

THE AMERICAN ARCHITECT

FOUNDED 1876

VILLEFRANCHE

CASUAL NOTES ON AN ALMOST UNTARNISHED JEWEL ON THE RIVIERA

By SAMUEL CHAMBERLAIN

Illustrated with Drawings by the Author

VILLEFRANCHE is a densely packed hodge-podge of dovetailed houses, squirming upward toward a bit of air and light. The narrowest of streets dodge under its arches and vaulted passageways, down slippery steps and up steep inclines to provide some sort of circulation for donkeys, fish



THE FOUNTAIN - VILLEFRANCHE

VILLEFRANCHE IS LIKE A BOX OF PASTELS SPILLED GAILY OVER THE WATERFRONT

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vendors and open-mouthed tourists. Villefranche is a sizable town crammed into the area of a cow pasture. There is not a square inch of building space left in the place, and thus it has escaped the blemishes of the building boom of the last decade, although a grinning gallery of monstrous villas leers down upon it from the hills above.

There is a miniature port with a stone jetty, from which vantage point one gets a view of the chalky

there in the steep complexity of Villefranche, such as the square facing the unostentatious little chapel, crowded with screaming gamins and argumentative local politicians, (for the Hotel de Ville is adjacent). The chapel is rather forlorn. Its painted stonework is nearly washed away and several patches of fallen plaster add to its raggedness. The marble detail of the doorway is protected by an unassuming tin ledge. The rose window has lost its



THERE IS NOT A SQUARE INCH OF BUILDING SPACE LEFT IN THE TOWN, AND THUS IT HAS ESCAPED BLEMMISHES OF THE BUILDING BOOM OF THE LAST DECADE

splendor of the town. It is like a box of pastels spilled gaily over the waterfront. There seems to be no perspective in the place, no differentiation of planes, due to the clarity of the atmosphere and the blinding brilliance of the color. The deep soup tureen of hills crowds greedily over the housetops, as though it were about to devour the whole village. The groves of olive trees do not stay back where they belong; they roost on the chimney pots.

One stumbles upon a breathing space here and

bloom, but the industrious little bronze bell still rocks back and forth twice a day.

Another open space occurs at the fountain, where the soggy squalor of Villefranche is fairly well exposed. The butcher's helpers come here to wash horse livers; the housewives rinse their mops; wine merchants scour their kegs and children scrub their mangy dogs. As a fountain it is little more than a curved bit of wall devoid of detail and pretense, but it is nonetheless eloquent of eight decades of hard



THE CHAPEL IN VILLEFRANCHE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

usage. It is so enclosed that the sunlight never gets an opportunity to dry up its moist surfaces, although it pours on the more exposed houses which loom above.

But for the more intriguing touches one must turn to the waterfront, a quiet and sun-soaked piazza dotted with bars and more bars, with the stray *boutique* of a cobbler or a toymaker wedged in between them. A battered old boat loafs mourn-

ting groups and shout about nothing at all. Long strings of nets, dyed brown with tan bark, lie stretched along the quais while the fishermen's wives repair with deft fingers the rents made by obstreperous mackerels. And there are artists, dozens of them, from faltering lady water-colorists to frowning masters with large and imposing canvasses. Not all of them belong to the army of Unknown Artists which populate the Cote d'Azur. A wiry little

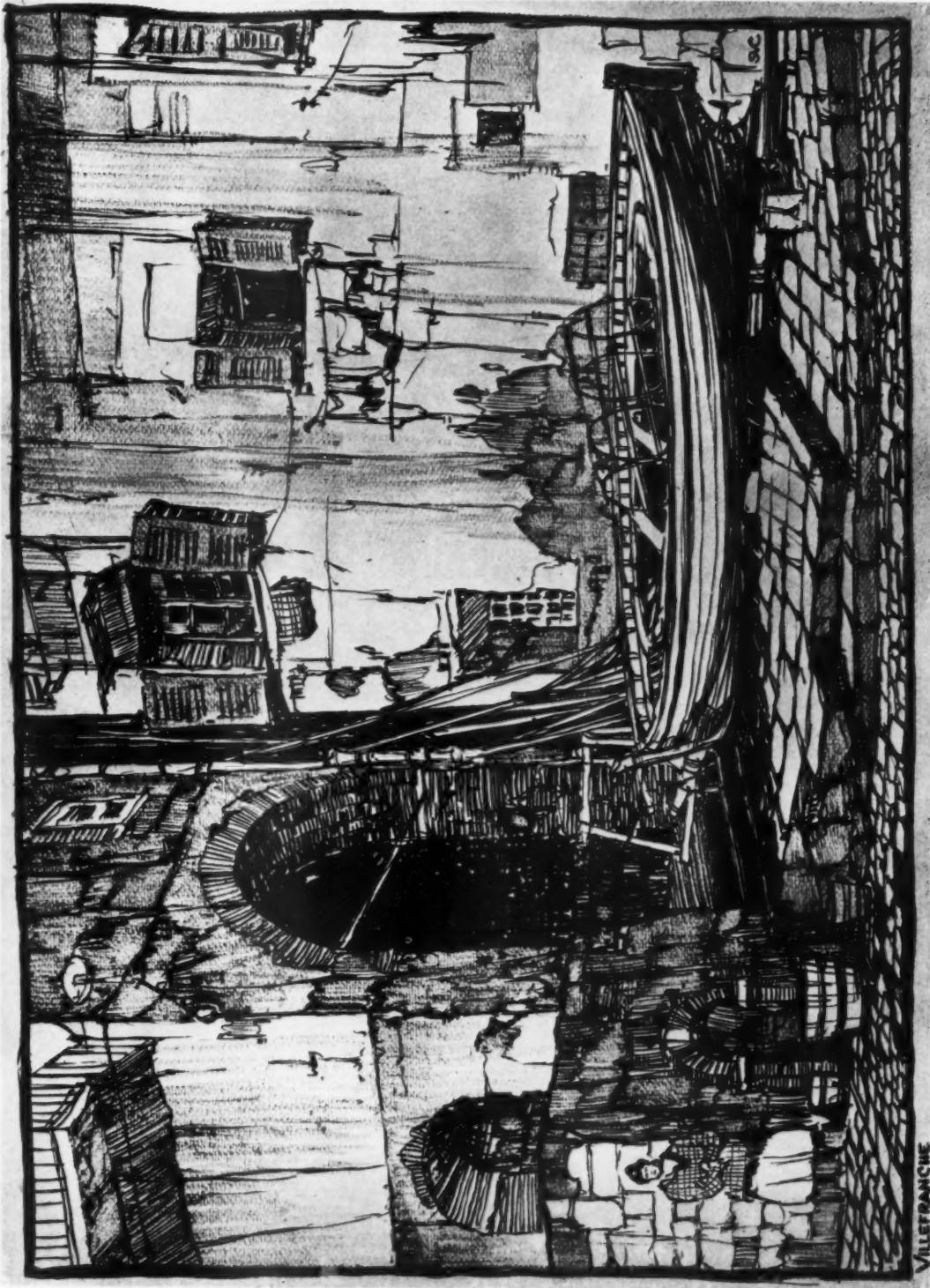


THE WATERFRONT - VILLEFRANCHE

THERE IS A MINIATURE PORT WITH A STONE JETTY, FROM WHICH VANTAGE POINT ONE GETS A VIEW OF THE CHALKY SPLENDOR OF THE TOWN

fully nearby on the pavement, presumably waiting for repairs which will never be made. Its oaken hull is studded with sparkling green bronze nails, and the sun filters through many an uncaulked crack. Lobster traps and fish nets are draped over it, and drowsing cats rest under it, safe from the attacks of the village mongrels. A hundred or more fishing boats bob up and down along the piers while their owners, much more adept at the art of arguing in a hoarse patois than in doing anything as strenuous as dragging in their nets, gather in ges-

man, still young and agile, is occasionally seen wandering along the water's edge with a far-away look in his piercing eyes. He wears a black silk shirt, a florid yellow necktie and a cafe au lait suit. The cuffs of his coat are carefully turned back to reveal a vermillion lining. His face is tremendously French, sensitive and keen as a knife edge, set off with mountains of waving black hair. His diction is staccato and jewel-like, as beautiful as an etude of Debussy. His hands are poems, with nervous tapering fingers. He adores American jazz but seems to care for few

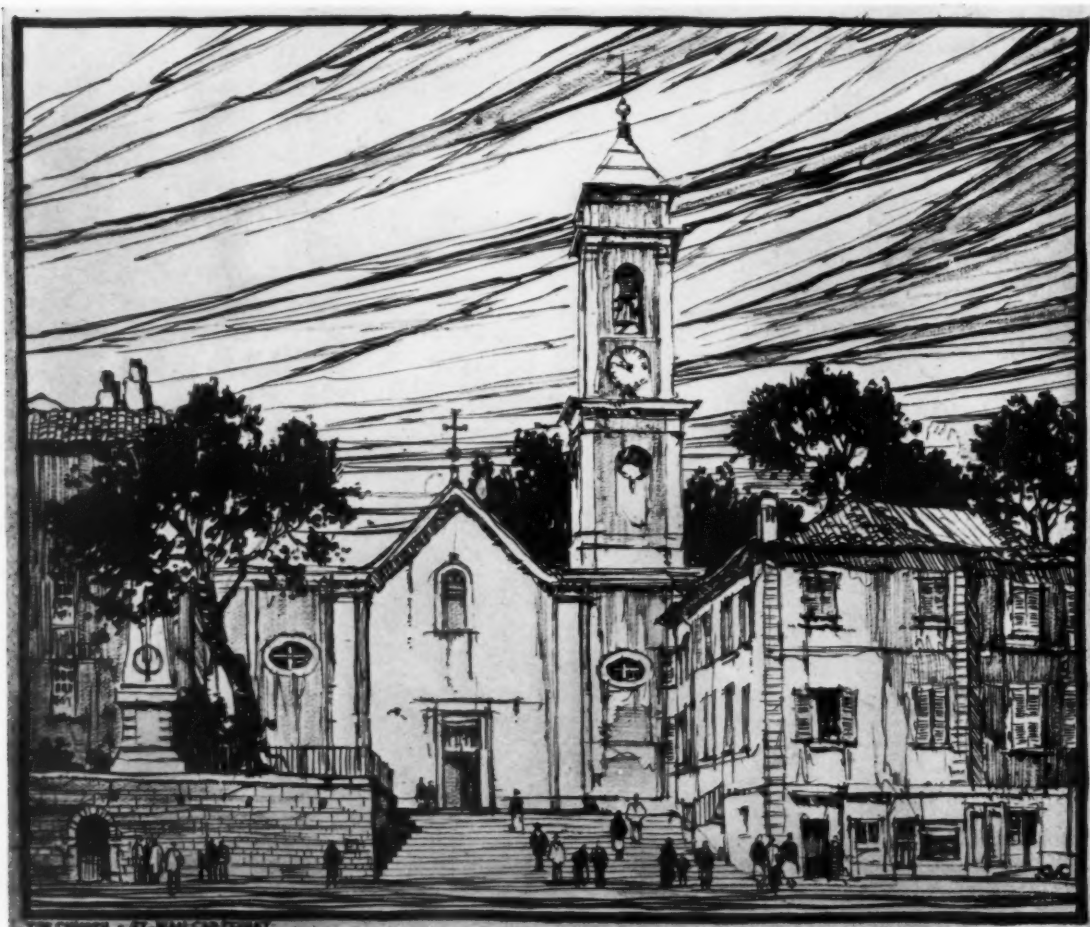


FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

Americans save Isadora Duncan. When talking with Englishmen, he amuses himself by burlesquing their reserve and their stiffness, but he does it so subtly that he is never caught. He spends hours in his room composing couplets which a handful of people in France will understand, and drawing grotesqueries which would horrify even our own moderns. He is Jean Cocteau, who has earned for himself a niche among the modernists as eminent as Picasso's.

corner room of the Welcome Hotel he is hard at work. He is Le Sidaner, the celebrated academician. A painting of this same corner room was awarded the highest prize in the Pittsburgh International Show. His only companion is a humble little fisherman who sings merrily from dawn to dusk, a poetic soul who paints between catches. Le Sidaner took him as a pupil, and he paints rings around most of the daubers who populate the quais.

And a third, a little man with sleek hair and a



ONE STUMBLES UPON A BREATHING SPACE HERE AND THERE IN THE STEEP COMPLEXITY OF VILLEFRANCHE. SUCH AS THE OPEN SQUARE FACING THE UNOSTENTATIOUS LITTLE CHAPEL. CROWDED WITH SCREAMING GAMINS AND ARGUMENTATIVE POLITICIANS

There is another striking individual, a tall sombre man, dressed in severe black with an old-fashioned artist's hat, still worn by a wavering few of the older generation, a headpiece which would call for an avalanche of snowballs just now in America. He steals out in the early morning with a small paint box and makes quick sketches of the fugitive color of Villefranche. Rarely is he seen until the next morning, but he is not idle. In a

Herculean build. Nearly every morning, regardless of the temperature, he takes a solitary dip in the sea, sunning himself between splashes and slapping his huge chest with noisy gusto. The native population looks on in never-ending wonder. He is Tod Robbins, author of many novels which I have never read, and also the one who conceived that masterful movie, "The Unholy Three."

A few old fishermen, past their working prime,



FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

parade past the battery of easels, bedecked in beards and berets and crimson waistbands. They have found that they can gain quite as much by posing for susceptible painters as by angling for sea food. Others too old to work spend speculative hours poking among the rocks with forked bamboo rods. They are in quest of that strange creature, the sea urchin, a spiny purple sphere the size of a tennis ball. The thousands of spines move cautiously when the sea urchin is placed on the table top, and it can cover a respectable, if aimless, distance in an hour. The technique is to cut the thin shell open with a pair of scissors, and to scrape out everything but a few strips of orangish flesh which prove very phosphorescent and delectable if you are a perfect nut on sea food. The sea urchin has the upsetting habit of continuing to waft its spiny prickles, even while one is indulging in the *degustation*.

Picture a scene of typical calm one morning last December: a group of idlers watching a newly captured octopus squirm and hiss on the pavement, a few scampering children and a dauntless artist or two, that is all. Suddenly a thin wisp of smoke is discerned on the horizon. The binoculars come out and an excited shout arises from the trades people. The cafe keepers throw open their doors and shuttered windows and dust off the red horns of their talking machines, hastily arranging a battery of Martell and Hennessy and Corvosier on the shelves. The quais begins to buzz. The Customs Inspector dons his official coat with the gold braid and the red letters. The grocer drags forth his stock of grapefruit and jam and catsup. The American cruisers are coming! Word spreads to the villas up the hill, and soon the little American colony is *en masse* at the water's edge. Out of nowhere come the daughters of joy to lend a touch of rouge and gilded bicuspid to the waiting ensemble, gaudy ladies with voices like newsboys. There are scattered members of that clique of idlers which have caused the Riviera to be called "a sunny place for shady people." Everyone knows that American sailors have money, so all of the scorpions and buzzards and leeches of the life along the coast scurry down to claim their share of the spoils. The walking rug emporiums, red fezged Algerians loaded with blatant silks and strings of beads which, according to men of the world, are charged with tiny pellets of drugs, join in the throng. They heckle the bystanders, inoffensively and smilingly, and seem undisturbed at their invariable failure to consummate a sale.

The thin wisp of smoke has grown to a charging

cruiser, followed by two slender destroyers. Guns boom forth from the old citadel and from the battle ship, the ship's band strikes up the Marseillaise and slowly the cruiser comes to a stop in the middle of the bay. Two hours later, with the population on the pier still breathless, the first trim little launches speed up to the landing, loaded with very worldly gobs who seem not at all impressed with the gaping throng. Many of them speed for a meteoric plunge in Nice via the nearest taxi, but the old-timers filter into the bars to watch the empty bottles of Rubens beer muster into a full squad before them. They are unhurried and quiet, content to sit contemplatively in a corner and listen to the music while quenching their thirst. They are extravagantly kind to the children of the cafe keepers, respectful to the point of florid chivalry to the oldest daughter and they call the portly proprietress "Mama." A little Italian girl with a seraphic smile plays soft serenades for them. Most of them have seen her grow up from childhood in that same corner with the same violin and the same guitar-strumming father. Evening comes and Mama makes them real American ham and eggs with French fried potatoes. By this time they are a bit noisier. Loud choruses of that lasting favorite, "She Was Just A Sailor's Sweetheart," fill the smoky interior of the cafe. I noticed a gigantic sailor with a belt and leggings outside the door, and asked him to join me. "Sorry, mister, I'm on patrol tonight. Can't do it. But I'll have a cup of coffee with you."

He was eager to talk with some one. His father was a Baltimore policeman, and he had inherited an ideal physique, six feet six of sinew, for his job.

"The boys are out for a time tonight," he informed me. "They like this town better'n any other one in Europe. But they sure don't lose time in gettin' in trouble. I just been up to drag one of 'em out of a hole up here. He was trying to clean up on five Wops. This is a live job I got."

We did not have to wait long to verify his statement. A worried little Italian rushed up to my companion.

"It's trooble! It's lots trooble up here! Come along, eh? I spik him yes and he spik me no! Lots trooble!"

He was very earnest and excited, inarticulately so. The giant gob hitched up his belt, tightened his coat collar and put his cap and his chin at a pugnacious angle. "Well, here's *another* one," he sighed. "Boys will be boys. But I'll be back soon." And he strode out with the flurried messenger.

THE NEW CITY HALL, LOS ANGELES, CALIFORNIA

JOHN C. AUSTIN, ALBERT C. MARTIN,—JOHN PARKINSON, Associated Architects

THE new Los Angeles City Hall, now under construction and expected to be completed in December of this year, will be the principal unit of the projected Civic Center, which the City of Los Angeles intends to set apart for the erection of City, County, Federal and State Buildings.

The Civic Center cannot be of the usual type, as it will be on a hillside and the City Hall will be at the base of the hill with its center axis running east and west through the center of the Civic Center.

The Building Ordinances of the City of Los Angeles state that no building in the municipality shall exceed 150 ft. in height; but a special dispensation was given for the construction of the City Hall, as it was felt that one dominating feature or landmark would be of value for many good reasons.

The property on which the building is situated is 400 ft. by 800 ft. bounded by four streets, two of which are principal traffic arteries. The base of the building is 250 ft. by 430 ft.; its average height is 440 ft., and contains 28 stories. The sub-basement is not what is usually known as a sub-basement, as the floor of it is only 4 ft. below the "Main Street" level. The upper floors are devoted to the several departments, as shown on plans herewith.

The building is of Class A construction throughout. It contains 7000 tons of structural steel. The lower portion of the building consisting of the first four floors will be faced with native California granite, and all of the exposed wall surfaces above that point will be faced with terra cotta of a color harmonizing with the granite.

The style of architecture might be termed Italian Classic. No attempt, however, has been made to adhere to strict lines of any particular type of architecture; the thought being to design a building which would be most appropriate to both the climate and traditions of Southern California.

The main entrance to the building is located at the base of the tower, and is reached by passing through an architectural forecourt and through the entrance vestibule. The vestibule will be lined with French limestone, and will have a barrel vaulted ceiling. The main entrance doors will be of cast bronze, the panels of which will symbolize the growth, history and the Spanish influence in Southern California.

After passing through the main en-

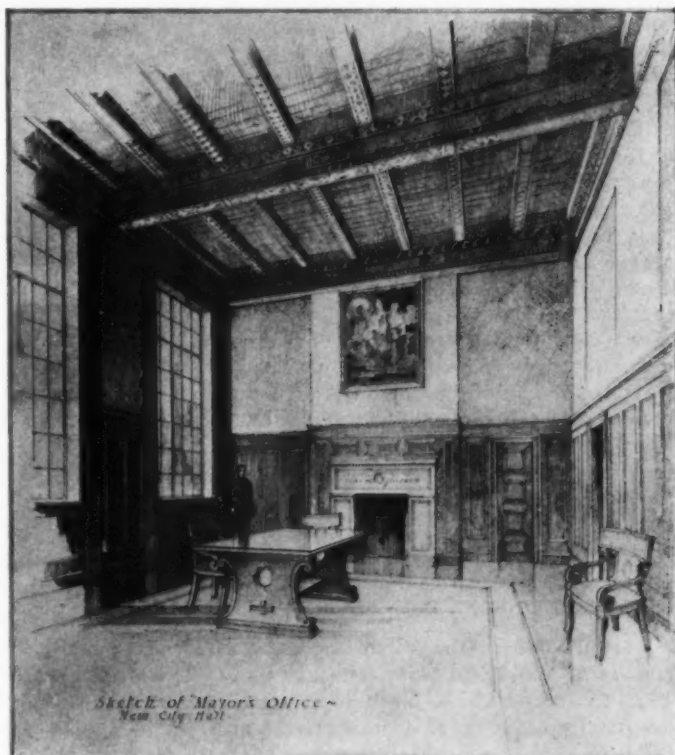
trance doors one enters a rotunda 60 ft. square. This rotunda extends through three stories of the building, and is surmounted by a dome 38 ft. 6 in. in diameter. The walls of the rotunda will be faced with French limestone; the twelve columns indicated on the drawings will be of varicolored marbles. The shape of the rotunda is such that four lunettes are formed; these lunettes will be paneled and faced with decorative tiles indicating symbolic subjects. The same decorative tile motive will be used for the domed ceiling of the rotunda.

From the rotunda there will be broad corridors extending north and south to the exits at both ends of the building. The walls and floors of these corridors will be faced with marble.

By referring to the plan it will be seen that the elevators are all in one group; four of them will extend from the basement to the twentieth floor, and from that point one of the elevators will be employed to transfer passengers to the top floor.

The entire building will be usable. The part referred to as the tower is 110 ft. square, and every part has been appropriated to some civic use.

In planning the building great care has been taken in establishing the offices used by large numbers of people on the main floor. These offices are all with-



in walking distance of the main entrance.

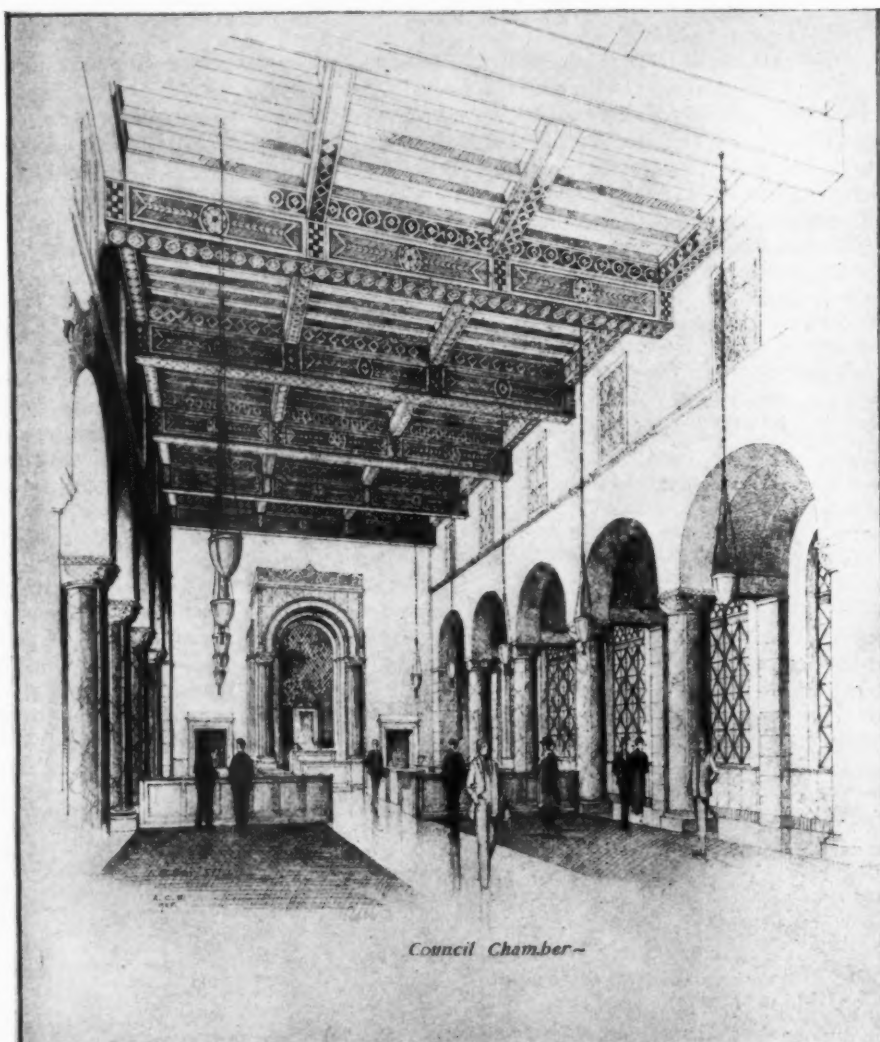
Over the peristyle at the front of the forecourt it is intended to place a panel which will be approximately 7 ft. high by 60 ft. long; and over the main entrance in the forecourt there will be a similar panel, slightly smaller; and on each side of the main entrance on the outside of the forecourt there are pedestals to receive statuary. Nothing has been done with reference to selecting subjects, or arranging with sculptors as regards these items; the idea being at some future time to have sculptors of national repute execute some design that would typify the history of the west in the panels, and to show some incident of note in statuary form.

