

THE AMERICAN ARCHITECT

FOUNDED 1876

STONE AND BRICKWORK

By FRANK J. FORSTER

Illustrated by original photographs made by the author

MASONRY construction was one of the first developed and earliest perfected of human crafts. Rough stone masonry and dry masonry walls are found in Crete, the ancient seat of the Mycenaean civilization. Brick was perfected by the Chaldeans and their brick masonry was so sturdy that fragments of it still remain. Most of the construction in Egypt was of stone, the hard limestones of the

lower Nile valley or the even more enduring basalts and granites of the upper valley. Though we can find much to criticize in the Egyptian masonry from the aesthetic standpoint, mechanically it has never been excelled. The masonry construction of the Greeks, as one might expect, was as skillful as their architectural forms were beautiful. Rome added one great innovation, the arch, which was



FARM BUILDING NEAR NANTES, LOIRE, INFÉRIEURE

A STONE WALL THICKLY PARGED OVER WITH MORTAR. SUCH A TREATMENT GIVES A VERY SOFT TEXTURE TO A WALL. THE SIMPLE TILE CORNICE IS CHARACTERISTIC OF THE WEST-CENTRAL PART OF FRANCE

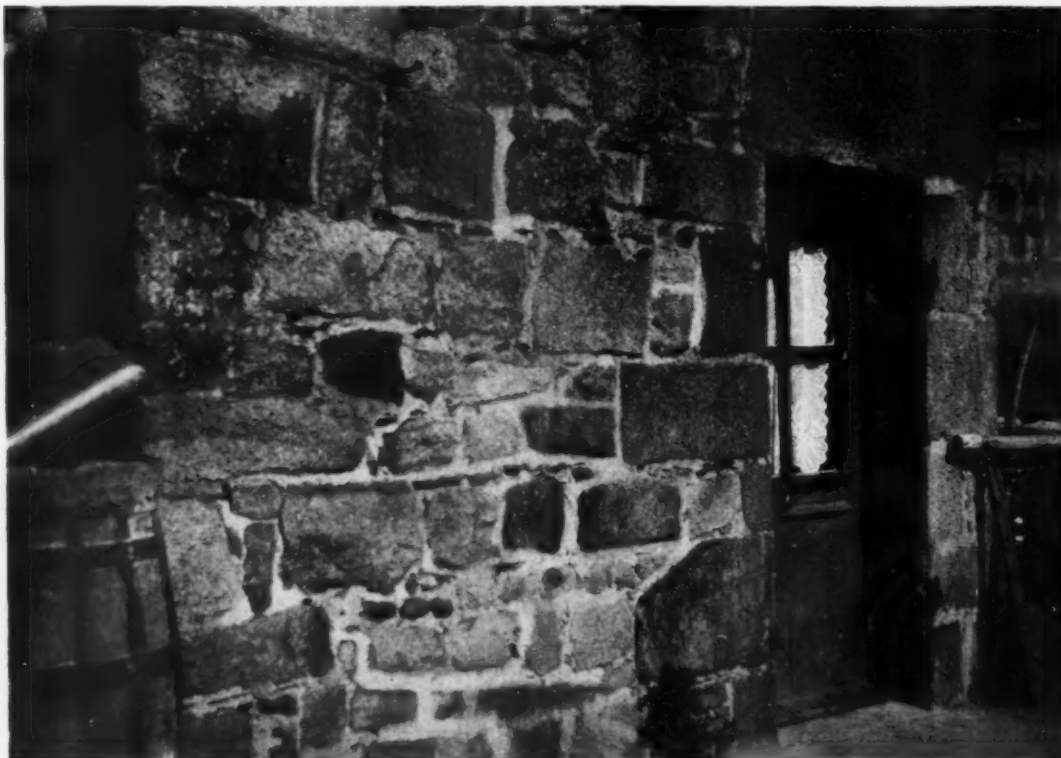
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developed in both stone and brick work. The cement they used was so exceedingly hard that many of their structures, even in our time, are almost as good as new and they will probably be standing for many centuries to come.

Masonry, then, is a very ancient mode of construction and has come down to us with practically no change in material or in method. However, both stone and brick are such flexible materials that they may be laid up in many ways and patterns without in any way affecting their structural strength. The peasant dwellings of France show many examples of brick and stone work which demonstrate the fanciful imagination and taste of the builders.

Perhaps the most noticeable characteristic of French provincial architecture, next to its grace and balance of mass, is the variety of materials used. One often finds all of the common building materials, brick, stone, stucco and wood, used on the same building, in close contact with each other. This is bound to result in a richness of surface not often found where a single substance is used. To be sure, if brick, stone, wood and stucco are used without a certain restraint and delicacy, the result is a mere hodgepodge of unrelated surfaces, but this fault the French builders of past times seem to have

avoided most cleverly and successfully. Take, for example, the photograph of a barn wall at the Ferme de Toupts. The foundation is of brick laid in stretcher and header courses; above this are alternate bands of a soft chalky limestone and brick. This sounds simple, almost trite in description, but, if one studies the photograph carefully, one notices certain subtleties which raise the wall above mediocrity. The brick foundation is set in stretcher courses with a few irregularly spaced header courses. The three bands of stone, each one of three courses, are of different widths, diminishing toward the top. The lower band of brick has two courses, the higher one three. This higher brick band cuts across the small window, slightly more than half way between the lintel and the sill. The lintel of the window is gently cambered, as a variation from the horizontal bands of the wall. The door frame is of wood, but its sill is stone. The irregularity of the eavesline may be inferred from the shadow across the upper part of the picture. All these niceties in proportion were probably achieved unconsciously by the builder, and are undoubtedly imperceptible to most people. A wall of such satisfying proportions results not from logic or rule, but from freedom from convention and an innate sense of beauty. The builders of such



A HOUSE ON THE WALLS OF ST. MICHEL, FRANCE
AN EXAMPLE OF FINE MASONRY OF IRREGULAR SIZED STONES

walls were not trained architects, but simple untutored peasants. One sometimes wonders why our architects, educated in the best of schools and familiar with the best work in architecture, fail to create works as satisfying as those of the peasants of France. There may be something after all to the theory that sophistication is the death of art.

Irregular sized stones can make a very pleasing wall, as shown in the illustration of a house at Mont St. Michel. The quoin stones are large and more or less regular in shape and the lintel over the door is a single great stone. The main body of the wall is made up of stones of many shapes and sizes, with wide joints between. A certain restraint in handling makes this wall pleasingly informal without being heterogeneous. Note the oval door knob and the frivolous cover of the rain barrel, made of lead and scalloped at the edge. Parging is often a very successful treatment for stone work, particularly if the stone is not of a pleasing color. The mortar joints are simply spread over the stones, partially or wholly covering them. Often a stone surface is whitewashed, thus intensifying the play of light and shadow and making a fine background for shrubbery.

Patterned brick work is one of the fine points of old French architecture. A small roadside building,

evidently a fragment of a more extensive work, shows squares of stone and brick set in checker-board fashion. The tower at Boos, near Rouen, is, I think, the finest example of patterned brick in France. The base and quoins are large blocks of limestone, the faces of the eight sides are wholly covered with colored glazed brick set in intricate designs. The heavy but simple cornice is a fitting cap to this quite elaborate structure. This tower now stands alone at the side of a farm court, but judging from some of the nearby buildings, I would hazard a guess that it was once the dove tower connected with a group of ecclesiastical buildings.

Half timber construction is another of the characteristic features of the French building. One example here given shows a house in the little town of Courmemin, in Central France, a region especially noted for half timber and patterned brick. The projecting second story is supported by heavy oak beams, with braces below, simply but effectively carved. The corner posts and all structural timbers are very sturdy. The great central chimney combines strength in its proportions with a very delicate cap of bricks, and makes the skimpy little modern chimney at the gable end look quite sorry by comparison. In the walls between the

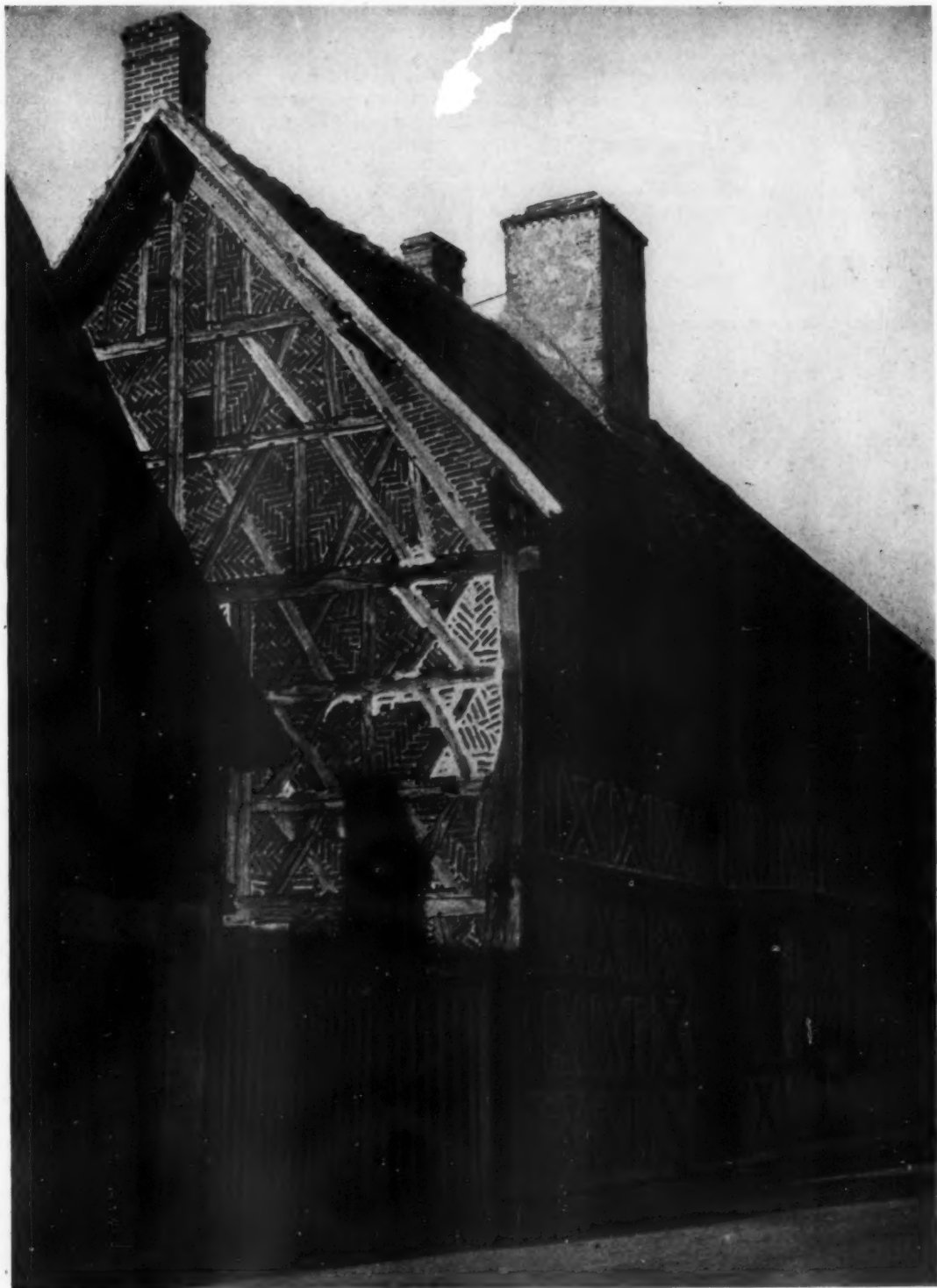


OLD BARN AT FERME DE TOUPTS, NORMANDY
A WALL OF ALTERNATE BANDS OF BRICK AND CHALK



DETAIL OF AN OLD FARM BUILDING AT QUEVILON

NOTE LARGE STONES AROUND DOOR OPENING



HOUSE IN COURMEMIN, LOIR-ET-CHER, FRANCE

TOWN HOUSE WITH OVERHANGING SECOND STORY AND A PARTICULARLY FINE CENTRAL CHIMNEY

principal structural members are set crosspieces of wood, with the spaces between filled in with brick. The herringbone pattern is used almost exclusively, but is laid at many different angles for variation. However, there is a certain element of monotony in this building because of the great number of cross-pieces, and I do not think it is as good an example of half-timber work as that shown in the other photograph. The detail exhibits quite plainly the mortised and tenoned construction of all old timber work. The warped and twisted timbers and the irregularity of the brick work create a most charming surface. At the right of the picture is an

face. All joints are pointed up flush with the stone or brick work, which serves to weld the surface together into a homogeneous mass. When the mortar is recessed between the stones, the manner so often seen in this country, each stone stands out with startling clearness and takes on an undeserved importance.

It appears then, that the beauty of old masonry, as demonstrated in France, results from several related causes. First, the materials are all sturdy and enduring, but irregular in size, color, and surface finish. Next, the craftsmanship is honest and painstaking, but not in the least mechanical. The subtle



DETAIL, HOUSE IN COURMEMIN, LOIR-ET-CHER, FRANCE

A GOOD EXAMPLE OF HALF TIMBER CONSTRUCTION, SHOWING HAND-HEWN TIMBERS MORTISED AND TENNONED TOGETHER, AND SLENDER HAND-MADE BRICKS SET IN HERRINGBONE DESIGN

interesting detail of stone work exposed by the weathering away of the stucco surface.

It will be noted that the brick used in these old buildings differs in proportions from our modern brick. It is longer and thinner, and, because it is hand moulded and imperfectly fired, is often quite irregular and warped. These imperfections make it a more plastic and varied material to work with and give a surface which never is monotonous. The stone, even when it is cut to a fairly smooth surface, is usually somewhat irregular in size, with a resulting unconventionality or freedom in the sur-

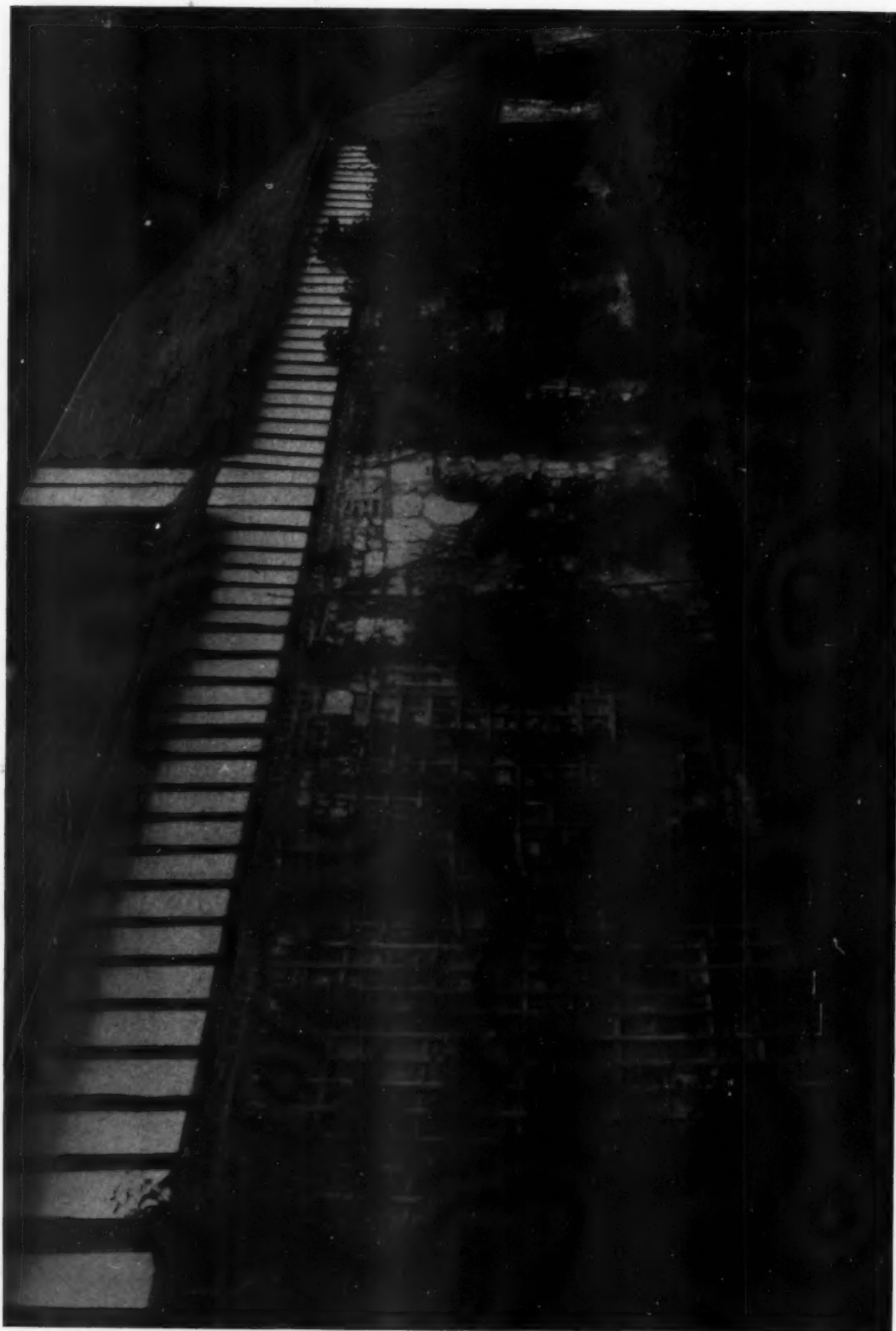
points, the fanciful details, arise from an innate, and, to a certain extent, an unconscious feeling for proportion possessed by the craftsmen of past centuries. Innovations did not appeal to them, because they knew from long experience that the old materials and methods were best. Nevertheless, the type of architecture which they had evolved was so elastic and free from rote that there was plenty of room for the play of imagination of the individual workman. Personally, I am convinced that the closer we come to duplicating the old materials and methods, the more beautiful will be our



HEAVY JAMB-STONES IN AN INN NEAR CAUDEBEC, SEINE, INFÉRIEURE



FINE BRICKWORK IN A COLUMBIER AT BOOS, EURE



DETAIL OF AN INN, CAUDEBEC, SEINE, INFÉRIEURE



CHECKERBOARD DETAIL IN BRICK AND STONE, PINTS FOUQUET, SEINE, INFÉRIEURE

buildings. To be sure, we are handicapped in this mechanical age. A few years ago handmade materials were unheard of in this country. Now several companies are producing hand moulded tiles and I feel sure we will soon have equally fine materials of a similar nature. By being persistent, we can obtain stone and wood fashioned by the old methods. And occasionally, just often enough to be encouraging, we find a workman who is not so hidebound by modern ideas as to have lost all his

individuality or imagination. This is particularly true of foreign born masons, such as the Italians or French, who have been familiar in early life with the fine examples of masonry construction in their own countries. If we can encourage the craftsman to a greater expression of his own feelings, at the same time guiding and educating his taste and stimulating his imagination, we will be on the way to creating in this country an architecture which will compare favorably with the best in France.



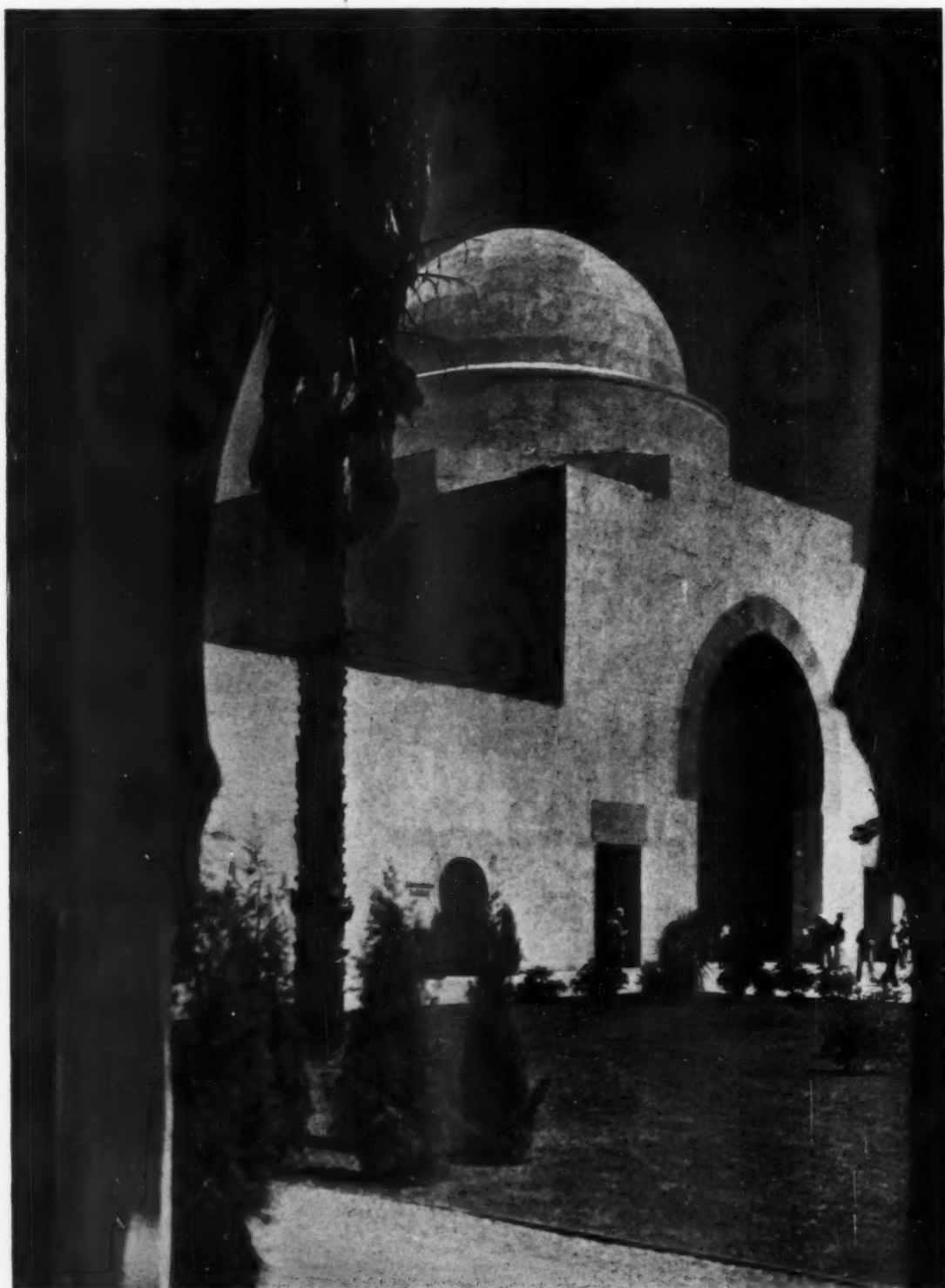
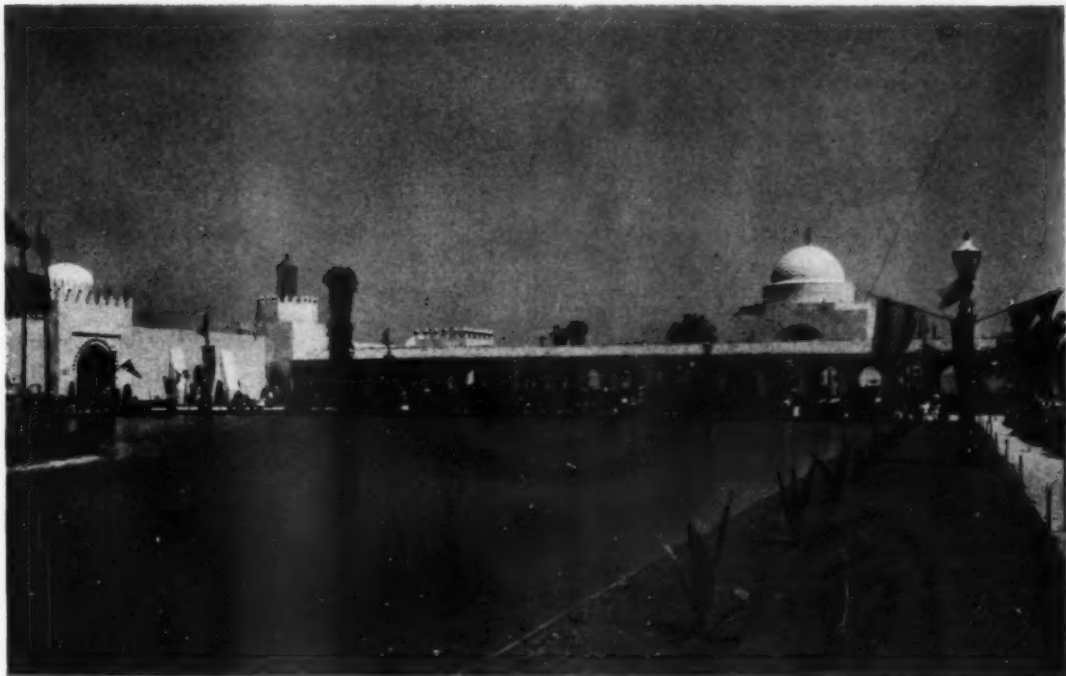


Photo by Haight

ENTRANCE, DOME

PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.—HUGH R. DAVIES, ARCHITECT



THE PACIFIC SOUTHWEST EXPOSITION AT LONG BEACH, CAL.

