

THE AMERICAN ARCHITECT

FOUNDED 1876

AN ARCHITECTURAL RAMBLE IN DELAWARE

By CARL A. ZIEGLER, A. I. A.

SEVERAL years ago, the writer at suggestion of the editor of THE AMERICAN ARCHITECT wandered through Virginia, Maryland and Delaware for the purpose of making a brief survey of the architectural remains of our Colonial period. Two articles were published on Virginia and one on the work in Maryland, and as the writer has now progressed as far as New England in his peregrinations, the editor has suggested that although sauntering through the original states in search of architectural

inspiration is undoubtedly very pleasant and wholesome to the saunterer, the editor gets no particular exhilaration out of it without the "copy" for which all editors seem to have an insatiable appetite. The following notes of impressions gained in Delaware are, therefore, proffered as a peace offering.

To the student of architecture there is nothing more intriguing than the transition from one style of architecture to another, unless it be that still more subtle change that takes place through the varying



HOLY TRINITY, A SWEDISH CHURCH AT WILMINGTON, DEL.—BUILT 1697-1699

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phases of the same style and one must be very expert, indeed, to state with authority where one phase ends and another begins.

A famous American painter once stated to the writer, in a discussion on this subject, that the transitional stage in an architectural style was to him its most interesting period, and I think one will agree with this viewpoint when following Gothic work in its development from the Norman type through the Early English to the perpendicular style as illustrated in the great cathedrals of England. These

work of the thirteen original states. The development of the style covered a period of about one hundred and fifty years and the varying shades of expression were the result of the influence of heredity and environment which, of course, are never the same in the case of any two people, however closely allied.

In travelling from Virginia through Maryland and Delaware for the purpose of sensing this transition in architectural style, one would, of course, not expect to find a decided change upon crossing a state



AMSTEL HOUSE, NEW CASTLE, DEL.—BUILT ABOUT 1732

changes in Gothic architecture required several centuries in which to develop, and it is almost as difficult to dissect one period from another as it would be to analyze one of the late Burbank's developments in the vegetable kingdom, or the very illusive changes from one theme to another, as accomplished by the great masters in music.

It is no less difficult to classify the development of the various phases of Colonial architecture in America and especially is this true of any attempt to describe the differences which occur in the Colonial

line; in fact, one wanders through Maryland for some time before becoming conscious of any change from the architectural expression of the Old Dominion, but when New Castle, Delaware, is reached the change in style is so marked as to be almost startling. No longer is the spirit of the gay cavalier, with his joyousness of life, felt in the buildings which we study, but instead we feel the industrious urge of the early Swedish and Dutch settlers.

Just as the sociologist finds a marked difference in the mentality of people in the various sections of the

country, so the architectural student finds different expressions in the buildings which they erected, and the lines of demarkation are quite as vague as are geographical boundaries, which are so pronounced upon maps and so indefinite when travelling.

Very decidedly do the houses of Maryland and Virginia convey the Georgian spirit of Old Eng-

large wings and numerous outbuildings so common to the Virginia estates.

The first white settlement in this country was the English colony in Virginia in 1607, and in 1614 the Dutch came up the Hudson and settled on what has grown to be the most remarkable little island in the world, then known as New Amsterdam and



HOUSE ON DELAWARE STREET, NEW CASTLE, DEL.—BUILT 1799

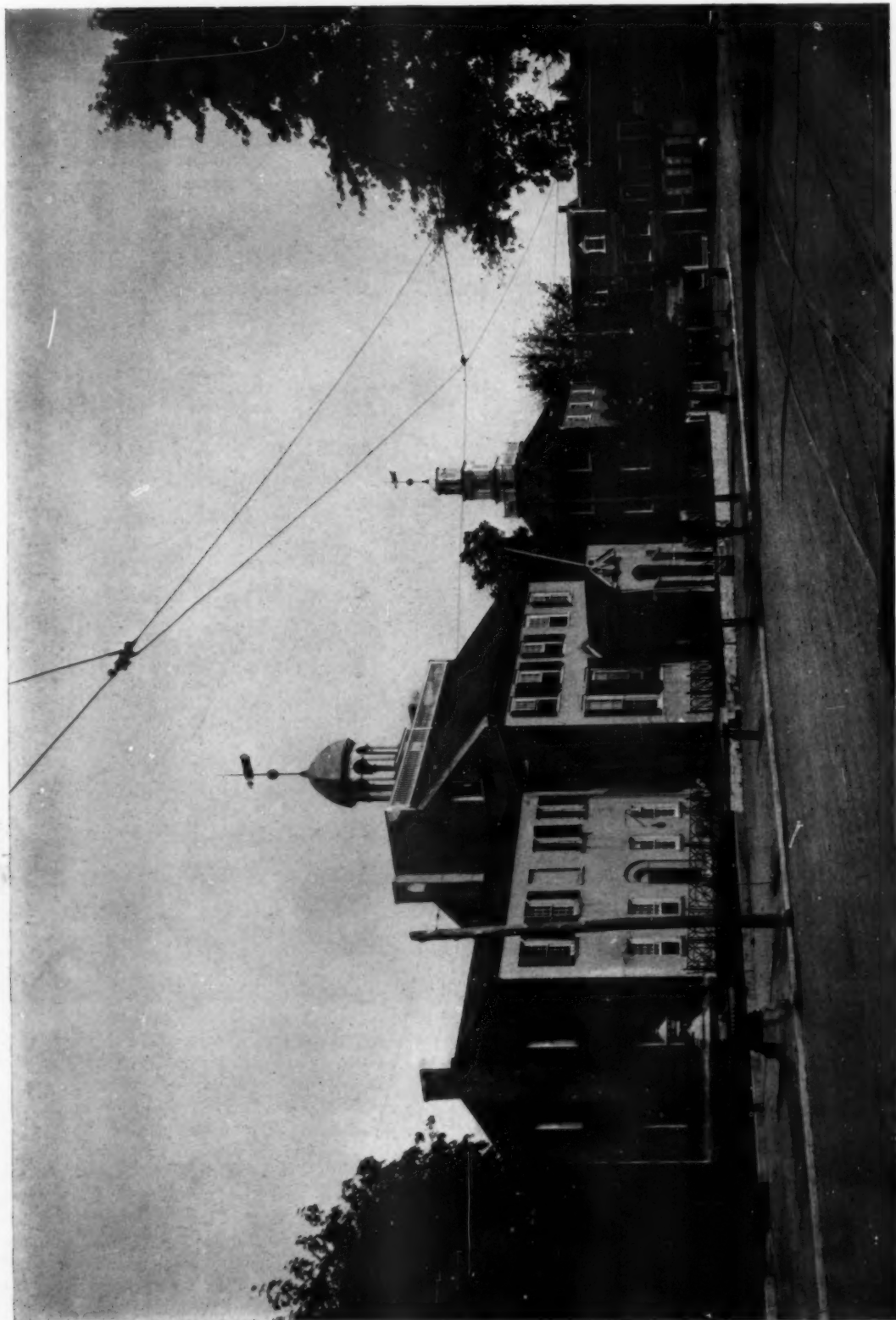
ORIGINALLY ONE HOUSE, NOW DIVIDED INTO TWO. THE ADDITIONAL DOORWAY NECESSARY WAS MADE BY CUTTING WINDOW, AS SHOWN. THE FRONT IS 45 FEET WIDE

land, the spirit that animated Sir Christopher Wren and Inigo Jones; while in Delaware the Dutch influence is quite as evident although the methods of construction are not dissimilar.

Far from tranquil was the early life in Delaware; intermittently held by the Dutch and the Swedes, the country was finally seized by the English, and because of this turmoil it was not an attractive colony for the wealthy class of settlers who found Virginia and Maryland more to their liking. As a consequence the houses of Delaware lack the size and grandeur of the mansions erected in the neighboring states; they are more compact and lack, as a rule, the

now as Manhattan, a part of New York City.

The landing of the English Pilgrims at Plymouth in 1620 has furnished American literature with a very dramatic theme, and the sturdy Swedish stock was added to the great experiment in 1638 when the good ship Kalmar Mychel under the command of Peter Minuit sailed up the Delaware River and established the first permanent Swedish settlement in this country, on the Minquas River, which he named Christina in honor of the young queen of Sweden and gave the same name to the fort which he built on land purchased from the Indians near the present site of Wilmington.



COURT HOUSE GROUP, NEW CASTLE, DEL.
EAST WING BUILT 1707—WEST WING ABOUT 1749



PART OF COURT HOUSE GROUP, NEW CASTLE, DEL.

THIS BUILDING WAS THE "HEAD HOUSE" OF A LONG MARKET SHED. THE LOWER FLOORS HOUSED THE TOWN FIRE ENGINE, THE UPPER PORTION BEING USED AS A TOWN HALL.



INTERIOR, HOLY TRINITY CHURCH, WILMINGTON, DEL.

There was constant conflict between the Swedes and the Dutch who settled the eastern shore of the Delaware, and in 1655 Governor Stuyvesant sailed from New Amsterdam with seven ships and took Fort Christina which ended Swedish dominion in America.

Dutch supremacy was short lived, however, for the English under Sir Richard Carr captured their strongholds in 1664 and from that date until the present time English ideals have prevailed along the Delaware, but here and there along its shores, architecture has recorded truthfully, as it always does, the craftsmanship of the various peoples who pushed back the wilderness to form habitations in a new world.

The Swedes treated the Indians with great consideration and endeavored to instruct them in the Christian doctrine. The Rev. John Campanius translated the Lutheran Catechism into their tongue, which translation was printed in 1696. Very quaintly he translates the supplication, "Give us this day our daily bread," into "Give we this day a plentiful supply of venison and corn," which I suppose would greatly shock the fundamentalist of today, but would certainly be more comprehensible to the Indian of that time.

William Penn did not come to this country until 1682. He made his first landing at New Castle and

received title to New Castle and the surrounding country, which was administered by Pennsylvania Governors from 1682 to 1776, after which they reverted to the State of Delaware.

It was from the steps of the Court House at New Castle that the surveyors laid out the arc-shaped boundary line between the southeast corner of Pennsylvania and upper Delaware; one of the few boundary lines between states that all school children remember. In my many wanderings to study the source of American architecture, I think I have not seen any other town that conveyed better the atmosphere of Colonial days. One almost expects to see



WOODBURN HOUSE, DOVER, DEL.



HOUSE ON THE DELAWARE RIVER

the house doors open and our quaintly garbed forefathers come down the steps. It requires no great tax of the imagination to see Caesar Rodney gallop over the cobble stones on his memorable ride from Dover to Philadelphia to sign the Declaration of Independence in 1776.

Here still stands the old "Dutch House" dating back to 1658, a quarter of a century before William Penn made his first landing at New Castle.

The Court House, formerly the State House at the foot of Delaware Street, is the oldest court house in the United States.

New Castle abounds in beautiful wooden doorways, cornices, and interior woodwork, and many equally interesting examples of Colonial architecture may be found in Odessa, Dover, Wilmington, etc.; some are well known, but many have never been published.

In the smaller towns the buildings have escaped the ravages of industrial progress and it is to be hoped that a proper record may be made of these before they are destroyed, in order to preserve the concrete evidence of the labors of a self-respecting, intelligent people.

In my saunterings through the byways of our early architectural beginnings I have gained the impression that the architectural profession is really not very well informed about the early work in this country. Many know the buildings in the section in which they happen to reside, but comparatively few architects have studied Early American architecture as they have studied the buildings abroad, and until one has visited Salem, Mass.; Annapolis, Maryland; Charleston, S. C.; New Castle, Delaware; Charlottesville, Virginia, etc., it is quite impossible to realize what a great difference there was in the Colonial architecture of this country and how vastly different is the atmosphere created by the va-



OLD HOUSES ON THE RIVER, NEW CASTLE, DEL.

WITH THE MODERN FRAME EXCRESCENCES REMOVED, THESE HOUSES WOULD NO DOUBT BE AS IMPRESSIVE AS THEY WERE IN EARLIER DAYS WHEN NEW CASTLE WAS A BUSY SHIPPING TOWN



OLD COURT HOUSE, NEW CASTLE, DEL.

rious types that settled on our Eastern seaboard.

The late Joseph Pennell once told me that he considered the early architecture of this country equal to anything that he had seen anywhere in the world, and surely no one could sketch it better than he.

BOOTH TRAVELLING SCHOLARSHIP AWARD

THE College of Architecture of the University of Michigan, Ann Arbor, Mich., announces that as a result of the annual competition the George G. Booth Travelling Fellowship in Architecture has been awarded to John E. Dinwiddie by a jury made up of members of the architectural faculty and Messrs. Marcus R. Burrowes, Alex. Donaldson, and Talmage C. Hughes, all Detroit architects.

Mr. Dinwiddie is a native of California who graduated from the University of Michigan in 1925, since which time he has been employed in San Francisco and New York offices. He is at present with York and Sawyer, architects, of New York.

NEW JERSEY MANUFACTURING EXPOSITION

JUST across the Hudson, in New Jersey, there has been concluded an exhibition that has been fruitful of many good results. The idea at root of this undertaking was to bring to the attention of the general public,—and that would include architects and builders,—the diversity and outstanding merit of "Made in New Jersey Products." During the two

weeks that this exhibition was in progress, the interest daily increased, and the attendance largely augmented.

The old saying about the prophet being without honor in his own country, has frequently been observed in the home community of important manufacturing organizations. Many times only those directly associated with the industry were familiar with the character of the product or the real importance of the company. There has, however, been a growing recognition of the desirability and value of having the home folk familiar with the things produced in their community and this exhibition in Newark is simply an extension to statewide recognition. Among the firms allied with the building industry that had exhibits, were the following:

J. H. Balmer Co., bathroom fixtures; Edison Lamp Works; T. R. Goodlatte & Sons, Inc., makers of "Walcloth"; Grant Mfg. Corp., oil burners; Jacobson Mfg. Co., oil burners; The Kompak Co., hot water heaters; Murphy Varnish Co.; Newark Varnish Works, Inc.; Richardson and Boynton Co.; The Thatcher Co.; Wallace & Tiernan Co., Inc., water purification units, and Zenitherm Co., Inc., wall and flooring material.

THE NARROWEST STREET

ST. AUGUSTINE, FLA., oldest white settlement on the mainland of the United States, contains the narrowest street in the Union. It is called Treasury Street. From side to side the street measures about six feet.

ROADSIDE JOTTINGS

SOMEWHAT HASTY OBSERVATIONS ON MOTOR TRAVEL IN ITALY

By SAMUEL CHAMBERLAIN

Illustrated with Pencil Sketches by the Author

HAVING spruced up the vocabulary, (aided by a phrase book), with such invaluable expressions as "Please put a touch of brilliantine on my moustaches" and "What! I have to pay duty on a few cigars!", and complied with numberless formalities, this gaping chronicler has at last penetrated into Italy, in quest of material for the indulgent AMERICAN ARCHITECT. Three years have elapsed since we left the land of chianti and rizzoto and black shirts, of marble spires and vine-clad hills and hurdy-gurdies. The interval has only served to intensify the beauty of the country and to bring forth the observation that it is a much more pleasant, (and expensive), place to visit than formerly. One may now visit museums and cathedrals without being heckled by guides and, (glory to Il Duce), hotels are forced to post the prices of their accommodations. The poor no longer beg for themselves; instead a uniformed collector marches about, jingling a non-reversible sack under your nose.

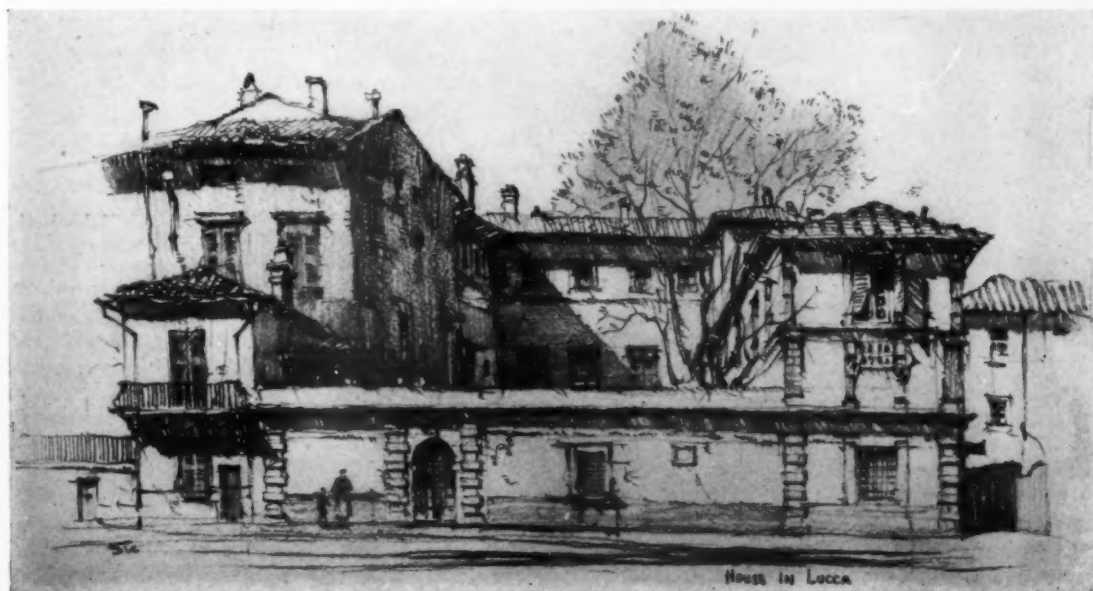
But much has remained unchanged. One notes with a sigh that they still paint pilasters and wisteria on their houses. Army officers continue to pose and preen on the street corners and watch out of one eye, from under the visor of their tremendous caps, to note the impression they are making upon the passing signorinas. If anything, their caps are be-

coming loftier with their manner, their waists more pinched and their sleeves more tightly fitted. A monacle seems to have become a positive necessity. Apparently it is not incongruous with shirt sleeves, if the shirt be black! The cigarette holders are getting longer and jauntier and the approved angle is approaching that of an American politician's cigar. Oxford bags make their belated appearance on the Italian collegians who, as always, stand on the sidewalks, sipping *caffè espresso* and ogling the ladies. There are many embryonic Gene Sarazens, café golf players in knickers and jazz-bow ties, although nothing is rarer in Italy, I suppose, than a golf course or a Socialist deputy. The human scene is as colorful as ever, and, bird-like enough, is spread largely by the male of the species. Half of the population must wear uniforms of one sort or another. And since the last visit, (at which time they had all of the rah-rah accoutrements save one), the Facisti have developed a new yell, given in the best high school manner. It runs in actual letter, according to the posters:

Eia, Eia, Eia, Alala!!

Try that one out on your track team.

So much for my little investigation of European conditions. More explicit notes can be given on motoring. One needs approximately as many official



HOUSE IN LUCCA

papers to enter the Kingdom of Italy with anything on four wheels as would be needed for a prospective Soviet ambassador to Washington. There are triptychs and passavants and a bulky pamphlet which proves to be an international driving license in seventeen languages. But once the labyrinth of red tape is untangled and both governments know what your grandmother's maiden name was, the matter of slipping over the bridge in the hills which marks the Franco-Italian frontier is simple enough. Motoring in Italy is not a complex matter. Enterprising manufacturers from Springfield, Mass., have dotted the entire Italian scene with monuments of

safety gates be open. This is perhaps well intentioned, but the joker lies in the fact that an observant Fascist is lurking alertly in the nearby bushes. If your car fails to make a definite halt, you *are* halted, and presented with a neatly printed receipt



A STREET IN BORDIGHERA

BORDIGHERA HAS A FLASH OF BEAUTY IN ITS OLD TOWN

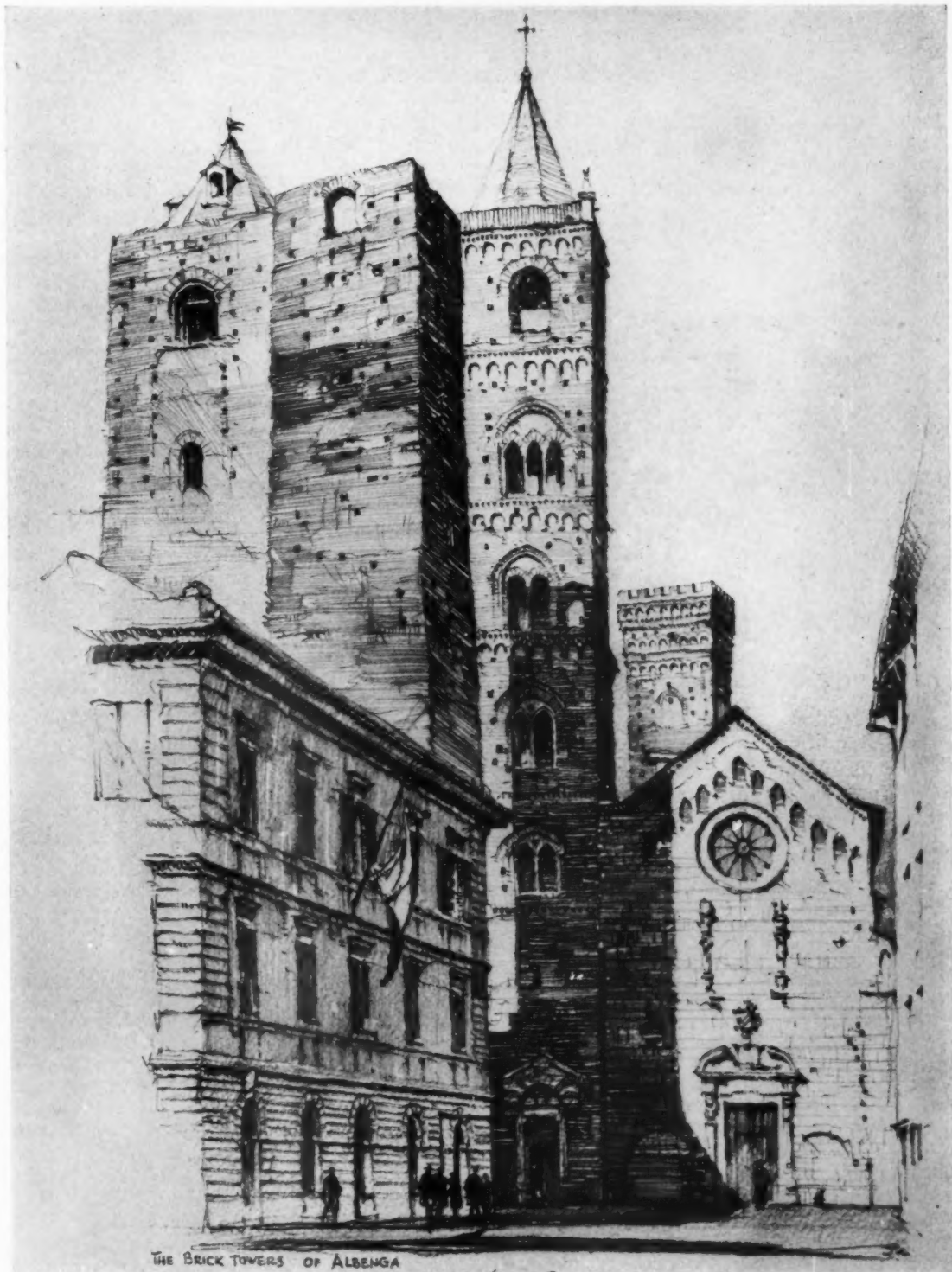
our civilization, red gasoline filling tanks. Garages are frequent and the roads are usually good. There is one new and not very beguiling road regulation. One should stop dead, then look and listen before traversing any railroad crossing, even though the



THE MARKET PLACE, SIENA

ONE MAY NOT HOPE TO CONVEY ANY SORT OF IMPRESSION OF THE SPLENDORS OF SIENA

for 25 lire, which you obligingly pay. Since there are, by actual count, more than fifty crossings on the Genoa coast road, it is obvious that one must choose between speed and bankruptcy. This is a companion piece to that celebrated ruling which fines a passenger 20 lire for touching his feet on the opposite seat of a railway carriage. Stern faced gentlemen will frequently stop your car in the middle of a country road and scan your papers with great care, rub their fingers over your engine number, etc., but they are agreeable enough if your documents are scrupulously correct. For those who are not whole heartedly in sympathy with the Fascist regime, it might be well to state that one may, in conversa-



THE BRICK TOWERS OF ALBENGA

THE BRICK TOWERS OF ALBENGA

FROM THE ORIGINAL PENCIL SKETCH BY SAMUEL CHAMBERLAIN

tion, refer to Mussolini as "Mr. Johnson," that being the official code-word for loud-mouthed Americans since one of our compatriots was arrested when he was heard to speak disrespectfully of the Duke of Italy.

One has an unfortunate impression of the Italian roads at first, for the mountainous highway which leads from Menton to Genoa is a terror. One could obtain approximately the same effect if it were possible to ride on a roller coaster with hexagonal

ings and corbels. It is an astonishing jumble. If it could be magically set among the regiment of towers of San Gimignano, the result would be dramatic perfection itself. A dozen quaint seaports intervene before Genoa, but the architecture does not pick up appreciably until one approaches Carrara and the marble belt, when the little town of Pietrasanta rises out of the plain, glittering with white churches and noble old gateways, a forerunner of Lucca's splendor.



