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AFRICAN AFTERTHOUGHTS

BY SAMUEL CHAMBERLAIN

Illustrations by the author

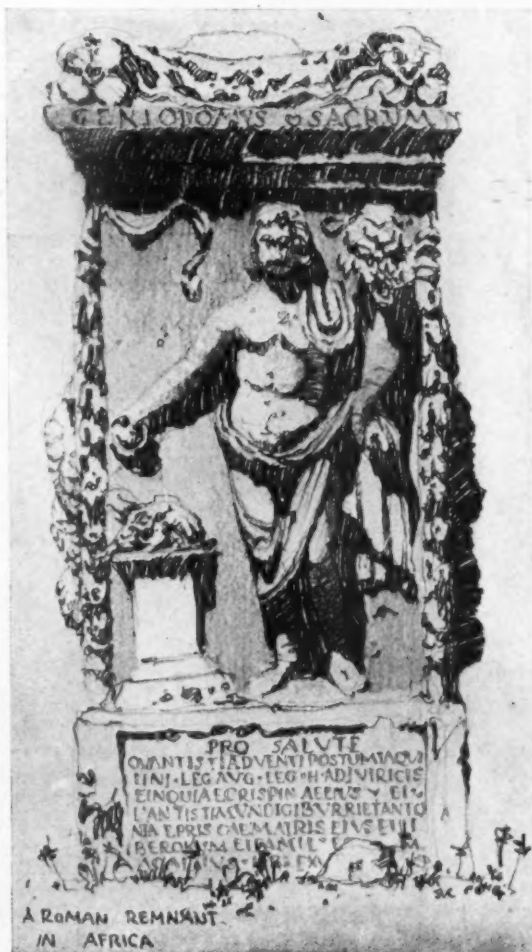
THE shortest distance between two points may be anything but a straight line if those two points happen to be Spain and Sicily. Passenger boats ply not between them. One is obliged patiently to skirt the Mediterranean to arrive finally at Palermo. All of which provides a splendid excuse to bump along the Northern coast of Africa. From Gibraltar a rollicking English boat valiantly tosses you into Spanish Morocco, into Melilla, the center of distribution for the much bemoaned expeditionary forces engaged in ferreting out the recalcitrant Riffs.

This was the first palpitating glimpse of Africa for us, and it consisted principally of crates, hogsheads, half-starved cattle and several thousand African dock-gapers, ragged, motheaten, bewaddled remnants of walking gunnysack. A ponderous old fortress loomed up orange and salmon pink beyond all this tattered animation, and far up on the encircling amphitheatre of hills there shone forth the spotless white silhouette of an unchartered mosque, like a vagrant sail against the blue of the sea. This is as romantic as I can get about Melilla.

It has undergone a mushroom growth more rapid than can be witnessed even in America. The streets of the present town are sufficiently modern and monstrous. The architecture is uninspired and wedding-cakey to a fantastic degree, writhing with sea-serpents and mermaids and curves of grotesque ugliness. Doves of bedraggled turkeys am-

ble through the street, speculative and unconcerned. Stunted burros plod wearily back and forth, goaded by hoarse-voiced gamins. And everywhere there are soldiers. The officers stuff the cafes and look valorous; the soldiers slouch disconsolately about the streets, gazing at blind guitar players and heckling biscuit vendors. The waterfront is lined with squalid eating places, foul with the smell of hot olive oil, and filled with ravenous Spaniards and Moors. Such is the pleasant picture of Melilla.

Oran is startling because it is such an absolute transplantation of a busy, prosperous, uninteresting French city that the idea of Africa doesn't come in at all. The architecture is conventional, colorless, bourgeois French, such as one finds in Clermont-Ferrand or Toulouse, with here and there



A ROMAN REMNANT
IN AFRICA

A ROMAN REMNANT IN AFRICA

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an atrocious attempt to adapt Moorish motifs to a Christian church. The French have since realized that such a scheme of things is not good colonization, and at Casablanca they are putting much careful study into the design of public buildings, with the result that many sympathetic and well suited adaptations of Moorish architecture have sprouted up. There is an old quarter of Oran, spotted with mossy fountains and dusty stone coats of arms, the only reminders of the one-time Spanish dominion. From a distance it is rather intriguing, a jumble of pastelled rectangles climbing up a dizzy hillside and terminating in a medieval fortress. But Oran is nothing to write home about. So far, not so good.

Algiers, however, bolsters up the hopes of the disenchanted traveler. One part of this glistening city may be as Parisian as the Grand Boulevards; the native quarter is none the less as African as Cairo. The same Paris kiosks, street cars, gaudy department stores and aromatic barber shops, the same gesticulating tete a tetes on the cafe terrace, the same Paris midinettes are here in Algiers. Shining white apartment houses hurdle the hills. Architecturally, the new city of Algiers is probably more Parisian than any provincial town in France. For this reason perhaps, the people are much more of a fascination than the town itself.

The natives are adaptable souls. They fold up and fall asleep on the cement sidewalks without any difficulty. They squat around the base of the mosques, solemnly playing dominos on straw mats, talking in low musical voices and incessantly drinking stygian thimblefuls of coffee. There are shaggy sheiks, erect and proud, bedecked with the Legion d'Honneur, and outfitted in vast, well tailored pantaloons which put the baggiest English plus fours to shame. And there are dusty beggars, tattered to a fantastic degree, who disappear into the color of the earth like camouflaged toads. Bow-legged salts and chocolate drop Senegalese loiter

around the wharves, watching the keg rollers at work. Life on a cafe terrace becomes a succession of negative nods, for walking bazaars loaded with vile magenta rugs and pearl inlay furniture whine continually at whoever is thus exposed. Arab children with shoe-shining kits cluster about one's feet like hungry fish nibbling at a piece of bread. The waiters chase them away with siphons, but they surge back at once.

There is something intriguing about the Moorish women; something mysterious which does pique one's curiosity. Those half frightened, piercing black eyes which peer through a narrow slit of white robe or from out of a tiny triangle of black hangings, were the most Oriental touches in Algiers. But they must be rather human, after all, for swarms of them were always to be seen eagerly watching the miraculous demonstrations in a sewing machine agency.

Almost imperceptible openings, too narrow to allow a well laden donkey or wash-woman to pass, cut into the modern streets and lead, under dingy archways and up foul smelling steps, to the Arab hill town, where in more than half of the population is densely concentrated. Overhead are projecting balconies, supported by a forest of rounded sticks, like tremendous slanting bamboo shoots.

Often the houses interlock, leaving the steep passageway below black and damp. The road zig-zags incoherently into colorful blind alleys and dim corners crowded with crouching Arabs. Pomegranate vendors squat supinely in stumble-proof corners, and fountains crop out unexpectedly, surrounded by waiting wenches with copper jugs. Donkeys with side baskets sodden with garbage skid uncertainly down the slippery steps, followed by a trail of ravenous and many-ribbed felines. Everywhere are dingy bazaars displaying blatant shawls in the approved Gypsy colors or screeching painting furniture. Hundreds of shops seem to house cobblers,



TUNIS



CONSTANTINE

THE AMERICAN ARCHITECT

though most of the natives are barefooted. Grimy old silversmiths toil away in the semi-darkness, fashioning anklets and earrings out of dubious silver. The little boutiques seem to cringe from the light. Many a doorway is like a dark kennel, in which one can only see a parched, bony hand stirring a kettle of brownish soup. Overhead are swift glimpses of mysterious veiled figures, sewing behind tiny grilled windows. Occasionally there is found an architectural fragment of interest such as an arched doorway, framed with stubby, gaily painted pilasters and enlivened with a crumbling bit of grillework.

Eventually one comes to the summit of the hill and a breath of pure air. Below is the crazy cubism of interlocking Moorish houses, glittering white and pastel blue. Beyond them is the Mosque of El-Djedid, whose smooth surfaces are so reminiscent of the chalky models of complex paraboloids, ellipsoids and other oids which terrorize the backward student of mathematics. On the docks, chains of basket-bearing Moslems wind endlessly in and out of the holds of freighters, like an army of ants. In the shallow inner harbor there are tiny rowboats of a thousand colors, grouped in regular lanes, for all the world resembling a naturalist's collection of beetles. Decidedly, a bird's-eye of Algiers is more idyllic than a close up.

A prehistoric train connects Algiers and Tunis. It bumps like a buckboard; jolts like a springless cab on cobbles, lurches like a rowboat in a squall, and eventually lands you in the startling half way station of Constantine. The architecture encountered en route consists principally of black and brown tents, mud huts with bedraggled thatched roofs, a desolate dolmen or two and numerous specimens of that severe and supremely homely institution, the French railway station.

The sites of Laon, Toledo, Mola, even Ronda seem insignificant beside Constantine's perilous and paralyzing perch. Small wonder the Romans seized upon such an inaccessible nob of rock for a stronghold. A boulevard has been hewn out of

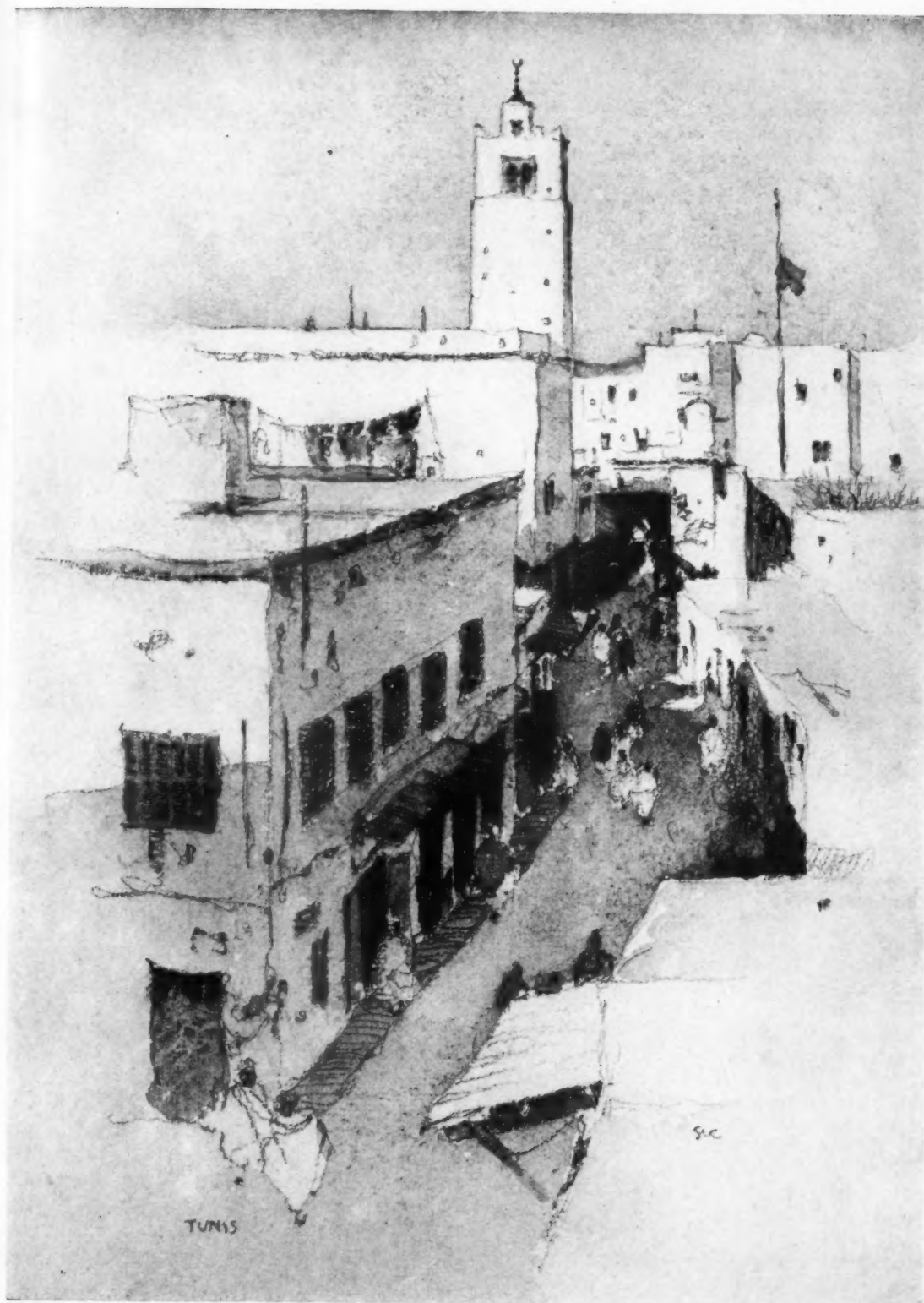
the solid rock, providing dramatic vistas of the jagged gorge below which are guaranteed to stop the pulse of all save aviators, trapeze performers and rum runners. The canyons of lower Manhattan seem paltry besides this blood curdling ravine, through which the river Rummel roars and tosses. Constantine has many streets which are totally removed from any trace of European civilization. One would hazard the positive statement that black coffee and occasional electric light bulbs are the only innovations in some of these Oriental corners during the last two milleniums.

The bazaars become more numerous and even gaudier in this bird's nest of a city. There are more dry goods merchants here than can be found on the subscription list of "Women's Wear." The saddle makers, however, have achieved the last word in riotous color. No self-respecting horse should have to submit to anything so giddy as a Moor's saddle, resplendent with yellow leather, silver buckles, tinsel, mirrors and paint. There is a large Jewish population in Constantine. They are recognizable by the fact that the women go unveiled and wear a strange, squatty cone of colored silk in their hair, while the men wear exceptionally

baggy pantaloons and attach to their fez a long silky black tassel. A chilly Winter climate prevails here, making heavy robes and turbans the proper garments for the well dressed Mohammedan. Here as in Sicily, the men of the town, save for the tradespeople, have apparently nothing to do but sit around and drink coffee and get sufficiently logy to be ready to sleep up to another day's loafing. Architecturally, the native town seems to be all walls, punctured by small black holes for light and air. When the sun glares on these blue-white surfaces, the strange iridescence which results is quite like the blinding blueness of a night photographer's shop on Fourteenth street. The tile roofs are sunburnt and dust laden until they are substantially colorless. Here and there are fragments of Roman stone and brick work, visible under many chipped



AN AFRICAN VISTA



TUNIS

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layers of tinted plaster. To punctuate the skyline, a graceful orange and white minaret looms up, sparkling with gold-fishy tiles.

In Tunis the boulevards once more appear, together with extravagant hotels, casinos, and other accessories to such a pleasant fact. Aperatif time finds the leisure classes parked in the newly built amusement palace, which is architecturally a "combinaison des belles styles modernes et Arabes," according to the publicity agent. Which means that it is as frothy as the juiciest Beaux-Arts fantasy can make it. This is not so distressing as the new Moorish church with Gothic proportions and cubistic details. This is the sort of edifice that looks best when reproduced on a tinselled postcard.

Haunted by such apparitions, it is not unnatural to turn toward the native part of the city, which retains its structural sovereignty. The dazzling souks, or vaulted streets of Tunis give the city its greatest claim to artistic fame, lovely as are its minaretted mosques. Some of the souks are mere alleyways, sheltered from the glare of the sun by tattered canvases stretched overhead, burning with sunlit holes. Others are whitewashed vaults supported by stubby columns, each painted red and green in barber pole spirals. The sunlight pours in through a square opening at the top, a block of dusty brilliance, and bathes the vaults in a soft, delicious reflected light. The souks are divided more or less accurately by the trades given over to them. There is a souk for woollens, for cotton, for shoes, perfume, metal work, jewelry. The shoemakers have the largest space of all, permeated by a smell of strong leather which can be tied only on South Street, Boston. Their most primitive product is a wooden shoe, like those of the Chinese, which submits to many prettifications, carving, tinselling, garnishing with rosebuds and forget-me-nots. They turn out yellow and tangerine leather slippers by unlimited thousands and enough wooden soled sandals to keep the entire world shod, if the world would go in for that type of shoeing, of course. It is a matter of national pride to note, however, that the American garter remains supreme, even in Tunis. It is worn with much decorative effect, and heliotrope is unquestionably the most favored hue. Under the stately white robes which the Tunisians wear, there must be a riot of garish color, to judge by the more intimate garments on display in the woolen souks. These are dyed a sea blue, salmon pink, Nile green or royal purple, according to the mood of the wearer. The men have also the right to conceal Chauve Souris silk shirtings and handker-

chiefs, too bold in color and pattern to be seen even in the pochette of the jazziest collegian or the floweriest Fascist. The Tunisian's home life must be a colorful one.

Beyond is a fragrant lane of perfume and incense shops. Fragrant to my untutored nostrils, at least, although I was indignantly informed that the prevalent aroma is exactly the same as that in favor with Nellie, the colored cook back home. The jewelry ward has a charm of its own, despite a certain fifteen-cent store gaudiness in the stones which they imbed in their 9-carat gold. The bedlam of the copper workers reverberates for blocks, and the tapping of the brass merchants sounds like a thousand housewives beating up omelettes. There are fez makers, combing wool into shape with brushes which resemble a first-class bottle washer. Tall cylindrical fezzes, fat and buttony ones, round skulled ones with long black tassels, flaring ones, conical ones; it is by no means a headdress lacking in variety. The tall, handsome patricians gather in a shaded, arcaded square, leisurely smoking and talking softly. Above them are miniature windows, guarded by delicate grilles with a downward bulge, this providing elbow space for a Moorish demoiselle to gaze down and survey the matrimonial prospects.

A notice, written in five languages, informs the stranger that none but Moslems are admitted to the mosques. A glimpse of their cool patios makes this a matter of regret. To overhear faintly the Oriental yodling of some soloist in the mosque, however, is worth a clammy thrill or two. On the doorsteps, worn smooth and shiny from countless bare footsteps, are rows of sandals belonging to the worshippers within. Many of the mosques are on the outskirts of the souks, glistening like jewels against the African blue of the sky. It is something of a shock to leave the soft light of the arcades and come into the blinding open, like emerging from an afternoon movie. Here also are the homes of the wealthy Tunisians, all of which have impressive wooden doorways, studded with countless nails in aboriginal designs. And there are spots of wall surface enlivened with old tiles, which would tempt anyone supplied with a cold chisel to commit petty robbery.

One carries away from Tunis the indelible impression of color, subtle color and blatant color, curiously blended. It is something the Tunisian loves. He must, for who else would go to the pains to peroxide his horses' tails and dye them bright orange! Egypt may be more majestic, but Tunis more than fulfills one's dreams of Africa.





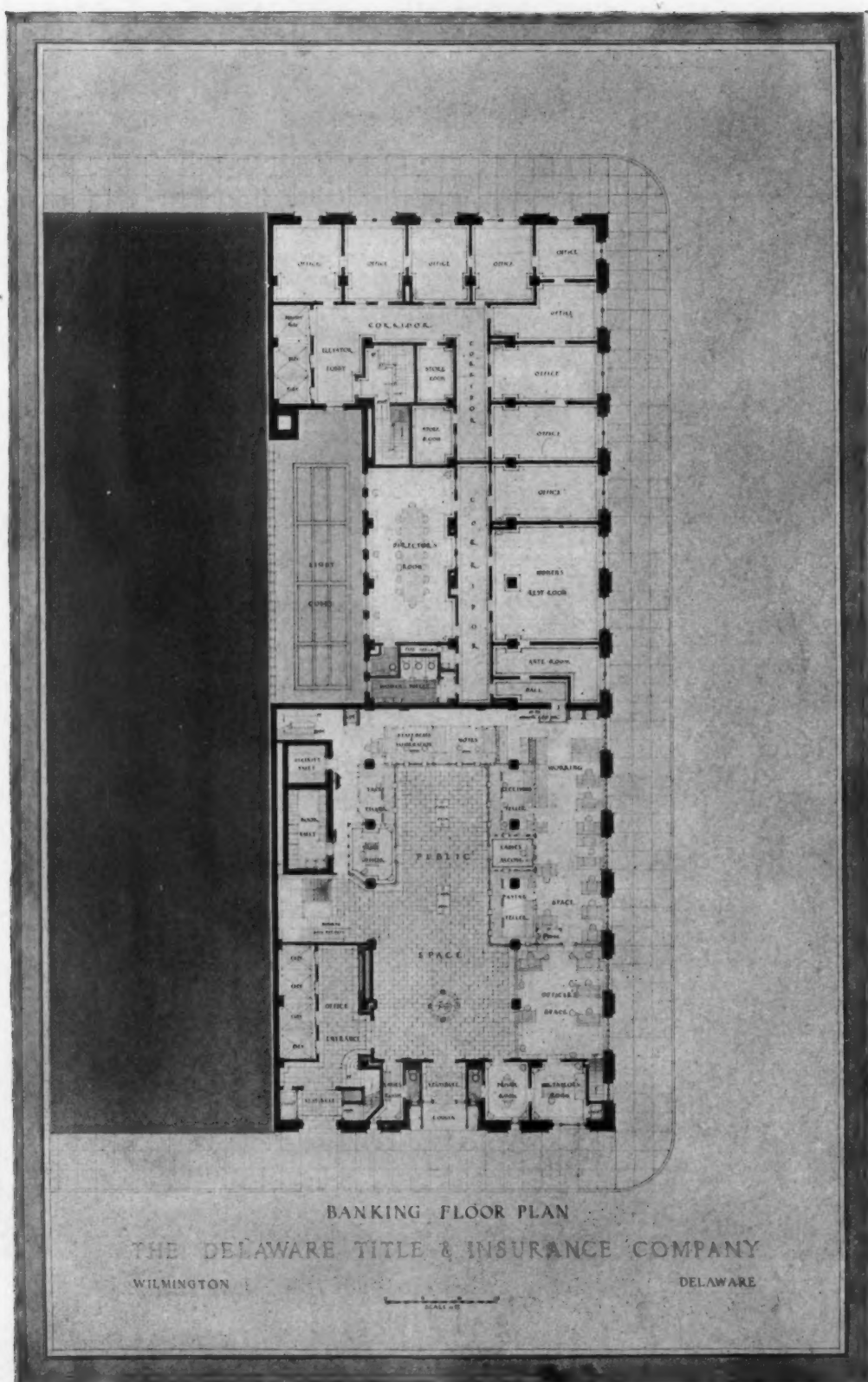
OFFICE BUILDING FOR DELAWARE TITLE & INSURANCE CO., WILMINGTON, DEL.

