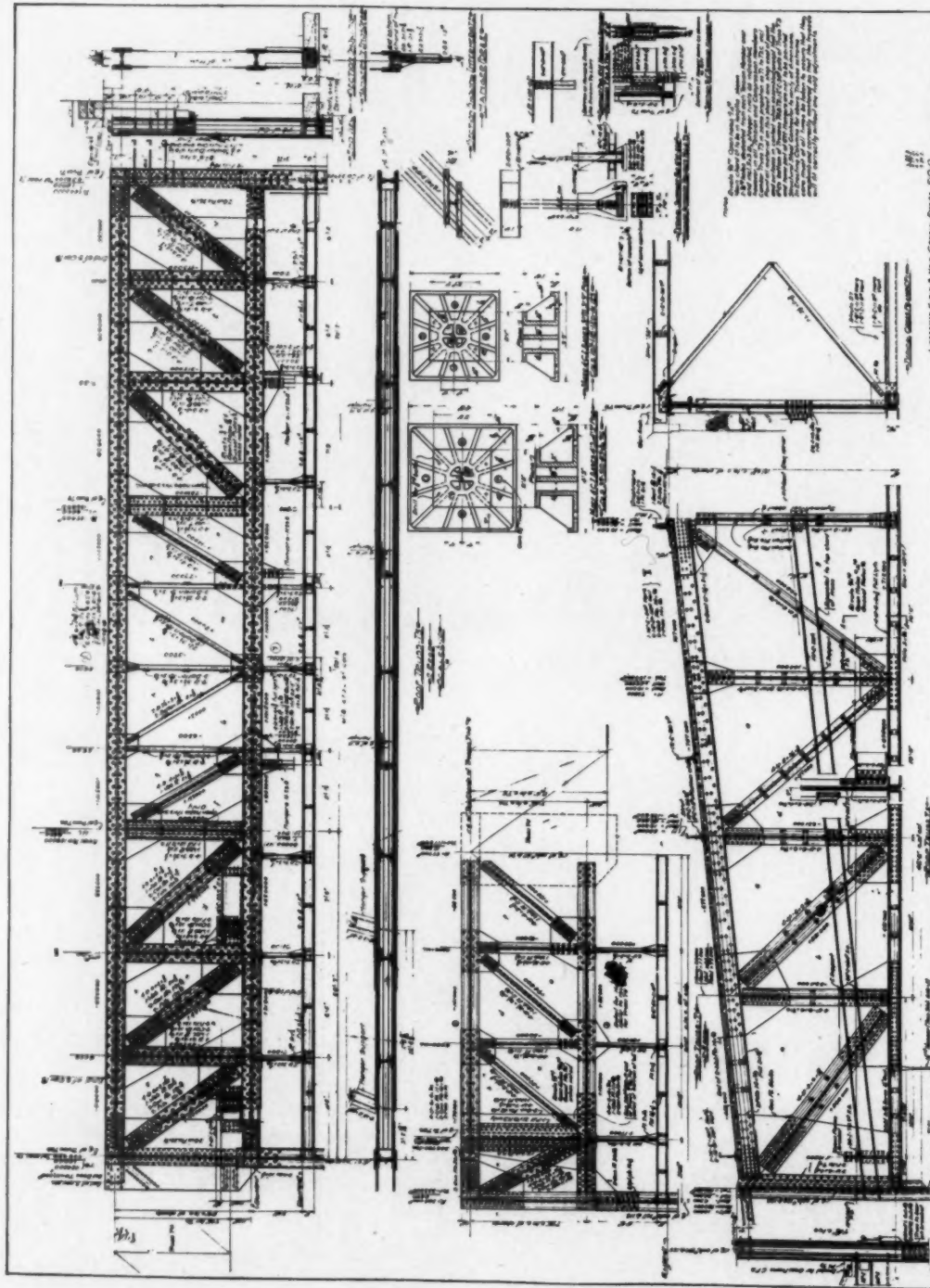
* Leiberman & Hein, successors, Chicago, Ill.



SHEET 510 D SHOWING THE FIRST FLOOR FRAMING WITH THE "WAFFLE TYPE." FLOOR PANEL OVER THE BASEMENT BANQUET HALL.

MASONIC TEMPLE, DAVENPORT, IOWA

CLAUSEN & KRUSE, ARCHITECTS
LEIBERMAN, KLEIN & HEIN, CONSULTING ENGINEERS



SHEET 510 Q CONTAINING DETAILS OF TRUSSES T4 AND T5 TO WHICH ARE ATTACHED THE HANGERS FOR SUPPORTING THE AUDITORIUM GALLERY

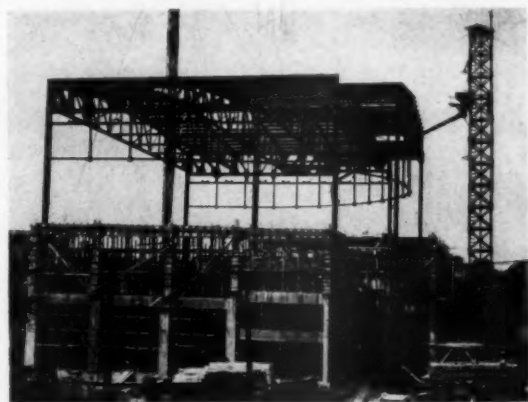
MASONIC TEMPLE, DAVENPORT, IOWA

CLAUSEN & KRUSE, ARCHITECTS

LEIBERMAN, KLEIN & HEIN, CONSULTING ENGINEERS

THE AMERICAN ARCHITECT

job. This requirement is shown by the design of the two heavy concrete girders appearing on plan sheet 510 O Mk, I and II. The overall dimensions of these girders are 24" x 29'-0" x 60'-0" clear span. As will be noted on the details, these girders are made in three separate horizontal sections; the lower section, which is 3'-0" deep, supported the first floor and was hung from the middle section—which is the main supporting member. The upper section supports an intermediate level and the long span girders of the second floor mentioned above. Each of these

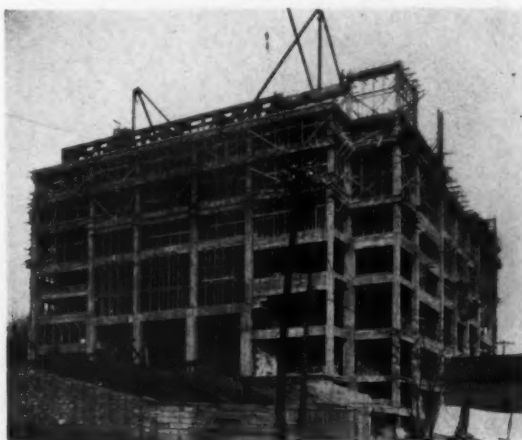


THE STEEL ROOF FRAMING, HANGING LIKE A CLOUD, IS SUPPORTED BY EIGHT STEEL COLUMNS WHICH ARE BRACED Laterally BY THE CONCRETE FLOORS AND THE WALLS

combined girders supports (including their own weight of 48,000 lb.), about 1,600,000 lb. They have 70 sq. in. of tension reinforcement and 35 sq. in. of compression steel reinforcement. The girders were made of a 1:1½:3 mixture. The weight of these girders during construction, in connection with their great size, made it necessary to especially design the forms and supports.

This same method of pouring a girder in two horizontal sections and hanging the lower section from the upper section, was used in the main stage floor girder 1R showing on plan sheet 510 O. The design of the proscenium girder involved an unusual problem. At the top of the proscenium opening, the width of a girder at that point was limited to 17", which would be too narrow for a girder sufficiently strong to carry, without lateral supports, the imposed loads. To overcome this difficulty the main supporting girder was placed at the roof level where it supports portions of the stage and the main auditorium roofs. From this girder is suspended the true proscenium girder, 17" x 24", which is supported by concrete hangers about 22'-0" long. This girder Mk PG is shown in detail on plan sheet 510 O.

The main roof over the auditorium is supported by steel trusses which, in turn, rest on steel columns. These columns, of which there are eight almost 100' high, were placed too far apart to be directly connected to each other with steel beams. In order to furnish the necessary lateral support, the columns were securely anchored to concrete construction at each floor level from the footings



BUILDING THE SKELETON OF STRUCTURAL STEEL AND REINFORCED CONCRETE

to the truss connection. It was necessary to exercise extreme care in the erection of these columns in order to keep them in exact alignment for the proper reception of the trusses. The large semi-circular gallery above the main arena was constructed of concrete and suspended by means of heavy structural steel hangers from the roof trusses, the details of which are shown on sheet 510 Q, Trusses T4 and T5.

This structure is a fine example of the rational combination of structural steel and reinforced concrete, each in its proper place. The intricacies of designing were unusual in providing such arrangements that the different portions of the concrete work could be poured in their due order and find proper support. This is a condition which is not common in ordinary buildings with level floors but it is one which develops in those structures in which are combined different floor levels in close relationship.

A CORRECTION

ON page 175, THE AMERICAN ARCHITECT of February 25, 1925, inadvertently made an error in describing the surface construction of the dome of Mecca Temple. The material used was Nalecode instead of that mentioned.

ELECTRICAL LAYOUT of NEW MASONIC TEMPLE, DAVENPORT, IOWA

CLAUSEN & KRUSE, Architects

BY HIRAM M. HEYSINGER

THE electrical service is brought into the underground transformer room at 4800 volts, where are located the transformers for both lighting and power. Adjacent to the transformers is the main switchboard carrying a 1200 amp. 3-pole switch for the general lighting mains, and a 100 amp. 3-pole switch on a separate panel for the emergency lighting mains. The main switchboard is fed by five 600,000 C. M. cables. From the main switchboard sub-feeders are taken out to twelve light distributing panels, located throughout the building for convenient control.

The bulk of the lighting load is in the main auditorium, which for both stage and auditorium is controlled by a pre-selective remote control switchboard. The pilot board of this system is located on a balcony at the right of the stage, which controls circuit breakers mounted on the same framework as the main switchboard located in the basement. All of the lights, both for stage and auditorium have a dimmer control mounted on the rear of the pilot board. The slow-motion drive feature for the dimmers, coupled with the three color lighting scheme for both the auditorium and stage, makes possible very wonderful lighting effects.

