

THE AMERICAN ARCHITECT

FOUNDED 1876

THE PRESIDENT'S HOUSE, WILLIAMS COLLEGE, MASS.

By THOMAS TILCOTON WATERMAN

THE valleys of western Massachusetts and Connecticut are singularly rich in fine specimens of late Colonial Architecture, but it would be difficult to find an example of greater merit than the President's House in Williamstown. There is a tradition that when Gen. Samuel Sloane built the house as a wedding gift for his daughter in 1801, the architectural woodwork was ordered in Boston and was shipped to Troy by water and thence conveyed over the hills on mule back. While this tradition is not authenticated, the char-

acter of the exterior ornament makes it seem very plausible. The same is true of the interior woodwork with the exception of the mantels; in them is found workmanship that is obviously local in its origin.

The house is most happily situated on the edge of Williams College campus with its principal facade to the elm-shaded main street, which is one of the most beautiful in Massachusetts. The New England mansion of the nineteenth century poets could not be visualized more perfectly than it is



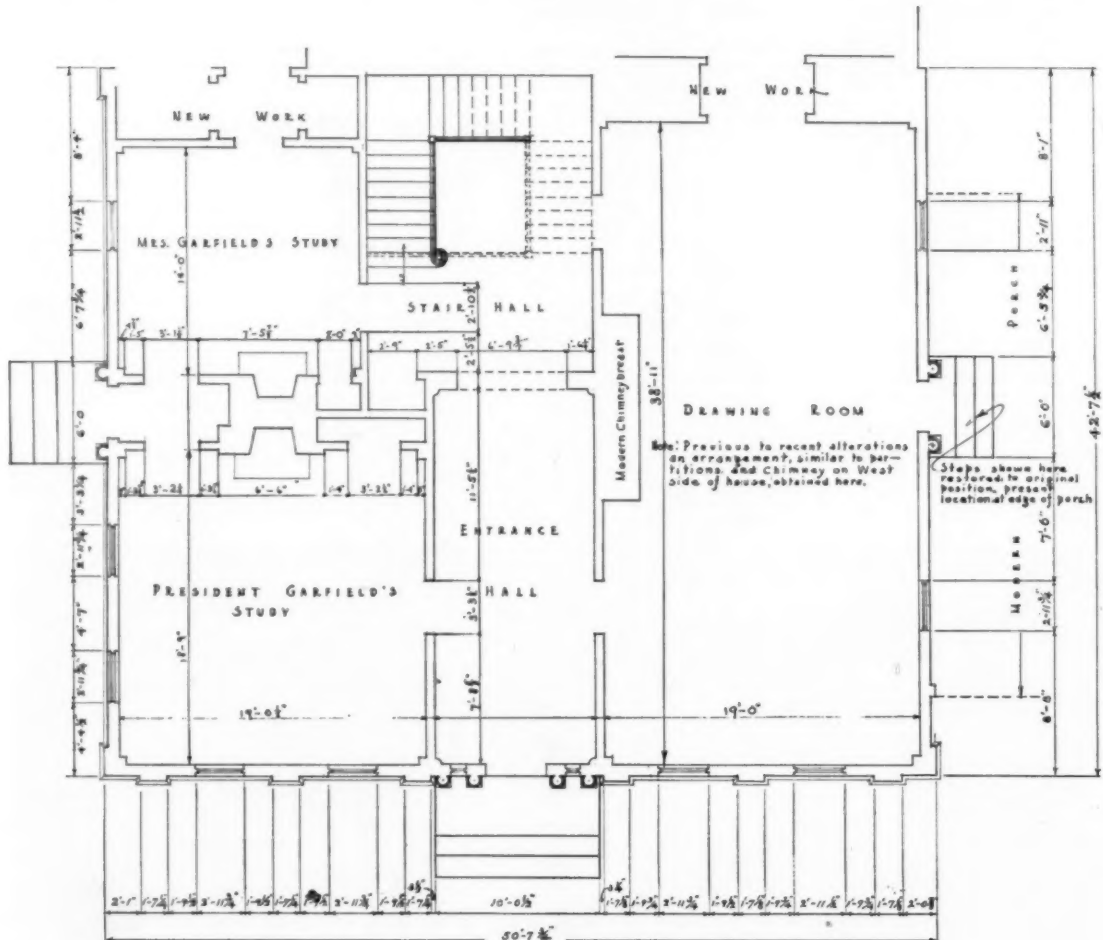
THIS HOUSE, BUILT ABOUT 1801, IS LOCATED ON THE EDGE OF THE CAMPUS OF WILLIAMS COLLEGE, WILLIAMSTOWN, MASS. THE NEW ENGLAND MANSION OF THE NINETEENTH CENTURY POETS COULD NOT BE VISUALIZED MORE PERFECTLY THAN IT IS HERE ACTUALLY TO BE SEEN

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here actually to be seen. In the sunlight the house simply sparkles against its background of magnificent trees and lawns, its white paint bringing into sharp relief the wealth of ornament.

The facade plainly betrays the approach of the Classic Revival, but at the same time thoroughly maintains the delicacy of scale by which our third period Colonial Architecture is characterized. This elevation is divided into five bays by fluted Ionic pilasters, which unfortunately show an entasis.

effectively encased by rusticated coigning. The Palladian motive is remarkably rich and interesting and obviously the product of much architectural skill. The arched door is framed by double engaged Ionic columns which in turn frame the sidelights. The entablature of this order is exceedingly rich. Its frieze is ornamented by groups of flutes, vesica shaped medallions and on the centers of the columns by delightful vases similar to those in the frieze of the main order, but much



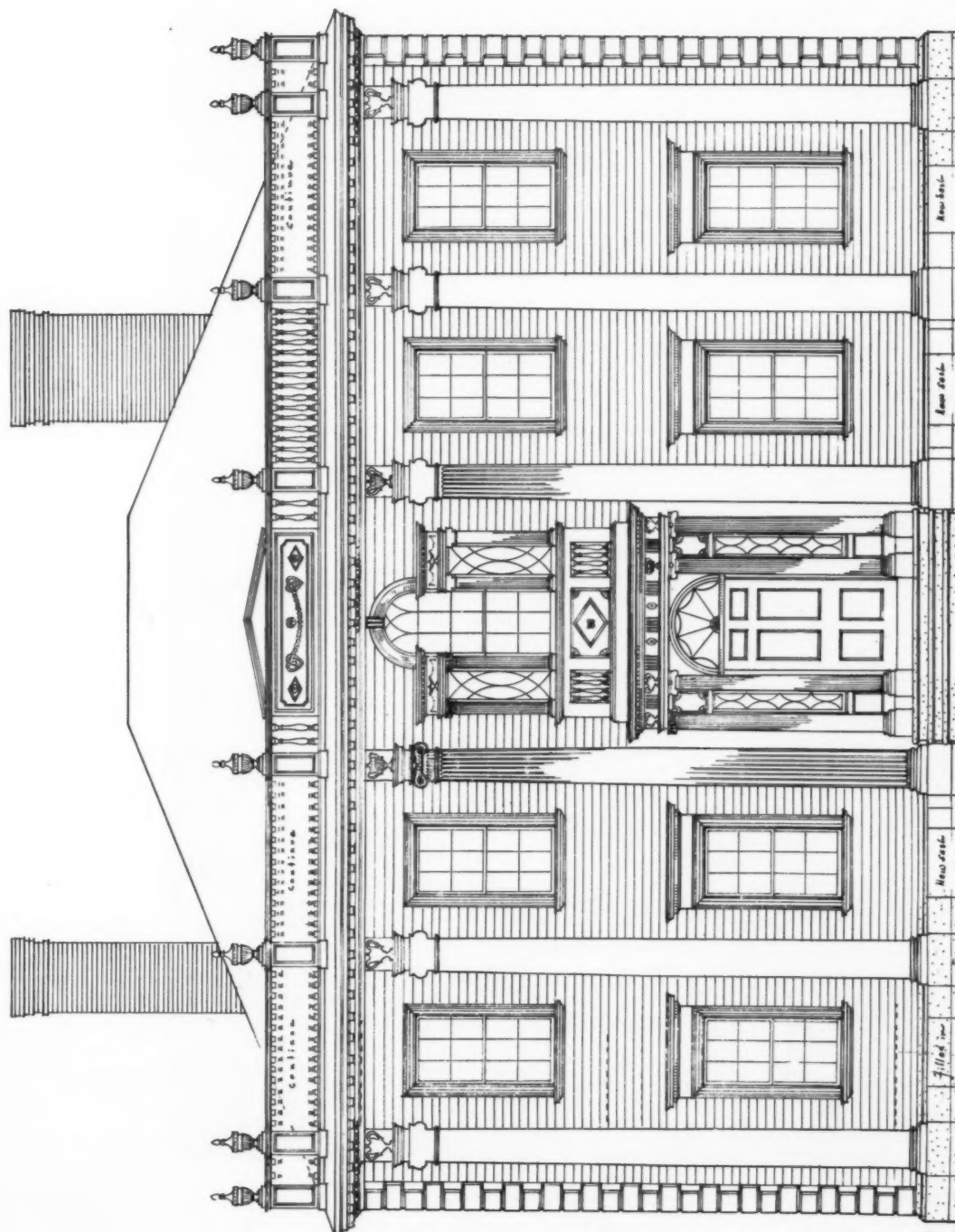
PLAN OF HOUSE AS IT IS TODAY, AND AS DRASTICALLY CHANGED IN RECENT ALTERATIONS

The central bay is occupied by an elaborate Palladian entrance motive; the flanking bays by tiers of windows. The first floor windows are capped by a full entablature, the frieze of which is enriched by reeded triglyphs and the cornice by dentils.

The main cornice is richly decorated with modillions, the egg and dart, the bead and billet and flutings. It breaks back over the end pilasters forming piers at the corners of the building, which are

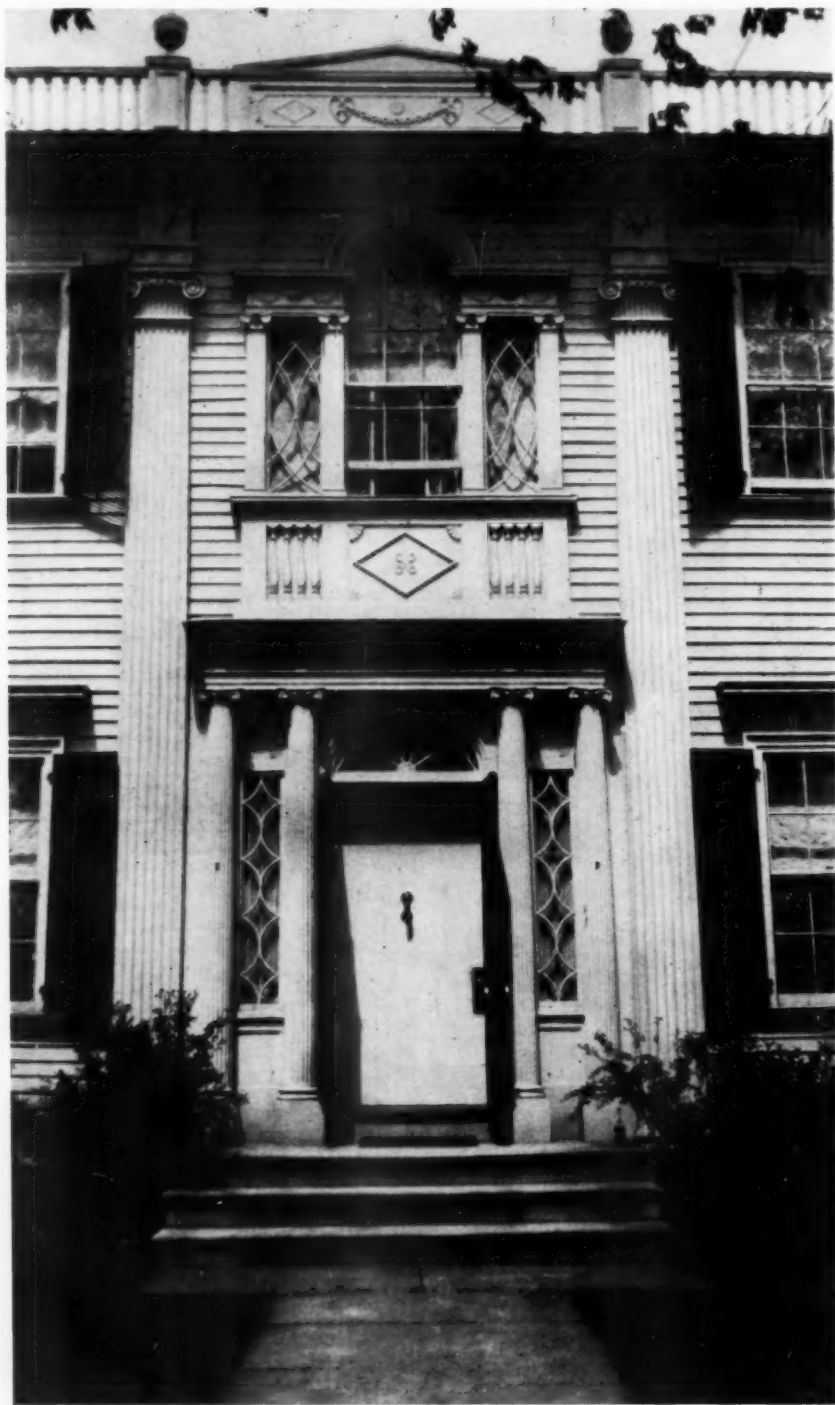
smaller in scale. The pedestal of the window above is composed of side panels of split balusters and a central panel of simple applied ornament. Perhaps the finest piece of detail design is in the vase and festoon in the entablature of the window sidelights. The glass in the whole central bay is original and of excellent color and texture. It is very fortunate that the President of the college intervened when it was proposed to replace this

(Continued on page 279)



FRONT ELEVATION

PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.



MAIN ENTRANCE DETAIL

PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.

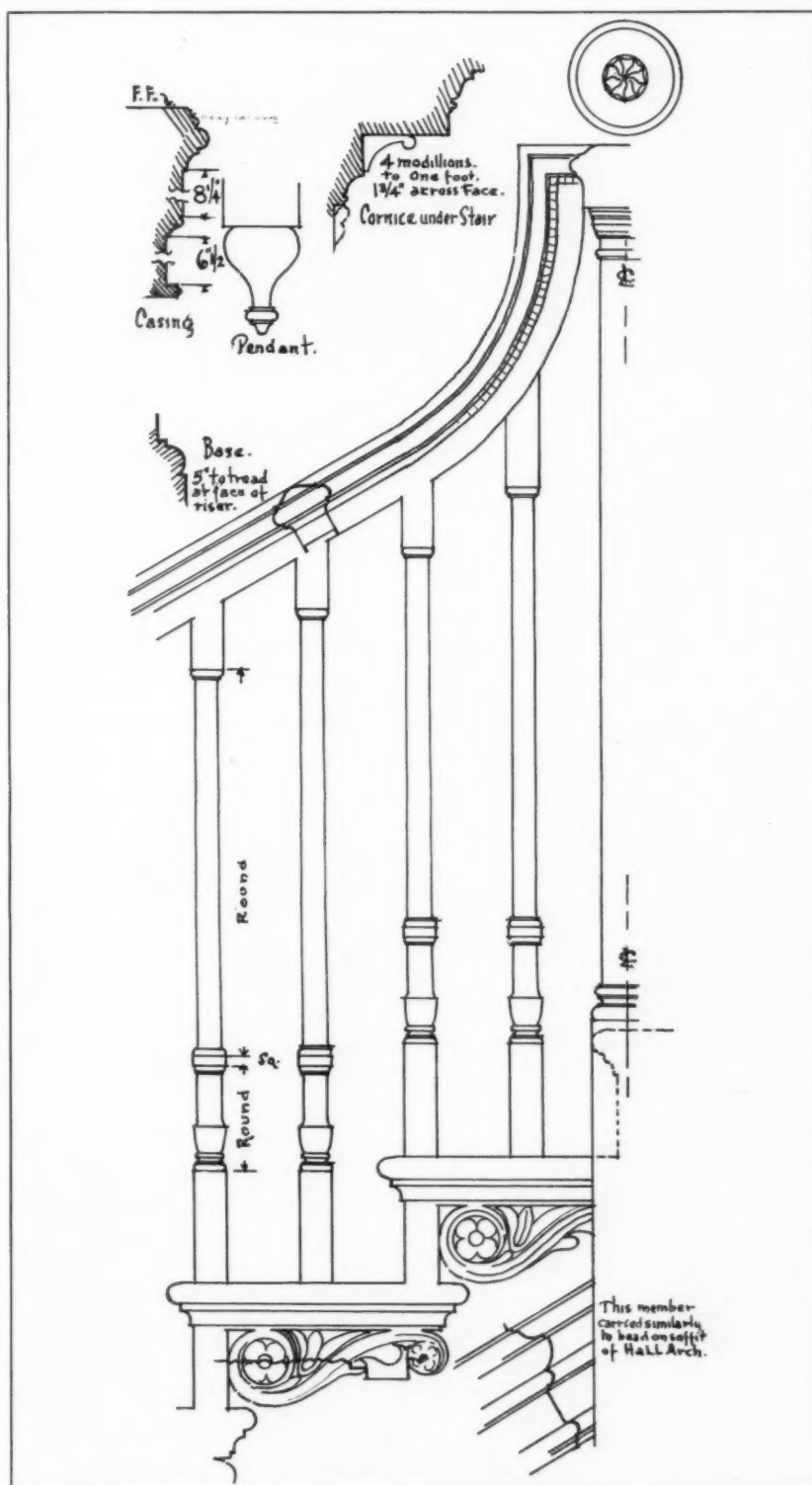


DETAIL OF ENTABLATURE
PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.



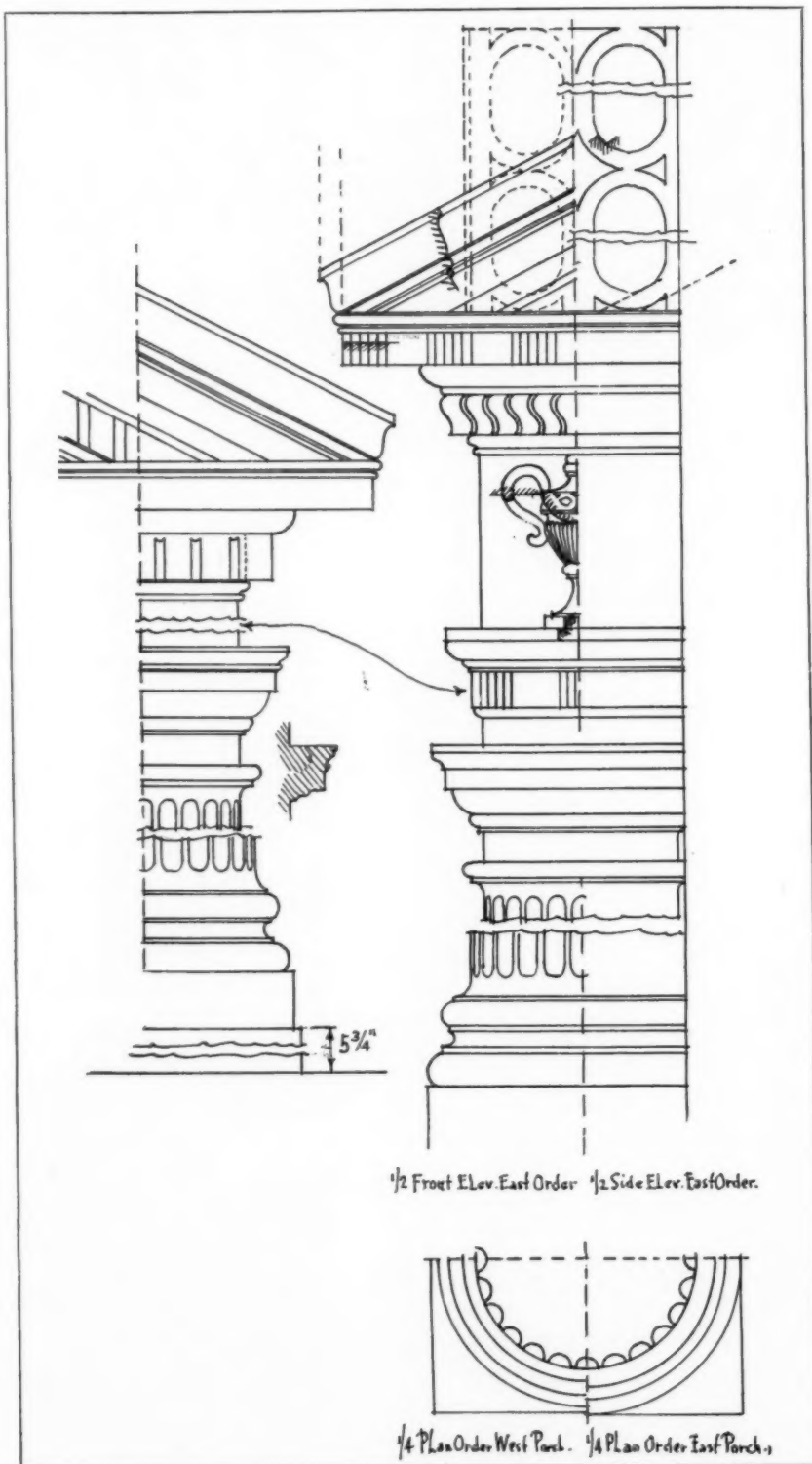
MAIN HALL

PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.

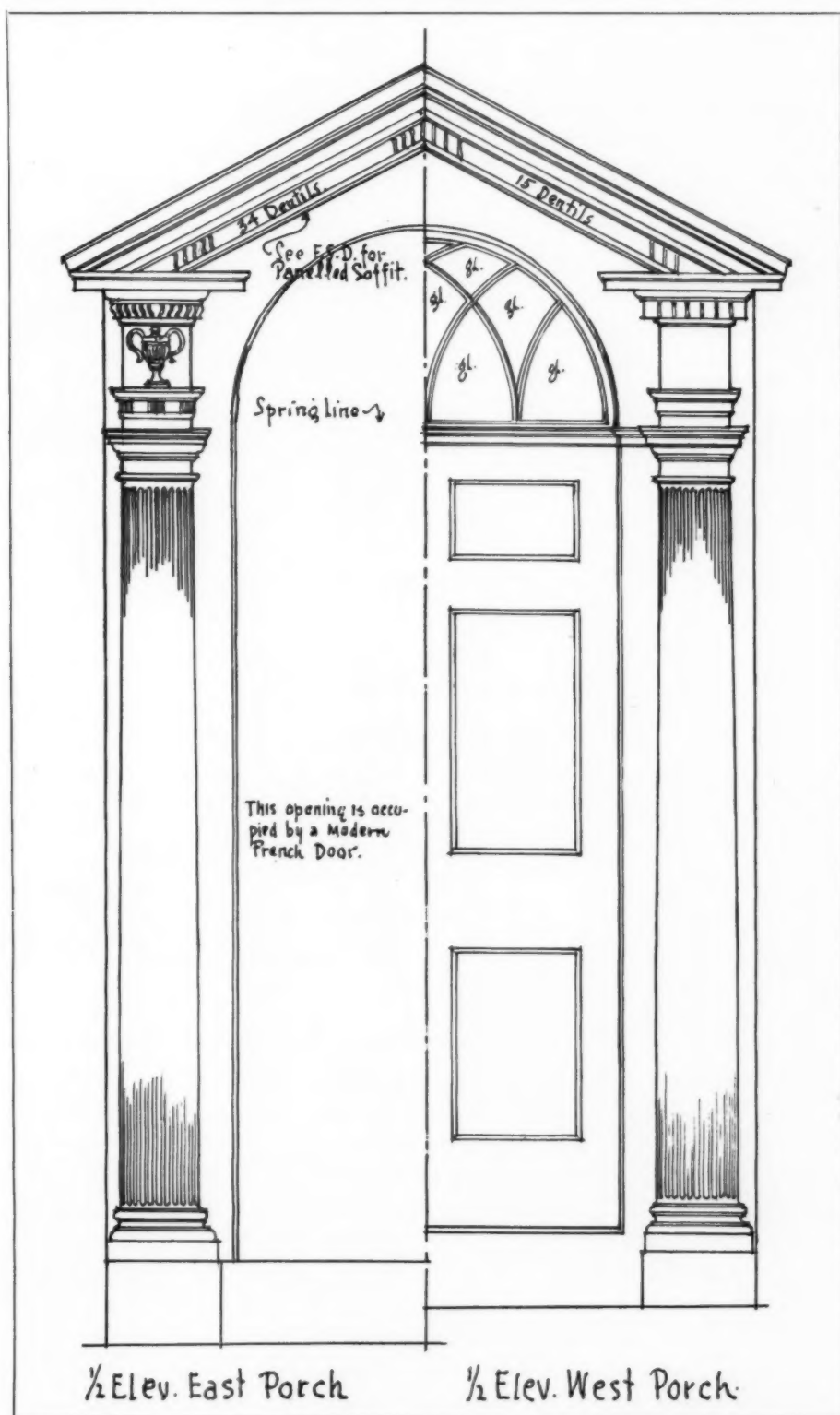


DETAIL OF STAIRWAY

PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.



PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.



PRESIDENT'S HOUSE, WILLIAMS COLLEGE, WILLIAMSTOWN, MASS.



PRESIDENT'S HOUSE WILLIAMS COLLEGE.
1" SCALE DETAIL, SOUTH FRONT.
MEASURED AND DRAWN BY CREAM AND FERGUSON, BOSTON, MASS.

(Continued from page 270)

with modern glass. Wood muntins have been used instead of leads for the geometrical designs in the ornamental openings. The original sashes throughout the rest of the building were removed many years ago and large lights substituted, but sixteen light sashes have been restored according to the detail of the old work.

One of the most interesting features in the house is the diversity and variety of the capitals and



THE ROOF BALUSTRADE

orders. On the side entrances the Doric order is employed while elsewhere the Ionic is used, save in the hall which shows a fluted bell capital. The caps of the Main Order are interesting efforts in the Greek Ionic. The necking is delicately fluted, the bell carved with beads and egg and dart and the abacus with a simple water-leaf. A curious diminutive fleuron is used. The Greek cap is found also in the fine door frames in the President's study, but the three remaining orders are Scamozzi's Ionic. The most interesting and graceful of these caps are those of the small piers of the Palladian window. Here the necking is occupied by simple conventional leaves and the bell by egg and dart and a beading. The fleuron is replaced by a quaint little semi-circular canopy from which depends a valance of delicate leaves.

When the original sash was removed the roof

balustrade was also done away with, but was fortunately stored and at the time the house was altered and extended, a few years ago, was replaced. Its absence must have been very unfortunate as the hipped roof is low and is seen only from a distance so the rail is depended upon to form a cap. This is especially necessary since the installation of the modern metal gutter, which throws the entire cornice in shadow, blotting out the play of light and shade on the cornice itself. The vases surmounting the pedestals are worthy of study and while comparatively simple present a good silhouette. One or two are not original, but are reproduced to replace those lost and lack the guilloche carving. New England thrift would



A SIDE ENTRANCE DOORWAY

not, however, permit even the originals to be carved where out of view, therefore the backs are all uncarved. The symbolism in the central panel of the balustrade is very delightful and of course indicates the purpose of the original gift. It was not an unusual custom in the Colonial period to decorate bridal gifts of furniture with hearts, love

birds, darts, lover's knots or other nuptial symbols, but it is rare to find them so conspicuously worked in the design of a house of this size and magnificence.

The plan of the house has been drastically changed in recent alterations. All the partitions on the east side of the first floor were removed to form a large Drawing Room for official entertainments. The Dining Room has been placed in a new wing and is entered by large doors from the Drawing Room. An entrance to the room on the second floor of the wing has been provided from the



DETAIL OF STAIRWAY

second landing of the stairs while the original back door opens into a new rear hall. Aside from the unusual cornice and corner post treatment in the various downstairs rooms the important feature of interest is the superb stair hall. The vista from the front door rivals any of the period, the delicate stair is framed in the graceful arch which separates the Entrance Hall from the Stair Hall. The design of the stair shows few traces of second period influence aside from the heavily moulded string.

The slender balusters are beautifully turned and support a sycamore hand rail which is finely inlaid on the outside with alternate dark and light squares. The rail is elaborately ramped and terminates in a swirl at the bottom. The richest work is naturally centered in the brackets which are



DETAIL OF STAIRWAY

carved with rosettes and lotus flowers. The ascent is unusually easy.

The Colonial air of the house is well preserved although no effort has been made to furnish it in the style of the period.

The officers of the college have shown great wisdom in causing complete scale and full size drawings of the President's House to be made. These records, measured and drawn by the firm of Cram & Ferguson, are preserved in the College vault for reference in case of damage to or the destruction of the house. It is to be hoped that other corporations, or individuals having valuable examples of early architecture in their keeping, will emulate this precedent.

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COMPETITION FOR COVER DESIGN

THE *House Beautiful* Publishing Company, 8 Arlington Street, Boston 17, Mass., announces its fifth annual competition for a cover design for *House Beautiful*. The publishers offer a first prize of \$500 and four special prizes of \$250 each, together with six honorable mentions. The competition closes January 14, 1927. Full particulars may be obtained by addressing *House Beautiful* as above.



EDITORIAL COMMENT



THE trend of criticism as to the ugliness of modern life reminds us of a famous saying by Mark Twain. "There has been considerable talk," said he, "about the weather, but nothing has ever been done about it." We read in magazines in the field of art and in the Sunday supplements, long and generally tiresome articles, deploring our decadence in art and extolling that of various periods in the past, but nothing seems to be suggested of sufficient practical value that would help to overcome present conditions and set our feet on the path toward a renaissance.

The Summer is past and with Autumn here, we shall probably read of the purchase of some old master at an enormous price, of the despoilation of some fine old English house to furbish up the American palace of one of our newly rich. But that does not indicate an awakening of art, but merely the fact that the American millionaire is as always keenly alive to a good bargain.

We met a sculptor not long ago, an Academician, who was lamenting the lack of appreciation of sculpture. "Can you tell me," he asked, "why people in this country always link sculpture with death? Why they only regard it as a means of commemorating the memory of some dear departed?" "Ignorance," we replied.

An easel painter, also an Academician, bemoaning the state of art in this country, declared he had not sold a picture in six months. "Where are we going to hang pictures today," he asked, "except in art galleries, when the walls of every dwelling are no longer available, owing to the modern trend in decoration that leaves no room nor place to hang a canvas?" Again we answered, "Lack of education in art."

It is not conceivable that the easel painter's and the sculptor's art is going to disappear, even though today it languishes.

The statistician will, if you pay him, construct a "graph" for you, whose waving line will show the rise and fall of art in this country, exactly as he will plot a curved line that shows the highest and lowest prices over a certain period, of any designated commodity. And this graph will, if correctly made, show that there have been periods of decadence in art and periods of the finest performance. Readjustment always is marked by a period of decadence. Readjustment takes time, not days and weeks, but years and decades.

Europe has traditions in art which we have not, and Europe strives as well as it may to live up to

its traditions. One may not think of Italy without thought of it as a storehouse of art. Mussolini knew his people when he founded his political program on a conservation of art and a determination to make Italy not only a protector of the wonderful art it holds, but also to stimulate its creation.

Many will be unable to understand the reasons for, nor will they consent to a union of art and politics. But we believe it is as certain as anything can be that the revival of art in this country will be postponed until, by education of all the people, it becomes so vital a part of our daily lives that politicians will have to favorably consider art as a necessity, and learn that a one-time apathetic attitude must give place to a listening ear to the demands of the voter.

THE open fireplace, that always cheerful place in a room where the family may congregate during long Winter evenings for the most restful period of the day, is threatened with extinction. The movement toward what is called the smokeless house is rapidly assuming such proportions that there will be no need for chimneys, and with these abolished, the open fireplace will disappear.

Already in England has the tendency toward the smokeless house become very pronounced. We learn from *The Builder*, of London, that a group of one hundred houses are to be fitted with only gas and electricity for all heating, lighting and culinary purposes, and if the experiment proves successful, future housing schemes will provide all gas or all electricity.

It must be remembered that in England, and particularly in London, the matter of smoke abatement is a serious problem, and for that reason the English people would probably willingly barter the open fireplace as a means of overcoming a very detrimental condition. But in the United States, where such climatic conditions do not exist, it is doubtful if the American house owner would be willing to forego his open fireplace, for around it cluster memories that reach back to the days of earliest settlement in this country. How is St. Nicholas to gain access on the occasion of his annual visits, and where will the stork perch when he arrives? We have calmly watched the passing of many cherished traditions, but we are so sentimentally inclined toward the chimney and the fireplace that we resent any innovation that seeks to eliminate them.



THE CATHEDRAL, REIMS—AFTER THE FIRE
FROM THE ORIGINAL PAINTING IN OILS, BY PIETER VAN VEEN

ARCHITECTURE AS A NECESSITY

By WILLIAM ROGER GREELEY, A. I. A.

THE so-called temperate zone has always bred the vanguard of civilization, and from earliest time this zone has recognized three great Necessities—Food, Clothing and Shelter.

Necessities can hardly be ranked, but if there is any order of importance it is that given above. Food is the prime necessity. Clothing has come to be regarded as almost as indispensable, and shelter, take it the year round, is something that society cannot do without. These three handmaidens minister to our most urgent needs. They form a triad as beneficent in the nurture of man as the three fates are dour in his destruction, and as Clotho, Lachesis and Atropos, all sinister, differ among themselves, so the three handmaidens of life have their varying and distinct characteristics.

They are alike, perhaps, only in the fact that they are all three necessities.

Food is the oldest of the three. She was hoary with wisdom before her two sisters were born. For countless aeons before man took the stage she had supported life in every form unaided. She had learned to feed life to life, causing each creature to feed upon another in a myriad-branched maze of balances that appals our imagination.

"She threw to the owl the field mouse,
To the lynx she gave the owl.
The frog she fed to the gosling.
Then betrayed to the fox the fowl.
For the bird she furnished the beetle,
To the felines she gave the bird.
She made the wolves eat the sheep flock
And the lions devour the herd."

Through the centuries, until the dawn of history, she fed the world in a merciless dead-earnest of slaughter and counter-slaughter. Her face was grim with the sight of violent death and her hands were smeared with blood. Hers was no art, but the bare business of feeding hunger. Yet, with the advent of historic man her features began to soften. As the cat had played with the mouse so man began to fondle his food, and to surround the rude table with pleasure. The mere eating became a meal, and the meal grew to an observance of gladness for the family. Our sister of sustenance was becoming conscious that she was destined some day to preside over an art. Her rites were celebrated with merriment, and then with pomp: and as soon as pomp arrived Garniture also came. From the days of the first feasts until now an increasing "Art" of food has developed, until we eat with as much ritual as we pray. In fact, many have substituted for all religious observance the ritual of the feast.

Our oldest sister has become a patroness of the art of eating. We are all her devotees. She helps

create the spirit of Christmas with plum-pudding—of the Nation's birthday with salmon and peas—and of Thanksgiving with turkey and cranberry sauce. The nation that roasted a beautiful queen at the stake, with some consistency, perhaps, knighted a loin of beef. In Merrie Englande of the olden time Roast Beef was more renowned than Chaucer, and today as the Catholic is held by his holy faith, our Patroness of Eating holds the Englishman with her tea. Down to his last day in the trenches in bloody warfare, tea holds him in unwavering allegiance. When England expects every man to do his duty, the last syllable always comes first.

A dinner has become a religious service—an obeisance to the Goddess of the Art of Eating. It has no direct relation to the needs of the inner man. It must begin with liquor or liquid, plough through fire-flashed flesh and sickening sweets, and then kneel at the high altar of black coffee. A man must eat it all, whether he wants it, needs it, or can stomach it. He is in the Eaters' Sanctuary, and he must make his sacrifice in the manner decreed by the Goddess. Flour must be white, butter bright yellow. In the last analysis, any given feast is better if all the food is red, or all brown, or all blue—to match the draperies.

And so we have a History of this Art of Eating. Epicurus, Lucullus, the Bourbons, the Tudors, the Commercial Travellers—all have their chapters in it. Each has left his mark upon some age or period—but none a noble one. Turn the pages as we may, we shall not come upon an age or a century that was great or is respected because it was a time of marvelous feasting or fine cooks. In "Cyrano" Ragueneau shines as a cook only because he is a poet also. The greatest of human needs has not developed a great human art. The oldest and strongest of the sisters of necessity is also the least spiritual, and may be said, in spite of all efforts, to feed only the body of man.

Her Spinster Sister, "Clothing"—has a different past. She is the youngest of the three, and the gayest. Even in her early days she learned to regard herself as the presiding genius of an art. In the time of skins—if that time can be spoken of as past—she was half practical, half decorative, and from that day to this she has gradually strengthened her hold upon her devotees. Thousands—millions—worship at her shrine. Each decade she produces a new inflorescence of glory. Each succeeding decade throws it into disrepute and derision, like wilted flowers cast into the barrel. Always brilliant and glorious at the moment of creation, almost always tawdry and grotesque in retrospect, Dame Fashion continues to rule her world. Culture she has never won. Taste she rides over rough shod. Change—

restless and fatiguing change—is her sorceress wand. She makes her worshippers wheel ceaselessly about her in a dizzy spell—a Circe, come again, making of men perhaps not swine, but peacocks and pouter pigeons.

History tells *her* story too. Through its pages are heard the sweep of the toga, the clank of mail, the rustle of stiff brocades, and the singing of softer silks—yes even the creak of the Deacon's shoes. The Spinster Sister of necessity is everywhere present among History's great pages, but nowhere in a vital role. She flits in and out, lighting the scene with gay color, painting the pictures of the great pageant in brighter tones or in sober drab, according to her whim. She is a butterfly on the battle field of life. She has developed an art but it is a fickle one, mixed with vanity. It contributes a fluttering and a transient glamour to each season and each age. If it is sometimes noble, it is often gross and ignoble. If it pleases, it seldom inspires. It has remained a minor art, altogether.

The third sister is no less individual. Between the other two sisters in age, it is in the world of pre-human life that she shows a first hint of her presence. She spins the cocoon for the silk-worm, and weaves the nest for the swallow. She lines with soft fur the hidden corridors of the hare and the fox, and builds in rhythmic measure the fine geometry of the hive.

She crowns the crag with the eirie, and beneath a paper dome, shelters the wasp and the hornet, and for man's first home she takes a cave with a flinty floor and a narrow door where a wisp of smoke issues and is blown aside.

And from that day of the cave down until this present time, she has spurred man on to build better, and make his buildings shine with all the grace and the beauty at his command.

And again we turn the pages of history, but this time we find that The Sister of Shelter has brought her altar into the very front, and man has knelt before it, and made votive offerings and has called this shelter-making a fine Art, and has found it strong and noble.

"And History by this measure
Is found to be great or small.
And its triumphs stand through the ages
To move and inspire all.

So whether we build a temple,
Or whether we build a fane,
A palace, ornate or simple,
Or a Dolmen out in the plain,
It stands as a challenge forever
To the best that is in a man,
Inciting to noble endeavor
On a wider and ampler plan.

One look at Westminster's black towers,
One glance at St. Peter's dome,
Will give to his mind new powers
From the strength of London and Rome.
And no one can fashion a measure
That will weigh the effect on the race,
And none can replace with mere treasure
A building of beauty and grace.

So our third Fair Sister of Shelter
Stands apart from the other two,
And those that shall kneel at her altar
Shall gather up strength anew."

Holmes found it natural and easy to associate the art of building,—from the Nautilus to Man,—with the growth of the soul of man itself. In his imagery of the progress of the human individual he finds his analogy in the builder's craft.

"Build thee more stately mansions,
oh my soul,
As the swift seasons roll.
Leave thy low-vaulted past.
Let each new temple, nobler than
the last,
Shut thee from heaven with a dome
more vast."

So it is that this necessity of Shelter, a thing outside himself, has dominated the spirit of man through the ages, and has occupied a higher place in his esteem than the sister necessities, Food and Clothing, both, as it were, lying too close to his person to command reverence. His food is a diet or a regimen: his clothing a trapping or a disguise: but his house is his castle.

The foregoing is the sixth in a series of articles by Mr. Greeley, on the various aspects of architecture.





AN ESSAY IN COLLABORATION

AN APPRECIATION By IRVING K. POND, *Past President, THE AMERICAN INSTITUTE OF ARCHITECTS*, OF THE DESIGN BY EDITH MAGONIGLE, FOR A SCULPTURED FRIEZE FOR THE LIBERTY MEMORIAL IN KANSAS CITY,
H. VAN BUREN MAGONIGLE, *Architect*

Away back in a period variously estimated at somewhere between twenty and forty thousand years ago human beings who had lived and achieved were writing a record of their achievements in sculptural forms on the walls of their caves at the northern base of the Pyrenees. These caves were dwellings and were well protected against invasion; for the writing of these records was a peace pursuit and dealt mostly with objects of the chase and those activities through which life and sustenance were furnished to the cave dweller. This memorializing in terms of art had, probably, been going on for a hundred thousand years previously; for how long we have as yet no means of determining; and it will, probably, be going on for hundreds of thousands of years to come; we have no way of forecasting exactly. But humans are humans and what humans have done humans will continue to do in some form or other as long as humans continue to exist.

When communities enlarged and became self protecting as well as self sustaining these memorials were carved in the open and began to include other than matters of the chase and individual and domestic affairs. The contacts, not to say contests, between communities were memorialized and symbolized—and human contacts and contests with the Gods. The realm of reality was insufficient and the realm of fancy, of fantasy, was invaded. Sometimes men came off best; more often the Gods. Men were slain to appease the Gods, and this was memorialized. And then the Gods became unified

(in the minds of men) and the God—this happened numerous times—was forced to slay himself, through human agency, in order that he might appease himself and be reconciled to man; in order that man might be saved and sustained physically and spiritually. Of course all this had its origin in the mind of man, but that did not prevent this imaginary spiritual struggle between Man and God from being and becoming the greatest idea for memorializing the world has ever known. The presence, extent and elaboration of temples, mosques, synagogues, shrines, altars, cathedrals and votive churches sufficiently proclaim that.

As time went on these memorials became more abstract; architecture, the great abstraction, was called upon to minister to the idea through the psychic appeal of its lines and forms and masses, while over the surfaces of this architecture were spread the forms of sculpture—the cave turned inside out and its walls exposed to the world. Throughout historic times architecture and altars of architectonic quality have been the background for sculptural representation and symbolism; and, probably, no matter how important the sculptural factor may be, architecture because of its abstraction and its supremely powerful psychological appeal will always strike the dominant note. Localities as far remote, and expressions as far different, as Assyria, India, Egypt, Greece, Yucatan, Spain and France bespeak the potency of the architectural appeal especially when accompanied by the sculp-

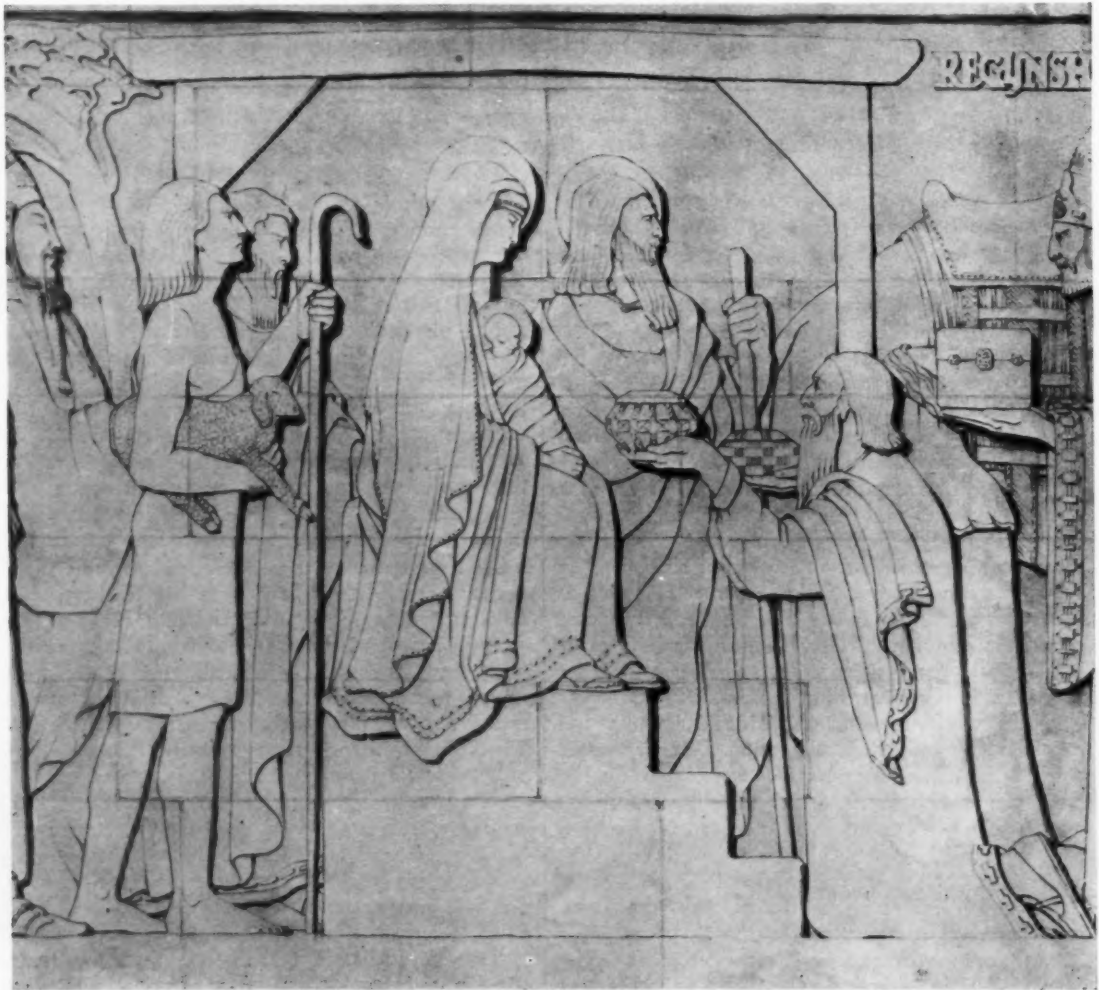


FROM THE ORIGINAL DESIGN BY EDITH MAGONIGLE

tural. It is not sufficient that the sculpture have but a plain wall backing or be covered only by the dome of the sky; the architecture must not only accompany but dominate. This is the case with Magonigle's still unfinished Kansas City Peace Memorial though here the sculpture will be only

less dominant and for various reasons—one being its extent and another being its interesting character and subject matter.