DENNISON & HIRONS, ARCHITECTS

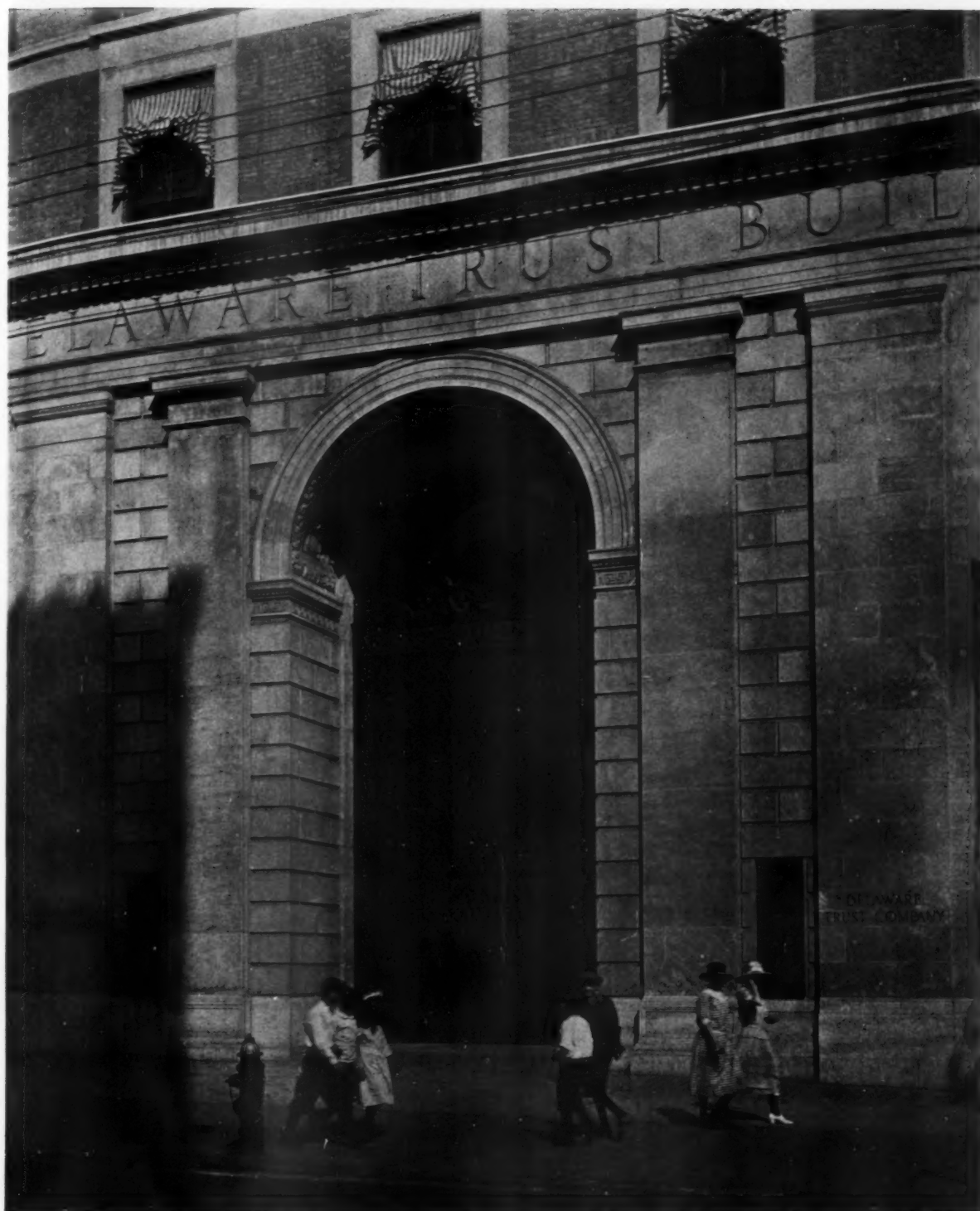
A well designed and dignified structure for a small city. Of recent construction, it cost approximately 60c. per cubic foot. Lower stories are of limestone; the upper portion, brick; roof, pitch and slag. Steel frame. Cement floors. Interior partitions, gypsum and terra cotta blocks; trim, wood. Building is heated by a vacuum steam system

(See plan on back)

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OFFICE BUILDING FOR DELAWARE TITLE & INSURANCE CO., WILMINGTON, DEL.
DENNISON & HIRONS, ARCHITECTS

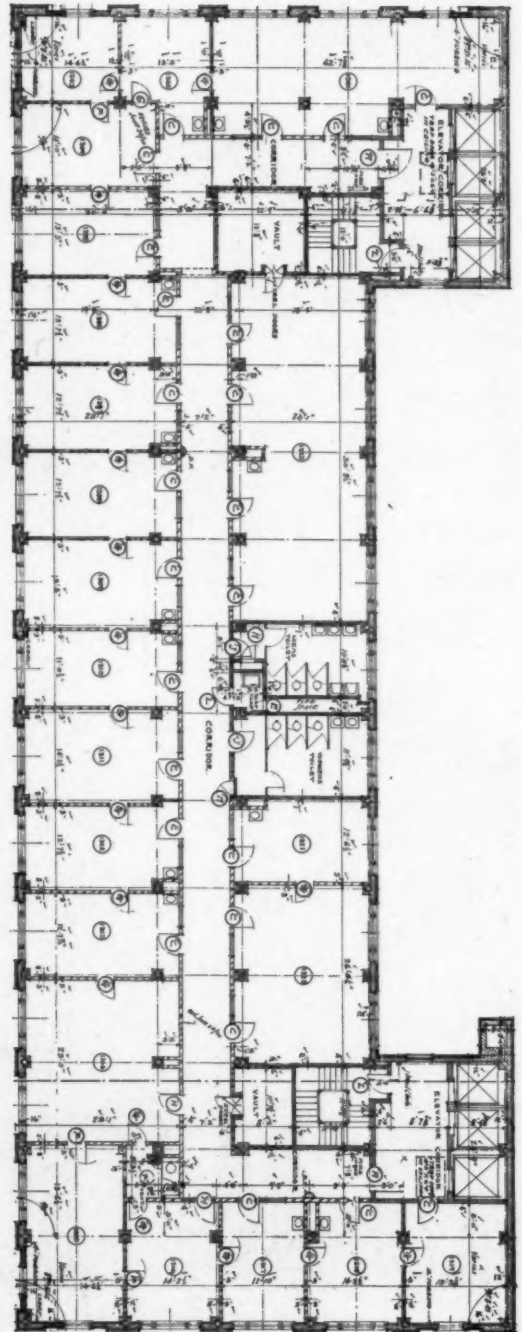


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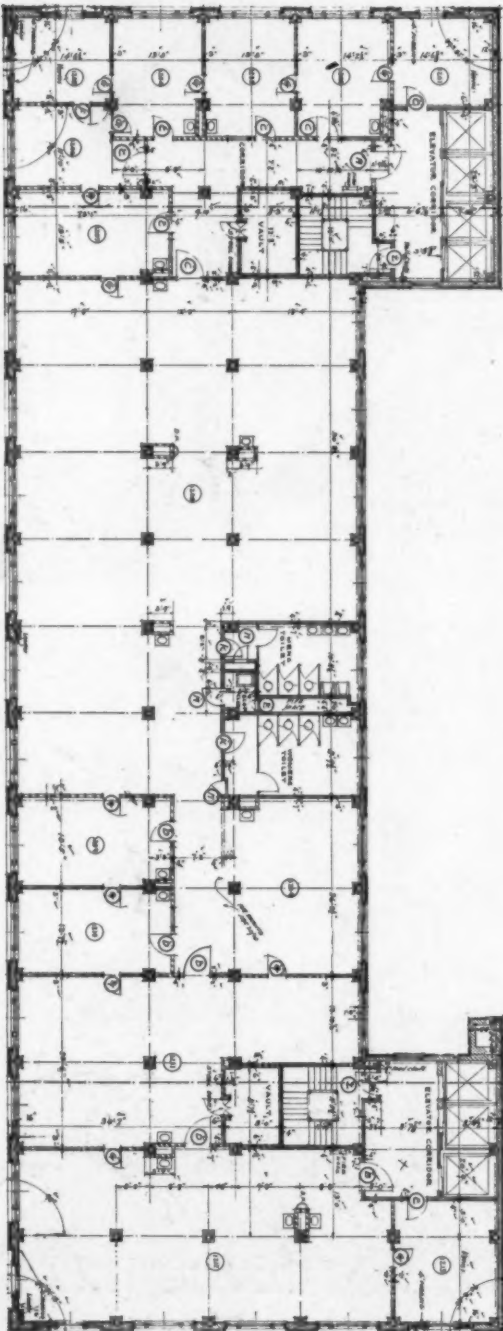
DENNISON & HIRONS, ARCHITECTS

(See plans on back)

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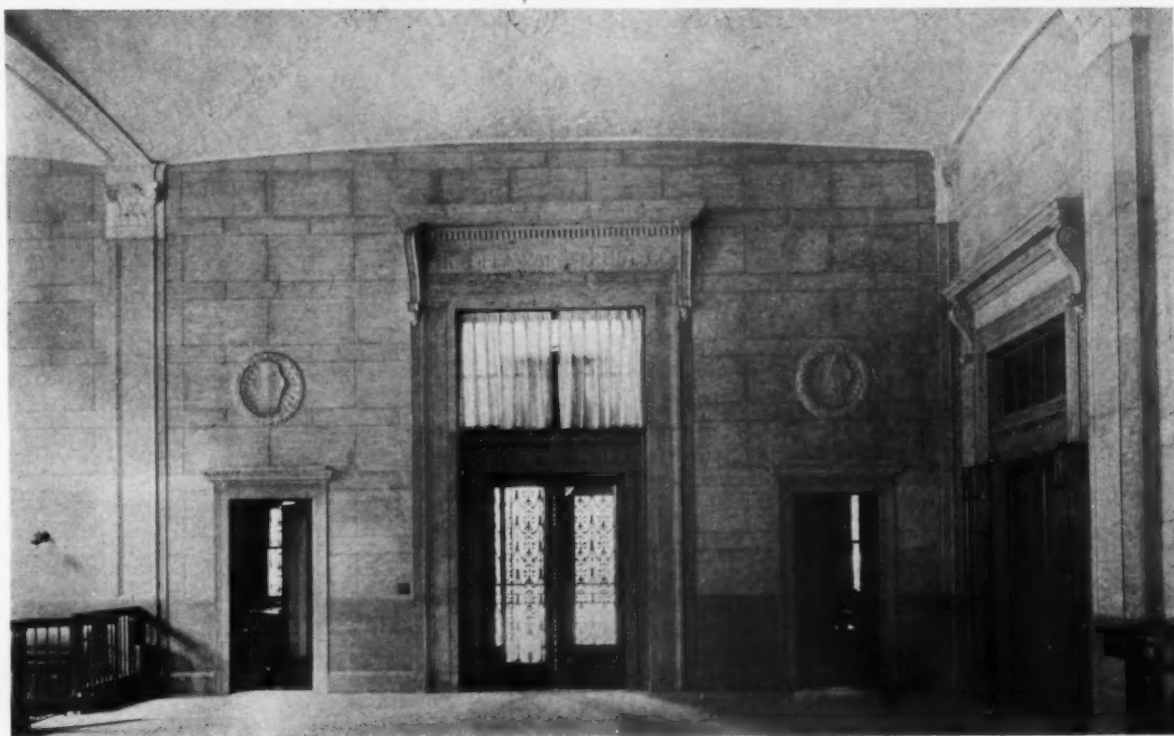
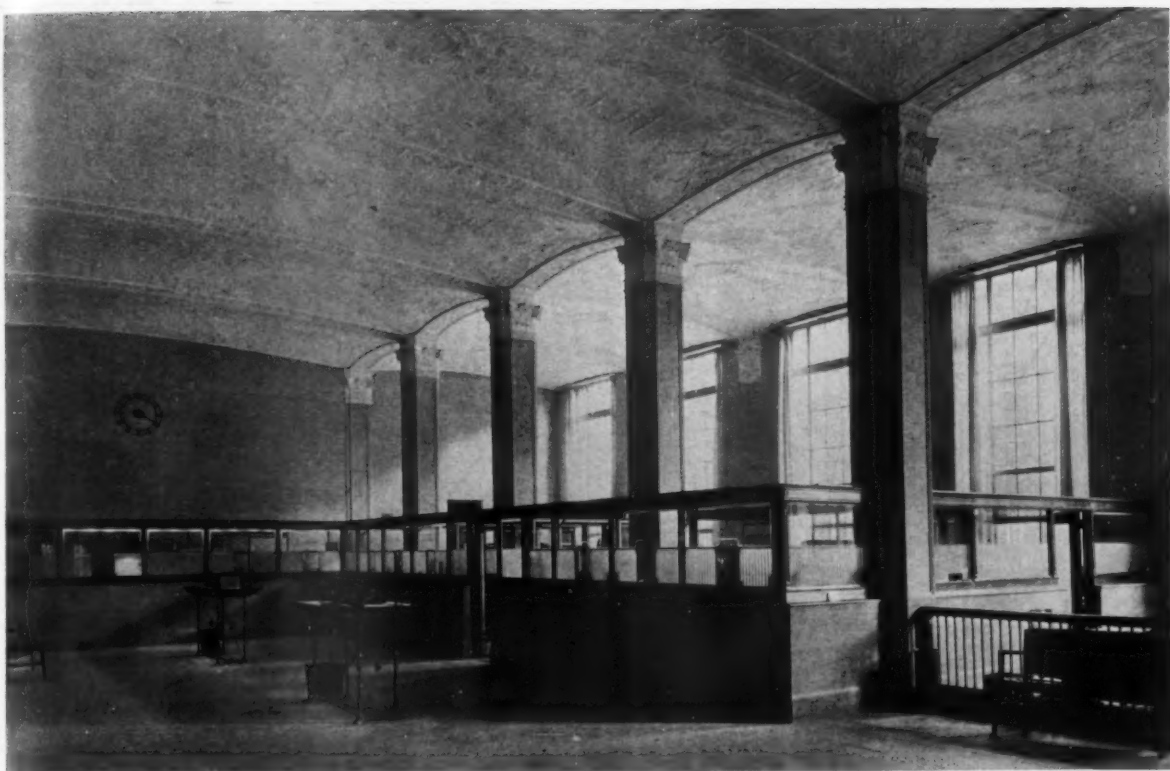
THIRTEENTH FLOOR PLAN



TWELFTH FLOOR PLAN

OFFICE BUILDING FOR DELAWARE TITLE & INSURANCE CO., WILMINGTON, DEL.

DENNISON & HIRONS, ARCHITECTS

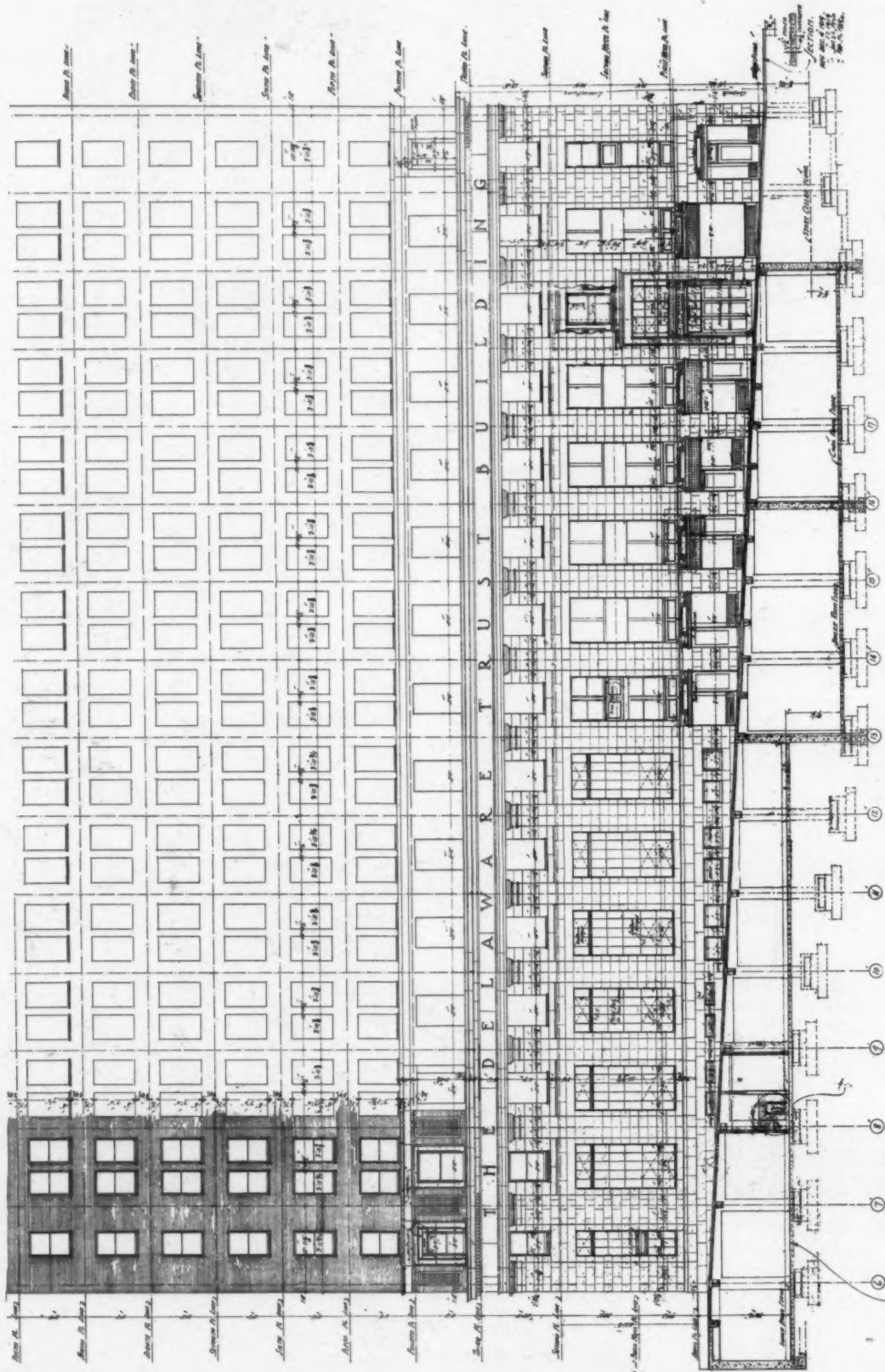


OFFICE BUILDING FOR DELAWARE TITLE & INSURANCE CO., WILMINGTON, DEL.

DENNISON & HIRONS, ARCHITECTS

(See elevation on back)

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NINTH STREET ELEVATION
 OFFICE BUILDING FOR DELAWARE TITLE & INSURANCE CO., WILMINGTON, DEL.
 DENNISON & HIRONS, ARCHITECTS

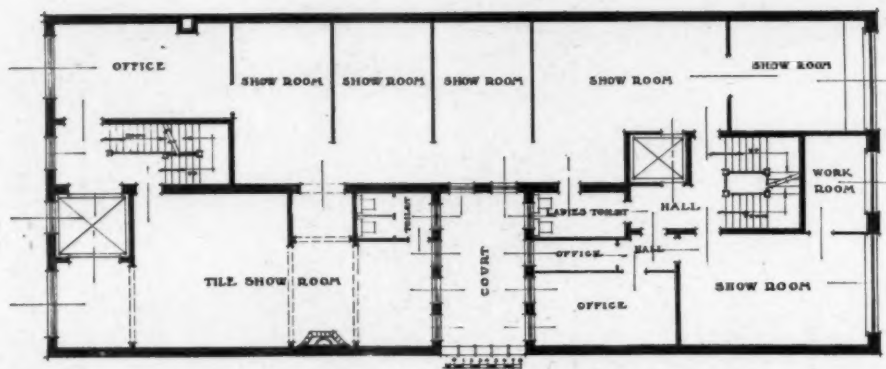


NETTING BUILDING, DETROIT, MICH.

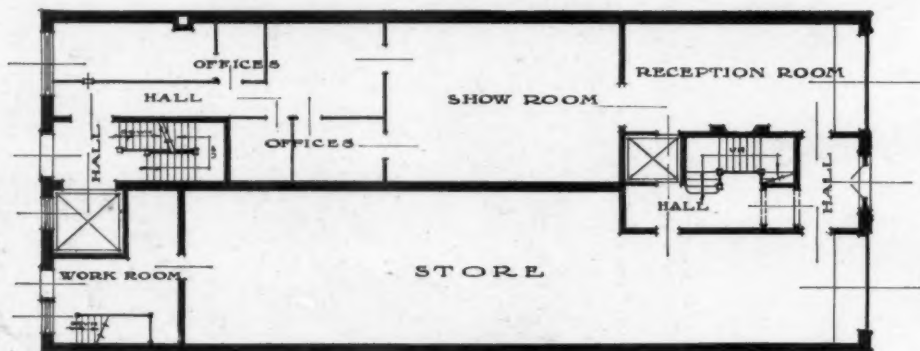
B. C. WETZEL & CO., ARCHITECTS

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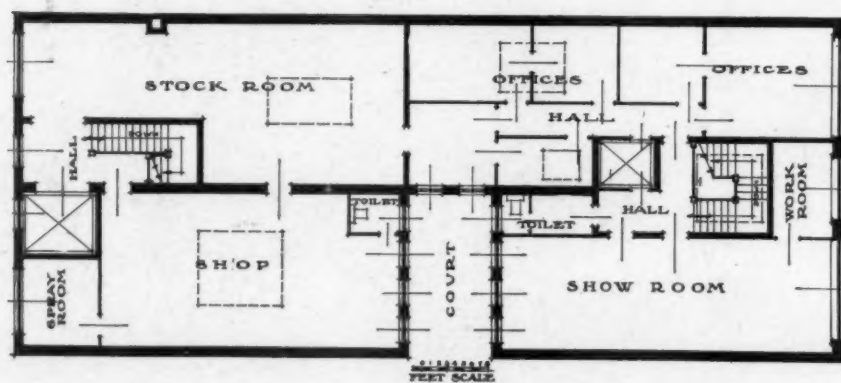
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SECOND FLOOR PLAN



FIRST FLOOR PLAN



NETTING BUILDING, DETROIT, MICH.

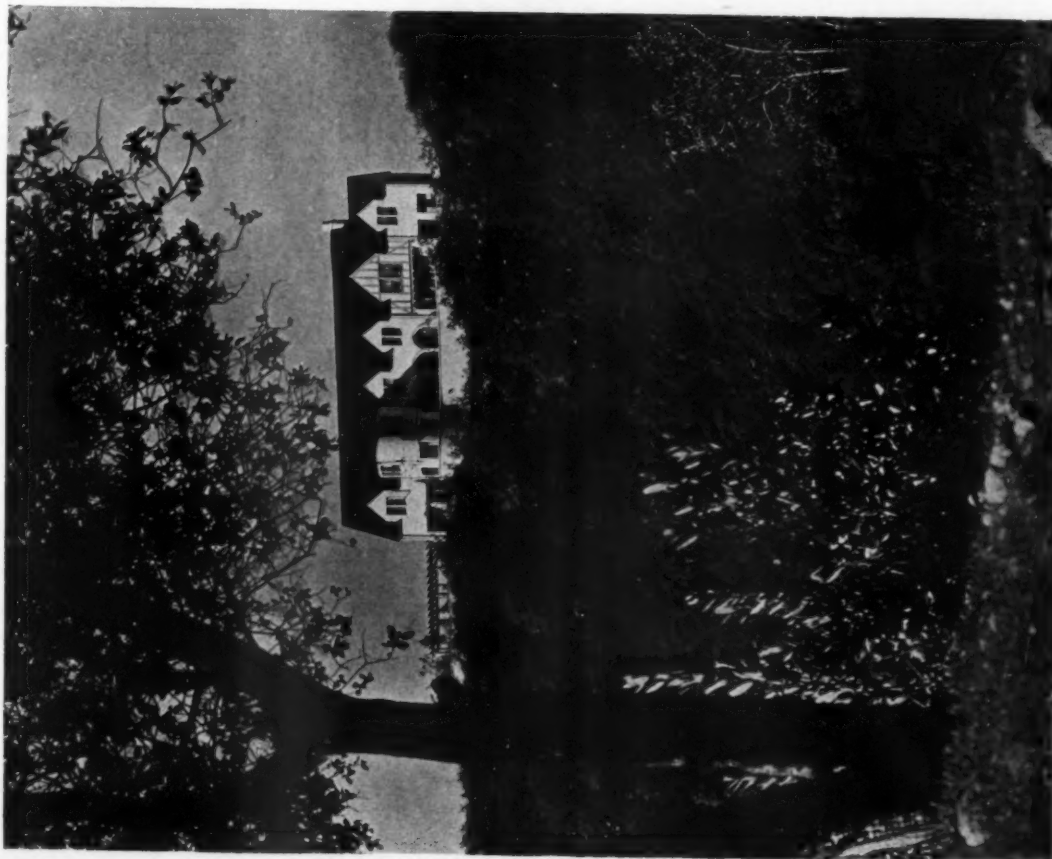
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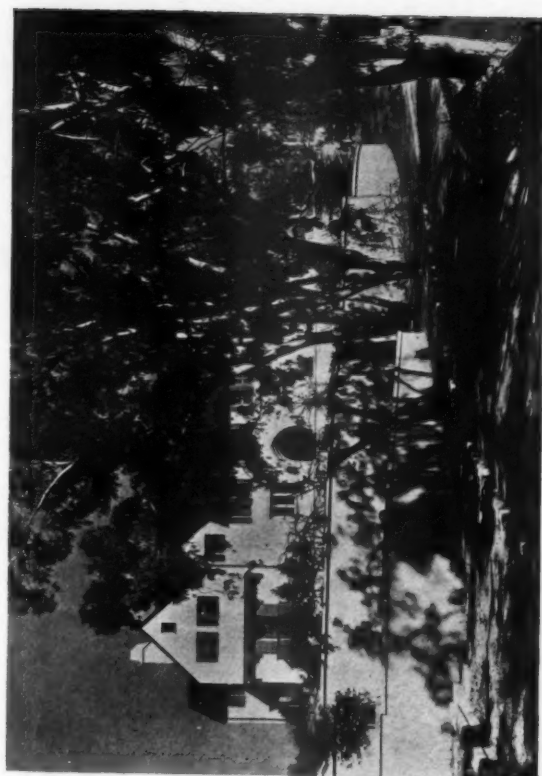
NETTING BUILDING, DETROIT, MICH.

B. C. WETZEL & CO., ARCHITECTS

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HOUSE OF J. N. VAN PATTEN, PASADENA, CALIF.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

House built in 1923. Cost per cubic foot 40c.

Exterior walls, stucco. Roof, split Redwood shakes.

Trim, Oregon pine and white cedar.

Heating, hot air.

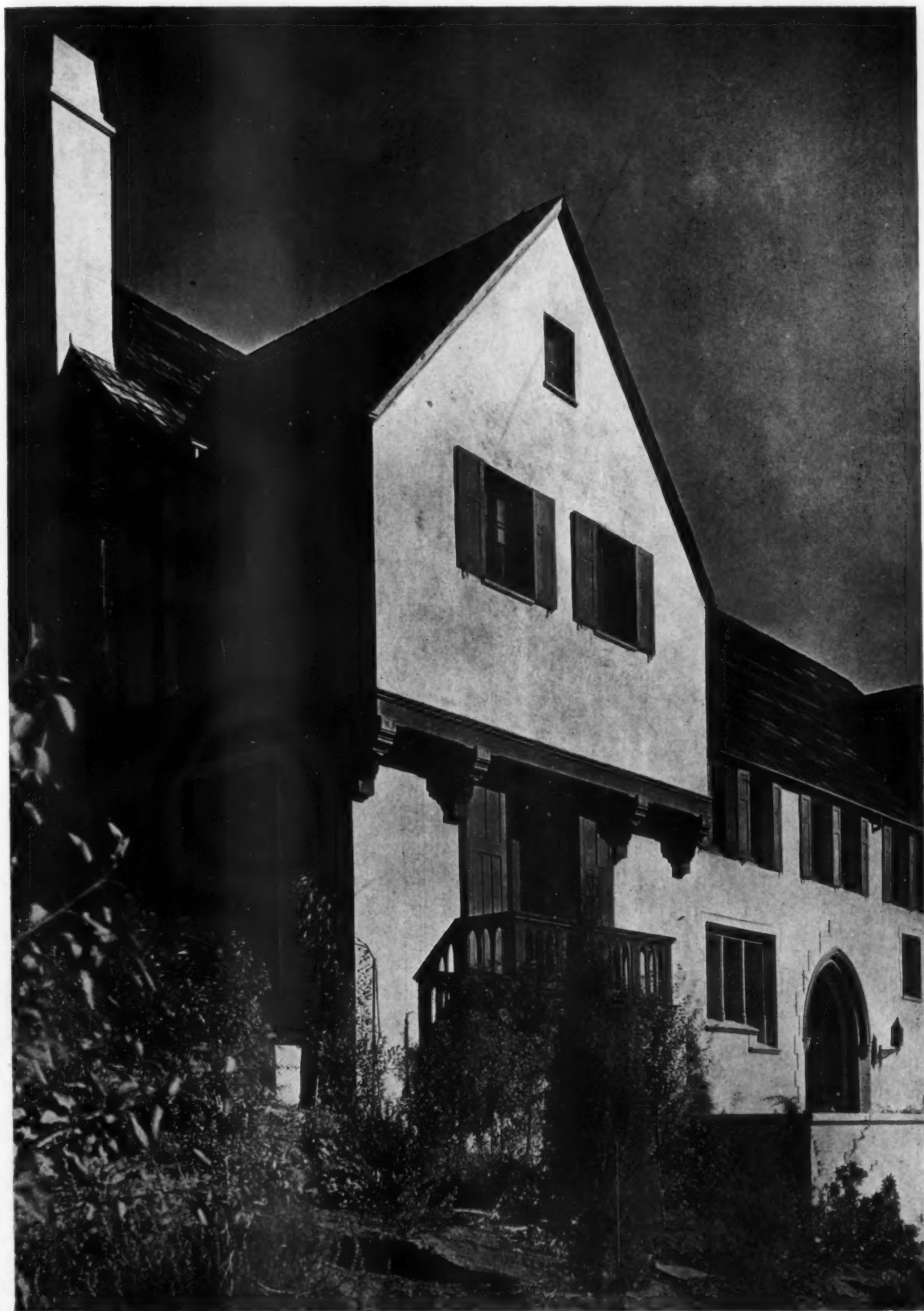
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HOUSE OF J. N. VAN PATTEN, PASADENA, CALIF.

