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ARCHITECTURE as the VESTAL of the CRAFTS

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

*LET us now praise famous men,
Even the artificer and workmaster,
That passeth his time by night and by day;
They that cut gravings of signets,
And his diligence is to make great variety;
He setteth his heart to preserve likeness in his
portraiture,
And is wakeful to finish his work.*

*So is the smith sitting by the anvil,
And considering the unwrought iron;
The vapor of the fire wasteth his flesh,
And in the heat of the furnace doth he wrestle
with his work;
The noise of the hammer is ever in his ear,
And his eyes are upon the pattern of the vessel;
He setteth his heart upon perfecting his works,
And is wakeful to adorn them perfectly.*

*So is the potter sitting at his work,
And turning his wheel about with his feet,
Who is always anxiously set at his work,
And all his handiwork is by measure;
He fashioneth the clay with his arm,
And bendeth its strength in front of his feet,
He applieth his heart to finish the glazing,
And is wakeful to make clean the furnaces.*

*All these put their trust in their hands,
And each becometh wise in his own work.
Yea, though they be not sought for in the council
of the people,
Nor be exalted in the assembly;
Though they sit not on the seat of the judge,
Nor understand the covenant of judgment,
Though they declare not instruction and judgment,
And be not found among them that utter dark
sayings;
Yet without these shall not a city be inhabited,
Nor shall men sojourn or walk up and down
therein.
For these maintain the fabric of the world,
And in the handiwork of their craft is their
prayer.*

THUS the words of Ecclesiasticus of the Apocrypha. He sings a song of praise to those who fashion things with their hands. He extols the smith, the potter, the spinster and the webster: the graver, the carver, the stone cutter: the painter and the plasterer. He praises them as "great men," and he proclaims that without them the city would be deserted and civilization fail.

They were honored then, and they were honored later, not only in Judea, but throughout all the lands; and they were honored centuries before Ecclesiasticus sang, and have been honored since his day up to our own time. History has accorded them but one place up to now, but with us in this western land of the twentieth century a great shadow has fallen across the page upon which the names of the craftsmen are written. What casts this shadow?

A figure with a white collar casts it.

It stands in the spotlight and we applaud it. We no longer see the figure of the craftsman in the shadow behind it.

What is the figure in the white collar doing? Is he engaged in work of dishonor?

No! He is honorable. He is ardent, even. He has learned to speak a new language, and like a child with a new phrase, he can use no other. As we watch him there in the limelight, we hear him speaking his piece. It is all about "Distribution and quantity production" and we hear the same words repeated again and again:—"costs, overhead, mass psychology, wages, standardization, publicity, advertising, salesmanship; salesmanship, advertising, publicity."

We listen enthralled. There is evidently romance in this story. It exhilarates our fancies. And yet, when, imbued with the wonders of salesmanship, we go to the stores (*not shops*) to buy, we handle the crude articles of our purchase and find that they are flimsy, shoddy claptrap, coarsely finished; then, above the din around us we seem to catch again the sound of the voice of Ecclesiasticus,—but the words are new.

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THE AMERICAN ARCHITECT

Let us now praise famous men,
Even the artificer and workmaster.
That droppeth his tools at midday
And his diligence is lest he overdo.
He setteth his heart to give less for more money,
And is wakeful chiefly on pay day.

So is the bricklayer, standing upon his staging,
And considering the unlaidd bricks.
He spitteth much upon his palms
And lighteth his pipe while he talks with his fellows,
Decrying work and growling for more holidays
And is wakeful when the clock says 4:30.

So is the plumber sitting at his work,
When he should be standing
And turning his pipe around in his teeth.
Who is always anxiously avoiding his work,
And all his handwork is by pressure.
He wipeth the joint with a groan
And his brow with a sigh and a silk handkerchief.
He applieth his heart to get to the movies
And is wakeful to make a clean getaway.

And these put their trust in their walking delegates' hands
And each gets wise at his own work.
Yea they sit in the seat of the judge
And declare destruction and judgment
And are found among them that utter dark sayings,
Yet without such may not a building be completed,
Nor shall men sojourn or walk therein before their delegates
For these have a monopoly of labor
And in keeping up the bluff is their hope and prayer.

God help us.

Now, we know that progress is the law of man, and that the white collar cannot monopolize the limelight for long. He monopolizes it now only because he is true to his vision and loyal to an ideal. He *believes* in his work thoroughly. His heart and soul are *sold* to salesmanship. Therefore he carries conviction.

The artificer, on the other hand, has lost his faith. He is despised because he loves not his work, but only himself. W. R. Inge writes in a recent issue of *Atlantic*:—

"Can we hope for a return to a recognition of the dignity and sacredness of work as the chief means by which we may serve God in our generation? The decay of this conviction is notorious.

Work is now regarded as an evil and a curse, or at best only a means of procuring the pleasures of idleness. There is even a perverted class-morality among the handworkers which prevents them from doing their best for their employers."

So the joiner rejoices no longer in joinery. His mind is obsessed with efforts to reduce to a minimum his hours of creative work, and to reduce to a meagre and maudlin mediocrity the product of each tedious hour. He has sold his birthright for a mess of pottage.

The craftsman has dropped his torch, and passed on into darkness, but the torch has not gone out entirely. Although spurned by the artificer and the commercial world alike, it has been caught up by the professional man who is trying to keep it burning. The day must come when this latter shall place it in the hand which cast it down. Already he is making this gesture, for he is establishing schools of apprenticeship in which young men with new vision,—that is to say with the old vision of Ecclesiasticus—are learning an artificer's trade. They are learning carpentry and brick-laying, and plastering—not as sordid ways of making a scant living, but as creative channels for moulding a full and happy life.

Among the members of the building trades today, very little of this spirit has entered. Darkness is still profound. The architect alone carries the torch, and is not fully equal to so great a responsibility. What is his wisest course, under these oppressive and well-nigh disheartening conditions?

An examination of the trades in some slight detail reveals the one-sidedness of the situation.

In looking over the list of crafts we find that the mechanization of industry has not only transformed almost all trades, but has actually obliterated many. To quote the *Boston Herald*, an editorial called "Our Vanished Crafts,"—

"Nobody wonders that new inventions bring new kinds of occupation, yet few of us appreciate how many callings are as constantly passing out of vogue.

"An astonishing number of trades and lines of business have gone to the wall. If blacksmiths are now abandoning their cold forges, they are but following the 'whitesmiths' who tossed their hats when President George Washington visited Boston. The 'pewterers' have gone, except for such traces as may be found in the societies of arts and crafts. The 'scriveners' have given place to the notaries, public stenographers and mechanical manifolders. If any 'clear starchers' still ply their trade with hand-clapping, no present passer on Snow Hill street hears them. The 'cordwainers' have left their cobbler's stools and are standing to their piece-work in shoe factories. So too the 'paper stainer,' the 'sugar baker,' the 'leather bucket maker,' with the 'mantua maker' and the 'brazier' have found less conspicuous places in collective industries or have seen their service to the community dwindle and disappear.

"Some of the changes that work this undoing of trades are slow; they reach back to the days of Tubal Cain. They leave their records not only in census and directory but in language and in surnames. Witness the forgotten meanings of Fletcher and Thatcher."

ing that remain, especially the building the character is greatly altered.

Take the stone mason. Formerly he handled his material with a hand well satisfied and well trained—his was a caressing touch. He could cut a surface true and out of wind. He knew the stereotomy of the voussoir, the skewback, and the spandrel. He could tell the master-builder how much sand and cement and lime to order for the work in hand, and knew the proportions and the methods of mixing it. He was master of many modes of pointing, and took delight and pride in every step of the work. Today, through no fault of his own, the stone is all cut in the mill, and comes to the building in its final dimensions, each block numbered for position. The cement is sent up to him by a hod or elevator, ready mixed in proportions about which he knows nothing and cares less. He has only to place the stone according to its number and go on to the next, making sure not to work too diligently, lest he be fined for performing more in a day than the norm prescribed. He works carelessly and chips and breaks many stones, for all of which damage he is held to be in no wise responsible, and for which the owner of the building pays.

The noble and ancient science of stereotomy is preserved by the architects alone, while the art of stone masonry is all but a lost art.

The bricklayer's story is the same. He no longer even knows his bonds, and is proud that he despises his art. The love of brick building which the architect is trying to preserve and to work into his designs, is of no interest to him. His work is merely a disagreeable task, to be shirked as much as possible, according to the rules of his union.

What has the ironmonger to say? How does the blacksmith, whose trade is as noble as it is ancient, face modern conditions? He doesn't face them. He is gone. His forge is cold and his smithy is closed, and a trip hammer in Pittsburgh is doing his work. A few shops scattered here and there keep alive the noble and ancient tradition of the Smiths, who to most of us, are known only by surname as the largest homogeneous block in the telephone directory.

Even the iron, toughest of metals, and proud emblem of the age preceding ours, exists no more. For a while Sweden furnished us with the tiny supply that satisfied our desires, but this noble metal is practically obsolete. When we pay for iron, what we receive is only perishable steel.

What of the roofer, the tinsmith, the plasterer? Their outlook is much the same. The roofer is no longer an authority on roofing—he is a mechanic. Thanks to the rigors of our climate and the omnipresence of the roofing problem, however, he stands in a preferred class among the

building trades. Much of the technique of his trade, however, persists only in the office of the architect. It is here that matters of slate graduation, widths of flashings, style and detail of finials, conductor boxes and gutters are understood and determined.

The plasterer doesn't spend his evenings reading books on the technique of stucco. He doesn't have to. To be perfectly frank, he probably gets along better under the existing regime without being hampered by a taste of his own. He is furnished with patent plaster, and pushes it on up to the grounds. That is his life.

The painter's program is patterned on the same principle. His paints come in cans, ready mixed. He applies them. If the color is not quite satisfactory and you try to get him to make it a shade deeper, he is lost. In fact it seems as if he were color blind. In reality it is not blindness but indifference. All interest in paint and in painting, as such, is left to the architect. The paint manufacturer knows how to *mix* paint. At least he knows how *he* mixes it. The man who applies it is not expected to know what it is that he is applying, nor why it will look as it does when applied. Our system of manufacture on the one hand and of professional supervision on the other, has stripped him of his art, and left him only a "mechanic" in the dullest and narrowest meaning of the word.

All these mechanics—the mason, the joiner, the painter and all the rest—are the victims of a social order in which human values, human welfare, and human happiness are forced to yield to the commercial principles known as quantity production, and salesmanship. Here and there the old-fashioned type of artisan is still found—and the architect discovering him, is filled with courage and happiness. Usually, however, the love of the craft is conned by the architect from books, and perhaps from contact with the craftsmen of European countries. We are honest enough in this country to regard the word "imported" as an index of superior workmanship in almost any line of goods.

The architect who is a student of craftsmanship in other lands and in other times, observes the need of preserving the old traditions and does his best to supply this need. Again and again you find him practicing a craft himself as a hobby. He will be spending his evenings fashioning ship models, or making furniture. He will devote his spare time to decorating his own house, or to painting stage scenery.

He is expected in the regular course of his training to know the principles of the building crafts—of bricklaying and pointing, of staining and painting different woods, of stucco textures and the rest. The difficulty lies in the fact that

THE AMERICAN ARCHITECT

his knowledge of these things is dilettante and academic. It is impossible for him to have practiced all these trades himself. He can catch some of the spirit of each craft, but only a skilled craftsman who is a lover of his art can embody this spirit perfectly in material form.

Such men are rare, and are sought by the great firms that produce our commercial craftwork. Here they are put to work at their crafts, executing with skill and understanding many things. They are the Antonio Stradivaris of our day. There will always be such artists, but our methods during the last two generations have tended to dis-

courage and crowd out this kind of talent. It, therefore, becomes the architect's last duty, after having kept alive the bare traditions of the craft, to establish and foster schools of apprenticeship in which young men can be taught to honor their craft and to see in it a noble and ennobling art.

Then we shall again see the day when the potter and the weaver and the ironmonger, and the wood carver and the bricklayer will be ranked with the essayist and the poet and the painter, as men of creative genius, commanding respect, because they believe in their work and love it.



VIEW IN GARDEN OF R. HIGH CARLETON, SYOSSET, L. I., N. Y.

PRENTICE SANGER, LANDSCAPE ARCHITECT

AN ARCHITECT'S AUTO TOUR of ENGLAND*

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

OF new buildings there is not much in England. Perhaps maintaining the old is a drag, in fact must be. But the worst feature is the stranglehold of the unions which permits no distinction of the exclusive ranks of the mechanics in spite of the tremendous unemployment and the great need of workingmen's homes in particular.

And when they do build there seems never any hurry—if it cannot be completed this year next will do as well, and this applies even to London. Be it a cottage or an office building there is no feverish hustling, such as we know, no concentration on a job to get it done. (By the way, several new buildings in London use the skeleton steel construction.)

The cost of building is about on a par with ours though many other things are cheaper. A cottage costing 1000£ is not much in spite of an attractive tile roof, common enough and in some places unusual even for the cheapest work. Cellars or basements are not common perhaps because central heating is not demanded. Modern plumbing is quite standard, but I often wanted to look up a plumber and ask him why he and his friends put the

soil stacks on the outside of the houses, even in fairly good work, though their manners are better when it comes to the higher grades. Even there they do not know quite how to conceal all their pipes in the interior.

One kind of building they do and they know how to do. For years we have heard of the wonderful English roads and I was quite curious to drive over them. And they are good, even their worst roads, for some are better than others. And now they are resurfacing the main roads through-

out the country and particularly in the South. We came across splendid outfits of steamrollers and tar kettles and spraying outfits with gangs of a dozen or more men often 20 miles or less apart. At other places were small outfits, all hand operated. (I have a snapshot of a man spraying tar from a watering can.) And not one detour did we encounter in 3,300 miles of travel. It surely is clever the way they manage to fix up

one-half the road at a time. Of course the old roads were plain crushed stone often rolled by hand or not at all, (as they say they leave it in Italy) and must have been quite dusty. The automobile has compelled the use of a binder such as tar, pitch or asphalt. These roads are more interesting than our cement ribbons. We saw a few cement roads, mainly in the North of England.

If the Romans had known the use of steamrollers they would have had more time to give to conquest. Roads first and conquest later was their motto. In England they drove a road through the forests and mountains to the rough Western coast of Wales, where they blasted out the solid rock. (But no gunpowder of course. An old time miner told me they drilled holes

fairly close and filled them with dry lime which, when soaked, cracked the stone by expansion.) They say good roadbuilding has been a tradition ever since. If so the tradition has been badly twisted. A straightaway road is so rare one has a fantastic notion there must have been a prohibition law at one time. Perhaps it was a revulsion against the straight (and probably hated) Roman roads that caused these meandering, curving lines. It is quite out of reason that a Roman mind conceived of a road as anything but the shortest possible distance between his two given points. Not that I would quarrel with their curving lanes



A LITTLE CORNER IN ENGLAND

* This is the second and concluding article by Mr. Cervin; the first was presented in the previous issue.

THE AMERICAN ARCHITECT

that seem at times to get you nowhere and keep you guessing as to what is around the bend, perhaps coming at great speed to the embarrassment of your hand practiced only in right hand driving. (Still it is not difficult to get the knack of left hand driving—My own initiation was in London of all places!)

By the way, the chauffeur-driven car is the thing in Europe. Any man who can afford a \$1,500 car is supposed to afford a driver. Indeed one often feels as if it is a great game in England, this delegating someone to do your dirty work. Labor is cheap for those who know how to get it. This tendency to pass on a job extends



MILL NEAR LINCOLN

to cooking, with disastrous results. No English woman of quality (any quality) would think of working in her own kitchen. No wonder English meals are proverbially poor as they themselves know and deplore. But "what is to do" as the French say? London is full of eating houses, but it requires much experience to find a square meal at an accepted American price. However there must be some advantages even in this. One sees few men or women either who need diet to get thin. Those portly men of Dickens' pictures are not very conspicuous. But perhaps that is the war again.

Of course one looks for war effects. The marks are disappearing. We saw several housing opera

tions with good brick homes, community buildings and splendid roads all sadly going to decay, because the sites chosen do not lend themselves to present needs, that is, if there are any needs in



MODERN HALF TIMBER OPPOSITE LUDLOW CASTLE

these days of unemployment. Then there are abandoned airplane fields, with hangars and army camps, some still in use.

You will be glad however to see the housing of Port Sunlight and you cannot miss it unless you drive in the dark just South of Liverpool. It is quite conceivable that the people living there are not happy and possibly no grown-ups are happy anywhere, but this much can be said—the children of the "port" enjoy life. It was just one night's rest from the miles of slums that lay West of Chester in North Wales which we would have gladly missed if we had known how. In them were no carefree children at play as in Lord Lever-



WORKMEN'S HOUSES, PORT SUNLIGHT

hulme's wondrous city where we saw them sporting about under guidance in a splendid open-air pool. And here are the winding streets, the grassy lawns, the shrubs, the homelike houses, more

THE AMERICAN ARCHITECT

attractive than many places more expensive. Involuntarily one wishes it were possible to believe that all English lords had done as much for their fellow beings to deserve the honors they sport.

And this brings us to sports. No wonder many languages use the English terms with no effort at translation as "tennis," "ball," "golf" and "sport" itself. Driving about leisurely in this pretty

we were missing something good inside those hedges and walls. It requires time to get proper introductions and even so there may be disappointments as calling may not be convenient at the moment one happens to be passing. Perhaps this may be simplified by suggestions from the Royal Institute.

It is not, however, necessary to lose out entirely. We had heard of the beautiful gardens of Sir George Holford and succeeded in getting a card to the head gardener who stated he was turning down written and verbal requests daily. But as we were from distant America (and the owners luckily away) we were asked to enter and look around to our hearts' desire. It was a treat. After an hour the head gardener came and spent another hour escorting us about and telling of the trees, and shrubs, the old family church, tombs and what not, apologizing for his not coming sooner, as he was short of help and also apologizing for the appearance of things. He had eighteen men under him and that was only a half crew. (This refrain of shortage of help we heard time and again and yet there are said to be nearly two million unemployed.)

Then there is at present another way to get close to and even into some country houses. Many a "for sale" or "for rent" sign did we see and of course there is always a keeper on hand. A



IN WALES

island it was a pleasure to see how the people enjoy themselves. The rivers teem with boats. Twice we left the car to mingle with the crowd and row up and down the placid brimming rivers. Yes and golf too—we tried that in Wales where any old sheep pasture can be turned into nine holes, and never rob the sheep of their living. Perhaps that explains why golf is not too expensive for the thousands who take to it here as at home. Yes the sheep stay right on through the game. We hit at least one and luckily it was just before and not after shearing time.

Now you will note I have said very little of country houses, and for the simple reason we saw few of these. Perhaps you may be more interested in houses than in cathedrals and ruins, and possibly the R. A. C. may have a route for you. I know not. At any rate we passed many an interesting entrance, passed them up with a feeling



OLD LODGE AT STOKESAY CASTLE

few shillings will open the gates and doors to much that is worth while.

Such was our experience in Warwick, where we spent nearly two hours guided through an old manor temporarily vacant and saw its sadly neglected gardens. True the house was devoid of furniture or nearly so; the old panels, stairs, ceilings and door and windows were there.

Of course there are the palaces and stately castles open on certain days to visitors, but they

THE AMERICAN ARCHITECT

do not satisfy. One longs to see honest-to-goodness homes where people actually live and not museums and picture galleries such as many of these turned out to be.



IN THE HALF TIMBER COUNTRY

Perhaps you will say this trip is all very well but too expensive. But right here let me surprise you with a schedule of actual costs which you can compare with the estimated and see how close it comes. I venture that four of you, young or old, willing to stick to the neat and often pretty English country hotels, and cut out the Cecils, Ritzs and Plazas can make the trip for \$120.00

MONTHLY EXPENSES European Trip 1924 England

	Estimate	Actual
Hotels (Slept out several nights)	\$100.00	\$95.00
Meals (Prepared many on the roadside)	165.00	150.00
Laundry (a poor guess)	5.00	10.00
Fees—admission	15.00	15.00
Gasoline and Oil	60.00	50.00
License, Maps (pro-rated 10 mos.)	5.00	5.00
Automobile Ins., Visas (pro-rated 10 mos.)	15.00	15.00
Garages, repairs, overhauling	30.00	15.00
Miscellaneous	35.00	35.00
	\$430.00	\$390.00

each per month after landing, omitting of course such things as souvenirs, clothing renewals, cigars and drinks which would be according to individual taste. You should add to your ocean fares \$250 to \$300 for transporting the car which can be sold or brought back. Or I can refer you to an agency that will rent you a good American car or sell you a new one and take it back later at a price. How would you spend a six months' vacation on less and have as much to bring back?

Of repairs I had none worth mentioning, the garage expenses covering oiling, washing, valve

grinding and storage. A last word only. Select a car whose make is well represented in Europe, so parts can be had if needed and one with a resale value, to say nothing of finding mechanics acquainted with only certain makes. Three or four manufacturers have splendid connections throughout Europe. Go East this Summer and go in the modern way Mr. Architect.

TASTE

MR. BOHUN LYNCH writing in *Architecture* gives a very happy definition of what should be meant by "Taste," and what we should try to obtain, states a recent issue of *The Architect*, London. This is "to find the permanent mean which is independent of fashion." Taste would largely mean in this sense the faculty of discriminating between the permanent and the ephemeral, the clearness of vision which will enable us to withstand the passing caprices of any age or vogue. It is interesting to speculate on what architecture might have been were it not subject to the drag anchor of necessities, and our belief is that it might easily have taken forms as sharply contrasted and temporary as the changes of fashion in dress, but practical necessities have usually given it in most ages some semblance of the reasonable and inevitable. But it is clearly a fallacy to imagine, as some have done, that it can be analyzed and defined in mathematical terms. It will always occupy an intermediate position between two groups of conceptions, less exact than the one and necessarily more defined than the other, and the exercise of a sense of taste by architects is very necessary.

