

THE AMERICAN ARCHITECT

FOUNDED 1876

THE AUBERGE DU VIEUX Puits AT PONT-AUDEMER (France)

By SAMUEL CHAMBERLAIN

Illustrated with Sketches by the Author

ONCE in a rare moon an architectural treasure is dug up in some remote corner of France, after lying neglected and unappreciated for decades. The eye of some discerning person lights upon it and seizes its possibilities and he sets about to revive it. There is a moment of danger, when the restorer's zeal is apt to carry him too far, resulting all too often in an over-restoration which is far from convincing. This perilous period safely past, something wholly fine and authentic is apt to result—a building grown out of the ground, sea-

soned with atmosphere, supremely friendly and livable.

Such a place is the magnificent old Auberge du Vieux Puits in Pont-Audemer, that brook-strewn town in Normandy ambitiously termed "The Venice of the North" in the guide books. Six years ago it was an old abandoned tannery, fallen into disuse and disrepute. It had become so lamentably dejected that few natives had a suspicion of its existence. Not an unbroken window pane graced its dusty frames. The timbers wobbled in



HUGE TANNING VATS FORMERLY OCCUPIED THE CENTER OF THIS ENCLOSURE. IN THEIR PLACE IS THE ARBOR SHOWN IN THIS SKETCH, WHICH SERVES AS INDIVIDUAL DINING ROOMS

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their wooden pegs, the staircases creaked ominously and the tile roofs leaked in a hundred places.

And then it came before the appraising view of a connoisseur indeed: Monsieur Harlay, member of the "Club des Cent," a gourmet and a collector of antiques and, providentially enough, a man of means. He was quick to visualize the potentialities of this courtyard of tattered timbers, and set about to make it habitable. His first idea was to transform it into a country home; then came the inspiration to create a museum of Norman antiquities out of its scattered units. This idea fell flat due to the non-appearance of municipal assistance which had been anticipated. Finally it was de-

his craftsmen behind him and an abundance of old timbers and bricks and tiles to work with, Monsieur Harlay's task was greatly facilitated.

The ground floor of the principal structure of the group, shown on the opposite page, which had served as a salesroom for hides, was transformed into a kitchen and two small dining rooms, while the second floor was thrown into one large dining salon and two quite small ones. Five graceful old fireplaces and three heavy oak doors were found intact and left untouched. Rare old bottle glass, faintly green and yellow and lavender, was set in the window panes; two fine bits of ironwork were brought in to support a lantern and the quaint old



THE SHALLOW STRUCTURES AROUND THE COURT, FORMERLY USED FOR THE DRYING OF HIDES, WERE TRANSFORMED INTO SERVICE BUILDINGS

cided to transform it into a country hotel and work was begun in this direction in 1921. With a rare appreciation of authenticity and a profound artistic taste, Monsieur Harlay began to rebuild the parts threatened by ruin and to restore the fragments which had been destroyed by time, and his watchful supervision never ceased to guide the minutest details of the work. The countryside was scoured for craftsmen who were capable of working in the manner of the 17th century. Woodworkers were uncovered who enthusiastically set about fitting the sagging beams; bricklayers were found who were willing to set bricks in a fashion rarely seen in these days. With the enthusiasm of

sign "On Loge a Pied et a Cheval," (although no guest has yet arrived in anything but an automobile). Several massive beams had to be substituted for the faltering old ones and all of the tiles on the floors and stairs and roof had to be reset. Modern sanitation was miraculously introduced without leaving a scar.

On the interiors, Monsieur Harlay has lavished an array of fine furnishings which would put an average antique shop to shame. There are somber, gracious old chests and armoires; hundreds of pieces of rare china and numerous patterned and perforated bedwarmers, brilliantly polished. Graceful andirons and firebacks, magnificent copper ket-



ONCE IN A FAIR MOON AN ARCHITECTURAL TREASURE IS DUG UP IN SOME REMOTE CORNER OF FRANCE, AFTER LYING NEGLECTED AND UNAPPRECIATED FOR DECADES

REPRODUCED FROM THE ORIGINAL DRAWING BY SAMUEL CHAMBERLAIN

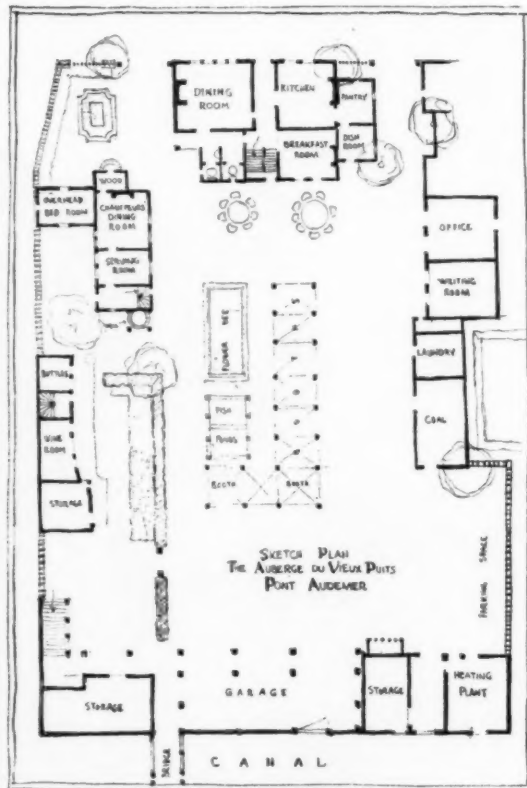
tles and cauldrons are a part of each of the fire-places, and graduated pewter mugs and measures range themselves along the mantelpieces, which are further embellished with long bands of tapestry. Nothing has been forgotten which might restore to these rustic old rooms the atmosphere of perfect authenticity which is inherently theirs.

The other shallow buildings around the court, formerly used for the drying of hides, were thoroughly cleaned and transformed into service buildings. The ramshackle two story shed on the far end of the court was in such a perilous state of dilapidation, threatening to collapse into the adjacent stream at any moment, that it was carefully dismembered and rebuilt, using the identical timbers as far as possible. Two bathrooms have been mysteriously inserted and the rooms have all the comfort one hopes to find in a metropolitan hotel. The ground floor serves as an unpretentious garage and also leads across a foot bridge to an annex containing a score of additional rooms.

Huge tanning vats formerly occupied the center of this enclosure and these were removed. In their place is an L-shaped arbor, divided into eight booths which serve as individual dining rooms during the Summer season. Here also is a pond filled with speckled trout of the Risle. The extravagant diner may pick his own trout and see it fried according to his taste. There are hedges, of course, for no courtyard in Normandy would be without them, and three formal beds of brilliant flowers.

From the point of view of color, the court is a symphony of gorgeous tones which cannot be described in words, nor can these mere sketches in black and white give an inkling of its variety.

Floods of nasturtiums cling to the base of every tree and building and lavender creepers frame most of the doorways. The wooden doors of the smaller buildings are stained a chalky, greenish-blue. The



THE PLAN



FROM THE POINT OF VIEW OF COLOR, THE COURT IS A SYMPHONY OF GORGEOUS TONES WHICH CANNOT BE DESCRIBED IN WORDS, NOR CAN THESE SKETCHES IN BLACK AND WHITE GIVE AN INKLING OF ITS VARIETY



THE OLD WELL
AUBERGE DU VIEUX Puits - PONT-AUDEMER

THE AUBERGE IS NAMED AFTER A SUPERB OLD WOODEN WELL
WHICH CLINGS TO THE FAR WALL OF ONE OF THE BUILDINGS

REPRODUCED FROM THE ORIGINAL DRAWING BY SAMUEL CHAMBERLAIN

timbers have that faded blue-brown tone which harmonizes so well with bright colors, the plaster is warmly neutral in tone and the orange tiles are faded and moss grown with age. Add to this the canary and white checkered curtains in the windows, awnings and umbrellas striped in the same colors, table linen checkered ceruleum and white, waitresses garbed in faded orange, and a veritable orgy of color results.

There are atmospheric trappings aplenty. A scampering youth in a faded blue smock, red ban-

As a whole, the Auberge du Vieux Puits is an example of a perfectly sympathetic restoration. If anything, it is under-restored. Care has been taken to leave every beam and baluster untouched, even by a protecting application of oil. Replastering was done simply and unceremoniously; weathered brick was set with muddy mortar. The fragments of silvery patterned shingle are left unstained and the moss has not been removed from the reset tiles. One of the doors is only five feet high, yet no attempt was made to heighten it, and the



THE GROUND FLOOR, WHICH HAD SERVED AS A SALESROOM FOR HIDES, WAS TRANSFORMED INTO A KITCHEN AND TWO SMALL DINING ROOMS

dana and a white stocking cap greets you at the gate; an inquisitive goose waddles about and begs bread from the diners; there is a whole menagerie of rabbits and ducks and guinea pigs and a family of Siamese cats.

The Auberge is named after a superb old wooden well which clings to the far wall of one of the buildings. This is a fine specimen but, naively enough, never graced the inn named after it until the restoration was begun. It originally lingered in a dusty corner of the Hotel du Cygne on the Place Beauvoisine in Rouen. When this landmark was coming down at the hands of the wreckers, Monsieur Harlay stepped in and rescued the weathered bones of the well intact, later transplanting them to Pont-Audemer.

waiters stoop every time they cross this threshold.

Monsieur Harlay has not stopped at a mere restoration of the buildings of the Auberge du Vieux Puits. He has brought back the old Normandy tradition of a "bon accueil et bonne cuisine" as well, for the cordiality of the personnel and the rare achievements of the chef are unusually pronounced, even for France. Blase members of the gay world of Deauville motor here in the dressiest of Rolls-Royces and Hispano-Suizas, and indulge in a rhapsody of admiring "ohs" and "ahs."

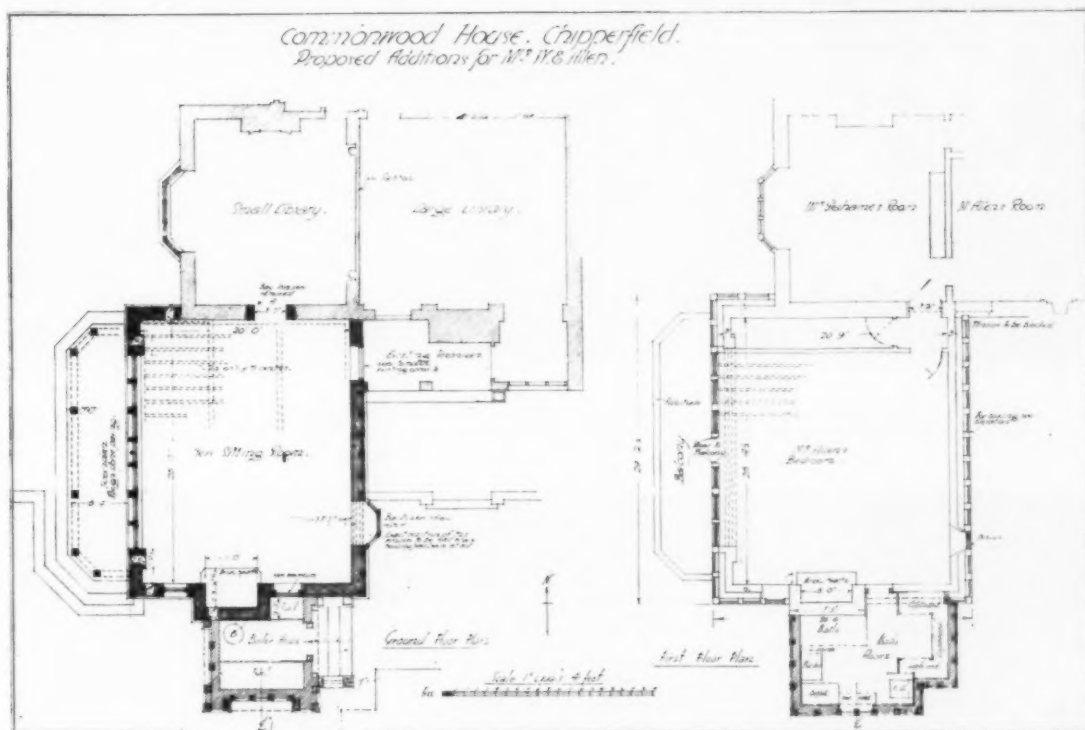
The Auberge du Vieux Puits is one of the remarkable archeological achievements of post-war France. For one may judge the *joie de vivre* of the old days of high bonnets by this restored witness of the Great Century in France.

ALTERATIONS AND ADDITIONS TO COMMONWOOD HOUSE, CHIPPERFIELD, HERTS, ENGLAND

T. P. BENNETT, F.R.I.B.A. AND J. D. HOSSACK, O.B.E., A.R.I.B.A., Architects

THIS is an interesting example of the growth and general expansion of an English country house. It is further interesting to note that the building operations, carried to conclusion by a small country builder, prove that craftsmanship of a high order

was selected from old houses, barns, etc., that had recently been demolished. This wood was so hard that great difficulty was experienced in cutting it to the required shapes. Although the pictures of the new bathroom wing do not clearly show it,



PLAN SHOWING ORIGINAL BUILDING AND THE PROPOSED ADDITIONS

exists in England and that it needs but the co-operation of an intelligent client, guided by his architect, to duplicate a type of building that has made rural England famous the world over.

The architects state that the oak framing used

there is some rough carving carried out to Mr. Hossack's design, by a local craftsman. This was executed in much the same manner as would have been done generations ago. This house is located about thirty miles from London.



GENERAL VIEW, EAST FRONT, AS NOW COMPLETED

ABOUT 30 YEARS AGO THIS HOUSE CONSISTED OF A SMALL COTTAGE TO WHICH DURING SUBSEQUENT YEARS FREQUENT ADDITIONS HAVE BEEN MADE. THE INTERIOR CONTAINS SOME OF THE FINEST SPECIMENS OF OLD FURNITURE IN ENGLAND, A LARGE NUMBER BEING MUSEUM PIECES



A REMODELLED BEDROOM



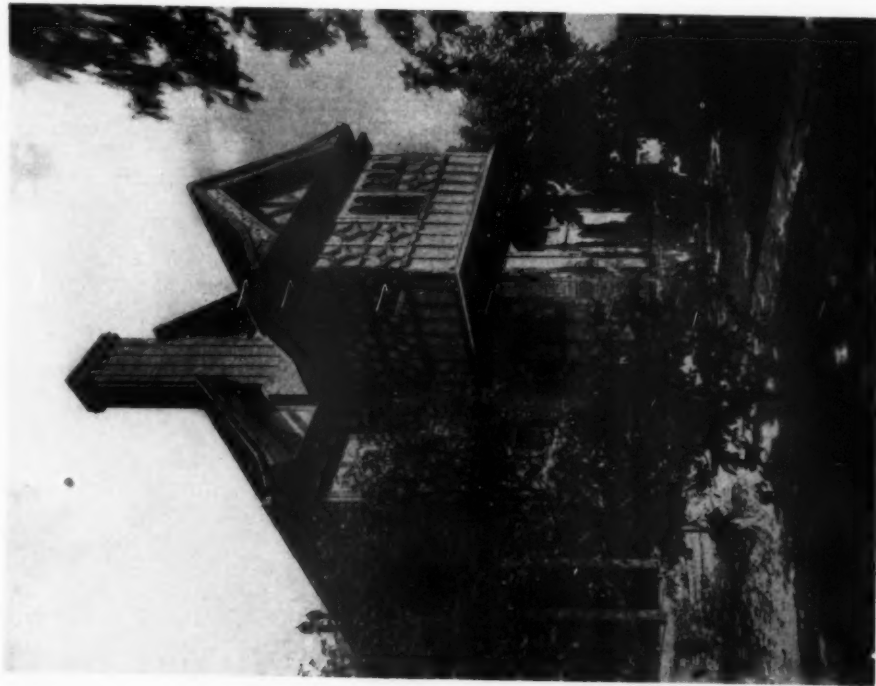
THE PORTION OPPOSITE THE SUNDIAL AND UNDER THE GABLE WAS ADDED BY THE CLIENT IN 1925 (COPIED FROM AN OLD PLATE AND UNDER HER OWN INSTRUCTIONS). THE BIG CENTER BLOCK WITH THE BALCONY WAS BUILT IN 1920 BY A SMALL COUNTRY BUILDER WHO HAD PREVIOUSLY NEVER BUILT ANYTHING LARGER THAN A FARMER'S COTTAGE. THE WORK WAS THE DESIGN OF T. P. BENNETT, F.R.I.B.A. AND J. D. HOSSACK, O.B.E., A.R.I.B.A. THE OAK USED WAS SEVERAL HUNDRED YEARS OLD, TAKEN FROM A DEMOLISHED BUILDING IN THE VICINITY. THE SMALL WING AT THE EXTREME END WAS DESIGNED BY J. D. HOSSACK AND CARRIED OUT BY A LOCAL BUILDER



INTERIOR OF CLIENT'S PRIVATE SITTING ROOM. THE DECORATIONS WERE CARRIED OUT UNDER THE SUPERVISION OF THE ARCHITECTS, T. P. BENNETT, F.R.I.B.A., AND J. D. HOSSACK, O.B.E., A.R.I.B.A.



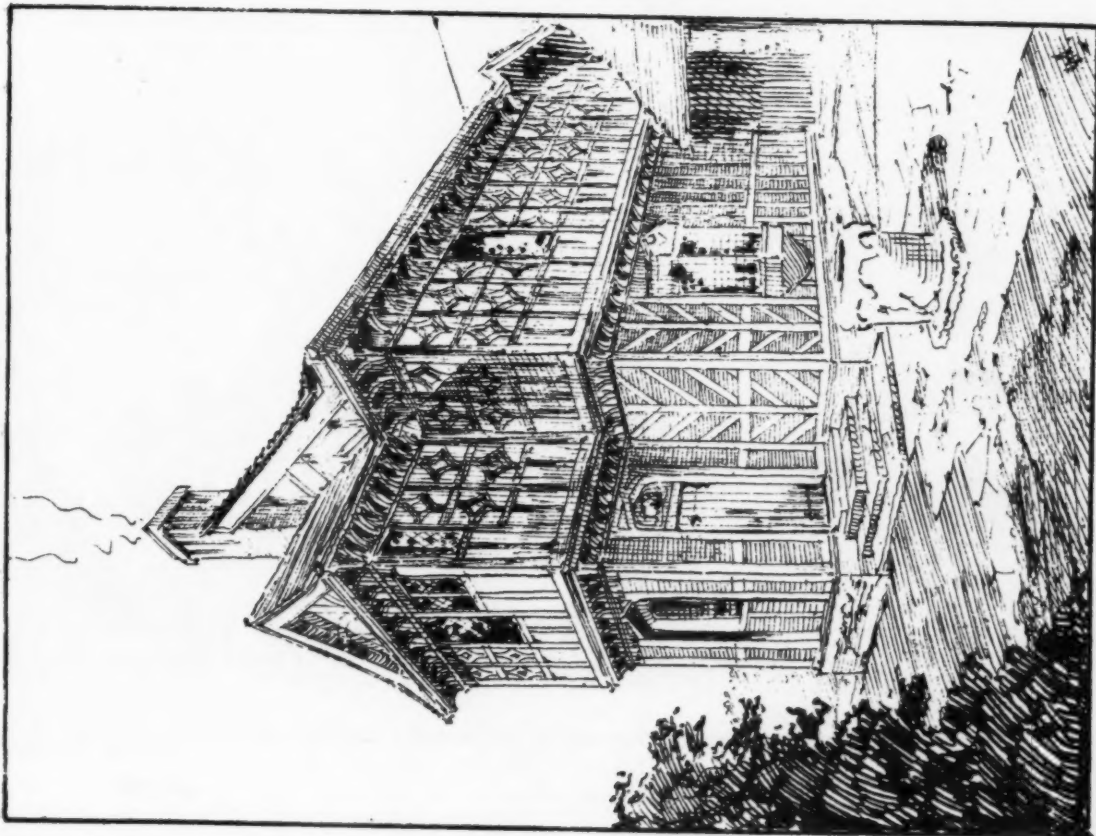
PART OF THE NEW BEDROOM WING BY MR. BENNETT AND MR. HOSSACK, SHOWING THE JUNCTION
OF NEW WORK WITH EXISTING



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VIEW SHOWING NEW BATHROOM AND BOILER HOUSE WING ADDED IN 1925 BY J. D. HOSSACK. ALL THE CARVING WAS HAND DONE BY THE LOCAL BUILDER AND THE RESULT, WHICH THE PHOTOGRAPH DOES NOT CLEARLY SHOW, WAS MOST SUCCESSFUL

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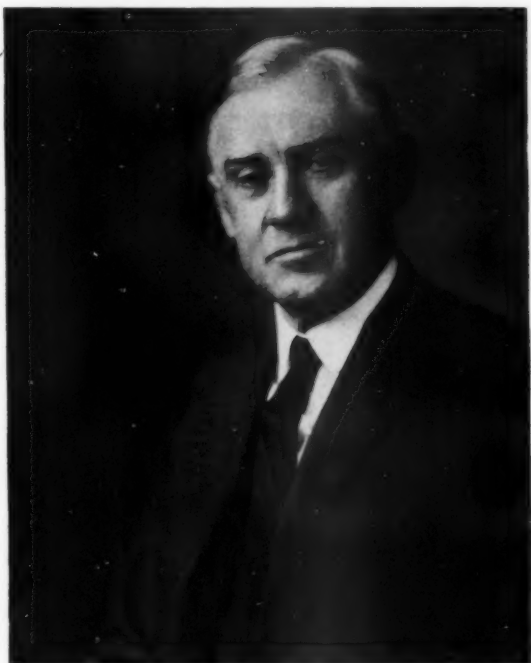


FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F.A.I.A.

