

THE AMERICAN ARCHITECT

FOUNDED 1876

THE END of the WINDMILL

Text and Photographs By GERALD K. GEERLINGS

IN the entire category of long-lived beliefs probably none is more carefully edited and pigeonholed than those about Holland. Valentines, advertisements and Christmas calendars which the corner grocery gave away, have collectively established a childhood conception and a mature conviction. Immaculate cleanliness, wooden shoes, neat cottages along clear canals have always summed up Holland to us.

Yet the actual Holland of today is not that—entirely.

Our childhood belief in Holland is like the truth about Santa Claus—difficult not to believe at first, but perfectly easy afterward. Just as knowing the facts about Christmas made it twice as significant, so also with the present-day realities of Holland.

You may still see "Dutch costumes" in their proverbial form if you take a tourist-trip to Marken—a day's excursion starting from the main station at Amsterdam. When you land at the fisherman's island you will see everything expected of time-honored tradition, from flopping, lace-eared caps to the Dutchman's interpretation of "plus-fours." Unless you have a Dutch friend to warn you previously, you will not know that the stage has been set for you, and that just before your boat arrived on schedule time the populace hurriedly changed its clothes to attract your guilders. After you depart the inhabitants are again dressed very much as fisher-folk of Cape Cod. Occasionally you may see a greater percentage of wooden shoes in Holland than in other places of Europe. Rarely there may

be a full pair of breeches or a bonnet. But, if it were not for unfamiliar signs and language in the cities, the impression would grow that you were not in a foreign land after all, but at home in the States.

It is likely that a traveller seeing every country in Europe and visiting Holland last would be con-

vinced that it is more akin to America than any other place. It is one of the rare continental nations which has quite generally dropped the medieval notion of erecting bombproof gratings and shutters in front of shop windows at night. It seems to be the only country in Europe that thinks of utilizing shop window space by illumination in the evening. Outside of England it is the one place where one can feel confident in using our own language



THE BOURSE, AMSTERDAM
MAIN FACADE

upon entering a shop without the customary, "Do you speak English?" The poly-linguistical abilities of the people cannot be overestimated, nor fully appreciated until one has heard and believed that the ambition of every Hollander to speak six tongues is so generally realized.

To see Holland after other countries is to appreciate its unique qualities the more. The prevalent idea in most of Europe that the tourist is legitimate prey to be overcharged and imposed upon, seems to be absent in great measure in the Netherlands. Hotels have fixed prices displayed, and bills are astoundingly correct—a blow almost as stunning as the customary "padded" bill. Shops have prices marked as in the United States, and sales are made without the bargaining which is such an integral

part of the life of the Latin merchant. Big breakfasts in Holland form a culminating link in similarity to America—a happy contrast to the sip of coffee and molecule of bread in the other countries to the south.

In Holland one is quite willing to award the people the same attribute of politeness in which the French are supposed particularly to excel. One may be told by a Holland friend that it is because his countrymen are anxious to display their linguistic ability or to practice a foreign tongue, but the very apparent kindliness of everyone's manner can hardly be explained on such a basis. Being treated courteously makes one feel more at home, but hardly less so than by the cost of living. Guilders or florins, call them as you will, cost forty cents in American money, and try as you will, disappear as quickly as in the native haunts of the penny. Living is somewhat less than in the United States, but not a great deal, and is probably



THE BOURSE, AMSTERDAM
REAR ELEVATION

equal to or more than anywhere else in Europe except Great Britain.

This varied number of influences makes Holland seem familiarly homelike to an American. In almost any town one might readily imagine himself in one of our nondescript cities, were it not for the bicycles. The nation seems to live on them. They are the chief traffic problem. Cycles are the means of attending to business and pleasure, as well as creating both. Fine physiques and innumerable bicycles seem the

rule—as opposed to our national “debutante” slouch and use of the auto to cross a street. Bicycles rather than wooden shoes should symbolize Holland's means of locomotion.

Either Holland has become less clean or the rest of Europe more so, but at the present writing the windmill nation can scarcely claim an uncontested right for any scrub-brush honors. The canals offend an American nose most, particularly with their un-



DWARS STREET, AMSTERDAM



BUILDINGS IN AMSTERDAM FACING RAILROAD STATION

fortunate, bubbling gases. Belgium is favored with more elevation, giving her canals an appreciable current, so that without a doubt their contrasting cleanliness robs Holland of any right to the "100 per cent clean" prominence. Dutch streets in the poorer sections of Amsterdam and Rotterdam would not be tolerated even in our own Ghettos and Boweries. The big and exasperating mosquito population, swarming up from stagnant waterways throughout the summer nights, helps end the idea of perfect Dutch cleanliness. But in the morning when the welts subside and the sun shines, one philosophically decides that perhaps there must necessarily be some imperfection along with all the strides of modern progress.

The Holland of canals and windmills is slowly disappearing. The forces of electricity are supplanting those of wind; the motor bus is substituting the canal boat. The effect is marked in idle, dilapidated windmills, and canals being filled in for boulevards. The old houses with their quaintness have already seemed to succumb to modern buildings, so that in Amsterdam there are scarcely a dozen unmolested old houses which would dare call themselves of architectural or pictorial merit. Rural districts and isolated farm groups are the sole survivors of the old which was beautiful. But still one is not disappointed.

Holland of today is more of an achievement than though she had done nothing more than preserve old buildings like so many museum pieces. She has perhaps let the architectural treasures of the past languish and fall to ruin so that she has no sections

like Albi, Rothenburg, San Gimignano, Segovia, or Bruges to amplify history for future generations. But she has modern monuments in commercial buildings which will be a lasting memorial to her present-day genius. These are designed so as to express steel or concrete skeletons in a manner commensurate with ideas of architectural beauty, as well as being in accordance with today's economic considerations. In this connection there is absolutely no reference to strange creations sometimes seen published—buildings without much reason and certainly less taste. Only the class of building is here considered which shows a knowledge of what architecture has achieved in the past, but has altered and recast with refreshing thought in a new, big way to solve more adequately the problems of the present.

In Amsterdam facing the central Station and about a quarter of a mile off, rises the Bourse, one of the best examples of Holland's modern accomplishments. It possesses a most varied and interesting mass which honestly expresses the various utilities which are carried on within its variegated red brick walls. The main facade facing the "Dam" is symmetrical only up to where the clock tower grows out of the wall surface below. It then becomes an unsymmetrical treatment substantiated by the perfectly good reason that in no other position, owing to the layout of the neighboring thoroughfares, could the clock be as generally and easily seen. Every diverse expression on the exterior when investigated can be traced to a simple reason made necessary by good sense in the plan. There are wide

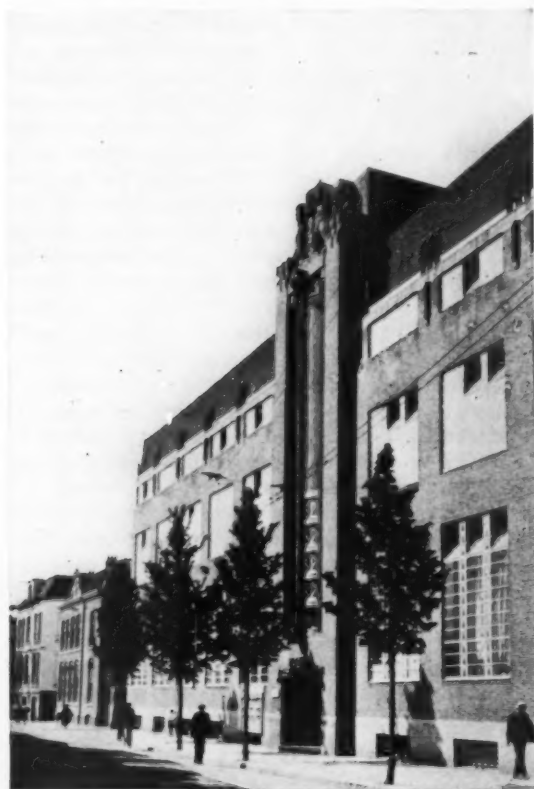


DE TWENTSCHE BANK, AMSTERDAM



A STORE AND OFFICE BUILDING, AMSTERDAM

variations in window treatments and groupings, yet all look strangely satisfactory. The chimney and water tower both are treated in an ornamental yet inexpensive way. In our modern desire to be



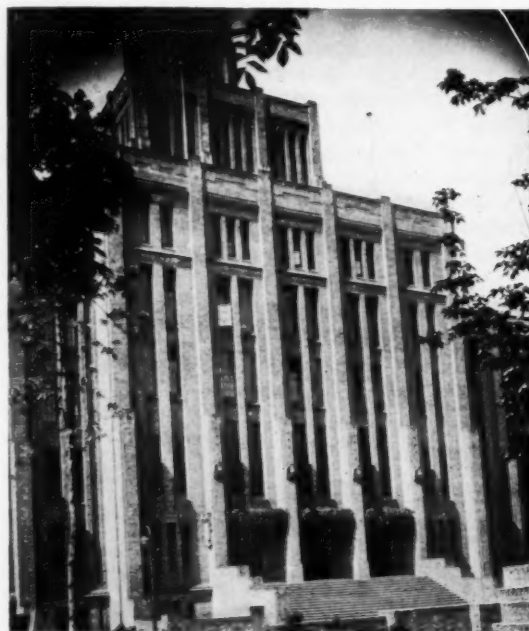
POST OFFICE, HAARLEM

"honest" in our architecture and express in the facade what goes on behind the scenes, it is indeed cheering to see how successfully this may be accomplished. There is but little to run up the costs over and above what was essential. A little warm gray limestone is introduced, but other than that, no material is employed but ordinary brick. The Bourse is a good example of what judicious use of inexpensive materials, combined with carefully considered but imaginative design, can achieve.

On "Dwars Straat" in Amsterdam is a good example of the importance in the study of voids and masses. Here a specialized business building, requiring large show windows on the ground floor, followed by two stories with generous ceiling heights, has been economically and handsomely solved. The brick is a light red with variations lighter and darker; joints flush and light gray, and the whole cheered by a buff limestone here and again. The first floor arches show a fine restraint in being left entirely plain. Brick mullions for the second and third floor windows possess a refinement obtained with simple moulded brick. An

oriele bay is a pleasant bit of imaginative design, rivalled by the ingenious massing of the penthouse and house tank. The decorative qualities of a plain brick wall laid up in Dutch bond were intelligently realized, so that above the first floor arches and above the third floor windows to the cornice, there is a satisfying simplicity to supplement the interest stirred up by arches, windows and oriole. All in all the design does not leave much to be desired—except to be in better company than its neighbor garage.

Close to the left approach of the Central Station of Amsterdam is an altogether interesting, narrow, five storied building. Above the main door there are eagles which in themselves are handled well enough, but the brick eyries provided for them seem entirely too ample. Granted that all its features are not too desirable, such as the "eyries" and the laboratory-test-tube looking stair hall windows, still it has some excellent design devices. The handling of the



MAIN ENTRANCE, RAILROAD OFFICE BUILDING, UTRECHT

vertical brick mullions running through three floors, followed by the simplicity of the top story windows, is admirable. They are built of dark red brick with flush joints a dark gray. The plan is clearly expressed, and where light was demanded only a minimum of wall space interfered.

The store and office building facing on the "Dam," Amsterdam, is an enterprising structure with good mass and detail from nearly every angle. Its main point of vantage from the "Dam" is improved by subtracting the unfortunately shaped dome on the tower, but aside from that it displays some good motives and setback ideas, particularly

in the gable feature on the rear elevation from the "Rokin." The brick is light red with variations: the joints, light gray and flush; the stone, gray and yellowish limestone; and the roof varied colored slate.

"De Twentsche Bank" of Amsterdam on this "Spui Straat," laid up of dark red brick with flush, dark joints, has added to its quarters a not altogether successful "chef-d'oeuvre." It has the appearance of quitting a little too soon as a tentative study. The idea of verticals above the door and to the left, uniting the windows, is rather worth remembering though, being inexpensive and not requiring an all-over thick wall.



RAILROAD OFFICE BUILDING, UTRECHT

The quaint little town of Haarlem is now a remade, new city, with a few medieval monuments such as the Cathedral, Town Hall, and Meat Market remaining. They look decidedly out of their element with the new bank and post office. These are located on diagonal corners from each other, both of red brick. Money has been spent sparingly for stone. In general both buildings are clearly the economic adventure of a small Dutch city to build at a minimum cost. The Haarlem Post Office is most interesting for the side door. Otherwise it looks a bit thin and cardboard-like with windows almost on the building line. The steel sash look businesslike in size, and doubtless do an efficient job, but they could bear restudy without discomfort. However, the door feature gets under way and does some very bold asserting, topped off with vigorous Goodhue-esque figures growing out of brick into stone.

Perhaps the biggest architectural "thrill" in all

of Holland is at Utrecht. If one is interested in the modern problem of frankly treating a concrete building as such and enclosing it in sufficient brick only to fireproof it, and at the same time preserve all the window space possible, the railroad office building just south of the Central Station can be none other than an inspiration. On the entire structure, about 400 by 200 feet, there is nothing but the lowly, ordinary brick or square tile used. Not a moulded brick or piece of stone shares the honors. The effect is gained entirely by a most carefully studied and satisfying mass, in conjunction with a thoughtful scheme of fenestration. It is the eloquent expression of some genuine, serious thinking in a logical, sensible way. It is an achievement of which any building age might well be proud.

The building does not pretend to possess any accredited historic antecedents, but, if anything, is Gothic with its accented perpendiculars and buttresses. The simple severity of these are consistent with the window reveals and cornice treatment. No unnecessary motions are gone through for the sake of fashion. Window reveals are sensible in their brusqueness, gaining the advantage of a deep side jamb, yet having no heavy head jamb to cut off light. The top coping surmounts some inexpensive corbeling and offsets, contributing scale in a dignified, adequate way—better than any projecting motif could effect. It is an eloquent exponent of the highly satisfactory result of omitting cornices on modern high buildings.

The refinements in evidence in practically every detail testify to an intensive study. A designer of less ability would have arrived at either an ornate or utterly barren result. But happily enough, the building as erected shows a fine feeling for introducing a slight corner break in certain corner buttresses, a nice proportion of plain surface to windows, and the apt introduction of a horizontal, ornamental line here and there. One of the cleverest strokes of all is the use of English ivy over the main entrances. No ornament could so completely enrich the simple jamb offsets by such shadows, or contribute such a sparkle with the complementary color of the red brick. The rear entrance is not less interesting than the front with its virile, blocky wall housing the steps to the main floor.

The mass of the entire building is a delightful thing to the eye. It exemplifies sound sense. It looks as if the client received full value for every guilder. Windows do not seem to be holding the usual battle for supremacy with wall space. The high tower lights the main stair hall, houses the elevators and their machinery as well as the house tank. The base of the building prepares the way for the planting and grass by being a different brick from the upper portions. Instead of the more or less regular wire-cut species, these bricks show a most liberal tendency, both in variety of shape, size and color. They are skillfully composed to form a transition from the well groomed building face to the shrubs

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and lawns. There is a central court one floor above the ground level which sparkles with simple brick walls and walks, well rolled grass terraces, and trimly kept hedges. It evidences a perfect collaboration of client, architect and landscape architect.

In a word, modern Holland is not primarily a museum of architectural curios. She is not depending on her ancestors' achievements for laurels, but is striding along at a progressive pace not exceeded by

our own much advertised efforts. She may have the occasional bizarre *nouveau* creation to criticize, the type of thing which makes a good "sensation" in a Sunday supplement. But the big bulk of modern building is as sane and sensible as it is original and excellent.

So with all due respect for Holland's venerable past, here's to her architecture and progress of today!



ROTHENBURG. BAVARIA. GERMANY

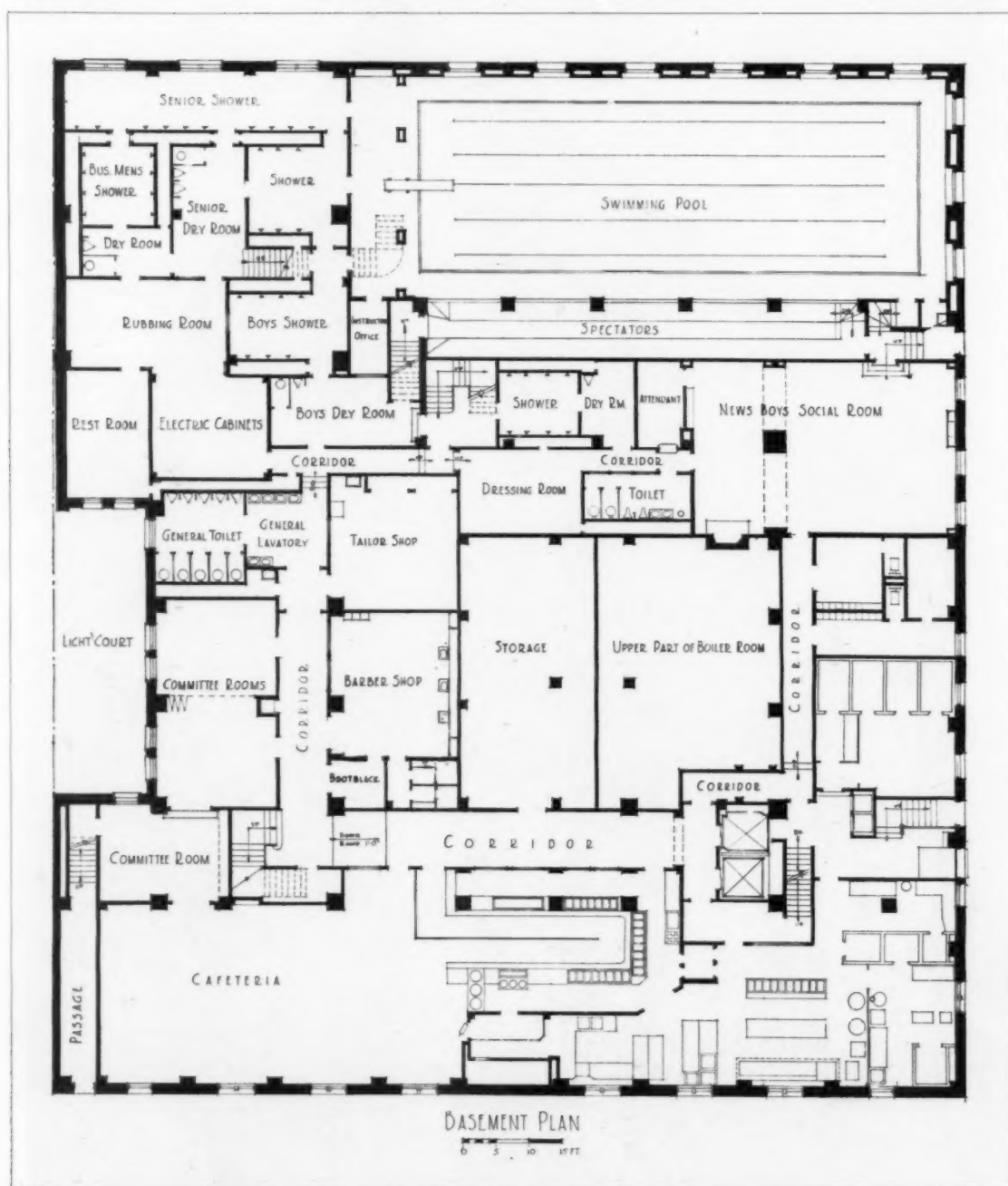
FROM THE ORIGINAL DRYBRUSH BY EMIL LOWENSTEIN



DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

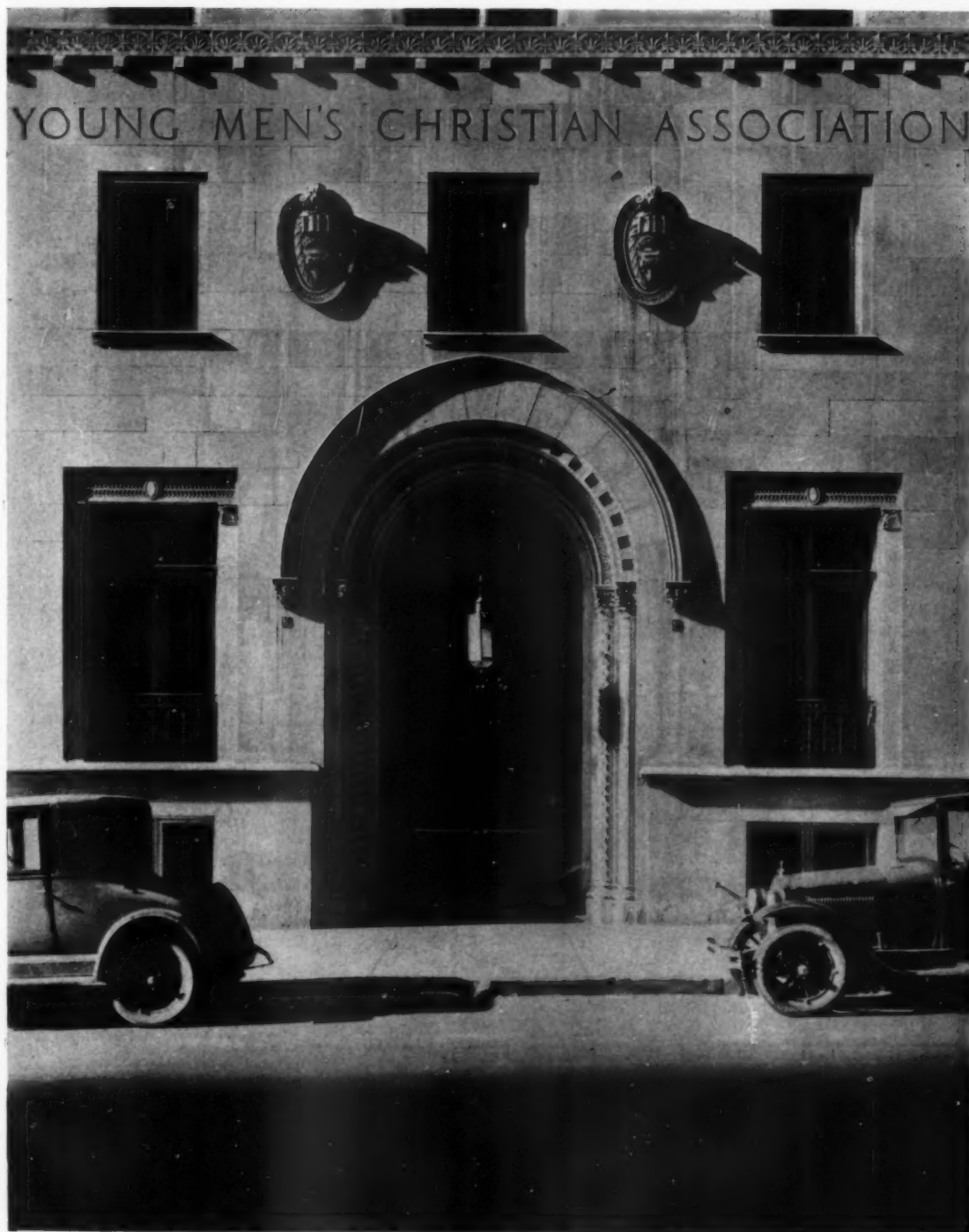
LA BEAUME & KLEIN, ARCHITECTS

(See plan on back)



DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS

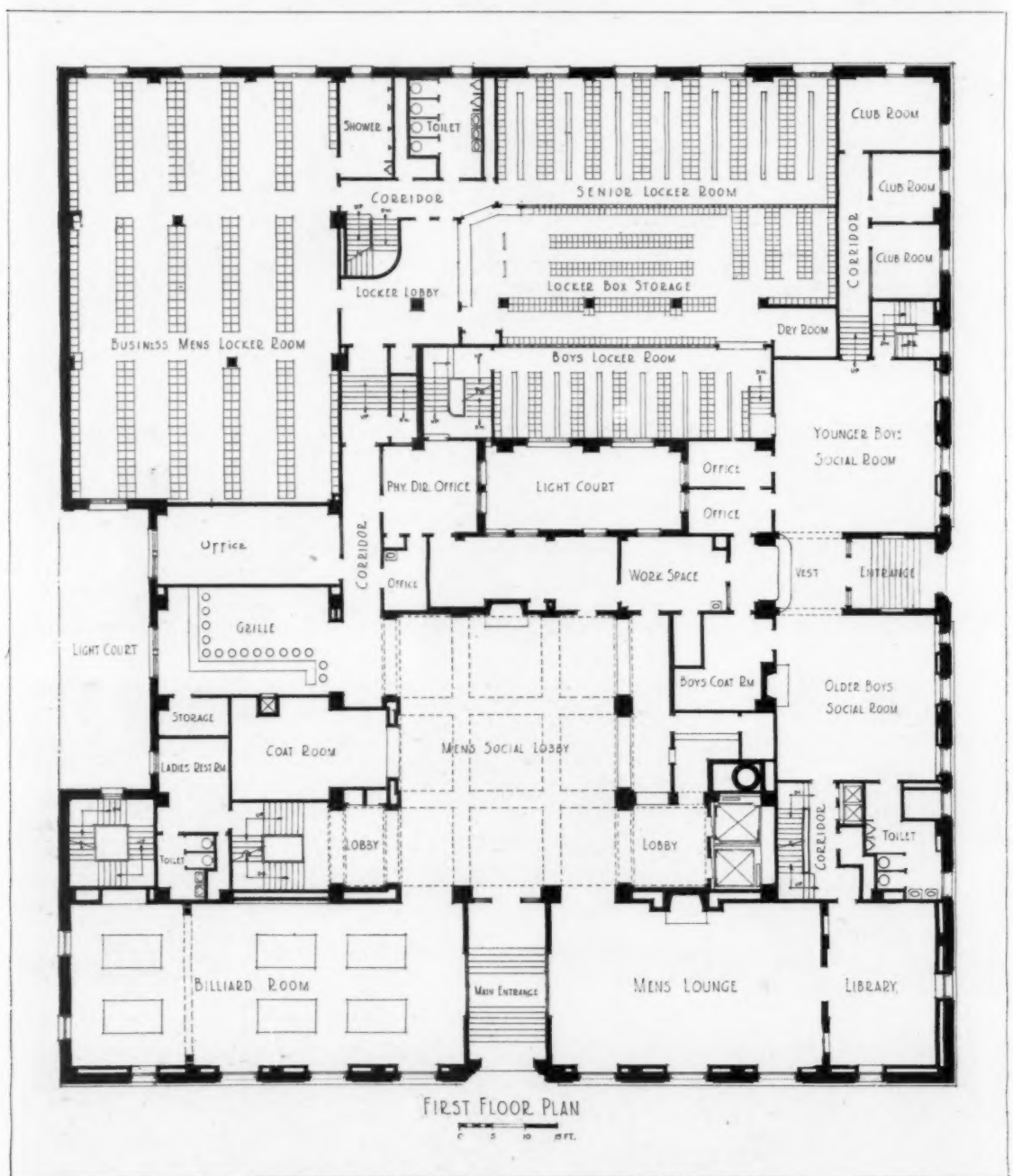


MAIN ENTRANCE

DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

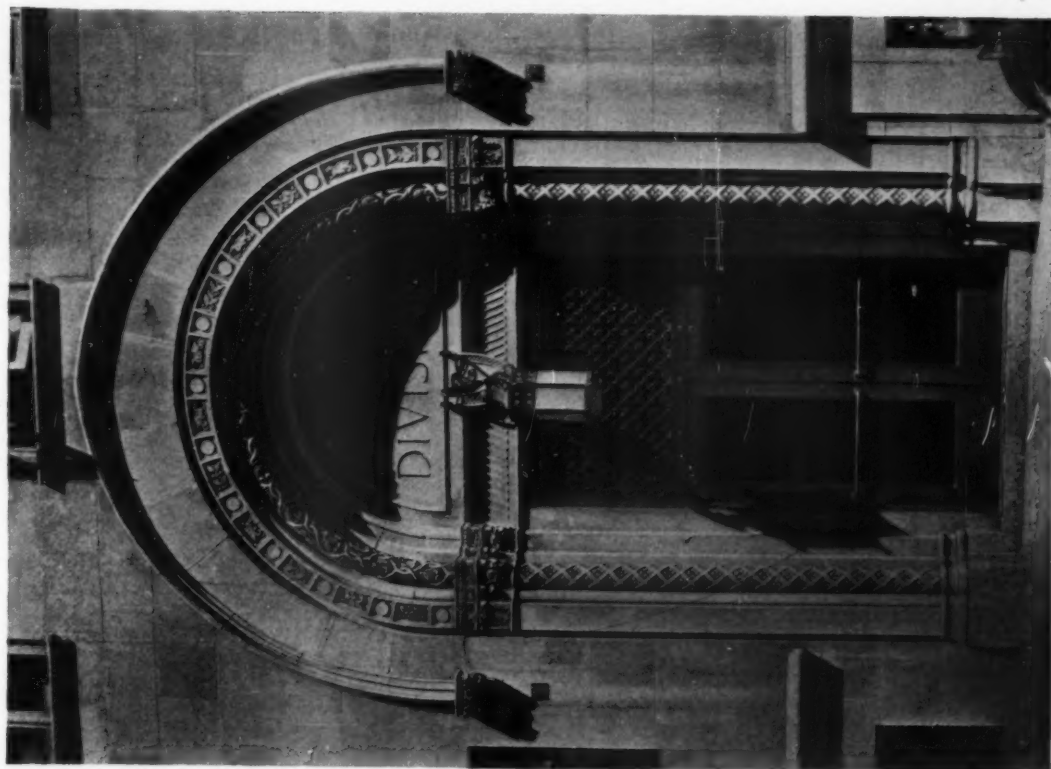
LA BEAUME & KLEIN, ARCHITECTS

(See plan on back)



DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

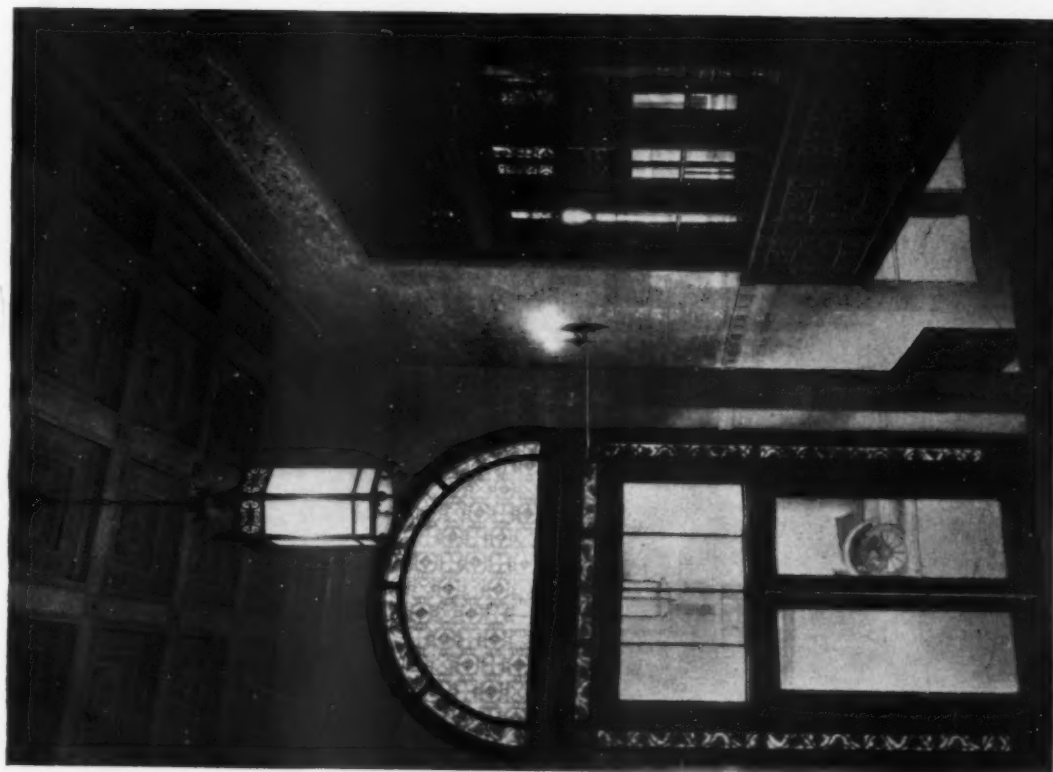
LA BEAUME & KLEIN, ARCHITECTS



BOYS' ENTRANCE

DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

L. A. BEAUME & KLEIN, ARCHITECTS
(See plan on back)



MAIN ENTRANCE VESTIBULE

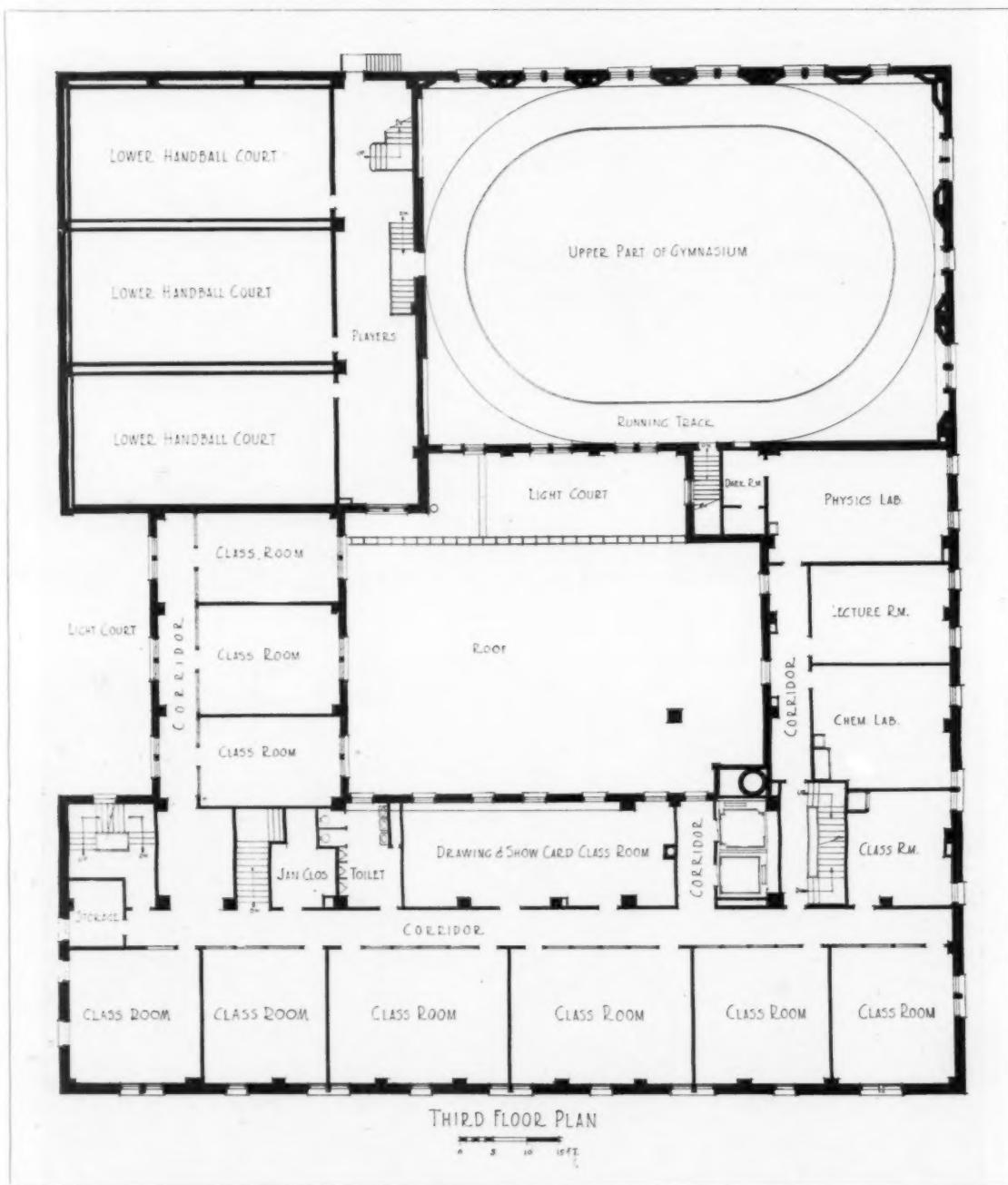


DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



MEN'S LOUNGE
DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.
LA BEAUME & KLEIN, ARCHITECTS
(See plan on back)



DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



SOCIAL LOBBY



LIBRARY

DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS

(See plan on back)



BOYS' SOCIAL ROOM

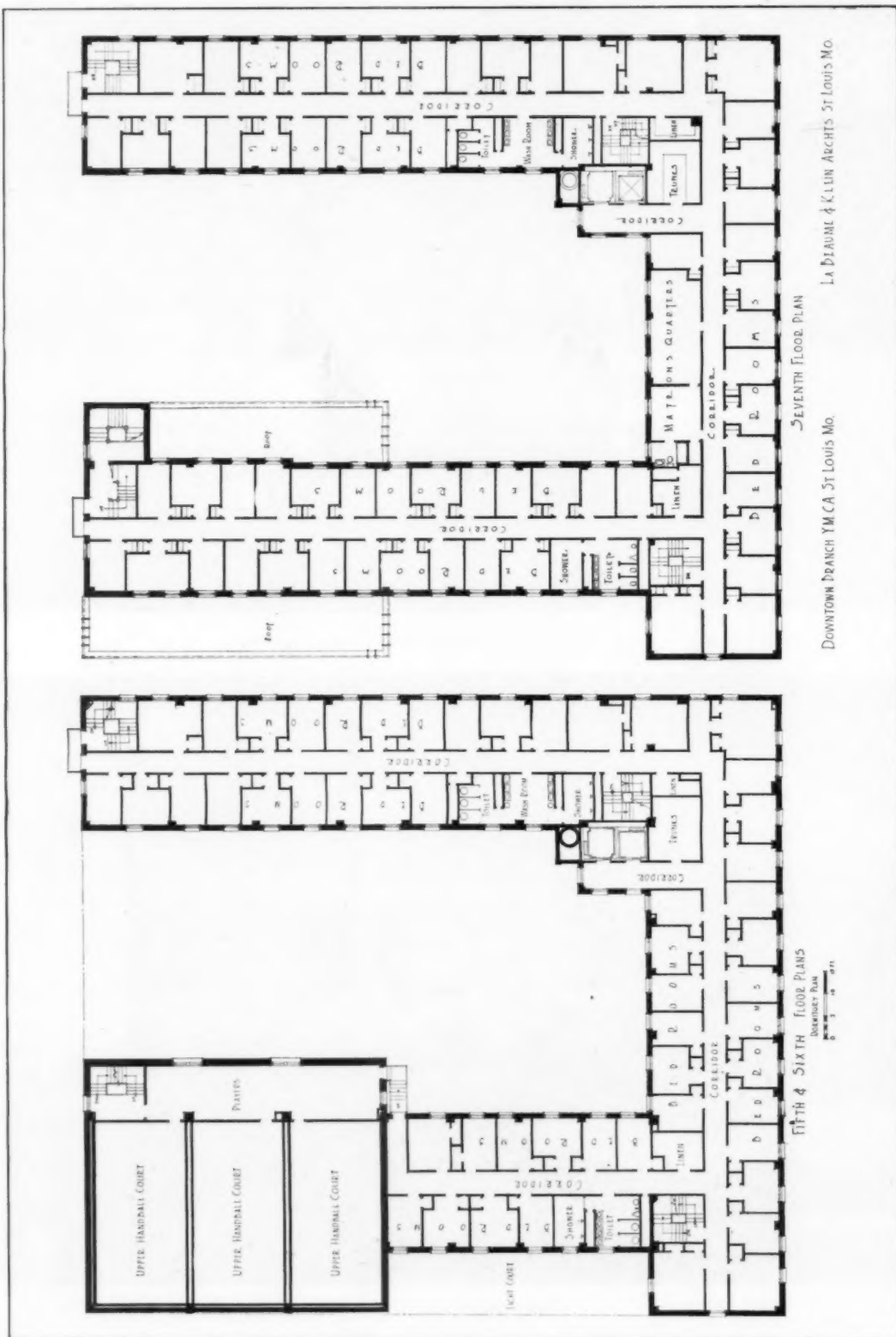


NEWSBOYS' GAME ROOM

DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

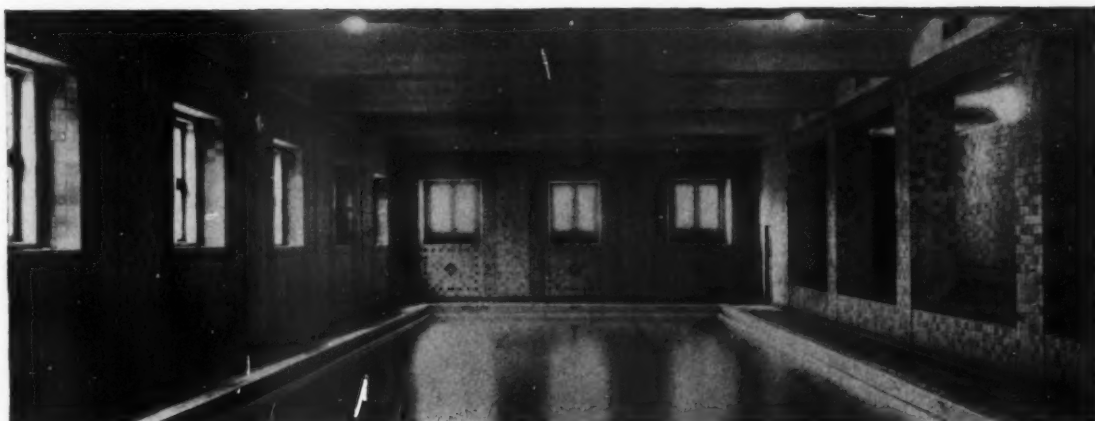
LA BEAUME & KLEIN, ARCHITECTS

(See plans on back)



DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



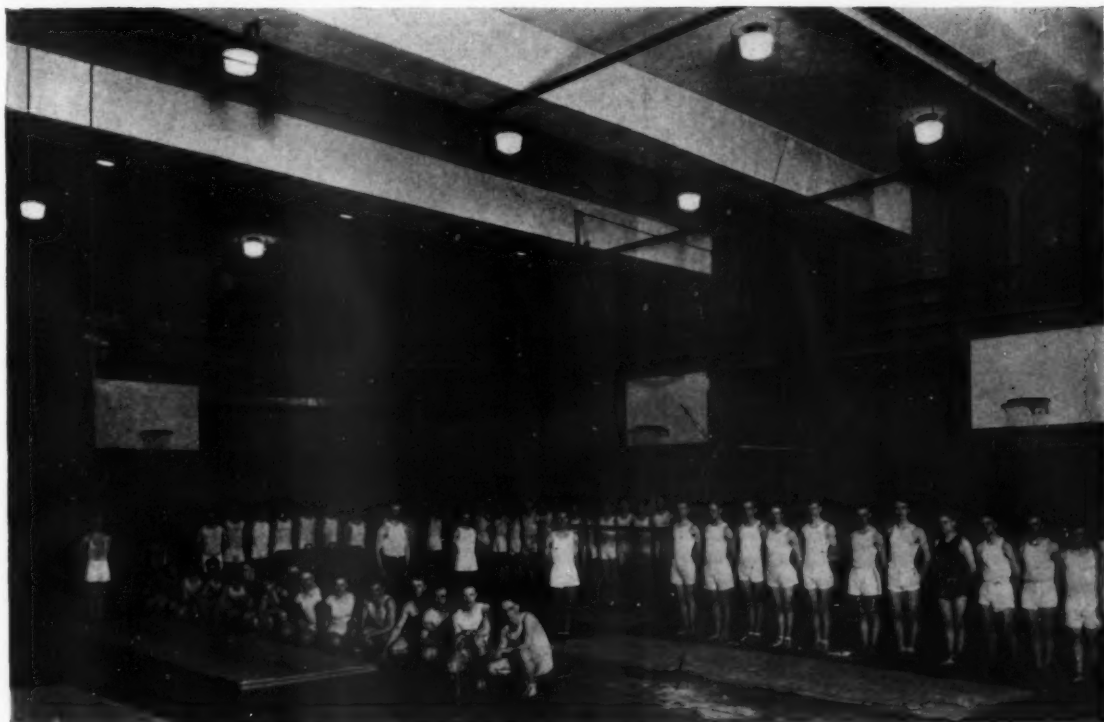
SWIMMING POOL



DETAIL IN SWIMMING POOL

DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.

LA BEAUME & KLEIN, ARCHITECTS



MAIN GYMNASIUM
DOWNTOWN BRANCH, Y. M. C. A. BUILDING, ST. LOUIS, MO.
LA BEAUME & KLEIN, ARCHITECTS



DOWNTOWN BRANCH, ST. LOUIS YOUNG MEN'S CHRISTIAN ASSOCIATION

LA BEAUME & KLEIN, *Architects*

THE central Y. M. C. A. building in a modern metropolitan city presents a problem in which many varied features must be co-ordinated and brought into harmony. Such a building must contain all of the conveniences and requirements of a modern hotel building, together with the comforts of a men's club. In addition, many athletic and educational features seldom found in either, must be provided for.

As a result of building and administrative experience extending over a long period of years, certain principles of plan and circulation have been found to be desirable. Economy of administration, as well as economy of upkeep are prime essentials in any well considered plan. Therefore, choice of materials and principles of construction must be given the closest consideration. With these ideas in mind, the National Council of the Young Men's Christian Association has established an Architectural Bureau, the function of which is to scrutinize plan arrangements in order to minimize administrative expense and to gather together building data of every kind, in order that the materials fittest for their function, may be specified.

In the design of the St. Louis building here illustrated, the architects have co-operated with the Architectural Bureau of the National Council in order to secure the results desired in a building of this character.

The building occupies a corner lot at the intersection of two streets, one of major, the other of lesser importance. The dimensions of the lot are 137 feet 6 inches on Locust, the important street, 155 feet on 16th Street, extending south to an alley.

Both facades were considered of relatively equal importance although the main entrance, that for adult members, was placed in the center of the Locust Street facade. The boys' entrance and subsidiary entrances are on 16th Street. The men's entrance leads into a main lobby from which open the billiard room, the men's lounge, the elevators, the main stairway and other important features. This lobby is commanded by the administrative office. The boys' entrance leads into a small lobby giving access to similar recreation rooms. The administrative offices of both men's and boys' departments communicate so that surveillance and control may be easily effected.

In these large social spaces on the ground floor

it was desired to create an atmosphere of comfort, ease and refinement in contrast to a too pronounced institutional character. These rooms are paneled for the most part in oak, and ceiling and floor treatments have been designed to add to their interest and give them dignity. Their furnishing has been carefully considered as to character and grouping, and the draperies, lamps, lighting fixtures and other features help to produce a comfortable and clublike effect.

These main lounging rooms communicate, through corridors, with the athletic features which are also to be found on the lower floors, the gymnasium being placed at the south end of the building on the second floor above the locker rooms, the swimming pool being placed also at the south end of the building in the basement below the locker rooms. The plans themselves will explain more fully the arrangements thus described.

Aside from the features above mentioned, the main bulk of the building is devoted to class rooms on the second and third floors, and seven floors of bedrooms. There are 358 single bedrooms and about 50 double bedrooms, besides ample toilet facilities on these seven upper floors. The rooms themselves are quite small, the single rooms averaging about 7 feet 9 inches by 10 feet 6 inches, the double rooms averaging about eleven feet 0 inches square. The floors are of cement treated with a hardening and coloring process, and their furnishings are simple but attractive. The class rooms on second and third floors are arranged to accommodate the different branches of educational work carried on by the institution.

In addition to these features, the building contains large suites of offices for the local Association, quarters for the Church Federation of St. Louis, and assembly hall with seating capacity of 1,000 and smaller gymnasium connecting with the main gymnasium, the two being capable of being thrown together, six handball courts and other features.

The kitchens, cafeteria, barber shop, tailor shop, shower rooms in connection with the pool are placed in the basement which is about half underground.

The heating plant and boiler room are placed in the sub-basement.

The building cost complete, including furnishings and equipment, \$1,250,000.00.



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

AN ARCHITECTURAL COMPETITION

FOR THE USES OF WEST COAST WOODS IN HOME CONSTRUCTION

J. LISTER HOLMES, A.I.A., *Professional Adviser*

EXTRACTS FROM THE PROGRAM

THIS Competition was proposed by Mr. C. W. Stimson, of Seattle, who is presenting the first and second prizes. The Competition is offered by the West Coast Lumber Bureau and is sponsored by and conducted under the auspices of the Washington State Chapter, American Institute of Architects.

COMMITTEE ON COMPETITION

Harlan Thomas, Chairman; J. Lister Holmes, Vice Chairman; William J. Bain, David J. Myers and Robert F. McClelland, all of Seattle, and Nelson J. Morrison, of Tacoma. Competition open to any Architect, Architectural Firm, Designer, or Draughtsman. Closing date: August 1, 1927.

COMPENSATION TO COMPETITORS

West Coast Lumber Bureau agrees to award the following prizes immediately after the judgment of the Jury:

For 1st Prize Design	\$2000.00
For 2nd Prize Design	500.00
Ten mentions, each	100.00

PURPOSE AND INTENT OF COMPETITION

The special purpose and intent of this Competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped that the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results.

PROGRAM OF COMPETITION

Subject of this design will be an attractive all year round residence and garage to be principally built of wood. The house shall contain not more than seven principal rooms, confined with the garage to an immediate site of 12,000 square feet. The plans shall be convenient in arrangement and adaptable to general living conditions. Garage to accommodate one automobile and may either be a part of the house or detached.

CONSIDERATIONS OF THE JURY OF AWARD

1. Novelty and originality in the treatment and use of woods native to the Pacific Northwest.
2. Excellence and ingenuity of plans.
3. Architectural merit of the design and fitness of the application to a frame house.
4. Practicability of Construction.
5. Fitness of the design as a whole to meet the needs of the problem.
6. Excellence of drawings will be given consideration by the Jury but will rate a small percentage in proportion to the other considerations.

JURY OF AWARD

The Bureau agrees that there will be a Jury of

Award consisting of five Architects of national repute, selected from representative sections of the United States. The Jury will meet within two weeks after the termination of the competition, and winning competitors and those deserving honorable mention will be notified immediately of the awards. All competitors will be notified as to the result of this competition by mail.

EXAMINATION OF DRAWINGS

The Professional Adviser will examine the designs and records of their receipt to ascertain whether they comply with the requirements of the Program, and will report to the Jury any instance of failure. The Jury will satisfy itself of the accuracy of the report of the Professional Adviser and will place out of the competition and make no awards to any design not complying with these requirements.

THE WINNING DESIGNS: Are to become the property of the West Coast Lumber Bureau, and the right is reserved by the Bureau and by the Sponsor to publish or exhibit any or all of the designs not premiated. Every case where a competitor's design is shown his or her name will be given.

REPORT OF J. LISTER HOLMES, PROFESSIONAL ADVISER, WEST COAST WOODS ARCHITECTURAL COMPETITION

IN the early stages of Architectural development in this country the colonists were directly subject to the English influence, and it has only been since 1900 that our methods of thought have crystallized other than in British molds. It takes some time for Architectural consciousness to develop. The last few years, however, appreciation of good taste, character, and design in the small house has progressed by leaps and bounds. This, partly due to increased wealth and leisure, but to a greater extent can be attributed to the stimulation given by publications and various small house competitions.

In approaching the West Coast Woods Competition the exploitation of the Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar was an intent. However, the Bureau had other purposes of almost equal value in mind. Without question such a contest should stimulate better character in house design; it was hoped that freedom from standardized and stultified methods would prevail; that familiarity with wood construction would be broadcast, and that interesting modes of developing the beauties of these various

woods would be made the subject of intense study.

From all of the above was developed the paragraph of the program entitled "Purpose and Intent of Competition," which is herewith quoted.

"The special purpose and intent of this Competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments both in using and beautifying these products."

Next in order for selection were the considerations upon which the problem would be judged. Although each of these was not given a percentage they were placed in order of their value in the

program. Thus, number one, "Novelty and originality in the treatment and use of woods native to the Pacific Northwest," Number two, "Excellence and ingenuity of plans," Number three, "Architectural merit of the design and fitness of the application to a frame house," and so on. So much for the preparation for the competition.

As to the result, there were over two hundred competitors submitting over double that number of drawings, the general character of which was very gratifying. Nineteen were thrown hors de concours for violating one or the other of the requirements of the program. The competition was international in scope. Drawings were received from Canada, England, France and Hawaii. The Jury was unanimous in its selection in the first and second prizes and the mentions were rated as given.

J. LISTER HOLMES,
Professional Adviser.

THE REPORT OF THE JURY

THE Jury of Award in the "Architectural Competition for the uses of West Coast Woods in Home Construction," begs to report its findings with respect to the 203 submissions, as follows:

First prize	Drawing No.	7
Second prize	" "	136
First Mention	" "	76
Second Mention	" "	96
Third Mention	" "	17
Fourth Mention	" "	72
Fifth Mention	" "	29
Sixth Mention	" "	146
Seventh Mention	" "	25
Eighth Mention	" "	114
Ninth Mention	" "	64
Tenth Mention	" "	14

Of the rest of the submissions, 17 were excluded, variously, on account of violation of the clearly stipulated conditions with respect to rendering, scale of plans, number of principal rooms, excessive use of materials other than wood, or the inexplicable presence of a symbol or device upon the drawings, while one submission was received after the date required for delivery. In some cases, otherwise interesting designs, as shown in perspective drawings, were found to be impossible or inaccurate developments from the plans.

The Jury of Award deems it proper to add that consideration of the intent of an author in use of materials, as set forth in individual statements permitted under the terms of the competition, entered largely into its decisions; while questionable detailing in cases where the *Design was susceptible to practical treatment* was not regarded as a determining factor.

In general, the Jury of Award feels that this competition is worthy of emulation as a means to,

and as a definite and strong encouragement of, better wood architecture, for which Mr. C. W. Stimson, the West Coast Lumber Bureau, and the Washington State Chapter of the American Institute of Architects, who respectively proposed, offered, and sponsored it, are entitled to the commendation of the lumber industry, the architectural profession, and the public.

EMERY STANFORD HALL.

HENRY C. HAHN.

DAVID J. MYERS.

LOUIS C. JAEGER.

W. R. B. WILLCOX, *Chairman*.

Following are the detailed descriptions of the premiated designs which had an important bearing on the decisions of the jury:

FIRST PRIZE

The standing finish in living room, entrance hall and dining room is to be of Douglas Fir, the ceiling and fireplace beams to be hand hewn. All to be lightly sand blasted, after which a stencil of metal shall protect the surface exposing the design. This is then to be heavily sand blasted, after which a blow torch is to be applied to surface in not too even a manner.

All to be stained a brownish gray, with portions of the design brought out in rich deep color.

The ceiling of the living room is to be of V-cut ceiling, random widths, with simple designs at various unexpected points worked out as described above.

The vertical siding, as shown on front entrance detail, to be of Douglas Fir, and is to have V-cut joint at center with battens covering the other joints. This siding is to be sand blasted before placing, and finished with a weather gray stain as balance of siding.

SECOND PRIZE

The accompanying designs and plans show a possible solution for an average city lot designed to produce a pleasing effect in a wood house.

On plans every effort was made that the arrangement of the rooms may be as simple and compact as possible, eliminating all unnecessary space and reducing the gross area to a minimum.

The exterior is to be entirely of Red Cedar. On the main front gable is flush boarding with moulded vertical battens that produce a pleasing effect in contrast with the special cut Red Cedar shingles as shown on the remainder of the house. The roof is of Red Cedar split shakes laid irregular and doubled at eaves. Main entrance and garage doors are Red Cedar.

The interior of Living Room, Dining Room and Entry to have wood wainscot and wood beam ceilings of Douglas Fir, sand blasted, stained and oiled. All floors to be random width of thick planks, roughed with jack plane and stained and oiled. The doors, cases, trims, and all other woodwork in interior to be Douglas Fir. The wall of exterior to be a weathered gray and roof stained green. Sash to be green.

FIRST MENTION

A half timbered or paneled effect is obtained by the use of wide battens and extra wide panels, adze surface, chamfered edges and pegged at intersections. Battens stained darker than panels and rottenstone dusted over all.

The roof is of hand split Western Red Shakes double ridges and eaves, exposing less of the shake to weather as they near the ridge. Shakes should be allowed to weather.

Entrance door carving, corbels, doors, door and window frames are to be sand blasted.

Interior paneling West Coast Hemlock, beams and post Douglas Fir, and all to be stained and antiqued. Entrance hall, stair rail, Douglas Fir with design sand blasted. Dining room panels of wide West Coast Hemlock with 1x6" bats. Ceiling beamed with sand blasted wood board. Living room having wood truss and showing framing construction. All Douglas Fir. Floor of wide boards pegged and grooved and stained dark brown.

SECOND MENTION EXTERIOR

Vertical boards are 1 1/4"x16" Douglas Fir, saw-surfaced, with shiplapped joint. (See details.) To be primed and back primed and set in white lead. Quoins, trim, etc., are plane surfaced Douglas Fir. All woodwork painted in lead and oil paint, color as desired, and then over-glazed with thin coat of stain, wiped out to give weathered effect.

ROOF: Red Cedar, straight grained, hand-split shakes (left to weather).

INTERIOR

LIVING ROOM: Fireplace end of living room panelled in West Coast Hemlock. Alternate panels to be treated with stencilled ornament in low relief by means of sand-blasting (see details). Ornament slightly tinted with polychrome before finishing. Finish one coat ground, one coat stain, wiped out and high-lighted, and one coat liquid wax.

Ceiling, 12"x12" girders and 4"x6" beams, Douglas Fir, all hand adzed. (These are structural members.) Ceiling over this to be 1"x8" board, V-jointed. Decorated with one coat of ground, one coat umber stain high-lighted, one coat liquid wax. On top of this lay Cabots Quilt and strip for finish floor of Bedroom above.

HALL: Panelled in West Coast Hemlock, one coat ground, three coats rub-varnish, hand rubbed to a dull finish.

KITCHEN, PANTRY, BEDROOM CABINETS, Etc.: All woodwork Sitka Spruce.

FLOORS: All floors to be edge-grained West Coast Hemlock or edge-grained Douglas Fir.

CLOSETS: To be lined with Western Red Cedar.

SASH AND FRAMES: Sitka Spruce.

THIRD MENTION

As the plan is fundamental, a rectangular unbroken shape is most economical, conserves heat, and a too picturesque roof will certainly become a leak in one's income. Fireplaces are best on internal walls.

The author entertains no prejudice against "Romantic" types of domestic work, but is convinced of the enduring freshness and elasticity of the "Classic" tradition in this field of composition. There is just as much vitality in it as there ever was, and just as much scope for the play of ingenious invention without transgressing the properties.

The author feels that a wider use of wood may be obtained by fairly conservative methods rather than by a too radical use of it.