Let us return for a moment and speculate on conditions in the early cave. Did the cave woman aid in the manual work of the carving; did she



STUDY OF THE NATIVITY

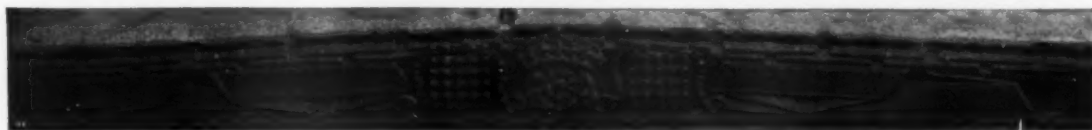


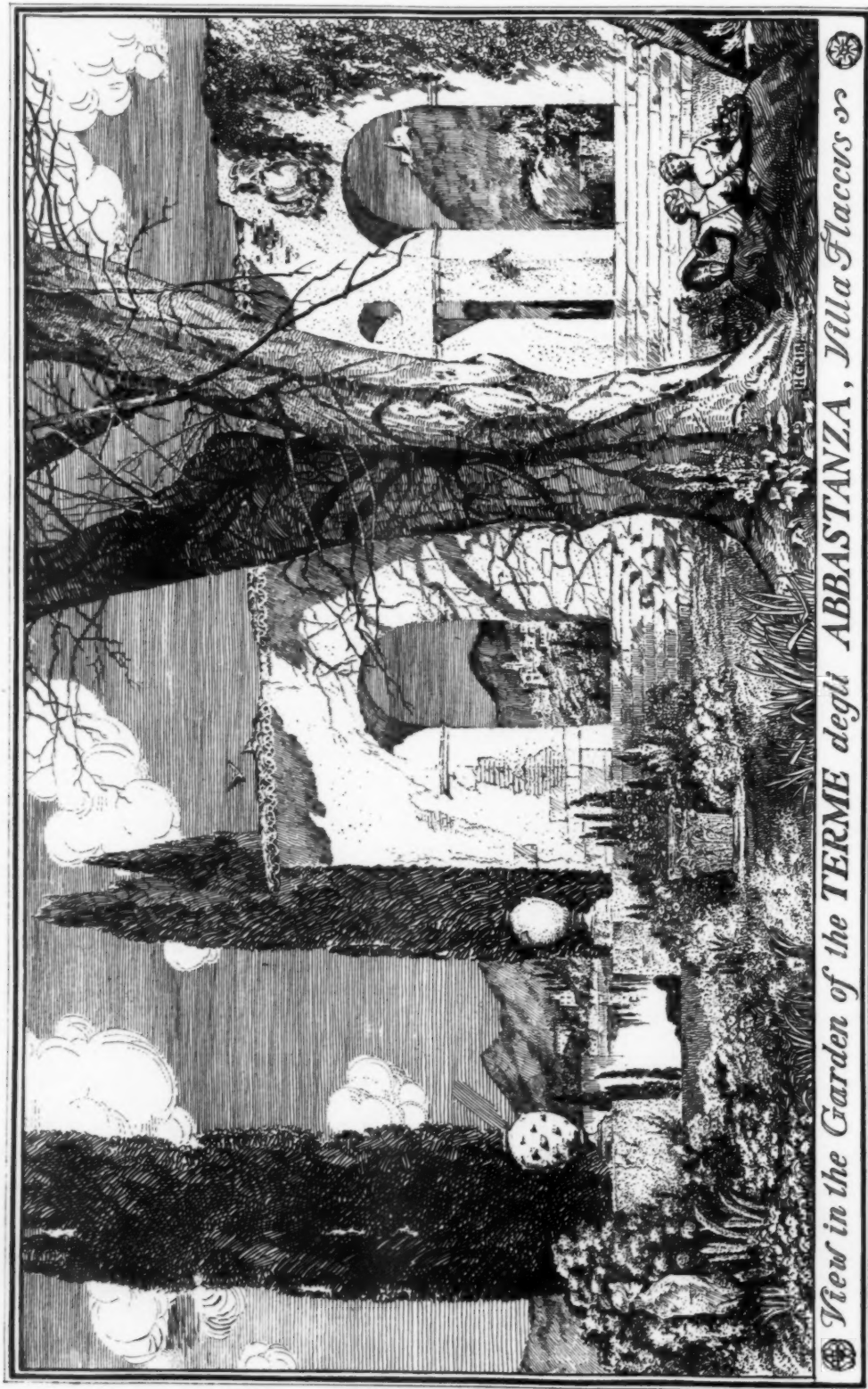
FROM THE ORIGINAL DESIGN BY EDITH MAGONIGLE

aid and abet by more than her charming presence? It may well have been so. She had time from housework and domestic cares and there were no shops nor movies nor bridge. She naturally, or instinctively, would have been adept in the application of color to the human face; might she not also have had some sense, some creative sense, of form? It would be a pretty picture these two, man and wife, engaged in the symbolic decoration of their cave. In spite of all the allurements which tend to draw woman from the hearth and fireside this has happened in modern complex civilization and we can picture, and find the picture attractively real, the Architect, and his wife, Edith Magonigle collaborating on this stupendous work and building and decorating this shrine of human idealism. I have wondered a bit as I have seen this gigantic memorial taking shape if imagination might not well have been allowed to play over the forms a little more vividly. That element is to be supplied by the woman. No one can look upon the accompanying sketches from the hand of Edith Magonigle and not feel that the flame of imagination is alive in her soul. A Peace Memorial was desired. I wonder if it is not a trifle too early in the life of the human race to build Peace Memorials, as though Peace were an assured achievement! I would not build a monument to the Glory of War, but a memorial to those who died gloriously in War is a far different matter. One cannot get away from war and struggle and death and the spiritual uplift which comes out of these things even in a so-called peace monument. Mrs. Magonigle with all her gentleness and human sympathy could not do it—the Crucifixion is introduced, not because Mrs. Magon-

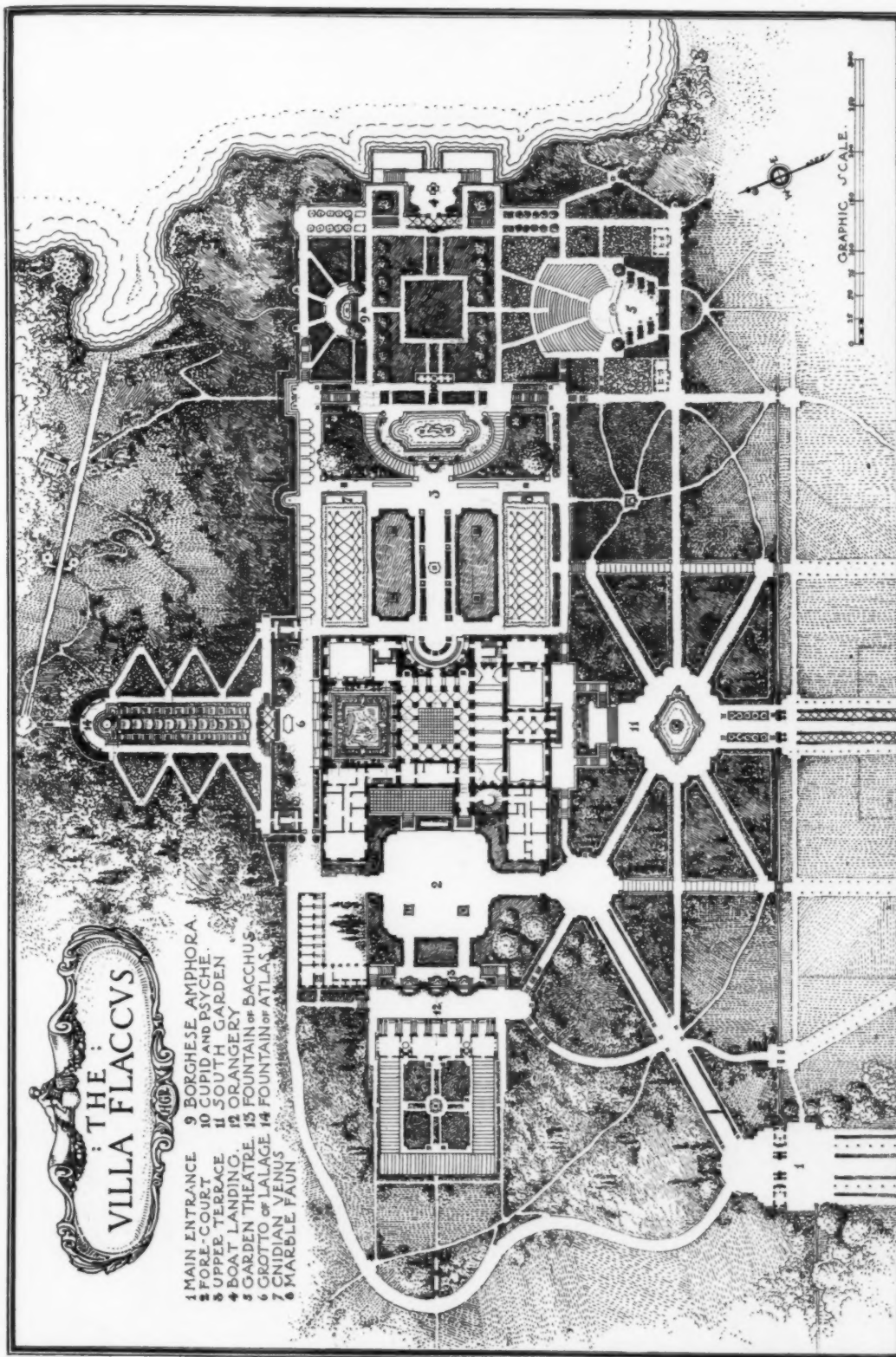
igle, nor you, nor I love that sort of thing, but because she and we know that crucifixion will follow on any attempt to upset, even to better, the conventions, the established order of things. Crucifixion is but a symbol of War, of reaction. The Nativity and the Adoration are of necessity introduced not because of any narrow religious significance but because the sculptor in any pageant of human progress subconsciously recognizes the part which motherhood plays in the salvation and propagation of the race. A god is born with every child to the ultimate salvation of mankind.

Mrs. Magonigle has a beautiful and worthy conception in this meeting of the Eastern and Western, the Oriental and the Occidental, streams of idealism in the lap of America. It transcends the purely historical and personal picturings on the walls of the Egyptian temples. It is all very well to aggrandize the King, to show him bringing in his captives and cultivating his realm; to show him in his beatific state of conqueror over man and nature and death. But in America every man is, potentially at least, a king and he with the race achieves this beatific state. Mrs. Magonigle's conception transcends the Greek idea as expressed in the struggle of Gods against the lower orders for she makes the gods minister to men and man is the victor over the lower order. Such is the concept of America embodied in this Peace Memorial which is coming out of the brain and heart of the Magonigles. I shall let the drawings tell their own story in detail; they can do it to better advantage. I shall content myself with congratulating the authors and citizens of Kansas City on the creation and lasting possession of a work of art and fine idealism.

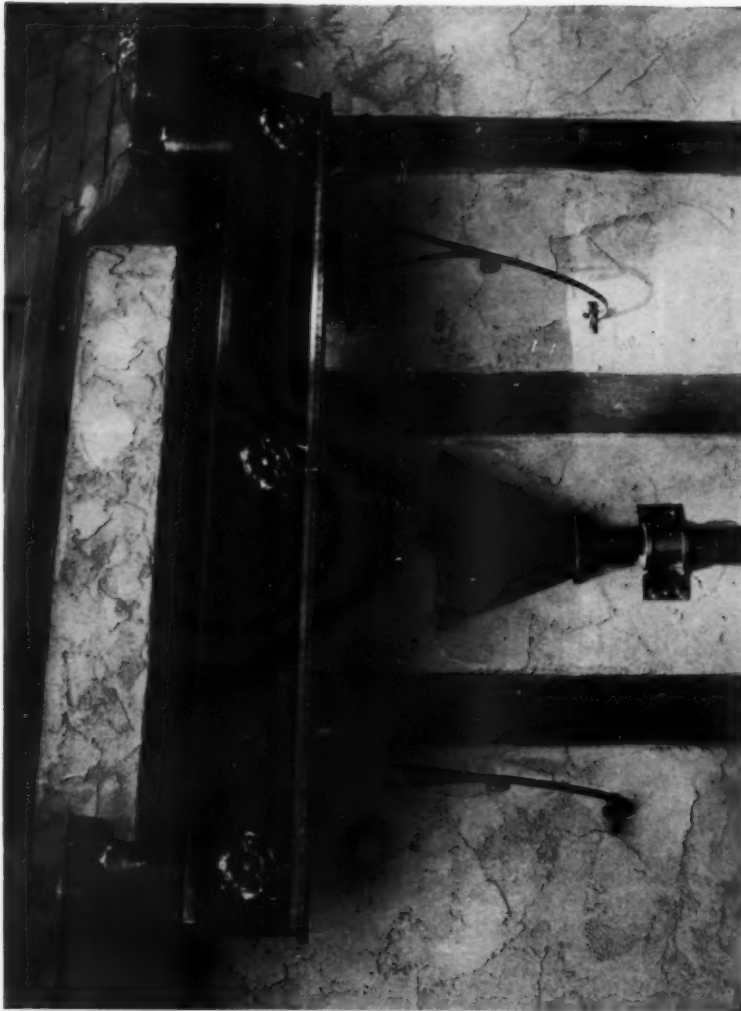




FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F. A. I. A.



FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F. A. I. A.

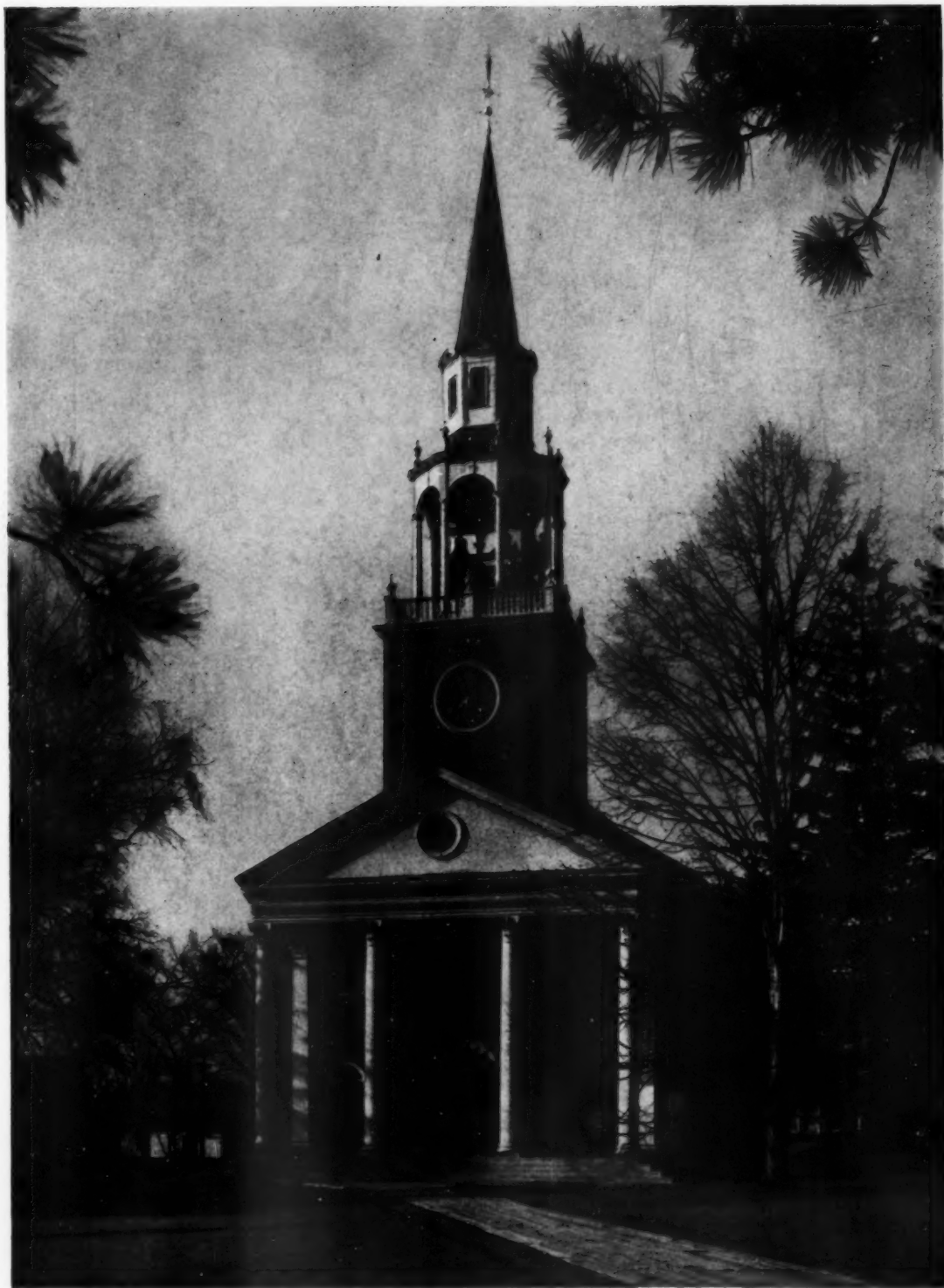


ABOVE: RAIN WATER HEAD ON OFFICE BUILDING OF PRINCE & RIPLEY, SCARSDALE, N. Y.
AT LEFT: RAIN WATER HEAD ON OFFICE BUILDING OF COOLEY REALTY CO., SCARSDALE, N. Y.

BOTH BY A. KROWN-FELT, ARCHITECT

TWO interesting modern examples of rain water heads designed by A. Krown-felt, architect, for buildings erected at Scarsdale, N. Y. Done in copper, they are accented in their artistic value by the roughly textured stucco and timbered background. Details like these, when designed and executed in the proper way, have good decorative value and lend elements of picturesqueness that are very much worth while. While of good proportion and well designed after early English precedent, their cost is not large. They may be introduced to give an added touch of artistic effect.



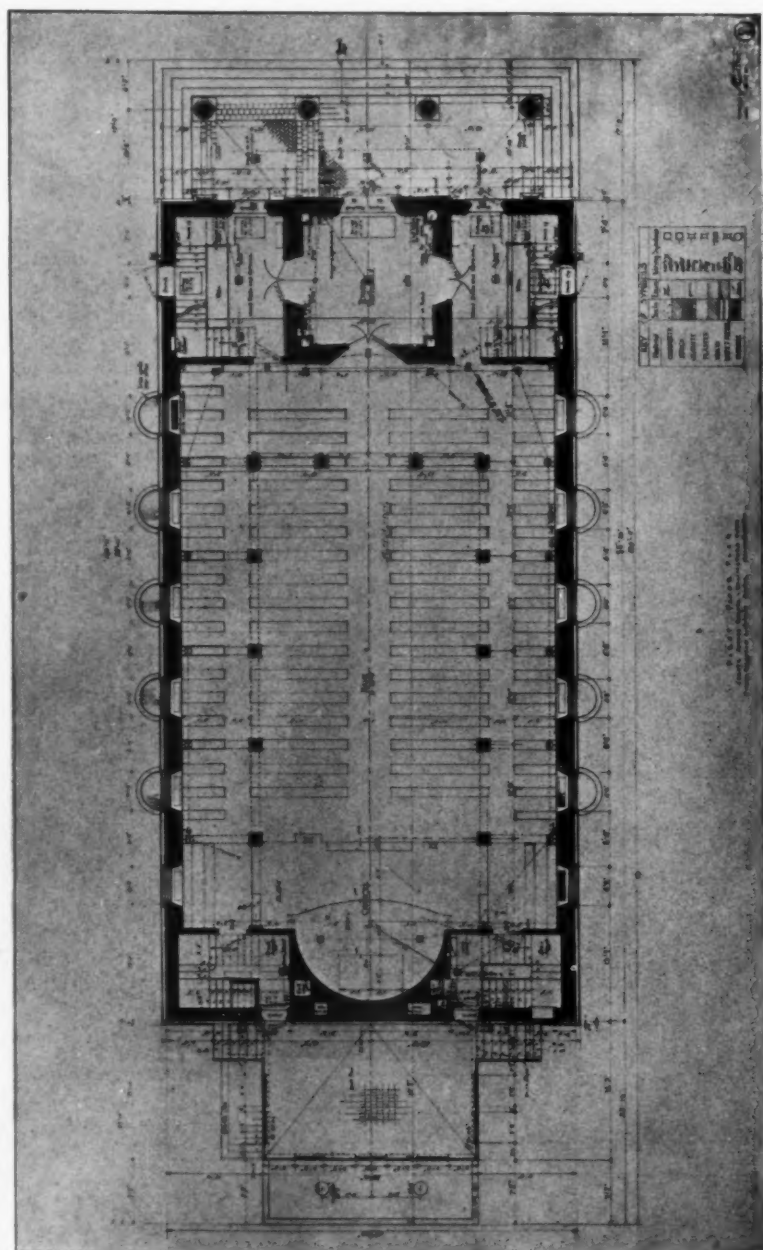


CHAPEL FOR CHOATE SCHOOL, WALLINGFORD, CONN.

CRAM & FERGUSON, ARCHITECTS

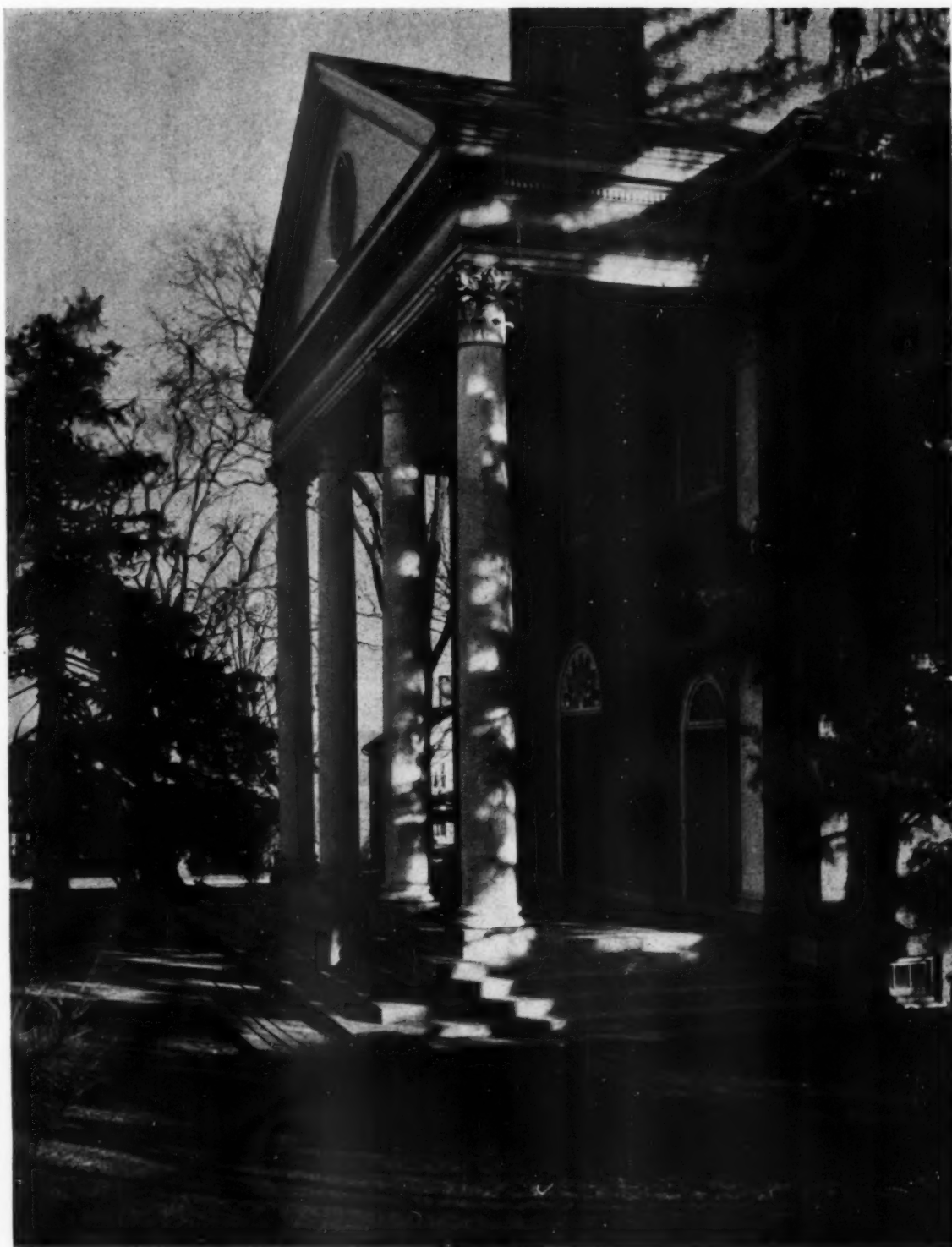
(See plan on back)

THE AMERICAN ARCHITECT
October 5, 1926 PLATE 237



CHAPEL FOR CHOATE SCHOOL, WALLINGFORD, CONN.

CRAM & FERGUSON, ARCHITECTS



CHAPEL FOR CHOATE SCHOOL, WALLINGFORD, CONN.

CRAM & FERGUSON, ARCHITECTS

THE AMERICAN ARCHITECT

October 5, 1926 PLATE 238



CHAPEL FOR CHOATE SCHOOL, WALLINGFORD, CONN.