By BRUCE MASON

NESTLING between Libia and Algeria on the north coast of Africa and bathed by the cobalt waters of the Mediterranean lies the little country of Tunis, a long and narrow bit of the Sahara Desert made habitable and beautiful by the hand of man. Tunis, in miniature, lies at the seaport entrance of Long Beach, Cal. A few months ago, yes, even a few weeks ago, it was a bit of the Sahara transplanted from Africa to our own front door step. Like Tunis its climate is soft and balmy and for many months of the year free from rain. Tunis is a Moorish country and consequently its architecture is largely influenced by the bleak walls and low flat roofs surmounted by domes and pinnacles so typical of the Moors. So Moorish architecture was chosen for the Pacific Southwest Exposition, and the great similarity between the country of Tunis and the site of the Exposition has justified the naming of the style of architecture "Tunisian."

Picture yourself as a member of a camel train coming north across the Sahara Desert and approaching within view of a little Tunisian oasis and city. The bleakness and austerity of the thick white plaster walls of the town blend with the arid sandiness and heat of the desert. The large rounded white domes and the sharp pinnacles of the little

city stand out in bold relief against the azure background of the limitless African sky. Perhaps the topmost leaves of a cluster of palm trees will bring to you visions of fresh water and a cooling rest after your trek across the hot and tractless wastes of the Sahara. So, in miniature, and in spirit and atmosphere, is the approach to our Pacific Southwest Exposition Grounds. The view of the front and entrance as one approaches westward on Seventh Street is a blank, cold, white wall surmounted by a rounded chalk-white dome with minarets and pinnacles in the background and here and there a glimpse of tall palm trees, indicating rest, comfort and pleasure within.

What a contrast within the little city! Passing through the entrance gate with its typical Moorish arches, the bleakness of the exterior is cut off and transformed, as by a miracle, into a garden of beauty and coolness. The large quadrangle around which are grouped Palaces of Exhibition is planted with grass and shrubbery interspersed with gravel paths and streets. Extending across the quadrangle and breaking its long monotony is an arcade of Moorish columns and arches. Between the entrance and the arcade the quadrangle is planted and designed to create the atmosphere of intimacy and

coziness. Here the shrubbery is close together and so grouped as to leave no long intervening spaces. Beyond the arcade the idea of vastness and expanse is carried out. The shrubbery is less closely grouped, the streets and sidewalks are broader and the open spaces are larger. In the center of this second portion of the quadrangle is the Pool of Reflection surrounding, in its center, the bandstand. This pool of placid water is so designed as to carry a clear and perfect reflection of the palaces surrounding it.

The Exposition groups itself into three main architectural elements:—First, the Palaces of Exhibition; second, the Street of Nations, and, third, the Amusement Zone. Each element is separate and

the Ship Café, the Textile and Woman's Building and the Educational Building. The east side of the quadrangle is taken up with the main entrance and the Administration Buildings.

Outside of the quadrangle and on the south side of the Exposition Grounds is the Street of Nations. It is reached by a wide street leading from the quadrangle and also by a narrower street at another point. The general grouping of the buildings in the Street of Nations places the tropical and semi-tropical countries to the east of the main entrance and the northern countries to the west. In the groups of buildings are represented Spain, Persia, Italy, Mexico, China, Guatemala, Czechoslovakia,



Photo by Haight

VIEW IN PATIO

PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.

HUGH R. DAVIES, ARCHITECT

yet each is related to the other so as to form a symmetrical whole.

The Palaces of Exhibition are all grouped about the quadrangle and their entrances lead to it. Passing through the main entrance and westerly along the south side of the quadrangle one sees the Café, the Palace of Fine Arts, the entrance to the Street of Nations, the California Building and the small theatre capable of seating approximately six hundred people. Across the west end of the quadrangle is the Palace of Varied Industry. On the north side one finds the Marine Building, the street leading to

the Anglo-Saxon countries of Denmark, Holland, Norway and New Zealand, Belgium and Ecuador.

Again outside the quadrangle and situated some on the west side and some on the north side are the stadium for seating eight thousand people, with a stage seventy feet by one hundred forty feet, an athletic field with room for five thousand spectators, and a large and commodious amusement zone.

The structure of the buildings was governed largely by the necessities of rigid economy and rapid construction. The architect was commissioned on the 13th day of April, 1928, and was given until

the 27th day of July, a period of ten and one-half weeks, to complete the entire project which is one covering approximately sixty acres with exposition buildings. Instead of the thick masonry walls of Tunis, a thing that was palpably unnecessary and impossible, the general structure is of plaster board with an outer covering of stucco. The interior is supported by studding. The roofs are of canvas stretched tentlike.

Many devices are planned for maintaining the Tunisian atmosphere and for toning its rigidity and hardness into a soft and pleasing effect. The buildings, towers, stairs, balconied windows, arches and columns are so designed and placed as to cast

the air the aroma of Oriental incense. There are eight fountains near the inner walls of the main quadrangle to relieve further the feeling of heat and desert air. At night the buildings and walls are decorated by a system of colored flood lights.

An interesting feature, perhaps, of the general design is that each of the streets leading from the quadrangle terminates in some spot or feature of interest. One street leads directly to a beautiful yacht that will be anchored in the harbor alongside the grounds; another street looks directly upon the building of Japan; and another street leads to a large schooner upon which is conducted a Café.

The short time given for the completion of this



Photo by Haight

SPANISH BUILDING

PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.

HUGH R. DAVIES, ARCHITECT

shadows that will reduce the reflected brilliancy from the walls to a soft light and yet not destroy the bleakness that is so essential a part of the Tunisian landscape. The narrow streets leading from the quadrangle to various other points of interest on the grounds are used for market places and bazaars, and the tradesmen are dressed in the costumes of northern Africa. Here and there throughout the grounds, each with some special function to perform, people are dressed as Tunisians. In various places there have been set up large copper incense pots which are kept burning so as to throw into

project has made the architectural work a rather difficult task. But the architect has been greatly aided by Mother Nature. Southern California is one of the very few spots in the whole world where plaster board buildings with stretched canvas roofs could be expected to last for a period of months. Rains, heat and even high winds would render such construction impossible; but here we have an equable climate, freedom from winds and could say almost to a certainty that there would be no rain from July 27th, the date of the opening, until September 3rd, when the Exposition closed.

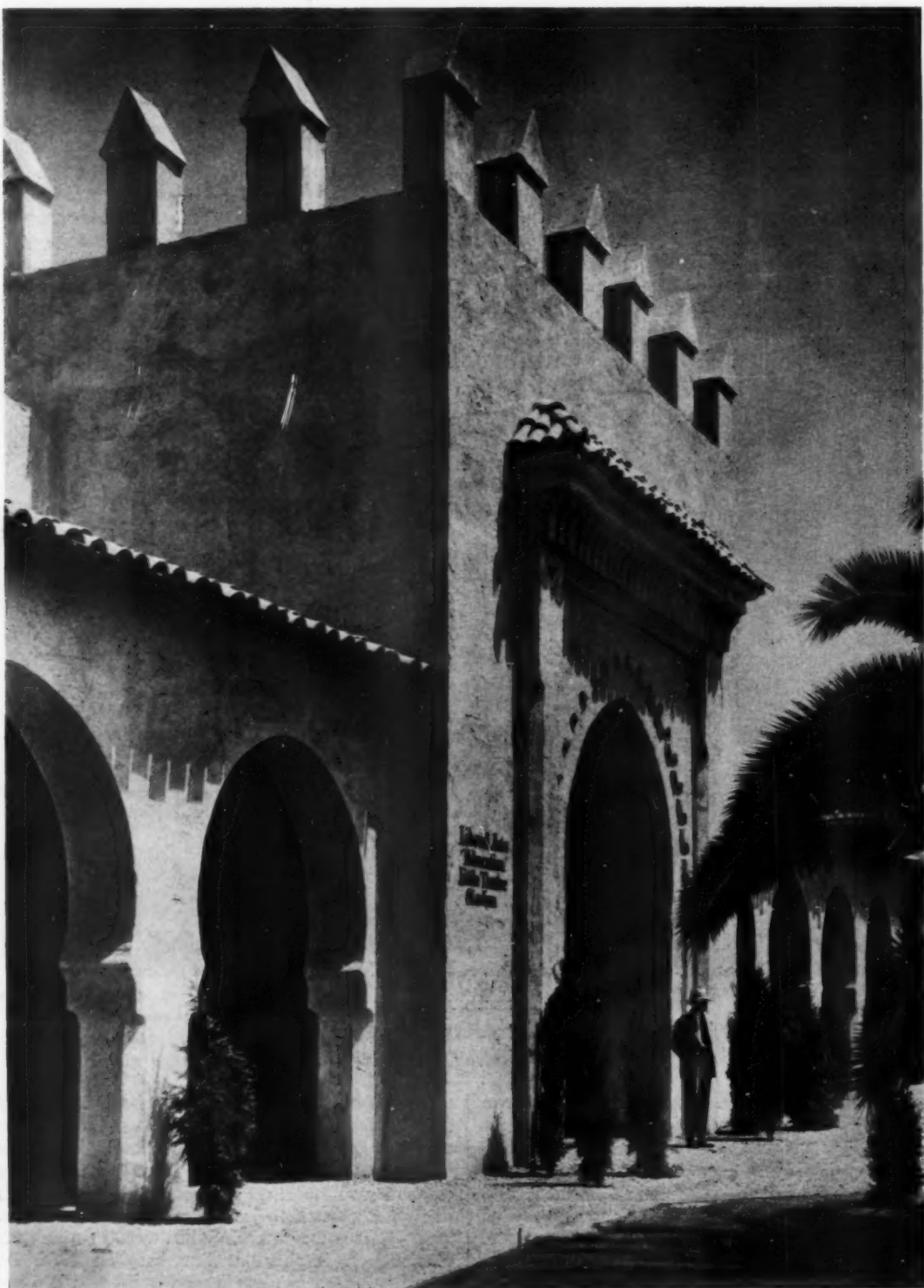


Photo by Haight

LIBERAL ARTS BUILDING
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT



Photo by Haight

TOWER OF PATIO
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT



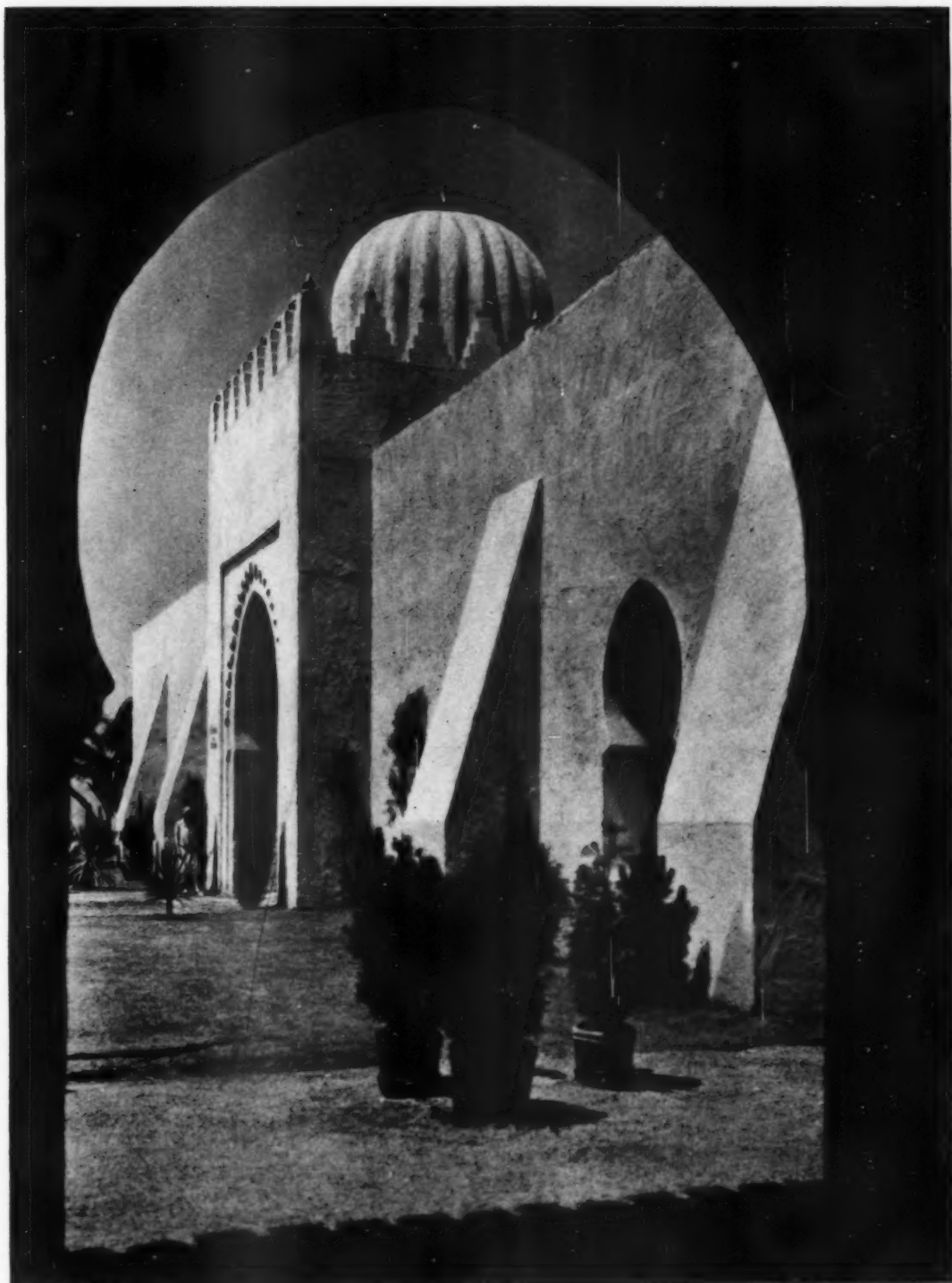


Photo by Haight

PALACE OF MODES
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT





Photo by Haight

PALACE OF MODES
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT



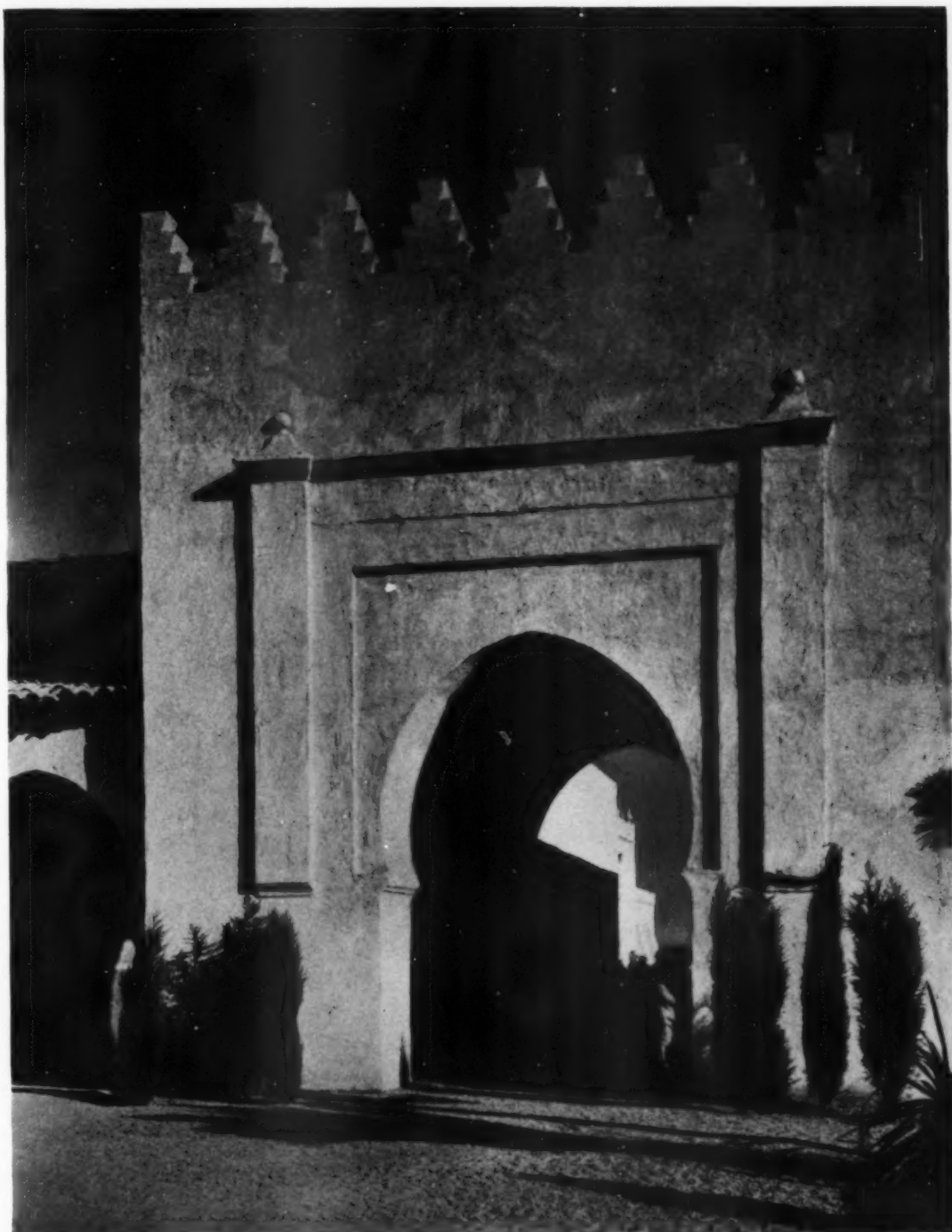


Photo by Haight

ENTRANCE TO STREET OF NATIONS
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT



THE
LIBRARY
OF THE
CONGRESS

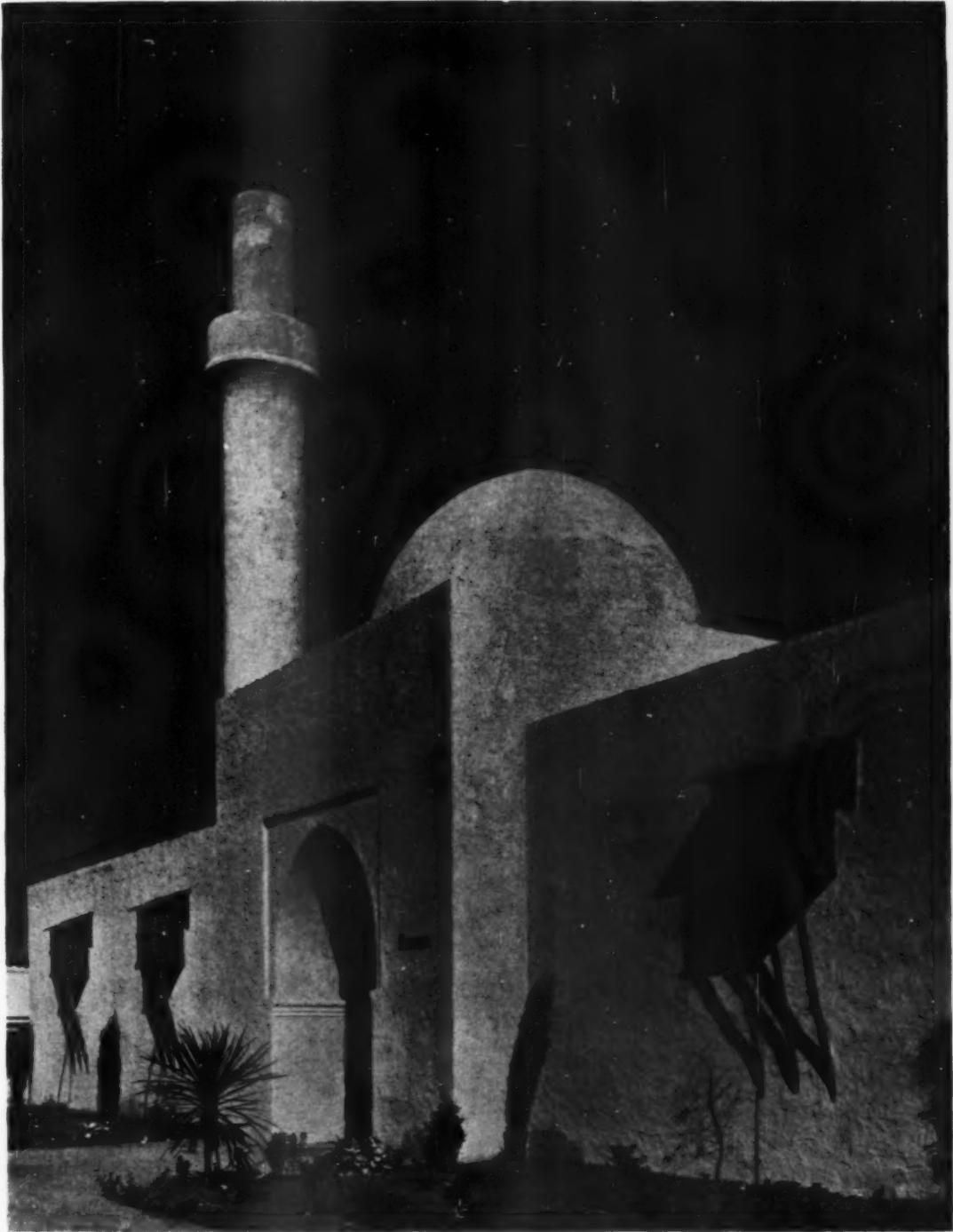


Photo by Haight

FRENCH BUILDING
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT





Photo by Haight

MUEZZIN TOWER
PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.
HUGH R. DAVIES, ARCHITECT

