

THE AMERICAN ARCHITECT

FOUNDED 1876

SHALER LANE HOUSES FOR THE HARVARD HOUSING TRUST

KILHAM, HOPKINS & GREELEY, Architects

CONSIDERABLE publicity has attended the completion of the Shaler Lane apartments for married graduate students at Harvard University. Designed to meet a peculiar need, they may become of importance as one solution of the general housing problem. Accordingly, a description of the houses and a word of explanation concerning the housing situation in Cambridge may be of interest.

In the last few years the Cambridge-Boston sub-

way has brought Cambridge twenty-five minutes nearer to Boston. A great increase in suburban population in Cambridge has followed, particularly in parts adjacent to Harvard University. A generation ago undergraduate and graduate students found no great difficulty in securing lodgings. They spilled over comfortably from the college dormitories into the dwelling houses within easy reach of the College Yard. But this kind of supplementary



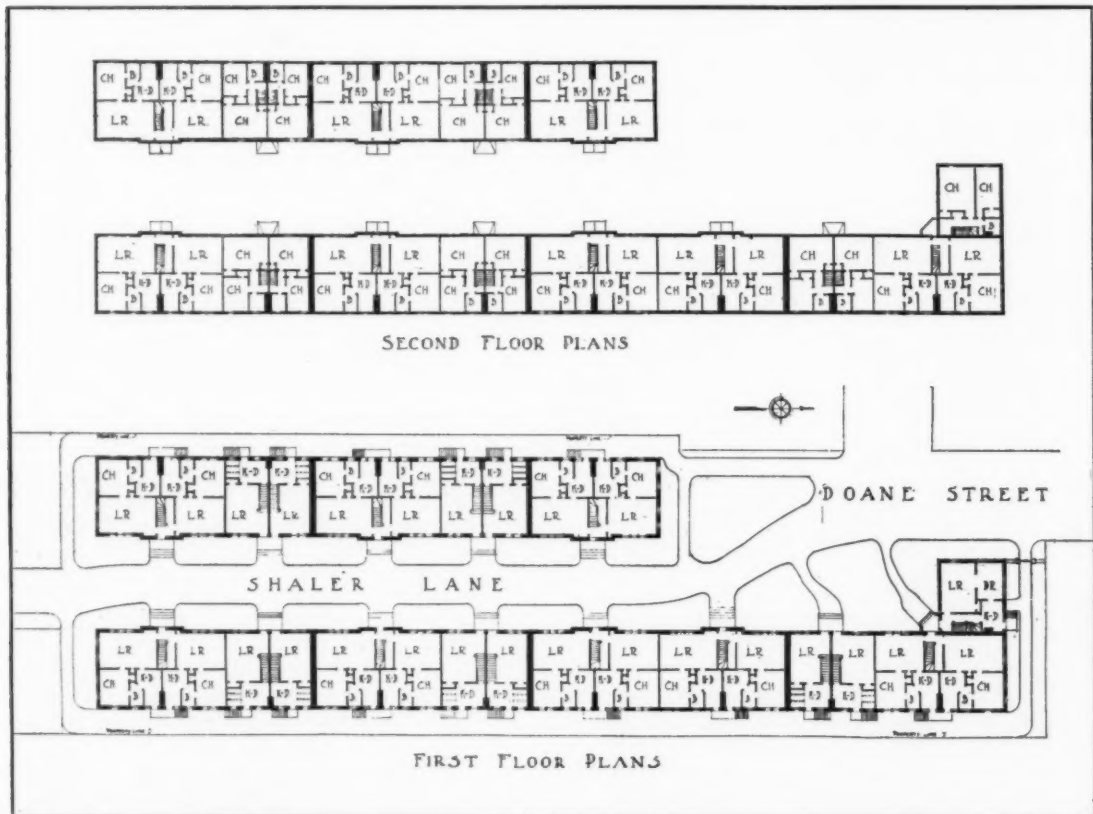
SHALER LANE

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housing has practically disappeared. The undergraduate has been perhaps sufficiently well cared for by the University itself. The Freshmen Dormitories recently built take care of a good proportion of all the men entering, and various kinds of accommodation make for the comfort of all those undergraduates who do not live in the dormitories. But the plight of the married graduate student is hard indeed. He must find accommodations adequate not only for himself, but also for his wife and perhaps

On May 4, 1926, a contract was signed for houses for forty-three families. These were immediately oversubscribed, 45%, after a very brief and incomplete notification or advertisement of the project, had been sent to a portion of the graduates only. On September 15, the houses were occupied.

This housing development is based on the discovery that owing to building law, fire, and convenience requirements, it had become no longer economical to build many storied apartment houses



FIRST AND SECOND FLOOR PLANS

for children. Many people, even those connected with the University, have been slow to realize how acute have been the sufferings of the married graduate students owing to lack of proper housing.

These conditions have been pressing for solution and in answer to their demand the Harvard Housing Trust was formed a year ago, entirely independent of the University. The Trust secured idle land within a mile of the University, upon which to make its first experiment. The land provided a suitable site only on the assumption that a sufficient area could be controlled and developed to dominate the neighborhood and insure throughout its whole extent a new character of development. This control was acquired.

for the kind of use required by the graduate students. Such multiple apartments require fireproof construction in the full technical sense, double egress,—a costly thing,—elevators, deep excavation, waterproofing and many other items that add to the building costs, and carry them above the cost of the simple two story dwelling house.

The Shaler Lane buildings are accordingly only two stories high. They are built of brick, and face each other across a miniature street or lane, after the fashion of many a picturesque village in old England.

There are two principal types, a single two story house with living room, kitchen and dinette, two bedrooms and a bath, renting at \$55.00 per month,



A TYPICAL SHALER LANE DOORWAY



A CORNER OF SHALER LANE

and an apartment containing living room, kitchen dinette, bedroom and bath, renting at \$39.00 per month.

A plan of the layout is shown herewith, and views giving an idea of the scale and simplicity of the exteriors. No attempt has been made to make these little houses look as if they were built in 1066, 1492 or even 1775. They have been worked out along natural lines to meet a modern need.

Compared to existing available rents they offer to the student prices that are more advantageous than anything within striking distance of the University.

Instead of one room at \$65.00 a month, which was the best available accommodation that

could be secured by one student, the Shaler Lane units afford four rooms and bath for \$55.00 plus the cost of coal, which latter item should not exceed \$4.50. On this basis the student moves out of an old and not particularly wholesome room at \$65.00 into a whole new house with four sunny rooms at \$59.50, or into an apartment with three rooms and a bath at a monthly rental of \$39.00 plus coal at perhaps \$3.50 or \$4.00.

These new values are provided, not by any endowed or partially endowed agent, but as a sound interest-bearing business proposition. They demonstrate the fact that a crying need in housing married students in our crowded university communities can be met.

FLASHING SIGNS

SURELY our present comparative freedom from the flashing nightmares of Piccadilly Circus and Cambridge Circus will open people's eyes to the harm done in rendering London vulgar by night and of defacing our buildings with permanent scaffolding to support these flashing vulgarities, states *The Builder*, London. Illuminations used decorously

and with taste add materially to the cheerfulness of a town, and we should be sorry to see all illuminated advertising disappear. But our present-day acceptances are too often silly, ugly, and vulgar. Fortunately a growing public demand for freedom to enjoy its surroundings must, in time, modify these unsightly signs; but the time seems to be ripe for concerted action to accelerate the process of eliminating vulgarity.



ST. GEORGE OF PRINCETON. BY A. STIRLING CALDER, SCULPTOR
ERECTED IN THE NEW DORMITORY OF PRINCETON UNIVERSITY, ZANTZINGER, BORIE N MEDARY, ARCHITECTS



THE PREACHER—A STUDY IN DRAPERY, BY A. STIRLING CALDER, SCULPTOR

MAYA ARCHITECTURE*

OUR friends, the Maya archaeologists, are calling attention to the fact that the archaeology of the Old World has been worn threadbare and that we should wake up to the realization that we have at our very doors vestiges of a forgotten race with an art so fine and so inspiring as worthy to be proclaimed from the very house top. It is not only alive, inspiring, but indigenous as well, and really our own, the first great American art. But they warn us we should not blindly copy but should study carefully and try to assimilate and thus carry on the renaissance that was begun in Yucatan in the eleventh century.

Already certain American architects have realized its possibilities and that it has enough points in common with the Spanish to be used in conjunction with it. Kelsey and Cret were the first we know who realized this, as shown in the patio of the Pan-American Building and in its annex. And these buildings were erected some years ago. Among others who have used Maya details to enrich otherwise modern buildings are Alfred C. Bossom and Henry Hornbostel.

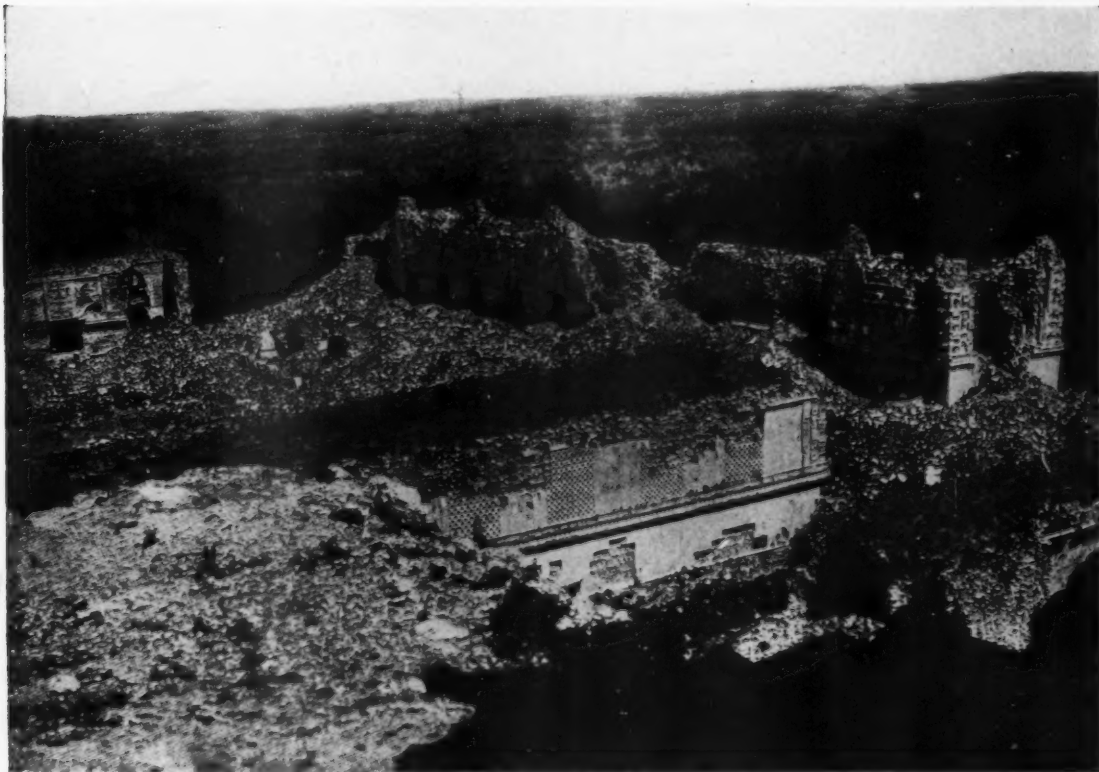
The first American building we know to be

erected entirely in the Maya style is the so-called Aztec Hotel, at Monrovia, California, by Robt. B. Stacy-Judd. Its name is somewhat of a misnomer and was so called only because the owner and architect thought that name was better known than "Maya." The practical requirements of the problem made the use of the Maya style very difficult and while the exterior is perhaps not all the designer could hope for, the interior is full of originality and promise. It is a pleasure to see what care and study have been put in every detail; even the furniture, the upholstery and the hangings have received the loving touch of the designer.

The lovers of this art claim that its architecture is so fine and with an ornamentation so highly conventionalized as to make it comparable with that of any style. Even the architectural schools are recognizing its position in the field of art, and the next problem in archaeology of the Beaux-Arts Institute calls for the design of a Maya temple.

We are forced to the belief, from the number of capable men all over the country who are working in this style, that the first great American art is coming into its own and that we are on the verge of a second Maya renaissance.

* *Maya Architecture*. By George Oakley Totten. Full cloth with gilt color titles. 250 pages; size 12 x 16 inches, with over one hundred plates, many of them in color. Washington, D. C., The Maya Press.

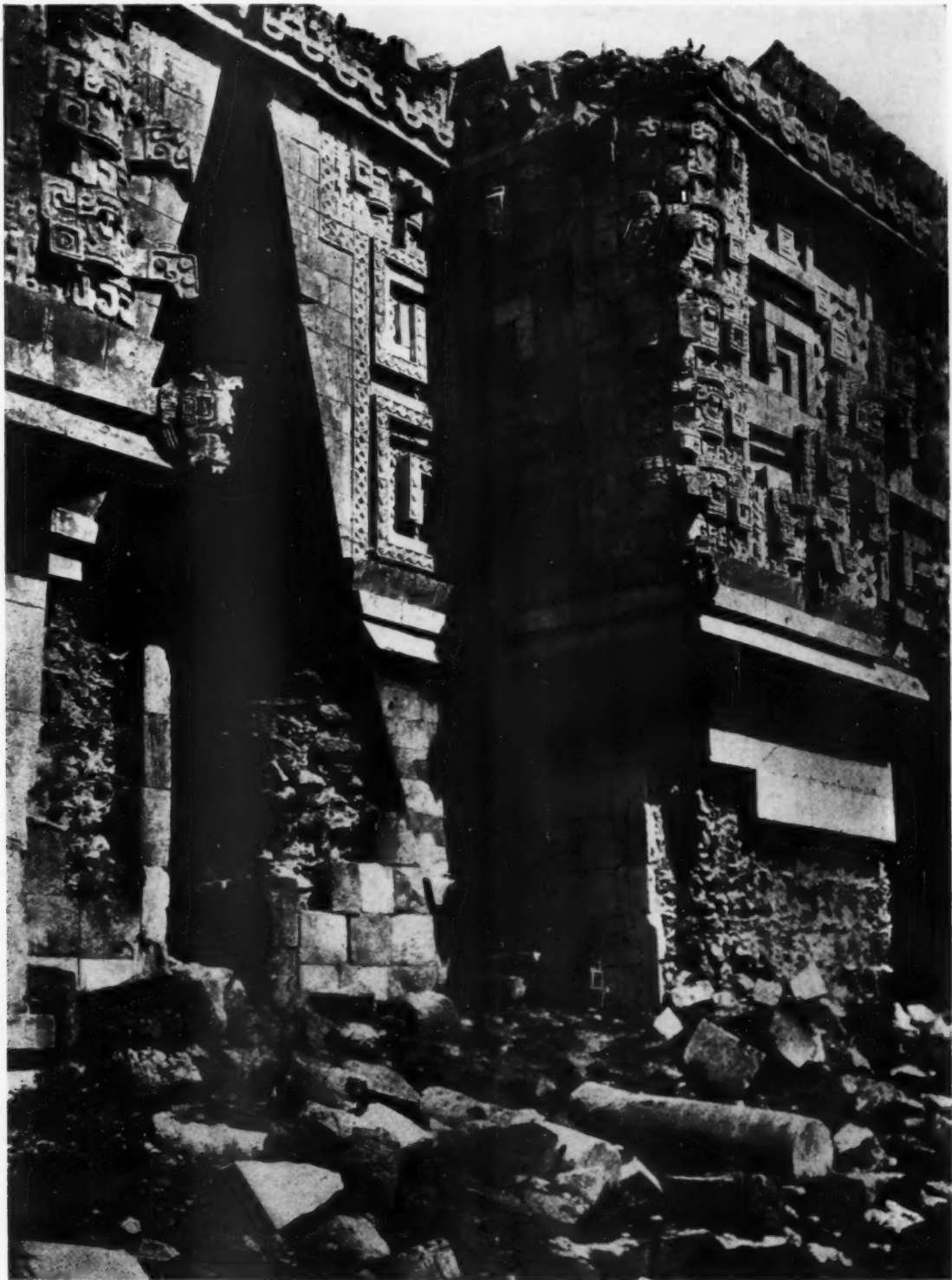


THE SO-CALLED CASA DE MONJAS OR NUNNERY QUADRANGLE, UXMAL



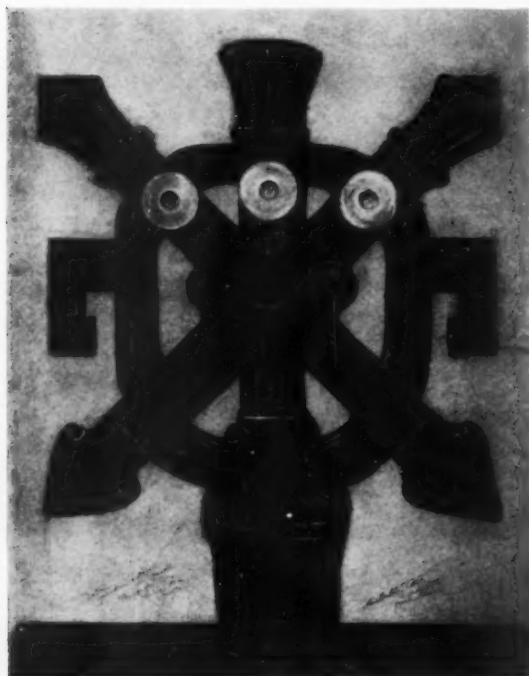
A KING IN ALL HIS GLORY

THIS STATUE, COMPLETE WHEN FOUND, IS THE GREATEST SINGLE FIND EVER MADE IN THE MAYA AREA. REPRODUCED FROM A PHOTOGRAPH COLORED BY GEORGE OAKLEY TOTTEN



DETAIL, PALACE OF THE GOVERNOR, UXMAL

The latest contribution to Maya art is to be found in a sumptuous volume, the work of George Oakley Totten, A.M., A.I.A., S.B.A.A., and also a member of the Maya Society. Mr. Totten has presented a work that stands as the last word in the discussion of Maya tradition. The text is an outline of Maya history. In reviewing this, until lately, little known field, the author has divided his subject into its various periods. He first describes the old



ROOF CRESTING, TEMPLE OF THE TIGERS, BALL COURT, CHICHEN ITZA

FROM A DRAWING BY GEORGE OAKLEY TOTTON

Empire or Classic period. At the time "Imperial Rome was dazzling the ancient world by the brilliance of its entertainments and the magnificence of its architecture, there flourished on this side of the Atlantic a nation with an architecture so fine and a civilization so brilliant as even to rival Rome in its barbaric splendor." The succeeding period is that of the new Empire or Maya renaissance. This period covers from about 541-619 A. D. It was then that the cities of the old Empire were abandoned and the Mayas moved northward to Yucatan. The final period, about 1458 to 1541 A. D., is marked by the invasions of the white man. Here occurred the disintegration of the Mayan race, and the substitution of the rule of the white man. The golden days of Mayan civilization had passed, the cities deserted, the people divided into many warring factions, until Mayan culture gradually waned.