CHURCH OF SAN GIUSTO, LUCCA

LUCCA, GRACEFUL, PATRICIAN AND CLEAN, IS A REVELATION TO THE UNSUSPECTING TRAVELER

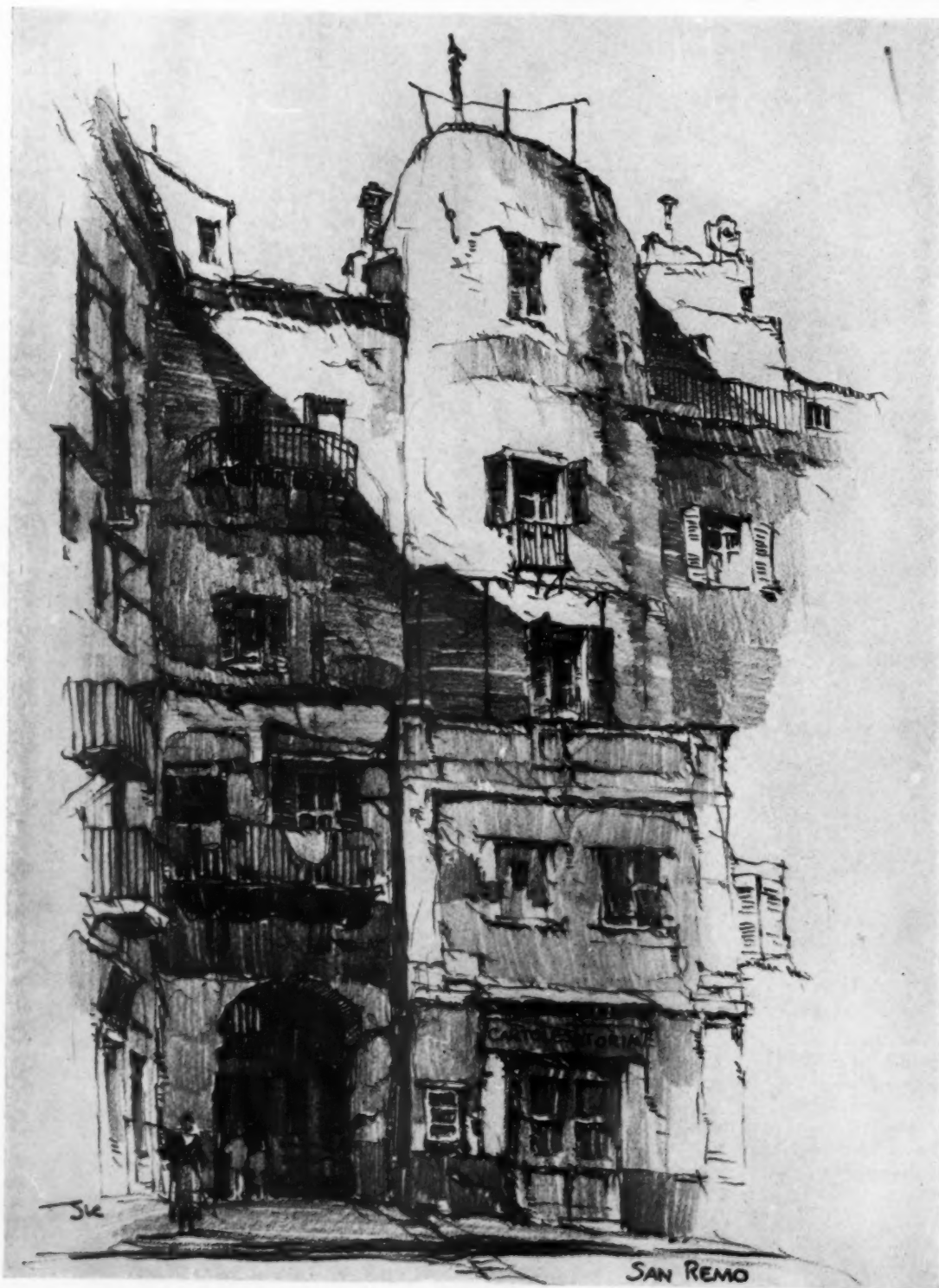
wheels. This road leads through Ventimiglia, that frontier town whose name will linger long in the memory of travelers who have pined away in its international railway station while the Customs officials did their poking and prying. The neighboring Bordighera has a flash of beauty in its old town, enough to call for the sketch here shown. San Remo, one of the most pretentious of the towns on the Italian Riviera and one of the stupidest, has a glimpse of sunlit antiquity too, but Albenga, hovering flat and peaceful under the domination of its massive towers, is the first site of considerable interest. The cathedral of Albenga is unique in the quantity and grouping of its great towers, some of them quite barren, others varied with arched open-

Lucca, graceful, patrician and clean, is a revelation to the unsuspecting traveler. It is a miniature Florence within walls, fabulously rich in churches and palaces, glistening with striped campaniles and coppery domes. But why attempt to describe it in a sentence? In fact, how can one hope to convey any sort of an impression of the splendors of Pistoja, of San Gimignano, Siena, Orvieto, Viterbo, Arezzo and Perugia in a few poor paragraphs? To continue the travelogue, even in the condensed form of a syllabus would call for far more pages than are allotted me. The temptation to cite two unexpected treasures is, however, too strong, and I hereby implore all prospective visitors in Tuscany to include Certaldo, that utterly magnificent citadel of brick



PERUGIA

FROM THE ORIGINAL PENCIL SKETCH BY SAMUEL CHAMBERLAIN



SAN REMO

FROM THE ORIGINAL PENCIL SKETCH BY SAMUEL CHAMBERLAIN

where Boccaccio died, and Toscania, near Viterbo, on whose grassy outskirts linger two of the most perfect Romanesque churches one could hope to find, deserted and unrestored and serenely beautiful. I respectfully submit that nothing quite equals a



DOORWAY IN ORVIETO

sunny April day in the hills of Toscania, a fiasco of Frascati, a loaf of bread, some saucisson de Milan and a slab of Gorgonzola under an olive tree, with the budding map of half of Tuscany spread beneath you in a thousand rippling shades of brown and lavender and pale green.

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RUINS OF ROMAN CITY UNEARTHED IN GREAT BRITAIN

RECENT excavations by English archaeologists at the site of the Roman town of Uriconium have revealed the largest Roman building yet uncovered in Great Britain, according to recent press despatches.

A shattered tablet found near the entrance when pieced together revealed it was the forum or market place erected by the Emperor Hadrian in A. D. 130. Numerous other buildings unearthed all show indications the city was destroyed by fire. The bricks of the walls are so blackened and charred they look as if the conflagration might have occurred recently.

Several skeletons have been found. One, that of a man, in a "hypocaust," or heating chamber for a bath. In his hand was a broken box which once

contained coins which were scattered around him. These coins bore the date A. D. 111.

Footmarks of Roman sandals can be seen in the soft cement, and well heads scored by the lowering of a rope. A steel covered spur of a fighting-cock, a surgeon's lancet and many other discoveries give indication life in Roman days had many aspects similar to that of today.

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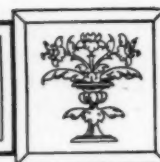
SCULPTURE ON BUILDINGS

IT seems a pity it should be so often the case that large buildings recently erected represent such poverty in their carved ornamental details, states *The Builder*, London. Such buildings offer a field for sculptured ornament which the riches of applied craftsmanship might redeem. Yet the most paltry character attaches to such additions, as though more a concession to mere habit than to any inwardness or pleasure in the ornament itself. It appears to us that, as these large commercial undertakings are so sparing in architectural richness, more might be done to relieve this starkness than is the case. It is true that on Bush House we have the large group erected above the main entrance, but this is estimable for its sentiments rather than for its qualities as sculpture. It will be said by some that, as in Gothic or Renaissance ornament, this should be conceived with and grow through the structure itself, an integral part of the conception. But with the more wholly utilitarian character belonging to these large commercially conceived buildings there might be, for want of the better thing, some intimate sculptural work of really vital character added to relieve the weariness of mere size, so little related to content.

Nor must we be too much bound up by theories which, deduced from the best periods of building, apply more to them than to those buildings to which we refer. Theories of applied ornament belong to books rather than to buildings. In the latter case we do what we can in the circumstances. It is obvious that the nature of sculptural ornament is quite lost sight of in many of our new commercial buildings, such as are to be found in the new Regent Street or on the Devonshire House site. There is no advantage in such additions. While recognizing this, we might none the less have still the reality of sculptured ornament, even though an added thing, which, if beautiful, can hardly be exuberance. There are sculptors—many young ones of great ability—leaving our schools, who, even though we must regard it as a second best, could in one way and another give the human touch, the sense of the impulse to beauty, which is the reality we seek, and could thus relieve the baldness, the commercial insensibility, that pervades such buildings as those to which we have referred.



EDITORIAL COMMENT



THE suggestion, made by C. Grant La Farge, chairman of the Institute's Committee on Allied Arts, in his presentation to the recent convention of that Committee's report, that we now turn our attention to architecture as an art, having long debated it as a science, while undoubtedly a good one, may not, we believe, be taken as an entirely workable premise. While architecture is undoubtedly an art, in its first analysis, its practice,—and we infer that is what Mr. La Farge is discussing,—is something very much more. At the same time it is quite possible,—for many men have successfully accomplished it,—to retain the true art attitude and include the various and more prosaic functions that make up the architect's daily work.

That a successful architect must be something more than an artist need not be argued here, as it is generally conceded. Architects must combine in their work as artists, other abilities, bordering on the prosaic, that artists in no other fields may have to consider. In the proposed knitting together of the various arts allied to architecture and the crafts that are equally closely connected, architects will find that their practical experience gained by work in architecture as a profession will serve them in good stead.

Undoubtedly the scheme proposed by Mr. La Farge's Committee is one that, if successfully carried out, would advance the cause of architecture in this country very materially. The thing that would most retard a consummation so very desirable, would be an attitude of condescension on the part of the profession and the assumption that architecture was strictly an art, and that those who practice it did not regard themselves as either scientists or professional men while engaged in the proposed effort to secure a closer alliance.

IN looking over the English architectural journals, we find that there is a widespread sentiment relating to the spoiling of the English country roadside. Writers in many instances wander from their topics to express the feeling that the matter has become of such great importance as to dominate the minds of the contributors and correspondents of these journals.

Men who were familiar with rural England twenty-five years ago, and who return today to renew impressions of quiet, picturesque beauty, are filled with regret when they see what has happened. There is unanimity of expression in the belief that

the motor car and the various roadside utilities are largely responsible. But the more careful critics while believing that the motor car is a contributing cause, are also of the opinion that those in authority in suburban towns are largely responsible. It is pointed out, and with reason, that there is vested in these local governing bodies, all the necessary authority to control the situation and that they have only to exercise that power to arrest the further encroachment and despoliation of these fine country roads.

JOURNALS devoted to the interests of contractors for building construction frequently criticize architects' specifications, claiming that they are not sufficiently definite and too often contain such clauses as "as required," "as indicated," and "required by conditions." The point contended by contractors that architects should know what is required, is well taken. It is neither impossible to write a definite specification nor unreasonable for both client and contractor to expect it. A physician who did half a job because he was underpaid or too busy, would find his practice dwindling. Many architects prepare complete and very definite specifications; many do not. Those who do not would do well to study this phase of their work or allot sufficient time to this portion of their services to correct what is often a most unsatisfactory condition. Many of the difficulties encountered with work under construction would be removed by the simple procedure of furnishing a proper contract document in the form of a definite specification.

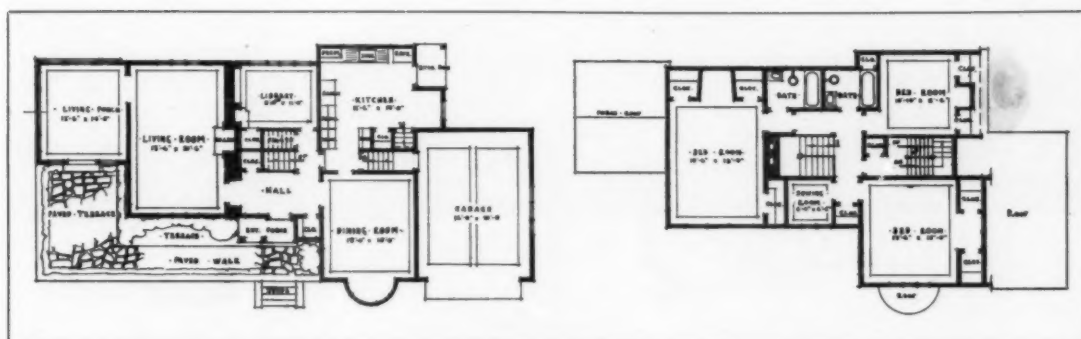
THE end of the scholastic year has brought with it the usual exhibitions of the work of students in our architectural schools. What impresses us most in such exhibitions as we have visited is the apparent effort on the part of teachers to give the student a practical and working idea as to the various problems he studies. We recall the days we spent in the classroom striving to obtain a better appreciation of art, and since then have many times realized how little knowledge that was really practical was imparted to us; or better stated, perhaps, how we failed utterly to grasp such knowledge. It is encouraging to observe that this phase of architectural education is so strongly emphasized, thus giving the student a better opportunity to give expression to his own artistic temperament.

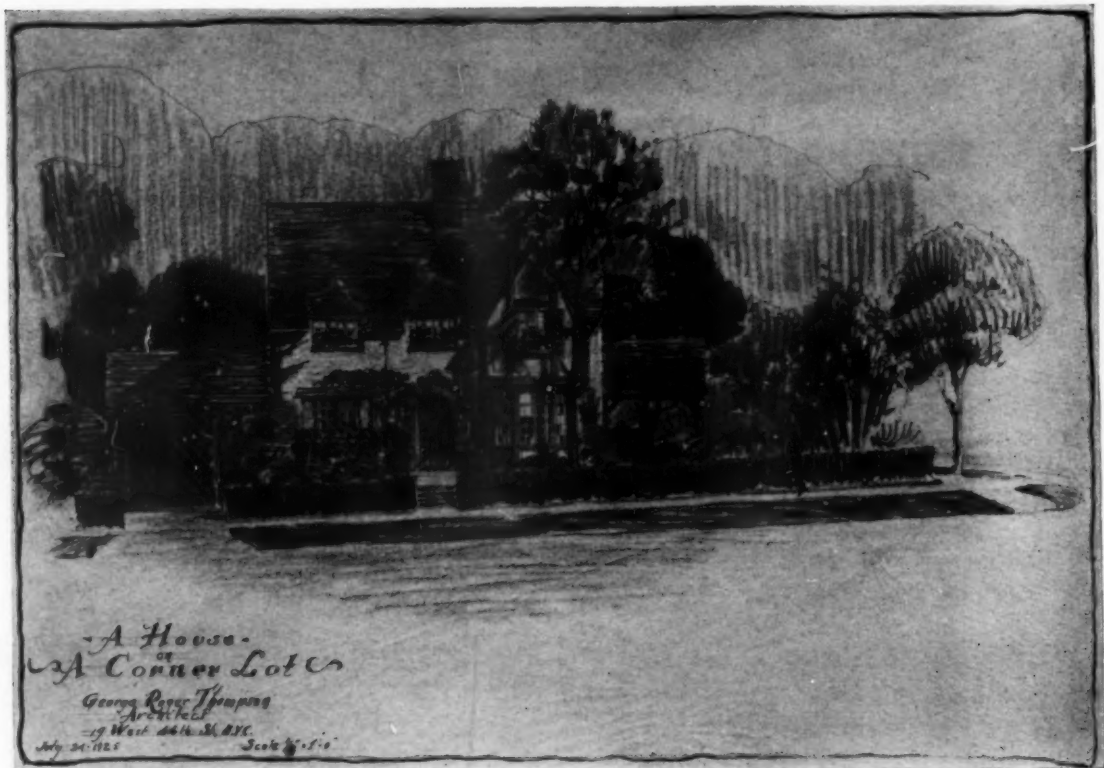
A GROUP OF BUILDINGS OF MODERATE COST



SKETCH OF PROPOSED HOUSE—GEORGE ROGER THOMPSON, ARCHITECT

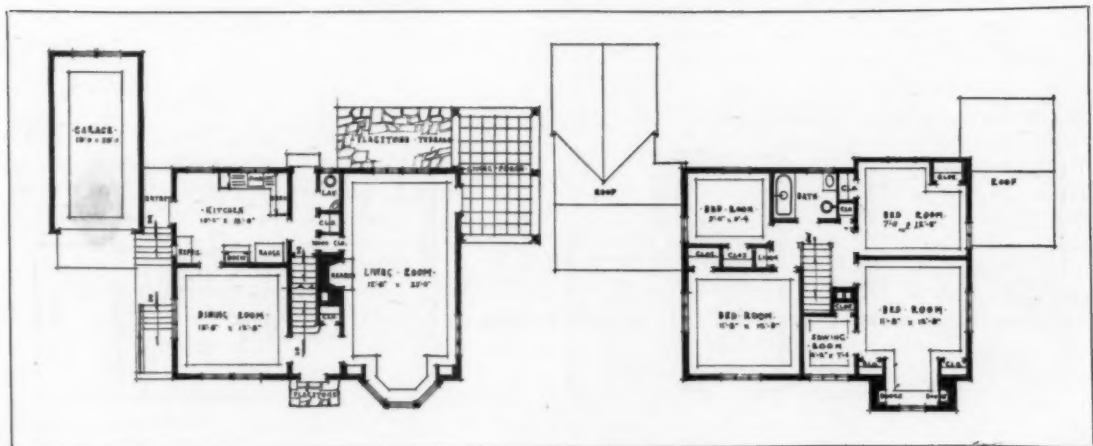
THIS HOUSE WAS DESIGNED AS A FRAME CONSTRUCTION WITH A SLATE ROOF. THE GARAGE IS ATTACHED TO THE HOUSE, BUT THERE IS NO ROOM ABOVE IT. ON THE FIRST FLOOR THERE ARE A GOOD SIZED LIVING ROOM WITH ADJOINING PORCH, A LIBRARY AND A DINING ROOM, AND A LARGE KITCHEN. ON THE SECOND FLOOR THERE ARE THREE GOOD SIZED BEDROOMS, TWO BATHS AND A SEWING ROOM, WITH PLENTY OF CLOSET SPACE. THE HOUSE IS DESIGNED TO HARMONIZE WITH THE NATURAL SETTING, AND THERE IS SUGGESTED IN THE SKETCH CERTAIN PLANTING WHICH FURTHER CARRIES OUT THIS IDEA





HOUSE ON A CORNER LOT IN HEMPSTEAD, L. I., N. Y.—GEORGE ROGER THOMPSON, ARCHITECT

THE WALLS OF THIS HOUSE ARE OF HOLLOW TILE, METAL LATH AND STUCCO. IT IS OF FRAME CONSTRUCTION, WITH WOOD SHINGLES FOR THE ROOF. IT IS HEATED BY VAPOR, AND DRAINAGE IS SUPPLIED BY A SEPTIC TANK. A GARAGE IS ATTACHED TO ONE SIDE OF THE HOUSE BALANCED ON THE OTHER SIDE BY A LIVING PORCH

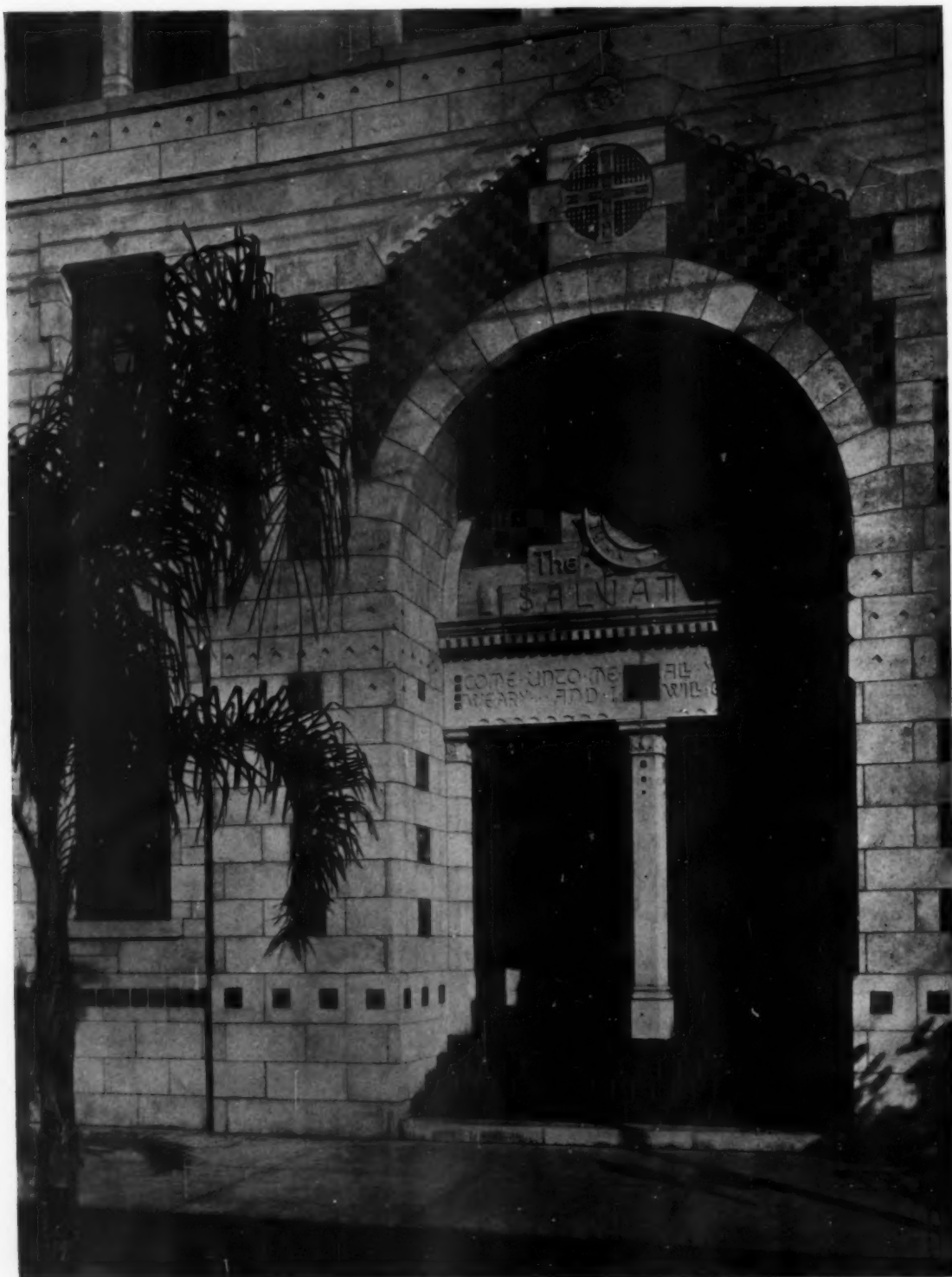




SALVATION ARMY BUILDING, ST. PETERSBURG, FLA.