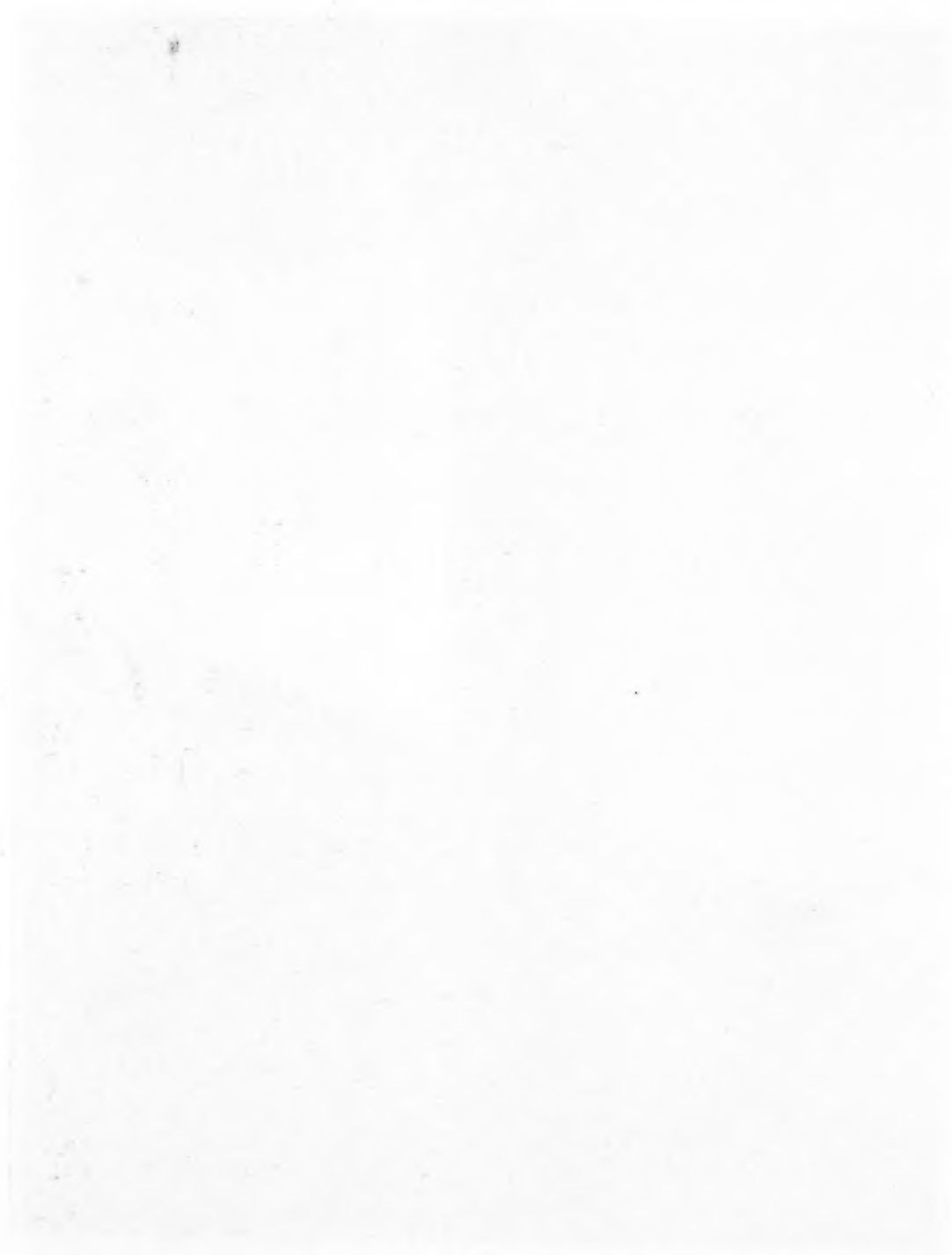
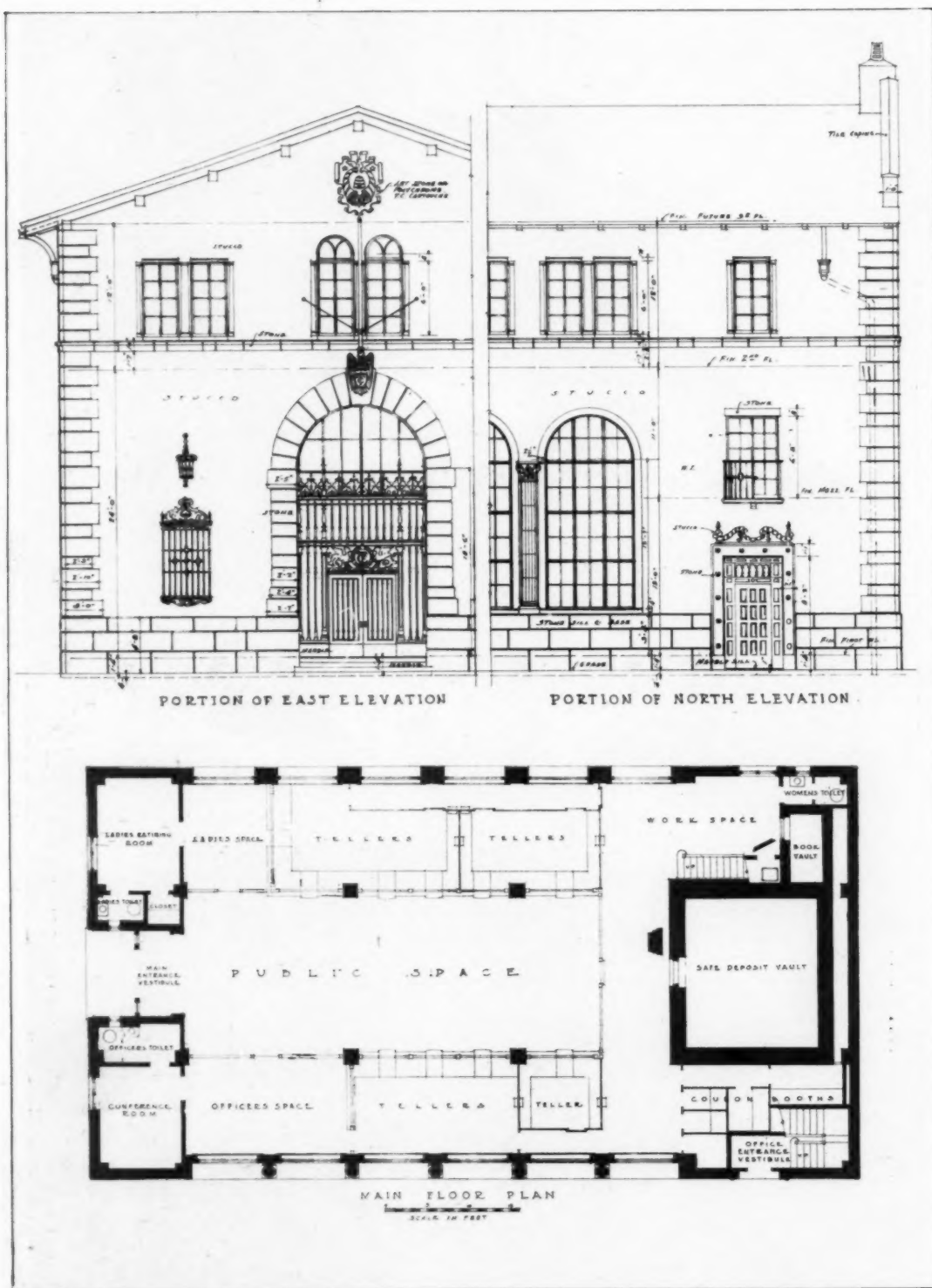




Photo by Gilies

CENTRAL FARMERS' TRUST COMPANY, WEST PALM BEACH, FLA.

ARTHUR LOOMIS HARMON, ARCHITECT



ELEVATIONS AND PLAN, CENTRAL FARMERS' TRUST COMPANY, WEST PALM BEACH, FLA.

ARTHUR LOOMIS HARMON, ARCHITECT



Photo by Güllies

INTERIOR VIEW, CENTRAL FARMERS' TRUST COMPANY, WEST PALM BEACH, FLA.

ARTHUR LOOMIS HARMON, ARCHITECT

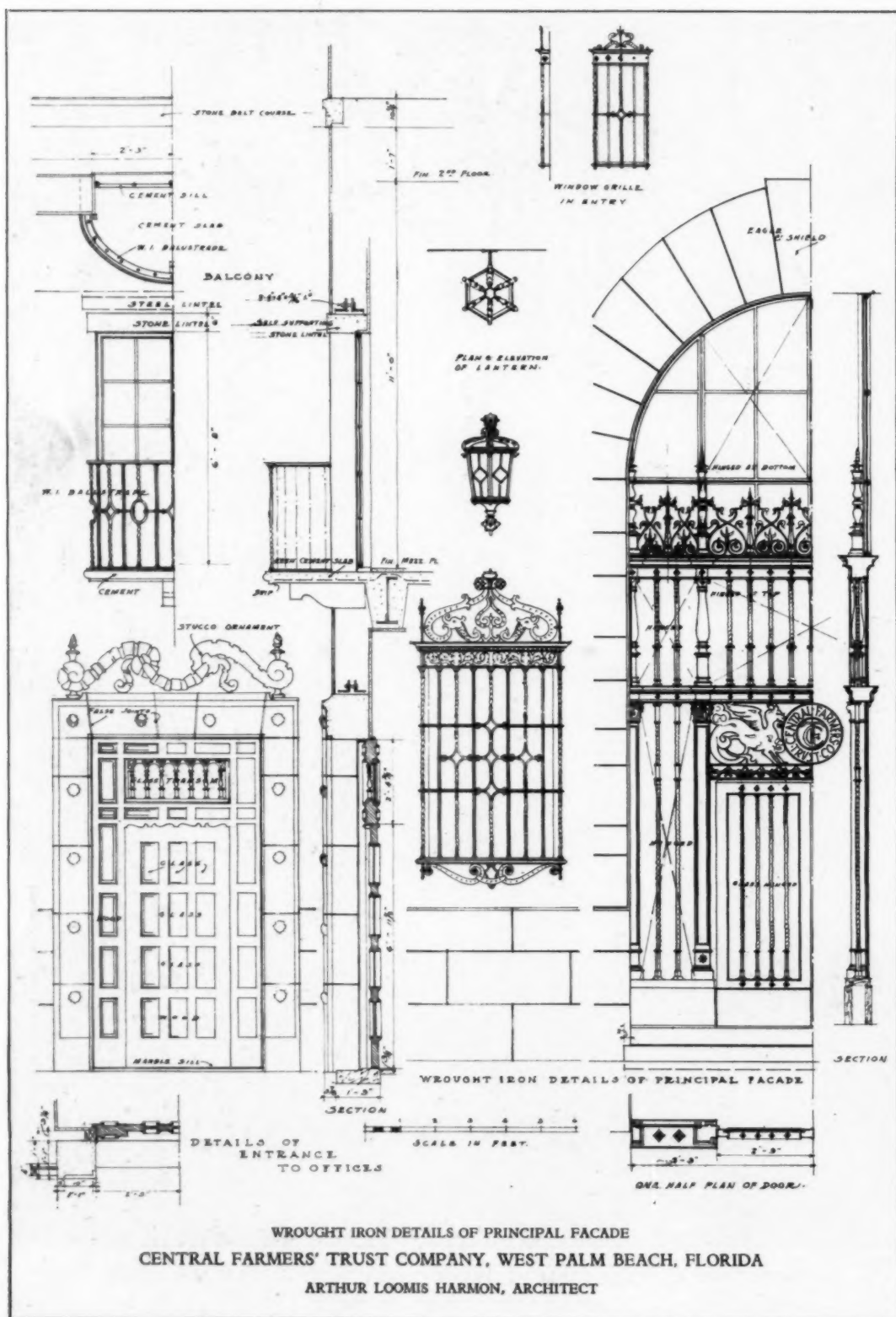
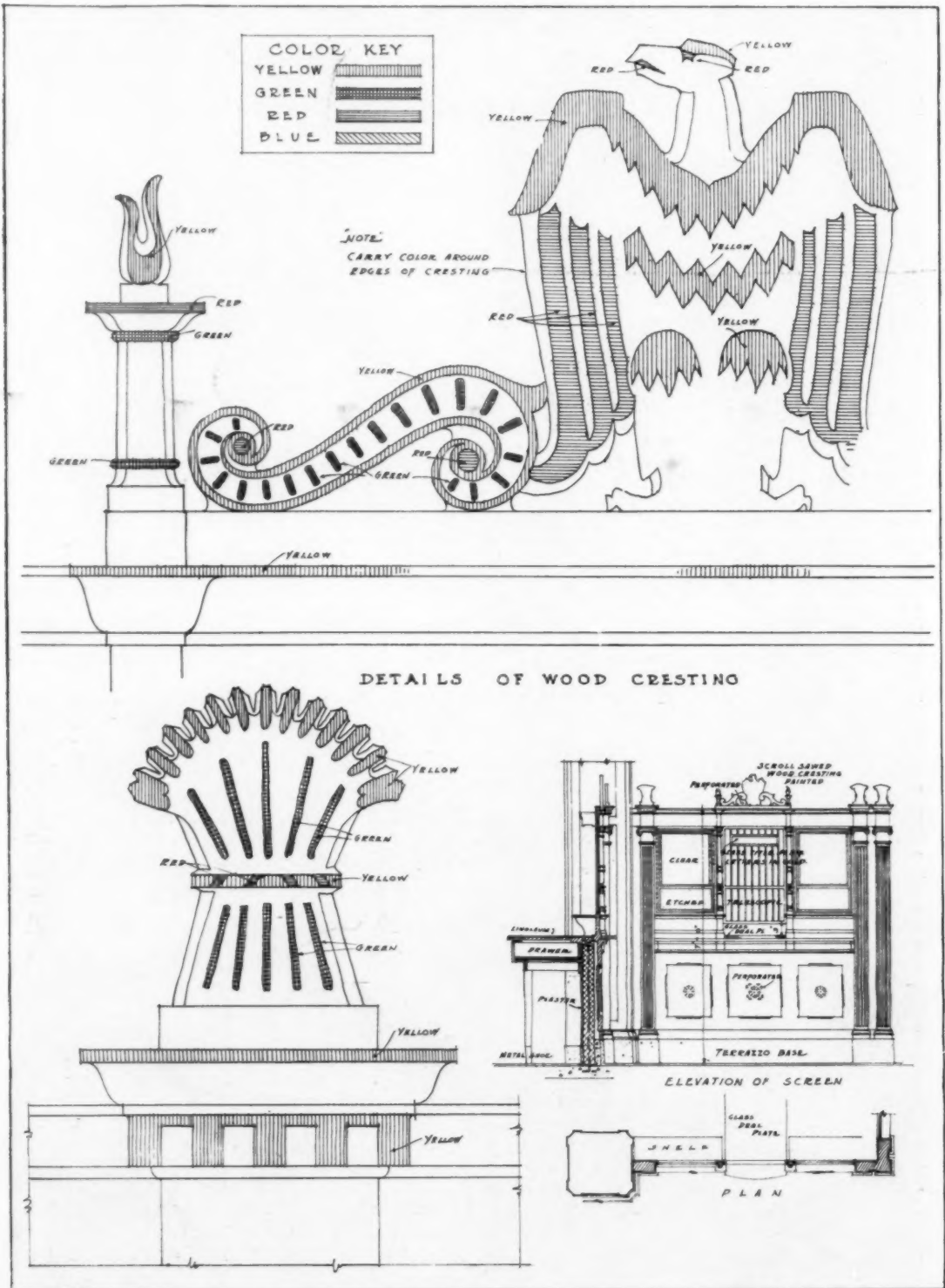




Photo by Gillies

INTERIOR VIEW. CENTRAL FARMERS' TRUST COMPANY, WEST PALM BEACH, FLA.

ARTHUR LOOMIS HARMON, ARCHITECT



DETAIL OF BANK SCREEN, CENTRAL FARMERS' TRUST COMPANY, WEST PALM BEACH, FLA.

ARTHUR LOOMIS HARMON, ARCHITECT



EDITORIAL COMMENT



American or Not American Architecture?

INSOLICITING opinions from various sources as to the ten most beautiful examples of American Architecture, the secretary of Palos Verdes Art Jury has received some interesting expressions relative to what can and what cannot be classed as American Architecture. Roi Partridge, etcher and professor of art in a women's college, thinks that a great many of those submitting lists are including buildings which are not examples of American Architecture at all. His language is strong and yet his point is well taken. His letter to the secretary of the Art Jury reads in part as follows:

"Your correspondents are making a mistake, I believe, in ranking the Lincoln Memorial as first or second or fifth in the list of Great American Architecture. To begin with, it is not American Architecture, but a bastard Greco-Roman offspring corrupted by American building methods. Having said this, doubtless to the horror of all worshippers of 'the Courses' who may trouble to read this, I must defend my viewpoint.

"Will you agree with me, as a basis for further discussion, that architecture, to be great, must be at any time and in any place a complete expression of a people's needs, ideals and capacities? Will you further be willing to agree that the methods of construction, dictated by local conditions, must and should affect the nature and the appearance of all architecture?

"If these things be so, then it seems to me the Lincoln Memorial can by no possibility be anything but a ridiculous and costly mistake; the outcome of a cultural and creative blindness on the part of the people of the United States which will make them a source of ridicule so long as steel and concrete shall stand. It is an unceasing wonderment to me that people of this country, so great in business and money-making, so progressive in agriculture, so apt in all the realms of engineering and mechanics, should be so trifling, so pitifully weak in the realms of creative architecture.

"There is no American thing on your lists until we reach the name of the Brooklyn Bridge and the

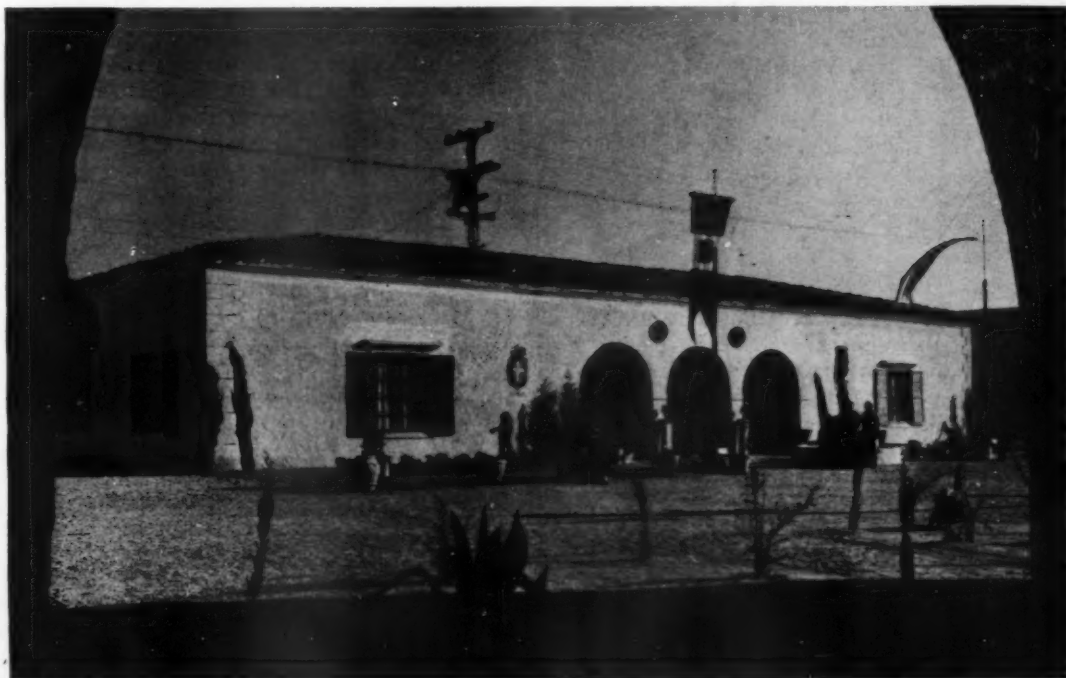


Photo by Haight

ITALIAN BUILDING

PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CALIF.—HUGH R. DAVIES, ARCHITECT

Nebraska State Capitol. Until the last two, the things listed are not American architecture, they are European architecture built in America. Has anyone yet named Toas Pueblo?"

While many will disagree with Mr. Partridge's stand, those who are inclined towards the modernistic will, no doubt, indorse his criticism. It is interesting, in looking over the selections made by leading architects of the country, to note that Thomas E. Tallmadge includes the Lincoln Memorial in his list, but Paul P. Cret, although not being prejudiced against it for the same reason that Mr. Partridge is, omits it from his. Mr. Tallmadge's list in full is as follows:

Home of Washington, Mount Vernon, Maryland.
Capitol, Washington, D. C.
Fine Arts Building, World's Fair 1893, Chicago.
Boston Public Library.
Morgan Library, New York City.
Woolworth Tower, New York City.
Lincoln Memorial, Washington, D. C.
Water Temple, Sunol, California.
Harkness Memorial, New Haven.
Tribune Tower, Chicago.

Professor Cret agrees with Mr. Tallmadge in only one case—that of the Boston Public Library. His complete list is as follows:

Old State House (Independence Hall), Philadelphia.
City Hall, New York.
The White House, Washington, D. C.
Boston Public Library.
University Club, New York.
The Scottish Rite Temple, Washington, D. C.
The Guaranty Trust of New York.
The Pan-American Union, Washington, D. C.
The Detroit News Building, Detroit.
The Shelton, New York.

A School of All the Arts

IN HIS annual report to the President, Professor William A. Boring, Director of the School of Architecture of Columbia University, pleads for the development of a great school for all the arts in New York City. Professor Boring states that in New York is found the greatest mart for the sale of paintings and of all objects of art, the richest museums, the great exhibitions and the most interesting auctions of pictures. In New York are located the National Academy, the Art Students' League and the Beaux-Arts Institute of Design. "Should there not be here also," he claims, "the greatest school of art, an all embracing and far-reaching school for the teaching of all the arts with the best equipment and under the guidance of our ablest masters?" Professor Boring argues that "our Government does not recognize the fostering of the

arts as one of its functions. Unlike the nations where art has always been a vital part of life, supported by the public treasury, America must look to private philanthropy for endowments and support in the encouragement of the fine arts." In his report he further states that "the art of a nation begins with its architecture. The other arts are bound up with it and partake of the same characteristics of style. If we produce a beautiful architecture, it follows that we should have beautiful sculpture, painting, gardening, and all the other phases of art which are the mark of a ripe civilization." Urging collaboration of all the arts, he says: "Since this coming culture will require the association of sculpture, painting and landscape gardening with architecture, these arts should be taught together. There is," he says, "no one great school of all the arts in New York City where the students in the various classes—under sound direction—are taught in sympathetic understanding of each other." And then finally: "Columbia, admirably located and having a great Art Library, could bring to herself the master architects, painters, sculptors, and landscape architects who would enter enthusiastically in creating a great art school."

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Fire Prevention Week

THE coming week, October 7th to 13th, has been set aside by the President as Fire Prevention Week. Few of us who turn each year to a consideration of the disgraceful, because preventable, fire loss with which this country is faced, are aware of the significance of the custom. For Fire Prevention Day was first observed as a national event by presidential proclamation as the anniversary of the great Chicago fire. The big idea which it fosters is to encourage better buildings and particularly more fireproof buildings. With the increased congestion of the large cities and the necessary crowding together of immense structures for both residential and business purposes, the necessity of making these buildings fireproof has been emphasized. And yet when a great conflagration faces us, like that which suddenly broke out in the metropolis of the middle west, we find ourselves unprepared. We should not have to be frightened into taking such steps as will prevent a similar calamity breaking out in the city in which we live. Those who prepare the building codes in the larger cities of the country are more and more recognizing the urgency of rigid laws. The modern skyscraper is practically a fireproof building, with its steel frame and concrete floors. Various other fire-resisting structural materials add to the safety of the building against fire. But let us not be satisfied and wait until another destructive conflagration shall wipe out hundreds more of lives before realizing that fire is still a hazard to be seriously coped with.

INTERIOR ARCHITECTURE

AN INN IN NORTH CAROLINA

LOCATED in the rolling country of the northern part of the state, Sedgefield Inn at Sedgefield, near Greensboro, N. C., is fashioned after an old English manor house. While primarily a hotel, it embodies at the same time all the features of a country club. It is, in fact, situated in the midst of a beautiful thirty-six hole golf course. In its design, the architect has taken full advantage of the various slopes and grades of the site, not only adding to the beauty of the composition, but also to the economy of the plan.

Among the structural features of the building are the half timber work, the skintled brick work and the flagstone terraces. In certain parts of the interior, the visible hand hewn oak beams, supporting a plank ceiling, are unusually effective, and the half timber and weather stucco treatment of the sidewalls is especially interesting. The old English character is carried out in the interior architectural

design. The general lounge and lobby has all the earmarks of an old English baronial hall brought up to the comfort and luxurious standard of the present day. Although decoration, as that term is commonly interpreted, would seem to be lacking in the design, a decorative interest has been attained by the texture and natural color of the various materials which have been employed throughout.

While the building as it stands contains one hundred and five rooms, it has been so designed to allow of future additions that will increase the number of rooms to two hundred and fifty.

Particular attention should be called to the lighting fixtures which are illustrated herewith. They are made from the wheels, bolsters and yokes of an ancient pioneer wagon, made by hand long ago. These are suspended from the ceiling by hand hammered trace chains. The pendant lanterns are of bell brass imported from England.