The design submitted herewith is intended to provide a working basis for considerable variety in treatment of the

woods used. Of the usual frame construction, exterior walls are to be finished entirely with vertical grain Douglas Fir, combed with a wire brush, or sand blasted and stained a light driftwood gray; the sash only painted white.

Fences, trellises and shingles of Western Red Cedar.

Living room and dining room panelled in West Coast Hemlock, fumed or stained a light russet brown; floors of "rift sawed" fumed or stained wide boards.

FOURTH MENTION

All structural timbers shall be Dense Select Douglas Fir. Door and window frames, interior and exterior to be of selected Douglas Fir. Lath of Sitka Spruce. The living room and stair hall finish of Douglas Fir, sand blasted to bring out the natural grain, acid stained and finished with clear matt varnish. The dining room and kitchen shall be finished in Natural Spruce.

All bedrooms and the sewing room, Hemlock, with silver grey acid stain, and flat varnish. All second floor closets lined with Red Cedar. Flooring throughout the first and second floors of Hemlock 1 1/2"x6" face laid in short lengths and painted.

The roof shall be covered with straight grained Red Cedar split shingles laid with copper nails. Shingles shall have a thickness of approximately 1" at the weathering end, creosoted and stained in variegated shades.

The exterior siding, clapboards, strips, dormer finish and exterior wood finish, including hand carved ornament, shall be Red Cedar stained in a green grey shade.

FIFTH MENTION

In this design it is the author's purpose to keep all the woods in their natural color. No painting is to be done. The architectural effect is to be gotten by staining only.

The exterior of the house is to be built of Sitka Spruce on account of its uniform texture and its toughness. The Spruce is to be stained its natural color. All the exterior doors, windows and trim are to be built of Douglas Fir on account of its durability.

The interior finish, including all the panelling in the living room, is to be built of Douglas Fir. The living room is to be stained in a soft shade of gray. Where the drawings indicate a stencil design, this part of the work is to be sand blasted by gluing into the wood a stencil of heavy manila paper. Rough sand is then applied by sand blasting, using from 20 to 30 lbs. pressure. When the sand blasting is finished touches of red, yellow and blue are to be applied to bring out the raised portion of the design. Clear lacquer is to be used, except these colors.

All the flooring is to be West Coast Hemlock. In the living room planking 14" wide of West Coast Hemlock is to be used. The floors are to be stained a natural finish.

The roof is to be shingles of Western Red Cedar. All closets to be lined with Western Red Cedar.

The breakfast nook and kitchen cupboards and sink are to be built of Sitka Spruce.

All joists, floor beams and rafters are to be built of Douglas Fir.

The fence is to be built of Western Red Cedar.

SIXTH MENTION

The natural colors and grains of woods are, to my mind, among Nature's wonders which cannot be improved upon by artificial methods, and it is my endeavor to preserve them as near as possible in their natural state, and depend on the different qualities of the woods themselves for variety of effect. To this end I would use no paint or stain, but a coat of linseed oil outside, and a wax finish inside.

On the exterior, the roof shingles and upper story are of Red Cedar. The lower story is sided with vertical matched boards of West Coast Hemlock, the joints covered with beveled battens of Red Cedar. The front entrance door is Red Cedar outside.

Interior floors are of edge grain Douglas Fir throughout. The entrance hall is finished in Knotty Hemlock, walls and ceiling, Douglas Fir is used for the stairs. The fireplace end of the living room is flat grain Douglas Fir boards, matched and V cut. The dining room walls are finished on all sides with alternate, plain boards of Hemlock and narrower moulded boards of Red Cedar with Red Cedar base, trim, and mouldings. The kitchen is finished in Sitka Spruce. Wardrobes and closets are lined with Red Cedar.

SEVENTH MENTION

This house is conceived to express a dignified yet unostentatious mode of living. Mass and detail are unpretentious and informal. No delicate mouldings or highly polished surfaces are used, but refinement obtained by bringing out inherent beauties of materials themselves.

Carpenter work: Leveling blocks—Western Red Cedar (as protection against white ants). Sills, joists, rafters, siding, boards, battens—Douglas Fir. Studding, under flooring, roof boards—West Coast Hemlock. Lath—Sitka Spruce. Kick blocks, shakes, ridge boards, cleats, finish roof boards, gutters—Western Red Cedar.

Finish carpenter work: Frames, sash, screens, drain boards, kitchen and pantry cases, bedroom panelling—Sitka Spruce. Doors, trim, floors (broad boards all principal rooms, screwed, plugged), woodwork all rooms except otherwise noted—Douglas Fir. Porch woodwork, closets, shelves and lining, library woodwork—Western Red Cedar. Stair work—West Coast Hemlock.

Painting—Interior: Ridge boards—no finish. Shakes, exposed roof boards fireproofed and stained by Somoza process. Trim, boards, battens, sand blasted, Old Virginia White, wiped lightly.

Painting—Special Interior: Oregon Pine—cold water paint, then stained. Ceiling stair hall, dining room creosote stain faintly stencilled pattern. Western Red Cedar—no finish. Sitka Spruce—shelves, drain boards oiled. Otherwise painted. West Coast Hemlock—darkened and waxed.

EIGHTH MENTION

The greater part of the exterior shall be covered with 1"x12" Red Cedar boards with 1"x2" Red Cedar strips over joints. The clapboards shall be Red Cedar with a slight wave in the lower edge. Exterior cornices, etc., to be of Red Cedar. The roof shall be of No. 1 Red Cedar shingles. The frame shall be of West Coast Hemlock or Douglas Fir throughout.

The interior woodwork, including doors in hall and living room, shall be of Sitka Spruce stained and waxed. Remainder of interior woodwork to be of Sitka Spruce painted. Balance of doors to be Douglas Fir, four panels.

The floors in all rooms except kitchen, toilet and bathroom shall be of Sitka Spruce. The kitchen floor shall be of U. S. Rubber Company's tile flooring. The toilet and bathroom floors and wainscots to be of tile.

The garage is to be of the same construction as the house and to resemble the latter. The interior shall be covered

with sheetrock so that it will comply with the building code.

NINTH MENTION

The accompanying designs and plans show a possible solution for an average city lot designed to produce a pleasing effect in a wood house.

On plans every effort was made that the arrangement of the rooms may be as simple and compact as possible, eliminating all unnecessary space and reducing the gross area to a minimum.

The exterior is to be entirely of Red Cedar. On the main front gable is flush boarding with half timbering that produce a pleasing effect in contrast with the special wide resawed siding as shown on the remainder of house. The roof is of Red Cedar split shakes laid irregular and doubled at eaves. Main entrance doors are Red Cedar.

The interior of living room, dining room and entry to have wood panelling and wood beam ceilings of Douglas Fir sand blasted, stained and oiled. All floors to be random width of thick planks, roughed with jack plane and stained and oiled. The doors, cases, trims and all other woodwork in interior to be Douglas Fir. The wall of exterior to be a weathered gray and roof stained green. Sash to be green.

TENTH MENTION

All shingles on roofs and side walls to be of Western Red Cedar, split and laid uneven with copper or zinc coated nails. Siding above main floor to be Western Red Cedar, various widths.

The vertical boards on main floor of West Coast Hemlock, various widths and V-jointed. The beam directly above the boards of Douglas Fir adzed.

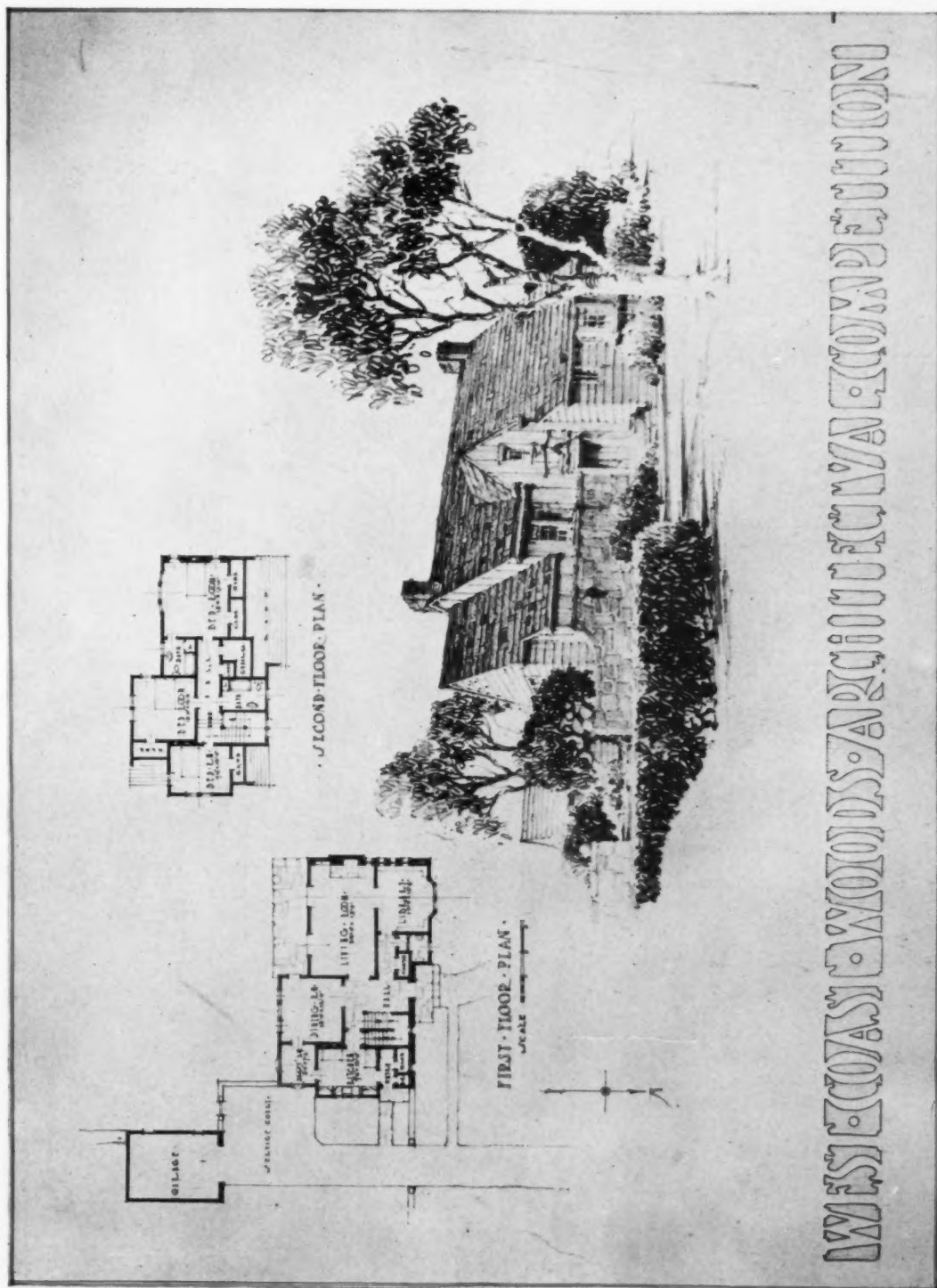
Gutters, cornices, etc., Red Cedar. Window frames and sash, doors, etc., Douglas Fir. Window and door trim, Hemlock. Porch Floors, Douglas Fir: Posts, Hemlock. All rough lumber, beams, rafters, studding, rough flooring, etc., to be Spruce. Drain board, china closets, breakfast alcove, kitchen closet, and Entry, all of Spruce.

Finish floors, Hemlock: living and dining room, various widths, wide boards. Wall, trim, base, etc., to be of West Coast Hemlock for the living room and of Douglas Fir for the dining room.

The woods were selected on the exterior for their remarkable durability under climatic conditions. Spruce is selected around the kitchen, etc., because it is an ideal wood where food is handled.

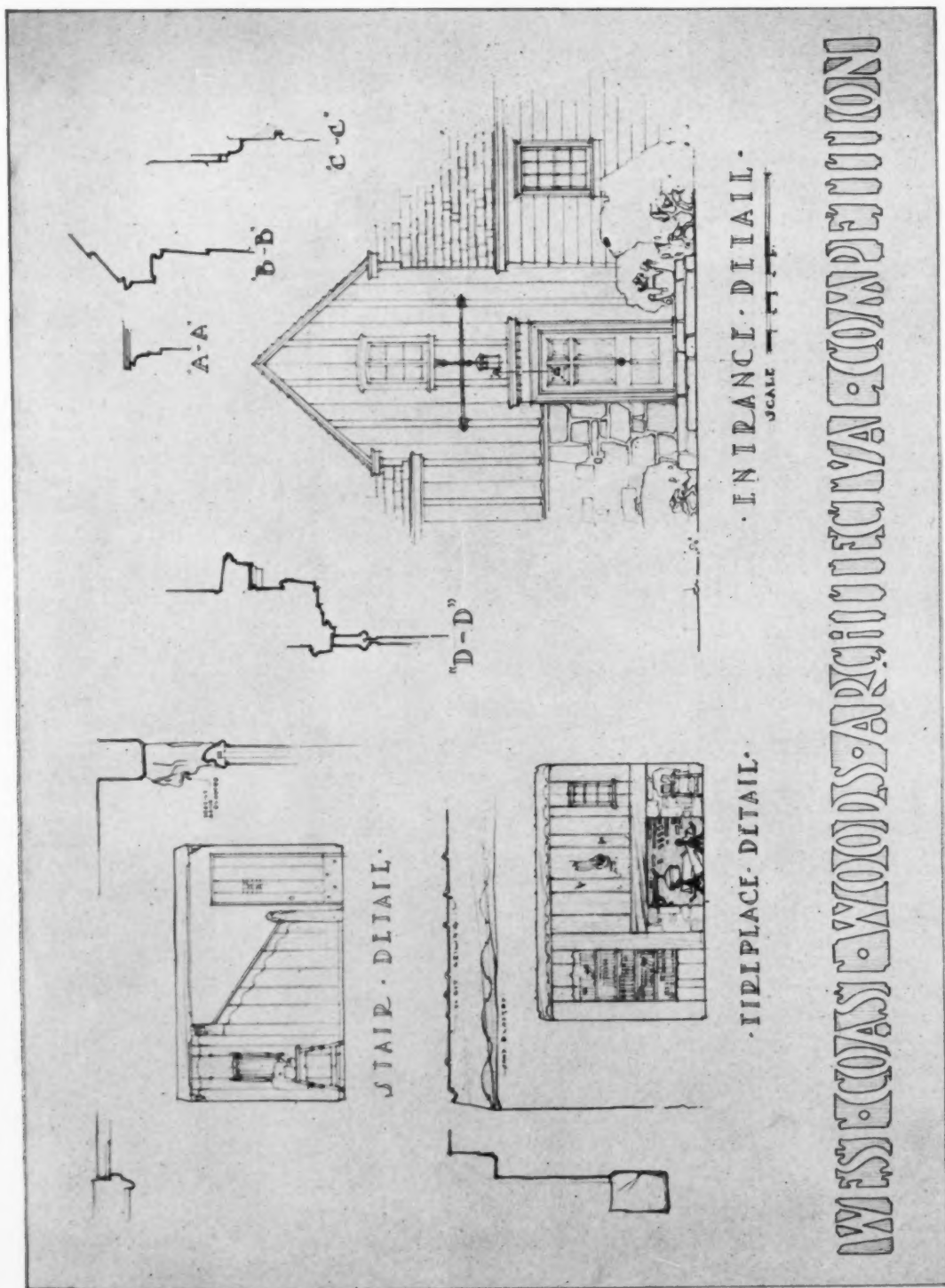


PALOS VERDES ESTATES, CALIFORNIA—OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



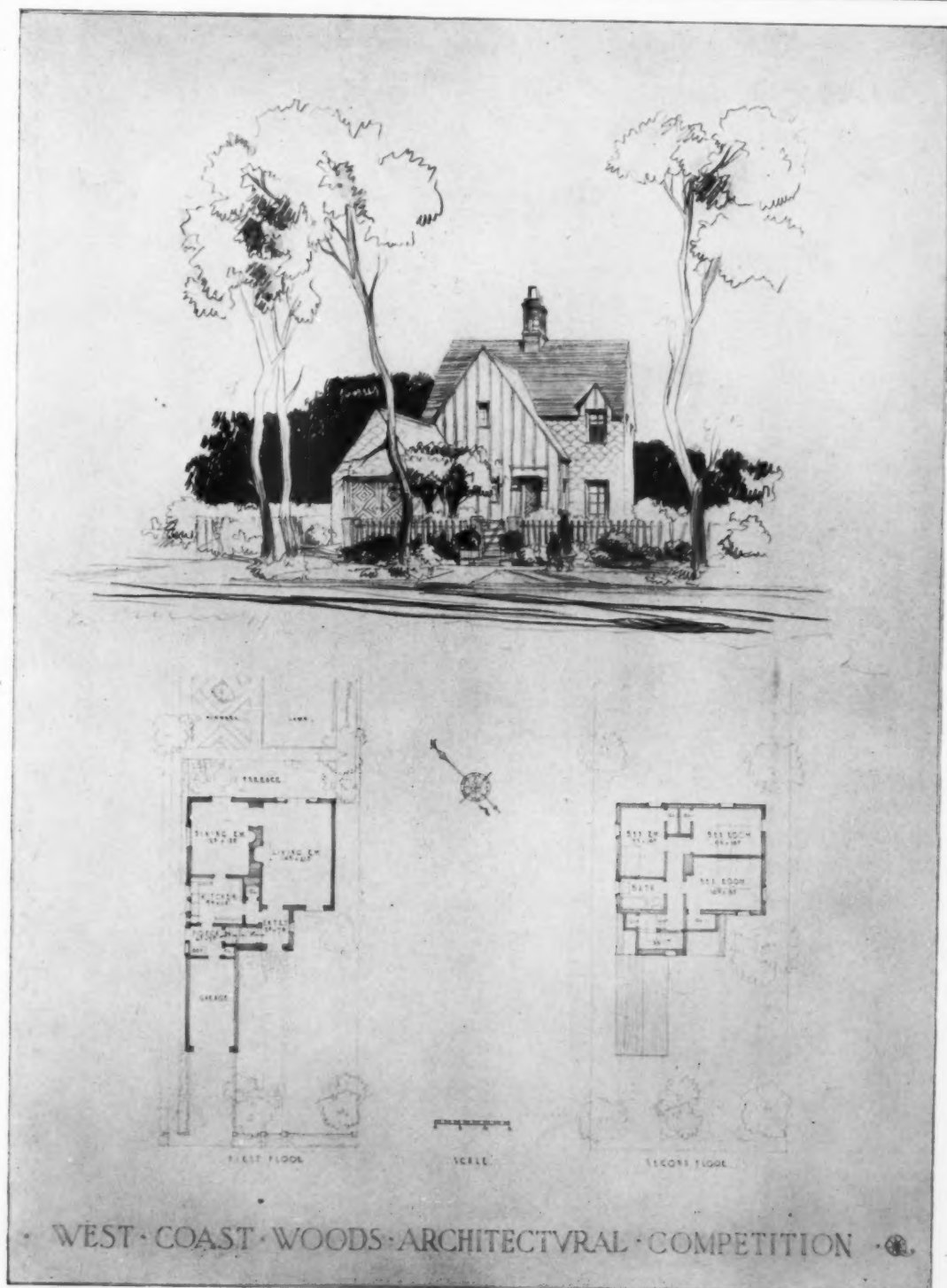
FIRST PRIZE—OTHO MCCRACKIN

THE AUTHORS' SUGGESTIONS AS TO THE TREATMENT OF SURFACE FINISH OF THE VARIOUS WOODS USED IN THE DESIGNS WILL BE FOUND AS AN APPENDAGE TO THE REPORT OF THE JURY ON PAGE 306. THIS HOLDS GOOD FOR EVERY ONE OF THE FOLLOWING DESIGNS

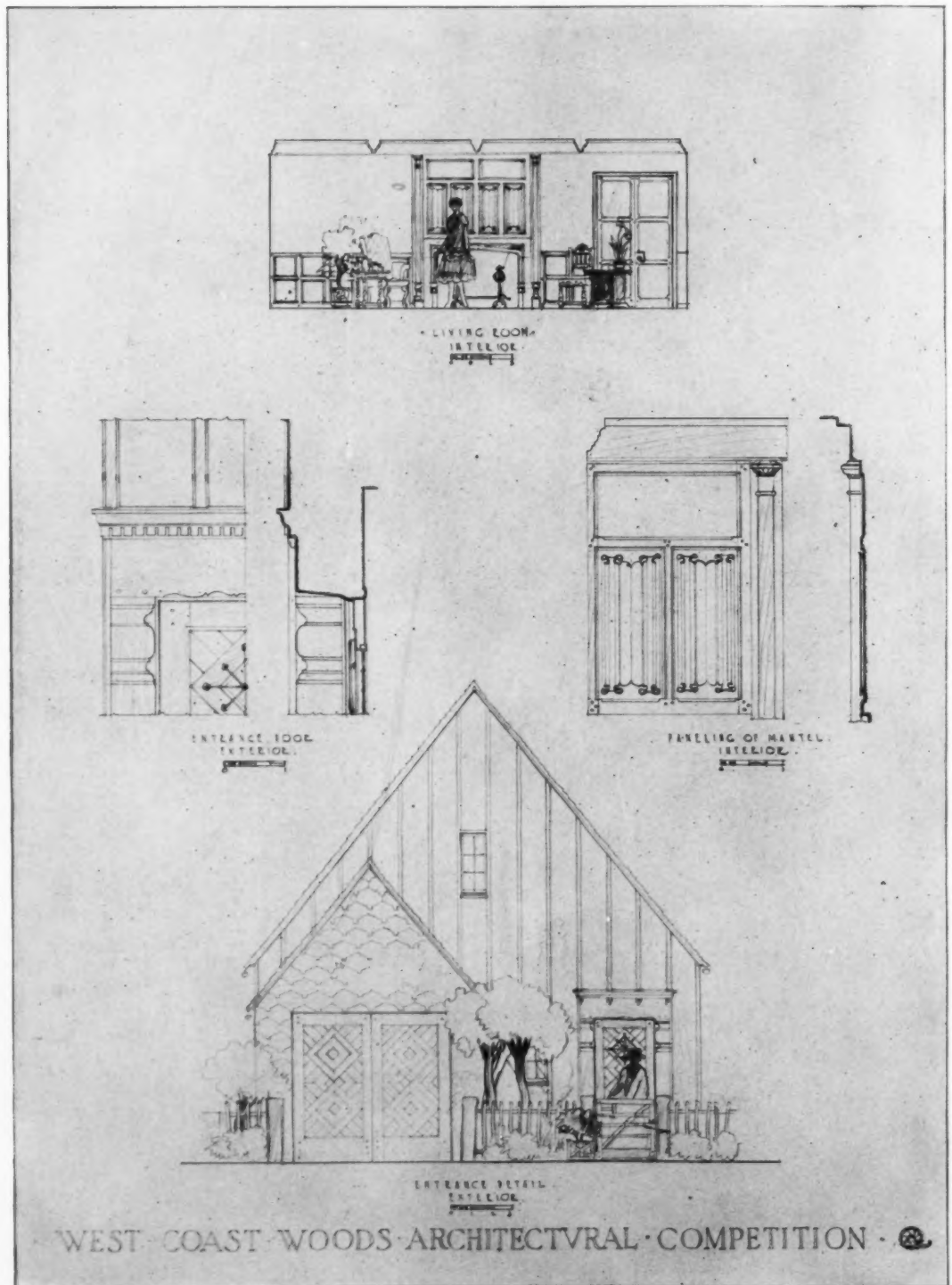


WESTERN ARCHITECTURE

FIRST PRIZE—OTHO MCCRACKIN



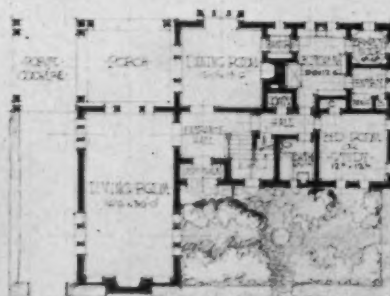
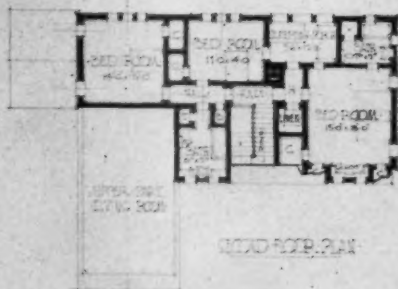
SECOND PRIZE—ANGUS MCD. MCSWEENEY