There will be two rooms, one to the south and one to the north of the central rotunda, to be used by the City Council and by the Board of Public Works. These rooms have been treated in an architectural way; the walls will be of oak, the ceilings will be beamed with oak, and the floors will be of teak. The Mayor's private office and reception room will also be given architectural treatment, but the balance of the building will be strictly of the commercial type.

The City Hall will cost \$5,000,000, exclusive of sculpture, decoration, furniture and land.

FARM VALUES DROP ONE-QUARTER SINCE 1920

A SHRINKING in the value of American farms and farm buildings from \$66,316,002,602 in 1920 to \$49,546,523,759 in 1925 was estimated by the Department of Commerce recently in a preliminary report on the latest agricultural cen-



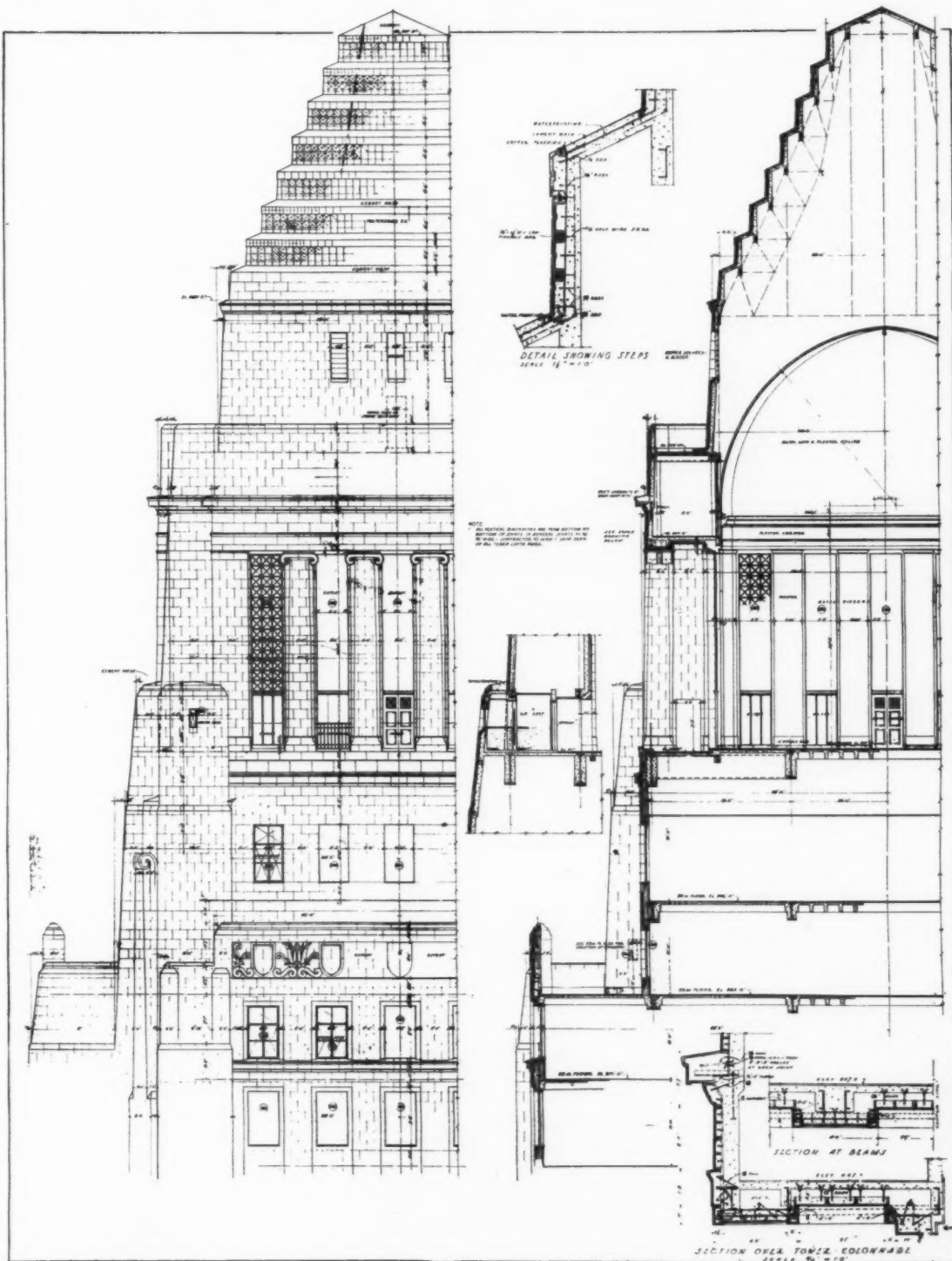
Council Chamber—

sus. The decrease amounts to over 25 per cent.

Farm acreage in the same period declined from 955,883,715 to 924,889,386 acres, and the Division of Land Economics calculated the decline in the average acre value of land and buildings at 22 per cent, and for land alone at 38 per cent. The value of farm buildings increased 6 per cent.

The 1925 figures, compared with those for 1910, indicated an increase of 35 per cent in the average farm value, but, considering the drop in the purchasing power of the dollar, the economists concluded there was actually a net decline of 10 to 12 per cent during that period.

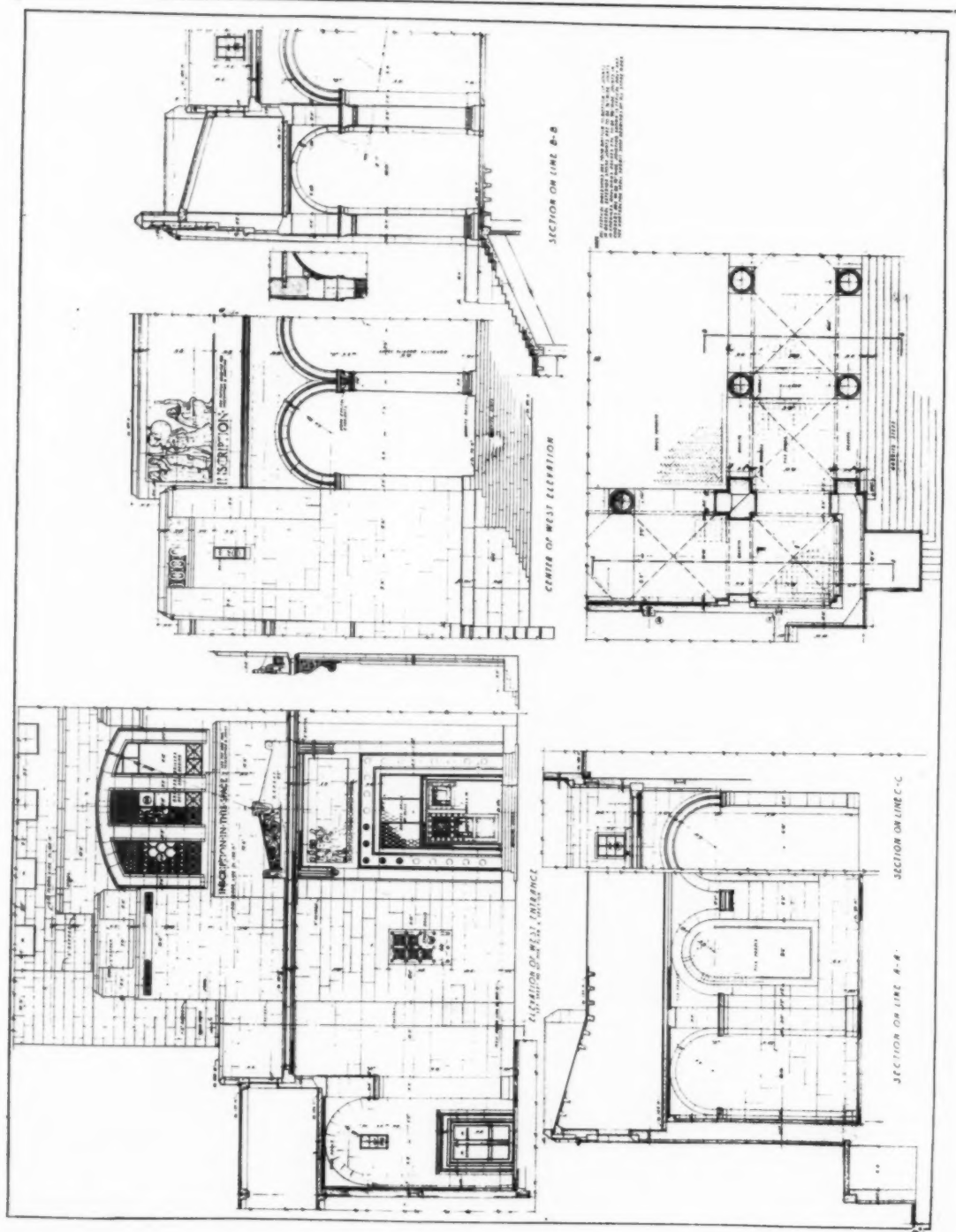
The shrinkage in values was greatest in the range country, the wheat and corn belts, and the Eastern cotton States, while a slight increase was recorded in New England and the Middle Atlantic States.



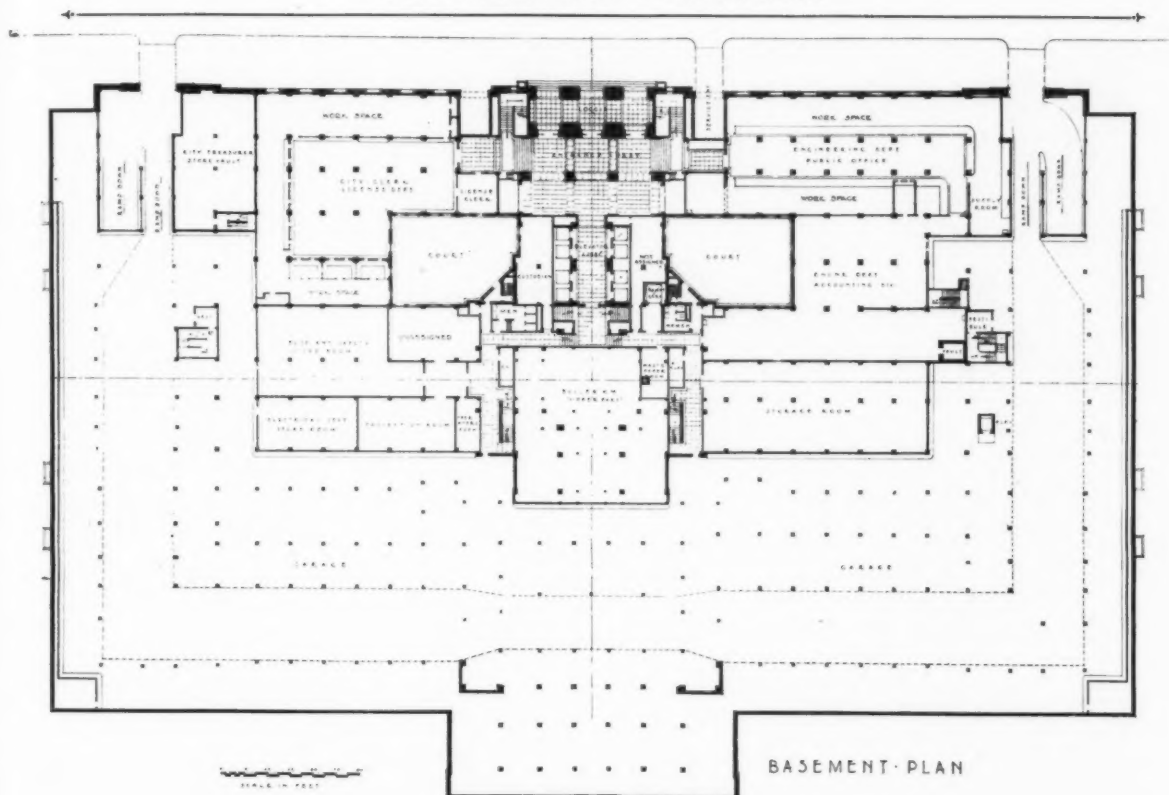
UPPER PORTION OF TOWER

CITY HALL, LOS ANGELES, CALIFORNIA

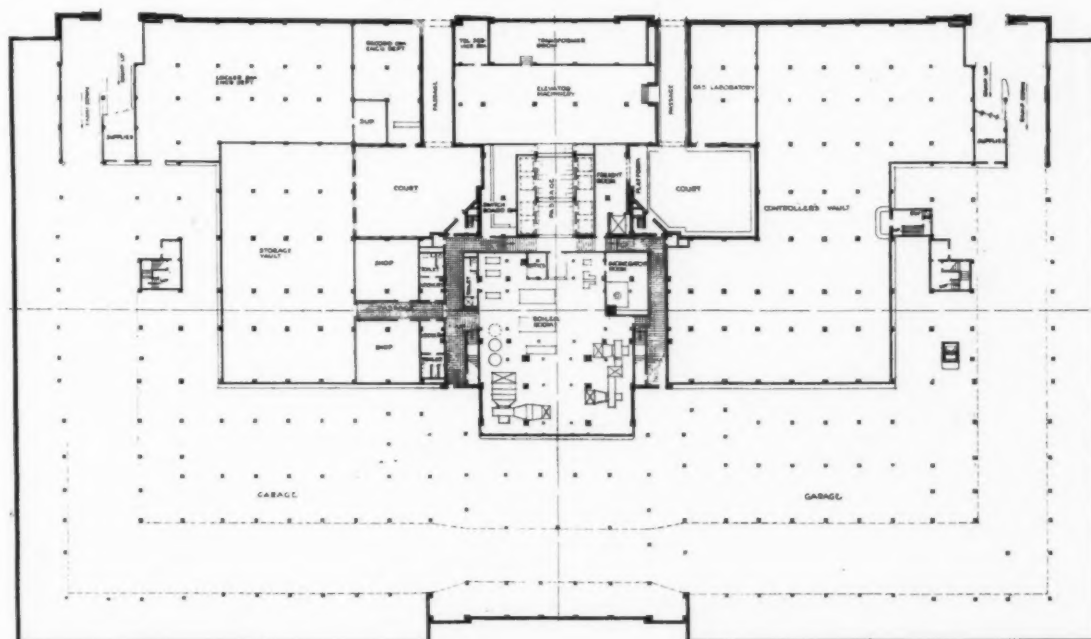
JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS



THE AMERICAN ARCHITECT



BASEMENT PLAN



SUB-BASEMENT PLAN

CITY HALL, LOS ANGELES, CALIFORNIA

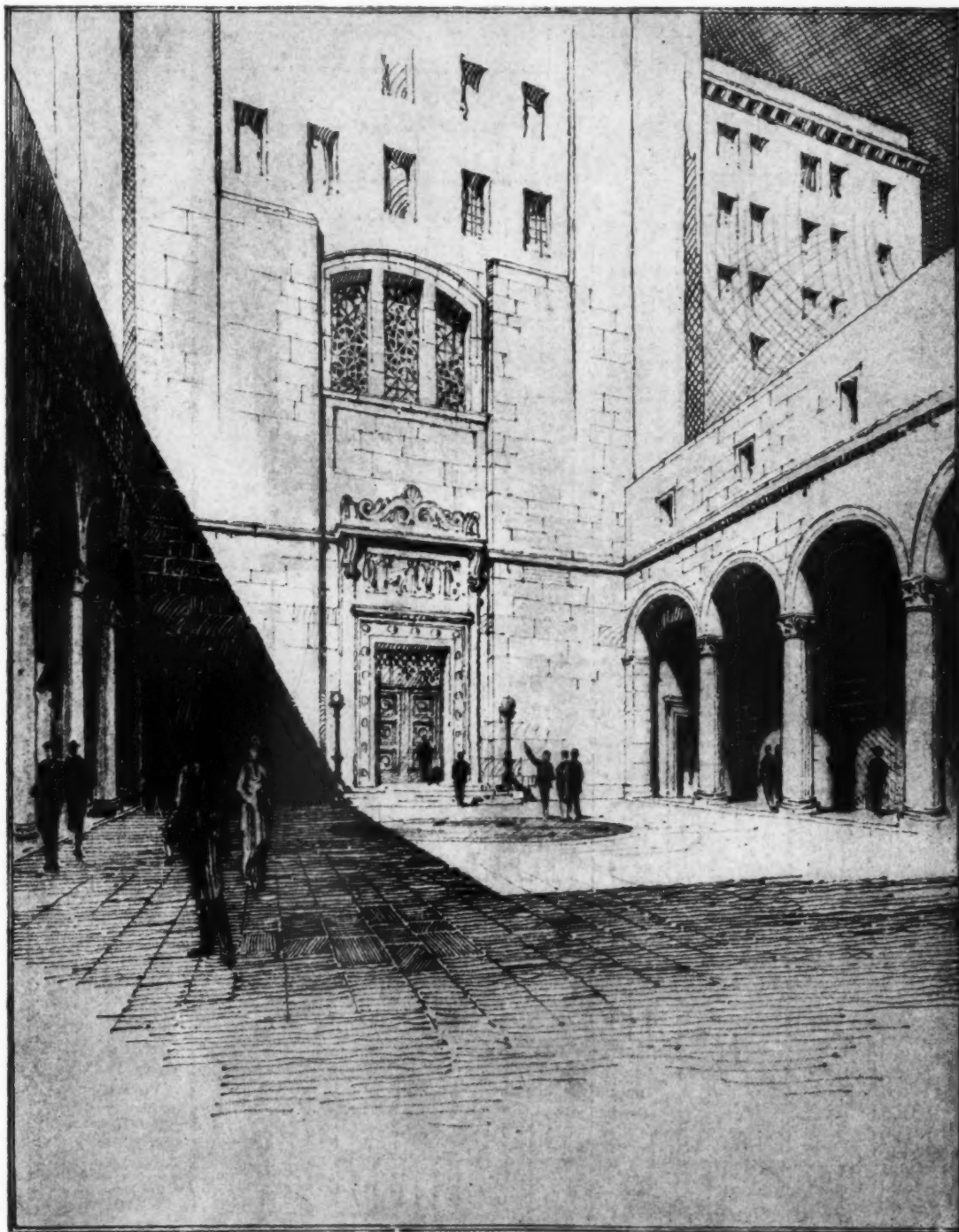
JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS

(For other plans see Plate Section)

JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS
(For other plans see Plate Section)



JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS
(See plan on back)