Photo by The Art Shop

YOKES OF OXEN, WITH LANTERNS, ARE UTILIZED TO PLEASING ADVANTAGE AS LIGHTING FIXTURES IN THE LOBBY, SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT



Photo by The Art Shop
CROSSED BOLSTERS FROM AN OLD WAGON USED AS LIGHTING FIXTURES, SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT

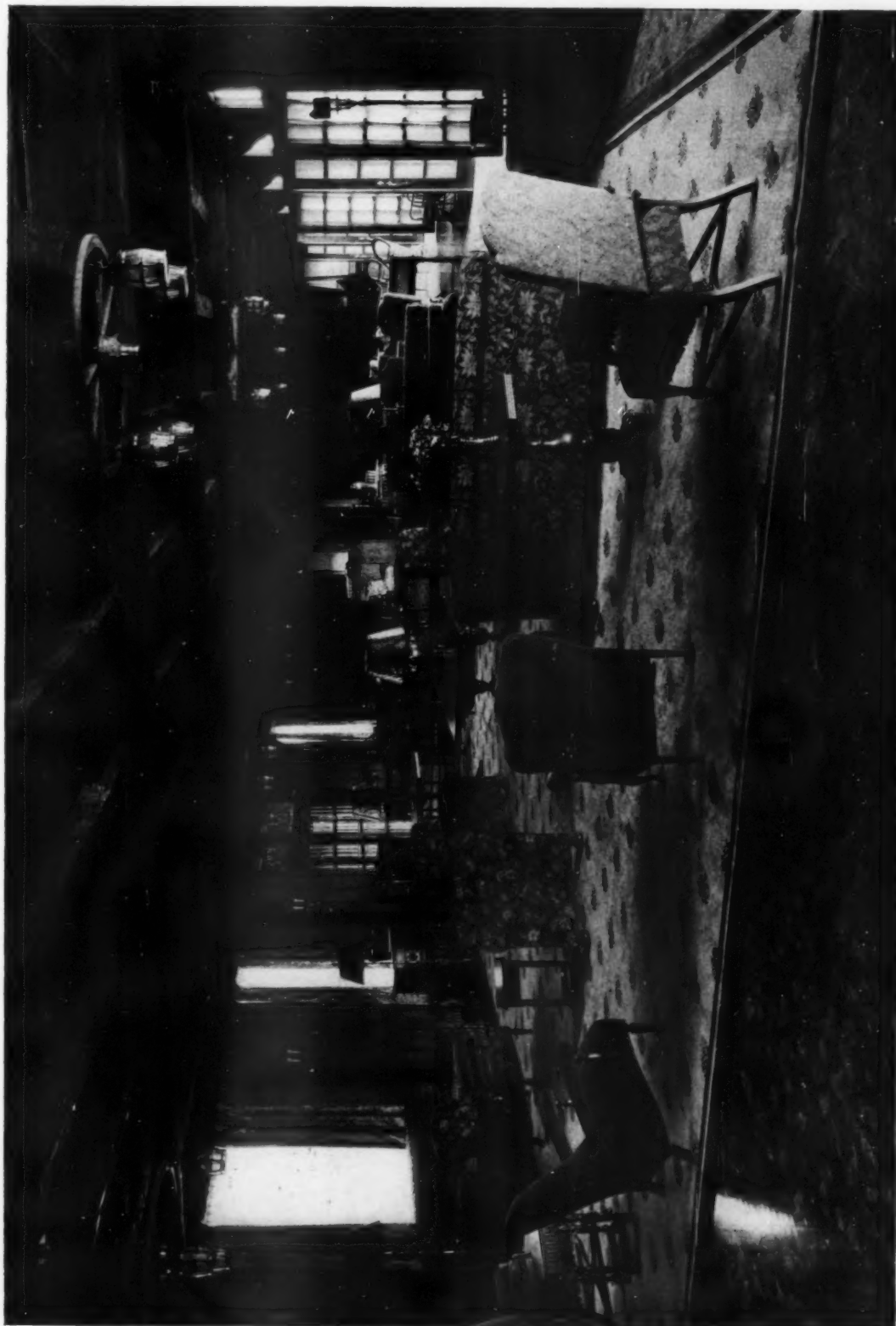
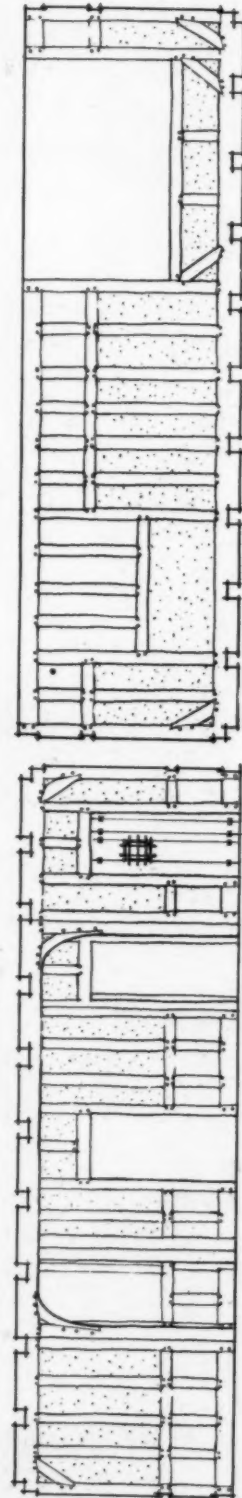
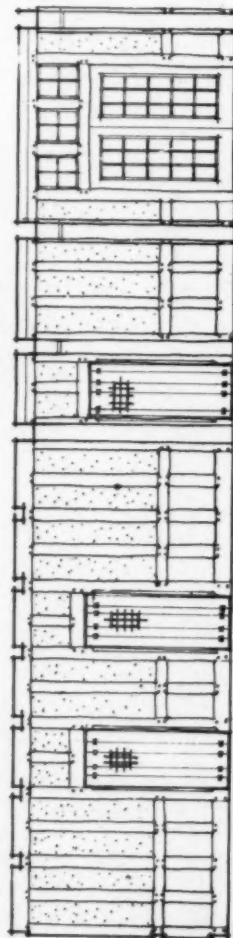
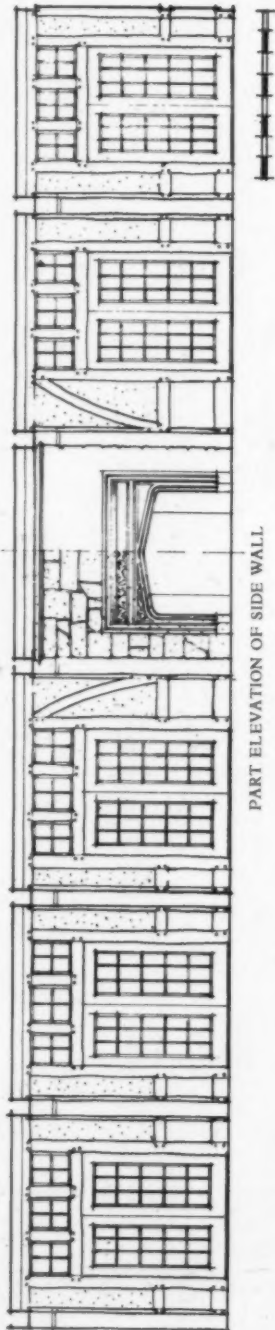


Photo by The Art Shop

LOBBY, SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT



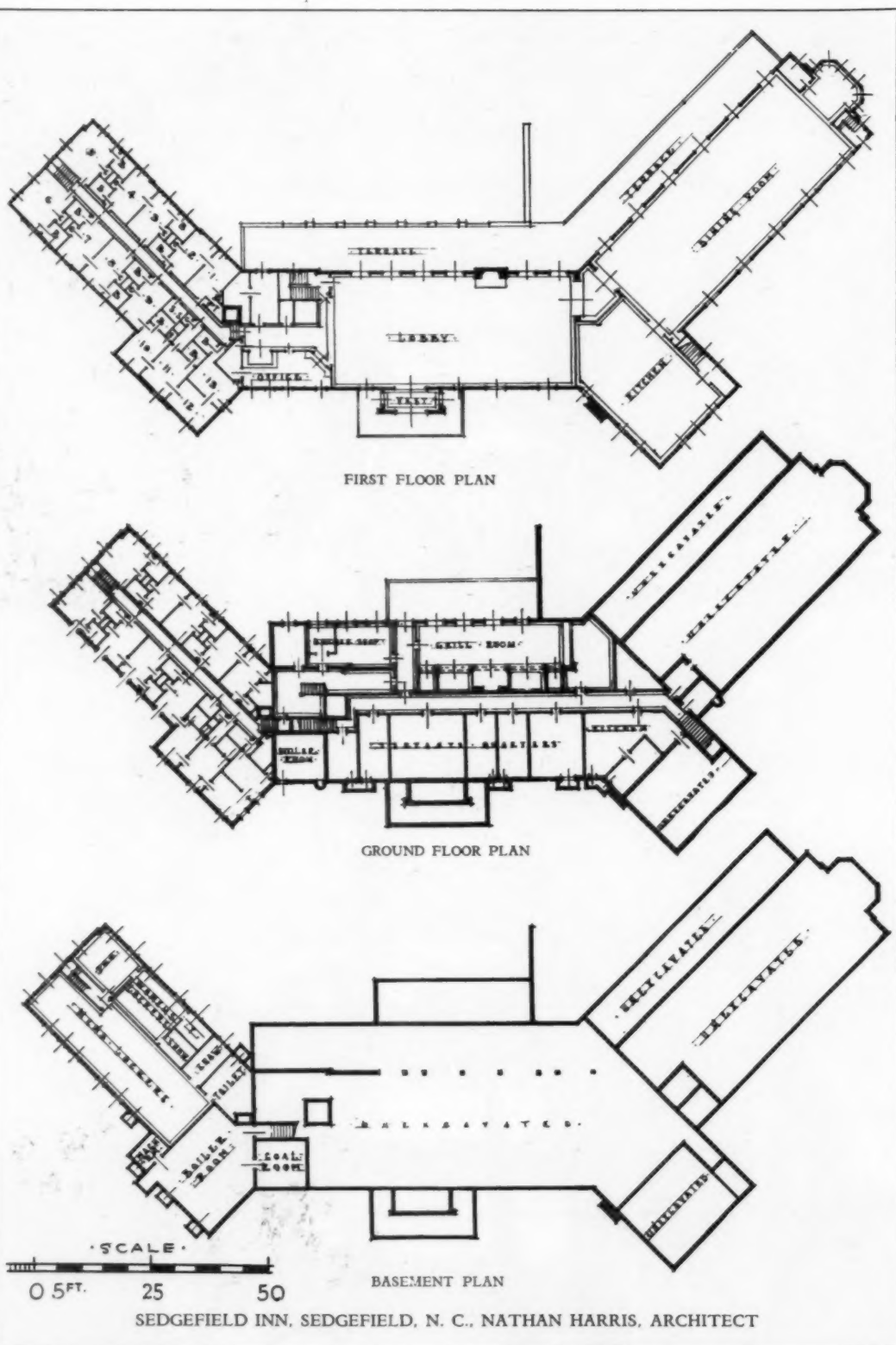
ELEVATIONS REPRODUCED TO SCALE $\frac{1}{8}$ INCH=ONE FOOT
ELEVATIONS OF LOBBY, SEDGEFIELD INN, N. C.

NATHAN HARRIS, ARCHITECT



LOBBY, SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT

Photo by The Art Shop



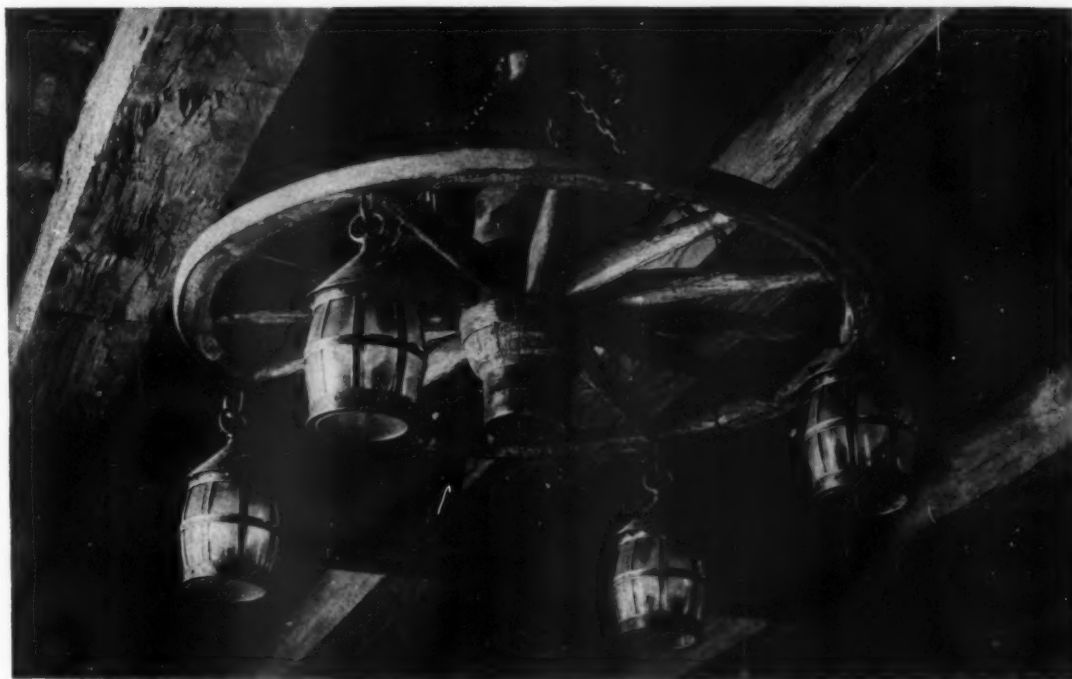
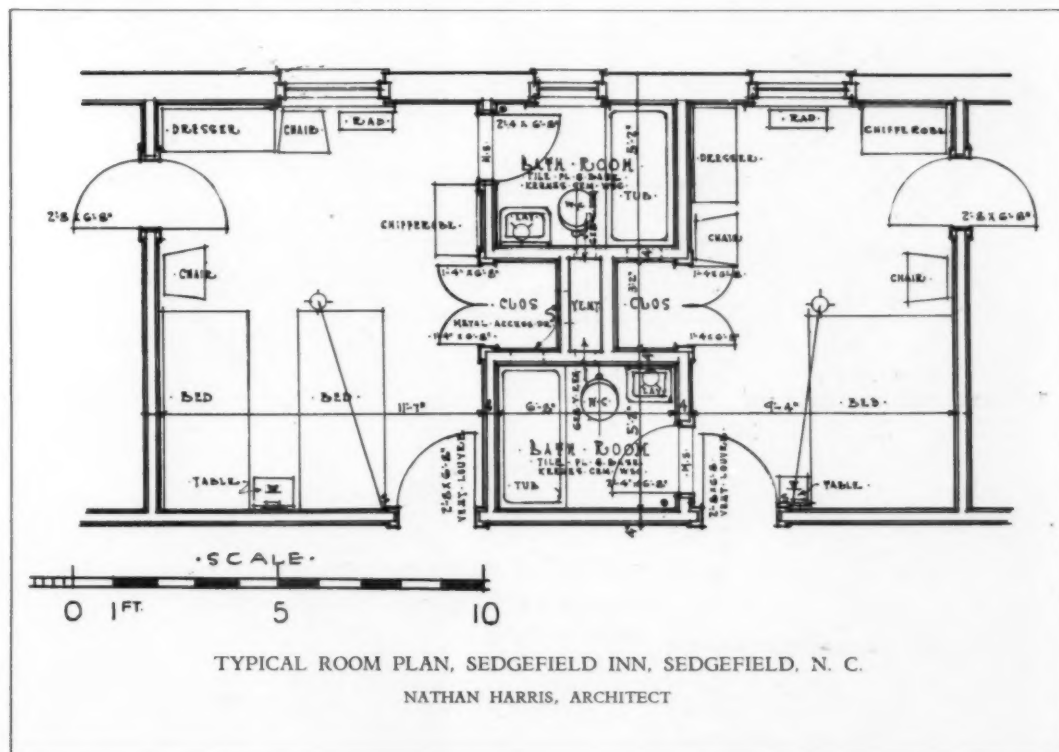
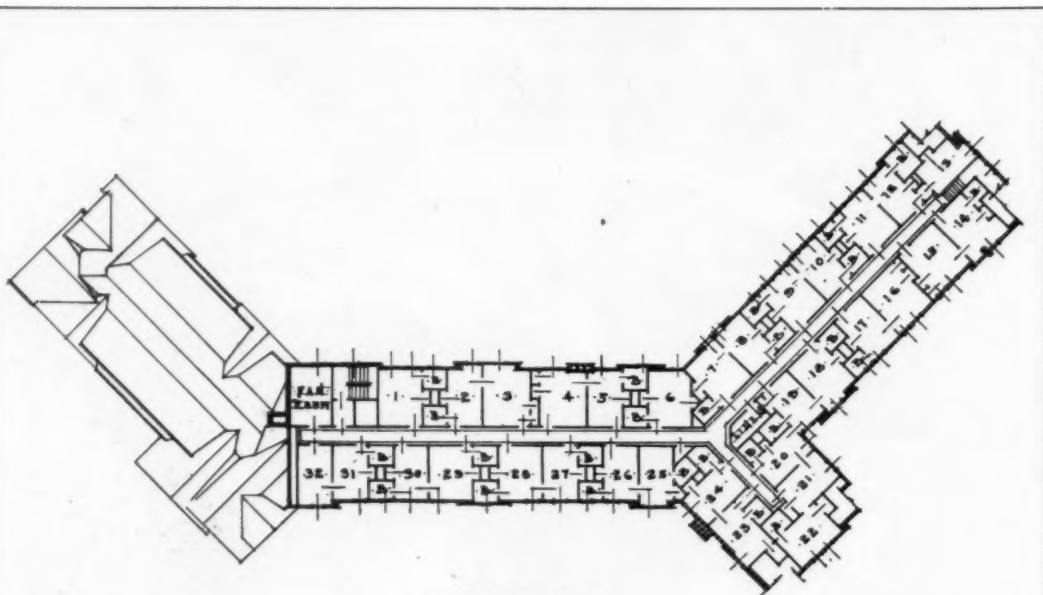


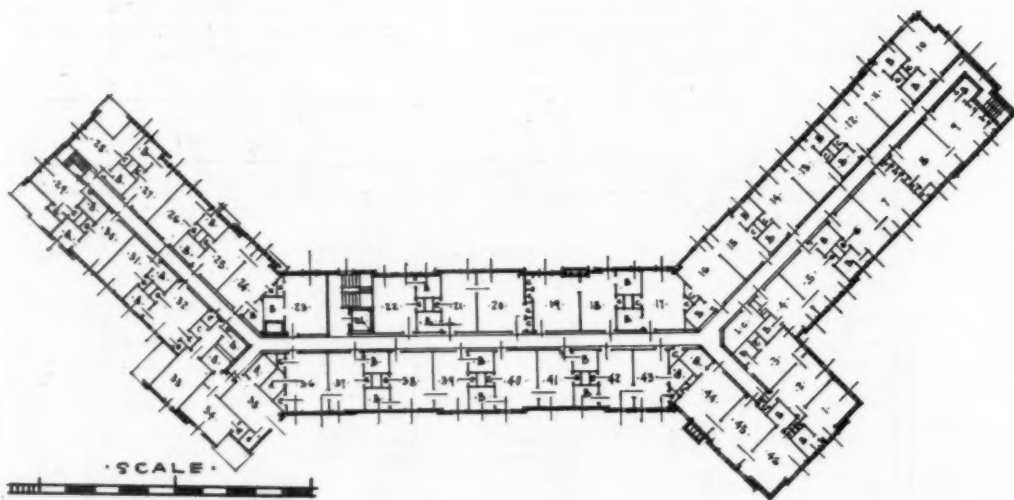
Photo by The Art Shop

AN OLD CART WHEEL, HAND-MADE IN 1867, SUPPORTED BY HAND-HAMMERED TRACE CHAINS, FROM THE RIM OF WHICH ARE PENDANT DULL BRASS LANTERNS, IMPORTED FROM ENGLAND, IS USED AS A LIGHTING FIXTURE IN THE LOBBY ALTERNATING WITH THE OXEN YOKE SHOWN ON A PREVIOUS PAGE





THIRD FLOOR PLAN



SECOND FLOOR PLAN

SEDFIELD INN, SEDFIELD, N. C.
NATHAN HARRIS, ARCHITECT

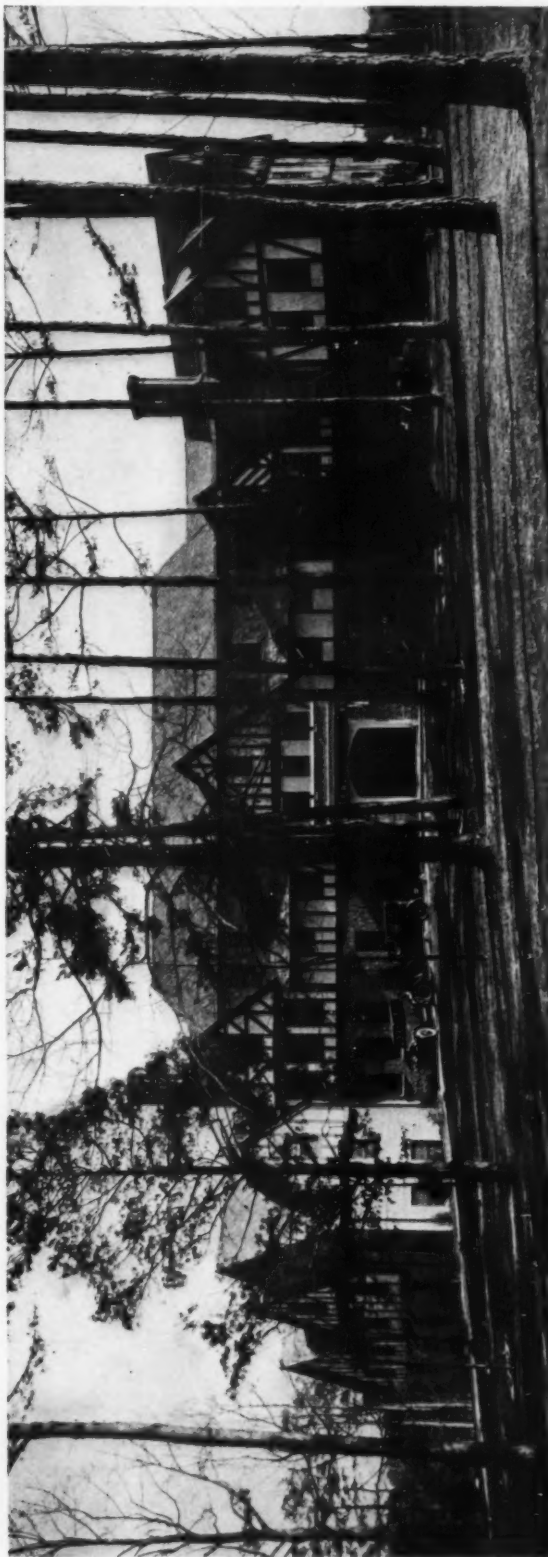
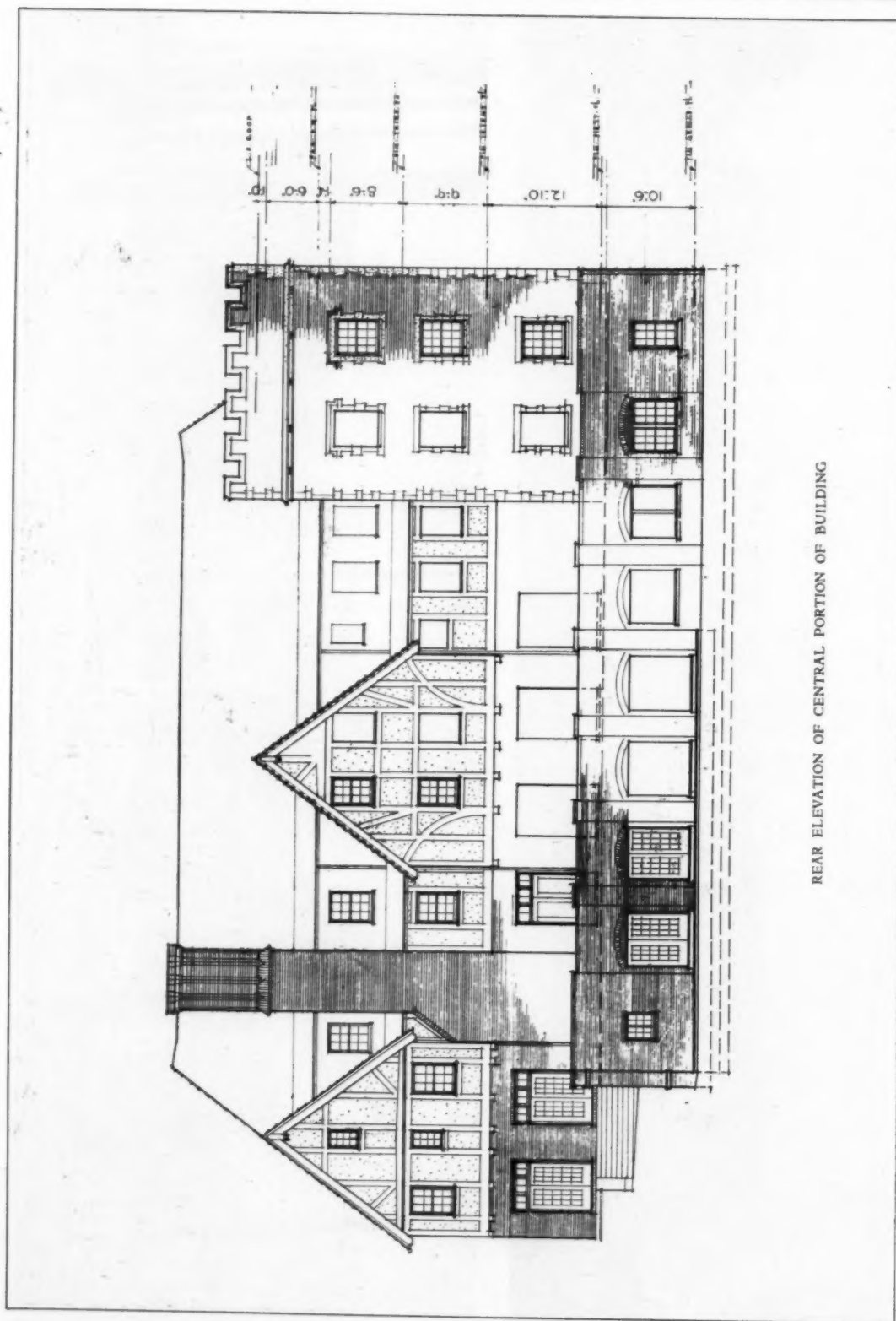


Photo by The Art Shop
ABOVE, REAR, AND BELOW, FRONT VIEW OF SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT



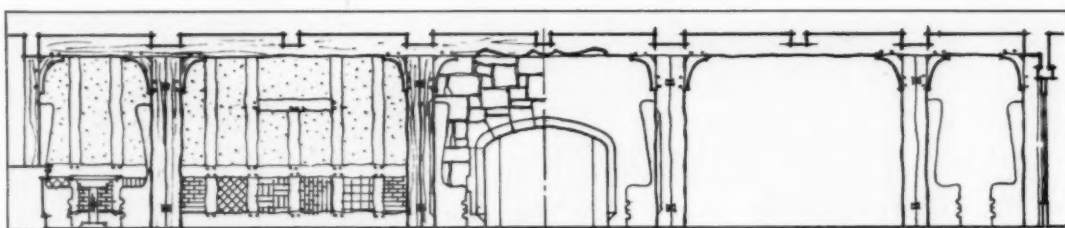
REAR ELEVATION OF CENTRAL PORTION OF BUILDING

SEDFIELD INN, SEDFELD, N. C.—NATHAN HARRIS, ARCHITECT

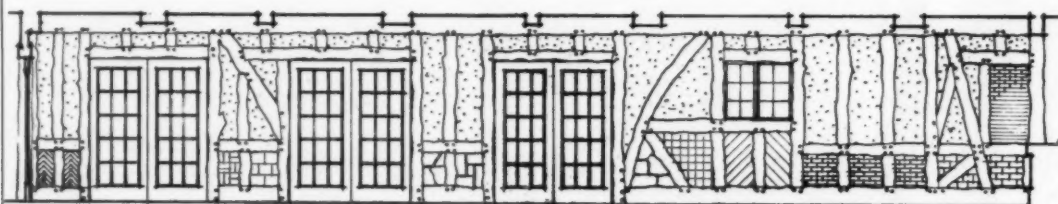


GRILL ROOM, SEDGEFIELD INN, SEDGEFIELD, N. C.—NATHAN HARRIS, ARCHITECT

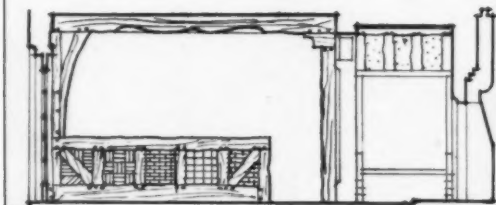
Photo by The Art Shop



ELEVATION OF GRILL ROOM
LOOKING NORTH



ELEVATION OF GRILL ROOM
LOOKING SOUTH



GRILL ROOM ELEVATION
LOOKING EAST

ELEVATIONS OF GRILL ROOM
REPRODUCED AT SCALE $\frac{1}{8}$ TH INCH=ONE FOOT
SEDFIELD INN, SEDGFIELD, N. C.
NATHAN HARRIS, ARCHITECT

AT RIGHT IS SHOWN A DETAIL OF BUILT-
IN NOOKS, USED TO GOOD ADVANTAGE
TO FORM INVITING PLACES FOR SMALL
GROUPS VISITING THE GRILL ROOM



Photo by The Art Shop

PROGRAM FOR COLUMBUS MEMORIAL

THE program and rules for the Monumental Lighthouse which the nations of the world will erect in the Dominican Republic to the memory of Christopher Columbus, have recently been issued by the Pan-American Union. The material has been prepared by Albert Kelsey, F.A.I.A., Technical Adviser. Part One consists of a history of the project in which the growth of the idea of an international monument to Columbus is related in detail, with resolutions adopted by the Pan-American Union authorizing the competition. The program of the preliminary competition is embodied in Part Two. The problem is stated as follows:—"Given 2500 acres of water-side property for what is to become a carefully restricted Pan-American Park; the problem first of all is to find the best site for the Columbus Memorial Lighthouse:—the best for a beacon to guide navigation both by sea and by air—the best for a commemorative monument—the best for a great international center.

