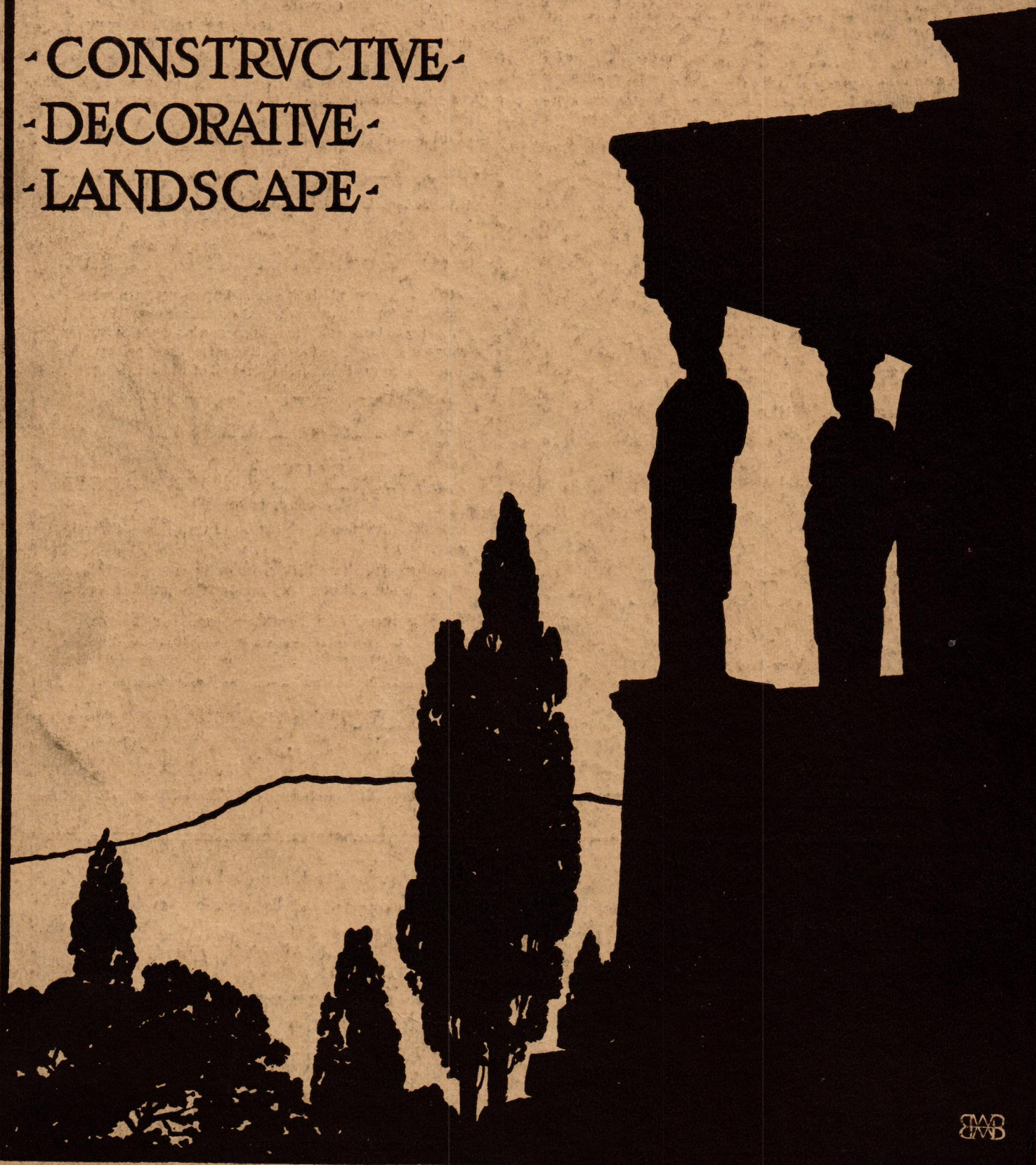


# ARCHITECTURE

- CONSTRUCTIVE -  
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VOLUME XXXVI

NOVEMBER 1917

NUMBER 5

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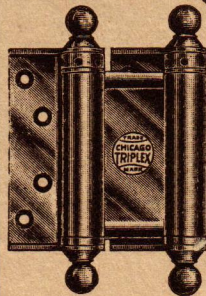


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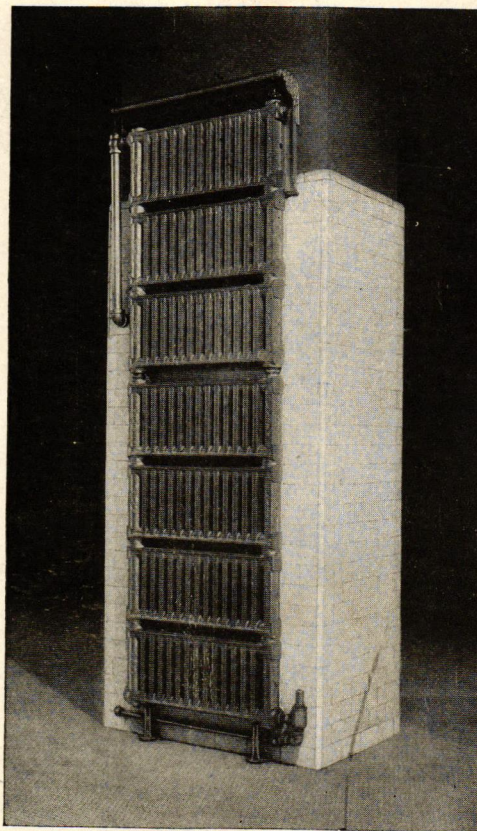
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# Advantages of wall radiators

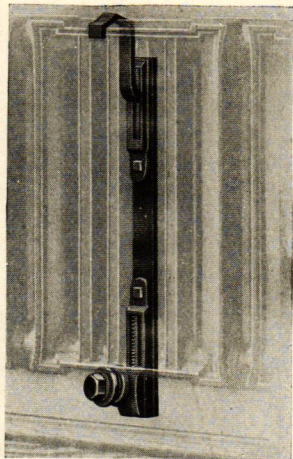
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Shadow view to show how wall radiator is held by new ARCO bracket. This provides for adjustment after radiator is installed.

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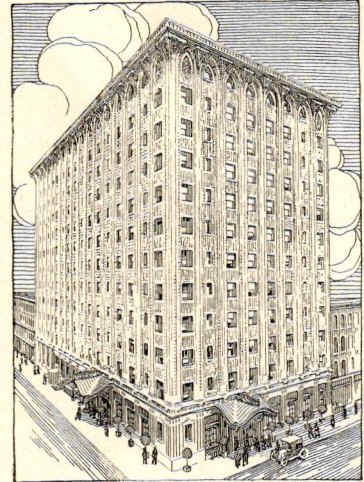
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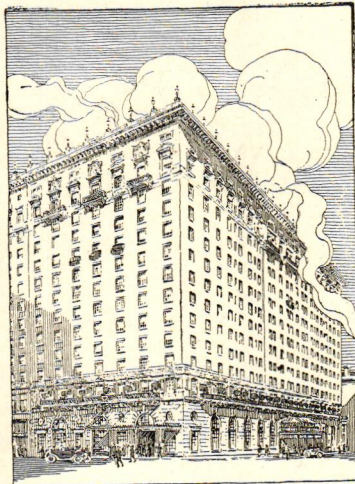
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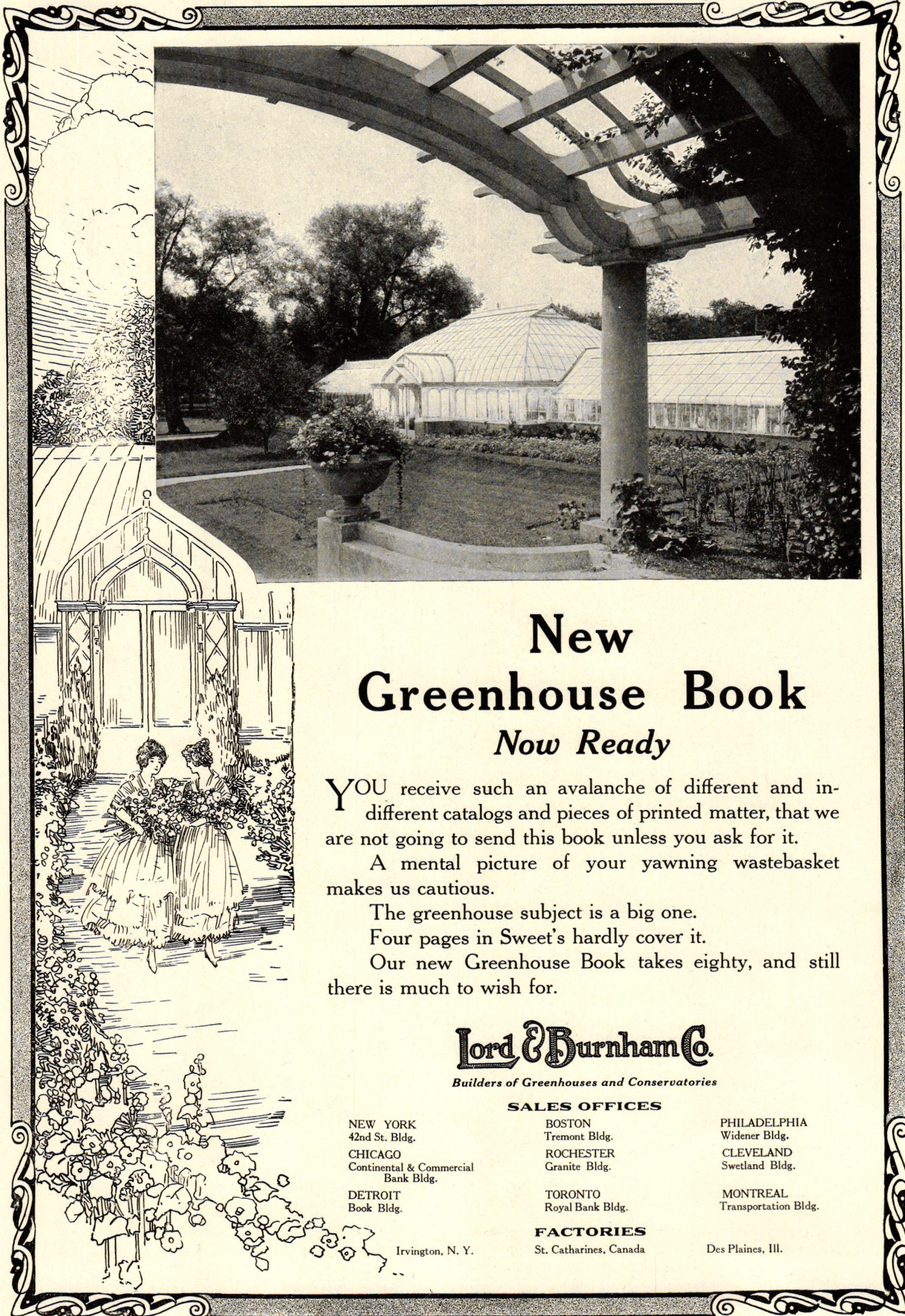
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Charles Herbold & Sons, Contractors

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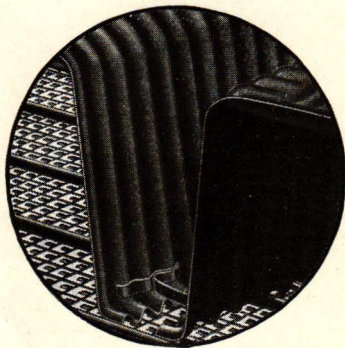
*Home Office: 24 South Seventh St., Philadelphia, Pa. Works: Crum Lynne, Pa. Branch Offices: New York, Washington, Baltimore*



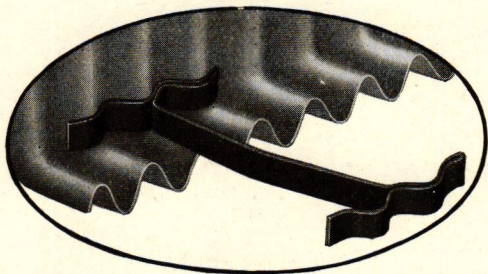
# Floretyle Economy



A stack of 50 Floretyles, handled on a two-wheeled truck, is equivalent in floor construction to 333 terra-cotta tiles weighing over 10,000 lbs.



No Waste of Concrete in Joist Between Floretyle



Accurate Spacing of Joists and Reinforcement

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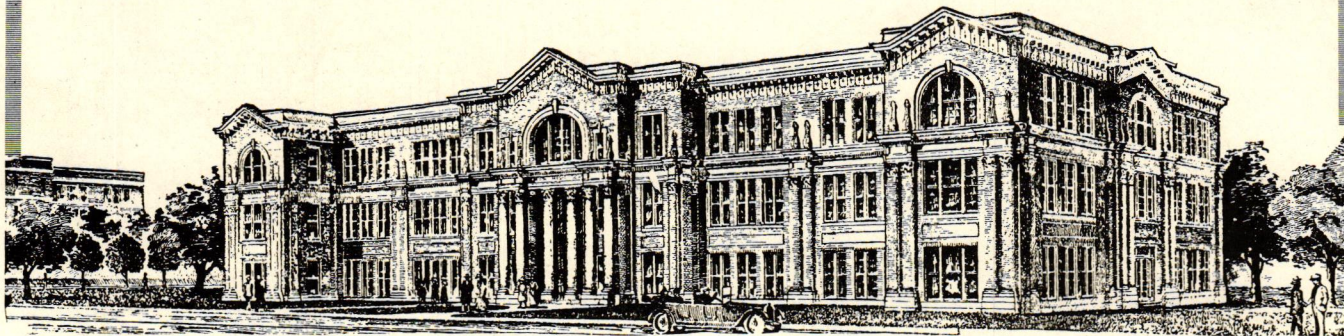
The saving in materials, the large units that are handled, the reduction of field labor, the simple centering and the wide spacing of joists save time in the construction of floors and greatly increase the speed of erection with Floretyle Construction. "Economy is the keynote where Floretyles are used."



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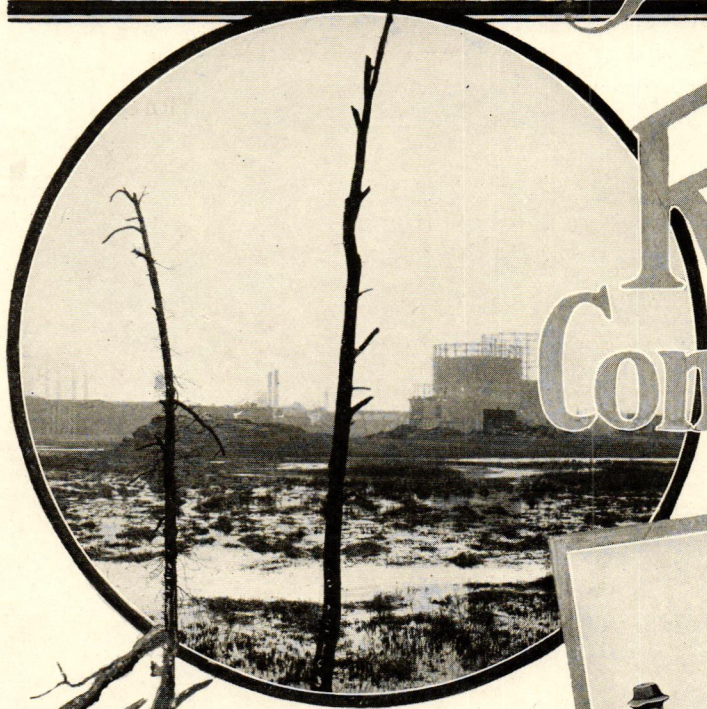
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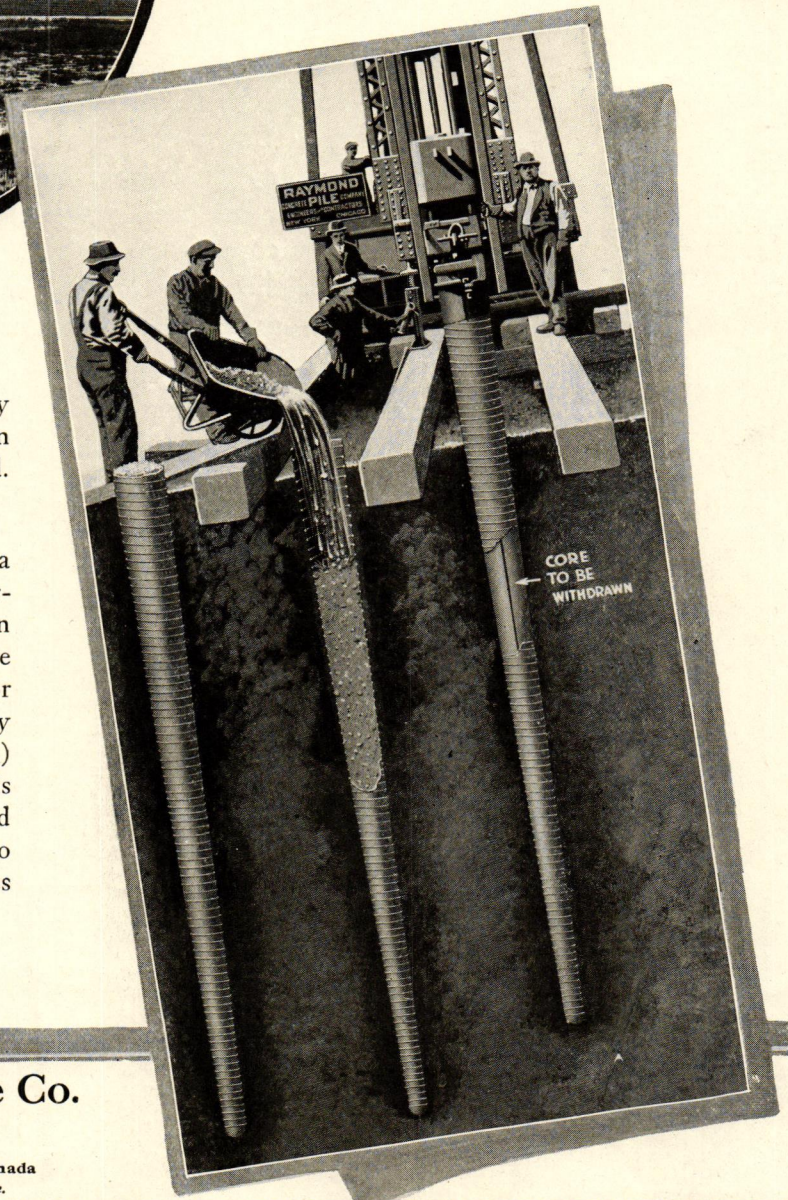
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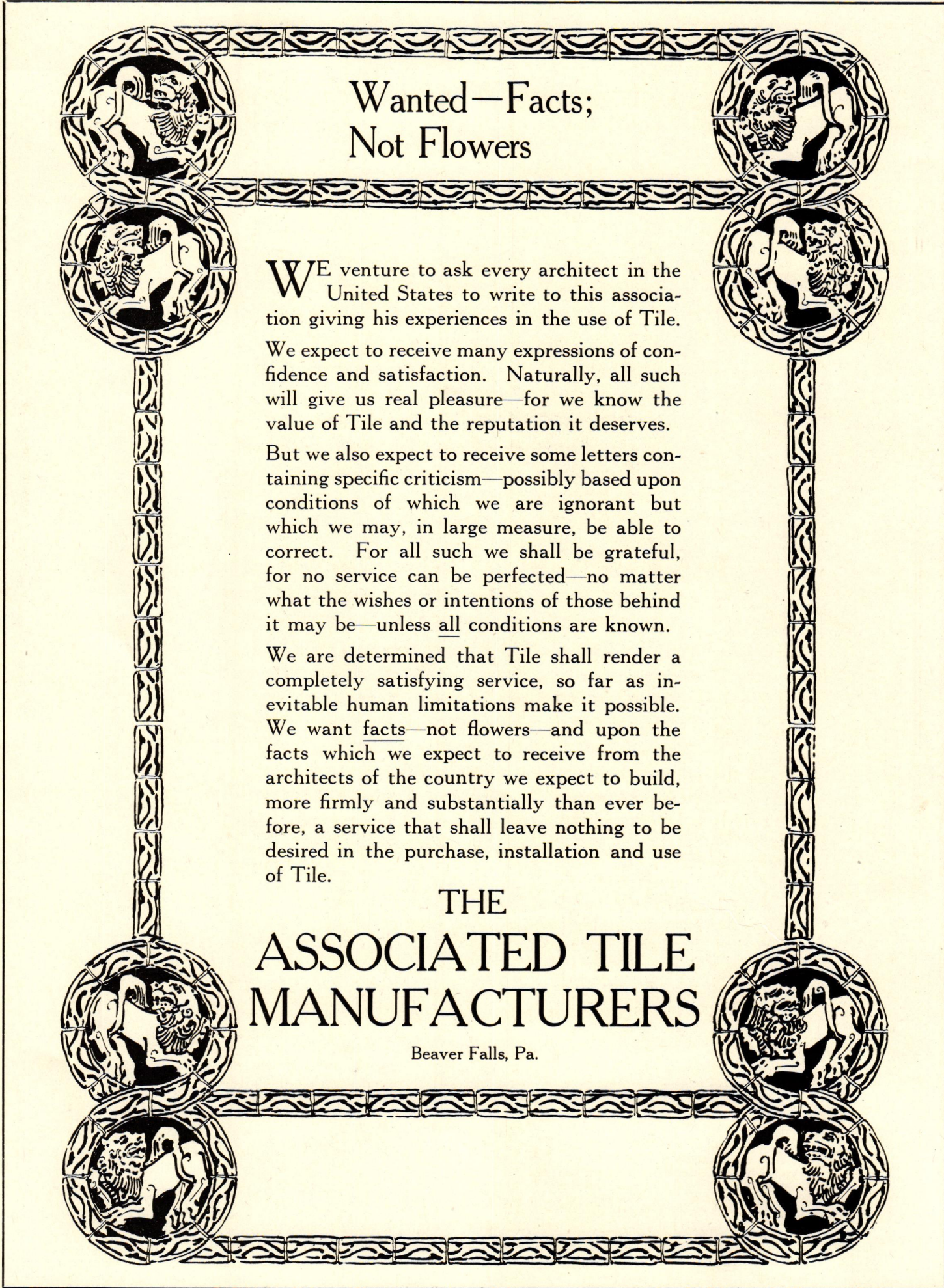
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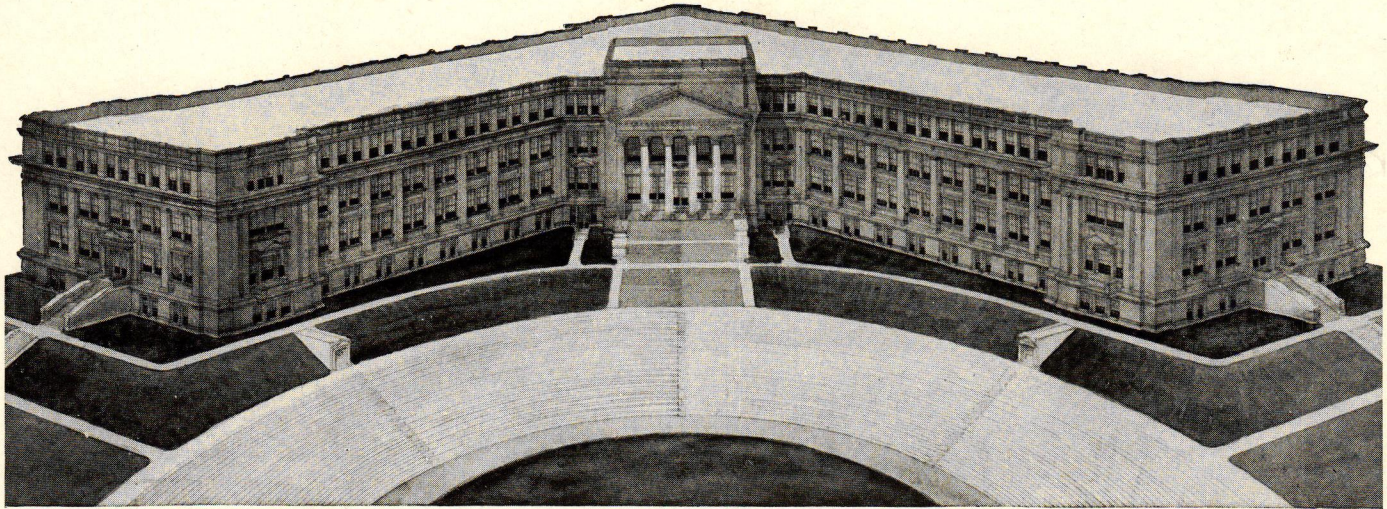


