

THE AMERICAN ARCHITECT

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AN ARCHITECTURAL OASIS

By ALFRED GRANGER, F. A. I. A.

WITHIN the past few years much has been published about the early architecture of Ohio and other middle states. The settlements along the Ohio River and its tributaries sprang into being during the period of the so-called Greek Revival in the early years of the nineteenth century and many fine examples of this type are still standing in Marietta, Chillicothe, Zanesville and Columbus in Ohio, and in Vincennes and Evansville in Indiana; but this type of domestic architecture never really took root because of its inadaptability to the conveniences of domestic life.

The American has always been pre-eminently practical with a sub-conscious sense of beauty, but as he became prosperous he demanded creature comforts in his home and gratified his desire for beauty by demanding it in his churches, schools and institutional buildings. In the past twenty-five years he, or rather his wife, has come to require real beauty in his home, and it is due to this demand that domestic architecture in this country has reached its present high stand-

ard—but that is another story—as Mr. Kipling was so fond of saying.

Almost in the center of Ohio, about midway between Columbus and Cleveland, on the Pennsylvania Railroad, and only five miles from the quaint little city of Mt. Vernon, lies the village

of Gambier, the seat of Kenyon College. I know of no other village in the United States so completely English in character and appearance or more lovely in its natural setting. The story of the selection of this spot for a seat of learning is one of real romance and adventure and it is closely interwoven with the great story of the "winning of the West" for these United States.

That portion of the country now known as the State of Ohio, was before the adoption of the Constitution, almost equally divided territorially between the states of Virginia and Connecticut, the northern half belonging to the latter state and known as "the Western Reserve," which name still clings to it in local parlance. Between 1787, the year of the Constitutional Convention,



THE CROSS COMMEMORATING BISHOP CHASE'S CHOICE OF LOCATION OF KENYON COLLEGE

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and the second war with England in 1812, emigrants from Connecticut had begun to come into the northern portion of the state, while hardy Virginians were establishing settlements along the Ohio River and its tributaries.

After the war of 1812 the tide of emigration from New England, particularly from Connecticut, became so great that many villages and towns in the home state were almost depopulated. At this time the pulpit of Christ Church, Hartford, was occupied by a man who later became famous in the history of Ohio and Illinois. His name was Philander Chase, a native of New Hampshire and a graduate of Dartmouth College. Born of Congregational parents, while at Dartmouth he somehow got hold of an Episcopal Prayer Book, an unusual book to be found in a strictly Congregational college of those days. Young Chase was so profoundly impressed by his study of the Prayer Book that he then and there decided to become an Episcopal minister. At that time there were no theological seminaries in the country so that aspirants to the ministry placed themselves under some established divine and pursued their studies under his direction.

Young Chase was ordained a deacon in 1798 and the first year and a half of his ministry was spent as a missionary in western New York where he came in close contact with the tide of emigration to the West and gained that knowledge of

frontier conditions which proved so invaluable to him in his later work in Ohio and Illinois. From 1799 to 1805 he was rector of Christ Church, Poughkeepsie, where he also taught school to eke out an all too meagre salary. In 1806 he was called to New Orleans where he founded Christ Church and again combined the professions of minister and teacher by establishing a successful school in that city. In 1811 he returned to New England to become rector of Christ Church, Hartford, where he occupied a position of prominence and social importance. He remained in Hartford until 1817 and saw daily the caravans moving toward the alluring West. The sight of hundreds of vigorous young people going into the wilderness to establish homes and rear families of sturdy young Americans deeply stirred the soul of a man so imaginative as Chase. It recalled to him the days of his early youth among the pioneers of New Hampshire and his later experiences in the wilds of western New York.

In 1893 an Episcopal deacon, James Kilbourne, founded the village of Worthington in Franklin County, Ohio, not far from Columbus, the future capital of the state, but not then in existence. Almost the entire population of this village was made up of Connecticut churchmen. These people were clamorous for ordained ministers of their church and having come from Connecticut their special appeal was made to the clergy of their



CROMWELL COTTAGE, THE PRESIDENT'S HOUSE, KENYON COLLEGE—ALFRED GRANGER, ARCHITECT

native state. To Philander Chase, then in his forty-second year, at the height of his physical manhood, this "call of the wild" was emphatically a call from God. He had behind him twenty years' experience of remarkable success in the ministry and had proven himself to be extraordinarily capable, versatile and energetic. All the records of him now in the library at Kenyon College show him to have been a man of magnetic temperament, rare charm of manner and distinguished physical beauty—a born leader and at the same time a man who made bitter enemies because of quickness of temper and impatience of all opposition.

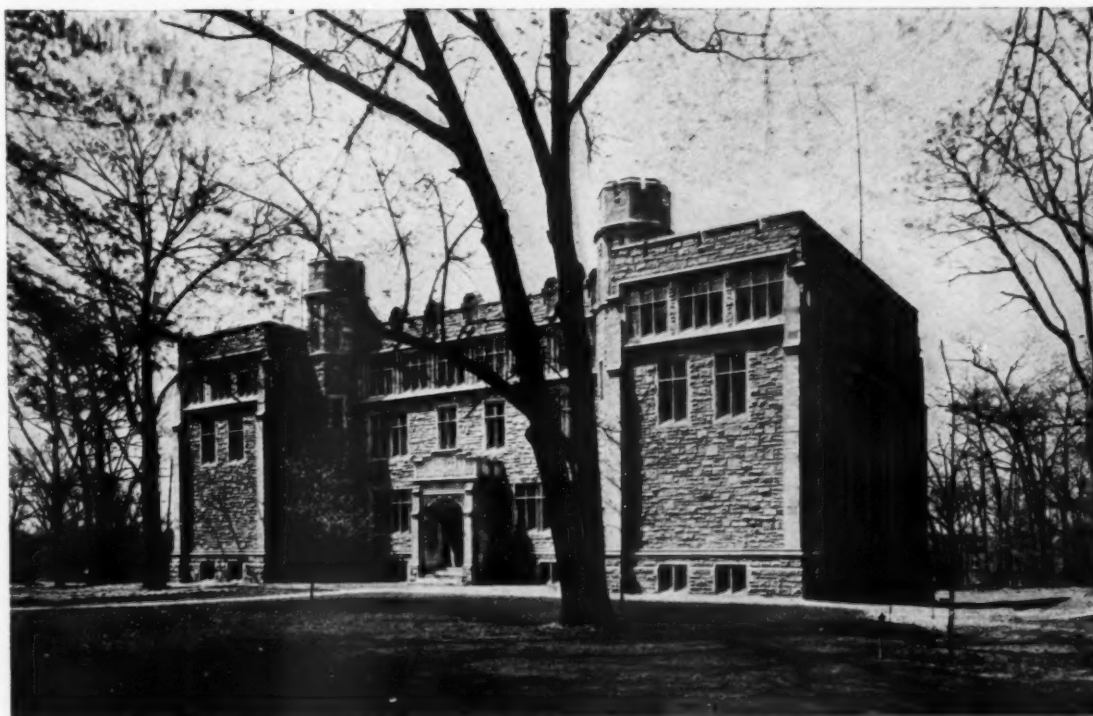
In what he did he felt himself called of God as directly as was Saul of Tarsus on his famous journey to Damascus. This was the man who in 1817 gave up a large and flourishing city parish and a life of ease, comfort and culture to go out to the tiny village of Worthington to take charge of the parish in that village and parishes newly established in Columbus, Delaware and Berkshire. In January, 1818, the Diocese of Ohio was organized and in June of that year Philander Chase was elected first Bishop of Ohio. With his customary energy Bishop Chase at once threw himself into the work of organizing his diocese. Scattered throughout the state were many little parishes where earnest churchmen held services under lay readers. There were no ordained ministers available and the supply in the states along the seaboard

was so small that men were reluctant to leave their work in establishing communities to brave the hardships of the wilderness. Bishop Chase felt that the only way to build up the church in the West was to secure the services of men brought up and educated in the West, and to accomplish this became the fixed purpose of his life. In his "Reminiscences" he tells of what first gave rise to Kenyon College and it is almost like a chapter in the Acts of the Apostles.

One night in June, 1823, he tells of how his son told him of an article which had been published in a number of the *Philadelphia Record*, containing an extract from an English review in the *British Critic*. In this review there was a lengthy account of the work of the Episcopal Church in America, and particularly in Ohio, with special admiration expressed for an address which Bishop Chase had made to the other Bishops appealing for help to found a college and theological seminary in the West. Raising himself from his couch, the Bishop says—"a thought has struck me from Heaven—I will appeal to England for assistance. If from what they have seen, they think kindly of us, when the whole truth is known they will help us."

This was the real beginning of Kenyon College and the creation and upbuilding of what I have called "An Architectural Oasis."

Once convinced of the righteousness of an idea,



MATHER SCIENCE HALL, KENYON COLLEGE—ABRAM GARFIELD, ARCHITECT

not even the opposition of the most powerful Bishop in the American Church, Hobart of New York, could swerve Bishop Chase from his purpose. Carrying with him a few letters of introduction to clergymen in the English Church and one from Henry Clay to Lord Gambier, a retired admiral of the English Navy, Bishop Chase sailed from New York on the packet ship *Orbit* on October 1st, 1823, and landed in Liverpool on November 3rd. From there he proceeded at once to Manchester to visit an old friend and college mate, Mr. Thomas Wiggin, who had married and settled in England. Here he learned that Bishop Hobart, who was interested in the upbuilding of the General Theological Seminary recently established in New York City, had preceded him and was actively engaged in prejudicing the English clergy against his scheme. The situation appeared hopeless, but

the doughty Bishop had infinite faith and his hope lay in Lord Gambier. At first this gentleman was courteous, but lukewarm. However, after reading the strong endorsement of his friend Henry Clay, Lord Gambier invited the Bishop to visit him at his country estate, listened to his story and became his strong friend and supporter.

At the suggestion of Lord Gambier the Bishop drew up a thesis setting forth the needs of the church west of the Allegheny Mountains and the necessity of educating young men native to this region to carry on God's work. He explained the costs and difficulties of travel which made it impossible to send these young men to New York and pointed out that for the very few who could go so far from home to receive their education, the temptation to remain in the East where the need of clergymen was equally great and the conditions



LEONARD HALL, KENYON COLLEGE—ABRAM GARFIELD, ARCHITECT

of living so infinitely preferable, was almost overpowering. In this thesis no mention was made of Bishop Hobart or his opposition, but it was distinctly stated that the proposed institution would in no way conflict with the work of the newly founded General Theological Seminary because there was great need for both and that they would work in complete harmony inspired by the one ambition to carry on the work of the Church in America which was the legitimate child of the great Church of England.

Through the aid of Lord Gambier and others of his class and circle to whom Bishop Chase was introduced, this pamphlet had a large circulation and won hearty support. Wherever the Bishop went his majestic presence and charming manners won him instant friends in the highest circles of the church and of society, and the names of such

generous subscribers as Lords Kenyon, Gambier, Bexley and Lady Rosse are commemorated in the institutions and the village which he later founded.

The Bishop sailed for home on July 17, 1824, by the same ship on which he had embarked on his almost hopeless quest a little less than ten months before. The impossible had been accomplished and his dream was to come true.

When talking with his English friends, the first idea had been to locate the proposed college and seminary at Worthington, Ohio, and for this purpose Bishop Chase had dedicated his own farm as a surety of the honesty of his purpose, but in the deed of gift he had made provision for establishing the school elsewhere should the Diocesan Convention prefer a different location.

Bishop Chase was a large man both physically and mentally and he was endowed with almost



BEXLEY HALL, KENYON COLLEGE—HENRY ROBERTS, ARCHITECT

prophetic vision of the future growth of Ohio and of the Episcopal Church in the West. He dreamed of an institution where young men would be soundly instructed in Christian principles and in the classics as well as the study of those sciences which were rapidly becoming so alluring to the American mind. He felt that such an institution should be remote from the temptation of cities and towns and should be surrounded with natural beauties, and he recommended to the Diocesan Convention to make haste slowly in choosing a permanent location. Many neighboring towns were offering sites and buildings and money in the hope of having the seminary established within their borders, but these offers were courteously declined because of the Bishop's opposition to town influences upon the minds and lives of prospective students.

Pending the determination of a permanent location the Bishop started his school in Worthington in 1824. He had, previous to this, built a fine spacious house which is still standing, and this was the first home of Kenyon College. Around this mansion house he built four temporary structures of unhewn logs, one of which was the dining room adjacent to the kitchen of the main house; another contained a large room which served the double purpose of chapel and school room, the other two providing living quarters for students.

On the twenty-first of July, 1825, the Bishop held services in the village of Mt. Vernon, the county seat of Knox County. On the following day he took a ride in the company of Henry B. Curtis, a young lawyer, and several other gentlemen which proved to be one of the epochal events of his life. Their road lay through a beautiful valley following the little Kokosing River until halted by the abrupt ascent of what is now known as "College Hill." Mr. Curtis pointed out to the Bishop the elevation to their right and the beauty of the surroundings and stated that at the top of the hill was a plain of considerable extent. The Bishop suggested to Mr. Curtis that they climb to the top of the hill to see how it looked. The slope was thickly set with an undergrowth of oak bushes interlaced with wild grapevines. About half way up they were compelled to dismount and proceed the rest of the way on foot, emerging on top of the hill almost where "Old Kenyon" now stands. Today a beautiful Celtic cross marks the exact location of the spot where the Bishop stood when he made his momentous choice. Writing of this at a later date, Mr. Curtis says: "The heavy timber that had once covered the crown of the hill had principally, many years before, been prostrated by a storm or otherwise destroyed so that, excepting a more stunted growth of bush than we had just come through, the place on top was comparatively open and free from obstruction to the view. Passing a little further northward the whole panorama

of the beautiful valleys lay at our feet, the undulating line and varying surfaces of the distant hills, eastward, southward and westward, with the windings of the river, all were brought into view and presented a scene and landscape of unsurpassed loveliness and beauty. It certainly so appeared to me then and so it seemed to strike our good Bishop. Standing upon the trunk of an old fallen oak and permitting his eye to pass around the horizon and take in the whole prospect, he expressed his delight and satisfaction in the brief but significant expression—"Well, this will do."

Thus was chosen the location of the first church college and seminary to be erected in the United States beyond the boundaries of the original thirteen colonies. Later in the eighteen forties Bayard Taylor, in one of his books of travel, describes the view from the portico of Rosse Hall as being unsurpassed in pastoral loveliness by any view that he had ever seen.

Aside from his appreciation of educational values, Bishop Chase had also a keen feeling for the beauty of architecture. During his stay in England he had visited Oxford as well as many of the English cathedrals and churches and had "caught" the underlying spirit of English Gothic. In his visits to Washington to secure Congressional aid for his institution he came into personal contact with the prominent men and women in the National Capital, among them Charles Bulfinch, who was at that time at work on his great dome, having completed the White House.

Determined that his western college should be inferior in beauty to none then standing in America, after he had secured the needed property and the money to begin his scheme, the Bishop would have none other than Bulfinch design his college building. Up to that time this great architect had been working in the classic style, but he must have imbibed from his talks with the Bishop some of the latter's preference for Gothic architecture, for his original drawings, from which the first building was erected, so lovingly known to both alumni and students as "Old Kenyon," call for a massive building with solid stone walls over four feet thick with a central spire and gables and pinnacles. The building is ruggedly simple, depending for its stately beauty wholly upon proportion. The design consists of a central pavilion with two wings. This central pavilion is divided into nine bays with pointed arches, the arcades being filled with three stories of windows; there is not an inch of ornament on the entire facade, but standing as it does at the south end of a walk a mile long and beautifully arched with magnificent trees, Old Kenyon presents a picture of simple dignity and beauty which is hard to describe. To every alumnus of the college who returns from time to time to visit his Alma Mater, the first sight of this majestic building gives an undescrivable thrill.

It is quite possible that Bishop Chase must have secured the help of Bulfinch in laying out the plan not only of the college park, but of the village which he named after his friend and patron, Lord Gambier, just as the college itself was named for Lord Kenyon whose grandson, the present holder of the title, visited Gambier in 1924 to take part in the Centennial celebration of the founding of the college.

The plan is as simple as that of Williamsburg, the first capital of Virginia, which is accredited to Sir Christopher Wren. The main feature of this plan is the "Middle Walk" which stretches one mile in length from "Old Kenyon" to Bexley Hall, the seat of the Theological Seminary, which stands in a park of its own at the north end of the village. At about the center of its length, half a mile from Old Kenyon, Wiggin Street, named for the college mate who so aided Bishop Chase on his arrival in England, crosses the middle walk at right angles and becomes the northern boundary of College Park. The entrance to this park is marked by two massive square pillars rugged in their simplicity.

From the college gates to Bexley Hall stretches Chase Avenue, the principal street in the village, about two hundred feet in width, divided in the

center by the Middle Walk heavily arched with trees. Bishop Chase may have been inspired by the writers of the Federal Constitution in so separating his college from his seminary. At any rate he placed them at the opposite ends of the plateau upon which his village was located.

Bexley Hall, which was built in 1839 from the design of Henry Roberts, a noted English architect and friend of Lord Bexley, the donor of the building, is an exquisite structure of brick and stone in English Gothic of the type of St. John's College, Cambridge, England, and is fully its equal in beauty. This building contains a morning chapel and class rooms on the first floor with rooms for students on the two upper floors. Immediately north of it and connected with it by an "ornamental Tudor arch" stands Colburn Hall, the theological library, designed by the late C. F. Schweinfurth of Cleveland, in the same style as Bexley. Standing in the center of a park of ancient trees with ivy clinging to its walls and hanging from its battlements, Bexley Hall is as beautiful an example of Tudor Gothic as is to be found today in America.

Besides "Old Kenyon" which I have already described and which is probably the first example of what we now proudly call "American Architecture," an architecture based upon a logical ex-



ASCENSION HALL, KENYON COLLEGE—W. TINSLEY, ARCHITECT

pression of the plan and a truthful use of local materials, there are in the College Park on either side of the Middle Walk other buildings of real architectural beauty. All of these buildings are of stone, all honestly and solidly built, all designed by distinguished architects of their day and all in the Gothic style except the gymnasium, named for Lady Rosse and erected in the years between 1834 and 1845, the length of this period of construction being caused by lack of ready money. This building, a massive structure with walls almost as thick as Old Kenyon, is in the form of a rectangular temple of the Ionic order, and standing almost in the center of the Park on the west side of the walk gives the same charm to the college group as does the facade of Queen's College to the Gothic High Street of Oxford.

Ascension Hall on the east side of the walk, south of Rosse Hall and directly opposite the beautiful new Mather Hall of Science, the work of Abram Garfield of Cleveland, is an outstanding example of early English Gothic. This building, which houses the stately halls of the two literary societies, as well as class rooms and laboratories, was designed by W. Tinsley, a noted New York architect of his day, and was erected in 1859 from funds donated by the Church of the Ascension of New York City. Besides these there is the beautiful college chapel of the Holy Spirit, designed by Gordon Lloyd of Detroit, a cruciform structure, beautifully proportioned and containing some rarely fine woodwork. Two new dormitories, built within the past twenty years, Hanna Hall, the

gift of Senator Mark Hanna and designed by C. F. Schweinfurth, and Leonard Hall, designed by Abram Garfield, almost complete the architectural group. One more building is sadly needed to make this group one of the most notably beautiful groups in the United States and that is an adequate Union or Commons building. The site for this building has been selected, and plans are under way to secure money for its erection, which the Alumni hope may be completed in the very near future.

Besides these monumental buildings there are located in the Park the President's house, a handsome stone structure, and several attractive faculty buildings. Visiting Gambier in June, after an absence of many years, its beauty took hold of me afresh though I had loved it in my college days. There are too few spots left in this hustling, bustling country of ours in which one can drink in the beauty of both the present and the past, renew allegiance to the ideals and traditions of our fathers and at the same time feel hopeful for the youth of the future. Here in this lovely English village is an institution which, under the wise guidance of its most able president, Rev. William F. Peirce, the attendance has been limited to two hundred and fifty, where the highest traditions of scholarship have been maintained for over a hundred years.

In this little village hidden away in central Ohio, some of the greatest American statesmen received their education, and here in an oasis of true architectural beauty, hundreds yet unborn will go forth to uphold the standards of Anglo Saxon faith and liberty upon which this nation was founded.



"OLD KENYON," KENYON COLLEGE—CHARLES BULFINCH, ARCHITECT



BROADWAY IN THE COTSWOLDS

NOTES ON A FLAWLESS ENGLISH VILLAGE

By SAMUEL CHAMBERLAIN

Sketches by the Author

IT is only natural, when pondering a fruitful place to spend a Thursday to Tuesday week-end in the English countryside, that one should be drawn quite irresistibly to Broadway. Its charms have been heralded in so many places, especially by wandering architects, that one feels a keen curiosity to gaze upon its famous avenue of stone houses, to sample the celebrated hospitality of its 300-year old hostelry. Broadway isn't exactly what you would call unfrequented. It seems to get more than its share of charabancs loaded with visitors seeing "the Shakespeare country." The town

stationer informs me that he has "sowld more than fifty thousand powst cards this season." So you can judge. But, after the tourists have faded for the day, leaving the village to pursue its peaceful way at twilight, nothing remains to mar its soft charm, not even a filling station or a bogus antique shop. Broadway has the blessed and infinitely rare virtue of being entirely free of artifice. It becomes a serene and sleepy Old World town, miraculously preserved from the assaults of rainy centuries.

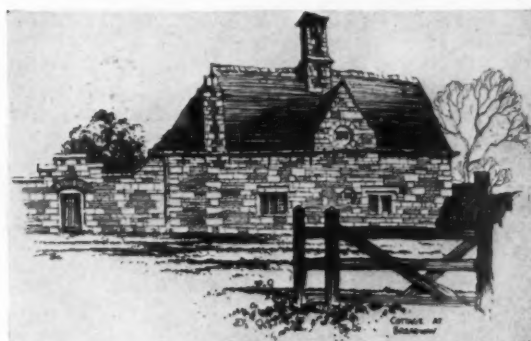
It was with the humility of a late arrival that this plodding correspondent shuffled up the half



SHOPS ON THE VILLAGE GREEN, BROADWAY

mile of road which separates Broadway from its railroad station. The town was shrouded in plump, chrome-colored trees, with quaintly modelled contours like those in an old water color by John Sell Cotman. A squarish spire made a cinnamon silhouette against the misty lavender of the horizon. Wisps of smoke floated from those ornate old chimney tops which managed to poke their necks above the girdle of autumnal foliage.

A turn in the road brought me abruptly to the triangular village green, a gracious plot of shaggy



COTTAGE AT BROADWAY

green, strewn with paths and surrounded by sedate old houses. On one side was the Swan Hotel, whose expectant host stood in the doorway, eyeing me and my sagging suitcase appraisingly. Quite as the unimaginative inn-keepers in France prefer a white horse or a golden lion as a trade name, their confreres in England seem to favor a goat, a swan or a boar. Beyond was a string of closely packed cottages, with stone dormers and assertive chimneys, plastered with signs of Tea Shoppes. The "shoppe" vice, it will be noted, is also rampant in the land of its origin. Their many-paned windows were gorged with gaudy cakes and chocolate, with patent dried soups and pastry powder, "enough to make twelve delightful cakies." A row of hitching posts sprouted up along the sidewalk, supporting several motorcycles. And nary a nag in sight. One store was emblazoned with the solemn words: "Golf Clubs, Petrol, Wash Tubs," reminding me of an American sequel, with a more significant sequence, which appeared in Seattle: "Tennis Racquets, Hammocks, Baby Carriages."

In the middle of the green is a simple cross on a slender shaft of stone, a serene and eloquent memorial to the villagers killed in the war. Beyond this is an almost perfect bit of Cotswold cottage architecture, a glorious old veteran with a hysterical roof line. It is built entirely of warm buff stone, save for one wing which is propped up by a few ponderous beams. It looks rather forlorn just now. Its casement windows sag with lead, and with age. Weeds have sprung up between the flagstones, and

the lawn has grown into an unkempt jungle. The hedge is ragged. Ivy and brilliant red vines run riot over the walls. On the oak gate is a rather tragic "For Sale" sign. Ah, for the means to land this prize and to enjoy the experience of putting it in order and furnishing it! And then spending the Winters on the Riviera. The sketch on the title page fails to do it justice, for this is really one of the choicest old houses in the Cotswolds. If some discerning person has not snapped it up already, it might pay someone with a penchant for such exhilaration to hop the next boat. There is no extra charge for this service, and no gratuities have been received from the renting agent.