The stage has the usual complement of borders, disappearing type footlights, arc and incandescent pockets, and besides these, there are various small floor pockets for special ritualistic work. The arena floor of the auditorium also is equipped with twenty floor pockets for ritualistic work.

The principal lighting of the auditorium is obtained through means of cove lighting, and the indirect light from a fourteen foot bowl. This bowl is one of the largest indirect fixtures in the United States, and carries some 16,000 watts. There are also numerous small direct lighting fixtures throughout the room. These are placed

so as to break up the shadows. Aisle lighting is obtained by means of a very efficient system.

One of the features of the auditorium is the control board at the location of the Director of Work. From this board the Director can control any or all of the lights of both stage and house, and he also has individual control of the floor outlets in the arena, on the stage, and in the orchestra pit. On this board also are located the controls for the silent and audible systems of signals to the various points throughout the stage and house. The Director of Work also has intercommunicating telephone connections with the important points on the stage and in the house, as well as with the dressing room.

The picture booth is located above and to the rear of the balcony and has the usual arrangement of outlets to feed three picture machines, several stereopticons and spots. Supply for these machines can be had in both alternating and direct current. Direct current is supplied by means of a motor generator set located in the attic above. The large lodge room on the first floor is equipped with a modified type of pre-selective board designed for one color control, and it has a complete complement of dimmers. The two Blue Lodge Rooms are equipped with the usual outlets for the ritualistic work, and the ceiling outlets are controlled by hand-wheel type of dimmer located at the Tyler's station. Each lodge room has a stereopticon booth.

Power for the entire building is distributed from three points, in a manner similar to the lighting distribution. Motors range in horse power from $\frac{1}{4}$ H.P. to 25 H.P. and they are designed for 440 volt, 3-phase operation. The building is equipped for some 250 H.P., all told. Telephone service is P.B.X. to all parts of the building and the switchboard is located in the general office. The building is also equipped with an electric clock system.



HEATING and VENTILATING of NEW MASONIC TEMPLE, DAVENPORT, IOWA

CLAUSEN & KRUSE, Architects

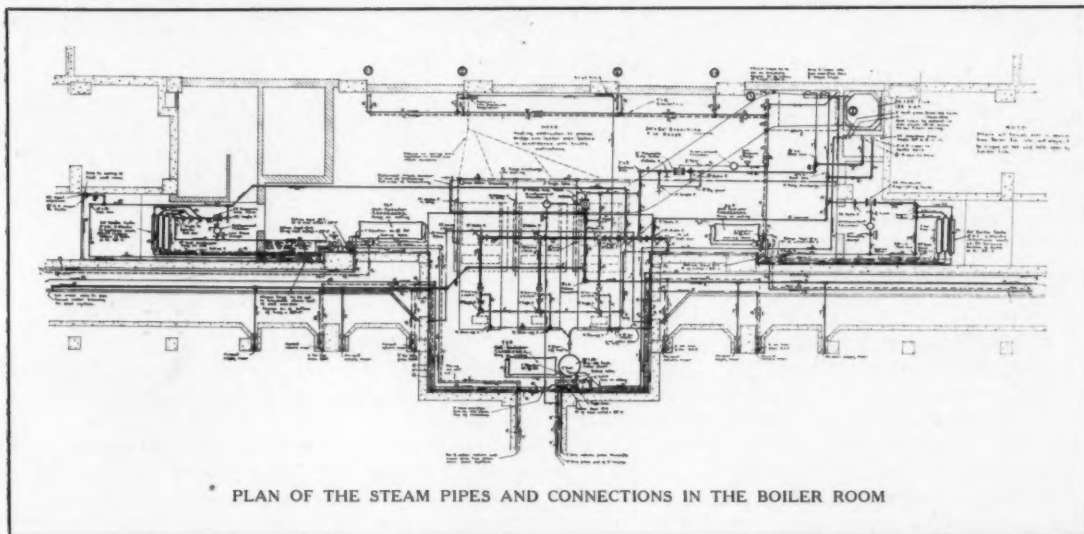
BY FRANK T. TYLER

THE varied uses for which a temple erected to house the combined Masonic bodies must be designed, presents a heating and ventilating problem of no small importance. Some mention of the manner in which these problems were handled on the million dollar Masonic Temple at Davenport, Iowa, will be of interest to many architects.

As it is, of course, advisable to keep the temperature of the different departments approximately the same whether that department is in use or not, the heating problem was but little

ing surface, boilers, etc., and the other showing the ventilating system. In this way, it was possible to detail the work for the sheet metal contractor and the piping contractor so that neither was confused by details intended for the other.

The plan showing boiler room details was drawn upon a large scale to illustrate clearly the important details of boiler header construction and the other many important details in connection with this portion of the work. The main thought which was carried out throughout the building was to provide a system as simple as



different from that on other buildings of similar size and character. It was necessary, however, to provide a ventilating system or systems flexible enough to meet the varied demands.

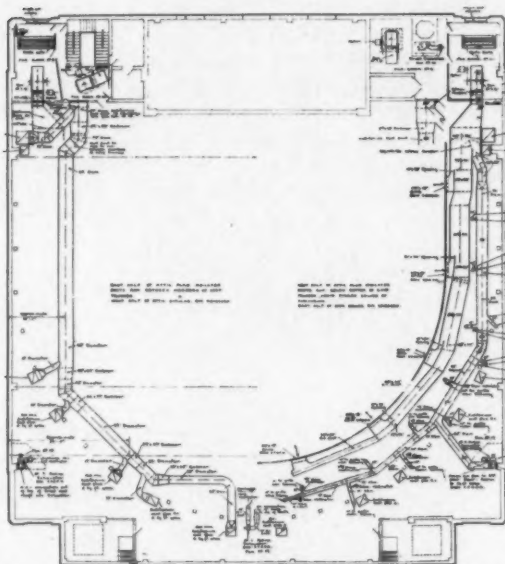
Much of the radiation was hundreds of feet from the source of steam supply, and some of it almost entirely inaccessible. It was therefore important that a system be designed that would provide simultaneous heating of all radiators, regardless of their distance from the steam supply and with simple equipment that would not require attention.

Both the heating and ventilating designs proved so complicated when put on paper, that the engineers prepared two separate sets of plans, one showing the piping system and details, radiat-

possible. A condensation pump with open receiver was used and the desired results were obtained without the employment of a vacuum pump so generally considered necessary on jobs of this size.

All departments with the exception of the large auditorium and the first floor lodge room, were heated wholly or partly by direct radiation. These two large rooms were heated by the "blast" system, by the air introduced for ventilation. The direct radiation in the building is on two principal circuits: one an up-feed circuit, serving the basement, basement mezzanine and a few of the first floor radiators and the univents; the down-feed system with the supply mains run in the attic space, supplying the larger portion of the first floor radiation and all direct radiation above

that floor. Most of the tunnels provided on the basement and sub-basement levels, serve a dual purpose, being used to house the up-feed supply and return mains and the drips from the down-feed system, and as exhaust ventilating ducts.



VENTILATION DUCTS IN THE ATTIC, FROM WHICH RISERS ARE TAKEN TO THE AUDITORIUM AND LODGE ROOMS BELOW

The ventilating system was divided into eleven (11) separate units as follows:

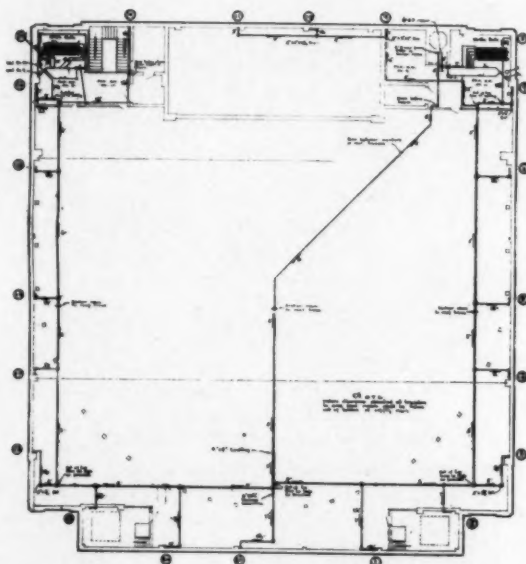
Large auditorium, main floor lodge room, east lodge room, west lodge room, dining and banquet halls, card room, ladies' parlor, ladies' lounge, men's lounge, billiard room, kitchen.

The large auditorium seats over three thousand, the seats being arranged amphitheatre fashion in the form of a large horseshoe with an overhanging balcony, six seats deep. The air is supplied to this large room by two large fans located just above the ceiling level. As the building is located on an elevation well above and removed from the factory and business section of the city, it was not considered advisable to complicate this system and increase costs by the installation of expensive and so often neglected and seldom used air filters and air washers.

The air is warmed to the proper temperature, automatically controlled, and delivered to the points of distribution by the system of duct work installed in the attic.

The major portion of the air is delivered to the auditorium through grilles, spaced around the cove in the ceiling, with just enough through openings in the ceilings above and below the bal-

cony to keep these spaces supplied with fresh air. The air is vented from this room to spaces under the auditorium seats, through grilles in the risers as illustrated on the fourth floor plan. It is exhausted from these spaces by two fans through the system of ducts in the attic. These exhaust fans are arranged to handle about 10 per cent less air than is introduced by the supply fan so that a slight plenum condition is maintained, causing a slight flow of air to the stage which is generally in communication with the stair wells and elevator shafts. It was found that by introducing the air at the ceiling and maintaining a downward flow, less air per occupant was re-



ATTIC PIPING PLAN FOR STEAM HEATING SYSTEM. SIX INCH H.P. RISERS, TO SUPPLY STEAM TO THE VENTO STACKS, EXTEND FROM THE BOILER ROOM TO THE FAN ROOMS IN EACH REAR CORNER. A 4" RISER FROM A P. R. V. IN THE BASEMENT, EXTENDS ACROSS THE ATTIC, INCREASING TO 6" FROM WHICH A 4" AND A 5" MAIN EXTEND ACROSS THE FRONT AND SIDES FROM WHICH THE BRANCHES TO THE RISERS ARE TAKEN

quired to maintain a satisfactory condition, than is generally provided and it was possible to cut the air delivery indicated on the plans, after the system was tested under actual operating conditions. This, of course, resulted in a saving of operating costs.