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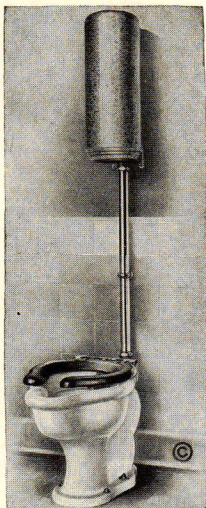
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“The plumbing is to be the best that modern science can devise,”

*and it is!*

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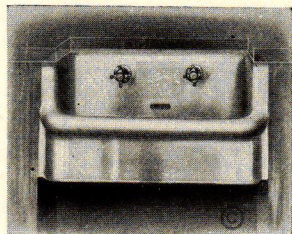


M-3030

The Clow “Auto-Pro-jecto” automatic syphon-jet closet, with quartered oak seat, Madden automatic valve, galvanized iron closed tank, galvanized iron flush pipe, “Renton” floor flange, bolts and gasket.

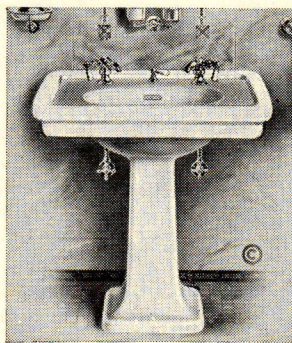
M-4000

The Clow Adamantose Lavatory and pedestal with nickel-plated wall supports, “Eureka” pop-up waste with china tipped handle. Fuller pattern faucets, 3/8" supply pipes with stop valves and 1 1/2" trap to wall.

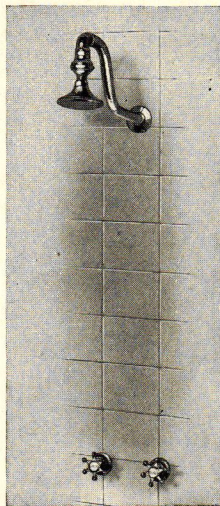


M-4985

The Clow solid porcelain domestic science sink for recess, back and ends ground smooth to set below stone top, nickel-plated compression faucets, soap dish, chain stay and 1 1/2" trap.

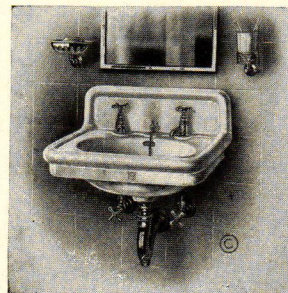


M-4000



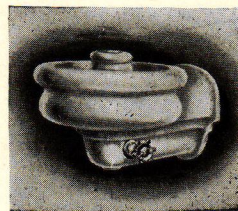
M-3667

The Clow nickel-plated shower bath with 5 inch cast brass adjustable ball-joint shower head with removable face, 3/4" goose-neck supply from wall, concealed mixing chamber and 3/4" concealed compression valves with nickel-plated wall flanges and china index plates.

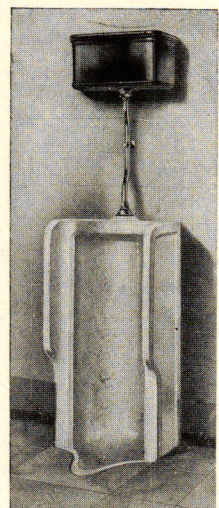


M-4135

The Clow Adamantose Lavatory, with integrant back and concealed hanger, nickel-plated compression faucets, 3/4" supply pipes with stop-top valves and 1 1/4" trap to wall.



M-4435



M-3400

The Clow solid porcelain Urinal with integrant shields and lipped extension tank, oak automatic flush pipe and spreader, waste plug and coupling, nickel-plated brass bee-hive strainer.

M-4535

The Clow Madden patent Adamantose Bubble Cup Drinking Fountain, with integrant trap housing, self-closing supply valve, regulating valve and combination supply and waste fitting.

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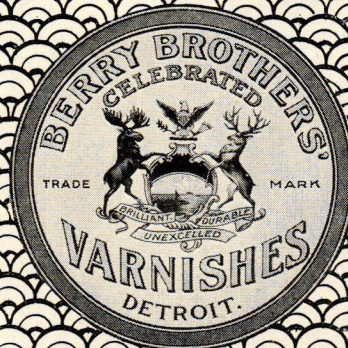
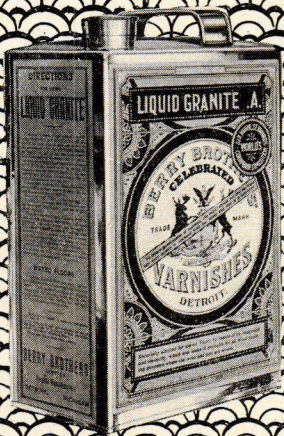
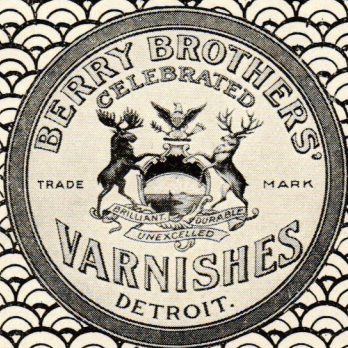
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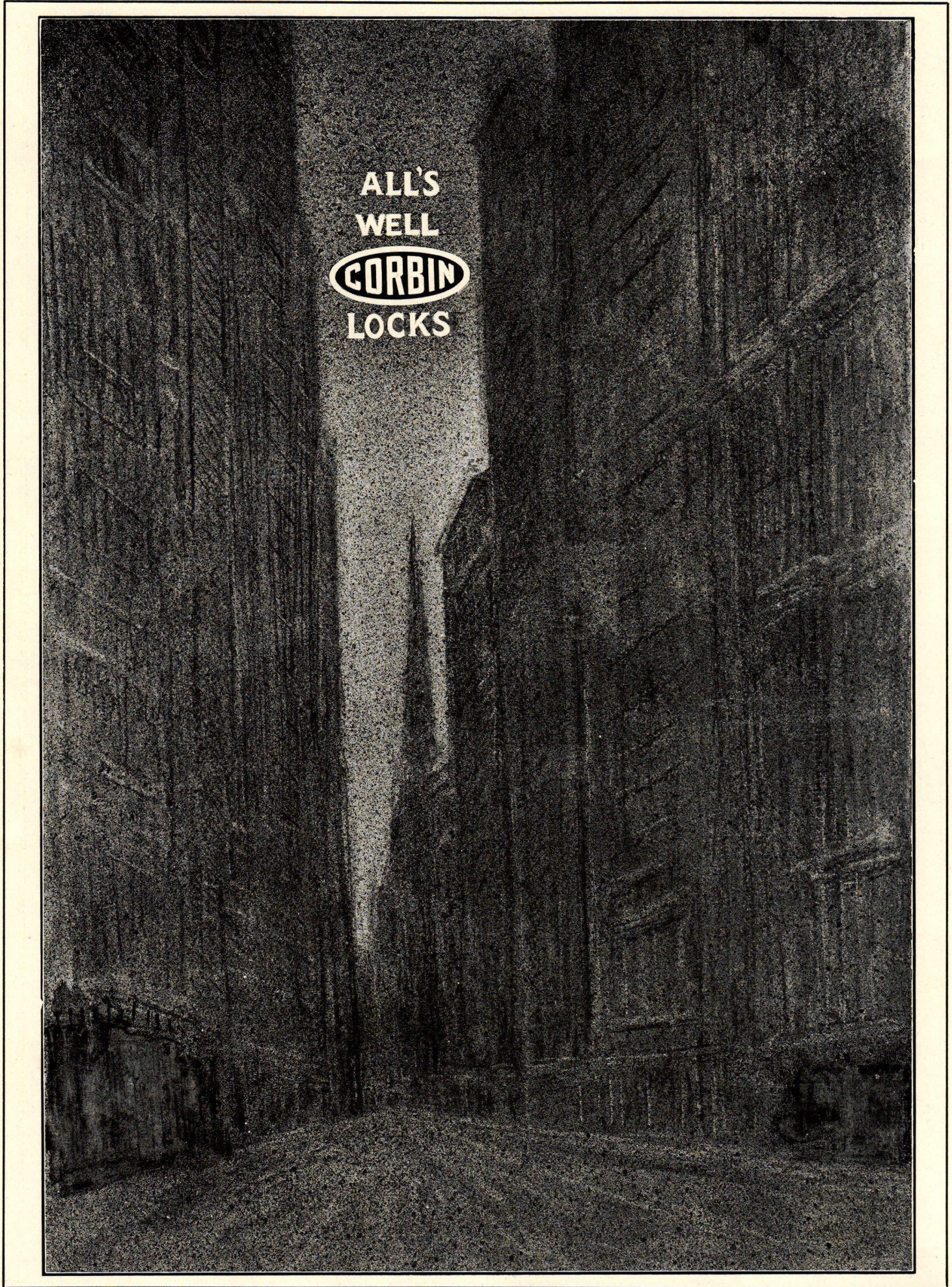
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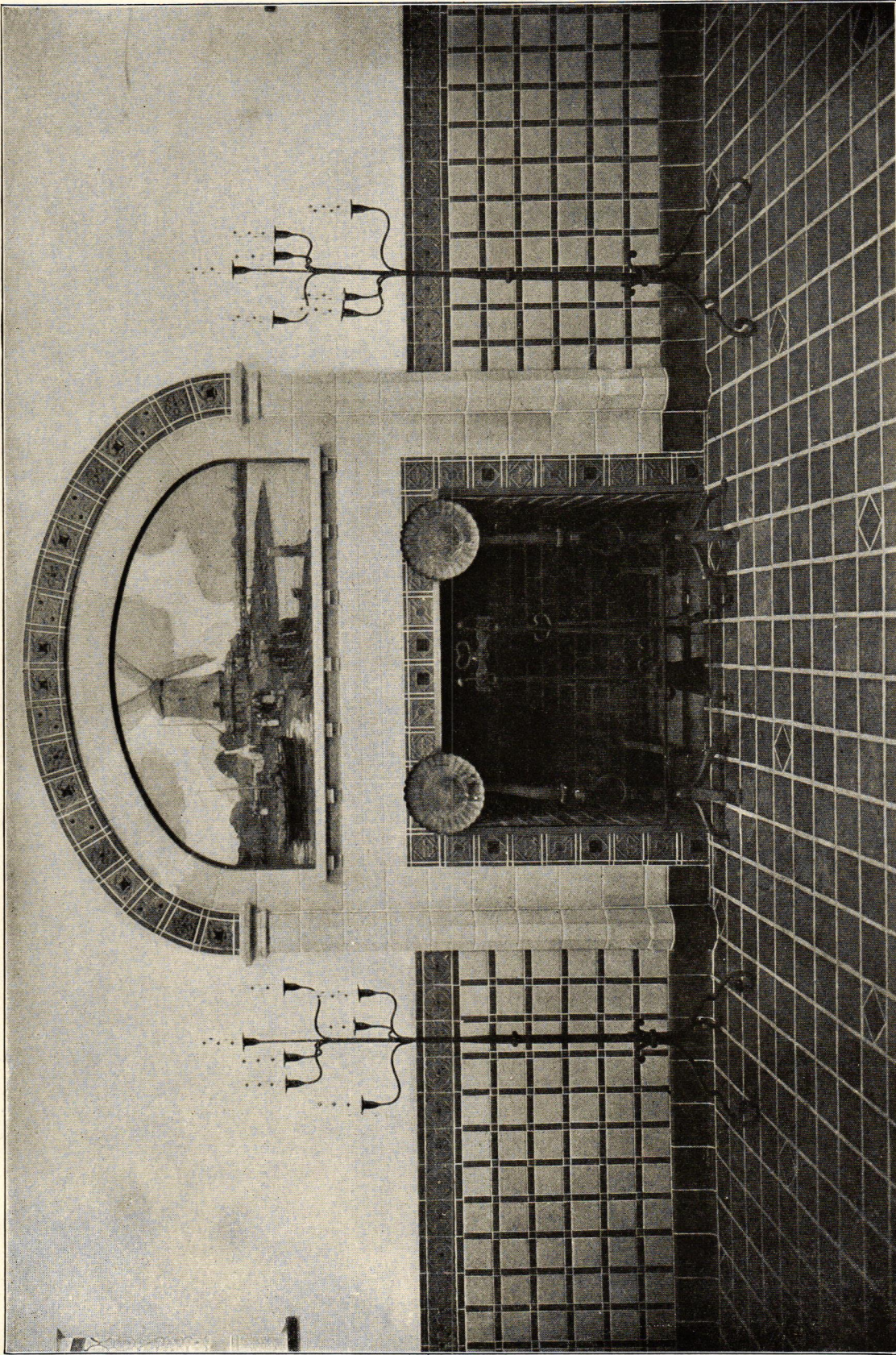
Berry Brothers, Varnish Mfrs., Detroit, Mich. (605)









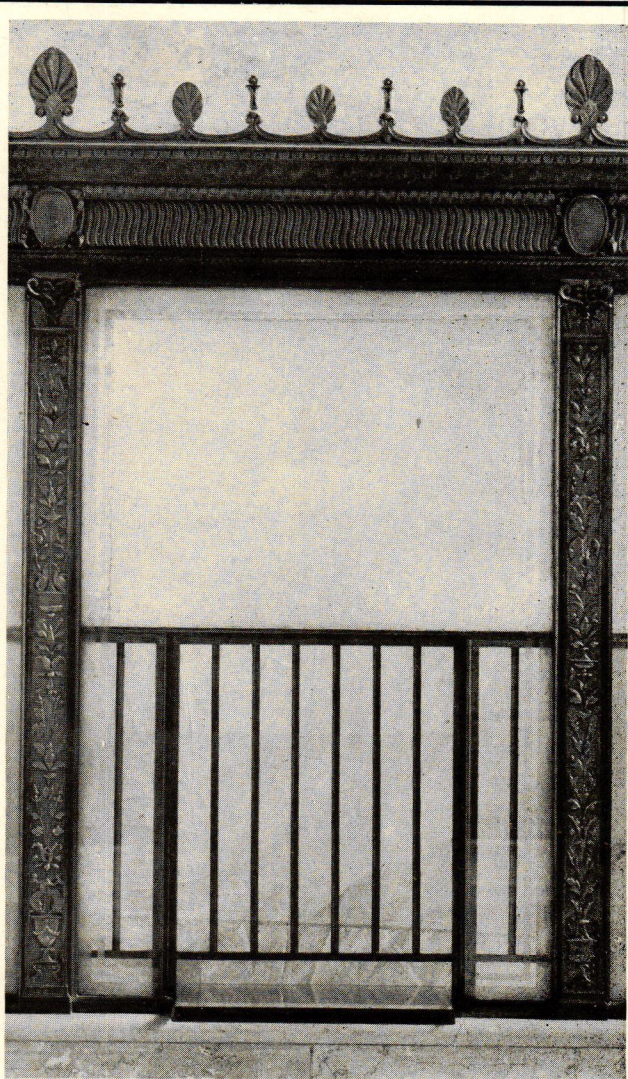


Bevo Mills Restaurant, St. Louis

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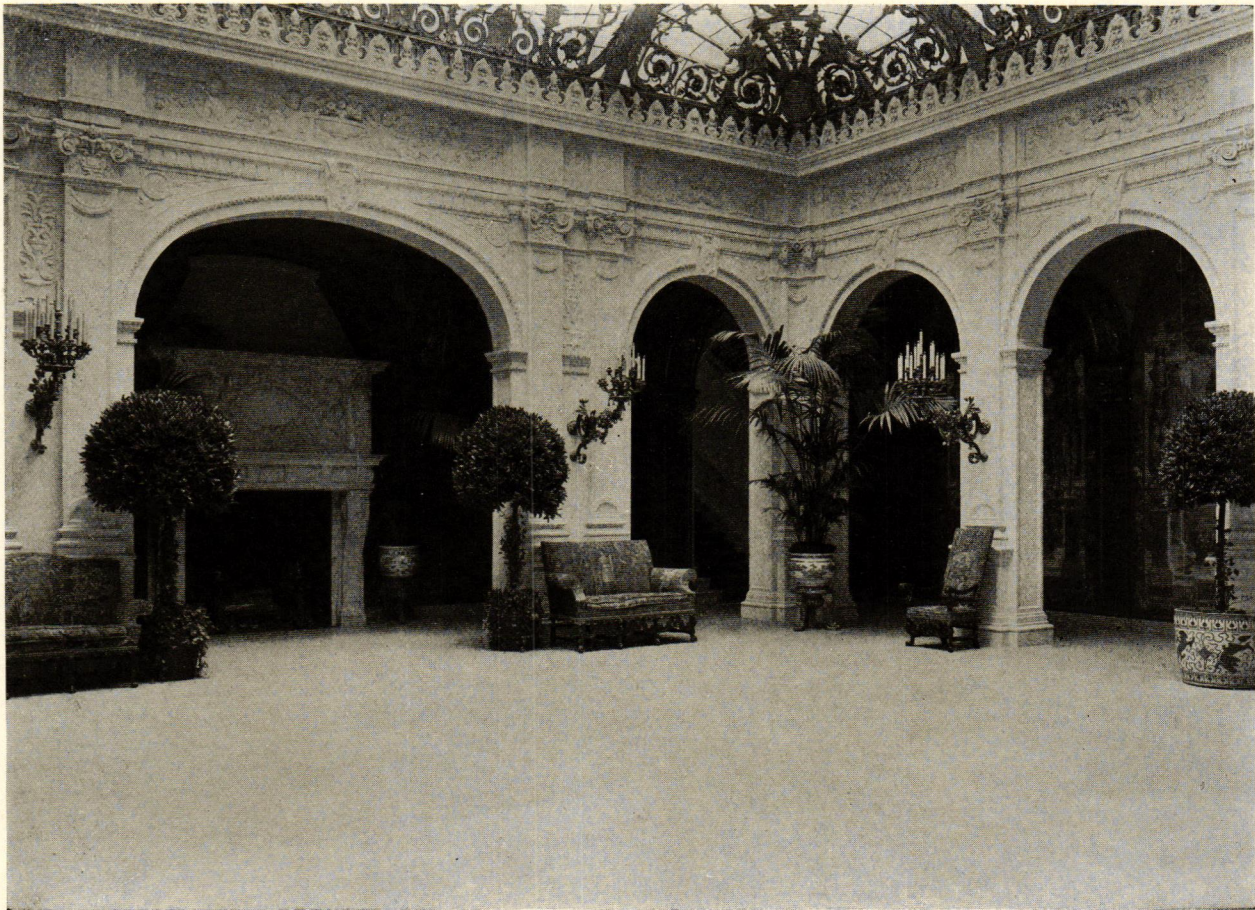
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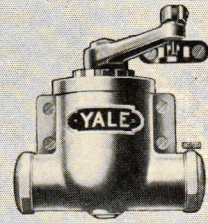
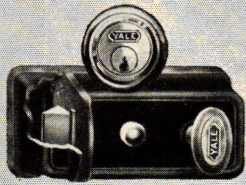
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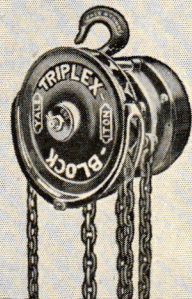
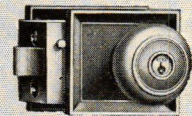
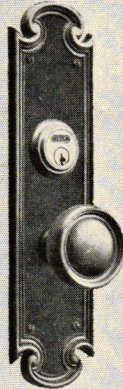
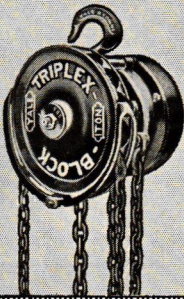
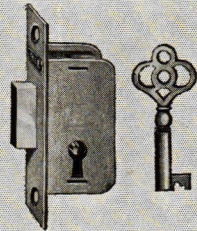
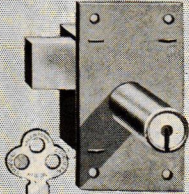
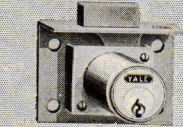
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# ARCHITECTURE