GEORGE W. MAHER, F.A.I.A.

1864-1926

NO architectural personality was ever more closely or more valuably identified with every civic interest in Chicago, when the background was architecture, than was George W. Maher. The news of his death, even though his long and painful illness in a sense prepared those who knew him intimately, came as a shock and with it a sense of profound loss. During many years of close association with the profession of architecture, during convention after convention, our meetings with Maher were memorable incidents. Combining the



GEORGE W. MAHER, F.A.I.A.

fine attributes of a well bred, cultured gentleman with scholarly and artistic proficiency in his profession, Maher was an outstanding personality.

His public spirit was marked, and he portrayed every attribute of good citizenship. Identified with the great movements that have during more than two decades marked the phenomenal progress of the Middle West, it may not be possible to measure the great extent and value of the services that Maher rendered. And in his activities to make the world a better place to live in, his course was marked by the gentlest courtesy toward those with whom he was associated.

In his death the profession has lost a distinguished member, an architect who lived up to every professional and ethical exaction. His work is known far and wide, and if no other memorial should be erected to his memory, the buildings

that were brought to completion through his endeavor will be perpetual reminders of the life and work of a very fine gentleman, and an architect of fine abilities.

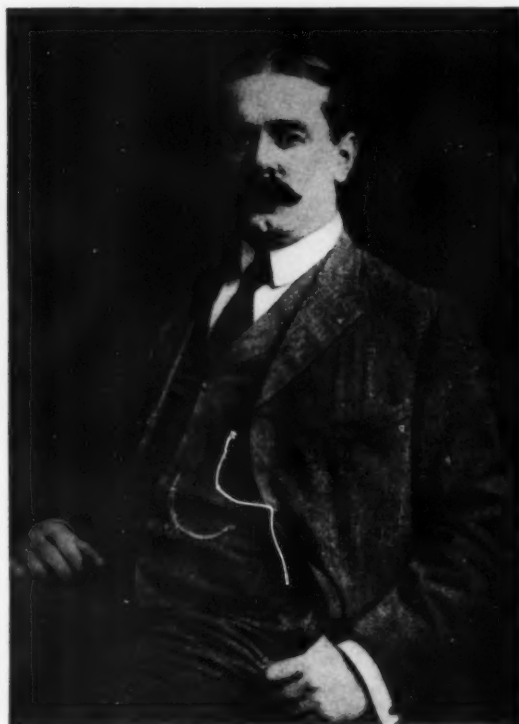
Mr. Maher commenced the practice of architecture in Chicago at the age of twenty-six, continuing throughout the remainder of his active life, or up to 1923. He was a Fellow of The American Institute of Architects, and a past president of the Chicago Chapter of that body. He was born in the state of Michigan on Christmas day, 1864.

OF

COLONEL JAMES HOLLIS WELLS

1864-1926

COLONEL JAMES HOLLIS WELLS, senior member of the architectural firm of Clinton & Russell, at 100 Maiden Lane, New York, and former commander of the 71st Regiment New York National Guard, died at his home 56 Gifford Avenue, Jersey City, on Friday, September 24



COLONEL JAMES HOLLIS WELLS

last, at the age of 63, and was buried in the New York Bay Cemetery after services at his home on Monday following. Honorary pallbearers included former Gov. John K. Tener of Pennsylvania; Gen. William C. Heppenheimer and Joseph T. Fanning, Past Grand Exalted Ruler of the Elks. Fifty-six officers from the 71st Regi-

ment of New York, who were formerly under command of Colonel Wells, attended the funeral services.

Colonel Wells played an important part in the business world of New York and New Jersey, for many years.

He was born in England August, 1864, the son of Arthur and Charlotte (Hollis) Wells. The family came to America when Colonel Wells was a boy. Richard Hollis, grandfather of Colonel Wells, was an officer in the King's (1st) Dragoon Guards and fought under Wellington in the battle of Waterloo. Later he was Captain and Adjutant of the Grenadier Guards.

Colonel Wells received the degree of Civil Engineer from Lehigh University in 1885. His earlier education was received in the public schools and he taught in the grammar schools of South Bethlehem, Pa. in his early manhood.

In 1886 Colonel Wells was Inspector of Pavements in New York and then became engineer for the contracting firm of J. D. & T. E. Crimmins. His later activities were in the capacities of Clerk of the Works for Cornelius Vanderbilt; then he became associated with the firm of Clinton & Russell, of which firm he was the senior member at his death. Clinton & Russell were the architects, among other prominent buildings, of the Hotel Astor; Hudson Terminal Buildings; Whitehall Building; Broad Exchange Building; Apthorp Building; Graham Court; Mutual Life Insurance Building; 7th and 71st Regiment Armories; Mecca Temple, all in New York City; Imperial Oil Building, Toronto, Canada; Humble Oil Building, Houston, Texas, and the Mutual Life Insurance Building, Cape Town, South Africa.

Colonel Wells was advisory architect of the Elks' Memorial Building, Chicago; he was New Jersey Bridge and Terminal Commissioner (Appointed by Governor Woodrow Wilson in 1913); and Consulting Engineer of the U. S. Treasury Department, 1914-1918. In addition to being the senior member of Clinton & Russell, architects (Wells, Holton & George), he was a Director of the Trust Company of New Jersey and a member of the Executive Committee and Chairman of the Auditing Committee of that Trust Company; also President of the Realty Company of New Jersey and a Director of the Colonial Life Insurance Company of America.

Colonel Wells inherited a love of military service from his distinguished grandfather and served for over 33 years in the National Guard of New York. He was a member in the 7th Regiment, New York, later joining the 71st Regiment, New York. He saw service with the 71st in Cuba as Major and commanded a portion of the regiment in the battle of San Juan Hill, Cuba, July 1, 1898.

He was a member of the Engineers' Club of New York; member of the Board of Governors and Chairman of the House Committee of the Railroad Club of New York; member of the Carteret and Union League Clubs of Jersey City; Westmoreland Club, Richmond, Va.; Past Master Bunting Lodge, F. & A. M.; member of Mecca Temple A. A. O. N. M. S., N. Y.; Scottish Rite Masons; Benevolent Protective Order of Elks, Jersey City Lodge No 211; and many engineering and military societies. He had been Vice President of the New York State Rifle Association and a director of the National Rifle Association of the United States, and President of the National Guard Association of the State of New York.

Colonel Wells married Miss Belle Porter White in April, 1892. They have one son, Thomas Richmond Wells. The family residence is in the Heights section of Jersey City, where he was prominent in social and civil affairs.

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ANDREW C. MCKENZIE, A.I.A.

ANDREW C. MCKENZIE, senior member of McKenzie, Voorhees & Gmelin, architects, New York City, died suddenly from heart disease on October 10 at his residence in Brooklyn. A more extended reference to Mr. McKenzie's life and work will appear in our issue of November 20.

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FRANK W. FERGUSON, F.A.I.A.

FRANK W. FERGUSON of the architectural firm of Cram & Ferguson, Boston, Mass., died at his home in that city on October 4. He was in his sixty-fifth year. As a member of the firm of Cram & Ferguson, Mr. Ferguson has been identified in the designing and building of many important structures in the United States, particularly those of ecclesiastical types. He was a Fellow of The American Institute of Architects and a member of the Boston Society of Architects.

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CHARLES I. BERG, F.A.I.A.

CHARLES I. BERG, architect, New York City, died on October 13. Mr. Berg was born in Philadelphia in 1856 and received his architectural education at the Ecole des Beaux-Arts in Paris. He was a Fellow of The American Institute of Architects and served three successive terms as Secretary of the New York Chapter. He was prominently identified with the Society of Beaux-Arts Architects, The Architectural League of New York, the National Arts Players, and many organizations whose aim and object were the promotion of the fine arts in this country.

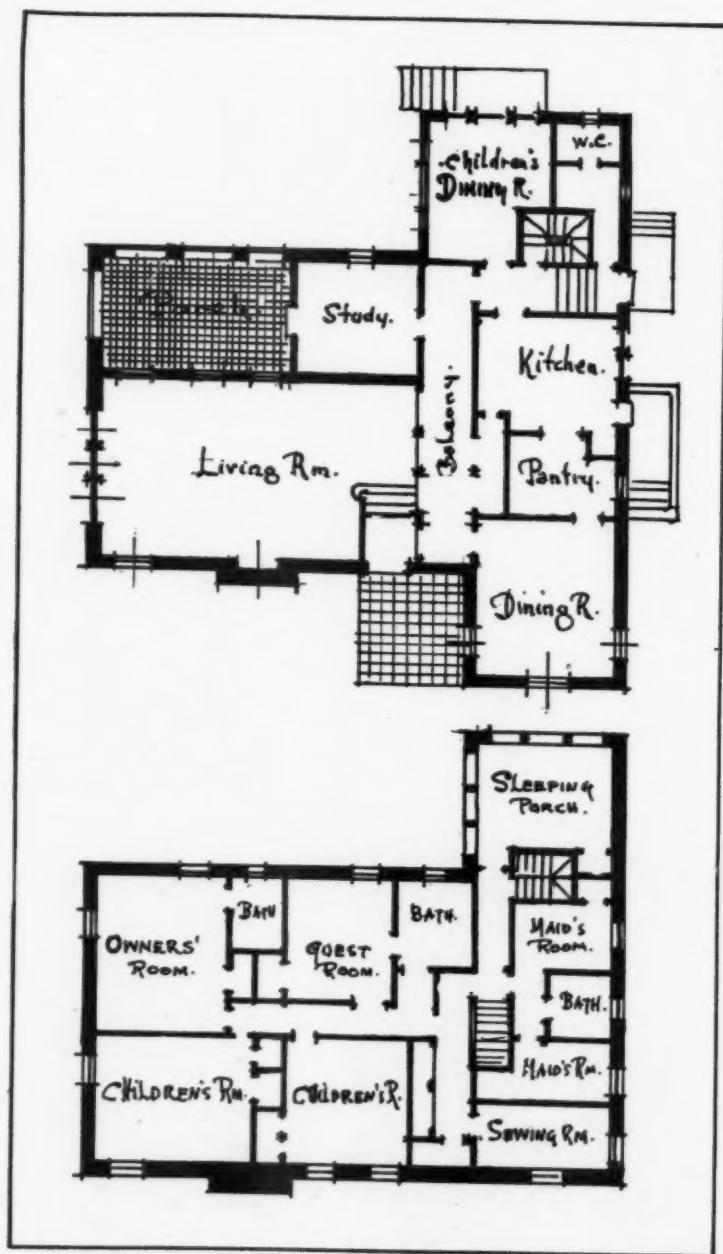


HOUSE OF C. C. MERRITT, LARCHMONT, N. Y.

F. J. STERNER, ARCHITECT

(See plans on back)

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HOUSE OF C. C. MERRITT, LARCHMONT, N. Y.

F. J. STERNER, ARCHITECT



HOUSE OF C. C. MERRITT, LARCHMONT, N. Y.

F. J. STERNER, ARCHITECT

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HOUSE OF C. C. MERRITT, LARCHMONT, N. Y.

F. J. STERNER, ARCHITECT

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HOUSE OF C. C. MERRITT, LARCHMONT, N. Y.

F. J. STERNER, ARCHITECT

THE AMERICAN ARCHITECT
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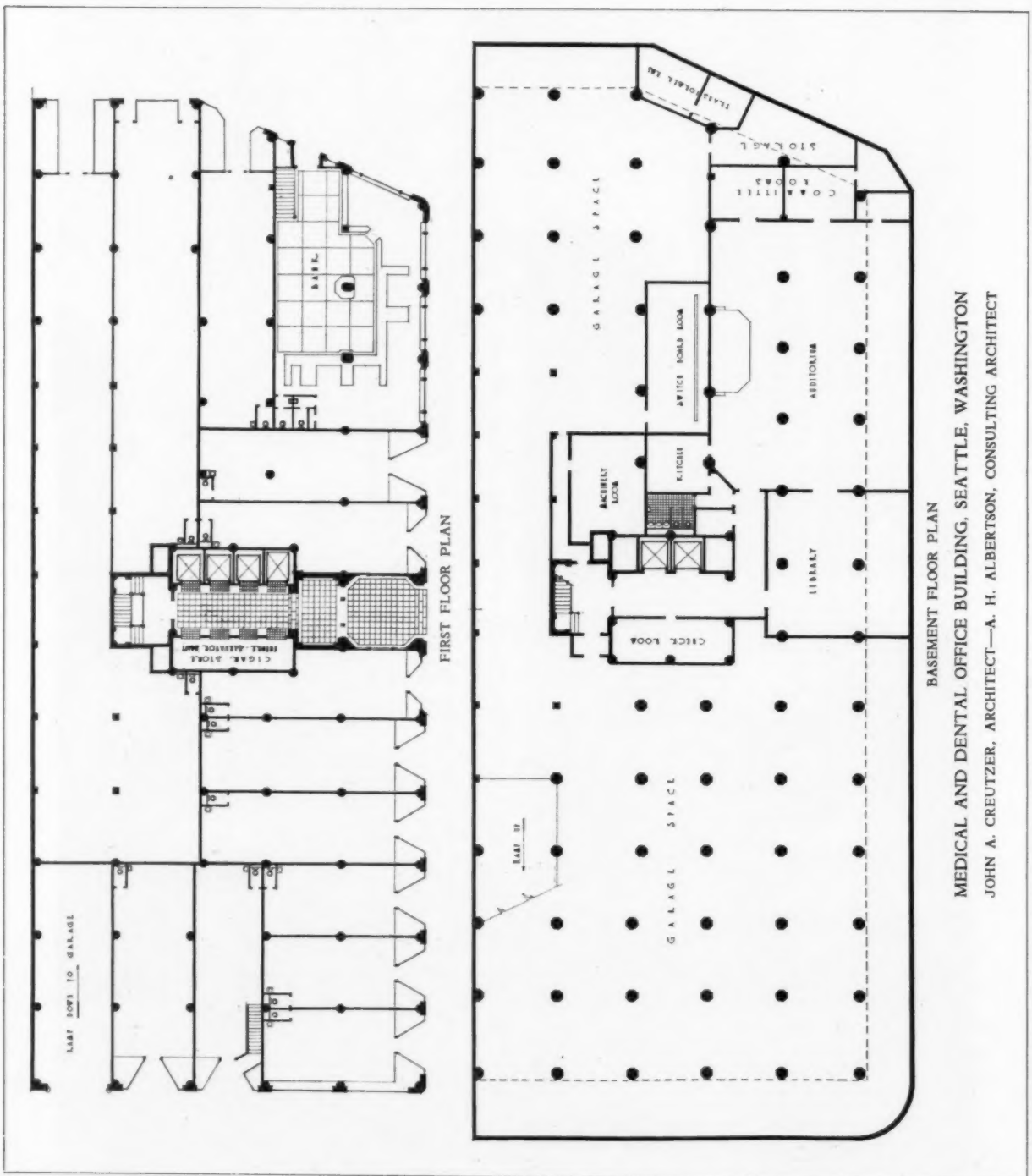
MEDICAL AND DENTAL OFFICE BUILDING, SEATTLE, WASHINGTON

JOHN A. CREUTZER, ARCHITECT—A. H. ALBERTSON, CONSULTING ARCHITECT

(See plans on back)

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BASEMENT FLOOR PLAN

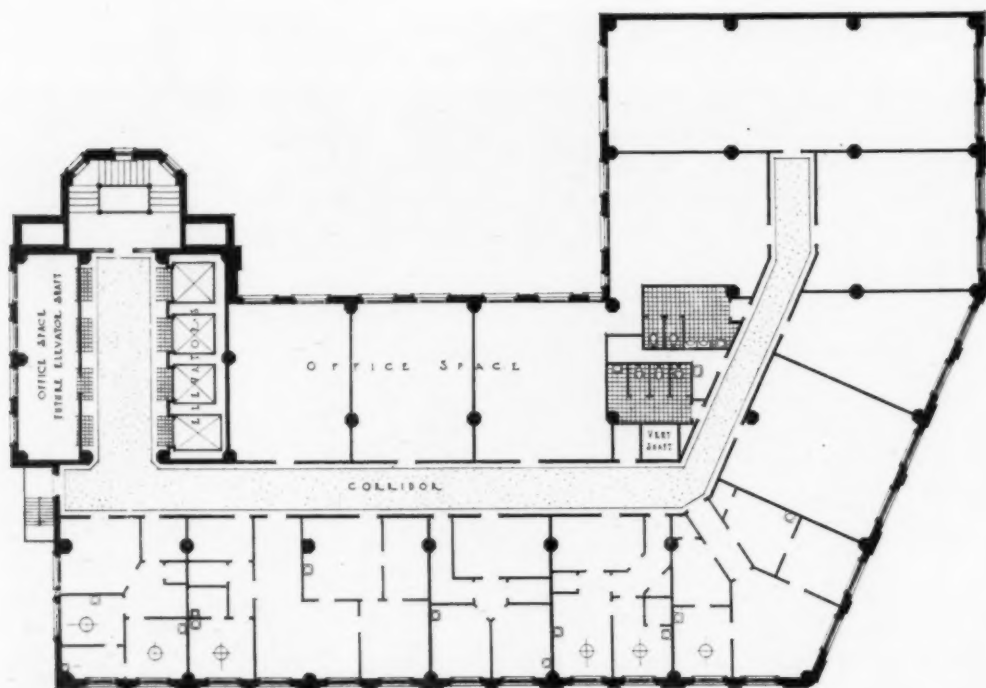
MEDICAL AND DENTAL OFFICE BUILDING, SEATTLE, WASHINGTON

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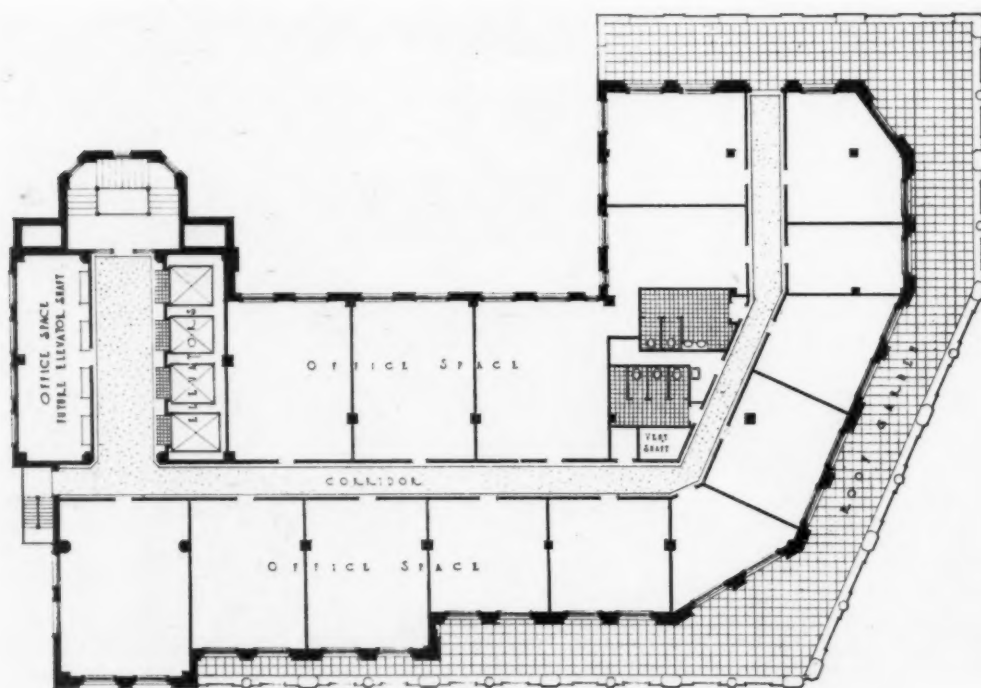