NATIONAL MONUMENTS

THE fact that some three hundred monuments are now noted as under the protection of the Office of Works, says *The Builder*, London, is indication enough of the value to be attached to the persistent efforts in recent years for the preservation of places and things which by reason of beauty, tradition, or association claim a vital interest from the nation. Besides subjects of some outstanding importance, however, there are many which can only be preserved by the good will and intelligence of private owners, and the value of many modest but valuable old buildings is often ignored or overlooked unless the vigilance of a Society or a professional man is pertinently exercised. We should all be interested for the common good in helping to identify and preserve those relics of the past which still add to the charm and interest of our modern life.

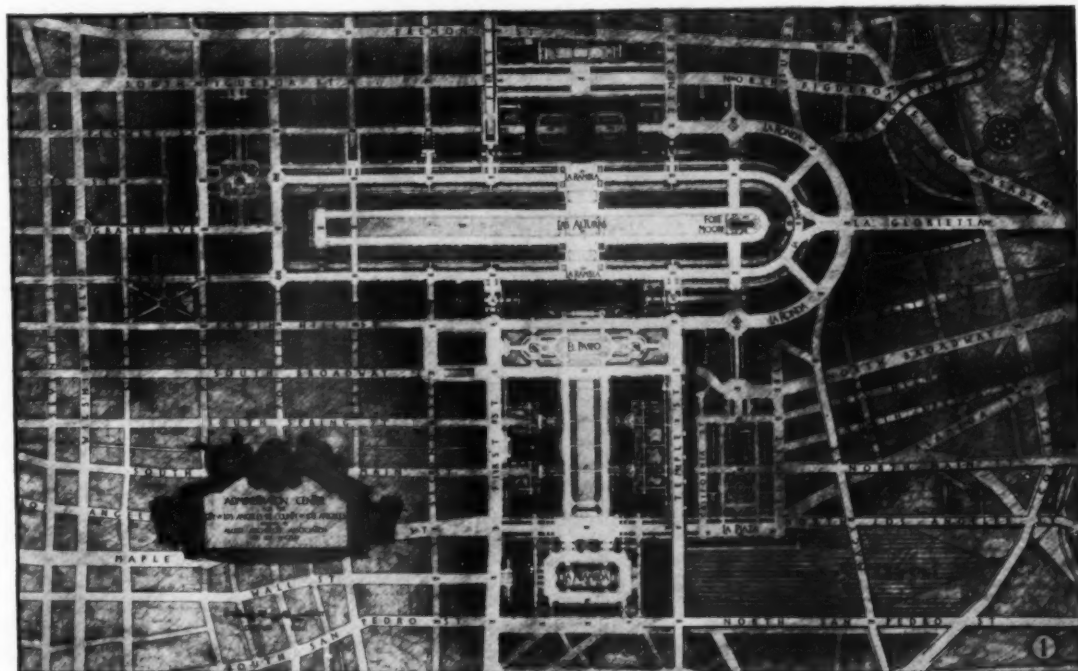
LOS ANGELES' ADMINISTRATION CENTER

BY EDWARD G. LEAF

WHEN, nearly 150 years ago, Felipe de Neve led his little band of soldiers, accompanied by the Franciscan Fathers and their acolytes from the Mission at San Gabriel to the foot of a low ridge of hills eleven miles to the westward, and there established in the name of the King of Spain the town of Our Lady of the Queen of the Angels, he adopted a city plan with which he was familiar, and which he be-

residence and for the few commercial buildings then needed.

This was Los Angeles' first plan; in fact, practically the only plan the city has had until very recent years. Like most American cities, the growth of Los Angeles has been rapid, but haphazard and without definite plan. Subdivisions were laid out and new areas developed without reference to existing streets and without thought



ADMINISTRATION CENTER PLAN

PREPARED BY THE ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

The section shown as Las Alturas on this plan comprises a great park, 5000 feet long, with an average width of 600-feet, located on the crest of what is now known as Bunker Hill, which juts into the business district of the city, and which has long constituted a barrier to traffic. A large open plaza, El Prado, will be created north of the Public Library, now under construction between Flower Street and Grand Avenue, on Fifth Street. The administration buildings proper will be located in the area known as El Paseo, and along the streets bounding that area. To the eastward a smaller plaza, La Alameda, is created for the Union Terminal, if built. The historic plaza and plaza church are preserved in the area shown on the sketch as La Plaza

lieved would be quite adequate for all practical purposes. He first established a plaza, from which radiated a series of streets leading to the north, east and south. To the west lay a hill, and the leisurely populace of that time preferred to go around the hill, rather than over it. Around his plaza, Felipe de Neve provided sites for a church, government buildings, the governor's

of the future needs of the city. The traffic problem was ignored, and the aesthetic phase of the city's development was forced into the background through the sheer necessity of meeting the daily utilitarian problems of a rapidly growing city.

As a result of this chain of circumstances, many of which were not under the control of the city fathers, or of the people of Los Angeles, the city

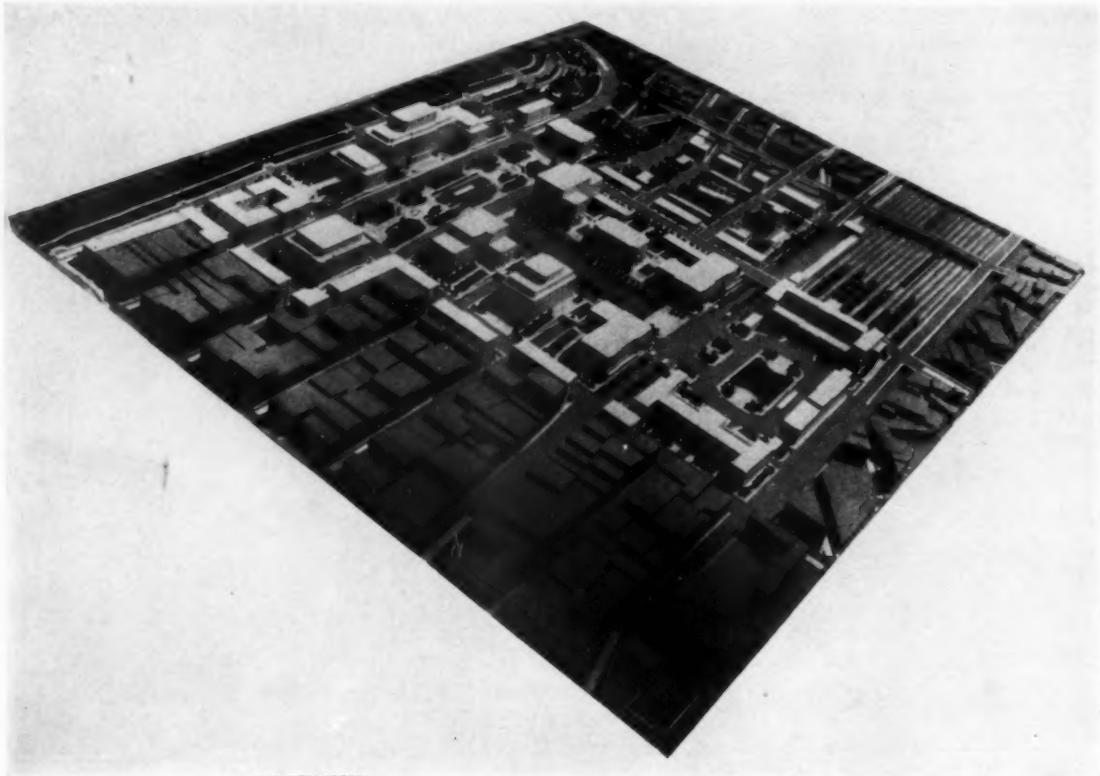
THE AMERICAN ARCHITECT

has found itself faced with a series of tremendous problems. More parks and recreation centers were urgently needed; public buildings were greatly overcrowded, and in a state of disrepair; and the congestion of the streets, due to automobile traffic, reached a point where remedial action became a vital necessity.

The first step toward solving these three major problems was taken about two years ago when a group of public-spirited citizens supplied the

will be required for the completion of the street widening and improvement program, but in the meantime, as each unit is built, great relief to traffic congestion is being afforded.

This task completed, the same group of citizens turned its attention to the problem of an adequate civic center. The Allied Architects Association, organized for the purpose of providing the best in the design of public buildings at a minimum of cost to the public, was called into consultation.



MODEL MADE TO SCALE OF THE ALLIED ARCHITECTS PLAN

Showing only the El Paseo section, where the administration buildings of the various governments will be grouped. The model graphically presents the ideas of the Association for the creation of the great raised plaza, extending east and west over the depressed streets, leaving the area immediately around the administrations almost entirely free from the flow of traffic. In making the model no attempt has been made to give the buildings any architectural treatment, but merely to show their relative masses

funds to defray the costs of an exhaustive survey of traffic conditions, under the supervision of a specially created body, the Traffic Commission. To assist the Commission, the services of nationally known city planning experts, among whom were Harland Bartholomew, Frederick Law Olmstead, and Charles H. Cheney, were retained.

Under this Commission, a system of major streets, boulevards and highways was worked out, and the program is now being carried into effect as rapidly as funds are provided. Many years

This consultation resulted in an offer made by the Association to prepare an Administration Center plan at its own expense, and subsequently a contract was entered into between the Association and the City Council and the Board of Supervisors. This contract called for the preparation of a complete Administration Center plan which would meet not only the immediate needs of the city and county of Los Angeles, but the future requirements as well.

As it now stands, the plan represents the com-

THE AMERICAN ARCHITECT

bined study and efforts of the seventy architects, all leaders in their profession, who comprise the Association. During the eleven months which the Association spent in the preparation of the plan, a total of 995 drawings was prepared.

During the first stages of the study of the problem, the Association confined its attention to the immediate area authorized for the Administration Center at an election held about eighteen months previously, but as study of the problem progressed, the conviction gained force among the members of the Association that the hill area, at the foot of which the original settlement was established by Felipe de Neve, should be incorporated in the plan.

At the southern end of this hill, known locally as Bunker Hill, the new Public Library was in course of construction, and it was generally felt that this magnificent building, designed by the late Bertram Goodhue of New York, and by Carleton M. Winslow of Los Angeles, should in some way be incorporated in the grouping of public buildings.

The hill area had at one time been the exclusive residence district of Los Angeles. Many of the fine old homes of the first families of the city, mansions in their day, are still standing, relics of happier days. As the city grew, the residential districts moved to the westward, and the Bunker Hill district became an incipient slum district, apartment houses and boarding houses of the cheaper variety abounding.

The plans of the Allied Architects Association would clear away these disreputable buildings, and the hill would be converted into a park, bisected by a great mall. This park, nearly a mile in length, and with an average width of about 600 feet, is to be marked at its northern end by a monument which will mark the site of old Fort Moore, the stronghold in the early days of the American occupation of Southern California.

At the southern end of the park, to be known as Las Alturas (The Heights), an open plaza is to be created immediately north of the Public Library. Under the Allied Architects plan, the view northward from the library will be across a

great open plaza and into the great park, built on a gently rising plane, toward the great monument at its northern end.

The administration buildings of the various governments—city, county, state and federal—are grouped within a smaller plaza lying to the eastward of Las Alturas. In this area, known as El Paseo, sites are provided for seven structures of major importance; great public buildings of monumental character, and surrounding this plaza, forming a background for the major buildings, sites for nearly twenty subsidiary structures—departmental buildings—are provided.

The El Paseo group is terminated at its eastern end by a secondary plaza, upon which will face the Union Terminal and its allied buildings. The construction of the proposed Union Terminal in this section of the city is still problematical, however, and if it is decided to place the Union Terminal elsewhere in the city, the closing building of the El Paseo group will be moved one block to the westward, giving practically the same effect.

The original plaza, laid out by the founder of the city, and the old Mission Church, established by the Franciscan fathers, become, under the Allied Architects plan, the central features of another park lying immediately north of the Administration group. From the outset the members of the Association felt that no effort should be spared to preserve adequately these landmarks of the early days; practically the only landmarks which have survived the throes of the building of the city. Not only have these relics of the early and more colorful days been preserved, but they have been so placed that their inherent beauty will be enhanced, and the district immediately surrounding will become once more a bit of old Spain.

These five groupings constitute the principal elements of the plan. As the plans of the Association were developed in logical units, with each area given the particular treatment, so the execution of the plans can be carried out in units, each unit being built as the need for it becomes pressing, and as the funds become available.





IN THE CLOSE, WELLS CATHEDRAL

ONE OF A SERIES OF "WORKING PHOTOGRAPHS" FROM THE COLLECTION OF JOHN RUSSELL POPE, F. A. I. A.

EDITORIAL COMMENT

IF EVERY ARCHITECT who comes to New York during the convention period,—whether a delegate or not,—avails of the opportunities that will be offered between April 20 and May 2, he will have had a strenuous time and will return home with a large supply of information.

The International Town, City and Regional Planning Conference will be held between April 20 and 25. It promises to be the most important gathering of a group of men whose work in the betterment of our cities is of very great value. This city planning conference has been so arranged as to fit in with the program of the Institute convention. The evening session on April 21 will be a joint meeting of the two organizations. It will undoubtedly be very much worth while. President Waid will address the conference. Police Commissioner Enright will speak on Traffic in New York. Raymond Unwin, Chief Architect of the British Ministry of Health, is coming to this country to speak at these meetings. In short, there will be a series of addresses and the following discussions that will with the meetings of the Institute, complete a period of the most valuable activity.

* * *

A STABLE, sound and even flow of business activity for the remainder of the year is forecast in the opinions given by industrial leaders in a survey by the National Industrial Conference Board, and weighed in the light of business conditions in the last five years as analyzed by the Board.

Business during the balance of the year, however, it is indicated, will probably be conducted under conditions of rising interest rates for loans, with a tendency toward lower prices in some industries, and generally stationary wages.

While there is no expectation of a boom, this is considered an advantage rather than otherwise, a steadier movement of business being felt to be more conducive to sane and dependable conditions. In this connection, the following four notable achievements, accomplished during the past five years, are emphasized as contributing to more stable and sound business conditions:

More stable employment in relation to changes in production.

Greater conservatism in expanding production and trade in relation to price changes.

A shortening of the line of distribution from manufacturer to consumer.

Greater dependability of transportation service.

Greater elasticity of production in adjusting itself to price changes, it is believed, has been brought about by industry's demonstrated ability to increase greatly the volume of production with a relatively smaller expansion in employment. This, it is pointed out, tends to eliminate the hectic activity usually resulting from marked price fluctuations. The demonstrated capacity to produce more though employment does not increase or even falls off, is hailed as one of the most encouraging signs in recent industrial history, indicating more efficient management and greater efficiency of labor or mechanical application, or both.

* * *

BBETTER AND MORE direct contact between manufacturer and consumer, is also welcomed as a factor helping to stabilize business generally. It is noted with satisfaction principally because of its tendency to eliminate speculative buying, and the resulting steadying of prices, a condition closely connected with, and partly made possible by the greater dependability of transportation. Shippers are now more willing to move smaller quantities at shorter intervals, according to a prominent Eastern railroad executive, because they feel assured that they will have no trouble to receive further shipments at short notice.

The need of careful management is suggested partly by the financial situation and partly by wage conditions, both compelling industry to proceed on a comparatively narrow basis of profits. That the margin of the loan power of the banks has been affected by a series of foreign loans and extended speculation, is the keynote of an analysis of the financial situation. This, it is anticipated, will in the next few weeks result in a reduction of speculative commitments in the security markets and withdrawal of loans in that field, continued backward movement of prices, but also in an upward movement of interest rates. Banks now are reported as already unloading bonds to meet demand for commercial loans.

On the other hand, wages, which on the upgrade had risen more than in proportion to the increase in employment, have not decreased in proportion to decrease in employment, and hardly any decrease in wages took place during the employment slump in 1924.



COMMUNICATIONS

The Editor,

THE AMERICAN ARCHITECT:

IN your issue of March 11, there are two articles on which I desire to make comment.

The first entitled "A Sharp Criticism of the Small House Service Bureau" signed by H. Lucht and H. G. Anderson, architects, I am heartily in accord with, particularly the point in connection with the trade supplying building material who use this form of advertising.

In reference to the article entitled "Registration Law Enforcement" by Wm. P. Bannister, F. A. I. A., I believe that all registered architects individually and collectively should work for the enforcement of the Registration Law disregarding any thought whatever of personal publicity for the benefit of those they serve and the profession. The persons of small income who cannot afford to pay for architectural services, meaning the wage earner, should be aided in every possible way in the interest of better designed buildings.

JAMES R. TYLER, A. I. A.

Rochester, N. Y.

The Editor,

THE AMERICAN ARCHITECT:

I WAS much interested in the letter in your issue of March 11 under the heading "A Sharp Criticism of the Small House Service Bureau."

It seems to me that the criticism is a very short-sighted and selfish one. The obvious purpose of the Bureau is to put good designs of small houses within reach of the prospective owner, who cannot afford an architect's fee. That purpose to most every one seems worthy.

I believe also that there are few architects who would feel adequately reimbursed for their services with a 6% fee (or for that matter a 10% fee) on a house costing under \$20,000. These services, of course, should include sketches, working drawings, specifications and supervision.

In a recent competition announcement the material concern in question offers, besides a prize, full reimbursement for time in development of working drawings and specifications and a royalty, as well, on the sale of all such drawings and specifications.

To my mind that is a much better incentive to produce good small house architecture than for a

second or third-rate architect of doubtful qualifications to claim a 6% or 10% fee on similar work.

JAMES S. MCGRAW.

Rochester, N. Y.

The Editor,

THE AMERICAN ARCHITECT:

I HAVE read with a great deal of interest the letter from Lucht & Anderson, published in your issue of March 11.

I very heartily endorse the views expressed regarding the policy of the A. I. A. in respect to the Small House Service Bureau.

I have been and still am up against the very thing they mention, viz., that when a prospective client for residence plans, asks me "what is your fee" and I mention the regular fee for residence work, he stares at me in surprise, and while he may not express it so baldly, it is still very plain that he considers it "Highway Robbery" and, that sentiment is very often quite plainly expressed, too.

I would probably be a member of the A. I. A. but it seems to me that the interests of the architects with the small office, have been very little considered and that the "Big Guns" get all the consideration.

I know my experience has been in line with that of Lucht & Anderson, when they say that the Small House Service Bureau and similar house service plans as given out by so many of the material dealers, have made it very much harder to sell architectural service. When a client knows he can get complete designs, etc., for residences for from \$15 to \$25, for houses costing up to \$7,000, or \$8,000, it takes a lot of convincing argument to show him why he should pay, say, \$600, for services for a \$10,000, house, and a lot of times it just can't be done, and the job is lost. That often the owner also loses, is beside the point, and doesn't help the architect with the small office, who has to fill in with the smaller residence work, when he doesn't have larger and more remunerative jobs.

So I want to say "Amen" to the stand taken by Messrs. Lucht & Anderson.

H. S. CONROW.

Wichita, Kan.



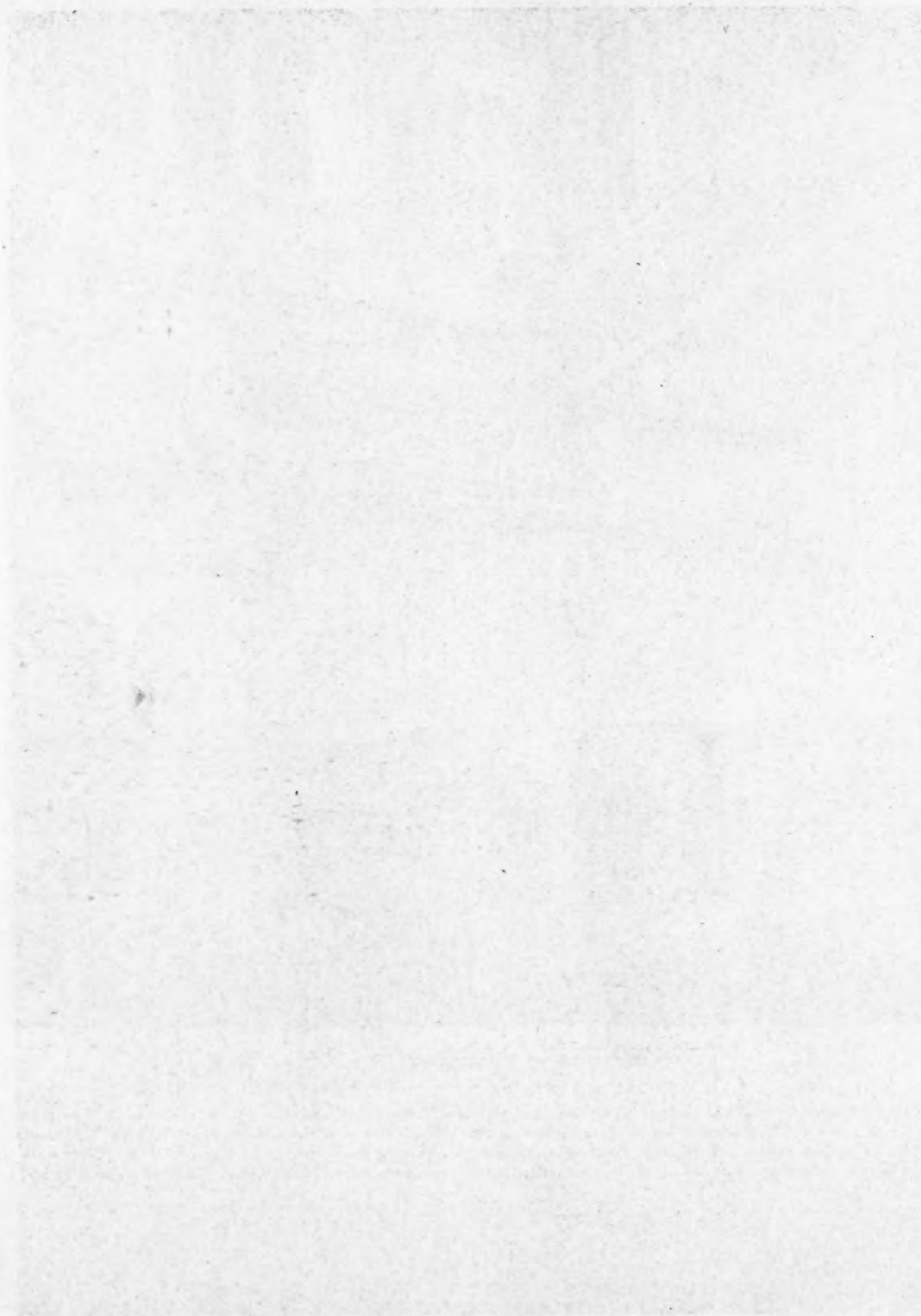


GYMNASIUM ADDITION TO EAST ORANGE, N. J., HIGH SCHOOL

GUILBERT & BETELLE, ARCHITECTS

This addition was made in 1922. It is of steel frame and masonry construction and has reinforced concrete floors with maple flooring over. The partitions are of gypsum blocks; the roof of slate and the trim chestnut. There is a vacuum return steam heating system. There is a tiled swimming pool on ground floor with violet ray sterilizers. Second floor contains boys' gymnasium, lockers and showers and third floor is similarly arranged for girls. Cost per cubic foot \$.353

THE AMERICAN ARCHITECT
April 8, 1925. Plate 85





GYMNASIUM ADDITION TO EAST ORANGE, N. J., HIGH SCHOOL

GUILBERT & BETELLE, ARCHITECTS

THE AMERICAN ARCHITECT
April 8, 1925. Plate 86



GYMNASIUM ADDITION TO EAST ORANGE, N. J., HIGH SCHOOL
GUILBERT & BETELLE, ARCHITECTS

THE AMERICAN ARCHITECT
April 8, 1925, Plate 87

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A PASADENA, CALIFORNIA, SHOP FRONT
MARSTON, VAN PELT & MAYBURY, ARCHITECTS

THE AMERICAN ARCHITECT
April 8, 1925. Plate 88

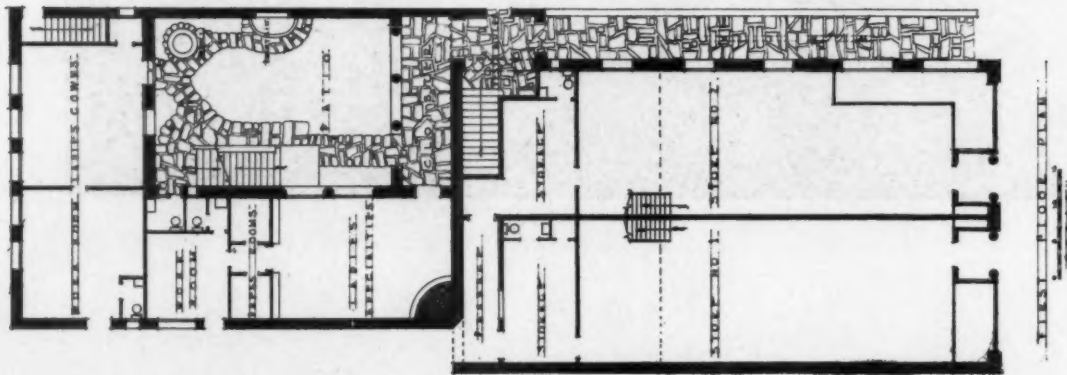


STORE AND STUDIO BUILDING FOR J. HARVEY MCCARTHY CO., LOS ANGELES, CALIF.