SECOND PRIZE—ANGUS McD. McSWEENEY



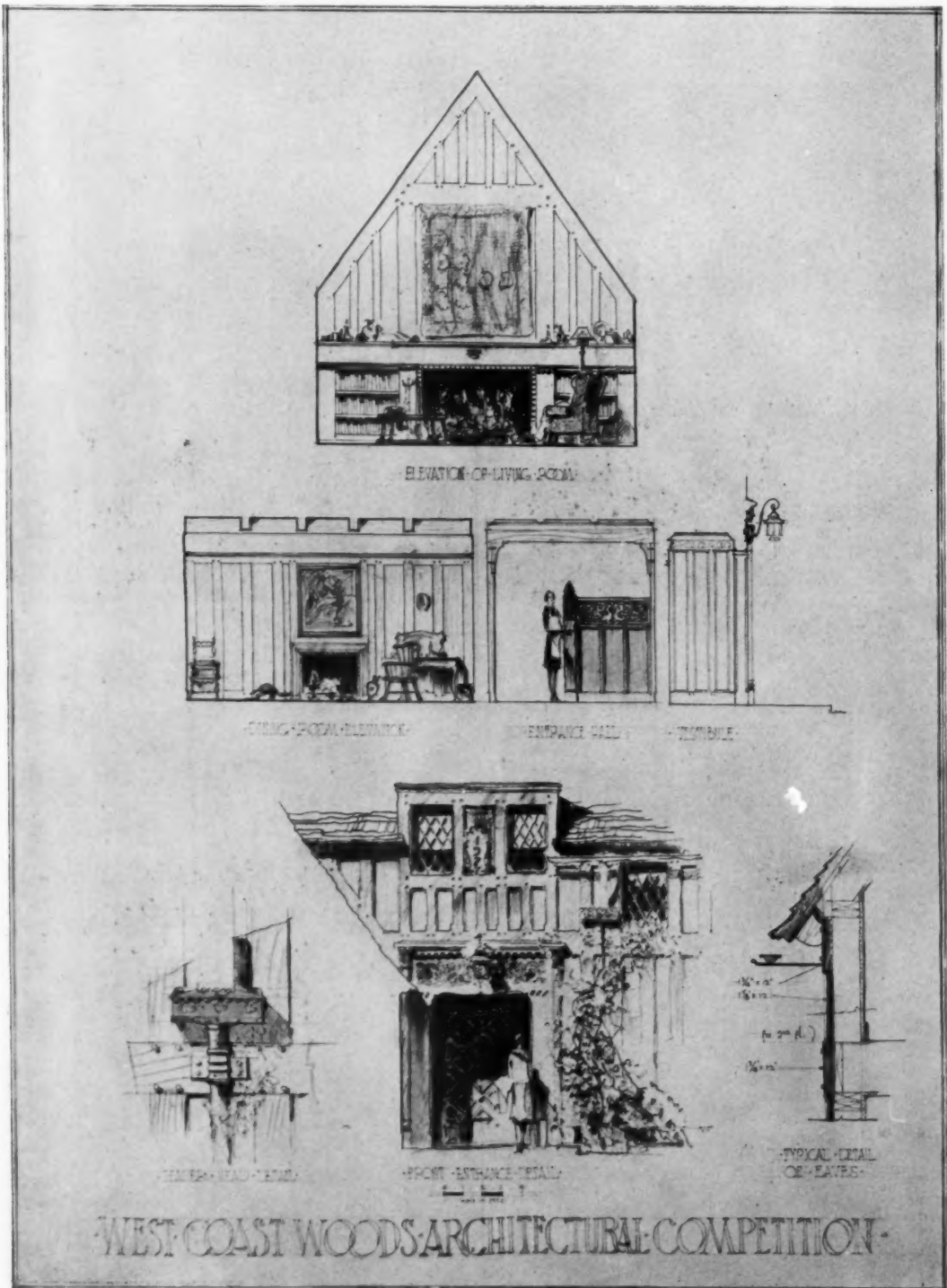
VIEW FROM ROAD



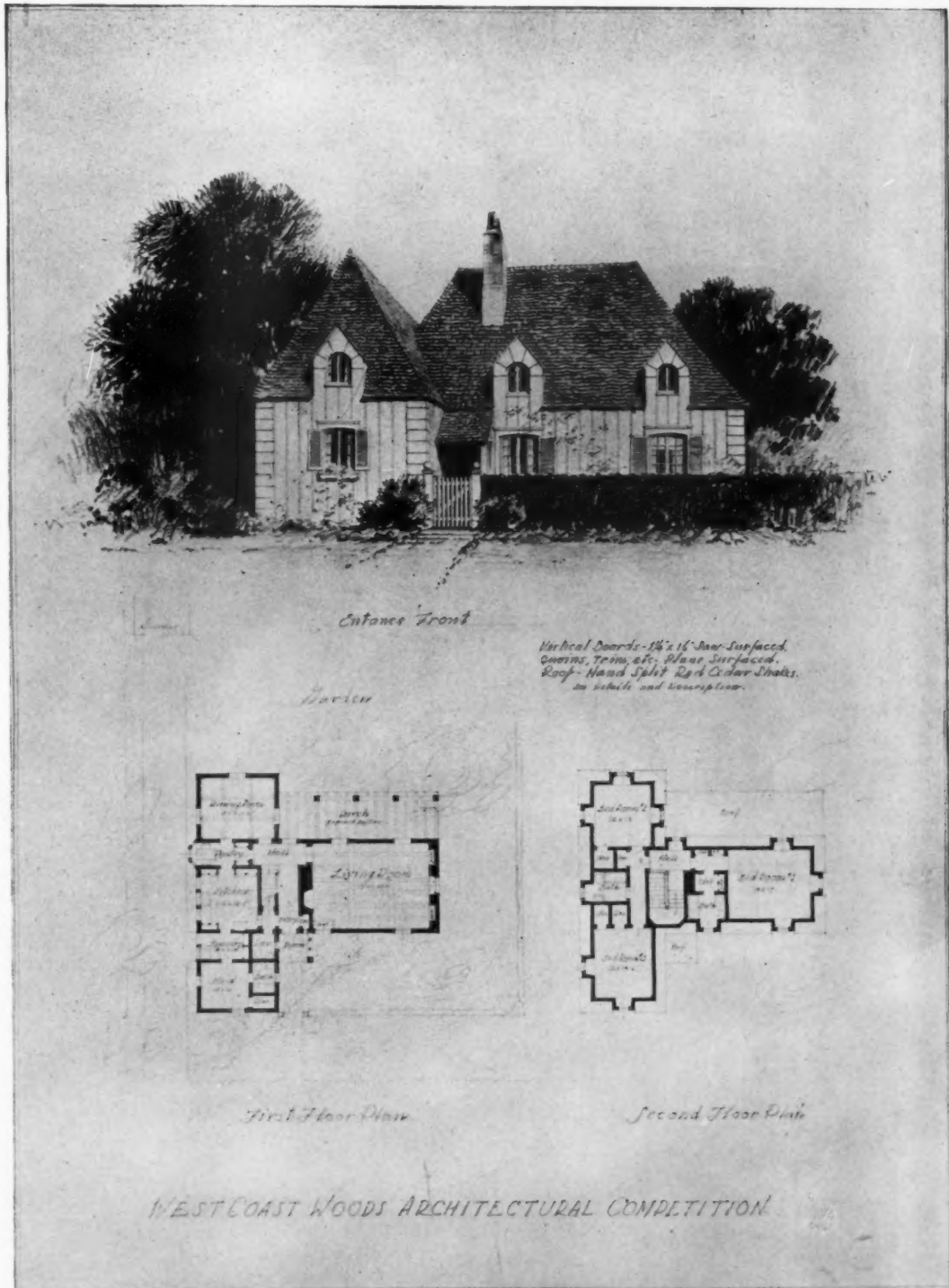
FIRST FLOOR PLAN

WEST COAST WOODS ARCHITECTURAL COMPETITION

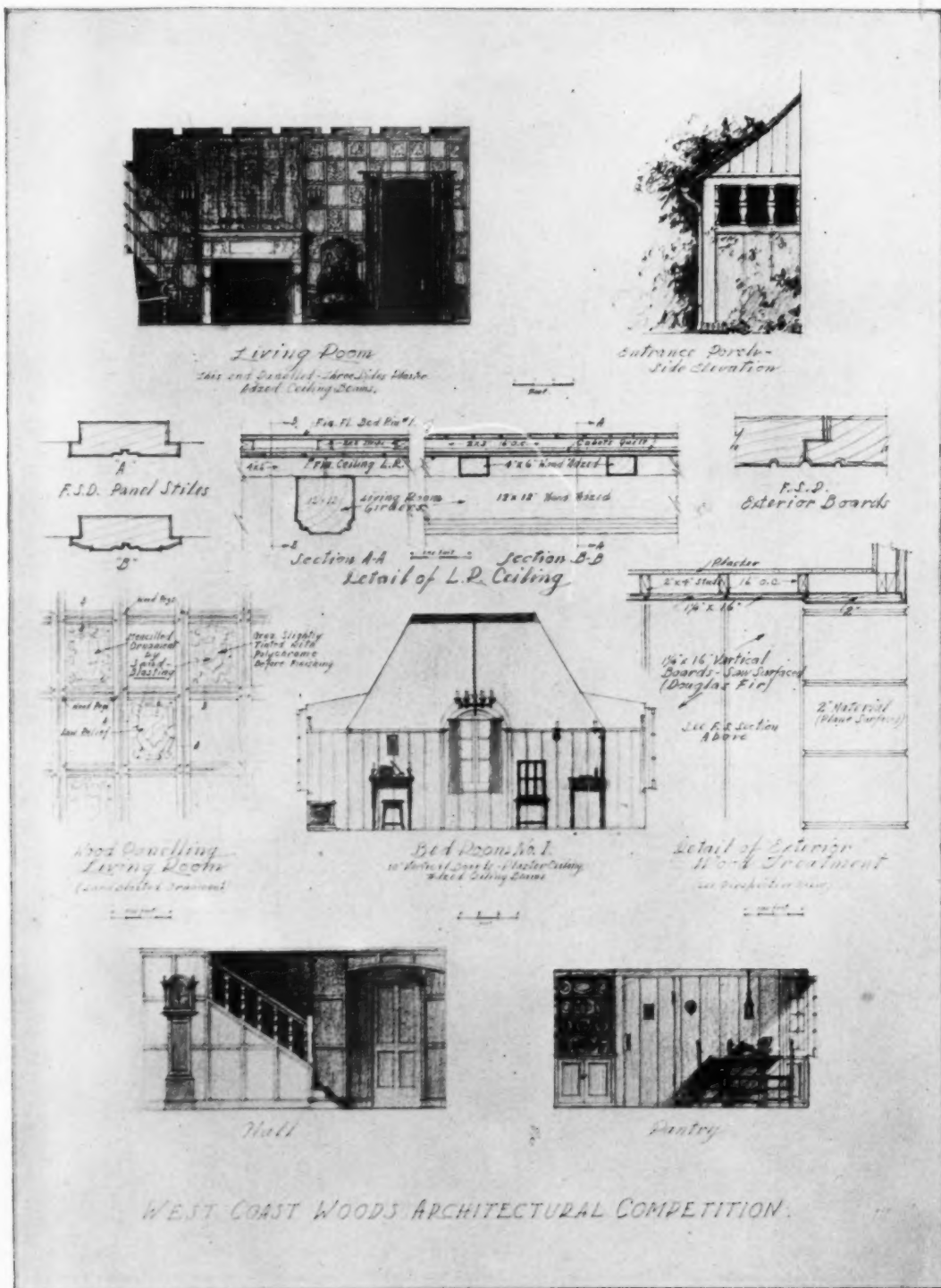
FIRST MENTION—JOHN J. LANDON



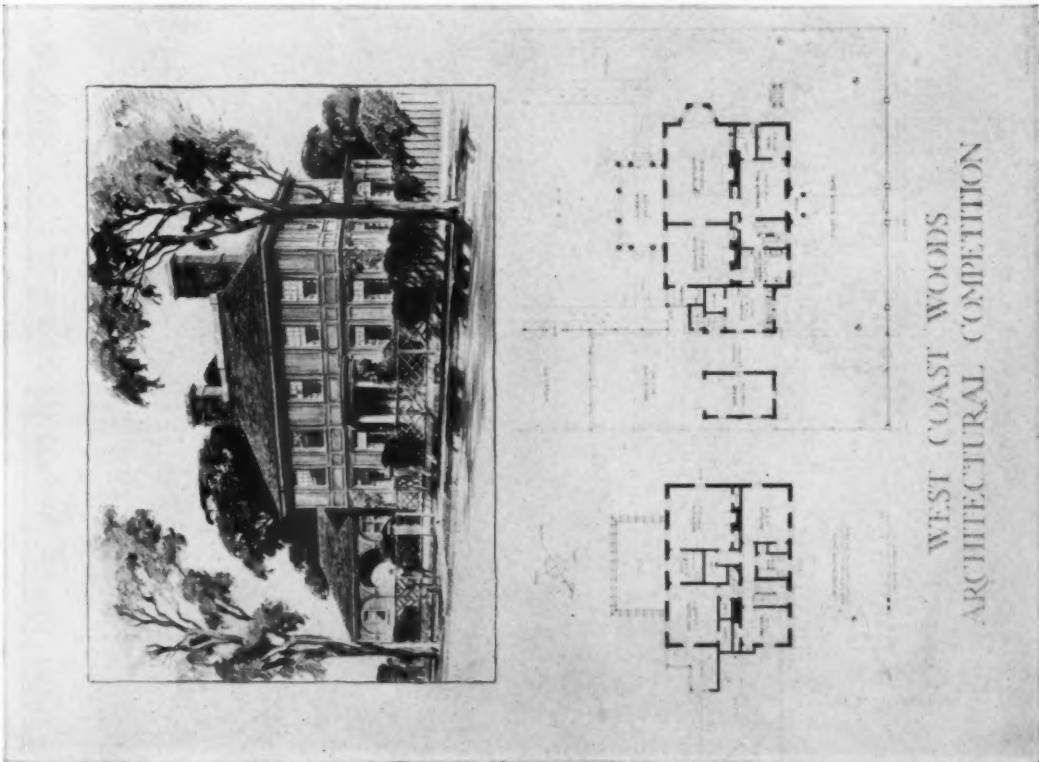
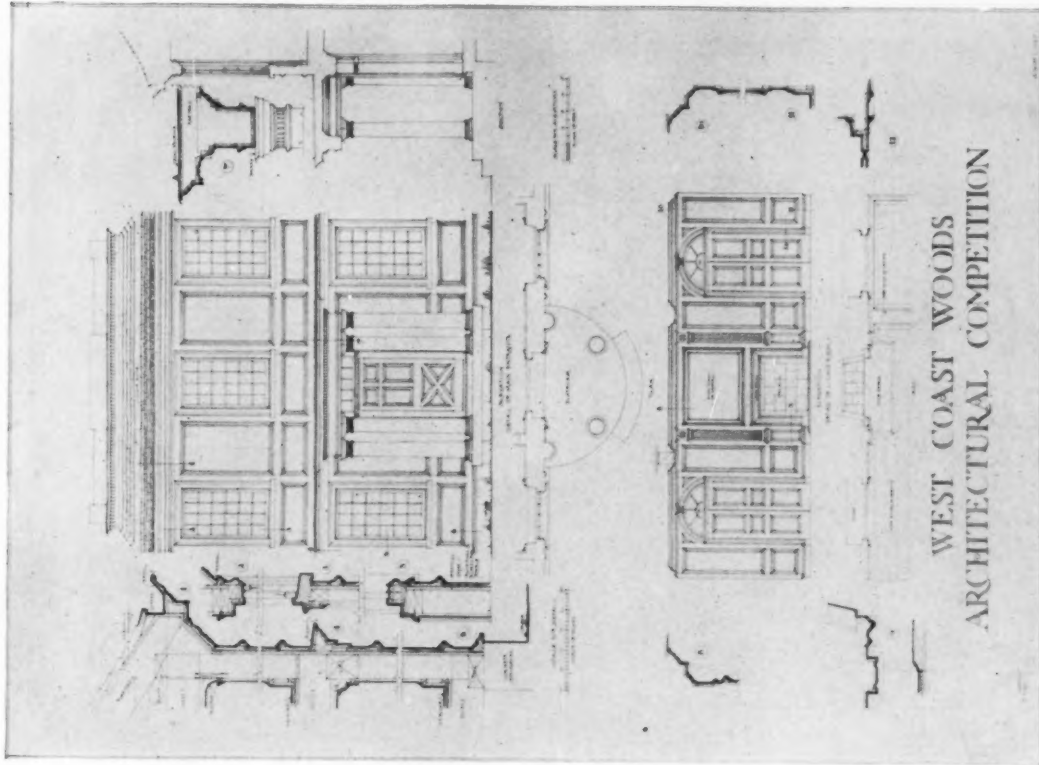
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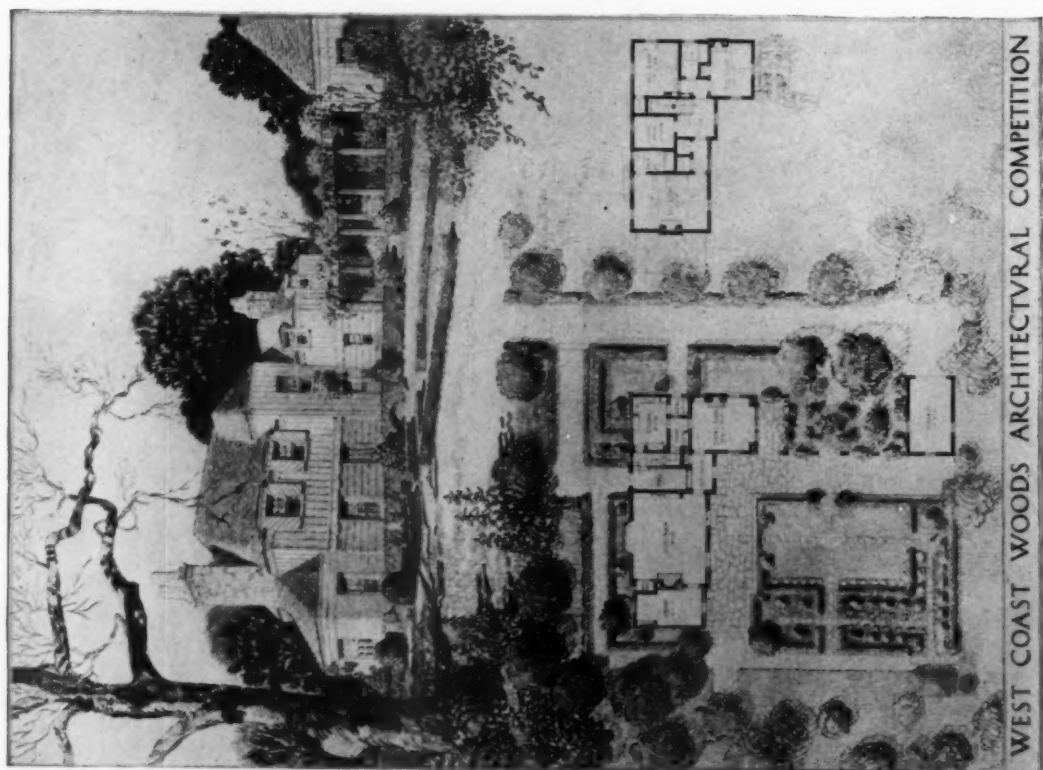
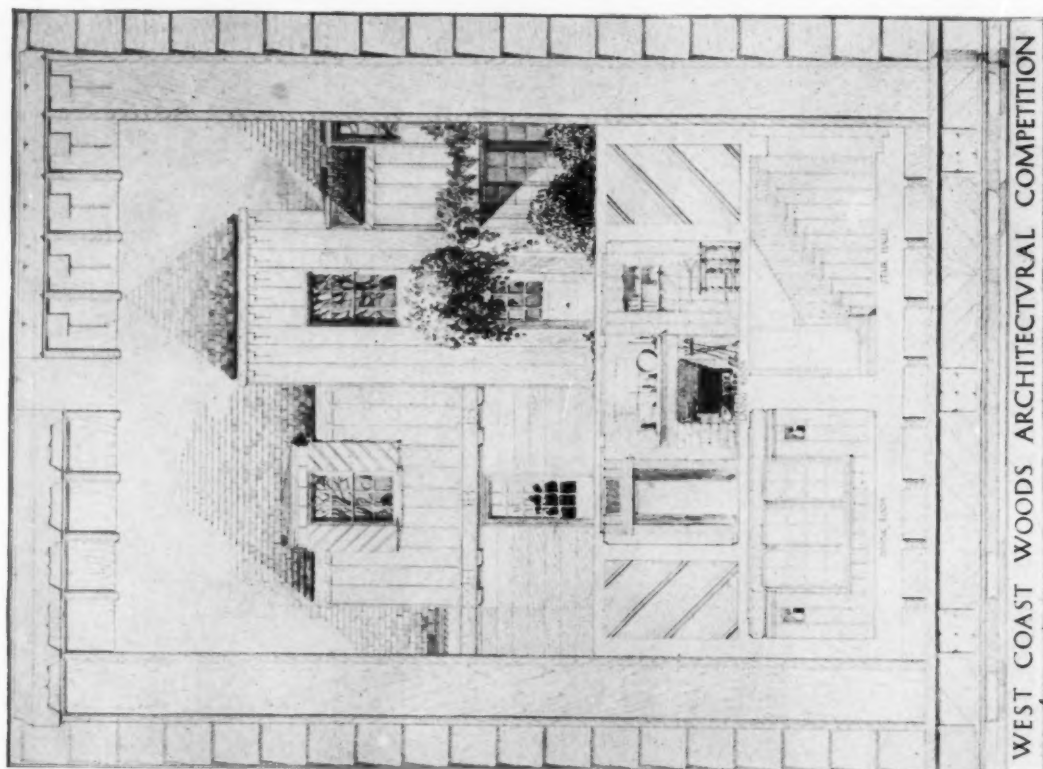


SECOND MENTION—H. ROY KELLEY



SECOND MENTION—H. ROY KELLEY

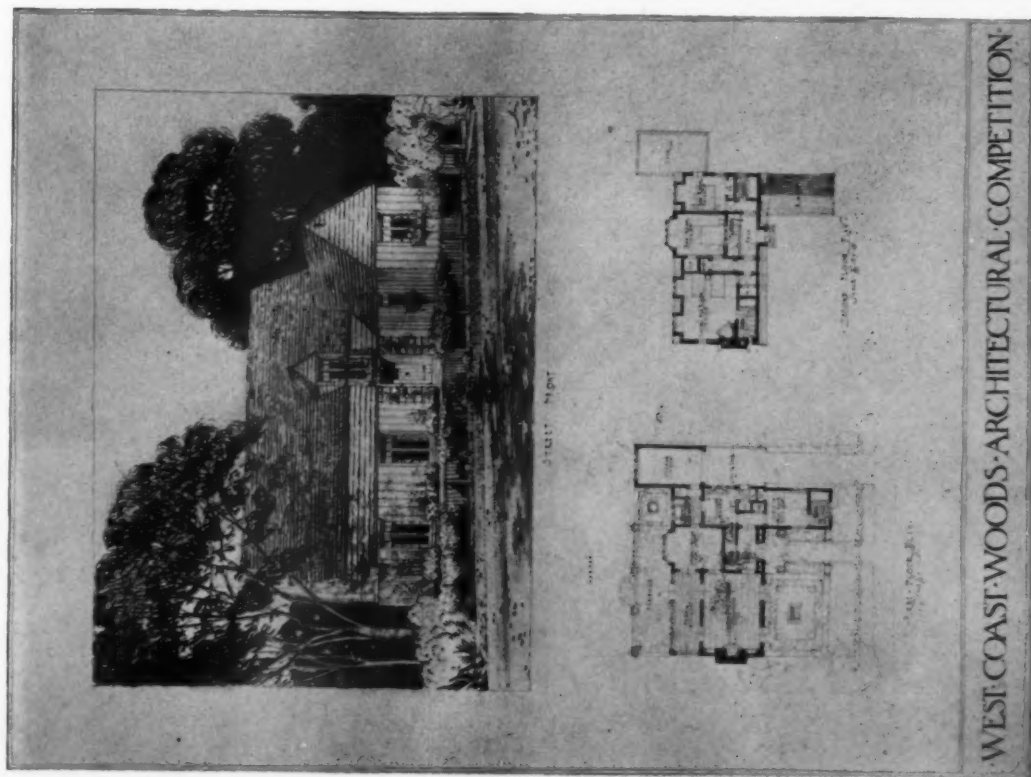
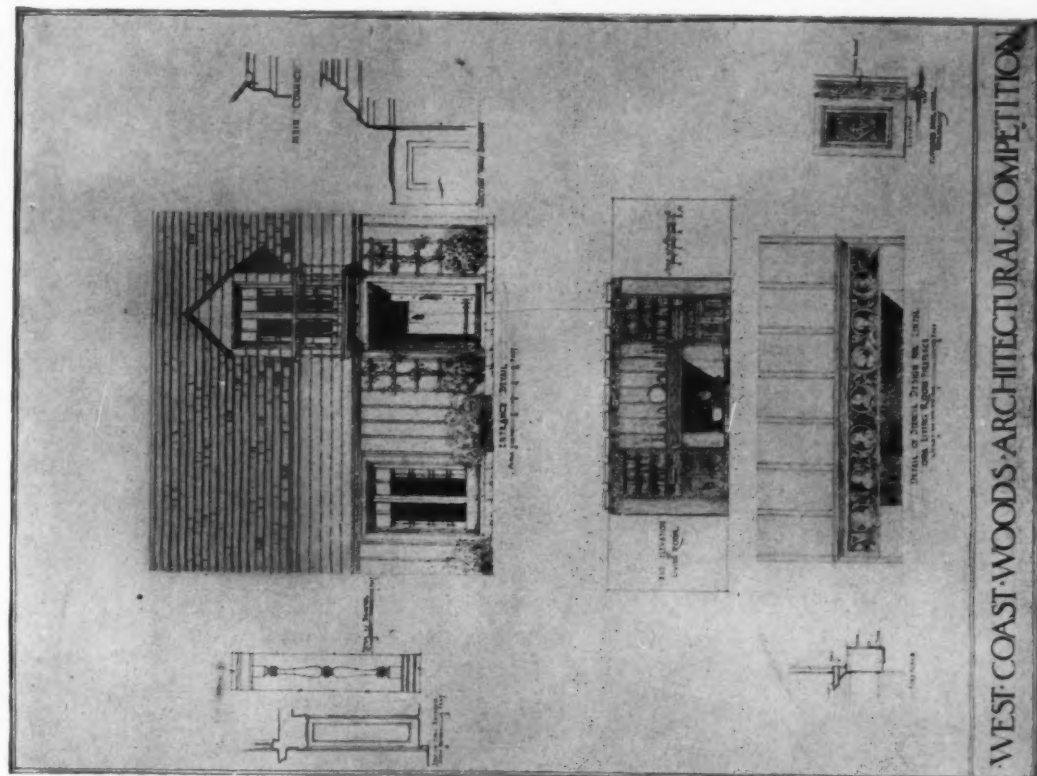




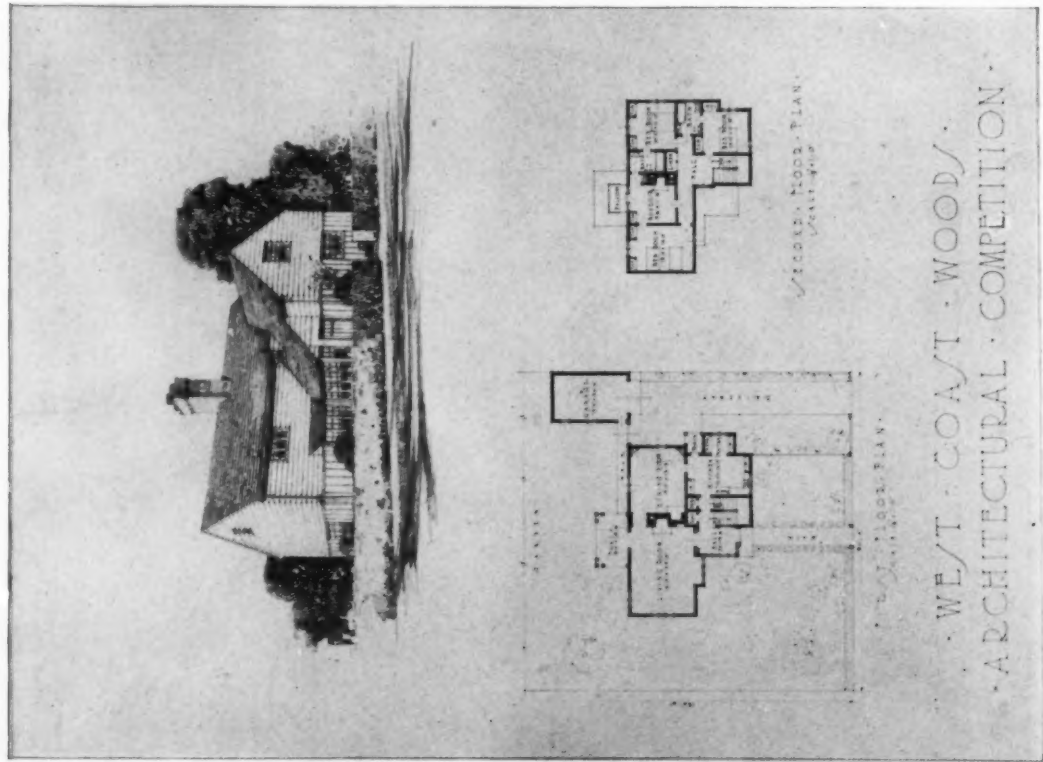
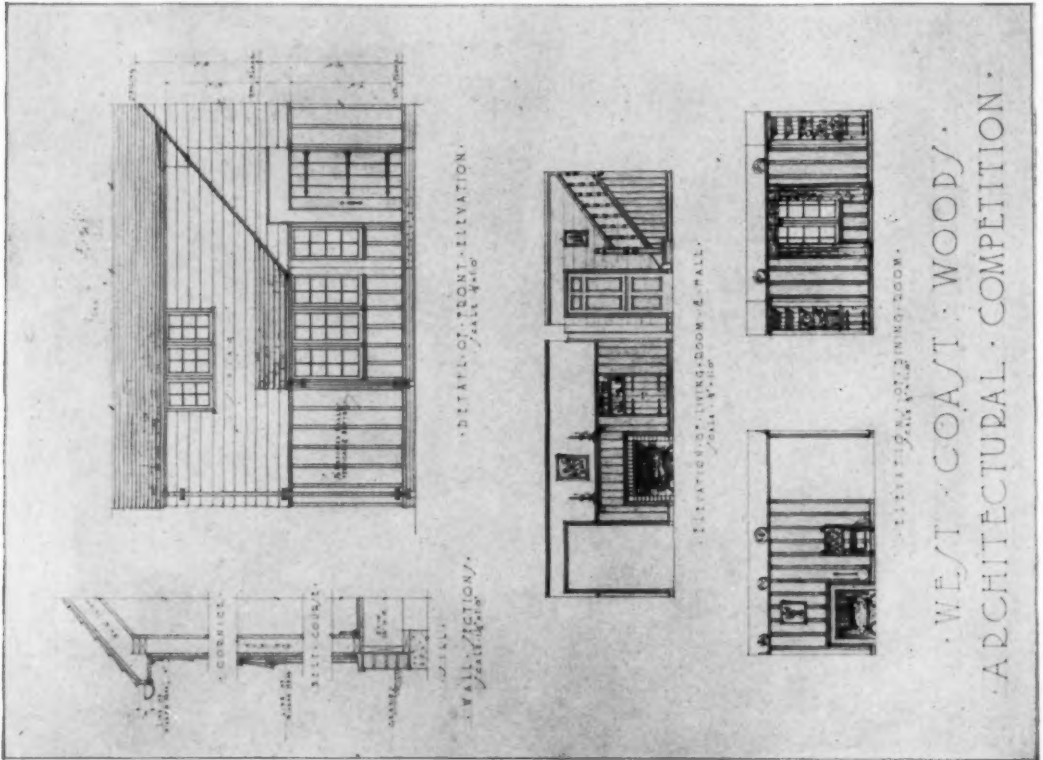
WEST COAST WOODS ARCHITECTURAL COMPETITION