MEDICAL AND DENTAL OFFICE BUILDING, SEATTLE, WASHINGTON
 JOHN A. CREUTZER, ARCHITECT—A. H. ALBERTSON, CONSULTING ARCHITECT
 (See plans on back)

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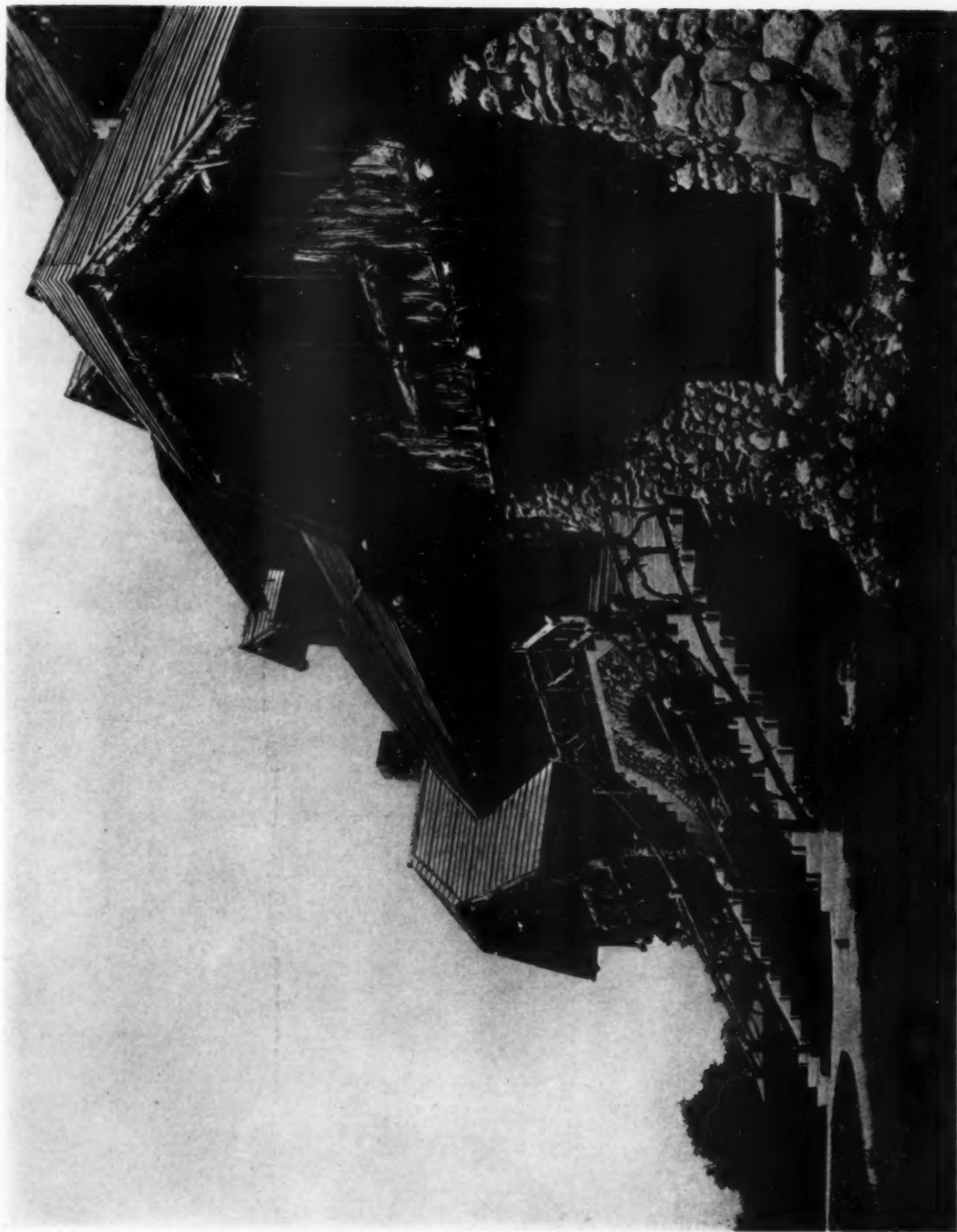
TYPICAL FLOOR PLAN



SIXTEENTH FLOOR PLAN

MEDICAL AND DENTAL OFFICE BUILDING, SEATTLE, WASHINGTON

JOHN A. CREUTZER, ARCHITECT—A. H. ALBERTSON, CONSULTING ARCHITECT



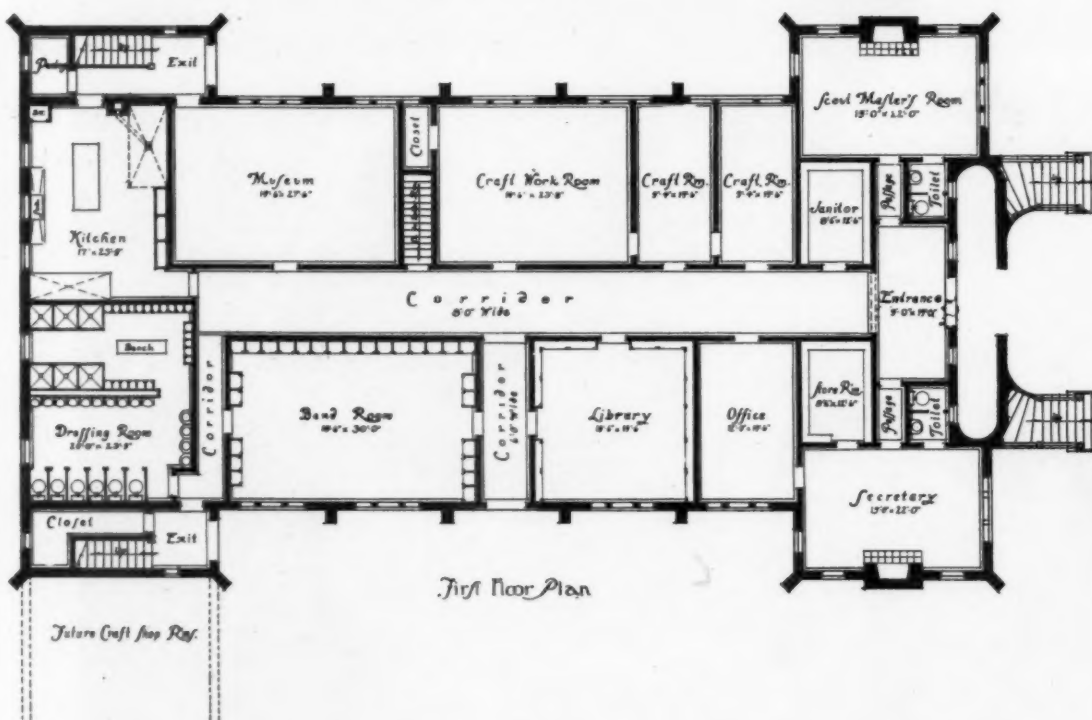
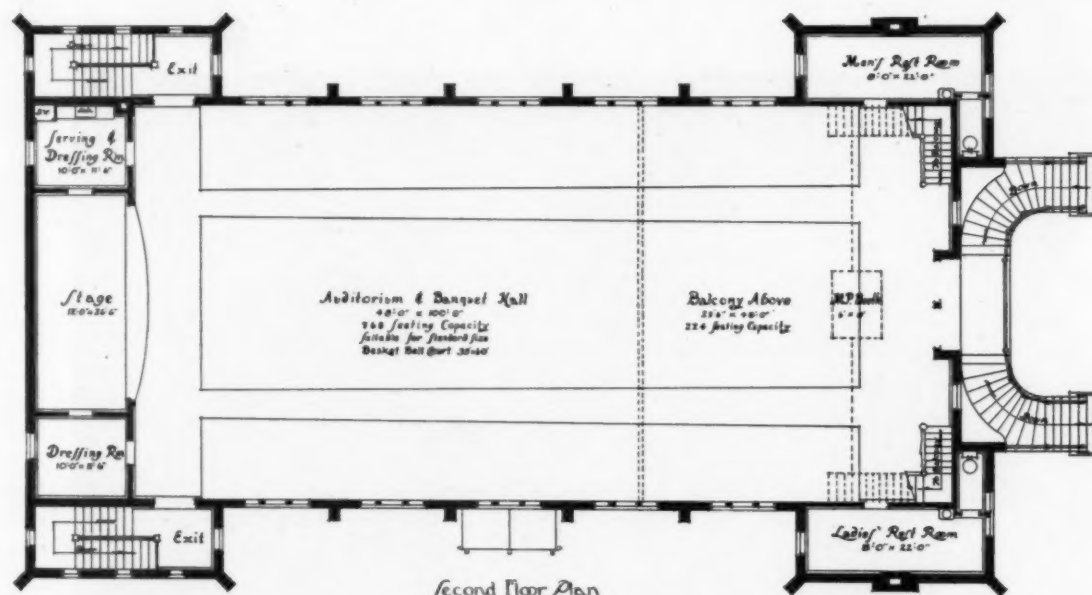
HAROLD JOSKE MEMORIAL BOY SCOUT TRAINING CENTER, SAN ANTONIO, TEXAS

HARVEY P. SMITH, ARCHITECT

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HAROLD JOSKE MEMORIAL BOY SCOUT TRAINING CENTER, SAN ANTONIO, TEXAS
HARVEY P. SMITH, ARCHITECT



HAROLD JOSKE MEMORIAL BOY SCOUT TRAINING CENTER, SAN ANTONIO, TEXAS

HARVEY P. SMITH, ARCHITECT

(See description on back)

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HAROLD JOSKE MEMORIAL BOY SCOUT
TRAINING CENTER, SAN ANTONIO, TEXAS

HARVEY P. SMITH, ARCHITECT

THE style of this design was chosen and developed after careful consideration and study of numerous types and styles. The fact that a boy scout building is really unique in the annals of architecture made it a difficult matter to choose. To establish a precedent for the first time in the United States and perhaps in the world is a daring thought in itself and one which should bring forth the very highest consideration of the architect. Having once analyzed the problem from this point of view, there was no further doubt but that there was only one general type or style really suitable for a boy scout building.

Scouting is the great out-of-doors activity for boys. It symbolizes all that is clean and healthy and wholesome in the realm of Nature—it puts a boy in close touch with the worth while things of the open spaces. In short, it brings him heart to heart with Mother Nature, in constant communion with the woods, the mountains and streams. What more appropriate type of building, then, could be found for inspiration than those crude, rustic buildings, built by the early "scouts" themselves—the purely American log cabins, together with their more modern development, the rustic mountain lodges? What could delight the heart of a boy more, than to be permitted to spend a portion of his spare time in a real mountain lodge? It is the most typical "out-of-doors" building known of,—a truly ideal setting and environment in which to house an organization of boy scouts.

INTERIOR ARCHITECTURE

INTERIORS OF THE "CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

By SIDNEY LAUGHTON

THE very interesting problem presented in selecting the interior finishings and furnishings of "The Cloisters" was how far the Tudor character of the house should be represented in the interior schemes. Should one adhere strictly to the type of the not too comfortable chairs of the period, and the refectory table, and furnish throughout in this somewhat pedantic though correct manner, or

should one realize that comfort and enjoyable surroundings are of paramount importance in a house?

As is usual, a compromise was arrived at. A general scheme, blending the stateliness of the spacious days of Queen Elizabeth with the more delicate but very beautiful designs of the Queen Anne and William and Mary periods, was adopt-



DOWNSTAIRS CORRIDOR. LOOKING INTO THE BILLIARD ROOM IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS

ed. Plain colored carpets of extra thick pile were utilized, having a twofold purpose, their first function being to give a feeling of cultured well-being, and, secondly, to show the beauties of the furnishings to their best advantage.

In discovering a *raison d'être* for the contents, it is necessary always to bear in mind the peculiar climatic conditions of this "fortunate isle."

The first important feature is a long oak-pannelled corridor with stone floor and long low leaded windows facing southwest. There is a wide strip of plum-colored carpet, with a 12 inch margin, showing the old-fashioned rush matting woven in Norfolk; the windows are curtained with a "radiance" repp, in which silken threads of gold and plum color are skilfully blended to give the effect of a plumage-like sheen. Gold net curtains are used for the casements, for the purpose of collecting any stray rays of the sun that may be filtering through the dreadnaught colored clouds, or, in the absence of any, to make believe that they are the sunshine themselves. A pair of old Italian

chairs covered in an old-fashioned red velvet, a couple of side tables in walnut with the drawer fronts lacquered in the Chinese manner, together with an Italian cassone on carved and gilt wiverns, give the keynote to the furnishings. A not too impressively formal, but sufficiently intimate, corridor welcomes the guest on entering.

A highly important room in an Englishman's home (occasionally referred to by poets and novelists as his castle) is his dining room. In this case, facing northeast, it demands brightness; *ergo*, the carpet is of an orange-gold color, and the velvet curtains of green and gold, dropping to a wide window-seat. The furniture is of a soft-toned walnut; the electric fittings in oxidized silver are replicas of a well known model in one of the famous English country mansions built during the Tudor period. This room looks out on to an Oriental fountain placed in the center of a sunk rose garden.

Opening on to the dining room is the great hall, two stories high, which is the most important



THE DINING ROOM IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS



STUDY IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS

room in the house. At each end, on the first floor level, are Gothic "squints" from the study and best bedroom suite. The walls are panelled with oak to a height of 8 feet, with rough whitened plaster above in which the constructional timbers show. A large oriel window 16 feet high, giving on to the pleasure garden and tennis lawn, has been draped with curtains of Chinese lacquer red ground damask with a design in old gold, and on the leaded cathedral panes of the window are fixed four small panels of antique Swiss stained glass of about the year 1600.

This being a living room, comfortable couches in the style of Knole House have been used; needlework screens and wall chairs; and a Chinese green lacquer cabinet on a carved and gilt stand. These give the hall an old-time atmosphere. Two fine antique Aubusson tapestries adorn the walls above the panelling, conforming to the opinion of one of America's greatest authorities, that tapestries should be hung only on plaster or stone walls, for this

was evidently the intention of the earliest weavers.

It is eventually intended to install an organ in this room, with the pipes concealed behind the existing Gothic openings, to which two more will be added, with the carved oak console on the floor level. There are various interesting details in the shape of dwarf figures of Elizabeth and Raleigh on each side of the fireplace, a fireside oak seat recalling the comfortable and comforting chimney corner of the ancient hostelry of coaching days, which, with the scent of smouldering logs on the hearth and a bowl of rum punch, would successfully chase away the gloom which may occasionally make itself felt in that period which has been described elsewhere as the time between "the rotting dahlias and stinking violets."

In the music room, where the panelling is painted ivory white, an endeavor has been made to change the note from the deep diapason of the Tudor to the lighter notes of the *vox humana*, and thereby give a certain gaiety of color and delicacy



THE MAIN BEDROOM IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS



GREAT HALL, LOOKING INTO THE MUSIC ROOM, IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS

of line suitable to the purpose for which the room is intended. There are pastel shades of blue and gold in the curtains, a blue carpet, and furniture of decorated satinwood, together with a few gilt chairs and settees of the Louis XV period, covered with Aubusson tapestry. The outstanding feature, of course, is the piano, the top, interior, and flanks being painted after the manner of Watteau and Pater. In one corner of the room is a miniature stage with a drop curtain of beige satin, painted in the same style as the piano, and, incidentally, by the same artist.

The study, on the first floor, is colored for restfulness and "sessions of sweet silent thought"—hence a tobacco-brown carpet and curtains of a rather lighter shade of the same color with a not very distinct design in old gold, forming a field for comfortable and practical furniture of finely figured Italian walnut, with coverings in silk velvet, and including generous bookcases and a roomy writing table.

For decorative effects with the utilitarian furniture, there are two screens, one of Cordova leather gilded and lacquered as to background and painted in the Spanish manner, while the other is a diminutive blackwood Chinese screen from the Royal Palace at Pekin, with panels of painted glass typical of the 18th century.

The Gothic squint, referred to earlier, is in this

room, and gives a more or less bird's-eye view of the great hall.

The principal bedroom is panelled in oak. It has a big open fireplace for wood or coal and a modelled plaster ceiling. A finely carved Jacobean four-post bed, inviting repose, is the chief feature in a color scheme comprising an amethyst carpet and copper colored curtains, and there are numerous Oriental vases which have been converted into lamp stands with silk shades of choice coloring and design. This apartment is the acme of comfort, and with a capacious easy chair, after a hard day, makes a far cosier setting for the "book of verse" than any wilderness, despite the flask of questionable Oriental wine.

In 1925 "The Cloisters" came into the possession of Ralph Haslam, a London barrister, and some important structural alterations were made.

The central heating radiators and gas fires were all removed, and were replaced by wood fires supported by electric heating.

The library was enlarged in order to make room for a billiard table. This combination of library and billiard room has proved decidedly successful, the soft luster of the books from floor to ceiling giving a restful atmosphere, a sense of repose which is seldom to be found in a billiard room, while the green cloth of the table with the strong lights focussed upon it harmonizes with its surroundings.



MUSIC ROOM IN "THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

SIDNEY LAUGHTON, CONTRACTOR FOR DECORATIONS

THE COUNTRY HOUSE IN TOWN

"THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND, as Described by
M. H. BAILLIE SCOTT, Architect

THIS house was built in 1912 in that part of the London area known as Regent's Park. The neighborhood is essentially urban, and the tradition of its building, formal and classic.

My client and his family wished to live in Regent's Park, but the chilly splendors of the town house did not appeal to them, and as it was impossible to obtain a vacant site there, they bought a house of the Victorian period in Avenue Road.

In the first instance it was considered whether this house could not be remodelled "nearer to the heart's desire" but this idea was eventually given up, the house razed to the ground, and an entirely new building designed for the site. Some idea of the appearance of the new building may be gained from the remark made by a lady who was inspecting a new house on the adjoining site. Seeing the builders at work on "The Cloisters" she said, "I am so glad they are pulling down that old house next door." Already, at that early stage, "The Cloisters" looked like an old house, not as a result of deliberate intention to produce a faked antique, but merely because the design, materials, and workmanship were of the old kind. The bricks were of all shades of plum color, with brown tints and only a subdued flicker of red. They were not laid with that exact mechanical precision which makes modern brickwork so lifeless and dreary, and woven into their structure with all the subtle irregularities of a Persian carpet was a diagonal pattern continuously varied in its tints. The oak woodwork also had not passed through the character destroying ordeal of the factory, but was entirely worked by hand.

It is perhaps at least as much in workmanship as in design that "The Cloisters" differs essentially from the normal modern house. Architecture has often been compared to music, and the architect may fairly be compared to a musical composer. The builder is the conductor, who, with his orchestra of workers, interprets the architect's composition; and this part of the business is important. The performer on each instrument contributes character and expression.