MARSTON, VAN PELT & MAYBURY, ARCHITECTS

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HOUSE OF J. N. VAN PATTEN, PASADENA, CALIF.

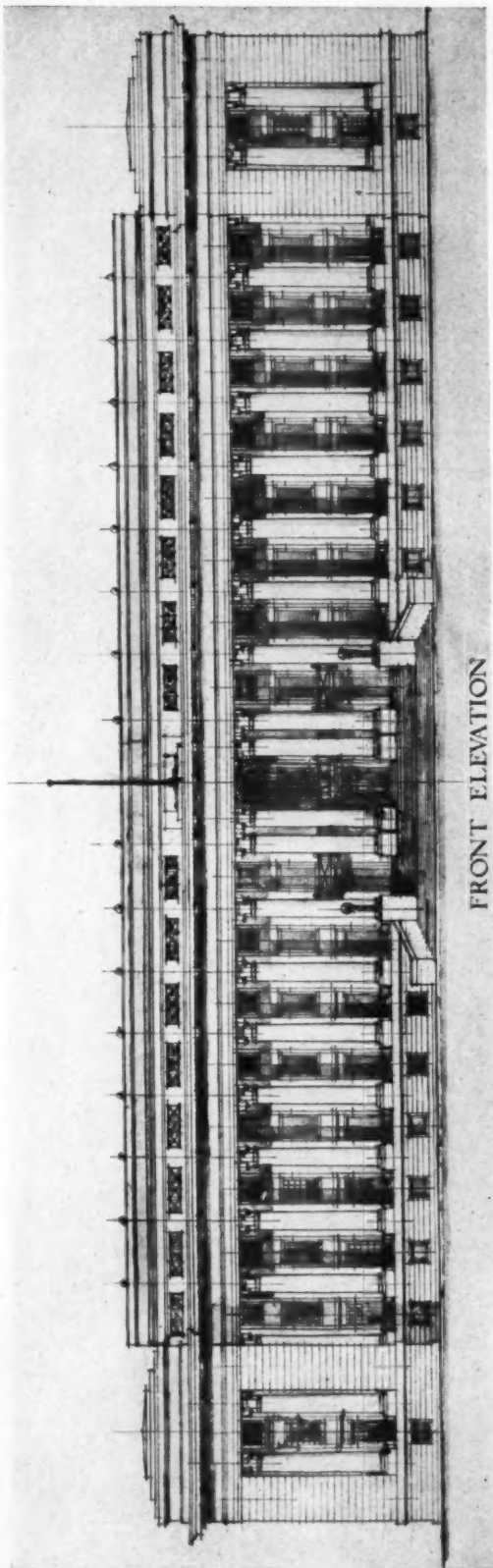
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



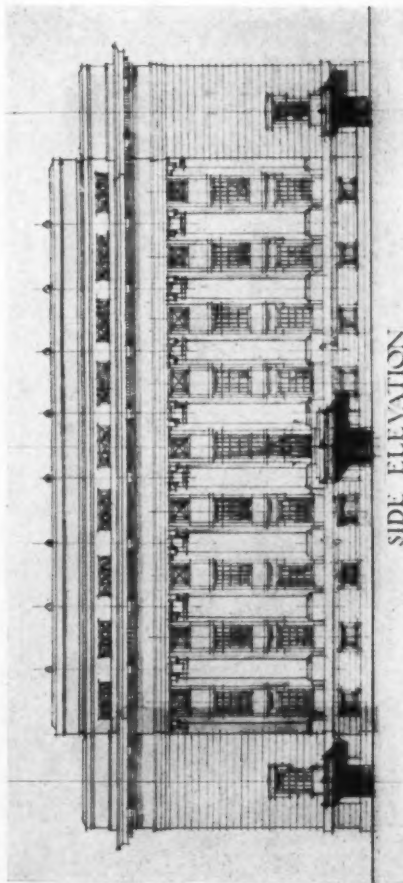
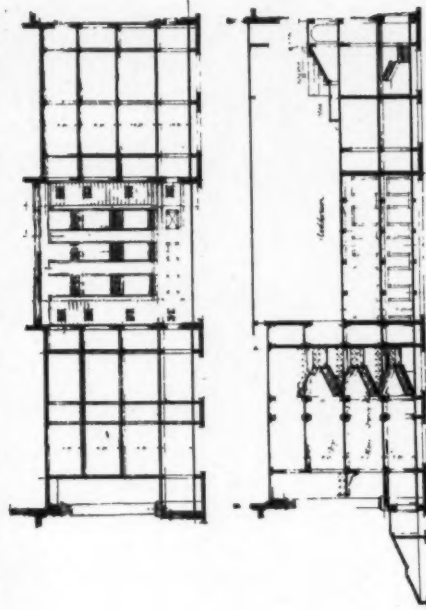
HOUSE OF J. N. VAN PATTEN, PASADENA, CALIF.
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



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FRONT ELEVATION



SIDE ELEVATION

PROPOSED NEW OFFICES, SINGAPORE (STRAITS SETTLEMENT) MUNICIPALITY
S. DOUGLAS MEADOWS, F. R. I. B. A., CHIEF ARCHITECT, MUNICIPAL ARCHITECT'S OFFICE

THE ARCHITECTURAL DRAFTSMAN

BY PHIL O'CIPHER

IN discussing the architectural draftsman it is unfair not to emphasize fully his weak as well as his strong points. In rehearsing the former it is impossible to deny that the draftsman is a dissipated individual. It is a great mistake, however, to regard this as his only point of resemblance to the architect. Each is afflicted with the oppressive sense that his talents are not appreciated. The draftsman, like the architect, cannot pass a large plate glass shop window without casting a covert glance at the embryonic McKim reflected therein.

All draftsmen are embryonic. Youth is the trait which alone makes draftsmanship possible. No mature mind could accept the role. It has always been a perplexing problem to discover what becomes of draftsmen after forty. Doubtless death rushes to the assistance of some. Marriage is sure to relieve others of the necessity of hard labor. There are many who wake to a realization of the mysterious and dismal future of draftsmanship in time to embrace the more lucrative prospect of an abandoned farm. Occasionally Fate, like the Eagle, clutches our poor Ganymedes and carries him to the Olympic summit of an independent practice, where he is obliged all at once to learn what it is to work.

Not one nor all of these causes, however, sufficiently explains the awful fact that there are almost no draftsmen older than forty years. Their lives are short but wretched. They are too child-like and honest to succeed in the world. Fewer designs on paper and more on their fellowmen would make them wool merchants, senators, and policemen; but in drawing the line at worldly selfishness they are soon resigned to drawing the line forever at 25 per, until they sink into a premature and perplexing oblivion.

Sublime as they must be to pursue this martyred course, they have their human qualities. For instance, love allures them, but cash, by its own lack, prevents fruition, for the young woman of today who is suited to make our talented draftsman happy, comes high.

Many a draftsman abhors dirt, and yet is obliged to be philosophical about it, for while sketching hospital bases and marble floors, he hears the mousie sneezing in the dust behind the radiator pipe, or deftly, with his dividers, spears the cockroach carrying off the soap. Then, turning up his coat collar against the kind of draft for which he was not named in spite of his propensity to airy persiflage, and wiping the soot of a neighboring chimney from his once white drawing paper, with a horny palm, our draftsman pro-

ceeds to ink in the air washing chamber and the fresh air ducts of some schoolhouse designed to make life comfortable for the really poor.

It is a noble but monotonous life until a competition comes along. Then he sleeps upon his board by day, listlessly wiping his pen, and dreams of the first prize; but, by night, the office is aglow with incandescent light; there is a merry hum while the "force" is "slingin' the ink and pushin' the pen along." Midnight has no terrors. Three o'clock is early, and at last when the judges have said their say, and awarded the prize to the scheme with the straight row of Corinthian columns, the office becomes a camp of ill-suppressed indignation. "The scheme we had was too good. What those fellows wanted was not a beautiful building, but a foreflushing piece of Beaux-Arts draftsmanship."

Meanwhile, of course, it is high time the fresh air ducts of the old job were inked in, and so it goes.

Occasionally, there comes a "raise." This process is not yet arranged in that beautiful automatic way of which the architects themselves are masters. The architects are unionized and *they* raise *themselves* 5 to 6 per cent—20% at a lick. The draftsman waits and when the Bureau of Commerce and Labor submits a report showing that the cost of living has increased 50%, the draftsman beams his gratitude to the boss for a 10% boost. He is not falling behind quite so fast after all, and then, he can do a bungalow outside now and then, just to pay the coal bill. Life is not so hard. His ears have long since become calloused to the tearful refrain as the boss swallows the lump in his throat and sobs,—"You are worth *much* more than this, John, but really I cannot *afford* just now to increase your pay—business is so uncertain, you know."

Measured from some angles, the life of the draftsman is not without compensations. While his work is under way, he may smoke. In fact, he may and does smoke continually, always stopping to draw a line after lighting up. Discipline is also relaxed in matters of speech. The draftsman may speak to his fellows. Sometimes he does. Sometimes he doesn't. It is wonderful how much there is to say, anyway, and it is only fair that a few minutes out of every hour should be given to anecdote, or even song.

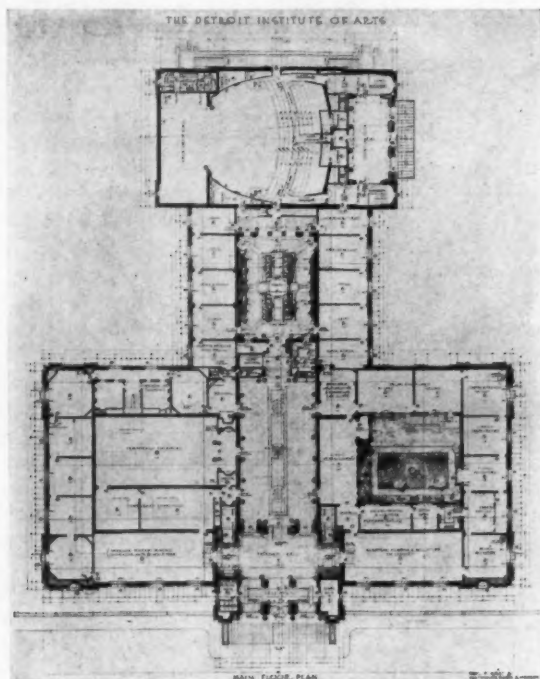
Some offices give an hour for lunch. If the refectory parlor is ten minutes distant from the office, a one hour and twenty minutes' absence would represent a one hour lunch, allowing nothing for waste or wear and tear. This seems fair

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enough. As to the nine o'clock game, the architect must remember the hardships of a commuter. A thorough compilation of reports shows that all suburban trains arrive in the city at exactly nine, so that it is impossible to be anywhere else at that particular moment of time. Obviously some leeway is required.

So, after all, the poor fellow who "took to" architecture, because he could draw such lovely sketches of cubes, cylinders and pussy willows

in grammar school, has a certain blessed freedom which is worth much—for which, in fact, the world is fighting. In spite of the fact that he is being underpaid, he is usually permitted to underwork, so that in a certain sense he gets back at his employer. So let us welcome him with not too many tears, but with our blessing, and always with the feeling that his heart is in the right place even when the stairs don't come out right on the second floor.



MAIN FLOOR PLAN



MUSEUM OF THE INSTITUTE OF ARTS, DETROIT, MICH.

PAUL P. CRET AND ZANTZINGER, BORIE & MEDARY, ARCHITECTS

DIANA of MADISON SQUARE GARDEN

THE demolition of our buildings rarely involves as much romantic interest as that aroused by the removal of St. Gaudens' figure of Diana from Stanford White's tower of Madison Square Garden. The memory of millions of visitors to New York City who have seen and admired the statue makes the event of more than local interest. With the derrick and slings in place, the news soon spread and hundreds gathered in Madison Square to watch the slow and safe descent of the statue, and, as befitting such an occasion, as will be seen in the accompanying illustration, a distinguished reception committee was grouped on the platform to which the figure was lowered.

For at least fifteen years, the structure known as Madison Square Garden has been reported sold or about to be sold and to be replaced by a high office building. Rumors eventually became an actuality through the purchase of the site by the New York Life Insurance Company.

Agitation was at once started to preserve the statue of Diana and Darwin P. Kingsley, president of the purchasing company, entrusted her to the

care of New York University on the condition that funds be raised to reconstruct the tower on the new site and thus place the statue at the height of 341 feet, for which it was originally designed. A committee headed by Elihu Root is at present engaged in obtaining subscriptions for this purpose.

The present statue, removed on May 6, 1925, replaced an earlier one erected in December, 1891 and removed eight months later. Soon after the first Diana was erected, Stanford White, the de-

signer of the building, determined that the figure was too large and made the tower a pedestal for the statue where as the statue should have been merely a pinnacle of the tower. Consequently Mr. White at his own expense ordered it replaced by a new and smaller figure.

Diana was designed to act as a weather vane and made of twenty-two ounce copper sheets riveted and brazed together.

The figure weighed nearly one ton but was so delicately poised that a wind pressure of one-quarter pound was sufficient to cause it to point the arrow directly into the wind.

The figure is thirteen feet high or five feet less than the original one. The statue of slender, graceful line was superbly modeled in detail, and offered an interesting silhouette from any angle and undoubtedly was a decided improvement over the one it replaced.

After the drapery which flowed gracefully from the shoulders and acted as a rudder, disappeared more than fifteen years ago, the bearings were jammed and locked so that Diana's arrow thereafter always pointed into the Northeast wind.

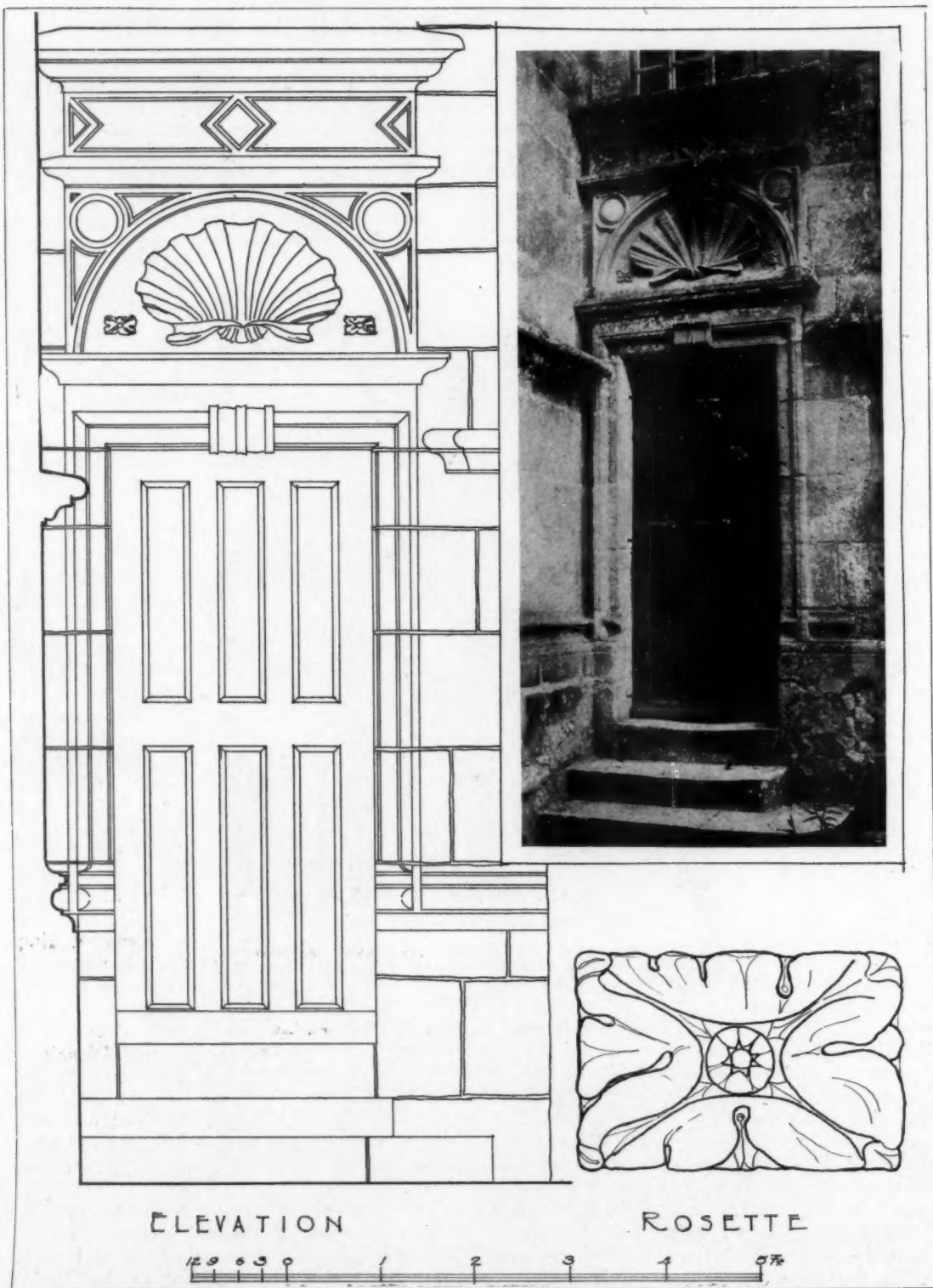
Just how this drapery became detached, and where it lodged, is a mystery that has never been solved.

The removal of the first Diana was the subject of much interest and comment in 1891. The figure, sold to Chicago interests and placed upon the Agricultural Building at the World's Fair, was eventually partially destroyed by fire. The upper portion of the statue is believed to be in existence.



ST. GAUDENS' DIANA, FOR THIRTY-FIVE YEARS PERCHED ON STANFORD WHITE'S MADISON SQUARE TOWER, LOWERED TO EARTH PREPARATORY TO HER TRANSFER TO UNIVERSITY HEIGHTS

In the foreground, from left to right: Tex Rickard, Lawrence White, Dr. Elmer E. Brown, Chancellor of New York University, Darwin P. Kingsley, President of New York Life Insurance Co., present owners of the building



FRANCE AZAY LE RIDEAU
Measured and Drawn

MINOR DOOR TO CHATEAU
by ROBERT M. BLACKALL.

EDITORIAL COMMENT

RE-CREATION? IS THAT POSSIBLE? A recreation, architectural or otherwise, is a visible manifestation of a mental and spiritual conception. The Parthenon—conceived, built in form of beauty as the shrine of a patron goddess where her priests and the populace observed the majestic liturgies of a pagan cult. Then, damaged by the process of war, ruined along with the decadence and passing of the great religious incentive to its conception and its contemporary civilization. Can it be re-created? And yet, the Greek government has made an initial appropriation for the purpose of re-creating the Parthenon.

Who of us can assume the task, with the fragments available, of re-creating the Parthenon and have the temerity to assume the possession of the inspiration and the genius of its immortal architects? Can we find in our lives and our times those things, spiritual and material that would induce the same conceptions that had their birth twenty-five centuries ago—in this twentieth century in Greece or elsewhere? Even if we could reconstruct the lost parts and re-assemble the fragments in the possession of foreign countries and conceive correctly the obliterated colors that once covered its walls, colonnades and entablatures, could we bring back that old-time environment that furnished the setting for this glorious temple with a revival of the ancient pagan rituals and coeval civilization?

A masterpiece is an individual creation, unique, and it cannot be copied, restored or re-created. Then why essay the impossible and achieve only an abortive attempt? Is it not better for the world, and more reasonable for us, to find such inspiration as we can in the matchless remains of this great temple, in its storied history, its traditions and its mystical lore? With these influences, then, let us feel the urge not to duplicate or to imitate in any part or parcel, but rather in them to find the incentive to emulate and excel the architects of ancient Greece.

Impossible? Not so! Not to achieve the same result but one of equal or greater beauty and fineness consonant with our times. This can be done and it is done, but being right at hand we do not recognize it in our familiar neighbor. Then why not let the past serve its purpose to animate us with the great desire to surpass all of the glories, architectural and otherwise, of times ago—with finer expressions of ourselves, our needs and our civilization?

How futile it is to attempt to re-create a masterpiece—as inutile, tasteless and insipid as the attempt to rekindle the fires of a dead love.

WE HAVE OFFERED all kinds of reasons for the lack of a distinct American type in both architectural and decorative design. The size of this country and the different climatic conditions in various sections is one; the fact that this country is still only in its youth, being only one hundred and fifty years old compared with one thousand and fifty years for the European countries, is another, as its traditions are not yet definitely established; then the fact that the streak of European blood which flows through us and makes our ideals largely the ideals of Europe is still another. Each one has such truths in it that it may well be considered seriously. But it is a fact that the expression of national ideals in decorative design is lacking to a degree that is out of all proportion to the inspiration they offer. Certain localities, for example, have their traditional types, as the Rip Van Winkle type of the Washington Irving country in central New York State. Then further down we come into the Country of the Headless Horsemen, and so on. Other localities bring back to memory the birth of the country, the discovery of America, the bold stand of some army of people, or the heroic independence of a company of religious believers. All these historic facts might be played up easily in the decorative designs of the particular locality of which they are traditional. We may have a flower, or a certain section might select a flower distinctly its own. Why not base the decorative designs of that section on conventionalized forms of that particular flower? This country by its very scope offers no end of inspiration to the designer of decorative treatments.

Certain sections of the country have, since the earlier days of its existence, been characterized by a particular type of building design. In the days of the Colonial, the Louisiana section and the St. Lawrence River section saw the inspiration of the French in its designs; the New York region was of strikingly Dutch feeling, the section of the Capes of Delaware was prominently Swedish and the New England locality, Georgian. Yet there was a certain Americanism about them all which typified them as Colonial. Today, we find somewhat similar tendencies in architectural design. The Pacific coast is characterized today by houses carrying out in their design ideas which are taken from the old Spanish. The old Mission architecture of Colonial days in that part of the country gives an interesting traditional background for this movement.

There are ideas aplenty throughout this country, and many of them are traditional. But they

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are not being plucked by the designer. What if a thing may have a local character? The locale itself is American, and that is enough. The designer should play up these traditional themes for all they are worth. And, in so doing, his reputation for original expression will win for him and for the country which he represents praise commensurate with his ability.

* * *

ONE OF THE ARGUMENTS advanced by organized labor in the building industry has been that its working year was a "short year," in some trades not more than six to eight months. To take up this slack and to afford a wage that would provide income for the entire twelve months, labor has set a high scale for a day's work.

Seasonal employment, as it is now called, is largely the result of custom. We are today in many industries doing the work, in spite of rapid progress in types of materials and methods of handling, in exactly the same way that we have worked for the past two decades. Ask any material builder and he will tell you that he firmly believes that in the more important lines of building construction the so-called seasonal limit could be largely extended and in fact entirely done away with in some cases.

"How use doeth breed a habit in a man." Seasonal labor as we have already said is nothing more or less than the following of age worn customs.

Secretary Hoover, among his first official acts, called together a specially selected committee to consider this important problem. The work of this committee served to bring the matter directly to the attention of the building interests. Mr. Hoover has pointed out that this is as far as the Government can go except as it may be able to set an example in the conduct of its own building operations.

The American Construction Council has been actively working on this problem for more than two years and at a recent conference held in New York City made it the subject of one meeting. The meeting brought out the fact that the co-operation of owners, contractors, and labor is being obtained, that we must realize that "waste" includes the wasteful system of intensified construction operations covering a few months of the year, and that the correction of this habit

must come through the insistence of the public.

In addition to the work of the American Construction Council the movement has been supported largely by all of the more important elements in the organized building industry. As a result there is a gradual awakening, by those interested in construction work to the fact that winter work can be carried on successfully and economically without great loss of time. We must recognize that winter construction work demands the use of certain precautions, simple enough when understood and used intelligently, and that structural work to be erected during that season should be entrusted only to skilled mechanics and responsible contractors.

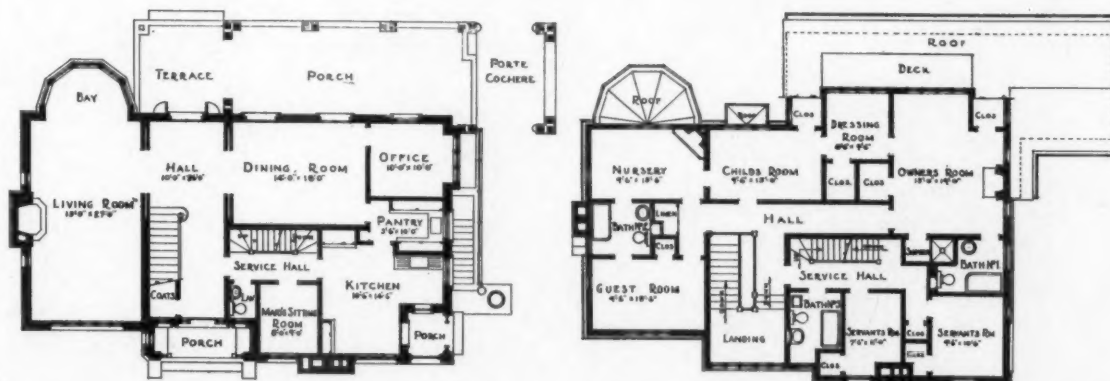
There are many advantages of all-year round construction work. From the owner's standpoint, his building will become a revenue producer at an earlier date; the demands of public buildings will be sooner satisfied; material manufacturers will be able to maintain normal production throughout the year without the peaks and slack periods of the past; and much competition between owners will be eliminated.