The first floor lodge room is ventilated by the usual method of introducing the required amount of air at points around the side walls. The air is vented into the east and west passages through grilles near the floor. An exhaust fan is provided for removing the air from these passages and maintaining a balanced condition in the lodge

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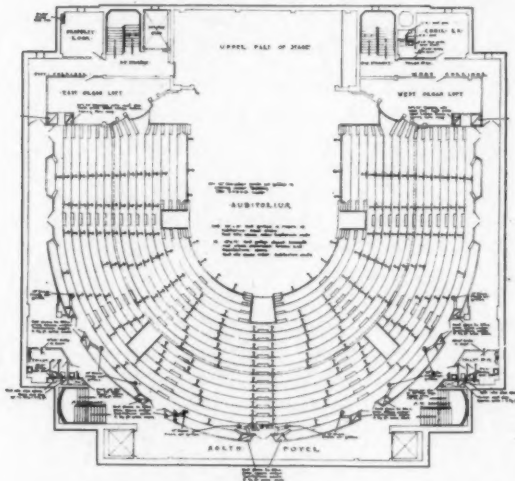
room. This room has no outside exposures, so no direct radiation is provided. Remote control of the ventilating fans and dampers is provided permitting the ventilating system to be started or stopped from one of the passages.

The basement is taken up largely by the banquet hall and two large dining rooms which when thrown together provide one large banquet hall, 60'-0" by 155'-0". Univents were very conveniently employed to ventilate these spaces, making it

through grilles which match the supply and vent grilles of the ventilating system. These two rooms are unusually tight, having no outside openings, so no exhaust fan was installed. Remote control of the ventilating system was also provided for these two rooms.

Univents were utilized to ventilate the small card room, ladies' room and billiard room. These univents may be started or stopped by conveniently located switches so ventilation is only used as required. An exhaust fan in the boiler room removes the air from these rooms and maintains a balanced condition. The air from the billiard room is vented through mushroom ventilators under each table, into the tunnel back to the boiler room. A system of automatic control was installed throughout the building with the necessary remote pneumatic control of dampers in connection with the various ventilating systems.

As the building was constructed of steel and reinforced concrete throughout, it was necessary to give particular attention to the soundproofing of foundations for all fans and motors, as any little sound generated is easily transmitted through this type of construction and specially designed foundations were used with entirely satisfactory results.



VENTILATION PLAN OF THE AUDITORIUM SHOWING THE LOCATION OF THE 208-24" x 6" EXHAUST VENT GRILLES IN THE SEAT RISERS. THESE GRILLES OPEN INTO THE SPACE BENEATH THE SEATS FROM WHICH THE FOUL AIR IS EXHAUSTED TO THE ATMOSPHERE. THE FRESH AIR IS INTRODUCED INTO THE AUDITORIUM THROUGH THE UPPER PORTION OF THE SIDE WALLS

possible to ventilate either the east or west dining room, or the banquet room or the whole as one large room, as the requirements demanded, without the necessity of running a ventilating system many times larger than required when only a small number are being served.

An exhaust fan for ventilating the kitchen serves to handle part of the air vented from the banquet hall through grilles under the stage to the kitchen. Exhaust fans in the boiler room serve the east and west dining rooms through tunnels which, as previously mentioned, also serve as pipe spaces.

The east and west lodge rooms are typical except for the decoration. They are each ventilated independently with a plenum system and heated with standard column radiation, fully concealed. Circulation over these radiators is obtained

DESIGN AND CONTROL OF CONCRETE MIXTURES

IN bringing together in one compact publication data concerning the design and control of concrete mixtures, the Portland Cement Association has rendered a distinct service. This booklet can be procured from the Association by addressing it at 111 West Washington Street, Chicago.

Dependable information has been collated and assembled from various sources. Since it has been established that concrete of a predetermined strength can be made, it is becoming more common that those who invest in concrete construction demand that this be accomplished. This publication clearly explains the methods best adopted for this purpose, and illustrates them by examples. The equipment required for field tests is fully described and illustrated as is also the laboratory practice. The especially fine illustrations aid the reader readily to grasp the technique employed. The Standard Specifications and Tests for Concrete and Concrete Aggregates of the American Society for Testing Materials is also included. A reference list of articles and papers devoted to field tests of concrete completes the publication.

This booklet should be accessible to all those who design and specify concrete work.

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NEW DESIGN OF APPARATUS FOR DETERMINING THE PERMEABILITY OF STONE

SOME apparatus was recently designed by the Bureau of Standards for measuring the flow of water through different kinds of stones under hydrostatic heads up to 700 feet. Specimens of the stone, prepared in the form of discs 8 inches in diameter and $\frac{1}{2}$ inch thick, are placed in the apparatus, after which water under the desired pressure is brought in contact with one face of the stone. The water is forced through the pores of the stone, and the part passing through a definite area of the specimen is collected and measured at certain intervals to determine the rate of flow.

Several types of apparatus have been employed heretofore in determining the permeability of concrete, but the high pressures required to cause an appreciable flow through the dense igneous rocks necessitated an entirely different design. The use of gaskets, which in this type of apparatus are a source of trouble and uncertainty, has been eliminated.

The desired water pressures are obtained and measured by means of an accumulator which eliminates the possibility of fluctuations in pressure and also the errors incident to pressure gauge readings. The only difficulty experienced so far with this apparatus was caused by breakage of some of the specimens under the high pressures.

IMPACT STRESS IN CONCRETE STADIUM

WHILE planning repairs for a large reinforced concrete stadium the question arose as to whether the girders possessed sufficient strength to permit adding a considerable dead weight to the present structure. Extensive load tests carried out recently showed extremely slight deflections and indicated ample strength when static load was considered. Application was made to the Bureau of Standards for a test to determine whether moving loads causing impact and rhythmic deflections would set up stresses great enough to reverse the conclusions based upon static loads. For this purpose electric telemeters, of the type described in Technologic Paper 247, were used, and observations of stresses in the reinforcement of beams and girders were made during the entire progress of a recent football game when the stadium was loaded to full capacity. The results have not been fully studied but it is clear that stresses due to all causes were very low. The indication is that the static live load stress in the steel did not exceed one thousand pounds per square inch and that the stress due to impact or moving load of any kind did not exceed three hun-

dred pounds per square inch. The instrument apparently behaved well and no reason is known for doubting the indications from the tests. These results will probably prove an important contribution to available information regarding behavior of such a structure under loads causing impact. Caution is needed, however, in applying such results in other cases. A structure having less weight or a different period of vibration might show a greater stress.

THERMAL EXPANSION OF STONE

THE determination of the thermal expansion of stone, i. e., the amount which the stone changes in dimensions with changes in temperature, has received very little attention in this country. Furthermore, an examination of the available data on the subject will reveal the fact that the few determinations which have been made are usually based on a very limited number of observations, and are rather misleading. The values most frequently cited in textbooks and handbooks are based on co-efficients obtained by measuring the length of specimens at normal temperature. The assumption has been made that the material expands at a uniform rate at all intermediate temperatures. Determinations at the Bureau of Standards, in which frequent length measurements were made on limestone and marble specimens as the temperature was raised, indicate that these old assumptions are far from correct. For small increases in temperature above the normal the expansion is very small, but the rate increases rapidly as the temperature rises. At 212° F. the average expansion of marble is about the same as that of steel, but at 392° F. the rate is approximately doubled, while for temperatures a few degrees above the normal the expansion is only a fractional part of that of steel. These peculiarities are of particular interest where stone is used in connection with other materials, as is usually the case in modern building construction.

Marble, especially, shows other peculiarities in its behavior under temperature changes. It expands on heating but when cooled to the original temperature it does not shrink to its original dimensions, i. e., it retains a part of the expansion as a permanent growth. Specimens have been measured under low temperatures and found to expand when cooled below the normal, which is also contrary to the usual conception. Such properties are probably the cause of the peculiar instances of warping which are sometimes noted in marble headstones in cemeteries.

MASONIC TEMPLE, DAVENPORT, IOWA

CLAUSEN & KRUSE, Architects

DAVENPORT is a city of approximately 65,000 people. There are very few cities where all of the various orders of the Masonic fraternity are united under one roof. In most cities the Shrine will have its own building, the Blue Lodges another temple and the Scottish Rites bodies still another. This project is unusual because of the fact that all the Masonic organizations find their interests and activities centered in one building.

The lot is 320 feet long east and west, bounded by two principal streets and 150 feet wide bounded by a minor street on the north and an alley on the south. The elevation of the minor street is about 12 feet above the grade of the alley.

A study of the problem involved a solution of the following requirements. A building of adequate proportions, with possibilities of future additions; a simple and direct arrangement of plan, with independence in the use of all rooms used exclusively by the various lodges and allied organizations, at the same time permitting the use of the entire building without confusion on special occasions; a simple but dignified exterior, preferably of stone; sound but economical construction and durable but inexpensive interior finish.

The membership consisted of the following organizations.

Four Blue Lodges	total membership	2,248
One Chapter	" "	508
One Commandery	" "	281
Scottish Rite Bodies	" "	2,679
Shrine	" "	5,344
Grotto	" "	1,302
Eastern Star	" "	1,085
Total membership		13,407

The actual total membership is around 8,000 after deducting those who hold membership in more than one organization.

The membership increases by about five per cent each year. The probable future growth was carefully charted based upon the past records over a period of ten years. This was valuable in determining the future requirements and also assisted the finance committee in anticipating income from increased membership. The available cash assets plus the anticipated annual revenue or income, to be used in operating costs and retiring of debt, determined the maximum cost of the project. The Masonic Temple Association was incorporated for \$1,000,000 of which \$500,000 consisted of 4% bonds sold to members, approximately \$300,000 borrowed money from local banks and the balance in cash assets.