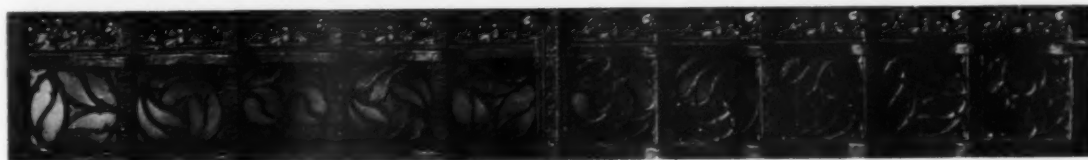
But in our machine-ridden times, the architect's tunes are written for and played by the barrel

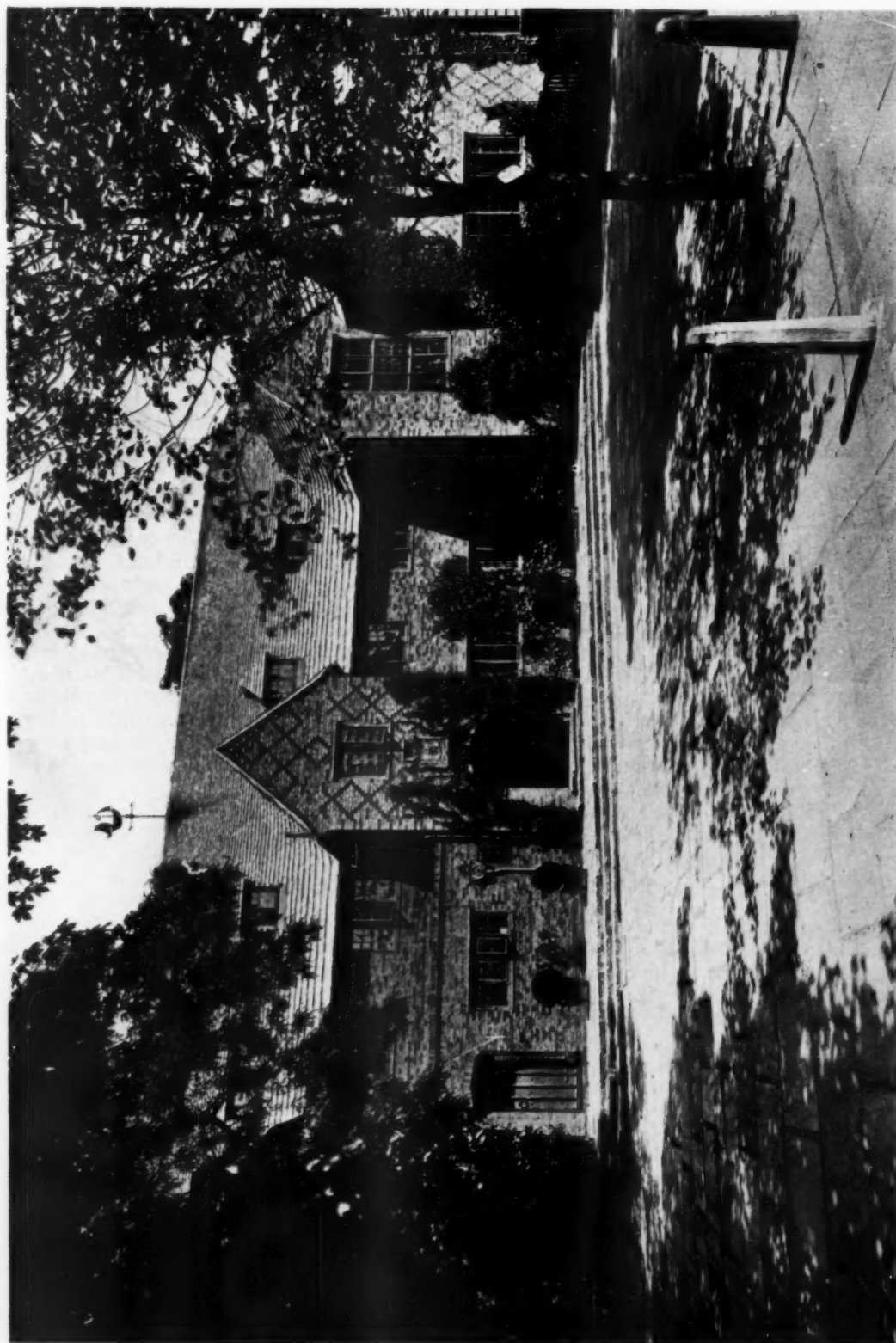
organ, where the performer's contribution is reduced to the turning of a handle. It is this which makes the essential difference between old building and modern building, and perhaps partly this degradation of labor which causes much of our industrial discontent. It is difficult and uphill work to set free our slaves of the machine; it is much the same as if one were to try to induce the performer on the barrel organ to learn to play the violin!

All the subtle variations which belong to old building can too easily degenerate into affectation and absurdity. The difference between mechanical and lifeless precision, and vital workmanship, although it is all the difference, does not "leap to the eyes." Here in England we still have much of the ancient building art to inspire us, though it is gradually being replaced by machine-made architecture. The idea of building technique as an art is not recognized, and modern building as a whole is entirely mechanical and is gradually destroying the beauty of the English country which the old cottages and farmhouses adorned.

It follows, then, that any attempt to build in the old way leads to many quaint legends. For instance, it is commonly reported that the carved oak ceiling in the library (now the billiard room) at "The Cloisters" was taken from an old monastery, whereas all this work was done by a young architect friend of mine, who also executed all the modelled plasterwork in the house. Other ill founded legends about "The Cloisters" are concerned with its cost, which was actually so low that strictly accurate statements on this subject I have found to be usually received with polite incredulity.

The correct treatment for a house of this kind hardly serves modern ideas of comfort, and the entrance corridor with its stone floor, and the oak floors of the rooms, have now been covered by carpets, and the whole interior enriched with interesting old furniture. There is a French proverb which tells us it is necessary to suffer to be beautiful, and in a house of this kind it is always a difficult matter to decide to what extent the severities of Tudor furnishings should be abated in deference to modern standards of comfort.





VIEW OF FRONT EXTERIOR

"THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

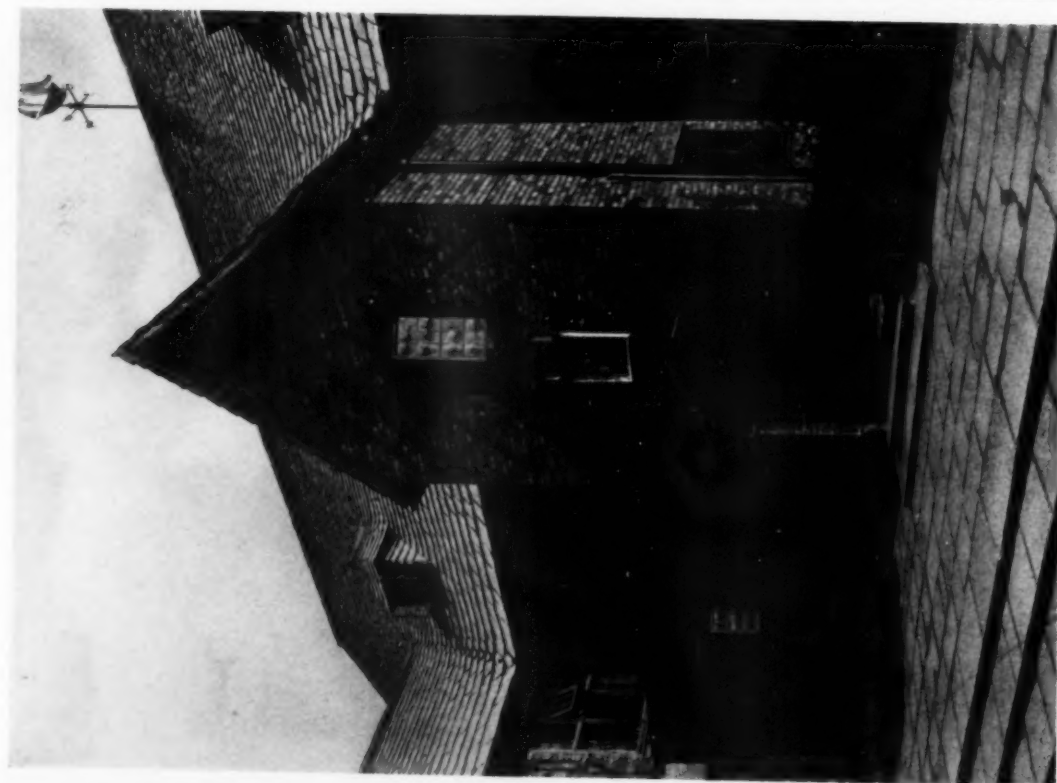
M. H. BAILLIE SCOTT, ARCHITECT



EXTERIOR BACK OF HOUSE

"THE CLOISTERS," REGENT'S PARK, LONDON, ENGLAND

M. H. BAILLIE SCOTT, ARCHITECT



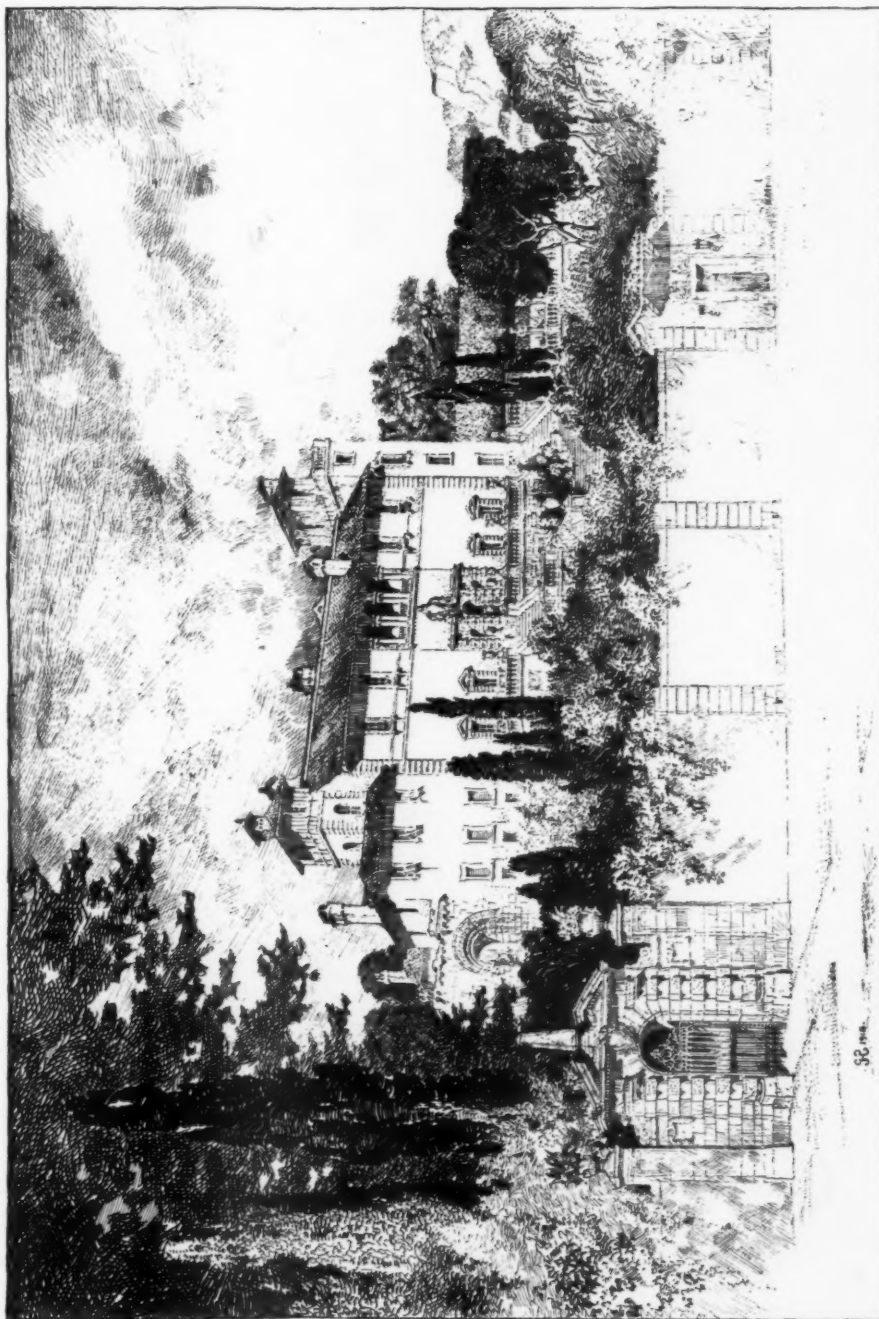
DETAIL OF MAIN ENTRANCE



VIEW OF GARDEN FROM DOOR OF GREAT HALL

"THE CLOISTERS," REGENT'S PARK, LONDON

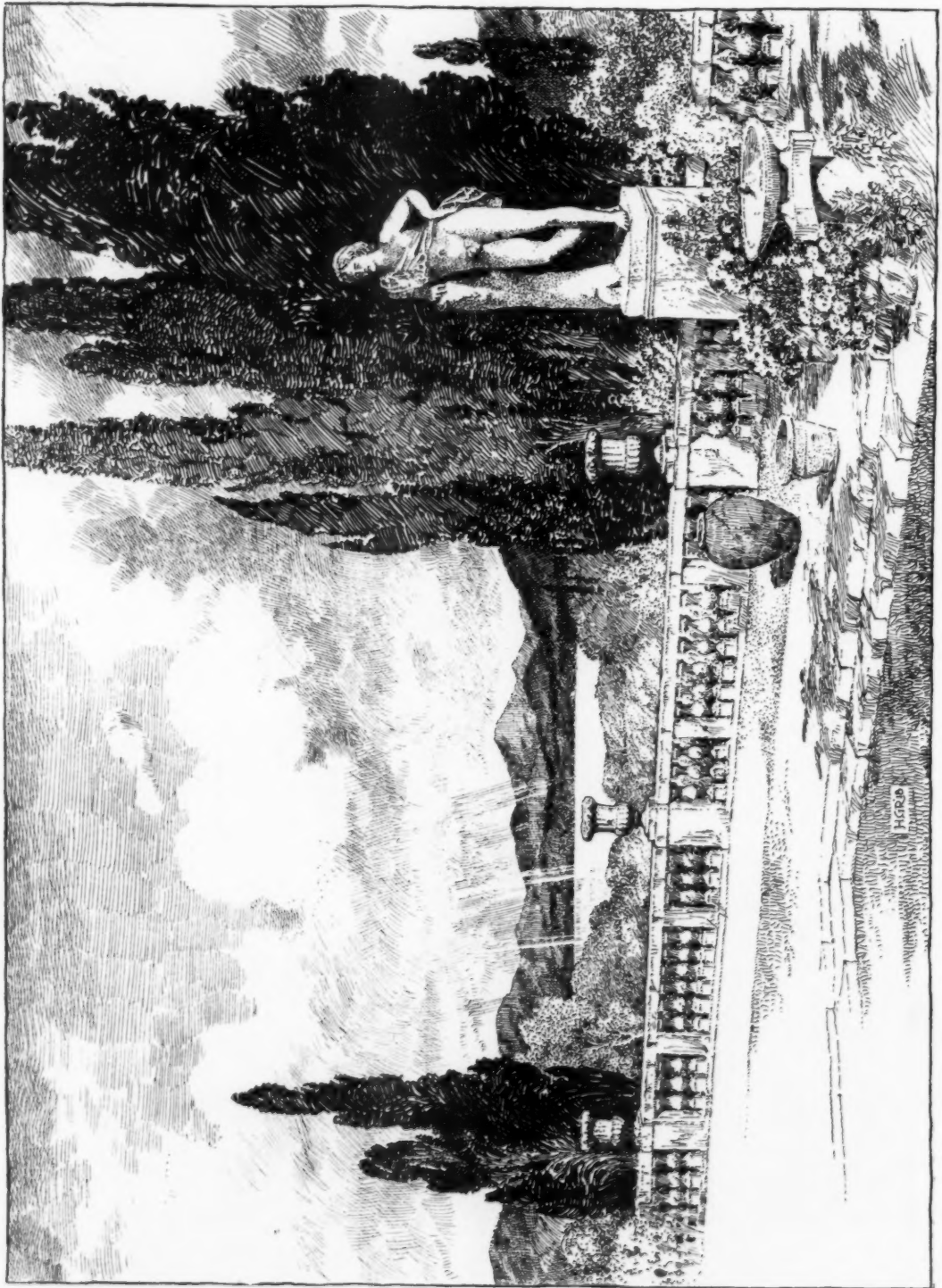
M. H. BAILLIE *COTT. ARCHITECT



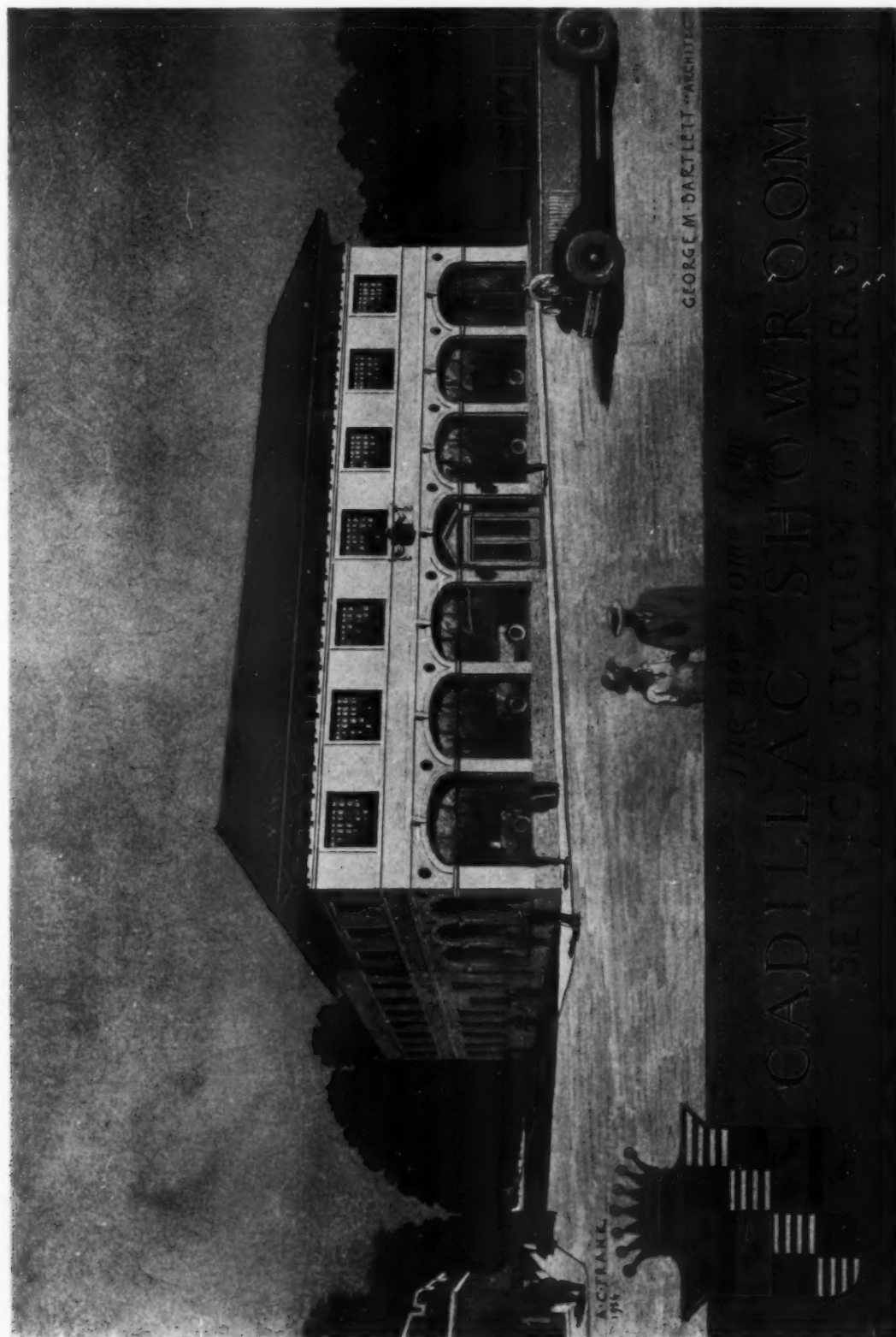
ILLE TERRARUM MIHI PRAETER OMNIS ANGULUS RIDET, UBI NON HYMETTO
MELLA DECEDUNT VIRIDIQUE, CERTAT BACA VENAFRO.
VER UBI LONGUM TEPIDASQUE PRAEBET IUPITER BRUMAS ET AMICUS AULON
FERTILI BACCHO MINIMUM FAERNIS INVIDET UVIS

HORATI CARMINUM LIB. II. VI.

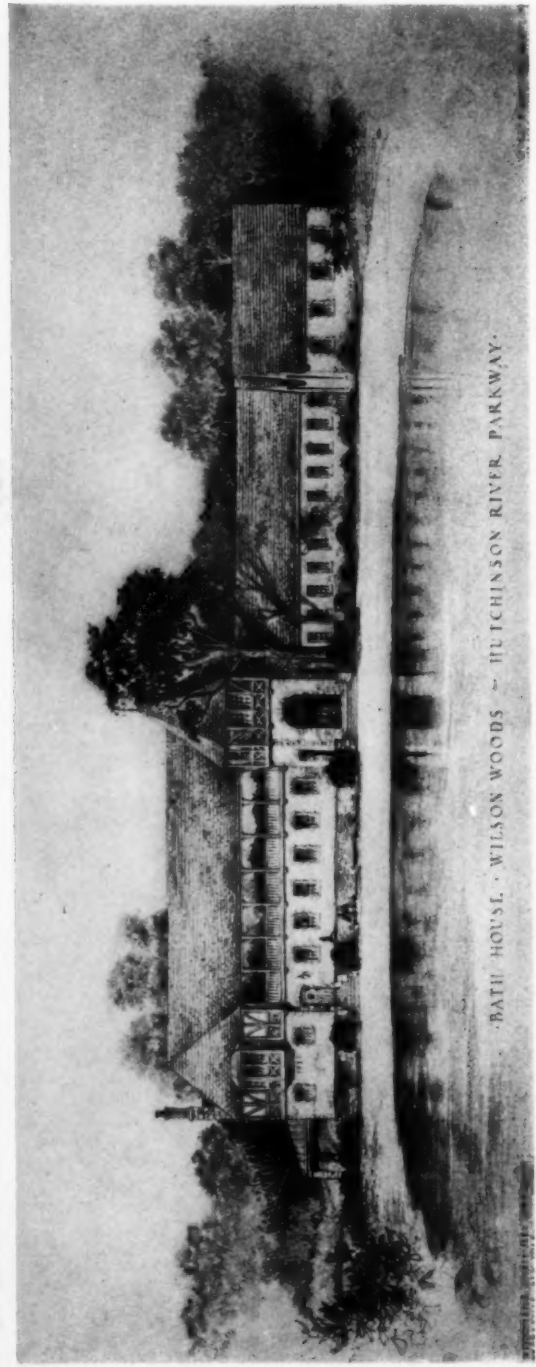
FROM THE ORIGINAL PEN DRAWING BY HUBERT G. RIPLEY, F.A.I.A.