HORATIO W. BISHOP, ARCHITECT

(Plans and description on back)

THE AMERICAN ARCHITECT
April 8, 1925. Plate 89



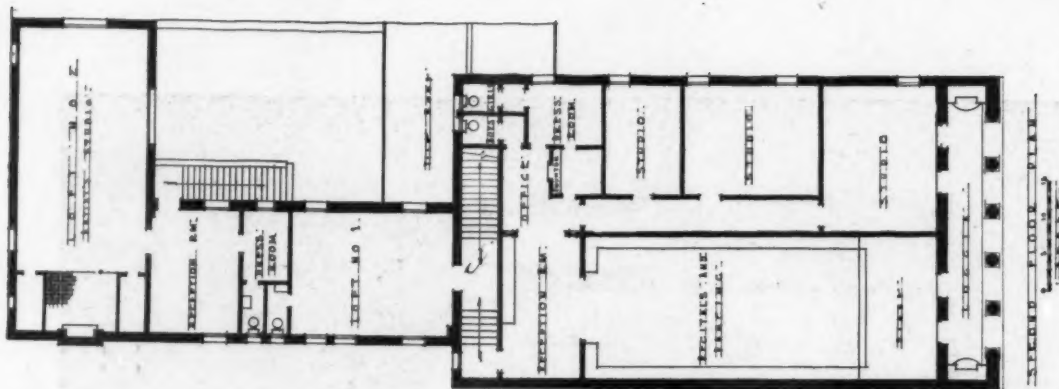
STORE AND STUDIO BUILDING FOR J. HARVEY MCCARTHY CO.,
LOS ANGELES, CALIF.

HORATIO W. BISHOP, ARCHITECT

THIS interesting building was erected during the Summer of 1924, at a cost of \$50,000, or an approximation of 24 cents per cubic foot, including the basement, which is only under rear of building.

The patio, or street front, adjoins an alley on the west side and forms a quiet and restful location set apart from the city traffic.

The plan as well as the design, offers good suggestion for similar types of buildings. The dearth of studio accommodations in our large cities,—places where artists may find a work shop, and not a location for dilettante who affect the studio life,—is apparent to every painter. Developments of this sort should meet the approval of clients who desire to secure the greatest possible rental from a comparatively small outlay.





STORE AND STUDIO BUILDING FOR J. HARVEY MCCARTHY CO., LOS ANGELES, CALIF.

HORATIO W. BISHOP, ARCHITECT

THE AMERICAN ARCHITECT
April 8, 1925. Plate 90



STORE AND STUDIO BUILDING FOR J. HARVEY McCARTHY CO., LOS ANGELES, CALIF.

HORATIO W. BISHOP, ARCHITECT

THE AMERICAN ARCHITECT
April 8, 1925. Plate 91



THE DINING ROOM, DESIGNED AROUND INTERESTING OLD SPANISH FURNITURE OWNED BY THE CLIENT

INTERIOR ARCHITECTURE

Interior Decorations of *the House of Robert M. Haig, Riverdale, N. Y.*

JULIUS GREGORY, *Architect*

ONE of the main arguments on which THE AMERICAN ARCHITECT bases its stand in favor of a more cordial co-operation between architect and decorator is the fact that, in order to insure unity of design and harmony of treatment throughout, the floor plan must be designed so as to allow of the best possible placing of the furniture that is eventually to be used in the various rooms. This often necessitates that the architect advise with the decorator as to the style and sizes of the furniture, with the result that collaboration between them is brought about while the job is still in its early stages, and continues to the completion of the work. A glimpse of the interiors of the Haig house, illustrated herewith, with their well placed furniture throughout, would seem to suggest that such co-operation existed on this job, for so naturally does each piece take its place in the scheme of the room that

it seems possible that every one of them might have been especially designed for its location. The truth of the matter is, however, that instead of each piece being designed for its particular place in this house, the house was actually designed as a setting for this particular furniture.

The greater part of the furniture is old; many of the pieces are genuine antiques which the owner prides very highly, and these pieces of various styles and periods, gave the keynote for the entire design. The result is a unity throughout between architecture and furnishings which is so often lacking. The treatment of the walls and ceilings, a natural color rough plaster, used entirely throughout the first floor, has been selected because it does not specify any one particular style of decoration, but forms a pleasing background for furniture of almost any style, especially any style used in this house. In the dining



THE STUDY WHICH OPENS OFF THE LIVING ROOM, CARRIES OUT THE GENERAL CHARACTER OF THE SCHEME USED IN THAT ROOM. THE WOODWORK IS ENTIRELY OF OAK, INCLUDING THE HAND-HEWN TIMBERS OF THE CEILING; WALLS AND CEILING OF ROUGH PLASTER AND HANGINGS OF PRINTED LINEN



THE MAIN BEDROOM, WITH SIMPLE DECORATIONS AND FURNISHINGS, IS COMFORTABLE AND ATTRACTIVE
HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT



HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY ARCHITECT

The living room was designed to make a proper setting for the original antique furniture and Oriental rug which were in possession of the owner. The walls and ceiling are in rough plaster, natural tint, and a laminated oak floor of wide planks harmonizes with them. Printed linen, in brilliant colorings, is used for the hangings and the wall brackets are of iron

THE AMERICAN ARCHITECT

room, for example, it makes an admirable and authentic setting for the old Spanish furniture, and in the living room and study adjoining, combined with oak woodwork and oak plank floors, is appropriate with the early English and Colonial furniture used in these rooms. The arrangement



THE LIVING ROOM FIREPLACE IS DESIGNED ON SIMPLE LINES, BUT FULL OF COLOR. THE FACINGS ARE OF SPECIALLY DESIGNED SPANISH LUSTRE TILES

of the furniture in the dining room, indicated on the plan shown on another page, and illustrated in one of the interior photographs, is extremely interesting and unusual. The furniture used for dining service is grouped at one end of the room, near the windows, and allows of a free space at the other end, which can be used, if desired, in connection with the living room. This furniture is genuine old Spanish, and consists of a refectory table, two leather covered armchairs, a carved bench and a carved credenza. To carry out further the Spanish setting, there are a brown tile floor, iron wall brackets and torchers. In this connection it is interesting to notice that, as will be seen on the floor plan, the dining room is directly over the garage, and as it was necessary by law to roof the garage with some fireproof material, the tile floor in the dining room was laid at very little additional expense.

A feature of the living room is the fireplace, unpretentious in design, yet rich in color. It consists only of tile facings, specially designed, and serves as a keynote to the decorative scheme both in color and design. The window elevation, too, is interesting, built-in bookcases surrounding the trim at each side and at the top, and a seat built into the panelback. A printed linen in brilliant colorings is used for the window hangings and an Oriental rug covers most of the floor, leaving only a border visible. Most of the furniture is old American, and it gives to the room a comfortable atmosphere, and an attractive ensemble, while each detail invites interest of its own. The study at the left of the living room includes a partly



A CORNER OF THE MAIN BEDROOM, WHICH IS MADE APPROPRIATE TO THE OLD FURNITURE BY AN OLD-FASHIONED TYPE OF FIREPLACE

gabled ceiling, on which the rough timbers are visible. A fireplace introduced in one corner is especially interesting. The main bedroom is very simply treated, some of the furniture being old, with some new pieces added, while several old hook rugs, which the owner has collected, gives spots of color to the floor. The fireplace in this room, too, is unique, and a small bookcase built into the wall is unusually well placed.

The kitchen occupies what is generally con-

THE AMERICAN ARCHITECT



THE INTERESTING CORNER FIREPLACE IN THE STUDY

sidered the most desirable place in the floor plan, for one-half of the front of the house is devoted

to it. But in this particular case, the view from the rear is so much more attractive than that from the front, that the living room was properly shifted there. The architect, Mr. Gregory, is always very considerate in the matter of locating his houses on the property plan, and a great deal of his success is undoubtedly due to this fact. This kitchen, then, feels a certain responsibility on account of the prominence of its position, and its decorative scheme is accordingly made more than usually attractive. The plaster walls painted an orange vermillion, the trim blue and a red tile pattern linoleum on the floor complete a most attractive scheme.

The architectural or structural design of the interiors of this house seems to be typical of what might be called the Modern American style of Interior Architecture. It is based on simple lines throughout, well proportioned, and gracefully combining comfort with informality. Its further development seems to lie in a greater use of colored decoration, for the striking lack of color in houses of the present time is greatly to their detriment; while their general lines and, in most cases, the materials used would allow of a particularly free use of this form of adding interest and introducing personality into the scheme. The general lines of the architectural design seem to arise naturally from the plan, a fact which is worthy of particular emphasis, as there is a noticeable harmony between the various details, and, furthermore, a lack of any suggestion of the conventional "period room."



AN ELEVATION OF THE KITCHEN WHICH IS MADE MORE INVITING BY ITS COLOR SCHEME OF ORANGE VERMILION WALLS, BLUE TRIM AND RED LINOLEUM TILE FLOOR



AN OVERDOOR OF THE EIGHTEENTH CENTURY. THE CIRCULAR PANEL OF A CLASSIC SUBJECT IS IN GRISAILLE, SURROUNDED BY A DESIGN IN FULL COLOR

DECORATIVE PAINTINGS *as a* FEATURE of INTERIOR DESIGN

THE recent exhibition of Eighteenth Century French Decorative Paintings held at Wildenstein Galleries, New York City, recalls the attractive use which was made of painted canvases during the French periods, and emphasizes the almost entire absence of pictures in any form in the average decorative scheme today. There were on view panels by Watteau, Huet, Desportes and others of note, executed in grisaille and in full color; overdoors, overmantels and wall panels, all suggesting that they were intended to fill some particular place in an architectural design, as well as performing a prominent part in the decorative scheme of the room. How unfortunate it is that we give so little thought to this attractive feature of room decoration! We find it difficult to hang even a "thumb-box,"—much less a 30 x 40,—on the walls of most of the rooms we see and live in, and it is small wonder that we begin to

think that decorators and even architects are actually in league to put the artist-painter out of business. We seem, fortunately, on the verge

of a day when color is again coming into its own in room decoration, in fact, in all architectural design. But it is necessary to devise some means of killing the craze for panelled walls before there will be any place for framed paintings. Perhaps the ideas employed in the French period rooms of the eighteenth century, and so well represented in this exhibition, will offer the necessary inspiration of how to introduce color executed by the artist-painter, into wall decoration, or so to panel the walls that the standard sizes of pictures may be hung without mutilation.

During a recent conversation on the subject of general interior decoration, some one put this question: Why is it that so many decorators now design walls of rooms so that it is impossible to hang pictures of any sort on



ONE OF A SET OF THREE PANELS
BY ANTOINE WATTEAU



ROOM IN THE HOUSE OF LEONARD KEBLER, BRONXVILLE, N. Y.

ANTHONY F. KIMBEL, DECORATOR

A collection of pictures in which the owner took great pride, formed the basis of the decorative scheme of this room. It is refreshing to see pictures so conspicuously used in house decorating

them? An interesting discussion arose, the general opinion being that the average decorator knew so little of color, its uses and its possibilities, that he was really afraid to introduce a painting into the room, fearing he would ruin his monotone color scheme. Therefore, he joins hands with the architect in treating the walls in panels, and they both win the landlord over to their side by getting him to include in his formal lease a paragraph that prohibits any marring of the wall spaces by the hammering of nails, or otherwise breaking the plaster, wood, or decorated surfaces.

A decorative painting should give the keynote to the color scheme of the entire room, as well as being a feature in the decorative scheme. A smaller framed painting could serve the same purpose. Or the pictures could be selected so to harmonize with the decorations that they would in no wise interfere with the decorative scheme, but, on the contrary, would add interest to it, by actually being a part of the scheme themselves.

Probably the greatest of the artists represented in the exhibition at Wildenstein Galleries was Watteau, but it cannot be said that the panels accredited to him, one of which is reproduced, were the most impressive of all those shown. One is inclined to believe that the design, rather than the last touch of the brush, is from Watteau's hand, but all these paintings may be said to represent a school rather than an individual, and interest in them is in no way lessened thereby. They

are all gracefully and artistically designed throughout, and, while formal in many cases, their value when introduced into a decorative scheme would always be very great. The skill of the Frenchman of the eighteenth century at handling the grisaille type of painting is well known, and those shown here are worthy of the highest consideration. Those in color are of delicate detail, and soft, pleasing color, and drawn with a wonderful feeling for line. But whether in grisaille or full color, it is evident that the designer made his study primarily to accent a drawing room or boudoir wall, and thus contributed a coherent effort to the decorative ensemble.

There are several interesting examples of the use

of decorative paintings in interior schemes on exhibition at the Metropolitan Museum of Art, New York City. One of these, a library taken from a house in Dijon, France, in the Louis XVI



TWO PANELS OF A SET OF FOUR, IN DELICATE COLORS ON A DEEP CREAM GROUND, PAINTED BY JEAN SIMEON, KNOWN AS ROUSSEAU DE LA ROTHIERE

period, with panelled walls, is reproduced herewith. The bareness and, perhaps, monotonous flat surface of the fields of the panels are entirely concealed by decorative paintings set inside the mouldings. The rich colors in which the decorations are executed form the basis for the color scheme of the entire room. Another room, more modern in its decorations and furnishings, is illustrated, in which the entire scheme is woven around a group of pictures, which the owner



A DECORATIVE PANEL OF STILL LIFE IN FULL COLOR. THE WORK OF CLAUDE-FRANÇOIS DESPORTES, DURING THE SEVENTEENTH CENTURY

thought a great deal of and desired to have hung in this room. They give the room a personality and individuality at once, for in the formal and yet simple manner in which they are hung, they are the center of interest in the scheme.

AMERICAN MATERIALS AT THE LOUVRE

It is interesting to note that among the exhibits at the Decorative Arts Section at the Louvre Museum in Paris, opening on May 26, will be some examples of silks, from Cheney Brothers, New York City. The fact that the designs to be shown are based on the inspiration of Edgar Brandt, the famous French ironworker, is probably accountable, to a great extent, for their acceptance, although detracting not at all from their beauty, for it is a fact that France has always regarded Lyons as the center of the world's silk industry and the originator of the most artistic silk designs, and, in this case, foreign goods



AN EIGHTEENTH CENTURY OVERDOOR IN GRISAILLE

are thus brought in direct competition with one of France's own leading industries. The official honor is all the more pronounced as the United States is not participating in the International Exposition of Decorative Arts, which opens in Paris this month.

Mention should be made, however, that Herbert Hoover, Secretary of Commerce, has recently designated Professor Charles R. Richards, Frank G. Holmes and Henri Creange, the latter the art director of Cheney Brothers and designer of these so-called "prints ferrounieres" which are to be ex-



ROOM AT THE METROPOLITAN MUSEUM OF ART, NEW YORK, IN WHICH DECORATIVE PAINTINGS ARE CONSPICUOUSLY AND APPROPRIATELY PLACED IN THE WALL PANELS

hibited, and all members of the Art-in-Trades Club of New York, as members of a commission to visit the International Exposition of Modern Decorative and Industrial Art in Paris and to make a report on such features as may be of interest to American manufacturers.



HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

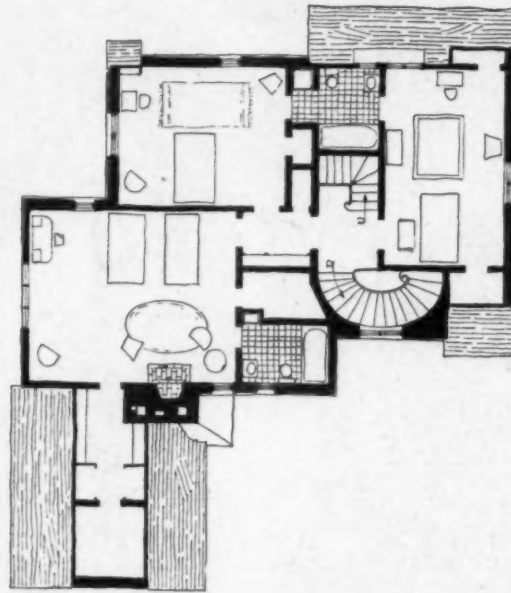
JULIUS GREGORY, ARCHITECT

(Plans on back)

THE AMERICAN ARCHITECT
April 8, 1925. Plate 92



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.
JULIUS GREGORY, ARCHITECT



HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT

(Entrance detail and description on back)

THE AMERICAN ARCHITECT
April 8, 1925. Plate 93

HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT

THIS house was built in 1923 at an approximate cost of 74¢ per cubic foot.

The exterior walls are built of hollow tile and rough textured stucco composed of Portland cement and yellow sand.

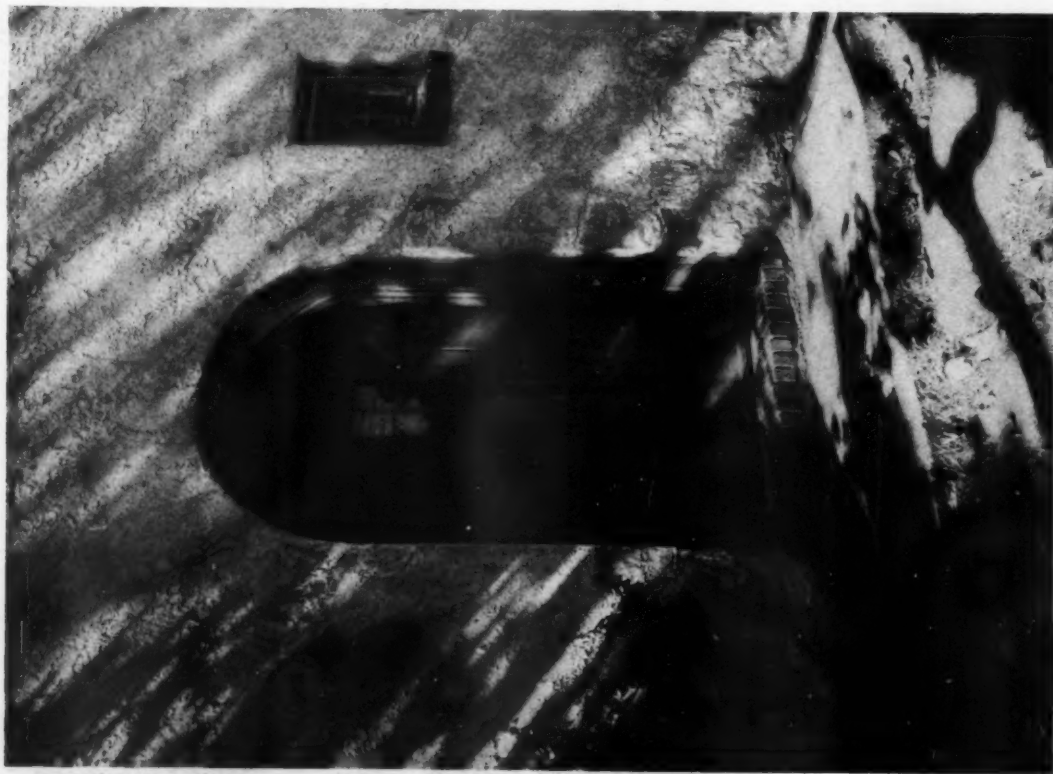
The interior partitions and floors are of wood. The reinforced concrete slab over the garage, serves as a base for floor in dining room.