After many preliminary studies it was finally decided to place the building in the center of the plot facing north which afforded the easiest and most convenient means of entering without resorting to a long flight of exterior steps on a slope. The plan was then developed rather symmetrically, always keeping in mind the necessity for ample and direct circulation.

Big areas easily accessible with the necessary dependent portions all condensed into a minimum cubage dominated the spirit of the design. The particular requirements of any organization could not be sacrificed at the expense of another and the task of meeting the needs of all was the big problem of the architects. Increasing costs made it

necessary to curtail the interior finish slightly but without serious effects.

It is to be noted that the large entrance lobby is not preceded by the customary vestibule which in monumental design is desirable and was in this case only eliminated because the lot was not deep enough. An interior or exterior vestibule would have added to the composition both in plan and elevation.

Upon entering the lobby the circulation leads to the left and right to wide stairways and large elevators, the purpose being to relieve the congestion that would result if the horizontal circulation was concentrated. The corridors lead to other stairways of equal proportions at the other corners of the building and all stairways are in enclosed shafts for fire protection. Fire hose cabinets are located on all floor landings in these shafts with steamer connections at the exterior four corners of the building. Stair landings are rounded, railings are continuous around landings at wall side and exit doors, provided with panic hardware, are located at grade levels.

The floors of lobby, corridors, stairways, toilets and dining rooms are of terrazzo interlined with brass strips. The lodge rooms, including ante-rooms, the lounge, parlor, library and study, have cork tile floors. In the lounge and parlor the base and a three foot border are in terrazzo with the field in cork tile laid flush with the terrazzo border. The floors of the arena and stage are maple.

The entire building is built of fire resisting materials, wood being used only for interior doors and trim in a limited way. In most cases the doors and trim are metal. The structural frame is partly reinforced concrete with pan and joist construction for floor slabs, except where unusual spans occur, and structural steel for the roof trusses and supporting columns. The balcony of the auditorium is suspended from these roof trusses, thus eliminating all visible supports.

The general arrangement of the plan can be easily studied from the drawings and the section. The lodge rooms and other parts utilized for ritualistic work were carefully studied out to comply with the standard requirements for such rooms. Each lodge room is provided with an organ loft and choir balcony. The building has two rooms that can be used as auditoriums, each one provided with a stage having permanent scenery and also an organ.

The large auditorium can seat some 3,000 and the first floor lodge room about 600. The acoustics of both have been tested and are perfect. For ritualistic reasons the stages are elevated three steps above the floor of the auditorium. Removable sections conceal an orchestra pit in front of the stage. The director of the work is located to the right of the proscenium opening.

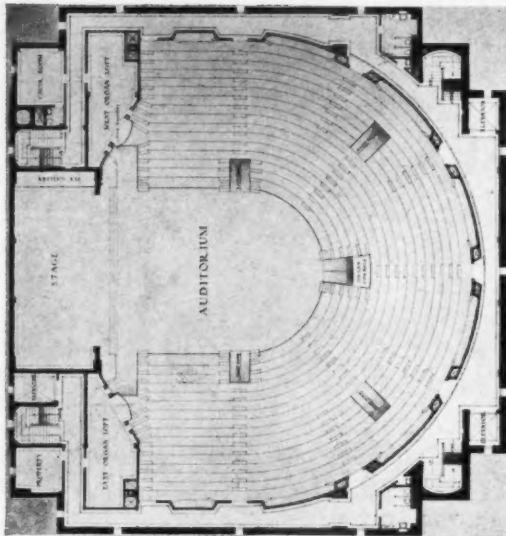
The kitchen equipment is very complete and provides cafeteria or table service. About 1,200 can be served simultaneously. A janitor's or custodian's apartment is located in the building near the alley at grade level. The boiler room is located in the sub-basement under the kitchen and coal bunkers with 1,000 tons' capacity under the alley. The building contains about 2,000,000 cubic feet and cost including furnishings 50c per cubic foot or \$1,000,000.

The interior furnishings and equipment were under separate contracts. Specifications for this work were written by the architects, bids submitted, contracts let and work executed under the architects' supervision.

