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MAIDSTONE

END VIEW FROM THE EIGHTEENTH GREEN WHICH SHOWS THE RISE OF THE DUNES ON THE OCEAN SIDE. THE EXTERIOR WALLS ARE OF STUCCO UNEVENLY APPLIED BY HAND AND OF THE SAME COLOR AS THE DUNE SAND. THE TIMBERS AND CORBELS SUPPORTING THE OVERHANGING LOGGIA ARE OF PINE, STAINED A WARM WEATHERED GRAY COLOR. THE WINDOW SASH, DOORS, FLOWER BOXES AND GATES ARE OF BLUISH GREEN WITH ORANGE AWNINGS TO CARRY OUT THE GAY EFFECT. THE ROOF IS OF DARK WEATHERED SHINGLES. MORE BASE PLANTING WOULD HELP GREATLY TO SOFTEN THE LINES OF THE BUILDING

# THREE DIFFERENT TYPES OF COUNTRY CLUBS

*By* ROGER H. BULLARD, *Architect*

WITH the tremendous growth of interest in golf, and consequently the increasing demands by the public for facilities in this sport, it has now become an almost necessary part of every day life. There are golf clubs by the hundreds springing up in every community and in every summer colony, and many of these doubtless have the same general requirements as to their arrangement—a convenient and adequate locker room and a gathering place for the members. The real golfer demands the very best facilities for the game, and his social needs are secondary. He wants a comfortable building rather than a luxurious one; conveniently arranged rather than forbiddingly magnificent. This is when a golf club is just a club for golf; but more often than not, it is a country club as well and then the requirements, largely increased, vary accordingly.

In the three clubs illustrated, the main, or central portion of the building is in each case occupied by a different room, a locker room, a ball room and a dining room. Oakland, which is a men's golf club, has for its important unit the men's locker room, and the surrounding club rooms such as the lounge, grill and ladies' dining room are all of secondary importance. This locker room, 45 feet by 90 feet, and extending to the roof rafters, is well lighted and ventilated by high dormer windows

on the south side and two tiers of windows on the north side, the upper windows giving on a mezzanine gallery extending the full length of the room. The shape of the plan is arranged to conform to the natural conditions of the grade, the site being on a summit overlooking the course with a southerly exposure, the service wing extending northerly and forming one side of an entrance court and parking space of adequate proportions.

The building is fireproof, the exterior walls being of fieldstone whitewashed, with shingle gable ends backed by hollow tile and a tile roof. The floor construction and interior walls are also of fireproof materials.

This being distinctly a men's club, due importance is given to the grill room, which is of ample proportion, with high trussed ceiling and so located as to have a commanding view of the course. The spacious fireplace and adjoining porch provide for the comfort of its members. A small ladies' dining room, for a limited number, is arranged conveniently for service. Despite the preference in this club which is given to the men, there is a small ladies' locker room and dressing room in the second floor, directly over the lounge. The interior finish of the club is simple, with plastered walls, unevenly applied with a wavy surface, waxed and glazed to give a warm tone. The ceiling beams and structural timbers are of pine, stained and rubbed down to an aged color. The deep recessed windows of the masonry walls have plaster reveals with red tile sills. The floor of the entrance hall is of cork, and the office is adjacent to the front door so as to control access to the locker room as well as to the club portion. A long loggia and an open flagged terrace shaded by awnings extend along the major portion of the south front overlooking the course. A chauffeurs' sitting room and dining room are conveniently located for service.

OAKLAND

THE ENTRANCE HALL WITH ITS INTERESTING FIREPLACE OPENING AND ACCESSORIES. THE STAIRS WHICH ASCEND TO THE SMALL LADIES' LOCKER ROOM AND DRESSING ROOM ABOVE ARE WORKED IN WITH THE WOOD PANELLED SCREEN AND BENCH IN A HAPPY COMBINATION. THE FLOOR IS OF CORK

The Maidstone Club, at East Hampton, situated on the dunes, and noted for its golf course and tennis courts, is the main gathering place during the season. In this club the great hall occupies the central and important unit of the building with a room of about the same proportions as the men's locker room of the Oakland Club, *viz:* 42 feet by 84 feet, which extends to the roof with its structural trusses and rafters exposed. Due to the natural formation of the dunes, which rise about 8 feet above the fairway, the site was selected so that the top of the dunes could be used as a terrace on the ocean side of the great hall, the north side thereby

THE MAIN STAIRS WHICH DESCEND TO THE MAIN ENTRANCE AND CONTINUE UP TO THE GALLERY OF THE GREAT HALL. THE LOGGIA ON THE NORTH SIDE OF THE GREAT HALL IS SEEN THROUGH THE ARCHED OPENING. THE SIMPLICITY OF DETAIL GIVES A SUBSTANTIAL QUALITY TO THE INTERIOR WHICH IS SUITABLE TO THE EXPOSED SITE OF THE BUILDING. THROUGHOUT THIS BUILDING THE ARCHITECT HAS DESIGNED AND PLANNED TO FITTINGLY MEET THE "ATMOSPHERE" OF LOCATION THAT HAS TRADITION OF THE EARLIEST SETTLEMENT OF LONG ISLAND AND PARTICULARLY OF THE TIME WHEN EAST HAMPTON WAS ONE OF MANY PICTURESQUE WHALING PORTS ON THE EASTERN END OF THE ISLAND

ONE OF THE HIGH TWO STORIED BAYS ON THE OCEAN SIDE OF THE GREAT HALL. NOTE THE HEAVY HANGINGS WHICH ARE OF THE SAME BLUISH TONE AS THE WAINSCOT AND WHICH CARRY UP TO THE TOP OF THE BAY. THIS IS A FINE NOTE, WHICH HELPS TO GIVE SCALE AND INTEREST TO THIS SPLENDID ROOM

THE GREAT HALL 80′ IN LENGTH AND HALF THAT IN WIDTH WITH ITS LOFTY TRUSSED CEILING AND BLUE PANELLED WAINSCOT. THIS HALL MAKES A SPLENDID BACKGROUND FOR THE WEEKLY DANCES WHICH ARE HELD DURING THE SEASON. NOTE THE ARMS OF MAIDSTONE WORKED IN THE WALL IN PLASTER RELIEF AT THE FIREPLACE END OF THE ROOM WITH THE BANNERS WHICH ADD COLOR, ALSO THE HANGING IRON LIGHTING FIXTURES WELL STUDIED AS TO THEIR DESIGN

MAIDSTONE CLUB.
EAST HAMPTON, L. I., N. Y.

ROGER H. BULLARD,
ARCHITECT

THE SECOND FLOOR STAIR HALL WITH BAY WINDOW OVERLOOKING THE GOLF COURSE. GAY CHINTZES MAKE THIS AN INVITING SPOT

PLAINFIELD

THE COMPETITIVE DESIGN OF THE ARCHITECT WHICH WAS CHANGED SOMEWHAT IN ITS FINAL DEVELOPMENT BY THE ADDITION OF A LOCKER ROOM AND THE ARRANGEMENT OF THE SERVICE WING

being elevated one story above the fairway. Opening from the great hall on all sides are doors and windows giving circulation and views in various directions.

A bluish green panelled wainscoting about 9 feet high surrounds the entire room, the walls above this being of a clear yellow tone. The Maidstone coat of arms, in plaster relief, is a decorative feature over the fireplace at one end of the room, and at the opposite end a gallery overlooks the ball room floor. The long side of the room facing the ocean is broken by deeply recessed bay windows which extend the full height of the room. The color of the panelling is carried to the top of these bays by the hangings.

A cafe and grill adjoin at the east end with serving facilities and enclosed porches on the ocean front which can be used for large dinner parties. West of this are the card room, main lounge, and also the stair hall which leads to the gallery above and to the main entrance and office below. Amusing plaster reliefs of primitive design occur in the walls at odd places. On the ground floor are located the men's and ladies' lounges and locker rooms, and bath houses with access to the ocean; also a se-

PLAINFIELD

VIEW OF THE COMPLETED BUILDING FROM ABOUT THE SAME VIEWPOINT AS THE SKETCH, SHOWING THE CHANGE AS NOTED IN THE ORIGINAL DRAWING

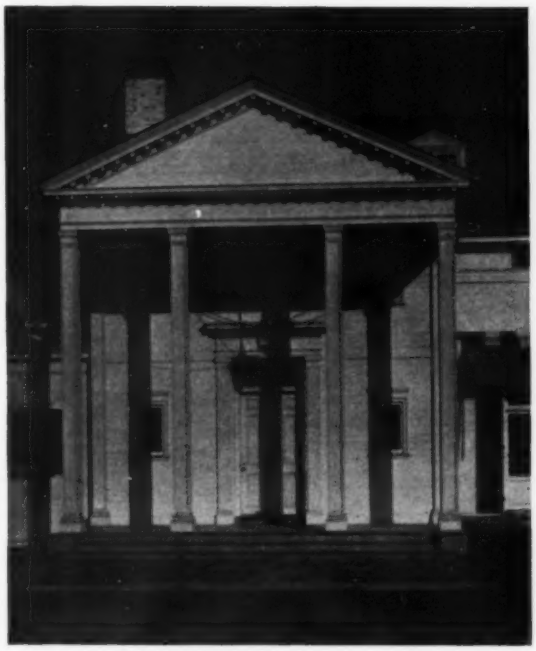
cluded space is arranged near the men's locker room for sun baths after the swim.

The skyline of the building conforms to the undulation of the dunes, the wings at either end rising gradually to the main ridge, the general character and roof lines suggesting the farm houses of Normandy. The walls are of stucco, of about the same color as the dunes, with dark weathered shingle roofs and stained timbers. The casement sash, flower boxes and doorways are painted bluish green, and the awnings which are orange help to give the gay atmosphere which is carried out inside as well, in the many bright colored chintzes and furnishings in accord with sunlight, blue ocean, white sand and green fairways.

The iron weather vanes, the whale over the refrigerator room on the service wing, and the Maidstone lion on the main stair tower help to give interest to the exterior treatment. A service yard is enclosed by a high wall with blue gates and terminated by the professionals' house which contains the men's and ladies' rack rooms for the clubs and a professional shop.

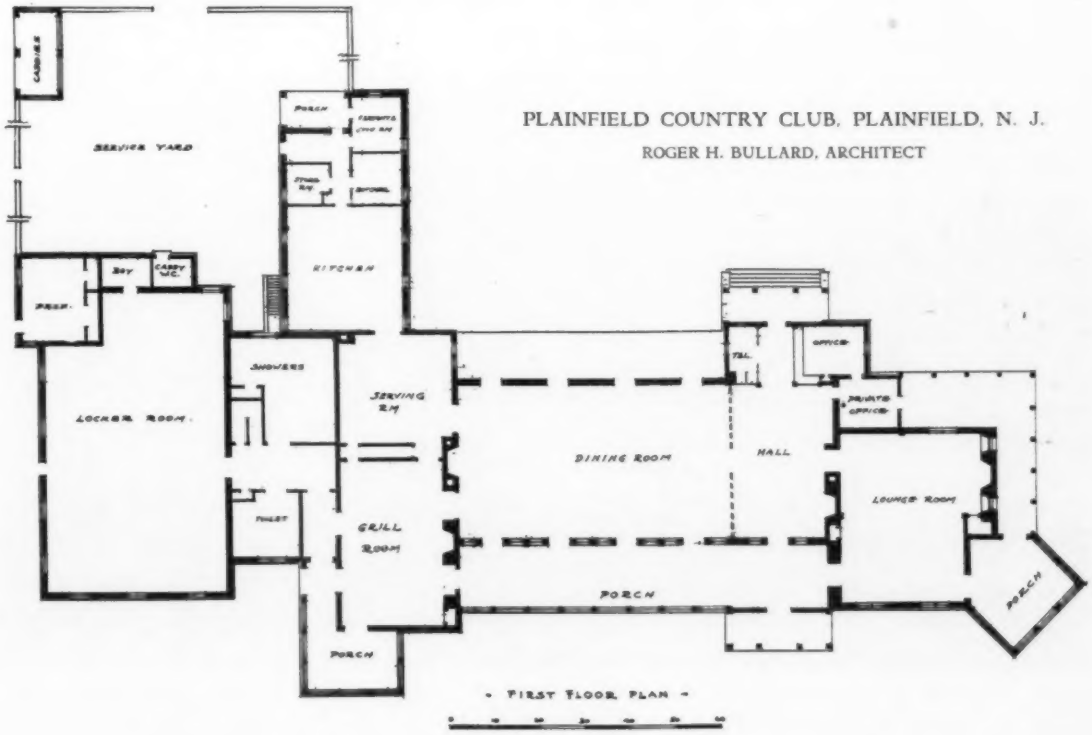
The tennis house, a separate unit from the main building, contains a large lounge room, the necessary locker rooms, wash rooms, etc., with flagged terrace and awnings.

The third club illustrated is the Plainfield Country Club, situated on rolling inland country. This



PLAINFIELD

THE IMPOSING MAIN ENTRANCE WITH ITS TWO STORIED COLUMNS AND WELL PROPORTIONED DOORWAY




PLAINFIELD COUNTRY CLUB, PLAINFIELD, N. J.

ROGER H. BULLARD, ARCHITECT

MAIDSTONE

DETAIL OF MAIN ENTRANCE PORCH AND STAIR TOWER

club caters to a different need from both the former clubs, in that it is an all-year-round country club and not, as in the case of Maidstone, for summer months alone, nor as in Oakland, a golf club for men only. In this building the main dining room occupies the major portion of the building, so arranged that for large entertainments and dinners, as the occasion requires, it can be thrown in with the entrance hall by means of a folding wood panelled partition. This forms one room 80 feet in length and 36 feet in width and extends two stories in height, with a large gallery for seating over the entrance hall. Besides the rooms provided for in the other two clubs there are also a dozen members' bedrooms and baths over the main dining room. The men's locker room, extending to the roof, with maximum light and ventilation, is in a wing separated from the main club portion by the men's grill. The exterior design is Colonial with whitewashed brick walls in the main body of the building and shingles elsewhere. Open and enclosed porches give every advantage of the breezes and views of the course.

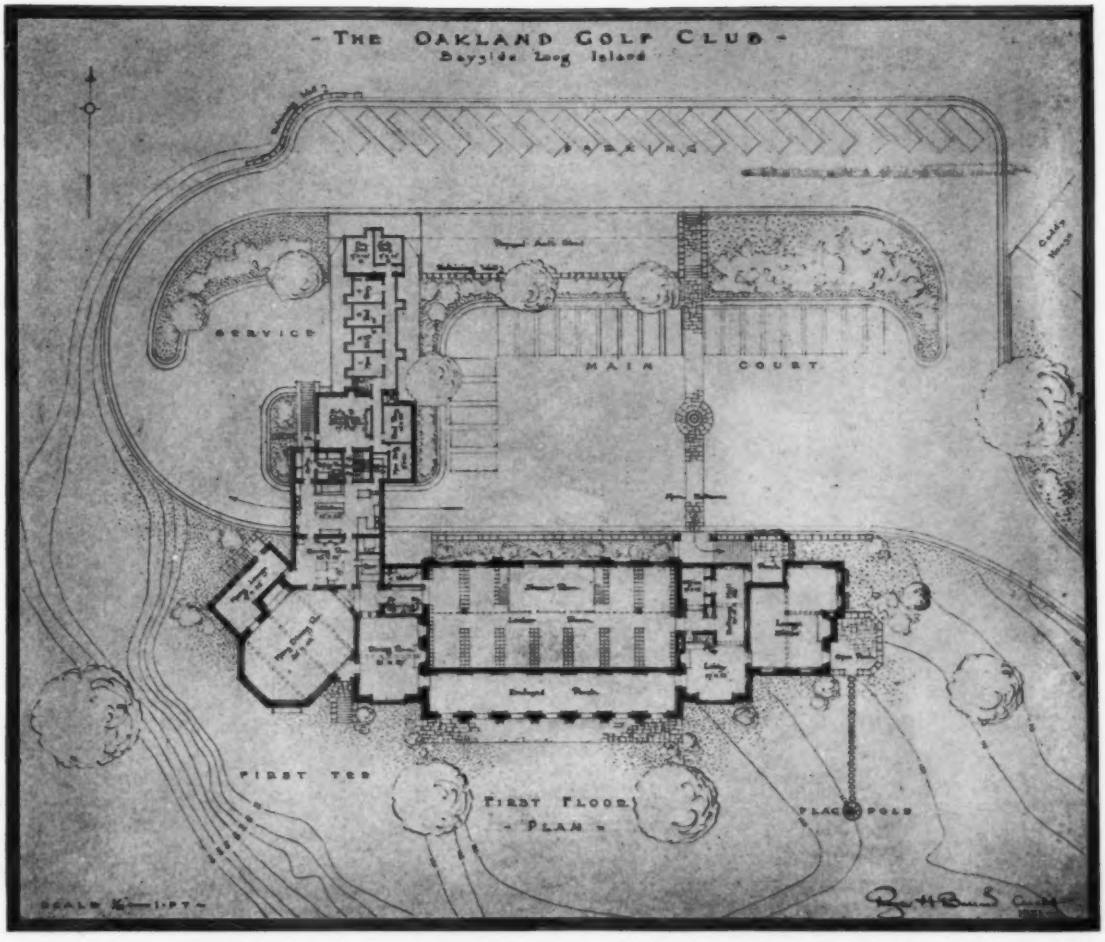
OAKLAND

THE MASSIVE FIREPLACE OPENING OF THE MEN'S GRILL ROOM WITH ITS 10′ SPAN OF LIMESTONE AND LINING OF GUASTAVINO TILE LAID IN HERRINGBONE. THE ANDIRONS, IRON FIRE BACK AND FIRE TOOLS ARE ALL IN KEEPING WITH THE CHARACTER OF DESIGN

The interior treatment, in general, is somewhat similar to the other two clubs, though more restrained in color and decoration than the Maidstone Club.

These three clubs, though not representative of all possible types, indicate how a variety of arrangements results from individual needs and locations.


ORIGINAL SKETCH SHOWING GENERAL SHAPE OF PLAN AND CONFORMATION TO NATURAL GRADE LEVELS




PLAN SHOWING CIRCULATION FOR TRAFFIC AND PARKING FACILITIES. NOTE IMPORTANT POSITION OF LOCKER ROOM

OAKLAND GOLF CLUB, BAYSIDE, L. I., N. Y.—ROGER H. BULLARD, ARCHITECT

OAKLAND GOLF CLUB, BAYSIDE, L. I., N. Y.

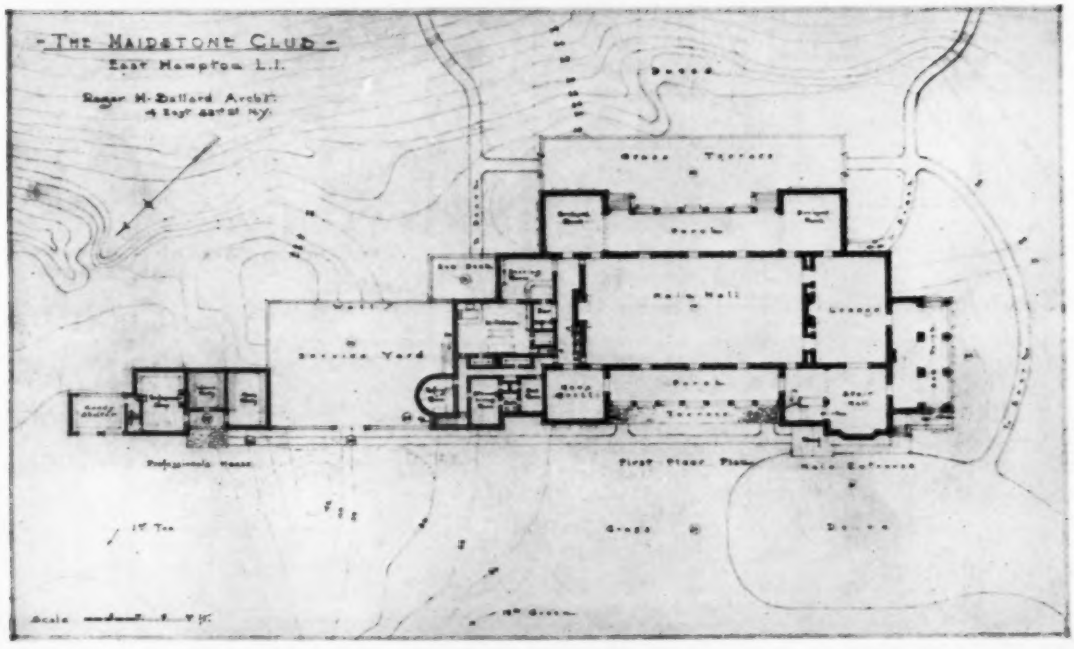
ROGER H. BULLARD, ARCHITECT

*(See description on page 56)*

OAKLAND GOLF CLUB, BAYSIDE, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT

(*See description on page 56*)




MAIDSTONE CLUB, EAST HAMPTON, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT

*(See description on page 56)*

THE PROFESSIONALS' HOUSE, WITH CADDY SHELTER AND RACK ROOMS FOR THE MEN'S AND LADIES' CLUBS

THE ROUND REFRIGERATOR ROOM COMBINED WITH THE STAIRS TO THE SERVICE WING. NOTE THE WHALE WEATHER VANE APPROPRIATE IN ITS ADAPTATION FOR EAST HAMPTON. THEY SAY THAT THE COMPLETION OF THE BUILDING WAS DELAYED SOMEWHAT IN THE PROCESS OF ITS ERECTION BY THE VISIT OF A SCHOOL OF WHALES

MAIDSTONE CLUB, EAST HAMPTON, L. I., N. Y.

ROGER H. BULLARD, ARCHITECT

VIEW FROM THE NORTH, WITH THE LOUNGE ROOM, WING AND OPEN PORCHES. THE WALLS ARE OF SHINGLES, THE MAIN BODY OF THE BUILDING OF BRICK PAINTED WHITE

PLAINFIELD COUNTRY CLUB, PLAINFIELD, N. J.

ROGER H. BULLARD, ARCHITECT

PLAINFIELD COUNTRY CLUB,

PLAINFIELD, N. J.

ROGER H. BULLARD, ARCHITECT

AN ALL THE YEAR ROUND CLUB, LOCATED IN A ROLLING INLAND COUNTRY

THE ENTRANCE HALL

AT UPPER LEFT: THE MAIN DINING ROOM, WHICH ON OCCASIONS IS USED FOR ENTERTAINMENTS AND DANCES. WALLS ARE WAINSCOTED WITH PINE BOARDS LAID VERTICALLY WITH BATTENED JOINTS. THE WOODWORK IS STAINED AND WAXED. UPPER RIGHT: THE LOUNGE. THE DEEP REVEALED OPENINGS GIVE A FEELING OF STABILITY

# NOTES ON THE ILLUSTRATIONS

OAKLAND GOLF CLUB (PAGES 50 AND 51)

THE north side of the building, showing the entrance court, service wing and the locker room as the predominating units of the building. Note the mezzanine windows in the locker room and the main entrance steps ascending from the parking space which is on a lower level than the south front of the building. (At top, page 50.)