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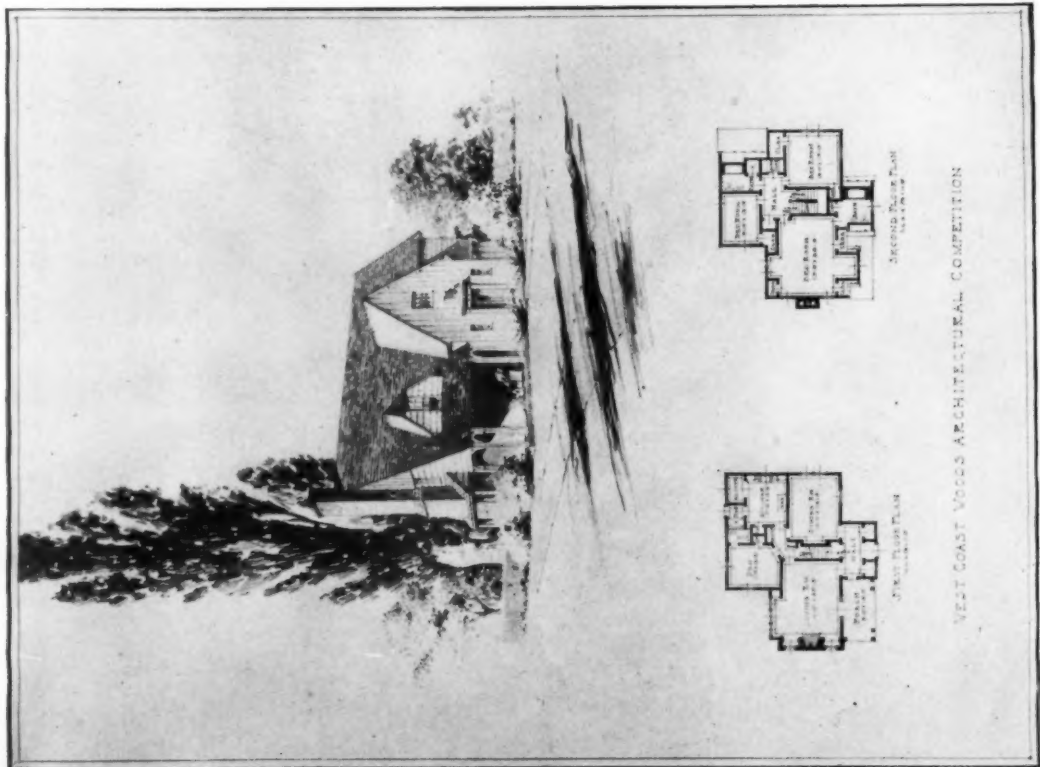
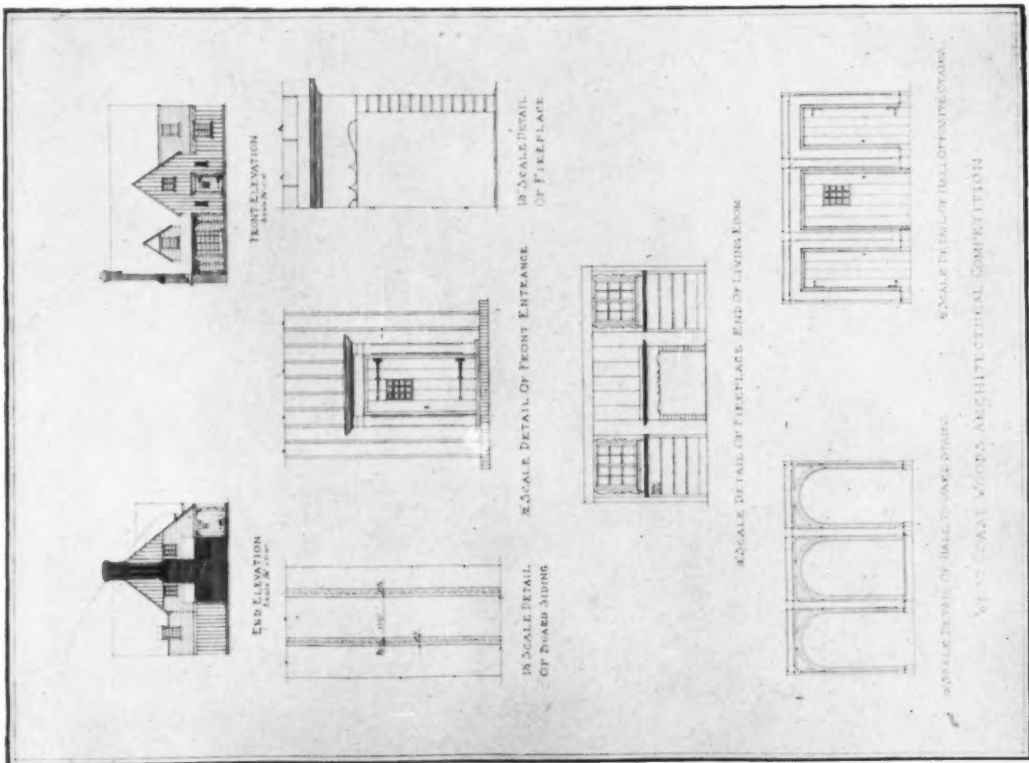
FOURTH MENTION—LYLE SWIGER



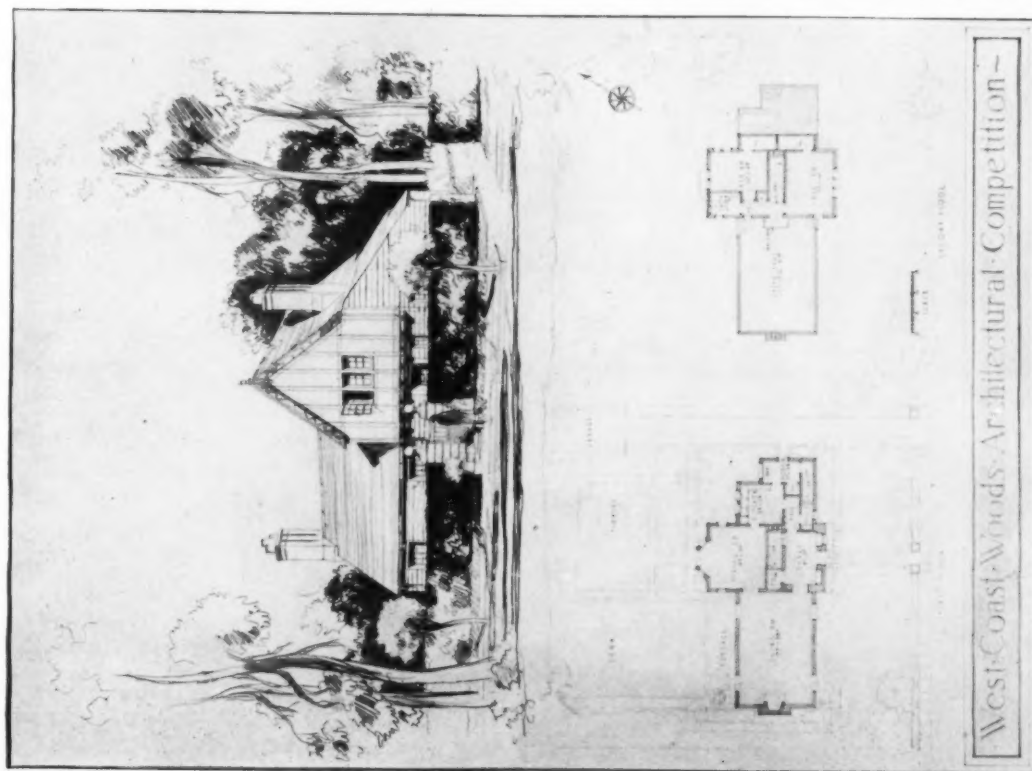
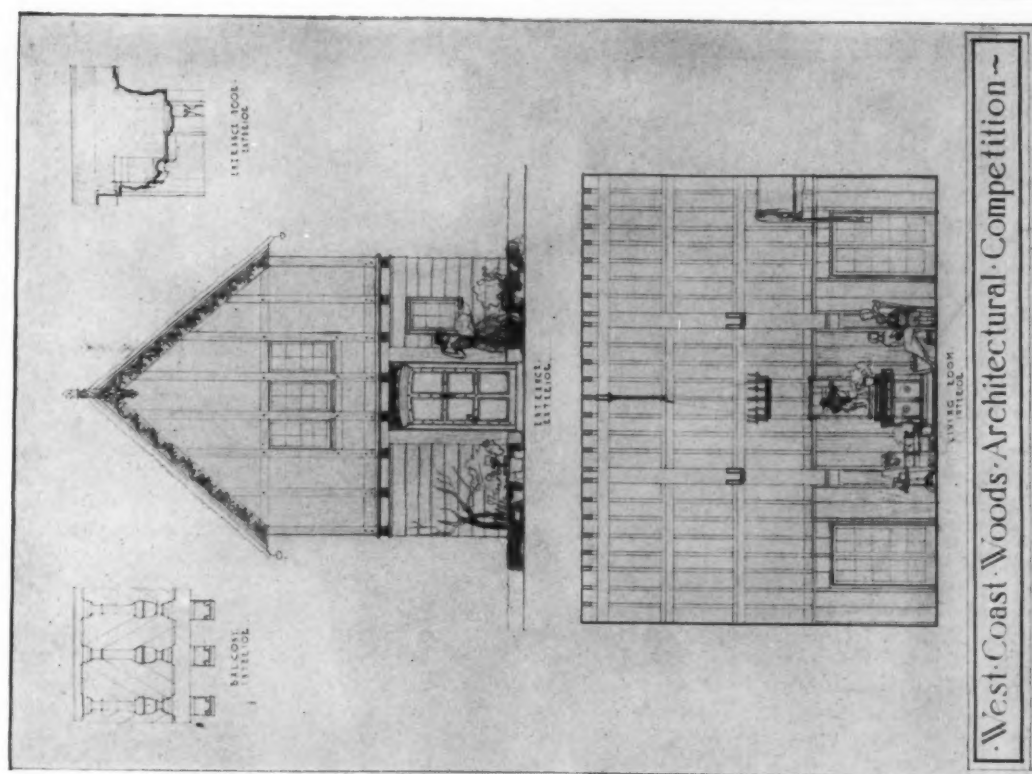
FIFTH MENTION—FRANCIS B. KEALLY



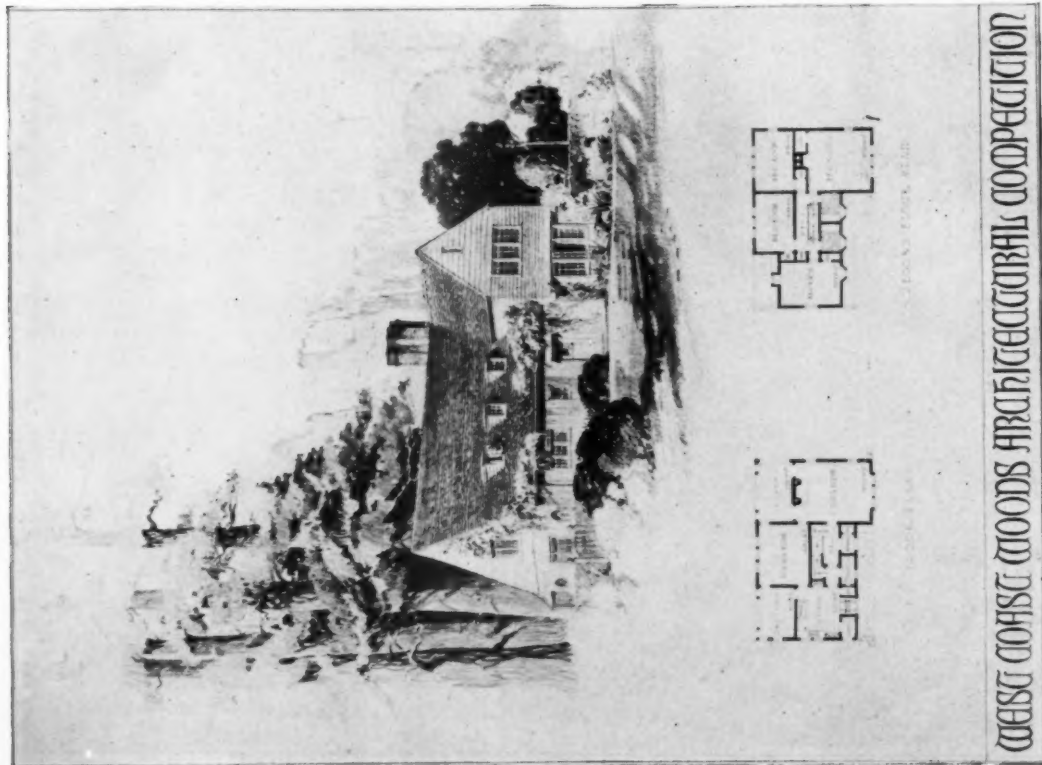
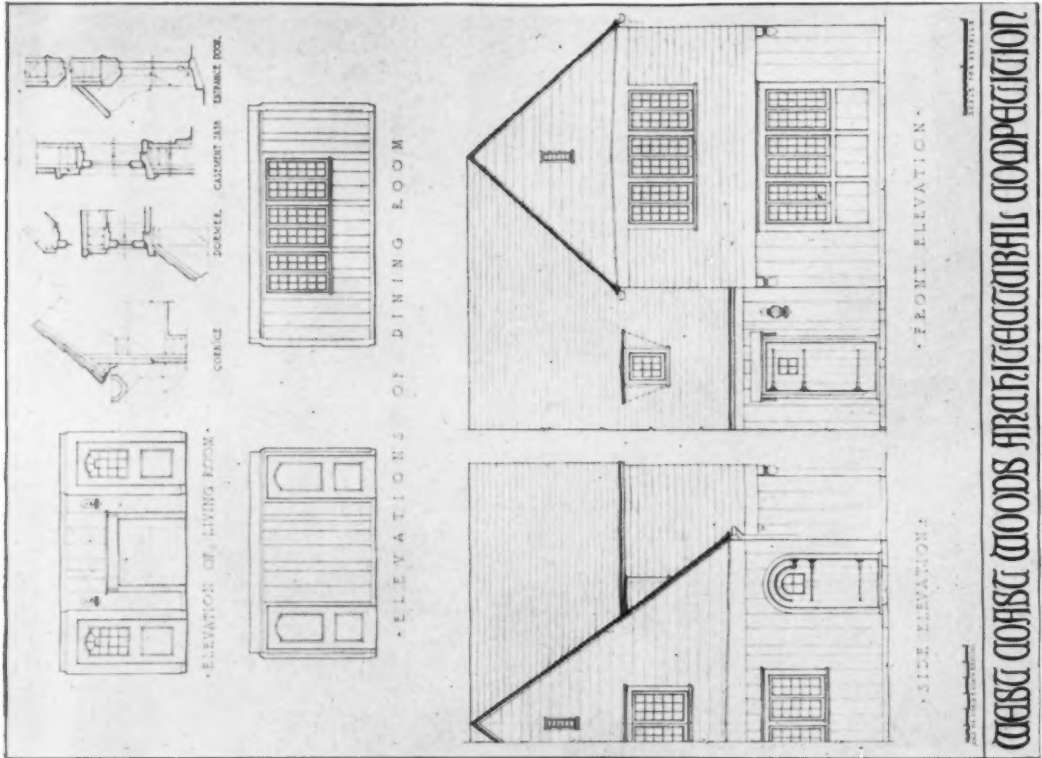
SIXTH MENTION—FRANK S. CARSON



EIGHTH MENTION—R. C. BICKNELL



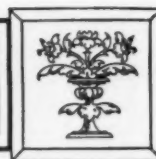
NINTH MENTION—ANGUS MCD. MCSWEENEY



TENTH MENTION—JOHN FLOYD YEWELL AND WALTER W. WEFERLING



EDITORIAL COMMENT



THE West Coast Woods Competition, very completely illustrated in this issue, is unusual from the architectural point of view, inasmuch as excellence of architecture is set down in the program as third in importance. Novelty and originality in the treatment and use of woods native to the Pacific Northwest, and excellence and ingenuity of plan take precedence in this competition over architecture. Of course, any one competent to suggest the treatment of specific varieties of wood and to devise a plan that would afford the best opportunities for the use of wood, would seek to design a house of architectural importance as the frame or setting for the special purposes in mind. The result has been satisfactory in a very large degree.

The reader is urged carefully to study the series of notes that serve as an appendix to the report of the jury. Written by each of the twelve competitors as referring to their own designs, they indicate many new and unusual treatments of wood. We find that a truly artistic sense is displayed in placing woods of complementary tones side by side, and in the judicious placing of "flat" or non-glossy surface finishes in relation to polished surfaces.

The entire competition in all of its aspects seems to have been very much worth while, and a valuable suggestion is made to manufacturers in other lines to act in a similar way to increase the use of their product and its manipulation to the full extent of its artistic possibilities.

IS it possible to name a five foot shelf of books which are indispensable to an architect's working library, after the same fashion as did President Eliot, when he arranged in his mind a shelf of volumes that would supply the education necessary to well informed persons? If, from hundreds of thousands of titles, Dr. Eliot was able by elimination to reduce his library to a lineal five feet, it would seem a much easier task to arrive at the same result when considering the single topic of architecture. But it will be urged, and reasonably, that in determining just what books an architect should have as a foundation for his library, he will be largely influenced by the class of work he does, particularly if he specializes. That we regard as beside the question. He has first to know his architecture, and to attain that knowledge he must have books to supplement what he has learned during his architectural training. So, again we ask if it is possible to assemble a five foot shelf of books necessary to the starting of a working architectural library?

As a matter of fact, we have been asked this ques-

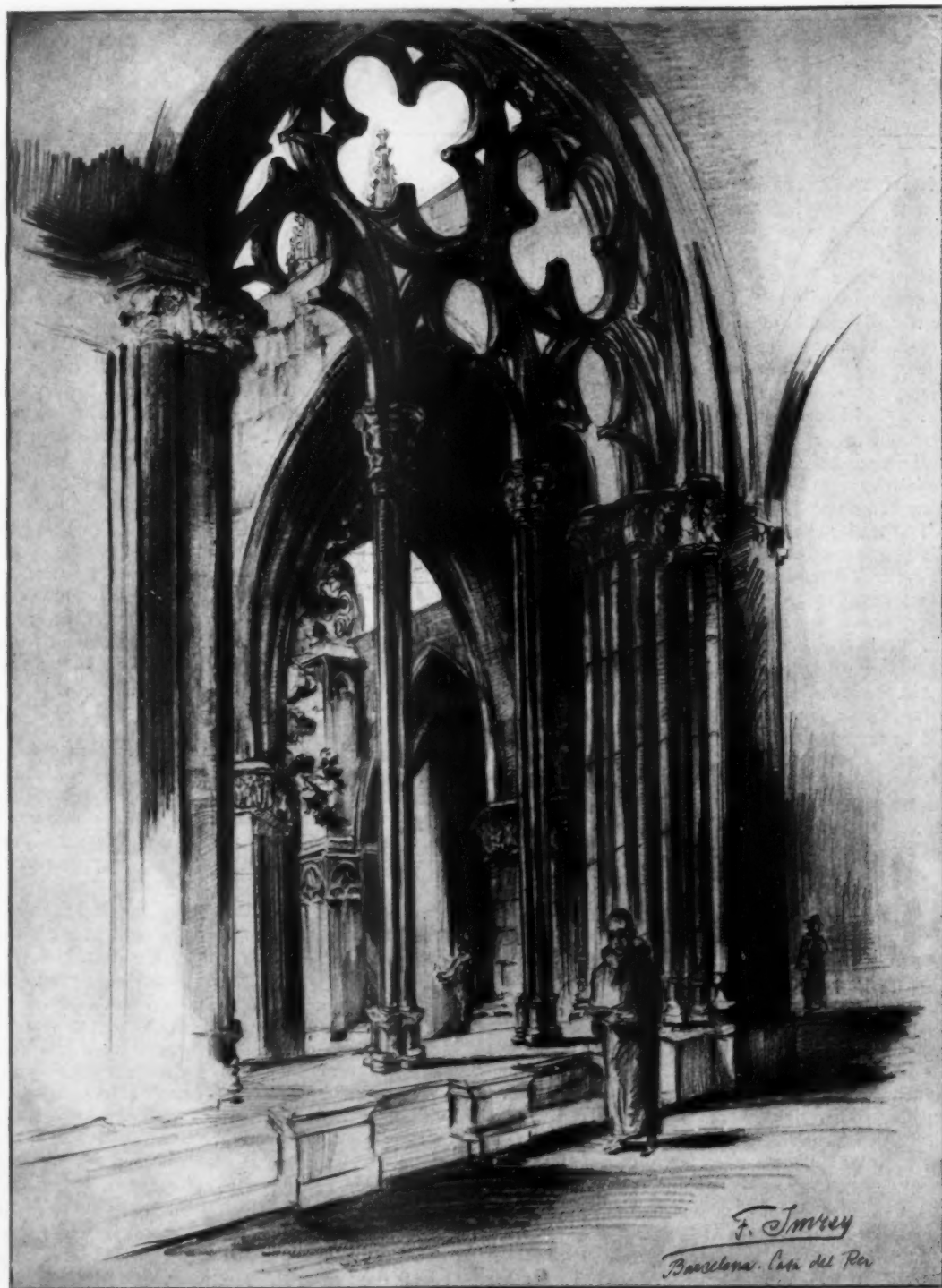
tion by a persistent subscriber. We might give him a list, but it would be only the opinion of a small group representing this editorial department. What we want is to take the consensus of opinion and set it forth so that every young architect among our readers can gain an idea as to just how he should start his library. We, therefore, ask our readers to send in their lists so that we may refer them to a competent jury and get their final selection.

There are today in every architect's library very many books that are useless. A multiplicity of books does not mean wisdom. We have the picture of the young Lincoln, prone before an open fireplace, reading by the flickering light his "Coke on Littleton." Many men who achieved fame and high position stoutly pushed their way to the front equipped with but the lore that might be gained from a few good books. If we can determine a "five foot shelf" of architectural books, we may then throw out the undesirables, even though they make a brave show to awe clients and lead them to attribute profundity to their architects. What shall we start with when we begin our libraries?

WE have had brought to our attention a somewhat unusual feature in the designing of public school interiors. The building proposed is a three story Tudor Gothic structure with a tower entrance. The exterior material is largely reinforced concrete. The expected cost approximates \$1,200,000.

In designing and decorating the interiors, the architects sought to surround the student with well selected examples of the art of the past, but more particularly of that past directly connected with the topics taught in various rooms. For example, the Latin room suggests in all its decorative features early Roman art, while the large room where English is taught is designed and decorated so as to suggest the seventeenth century in England.

The one time school room with blank walls and everything eliminated that might, it was believed, distract the attention of students, is fast disappearing. The idea, as suggested, of enlivening the aspect of class rooms, and creating harmony between the courses of instruction and the rooms in which such courses are taught, seems a good one. Of course, there is danger when these interiors are carried to a point where they may defeat the purpose intended. It will be necessary to proceed with restraint. But as the youthful mind is ever restless during the confinement of school hours, the pupils may be taught to regard these hours with a feeling of less restraint.



CASA DEL REI, BARCELONA, SPAIN

FROM THE ORIGINAL SKETCH BY PROFESSOR FERENC IMREY



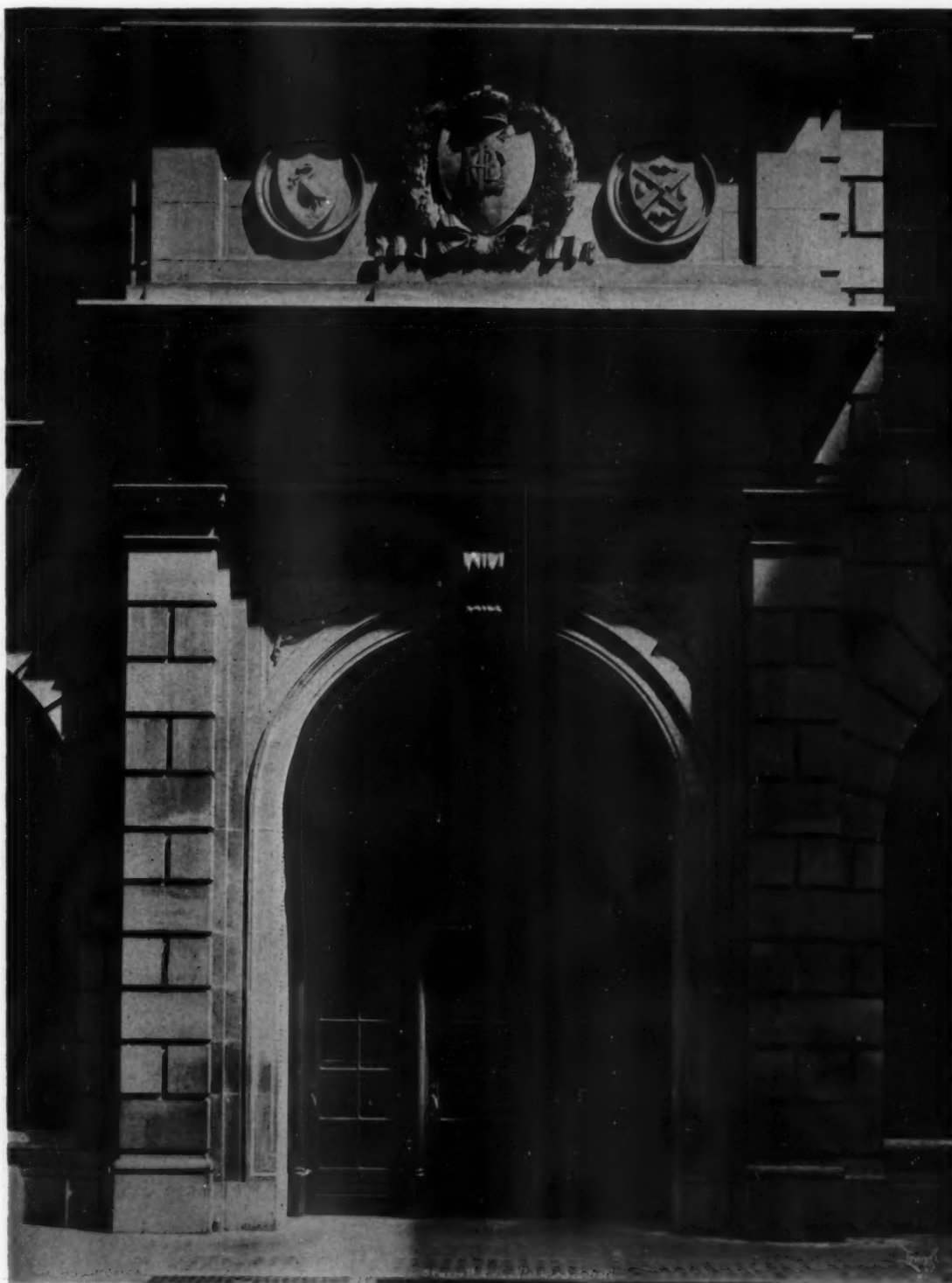
ROYAL BUILDING FOR ROYAL INSURANCE COMPANY, NEW YORK

STARRETT & VAN VLECK, ARCHITECTS



ROYAL BUILDING FOR ROYAL INSURANCE COMPANY, NEW YORK

STARRETT & VAN VLECK, ARCHITECTS

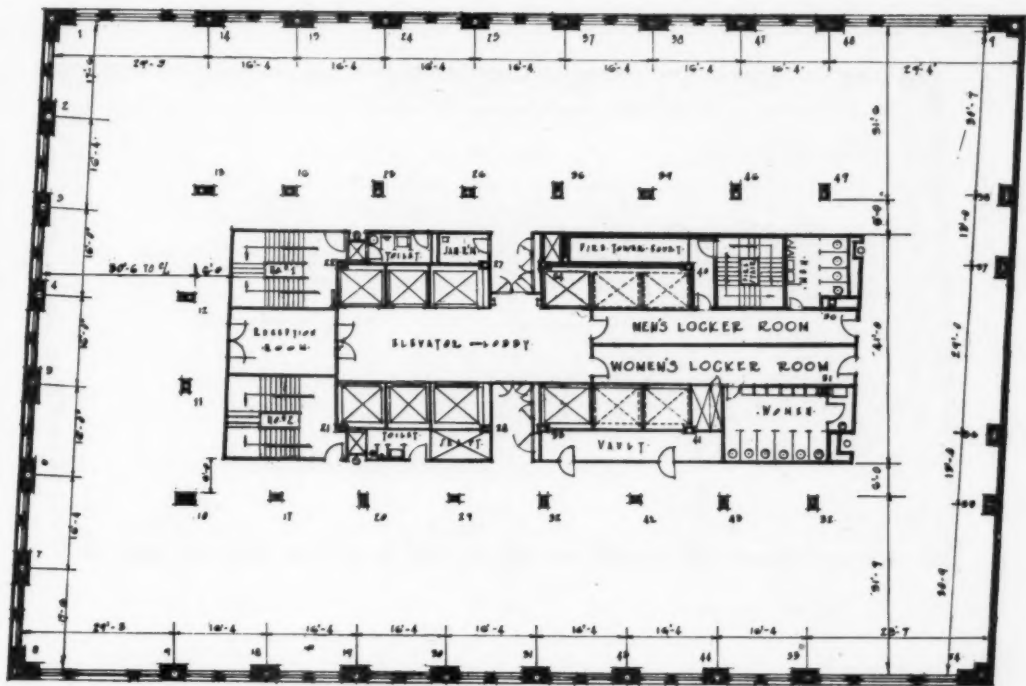


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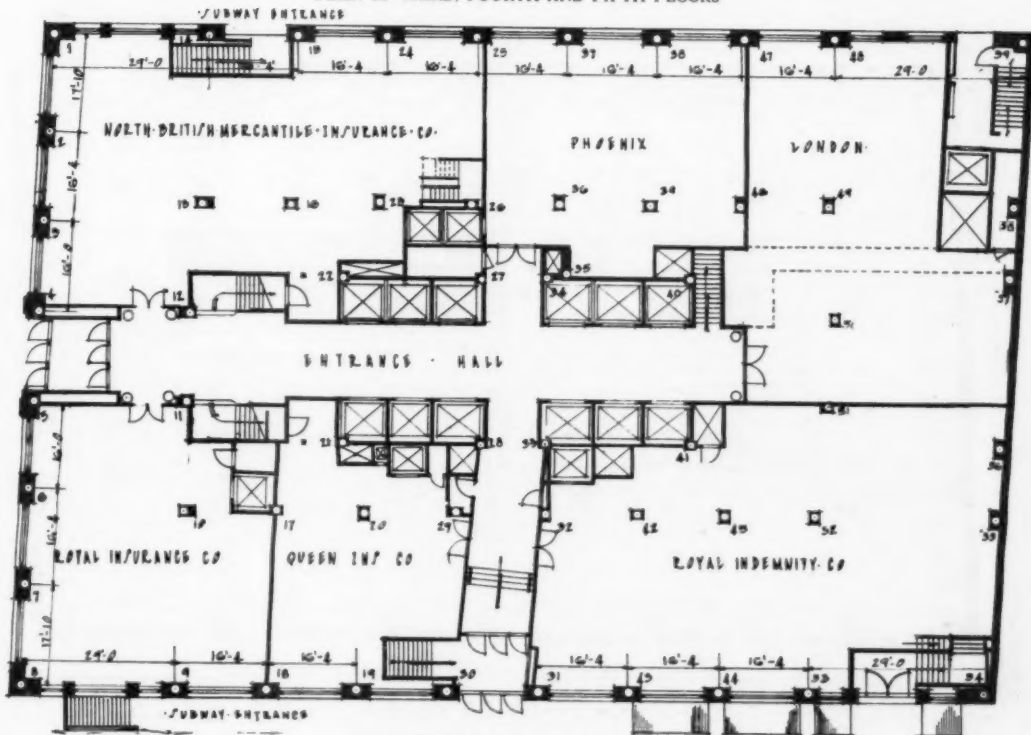
STARRETT & VAN VLECK, ARCHITECTS