But the village green is merely the opening wedge to a long avenue of astonishingly pure gems of domestic architecture. Broadway is a one-street town. One feels tempted to make the obvious and quite ludicrous comparison with another Broadway whose enormity would dwarf this placid thoroughfare to nothingness, and whose ugliness would only be a grotesque contrast to the unblemished dignity of this gentle street. In the uninterrupted string of structures, most of them dating from the late XVIth or early XVIIth century, are many superb manors, reminders of the prosperous days when Cotswold wool was sought all over Europe. Wealth poured in upon the wool traders, enabling them to build these solid mansions in their villages. There is a post office which recalls Pickwickian chromos, a hostelry which needs only a pack of hounds and a few red-coated huntsmen on



DETAIL OF AN OLD COTTAGE, BROADWAY

horseback to have all the atmosphere of an old print, a village pub with grape and leaf designs worked out on the pipe heads. And an incredible string of cottages, each with a touch of quaintness quite its own. Hand looms click merrily away in many of them. Well-groomed hedges or yew trees protect their narrow front strips of garden. Sometimes a white picket fence serves instead. Always on the other side is a riot of flowers, as though a

thousand packets of seeds had been gaily tossed on the soil. The street abounds in faded oak doors, studded with handsome old hardware, and with miniature attic windows which are a perpetual joy, from the outside.

The color of the stone is usually a well-baked brown ochre, strangely like some of the stone one finds in Northern Spain. It glows with a rare and fleeting beauty for a few enchanted moments at the end of an Autumn day, when the sun sets rose red behind a gathering haze. There is a smattering of timberwork in Broadway, and a few surfaces are faced with coarse clapboards, but the use of stone is almost universal. The roofs are covered with a thick, rocky slate, graduated in scale, quite as you find it on the best steel-framed college dormitories and club houses in America. Occasionally one sees some dark, tomato-soup red tiles on a roof, and the effect is not inharmonious. Many of the leaded window panes are pale green and lavender, in the best Beacon Hill manner, having acquired the tonality quite honestly after two or three centuries of exposure to English weather. Many of the more



THATCHED COTTAGE, BROADWAY

pretentious houses in Broadway have been taken over by appreciative lovers of antiquity, and one notes an abnormal number of Rolls Royces and Daimlers belonging to retired urbanites who have adopted Broadway as a home.

Not that the rural touch has disappeared. Far from it. A trampish gentleman roams about the village with garlands of dried onions hanging from his shoulders. A bent old party, with white nut-ton chops and a drop of dew on the end of his nose, scours the green with a forked stick, collecting the day's scanty supply of rubbish. Another doddering octogenarian makes a painful progress up the street with two baskets of flowers under his arms, bestowing a complimentary copy on every baby carriage he meets. An enormous sow ambles by, followed by a scampering litter. A groom comes across the dewy turf, leading two restless thoroughbreds, impatient for the morning gallop

over the hills. The picturesque carts of country squires come in and hitch to the fence posts in the morning, but the miniature English motors seem to be supplanting them. Most of the squires come in on balloon tires. As sporting events in the village, I noted a Whist Drive by the Broadway Boy



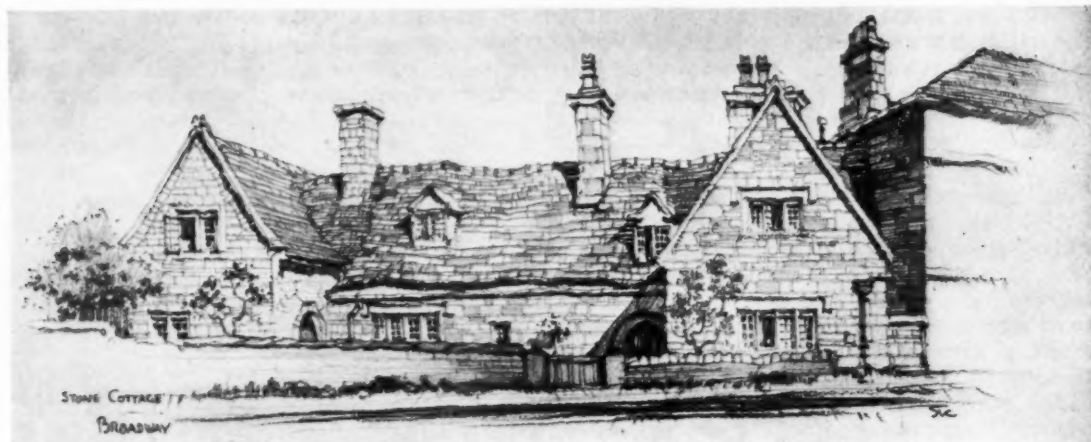
THE COOPERS ARMS

Scouts, a Fancy Dress Contest in which the winner went dressed as a Tea Cosy, and a Bulb Competition by the Ladies' Club, each member being permitted to submit a pot or bowl of hyacinths. So the rural atmosphere has not vanished. Clusters of horseshoes on many of the doorways remind one that some of the old superstitions still survive. Many of the male inhabitants would refuse to kill a pig in the waning of the moon, while the women will curtsy and turn all the coins in their pockets if they happen to see a new moon through glass. More than one confident dame claims to be able to cure warts.



OLD FRAME HOUSE, COBHAM

Space does not permit a fitting description of "The Lygon Arms," one of the stateliest and most remarkable hostleries in England. It is more than an inn. It is an institution, being enlarged to include a museum, a master work shop and a furniture factory. Beautiful examples of modern glass and metal work, of weaving and cabinet making, come forth from here, to find their way into appreciative homes all over England. The only un-



STONE COTTAGE, BROADWAY

aesthetic note I could detect was the adjacent butcher shop, which obviously does its own slaughtering. The infernal shrieking, squealing and wheezing of expiring pigs mingle with the carefree whistling of contented craftsmen.

The ancient village of Broadway, according to the conversational postman with his coal scuttle cap, ran along a deserted road at right angles to the present town. Every bend in this highway forms a picture, a lilting composition of hedges and hills, massive trees and a broad ribbon of blue road. Certainly a tonic to the eye and a balm to the frazzled spirits. One wants to shout madly, tear off the white collar and become a countryman for life. Of course, when the dull, penetrating Winter sets in, and a cheerless black damp settles upon everything at four in the afternoon, this attitude is apt to change. One is liable to have fond visions of a steam radiator or a musical comedy.

The road runs along for a mile before the square tower of Broadway's original parish church comes into view, encircled by trees of overwhelming grandeur. Just why this thing of haunting beauty was built in an isolated meadow, so far from the parishioners, seems to be something of a mystery. Hedges of closely trimmed holly surround it in places, sparkling with flashes of red berries. Its graveyard is filled with whimsical tombstones, one of which is rather unique. It is the tablet of the village barber, encrusted with scissors, razor, curling iron, comb and quill pen (for he was the village banker as well), intermingled with moss-grown angels.

This tranquil spot, lulled by sighing oaks, is probably the most ineffably beautiful thing in Broadway. Small wonder that one feels dejected to rattle back to a London hubbub, a thickening fog and the ugliness of Victorian architecture.

THE NEW AND THE OLD

THOUGH we should welcome change when it is good, and not be compelled by hide-bound experiences when we are moving through uncharted seas and toward unknown destinations, it is not a bad thing to have the experience of the past as pilot in our voyaging, in the opinion of *The Builder*, London. And this is sometimes forgotten in the art of painting. Painting is much more than a craft; it is an interpretation of life and nature. And when it leaves its nearness and dependence on these in pursuit of an absolute, from which their restraint and inspiration are absent, it tends to flounder in excessive individualism and subjectiveness, however well intended. We may sympathize with the desire to realize new conceptions, but the old ones have still much to tell us in helping us to achieve them, and the wholesale rejection of the

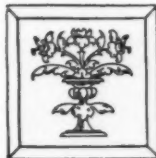
past is not the way to it. In all our seeking it is best to keep our feet firmly on the ground, and some of our young painters have their heads in the clouds.

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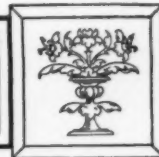
ENGLISH LANDMARK MOVED EIGHTY MILES

ON the outskirts of Epping Forest, near Chigwell, England, there stands a big house, 600 years old. But it has stood there only a brief period.

The remarkable old house, built in the fourteenth century in Bildeston, Suffolk, has recently been moved eighty miles to its present site. It was demolished and removed in pieces, more than a year having been required for the task. One hundred motor truck loads were needed to effect the removal. Some of the fine old oak beams weighed as much as a ton.



EDITORIAL COMMENT



ARCHITECTS appreciate, perhaps, better than anyone else that certain economic conditions which are imposed upon them by clients materially hinder the progress of architecture in this country. This is especially true in regard to the design of tall buildings erected in the metropolitan districts where land values are high and assessments heavy. The report of a committee which has been investigating the architecture of modern buildings in New York states that the newer skyscrapers and other buildings of the city have been much criticized of late as indicating little effort at æsthetic design. Charles Henry Cheney, consultant for the National Conference on City Planning, who has effected architectural control for several cities and is aiding the People's League of New York in its work along this line in that city, states that only twelve per cent of New York City's buildings have received careful architectural treatment, and as property values are closely related to the general appearance of the neighborhood and its buildings, the loss of assessed property valuation with its taxation and utility possibilities has been enormous. The solution would seem to lie in the very thing that the People's League of New York is aiming to do. They have organized a Committee on Architectural Control whose object is to effect the regulation of building design in New York City and its suburbs. It claims that if the great architects and engineers which this city is producing are given opportunity to lend their genius to the design of the city as a whole, in a few years New York would have an essential beauty such as no city has yet created. Any city, in fact, may benefit by a similar control of its architecture. By accepting the judgment of the committee, on which all the necessary components for such development would be represented, a more definite knowledge and a greater appreciation of beauty on the part of the public would surely be effected.

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WHILE air rights have, in the past, engaged the attention of various parties interested to some extent, the subject is one that promises to be given greater consideration in the future and will without question exert a marked influence on building conditions. In part at least air rights parallel the old question of water rights. Air rights, however, include the right to navigate the air by airplanes and other craft, the establishing of airports, and the question of the use by one party of the area on or

below the surface of the earth for one purpose and that above the surface or other level for another purpose. The latter question may involve the use of land rights by one owner and air rights by others and possibly devoting these rights to entirely different purposes. The question will most frequently arise in the congested portions of cities and in conjunction with the railroads.

The importance of the air rights question to the building industry has recently been demonstrated in Chicago. For several months the sale of certain air rights has been pending before the Illinois Commerce Commission. The Commission has recently approved the sale of these rights which will enable Marshall Field & Company to erect a \$15,000,000 wholesale store and warehouse over the Chicago and Northwestern Railroad tracks and the *Chicago Daily News* to construct a \$10,000,000 building over the tracks of the Union Station Company. This action by the Commission opens up a possible field for at least a half billion dollars' worth of building projects and probably means that building conditions in Chicago next year, instead of being "fair," will be "good." Precedent thus established will pave the way for the much discussed development above the down-town freight yard of the Illinois Central System. In Chicago the railroads occupy some of the choicest down-town building locations and the sale of air rights over the property of the railroads is certain to have an important place in the future development of that portion of the city.

The use of the air above railroads in the heart of large cities is by no means new as we gauge time today. In Pittsburgh the Pennsylvania Railroad makes use of a tunnel and has sold the property above it as unencumbered real estate. In Boston the air rights above a steam railroad are utilized. Smoke and gases are removed through ducts and ventilators. It is understood that a similar system will be used in conjunction with the *Chicago Daily News* building. The development of one of the finest streets in New York, Park Avenue, has been made possible by the utilization of air rights. In the same city we find hotels, office buildings, an exposition building, apartments, clubs and a post office, all built on property used jointly by the railroads. In Philadelphia, the building occupied by the *Philadelphia Enquirer*, built over the tracks of the Philadelphia and Reading Railroad, may also be cited as a recent example. There are probably many others that might be included, but the above suffice to indicate that the air rights question is not pe-

culiar to any one city and that it has and can be successfully solved.

Air rights development in large cities makes possible millions of dollars' worth of construction work, a worth while investment to owners, and a source of profit to the railroads. While buildings erected above land utilized for railroad purposes involve many factors not common to other sites, the problem is not impossible of economical and entirely satisfactory solution. In effect the owner of the air right building must permit the railroad to run through what would normally be his basement. As a result the mechanical facilities usually placed in the basement of the building must be located elsewhere. Foundations must be so designed as not to interfere with railroad tracks. The additional cost of providing for these fixed conditions is usually balanced by the difference in land value to the prospective builder between building on air rights and building on unoccupied ground. The question of the economy of building on air rights, then, becomes a matter of the cost and availability of adjacent property.

The fact that a large area may be purchased from one party, thus avoiding the possible and usual necessity of dealing with several different owners, is at least one distinct advantage in the purchase of air rights in the case of a building requiring a large ground area. The most important question to the railroad is perhaps that of limiting future development and economical extension of its right-of-way. This, however, is merely a factor to be recognized and taken into account at the time of the air right sale and suitable provisions made in the foundation plans of the building.

Joshua D'Esposito, Chief Engineer of the Union Station at Chicago, in an address before the Western Society of Engineers, stated:

"* * * In the use of air rights the railroads benefit, the owners of adjacent property benefit and the public benefits because as the land becomes more valuable and is more developed its taxable value increases."

There are other benefits, for certainly, as in the case of Chicago where a new field for a possible half billion dollars' worth of building projects has been opened, the building industry profits as well.

WILLIAM M. ELKINS recently announced for the trustees of the Pennsylvania Museum, custodian of art treasures of the City of Philadelphia, Pennsylvania, that the General Education Board, founded by John D. Rockefeller, Sr., in 1902, and operating under a federal charter, has offered to the museum a gift of \$350,000 contingent on the raising of an additional \$650,000 by the museum.

The total of one million dollars that will be available, if the terms of the gift are realized, is to be used for carrying forward the completing of

the interior of the museum, which is stated to be "unprecedented in America." The exhibition program provides for authentic antique interiors that will visualize the history and evolution of art. According to the statement issued by Mr. Elkins, a selection of the finest works of painting and sculpture will be arranged in a series of galleries on the principal exhibition floor. These will be arranged in historic order and accompanied by objects and furniture of their time.

The proposed arrangement of the art collection of the Philadelphia museum is reasonable, sound and apparently unique. It should result in an orderly arrangement convenient to view and will avoid the jumble, so often found in the average museum, of unrelated art objects and paintings. Paintings, statues, furniture or any of the many other objects usually to be found in museums, to be properly studied and understood, should be considered in conjunction with the state of civilization, customs and manners of the times in which they were conceived. The exhibition plans of the Philadelphia museum will facilitate this study and provide objects of art with a setting that will very likely be more nearly their natural environment.

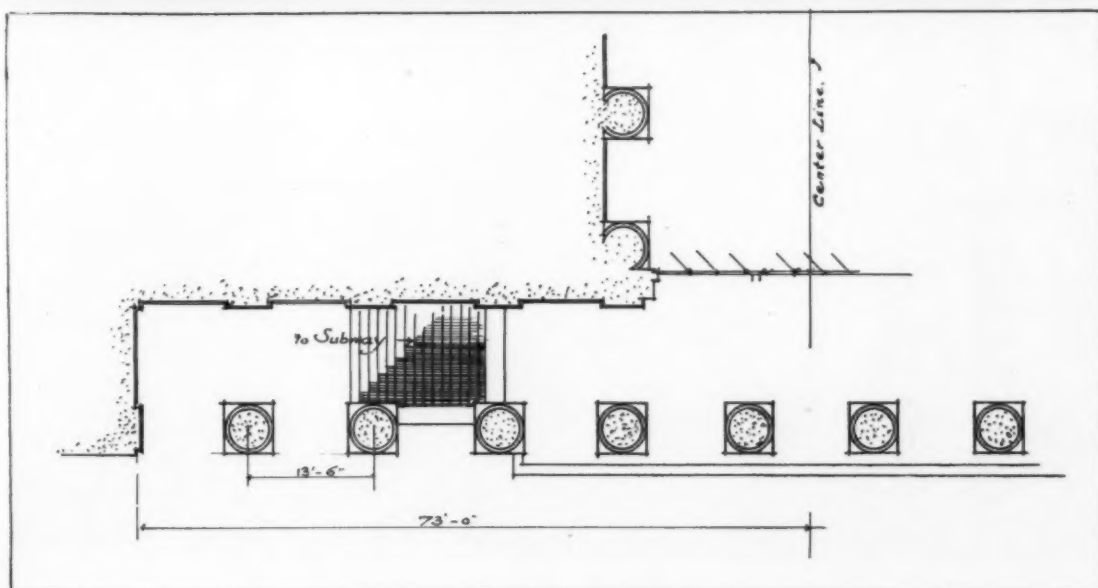
In connection with the gift to the museum by the General Education Board, it is significant to learn that this is the first gift to be made by the board to any museum in this country. It is stated that the board in considering a gift for the new museum found after long research that the period plan of arrangement is probably the best method of eliminating the fatigue and confusion that result when the ordinary visitor is admitted to roam at will among the entire collections of a museum.

IN our issue of December 5, 1927, we published an editorial with specific reference to skyscraper antagonism. Three days later Sir Edwin Lutyens, F. R. I. B. A., one of Britain's foremost architects who was presented with the gold medal of The American Institute of Architects in 1925, was quoted in the New York *Herald-Tribune* as saying that Americans are not good builders in that "they build for the hour with no eye for the future." He questions whether our skyscrapers can endure for more than forty years. Apparently he has no quarrel with skyscrapers as such and greatly admires the work of American architects. In connection with our construction methods, however, Sir Edwin has evidently been misinformed or has taken certain things for granted. If he would refer to THE AMERICAN ARCHITECT issue of December 20, 1925, in which was reported the structural condition of Madison Square Garden after thirty-five years of service, and also refer to an article published in our issue of May 20, 1927, we believe that Sir Edwin would be willing to have his opinion stand corrected.



MUNICIPAL BUILDING, BROOKLYN, N. Y.
VOORHEES, GMELIN & WALKER, ARCHITECTS





MUNICIPAL BUILDING. BROOKLYN. N. Y.

VOORHEES, GELIN & WALKER, ARCHITECTS

THE BUILDING HAS A FRONTAGE OF APPROXIMATELY 270 FEET AND IS 180 FEET IN DEPTH





MUNICIPAL BUILDING, BROOKLYN, N. Y.
VOORHEES, GMELIN & WALKER, ARCHITECTS





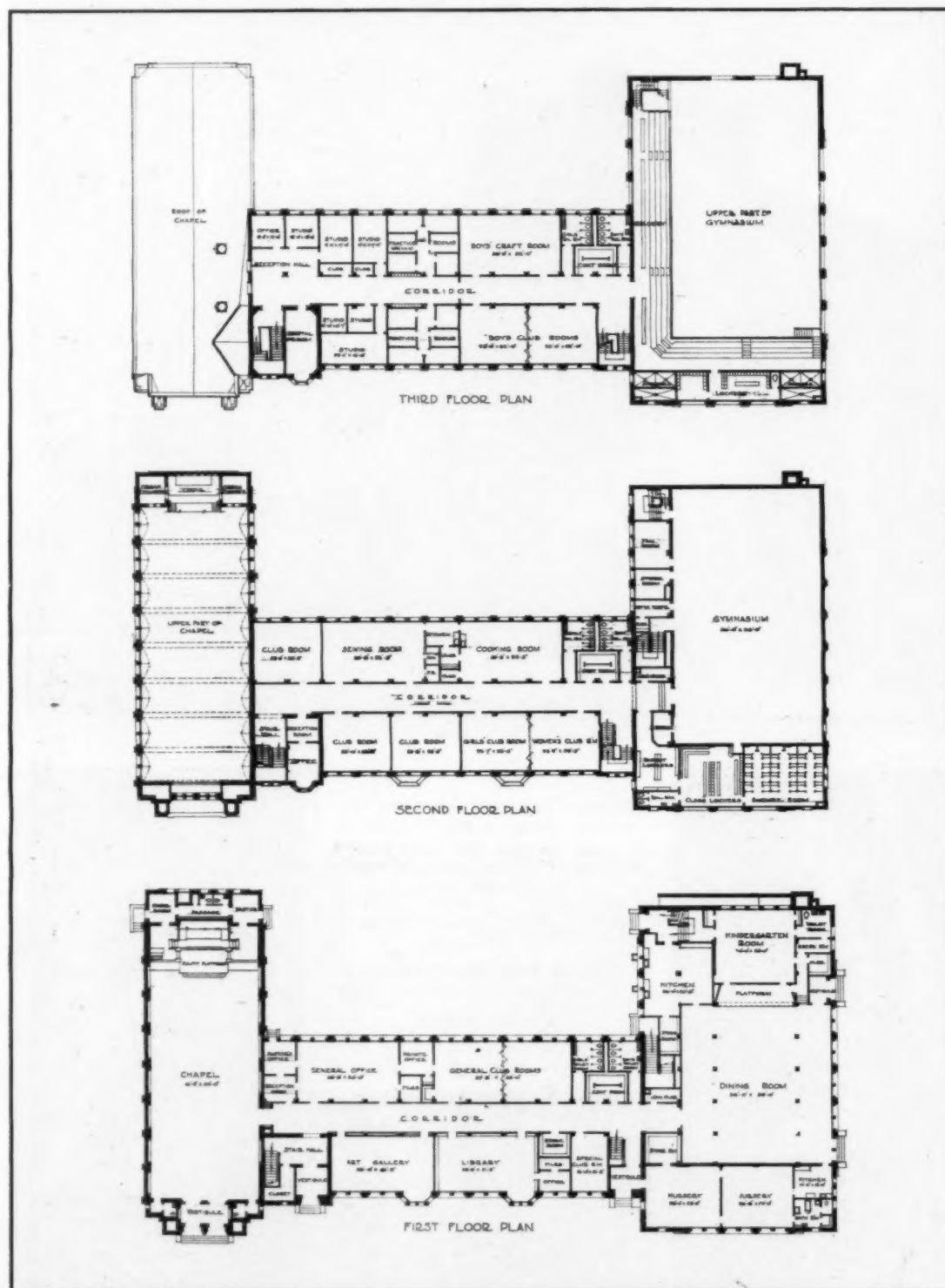
GENERAL VIEW OF EXTERIOR AND
REPRODUCTIONS OF PHOTOGRAPHS OF
PLASTER MODELS OF ORNAMENTAL
MEMBERS. OTHER MODELS ARE SHOWN
ON PAGE 793

OLIVET INSTITUTE, CHICAGO.
ILL.

PERKINS, FELLOWS & HAMILTON,
ARCHITECTS

(See plans on back)





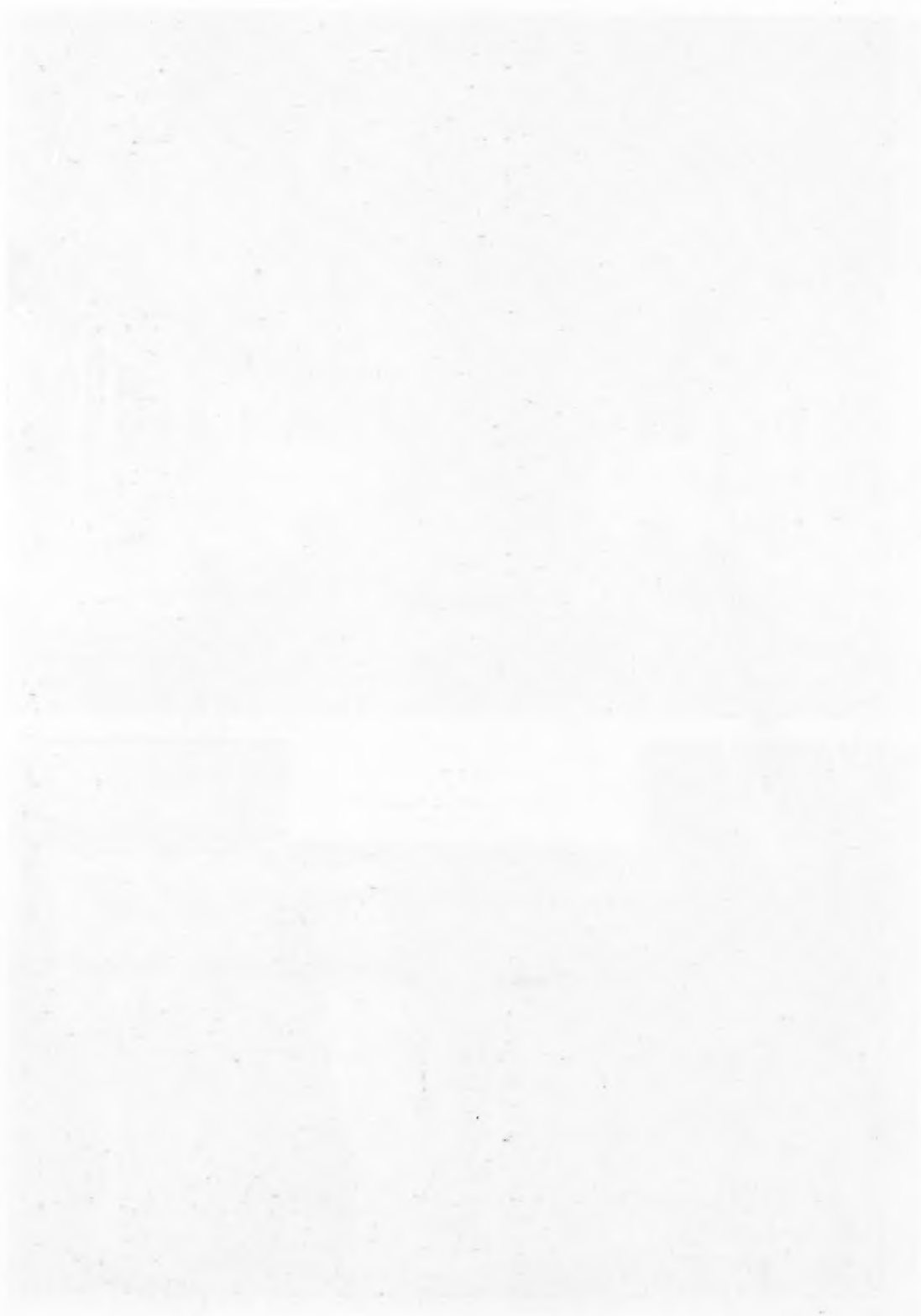
OLIVET INSTITUTE, CHICAGO, ILL.