HARRY F. CUNNINGHAM, ARCHITECT

(Plans not available)



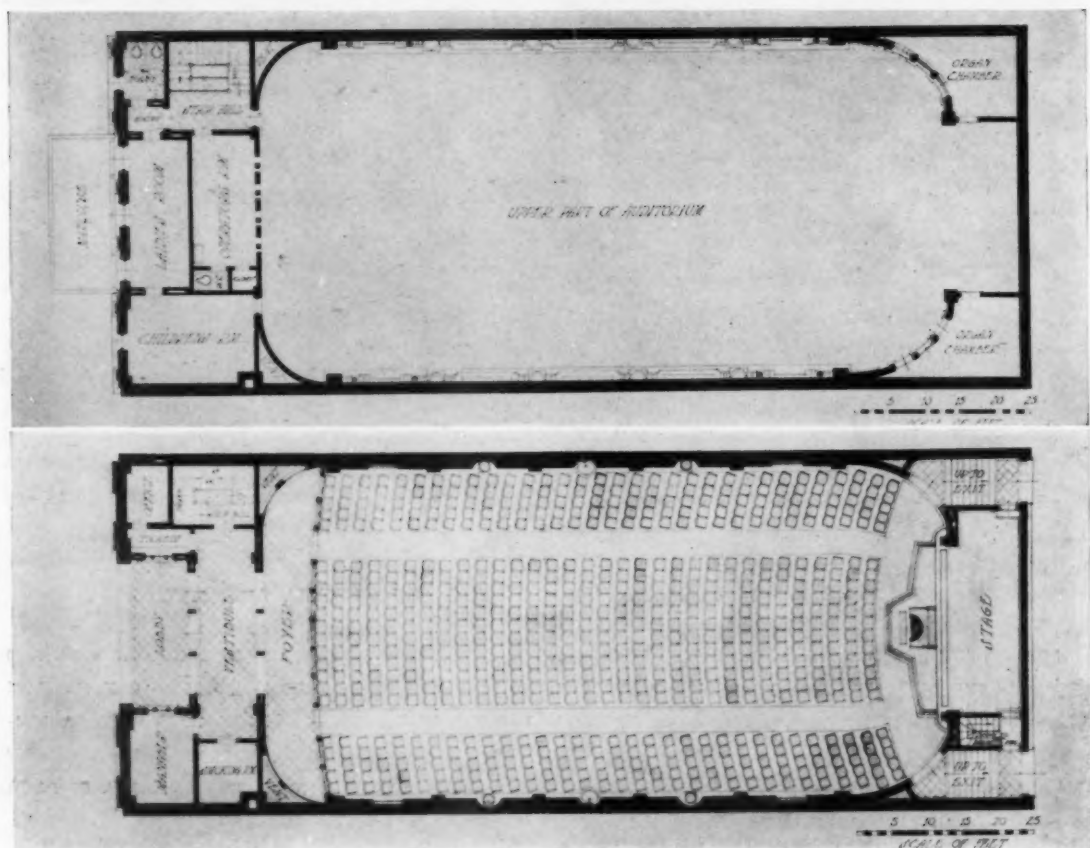
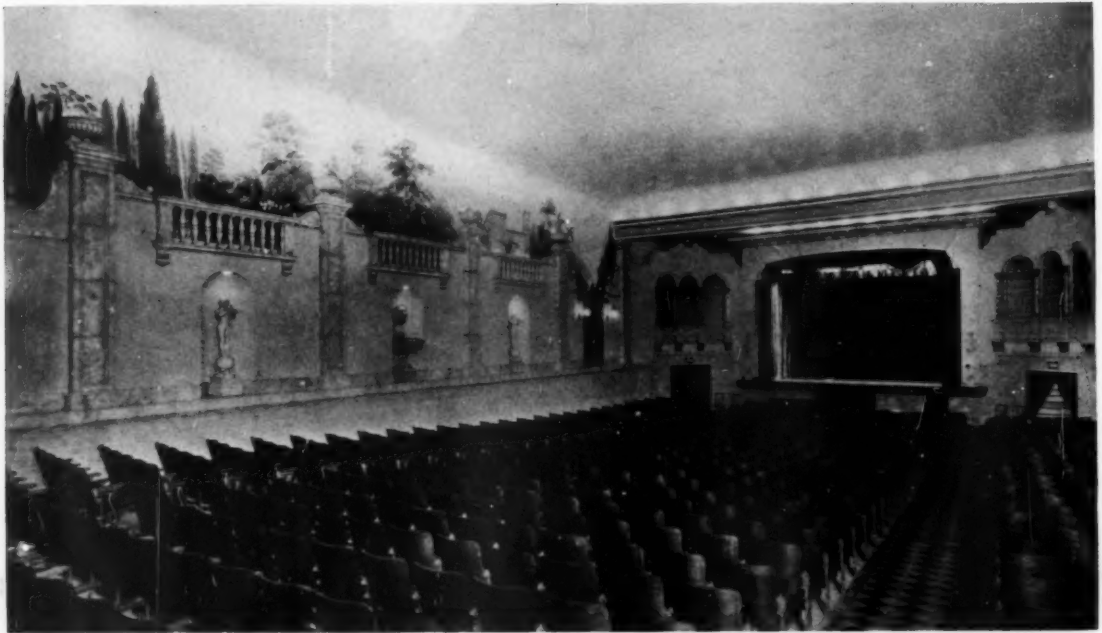
ENTRANCE DETAIL, SALVATION ARMY BUILDING, ST. PETERSBURG, FLA.

HARRY F. CUNNINGHAM, ARCHITECT

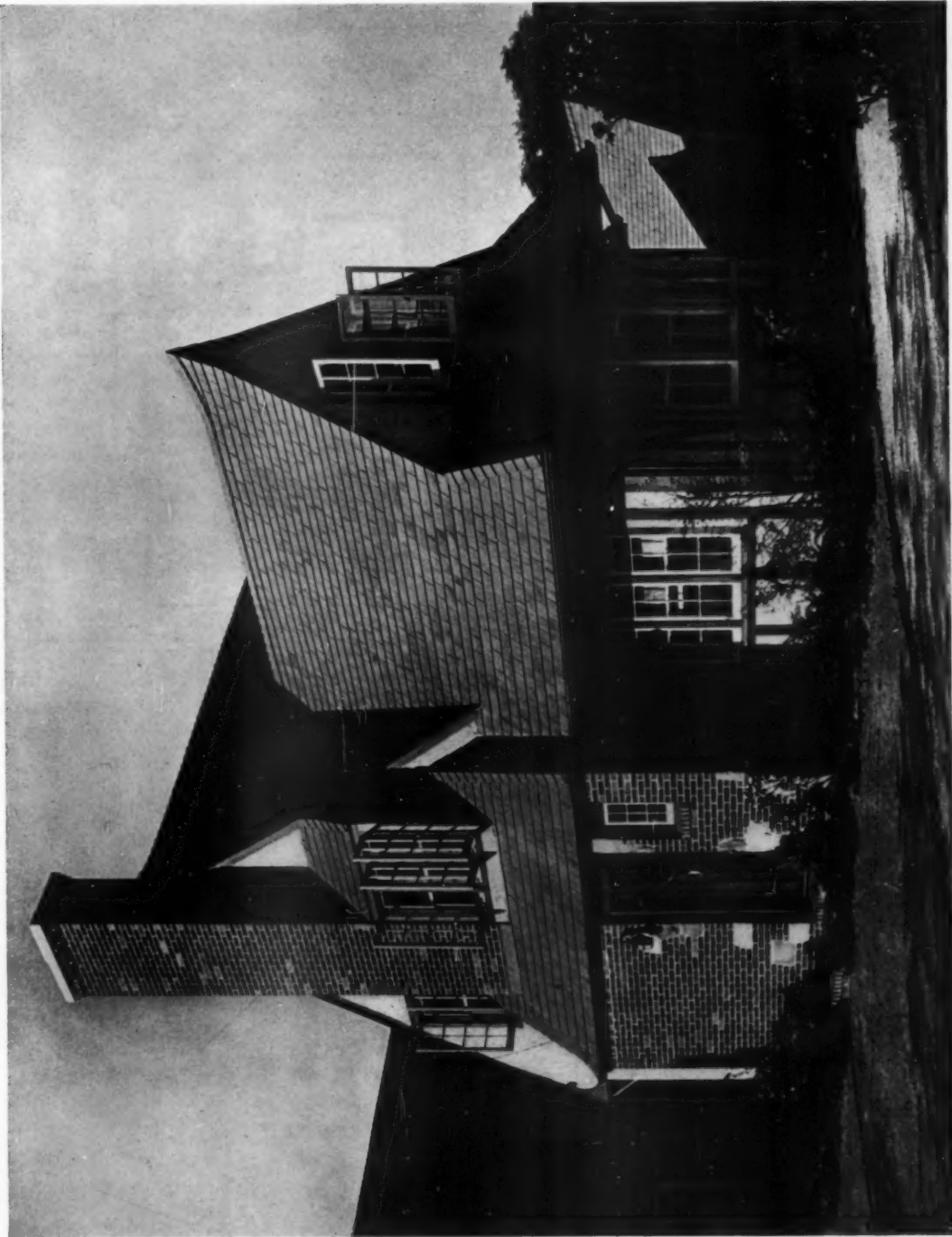


CAPITOL THEATRE, RICHMOND, VA.—CARNEAL & JOHNSTON, ARCHITECTS

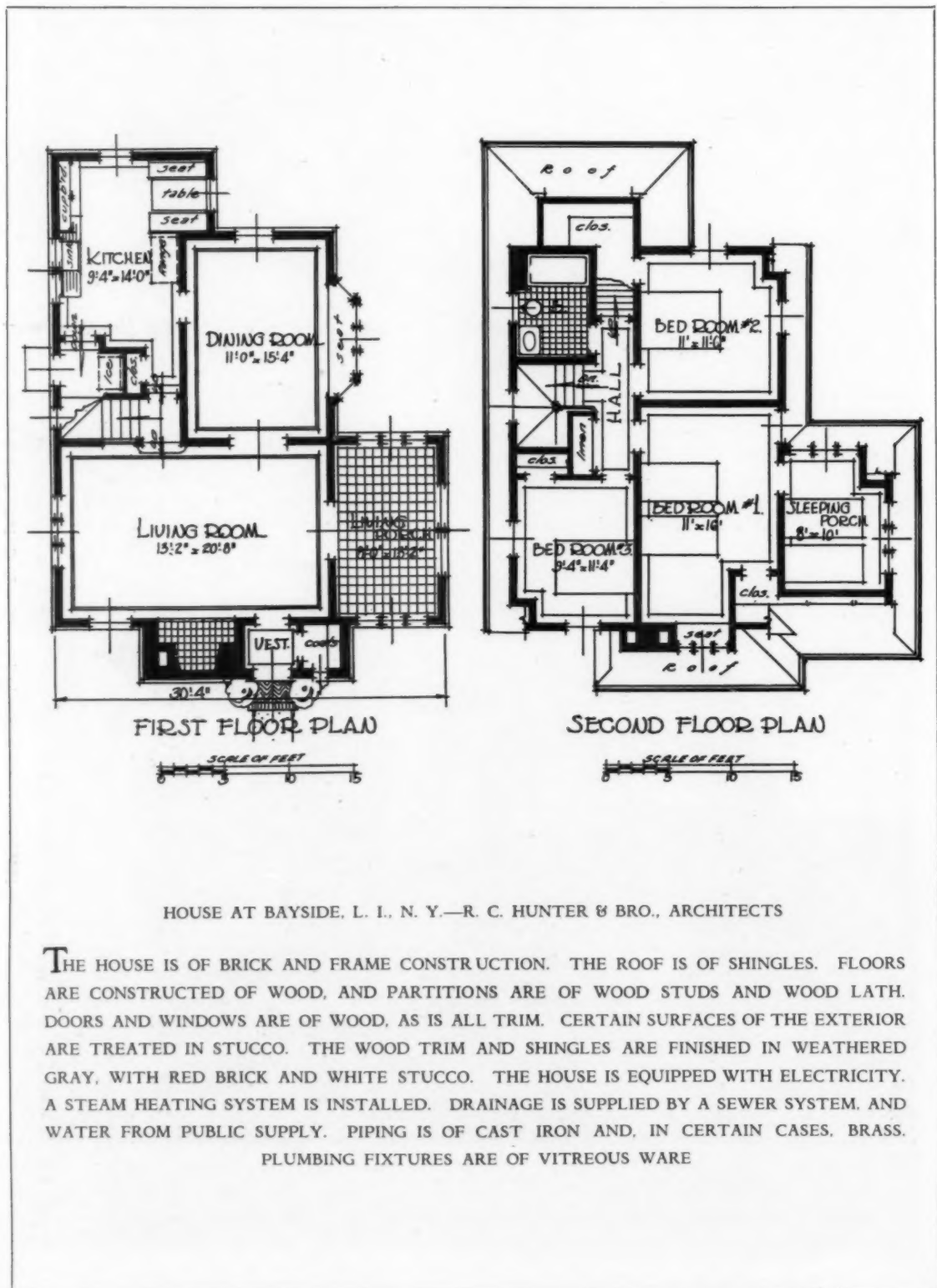
THE AUDITORIUM OF THIS THEATRE IS IN THE FORM OF AN AMPHITHEATRE SURROUNDED BY A GARDEN WALL AND DEVOID OF THE CONVENTIONAL CORNICE AND PANEL CEILING, WITH LIGHTING SO ARRANGED THAT ONE HAS THE FEELING OF OUTDOORS WITH A MOONLIT SKY AS A CEILING. THE SIZE OF THE LOT IS 45 FEET X 129 FEET. A COMPLETE VENTILATING SYSTEM SUPPLIES WARMED FRESH AIR THROUGH MUSHROOMS IN THE FLOOR IN WINTER. SUMMER VENTILATION AND COOLING IS OBTAINED BY A RAPID CHANGE OF AIR, THE WHOLE VOLUME BEING DISPLACED IN 90 SECONDS. THE SEATING CAPACITY IS APPROXIMATELY SEVEN HUNDRED



CAPITOL THEATRE, RICHMOND, VA.—CARNEAL & JOHNSTON, ARCHITECTS



HOUSE AT BAYSIDE, L. I., N. Y.—R. C. HUNTER & BRO., ARCHITECTS



HOUSE AT BAYSIDE, L. I., N. Y.—R. C. HUNTER & BRO., ARCHITECTS

THE HOUSE IS OF BRICK AND FRAME CONSTRUCTION. THE ROOF IS OF SHINGLES. FLOORS ARE CONSTRUCTED OF WOOD, AND PARTITIONS ARE OF WOOD STUDS AND WOOD LATH. DOORS AND WINDOWS ARE OF WOOD, AS IS ALL TRIM. CERTAIN SURFACES OF THE EXTERIOR ARE TREATED IN STUCCO. THE WOOD TRIM AND SHINGLES ARE FINISHED IN WEATHERED GRAY, WITH RED BRICK AND WHITE STUCCO. THE HOUSE IS EQUIPPED WITH ELECTRICITY. A STEAM HEATING SYSTEM IS INSTALLED. DRAINAGE IS SUPPLIED BY A SEWER SYSTEM, AND WATER FROM PUBLIC SUPPLY. PIPING IS OF CAST IRON AND, IN CERTAIN CASES, BRASS. PLUMBING FIXTURES ARE OF VITREOUS WARE



INTERIOR ARCHITECTURE



MODERNIZING AN OLD HOUSE

THE modernizing of an old house is a problem of much greater proportions than the mere restoration of a relic of bygone days. Perhaps the greatest difficulty which such a problem presents lies in the attempt to retain the peculiar charm and character of the original. In properly providing for the installation of certain modern equipment, too, many serious difficulties are necessarily met with, but these may often be satisfactorily overcome without making any radical changes to the general character of the design of either the exterior or interior of the old house. One of the most characteristic features of the old Colonial house,—and the old house, herewith illustrated, was typical of those times,—was the leanto which abutted the wall of the kitchen. In the process of modernizing the old house, however, it was necessary to dispense with this old-fashioned feature. A comparison of the photographs of the old house in its original state and of those showing

the house as remodelled will show how successfully the architect, Bradley Delehanty, has retained the old lines and conserved the old character of an old farmhouse on Long Island, New York, which was built in 1735, and made it function according to our present ideas of living. After removing the leanto, the architect added a new wing to this side of the house. While it was not possible to retain accurately the old lines in a two story extension, the character has been retained, and the new wing itself was built almost entirely of old materials salvaged from the tearing down of the leanto.

The first floor of this new wing is used for service. The second floor is divided between a nursery and sleeping porch. From the porch an outside staircase, which immediately suggests old Colonial architecture, leads to the children's pen, an enclosed yard for play, thus allowing direct access between the nursery and the play yard without necessitating



THE OLD HOUSE AS IT APPEARED BEFORE ALTERATIONS WERE MADE. NOTE THE CLAPBOARDS ON THE LEFT HAND SIDE OF THE HOUSE AND SHINGLES ON THE RIGHT

passage through the entire house. Adjoining the kitchen, and reached by a door from the kitchen, is an enclosed yard which is used as a cook's garden.

Examination of the photographs of the old house will show that the exterior walls of the living room portion of the house are of clapboards while those of the dining room are of shingles. The architect was convinced by this use of materials, and by their condition as well, that the living room wing had been added at a later date.

In order that a house built two hundred years ago, in materials and methods then at command, be made livable today, according to our modern standards of living, consideration should be given at the very outset to the installation of certain conveniences by which the remodelled house may better conform to prevailing ideas of comfort and sanitation. This will naturally necessitate certain changes in the plan, as well as certain alterations to the old fabric and the dismantling of certain portions of the interior architectural treatment. The successful remodelling of an old house will conserve its original character, in design and in workmanship, no matter how extensive these alterations may be. This is often brought about by salvaging the old materials and using them in the rebuilding.

Bradley Delehanty, the architect whose problem it was to modernize the old farmhouse, photographs of which are reproduced herewith, made a

careful survey of the various materials, as well as of the design in which they took form, before attempting or even planning to make any changes to either the exterior or interior of the old building. The survey showed that the house had sunk eighteen inches in one corner of the dining room. This necessitated the jacking up of the entire house at this point, and resulted in certain underpinning and shoring. In order that the old chimneys might function properly, they were rebuilt around new terra cotta linings, using the old salvaged materials throughout in the rebuilding process.

Among other things that the architect discovered in his survey of the materials, was that the wood panelling in the living room appeared to be of a much later date than that of the dining room. Its design was more sophisticated and the woodwork itself was in excellent condition. The panelling in the dining room was much more crude in detail, suggesting greater age. This further bore out the inference, already referred to, that that living room wing had been added at a later date to the original house.

In the accompanying plans of the first and second floors, in which the alterations are indicated in hatched lines, it will be seen that only one partition was removed, to allow of a large guest room where before there had been two.



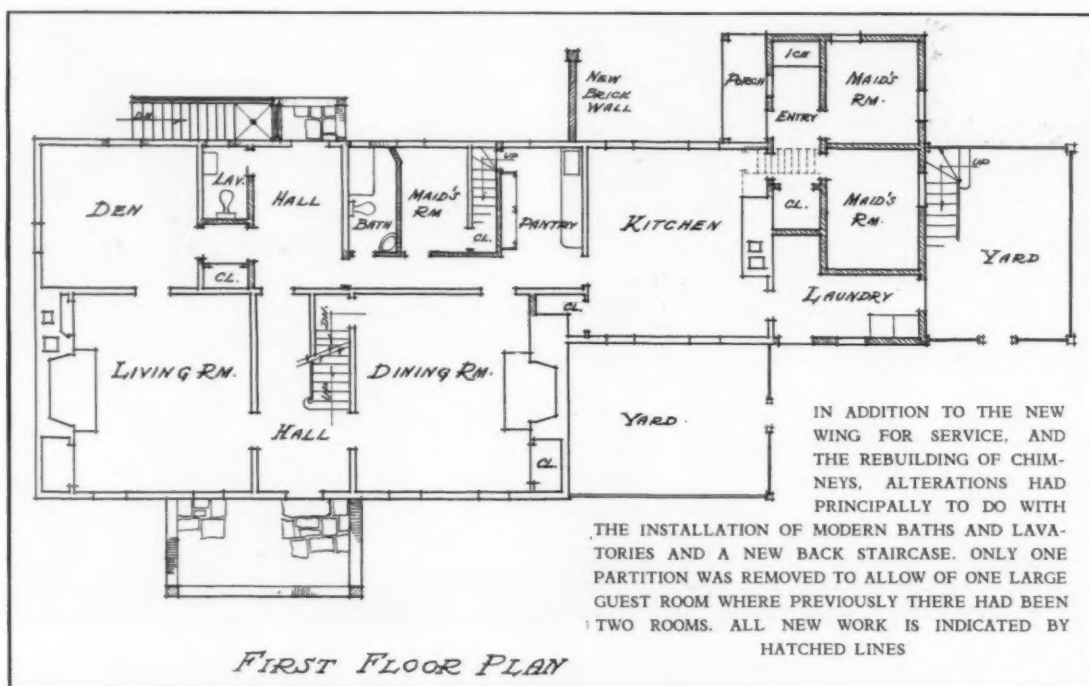
REAR OF OLD HOUSE. SHOWING OLD BARN WHICH WAS REMOVED AT THE TIME ALTERATIONS WERE MADE, AND THE KITCHEN LEANTO AS IT ORIGINALLY APPEARED



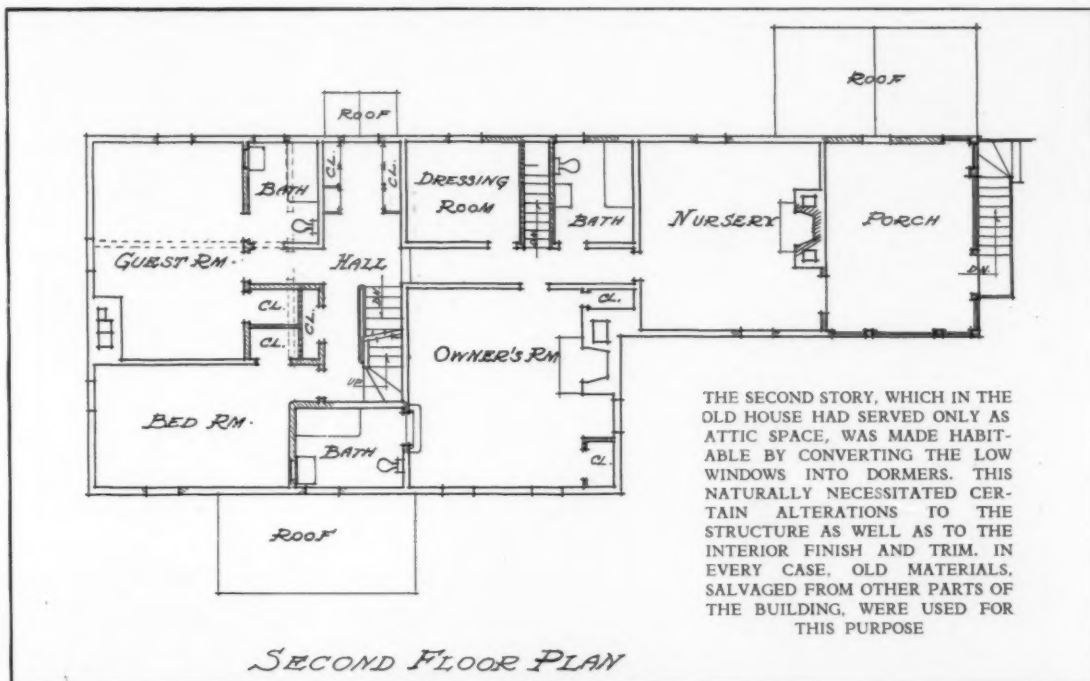
IN PHOTOGRAPHS REPRODUCED ABOVE, THE TWO TYPES OF EXTERIOR WALL TREATMENTS EMPLOYED—CLAPBOARDS AND SHINGLES—ARE SHOWN IN DETAIL. AT THE LEFT, THE FRONT PORCH, AND, AT THE RIGHT, THE KITCHEN ENTRANCE
(Other photographs of the restored house are shown in the plate section)



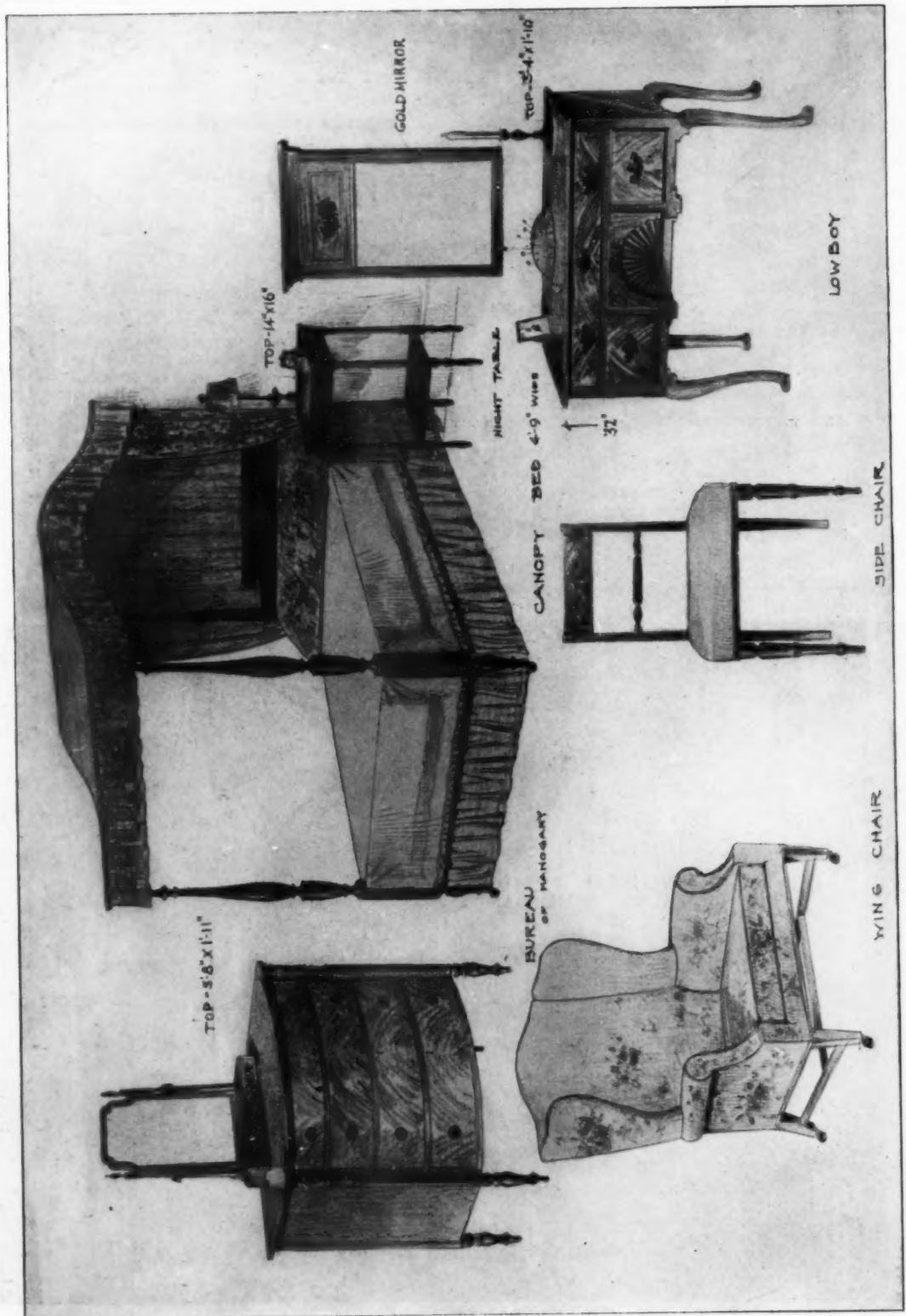
LIVING ROOM IN THE HOUSE OF CLETUS KEATING, GLEN HEAD, L. I., N. Y. RESTORED BY BRADLEY DELEHANTY, ARCHITECT