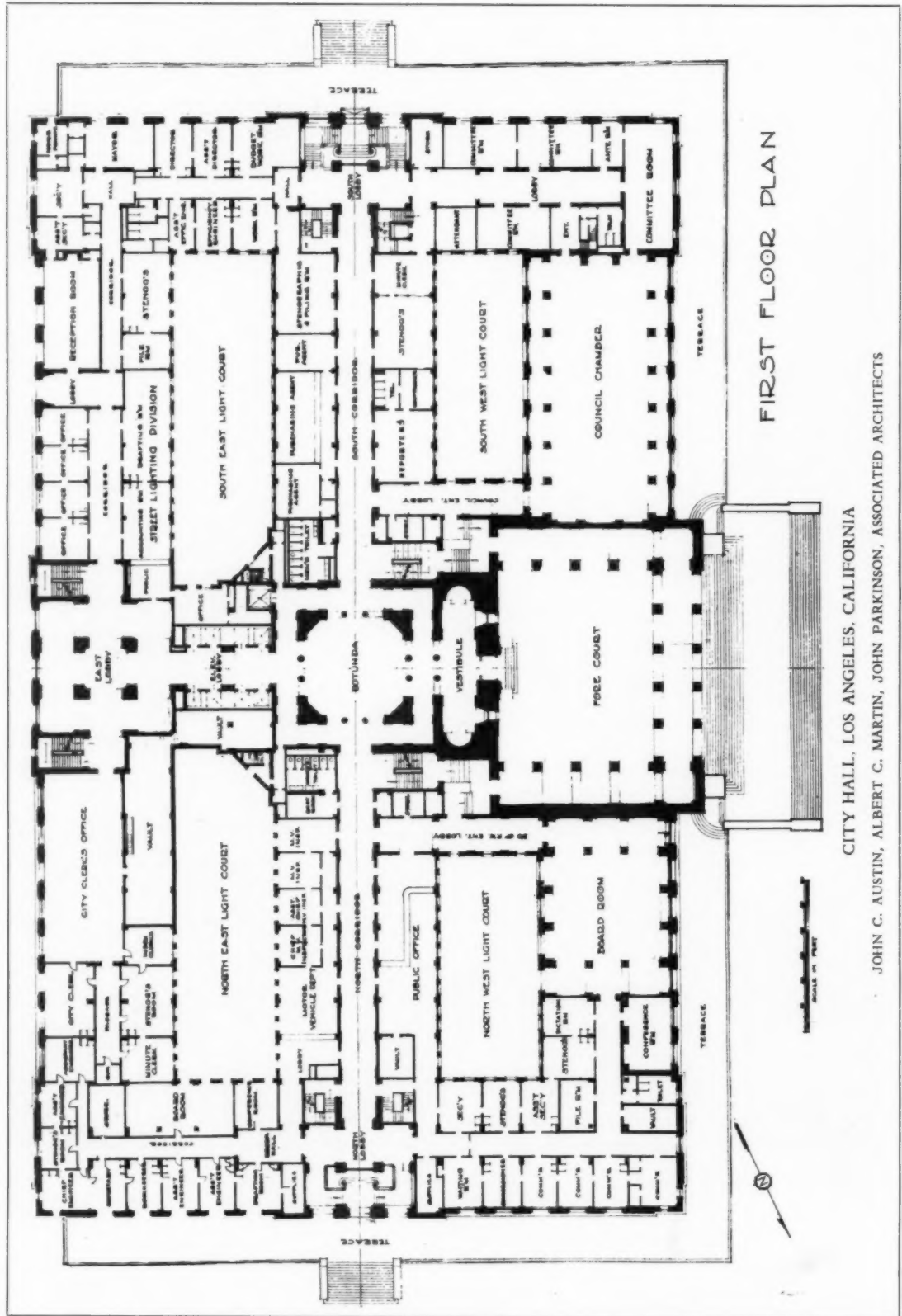


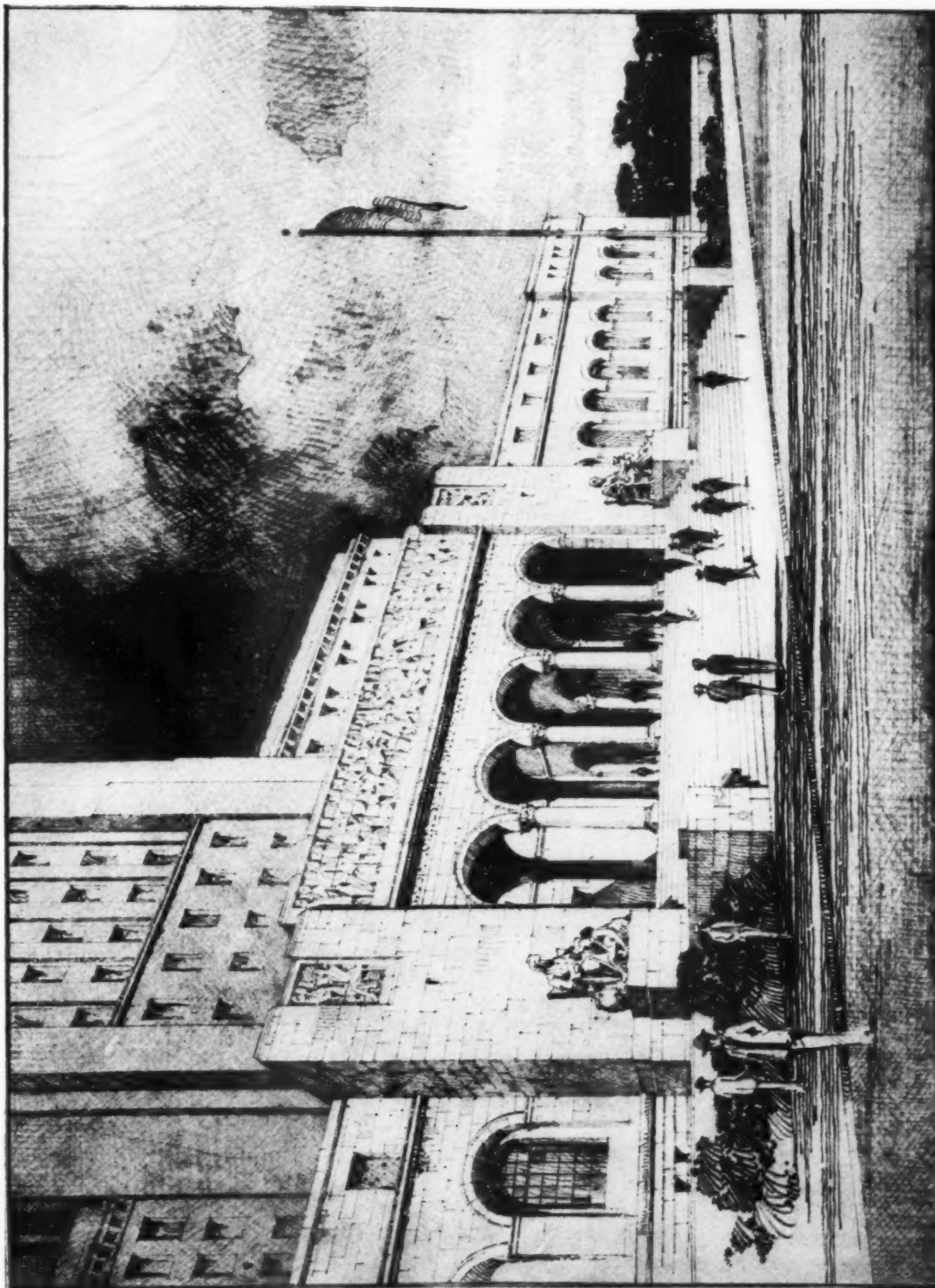
THE FORECOURT

CITY HALL, LOS ANGELES, CALIFORNIA

JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS

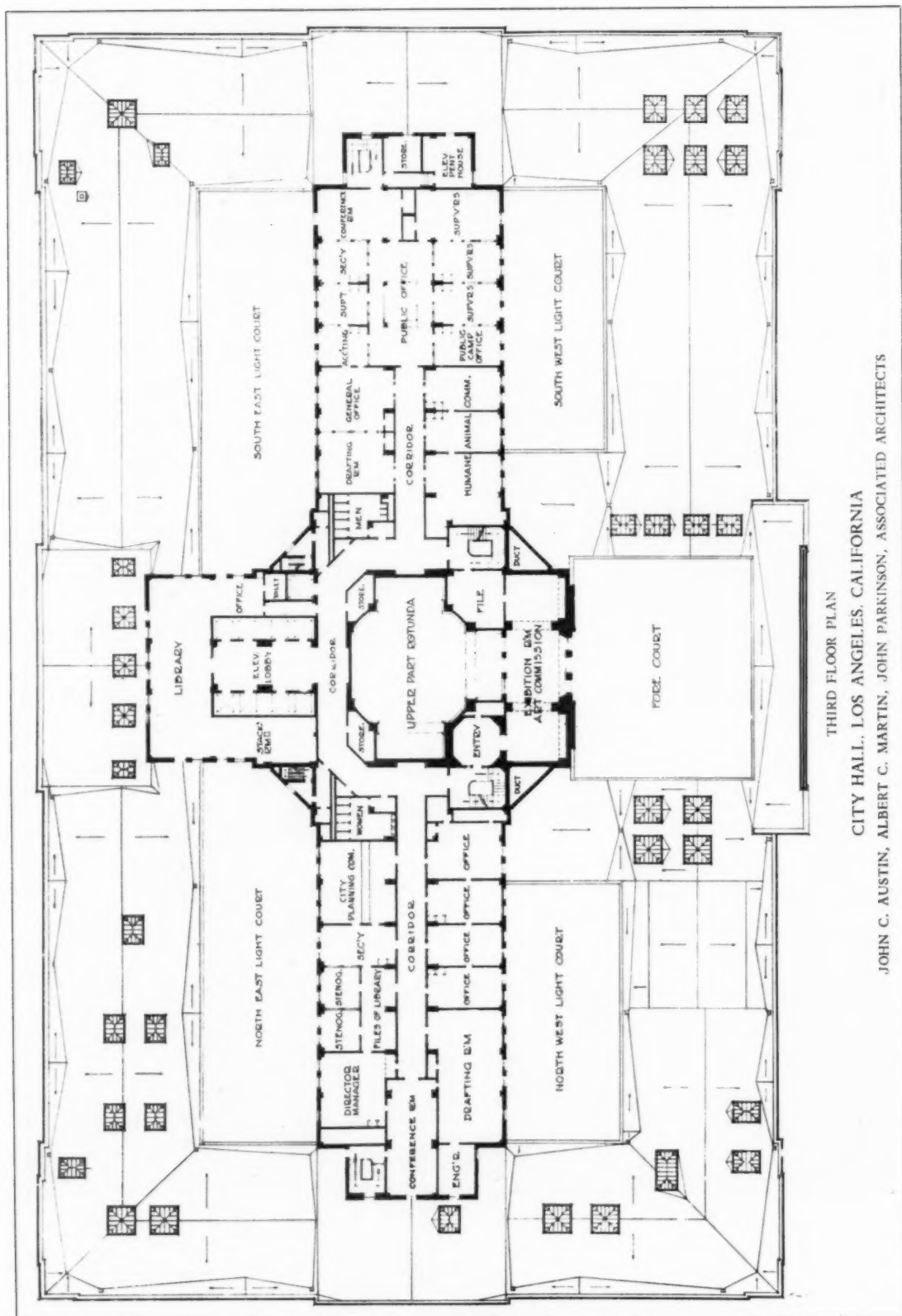
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CITY HALL, LOS ANGELES, CALIFORNIA

JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS
(See plan on back)



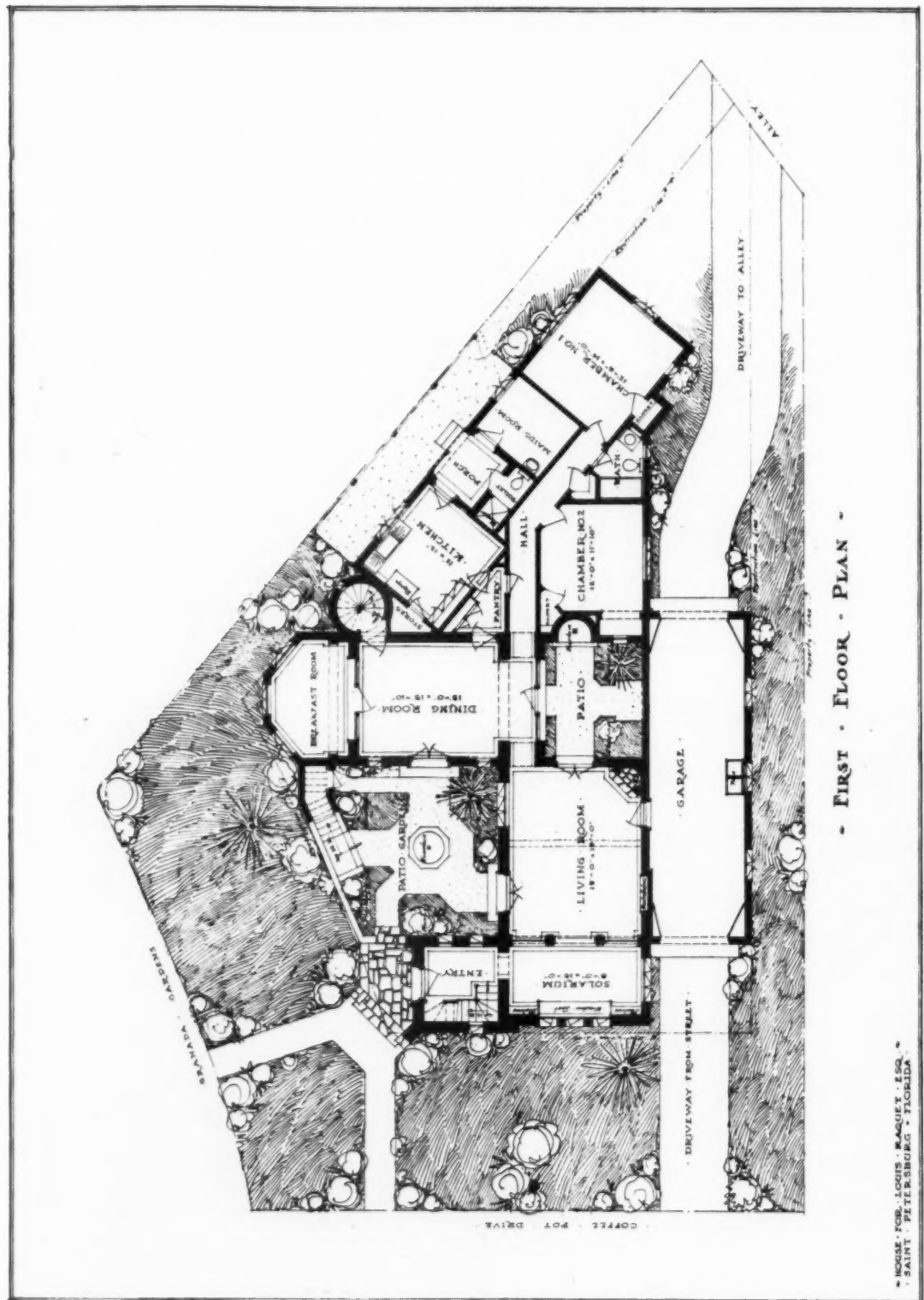
THIRD FLOOR PLAN
CITY HALL, LOS ANGELES, CALIFORNIA
JOHN C. AUSTIN, ALBERT C. MARTIN, JOHN PARKINSON, ASSOCIATED ARCHITECTS



HOUSE OF LOUIS RAQUET, SAINT PETERSBURG, FLA.

HARRY F. CUNNINGHAM, ARCHITECT

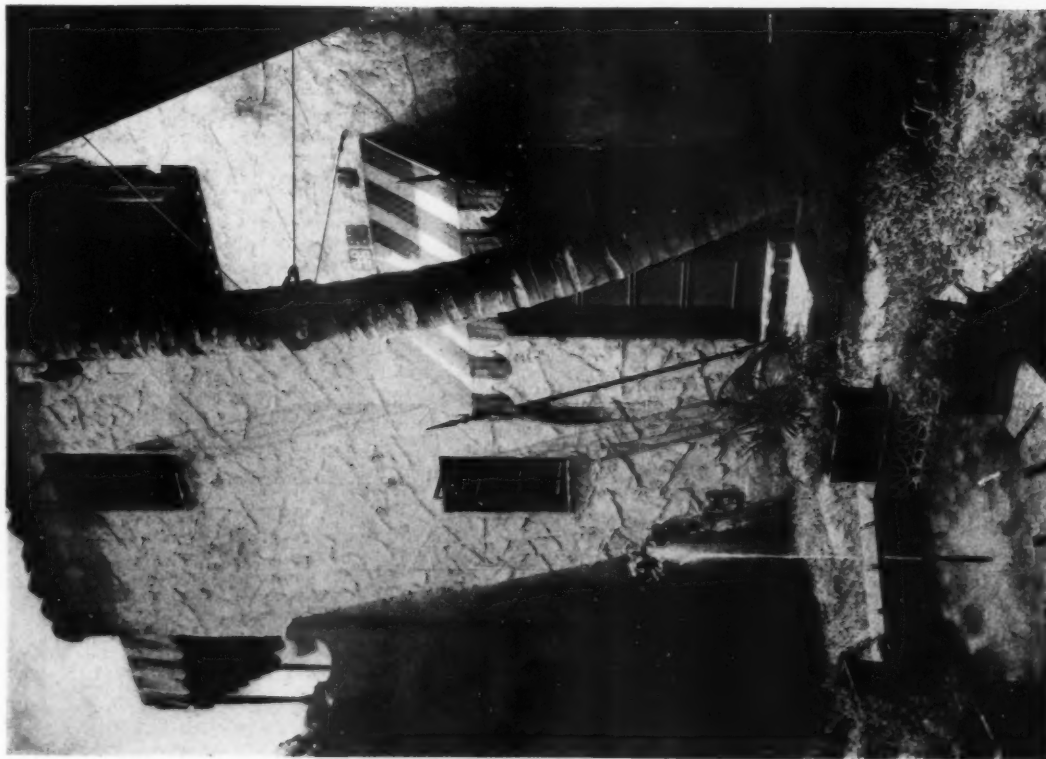
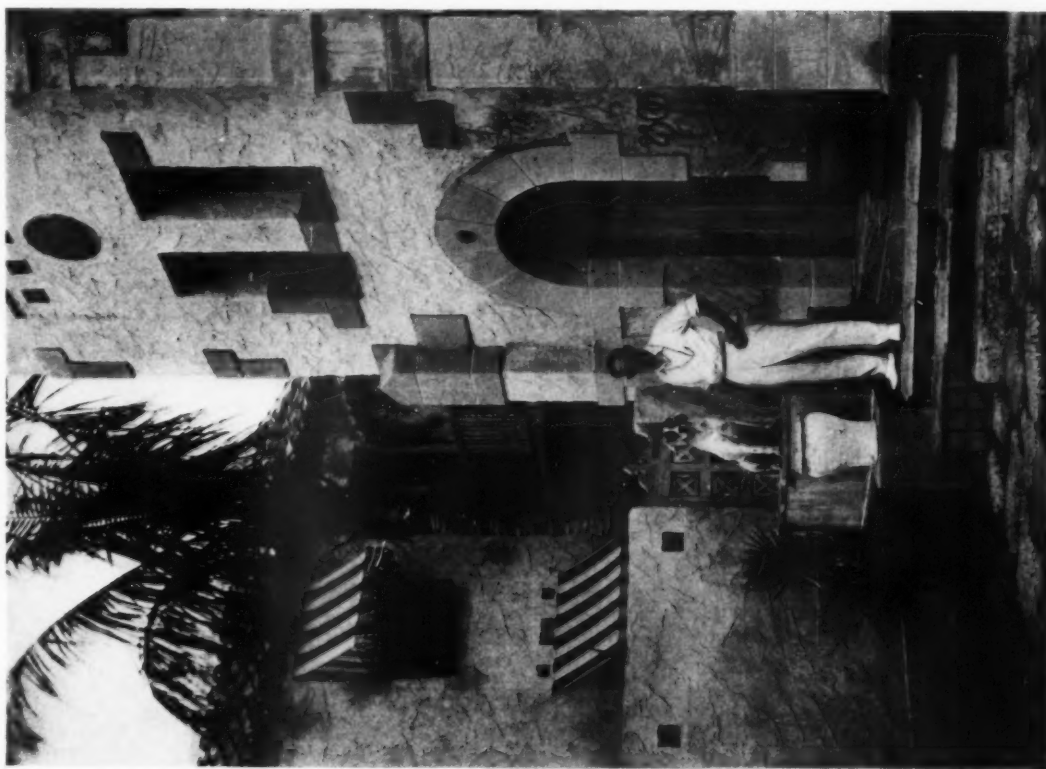
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- FIRST FLOOR PLAN -

HARRY F. CUNNINGHAM, ARCHITECT

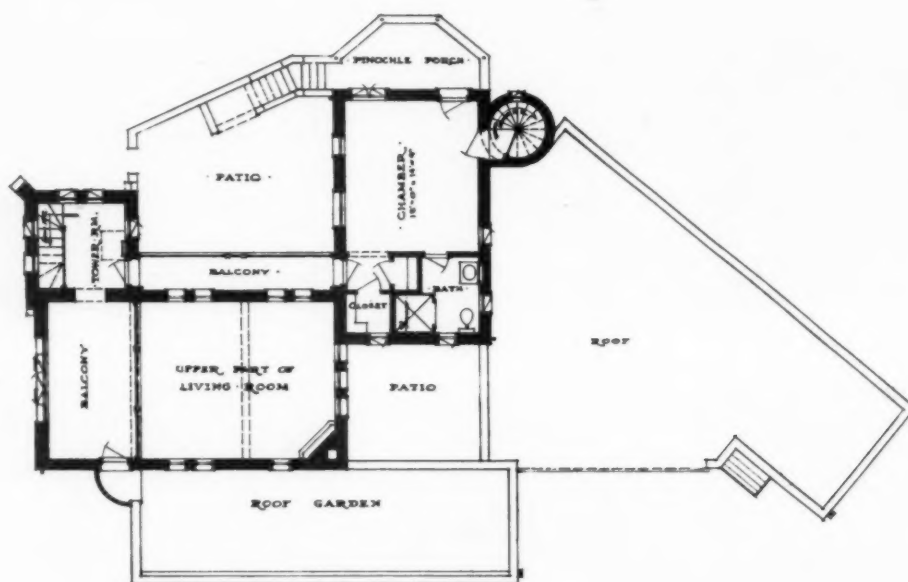
HOUSE FOR LOUIS MAGNET, ESQ.
SAINT PETERSBURG, FLORIDA



HOUSE OF LOUIS RAQUET, SAINT PETERSBURG, FLA.

HARRY F. CUNNINGHAM, ARCHITECT

(See plan on back)



SECOND FLOOR PLAN

HOUSE OF LOUIS RAQUET, SAINT PETERSBURG, FLA.

HARRY F. CUNNINGHAM, ARCHITECT



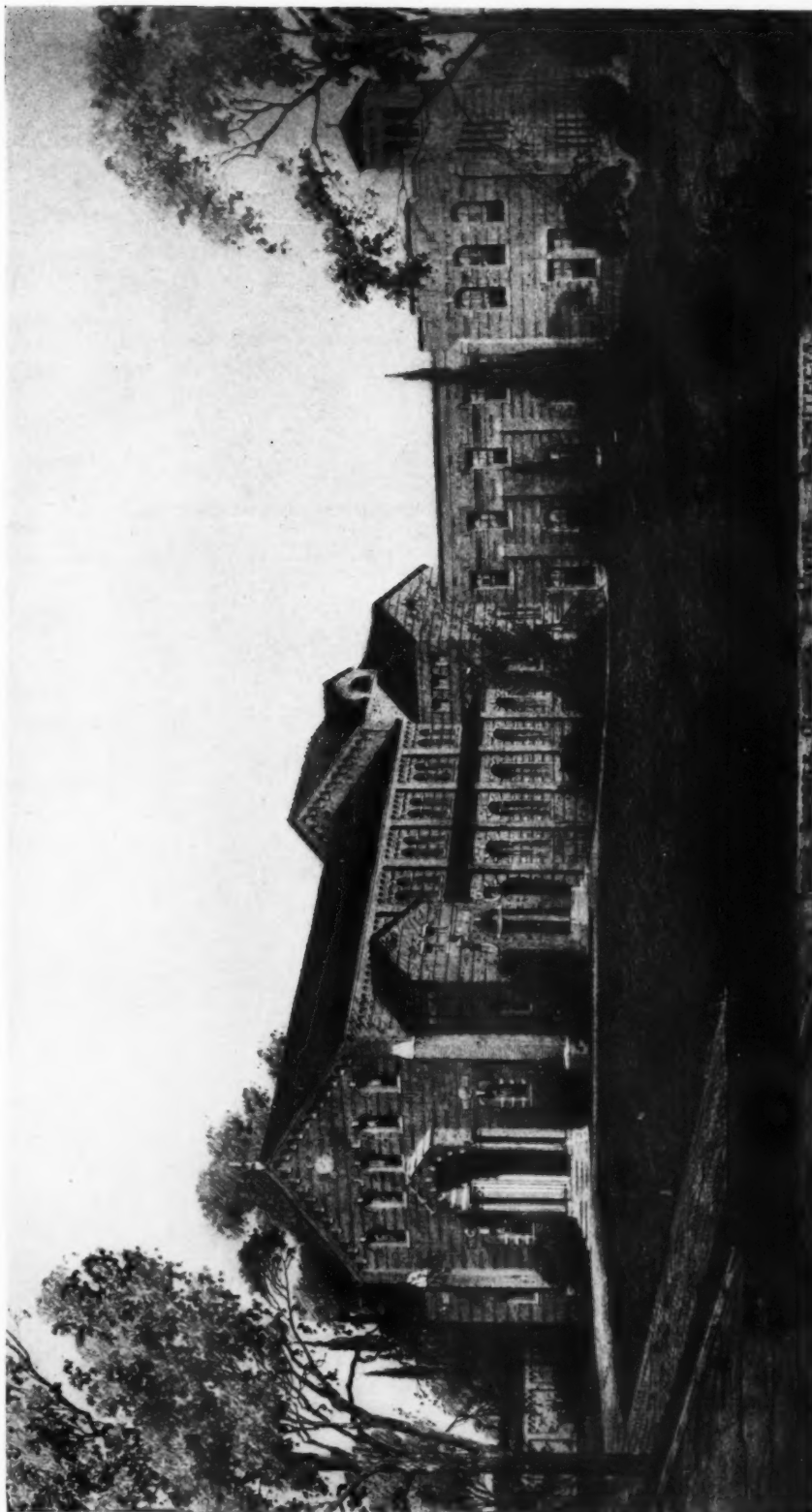
HOUSE OF LOUIS RAQUET, SAINT PETERSBURG, FLA.

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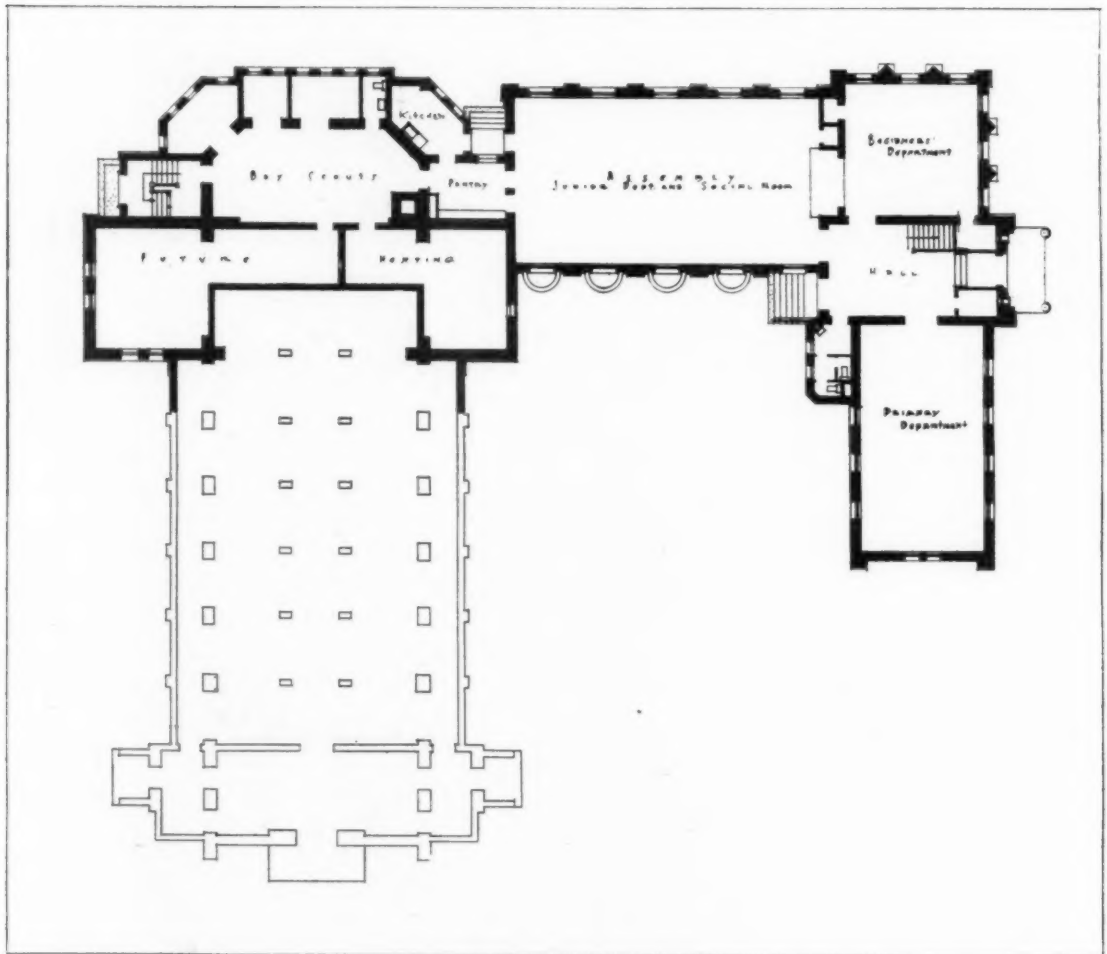


HOUSE OF LOUIS RAQUET, SAINT PETERSBURG, FLA.