PERKINS, FELLOWS & HAMILTON, ARCHITECTS



OLIVET INSTITUTE, CHICAGO,
ILL.
PERKINS, FELLOWS & HAMILTON,
ARCHITECTS

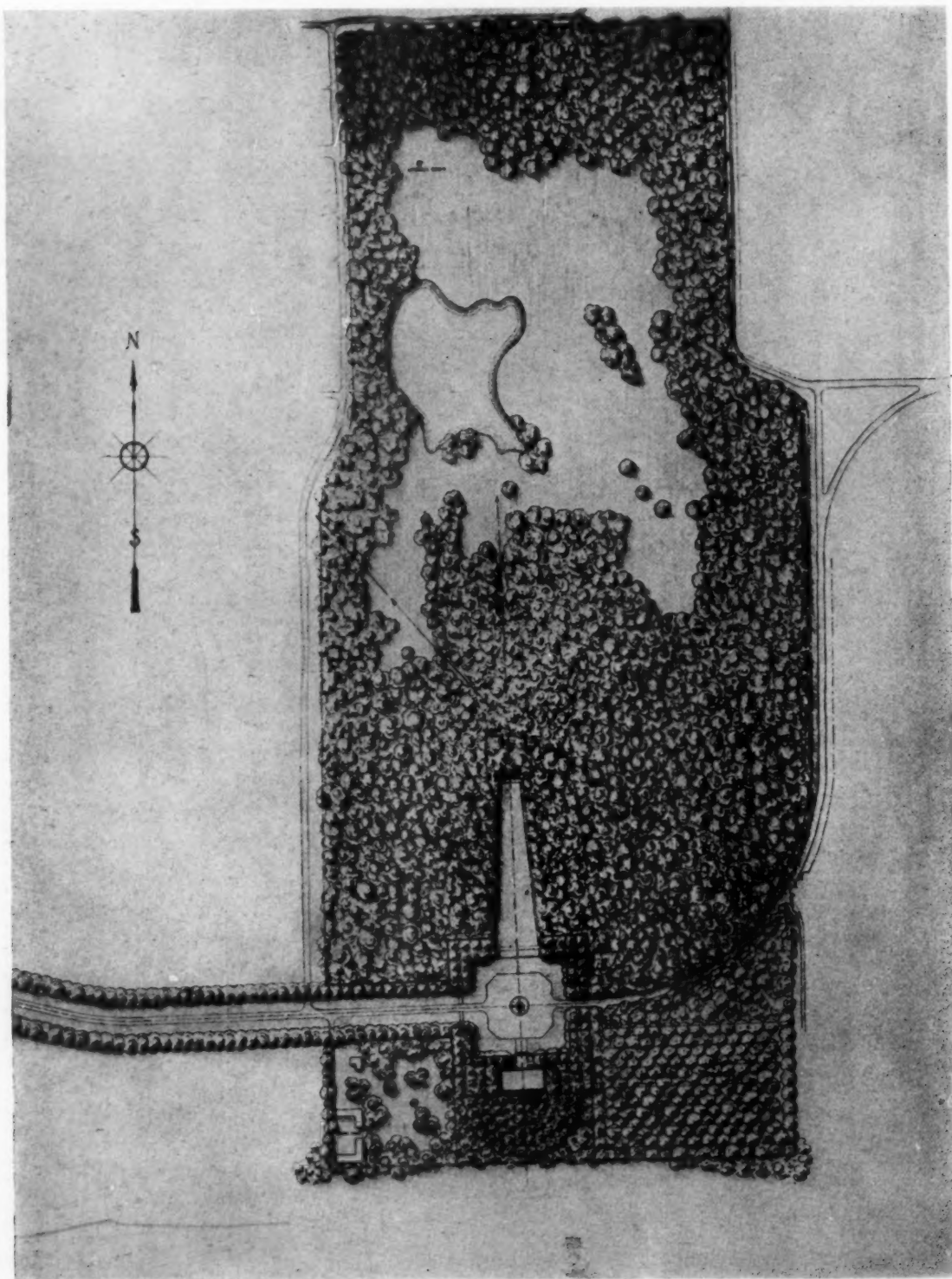




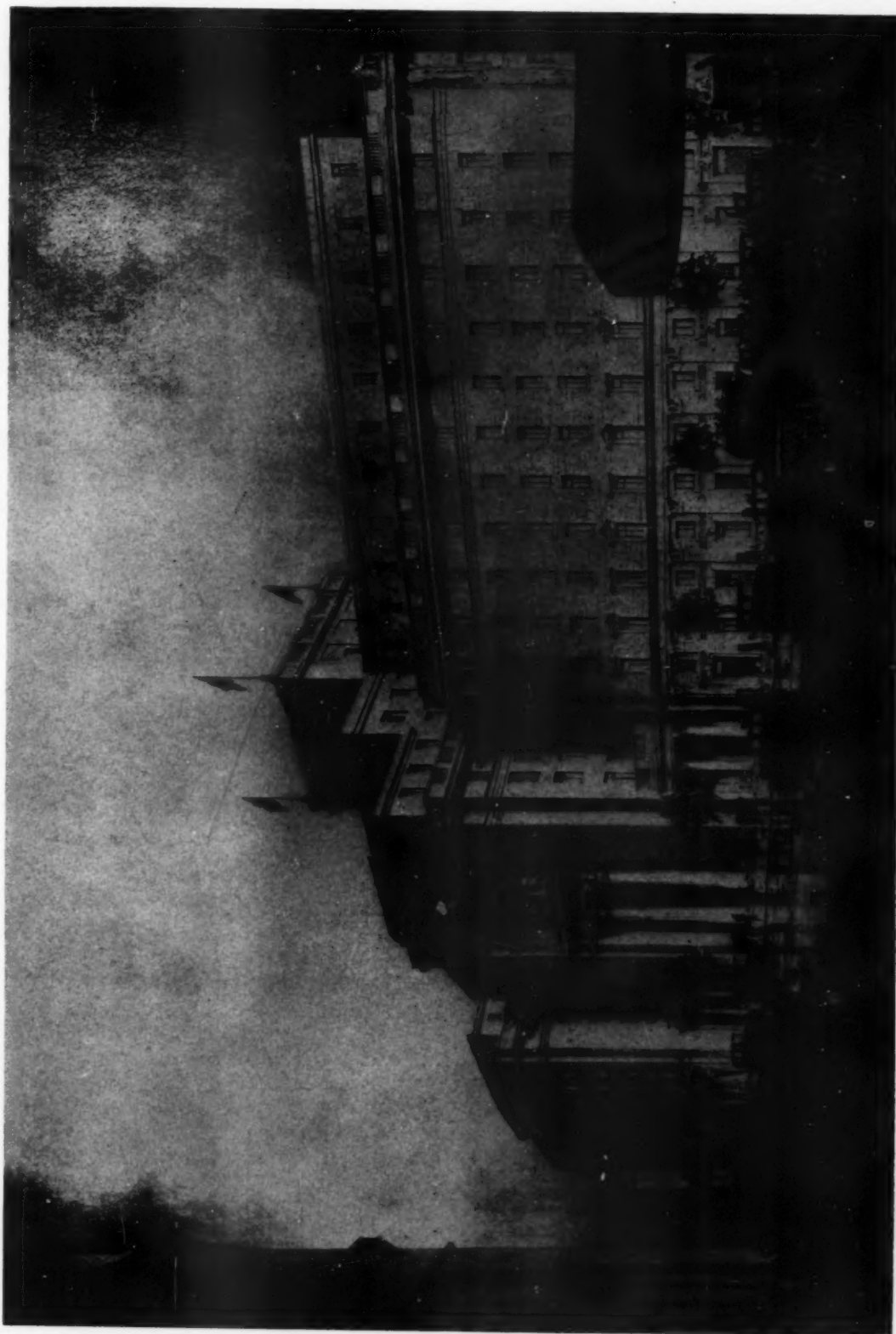


STUDY OF PROPOSED MEMORIAL TO ABRAHAM LINCOLN FOR THE SCENE OF THE BURIAL OF HIS MOTHER IN SOUTHERN INDIANA. THE ARCHITECT'S IDEA HAS BEEN TO RE-CREATE THROUGH THE MEDIUM OF ARCHITECTURE THAT CHARACTER WHICH IS LINCOLN

THOMAS HIBBEN, ARCHITECT
(See plan on back)



PROPOSED PLAN FOR LINCOLN MEMORIAL IN SOUTHERN INDIANA
 THOMAS HIBBEN, ARCHITECT—FREDERICK LAW OLMSTED, LANDSCAPE ARCHITECT

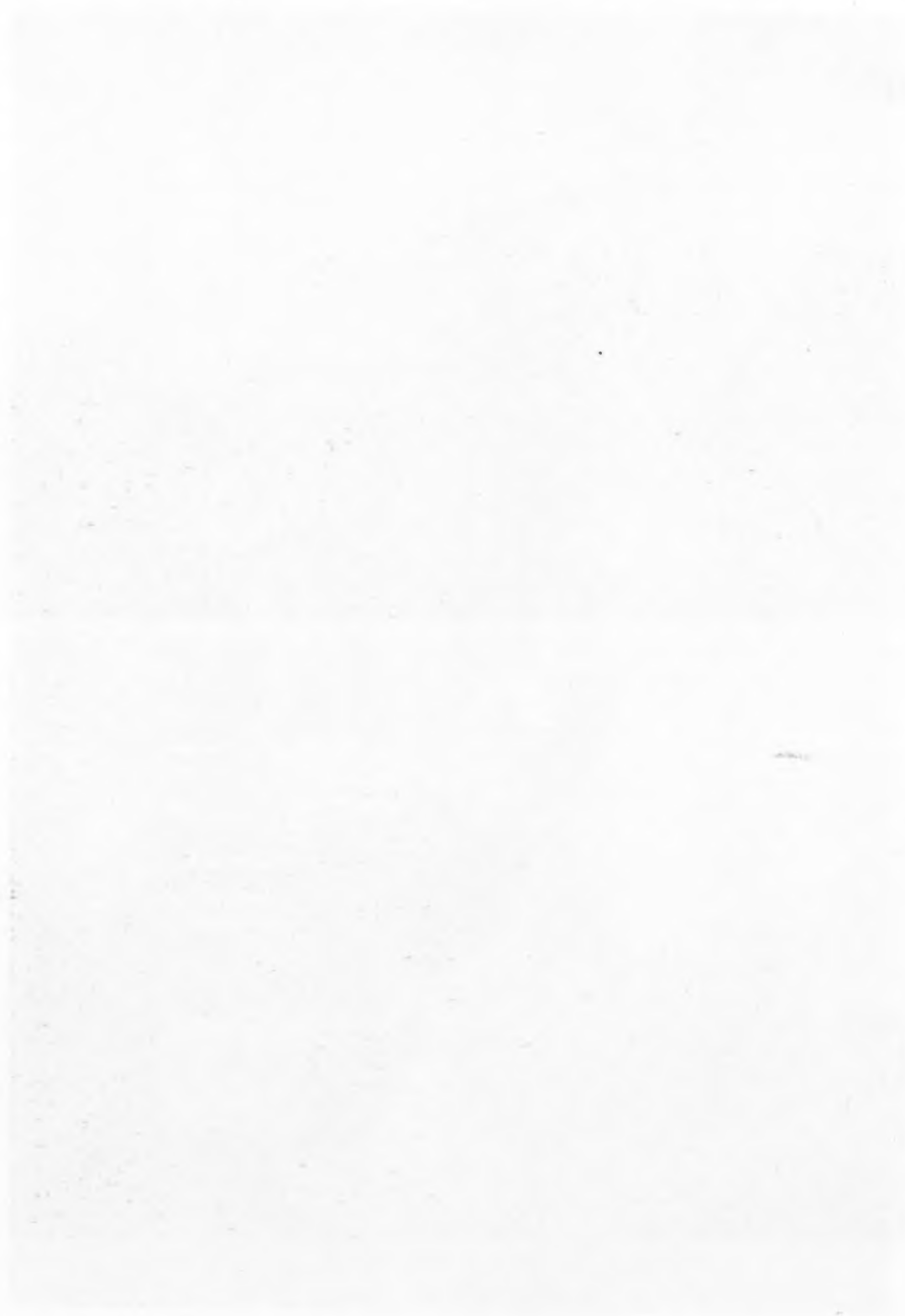


VIEW OF COMPLETED SCHEME

BUSH HOUSE, ALDWYCH, LONDON

HEMLE, CORBETT & HARRISON, ARCHITECTS

H. R. HOUGHIN, F.R.I.B.A., LONDON REPRESENTATIVE

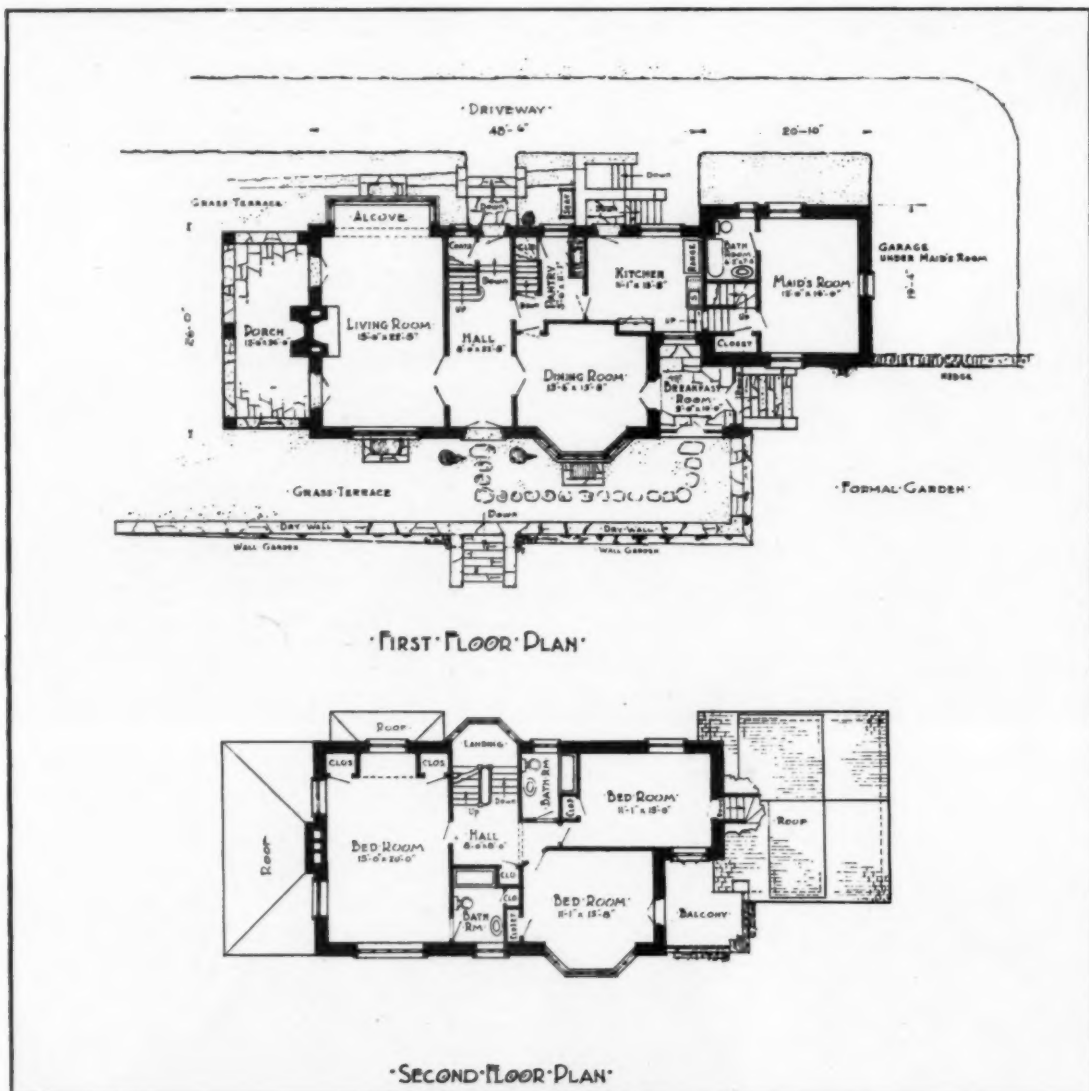




HOUSE IN MOUNT AIRY, PHILADELPHIA, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT

(See plans on back)



HOUSE IN MOUNT AIRY, PHILADELPHIA, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT

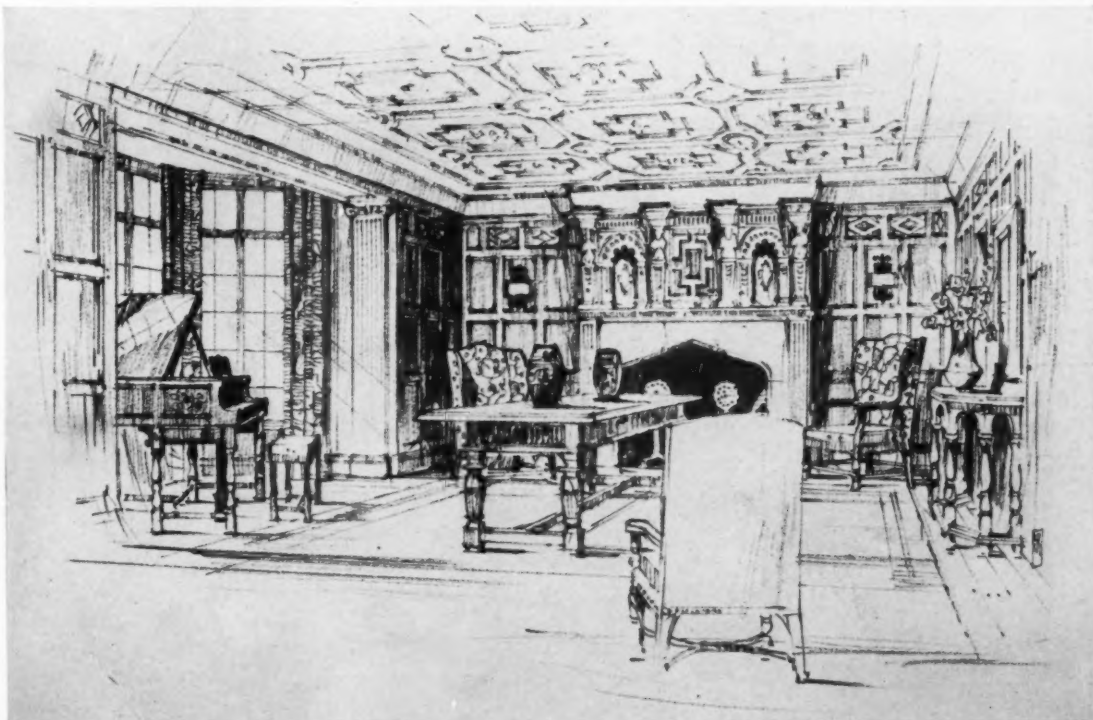
INTERIOR ARCHITECTURE

MUSIC EXPRESSED IN ARCHITECTURE

To speak of a music room today is to run the risk of being misunderstood. Twenty-five years ago a music room was a formal affair, of elaborate "period" design, used only on rare occasions, as a sort of private concert hall. The dignity of its design was in keeping with its purpose, for home music in those days was a serious proposition, and was almost exclusively confined to those comparatively few who could interpret the masterpieces of Wagner, Mozart and Chopin on the keyboard of a piano. Today, every living room is to a considerable extent a music room. In fact, life without music is commonly considered as not worth living. We get up to music in the morning; we eat our meals to music, and we go to bed with music in our ears. The household today that does not hold a talented musician may listen to the notes of either classic or popular music produced by means of a

player-piano, a phonograph or a radio outfit. Music is essential today to the complete enjoyment of life, while a quarter century ago it was a luxury, which few could afford.

Architecture, in principle, bears a striking analogy to music. Harmony, blending of tones, and rhythm of composition, all fittingly applied to produce a unified whole, are elements that go to make up a musical, as they do an architectural, masterpiece. Warm, rich, deep tonality, light and dark shadings, mellow and subdued color combinations may be so blended together in an architectural composition that they produce a thrilling chord of permanent enjoyment. It is fitting, then, that still-life objects, like the piano, the phonograph, and the radio cabinet, which are made to relate, in part, at least, the musician's tale, should be designed so that they actually seem to suggest the spirit of mu-



MODEL MUSIC ROOM IN AEOLIAN HALL, NEW YORK, FROM WHICH A HUGE BAY OPENS ONTO A BROAD ROOF TERRACE OVERLOOKING THE CITY STREETS—AND HERE PIANO, RADIO, PHONOGRAPH AND ORCHESTRELL ARE BROUGHT TOGETHER IN A MANNER THAT SUGGESTS SOMETHING OF THE HARMONIOUS POSSIBILITIES OF A MODERN MUSIC ROOM OF MODEST PROPORTIONS



ILLUSTRATING A GRAND PIANO FOUR FEET TEN INCHES LONG THAT DESTROYS ALL PRECONCEIVED NOTIONS AS TO SIZE, SOUND BOARD AREA, STRING LENGTH, ETC., HERETOFORE AXIOMATIC IN THE PIANO INDUSTRY

(Courtesy of Sohmer & Company)

sic in their architectural treatment.

A quarter century ago a piano was considered a bugaboo to the designer of interiors. To locate it in the room where it would be least obnoxious—where it would not be affected by draughts from nearby windows—where sufficient light would allow the player to read the music before him—and other conditions which must be taken into account—presented a problem that was not easy to solve. The case, of conventional lines, heavy proportions and massive scale, frequently of ebony or some other wood that lacked any relation to the furniture in the room, was entirely without aesthetic value. Thus, the feature of the music room, on which the interest and appeal of the whole room should naturally be centered, lacked the spirit of music that the embodiment of the piano therein was intended to convey. Today, every room in the house is more or less a music room. The dignity and formality



THE PIANO IN THIS ROOM AT AEOLIAN HALL, NEW YORK, WHICH IN ITS DESIGN SUGGESTS INFLUENCE OF THE ITALIAN, IS THOROUGHLY HARMONIOUS WITH ITS SURROUNDINGS. THE DECORATIONS ARE BY WM. BAUMGARTEN AND COMPANY

with which we formerly associated musical interpretations, have been removed, and, whether our taste runs to jazz or classic strains, we can better enjoy it amongst the comfortable and informal surroundings that the modern living room presents. Placed in such an atmosphere, in which there is not even the slightest suggestion of the music room of the past, it is necessary more than ever before that the design of cases of musical instruments reflect the spirit of music.

In this day of popularity of the periods, which architects choose to call an era of tutelage or a transition period which must precede the evolution of a new style, it is natural that designers of pianos, phonographs and radio cabinets search the historic periods for ideas, that their designs may embody that rhythm of line and harmony of composition which suggests the spirit of music and at the same time gives aesthetic value to their products. They have finally become



THE DESIGN OF THIS GRAND PIANO SUGGESTS SPANISH INFLUENCE. ITS SCALE IS IN KEEPING WITH GENERAL FURNITURE DETAILS, WHILE THE SPIRIT OF MUSIC IS REFLECTED IN ITS COMPOSITION

(Courtesy of Steinway & Sons)



IN A PINE ROOM IN AEOLIAN HALL, NEW YORK, WHICH REFLECTS THE SIMPLICITY OF EARLY NEW ENGLAND, THE PIANO TAKES ITS PLACE LOGICALLY IN THE SETTING. THE DECORATIONS ARE BY LENYON AND MORANT, LTD.



RADIO CABINET WHICH REFLECTS ITS INNER PURPOSE

(Courtesy of The Pooley Company)

convinced that a musical instrument can be an interesting piece of furniture, bearing a definite relation to the architectural treatment of the room in form, scale and detail, as is true of the design of a chair and table. This principle, as applied to the design of pianos especially, is capably demonstrated in a group of rooms now on exhibition at Aeolian Hall, New York, several of which are illustrated herewith. While these rooms are designated as "music rooms," they are music rooms in the modern sense of that word. They are actually living rooms—comfortable and informal—in which a piano has been embodied as an element of the decorative and furnishing scheme.

In line with this very idea, certain manufacturers are intensifying on producing a piano that shall be small enough to properly fit into the living room of a house of moderate proportions without losing its musical quality. Thus are its size, scale and detail reduced, and its aesthetic quality immediately enlivened.