The easterly wing, or main approach, showing the interesting roof lines. The exterior walls are of fieldstone, whitewashed, with shingled gable ends. The roof is of tile. (At bottom, page 50.)

The lounge room, informal in the treatment of its structural members and wood ceiling. Note the unusual and interesting way in which the fireplace has been studied to carry out the informal character of the room. There is a sturdy character throughout the building in its interior and exterior which is well adapted to a club which is distinctly a men's club. (At top, page 51.)

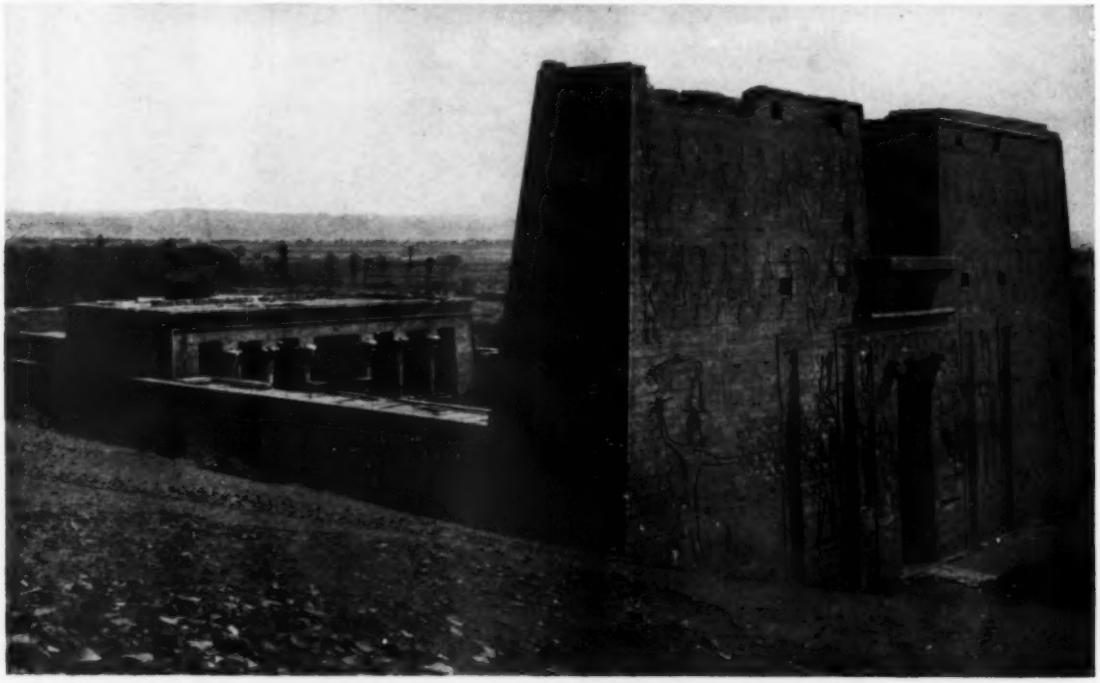
The fireplace and limestone mantel in the ladies' dining room. This room adjoins the grill room and they can be thrown together on occasions. This room is also used for private dinners. The walls are finished in plaster, waxed and toned in a warm color. The timbered ceiling is hand planed. The doorway leads to the loggia, and the bay windows have a commanding view of the course. (At bottom, page 51.)

MAIDSTONE CLUB (PAGE 52)

THE dune side with its roof massing which was happily studied to be in accord with the rise and fall of the dunes. (At top.)

The first floor plan which explains the levels of grade, with the terrace on the dune side overlooking the ocean and the north side which overlooks the fairway one story above the grade. The great hall occupies the central portion of the plan with the circulation to the surrounding porches and club rooms. Pathways are shown from the men's and ladies' locker rooms to the beach. (In center.)

Front view overlooking the golf course, with the main entrance and stair tower at the right. The long loggia adjoins the great hall, with the men's grill room at the left. The professionals' house, service yard and exterior stairs to the service wing form a pleasing composition of roof lines. (At bottom.)



THE TEMPLE AT EDFU, EGYPT

FROM A PHOTOGRAPH CONTRIBUTED BY WELLES BOSWORTH

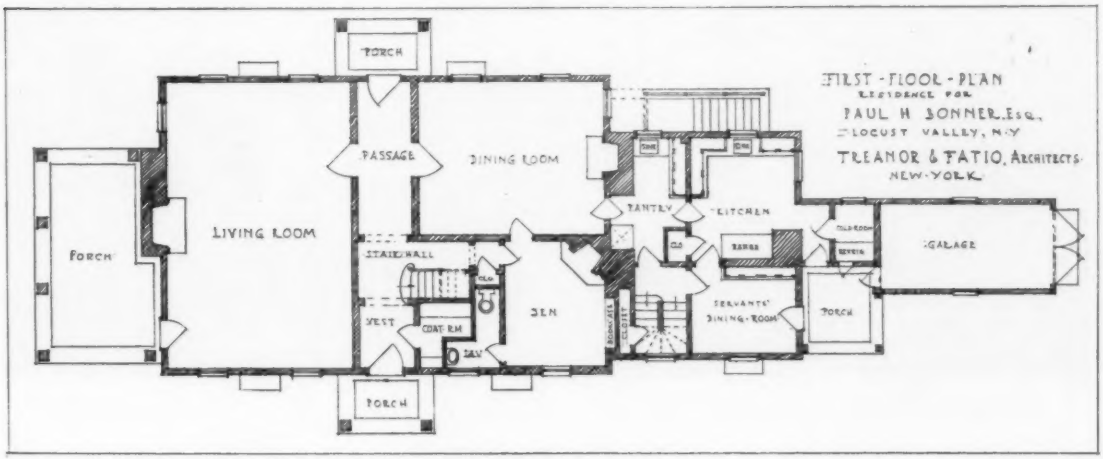
# INTERIOR ARCHITECTURE

## A TYPICAL AMERICAN COUNTRY HOUSE

CHARACTERISTICS peculiar to the American private country house, by which informality and comfort find expression in good taste, are prominent in the design of the interior architecture and furnishings of the house of Paul Hyde Bonner at Locust Valley, Long Island, New York, of which Treanor and Fatio are the architects. The simplicity of the treatments of the various rooms, together with a complete absence of meaningless applied ornamentation, is commended. The relationship of furnishings and decorations to architecture suggests a continuity that is desirable, though unusual. The structure and the selection of structural materials, on which architectural design is based, possesses a decorative interest that needs no further "decorating." This is interior architecture in practice.

The treatment of the dining room serves well as an illustration to demonstrate how this relationship may be attained. It will be seen that a figured rug partially conceals the structural floor, allowing a visible equal border all around the room. Immediately, the rug serves to accentuate the floor plan, and, thereby, is attributed architectural significance. In texture, however, the rug bears a closer relation to certain fabrics in the furnishing scheme—the furniture coverings and the draperies, for example—than it does to materials used in the structure. Its influence—according to its design and colorings—is evident in the selection of the fabrics for furniture covering and draperies. In short, the selection of the rug itself is determined by the architecture, and in turn, the rug—its design and colorings—determines the furnishings. Thus, it acts as a sort of intermediary between the architecture and the furnishings, and unity and harmony are attained.

LOOKING FROM THE PASSAGE TOWARD THE FRONT DOOR IN THE HOUSE OF PAUL H. BONNER, LOCUST VALLEY, N. Y. TREANOR & FATIO, ARCHITECTS



TWO VIEWS OF THE LIVING ROOM IN THE HOUSE OF PAUL H. BONNER, LOCUST VALLEY, N. Y.

TREANOR & FATIO, ARCHITECTS

TWO VIEWS OF THE DINING ROOM IN THE HOUSE OF PAUL H. BONNER, LOCUST VALLEY, N. Y.

TREANOR & FATIO, ARCHITECTS

TWO VIEWS OF THE LIVING ROOM IN THE APARTMENT OF AN ARCHITECT, WILLIAM G. TACHAU, IN NEW YORK CITY, WHICH HE HIMSELF DESIGNED

THE DECORATIVE INTEREST RESTS SOLELY IN THE STRUCTURE, THE SELECTION OF MATERIALS AND THE ARCHITECTURAL DESIGN

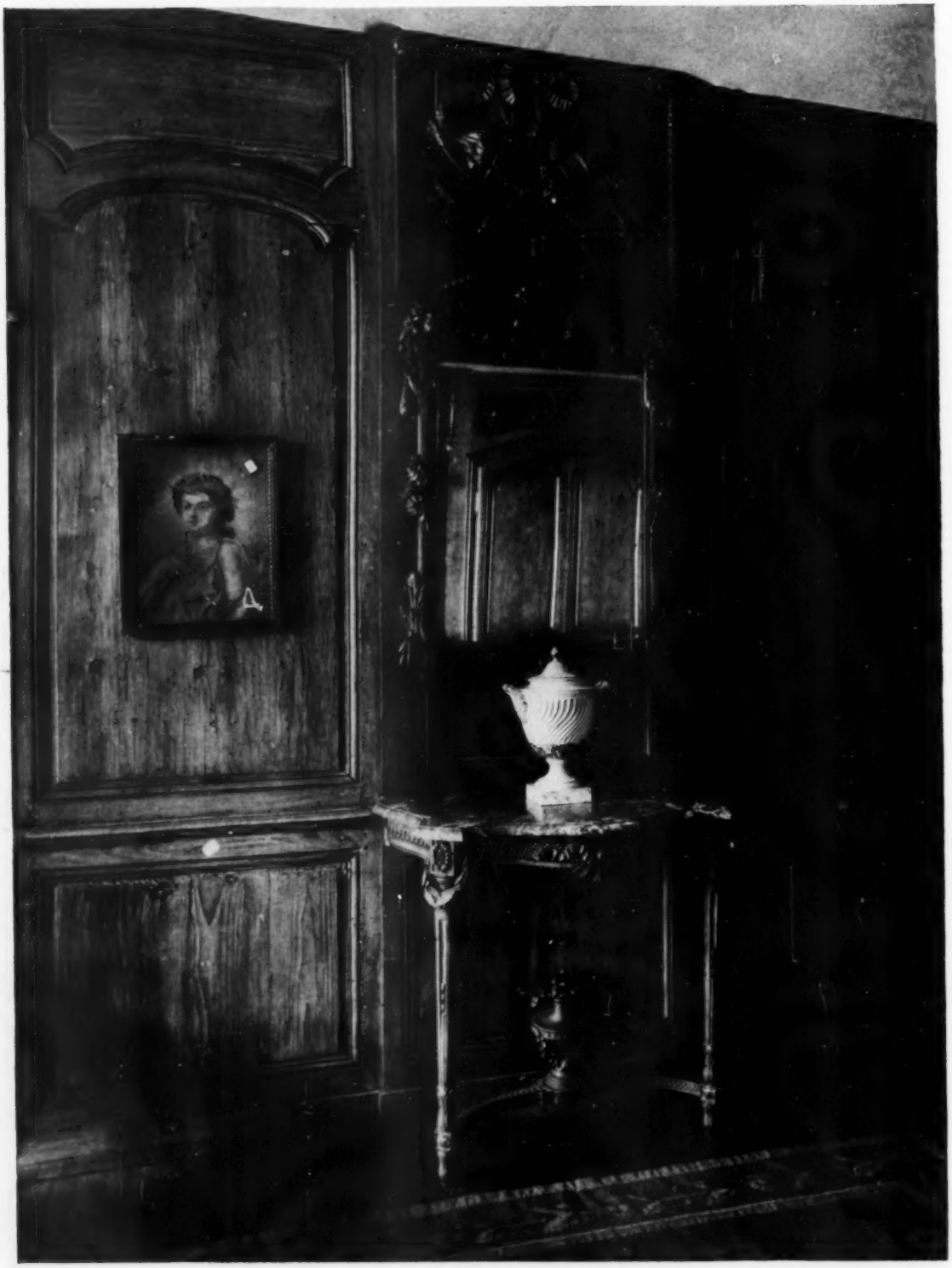
# A PANELLED ROOM OF OLD NORMANDY

AN ORIGINAL panelled room, found in an old house in Rouen, France, has recently been acquired by Nancy McClelland, of New York, decorator of interiors. The design of this room is of more than ordinary interest, due, perhaps, to the fact that it is of the transition period between Louis XV and Louis XVI. When discovered, the entire room was painted in a gray-blue tint, on the removal of which it was found that the panelling was of pine, the carving of poplar and one door was of oak. The room measures approximately fourteen by sixteen feet by ten feet high. It was, in its original location, surmounted by a simple plaster cornice and a plain plaster ceiling. The mantel is of tufa stone, as were so many of the mantels of the Louis XV period, and of simple and graceful lines, delicately carved. The design of the carved motives in the overdoor and overmantel panels feature trophies of music, fishing, hunting and gardening. Undoubtedly, the room was used in the original house as a salon. In the Memoirs of St. Simon, it is stated that he visited this room, which recorded fact gives a certain authenticity to its history.

It is of peculiar interest to note that the consoles and mirror frames over, which are shown in detail in the reproduction of a photograph on the following page, are built into the room and are thus a part of it. On closer examination, it will be seen that, if desirable or necessary, a similar design could easily be adapted to a room of greater dimensions by the introduction of a panel in the corners, repeating the narrow panel which appears on either side of the door. In fact, this might even add to the interest and in no way would it mar the proportions of the design.

The formality which is so evident in rooms of the Louis XV and XVI periods of France is eliminated to a very great extent here. In the transition period, from the one to the other, architects seemed to relax somewhat, with the result that designs of this period are less dignified and severe, and, consequently, appeal more to our ideas of decorative design. This room is, thus, of peculiar interest.

MANTEL AND PINE PANELLING OF AN OLD ROOM FROM ROUEN, FRANCE, INSTALLED IN THE STUDIOS OF NANCY McCLELLAND, DECORATOR



ONE OF THE CONSOLES, WITH MIRROR FRAME ABOVE, BUILT INTO THE ROOM

ORIGINAL PANELLED ROOM OF OLD NORMANDY ON VIEW IN NEW YORK

# MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, *Architects*

*By* DORA C. SAUNBY, R. N., *Principal, School of Nursing, Michael Reese Hospital*

A CONTRIBUTION to nursing education and to the entire nursing profession has been made in the form of a residence and educational building for the Michael Reese Hospital School of Nursing. It is the consummation of a dream of twenty years, during which time the community has expended much effort in raising funds and preparing plans for the completion of a building which creates unusually good modern living and social conditions for both students and faculty.

Each pupil may enjoy the privacy of her own room, supplied with lavatory, ample closet space, and furnishings attractive both in color and design. A living room with completely equipped kitchenette on each of the sleeping room floors has become one of the most popular features. Here small groups may gather to enjoy the informal companionship of their fellow classmates.

More formal gatherings take place on the main floor where, opening from the foyer, the small reception rooms and spacious lounge are in constant use. Comfort is emphasized by the deep, softly cushioned chairs and davenports, shaded reading lamps, and entirely harmonious surroundings. Adequate facilities in the form of tea carts and tea service provide for the entertainment of friends in a most homelike manner.

The rear of the first floor is occupied by a cheerful dining hall furnished with tables, each accommodating eight students. A special kitchen with modern conveniences adjoins the dining hall and supplies excellent meals for all nurses, both students and graduates.

Separated from the lounge by wide folding doors, the gymnasium may be used for dancing parties with the doors open, or may be entirely closed off when in use for gymnasium classes and sports. Arrangements for the students' social life and development have received much consideration.

In addition to the gymnasium, providing for the recreation of the students, the building contains an excellent natatorium with white tiled swimming pool and shower room complete in its appoint-

INTERIOR STAIRWAY

ments. Swimming, which is classified as a light sport, is especially advantageous for student nurses whose work requires much physical activity and who need the mental stimulation received from sports without undue exertion. The entire recreational program is in charge of a properly qualified woman, a graduate in physical education, who gives instruction in swimming and supervises the students' sports.

The educational features of the building consist of a library, lecture rooms, and laboratories. The library adjoining the lounge is well stocked with reference books, fiction and current magazines. One of the most interesting of the laboratories is the practice room where the student receives instruction in the technique of nursing. The room is so constructed and equipped in such manner that the student has the opportunity of practicing all nursing procedures before coming in contact with patients in the hospital. Specially designed laboratory tables and extensive ward equipment make possible this unusual program. Science laboratories, modern in every respect, provide adequate accommodation for the teaching of applied courses in dietetics, chemistry, anatomy and physiology and bacteriology.

The entire building has been admirably designed to offer the students, insofar as possible, the atmosphere and comfort of home with the educational and recreational facilities essential in the development of a fine professional spirit.

RECEPTION ROOM, MICHAEL REESE HOSPITAL NURSES' HOME

## OUR INDIAN ARCHITECTURE

FROM forefathers who dwelt in skin tepees for centuries the Indian has inherited a hazy idea of architecture, and when he is left to his own devices without the benefits of training, his attempts at home-building are primitive, writes a correspondent in the New York *Times*.

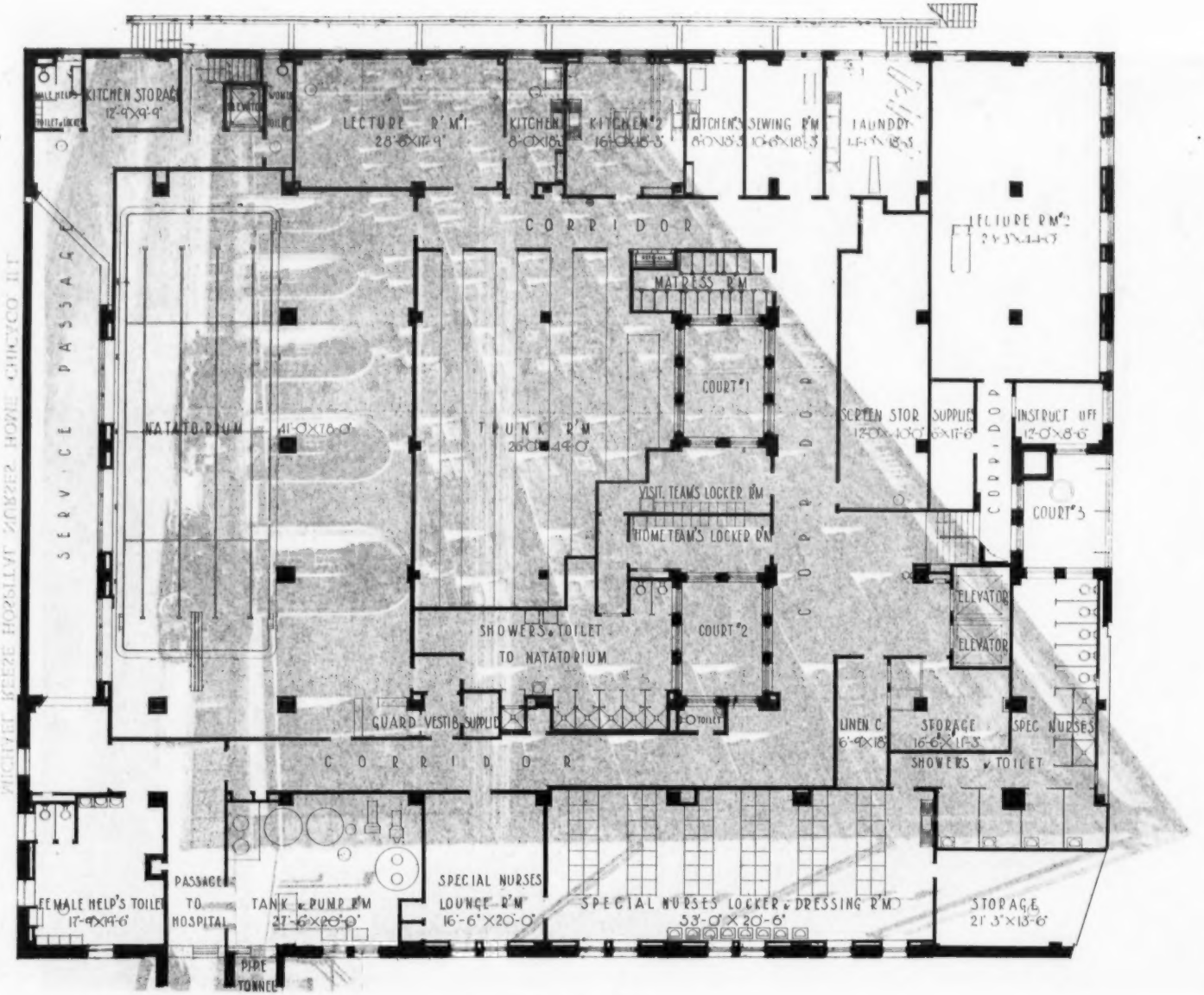
The best—meaning the worst—specimens of Indian houses are found in Arizona and are one story structures of extreme simplicity and doubtful comfort. The Apache cuts poles, such as he formerly used for his wigwam, and covers them, roof and all, with bundles of cornstalks plastered thickly with clay outside and in. Naturally the brittle clay becomes dry in the interior and cracks off, leaving the highly inflammable cornstalks exposed, and a flying spark does the rest. Then the Apache gathers up his pots and pans, and goes somewhere else to erect another house which, in obedience to the inexorable law of cause and effect, again goes up in smoke. He never profits by experience and he never builds again in the same place, probably because he is too lazy to clear away the debris. He finds it easier to build on a spot already cleared.

The Wallapai does a little better and copies the Mexican, who builds his shelter of old railway ties. But the imitative red man ekes out his scanty building material with empty tin cans, barrel staves and anything he can pick up. The people of another Southwestern tribe construct squared dwellings of pole-saplings thatched with grass, and the house of a headman or chief usually is distinguished by a tall chimney of old tin buckets begged at the nearest white settlement to mark his habitation as the abode of a man of importance. If he is a very great chief he is likely to have two of these bucket chimneys, one at each end of his house. They are often more ornamental than useful, however, and it is not uncommon to see a chimney at one end of the thatched roof and the smoke-hole at the other.