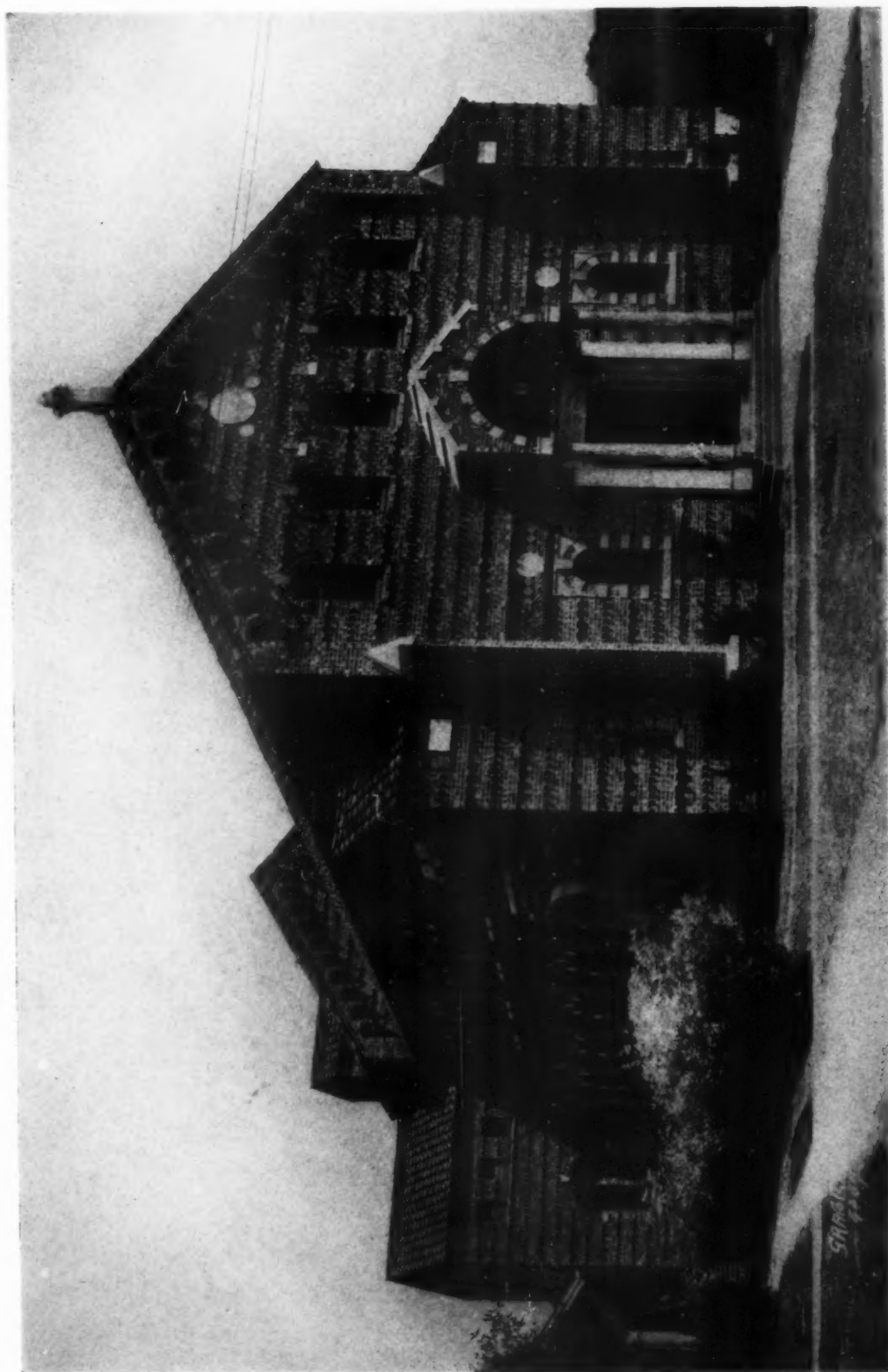
HARRY F. CUNNINGHAM, ARCHITECT



RENDERED PERSPECTIVE SHOWING FINAL DEVELOPMENT
KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.
JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS
(See plan on back)



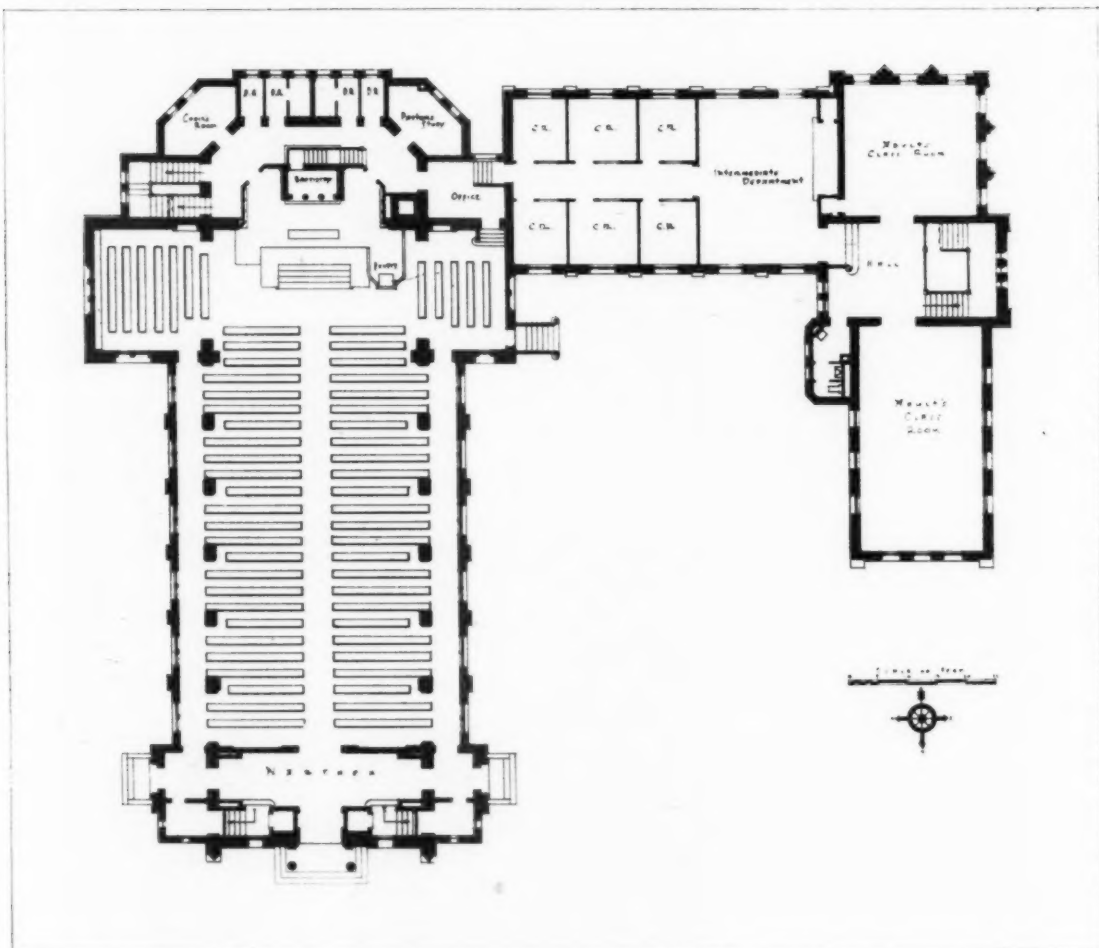
KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.
JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS



KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.

JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS

(See plan on back)



KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.

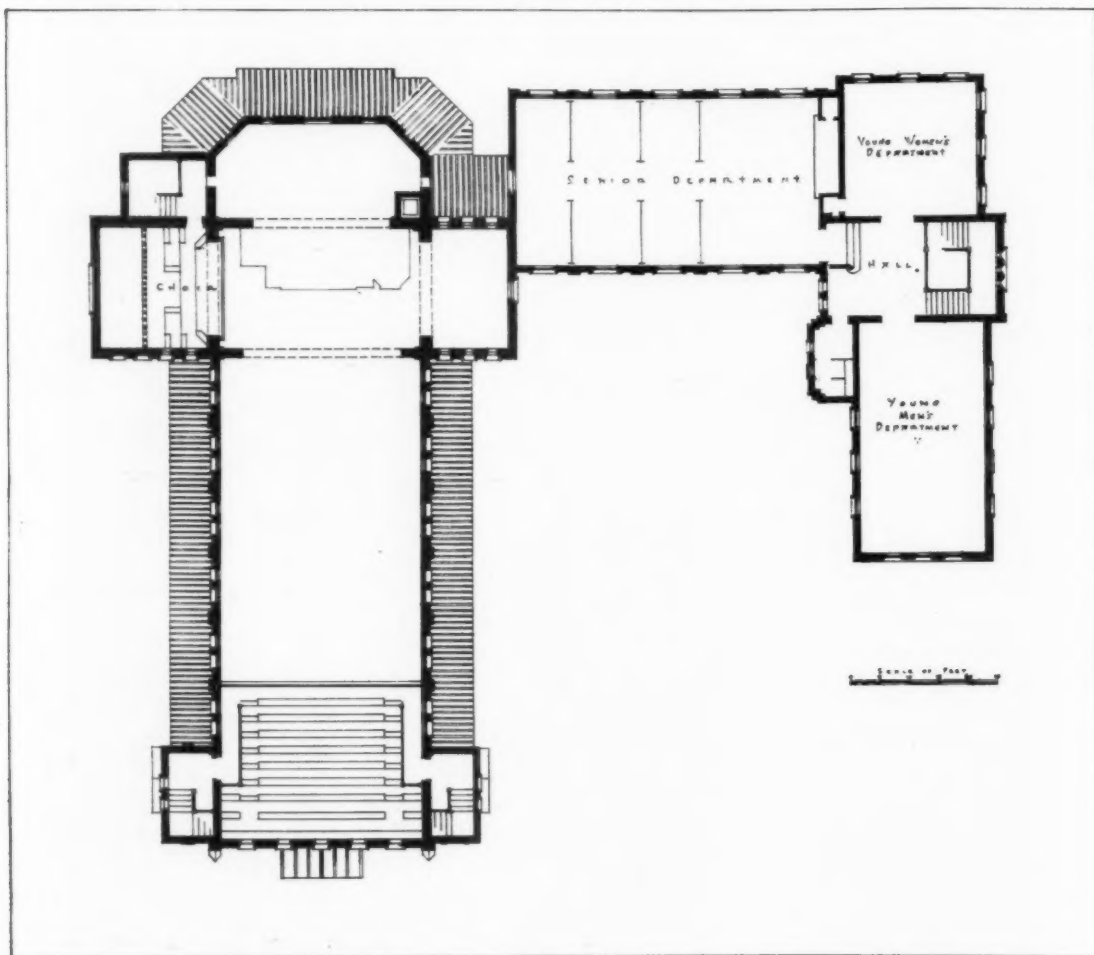
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KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.

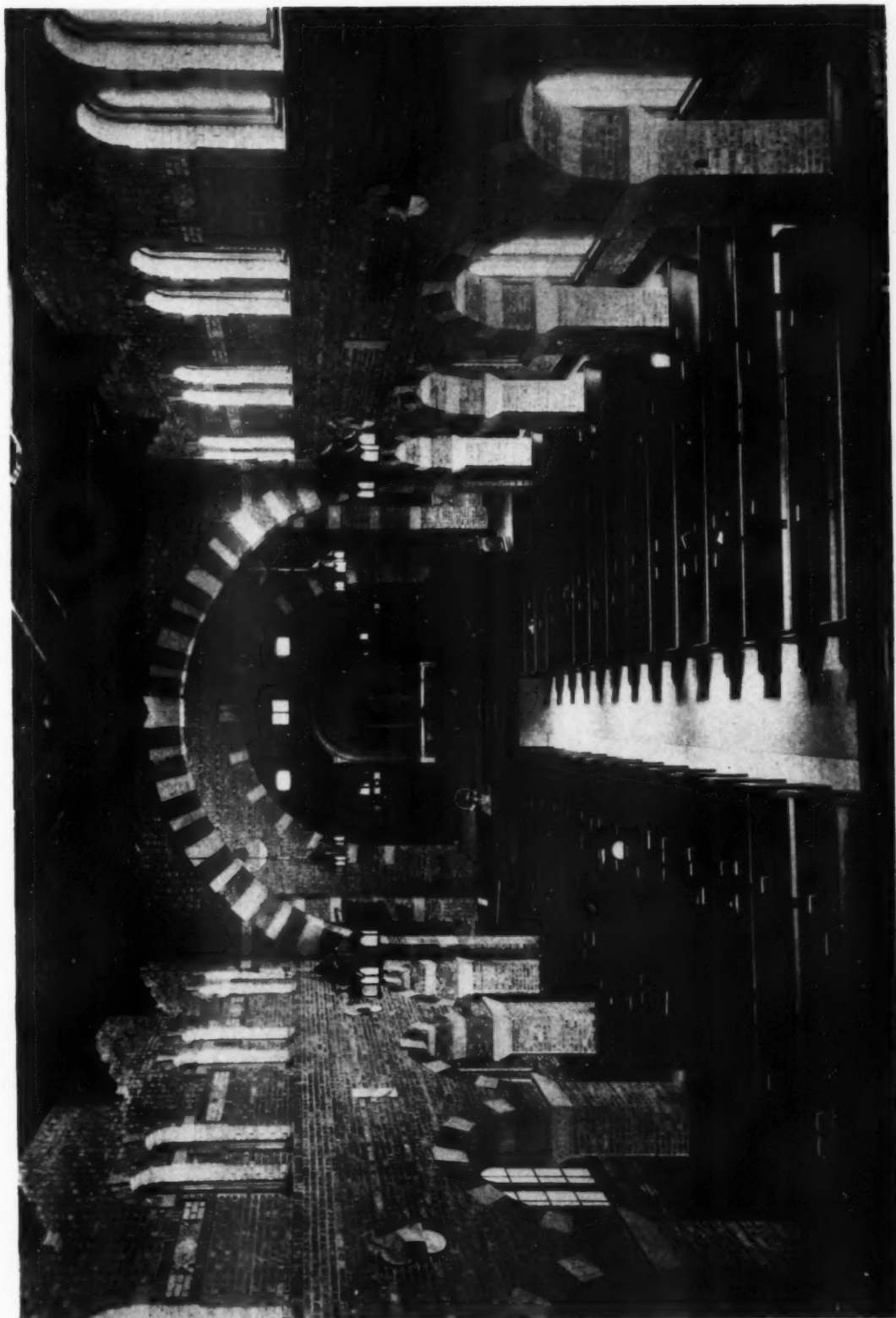
JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS

(See plan on back)



KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.

JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS



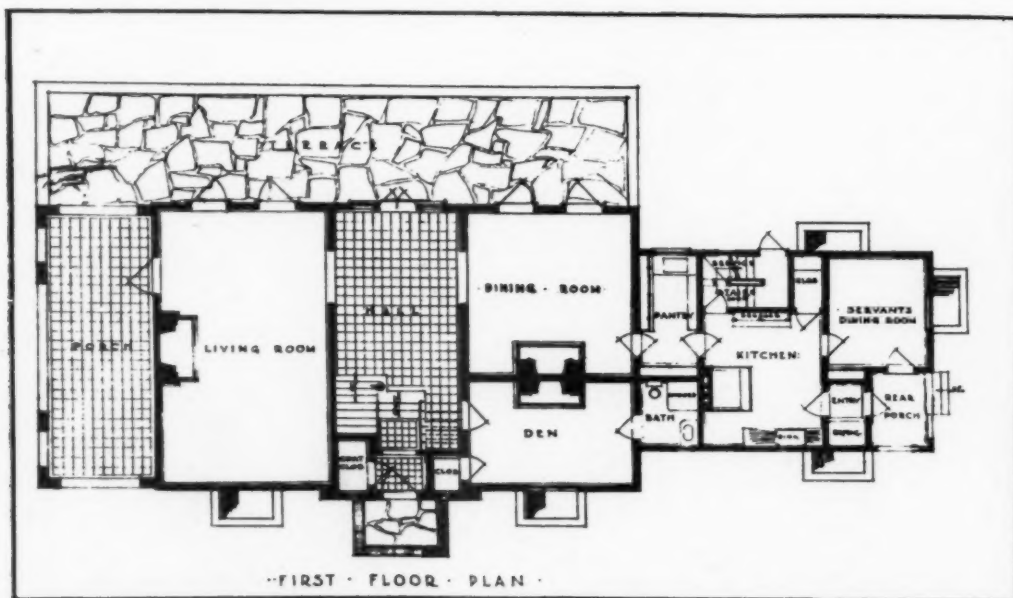
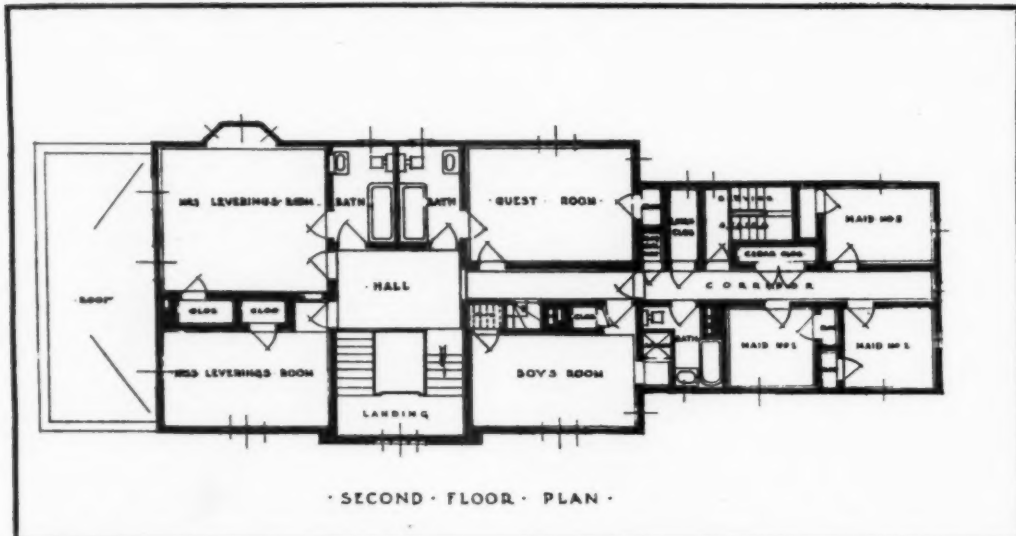
KINGS HIGHWAY CHRISTIAN CHURCH, SHREVEPORT, LA.
JONES, ROESSE, OLSCHNER & WIENER, ARCHITECTS



HOUSE OF MRS. LAURA B. LEVERING, GREENWICH, CONN.

PHELPS BARNUM AND B. W. CLOSE, ASSOCIATED ARCHITECTS

(See plans on back)



HOUSE OF MRS. LAURA B. LEVERING, GREENWICH, CONN.
 PHELPS BARNUM AND B. W. CLOSE, ASSOCIATED ARCHITECTS



HOUSE OF MRS. LAURA B. LEVERING, GREENWICH, CONN.

PHELPS BARNUM AND B. W. CLOSE, ASSOCIATED ARCHITECTS



HOUSE OF MRS. LAURA B. LEVERING, GREENWICH, CONN.

PHELPS BARNUM AND B. W. CLOSE, ASSOCIATED ARCHITECTS



SEAMEN'S BANK FOR SAVINGS, NEW YORK

BENJAMIN WISTAR MORRIS, ARCHITECT

AWARDED FIRST PRIZE BY DOWNTOWN LEAGUE



CHARLES F. NOYES, Chairman; Major A. J. S. Holton, of Clinton & Russell, architects, and Richard S. Elliott, acting as a committee for the Downtown League, have announced the awards for the two best buildings erected in the downtown district during 1926 and for the two best alterations. In making the awards the Committee states that consideration was given to the development of the properties by the owners and architects and the quality of work as well as design. The value of the improvements to the locality that they serve was also taken into consideration.

The first award was made to the Seamen's Bank for Savings for the new building completed at the corner of Wall and Pearl Streets. The building is of skeleton steel construction and heavily fireproofed throughout. The exterior walls are of Plymouth granite and brick. The new building provides, in addition to the part required by the bank, ten rentable floors—desirable space in small or large units. The tradition of the bank is expressed in decorative features of marine life and activities, both on the exterior and interior walls. Benjamin Wistar Morris was the architect.

The second award for new buildings downtown goes to 41-43 Maiden Lane, from plans of Louis Allen Abramson. In designing the front, three main problems were presented: 1. A design suitable for a narrow street. 2. A design with a maximum of glass area. 3. A design suggestive of the silversmith's art—yet adaptable for various tenancies. A design suitable for a narrow street is accomplished primarily by eliminating all cornices and projecting members tending to foreshorten the front. Fineness of all detail near the eye is also stressed in this connection.

41-43 MAIDEN LANE, NEW YORK

LOUIS ALLEN ABRAMSON, ARCHITECT

AWARDED SECOND PRIZE BY DOWNTOWN LEAGUE

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atomic nucleus. It is shown that the structure of the nucleus is determined by the interaction of the nucleons, which are the particles that make up the nucleus. The interaction is described by the strong interaction, which is the most powerful of the four fundamental interactions.

2. The second part of the paper is devoted to a discussion of the experimental results obtained in the study of the structure of the atomic nucleus. It is shown that the experimental results are in good agreement with the theoretical predictions of the theory of the structure of the atomic nucleus.

3. The third part of the paper is devoted to a discussion of the applications of the theory of the structure of the atomic nucleus. It is shown that the theory has many important applications in the field of nuclear physics and in the field of the development of nuclear energy.

4. The fourth part of the paper is devoted to a discussion of the future prospects of the theory of the structure of the atomic nucleus. It is shown that there are many interesting problems that remain to be solved in the field of the structure of the atomic nucleus.

5. The fifth part of the paper is devoted to a discussion of the conclusions of the paper. It is shown that the theory of the structure of the atomic nucleus is a very important and interesting field of research in nuclear physics.

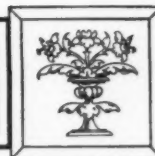
6. The sixth part of the paper is devoted to a discussion of the bibliography. It is shown that there are many interesting papers on the subject of the structure of the atomic nucleus.

7. The seventh part of the paper is devoted to a discussion of the acknowledgments. It is shown that the author wishes to thank the many people who have helped him in the preparation of this paper.

8. The eighth part of the paper is devoted to a discussion of the references. It is shown that the author has used many references in the preparation of this paper.



EDITORIAL COMMENT



POSSIBLY few members of The American Institute of Architects have as good opportunities to note the well directed activity of the Committee on Public Information of the Institute as do the editors of architectural journals. This Committee, under the efficient direction of its chairman, Wm. Harmon Beers, is broadcasting not only to the architectural press, but also to daily papers and art journals very valuable information as to current news in Institute matters, and also matters of interest as to architecture everywhere. This is a long and carefully taken step in the direction of educating the general public in matters architectural. Possibly the Committee would more broadly function if it had a sufficiently large appropriation, but taking into account the means available, it is doing a very valuable constructive work.



THE merry war between Harvey Wiley Corbett and Henry H. Curran, Counsel to the City Club, New York, as to "skyscrapers" goes merrily on. We continue to build "skyscrapers" and we probably shall as long as clients are disposed to furnish the money.

It was interesting to note the attitude of these two men at the symposium held during the League Exposition. Corbett is logically an exponent of "skyscrapers" because he has built very successful ones, and as a matter of fact is himself built on skyscraper lines, and has his office as near the sky as he can place it. Curran, arguing from purely academic lines, or on methods which he feels are after the best approved civic practice, believes that the skyscraper is the cause of traffic congestion.