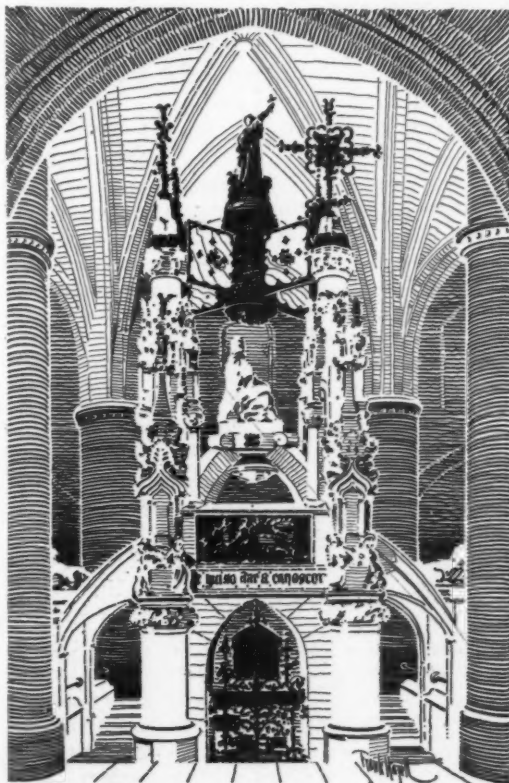
"Having established such a site, coordinate it with the harbor and the ancient city opposite and then concentrate upon the designing of the Columbus Memorial Lighthouse and its accessories.

"The reservation to be developed embraces the location of the original city that Bartholomew, brother of Christopher Columbus, founded. Also, on it stands the ruins of the Dominican Church of the Rosary, the oldest Christian Church in the Western Hemisphere. Except for this sacred shrine, which must be scrupulously preserved, the entire tract may be considered as unencumbered and uncrossed by thoroughfares.

"In this work of planning for the stately development of a vast tract of land and of designing a great monument the competitor is confronted with no ordinary problem. Rich and romantic, vigorous and intoxicating, it includes recording or symbolizing the whole gamut of life through its

most romantic centuries. From the memorable day on which Columbus, in Genoa, was first inspired; to the day in France, on which Napoleon Bonaparte wrote 'Mes Braves Noires'; on through the vivid pages of history of many diverse nations, including the entire story of the Spanish Main, on and on, through swift days of progress, on to the recent afternoon of Charles Lindbergh's call upon President Vasquez, episode after episode, event after event, has been contributed to the enrichment of a most inspiring theme.

"The competitor is, therefore, to design a monument which shall exercise a power over the mind that the current architecture of the day, with all of its obvious perfections, does not possess. Which means one in which haste and counterfeit, the commercial and the commonplace are not factors, while the merely academic, no matter how perfect technically, will fall far short of what is expected. What is desired, then, is something fresh and new, spirit and substance as well as form, a noble monument with a message which shall contribute something to knowledge and to thought. Thus, because a fine spiritual quality is the very essence of the problem, the competitor is allowed the utmost freedom to express himself. Indeed the only mandatory requirements



THE TOMB OF CHRISTOPHER COLUMBUS IN THE CATHEDRAL

are: (1) that the memorial shall stand on a mound, or terrace, or terraces, about forty feet high, in order that its base may be visible over the tree-tops from every direction; (2) that the structure, whatever form it may take, shall contain a chapel large enough to receive the Columbus Monument now in the Cathedral (its base is virtually thirty feet in diameter and at least sixty feet of head room is suggested); (3) that a museum be provided either as part of the chapel, or elsewhere, to contain such appropriate relics as may become available over a long term of years; (4) that it shall support at

least one great lantern; (5) that the design, as seen from a distance, shall have a significance that will grip the imagination.

It is, however, suggested that its total height shall not exceed six hundred feet; that it shall be constructed on a properly protected structural steel frame, of reinforced concrete, faced up to a certain height with a nobler material; that the blocks of concrete, granite or other material shall be attached to each other by non-corrosive bronze clamps, and in turn so attached to the steel frame. That in addition to the installation of the lighting apparatus for revolving powerful rays to a great distance, that all the technical resources of modern illumination shall be considered as both available and appropriate for the production of an effect that will make the Columbus Memorial Lighthouse quite as interesting by night as by day.



THE HOMAGE TOWER FROM WHICH COLUMBUS WAS SENT BACK TO SPAIN IN CHAINS

ing for an airport measuring at least 2000 x 3000 feet, and a runway about a mile long, indicating a mooring-mast, hangars, repair shops, etc.; (2) an official center to include a new house for the President of the Republic and four or five other official residences, as well as six or eight governmental buildings of modest dimensions, two stories high and suitable for the tropics; (3) lay out one or more residential quarters with no lots less than 100 feet wide, and with none facing directly on the sea, since the dampness from dashing waves makes living on the cliffs unpleasant. In short, the competitor is urged to provide a narrow water-side park outside of the pleasure drive that is soon to connect the present bridge with the town of Bocachita (see survey). The residences should face on this drive and not on the water.

"These secondary units are merely required by way of assuring a proper consideration of the entire area. Only a simple and inexpensive development should be indicated, since it is desired that the Pan-American Park shall always retain a sylvan appearance and be completely and overwhelmingly dominated by the Columbus Memorial Lighthouse."

The program includes two illustrations, which are:

1. A survey of the site and part of the city opposite, with a note explaining the location of the viewpoint from which, or from which direction, the perspective must be drawn, as well as an at-random suggestion for the location, arrangement and size of the airport and runway. This layout, however, is in no sense a recommendation.

2. A drawing from a photograph of the Columbus Memorial now in the Cathedral. (The monument that is to be removed and set up in a chapel inside the lighthouse.)

Drawings called for are:

1. An elevation of the lighthouse.
2. A section of the lighthouse.
3. A general plan and section of the entire layout.

4. A perspective.

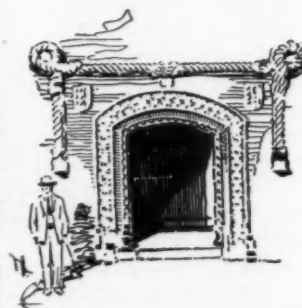
5. A sheet of plans of the lighthouse taken at different levels; at such a scale, or at such scales as the competitor may deem best.

6. A sheet of exterior and interior details at such a scale, or at such scales as the competitor may deem best. Sizes of sheets are designated.

Part Three embodies the rules to govern both stages of the competition describing in detail the agreements between the competitor and the Pan-American Union, the manner of registration and the method by which ten designs placed first in the preliminary competition will recompute on the basis of an entirely new and much more rigid program.

The final portion of the volume is devoted to an illustrated

article on the impressions and observations of an architect after having visited the Dominican Republic. This article is intended to convey "A sense of clime and locality, of history and life that should be helpful in aiding the competitor to interpret the birth and progress of the New World in terms of modern Dominican architecture."



TWO FRANCISCAN DOORWAYS: THE SYMBOLICAL CARVING IS DONE IN NATIVE CORAL ROCK



ENGINEERING AND CONSTRUCTION



GLEANINGS FROM AN ARCHITECT'S HANDBOOK OF A CENTURY AND A HALF AGO

EXTRACTS AND COMMENTS BY MILTON TUCKER

WITH the single exception of modern engineers, no one has ever equalled the Romans in their ability to prepare and use cement and concrete.

But with the downfall of Rome, the use of cement and concrete apparently ceased, and much valuable knowledge pertaining to their manufacture and use was lost.

During the intellectual awakening after the Dark Ages came a desire to re-discover what had been lost. Possibly it was another case of Necessity being the Mother of Invention. At least this was true in 1759 when the famous Eddystone Lighthouse was rebuilt and the engineers demanded a hydraulic cement that could be used with assurance on this half-submerged ledge.

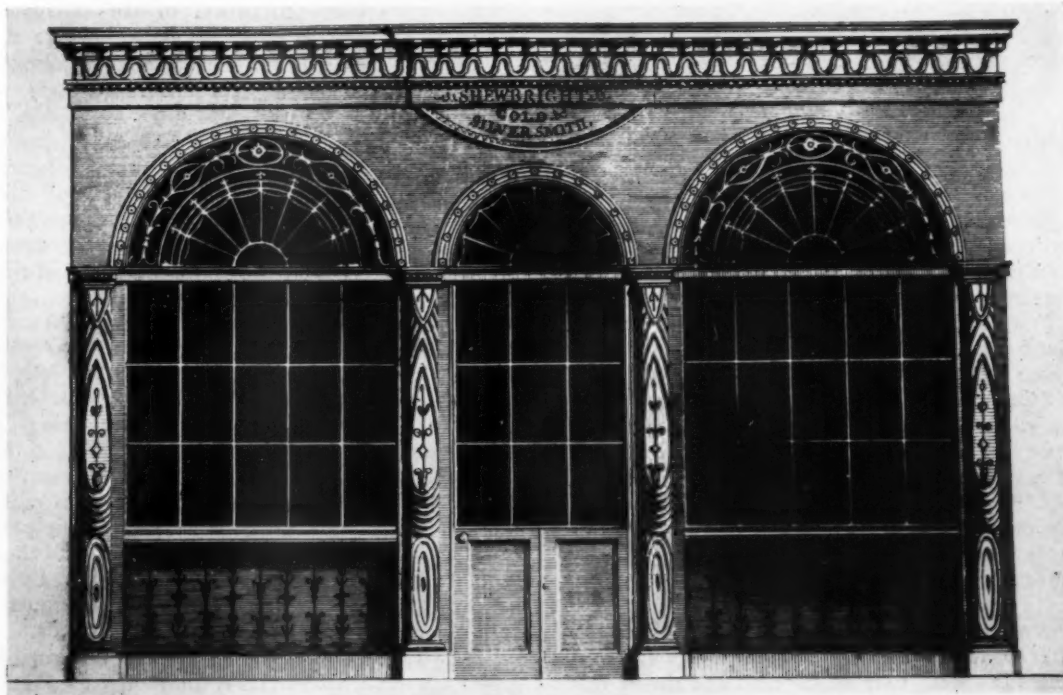
For this and other works, including the ordi-

nary domestic construction of the times, architects and craftsmen experimented with various sorts and combinations of materials. They were continually groping about in the dark hoping to hit upon some new materials and methods.

If these facts are kept in mind, the matter presented in the following quotations will not appear as ridiculous and absurd as it otherwise might.

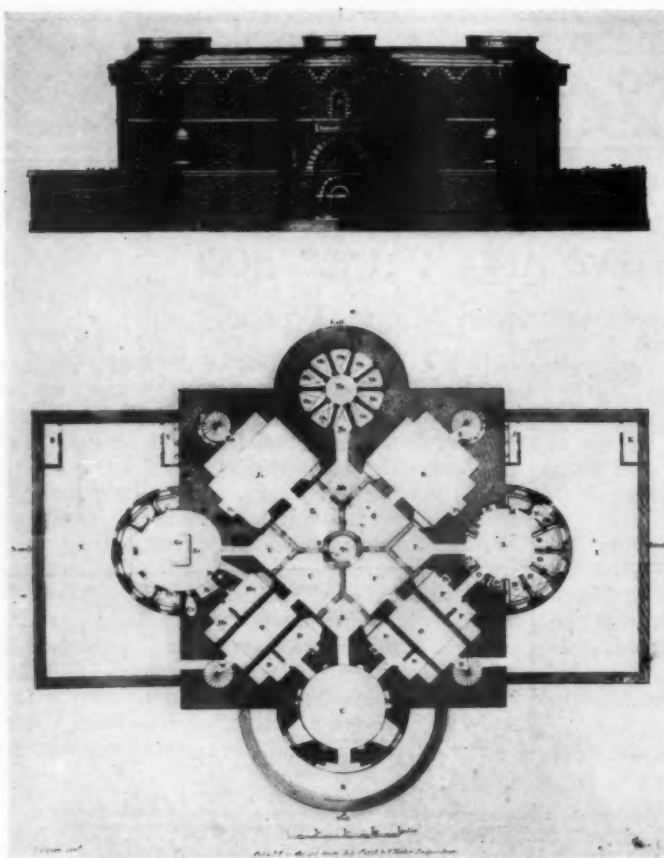
The quotations were gathered from an architects' and builders' standard reference book, entitled "A Universal Dictionary for Architects, Carpenters, Masons, Bricklayers, etc.," published by a "Society of Architects" in London, 1788, and containing some 400 pages of descriptive matter and 160 engraved plates prepared by John Carter.

It is interesting to note the repeated inconsistency



DESIGN FOR A SHOP FRONT

(The plates in the old book are 7 x 9 inches, so that these reproductions are slightly reduced.)



DESIGN FOR A COUNTY GAOL

in the spelling of certain words. For example, we find both "smoak" and "smoke," "antient" and "ancient," and "plaistering" and "plaster."

In several instances the sentence construction is rather confusing and the meaning obscure. In some cases the use of certain words is unusual—possibly obsolete.

"Cement, or Caement, in a general sense, any glutinous substance capable of uniting and keeping things together in close cohesion.

"Cement, in architecture, a strong sort of mortar, used to bind or fix bricks or stones together, for some kind of mouldings; or in cementing a block of bricks; for the carving of capitals, scrolls, or the like. It is of two sorts, one called hot cement, and the other cold cement because the hot cement is made and used with fire; and the cold cement is made and used without fire.

"The cold Cement is less used, and is reckoned a secret known to but few bricklayers. It is made after the following manner:—Take a pound of old Cheshire cheese, pare off the rind and throw it by, then cut or grate the cheese very small, put it into a pot with a quart of cow's milk; let it stand all night, and in the morning, take the whites of 24

or 30 eggs, and a pound of the best unslacked or quick lime, and beat it in a mortar to a very fine powder, sift it in a fine hair sieve, put the cheese and milk to it in a pan or bowl, and stir them well together with a trowel, or such like thing, breaking the knobs of the cheese, if there be any, then add the whites of eggs, and temper all well together, and it will be fit for use. [One would expect to read "Serve on hot buttered toast" after such a recipe!] The Cement will be of a white colour; but if you will have it of the colour of brick, put into it either some very fine brick dust, or some almeagram, just sufficient to give it a colour.

"To make the hot cement, take of bees-wax two pound, and of resin one pound; mix them, and add one pound and a half of the same [material] powdered, as the body to be cemented is composed of, strewing it into the melted mixture, and stirring them well together; and afterwards kneading the mass in water, that the powder may be thoroughly incorporated with the wax and resin. The proportion of the powdered matter may be varied, where required, in order to bring the cement nearer to the colour of the body on which it is employed.

"This which forms an excellent strong cement, must be heated when applied; as must also the parts of the subject to be cemented together; and care must be taken likewise that they are thoroughly dry. Where a great quantity of Cement is wanted for coarser uses, the coal-ash mortar, or Welch terras, as it is called, is the cheapest and best, and will hold extremely well, not only where it is constantly kept wet, or dry; but even where it is sometimes dry, and at other times wet; but where it is liable to be exposed to wet and frost, it should, at its being laid on, be suffered to dry thoroughly before any moisture can have access to it; and, in that case, it will likewise be a great improvement to temper it with the blood of any beast. This mortar, or Welch terras, must be formed of one part lime, and two parts well sifted coal-ashes; and they must be thoroughly mixed by being beaten together; for on the perfect mixture of the ingredients, the goodness of the composition depends.

"When the cement is to remain continually under water, the true terras is commonly used, and will very well answer the purpose. It may be formed of two parts of lime, and one part of plaister of Paris, which should be thoroughly well

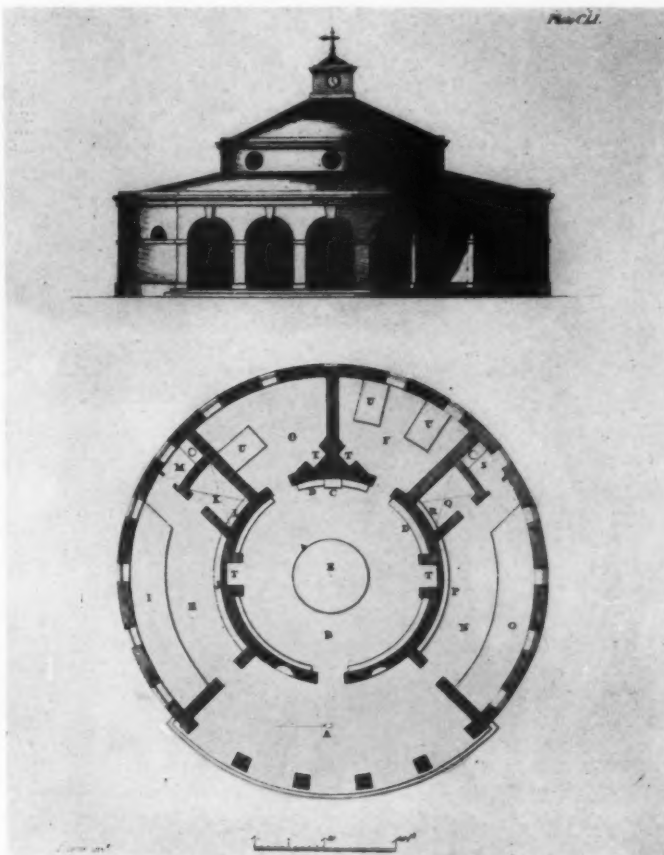
beaten together, and then used immediately.

"Chimney, that part of a house where the fire is made, having a funnel to carry away the smoke.

"In most things relating to building, we may refer the modern architect to the practice of the ancients for models from which to work, and examples by which to improve, but in this matter of Chimnies we have not that resource. The accounts the ancients give of them in their writings are short and trivial; and the rules of Vitruvius for constructing them are full of obscurity. Indeed they were less acquainted with them, because they had less necessity for them; they lived in a warmer country than ours, and they had the use of stoves, so that the construction of Chimnies was little regarded. With us the necessity of them is absolute, and the inconveniences that frequently attend them are so great, that nothing more essentially regards the profession of the architect, than their proper construction and disposition.

"Fires are necessary, and we wish the smoak to pass free away; in this the effect of the wind is very great; and to be secure of every advantage in that respect, the builder is to have the danger of smoak in his eye [in mind] from the first disposition of the building. Let him consider first the nature of the region, and from what quarter the winds most frequently blow, or most furiously; and let him, according to this consideration, dispose the rooms that shall have most need of fires in places where these winds have least power. [It must be remembered that fireplaces were practically the only means of heating houses in those times.] This is much earlier than most builders usually begin their provision against smoaky Chimnies; but their not taking the precaution in time is one of the principal reasons why the fault is so difficult to be remedied. He who shall have begun thus can have only the ill construction of a Chimney to combat with in the attempt of remedying an error; he who has neglected it may have the disposition of it, which is often impossible to alter.

"The common causes of smoaking are either that the wind is too much let in above at the mouth of the shaft, or the smoke is stifled below; and sometimes a higher building, or a great elevation of the ground behind is the source of the mischief. Finally, the room in which the chimney is, may be so little or close, that there is not a sufficient current of air

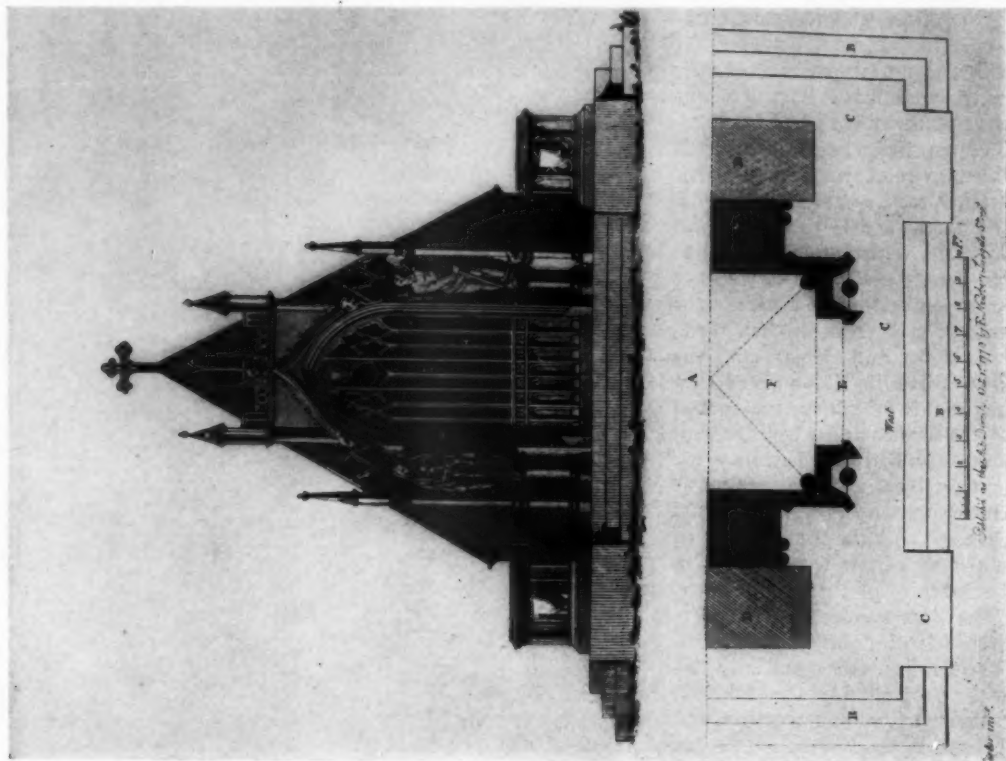


DESIGN FOR A WATCH HOUSE

to drive up the smoke. When the architect has thus acquainted himself with the several causes of the smoaking of Chimnies, he will know by what means he may most rationally obviate such inconveniences; and how he may remedy the accident, where in spite of all his care it shall happen: when the cause is not considered, this is impossible, and it is no uncommon thing to see so much labour bestowed perfectly in vain, because the fault is misunderstood.