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

*(See plan on back)*




BASEMENT FLOOR PLAN

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

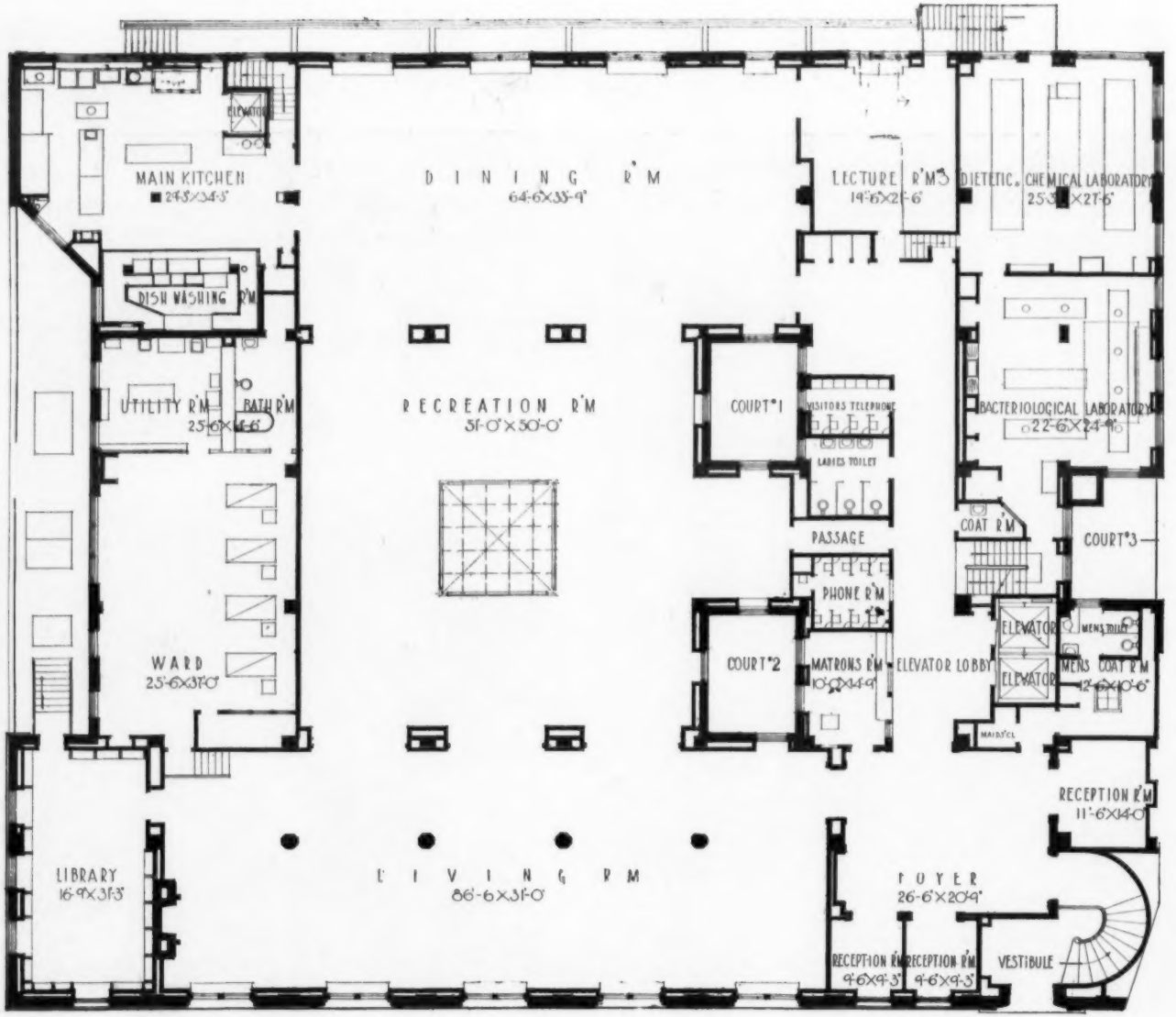
SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

ENTRANCE DETAIL

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

*(See plan on back)*




FIRST FLOOR PLAN

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

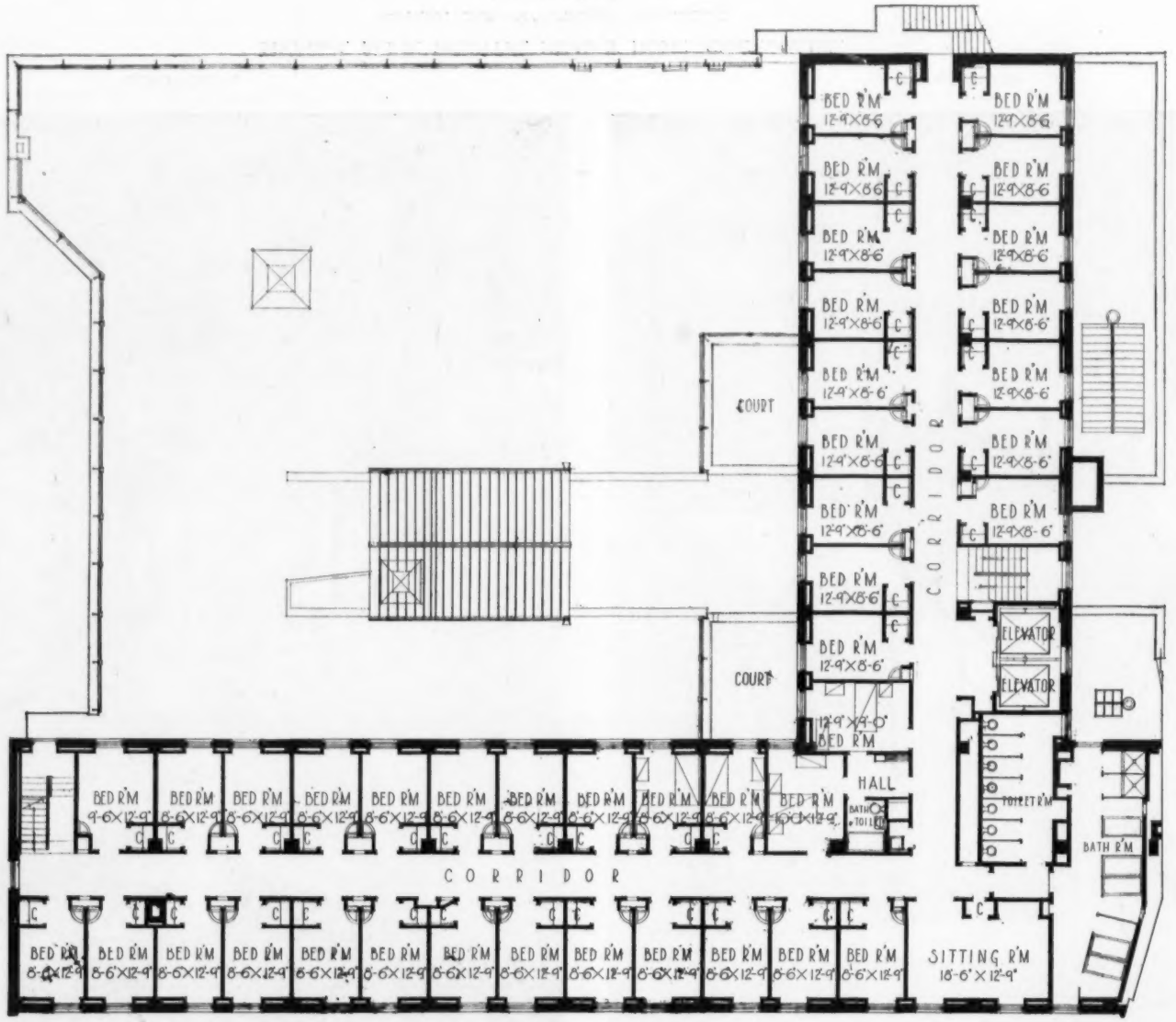
VIEW IN FOYER

TYPICAL ROOM

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

*(See plan on back)*




TYPICAL FLOOR PLAN

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

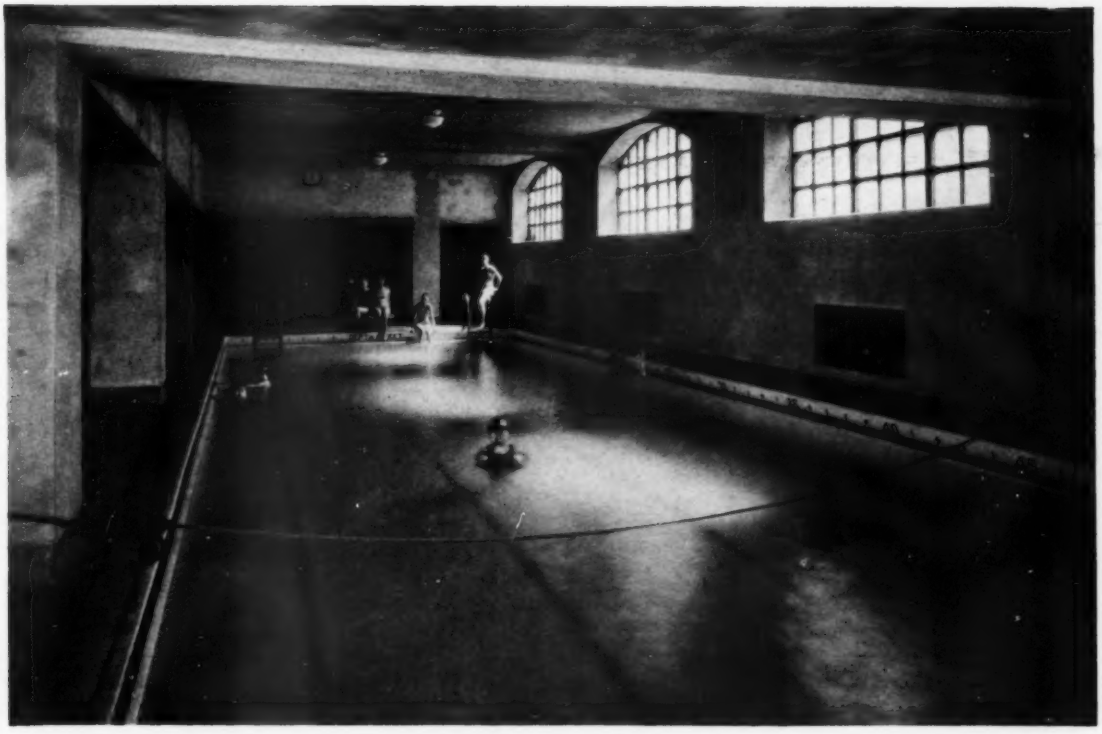
SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

STUDY ROOM

NURSES' DINING ROOM

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS



SWIMMING POOL

GYMNASIUM

MICHAEL REESE HOSPITAL NURSES' HOME, CHICAGO, ILL.

SCHMIDT, GARDEN & ERIKSON, ARCHITECTS

OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

*(See description on back)*

# OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, Inc., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, *Architects*

THE building is set back from the Jefferson Avenue street line about thirty feet, on a brick walled terrace. This allows space for planting and removes the offices from the noises of Jefferson Avenue. Rising between the trees is a facade of brick and stone, irregular in outline, that expresses the plan within. The architectural character of the design is a modified form of the brick architecture found in northern Italy, from the time of the Middle Ages and the Early Renaissance. A well marked door and terrace of stone indicates the public entrance. To the left is a semi-circular bay where the stair tower shows itself. To the right extending up through the second and third stories is a double arched opening with a column of Breche Violet marble forming a balcony and great window for the studio. These three features on the exterior are set off by the smaller office windows which have been grouped to avoid the monotony of regular spacing. On the Joseph Campau Avenue side smaller features of interest are apparent.

The walls are of brick, varied in color, soft in texture and laid in pairs to produce the effect of a long Roman brick, with mortar joints one inch thick. The stone trim is likewise varied in color and texture to harmonize. The roof is of tile, in shingle form, hand made with a variety of color and exposure. The windows are of metal casements with leaded glass. The general structural work is fireproof with reinforced concrete frame and floors.

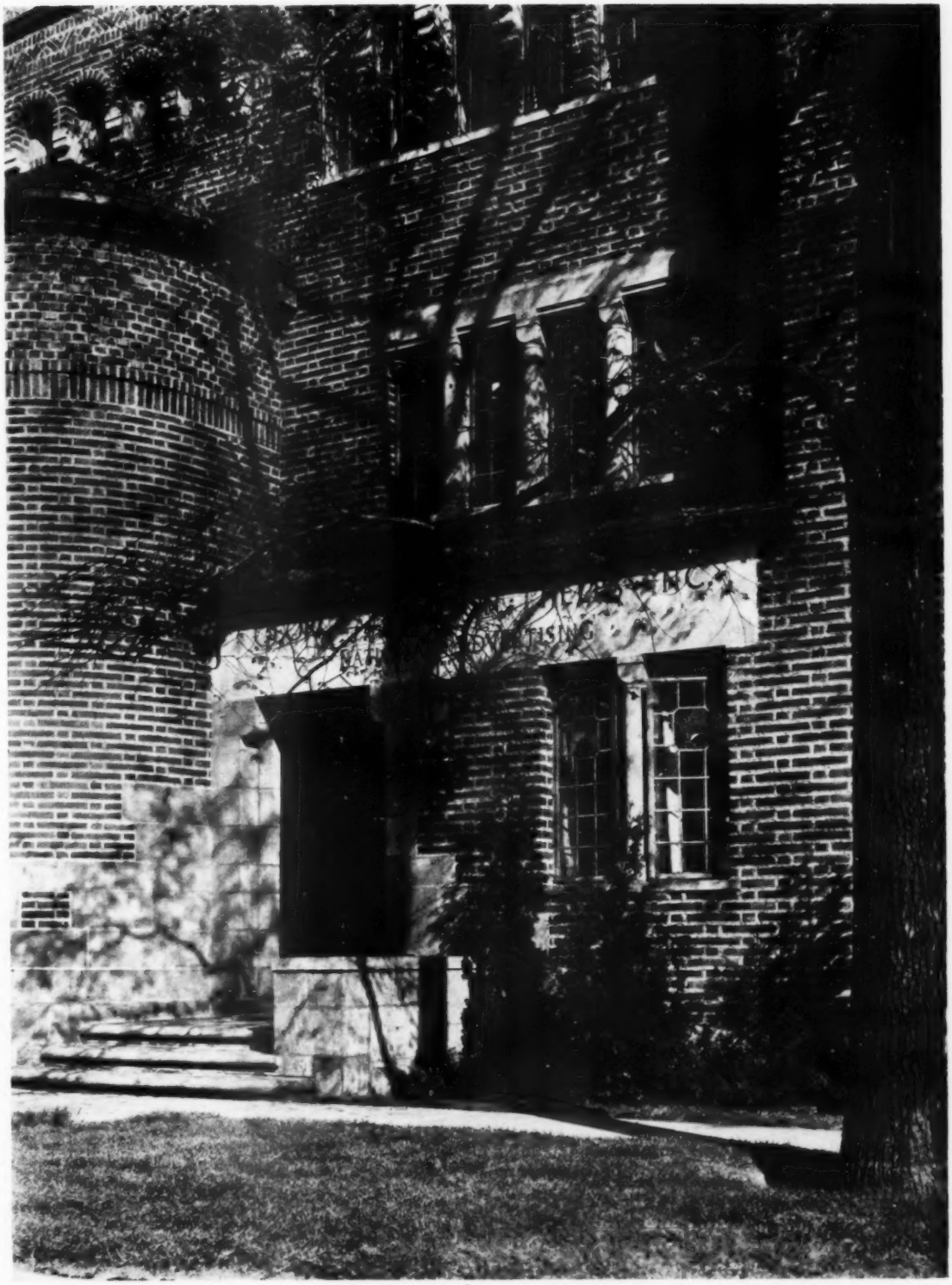
Mechanical equipment and facilities include oil burning steam heating plant, private telephone system, etc.

On entering the building through the vestibule one steps into a public reception room, finished with Travertine marble floors, antique plaster walls and a beamed ceiling treated with polychrome stencils. This room provides for an information, telephone and telegraph desk in an alcove and waiting space for visitors. It gives access to the business offices on the first floor and to a stairway leading to the studio and second story offices. This stair hall is similar to the reception room in materials, except for the ceiling which is of coffered wood panels with applied color.

At the head of the stair is a library and office as an ante-room to the studio, the room which by nature of its use, location and size gives to the exterior a dominating feature. It is two stories high, having a barrel vaulted ceiling, with penetrations along the side and decorated in full color. The walls, almost unbroken by windows, because of the great window looking out through the balcony, offer space for the old furniture and wall fabrics installed. At the end opposite the great window, is an old Italian fireplace of stone, its design in keeping with the style of the room.

In addition to the rooms just described, the first and second stories contain a dozen private offices, with a mailing room and barber shop on the first floor and library and conference room with kitchenette on the second floor. The third floor provides for the bookkeeping and clerical forces, vaults, the auditor and dictaphone and statistical departments.

The basement has, besides the usual heating plant and store rooms, a five room apartment for the caretaker; and a regulation size squash court with dressing, locker, shower and rubbing rooms. In connection with these athletic facilities there is an open-air volley ball court at the rear of the building.

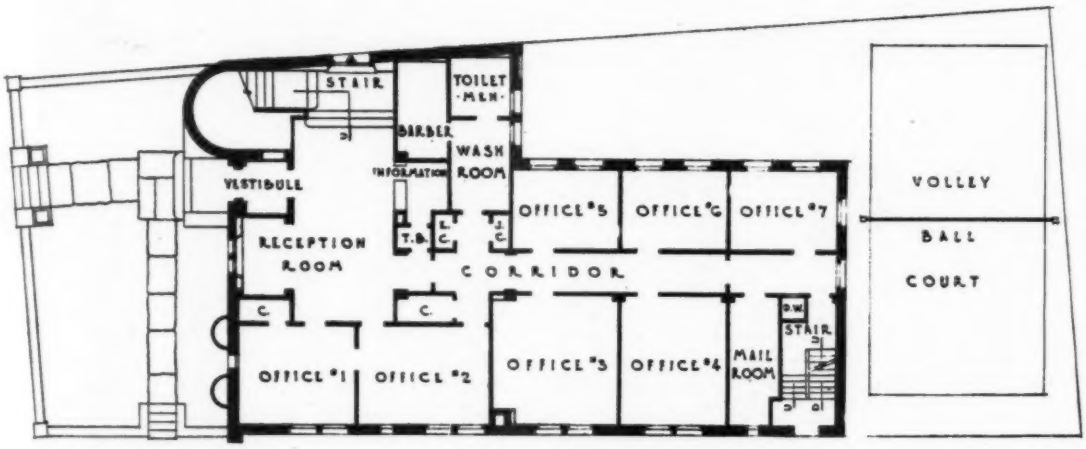


MAIN ENTRANCE ON JEFFERSON AVENUE

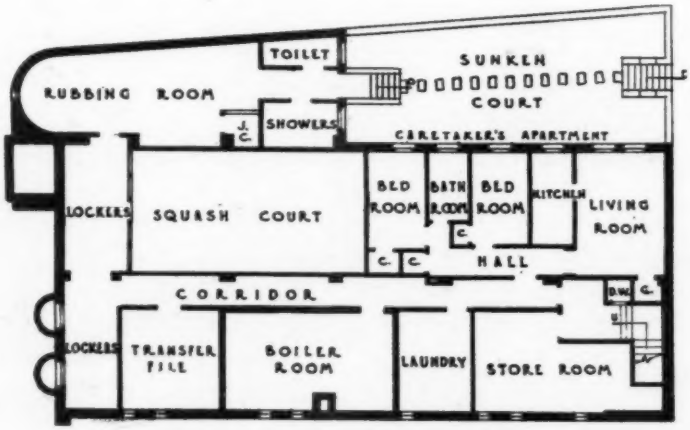
OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

(*See plans on back*)




FIRST FLOOR PLAN

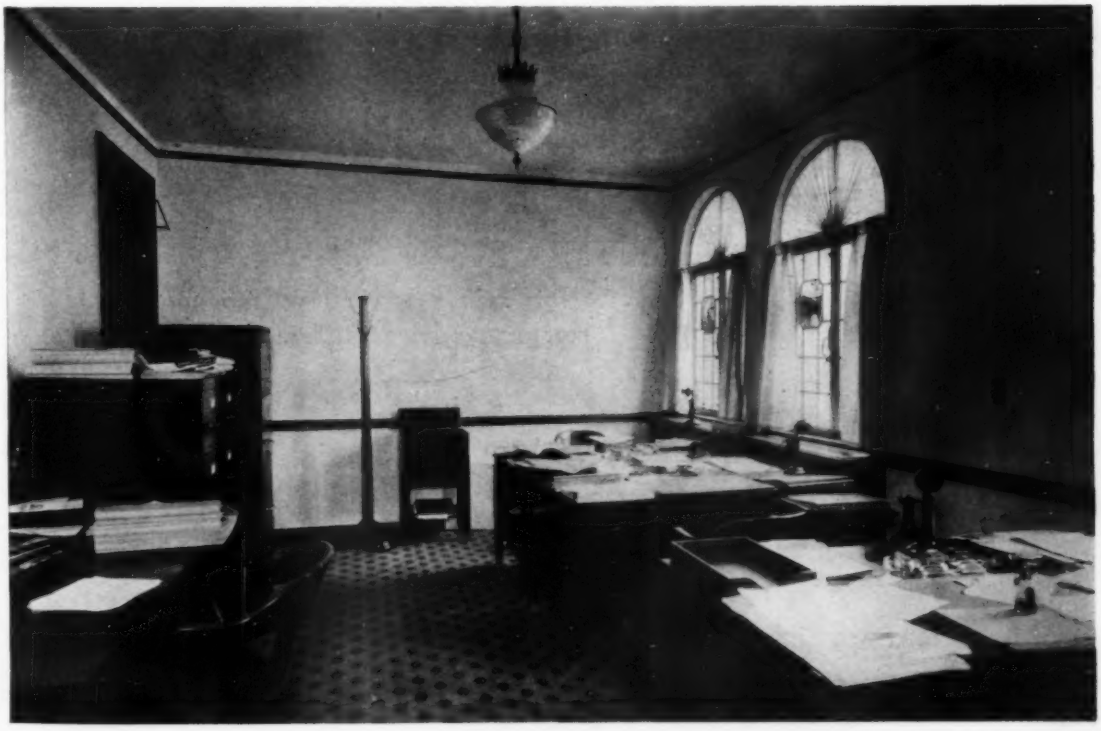



BASEMENT FLOOR PLAN

OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC.,
DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

RECEPTION ROOM LOOKING TOWARD EXECUTIVE OFFICES

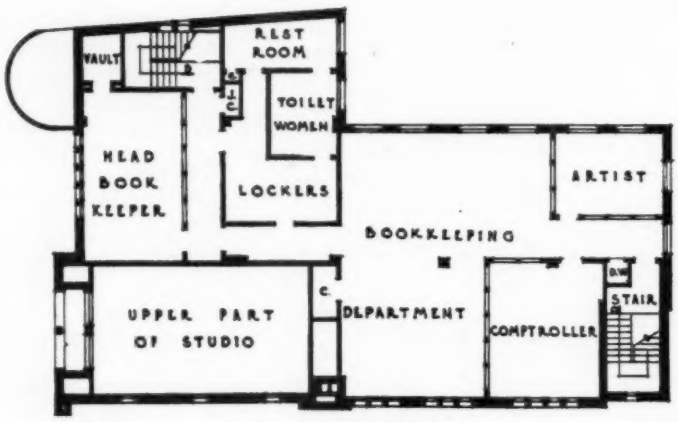


TYPICAL EXECUTIVE OFFICE

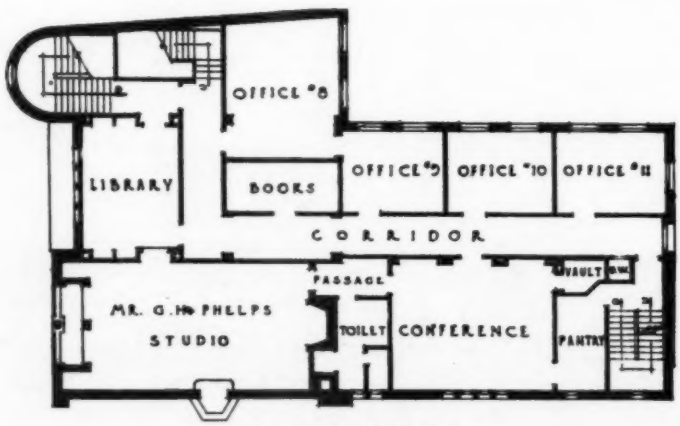
OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