Here we have two men of wide experience, men who have thoughtfully studied this skyscraper problem, directly opposed in their views. "Who shall decide when doctors disagree?" Undoubtedly, the man who owns the property and who pays the bills. What influence, if any, the debate between Messrs. Corbett and Curran will have on him remains to be seen.



WE were recently appealed to by an architect in a large city of the Middle West to obtain information from the Fifth Avenue Association of New York relative to its methods of conducting its annual competition for the best new and best altered commercial buildings in what is known as the Fifth Avenue section. It appears that a citizen of the city in which this architect resides has volunteered to defray the expenses of similar awards for the best work done in

this city and the Committee on Public Information of the local chapter of The American Institute of Architects has taken the proposition in hand, gathering such information as may aid it in establishing a basis for judging the work done and a method of making the awards. THE AMERICAN ARCHITECT encourages such action. In the hope that other cities may find it possible to conduct similar competitions, a memorandum of rules and regulations adopted by the board of directors of the Fifth Avenue Association for the guidance of its committee on architectural betterment is printed amongst the current news items on another page of this issue.

It is undoubtedly true that there are many small municipalities throughout the United States in which a feeling of civic pride is largely developed, and it is also undoubtedly true that the workers in these municipalities, who are endeavoring to achieve civic betterment, have only to receive a constructive suggestion in order to carry it to a well developed conclusion. We know of no better way to accomplish two desirable purposes—the promotion of a knowledge of good architecture and the pride in possession of a building that has been pronounced architecturally good. It is for these reasons that THE AMERICAN ARCHITECT, as previously stated, desires to encourage this form of competition in building and it will be glad to lend its services to any group in any city toward the framing of regulations and the construction of a proper committee to carry it forward.

The methods employed by the Fifth Avenue Association might be adopted with great success by any municipality, and for this reason they are described in full elsewhere in this issue.



THE minority in Congress having successfully steered a gerrymander up to the hour of adjournment, that non-functioning body has gone home to mend its political fences, and left much important work undone. Among these derelictions is the failure to appropriate the money necessary to the carrying forward of the Federal Building Bill that was passed earlier in the session. This important matter is perforce at a standstill, and will remain so until Congress convenes in the Fall, or is earlier called in special session by President Coolidge.

This is only one illustration of the difficulty of forecasting the amount of building that will be done during the coming year. However, difficulties seldom deter the enthusiastic prophet.

THE present propaganda as to color in architecture, while in a large part "special pleading," is none the less something that may very well engage the attention of architects. Color, as applied to the exterior of buildings, is not restricted to the monumental type, the skyscraper or the elaborate structures of various designs. It has to do with even the smallest type of building to be found in city or country. In fact, color as applied to the roadside houses would transform our highways and produce an effect that would approach that to be found in England and other European countries. Color, therefore, is not a matter for the big town man; it is something that has appeal to architects everywhere.

What we must learn at the outset is just exactly what is meant by color and how to get the best, or most artistic effect. The uninitiated are apt to disregard the fact that color is but the mixing of red, yellow and blue to secure the countless grays, shades and tints that are possible. This the architect should fully learn, and at the same time that a true effect of color, in its real sense, is obtained by the shadows cast by mouldings and wrought iron work.

Sculptors, who work in marble and plaster, speak in terms of "color." This may be explained by an example that comes to mind. In the Metropolitan Museum of Art there is a bust of a Nubian, the blackest of black men, chiseled from a block of pure white marble. The effect of a black man is so outstanding that even the least trained observer will notice it.

The examples of color in architecture displayed at the recent League Exposition had considerable architectural value, but they seemed only to consider color as applied to large structures. We want to emphasize what we said at the outset that color as applied to architecture is every architect's business.

FOLLOWING the issuing of a tentative report "Recommended Building Code Requirements for Working Stresses in Building Materials", by the United States Bureau of Standards in May, 1925, this journal in an editorial called attention to the fact that while the report accepted the work done by

various organizations and based the recommended working stresses for certain materials upon those determined by these organizations, no recognition had been given the work of organizations of steel interests and the progress that has been made in the production of structural steel of reliable quality. The tentative report recommended a fibre stress of 16,000 pounds for steel of "structural grade" and 18,000 pounds for "steel for bridges", both conforming to A.S.T.M. requirements. The report distinctly classed the A.S.T.M. "structural grade" steel with steel "obtained without a definite specification." Without brief for the steel construction interests nor any other interest, but with a desire to see justice done, attention was called to the various features that appeared to be ill considered and of vital importance to the building industry.

As a result of this editorial and those of other journals, interested authorities presented their views to the Building Code Committee. Many of these suggestions were favorably considered by the members of the Committee with the result that steel construction is more fairly treated in the final report. The section of the report covering structural steel now distinguishes steel as: 1. "Steel acceptable to the building official, but of which the origin and physical characteristics are not definitely determined." This is known as "acceptable steel" and a stress of 16,000 pounds per sq. in. direct axial tension on net sections is allowed. 2. Steel Conforming to "the A.S.T.M. Standard Specification for Structural Steel for Buildings, Serial designation A9-24" is termed Standard Steel and permits a stress of 18,000 pounds.

The final report of the Building Code Committee entitled "Recommended Building Code Requirements for Working Stresses in Building Materials", indicates the careful consideration that the members of the Committee gave the entire subject. If the code as finally presented fails to satisfy all interests, and no one of experience will expect it to be universally acceptable, the Committee may still feel that its efforts were justified by its ready acceptance by a majority.

INTERIOR ARCHITECTURE

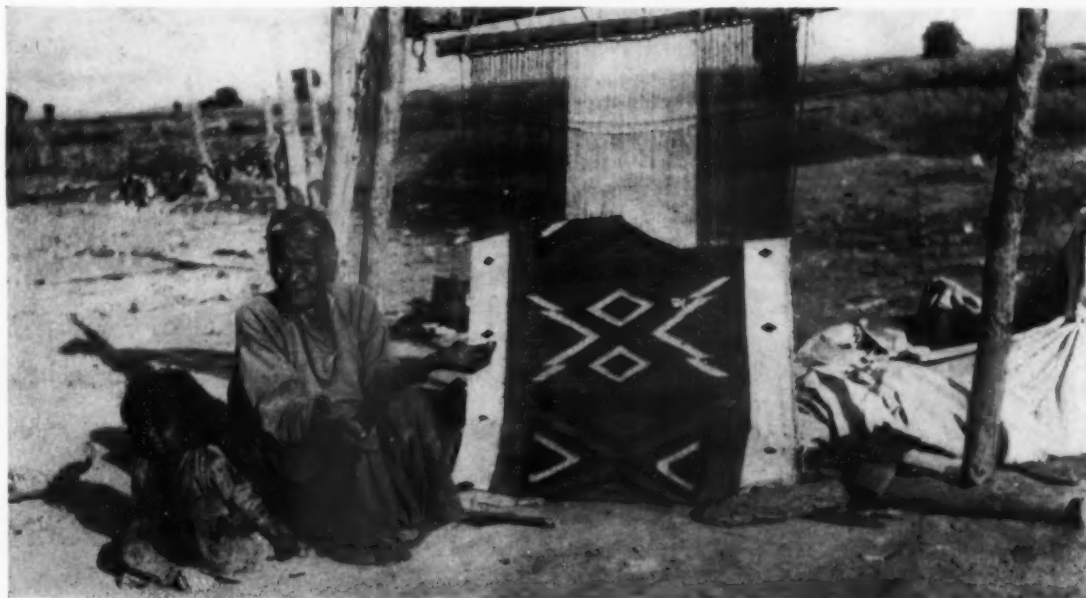
TRADITIONAL ART OF THE AMERICAN INDIAN

CERTAIN people are continually emphasizing the fact that there are no artistic traditions in this country,—that the country is not old enough yet to have such traditions,—while others just as boldly claim that, on account of the streak of European blood in our veins, such traditions as we now have are largely those of Europe, although we take exception to this latter statement. The fact is that the traditions of this country are, to a certain extent, regional. The traditions of the Puritans are closely tied up with the history of New England; in certain sections of the South the people still pride themselves on their French descent, and the people in certain localities of the Southwest cherish their direct inheritance from the early Spanish settlers. But further back than any of these can trace, the country was inhabited by Indians of purely American origin. Certain of our traditions, then, we may have inherited from the American Indian.

While the primitive and often crude methods, by which the products of their workmanship were produced, did not allow of elaborate ornamentation, it is true that in certain arts the American Indians were especially adept, and the artistic value which these

particular products so decidedly possessed was enlivened by the simplicity of the design and the brilliancy of the colors. We refer especially to the art of pottery making and rug weaving. In many of the designs originated by the Indians of this country, symbols of their religion were given a decorative value and introduced as features of the design. The patterns generally, due, in a certain measure, no doubt, to the primitive methods employed, consisted of unusual and interesting arrangements of straight lines. The symbols were introduced in fields of panels formed by line motives.

The old pueblo art of pottery making, up to a few years ago, seemed to be on the point of becoming a lost art. This was brought about, no doubt, by the deadening effect of contact with a race of considerably higher culture. In 1907, during the course of clearing away ruins and digging trenches for foundations, relative to certain research work under supervision of the School of American Research, established at Santa Fe, thousands of broken potsherds were dug up. It so happened that the manual labor employed in the undertakings of the school was done by men from the pueblo of San Idelfonso. At



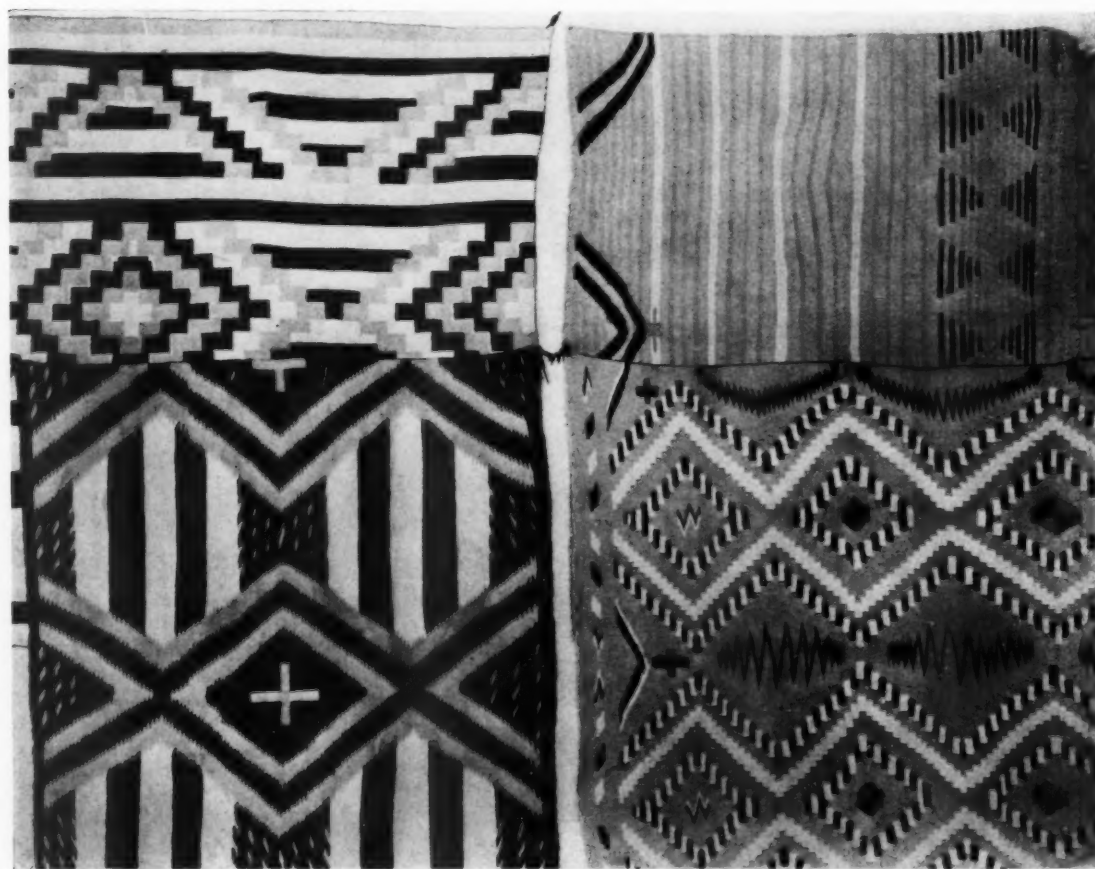
THE NAVAJOS STILL WEAVE THEIR RUGS ON CRUDE, HAND-MADE OUTDOOR LOOMS



POTTERY MADE IN THE SAN JULEPUNO PUEBLO
(Courtesy Museum of the American Indian)

ments of old ceramics vividly brought back to their minds recollections of olden times. They recalled the days when each pueblo produced its own type of pottery. Various symbols of the Indian religion furnished the basic motives for the decorative designs. There were thus presented unlimited opportunities for the development of different designs. About four hundred years ago there were living in New Mexico some twenty thousand Indians. This number were scattered amongst seventy odd pueblos or settlements, and each settlement was characterized by its own peculiar type of pottery design. The pottery was always made by the women of the pueblos. The various designs were handed down from mother to daughter, and the copyright, as we would call it today, was never infringed upon by either the women of other families in the same pueblo or by those in other pueblos. The American school began at once a revival campaign and by its encouragement and help in the sale of finished products, ceramic art at this pueblo was soon brought back to the high artistic level that it had reached centuries ago.

the sight of these old broken shreds and the symbols which their designs revealed, the memories of the older men were immediately stirred. These frag-



SYMBOLS OF THE INDIAN RELIGION WERE OFTEN INTRODUCED INTO THE DESIGNS OF THE OLD NAVAJO RUGS AS DECORATIVE MOTIVES

(From the collection in the Grace Nicholson Galleries)

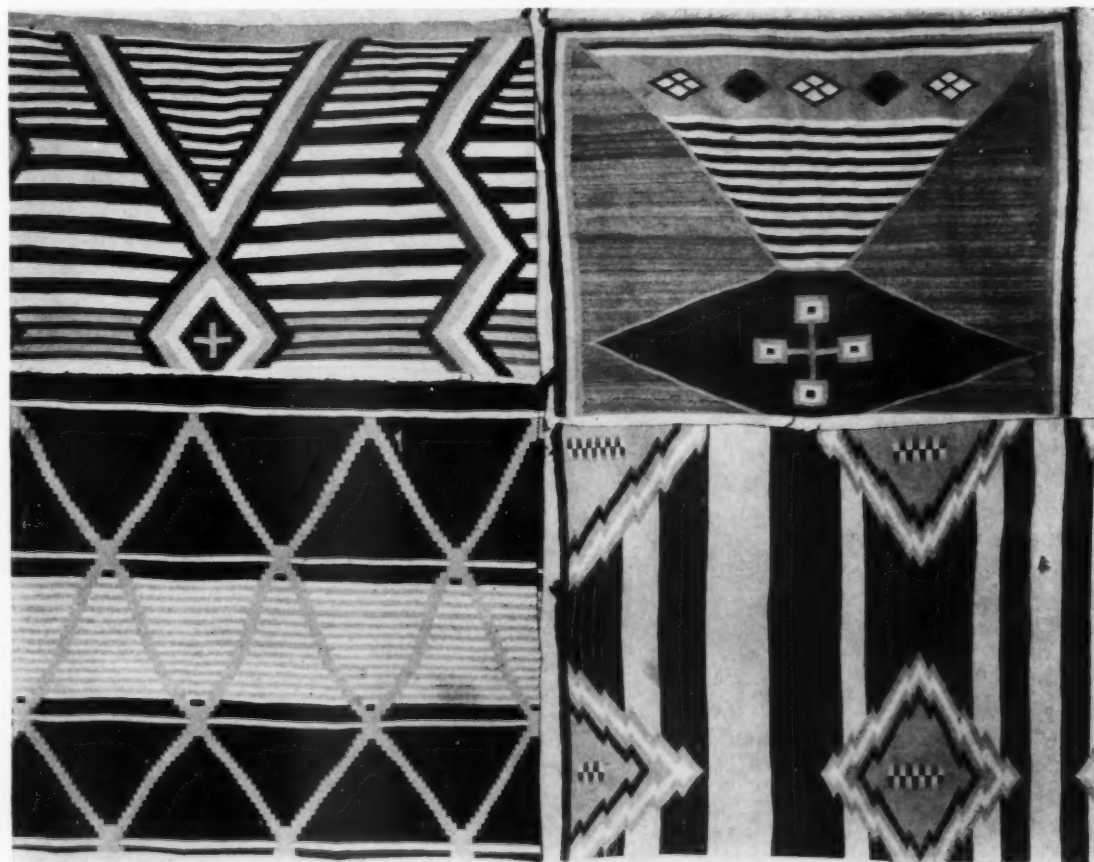
A similar attempt to revive interest in pottery making at the pueblo of Zia, on the Jemez River, in 1923, did not meet with such instantaneous success. There were thousands of broken shreds unearthed covered with old Jemez designs, but the superior excellence of the pottery of this locality was accounted for by the older women of the pueblo by the fact that the firing was done only in kilns fed with dried animal manure. One old woman called attention to the tradition that forbade the burning of manure in the pueblo from the middle of June until early the following Spring. However, last Summer many pieces of beautiful pottery, fired in the old traditional way, were produced. Thus, the pueblo art of pottery making in this country can no longer be called a lost art.

The designs and patterns of many of the rugs and pieces of pottery, for which the American Indian is responsible, might be executed in brick, for example, to give peculiar interest to a wall and retain its Americanism. Line patterns are peculiarly appropriate to our present dynamic mode of life. The old pueblo designs are distinctly American. How much



THE PUEBLO ART OF POTTERY MAKING IS BEING REVIVED
(Courtesy Museum of the American Indian)

better that we familiarize ourselves with products unearthed in this country than to indulge all our efforts in the old ruins of foreign countries!



THE DESIGNS OF THE ORIGINAL OLD NAVAJO RUGS WERE FORMED BY INTERESTING AND UNUSUAL ARRANGEMENTS OF STRAIGHT LINES

(From the collection in the Grace Nicholson Galleries)

ILLUSTRATING A SERIES OF ROOMS
DESIGNED BY AND FURNISHED UNDER THE DIRECTION OF
WILLIAM F. DOMINICK, *Architect*



LIVING ROOM IN HOUSE OF MRS. JANE H. PERKINS, GREENWICH, CONN.

WILLIAM F. DOMINICK, ARCHITECT

VISIBLE CONSTRUCTION IS THE FEATURE OF THE DESIGN, WITH HAND-HEWN TIMBERS AND ROUGH TEXTURED WALLS
PLAYING A PROMINENT PART



DUE TO STRUCTURAL CONDITIONS, A BUILT-IN CABINET HAS BEEN INTRODUCED INTO ONE END OF THE BAY IN LIVING ROOM OF HOUSE OF MRS. HART JACKSON, GREENWICH, CONN.



THE STRUCTURAL PLAN IS THE BASIS OF TREATMENT OF DINING ROOM IN HOUSE OF R. S. WILLIS, GREAT NECK, LONG ISLAND, N. Y.



ANOTHER VIEW OF LIVING ROOM OF HOUSE OF MRS. JANE H. PERKINS, GREENWICH, CONN.



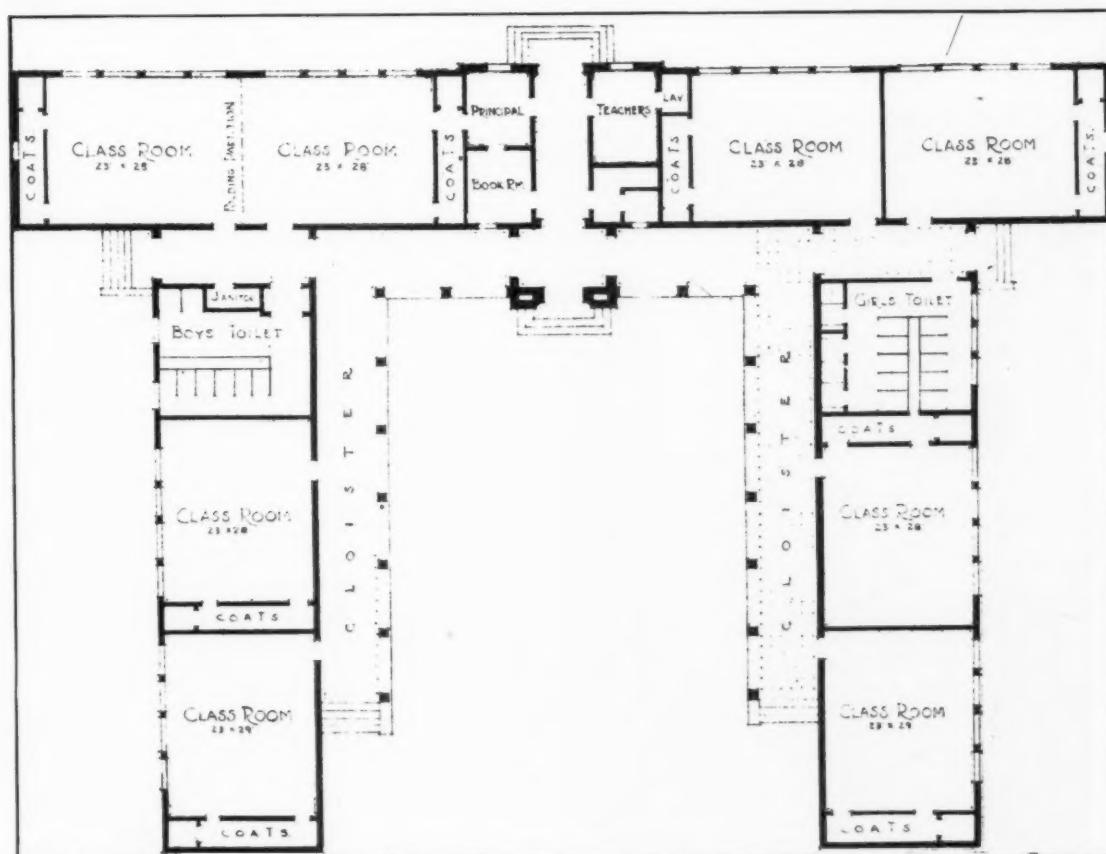
MANTEL ELEVATION IN LIVING ROOM OF HOUSE OF ROGER S. BALDWIN, GREENWICH, CONN.



ENTRANCE HALL AND MAIN STAIRCASE IN HOUSE OF ROGER S. BALDWIN, GREENWICH, CONN.