A slightly different proposition is presented in the design of phonograph cases and radio cabinets. These are not musical instruments in the complete sense of the word, although their purpose is primarily to bring music into the home, so that the



ORGAN INSTALLED IN THE LIVING ROOM OF THE HOUSE OF HENRY FORD, DEARBORN, MICH. THE SCREEN AT THE LEFT OF THE MANTEL BREAST COVERS THE TONE OPENING. GRILLES AND TAPESTRIES ALSO MAY BE USED

(Courtesy of Estey Organ Company)

principle by which their exterior design may express the spirit of music is applicable. At least, they may be made to appear as pieces of furniture, and, in reflecting the spirit of music, harmony of line and rhythm of composition are logically the basis of the design. There is a certain anachronistic sound to a "Jacobean phonograph" and an "Adam radio cabinet" which is discordant, yet the motive which prompts designers to better appreciate good line and proportion and to recognize the aesthetic value of these still-life objects, is to be commended. It is hoped that in the near future they will still more accurately reflect our modern thoughts and ideas, while retaining the artistic appeal that they now possess.

In the design of any musical instrument it is of first importance to take into consideration its mechanical features. It is by proper consideration to these details that the case attains its individual character. While it is perfectly legitimate to design the case of a phonograph or a radio cabinet so it appears as a piece of furniture in the room, it is against all the principles of architecture to attempt to make it appear on the outside as something other than what it really is. The big point that this article strives to make is that harmony of line and rhythm of composition may be just as truly embodied in the design of a piano, organ, talking machine or radio cabinet as in the design of a book-case, a table or a chair.



ORGAN INSTALLED IN THE MUSIC ROOM OF THE HOUSE OF CARL WEEKS, DES MOINES, IOWA

RASMUSSEN & WAYLAND, ARCHITECTS



CONSIDERING THE DESIGN OF A PHONOGRAPH CASE AS AN ARCHITECTURAL COMPOSITION, IT WILL LOGICALLY SUGGEST THE SPIRIT OF MUSIC, AS THE PRINCIPLES ON WHICH MUSIC AND ARCHITECTURE ARE FOUNDED ARE SO CLOSELY RELATED

(Courtesy of Victor Talking Machine Company)



RADIO CABINET WHICH SERVES AS A PIECE OF FURNITURE IN BOTH ITS DESIGN AND SCALE

(Courtesy of The Pooley Company)



MUSIC ROOM IN AEOLIAN HALL, NEW YORK, WHICH REFLECTS THE INFORMALITY AND CORDIALITY CHARACTERISTIC OF THE MODERN AMERICAN HOUSE AND YET RETAINS THE DIGNITY NATURALLY ASSOCIATED WITH MUSIC

(Courtesy of The Aeolian Company)



SHOWING THE CONSOLE OF AN ORGAN INSTALLED IN A PRIVATE HOUSE. THE CONSOLE HAS BEEN SET IN A REVEAL IN THE WALL, THE PANELLING BEING SO DESIGNED TO HARMONIZE WITH THE SURROUNDING WOODWORK

(Courtesy of Estey Organ Company)



TALKING MACHINE ENCLOSED IN A CABINET OF SUCH A DESIGN THAT IT SERVES FIRST OF ALL AS A PIECE OF FURNITURE

(Courtesy of Victor Talking Machine Company)

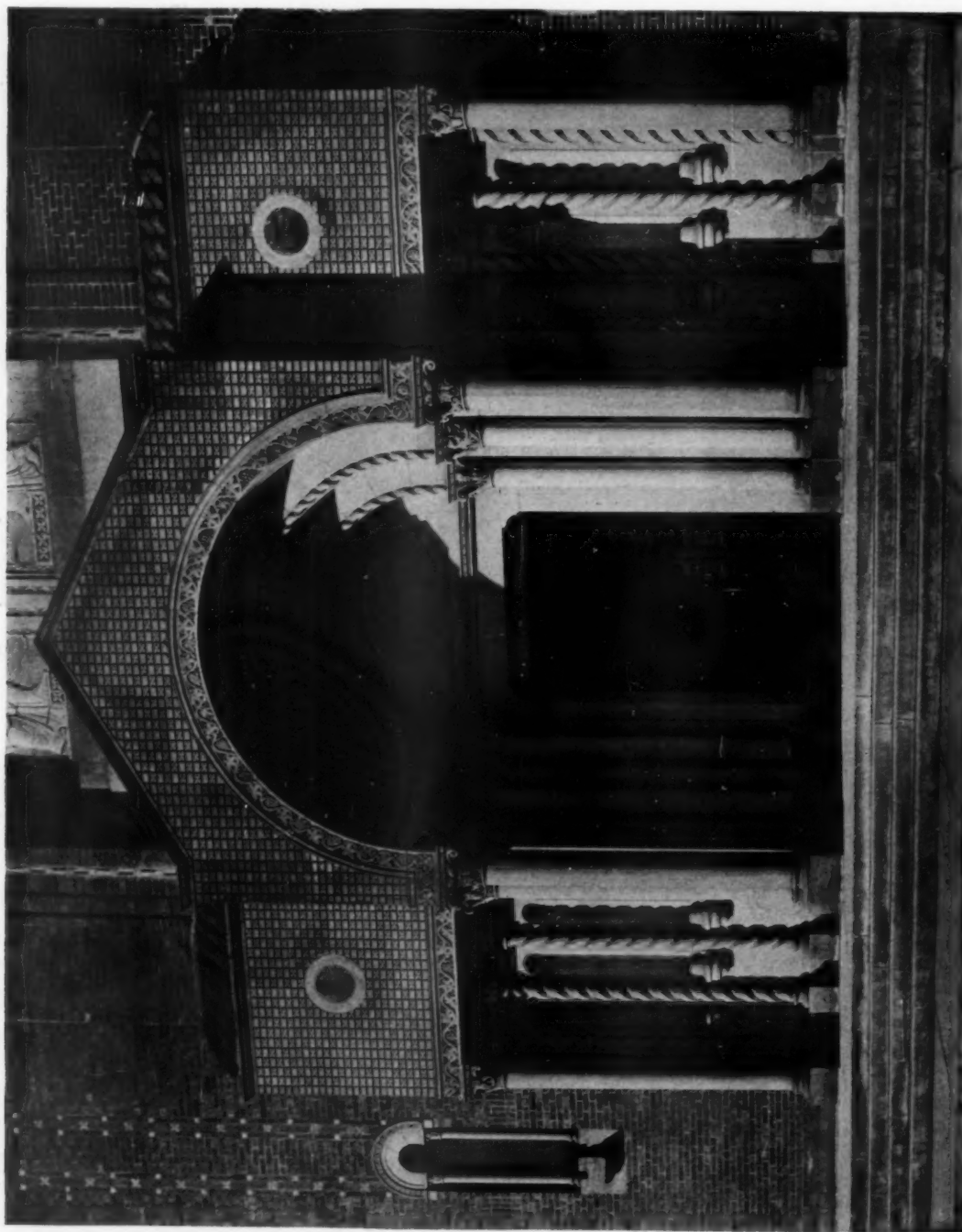


THE DESIGN OF A RADIO CABINET SHOULD, IN HARMONY OF LINE AND RHYTHM OF COMPOSITION, SUGGEST THE SPIRIT OF MUSIC

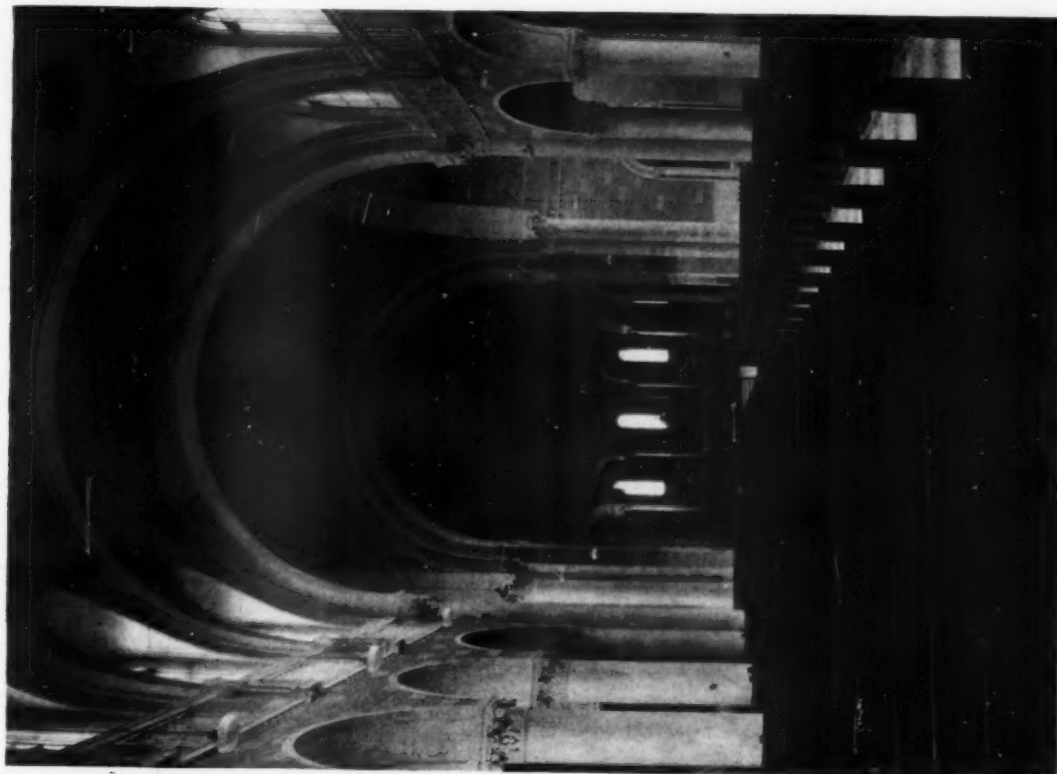
(Courtesy of The Pooley Company)



ST. THOMAS' CHURCH, DETROIT, MICH.
VAN LEYEN, SCHILLING & KEOUGH, ARCHITECTS AND ENGINEERS

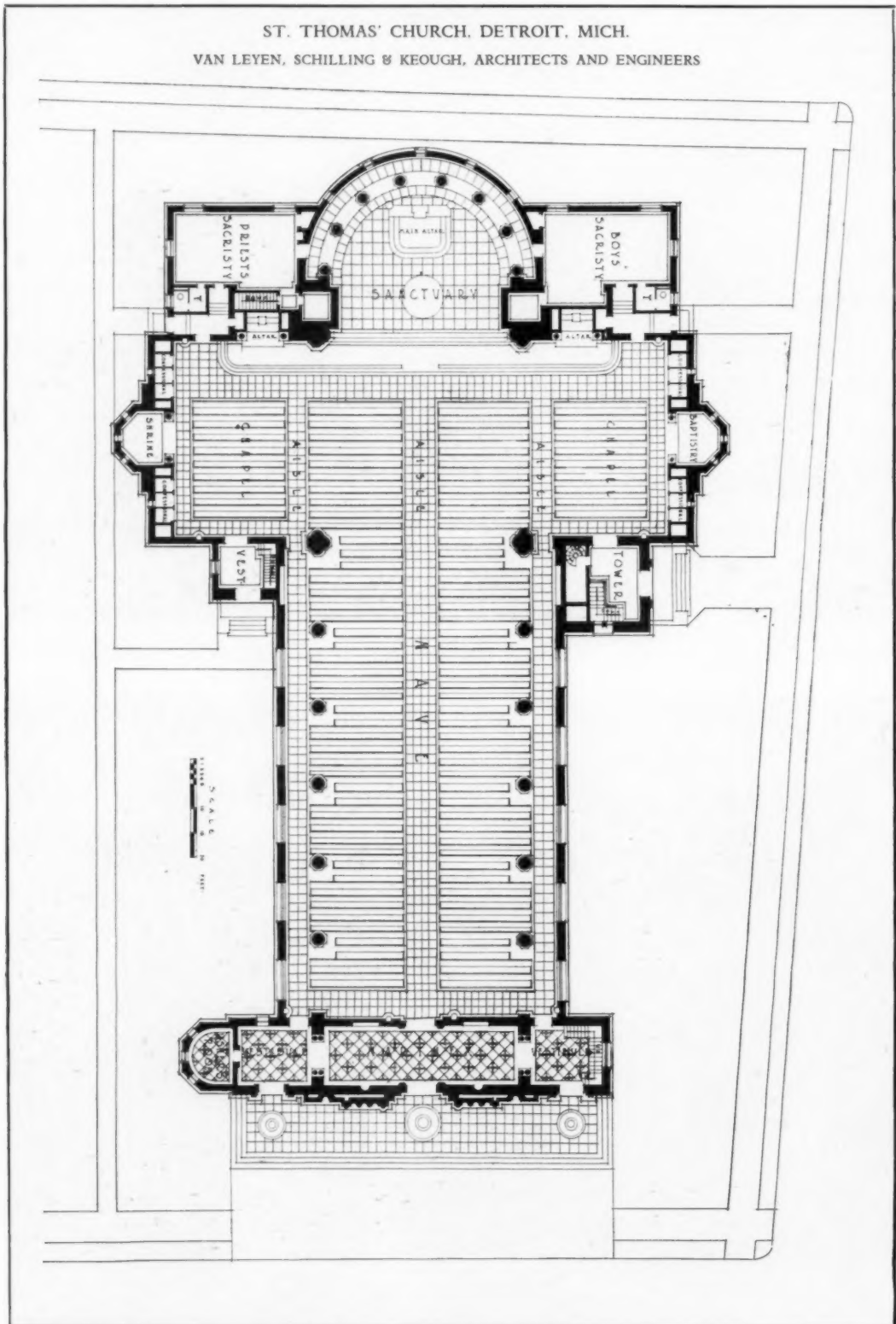


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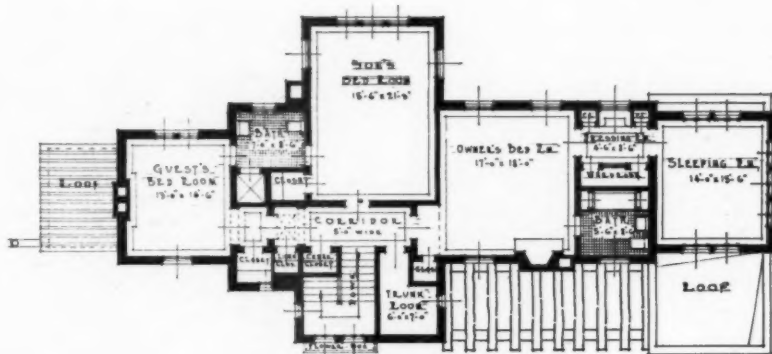
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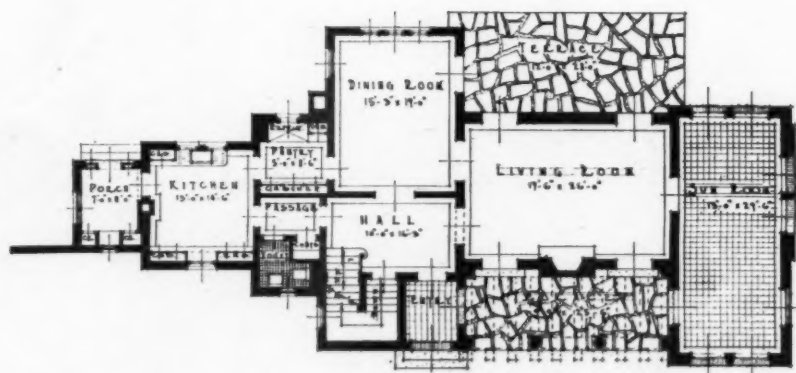


HOUSE OF WILLIAM M. ABBEY, DEL RIO, TEXAS

ATLEE B. AND ROBERT M. AYRES, ARCHITECTS



• SECOND FLOOR •



• FIRST FLOOR •

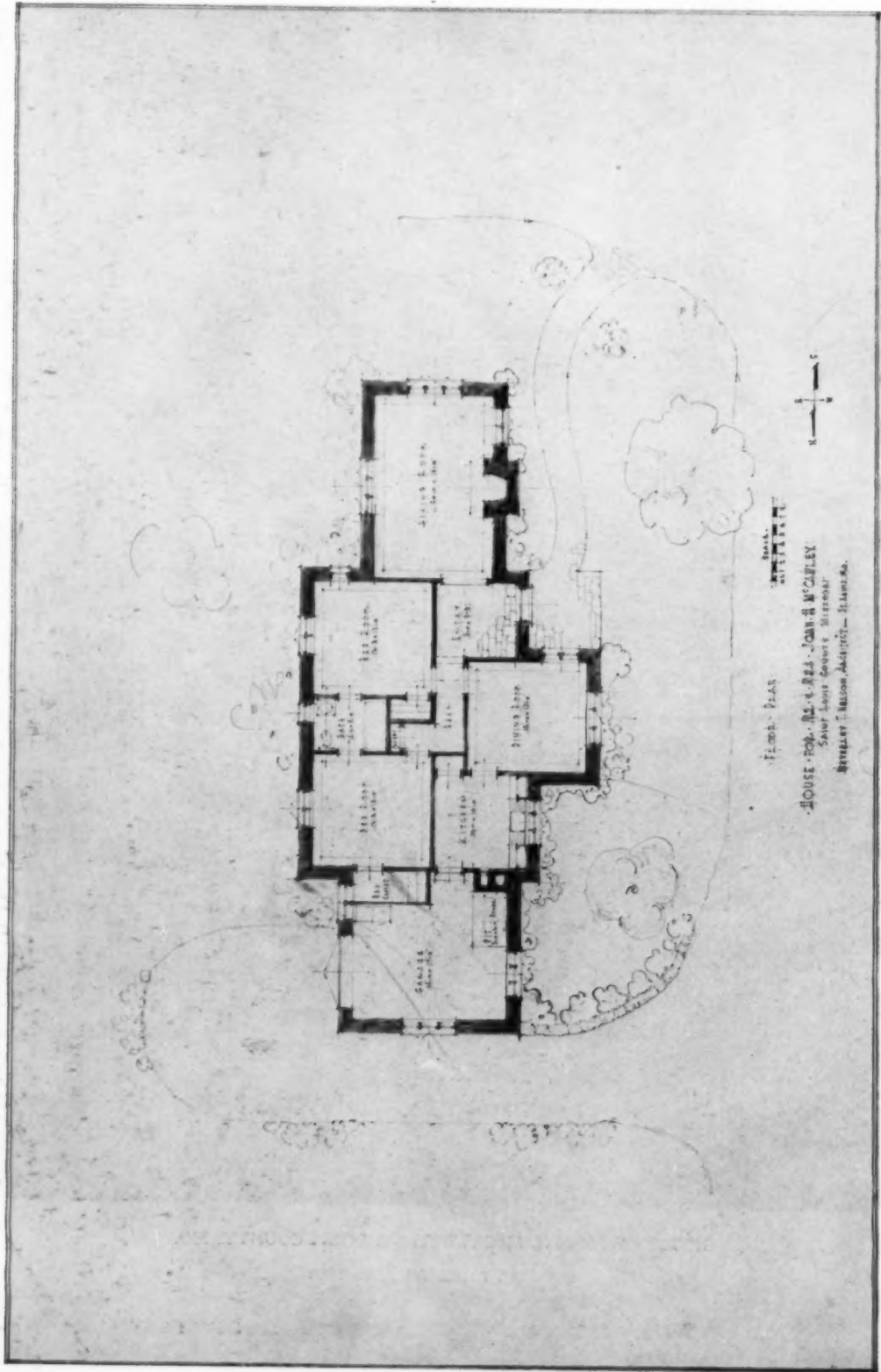
HOUSE OF WILLIAM M. ABBEY, DEL RIO, TEXAS

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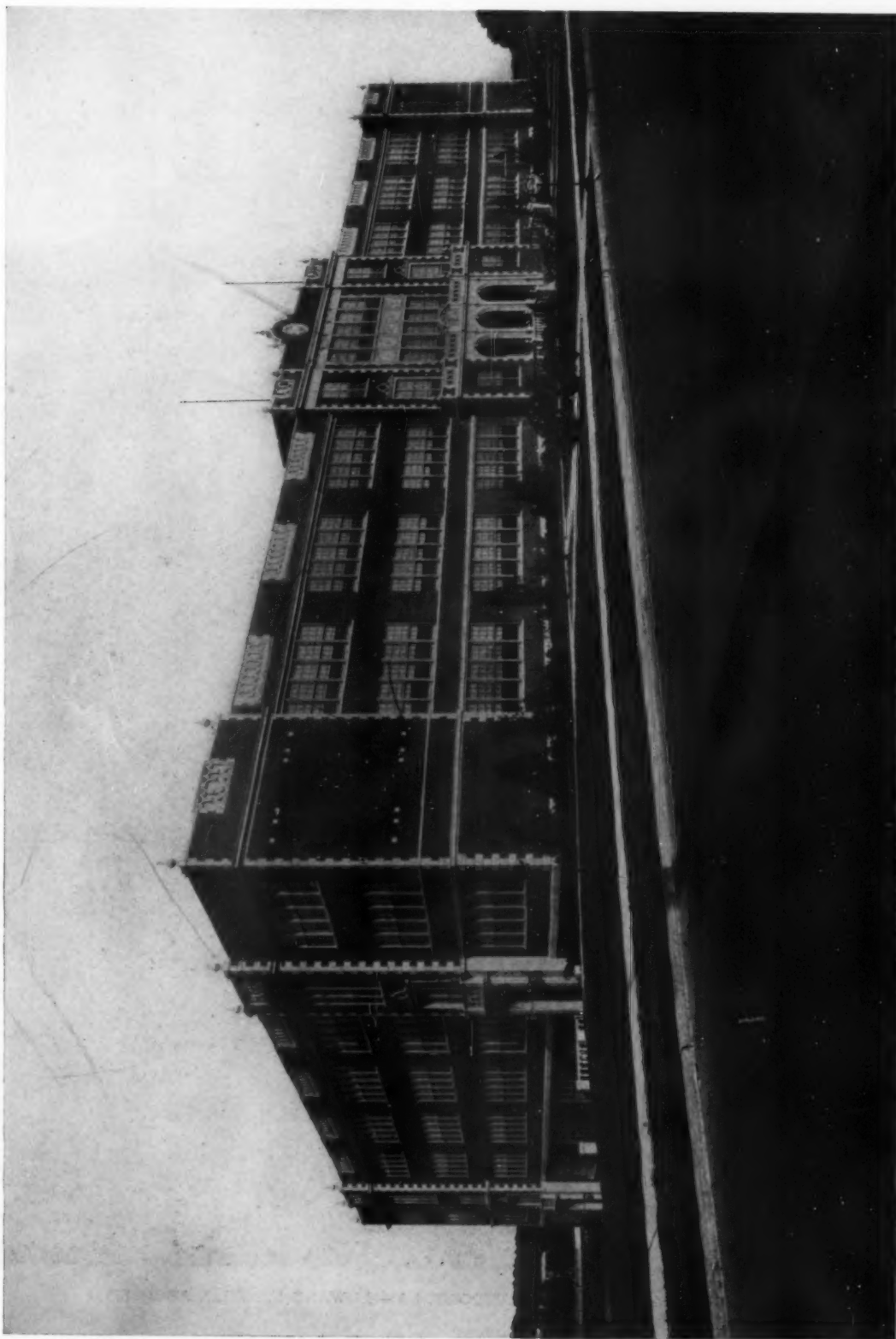


HOUSE OF JOHN H. McCAWLEY, ST. LOUIS COUNTY, MO.