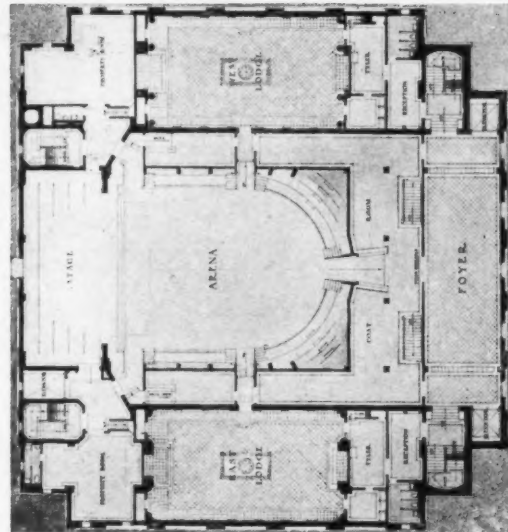


MASONIC TEMPLE, DAVENPORT, IOWA
CLAUSEN & KRUSE, ARCHITECTS

THE AMERICAN ARCHITECT



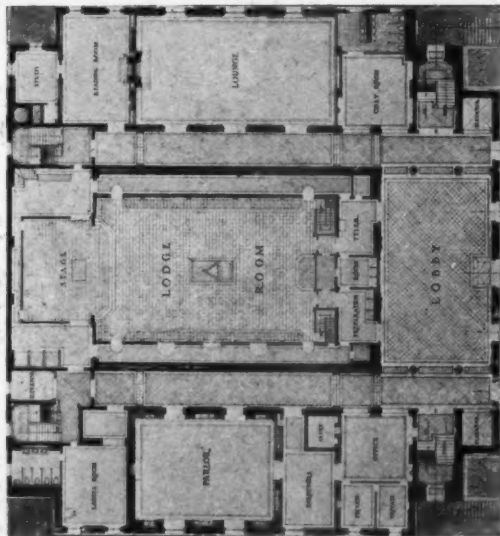
THIRD FLOOR PLAN



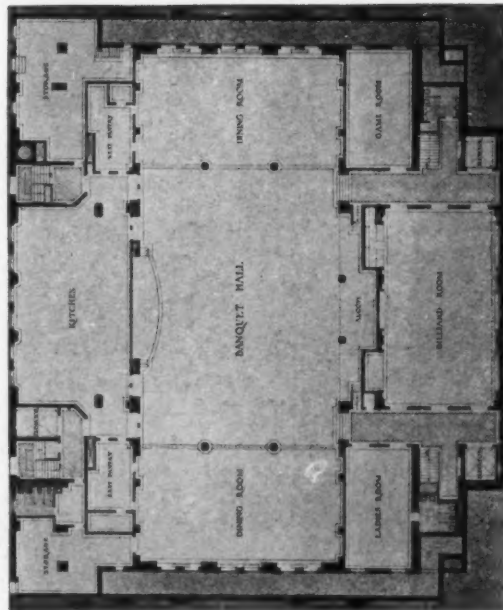
SECOND FLOOR PLAN

MASONIC TEMPLE,
DAVENPORT, IOWA

CLAUSEN & KRUSE,
ARCHITECTS

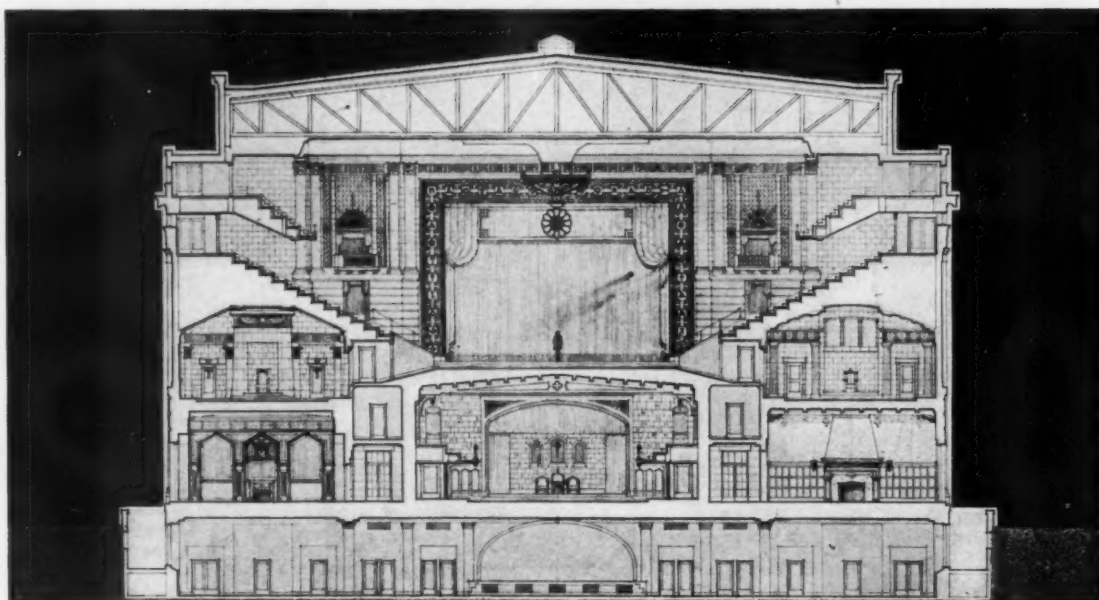


FIRST FLOOR PLAN

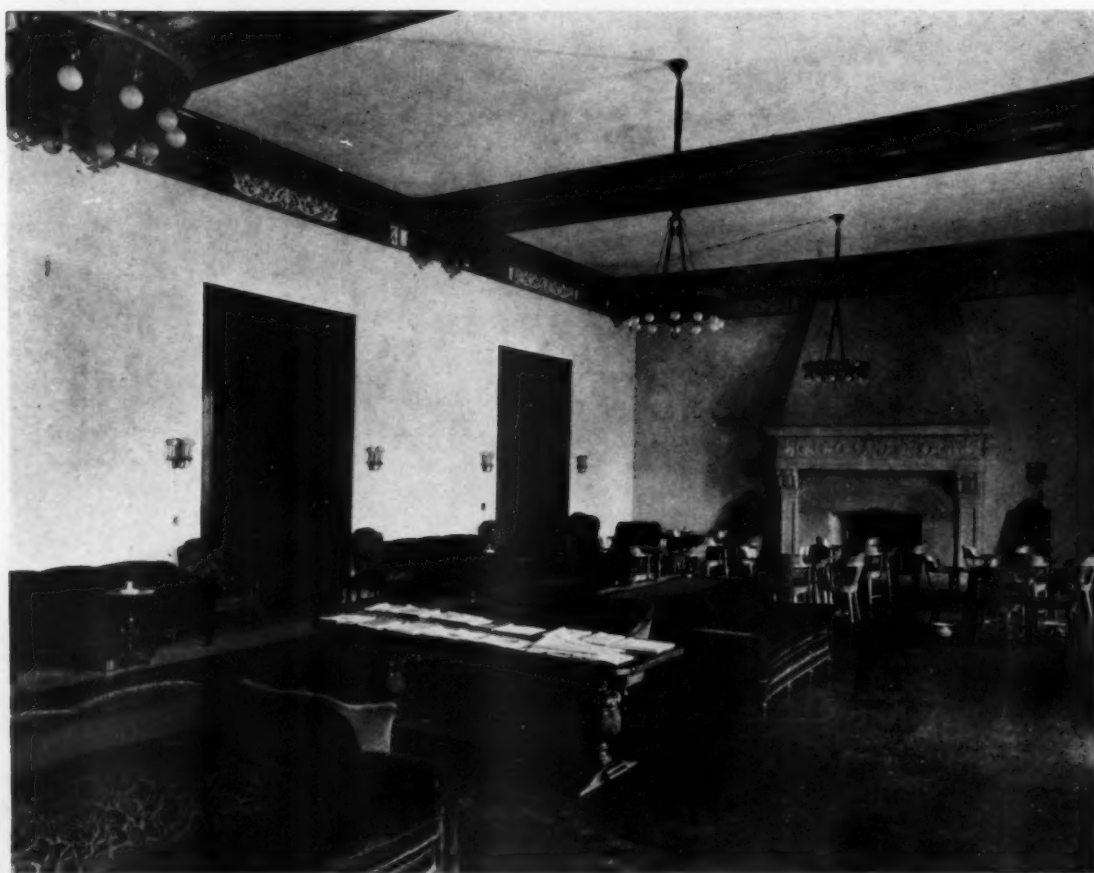


BASEMENT PLAN

THE AMERICAN ARCHITECT



CROSS SECTION



LOUNGE

MASONIC TEMPLE, DAVENPORT, IOWA

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ENTRANCE LOBBY



DINING ROOM AND BALLROOM, 60' x 154'
MASONIC TEMPLE, DAVENPORT, IOWA
CLAUSEN & KRUSE, ARCHITECTS

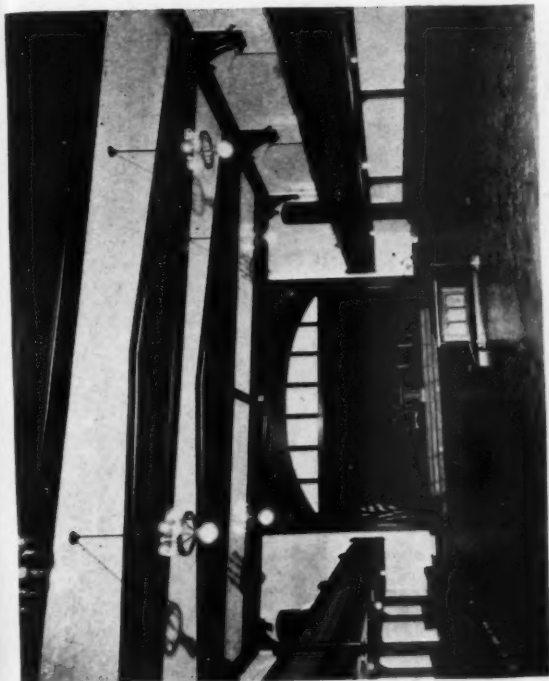


AUDITORIUM

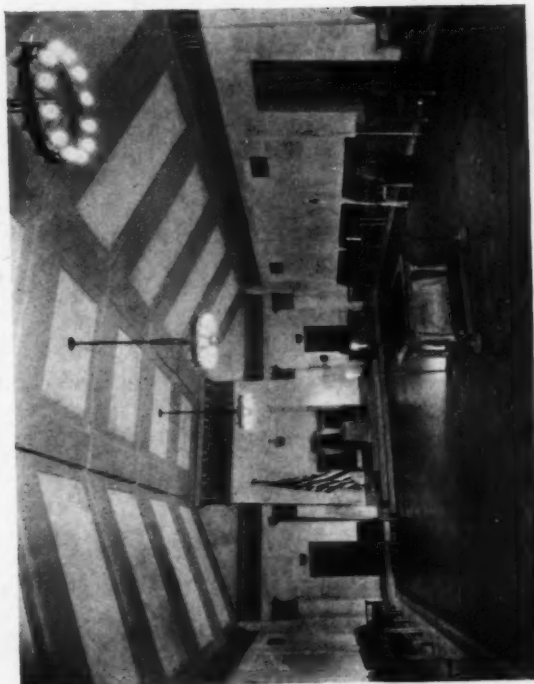


AUDITORIUM, LOOKING TOWARD STAGE
MASONIC TEMPLE, DAVENPORT, IOWA
CLAUSEN & KRUSE, ARCHITECTS

THE AMERICAN ARCHITECT



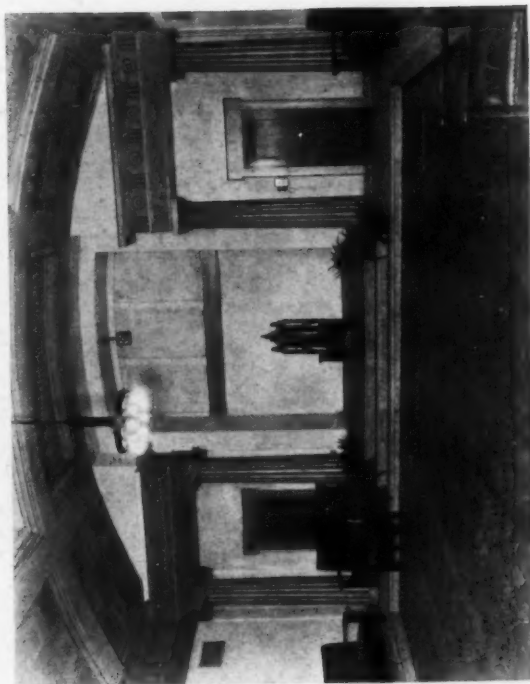
GOthic LODGE ROOM



EAST LODGE ROOM

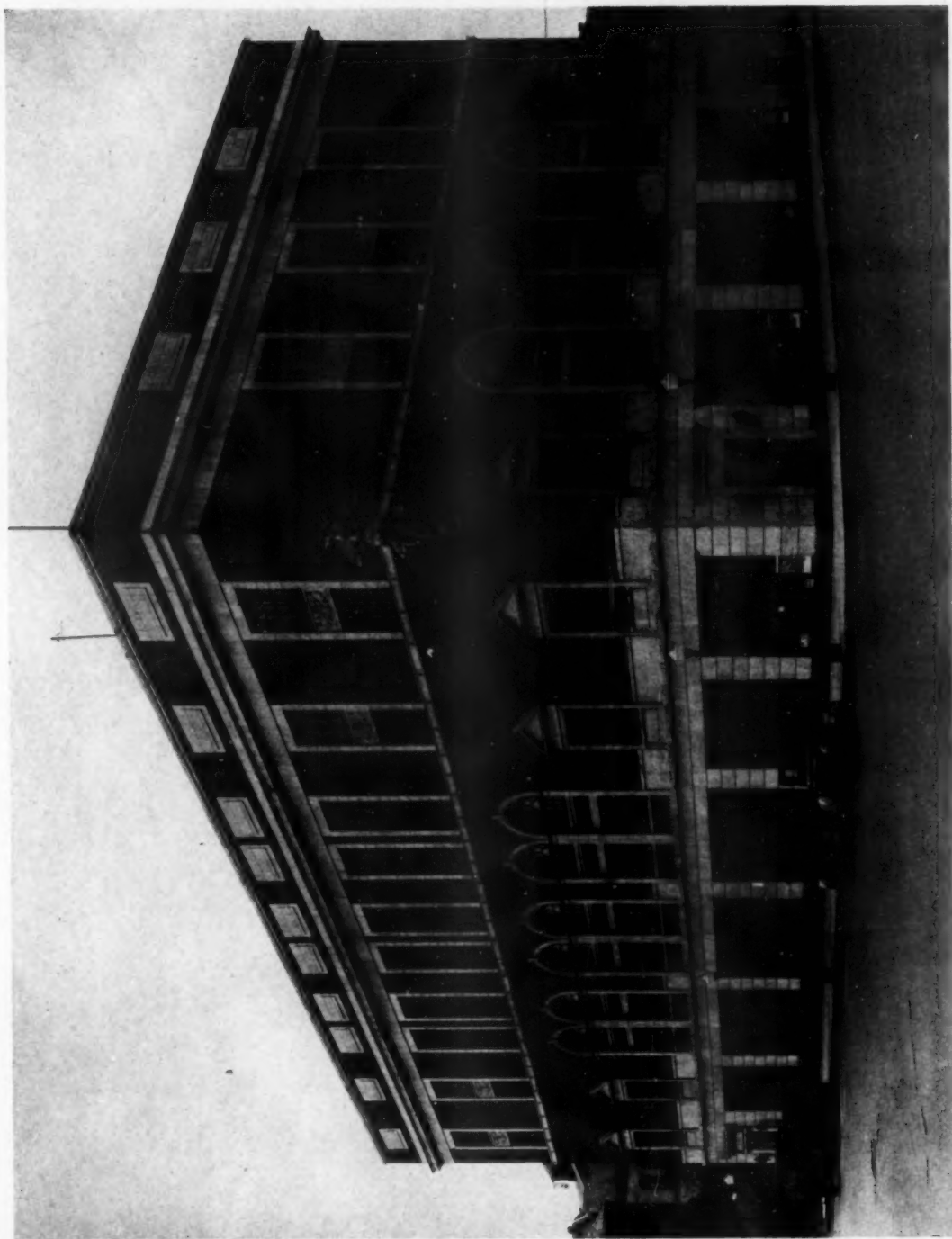


GOthic LODGE ROOM

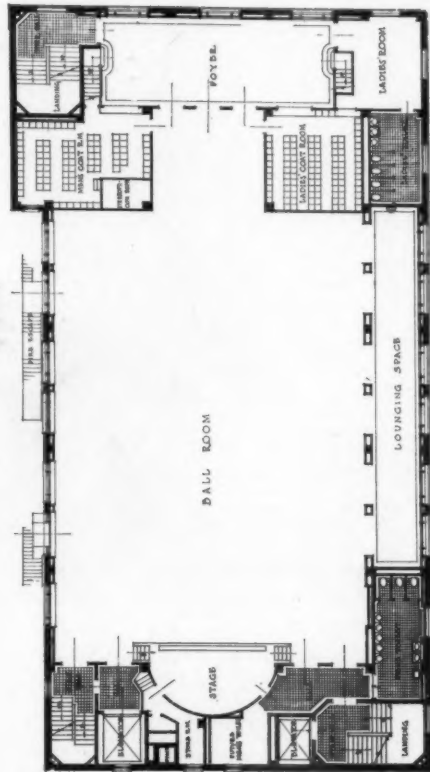


WEST LODGE ROOM

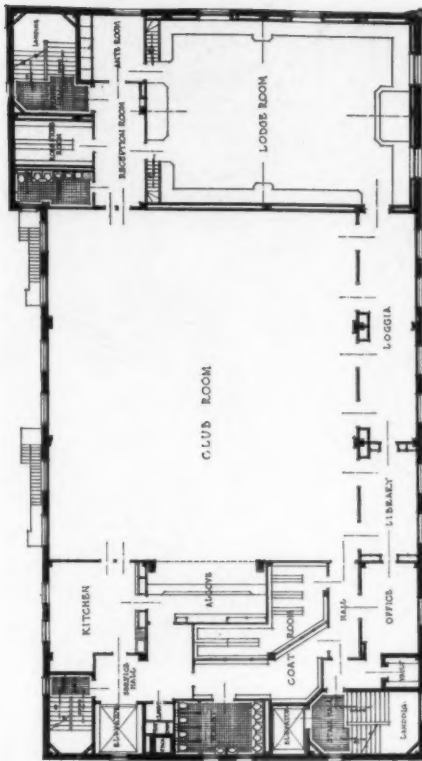
MASONIC TEMPLE, DAVENPORT, IOWA
CLAUSEN & KRUSE, ARCHITECTS



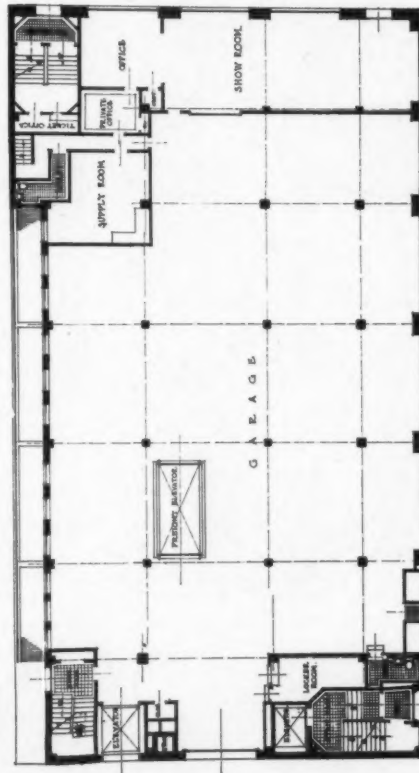
CLUB BUILDING FOR THE FRATERNAL ORDER OF EAGLES, DAVENPORT, IOWA
CLAUSEN & KRUSE, ARCHITECTS



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FIRST FLOOR PLAN

THIS building is located on a lot having a frontage of 80' on a boulevard and 150' on a cross street. The exterior is of a variegated color mottled buff colored terra cotta. The general exterior appearance with large windows in the center of both façades on the second floor and second floor mezzanine and the large windows running through the third floor and third floor mezzanine, express a club building and give to the large ballroom and club rooms, ample light and ventilation.

The building is of fireproof construction with reinforced concrete columns, slabs and girders, except for the roof, which has structural steel trusses and the club room which is supported by structural steel girders on structural steel columns. All interior partitions are of hollow tile, gypsum block or brick. The total cost of the building was approximately thirty cents per cubic foot or \$275,000.00, including architects' fee, but exclusive of furnishings. Furnishings cost approximately \$30,000.00 additional, and this part of the work was also under the direction of the architects.

CLUB BUILDING FOR THE FRATERNAL ORDER OF EAGLES, DAVENPORT, IOWA

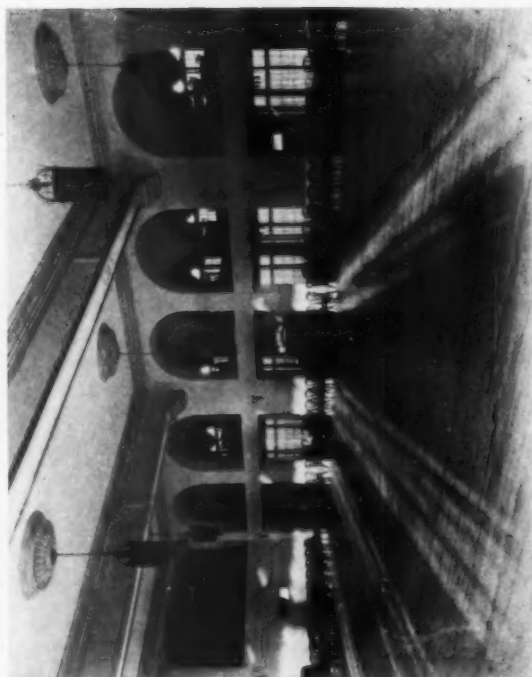
CLAUSEN & KRUSE, ARCHITECTS



BALLROOM MEZZANINE



BALLROOM MEZZANINE



BALLROOM



LOUNGE ADJOINING BALLROOM

CLUB BUILDING FOR THE FRATERNAL ORDER OF EAGLES, DAVENPORT, IOWA

CLAUSEN & KRUSE, ARCHITECTS

THE
PALMER HOUSE
CHICAGO,
ILLINOIS



HOLABIRD
&
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ARCHITECTS

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Systems of Automatic Temperature Control that need yearly adjustments and frequent repairs are not only annoying, but waste fuel and cause much discomfort.

These troubles and the annual "SERVICE" bills, which so often come with lower first-cost systems of temperature control, will not be known by the



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owners of the new Palmer House. For in selecting Powers control for the Heating and Ventilating and Hot Water Service equipment of this splendid new building, the Architects have provided their clients with a system of control that will give many years of Accurate, **DEPENDABLE** service without repairs or adjustment.

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A FURTHER CRITICISM of the SMALL HOUSE SERVICE BUREAU