*The* PROFESSIONAL ARCHITECTURAL MONTHLY

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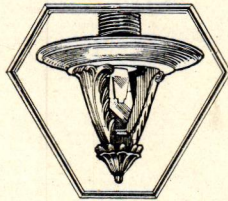
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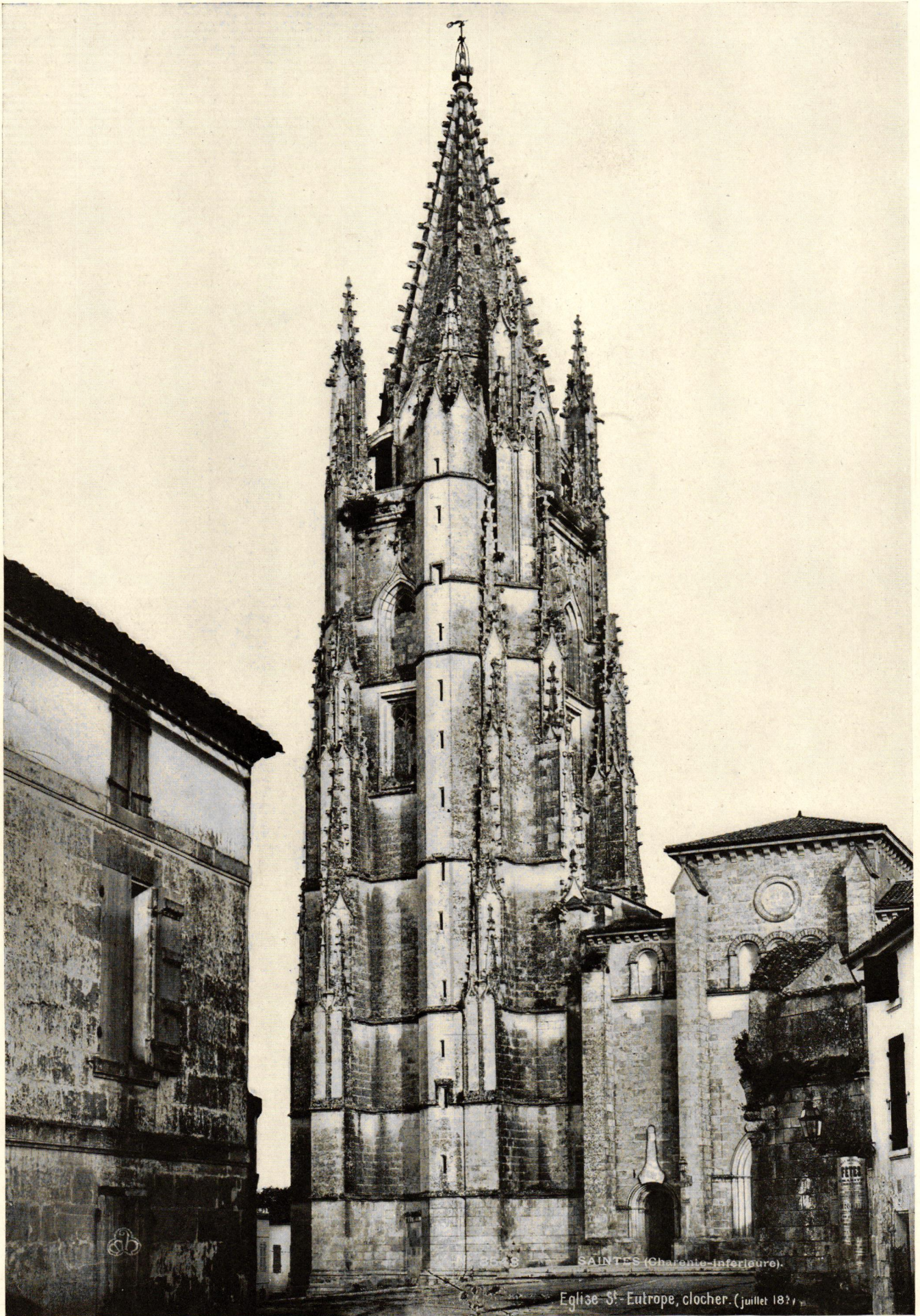
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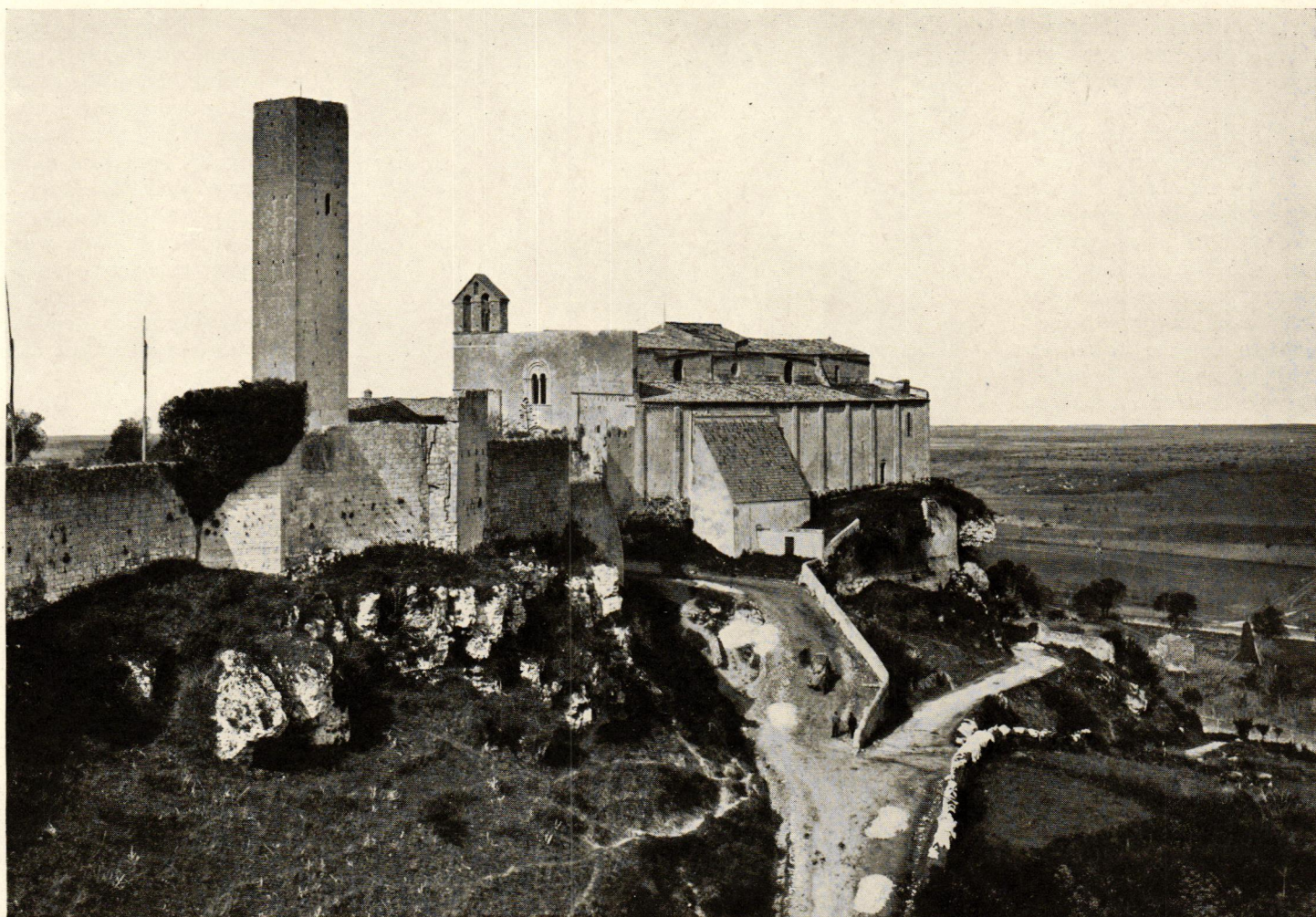
# ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

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NOVEMBER, 1917

No. 5



Corneto Tarquinia, S. Maria Castello.

## The Gothic Way

*By A. Kingsley Porter*

### I

THE modern schoolboy reads in his history of the three monastic vows of poverty, chastity, and obedience. He shrugs his shoulders in contemptuous amusement and passes on.

The modern architect sees the Gothic cathedral. He wonders a moment, shrugs his shoulders in bewilderment, and he passes on.

That the modern world has often failed to appreciate the art of the thirteenth century is, I think, very largely due, paradoxical as the statement may seem, to the very greatness of Gothic. The mediæval cathedral is composed with an intellectual power that stuns the twentieth-century ob-

server. It is, indeed, the same poetic content that makes the monastic vows incomprehensible to the schoolboy and the Gothic church incomprehensible to the architect. The mediæval mind was essentially different from ours.

It is difficult for us of the twentieth century, whose ideals are wealth, self-indulgence, and individualism, to understand how for centuries poverty, chastity, and obedience were the enthusiasms for which men lived, labored, sacrificed and strove. That these of all virtues were the ones most solemnly, perhaps, enjoined by Christ—an argument unanswerable in the Middle Ages—matters little to us. Those of us who are Christians are quite accustomed to sliding over such portions of the Scriptures as do not accord with our own particular ideas or with the spirit of our time.



A gulf which is not to be bridged separates the Gothic point of view from the pragmatic modern age. The mediæval conception seems to us outlived, as austere and morose as Puritanism. The thought of renunciation chills us.

Yet in the Middle Ages the ideal of renunciation was never associated with gloom. In the painting of Sassetta representing the mystic marriage of St. Francis with his beloved Lady Poverty there is, as Mr. Berenson has pointed out, no note of austerity. And in this the picture, although painted in the Renaissance, is thoroughly mediæval. The wedding with Poverty, which we of the twentieth century so keenly dread, is here represented without horror or repulsion. On the contrary, the face of the bridegroom breathes serenity and joy; Lady Poverty herself is calm and beautiful; an ineffable tranquillity surrounds her as, accompanied by her ever-faithful sisters Chastity and Obedience, she floats away so softly, so lightly, amid the radiant beauty of the Sieneese landscape.

Thus for the Middle Ages poverty was not as for us a curse but a blessing. Into the writings of the poets and sages who meditated upon the mystic mistress of St. Francis there enters no note of gloom. Dante alone touches the subject with a gentle sadness. St. Francis, he says, married such a woman that she mounted with Christ upon the cross, while Mary stayed below:

Che per tal donna giovinetto in guerra  
Del padre corse, a cui, com' alla morte  
La porta del piacer nessun disserra;  
E dinanzi alla sua spirital corte  
Et coram patre le si fece unito.  
Poscia di di in di l'amò più forte.  
Questa, privata del primo marito  
Mille e cent' anni e più dispetta e scura  
Fino a costui si stette senza invito;  
Nè valse udir che la trovò sicura  
Con Amiclate al suon della sua voce,  
Colui ch'a tutto il mondo fe' paura;  
Nè valse esser costante nè feroce,  
Si che dove Maria rimase giusto,  
Ella con Cristo salse in su la croce.

But elsewhere poverty is greeted with joy, with ecstatic rapture. The spirit is the same as that in which Plato, the most poetic of Greek philosophers, greeted the sister virtue of Chastity, when he makes Socrates say that a man who has escaped from love is freed from the most tyrannous, the most cruel of masters. Thus the Middle



Sannazzaro Sesia. The earliest example of the rib vault (1040).

Ages felt that the man who escaped from the bondage of wealth had acquired a new freedom, a new power to rise to heights of idealism and spirituality. Poverty meant renunciation of the non-essential, of the vanities, for an idea and an ideal. Alain de Lille says of poverty that she knows no fear, and therefore is the leader in the battle of life. Only the man who is unburdened by selfish cares can devote himself heart and soul to some greater interest outside of himself. And as by poverty man rose to the heights of achievement, so, in the conception of the Middle Ages, it was wealth which chiefly impeded his progress. The scholastic philosophers are unanimous in denouncing avarice as the most hideous of sins.

Even antiquity had realized that artistic achievement was fostered by poverty. Poverty, says Petronius, is the sister of intellectual attainment, *bonæ mentis soror est paupertas*. He blames the decadence of Roman art upon the spread of wealth and the consequent luxury and debauchery. He recalls that Lysippus died of want through seeking to give the utmost perfection to one statue; and that Myron was so poor that at his death no heir appeared to claim what he had left.

It is easy to read the mediæval ideal of poverty in



Interior St. Ambrogio, Milan.





STE.-CROIX OF QUIMPERLÉ (FINISTÈRE).  
The earliest rib vault in northern France (1083).





Southern side aisle, Montefiascone, S. Flaviano.

the Gothic church. The mediæval artist was poor. The present-day architect despises him as hardly better than a laborer. He lacked entirely the education which wealth gives to his modern brother. There were no architectural schools endowed with untold millions, such as we have, where there is lacking for an architectural education nothing save the sense of the beautiful. No railroads made it possible for the mediæval master builder to journey from one part of the country to the other, so he was unable to direct the construction of more than a single building at a time. Thus he earned little, but was able to put into the one piece of work which he did do the energy the modern architect divides among many. The poverty of the mediæval master builder obliged him to superintend the actual construction in person instead of leaving a corps of workers to interpret his drawings. This was his greatest gain. For a true work of art must be executed by the man who designs it. On paper or in the imagination those essential lines upon which the artistic effect primarily depends can never be studied to so great advantage as when the artist actually sees the object created taking form beneath his hands. The very tediousness of the execution gives opportunity for more mature thought, for more careful study. This is the reason that machine work is so invariably bad. It is made from drawings, and the man who executes works thoughtlessly. Nor is the artist able to study the object as it grows. Ever since the time of the Renaissance, architecture has been erected on the machine principle. It has become an industry, a business, and has ceased to be an art. The Gothic cathedral, on the other hand, was constructed by hand. It received



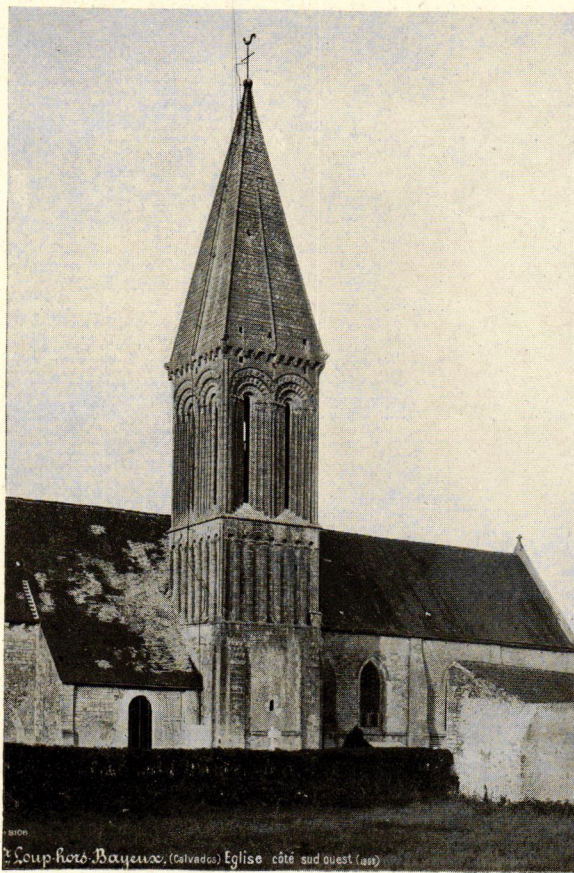
Corneto Tarquinia, S. Maria di Castello. Rib vaulted nave, begun 1211.

without stint all the energy, all the genius of the master builder. Obviously, wealth could never be accumulated by such Quixotic generosity.

Gothic architecture was born in poverty. The story of its birth is as exciting as that immortal passage at the beginning of the "Agamemnon," in which Æschylus describes the beacon-fires by means of which the news of the fall of Troy was signalled from mountain top to mountain top around the Ægean Sea to much-golden Mycenæ. The spark was kindled in poverty in a hamlet on the marshy banks of the river Sesia in the Lombard plain.

A modest monastery was founded, and the good monks, in the year 1040, set about building their church. Funds were scarce, and, in that flat plain, there were no trees to be found within many miles. On the other hand, good building brick was abundant. Therefore, the builders of Sannazaro Sesia determined to find a method of erecting a church of brick and roofing it over without using timber. A simple device was found. Instead of the scaffoldings of wood which for centuries and centuries had been employed in building vaults, they built a scaffolding of brick. They discovered the rib vault. From that moment Gothic architecture became inevitable.

Mark how the fire runs. Immediately afterward we find it smouldering in a chapter-house of the cathedral of Novara, a few miles away; then, gaining headway, little tongues of flame appear here and there throughout



St. Loup-hors-Bayeux (Calvados).



Lombardy. Then, flashing up, the beacon-fire bursts forth in all its glory from the great vaults of S. Ambrogio of Milan. It is echoed in far-off Dalmatia, at Zara. Answering fires are kindled in southern Italy; Montefiascone, S. Robano, and Corneto Tarquinia blaze from their mountain tops. Even the lowlands are kindled at Aversa. To the westward, fire after fire is lighted, carrying the news to France. Fréjus passes the word to Marseilles; Marseilles transmits it to Moissac, Moissac to Saintes. We are now on the shores of the great western ocean. From Saintes the signal is flashed to Quimperlé, in Brittany. From Quimperlé it at last reaches the Ile-de-France at Acy-en-Multien. At Rhuis, now destroyed, the French architects first began to apply their genius to the great new principle discovered in Lombardy. The possibilities of the new construction became known and appreciated. The architects advanced step by step, slowly, logically, sanely, thoughtfully, economically, always in poverty. A new architecture came into being. Pointed arches, soaring spires, mighty flying buttresses were flung toward the skies, first in France, then throughout the length and breadth of Europe. Not only Umbria, but a whole continent was stretching arms of stone to heaven in prayer.

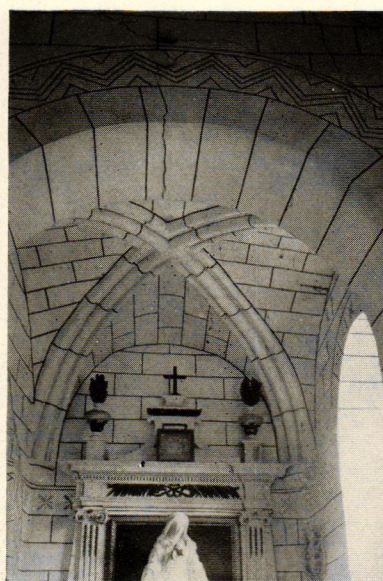
At each step of this evolution, the most dramatic and tremendous in the entire history of art, the same goddess, Poverty, presided over each development. There is no waste in a Gothic church. Stained glass,



Caen, Abbaye-aux-Hommes.



Acy-en-Multien (Oise), probably the earliest rib vault in the Ile-de-France (c. 1100).