CRAM & FERGUSON, ARCHITECTS

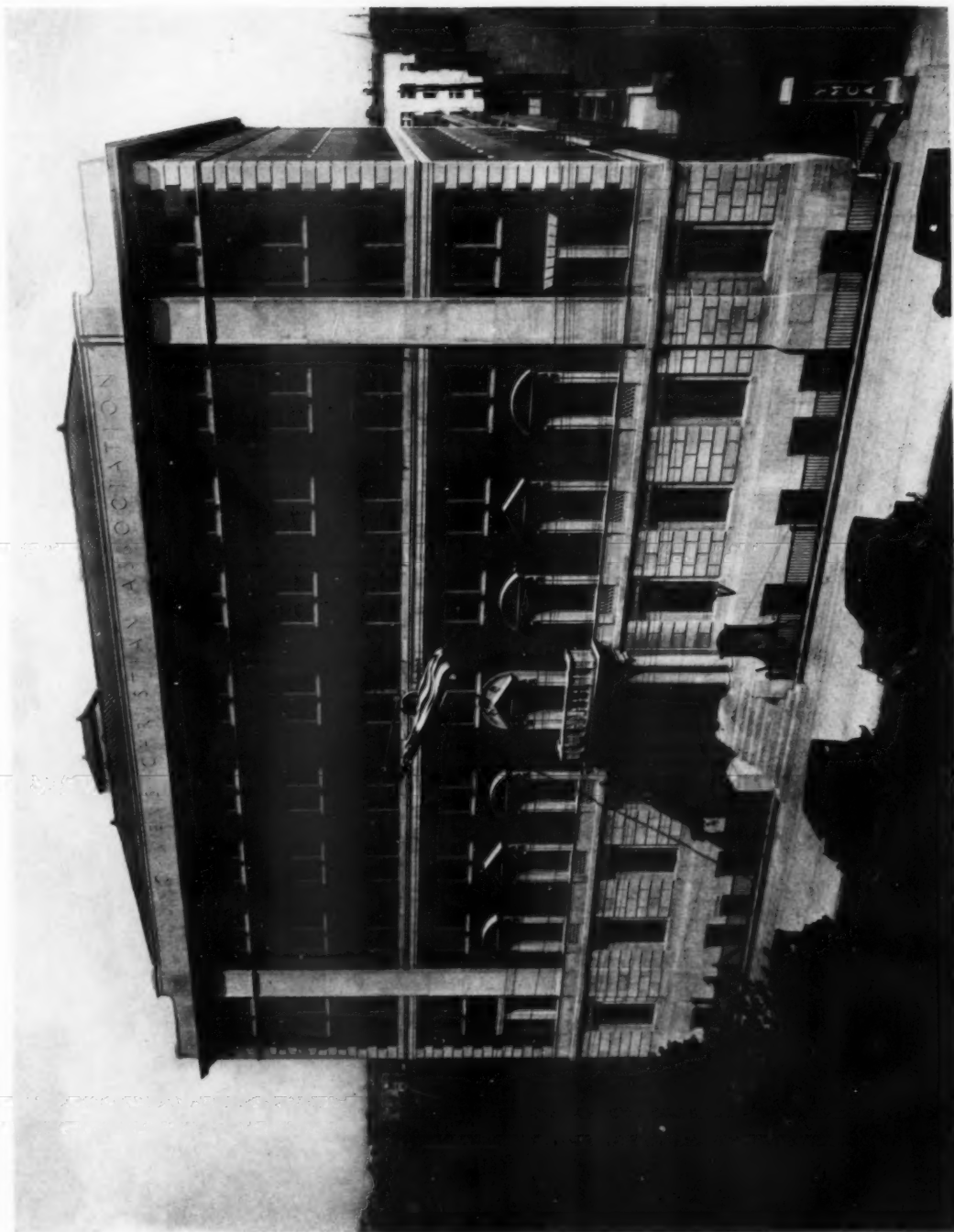
THE AMERICAN ARCHITECT
October 5, 1926 PLATE 239



CHAPEL FOR CHOATE SCHOOL, WALLINGFORD, CONN.

CRAM & FERGUSON, ARCHITECTS

THE AMERICAN ARCHITECT
October 5, 1926 PLATE 240

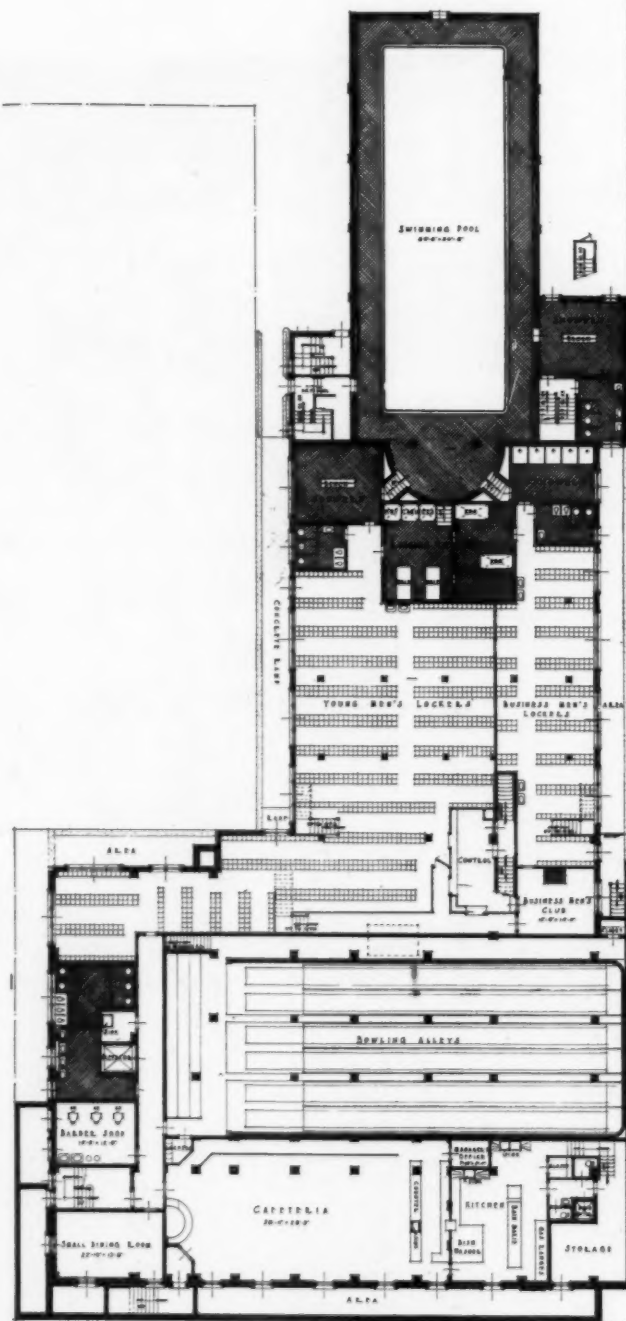


Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

(See plan on back)

THE AMERICAN ARCHITECT
October 5, 1926 PLATE 241



BASEMENT FLOOR

Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

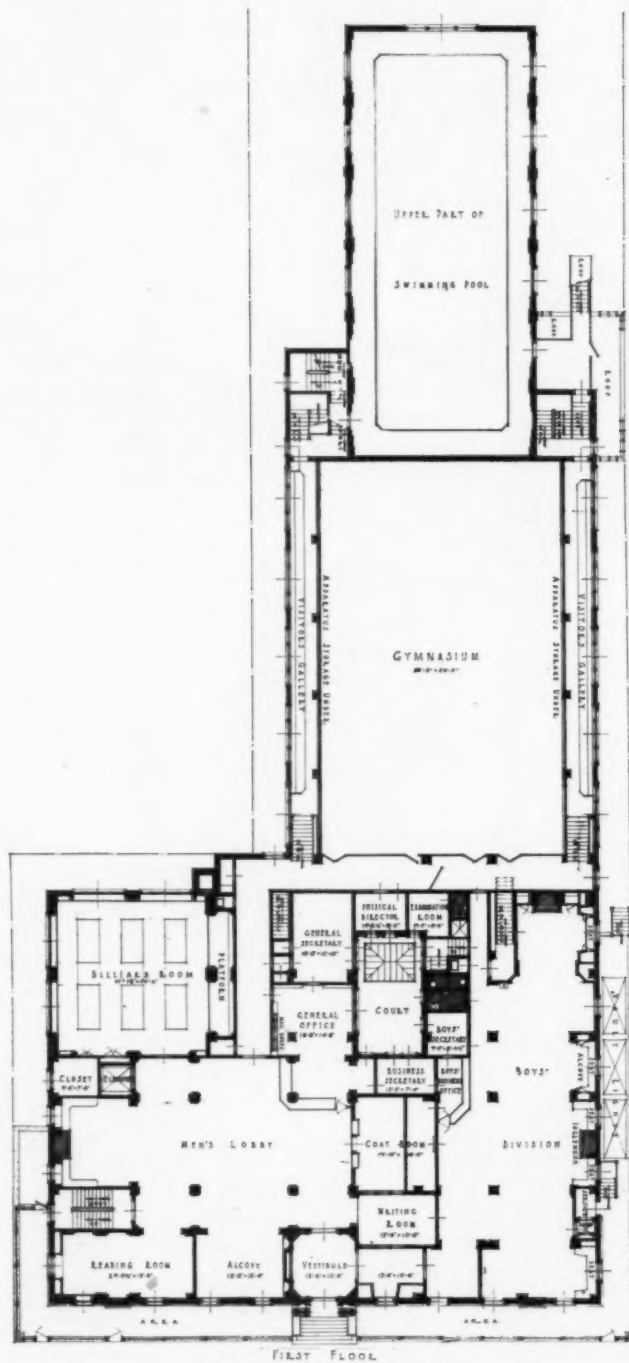


Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

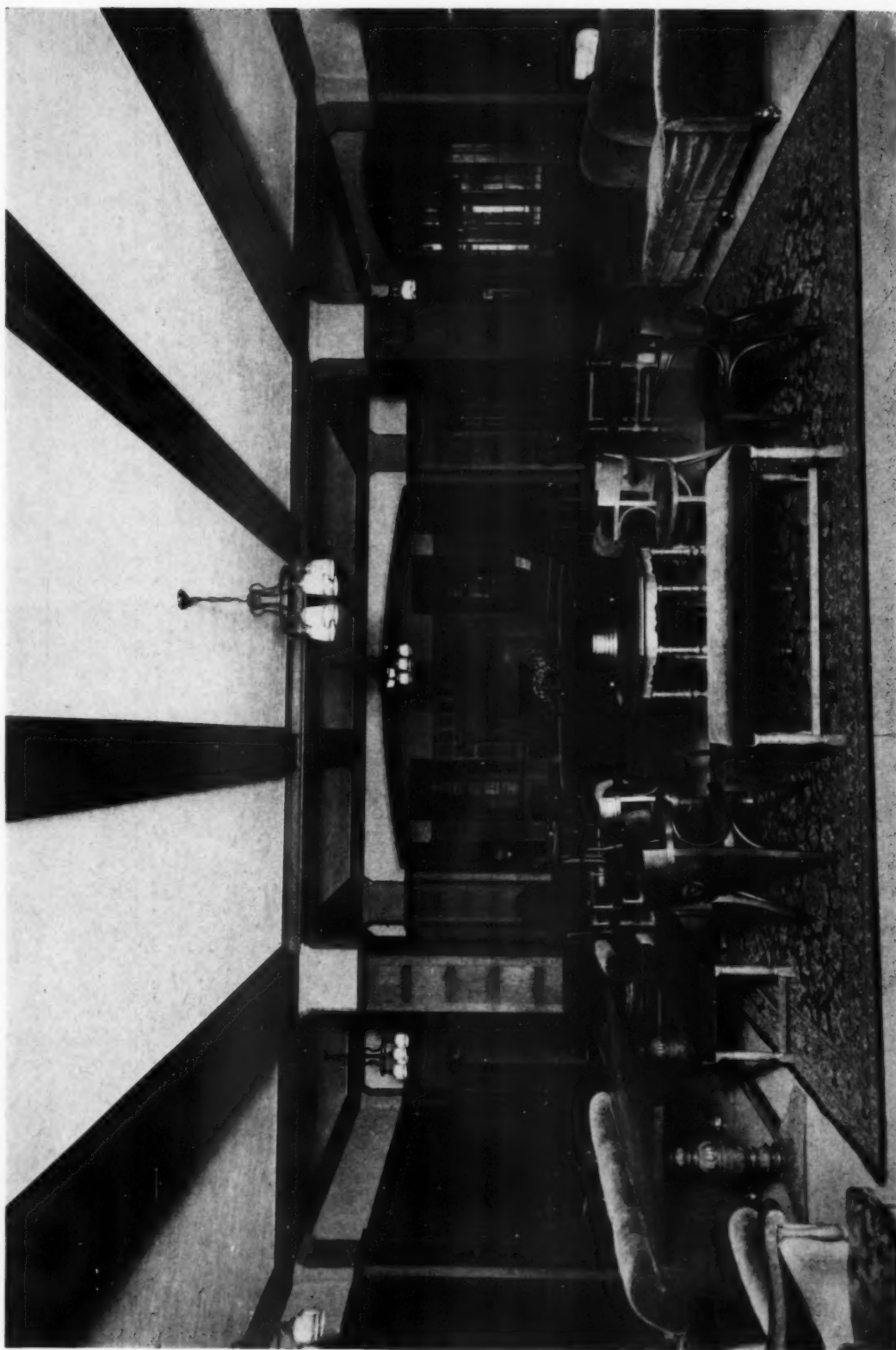
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Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

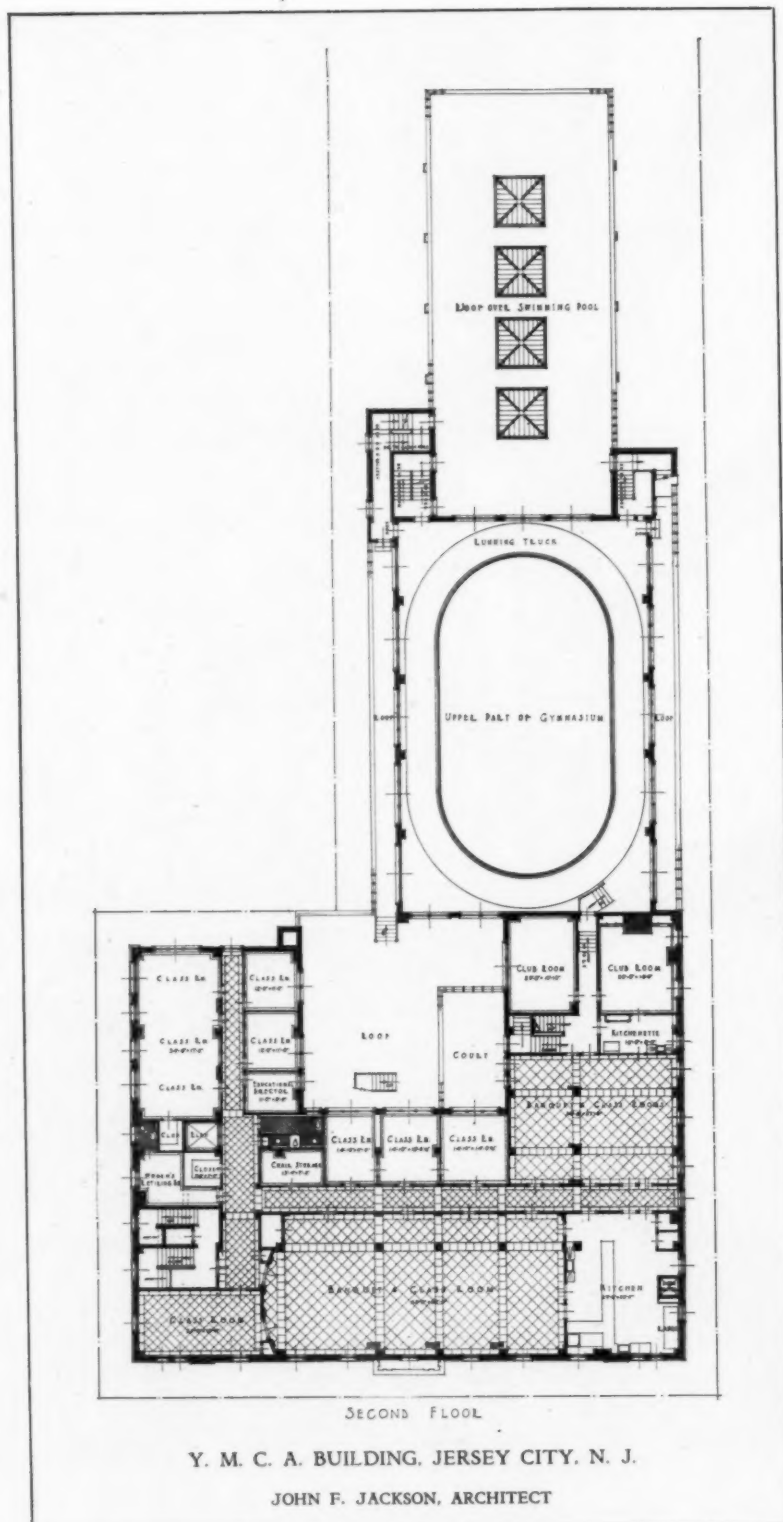


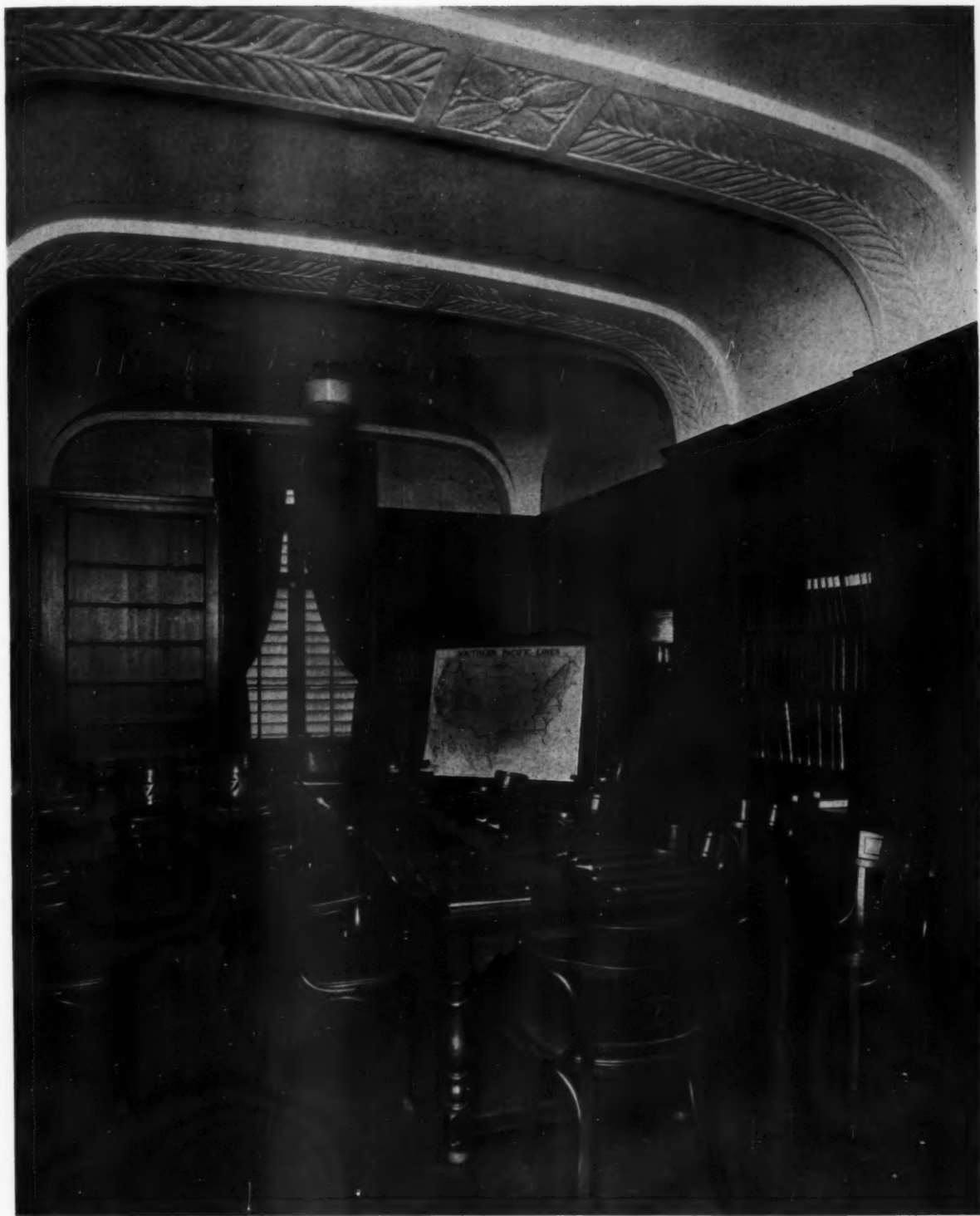
Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

(See plan on back)

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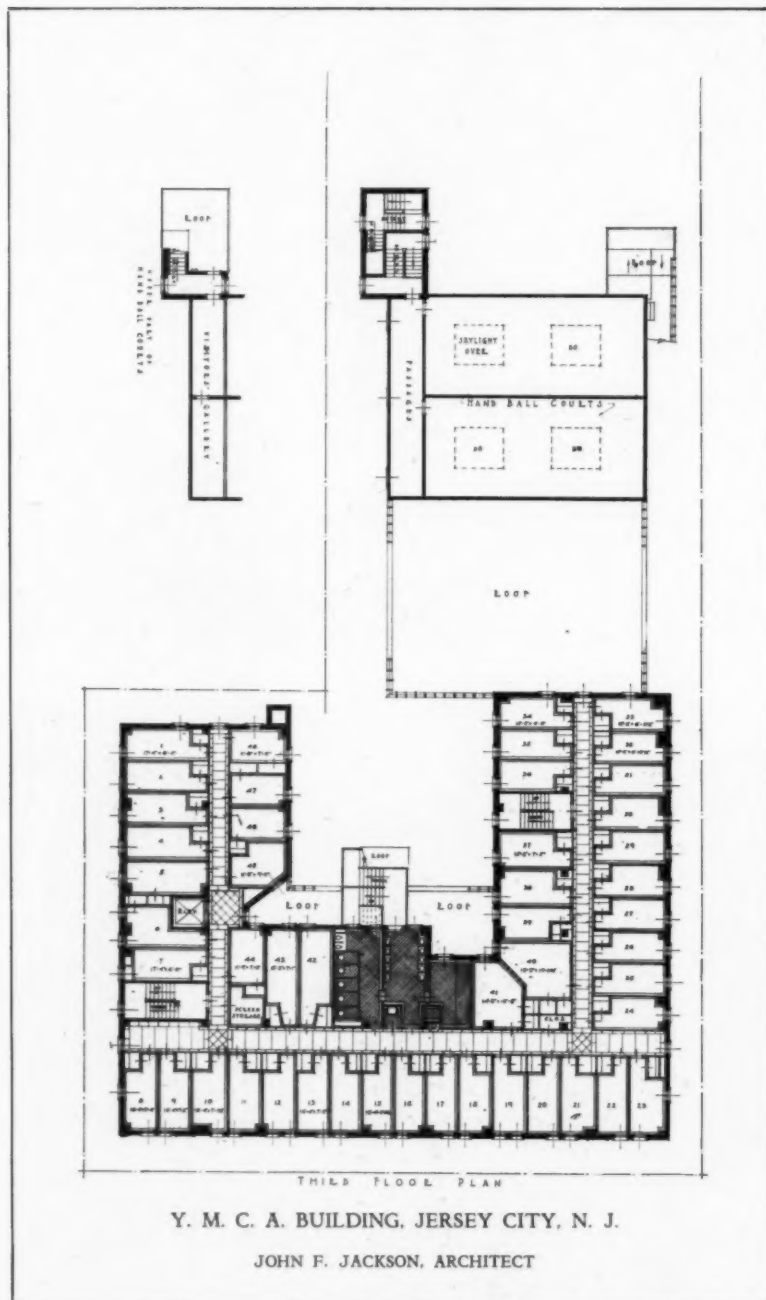


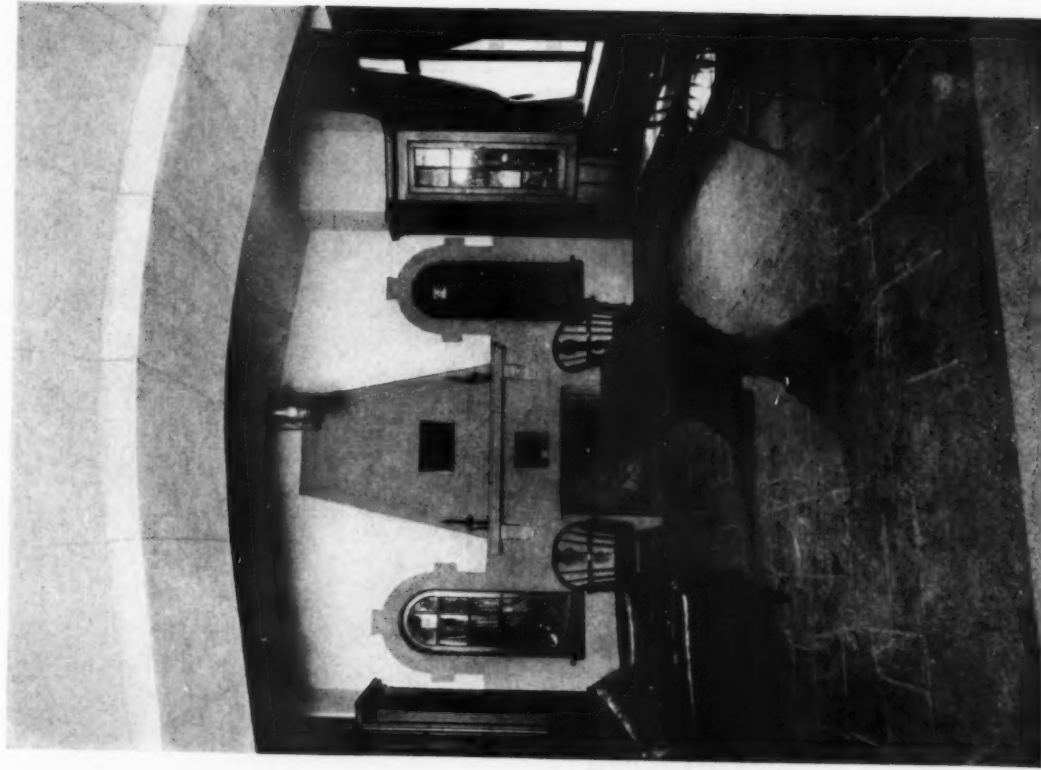
Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