The Editor,
THE AMERICAN ARCHITECT:

THE letter from Messrs. Lucht and Anderson in your issue of March 11 uncovers a subject of real interest and importance to a great many of the architects. This letter is an answer to your request for opinions from your readers.

The best way to arouse a man's resentment and secure his refusal to co-operate with you is to offer him a proposition that insults his intelligence. Yet there seem to be quite a few building material concerns and associations that make a business of selling plans of small and moderate size houses and at the same time ask architects to use their materials. They must consider architects stupid for they themselves would be so considered if they helped their competitors in business. Of course this is a crude way of putting it, but truth is often so.

This sort of thing may mean but little to the established architect with a large practice but if he will look back he will find that he got his start (or most of them did) designing just such buildings. How about your young fellows of today, do they start with Woolworth buildings? How about the man in the smaller town, does he turn up his nose at a small residence? I know he does not, for I came from a small town office, where moderate size residences were the meat and drink and the occasional large job the cream. It's all tommyrot to say that the people of small towns cannot afford an architect's services when building their homes. If given half a chance to understand what an architect can do for them, they will employ one. Until this deluge of \$25.00 plans I knew several small towns where the people had begun to realize what an architect meant to them and they were patronizing the architects for most of the new work.

Why all this wonderful consideration for the prospective home owner and none for the architect living near him? Twenty-five dollar plans do but little for the owner as you can prove by comparing the perspective in the plan book with a photograph of the completed house. The architect in a small town is always a means of spreading the gospel of good architecture, so I suppose if we are to keep our "Main Streets" we must dispose of the architect.

The A. I. A. has a campaign on this year to increase their membership to four thousand, which

would be about 40% of the practicing architects. Exactly why they have fostered The Small House Service Bureau to the detriment of so many architects is hard to understand. The Institute's standards are high and they have done many things that are helpful but it does seem that their stand in this matter is a sure way of limiting the members to those with large offices.

Another thing, one wonders what a client thinks when he opens their books and finds plans of his own house, for which he paid several hundred dollars, now available for \$25.00. He probably thinks that he built too soon, although I'll make a bet that another house erected from the plans will not look like the original. More concentration on educating the public to make use of the architect's services and less on ways of doing without them would seem to be the solution of the difficulty. Then again, the architect can help himself by not using the materials made by companies selling plans. Why support a tape worm after you know he is on the premises?

CHARLES S. KEEFE, *Architect.*

\$1,000,000 BUILDING FOR LEAGUE IN GENEVA

GENEVA received additional assurances that it would be the permanent seat of the League of Nations when a committee of architects assembled recently to formulate conditions for an international competition to obtain a design for the new \$1,000,000 building for the League Assembly.