A GROUP OF BUILDINGS OF MODERATE COST

WITH DETAILS OF CONSTRUCTION, MATERIALS AND CUBIC COST

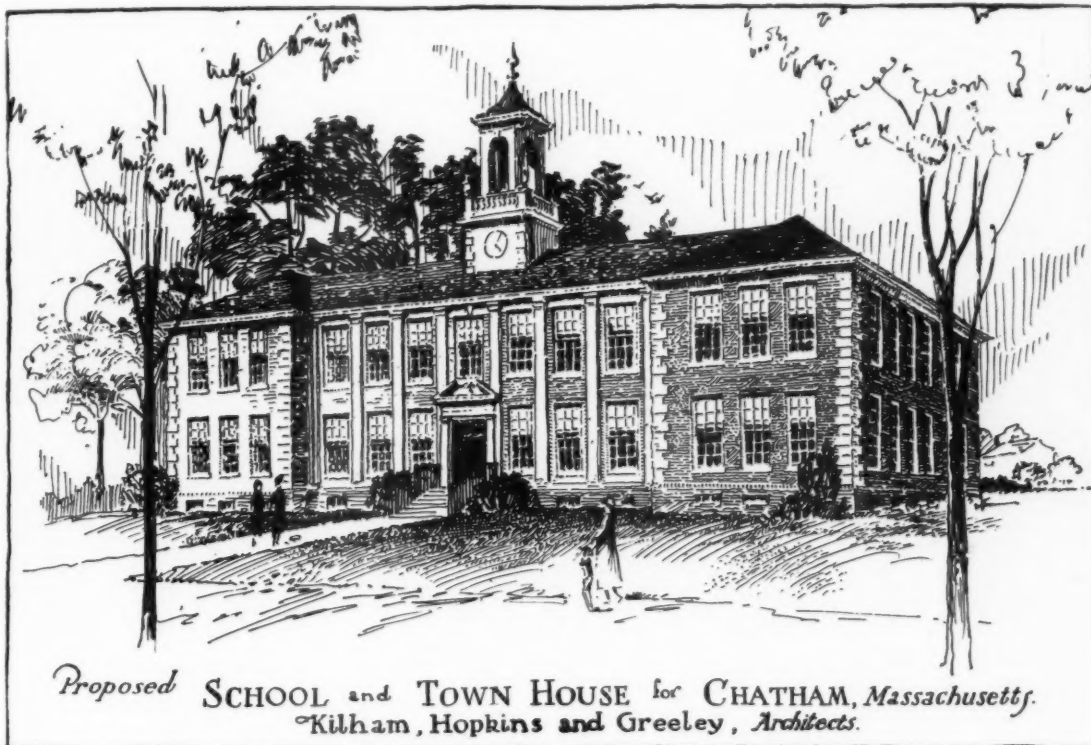


BEAUMONT GRAMMAR SCHOOL, BEAUMONT, CALIFORNIA—WITMER & WATSON, ARCHITECTS



EXTERIOR WALLS ARE OF HOLLOW TILES AND REINFORCED CONCRETE. THE ROOF IS OF MISSION TILE. FLOORS ARE OF NO. 1 VERTICAL GRAINED OREGON PINE AND PARTITIONS ARE OF WOOD STUD, AND WOOD LATH, COVERED WITH PLASTER, AND METAL LATH ON CEILINGS. TRIM ALSO IS OF OREGON PINE. THIS SCHOOL BUILDING IS LIGHTED BY ELECTRICITY AND HEATED WITH CAST IRON GAS RADIATORS, VENTED WITH FORCED ELECTRIC DRAFT. THE BUILDING WAS ERECTED IN 1921 AT A COST OF 21 CENTS PER CUBIC FOOT

BEAUMONT GRAMMAR SCHOOL, BEAUMONT, CALIFORNIA—WITMER & WATSON, ARCHITECTS



WALLS ARE OF BRICK COVERED WITH BRICK VENEER, WITH SLATE ROOF. INTERIOR PARTITIONS ARE OF WOOD STUDS, VARIOUS PORTIONS OF THE BUILDING BEING OF WOOD LATH, METAL LATH AND GYPSUM BLOCKS. FLOORS ARE CONSTRUCTED OF WOOD AND ALL TRIM IS WOOD. DOORS ARE ALSO OF WOOD. THE BUILDING IS HEATED BY WARM AIR, AND A SEPTIC TANK SYSTEM OF DRAINAGE IS INSTALLED. PLUMBING PIPES ARE, IN VARIOUS CASES, OF CAST IRON, WROUGHT IRON AND BRASS. AN ELECTRIC SYSTEM OF LIGHTING IS INSTALLED AND A COMPLETE TELEPHONE SYSTEM. PLUMBING FIXTURES ARE OF VITREOUS WARE AND ENAMELED IRON. WATER IS SUPPLIED BY A PUBLIC SUPPLY SYSTEM. THE BUILDING WAS ERECTED IN 1924 AT A COST OF 41 CENTS PER CUBIC FOOT

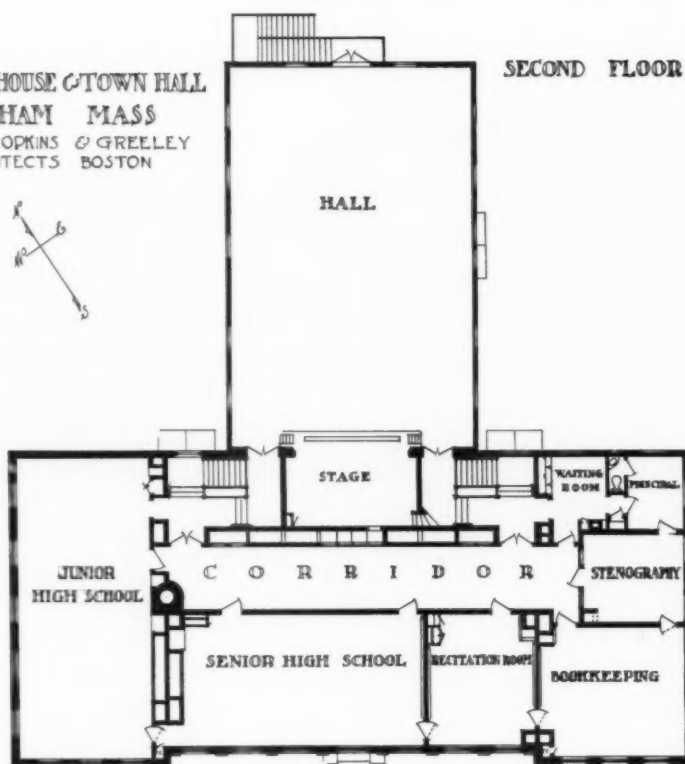


PROPOSED SCHOOL AND TOWN HOUSE FOR CHATHAM, MASS.

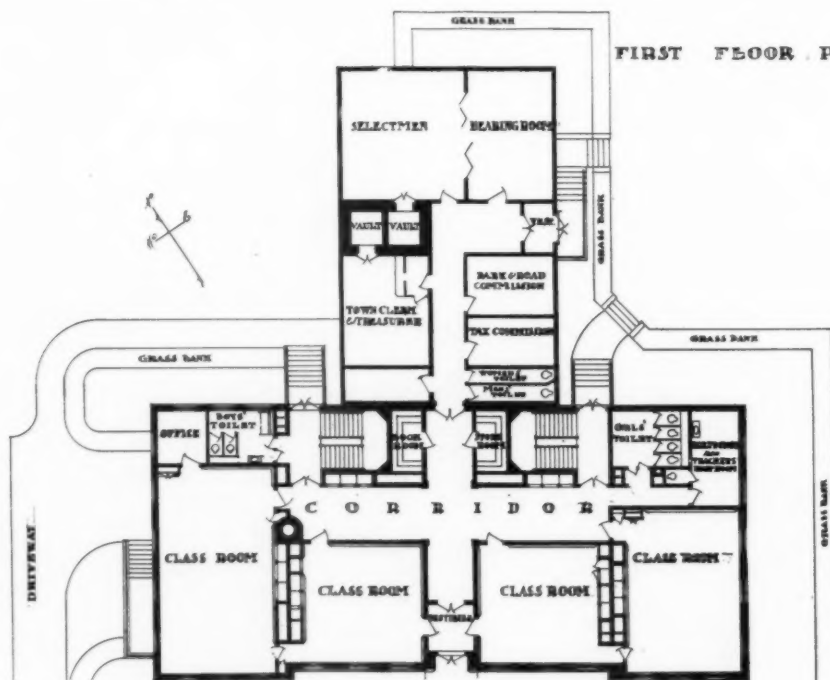
KILHAM, HOPKINS AND GREELEY, ARCHITECTS

SCHOOLHOUSE & TOWN HALL
CHATHAM MASS
KILHAM HOPKINS & GREELEY
ARCHITECTS BOSTON

SECOND FLOOR PLAN



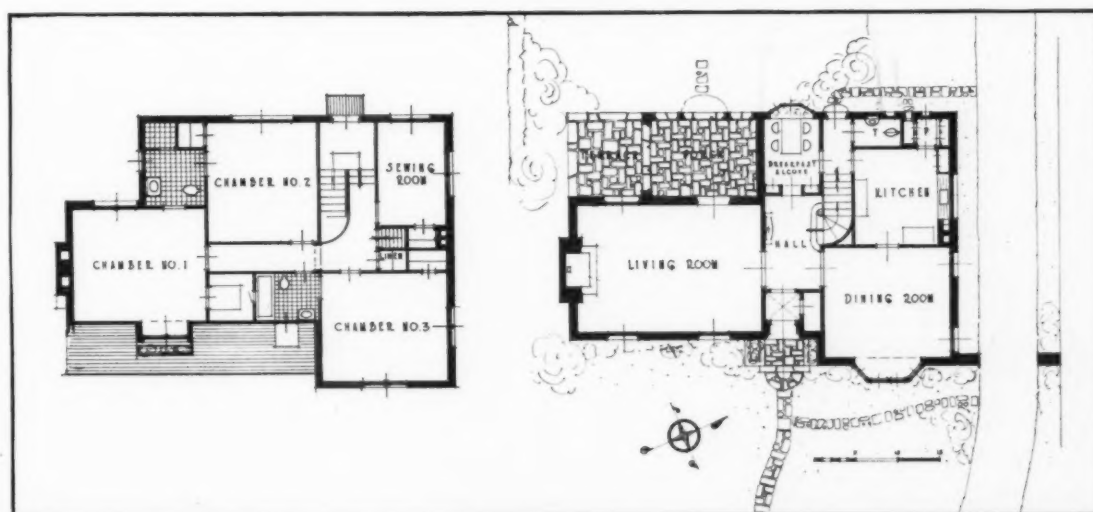
FIRST FLOOR PLAN





HOUSE IN GROSSE POINTE, MICH.—HERMAN & SIMONS, ARCHITECTS

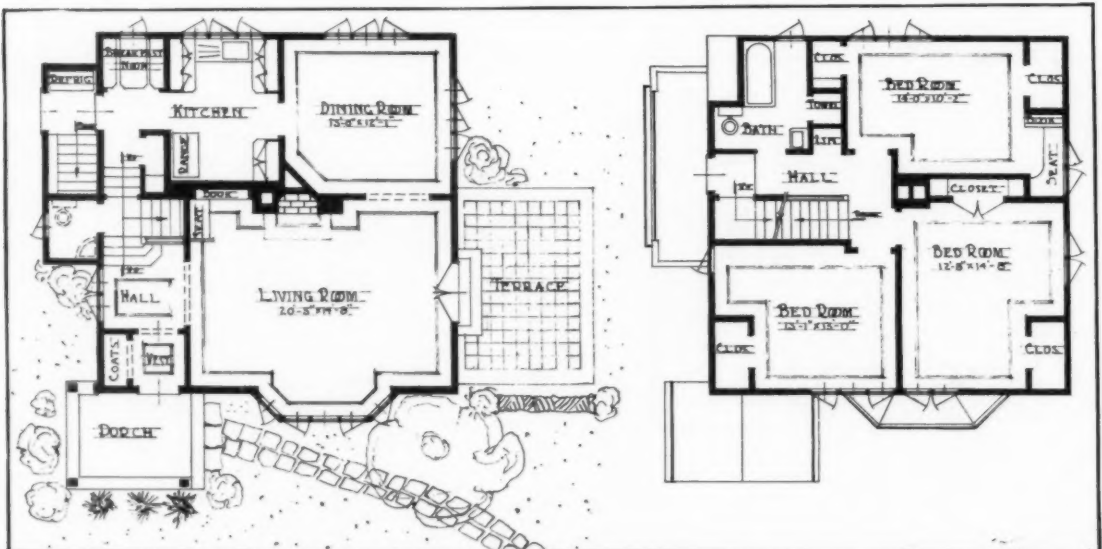
A BRICK HOUSE WITH WOOD SHINGLES. INTERIOR WALLS ARE CONSTRUCTED OF WOOD STUDS FINISHED IN PLASTER. FLOORS ARE OF WOOD. TRIM, DOORS AND WINDOWS ARE ALSO OF WOOD. THE HOUSE IS HEATED BY VAPOR AND OIL AND HAS A SEWER SYSTEM OF DRAINAGE AND PUBLIC WATER SUPPLY. ELECTRICITY IS INSTALLED. THE BUILDING WAS ERECTED IN 1925 AT A COST OF 55 CENTS PER CUBIC FOOT





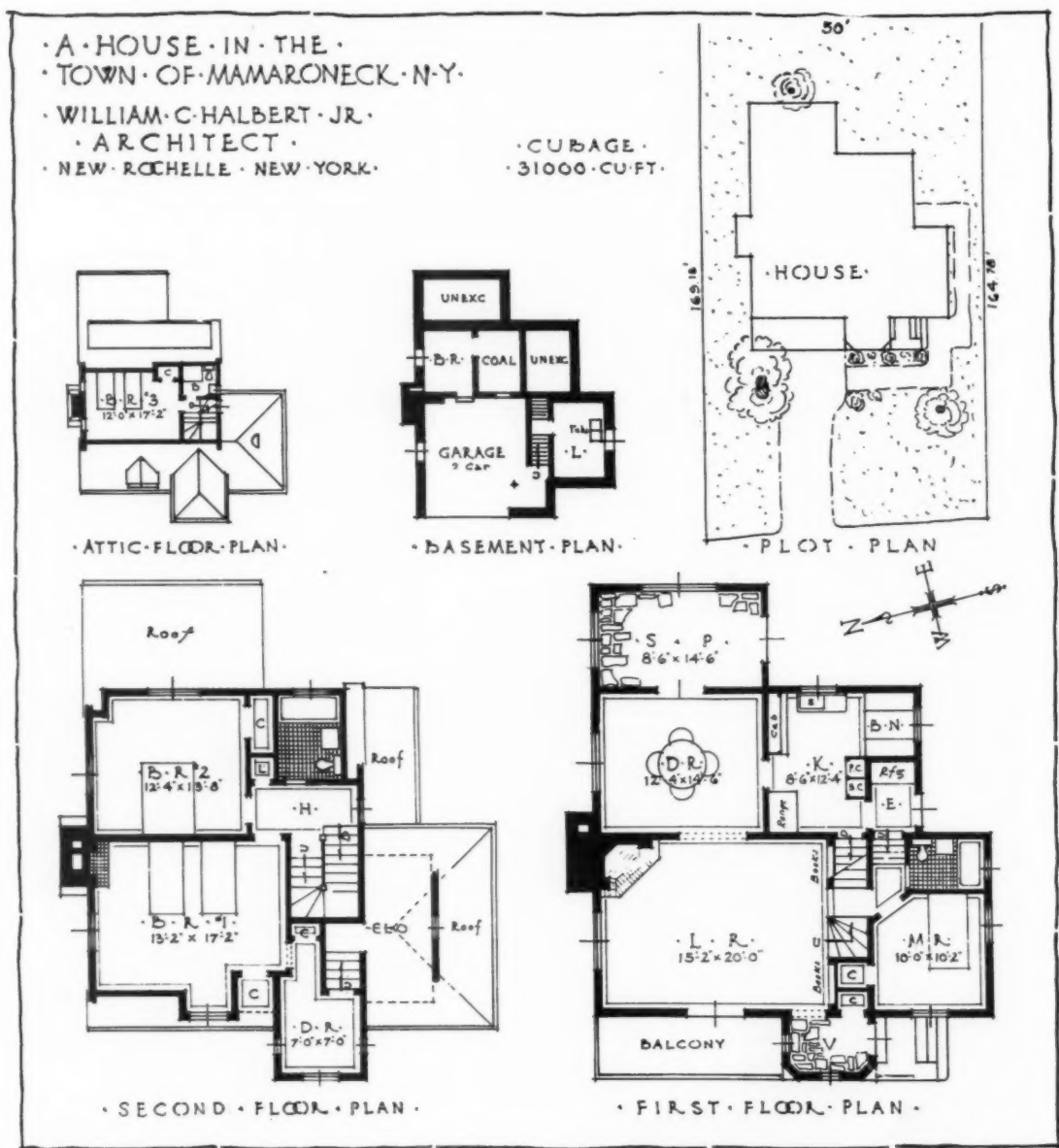
HOUSE AT MADISON, WIS.—JAMES R. & EDWARD J. LAW, ARCHITECTS

A WOOD FRAME HOUSE COVERED WITH CEMENT STUCCO ON FABRIC LATH. ROOF IS OF HAND-SPLIT CYPRESS SHINGLES. PARTITIONS ARE OF WOOD WITH OAK FLOORS ON FIRST STORY AND MAPLE ON SECOND, AND TILE IN BATHROOMS. TRIM THROUGHOUT FIRST FLOOR IS OAK, AND WESTERN PINE FOR ENAMEL ON SECOND FLOOR AND TILE IN BATHROOMS. HEATED BY HOT AIR FURNACE. ERECTED IN 1921. THIS HOUSE COST 45 CENTS PER CUBIC FOOT





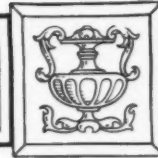
HOUSE IN MAMARONECK, N. Y.
WILLIAM C. HALBERT, JR., ARCHITECT



HOUSE IN MAMARONECK, N. Y.

WILLIAM C. HALBERT, JR., ARCHITECT

A FRAME HOUSE ON A STONE FOUNDATION. THE WALLS ARE OF WOOD SHEATHING COVERED WITH STUCCO OVER METAL LATH. THE ROOF IS OF SLATE. INTERIOR PARTITIONS ARE OF WOOD STUDS FINISHED IN PLASTER. THE ROOMS OF THE LOWER FLOOR ARE IN EFFECT OF TRAVERTINE. FLOORS ARE OF RED OAK THROUGHOUT, EXCEPT IN THE BASEMENT, WHERE THE FLOOR IS CONCRETE. DOORS ARE OF WOOD, WINDOWS ARE STEEL CASEMENTS, AND TRIM IS WOOD. THE HOUSE IS HEATED BY HOT WATER SYSTEM. DRAINAGE IS SUPPLIED BY A SEPTIC TANK, AND WATER IS SUPPLIED FROM A PUBLIC SUPPLY. ALL PLUMBING FIXTURES IN LAVATORIES ARE OF VITREOUS WARE AND TUBS AND SINKS ARE OF ENAMELED IRON. THE HOUSE IS EQUIPPED WITH ELECTRICITY



THE SETTING OF TERRA COTTA AND ITS INSPECTION

BY ARCHITECTS

By WM. KRAEMER

THE mortar for setting terra cotta in the main wall should be composed of one part Portland cement to three parts of sand. Hydrated lime not to exceed nine pounds to the sack of cement should be added. Never use more or less than this amount of lime with the cement in the mortar. This amount of lime acts as a pore filler, and improves the impervious quality of the mortar besides making it work more smoothly under the trowel. The Bureau of Standards has determined by tests that cement mortar attains maximum density when there is a lime content that is one-tenth of the cement content. Cement mortar without any lime in it is too short and crumbly and is likely to harden before the mason has the terra cotta properly bedded. Never use a cement that swells in setting. Use well known standard brands of Portland cement. Never under any circumstances use plaster of paris in mortar. Do not use sand that contains clay or loam. Mortar to be used for tedious work, such as the setting of balustrades, and finials, and mortar that is to be used for pointing should be mixed in small quantities as needed to remove the temptation to retemper it. Retempering should never be permitted. For work in exposed locations, such as parapets, pediments and balconies, use a stronger mortar composed of one part of Portland cement to two parts sand (with one-tenth of a part of hydrated lime added to the cement as before).

All terra cotta should be laid on a solid bed of mortar. All rebates in bed and cross joints should be filled solidly with mortar. The terra cotta should be tapped into place, excess mortar cut off, and the joints struck with the point of the trowel. The joints should be pointed as the setting progresses ex-

THE inspection of terra cotta setting during construction is greatly simplified through the use of correctly prepared specifications; by insisting that complete shop drawings be furnished by the terra cotta manufacturer; by specifying that terra cotta shall be fitted and the dimensions checked at the factory; and that the setting be done under the supervision of an experienced terra cotta mason, when other than terra cotta masons are employed by the contractor for this portion of the work. The architect or his inspector must know the right methods if he is to prevent the wrong. The accompanying article covering the best methods of setting terra cotta is based upon long, practical experience.

cept in freezing weather. To avoid the use of wooden wedges for maintaining joints of the proper thickness, the mortar should be used as stiff as practicable. On heavy work it will be found necessary to use wedges to some extent, but the mortar should be spread considerably thicker than the wedges and the pieces should be tapped down until the terra cotta touches the wedges, squeezing out the surplus mortar.

In warm weather when the terra cotta is very dry, the beds and ends of the pieces should be wetted, applying the water with a brush. If this is not done, the moisture will be absorbed from the joints too rapidly and prevent the chemical action of setting from taking place in the mortar. Mortar that dries too rapidly has practically no strength. In cold weather it is seldom necessary or advisable to wet the terra cotta. Terra cotta should not be set in freezing weather. Salt added to the water used in mixing the mortar will lower its freezing point, but the ill effects of salt far outweigh its benefits and it is better omitted. Adequate heating of materials and the use of canvas screens around the scaffold will prevent the freezing of mortar to some extent. By using hot water and by using salt to lower the freezing point and hasten the setting of the mortar, builders are frequently able to set terra cotta passably well when the temperature is only a few degrees below freezing point, but the mortar is not as strong as when mixed in the ordinary way. Never allow masons to use mortar that has commenced to freeze.

All copings and other capping courses that have webs and open voids in their bottom beds should be set in a heavy bed of mortar and should be well pressed down so that the mortar squeezes up into

the spaces between the webs, thus providing proper attachment to the work below. To prevent an accident to column and pilaster caps due to uneven settlement in the building, open joints should be provided at the top bed of these pieces. Open joints are easily arranged by bedding the pieces which occur immediately above the caps in weak mortar and raking it out to a depth of three inches or four inches as soon as it has stiffened. These open joints should be pointed with light colored elastic cement when the building is cleaned down.

Terra cotta columns with entasis should be set by very experienced setters. A wooden template should be provided to guide the setter in maintain-

ing the proper vertical curve and the relation of this template to a plumb center must be constantly checked. The diameter at each horizontal joint should be checked before setting another course. Parapets, finials, balconies and other difficult and exposed features should be set by a small gang of expert workmen. As the setting of these features seldom affects the general progress of construction, these men should be allowed to spend enough time on the work to do it thoroughly.

Weep holes are often provided in the lower edge of courses of terra cotta to allow drainage and ventilation to take place in exposed work. The masons should be cautioned to be very careful not to stop



SIMONSON'S RESTAURANT, NEWARK, N. J.

FRANK GRAD, ARCHITECT

A BUILDING FACED WITH GRAY CONGLOMERATE COLOR TERRA COTTA. THE INSPECTOR SHOULD MAKE SURE THAT ALL ANCHORS SHOWN ON THE CONSTRUCTION DRAWINGS ARE PROPERLY INSTALLED. THE JOINTS OF PLAIN SURFACES MUST BE CAREFULLY MADE TO SECURE SATISFACTORY RESULTS

them up with mortar when bedding the pieces. In order to be sure that there is no mortar in the weep holes, a piece of No. 10 wire should be pushed through each one of them after setting the terra cotta.

When repointing is necessary, the joints should be raked out to a depth of three-quarters of an inch and the pointing mortar should be driven into the joint and struck with a jointing tool. For pointing use the same mixture of mortar as was used for setting. Rich pointing mortar shrinks too much and in a year or two it falls out. Always brush out and wet the joints before pointing or the mortar will not stick.

Exposed mortar joints in the washes of cornices and copings should be protected by covering them with an asphaltic compound or so-called "elastic cement." Light colored elastic cements are usually varieties of oil putty and either dry up, shrink and harden, or else become crumbly and disintegrate in time. The most tenacious and elastic compounds are jet black in color and on this account are not suitable for use on joints or surfaces that are visible from below, but joints in washes should be covered with this type of compound. The best results are obtained by tightly filling the wash joints to within one-eighth of an inch of the face of the wash with two-to-one cement mortar and then plastering the

surface of the joints with about one-quarter of an inch of elastic cement, allowing it to slightly overlap the edges of the pieces of terra cotta.

The back of parapet walls should be flashed whenever possible. Parapets with an exposed backing of brickwork are extremely difficult to keep watertight. It has been found that asphaltic or coal tar coatings painted or plastered on the back of parapet walls, are not permanently effective. The best plan is not to depend on a waterproofing in this case, but to use hard-burned brick set in two-to-one mortar (with only nine pounds of lime added to each sack of cement) and to build the brickwork with vertical air spaces. Weep holes should also be formed in the mortar joints just above the cap flashing, to drain and ventilate these air spaces.

As the mortar joints in copings are likely to leak sooner or later, the top of the parapet wall should be waterproofed with a layer of asphalt mastic and saturated felt or covered with copper, zinc or lead flashing before setting the terra cotta coping course. By running a layer of waterproofing or flashing through the base of the parapet wall, water that enters the parapet at the mortar joints is prevented from soaking down into the main walls of the building.