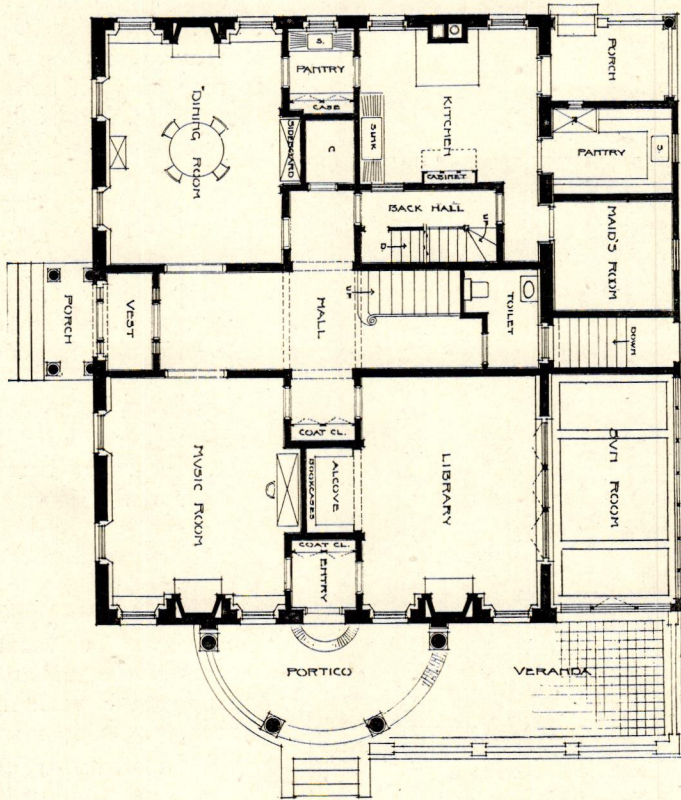
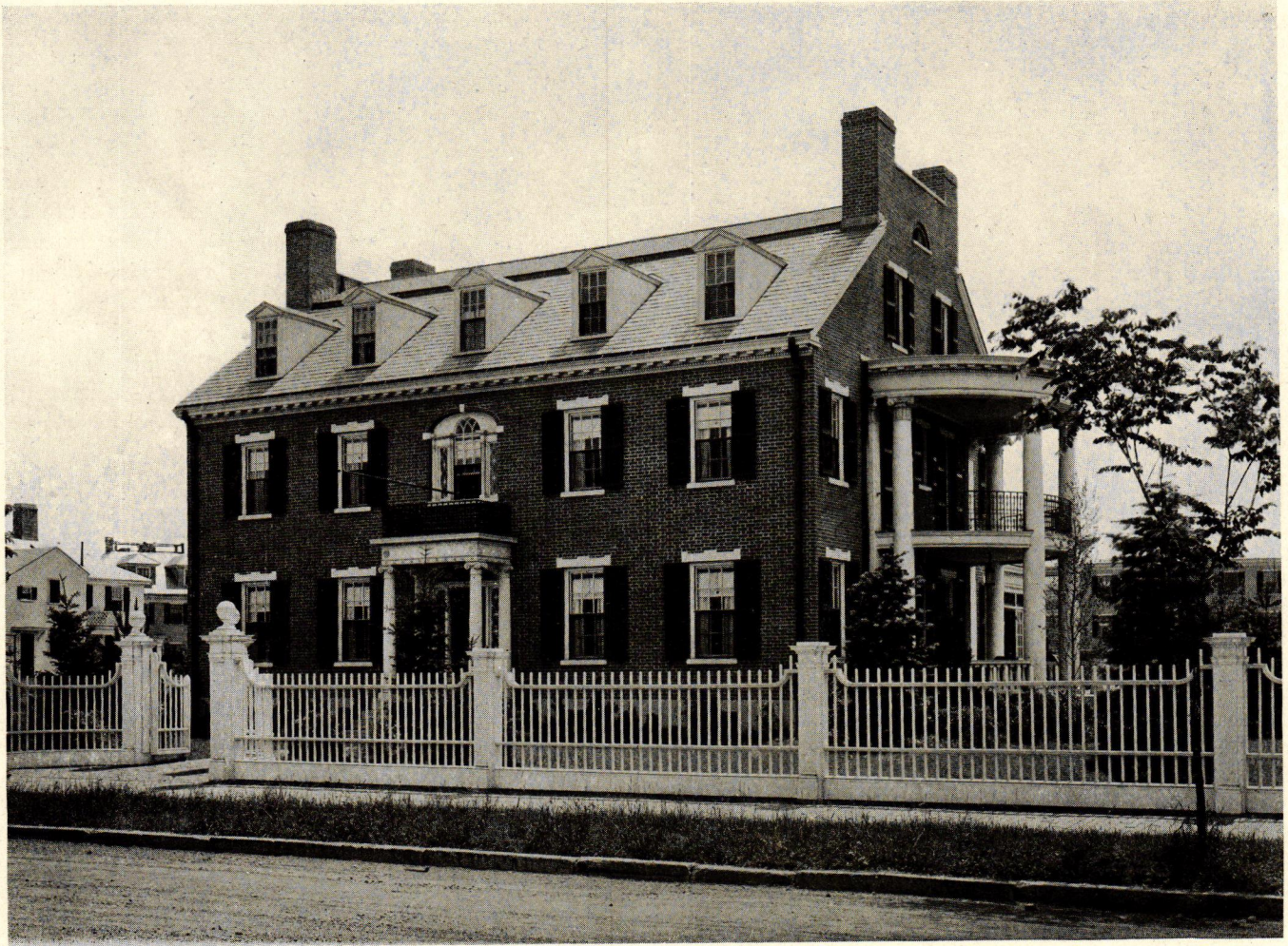
Rhuis (Oise), probably the earliest profiled rib vault in the Ile-de-France.

the most sumptuous, the most decorative of accessories, was adapted. Why? Because by means of its use the cost of the building could be reduced. It is less expensive, as well as infinitely more beautiful, to construct a wall of glass, which is light, than to build one of solid masonry, which is heavy, and requires an enormous mass of masonry below it. There is never a buttress nor a pinnacle, nor a gargoyle nor a bit of tracery, introduced into the Gothic church which does not have its strict justification from an economic and structural standpoint. The most decorative of all arts makes the least effort to be decorative.

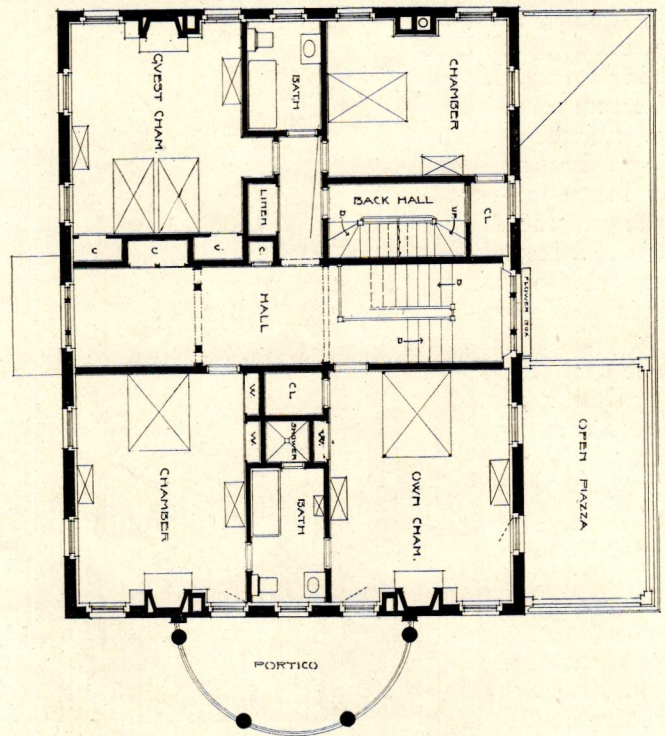
This art depended for its effect not upon costly materials, not upon multitudes of workmen, not upon vast material resources. The Gothic builders did not possess the rare marbles which make gorgeous the monuments of Byzantium and vulgar those of New York. Restricted resources caused the work to proceed with extreme slowness. More is built upon an American skyscraper in a year than was built upon a Gothic cathedral in a century. The Middle Ages lacked completely that wealth upon which our modern architecture is dependent. By means of its poverty mediæval art attained a fine caliber of which ours, because of its wealth, is utterly incapable. In buildings of small dimensions and by workmen untravelled and unlettered was evolved the most intellectual architecture the world has seen.

(To be continued.)





HOUSE AND PLANS, ROBERT MAHONEY, SALEM, MASS.



A. G. Richardson, Architect.

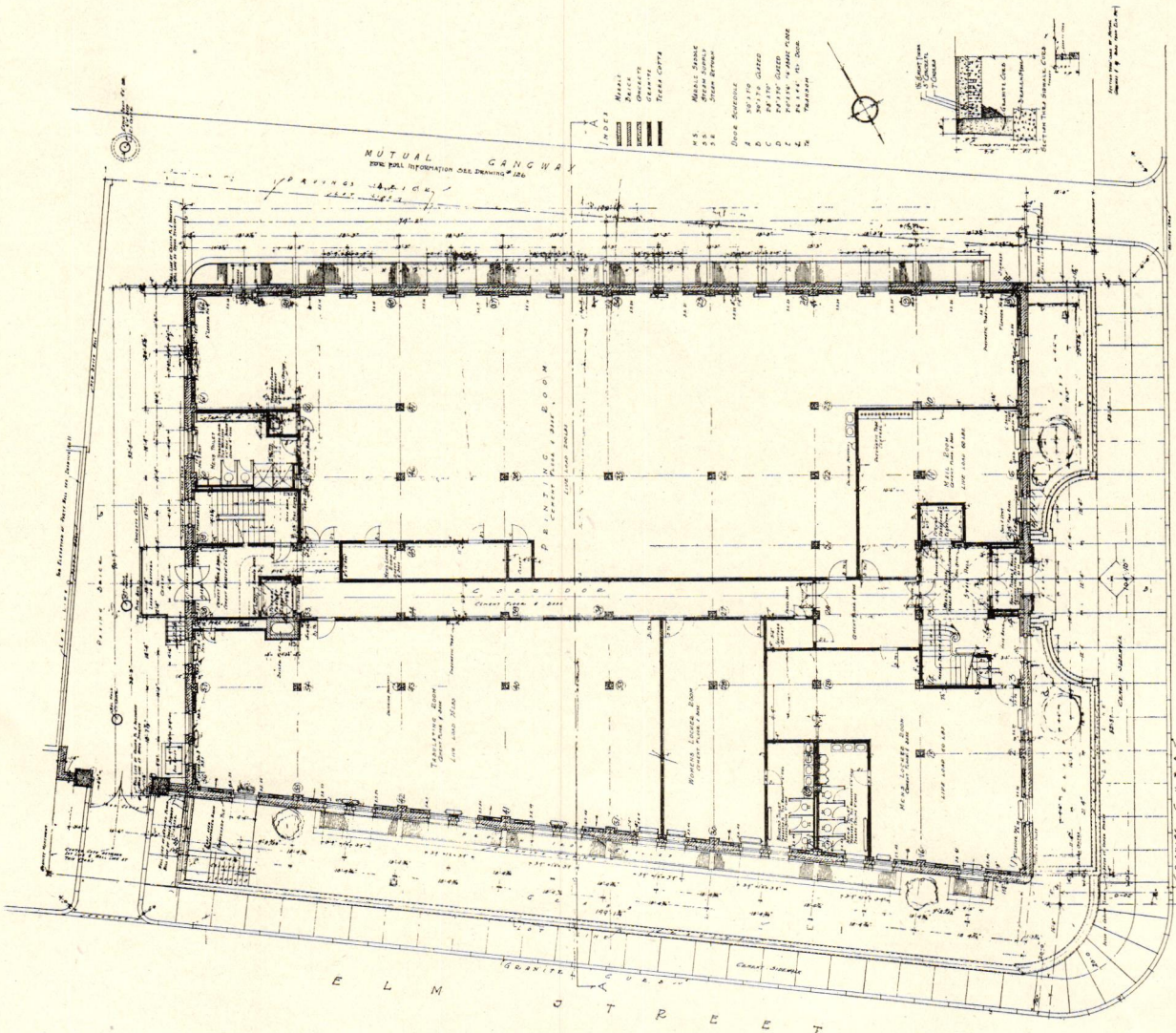
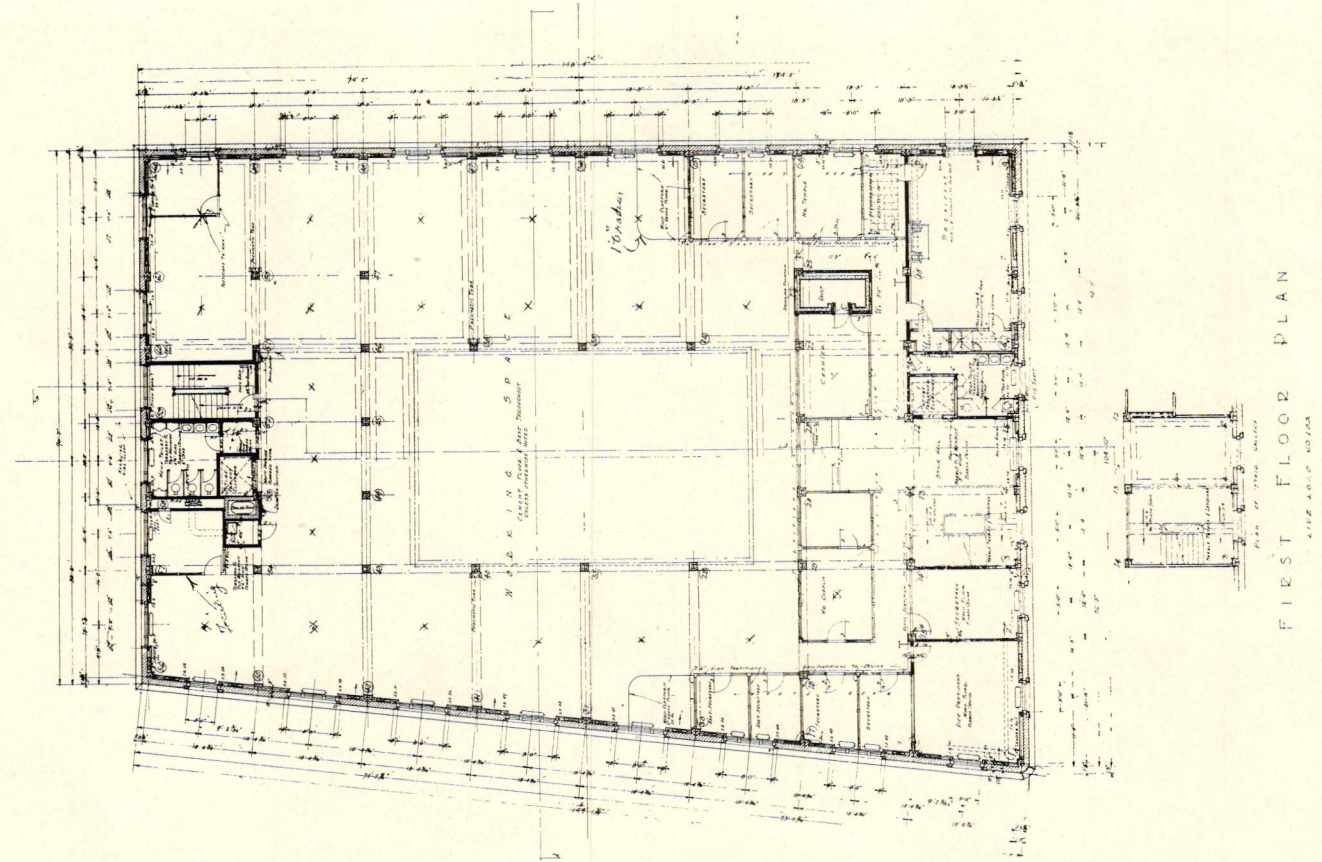




MAIN ENTRANCE, HOUSE, ROBERT MAHONEY, SALEM, MASS.

A. G. Richardson, Architect.

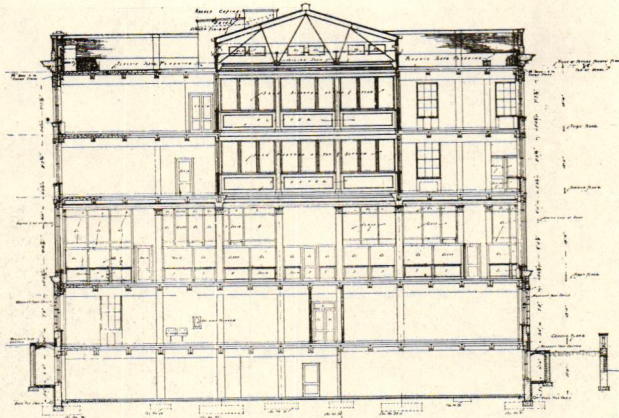




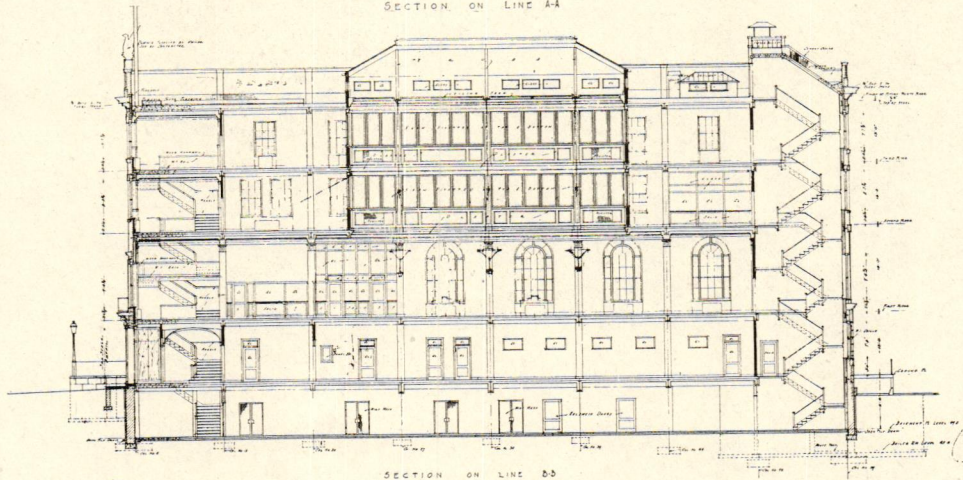
Benj. W. Morris, Architect.

PLANS, PHOENIX INSURANCE CO. BUILDING, HARTFORD, CONN.

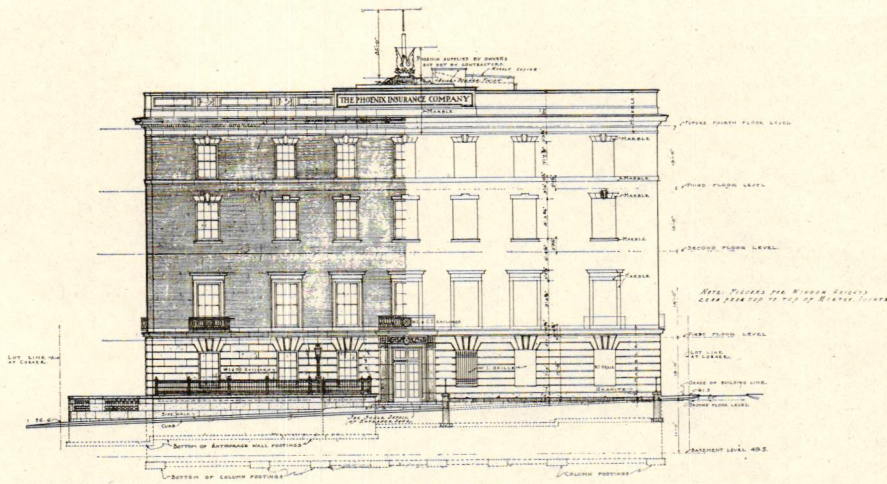




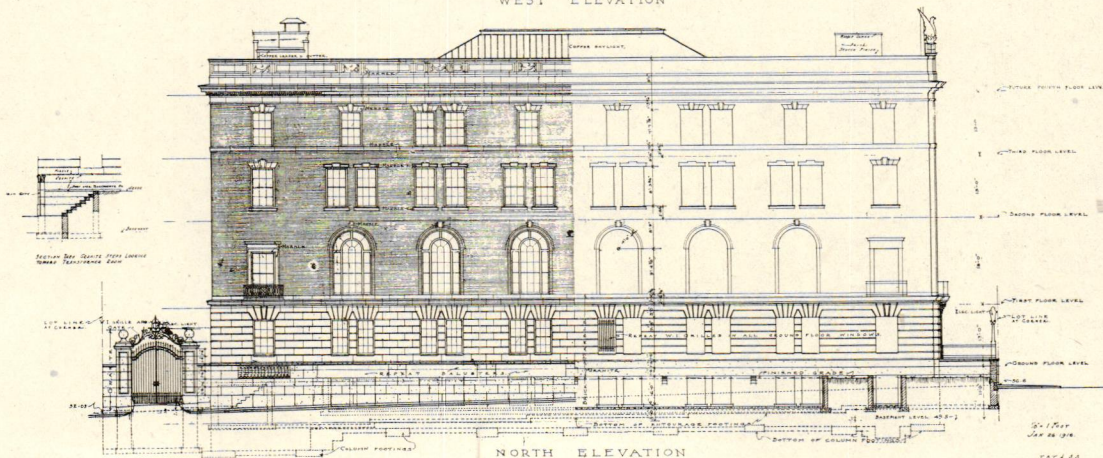
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SECTION ON LINE B-B



WEST ELEVATION

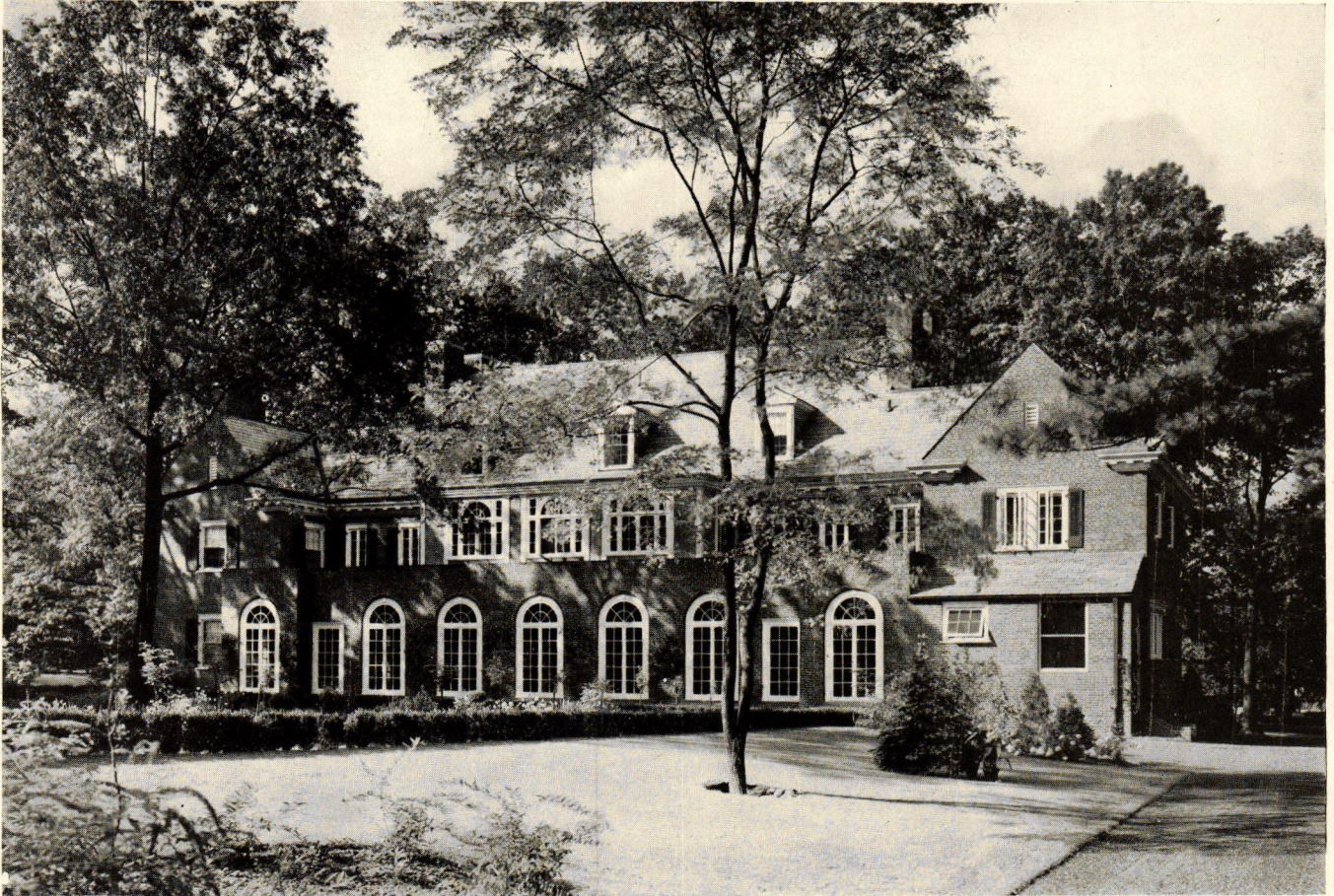


NORTH ELEVATION

PHENIX INSURANCE CO. BUILDING, HARTFORD, CONN.