This is an important matter and one which affects every practicing architect. The evening up of the construction year should enable the architects to maintain normal office forces over the entire year and eliminate the "fall firing" and "spring hiring" experience through which so many have gone in the past. This, though a selfish reason, has a widespread effect in addition to the general public good which must result from the movement.

Construction work passing through the architects' offices can be largely controlled by them. As advisers to the owners the opportunity to change an age old custom is at their door. They can keep construction work moving, make every effort to stagger large jobs so that labor and material demands for the same trade will not occur at the same period.

Seasonal employment advocated over a long period in the editorial pages of *THE AMERICAN ARCHITECT* is of economic importance and could well be made a matter of serious study and active co-operation by The American Institute of Architects. The subject has already received considerable publicity throughout the country and the time for leadership, by architects as the master workmen on the job, is at hand.





First story, brick veneer; second story, stucco. Floors, oak and tile. Roof, red natural slate.
Trim, birch. Hot water heating. Cost not available.

HOUSE OF JESSE BARKER, PEORIA, ILL.
HEWITT & EMERSON, ARCHITECTS



HOUSE OF DONALD DOUGLAS, LAKE FOREST, ILL.
RUSSELL S. WALCOTT, ARCHITECT

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June 3, 1925. Plate 146



HOUSE OF DONALD DOUGLAS, LAKE FOREST, ILL.

RUSSELL S. WALCOTT, ARCHITECT

This house was built in 1923-4.

The exterior walls are common brick stained.

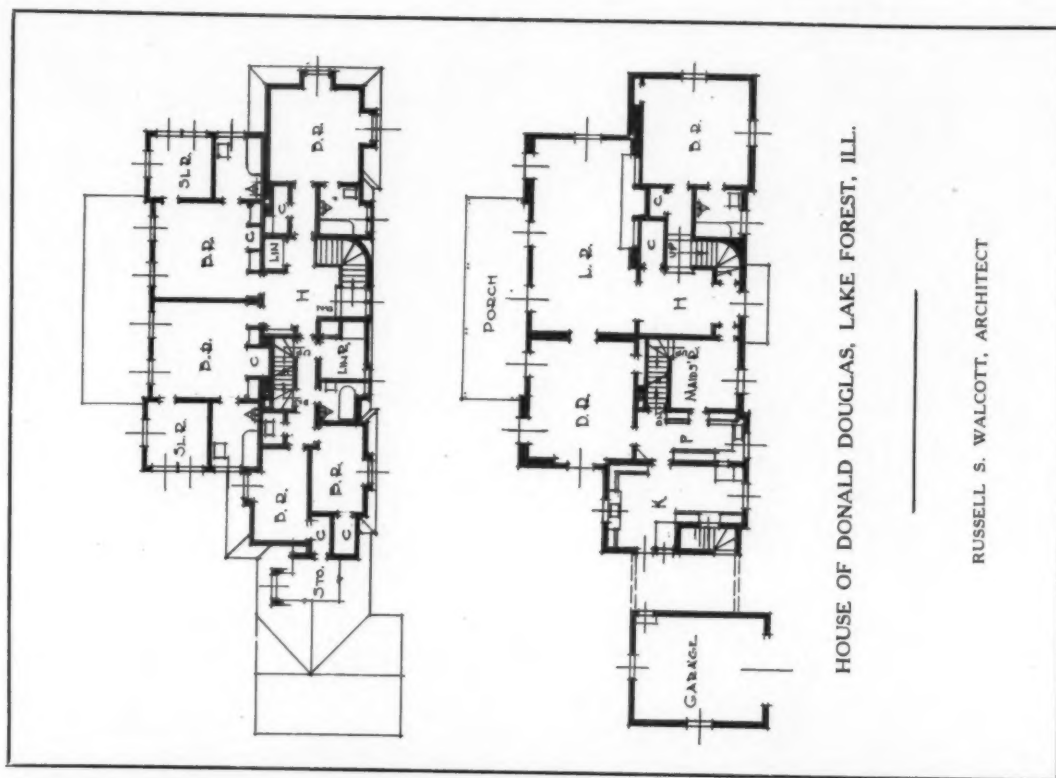
Roof is covered with heavy slate.

Floors in interior:—Living room and dining room, laminated oak; slate floor in hall.

Interior trim, birch.

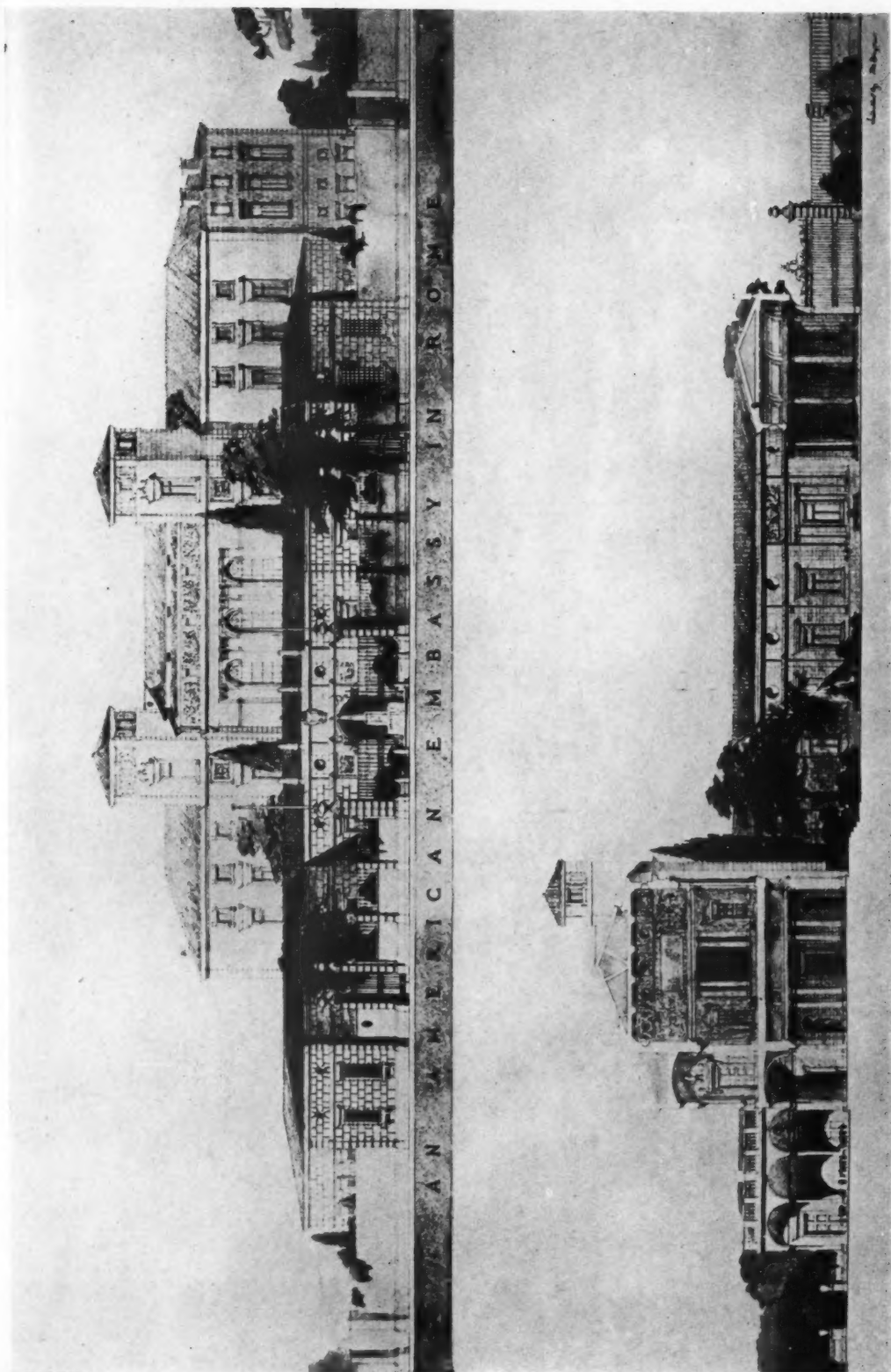
Heating, hot water.

Cost per cubic foot, 51c.



HOUSE OF DONALD DOUGLAS, LAKE FOREST, ILL.

RUSSELL S. WALCOTT, ARCHITECT



COMPETITION FOR AN AMERICAN EMBASSY IN ROME
 PRIZE WINNING DESIGN BY WILLIAM DOUGLAS, GRADUATE OF YALE SCHOOL OF FINE ARTS
(International Exposition of Architecture and Allied Arts)

THE AMERICAN ARCHITECT
 June 3, 1925. Plate 149



HOUSE OF JOSEPH H. KINZLEY, JR., TEANECK, N. J.

WESLEY S. BESSELL, ARCHITECT



GEORGE T. BREWSTER, SCULPTOR

(International Exposition of Architecture and Allied Arts)



HOUSE OF CHARLES L. WRENN, SOUTH NORWALK, CONN.

FRANK J. FORSTER, ARCHITECT



HOUSE OF D. J. WITMER, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS

(International Exposition of Architecture and Allied Arts)

THE AMERICAN ARCHITECT
June 3, 1925. Plate 151

INTERIOR ARCHITECTURE

Floor Treatments: Their Architectural *and* Decorative Values



ARCHITECTURAL INSPIRATION IS SEEN IN THIS ALL-OVER CARPET DESIGN

WHEN it is suggested, as it has been in the articles of this department and by those who are entitled to speak with authority on the subject, that the floor, playing the prominent part in the scheme of the room that it deserves, must still be kept somewhat low in value so that it

will not seem to "rise up and strike you in the face" as soon as you see it, it does not mean that the floor should, therefore, lack a real decorative interest. Rather, it emphasizes the fact that any decorative qualities that the floor does possess should be so in harmony with the decorative scheme of the entire room that it adds to the interest of the whole room, instead of detracting from it, by a lack of interest on its part. Of course, its interest must not be so pronounced that it oversteps the mark, and the problem is principally in knowing just where that mark is. It may be said that the eagerness not to go too far is accountable,



LIVING ROOM IN HOUSE OF L. W. DOMMERICH, GREENWICH, CONN.

HENRY C. PELTON, ARCHITECT

ANTHONY F. KIMBEL, DECORATOR

The wide plank floor is appropriate in this room where the walls too are of wood planks. Oriental rugs relieve the scheme of monotony and add color, and, thereby, interest to the ensemble

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in a great many instances, for the soft colorings which frequently dominate the floor and its coverings.

In designing the floor as an architectural or structural element, consideration should always be given to the use that may be made of it in the decorative scheme. Very often, for example, the material of which the floor itself is constructed has a decidedly decorative value, which will tend to lessen the necessity of any added decorative covering, and, at the same time, knit closer the architectural and decorative treatments of the room. Marble, tile, and similar products, all have a very decided decorative interest, as well as a structural value. Other materials, as wood (sometimes), cement, concrete, and certain of the other materials just referred to, when laid in conventional geometrical patterns, seem to need further decoration to make the finished floor treatment properly count in the complete decorative scheme. It is in such cases that carpets and rugs are brought into play. All this only goes to prove again the advantage of early co-operation between architect and decorator, and a consequent collaboration of their ideas, by which the client will profit economically, as well as artistically. To prove the point, consider for a minute the development of a room which was illustrated in an article appearing in a recent issue* of *THE AMERICAN ARCHITECT*. The room was

*April 8, 1925



A SAN FRANCISCO APARTMENT IN WHICH A SQUARE CHECK PATTERN LINOLEUM IS USED IN THE DINING ROOM AND A DIAMOND PATTERN IN THE HALL. BOTH ARE RELIEVED BY RUGS

LIONEL H. PRIES, ARCHITECT

in the house of Robert M. Haig at Riverdale, N. Y., of which Julius Gregory was the architect. The plan of the house was to include an attached garage, which necessitated a fireproof floor in the

room directly above it. The architect, with full knowledge of the fact that some pieces of old Spanish furniture were to be featured in the decorative scheme of the dining room, worked out the plan so that the garage was directly beneath that room. This allowed for a tile floor in the dining room—especially appropriate—at almost no additional expense, by taking care of the structural problem with an eye set on the decorative scheme.

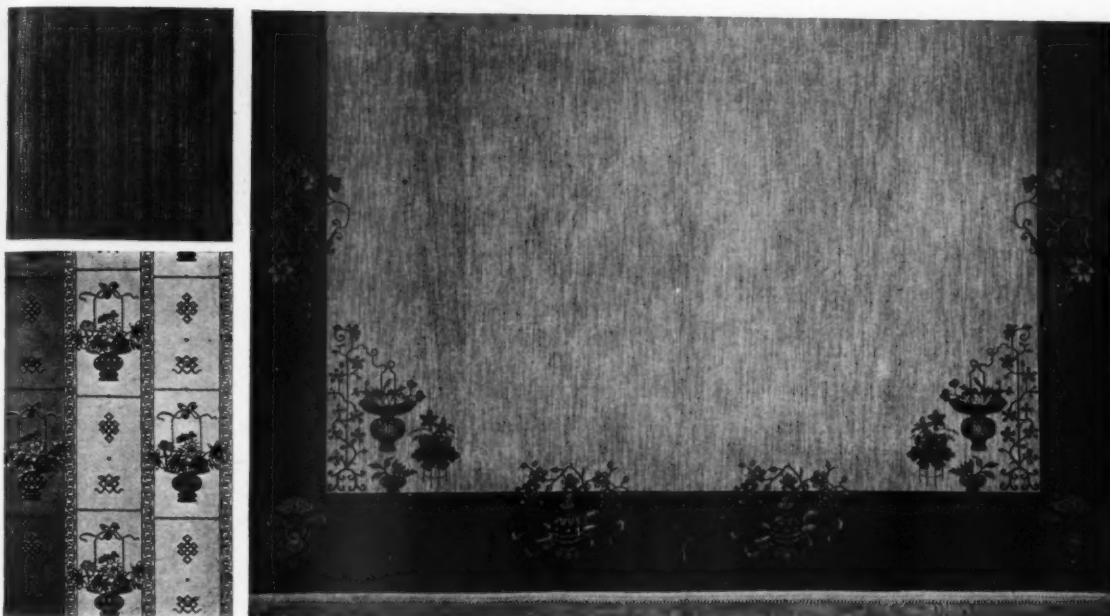
Having pointed out the necessity of selecting the floor as an element of the architectural or structural scheme, with the features of the decorative scheme always well in mind, and having adhered to this principle, the practical qualities require next consideration. In certain instances, on account of the absence of any



A RUBBER-MARBLE TRAVERTINE FLOOR IS USED WITH TRAVERTINE WALLS IN THE LOBBY OF THE ASSOCIATED FIRST NATIONAL PICTURES OFFICES, NEW YORK CITY

ABELL, SMALLEY & MEYERS, ARCHITECTS

THE AMERICAN ARCHITECT

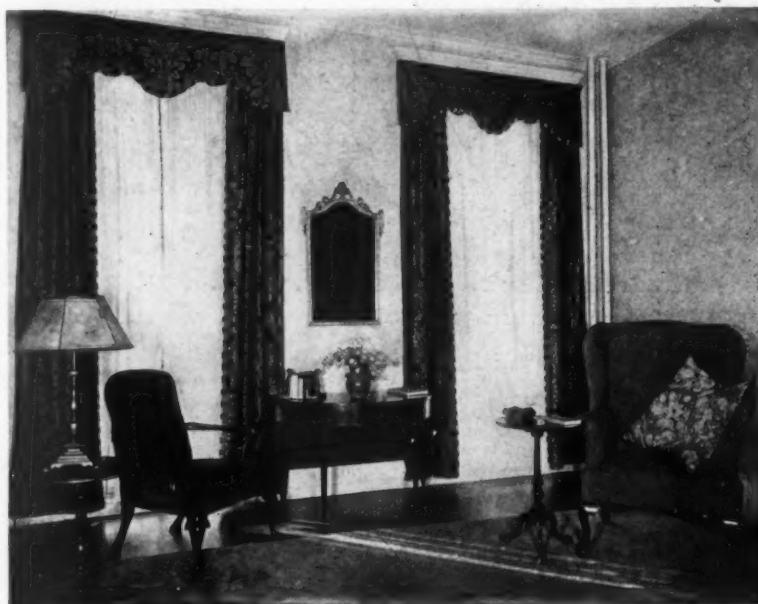


MATERIALS COMBINED TO FORM A HARMONIOUS DECORATIVE SCHEME. A RUG, WALLPAPER AND PLAIN FABRIC FOR FURNITURE COVERING. IN THE DESIGN OF ALL THERE IS A UNITY WHICH IS PRODUCTIVE OF MOST SATISFACTORY RESULTS

resonant qualities in the composition rubber tile and other manufactured materials affecting tile and marble, it is often desirable to use one of these, instead of the original natural product. In the more dignified and formal types of interiors, as banks, hotel lobbies and public dining rooms, real marble or tile, according to the general scheme, may be better suited from some practical standpoint. But this practical element seldom interferes with, or, in any way, restricts the decorative scheme, for if one material does not possess the necessary practical properties, along with its decorative qualities, another will. And this opportunity for selection we must credit to our present day manufacturers. So, in the long run, final choice seems to be more a question of design and color than anything else.

But the architect, and the decorator especially, seldom find their problems so easily solved as did Mr. Gregory.

Suppose, for example, there had been no garage attached to the house, and that the expense of the tile floor had to be entirely carried by the decorative scheme of the dining room. It is very doubt-



THE LIVING ROOM IN THE OLD ARMSTRONG MANOR HOUSE, LANCASTER, PA.

A jasper linoleum is used for the structural floor in this room, on which a rug is laid

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ful if it would have even been considered. And this is where our modern manufacturers come to our assistance. A very similar effect to that of the tile could have been attained by the use of linoleum, or some composition tile, at a lesser cost. The difference in total cost would have been the difference between supplying and laying the tiles, and supplying and cementing down the linoleum, the structural requirements being similar, for both

so limited by fixing its design. Frequently, for example, an architect finds that his client has some old Oriental rug, perhaps, which she wishes to use in some particular room. The type of house may eliminate such products as marble or stone or tile, but, before definitely settling on wood, there are other materials too, which might well be considered, and considered before the structural scheme is decided on. A wood floor makes a good



IN THE LIVING ROOM OF A REMODELED HOUSE AT MILFORD, MASS.

A linoleum in a pattern fashioned after a Dutch tile floor is in harmony with the Colonial details, especially with the brick facings of the fireplace. At the right is a detail of the pattern used



would require a rough underflooring only. The decorative effect would have been very much the same; the practical conditions might not have been so favorable, in this particular case; while, in some other case, the linoleum might have been more satisfactory.

But even an understanding of and a familiarity with the main features of the decorative scheme do not always make the choice of the floor treatment

setting for rugs, and, in order to bring about a harmony between the floor and the wall design, a wood floor is sometimes best. This is well illustrated in a room in the house of L. W. Dommerich at Greenwich, Conn., shown here, in which the walls are of oak boards, and the floor similarly treated. The floor is lent additional interest, which might be otherwise lacking, by several Oriental rugs, in soft, rich colorings. But in another il-

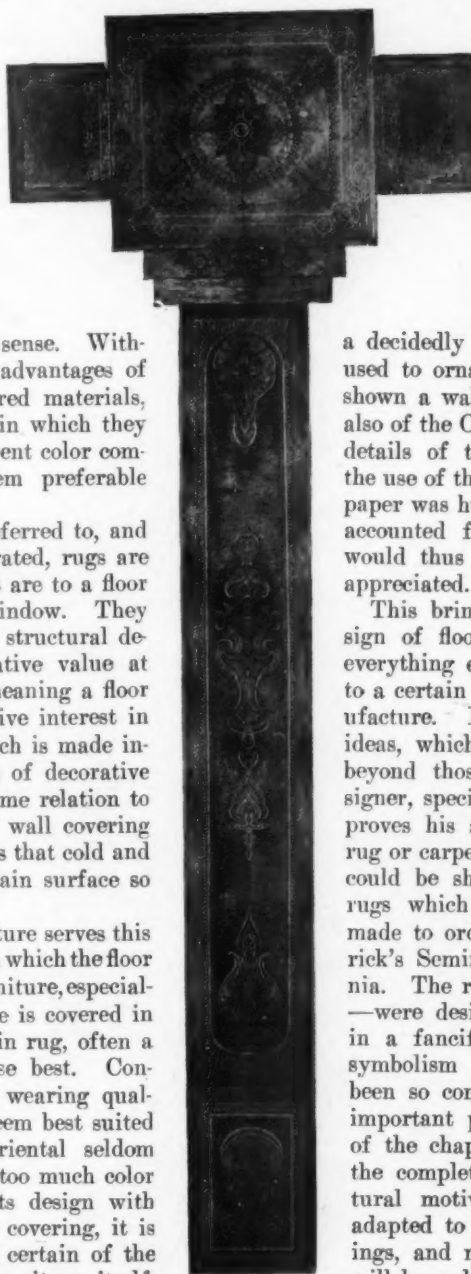
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illustration, that showing the living room in the Manor House at Lancaster, Pa., the plain wall effect makes it desirable to introduce a more decorative treatment into the floor, and a wood floor would be too severe. In this case, a linoleum floor in a jaspé pattern was made a part of the structural scheme—for, linoleum is a floor, in the structural sense of the word, as well as a floor covering, in the decorative sense. Without repeating the practical advantages of certain of these manufactured materials, the wide range of patterns in which they are available, in many different color combinations, often makes them preferable over natural wood.

In both of these rooms referred to, and in some of the others illustrated, rugs are especially prominent. Rugs are to a floor what draperies are to a window. They soften the hard lines of the structural design, and give it a decorative value at once. A decorative floor, meaning a floor which has a certain decorative interest in its structural design, or which is made interesting by the application of decorative floor coverings, bears the same relation to a plain floor that a figured wall covering does to a plain wall. It lacks that cold and stiff atmosphere which a plain surface so generally conveys.

To a certain extent, furniture serves this purpose, also, and in rooms in which the floor space is well covered with furniture, especially if much of that furniture is covered in gayly colored fabrics, a plain rug, often a carpet, answers the purpose best. Considering texture, tone and wearing quality, wiltons and chenilles seem best suited for this purpose. An Oriental seldom seems out of place, and, if too much color is evident by combining its design with the design of the furniture covering, it is generally best to eliminate certain of the fabrics, or some of the furniture itself, before doing away with the rug. Between the Oriental, as representative of the best in the allover design type of rug, and the plain one-color rug, are those with plain fields and ornamental borders which are often more appropriate to the average room on account of the interest which they add to the scheme through the

A SERIES OF EIGHT RUGS DESIGNED FOR ST. PATRICK'S SEMINARY, AT MENLO PARK, CALIFORNIA. THE DESIGNS ARE SYMBOLICAL OF RELIGION, TOLD IN A DECORATIVE AND ARTISTIC MANNER



decorative border, while at the same time eliminating the chance for overemphasizing the floor as a part of the decorative scheme. The important consideration in selecting this type of rug, or a rug of allover design, too, for that matter, is that its design shall be in some way related to some other feature of the decorative or architectural scheme. On another page is shown a rug of this type,—a wilton,—in which motives of

a decidedly Oriental character have been used to ornament the border. With it is shown a wallpaper bearing certain traits, also of the Oriental in its pattern. If other details of the scheme were satisfactory, the use of this rug in a room in which this paper was hung on the walls could well be accounted for, and the harmony which would thus prevail would be sure to be appreciated.

This brings up the subject of the design of floor coverings generally. Like everything else, each material is limited, to a certain extent, by its process of manufacture. But it is in adapting those ideas, which at first seem impossible, as beyond those fixed limits, that the designer, specializing in his particular field, proves his artistic skill. As relating to rug or carpet designing, no better example could be shown, perhaps, than a set of rugs which were recently designed and made to order for the chapel of St. Patrick's Seminary at Menlo Park, California. The rugs,—there are eight of them,—were designed to tell a religious story in a fanciful and artistic manner, and symbolism and decorative interest have been so combined that they play a most important part in the decorative scheme of the chapel interior. A photograph of the complete group is shown. Architectural motives might be just as easily adapted to carpets and other floor coverings, and made decorative, so that there will be a direct relation between the floor treatment as a part of the decorative

scheme, and the architectural scheme. But the average designer of these materials does not seem to realize that the architect is vitally interested in the selection of floor coverings, and, by failing to give to his designs an architectural significance, fails to interest the collaborating decorator, who, also

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BEDROOM IN THE HOUSE OF L. W. DOMMERICH,
GREENWICH, CONN.

HENRY C. PELTON, ARCHITECT
ANTHONY F. KIMBEL, DECORATOR

The scheme is designed around a large rug

realizing the necessity for unity of design, must run his legs off to find an appropriate pattern.