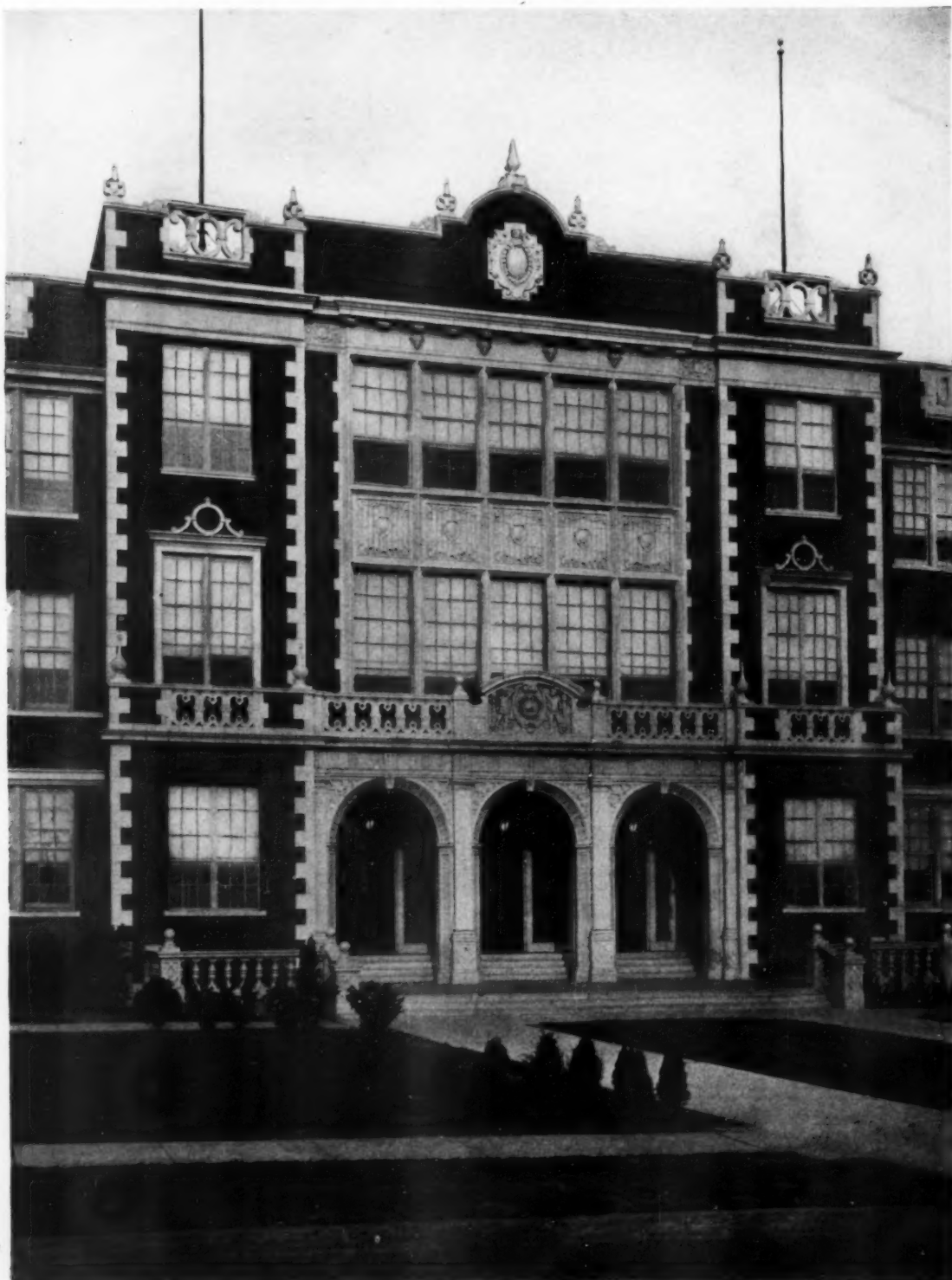
BEVERLEY T. NELSON, ARCHITECT



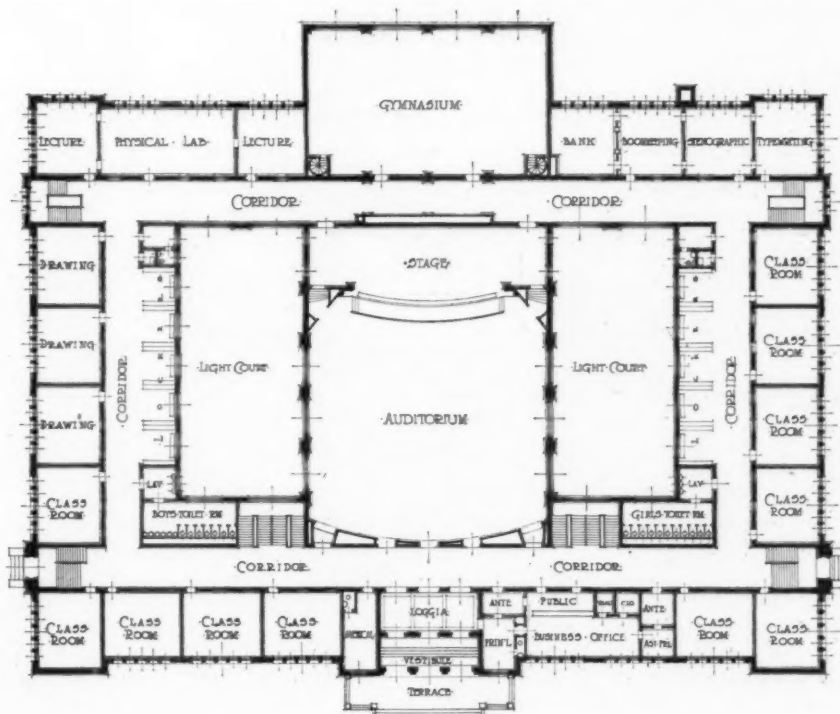
HOUSE OF JOHN H. McCAWLEY, ST. LOUIS COUNTY, MO.
BEVERLY T. NELSON, ARCHITECT



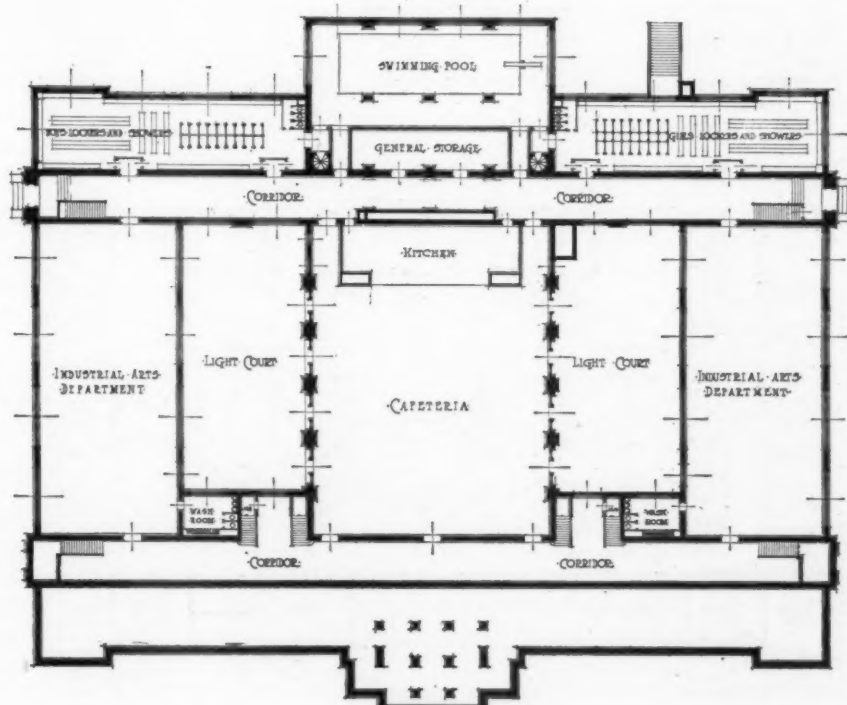
C. E. BYRD HIGH SCHOOL, SHREVEPORT, LA.—EDWARD F. NEILD, ARCHITECT



C. E. BYRD HIGH SCHOOL, SHREVEPORT, LA.—EDWARD F. NEILD, ARCHITECT

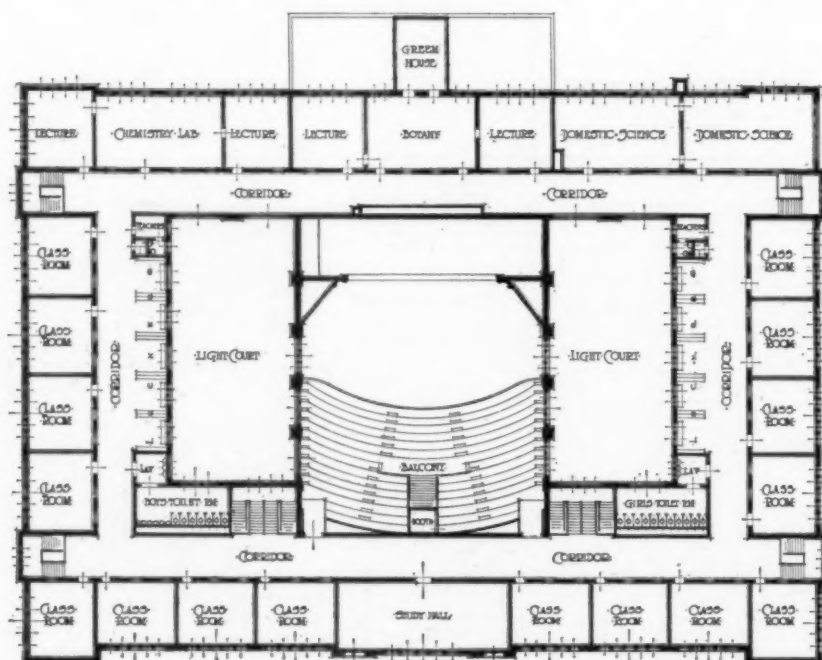


FIRST FLOOR PLAN

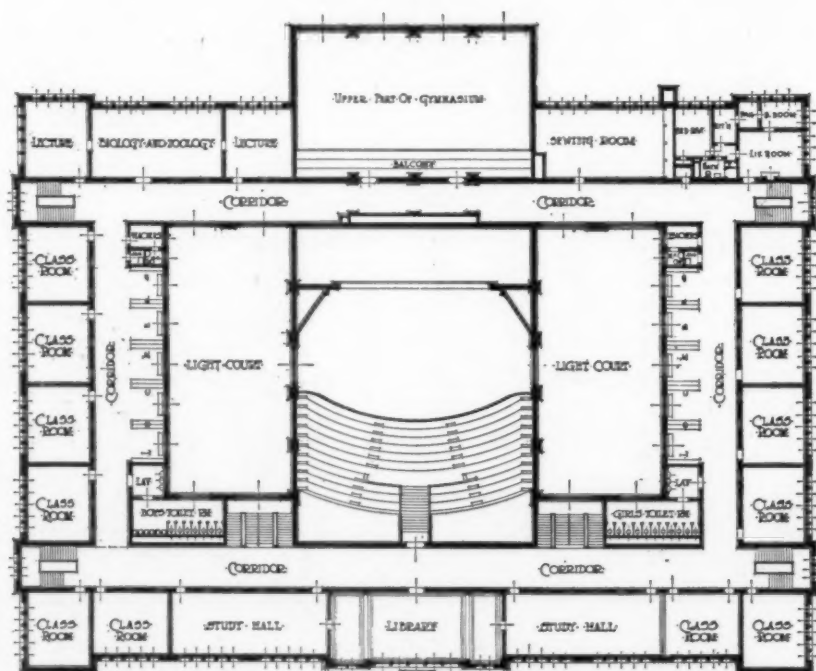


BASEMENT PLAN

C. E. BYRD HIGH SCHOOL, SHREVEPORT, LA.—EDWARD F. NEILD, ARCHITECT

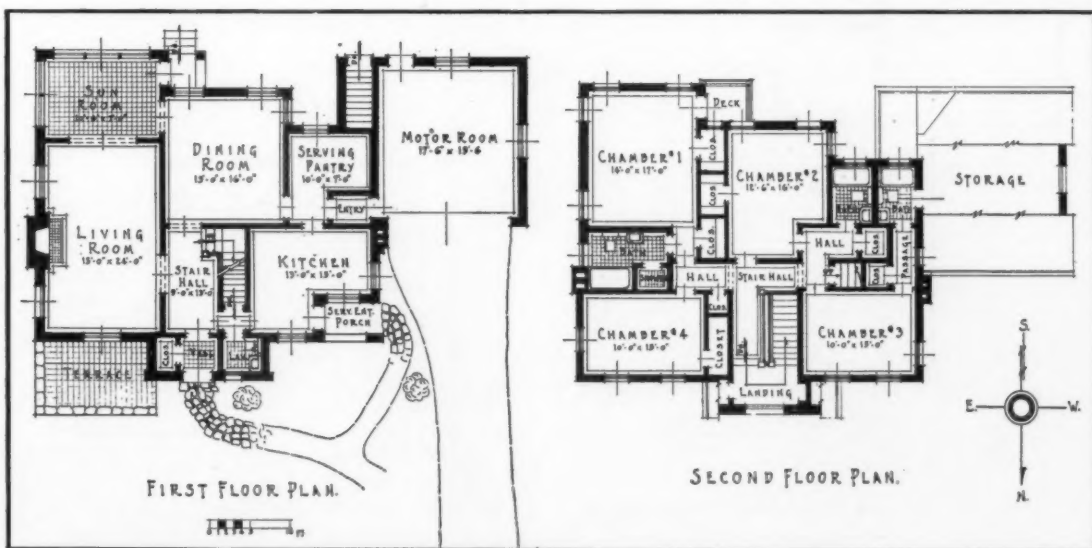


THIRD FLOOR PLAN



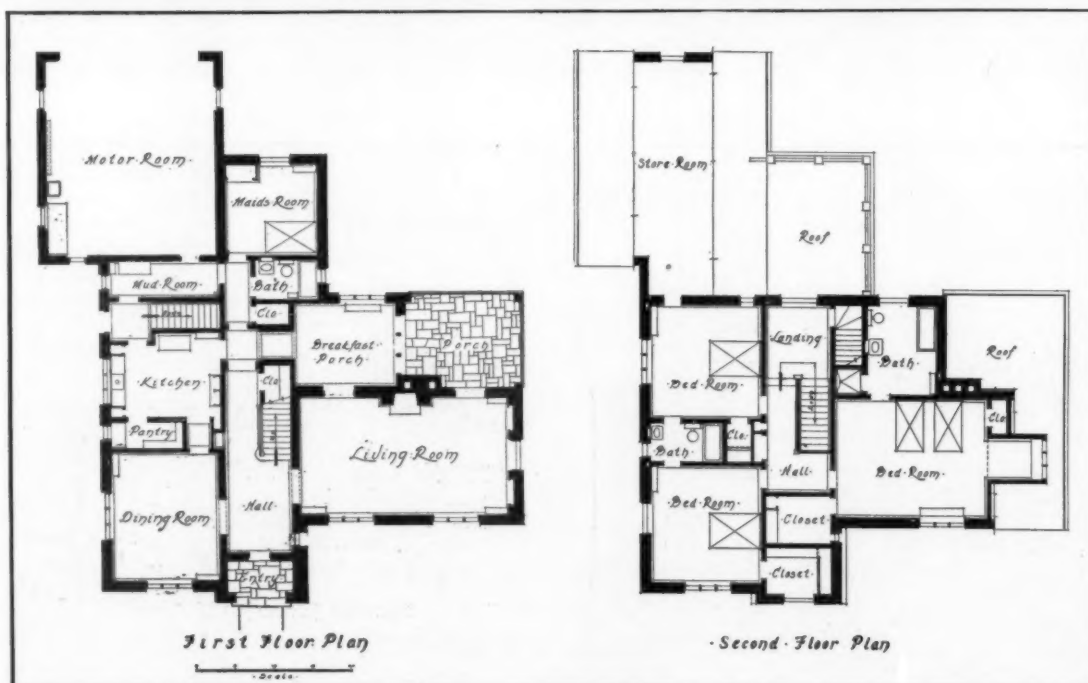
SECOND FLOOR PLAN

C. E. BYRD HIGH SCHOOL, SHREVEPORT, LA.—EDWARD F. NEILD, ARCHITECT



HOUSE OF CLARENCE A. FOX, WINNETKA, ILL.

ALLEN E. ERICKSON, ARCHITECT



HOUSE OF LYLE D. READ, EVANSTON, ILL.

FREDERICK HODGDON, ARCHITECT



LOOKING SOUTH ON COMMERCE AVENUE, ONE OF THE MAIN BUSINESS STREETS OF THE NEW INDUSTRIAL CITY OF LONGVIEW, WASHINGTON. THE FIRST BUILDING IN THIS SECTION WAS COMPLETED IN JUNE, 1923. FOUR YEARS LATER, SIXTY-THREE MASONRY BUSINESS BUILDINGS, RANGING FROM ONE TO FOUR STORIES IN HEIGHT, WERE COMPLETED IN THIS DISTRICT, HOUSING RETAIL AND PROFESSIONAL ESTABLISHMENTS.

"SMALL-TOWN STUFF"

By PAUL W. COPELAND, *Architect*

IT is a bit of a strain on the young architect who has spent four years at school designing huge memorials to fallen heroes, palatial hutcheries for white rabbits, or monumental docks for the Swiss navy, to get down to earth and design a store building for his small-town client. But that is our problem and it is encouraging to see the amount of thought and study being given to this rather prosaic subject. Here and there, out of the mass of contractor-built "tax-payers," one finds a definite and logical attempt to beautify the small store building and make it a perpetually pleasing addition to its neighborhood.

Particularly is this true of the small, neighbor-

hood stores where a greater latitude in design is quite readily allowed. But it is on Main Street that the architect meets his hardest problems. There the merchant leasee or owner wants his show windows bigger and better, let the rest of the building come where it may. Left to his own devices he will insist on a first story of plate glass; the construction of a second story is a mere detail. If the architect gently insists that some support must be carried down, the merchant grudgingly allows a column or two, with the mental reservation that a really competent architect would get along without any supports.

No, the small-town merchant has not as yet



TYPICAL SMALL TOWN COMMERCIAL BUILDINGS

H. L. COPELAND, ARCHITECT

been won to the subtle merchandising methods of our large eastern cities where small windows individually set and dressed are rapidly replacing the big show window; where one item artistically displayed has superseded the usual promiscuous display of everything from garden tools to hair nets.

The task of raising the architectural standards



BUILDING FOR LONGVIEW ELECTRIC COMPANY
H. L. COPELAND, ARCHITECT

of the small-town commercial building is an uphill fight, though a worth-while one. At best, it is a grim compromise between beauty and stark utility with the ever present specter of cost acting as referee. And when you add the problem of the second story, too high for diminutive charm, too low for soaring lines, it is one to call for a bit of thought at least.

For Main Street must be lined with two-story buildings and retain that city complexion. It matters not that the most optimistic census of the Chamber of Commerce cannot possibly provide enough doctors, dentists, architects and other affluent professional men to come within nearly filling the resulting office space. That is a "mere detail" but as long as the architect, by some queer twist in reasoning, is held morally responsible for the financial success of the building he has created, the question of making it a paying proposition is one to give him some bad moments over the board.

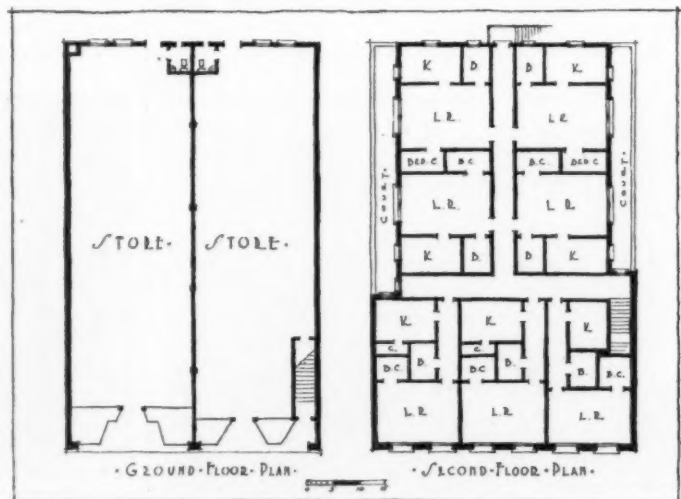
It may be that our experience with and solution of these problems would be of interest, not that they

are startlingly unique, but we have tried them out on a larger and more unified scale here, I think, than elsewhere. Our town is unique in that it is pre-planned and districted and but four years old, though now boasting a population of some ten thousand "fine and highly intelligent citizens," to quote our Chamber's gospel handbook.

The retail commercial zone laws call for a minimum of two stories in height with a set figure of 17'-6" from floor to floor. This latter requirement was designed to provide all stores with mezzanines whether one was wanted or not, and also, in some inscrutable and omnipotent manner, keep the coping lines even and guarantee a pleasing harmony between the different building facades. Needless to say, this fatuous expectation was never realized. But it did complicate the solution of a good-looking store front, for the necessity of high window lights gave even the best designs the appearance of an open-face pie.

After careful study of the second story rental problem, it was decided to put offices in the second stories of all buildings on corner lots and both sides of the principal block of street. This allowed ample office space for some time to come and left the problem of filling the second stories of the remaining blocks of commercial buildings.

The question found a happy solution in turning the floor space into small apartments so designed that the removal of the superfluous plumbing would easily convert them into office suites should that need arise in the future. A glance at the accompanying floor plans of a typical store and apartment building will show the essentials of arrangement. It is not a new idea, as the continental shopkeeper has long lived above his business, but it has proven a very successful innovation here. It



PLANS OF A TYPICAL STORE AND APARTMENT BUILDING

H. L. COPELAND, ARCHITECT

is surprising to note the number of business people with small or no families, who prefer living "down-town" at the center of things. They can stroll out to dine or go to the theatre without the annoyance and expense of car and bus, and as the streets are quiet by ten o'clock, they enjoy a night of undisturbed repose. Perhaps the most surprising result of this experiment lies in the class of tenant occupying the apartments. Contrary to the usual

cost from \$500 to \$800 a job and has proven to be worth about \$2,500 on resale value. But, oh, the sales talk it took to put the idea over!

Small-town Stuff! 'Tis true, but our sentimentalists tell us that even a small town has a soul. If this be true, the young architect starting practice in the small town can do much to save that soul and keep it saved. He need not sing hymns on the street corner—would probably be arrested



A TYPICAL STORE AND OFFICE BUILDING ON A CORNER LOT

H. L. COPELAND, ARCHITECT

experience with tenants who occupy the cheap rooms of second rate office buildings that have degenerated into the lodging house type, we have found the apartment idea appeals to a surprisingly fine and substantial type of citizen.

In designing the store buildings we tried to make them as attractive as possible for the money available. The accompanying illustrations show some of the solutions of the store-and-apartment problem. These buildings have fifty foot frontage and an average depth of eighty feet. The building costs range between \$20,000 and \$25,000 including the plumbing, heating, wiring and the built-in features of the kitchenettes. The terra cotta trim

if he tried—but he can stand firmly for better architecture. He can preach the value of better buildings to the laymen he contacts. And some day he may even have the opportunity of practicing what he preaches.

Then let him know his thumb tacks and do his darnedest to make his job, to the very best of his ability, better than anything done before. The perfect store building hasn't been designed yet, but we are all trying and if we can eventually slay the drab commercial boxes too often glooming on our streets and replace them with attractive, ever-pleasing stores, we will have done much to make Main Street a finer place in which to live.

RUINS OF KENILWORTH ABBEY

A FEW years ago excavations revealed something of the size and beauty of the ruined Abbey of Kenilworth, but they were abandoned owing to lack of funds. The ruins are now in danger of serious damage from exposure, and it is proposed to cover up all except the outstanding features, the latter to be protected by a fence. It has been suggested that the articles brought to light should form the nucleus of a Kenilworth museum. The abbey was founded in the reign of Henry I, and has long been a ruin. In 1793 workmen carrying

out excavations discovered part of an aisle, together with pillars and other ornaments of architectural beauty. In 1840 traces of the chapter house were unearthed.—*The Builder, London.*

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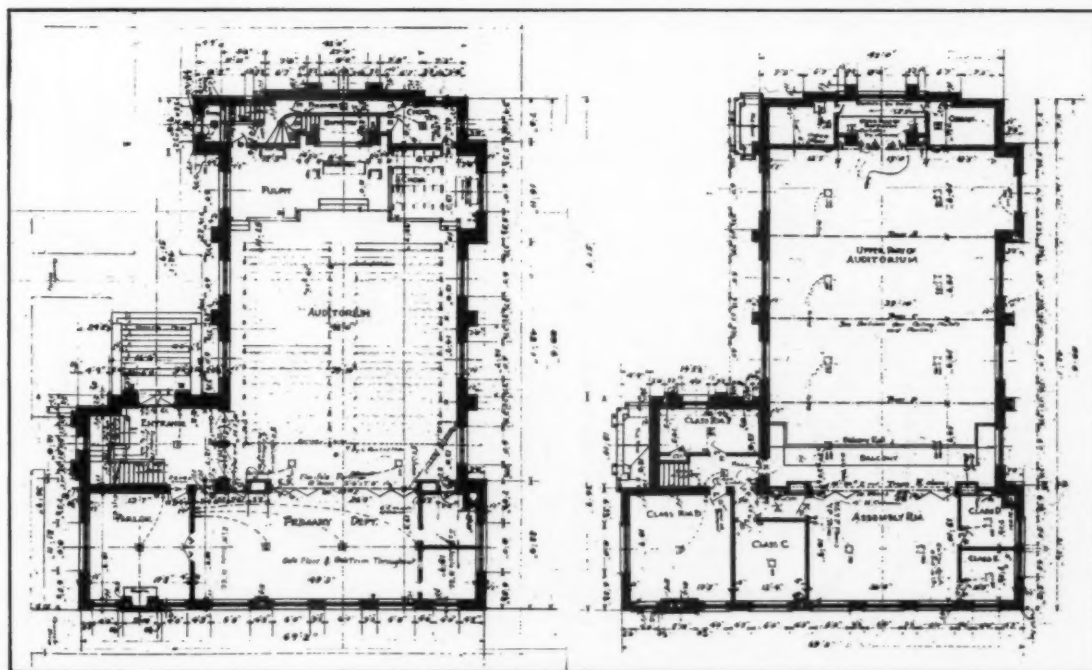
A D'ANNUNZIO MUSEUM

GABRIELE D'ANNUNZIO'S birthplace, a modest house at Pescara, Italy, not far from Ancona, has been declared a national monument. The building will be used as a museum for mementos of Italy's soldier-poet.