Benj. W. Morris, Architect.





REAR VIEW, SHOWING SOLARIUM.



REAR VIEW.

HOUSE, HARRIE V. SCHIEREN, MONTCLAIR, N. J.

Wallis & Goodwillie, Architects.



## Editorial and Other Comment

### *The "Illustration" and the "Mural Painting"*

JUST what constitutes a mural painting is perhaps one of the most perplexing questions that the architect encounters. He will be told in the first place that a mural painting should never make a "hole in the wall," but that one should feel solidity behind it. He will be told that it should not be "pictorial" (that it should not tell a story), and mural paintings of this character are contemptuously dismissed by most painters as "illustrations." They say that Abbey's "Quest of the Holy Grail" in the Boston Library is only an illustration. I wonder what the same painters say about Rubens's "Descent from the Cross" in Antwerp, or Michael Angelo's great painting in the Sistine Chapel? They too tell stories. Are they merely illustrations on a grand scale, or are they mural decorations? Of course, Mr. Abbey's pictures are of a much smaller size, yet to architects they seem to have the fine decorative quality that those of the old Italian masters possess. We all agree that Puvis de Chavannes was a great painter. We all agree that his work was excellent decoration, but most painters of the present time seem to think that the style in which he worked represents the only one in which mural decorations can be made, using his name principally to reinforce their arguments, coupled with occasional references to the work of the Pompeian Frescos. Mr. Alexander in his "History of the Book" in the Congressional Library in Washington, has done some very beautiful things in a style not so very far removed from that of Puvis de Chavannes, but they tell stories, and some artists will in one breath admire Mr. Alexander's paintings as pieces of technique and dismiss these very noble examples of his work as "sweet-sweet."

The sculptors are in somewhat better position, for all agree that there is no architectural sculpture. Having assumed that impregnable position, there can be no controversy as to what executed work is architectural and what is not.

But the painters, what shall we do about them? The architect's idea seems to be that a good mural painting is one which makes an agreeable panel on the wall whether it tells a story or not, which is of a color harmonious with the general color scheme of the room, and which is in keeping with the architecture of the room. The architect is perhaps not artistic enough to see that certain types of pictures "open holes in the wall." He has yet to see a painter who could accomplish this extraordinary feat, and, placidly convinced of the solidity of his work, he is content to have it decorated with mural painting of almost any kind which meets with his preconceived ideas in the design of the room as to scale, color, and massing of effect. Is not this after all a pretty rational way to look at the thing?

The painter who conscientiously tries to limit his perspective and throws everything into flat planes has inevitably hampered his freedom to conceive and to decorate. Each individual has a certain inborn tendency to see and do things in a certain way; this is perhaps nowhere so apparent as in the arts, and the man who follows his own bent, does things his own way, will almost inevitably succeed better than if he tries to imitate the methods and styles of others.

Certain men have, it is true, so little original creative impulse and so great facility in imitation that they can succeed in imitations better than in spontaneous effort.

This occurs occasionally in painting as in literature and in architecture; but such men never hope to achieve the distinction of the man who develops his natural aptitude to the highest point. Take, for example, Mr. Maxfield Parrish. There is not among his imitators any one who can at all compare with him, nor can we imagine him working in a different method with results of equally high standard. His work is, by the way, a very good thing to conclude this study. Is his "King Cole" in the café of the Knickerbocker Hotel a mural painting, or is it only an illustration?

### *On Reading for Architects*

I WAS talking with a prominent architect recently about some matters concerning this magazine and he said that few architects had time or inclination to read either articles or books of a general character about their profession or work. What they cared most for was the showing of the work itself, with just sufficient text giving reasons for or explanations of any special features. This point of view applies as well, I think, to artists of all kinds. Few painters care to read critical works on art. Both the professional architect and the painter of pictures have gone through the preliminaries and the history of their subjects in their days at school. They are familiar with the various classic orders and the evolution of style from the time of the Pyramids and before to the latest steel sky-scraper; with the work of the great Italians and Flemings and Dutchmen, as well as the Cubists of to-day. They must work out their own salvation in work, not in theories about work, and too much dwelling on what the other fellow thinks, be he either artist or layman, results only in confusion. And yet is there not another side to this topic? There are so many new ways of doing old things, and our own individual opportunities for observation are so limited that we too often deny ourselves an easy way to a short cut in solving some perplexing problem by ignoring the written word. This would apply especially to those who may not have had the advantages of European study and observation. And the purely inspirational side of work, that intangible perception of the beauties of a thing not definable in words, we all of us sometimes discover in ourselves, through some half-expressed thought in the words of another. There are many books in an architect's library from which he derives something more than the mere facts of his art. There is no profession that calls for a wider interest in all the arts and none in which more of its members are in a position to lead the way to a better public taste. Our architecture is for the man in the street, be it in the congested city or the suburban town, and good architecture is not usually the result of merely individual egotism, striving for something different, but a sane digestion of established principles of design, of the thought of many minds, put to a new use through our own. There are artists among the architects who would deny all written authority and all tradition, just as there are among the painters and, alas, their monuments are too often left behind them.



*A Letter to the Governor of California from  
Willis Polk*

A Plea for Artistic Fitness

SACRAMENTO, CAL., Sept. 28, 1917.

HON. WILLIAM D. STEPHENS.

*Governor:* In my opinion there were but two points to be considered at your meeting to-day. They were:

*First:* Does the accepted design for the proposed State Building in the Civic Centre at San Francisco conform to the existing buildings or does it not?

*Second:* What will be the result if this question is not wisely settled?

Regarding the first point, the record is clear. The official programme inviting the submission of competitive designs made it mandatory under clause 5 that the State building must conform to the other buildings in the Civic Centre. This programme contained elevations of all the other buildings. The State architect, in answer to many inquiries during the progress of the competition, repeatedly issued official answers stating that the cornice lines of the Civic Centre buildings were approximately sixty-eight feet above grade, and that the cornice line of the State building must be at a like elevation. Furthermore, along the lines of conformity the base lines of the Civic Centre buildings should likewise be at equal elevations. The accepted design is grossly at variance with such lines. It does not conform either to the base or the cornice lines, and it therefore should not have been accepted. However, it was accepted and perhaps the State is bound to pay the architects for the work they have done, but the State is not bound to build such a building. The State is at least morally bound to build a building that will conform to the other buildings in the Civic Centre and it ought to do so.

As for the second question, the result if a mistake is made may have a more far-reaching effect than the mere spoiling of the Civic Centre—it may mean the spoiling of the spirit of artistic renaissance now budding in the hearts and minds of our people and destined perhaps to make Californians famous in the annals of modern civilization.

It is not conceivable that we will at this time, while witnessing the devastation of the world's greatest war—the destruction of some of the world's most famous artistic monuments—calmly submit to the perpetration of such an artistic crime as would be the execution of the accepted design for the proposed State building.

I have reached the conclusion that the reactionary after all is merely human. He is controlled by the weaknesses of humanity rather than guided by intelligence. An intelligent reactionary can seldom be sincere. As Mr. Worcester once said: "Some of us, in order to maintain the equilibrium, have to pull one way because others pull the other way."

If the reactionary had always held the reins of thought and power we would still be fighting with bow and arrow. We would still be laboriously carrying the hod.

The progressive, on the other hand, is just as dangerous when possessed of but ordinary intelligence. Such a character—impatient of precedent, possessing few of the restraints of experience, ignorant of the flowers and fruits of evolution, laboring under the delusion that he is in possession of seven-leagued boots, hoping in one step to annihilate

time—places himself decades ahead of the procession, and expects instant recognition. I have forgotten who it was that asked the Almighty to save him from his friends, but whoever he was he must have been a wise man. I imagine that the most expensive luxury in which a really serious-minded person can indulge himself is steadfastness of purpose—I do not mean to say that the successful general should not be willing to make sacrifices for the sake of circumstance, but I do say that the question before your meeting to-day should not be settled along the lines of expediency nor should judgment be based upon irrelevant personalities.

Submitted most respectfully,  
(Signed) WILLIS POLK,  
Hobart Building, San Francisco.

*The H. V. Schieren House, Montclair, N. J.*

Wallis & Goodwillie, Architects

THE original sketch-plans of the Schieren house were made for the single purpose of crystallizing the ideas of the architects and for the writing of an article by Mr. Frank E. Wallis of the firm, a recognized authority on the colonial period, on the eighteenth-century or colonial builder, and to explain somewhat his mental processes in his use of precedent or architectural conventions, and the local influences which affected him.

These sketch-plans appealed so strongly to Mr. and Mrs. Schieren, and fitted so closely their own desires and needs, that the architects were requested to continue with the plans in this same mood, as a house designed in the manner of the colonial period, with the necessary modifications which modern conditions demand, would more nearly approximate a colonial house than one which had been lifted bodily or in part from existing examples.

The architects, therefore, refused to adopt, adapt, or copy more than appeared necessary of the colonial period. In the compositions of the mass of the central portion and wings there are practically no precedents except possibly the Bryce house in Annapolis, and in the compositions of the doorways, the cornice, the interior mantels, and the cabinet work there are no actual precedents. The stair balusters are, however, a direct steal, being the triple, twisted, and fluted balusters such as we have known in the best colonial examples.

While the architects make no claim for actual creation, they do claim that they have proven their own oft-repeated statement that the combinations or compositions required in a period house have not been exhausted and that a new shuffle of the cards, the cards being the basic laws and conventions, will produce new combinations and new developments. In other words, there can be no finish or death in designing in any style.

The earlier architects were not hampered with photographs and architectural publications, and because of this they were compelled to create and recreate, as they could not in any great degree copy bodily or in detail.

It was this attitude of mind that the architects of the Schieren house appreciated and accepted as their own, and the layout of the various portions of the woodwork and cabinet work was along original lines and original compositions, in order that Mr. Schieren might have a house done in the colonial manner, not one copied or adapted—this being his wish.





HOUSE, HARRIE V. SCHIEREN, MONTCLAIR, N. J.

Wallis & Goodwillie, Architects.

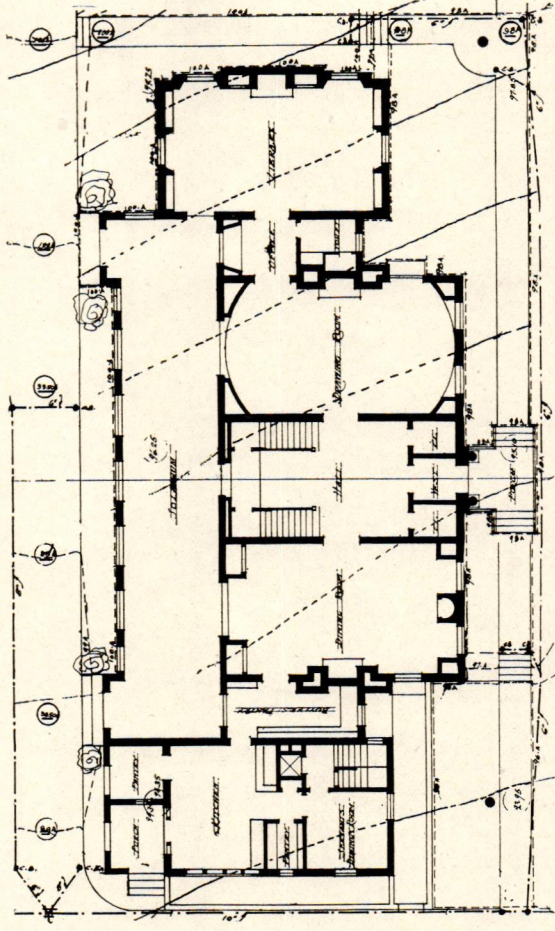
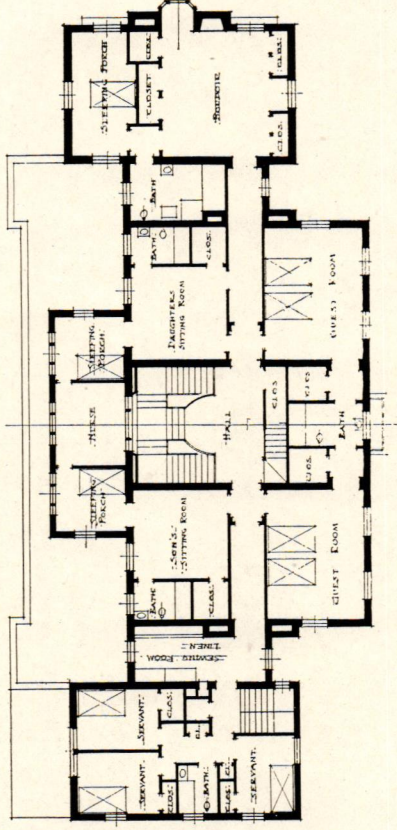








HOUSE AND PLANS, HARRIE V. SCHIEREN, MONTCLAIR, N. J.

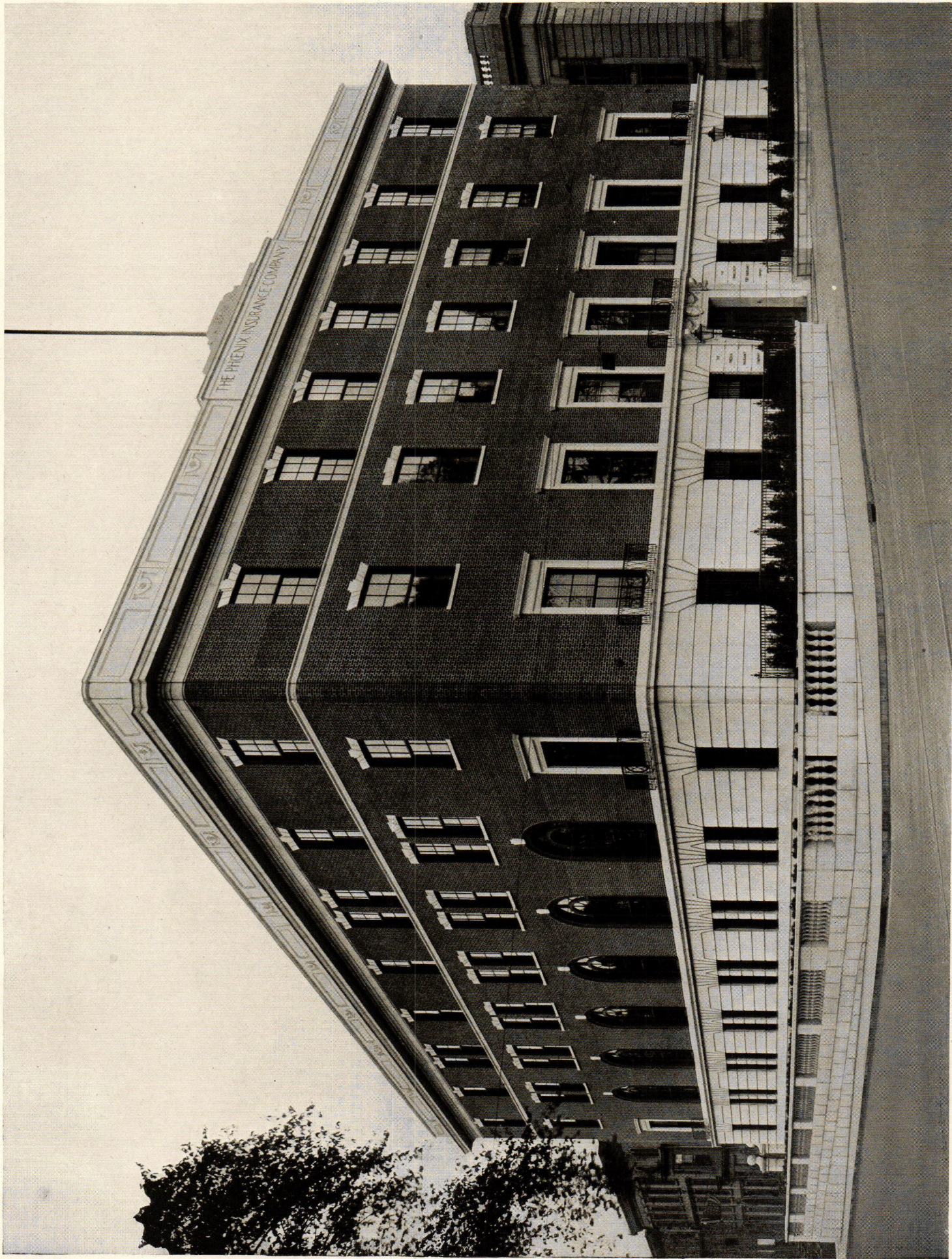


Wallis & Goodwillie, Architects.









PHOENIX INSURANCE CO. BUILDING, HARTFORD, CONN.

Benj. W. Morris, Architect.

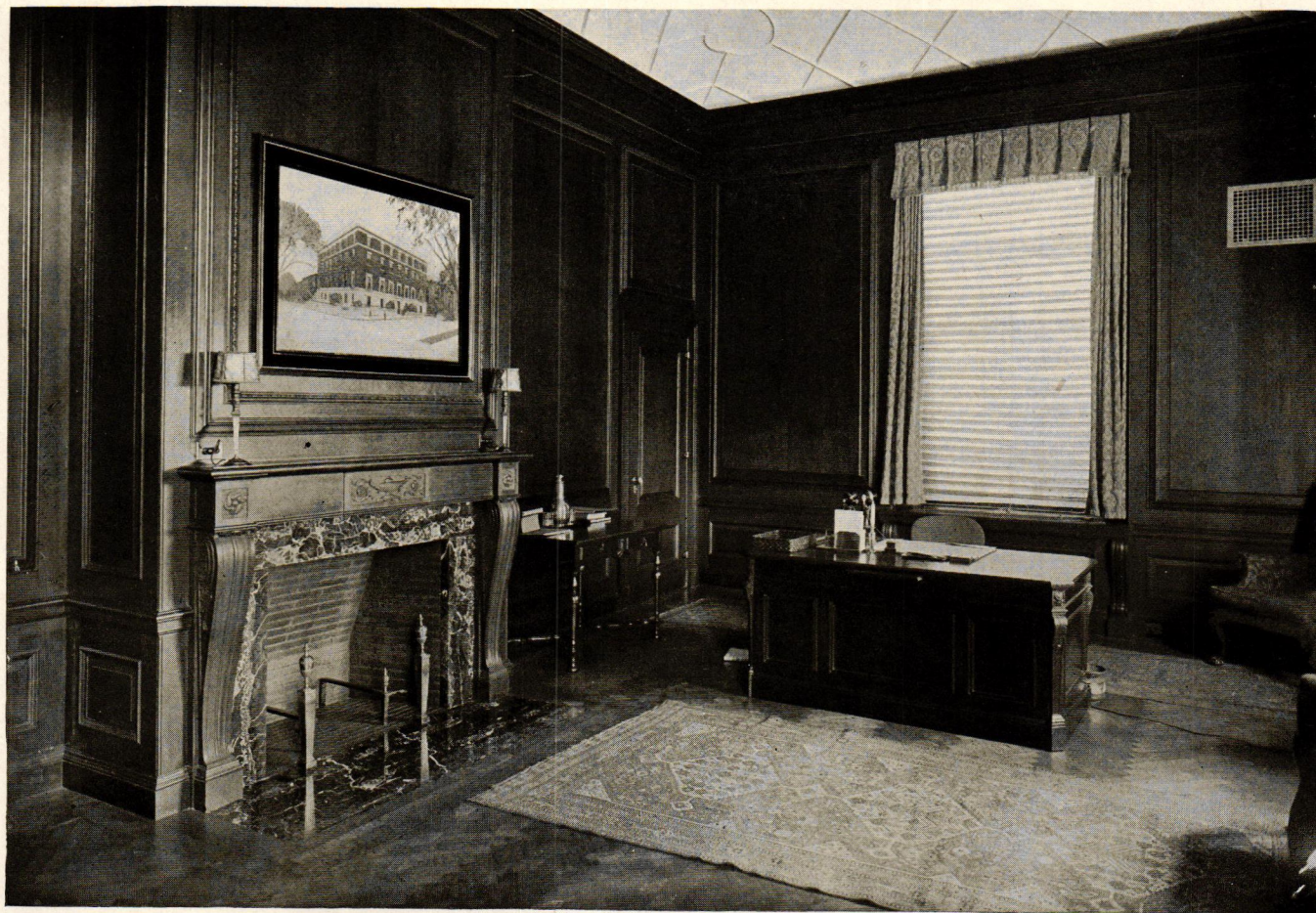








DIRECTORS' ROOM.



PRESIDENT'S ROOM.

PHENIX INSURANCE CO. BUILDING, HARTFORD, CONN.