(*See plans on back*)




THIRD FLOOR PLAN




SECOND FLOOR PLAN

OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

STAIRWAY END OF RECEPTION ROOM

CONFERENCE ROOM

OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

OFFICE OF SECRETARY TO THE PRESIDENT

GENERAL ACCOUNTING DEPARTMENT

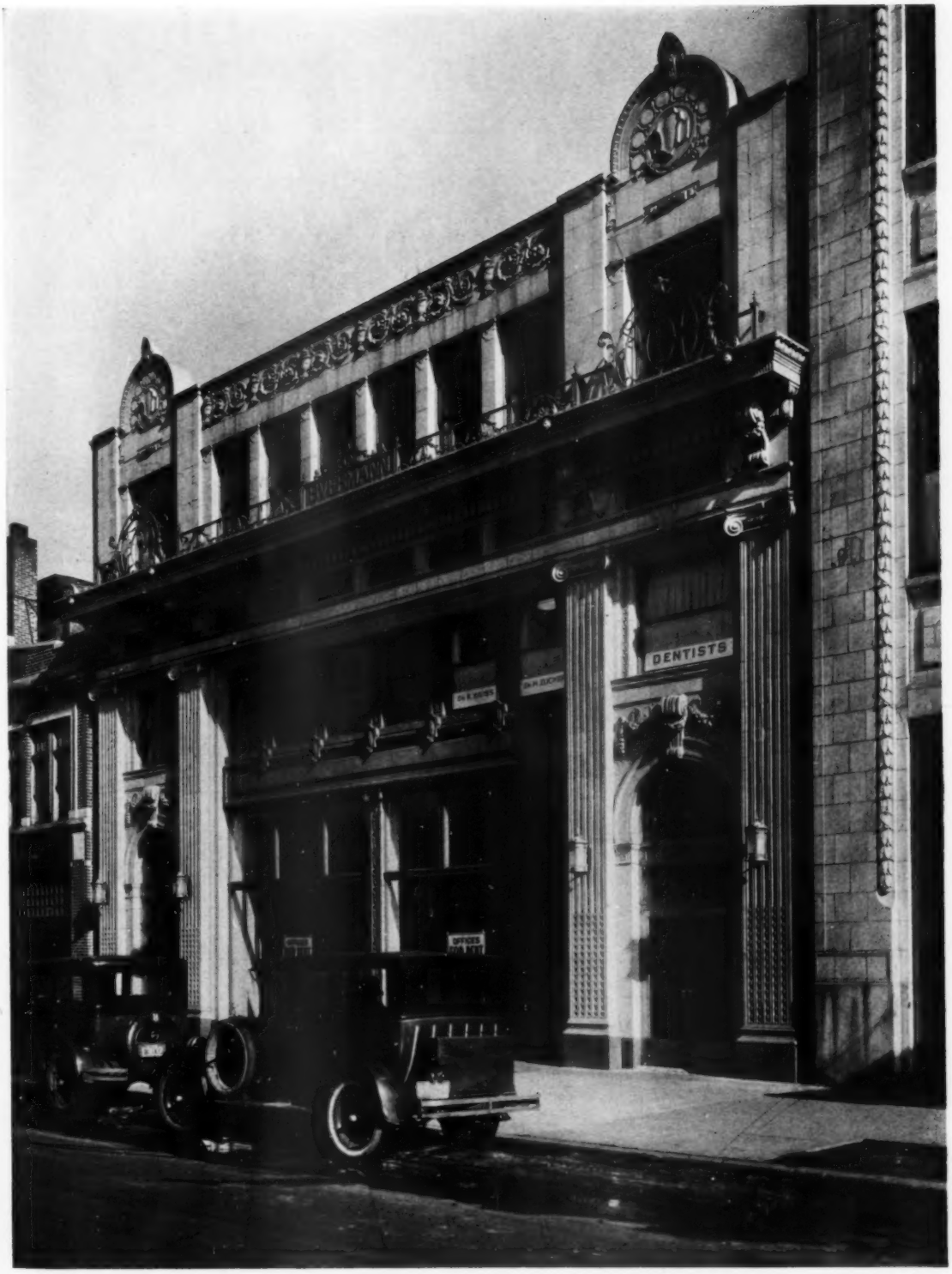
OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

TWO VIEWS OF THE STUDIO

OFFICE BUILDING AND STUDIO, GEORGE HARRISON PHELPS, INC., DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS




BUERMAN OFFICE BUILDING, BROAD STREET, NEWARK, N. J.

DANIEL J. SCROCCO, ARCHITECT

AWARDED SECOND PRIZE BY BROAD STREET ASSOCIATION FOR BEST BUILDING ERECTED IN 1925

# EDITORIAL COMMENT

WE learn from *The Architectural Review*, of London, that the menace to the beauty of the English countryside has now become acute. There is serious effort being made to arrest vandalism and stay the hands of those who, lurking behind a pretense of "progress," are daily marring beauty that has taken centuries to mature.

Rural England's roadside beauty is known and admired all over the world. Its aspect of peace and quietness has a charm for the visitor that nothing may excel. To mutilate or destroy that beauty would be a vandalism as great as the destruction of any of the world's great examples of architecture. The damage, once effected, may never be restored. The beauty is the result of centuries of growth; it is an essential part of the lives of the people.

Professor Patrick Abercrombie in a recent work, The Preservation of Rural England, states that for a basis of action in this matter, we must go to the peasantry of China. He informs us "that when in some far-off Chinese village the populace rises and murders the missionary, and burns the mission station, it is not out of dislike for the missionary, or for any reason of religious fanaticism, but simply because the peasants can no longer bear to see the harmony of their fair and ordered countryside destroyed by that corrugated iron shanty."

Such a method of restraint would seem to be striking at the very root of things. It is fortunate for a large number of people that we have emerged from barbarism, else the mortality among clients, and perhaps architects, would be enormous.

We have not in this country yet reached a point where the beauty of the countryside, as created by the hand of man, is generally apparent. As a matter of fact, at the very localities where nature has grown to beautiful perfection, man, in the shape of commercial interests, has done all that could be accomplished to create ruin.

Here is the great opportunity for organized landscape architecture—safeguarding the countryside. The opportunity is as great as that which The American Institute of Architects has found and successfully met. Our architecture has become a model for the world. It is as important to the aesthetic growth of this nation, that the beauty of the countryside be as artistically supervised. The restraint of roadside advertising, the curtailment of roadside disfigurement might properly be undertaken by the landscape architects as a national movement. It might be necessary to kill a few clients, publicly to censure some architects, but it is believed that "the game would be worth the candle."

AMERICA is to be the first country to dedicate a national shrine in honor of the press. This shrine is to be built by men and women of the "fourth estate," in the Cathedral of St. John the Divine in New York. The press in its larger sense includes every phase of the printing and publishing industry.

For the first time the whole industry is being linked together in a common cause to promote and create an enduring monument of service to the community. For the first time, public recognition is obtained for the "fourth estate" as a great force in our national civilization in advancing standards of human happiness and endeavor. In building this shrine, the press takes its place beside other national interests which are erecting similar tributes in the Cathedral, amongst them the medical and legal professions, education and the arts.

In this age of scientific and mechanical analysis, we may claim without conceit that the trade and business press have aided notably in the commercial development of the country. In the task of keeping all branches of industry advised of the need, development, and opportunity in the technical and trade fields of the nation, we have rendered service which our growth proves has been of real value.

Within the industry itself, the successful completion of this memorial should not only deepen our pride in our craft, but also stimulate our endeavors for the future.

The National Committee formed to carry out this project states in a recent announcement that no more appropriate setting could be found for a memorial to the press of the country than in the huge structure now being built in New York.

More important than the fact that it will be the largest cathedral in the English-speaking world, is its international and non-sectarian quality. The Cathedral is being built by contributions from people of all races and creeds. It serves not the community only, but the whole nation. Already Catholics, Protestants, Jews and Gentiles have spoken from its pulpit.

The shrine will take the form of a chapel opening from the side of the great nave or central aisle. This will rise 115 feet from floor to roof. Stained glass windows will record some of the activities of the press and its part in the progress of civilization. Somewhere in the scheme of decoration, an appropriate place may be found for the names of those outstanding figures who have added luster to the profession. The cost of erecting and equipping the chapel will, it is estimated, be from $150,000 to $225,000.

# WHY IS A COMPETITION?

EDITOR'S NOTE: *What are the essentials of a satisfactory competition and when, if ever, should one be instituted? If so, should the program be so drawn, and should the professional advisor so act that the result will be the selection of a plan, or are competitions best conducted when the aim is to secure an architect most competent to undertake the work? These questions are puzzling no less to architects than they are to clients. It very often happens that a client will ask "to be shown" to just what extent he will be best served through a competition.*

*An inquiry of this nature has been addressed to Wm. O. Ludlow of the architectural firm of Ludlow & Peabody. Mr. Ludlow's reply so clearly states the whole matter that we have asked to be permitted to print it. His letter follows:*

I AM very glad indeed to answer your question as to my opinion regarding competition versus direct selection as a method of choosing an architect.

First let me say that I think both you and I refer to a competition of *plans*. I approve very heartily of competitive selection of architects, but I believe it should be on the competitive basis of experience, ability and integrity rather than on merely what architects, at any particular time, may put down on paper as a proposed solution of one particular problem.

I have draftsmen in my office who I believe could win a competition on the basis of a clever plan and a handsome rendering, but who would not be competent to produce the best possible building. The best possible building comes only through the training of long experience.

I believe that architects should be selected very much in the same way that a man selects his doctor or lawyer. He finds out what the doctor's reputation is, what his experience has been, and whether he is a man of ability and entirely trustworthy, and finally, by reason of special conditions, whether he is the best man for the particular case in hand.

Twenty years ago, competitions of plans were held for many buildings, but today competition of plans is quite the exception, the selection usually being made as I have suggested above.

I believe that architects as a rule have found that competitions are not only unsatisfactory and expensive to the architects, but expensive and unsatisfactory to the owners as well.

A competition is supposed to be for the selection of the best architect, and not for the selection of a plan and picture that might be most attractive on paper. Further, a competition of plans, if it is to be at all fair, and put the contestants on an equal plane, must have a very carefully prepared program of considerable length, drawn by a professional advisor, also a jury guided by a professional advisor—must consume a considerable space of time—provide adequate remuneration to at least the prize winners—is costly to the large number of architects who get nothing out of it, and is at times often a cause of considerable expense and dissatisfaction to the owners.

I was told, not long ago, by one of the most eminent architects of New York in connection with one of New York City's most prominent buildings, which some years ago was the subject of competition, that, if he had not had to win the thing through competition, he would have produced a great deal better building. He said that what he did to win the competition he could never free himself from afterwards, and the building, therefore, suffered.

I fully realize that for certain monumental projects where the design is the most important part of the problem, a selection of the best plan by the competitive method is often desirable. Further, I realize that competitions often give a chance to the younger men of our profession to obtain recognition; also that the production of plans in the competitive spirit may be a great stimulus to imaginative productivity and at times produce a brilliant solution.

I, therefore, do not by any means condemn competitions wholesale, but feel that in the majority of cases it is an inferior method of selecting an architect.

(*Signed*) WM. ORR LUDLOW.

# DEVELOPMENT OF AMERICAN LUMBER STANDARDS

By Edward M. Davis

*U. S. Forest Products Laboratory, Madison, Wisconsin*

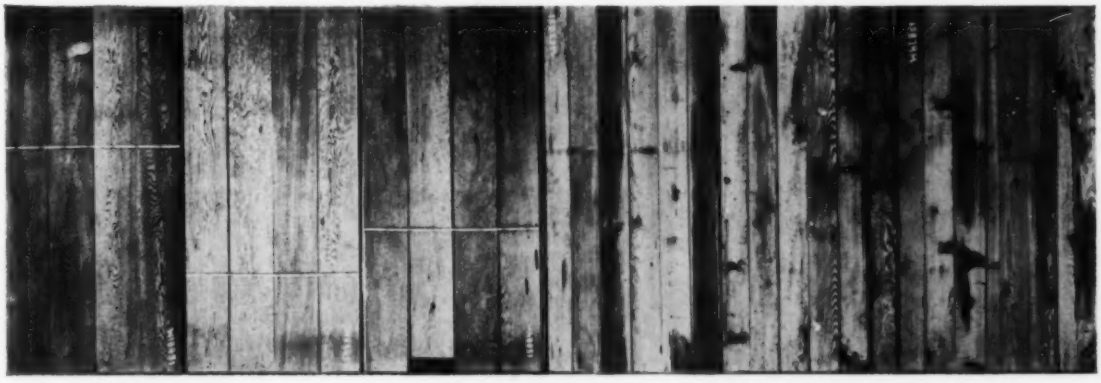
*THE complete history of American lumber grading has never been written and, probably, never will be. The inside story is locked in the minds of men who have grown up in the "lumber game" and no permanent record has ever been made. The first part of this article briefly traces the broad aspects which have led up to the adoption of American lumber standards. The second refers especially to soft wood yard lumber used for general building purposes. The accompanying illustrations are of yard lumber only.—The Editors.*

LUMBER grading has gradually evolved from the early practice of simply separating the usable from the worthless material, into the present highly specialized art built up around a large number of closely differentiated grades and items. The purpose of lumber grades has been clearly expressed by certain lumber manufacturing associations as follows: "To maintain a standard or measure of value between mills—to harmonize the natural differences existing between different stocks of lumber regardless of the character of the logs from which they are produced, so that a given grade will represent the same value regardless of the mill from which it comes. Uniform grades also provide both buyers and sellers of lumber with a measure by which each can determine whether he is buying or selling full value."

The history of American lumber grading begins with the establishment of the first sawmill, probably the one at York, Maine, in 1623. The period up to 1890 is characterized by four main tendencies: First, a gradual growth of the typical production unit from the primitive waterpower mill, marketing its small output locally and ungraded, to a relatively large modern plant, often located at some distance from the consumer; secondly, an almost complete lack of co-ordination in the industry, other than that afforded by small local organizations; thirdly, a lack of grading rules other than local rules, and a consequent lack of uniformity in grades; and, fourthly, a gradual elaboration of the local grades of various kinds of lumber.

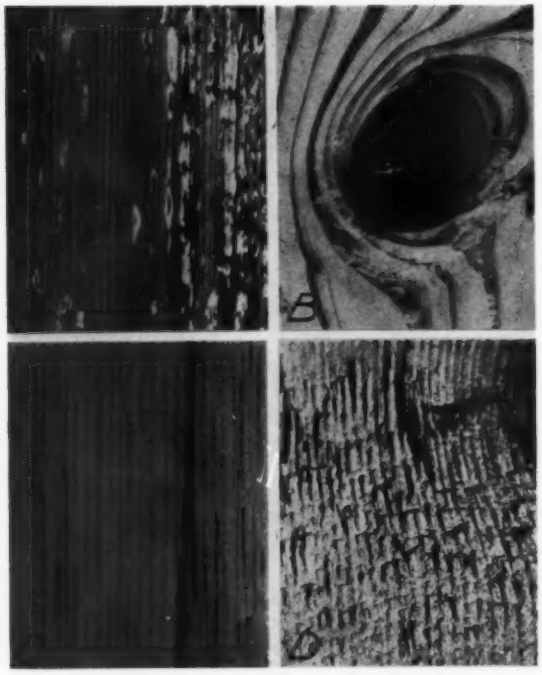
About the year 1890 the formation of regional lumber manufacturing associations began. The first three organizations appeared in the Lake States, in North Carolina, and in the South (Gulf region). Each association, acting more or less independently, developed grading and inspection systems.

The next three decades witnessed the expansion of the lumber industry to all timbered parts of the country and the entrance of many new woods into the market. Additional associations were formed, and competition between woods and regions became a feature of the trade in the principal markets.



TYPICAL QUALITY SCALE ILLUSTRATED BY 12 FOOT DOUGLAS FIR BOARDS

THE DIFFICULTY IN LUMBER GRADING LIES IN THE FACT THAT THE GRADES MERGE ONE ONTO ANOTHER ALMOST IMPERCEPTIBLY. THERE IS NO CLEARLY DEFINED LINE BETWEEN THE POOREST PIECE ALLOWED IN ONE GRADE AND THE BEST ONES IN THE NEXT LOWER GRADE. THE HUMAN ELEMENT IS THEREFORE VERY IMPORTANT



TYPICAL LUMBER DEFECTS

A. POCKET ROT. B. KNOT. THESE ARE KNOWN AS "NATURAL" DEFECTS WHICH OCCUR IN THE STANDING TREE. OTHER NATURAL DEFECTS ARE SHAKE, PITCH POCKET AND CROSS GRAIN

C. CHECK. A SEASONING DEFECT. OTHER SEASONING DEFECTS ARE STAIN AND WARPING

D. TORN GRAIN. A MANUFACTURING DEFECT. OTHER MANUFACTURING DEFECTS ARE MISMATCH, MISCUT, MACHINE-GOUGE, AND PLANER-SPLITTING

As a natural result of this expansion there developed an almost unlimited multiplicity of grades, sizes, and names, leading to confusion and often to litigation both expensive and time-consuming.

The time came for the final step, namely, the establishment of universal grading rules to be uniformly applied to all woods, insofar as their properties and uses would permit. A highly significant event was the meeting of the first American Lumber Congress, in 1919. It was followed by conferences of producers, distributors, and consumers, at which the industry committed itself in favor of the standardization of grades, sizes, nomenclature, patterns, and shipping practices. The Forest Service had a large amount of information available, and advanced the movement through technical studies which resulted in proposals upon which subsequent progress has been based. The Department of Commerce has been of great assistance through the impetus lent by its support.

Much criticism has been leveled at "too much Government in business," and it might at first seem that lumber standardization offers another example of that sort. In reality, however, it is a final step away from Government supervision by influencing the lumber industry to set its own house in order. It is an effort to accomplish, by voluntary agreement among all branches of the industry, including producers, distributors, and consumers, what otherwise would probably be less efficiently performed by law. It is part of the post-war program of the Government and the industries which have for their objective the reduction of waste in industry through the elimination of a needless diversity of products.

Total products of a typical log arranged in series according to quality as determined by appearance

- *Select* — Lumber of good appearance and finishing qualities
  - Suitable for natural finishes
    - *Grade A*—Practically free from defects
    - *Grade B*—Allows a few small defects or blemishes
  - Suitable for paint finishes
    - *Grade C*—Allows a limited number of small defects or blemishes that can be covered with paint
    - *Grade D*—Allows any number of defects or blemishes which do not detract from a finished appearance, especially when painted
- *Common* — Lumber containing defects or blemishes which detract from a finished appearance but which is suitable for general utility and construction purposes
  - Lumber suitable for use without waste
    - *No. 1 Common*—Sound and tight knotted stock. Size of defects and blemishes limited. May be considered watertight lumber
    - *No. 2 Common*—Allows large and coarse defects. May be considered grain-tight lumber
  - Lumber permitting waste
    - *No. 3 Common*—Allows larger and coarser defects than No. 2 and occasional knot holes
    - *No. 4 Common*—Low quality lumber admitting the coarsest defects such as decay and holes
    - *No. 5 Common*—Must hold together under ordinary handling

BASIC GRADE CLASSIFICATIONS FOR YARD LUMBER UNDER AMERICAN LUMBER STANDARDS

As a result of the 1919 Lumber Congress the Central Committee on Lumber Standards was appointed from among the lumber and allied industries, as well as a larger organization known as the Consulting Committee on Lumber Standards. Through the work of these committees an inclusive body of rules rightly entitled "American Lumber Standards" has been officially adopted, and standardization in the lumber industry, although not yet entirely complete, is on the way to realization.

The ten chief lumber manufacturers' associations remain intact, retaining their inspection organizations, and publishing their own grading rules. In practically all instances, however, they have rewritten the rule books, conforming to American Lumber Standards in general, but making any minor adaptations necessary to fit the individual species handled. The chart outlines the general grade classifications followed.

Among the important organizations which have endorsed American Lumber Standards, the following may be mentioned:

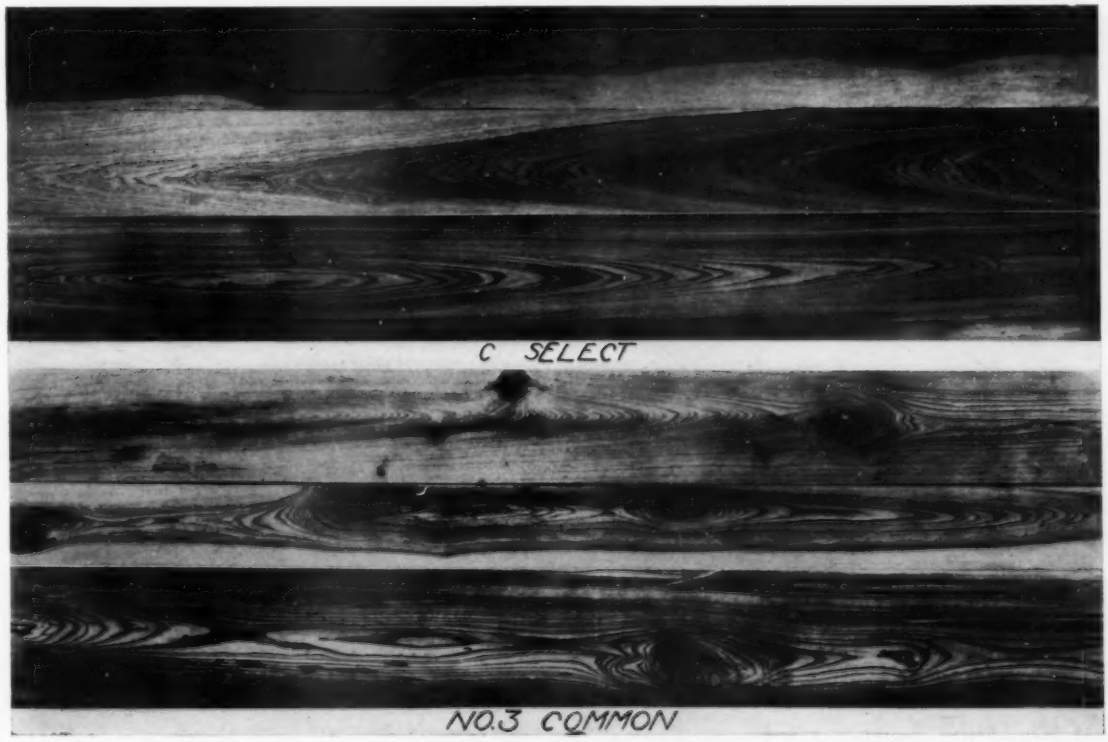
American Institute of Architects
American Railway Engineering Association
American Society for Testing Materials
Associated General Contractors
Association of Purchasing Agents
National Retail Lumber Dealers' Association
National American Wholesale Lumber Association
All the principal associations of lumber manufacturers

Many organizations of industrial consumers

American Lumber Standards are acceptable under the provisions of 91 per cent of the building codes. This applies to all classes of soft wood lumber, including structural timbers and factory lumber.