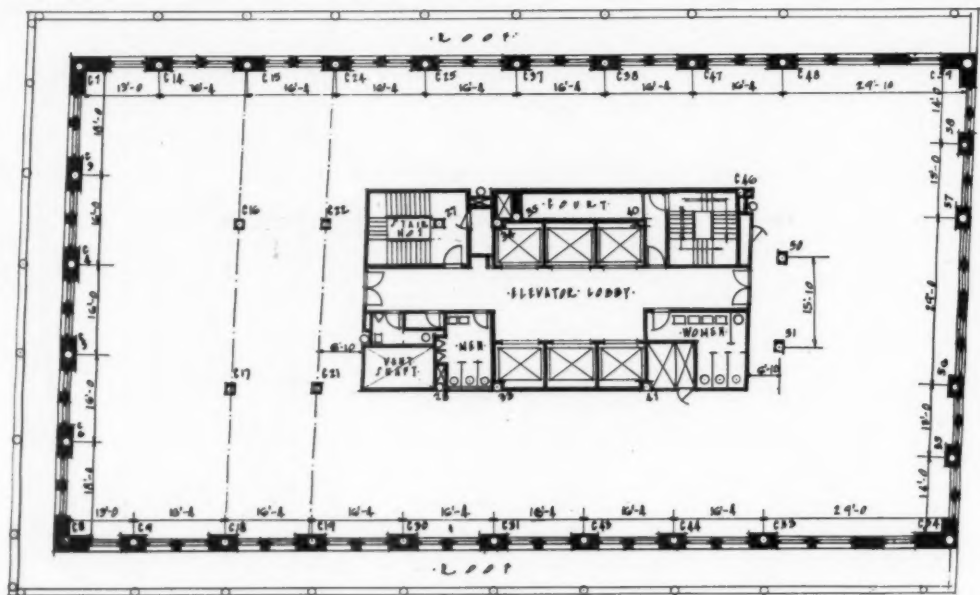
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STARRETT & VAN VLECK, ARCHITECTS



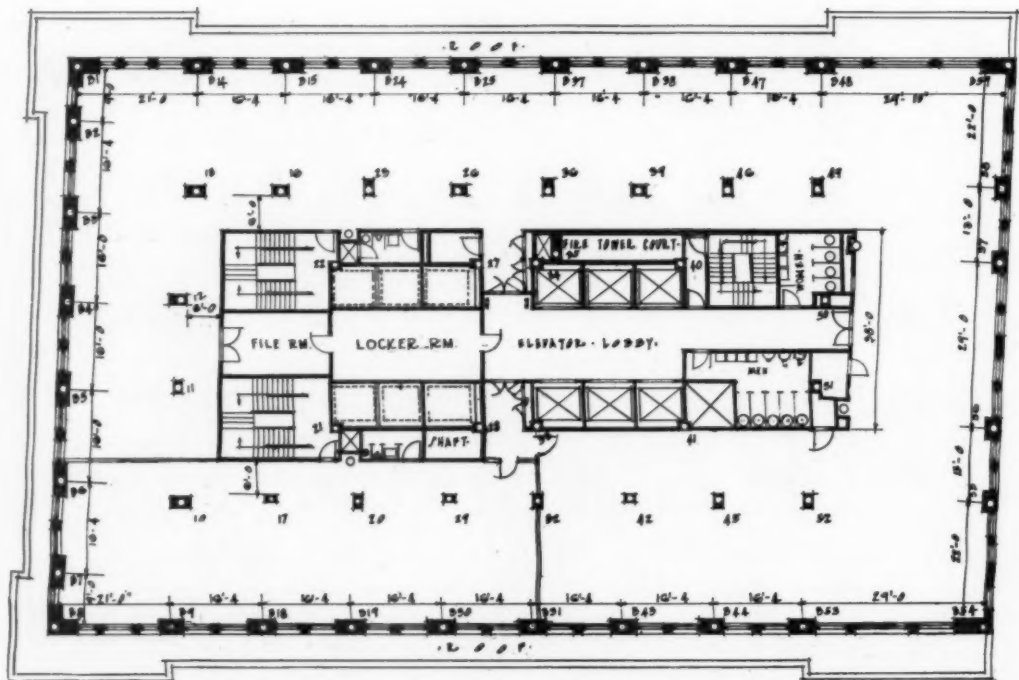
PLAN OF THIRD, FOURTH AND FIFTH FLOORS



PLAN OF FIRST FLOOR
ROYAL BUILDING FOR ROYAL INSURANCE COMPANY, NEW YORK
STARRETT & VAN VLECK, ARCHITECTS



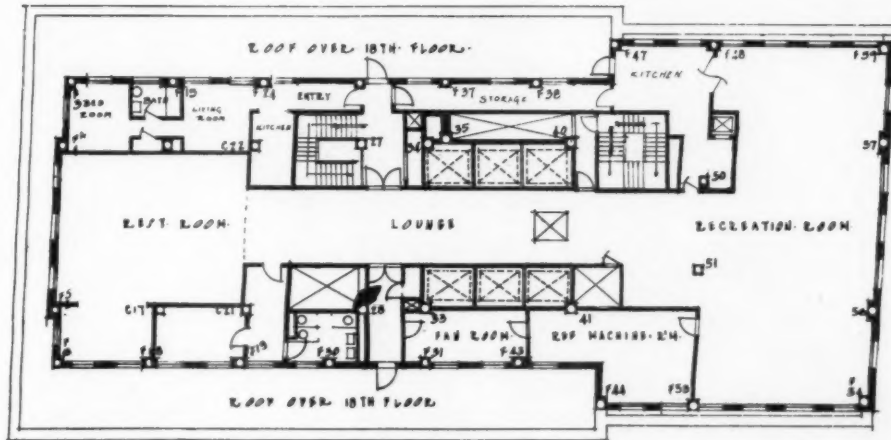
PLAN OF THIRTEENTH, FOURTEENTH AND FIFTEENTH FLOORS



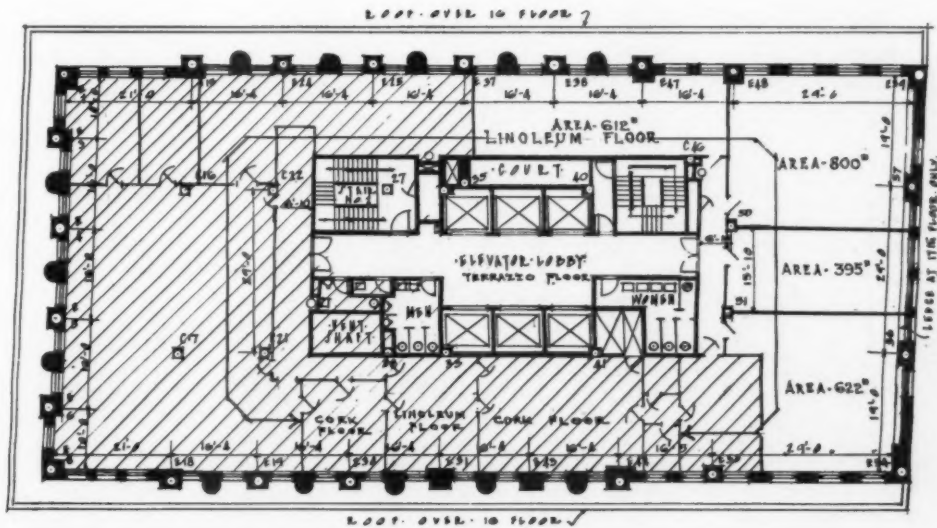
PLAN OF ELEVENTH FLOOR

ROYAL BUILDING FOR ROYAL INSURANCE COMPANY, NEW YORK

STARRETT & VAN VLECK, ARCHITECTS



PLAN OF MAIN ROOF (NINETEENTH FLOOR)



PLAN OF SEVENTEENTH FLOOR

ROYAL BUILDING FOR ROYAL INSURANCE COMPANY, NEW YORK

STARRETT & VAN VLECK, ARCHITECTS



STREET SCENE, QUEBEC, CANADA
WORKING PHOTOGRAPHS—SERIES II
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

INTERIOR ARCHITECTURE

RETAINING ORIGINAL CHARACTER IN ALTERATIONS

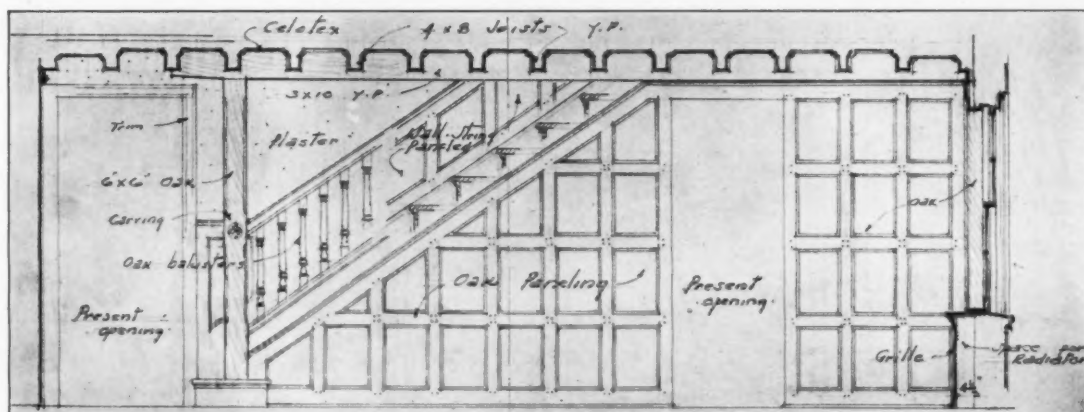
OCCASIONALLY a client outgrows his house. He may need more bedrooms, a larger dining room or more space for service. The result of such a condition is a new wing, perhaps. The original house may not lend itself advantageously to the addition of a new wing; very often the grounds do not allow of it. But if the building of a new wing is possible, the problem confronting the architect is to retain in its design the character of the original structure so that as finally presented the new wing and the old building appear as one complete composition.

William W. Price, an architect, was recently confronted with such a problem. The owner of a house in Chadd's Ford, Pa., N. C. Wyeth, well known painter and illustrator, required more bedrooms, a new kitchen and a laundry. The logical solution of the problem seemed to be a new wing. The illustration on a following page shows how successfully the character of the old house was retained in the design of the exterior of the new portion. The curious all-header brickwork of the old house was carried out in the new work and the old roofs and pents carried on and tied into the new so that it is really difficult to find the actual joints.

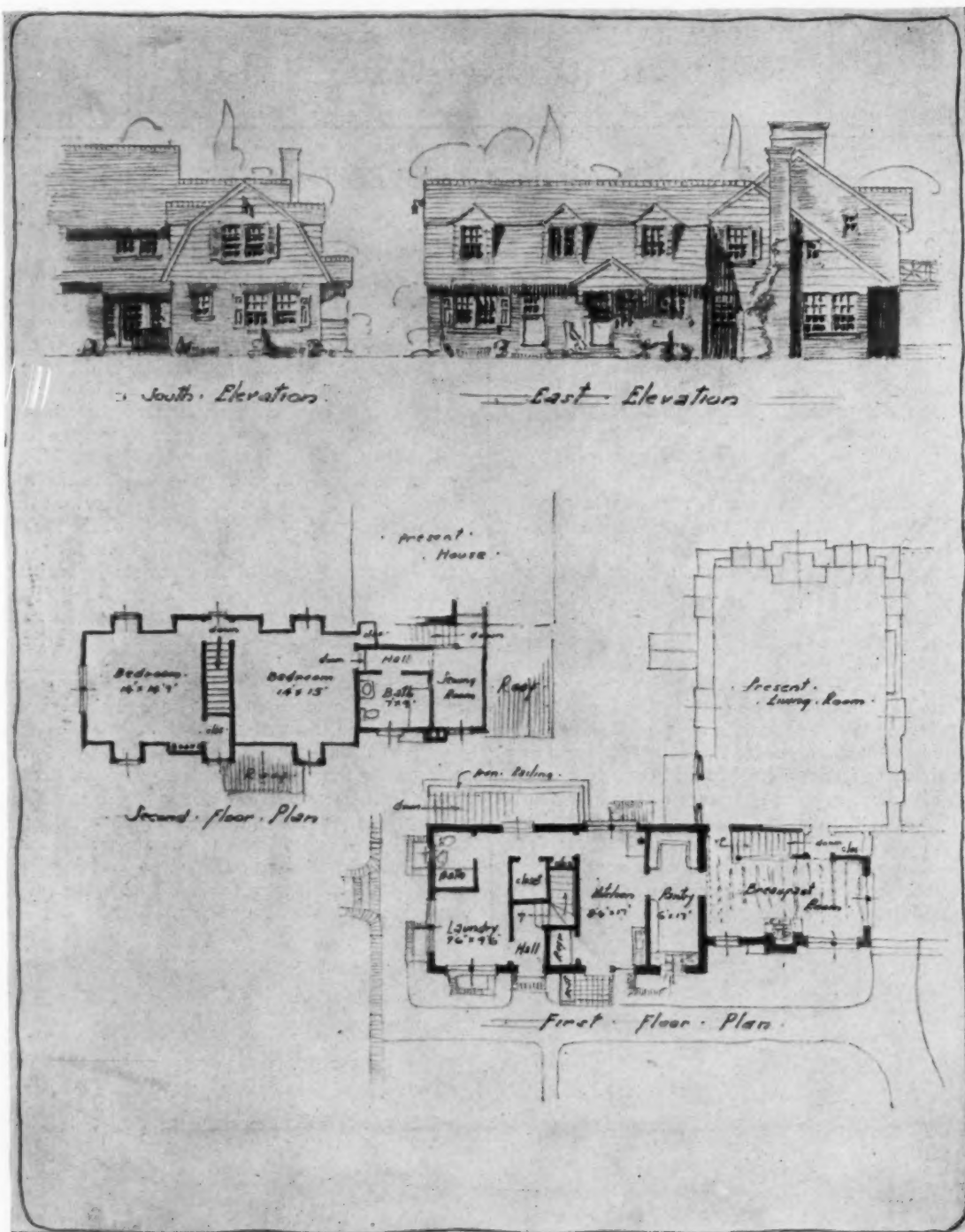
The most interesting feature of the new work, perhaps, is the oak paneled breakfast room. This room was the kitchen in the original building. The old chimney has been retained, with certain alterations to the fireplace and a paneled overmantel. The reproductions of photographs of the room on an-

other page suggest the texture of the panels, which are knotted and check cracked and fantastically grained, as opposed to the stiles and rails which are fairly straight and close grained. The woodwork of the walls, ceiling beams and stairway has been stained to match a honey-colored chair which the owner, Mr. Wyeth, wished to use in the room. The floor, of random oak planks, with knots and plugs, is in keeping with the rest of the scheme. The center table, shown in the accompanying photographs, was designed by Mr. Wyeth. The fireplace grate is of hand forged iron. It is also interesting to note that the small ship model on the mantel shelf was made by Mr. Wyeth at the age of thirteen. The result stands as an expression of the individuality of the owner, while architectural principles govern the design in its every detail. The illustration below—an elevation to scale of the wall opposite the fireplace—shows the type of paneling and the arrangement of the ceiling beams.

Most architects find a certain recreative element in the alteration or extension of these fine old types of houses. And it is also true that it is made clear to them that our modern craftsmen in wood have much to learn from the early carpenter-architects. The modern carpenter, brought up with machine made carpentry as his only model, finds that he is "at sea" when called upon to imitate the fine old hand made mouldings or that marvelous joinery, the study of which causes architects to approach a restoration with a certain elation.



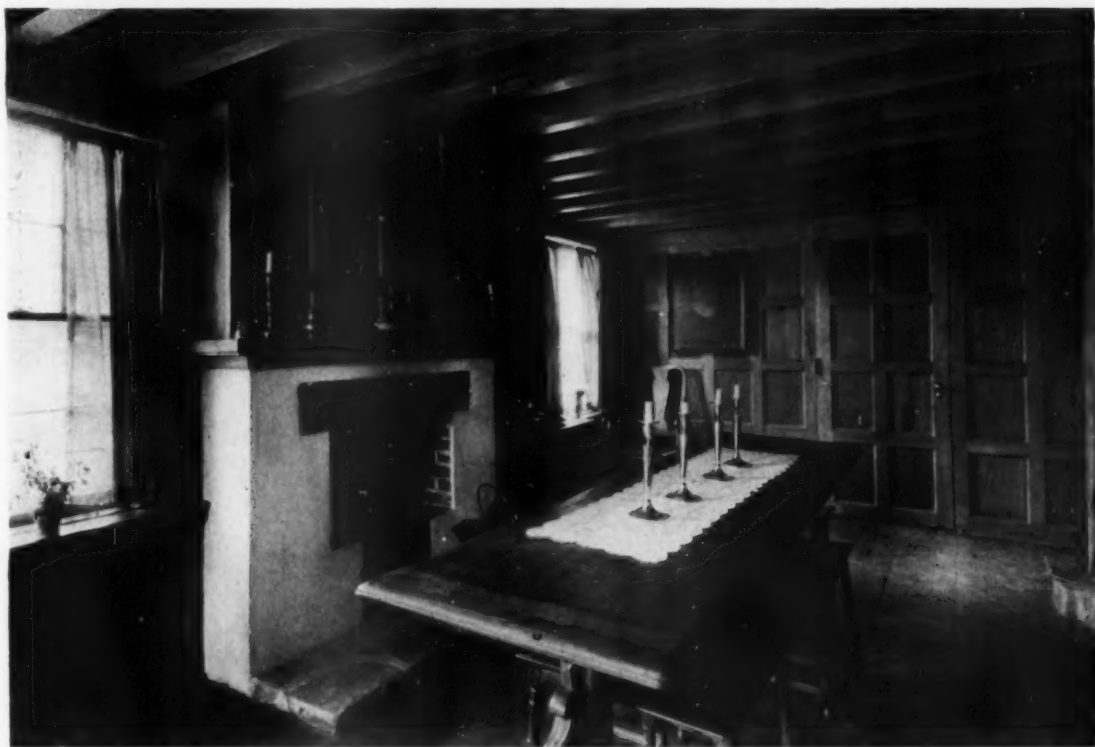
ELEVATION TO SCALE OF ONE WALL OF NEW BREAKFAST ROOM, IN HOUSE OF N. C. WYETH, CHADD'S FORD, PA., SHOWING STAIRS TO SECOND FLOOR IN NEW WING AND TYPE OF PANELING APPLIED TO THE WALLS



PLANS AND ELEVATIONS OF NEW WING OF HOUSE OF N. C. WYETH, CHADD'S FORD, PA.

WILLIAM W. PRICE, ARCHITECT

THE PURPOSE OF THE NEW WING WAS TO PROVIDE TWO EXTRA BEDROOMS ON THE SECOND FLOOR, AND A NEW KITCHEN AND LAUNDRY ON THE FIRST, WHILE MAKING USE OF THE OLD KITCHEN—THE PRESENT BREAKFAST ROOM—WITHOUT SACRIFICE OF LIGHT AND AIR



TWO VIEWS OF BREAKFAST ROOM IN HOUSE OF N. C. WYETH. CHADD'S FORD, PA.

WILLIAM W. PRICE, ARCHITECT



HOUSE OF N. C. WYETH, CHADD'S FORD, PA.—WILLIAM W. PRICE, ARCHITECT

SHOWING, AT THE LEFT, THE NEW WING, INCLUDING ON THE FIRST FLOOR A KITCHEN, PANTRY AND LAUNDRY, AND ON THE SECOND FLOOR TWO BEDROOMS, A SEWING ROOM AND BATH. THE ROOM THAT WAS THE KITCHEN BEFORE THE ADDITION HAS BEEN CONVERTED INTO A BREAKFAST ROOM



TAMPA THEATRE, TAMPA, FLA.

JOHN EBERSON, ARCHITECT



TAMPA THEATRE, TAMPA, FLA.

JOHN EBERSON, ARCHITECT



RANKIN & KELLOGG, ARCHITECTS
CARL A. ZIEGLER, CONSULTING ARCHITECT FOR EXTERIOR DESIGN





ENGINEERING AND CONSTRUCTION



HEATING THE HOUSE WITH OIL

By HARRY F. TAPP, *Technologist, American Oil Burner Association*

The introduction of oil-burning equipment for heating purposes not connected with manufacturing processes is comparatively recent.

The increasing use of fuel oil in dwellings indicates that it may ultimately possibly replace present heating methods. What now hampers wider selection and specification by architects is the limited knowledge available as to the selection of equipment and its correct installation and control.

This article places before architects essential information necessary to correct selection and installation of fuel oil equipment for houses.

Later articles will similarly extend this information to apply to structures of larger and different types.—THE EDITORS.

THERE are two distinct types of burners which are used for domestic heating—the natural draft burner and the mechanical draft burner. Their names indicate the manner in which the air for combustion is obtained.

The natural draft burner requires no motor and usually has no moving parts. The air is supplied by the force of the draft and is, therefore, dependent upon the size and height of the chimney, together with the differences in temperature and weight between the outside air and that of the flue gases in the chimney. This type of burner is often incorrectly called a "gravity burner." Gravity indicates the manner in which the fuel is fed to the burner and gravity feed may be used with either natural draft or mechanical draft burners.

The mechanical draft burner is motor driven and the air for combustion is supplied by means of a fan or blower. As a general rule, where a fan is used the entire amount of air for combustion is supplied under pressure, but where a blower, either centrifugal or positive pressure, is used to aid in the atomization of the fuel, only a portion of the air for combustion is supplied under pressure, the balance being induced by the injector action of the air from the blower in addition to the natural draft from the chimney.

It is not hard to understand that the natural draft burner is more sensitive to changes in weather, air currents about the chimney and other factors which are liable to vary the draft intensity. For this reason the combustion is liable not to be as

uniform and economical with fuel. When all installation conditions as to draft and chimney construction are ideal the natural draft burner will give reasonable satisfaction. Natural draft burners have in their favor a low first cost, simplicity of design, no power required for operation and no mechanical noises. Variable draft conditions can be helped by having a well-designed chimney in relation to size and height, and the consideration of external conditions liable to affect the uniformity and intensity of the drafts. There are also draft regulators which assist in providing a more uniform draft condition.

With the mechanical draft burner the fan or blower produces a more constant supply of air under varying draft conditions and, therefore, maintains a uniform, efficient combustion condition. Even with the fairly constant supply of air from the fan or blower a well-designed chimney is a decided advantage in that it eliminates practically all variations in combustion conditions and, therefore, is conducive to providing more efficient combustion and more economical results. As in the case of any fuel it is important that a sufficient free air supply be insured in the heater room.

A second classification of burners is made with reference to the means employed to prepare the fuel for combustion. The terms are, vaporizing and atomizing burners. In the vaporizing burner the fuel is prepared for combustion by the addition of heat to the liquid fuel. The liquid fuel is thus converted into a vapor which is mixed with the air for combustion either just before or during the combustion process. If this mixture takes place before combustion, blue-flame combustion may be obtained, which may or may not be desirable. In general, a blue flame radiates very little heat and, therefore, is of no particular advantage in a boiler designed for coal firing. By vaporizing the fuel, moving mechanical parts can be eliminated. Burners of this type are especially flexible with low oil capacities, however; they require a lighter fuel and in poorly designed burners there is the possibility of carbon trouble, due to the "cracking" or decomposition of the oil in the generator.

The purpose of atomizing a fuel is to break it up into small particles that will readily mix with the air for combustion. This mixture burns with a clean hot flame as the small particles of fuel are quickly vaporized or gasified by the heat of com-

bustion. Atomization can be accomplished through mechanical pressure, rotating elements, and high or low pressure air or steam. It is the problem of the oil-burner designer to decide on the method which he feels will give the best results for his particular application and that at the same time will be flexible enough to be applied practically to various conditions that are met in practice.

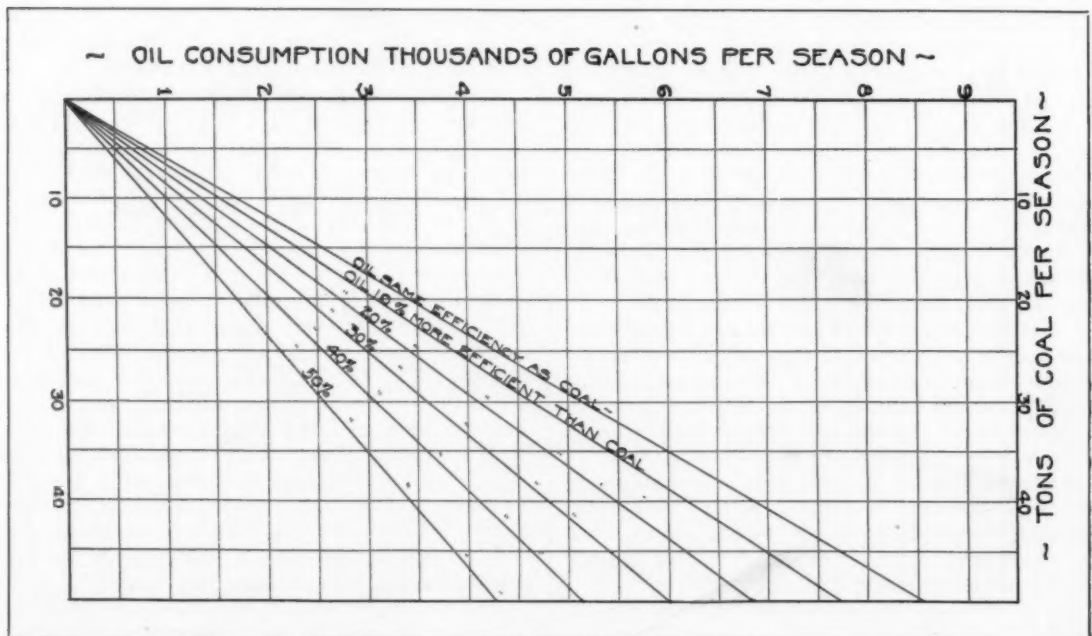
In general, there are three different ways in which oil burners are ignited—manually, by electricity or by gas. In practically all of the low priced, vaporizing, natural draft types of burners the ignition is accomplished manually. That is, it is necessary to make a torch of some kind and light the burner through the firing door. Electric ignition is accomplished either by means of a spark from a high-tension transformer or by means of a hot-resistance coil. The spark type, however, is the more widely used.

Some burners, due either to the preference of their designer or to the construction of the burner, require a gas pilot for ignition. This is in the form of either a constantly burning pilot light; a pilot light expanding at the time of ignition; or a combination gas electric pilot light in which the gas is turned on just previous to the time required for ignition and the gas is ignited by an electric spark similar to the one used for igniting the oil direct.

In general, there is no particular advantage of one type of ignition over the other. It depends largely upon the design of the burner. A gas pilot light limits the use of the burner to localities where

a supply of manufactured gas is available, or requires the use of gas purchased in containers. The automatic controls for oil burners consist essentially of a room thermostat, a boiler or furnace control and a burner safety control. The function of the room thermostat is to indicate and control the burner between the limiting plus or minus two degrees from the desired room temperature. The boiler or furnace control is to prevent overheating of the boiler or furnace and in the case of a steam boiler to prevent abnormal pressures from being developed. The purpose of the burner safety control is to establish time limit within which the oil must be ignited, every time the burner is started, and if the oil is not ignited within the predetermined time to shut down the burner mechanism. There are several different means employed to accomplish these results, but with the better makes of burners using standard control instruments there is very little to choose from, comparing one with the other. The principal difference is that one system uses 110-volt controls, and the other a low voltage of approximately 15 to 20 volts.

The thermostat is responsible for the maintenance of the uniform temperature conditions within the room, and is a mechanically accurate unit that functions according to the temperature conditions of its location. Therefore, it is important that it be located with care. Most people prefer to have the thermostat located in the living-room. It should be on an inside wall about five feet above the floor and protected from abnormal



THE ABOVE CHART IS BASED UPON OIL HAVING A HEAT VALUE OF 140,000 B. T. U. PER GALLON AND COAL HAVING A HEAT VALUE OF 12,000 B. T. U. PER POUND.

drafts, such as from stairways or entrances. It should not be placed near a chimney, radiators, registers, hot water or steam pipes, and other sources of heat. Particular care should be taken to avoid placing the thermostat near a concealed steam or hot-water pipe.

Another important factor in maintaining uniform temperature throughout the house, which cannot be controlled by the thermostat alone, is the matter of installed radiation in each room. This should be carefully proportioned so that when the desired condition is reached in the room in which the thermostat is located, the same condition will prevail throughout the entire house. Most of the reliable burners today operate on the intermittent firing principle and, therefore, the more responsive the heating system is, the better the results.

There are a great number of very satisfactory boilers on the market at the present time, some of which have been designed especially for oil burning, others which were designed for coal firing are readily adaptable to an oil burner. A boiler that provides long-flue passages and does not short circuit from the combustion chamber to the flue outlet should be selected. Where a steam or vapor system is used it is very desirable to include a feed-water regulator on the boiler because with automatic control, the necessity for attention to the boiler is obviated and consequently the water level is often permitted to become dangerously low. A feed-water regulator automatically eliminates this danger.

In applying oil-burning equipment to a warm-air heating plant, it is important to have a warm-air furnace that is well constructed. There are several made that have been designed especially for use with oil. In most cases these are of welded steel construction. An auxiliary device that is advantageous in connection with warm-air heating is a small fan located in the cold-air duct that aids air circulation by establishing a slight pressure in the system. This fan may be operated by an electric motor arranged to operate only while the burner is in operation. A point that is often overlooked when installing oil-burning equipment, is the use of indirect water heaters, which with suitable temperature control will provide a supply of hot water for domestic purposes summer and winter.