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



FROM THE ORIGINAL RENDERED DRAWING BY A. C. FRANK

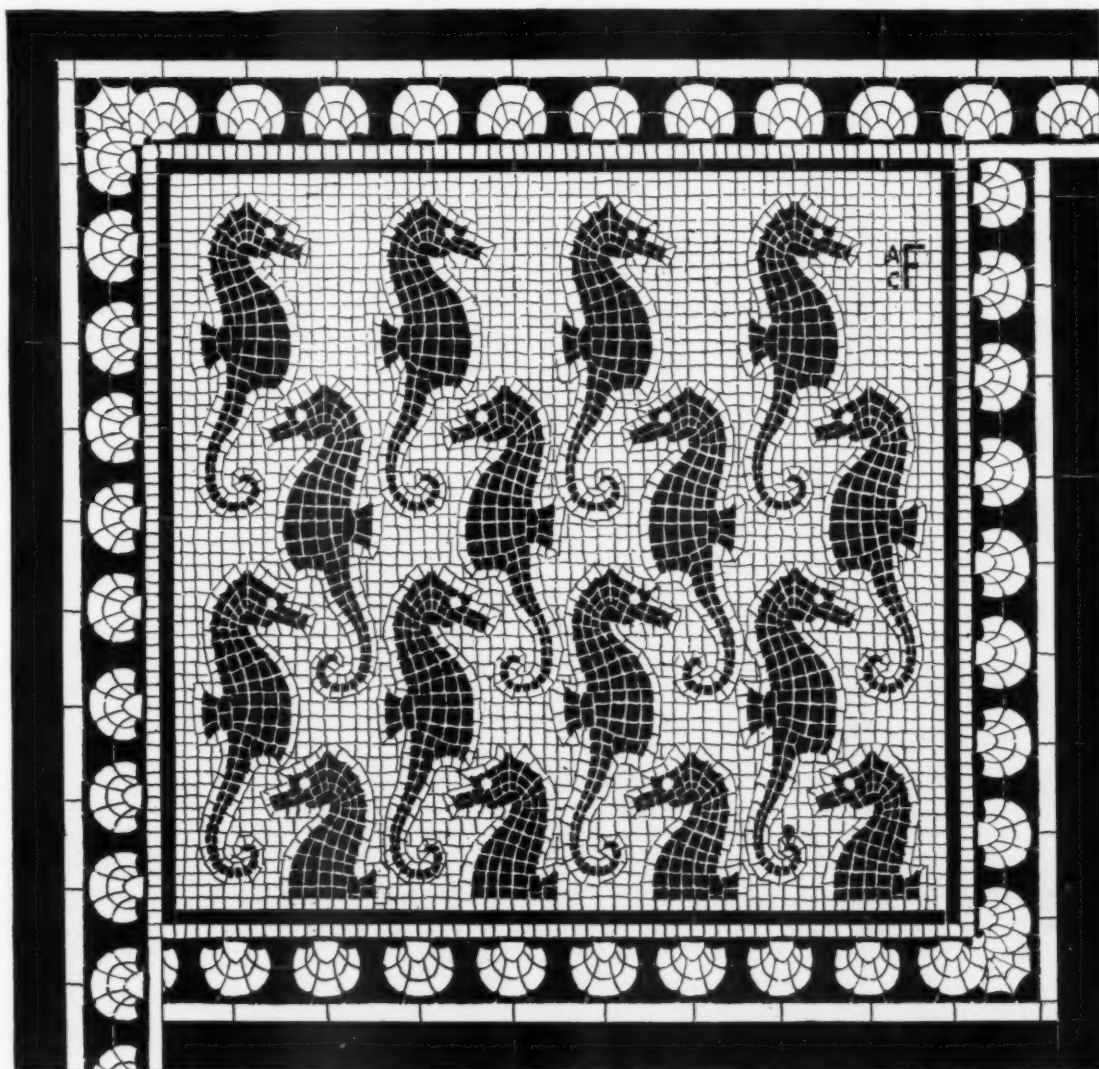


REPRODUCED FROM ORIGINAL PENCIL SKETCHES BY A. C. FRANK

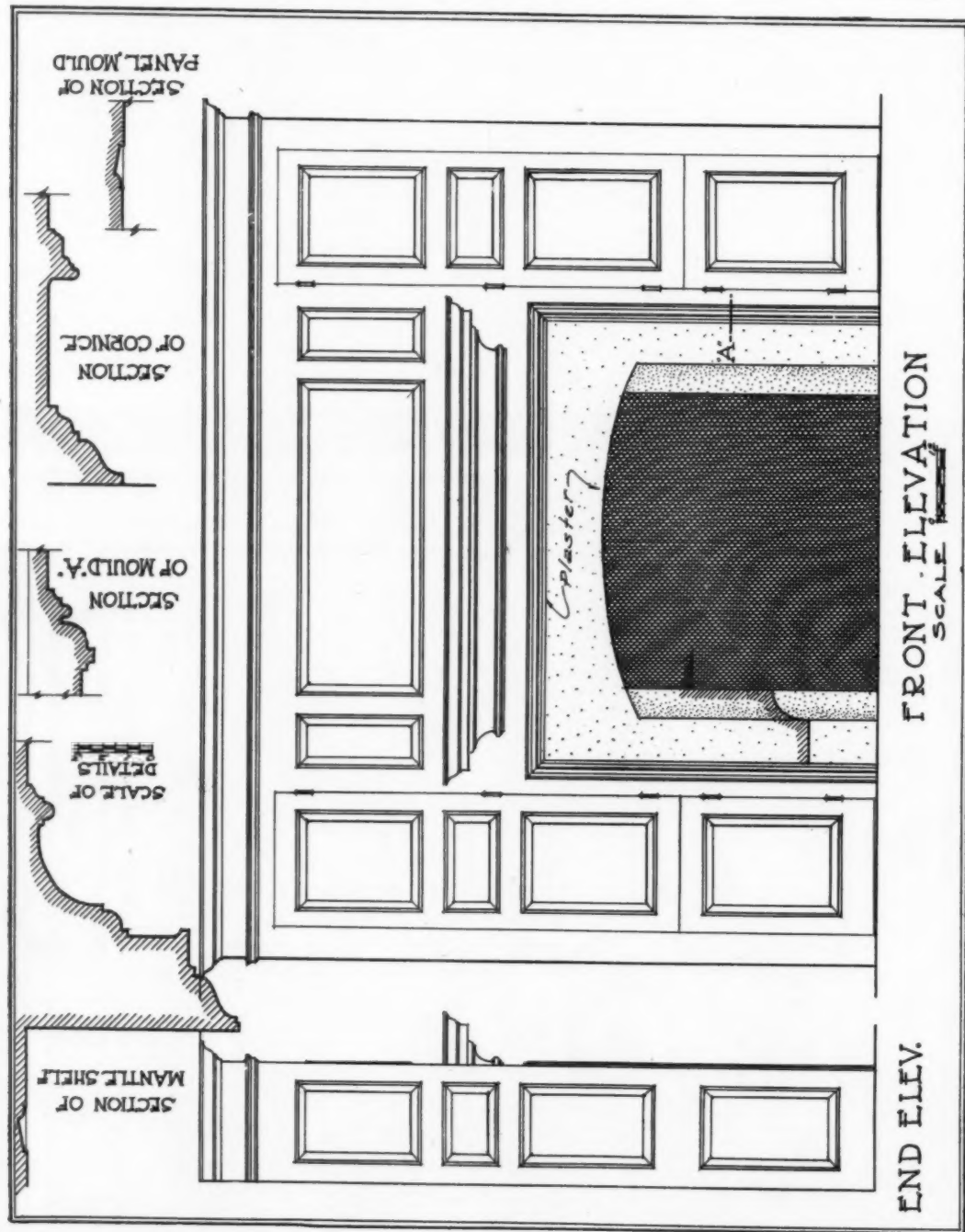
PRESERVATION OF COLOR IN "OLD MASTERS"

AN interesting explanation of the method by which "Old Masters" were prepared in order that they should not fade was given in a paper by A. P. Laurie, read some months ago at a meeting of the Royal Society, London. The subject was research work undertaken by the Royal Academy's committee in the investigation of modern pigments and mediums in order to throw more light on the tendency of the modern oil picture to lower in tone. This tendency, it was explained, was partly due to the yellowing of the linseed oil film, but that did not entirely account for the changes. In order to test changes of refractive index, an oil film was painted on the glass of a Smith refracto-

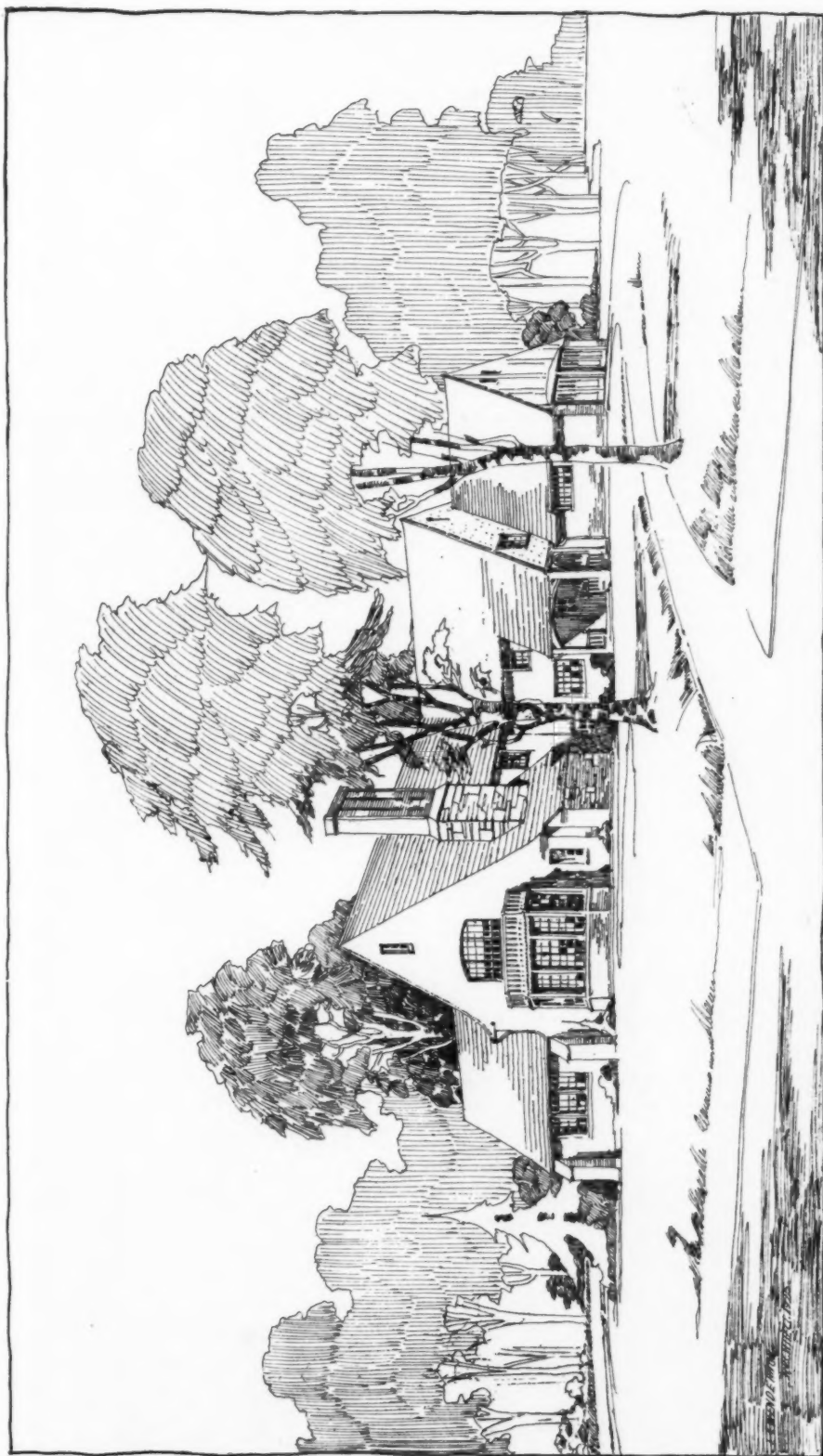
meter, and during the drying the index rose from 1.480 to 1.490. After nine months, the index was over 1.500, a change which produced a visible effect on white lead and pale yellows. As the linseed oil film continued to change and crack for many years, that slow change of refractive index no doubt continued. "Light is thus thrown," it was stated, "on the method of painting in oil by the fifteenth century painter, who laid down a scheme in black and white on brilliant color in a medium of low refractive index, and glazed over this with thin oil paint, thus securing that as the pigments became more translucent, more light would be reflected from the painting below, thereby keeping up tone and brilliancy in his pictures."



DESIGN FOR A MARBLE MOSAIC FLOOR
FROM THE ORIGINAL DRAWING BY A. C. FRANK

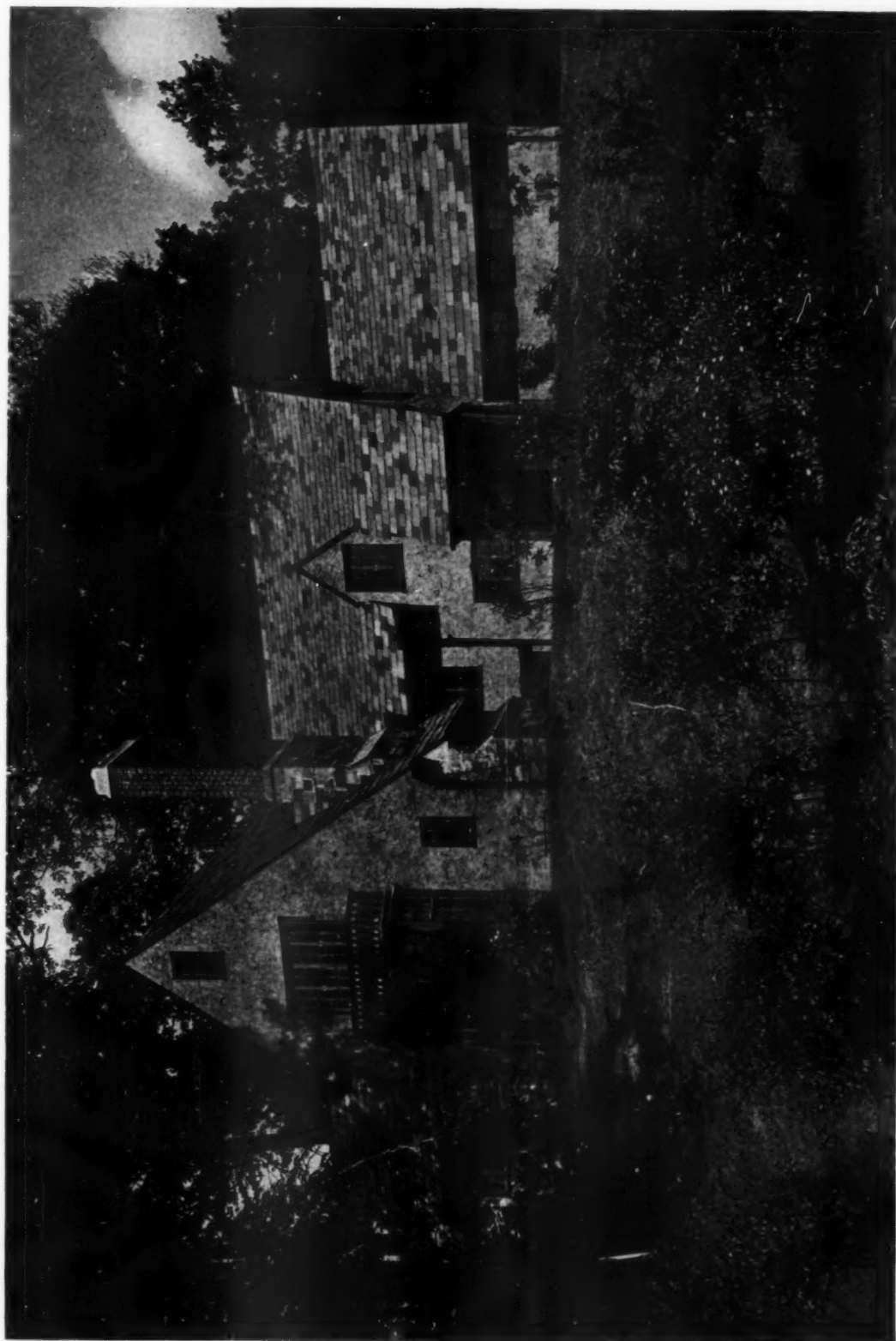


MANTEL IN OLD TAVERN, BUILT ABOUT 1750, HADDONFIELD, N. J.
MEASURED AND DRAWN BY GEORGE C. SPONSER, JR.



HOUSE OF J. M. HAWKINS, MONTCLAIR, N. J.
FROM THE PRELIMINARY SKETCH BY C. C. WENDEHACK, ARCHITECT

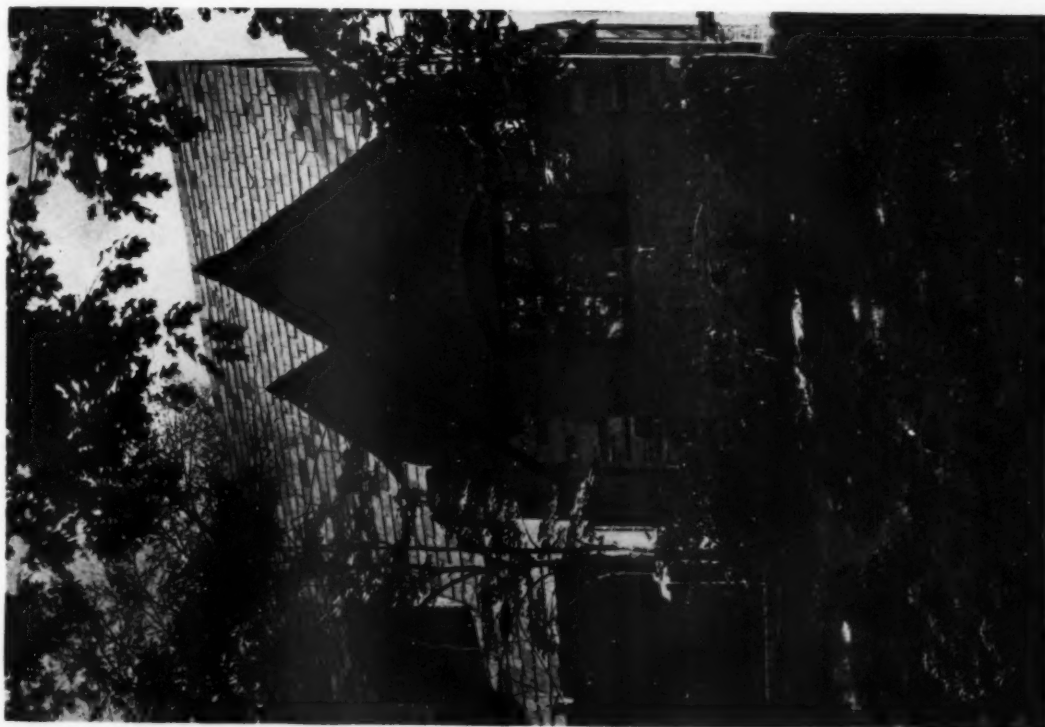
THE AMERICAN ARCHITECT
October 20, 1926 PLATE 257



HOUSE OF J. M. HAWKINS, MONTCLAIR, N. J.