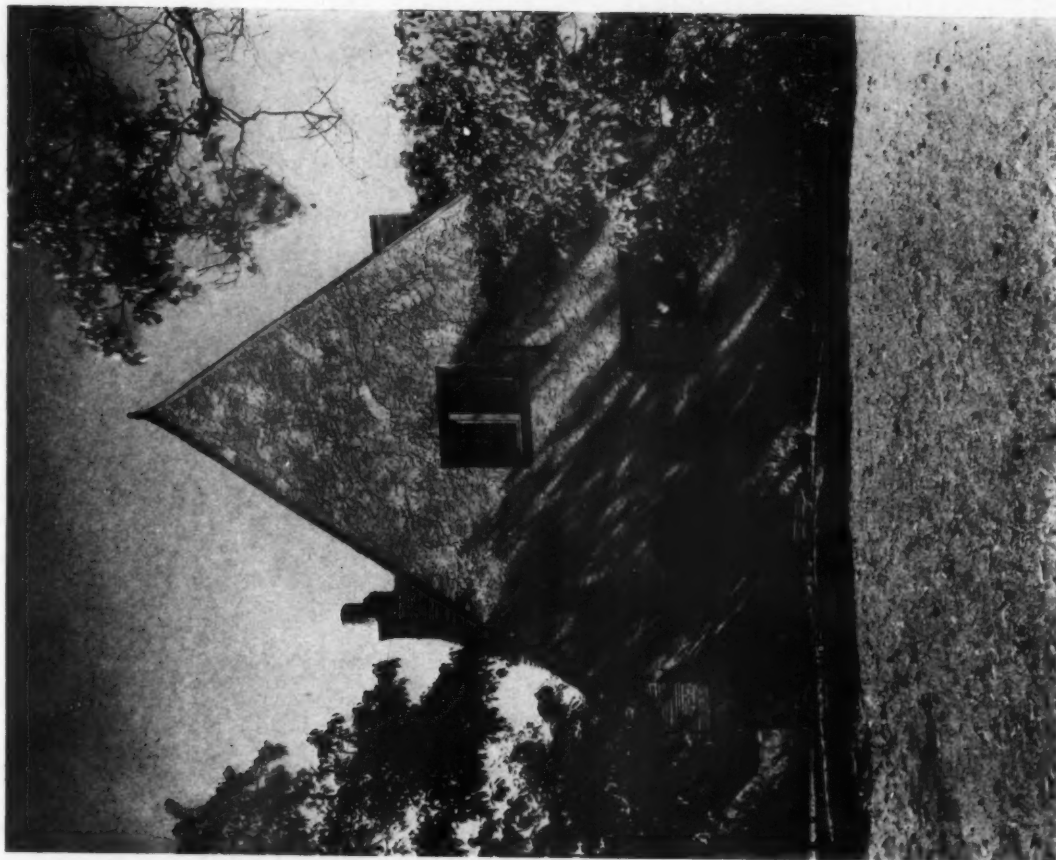
Flooring, laminated wide oak boards in hall; quarry tile in dining room; linoleum in kitchen and pantry; white oak floors on second floor; tile floors and wainscot in bathrooms.

Trim is oak throughout excepting service sections.

Hot water heating apparatus, built-in tubs, china lavatories.

Wrought iron hand rail on stairs from first to third floor and at outside kitchen entrance.





HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.
JULIUS GREGORY, ARCHITECT



THE AMERICAN ARCHITECT
April 8, 1925. Plate 94



HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT

THE AMERICAN ARCHITECT
April 8, 1925. Plate 95

THE END OF THE WORLD



HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.

JULIUS GREGORY, ARCHITECT

THE AMERICAN ARCHITECT
April 8, 1925. Plate 96

SERLIO'S FAMOUS SIXTH BOOK SUDDENLY REAPPEARS at COLUMBIA UNIVERSITY

VANISHING mysteriously in Europe 387 years ago, a manuscript of Sebastiano Serlio, called "the missing link in the complete practical manual of architecture which Serlio, for the first time since antiquity, proposed to give to the world," has suddenly reappeared at Columbia University, New York.

An announcement at Columbia of this discovery declared that the unpublished manuscript, which is accompanied by seventy-three large drawings, "will cause a revision of our judgment of the Renaissance in France."

The manuscript, recently acquired by the School of Architecture, has through studies just completed, it was said, been definitely identified as Serlio's famous Sixth Book. The revelations were characterized as of world importance to architecture and letters.

Serlio was the heir of Peruzzi and royal architect for Francis I, the medium through whom the High Renaissance was transplanted to France. The manuscript, when it reached this country, was placed in the Avery Architectural Library at Columbia, where it could be studied in detail by the librarian, Professor William B. Dinsmoor, with reference to the numerous published volumes by Serlio which the Library already possessed.

How the manuscript, which embraces "designs for every type of dwelling, from the meanest hovel to the palace of the king," was lost, is still a mystery.

"Internal evidence, such as the analysis of the nine kinds of paper used for the text and drawings," said Professor Dinsmoor, explaining the

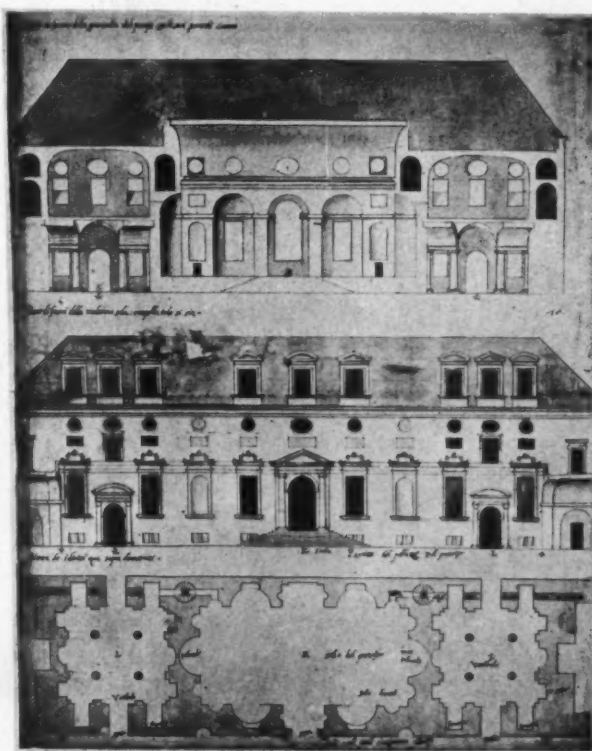
revelations, "speedily revealed that the work had been executed between 1541 and 1551; it was in this last year that one drawing was added as an afterthought, and other late drawings are on paper which can be dated as of 1545 and 1547; but the bulk of the work was done on paper which had been purchased in Lyons, through which Serlio first passed in 1541, proving that it was composed during the first four years of his residence in France.

"Confirmation of these dates was afterwards obtained from contemporary advertisements. Further study indicated the extreme importance of the manuscript for the history of Renaissance architecture, particularly that of France.

"In the first place, the volume is the missing link in the complete practical manual of architecture which Serlio, for the first time since antiquity, proposed to give to the world, based on the drawings collected by his master and himself, together with an explanatory text.

"The treatise was planned to be in seven books, of which book IV was published in 1537, and book III in 1540, both in Venice. The latter book being dedicated to Francis I of France, the king returned the compliment by inviting Serlio to Paris to become the royal architect, a position which he held until the king's death seven years later.

"It was at Paris that he published books I-II (in 1545) and V (in 1547). But he was unable to continue the work; an outburst of national spirit on the accession of Henry II in 1547 displaced the Italians at the French court, and Serlio retired to Lyons.



A TYPICAL LEAF FROM THE SIXTH BOOK

THE AMERICAN ARCHITECT

"There he was found by the antiquary Strada in 1550, rheumatic and penniless, and was persuaded to sell ostensibly all (as Strada claimed) of his manuscript material, from which book VII was published in 1575, twenty-one years after Serlio's death. And book VI was never published.

"If, however, we glance at any complete set of Serlio's collected works (of which many editions appeared between 1584 and 1666, French, English, German, Dutch, Spanish, and Italian), we see that there is a book VI in its appropriate place.

"This is because the later editors suppressed the fact that the real book VI had not appeared, by inserting and designating as book VI a series of drawings of doorways which Serlio had issued in 1551 as an extra (or 'extraordinary') book.

"But this rather dull series of doorways corresponds in no way to the original prospectus of 1537, which states that 'in the sixth we shall talk of all the habitations which can be used today, beginning with the meanest cottage, and so from degree to degree, terminating with the most ornate palaces of princes, in the cities as well as in small

towns;' nor to an advertisement of 1547, which announces that book VI, 'the most interesting and diverting of the lot,' is two-thirds ready; nor to the published introduction to book VII, wherein he states that, 'having already terminated the sixth book, which is concerned with the habitations of all ranks of men, wherein is included a great number and variety of habitations,' he is about to discuss more irregular designs.

"Yet these descriptions coincide exactly with the manuscript now in the Avery Library, which includes designs for every type of dwelling, from the meanest hovel to the palace of the king, both in town and in country, both as erected in Italy and as adapted to the French climate, each with its appropriate descriptive text.

"Beyond any possibility of doubt, the new manuscript must be inserted between books V and VII, and to make a gap for it the interpolated book of doorways must be omitted. In other words, the manuscript just now recovered had been so thoroughly lost that even the fact of its loss remained unknown."



CARVINGS IN NORTH PORCH OF WELLS CATHEDRAL
FROM THE ORIGINAL SKETCH BY T. MacLAREN, A. I. A.

The LAW as to ARCHITECTURE

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

AN interesting case has recently been brought to my attention by a reader of THE AMERICAN ARCHITECT.

The client asked the architect if he could design for him a house to cost approximately \$6,000. The architect advised him that he could, provided the client would not undertake to dictate the design. The architect submitted to the client a portfolio of photographs of various styles of architecture, and the client chose a certain design and asked if it could be duplicated for \$6,000. According to the version of the architect, he told the client that he did not believe that this could be done, but that it might be possible. According to the client, he chose the design with the understanding that the work could be done for \$6,000. and, as the client claims, the architect stated that the work could be done for that amount.

A contract was entered into in writing, and the work done was done pursuant to it. Preliminary studies were prepared and approved, working drawings and specifications were prepared and estimates secured. The lowest estimate received was \$8,100. The architect thereupon offered to prepare a set of plans that would come within the \$6,000 figure and without further charge to the client. The client refused this offer and abandoned the project.

The architect presented a bill for the fee percentage included in the contract figured on the amount of the lowest estimate received. The client refused to pay this amount, and claimed that his liability was limited to the percentage figured on a \$6,000 building.

The parties submitted the case to arbitration and the arbitrator handed down a decision in favor of the client. The contract provided, among other things, as follows:

"The architect does not confine himself to design a building or any other work upon which he may be asked to furnish his services to cost a certain stipulated sum. The architect will design and incorporate into his design such things as the owner may desire, but will not be responsible as to the total cost of the work." This contract apparently was entered into subsequent to the conversations which the parties had had.

The arbitrator held in effect, that this clause in the contract was contrary to public policy and refused to give it any effect. He held that the parties could never have contemplated in their conferences a structure costing more than \$6,000

and that, inasmuch as the lowest bid was not reasonably near this amount, the client was justified in abandoning the work and was under no obligation to pay the architect other than on the \$6,000 cost basis, the provisions of the contract notwithstanding. In support of his decision, he quotes various cases supporting the well known rule that, where the architect estimates the cost of the building, he cannot recover for his plans, unless the estimate is reasonably near the cost, and that, where plans are ordered for a building not to exceed a certain cost, there can be no recovery, unless the building can be erected for the sum named.

It seems to me entirely clear that the decision of the arbitrator was wholly erroneous and cannot possibly be justified on any ground. Even assuming that the parties, in their preliminary conversations, were in accord in their understanding that the building would not cost more than \$6,000, it is well recognized in the law that, where preliminary conversations are followed by a written contract, the written contract will control and all that has gone before will be considered as being merged in it. While the provision in the contract with respect to the cost was not as clearly worded as it might be, its intent was entirely clear. It, in effect, provided that the architect did not undertake to design a building that would cost any stipulated sum, and that he would not be responsible for the total cost of the work.

I am at a loss to understand how the arbitrator could assume and hold this provision to be contrary to public policy. It is a fairly common provision in contracts between architects and their clients and it is an entirely reasonable and fair one. It gives notice to the client that the architect does not undertake to insure the cost, and it protects the architect from exactly what happened in the present instance, namely, an attempt by a client to avoid his obligation to pay for services rendered, on the ground that the building cost is in excess of the amount which he expected to pay.

No architect can safely insure the cost of a building in this way or reasonably be expected to do so. If it appear that he fails to follow the client's directions with respect to plans and that this is the reason that the cost is disproportionate, another question would be raised. This is not the case, however, in the present instance. Here the client approved the plans and chose the design and deliberately signed a written contract specifying in so many words that the architect should

not be held liable with respect to the cost. Under these conditions, the decision should have been in favor of the architect.

If the client had desired to insist on the cost figure as a condition of the contract, he should have included it in the contract. When he not only failed to do this, but included in the contract a contrary provision, the architect should not be penalized because to enforce the contract inflicts some hardship upon the client.

In addition, the arbitrator apparently failed to give proper consideration to the fact that the architect offered to revise the plans so as to bring the cost within the stipulated amount and to do this at his sole expense. The courts have held that, if the architect, upon finding that the cost will exceed a stipulated sum or the cost as given in the architect's estimate, submits suggestions as a result of which the work can be done within the cost specified, he will be entitled to his compensation. In a case decided some years ago, it appeared that it was contemplated by both parties that the cost should be not more than \$10,000. The bid received was \$16,000. The architect thereupon suggested changes which would bring the cost within the \$10,000 limit, and the court held that he could recover for his services, despite the fact that the drawings, as first prepared, called for a \$16,000 outlay. It is proper to note that, in the case to which I refer, the owner accepted the suggestion of the architect for the changes, but the general doctrine as laid down by the court is nevertheless clear and to the effect which I have noted. Even assuming, in the present case, thereof, that the parties agreed that the cost should be limited to \$6,000 and eliminating from the contract entirely the specific provision protecting the architect with respect to cost, the architect would have been entitled to his fee on the \$6,000 cost.

Of course, in this case, the client paid him a fee based on this amount, and the issue was whether it should be based on this sum or upon \$8,000. Under the facts and under the law, and as a matter of ordinary justice in the circumstances, the architect should have been allowed his fee on the \$8,000 estimated cost of the work and not on the lesser sum.

LEGAL DECISIONS

A BUILDING contractor sublet the excavation work. Those who furnished labor and material to a sub-contractor filed liens. At the time the liens were filed, there was not due or owing any sum by the general contractor to the sub-contractor. The reason for this was that, under the sub-contract, the final payment was not to become due and payable until forty days after the completion of the work by the sub-contractor.

The sub-contractor abandoned the work and was declared a bankrupt, and the general contractor completed the work of the sub-contractor at a cost, however, which was in excess of the balance unpaid on the sub-contract.

In a suit to foreclose the liens of the laborers and materialman, it was held that they were not entitled, under these facts, to assert their liens against the general contractor, inasmuch as there was no fund to which the liens could attach. It was further held, however, that, if there had been a surplus of the amount repaid on the sub-contract after the work had been completed by the contractor under the contract, the liens would have attached to this surplus.

The court held further that it was immaterial that the amounts represented by the liens have been earned by the sub-contractor at the time the liens were filed, if the amount earned was not due or owing and did not become due or owing from the general contractor to the sub-contractor, and that there is no difference between the rights of lienors as against contractors on private contracts and contracts for public improvements, and that the lienors have no greater rights in the one case than in the other.

Dempsey v. Mt. Sinai Hospital, 186 New York. A. D. 334.

THE client employed an architect to prepare plans and specifications. They were prepared, the building was constructed and the architect was paid in full for the work. Later, the client built another house. In this connection, he obtained from the architect the original drawings, had blueprints made from these and the new house was built from the blueprints. The architect claimed that he was entitled to compensation for services in making the new plans. The client claimed that, having paid the architect originally for his services, he was under no further obligation to make any payment. The court found, as a question of fact, that there had been a specific agreement that the plans should remain the property of the architect and that the client should not use them again without paying for them. The court held, in accordance with this finding, that the parties, as between themselves, had a right to contract as they had done; that the contract was proper and enforceable, and that the architect would be protected under its terms.

The client raised, in addition, the question of whether the plans had not become public records by reason of their filing with the Building Department. The court held that this could make no difference in its decision and need not be passed upon, therefore, as the specific agreement between the parties controlled and was effective.

McCoy v. Grant, 174 Northwestern 728.

ENGINEERING and CONSTRUCTION

The PROBLEM of PAINTING and FINISHING

BY LEROY LEWIS, JR., A. I. A.

THE purpose of painting and varnishing is twofold. The principal purpose is to protect the material, to which the paint or varnish is applied, from deterioration due to the elements or other causes—protection is then their principal function. Their other purpose is purely aesthetic, to produce an appearance. Appearance is made up of color and texture. The color of paints is applied. The color of the material shows through the varnish. By the use of these two mediums any result to be desired is obtained. To produce a desired color and texture effect is then the second function of paint and varnish.

It is apparent that paint and varnish are essential elements in building construction. Good building construction is obtained by using methods best adapted to each element of the structure. To secure the desired quality of painting and finishing is many times a hard thing for architects to accomplish. THE AMERICAN ARCHITECT recognizes the importance of this, and in a series of articles devoted to the subject, it hopes to render a distinct service, not only to the architect but also to the manufacturer and the contractor. The following article by Mr. Lewis opens the series.—The Editors.

IF painting and finishing is a problem to architects, the cause might be determined by an analysis of the conditions.

I do not intend to dwell upon the question of any particular kinds of finish, methods of application, or different methods for obtaining results, as these subjects will be outlined in articles to follow. The general selection of different types of finish is not a difficult problem, but the selection of the different brands of materials that will produce the results desired at the minimum cost and maximum service, is a more difficult problem.

Most of the difficulties seem to arise from the very nature of the product, coupled with the human element. There is no product so generally and largely used in construction work, that is so intangible and indefinite in the hands of those who seek to direct its application, as paint and other allied coatings. Paints possess no trade-

mark or other distinguishing feature, as is the case with hardware, plumbing supplies, and the many other factors that enter into the construction of a building. To the layman, the painting and finishing question is as mysterious as modern magic, and out of this uncertainty develops one of the problems of an architect's practice, which must be met, as far as possible, in the specification. Whether this be by direct specification, basic specification, or optional specification, is a subject which cannot be treated fully in this article.

The architect is not a paint chemist and seldom has the time or means to have all the materials offered to him analyzed, and must, therefore, accept the statements of the representatives of reputable houses known to him, as to the quality of the respective materials.

Architects, generally, listen patiently to the talk of the representatives that enter their offices. These talks are often very instructive, particularly when a representative has a technical knowledge of the products he is bringing to the architect's attention. Then, again, these talks do the manufacturer little good when the representative is prone to use the superlative in connection with the qualities of his material. This form of solicitation suggests a story regarding three tailors on a short street in London. The first had a sign over his door, "The best tailor in London;" The second, "The best tailor in the British Isles;" and the third, an Irishman, rather than try to cover so much territory, put up his sign which read, "The best tailor on this street." Many paint salesmen have no greater interest in their business than is embodied in their monthly stipend. This type of salesman should not enter an architect's office as he is liable to give a good material a poor standing.

Several years ago a representative of one of the leading and nationally known manufacturers of varnishes and enamels called upon me and presented for my consideration an enamel, stating that they had been experimenting with this material several years, testing it with other recognized good enamels, and that their product had stood

the test of exposure, etc., much better, and that they considered it a superior product. This representative was well known to me and was a man whose statement was always given favorable consideration. On the strength of this statement I approved the material in question and it was used. The material did not stand the service for which it was intended, and there was no recourse. This material was not approved thereafter for several years. One day this same representative called again and presented a new enamel which, of course, was the best material on the market. The writer asked him what his company had done with the other material and was informed that it was not a good product and they were forced to change their formula. This incident has been repeated several times in the writer's experience and salesmen wonder why an architect will stick to a material he has found to produce results and not fall for every new "best product" that is offered to him.

One other incident happened about nine years ago. A large number of flat wall paints were being offered, due undoubtedly to a demand for a cheaper finish without gloss, and to take the place of lead and oil stippled finish. The writer had specified for a particular hospital building a size and two coats of "an approved washable semi-gloss wall paint." When it came to the selection of the materials several manufacturers wished to have their material approved. The writer gave to each of the five a separate room in which to finish one wall. The color of the material was also given. After the samples had been approved they were subjected to ink and other tests. The finish coat of two of the materials would not stand the simplest washing; one stood fairly well but the ink would not come out; one did not dry with uniform semi-gloss; and only one stood up and presented a good appearance. The first two were dead flats. Each representative guaranteed his material to be a washable material but we could never find out to what extent his guarantee went. The practice of advertising for an architect's favor has been abused. It has seemed to many of us that the manufacturer's interest was simply to sell goods. We believe that many manufacturers have come to realize that this method of getting business is not a good one and are making efforts to correct the poor impressions that have been instilled into the minds of many of us.

The trend of the above is not to advise against accepting the representations of manufacturers but to caution against a too liberal acceptance of their statements without verifying them either from parties who have used the material or by some form of test and analysis.

There is a lot of good reliable paint, varnish

and other allied products on the market and the architect should not have any difficulty in obtaining the right one for his special purpose. For the so-called technical paints, special precautions should be taken to select materials to meet the special conditions to be encountered. There are certain paints that are highly resisting to acid fumes; others for resisting highly destructive acids such as hydrochloric, etc.

If the materials that are now on the market are used properly for the particular service required of them there should be no trouble. The writer has seen specifications requiring shellac under varnish on exterior doors and many other similar foolish things.

Selection of materials should be carefully made so that the finished work will give the proper service and only those materials and methods of application that have stood the test of time are entitled to the architect's consideration when being considered for important work.