On wall bearing structures and on steel framed buildings where terra cotta is used as a facing for the

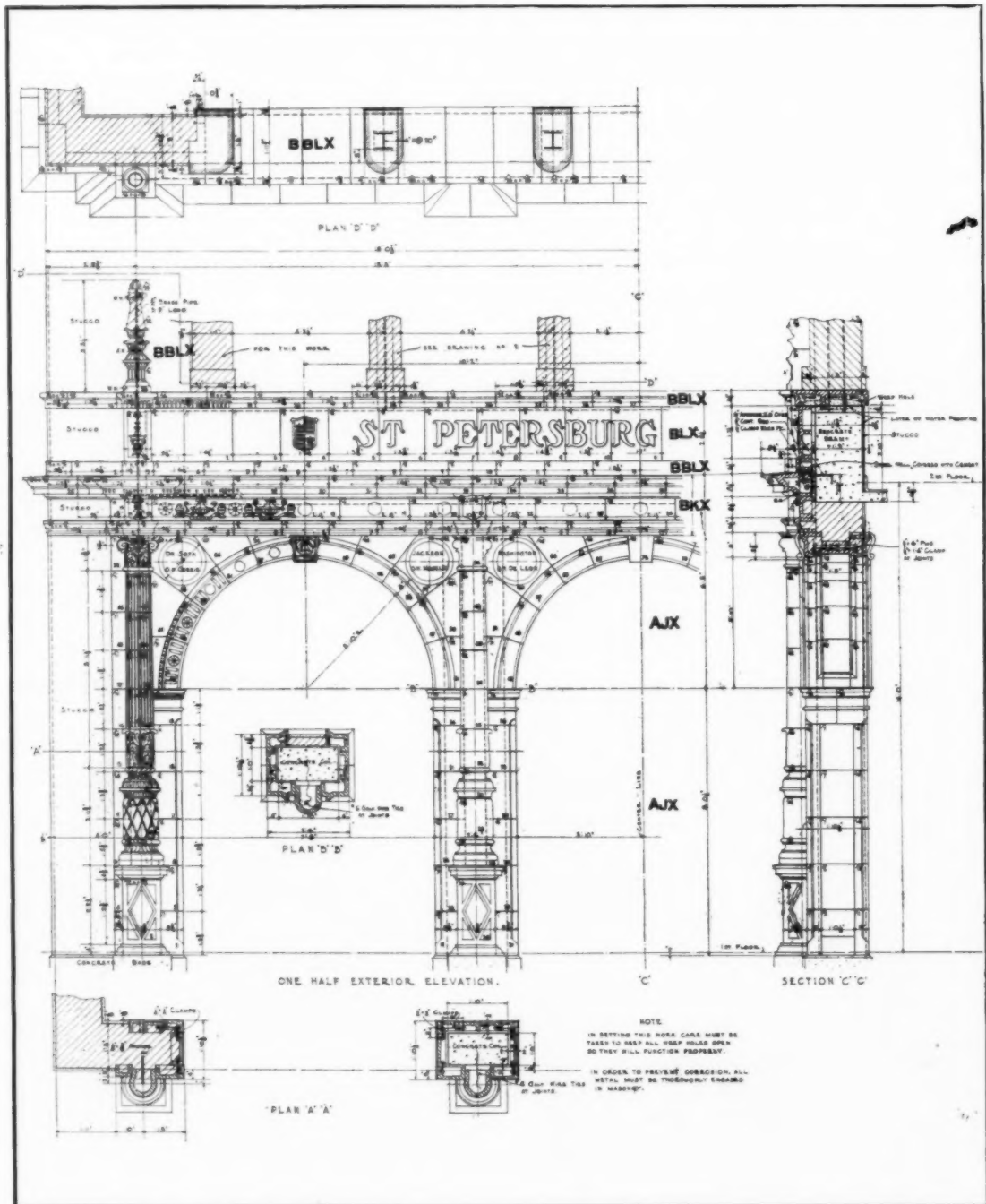


42ND STORY LEVEL, RITZ TOWER, NEW YORK CITY

EMERY ROTH, ARCHITECT; THOMAS HASTINGS, ASSOCIATE ARCHITECT

AT LEFT: ANGLE IRONS ARE FREQUENTLY USED IN LINTEL CONSTRUCTION. A SHORT METAL ROD IS PLACED IN ONE OF THE HOLES SHOWN IN THE TERRA COTTA PIECES AND IN A CORRESPONDING APERTURE IN THE ADJACENT PIECE. AN IRON ANCHOR ENGAGES WITH THIS ROD BETWEEN THE TWO PIECES AND THE REBATES ARE SLUSHED WITH MORTAR TO PROTECT THE IRON FROM RUST. THE ANCHORING ROD IS ENGAGED WITH THE STRUCTURAL STEEL

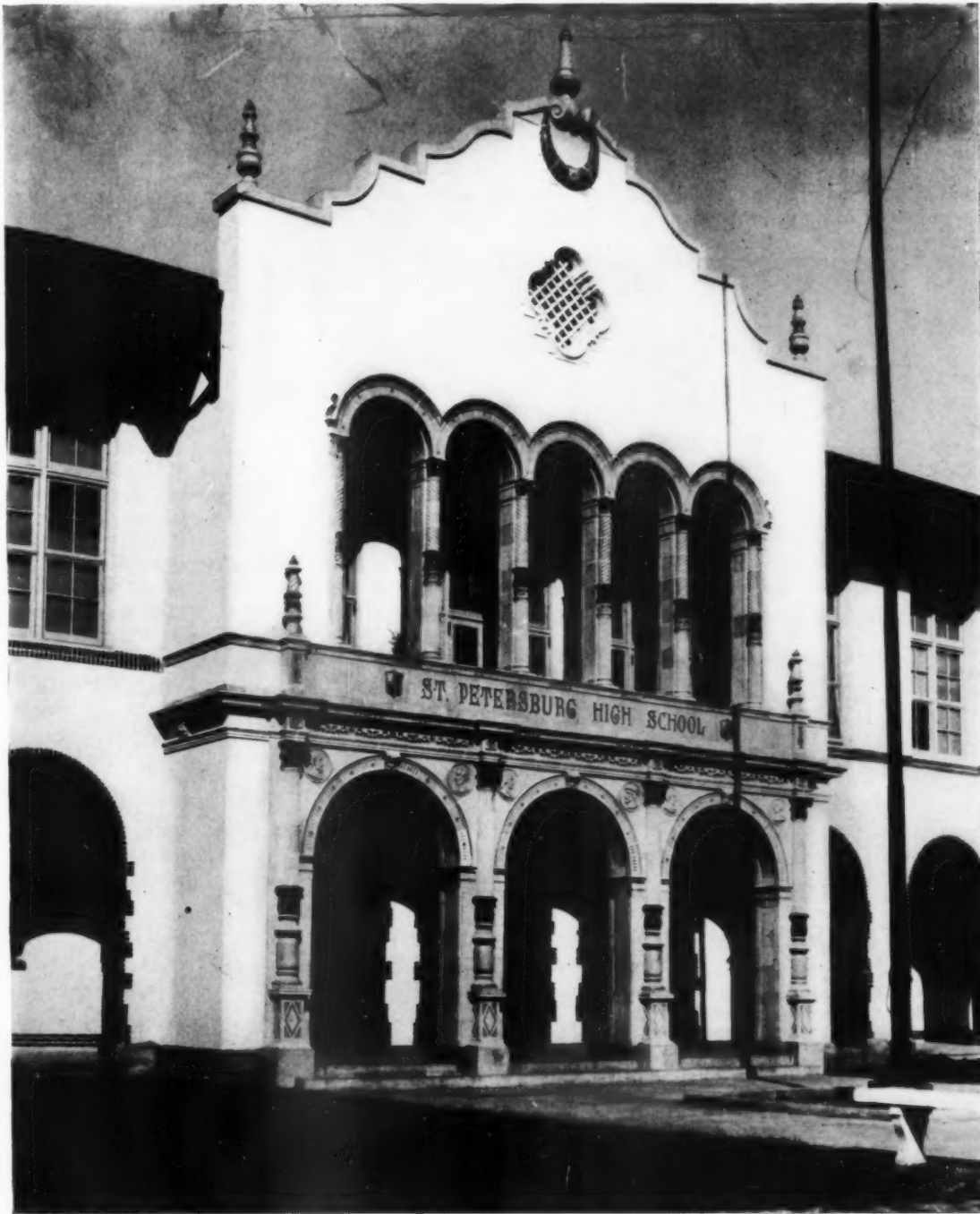
AT RIGHT: SHORT RODS CONNECT TWO ADJACENT PIECES OF TERRA COTTA. THE ANCHOR ENGAGED WITH THIS ROD PASSES THROUGH THE CONCRETE OF THE ROOF AND ENGAGES WITH THE STRUCTURAL STEEL. THE ARCHITECT'S INSPECTOR SHOULD SEE THAT THE ANCHOR IS ENTIRELY COVERED WITH MORTAR. THE SPACE BEHIND THE TERRA COTTA SHOULD BE SOLIDLY FILLED AND THE MASON SHOULD COVER THE ANCHOR WITH MORTAR



ST. PETERSBURG HIGH SCHOOL, ST. PETERSBURG, FLA.

WM. B. ITTNER, M. LEO ELLIOTT, ASSOCIATED ARCHITECTS

SETTING DRAWING PREPARED BY THE TERRA COTTA MANUFACTURER. THE DRAWING SHOULD NOT BE LESS THAN $\frac{3}{4}$ " SCALE AND SECTION DETAILS ARE GENERALLY DRAWN TO $1\frac{1}{2}$ " SCALE. THE ILLUSTRATION SHOWS ONLY A PORTION OF THE COMPLETE SETTING DRAWING. THE LARGE BLACK LETTERS SHOW THE GROUP SECTIONS OF TERRA COTTA. THE FIGURES WITH THE ANGLE SIGN OVER THEM INDICATE PIECES THAT ARE INTERCHANGEABLE.



ST. PETERSBURG HIGH SCHOOL, ST. PETERSBURG, FLA.

WM. B. ITTNER, M. LEO ELLIOTT, ASSOCIATED ARCHITECTS

THE ENTRANCE OF THE ST. PETERSBURG HIGH SCHOOL IS OF POLYCHROME TERRA COTTA ERECTED IN ACCORDANCE WITH THE SETTING DRAWING ON PAGE 554. SECTION LETTERS, AND ANGLE AND SETTING NUMBERS ARE MARKED ON EVERY PIECE OF TERRA COTTA. WHILE PIECES SO INDICATED ARE INTERCHANGEABLE. IT IS BETTER TO SET BY THE NUMBERS. PIECES SO NUMBERED WERE ASSEMBLED AND FITTED TOGETHER BY THE MANUFACTURERS BEFORE SHIPMENT

main wall, and brick is used for backing, the brick should be tightly bonded into the voids in the back of the terra cotta. When terra cotta is backed up with hollow tile it is impractical to fit the tile into the voids in the terra cotta, but in order to provide an occasional bond between the terra cotta and the tile, sufficient brick should be used to come into every fifth course of terra cotta and form a connection between it and the tile backing. In setting belts, cornices and other projecting courses brick should



TERRA COTTA FIGURE ON THE FARMERS LOAN & TRUST COMPANY, NEW YORK CITY

STARRETT & VAN VLECK, ARCHITECTS

FREE-STANDING TERRA COTTA SHOULD NEVER BE FILLED WITH MORTAR. ONE ADVANTAGE OF TERRA COTTA FOR WORK OF THIS CHARACTER IS ITS LIGHT WEIGHT. THE FIGURE SHOWN WEIGHS ALMOST A TON BUT IN A SOLID MATERIAL, OR IF FILLED, WOULD WEIGH CONSIDERABLY MORE. A BRONZE ROD EXTENDING THROUGH THE BODY AND HEAD IS SUFFICIENT FOR ANCHORAGE. WEEP HOLES AT THE BASE ALLOW ANY MOISTURE THAT MIGHT COLLECT TO ESCAPE. THE INSPECTOR SHOULD SEE THAT THESE WEEP HOLES ARE NOT CLOGGED WITH MORTAR

be used for backing and should be bonded into the back of the terra cotta as far as the wall line but should not extend into the projecting part of the terra cotta, unless it is so shown on the setting drawings.

On concrete framed buildings where there is only about one inch of space between the back of the terra cotta and the face of the concrete piers of columns, it is impossible to fill the voids in the terra

cotta after setting and it is a waste of labor and material to fill the terra cotta before setting it. On large cornices, the terra cotta that is outside the wall line should be left empty unless for some special reason filling is shown on the setting drawings. Terra cotta used for facing parapets should not be filled because it has been found that the filling collects and holds moisture which may freeze and damage the work. Never fill urns or finials on parapets with mortar. Parapet vases with open tops to hold flowers should have removable copper pans to contain the earth. At the approach of Winter, the pans should be removed and watertight covers should be provided to prevent snow and ice from collecting in the vases and damaging them. Never fill free-standing columns that are made in drums. Masons often want to pour grout into these features. Inspectors should not let them do it. The grout may swell and injure the terra cotta or collect moisture which would expand on freezing and cause similar damage. The inspector should not allow the mason to pour concrete into the back of terra cotta. Concrete expands and contracts a great deal more than other materials and sets up severe strains.

The chief object in filling terra cotta is to knit the facing material to the main body of the wall. Filling is of little value as a support for the terra cotta. In free-standing work that is highly exposed to the weather filling is a distinct disadvantage as it collects



GARGOYLES FOR THE FARMERS LOAN & TRUST COMPANY, NEW YORK CITY

STARRETT & VAN VLECK, ARCHITECTS

PROJECTING GARGOYLES SHOULD NOT BE FILLED WITH MORTAR. NOTE THE SMALL WEEP HOLES IN UNDERSIDE THAT ALLOW DRAINAGE OF WATER THAT MIGHT COLLECT THROUGH SEEPAGE IN THE WALL. WHERE METAL ANCHORAGE IS REQUIRED FOR HEAVY PROJECTIONS IT SHOULD BE OF BRONZE

and holds moisture. The filling of the voids in terra cotta coping courses is a typical instance of where labor and material are frequently wasted.

In all ordinary cases metal rods in balusters are unnecessary. If iron rods are used they rust and expand and damage the terra cotta. Terra cotta balusters should be made with strong dowelled joints and without any hole in the top bed. A hole should be left in the bottom of the pieces for drainage and ventilation. Don't allow masons to pour mortar, grout or anything else inside terra cotta balusters. Filling is worse than useless as it may swell and injure the work. When flat steel bars are used as stiffeners in the hand-rails of balustrades, they should be surrounded on all sides with at least one-half inch of cement mortar. If this protection is not provided the bars will corrode and the expansion of the rust will injure the terra cotta. When iron anchor

bolts are used to hold down the ends of these stiffening bars, they should run up through the pedestals of the balustrade and should be encased in masonry or mortar. Whenever possible, bronze bars and anchors should be used in balustrades.

Balustrades and other free-standing features that are exposed to severe action of the elements, become saturated with moisture if they are not properly drained. Weep holes should be provided in the terra cotta to assist in the drainage and ventilation of the work. The hand-rails and bases of balustrades should not be filled. Leave the voids empty and poke a wire through the weep holes immediately after setting the terra cotta so as to make sure that none of them are stopped up with mortar. Pedestals in balustrades should only be filled sufficiently to protect iron or steel in the center of them. If the metal in the pedestals is bronze, no filling is required.

WELDING AND RIVETING AS APPLIED TO STRUCTURAL STEEL MEMBERS

AT a meeting recently held under the auspices of the Engineers' Club of Philadelphia and largely attended by engineers, fabricators and manufacturers, the matter of welding or riveting the joints of structural steel members was discussed. The following opinions are quoted from a report in the February 24th, 1927, issue of the *Daily Metal Trade* of Cleveland, Ohio.

A. F. Jensen, president, and J. C. Hanna, chief engineer, of the Hanna Engineering Works, took the attitude that riveting is a successful industry with a background stretching back over many years, and that all the factors in connection with rivets and riveting are known. They pointed out that the intangibles which still characterize the art of welding are not present in riveting. They further outlined the great progress made in riveting methods.

It was admitted by W. L. Warner of the General Electric Company, that personal variables constitute the big problem in welding. He believed that as time goes on methods will be developed for making welds of uniform quality. Particularly, he thought that it would be possible to develop a machine which would bring about the elimination of personal variables in welding. Mr. Warner considered that a big problem to be investigated is the design and testing of welded joints.

Gilbert D. Fish, the engineer who designed the famous welded steel structures at Sharon, Pa., declared that the art of welding has been shown to have its place in the structural industry. But he thought the introduction of welding should be gradual. Experience will demonstrate where welding is useful and desirable in structures, and more will be learned about the design of welded joints. At the present time, he thought, welding may be

regarded as particularly desirable for wind bracing. In the meantime, the welding interests have no immediate ambition to tackle the welding of skyscrapers, although, said Mr. Fish, it is likely that welding will continue to be applied in smaller buildings.

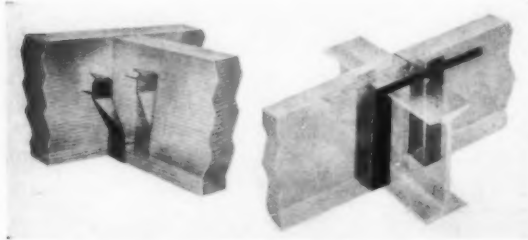
Fred T. Llewellyn said that he first was shocked to learn of the difference in ductility of the steel and of the metal deposited in welding. But on thinking the matter over he came to the conclusion that it remained to be proved whether this was a real obstacle. He pointed out that a steel building rests on concrete, whose ductility is much different from that of steel, and that the concrete rests in the earth, whose ductility again is different. He felt that no harm would result, provided the weld were made sufficiently large. It was Mr. Llewellyn's belief that the structural industry will do well to investigate the possibilities of welding so that it may be in a position to utilize the new art where desirable.

J. F. Lincoln, vice-president of the Lincoln Electric Company, Cleveland, told about a tremendous reduction in investment in its inventory which had been made possible at his plant as a result of supplanting steel castings by welded rolled steel.

A. M. Candy, of the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa., showed lantern slides of a great many welded structural joints, together with views of the same joints after testing. These views showed that failure developed in the structural members themselves before the welds themselves failed. Mr. Candy admitted that the question of design of welded joints still remains to be worked out. This problem now is engaging a committee representing the American Welding Society, the American Bureau of Welding and the American Society of Civil Engineers.

NEW TYPES OF JOIST HANGERS

WHERE steel I-beams are used for supporting wood joists, the usual practice has been to toe-nail the joists to wood strips bolted to the steel members or to rest the joists on shelf angles riveted to the beams. A new type of joist hanger has recently been perfected that appears to aid the solution of this problem in a practical manner. This hanger, known as the Quixset Hanger, supports the joists without



THE JUNIOR AND QUIXSET JOIST HANGERS

being connected to the steel beam and at the same time ties the joists together across the top of the I-beam.

The manufacturers of the Quixset Hanger have also designed a Junior Joist Hanger for use in framing wooden members around floor openings. Sharp prongs on the end of the hanger are driven into the side of the header beam. The hangers are also punched with holes for nailing into the timbers. The simplicity of the design of these hangers and the apparent ease with which they can be installed, should give them a wide range of usefulness.

REMOVAL OF VARIOUS STAINS FROM MARBLE STUDIED BY BUREAU OF STANDARDS

CONTINUING the study of means for removing various kinds of stains from marble work the Bureau of Standards, Department of Commerce, has developed methods for removing oil stains, copper stains, fire stains, wood stains, and the common service stains sometimes called the "yellowing" of marble.

Linseed oil and lubricating oil stains may be removed by a mixture of acetone and anhydrous acetate. Old oil stains which have turned yellow can sometimes be effectively bleached with hydrogen peroxide. Copper stains from bronze statuary on marble pedestals may be removed by a poultice made of powdered talc, ammonium chloride and ammonia water. Fire stains due to pine wood burning in contact with the marble can usually be removed with a mixture of trisodium phosphate solution and chlorinated lime by keeping a layer of saturated cotton over the stain for several days.

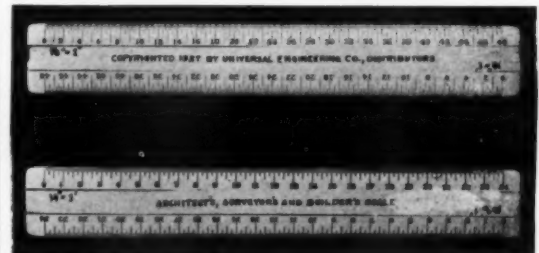
General service stains which are usually an accumulation of various kinds of discolorations on marble that has not been maintained in a proper

state of cleanliness, can usually be removed by applying a poultice of powdered talc reduced to a pasty consistency with the trisodium phosphate and chlorinated lime solution.

In treating stains on marble the active solvent is usually applied either in the form of a poultice by mixing it with an inert powdered material, or by keeping a layer of cotton over the stain saturated with the solvent. In the case of very volatile solvents the saturated cotton may be covered with a scrap slab of marble.

ARCHITECT'S SCALE OF NEW DESIGN

G. SZMAK, managing engineer of the Universal Engineering Company, has recently copyrighted an improvement in architects' scales. The scale, known as an "Architect's, Surveyor's and Builder's Chain Scale," consists of four beveled edges with two scales. On one side the divisions are $\frac{1}{4}" = 1' - 0"$ and on the other side $\frac{1}{8}" = 1' - 0"$, each reading from left to right on opposite edges, making the scale readily readable without turning it end for end. Each foot is divided into twelve equal parts to represent inches. Each foot of the $\frac{1}{4}" = 1' - 0"$ scale is numbered and alternate feet of the $\frac{1}{8}" = 1' - 0"$



AN ARCHITECT'S SCALE OF NEW DESIGN

scale are numbered. These scales can be made for other graduations with each foot subdivided into inches. They can be made in any reasonable length, although practical experience has shown that lengths of 6", 12" and 18" are the most convenient. An advantage of a scale so divided will be found in that feet and inches can be read at once without adjusting the position of the scale to read the inch division at the zero end of the scale as is the case with scales now commonly in use. Also as previously stated, the graduations and numbers are so arranged that the scale can be read without frequent reversal of the instrument end for end.

ANNUAL MEETING OF BUILDING OFFICIALS

THE annual meeting of Building Officials' Conference will be held April 26 to 29 at the Sherman Hotel, Chicago, Illinois. H. E. Plummer, Building Inspector of Portland, Oregon, is president of the organization. A program of interest is promised.



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THE LAW AS TO ARCHITECTURE

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

IN view of the spread of legislation in the various states requiring the registration of architects, an architect whose practice is widespread and embraces work in many states is often faced nowadays with a rather pretty practical problem.

If he is called upon to prepare plans for a building in a state in which he is not registered, he must either secure such registration as will enable him to practice as an architect in that state, or he must handle his services in such a way that he will not technically come within the scope and effect of the state statute requiring registration.

The provisions for registration differ widely in the various states. In some, the securing of a registration certificate and authority to practice is comparatively simple. In others, there is a much greater quantity of red tape, more stringent provisions and considerably more delay to be encountered. In many cases, by reason of the delay alone, an architect, who is quite willing to comply with the registration law and take the necessary time and incur the necessary expense to secure registration, will find that an application for registration will not meet his problem. If the job is one which must be proceeded with promptly, he will find himself in a position where the work must be done before he can, even by making immediate application for registration, secure the necessary authority to practice. A short time ago, a case was brought to my attention which illustrated this dilemma forcibly. The architect had been asked to accept a commission for a job of considerable importance in a state other than that where he regularly practiced. He had agreed to undertake the work and he was strictly limited in the time in which his work must be proceeded with. He had made application in what he considered ample time for registration in the state where the work was to be carried on. Due, however, to the absence of various members of the State Board of Examiners and other unavoidable causes, with which he had nothing to do, the Board had not acted upon his application, and it was apparent that they would not be able to act upon it for some time. In a case such as this, the architect must either secure some relief in the form of a temporary dispensation or so order his work that he can proceed with it without violating the provisions of the statutes.

What constitutes the practice of architecture in a given state is sometimes a very nice question. If an architect be practicing in New York, for example, and prepares plans for a building to be erected in another state, the mere preparation of these plans does not necessarily constitute the practice of architecture in the other state. It is quite similar to a New York lawyer receiving a letter from Pitts-

burgh, asking him for an opinion on some matter involved in Pennsylvania. His opinion written from his New York office does not amount to the practice of law in Pennsylvania so that he will be required to be admitted to the Bar in that state.

In many cases the line of demarkation between what constitutes and what does not constitute practicing architecture in another state will be determined in large measure by the matter of supervision. If an architect merely prepares plans in his regular office for a building to be erected elsewhere, and does not supervise the erection of that building or enter the borders of the other state, he may well claim that he is not practicing architecture in the other state. If, however, in addition to the preparation of the plans, he personally or through someone from his office, goes to the site of the work and supervises the construction and takes part on the ground in the erection of the building to this extent, he may well be considered as having crossed the line of demarkation and as practicing or attempting to practice in a foreign state. Sometimes a question of where the contract for the employment is made will have some bearing also on the situation, and, where possible, it is the safer practice in any event for the contract to provide or be so worded as to make it clear that it is entered into in the state where the architect's office is located.