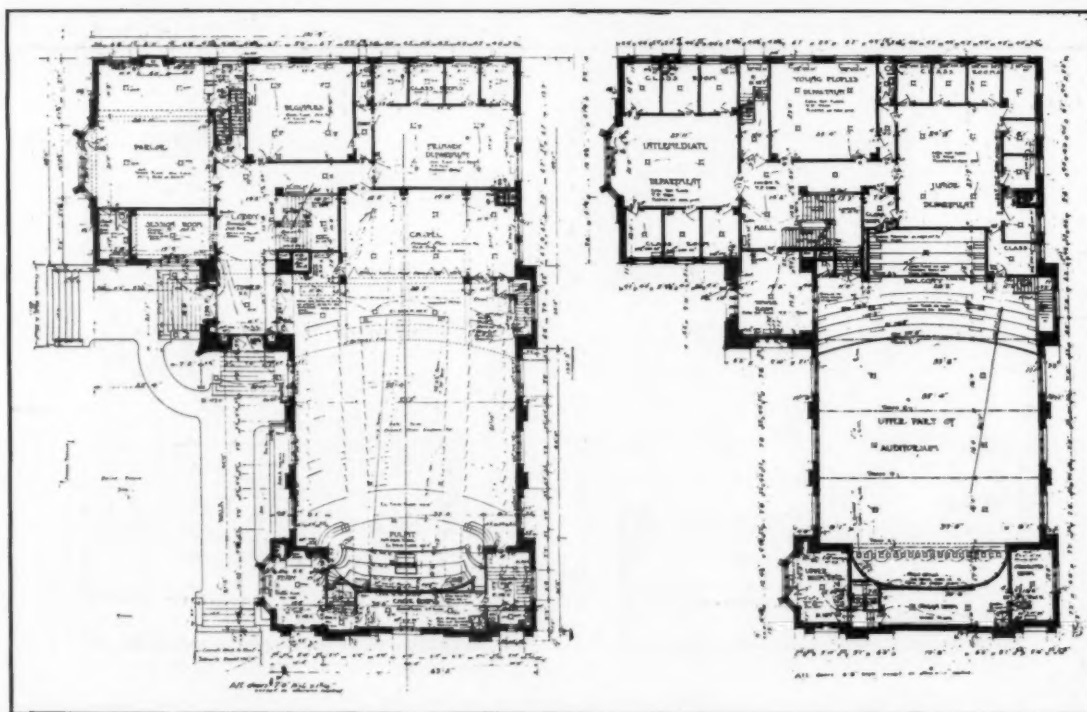


LOWER MANHATTAN ISLAND, SHOWING TOWER OF EQUITABLE TRUST COMPANY BUILDING
FROM THE ORIGINAL PEN AND INK SKETCH BY HOWARD L. McCALL

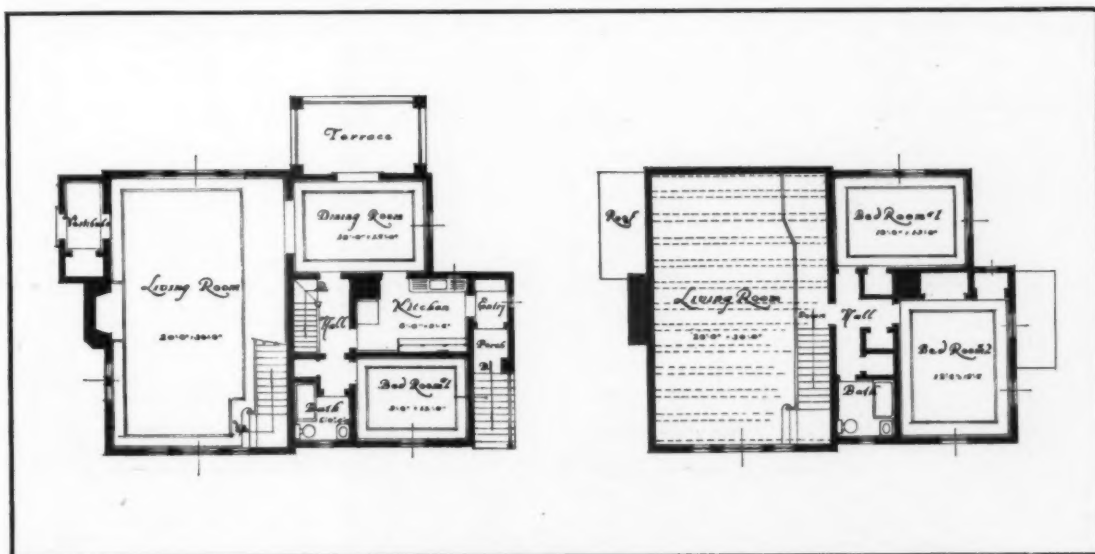
A GROUP OF BUILDINGS OF MODERATE COST



FIRST CHRISTIAN CHURCH, OLATHE, KAN.—ERNEST O. BROSTROM, ARCHITECT



FIRST PRESBYTERIAN CHURCH, FORT SCOTT, KAN.—ERNEST O. BROSTROM, ARCHITECT



HOUSE IN RIVERDALE, NEW YORK CITY—DWIGHT JAMES BAUM, ARCHITECT



A HOUSE CONSTRUCTED OF WOOD FRAME AND METAL LATH AND STUCCO. THE ROOFING IS OF SHINGLES. INTERIOR PARTITIONS ARE OF WOOD STUDS, WITH OAK FLOORS. THE INTERIOR TRIM IS OF WHITEWOOD EXCEPT IN THE STUDIO WHICH IS OF CALIFORNIA REDWOOD. A WARM AIR GENERATOR IS INSTALLED. THE HOUSE WAS BUILT IN 1922

HOUSE IN RIVERDALE, NEW YORK CITY

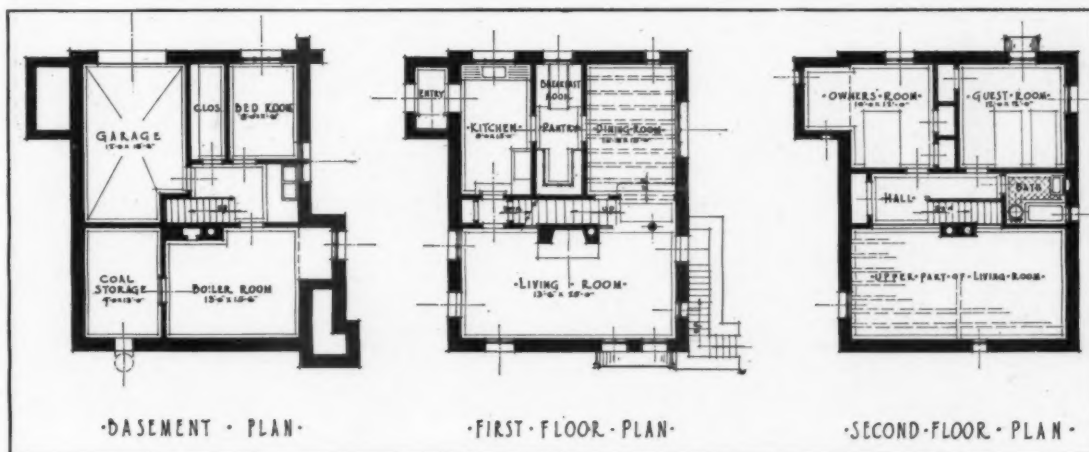
DWIGHT JAMES BAUM, ARCHITECT



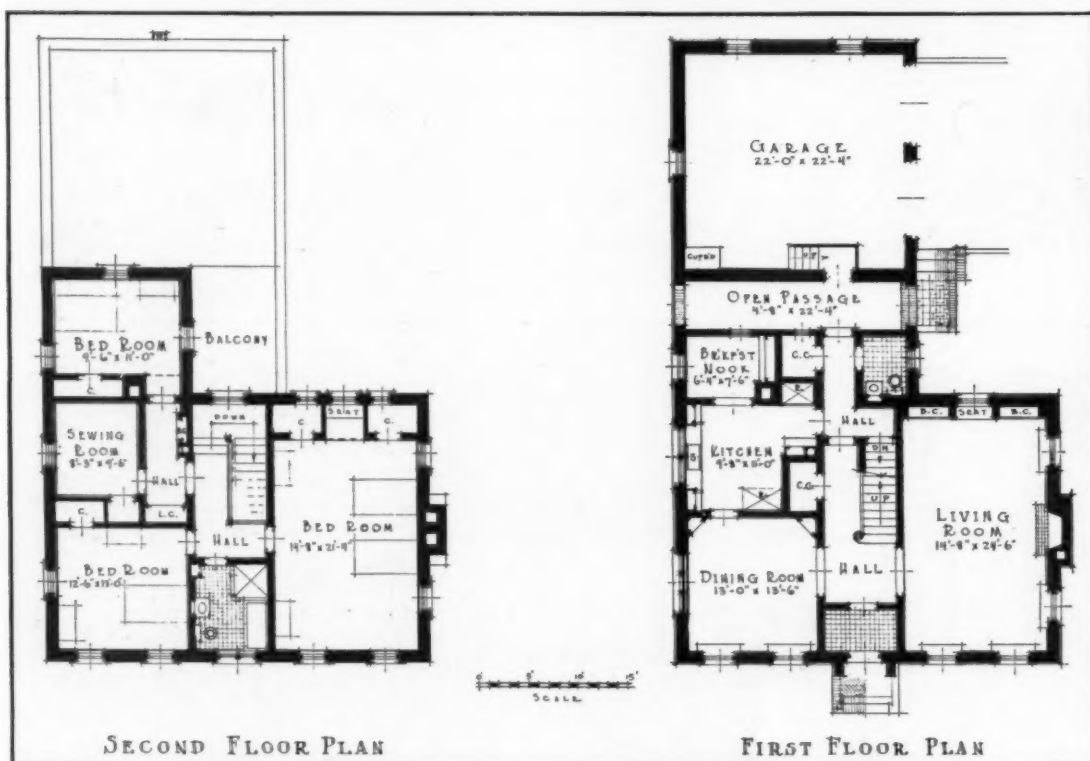
EXTERIOR WALL FINISH



INTERIOR WALL FINISH



HOUSE OF HAROLD McNULTY, SILVER MINES COLONY, CONN.—HUGO & JUGO, ARCHITECTS



HOUSE OF DR. A. E. JOHNSON, MINNEAPOLIS, MINN.—LANG, RAUGLAND & LEWIS, ARCHITECTS

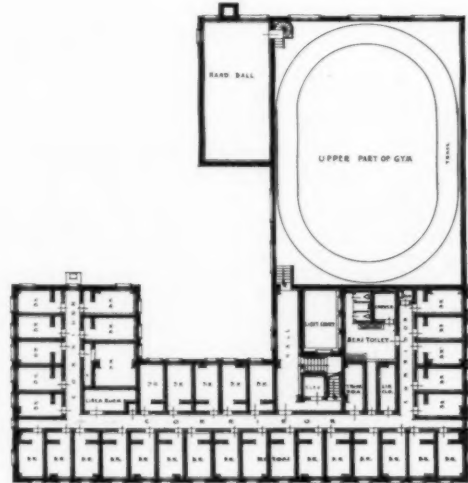


YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, SIOUX FALLS, SO. DAK.

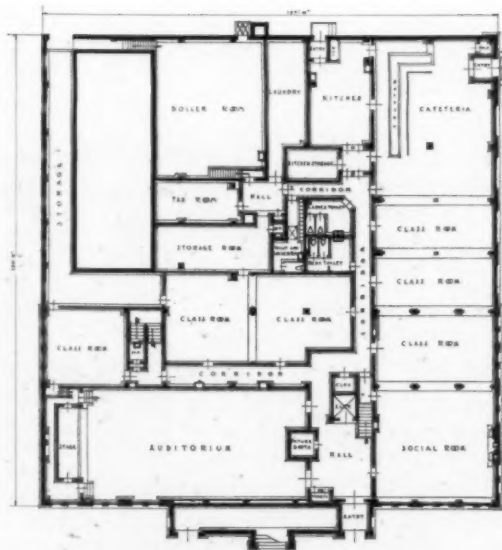
PERKINS & McWAYNE, ARCHITECTS



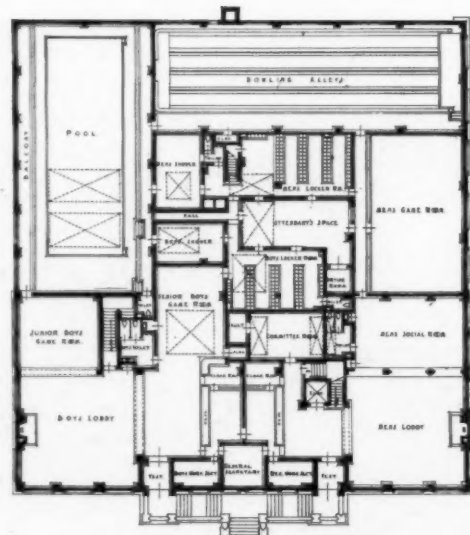
SECOND FLOOR PLAN



THIRD FLOOR PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN

YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING. SIOUX FALLS, SO. DAK.

PERKINS & McWAYNE, ARCHITECTS



ENGINEERING AND CONSTRUCTION



THE PAINTING AND COLORING OF CONCRETE

By W. E. HART AND RAYMOND WILSON

CONCRETE has not only achieved an important place in the family of building materials but as our knowledge of the material increases through experiment and research into the mysteries of its composition and manufacture, it is gaining acceptance for uses that were scarcely considered possible a decade or two ago.

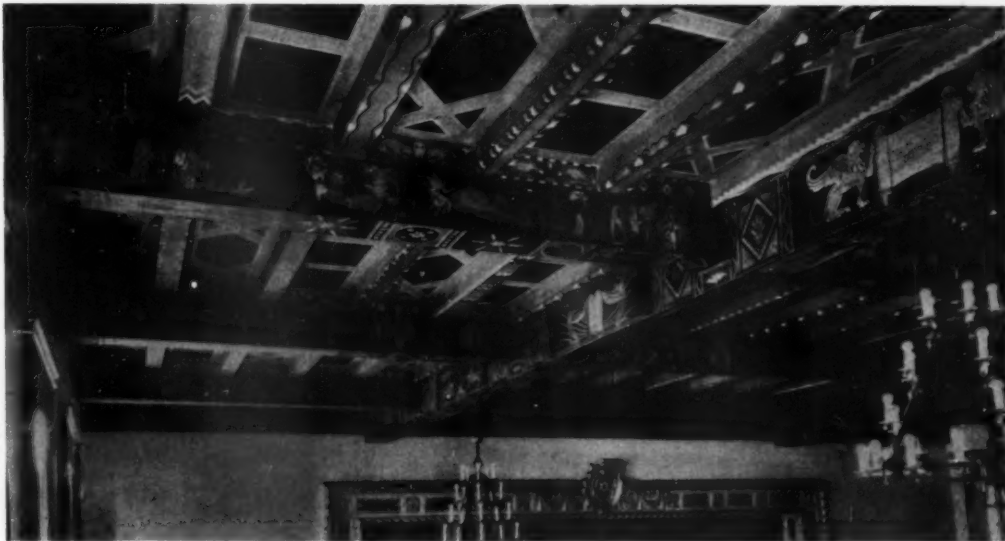
The coloring of concrete may rightly be said to be in its infancy. Although colored concrete has been used successfully, the technique of its making and the elements which lend it permanence and enduring beauty are, to many, still a black art. Time and intelligent study are rapidly dissipating the fog. The most common forms of introducing color in concrete are the ancient use of surface application and a much newer craft of integral coloring. Both have their own individual and peculiar techniques.

The painting and staining of concrete surfaces presents a method of decoration that is both economical and architecturally correct. The execution of these decorations must be in the hands of skilled

men. The preparation of the forms so as to present the proper base for the paint is fundamental. The decorations must be put on by a painter who has acquired technique and a knowledge of the conditions under which he is working. In other words, the preparation of the forms and the painting of the decorations require a master craftsman.

The best results are obtained when the concrete is first stained to the desired color of the ensemble. On these stained surfaces may be placed painted decorations. By this procedure the form marks characteristic of concrete work are not obliterated but form an integral part of the decorations. Stains should, therefore, be considered for the treatment of the surface and the embellishment or decoration should be done in oil paints. The procedure upon which authorities agree may be summed up as follows: First, neutralize the surface; second, fill the surface of the concrete with oil; third, stain the concrete; and fourth, apply the decoration.

The consideration in the painting of concrete is the preparation of the concrete surface so as to



TEMPLE HOUSE OF THE UNION TEMPLE, BROOKLYN, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, ARCHITECTS—VINCENT MARAGHOTTI, MURAL DECORATOR

BEFORE THE SURFACES OF THE CONCRETE WERE DECORATED WITH PAINTS, THEY WERE TREATED WITH A SPECIALLY PREPARED LIQUID

insure a durable paint film. Due to the chemical action that takes place in the hardening of concrete, a small quantity of lime may be deposited on the surface. Lime in the presence of moisture tends to saponify linseed oil, thus destroying any decoration. The first step, therefore, in the painting of concrete is to neutralize the surface by one of two methods.

The first method of neutralizing the surface consists in treating the concrete with a solution of four pounds of zinc sulphate dissolved in one gallon of water. This solution is applied over the surface of the concrete with an ordinary paint brush. The solution may be tinted with a pigment in order to avoid untreated laps. At least forty-eight hours should be allowed for the zinc sulphate to react and dry. This treatment is simple, effective and comparatively inexpensive. It does not affect delicate paint pigments such as pink, yellow, green, red and Persian blue.

The second method of neutralizing the surface is through the application of magnesium fluosilicate. The solution is prepared by dissolving one pound of magnesium fluosilicate in one gallon of water and applying as in the case of zinc sulphate. This method may be used where it is impossible to secure zinc sulphate.

The second operation in the preparation of the surface is to fill the pores of the concrete so as to

prevent the oil paint or stain from penetrating too deeply. The priming coat breaks down the suction of the concrete to a point where the oil in the paint is not absorbed from the pigment. The entire surface should next be primed with boiled linseed oil with or without pigment. If the concrete is dense it may be necessary to add turpentine to the linseed oil in order to secure penetration. One coat of primer is sufficient except where the decoration is placed on an extremely porous concrete. In such cases it is advisable to give the concrete two or more treatments.

After the oil has dried the surface is ready to receive the stain. Stains consist of a mixture of boiled linseed and chinawood oils, cut back with turpentine or naphtha thinner. To this solution may be added the desired color pigment. Linseed oil paint thinned sufficiently to produce a stain and not a paint coat film has also proven satisfactory.

With the surface of the concrete filled and stained, the task of painting is no longer different from that of painting on wood. The stained surface is used as a background for stencils or murals.

Paints that have proved durable when used on the exterior surfaces of concrete are composed of white lead, mixture of white lead and zinc oxide and mixtures of zinc oxide with titanium pigments. Paints composed of heat treated tung oil compounds in addition to the linseed oil bases



HOUSE ON BEACHWOOD DRIVE, LOS ANGELES, CALIF.

PIERPONT AND WALTER DAVIS, ARCHITECTS

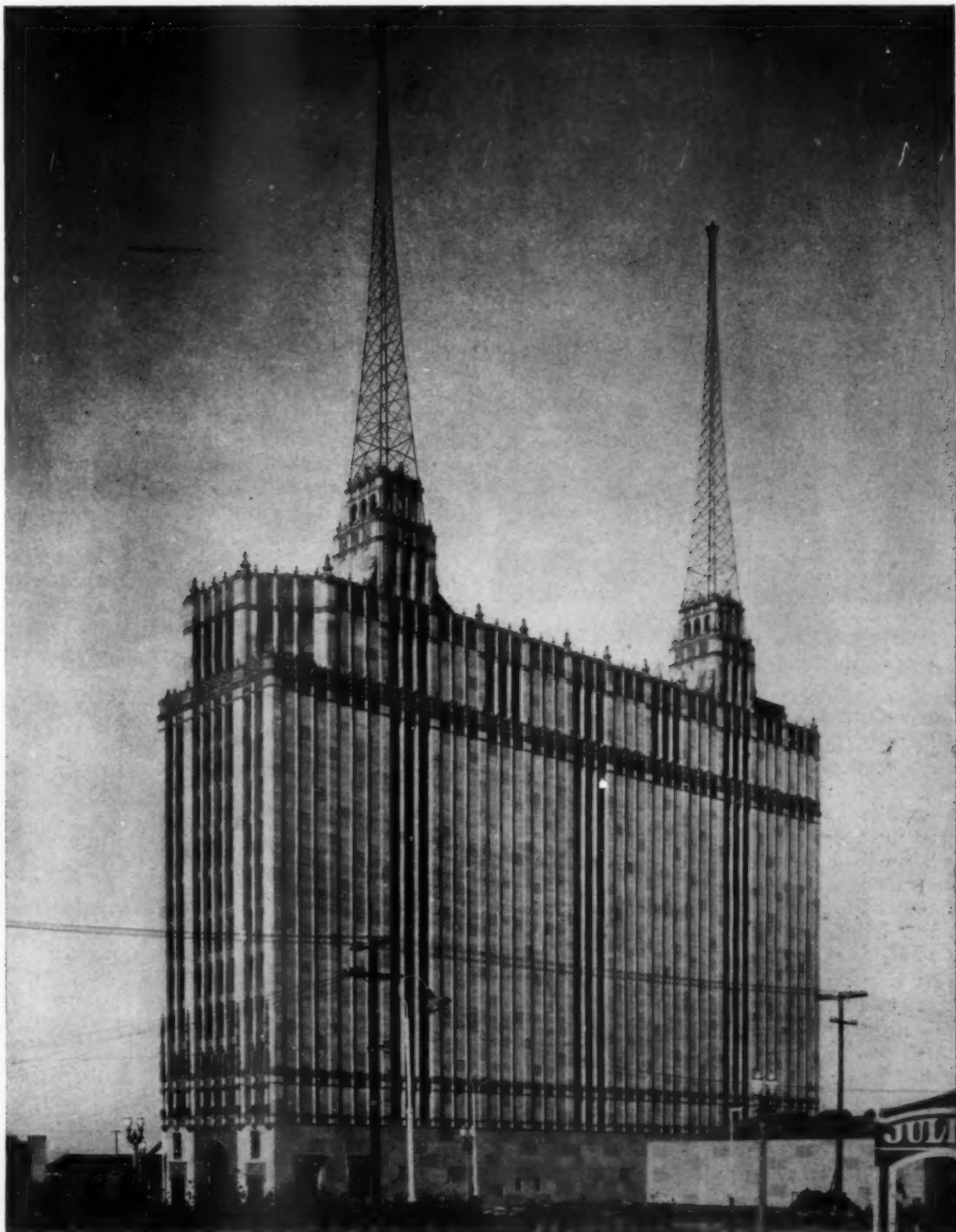
COLOR IN THE CEMENT STUCCO WAS OBTAINED IN THE MORTAR



ELKS CLUB, LOS ANGELES, CALIF.

CURLETT AND BEELMAN, ARCHITECTS

A REINFORCED CONCRETE STRUCTURE, WITH BUFF COLORED STUCCO USED FOR THE EXTERIOR



HOLLYWOOD TERMINAL WAREHOUSE AND STORAGE BUILDING, LOS ANGELES, CALIF.

MORGAN, WALLS AND CLEMENTS, ARCHITECTS

A REINFORCED CONCRETE STRUCTURE WITH MONOLITHIC CONCRETE WALLS, BUFF, BROWN AND YELLOW STUCCO WAS MARKED OFF INTO SQUARES. THE TRIM IS OF CAST STONE



WOMEN'S ATHLETIC CLUB, LOS ANGELES, CALIF.

ALLISON AND ALLISON, ARCHITECTS

A REINFORCED CONCRETE STRUCTURE WITH MONOLITHIC CONCRETE CURTAIN WALLS. A LIGHT DASH COAT OF CREAM COLORED PORTLAND CEMENT STUCCO WAS USED. THE DESIGNS OVER THE MAIN ENTRANCE WERE EXECUTED IN COLORED PORTLAND CEMENT MORTARS

also give excellent service and satisfactory results.

For interior work where matte finishes are desired, prepared flat wall paint with a lithopone base may be used. Gloss finishes are produced by the use of lithopone zinc paints in a heavy body enamel. Paints referred to as gross mill whites hold their color and do not yellow in dark rooms. These have been especially applicable to concrete surfaces and are widely used.

To protect the painted surface, thin, clear varnishes or shellacs may be applied. By this process the surface may be glazed or the entire color scheme toned down. A further protection and one that assists greatly in the cleaning of the surface is a coating of starch. This coat may be removed by washing, taking with it any accumulations of soot or dirt. After cleaning, the surface may be covered with a fresh coat of starch. By this method the painted design is permanent and acquires an appearance only possible by the passing of time.

Few of the arts have such a range of media and number of possible effects as those available to the painter. Stains, paints, enamels and varnishes in almost numberless colors may be manipulated to produce practically any desired result.