The writer does not wish to discourage the use of new products, but these should be tried out in a small way first and not used in a large way until they have proven satisfactory.

The method and selection of finishes for various woods for various services will be discussed in a future article.

The writer believes architects, generally, would welcome a carefully prepared classification of the various paint materials; these materials to be classified as to their uses both interior and exterior, and as to their different ingredients. How this can be done is a matter for careful study by some agency technically equipped to do the work thoroughly. Lead and oil paints and the majority of varnishes and enamels can be easily classified and the names of the various brands listed. Flat and semi-flat wall paints would probably be in more than one classification, depending on the ingredients. Then come the so-called technical paints. All of this information is published but one would have to spend a great deal of time to find it. If it could be condensed and assembled and tabulated in some convenient form it would be of great benefit to the architects and go a long way toward solving many problems relative to selection of materials and as a supplement to this, a standard specification covering the proper use of the materials, together with notes and without reference to the material of any manufacturer, it would solve the specification problem.

The writer prefers a more or less open specification of painting materials, but a mistake is often made by listing three or four materials of apparently the same grade, when, as a matter of fact, one or two of the materials are of an inferior quality, although they may be nationally advertised products. This often results in not getting

THE AMERICAN ARCHITECT

the quality of work expected. The cheapest materials are usually the most expensive when they are figured on a "paint mileage" basis.

An architect must not think he can buy quality work at a cheap price. As Ruskin said, "All work of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of rapid decay and entire destruction of arts and manufactures."

After all of the materials have been selected, specifications written, and contracts about to be let, the principal problem of the architect confronts him, and that is selecting the contractor and getting the work done in accordance with the specifications (assuming of course that the specifications are reasonable and proper).

The first thing is the selection of the painting contractor. The general contractor, after being awarded a contract, usually starts out shopping bids and finally will get some painting contractor to accept the contract, subject of course to the architect's approval, at a very low figure. The general contractor will then submit the name of his sub-contractor for approval (providing this is required by the specification) and in this way try to compel the architect to assume the unpleasant burden of disapproving a contractor who is not qualified, either financially or by experience or by an adequate organization, properly to execute the contract. The general contractor, with a good business head, would not select such a painter but the writer has often seen it done. In other words the general contractor did not care what kind of painter he got as long as he could get a figure much lower than the one used in making up his tender and on which he received the contract. As the work goes along he usually does not wish to assume any further responsibility for his sub-contractor and anything that this sub-contractor can get away with is none of his business. This practice cannot be too severely condemned. If the architect is satisfied that the sub-contractor submitted will not give his client the class of work required he should not hesitate in refusing to accept him. If he does not, he is only laying up trouble for himself and in addition is not fulfilling his obligation to his client.

If healthy competition is the life of trade, severe competition in paint application breeds gross deception, and it would be most fortunate for this branch of the work if the architect, through long experience in all types of construc-

tion, possessed a good knowledge of legitimate costs of material and application. With this knowledge, the architect could prevent those who, through ignorance or design, place the job in disrepute.

When it becomes necessary to investigate an inferior application of paint or varnish, the architect's position is similar to that of a prosecuting attorney who is confronted with an alibi, the easiest form of defense and the hardest to disprove. It may develop that the materials, as specified, were used but that the class of workmanship was inferior. In either event the only remedy for such a situation is what might be called preventative medicine. This is to give the work to painting contractors who charge a fair price for their work and are thus able to execute the work properly. To do this is sometimes difficult because the owner frequently makes demands that the low bidder be accepted and at the same time holds the architect responsible for the results.

There are many good and honest painting contractors. These contractors sometimes employ men who seem to sit up nights to see how they can save money on their jobs so as to make a showing; but their method of saving is not of the legitimate kind. The contractor does not always discover this condition until it is too late and as a result he is put to great expense to correct the defects. I have known of cases where the men on the work were given directions to omit a coat. I have a case in mind where I had specified a six coat rubbed enamel job and it was afterwards decided to omit one coat and apply this coat to some additional work. I instructed the superintendent to watch the coats carefully and when they had finished the third coat to advise me. I then called in the contractor and he swore he had applied four coats. He finally admitted that he had only three coats; the joke of the matter was that the superintendent failed to follow instructions and could not tell whether there were three or four coats. I simply proceeded on the basis that they intended to omit one coat and did not show my hand.

One of the big problems is to get painters not to put the first coat on surfaces which are not properly prepared to receive it. It is impossible to get good work on surfaces which are not smooth and dry. I have been forced to include in specifications a clause which would hold the painter responsible for poor work caused by finishing over surfaces not fit to receive it. If this method is followed the painters will be more careful.

One deplorable condition is being continually met with and that is the gradual decrease in the number of real mechanics. The men who can mix colors satisfactorily are becoming more scarce every year. The trade schools are helping some but

THE AMERICAN ARCHITECT

not sufficient to make up the shortage. Under the present union system with a maximum wage, there is very little incentive for a man to try very hard to become more than the ordinary brush workman. The ordinary foreman comes from the ranks of the men and is usually picked for his ability to get work done on record time and make money for the boss. Sometimes it happens that this man is capable in all respects and then it is a pleasure to visit the work, but more often it is the reverse. The architect's problem is to see that he has the right kind of men on the work as well as having the right materials. The best of work can be ruined by poor men even though using the best materials. Good looking work can be produced by a good mechanic with poor materials, but of course this work is useless as it will not endure.

In conclusion, I wish to say a little about efficient co-operation between the architect and the manufacturer of paint and allied products. I, among many others, was asked by the National Paint Manufacturers Association how best they could co-operate with the architects. My suggestions to them were:

1. Interest themselves in the results of the use of their products after they had been approved or specified by an architect.
2. Better service to the architect through selected technical representatives.
3. To help pay for this service by omitting much superfluous advertising which finds its way into the waste basket.

We all live by the law of average, and any

successful paint concern should be ready on occasion to co-operate with the architect in correcting a difficulty arising from the use of their product, even though it is not fully established where the fault should be placed. This is a matter of policy. It is all very well for any manufacturer to go along for a term of years, and by efficient service establish a favorable reputation, but sometimes an occasion will arise when what might be safely called their elastic limit is open to the test, and they should not be too critical in the spirit of the service they render to aid the architect in securing a successful result.

On several occasions I have requested the manufacturer to furnish me with the amounts of various materials they had orders to ship to the contractor for a particular job, for the purpose of checking up on the contractor. I have had the Architectural Service Department of the manufacturer check the plans and specifications and give me the approximate amount of the respective materials required for a particular job. This kind of service is valuable to an architect. I have had a few manufacturers object to these requests stating that if they did this they would lose the contractor's business. It is true that in aiding the architect in this manner, it places the manufacturer in a delicate position with the contractor, who may or may not be under suspicion. His position is somewhat similar to that of the boy who was hoeing potatoes one Sunday morning, when the minister stopped by the roadside and asked him what he received for doing so. The lad's reply was brief and eloquent. "Nothing if I do and H—— if I don't."

AVERAGING COMPRESSOMETER FOR DETERMINING THE MODULUS OF ELASTICITY OF STONE

VERY few elasticity measurements on natural stone have been made in the past. This is probably due to the difficulty of adapting the usual types of compressometers to the sizes and shapes of stone specimens which are commonly employed for the simpler tests. A compressometer has been designed at the Bureau of Standards which can readily be adapted to a considerable range of sizes and heights of specimens. By means of this instrument the operator can easily make the elastic deformation readings during a compression test. The compressometer is of the averaging type, i. e., it reads by means of a single magnifying dial the average deformation on two opposite sides of the specimen. This apparatus can be adjusted to record the compression deformations between points on the vertical axis of the specimen from 2 inches apart up to 12 inches apart. Stone specimens which are prepared in this

laboratory especially for elasticity tests are of the dimensions 3.5x3.5x12 in. and the deformations are read between points 10 in. apart.

Modulus of elasticity determinations are of particular interest in modern construction, where different types of materials are used in combination. Materials having a high modulus of elasticity deform less under a given load than those having a lower modulus. Hence, in a wall or a column which is composed of two or more different materials the material having the highest modulus of elasticity will have to support more than its share of the superimposed load. The modulus of elasticity of stone usually varies from 2,000,000 to 10,000,000. These values indicate that if a column 20 feet high is built of stone with the lower modulus and is loaded to 1,000 lb. per sq. in. of section its length will shorten by $\frac{1}{8}$ in. while a column of the stone of the high modulus under the same conditions would shorten only $\frac{1}{40}$ of an inch.

The CONCOURSE GARAGE, ST. LOUIS, MO.

KLIPSTEIN & RATHMANN, Architects

THERE is a necessity for parking and storing of automobiles in a satisfactory, economical and profitable manner. The number of elements that are comprised in this problem makes it a difficult one to solve. The necessity will not grow less but rather it will increase and as the means for satisfying these demands develop they are well worth the attention of architects.

In St. Louis there has been erected recently a building devoted to this purpose, which is of such size and importance that a study of its plan and construction is worth while. The structure covers an entire city block on a site diagonally across from the proposed Union Station Plaza. It is believed that its location in the center of the commercial and wholesale district of the city will attract a large day storage of passenger cars and a night storage of trucks and taxicabs.



CORNER OF EIGHTEENTH AND CHESTNUT STREETS, FROM THE SOUTHWEST

The site is not level and owing to the grade of the streets, the building is four stories high on Eighteenth Street, three stories high at Seventeenth and Chestnut Streets and two stories high at Seventeenth and Pine Streets. The footings and columns are designed to carry two additional stories.

It is intended to use the upper floors as an automobile bonded warehouse and the lower floors for garage purposes, and as showrooms and retail stores for automobile accessories.

The building is of reinforced concrete skeleton construction with the exterior walls faced with light buff brick and buff terra cotta. The floors

are designed for 100 pounds live load per square foot except the third floor, which is intended for the use of heavy truck storage and is designed for 150 pounds live load per square foot.

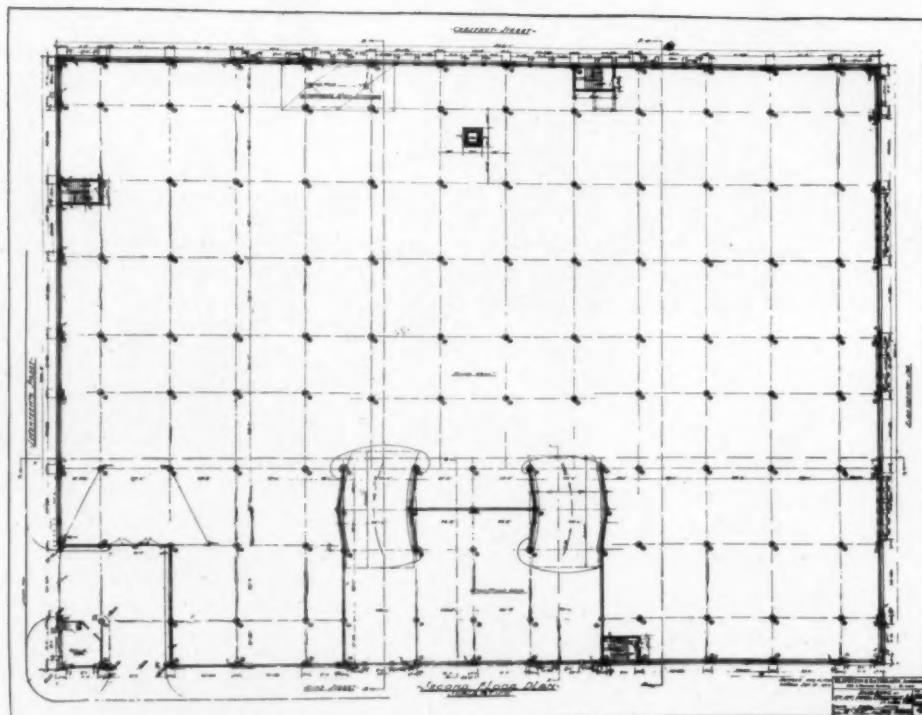
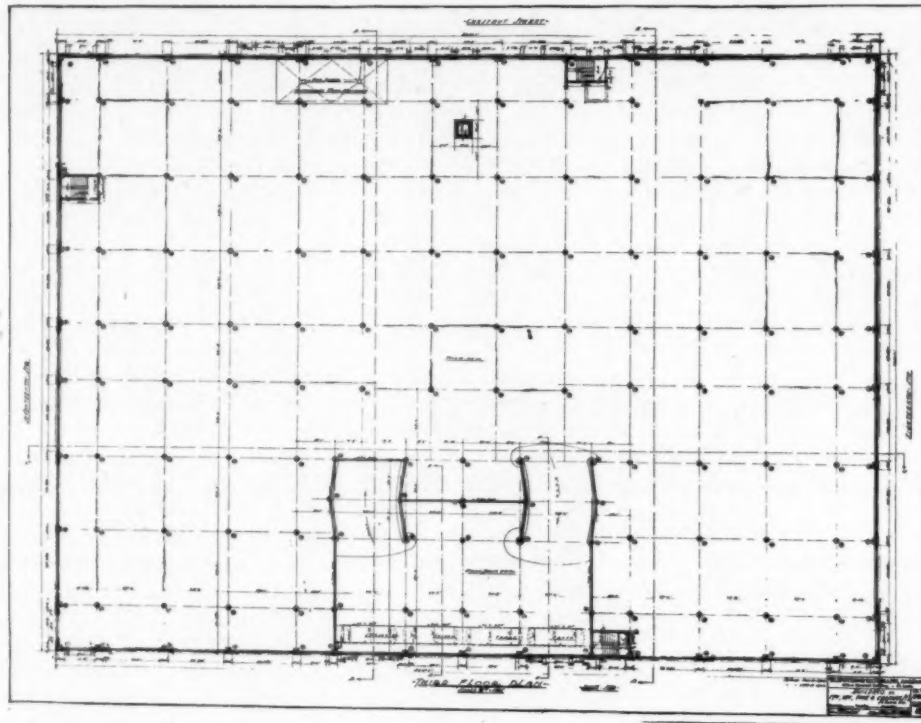
The first story is 10'-6" high, the second story, 11'-0" high, the third story, 15'-0" high and the fourth story is 11'-0" high. The foundations rest on yellow clay soil excavated to original ground in a few cases through old rubble footings. The fourth story ceiling which will act as a temporary roof of the building, is level with a final floor finish, and in order to take care of the temporary as well as permanent roof drainage, wrought iron downspouts, 4" in diameter, are built in the center of the columns and lead into cast iron soil pipes, directly under the ground floor, through the top pediment of the column footings and have clean-outs at each column base. The exterior columns are of rectangular section.

In spite of the fact that this building may be entered from three street levels, fully ten per cent increased automobile storage is obtained by the use of ramps for interfloor travel, with staggered floor levels in the ramp tower in the center of the Pine



VIEW ACROSS THE THIRD FLOOR FROM THE NORTHWEST

Street elevation. The column spacing is carefully arranged to permit the storage of cars on either side of the aisles with standard spacing alternately 25'-8" and 27'-0" east and west, and 29'-2" and 22'-5" north and south to permit four and three car storage per bay. This column spacing permits the rapid handling of cars in and out of the aisles as well as providing convenient warehouse column spacing. The floors are 10½" flat slab, two way



SECOND AND THIRD FLOOR PLANS
THE CONCOURSE GARAGE, ST. LOUIS, MO.
KLIPSTEIN & RATHMANN, ARCHITECTS

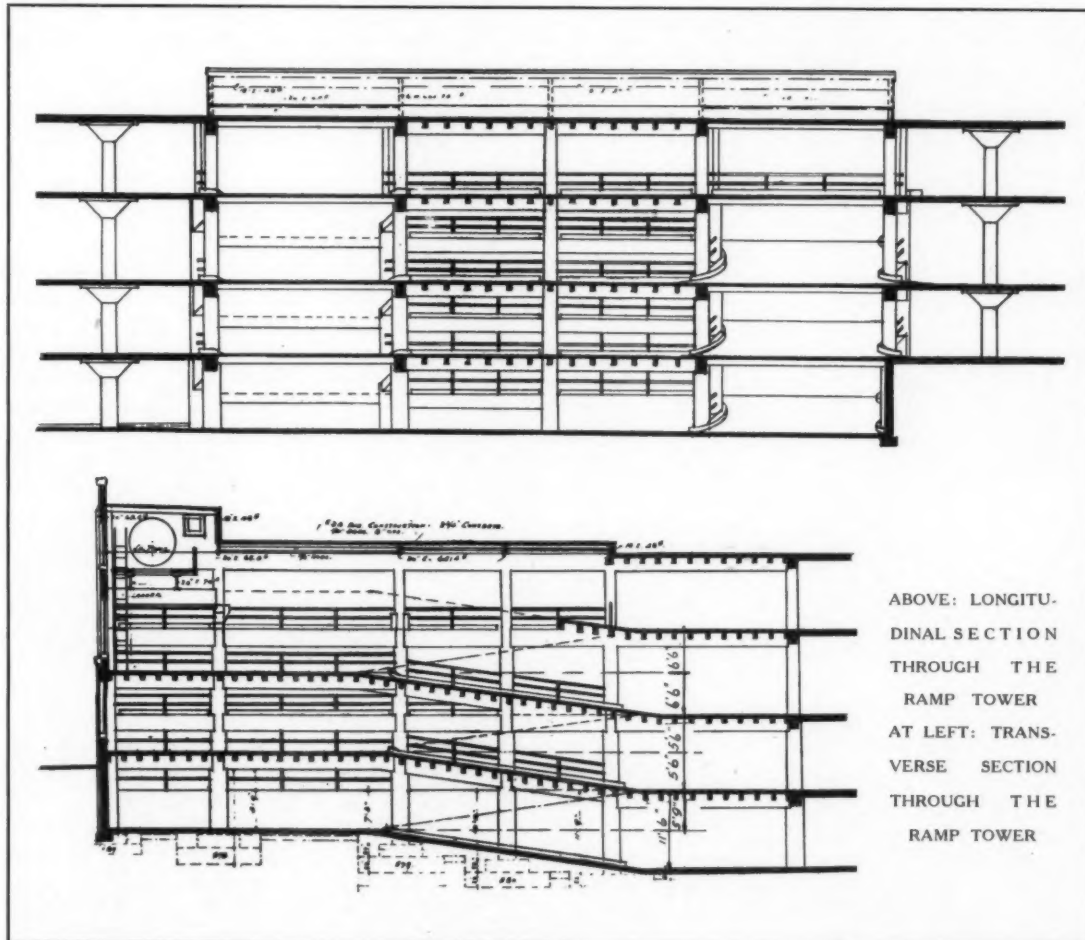
THE AMERICAN ARCHITECT

system, designed with circular interior columns and column heads except through the ramp tower where T-beam construction was used to insure adequate clearance. These beams are 7" x 12", spaced 27" centers, with slab $3\frac{1}{2}$ " thick.

Gravel concrete 1:2:3 mix was used for center columns and 1:2:4 mix for the balance of structure throughout. Sheet metal forms were used on

part clean Meramec River sand and two parts torpedo gravel applied monolithically with the floor slab and given a wood float finish. Adequate enclosed stairways are provided and provision is made for future passenger elevators.

Service stations for air and gasoline are provided at the corner of Seventeenth and Pine Streets and at the Chestnut Street entrance. It



the interior columns and column heads, and wooden forms used on the balance of the structure. Rail steel was used for all vertical and horizontal reinforcing except the column spirals. The ground floor, six inches thick, was reinforced with wire mesh.

The grade of the ramps does not exceed four-ten per cent and they are connected to the floor levels with vertical curves to insure easy riding. The ramps are 28'-0" wide between curbs. The "ironstone" finish of 1:2 has its surface roughened by an indented roller to provide against slipping when cars enter from wet streets. The balance of the floor finish is one part cement, one

is planned to permit entrance of eastbound traffic on Pine Street in the morning and exit with the westbound traffic on the Chestnut Street side in the evening.

The Eighteenth Street frontage on the ground floor is sub-divided for retail shops to accommodate suburban travelers through Union Station and for retailers of automobile accessories to serve the garage.

The garage capacity will be in excess of 1250 passenger cars on the present floor area with equivalent truck storage at night. The building is equipped with steam heat, sprinklers, electric light and power, compressed air and adequate

plumbing facilities. Steel sash is used throughout.

In order to provide rapid and economical handling of approximately 12000 cubic yards of concrete in this structure, a mixing plant served with two $\frac{3}{4}$ yard mixers dumping into a single skip in the tower 175 feet high on the Seventeenth Street side was installed. These mixers were fed with five ton trucks which delivered concrete materials from a nearby railroad yard, driving up a fifteen per cent grade wooden incline to a 100 ton gravel bin and a 60 ton sand bin over the mixers. The concrete was fed from the tower through metal chutes suspended on a $1\frac{1}{8}$ " cable, supported on top of the tower and an auxiliary framework on the opposite end of the building and anchored through deadmen so as to clear all street traffic and to provide a minimum fall of three inches per foot for the concrete chutes.

The average yardage per working day of eight hours was approximately 200 cubic yards with a maximum pour of 330 cubic yards.

Construction joints in the floors were established at central panel points, great care being exercised to secure tight joints by inserting a 2" x 3" keyway in the center of the slab thickness, roughening same to remove laitance and brushing with neat cement before pouring the adjoining panels. The mixers and skip hoists were operated by electricity.

Owing to the fact that it was desired to have the garage ready for the early Spring traffic, the major portion of the concrete was poured during

the months of November, December and January with the temperature as low as 10° above zero. Sleet was removed from the forms with hot water. Gravel, sand and water were heated by steam from a 60 horse power horizontal boiler before entering the mixer, thus insuring warm concrete entering the forms. Heat under the slabs and around the exterior columns was provided by using coke burning salamanders, enclosed in canvas curtains below the floors and along the sides of the building, and covered with tarpaulins placed on light trussed wooden framework about 3 feet above the surfaces of the finished floor. Heat holes were provided at the center of every other panel. The temperature was read throughout the day and night to insure adequate heating. Heat was provided continuously for 48 hours after the concrete was poured and before removing canvas. In order to facilitate the placing of canvas after the completion of the day's run, two 500 watt floodlights were installed on the concrete tower.