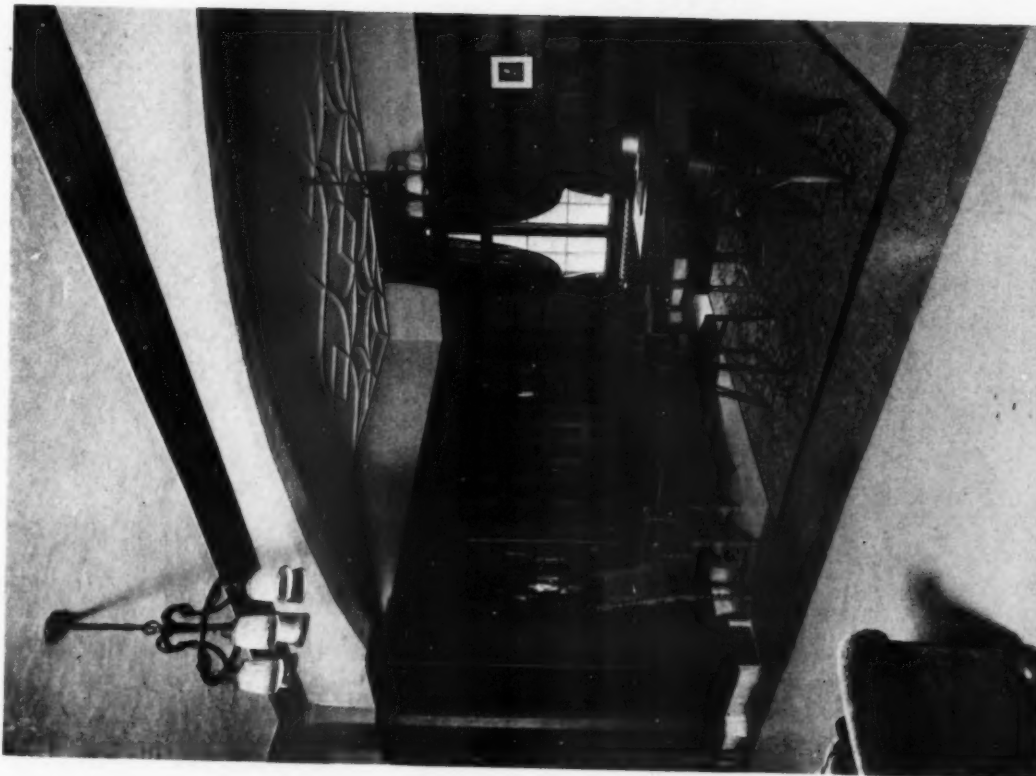
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THE AMERICAN ARCHITECT
October 5, 1926 PLATE 244





Y. M. C. A. BUILDING, JERSEY CITY, N. J.
JOHN F. JACKSON, ARCHITECT



THE AMERICAN ARCHITECT
October 5, 1926 PLATE 245



Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

THE AMERICAN ARCHITECT
October 5, 1926 PLATE 246



Y. M. C. A. BUILDING, JERSEY CITY, N. J.

JOHN F. JACKSON, ARCHITECT

THE AMERICAN ARCHITECT

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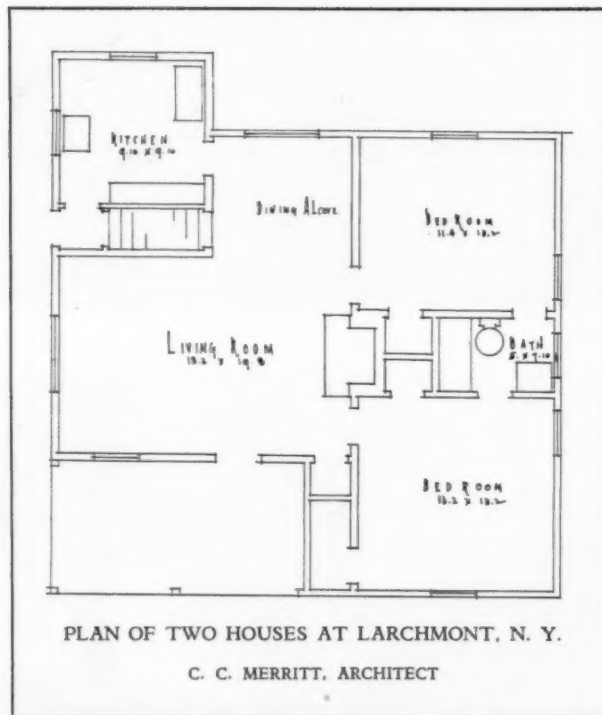


TWO HOUSES AT LARCHMONT, N. Y.

C. C. MERRITT, ARCHITECT

(See plan on back)

THE AMERICAN ARCHITECT
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IMITATIONS

By HARRY F. CUNNINGHAM, A. I. A.

ALL ART, as everyone knows, is imitation. Sometimes the imitation can reach to such heights of beauty or technique, or both, that it becomes idealization. But it is always, and always must be to be true, an imitation of life, Nature, something that is living—something that is *felt* and understood by men.

Unfortunately, ever since the dawn of the Renaissance, art has been imitation—not of life, not of Nature, not of something that is living—but of a previous imitation. Now an imitation of an imitation is a pretty poor excuse for anything at all. And yet, that is all that the people of the Western World have had offered to them for some six centuries, more or less. And the dose—or rather the exaggeration of the dose—has been growing just about twice as rapidly as the production of books and the spread of “knowledge.”

Printing, of course, in most ways, has been one of the very greatest of all mankind's blessings. But, in so far as art is concerned, printing has been one of mankind's most dire and dreadful curses. And that is, indeed, too bad, for printing itself can be, and often is, one of the very beautiful arts. And the fault is not with the printing which spreads the “knowledge” and unwittingly invites the fraud, but with the men who imitate the printed imitations and practise the fraud. Some fault must also be laid at the door of the men who gather “culture” from the printed page and call themselves “civilized,” and satisfied with imitations of imitations.

Now those artists who began the Renaissance—the Revolutionaries if you will—discovered some Classic ruins, some “original” imitations. (As a matter of fact these “originals” were not so very original themselves, for they were imitations made for a conqueror, by the conquered, on alien soil in unfamiliar surroundings, of a previous imitation that originally meant something). Culture, as such, had reached its apogee—Civilization was setting in. Men were looking for something “new.” These newly discovered imitations were different—therefore new. It became quite the thing for the Princes (both temporal and spiritual) to send “promising young men” to Rome to dig about in the ruins and bring home recollections of the ancient imitations to satisfy the waning Culture that was being metamorphosed into Civilization.

The thing spread like wildfire. Promising young men came and went from and to other places, and carried about with them the recollections of the ancient imitations, and they imitated

(the imitations) to their patrons' great content, and were themselves imitated—and have been ever since. The very worst imitations of the imitations that the world has ever known are being perpetrated today, and especially in the United States. The information concerning the ancient imitations and the Renaissance imitations of the ancient imitations is so very complete and so very accurate, and its teaching in the Schools is so systematically and so carefully done, that it has become almost impossible for the artist to “go wrong.” And thus it is quite impossible for him to ever be right—by which, of course, one means to actually imitate life or Nature or something that is *living*.

It is certainly true enough that Civilization brings in its train all the little (and big) evils of insincerity and fraud and fake and what-not—casting aside all the little (and big) virtues of sincerity and truth and honesty. Culture needs no policeman (neither does barbarism). But Civilization needs more and more police in proportion as it makes more laws—and its avidity for law-making is one of the remarkable things about Civilization. Prohibition *invites* bootleggers; policemen *invite* fraud; Civilization *invites* insincerity—and the imitation of imitation is nothing but that.

Now all this is very discouraging, and one wonders if there is any cure. Of course there is—and it is not so very complicated and difficult a cure to apply. There is too much “teaching” of art, and not enough practise of it. There is too much training of memory and not enough encouragement of thought. There are too many “critics” who do not—and could not—practise the Arts they criticise and who mould “taste” to suit their own illusions. Artists are the *real* historians of mankind, for what the artist makes—be he Architect, painter, sculptor, musician, literateur—is just his own heart's interpretation of the ways and the doings and the aspirations (or the imitations) of the men of his time and place. The artist must learn to *think*, to study his fellow-men of his own day—not the imitations of his grandfathers and their twenty-times-great-grandfathers. The Art Societies must stop trying to make the world safe for Art—and give a bit of attention to the greater matter of making Art safe for the world. And lastly—and most important of all—the man who pays must work his way out of this “Civilization” back to Culture and refuse to be bamboozled (and satisfied) with imitations of imitations of antiquity.

With a very few exceptions that come under

our American notice (as, for example, the work of Lee Lawrie under the guidance and inspiration of the late Bertram Goodhue, the work of Paul Manship and some one or two others), Sculpture is just where it was in the days of Greece, when externals were all that counted and man was not supposed to possess a soul, and his imitations, of course, needed (and could have) none. Painting is in such a mess that one gives up the ghost and lets it go at that. We have had no real Music for generations—almost none—unless it be Jazz, and *is* that Music? There is more hope in Literature—but the real Literature must always go through the primary state of "suppression" by some law or another before we can get hold of it to enjoy.

And in Architecture (which one of the ancient Philosophers, by the way, classes with Music, *not* among the Fine Arts, but as a human necessity),

some of the most thoughtful work has been done in the sky-scraper—for which there is no precedent and therefore no imitation to imitate. (And one of the best designs that the sky-scraper has developed was made by a Finn who never saw a sky-scraper in his life!) Those Architects who are vitally interested in City Planning—for which again there is little precedent and therefore little imitation to imitate—are doing thoughtful work when they undertake Architecture itself. These Architects who are planning Cities are meeting new problems in new ways, and thus imitating life itself—working, therefore, in the path of Culture rather than after the habits of Civilization. But the really greatest field for the Architect who seeks to fulfill his obligations as a Public Servant—the really *American* home for American people, has scarcely been touched.



SCULPTURED MOTIVE FOR A MEMORIAL EXEDRA
IN PROSPECT PARK, BROOKLYN, N. Y.

AUGUSTUS LUKEMAN, A.N.A., SCULPTOR

INTERIOR ARCHITECTURE

WHAT WE MEAN BY INTERIOR ARCHITECTURE

WE have been asked so many times just what we mean by Interior Architecture, that it seems fitting that we reply to this oft-repeated question in these pages. For some unknown reason, architecture is frequently understood as treating only of the design of the exterior of a building. The interior design is, in fact, very often considered as out of the realm of the architect and a fit subject for the so-called interior decorator. THE AMERICAN ARCHITECT, however, claims that, up to a certain point, at least, the design of the interior is, or should be, governed by the fundamental principles of architecture, and should, therefore, be considered as an architectural problem, and rightfully be included under architectural supervision. Obviously, then, the title Interior Architecture that heads these articles refers to that phase of archi-

tectural design which treats of the architecture of the interior.

But interior architecture must not be confused with interior decoration. They represent different steps in the progress of the design of a completely furnished room. The important thing to bear in mind, especially if the architecture is designed by one man and the decorations by another, is that it must not be discernible where one stops and the other begins. Their goal is the same; and continuity must feature the design from start to finish.

Interior architecture might be described as the means by which character and decorative interest, through design, is given to the structure of the interior of a building. For architecture, as generally understood, similarly treats of the structure of the exterior. Interior decoration, as we interpret



LIVING ROOM IN THE HOUSE OF KARL KEEFER, SCARSDALE, N. Y.

FRANK J. FORSTER, ARCHITECT

INTEREST IN THE DESIGN OF THIS ROOM CENTERS IN ITS INTERIOR ARCHITECTURE



LIVING ROOM IN THE HOUSE OF S. WORRALL HYDE, STAMFORD, CONN.
TREANOR & FATIO, ARCHITECTS



LIBRARY IN THE HOUSE OF J. D. WARBURG, NEW YORK
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT

it, is the furnishing of the room, in the state to which it has been brought by interior architecture, with necessary equipment for living so that it serves its purpose to the utmost. The furnishings, insofar as is possible, must be in harmony with, and bear correct relation to, the architectural design so that the various elements comprising the equipment take their places as components in the complete composition.

Architectural design, whether it concerns the exterior or the interior of a building, develops from (1) the plan, (2) the elevations, and (3) the structure, or selection of materials and the structure which they dictate. The various elements entering into these several stages are so welded together that they lend to the finished design a certain artistic quality, allowing the building, at the same time, to serve its individual purpose to the utmost. The plan is the foundation on which architectural design is based. Individuality, which is so vital in the design of any structure, finds greatest opportunities for expression in the plan. The size and shape of rooms, the means of intercommunication, the location of windows, the introduction of fireplaces,—these and many other details which give distinction and personality to a building are worked out in the plan. Moreover, the plan has

a very vital bearing on the future design of the interior, as well as of the exterior.

The elevations which arise from the plan are peculiarly amenable to the artistic touch. They determine the ceiling height of rooms, affecting the proportion of walls, thereby greatly influencing the character of the future design; they make of a door an opening in pleasing proportions, instead of merely a means of communication from one room to another; they also determine height of windows from the floor and proportion of the openings, which vitally affects the exterior design, and yet must be in correct relation to the proportions of the wall spaces which have previously been determined.

The plan and elevations influence construction in that they limit, to a certain extent, the choice of materials. A window opening, for example, of certain proportions would not allow of a stock double-hung window. A casement sash might be necessary. Should metal casements be selected, certain types of construction might be considered more appropriate than others. In any case, the various materials are selected to give the desired character to the exterior design. Stucco, perhaps, is chosen for the finished wall surfaces in that its rough texture combines satisfactorily with other materials

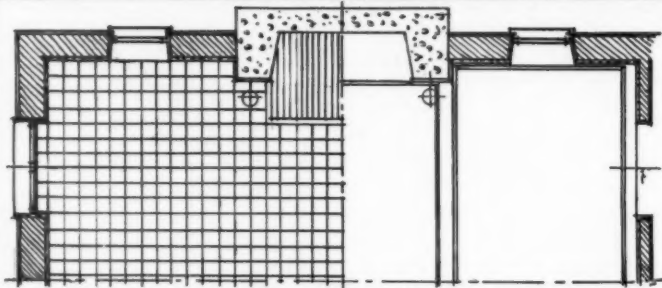


LIVING ROOM IN A HOUSE AT LARCHMONT, N. Y.

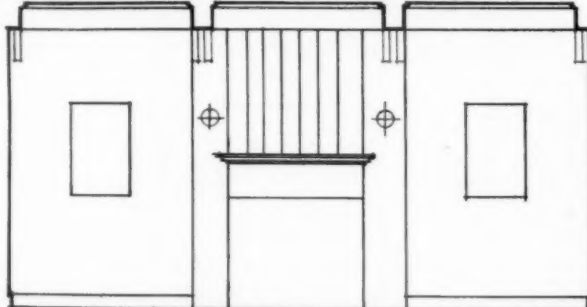
C. C. MERRITT, ARCHITECT

THE ARCHITECTURAL DESIGN, BASED WHOLLY ON STRUCTURE, HAS RARE DECORATIVE VALUE

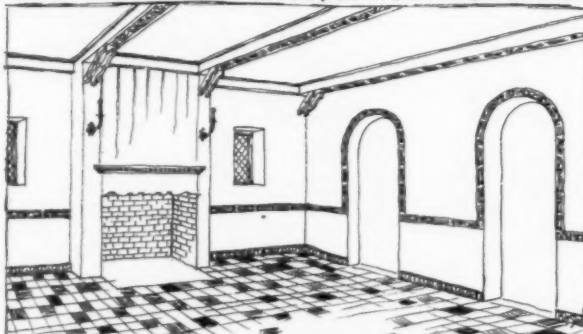
Several Steps in the Design of a Room likened to the Assembling of an Automobile.



The Structural Plan on which the design is based.



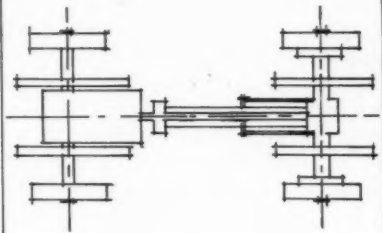
Elevation of one Wall as developed from the Structural Plan.



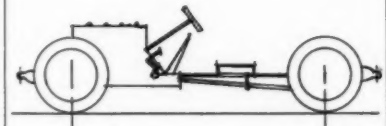
Interior Architectural Design accentuating structural lines.



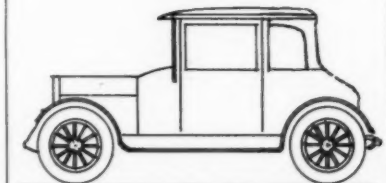
The finished Room completely and harmoniously furnished.



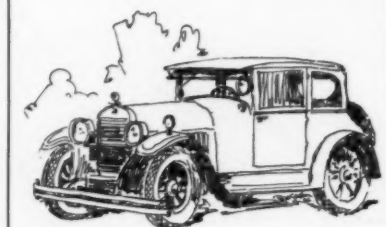
Plan of the Chassis. Certain dimensions are fixed in its Plan as they are in the Plan of a Room.



Side Elevation of the Chassis. The Mechanism or Structure of the Automobile.



Body mounted on the Chassis in the design of which the Art Quality is given consideration as it is here in the design of the room.



The Automobile fully equipped.

selected and seals the inside construction against weather. The texture is carefully determined to lend additional interest to the design, and to harmonize thoroughly with other elements of the composition.

In the meantime, what has happened to the design of the interior after the bare elevations took form? A coat of plaster, perhaps, was applied to all walls alike to give the interiors a "finished" look; door and window openings were trimmed to "finish" the job, and a plaster cornice was run at the intersection of walls and ceilings to make the room presentable. In other words, the design of the interior halted and did not progress, as did the design of the exterior.

Architectural design is made interesting and given character by the choice of materials and the form which those materials take. The design of the interior should develop logically with this fact in mind, just as does the design of the exterior. But it has been the custom, fortunately growing less common every year, to finish the interior only so that it is presentable to turn over to the interior decorator, eliminating any suggestion of style or individuality, thereby concealing all construction. The interior decorator, who has frequently been called in later to "design" the interior, has had nothing to work from. There was nothing to "continue." The peculiar charm of the Spanish house, both interior and exterior, in which interest is centered today, rests primarily on the fact that its architecture, both inside and out, is made interesting or decorative, which amounts to the same thing, by the choice of materials and the form which those materials take. Its design is based on structure and visible structure gives to the architecture desirable interest.

Consider certain phases of interior design when based on these ideas. The wall is probably the most important feature of the interior architecture on account of its size and its being on the level of the eye. It is frequently treated with a figured material or decoration to relieve any monotony. This, at the same time, accentuates the architectural proportions of the wall spaces and emphasizes the lines of other architectural features, as door and window surrounds, mantels, and so forth. The wall should not be considered merely as a background for the furnishings. Its treatment actually serves as the keynote to the remainder of the decorative scheme. Furniture coverings and drapery materials should be in contrast to it, so that their contrast of texture will count the more. The floor is of next importance in the interior architectural design. It, too, must be treated to accentuate its architectural proportions, the plan. A bare structural floor soon becomes monotonous and is generally partially concealed by a carpet or rug which allows an equal border all around the room, thereby immediately accentuating the floor plan. A figured

border on the rug tends to bring in closer accord the structural floor and the figured materials or fabrics used on the furniture and for the draperies. A figured allover pattern rug or carpet is best when the furniture coverings are plain goods and vice versa. In the living room it is often desirable to place the furniture in groups to allow of greater informality and sociability; the music group, the reading group and the lounging group. In this case, small rugs are possible. They serve to bring the several groups together into one whole. If the furniture is so arranged, the architecture has a vital influence on the placing of the furniture. A piano must be placed against a good sized wall space, not near the door to the hall, and out of any draught. The lounging group centers on the fireplace. The reading group must be within reach of a bookcase which may be built into the wall. So the designer of the floor plan, the architect, must take into consideration not only the placing of the furniture and the material for the structural floor, but also must prepare for carpets and rugs. Again, it may be thought best to introduce insulating material into the structural walls. A material is manufactured in which the surface is of a pleasing texture capable of being treated with painted decoration, serving as a decorative wall covering as well as being an important factor in the construction of the wall. Other materials serve similarly in their places. A product that combines decorative qualities with its structural properties is, in the true sense, an architectural product.

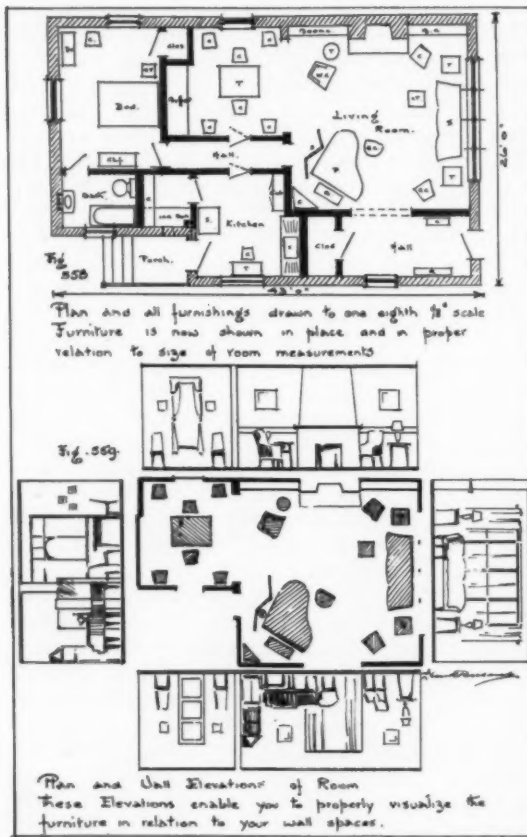
THE AMERICAN ARCHITECT pleads for a greater regard for structure in architectural design. It also pleads for a greater regard for the design of the architecture of the interior, which, in our own language, means a greater interest in Interior Architecture. The architect has his duty to perform, and the interior decorator his. But their goal is the same. They must work in harmony to achieve in largest measure their common purpose.