DINING ROOM IN THE HOUSE OF CLETUS KEATING, GLEN HEAD, L. I., N. Y. RESTORED BY BRADLEY DELEHANTY, ARCHITECT



OWNER'S BEDROOM, HOUSE OF CLETUS KEATING, GLEN HEAD, L. I., N. Y. RESTORED BY BRADLEY DELEHANTY, ARCHITECT

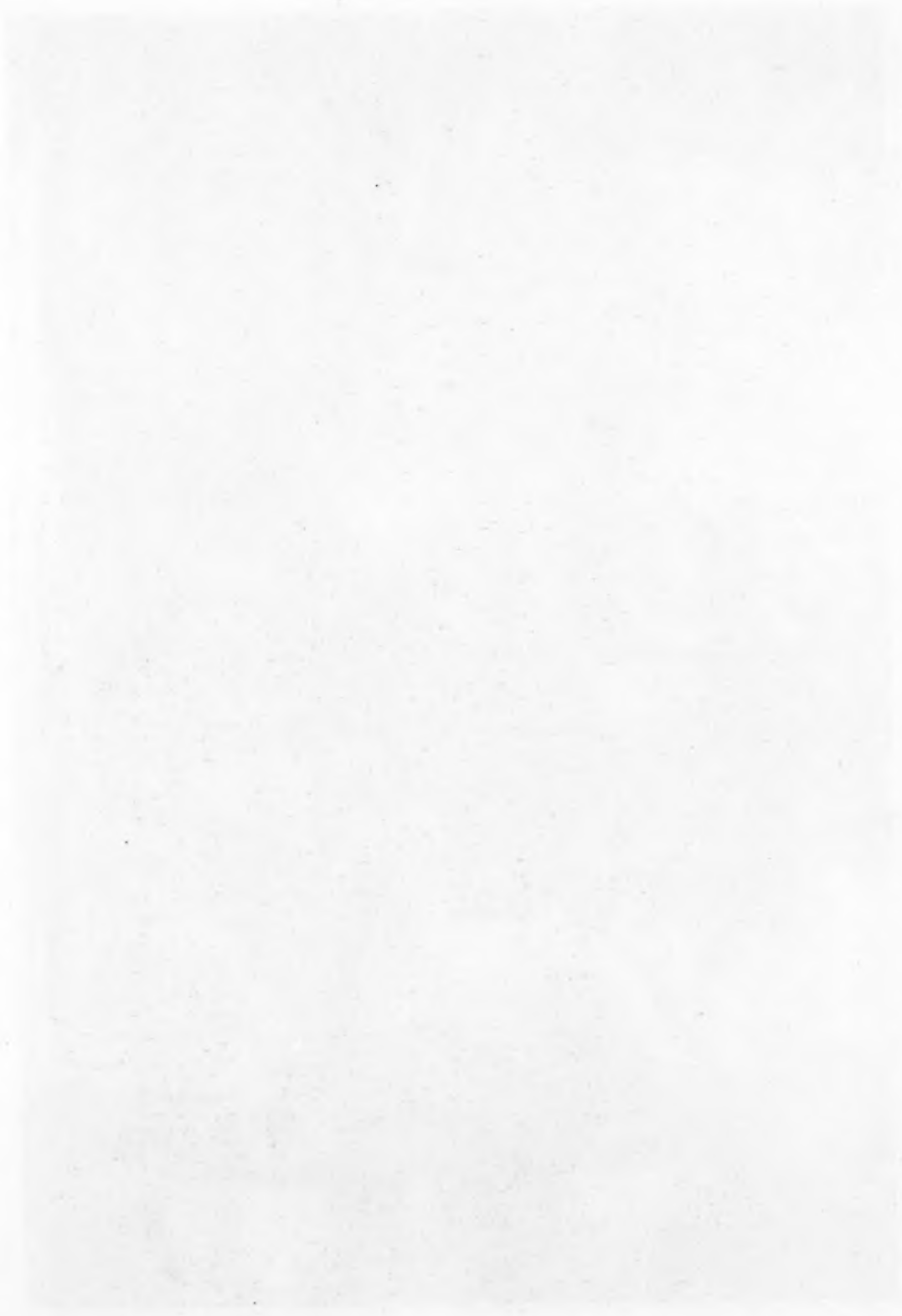


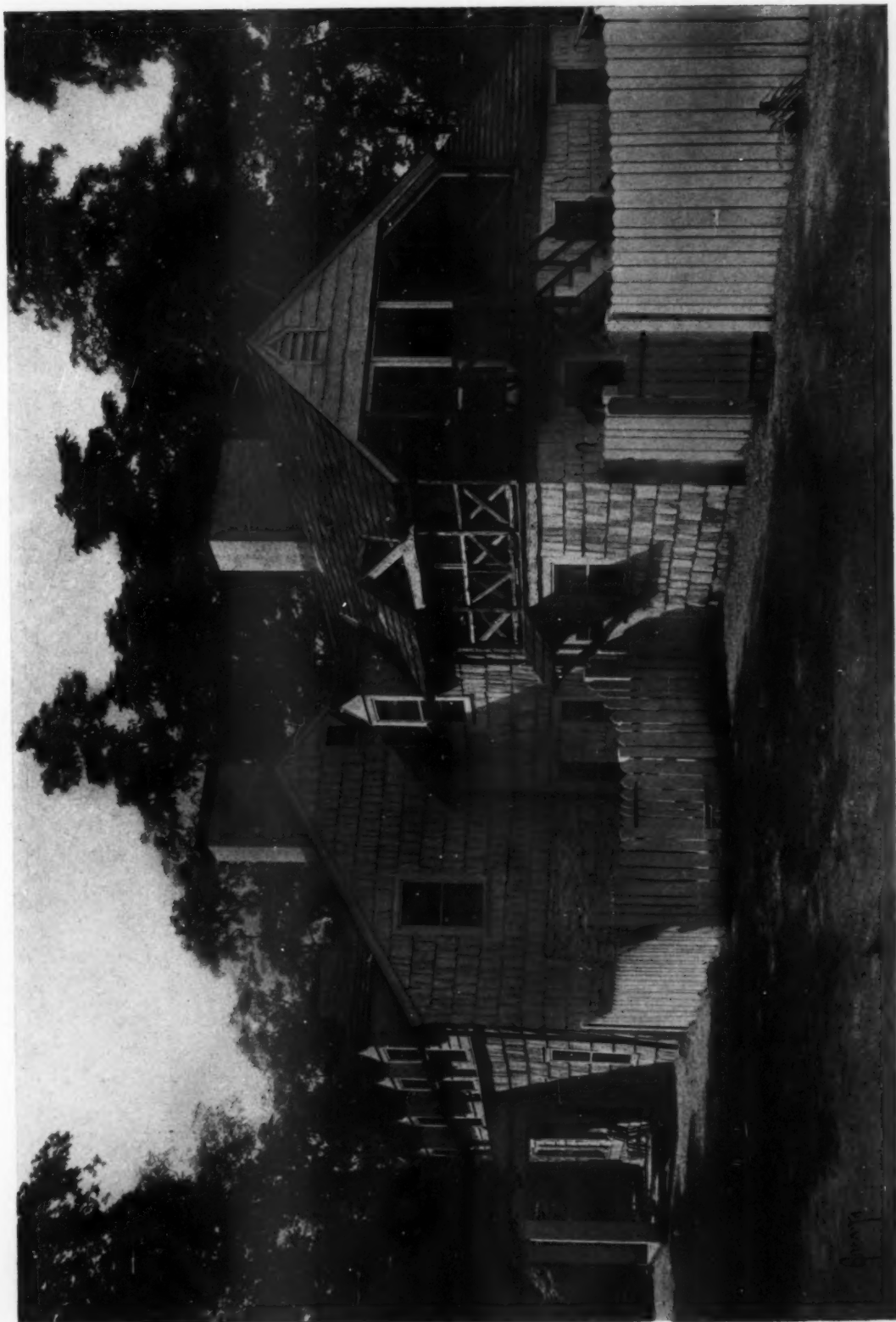
SKETCHES OF FURNITURE FOR A BEDROOM
FROM THE ORIGINAL DRAWING BY FRANCIS H. BACON COMPANY



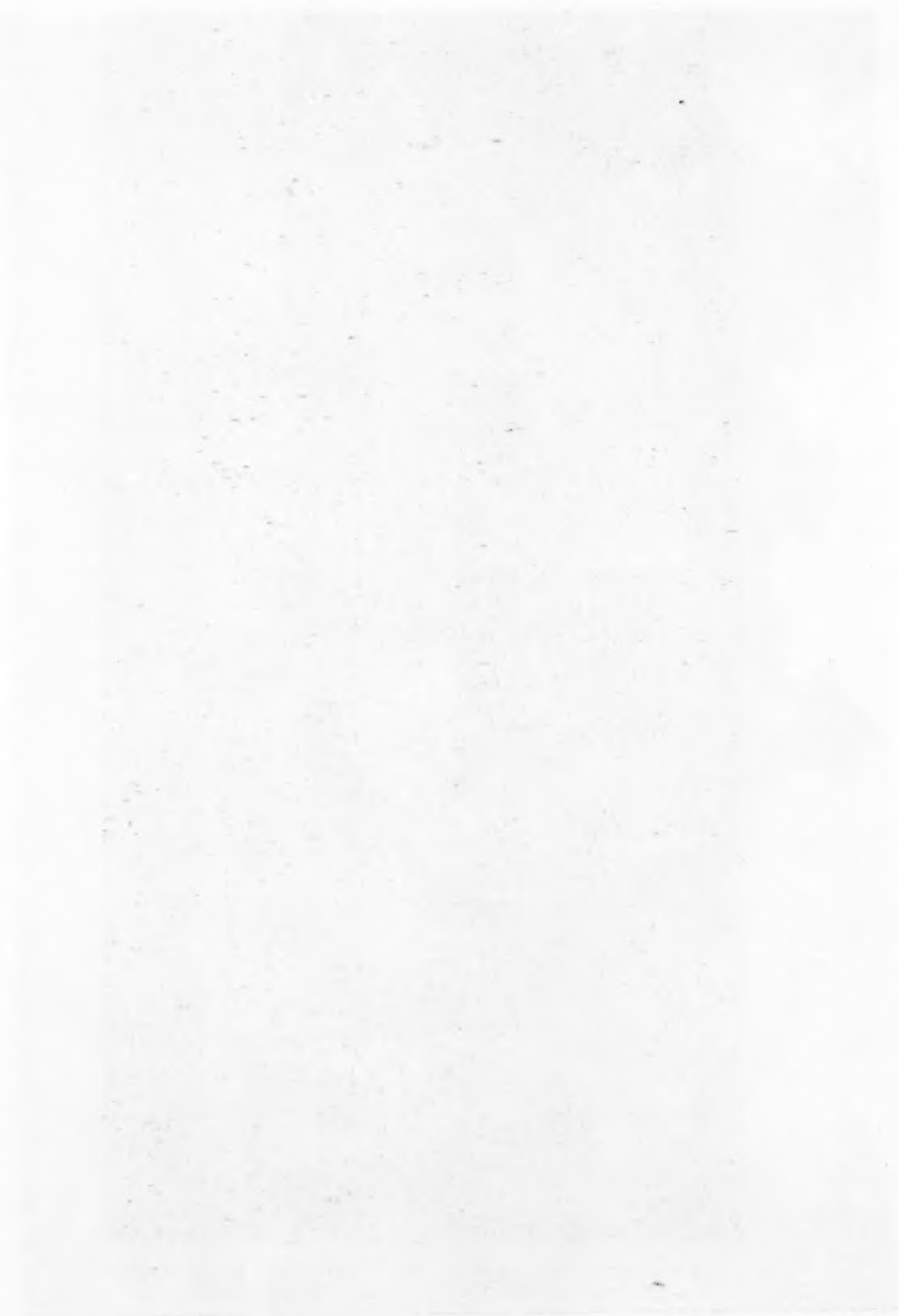
REMODELLED HOUSE OF CLETUS KEATING, GLEN HEAD, L. I., N. Y.—BRADLEY DELEHANTY, ARCHITECT

(For Plans, views of original building, interiors and description see *Department of Interior Architecture*)





REMODELLED HOUSE OF CLETUS KEATING, GLEN HEAD, L. I., N. Y.—BRADLEY DELEHANTY, ARCHITECT



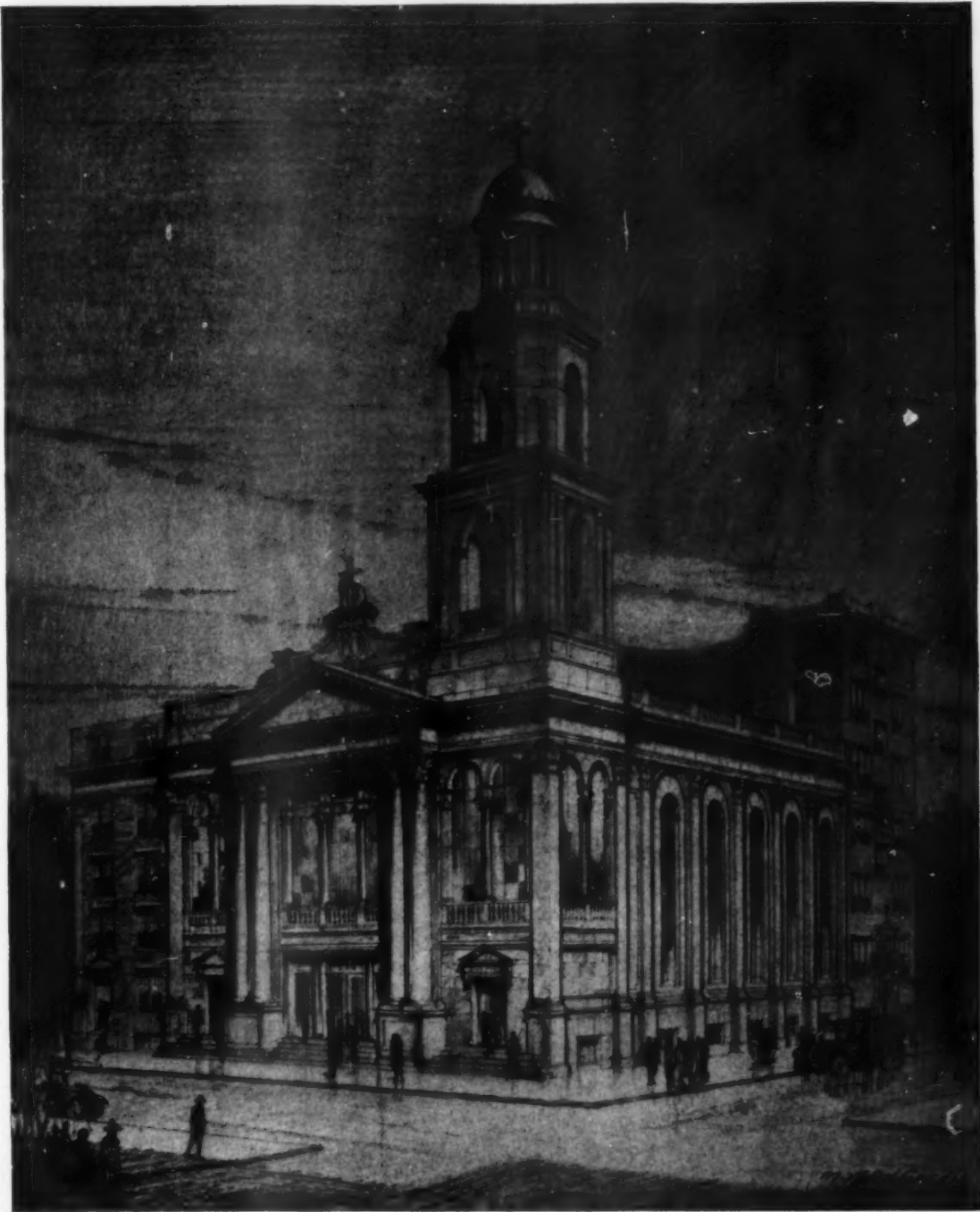


MICHIGAN BOULEVARD, CHICAGO, BRIDGE GROUP OF TALL BUILDINGS.
SHOWING 333 NORTH MICHIGAN BUILDING IN CENTER

HOLABIRD & ROCHE, ARCHITECTS

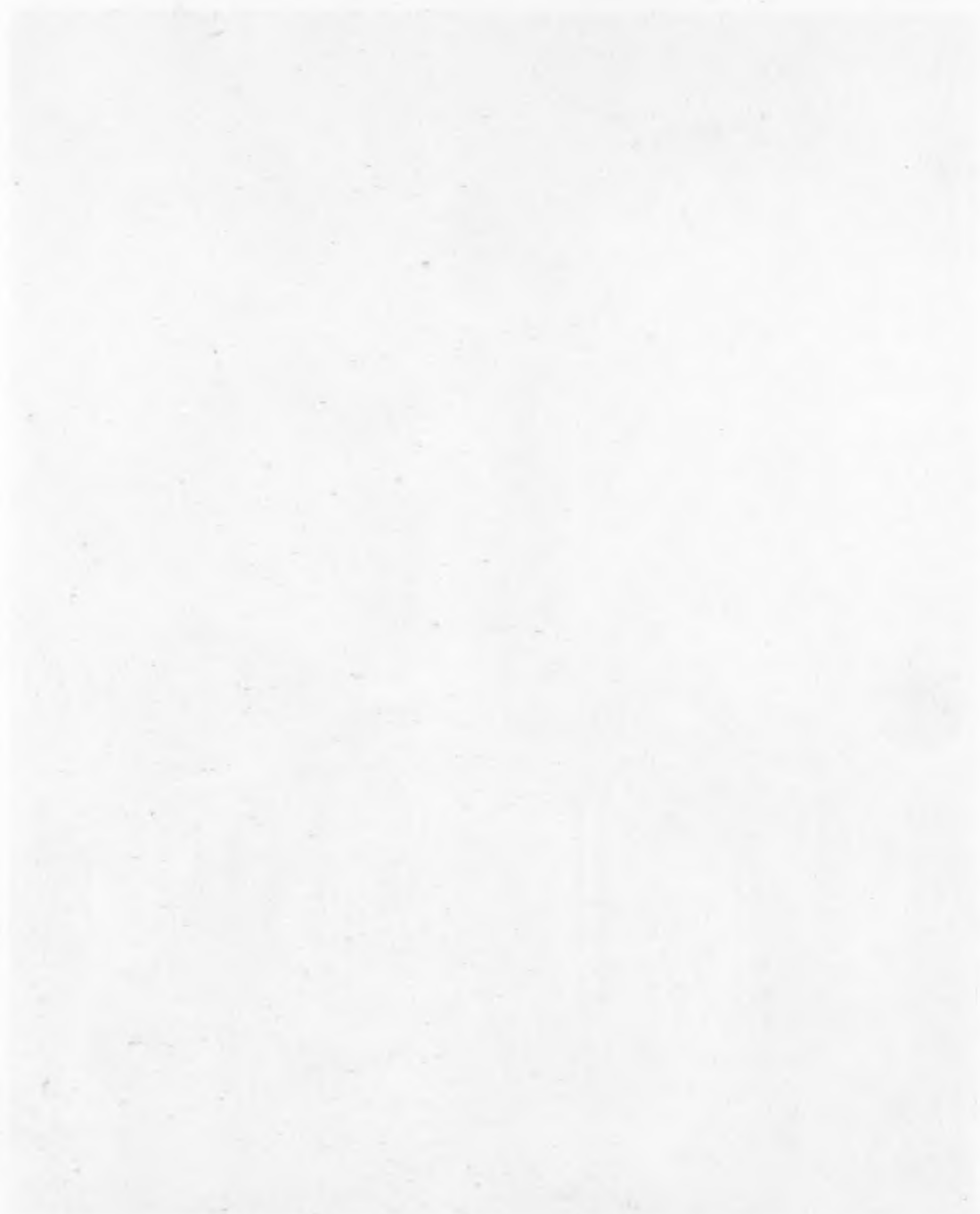


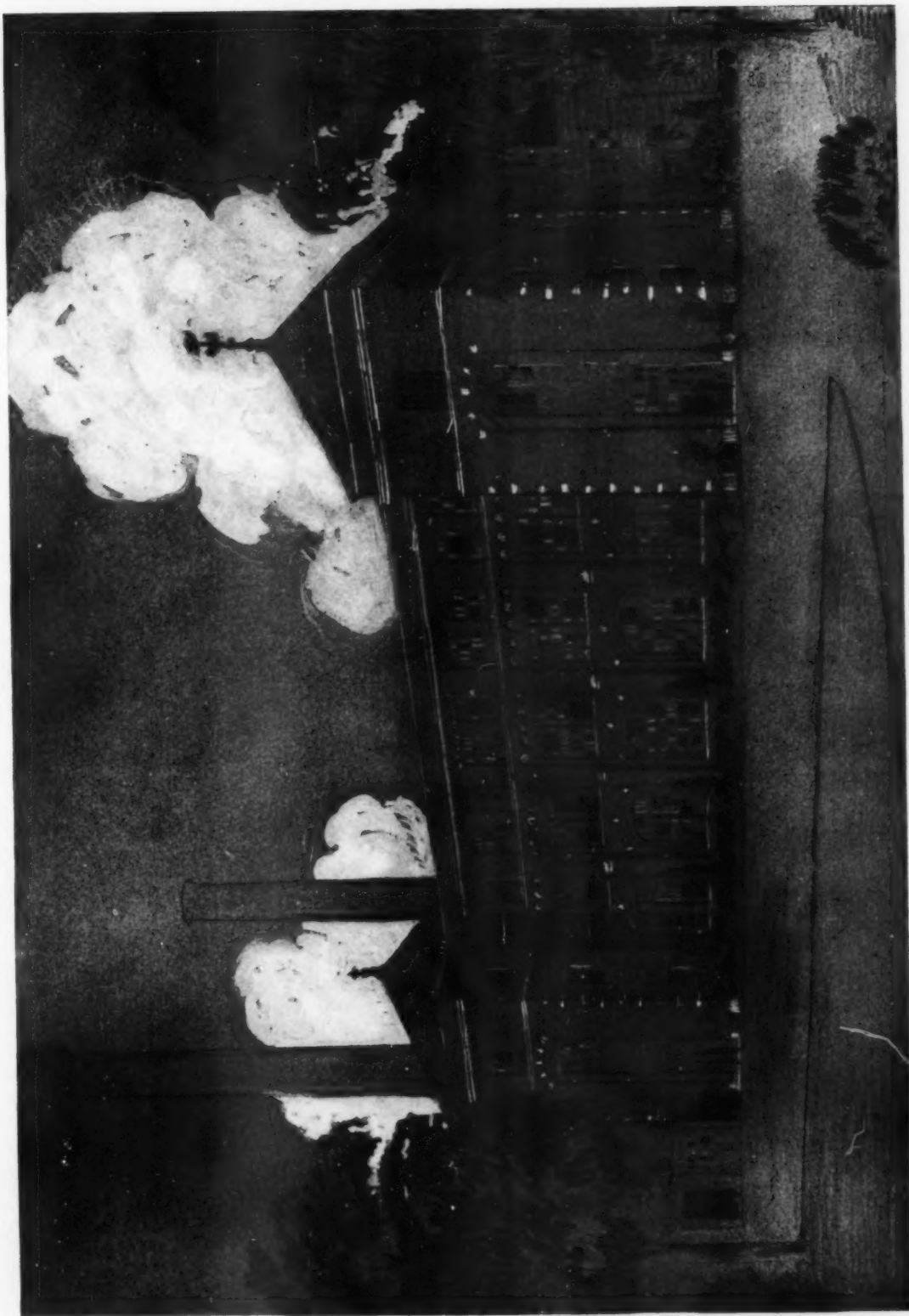
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CHURCH OF OUR LADY OF POMPEI, NEW YORK CITY