"As smoaking is the greatest inconvenience that can attend this part of architecture, we have set out in this place with its causes; these we shall now caution the architect to obviate by a proper disposition and proportion of his rooms, and a judicious construction of the Chimney itself. We have seen, that the two great causes of the inconvenience are the smoak's being driven back, or lingering in the funnel [flue]; the driving back is an accident from without; the lingering in the funnel is from some error within, either in the construction of the funnel itself, or of the room where the Chimney stands.

"The Chimney [fireplace] may be divided into two parts, the first containing the opening, the



[100]

P L A T E CLXXXV.

The Plan and Elevation of a Design for a Bone-House.

Mors ultima linea rerum est.—Emb. Hor.

A Half of the plan

B B Steps ascending up to the Bone-house

C C Footing round ditto

D D Tomb

E Entrance into the Bone-house

F Inside of ditto

G G Buttments

H H Tomb

I I Tomb

J J Tomb

K K Tomb

L L Tomb

M M Tomb

N N Tomb

O O Tomb

P P Tomb

Q Q Tomb

R R Tomb

S S Tomb

T T Tomb

U U Tomb

V V Tomb

W W Tomb

X X Tomb

Y Y Tomb

Z Z Tomb

The student is to observe, that as all churches should be built in the Gothic taste, as being more suitable to such structures than the Grecian taste, so likewise every part appertaining to it must be in the same style, (as this design for a bone-house, and various other designs introduced in the course of this work for religious purposes.) For true it is, nothing can be more absurd than mixing one taste with the other, as is too commonly the case, for instance, the towers of Westminster Abbey, what a medley of Grecian and Gothic architecture is there!

The choir of the same place is decorated with a screen of Grecian columns, &c. to the altar, while every other object round is Gothic!—Guildhall is another proof of this unaccountable fancy—all the upper part of the building has been repaired in the Roman style, doubtless with the intent of showing how far inferior the Gothic part below is to its vain and towering *basilicas* above—the choir to Canterbury cathedral is Grecian, and numberless other places in England can produce instances as ridiculous as these.

I think no true confederate admirer of Grecian architecture can with confidence maintain that such *medley work* shews real taste, it can only shew a love of novelty, which will always reflect a disgrace on the intruder of Grecian architecture on Gothic remains.

If any of these venerable piles need repair, or any alterations, let it be designed in the exact manner of the original work, and seek not, by introducing some new whim or fancy, to cast a mark of scorn on what indeed should be our pride to imitate and preserve in its original purity and grandeur.

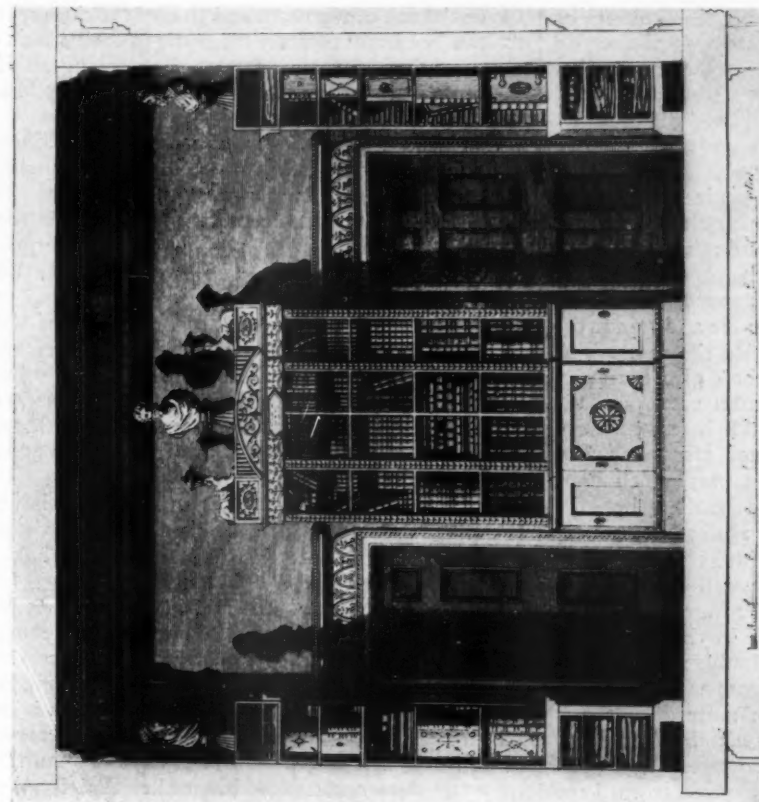
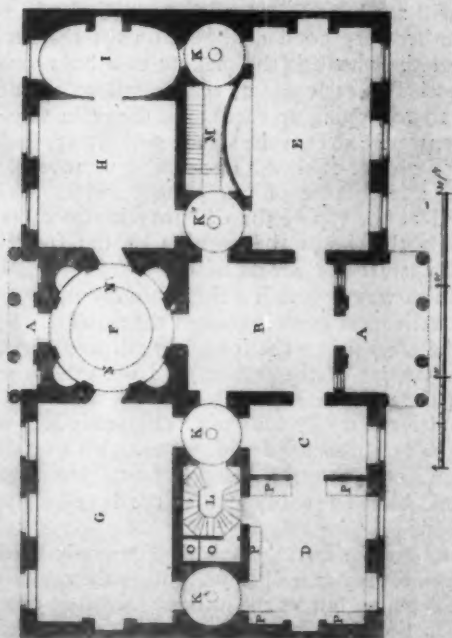
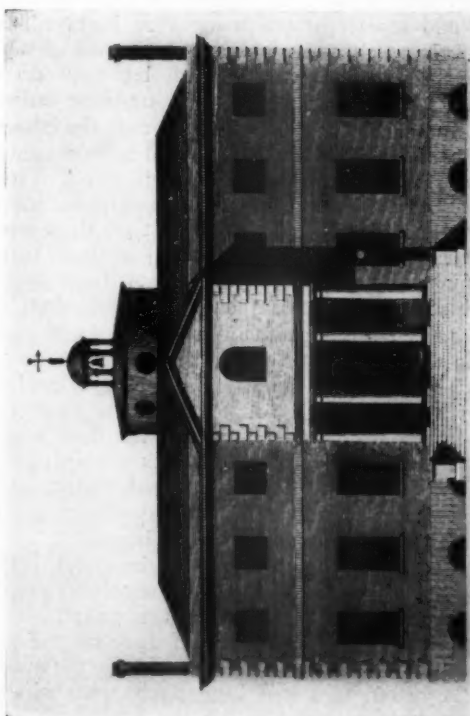
Some architects of late years have invented an extraordinary taste for Gothic buildings, as the seats of justice in Westminster-hall—the arches that compose the same are *purely modern*, and I may say, with the rest of the ornaments, need no other conviction of their deformity and extravagance than to be compared with the old Gothic—thus is one of the noblest rooms in the world rendered odious, when before it was so truly magnificent.

I must confess myself a zealous admirer of Gothic architecture—affirming with confidence, nothing can be more in character, and better adapted to a place of worship, than that awful style of building, and that English and Roman architecture should be confined to mansions and other structures of ease and pleasure.

F I N I S.

JOHN CARTER.

DESIGN FOR A BONE-HOUSE



"AA PORTICOS. B HALL. C ANTE, OR WAITING ROOM. D LIBRARY, OR GENTLEMAN'S DRESSING ROOM. E BREAKFAST AND DINING PARLOUR. F SALOON. G DRAWING ROOM. H RETIRING ROOM. I ROOM FOR MAKING TEA, ETC. KKKK OECI'S OR SMALL HALLS LEADING TO THE DIFFERENT APARTMENTS AND STAIR-CASES, LIGHTED BY SEMI-CIRCULAR HEADED DOOR-CASES, FRONTING THE STAIR-CASES. L GENTLEMAN'S STAIR-CASE, LIGHTED BY SKY-LIGHT. M SERVANTS' STAIR-CASE, LIGHTED BY SKY-LIGHT. N THESE DOTTED LINES SHOW THE WIDTH OF THE GALLERY (ON THE UPPER STORY) TO GIVE ADMITTANCE TO THE SEVERAL ROOMS. O WATER-CLOSET. PP BOOK-CASES."

DESIGN FOR A GENTLEMAN'S VILLA AND ELEVATION OF ONE SIDE OF LIBRARY

hearth, and the funnel; the other the jaumbes or sides, the mantle-piece which rests upon them, and what is called the Chimney-piece, which comes over the mouth. This is the common distinction, and according to this, the first part [i.e., "the opening, the hearth, and the funnel"] is what concerns us, the rest ornament.

"Much depends upon the opening; if this be too small and low, the smoak of itself is naturally checked at the first setting out, and missing its way, returns into the room; and on the contrary, if it be too large and high, the same happens, because if there be too much room for the air and wind, the smoak will by that be driven into the room. The proportions of Chimnies we shall give hereafter, when we treat of their ornamental parts, and the rooms in which they are to stand; here we are enquiring only into their general structure. The mouth of the Chimney, or that part which joins the back, should be something smaller than the rest; for this will make a stop against the smoak, when it shall be coming down into the room; and meeting with that resistance, it will of course return back; indeed the making the funnel narrowest at bottom is a very great article in the preventing smoaking, because it assists doubly; the smoak getting the easier up, as the space is all the way wider, and coming down with more difficulty as it grows narrower. [In other words, they advocated tapering chimneys toward the bottom. Present day chimneys, if tapered at all, are tapered toward the top.] Yet this prudent caution must not be carried to extreme, because then the smoak will linger in the upper part, and all the force of the draught below will not be sufficient to send it up.

"Another very good method to assist the discharge of the smoak is the making two holes one over another in each side of the Chimney; one of these is to go sloping upwards, and the other sloping downwards, so that the smoak will always find way through one of them. The placing a moveable vane [the forerunner of our present swivel ventilators?] at the top of the Chimney is also often successful; this keeps the opening of the funnel screened against the efforts of the wind, let that blow which way it will. To these we may add two other contrivances more ingenious than useful; the one is the carrying up the funnel spiral, to prevent the easy descent of the smoak; and the other the hanging the aeolipile in the lower part of the Chimney, to drive it up by blowing. The aeolipile is a hollow ball of brass filled with water, with a small opening in one part; this being hung up just over the flame, blows forcibly out at the hole as the water heats.

"These are the several methods commonly used for the remedying as well as preventing the smoaking of Chimnies; but let the judicious architect proceed upon the most certain principles in obviating the danger. Let him observe a due proportion be-

tween the size of the room and that of the chimney; let him be careful to place the doors in such a manner, that they may most favour the carrying up of the smoak, and to give the sides a proper projection, and the back a due distance."

Following this are 48 pages describing and illustrating many types of chimney-pieces or mantels. As this is all out of proportion to the size of the book, it indicates the important part which the fireplace played in English homes of this period. And rightly so, because there was practically no other system of heating.

"Floor, in architecture, is the under side of the room, or that part whereon we walk. Floors are of several sorts, some of earth, some of brick, some of stone and some of wood. . . . Earthen floors are commonly made of loam, and sometimes (for floors to make malt on) of lime and brook sand, and gun-dust, or anvil-dust from the forge.

"Flooring, a rural sort of work, by which, in this place, are not meant floors laid with boards or planks, but such as are used in plain country habitations, and the manner of making them.

"Take two thirds of lime, and one of coal-ashes well sifted, with a small quantity of loamy clay; mix the whole that you intend to use together, and temper it well with water, making it up into a heat, let it lie a week or ten days, in which time it will mellow and digest; then temper it well over again, and be sure that your quantity of water does not exceed, but rather that it may obtain a mellow softness and toughness from labour: then heap it up again for three or four days, and repeat the tempering very high, till it becomes smooth and yielding, tough and glewy. Then the ground being levelled, lay your floor therewith about two and a half, or three inches thick, making it smooth with a trowel: the hotter the season is, the better; and when it is thoroughly dried, it will continue time out of mind. This makes the best floors for houses, especially for malt houses; but as for those who cannot get these materials, or go to the charge [expense] of them, they may make of clayey loam and new soft horse dung one third, with a small quantity of coal ashes, if they can be had [apparently in those days of peat fuel it was as difficult to obtain coal ashes as it would be to get "new soft horse dung" in this age of automobiles!], and temper these after the afore-mentioned manner, and lay the floor with the stuff, three or four inches thick, smooth and even, which will cement, become hard, strong, and durable, being done in a hot and dry season, good for cottages, barns, and other small houses.

"But if any would have more beautiful [!] floors than these, they must lay their floors even, smooth, and fine, either with the first or last mentioned Flooring; then take lime made of rag stones, and temper it with a little whites of eggs, the more eggs the better, to a very high pitch, with which

cover your floor about a quarter or half an inch thick, before the under flooring be too dry, that they may well incorporate together; this being well done and thoroughly dry, if sometimes rubbed over with mops or cloths, with a little oil thereon, it will look very beautiful and transparent, as if it were polished metal or glass, provided the eggs and lime were thoroughly tempered, and otherwise well performed."

It is not surprising, therefore, to read that the entire population, for miles around, was impoverished of eggs during the construction of a ducal palace or a royal residence.

What a masterpiece a modern specification writer could make of this description!—Eggs shall be ovidal, sterile, fresh laid, not over twenty-four hours old, deposited in clean straw, by the female of the domestic fowl, of the species commonly known as "Silver laced Wyandottes." No rooster's eggs will be permitted on the job, etc., etc.

"Sir Hugh Plat gives a receipt [recipe] for making an artificial composition wherewith to make smooth, glittering, and hard floors, and which may also serve for plastering of walls. Ox blood and fine clay tempered together, he says, makes the finest floor in the world; and that this mixture, laid in any floor or wall, will become a very strong and binding substance.

"Concerning boarded floors it is to be observed, that the carpenters never floor their rooms with boards, till the carcass of the home is set up, and also is enclosed with walls, lest the weather should wrong the Flooring; yet they generally rough plane the boards for Flooring, before they begin anything else about the building, that they may set them by to season, which is done as follows: they lean them one by one on end-end aslant, with the edge of the board against a balk [a sort of hori-

zontal pole or ridge] somewhat higher than half the length of the board, and then they set up another board in the same posture on the other side of the balk, so that the boards cross one another above the balk; then on the first side they set another board in the same posture, and on the second side another, and so proceeding alternately, till the whole number of boards is set on end. The boards being set up in this posture, there is left a space of the thickness of a board all the length of the boards, but just where they cross one another, for the air to pass through to dry and shrink them; but they are set under some covered shed, that neither the rain nor sun may come at them; for if they should be wetted with rain, that would swell them instead of shrinking them; and if the sun should shine very hot upon them, it would dry them so fast, that they would split or crack, which is what they call tearing or shaking.

"A Mausoleum, though seldom used among the moderns, among the antients was a place solely appropriated for the depositing of their dead, whose bodies being first burned, the ashes were gathered in an urn, and placed in small niches in the catacombs, with an inscription either on the urn or over the niche. The reviving this custom in the present times we think will not be amiss upon two accounts; first, the building will have an elegant appearance, in whatever situation it is placed; and secondly, will be more decent and reverential than the present method of depositing the body, which, after the ceremony, is without any concern thrown in an irreverend manner in a poisonous vault under a church, the resort of rats and other vermin, which fills the mind with very disagreeable sentiments of the situation of our much lamented parents, &c., relics."

STANDARD SPECIFICATIONS FOR REFRIGERATORS

THE establishment of national specifications for domestic refrigerators to permit their purchase on the basis of quality and performance, is to be undertaken by a technical committee representing manufacturers, dealers, purchasers, government departments and all other interests concerned, it is announced by the American Engineering Standards Committee, under whose auspices the work will be conducted. A general conference of all interests concerned with domestic refrigerators, called last March at the request of the American Home Economics Institute and The American Institute of Architects, voted in favor of standardization work under the procedure of the Standards Committee.

The general conference decided that standardization activities, for the present, would be devoted chiefly to ice boxes and other refrigerators which may contain units operated by gas or electricity.

"The need for specifications to guide the pur-

chaser may be judged from actual costs of three different refrigerators of about the same size conducted by a manufacturer," the announcement adds. "To maintain the same temperature inside the box, one refrigerator melted 22 pounds of ice per day; another melted 28 pounds per day; and a third, 34 pounds. In other words, the third refrigerator required over 50 per cent more ice than the first to maintain a proper temperature. Yet a buyer, unaware of this, might pay more for the poor refrigerator than for the good one. In another test, it was found that the use of extra insulation representing a cost of \$20 resulted in a saving in ice of about \$9 per year, an annual dividend of 45 per cent.

"At the present time, no specifications exist to guide the average purchaser in the selection of refrigerators. He must depend upon appearance, which is misleading, or upon the claims of salesmen who themselves often know nothing about the actual performance of the boxes they sell."

RADIATOR ENCLOSURES

THE concealment of radiators has always been a problem to architects. Various methods have been tried, ranging from placing radiators outside of the room, to those placed in recesses and covered with grilles or partly recessed and so arranged that cool air is fed through a grille at the bottom, and warm air delivered through a grille at the top. A question that has always arisen has been the extent to which their efficiency is decreased. This is largely determined by the construction of the enclosure. The effect of enclosures on steam radiation was well indicated by a series of tests conducted by the University of Illinois Engineering Experiment Station and reported in the August 5th, 1928, issue of *THE AMERICAN ARCHITECT*.

In connection with this subject it has recently come to our attention that where a properly constructed enclosure is used, the increased radiating surface supplied to offset the loss of efficiency caused by the enclosure, does not result in an increase in fuel consumption. This statement is based upon a series of experiments conducted by H. Vandervoort Walsh, who, in describing these experiments in *Arts and Decorations*, gives the following conclusions:

"Suppose we have selected by calculations a radiator of sufficient size to heat a certain room and they have led us to select a 20-inch high, four-column radiator with 42 square feet of radiating surface. By experiment, it has been found that this radiator will give off 240 heat units for each square foot of surface per hour. But if this radiator is covered with a type of screen having a grille in the front at the bottom, about 2 inches high and as long as the radiator, and a grille in the top about

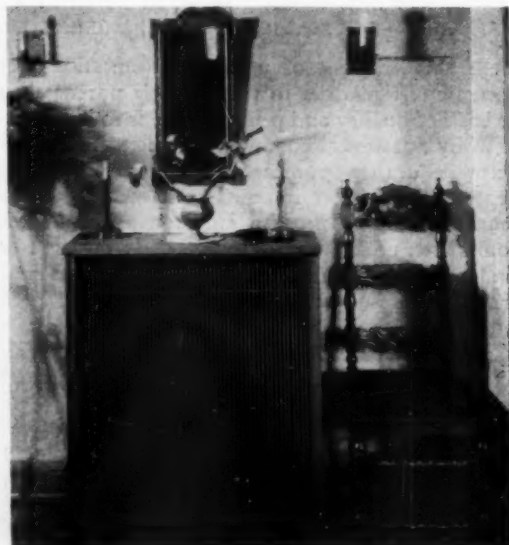
as long as the radiator and as wide, the efficiency of the radiator is reduced about 25 per cent.

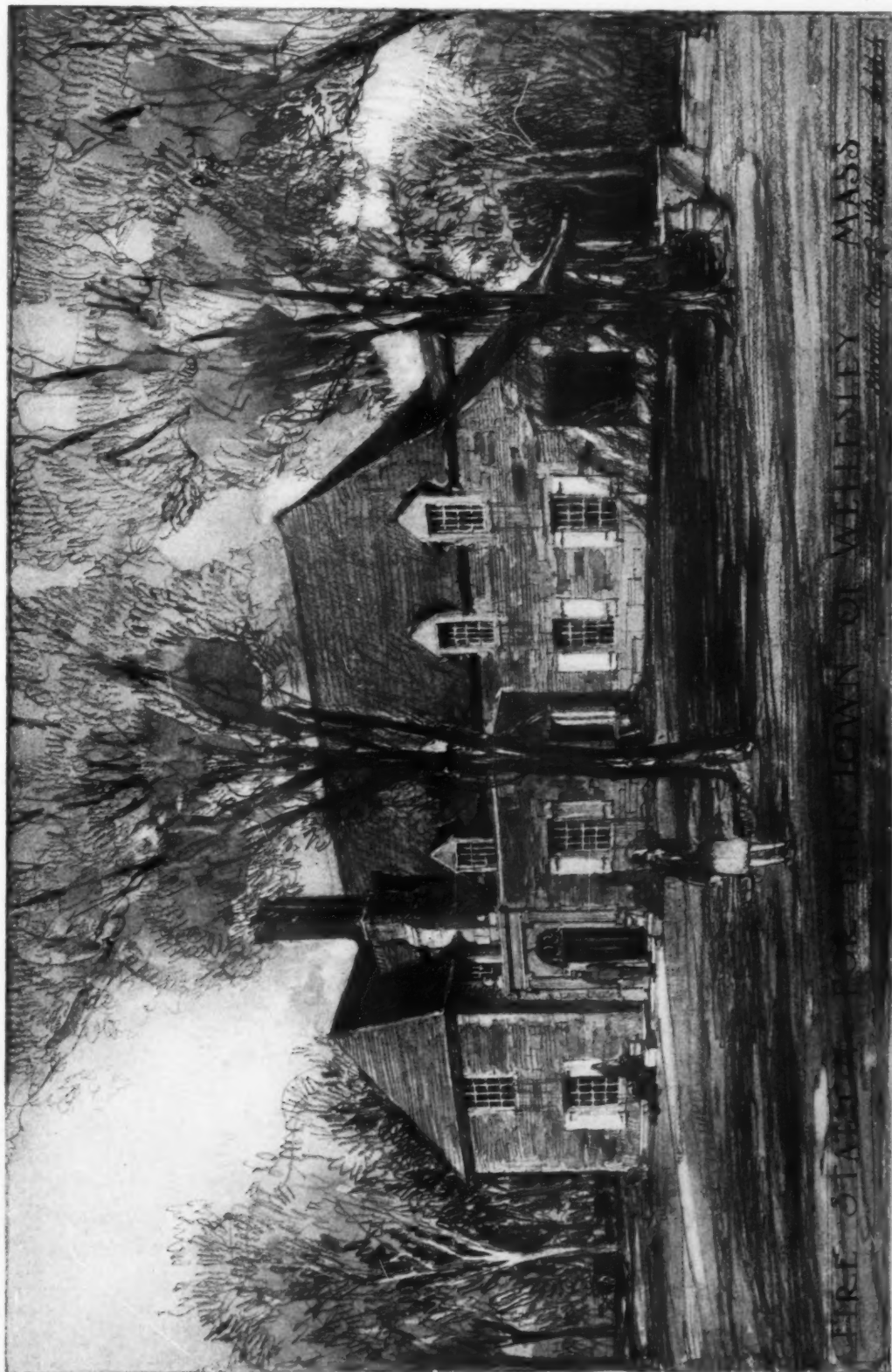
"Specifically, the uncovered radiator gave off 240 heat units for each square foot, but now, under the enclosed condition, gives off only 180 units. In fact, in order to heat the room properly, we must increase the size of the radiator from 42 square feet to 50 square feet.

"This increase in radiating surface would seem to be uneconomical in that it would appear to increase the fuel consumption. As a matter of fact, this is not the case, as can easily be determined, for when the radiator is uncovered, it gives off 240 heat units per square foot per hour, and there are 42 square feet required, or the radiator gives off 240×42 , or 10,080 heat units per hour. Though, on the other hand, when the radiator is covered, it gives off only 180 heat units per square foot, so that it must be increased to 56 square feet. Now 180×56 gives 10,080 units, or the same number of heat units given off from the covered radiator per hour as given off by the uncovered one.