REPRODUCTION OF A ROOM IN TOPSFIELD, MASS., BUILT IN 1683, IN THE AMERICAN WING OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

PRINCIPLES OF INTERIOR DECORATING

THE Academy of Applied Interior Decorating of Chicago has published in book form a series of twenty lectures given recently by Leon R. Pescheret, of Chicago, Ill., before a class in Interior Decoration at the Fine Arts Academy of Chicago. Various lectures are devoted to such subjects as Color, Form and Line, French Periods, Spanish



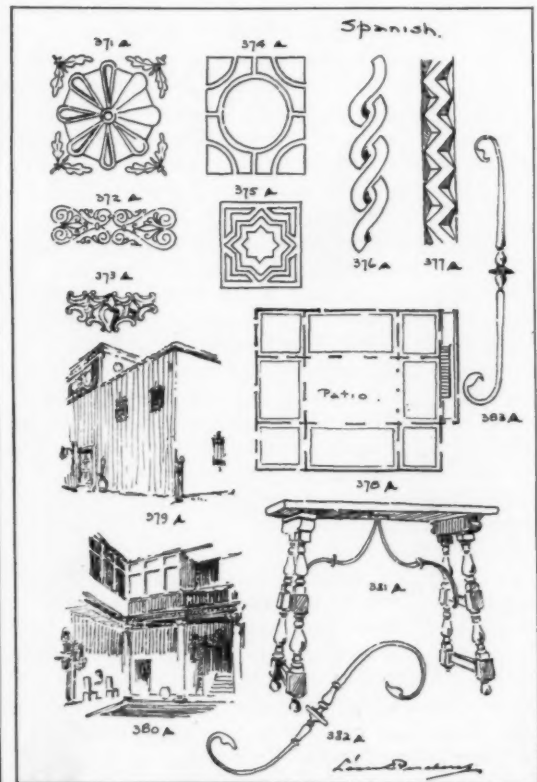
REPRODUCTION OF A TYPICAL PAGE OF ILLUSTRATIONS

Furniture, and Composition, and concludes with three lectures on Interior Decoration as a Business. In the introduction, entitled Interior Decorating, the Profession—Its Meaning and Interpretation, Mr. Pescheret says that the art of interior decorating is "the ability to create an atmosphere." "An atmosphere," he continues, "is that combination and co-ordination of form, line and color which gives a true expression of any given personality. The fundamentals to be learned by the student of Interior Decoration," he says, "can be divided into two classes: inherent and developed. The first might be termed a sense of beauty. A sense of beauty is the ability to appreciate beauty whatever or wheresoever it may be found. This sense must be highly developed in the successful interior

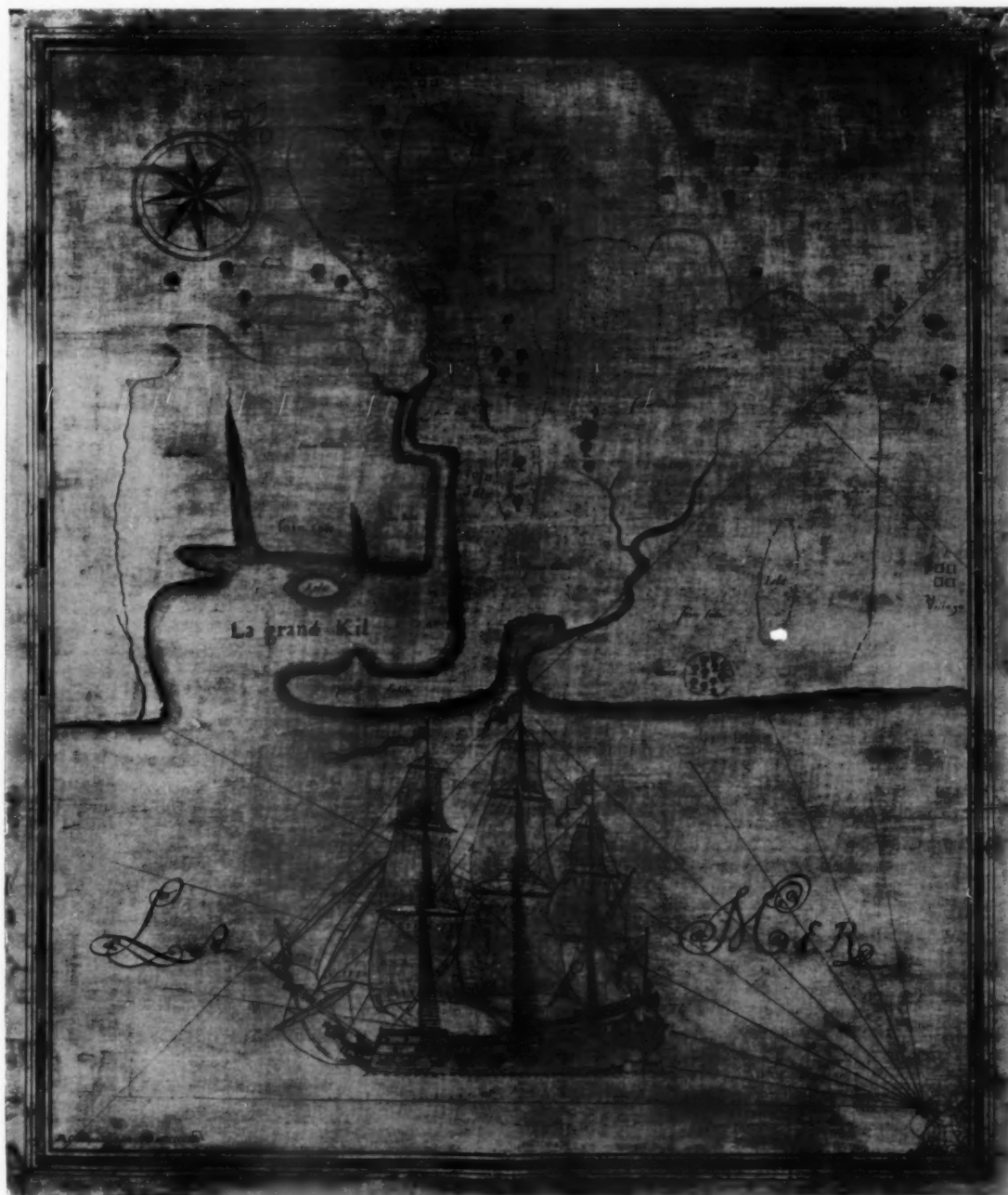
decorator. The developed fundamentals, which are the means of enabling us to express ourselves, are: architecture, construction, color, fabrics, manufacturing, history (period furniture) and psychology." These various sub-titles are then carefully explained, and their relation to decoration pointed out. Under architecture, for example, he says: "Your function as a decorator is to create atmosphere, but your atmosphere must be in keeping with your architecture if it is to be on safe ground." Under psychology: "The decorator must have as much regard for the character of his client as for the character of his work."

The author shows thorough understanding of his subject; he appreciates the relationship of decorations to architecture, and presents the material in a way that even the unexperienced may comprehend his meaning. Each lecture is illustrated with sketches by Mr. Pescheret. Architects who are accustomed to turn over their jobs to decorators for completion could learn much from a careful reading of this book, while decorators would be awakened to a realization of the fact that their schemes should be strongly influenced by the architectural treatment.

The Principles and Practice of Interior Decorating. A series of lectures by Leon Pescheret. The Academy of Applied Interior Decorating, Chicago, Ill. 233 pp., illustrated. Size 9 x 11 1/2 inches, loose leaves, cloth binder.

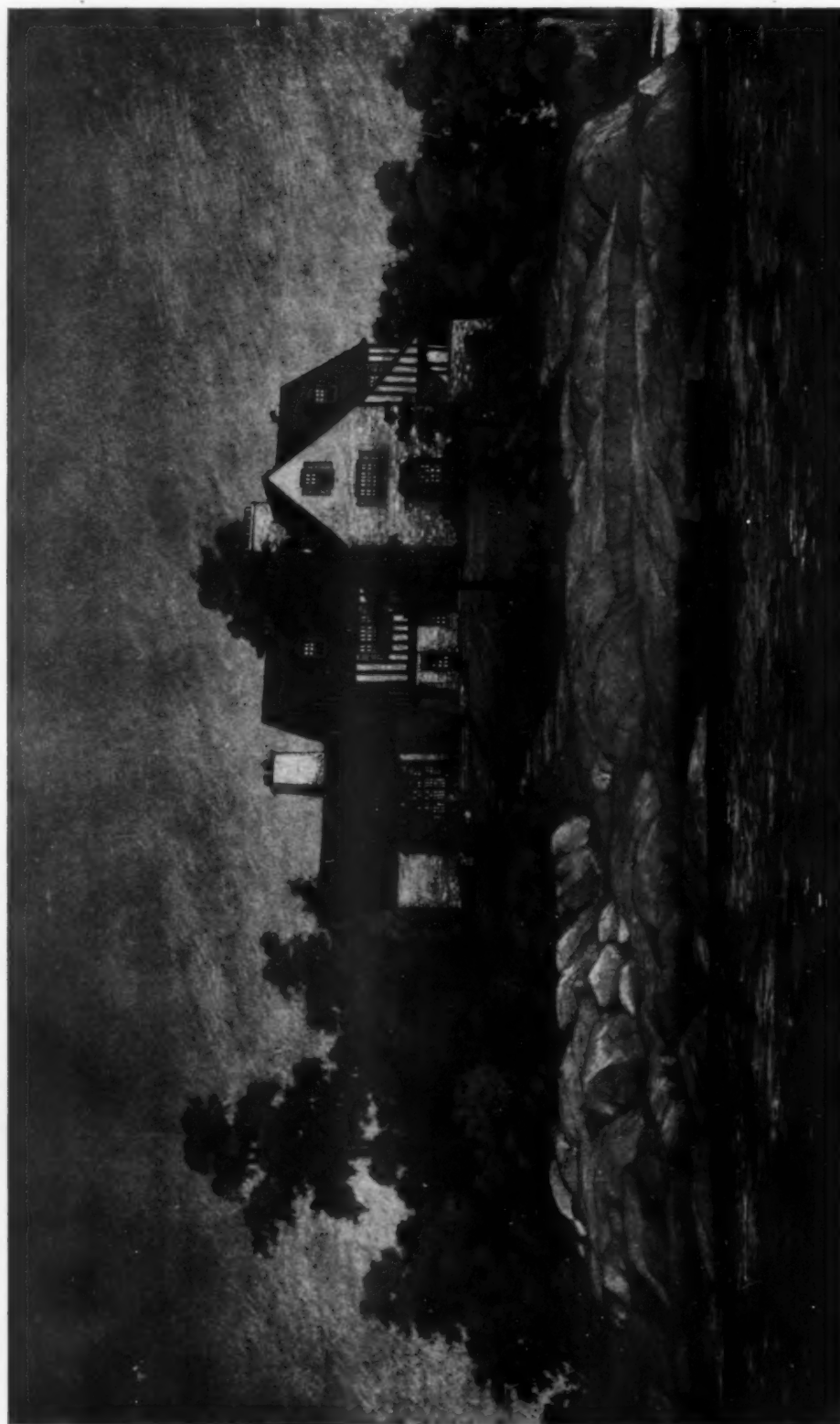


ORIGINAL SKETCHES AS ILLUSTRATIONS ARE A FEATURE



SIMULATION OF AN OLD MAP, DESIGNED AS AN OVERMANTEL DECORATION, AND SHOWING LOCATION OF PROPERTY OF DANIEL PAUL HIGGINS, ESQ.

FROM THE ORIGINAL, EXECUTED IN COLOR BY A. C. FRANK



A PROPOSED HOUSE BY FRANK P. WHITING, ARCHITECT
REPRODUCED FROM AN ORIGINAL PENCIL AND PASTEL SKETCH ON GREEN PAPER, BY A. C. FRANK



MAIN STREET, CHIDDINGSTON, KENT



NEAR STRATFORD-ON-AVON



LONG COMPTON, OXFORDSHIRE

PICTURESQUE ROOFS ALONG THE ENGLISH COUNTRYSIDE

FROM A SERIES OF PHOTOGRAPHS BY WM. PITKIN, JR. AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS



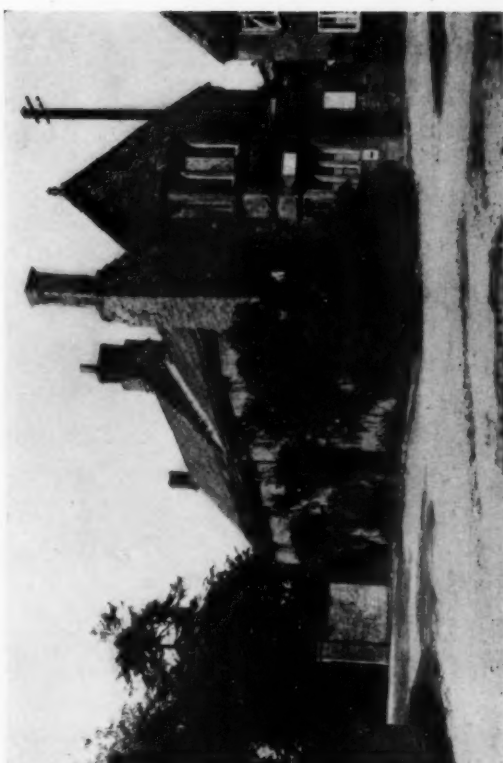
FARM BUILDINGS, CLEVE PRIOR MANOR



PORLOCK, SOMERSET



BROADWAY IN THE COTSWOLDS



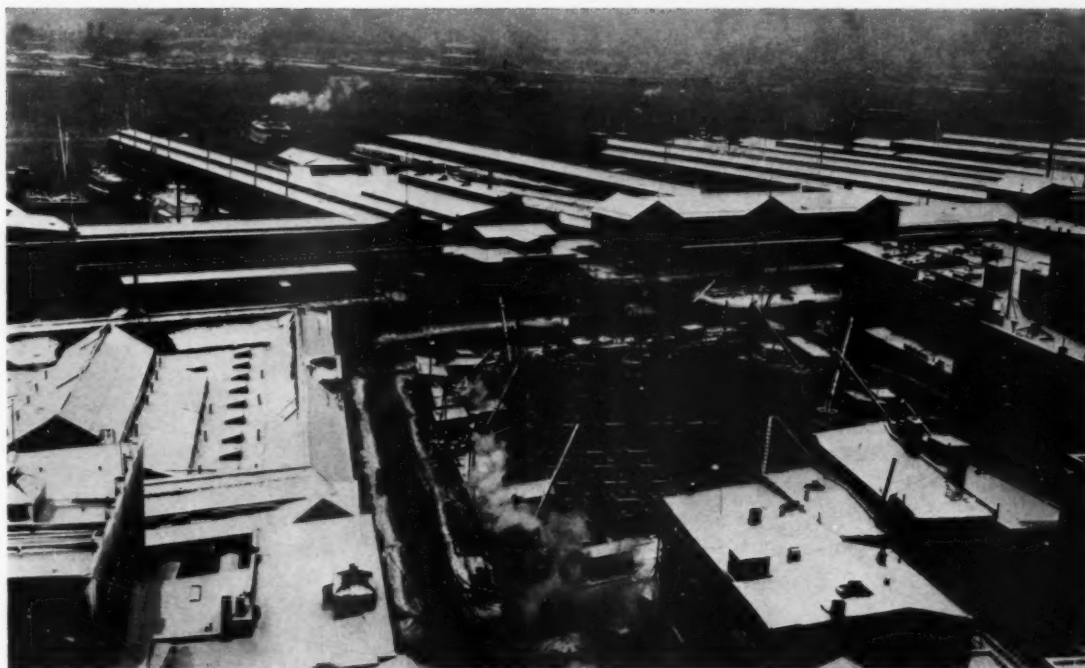
POST OFFICE, MONTACUTE, SOMERSET

PICTURESQUE ROOFS ALONG THE ENGLISH COUNTRYSIDE

FROM A SERIES OF PHOTOGRAPHS BY WM. PITKIN, JR. AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS



ENGINEERING AND CONSTRUCTION



BARCLAY-VESEY BUILDING OF THE NEW YORK TELEPHONE COMPANY

MCKENZIE, VOORHEES AND GMELIN, ARCHITECTS

CAISSON FOUNDATION CONSTRUCTION PRESENTS FEW DIFFICULTIES IN WINTER THAT ARE NOT EXPERIENCED AT OTHER SEASONS OF THE YEAR. THE ABOVE PHOTOGRAPH WAS TAKEN ON APRIL 2, 1924

WINTER CONSTRUCTION

FIVE years have passed since President Harding's Conference on Unemployment met in Washington in September, 1921. In April, 1924, Herbert Hoover issued the report of his committee on "Seasonal Operations in the Construction Industries." The investigation of this committee developed many illuminating and important facts bearing upon the tendency of building construction in northern latitudes to practically cease during the Winter season. The principal cause for this cessation appears to have been custom rather than necessity.

William Joshua Barney, of the Barney Ahlers Construction Corporation, in an address before the New York Chapter of The American Institute of Architects, stated in part as follows:

"You have been told forcibly of the social and economic evil of seasonal unemployment. . . . To many this problem seems to be solely a picture of

its hardship to the mechanics and workers in the various trades. This is but the sharp foreground of the picture; its larger perspective shows that where the mechanic is unemployed, there are also unemployed the contractor, material manufacturer, the architect, and all others involved in our great industry. . . .

"From the beginning of the history of building it has been traditional that when cold weather sets in with first snow and sleet, construction must cease until the coming of Spring. Until the use of steam heat, Winter in the north meant freezing, frost and damage, except as guarded by open fires, always dangerous, especially around open construction work. . . . In short, up to the time of our own childhood we had all been taught that construction could not be profitably, efficiently or satisfactorily carried on in Winter.

"I believe that the building industry should



BITTEL KOW HEATING ENGINEERING CO. BUILDING, DETROIT, MICH. PHOTOGRAPH TAKEN JANUARY, 1925. THE JOB WAS ENTIRELY ENCLOSED WITH CANVAS AS A PROTECTION TO MASONRY AND WORKMEN

dedicate itself most thoroughly and whole heartedly to spreading the gospel of all the year construction. I believe that we should apply the same principles of selling that we would apply to any feature of our business."

Respecting the tendency toward making the construction industry twelve months long, statistics indicating the monthly employment of building labor and monthly purchases of building materials for 1925 and 1926, are not available at this time but in the 1925 Commerce Yearbook the Department of Commerce made the following statement:

"Actual construction activity, although still highly seasonal, was distributed about as evenly throughout the year as in 1924. The past two years represent an improvement in this respect over those immediately preceding, according to records of employment and use of materials furnished to the Division of Building and Housing of the Department of Commerce by representative large

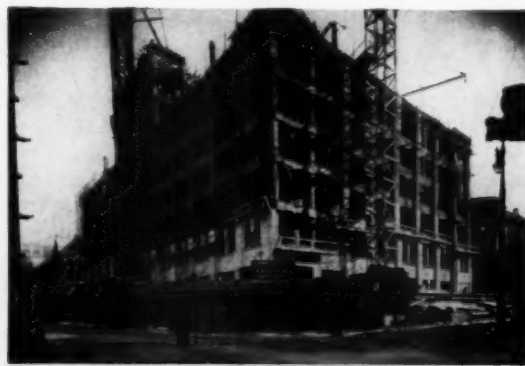
contractors. Operations reached their highest point from July to October and held up well during November and December."

The subject of Winter work has received such wide publicity that it seems unnecessary to list specific examples of work successfully carried on during this period. There have been sufficient buildings erected throughout the United States during the Winter season to warrant the conclusion that the idea is practical and an important economic factor in stabilizing the building industry and one which should be reflected in architects' offices by maintaining a more even volume of work throughout the year.

On large jobs the increased cost is negligible. This is true especially in the case of revenue producing buildings where early occupancy of the building may more than offset any reasonable amount spent for Winter protection.

The extra cost chargeable to Winter work of necessity varies with the locality, often also, the site, the extent to which the particular materials require protection from freezing, the contractor's experience in building during the Winter season, and judgment used in making proper provision for carrying on the operation. It is easily conceived that as the practice of Winter building becomes more firmly established, greater efficiency may be expected and that the present indications of extra cost ranging from 4% to possibly 10% will in general be materially reduced.

It is often possible to count upon effective savings in the cost of labor and materials. Winter being ordinarily a slacker period than Summer in northern climates, labor is plentiful and even though the wage scale may not be altered, it is not necessary for contractors to resort to bonuses to secure artisans, and costly overtime to complete work due to labor shortage. Materials can often be purchased more cheaply due to the willingness



AT LEFT: APARTMENT BUILDING, MILWAUKEE, WIS. ROSSMAN-WIERDSMA, ARCHITECTS. PHOTOGRAPH TAKEN JANUARY 5, 1923. THIS FORM OF PROTECTION MUST BE CAREFULLY DONE, USING SUFFICIENT MATERIAL TO ASSURE POSITIVE PROTECTION TO THE MASONRY AND ACCOUNT TAKEN OF THE EXPECTED TEMPERATURES. AT RIGHT: DETROIT FREE PRESS PAPER BUILDING, DETROIT, MICH. ALBERT KAHN, ARCHITECT. PHOTOGRAPH TAKEN JANUARY 17, 1925. A THIRTEEN STORY REINFORCED CONCRETE STRUCTURE, WORK UPON WHICH WAS CONTINUED THROUGHOUT THE WINTER. NOTE THE PROTECTION ON BUILDING WHERE WORK IS IN PROGRESS

of many producers to accept a lower price in order to keep their organization intact and balance their overhead for the year.

In order to place before the reader figures that would indicate the relative cost of Winter construction to that of other periods when weather conditions are not considered the following data has been collected.

William Joshua Barney of the Barney-Ahlers Construction Corporation states that on a \$263,000 contract built during December and January, \$13,000 or 5% of the cost was spent for protection. On another building built during the same period the total cost of which was \$180,000, \$8,800 or 4½% of the cost was for Winter protection. Similar protection on a \$95,000 job cost 6½% or \$6,300 during the months of January and February.

John W. Lowry stated before the New York Building Congress that an expenditure of \$3,863 actually saved over \$87,000 on a building costing \$750,000.

Figures obtained on work built in Detroit, Mich., during the period from November to February, indicate an average added cost of 2.9%.

The investigation of the Hoover Committee reported in "Seasonal Construction and Unemployment" disclosed that on a million dollar building built in Quebec at an average temperature of 20° below zero, \$25,735 was spent on protection. This represented an increase of 2.5%. Figures obtained on five jobs in Massachusetts indicated an average cost of 4.47% and six jobs in Connecticut averaged 3%. In Maine one job required an expenditure of 5½% and an average of five jobs in New Jersey showed 2.3% as the cost of carrying on Winter work. Eleven buildings erected in New York State required expenditures varying from 1.66% to 6.32% or an average of 4%.



ROBERT GAIR MANUFACTURING PLANT, MONTVILLE, CONN.

PROTECTION OF FOOTINGS AND FLOOR SLABS DURING COLD WEATHER. A LOW FRAMEWORK WAS BUILT OVER THE SLAB OR FOOTING AND COVERED WITH CANVAS. ARTIFICIAL HEAT UNDER THE CANVAS ENCLOSURE PROVIDED THE REQUIRED TEMPERATURE. THE CONTRACTORS STATE THAT LARGE AREAS OR A LARGE NUMBER OF FOOTINGS CAN BE COVERED IN THIS WAY AT COMPARATIVELY LOW COST. SIX DAYS WERE LOST DUE TO WINTER WEATHER



ROBERT GAIR MANUFACTURING PLANT AT MONTVILLE, CONN. CANVAS ENCLOSURE ON THE UPPER SIDE OF THE FORMS WHERE THE CONCRETE HAS BEEN POURED. CEMENT MASONS FINISHING FLOOR SURFACES. TEMPERATURE WAS MAINTAINED AT A MINIMUM OF 55 TO 60 DEGREES BY MEANS OF SALAMANDERS PLACED BELOW THE FLOOR. SALAMANDERS WERE PLACED APPROXIMATELY ONE TO EVERY 250 SQ. FT. THESE WERE FIRED DAY AND NIGHT WHILE THE CONCRETE WAS SETTING. SMALL OPENINGS WERE LEFT IN THE FORMS SO THAT THE HEAT COULD ASCEND TO THE CANVAS ENCLOSED SPACE ABOVE THE FORMS AS WELL AS WARMING THE AIR BELOW THE FORMS

It should be noted that percentage statements of added cost for Winter protection do not take into account savings effected through lowered cost of materials, increased labor efficiency and elimination of labor bonuses.

The George A. Fuller Construction Company state that their records for a period of twelve years have shown that days lost due to Winter weather average but fourteen per year.

Days lost during the Winter are occasionally due to low temperatures, but more often the cause may be attributed to heavy snowstorms, wind and sleet that seriously interfere with labor on the job or lead the men to believe that no work will be done, especially when the work is not enclosed.



Winter construction requires more than usual care in inspection due to the added dangers introduced by the use of those materials injured by freezing. Construction work under these conditions should be entrusted to thoroughly responsible parties for the hazards to be encountered must be recognized. The hazards are not insurmountable but must be known and proper precautions taken to safeguard against failures affecting the life or stability of the structure.

Three important factors enter into the construction of buildings under the adverse weather condition of low temperature. These are the use and protection of materials, the human element and good judgment on the part of the contractor and superintendent in the matter of delivery of materials and the proper carrying forward of the work to avoid unnecessary delays. One other factor that may well be considered by architects designing buildings where it is known in advance that the major part of the construction work will be done during the Winter, is the use of structural materials best suited to the requirements of building at this season, and the design of heating equipment to provide temporary heat at minimum cost. These factors probably very rarely have any ma-

terial effect upon the planning of the building aside from its structural features. Winter construction will in general, however, have some bearing upon the specifications. It is important that the drafting room arrange to furnish the contractor with all information and required details in ample time to permit enclosing the building. It is essential that harmonious teamwork should be established between architect and contractor to avoid delays that are more serious under adverse weather conditions than their occurrence under favorable circumstances.