Mr. Totten has set forth the details of this move-

ment of a great people toward extinction, with accuracy, as he has also presented an analytical discussion of the rise of their architecture to its great perfection. There is a vast amount of suggestive information as to architectural design between the covers of this book. The illustrations are profuse and large. An important feature is the series of colored plates reproduced from the original drawings by the author. Combining, as they do, the utmost accuracy of form with a particular regard for the truthfulness of color of the originals, they are valuable in reconstructing the buildings of the Mayas not only in their true proportions, but also in all the wonderful coloring that distinguished them. This work is of first importance and should find a place in the library of every architect who is



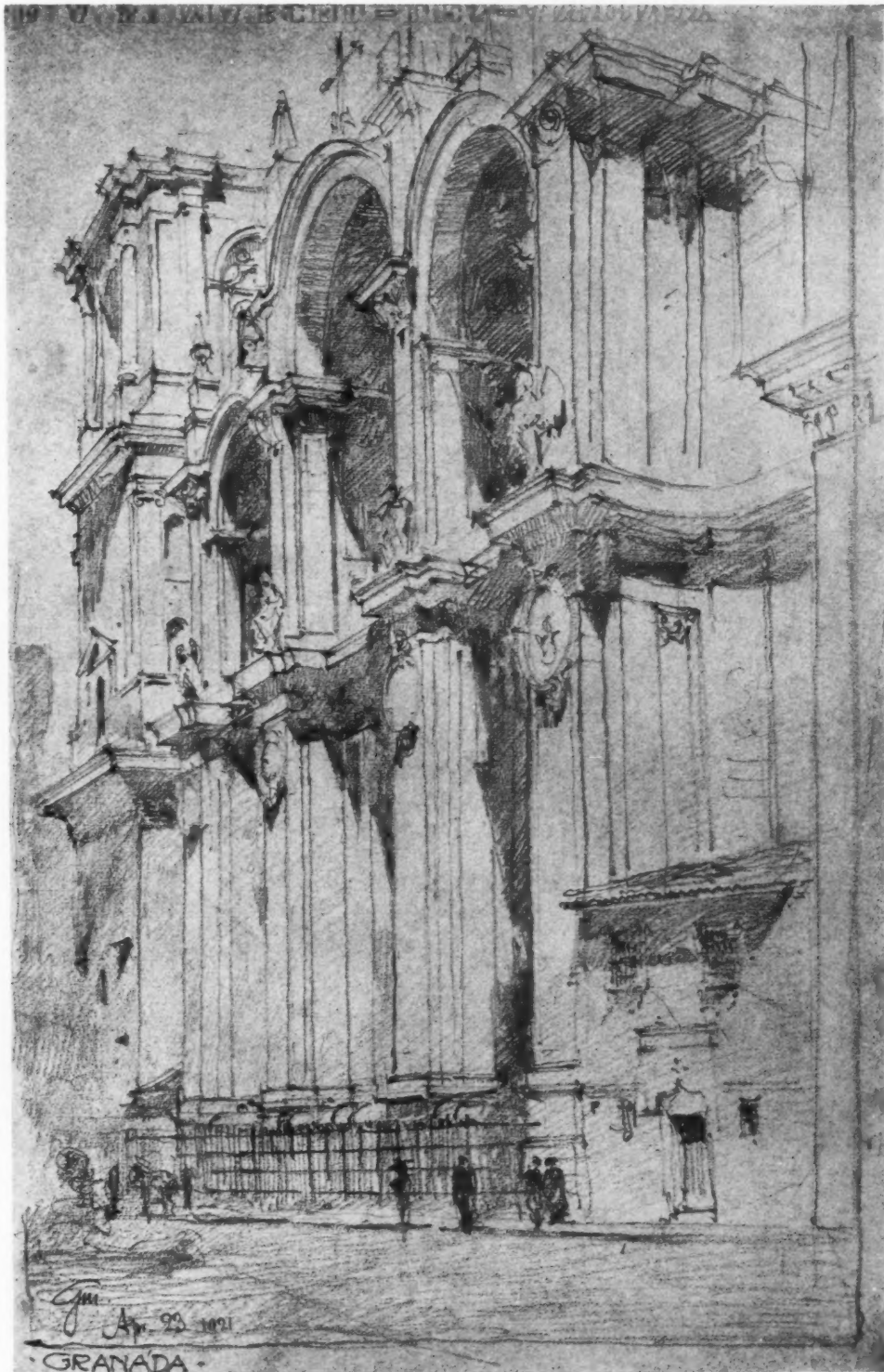
TEMPLE OF THE BEAU RELIEF, PALENQUE

trying to evolve an architecture that will follow a precedent truly American and one in which we may take considerable pride.

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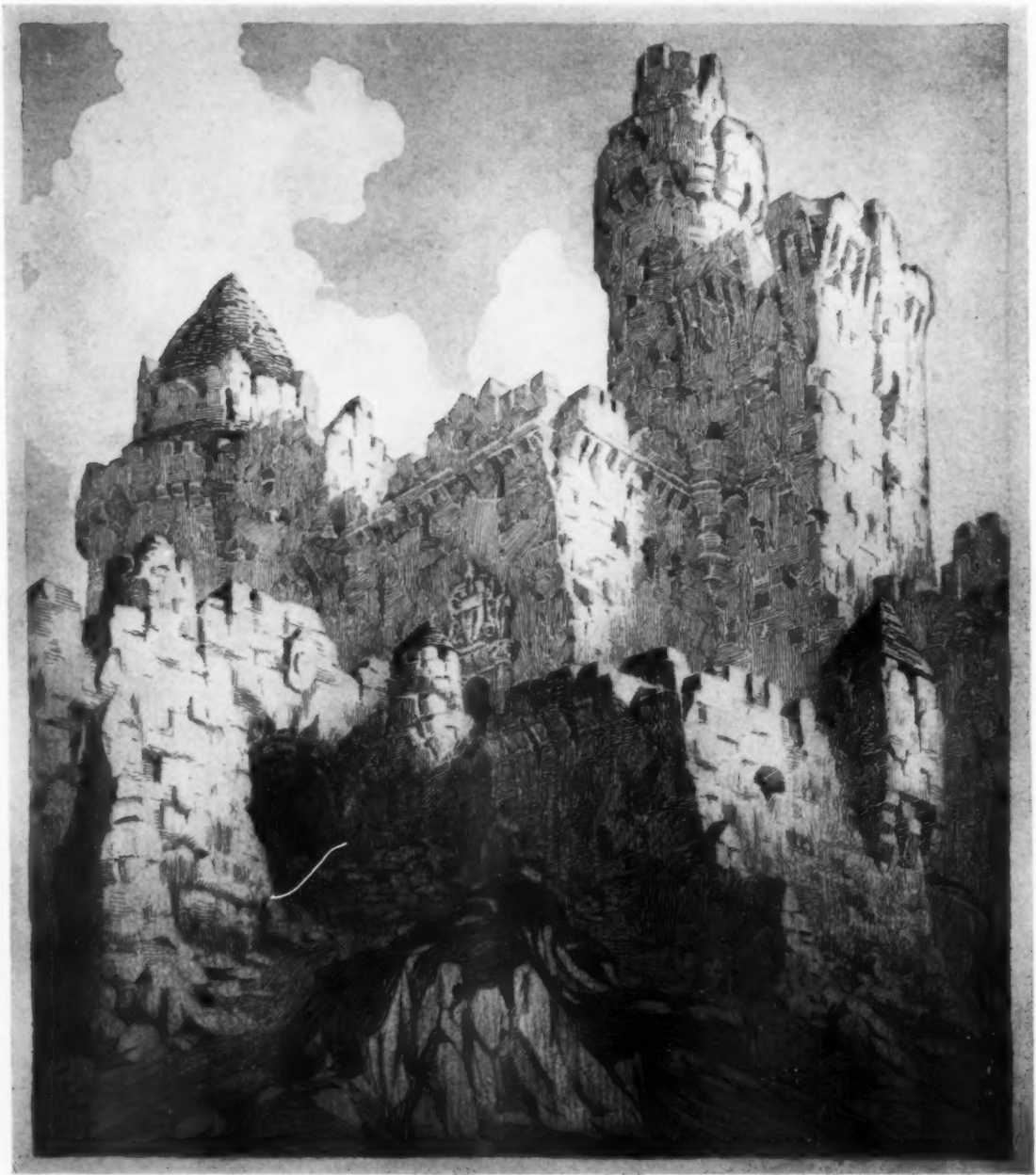
HALF OF UNITED STATES WEALTH IN REAL ESTATE

A RECENT survey showed that approximately 54 per cent of the nation's wealth of \$330,000,000,000 lies in real estate. In New York State the ratio is 56 per cent.



GRANADA

FROM THE ORIGINAL SKETCH BY PAUL GMELIN, A. I. A.



STUDY OF A ROMANESQUE RUIN

FROM THE ORIGINAL IN PEN AND INK AND WASH COLOR BY N. VASSILIEFF

THE SAMENESS OF AMERICAN ARCHITECTURE

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

A DISTINGUISHED contributor to a recent number of a well known architectural magazine has remarked the absence of what he calls "regional types" of American architecture. He has observed that each and every American city, town and village looks exactly like each and every other American city, town and village. Theoretically there is, of course, no real reason for this, although it is a very patent fact, to be sure. The life of the Vermont Yankee is nothing if not very different from that of the Georgia "Cracker." The environments (natural and artificial) of these two hundred-percent types are very different. Nevertheless their widely separated "homes" will be pretty sure to be very similar in outward appearance at any rate, especially if they have been built during the past fifteen or twenty years. The Citizens' Savings Bank in Sioux City is almost certain to render its "service" along lines totally different from those followed by the Millionaires' Trust Company of Miami. But one will seek the "service" through Classic portals in Miami, that are almost identical in every way (except perhaps in size) with those through which the "service" oozes in Sioux City.

Actually, there are very many excuses for this insipid sameness that has made America so easy to "see" without leaving home. And there is nothing very much that one can do about it, is there? Dr. Coolidge's home folks in the Vermont village see exactly the same movies that Reverend Aimee MacPherson's "parishioners" gloat over in Los Angeles. These movies have much to do with public taste (or the lack of it). The man and his wife in Seattle devour exactly the same illustrated magazines as do the man and his wife in Key West. The "news" items that form the literature of the Rotarian in Chicago, are the very same as those that inspire the Kiwanian in Galveston. The family from Peoria sees the same identical things on its periodic flivver pilgrimages, as does its sister family from Cheyenne (assuming, of course, that any of them really see anything).

The marvelous movies—the printed picture—the faithful flivver. America's inspiration! Regional types? Bosh!

The man and his wife who hope to build a home, do not select an architect as they would a physician to treat a particular ailment, and then go to him and say frankly that their manner of life is thus and so, their taste this and that, their means so much or so little—and then ask for a home to fit these considerations. Oh, no!—they go to some friend (fellow Lion, probably) who "draws plans," and show him a clipping of a plan from *House and Garage*, that is just what they want.

They exhibit a clipping or two from *City Life* showing the type of exterior that is being built with such success on Long Island—they must have that. They produce a column from the building supplement of the Sunday paper, setting forth the "latest thing" in color schemes. And they tell him to make the "blueprints." The friend who "draws plans" does just exactly as they tell him, from San Diego to Bar Harbor. Can we blame him? He is busy drawing many plans, perhaps. Anyhow, it is the easiest way. So there you are. Every book store in the land sells the same inexpensive books on "Modest Homes for Modest Means"—every news stand carries the same illustrated magazines—building supplements are syndicated all over the country. The lady in Hanover can—and does—clip the same pictures from the same pages, as her sister in Denver. Ours is a "syndicated civilization"—why bother with "regional types?"

Of course, this matter of regional types affords one of the most charming features of European travel. The character of the buildings changes as that of the country, the people, the natural surroundings, the topography, the geology, the means of transport, and so on, changes. But what of that? It must be a useless refinement. Europe is known among all the hundred-per-centers, to be a "back number." If she were not, would she owe us so much money, and would she have such a time paying it back promptly? And speaking of Europe, why not show the friend who "draws plans" a picture postcard or two, picked up on a Triangle Tour of thirteen countries in twenty days last July, and have him copy them? Why not indeed? He may have just the books that show all the details that are so hazy in the postcards.

The fact that Mr. and Mrs. Everyman have not the slightest trace of Italian blood in their veins, should not prevent their having an "Italian villa" if they want it, and can afford it, and have a friend who can "draw" it. Americans generally get what they want when they want it, don't they? And even if Mr. and Mrs. Everyman really wanted to be "traditionally" honest and build something that reflected their "background," what would it be like after all? Mr. E's father was Scottish and his mother French—Mrs. E's father was Holland Dutch and her mother English. The translation of this "background" into "traditional" architecture would resemble nothing so much as an Hungarian goulash. The fact that they might be normal Americans of a characteristic region, with certain natural (and of course artificial) surroundings that are indigenous to that region, or that a simple, direct, logical expression of these conditions is pos-

sible or worth while, would never enter the heads of Mr. and Mrs. Everyman, nor that of their friend who "draws plans." All these heads are otherwise occupied, and everything they see, hear or read, invites the present occupants of their heads to stay right there—almost *forces* thought to stay out of a place so foreign to it. It would never occur to any of them—it almost never *could*—to try to discover just what "American" is or might be. They have never noticed—almost never *could* notice—any difference between their own environment and that of their cousins on the other side of this tremendous country. They don't want to be different anyway—they want to keep up with the Jones's. That's hundred-per-centism, that is. It seems almost hopeless, for our generation at any rate, to expect any change from the present habit. Too many printed pages with pictures, too much hurry to get things done quickly, too much willingness (desire even) to be just like everybody else. Too much fear of being "different"—the chap who is different is always a "nut." Who wants to be a nut—a ninety-seven-per-center? Rotary is against it, Congress is opposed to it, Dr. Coolidge doesn't believe in it. Too much talking and shouting—too little thinking and dreaming. We are a *practical* people (whatever that is). Regional types? Balderdash!

Now in the matter of *big* buildings for *big* business one would suppose offhand, that the American business man, with his original and forceful methods that have secured for the little old U. S. A. all the business and all the *money* in the world, might welcome something new and novel and distinctively appropriate to him, his business, his "home town." *Mais non!* He is as bad as—if not worse than—his wife who wants an "Italian Villa" just like Mr. and Mrs. Babbitt Jones! Brown's Big Block in Hickville is sure to be exactly like (except perhaps in size) Goldstein's Mammoth Mart on Fifth Avenue, New York. The "boys" want it that way. They will get it. Don't the "boys" always get just what they want? The banker wants the same collection of odd bits of Classic temples to make up his bank that always have made up *big* banks, since business began to stand on a "firm footing." He will get it. Don't bankers always get just what they want? What difference should there be between the court house in Salt Lake City and the court house in Binghamton? They are both court houses, and court houses have been things with Classic columns and tin "domes" for years now. Why should these things be otherwise? Does anybody know? Does anybody care a rap? They most surely, certainly and obviously *do not!* What's all this business about "regional types" anyway? Tommyrot!!!