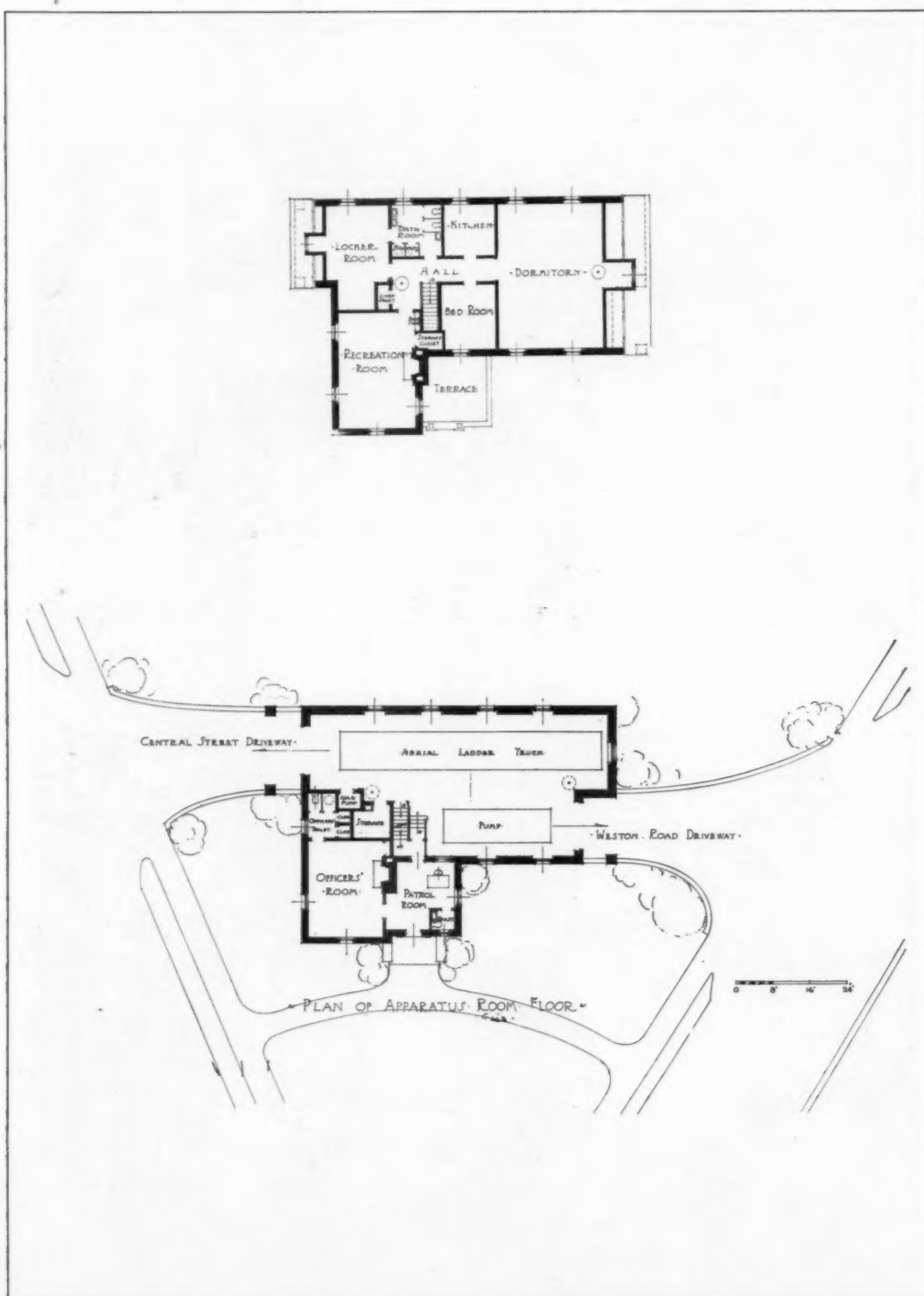
"This means, in simple terms, that no more fuel is burned to heat the room with the covered radiator than the uncovered one, even though the former is enlarged to overcome the loss in efficiency. From the practical standpoint, the covering of the radiator is entirely justified. It is commonly believed, though, that covering the radiator is poor practice, but this belief comes from the mistake of covering the radiator without increasing its size to offset the reduction in efficiency."

Two radiator enclosures with decorative grilles are shown below which do not materially reduce the efficiency of the radiator.



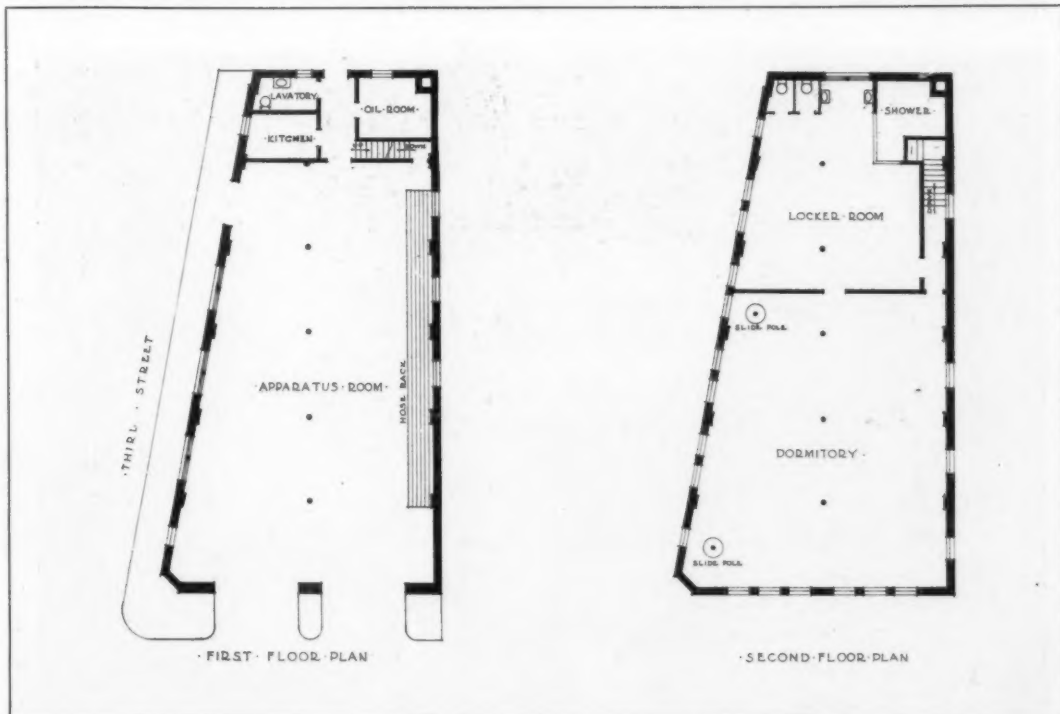


ORIGINAL SKETCH OF FIRE STATION FOR THE TOWN OF WELLESLEY, MASS.—BLACKALL, CLAPP & WHITTEMORE, ARCHITECTS



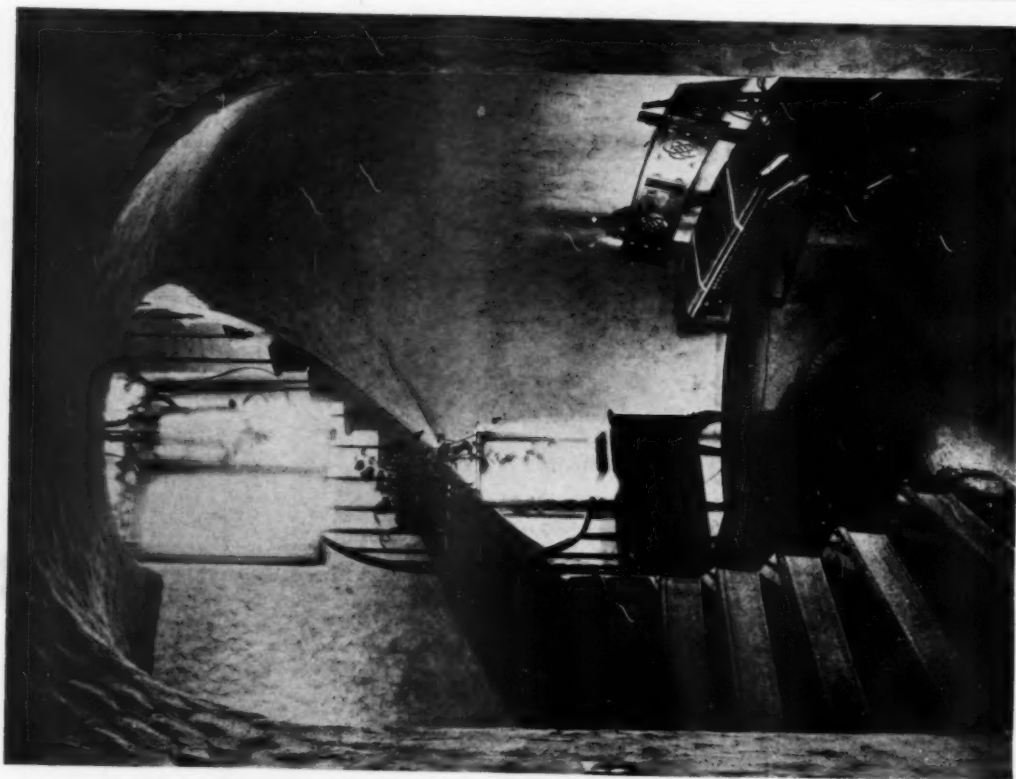
FIRE STATION FOR THE TOWN OF WELLESLEY, MASS.

BLACKALL, CLAPP & WHITEMORE, ARCHITECTS



FIRE STATION, MEMPHIS, TENN.

JONES & FURBINGER, ARCHITECTS



Photos by Robbins & Baker

HOUSE OF WOODSON K. WOODS, ST. LOUIS, MO.—MARITZ & YOUNG, INC., ARCHITECTS



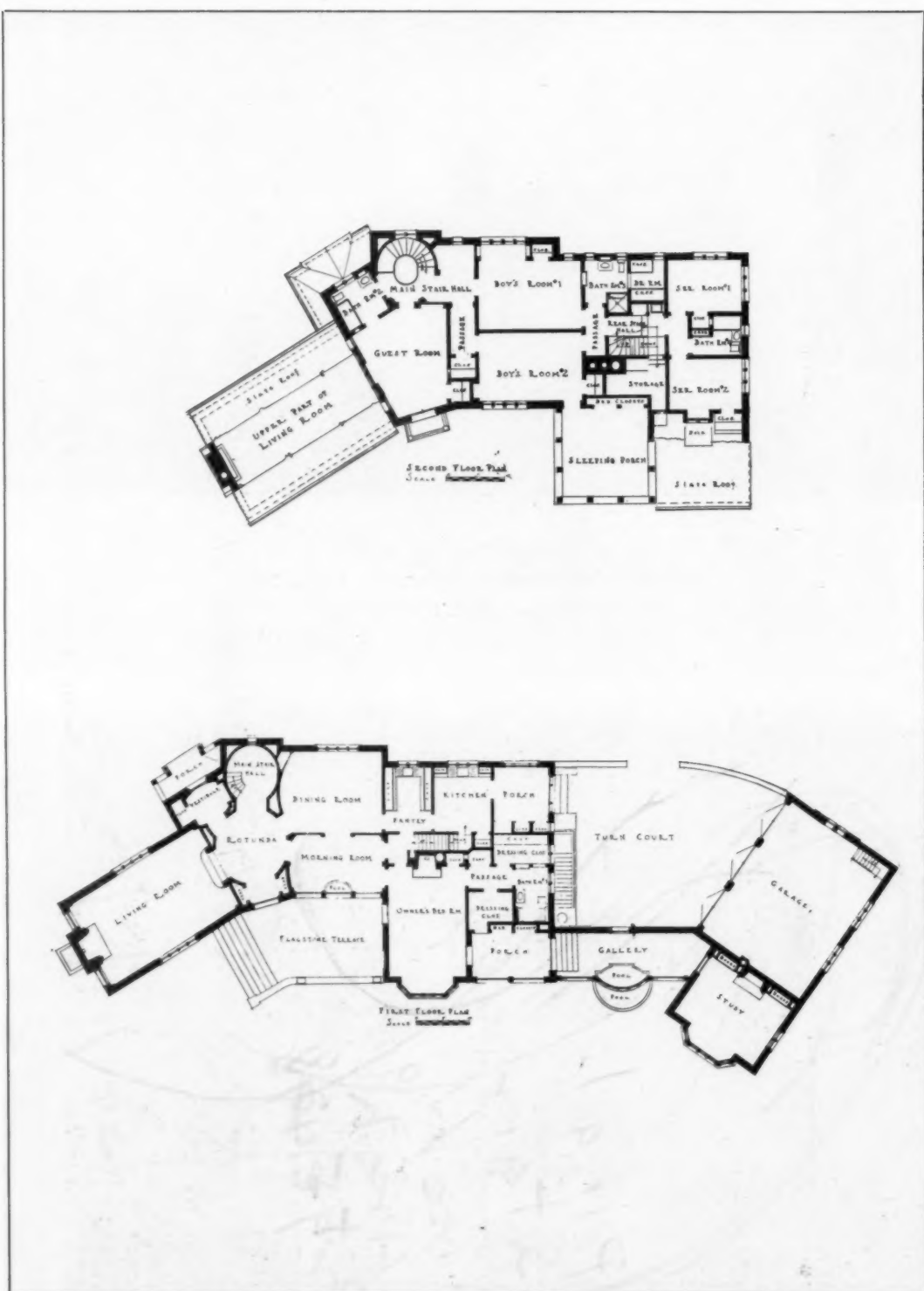
HOUSE OF WOODSON K. WOODS, ST. LOUIS, MO.

MARITZ & YOUNG, INC., ARCHITECTS

ABOVE, ELEVATION FROM TERRACE, AND BELOW, FRONT ELEVATION

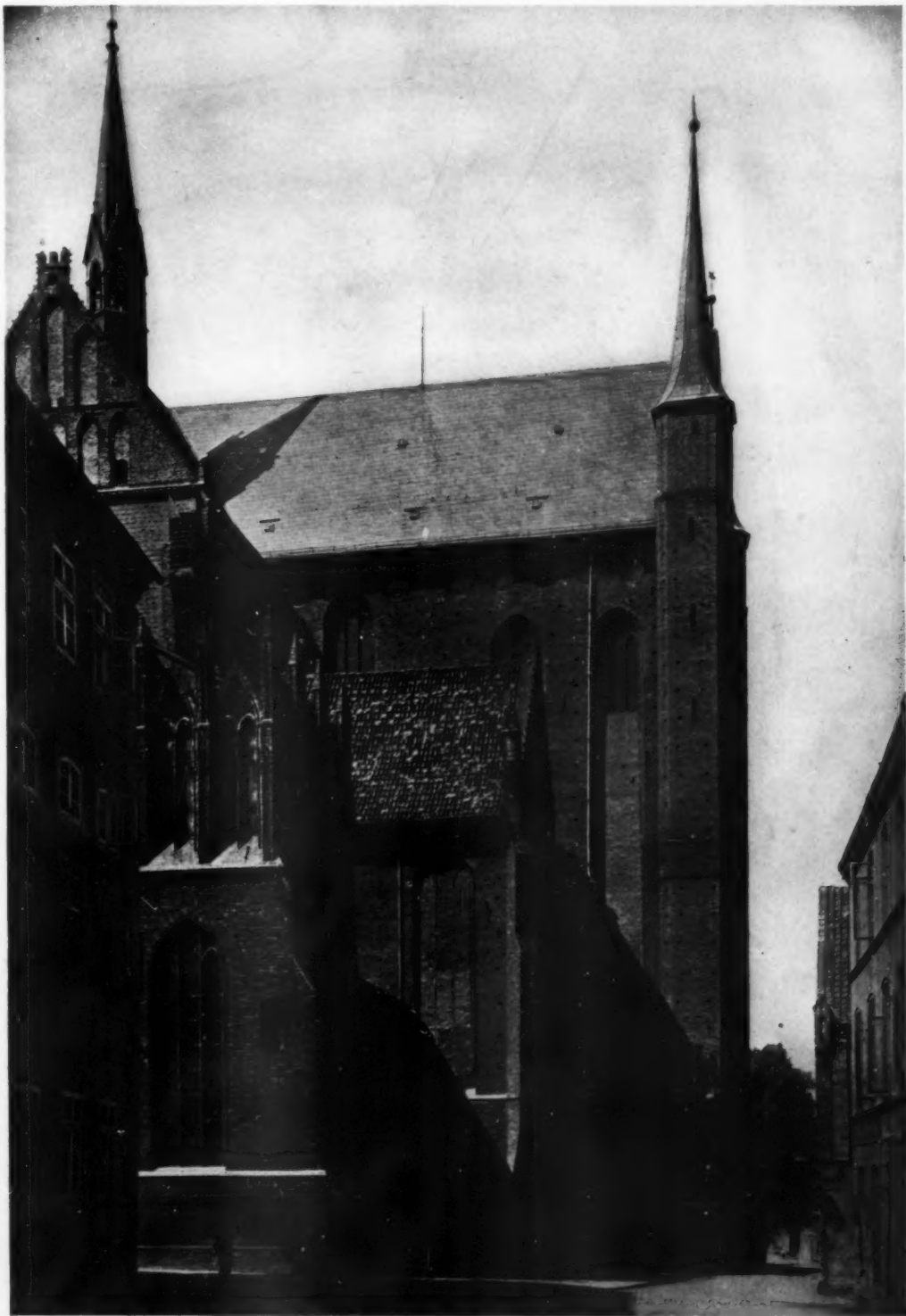


Photos by Robbins & Baker



HOUSE OF WOODSON K. WOODS, ST. LOUIS, MO.

MARITZ & YOUNG, INC., ARCHITECTS



Courtesy Staatliche-Bildstelle

ST. GEORGES CHURCH, WISMAR, GERMANY



Courtesy Staatliche-Bildstelle

GATEWAY TO FORTIFICATION OF BRANDENBERG, GERMANY

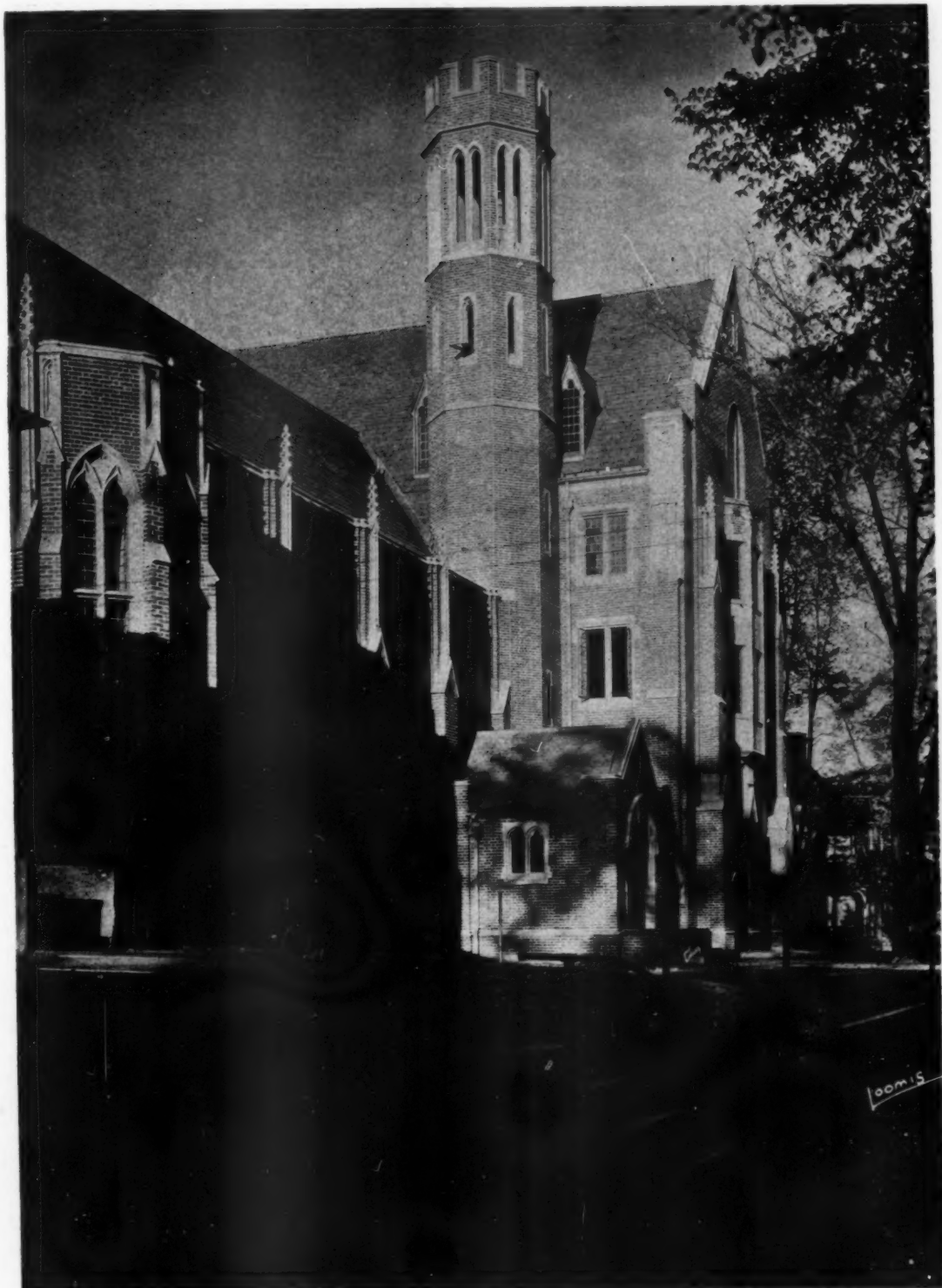
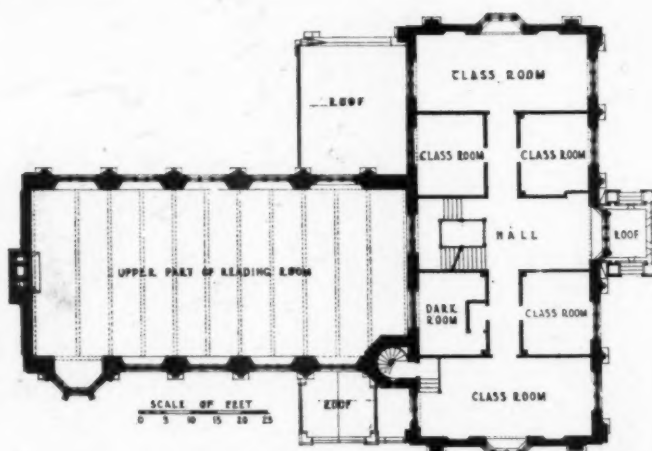
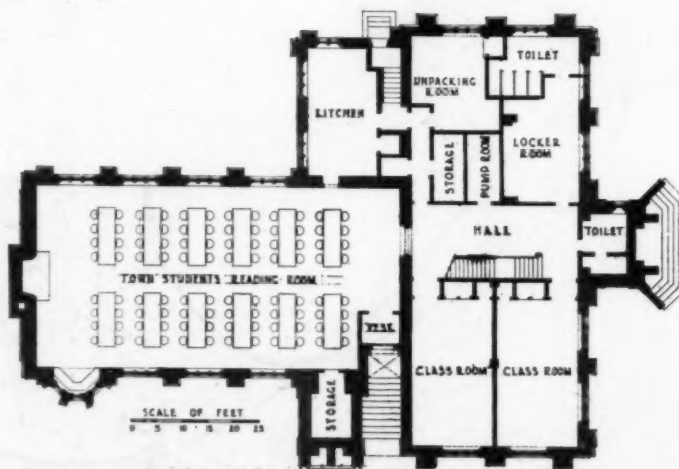


Photo by Loomis

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SECOND FLOOR PLAN



BASEMENT FLOOR PLAN

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 (See other plans on following pages)

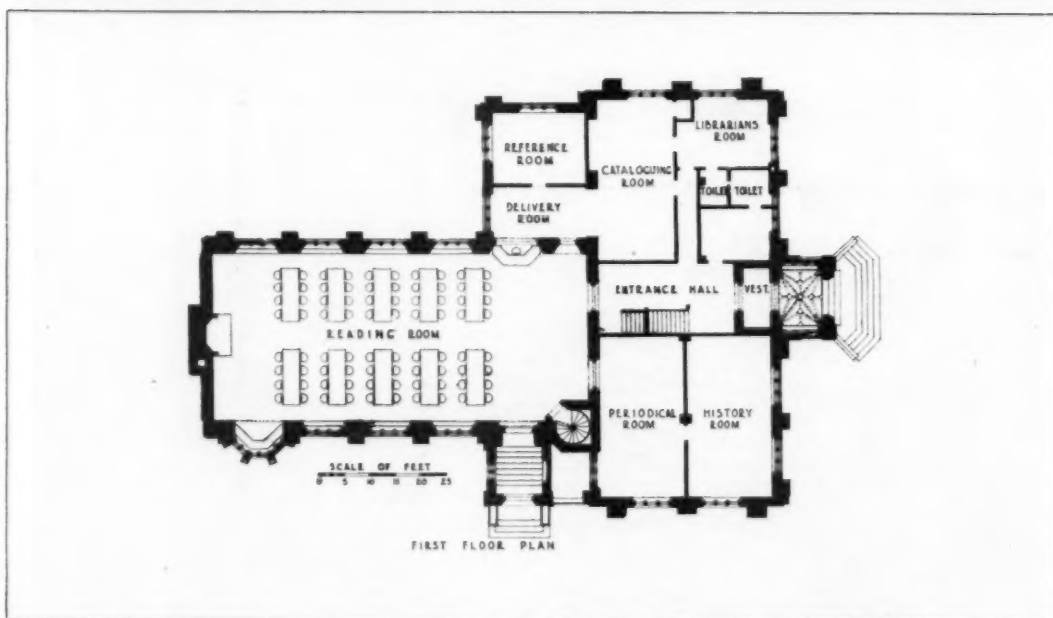


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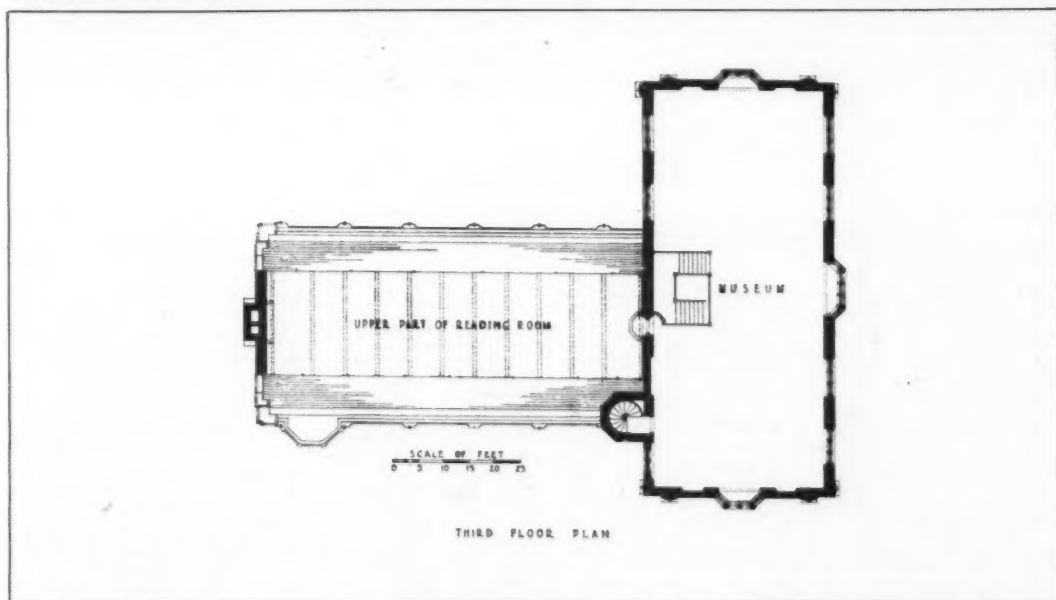
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ELMIRA COLLEGE LIBRARY, ELMIRA, N. Y.
COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS



Photo by Van Anda

HOUSE OF DR. JOHN A. MANN, WEST HEMPSTEAD, LONG ISLAND, N. Y.