Excavations are preferably started and completed before any serious question of cold weather arises. This is essential for questions of economy, and of course hastens the time when the building can be enclosed. On large operations, however, the question of excavating need not be a deterrent, since modern excavating machinery has largely overcome many difficulties formerly encountered.

The erection of wooden structures as far as the material is concerned presents no drawbacks in Winter. The removal of ice and snow may be assumed as a foregone conclusion. The inspection normally given the wood frame at any season should be satisfactory during the Winter. The



BARCLAY-VESEY BUILDING OF NEW YORK TELEPHONE COMPANY—McKENZIE, VOORHEES AND GMELIN, ARCHITECTS

AT LEFT: PHOTOGRAPH TAKEN JANUARY, 1925. THE CONCRETE FLOOR ARCHES CLOSELY FOLLOWED THE ERECTION OF THE STEELWORK. THE WORK OF PLACING THE FLOOR ARCHES WAS STARTED ON OCTOBER 29 AND PROGRESSED AT THE RATE OF ONE FLOOR EACH WEEK. AT RIGHT: LIVE STEAM USED TO REMOVE SNOW AND ICE FROM THE WOOD FORMS BEFORE POURING THE CONCRETE FLOOR ARCHES

portions depending upon the human element require more careful inspection when severe cold weather handicaps the workmen and suitable protection has not been provided.

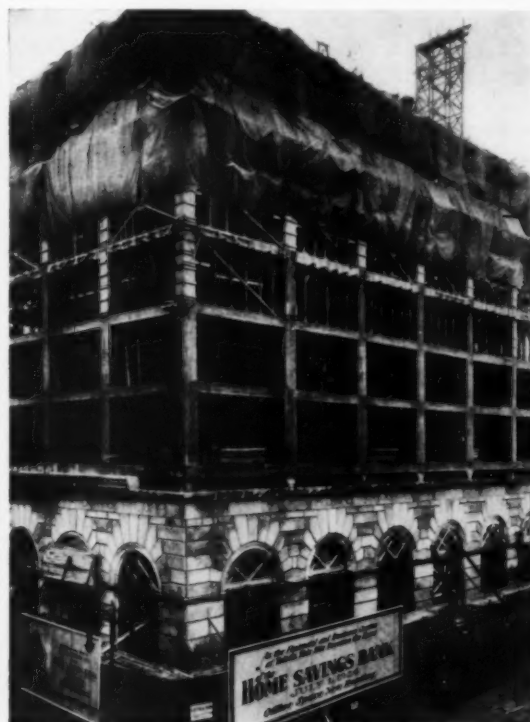
In the early days of steel construction the question of the expansion and contraction of the steelwork was a much discussed subject. A continuous piece of steel 100 feet long will expand approximately one-third of an inch for a temperature difference of 45 degrees F. If we assume that the steel is erected at a temperature of 20 degrees and attains an average temperature of 65 degrees after being enclosed, the expansion in 100 feet taken up through the joints and not occurring at one time would be of no serious moment. Other than keeping the joints and bearings of beams and columns on masonry free of ice and snow at the time of setting, no unusual precautions, as respects the material, are required when steelwork is erected during the Winter.

Masonry, however, presents other problems, the most serious of which is the prevention of frozen materials from entering into the construction. When the temperature is below freezing, brick, hollow tile, stone or concrete blocks should be thoroughly dry, and no unit with ice on them

should be laid in the wall. The carrying of walls at any one point considerably above adjoining portions should not be permitted. A more satisfactory result will be obtained by working entirely around the building and increasing the height of the walls but a few feet each day. The alternating effect of night cold and day sun has a tendency to throw isolated walls out of plumb if carried very high. Also owing to slower setting of the mortar, any considerable weight tends to displace the lower courses of masonry. This can be avoided by building long walls rather than high walls.

There are varying opinions upon whether it is essential to warm bricks themselves. Apparently there can be no reasonable objection, other than the expense of a possibly needless operation.

The most serious question encountered in using masonry materials is the prevention of freezing of the mortar. It is generally conceded that mortar should be warm and maintained at a temperature of 40 degrees F. until used. The usual recommendations are to heat the sand, gravel and water. To prevent injury to the setting properties of the mortar, water should never be heated to the boiling point. A temperature of 165 degrees may be assumed as satisfactory. L. B. Lent, engineer of the



AT LEFT: BRIDGE PIER NEAR GRAND RAPIDS, MICH. A BOARDED SHED HAS BEEN BUILT OVER THE PIER. A STOVE PROVIDES SUFFICIENT HEAT TO PREVENT FREEZING OF THE MASONRY AND AT THE SAME TIME ENABLES THE WORKMEN TO WORK WITH A DEGREE OF COMFORT. AT RIGHT: HOME SAVINGS BANK, TOLEDO, OHIO. WALKER AND WEEKS, ARCHITECTS. REINFORCED CONCRETE FRAME. STONE EXTERIOR BUILT DURING 1924. NOTE THE CANVAS PROTECTION AROUND THE STRUCTURAL FRAME; ALSO NOTE THE SUPPORTS RETAINED UNDER ADJACENT AREAS AS A PRECAUTION. SALAMANDERS ARE USED TO MAINTAIN A TEMPERATURE WELL ABOVE THE FREEZING POINT

Common Brick Manufacturers' Association, recommends that the mortar be mixed "in a metal box heated by salamanders or other fire," or by both heating materials and mortar box." He also states that brick "should preferably have a fair degree of absorption to assist the mortar to set."

There are numerous methods that can be employed for heating materials used in mortar. Since the important factor is that the mortar should not be allowed to become frozen, the preventive measures employed can well be left to the resources of the contractor.

In connection with the laying of brick walls L. B. Lent further states: "There is not so much trouble from freezing or the effect of freezing as in the delayed set of the mortar, which may cause displacement of lower courses by weight of upper courses; and the difficulty in preserving lines both horizontal and vertical because slow-setting mortar permits movement of bricks under load."

Authorities recognize the importance of using quick-setting cement and mortars. This can usually be secured by using cement mortar or cement-lime mortar. Some recommend the use of compounds intended to accelerate the setting of the cement. Straight lime mortar should never be used for load bearing walls in freezing weather. The addition of approximately 15% of lime to the mortar represents the maximum which should be used.

A bulletin issued by the National Lime Association reports a series of tests conducted at the University of Wisconsin in which eight lime and portland cement mixes and four bricklayers' cements were tested for shear, tensile and compressive strengths after curing in warm and cold storage. The bulletin states that the conclusions drawn from these tests indicate that a mortar composed of one part cement, two parts lime and nine parts of sand fulfills the requirements of strength, workability and economy for Winter use.

Except for the scale of the operation, the use of reinforced concrete for Winter construction requires the same procedure as for other masonry. It may be stated, however, that in this case even greater importance must be attached to the heating of materials, protection, maintaining of sufficient temperature until the concrete has set, and the supervision of materials and erection due to the structural importance of this form of construction. There are numerous examples of the successful use of reinforced concrete for Winter construction, but the fact must not be lost sight of that through lack of knowledge on the part of those responsible, there have also been failures.

Forms for concrete work should be securely braced and supported. Snow and ice should be completely removed from the forms before permitting concrete to be poured.

After masonry is placed, it is highly important

to protect it with board forms, tarpaulins or other suitable protection until the setting of the mortar or concrete is thoroughly assured. In severe weather engineers recommend that important structural members and load bearing walls should be placed only during the warm periods of the day—usually from about ten A. M. to three P. M.

As soon as the building can be enclosed salamanders should be placed inside the building to dry it out. The building should be aired out each day. Efforts should then be directed toward installing the boilers and temporary heat.

Clyde R. Place, engineer in charge of the mechanical installation of the Grand Central Terminal Buildings, in New York, stated before the New York Building Congress: "In none of the mechanical installations are there any features insurmountable or unsolvable for Winter work. The one paramount condition which is up to the building contractor, is to assist the mechanical contractor in temporary protection against the outside cold. This means a temporary partially enclosed building on the floors wherein the workmen are engaged. Mechanics can and are used to working in buildings with temperatures around from 40 degrees to 50 degrees.

"Temporary heat can be installed in modern buildings more easily by the permanent use of hung radiators and not the use of floor radiators set on the floor. Radiators can be delivered to the job, hung in place and connections made to them in a permanent way and temporary heat placed therein, rather than to go to the extra cost of temporarily locating and temporarily connecting up the radiators."

At the same meeting of the New York Building Congress, Alexander Trowbridge, consulting architect, stated in part: "Canada has perhaps gone farther than we have in Winter construction and in one case a whole building was erected when the temperature was 27 degrees below zero—one of the so-called mushroom types of reinforced concrete, in which the columns are carried up simultaneously with the floor. Tarpaulins were used in such a manner that the whole of an entire floor was surrounded and pieces of framework kept the tarpaulins out a little distance from the concrete. Concrete was poured and possibly before the initial set, tarpaulins were built up above, making a complete pocket in the second floor area and when the set of the lower floor had been carried far enough the tarpaulins were taken off and put on another level. They preheated the material so when the concrete was poured it had a temperature of 120 degrees. Sometimes they ran into difficulties with the tube down which the concrete was poured and they overcame that by introducing a steam pipe which had outlets and drove live steam down the tube."

The human element acquires considerable im-

portance in continuing building operations during the Winter. Here habit and custom are strongly observed, for the general experience is that on cold or stormy days the workers assume that no work will be done and do not venture to the job.

G. Richard Davis, a New York contractor, states that his organization overcomes this by guaranteeing its regular men a full day's work during the Winter, bringing the men to the job in covered buses, by providing warm places for the men to eat in, and warm coffee in sheltered places.

Forethought in providing protection for the men will do much toward success in making the building season twelve months long. Board or tarpaulin shelters from the wind with overhead shelter from the rain or snow add no considerable item to the cost and since some form of heat is essential to prevent the masonry from freezing, it serves also as a means of eliminating the human discomforts of working during cold weather.

The possibility of snow and ice bound roads, railroads and waterways is another factor which must be foreseen to avoid unnecessary delays. A more than usual quantity of materials should be delivered and stored at the building well in advance of the time when it will be needed. It is often advisable to have material on hand and reserved for use in emergencies caused by inclement weather when regular deliveries cannot be made. To aid the work of enclosing the building a method found practicable is to have the window sash delivered with the frames. The sash can be immediately glazed or covered with muslin as soon as set.

Architects can actively co-operate with contractors by making sure that drawings are available well in advance of the usual schedule. By keeping the fact in mind at the time the drawings are made, that Winter construction may be required, it may be possible through a proper selection of materials to minimize the minor difficulties likely to be encountered without affecting the physical aspect or plan of the building.

Supervision of the highest standard is required to forestall possible failure of structure made hazardous by the effect of low temperatures on masonry.

None of these factors is sufficiently laborious to serve as an argument for deferring work three or four months. It is essential that the factors involved be known and that proper safety precautions be taken while construction work proceeds.

MANUAL OF CONCRETE HARDENER AND WATER-PROOFING SPECIFICATIONS

A MANUAL of Concrete Hardeners containing detailed architectural specifications for various types of hardeners, both integral and surface treatments, and both colored and uncolored, has been compiled by the Master Builders Company and pub-

lished for architects and engineers. The book is loose leaf in form, of file size $8\frac{1}{2}$ x 11", with conveniently indexed pages. The specifications are so worded that they can be incorporated in a general paragraph or in detail into building specifications.

A second book of the same size covering Master Builders Concrete Waterproofings has the same convenient arrangement of contents. Both books are supplied free upon request.

HOTEL AND HOSPITAL LAUNDRIES AND LAUNDRY MACHINERY

ARCHITECTS who have occasion to design hotel and hospital buildings will find a loose leaf booklet recently issued by the American Laundry Machinery Co. of interest. The booklet is illustrated with photographs of recent buildings and their laundry rooms. Sketch plans of the laundry rooms of five large buildings showing the layout of laundry machinery equipment are included. The text treats on the function of the hotel and hospital laundry, their arrangement and construction. The volume should be filed under A. I. A. file No. 35d.

TAPERED ASBESTOS SHINGLES

ROOF surfaces that present a flat surface of even color are rarely, if ever, interesting to the eye of those who appreciate the artistic qualities obtained through color variation and interesting shadow lines resulting from irregularities of surfaces. Natural products commonly possess these qualities as inherent characteristics. Mechanically made products have in the past rarely attained artistic excellence from the architect's point of view. It is of interest to learn that the manufacturers of asbestos shingles are overcoming mechanical difficulties which have in the past produced roofs of more or less flat surface and even in color. These shingles can now be obtained tapered to a thickness of $\frac{1}{2}$ " at the butt, with surfaces rough or smooth and in



random widths. Additional irregularity can be obtained if desired, by breaking the butts and exposed corners. Various colors are available. We learn that the colors are incorporated in the body of the shingle and are non-fading. The accompanying illustration gives some indication of the surface texture which may be obtained.

STRUCTURAL STEEL HANDBOOKS

BETHLEHEM Steel Company's handbook or catalog S-16 has been revised and superseded by catalog S-18. The new handbook on Bethlehem structural shapes presents the same sections shown in the previous volume but contains more complete information on these sections and safe load tables for Bethlehem girder beams, I-beams, and columns. The data included in this handbook will be found convenient and helpful to all interested in the design of structural steel for buildings.

Catalog S-13 of Bethlehem standard structural shapes, shipbuilding shapes, and car building shapes has also been revised and a new 84 page catalog, S-19, has recently been issued. This condensed catalog will also be found useful and valuable both by architects and engineers.

STUDIES IN GRANITE

Plates XIX to XXIV, six in number, of the granite studies series have recently been issued by the National Building Granite Quarries Association. The excellent presentation of the earlier plates in this series continues to be maintained. The rendered details are made by V. Hagopian and illustrate the work of Fred R. Lear, Edgar V. Sellar and Stewardson and Page. Three plates are devoted to architectural details of the Delaware River Bridge, Ralph Modjeski, chief engineer and Paul P. Cret, architect.

SOUTHERN YELLOW PINE FLOORING TECHNICAL BULLETINS No. 1 AND No. 2

TWO of a series of about fifteen Technical Bulletins, dealing with the qualities and uses of Southern pine and designed for the assistance of specifiers and users of lumber, have recently been issued and are being distributed by the Southern Pine Association. Technical Bulletin No. 1 is devoted to Southern pine flooring. Technical Bulletin No. 2 is on the subject of the finish and care of Southern Yellow Pine Floors.

The entire series of Technical Bulletins is being prepared by the Association with the co-operation of the Producers' Research Council of The American Institute of Architects. These Bulletins will be distributed without charge to architects and others interested. The Technical Bulletins will contain detailed and comprehensive information about the physical characteristics of Southern pine, its manufactured sizes, shapes and grades, and proper uses of lumber and timber for various structural and other purposes, the purposes for which the different grades are best suited, the best method of handling and utilizing and the most satisfactory method of painting, finishing and varnishing this wood.

The Bulletins dealing with Southern pine flooring describe its quality; the different kinds of flooring; standard sizes, widths, lengths and grades in which it is made; features of its manufacture; recommendations of the grades and sizes; methods of laying, nailing, painting or treating the flooring; how to estimate; and other valuable information.

STEEL ROOF DECK CONSTRUCTION

FERRODECK" and "I-Plates" are two types of steeldeck roofs recently developed by the Truscon Steel Company of Youngstown, Ohio. Light weight roof construction, using this new system, is illustrated in an 8 page booklet which also contains designing data and specifications. The booklet has been assigned A. I. A. File number 12 a 32.

NEW CATALOG OF ELECTRICAL WIRING DEVICES

A NEW catalog has recently been issued by The Hart & Hegeman Manufacturing Company of Hartford, Conn., illustrating the many electrical wiring devices made by this company. The new volume catalogs the various sockets, switches, receptacles and other devices that have been made and used for some time, as well as many new devices developed by Hart and Hegeman since their previous catalog was issued. Architects desiring this new catalog for their files should request that a copy be mailed.

HEATING CABINET OF RECENT DEVELOPMENT

FOR a number of years the Peerless Unit Ventilation Company has been perfecting a heating cabinet designed to replace cast iron radiators. This cabinet has now been developed to the point that it has been placed upon the market. The unit consists of a cabinet made of furniture steel and a small but efficient built-up copper radiator. The cabinet is made in various heights and widths to accommodate various amounts of radiation. Overall widths of the cabinet are about the same as that of ordinary radiators. Air enters the cabinet through an opening in the bottom, is heated by passing over the copper radiator, and passes out through a grille covered outlet opening. The outlet opening is provided with a shutter which can be opened or closed as conditions require. Equipment for humidifying the air is made and can be incorporated in the cabinet if desired.

We understand that special adaptations are available for built-in units with an air-intake near the floor line and outlet at any point desired.

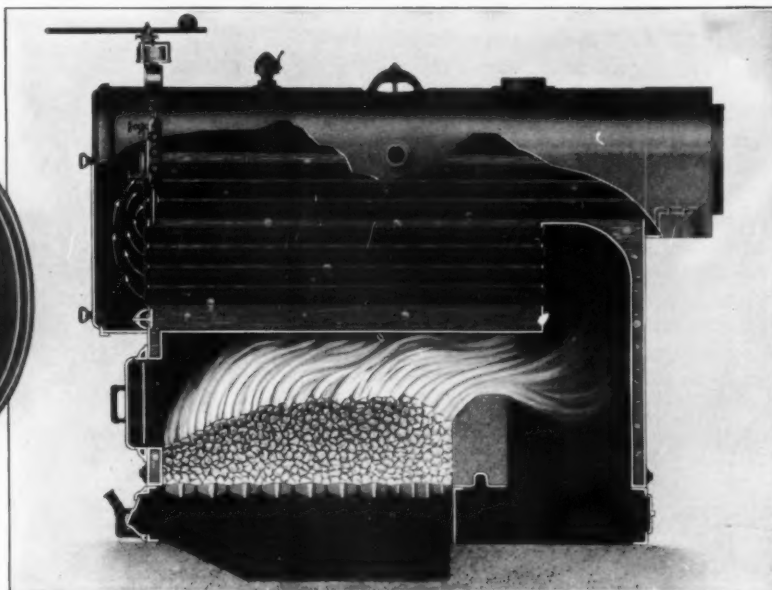
This apparatus at once combines a radiator cabinet with what is stated to be a very efficient radiator in one unit, and simplifies installation to the point where the cost permits their use in residences of moderate cost.

HEGGIE-SIMPLEX

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

A CONCERTED MOVE TO END STRIKES

JOINT COMMITTEE OF THE AMERICAN INSTITUTE OF ARCHITECTS AND THE
AMERICAN ENGINEERING COUNCIL PRESENTS NOTABLE REPORT

END of all strikes between unions in the building industry through the National Board for Jurisdictional Awards is predicted in the report of a joint committee of The American Institute of Architects and the American Engineering Council. The Carpenters' Union, it was declared, is the only obstacle to speedy and permanent peace.

The carpenters are called the crux of the whole situation, the report saying:

"Theirs is the only union that has absolutely refused to abide by the decisions of the Board and to manifest a stubborn attitude toward it. Because this is the largest union within the construction industry, the moral influence of its opposition has caused other unions to be inclined not to yield as gracefully as previously to the decisions of the Board."

An investigation by the architects and engineers, it was asserted, shows "really remarkable accomplishments" in wiping out labor dissensions since the Board was organized in 1919 as a five-party agreement under the chairmanship of E. J. Russell of St. Louis, a member of The American Institute of Architects.

"It is clearly apparent from all information obtainable," the report says, "even from the ranks of those who have looked askance upon the work of the Board, that its work has enormously reduced the number of jurisdictional strikes and the economic losses associated therewith. It is stated upon good authority that the decisions of the Board have reduced by some 85 to 90 per cent the number of jurisdictional strikes within the building industry."

"The economic gain, due to this accomplishment, is estimated to be many millions per year. It is said on good authority that if the Board is sustained and continues to function that it is only a question of a relatively few years until there will be no such thing as a jurisdictional strike within the construction industry."

Labor leaders are becoming more conciliatory, and the principle of arbitration has gained ground, the investigators found.

There is another aspect that has been a handicap and which should be taken into due consideration in any attempt to evaluate what it has done and that is this has been a new venture upon the part of the leaders of organized labor.

Their attitude in the past has been militant. The National Board for Jurisdictional Awards brings them into an atmosphere and attitude of arbitration. It takes time to mold opinion in

the trades in favor of this method of procedure.

It is not surprising, therefore, in the light of the experience and attitude of such men, that they come into such an atmosphere with their fighting clothes on. But real progress has been made in changing this attitude.

Legal complications, the report points out, have resulted from an erroneous understanding of the nature and functions of the Board, representatives of the architects on the joint committee taking the view that it was "because of a misconception of what the National Board for Jurisdictional Awards is that resulted in the recent court decision in Ohio."

Explaining the Ohio case, the report says:

"The Sheet Metal Workers' Union, ill-advisedly, went into court and attempted to uphold its position on the ground that it was based upon a decision of the National Board for Jurisdictional Awards."

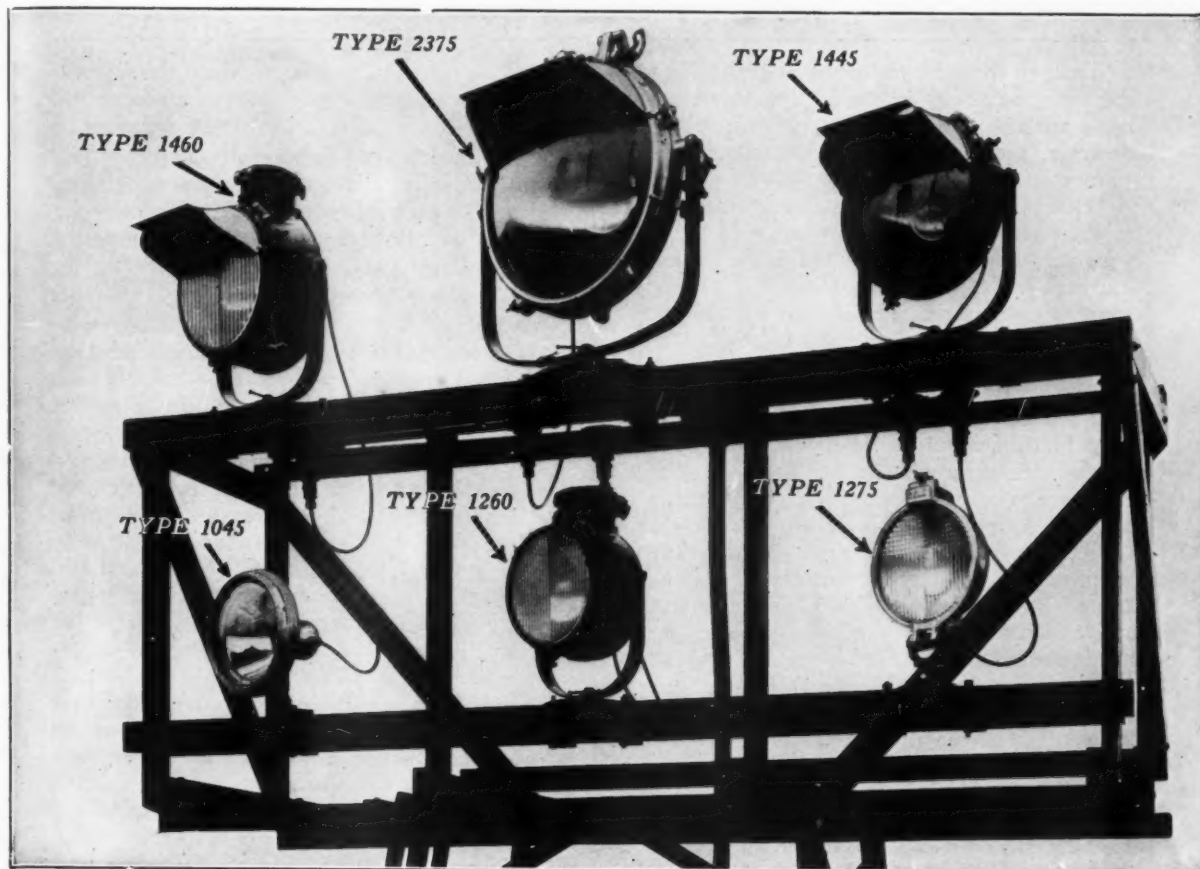
"Since the National Board for Jurisdictional Awards has not legal status, its decisions, of course, were not recognized by the courts. In the case in question, the same kind of decision would have ensued had the Carpenters' Union, the other party to the suit, endeavored to maintain its position upon the same grounds."