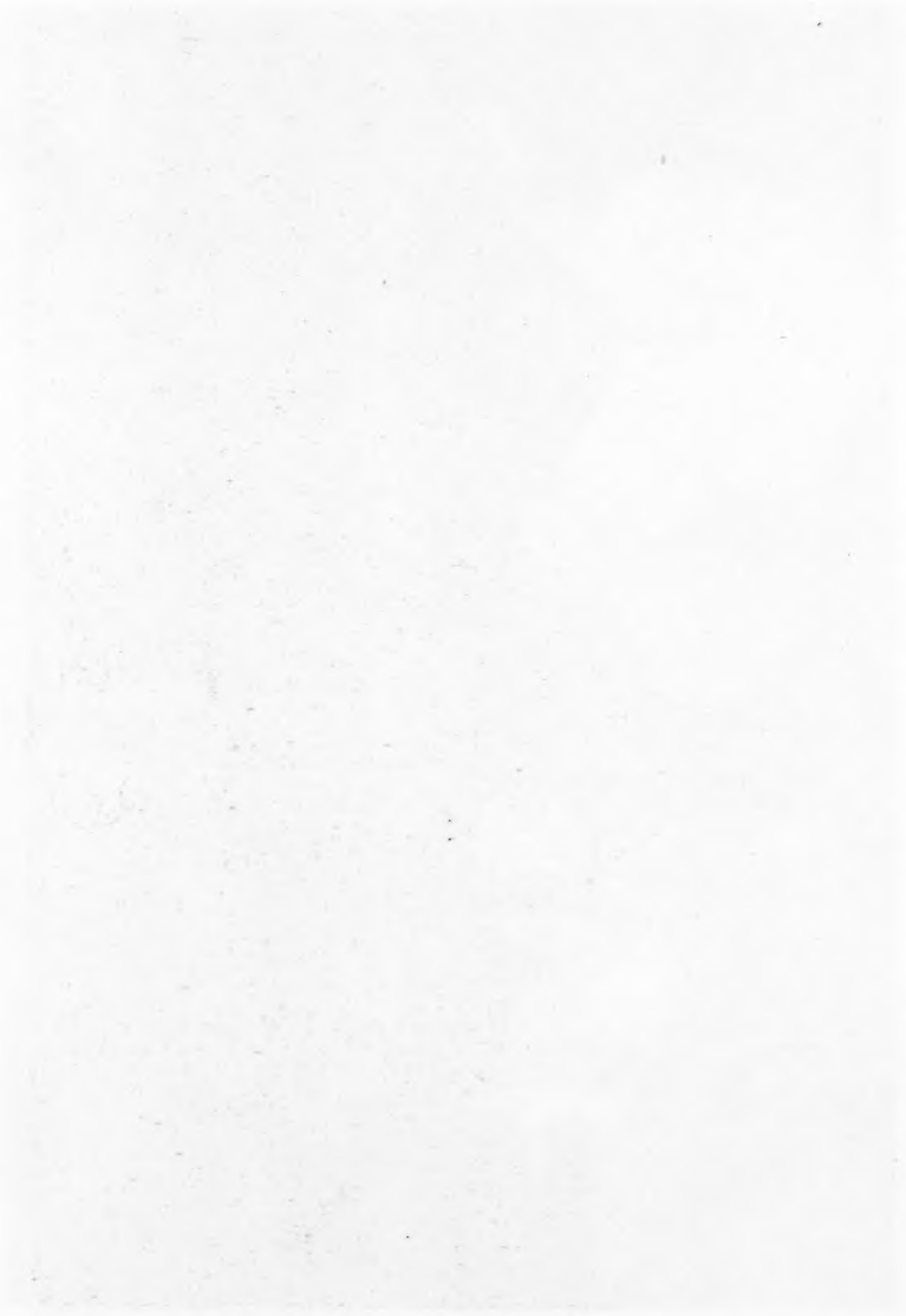
MATTHEW W. DEL GAUDIO, ARCHITECT

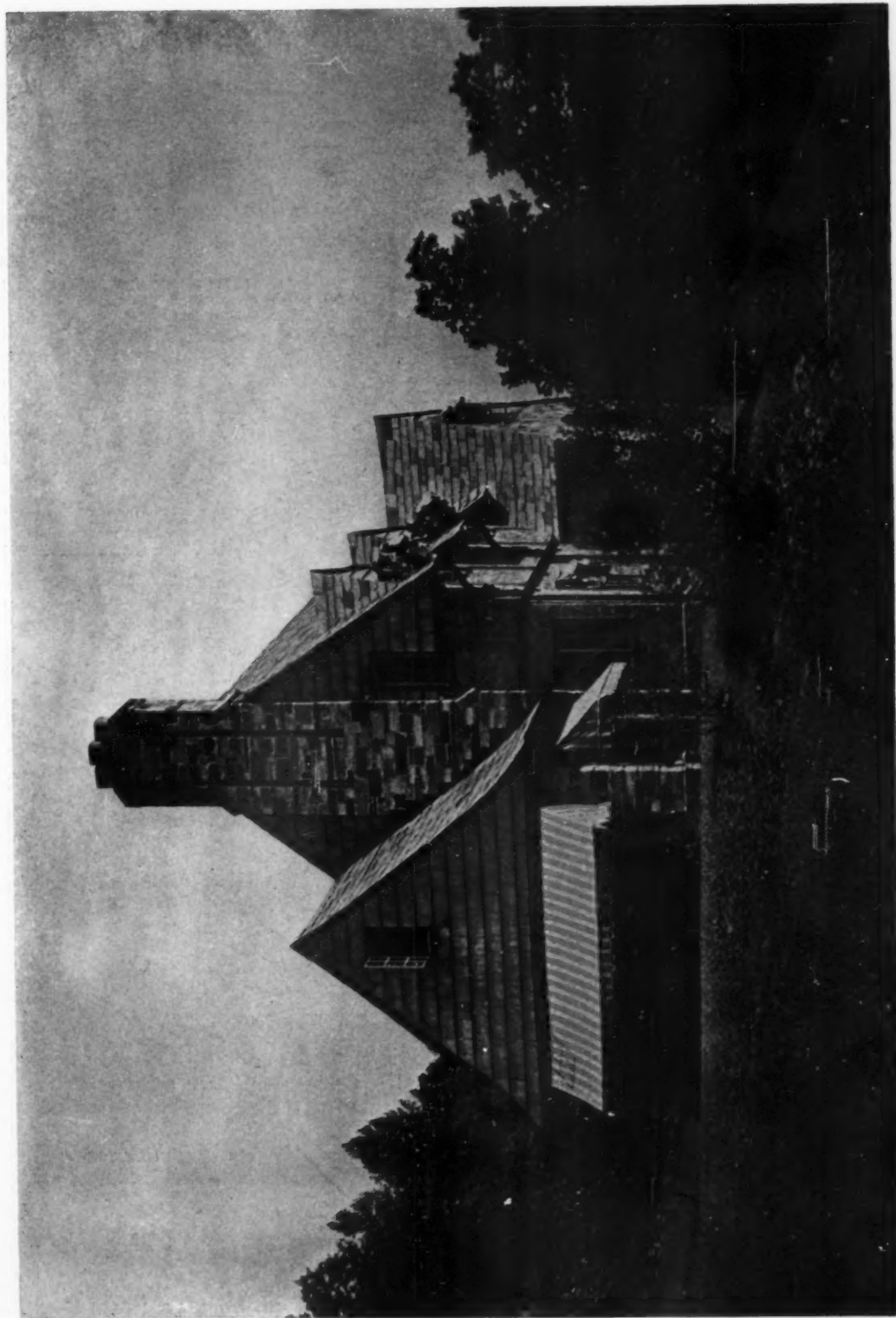




BUILDING FOR LITTLE FALLS WASHING COMPANY, LITTLE FALLS, N. J.

GOODWILLIE & MORAN, ARCHITECTS

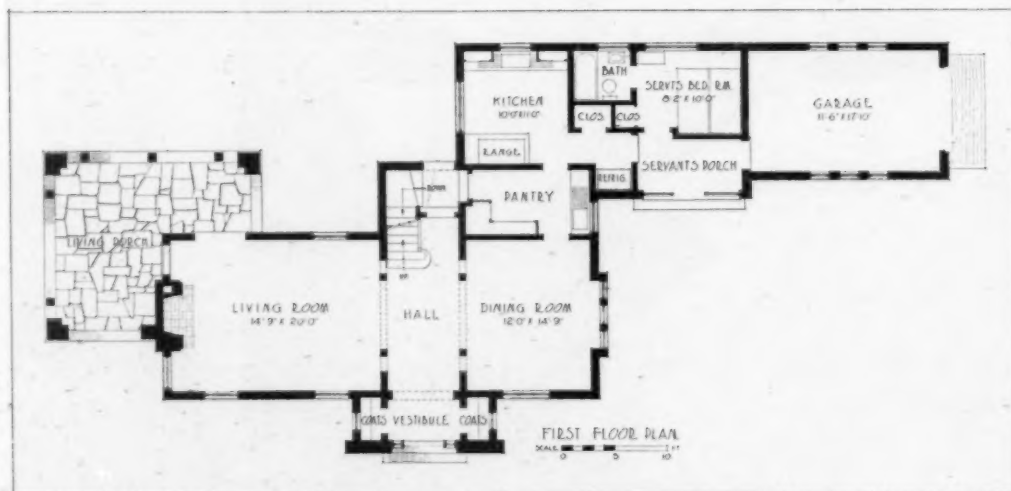




HOUSE OF MRS. JULIA D. HAWKINS, MONTCLAIR, N. J.

C. C. WENDEHACK, ARCHITECT

(See plans on back)



HOUSE OF MRS. JULIA D. HAWKINS, MONTCLAIR, N. J.

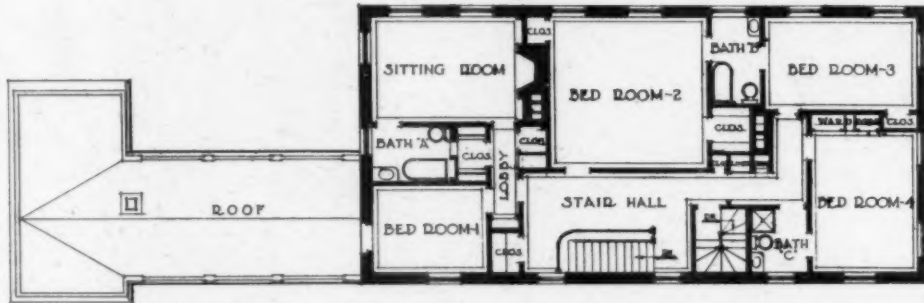
C. C. WENDEHACK, ARCHITECT



HOUSE AT CHESTNUT HILL, MASS.

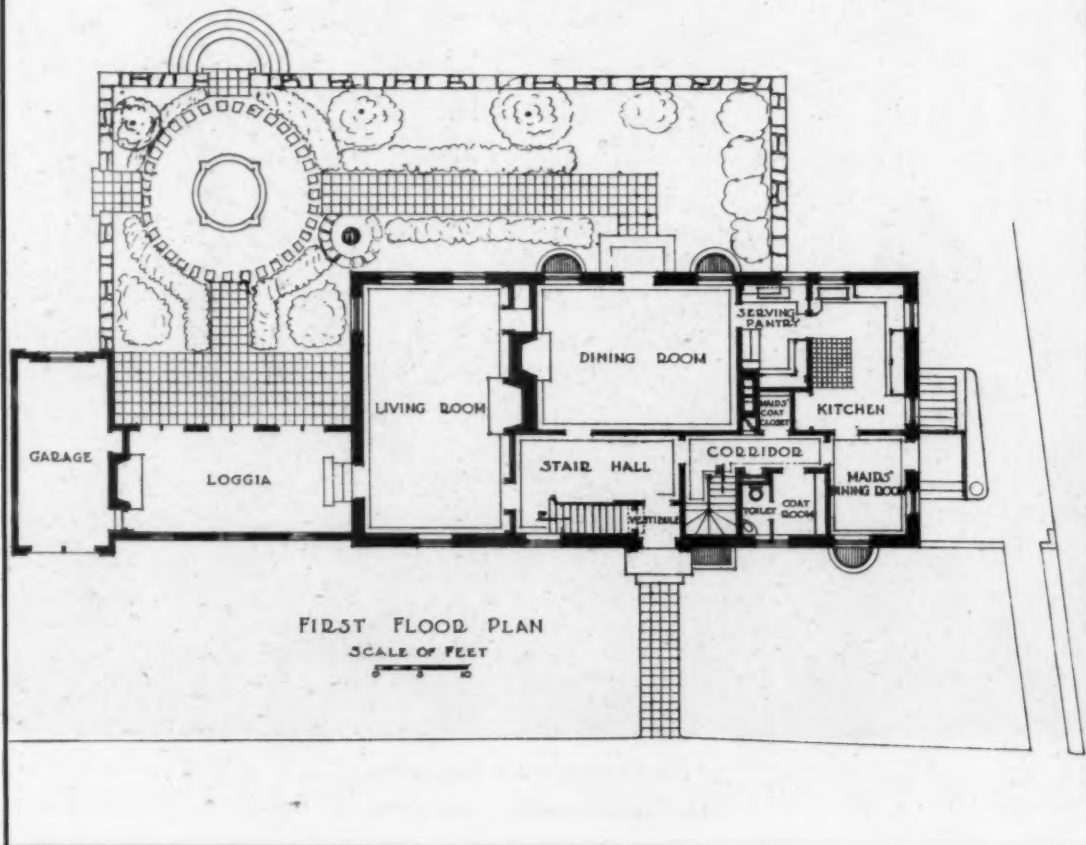
PERRY, SHAW & HEPBURN, ARCHITECTS

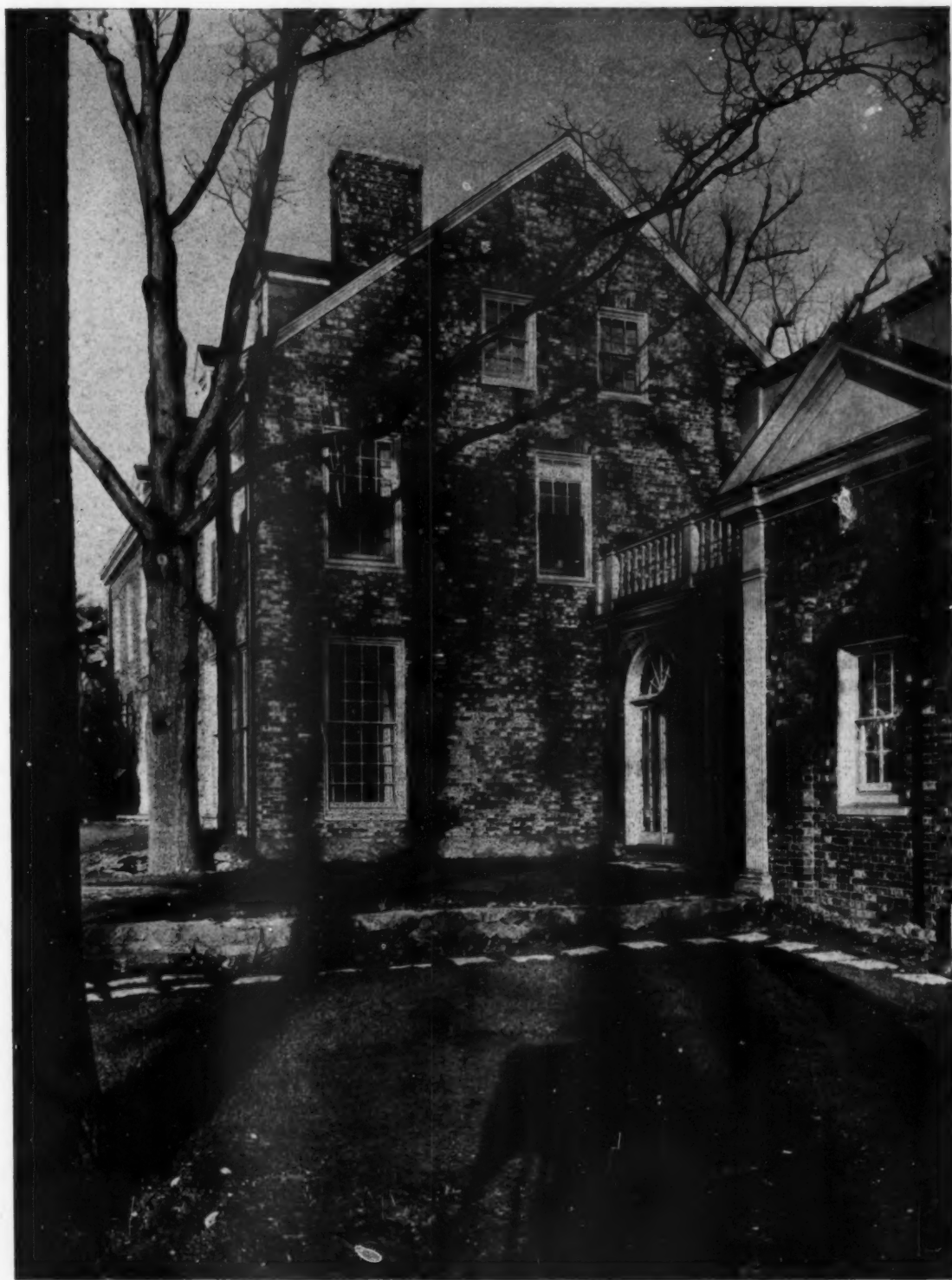
(See plans on back)



HOUSE AT CHESTNUT HILL, MASS.

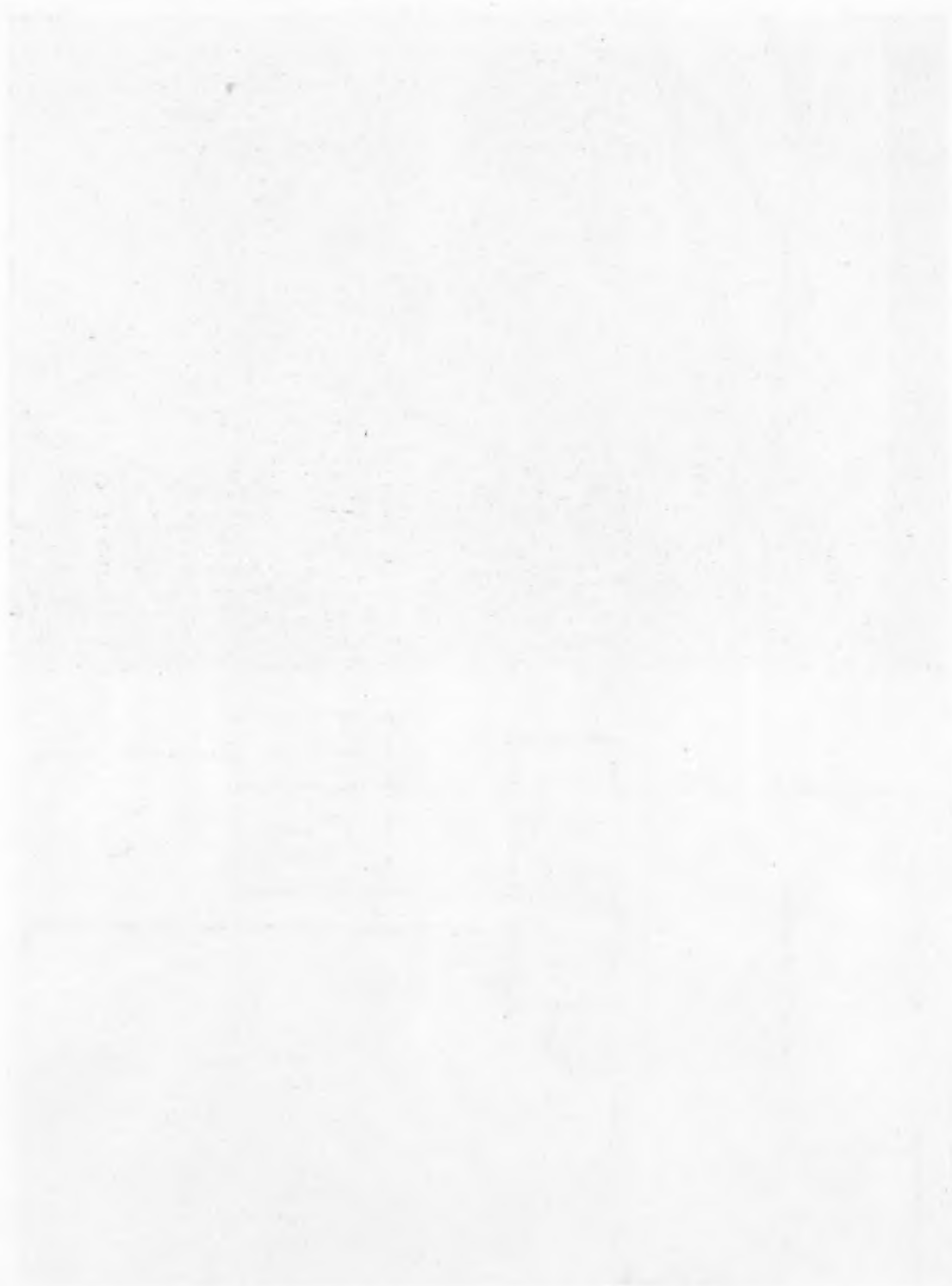
PERRY, SHAW & HEPBURN, ARCHITECTS

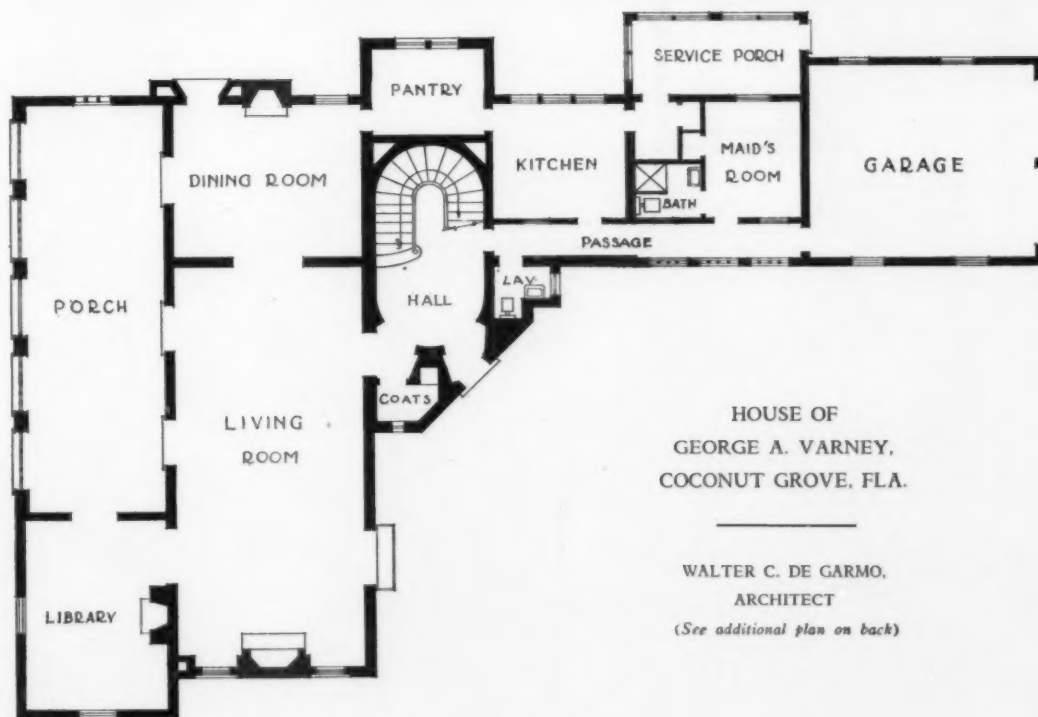


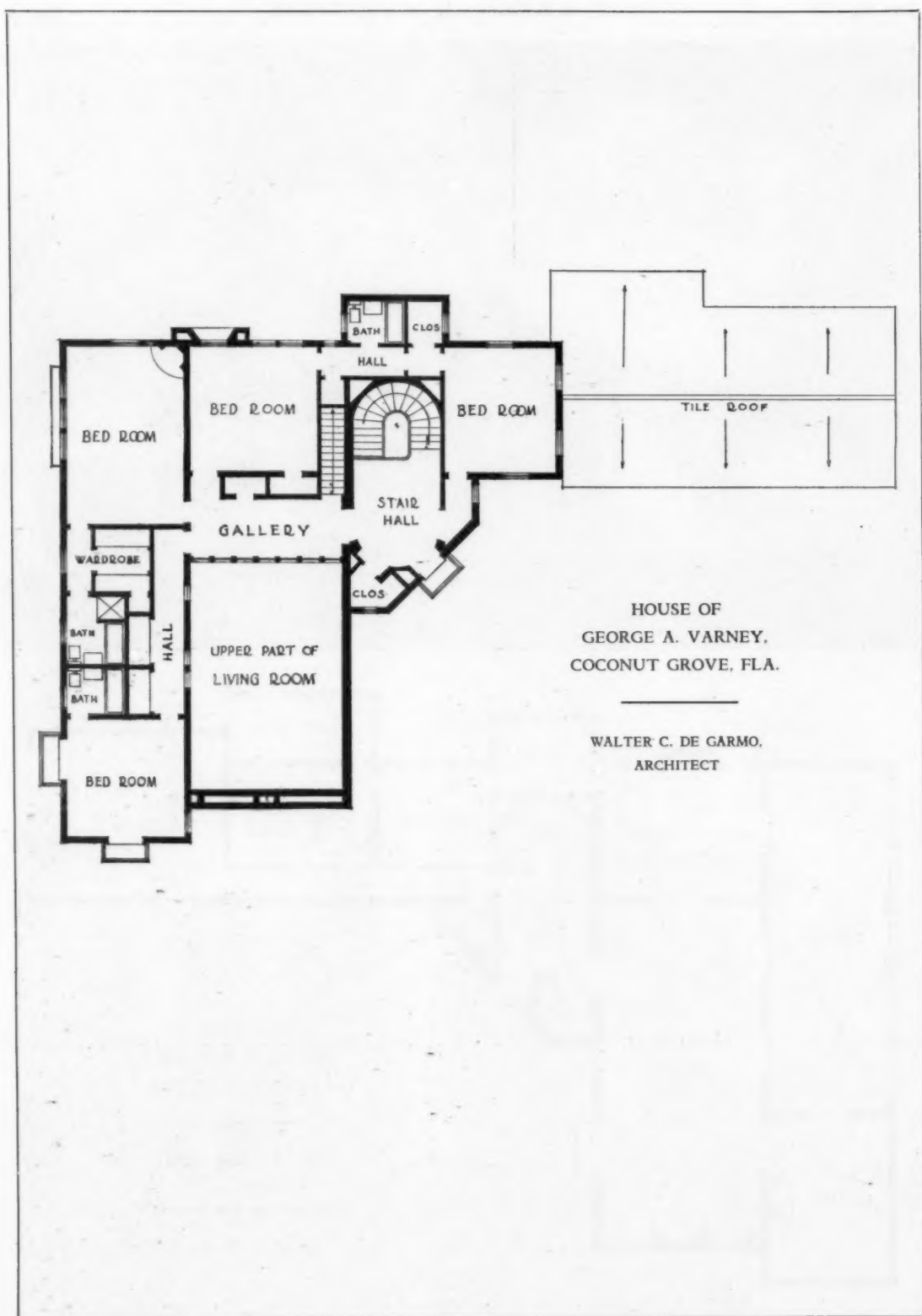


HOUSE AT CHESTNUT HILL, MASS.