Integral coloring of concrete is produced by the

use of finely divided color pigments, or of colored aggregates so graded that when the surface film of cement is removed the surface appears to be made up entirely of the aggregate. The former method is the one in more common use. The latter is less frequently used, though some remarkable effects have been achieved by its chief exponent, John J. Earley, an architectural sculptor of Washington, D. C.

Colored aggregate is more expensive to use than the pigment method. Aggregates with particles of uniform hue are relatively scarce and for many hues unattainable except as artificial glasses and porcelains.

The necessity of removing the surface generally by acid washes, is an added operation and often limits the range of textures obtainable. Artistry of a high order, and a specialized technical skill in concrete, are necessary for the successful use of this method. Where the character of the work is such as to justify the added expense and difficulty the colored aggregate method has much to recommend it.

The use of the pigment method has been hampered by the belief that it is difficult to obtain pigments whose colors are permanent when exposed to sunlight or weather. Laboratory exposure tests have shown that most of the pigments now sold



METROPOLITAN THEATRE, LOS ANGELES, CALIF.

WILLIAM LEE WOOLLETT, ARCHITECT

MURAL IN MAIN FOYER PAINTED ON CONCRETE. THE MARKS LEFT BY THE CONCRETE FORMS CONSTITUTE AN INTEGRAL PART OF THE TEXTURE

for use in concrete are of a high degree of color permanence. In these tests a large number of commercial colors were used as integral admixtures in portland cement mortar specimens which were later exposed to the weather. In more than a year of exposure, only a very few pigments have shown a degree of color change which would be considered as failures, and these few pigments fall into two well defined classes.

The only reliable pigments for producing red and buff colors are those which are more or less pure iron oxide; the red colors are essentially anhydrous ferric oxide, and the buffs are hydrated iron oxide. They may be either artificial products or natural minerals such as hematite or ochre. In general, the products high in iron content are to be preferred to those which contain considerable quantities of natural impurities or added extenders as an adulterant.

The only satisfactory blue and green pigments now known are ultra-marine blue and chromium oxide green, both of which are artificial products. Chromium oxide should not be confused with chrome green which is entirely unsuited for use with portland cement.

Pigments which depend on iron or manganese oxide for their coloring qualities are suitable for use in producing various shades of brown. Both



SANTA BARBARA NEWS BUILDING, SANTA BARBARA, CALIF.
WASHINGTON SMITH AND EDWARD MAYBERRY, ARCHITECTS
PAINTED CONCRETE CEILING OF THE MAIN OFFICE
WHERE THE MARKS LEFT BY THE METAL FORMS ARE
PLAINLY VISIBLE



THE MUSIC BOX THEATRE, LOS ANGELES, CALIF.

MORGAN, WALLS AND CLEMENTS, ARCHITECTS

THE PAINTED DECORATIONS ARE APPLIED DIRECTLY ON
THE SURFACES OF CONCRETE BEAMS AND GIRDERS OF THE
MAIN CEILING

natural and artificial products are found in this class of pigments.

Dark gray, approaching black, may be obtained with pigments having black iron oxide, manganese dioxide or some form of carbon as their essential colored component. Carbon or lamp black should be used with caution because of its well known tendency, again noted in the tests, to reduce the strength of portland cement mortar or concrete. A color dark enough to be called black can hardly be produced in portland cement mortar without the use of practically black aggregate and special surface treatments such as waxing.

Pigments of the chemical composition described in the preceding paragraphs are essentially permanent in color when exposed to the weather. It should be understood, however, that in some conditions a change in the mass color of the mortar may take place without any fading of the pigment itself. The usual finishing operations of trowelling or floating leave a film of color cement over the surface of every particle of aggregate in the mixture. Long continued weathering may remove this surface layer exposing to view the aggregate beneath. In a close-up view of such a surface the individual particles of aggregate and the matrix of colored cement paste are individually distinguishable, but at a distance of a few feet the surface has a mass

color which is the resultant sensation of a number of color stimuli of frequencies corresponding to the different colors involved. If the aggregate is sensibly of the same hue as the cement paste, there will be no change apparent in the hue and in general only a moderate change in the chroma or intensity of the color. If the aggregate and the cement matrix are of contrasting or complementary hues, the same effect as complete fading of the pigment may be obtained. There are some specimens in the series of tests referred to which at a distance appear to have the same color as mortar without pigment, but on closer inspection are shown to be made up of a yellow or buff aggregate and a blue cement paste, the color of which is of practically the same intensity as when it was first exposed.

These particular specimens were finished in such a way as to leave an extremely thin coating of

colored cement on the surface, and exposure of the aggregate occurred at a relatively early age. While stucco mixtures as ordinarily compounded and applied would not be expected to weather so as to expose the aggregate in a short time, that eventuality should be considered to guard against the possibility of an unsightly appearance. This can be done by choosing an aggregate whose color matches that of the colored cement paste, or one which is neutral in color such as marble chips or silica sand. It is claimed by some that silica sand is to be preferred to marble chips because of its translucency which permits not only the pigment around the grain but also that below the surface of the mortar to exert a coloring effect. As no tests covering this point are known to have been made, no opinion regarding the soundness of this idea can be expressed by the writers at the present time.



CITY CLUB, ST. LOUIS, MO.

T. P. BARNETT, ARCHITECT

CEILING DECORATIONS ARE PAINTED DIRECTLY ON THE CONCRETE SURFACES

THE HISTORY OF SANITATION

AN illustrated resumé of some of the romantic incidents in the history of plumbing is contained in a booklet entitled, "The History of Sanitation" recently published by the Bridgeport Brass Company, of Bridgeport, Conn. The foreword contains the following statement:

"Life insurance statistics show that the average span of life has been lengthened 16 years since the beginning of the 20th century. Directly responsible for this astonishing gain is the science of medicine and surgery. Indirectly, but ever so much more closely than we suspect, the sanitary engineer and the plumber have been working with the doctor

and the surgeon. Pure science learned the great truths of life. The practical science of the plumber has brought into our homes the means of utilizing these truths, not by curing the sick but by preventing disease. At the same time that he has been performing this service, the plumber has been helping us to live better, more comfortably."

Beginning with "The World's First Plumber" who led water to the desired place by means of trenches dug in the mud or sand, this booklet traces the development of the plumber's art through Nippur, Egypt, Greece, Rome, India, England and America. Copies of this interesting booklet may be had by requesting booklet No. 35 from the publishers.

ADHESION OF PLASTER AND STUCCO TO HOLLOW CLAY BUILDING TILE

By J. A. MURRAY AND H. D. FOSTER

Published by approval of the Director of the Bureau of Standards of the U. S. Department of Commerce

FOR other data on the adhesion of plaster to backings, the reader is referred to THE AMERICAN ARCHITECT issues of September 9, 1925, and October 20, 1926, in which the reports of a series of tests were published under the title "Adhesion of Gypsum Plaster to Various Backings." These tests covered one type of plaster applied to different backings. The following tests cover several different plasters applied to various types of hollow tile.

—The Editors.

THE use of hollow clay tile in modern building construction has created a demand for knowledge of the properties of this material. Inasmuch as it is common practice to apply a coat of plaster or stucco to the tile, information on the adhesion of these materials to the tile is of interest. One of the comparatively recent developments in the hollow tile industry is the production of units with a surface having a series of closely spaced narrow scratches, about one-eighth inch in depth. This finish will be referred to in this article as "combed" scoring. It has been claimed that plaster and stucco adhere more strongly to a surface of this type than to one having the common "grooved" scoring. This investigation was undertaken, therefore, to determine whether this was actually the case and also to compare the adhesion of plaster and stucco to other types of tile surfaces.

Representative samples of each of the three standard grades of clay tile,* namely, hard, medium, and soft, with both the combed and the grooved scoring were especially prepared by members of the Hollow Building Tile Association, Chicago, Ill. In addition to these, samples of the medium tile with "wire cut," "smooth," and "salt glazed" surfaces were prepared. In order that the scope of the investigation might be as broad as possible, tests of gypsum plaster and cement and cement-lime stucco on all these grades of tile were made.

* Standard Specifications and Tests for Hollow Burned Clay Load Bearing Wall Tile (C-34-26) A. S. T. M.

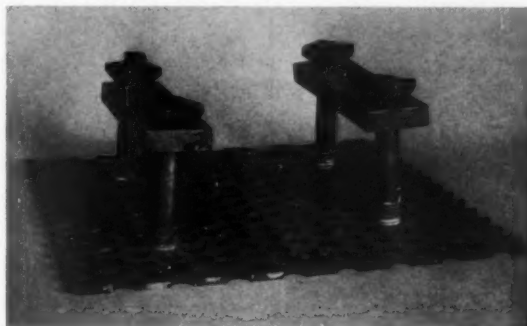
In perfect grooved scoring the grooves should be dovetailed so that when plaster or stucco is applied a mechanical bond or key is developed. In practice, however, the corners of the liners used to produce the dovetailing wear away quite rapidly so that a simple rectangular or even half rounded groove generally results. In this work it was thought advisable to determine the difference in adhesion between tile with perfect dovetailed scoring and tile with normal grooved scoring. The manufacturer

who was requested to prepare these tile submitted specimens having little difference in scoring so that this point could not be determined. However, the hard tile in general had better grooves, that is, deeper and more clearly cut, than the medium tile, which in turn were better than the soft tile. In no case was any true dovetail scoring observed.

The quality of the combed scoring was

very uniform, being practically identical for all tile tested. The wire cut surface is produced by a taut wire which scratches the surface of the tile as it is extruded from the die. The resulting surface is considerably rougher than the smooth surface but is not as rough as the combed. The smooth surface represents the tile as it comes from the die. There are slight irregularities on the surface but these are not very pronounced. In the glazed tile these irregularities are not present and a uniformly smooth glazed surface results.

Two general types of finish were applied to the tile, interior plaster, and exterior stucco. A 1:3 (by weight) gypsum-sanded mix was used for the plaster. For the stuccos, a 1:3 cement-sand mix and a 1:3 cement-sand mix with 10 per cent of hydrated lime by volume of the cement, were used. The cement, lime, sand, and gypsum used were commercial products obtained from building supply houses in Washington, D. C. Five of each grade of tile with each type of scoring were tested with each plaster and stucco. The force of rupture value in the table is the average of the five tests.

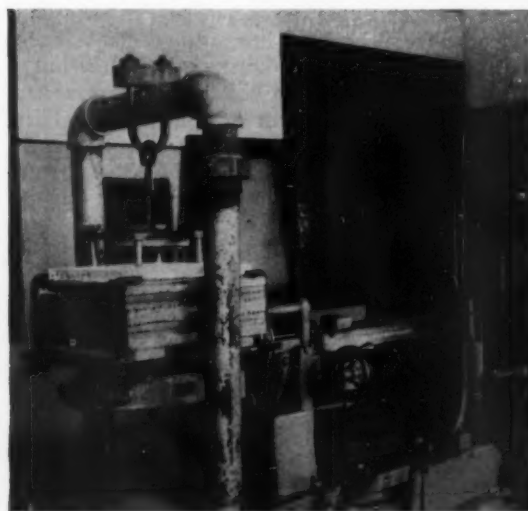


APPARATUS USED TO DETERMINE ADHESION OF PLASTER TO TILE CONSISTS OF A NO. 10 GAUGE STEEL PLATE TEN INCHES SQUARE PERFORATED WITH ONE-HALF INCH HOLES

The apparatus used in this investigation consists of a plate of No. 10 gauge steel, ten inches square, perforated, with a large number of one-half inch holes. In each quadrant one of these holes was threaded to receive a bolt. These four bolts were connected by a system of simple beams with ball and socket joints to distribute the load as uniformly as possible.

Before the plaster was applied to the tile, the absorptions of the tile were determined, and the soft and medium tile were soaked until the resulting absorption was approximately equal to that of the hard tile. The plaster or stucco was applied to the tile over an area 10 inches square, to a depth of one-quarter inch. It was found that when the metal plate was embedded directly in the plaster to be tested, the area around the plate was so weakened by the reduction in cross section that the break occurred at the plate rather than at the joint between the plaster and the tile. This difficulty was overcome by applying the plaster in a thin layer, allowing this to age, and then capping with some material which had a greater adhesion to the plaster than the plaster had to the tile, and whose tensile strength was sufficiently great to prevent breaking at the plate. Calcined gypsum (plaster of Paris) served very well as a capping material for the gypsum plaster while a high alumina cement was used for capping the stuccos.

The tiles with the plaster or stucco were aged for three weeks in the laboratory. They were then capped with either calcined gypsum (plaster of Paris) or high alumina cement in which the metal plate was embedded and aged for one additional week. The age at the time of testing was therefore four weeks. The testing was done in a 2000 lb. testing machine.



PLASTERED TILE IN POSITION FOR TESTING

TABLE OF RESULTS

Each value is the average obtained with five specimens

Tile	Surface	Coating	Adhesion	Average
			(lbs./sq. in.)	(lbs./sq. in.)
Hard	Combed	Gypsum	17.8	15.0
		Cement	12.5	
		Cement-Lime	14.7	
	Grooved	Gypsum	13.5	15.6
		Cement	17.8	
		Cement-Lime	15.6	
Medium	Combed	Gypsum	17.7	15.9
		Cement	16.2	
		Cement-Lime	13.9	
	Normal Groove	Gypsum	13.7	13.2
		Cement	13.6	
		Cement-Lime	12.3	
	Wire Cut	Gypsum	12.8	11.9
		Cement	9.8	
		Cement-Lime	13.2	
	Smooth	Gypsum	7.0	10.5
		Cement	16.5	
		Cement-Lime	7.9	
Soft	Combed	Gypsum	15.7	17.1
		Cement	13.2	
		Cement-Lime	22.4	
	Grooved	Gypsum	5.4	9.5
		Cement	10.2	
		Cement-Lime	12.9	

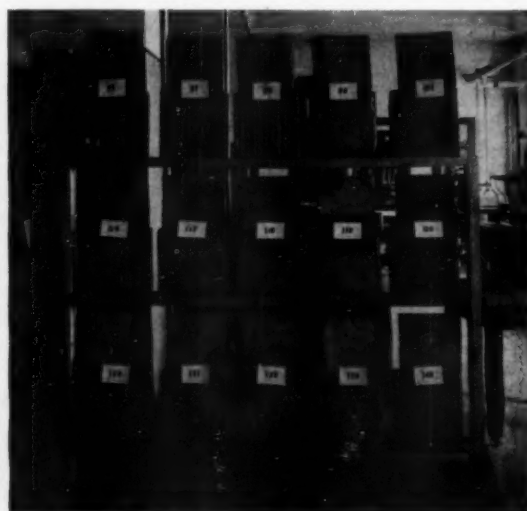
COMPARISON OF SURFACES (MEDIUM TILE)

Combed	15.9 lbs./sq. in. adhesion
Normal Grooved	13.2 " "
Wire Cut	11.9 " "
Smooth	10.5 " "
Glazed	Note

Note—The values for cement and cement-lime plasters are less than the true adhesion. See text.

In all cases the plaster dropped from the glazed tile under its own weight plus the weight of the steel plate. This was approximately 0.08 lbs./sq. in. and the adhesion is therefore less than this value.

Several points of interest may be observed from a study of the table. The adhesion to the combed



TILE WITH CEMENT-LIME PLASTER AFTER TESTING



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Milcor Copper Products are all
made of Anaconda Copper,
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tile increased slightly from the hard to the soft tile under the moisture conditions of the test, *i.e.*, equal absorption at time of applying plaster for all grades. While the difference in the nature of the combing was slight, the surface of the soft tile was somewhat rougher than that of the hard tile, the medium tile being intermediate. The reverse obtained with the grooved scoring. In this case the deeper and better formed grooves were found on the hard tile and also the larger adhesion values. The wire cut and smooth surfaces produced moderate adhesion values. The glazed surface gave practically no adhesion as in all cases the plaster or stucco failed under its own weight.

The observed values for the cement and cement-lime stuccos are less than the true adhesion, for in several cases, particularly with the combed scoring, the break occurred at the plate, indicating that the adhesion was greater than the tensile strength of the area of luminate cement under stress. However, as the only force ordinarily applied to plaster or stucco is its own weight, approximately 0.04 pounds per square inch (for a $\frac{1}{2}$ " coat), it is evident that in all cases except on glazed tile the adhesion is sufficient for complete safety.

It will be noted that there is a continual increase in adhesion as the roughness of the surface is increased, from the glazed tile with practically no adhesion, through to smooth, wire cut, grooved, to the combed, with which the greatest adhesion values were obtained.

From these tests tile with combed, grooved, wire cut, or smooth surface appear to be acceptable as a base for the application of plaster or stucco. If the tile have been salt glazed or otherwise burned so that a glazed surface is produced, they should not be used as a backing for plaster or stucco.

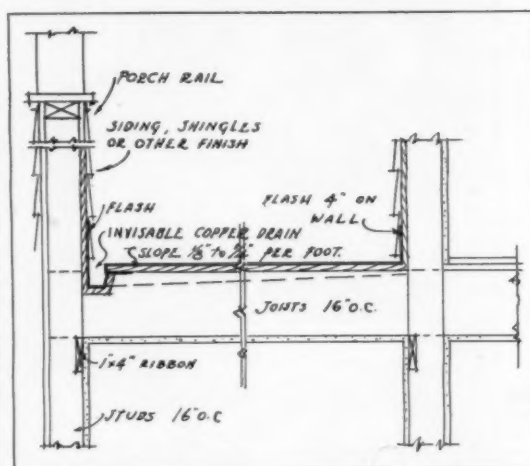
ORNAMENTAL AND MISCELLANEOUS IRON CHECKING LIST

THE Allied Building Metal Industries, 18 West 34th Street, New York City, have recently issued an important document entitled, "Work of the Contractor for Ornamental and Miscellaneous Iron, Bronze and Wire Work." Ornamental and miscellaneous iron contractors often complain that architects' specifications are not sufficiently complete nor correctly arranged to permit the preparation of accurate estimates. The present document has been prepared in an effort to secure better ornamental and miscellaneous iron specifications through the co-operation of the architectural profession. The booklet contains suggestions for specification writers, suggested specifications and a checking list of items that should be included in specifications for ornamental and miscellaneous iron, bronze and wire work. A list of materials and articles used in the manufacture of iron, bronze

and wire work is also included. Copies of this document may be obtained by addressing the association at the above address.

ONE SOLUTION OF THE SECOND STORY OPEN PORCH PROBLEM

IN the October 20th, 1927, issue of this journal a subscriber presented the problem of constructing a water-tight floor in a second story open porch over a plastered room. The requirements of the problem were (a) a water-tight floor, (b) wood frame construction and (c) a suitable and presentable porch



SECTION SHOWING CONSTRUCTION OF PORCH FLOOR FOR AN OPEN PORCH OVER A PLASTERED ROOM

floor. The following solution has been suggested by "A Reader" and is stated to have been used and found satisfactory "if the work is done properly."

The floor should be built of tongue and grooved dressed fir boards laid in white lead and oil. Slope the floor from $\frac{1}{8}$ " to $\frac{1}{4}$ " per foot in one plane. Paint the wood floor three coats white lead and oil and cover with deck canvas while the paint is wet. Turn canvas up on wall 4". Paint canvas desired color. Build an invisible copper lined gutter at ends and one side of porch as indicated in the drawing. Slope the drain to the sides of the porch and connect to a rain water conductor or other outlet. The invisible drain is held in place by means of blocking where the floor joists run in the same direction as the joists.

The above solution is simple and if, as "A Reader" states, the work is properly done, this method should prove satisfactory. With a tight gutter, proper flashing, well lapped canvas properly laid and kept painted, there should be no opportunity for water to damage the ceiling of the first story room under normal conditions.



HOTEL ANTHONY WAYNE
Hamilton, Ohio

Architects—F. G. MUELLER & W. R. HAIR
Consultant Architects—GEO. B. POST & SONS
Contractors—F. K. VAUGHN BUILDING CO.

Carney Cement was furnished for all the mortar on this project by the E. J. Frechling Coal Company.

REPRODUCED FROM THE ORIGINAL RENDERING THROUGH
THE COURTESY OF F. G. MUELLER & W. R. HAIR.

DO you know that when Carney Cement is used for the mortar, the mixing crew is cut in two, and that masonry costs drop decidedly? Water and sand is all that Carney needs in mixing. The very plastic quality of the mortar, together with the fact that tamping and retempering are done away with, increases the capacity of the masons immensely.

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CARNEY CEMENT
for Brick and Tile Mortar

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NEW BUILDING FOR ART INSTITUTE IN CHICAGO

A COMMITTEE of three Chicago architects, consisting of John A. Holabird, David Adler and Robert Allerton, has been appointed by the trustees of the Chicago Art Institute to map out a program for a competition, perhaps of international scope, for the design and erection of an art center in Michigan Avenue.

The plan for the extension of the present Institute, calling for an expenditure of \$5,000,000 to \$12,000,000, conceived long ago by the trustees, had been held up pending the sanction of the South Park Board. That sanction, which allows the use of considerable ground on either side of the building opposite Adams Street and which it is believed will give Chicago one of the finest art centers in the world, was granted at a recent board meeting.

A plan to finance the erection of the art center will depend upon the outcome of the architects' competition.

Attention is to be called to the importance of the facade which will face the lake. The old building, of course, will remain as part of the art center, and the main entrance will always be in Michigan Avenue. But with the development of Grant Park and the parking facilities on the east side of the structure, more and more visitors will enter the Institute from the rear.

COMPETITIONS FOR THE PRIX DE ROME

THE annual competitions for fellowship in architecture, painting and sculpture have been announced by the American Academy in Rome.

In architecture the Katherine Edwards Gordon Fellowship is to be awarded, a fellowship recently endowed by the late George B. Gordon and Mrs. Gordon, of Pittsburgh, in memory of their daughter; in painting the fellowship is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus; the fellowship in sculpture is supported by the Parrish Art Museum Fund, given by Samuel L. Parrish.

The competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States. Fortunately the Academy has been able to increase the stipend to \$1,500 a year, and also to grant an allowance of \$500 for travel, in addition to the present annual allowance of \$50 to \$100 for material and model hire. Residence and studio are provided free of charge at the Academy, and the total estimated value of each fellowship is about \$2,500.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

In architecture, graduates of accredited schools

will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of The American Institute of Architects.

Entries for all competitions will be received until March 1st, 1928. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

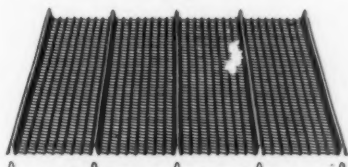
RESTORATION OF KING SOLOMON'S TEMPLE

A SPECIAL exhibition of the drawing and plans for the restoration of King Solomon's Temple, as made by Dr. John Wesley Kelchner, with Helmle and Corbett, architects, is now being held at the International Art Center, 310 Riverside Drive, New York City.

The twenty-seven plans made for the restoration of King Solomon's Temple include all aspects of the Great Temple. The first designs show the inception of the Temple—the tabernacle and the tribes of Israel setting out from Egypt, the interior of the tabernacle and also the tabernacle and Israel, viewed from Mount Sinai. Other designs detail the great cluster of structures which crowned Mount Moriah. In the restoration plans, the bird's eye view of Mount Moriah is shown. There are also the detailed reconstructions of the Great House of the Forest of Lebanon, King Solomon's own Temple, the Temple of Pharaoh's Daughter, and finally the Temple itself housing the Most Holy Place, in which reposed the Ark of David. The magnificent details for the sanctuary, the lavers, the molten sea and other marvels mentioned by King Solomon's contemporaries, are also shown. The whole has been done after an authoritative study of three years.

1928 SLATE INDUSTRY CONFERENCE

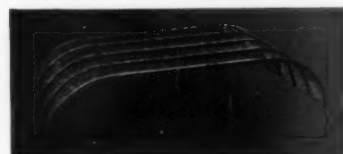
THE sixth annual conference of the slate industry will be held at the Hotel Commodore, New York City, January 17 and 18, 1928. The conferences are open to members, associate members and guests of the National Slate Association. The preliminary program of discussions on Better Production Methods, Marketing, Merchandising, Co-operative Advertising, etc., carries much of interest to the various units of the industry, including producers, mill and quarry executives, distributors, roofing and setting contractors. The inspection trip of outstanding uses of slate in the metropolitan area, planned by the slate roofing contractors group, planned by the slate roofing contractors' group, vention.



Sheets 24" (covering width) Standard lengths 4, 5, 6, 7, 8, 9, 10, 11 and 12 ft. Made from Steel or "Coppered Metal", painted, No. 28 Ga., No. 26 Ga., and No. 24 Ga.; or No. 28 Ga. Galvanized; or from ARMCO Ingot Iron, painted, No. 26 Ga., and No. 24 Ga., or from Galv. ARMCO, No. 28 Ga. Ribs 6" on centers; $\frac{3}{4}$ " high.



$\frac{3}{4}$ " Stay-Rib No. 3 may be curved to any radius of 12 inches or over. The curved sheets, ribs to the outside, serve both as a form and as a reinforcement for the concrete.



Sheets may be curved at ends and flat in center, as shown here, or may be curved to a complete circle as shown below, for various purposes.