It should be understood that the standardization movement does not affect special lumber products for which a certain legitimate need exists, nor does it prevent free expression of individuality. Special material, size, or design is still obtainable. On the other hand, there is no logical reason for slight variations in quality, size, and pattern of stock building items, and standardization gives the producer, distributor, and consumer the benefit of substituting one set of nationwide standards for ten divergent sets of regional standards.

The outstanding advantages of lumber standardization to architects are the following:




SELECT AND COMMON GRADES ILLUSTRATED BY 12 FOOT CYPRESS BOARDS

SOFT WOOD YARD LUMBER IS GRADED FROM THE FACE OR BEST SIDE OF THE PIECE. GRADES ARE DETERMINED BY DEFECTS. IN THE SELECT GRADES WHICH AVERAGE ABOUT 15 PER CENT OF THE TOTAL CUT, APPEARANCE IS THE PRIME CONSIDERATION. ONLY THE DEFECTS WHICH WILL NOT MAR THE PIECE WHEN FINISHED EITHER NATURAL OR PAINTED ARE ALLOWED. DEFECTS PERMITTED IN THE COMMON GRADES DEPEND UPON THEIR EFFECT ON SERVICEABILITY. THIS DEPENDS UPON THEIR SIZE, SOUNDNESS, NUMBER AND LOCATION WITH REFERENCE TO OTHER DEFECTS

Simplification due to uniformity (as between species) of sizes and grade names; greater comparability between the same grades in different species; and hence, interchangeability of species to a greater degree. These advantages become increasingly important as the claims of less known woods are presented and the competition between species in the same market becomes keener.

The following clause, common to a number of grading rules, is considered axiomatic by all lumbermen: "No arbitrary rules for the grading of lumber can be maintained with satisfaction. The variations from any given rule are numerous and suggested by practical common sense, so nothing more definite than the general features of the different grades should be attempted by rules of inspection." The speed and accuracy of the professional grader require long and close contact with lumber—green, dry, rough, and dressed; watching and handling, training the eye to catch all defects, developing judgment and lumber sense. Indeed, mere studying of the rules or even memorizing them without actual application will never make a competent grader, any more than studying baseball rules would make a big-league player.

Probably the best solution of grade troubles, so far as the lumber user is concerned, is to deal only with thoroughly reliable firms as far as possible. Nevertheless, the printed rules, supplemented by photographs and detailed descriptions of lumber characterististics and uses, can give a certain basic knowledge of grades; and that, at least, is highly

B. SELECT AND BETTER (A AND B SELECT COMBINED). QUALITY RANGES FROM PERFECT MATERIAL DOWN TO PIECES CONTAINING TWO SMALL DEFECTS

USED FOR BEST QUALITY FINISH, PANELING, ENAMELED WORK, AND CABINET WORK

C. SELECT. PERMITS FOUR DEFECTS IN A PIECE, SLIGHTLY MORE SERIOUS THAN IN B AND BETTER

USED FOR FINISHED MOULDINGS, PANELING, ENAMELED WORK, CABINET WORK, FIXTURES AND STAIR WORK

D. SELECT. ANY NUMBER OF DEFECTS ALLOWED PROVIDED THEY DO NOT PREVENT ITS USE FOR THE PURPOSE INTENDED

USED FOR FAIR INTERIOR FINISH, GOOD EXTERIOR FINISH, MOULDINGS, PORCHES, STAIRS, AND CUTTING-UP PURPOSES

SELECT GRADES OF YARD LUMBER—DEFECTS LIMITED IN NUMBER

ILLUSTRATED BY 12 FOOT NORTHERN WHITE PINE BOARDS

desirable. The practice of *grade marking*, which is fast gaining headway among the associations, is of great interest because it involves greater care in the original grading at the mill, reduces likelihood of subsequent grade manipulation, enables the consumer to get a more accurate first-hand knowledge of grades, and offers a guarantee of quality.

For the non-lumberman who wishes a working knowledge of grading there are several principles which should be understood.

1. Two different methods of describing grades are followed in commercial grading rule books: (a) Grades are illustrated by a number of examples, as in the rules of the Western and California Pine Associations. (b) Grades are illustrated by describing the allowable defects, as in rules of the Southern Pine and Cypress Associations. Rules of the second type describe the poorest material allowed in each grade, and the average is therefore considerably higher than that stated in the rules.

2. An apparent inconsistency sometimes appears in the wide difference of quality in two pieces placed in the same grade. Assuming that they are correctly graded, this merely means that one is a "high line" piece (one nearly good enough for the grade above) and the other a "low line" piece (nearly poor enough for the grade below). Again, two pieces with scarcely any perceptible difference in quality may be put in adjacent grades, one being "low line" in the higher grade and the other "high line" in the lower grade. Differences in width are often responsible for apparent inconsistencies in grading, for the

NO. 1 COMMON. CHARACTERIZED BY SMALL SOUND DEFECTS NOT IN SERIOUS COMBINATION

USED FOR HIGHEST QUALITY SHEATHING, BARN SIDING AND GROOVED ROOFING; GOOD DROP SIDING, SHELVING, RIDGE BOARDS, DOOR AND WINDOW FRAMES; LOW GRADE FLOORING AND EXTERIOR TRIM

NO. 2 COMMON. THE FIRST GRADE PERMITTING SPIKE KNOTS, UNSOUND KNOTS, AND, WITHIN LIMITS DECAY. EACH PIECE MUST, HOWEVER, BE SUITABLE FOR USE AS A WHOLE

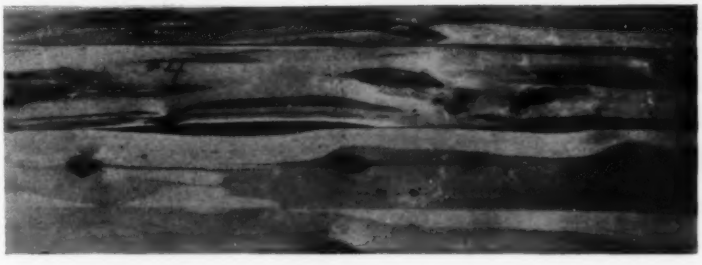
USED FOR BARN SIDING, SHEATHING, TIGHT-BOARD FENCES, CELLAR PARTITIONS, CONCRETE FORMS, FAIR GROOVED ROOFING, SHELVING, AND SHIP SIDING; VERY LOW GRADE EXTERIOR TRIM, FLOORING, AND CEILING

NO. 3 COMMON. CHARACTERIZED BY COARSER DEFECTS AND MORE DECAY THAN NO. 2, TOGETHER WITH SOME KNOT HOLES

USED FOR COARSE COVERED WORK OR TEMPORARY CONSTRUCTION; THE POOREST GRADE USED TO ANY EXTENT IN THE BUILDING TRADE


NO. 4 COMMON. MOST SERIOUS DEFECTS ARE HOLES, ROT AND EXCESSIVE SHAKE

USED FOR VERY CHEAPEST OR TEMPORARY CONSTRUCTION. PRIMARILY AN INDUSTRIAL RATHER THAN A BUILDING GRADE



COMMON GRADES OF YARD LUMBER—DEFECTS NOT LIMITED IN NUMBER

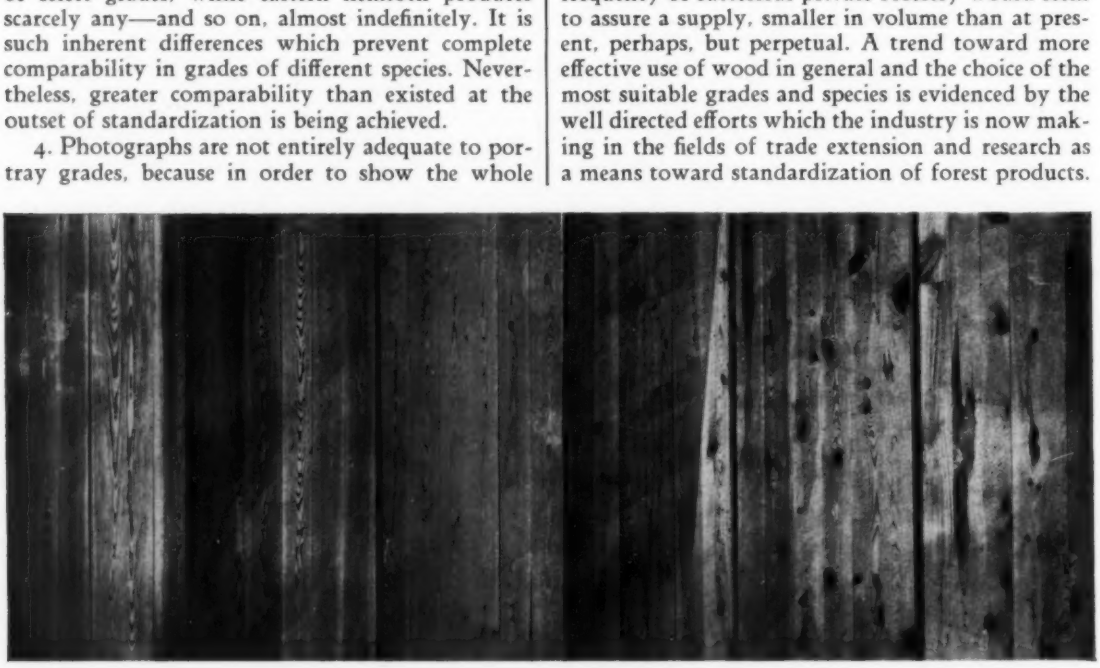
ILLUSTRATED BY 12 FOOT NORTHERN WHITE PINE BOARDS

wider the piece the larger the defects which are allowed without lowering the grade.

3. Characteristics of different woods are important; pitch pockets, for instance, which are of common occurrence in southern yellow pine, are unknown in cypress. A much larger proportion of knots are tight in northern white pine than in Douglas fir. Sugar pine produces a high percentage of select grades, while eastern hemlock produces scarcely any—and so on, almost indefinitely. It is such inherent differences which prevent complete comparability in grades of different species. Nevertheless, greater comparability than existed at the outset of standardization is being achieved.

4. Photographs are not entirely adequate to portray grades, because in order to show the whole board it is necessary to use a scale which permits the less glaring defects to escape the lens.

Wood was one of the first building materials used by man, and it is without doubt the most adaptable. Its well deserved popularity, due to the properties which distinguish it, insures a continued demand. Improved manufacturing methods, more adequate forest fire prevention, and the increasing frequency of successful private forestry would seem to assure a supply, smaller in volume than at present, perhaps, but perpetual. A trend toward more effective use of wood in general and the choice of the most suitable grades and species is evidenced by the well directed efforts which the industry is now making in the fields of trade extension and research as a means toward standardization of forest products.



QUALITY SCALE OF SOUTHERN YELLOW PINE (ARKANSAS)

THE GRADES SHOWN RANGE FROM PRACTICALLY PERFECT GRADE A ON THE LEFT TO NO. 3 COMMON ON THE RIGHT. THE TWO BEST GRADES ARE USUALLY SOLD COMBINED AS "B AND BETTER." NO. 3 COMMON IS THE POOREST GRADE OF ANY IMPORTANCE IN THE TRADE, ALTHOUGH NO. 4 COMMON IS PRODUCED IN A RELATIVELY SMALL PROPORTION AND HAS SOME LOCAL USE FOR VERY ROUGH UNEXACTING TEMPORARY PURPOSES

## THE TECHNOLOGY OF THE MANUFACTURE OF GYPSUM PRODUCTS

CIRCULAR of the Bureau of Standards, No. 281, published by the Department of Commerce, Bureau of Standards, describes the mines, quarries and pits from which gypsum is obtained, together with the methods of working.

The processes through which the material passes, with the machinery employed, are described and discussed. Brief descriptions of the processes, apparatus and method of manufacture of gypsum wall and plaster board and gypsum tile are included.

The circular was prepared by J. M. Porter, Associate Chemical Engineer of the Bureau of Standards, and copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., for thirty cents each.

## BULLETIN ON THE EFFECT OF TEMPERATURE ON ELECTRIC METERS

BULLETIN No. 153 of the Engineering Experiment Station of the University of Illinois, entitled "The Effect of Temperature on the Registration of Single Phase Induction Watthour Meters," contains the report of an investigation which was undertaken to determine the effect of temperature upon the registration of two-wire, single-phase watthour meters.

For this investigation 5-ampere, 110-volt, 2-wire meters were used, due to the fact that meters of this type are more generally used for residence metering than meters of any other capacity.

Copies of Bulletin No. 153 may be obtained without charge by addressing the Engineering Experiment Station, Urbana, Illinois.

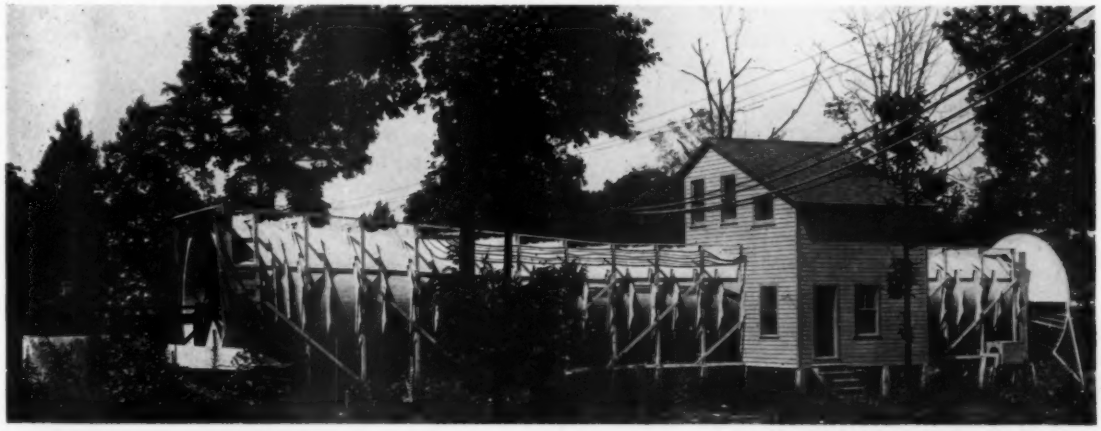
# EFFECT OF WIND PRESSURE ON BUILDINGS

## As Determined by the Bureau of Standard Experiments with a Model

THE average wind pressure on a tall building when the wind is blowing at 76 miles per hour (100 miles per hour, as shown by Weather Bureau, Robinson type anemometer) is about 22 pounds per square foot, according to results obtained by the Bureau of Standards, Department of Commerce. The value which is commonly used is 30 pounds per square foot. This would correspond to a true wind speed of about 88.5 miles, per hour (118 miles per hour indicated speed). Gusts of this speed have only been observed in few cities.

The results were obtained by measuring the force of the wind on a model of a tall building mounted in the large outdoor wind tunnel of the Bureau. Measurements were made at 70 places on the face of the model and 49 places on the top, with the wind coming from 13 directions, varying from directly against one face to directly against the opposite face. The forces tending to overturn and to twist the model were also computed.

In the design of engineering structures such as tall buildings, bridges, chimneys, etc., it is necessary to make provision for the stresses produced by the pressure of high wind. However, the values of the forces, produced by the wind, as used by engineers in structural design are based on experiments made a great many years ago by methods which are now known to be subject to large errors,



APPARATUS AND MODEL USED IN WIND PRESSURE INVESTIGATION

TOP: TEN-FOOT WIND TUNNEL OF THE BUREAU OF STANDARDS. FROM RIGHT TO LEFT: ENTRANCE, OBSERVATION ROOM, SUCTION FAN AND EXIT

LOWER LEFT: MODEL IN PLACE LOOKING TOWARD EXIT END OF TUNNEL. TUBES CONNECT HOLES OF MODEL TO PRESSURE GAUGE. CENTER: MODEL OF TALL BUILDING, 8″ X 8″ X 24″. ROWS OF HOLES AT POINTS INDICATED BY ARROWS. RIGHT: PRESSURE GAUGE FOR MEASURING PRESSURES ON MODEL. TUNNEL DOORS OPEN

and on models which do not resemble actual structures. Many engineers have felt that these old values are too large, and that many structures are made stronger than is necessary, and therefore cost more than they should.

The Bureau has determined the actual pressure corresponding to a given wind velocity. There still remains the problem of determining what wind velocity to use in designing a structure. Obviously, a higher velocity ought to be assumed in designing a building facing the lake front in Chicago than for a building in the downtown section of Washington.

Detailed results of the investigation are given in scientific paper No. 523, prepared by the Bureau of Standards. The paper, the price of which is twenty cents, can be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C.

## THE "FACTOR OF SAFETY" IN WORKING STRESSES FOR STRUCTURAL TIMBERS

TECHNICAL Note No. 222, published by The Forest Products Laboratory of the U. S. Forest Service, states that the belief that a timber with a so-called "factor of safety" of three or four will carry three or four times the load for which it is designed is erroneous, and has been the cause of failures through the overloading of structures. "Only a small part of the usual 'factor of safety' for wood is available for taking care of overloading; most of it is required to adjust for the known variability in the strength of clear wood, the effect of defects, the moisture conditions of service, and the duration of the load."

The Technical Note further states that "some of the working stresses assigned by the Forest Products Laboratory to structural timbers, when compared with laboratory test data on small, clear specimens, have an apparent 'factor of safety' as high as 10, but in reality such factors make allowance for an accidental overload of only 50 per cent.

"The strength of clear wood varies a great deal within a species. It is not uncommon to find one piece of wood twice as strong as another piece of the same species, although both pieces may be clear, straight-grained and sound.

"Defects have about the same effect on strength in all species; that is, a given defect in a given location in a given timber reduces the strength of the timber from the strength of clear wood by about the same percentage, whatever the species.

"Dry wood fibers are stronger than wet wood fibers. Because of the checking that accompanies drying, however, many large timbers are no stronger after drying than when green; hence the stresses permitted in the dry timbers are based on green strength values. For large timbers in damp locations the working stresses must be decreased to make allowance for some deterioration which in such timbers is not offset by any gain in strength due to the dryness of the fibers. In small high-grade timbers checking is not serious; dry 2 x 4's, for example, are actually somewhat stronger than green 2 x 4's.

"Part of the 'factor of safety' is necessary to make timbers safe for loads that may be left on a long time. Laboratory tests indicate that if a certain load will cause failure in a structure if it is left on for a given time, nine-tenths of that load would cause failure if left on ten times as long.

"Part of the 'factor of safety' plays the role of a true factor of safety; that is, it makes allowance for small accidental overloads that may be left on a structure for a short time. This factor is not designed to take care of large overloads. In good construction occasional timbers might be expected to fail immediately if they were subjected to only twice their design loads. Forty per cent of the timbers would probably fail if such loads were applied for a long time. It is evident, therefore, that timbers should not be deliberately subjected to long-time loads much greater than the design load."

## NEW HARDWARE CATALOG

A NEW complete catalog of locks and hardware is now being distributed to architects by Sargent & Company, New Haven, Conn. The lines of builders' hardware illustrated and described are based on the simplification program approved and adopted by the manufacturers, distributors and users of builders' hardware, and recommended by the United States Department of Commerce through the Bureau of Standards.

Nomenclature used in the catalog conforms to the simplification program. In listing builders' hardware the catalog follows the rule that has been adopted of printing the vertical dimension first. Details to which standard hardware can be applied are given.

The arrangement of the catalog is logical and convenient and follows the same order as in the previous book with which the profession is familiar. Complete alphabetical and numerical indexes make it easy for users to find items needed. The catalog contains 504 pages, is bound in buckram covers and will be found a valuable reference book.

## STANDARD DETAILS FOR DOOR AND WINDOW FRAMES

THE Andersen Lumber Company has recently issued an excellent catalog of window and door frames. This catalog No. 300 was prepared under the supervision of George A. Chapman, A.I.A., of Minneapolis. The book contains valuable data, details and specifications for standard casement and double hung window frames and outside door frames. The information given will be found of value to those in the drafting room as well as the specification writer.

# PASADENA PUBLIC LIBRARY COMPETITION

THE following extracts from the program of the Pasadena Public Library Competition are pertinent to the designs and working drawings of the office of Myron Hunt, architect, who submitted the prize winning design.

It is desired, states the program, to provide the following units in the Public Library, the areas as mentioned being approximate:

| | |
|---|---|
| (a) Children's Department including a small lecture room and a work room, total floor area | 5000 sq. ft. |
| (b) Auditorium to serve also for picture exhibit and connected with unpacking room | 2100 " " |
| (c) Reading Room, connecting with work room and bound newspaper room, total | 5000 " " |
| (d) Reference Department, with shelves for maps, pictures and several study rooms, total | 5000 " " |
| (e) Circulation Department, total. | 5000 " " |
| (f) Stack Room (to be accessible from both d and e), total areas of several tiers | 4850 " " |
| Librarian and secretary's offices, total | 600 " " |
| Cataloging, accession, order, binding, branch station department, total | 3600 " " |
| Staff rooms, including lunch room, rest room, kitchenette, locker space, several small study rooms, exhibition room, total | 2500 " " |

A patio is suggested as an attractive feature useful for outdoor reading and may be included at the option of the competitor. Entrance halls, corridors, stairs, lifts and all service, janitors and toilet rooms are to be provided according to discretion of the competitor.

It is desired that possible future extensions be indicated in outline on the floor plans and marked "future extension." No interior arrangement of such extension need be shown.

The mandatory limit of volume of the Public Library, not including future extensions, is 900,000 cubic feet.

AUDITORIUM—It is desired that the following provisions be included in the auditorium:

A hall for concerts, drama, opera, and public meetings to seat about 3000 persons

A room for lectures and meetings to seat about 500 persons

Several small committee rooms

Entrances, lobbies, stairs, cloak and toilet rooms, dressing rooms and adequate space for service to be provided at the competitor's discretion

There should also be included on the grounds a hall or pavilion for exhibitions which should be connected with and made on occasions to function with the auditorium, total floor area of about 15,000 square feet. This should be indicated on the drawings but not included in the volume.

It is desired that adequate provision be made for the circulation and parking of automobiles.

The mandatory limit of volume of auditorium, excluding the pavilion, is 1,475,000 cubic feet.