Benj. W. Morris, Architect.

















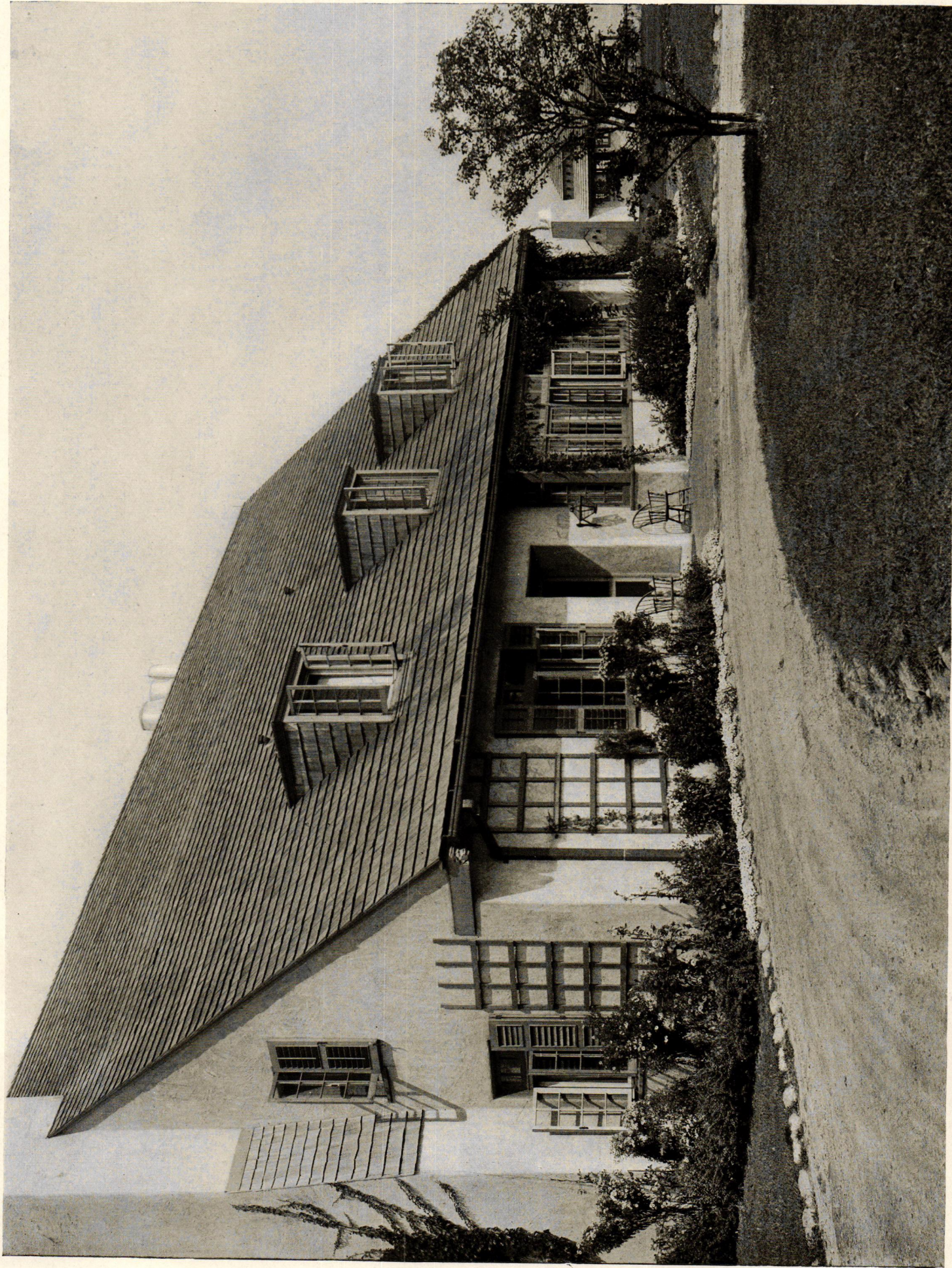
HOUSE AND GARDEN, JOSEPH AND ELIZABETH CHAMBERLAIN, MIDDLEBURY, CONN.

Theodate Pope, Architect.









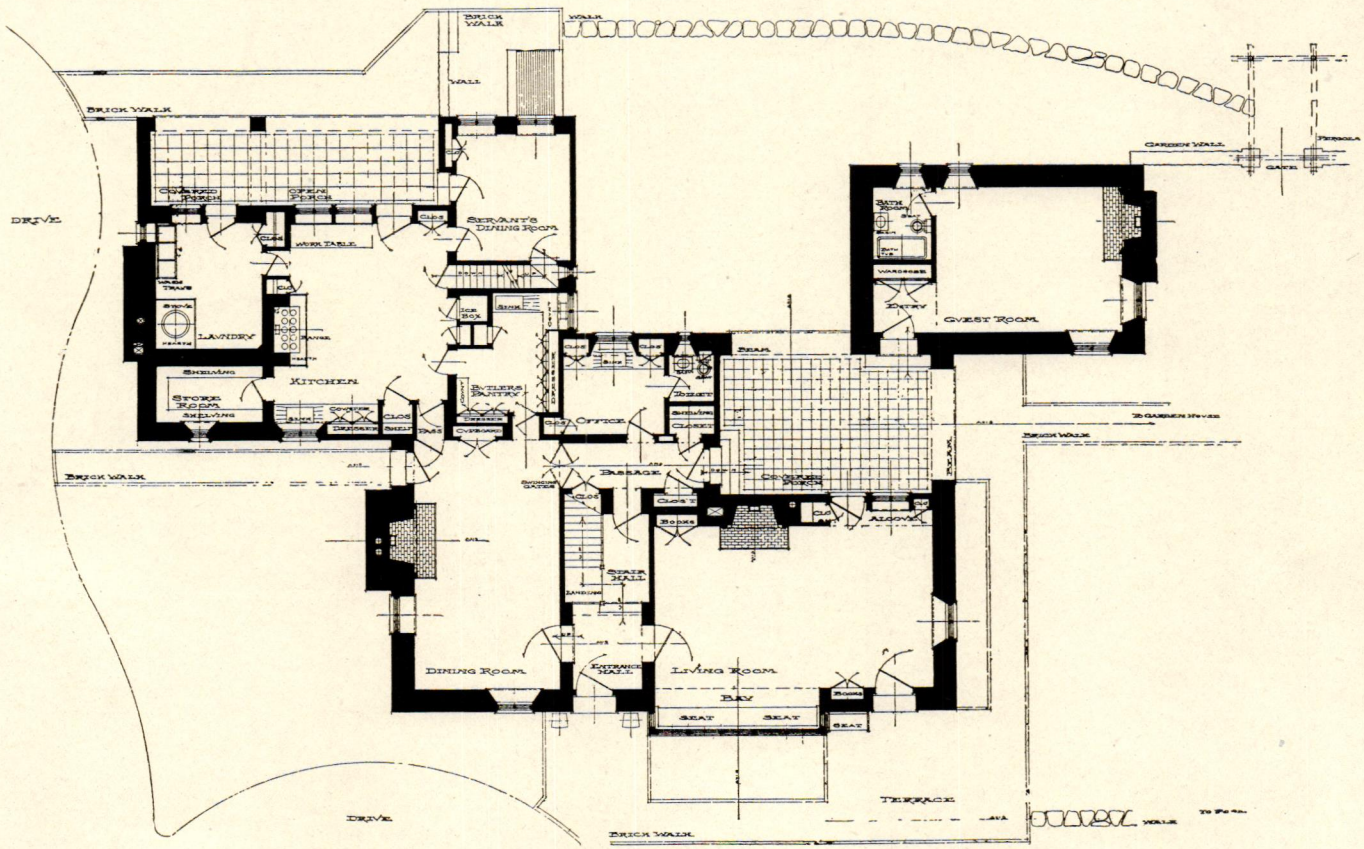
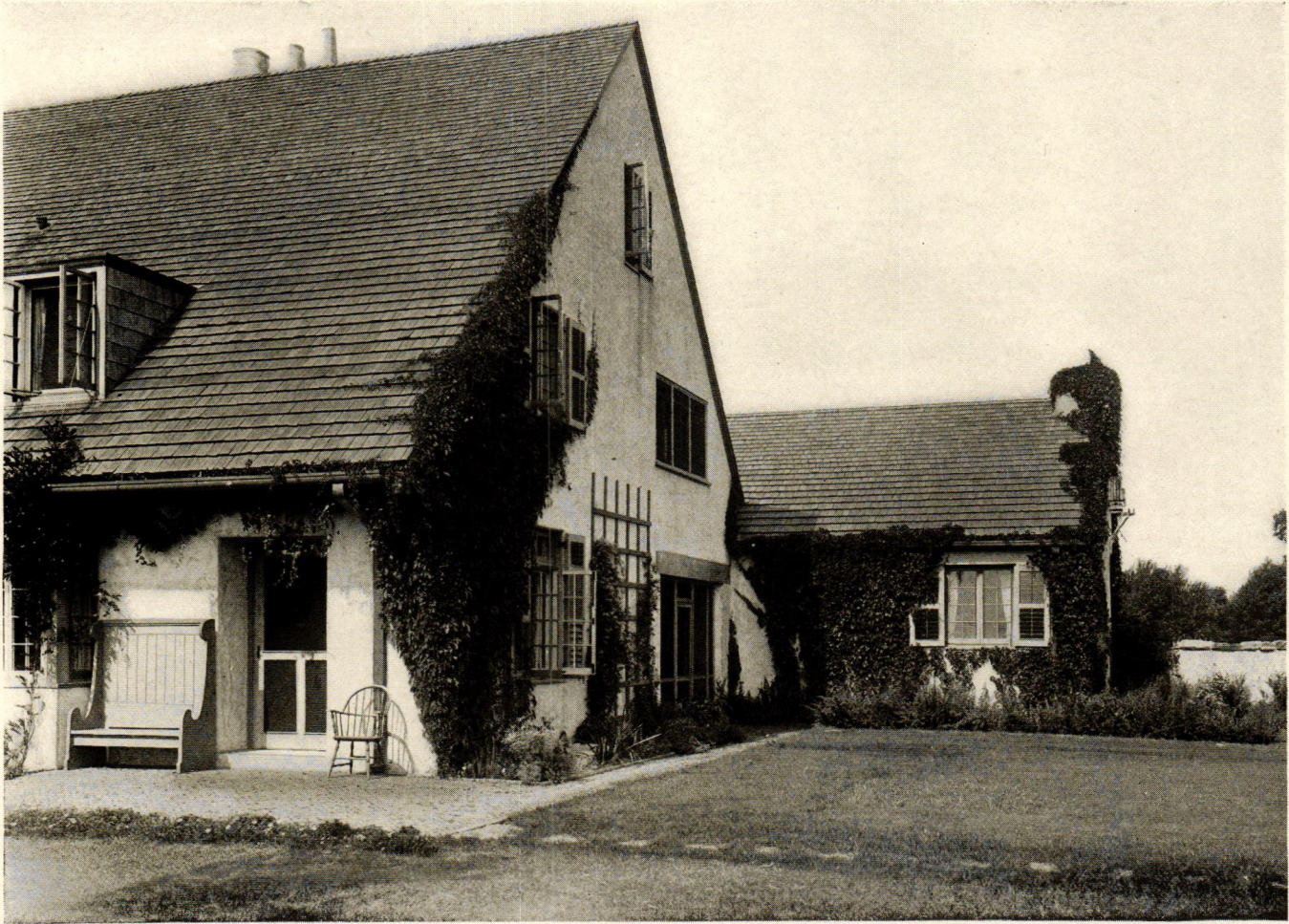
HOUSE, JOSEPH AND ELIZABETH CHAMBERLAIN, MIDDLEBURY, CONN.

Theodate Pope, Architect.









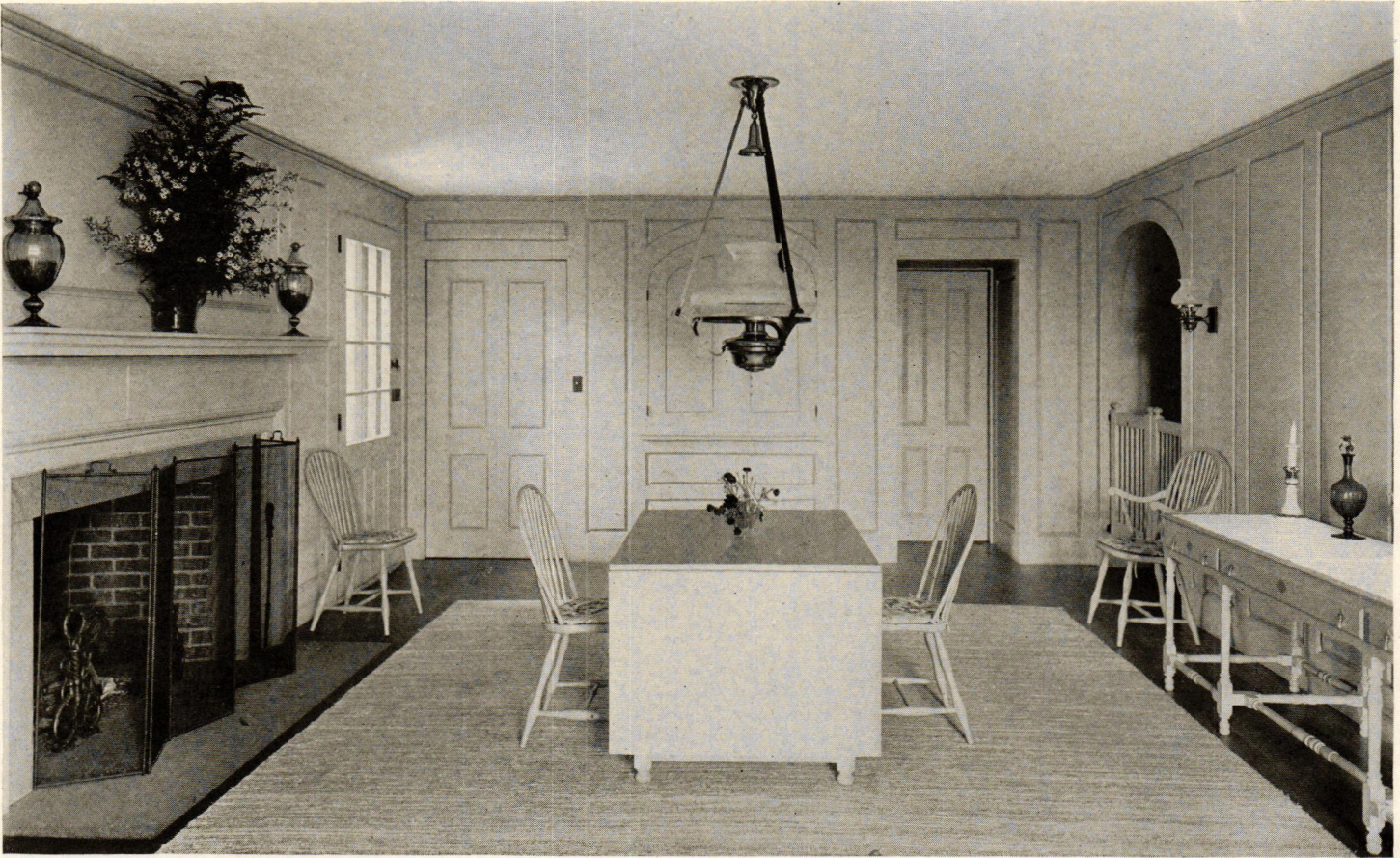
HOUSE AND PLAN, JOSEPH AND ELIZABETH CHAMBERLAIN, MIDDLEBURY, CONN.

Theodate Pope, Architect.

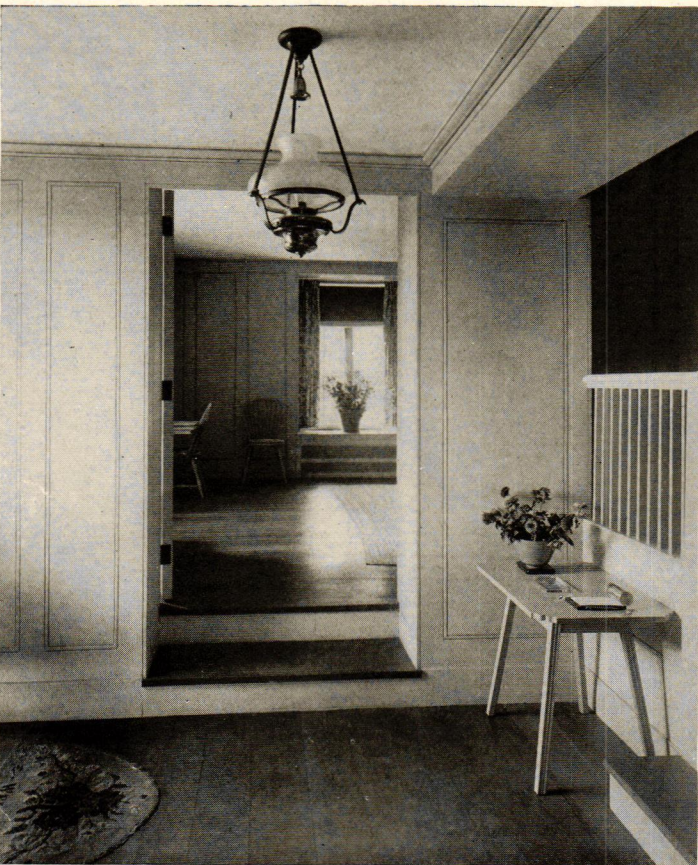




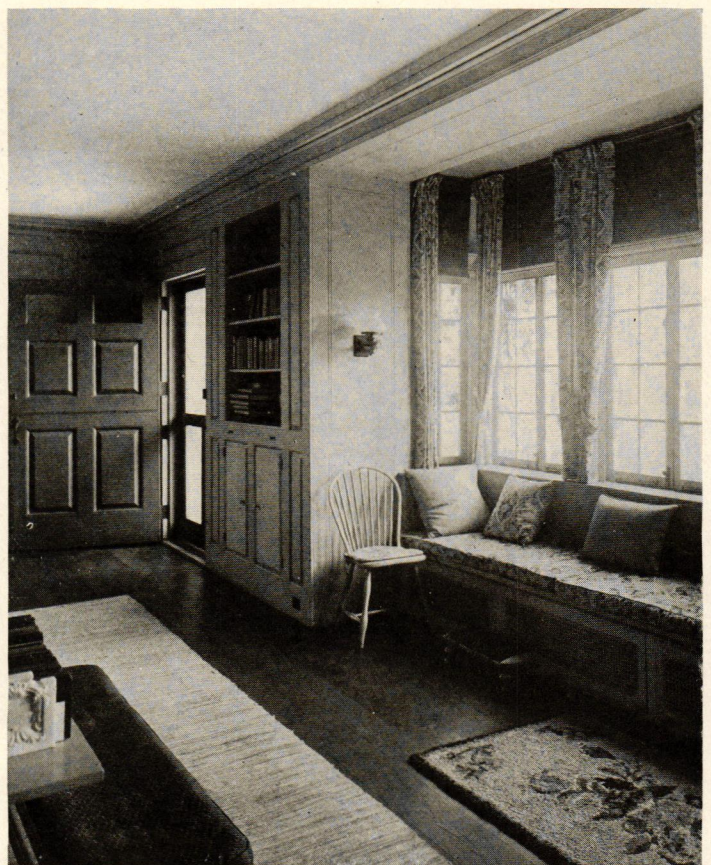




DINING-ROOM.



HALL.



LIVING-ROOM.

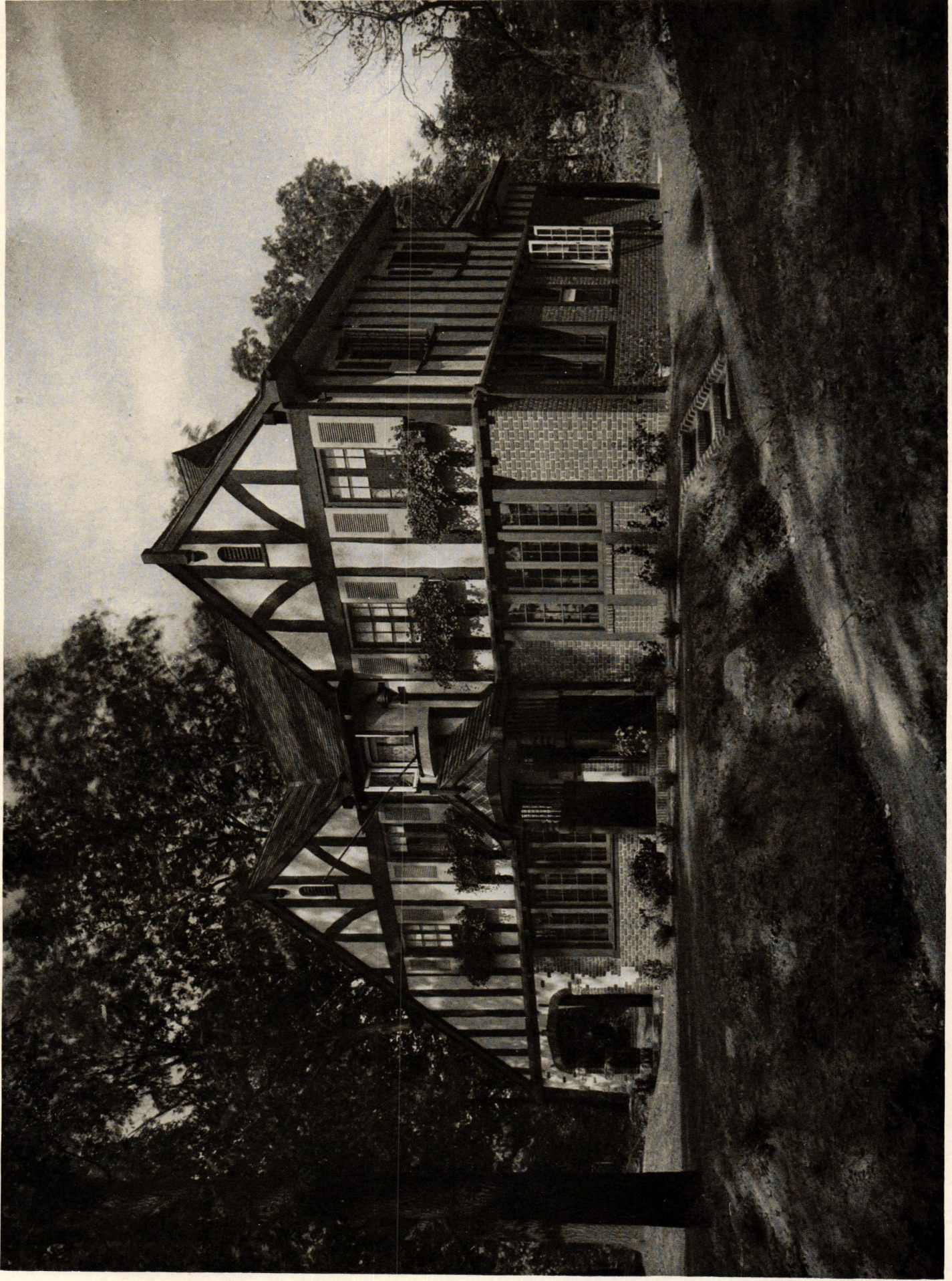
Theodate Pope, Architect.