C. C. WENDEHACK, ARCHITECT

THE AMERICAN ARCHITECT
October 20, 1926 PLATE 258



THE AMERICAN ARCHITECT
October 20, 1926 PLATE 259



HOUSE OF J. M. HAWKINS, MONTCLAIR, N. J.
C. C. WENDEHACK, ARCHITECT



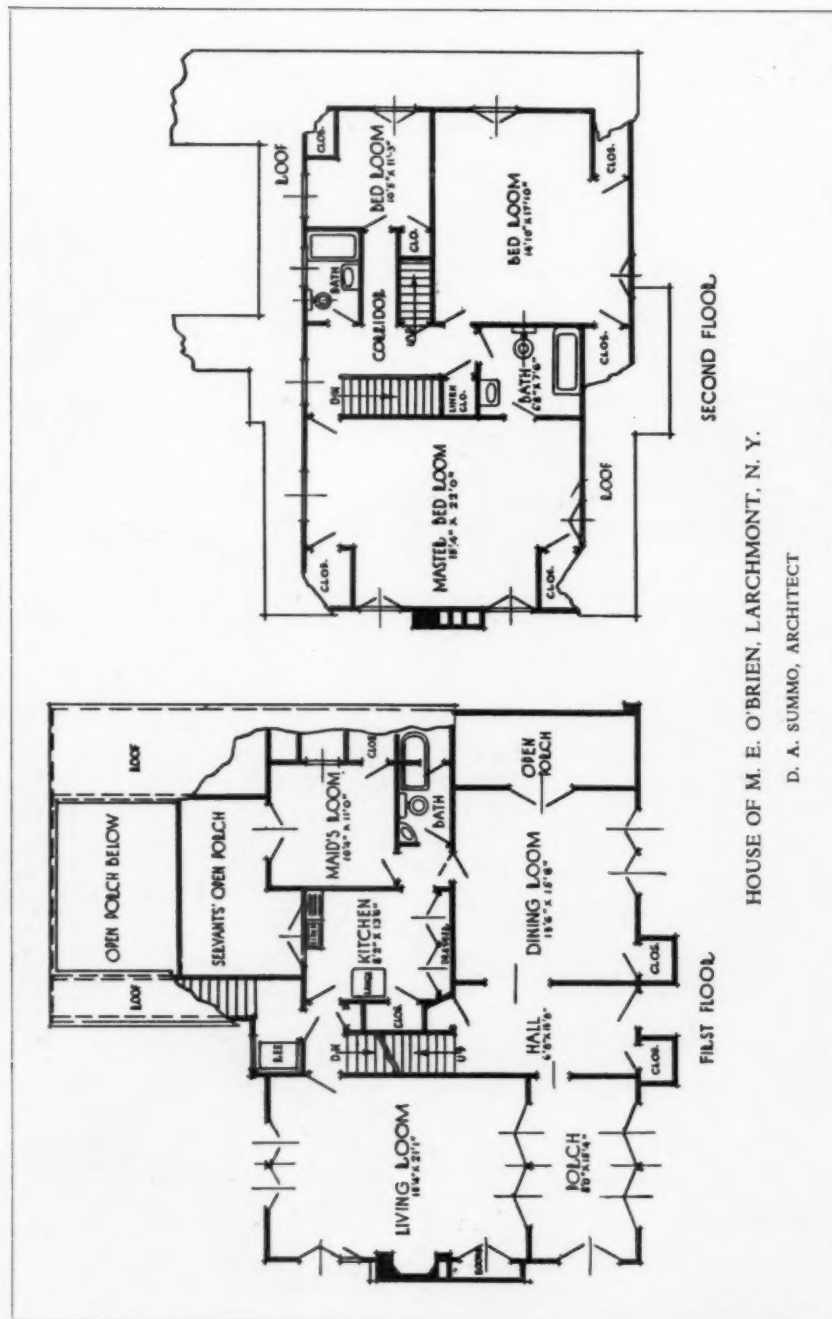
HOUSE OF M. E. O'BRIEN, LARCHMONT, N. Y.

D. A. SUMMO, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT

October 20, 1926 PLATE 260



HOUSE OF M. E. O'BRIEN, LARCHMONT, N. Y.

D. A. SUMMO, ARCHITECT



HOUSE OF M. E. O'BRIEN, LARCHMONT, N. Y.

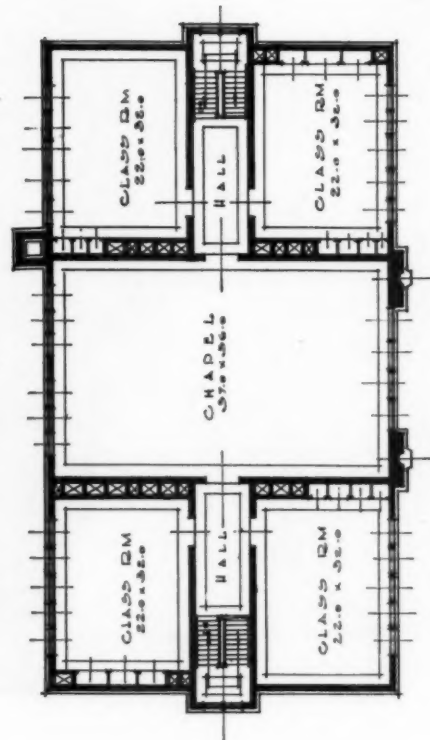
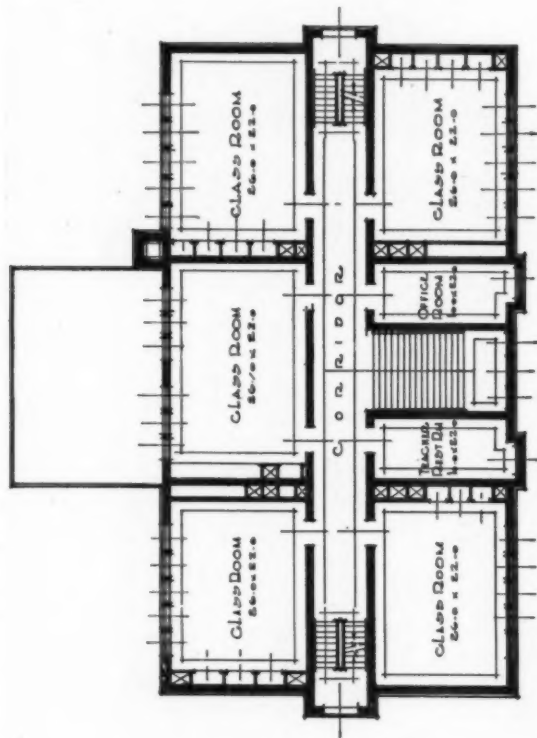
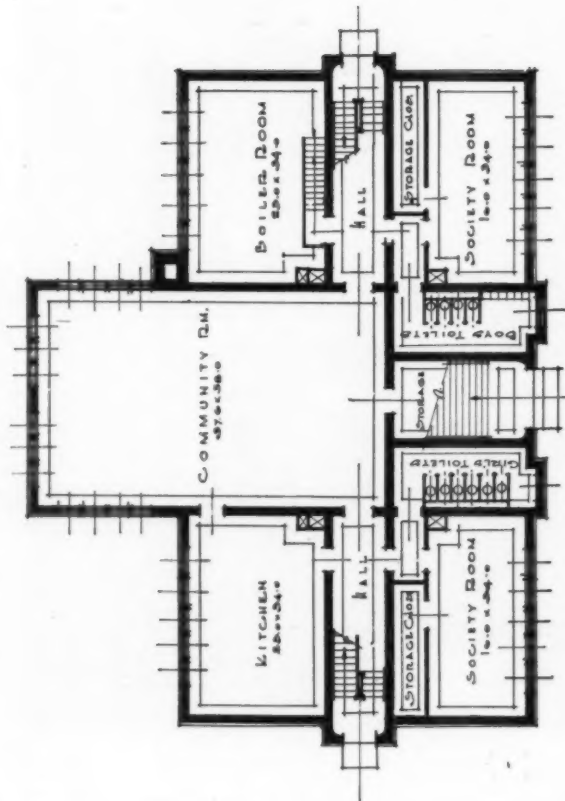
D. A. SUMMO, ARCHITECT

THE AMERICAN ARCHITECT
October 20, 1926 PLATE 261



ST. PATRICK'S SCHOOL, TERRE HAUTE, IND.
JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS
(See plans and description on back)

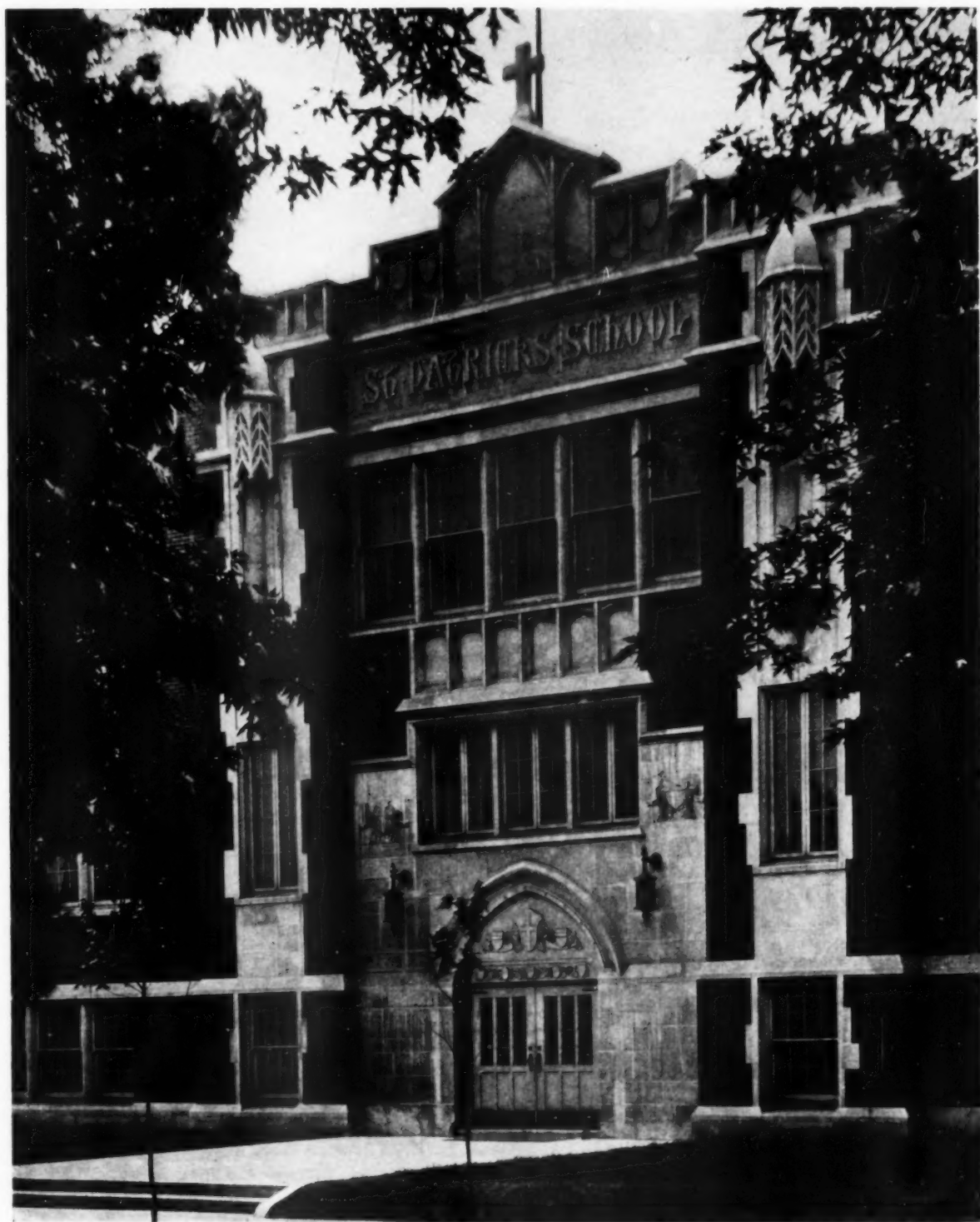
THE AMERICAN ARCHITECT
October 20, 1926 PLATE 262



ST. PATRICK'S SCHOOL, TERRE HAUTE, IND.
JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS

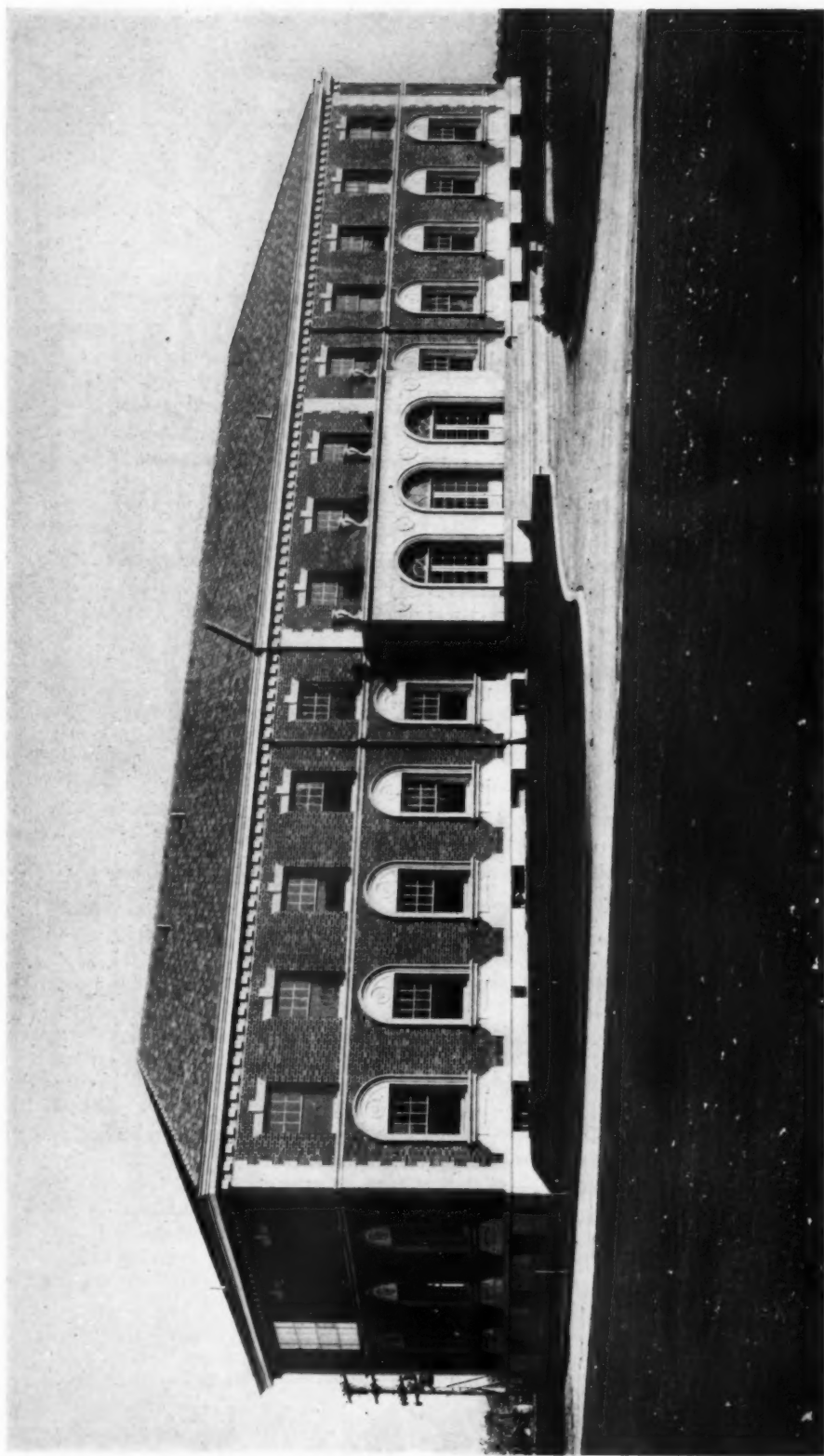
35

THIS SCHOOL BUILDING WAS ERECTED IN 1923. THE EXTERIOR WALLS ARE OF VITRIFIED FACE BRICK BACKED WITH HOLLOW TILE. THE CONSTRUCTION IS STEEL FRAME WITH REINFORCED CONCRETE. IT HAS A TAR AND GRAVEL ROOF. THE INTERIOR PARTITIONS ARE HOLLOW TILE AND THE FLOORS ARE TERRAZZO, CONCRETE AND WOOD OVER CONCRETE IN THE RESPECTIVE LOCATIONS. IT IS STEAM HEATED AND ELECTRIC LIGHTED. THE COST PER CUBIC FOOT IS APPROXIMATELY 32 CENTS.



ST. PATRICK'S SCHOOL, TERRE HAUTE, IND.
JOHNSON, MILLER, MILLER & YEAGER, ARCHITECTS

THE AMERICAN ARCHITECT
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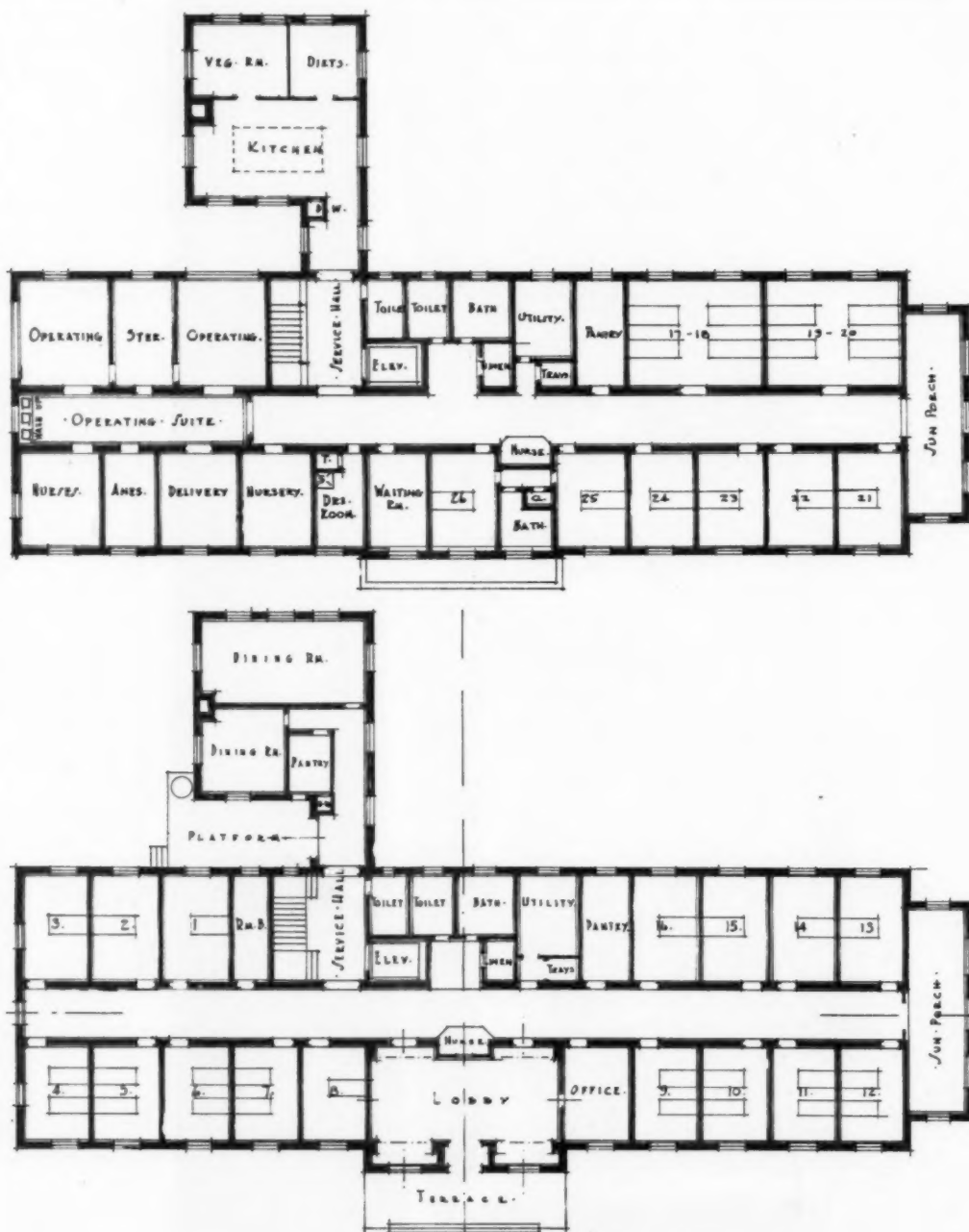


STURGIS MEMORIAL HOSPITAL, STURGIS, MICH.

ALBERT WOOD, ARCHITECT

(See plans and description on back)

THE AMERICAN ARCHITECT
October 20, 1926 PLATE 264



STURGIS MEMORIAL HOSPITAL, STURGIS, MICH.

ALBERT WOOD, ARCHITECT

BUILT IN 1924. EXTERIOR WALLS, BRICK AND STONE. REINFORCED CONCRETE CONSTRUCTION. SLATE ROOF. THE FLOORS ARE OF TILE AND COLORED CEMENT. PARTITIONS, HOLLOW TILE. TRIM THROUGHOUT IS OAK. THE ELEVATORS ARE STANDARD TYPE. THERE IS A VACUUM STEAM HEATING PLANT. THE COST PER CUBIC FOOT IS NOT AVAILABLE.