GEORGE R. THOMPSON, ARCHITECT

(The preliminary sketch and plans of this house were published in the issue of June 20, 1927)

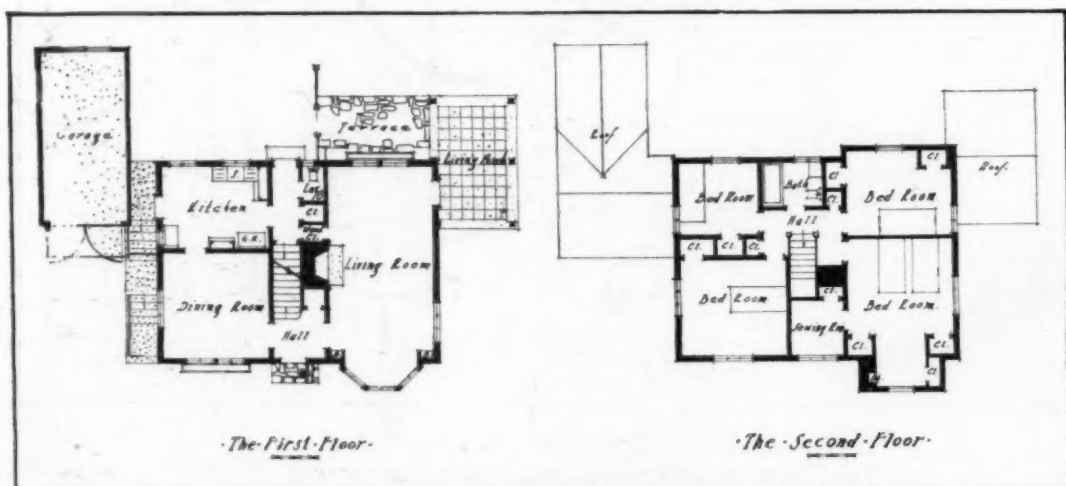




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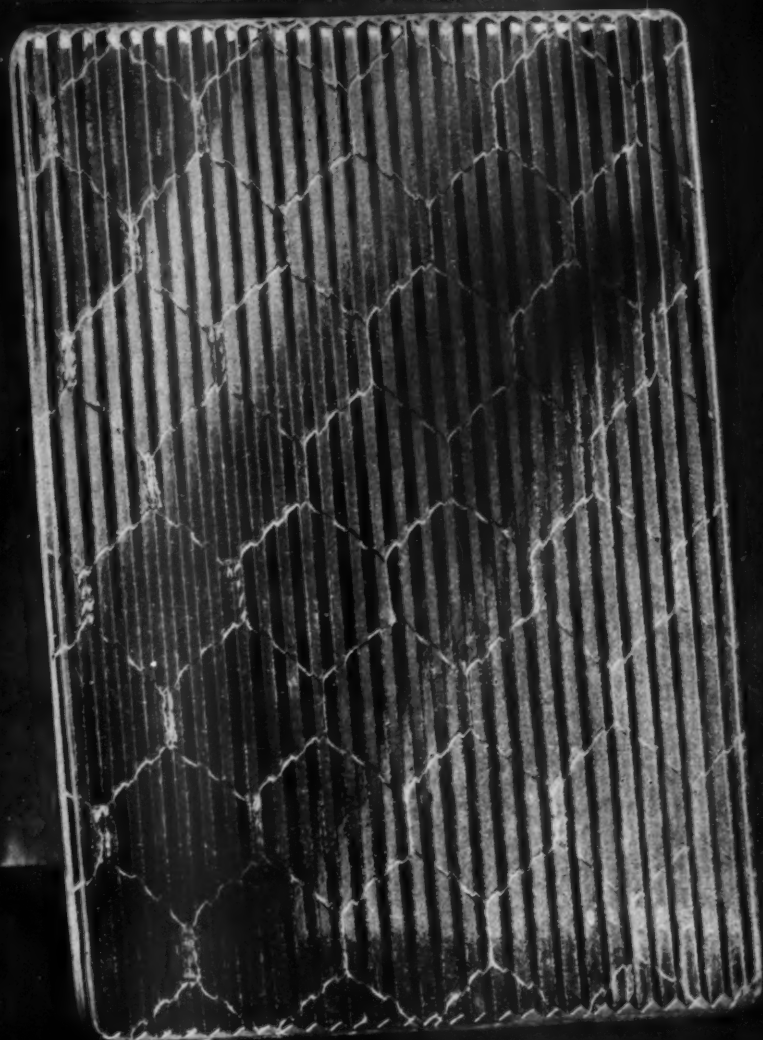
HOUSE OF DR. JOHN A. MANN, WEST HEMPSTEAD, LONG ISLAND, N. Y.—GEORGE R. THOMPSON, ARCHITECT



Photo by Van Anda

HOUSE OF DR. JOHN A. MANN, WEST HEMPSTEAD, LONG ISLAND, N. Y.

GEORGE R. THOMPSON, ARCHITECT



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IS ARCHITECTURAL SERVICE WORTH WHILE?

IT HAS ever been and always will be the policy of THE AMERICAN ARCHITECT to encourage architectural service. We frequently come across cases where owners of houses of moderate cost have hesitated to employ an architect to design their houses fearing that the problem was too small and too insignificant to warrant his time or attention. The following correspondence between an architectural firm and a representative of a manufacturing concern, who recently erected a group of dwellings for those employed in the plant, will be, we think, of interest to the members of the profession. The complete correspondence follows:

August 11th, 1928.
Indianapolis, Indiana.

Asbestos Shingle, Slate & Sheathing Co.,
Ambler, Pa.

Gentlemen:

We have your illustrated circular showing the workingmen's dwellings erected by Dr. Mattison at Ambler.

These houses appear to be substantial in construction, but we cannot but regret that with so ambitious a project you should not have paid more regard to their appearances. The industrial housing developed in England before the war at such places as Letchworth and Port Sunlight were economical in cost, sound in construction, and because of expert architectural advice were object lessons in good design. The houses shown in your circular where the same design is repeated over and over again in long straight lines seems to us to be very monotonous and unattractive.

There are many American architects who would be interested in designing a project of this size along lines that would be beautiful as well as practical, and we hope that if you do any future building you will call some of them into consultation.

Sincerely,
BURNS & JAMES.

"Bushy Park," Newport, R. I.,
August 21st, 1928.

Messrs. Burns & James,
241 N. Pennsylvania St.,
Indianapolis, Ind.

Dear Sirs:

We beg to acknowledge the receipt of your valued favor of the 11th, referring to circular covering workmen's dwellings, erected by the writer near the factory for the manufacture of Ambler Asbestos Shingles, and in recognition of your letter I can say that I agree with you perfectly in the fact that the same design repeated over and over again seemed to you to be very monotonous and unattractive. No attention was paid, nor effort made to carry out any architectural design, because of the feeling that this would add to the cost of the houses, the object being to furnish as warm a house, and one that would be as comfortable as possible, with a minimum of expense, naturally, for repairs, for as little money as possible, I having spent, say possibly, a couple of million dollars in the erection of these dwellings. Of course there was no chance for architectural design, and while I do not agree with you in your idea that the cottages at Letchworth and Port Sunlight, erected by Lever Brothers, are of very good architectural design (I having been there and examined them personally) they are in some respects more individualized and interesting than those which I erected. If I had had any idea of embodying any

particular architectural design in the several hundred houses, which I erected for my workmen, I would have employed a first-class architect and told him to design a dozen different types of houses, which would have sprinkled indiscriminately among each other in the different streets, but as I felt that this would only add to the expense, and the houses now bring in a revenue of about 3% only, I did not feel that I could give away to my wayward fancies by doing this.

I thank you for your letter, . . . and thoroughly agreeing with you in your judgment as to the character and looks of these houses, that I have erected, as being decidedly unattractive, I remain,

Yours respectfully,
RICHARD V. MATTISON, M.D.

August 30th, 1928,
Indianapolis, Indiana.

Dr. Richard V. Mattison,
Newport, R. I.

Dear Dr. Mattison:

Let us thank you for your courteous response to our letter of August 11th relative to the Asbestos Shingle, Slate and Sheathing Co. in regard to the appearance of the workingmen's dwellings that you have erected near the factory at Ambler, Pa.

We are glad that you agree with us that these houses seem to be monotonous and unattractive and we are interested in your statement that while you have spent perhaps a couple of million dollars in the erection of these dwellings there was no chance for architectural design because your object was to furnish houses as comfortable as possible with a minimum of expense.

We cannot agree with your feeling that the houses would have cost more if you had employed a good architect who would have given some thought to the appearance of the houses and the lay-out of the grounds.

Should you do any more building of this type we are sure that you can find in the State of Pennsylvania a number of architects who will be glad to co-operate with you with the idea of increasing the attractiveness of the community without increasing the cost of the work.

Very sincerely,
BURNS & JAMES.

While we may understand to a certain extent the attitude of an owner of a ten thousand dollar house in hesitating to approach an architect, it is almost inconceivable to comprehend that a man with two million dollars to spend in the erection of a group of houses would dare to proceed without architectural advice. While a great portion of the public seems to be of the opinion that architectural service is an added expense, in reality the services of an architect save money in the long run rather than add to the cost. An architect lends his entire efforts to build, for the money allotted him, a house that is both well designed and constructed of materials which will allow it to serve its purpose best. The above correspondence is published with the idea that those who may be at any time presented with a like problem will not make the mistake of proceeding to build a group of houses, costing several million dollars, without consulting an expert in structure and design.



Johns-Manville Sound-absorbing Treatment on the ceiling of this dining room at the Cincinnati Chamber of Commerce subdues unnecessary noise. *Tietig & Lee and Harry Hake, Architects*

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REPORT OF THE ART COMMISSION OF THE CITY
OF NEW YORK

THE ART Commission of the City of New York in its Annual Reports for 1927 and 1928 made public recently calls attention to the completion of its thirtieth year and the success of what was at first considered an experiment in Civics. The Commission, created by the Greater New York Charter in 1898, is the first of its kind to pass on the designs of public buildings as well as works of art erected on city property. The Commission emphasizes its policy of assistance rather than obstruction, and recognizes the co-operation of others interested in improving the appearance of the city. It records a noticeable improvement in civic architecture, as represented in the designs submitted by department heads, and states that during the past two years very excellent designs have been submitted for major buildings. The report features the remarkable collection of paintings—all of them of historical as well as artistic interest—in the City Hall.

CAPITOL OF 1814 ABOUT TO BE DEMOLISHED

TO make way for the new United States Supreme Court building in Washington, D. C., the old "Brick Capitol," which once housed Congress, is soon to be demolished, it is learned from recent press dispatches. The historic old structure standing just across the park from the United States Capitol is located at the corner of Maryland Avenue and First Street, N. E., in the block adjoining the Library of Congress.

Condemnation proceedings have already been begun in the District Supreme Court for the acquisition by the Government of the building, which has been one of Washington's landmarks since the city was first founded. For the past seven years the Brick Capitol has been owned and occupied as headquarters of the National Women's Party.

Congress held its meetings there in 1814, when the British raided Washington and burned the Capitol, the White House, and other Government buildings. The Brick Capitol was used as a select boarding house after the new Capitol was rebuilt. Many noted statesmen made it their home while they were in Washington.

During the Civil War the Brick Capitol was used as a Federal prison. The underground, cell-like rooms were filled with rebel captives. Marks may still be seen today on some of the upper window facings where temporary gratings were placed.

The house has immense high-ceilinged rooms with open fireplaces and marble mantels, beautiful woodwork and fine old mirrors. Its solid silver door knobs have been encrusted with some garish veneer, and in one suite of rooms closets have been built to close up an elevator shaft that was put in for the private use of a Justice of the Supreme Court.

The Brick Capitol in its century and a quarter of existence has been associated with many changes, and each brick and splinter could tell something of the noted men who have lived within its walls.

EXPOSITION OF MODERN AMERICAN ART

THE first complete exposition of modern American art, sponsored by the American Designers' Gallery, a recently organized group of artists professing Modernism, for the purpose of giving a standard of order to the now chaotic efforts of the modernists, will be open to the public, free of charge, in the Chase Bank Building at 145 West Fifty-seventh Street, for six weeks beginning October 15, 1928. At the end of this period the exposition will be sent to the ten other most important cities of the country. Mr. Herman Rosse, president of the Gallery, recently explained that this educational aim—to standardize all branches of modern decorative art and architecture for the public and for the manufacturer—was the chief reason for establishing the Gallery. The members are planning an exposition which they hope will help to realize this aim.

CONVENTION OF THE STATE ASSOCIATION OF
CALIFORNIA ARCHITECTS

THE first convention of the State Association of California Architects will be held at the Clift Hotel, San Francisco, California, on October 5. The organization was formed under the guiding hand of the California members of The American Institute of Architects. The intention is to include in the membership as many as possible of the 1200 registered architects of the state. The Convention Committee, headed by A. M. Edelman of Los Angeles, is providing for accommodations and entertainment for about 400.

PERSONALS

Walter D. MacLeith announces the opening of an office for the practice of architecture at 1220 Seminary Avenue, St. Paul, Minn. Mr. MacLeith formerly practiced in Greensboro, N. C.

Albert Strug, 2008 S. Tenth Street, Philadelphia, Pa., announces that he is starting a file according to the A.I.A. standard construction classification and would appreciate manufacturers' sending him catalogs, literature, etc., of their products.

The firm of Joseph & Joseph, architects and engineers, Francis Building, Ky., announce their early moving from present building to the Breslin Building, Suite 406. They desire that manufacturers' catalogs, samples, etc., be sent to their new address.



The Invisible Superintendent at the Mortar Box

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THE permanence of the mortar color in the joint depends not only upon the pigment selected but upon the mortar with which it is mixed. Too frequently the desired effect of harmony or contrast is entirely lost by the use of a mortar that fades the color and causes a washed-out appearance of the joint.

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BOOK NOTES

ARCHITECTURE

REVIEWED BY C. H. BLACKALL

A BRIEF summary of architecture from Mesopotamia to the Lincoln Memorial and the American skyscraper, but written very manifestly from the English point of view and with an emphasis on the developments which have led up to the English work, which precludes a very exhaustive study of the other architecture in a book of only 260 pages. About one-half of the book is directly or indirectly English. There is an excellent chapter on the English Renaissance with an explanation of its individuality and its origins; also, a well considered chapter on Jacobean styles, and the author has a chance to include a chapter on modernism in northern Europe, which, of course, is very sketchy, but as far as it goes, makes very entertaining comparisons. America has a single chapter of only 10 pages. The book is valuable in that it establishes a comparison between the British conservatism, historical and otherwise, and the electricism which is blossoming so freely in the north countries.

Architecture. By A. L. N. Russell, A.R.I.B.A. E. P. Dutton & Company, New York City. Price \$3.00.

30

THE SMALLER AMERICAN HOUSE

A COLLECTION of plans and photographs of small houses in this country which from time to time originally appeared in *House Beautiful*, have now been presented in book form. A perusal of the pages shows how varied is the style of domestic architecture in this country. There are those which show decided Spanish influence, while others are as strongly reminiscent of old England. Colonial houses, too, share in popularity. The plates are preceded by a foreword by Ethel B. Power.

The Smaller American House. By Ethel B. Power. Published by Little, Brown & Company, Boston, Mass. Size 8 1/4 x 11 1/4 inches. Board covers. One hundred pages of full page plates. Price \$3.00.

30

A LIST OF BOOKS ON FURNITURE

THE Grand Rapids Public Library has recently compiled a publication listing the more important books published in various countries on furniture. Each title is accompanied by a short descriptive note. The books are arranged under the name of the author, with an index with titles arranged under subjects. For those interested in the design of furniture, the publication is valuable.

List of Books on Furniture. Published by the Grand Rapids Public Library. Size 6 x 9 1/2 inches; board covers; one hundred and forty pages.

AMERICAN ARTS

DURING the past year a number of books of a more or less general nature have been published on art and architecture. Among these is a volume entitled "American Arts" written by Rilla E. Jackman, head of the Public School Art Department, College of Fine Arts, Syracuse University. The author states in the foreword: "American arts is the outcome of a desire . . . to share with others the rich pleasures . . . of an intimate acquaintance with the achievements of the artists of America . . . The arrangement of the material was finally made with three things in mind: First, the period in which the artist lived; second, the places in which he received his principal training; and third, the class of work for which the artist is most widely known. The early life and training of the artist make up the background, while his achievements and the honors he has won determine the amount of space allotted to him."

The book is divided into parts entitled The Crafts and Industries, Painting, Sculpture, and Architecture. The parts in turn are divided into chapters. The part devoted to architecture includes chapters on early architecture in America, Gothic, Romanesque, and French and Italian Renaissance influence; the Skyscraper; Domestic and other architecture; and buildings of outstanding individuality. The names of practically all of the well known architects in America are included in these chapters.

This volume is, indeed, a contribution to American literature that will help preserve the memory of our early art traditions. It is written in a readable manner and will be found a short route to an intimate acquaintance with the foremost craftsmen, painters, sculptors and architects in America that have lived during the period covered by the book.

American Arts. By Rilla Evelyn Jackman. Rand, McNally Co., New York. 561 pp. Illustrated, bound in cloth, size 5 1/2 x 8 inches. Price \$3.60.

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OLD PLANTATION HOUSES IN LOUISIANA

MANY of the old houses of Louisiana show the influence of Greek architecture and serve as capable examples of the period of Greek Revival in the history of architecture in this country. In a book entitled "Old Plantation Houses in Louisiana" many of these old houses are illustrated. The text is descriptive of the development of a distinctive style in that part of the country. The illustrations are all reproduced from original sketches in black and white.

Old Plantation Houses in Louisiana. By William P. Spratling, with text by Natalie Scott. Published by William Helburn, Inc., New York City. Size 7 1/2 x 10 inches. Board covers. One hundred and sixty pages. Price \$5.00.

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THE AMERICAN ARCHITECTURE OF TODAY

REVIEWED BY C. H. BLACKALL

THERE is probably no one in the United States better able to treat a subject of this kind and make it acceptable to architects as well as the general public, as Dean Edgell. His experience as a student, as a teacher, professor and dean of the faculty of architecture at Harvard, gives him a right to speak *ex cathedra*. It is a work which should be taken seriously by the architects, for the author is, so to speak, outside of the profession in that he is not a practitioner, but is at the same time so closely in daily touch with our profession that he appreciates more keenly our problems than we would appreciate them ourselves. He modestly calls himself a layman, but he is far more than that, and by his critical attitude, his fairness in measuring the different manifestations of style in this country, he has lifted his book above a mere history. In fact, it is almost a continuous series of related essays in which types have been considered as a whole and mere chronology or antecedents of any sort have not counted. Thus there are only four groups, the Development of American Architecture, the Domestic and Academic Architecture, the Classical and Monumental Architecture, and Commercial Architecture, and each section is complete in itself, there being added, however, a very complete bibliography and 374 very well chosen illustrations. There is also a very good classified list of the monuments referred to. It is a good book for an architect to have in his library, even though there is hardly a plan shown and only a very few drawings, the illustrations being mostly reproductions of photographs. It is a good book to give to a prospective client also, who needs the education which the architect always has to supply. It is good campaign literature. The author includes, for some reason, in his chapter on Domestic and Academic Architecture, the Expositions which have been held in this country, and it is interesting to see how many of them we have had and how on the whole they have succeeded in their aims in stimulating architecture and bringing about a recognition of new movements. "No thoughtful person will deny that the America of today is living in one of the most interesting architectural periods in the history of the world. We are not improbably on the threshold of a great renaissance." This volume is certainly a notable contribution to the movement for a higher type of art and a more conscious appreciation of what the profession is trying to do. We may not wholly sympathize with the author's regard for the kind of work of which Frank Lloyd Wright is the chief exemplor, nor admit that the so-called "modern" work is any more original than a great deal of the work which is founded on classic tradition.

But that is another story and certainly justice is fully rendered to so-called "modern" movement.

There is an excellent chapter also, or part of a chapter, on the work of the great universities,—very interesting in detail, presented admirably, critically and in a kindly spirit. In fact, the element of consideration, of willingness to find the best rather than to point out the worst, is a very conspicuous feature of Dean Edgell's work, and he is certainly to be commended upon carrying out so consistently his theory that encouragement means more than adverse criticism. So far as we know, this is the first history of American Architecture which has gotten out of a chronological rut and has been able to be inclusive in the sense of not harking back all the time to mere tradition, or trying to explain how we differ from abroad. This is an exemplar of the architecture as is and it surely is something to be proud of.

The American Architecture of Today. By G. H. Edgell. Charles Scribner's Sons, New York City. Price \$6.00.

EXTENDING THE USE OF DRAFTSMEN'S TRIANGLES

THE ARCHITECTURAL PRESS of London has issued an interesting book by Harry W. Roberts, the author of several books on architectural drawing and design, entitled "R's Method of Using Ordinary Set Squares—in Drawing and Design." The present volume deals with many applications of the 45 degree and 30-60 degree triangles that are rarely made use of by those who handle them daily. As Mr. Roberts points out, study in conjunction with the practice of architecture means a sacrifice that few men can well afford, due to the demands of social and family activities as well as business. As a result the majority rely, in many cases, upon methods they learned as students or such "short cuts" and "tricks-of-the-trade" as they may learn from other draftsmen.

Knowledge of the use of triangles as drawing instruments is usually limited to the drawing of straight lines,—vertical, horizontal, or at 45, 30 or 60 degrees. Mr. Roberts demonstrates in his most recent volume that these instruments are highly useful in many other ways, such as division, construction polygons, curves and the drawing of the human figure.

For the person who will be guided by R's method, there will be found a much extended field of usefulness in the daily used prosaic triangle. As the author states in the preface, "The mind that grips these mathematical forms will find considerable aid to the eye training, which is so often insufficient and incomplete."

R's Method of Using Ordinary Set Squares—in Drawing and Design. By Harry W. Roberts. Published by The Architectural Press, London, England. 108 pages illustrated, bound, size 5x7 1/2 in. Price \$1.50.

THE editors and publishers of THE AMERICAN ARCHITECT are attempting something unique in the field of architectural publications—it might even be considered an experiment, which, if meeting with the approval of our readers, may guide the future



policy of this journal—by devoting an entire issue to the work of architects in one locality of the country. The November 20th issue of THE AMERICAN ARCHITECT will be a Boston number, describing and illustrating in its entirety the efforts of the rank and file of architects in metropolitan Boston. The several members

of the editorial board spent a week last month making a personal survey of the city with the idea of procuring such material as would seem to be appropriate to include in an issue of this nature to make it relate the story of architectural progress in a city whose traditions are so closely knit with the early days of American history. The architecture of the metropolis of New England is distinctly Bostonian. The influence of the architecture of such buildings as the

Old State House, Old South Church and Faneuil Hall is just as evident today as it was one hundred years ago. In fact, among the practicing architects of the present generation one finds the names of Bulfinch and Richardson still prominent. Some of the more notable of the old buildings will be illustrated, together with examples of modern structures of various types that one unfamiliar with Boston of the past and of today may recognize the influence



that these old masterpieces of Colonial days have exerted on the development and progress of architecture even up to this very day. Thomas E. O'Donnell, assistant professor of architecture at the University of Illinois, has contributed the leading article for the November 5th issue. It is entitled "Old English Bench-Ends," and is illustrated with original sketches by the author of bench-ends in old English churches.

October 20, 1928.

The Publishers.



Photo by Van Ande

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