HOUSE, JOSEPH AND ELIZABETH CHAMBERLAIN, MIDDLEBURY, CONN.









HOUSE, V. V. McNITT, RIVERDALE-ON-HUDSON, N. Y.

Dwight James Baum, Architect.









ENTRANCE DOOR.

HOUSE, V. V. McNITT, RIVERDALE-ON-HUDSON, N. Y.



DETAIL.

Dwight James Baum, Architect.





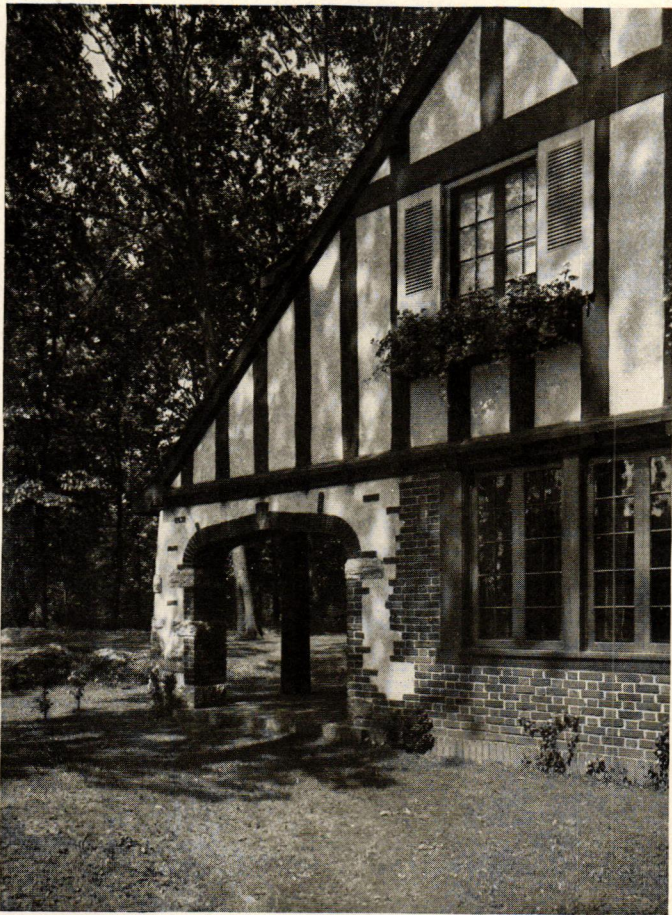




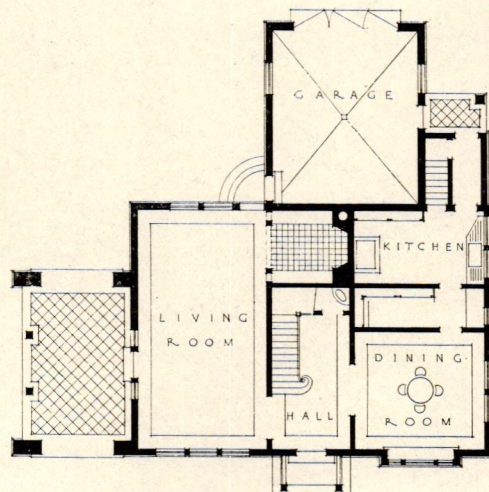
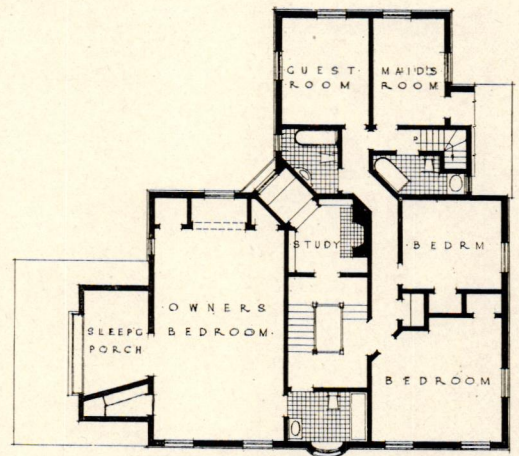
FIREPLACE NOOK.



ENTRANCE HALL.



DETAIL.



PLANS.

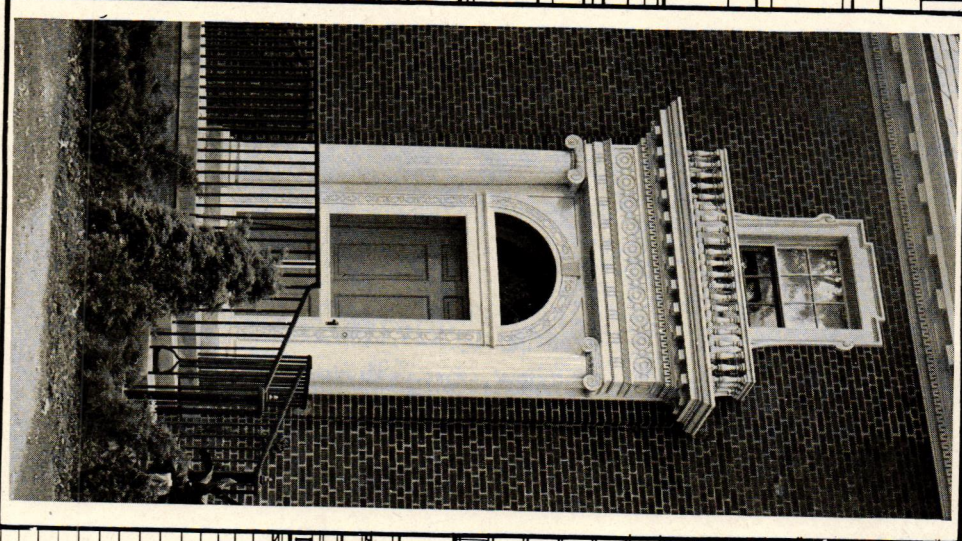
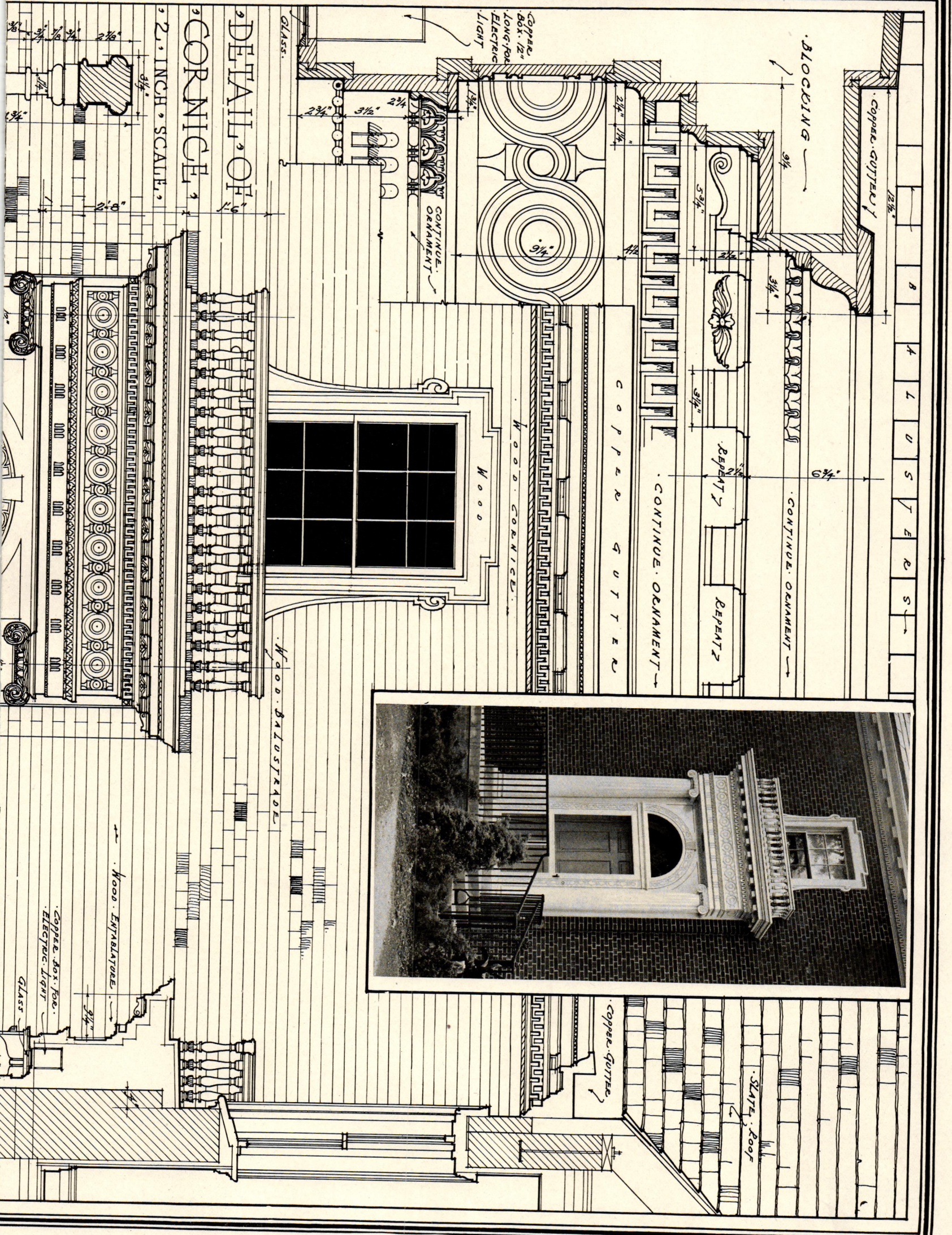
Dwight James Baum, Architect.

HOUSE, V. V. McNITT, RIVERDALE-ON-HUDSON, N. Y.

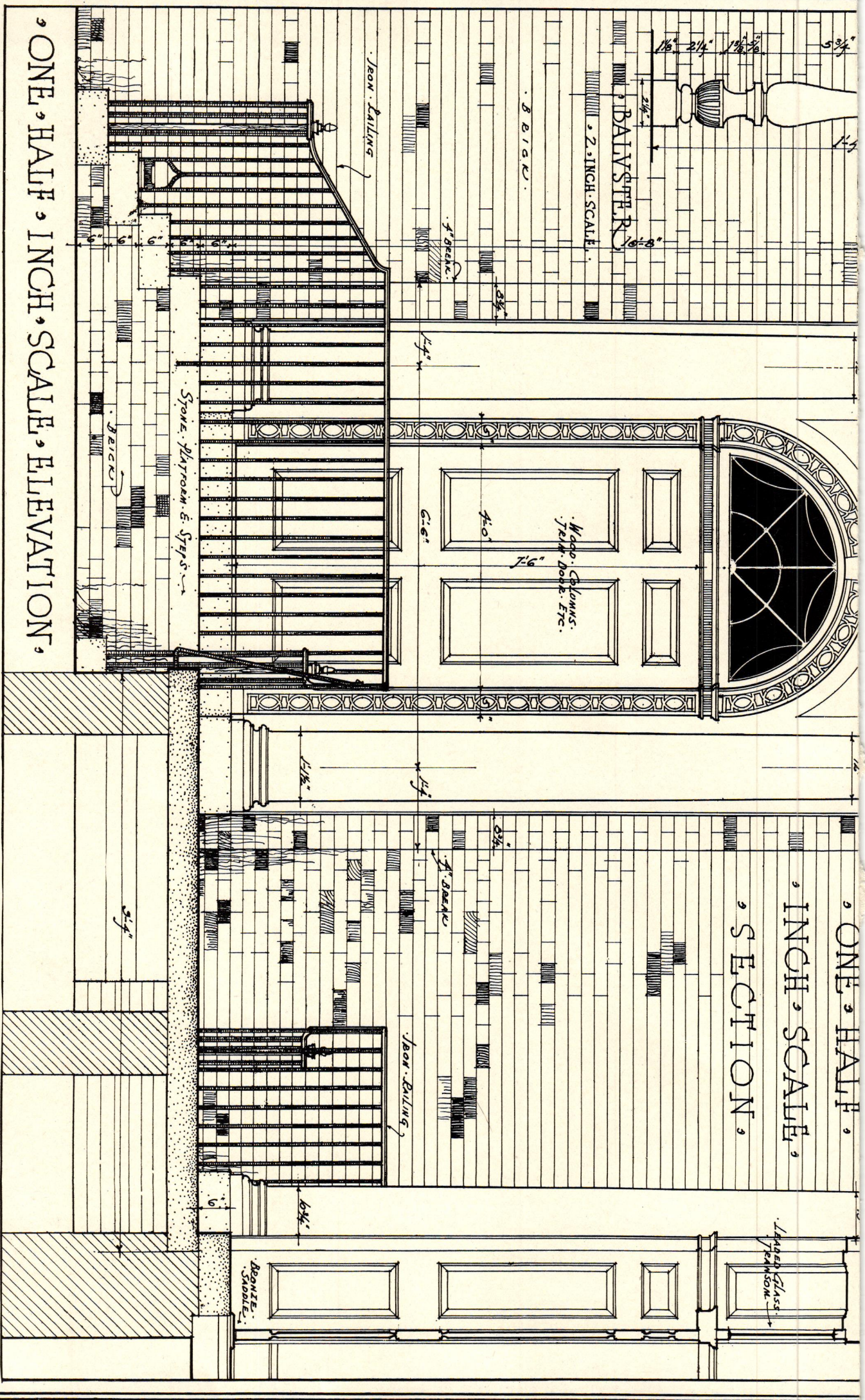












ONE, HALF, INCH, SCALE, ELEVATION,

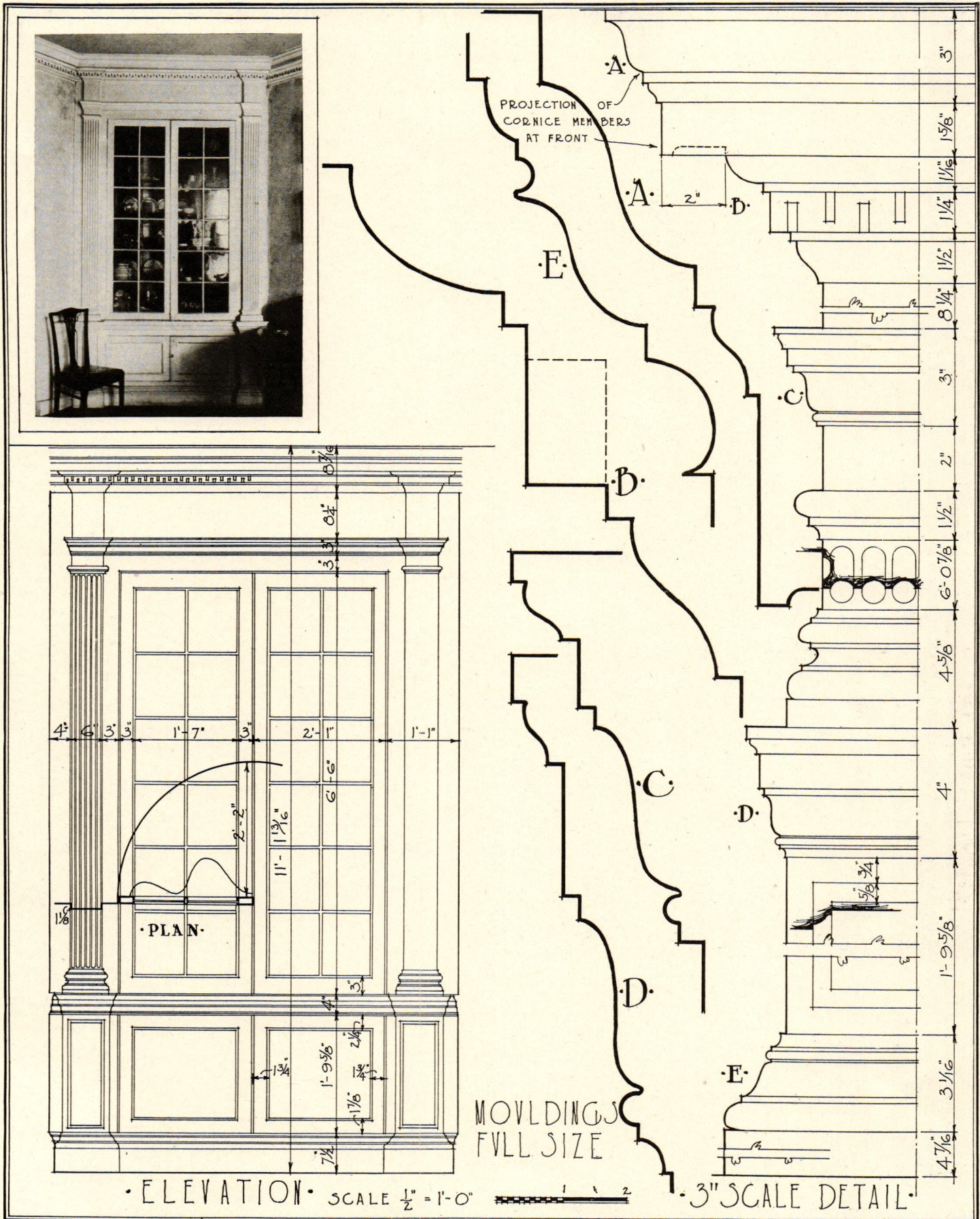
ONE, HALF, INCH, SCALE, SECTION,

"ARCHITECTURE" SERIES,  
OF,  
MEASURED DETAILS,

ENTRANCE DOORWAY,  
AT MONTCLAIR, N. J.,  
GOODWILLIE ARCHT'S, N. Y. C.,

DRAWING, NO. 64,  
NOVEMBER, 1917,  
DRAWN BY WALTER McQUADE.





EARLY ARCHITECTURE  
OF  
MARYLAND

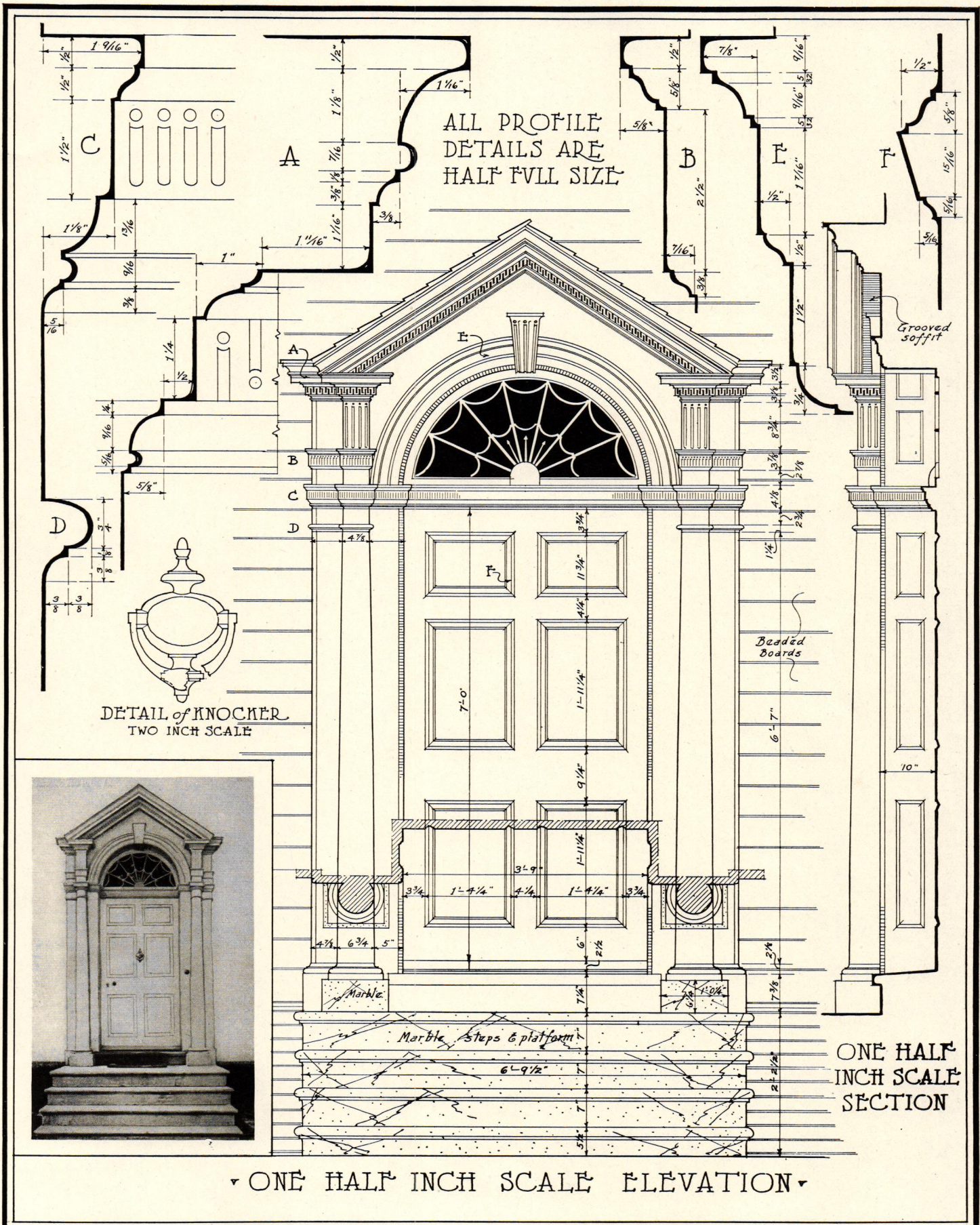
~ CHINA CLOSET ~  
OAKLAND OR CONTEE MANSION, MD.  
BUILT 1735

MEASURED & DRAWN  
BY  
J. L. KEISTER  
O. J. MVN SON









EARLY ARCHITECTURE  
OF  
NEW JERSEY

DOORWAY OF THE  
IMLAY HOUSE, ALLEN TOWN-N.J.  
BUILT IN 1790

MEASURED & DRAWN  
BY  
Albert E. Micklewright







## Some Attractive Homes Built of Tile and Stucco

By E. C. Bartholomew

THE essential problem of the architect, Irving J. Gill, in building these houses was twofold—integrity of construction and the house sanitary. The elements of the structure—the walls, floors, and roof—should be built in the



simplest and most logical construction. Within the prescribed limit of cost the money should be expended for solid, fire-safe walls and floors rather than for ornamentation and the beauty found in their proportioning and texture. At the same time the maintenance in the terms of woman-power must be kept constantly in mind.