The excavation work on this structure was started September 9, 1924, concrete work, October 16, and the roof finished January 15, 1925. The building was ready for occupancy March 1, 1925.

John S. Lionberger is the projector, and the building will be operated by the 18th Street Realty Company. Klipstein & Rathmann are the architects; F. C. Taxis, structural engineer and Fruin-Colnon Contracting Company are the general constructors.

SIMPLIFIED PRACTICE RECOMMENDATION COVERING BLACKBOARD SLATE

SIMPLIFIED Practice Recommendation No. 15 of the Bureau of Standards, Division of Simplified Practice, covering the recognized sizes and applications of slate for fixed and portable blackboards, and for school, score, bulletin, and memorandum purposes, was recently published by the Government Printing Office.

For some time there has been a real need for an understanding, on the part of the consumers, of the problems faced by producers of slate. It has been clearly desirable that a limit be set to standard sizes, and that the number of such sizes be reduced to the lowest minimum consistent with current demand and conditions. Such a bond of understanding between quarrymen and ultimate consumers will assist in conserving one of our natural resources, and will expedite deliveries. Also, it will materially contribute to the avoidance of slack seasons and the attendant laying off of labor, for, with a dependable and organized future demand in view, it will be possible to quarry slate for stock.

Adherence to this recommendation will make it unnecessary to wait for specified sizes while there is an accumulated finished stock of other usable sizes available and immediately accessible.

This program was drafted by the National Slate Association in conference with allied interests last July, under the auspices of the Division of Simplified Practice and recommends a reduction from 90 heights to 3 for fixed wall blackboards, a reduction from 141 sizes of portable blackboards to 14, and a reduction from 20 sizes of school, score, and memorandum slates to 8; corresponding to respective elimination of 96.6%, 90% and 60%.

This is the third recommendation that has originated in the slate industry, the other being Simplified Practice Recommendation No. 13, covering structural slate for plumbing and sanitary purposes, and Simplified Practice Recommendation No. 14, covering the sizes and nomenclature of roofing slate. The three publications are obtainable from the Superintendent of Documents, Government Printing Office, Washington, D. C.



COURTYARD, SANTA MARIA DELLA QUERCE

PHOTOGRAPHED, MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT

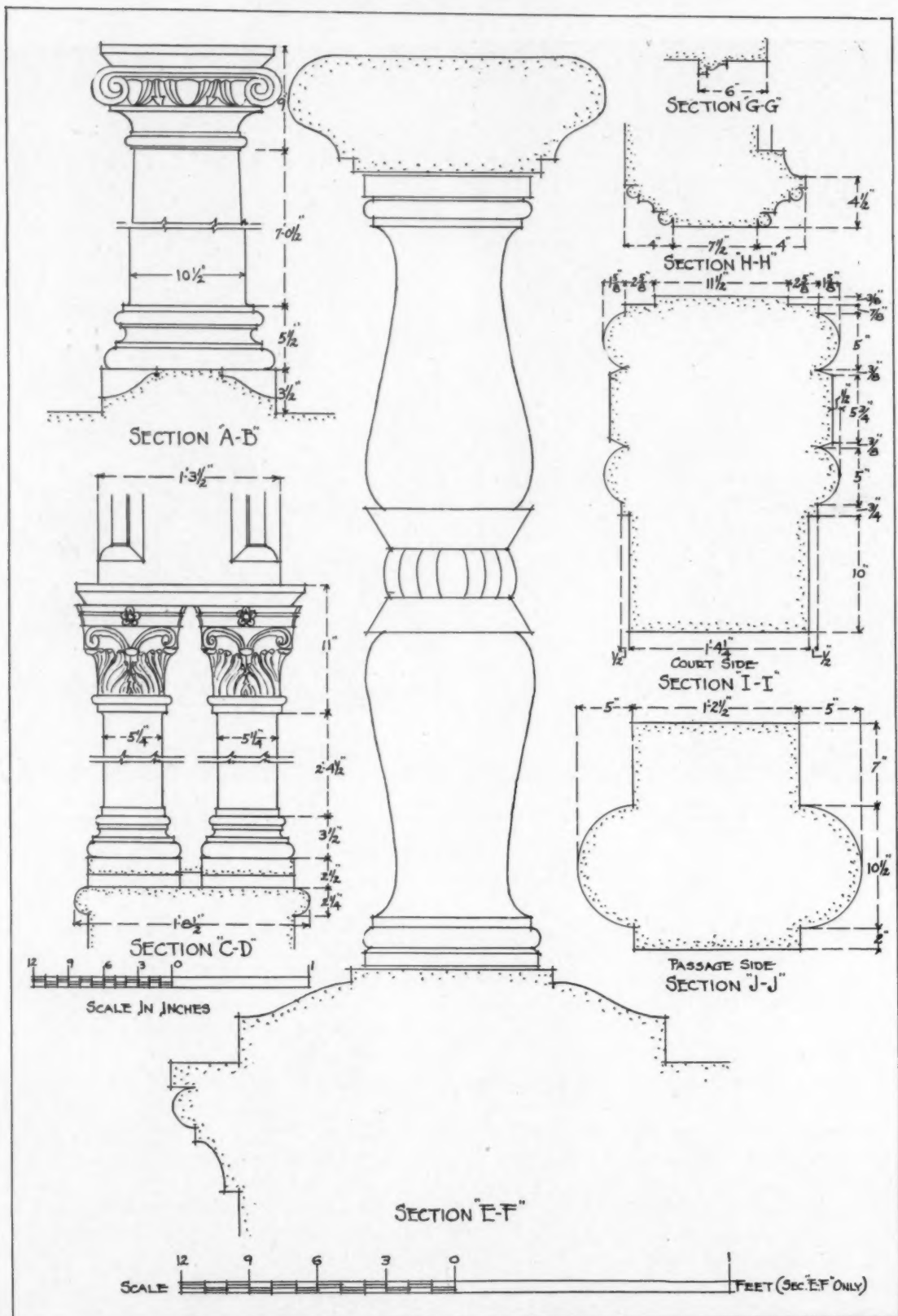
THE Church of Santa Maria della Querce is situated a few miles outside of Viterbo, on the road to Villa Lante, at Bagnaia. This courtyard was built before the Renaissance really got under way, and shows distinct traces of Gothic in its detail, in its pointed arches of the lower order, and in the pilaster capitals. It may be that the upper portion was built a little bit later, as the character of its design and architecture is distinctly that of the Renaissance, and not of the Gothic, as is the lower portion.

It is interesting to note that the lower order is composed of two columns, similar to the early Romanesque cloisters, while the upper order is that of the single column, with the column carried through the balustrade to the level of the floor. The courtyard has been renovated and is in very good condition. There are priests living at the church, so that the cloister is being used at all times.

The cloister leads from the South transept of the church, and is placed between the church and the gardens and quarters of the priests. The photographs show some of the detail, which will show the lower order to be quite different from that of the upper order.

The material used is stone of a brownish color, probably from a local quarry.

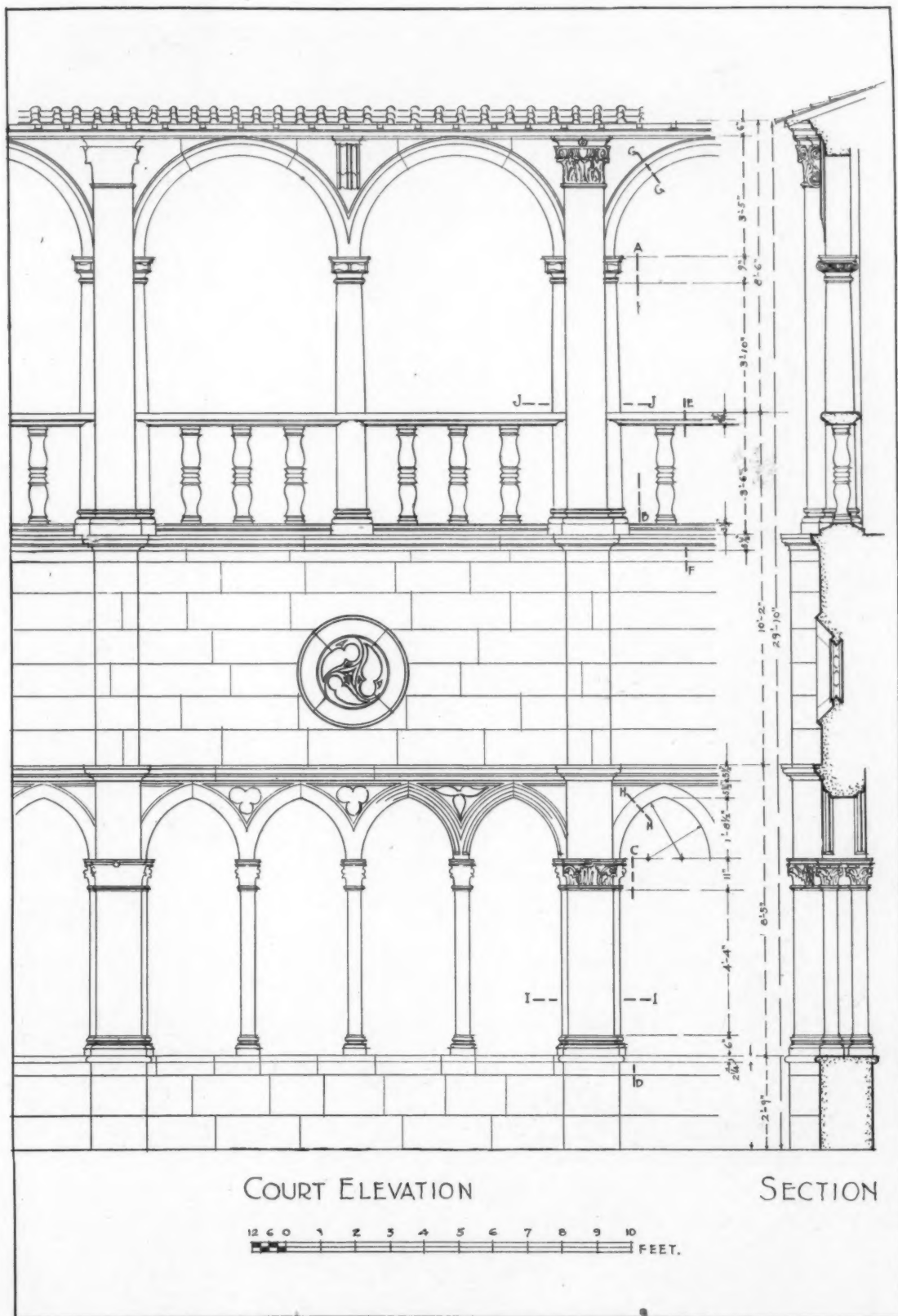
SERIES III
FOREIGN DETAILS



COURTYARD, SANTA MARIA DELLA QUERCE

PHOTOGRAPHED, MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT

SERIES III
FOREIGN DETAILS



COURT ELEVATION

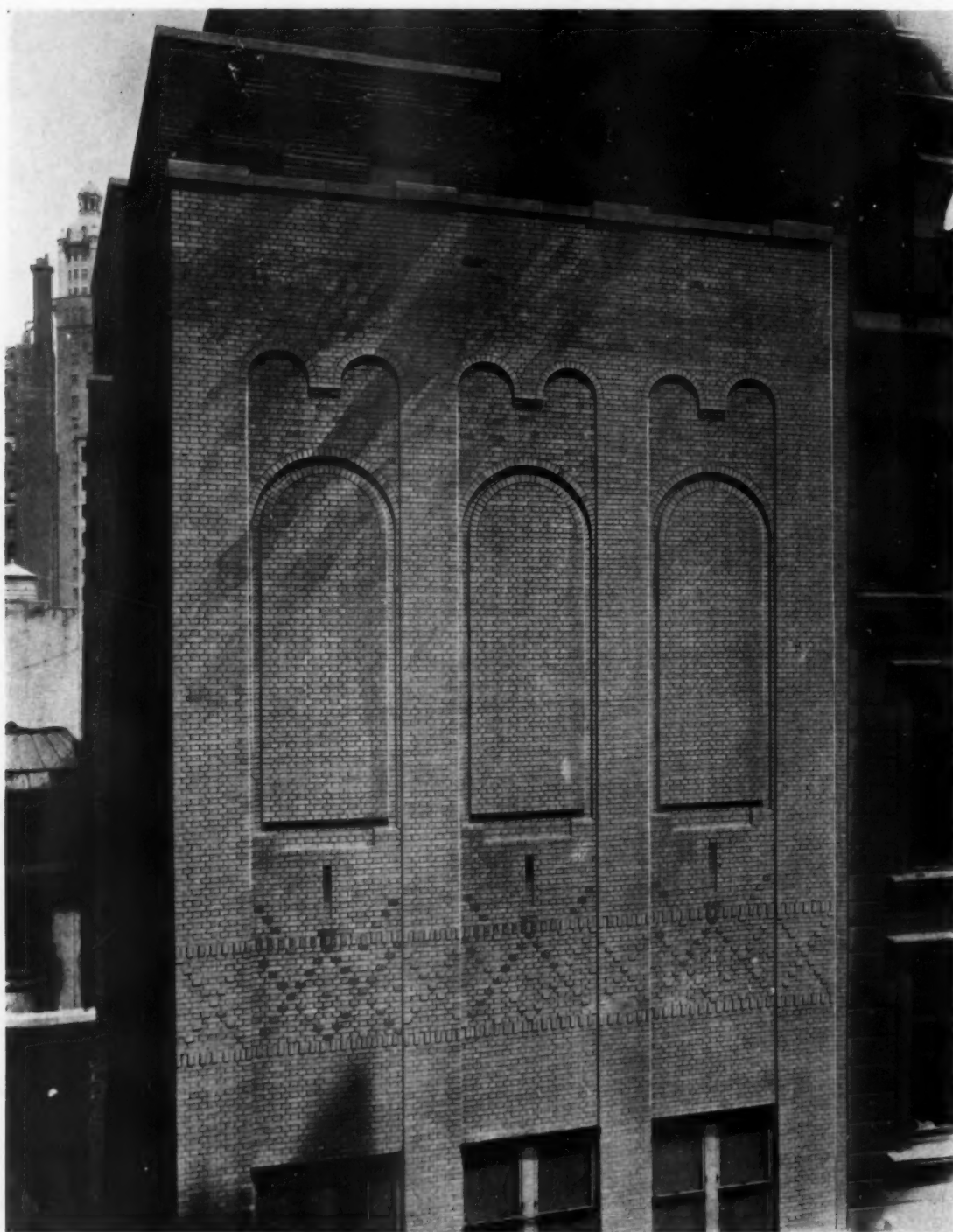
SECTION

12 6 0 1 2 3 4 5 6 7 8 9 10 FEET.

COURTYARD, SANTA MARIA DELLA QUERCE

PHOTOGRAPHED, MEASURED AND DRAWN BY ROBERT M. BLACKALL, ARCHITECT

SERIES III
FOREIGN DETAILS



AN INTERESTING WALL TREATMENT

FOUR-LEVEL FILING VAULT FORMING TOP OF NEW 18 STORY WING TO TITLE GUARANTEE & TRUST
COMPANY, MAIDEN LANE, NEW YORK

JOHN MEAD HOWELLS, ARCHITECT

REFACING OLD BUILDINGS

IN a previous issue there were presented a number of buildings that had been successfully refaced with cement stucco. Two examples of refacing, in this instance with Indiana limestone, are illustrated herewith.

The Hudson Motor Car Company's building had piers of solid reinforced concrete, covered with

be that thick or otherwise would extend out so far that no staff bead could be used. For anchoring the stone, holes were drilled into the concrete wherever it occurred and lag screw bolts inserted. Strap anchors were fastened to these to hold the stone in place. The original cement stucco finish of the building was also painted in its entirety



INTERNATIONAL EXCHANGE BANK, WASHINGTON, D. C.

O. HARVEY MILLER, ARCHITECT

cement. The spandrel beams between the piers and over windows were of hollow tile covered with stucco. The new limestone trim averages approximately six inches in depth for the faced portions. The stone forming the new jamb reveals are only two inches thick due to the fact that the original window frames of the original building were not removed from place, and these stones could only

with waterproof paint and as an extra precaution all of the new stonework furnished and plastered with an inch of lime mortar and any remaining space between this lime mortar and the old face of the building was filled up with brick bats laid in lime mortar. The stonework included the resurfacing of the front and two ends of the building. No additions were added. However, the

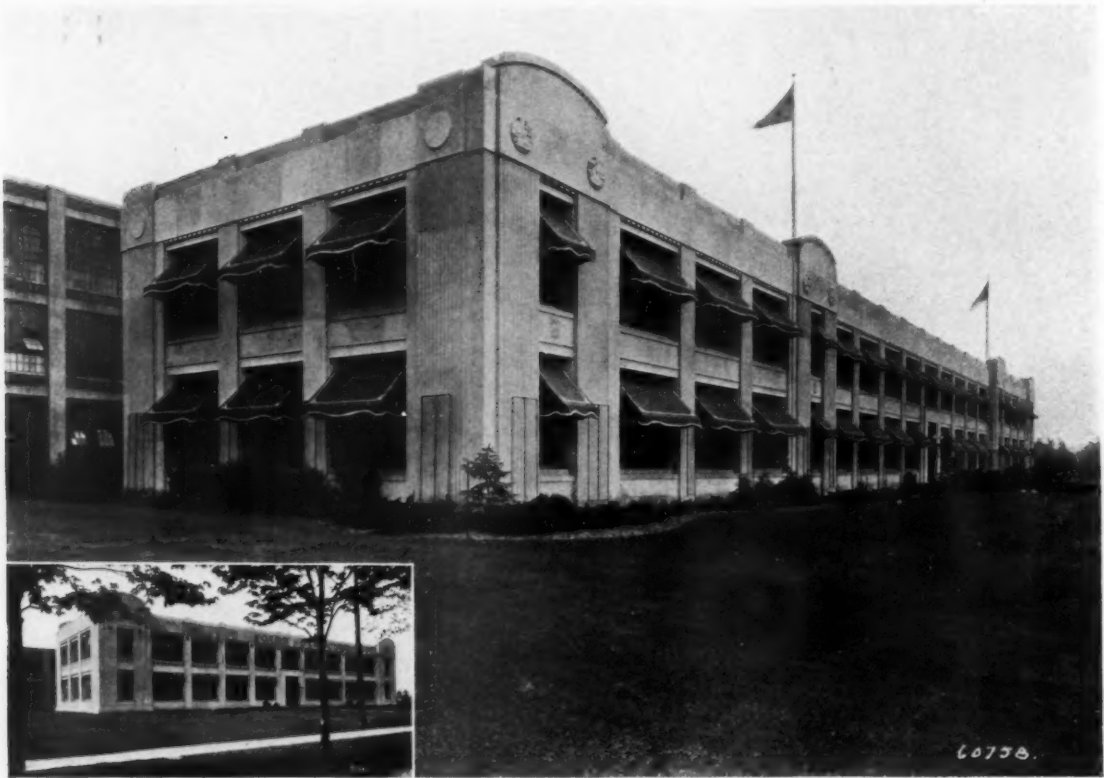
THE AMERICAN ARCHITECT

original part of the building, as shown in the illustration, was added to at both ends several years after the original portion was completed.

The International Exchange Bank illustrates the transformation of a commonplace, uninteresting structure into a dignified building. We are advised that the expense of this remodeling was \$15,000, and that the owners claim an added value of \$50,000. The outside surface of the 4" ashlar was placed 5" from the brick wall facing to allow for filling the intervening space with cement and

ANCIENT ROMAN WALL SEVENTY MILES LONG

HADRIAN'S Wall was an ancient Roman wall in England, which extended from Solway Firth to the mouth of the Tyne, a distance of nearly seventy miles. It was erected by the Emperor Hadrian in 121 A. D. to prevent the incursions of the Picts and Scots, and was probably added to by the Emperor Septimius Severus in 208. Extensive remains exist at the present day.



OFFICE BUILDING, HUDSON MOTOR CAR CO., DETROIT, MICH.

ALBERT KAHN, ARCHITECT

to correct the irregularities where the brickwork was out of plumb. Each piece of ashlar is thoroughly anchored to the brickwork by galvanized iron anchors driven into the old wall and turned down into the stone. The space behind the stone is thoroughly grouted with cement mortar. Where projecting courses occurred one course of brick was removed,—the original facing brick,—giving the stone an 8" bed, four on the stone and four on the original wall.

The wall was eighty miles long, twelve feet high and eight feet thick, and contained fortresses or "mile-castles" at intervals of a Roman mile, with smaller sentry boxes between. A ditch, thirty-six feet wide and fifteen feet deep extended along the northern side of the wall, while a Roman military road, connecting the garrisons of the different stations, ran along the southern side.

The wall required ten or fifteen years for its construction, and was garrisoned by 10,000 soldiers.

EXHIBITION of AMERICAN WORKING DRAWINGS

A MOST interesting series of American working drawings has recently been on view at the Liverpool School of Architecture, writes *The Builder*, London, in one of its recent issues. These drawings have, for the large part, we understand, been collected and brought back by students of the School who according to their excellent custom, have been working during the summer vacation in the offices of leading American architects, though one particularly fine set of prints has been presented to the School by Cass Gilbert. In such an exhibition as this, one is brought face to face with the fundamental differences between American and English practice. To the eyes of the English draftsman unacquainted with American details, these drawings seem so overcrowded with information as to be unintelligible without the closest study. Upon investigation, however, several facts emerge to make the situation clear.

In the first place, it appears that drawings for presentation to the client are prepared to 1/16 in. scale, together with an estimate of cost as, perhaps, is general in this country. When the scheme and probable cost are approved, work is started at once on 1/4 in. scale drawings, and upon them practically every detail is carefully shown—steelwork, heating, plumbing, electric lighting, and vacuum installations, etc.—all indicated by means of symbols or a carefully devised system of *hachuring*. With the almost universal use of blueprints, coloring is unknown. In point of fact, these 1/4 in. scale drawings seem of themselves sufficient for the carrying out of the whole job. Studies of various details, chiefly architectural as opposed to structural, are drawn out to 3/4 in. scale and transferred to the 1/4 in. Full size details are drawn out at the same time and everything is made to correspond. The 1/4 in. and 3/4 in. scale drawings are completely tied up with dimensions in every direction, minute fractions of an inch appearing in some cases to be accounted for.