ADHESIVE QUALITY OF GYPSUM PLASTER
TO VARIOUS BACKINGS

THE following article is published by permission of the Director of the Bureau of Standards. The tests herein reported are a continuation of earlier tests described in this journal, issue of September 9, 1925, in an article entitled: "Adhesion of Gypsum Plaster to Various Backings." That article gave the results of these tests after specimens had aged seven days. The following article presents the results obtained by testing two specimens which were allowed to age one year.—The Editors.

RESUMÉ OF EARLIER TESTS

GYPSUM plaster, 1:3 sanded, was applied to specimens of various backings and after the plaster was allowed to age for seven days it was pulled free of the backings and the force required to rupture the bond was determined and recorded. The specimens of the various backings were about 12 x 14 inches and the area of the plaster was about 9 x 9 inches. The plaster was approximately $\frac{3}{4}$ inch thick.

A mechanical device was embedded in the plaster through which a force could be applied to pull the plaster from the backings. At the completion of the aging period, the specimens were put in a testing machine and a continually increasing force was applied to the device until the bond between the plaster and backings ruptured.

At the end of seven days after application of the plaster to the backings, the results showed that the adhesion of gypsum plaster to masonry backings is very much greater than in the case of laths. The results also showed a great difference in the adhesion of plaster to different types of laths. For the complete tabulation of results the reader is referred to THE AMERICAN ARCHITECT, issue of September 9, 1925, page 227.

The results obtained in these tests made it evident that the adhesion of gypsum plaster to the different backings commonly and satisfactorily used in practice varies over a wide range of values. Even those which showed the lowest values for adhesion have a very high factor of safety. The factor of safety is obtained by dividing the adhesion result by the weight of the plaster.

The previous article pointed out that where erection costs, quantity of plaster required to cover a

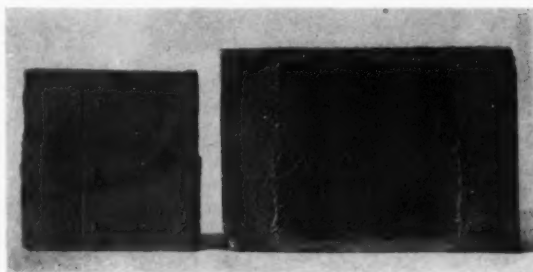


FIGURE 1

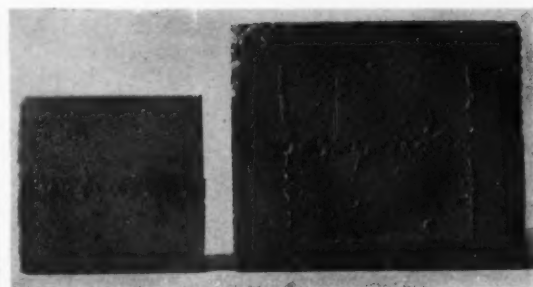


FIGURE 2

CONCRETE (1:2:4) SLABS PLASTERED WITH 1:3 SANDED GYPSUM PLASTER AND AGED ONE YEAR. FIGURE 1: ADHESION 14.8 LBS. PER SQ. IN. FIGURE 2: ADHESION 16.7 LBS. PER SQ. IN. PREVIOUS TESTS INDICATED THAT SIMILAR PANELS DEVELOPED AN ADHESION OF 15.6 LBS. PER SQ. IN. AFTER AGING SEVEN DAYS

given surface and other factors were about equal, the backing having the greatest adhesion might reasonably be made the basis of selection.

ADHESION OF GYPSUM PLASTER TO CONCRETE
BACKINGS AFTER AGING ONE YEAR

Specimen slabs of concrete, plastered with 1:3 sanded gypsum plaster and aged for one year to determine if a loss of adhesion could be noted, have been tested by the Bureau of Standards. The slabs were stored in the laboratory, where they were subjected to the temperature and humidity changes corresponding to a partition wall or ceiling. Two specimens have been tested, the method being the same as that used with the seven-day-old specimens as previously described. The specimens were placed in an Olsen testing machine, of 5,000

pounds' capacity, with the backing clamped securely to the movable platform and the mechanical device connected to the stationary platform. A gradually increasing load was then applied until the plaster pulled free of the backing. The following results were obtained:

Kind of backing	Adhesion (after 1 year) lbs. per sq. in.	Factor of safety adhe- sion÷weight plaster
Concrete (1:2:4) by volume	14.8	350
	16.7	400
Mean	15.8	375

The adhesion of 1:3 sanded gypsum plaster to concrete (1:2:4 by volume) after aging seven days was found to be 15.6 lbs. per sq. in. Therefore, the above results would indicate that the adhesion does not decrease with age, as has been thought to

be the case. However, it must be borne in mind that these specimens were not subjected to any great temperature or humidity changes, as might be found in most constructions. Neither were there any stresses or strains brought to bear on the concrete, as would undoubtedly be the case under practical conditions. In some instances, where the failure of the bond between gypsum plaster and concrete has occurred, the method of application of the plaster and concrete has been a contributing factor. In the case of the above specimens the concrete was thoroughly cleaned and moistened before the plaster was applied. The surface of the concrete was slightly rough and of coarse texture, and therefore no hacking was necessary. The moistened surface prevented too much suction and did not rob the plaster of the water necessary for the chemical reaction which causes the gypsum to set and harden.

FOURTH ANNUAL CONVENTION, AMERICAN INSTITUTE OF STEEL CONSTRUCTION

THE fourth annual convention of the American Institute of Steel Construction will be held at The Greenbrier, White Sulphur Springs, W. Va., from October 26th to 30th inclusive. The convention program, as stated in an advance notice, has been based upon "a more intelligent and economical use of steel in bridge and building construction, more efficient methods, and relations between buyers and sellers."

The convention program contains, among other items of interest to the architectural profession, an address by William Sprarager, secretary, Division of Engineering and Industrial Research, National Research Council, on "Fundamentals of Welding and Their Possible Application to Structural Steel" to be presented at the morning session of October 27th. In the afternoon of the same day, F. N. Speller, Metallurgical Engineer, will deliver an address on "Corrosion as Related to Structural Steel."

The morning of October 29th, Harvey Wiley Corbett, F.A.I.A., will address the convention on the subject of "Architectural Design of the Future." At this same session, Rudolph P. Miller, consulting engineer, will speak on "The Fireproofing of Structural Steel."

A number of special entertainment features have been arranged. All who are interested in any feature of the use of structural steel are invited to attend the convention.

UNITED STATES LEADS IN LUMBER

THE United States is the largest producer and the largest consumer of lumber in the world, supplying most of its own demand, but importing some

lumber, mainly from Canada. The United States exports between 7 and 10 per cent of its annual production, but this comparatively small amount exceeds the entire export lumber trade of any other country. It is largely composed of wood, singularly adapted for specific purposes and unobtainable in like condition and quantity from other sources.

MORE ARCHITECTS NEEDED FOR PUBLIC BUILDINGS PROGRAM

THE United States Civil Service Commission reports that the execution of the \$165,000,000 public buildings program recently authorized by Congress is well under way in the Office of the Supervising Architect, but that additional associate and assistant architects are needed for the work.

Preliminary plans have been outlined for many of the larger buildings, including some of the monumental structures to be erected in Washington, and by December 1 at least twenty of the several hundred smaller Federal buildings to be scattered over the country will be under contract. Bids have already been asked on many of the projects.

The Civil Service Commission is now receiving applications for positions of associate and assistant architects for the Supervising Architect's Office. Competitors are not required to report for examination at any place, but will be rated on their education, training, and experience, and specimens of their drawings.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the civil service board at the post office or custom house in any city.

ARC WELDED STRUCTURAL STEEL FRAMES

By JOHN B. ABELL

IN the issue of October 5, 1925, THE AMERICAN ARCHITECT described tests made on electrically welded connections of structural steel. The March 20, 1926, issue contained a description of a welded swimming pool tank in the Union League Club of Chicago. The following article by Mr. Abell is also a demonstration of the practical value of electric welding in building construction.—The Editors.

THE Peerless Auto Sales Company Building at Canton, Ohio, is a two story and basement commercial structure 100 x 150 feet, which cost seventy-five thousand dollars. Ninety-five tons of structural steel, with electrically welded shop and field connections, were used in its construction. No connections were riveted.

Although originally designed as a riveted job, the contract awarded on a competitive basis and the shop details made for riveted construction, it was later decided to weld the job throughout.

In changing from riveting to welded connec-



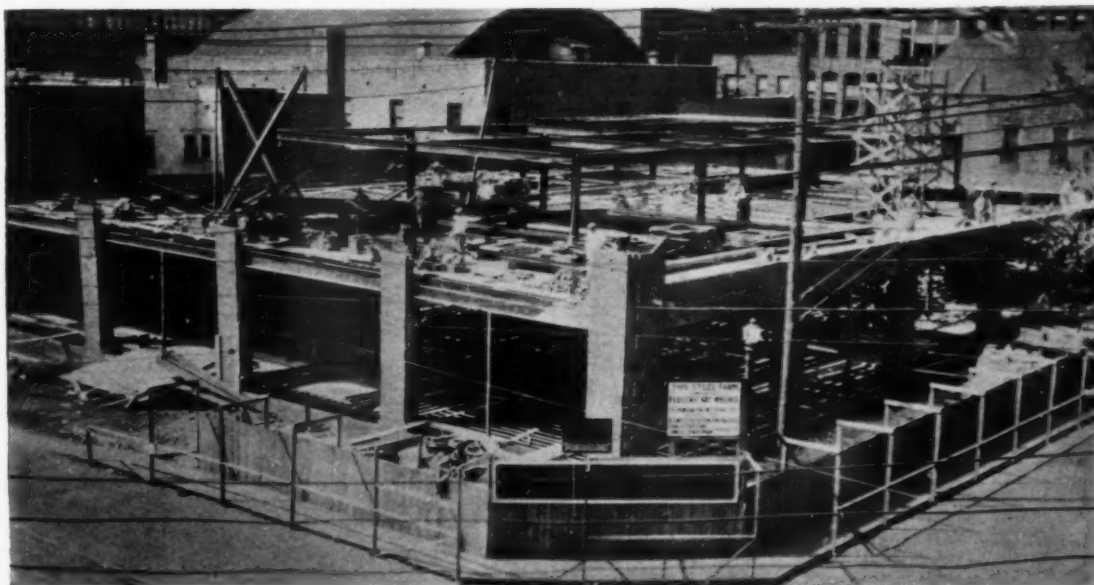
tions on this job, it was not with the expectation of cutting costs, but with the belief that a more satisfactory structure would result. The change resulted in a clean-cut job, completed on schedule time, at a saving in both time and money.

The erection of this building has demonstrated that electric welding of structural steel is practical in the field as well as in the laboratory, and can be placed upon a production basis in much the same manner, as it has been accepted, in a diversity of other lines, where the joining of metal is involved.

Electric arc welding has been used for a number of years for repairing locomotive frames, fire boxes, gear guards, and in other locations subject to severe stresses. Extensive tests have shown that welding is a

feasible method of joining structural steel members in shop and field.

Cost figures indicate that labor costs were reduced 23 per cent by welding instead of riveting. Other parts of the work progressed rapidly, due to



PEERLESS AUTO SALES CO. BUILDING, CANTON, OHIO—C. E. FIRESTONE AND LOWELL CHRISTMAN, ARCHITECTS

ABOVE: SHOP WELDED BEAM CONNECTIONS. BELOW: VIEW SHOWING STRUCTURAL STEEL OF FIRST FLOOR FRAMING COMPLETED AND WORK STARTED ON SECOND STORY

the elimination of interference between the workmen of various trades.

Before accepting the welding process for a complete structural job, certain portions of the work on several other jobs were fabricated by welding. Plates on spandrel beams, lintels carrying joists and other connections on the McCrory store buildings in Canton and Alliance were so fabricated. Girders of the twelve story addition of the People's Outfitting Company, in Detroit, Mich., were erected with welded connections as originally specified by the architects. The method was also tried out at the new plant of the Alliance Clay Product Company, and similar work, and found to possess certain advantages over riveted work.

C. E. Firestone and Lowell Christman, architects of the Peerless Auto Sales Company Building, designed the structure for a live load of ninety pounds and a dead load of forty pounds per square foot.



TOP SHELF ANGLE WELDED IN SHOP TO COLUMN. ALL RIVETS WERE REPLACED BY WELDING IN THE PEERLESS AUTO SALES CO. BUILDING AT CANTON, OHIO

Eight inch "H" columns were used, with 18 inch and 12 inch "I" beams. There are fifteen columns supporting the two main floors and the roof. To each column four beams are framed at each floor.



PEOPLE'S OUTFITTING CO., DETROIT, MICH.

GIRDERS IN NEW ADDITION WERE "STABLE ARC" WELDED

Each main beam is designed for a load of about forty thousand pounds.

Three men, using portable type stable arc welding machines, did the welding on the entire job. A total of 14,694 linear inches of welding was done in less than 80 per cent of the time which would have been required for riveting.

Four thousand one hundred and seventy-one welds, varying in length from 14 to $2\frac{1}{2}$ inches, were made in the shop. Field welds totaled 780. One operator, with a portable type machine, made a total of 4,294 inches of welds in the field on this job, in 120 working hours.

Tests made by the Morgan Engineering Company and The Lincoln Electric Company are said to indicate that two linear inches of $\frac{5}{16}$ inch welding bead equals the shearing strength of a $\frac{3}{4}$ inch rivet. To allow for the possibility of inferior penetration at the start and finish of the weld, $2\frac{1}{2}$ inches was adopted as a standard length to equal a $\frac{3}{4}$ inch rivet in shear. In the Morgan tests $2 \times \frac{3}{8}$ inch steel bars riveted together, when pulled in the testing machine, would shear a $\frac{3}{4}$ inch rivet at 23,900 to 24,000 pounds. The same



ONE OF SIXTEEN SHOP WELDED A FRAMES FOR A LARGE CRANE RUNWAY

size bar double-lap welded broke at 42,000 pounds in the body of the bar. The weld remained intact.

In butt welding it was found that by reinforcing welds on one or both sides, the strength was increased. A plain test piece $2 \times \frac{1}{2}$ inches of flanged steel broke at 57,245 pounds. Another specimen of the same size, butt welded, without reinforcing, broke in the weld at 55,555 pounds. Another specimen of unusually high grade steel, reinforced on both sides, broke in the bar at 63,100 pounds. Painting before welding was found to reduce the strength of the weld about 15 per cent.

A full size specimen piece was made of a beam with a plate welded to the bottom flange. The connection at one end of the beam was welded and the other end riveted. The specimen showed no sign of failure in the weld, when loaded much beyond its rated capacity. Welds were broken only after severe abuse.

An advantage secured by welding is the fact that rivet holes tending to weaken the structure are eliminated. The only holes required are those necessary for making temporary bolted connections during erection.

Upon completion of the Peerless Auto Sales Company Building the engineers in charge were of the opinion that further economies could have been effected had the structural plans been redrawn to obtain full advantage of welding. Had this been done, much overhead welding could have been eliminated. Bars could have been substituted for angles in the seat connections of the columns. Plates could have been welded to the ends of the beams, instead of the end connection angles, or the beams could have been cut neat length and welded directly to the columns. Connections and other parts of the work could have been greatly simplified.

Shop and field inspection showed that consistently good welds are possible. Careful inspection and technical judgment, however, are as important on welded work as riveted jobs.

A large crane runway was recently fabricated



SHOP WELDED CONNECTIONS AND SHELF ANGLES OF THE PEERLESS AUTO SALES CO. BUILDING, CANTON, OHIO

with shop welded joints. Sixteen A frames and fourteen girders as shown in the illustrations were required. Tests made by the fabricators at the time the runway was in the shop indicated that satisfactory joints were being obtained.

Tests conducted by a large manufacturer of electric welding machinery tend to show that welded joints are efficient in resisting alternating or reversing stresses. A test made upon a T bar with bars welded to the face of the T and subjected to revers-



AT LEFT: DETAIL OF END OF 3'-6" x 35' BUILT UP SHOP WELDED GIRDER USED FOR A LARGE CRANE RUNWAY. AT RIGHT: TEST OF A WELDED JOINT MADE BY WELDING A 13" x 10" x $\frac{3}{8}$ " PLATE ON EDGE TO THE WEB OF AN I-BEAM. PLATE BENT AS SHOWN BY SIXTY BLOWS WITH A TWELVE POUND SLEDGE HAMMER. A SIX HUNDRED POUND STEEL RAM HUNG FROM AN OVERHEAD CRANE AND OPERATED BY FOUR MEN DIRECTED FORTY-SIX BLOWS AGAINST THE WELDED PLATE CLOSE TO THE WELD

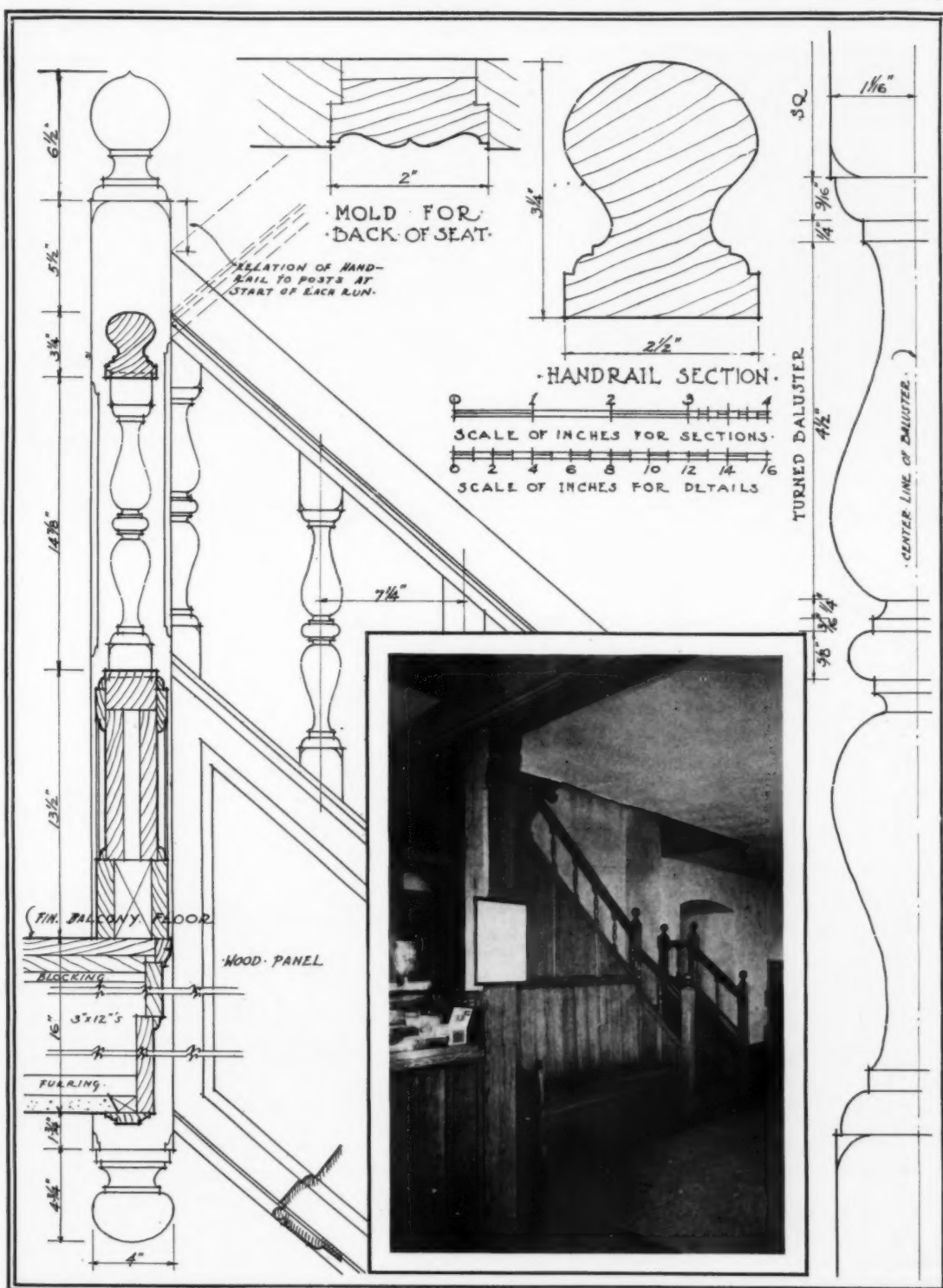
ing stresses remained rigid and failed in the bar at about 6500 reversals of stress.