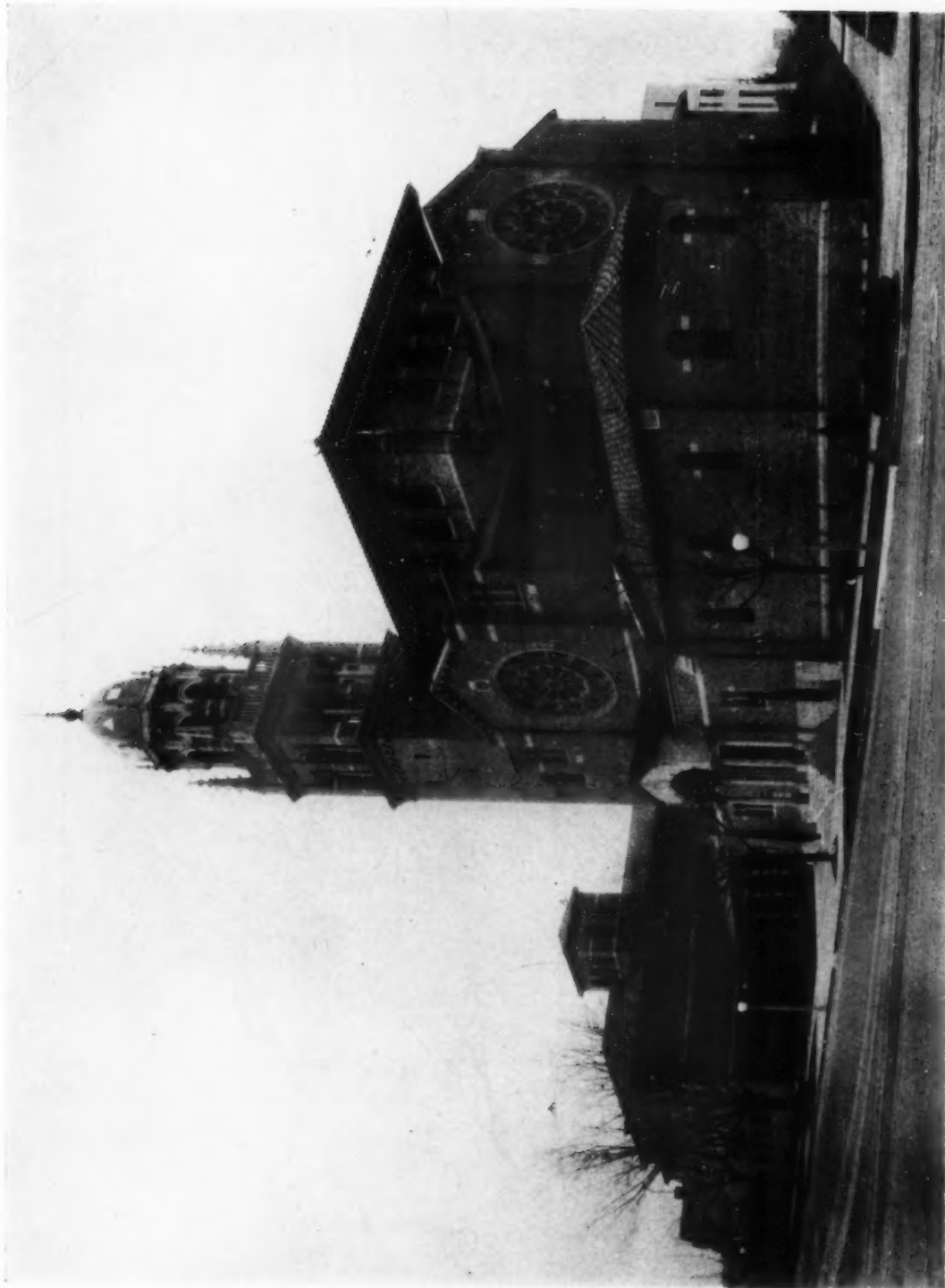
Suppose that some of our "architecture" of this day and generation might last for several hundreds of years (which it most certainly will not). What

a curious estimate of our present "civilization" an archeologist of the future would make if he might study some of the current steals and makeshifts. "These people," he would say, "were either very lazy, or in an awful hurry. They seem to have remembered some things and copied them—approximately. They seem sometimes to have copied—approximately—things that other people remembered. They must have lived standardized lives according to some standardized, mediocre system. There is an uninteresting sameness in all that they did, over a tremendous area. They seem to have never thought—never analyzed. They must have been machine-mad."

Is this dear America of ours just rushing along at break-neck speed and never stopping to *think*? Heaven preserve us—is that what she is doing?

THE ARCHITECT AND THE PRESS

IN the last few years there has been an evident and welcome recognition by our daily papers of the designers of new buildings which are considered worthy of notice, or which, by reason of their importance in other respects, are opened with special ceremony. The last few weeks have, however, shown a rather lamentable falling off in this commendable practice. We have remarked a number of new buildings recently of which the architects are not even mentioned in the more or less extended notices given to the opening proceedings. This is an old grievance of architects, we know, but it is none the less necessary to call attention to it if the art of architecture is to obtain its proper status in the eyes of the public. The difficulty arises mainly because reporters, in the hurry of preparing material, do not appreciate the necessity or desirability of getting the required information, and the speed with which the modern paper has to be produced does not allow editorial staffs time to remedy the omission. There are editors of one or two important London dailies in whose mentality the architect ranks as a tradesman, with the advertisement columns, therefore, as his proper medium for publicity. How they reconcile this attitude with the extended notices permitted to the work of painters, sculptors, barristers, dramatists, authors and musicians is difficult to explain. Indeed, the sculptor and painter are much more in the position of tradesmen, in that, unlike the architect, most of them have a certain amount of tangible stock in trade, the disposal of which might be assisted by favorable comment on their work. We do not suggest that any exponents of the arts and professions be relegated to the position of tradesmen, but do contend that they all be placed upon the same footing in this matter, in which case the architect would receive the same recognition of his work that the Press is willing to accord him.—*The Architect and Building News*, London.

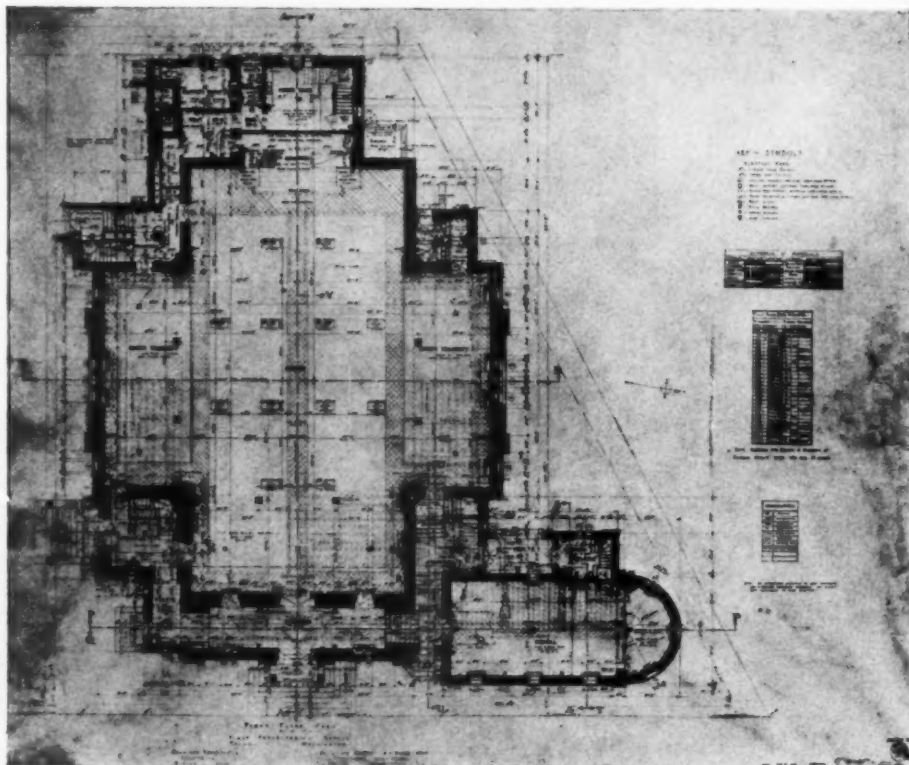


FIRST PRESBYTERIAN CHURCH, TACOMA, WASH.

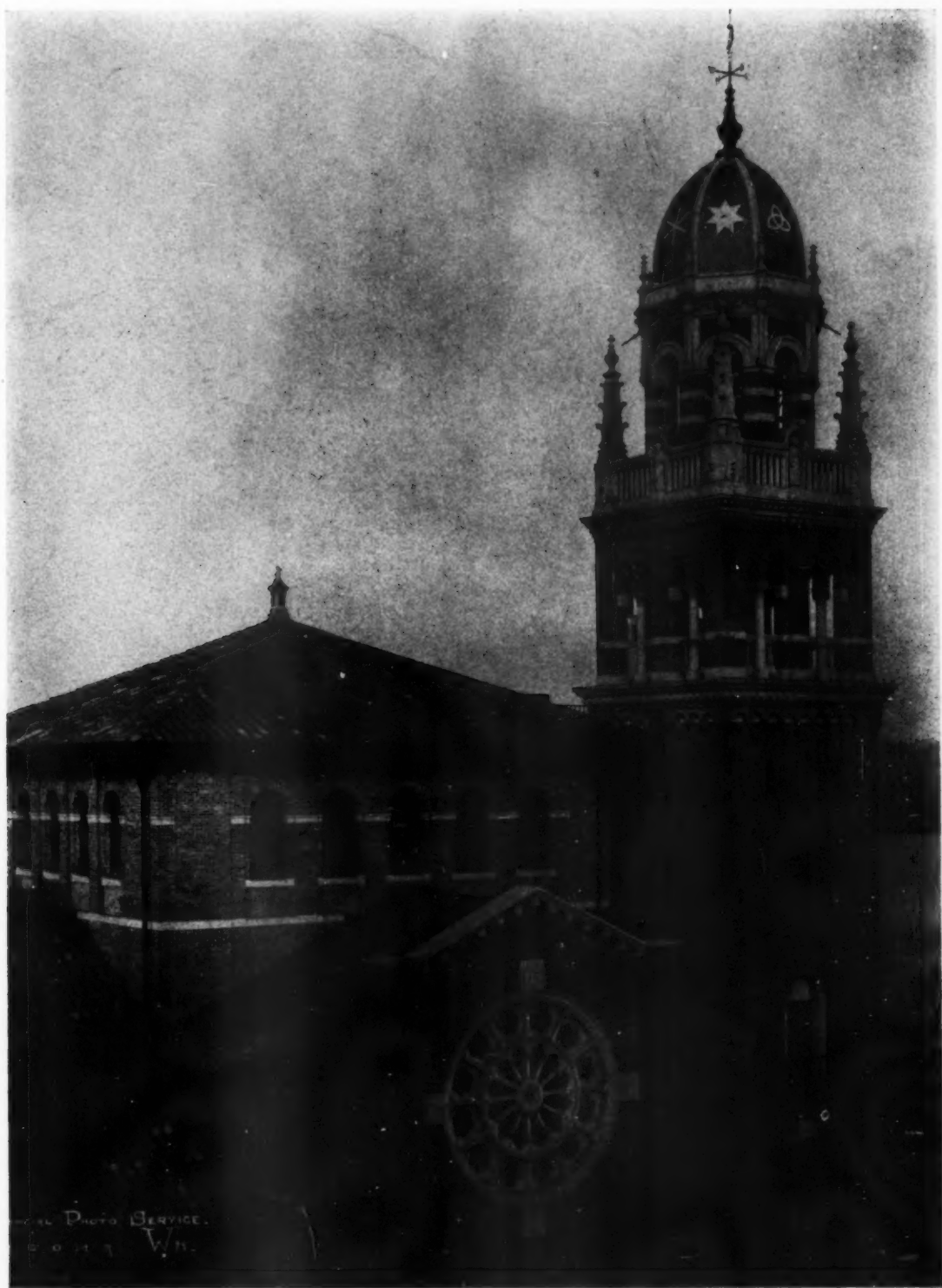
CRAM & FERGUSON, ARCHITECTS

(See plan on back)

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FIRST PRESBYTERIAN CHURCH, TACOMA, WASH.
 CRAM & FERGUSON, ARCHITECTS



FIRST PRESBYTERIAN CHURCH, TACOMA, WASH.

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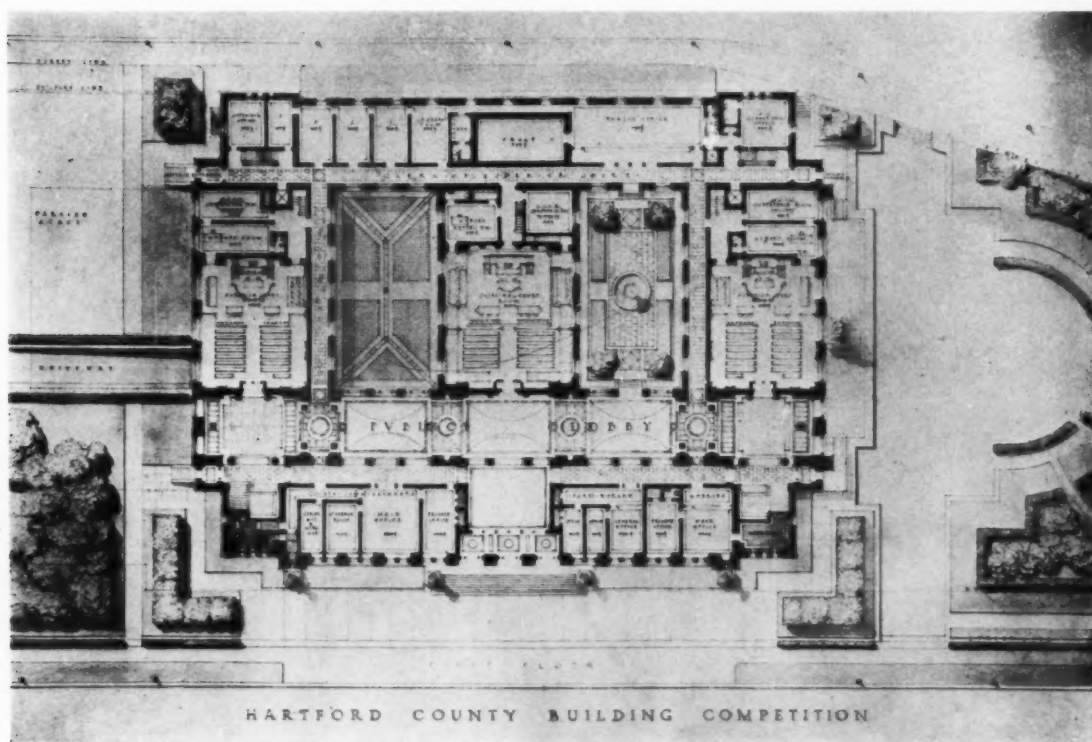
FIRST PRESBYTERIAN CHURCH, TACOMA, WASH.
CRAM & FERGUSON, ARCHITECTS

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FIRST PRESBYTERIAN CHURCH, TACOMA, WASH.
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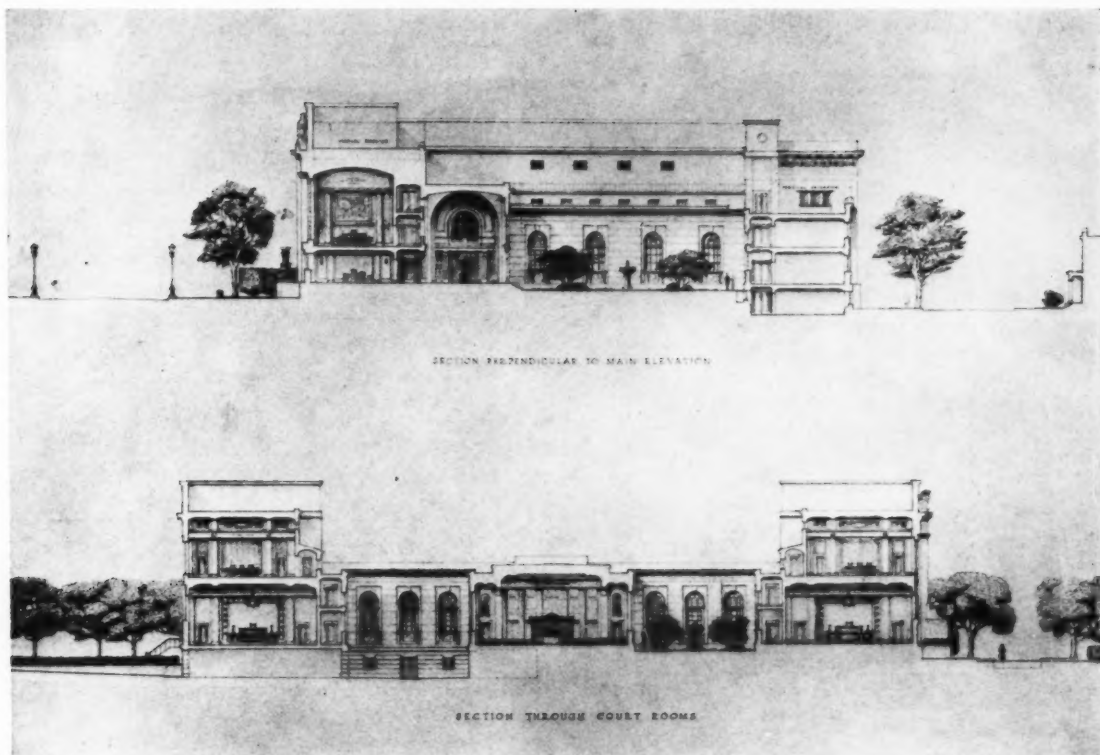


DESIGN PLACED FIRST

PAUL P. CRET AND SMITH & BASSETTE, ASSOCIATED ARCHITECTS

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DESIGN PLACED FIRST

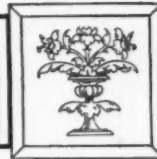
PAUL P. CRET AND SMITH & BASSETTE, ASSOCIATED ARCHITECTS

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EDITORIAL COMMENT



REFERENCE is frequently made to an American "style" of architecture. Just what do we mean by an American "style"? Is it the development of buildings, the design of which is unlike anything seen before? Is it a matter of composition, mass, detail, ornament, or materials? We are inclined to believe that it is all of the latter plus honesty and truth. Architecture in America has been passing through a period of evolution and development and today it is at the beginning of a new era. We have borrowed forms from the architecture of Greece, Italy, Germany, England and the Orient. These ancient forms have often been used as a covering or dress for modern engineering design and time and again their use has degenerated into a mere imitation of structural forms that have become in fact applied ornament.

The distinguishing mark of many of the so-called architectural periods is sometimes a matter of ornamentation that reflected the taste and characteristics of the times. But underlying this, often largely concealed by the application of ornament, one can discern structure as the fundamental element. Before the development of the arch, architecture was based upon the post and lintel—horizontal and vertical in line. The arch introduced the third element of curvature. Paralleling this is the limitation imposed by mechanical devices to handle material, by material available and by the development of craftsmanship. The cathedral builders having determined upon stone as a building material, large masses of material were required as supporting members if lofty heights were to be obtained. Massive piers in turn were built of units that were limited as to size by devices for lifting the stone into position. Today mechanical developments permit easy and rapid handling of materials, and the scientific development and control of structural steel and reinforced concrete provide additional material with which to build slender piers to great heights.