"All of the unions which entered into the five-party contract have, in a very substantial way, complied with the decisions of the National Board with the exception of the Carpenters' Union. A number of local unions have been expelled from their respective national unions because of their non-conformity with the decisions of the National Board."

"In a number of instances where the local union has refused to comply with the decisions of the Board and after its expulsion from the national union, the latter has gone into the same locality and organized another union for the purpose of having a union in that territory which would comply with the decisions of the Board."

"This shows that the unions have, insofar as circumstances would permit, upheld the decisions of the Board. Those who are most conversant with the situation seem to be unanimous in the belief that the non-conformity of the Carpenters' Union has not been so much due to opposition to the National Board for Jurisdictional Awards as it has been a conflict of personalities."

"It is said that a large cross section of the membership of the Carpenters' Union is not at all in favor of the position that has been taken with



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For protection, for display, or for a working light, a simple layout of Pyle-O-Lyte projectors will give brilliant, evenly distributed light over any large area, at moderate first cost and decided operating economy.

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reference to the decisions of the Board. They are, therefore, anxious for the union to align itself again with the decisions of the Board. It is felt, however, that the situation with reference to the Carpenters' Union is clearing up.

"Outwardly, the decision of the Board which caused the Carpenters' Union not to comply therewith and which finally resulted in the Union being expelled from the Building Trades Department of the American Federation of Labor, was with reference to installing metal doors and trim.

"The dispute was between the carpenters and the sheet metal workers. The Board endeavored on a number of occasions to have a full and complete hearing of all parties interested. The carpenters, on one pretext or another, each time would ask for a postponement.

"The Board was quite patient and postponed the hearing a number of times. This situation continued for a number of months. Finally the Board took a definite position and stated that on a given date a hearing would be held and all parties interested were notified.

"The sheet metal workers and manufacturers of metal doors and trim appeared and submitted testimony. The carpenters did not appear. The Board rendered a decision giving the work to the sheet metal workers.

"Since this decision the Carpenters' Union has done everything it could to defeat this decision of the Board and to otherwise interfere with its work.

"It appears that there are some who feel that the decision of the Board in giving to the sheet metal workers the work of installing metal doors and trim was not the best decision. There appears to be a growing opinion that this work might more properly be done by the carpenters. It also appears that there are at least some members of the Board that hold to the opinion expressed.

"It is certain that the Board would be quite

willing to re-open the case, provided the Carpenters' Union came to it in the proper attitude and gave assurance that it would fully present its case at a hearing; and furthermore, that it would comply with any new decision that the Board might make with reference to this question.

"Although the President of the Carpenters' Union has been approached many times in an endeavor to bring about such a hearing, all attempts to date have failed.

"It is felt that if by some proper and practical means the carpenters could again be brought into line that all apprehension as to the future usefulness of the Board would be dispelled.

"The foregoing statement is not to be taken to mean in any sense that the future work of the Board will be null and void because of the present situation, but if the carpenters should again align themselves, the work of the Board would go forward more smoothly and the ultimate goal would come much more quickly—which is the final elimination of jurisdictional strikes in the construction industry."

The investigating committee recommended that both The American Institute of Architects and the American Engineering Council continue their support of the National Board.

The governing bodies of both the architects and the engineers have, it is announced, approved the findings. Edward B. Lee of Pittsburgh will continue to represent the architects on the Board. Rudolph P. Miller of New York will represent the Engineering Council.

The joint investigating committee which prepared the report consisted of E. J. Russell of St. Louis, Edward B. Lee of Pittsburgh, and Gustave Drach of Cincinnati, representing the architects, and Gardner S. Williams of Ann Arbor, Mich., Edgar Rassinier of Louisville and E. N. Trump of Syracuse, representing the engineers.

MAPS OF THE WORLD WAR

A GROUP of murals entitled "Maps of the World War," painted by D. Putnam Brinley for the Liberty Memorial in Kansas City, Missouri, of which H. Van Buren Magonigle is the architect, were recently on exhibition in the Grand Central Art Galleries, New York City. The subjects show various activities in the theatre of war and relative advances of different units at various dates. The Flanders Area, Daily Advance Meuse-Argonne, Metz-Nancy Area, and the 89th Division A. E. F. in the St. Mihiel Offensive are representative of the twenty-four panels. The maps are authentic as

the artist had access to records of the War Department and to maps prepared by various officers of the U. S. Army under surveillance of the government. Perhaps one of the most interesting is that which shows the position of front lines on the Western theatre of war at various dates—the Marne-Aisne, the Marne Offensive, the Grand Allied Offensive, the Hindenburg Line, and the Armistice Line. Aside from their value as maps, Mr. Brinley has treated the subjects in a manner so that they rank high as decorative canvases. A touch of romance is added occasionally to appeal to the heart strings, while the eye that yearns for color finds satisfaction in every panel.

An object lesson from the roller skate

If you ever used roller skates, you will remember how easily you propelled yourself on those equipped with ball bearings. You also remember how quickly skates with plain bearings wore out, while those having ball bearings were practically indestructible.



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John A. Creutzer, Architect.
Stanley Ball Bearings were used.



Why Ball Bearing Butts are "wear-proof"

WHEN you apply a pair of butts you expect them to "stay put" for the life of the building. But do they?

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rising and self-lubricating pin, and improved finish. This wide experience enables us to make a product of uniform high quality that sets the standard in butt manufacture. The Stanley trade-mark is on every butt.

* * *

The Architect's Manual of Stanley Hardware contains information which will aid you in selecting and specifying the correct hardware. We will gladly send you a copy. A description of the Stanley line of Butts and Hinges can be found in Sweet's Catalogue, pages 1500 to 1503, and 1556 to 1568.

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RENTS IN THE UNITED STATES

RENTS in the United States have steadily declined during the past two years, since July, 1924, when they reached their peak, and in August of the current year were nearly 6 per cent lower than in July, 1924, more than 2 per cent lower than in August, 1925, and more than one per cent lower than last January, according to reports from 171 cities throughout the country to the National Industrial Conference Board, 247 Park Avenue, New York. These figures are based on quotations on small houses and apartments such as are occupied by wage earners and other families of moderate means, and represent an average for the country as a whole. They take into account rents in large as well as small cities in the various sections, but being national averages, do not necessarily apply to any one specific locality.

That the downward movement since August a year ago has been at a much slower rate than during the previous twelve months is indicated by the fact that rents on the average declined only a little more than 2 per cent from August, 1925, to August, 1926, while there was an average decrease of nearly 4 per cent from July, 1924, to August, 1925. The average rents as of August of this year were 75 per cent higher than in July, 1914, while rents at their peak, in July, 1924, were 86 per cent higher than at the outbreak of the World War.

Out of 171 cities reporting to the Conference Board, rents during the twelve months ending with August of this year were stable in 79 cities, declined in 79 other cities, while increases were noted in 13 localities. In the eastern section of the country, 33 cities out of 61 covered by the investigation reported no change, 26 reported slight decreases and only 2 cities small increases not exceeding 10 per cent. In the Middle West, 34 out of 88 cities showed no change, 44 reported lower rents and in 10 cities out of the 88 there were small increases. In the South, rents were stable in 12 out of 22 cities reporting; they were lower in 9 cities, and only one city reported a slight increase during the year.

Rents since July, 1925, have declined somewhat in all but two of the 12 largest cities, the two exceptions being Baltimore and Philadelphia, where rental values remained stable throughout the year ending with July, 1926. They were lower in Buffalo, Boston, Chicago, Cleveland, Los Angeles, New York, Pittsburgh, Detroit, St. Louis, and San Francisco. Los Angeles, which up to July, 1925, had experienced the greatest net increase in rents over the pre-war period, experienced a decline of 50 per cent between August, 1925, and August, 1926, rents there on the average being now only about 85 per cent higher than before

the war. Of the larger cities, Minneapolis shows the least increase in rents since 1914, rental values there being between 21 and 30 per cent higher than before the war. Other large cities showing only moderate increase in rents since pre-war days are Kansas City, Mo., Indianapolis and Seattle, where the average rental values range between 31 and 40 per cent above the 1914 level.

FIRST IN INVENTION

MORE than a million and a half patents have been issued by the United States, establishing this country as the most inventive in the world. France ranks next with about 650,000 patents and Great Britain third with 600,000. Germany, despite her activity in science, is in fourth place with 365,000; Belgium is fifth with more than 300,000. Canada has issued more than 200,000, ranking ahead of Italy, Austria, Switzerland, Hungary, Spain, Sweden, Russia, Denmark and Japan.

AN EXPERIMENT IN SMOKELESS HOUSES

ANOTHER experiment is about to be made for the abatement of smoke in domestic buildings, states *The Builder*, London. A scheme is being prepared by the City Engineer of Leeds for nearly a hundred houses to be fitted with only gas or electricity for all heating and lighting purposes. If the experiment proves successful, future housing schemes will provide all gas, or all electricity, for streets and houses alike. The concession of one open fire for kitchen purposes is, we are told, being made for the present scheme. Should this mean more sunshine and less fog, improvement both to the health and spirits of the inhabitants should result as the method extends itself, and the buildings of our industrial cities will suffer less defacement. Leeds Town Hall, now almost black, gives startling witness to the disastrous effect arising through smoke pollution. If the factory, in addition to the domestic house, would adopt these more sensible and hygienic methods, the benefits to our cities would be almost incalculable.

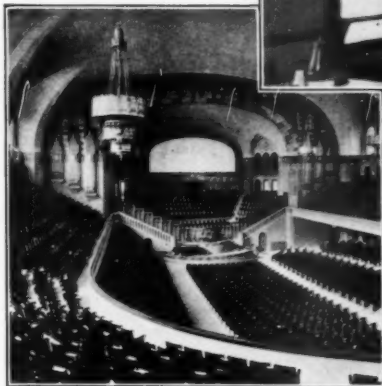
THE STATUES ON WELLS CATHEDRAL

SIR CHARLES NICHOLSON, ecclesiastical architect, in a report on the structural condition of Wells Cathedral, specially refers to the damage caused to statues by jackdaws nesting behind them, states *The Architects' Journal*, London. Many of these statues are in a perilous condition. The west front is one of the finest specimens of ecclesiastical architecture in Great Britain. No other cathedral possesses so many statues assembled together on one facade. From 1869 to 1874 an immense program of restoration was carried out under Sir Gilbert Scott, which saved the cathedral from imminent destruction.

Moody Bible Institute Auditorium, Chicago. Fugard & Knapp, Ltd., architects. Acousti-Celotex used for acoustical correction and interior finish.



Press room, Milwaukee Journal, Milwaukee, Wisconsin. Frank D. Chase, Inc., architects. Acousti-Celotex used on ceiling to quiet noise.



Office of Mr. Marquette Healy, President Lyon & Healy, Chicago. Acousti-Celotex used for sound quieting and interior finish. Note the beautiful decorative effect secured on the ceiling.



Now a decorative sound-absorbing material

Architects are securing quiet, plus beauty, at moderate cost, with this unique acoustical material

EXCESSIVE noise is being recognized more than ever today as both a menace to health and a cause of needless industrial waste.

Hence, architects realize the advantages of an effective sound-absorbing material—not only for auditoriums, but for school rooms, offices and industrial buildings.

And they have found in Acousti-Celotex a material that serves both as a sound quieter and a beautiful wall and ceiling finish.

Acousti-Celotex is a highly efficient sound-absorber made in tile form from cane fibre. It has a pleasing soft texture surface, light tan in color and can be decorated in full color effects without materially reducing its un-

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PRODUCERS' RESEARCH COUNCIL MEETING

THE third semi-annual meeting of The Producers' Research Council, Affiliated with The American Institute of Architects, will be held in St. Louis, Mo., on November 4, 5 and 6.

This is expected to be a very interesting and constructive session, and further details as to the program and the speakers will be announced later. It is expected that a number of prominent architects will address the meeting on subjects of mutual interest.

All members of The American Institute of Architects are cordially invited to be present at the meeting.

CONSTRUCTION ACTIVITIES

CONSTRUCTION operations during this year are keeping abreast of the records set in 1925, the greatest building year in the history of the country. The total volume of operations carried on during the first eight months of 1926 is three per cent larger than the corresponding volume registered last year, according to statistics compiled by the Associated General Contractors of America.

The margin over last year's figures was somewhat reduced during August when the total for the month dropped six per cent below the figure set in July. This loss was compensated largely by the mass of work handled during July, when the previous "single month record" was broken.

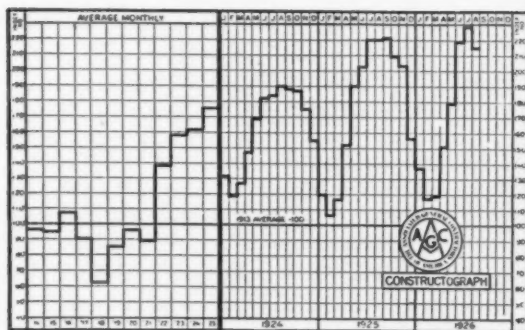


CHART SHOWING VOLUME OF CONSTRUCTION

The volume of operations recorded for August has been exceeded in only five months: July, August and September, 1925, and June and July, 1926.

The peak of operations last year was not reached until September, though figures set in each month following May and before December were above the previous high mark established in August, 1924. Construction activities this year have shown more of an inclination to spurt. This is shown by the fact that although only three months in 1926 have produced levels above that reached in August, 1924, the total for the first

eight months stands higher than that achieved by the comparatively consistent trend of 1925.

The index number for August of this year, based on the average volume of construction in 1913 as 100, was 215. The July index number was 228.

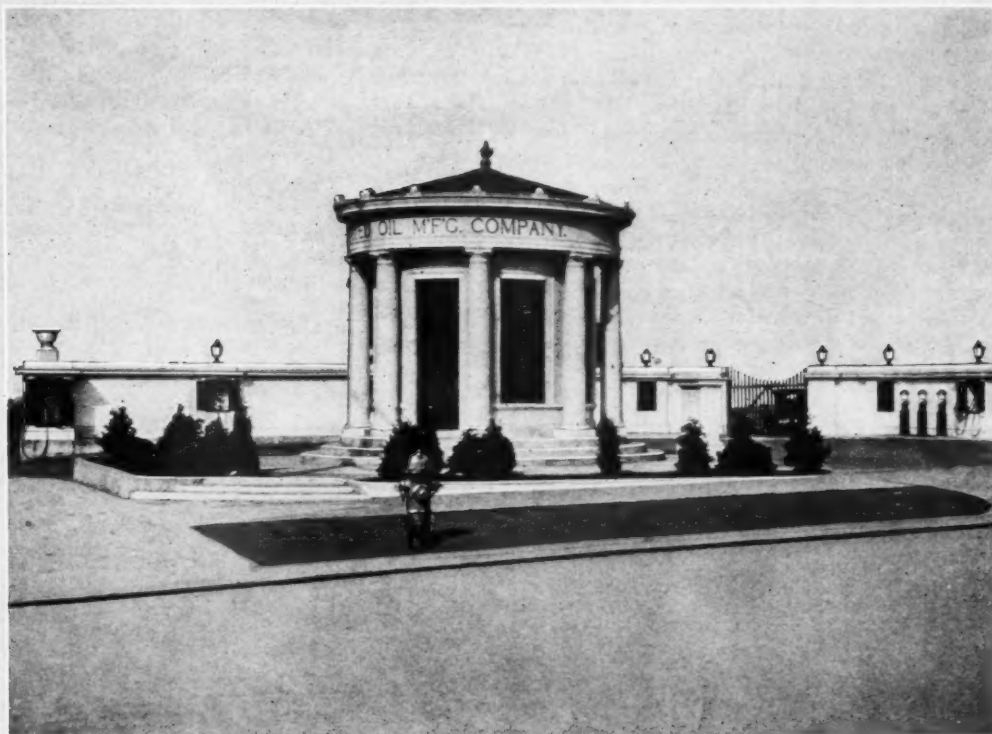
"L'ART MODERNE" IN IRON

OF ALL the work exhibited at the Exposition des Arts Decoratifs at Paris last Summer, probably none received more attention and general approval combined than the ironwork of Edgar Brandt, *feronnier d'art*, of Paris. The movement toward modern art received a goodly share of its inspiration by the designs of this famous Frenchman, and it will be recalled that certain of his designs served as inspiration for patterns in silk, manu-



DESIGNED AND EXECUTED BY EDGAR BRANDT
(From "La Construction Moderne")

factured in this country and later exhibited at the textile exposition held in France a year ago. The illustration shows an iron grille and door in the interior of the Pavillon du Collectionneur at the Paris Exposition, typical of the designs of this master-designer and executed in his most characteristic manner. While Mons. Brandt's designs are original and not reminiscent of the old periods, there is not evident in his work that effort to create "something different" that is conspicuous in much of *l'art moderne* subjects.



Filling Station for United Oil Manufacturing Company,
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CONVENTION OF THE AMERICAN CONSTRUCTION COUNCIL

THE fifth annual convention of the American Construction Council, Franklin D. Roosevelt, President, will be held at the Hotel Cleveland, Cleveland, Ohio, on November 8, 9 and 10.

Under the auspices of the Council at this time will be a series of conferences dealing with the fundamental relations of the construction industry to the public. Topics having to do with the general problem of better building, a subject which the American Construction Council has been bringing vigorously to the attention of the American public nationally for several years, will constitute the keynote of these conferences.

CHANGE IN DATE FOR DELIVERY OF DRAWINGS IN BISCAYNE BOULEVARD COMPETITIONS

BECAUSE of the general belief that mail service to Miami has been seriously interrupted (although in fact the interruption has been of very short duration), many architects and designers have hesitated to mail their designs for the Biscayne Boulevard competitions.

Likewise many architects in Miami and in other Florida cities have unfinished drawings on their boards which must await the completion of the inspection and reconstruction duties in which they are now engaged.

Accordingly, it has been deemed wise to grant a two weeks' extension of time and notice is hereby given that the closing date for delivery of drawings has been changed from

OCTOBER FIRST TO OCTOBER FIFTEENTH.

Construction work on the Boulevard, which suffered no damage from the storm, has already been resumed and there is every reason to believe that the last section will be completed and opened to traffic on schedule time.

PERSONALS

Ashley & Evers, architects, have moved their offices to 525 Market Street, San Francisco, California.

Herbert B. Maggs, architect, has moved his office from 2942 Linden Avenue to 2619 Regent Street, Berkeley, California.

Vallie P. Scallan, architect, has opened an office for the general practice of architecture at 402-4 City National Bank Building, Corpus Christi, Tex.

Eric Fleming, architect and civil engineer, 209 Townsend Street, New Brunswick, N. J., would be glad to have manufacturers send catalogs and samples.

Hugh G. Jones, F.R.I.B.A., A.R.C.A., architect, announces the removal of his office from 410 Drummond Building to 127 Stanley Street, Montreal, Canada.

G. Meredith Musick, architect, is now occupying new quarters at 224 Republic Building, Denver, Colorado, having moved from 516 Foster Building, that city.

Charles Woods Webster, architect and structural engineer, has moved his office from the Cutting Building to the Will County National Bank Building, Joliet, Ill.

Bernard Raymond, 30 East Forty-second Street, New York City, is desirous of receiving catalogs and business literature from manufacturers as he is revising his catalog file.

W. Newton Diehl, architect, formerly of 639 New Monroe Building, Norfolk, Va., and recently of Fort Lauderdale, Fla., has moved to 904 Jefferson Building, Greensboro, N. C.

Louis S. Stone, architect, and Franklyn E. Warner, associate, announce the removal of their offices from 357 Twelfth Street to the Howden Building, 337 Seventeenth Street, Oakland, California.

Fredrick C. Disque, architect, has opened an office for the practice of architecture in the Leit-zell Building, State College, Pa., where he would appreciate receiving manufacturers' catalogs and samples.

S. M. Cathcart has opened an office for the general practice of architecture at Anderson, S. C. Manufacturers are requested to send catalogs and samples to Mr. Cathcart, the mailing address being P. O. Box 73.

Solomon Kaplan, architect, has moved his offices from room 414 Fuller Building to room 203 Fuller Building, 10 South Eighteenth Street, Philadelphia, Pa., and would appreciate receiving the latest catalogs from manufacturers.

Hall, Lawrence, Rippel & Ratcliffe, Inc., architects, 123 West Madison Street, Chicago, Ill., announce the election of Peter E. Camburas, architect, as second vice-president of the company. Mr. Camburas has been identified with the members of this firm for the past fifteen years.

THE PUBLISHERS' PAGE

IT'S difficult to teach an old dog new tricks, as it's very hard to make a matured man see the error of his way. Nothing like starting right. Half the battle. This journal has a warm regard for the architectural student, for the young man of fine ideals and high aspirations who starts out to win or lose in the struggle for professional recognition. We are, therefore, greatly pleased to receive a letter from far off Australia that is splendid recognition of a long and, we hope, well sustained editorial effort.

Our subscriber writes us: "I would like to congratulate you on your publication. It is easily the most up-to-date architectural magazine we see in Sydney and proves a very great help to us younger architects, who naturally look overseas for our ideas and inspirations." In concluding his letter, this appreciative subscriber states that he is opening an office and particularly requests that he receive the Specification Manual, and that he would also like manufacturers' literature.

There are two angles to all this, both interesting. First, we find that as far removed from this country as the antipodes, architects are looking to this country for "ideas and inspirations," and, second, that there is a decided preference in Australia for materials of American manufacture.

We discussed in a recent issue the things that should enter into a well rounded architectural magazine. There's an angle we appear to have overlooked.

A subscriber down in Maryland writes us: "My wife and I both feel that we can ill afford to be without THE AMERICAN ARCHITECT. It is of value to us not only as an exponent of what is best in architecture, but as a factor in moulding good taste in art and construction, and as a steady guide toward those highest ideals which help to cultivate an appreciation of the beautiful all about us." This man takes two copies,—one for the office and one for the home.

To make a technical magazine thoroughly technical and at the same time so easily understood that the layman will appreciate it, is something to strive for. It is good to get a letter like the above. It heartens us to our job. We are reminded of a thing we recently read in the English *Punch*. "How did you like the new parson's sermon today?" asked the squire of his gardener. "He'll not be knowing very much," answered Giles. "I could understand every word he said."

It takes rare skill to clothe a great thought in

language so simple that even Giles can understand it. And it will be equally hard, but a task we most cheerfully assume, to make THE AMERICAN ARCHITECT so expressive of every great thought in the field of architecture and the allied arts, that the layman can understand it. Making a magazine that the architect will find invaluable, that his draftsman will regard as the highest source of suggestion, and that the family at home will read for its educational value in art, is to achieve a well rounded publication.

Modern refrigeration methods and the various adaptations of fuel oil, are two topics to which architects may with profit give considerable study. Electrical methods of refrigeration have passed the experimental stage. The installations of electrical refrigerating plants have necessitated certain radical changes in planning and equipment.

Fuel oil presents an even more decided change in planning. Cellars, at one time more largely of use solely as coal and dust bins, with the introduction of fuel oil become an added room or rooms to the house. Already have there been decided innovations in the arrangement and plan of cellars, made possible by the use of fuel oil which is equally effective as coal and more cleanly and easily handled.

There are in preparation articles on these timely topics, and they will be presented in the Department of Architectural Engineering and Construction in the near future.

Issue of November 5th will present the first of Irving K. Pond's series entitled Travelling with a Fountain Pen. The illustrations accompanying these articles will be reproductions of Mr. Pond's clever pen and ink sketches. An important feature of the first issue is the very complete description by the author of the way he set about to make these valuable notes. These articles will not only be highly educational, but will have an artistic interest as well. Mr. Pond in his travels visited many places off the beaten track. His comments are set down in his usual happy way.

Illustration of the architectural treatment of the Sesqui-Centennial Exposition at Philadelphia has, up to the present time, been deferred as adequate photographs and sketches were not available. This difficulty having been overcome, we are now able to announce a series of pictures with some accompanying articles to appear in issue of November 5th.



LA MARTORANA, PALERMO, ITALY

THE AMERICAN ARCHITECT