PERRY, SHAW & HEPBURN, ARCHITECTS





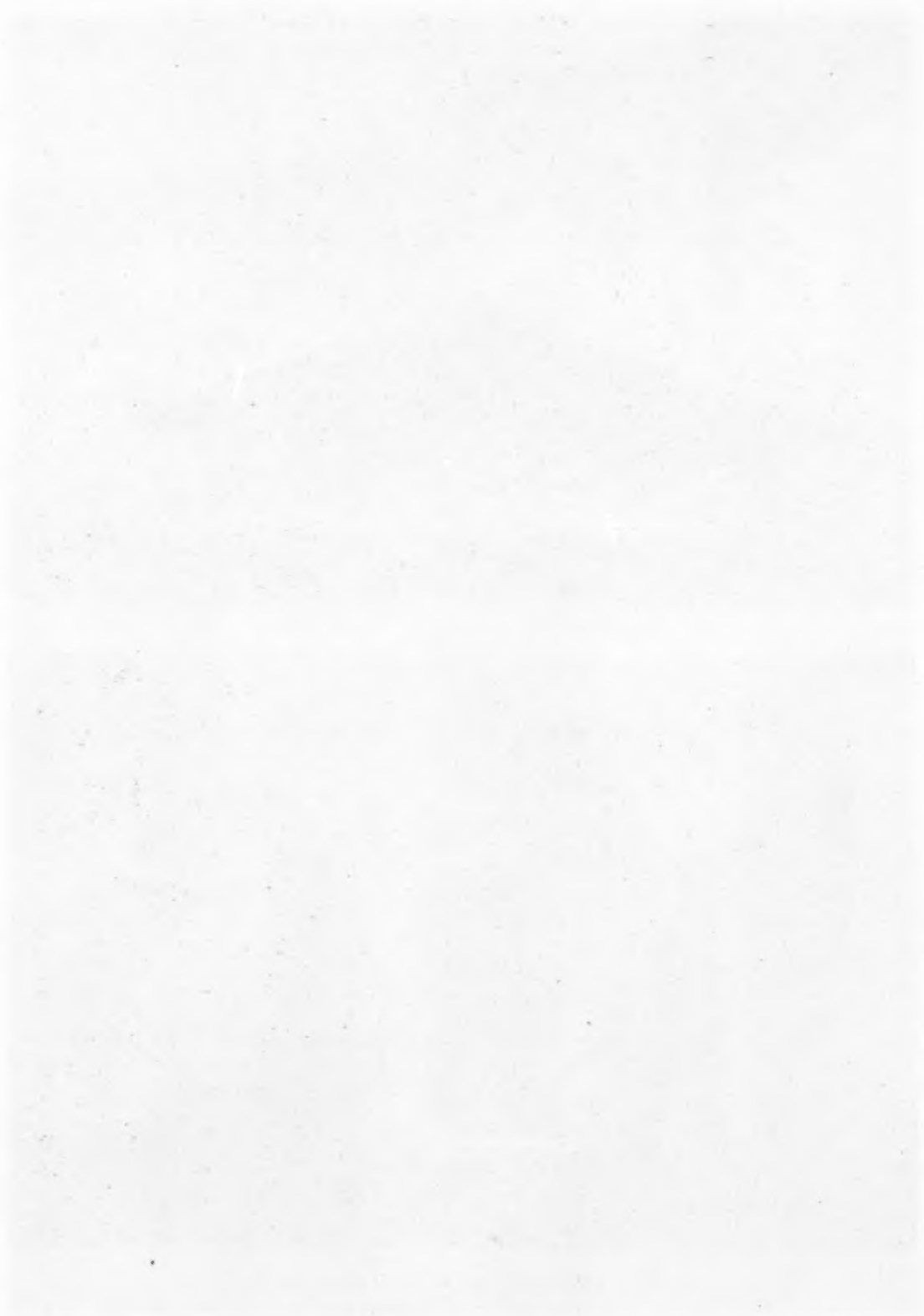


HOUSE OF
GEORGE A. VARNEY,
COCONUT GROVE, FLA.

WALTER C. DE GARMO,
ARCHITECT



DETAIL OF PRINCIPAL ENTRANCE
HOUSE OF GEORGE A. VARNEY, COCONUT GROVE. FLA.
WALTER C. DE GARMO, ARCHITECT





HOUSE OF GEORGE A. VARNEY, COCONUT GROVE, FLA.

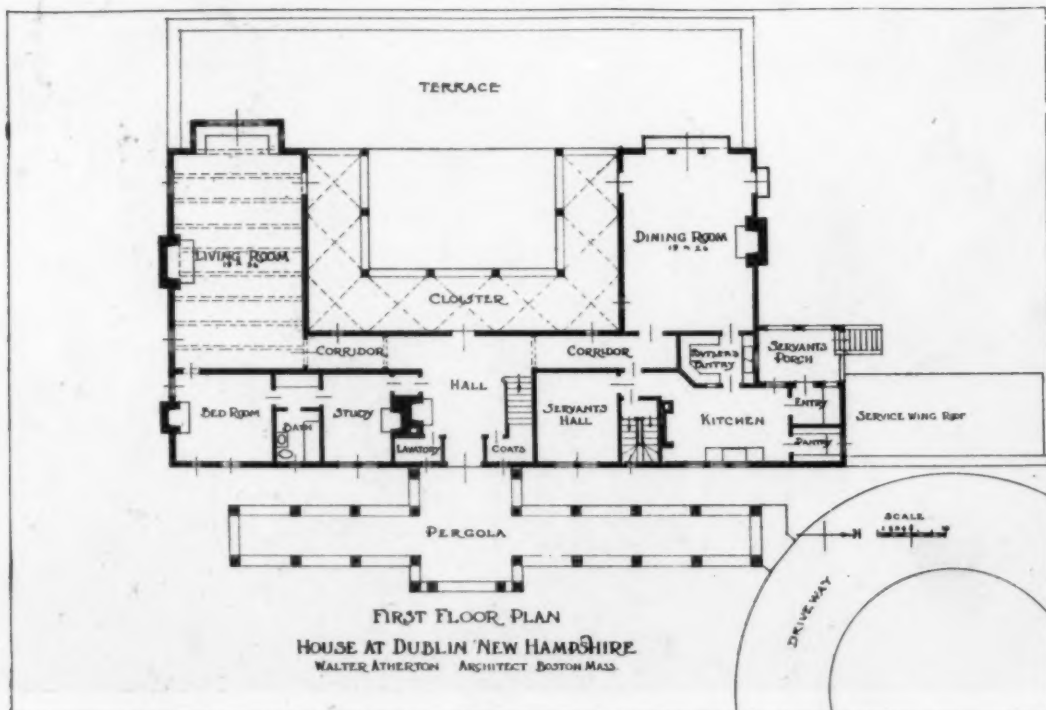
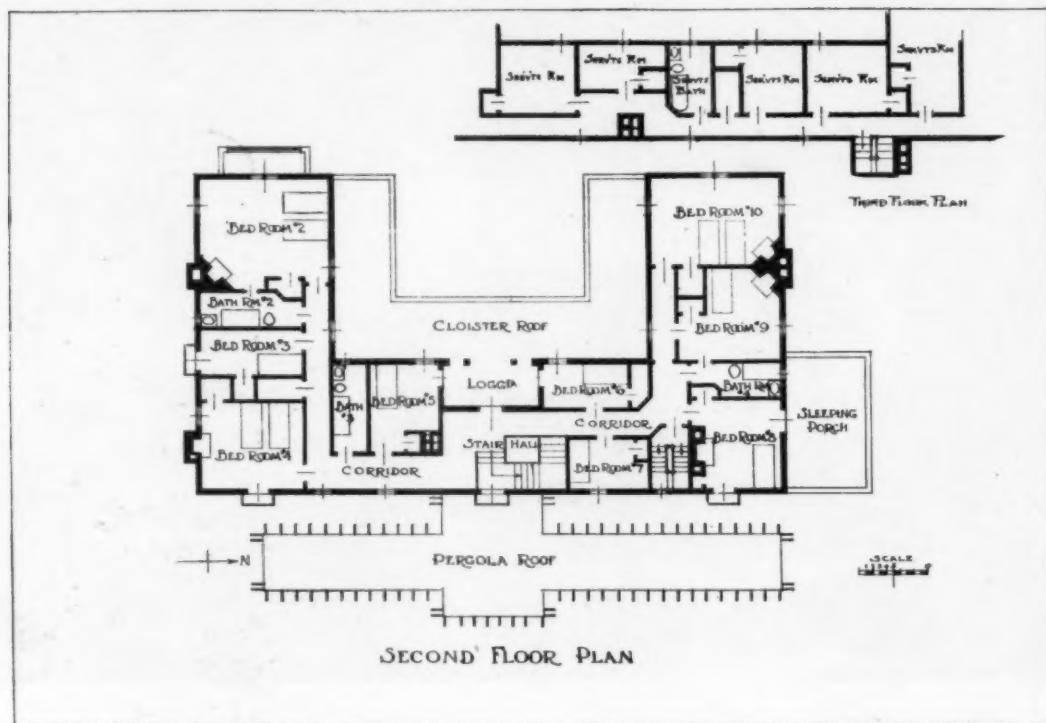
WALTER C. DE GARMO, ARCHITECT





HOUSE AT DUBLIN, N. H.—WALTER ATHERTON, ARCHITECT

(See plans on back)





BUILDING FOR PACIFIC EDGEWATER CLUB, POINT LOBOS, SAN FRANCISCO, CALIFORNIA

J. R. MILLER AND T. L. PELUEGER, ARCHITECTS

(From the original rendering by Hugh Ferriss)



VIA MIZNER, PALM BEACH, FLA.

WORKING PHOTOGRAPHS—SERIES II

FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT



PROPOSED NEW TWIN OFFICE BUILDINGS FOR CITY AND COUNTY, CHICAGO, ILL.
ERIC HALL, COUNTY ARCHITECT, OF THE FIRM OF HALL, LAWRENCE & RATCLIFFE, INC., ARCHITECTS



OLD TEMPLE GATE, MUKDEN, CHINA
FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY



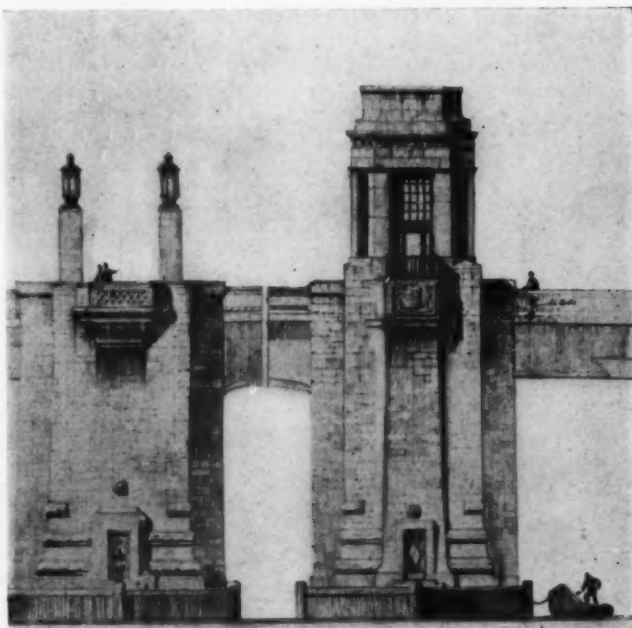
ENGINEERING AND CONSTRUCTION



BRIDGE DESIGN AS INFLUENCED BY ARCHITECTURE

THE history of architecture frequently records the names of architects famous as designers and builders of bridges as well as cathedrals and palaces. History also records the associations of "Frères Pontifes" or Brotherhood of Bridge Builders of the eleventh, twelfth and thirteenth centuries. Historical records indicate that the architects of early bridges of note were also the engineers. Separation of the two professions as we know them today was a gradual evolution hastened by the developments in structural materials, and probably most clearly marked by the advent of iron and steel for building construction. Previous to the nineteenth century the materials of construction consisted essentially of masonry and timber. Later steel and reinforced concrete became absorbing studies that emphasized the engineering aspect to the practical exclusion of the architectural and resulted in the definite division of the profession of architecture into the two professions of architecture and engineering. This professional division like a partnership, naturally meant also the division of projects between the two that were formerly controlled by one. Bridge design was one of the projects that gravitated to the engineer. This was a logical course since bridge design, making use of new structural materials, became almost exclusively a matter of structural engineering with scant opportunity for architecture as usually expressed in building structures.

Modern bridges can, and many of them do, admirably combine good architecture and economy in the use of durable materials to obtain a stable structure capable of supporting the loads imposed upon them, and of resisting the external forces of nature. In recent years most bridges of successful architectural and structural design have been the result of close co-operation between architects and engineers, each profession supplementing and supplying the essential qualifications not provided by the other. Bridge design enjoys a unique position as an architectural problem. While lamp standards, balustrades and band courses may suggest features in common with the design of buildings, the similarity usually ends at that point. Bridges are used for purposes en-



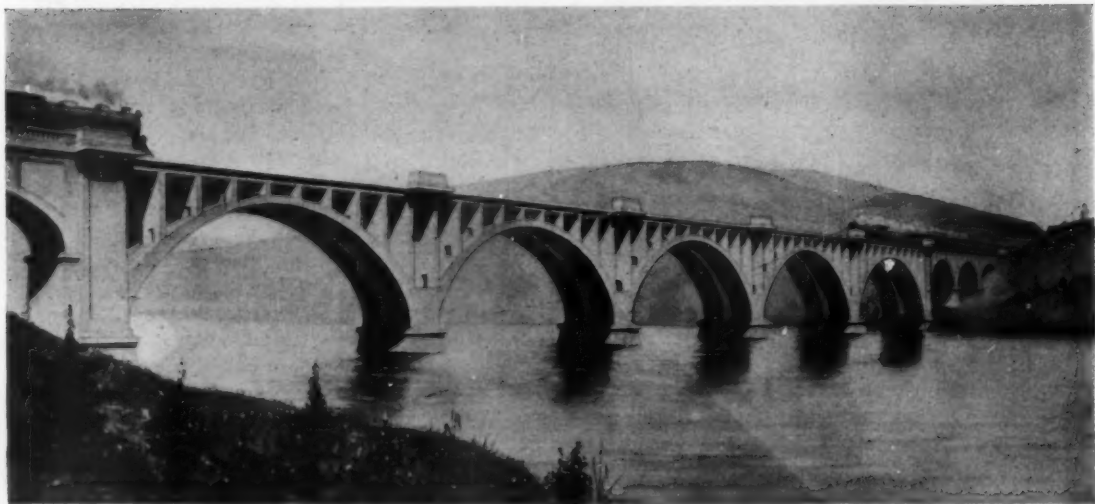
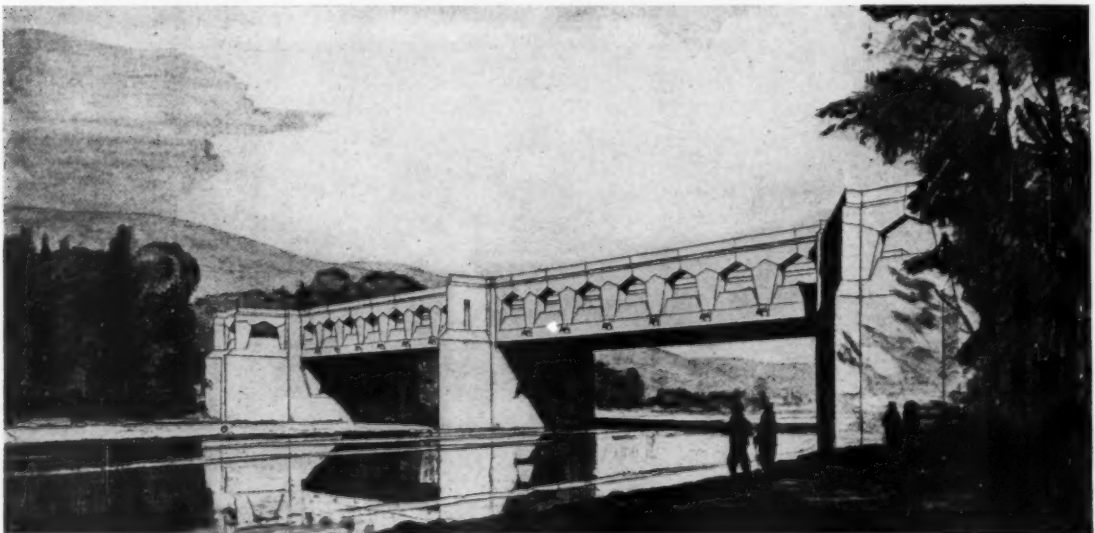
PIER DETAILS FOR PROPOSED UNIVERSITY BRIDGE OVER SCHUYLKILL RIVER, PHILADELPHIA, PA.—PAUL P. CRET, ARCHITECT

tirely different from those of buildings. New problems of composition, scale, detail and combinations of material are introduced. Economy and the necessity of using members of certain shape, size and location to resist induced stresses must be recognized. The utilitarian character of the bridge must never be forgotten, for to attempt to force architectural motives where they do not belong results in misplaced architectural details and wasted effort indicative of lack of thorough understanding of the project. Since the work of the architect and the engineer is closely allied from the inception of the operation, it is important that they collaborate from the beginning to avoid placing unnecessary restrictions and limitations upon the work of either.

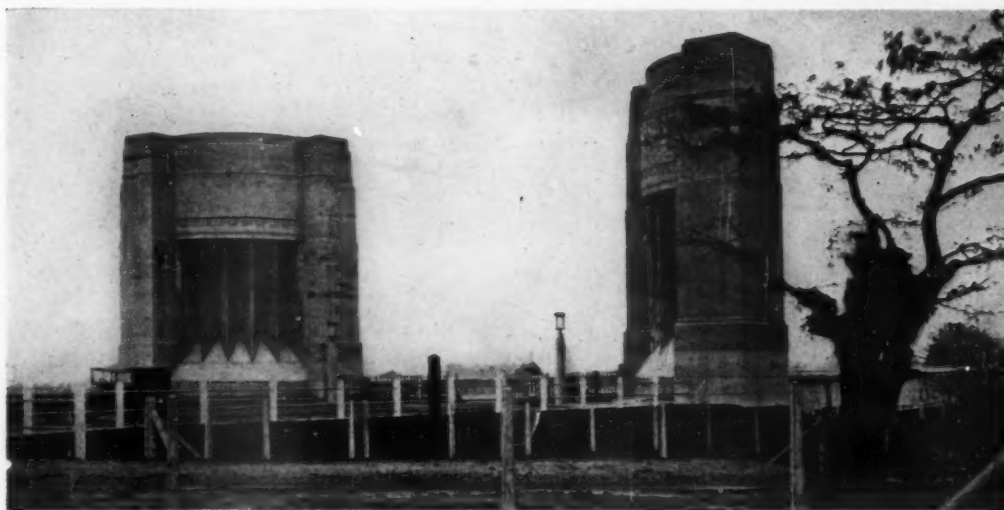
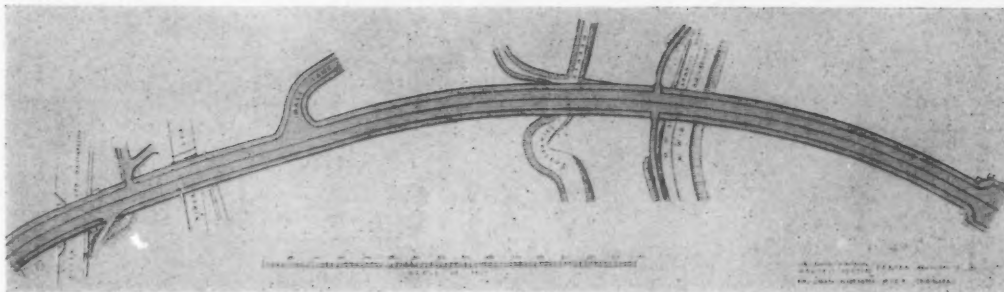
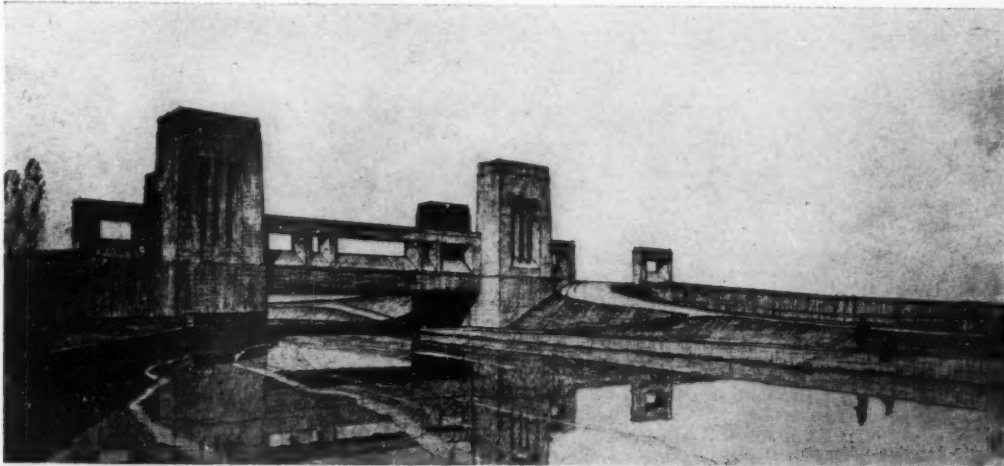
Bridge design has been greatly changed through engineering developments. Early masonry or masonry and timber bridges were limited as to span. Single spans of masonry bridges were largely limited by the permissible height of the arch rise. With the firm establishment of steel and reinforced concrete, bridge characteristics have materially changed. Long spans, previously undreamed of, are no longer un-

usual. Long masonry arches of relatively flat rise are readily built of reinforced concrete. Today the engineer makes use of enormous girders; cantilevers; arches; trusses; and numerous wires compacted into huge cables to suspend the traffic lane supporting members. Physical conditions and unusual requirements cannot daunt him. New materials and methods of spanning gaps in the earth's surface have opened the way to new possibilities in the architectural design of bridges. To architects the problem is not of frequent occurrence and they must proceed cautiously to avoid interjecting the precedents of building design in form and detail. Architects must think and see in terms of bridges and in terms of the materials of which bridges are built.

As Christian Barman has said, "A bridge must turn its face from its daily work and look out idly upon the stream." The beauty of a bridge is for those who do not use it. To make the bridge beautiful to those who do use it, usually requires the addition of features that are not strictly functions of the bridge structure. Sir Christopher Wren truly said, "You have only to take care of a handsome balustrade, upon the piers of which for ornament to the walks you may set urns, pyramids or statues, even what your hearts or benefactions will reach." The theory of "functional beauty," the result of truly adapting an object to its use, does not always hold good in the design of bridges.