Architecture has always reflected the civilization of a race and period in history. Are we justified today in using half timber work consisting of thin boards nailed in place over wooden studs to resemble timber construction filled in with masonry? Until the designer's art has reached the stage when we may create good ornament of our own, we may be justified in borrowing decorative forms from the past, but are we going to continue to violate the basic law of structure by clothing modern construction with old forms that were in themselves struc-

tural and not merely ornament? Builders of the past showed a fine feeling for architecture by using exposed structural members as part of the design and often softened them by means of ornamentation suitable to the material.

Economic conditions have an important bearing on "style" in architecture. The value of space as against construction costs today dictates the elimination of non-essentials and the obtaining of agreeable results at minimum cost. These can be satisfied if we use materials honestly and truthfully. Many producers of new materials have sought to stimulate their use by offering them in surface imitations of other materials. Every material has its own characteristics as to workability, durability and suitability. Why attempt to ascribe false values to it?

There is noticed a strong tendency toward the use of materials with honesty as to their application and treatment. The development of an American "style" will be largely furthered through the conscientiousness of designers in this direction. We are on the threshold of a new day in American architecture. Let us keep going forward and not waste too much time in glancing at the past—unless it be to find inspiration in the simple straightforward solution of economic factors and limitations as evidenced by architects of the periods whose monuments we so much admire.

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NEW problems in architecture are due, among other things, to changes in living and social conditions and a certain trend in merchandising. Twenty-five years ago the private house had been so developed by architects that it functioned rather well under social conditions then in vogue. It offered facilities for house entertaining and fulfilled the domestic requirements demanded by the customs of the times. Now the private house has in the larger cities become almost obsolete. Speaking generally, entertaining is no longer considered a house affair, as formerly. The house is reduced to a place for living only. It is due to this very fact that the apartment originated. For only as a means of offering a place in which to live can an apartment be compared to a private house. That privacy, which was and still is, in fact, the feature of the private house, does not exist in the apartment.

Entertaining nowadays, as already stated, is not done in the home. The theatres, clubs, and private

dining rooms and ballrooms of hotels are considered far more desirable. The domestic problem has to a very great extent brought about this change. Well trained servants are no longer readily available. The apartment hotel makes an attempt to overcome this difficulty. It offers living facilities without the cares and worries associated with the private house, together with opportunities for entertaining in both a small and a large way under the same roof.

It really seems safe to predict that twenty-five years from now, in the city and suburban territories, at least, the majority of residents who possess the means to do so, will dwell in some sort of place fashioned after the apartment hotel of today. No doubt, it, too, will be further developed as time passes. In the character of its design, it will probably be made more private, so that a more homelike atmosphere will be observed in the living quarters and be more insistently expressed in the exterior, as well.

The passing of the private house is, in a sense, to be regretted. As a moulder of character, it had a most refining influence on the rising generation and on society generally. But we must accept the inevitable and do the best we can under the conditions imposed upon us. While social conditions are largely determined by economic conditions, architecture must meet the demands of both. The apartment house resulted from certain economic conditions almost entirely. The apartment hotel has been devised to meet certain social conditions as well. Given a few years in which to perfect its design, architects will no doubt bring the apartment hotel to a point where it will be difficult to recognize it as a development of the present day structure. In architecture, as in everything else, today is the classic of tomorrow.

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WHILE complete statistics are not at present available as to the total volume of construction work done during 1926, incomplete figures indicate that the past year equalled or slightly exceeded that of 1925. During the year 1926 the abnormal build-

ing demand for housing was practically satisfied with the result that the demand for better construction and a better class of housing, including houses, apartments and hotels, showed a favorable and gratifying trend. There was in general a larger demand for industrial, commercial and public buildings that indicated a return to normalcy and an improvement in business conditions of a strengthening character. The costs of material and labor have been stabilized to a marked degree. The financing of real estate and building construction has been placed upon a better basis.

Business conditions in general throughout the United States are indicative of a continued era of prosperity. There is no evidence that these conditions will not be sustained. Business prosperity brings with it expansion in industry, the development of new industrial districts and a demand for better housing, manufacturing buildings, business institutions and public buildings of all kinds.

While the rules of past experience would suggest a reduction in construction volume during 1927 and less necessity for the same volume of building than in the past few years, yet when the important factor of business prosperity is considered it would appear reasonable that a construction volume but little lower or equal to that of 1926 may be expected in the year just beginning. We believe that the architectural profession may look forward with confidence to continued prosperity and growth throughout the building industry during 1927 notwithstanding a slight falling off in construction volume during the last quarter of 1926 in certain localities. Confirming our own opinion, William J. Moore, President of the American Bond & Mortgage Company, states:—

"Available data indicates that the total value of construction in 1927 will closely approach the record-breaking proportions of the last year, and no serious major building recession is in sight. If there is a decline during the approaching year—and I am not sure there will be—it should be not more than 5% or 10% less than the total of 1926. Any recession will be extremely moderate and gradual, and there need be no fear that the bottom will fall out of the building market."



TRAVELING WITH A FOUNTAIN PEN—III

By IRVING K. POND, F.A.I.A.

Past President, THE AMERICAN INSTITUTE OF ARCHITECTS

ALL along the Nile the glistening bodies of the water lifters were matched in blackness by the long full garments of the Egyptians, men, women and children, who followed the receding waters of the river inch by inch and planted the seeds in the freshly exposed rich soil. I learned a lesson in industry—and continued to "loaf my soul." It was enchanting at dawn or toward dusk to cast the eye up at the river banks and see the stately camels, under rows of palms, moving with supercilious air solemnly in single file, silhouetted against the clear soft sky; the patient asses and human burden bearers with jars balanced on the head, similarly silhouetted, adding variety and poignancy to the scene.

Early the first morning on the Nile-boat I saw, in the half-light, buildings which appeared to be diminutive temples. But they came afterward so frequently upon the vision that I felt that they must be ministering to some other than the purely spiritual side of the life. And they were, if the spiritual in life is to be separated from the physical. They were granaries, capped always by columbaria. Most interesting in composition were these terraced balconies for the pigeons, while the setback and battered walls proclaimed the structures as indigenous to the ever modern as were the temples to the ever ancient Egypt.

The granaries in reality are temples; temples in which the rites of the Eucharist are now, and since the beginning of the race have been, constantly celebrated; the breaking of the body of the God, born in a cave, of the Father (the Sun God) and Virgin



THESE STRUCTURES MIGHT WELL HAVE BEEN CALLED TEMPLES FOR THEY HOUSED THE BROKEN BODY OF THE GOD, SLAIN THAT MAN MIGHT LIVE

Mother (the Earth), buried in the ground and resurrected at Easter tide. All this miracle impossible but for the fructifying spirit of the Nile. No wonder the Sun, the Earth and the Nile were worshipped in ancient Egypt and in modern, especially the Nile without whose life giving properties Egypt



FROM THE LOCKS WE VIEW THE GREAT ASSOUAN DAM EMPOUNDING THE WATERS WHICH GIVE LIFE TO EGYPT AND SUBMERGE BEAUTIFUL PHILAE

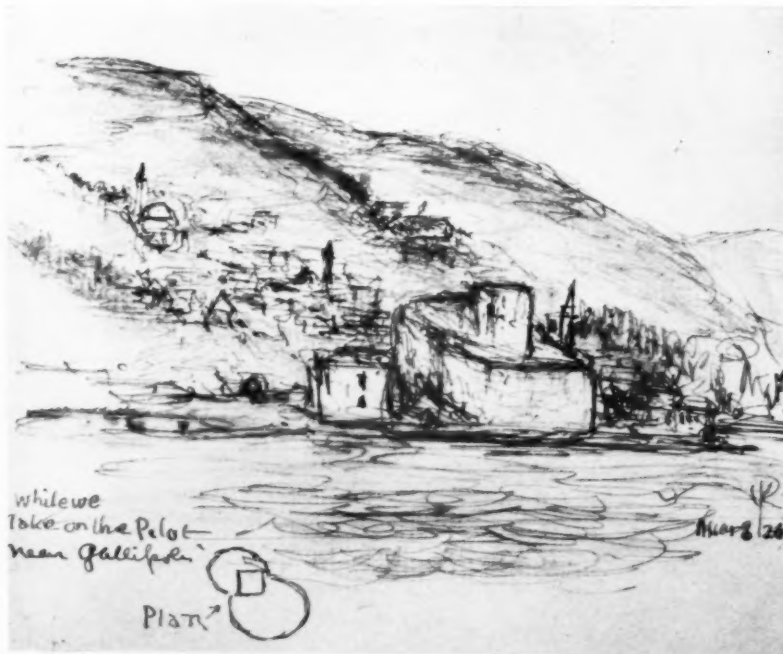
could not now be nor ever could have been. The corn was crushed and eaten, the juice of the grape was drunken as symbols of the God's body broken and his the blood spilt for the continued salvation of Man. These pagan rites whose beginnings are lost in antiquity are still celebrated in the churches throughout Christendom. The Church of Rome maintains and promulgates the doctrine that the wafer and the wine are actually transformed into flesh and blood through rites performed by the officiating priest. The miracle of trans-substantiation is wrought, though not so quickly, in every living organism every day, by chemico-biological processes when the broken body of the corn and the juices of the crushed fruit are taken into the system. And the miracle is so wonderful that at the time of the feast, or repast, the blessing of the Spirit of Life,—another name for it is God,—may well be humbly and gratefully invoked by words of love on reverent lips.

Antedating the idea of spiritual communion in the celebration of the Eucharist was the primitive belief that in eating the flesh of the good and great their virtues enter into the partaker, though why the weaknesses of the flesh might not be transmitted at the same time is a puzzle to the logician. But, as men must be saved and strengthened some eat the flesh, others partake symbolically as of the corn. An interesting study in human psychology—is it

THIS IS HAIFA AT THE
FOOT OF RAIN-DRENCHED
MT. CARMEL. BEFORE
DISEMBARKING WE "VIEW
THE (HOLY) LANDSCAPE
O'ER" FROM THE DECK
OF OUR SHIP WHICH,
ONCE OR TWICE, HAS
SUPPLIED A BIT OF FRESH
PITCH WITH ITS CUSTOM-
ARY ROLLS



MT CARMEL
from the ship
when you
"first glance at the Holy Land"



while we
take on the Pilot
near Galilee

PLAN



A HUGE MISSHAPEN
MIEVEAL FORTRESS
GUARDING A PEACEFUL
TOWN RAMIFYING DE-
LIGHTFULLY INTO
SHELTERED VALLEYS



*The first glimpse
of Constantinople*

WITH ITS COLOR AND
FORM, ITS LOW DOMES
AND UPSPRINGING MIN-
ARETS, CONSTANTINOPLE
OPENS UP TO THE EARLY-
RISING CRUISE-MEMBER
AN ENTRANCING VISTA
INTO FABLE-LAND



ON THE WATERS OF THE
GOLDEN HORN FLOAT
THE SHIPS OF EAST AND
WEST; BUT THE BORDER-
ING LAND REFLECTS
ONLY THE SPIRIT OF THE
EAST

*into the
Golden Horn
Constantinople*

not? These are among the thoughts revived and stimulated by a contemplation of the temples and dove-cotes along the Nile.

It is just as well for the traveler in foreign lands to know beforehand something of the history of the region he is visiting. Then he will not have to depend on the guides too much, if at all, for information. The guides have told their particular stories so many times to so many ignorant and gullible listeners that they themselves have come to believe them; at least one would think so from the unctious with which the words are poured forth. I learned up the Nile from a Christian guide, (he



BETWEEN SHOWERS, OR CHILLY DOWNPOURS, IN JERUSALEM I HAD A CHANCE TO GAZE DOWN SULEIMAN ROAD TOWARD THE DAMASCUS GATE. THIS, MORE OR LESS, IS WHAT I SAW

was an Armenian,) that the religion of ancient Egypt was at all times Monotheistic; there was one God for whom the Sun was the symbol. Then there was a long line of saints, male and female, symbolized by the Cat, the Bull, the Hawk and such like. They were revered, even to the point of worship, and became mediators between the Egyptian and his one God—and through them his prayer was answered. This erudite guide, with soulful eyes which, together with the words, so touched the ladies of the party, (they would murmur "how sweet!, how beautiful!") also informed us that the religion of ancient Greece was Monotheistic, just like Christianity. There was the One God, Jove, and then there was the calendar of male and female saints, the so-called lesser deities, who tended to the wants of the faithful. One can learn much, (often much that is not so,) if only one will keep an open mind, unclouded by study and the use of reason. The architecture of the Temples of Karnak and Luxor received similar enlightened treatment at the hands or mouth of the guide who conducted my party at those points. I felt con-

strained to question his statement in one particular and in support of my position showed him, in the book I had in my hand, a section through the Hypostyle Hall. "What is the date of that?" he asked. It was the last edition of Baedeker's Egypt and bore the date 1914. "I thought so," said the guide pityingly. "Our knowledge of Egypt has been broadened by the excavations made since then." In that he was right, and pretty much in that alone.

My visit to the Holy Land was a distinct disappointment though I had expected none too much of it. We disembarked and reembarked at Haifa in the rain in sea tossed tenders, for skies can be wet and seas rough in the Mediterranean. The Bible Lands were truly interesting. The pictures they presented were familiar through poetical description to those of us, and there were a few, who had studied the Scriptures in youth. "He shall carry the lambs in his bosom." And, "He" was there in the chill rain on the road to Bethlehem, with his



ENTRANCE TO THE DARDANELLES. IN THE MIDDLE DISTANCE ARE THE WRECKS OF TURKISH WARSHIPS. ABOVE IS THE MONUMENT TO THE BRITISH DEAD OF GALLI POLI

oriental striped outer garment; and from the folds beneath the bearded chin peered the diminutive head of the lamb. The expressions on the faces of the lamb and the gentle shepherd were all that the sentimentalist could desire. Two clammily cold nights in a dreary convent; a day, misty in the morning with drenching cold rain in the afternoon and evening was the physical side of my stay in Jerusalem. The spiritual side was even more depressing—Jerusalem, the Holy City of the Jews, of the Mohammedans, of the Christians! The tawdry, impossible, unauthentic shrines of the latter cult were a sorry spectacle to one to whom "God is a spirit" to be worshipped "in spirit and in truth." That God could not be, nor can be, killed by man—except symbolically, as in the corn of Egypt; or as the truth can be killed by lies and perversion. And yet a great Church, among those who consider themselves the most enlightened of

THE SILVER MISTS OF
THE DAWN, RISING IN
SHEETS FROM VALLEY
BEYOND VALLEY, SHOWED
ATHENS AND THE ACROP-
OLIS, FIVE MILES DIS-
TANT. AS THE CENTER
OF A CHARMING, SUBTLE,
JAPANESE PAINTING



WHILE GREEK WAS MEET-
ING GREEK IN WORDY
WAR AT MY LEFT ELBOW
I CALMLY SKETCHED THE
PROPYLEAE, THE GATE
TO THE ACROPOLIS

30

A LOVELY ISLAND IN THE
AEGEAN FROM WHOSE
HILL-CAPPING TOWNS
ONE LOOKS DOWN INTO
THE CRATER OF A CON-
TENTEDLY BUSY VOL-
CANO



30

The Towns of
SANTORIN.



Cattaro Bay

30

"THEY SAY" THE FIORDS
OF NORWAY ALONE
RIVAL IN LOVELY
GRANDEUR AND GRAND
LOVELINESS THE SCE-
NERY OF CATTARO'S
COLORFUL AND EN-
TRANCING LAND LOCKED
BAY

30



UP TO THE HILLS. AGAIN,
I LIFT MINE EYES AND
THIS EARLY MORNING
LIFT IN NAPLES IS RE-
WARDED WITH THE
SIGHT OF ST. MALO CON-
FRONTING VESUVIUS AND
GUARDING THE MAJES-
TIC HARBOR

BEYOND THE UNCOVERED
REMAINS OF POMPEII'S
FORUM STANDS THE
MOUNTAIN WHICH DID
THE DAMAGE AND WHICH
STILL HOLDS THREATS



humanity, will tend these shrines and keep alive the primitive superstitions, and taboos, and magic. What a relief it was to get to Constantinople and the Hagia Sophia and, more than all, to Athens and the Acropolis. Rain met us in Constantinople but the sun broke through. In Athens the air was warm in the soft sunshine; there was clear sky and cloudy; there were clear-cut backgrounds and purple hills; there were silver mists with black protruding pinnacles; there was everything the heart



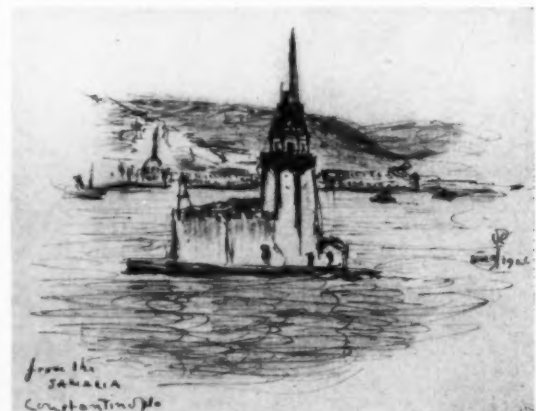
*Looking across
the Dardanelles toward
Turkey in Asia*

AT OUR RIGHT AS WE ENTER THE DARDANELLES WAS THE SCENE OF ANOTHER HISTORIC WAR; FOR WE ARE LOOKING TOWARD TURKEY IN ASIA AND THE SITE OF ANCIENT TROY

thirsting for beauty could desire. The fullness of past and present was crowded into one short day.