The same rules for chimney design apply to oil-burning equipment as to coal-burning equipment, with the exception that with the oil burner slightly less draft is required as there is no resistance of the fuel bed to be overcome. While the area can be slightly less for oil, it is recommended that it be designed the same as for other fuel. It is preferable to have the flue from the boiler isolated from other flues as this is helpful in preventing the mechanical sound of the burner from being transmitted to the rooms of the house.

It is difficult to give comparative figures as to the cost of oil heating and the cost of coal, as it is dependent upon the heat content of the fuel and the efficiency at which each is burned.

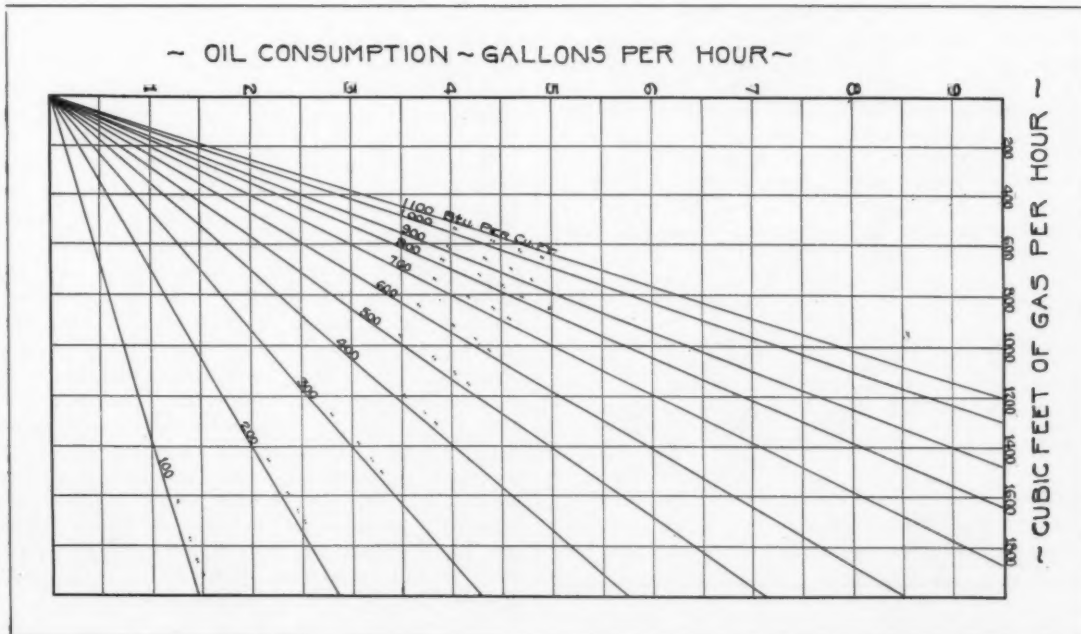


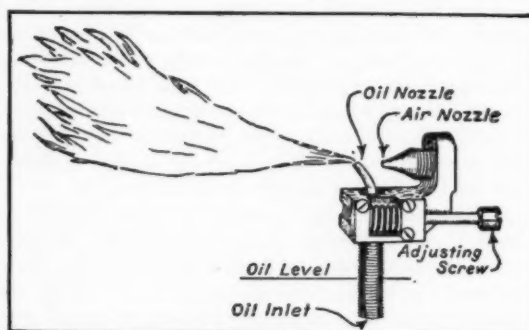
CHART BASED UPON OIL OF 140,000 B. T. U. PER GALLON, BURNED AT SAME EFFICIENCY AS GAS. TO CORRECT FOR OIL OF
X B. T. U. PER GALLON MULTIPLY THE CHART VALUE BY $\frac{140,000}{X}$

The cost of oil-heating equipment varies considerably with the type of burner installed and the storage tank size and location. The natural draft vaporizing burner is less expensive than the better grades of mechanical draft burners. The cost of outside storage tank installation depends upon the conditions of the soil in which the tank has to be buried and local rules governing the tank installation. Oil-heating equipment should not be purchased on the basis of economy alone. It is necessary that the purchaser consider all of the advantages that are obtained by its use and when these are taken into consideration any reasonable difference in cost is easily justified.

Most burners are sold today with a service guarantee period ranging anywhere from one month to three months. At the end of the service guarantee period service calls are charged for at a rate depending upon the location of the burner in relation to the Servicing Station and to a certain extent upon the number of burners installed in the community. Most companies or dealers will provide a service contract at a flat yearly rate. This usually varies from \$20.00 to \$35.00 and includes, in addition to servicing the burner during the heating season, the overhauling and adjusting of the burner during the summer months. The only additional cost to the owner is the price of any parts that must be replaced or repaired.

In planning the oil-storage installation, local rules and ordinances governing the installation of this equipment should be consulted. In case there are no local regulations, the regulations recommended by the National Board of Fire Underwriters should be followed. An inside tank should not be specified except for small houses where the con-

sumption would vary between 1,000 and 1,500 gallons per season. A larger tank permits the oil to be purchased at a price enough cheaper to warrant its installation. In addition to this, it obviates the necessity of continually checking and ordering delivery of fuel. When determining the position of an outside storage tank, it is well to keep in mind that the fill pipe and the test well should be located



OIL ATOMIZED BY AIR JET OR SPRAY.

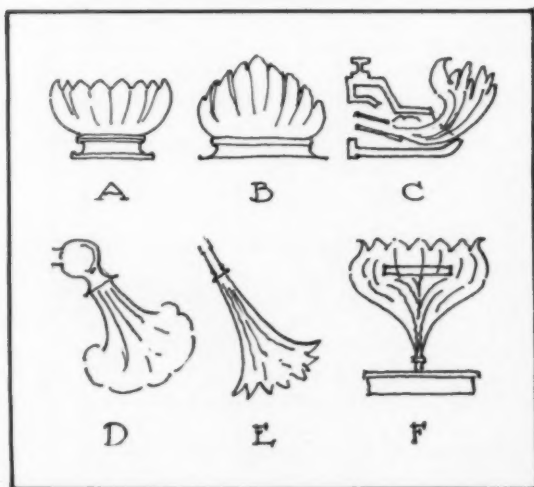
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near the drive or curb so that the fuel supply trucks can be taken close enough to the fill pipes for a hose connection. This eliminates the expense of carrying the fuel in small cans and prevents the lawn from being damaged by oil spilled on the grass.

The installation of the tank, burner equipment and electrical connections is usually made by the oil-burner dealer or is contracted for by him. It is desirable that this be done, as every burner has certain features about its application different from others and it is important that it is done by men thoroughly familiar with these requirements.

The rules recommended by the National Board of Fire Underwriters cover specifications of the fuel, materials of construction for tanks, piping and valves, the location and protection of storage and handling equipment, fire-proofing, and the installation of the burner. The Underwriter's Laboratories, Chicago, is maintained by the National Board of Fire Underwriters. Its purpose in connection with the oil-heating industry is to examine and list as standard those burners which, after a complete test made at the laboratory, prove that they meet the minimum requirements of the laboratory as to safety. The Laboratories do not indicate in their listing any points of operating superiority or inferiority between the various burners. The Laboratories do not approve any equipment in this connection, but list as "Standard" devices conforming to a minimum safety code.

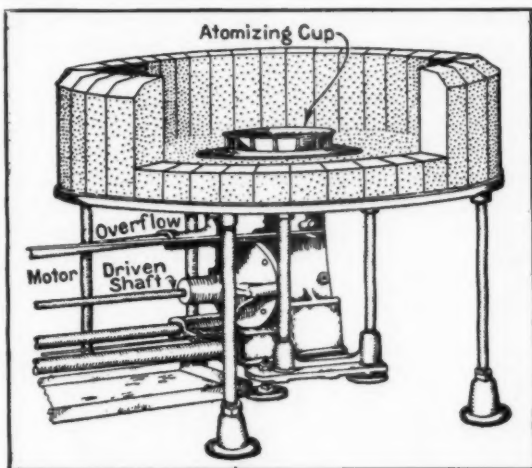
The National Board of Fire Underwriters recommend that the following fire protection means be used under certain conditions in connection with oil-burning equipment:



TYPES OF FLAME RESULTING FROM VARIOUS METHODS OF BURNING OIL.

A, B, C NATURAL DRAFT BURNERS. D, E, F, A FEW MECHANICAL DRAFT BURNERS. D IS A LOW PRESSURE BLAST; E A HIGH PRESSURE JET; AND F LOW PRESSURE AIR TYPE.

(a) Woodwork, wooden lath and plaster partition or other combustible material within 4 feet of the sides of back or 8 feet from the front of the furnace covered with approved plaster board or other approved fire-retarding material. Above the furnace a ceiling consisting of plaster board covered with sheet metal, or cement plaster on metal lath; the ceiling to extend 4 feet beyond the sides and back 8 feet from the front. At least a 36-inch clear-



MOTOR-DRIVEN CENTRIFUGAL ATOMIZING BURNER.
Reprinted from U. S. Department of Agriculture Circular 405.

ance is necessary between top and sides of breeching and flues from ceilings, partitions and other combustible material, unless the breeching and flues are insulated with 2 to 4 inches of asbestos magnesia lagging or equivalent in which case the clearance may be reduced to 18 inches.

(b) Near the furnace, and so located as to be convenient for use in emergency, provide a hand fire-extinguisher of approved type suitable for use on oil fires.

The architect should take these conditions into consideration and install this fire protection during the construction of the building when it is required. When oil-heating equipment is installed in accordance with local rules and regulations or in accordance with the rules and regulations recommended by the National Fire Protection Association, the Insurance Companies do not require any extra premium, as they recognize no additional hazard.

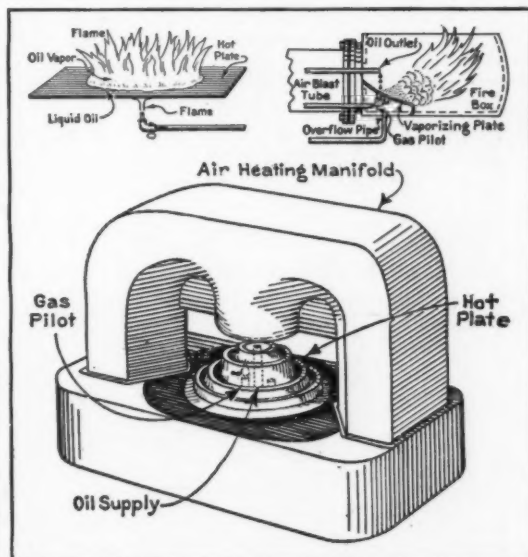
Specifications for oil burning equipment should include a paragraph outlining the scope of the contract. In this paragraph mention the items to be included as oil burner, fuel oil storage tank or tanks, thermostat, boiler control, burner safety devices, refractory lining in combustion chamber of boiler, piping, valves, and electric wiring and devices. This paragraph can also include the requirement of tests and compliance with local ordinances or rules of the National Board of Fire Underwriters. Additional paragraphs should cover contrac-

tors liability, completion of work and schedule of payments, materials, bond, cutting and patching, and cleaning up.

The general paragraphs should be followed by others stating specific requirements as to types or names of oil burners acceptable; size and location of storage tanks; details of thermostat installation, warm air or boiler control, and oil burner safety device, and a statement as to the number of months the contractor will be required to service and inspect the installation without charge.

A guarantee paragraph similar to the following may be used.

Guarantee—The contractor shall guarantee to make good by replacement or repair, any original defects in parts, material or workmanship previously specified or described; provided that this obligation is assumed only in the event that written notification of such alleged defect be given the contractor within a period of one year after said equipment has been installed. (Complete guarantee clause to comply with local conditions and requirements.)



BURNING OIL BY VAPORIZATION METHOD. ABOVE AT LEFT ILLUSTRATES THE PRINCIPLE OF THE "HOT PLATE" FOR VOLATILIZING THE OIL TO PRODUCE A VAPOR. ABOVE AT RIGHT A PRACTICAL APPLICATION OF THE HOT PLATE IN WHICH THE GAS PILOT ALSO HEATS THE VAPORIZING PLATE. A MOTOR-DRIVEN BLOWER INSURES A POSITIVE AIR SUPPLY. BELOW IS SHOWN THE CASTING OF A VAPORIZING BURNER WITH WHICH IS INCORPORATED THE CONTINUOUS-BURNING GAS PILOT AND PLATE-HEATING FLAME.

Reprinted from U. S. Department of Agriculture Circular 405.

The electrical specifications for the building should require that the panel or distributing board be provided with a separate circuit for the use of the contractor installing the oil-burning equipment. This contractor can then extend this circuit to the required position in accordance with regulations governing this portion of his work.

The conflicting claims of the numerous rival manufacturers or dealers make it difficult and con-

fusing to anyone attempting to select oil-heating equipment. The following details cover a few essential points which should be investigated when selecting this equipment:

1. Be sure that the dealer is financially responsible and mechanically competent to properly install and maintain the equipment.
2. The dealer should be located within a reasonable distance from the installation.
3. Be sure that the heating plant is satisfactory in every way and installed according to the best practice. The oil burner cannot correctly perform in a poorly installed heating system.
4. Investigate several burners so as to obtain reliable information as to their mechanical construction, keeping in mind the possibility of having to replace worn parts in the future.
5. Be sure the burner will satisfactorily burn the kind of fuel locally obtainable.
6. Interview a number of owners having the equipment you contemplate specifying.

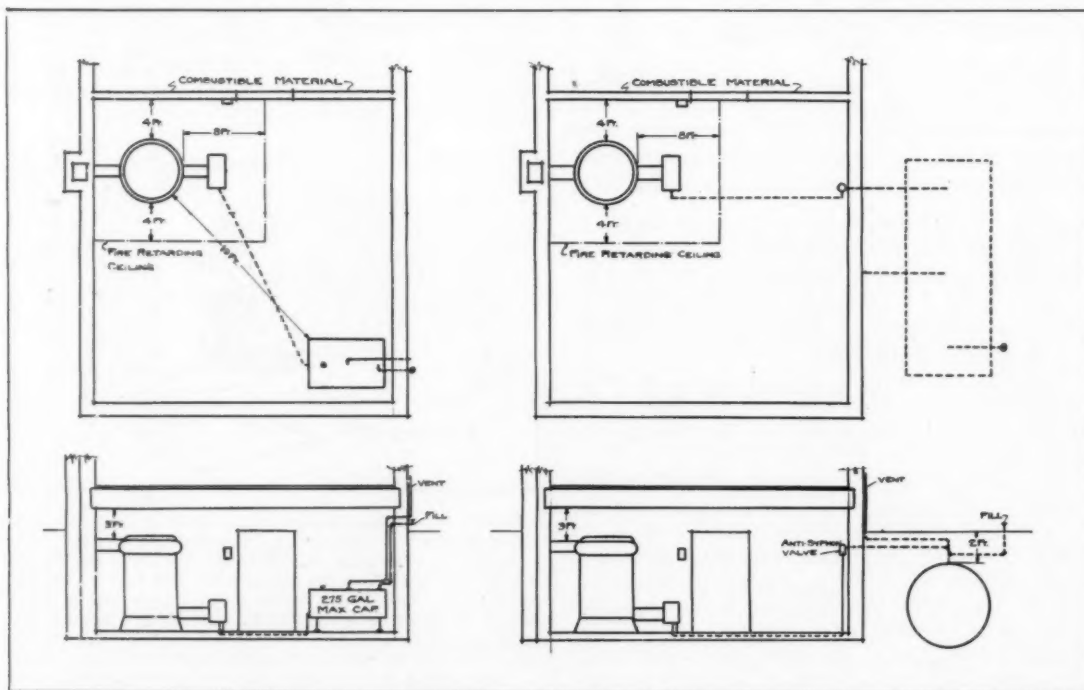
CIRCULARS OF THE BUREAU OF STANDARDS

THE following circulars, published by the U. S. Department of Commerce, Bureau of Standards, can be obtained by addressing the Superintendent of Documents, Government Printing Office, Washington, D. C.

Research Associates at the Bureau of Standards, Circular No. 296, 20 pages, price 10 cents. This circular is issued to acquaint interested persons and organizations with the plan for co-operative research worked out at the Bureau of Standards.

United States Government master specification for Varnish, Shellac, Federal Specification Board Specification No. 376, Circular No. 303, 7 pages, price 5 cents.

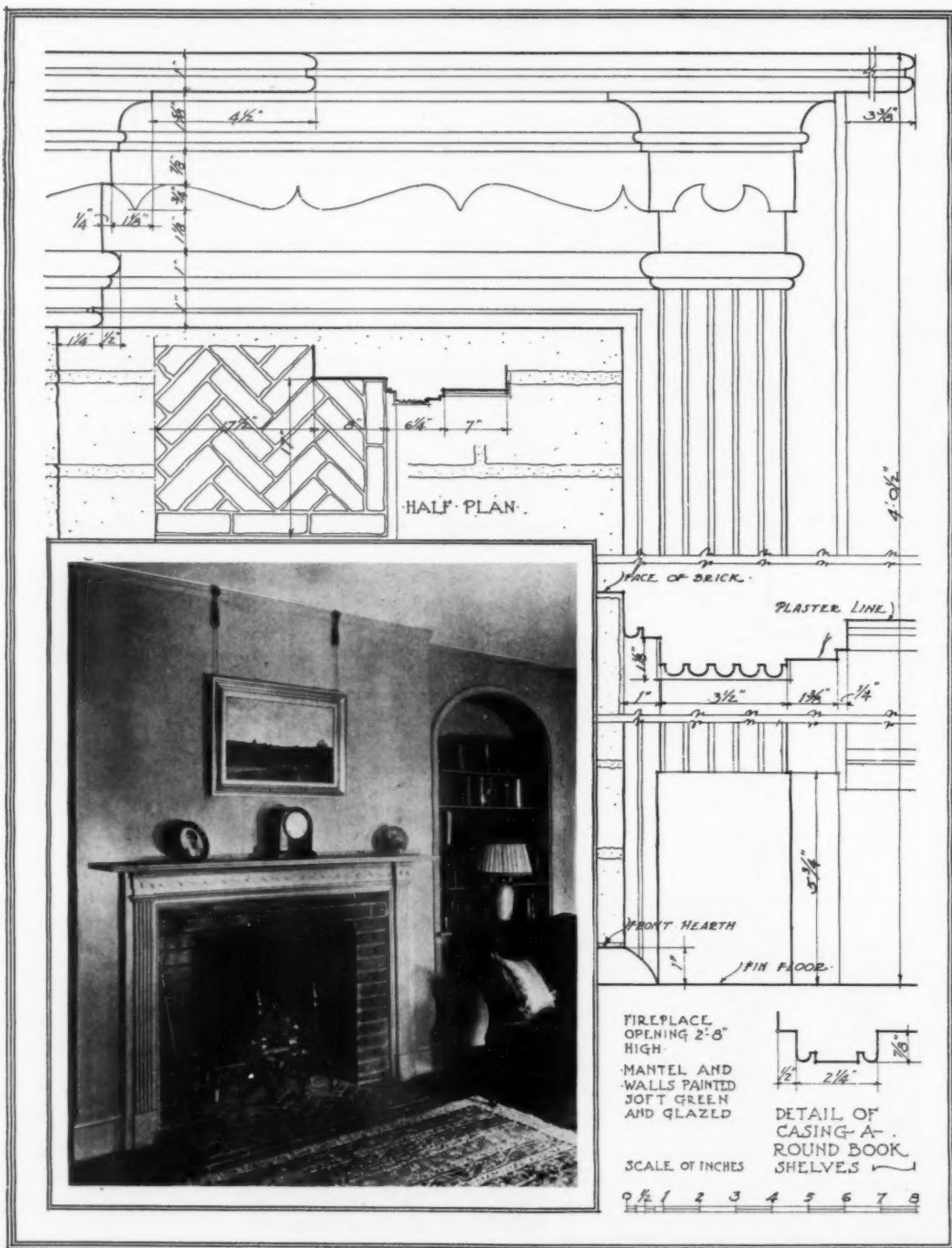
Properties and Manufacture of Concrete Building Units, Circular No. 304, 49 pages, price 20 cents. This circular endeavors to bring out the essential features concerning concrete brick, block and building tile, and to give some information on their manufacture.



DIAGRAMS OF OIL BURNER INSTALLATIONS WITH INSIDE AND OUTSIDE STORAGE TANK CONFORMING TO THE NATIONAL BOARD OF FIRE UNDERWRITERS REQUIREMENTS. MINIMUM DIMENSIONS ARE GIVEN. SMOKE PIPE, IF COVERED WITH 2" TO 4" OF ASBESTIC MAGNESIA LAGGING OR EQUIVALENT, MAY BE BROUGHT TO WITHIN 18" OF THE CEILING. STORAGE TANK VENT MUST BE LOCATED AT LEAST 3'-0" FROM ANY WALL OPENING. STORAGE TANK MUST CONFORM TO N. B. F. U. SPECIFICATIONS. WHERE TANK IS LOCATED BELOW LEVEL OF OIL BURNER, THE ANTI-SYPHON VALVE IS NOT REQUIRED. WHERE GRAVITY FUEL FEED TO BURNER IS REQUIRED AN AUXILIARY INSIDE TANK MAY BE INSTALLED IN CONJUNCTION WITH AN OUTSIDE TANK. FUEL OIL IS TRANSFERRED FROM OUTSIDE TANK TO INSIDE TANK BY MEANS OF AN AUTOMATIC PUMP. IN SOME CASES LOCAL REGULATIONS ADD TO THESE REQUIREMENTS.



ROGER H. BULLARD, ARCHITECT



DETAILS OF MANTEL, HOUSE OF A. V. BARTO, BRONXVILLE, N. Y.

GEORGE ROGER THOMPSON, ARCHITECT



Washington School, Boston, where Heggie-Simplex Boilers effected a 60% fuel saving.

Boston Schools Report Marked Economy with "Heggie-Simplex"

INSTEAD of constant firing from four-thirty in the morning, all day long, the janitor of this Boston School now starts at seven, enjoys from two to three hours off at noon, and shows an average daily saving of 60% in fuel since the installation of Heggie-Simplex Boilers. The ease and readiness with which these boilers raise and maintain steam, make this saving possible. Similar economies are being realized in other Boston Schools where this most modern and highly perfected heating boiler is in use.

Heggie-Simplex Boiler Co., Joliet, Illinois. Representatives in principal cities — telephone and address listed under "Heggie-Simplex Boiler Company."

HEGGIE-SIMPLEX

ELECTRIC-WELDED STEEL HEATING BOILERS

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

YEAR BOOK OF ARCHITECTURAL SCHOOL,
DEPARTMENT OF FINE-ARTS, UNIVERSITY
OF PENNSYLVANIA

FROM a small beginning in 1874, when architecture was first taught at the University of Pennsylvania, the School of Architecture of that University has become the principal unit in the new school of Fine-Arts. Under the uninterrupted leadership of Dean Warren Powers Laird who for nearly forty years has been the moving spirit in the steady advancement of this school of architecture, it has steadily gone forward to its present high rank. Architectural education in this country has undergone various vicissitudes. It has had many critics. It has in its methods undergone revision and readjustments to enable it to keep pace with the many changing phases of architectural practice. But in all these discussions, in which Professor Laird has held an important part, it has survived until today. Architecture as taught at Pennsylvania fulfills the needs of the architectural student and sends him forth equipped in the fullest way to successfully take his place among the profession.

To one whose acquaintance with the Architectural School of the University of Pennsylvania extends over twenty years, it is decidedly interesting to contrast the current finely presented Year Book just to hand, with earlier issues. Nothing can more clearly demonstrate the rational and steady progress of this school than such a comparison.

That architecture shall remain an art and has not degenerated to a mere matter of building construction is largely due to the influence of Dean Laird and other men who have cooperated to promote the best educational standards.

The year book just issued by the architectural division of the School of Fine-Arts of the University of Pennsylvania is an admirable presentation of the student work. It illustrates work of students in architecture in both the introductory and advanced courses. Throughout, the designs selected for illustration comprehensively show the gradual development of the student's approach to the fundamental problems with which he has to deal.

The record of the faculty at Pennsylvania, of which Dean Laird is the head, presents a list of names of men who have successfully engaged in practice and whose work has created standards of the highest type.

Dr. Lewis F. Pilcher, Vice-Dean of the school, combines teaching and administrative qualities of a high order. As professor of Art at Vassar College, State Architect of the State of New York and architectural consultant of the Veterans Bureau, he has in every case received recognition for the high quality of his work. Combined with these professional qualifications, is a personality that will insure respect and friendship of the student body, and thus increase to the highest degree the value of his work in his present field.

INTERNATIONAL FEDERATION OF TRADE AND
TECHNICAL PRESS CONGRESS

THE International Congress of the International Federation of the Trade and Technical Press will be held in Berlin from September 26th to 30th. The German Minister of Economics, Dr. Curtius, will act as honorary chairman. The congress will be opened by a reception of the delegates at the headquarters of the Press Department of the German government. The program includes visits and inspections of various public buildings, printing plants and discussions of problems affecting the Trade and Technical press. In previous years the International Congress has been held in Paris and in Rome.

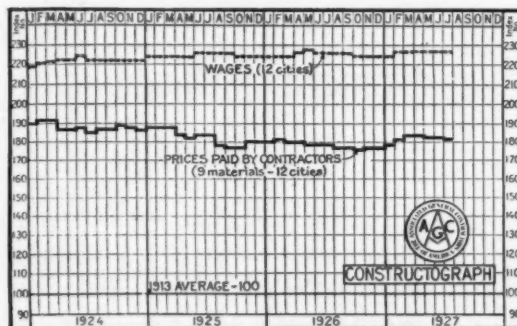
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CONSTRUCTION COSTS DURING JULY

CONSTRUCTION costs declined slightly during July, returning to the level they occupied last February, according to statistics compiled by the Associated General Contractors of America. Since the first of the year, four changes in the direction of the trend of these costs have been noted, increases taking place in February and March, while decreases have occurred in May and July.

The average level of construction costs during the first seven months of 1927 is slightly higher than the corresponding figure for the first seven months of last year.

WAGES AND MATERIAL PRICES

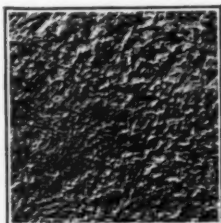


The July decrease is attributed to a decline in prices paid for basic construction materials, slightly lower figures being commanded by concrete aggregates, common brick and hollow tile in several sections of the country.

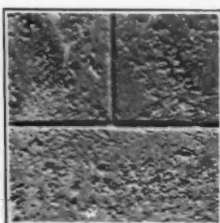
July was the sixth successive month of the year to show no change in the average of wages in the construction industry. This average holds virtually the same position it occupied during the midsummer months of last year.

A scale which places the 1913 average at 100 as its basis shows the average of combined construction costs to be occupying the 199 level. Corresponding figures for the first six months of the year are: January, 197; February, 199; March, 201; April, 201; May, 201; June, 200.

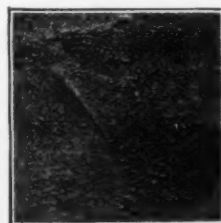
Do You Use Light as Decoration?



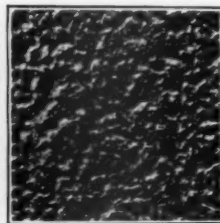
Mediterranean—Heavily brushed in irregular strokes, slightly smoothed.



Stone Finish—Fairly heavy coat, textured, then smoothed and scored.



Colonial Plaster—Medium heavy coat brushed on, textured, then smoothed.



Plain Stipple—Medium coat, textured with sponges or brush.

CRAFTEX is so easily varied in texture and color that every wall in your home can be, in itself, a skilful arrangement of dark and light. Gently undulating surfaces, colored to reflect or absorb light in any degree you choose, reproduce the fine handwork of the old craftsman. Smooth, gleaming textures for the walls of formal rooms recapture the beautiful patina of an ancient fresco. Strongly modeled surfaces, striking in light and shade, enhance the bold designs and colors of Spanish or Italian decorations. For bedrooms, an unlimited range of delightful tones and delicate surfaces invite decorators and home owners alike to create unusually charming interiors.

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CRAFTEX

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Similar index figures covering the cost of materials are January, 179; February, 181; March, 183; April, 183; May, 182; June, 182; July, 181.

The index figure for the average of wages has been 227 during all months of 1927, with the exception of January which carried a mark two points lower.

HOUSE BEAUTIFUL COMPETITION

THE House Beautiful magazine announces its Sixth Annual Cover Competition and Exhibition. Among the awards will be: First Prize of \$500, Special Prize of \$500, Second Prize of \$250, Student Prize and several Honorable Mentions.

A copy of the conditions may be obtained from the

COMPETITION COMMITTEE, THE HOUSE BEAUTIFUL

8 Arlington Street, Boston, Mass.

HOW THE MODERN BUILDING IS KEPT WARM

MANY things besides fuel help to keep modern homes warm in the coldest months. These include seaweed, sugar cane, hair, minerals and wood in other forms than fuel. Instead of installing a furnace that will provide more heat, builders nowadays blanket a house on the inner surface to keep the cold out.

Some builders use a woolly looking material, made of wood with its fibres broken down and rebuilt into a soft, fluffy form; it has the natural insulating efficiency of wood many times multiplied. Another material looks like furniture stuffing, being made of short, matted cattle hair inclosed in sheets of waterproof paper. Or seaweed may take the place of hair. Still another material looks like building board, but is made of sugar cane.