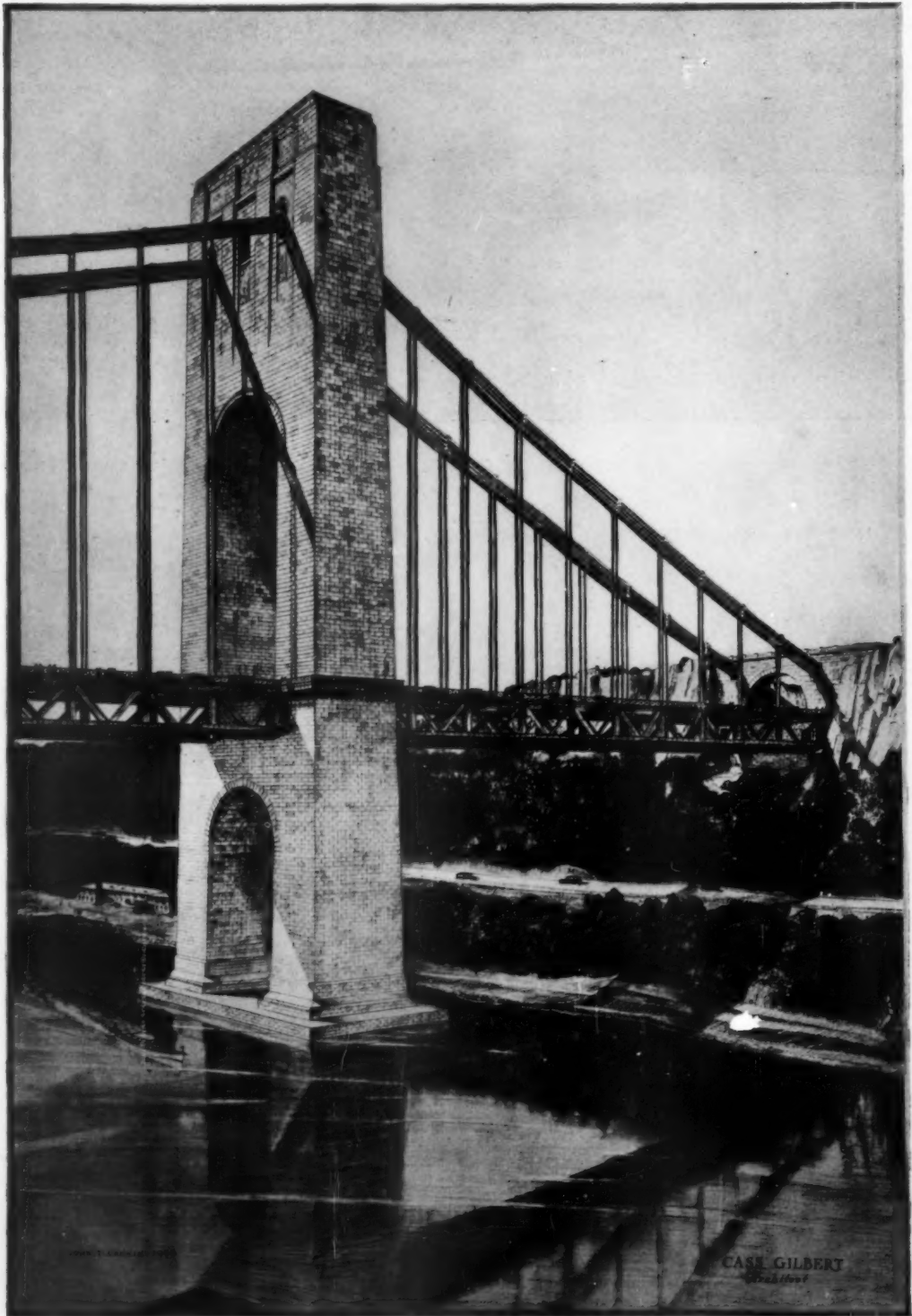
ABOVE: BRIDGE OVER THE RIVER FINDHORN. SIR JOHN SIMPSON AND MAXWELL AYRTON, ARCHITECTS. SIR E. OWEN WILLIAMS, ENGINEER (COURTESY THE ARCHITECTS' JOURNAL OF LONDON). BELOW: RICHMOND, FREDERICKSBURG & POTOMAC R.R. CO. RAPPAHANNOCK RIVER BRIDGE, FREDERICKSBURG, VA. J. F. GREINER & COMPANY, ENGINEERS



ABOVE: BRIDGE OVER RIVER LEA OCCURRING AT EXTREME LEFT OF VIADUCT PLAN SHOWN BELOW
CENTER: GENERAL PLAN OF VIADUCT SHOWING RELATION BETWEEN BRIDGE SHOWN ABOVE AND PYLONS SHOWN
BELOW
BELOW: CONCRETE PYLONS OF APPROACH AT EXTREME RIGHT OF PLAN ABOVE

LEA VALLEY VIADUCT

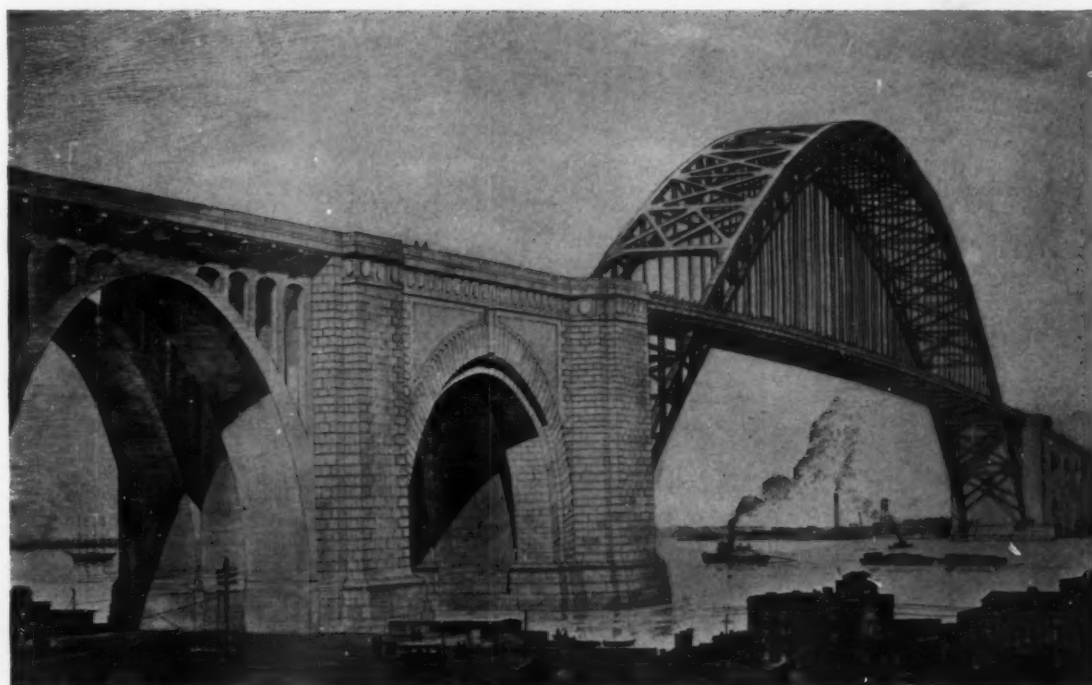
SIR JOHN SIMPSON AND MAXWELL AYRTON, ARCHITECTS—SIR E. OWEN WILLIAMS, ENGINEER
(*Courtesy of The Architects' Journal of London*)



HUDSON RIVER BRIDGE, NEW JERSEY TOWER

CASS GILBERT, F.A.I.A., P.N.A., ARCHITECT

O. H. AMMANN, BRIDGE ENGINEER, PORT OF NEW YORK AUTHORITY



ABOVE: HUDSON RIVER BRIDGE NEW JERSEY ANCHORAGE WITH NEW JERSEY TOWER BEYOND
BELOW: BAYONNE, N. J.—PORT RICHMOND, N. Y. BRIDGE

CASS GILBERT, F.A.I.A., P.N.A., ARCHITECT

O. H. AMMANN, BRIDGE ENGINEER, PORT OF NEW YORK AUTHORITY



ABOVE: PROPOSED GREEN LANE BRIDGE OVER SCHUYLKILL RIVER, PHILADELPHIA, PA. PAUL P. CRET, ARCHITECT

BELOW: SOLDIERS & SAILORS MEMORIAL BRIDGE, CAMERON STREET ARCH, HARRISBURG, PA.
SIDNEY F. ROSS AND WILLIAM GEHRON, ARCHITECTS—J. F. GREINER & COMPANY, ENGINEERS

EXTRACTS FROM REPORT OF NEW YORK BOARD OF FIRE UNDERWRITERS ON THE SCAFFOLDING FIRE AT SHERRY-NETHERLAND HOTEL, NEW YORK

THIS fire which burned for nearly nine hours and for which five alarms were sounded; the practical helplessness of the Fire Department in combating the fire; and the danger to the firemen, serve to bring again to the forefront reforms which the Underwriters have advocated, as well as some entirely new problems.

The Sherry - Netherland apartment hotel is of the modern fire resistive type covering an area at its base of 12,000 sq. ft. From the 17th to the 23rd floor setbacks reduce the floor area to 3000 sq. ft. and a tower of this area extends to a point 38 stories above the street level with a cupola extending approximately 3 stories higher. The floor arches are of cinder concrete construction. The exterior walls are of hollow tile with 4" brick facing and terra cotta trim. There are two stairways, enclosed in hollow tile, extending from the sub-basement to the tower, one of which also extends to the 38th floor. Four elevators extend to the 38th floor with the machinery to operate them located directly above. There are no smoke-proof fire towers in the building.

The construction of the building had progressed to a point where the exterior was practically finished except for the top portion of the tower, where considerable frame scaffolding surrounded the building. Extending from this scaffolding down a U-shaped court to the 1st floor there were two temporary material hoists. These hoists with their enclosures were entirely of wood and were built close against the outside of two of the court building walls. Combined, they were approximately 25 feet long and 12 feet wide and were so constructed that they contained a large mass of inflammable material.

A nearly completed standpipe system was the only fire protective equipment within the building. This system consists of two eight inch standpipes extending from the sub-basement to the 23rd floor, with one also continuing as eight inch to tanks in

the top of the tower. Besides the tanks in the tower, intermediate tanks were installed on the 23rd floor and on the 12th floor with cross connections between the two standpipes in the sub-basement, on the 9th and on the 22nd floors. When completed the system will be equipped with a fire pump in the sub-basement directly connected into the line and also four six inch siamese connections on the streets for the Fire Department. The system was completed at the time of the fire to a point where all of the tanks had been installed and the eight inch standpipe reached to the tank in the tower. The standpipe, however, had not been connected to the tank and was uncapped. The eight inch cross connection on the 22nd floor was not completely made up and the Fire Department reported that until its men in-

serted a piece of pipe it was open at this point. Inspection of the standpipe system shortly after the fire, disclosed that all four of the six inch siamese connections were practically finished, but only one of these connections had been extended to the street and provided with the regulation siamese head; all of the other connections terminated in the building and were unplugged except for one in the basement.

The cause of the fire could not be determined. It was first noticed from the street at 7.45 P.M. April 13, 1927, that the scaffolding at about the 38th floor was ablaze. The Fire Department, not know-



SHERRY-NETHERLAND HOTEL SCAFFOLDING FIRE
(Copyright, 1927, P. & A. Photos, Inc.)

ing of the existence of the standpipe siamese connection, made connections to the 2½ inch hose outlets of the standpipes on the first, second and third floors, but was unable at that time to send water to the upper portion of the building where it was needed, because of the open 8" pipe on the 22nd floor. The fire spread quickly throughout all of the scaffolding surrounding the tower and to the readily inflammable material hoists on the building.

The tower of the building extends over 500 feet high and it was practically at the extreme of this height that water was needed. Theoretically under the conditions that existed, a pressure close to 300 pounds per sq. in. would be required to force water to this height and yet have sufficient additional pressure to provide an effective hose stream.

The Fire Department has expressed the opinion that they could have delivered water to the top of the building if the standpipe had been in proper working condition. They report that because of the uncapped connection on the 22nd floor it was impossible to obtain or maintain the pressures required. Operations were further hampered because of the lack of a suitable elevator or hoist to carry firemen and hose to the upper floors.

The fire burned the material hoists, runways and scaffolding as far down as the 13th floor before it was extinguished. During the fire, firebrands and falling blazing timbers fell steadily upon the roofs of buildings within a radius of several blocks. The damage was confined chiefly to the exterior of the building except for the complete destruction of the elevator machinery at the top of the tower. The four inch brick facing in the court from the 13th floor to the top of the tower, as well as the terra cotta trim and window sills, were spalled and cracked by the heat or broken by falling timbers. Windows in this court had been glazed with heavy plain glass set in hollow metal frames and practically every pane of glass was broken by the heat or falling timbers. An ornamental terra cotta finished arch across the court at the 23rd floor level was damaged by a timber falling from above. At least three eight inch H-columns at the top of the tower, which had not yet been covered with fireproofing, buckled either because of heat or because of extra stress placed upon them when other diagonal members expanded. Estimates place the loss at about \$200,000.

CONCLUSION

The practice of erecting large combustible hoistways, scaffolding or similar structures either within or on the outside of a building of such height, as is generally employed, with little thought to fire preventative or fire extinguishing equipment, is deplorable. Such structures are an extreme hazard not only to the building for which they were erected but also to other buildings in the immediate vicinity. At least the supporting members and enclosure of such

structures should be of incombustible material and be protected by fire extinguishing equipment.

Inflammable material piled upon the various floors, the more or less common use of open salamanders and other portable fire heated appliances, and smoking by the workmen should be sufficient reasons to require some practical portable fire fighting apparatus and the maintenance of a fully enclosed elevator or hoist so that apparatus could be quickly sent to any point. It is a recognized and undisputed fact that the first few minutes are the all important ones in fire fighting and while a forty gallon portable chemical may be all that is necessary to extinguish a fire in its incipency, it may require the best efforts of the Fire Department and its equipment to extinguish it later. The effective operation of the Fire Department in tall buildings is dependent upon the standpipe system for extinguishing fires above the 7th or 8th floors, and the seriousness of neglect to install and maintain such systems in working operation is apparent.

Columns at the top of the tower which were not protected by fireproofing material were damaged. Those which were protected by concrete were not affected and demonstrate the already conceded need of fireproofing the steelwork. Often it is found that all the structural steel in a building in course of construction has been protected, except for the main columns on the first floor, which are frequently left unprotected, as they are to be provided with some special and ornamental covering. It would seem a matter of safety at least to cover these columns by a suitable temporary fireproofing material until such time as they are ready to be protected permanently.

The expense of the maintenance and operation of the Fire Department is borne by the tax payer and it would seem that the extra burden which would be caused by equipping the Fire Department with apparatus necessary to combat fires in the upper portions of tall buildings, is not just. A limit should be placed upon the height of buildings where the responsibility for successfully combating fires would rest with the Fire Department equipment. In all buildings extending beyond this limit, the responsibility for adequately protecting such extra heights should be placed on the owner and builder. Buildings in this class under construction should be protected by equipment the equivalent of that required for the permanent installation. This would mean that not only should the standpipes be installed as the building progresses but that the fire pump or pumps must also be installed and an enclosed elevator made accessible for Fire Department use.

The city authorities should also consider the requirement of smoke-proof fire towers in multiple residence and hotel buildings. It is as important that the occupants of multi-story residence buildings be provided with safe exitways, and firemen afforded safety zones, as in the case of business buildings.

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EVERYBODY'S BUSINESS

By FLOYD W. PARSONS

MANY industries now pursue practices that are destructive to health. Eventually those who follow this road will find themselves at odds with public opinion and will be forced to reform their ways. No factor affecting the course of business exerts such power and is so hard to oppose as the common desire on the part of the average citizen to preserve his physical well-being.

A growing appreciation of the necessity for moistening as well as heating indoor air in the cold months may likely force us to go back to warm-air heating in our homes and working places. It is difficult to condition air properly at a reasonable cost in any other way. Likewise the illuminants of the next generation will be selected largely for hygienic reasons, and whether this is cold light produced by the electrically excited vapors of neon and nitrogen, or rays from a filament lamp in a special glass bulb which allows a desirable mixture of ultra-violet rays to pass through, the ultimate outcome will be a radical change in methods.

Race betterment is only just now commencing in real earnest. In no other field of activity are the possibilities so great. Our eyes are open to the folly of piling up dollars without storing health at the same time so as to perpetuate the ability to enjoy recreation. Out of the million people who die in the United States every year, more than 800,000 succumb to diseases that are preventable. It is in this thought where lies the threat to the architect who does not comprehend the situation.

No matter what may be our vocation, it is essential that we commence to think in terms of conditions 10 or 20 years from now. Cities like New York and Chicago are already worrying about measures to safeguard health in 1950. Chicago's sewage and sanitation program calls for an expenditure of \$120,000,000. More than 225 sewage treatment projects are under way in our country.

On every side we are commencing to feel the restricting influence of health measures on freedom of action. The job of supplying adequate sewage a few years hence will be such an enormous task that every gallon of water will be metered so as to reduce the per capita consumption. That this will save tens of millions of dollars is clearly evident from the fact that the individual in many cities now consumes 275 gallons of water per day—at least twice as much as is necessary.

Then there are the problems of light and noise. Having had to come indoors to earn our daily wage has placed a serious strain upon human eyes. Seventy per cent of our people have defective vision. Just as water consumption will be cut in half, the

total wattage available per person for lighting will be doubled. convenience-outlets will be trebled and the filament lamp without a shade will be an oddity. Man is visual, and unlike many other animals, cannot depend on the sense of smell to guide him through life, and unfortunately, the misused eye does not protest in such forceful fashion as does the injured tooth.

And as for noise, it is but a natural outcome of our present machine age. Devices are now available to use in measuring not only the amount of noise at any one point, but the intensity of the noise blanket that lies over an entire city. Busy corners in some of our large cities produce 50 units of noise which is enough to destroy half of our normal hearing. On top of a 30 or 40 story building at this same corner, the noise intensity will measure only 10 or 15 units, and this means a loss of approximately 10 or 15 per cent of hearing. Generally speaking, 100 units of noise is so deafening that it precludes a person hearing any other sounds.

Noise not only affects health, but it causes a large loss to business through the distraction of attention. Riveting machines, sirens on fire engines, bells on ambulances and police patrols are all a source of expense to corporations. A noisy environment means the use of more energy in talking, while night noises cause a loss of sleep. Conversing on a railway train or in the subway requires an expenditure of more than 100 times as much energy as in a quiet room.

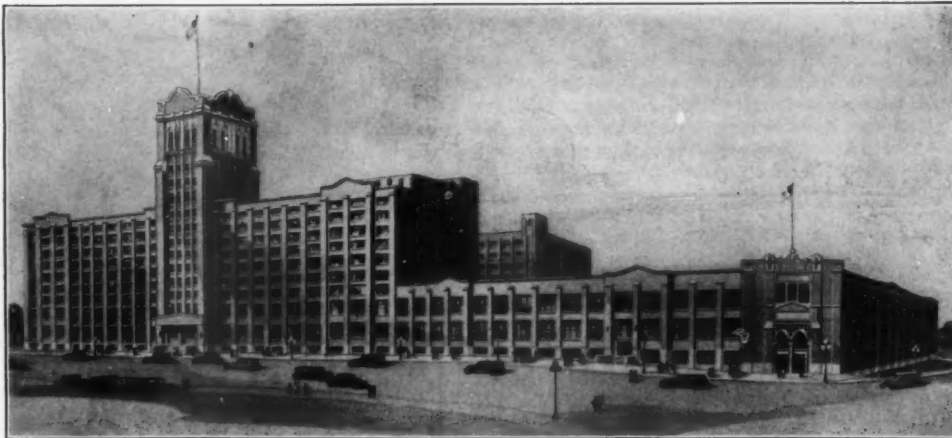
It is for such reasons that present types of riveting machines and other noise producers will be banned completely. Architects in designing buildings will no more think of neglecting to consider sound-absorbing measures and devices than they will provisions for adequate supplies of heat and water. Street and subway cars will have noiseless wheels and coupling connections, and in office and factory, every machine from typewriter to drill will operate in comparative silence. Interior surfaces will be covered with materials having sound-absorption qualities. In the silent workshop the covering material will have not only a high absorption coefficient, but will be so designed with indentations or folds that there will be more than a normal absorbing area. Such rooms will be "flat" or "dead," while in auditoriums, churches and theatres, the aim will be to preserve rather than eliminate resonance. Noise will be attacked both from the point of origin and the point of absorption. As a result office routine will be accelerated, human energy conserved, costly mistakes reduced and the human body released from its present use as a sound shock absorber.

GEO. C. Nimmons & Company were so well pleased with the bond on the Sears-Roebuck Building, Kansas City, that, when the matter of mortar cement for the Atlanta Sears-Roebuck Building came up, it was just a case of arranging to have Carney Cement on the job at the time the masons started work.

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THE LAW AS TO ARCHITECTURE

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

AN architect recently wrote me the following letter:

"Some three years or so ago, a local board made a contract with an architect for additions to a building, part of which was erected at that time and the balance at some later time; the plans being prepared for the entire scheme. The time has now arrived for consideration of the work of the final unit, but due to changed conditions the work now contemplated is to be completely changed from the original plans and the plans as at that time made are entirely useless. There was a contract made at the time between the architect and the board specifying that the second part of the program would be delayed until a suitable time, but that a payment of two-fifths of his commission would be made for the plans of the uncompleted portion.

"The original portion of the scheme was built as planned, but the services of the architect were far from satisfactory and four out of the five members of the board are absolutely opposed to completing the work with the same architect. The attorney who has been advising this board says that because a payment of this two-fifths has been made the board are tied up with the architect for any work which may be done in connection with this second unit, notwithstanding that the proposed building is to be entirely different from the plans as made. His opinion is that the architect must give a waiver to the board before they can proceed on the new work with a new architect, and if such waiver cannot be obtained then they have to continue with his services.

"Another attorney, who is supposed to know something about such cases, gives his opinion that because this architect has already been paid for his plans according to his contract and that the proposed new unit is entirely different from his original scheme, so that such plans are not possible of use, it automatically cancels the contract; especially as the services of such architect were not satisfactory. If the original scheme had not been revised and the work now contemplated was to be as originally planned then there might be some point to the argument that the board were tied up under the original contract even although his former services were unsatisfactory."

The above letter raises an interesting question. The contract in the case referred to, as I understand it, provided, in effect, that the architect originally appointed was employed to carry through the work to the completion thereof. The only modification as to this was the proviso that, on the portion of the work which was not carried to completion at the time the plans were prepared but was left for future attention, he should receive at the time but two-fifths of his fee. This two-fifths was paid.

The contract did not provide, I understand, for the dismissal of the architect or give to the owner specifically any right to terminate the architect's employment, upon agreed terms at any point in the building operation.

Under these conditions, we have presented to us the problem of what the rights of the architect may be, where he is employed to carry through a job to completion and paid a portion of his fee, with the understanding, in effect, that the balance will be paid, when and if the final unit on the job is proceeded with. Can the architect in such a case be dismissed, if the owner desires to employ another? It is clear that, unless there are special circumstances,

an architect so employed is entitled to the rights given him under the contract of employment, and that the owner cannot dismiss him, before the completion of the work and have the work completed by another, unless he makes a proper adjustment of the claim of the first architect. The question here is largely whether this general rule should be modified, by reason of the fact that the owner has decided to change entirely the scheme for the final unit and will not therefore make use of the plans prepared for it by the architect whom he first employed. If he were to go ahead and use these plans, clearly, he would be under obligation to reimburse the architect. If he does not use the plans, however, and has an entirely new scheme developed by another architect, is he relieved from his obligation to make payment to the first architect for the unpaid balance on account of his fee?

The case is an unusual one, comparatively speaking. In my view of the matter and on my understanding of the facts, however, I believe that the owner is not justified in proceeding with another architect, without paying the first architect the final three-fifths of his fee on the new unit. This three-fifths will not become payable, unless this new unit is proceeded with. When, however, it is proceeded with, the owner should, as I see it, do one of two things—either have the work carried out in accordance with the plans originally prepared and pay the original architect his three-fifths commission, or else, at the least, if he is going to proceed with the new architect, pay the first architect the three-fifths, less what it would have cost him to supervise the erection of the last unit.

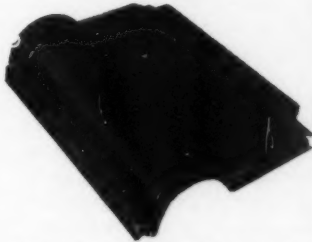
The owner should not be allowed, and in my opinion, the court would not allow him, to disregard the rights which the first architect has acquired under his contract and refuse payment of any part of the three-fifths balance, on the ground that the plans, on account of which this three-fifths payment is due, are not to be used but are to be disregarded. The architect has, under a special arrangement, agreed to hold up the payment of three-fifths of his fee on account of them, until the work is proceeded with. He has not agreed, however, that the owner, by having other plans made, may be relieved of all obligation to pay the three-fifths balance due him after the job is completed. The only limitation to which he has agreed is the holding up of the payment, until the last unit is proceeded with. If this is proceeded with, whether it be under his plans or the plans of another, he is entitled to a payment for the work which he has done in connection with it.

The case does not differ in its fundamentals from the situation which would be presented if an archi-

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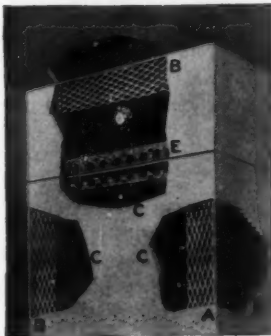


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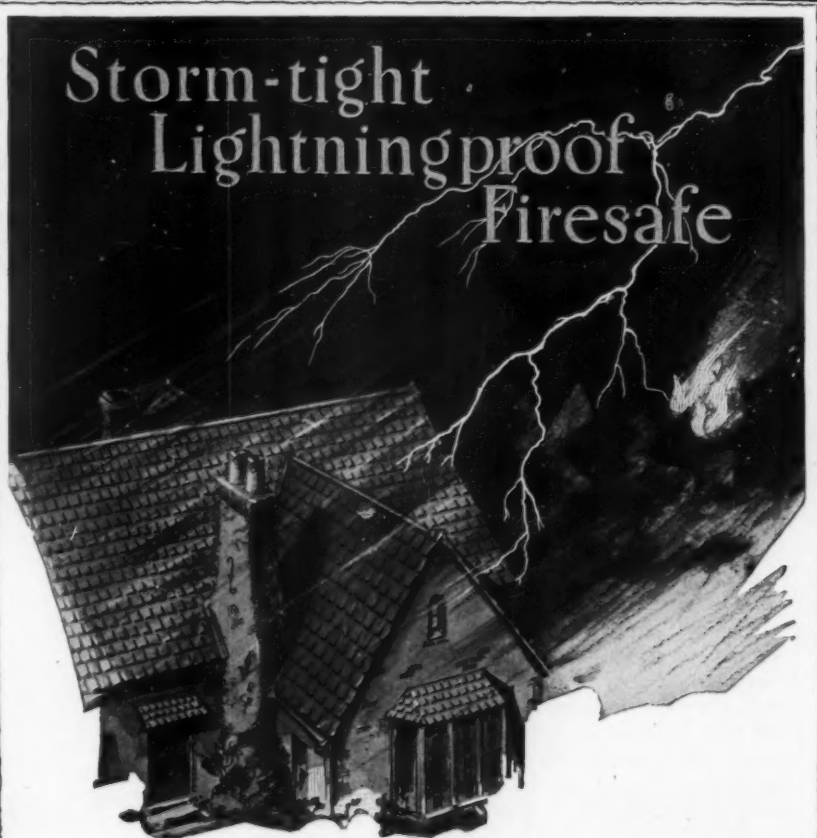


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tect prepared plans for a new building and agreed to withhold his charge for them until the work was proceeded with, and the owner told him he did not desire the plans and had the work done under plans prepared by another architect. There can be no question, I think, that under such conditions the architect who first prepared the plans would then be entitled to his compensation. The present case would seem to be even stronger in some particulars, in that the contract appears to have definitely provided that the first architect should be the architect of the work, if and when it was proceeded with.