The difference between the Constantinople of today and of those days long ago, when a cholera scare prevented me from seeing it, must be remarkable. Today it was one of the cleanest cities we visited. No dogs were in evidence. The last one, they say, died of starvation on an island to which he and his kind had been relegated and left to shift for themselves. No fez was seen, as it is against the law to wear the fez in Turkey, and in that land laws are obeyed or some one knows why to his sorrow. Although in Constantinople we were in an oriental town, yet no veiled women were on the streets, and the unveiled were not offensively in evidence as in some Occidental cities. But one would hardly, in the short time at our disposal, care to cast more than a glance of human recognition at the men and women while the Hagia Sophia, that symbol of the pouring out of the Divine Wisdom, was standing with open arms to welcome one into its ordered immensity, waiting to soothe the spirit with its cool calm vastness. It is not immense as the yardstick measures; but the dome of heaven seems to have been encompassed by the human mind and its spiritual essence given tangible form by circumscribing piers and vaults and domes. This symbol of immensity seems, through the power of art, to transcend immensity itself. Here was pure spiritual emotion. Up on the Hill

in Athens was another structure as great in its own way. Spirit was not wanting there; but up on that Athenian Acropolis the Parthenon stood in the glory of the abstract, as perfect in conception and execution as may come from the workings of the human mind. Really the beauty which unfurls itself before the eyes of the mentally and spiritually enlightened traveler is so intense that the senses become dulled and the mind craves a period of surcease. The ever bridge-playing, ever dancing, ever eating and cigarette smoking contingent sheds beauty as a duck sheds water. Leaving the strait of Messina our ship passed Stromboli in a state of awe-compelling activity. A dozen times or so that evening and each time with a thrill did I see the flames and lava shoot hundreds of feet into the



*from the
SARALIA
Constantinople*

MID-CHANNEL, AT THE MOUTH OF THE GOLDEN HORN STANDS A LIGHTHOUSE OF MEDIEVAL MOULD. THE MAST OF THE MODERN "WIRELESS" HALTS A TENDENCY TO SLIP BACK ENTIRELY INTO THE PAST

upper and outer darkness. Probably three hundred and fifty of the three hundred and eighty pairs of eyes of tourists then on the ship, saw nothing of this wonderful display of nature's power, but were focussed on the cards, or on other pairs of eyes in the social quarters. Our narrow every day life and occupations mean more to us than rare beauty or new experiences and we step from our hotels on land to our hotel on the waters and are in great measure insensible to the change in environment. The decks of the cruise ship were deserted after the bugle sounded the call to dinner. But on deck, at night, when the weather was clear and the ship steady, which after all was fairly infrequent, was the place and the time to experience a spiritual baptism; to submerge one's being in the vastness and richness of nature and life. I could and did commune undisturbed by the proximity of others on the ship's open deck at night.

In future issues there will be presented Part IV and Part V, which will bring to a close this series of interesting articles by Mr. Pond.



INTERIOR ARCHITECTURE



THE MODERN APARTMENT HOTEL

WILL IT EVENTUALLY REPLACE THE PRIVATE DWELLING?

IT is a recognized fact that, in spite of the increasing tendency and growing demand for co-operative apartments, the majority of residents in large metropolitan districts live in rented premises. This statement might even be broadened by emphasizing the importance of the appeal of hotel apartments as a dwelling for urban residents. For, confronted with unusual—even drastic—economic and domestic problems, which have actually torn the heart from the old-fashioned city home, the city dweller finds combined in the apartment hotel the quiet, the permanence and, to a certain extent, at least, the personality, of his own house with the conveniences and freedom from responsibility supplied by hotel service, brought to its present perfection. As a re-

sult, to meet this rapidly crystallizing tendency, there has been developed a method of domestic interior design, hardly yet sufficiently developed to be called a style. Owned by one group, controlled by another, and lived in by a third, the successful solution of the problem of interior design must present a composite appeal that will receive the approval of an unknown tenant.

The method of decoration rests largely in the furnishings—the moveables. In the design of modern rented premises, whether they be housekeeping apartments, suites in apartment hotels or even houses, there is little opportunity for interior architecture. Architect, decorator and furnisher must follow the lines of least resistance. Walls are either



WRITING ROOM IN THE ALDEN APARTMENT HOTEL, NEW YORK
EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS

left plain for tinting, or panelled with applied wood mouldings to add to their interest and affect greater structural significance; door and window trims are based on simple lines, generally square headed, and visible ceiling beams are ignored in their treatment to avoid any stylistic suggestion. Under such conditions, and presented with such a foundation, the decorator and furnisher is confronted with the brunt of the problem. Any attempt at furnishing in any one particular period would be ridiculous, for the historic styles and periods had their origin in structure and structure is here an unknown quantity. It is, then, in the combination of furnishings of various period inspirations, without stressing one period above another, yet all subservient to the final result, that the spirit of modern America, as relating to its aesthetic tendencies, manifests itself.

The plan or arrangement of the various suites of an apartment hotel is similar to that of an apartment house, except that the kitchen is replaced by a service pantry, and other service quarters, including maids' rooms and dining rooms, are entirely dispensed with. It may readily be seen that a three room suite in an apartment hotel, therefore, is equal to a six or seven room apartment in an apartment house. The plan of the first floor of an apartment hotel, however, follows more the general lines of a

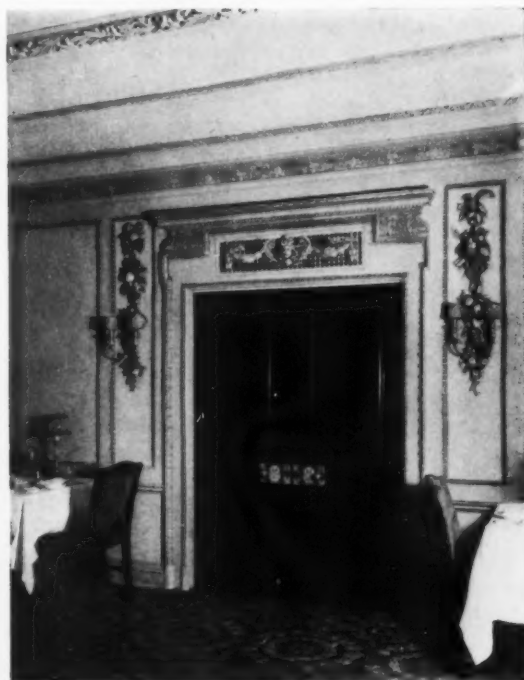
hotel, with an entrance lobby and public and private dining rooms. It is in their treatment, rather than in the plan, that the distinction is drawn. For it must ever be borne in mind that the apartment hotel offers a permanent dwelling to many of its tenants, and to make that permanence satisfactory, an atmosphere of home must always pervade. In other words, the comfortable and informal character, which is so typical of modern home life in this country, must predominate, rather than the formal and more dignified qualities by which average transient hotels are characterized.

The Alden, a new apartment hotel in New York, designed for Bing & Bing by Emery Roth, architect, is typical of the modern city development of this idea. The first floor is devoted to a lobby, main public dining room, children's and private dining rooms, ladies' parlor, writing room, and necessary offices and ante rooms. The upper floors are arranged in suites of one, two and three rooms. The plan of a typical floor is herewith illustrated. Architectural decorations and furnishings were designed by Callingham-Lloyd, Inc., and in their schemes for the various rooms they have introduced a quality of homelikeness in the decorations to which the success they have attained is largely due.

There is a suggestion of Chinese influence in the



CHILDREN'S DINING ROOM IN THE ALDEN APARTMENT HOTEL, NEW YORK
EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS



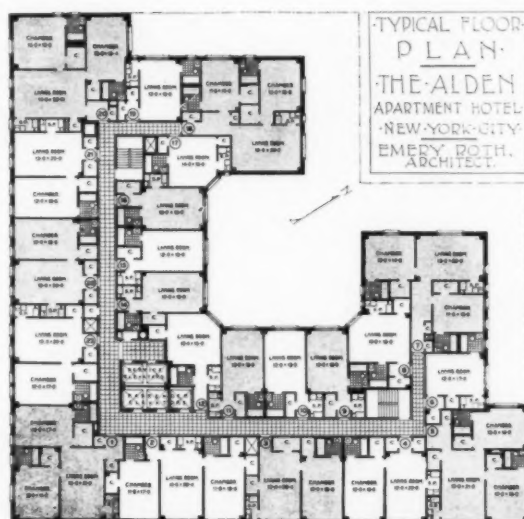
ABOVE AT LEFT: ELEVATOR WALL PANELS DECORATED IN CHINESE LACQUER. ABOVE AT RIGHT: PANELS OF DOORS IN MAIN DINING ROOM OF CROUCH MAHOGANY. BELOW: PRIVATE DINING ROOM

ALDEN APARTMENT HOTEL, NEW YORK

EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS

furnishings of the entrance lobby, which is evident in the design of the loom tufted carpet and repeated in the Chippendale cabinets on either side of the door to the dining room, as well as in certain decorative accessories. This Oriental character is again introduced in the unusual treatment of the elevators. The severity of the panelled walls in the main dining room has been relieved by the occasional application of ornament in the style of Grinling Gibbons. This decoration has another purpose as the wall lights are designed as an integral part of this ornament. Figured carpets and wallpapers have been freely employed in various rooms by which a home-like character is emphasized.

The decorations and furnishings of the apartments are representative of the treatment of the interior of modern rented premises. The furnishings are suggestive of the influence of various periods, yet they have been so combined as to create a harmonious ensemble. In the photographs reproduced of a typical living room and bedroom of a single room apartment, which serves alternately as a living room and bedroom, it will be seen that the controlling influence is that of imparting an air of informality and comfort, with no attempt to retain



period results, although harmony in design is everywhere apparent. Thus, the tenant is made at once to feel more at home, and the primary purpose of the apartment hotel is more readily attained.



A SINGLE ROOM APARTMENT IN THE ALDEN APARTMENT HOTEL, NEW YORK

EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS

THE FURNITURE IS OF MAPLE WITH THE ADDITION OF A DESK AND MIRROR IN BLACK LACQUER. THE CURTAINS AND CHAIR COVERINGS ARE OF CHINTZ WITH A TWO-TONED TAUPE CARPET



ABOVE: LIVING ROOM OF A TWO ROOM SUITE. BELOW: TYPICAL BEDROOM
ALDEN APARTMENT HOTEL, NEW YORK
EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS



ABOVE: ENTRANCE LOBBY. BELOW: MAIN DINING ROOM

ALDEN APARTMENT HOTEL, NEW YORK

EMERY ROTH, ARCHITECT—CALLINGHAM-LLOYD, INC., ARCHITECTURAL DECORATORS



SYRACUSE, N. Y., MEMORIAL HOSPITAL

JOHN RUSSELL POPE AND DWIGHT JAMES BAUM, ASSOCIATED ARCHITECTS

From the original sketch by Otto R. Eggers

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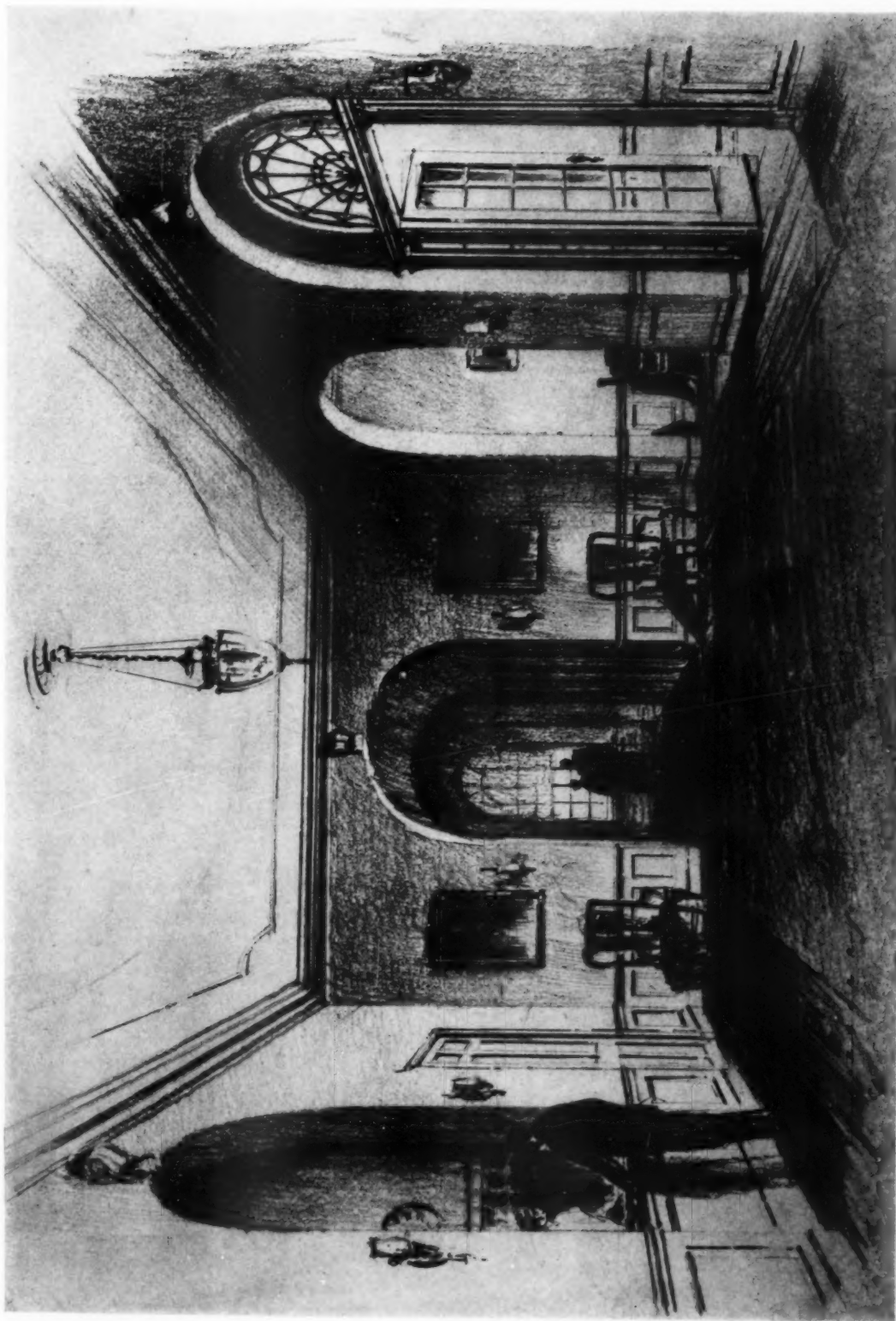
SYRACUSE, N. Y., MEMORIAL HOSPITAL

JOHN RUSSELL POPE AND DWIGHT JAMES BAUM, ASSOCIATED ARCHITECTS

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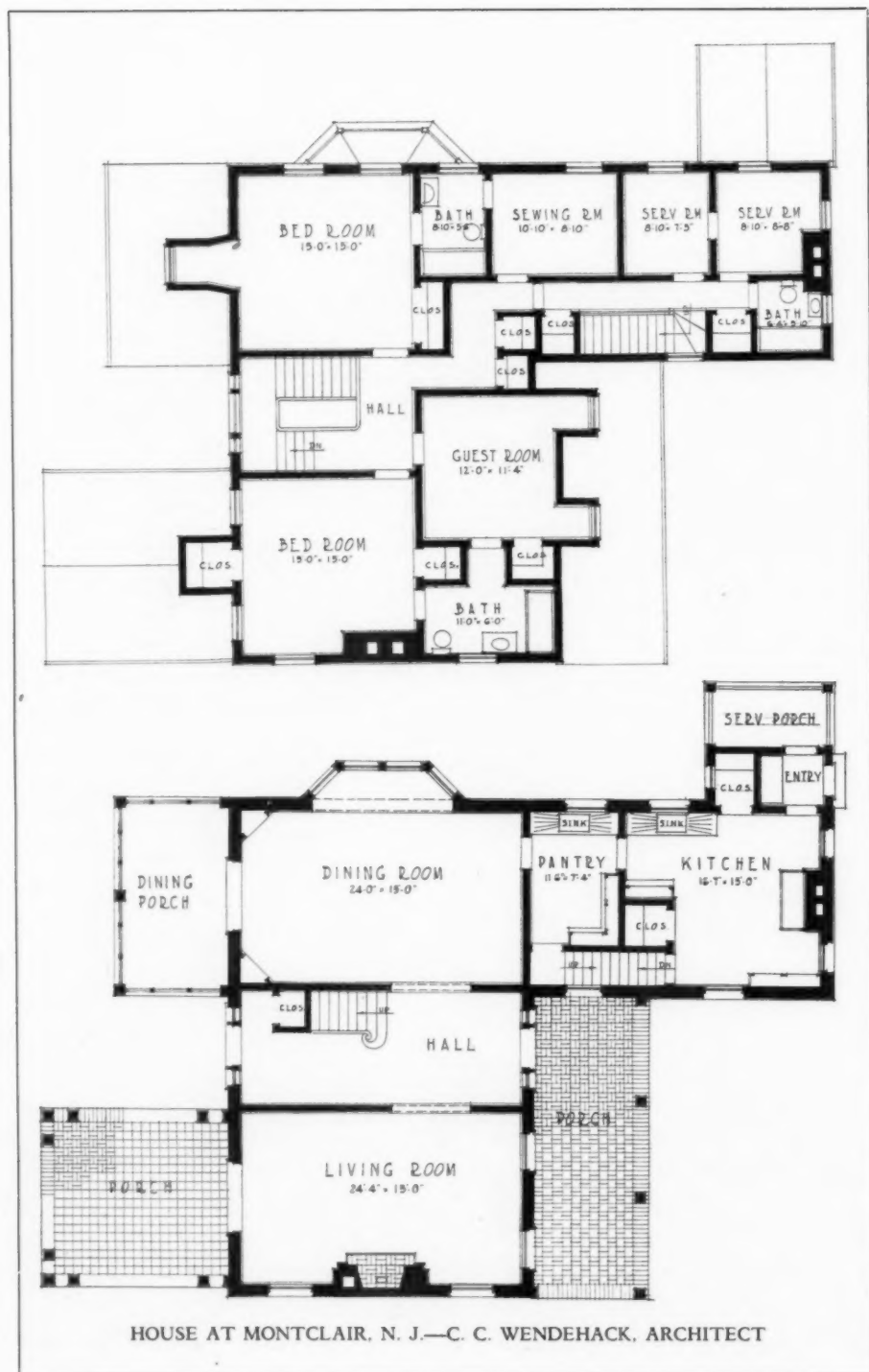