Another obvious way to meet the difficulty such as that to which I have referred is, of course, for the architect to associate himself with some architect who has registered in the state where the work is to be done. The advantage of such an association is that the plans, if necessary, can be filed in the name of the associate architect and the work supervised by him. The equally obvious disadvantage is that the architect who is responsible for the work will be compelled to share some of the compensation with the associate and to give to the associate, by filing the plans in his name, credit for work for which he is not responsible.

The registration laws are being gradually tightened and their enforcement more closely followed. The practicing architect must give to them more and more thought and eventually either secure registration in all the states where he is likely to perform work, or by some national registration take care of the situation or be prepared to employ an associate architect just as a lawyer would employ another counsel for work in a foreign jurisdiction.

Where an architect has reason to believe that he may be called upon to perform work elsewhere, he will do well to familiarize himself at once with the registration laws of the state where the work is to be done and decide promptly upon what course he

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is to follow and what steps he is to take with respect to registration or the employment of an associate who is already registered in that state. There is not the slightest doubt in my mind that the registration laws as a whole are wisely conceived and administered and that they will benefit the profession in the long run. In some cases, they will result in hardships or seeming injustices. This is true, unfortunately, of every law, and will doubtless remain so as long as legislators remain fallible. It is not a matter of great difficulty for an architect to post himself on the registration laws of other states. A little time given to doing this with respect to those jurisdictions in which he may be asked to perform services will be well spent and productive of worthwhile dividends.

LEGAL DECISIONS

ARCHITECTS brought suit for the collection of a commission claimed to be due of four per cent on the amount of the contractor's bid of about \$31,000. The defendant claimed that it was agreed that he was not to be called upon to make payment of the architects' fee, unless the house, including all architects' charges could be built for \$24,000. Evidence was presented by the plaintiff, and also by the defendant, in support of their respective positions. A jury trial was waived. The defendant refused to accept the plans or bid and abandoned the building project, because the cost would exceed the \$24,000 which he claimed to be his limit. The architects admitted that they could not secure a bid as low as \$24,000.

The court found, as a matter of fact, that the defendant's version of the agreement was correct, and

judgment was rendered for the defendant, accordingly. On an appeal by the architects, the court found that the record contained ample evidence to support the defendant's claim and that, inasmuch as a jury had been waived, the decision of the court that the \$24,000 limitation had been agreed upon had the same effect as the verdict of a jury and could not be disturbed.

DeArmond v. Tappan, 85 Pennsylvania Superior Court 236.

THE plaintiff brought an action for compensation claimed to be due him for preparing and furnishing the defendant with plans and specifications for the construction of a building. The defendant set up as a defense the fact that the plaintiff was not a registered architect under the Laws of Michigan, where the case arose. The Michigan statute applicable in the case provided in substance that no one not registered under the Act should use the title "registered architect." The Act further provided that no state, county, township, municipality or village should engage in any public work of an architectural character not prepared by a registered architect or engineer, but that the Act should not prevent any person from performing architectural services in connection with private buildings. The building in question was a private building. It appeared that the plaintiff had not claimed that he was an architect or held himself out to be such.

The court held that the Act did not apply to the case in question, and that the objection of the defendant to the recovery of the plaintiff was without merit.

Bollin v. Fahl, 232 Michigan 658.

LONDON ADOPTING NEW YORK'S TRAFFIC CODE

THE Fifth Avenue method of traffic control, with its alternating lights, has been adopted for Piccadilly, from the famous Circus to Hyde Park Corner.

London will not adopt New York's graceful metal watch towers, for all the space in this main artery is needed for the increasing number of automobiles. But signal lights, controlled by an officer in Piccadilly Circus or at the intersection of St. James Street, will stop and start traffic simultaneously all along the street.

This is only one of the many innovations to relieve the congestion of London's narrow and irregular streets. In the larger squares and circuses the one-way movement of traffic has been adopted, with great success from the standpoint of everyone but the pedestrian.

In Parliament Square, particularly, pedestrians

on their way to the Houses of Parliament or Westminster Abbey have much difficulty in dodging through the steady stream of motors which pours through Whitehall and Victoria Street and across Westminster Bridge. To care for this problem tunnels under the streets will be constructed for foot travelers.

TEACHING CITY PLANNING IN THE PUBLIC SCHOOLS

A VALUABLE bit of co-operation between the organized realtors of a city and the educational authorities is afforded by the city of Fort Wayne, Ind., where the Fort Wayne Real Estate Board recently issued to the pupils of the public schools of Fort Wayne, a City Planning Primer, a textbook issued by Purdue University of that State, the funds necessary for the providing of these textbooks and their distribution being supplied by the realtors of Fort Wayne.



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COMPETITIONS FOR THE PROMOTION OF GOOD ARCHITECTURE

A MEMORANDUM of rules and regulations adopted by the board of directors of the Fifth Avenue Association, Inc., New York, for the guidance of its committee on architectural betterment in making the annual awards for the best new and best altered buildings in the Fifth Avenue section, is printed herewith for its value in aiding municipalities throughout the country to carry forward similar competitions.

1. Two prizes are awarded respectively to the best new and best altered commercial or non-residential buildings in the Fifth Avenue section. A new building is one erected independently of anything previously existing on the site, except party walls. An altered building is one in which construction previously existing on the site has been used in whole or in part, but in which the street facade has been so modified or reconstructed as to present a new architectural composition.

2. In making the awards, the facade only is to be judged. The facade should express the function of the building. Locality should be considered in determining the civic value of good architecture. The quality of the materials used is not so important as the honest use of materials. Cheap imitations should not be encouraged. Where there are two or more buildings of equal architectural merit, the committee shall give some consideration to the building that shall promote the general betterment of the section, but in no instance shall a medal be awarded to a building which in the opinion of the architect members of the committee is not in itself of architectural merit.

In the case of the Fifth Avenue Association, the committee of awards consists of three architects, appointed by the New York Chapter of The American Institute of Architects, and three laymen appointed by the Association. This committee is furnished with a list of all new and altered buildings that have been completed during the year. The awards are not given merely to increase the value of the buildings chosen, but to impress as firmly as possible on the public consciousness the civic desirability and the commercial value of good architecture. The Association emphasizes the fact that good architecture is not necessarily expensive architecture. It is known that in many instances owners have given their architects greater leeway, in their efforts to obtain the prize, and have often hired responsible professional men to design and supervise their buildings, rather than follow the prevalent custom among speculators of buying a standard set of plans and having construction supervised by a building superintendent, if at all. The Fifth Avenue Association takes pleasure in furnishing complete information as to its meth-

ods to organizations who see in its practice a decided advantage in promoting good architecture and improving the character and appearance of their communities.

AN ARTS COUNCIL OF NEW YORK ESTABLISHED

SPONSORED by museums of art, societies, educational institutes, and social organizations, an Arts Council of New York City has been established for the promotion of a close unity in the activities and benefits of the three great arts—design, drama, and music; to serve as a clearing house for the existing societies devoted to these arts; and to offer wider opportunities for the production and the presentation of all arts throughout the entire Metropolitan District.

Headquarters have been opened for practical service, and a self-perpetuating Board of Trustees includes John G. Agar, John H. Finley, Ernest K. Satterlee, Mrs. John W. Alexander, Harvey Wiley Corbett, Otto H. Kahn, Florence N. Levy, and Kate Oglebay. The Executive Secretary, Miss Levy, is also Director of the Design Group within the Council.

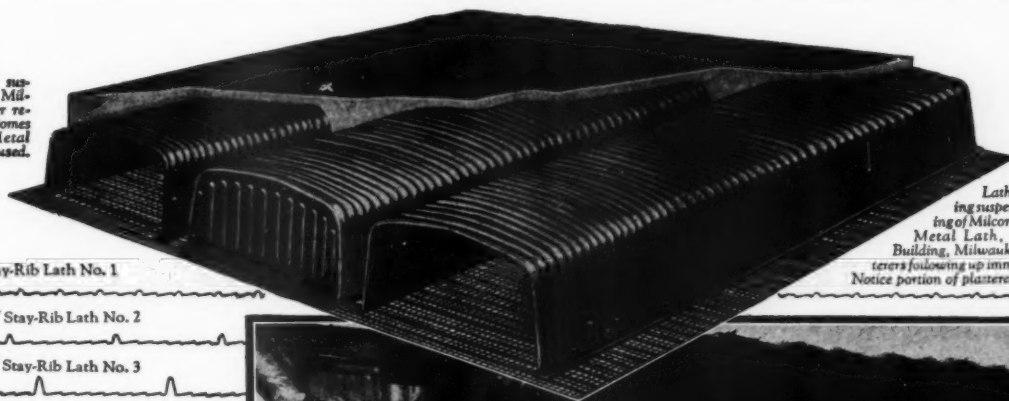
Educational in character, the Arts Council serves as a channel through which an area of fifty miles may receive the best in arts,—just as the communities have received the best in literature by means of the public branch library—and by encouraging and assisting in the establishment of community art groups, or centers, the presentation of exhibitions, lectures, dramas, and music will be made possible.

Through the initiation of the National Academy of Design, and the Architectural League of New York, the Design Group has been the first to organize, with Harvey Wiley Corbett, F.A.I.A., as Chairman, Alon Bement, Director of the Art Center, elected Advisor, with C. Paul Jennewein, George K. Gombarts, Hardings Scholle, Leon Dabo, and Jean Willem. Fifty-two societies are now working through the medium of the Council, each committee representing their organization through a delegate and an alternate.

Among the first activities of the Arts Council has been a series of lectures given by Gerrit A. Beneker, "portrait painter of the laborer," on the subject of Art in the Day's Work. Nearly six thousand men, women, and students, belonging to art societies, private and public schools, settlements, and museums, were addressed by him at their own request, in twenty lectures during the single month of February. He also spoke before Rotary Clubs, and to four hundred shop teachers at the recent Architectural and Allied Arts Exposition, whose tour of the exhibitions proved of great educational value.

The Council also organized five hundred students under the auspices of the School Art League, for attendance at the Exposition, where they heard a lecture given by Harvey Wiley Corbett, and were

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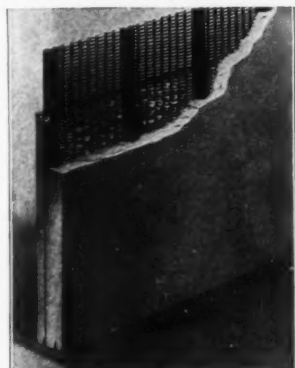


Profile of Stay-Rib Lath No. 1

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Profile of 3/4" Stay-Rib Lath No. 3

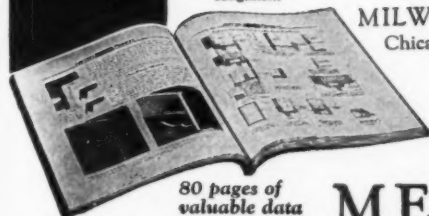
Below: Milcor 3/4" Stay-Rib Lath No. 3 used with ribs perpendicular to floor, no upright channels required. This is a Milcor innovation. Runner channels only are needed at the floor and ceiling for alignment. Write for full particulars and samples. It is the ideal reinforcement for concrete, terrazzo floors, ceilings, curtain wall construction, etc.



Below: Milcor Stay-Rib Lath No. 1 (1/2" ribs) used as a solid partition, with Milcor Cubro Steel Channels. Stay-Rib is a great plaster saver.



The Milcor Manual is yours for the asking — without cost or obligation.



80 pages of valuable data



Below: Lathers erecting suspended ceiling of Milcor Netmesh Metal Lath, Journal Building, Milwaukee. Plasterers following up immediately. Notice portion of plastered ceiling.

Endorsed by Engineers

THIS Milcor construction has proved its merits. For light-occupancy buildings, the Milcor Steel Dome and Stay-Rib Metal Lath combination is endorsed by engineers who have made reinforced concrete construction their life work. The design of these domes permits considerable saving of concrete without impairing floor strength. The design of Stay-Rib metal lath permits important savings in concrete and plaster, as well as in labor. All three types of Stay-Rib lath are great plaster savers.

For all classes of buildings, Milcor solid partition construction also deserves your endorsement. It is possible to gain 6% to 10% in usable floor space from the same building area by adopting two-inch solid partitions plastered on Milcor Stay-Rib or Netmesh metal lath. More floor space means more revenue. Fire-safe, crack-free walls and ceilings are also thus assured.

Milcor engineers are prepared

to work with you in designing buildings for light-occupancy, to obtain maximum usable floor space from the building area available. You will be interested also in the value of Milcor

Steel Domes for reinforced concrete floor construction in light-occupancy structures of all types. This co-operative engineering service involves no charge or obligation. We shall be pleased to discuss plans with you at any time.

All Milcor Products including Metal Lath, Roofing, etc., are now available also in the famous rust-resisting



MILWAUKEE CORRUGATING COMPANY, Milwaukee, Wisconsin
Chicago, Ill. Kansas City, Mo. La Crosse, Wis.

MILCOR

METAL LATH for SAFETY

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

later instructed in the important features of the exhibits. These students were not admitted free of charge, but the price of admission was half that of the general admission.

Perhaps one of its most important services has been in crystallizing a movement for a greatly needed industrial art school with studios and equipment, where talented boys and girls may be given the opportunity of developing in the applied arts as they continue their elementary studies. Resolutions have been adopted asking the Board of Education to equip twelve unused class rooms in Public School No. 6 for the use of art classes. This request came from the Mothers' Club of that school which is near the Metropolitan Museum of Art, and therefore peculiarly advantageous for that purpose.

At the request of the Fine Arts Federation of New York the Arts Council communicated with each of its affiliated organizations, urging that they appeal to Governor Smith to retain the State Fine Arts Commission in its present form. Many have forwarded signed resolutions and personal letters.

SUMMER COURSES AT THE UNIVERSITY OF MICHIGAN

THE College of Architecture of the University of Michigan, Ann Arbor, Mich., will again conduct classes in architectural design and outdoor drawing and painting during the coming Summer. The classes will run from June 27 to August 19.

SCULPTURE AND MURAL PAINTINGS, ST. JOSEPH'S CATHEDRAL, WHEELING, W. VA.

IN our issue of February 5th there was illustrated the St. Joseph's Cathedral, Wheeling, W. Va., of which Edward J. Weber was the architect. This building appears to possess sculpture and mural paintings of interest, and we are now advised that Felix B. Lieftuchter is the artist who did the paintings, and Francis Aretz is the sculptor. In this connection, it is interesting to direct attention to the fact that the tympanum, archivolt and caps of the main portal of this building were carved directly on the stone and without the use of models.

CONSTRUCTION COSTS

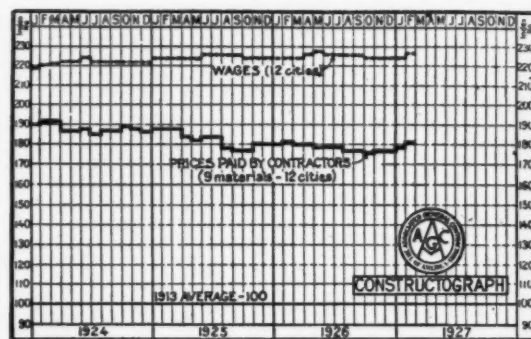
CONSTRUCTION costs increased during February, reaching a point slightly above the level which they held one year before, according to statistics compiled by the Associated General Contractors of America.

The increase in total costs was the result of wage increases and of higher prices commanded in several localities by certain building materials, notably crushed stone and gravel.

The average of wages paid in the construction industry rose during February to the highest point

reached since 1920, with the exception of the level occupied in May, 1926.

It is noted that the fluctuation of construction costs during the past 18 months has been within a comparatively narrow range. A scale which has the



WAGES AND MATERIAL PRICES

1913 average as its base shows the highest level reached during that period to be 199, the February mark. The lowest point since midsummer of 1925 was 195, reached in October of last year.

The average of wages rose two points during February to reach the mark of 227. The lowest position held by the average of wages during the past three years was 219, the mark being registered in January, 1924.

The average of prices paid for basic building materials rose two points during February, reaching the 181 level, the position held one year before. The figures for February, 1924, and February, 1925, were 192 and 188, respectively.

COLORFUL SPANISH DESIGN

THE March issue of *Atlantic Terra Cotta* illustrates many examples of terra cotta ornament, where the colors have been worked out under the direction of the architect. These illustrations are in black and white, with explanatory notes as to the colors employed. There is a growing tendency toward the introduction of color in buildings and there is, fortunately, being carried forward a careful study as to its proper use. The buildings shown in this issue of *Atlantic Terra Cotta* are good examples, and the issue should be helpful to architects who desire to make intelligent use of color possibilities.

Thomas W. Lamb, architect, 644 Eighth Avenue, New York City, desires manufacturers' catalogs and samples to replace files in his office destroyed by a recent fire.

William Pitkin, Jr., and Seward H. Mott, Inc., landscape architects, have moved their office from 4500 Euclid Avenue to their new building at 3866 Carnegie Avenue, Cleveland, Ohio.

THE AMERICAN ARCHITECT

IN TWO PARTS

PART II

APRIL 20, 1927

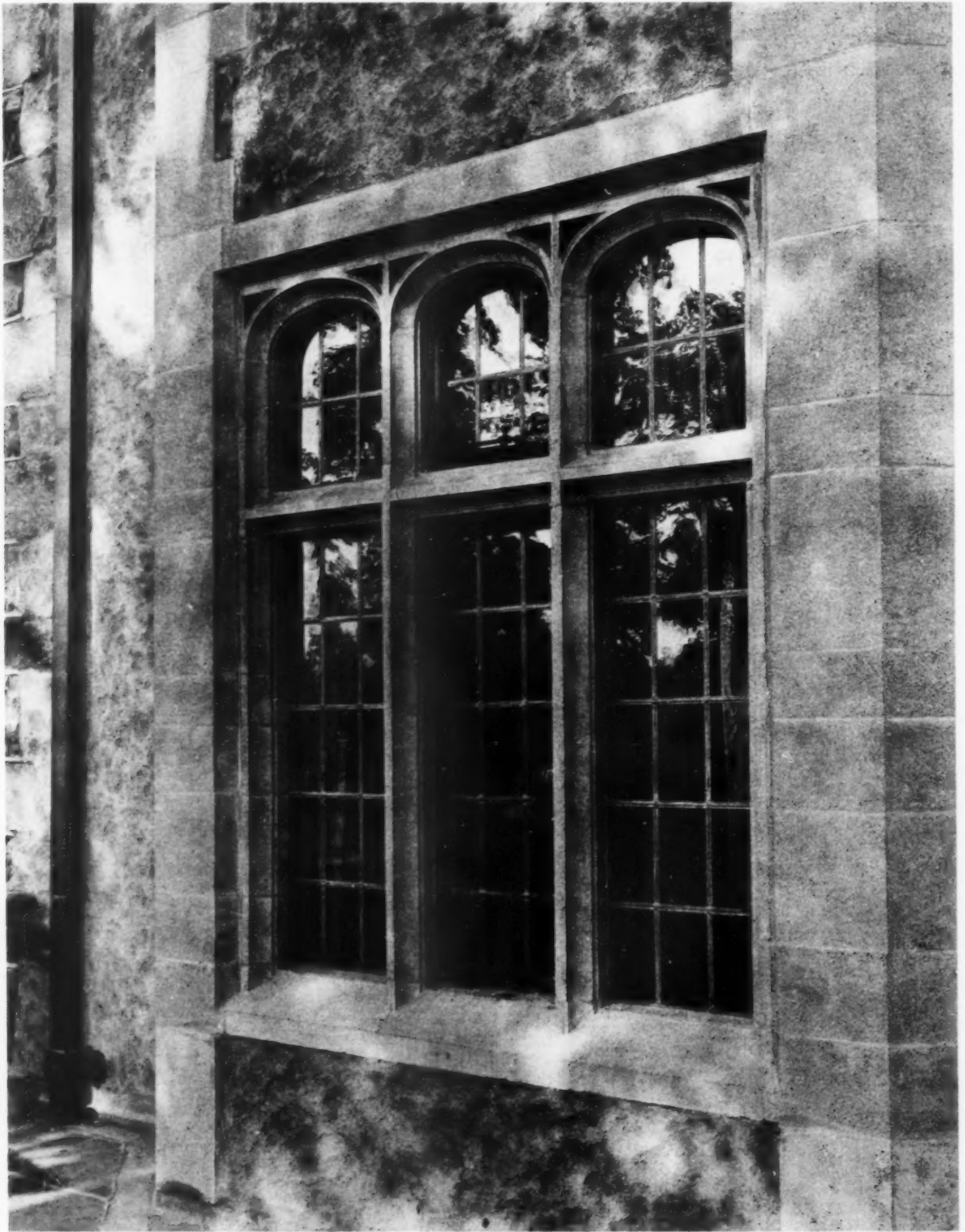
TOPICAL ARCHITECTURE SECTION

←→
CASEMENT WINDOWS



FRANK P. WHITING, ARCHITECT

(Copyright, 1927, The Architectural & Building Press, Inc.)



ROSSITER & MULLER, ARCHITECTS

THE PUBLISHERS' PAGE

FLOYD W. PARSONS, whose portrait appears on this page and whose editorial, *Everybody's Business*, will be found on page 572, becomes with this issue a contributing editor to *THE AMERICAN ARCHITECT*. Mr. Parsons' work is perhaps more widely known to the general reader, through the series of articles contributed by him to the *Saturday Evening Post* during a period of nearly four years. He is now editorial director of several periodicals in the economic field.

Possibly no other writer of current events and their bearing on the present and future, reaches such a large audience as does Mr. Parsons. While his topics are of general interest and are not, therefore, exactly identified with architecture, the editors and publishers feel that in attracting the service of Mr. Parsons to *THE AMERICAN ARCHITECT* they are providing a page that will interest all architects by reason of the wide vision shown by Mr. Parsons' contributions and the stimulating character of his writing.

In a recent issue of the *Dearborn Independent*, Henry Ford propounds this riddle: "The world has never yet come to the point where there was nothing to be done. In the most 'idle' times, when shops are closed and men are out of work, there is always much that should be done. This is a mystery.

With so much to be done, why should there be idle times? Solve this riddle and you will create a new earth."

Large employers of labor, the keenest students of the economic problems that are constantly present, are at all times bending every effort to the solution of Mr. Ford's riddle. Of the many writers whose articles have appeared in journals of the largest circulation, none has delved deeper to find the basic truth, none has more brilliantly set forth his deductions than has Mr. Parsons. We feel sure that readers of *THE AMERICAN ARCHITECT* will find much satisfaction in perusing his articles.

It has been, untruthfully, claimed that no one reads an architectural journal. If some subscribers

fail to read Mr. Parsons' articles, they will miss something helpful, very much worth while, and reliable in all the statements set forth.

The old saying that what is everybody's business is nobody's business, is less true today than ever before. It is everybody's business to keep abreast with the times, to read stimulating articles that will start the mind to working along the most useful lines. To neglect to interest oneself in the problems that are an insistent part in our national progress is to fail in the highest duties of citizenship. Read Mr. Parsons' illuminating page, appearing in each issue (twice a month) of *THE AMERICAN ARCHITECT*, and experience the mental reaction that such clever writing can create.



FLOYD W. PARSONS

The recent demolition of one of New York's bank structures has provided the opportunity of demonstrating the physical resistance offered by modern bank vault construction. A new vault installed about five years ago proved to be no easy task for the wrecking contractor. A description of the construction of this vault and the method of demolition will be presented in the department of Engineering and Construction in an early issue.

Structural steel has now been in use a sufficient number of years to warrant the drawing of conclusions as to its dur-

ability and the protection it requires for building safe structures. In the May 20th issue we shall present the report of an investigation to determine the permanence of structural steel in buildings.

The design of the interior of the modern motion picture theatre of the present time tends very decidedly toward the ornate and the elaborate. Two of the largest motion picture theatres in the country have recently been opened in New York City, the Paramount and the Roxy, and they may be said to represent the tendency in theatre design in the East. These will appear in the next issue, and an article will attempt to explain certain reasons for this seemingly unnecessary use of superfluous ornament.



THE CAMPANILE OF GIOTTO, FLORENCE

THE AMERICAN ARCHITECT