Altho $\frac{3}{4}$ " Stay-Rib No. 3 was designed particularly for concrete slab construction for floors and roofs, there are many other uses to which it is adaptable, as outlined in the Bulletin shown below. Send for a copy and keep it for reference.



Fewer Ribs—More Mesh

BACKED by broad experience with reinforced concrete . . . guided by results of exhaustive tests and observations of jobs, and aided by the basic advantages Stay-Rib metal lath design . . . Milcor engineers perfected this new reinforcing rib lath— $\frac{3}{4}$ -inch Stay-Rib No. 3.

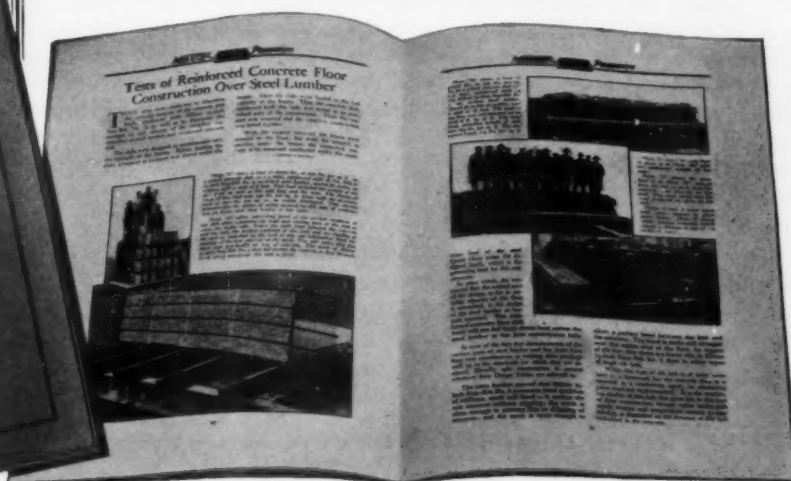
An examination of the lath itself will impress you with these and other important points of superiority: 1. Fewer solid ribs . . . therefore more metal mesh for concrete to permanently grip. 2. No loss of wet concrete from drip-page . . . because of Stay-Rib mesh design. 3. Superior stiffness . . . maximum safety before and after pouring. 4. Safe handling . . . no jagged points . . . speedier work. 5. Standardized, dependable quality.

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REINFORCING RIB LATH



Send for this Bulletin Describing Comparative Tests.

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AMERICAN RADIATOR COMPANY MAKES AN ANNOUNCEMENT

MERGER of American Blower Company of Detroit, Michigan, will follow negotiations now pending with American Radiator Company. If consummated the latter will acquire substantially all of the property and assets of American Blower Company. Its organization will remain intact and the business conducted by a new company to be known as American Blower Corporation.

WAGE STABILITY TO CONTINUE INTO 1928

WAGE rates in the building trades will undoubtedly hold at present levels for the remainder of 1927, and for the first quarter of 1928, according to the national monthly building labor review of the Building Economic Research Bureau of the American Bond and Mortgage Company, New York.

The apparent recession in building operations, stated the review, has undoubtedly had much to do with the present condition of wage stability and tranquillity in the construction industry.

The withdrawal of the Bricklayers, Masons and Plasterers' Union from the Building Trades Department of the American Federation of Labor, however, represents a new threat to the peaceful status of labor affairs in the construction industry. It is now expected that the bricklayers' local unions will also sever relations with local building trades councils and recreate a situation similar to the one prevailing when the carpenters or other trades were not affiliated.

Arising out of jurisdictional troubles in Baltimore, and coming after the dissolution of the National Board of Jurisdictional Awards, the action of the bricklayers makes it more imperative that the building trades unions immediately set up some method of adjusting their inter-union difficulties without interfering with building operations. Unless this action is taken, building employers have indicated that they will move for state and federal legislation to meet the situation.

The advantage seen in the abolition of the Jurisdictional Awards Board through the reuniting of the carpenters' locals with building trades council and bringing this trade back into negotiations in local communities will probably be entirely nullified by the withdrawal of the bricklayers' union, the second largest building trades organization in this country.

Building labor is well employed, except in a few districts where some surplus of skilled mechanics has been reported. Strikes and wage controversies are unusually small in number at this time.

The strike of building workers in Toronto, Ont., has been settled. The contractors have agreed to withdraw all court actions, and to employ only members of the United Brotherhood of Carpenters.

The Amalgamated Carpenters, a remnant of the old British organization, will no longer be recognized.

In Pittsburgh, Philadelphia and Baltimore the plasterers have been on strike against the open shop. Governor Ritchie of Maryland has also refused to pay the union scale on state building jobs.

In St. Louis employers have adopted resolutions against the five-day week, which was recently endorsed by the electrical workers, lathers and plasterers. The plasterers and cement finishers in Syracuse have signed a wage agreement with employers for 1928.

Elevator installation men are on strike throughout the Dominion of Canada, but there has been little interference with building operations.

The prices of building materials generally continue their downward trend and are more than four per cent lower than a year ago.

"TECHNIQUES"

"TECHNIQUES" is the title of a twenty-page book recently issued by Charles M. Higgins & Co., Brooklyn, N. Y., in which is presented a collection of studies made with drawing ink in black and colors. Numerous uses of drawing inks are illustrated and described. "Techniques" has been primarily prepared as an aid to architects, draftsmen and architectural students. Illustrations include examples of drawings by Gordon Grant, John Held, Jr., Harvey Hopkins Dunn, William J. Shettsline and Hendrick William Van Loon. Copies of "Techniques" will be mailed free of charge to architects and draftsmen in architectural offices. Students and all others may purchase copies at the rate of twenty-five cents each.

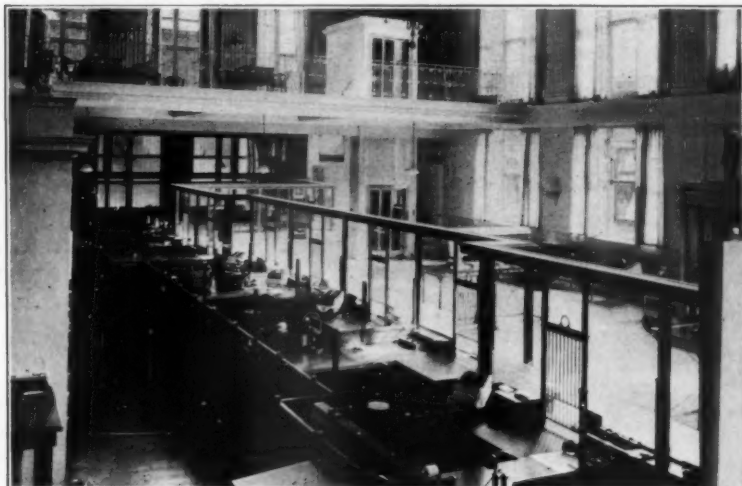
DATA ON BRICK AVAILABLE

THE AMERICAN ARCHITECT recently made a comprehensive survey of brick manufactured in the United States. The data collected includes colors, sizes, textures, trade names and names of manufacturers. The Service Department of THE AMERICAN ARCHITECT will be very glad to make this information available to architects who make specific requests relative to available colors, sizes and textures obtainable in various localities.

HEATING SPECIALTIES COMPANIES CONSOLIDATE

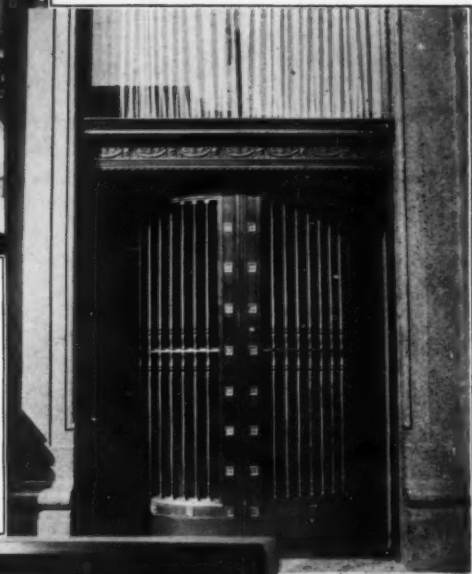
ANNOUNCEMENT has recently been made of the consolidation of the Minneapolis Heat Regulator Company with the Honeywell Heating Specialties Company to form the Minneapolis-Honeywell Regulator Company. W. R. Sweatt,

THE NEW RENAISSANCE IN METAL WORKING



The Low Cage Partitions, of metal and plate glass, Bookkeepers' Desks, Wickets and Counters, in the Bank of Charleroi and Trust Co., Charleroi, Pa., give an idea of the diversity of Art Metal equipment for bank interiors.

This massive and beautiful main entrance door of the same Charleroi bank is a fine example of Art Metal craftsmanship. No delicacy of proportion has been sacrificed in its heavy cast bronze construction. Hopkins and Dentz, New York City, Architects.



TRANSLATING YOUR BLUEPRINTS INTO LIVING METAL

Art Metal master craftsmen bring out all the beauty of your design

TO give your design concrete expression calls for high artistry. This, Art Metal does with arresting beauty—beauty inspired by the old master metal workers. Such craftsmanship overlooks no detail. The exact effect you planned is produced without the minutest variation.

For over thirty-eight years Art Metal has been working with this ideal—careful skill speeded on the wings of modern production. The result is metal equipment that gratifies the eye while conforming to the requirements of everyday work.

This is especially valuable to the architect of

banks and public buildings. His design takes practical form in living metal. And Art Metal equipment, in bronze and steel, can fill the most diversified specifications.

To Art Metal, every job is an individual problem. Art Metal service stands ready to co-operate with you in every way—to execute your conception with beauty and economy. A letter will bring an experienced representative. This places you under no obligation. Write NOW.



The dignified beauty of this vault screen in the Bank of Charleroi and Trust Co., is the result of practical application of the architect's design in imperishable bronze.

Art Metal

JAMESTOWN ~ NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS...HOLLOW METAL DOORS AND TRIM

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Chairman of the Board of the new organization, states, "The consolidation permits a wider range of products, broader distribution and more extensive service facilities. In manufacturing, operations of a similar type can be concentrated, eliminating duplication of equipment and effort."

OIL BURNER CONVENTION

THE fifth annual convention and exposition of the American Oil Burner Association will be held at the Hotel Stevens, Chicago, on April 3, 4 and 5, 1928. Owing to the rapid growth of the industry during the past year plans are being made to care for an attendance of more than 2500 at the 1928 convention.

One of the features of the convention will be a report on the work of the Oil Heating Institute, established a year ago by the Association to conduct an educational campaign. The program will include addresses and papers by outstanding authorities on oil burning problems, followed by open forum discussions. An announcement by Leod D. Becker, Secretary of the Association, states:

"The convention will be strictly an educational and business affair. It is planned for the purpose of exchanging ideas and giving the members of the industry an opportunity to get acquainted with each other. Domestic and industrial oil burner manufacturers, dealers and distributors, architects and engineers, service and salesmen, oil company and industrial firm executives are all welcome and urged to attend—in fact anybody in any way interested in oil burning is invited, whether members or not."

An exposition will be held in connection with the convention, which will illustrate the development of the oil burner industry and of oil burning equipment.

PERSONALS

John W. Keyes, architect, has opened an office in the Otis Building, 112 South Sixteenth Street, Philadelphia, Pa.

Peterson and Almon, architects, have moved their offices from 818 Minnesota Avenue to 509 Huron Building, Kansas City, Kan.

George Fulton, Jr., architect, formerly located at 122 East Forty-first Street, is now occupying new offices at 347 Madison Avenue, New York.

Marvin Eickenroht and Bartlett Socke announce the opening of offices for the general practice of architecture at 801 Maverick Building, San Antonio, Tex.

J. Philip McDonnell, architect, is now located at 2111 Woodward Avenue, Detroit, Mich., having moved his offices from 2308 Dime Bank Building, that city.

F. C. Slingsluff, architect, has opened offices at 1623 Brighton Way, Beverly Hills, Cal., where he would be pleased to receive manufacturers' catalogs and samples.

J. Linard Conarro, architect, has moved his offices from 225 South Sydenham Street to the Mutual Trust Company Building, 1518 Walnut Street, Philadelphia, Pa.

C. C. Britsch, architect, has admitted Harold H. Munger into partnership, and they will now practice under the firm name of Britsch & Munger, architects, 220 Colton Building, Toledo, Ohio.

D. Leonard Halper, architect, has opened his Cleveland office for the practice of architecture at 7016 Euclid Avenue, where he will be pleased to receive a complete file of manufacturers' catalogs and samples.

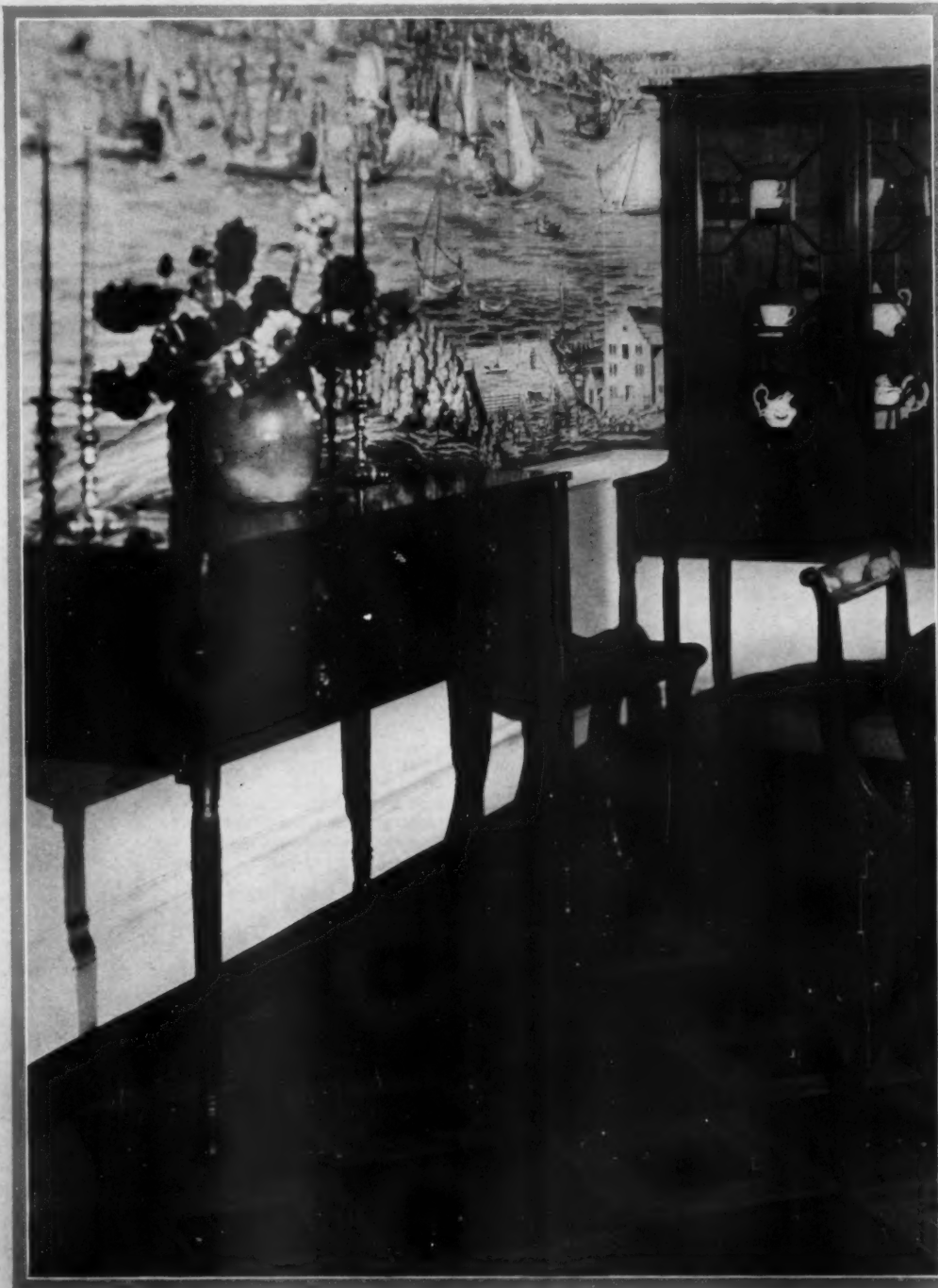
The partnership between Peter Brust and Richard Philipp has been dissolved. Richard Philipp will continue the practice of architecture at 506 Broadway Building, Milwaukee, Wis., the offices formerly occupied by the firm.

George R. Mann, Harry D. Wanger and L. Milton King, former partners of Mann & Stern, architects, Little Rock, Ark., announce the formation of the partnership of George R. Mann, Wanger & King, architects, Donaghey Building, same city.

Walter P. Crabtree, of New Britain, Conn., has taken his son, Walter P. Crabtree, Jr., into partnership under the firm name of Walter P. Crabtree & Son, architects, and has opened new offices in the Capitol Building, 410 Asylum Street, Hartford, Conn.

Russell M. Boak and Hyman Paris, architects, formerly in the office of Emery Roth, have opened an office in the Salmon Tower Building, 11 West Forty-second Street, New York, where they will practice under the firm name of Boak & Paris, architects. Manufacturers' catalogs and samples are requested.

Robert von Ezdorf, architect, is now associated with W. & J. Sloane, New York, in charge of the contract department. He will handle the more important work in collaboration with architects. The facilities of the entire W. & J. Sloane organization, including the furniture and wood panelling factories owned by the company, will be at his disposal.



The floor of parquetry inlaid linoleum is an integral part of the decorative scheme of this distinguished dining-room—an effective example of the decorative possibilities of the modern linoleum. There are grades and prices for every purpose. W & J Sloane Mfg. Co., Trenton, N.J.

W. & J. SLOANE LINOLEUM
THE LINOLEUM OF QUALITY

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NEW INSULATION HANDBOOK

FACTS and Figures on Insulation" is the title of a handbook recently published. This volume has been prepared to furnish those interested in corkboard insulation with dependable information on this subject. In addition to covering the practical application of corkboard and specifications for its use, chapters on the history of insulation and the manufacture of corkboard are included. The publishers state that the information contained in this volume is the result of twenty years' experience and includes much valuable engineering data. This handbook is of standard size for filing, bears The American Institute of Architects' file No. 37a1, contains 84 pages and is fully illustrated. A copy will be sent without charge to those interested, by addressing the United Cork Companies, Lyndhurst, N. J.

CHANGE IN GRADE NAMES OF MAPLE, BEECH AND BIRCH FLOORINGS

A CHANGE in grade names of maple, beech and birch floorings became effective on September 1st, 1927. The rules for each grade remain unchanged but the grades formerly known as "Clear," "No. 1" and "Factory" established by the Maple Flooring Manufacturers Association are now known as

"MFMA First Grade," "MFMA Second Grade," "MFMA Third Grade." Copies of the grading rules may be obtained by addressing the Service Department of THE AMERICAN ARCHITECT, 501 Fifth Avenue, New York City, or by writing direct to the Maple Flooring Manufacturers Association, Stock Exchange Building, Chicago, Illinois.

NATIONAL COMMITTEE ON WOOD UTILIZATION TO PREPARE MANUAL ON ECONOMICAL USE OF WOOD IN CONSTRUCTION

A CONTROL committee designated by its executive committee and appointed by Secretary Hoover to function in connection with the preparation of a manual on the economics of wood utilization in construction, has been announced by the National Committee on Wood Utilization of the Department of Commerce, of which Secretary Hoover is chairman and William B. Greeley, Forester of the United States, is vice-chairman. The committee is composed of the following seven men: Messrs. N. Max Dunning, F. A. I. A.; Frank O. Dufour, C. E.; Theodore F. Laist, A. I. A.; Ira W. McConnell, C. E.; William N. Ham, C. E.; LeRoy E. Kern, A. I. A.; and William F. Chew.

The manual will be a volume containing adequate information on the various uses of wood in construction for the use of architects, engineers, builders and contractors. Some conception of the importance of the work may be gained, when it is considered that two-thirds of the output of the sawmills of the country goes into construction, and that the "specifying consumer" determines the use of 70 per cent. of the volume going into construction uses in the territory east of the Mississippi and north of the Ohio rivers. Changing construction methods and practices brought about by the advent and development of new materials and changing conditions in the lumber industry, are bound to bring about new and more effective methods of utilizing lumber and timber. Moreover, the evolutionary character and complexity of the building and construction make utilization methods applicable to one stage misleading and inadequate in another stage. No system of using a construction material is applicable, unchanged to all times and all places.

It is the intention of the National Committee on Wood Utilization to make the proposed book an up-to-date volume on the use of lumber in construction that will be used as a basis for instruction in our technical, architectural and engineering classes and will help practicing architects, engineers, builders, contractors and others to a wiser and more efficient use of lumber in building and construction.



DOORWAY FROM A HOUSE IN ALEXANDRIA, VA.
(Courtesy of Metropolitan Museum of Art, New York)

THE AMERICAN ARCHITECT

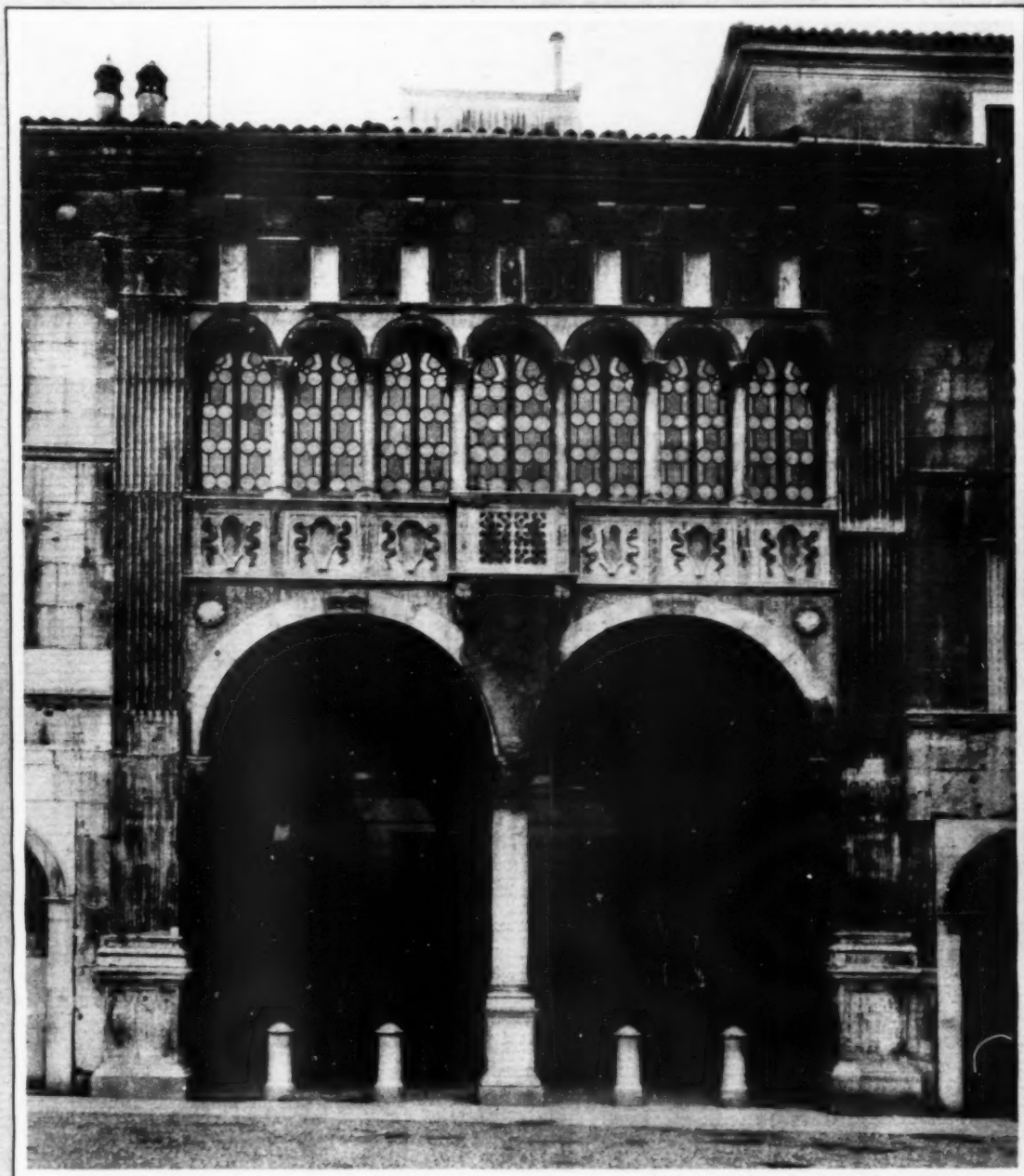
IN THREE PARTS

PART II

DECEMBER 20, 1927

TOPICAL ARCHITECTURE SECTION

←————→
ARCADED FACADES



PIAZZA DEL LOGGIA. BRESCIA. ITALY

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PALAZZO GOTICO, PIACENZA, ITALY



PALAZZO DEL CONSIGLIO, VERONA, ITALY



VIA SAN STEFANO, BOLOGNA, ITALY