SYRACUSE, N. Y., MEMORIAL HOSPITAL
JOHN RUSSELL POPE AND DWIGHT JAMES BAUM, ASSOCIATED ARCHITECTS
From the original sketch by Otto R. Eggers



HOUSE AT MONTCLAIR, N. J.—C. C. WENDEHACK, ARCHITECT
(See plans on back)

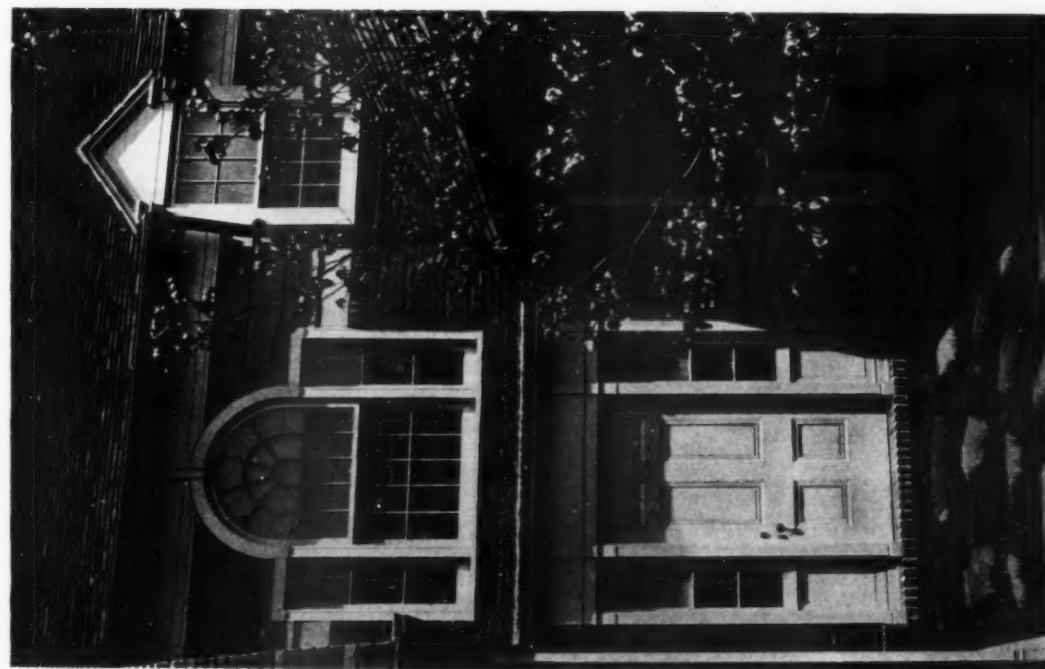
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HOUSE AT MONTCLAIR, N. J.—C. C. WENDEHACK, ARCHITECT

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HOUSE AT MONTCLAIR, N. J.—C. C. WENDEHACK, ARCHITECT

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THE SUPERVISION OF REINFORCED CONCRETE CONSTRUCTION

By ELWYN E. SEELYE, *Consulting Engineer*

IN reinforced concrete construction the structural elements are actually manufactured in the field and in this way it differs from other types of construction, such as structural steel. It, therefore, needs more careful supervision. The reader is invited to take an imaginary trip to a reinforced concrete job in progress of construction and to inspect the work in its different stages, and thus form a clear idea of the "what" and the "why."

Having arrived at the job, the builder's superintendent is first requested to show us his plans and specifications, with the object of finding out if he is working from plans of the latest issue and from plans that are clear and complete.

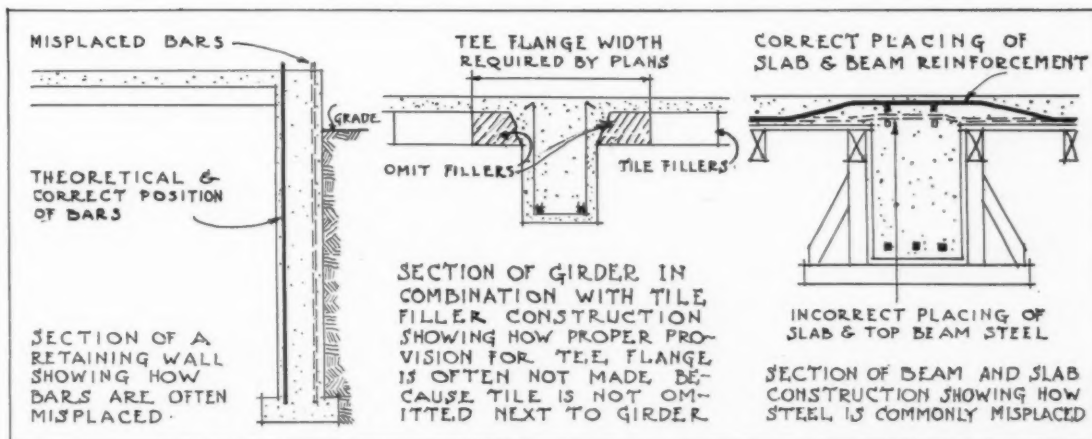
An inspection of material is then in order. Is the cement stored in a waterproof building? Has it been tested by a laboratory? These matters are important because cement is quickly damaged if it is rained on, and we should assure ourselves that the brand of cement being used conforms to standard laboratory tests.

Attention is next given to the sand pile to determine whether the sand is clean and sharp and of moderate fineness—that it is a sand neither very fine nor very coarse. A milk bottle, or other glass container, is partly filled with sand and water; shaken up; and then allowed to stand until the water above the sand has become clear. A layer of sediment shows on top of the sand, which by scale

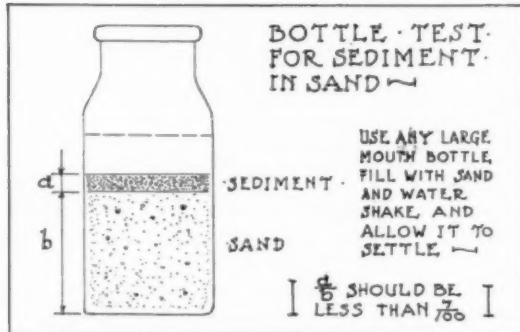
should not be over 7 per cent of the volume of the sand. When the milk bottle test is made, four parts of sand are placed in six parts of a 3 per cent solution of sodium hydroxide, obtained from a drug store. If, after twenty-four hours, the solution standing above the sand has a darker color than light amber, the sand contains a dangerous amount of organic matter, such as roots or loam and should be rejected.

The sand is also examined to see that the grains are not coated, that the grains are not made up of shale, that they do not contain much mica or pyrites, and that they do not contain crusher dust. If the sand passes these field tests, a one gallon sample is sent to a testing laboratory, with the request that briquettes be made up of this sand and of Ottawa sand and that their tensile strengths be compared. In the meantime the contractor is given permission to proceed with the construction. It is observed, however, that the sand is lying upon a soft loam which is liable to be scooped up with the shovels, and the superintendent is directed to have the sand piled on planks.

The stone or gravel for density and strength must be clean, hard and well graded between its upper and lower limits. If these conditions are met, either gravel or broken stone is accepted. The maximum size for ordinary small joist, or places where there is a large amount of reinforcement, should pass



through a $\frac{3}{4}$ inch ring. For ordinary beam and girder or flat slab construction the maximum size should pass through a 1 inch ring, and for foundations and mass concrete, there need be no limit to the maximum size. Too much stress, however, is



not laid on this question of maximum size because the larger the limiting size, the stronger the concrete, provided such concrete can be placed without voids.

The reinforcing steel has been arranged in piles by sizes and lengths. The steel is inspected to see that it is free from rust scale or oil and also free from splits, and whether it is bendable without checking.

The forms have been built and are the next item on the inspection list. The forms must be true to alignment, strong and well braced. Before the concrete is placed, the forms must be thoroughly cleaned. For this purpose an air jet is advisable and the contractor should have left small cleanout openings at the foot of his columns as this is a difficult place to clean. The surfaces of the forms which come in contact with the concrete must be oiled. The first floor uprights supporting the forms have been placed on mud sills and wedges and the mud sills have been carefully bedded in the earth. This is important because the earth may tend to soften when the concrete is poured and the sills settle while the concrete is setting, causing serious checking of the concrete beams. The contractor is to keep his hoist tower clear of the forms and not braced to them in any way, so that the vibration of the bucket elevator will not shake the forms while the concrete is setting.

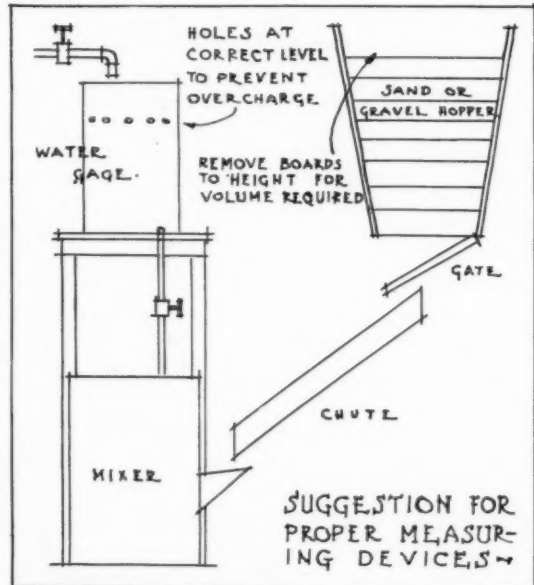
The sizes of the beam boxes are carefully checked and the columns plumbed. On examining the footing of the columns by means of the cleanout door at the foot, it is observed that some of the concrete footing contains on its surface considerable mud, and laitance, or scum that has risen to the top. Directions are given to have this cleaned off. As the forms are checked the sizes and position of the reinforcing steel are also checked. The steel must be rigidly secured in place so that it will not be displaced by the tamping of the concrete.

The reinforcing steel in the bottom of the slabs and beams has been specified to rest upon metal

spacers or concrete blocks. Metal spacers are not permitted where the surface is exposed to the outdoor atmosphere. The structural designer has planned that the steel will be very accurately placed in a vertical direction. This not only applies to the steel in the bottom of the slabs and beams, but also to horizontal steel in the top of the slabs and beams. The foreman of the steel gang is stubborn on the point of getting the top steel up as high as it should be. It is also found that the foreman in his last pouring operation failed to provide for a proper width of tee-flange. He has also failed to place some of the retaining wall vertical steel in the proper surface. The concrete forms for the retaining wall are held together by wire ties.

This concrete is exposed to the weather and these ties will rust and expand, causing the concrete to check. The foreman is instructed to remove these ties and use removable bolts to hold the forms.

Attention is now turned to the mixer. The ratio between the amount of water and the amount of cement is the main gauge of the strength and permanency of the resulting concrete. In lieu of a scientific analysis of the aggregate, the contractor is informed that the ratio should be one part of cement to nine-tenths of a part of water by volume. He is required to furnish an accurate water control device and to set it at such a point that the above ratio will be obtained. A standard batch mixer is being used and the contractor is told that the Joint Com-



mittee on Reinforced Concrete recommends a peripheral speed of the drum of two hundred feet per minute and that the batch must be mixed for at least one minute. The use of wheelbarrows is forbidden for measuring sand or stone and gated hop-

pers must be built so that the required proportions of stone and sand can be measured with reasonable mechanical accuracy.

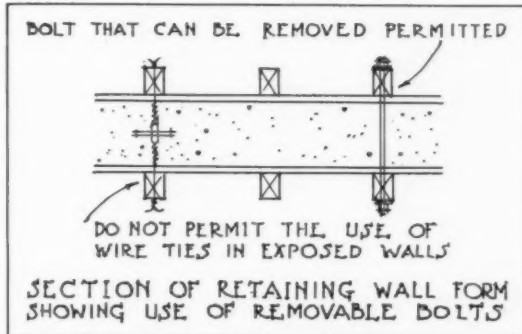
Much importance is attached to the amount of cement introduced in each batch and if the contractor is using two bags per batch, he should put both in at one time rather than put them in alternately with the sand charge as in that case the second bag may be forgotten. If the work is important, an inspector is delegated to watch the mixer at all times.

Returning to the second story, where concrete is now being poured it is observed that a dry mix is being used and the foreman is cautioned to see that concrete in the forms is carefully spaded and that men are placed with hooks to shake the reinforcement and consolidate the concrete around the bars.

The columns supporting this floor must be poured and allowed to set for several hours before the floor slab is placed, or else a shrinkage crack will occur between the column and the beam resting upon it. To avoid the formation of a cleavage void the contractor should not be allowed to pour the concrete in the beam boxes along slanting surfaces. Insist upon temporary bulkheads for limiting the day's work being plumb and at right angles to the beam, and that these bulkheads are placed in general in areas of low shear—or at the middle-third of the spans of the beams and girders.

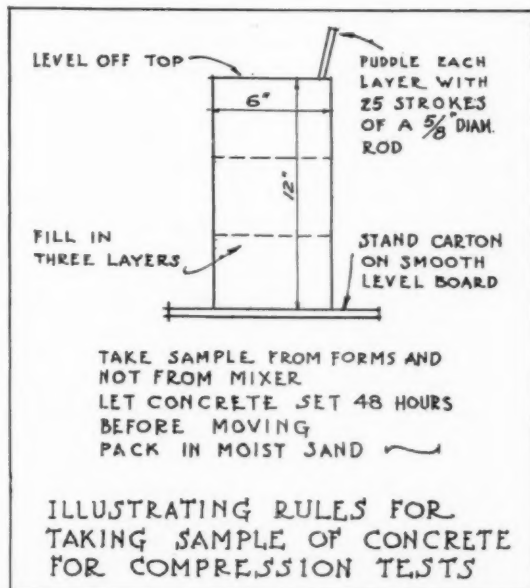
Paper cartons, obtained from a testing laboratory, are filled with fresh concrete removed from the

damp sand until a day or two before they are shipped to a laboratory for testing. The contractor has asked permission to remove the forms from an area previously poured. The concrete is struck with a carpenter's hammer to determine whether or not



it rings like a stone. Inquiry is also made as to the time that the concrete has been set and the contractor is advised that forms are not to be removed under seven days in warm weather, and two weeks in cold weather. These are minimum elapsed periods and are not a safe criterion for all conditions. If there is danger that the concrete has been frozen, a nail test is made by attempting to drive 10 d nails into the concrete. If a 10 d nail can be driven into the concrete without bending, it is an indication that the concrete contains frost and that it would be extremely dangerous to remove the shores. If, however, the concrete passes the above tests the contractor may remove his shores but he should do so cautiously and replace the support with what are known as "re-shores." Re-shores consist generally of heavier uprights placed midway between the supports of beams and girders and wherever there is any likelihood of the concrete receiving its full stress. The purpose of these re-shores is to protect the concrete construction from overloads or shock while hardening is in process.

The contractor calls attention to an area of the floor which is known to have been subjected to frost but which now appears to be in good condition, and asks our opinion as to what is to be done. A load test amounting to $1\frac{1}{2}$ times the live load for which the floor was designed is suggested. This test consists of shoring the floor to be tested on uprights, and the placing of wedges at the bottom so that the uprights can be made snug, but not driving the wedges in so as to raise the floor. After this has been done the test load is placed upon the floor. A magnifying pointer is constructed, attached to the ceiling of the test slab and the wedges of the shores slacked off, but for safety the shores are held in place so that they are just free. The deflection is read on the pointer and the load removed. Note is made as to whether or not the test caused a permanent deflection. This is the important criterion, for



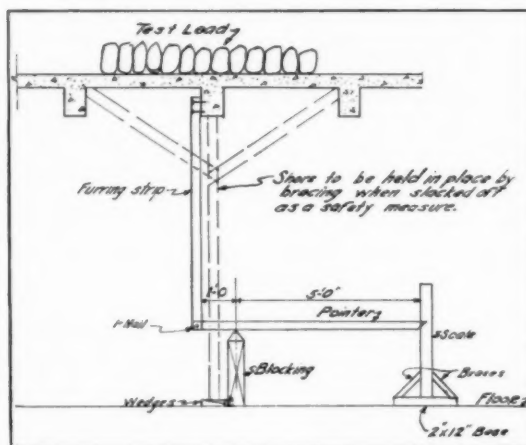
floor that has just been poured. The manner in which these are filled is very important as they are to form an index of the strength of the concrete and a slight difference in tamping will make a great difference in the result. These cartons are stored in

if permanent deflection was caused it is probable that the construction is faulty.

Returning to the second floor, which has been in the process of being poured, instructions are given for finishing it. Exposed surfaces which include the outside spandrel beams and columns, must have their face forms removed on the day following their pouring. They are to be finished in accordance with the specifications which probably prohibit the use of a cement wash or plaster and require rubbing with carborundum. It is to be noted that it is particularly important for this work to be done while the concrete is still friable. One portion of the floor is to have a monolithic finish and, as it will require some time for the concrete to become firm enough for troweling, the finishers must plan their work accordingly, even if overtime is required. The finishers are cautioned not to use dry sand or cement for the purpose of expediting the troweling. A portion of the floor will not have monolithic finish and this area will be left rough but screeded to grade.