American architects are excluded from the competition, open only to those of member countries. The winner will receive 100,000 gold francs. The building to be erected on a site presented by Geneva alongside the present League Palace, will accommodate delegations from seventy nations and 3,000 spectators.

There will be a gallery for 1,200 newspaper men with special press rooms and a wireless station. The permanency of the League seat here has been menaced repeatedly, but the organization already has invested several millions of dollars including a new Labor Bureau building under construction at a cost of \$600,000.

The committee planning the competition includes J. Hoffman, Austria; Horta, Belgium; Lemaesquier, France; Sir J. J. Burnet, England; Karl Mosher, Switzerland, and Muggia, Italy.

INFORMATION FLOODLIGHTING

Floodlighting Should Be Planned When the Building Is Planned

Floodlighting of important buildings has arrived. Its value is recognized. Night, hitherto a loss, has been made an asset, showing the building and bringing out the beauty of its architecture far more effectively than by daylight.

It is the architect's responsibility to provide for floodlighting when the building is planned. He can recognize and advise the owner of the building's possibilities for floodlighting.

He can provide in advance, as part of the building plans, for floodlighting *as it should be done* for effectiveness and economy; incorporated in the plans of the building itself.



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THE AMERICAN ARCHITECT

THE FORTHCOMING INTERNATIONAL ARCHITECTURAL EXPOSITION

FIFTY-FIVE chapters of The American Institute of Architects, ten foreign countries, thousands of architects, sculptors, mural painters, landscape architects, and craftsmen, are lending every effort to establish a new standard of interest, in the exposition which is to be held under the joint auspices of The American Institute of Architects and The Architectural League of New York.

Spain, Italy, Germany, Finland, Canada, Mexico, England and France are sending over exhibits, and others are also anticipated from Switzerland, Sweden, Poland and Czechoslovakia.

The University College, the Architectural School of London, Liverpool University, the Architectural Association of London and the Royal Institute of British Architects will be represented.

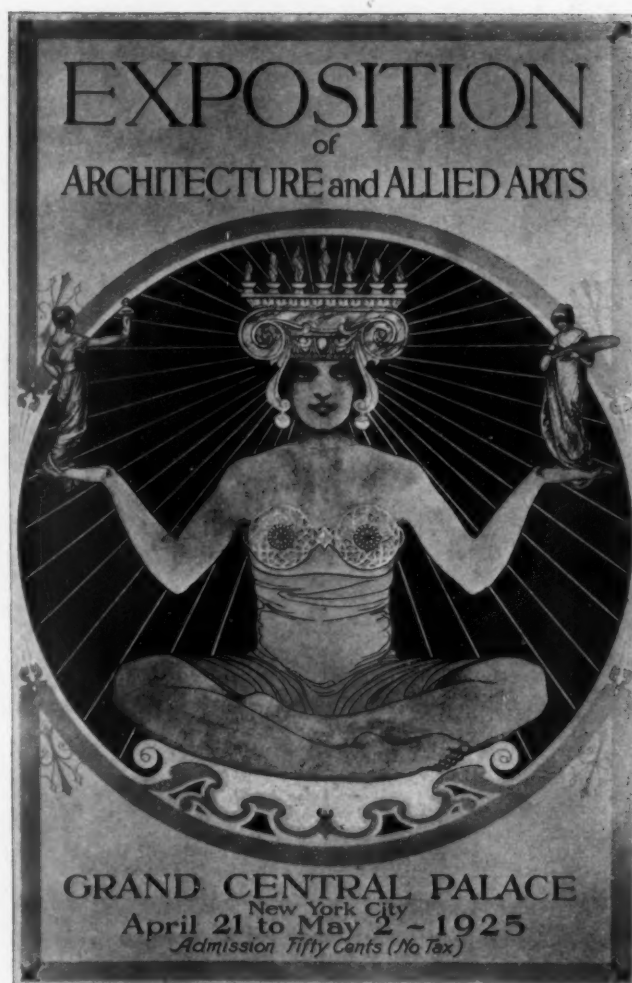
Examples of landscape work, home decoration, decorative sculptures, murals, and tapestries, and objects d'art and particularly the native American crafts will be shown. In addition there will be a comprehensive display of the materials and finishings that go into the construction and adornment of homes, factories and business buildings.

Works of the late Messrs. Goodhue, Sullivan, Bacon, Polk, and Brunner will be on exhibition.

For the first time, official drawings of the Russell Sage Foundation for A Plan of New York will be shown by the Regional Planning Committee of New York and Its Environs. They are undoubtedly the most pretentious and comprehensive ever set forth and depict graphically the future of great cities.

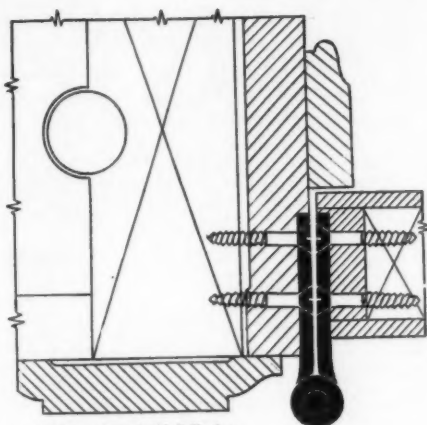
The Annual International Conference on City Planning will be held in New York within the exposition. George B. Ford, President of the National Conference on City Planning, states: "We expect to have an exhibition of European city planning that will be unusually complete, selective and comprehensive and in connection with the American displays, will give a panorama of the world's work in this movement.

The Ruhr district which has undergone the



greatest replanning campaigns in France, will be shown. Plans of the city of Rheims will be a feature of the exposition. Formerly Rheims was a city of about 125,000 people but because of its situation in an important and growing economic district the new plans were made on a basis of a population of 300,000.

An elaborate system of Federal Highways running all through Mexico has been prepared and will be on public exhibition for the first time. A plan for the city of Washington, D. C. will also be shown. Rio de Janeiro, St. Louis, Chicago and other centers that have been remodeled will be exhibited.



Scale: One-half full size

Architect:
Alfred S. Alschuler, Inc.,
Chicago, Ill.

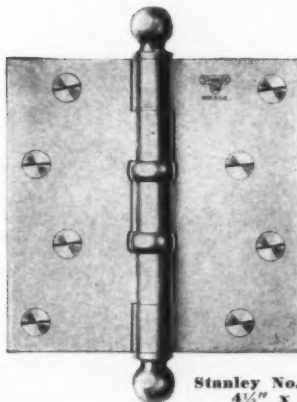


This Building Won a Gold Medal . . .

For the most beautiful building erected in Chicago during 1923, the architect of the London Guaranty and Accident Building was awarded a Gold Medal by the Illinois Chapter of the American Institute of Architects. **STANLEY Ball Bearing Butts** were specified for use throughout this building.

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STANDARD BUILDING FORM OF CONTRACT APPROVED

THE standard form for building contracts is now an approved document, action to this end having been taken at a two-day meeting of the Joint Conference on Standard Contracts, held in Washington at the Department of Commerce, February 11 and 12, states the Associated General Contractors of America.

When the conference held this meeting, there were strong protests against elimination of the arbitration clauses so long used in the standard documents of The American Institute of Architects. These protests, lodged by constructors and others, caused the subject of arbitration to be opened up again. The result was that the A. I. A. clauses were drafted into the document as adopted by the conference.

In the opinion of the conference there was practically no difference between the clauses. But it was considered advisable in order to promote use of the documents to include the more familiar clauses.

The building document was finally completed and proved acceptable to the representatives of the A. I. A. which has already expressed its intention to issue this document as the fourth edition of its standard documents. Though it is necessary that the form upon which action was taken at the Washington meeting shall yet be formally presented to the Board of Directors of the A. I. A. for final approval, the compatibility already shown insures this will simply be the routine action.

ROTCH TRAVELLING SCHOLARSHIP COMPETITION

EXAMINATIONS for the Rotch Travelling Scholarship will be held this year during the week beginning April 13. Candidates must be citizens of the United States and under thirty years of age on May 1 of the year when they present themselves, and may be admitted when so qualified under one of two categories.

- A. With no architectural schooling, but experience in professional work during two years in Massachusetts in the employ of a practicing architect resident in Massachusetts, who is a member of The American Institute of Architects.
- B. With one year in an office as above, and three years in a Massachusetts architectural school approved by the Scholarship Committee.

Examinations will be of two kinds, preliminary and final. Applicants of Class A shall take both.

Applicants of Class B shall take only the finals. Applicants are expected to register their names with the Secretary of the Committee at least 15 days before the examination. Failure to register may, at option of the Committee, disbar the candidate for that year.

The candidates who have in the judgment of the Committee satisfied the preliminary conditions and are qualified properly to benefit by the Scholarship, will be admitted to the finals, which will include—

1. A twelve hour sketch to compose an architectural motive.
2. A twelve hour sketch to compose an architectural plan.

From those applicants who have presented satisfactory sketches, the Committee will make a choice of not over four, who will be admitted to the final competition, which will include an architectural composition of an extended nature.

The Boston Society of Architects has yearly offered a prize of \$100.00, which has been awarded to the candidate placed second on the recommendation of the Committee.

The candidate chosen under the conditions of the final competition will be awarded the Scholarship for a term to be determined by the Committee, but not more than two years. The scholar will receive \$2,000 for one year term, or \$3,000 for two, these amounts to be payable quarterly.