In these times when the old period rooms influence so strongly the designs of architects and decorators, it is natural that the manufacturers also



A RUBBER TILE FLOOR USED IN THE GRILL OF THE
GROSVENOR HOTEL, NEW YORK CITY, IN CONJUNCTION
WITH TRAVERTINE WALLS

should look to the periods for inspiration in the design of their products, as their salability would seem to be greatly enhanced thereby. But while many of these modern manufactured materials imitate the design of natural products, especially

those which are appropriate for use in a period room, they make no attempt to imitate the natural product in any other way,—in either quality or texture, for example—and, in fact, they are often more appropriate than the natural product, on account of certain practical properties which they possess. But do not these, and manufacturers of other modern materials, especially adaptable to decorative use, make, then, a great mistake by not bringing out their materials in original patterns and designs, in keeping with their goods? Such

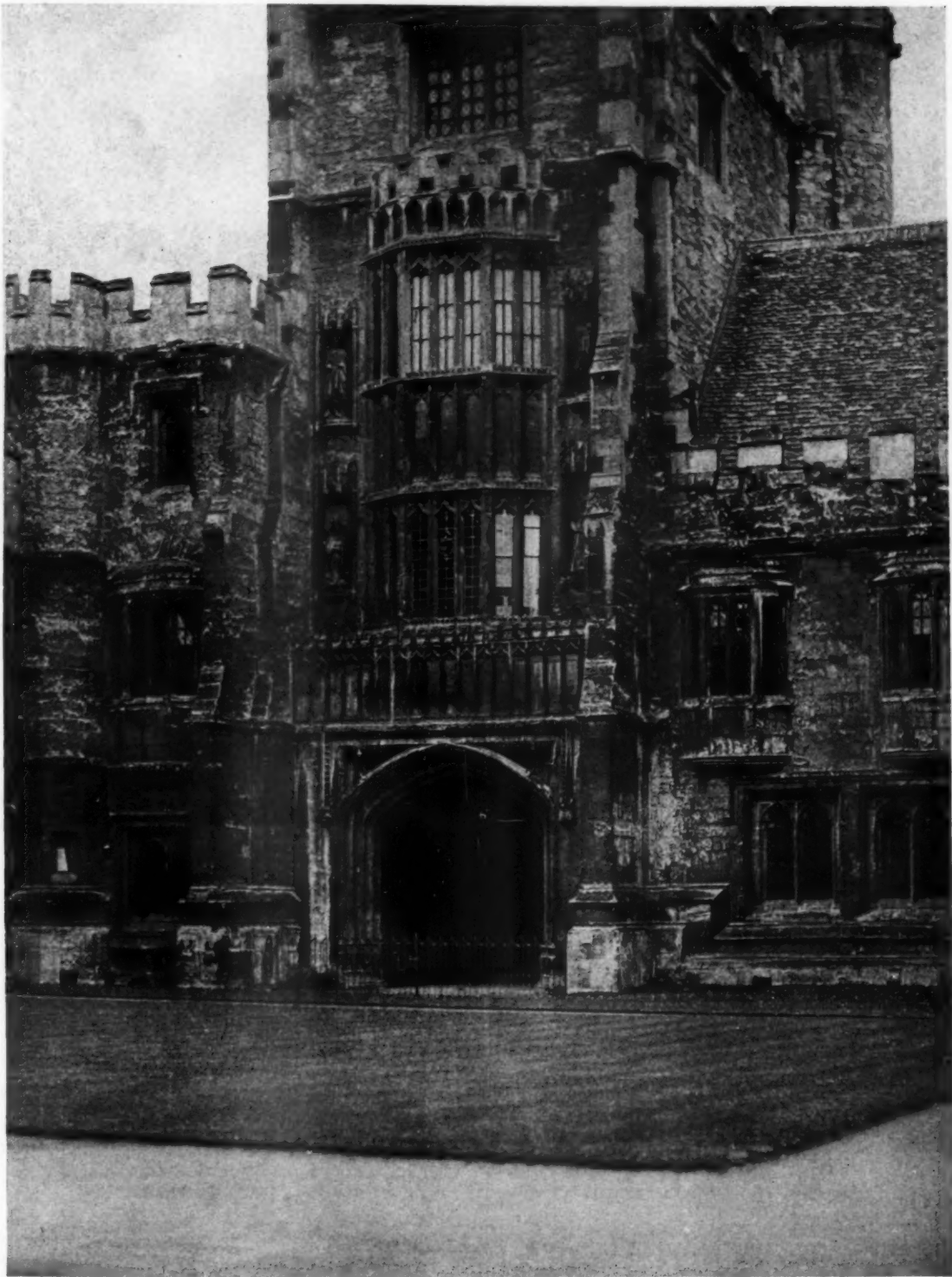


A FINE ANTIQUE PERSIAN RUG, KHORASSAN WEAVE, IN
TYPICALLY SOFT COLORINGS, WHICH WOULD ADD TO
THE DECORATIVE SCHEME OF ANY ROOM

materials might then have so invigorating an effect on the architect and decorator that their influence alone would tend to develop originality in their architectural and decorative designs and schemes, and, not only do away eventually with the modern "period room," so-called, but pave the way for a new American style.

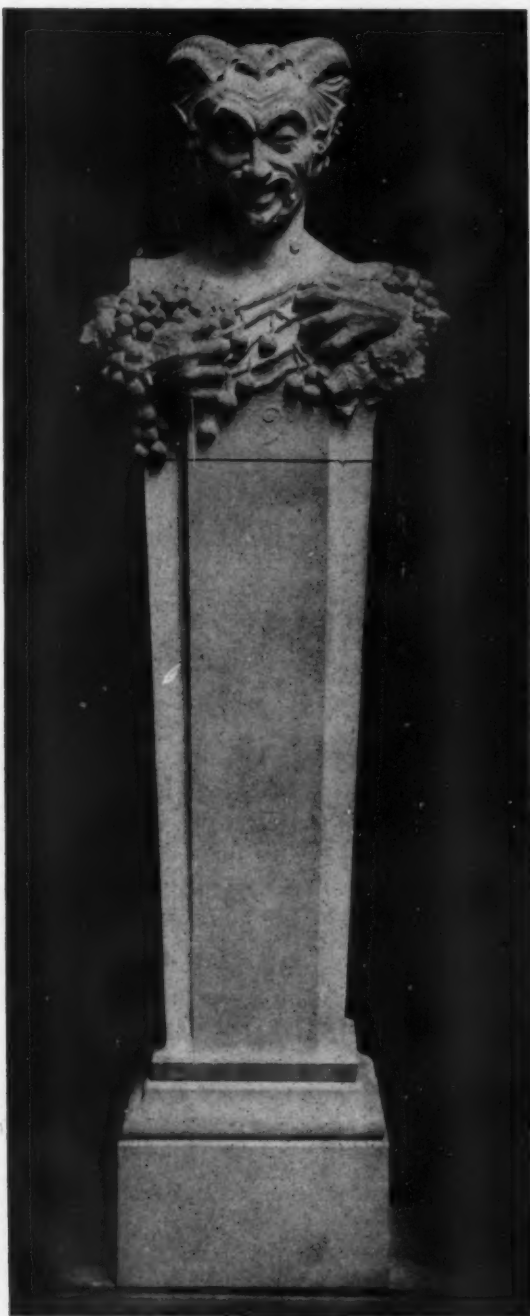
Acknowledgment is made to the following firms for their courtesy in supplying illustrative material: Armstrong Cork Co.; Hardwick Magee Co.; David A. Kennedy, Inc.; Kent-Costikyan; Persian Rug Manufactory; United States Rubber Co.

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OXFORD

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



GARDEN FIGURE
MALVINA HOFFMAN, SCULPTOR

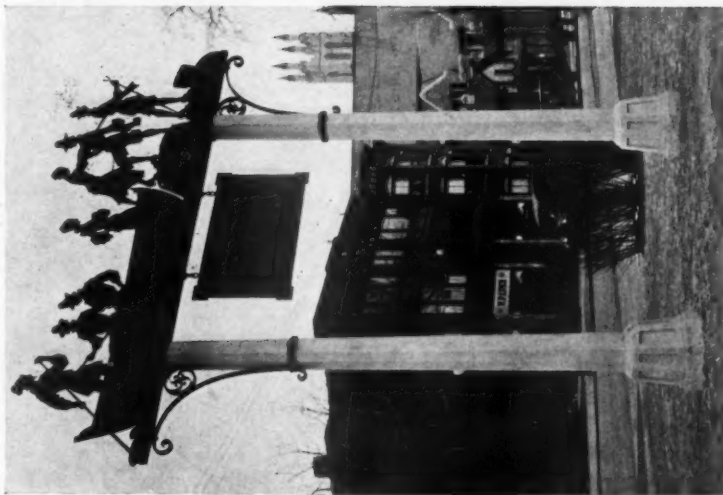


BRONZE GROUP FOR FOUNTAIN OR GARDEN
GRACE PRUDEN NEAL, SCULPTOR

IT is regrettable that the art of the sculptor does not make a stronger appeal to the average client. So little is sculpture of the better sort to be found on our buildings that the beautifully modelled group on the Steinway Building in this city, for example, becomes a notable exception.

Fortunately the landscape architect and the sculptor find opportunities for the artistic mingling of their arts. On this page are two fine examples of sculpture for garden ornament.

SCULPTURED GROUPS FROM EXHIBITIONS OF THE ARCHITECTURAL LEAGUE OF NEW YORK AND THE INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS



SIGN ARCH SILHOUETTE DEPICTING THE LANDING
OF THE PILGRIMS
DESIGNED BY GAGGIN & GAGGIN, ARCHITECTS



YALE MEMORIAL TO MEN WHO DIED IN THE
GREAT WAR



PAINTED BANNER FOR HALLWAY OF A HOUSE IN
CLEVELAND, OHIO

FRED DANA MARSH, MURAL PAINTER

SOME MINOR EXHIBITS AT THE RECENT INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS

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PAINTED LEAD PANELS FOR HOUSE OF ARTHUR HAMMERSTEIN, WHITESTONE LANDING, L. I., N. Y.

DESIGNED AND EXECUTED BY J. SCOTT WILLIAMS

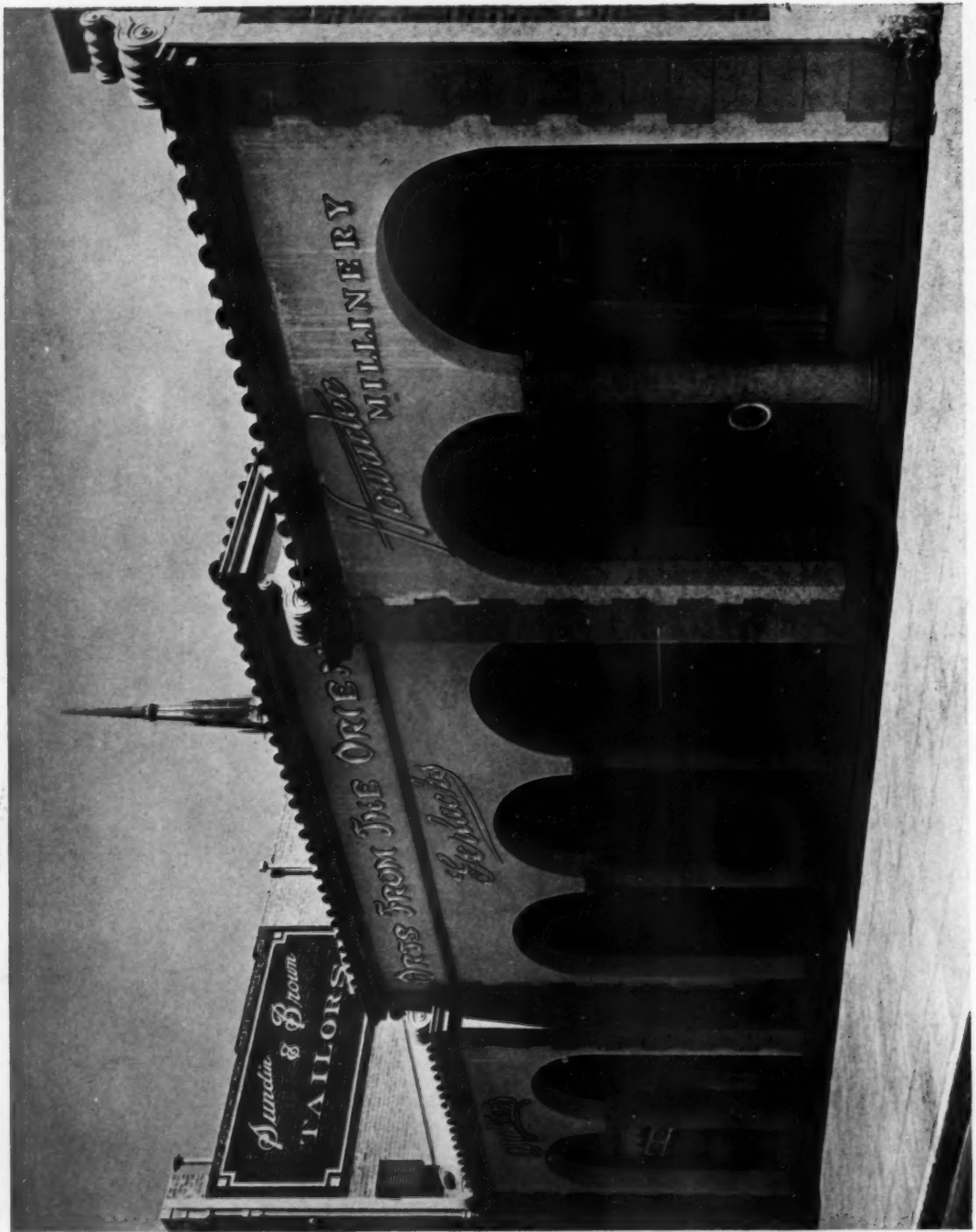
(International Exposition of Architecture and Allied Arts)

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ABOVE: BOOKER T. WASHINGTON MONUMENT, TUSKEGEE, ALA.—CHARLES KECK, SCULPTOR
BELOW: WAR MEMORIAL FOR CITY OF ALBANY, N. Y.—ATTILIO PICCIRILLI, SCULPTOR

(International Exposition of Architecture and Allied Arts)



GERLACH'S
SHOPS, PASA-
DENA, CALIF.

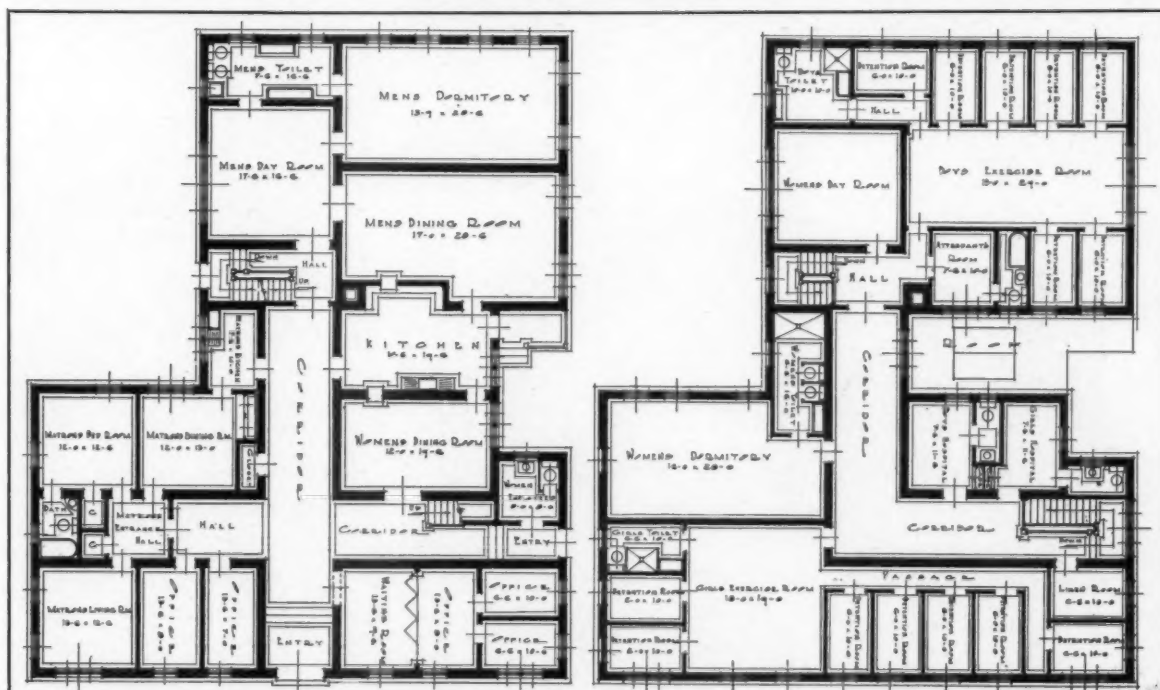


MARSTON, VAN
PELT & MAYBURY,
ARCHITECTS



Exterior walls, cast
stone; flooring,
oak; stud parti-
tions; trim, Oregon
pine. Roof, tile.
Cost per cubic
foot, 26c.

A black and white photograph of a large, two-story brick building, likely a school or institutional building. The building features a prominent central gable with a tiled roof and arched windows. The facade is made of brick with decorative elements, including arched windows on the ground floor and a small balcony or recessed area on the second floor. Bare trees are visible in the foreground, and the ground appears to be covered in snow or frost.



JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS

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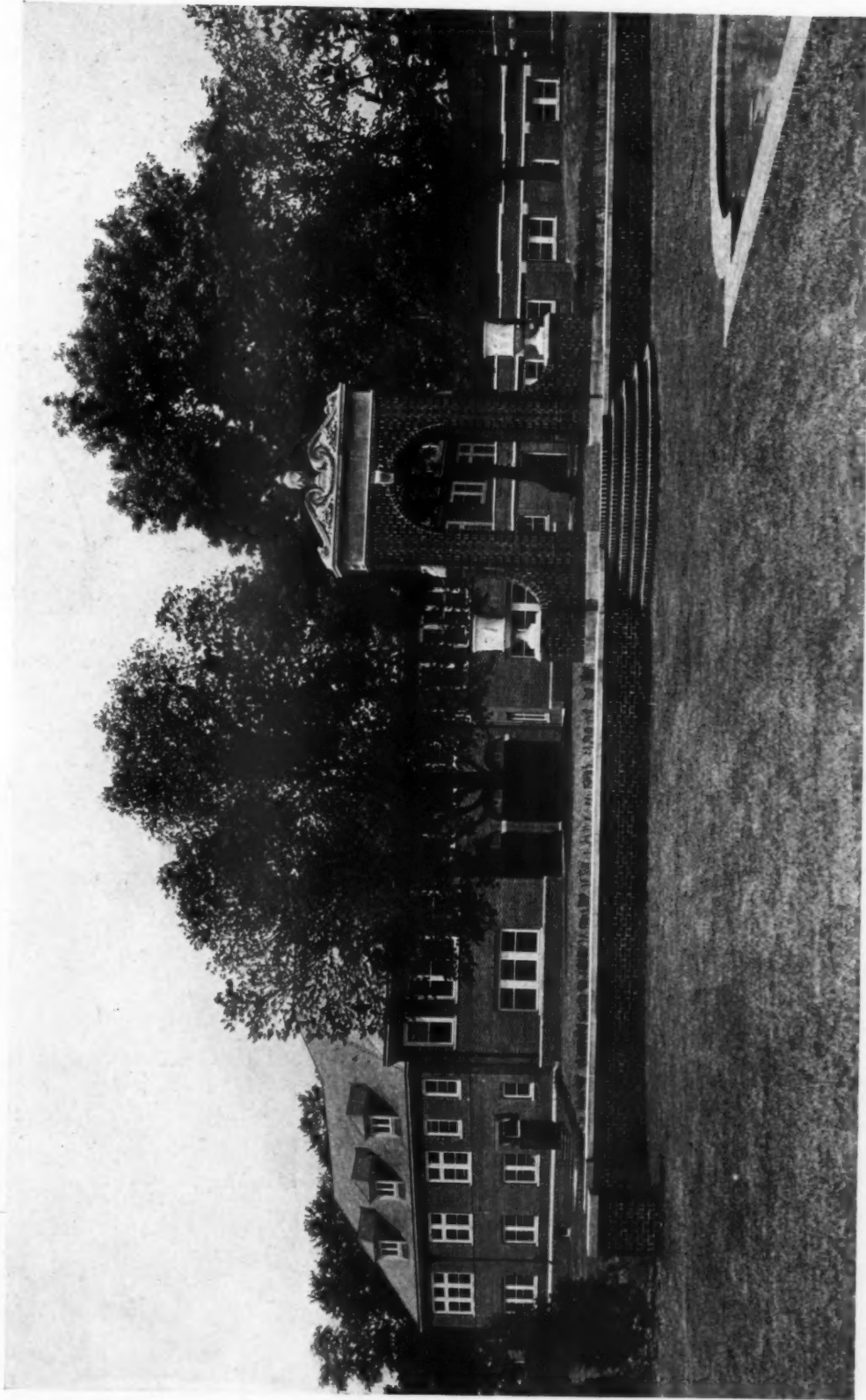
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JUNIPERO SERRA SCHOOL, PASADENA, CALIF.—CYRIL BENNETT, ARCHITECT

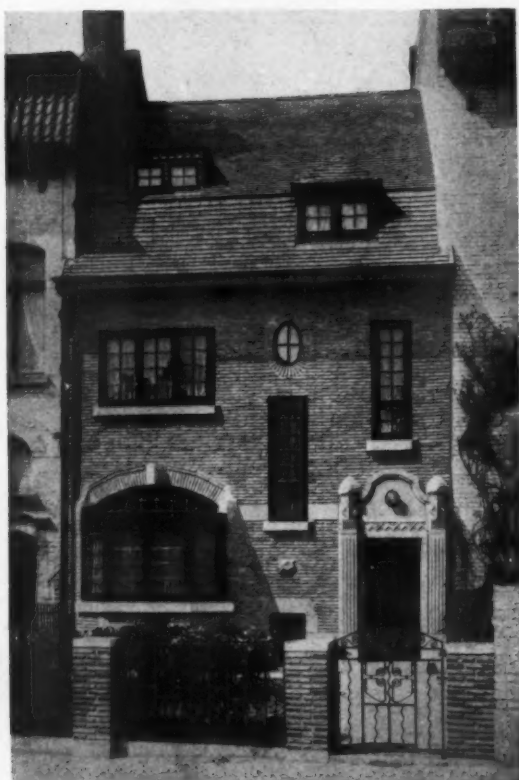


HOME COMMERCIAL AND SAVINGS BANK, SOUTH PASADENA, CALIF.—EDWIN BERGSTROM, ARCHITECT
HONOR AWARDS, SOUTHERN CALIFORNIA CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS



LAURA NELSON JOBST MEMORIAL PLAYGROUND, PEORIA, ILL.
HEWITT & EMERSON, ARCHITECTS

THE AMERICAN ARCHITECT



SOME BRUSSELS HOUSE FRONTS

FROM L'EMULATION

ENGINEERING *and* CONSTRUCTION



THE BRONX TERMINAL MARKET, NEW YORK

DESIGNED BY DEPARTMENT OF PLANT AND STRUCTURES

THE PENALTY *of* DEAD LOAD

AT this time, especial attention is being given to the lowering of building construction costs. An important factor in such costs is the protective mediums applied to the structural parts of a building to resist the effects of high temperatures. Everything is damaged by high temperatures and those materials which suffer the least damage and which can be applied more cheaply, are the desirable ones to use. Reductions in cost can be made by using new methods and materials or by altering existing codes. The former mode is one that will be discussed in this article.

The weight of the protective medium is a very important factor which is often overlooked. Less weight usually results in less material and labor being used. It also reduces the dead load which the structural parts have to sustain and less dead

load is reflected in lighter beams, girders, columns and smaller foundations.

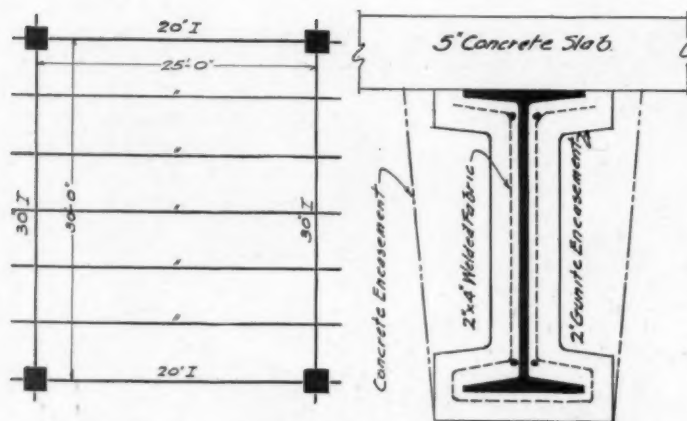
An interesting example of the reduction in the cost of protective coating is found in the recently

completed Bronx Terminal Market, 152nd Street and Exterior Avenue, New York City. This building is owned by the city, operated by the Department of Markets and was designed by the Department of Plant and Structures. It is a large, six story building used principally as a dry and cold storage warehouse as well as a market.



FLOOR BEAMS WITH FLANGES ENCASED WHICH SERVE AS GROUNDS FOR THE WEB AND SOFFIT COVERING

The building is of structural steel frame construction, each of the six floors having 143 bays, 25'-0" x 30'-0" in size. The typical floor system of the bays consists of six 20" I beams supported by 30" I beam girders. The steel columns are encased in concrete in the usual manner. The floor



FRAMING PLAN OF A TYPICAL BAY OF THE BRONX TERMINAL MARKET.
DETAIL SHOWING THE RELATIVE AREA OF A CROSS SECTION OF THE
ORDINARY CONCRETE AND THE GUNITE BEAM ENCASEMENT

beams and girders and the trusses are encased in Gunite and it is in this that interesting results were obtained.

An analysis and comparison of the Gunite and the ordinary concrete encasement are made for a typical bay. Each bay consists of six 20" I beams and one 30" I beam girder.