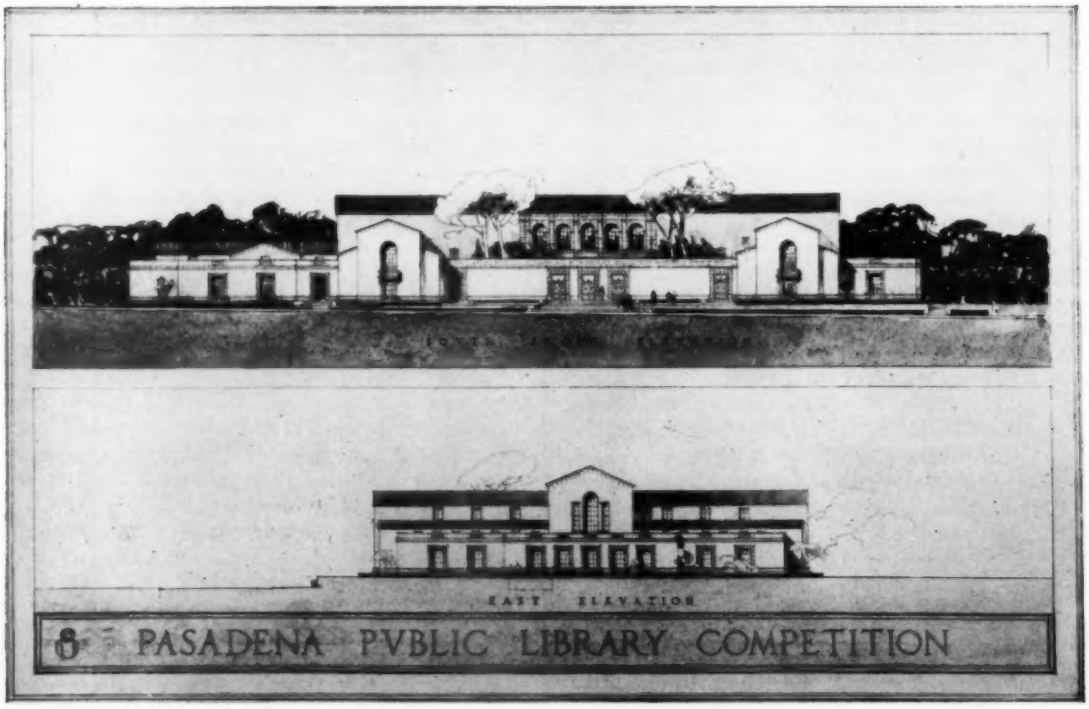
GENERAL SUGGESTIONS—The people of Pasadena, through the efforts of the City Planning Commission, have evolved and approved a plan for the sites of the proposed buildings fitting in with the main thoroughfares and affording unusual opportunity for approaches and settings of real charm and dignity. The relation of the buildings to the public streets upon which they face and the composition of the facades as motives at the end of the formal vistas will be considerations of weight in making the awards.

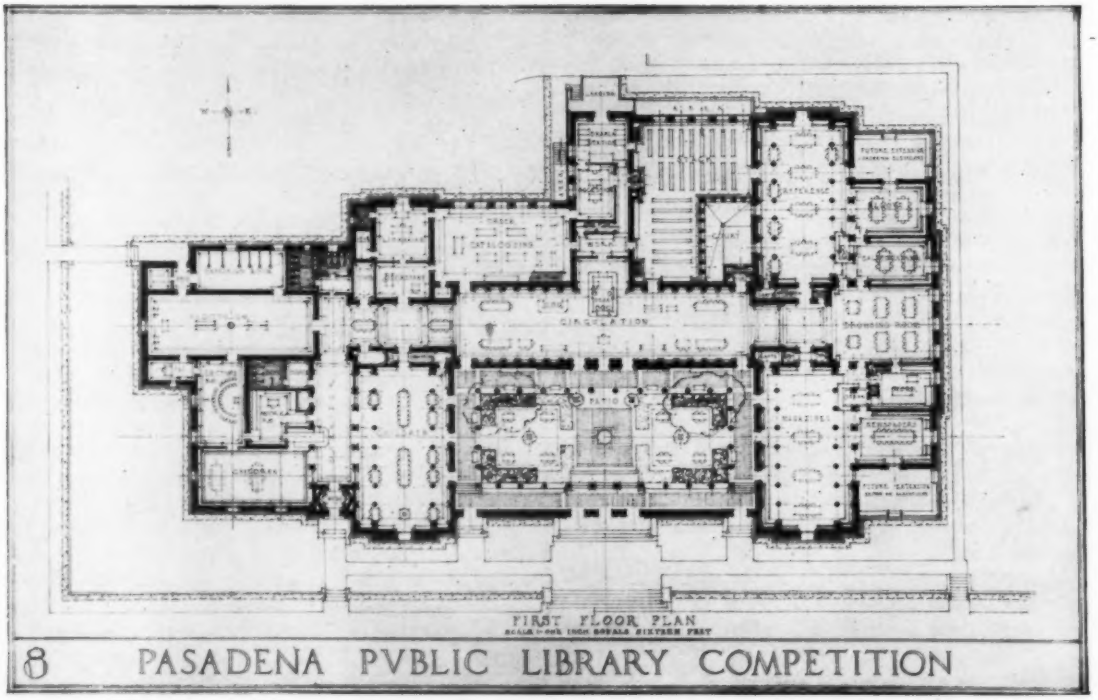
Aside from the practical uses of the buildings as outlined, it is confidently hoped that this competition will reveal a vision of public architecture adapted to the special needs of Pasadena and to the climate of the region. While in recent years progress has been made here in the development of domestic architecture to a point of real achievement, a corresponding success in civic architecture yet remains to be fulfilled.

Particularly is it desired that the structures be designed in full accord with the climate of Southern California. Consistent with this idea it is suggested that the architecture of the Renaissance or later periods in the European countries bordering upon the Mediterranean Sea may serve as fruitful sources of inspiration.

Following is an excerpt from the report of the jury:

Design Number 8 has been adjudged the best. This building is unique in plan and elevation. The entrance into the forecourt creates at once an atmosphere of seclusion from the public street. The interior offers interesting possibilities for surroundings inviting quiet and study, peculiarly appropriate to a library. The independent entrance from the street to the auditorium and the children's rooms and the central functioning of the various parts of the plan are well studied, particularly the relation of the circulation room, stock room and reference rooms. The division of the reference room into subordinate alcoves is commendable. Since all of the departments except the rooms for the staff are on the main floor, the building will serve well the need of practical and economical operation. The exterior presents unusual interest from all the various points of approach to the building, is appropriate for a southern exposure and offers a charming terminal for the street which it faces.

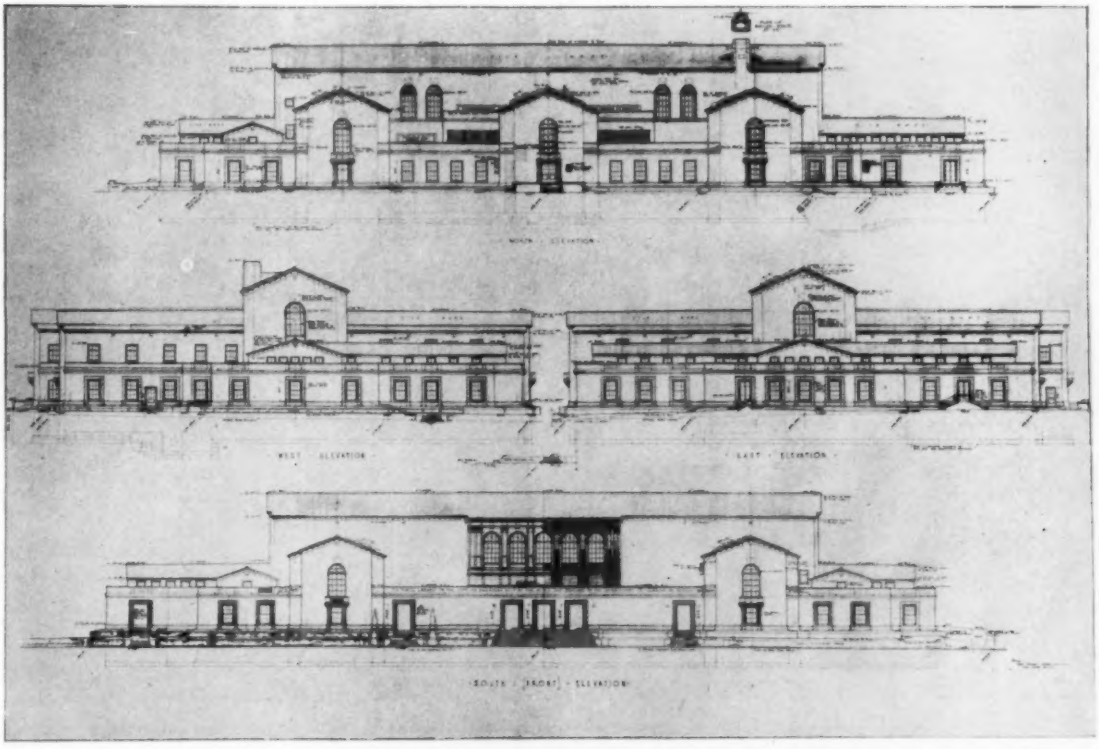


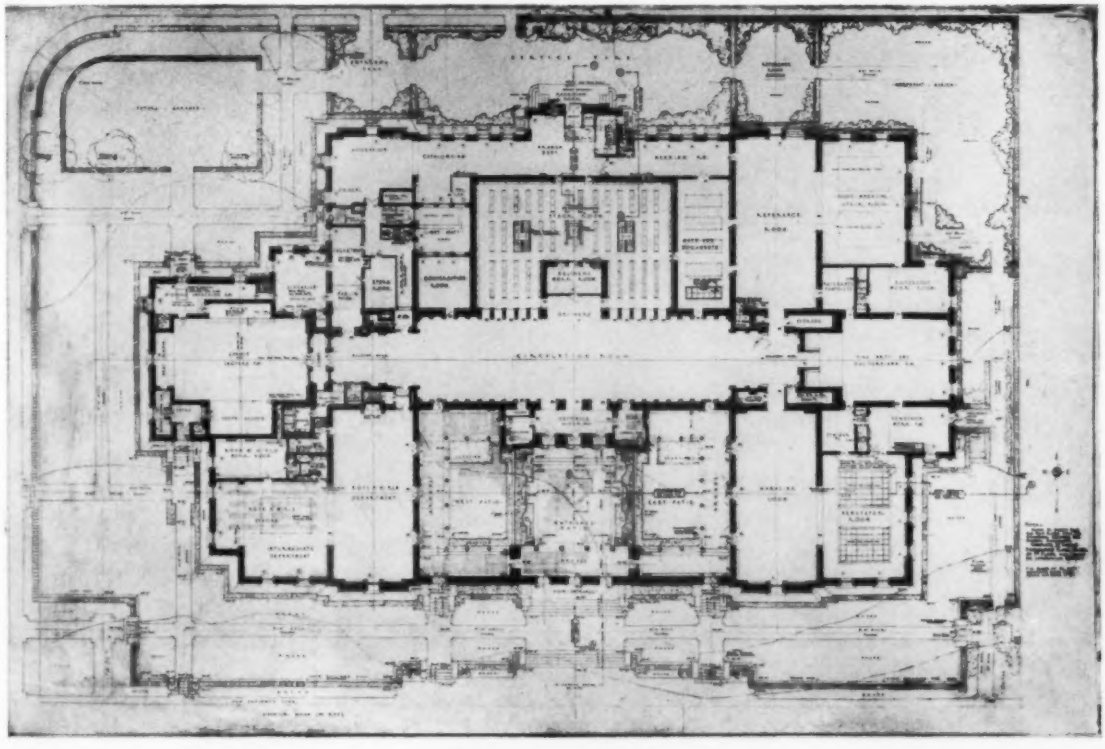




PRIZE WINNING DESIGN

PASADENA PUBLIC LIBRARY COMPETITION

MYRON HUNT, ARCHITECT





PRIZE WINNING DESIGN

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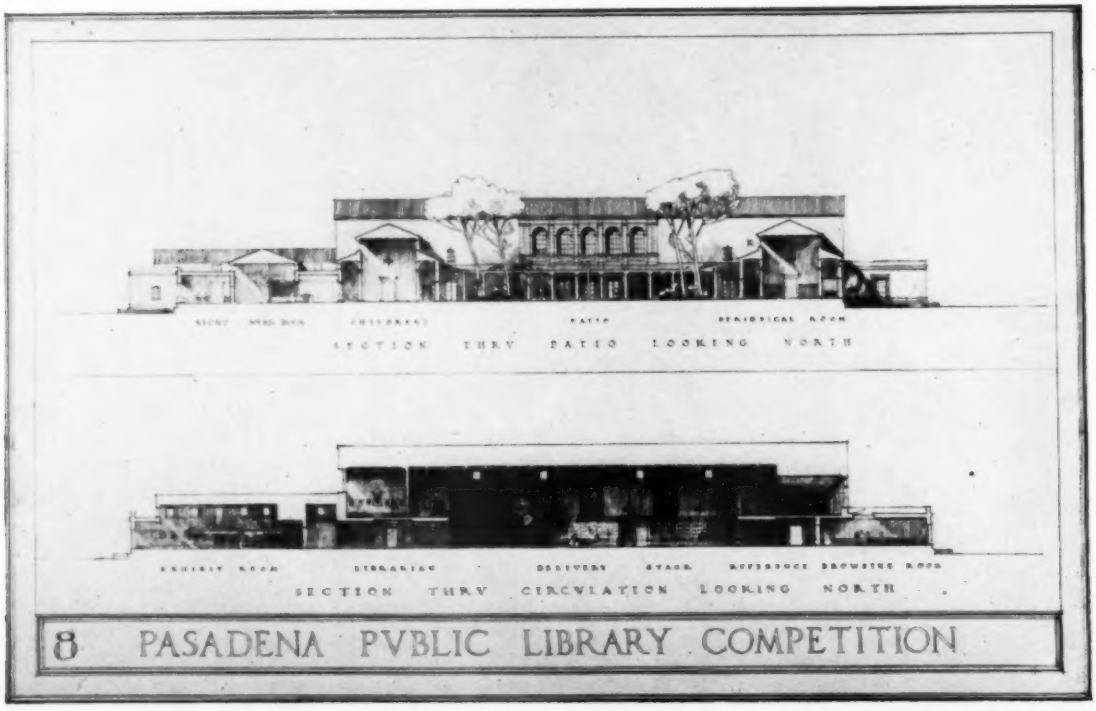
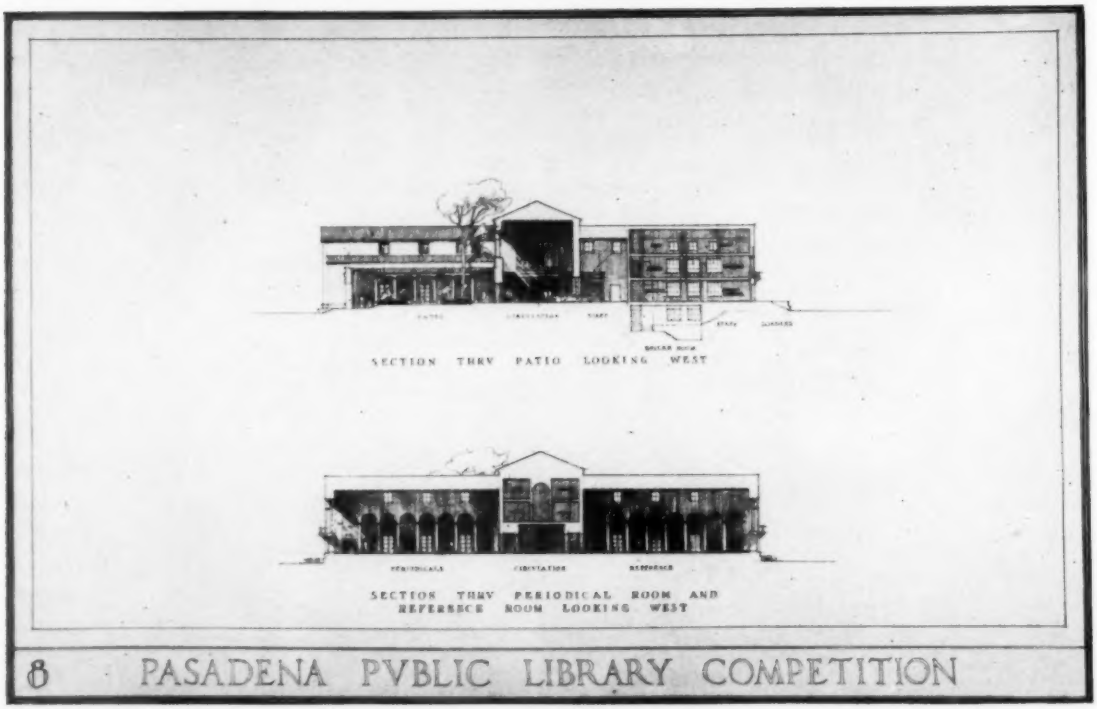



PRIZE WINNING DESIGN

PASADENA PUBLIC LIBRARY COMPETITION

MYRON HUNT, ARCHITECT

# LAFAYETTE SCHOOL, GRAND RAPIDS, MICH.

## HENRY H. TURNER & VICTOR E. THEBAUD, *Architects*

THE plan, with its correct correlation of the various units, is the essential element of the public school building. When this is satisfactorily produced, the exterior design is the final item for consideration. If there are sufficient funds provided, it is usual to incorporate stonework for window and door sills, entrances and architraves, cornices and copings, and often columns and pilasters.

The Lafayette School was originally designed to include the usual stonework, but because of a considerable advance in the cost of this material, the proposals for construction exceeded the amount of available funds. It then became necessary for the architects to redesign the exterior, and by eliminating the stonework a reduction of $71,240.00 was made in the new proposals. This led to the unusual and, perhaps in the minds of many, a better design because of the necessities of the problem. The design is severely simple with few ornamental accents. The chief charm of the building is attained by the wide range in the color of the brick laid with wide gray mortar joints. The arrangement of the brickwork in well placed patterns of carefully selected shades and colors, gives the building a character that is extremely interesting. Terra cotta is used very sparingly, but it is well placed, well detailed and of harmonious color. While this building attracts immediate attention, it is not through any bizarre or exuberant effect but rather by its richness of color and quiet dignity. It appeals to all lovers of fine brickwork.

The building is 165′ 0″ x 67′ 0″ in size, exclusive of the under-grade coal bunkers, and contains ten standard class rooms, a kindergarten unit and two ungraded rooms. It will accommodate between 550 and 600 pupils. It cost, including the improvements of the site, furniture and equipment, the sum of $214,115.78.

In addition to the capacity given above, the building contains ten special features as follows:

1. A combined social center and gymnasium located on the ground floor with a built-in stage and projection booth. This room is 33′ x 62′ in size and will seat four hundred people when used for social center purposes. In order to provide ample height for gymnasium purposes the floor is depressed three feet below the general ground floor level and so arranged in relation to the Cass Avenue entrances that this portion of the building can be used evenings without throwing open the remainder of the building.

2. A branch library containing 1300 square feet of floor area with separate toilet and librarian's quarters. The branch library is also served independently by one of the Cass Avenue entrances so as to make possible the use of the library evenings, entirely isolated from the balance of the building.

3. A manual training shop for boys, containing 1300 square feet of floor area, equipped with tool room, lumber rack, sliding blackboard, wash facilities and electric connection for power grinder.

4. A domestic art room for girls, having a floor area of 1100 square feet equipped with cooking facilities.

5. A visiting nurses' room with well appointed bath, lavatory and hot plate connections.

6. A partial sight department occupying a space the equivalent of a standard class room especially arranged and equipped for the instruction of pupils having impaired vision.

7. An art room with commodious work room and store room adjoining. The department is equipped with work sink, sliding blackboard, built-in student's case for the storage of drawing boards and paint boxes, and cork exhibition board.

8. A teachers' rest room with toilet and lavatory, utensil closet, sink and hot plate, all conveniently arranged for the accommodation of the teaching staff.

9. A principal's office with waiting room, storage closet and private toilet conveniently located adjacent to the main entrance.

10. The kindergarten department occupies a commodious space on the first floor containing a floor area of 1400 square feet and well appointed with a large combination wardrobe and work room, private toilet facilities and storage closet.

All class rooms are equipped with vanishing door wardrobes, properly connected to the ventilating system and each room contains a built-in storage case. The finished floors of the class rooms are No. 1 hard maple and the floors of the kindergarten, first grade room and branch library are covered with government standard battleship linoleum cemented to a finished concrete base. The corridor floors and the treads of the stairways, including the floors of the toilet rooms, nurses' room and bathroom are of terrazzo composed of white Italian marble tubes, machine rubbed to a high grade polished finish. A six inch terrazzo base, flush with the plaster lime and forming a one inch radius coved with the finished floors is used in connection with these rooms, including the base of the corridors and skirtings of the stairways.

White oak is used throughout the building for the interior finish, and slate blackboards with exhibition panels over the same are installed in all class rooms.

The building is equipped with high grade hardware, using anti-panic bolts on all entrance doors and locks which are always operable from the inside of all room doors.

The windows throughout the building are the austral type, and with the unit control of the venti-

lation system make possible the converting of any room in the building into a fresh air class room without disturbing the ventilating system.

Standard plumbing equipment with flushometer closets back vented into a combined utility and vent chamber, which is open to the atmosphere, is used. Metal stall partitions are used in the toilet rooms. Drinking fountains are conveniently located in the corridors, and the regular janitor's slop sinks are provided in each floor.

In addition to the usual electric lighting equipment, a projection booth is provided and also outlets in each class room for stereopticon apparatus. The regular house signal and bell system is provided and is controlled from the principal's office and janitor's room. The building is equipped and piped for a vacuum cleaning outfit.

The direct heating system is of the two-pipe vacuum return type. The steam is distributed through an overhead main and the returns are in a 3' 0" pipe trench below the ground floor. Ventilation is provided by means of a fan and plenum chamber. Heating, ventilation and humidification of air are automatically controlled.