In a subsequent letter from my correspondent in this matter, the following statement is made:

"I am given to understand that no provision was made for additional payments in connection with possible changes, so that if he (the original architect) were actually given the work for the new scheme, he would be expected to prepare plans and give full service for the three-fifths commission still due."

It does not necessarily follow that, because the contract did not provide for extra payment for changes, the architect would be bound to make any changes called for, including an entirely new scheme, on payment to him of the balance of the original fee originally agreed upon. Such a construction would not, I believe, be given to the contract. He has done all that he is called upon to do, when he has prepared the complete plans for the final unit, except such services as he may be called upon to give in the way of supervision.

If the owner decides to adopt a new scheme and desires new plans, and the first architect were requested to prepare them, he would be entitled, I believe, to additional compensation for so doing, in the absence of a specific provision in his contract to the effect that his fee should include and cover all such changes and revisions as the client might request. If his contract is so worded as to make it incumbent upon him to make changes of this kind, without additional compensation, then and in that event, if a new architect be substituted, the first architect should be entitled to recover only the difference between the three-fifths balance of his fee and what it would cost him, not only to supervise the work, but to prepare changed plans therefor, in accordance with the newly adopted scheme.

I cannot believe, however, that the contract can be so worded as to call for this conclusion. While

there have been cases where architects have agreed that their fees shall cover all such changes as the owner may require, it is an exceptional case where an architect will be foolish enough to enter into such a contract. To do so is to deliberately put his head into a noose held by the client and to place himself at the latter's mercy and subject to any caprice on the part of the client. No architect can afford to do this and no client, as a business proposition, should expect him to do it.

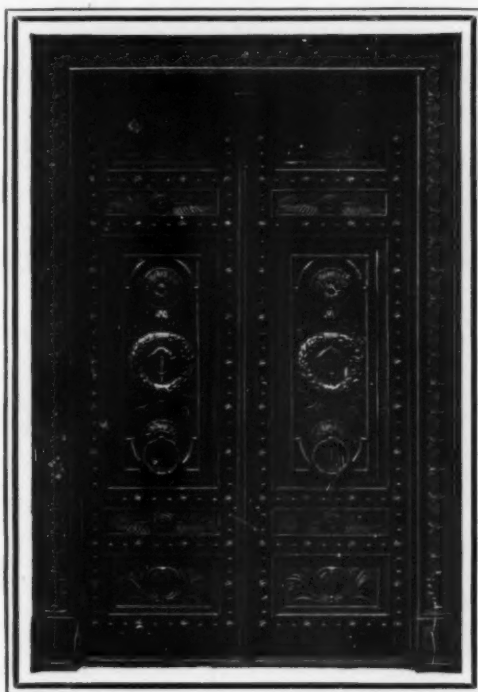
LEGAL DECISION

THE architects entered into an agreement with a Union Free School District in New York State, whereby the architects were to furnish plans and specifications for the construction of school buildings and the School District voted an appropriation of \$125,000 to cover the cost. The architects estimated the cost to be \$95,000. When bids were received, the lowest bid was 47 per cent higher than this cost estimate. The School District abandoned the project, and the architects sued to recover their fee. The court held that the School district might, under the provisions of Section 310 of the New York Education Law, contract with the architects for their services, but that the architects were bound and assumed to know that their right of recovery must be contingent upon the cost coming within the appropriation voted, pursuant to the provisions of Section 314 of the Education Law; that, in view of the fact that the lowest bid was nearly fifty per cent higher than the architects' estimate and in excess of the \$125,000 appropriated, the District was justified in abandoning the project without liability to the architects, except for the preliminary studies.

With respect to the preliminary studies, the court held that the architects were entitled to recover, that the preliminary studies were necessary to enable the Board to secure estimates of cost and that the architects might recover for the proportion of their fee due for preliminary studies, accordingly, notwithstanding the ruling of the court with respect to the balance of their fee and the liability of the District with respect to the project itself.

Pierce v. Board of Education, 125 Misc. 589

THE NEW RENAISSANCE IN METAL WORKING



These great bronze doors, of which Ghiberti himself might well have been proud, close the impressive entrance to the First National Bank of Kansas City. They were executed by Art Metal for Wight & Wight, Architects, who planned the building. The same motif has been carried out in the interior, which is entirely equipped with Art Metal.

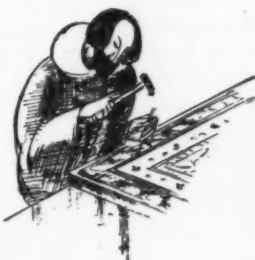
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*The great main doors are Ghiberti's work. A less ornate pair at the South Entrance were made nearly a century earlier by Andrea Pisano. But they are embellished by a Ghiberti frieze, erected in 1456

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BOOK NOTES

MANHATTAN, THE MAGICAL ISLAND

GIVEN a good lens, an unusual ability as an artist photographer, and well trained knowledge of what constitutes good architecture, and even sordid Manhattan may be made to look like a magical island. Ben Judah Lubschez has achieved an important result. In fact, he has in his series of views of New York as it may be seen today, made an invaluable contribution to the artistic possibilities of photography, but best of all, created an historical record that is better than we have ever seen in one volume, and one that it will be difficult to surpass.

In every one of the magnificent pictures that Mr. Lubschez has included in this work, the keen observer will be impressed by the artistic skill displayed. The subtleties of good "values," the structural qualities of good composition, and the poetic sense of atmosphere are all shown in Mr. Lubschez's work with a camera. The word photograph takes on a new meaning when one examines the pictures in Mr. Lubschez's book. The only lacking quality that a painter would supply is color, as generally understood. But color as used in the proper sense, is but a relative term, and there may be as good suggestion of color in a monotone as in the most colorful canvas.

It is only an architect that could produce a book to equal this one. Every picture shows the quiet refinement of the point of view. And each one a patient waiting for that one moment in the round of daylight hours when the view could be successfully photographed. Many years spent as an amateur photographer have taught us many things about picture making with a camera. And we recall an incident, the recollection coming first to mind on looking over Manhattan, the Magical Island. We were out one day with the camera, when we chanced on a man whose camera was set all ready for the exposure. We hailed him as a brother photographer, commended his fine choice of subject and asked if he had made the exposure. "No," said he, looking at his watch, "it's not quite ready yet." He told me he had spent almost an entire day studying the subject and that there was but a few minutes when it was just right. He was waiting for that exact moment. That is the essence of picture making with a camera. And Mr. Lubschez has learned that fact and shows it in every one of his pictures.

The book is 9 x 12 inches, bound in full cloth with gilt title, and contains a well written prelude. There are 108 pictures. It is not alone a book to interest the picture lover and those who make photographs but it has an architectural value that is very large. In its present make-up it may grace the library table, become a textbook in photographic

work, but most important of all, an architectural expression of all that is best in the architecture of Manhattan, the Magical Island.

The price of the book is \$15.00 and it is published by the press of The American Institute of Architects.

30

AN OUTLINE OF CAREERS

WE have received for review a book bearing the above title. It seeks to be a practical guide to achievement. The contents are a series of articles by thirty-eight men, eminent in as many walks in life, in which each has achieved distinction,—or success,—in the chosen fields. The entire series of articles, while not perhaps, as the editor claims, reliable as a means of vocational guidance, are extremely interesting reading. The young man who seeks to find a future course in life will find here a mass of suggestion that will, by reason of its diversity, leave him in an attitude of indecision.

The editor states in his introduction that it is evident that there are hundreds of thousands of young men and women who have no one to whom to go for any valuable disinterested information, or who have no near relations through whose acquaintance they may go for inside information. There are many "misfits" in every walk in life. The truth of this is in no better way shown than in the profession of architecture. Many young men in architectural schools are striving to fit themselves as architects. If they would in many instances seek to perfect themselves in the arts and crafts allied to architecture, they could regard the future with more certainty of success. It is the "white collar" job that appeals today, and fitness for a selected profession often receives but scant investigation.

The thirty-eight men, successful in as many different walks of life, setting forth as they do in this work an account of their progress, are of course men who have, at the very start, entered the field to which they were best fitted. Elbert Hubbard wrote, "Blessed is that man who has found his work." That is exactly true. The thing is to find it. It may help to know how so many men have found theirs, but the young man or woman, who seriously seeks guidance in the selection of a life's work, is more often the poorest judge of the proper course. Perhaps this book will help them. In a sense perhaps, it will, but the real test of fitness is the common sense attitude that leads to a right conclusion.

An Outline of Careers. A practical guide to achievement by thirty-eight eminent Americans. Edited by Edward L. Bernays. Full cloth, 430 pp. Size 6 x 9 inches. New York. George H. Doran Company. Price \$5.00.



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For home exteriors. Retains its luster long after inferior paints have gone dead. Economical because of its great covering capacity and unusual durability.

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With charming effect Pee Gee China Enamel Gloss White is used on doors, stairways, pillars, wainscoting, and all interior or exterior woodwork. It gives a smooth hard, brilliant finish that does not yellow with age. Also made in various tints and eggshell finish.

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Beautifies the walls and ceilings of the home. Made in a rich range of shades to match any decorative scheme. Durable and sanitary, this oil paint dries with a flat, smooth, velvety finish. Various decorative effects are easily produced. Easily and quickly cleaned.

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JAMES R. MARSHALL DEAD

JAMES R. MARSHALL, F.A.I.A., of the architectural firm of Hornblower & Marshall, died at his home at Washington, D. C., on June 2nd. He was seventy-six years old.

Mr. Marshall was born in Carlisle, Pa., and educated at Rutgers College. He was in the office of the Treasury Department's supervising architect from 1871 to 1883, and then formed the firm of Hornblower & Marshall with the late Joseph C. Hornblower. The partnership continued until Mr. Hornblower's death. In recent years he had made his home in Washington with his brother, Dr. Collins Marshall. He was a bachelor.

Besides the National Museum, Mr. Marshall also designed the Army and Navy Club in Washington, and the United States Customs House in Baltimore. He specialized, however, in residences. He was a member of the Cosmos, Chevy Chase and Army and Navy Clubs, a Fellow of The American Institute of Architects and a member of the Chi Phi Fraternity.

MARTIN ROCHE, F.A.I.A., DEAD

MA RTIN ROCHE, last original member of the architectural firm of Holabird & Roche, famous as the originators of the skeleton skyscraper type of office building, died of pneumonia at his home in Chicago.

Mr. Roche would have been 74 years old next August. He was born in Ohio and was brought to Chicago as a boy. He was educated in the public schools there and when a young man entered the offices of W. L. B. Jenney. It was there chiefly that he learned his profession.

Mr. Roche was a Fellow of The American Institute of Architects. In 1917 he was appointed a member of the Board of Art Advisers of Illinois by Governor Lowden. He was a bachelor and a member of the leading local clubs.

JAMES HARRISON STEEDMAN TRAVELING FELLOWSHIP IN ARCHITECTURE

THE award of the Steedman Fellowship in Architecture has been made for the first time since its foundation March 29, 1927.

This Fellowship was established in memory of the late James Harrison Steedman, a distinguished engineer, who lost his life in the Great War. Its foundation is due to the generosity of his widow, of Mexico City, Mexico, and of his brother, George F. Steedman, of St. Louis, Mo.

The judgment of the submitted drawings was held recently in the Washington University School of Architecture, St. Louis, Mo. The jury was composed of three architects chosen among members of

the profession in St. Louis and elsewhere, and consisted of Leon Arnal, Professor of Design in the Department of Architecture, University of Minnesota, Minneapolis, Minn.; Samuel H. Allen, of the firm of Ewald & Allen, St. Louis, Mo., and Angelo B. M. Corrubia, architect, also of St. Louis.

Arthur B. Gallion, a graduate of the University of Illinois, was awarded the 1927 Fellowship, and the second Fellowship, withheld last year but now available, was given to Paul J. Saunders, a graduate of Washington University.

PRIX DE ROME AWARD

THE Prix de Rome Fellowship in Architecture for 1927 has been awarded to Homer Fay Pfeiffer, a graduate of the Yale School of Fine Arts, class of '26, now employed in the office of Walker & Gillette, architects. His design for a Museum of Fine Arts in a Small City was selected by a jury of six.

The Prix de Rome Fellowship entitles the winner to three years' study abroad at the American Academy in Rome and to living and traveling expenses. The total estimated value of the award is \$7,000. This includes \$1,300 in cash each year, together with residence and studio.

Mr. Pfeiffer is 29 years old. His home is in Kansas City, although he presently is employed in New York City. He is the third Yale man this year to win a Prix de Rome Fellowship. The other two were Dunbar Beck and George Snowden, who took the fellowships in painting and sculpture respectively.

APARTMENT HOUSE DESIGN

WE shall have to radically revise our ideas as to just how a typical apartment house looks. Unless we are careful we shall overlook the modest six story structure shown in *Atlantic Terra Cotta* for May, the excellent house organ of the Atlantic Terra Cotta Company, in our amazement at the towering height of the Ritz Tower, also shown in the May issue.

In New York, commercialism seems determined to crowd the domestic structures out of certain sections. And, as if defying this policy, owners are erecting the towering apartment house hotels as bulwarks of defense. Now that architects are compelled, when they build their apartment houses to unusual heights, to heed the mandates of codes and building restrictions, the visitor to New York will find it difficult to differentiate the apartment house from the equally high office building or "tower."

Atlantic Terra Cotta for May presents a number of the recent tall types of apartment houses and a few of the earlier—and comparatively recent types. This interesting publication may be had for the asking, by addressing The Atlantic Terra Cotta Company, 19 West Forty-fourth Street, New York.

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IN TWO PARTS

PART II

JUNE 20, 1927

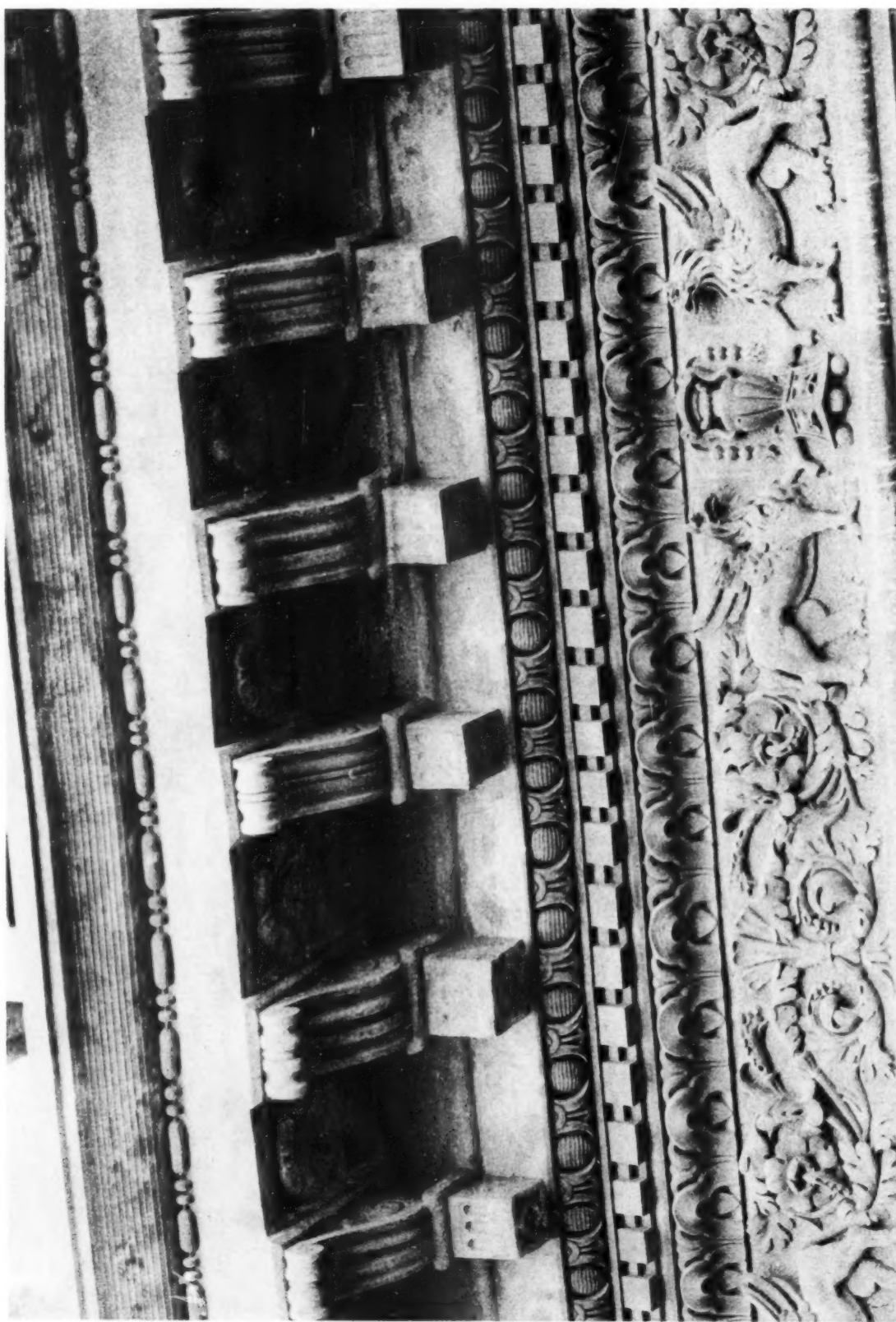
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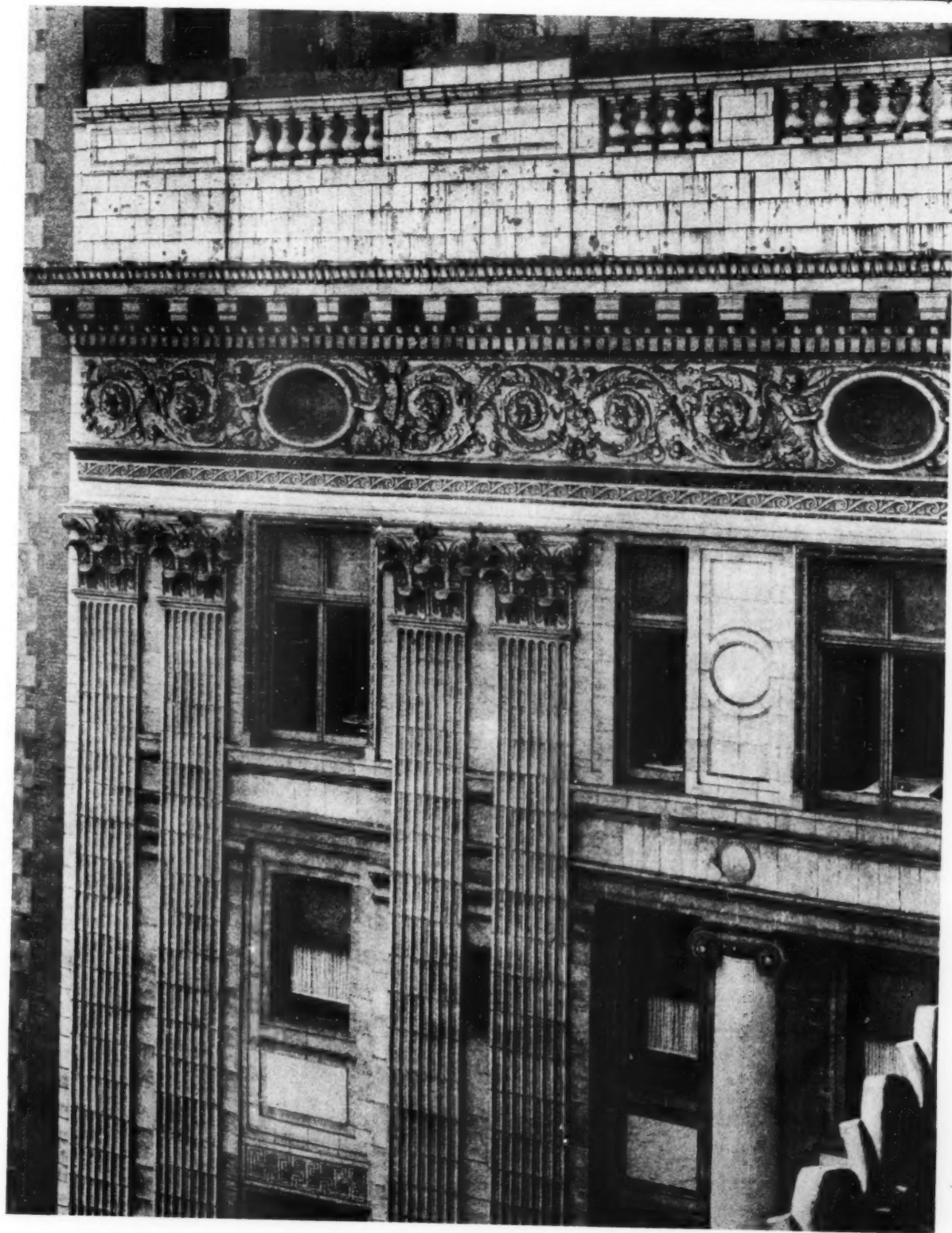


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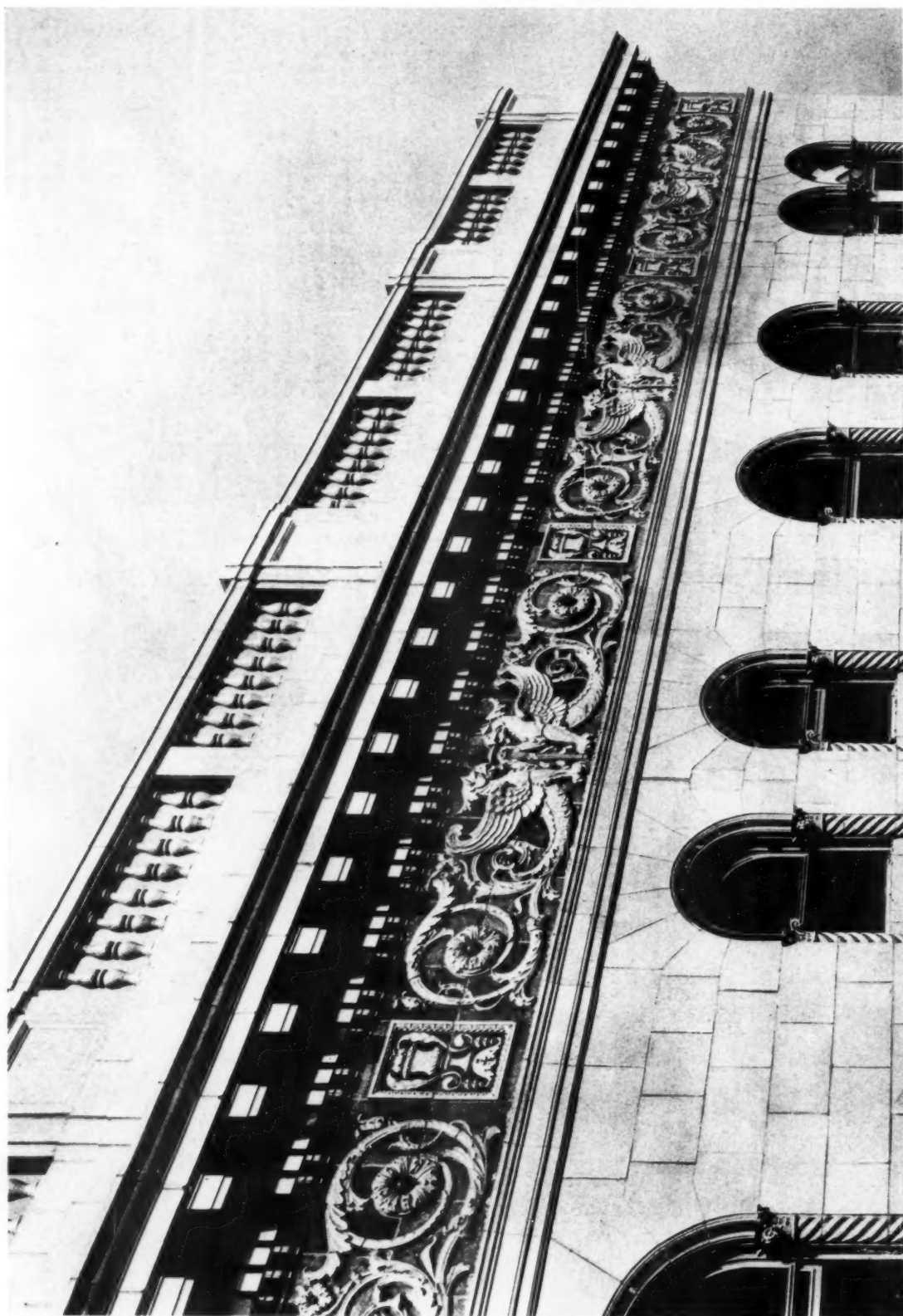
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