The weight of the 5" reinforced concrete floor slab for the 25'-0" x 30'-0" computed at 140 lb. per cu. ft. is 43,750 lb. With ordinary concrete encasement we have for the 20" I beam 2 cu. ft. per lin. ft. @ 140 lb. per cu. ft. = 280 lb. per lin. ft. For the 30" I beam girder we would have 4 cu. ft. per lin. ft. @ 140 lb. per cu. ft. = 560 lb. per lin. ft. The weight per bay would be:—

$$\begin{aligned} 20" \text{ I} &:- 6 \times 23'-8" \times 280 = 39,760 \text{ lb.} \\ 30" \text{ I} &:- 1 \times 28'-0" \times 560 = 15,680 \end{aligned}$$

Weight of concrete encasement	55,440
Weight of floor slab	43,750

Total weight 99,190 lb.

With the Gunite encasement as used on this building we have for the 20" I beam 0.92 cu. ft. per lin. ft. @ 150 lb. per cu. ft. = 138 lb. per lin. ft. For the 30" I beam girder we have 1.39 cu. ft. per lin. ft. @ 150 lb. per cu. ft. = 208.5 lb. per lin. ft. The weight per bay is:—

$$\begin{aligned} 20" \text{ I} &:- 6 \times 24'-8" \times 138 = 20,424 \text{ lb.} \\ 30" \text{ I} &:- 1 \times 28'-0" \times 208.5 = 5,838 \end{aligned}$$

Weight Gunite encasement	26,262
Weight of floor slab	43,750

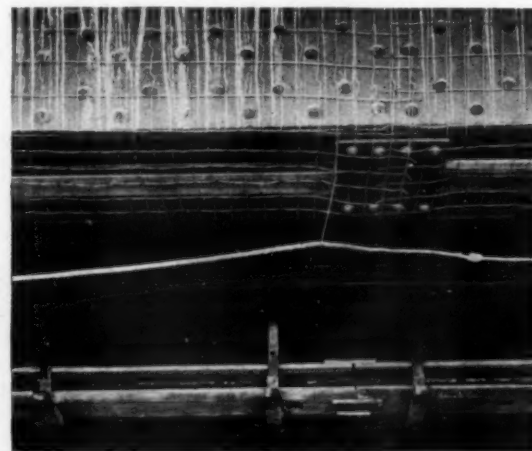
Total weight 70,012 lb.

Comparing the weights of the encasement of the beams and girders by the two methods, it appears that a reduction of 52.6% is made by the use of Gunite which can be made available in the design-

ing of the beams and girders. The difference in the weight per lin. ft. of the two types of encasement for the 20" I is 142 lb. and for the length; 24'-8", is 3503 lb. This load produces a bending moment of 10,551 ft. lb. Adding this to the maximum bending moment of a 20" 65.4 I gives a sum which indicates that a 20" 75 I would be required. It follows that a saving of 9.6 lb. per lin. ft. can be made in the weight of the 20" I Beams for this one item of dead load. As there are 143 bays on each floor, for the six floors the saving in 20" I beams alone would be 1,235,520 lb. which at 6c per pound erected would amount to \$74,131.00.

It will be seen that the difference between the weight of the floor slab plus the beam encasement for the two methods of protection is 29,178 lb. per bay in favor of the Gunite method. This makes possible a reduction in the column sections and for six floors a reduction in dead load on each foundation 87.5 tons.

The beams are prepared for encasement by covering them with a 2" x 4" mesh welded fabric



THE WIRE FABRIC IN PLACE TO RECEIVE THE GUNITE ENCASEMENT AND THE SIMPLE FORMS IN PLACE FOR THE FLANGE COVERING WHICH FORMS GROUNDS FOR THE WEB AND SOFFIT COVERING

attached to 1/2" horizontal rods. These rods serve as furring strips for the fabric and provide a positive key for the Gunite.

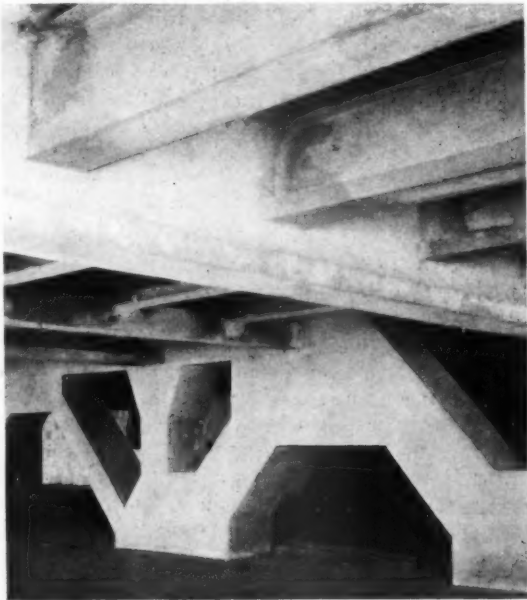
The forms for this method of encasement are very simple and inexpensive. It is only necessary first to encase the flanges of the beams with Gunite, strike the forms and then cover the web and soffit of the beam, the flange encasement serving

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as a "ground" for the web and soffit covering.

In the Bronx Terminal Market there are 1,000,000 sq. ft. of beam encasement which was done at a considerable less cost than that estimated for the regular concrete encasement. Aside from this, another decided advantage accrued from the rapidity of construction, permitting the building to be completed several months earlier than would have been possible if ordinary methods of beam encasement had been employed.

The economical advantages due to the use of this method in constructing the Bronx Terminal Market can be summed up as follows:—Decrease in the dead load of beam encasement resulting



FINISHED GUNITE ENCASEMENT FOR BEAMS, GIRDERS AND TRUSSES

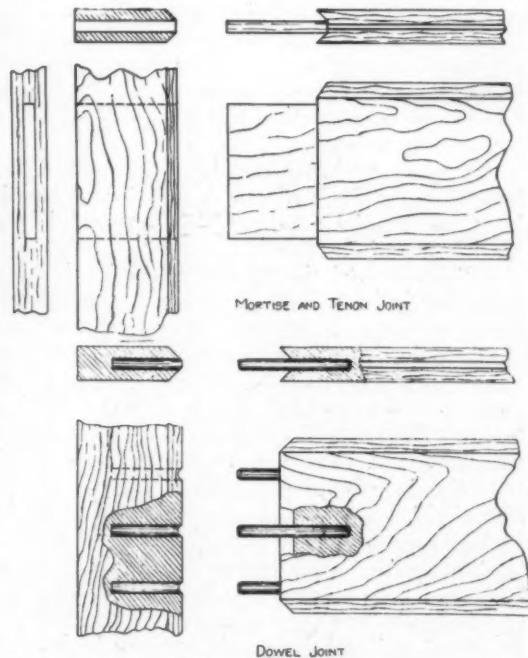
in a lighter structural steel floor system; lighter column sections and smaller foundations; decrease in the cost of the beam encasement and rapidity of construction.

Another important physical property of this material is its ability to prevent corrosion of the steel to which it is applied. Portland cement, when properly installed, is accepted as a positive protective medium against corrosion. The projecting of the material against the surface under high velocity insures perfect adhesion because it removes the film of entrained air always present when hand placed or poured material is used. The matrix of neat cement formed by the adhesion of the first cement particles is driven deeply into all of the pores of the surface to be coated by the

incessant ramming of the sand grains of the oncoming material. It is this ramming action which drives each sand grain deeper into the matrix in which it seats itself, that causes the formation of a concrete, Gunite, which is impervious to moisture and consequently free from the destructive action of frost, salt water and other liquids and gases. Its resistance to the effects of high temperature is well established.

STRENGTH OF DOORS

MECHANICAL tests of doors by the Forest Products Laboratory, Madison, Wis., have shown that doors put together by the "through mortise and tenon" method shown here have greater stiffness and resistance to sagging than either the dowel-joined doors or the type called "blind mortised and tenoned." The blind mortised and tenoned doors, in which the tenons of the horizontal



RECOMMENDED DETAIL OF DOOR CONSTRUCTION

Diagram by Forest Products Laboratory, U. S. Forest Service

members or rails do not go clear through the vertical stiles, showed the lowest strength but were somewhat superior to the dowelled doors in stiffness.

On being subjected to a damp atmosphere the blind mortised and tenoned doors swelled the most, and in dry air showed the largest opening of joints. The dowelled doors were the least affected by change of atmospheric conditions.

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DEPRECIATION OF OFFICE BUILDINGS

THAT part of architectural work which embodies design—plan, enclosure, structure and equipment—is but one important element of the total work. Perhaps the factor that should ultimately control the design is based on the integrity of the financial investment. However distasteful this may be to some, it does control intelligent planning for investment. It is necessary then that architects whose practice includes the designing of buildings erected to produce revenue either in rentals or its equivalent—use for production or merchandizing—should understand the factor of depreciation and its relation to income tax. These two things alone do influence the character of the plan, enclosure, structure and equipment.

When building construction was less costly and taxes less onerous and changes in locale less rapid, depreciation received but scant attention. Its importance now has led to a scientific study of the subject, primarily by owners, to enable them correctly to evaluate their property and then to enlighten the government so as to secure equitable taxation. The imposition of income taxes has brought about a readjustment in the opinions of both parties of interest.

A very comprehensive study of this subject has been made by the National Association of Building Owners and Managers which is recorded in a special bulletin entitled *Depreciation of Office Buildings, Its Relation to the Income Tax**. Depreciation in its broad sense is the loss in value of an asset due to exhaustion, wear and tear, and obsolescence. It is an actual loss. So far, the term depreciation has been used in its broad sense. In its narrow sense it means the gradual reduction in value due to physical deterioration, exhaustion, wear and tear. Obsolescence means the gradual reduction in value due to normal progress of the art in which the property is used, to changes in surrounding conditions, or to the property becoming inadequate to the growing needs of the trade or business. Depreciation, in its narrow sense, is physical; obsolescence, economic. The effect of depreciation is shown by the increase in repairs and expense; the effects of obsolescence by a decrease in rentals. Depreciation may be retarded by proper care of equipment, painting, cleaning, etc. Obsolescence can be counteracted by remodeling, altering and modernizing equipment.

The early attitude of the Treasury Department was not to allow any deductions for obsolescence but to limit deductions to depreciation in its narrow sense—physical deterioration, exhaustion, wear and tear. The regulations on the part of the Department have been becoming more liberal until at this time it allows a reasonable deduction

of obsolescence and larger deductions for depreciation.

The association has made a very careful analysis of the problem based on the factors, (1) the value of the property, or the base; (2) the life of the property, or the rate; and, (3) the method of application. The findings are illustrated by examples and the method of bookkeeping required by the Department and the procedure to be followed in preparing amended returns. The appendix includes the classification of the elements of the building and the rate of depreciation that has been established.

This whole subject is of importance for reasons other than its relation to income tax. Its correct solution is necessary to a rational survey of any income producing building project. The National Association of Building Owners and Managers has rendered a distinct service to the architectural profession by printing this special bulletin.

PUBLIC COMFORT STATION PLANS

AMERICAN cities and towns are gradually becoming enlightened as to the necessity of providing public comfort stations. If for no other reason, they are a decided commercial asset to a community and they indicate a desire to serve the comfort and convenience of the tax-payers as well as transients. Wisconsin, generally in advance of other states in public welfare work, has formulated a Public Comfort Station Code and Rest Room Suggestions issued by the Wisconsin State Board of Health, Madison, Wisconsin.

Architects are being more often called upon to design these stations and available data is quite meagre in our architectural literature. For this reason, the Wisconsin code is a valuable addition to every architectural library. The subject is most comprehensively treated, including stations for localities having water and sewerage systems; having waterworks but not sewerage; having neither waterworks nor sewerage systems. The minimum requirements are given in the concise and understandable manner that characterizes the Wisconsin codes. Suggestions for the general maintenance requirements are included.

Of secondary importance, but essential in many localities, is the rest room feature of such places. These are not matters of code regulation but are included as suggestions.

Numerous designs are given with considerable detail, not to restrict the architectural design of such places, but rather to show the relation of the required and essential sanitary elements to the structure. The forty-three drawings illustrate all of the types mentioned including underground stations.

*National Association of Building Owners and Managers, 134 South LaSalle St., Chicago, Ill. Price \$1.00.

MILLWORK AND INTERIOR FINISH

The Elements that Produce Satisfactory Work

BY ROSS E. STEWART*

IT is truly said by Mr. Stewart that it is often a combination of minor items that causes misunderstandings between the architect and the subcontractor, resulting in unsatisfactory work. The major item which causes dissatisfaction is the awarding of the contract to mills that are not properly equipped, mechanically or in management, to do the work. The desire to get something for nothing leads to the awarding of contracts to the lowest bidder regardless of his ability to execute the work.

Mr. Stewart's long and extensive experience in executing, purchasing and supervising the installation of millwork and interior finish particularly qualifies him to write on this subject. THE AMERICAN ARCHITECT is pleased to state that this article will be followed by another, dealing more particularly with the importance of interior trim, doors and cabinet work—The Editors.

HOW often do we find a poor job of millwork or interior finish in an otherwise complete and well constructed building? Everywhere we find mitre joints open, marks of the moulding machines and many times even of the planer, veneers peeling off, panels shrinking in the doors, trim and doors warping, and a dozen other things of like nature. The architect decides that the lumber was not properly kiln dried, the millman claims that he installed the trim in a damp building; more than likely both are about ten per cent right and ninety per cent in error.

It is a disheartening sight to see a job of millwork being produced by a mill, that from the very nature of the work and the place in which it is going to be installed, is outclassed before even the work is begun. If the job is too large for the capacity of the mill it may result in a delay with the attendant anxieties and possible loss, which may be forgotten if the product is entirely satisfactory. But when the mill is incompetent to produce satisfactory work, it is a lasting monument to the error in judgment of both the architect and the millman.

Wherein is the architect responsible? It is true that the millman undertook to fulfill the contract and he should produce. The architect and the purchaser supposedly know exactly what is required and expected and if the contract is awarded to a subcontractor who is out of his class, the architect and the purchaser are more at fault than the subcontractor. All too often the temptation

of a low bid is irresistible and experience more often shows that the apparent saving is usually spent before the work is completed. We should buy better.

A few months ago, a contractor doing a better grade of small residence work said to me; "The carpenters on the Blank job have just told me that if I had provided better millwork, they would have saved time trimming out the house." I replied, "Yes, and your owner would have had a better looking house and you would have had more and better advertising from it." The result is that the contractor changed mills and is using a much higher grade of millwork ever since and finds that it costs less in the completed house than did the cheaper stuff.

Few items that enter into the construction of a building, be it the plainest small cottage or finest monumental structure, are more conspicuous to everyone than the millwork and interior finish. Often this item shows an apparent lack of understanding between the architect and the subcontractor.

The question is—can this age old condition be overcome, and if so, what can be done to secure a better understanding of millwork and the conditions that exist in the interior finish industry? An active experience of over twenty five years directly, and sometimes indirectly connected with this business of millwork and interior finish, leads me to believe that most of our troubles can be avoided. Many of the men in our drafting rooms and our specification writers do not understand, or frequently forget, the standard sizes of rough lumber as it comes from the saw mills and to what dimensions it works as a finished product after going through the dry kilns, planers, moulding machines and sanders, made ready for the building.

Some lumber may be sawed to thickness of $\frac{5}{8}$ " or $\frac{3}{4}$ " rough, but nominal rough sawing is 1", $1\frac{1}{2}$ ", 2", $2\frac{1}{2}$ ", 3", 4", 6"; and 2" units added for thickness thereafter; and in widths in units of 2" added to 14" up, but the percentage of 10" and 12" boards is very small compared to the more narrow widths and they are almost impossible to secure in any quarter-sawed wood. Lengths run in even feet from 6'-0" up to 16'-0", and here again, we can expect much more 8'-0", 10'-0" and 12'-0" lengths than 14'-0" and 16'-0" lengths.

All of these thicknesses will work off or shrink $\frac{1}{8}$ " in drying and manufacture, then from 1" nominal stock is made $\frac{1}{8}$ " casing or flooring; 2" lumber works right for $1\frac{3}{4}$ " sash but $2\frac{1}{4}$ " sash is

*Monadnock Block, Chicago, Illinois.

made for 2½" lumber. The shrinkage in width varies greatly with the different woods, probably the least in among the pines and standard stocks of mahogany which run uniformly straight, remain so and are in good widths. The oaks and birches are inclined toward narrow boards which have a tendency to warp with resulting waste in jointing it straight before machining into the finished product, and in no instance can you figure on less than ¾" shrinkage in width, which means that a 4" board, if straight, will make a 3⅝" casing or a 6" board will make a piece of 5½" base.

We often see a casing detailed 1⅛" thick, the draftsman thinking it could be made of 1" lumber. The millman wonders if it is the intention to have 1⅛" thickness which will require 1¼" lumber, or can he make it 1⅛" from 1" stock. One millman will accept the detail literally and figure on using 1¼" lumber; his competitor takes the chance, perhaps with success, and perhaps not.

Similar standards hold true in the manufactured product. We may make casings, base, mouldings and other things of almost any thickness but sash and doors, on the other hand, are 1⅝", 1¾", 2¼" and 2¾" thick. These thicknesses are an inheritance from the days when they were made from solid stock and are still standard today, even though our doors are veneered. Just once in twenty-five years have I seen sash made 2" thick and, of course, they were expensive and could just as well have been 2¼" as they were made from 2½" stock and all machines had to be specially set for this one order.

Do our specifications mean what they say; do they correctly describe what we expect to get? We still see specifications calling for box frames to be made of clear white pine throughout, except that the pulley stiles and parting stops be made of Georgia pine. Rarely was such a frame ever made and if made, what an inexcusable waste of money. If estimated as specified, it is at the owner's expense that substitutions are made. The following specifications are adequate and place all of the bidders on an equal basis:—sills, outside mouldings and such other portions of the frame which are exposed to view or to the weather after being set, must show clear white western pine, spruce or cypress; pulley stiles and parting stops and head jamb to be clear yellow pine; balance of the frame to be good, sound merchantable lumber, free from large or loose knots or other defects that will impair its strength or durability for the place used.

With this specification it is inexcusable for a mill either to estimate or make anything but a good frame. While mentioning frames, attention is called to a very common error in sill details. When the draftsman desires a good pitch so as to drain water, it is often detailed from thick stock, when by lifting the inside or heel of the sill

it would give the pitch, maintain full thickness at the outer edge and usually it can be made from 2" stock.

Sash are frequently detailed with double pins in the tenons to insure rigidity in large sizes. Instead of this have the tenons glued and wedged and note the difference in your next order for sash. At the same time, add another half inch of wood in the check rails, which is usually the weakest part of a window and always the first to give out. Lugs or extended stiles, aside from the personal opinion of improving the appearance, serve but the one purpose of preventing the sash lock from damaging the head stop when the sash is raised and for this reason alone they should be used.

An architect asked me recently why they frequently had trouble with sash weights. I asked why he specified a certain size of pulley and found that he simply thought the pulleys should be of that size for strength and easy running. He had never considered whether the pulley specified let the chain drop near the center of the box or whether it was too small and dragged the weights on the back of the pulley stile or too large so that the weights rubbed the back of the box.

A number of the items mentioned may seem to be trivial but more often than otherwise it is a combination of small items that brings about most of the misunderstandings between millmen and architects. In the end, the most successful building is not accomplished by condemning work that is unsatisfactory and demanding that it be made over again, but rather by close preliminary co-operation between architect and contractor and millman, to the end that correct details and specifications are the basis of the contract and that the subcontractor is capable of doing the work for which he should be paid an adequate price.

CITY ZONING

CITY zoning, designed to protect home owners and other land owners in the reasonable use of their property, has gained much headway in the past year, according to a statement recently issued by the United States Department of Commerce.

Sixty-two municipalities zoned during 1924, the department's records show. The number of cities and towns now protected by zoning ordinances has reached a total of 320, and more than 24,000,000 people are now living under such ordinances.

Of the total number of zoning ordinances now in operation, 199 are comprehensive ordinances, regulating the use, height and area of buildings, the department announcement states. Partial regulation, applying only to use of buildings, or in a few cases to use and area, or use and height, is given by 121 ordinances.

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BULLETIN 13

THE Structural Materials Research Laboratory, Lewis Institute, Chicago, issues Bulletin 13 entitled Calcium Chloride as an Admixture in Concrete. This bulletin, written by Professor Duff A. Abrams, contains the details of tests made on about 7500 concrete test cylinders and conclusions based on the test data. As the tests were made of specimens ranging in age from two days to three years they offer unusual opportunity to study the effect of time. The program was so arranged that true comparative conditions were maintained which also adds to the validity of the results. From the test data Professor Abrams draws sixteen conclusions as follows:

1. Calcium chloride and the admixtures containing calcium chloride when used within certain limiting percentages, gave increased strength to concrete.

2. Magnesium chloride in flake form (46 per cent magnesium chloride, 54 per cent water) when used in concrete caused a reduction in strength except for small percentages, which showed a slight increase for 2 and 7-day tests.

3. The effect of the calcium-chloride admixtures in concrete varied with the type and quantity of admixture. When the tests are compared on the basis of chlorine content the different admixtures give similar results but not the same numerical values.

4. Calcium-chloride admixtures of the types used increased the strength of concrete approximately in proportion to the amount used up to a certain "optimum" percentage; the strength increase became less for further additions. Beyond a certain "critical" percentage further additions produced a reduction in strength as compared to similar concrete without admixtures.

5. Optimum and critical percentages for the calcium chloride admixtures used in these tests for 1:5.2 concrete of normal consistency and cured in moist room, were as follows:

Admixture	Per Cent of Admixture by Weight of Cement		Per Cent of Chlorine by Weight of Cement	
	Optimum	Critical	Optimum	Critical
Commercial Calcium Chloride A	2 to 4	6 to 8	1 to 2	3 to 4
Commercial Calcium Chloride B	2 to 4	6 to 8	1 to 2	3 to 4
Standard Cal	7 to 10	15 to 20	1 to 2	3 to 4
Low-Chlorine Cal	about 10	15 to 20	1 to 2	2 to 3
Vitriflux	6 to 8	10 to 15	1 to 2	2 to 3

6. The relative effectiveness of the different admixtures when compared on the basis of strength-ratio (the ratio of the strength of concrete containing admixture to that of similar concrete without admixture, expressed as a percentage) for the optimum percentages, is shown by the following strength-ratios, which are based on tests of 1:5.2 concrete of normal consistency cured in the moist room:

Admixture	Strength-Ratio for Optimum Percentage					
	3 days	7 days	28 days	3 mo.	1 yr.	3 yr.
Commercial Calcium Chloride A	170	125	110	113	117	118
Commercial Calcium Chloride B	147	124	109	109	119	116
Standard Cal	151	193	107	107	121	119
Low-Chlorine Cal	143	148	101	104	113	111
Vitriflux	138	115	106	108	109	114

7. The addition of calcium-chloride admixtures in amounts less than the "critical" percentage produced an increase in concrete strength that was practically constant at all ages. This constant strength increase, when expressed as a percentage of the strength of concrete without admixture, showed a diminishing ratio as the concrete gained in strength with age.

8. The addition of 2 per cent of calcium chloride to 1:5.2 concrete of the consistency ordinarily used in construction work (1.10 to 1.25) produced an increase in compressive strength of 100 to 200 lb. per sq. in. at ages of 2 days to 3 years; for 1.50 consistency there was little or no increase; for consistency 0.90 the increase was about 550 lb. per sq. in.

9. The increase in strength due to the addition of 2 per cent of commercial calcium chloride was practically negligible for a 1:7 mix; it increased with the cement content up to about a 1:4 mix; for mixes richer than 1:4 the strength increase remained about the same. The strength increase for the different mixes and the corresponding strength-ratios for ages of 2 days to 3 years were as follows:

Mix	Strength Increase, lb. per sq. in. (same for all ages)	Strength-Ratio, per cent (Fig.4)				
		2 days	7 days	28 days	3 mo.	3 yr.
1:7...	Negligible (± 100)	115	107	85	88	95
1:5.2...	400	138	125	107	110	110
1:4...	700	148	130	119	117	115
1:3...	1200	150	130	122	119	115
1:2...	1300	149	130	122	120	105

10. The tests confirm the relation between water-cement ratio and compressive strength pointed out in other publications of this Laboratory. The water-ratio-strength curves for 2 per cent of commercial calcium chloride were similar in form to those for plain concrete but divergent at the lower water-ratios, showing the greater effect of the calcium chloride on the richer mixes and drier concretes.

11. The effect of commercial calcium chloride on the strength of concrete cured under different moisture conditions at normal temperatures was slightly greater in concrete cured in the air of the laboratory than in concrete cured in water or in the moist room.

12. For concrete cured outdoors at temperatures near freezing, the use of 3 per cent of calcium chloride produced about the same strength increase as for other curing conditions. This strength increase appears as a much higher percentage gain when compared to the low strengths attained for outdoor curing. Too much dependence should not be placed on the use of calcium chloride for preventing freezing of concrete in cold weather; common salt should not be used for this purpose.

13. The cements used in the tests were in general similarly affected by addition of calcium chloride.

14. The effects of calcium chloride in mortar was essentially the same as in concrete.

15. The time of setting of the cement used was shortened by each of the admixtures. Flash set was produced by most of the admixtures when used in percentages somewhat in excess of those found to give greatest strength increases in concrete.

16. The important conclusion from these tests may be summarized as follows:

In the use of calcium chloride no advantage was gained for percentages of the commercial product greater than 2 or 3 per cent of the weight of cement; (chlorine content 1 to 1½ per cent). This amount when used in mixes of about 1:5 and in consistencies suitable for building construction showed an increase in compressive strength of from 100 to 200 lb. per sq. in. which increase was practically constant at ages of 2 days to 3 years. For richer mixes and drier consistencies the strength increase was greater and for leaner mixes and wetter concretes it was less.