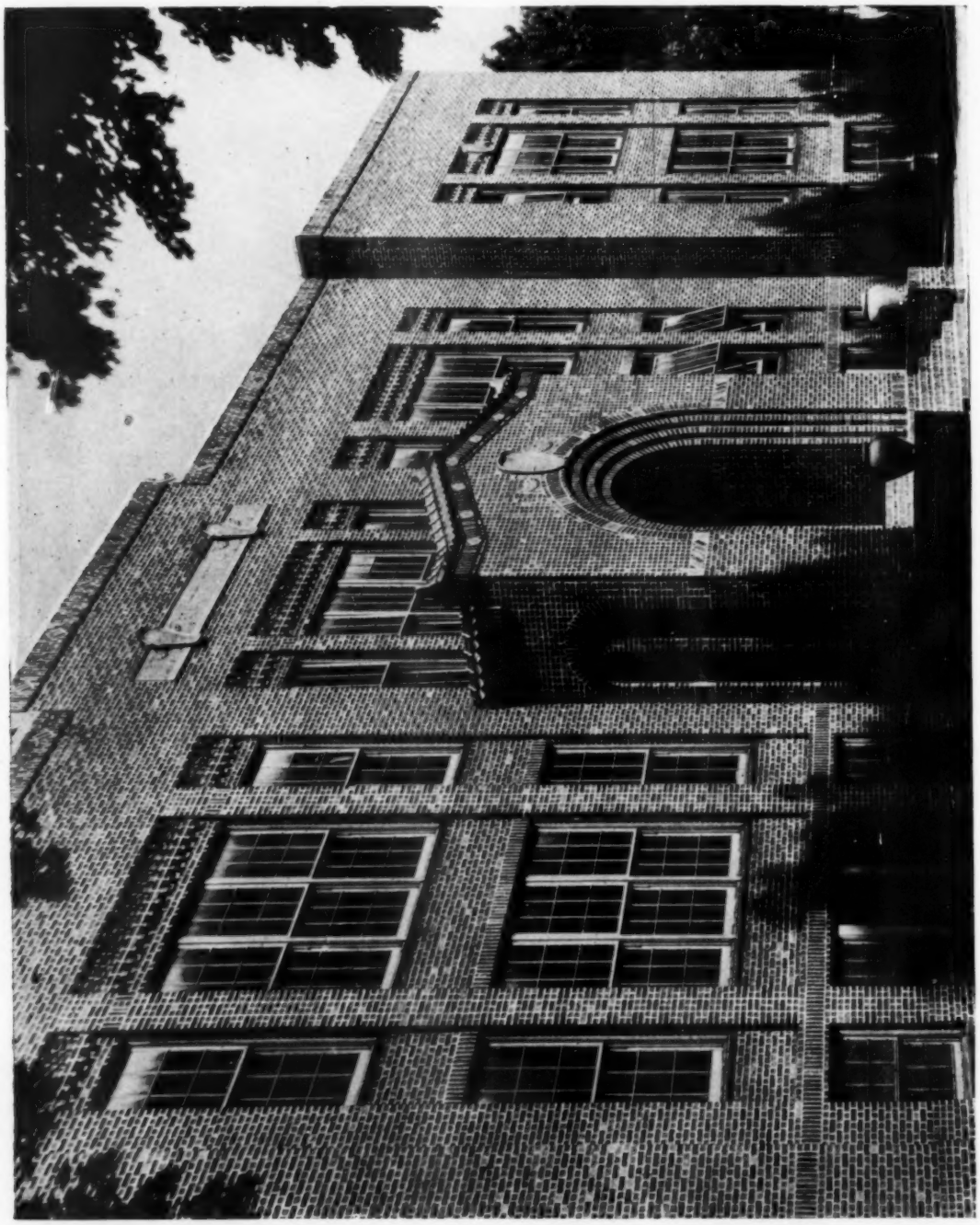
LIFTING THE VEIL OF IGNORANCE

ORIGINAL MODEL OF FREE-STANDING GROUP AT TUSKEGEE, ALA., TO THE MEMORY OF BOOKER T. WASHINGTON

CHARLES KECK, SCULPTOR

LAFAYETTE SCHOOL, GRAND RAPIDS, MICH.

HENRY H. TURNER & VICTOR E. THEBAUD, ARCHITECTS



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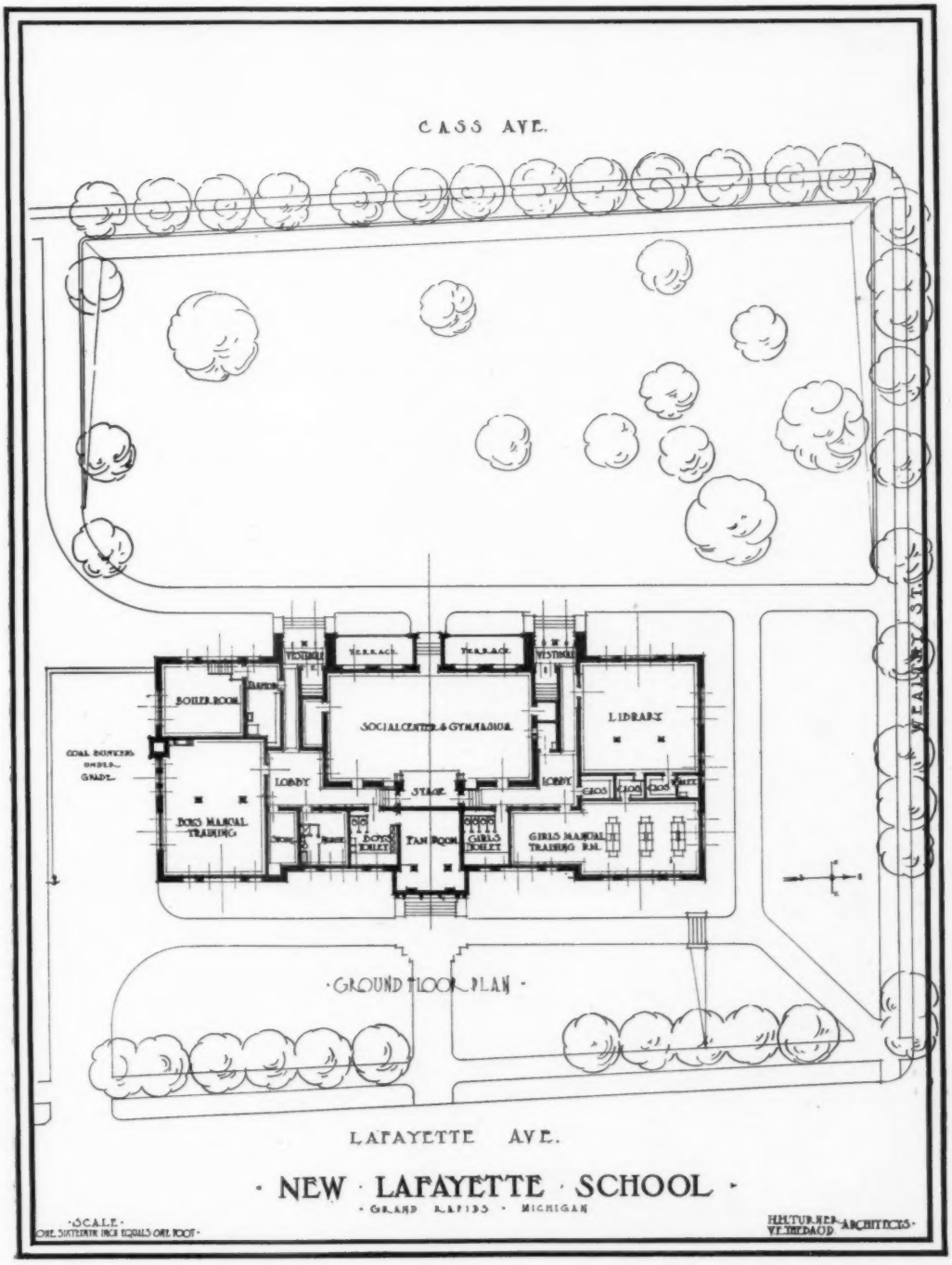


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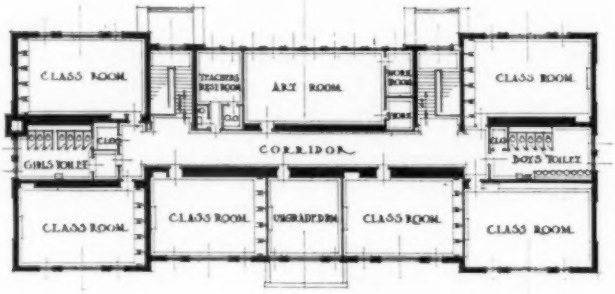
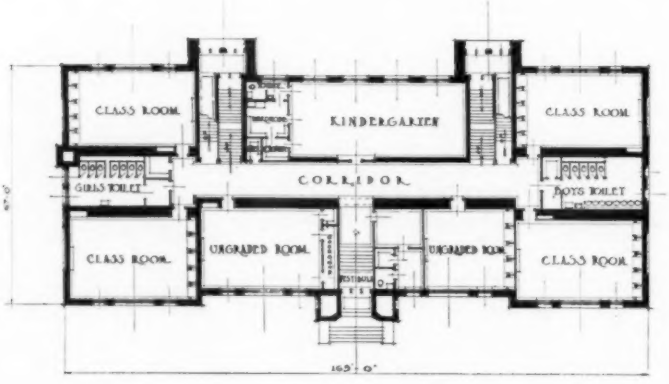



SECOND FLOOR PLAN
SCALE 1/16" - 1'-0"




FIRST FLOOR PLAN

## NEW LAFAYETTE SCHOOL

GRAND RAPIDS MICHIGAN

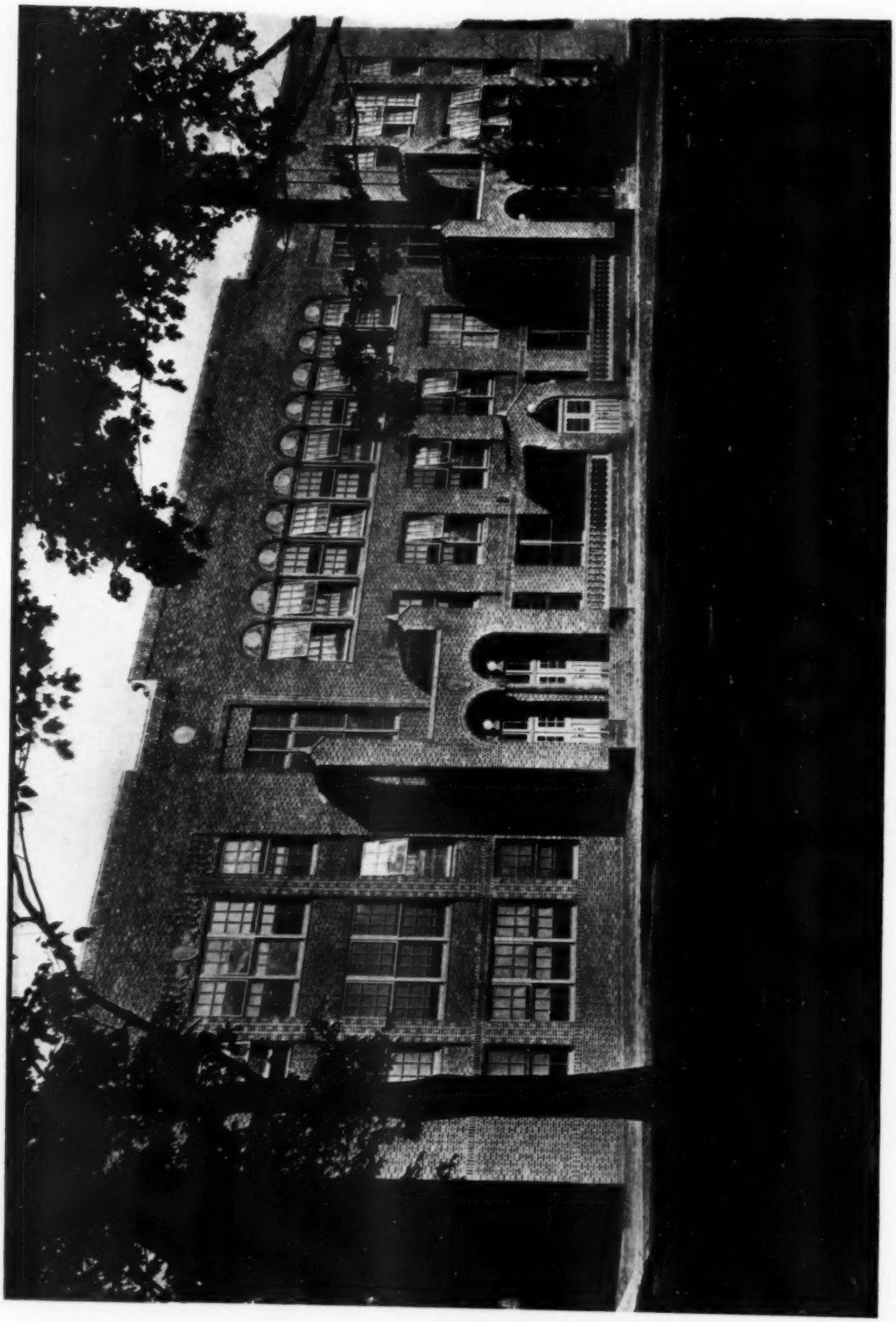
SCALE
ONE SIXTEENTH INCH EQUALS ONE FOOT

H. H. TURNER
V. E. THEBAUD ARCHITECTS

HENRY H. TURNER & VICTOR E. THEBAUD, ARCHITECTS

LAFAYETTE SCHOOL, GRAND RAPIDS, MICH.

HENRY H. TURNER & VICTOR E. THEBAUD, ARCHITECTS



LAFAYETTE SCHOOL, GRAND RAPIDS, MICH.

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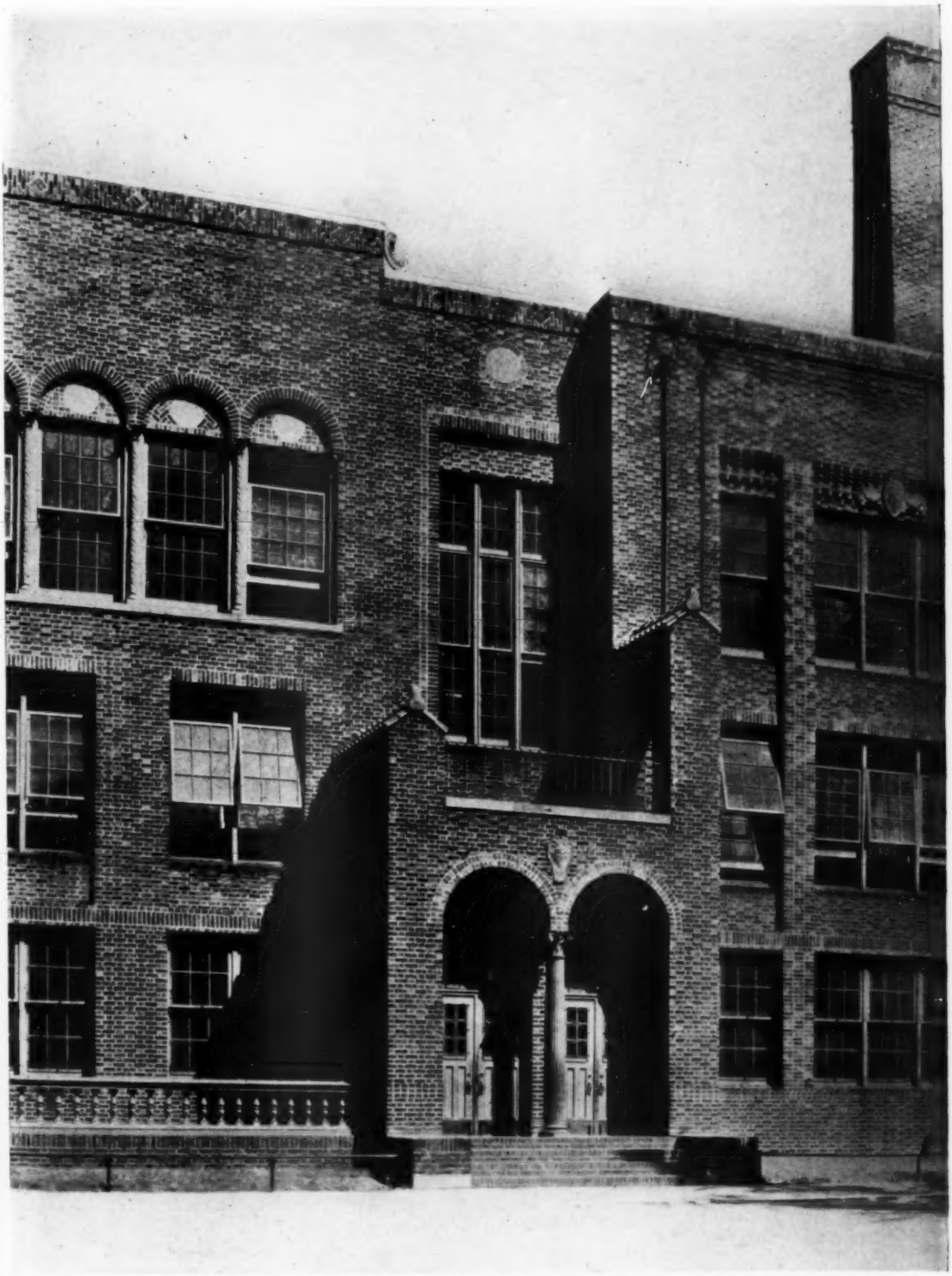

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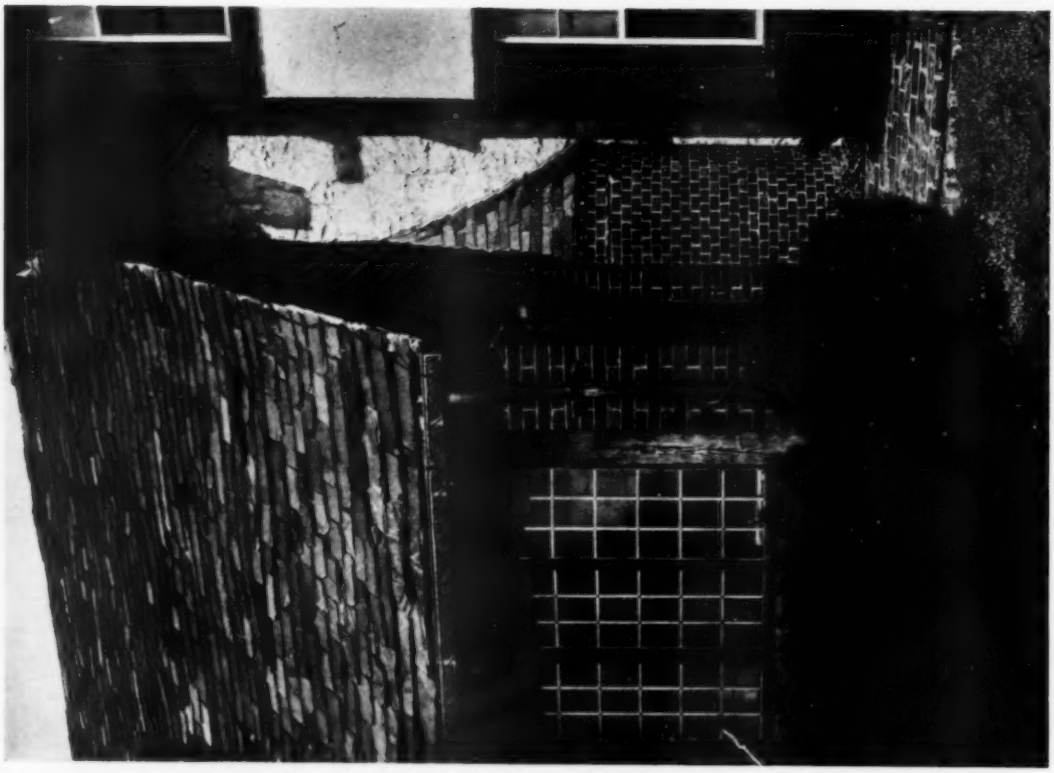

DETAILS OF A HOUSE AT BELLEVUE, DELAWARE

PRENTICE SANGER, ARCHITECT

# Roofed with Metal Tile of ANACONDA COPPER

Schwartz & Gross
*Architects*

The Bricken Construction Co.
*General Contractors*

THE American Union Building at Eighth Avenue and Thirty-seventh Street, Schwartz & Gross, Architects, is one of New York's new terraced skyscrapers. It is roofed with Anaconda Copper fashioned into metal tile by The Edwards Manufacturing Company of Cincinnati and New York, and installed by The Chrystie Cornice & Skylight Works, Inc., also of New York.

Whether laid in the form of tile, sheets or shingles Anaconda Copper is the most serviceable and economical roofing material for structures built to endure. It is beautiful in appearance, light in weight and, when properly installed, absolutely water-tight. And its permanency is assured, for purity is the measure of long life in copper, and Anaconda Copper is guaranteed 99.9% pure.

In all matters relating to Anaconda Metals for building purposes, The American Brass Company's nearest branch office is at your immediate service.

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# ANACONDA COPPER
## BRASS ANACONDA from mine to consumer BRONZE

*Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual*

# THE LAW AS TO ARCHITECTURE

By Clinton H. Blake, Jr., *of the New York Bar*

AN ARCHITECT has raised the question as to the amount payable to the architect, in the event of the discontinuance of the work at the point where 60% of the fee under the Institute standard form of agreement has been earned. His statement of the problem is as follows:

"The question in my mind is what this cost estimate shall include, after bids are received, covering the general construction, electric wiring, plumbing and heating, but not including the miscellaneous items, such as lighting fixtures, hardware, decorating and various other materials that are generally taken up after the general contracts have been let.

"Under this article, has an architect the right to collect a fee based on the total of the lowest bids received, plus the estimated costs of the miscellaneous items, or is his fee limited to be based upon only the total of the bids received?

"Article 4, covering separate contracts, increases the fee on such contracts by 4% over the basic rate. In case bids have been taken to include under one contract all but the plumbing, heating, wiring and the miscellaneous items mentioned above, and the work suspended, may the architect charge an extra fee on these separate contracts, assuming that had the job gone ahead, these would have been let as separate items of work?

"The entire question, of course, arises only when the work is suspended, as the fee automatically adjusts itself when the work progresses and so there are no questions raised."

There can be no question, of course, that where the architect performs services in connection with the lighting fixtures, hardware and similar details, he is entitled to add the cost thereof to the total cost of the work. In estimating his fee in the case here stated, however, the architect had not been called upon for any services in connection with these items at the time the work was suspended. The question on this point, therefore, resolves itself into the simple problem of whether an architect can charge on the suspension of the work a fee on the estimated cost of fixtures which would presumably have been purchased and incorporated in the building, had the work progressed, but which had not been purchased or ordered at the time the work was suspended, and on which no bid had then been received and no work performed by the architect.

The answer to the problem as stated in this way must necessarily be in the negative. To collect damages or a fee for services in such a case, the architect must show a definite amount due him by specific contract provision or by clear-cut proof of damage which has been occasioned by him by some breach of contract by the owner. There is no breach of contract involved here, inasmuch as the owner, under the contract, has the right to discontinue the work, and the contract specifically provides for this contingency. Even if this were not the case, however, the architect would not be able to collect as damages the fee which would have accrued on fixtures where he is not able to show that the fixtures would have been purchased or what they would have cost if purchased. The damage in such a case would be considered at law as too remote to justify a court in awarding it to the architect.

Nor are the provisions of the contract sufficient to support a recovery by the architect under these circumstances. If he had performed services in connection with the fixtures at the time the work was suspended, he would, in my opinion, be entitled to charge a fee on their estimated and reasonable cost. In the case submitted, however, there is nothing to show what the fixtures would be—whether modest in price or expensive—or the number thereof, or whether the architect would have been called upon to perform any services in connection with them. It would manifestly be stretching the intent and purpose of the contract beyond all reason to hold that under these conditions, on the suspension of the work, the architect could base his fee on the cost of the fixtures which might have been purchased had the work been proceeded with.