While this work is going on, the specification writer in the office is engaged in drawing up the specification, and the steelwork expert, often also in the office, makes his calculations and prepares a separate set of details. When this work is all completed and not till then is the job sent out to tender. No bills of quantities are prepared, the contractor estimates, we understand, on a lump sum basis, or takes out rough quantities of his own. Of late, however, we learn that there is a movement on foot to introduce the English system of quantity surveying, it being thought by this means to get closer bids for work.

One can see at once the advantage to everybody of the architect having all his details worked out

before the job is started. Much more time is, of course, allowed to the American architect for the work than is often the case here. It is held, and quite rightly we think, that progress is quicker that way, and valuable plant is not held up or a job kept waiting for further details to be sent along. Extensive alterations made by the client after the work is started must, of course, hold up the work very considerably, and one can only suppose that such alterations are discouraged.

Perhaps the most interesting set of working drawings in the exhibition was that by Cass Gilbert for the well known Detroit Library, a building which is, probably, his masterpiece. One would say that these drawings represent the highest skill of the draftsman's art, and there can be no doubt that the painstaking manner in which every detail is worked out and set down in its proper place in relation to the whole, contributed a great deal to the success of the building. Criticism of the working drawings for being overcrowded and fussy is easy, but the achievement, as illustrated by the photograph which accompanied the drawings, fully justifies the care expended.

The work of York & Sawyer was illustrated by drawings of the Chester County Hospital. The most intimate knowledge of all hospital details was shown on the 1/4 in. scale plans and sections, including the "cuspidor" in the dental room. It was noticed in this connection that all soil and waste pipes were carried down inside the cavity between the inner and outer linings of the external walls, a convenient way of disposing of them and, apparently, also a healthy one.

The Greenwich Savings Bank, also by York & Sawyer, was fully illustrated, the full size details for the interior bronze work being remarkably well drawn. The plan of the banking hall, it will be recalled, is in the form of a vast oval, a severe test for draftsmanship. Here, again, all dimensions were fully figured, many, unobtainable otherwise, being calculated by trigonometry.

There were also included in the exhibition working drawings of the Bush Building in New York, by Helmle & Corbett, together with several monuments by H. Van Buren Magonigle, including the famous McKinley Memorial. Amongst the working drawings of domestic work, drawn out with the same meticulous fullness of detail, were some houses by Delano & Aldrich.

One is forced to the conclusion, after seeing such an exhibition, that there is the most intimate connection between the fine quality of the finished product of an American architectural office and the thoroughness and competency of the draftsmen's work.



THE ADVERTISER BUILDING, HUNTINGTON, W. VA.
ROBERT L. DAY AND SIDNEY L. DAY, ARCHITECTS

THE AMERICAN ARCHITECT

THE ADVERTISER BUILDING, HUNTINGTON, W. VA.

ROBERT L. DAY AND SIDNEY L. DAY, ARCHITECTS

THIS building is on a corner lot 80' x 80' with a 10' alley adjoining. A building restriction reduces the size of the building to 80' x 65' above the sidewalk grade.

It has a sub-basement, basement, first, second and third floors, and a part fourth floor.

The building has a reinforced concrete frame designed for four complete stories above the basement. The floor slabs carry live loads varying from 80 lbs. to 200 lbs. per sq. ft.

Rear walls between columns and lintels are of common brick. Exterior is stone base, rough gray brick and terra cotta trim. Factory type steel sash are used in rear, with front of special steel casement sash and frames.

Elevator doors are kalamein counterbalanced. Other interior trim is hollow metal. Main entrance and vestibule are hollow metal and marble with marble counter on the first floor.

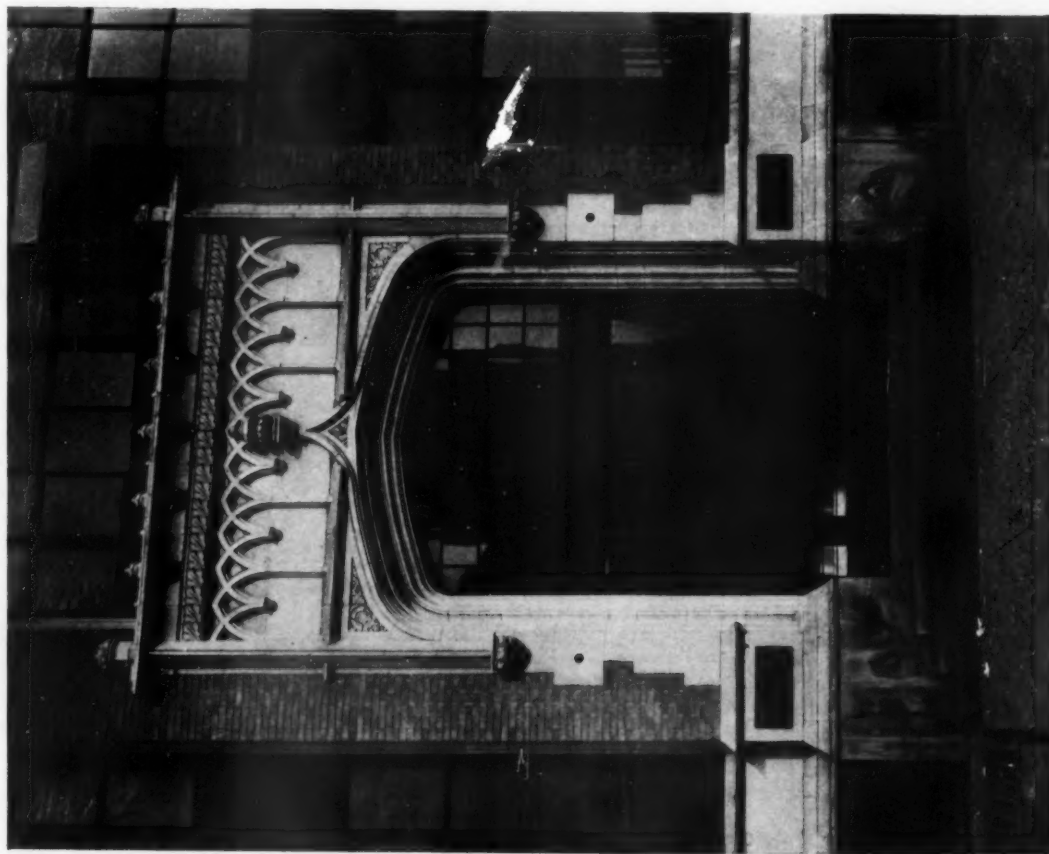
Terrazzo floors in toilets, other floors as marked.

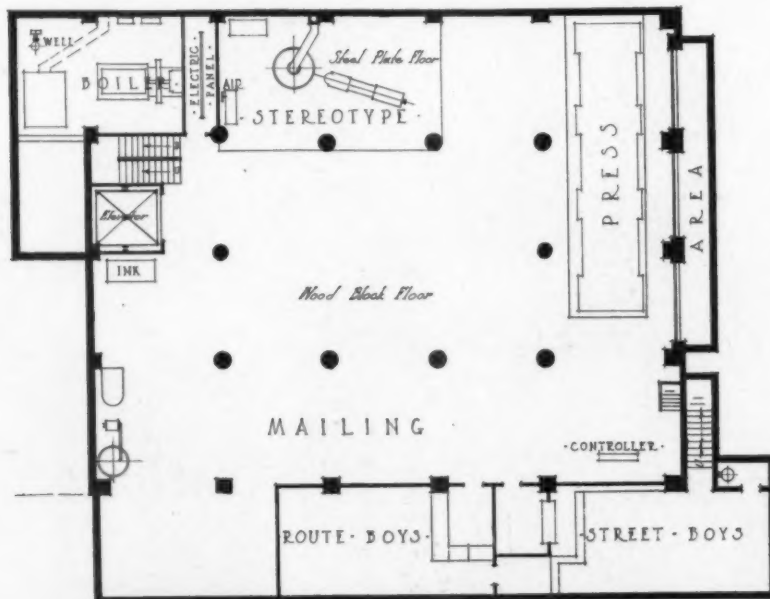
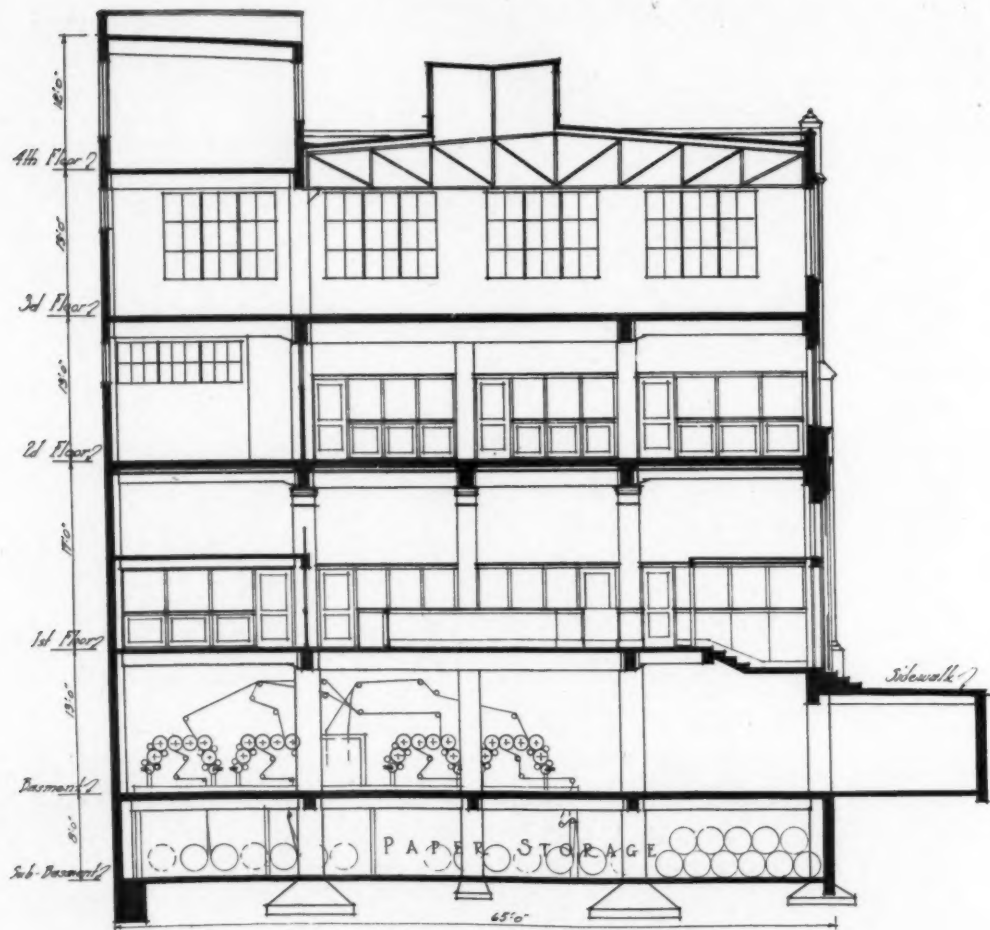
Plaster walls and ceilings for first and second floors only with ornamental plaster part of first floor ceiling. Other floors, except sub-basement, have walls and ceilings painted.

Roof built-up, put down over concrete and gypsum.

Plumbing good, wiring in conduit and heating vapor steam.

Approximate cost 35 cents per cu. ft.

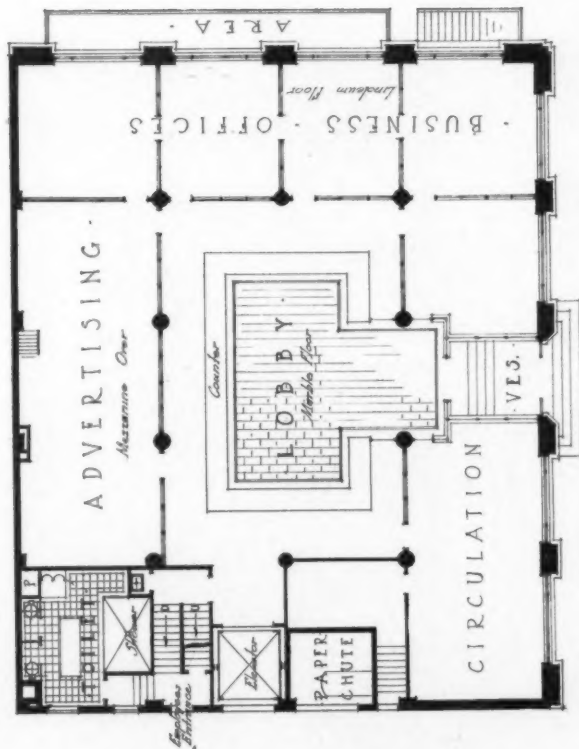
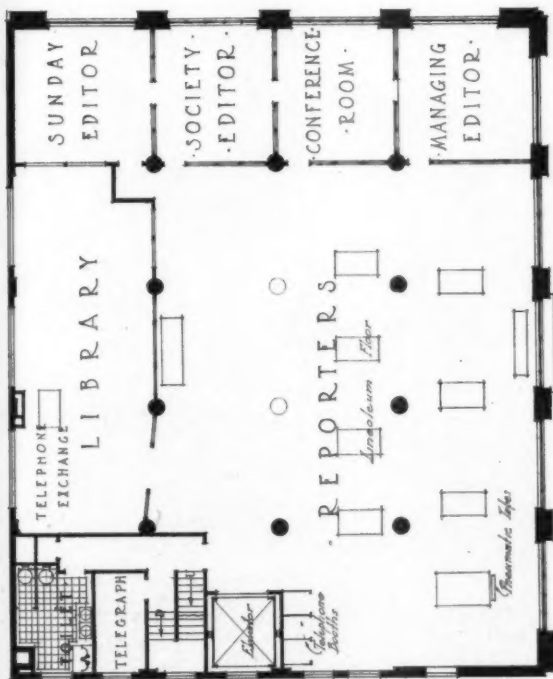
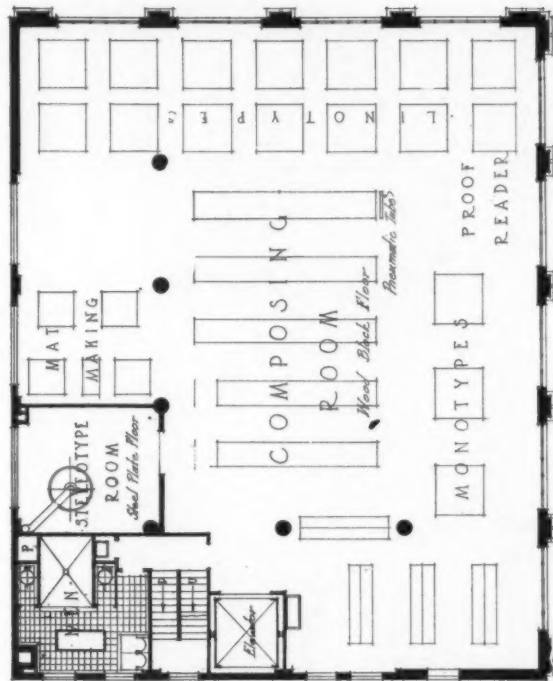
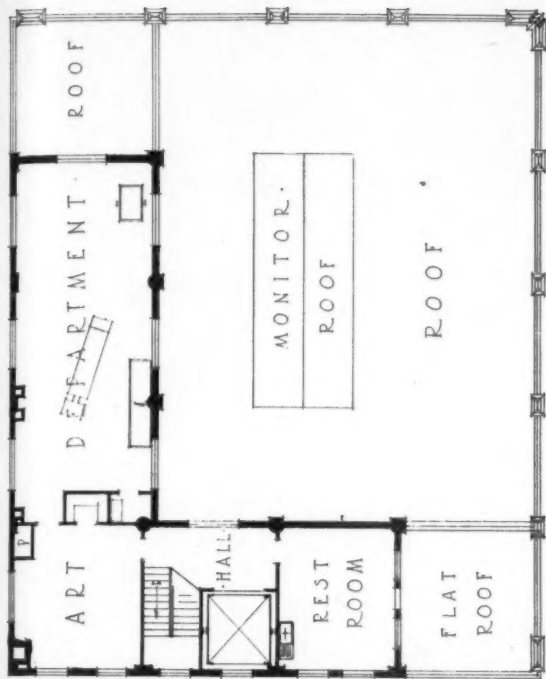




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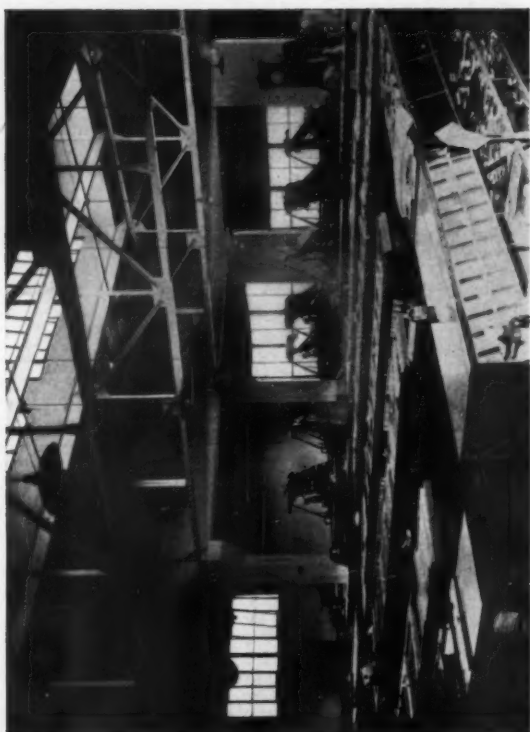
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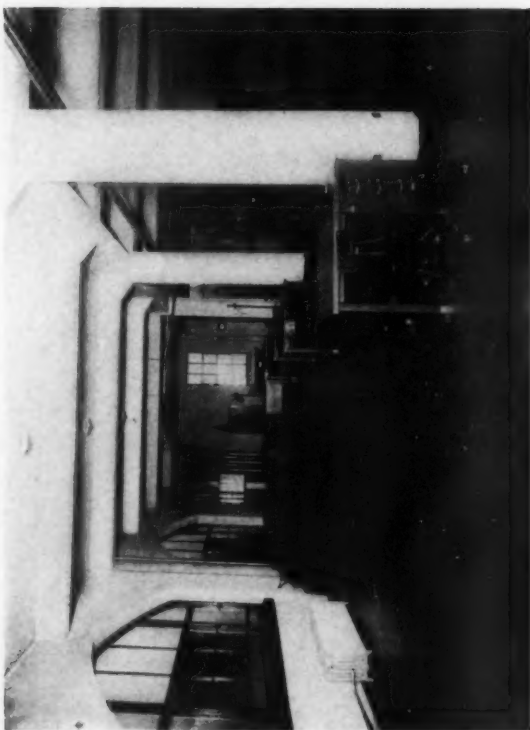
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COMPOSING ROOM, THIRD FLOOR

THE ADVERTISER BUILDING, HUNTINGTON, W. VA.

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EDITORIAL ROOM, SECOND FLOOR



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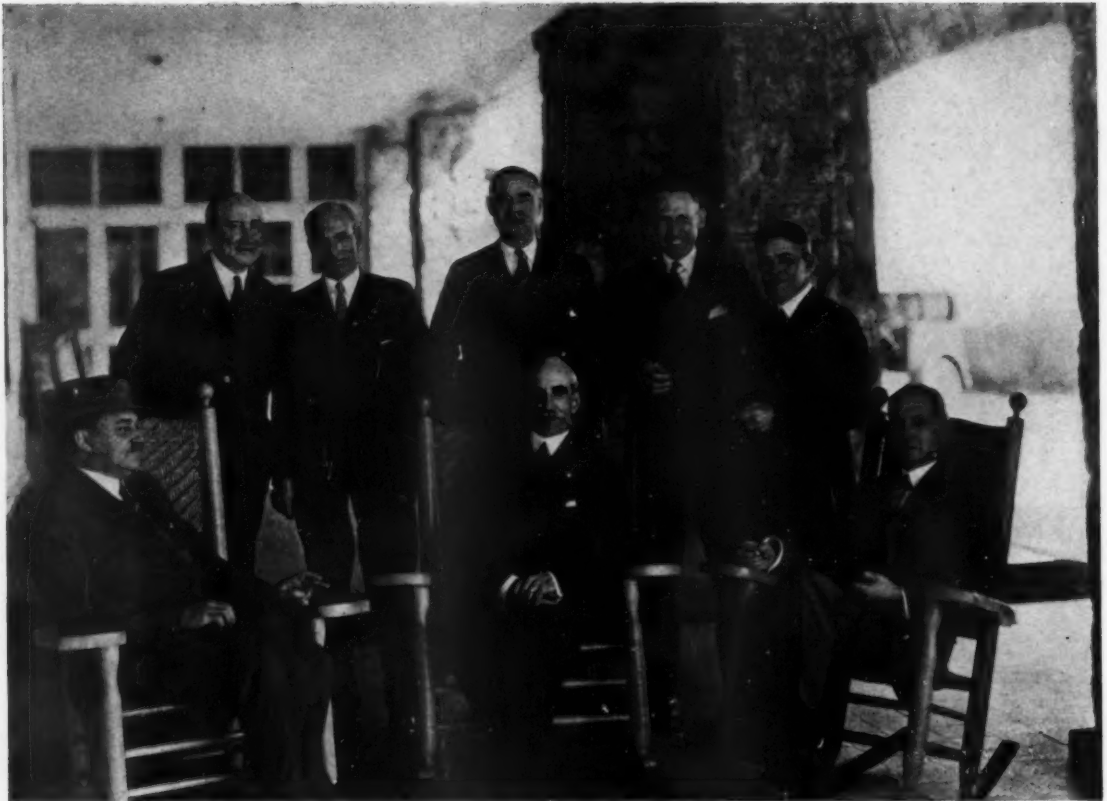
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MEETING OF THE EXECUTIVE COMMITTEE, A. I. A., ASHEVILLE, N. C., FEBRUARY 18-20, 1925

STANDING, LEFT TO RIGHT: STEELE, BROWN, HAMMOND, KEMPER, DUNNING

SEATED: ITTNER, PRESIDENT WAID, GARFIELD

BOOK NOTES

THE AMERICAN HOUSE

AT the outset, let it be set down that this is a book excellently prepared and valuable to every architect who desires to have at hand a record of the best performance in the design and plan of the house in certain localities. But, we fear that Mr. Keefe has narrowed his vision and consequently his selection of subjects. Just what style is the American house? It's one thing here on our Eastern seaboard, another in the middle West. The South has a distinctive style, and even more so is the style assertive of a regional influence on the Pacific Coast.