Another insulating material consists of gypsum ground to a fine powder, mixed with water and poured between walls. The addition of water results in the formation of a gas, which expands the mixture to three or four times its original bulk, producing myriads of tiny air cells, each enclosed in a gypsum wall. These air cells give the material its insulating properties. Hair, seaweed and the like possess such air cells naturally, and the value of any of them as an insulator depends upon the number of such air cells in a given area of the covering.

It has been estimated that the use of such blankets as these may mean one-third heat conservation.

ROMAN GALLEYS UNEARTHED

TWO ancient Roman galleys which, it is claimed, have been sunk for almost nineteen centuries in Lake Nemi and have resisted all previous attempts

to recover them are the object of an order from Premier Mussolini who has directed the Minister of Public Instruction to take steps to recover them. It is to be hoped that the Premier's power for accomplishing the impossible will back the enterprise for there is probably no "sunken treasure" of greater interest to archaeologists. These galleys of the Emperor Caligula were no ordinary vessels, built simply for the practical purposes of transportation; they were true floating palaces, conceived and furnished according to the ideas of an age that had fairly gone mad on the subject of luxury and magnificence.

The existence of the vessels has been known since the fifteenth century when fishermen found bronzes and pieces of wood in their nets. So far there has been accumulated considerable information about them; but the two galleys, one of them four hundred and fifty feet long, still lie under thirty feet of water. The decks are found to have been paved with a mosaic of which porphyry and enamel formed a part. There were libraries, marble baths; the bulwarks were cast in bronze; the vast saloons contained many sculptures and, from descriptions of this type of floating villa written in that period, we know that there were beautiful painted walls and ceilings and that vines and fruit trees edged the covered walks.

Attempts to recover these galleys in 1535, 1827 and 1905 failed but the information that has been gathered has served only to stimulate curiosity rather than to satisfy it. One of the methods proposed by modern engineers is to drain the lake by tunneling into the side of the extinct volcano of which the lake is a crater. Previous attempts to lift the vessels have failed because the wood is so rotted that pieces only break away from the hull.—*The International Studio*.

INTERNATIONAL CONGRESS FOR TESTING MATERIALS

THE International Congress for Testing Materials will be held in Amsterdam, Holland, September 12-17, at the University of Amsterdam. The subjects to be treated are divided in three sections: Metals; Cement, Concrete, Stone and Bricks; and Miscellaneous. In each section twenty-seven papers will be presented. Among those who will present papers at the general meetings of the Congress are T. D. Lynch, East Pittsburgh, Pa.; A. Mesnager, Paris; Professor Korber, Dusseldorf, and Dr. Rosenhain, England. Among other activities provided for those attending the Congress are a boat trip to the new Sealocks under construction at the Harbor of Ymuiden, and an opportunity of viewing an exhibition of materials of the Dutch colonies held at the Royal Colonial Institute at Amsterdam. After the Congress the proceedings containing complete papers and a summary of the discussion will be presented in two illustrated volumes.

Constant use means
constant wear



Maybe he used them
to clean his pipe

These veterans of the drafting board "rate" more wound stripes than the beneficiary of a burst of shrapnel. They are the property of Mr. Howard R. Hutchinson of the office of Benjamin W. Morris, Architect, designer of the Cunard Building, New York. These compasses enlisted in the "service" in 1909.

Ball Bearing Butts give
constant wear for life

DEAR Mr. Hutchinson:—Don't you hate to see the materialization of your careful plans become prematurely worn and dilapidated? Take doors, for instance. You know that constant use will cause doors to bind, sag, fail to lock, and eventually necessitate the replacement of the butts.

Except:—when ball-bearing butts are used.

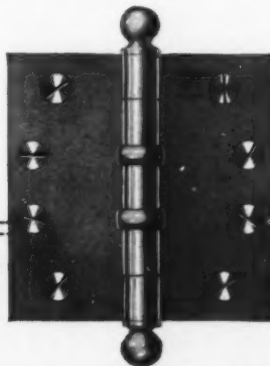
Now when you wear out a pair of compasses, you can go around the corner and buy a new pair at little cost. But when a set of butts wears out, the cost of replacement is far in excess of the cost of Stanley

Ball Bearing Butts, if included in your original installation.

Government tests show that ball-bearing butts will stand up under phenomenally long usage—far in excess of the life of *any* building. By specifying Stanley Ball Bearing Butts you save your client all kinds of trouble as well as a big repair bill at some future time.

Have you a copy of our Architects Manual of Stanley Hardware? You will like the way it is compiled and you will find constant use for the material in it. Send for a copy. Also see Sweet's catalog.

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BOOK NOTES

THE ARCHITECT IN HISTORY
REVIEWED BY C. H. BLACKALL

THE author frankly states that there is no mystery about the purpose of this book. It is an honest attempt to claim for the architect the position in history that is his due and to expose the prevailing fallacies about his work. Whether he has established the position of the architect in history as a whole is to be questioned, but there is no doubt about the presentation of the development of the architectural profession. He shows how the architect has greatly consolidated his position as a professional man, established a code of ethics to govern his professional conduct, has founded institutions and societies to protect his interest and at last has admitted that architecture is a specialized profession for which a great architect must be born with ideals and ambitions beyond mere construction and far beyond the mere earning of a livelihood. He shows also, which is a comfort for the modern day practitioner, that the achievements of the architects in history were due almost entirely to their own ability, ambition and perseverance and that no other profession in the past has offered a more open road to fame. The book deals with the evolution of the architect in Europe generally up to the end of the Middle Ages. It then takes up the Renaissance period in Italy, France and England, but for the 19th century, the scope of the work is confined to England. The amount of labor which is involved in the preparation of a work of this kind means almost the efforts of a lifetime. The material has been well co-ordinated, the illustrations are admirably chosen and are quite illuminating and the whole work is not merely a recitation of which architects have achieved eminence in the past, but is very largely critical, and many personal touches have been added which make the characters seem very real. The writer disposes absolutely of the idea that architects as such did not exist in the mediæval period, or were only master-builders. The evidence of deliberate, co-ordinated thought is so manifest in the Gothic work that whether the guiding spirit be called by one name or another, there certainly was an architect in fact if not in name for all those great buildings. In many cases we know their names, but with the coming of the Renaissance the architect became individualized. It has been generally admitted that the two greatest architects of past time were Mansart and Wren. To this illustrious couple we would add the name of McKim, for the work which our 20th century architect has accomplished compares in every way, and excels very often, even the tremendous amount of work accomplished by his French and English predecessors. It is interesting to note that both Wren and Mansart were astute psychologists. They knew how to seize the oppor-

tunity, to make friends with the mammon of unrighteousness and at times to rise to success over other shoulders, qualities which are quite as manifest in the practice today as in the time of the Louis. Wherein these two preeminently differed from so many of their imitators was they had the ability and the large ideas to back up their golden opportunities. Indeed looking through the pages of this book, one cannot avoid the conclusion that architecture is preeminently an art in which real ability is pretty sure to find recognition and that if a man has the right stuff in him he will always come to the top somehow. Of course there has been no epoch in the world's history quite like the reign of Louis XIV and XV unless it be the period which we are now traversing and of course our perspective does not allow us to judge of this yet, but when we consider that during about the same century there were practicing in France Claude Perrault, Blondel, the two Mansarts, the two Gabriels and Servandoni, not to mention a number of lesser lights, we can appreciate how that period was able to produce such wonderful works, or rather to put it the other way—how that period was blessed with men who were equal to their opportunities.

The book is a very enjoyable one in every way and ought to be read carefully and thoughtfully by the architects of today both as an encouragement for renewed effort and as a restrainer against the feeling that will at times come over us that our profession is not appreciated and much of our labor is in vain. This record shows what a really fine task has fallen to the profession and how well on the whole the opportunities have been met.

The Architect in History. By Martin S. Briggs, F.R.I.B.A.
Published by Oxford University Press, American Branch, New York. Price, \$3.75.

ARCHITECTURAL SCULPTURE OF NEBRASKA STATE CAPITOL

REVIEWED BY ARTHUR T. NORTH

THE title of this book is provocative of speculation. "Architectural sculpture" is an unusual kind of sculpture as we are accustomed to consider sculpture. There is no reason, however, why there should not be an architectural sculpture and it is its beginnings that are now worthy of our study. Sculpture from the most ancient times has been merely an accessory to a building—something that could be taken off and not affect the structure. It was free standing, detached. This applies to the sculpture of the human figure and not to those ornaments which are usually considered as "carving." Sculpture of the human figure should be architectural when it is used in connection with buildings and in being so, it takes on a new characteristic. Being new, it follows that but few architects and sculptors can, as yet, use it in their buildings.

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NEW YORK, N. Y.

This new architectural sculpture has a truly fine exemplification in the new Nebraska State House and for it we are indebted to the late Bertram Grosvenor Goodhue, architect, and Lee Lawrie, sculptor. This building is significant in that it realized "architectural sculpture." It is a remarkable instance of the complete co-operation that can exist between the architect and the sculptor.

The Nebraska State House is monumental in the best sense—plain to severity, it appeals because of its imposing dimensions, and simple dignity. To relieve its severity it was necessary to resort to architectural sculpture. To have made it a placement for one of the orders in the academic manner would have sacrificed the element of sturdy dignity for mere triviality. It was the masterful skill of the architect that placed and fixed the bounds of the sculpture.

On the sides of the great stone buttresses, on either side of the main entrance steps, are the buffalo panels, reminiscent of Assyria but thoroughly American and indigenous to the prairies. Below the spring of the main entrance arch is a sculptured panel of the ox-drawn covered wagon and the pioneers, and above it the ears of corn and buffalo skulls are modeled in an effective frieze. The outer pylons have the national and state coats of arms paneled at their tops; the inner pylons are terminated with figures of Wisdom and Justice, and Power and Mercy. They are a fine conception and possess tremendous power and dignity.

The south front center is pierced with three large arched openings, between and at the sides of which are stone pilasters of large projection which are terminated with sculptured figures. The copings of the end pylons are chamfered and below, growing out of the corners, are great figures of majestic proportions. All of these figures have tremendous strength and vitality and are so placed and modeled that they grow out of and are a very part of the structure. Three spandrel panels of historic incidents complete this portion.

At the corners of the main structure eight sculptured panels are placed in the parapet walls; otherwise the building is severely plain except for the historical names carved under the parapet wall belt-course. The capitals of the columns supporting the imposts of the vaulted vestibule ceiling are unique. They are made up of conventionalized ears of corn, wheat, sunflowers, buffalo heads and acanthus leaves. It is beautifully done and withal native to Nebraska.

No description can give a proper emphasis to the essentialness of architectural sculpture in monumental buildings. A conception of it comes from the

repeated study of the illustrations in this book. They may not satisfy all readers, but they cannot fail to impress them with the fact that this building is marked as an architectural monument whose place in history is fixed and that architectural sculpture in its true application has been achieved.

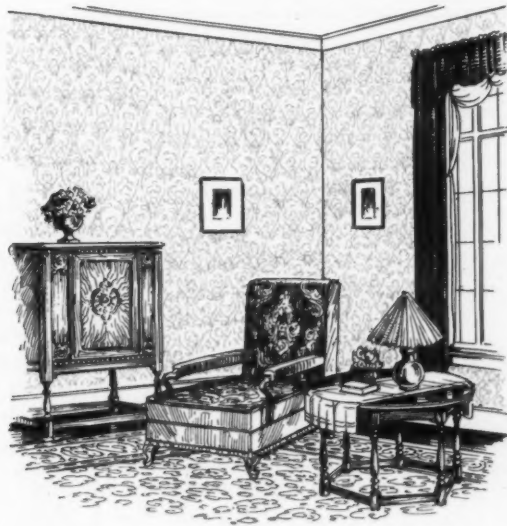
The introduction is written by C. H. Whitaker, describing the genesis of the idea in Goodhue's mind. The sculpture is described by Hartley Burr Alexander and its careful study cannot fail to imbue the reader with a fine respect for the accomplishment of Lee Lawrie, sculptor.

The Architectural Sculpture of the State Capitol at Lincoln, Nebraska. By Charles Harris Whitaker and Hartley Burr Alexander. 12 pages text, 46 pages plates, 10 x 13 in. boards. Published by The Press of The American Institute of Architects, Inc., New York. Price \$10.00.

DOMESTIC GOTHIC OF THE TUDOR PERIOD

ALTHOUGH we have become accustomed to the idea of our buildings being designed to express the character of individual architects, at one time architects were nameless and the buildings were designed to express the character of a people. Domestic Gothic of the Tudor Period, a book written by Sydney E. Castle, F.R.I.B.A., is concerned with the buildings of such a time. The first chapter treats of the spirit of domestic Gothic. The author states that the early buildings of England are wedded in spirit to the countryside. Yet studying the buildings closely we find that they were astute enough to satisfy the vagaries of climate and the stability of local building materials, before considering æsthetic claims. Characteristic sloped roofs may be very beautiful, the author states, but only so in servitude to purpose; windows are primarily intended to provide us with light and ventilation—their beauty follows as the good grammar of the occasion. This is the firm principle of the best that can be found in Tudor. The text suggests the author's complete understanding of his subject and he has given expression to his thoughts so that his knowledge is imparted to the reader. Other chapters deal with the larger house, the smaller house, some Tudor details, and the Tudor window. The text, covering eighty pages, is illustrated with interesting sketches by the author, and is followed by fifty-four full page plates, several of which are reproductions of sketches of various details of the period, the remaining being reproduced from photographs of characteristic Tudor buildings of old England.

Domestic Gothic of the Tudor Period. By Sydney E. Castle, F.R.I.B.A. Eighty pages of text, illustrated, with fifty-four full page plates. Board covers, 7½ x 10 inches. Published by International Casement Company, Inc., Jamestown, N. Y.



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TOPICAL ARCHITECTURE

THE illustration on page one of Part II, Topical Architecture Section, issue of August 20th, was reproduced from a photograph of original paneling salvaged from an old house in England by Charles of London, New York. The illustration on page two was a reproduction of a photograph made in the New York showrooms of Irving Casson—A. H. Davenport Company. This acknowledgment should have been made in the issue in which these illustrations occurred, but was, unfortunately, omitted.

PARIS TO OWN ANOTHER VICTOR HUGO HOUSE

VICTOR HUGO'S Hauteville house, in the island of Guernsey, where the famous poet spent his exile and wrote such of his celebrated works as "Les Misérables," "La Légende des Siècles," "The Man Who Laughs," and "The Toilers of the Sea," has, we learn from press reports, been presented to the City of Paris by his grandchildren, who are the present owners.

The condition of the house remains unchanged since the author left it to return to Paris in 1870 under the Third Republic. Together with the furniture and other contents, the house is estimated to be worth \$100,000. This is the second Victor Hugo house to become a public museum, the other being in the Place des Vosges in Paris. In recognition of this gift the Paris Municipal Council recently gave the family a gold medal in an official ceremony at the Hotel de Ville.

GROWTH OF BUILDING AND LOAN GROUPS

SEVENTY years have passed since the oldest permanent building and loan association in the United States was founded, states the *New York Times*. In this period the movement, launched as a simple co-operative plan for the promotion of home owning, has developed into one of the leading thrift institutions in the country. According to the 1926 figures, there are now 12,800 local building and loan associations in the country, with a membership of 11,275,000 persons and assets of \$6,280,000,000. In 1925, 450,000 American homes, it is estimated, were financed by building and loan associations, which lent a total of about \$1,600,000,000 for such construction.

The story of American building and loan associations goes back considerably further than seventy years. In 1831 a Philadelphia society issued a certain number of shares for a specified period, and when they had reached their par value the association went out of existence. Other similar "terminating" societies followed this quickly in the large Eastern cities, then in the South, and shortly after the Civil War the movement spread to the Middle West, the general form shifting from terminating to serial, then to permanent, with details of organiza-

tion varying in different States. The first period of great growth came from 1880 to 1897.

Pennsylvania has long been the leader in the building and loan association movement. Today it has three times as many associations as any other State and larger total assets. But Ohio's membership of 2,000,000 takes in the largest number of persons. New Jersey is second in number of associations and third in total membership and assets. The number of associations in one State ranges from the high totals of these three States to the six associations in Arizona, the seven in Rhode Island and the nine in Vermont. In total assets Massachusetts is fourth, Illinois fifth and New York sixth. Fifteen States have more than 100 associations each; 17 have more than 100,000 membership each; and 12 have more than \$100,000,000 total assets each.

PERSONALS

Bagg & Newkirk, architects, are now occupying new offices in the Utica Gas & Electric Company Building, 258 Genesee Street, Utica, N. Y., having moved from 255 Genesee Street, same city.

It is announced that Ralph C. Henry and Henry P. Richmond are the successors to the late Guy Lowell, and will practice under the firm name of Henry & Richmond, architects, 12 West Street, Boston, Mass.

Charles H. Higgins, architect, announces the removal of his offices from 19 West Forty-fourth Street to the Architects' Building, 101 Park Avenue, New York City, where he will continue the general practice of architecture.

Preston J. Bradshaw, architect, International Life Building, St. Louis, Mo., has recently opened a branch office at 1011 Lake Michigan Building, Michigan Boulevard and Lake Street, Chicago, Ill. Manufacturers are requested to send catalogs and samples to both offices.

Architects and Building Samples Exhibition, Inc., 213 East Hanover Street, Trenton, N. J., has installed in the architects' library maintained in the exhibition building an A.I.A. filing system for manufacturers' catalogs and would be pleased to receive catalogs with A.I.A. filing indexes printed on them.

Starrett & Van Vleck, architects,—Ernest A. Van Vleck, Oran W. Rice, Ernest Brooks, Frank Gaertner, Herbert M. Hathaway and Edgar L. Kirby,—announce that Edward E. Ashley, Jr., has been admitted to partnership with them and that the business is to be continued under the present firm name, with offices remaining in the Equitable Life Building, 393 Seventh Avenue, New York City.

THE AMERICAN ARCHITECT

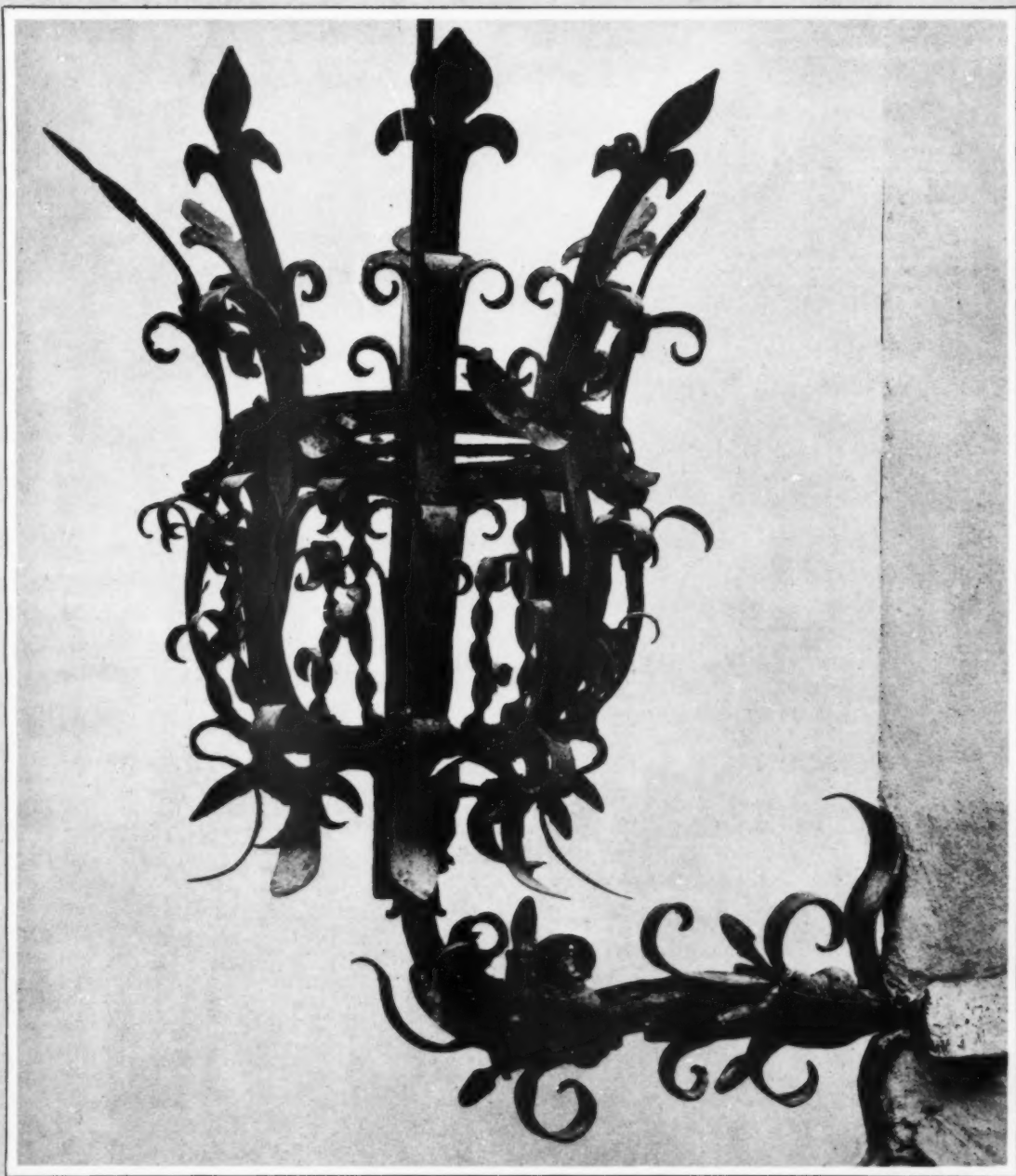
IN TWO PARTS

PART II

SEPTEMBER 5, 1927

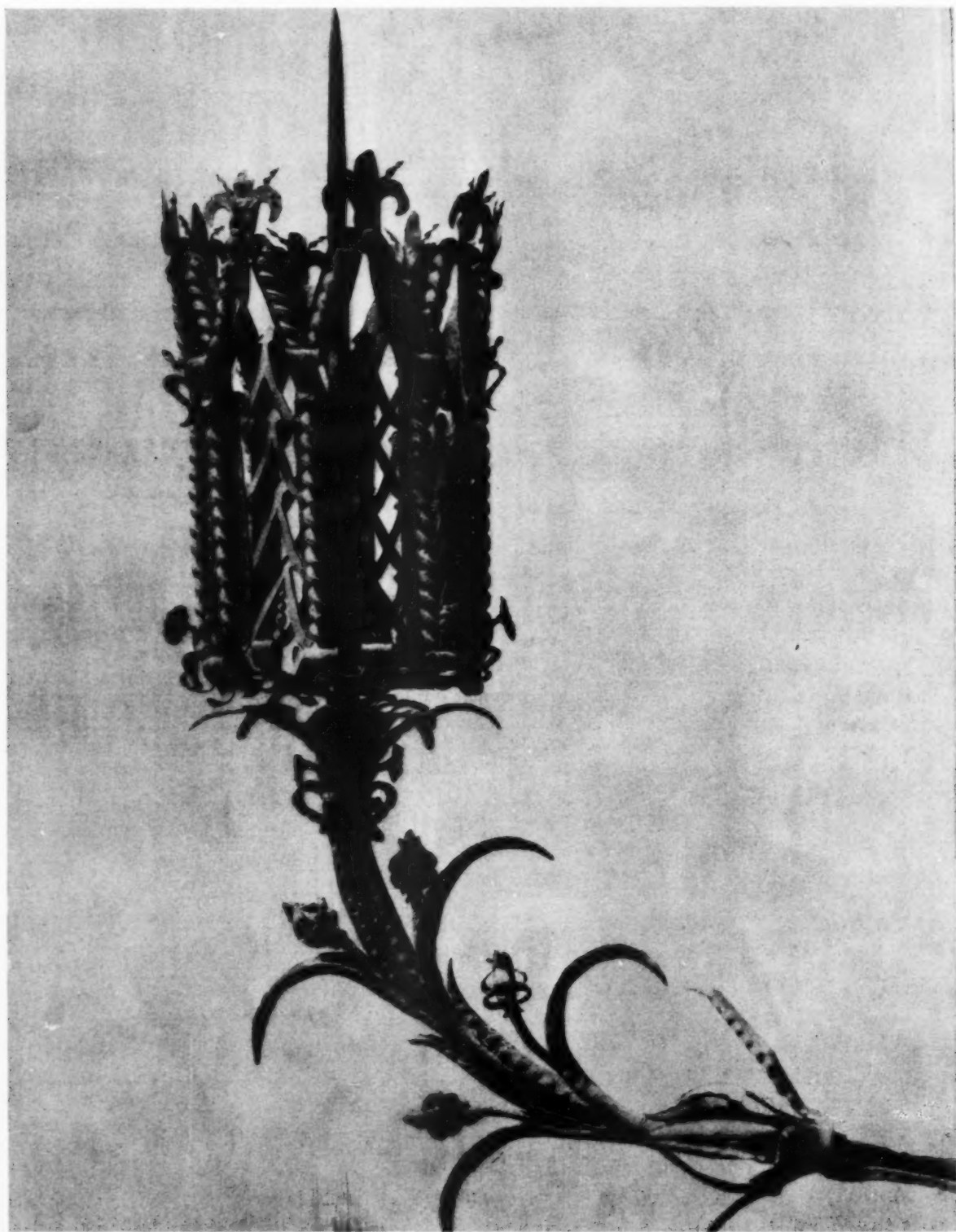
TOPICAL ARCHITECTURE SECTION

ITALIAN WROUGHT IRON LANTERNS



FROM THE PALAZZO BARONI, LUCCA

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



XVI CENTURY LANTERN FROM THE PALAZZO BOCCELLA, LUCCA



WROUGHT IRON LANTERN FROM SIENA



LANTERN AND BRACKET FROM SIENA

THE PUBLISHERS' PAGE

NUMEROUS requests for catalogs of the various manufacturers listed in the Reference List of Business Literature in the advertising section of each issue of *THE AMERICAN ARCHITECT*, testify to the value of the service rendered to our subscribers in this manner. Each catalog is given a number for your convenience in requesting a copy of any catalog listed. While any of these catalogs may be obtained by addressing the manufacturers direct, where a number of booklets are required considerable letter writing may be avoided by forwarding a list of catalogs desired to the Service Department of *THE AMERICAN ARCHITECT*. To facilitate the selection of catalogs, they are grouped by materials in accordance with the standard construction classification of The American Institute of Architects. This arrangement is an added convenience to architects using this system for the filing of producers' literature, since the list and the files can be readily compared to make sure that the files contain the most recent publications of each material group. The Reference List of Business Literature is constantly changing and brings to the attention of our subscribers the most recent literature of the producers of building materials and equipment. We offer the suggestion that subscribers frequently review this section of *THE AMERICAN ARCHITECT*, and make use of the service provided for their convenience.

There is a big movement to preserve rural England, writes a correspondent practicing in London. There has been such a wave of destruction of the fine old cottages that made England England, that a wave of revulsion is passing over the country, due to a most complicated housing situation that affords no remedies.

There is, in a certain degree, a similarly existing condition in this country, but with two distinctly different points of view. Here, the damage being done lies chiefly in the marring of the landscape beauty of the countryside by the injudicious placing of blatant sign boards, vividly colored "filling stations," and the many so-called refreshment booths that line our highways.

In England the artistic loss is becoming permanent. Fine old cottages are being razed and unsightly modern "villas" taking their place. Undoubtedly the English countryside is a valuable asset to the English nation. Like the good art that is everywhere to be seen in Italy, it attracts the attention of tourists. When apathy permits the despoilation of all these things, the loss becomes not only artistic, but largely economic.

These are matters that interest architects everywhere and their discussion is of interest. There will shortly appear some intimate and fully illustrated articles that will discuss this feature of despoilation of the countryside and point out a remedy.

The Sacred Heart Seminary at Detroit, Michigan, Donaldson & Meier, architects, is an unusual group and has been thoughtfully designed and executed. It combines in a series of buildings many novel features of design and plan. It will be very completely illustrated in our issue of October 5th.

The leading article to appear in that issue has been contributed by Brigadier General John Ross Delafield, and describes "Montgomery Place," one of the few remaining early Colonial mansions that border the Hudson River. The restoration of this house was effected by Dwight James Baum, architect.

Samuel Chamberlain's usual breezy contribution, appearing in this issue, is accompanied by some illustrations of Italian farmhouses. These are in Mr. Chamberlain's usual and brilliant manner, and are valuably suggestive as motives for houses of moderate cost.

Mr. Chamberlain's article and sketches to appear in issue of October 20th will relate to a recent sketching tour, during which he visited Angers and Saumur, in the Department of Maine-et-Loire, France. The sketches are of considerable artistic interest and refer particularly to the older and historic sections of these two historic French towns.

Life insurance home office buildings are, as a rule, located in large cities, where ground is valuable. They tower to great heights, as witness the Metropolitan Life Building in New York, and the New York Life Building, now being constructed on the original Madison Square Garden site. But in smaller cities where real estate values are more in reason, the buildings of large corporations spread horizontally and not to excessive heights.

The Massachusetts Mutual Life Insurance group at Springfield, Mass., Kirkham & Parlett, architects, is a dignified example of a home office insurance building. It has many points of interest. It will be illustrated and described in an early issue.

Reference above to Cass Gilbert's New York Life Building, serves to remind us to let our readers know that by special arrangements with the architect, this building will have a complete presentation in *THE AMERICAN ARCHITECT*.

Topical Architecture section should be found in this issue. If by any chance you do not get yours, let us know and we will promptly supply the omission.



GATEWAY OF THE CHATEAU FARM NEAR SIENNA

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

THE AMERICAN ARCHITECT