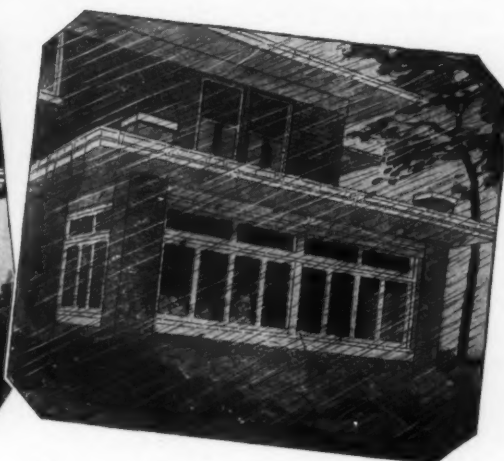
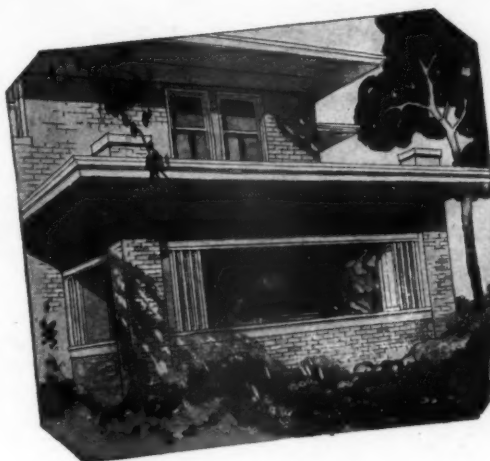
For further information, apply to C. H. Blackall, Secretary, 20 Beacon Street, Boston, Mass.

HOW TO INSPECT PORTLAND CEMENT

THE United States Bureau of Standards has issued in manuscript form a code of instructions entitled "Inspection of Portland Cement" by J. R. Dwyer and Roy N. Young. The document goes much more fully into the technique of cement inspection than do the standard specifications and includes a fairly full statement of the practice of the Bureau of Standards in this cement testing work.

HISTORIC HOMES OF AMERICA

UNDER the above title, the Red Cedar Shingle Bureau, Seattle, Wash., has issued an attractive pamphlet, illustrating twelve examples of the best types of the early frame house. There is considerable suggestive value to this publication aside from its unusual historic interest. A copy may be had by architects who will write the Bureau.



AiR-Way Lets the Outdoors In —or Keeps the Outdoors Out



*Multifold
Window Hardware*



Don't think of building or remodeling another house without first investigating the many advantages of AiR-Way hardware. Write today for your copy of Catalog D-4, which tells all about it. Most hardware and lumber dealers carry AiR-Way hardware.

When the weather is warm and pleasant, sun rooms, sleeping porches and other rooms equipped with *AiR-Way Multifold Window Hardware* may instantly be thrown open to the benefits of sunshine and fresh air.

And when winter comes, or sudden summer rains descend, these same rooms are quickly and securely sealed against the weather. The owner of a porch installation writes: "Now, when it rains, we have an enclosed room. And on pleasant days we have an open porch. While in winter we have a room which is easily kept warm."

That's the notable advantage of *AiR-Way*. It either lets the outdoors in—or keeps the outdoors out. When open, *AiR-Way* provides an opening the full width and depth of the window frame. When closed, it is absolutely weather-tight and rattle-proof. And it operates without interference from either screens or drapes.

AiR-Way is by far the most perfect enclosure for sun rooms and sleeping porches. It also is ideal for bed rooms, living rooms, dining rooms and kitchens. Old-fashioned double-hung windows may easily be replaced with *AiR-Way*.

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STREET WIDENING

WE learn that in the rebuilding of the devastated area of Tokyo, street widening, as a means for the prevention of future fires, is considered to be of the first importance, states *The Architect*, London. Every property holder in the affected districts is to be forced to give up one-tenth of the area of his sites for this object without receiving any compensation!

A prominent feature of the new plan is the cutting of a great semi-circular road through the heart of the business quarters of the city which will almost completely encircle the Imperial palace which occupies the center of Tokyo. The avenue will carry the greater part of the city's traffic in an outer circle. The total area of new roads and avenues will amount to rather more than 1¼ square miles and in making them, the houses of 300,000 people will be demolished. The total area of all the widened streets when finished will amount to nearly 13 square miles, which area, however, includes a large market, parks and open spaces.

We doubt whether the proposals for compulsory widening without compensation would be popular in the City of London!

"DEATH BEETLE" DAMAGES KING'S JEWEL HOUSE

THE "death beetle," an insect whose ravages have made it necessary to repair many old cathedrals and historic edifices in England in recent years, has now done such destructive work in the King's Jewel House that extensive repairs must be made to preserve this old and little known building.

It was built in the reign of Richard II, at the end of the fourteenth century, and the tower and vault remain in their original state. Besides the havoc wrought by the "death beetle," the decay of centuries has caused movements in the walls, and so a comprehensive work of restoration is imperative.

CHIMNEY POTS

CHIMNEY pots give an artistic finish to chimneys, provided they are correct in design and color. The Atlantic Terra Cotta Co. has just issued an attractive pamphlet, standard filing size, that illustrates many desirable forms of chimney pots. It is worth sending for and placing in the office files.

Chimney pots, says the foreword to this pamphlet, are always interesting. They add to the architectural interest of chimneys. Today, when roofing materials rival the spectrum, chimney pots in harmonizing colors have a good decorative value.

PERSONALS

Leslie A. Libby, architect and engineer, has moved his offices to 502-503 Press Building, 22 Monument Square, Portland, Maine.

Franz C. Warner, architect, announces the removal of his offices to 506-510 Bulkley Building, 1501 Euclid Avenue, Cleveland, Ohio.

Carl A. Ziegler, architect, announces the removal of his offices from 1309 Locust Street to the Blakiston Building, 1012 Walnut Street, Philadelphia, Pa.

The architectural firm of Macklin & Faught has moved from Winston-Salem, N. C., to 145 Brevard Court, Charlotte, N. C., where they would be pleased to receive manufacturers' circulars and samples.

Announcement is made of the dissolution of the firm of Myers & Coffin, architects. Clarence T. Myers will continue in practice at the old address, 412 Pennway Building, Indianapolis, Ind. Kenneth D. Coffin has moved to 424 Board of Trade Building, Indianapolis.

Cook & Lacy, architects, 716 Miners Bank Building, have dissolved partnership. Horace G. Cook, Jr., will continue the practice of architecture at the same address, while L. V. Lacy will take charge of building construction for A. J. Sordoni, 45 Owen Street, Forty Fort, Wilkes-Barre, Pa. Mr. Lacy would appreciate receiving manufacturers' catalogs.

The firm of Thompson & Harding, architects, with offices at 504 Southern Trust Building, Little Rock, Ark., has been dissolved. Mr. Harding opening offices at 413 Exchange Bank Building for the general practice of architecture where he would be glad to receive manufacturers' catalogs and samples. Charles L. Thompson will continue practice in his own name with offices in the Southern Trust Building.

The partnership heretofore existing between Paul C. Reilly and Douglas P. Hall, architects, at 405 Lexington Avenue, New York City, has been dissolved by mutual consent. Mr. Reilly will hereafter conduct his business as an architect in a partnership under the firm name of Ditmars & Reilly, 111 Fifth Avenue, and Mr. Hall will continue the practice of his profession individually at the former address, 405 Lexington Avenue.

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The PUBLISHERS' PAGE

JUST now all architectural roads lead to the Convention and the Allied Arts Exhibition. With good weather a visit to New York at this time of the year should prove decidedly enjoyable.

Unless one has had actual contact with the efforts that have been made to insure the success of the Convention and Exhibition, it is not possible to appreciate what is being accomplished by the various committees. The detail has been enormous, and the various executive branches in their membership have practically set aside every personal consideration to serve a common cause. These men have put the entire profession under a large debt of gratitude.

* * *

The advertising pages in this and previous issues contain a great amount of suggestive value. Architects who classify their architectural journals should include the "ad" pages as well. Those who supply materials and the various accessories specified, are more and more prideful as to the high types of buildings in which their products are placed. These advertisers in selection and excellence of presentation, exercise the same thoughtful care as do the editors. Don't overlook the value of the advertising pages when you file your magazine.

* * *

Canadian architects seem to appreciate our reduction in the subscription price, and our list of readers in the Dominion is largely increased. We shall soon present some examples of the very dignified work of the men in Canada. It is only a matter of comparatively short time when the bond of unity that links the profession of architecture on the American continent will become greater. A common tongue helps us to know our brethren on the North, but in Latin America, the propaganda undertaken by The American Institute of Architects is necessarily slow in produc-

ing results. But the work is going forward. Scholarships are to be exchanged between the United States and Latin America, and in this matter, as in every other forward movement, education will be the big contributing effort that will lead to success.

* * *

The consistent growth of the number of subscribers to THE AMERICAN ARCHITECT is, naturally, a source of much satisfaction to the publishers. THE AMERICAN ARCHITECT today leads all publications in its class in the number of its

readers. To seek out in its field the material and information that will progressively help the man in practice, is a great responsibility. This journal prides itself in being the first to include new features and new departments. The recognition of this effort has been instantaneous, and the fact that other journals have been quick to see the value of these innovations, proves that "imitation is the sincerest flattery."

Consider for a moment the value of THE AMERICAN

ARCHITECT Specification Manual. The seventh edition of this valuable aid to specification writing is now taking form. That these yearly Manuals are appreciated by architects everywhere is proven by the eagerness of readers of this journal to insure the receipt of a copy before the edition is exhausted. Their value in definite specification writing is attested by many letters telling of the volume of work specified with the aid of the Manual.

Our Specification Manual performs a service to both subscribers and advertisers. In fact, the success of modern technical journalism hinges on a dual service to both of these important supporting elements. And, it is, we believe, true to state that the logical development of our architecture depends on the closest interrelation of architects and the men who make the goods they specify.

AT HOME

APRIL 20—MAY 2

YOU are cordially invited by THE AMERICAN ARCHITECT and Collaborators, to make space 130 at the Allied Arts Exhibition, your headquarters while in New York. Our space immediately adjoins the convention hall. Make your appointments there, have your mail addressed in our care. Our space will be made an attractive reception room, and those who will occupy this room with us,—Edgewater Tapestry Looms; Kantack, Heath & Warman; Persian Rug Manufactory, and Shaw Furniture Company,—have assembled in a thoroughly artistic way examples of their various products. Have your mail addressed

c/o THE AMERICAN ARCHITECT,
Space 130, Allied Arts Exhibition,
Grand Central Palace, New York



HOTEL LUNA, AMALFI, ITALY
FROM A WATER COLOR SKETCH BY ROGER BAILEY

THE AMERICAN ARCHITECT