In this book there are presented 51 separate houses. The geographical distribution is approximately as follows: the South 5, California 4, leaving to the Eastern seaboard and the original Colonial states, a preponderance of subjects, equaling 42 in all. The middle West has been omitted, and such an omission is serious when an effort is made to present a comprehensive aspect of the American house.

It is quite true, as Mr. Keefe states in his preface, that these houses present valuable suggestions for design in all sections of this country. But we are firm in the view that no book can be said to present the American house successfully that fails to include a fair proportion of the thousands of fine examples that exist today in sections that Mr. Keefe has omitted in his selection.

The American House—A Collection of Illustrations and Plans of the Best Country and Suburban Houses. Edited by Charles S. Keefe, architect. Full cloth, size 9 x 12 inches, 218 plates. New York, The U. P. C. Book Company, Inc. Price, \$7.50.

FRENCH MINOR ARCHITECTURE

THIS is an outstanding book and one of the best on French architecture of the many that have appeared lately. Its artistic merit as shown in the original sketches and the selection of photographs is very great, but it also has a fine literary flavor as well and that is found in the introduction

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written by Paul Philippe Cret. For obvious reasons, no one could be better equipped than is Mr. Cret to write a foreword to a book of this sort.

The illustrations have been selected with unusual care and a fine appreciation of their suggestive value. As a book of reference in an architect's library, it will be found to be worth many times its cost. There are none of the repetitions and duplications of subjects or material so often found in architectural books. No padding to make for size. Each subject is crisply and intelligently set forth and the sketches and photographs made from that absolutely correct point of view that only an architect and an artist will instinctively take.

France has been a much harried country. Much of its architecture as relating to the small town, the countryside, has disappeared due to the avalanche of war. A collection of this kind will, therefore, become one of value not only as marking the fine architectural presentation of the buildings, but in a sense a historical record of types that are fewer today than ever before, and which their dignity and beauty entitle to a place in so excellent a book.

French Farm Houses, Small Chateaux and Country Churches. By Antonio di Nardo, with a preface by Paul P. Cret. Full cloth, 175 pages, size 12 x 16 inches. J. H. Jansen, Cleveland, Ohio. Price \$18.00.

SCRAPES THE SKY

AMERICA is world-known for her building of skyscrapers, but it remains for Switzerland to provide a structure which, if not a skyscraper in the sense which we understand the word, certainly scrapes the sky. This is a hotel near the summit of Jungfrau 11,000 feet above sea level.

BUILT WITHOUT MORTAR

PROBABLY one of the most interesting structures in the world is that of the Boro Boedoe, the temple of the thousand Buddhas, in Java.

Built in the form of a terraced pyramid, this massive twelve-century-old edifice, standing on a broad platform 500 feet square, is constructed without the aid of lime or mortar, the stones being jointed and dovetailed firmly together. It is built of volcanic lava, the grayish tint of which enhances its imposing and dignified appearance.

This temple is composed of nine stories of sculptured terraces or balconies, the six lower being square and the three upper circular, terminating in a central terrace surmounted by a gigantic cupola or dome 100 feet in height. These terraces enclose galleries, the walls of which are

covered with bas-relief sculptures illustrating events in the life of Buddha, and which, if placed in single line, would extend for three miles. These bas-reliefs are particularly interesting in that they portray the everyday life of the seventh and eighth centuries, comprising as they do public ceremonials, domestic occupations, agriculture, navigation, music and drama.

For six centuries the vast temple of Boro Boedoe lay buried from view, and all that was to be seen was a tree-covered hill. It was not until the occupation of Java by the British in 1814 under Sir Stamford Raffles that these ruins were excavated.

A PRACTICAL MEMORIAL

THE city of Watertown, Mass., contemplates erecting a health building as a memorial to its men who served in the World War. This building will house the local Red Cross and provide space for tuberculosis, child welfare, dental and other clinics.

OLD SHOP IN A MUSEUM

THE British War Office has recently presented to the Victoria and Albert Museum a fine eighteenth-century shop front of pinewood. It was removed from premises, now demolished, at No. 32 Petty France, Westminster—a street in which the poet Milton lived for some years. It has recently been re-erected in the west hall of the museum, and visitors gaze with interest at the fine bow window of many panes. The authorities have struck an entirely new note by arranging within a varied assortment of pottery, porcelain, Japanese lacquer and other appropriate objects simulating the effect of an actual antique shop. But this "Old Curiosity Shop" has one great superiority over the shop in the street—there is no doubt that its antiques are genuine.

SUBWAY SURVEYS BEING MADE AT BRUSSELS

SURVEYS have been started in Brussels, Belgium, toward the construction of a subway. According to M. Max, bourgemaster, it is planned to run the subway from the Gare du Midi to the Putterie quarter, where the central station will occupy a site originally intended for a union railway station, thus making use of some work already completed. From this central point lines will radiate to the other two principal railway stations of the city, the Gare du Nord and the Gare du Luxembourg.

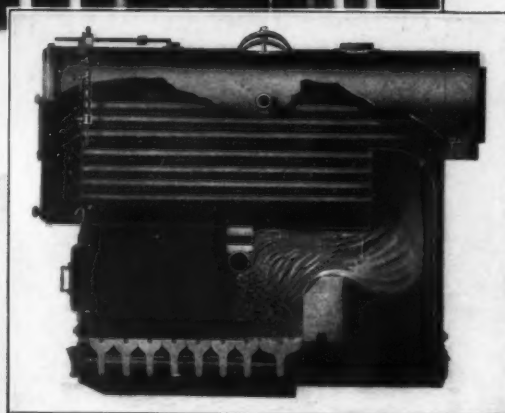
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THE AMERICAN ARCHITECT

\$600,000 HARDING MEMORIAL WILL BE STARTED AT ONCE

THE board of trustees of the Harding Memorial Association have decided to proceed immediately with erection of a \$600,000 memorial to Warren G. Harding, on a site already selected on the outskirts of Marion, Ohio.

The design of the memorial is to be selected by a special committee composed of Secretaries Mellon and Weeks and Charles M. Schwab. The board has retained Edward P. Mellon of New York as advisory architect.

The National Fine Arts Commission also has asked that designs be prepared under direction of the award committee by Paul Cret, Philadelphia; Egerton Swartwout, New York; John Russell Pope, New York, and Henry Hornbostel, Pittsburgh.

The association has available \$800,000 for the work. It was decided to reserve \$100,000 for landscape gardening effects around the memorial and to use the other \$100,000 as an endowment for the perpetual care and maintenance.

BALTO MONUMENT IN CENTRAL PARK, NEW YORK

FRANCIS D. GALLATIN, Commissioner of Parks, and a group of citizens are desirous of putting a monument in Central Park to commemorate the achievement of Balto, leader of the team of huskies who brought the serum to Nome.

An approved sketch design for the statue has been made by Frederick G. R. Roth.

The monument will cost approximately \$7,000. Of this sum \$1,500 has been promised contingently.

Contributions to this fund should be sent to the Municipal Art Society, Treasurer, 119 East 19th Street, New York, N. Y.

SOUTHEASTERN ARCHITECTS' GOLF TOURNAMENT

THE third annual golf tournament for architects in the Southeast will be held at the East Lake Country Club, Atlanta, Ga., on Friday, May 15. This tournament is open to all architects and draftsmen throughout the Southeast. It is a one day event, eighteen holes, medal play, against par, with club handicap applying. Last year more than seventy-five architects and draftsmen participated. The Southeastern architects' championship cup, presented by F. Graham Williams Brick Company, was won by C. F. Hickman, of Columbus, Ga. The draftsman cup went to Dan Clark of Atlanta.

These annual tournaments have in the past been decidedly enjoyable and the opportunities for recreation and fraternization are very great.

In addition to the tournament play, there will be a putting contest for those who do not play golf, and a barbecue for all architects and draftsmen whether or not they play golf.

For further particulars address F. Graham Williams Brick Company, Atlanta, Ga.

GERMAN CITIES LET ARTISTS USE TOWERS

ART can flourish only in ideal surroundings, in the opinion of the municipal officials of many German cities, who are permitting poets, composers and painters to use historic and attractive public buildings and studios for homes. Frankfurt has assigned Cowherds Tower, a Middle Ages structure, to Paul Hindemith, one of Germany's best younger composers, and to Fritz von Unruh, novelist and poet, has been assigned the Renten Tower, which forms part of the old city's fortifications.

Lubeck turned over one of the city's mediaeval towers eleven years ago to Ida Boy-Ed, the novelist, and mother of Captain Boy-Ed, former Attaché of the Germany Embassy in Washington. Weimar, celebrated as the home of Schiller and Goethe, and the seat of a well known art school, is the home of more than 100 famous German writers and scores of painters, many of whom have been assisted by the city in arranging living quarters in historic parts of the municipality.

HOUSING IN DUBLIN

UNDER the pressure of house shortage, building activity in Dublin has increased of late, according to Vice Consul Harold M. Collins, principally in the line of carrying out the Government's housing policy and in repair and adaptation of existing structures. The latter changes are especially noticeable among the large houses, which have been converted by their owners into flats and apartments.

Plans have been completed for building a suburb for working-class families on the north side of Dublin, to comprise 3,000 houses on an area of 160 acres. The construction of 1,500 houses was commenced in July, 1924, and work on the additional 1,500 is expected to commence in the early Spring. In addition to the building of streets and roads, electrical supply facilities and extensive waterworks will be installed. It is anticipated that the entire project will require from three years to five years for completion and necessitate the employment of 3,000 men.

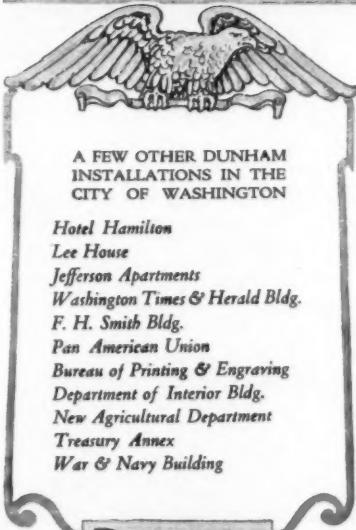
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THE AMERICAN ARCHITECT

ARCHITECTURAL TERRA COTTA

BOOKINGS of architectural terra cotta by 26 manufacturers, who produced about 95 per cent of the architectural terra cotta made in 1922, have been reported to the Department of Commerce for the first seven months of 1924 and are shown below in tonnage and in value. Values exclude freight, cartage, duty and setting charges.

BOOKINGS OF ARCHITECTURAL TERRA COTTA		
	Net Tons	Value
January	16,240	\$1,561,518
February	13,227	1,467,539
March	12,022	1,316,553
April	13,011	1,570,117
May	10,171	1,229,551
June	10,807	1,127,928
July	10,831	1,475,672

TO LESSEN PAVEMENT DESTRUCTION IN PARIS

A PLAN to lessen the tearing up of street pavements in Paris, France, has been adopted by the city authorities, partly as a result of protests from the inhabitants of a fashionable quarter where the streets were dug up four times in succession in one year—to get at water, sewer, gas and electric conduits—after which a new pavement had to be laid. Under the new plan, once in three months the city consulting engineer will call into conference the engineering heads of the various public service. Plan for work projected will be considered and a date set for their execution decided upon which will meet the technical demands of each.

OLD HOME OF BOOTH CONVERTED INTO STORE

THE three-storied old Surratt house, unaltered by time, which has stood at 604 H. Street Northwest, Washington, D. C., within a block of busy Seventh Street, and once housed John Wilkes Booth and other Lincoln conspirators, is being remodeled and giving way to the march of business.

Booth went to the Surratt house the afternoon before Lincoln's assassination and arranged for horses and guns for use in his flight the next morning down through Maryland and across into Virginia, where he was finally cornered in a barn and shot by Boston Corbett.

The Surratt house is more fortunate than some of the well known houses in downtown Washington razed in recent years, in that it is not to be completely demolished. Its new owner, a resident of Alexandria, Va., is changing the ground floor into a store and the second and third floors into apartments.

The framework and brickwork of the original house are being retained but the appearance is being completely changed.

PERSONALS

James R. and Edward J. Law, architects, First Central Building, Madison, Wis., announce that Ellis J. Potter has been admitted to the firm.

Stratton & Snyder, architects, have moved their office from 1103 Union Trust Building to 904 Marquette Building, Detroit, Mich.

Lancelot Sukert, architect, has moved his office from 112 Madison Avenue, Detroit, Mich., to the Architects' Building, 415 Brainard at Cass, that city.

The offices of Arthur Woltersdorf, architect, for years at 138 North LaSalle Street, will hereafter be located in Suite 718 London Guarantee & Accident Building, 360 North Michigan Avenue, Chicago, Ill.

R. H. Shreve and William F. Lamb have moved their office to 331 Madison Avenue, New York City, where they will continue the practice of architecture under the firm name of Shreve & Lamb, architects.

Samuel Ogren, architect, located in various Florida offices for many years, has opened his own office for the general practice of architecture at Room 2, Masonic Building, Delray, Fla., where he would be pleased to receive manufacturers' catalogs and samples.

The architectural firm of Hentz, Reid & Adler, Candler Building, Atlanta, Ga., announces the establishment of a branch office at 7 Bank of Commerce Building, Tampa, Fla. Warren C. Powell, for a number of years a practicing architect in Atlanta, will be in charge.

J. Duncan Forsyth, architect, has opened an office in the Marland Building, Ponca City, Okla., where he would appreciate receiving manufacturers' catalogs and samples. Previous to coming to Oklahoma, Mr. Forsyth was associated with R. H. Dana, Jr., of New York City, and prior to that time, both Mr. Dana and he were partners in the late firm of Murphy & Dana.

The architectural firm of Willis Polk & Company announces that they have moved from 582 Market Street to Suite 412, 277 Pine Street, San Francisco, Cal. The business will be continued under the firm name of Willis Polk & Company, by a partnership formed between James Mitchell and Austin Moore. Mr. Mitchell, who was long associated with the late Mr. Polk, will be in charge of design and construction.

The PUBLISHERS' PAGE

THIS year, as in the past, THE AMERICAN ARCHITECT will present such part of each day's proceedings of the convention of The American Institute of Architects as it is believed will be of interest to its readers. It will also illustrate and describe with the same thoroughness that it has previous exhibitions of The Architectural League of New York, the larger and more widespread as to interest International Exposition of Architecture and the Allied Arts.

* * *

Whatever is said or done in these pages with reference to the two events that will mark an epoch in the practice of architecture in this country, will be a statement of absolute fact and not a forecast of something that is about to happen. The anticipation of an event, and the assumption as to its major happenings, making, if possible, a chronicle of an actual occurrence in other journals but stale and unprofitable, was one of the contributing reasons why certain papers of the daily press were classed as "yellow." Naturally, we inferred that a type of journalism so sensational and undignified, would never be found in technical journals. Unfortunately, however, there have appeared symptoms of yellow journalism in connection with the convention and exposition just opened, but we trust it will not meet with sufficient commendation to encourage its continuance.

We shall deal with this matter as it happens, and try to present to our readers a word picture of the convention as it occurs and not allow our poise to be disturbed by an event that no doubt is now thoroughly regretted by those responsible.

"Let's go." Let's all attend the convention and the exhibition. We believe they are going to be events of more than usual interest. We have no inside information, no friend in the cabal of the Institute's deliberations. But we have a premonition that this convention will be one that will long dwell in the minds of the architectural profession.

And so will the International Exposition. Never before has architecture made such a dignified

appeal to the general public, and never has an architectural event been more thoroughly exploited by efficient publicity methods. By this time the whole country has knowledge of how big and fine this exposition will be. We forecast a very active interest on the part of that large number of people who should receive a better understanding of the economic value of good architecture.

The next two weeks will mark the high point of architectural history in this country. And in our enthusiasm as to results, let us not forget that group of efficient and faithful men who have for the past three months set aside all personal considerations and worked day and night to assure the success of the convention and the exposition.

* * *

"GOING UP?"

GOING up? We certainly are. The A. B. C., which is short for Audit Bureau of Circulation and of which practically all reputable journals are members, is the group of auditors who put the brakes on tendencies to "wildcat" statements of circulation. Can't fool the A. B. C. They know the figures. They've gone into every detail of them. So, there's no room for question, no comeback, when their figures tell us we have a much larger percentage of increase in circulation than our contemporaries in the same field, and it's equally true when they report that our percentage of renewals for 1925 is also considerably larger.

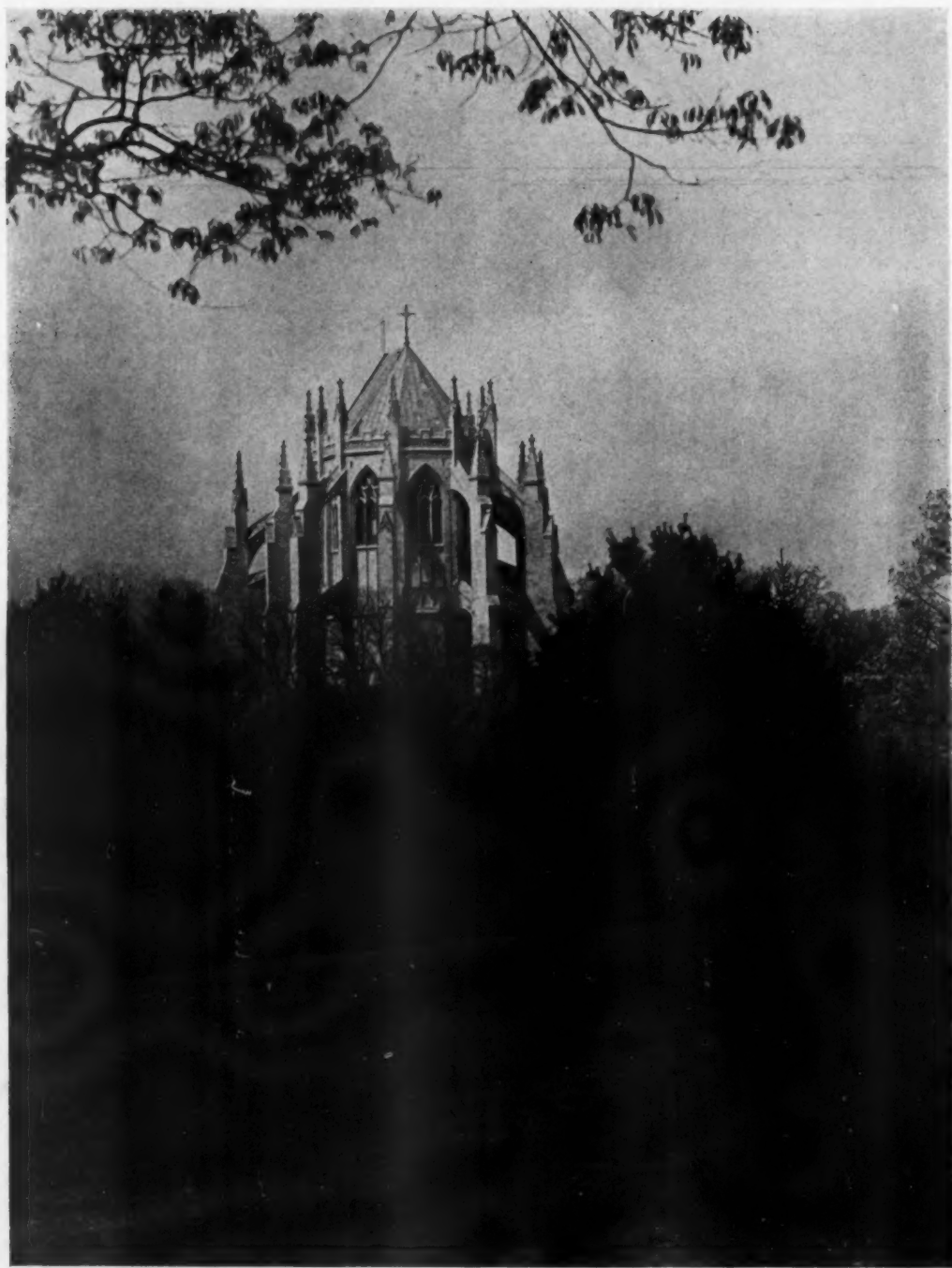
Going up? Yes, we certainly are, and the reason is to be found in the fact that the editors and publishers of THE AMERICAN ARCHITECT are striving to solve the problem of the needs of subscribers. Small difference if our competitors copy our departments and also our policies, even to following their titles exactly, as best they may. The public always favors the original, especially when it gets it in larger quantities, of better quality, at the same price.

Twenty-six issues a year, more than double the amount put out by the monthly journals. And our readers know that if each issue is as good or better than the other journals, they're getting twice as much for the same price. It's "good business" to subscribe for and read THE AMERICAN ARCHITECT.

The yearly renewals by old subscribers is recognition of the progressiveness and service rendered by this journal. Its value as an advertising medium is attested by the fact that in 1924, as for the past several years, it carried the largest volume of advertising of any publication in its field.

Going up? Yes, all the time.

The entertainment and social features during convention week and probably up to the close of the exposition on May 2, will undoubtedly be larger and more varied than on any previous occasion. The Committee on Entertainment has mapped out a program that should meet the approval of all sorts and conditions of men who, naturally, on a visit to this city from far-away home will want to combine every last possible opportunity for instruction, social intercourse amongst their brother architects and sight-seeing.



THE WASHINGTON CATHEDRAL

THE APSE AS VIEWED FROM A HILL TO THE EAST OF THE CATHEDRAL
HENRY VAUGHAN, ARCHITECT

THE AMERICAN ARCHITECT