With respect to the second question regarding the four per cent additional fee, the answer to the query of the architect must again be in the negative. Here again, if the work had been proceeded with, the architect would have been entitled to charge an additional amount—usually four per cent—on the amount of the work let under the separate contracts. The theory on which this is allowed, however, is that, by reason of the letting of the work and performance of the work under separate contracts, the burden of responsibility and labor on the part of the architect is increased. Where the work not covered by the general contract is not let, however, under additional contracts, but on the contrary, the whole job is suspended, the reason for the allowance to the architect of the additional four per cent automatically vanishes. It would not be just to allow him to collect an additional four per cent on the proportion of the work not covered by the contract as let, simply because it was not included in the contract, and might and probably would have been covered under separate contracts with other contractors, if the owner had carried out the project to completion.

The right of the architect to recovery will in each case depend on the contract between himself and his client. If the client is willing to draft the contract so as to insure to the architect the payment of the additional fees for the work not included in the general contract and for the lighting and other fixtures, where the work is suspended, as well as where it is proceeded with, it is quite legal for the contract to be drawn accordingly. If this is done, the architect naturally may recover in accordance with the terms of the contract. In other words, the parties may make such agreement as they wish, and will be bound by its terms. An agreement to this effect would not, however, seem to be a just one,

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*To this advertisement of the Otis Elevator Company, here reproduced through its courtesy, there is little for* S. W. Straus & Co. *to add. The General Motors Building is typical of those structures to which the Straus Plan of Financing is particularly adapted. We are always interested in making loans of $250,000 upward, either on completed buildings or structures to be built. Our newest book*—The Straus Plan of Financing, *in itself a remarkable index to successful building throughout the United States and in Canada—may be had on request. Address our Loan Department.*

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and the provisions of the standard form contract are much more in line with what is fair and equitable under all the circumstances.

There is another problem which arises where the work is suspended and which I have had occasion to mention heretofore. It involves a real danger of loss to the architect. The intention of the standard form as drawn is to insure to the architect full payment for the work done up to the time the work is suspended. I doubt very much if it does this, however, as complete as it should. Article 5 provides that on the suspension of the work, the architect shall be paid in proportion to and in accordance with the terms of Article 6 for the work done up to that time. Let us suppose that the work is suspended after the preliminary studies have been prepared and after the architect has done considerable work on the general working drawings and specifications, but before they have been completed. The owner under these conditions could, under the wording of the standard contract, with considerable chance of success, claim that the total due to the architect at this stage of the proceedings, is the twenty per cent which fell due on the completion of the preliminary studies, and that no further payment is due, because the working drawings and specifications were not completed at the time of suspension. To cover this point, I have long felt that it is advisable in every case that the contract should be so drafted as to provide that, in case of suspension, the architect shall be paid the amount which has accrued for sketches or drawings then completed and, in addition, the value of the additional services which he has performed, but for which at that point in the operation he would not yet have been entitled to charge, had the suspension not been carried into effect and had the work been proceeded with in the ordinary course.

## LEGAL DECISIONS

THE owner of real property contracted with the plaintiff to install a furnace. While the furnace was being installed, a mortgage was placed upon the property. All of the statutory requirements for a lien under the laws applicable to the property were observed and, if the owner had continued in possession, there was no question that the plaintiff's lien would have been superior to the lien of the mortgage. The owner, however, sold the property, the new purchaser agreeing to pay the mortgage and also to pay plaintiff's bill. When title was closed and the property transferred, the furnace had been completely installed, but no lien had been filed by the plaintiff. Plaintiff's lien was filed after the new owner had taken title.

As part of the transaction, it appeared that the plaintiff had transferred on its books the account from the original owner to the new owner. The question at issue was whether the plaintiff was entitled to a lien. The court held that the plaintiff had not lost its rights to a lien, and that the lien was valid, had not been destroyed by the change of ownership before it had been filed and would be enforced.

*Wise Furnace Co. v. Akron, etc., Co., Ohio Court of Appeals, Sixth District, March 29, 1926.*

A BUILDING contract provided that the contractor should be paid a certain sum as a bonus, "should contractor complete the work within the time specified and should quality of contractor's work be satisfactory to the builder." The contract also provided, "The builder is to be the sole judge of the quality of work." The builder took the position that the work was unsatisfactory, that there was no consideration for the bonus, that its payment was entirely dependent on the judgment of the builder, and refused to make payment of it. The contractor, on the other hand, alleged that he had properly performed the work in a manner and of a quality equal to the best in the trade, and that the refusal of the builder to pass the work as satisfactory was unreasonable and unwarranted.

The court held that, as the builder had decided that the work was not satisfactory, the contractor, in order to recover the bonus, was compelled to show that the work was as called for by the contract, that the builder should have been satisfied, that his decision that the work was not proper was erroneous or made in bad faith or under a misconception of the contract. The court further held that the bonus was not a mere gratuity, and that there was a valid agreement, supported by a consideration, to pay it on the conditions stated in the contract; that the offer to pay the bonus clearly contemplated services in addition to the mere performance of the work which had been contracted for, and that, if these additional services were rendered, the builder was obligated to pay the amount of the bonus and could not escape this liability by arbitrarily taking the position that it was the sole judge of the quality of the work and that the quality was not satisfactory to it.

*Duffy Brothers, Inc., v. Bing & Bing, Inc., New York Appellate Division, First Department, May 14, 1926.*

A DEED to restricted property included a provision against the erection of a stable. It was proposed by the holder of the property to erect a garage, and an attempt was made to prevent the erection of the garage, on the ground that the restriction in the deed forbade it. It was claimed by one side that the word "stable" covered a garage, and by the other side that the two words were not synonymous. The court held that the meaning of the word "garage" was not synonymous, under the contract, with the meaning of the word "stable," and that garage buildings did not, therefore, come within the prohibition and restriction in the deed.

*Hilsinger v. Schwartz, N. J. Chancery, May 1, 1926.*

# Beginning in the August issue

*Electric refrigeration brings the architect new problems and alters old ones.*

BEGINNING in the August issue of American Architect, Servel will present some of the new practices and possibilities.

The advertisements will be based on interviews with household management experts such as: Eva Wilson, B. A., M. A., Columbia University; Elizabeth Condit, Pratt's Institute.

Real estate and housing experts will discuss the market aspects.

Prominent architects will give their views on design and planning.

There will be much meat. Electric refrigeration makes possible more scientific routing, better grouping of kitchen equipment. It eliminates the ice-box entry, permits more light in the kitchen, encourages built-in units.

*Advisory Service*

There is a right way, and a wrong way to install electric refrigeration.

In built-in units, for instance, space must be allowed for air circulation, provision must be made for removing, monthly, the defrosting drip.

To answer questions on these and other points, Servel maintains a Commercial Engineering Department Architects are invited to use it as their own Service Bureau.

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Only three electric refrigerators are generally accepted as having proven nationally successful. They are the three approved by the National Electric Light Association. Among these three are differences which architects should investigate.

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# SERVEL AUTOMATIC REFRIGERATION

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### C. W. RAPP, ARCHITECT, DIES

C. W. RAPP, senior member of the architectural firm of C. W. & Geo. L. Rapp, of Chicago, Ill., died on June 29 at his home in that city, after a short illness. He was sixty-five years old. One of his firm's latest designs was the Paramount Theatre and Office Building, now under construction in Times Square, New York, a preliminary presentation of which was made in our issue of July 5. Mr. Rapp's firm also designed many buildings in Chicago, among them the Uptown, Chicago, Tivoli and Riviera Theatres, the Masonic Building and the Eitel Block. Further examples are to be found practically over all the United States.

### ORNAMENTAL BRONZE

"IT IS an axiom of business," states the preface to a well prepared pamphlet on ornamental bronze, issued by the Copper and Brass Research Association, "that goods well exhibited are half sold." It is the general acceptance of this axiom by retail dealers that has led to their willingness to spend large sums of money under competent architectural supervision, toward the construction of shop fronts and store entrances. Ornamental bronze becomes an artistic and economical medium for such purposes and its increasing use in retail business centers, has imparted a decidedly artistic aspect and dignified the merchandise for which it is the frame that holds display.

Desiring to demonstrate to what extent ornamental bronze has contributed to the fine appearance of business locations, the Copper and Brass Research Association of 25 Broadway, New York, enlisted the services of a competent architectural jury, whose duties were the selection and criticism of examples of ornamental bronze which in their judgment were indicative of the correct use of that material for shop fronts and doorways.

The thirty examples, every one of most unusual architectural importance, selected by the jury, are grouped in a pamphlet and accompanied by notes in which the jury present the reasons for selection. The whole thing has been excellently done, and the pamphlet, to be had on request, has the finest suggestive value.

### AMERICAN EMBASSY IN LONDON

THE American Indian has given a national flavor to the remodeled Morgan House, the future home of the American Embassy in Queen's Gate, according to the London correspondent of the *Journal of the American Institute of Architects*.

"The exterior is little changed except that the London stucco front has taken a smarter Italo-French aspect, and the national stamp has been suggested by a row of keystones representing Indian braves, complete with high cheek bones," the correspondent says.

"Their faces have a faint expression of astonishment. And no wonder, since they are doomed forever to gaze on Rotten Row."

It is now possible to get a good idea of the internal effect of the alterations and decoration scheme, added the correspondent, whose description follows:

"A good deal of the old interior has been gutted, especially on the two main floors, but a circular vestibule in stucco in late Louis XVI and a rather fine French salon on the first floor remain very much as before, with the no doubt welcome addition of radiators.

"The staircase, with a proper double curved sweep at its depart is new, and practically also the whole staircase well; the effect of this is very good and if future embassy gatherings are lacking in impressiveness it will not be because of any deficiencies in the reception layout.

"The main first floor salons are all more or less in the Adam style, and while the designs do not contribute anything very fresh they are dignified and sound, and have exactly the right air of being a background for personages of distinction.

"Upstairs the Ambassadorial suite is unobtrusive with wall papers in the best London tradition, not without a Victorian flavor in their flowered patterns. The bathrooms enjoy a dual personality, having figured papers down to dado height, and below this tiling of the best American functional aspect.

"So you can lie in an Americanized tub and gaze upwards in an Anglicized wall scape—the true union of two peoples."

### COMPETITIONS FOR DESIGN OF TRAFFIC SIGNAL TOWERS AND OTHER STREET FIXTURES

TWO competitions in design based on the widely recognized need for better design in street fixtures are announced in this month's magazines. The first competition calls for designs for traffic signal towers and standards and street lighting standards. The second competition is for filling station designs. In neither case is the electrical or mechanical equipment of the structure a part of the competition.

These competitions are being conducted by the Biscayne Boulevard Association, Miami, Florida. The Association has appointed Messrs. Bennett, Parsons and Frost, consulting architects, Chicago, to serve as professional advisers for the competitions.

The purpose is to secure designs appropriate for Biscayne Boulevard and to stimulate interest in the designing of better structures for these purposes than the unstudied devices now in general use.

The street for which the designs are desired is a level 100 foot street extending from the center of

# Carney Mortar is Always Right—it can't be otherwise

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WHEN Carney is used for the mortar on a job, it is literally true that the mortar must be right. The explanation is simple. With Carney, there are no uncontrolled elements to be reckoned with in mixing. Unlike other cements, Carney requires no lime, thus eliminating the most frequent reason for mortar going wrong—careless mixing.

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Miami for three and one-half miles to Northeast 55th Street, where it becomes the Federal Highway which, combined with the Dixie Highway, extends 360 miles to Jacksonville and beyond to the Northern States.

The first mile of the street was formerly Bay Shore Drive, recently widened and improved. The remaining 2½ miles is a new street involving cutting through fourteen improved city blocks and widening a narrow street (formerly Northeast Third Avenue) through nineteen improved blocks.

This new section will be open to traffic about December 1, 1926. The competitions close October 1.

The Biscayne Boulevard Association agrees to award to the winners within 5 days after the judgment of the jury $4650.00 in prizes as follows:

Competition No. 1.—1st Prize $1000.00; 2nd Prize $600.00; 3rd Prize $400.00; 4th Prize, $200.00; 6 Mentions, each $75.00.

Competition No. 2.—1st Prize $750.00; 2nd Prize $400.00; 3rd Prize $250.00; 4th Prize $150.00; 6 Mentions, each $75.00.

Program of the Competitions may be obtained by addressing Harry T. Frost, in care of Biscayne Boulevard Association, Columbus Hotel, Biscayne Boulevard, Miami, Florida. Or, THE AMERICAN ARCHITECT, 239 West 39th Street, New York. Or, Bennett, Parsons and Frost, 80 East Jackson Boulevard, Chicago.

## NEW YORK BUILDING CONGRESS ELECTS OFFICERS

AT THE recent annual meeting of the New York Building Congress, R. H. Shreve, of Shreve & Lamb, architects, was elected president. Other officers elected are: Alexander Kelso, John Lowry and Wm. O. Ludlow, vice presidents; Benjamin D. Traitel, treasurer, and Richard A. Wolff, secretary. Stephen F. Voorhees, who had recently retired as President of the Congress, is president of the Apprenticeship Commission.

## PERSONALS

John P. Parrish, architect, formerly of Indianapolis, Ind., has opened offices for the practice of architecture at 201 Mackey Building, Hollywood, Fla.

Obadiah Bass and Flournoy G. Hagan have formed a partnership for the practice of architecture under the name of Bass & Hagan with offices at 131 West Short Street, Lexington, Ky.

D. Leonard Halper, architect, Lee Perry, associate, have established offices for the practice of architecture at 310 Realty Board Building, Miami, Fla. Manufacturers are requested to send catalogs and samples.

John M. Liptak announces that he is no longer connected with Shape, Bready & Peterkin, architects, but has opened his own offices for the general practice of architecture at 366 Madison Avenue, New York City.

John B. Thomas, architect, has moved his office to the Real Estate Exchange Building, Lake Wales, Fla., where he will appreciate receiving catalogs and samples of building materials appropriate for Florida construction.

Henry T. Dysland, architect, has opened an office for the practice of architecture at 617 Beavers Insurance Building, Madison, Wis., where he would be pleased to receive a full line of manufacturers' catalogs and samples.

Harry Kirshbaum, architect, announces the removal of his offices, 25 West Forty-third Street, and 26 East 125th Street, and that he is now located in the Candler Building, 220 West Forty-second Street, New York City.

Frederick Westcott, architect, has opened an office for the practice of architecture at 617 Northwestern National Bank Building, Portland, Ore., where he would be glad to receive manufacturers' catalogs and building information.

Edward B. Green, Edward B. Green, Jr., and Albert Hart Hopkins announce the formation of a partnership for the practice of architecture under the firm name of Edw. B. Green & Sons—Albert Hart Hopkins, architects, 1 Niagara Square, Buffalo, N. Y.

Nat C. Hodgdon, formerly connected with the branch office of Pfeiffer & O'Reilly, architects, at Stuart, Fla., has recently opened an office of his own for the practice of architecture. Manufacturers are requested to send catalogs and samples to Mr. Hodgdon at P. O. Box 1064, Stuart, Fla.

Albert B. Groves, Inc., architects, are the successors to the practice and are continuing the policies of the late Albert B: Groves, architect, with offices in Suite 2021 Railway Exchange Building, St. Louis, Mo. Theron A. Groves is president, Charles M. Gray, vice-president, and George B. Groves, secretary.

Charles H. Conrad, architect, and George Bain Cummings, architect, announce the consolidation of their offices under the name of Conrad & Cummings, associated architects, 507 Phelps Building, Binghamton, N. Y. The firm of Cummings & Starbuck, architects, has been dissolved by mutual consent. Fred L. Starbuck will continue the practice of architecture in Miami, Fla.

# THE PUBLISHERS' PAGE

AN antipodean subscriber, an architect in Melbourne, Australia, writes us in grateful acknowledgment of a copy of the 1925 Specification Manual sent to him. He says in his letter: "I am surprised to find that a large number of American manufacturers in the building line do not seem to appreciate what a market is here in Australia for their goods." Commenting on the fact that he has a million and a half dollars of work on his boards, he states that on some hotel buildings he is now erecting "all plumbing fixtures, hardware, lighting fixtures, doors, elevators, refrigerator equipment, fire hose, bathroom accessories and vacuum cleaning plants, are from America."

He has learned of the dependability of American-made goods from our advertising pages first, and later by direct correspondence with manufacturers.

THE AMERICAN ARCHITECT is now subscribed for and read in practically every country in the world where architecture finds dignified expression. It, therefore, becomes a dependable medium of sales promotion to every manufacturer who desires to find a foreign outlet for his product.

We measure time in this country with a smaller gauge than they do in Europe. Here we talk of weeks and months, and sometimes when we want to give an impression of a long time past, we talk of decades. Our English brethren regard a century but a comparatively brief period when they are referring to buildings or historic monuments.

Our much respected contemporary, *The Architect and Building News*, of London, has marked its arrival at its three thousandth number by the publication of an issue largely increased in size. That dignified publication "points with pride" to the fact that it has been "published in the interest of the Mistress Art"—we like that term Mistress Art—"since 1869." "Three thousand issues make a fairly notable spell in the annals of technical journalism," it states in its leading editorial. We extend our greetings and felicitations, as from the oldest architectural journal in this country to the oldest in England. And it may not be out of place to direct attention to the fact that the July 5th issue of THE AMERICAN ARCHITECT was the 2500th issue of this journal.

A resolution passed by the Association of National Advertisers at their recent convention held in Cleveland, is interesting to architects as showing the reaction of those whose business is purely advertising, toward the activities of certain individuals and groups in the profession of architecture, who seek to finance books illustrating their work or catalogs of exhibitions by appeals to manufacturers to purchase advertising space. After formally setting forth in a preamble, just recognition of efforts made by reputable publishers to develop a basis of proved advertising value, and deprecating the tendency toward solicitation of advertising in mediums of doubtful value, the resolution states:

Whereas, advertising in special editions, catalogs, programs, or other mediums issued by trade or other organizations not regularly engaged in the publishing business has proved to be of doubtful advertising value, and constitutes an unwarranted drain upon the resources of national advertisers, without adequate returns,

Therefore, be it Resolved, that the Association of National Advertisers hereby places itself on record as firmly opposed to advertising in such publications above mentioned as an economic waste and an unjustifiable charge against the cost of distribution.

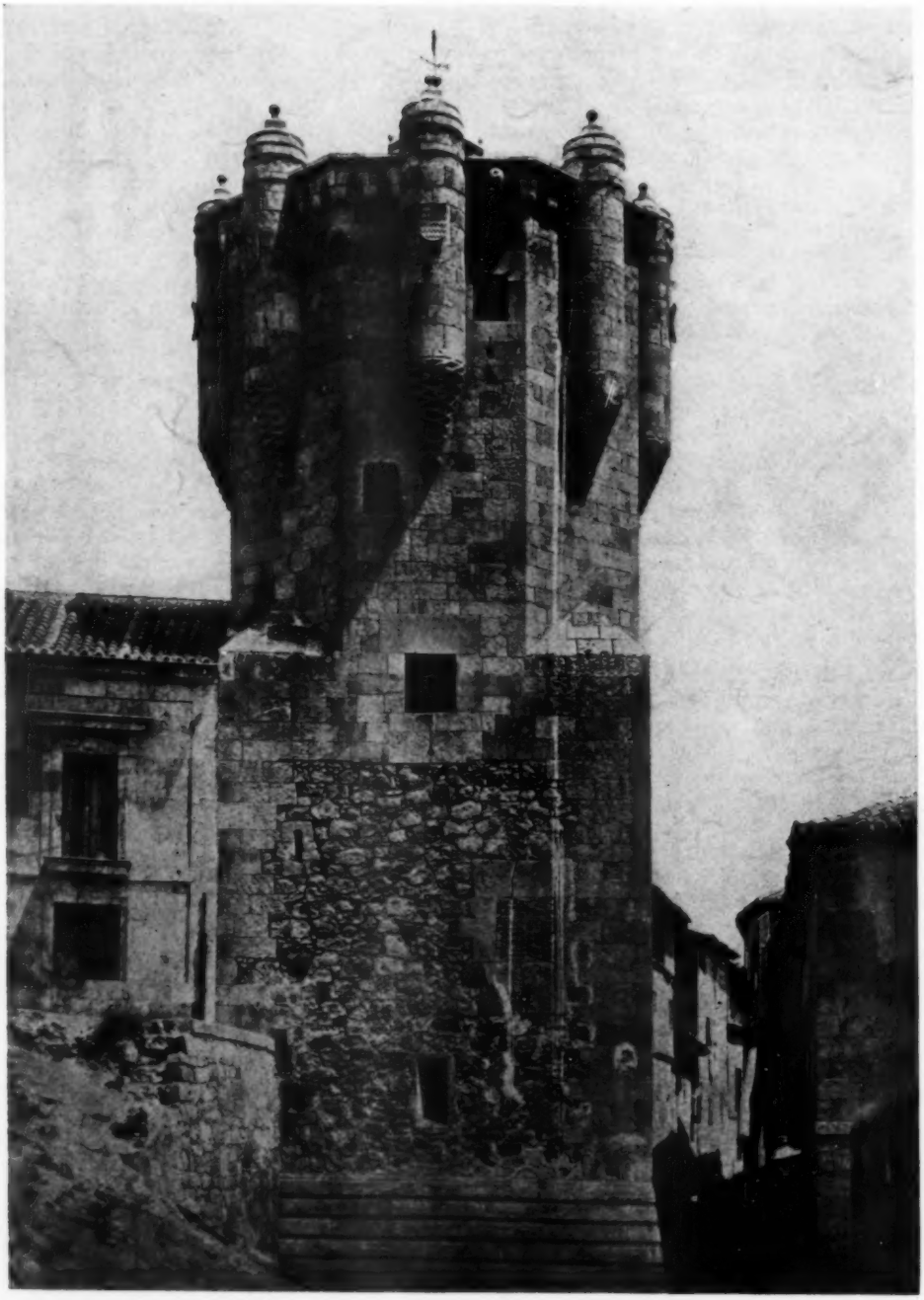
In view of this opposition on the part of the National Association of Advertisers, is it not fair to assume that solicitation on the part of architects may be regarded by manufacturers as something involving outlay for which no adequate return may be expected, but a request which nevertheless for obvious reasons they hesitate to refuse? Not a pleasant position for either the solicitor or the manufacturer to be in.

The 1926 Specification Manual, this year bigger and, if possible, better than ever, has in its preparation reached the point where we may with reasonable certainty announce that it will be ready for distribution on September 1.

This Manual is but one of the many services that THE AMERICAN ARCHITECT seeks to provide. Service is the very foundation of value in technical publication, and like everything technical, it must be backed by accuracy. The specifications presented in the 1926 Manual and the various helpful articles that appear, are accurate, dependable and time-saving. Apropos, we just have a letter from an architect in Florida. He writes:

"Your 'Don'ts' and 'or equal' as printed in your Specification Manual are of inestimable value to any practicing architect. You particularly call attention to the following: Don't furnish sketches or do work without proper form of contract between owner and architect. This is just what I need—some binding form of contract printed, not too bulky or too technical, so as not to scare a prospect away by the use of legal terms. If there is any such contract form in use, please do let me know, and be assured of my appreciation toward your splendid organization."

We knew exactly where to find the form of contract he wanted and he now has it.



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