UNDERGROUND PARKING PLACES

THE utilization of public parks for underground parking places for automobiles has been suggested for American cities notably by Eliel Saarinen, architect, in an article printed in *THE AMERICAN ARCHITECT*, December 5, 1923. In this, Mr. Saarinen proposed a very comprehensive scheme for the development of Grant Park, Chicago, which included a very large underground parking space and thoroughfare for through traffic. The arguments favorable to such projects are convincing insofar as the practicality of the scheme is concerned. *The Architects'*



THE SQUARE SHOWING THE ENTRANCE TO THE UNDERGROUND PARKING SPACE

Journal (London) of April 22, 1925, contains illustrations of a proposed improvement in Leicester Square, London, from which is quoted:

During the past year the Automobile Association has specially considered the possibility of providing underground parking places in cities and towns, and has incorporated its ideas in connection with such facilities in a model showing what can be done below Leicester Square, London. Parking, as distinct from garaging, must provide easy ingress and egress, and be available for short periods at low charges. Ground rents in cities prevent the construction on private property from the point of finance, while with the continued growth of road transport it is important that roads and streets be kept as free as possible from standing vehicles; therefore, the provision of underground parking places is put forward as a solution of this important problem.

The model provides that cars and motor cycles would enter and leave on the near side of the road, and thus avoid crossing other lines of traffic. Two entrances and exits will be necessary in case of breakdowns, accidents, and repairs, but the entrances and exits will be easily controlled, thus economizing in staff charges, and facilitating the parking of the vehicles in their allotted places. All the parking space would be available, without any crossings, as traffic will circulate "one way" only. Stairway communication between the Square and the underground parking space will be necessary for the convenience of drivers who have parked their cars, or are returning to them, while signals will be provided at each entrance, operated by attendants, indicating when the parking space is full.

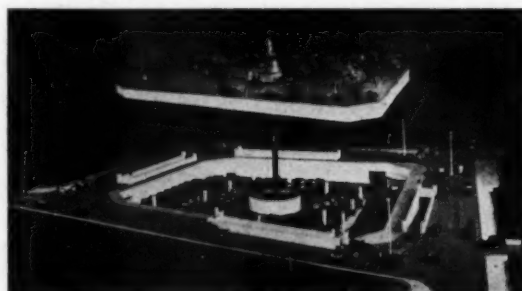
The Automobile Association suggests that charges might be made on cars according to overall length, so that the cost of parking cars, for example, for two hours, would range from 2s. down to 6d., according to length. At the other end of the scale such charges would range from 6s. down to 1s. 6d. for sixteen hours, while motor cycles and sidecars would pay 4d. for two hours, or 1s. for sixteen hours, and motor cycles (solo) from 3d. to 9d. Provision would also be made for the parking of push cycles at very low charges.

The proposed underground parking spaces should be used exclusively for parking purposes, so that washing, replenish-

ing, or repairs will not be permitted, neither will the transfer of any inflammable material to a motor vehicle whilst in the parking place be sanctioned.

The construction of such an underground parking space, under ordinary conditions, presents no unusual difficulties. Stability, drainage, ventilation, lighting and other factors that make the place usable, are mere matters of engineering procedure. The most important factor is the preservation of the aboveground space for its original park purposes. The value of city parks is well understood and it far exceeds any possible benefits that might accrue from the storage of automobiles. The park serves its purpose of satisfying the eye by the foliage of the trees and shrubs, the turf and the flowering plants and also the shade given by the larger trees. It is evident that trees of a size that are capable of making appreciable shade, must have a considerable depth of ground to supply them with nourishment and also anchorage for roots which enable them to withstand the wind.

Whether a sufficient depth of earth has been provided in the case of the proposed changes in Leicester Square or not, it is difficult to determine from the illustrations of the model. This is an



THE PARKING SPACE UNDERNEATH THE SQUARE

element of design that should receive preferential consideration whenever the utilization of public parks for underground parking space is being considered.

HADDON HALL

OWING to the danger of collapse, the roof of the famous old banqueting hall at Haddon Hall, England, the home of the Vernons and Mannors, has been taken down and a new one built. The roof is a massive piece of work, oak trees weighing 60 tons being used. The roof on the main portion of Haddon Hall is in a wonderful state of preservation.

THE AMERICAN ARCHITECT



HOUSE OF DR. J. F. GILE, HANOVER, N. H.

LARSON & WELLS, ARCHITECTS

This house embodies in its design and plan the New England tradition. It admirably serves the purpose of a doctor's residence.

House was built in 1922.

Approximate cost, 35c per cubic foot.

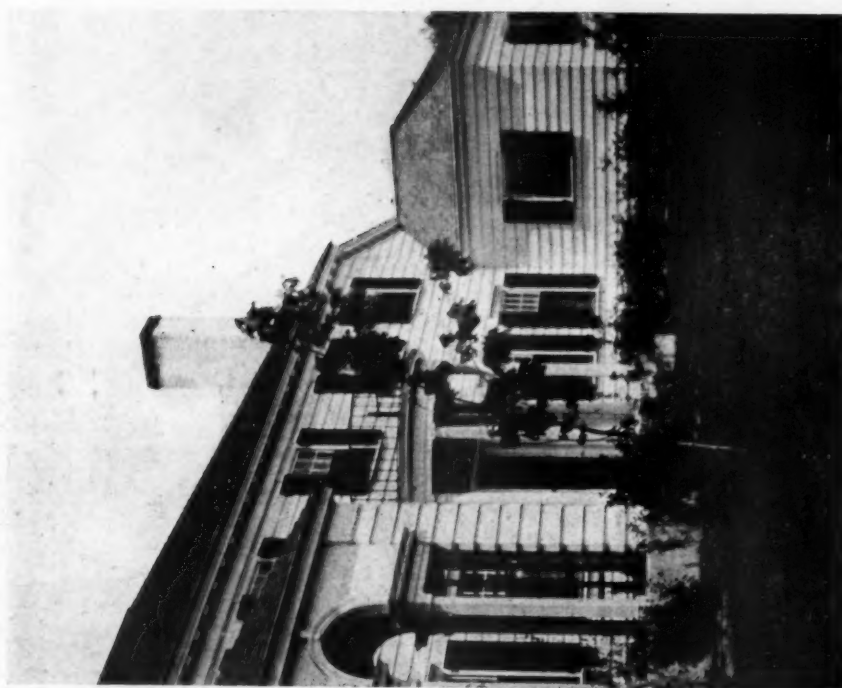
Exterior walls are wood, covered with redwood Colonial siding.

The roof is cedar shingled.

Floors, selected red birch.

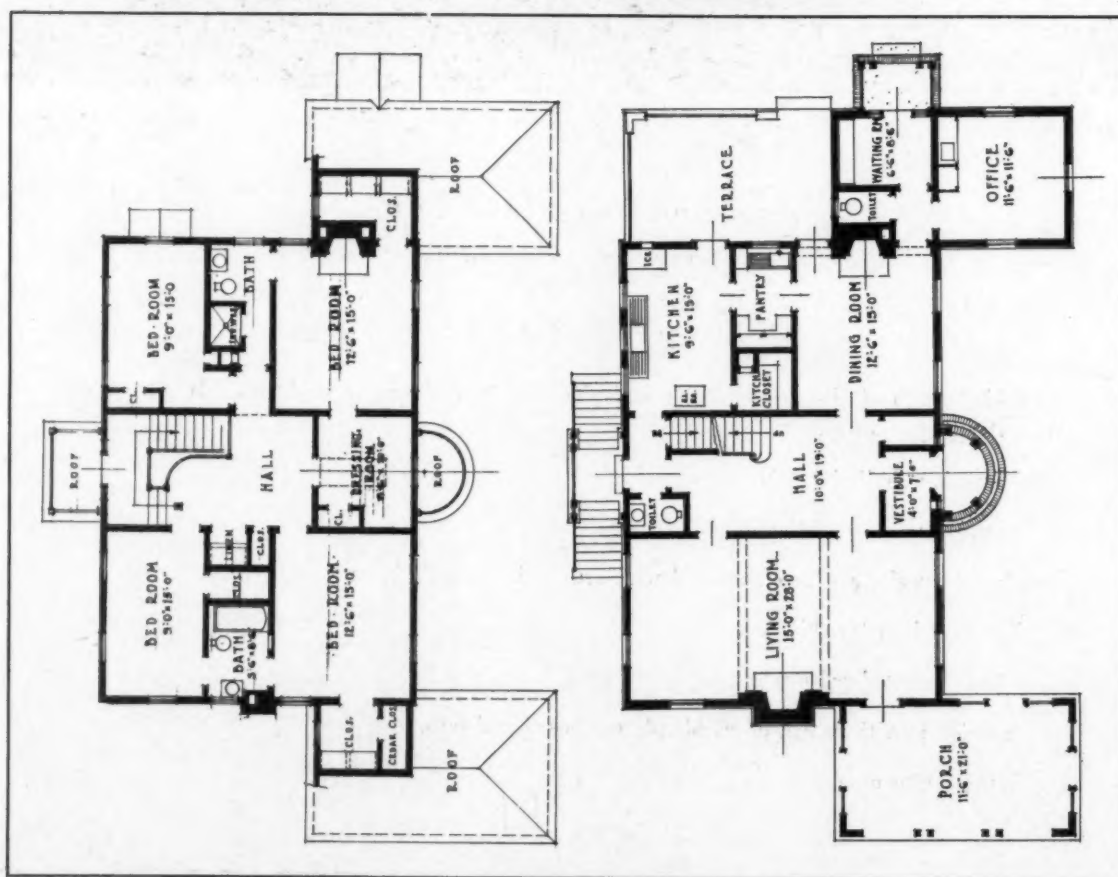
Interior partitions are of wood, plaster board and lath.

Trim, white pine.



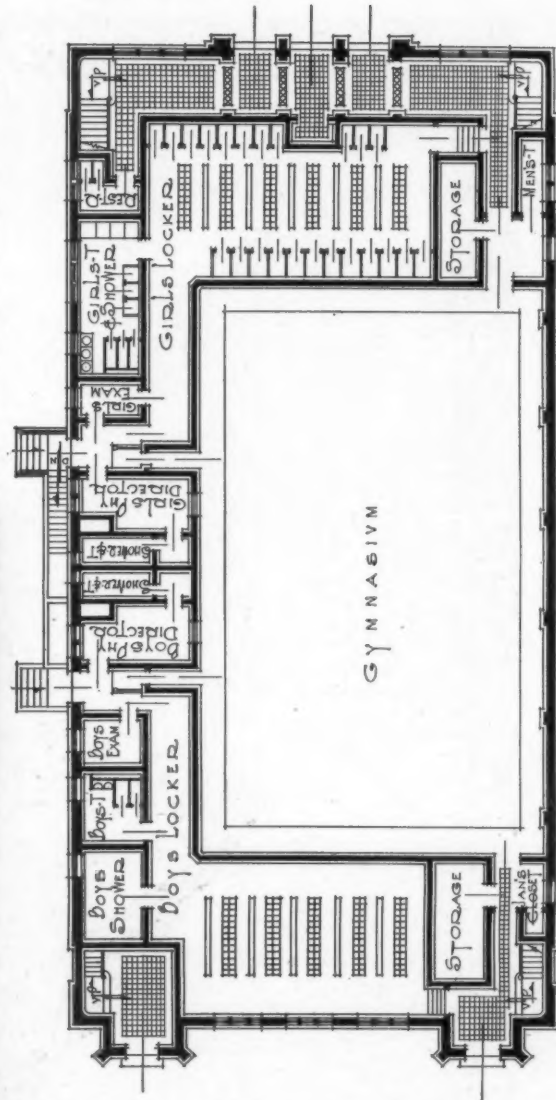
HOUSE OF DR. J. F. GILE, HANOVER, N. H.

LARSON & WELLS, ARCHITECTS



WILEY HIGH SCHOOL
GYMNASIUM,
TERRE HAUTE, IND.

JOHNSON, MILLER, MILLER & YEAGER,
ARCHITECTS



Built in 1922 at a cost of 25c per cubic foot.

Exterior walls, vitrified face brick, backed by hollow tile.

Roof, tar and gravel. Steel frame construction.

Partitions, tile.

Floors, tile, concrete and maple.

Trim, oak.

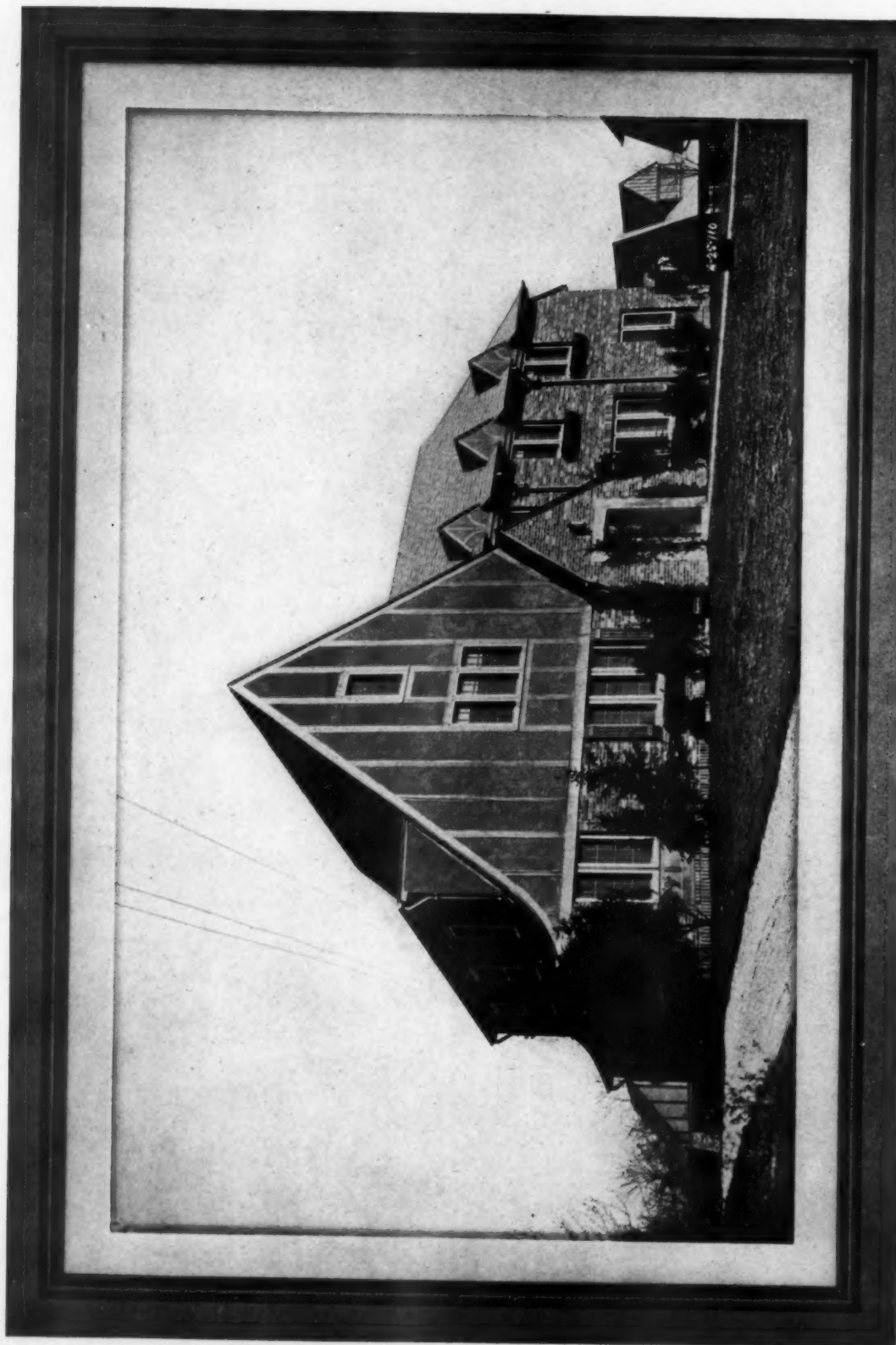
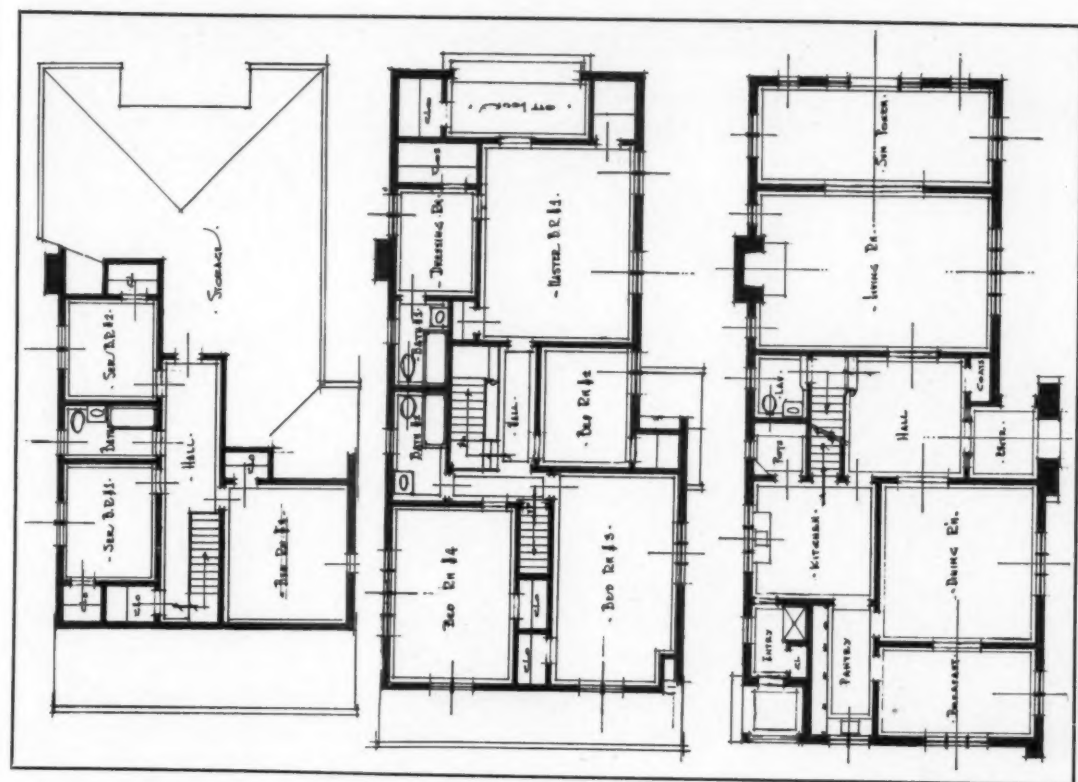


Photo by Dan Harris

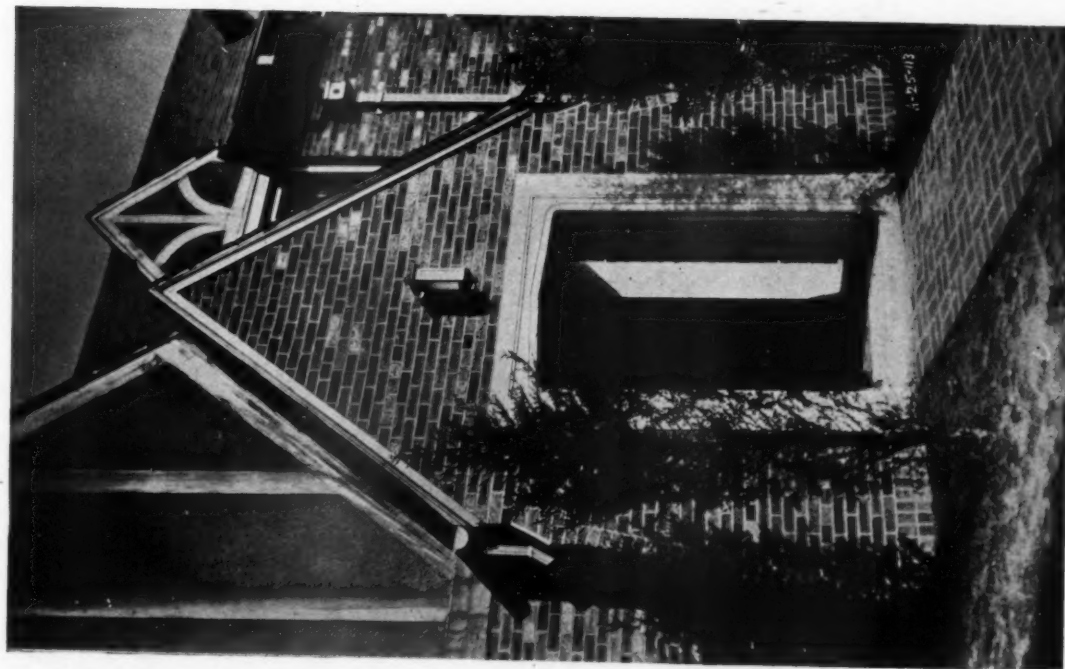
HOUSE OF JAMES F. HUNTER, NEW ROCHELLE, N. Y.
D. A. SUMMO, ARCHITECT

THE AMERICAN ARCHITECT



HOUSE OF JAMES F. HUNTER, NEW ROCHELLE, N. Y.

D. A. SUMMO, ARCHITECT





HOUSE OF JAMES F. HUNTER, NEW ROCHELLE, N. Y.

D. A. SUMMO, ARCHITECT

This house was erected in 1924 at an approximate cost of 60c per cubic foot.

Exterior walls are wood frame with brick veneering and half timbered stucco finish in the gables and dormers.

Roof covering is slate laid in graduated courses.

Interior partitions are wood studs, wood lath and plaster.

Interior trim is whitewood, enamel finish, and chestnut.

Floors throughout are of oak.

Electric wiring for illumination and outlets for electrical appliances.

Plumbing for laundry, pantry, kitchen, first floor toilet and bathrooms.

Hot water heating system.

The LAW as to ARCHITECTURE

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

A NUMBER of instances have recently come to my attention where the contract between the client and the architects has referred to the latter as "architects and engineers," or where a resolution by the Board of Directors of a corporation employing the architects has made a similar reference to them. There is a certain danger which a classification of this kind carries with it and which the architect will do well to bear in mind.

The Standard Form of The American Institute of Architects and the ordinary basis of the architect's employment provides for or contemplates the employment by the architect of engineers, where necessary, and the repayment to him of the expense therefor as a disbursement. The clause in the Institute form, under the heading of "Reimbursements," provides that the owner shall reimburse the architect for "the costs of the services of heating, ventilating, mechanical and electrical engineers."

This certainly would seem to be sufficiently definite, and yet, in a case where this contract was used, a client, to my knowledge, recently assumed the position that the clause had reference only to extraordinary circumstances, and that it must be assumed that the architect would provide, in the ordinary case and in the absence of unforeseen developments, all engineering services, without any extra charge therefor. The client's argument was that an architect is supposed to have proper engineering training, and that all of the ordinary engineering services entering into the design and supervision of the construction of the building should therefore be embraced within the services performed by the architect.

In the particular case which I have in mind the architect charged, as a disbursement and in the regular course, the charges of the engineers employed. This he had a perfect right to do under the terms of the contract and, in view of the contract, I do not see how the client can possibly sustain his contention. The fact that he has made it, however, is indicative of the point of view which some laymen may take as to these engineering services and the importance of not using any language in the contract, or otherwise, which can form a reasonable basis for the claim that the architect is to act as engineer as well as architect.

It is obvious that, if a contract of employment or a resolution of a Board employing an architect refers to him as "engineer and architect" or "architect and engineer" and employs him as such, there is a direct implication that he is employed in both capacities. If the contract contains this phrasing and does not contain a pro-

vision such as that which I have quoted, from the Standard Form of Contract, the architect could not probably charge as a disbursement the cost of an engineer's services. Even if the contract employing the architect contained a clause similar to that of the Institute contract, the client might, with considerable plausibility, claim that the engineering services referred to were those of an exceptional character only, if the contract referred to the architect as "architect and engineer." He might very easily claim that the reference to the architect as an engineer as well as an architect assumed that ordinary engineering services could and would be performed by him as part of his work, and that he could not charge ordinary engineering work as a disbursement.

In any event, there is no reason why an architect should run the risk of misunderstandings or of creating claims of this nature. If the contract contains a clearly worded clause, such as that of the Institute, covering reimbursement for disbursements and does not complicate the situation by referring to the architect as "engineer," as well as architect, the client cannot raise such a claim with any reasonable chance of success.

It might perhaps clinch the proposition, if the clause quoted were amended so as to provide that the owner should repay to the architect the cost to the latter "the services of any and all engineers whom the architect may deem it advisable or necessary to employ in connection with the work." On the other hand, the clause, if modified in this way, is more calculated, I am afraid, to raise questions and cause uneasiness in the mind of the ordinary client than is the clause in the Standard Contract. The latter clause should ordinarily be quite sufficient to meet the situation, provided the architect does not give opportunity for misunderstanding and misinterpretations by allowing himself to be classed as an engineer as well as an architect, or by suggesting, directly or indirectly, to the client in any way that his services as architect include services which are ordinarily classed as falling within the special province of an engineer.

Nothing should be done or said to create the idea that the services of the engineer are to be required only in the event that unforeseen difficulties are incurred. While the architect possesses much engineering knowledge, he should remember that it is far safer for him to hold himself out as an architect, and as an architect only, rather than as both an architect and an engineer. The double title may perhaps sound impressive or be helpful in securing work in certain cases. Its use, however, will be dangerous, and if it is used, the

contract should state, without any possibility of misconstruction or misunderstanding, the exact understanding of the parties with respect to any engineering costs and services and the obligations of the client and the rights of the architect with respect thereto.