The contractor's superintendent advises that he will probably be obliged to pour concrete in freezing weather and asks what protection will be required. There is danger in pouring concrete on a day when the temperature is below 40 and the thermometer falling. In weather where the temperature is not likely to fall below 28 or 30 during the night and rises to 40 during the day, the superintendent is advised that it will be satisfactory to

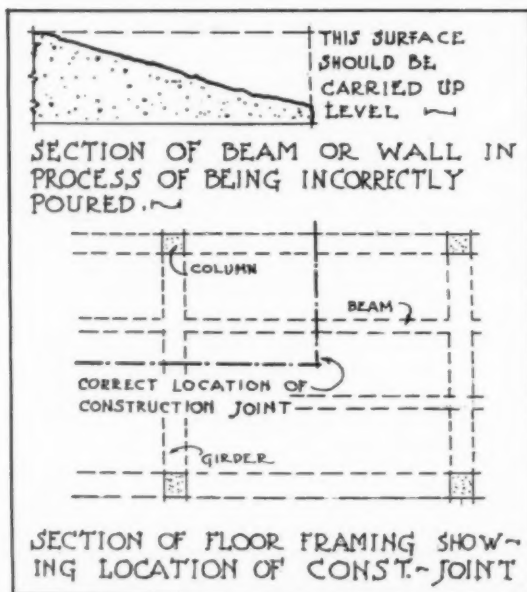
weather the entire portion of the structure to be concreted must be enclosed with tarpaulins, and heated with salamanders to a temperature of at least 50 degrees for not less than 96 hours after concreting. The superintendent is cautioned to



observe closely the temperatures at the bottoms of columns. The aggregate should be kept free from lumps of ice or snow, and heated with steam coils, and hot water for mixing should be used. The superintendent's attention is also called to the fact that unless heating is continuously kept up for a period of several weeks, care must be taken in the removal of forms. In case of concrete badly frozen, that is, where it shows a tendency to scale off or to be soft on the surface, it will be condemned.

GENERAL RULES FOR THE INSPECTION OF REINFORCED CONCRETE WORK

1. Do not allow forms to be removed until concrete is thoroughly set and rings like a stone when struck with a hammer.
2. Do not mistake frozen concrete for concrete thoroughly set.
3. Do not permit re-shores under beams and girders to be removed for at least three stories below the next floor to be poured.
4. Do not permit the placing of a cinder "fill" on the roof until the roof concrete is hard.
5. Do not permit heavy sections of ceiling forms to be dropped on the floor below.
6. Do not allow concentrated loads of material on green concrete floors.
7. Do not accept structural work which exhibits considerable voids or places where cement and sand are lacking around the coarse aggregate.
8. Do watch the quality of the ingredients.
9. Do watch the mixing.
10. Do check up placing of steel and size of forms.
11. Do watch the strength of the forms.
12. Do avoid frozen concrete.
13. Do test doubtful construction or condemn it.



cover the concrete with hay, straw or tarpaulin and to heat the mixing water. He is advised against the adding of materials to the concrete mixtures to prevent freezing that tend to corrode the reinforcing steel and adulterate the cement. In colder

TEST OF A FULL SIZED LIMESTONE COLUMN

By H. H. DUTTON, *Research Associate, Bureau of Standards*

Published by permission of the Director, Bureau of Standards, Washington, D. C.

AN unusual test was recently made at the Bureau of Standards, Washington, D. C., on a full sized Indiana limestone column as a part of the study of the properties of that stone, undertaken by the Bureau of Standards and the Indiana Limestone Quarrymen's Association of Bedford, Indiana. A change in the design of a building erected in Washington made available for test purposes one of the six columns originally used to support a small portico of the building.

Full sized stone members have rarely been tested in laboratory work and advantage was taken of this opportunity to determine the relation between the behavior of a large structural member as compared with that of small cylinders and cubes customarily employed in routine test work.

After cutting off the upper portion of the column just below the lewis hole the height was 10 feet $2\frac{3}{8}$ inches and the greatest diameter $14\frac{5}{8}$ inches. The bed way of the grain of the stone was vertical. The test was made in a ten million pound capacity testing machine. The column was set up with a plaster of Paris cap on each end.

The break occurred when a total load of 1,050,000 pounds was applied which was equivalent to a unit stress of approximately 6250 lb. per sq. in. computed on the greatest area.

After the column was broken a section was cut out just below the break and nine cylinders 2 inches in diameter by $2\frac{1}{2}$ inches in height were prepared for a comparative test. The average stress developed by these small specimens, which were similar to those used in ordinary laboratory work, was 5820 lb. per sq. in. The lower strength of the cylinders may have been due to the previous straining of the stone when the column was broken. Both of the values are close to the average strength of similar stone tested in the past.

The testing machine used is one of the largest in the world. It is of the hydraulic type, the load being applied through oil pumped into a cylinder located in the base or table on which the column stands. The movable head of the machine can be adjusted to accommodate a specimen twenty-five feet in height. With the ten million pound capacity, it would be possible to break a solid column of Indiana limestone with a maximum diameter of



LIMESTONE COLUMN SET UP IN TESTING MACHINE READY FOR LOADING. PLASTER OF PARIS CAPS ARE SEEN AT TOP AND BOTTOM

three feet six inches and the approximate proportionate height of twenty-five feet. Such a test would be interesting and spectacular but of little practical value since the smaller specimens give an adequate measure of the strength of the material. In this case, however, the test of the column served to demonstrate that there is apparently but little difference in the values obtained from the tests of large and small samples and in view of the fact that the column was able to stand over ten times the maximum loading ordinarily used in structural design calculations, the variation is not important.

After the first break in the column loading was continued in order to cause the broken portion to fall. A conical piece broke out from the top. The

shape of this piece is similar to that of the fragments obtained from tests of small cylinders and may be said to indicate a concentric loading of the column and a similar manner of failure to that occurring in the case of small specimens.

The section which provided the small cylinders previously referred to was sawed out about 4 inches below the edge of the broken portion of the column standing in the machine.

At the present time due to the very general use of skeleton construction the tendency is toward the use of natural stone simply as a covering for the struc-

ture in which it is placed and the load bearing capabilities of the material are rarely made use of. This test demonstrates the great excess of strength that exists in stone members employed, as was to have been the case in this instance, where the column, having a safe capacity of over 100,000 pounds was but one of six intended to carry the weight of the entablature of an entrance feature of the building.

Forming one of a series of films recently made to show the various activities of the Bureau of Standards, motion pictures were taken of this test and released through one of the motion picture reviews.



AT LEFT: CONDITION OF COLUMN IMMEDIATELY AFTER THE FIRST BREAK OCCURRED. PIECES THAT BROKE OUT AT TOP MAY BE SEEN IN REAR OF COLUMN. THE CRACKS SEEN FAINTLY JUST ABOVE THE CENTER INDICATE THE LOWER LIMIT OF THE BREAK. AT RIGHT: EFFECT PRODUCED BY CONTINUING THE LOAD AFTER THE FIRST BREAK TO CAUSE THE BROKEN PORTION TO FALL. IN LEFT FOREGROUND MAY BE SEEN THE CONICAL PIECES THAT BROKE OUT FROM THE TOP

ANNUAL MEETING OF THE AMERICAN SOCIETY OF HEATING AND VENTILATING ENGINEERS

THE thirty-third annual meeting of the American Society of Heating and Ventilating Engineers will be held at the Hotel Statler, St. Louis, Mo., January 25th to 28th. The tentative program includes meetings of committees and sub-committees and the reports of officers and committees. The following subjects of interest to the architectural profession are to be presented by different authorities: The

Heating Effect of Radiators; The Effect of Painting Radiators; Chimney Sizes for House Heating; Insulating of a Residence; and Design and Operation of Hotel Heating and Ventilating Systems. Wm. B. Ittner will speak on the subject of Modern Schoolhouse Heating and Ventilating, and H. W. Schmidt will discuss the Practical Aspects of Heating and Ventilating of Schoolhouses. Concealed Radiation will be the subject of a paper by G. E. Otis.



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BOOK NOTES

FORGOTTEN SHRINES OF SPAIN

It is now many years since Arthur Byne and his talented wife, Mildred Stapley Byne, first journeyed to Spain. On their return they presented the results of their travels in a manner so entirely new and so easily understandable that the revival of interest in Spanish architecture and decorative art may be said to date from the time of the Bynes' first visit. Singly, or in collaboration, Mr. and Mrs. Byne have published important volumes, have made contributions of moment in art periodicals. In all this research there has been present a certain surety of judgment, an accuracy of artistic analysis.

Another book, this by Mildred Stapley Byne, is now at hand for review. Like its predecessors, it holds up the real Spain to the reader. This present volume deals with *Forgotten Shrines of Spain*, and Mrs. Byne has written into its pages all the allurements that are to be found in these examples of Spanish art that have been saved from the despoilation of centuries. Spain is thrown open to the reader like a great museum.

The shrines that the author has found worthy of illustration and description, are not alone the pretentious ones that confront the traveller in the churches all over Spain. The roadside shrines, the village group, all those places where the human touch brings art in all its rare perfection to the humble dweller, are also in this book.

The book is divided into eight chapters, each one dealing with a certain region. The illustrations have been very carefully selected, and the text is written in the manner of one who knows her topic, respects it, and tries to imbue the reader with the same deep enthusiasm that the writer feels.

Forgotten Shrines of Spain. By Mildred Stapley Byne. Full cloth, 300 pages, size 5½ x 9 inches. Price \$5.00. Philadelphia and London, J. B. Lippincott Company.



ENGLISH COTTAGES

EVER since the close of the Great War, the British architectural press has been actively at work, seeking by every means to conserve the beauty of the English countryside, and to do all that it could toward restraining the Government and large promoters from embarking on enterprises of building that could not be favorably approved by architects. The task has been a formidable one, and has not always been crowned by success.

England is fortunate in the fact that no type of building is too small or apparently insignificant as to cost to fail to interest the men who are great in architecture and who are unselfishly giving valuable time in the conservation of the rural beauty of England's towns.

A book on Cottages—Their Planning, Design

and Materials, by Sir Lawrence Weaver, is now to hand. In considering a volume which undoubtedly will have the widest suggestive value to English architects, it may be in order to state that "cottages" as referred to by Sir Lawrence Weaver in his book, are not the small type houses thus designated in the United States, but range in size to the eight room dwellings, known by us as "the suburban house."

The author's main purpose is not to create a handbook from which a house may be created in all its many details, but to set forth by many illustrations, many types that will more nearly carry forward the high traditions of English rural architecture and also those ideals of beauty that have set the standard of taste.

The work is divided into twenty chapters, each one exhaustively treating of certain features. Naturally, in most of the descriptions of methods, the work is based on English methods, and also naturally, the plans presented and commented on are based on English social custom. These will not, we believe, be of the greatest value to the reader in this country. But the large number of plates showing the exterior design of the modern English "cottage" have been so carefully collected and so thoroughly presented as to design and materials used, as to form a volume of unusual reference value.

There are valuable chapters on Cottages for Estate Servants and Gate Lodges, Cottage Grouping, Village and Suburban Planning, "Garden City" Groups, and the many schemes that have been carried to recent completion are all very completely treated.

While the work is, of course, English, the vast amount of study the author has given to his topic and the lucid manner in which he sets it forth, provide a valuable volume on the design of small houses to all architectural readers.

Cottages—Their Planning, Design and Materials. By Sir Lawrence Weaver. Full cloth, 400 pages, size 5½ x 9 inches. Price \$6.00. London, Country Life; New York, Charles Scribner's Sons.



A BOOK ON HOW TO LEARN PERIOD DECORATION AND FURNITURE

THE author of "The Practical Book of Learning Decoration and Furniture" asks, how are those who expect to use the services of decorators to understand and appreciate the ideals and aims that the decorator has in mind for the beautification of their rooms if they themselves are ignorant of the subject? Then, too, there are others, he says, of taste and refinement who may do much to improve the convenience and attraction of their own homes if they have sufficient knowledge. And to these he adds the whole army of those concerned in the allied furnish-



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ing trades and manufactures. The purpose of the book is, as the author states, "to present both the easiest and the most thorough method of learning *period* decoration and furniture" for those who should have a knowledge of decoration. The subject is treated in an unusual and interesting manner from the very outset. In the first chapter the author promises to put human interest into the study of decoration, and he keeps his word throughout. He emphasizes the personality of the periods, and divides decoration, as humanity is divided, into families. These are The Renaissance, The Baroque, The Rococo, and The Neo-Classic. He calls attention to the family resemblance among the members of these various families, while remarking that their appearance is very different from that of any other family. "You have heard much of a certain person and feel that he would be congenial to you. Would you be satisfied to read long pages of description of him? No. You wish to meet him, to know him. Then let me present to you The Italian Renaissance." This certainly is giving human interest to the study of the periods! In his description of the style, the same idea is carried out. "The Renaissance was the rebirth of the old classic spirit, literature, and art that had animated the Greeks and Romans, and with its classicism came its paganism. The personality of an age is always reflected in its decoration,

and you are not going to exhaust such a decoration in a moment. But see its magnificent interest and inspiration." Of the Renaissance, he says to remember it was refined, but robust. The walls, ceilings and floors emphasized strength. The furniture was massive and heavy. Illustrations are referred to in this and other publications by the same author to demonstrate his point. Later on, the author states, "if you expect to become a decorator or design your own house, remember that the knowledge of the period styles you are now gaining is not to enable you always or by any means always to design interiors which shall absolutely adhere to the original styles in all their details—though such an adherence is often desired by clients. It is also to supply you with an accurate understanding of the particular period in all its aspects, so that you may, where necessary or advisable, adapt it to the conditions under which we now live, while yet remaining faithful to its spirit." Mr. Holloway here touches a point that is often overlooked in books treating of the styles and periods. His method of learning the periods makes the subject interesting. A subject which has been many times treated, has been presented in a new light.

The Practical Book of Learning Decoration and Furniture. By Edward Stratton Holloway. J. B. Lippincott Company, Philadelphia, Pa. 170 pages, fully illustrated. 6½ x 9 inches. Board covers. Price, \$4.50.

FIFTH AVENUE ASSOCIATION AWARDS

THE Fifth Avenue Association of New York, which annually awards medals and diplomas for the best new and altered buildings erected in the Fifth Avenue section during the year, recently announced the prize winners for 1926. The first prize for new buildings was awarded to Warren & Wetmore, architects, for the new Aeolian Building at 689 Fifth Avenue, and second prize to York & Sawyer, architects, for the new building at 1 Park Avenue. The first prize for altered buildings was given to Greville Rickard, architect, for the alteration at 19 East 60th Street, the Dawson Building; no second prize was awarded in this class, it being the feeling of the committee that no other altered structure merited the recognition that a second award would entail. The Committee of Awards, appointed jointly by the Fifth Avenue Association and the New York Chapter of The American Institute of Architects, consisted of Messrs. Joseph H. Freedlander, Leon N. Gillette and Harry Creighton Ingalls, architects, and Waldron P. Belknap, Samuel Kurzman and C. Stanley Mitchell, laymen. The announcement of the awards was accompanied by the committee's condemnation of practices followed by many builders operating in midtown Manhattan, who have, in the opinion of the committee, given insufficient thought to architectural effect. It further charges that in many cases there was evidence

that adequate supervision of design and construction had not been exercised. The committee pleads for better taste in architecture as a good commercial investment, which not only augments the beauty and desirability of a single building, but affects the character and attractiveness of an entire community.

FREDERIC HIRONS HONORED

IN recognition of his services for architectural education, Frederic Hirons, of the architectural firm of Dennison & Hirons, New York, has been made a Chevalier of the French Legion of Honor. The presentation of the decoration was made by Maxime Mongendre, French Consul General. Mr. Hirons has long been active in furthering the education of American architectural students, and has been instrumental in obtaining the service of French architects as teachers in American universities. The Hirons Atelier is well known in architectural educational circles.

A CORRECTION

OUR attention has been called to an error in the credit as architects of the Federal Trust Company Building, Newark, N. J., appearing in the advertisement of the Jamestown Metal Desk Company in THE AMERICAN ARCHITECT of October 20, 1926. The attribution should have been George E. Jones and Dennison & Hirons, associate architects.



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2

XUM

THE UGLINESS OF MODERN LIFE*

SIR LAWRENCE WEAVER, in a recent lecture to art teachers at the Victoria and Albert Museum, complained about the ugliness of modern life, but it is not quite clear whom he intended to blame for this unfortunate condition. He begins by stating that "bungalows, those pink, skinny-roofed abominations, are springing up all over this wonderful land and defiling it," and he goes on to say that "the beastliness of the world at present was remarkable, and the only remedy lay in the art schools, where young artists could be taught not to crystallize their ideas on those of their elders, but to express something of the general and social conditions of today. If Sir Christopher Wren had decided to keep to the old tradition of Inigo Jones no one would bother about his churches today." This seems an extraordinary statement. It is surely precisely because Sir Christopher Wren did carry on the Classic tradition of Inigo Jones that his work was so fruitful of result. The advice to the young artists not to crystallize their ideas on those of their elders is quite meaningless, unless we are allowed to discriminate between the elders in question. In periods of great artistic achievement when the "elders," as they are called, are men of discernment and distinction, the juniors can scarcely do better than pay a little deference to them. It is only when the graybeards are ignorant of the arts they presume to teach or practice that it is incumbent upon youth to resist their influence. Neither does the injunction to the young artist to express something of the general and social conditions of today help him very much to attain a high standard of achievement, for what are the builders of those offending bungalows doing but trying to express something of the general and social conditions of today?