The application of welding to the fabrication of structural steel is relatively young. Many factors undoubtedly require study and investigation. As our knowledge of the subject becomes enlarged we are led to the belief that the use of this method of joining steel members will grow and that we shall find that a new mechanic, skilled in the art of welding, will enter the field of building con-

struction. One may not expect to see a quick reversal of a practice long continued, but it is logical to assume that as the test of time proves the value of this method it may displace that now more generally in use. It is of interest to note the thought and attention which in recent years has been intensively given to improvements throughout the field of building construction to meet economic demands of speed, efficiency, and reduction in the cost of buildings.

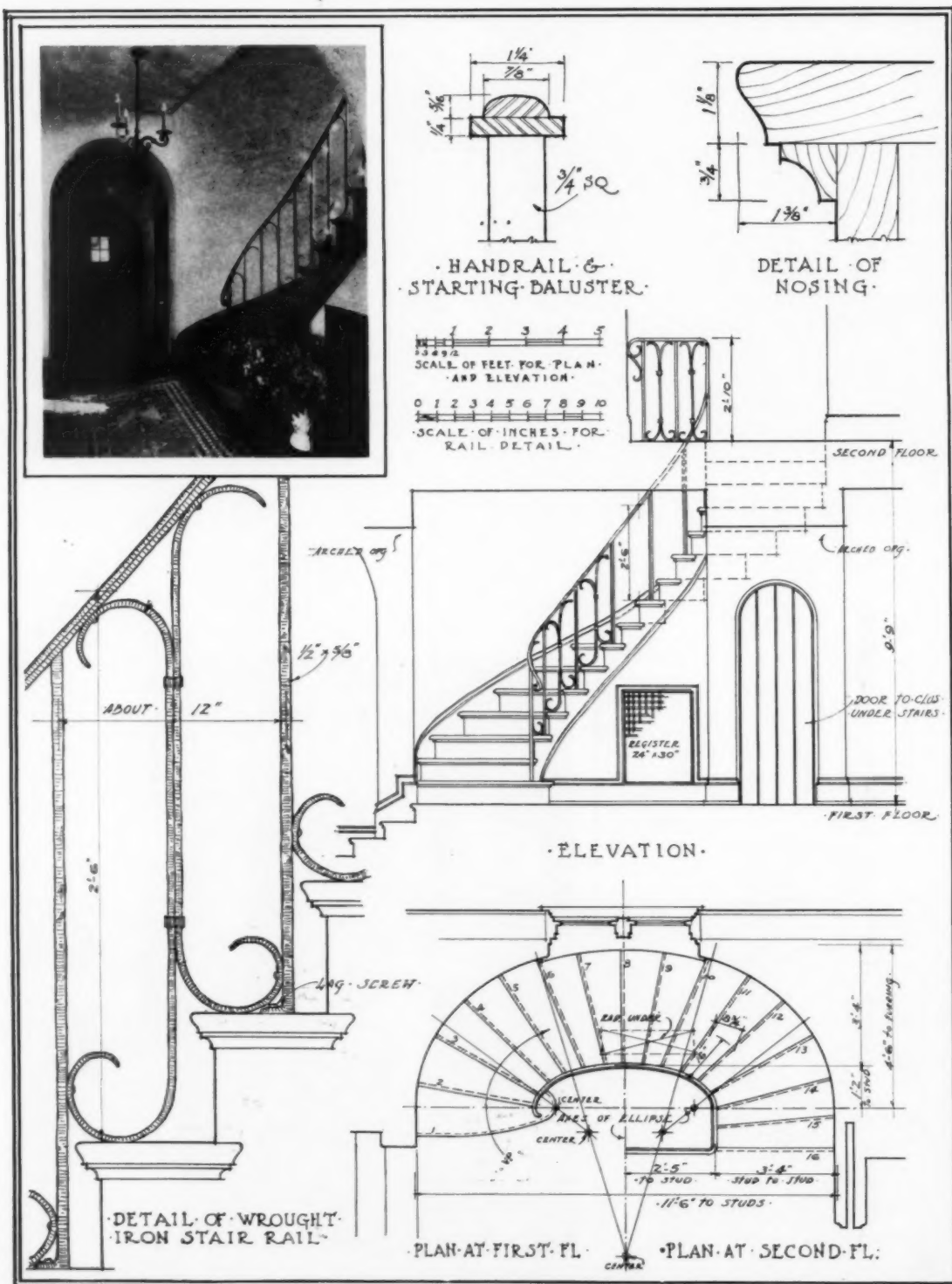


ONE OF FOURTEEN 35 FT. GIRDERS FOR A LARGE CRANE RUNWAY SHOWING SHOP WELDING COMPLETED. GIRDERS BUILT UP OF $\frac{1}{2}$ " x 4'2" WEB PLATE; TWO 6" x 4" x $\frac{3}{8}$ " TOP FLANGE ANGLES COVERED BY A 15" STIFFENER CHANNEL ATTACHED TO TOP FLANGE ANGLES BY INTERMITTENT WELDS ABOUT 2 $\frac{1}{2}$ " LONG, 8" ON CENTERS, TWO 6" x 6" x $\frac{3}{8}$ " BOTTOM FLANGE ANGLES. WEIGHT OF EACH GIRDER 6800 POUNDS



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ROGER H. BULLARD, ARCHITECT



DETAIL OF MAIN STAIRWAY
HOUSE OF ROBERT M. HAIG, RIVERDALE, N. Y.
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THE LAW AS TO ARCHITECTURE

By CLINTON H. BLAKE, JR., of the New York Bar

ISSUES between architects and their clients, with respect to the amount of the cost upon which the architect's fee is to be computed, are reasonably frequent. They are usually produced, however, as a result of some misunderstanding of the items making up the cost of construction—whether a certain item is part of the cost of construction or a separate expense, whether extras are to be added to the cost in computing the architect's fee and the like. It is rather infrequent for a cost issue to arise based on the question of the market cost of the materials furnished and labor performed. As a general rule, the cost issue is raised by the client and not by the architect and results from the fact that the work has cost more than the amount originally estimated. Now and again, however, we find a case where the cost is materially less than the estimated amount. Where this is due to market values being lower than those estimated, the architect's fee is based on the actual cost, notwithstanding the fact that it is less than the estimated cost.

Where the lower cost, however, results from the fact that the client has furnished the labor or material below market cost or the fact that old materials have been used, another situation is presented. The Standard Form of Institute contract has recognized this possibility and provided for it in article 11 of the Standard Form for the contract between architect and client on the percentage fee basis.

The matter has been brought more forcefully to my attention recently by a case where the owner, by purchasing materials direct was able to secure them at a price so far below the ordinary market price, that the cost of the work was reduced about forty per cent below the reasonable estimated cost. The result of this situation has been that the architect on the job is faced with a loss instead of a profit. His work, services and agreed compensation were agreed to by him, in the thought that the cost of the work would at least equal the amount of his estimate. Due to the great decrease in the cost, his fee has been cut so materially that his basis of charge has been entirely upset and his margin of profit not only entirely absorbed, but considerably exceeded.

There is no question in this particular case of the furnishing of old or second-hand materials or the furnishing of labor at a cut rate. The saving results entirely from the purchasing of the materials at a substantial discount. The questions are presented, accordingly, whether under the Standard Form of contract, which was employed, the architect is entitled to base his fee, not on the actual

cost, but on the cost figured on the real market value of the materials; and in the second place, whether in general a provision such as that contained in article 11 is equitable.

Article 11 provides that

"When labor or material is furnished by the owner below its market cost, or when old materials are reused, the cost of the work is to be interpreted as the cost of all materials and labor necessary to complete the work, as such cost would have been if all materials had been new and if all labor had been fully paid at market prices current when the work was ordered, plus contractors' profits and expenses."

I think that it is obvious that the purpose of this paragraph of the Standard contract is to entitle the architect, where new materials are purchased below the market cost, to base his fee on the reasonable market cost of these materials. The paragraph does not say this, however. It starts off by a reference to a case where "labor or material is furnished by the owner below its market cost," but in completing the paragraph, provides that the cost shall be interpreted as the cost of the materials had they been new. As to the labor, it provides that the labor cost shall be taken to be the cost at the full market prices current when the work was ordered. It would seem that it was intended that the same provision should apply to the materials. As the paragraph stands, interpreting it strictly, it does not provide that where new, as distinguished from old, materials are furnished below the market cost, the market cost shall apply in determining the fee, but merely that, if old materials are used, the cost figured shall be that of new materials.

A very pretty question is presented accordingly. On such an issue, would the courts hold that the intent of the article is to make the market cost the basis with respect to new materials bought below cost as well as the basis with respect to old materials. I am inclined to think that the courts would so hold. If it had been the intention to differentiate between the basis upon which material costs and labor costs should be computed and to make the market cost apply only to labor and second-hand materials and not to all materials, there would have been no point in a specific reference to the furnishing of material below its market cost in addition to and in contrast to the reference to the reuse of old material.

If the contract, therefore, contains the Standard Form article 11 and the owner reduces the cost by purchasing materials at a saving, materially below the market, I believe that the architect who is disposed to stand upon his rights under this article would have an excellent chance of maintaining his position that the fee should be based upon the mar-

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ket cost of the materials, so purchased, notwithstanding the fact that they are new materials and not second-hand materials.

If it is the intention that article 11 should be so construed, it is desirable certainly that its wording should be altered so as to make the intent entirely clear. This could readily be done by adding, after the words "if all materials had been new," the words "and purchased at market prices current when the work was ordered." The last clause would then read:

"as such cost would have been, if all materials had been new and purchased at market prices current when the work was ordered, and if all labor had been fully paid at market prices current when the work was ordered," etc.

Whether it is fair in any case for an architect to invoke the provisions of article 11 is a different proposition. It has always seemed to me that this paragraph is unfair to the client and that, with the exception perhaps of very extraordinary cases, the client may quite properly feel that, if he is in a position to build his house at less than the market cost, he should not, with respect to his architect's bill, be penalized because he can do so. Where the work—as is the ordinary case—costs more than the estimated amount, the architect, as a rule, collects a fee based upon the increased cost. Where the work costs less, there would seem to be no reason why his fee should not be based equally on the actual cost, notwithstanding the fact that it is less than the estimated cost and that the reason it is less is because the client has been fortunate enough to be in a position to buy materials or provide labor below the market prices.

The inclusion in any contract of a clause which is manifestly unfair to either of the parties is bound to result in hard feeling and be unprofitable in the long run. The purpose which dictated the inclusion of article 11 in its present form in the Standard contract is evident. I believe, however, that in the last analysis, it would be fairer if the provisions of this article which I have quoted were omitted. A claim by an architect of a fee based on a fictitious cost, as distinguished from the actual cost can, with the exception of rare instances, result only in bad feeling and misunderstanding. It would be much preferable for the architect in any case, where in figuring his fee he is proceeding upon the assumption that the cost would be a certain amount, to insert in the contract a provision that his fee shall in any event be placed upon this amount as a minimum. It will be far easier for the ordinary client to understand and appreciate the reason for a provision such as this than for him to understand why, in figuring the cost of the work, the actual cost should be disregarded in favor of a fictitious market cost.

LEGAL DECISION

PLAINTIFF was engaged as an architect to prepare plans for and to supervise the erection of a building, the cost of which was estimated to be \$175,000. The work was proceeded with and, after \$50,000 had been expended, a partial account was rendered by the architect of 3½% on the estimated amount of \$175,000. The architect intimated at the same time, however, that the full charge would be 5% on the estimated amount. The client offered to pay \$3,000, stating that this was ample to cover all of the services of the architect, not only those already performed, but those which would be performed to and including the completion of the work. This offer the architect rejected. The defendant thereupon dispensed with his services and the architect sued for the full fee which he claimed. It appears that the work as finally carried out cost about \$250,000. He was awarded by the Trial Court \$8,000 damages and the client appealed. The Appellate Court found that the architect was entitled to the 3½% on the \$50,000, to \$500 additional for details and \$750 for inspection, making a total of \$7,500; also that he was entitled to damages for the dismissal, and that the finding of the Trial Court was accordingly justified.

The Court further held that:

"An architect in making his contract before the work has begun, and where no tenders are called for, has to base his charge on an estimate of the probable cost, that is to say on a guess. Where tenders are taken and a contract made for the work he bases it on the contract price, and he may either gain or lose accordingly as the contract is profitable or otherwise to the contractor. In suing on a *quantum meruit* after the work is done, or is so far completed that the actual cost may be fairly estimated where there has been no express contract based on an estimate, or where the contract has been discharged by breach, as in the present case, I see no reason why the estimated value of the proposed work, which at the best is a rough guess, should have anything to do with the question, and this I understand to be the general tenor of the evidence offered on behalf of the plaintiff."

The client advanced the additional argument that, inasmuch as there was in existence the plan of an old building on the site and some remains of the building, the architect's charge should be reduced, in any event, from the 5% claimed on the theory that the old plans would be of help to him in planning the new building. The Court found, as a matter of fact, that the new building differed from the old and that the old plans would not, therefore, be of service, and that no deduction in the fee should be made by reason of their existence.

Cobb v. Roy, 54 Nova Scotia Reports 135.

Note: This department appears in the issue of the 20th of each month.



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ARCHITECTURAL LEAGUE NOTES

THURSDAY evening, October 7th, marked the beginning of League activities at its headquarters on 57th Street, New York. About fifty members assembled for dinner, with President Trowbridge presiding. After dinner the evening was spent in a discussion of the season's program with special emphasis upon the annual exhibition in February. Messrs. Raymond Hood, Ely Kahn, Arthur Covey, Harvey Corbett and the President described certain progressive innovations which it is hoped will be carried out this year and from which great things are expected. Amendments to the League by-laws are shortly to be voted upon which will permit any holder of the League's Medal of Honor in Architecture to win this medal as often as his work justifies the award. Under existing rules no architect may be awarded this honor more than once. The effect of such a rejection is to retard the enthusiasm of some of our ablest architects. A medal winner who is declared ineligible of future honors will take a half-hearted interest in the idea of spending a considerable sum of money in exhibition drawings and photographs if he knows that no matter how superior his exhibit is, he is politely shoved to one side by an old ruling. The amendments also include the addition of two silver medals and two honorable mentions, to be awarded in two classes of exhibited work.

First —The smaller, more intimate buildings such as residences, suburban, village architecture, etc., and

Second—A general group including monumental buildings, office buildings and the like.

A silver medal and an honorable mention would be awarded in each of these classes. All of these awards are to be given for work actually shown at a League exhibition rather than for general reputation plus something specifically exhibited.

The amendments also include a slight change in the manner of selecting the jury of award. One innovation which will be voted upon is a provision to notify a recipient of a gold or a silver medal a day or two before any public announcement is made of the jury's decision, to the effect that the recipient, if it should happen to be a corporation or a firm containing several members, may, if it cares to do so, designate the individual who was responsible for the designing of the building which had been honored by the award. The object of this proposed amendment is to recognize individual ability in the art of design rather than to exploit the achievement of a corporation or a firm. The proposed rule would not be mandatory, but would be simply a suggestive mode of procedure to those who might be uncertain as to which particular individual in an office should be nominated to receive the medal.

Many other interesting bits of information were divulged covering the character of the exhibition itself; the proposal to conduct at least four conferences upon subjects of great interest to architects, artists and craftsmen; the plan of holding a banquet at the end of the first week of the exhibition at which the medal awards would be announced, etc. This last idea will permit the jury of award to study the exhibition quietly and carefully without the usual hubbub and confusion which has heretofore attended these jury meetings.

In the next issue of this magazine, further information will be given concerning the conferences which are proposed for the week of February 21-26, 1927.

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UNITED STATES CIVIL SERVICE EXAMINATION FOR ASSISTANT ARCHITECT

APPLICATIONS for the position of assistant architect must be on file at Washington, D. C., on or before November 9. The examination is to fill a vacancy in the Bureau of Yards and Docks, Navy Department, Washington, D. C., and vacancies occurring in positions requiring similar qualifications.

The entrance salary is \$2,400 a year. After the probational period required by the civil service act and rules, advancement in pay without material change in duties may be made to higher rates within the pay range for the grade, up to a maximum of \$3,000 a year. Promotion to higher grades may be made in accordance with the civil service rules as vacancies occur.

The duties consist of detail architectural drafting and design in connection with the construction of quarters, hospitals, barracks, etc., and the writing of specifications for this class of work.

Competitors will be rated on their education, experience, and fitness; and submitted drawings or tracings, to be filed with the application.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the Board of U. S. Civil Service Examiners at the post office or custom house in any city.

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FRENCH FOREST AREA

FRANCE's total land area is 212,659 square miles, of which 39,950 square miles are forested. Although less than 19 per cent of this land area is wooded, about 30 per cent of Alsace-Lorraine alone is forested, the timber area having been conserved by Germany during the period from 1870 to the close of the late war. About two-thirds of these forests are broadleaf, the remainder being coniferous.

THE PUBLISHERS' PAGE

UNDOUBTEDLY this is a graphic age. Pictures speak a universal language. Architects all over the world where architecture is practiced, subscribe to this journal. Probably the text is more or less a "sealed book" to many of them, but the illustrations speak a language all can understand. The evolution of publication methods during the past quarter century has all been toward telling the story by pictures. For this reason there has been more or less a curtailment of descriptive text. That this evolution has had a tendency to dull the effort toward thoughtful reading, many will contend. Perhaps it has, for we find that "Reviews" and strictly literary magazines are becoming each year more or less restricted in circulation.

We shall not attempt discussion of the effect of all these things as discouraging literary composition. As publishers of a technical journal, we are more interested in the various things that affect our own field. There can be no doubt that while the perfection of zinc and halftone processes has had a great educational influence, and has broadcast information quickly and accurately, it has robbed architectural publications of much of the art that at one time marked them. One may only glance through the many volumes that constitute the record of fifty years' service by this journal to the profession of architecture, to find the proof.

Architecture in the earlier days was presented in this journal through a series of drawings, in various media. These were wonderful expressions, and carried out in the most insistent manner that architecture is an art. When the Beaux-Art youth or the attendant at any of our architectural schools has completed his course, and started out to practice, he lays aside his sketching materials, and casts to the four winds, discards, all the beautiful facility that he spent so many years acquiring. We believe, and our issues will show that we do, that there is necessity for revision in methods of presentation of architectural subjects. Our methods are reminiscent of Mr. Pecksniff's, who, as all will recall, required his pupils to draw Worcester Cathedral from thirty-two points of the compass.

No building today is of sufficient suggestive interest, so thoroughly original, as to warrant its illustration from every aspect. In fact, its value as illustrative material may be confined to certain detail and a general view. Plans are always essential. But it is not so often the finished structure that will have the greatest suggestive value, but the various "studies" that mark the progress from inception to final determination.

It is, therefore, along these lines that this journal selects and presents its wealth of material. Let the reader bear this in mind when he looks over the

next issue of THE AMERICAN ARCHITECT in which will be presented the Telephone Building in New York, recently completed by McKenzie, Voorhees & Gmelin, architects. In the Department of Engineering and Construction there will be articles describing the foundations, structure and mechanical equipment of this building. By stating the resultant conditions desired and the fundamental basis of the mechanical design, it is believed that the description and accompanying illustrations will be found to be of considerable value to others who may have similar projects in hand. The interiors of this building will be fully shown in the Department of Interior Architecture. All this together with the plate section will give a most complete and unusual idea of one of New York's recent commercial structures.

The Roxy Theatre, New York City, designed by Walter W. Ahlslager, architect, is a striking example of theatre construction. This theatre will seat about six thousand persons and contain a balcony providing about twenty-one hundred seats. This balcony is framed in steel and supported on four concealed columns. The size of the balcony and the shape of the building introduced unusual features in the design of the steelwork. These features will be described and illustrated in an early issue.

Recent visitors to the United States military reservation at West Point, N. Y., have been impressed with a new hotel on the grounds, high on the cliff overlooking the Hudson. The Thayer Hotel, Caughey and Evans, architects, is designed in character appropriate to its environment. West Point—the scene of stirring events in the War of the Revolution, the home of bygone patriots and the school of future leaders of the United States Army—is an outstanding national monument to the development of our country. The Cadet Corps is admittedly the most efficiently and splendidly trained body of men in the world and its *esprit* is a reflection of the imperishable fame of West Point. West Point's magnificent site, crowning the lordly Hudson at its most spectacular point, is a scene that impresses itself indelibly upon the imagination and remembrance of every visitor. For many years West Point has been visited by the tourists of our country and has received and entertained distinguished visitors from all over the world. Up to now there has been no adequate means of providing for the material well-being and comfort of these visitors. The new Thayer Hotel meets this need. It will be illustrated in detail, exterior and interior, in an early issue of THE AMERICAN ARCHITECT.



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