LEGAL DECISIONS

THE plaintiff, a contractor, sued to recover for the value of work done at Providence, R. I. The parties entered into a written contract, pursuant to which the plaintiff agreed to excavate a cellar and construct a wall according to plans and specifications which specified the width of the wall. After the work had been commenced, and the contractor was about to put in the cement walls, an inspector of buildings inspected the job, decided that the soil beneath the walls was not of sufficient firmness, and directed that the work should stop, unless a footing wall was placed under the cement walls, or unless the walls were carried deep enough to reach a solid foundation. The changes which this order required were costly, and the plaintiff declined to proceed with the work, unless the defendant agreed to reimburse him for the extra cost. This the defendant refused to do, and the plaintiff thereupon abandoned the work and brought suit to recover compensation for the work which he had already done and for the materials which he had furnished. The Trial Court charged the jury as follows:

"The plaintiff claimed that he was notified that he must either put a broad stone foundation under the wall, or else dig a foot deeper than the plan called for, or otherwise not build at all. Now if that was the act of the city, and not willfully caused by the plaintiff, he would have a right to abandon the contract, and having abandoned it, he would have a right to recover the reasonable value of what he had previously done and which had not been paid for."

The defendant claimed that the foregoing charge was erroneous and that the plaintiff had no right to abandon the work and, having abandoned it, could not recover for the services and materials rendered. The court held that the charge was correct and that the plaintiff had not voluntarily abandoned the work, but had been prevented from proceeding by the order of the building inspector. The court said in this connection:

"The plaintiff endeavored to agree with the defendant upon a price for the new work required, and upon failing to do this, and

the defendant not offering to have it done, the plaintiff was justified in abandoning the contract and bringing suit to recover the balance due him for work and materials furnished."

A judgment was given in favor of the plaintiff for the work done and materials furnished up to the time that the order of the inspector was made and this verdict was sustained.

Di Biasio v. Ross, 110 Atlantic 415.

AN owner in California filed a notice of completion under the California practice, with the understanding that there was no acceptance with respect to certain defects. The question arose whether this notice would release the contractor in his sureties under the contractor's bond, defects having developed. The court held that, under the California decisions, where an owner, with full knowledge of defects, accepts and pays for the work, he thereby waives his claim for damages, and that the acceptance of a building, in the absence of fraud or mistake, implies a waiver of any claim for damages on account of non-performance. The court, in this case, however, held that, under the circumstances, the owner was not barred from setting up the defects and that a mere acceptance of work does not preclude an owner from showing that the work was done in an unworkmanlike manner and seeking damages therefor, especially where the defects are latent, or where an owner was placed by the contractor in such a situation that he could not reasonably do other than accept the situation. The court also approved the doctrine that, in such case, the owner may recover, notwithstanding he has paid the contract price and that, under all conditions, if the payment is on the understanding that the builder will remedy certain defects, the owner is not precluded from recovering damages for these defects, if they are not remedied.

Summers v. L. F. S. Syndicate, 189 Pacific 286.

AN architect was employed to plan and supervise the alteration in certain buildings. He completed his work and was paid for his services. He refused to deliver to the owner the plans and specifications which he had prepared. The owner brought an action to recover the plans, and the architect, in defense, set up a custom of the architectural profession that the plans remain the property of the architect. The court held that the custom which the architect attempted to set up was unreasonable, that it did not bind the client, that it could not be interposed successfully as a defense by the architect as he had attempted to interpose it, and that the client was entitled to recover.

Gibbon v. Pease, 1 Kings Bench (England) 810.

An Anaconda Installation

For the new Allerton Club, North Michigan Ave. and Huron St., Chicago, Murgatroyd & Ogden, Architects; specified and used Anaconda Brass Pipe.



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BOOK NOTES

THE ARCHITECTURE OF JOHN RUSSELL POPE

THE series of plates illustrating the work of John Russell Pope, published by William Helburn, Inc., are among the outstanding contributions to the literature of architecture. This series, when completed, will comprise three volumes, issued in twelve parts, each part to contain twenty-five plates, or 300 in all. The plates are about $8\frac{1}{2} \times 12\frac{1}{2}$ inches in size on sheets 14×18 inches. Thus far, two parts have been issued. Parts to follow will appear at intervals of three months.

While most of the houses presented in the parts so far issued are familiar to the readers of architectural journals, the present method of presentation gives them a new meaning. The photographs have been made, and splendidly reproduced, with special reference to a correct rendering of the architectural quality of their subjects. The many drawings which accompany each subject are by Otto R. Eggers, and are not only remarkable in their artistic interpretation of details, but undoubtedly the highest exposition of draftsmanship that we have in this country.

It seems superfluous to dwell on the merit of the work presented. John Russell Pope's ability to create the finest examples of architecture is known and recognized. But it may not be amiss to state again what has been so often set down in these pages—that Pope puts so much of himself into his work, so fine a conception of the use and adaptation of materials that it creates an outstanding result. A house by John Russell Pope fits its owner. It mirrors his personality. Also, it fits its surroundings and, when complete, stands a well considered piece of architecture, so carefully balanced as to form and color as to suggest that it has long been in use and has weathered and settled itself into the work it was intended to perform.

Other publications of this nature have been produced, mostly to illustrate the work of firms or of men whose years of practice have been long. Pope was born in 1874 and is therefore comparatively young as an architect. But when one considers how comparatively brief has been this man's term of practice and how very successful has been his performance, he will find something to think over, and wonder if Pope does not typify in his architectural history the traditions that have made architecture in the United States, and particularly domestic architecture, the finest to be found all over the world.

The Architecture of John Russell Pope, with introductory text by Royal Cortissoz. Three volumes, issued in 12 parts, each of 25 plates. Price per part \$7.50. New York, William Helburn, Inc.

THE ITALIAN ORDERS OF ARCHITECTURE

WHILE this work has primarily been prepared to present to the architectural student a work on the Italian orders of architecture

in their most generally useful forms, and thus becomes in a sense a textbook for beginners, it is also a valuable reference work for architects.

The object, as set forth by the editor, is to present the proportion and form of the five orders in plan, elevation and section. This has been admirably carried out. All shading has been omitted, each plate being presented in simple outlines.

Charles Gourlay, a teacher of wide reputation, who presents this work, knows instinctively the best and most appealing way to present a work of this nature. He has produced a book that will prove a valuable one in the architect's working library, while students will find a series of plates so valuable and so well arranged as greatly to aid their study of the orders.

The Italian Orders of Architecture. By Charles Gourlay, Professor of Architecture in the Royal Technical College, Glasgow. Flexible paper covers, 32 plates, size $9\frac{1}{4} \times 12\frac{1}{2}$ inches. New York, Longmans, Green & Co. Price \$2.75.

TERRA COTTA OF THE ITALIAN RENAISSANCE

AS early Italian precedent in terra cotta offers many suggestions that may be adapted in modern design, a work of this nature has large suggestive value.

While we associate terra cotta as a hard, dense material, it is, after all, a clay medium and susceptible to the finest opportunities for modeling and artistic expression. Art expresses itself in a language that is universal, and particularly when the material used is burnt clay. It is for that reason that the designs so lavishly set forth adapt themselves so readily for use in this country. This book offers a wealth of the finest suggestion and the numerous plates being large, approximately 6×8 inches in size, and very well selected and reproduced, there's a fine opportunity to study them.

Terra Cotta of the Italian Renaissance. Full cloth, 200 plates, size 8×12 inches. Price \$3.00. New York, The National Terra Cotta Society.

EVERYMAN'S HOUSE

THIS book is of little, if any, interest to the professional man, although its style and somewhat unusual treatment of the many phases incident to home making, provide entertaining reading.

The author tells us at the outset that it is the story of a house built around a mother and her baby and acknowledges the early discovery that it was an eminently satisfactory house for father and the older children.

Everyman's house was erected at Kalamazoo, Mich., to serve the purpose of the 1924 Better Homes demonstration of that city. It is stated that the house was designed by Caroline Bartlett

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THE AMERICAN ARCHITECT

Crane, who is the author of the book, and that Gilbert Worden was the architect. Here we have an association with which many architects are familiar and which many seldom care to enter.

There are seventeen chapters in the book, written in an intimate way, with many digressions that seem far afield from the topic under discussion. The house described is fairly good of its type and probably is adaptable to that social class that would build and live in it.

Everyman's House. By Caroline Bartlett Crane, with a foreword by Herbert Hoover. Full cloth, 225 pps., illustrated. Price \$2.00. New York, Doubleday, Page & Co.

A SECOND BOOK OF HOUSES

SUPPLEMENTING a work published some time ago, *House and Garden* has now issued "a second book of house and gardens." While this book may be properly considered as produced to help the homemaker to a selection of type of house and a guide to furnishing, it is really a work of considerable suggestive value to architects.

The subjects selected have been chosen with fine skill as to the best types of modern dwellings, while the very complete presentation of interiors and their decorative treatment present examples of very good taste. None of the houses presented is of the ultra expensive type. In fact, most of them in size and cost are just such houses as the average American family will want to build and own.

The homemaker starts out on his task with many perplexities. Most of these are of his own making for, as a rule, he tries to eliminate the services of an architect. But, with an architect to counsel and guide him, the homemaker may consult this work with safety for the designs of houses and the interior fittings are the work of architects whose ability is recognized and whose work is good inspiration.

House and Garden's Second Book of Houses. Edited by Richardson Wright. Full cloth, 190 pages, size 9 x 12 inches. More than 150 illustrations. Price \$4.00. New York, The Condé Nast Publications, Inc.

FONTAINEBLEAU ARCHITECTURAL PRIZES AWARDED

AWARD of the Fontainebleau prizes in architecture by the Beaux-Arts Institute of Design, New York City to J. H. Raftery, of Massachusetts Institute of Technology, and Luther S. Lashmit, of Carnegie Institute of Technology, Pittsburgh, was announced recently. The awards followed submission of 138 drawings by architectural students of all parts of the country.

The prize provides for a summer course of study at the Fontainebleau School of Fine Arts, near Paris, from June 25 to September 25, including transportation and living expenses.

The problem for this year's competition was a "Center for the Exhibition of Building Materials."

A CORRECTION

DUE to an error the names of the following companies who had exhibits at the International Exposition of Architecture and Allied Arts were omitted from our issue of May 20:

Corning Glass Works
Crane Company
Hoffbauer Company, Inc.
Richardson & Boynton

SOCIÉTÉ DES ARCHITECTES DIPLOMÉS PAR LE GOUVERNEMENT FRANCAIS AWARDS MEDAL

THE medal of honor given by the Société des Architectes Diplomés par le Gouvernement Français to laymen, for distinguished service in the advancement of art and architecture, was awarded this year to Eli Kirk Price of Philadelphia for his activities in connection with the Philadelphia Parkway, the new Philadelphia Museum, and the general development and beautifying of that city. The presentation took place at a dinner at the Philadelphia Club in Philadelphia, on the evening of May 20, in the presence of a distinguished gathering, Clarence Zantlinger presiding. The medal was presented by Chester Aldrich, president of the American Group of the Société des Architectes Diplomés par le Gouvernement, and addresses were made by Senator George Wharton Pepper of Pennsylvania, by Provost Penniman of the University of Pennsylvania, by Ambassador Roland S. Morris, by M. S. Medary and others.

ARCHITECTS WIN PRIZES FOR DECORATIVE ART

ANTHON FORGEAU DARRIN, who is associated with Robert J. Reiley, architect, of New York City, won the first prize of \$500 offered by Jacobson & Co. for the best design in the decorative treatment of a theatre auditorium. The jury of award consisted of Harvey W. Corbett, Chairman; Raymond M. Hood, John Mead Howells, Harry Creighton Ingalls and James Gamble Rogers, all architects of New York City. The object of the award is to stimulate a wider interest in interior treatment and ornamental plaster of stock design, and to show that the auditorium of a theatre can be well designed without recourse to special models for plaster ornament.

Mr. Darrin is a graduate of Cornell and an associate member of The Architectural League of New York.

The second prize of \$250 went to Jacques Abadie, Jr. and S. V. Damico, draftsmen in the New Orleans architectural firm of Rathbone De Buys.

Four prizes of \$50 each were awarded respectively to David T. Ellis of Philadelphia, Keith I. Heine of Buffalo, A. Petrucelli of the Textile High School, New York City, and M. Grodinsky in collaboration with F. Kastner also of New York City.

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Harrisburg	Houston	



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Shreveport	Spartanburg, N. C.
St. Louis	Tampa
	Toledo

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THE AMERICAN ARCHITECT

Three \$10 prizes were awarded respectively to Benjamin T. Young of Chicago, William Hindley, with Clinton & Russell, architects, New York City and A. H. De Boer of Berkeley, Cal.

The problem implies the decorative treatment of the auditorium of a theatre employing ornamental plaster of stock design in combination with any other media the designer may choose. The auditorium of the theatre is to be not more than 85 feet, nor less than 50 feet deep, by 50 feet to 75 feet wide and from 60 feet to 40 feet high and one balcony.

PHILADELPHIA CHAPTER, A.I.A., HOLDS ANNUAL MEETING

THE annual dinner and meeting of the Philadelphia Chapter of The American Institute of Architects was held on the evening of May 15, 1925, at the Art Club. This followed the private view which opened the 28th Annual Exhibition of Architecture and City Planning held jointly with the T-Square Club.

The presentation of the medal for this year was made by Clarence C. Zantzinger on behalf of the Chapter and the Jury of Award. The medal was presented to Howell Lewis Shay, Chapter member of the firm of Ritter and Shay, for their skillful solution of a bank and office building problem—the Packard Building, Fifteenth and Chestnut Streets, Philadelphia.

This medal is awarded annually by the Chapter for the best designed executed work shown at the annual architectural exhibition. The medal may be awarded to Philadelphia Chapter members only and cannot be awarded to the same architect or firm of architects more than once.

The following awards having been made in the past, their authors were ineligible for award at this time:

- 1917—Wilson, Eyre & McIlvaine
- 1918—Day & Klauder
- 1919—and
- 1920—No Exhibition held, hence no awards
- 1921—Paul P. Cret & Zantzinger, Borie & Medary
- 1922—Mellor, Meigs & Howe
- 1923—McLanahan & Bencker
- 1924—Edmund B. Gilchrist

The Jury of Award for 1925 consisted of Wm. Adams Delano, New York, Theodore W. Pietsch, Baltimore, and John A. Dempwolf, York, Pa., who were also guests of the evening.

C. E. SCHERMERHORN, A.I.A., DIES

ANNOUNCEMENT is made of the death on May 16 last of C. E. Schermerhorn, A.I.A., of Philadelphia, Pa. Mr. Schermerhorn was a member of The American Institute of Architects, the Philadelphia Chapter, A. I. A., and T-

Square Club. He was also a member of the Fire Prevention Committee of The American Institute of Architects.

Watson K. Phillips, his associate for twenty-five years, will continue the practice under his own name at 213 South Fifth Street, Philadelphia.

ANNUAL MEETING, NEW YORK SOCIETY OF ARCHITECTS

THE New York Society of Architects held its annual convention dinner in the ballroom of the Hotel Astor on May 19 last. A resolution was passed, reaffirming the opposition of this Society to the invasion of Central Park for any purpose other than that for which it was created and instructing its committee to co-operate with other interested organizations in vigorously fighting any conversion of this park. A further resolution was carried, expressing appreciation of the courtesies extended at the recent convention and exposition and copies of this latter resolution were sent to the organizations responsible for the success of the convention and exposition.

James Riely Gordon was unanimously re-elected President for the tenth consecutive term, and the other officers elected were: Adam E. Fischer, 1st Vice President, Edward W. Loth, 2nd Vice President, William Wilson, Secretary, Henry Holder, Treasurer, Walter H. Volckening Financial Secretary.

FINE ARTS FEDERATION ELECTS OFFICERS

AT the annual meeting of the Fine Arts Federation of the City of New York the following officers were elected:

President—Joseph H. Freedlander, Vice-President—Robert Aitken, Secretary—John V. Van Pelt, Treasurer—Albert S. Bard.

The Fine Arts Federation is the parent society of the various artistic interests of the City and its constituent societies, each represented by delegates, are the following:—

The National Academy of Design, New York Chapter of The American Institute of Architects, The American Water Color Society, The Society of American Artists, The Architectural League of New York, The American Fine Arts Society, The Municipal Art Society of New York, The Society of Beaux-Arts Architects, The National Sculpture Society, The National Society of Mural Painters, New York Water Color Club, Brooklyn Chapter of The American Institute of Architects, Society of Illustrators, American Group Societe des Architects Diplomes par le Gouvernement, The Art Commission Associates, The New York Chapter American Society of Landscape Architects.

One of the functions of the Fine Arts Federation is the recommendation to the Governor of a painter, a sculptor and an architect for appoint-

YOUNG

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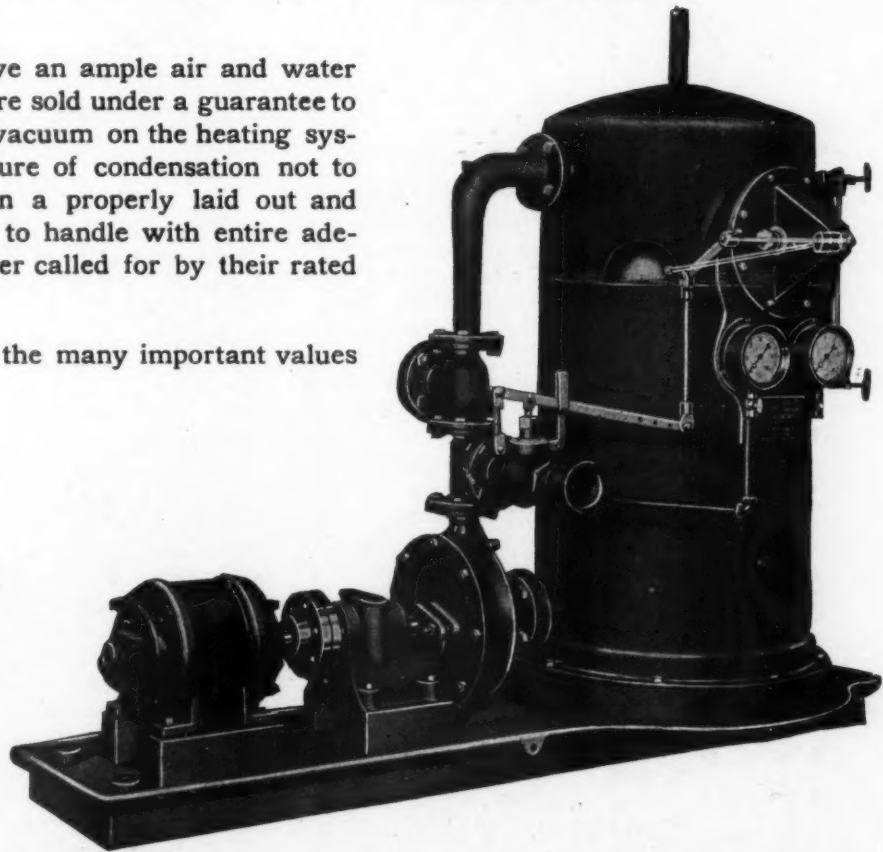
*insure return of condensation to boiler,
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ment on the New York State Fine Arts Commission and in a similar manner a recommendation to the Mayor for appointment on the Municipal Arts Commission.

FIVE COMPETE FOR MEMORIAL

DETAILS of the competition for the design of the Harding Memorial to be built on the outskirts of Marion, Ohio, were presented recently at a meeting of the committee and competing architects by Edward P. Mellon, advisory architect of the Harding Memorial Association.

Drawings must be returned by July 15 and the award will be made within thirty days thereafter. All preliminary work is expected to be completed by early Autumn, when actual construction will begin.

The competing architects include Paul Philippe Cret of Philadelphia, Henry Hornbostel and Eric Fischer Wood of Pittsburgh, John Russell Pope and Egerton Swartwout of New York. They will not be limited as to type of design or material of the memorial, Mr. Mellon said.

"The imagination of the competitor," he said, "will have full play, without any limit whatsoever. It is hoped that the memorial may exemplify those qualities of President Harding which made him stand out from other men and other Presidents."

PEACE PALACE IN GENEVA PROPOSED AS MEMORIAL TO WOODROW WILSON

THE erection of a Peace Palace at Geneva, usable as an assembly hall for the League of Nations—as a memorial to Woodrow Wilson—has been suggested informally by American friends of the League.

As planned by a committee of international architects the building would cost between \$1,000,000 and \$2,000,000.

New Zealand offered to provide paneling for the assembly room with native timbers. The Japanese, who have presented priceless cloisonne vases and other decorations to the new Labor office, it is understood, are planning a valuable gift to the League assembly hall when completed. Other nations are considering ways and means of contributing furniture and paraphernalia, thereby making the edifice truly international.

STEVENSON'S BIRTHPLACE SOON TO BE DEDICATED

THERE is soon to be dedicated in Edinburgh, Scotland, another literary shrine. This is the house at 8 Howard Street, formerly known as Howard Place, where Robert Louis Stevenson was born nearly three-quarters of a century ago. Though less familiar to admirers of the gifted writer than the later Heriot Row, where Stevenson's family lived for nearly thirty years, the old

gray stone house on Howard Street associated so intimately with the life of the small boy Louis makes a particular appeal. Through its President, Colonel Walter Scott, the Stevenson Society of America has just presented a bronze tablet to the Stevenson Society of Scotland to be placed on the historic Edinburgh building.

The house at 8 Howard Place is an unpretentious, comfortable structure, part of a row of stone houses, built on low ground, just North of the Water of Leith.

NEW YORK BUILDING CONGRESS MEDAL AWARDS

THE Apprenticeship Commission of the New York Building Congress held its second commencement exercises at the Washington Irving High School, on Thursday, May 14. Burt L. Fenner, of the architectural firm of McKim, Mead & White, president of the Apprenticeship Commission, presided.

Hugh Frayne, of the American Federation of Labor asked some 600 apprentices who were present to help further vocational training. He said that the Building Congress had established a desirable understanding between the employer and employee through its apprenticeship work in the industry. C. G. Norman, of the Building Trades Employers' Association, told the apprentices that, although they may have had to leave school in order to assume the responsibility of wage earning, the state and nation realized the folly of permitting the public schools to be closed to ambitious boys. He advised them to give their best endeavors to whatever was in hand, incorporate it in their manhood and make superiority their trademark. This, he said, is the best substitute for genius. Dr. J. M. Sheehan, of the Board of Education, Associate Superintendent in charge of Evening Schools, explained how the Board of Education is co-operating with the Building Congress by training the apprentices in the evening vocational schools throughout New York City.

A large number of exhibits of the work of the various trades were displayed, indicating the progress of the apprentices. The Congress gold medal awards were as follows:

For carpentry, to Frederick R. Braun; for painting and decorating, to Egon Pedersen; for upholstery, to Neil Smidt; for electrical work, to William C. Knell; for bricklaying, to William F. Hudson; for plastering, to Francis P. Brummer.

PROPOSES CENSORING CHURCH ARCHITECTURE

THE appointment of area boards of censors to pass on proposed church building is urged by Bishop Joseph F. Berry, presiding Bishop of the Methodist Church in the United States and head of the Philadelphia area. According to Bishop Berry there "is no other class of public or private building whose architecture has been bungled so generally as that of churches."

The PUBLISHERS' PAGE

WITH this issue THE AMERICAN ARCHITECT rounds out its one hundred and twenty-seventh volume, completes the first half of its fiftieth year of service to the profession of architecture.

A comprehensive index will be found with this copy. Subscribers can only partially learn the great service this magazine renders by consulting the index. They will observe the large number of special articles on vital topics as relating to architecture and the allied arts, as they will have learned in reading the twelve issues which comprise this volume, of the thoroughness of presentation. But, it takes the deadly accuracy of the statistician to convey in cold figures just what the subscribers to this journal have received for their \$3.00, the price paid for the issues in this volume.

* * *

Here are some interesting figures:

Number of pages of text in this volume	532
Number of full page plates in duotone section	167
Full page plates in text section	118
Total full page plates or an average of 22 full page plates per issue	285
Text cuts, other than full pages	361
Material presented devoted to architectural practice in the smaller communities	98 full pages
Current news and matters relating to architectural practice all over the world	52 full pages

Let the reader bear in mind that these figures are for a half year's subscription, or twelve issues. If he will then compare the extent of material furnished, both illustrations and text, with other publications at approximately the same subscription price, he will learn that he is getting during six months of THE AMERICAN ARCHITECT more for his money, at half the cost of a year's subscription to other journals.

So much for Volume 127.

* * *

As to Volume 128, which begins with our issue of July 1, it is promised that there will be no slackening of service, no diminution of the quan-

tity and character of material presented. In fact, there will be an increase in certain directions, and one in which we feel sure every subscriber will approve. The various ably conducted departments will continue to set forth specially prepared articles and illustrations. These have been warmly commended by a host of readers, and it is believed they are presenting much valuable and helpful material.

THE AMERICAN ARCHITECT has been in the past and will continue in the future to be encyclopaedic as relating to the history of architectural development in this country. Its record of building progress and the development of architecture in this country is complete. Its large editorial staff, supplemented by contributors whose names are placed at the very top of the profession in this country enables the most timely and authoritative presentation and discussion of every worth while topic.

* * *

A certain prominent artist painter, an Academician, recently told us that the advertisers in our magazines were today doing more to encourage art in this country than any other group of men. We feel that this is true. Look carefully through the advertising pages of this and preceding issues and observe how thoroughly our advertisers work toward the presentation of their wares in a manner so dignified as to attract the attention of architects who are, of course, thoroughly possessed of a knowledge of good art.

* * *

The first of a series of articles dealing with the development of landscape architecture, by P. H. Elwood, Jr., Professor of Landscape Architecture, Iowa State University, appears in this issue.

Beginning with a historical sketch and brief technical description of what is probably among the most notable examples of landscape architecture to be found anywhere, Professor Elwood will in succeeding contributions, discuss the more practical aspects of his topic in this country and the relation that landscape architecture bears to the general architectural scheme.

* * *

Constantinople the Colorful, by Gerald K. Geerlings who is now abroad on the Woodman Travelling Fellowship of the University of Pennsylvania, will appear in an early issue. This will be an interesting feature. Mr. Geerlings has not only written his impressions from a most decidedly architectural point of view, but he has made some illustrations that accent the artistic value of his article.



SPOLETO, CHURCH OF ST. PETER

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