No! the young artists will not necessarily achieve design by rebutting their elders, whether these are teachers or distinguished visiting lecturers, but through studying the art of design itself, which has its own standards by reference to which students cannot only appraise the intellectual quality of their elders, but can also determine how far the general and social conditions of today are worthy of their support. It is the function of artists and philosophers occasionally to resist "the general and social conditions of their day," and they are altogether deprived of their intellectual status if it be assumed that they must merely express conditions which they accept without criticism.

Sir Lawrence Weaver tells us that if young artists could only be taught how much finer it is to design a beautiful matchbox than to draw a

landscape of Loch Lomond, in the end people would be so used to beautiful common things that ugliness would no longer pay. To design a poster or a teapot is in his opinion more honorable than to produce a picture which would hang on the walls of some well-to-do person's house because it gave pleasure to tens of thousands of people. Nobody will disagree with Sir Lawrence Weaver in his contention that the artist has no more important duty than that of beautifying the common utensils of our lives. Unfortunately, however, between the will to beautify and the ability to beautify a great gulf is fixed, and it is just here that our art teachers and the apostles of the crafts are apt to fail so lamentably. Can Sir Lawrence Weaver perhaps give them a clue to this secret of how to create beauty? He is quite sure that art is not "something spread on canvas put in a gold frame and hung on the walls of comfortable people's houses," but when he comes to tell us what art is he is somewhat disappointing, for he is obliged to fall back upon a definition first formulated by one of those "elders" whose collective authority he had previously invited the art teachers and students to repudiate. "Art," he quotes, "has been defined as the quality which brings pleasure to labor." That is quite the worst, most misleading, and the most mischievous definition of art which has ever been formulated, and it has been directly responsible for a very large part of what is most vulgar and incompetent in the work of artists and craftsmen today. To make the criterion of art a subjective one, to imply that what brings pleasure to the designer is therefore well designed, is an error of the first magnitude. It is notorious that the worst artists or musicians take an extraordinary pleasure in their work, but what brings joy to them gives pain to others. Let Sir Lawrence Weaver interrogate the authors of the "pink, skinny-roofed bungalows," of which he complains, and he will probably discover that they were one and all perfectly delighted with their work, and that they were in the seventh heaven when they conceived it and were happy as larks when they executed it.

With Sir Lawrence Weaver's indictment of modern "art criticism" most people would be in hearty agreement. It is, indeed, as he describes it, "a fungoid growth of modern civilization." He goes on to express the opinion that "because there was no art, we have to have art criticism to take its place." But there is something to be said for the contrary view; because we have no *real* art criticism, therefore the bad artists are permitted to flourish.

* Reprinted from *The Architects' Journal*, London.



Entrance, Buhl Building, Detroit, Michigan, Smith, Hinchman & Grylls, Architects.

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A cherished speculative formula went to the winds in the designing of the Buhl Building. Costly lower story finish at the expense of suitable dignity in finishing the shaft above formed no part of the conception in this fine office building. It is faced throughout with Terra Cotta in a beautiful mottled grey glaze harmonizing with the granite base and entrance columns.

Note: Many fine motifs for treating Terra Cotta will be found in our volume "Terra Cotta of the Italian Renaissance," \$3.00 per copy on approval.

NATIONAL TERRA COTTA SOCIETY
 19 WEST 44th STREET NEW YORK, N.Y.

ARMY TO HAVE BARRACKS ARCHITECTURALLY GOOD

THE 40,000 regular army troops who are now living in the open or under inadequate shelter are soon to have not only livable barracks but architecturally good ones.

Secretary of War Davis announced recently that The American Institute of Architects has offered to donate its services to the Quartermaster-General of the army in preparation of attractive building plans.

Congress has authorized the War Department to sell surplus military reservations, valued roughly at \$26,000,000, the receipts of which will be appropriated for the new army housing program.

Secretary Davis is anxious to depart from the traditional "institutional" type of buildings wherever possible, and substitute a type of architecture in harmony with that prevailing in the local community of which the army post is a part. Special attention will be given to adapting the structures to the climatic needs of the different communities.

PARIS STUDENTS TO HAVE A NEW LATIN QUARTER

PARIS is to have a brand new Latin Quarter. A "University City" is being established, thanks to provision made by the late M. Deutsch de la Meurthe, a philanthropist who was deeply interested in education and the welfare of the young.

When this student quarter eventually reaches completion it will provide homes, meals at low prices, clubs and libraries for those attending the Paris universities who wish to avail themselves of its advantages.

It is hoped that other countries will erect buildings for their own students in the French capital around this nucleus. The Canadian and the Belgian buildings are already under construction and options on sites have been obtained by England, Mexico and China. An Argentine house is projected, and negotiations are under way with Spain and the various countries of South America that send students to Paris.

A particularly urgent appeal has been addressed to the United States, whence come so many students. The erection of a United States student house is enthusiastically advocated by Professor J. M. D. Ford, Director of the American University Union, which is endeavoring to interest wealthy Americans in the enterprise.

The architects of the French "nucleus" have built in imitation of the old Norman houses of France. The structures thus far erected are long, comparatively low (four stories and a semi-basement), and done in soft rose-colored brick, with slate-tiled roofs, big, square bay windows and

many gables. They are arranged around courtyards. In these dormitories are reading rooms, writing rooms, music rooms, libraries and gymnasiums.

PERSONALS

Nathan Myers, architect, has moved his offices temporarily from the Court Theatre Building to 224 Elizabeth Avenue, Newark, N. J.

Max F. Mayer, architect, has moved his offices from the Home Insurance Building to the New Donaghey Building, Little Rock, Ark.

J. Kerr Giffen, architect, has moved his offices from the Troll Building, St. Clairsville, Ohio, to the First National Bank Building, Canton, Ohio.

L. R. Weidner, architect, 91 Fullers Road, Chatswood, New South Wales, Australia, would be pleased to receive manufacturers' catalogs and samples.

Andrew J. Thomas, architect, formerly located at 15 East Forty-seventh Street, is now occupying new quarters at 2 West Forty-sixth Street, New York City.

Harrison Gill, architect, has opened an office in Venice, Fla., for the general practice of architecture, and would be pleased to have manufacturers send catalogs and samples.

C. W. Dickey and Hart Wood, architects, have recently formed a partnership for the practice of their profession under the firm name of Dickey & Wood, 405 Damon Building, Honolulu, T. H.

Arthur R. Hutchason, architect, 924 Van Nuys Building, Los Angeles, Calif., has opened a branch office at 102 De la Guerra Studios, Santa Barbara, Calif., with Arthur Raitt in charge. Manufacturers are requested to send catalogs and samples to Mr. Raitt.

Monroe Heath Blake, architect, formerly of the War Department, U. S. District Engineers' Office, Washington, D. C., is now in the Specification Division of the Office of the Supervising Architect of the Treasury, where he will be glad to receive catalogs and other literature, samples, etc., relating to the building trade. Address Monroe Heath Blake, architect, Room 439 Treasury Building, Washington, D. C.



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ARCHITECTURAL LEAGUE NOTES

ONE of the most attractive programs of the year in the series of entertainments of The Architectural League of New York was given December 16th, 1926, when Charles R. Knight, artist and naturalist, presented a lantern slide address entitled "Life Through the Ages." On the walls of the lecture room were hung many drawings and paintings executed by Mr. Knight during the past twenty-five years. He is one of those wisest of artists who discovered early in his career the special field in which his talents found fullest expression. With unusual ability as a draftsman, painter and sculptor, Mr. Knight has been enabled to utilize his talents in a broad field of scientific research. Today he stands high as an expert student of pre-historic animal life. His restorations from fossil remains are recognized as valuable contributions to this important field in science. A large and appreciative audience enjoyed his address.

Plans for the Grand Central Palace show are maturing. Reference has already been made in these columns to the series of conferences which will be held in the Grand Central Palace during the period devoted to the Exposition. In addition to the four conferences already announced, it is now possible to mention three more which will be given during the second week. On Monday, February 28th, at 11 a. m., Homer St. Gaudens will deliver an address on the life and work of his illustrious father, Augustus St. Gaudens. The address will be illustrated by lantern slides and will be given under the auspices of the National Sculpture Society.

The Society of Landscape Architects has arranged to hold its annual convention at the time of the League exhibition, and has planned to sponsor one of these conferences. On Tuesday, March 1st, at 11 a. m., a discussion on the Use of Sculpture for City and Park Decoration will be held under the chairmanship of Gilman D. Clarke. Addresses will be given by a landscape architect, a sculptor, and an architect.

On Wednesday, March 2nd, the Society of Mural Painters will finish the series of conferences. The chairman of the morning will be Arthur Covey, President of the Society. Edwin H. Blashfield, Dean of American Mural Painters, will review the progress of mural painting in America from its beginning up to the outbreak of the Great War. Others will discuss developments since that time and the outlook for the future.

It is hoped that League members and others who read these notes will remind their friends that the public is invited to attend these conferences.

EIFFEL TOWER, 37 YEARS OLD, SERIOUSLY ATTACKED BY RUST

PARIS is surprised to hear that the Eiffel Tower, which has loomed above the city ever since the Exposition of 1889, is threatened with destruction by rust—and perhaps electrolysis—unless a suitable protective paint can be discovered.

The Eiffel Tower, from the ground level to the top of the flagstaff, measures a height of nearly 1,000 feet and was built of specially treated steel.

Engineers who have completed the periodical examination of the structure have discovered that rust is eating away the metal and has done far more damage, in proportion, than that revealed at any previous tests, although anti-rust treatment had been applied.

When it was built in 1889 every section of the Eiffel Tower's network of steel beams was coated with three layers of a mixture of red lead and pure linseed oil, and these in turn were covered by a final application of thick paint.

Two years later, examination revealed that the elements had eaten their way through the four layers of paint, and that rust was beginning to spread. In 1892 the badly rusted parts of the Tower were scraped, and repainted with white lead, linseed oil and ochre. Since that time the Tower has been scraped, treated and repainted with various products in 1899, 1907, 1914 and 1924. But the process of disintegration grows steadily worse.

Experts are now trying to discover some new protective paint which in addition to being proof against oxidization must also be a non-conductor of electricity, in order to guard against galvanic action.

Parisians, whose esthetic sense it has always offended, would not grieve to see the Tower taken down. Tourists alone would miss it, for they get their best view of the city from its top.



THE COUNTRYSIDE

THE awakening of interest in the preservation of the charms of the countryside is greatly to be welcomed, states *The Builder*, London, and it is to be hoped that some better direction and control may be obtained for the widened and altered roadways which are threatening to spoil the beauty of many country districts. The laying out of new roadways cutting off corners and straightening directions may seem all very well from the economist's point of view, but there is a serious danger that not only may rural charm be sacrificed, but actual ground values reduced by the exaggerated values attached to getting lines of roadway direct and straight.

THE PUBLISHERS' PAGE

IT is amazing how few set the standards for all human activities.

In industrial fields an Edison determines how we shall illuminate; a Bell and a Morse dictate how we shall communicate; a Marconi and De Forest set in motion the wheels of a new industry; a small group of architects help to change the whole building scheme of America's metropolis.

The zoning law in New York was the outgrowth of need. Working within the restrictions imposed, architects brought to the problem their keen sense of beauty and fitness. The result was a new type of architecture. The sheer majestic beauty of it at its best created such an impression that its style was adopted in cities all over the country even where no need for it existed. So famous an artist as Sir John Lavery, R. N., after his recent visit went out of his way to inform London that New York has, within a few years, become "a thing of beauty, fit for the brush of a master artist."

Almost overnight a few men wrought a change which, in its ramifications, visibly affected the business lives of builders, financiers, realtors, owners and tenants. It gripped the interest and imagination of the general public. It changed one phase of the building aspect for producers of building materials.

It was a striking example of the power of leadership. It is picked as an example because it is conspicuously in the mind's eye *now*. Throughout the history of building in America, "design" in every class of structure has undergone changes until the present high level of beauty and utility has been reached. All, always, under the leadership of the few.

There's something to think about here. The leadership of the few is a factor which is too rarely reckoned with in advertising. Mass appeal seems to be the tendency. The million circulation is the lure. The masses never make a move of their own devising. They follow examples.

In the building field contractors do not initiate. Nor do owners. No building worthy the name is erected today which was not originally designed and planned by an architect. Builders follow instructions and specifications which determine the use of materials and equipment.

It is, therefore, hardly an exaggeration to say that every dollar which reaches producers of building products was started on its way in an architect's

office. It is the "original source" of all worth while building business.

To underestimate the cause of things is not unusual. The broad sweep of the Mississippi awes one into forgetfulness of its headwaters. The expanse of a Six Billion Dollar building year is eye-filling enough to shut out the sight of the source.

But the fact remains that architects, this year or in previous ones, set the example which resulted in the designs, plans and specifications used in the 1926 building program or to be used in the 1927 program.

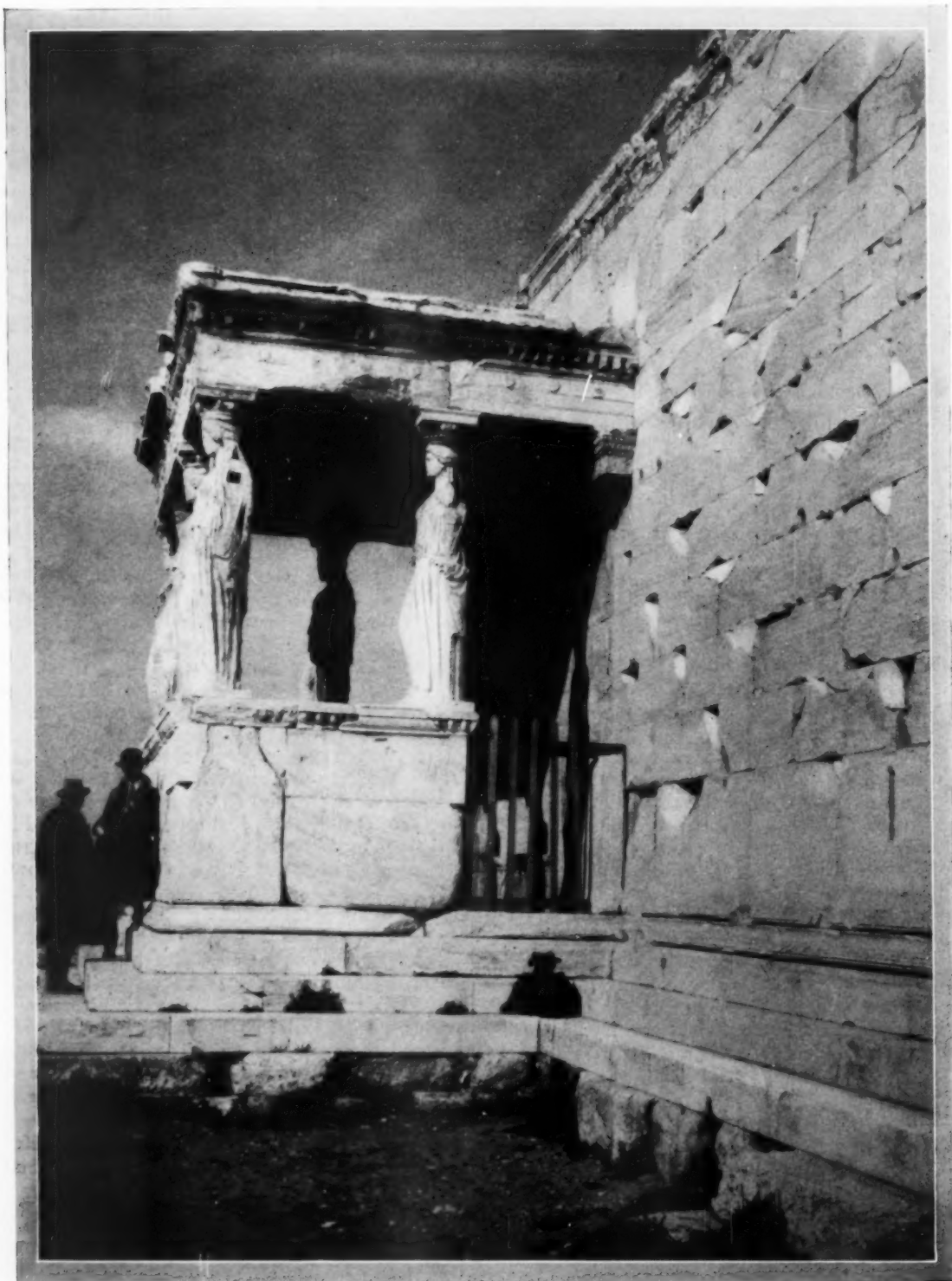
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Believing that the volume index that has hitherto been bound into the last issues of June and December, has missed the service which an index is supposed to afford and could be made to serve a better purpose, we accordingly presented the issue of December 20 in two parts, the second part comprising the index. That this is an approved innovation, we quote the following appreciative letter from a subscriber who has been with us for fifty-one years, or for the entire life of this journal. This subscriber's letter reads as follows:

"Responding to your circular letter of December 20, 1926, on the subject of your 'semi-annual index' for the six months' issues of THE AMERICAN ARCHITECT ending December, 1926, I find this index very valuable, as issued in the 'supplementary' form, for easier and quicker reference to any subject in the text or illustrations contained in the six months' issues of THE AMERICAN ARCHITECT. As such, I consider it a decided improvement upon the old method of publishing the index bound with the volume of the publication itself.

"As a reader of THE AMERICAN ARCHITECT since 1876, it gives me great pleasure to state that in my opinion, by comparison with other architectural journals published in the United States, it stands without a 'peer' not only by its half century of continued successful service to American architects, but also by its ever-growing progressive spirit, during that long period, in keeping abreast of the times in text and illustrations, with the many changes and developments during the past fifty years, in the evolution of architectural style and building construction in the United States."





THE ERECHTHEUM, ATHENS

FROM THE ORIGINAL PHOTOGRAPH BY WALTER F. BOGNER, 40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP

THE AMERICAN ARCHITECT