It is a common matter of masculine observation that there are not hours enough in the day to allow a good housekeeper to care for the usual house so that she feels that it is clean. With the clear perception of an outsider the architect saw the unnecessary work which

the ordinary house imposed on the woman, its keeper, and he began questioning his clients as to which things were most dreaded in the care of the house. There was instant and unhesitating reply. Dust and dirt were the bugbears of the housekeeper whether she be servant or mistress. Every crack and corner filled with it and had to be cleaned constantly. Washing dishes and bending over the wash-tub were both dreadful because the stooping made the back ache.

Here were the clues. The sanitary house must have neither cracks nor corners where dust could lodge. The work-shelf, sink, and tubs must be set high enough to prevent that terrible stooping. Needless steps must be eliminated in the planning of the house and in the working arrangement of the kitchen. The floors, and especially the kitchen floor, must be without cracks, easy to keep clean yet comfortable under the feet. The ventilation must be attended to and the kitchen should have a pleasant outlook. Reminiscent of the labors of Hercules the task would seem.

This group of apartment-houses was built several years ago, as attested by their vine-covered walls. In them is embodied the solution of these problems as Mr. Gill, who had started to "revolutionize building," had developed them at the time.

Though they are small and unpretentious they have the added interest of including the problem of the group house as well as that of the individual home, giving a happy solution for each.

He built the walls of hollow tile on concrete foundations and with cement floors. The openings are without casings, the larger ones being simply arched. The whole surfaces are stuccoed. The outside walls are carried up without projecting cornices well above the flat, gravelled roofs, which are perhaps a standard for efficiency and simplicity in the roof and at the same time are fire-safe. Nothing could be simpler as to materials and construction.

As to the success of the building from an aesthetic point of view, the photographs must tell the story, though they do scant justice to the subject. In the actual it seems like a small bit of Eden.



The main-entrance arch frames a picture of the pergola and gardens within. From the street view the buildings are picturesque; from the garden side they are fascinating. The vines over the stucco wall make a delicate tracery in a wide color range, which gives a charming background to the scene of terraced gardens and close-cut hedge.

While the arched loggias are wonderfully effective they are even more utilitarian. Their use is not forced for the sake of the picturesque quality, for in reality nothing else could so well accomplish the end or give greater openness to the porches—used for sleeping or sitting when it is not desirable to be entirely in the open. The larger, uninclosed openings are all arched as a constructional feature, and their deep-thrown shadows make a dominant note. The value of the arch structurally has not been utilized to the full in the latter-day building with a consequent loss of their characteristic effects.

On the inside of the houses the walls are all plastered and tinted. They are kept without woodwork as far as possible, on the principle of eliminating everything which is not essential either for utility or beauty. The floors are a type of cement

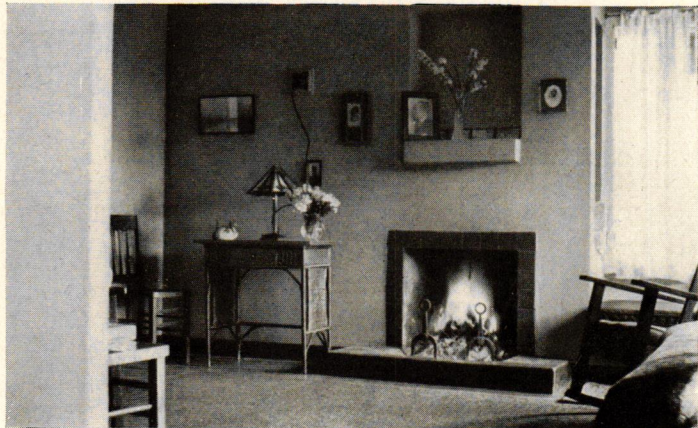
which has resilience and are given a special surface of a dull Pompeian red color, making an excellent background for rugs.





No "period" or style of architecture is thus imposed upon those living within the walls. The finished room is simply the shell on which the owner will impress her own personality.

The room with much woodwork and many built-in features predetermines the furnishing of that room and



to a certain degree the manner of living in it. To many people this is a welcome thing. It saves them the necessity of thinking for themselves and the responsibility of decisions.

The feeling about the home interior is so largely traditional and depends to such an extent upon associations that a change in the "home thought" must always be slow. There was a time when the thought of the ideal interior was associated with deep-piled carpets, high ceilings, panelled wainscoting, and heavy draperies. For that reason walls without mouldings may seem austere. The development of modern thought is toward the simple room with a freedom from stuffiness and a beauty all its own.

The simplicity of the treatment may seem severe to those who take pleasure in much furnishing and many draperies. To others it carries the feeling of freedom and limitless possibilities. In the interior shown the fireplace is not the imposing feature so often seen, setting a scale which dominates the room. It is simply what the name implies—a place for the fire, and a very good place. The hearth is raised, then dropped under the fire-box, so that neither ashes nor embers will be readily blown out over the floor. The fire opening is framed with tile and the chimney-breast plastered, with a plastered niche and a slightly projecting shelf over the fireplace.

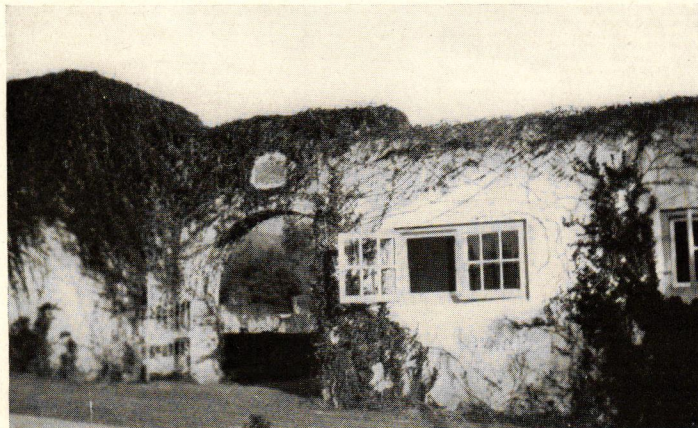
The hearth is of cement the same as the floors and the tops of the seats are of the same composition, and, most noteworthy of all to the housekeeper, at every juncture of the floor with the wall the cement turns with a cove to make a base some six inches high, eliminating the objectionable angle.

But it is the kitchen and bathroom which are the most wonderful of all in their sanitary development. They are designed on the principle of hospital wards but in the same simple materials as the rest of the house. The casings are all flush with the plaster and painted in enamel paint. The drain-boards and

table-tops are made of a plastic composition which has been in use for some years and has proven itself satisfactory. They are made in one piece with the walls, and all corners are rounded so that there is no place for dirt or grease to lodge. The walls join the floors in one continuous piece with no joint. The doors are a single slab of polished wood with no panels to catch the dust. The cupboards are of wood also painted in enamel. Every precaution has been taken to make a sanitary room, and the bathroom has been planned with equal care.

Most housekeepers know the difficulties of cleaning around the usual bathtub. The problem has been treated very simply here and a solution reached. The ordinary tub is used but the legs discarded. The tub itself is set directly on the rough floor, thus giving it a better height, and it is enclosed all round, from the floor to the roll of the rim and also from the rim to the wall, so that the tub is entirely encased in this same plastic composition, which thus becomes one piece with the tub and also with the wall. When the finished floor is laid the waxed cement turns with a cove into this without a joint. The faucets are set in the wall above the tub or a panel is arranged which may be opened in case of plumbing troubles. The walls are hard plaster done in enamel paint.

Whether a house is large or small the vital principles involved are the same. The advantages which have been



demonstrated as practical in the four-room apartment are equally applicable to the ten-room house. The kitchen is the workshop which makes the wheels of family life run smoothly in any case. Other rooms multiply rather than change the problem in character.

The second of the problems—that of the group house—has been given an interesting solution and also one which is capable of wide application. The problem of the multiple-family house—the apartment-house, the apartment hotel, the tenement-house, as it is apt to be termed in New York; call it what you will, the building or group of buildings which shall house many families and at the same time give them homes—this is one of the most important questions of living in addition to its importance as a building question.



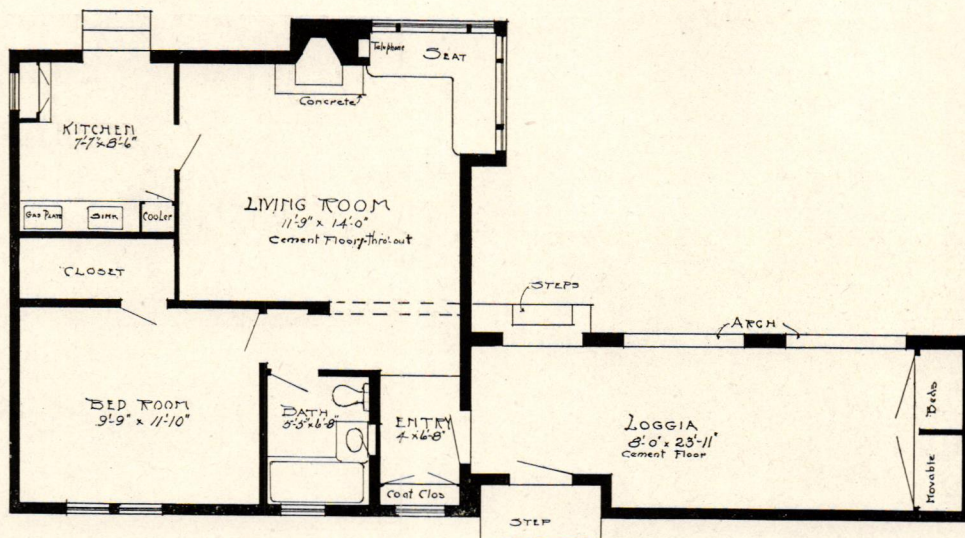


In the last few years the multiple-family house, in some of its forms, has increased out of all proportion to other types of home building in all of our cities. People continually flock to the newest building, hoping against hope that in it they may find satisfaction. But those who have been accustomed to their own homes

are not comfortable for long in a place where other people tramp back and forth over their heads and run a sewing-machine or play a victrola against their bedroom walls, and where—worse than all—they may be required to smell other people's dinner in preparation.

No expense is spared and no luxury omitted in the furnishing and fitting of commodious and often extravagant apartment-houses. Why should not money be put into a little grass-plot, and even single-story buildings, rather than into solid mahogany and silver-plated fixtures in apartments where the size of the "first cost" is expected to attract tenants as being very exclusive. Money is spent without stint in all of our cities to add to the attractive features of such buildings.

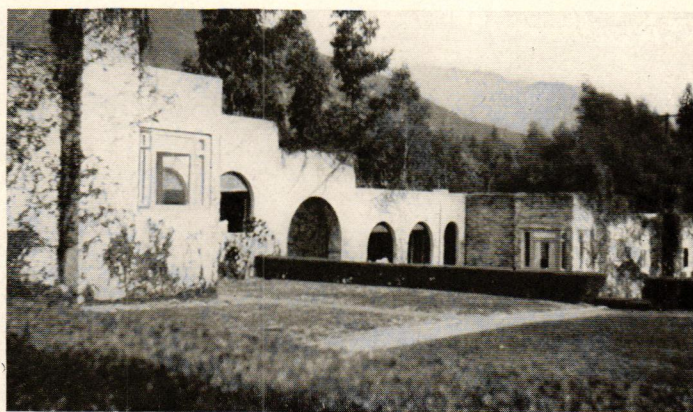
What could be more charming than groups fitted to the environment, as is this, and terraced with the natural slope



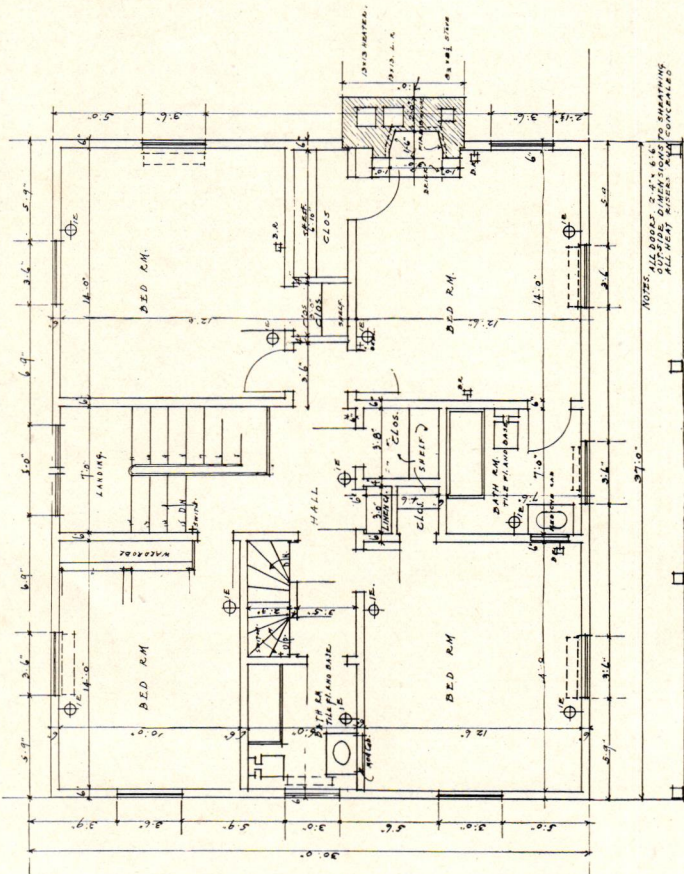
of the ground or planned for landscape effect? The possibilities for such treatment are without limit and make community service very practical. The individual householder in such a group is relieved of responsibility quite as much as the apartment-house dweller, and the service, when well

organized, becomes practically automatic. The servant question has undoubtedly been one of the strongest factors in driving people out of the individual home, only to appear again, hydra-headed. The development of community service promises to be one of the solutions for this omnipresent question.

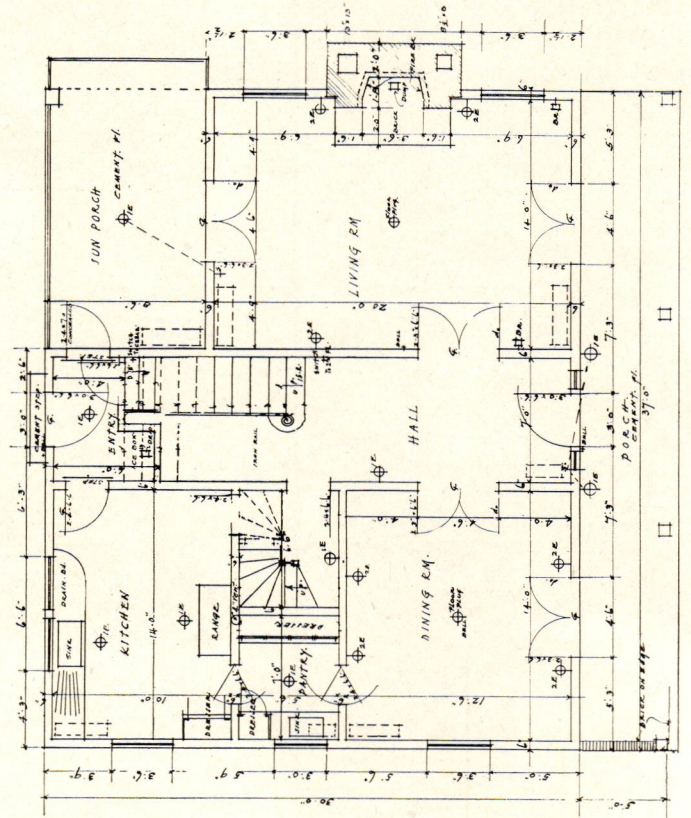
In this group each apartment has complete privacy, with an entrance of its own. Each has its grass-plot hedged round with box and walks leading to the central pergola, to the tennis-courts and croquet-grounds, while the view is common property. The caretaker keeps the whole place in condition and acts as the "handy man" wherever he is needed. Service within the apartments can be easily arranged, though, as a matter of fact, the mistresses of these small apartments seemed to feel very independent of the labor sisterhoods.







HOUSE AND PLANS, F. C. MALCOLM, PELHAM, N. Y.



Julius Gregory, Architect.



## The National Housing Conference at Chicago

TO THE EDITOR "ARCHITECTURE":

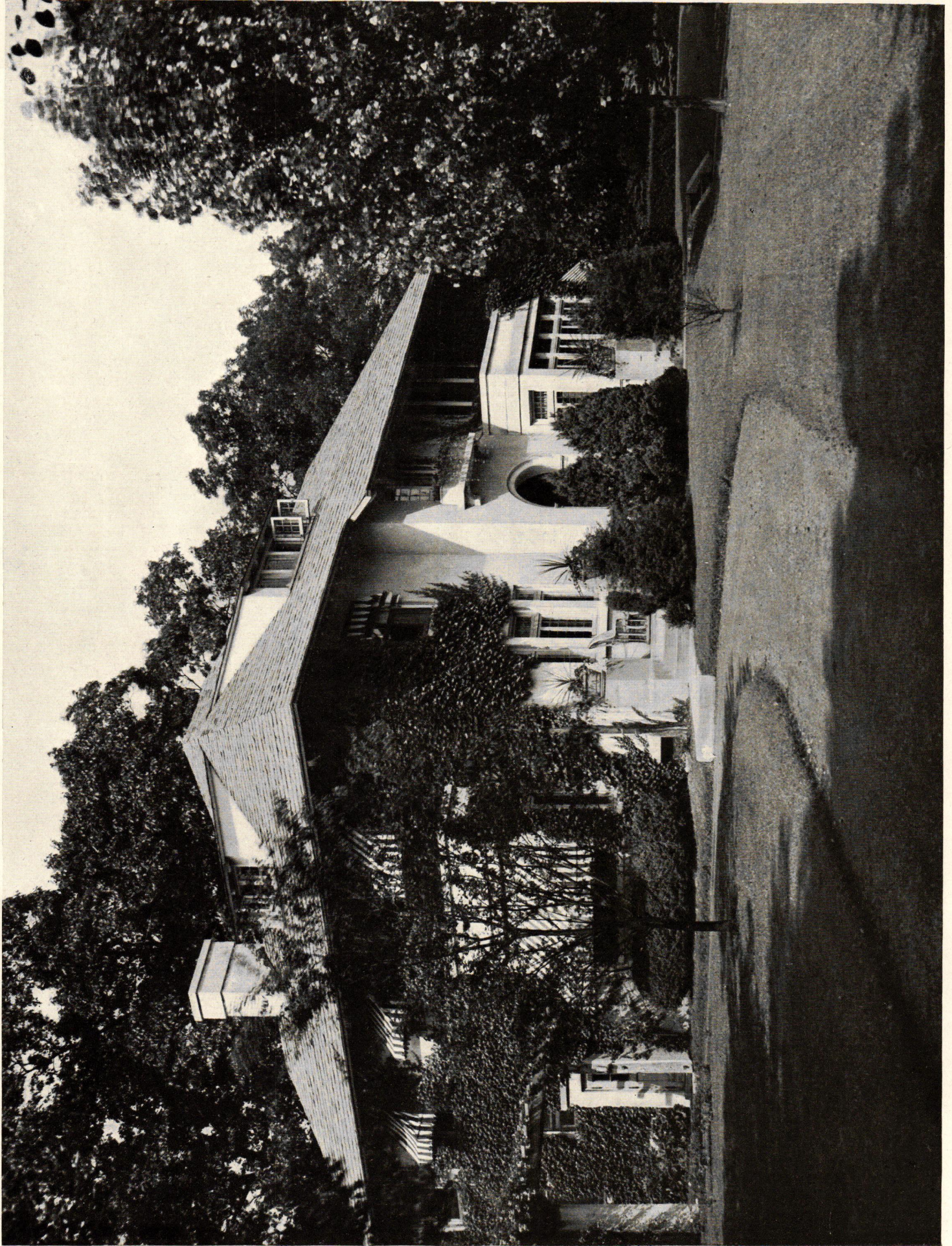
The sessions of the conference extended over a period of three busy days and evenings; the programme being so full that two sections held simultaneous sessions on the mornings of Tuesday and Wednesday. The schedule was so arranged that the principal papers in one section, "Construction," were being read while the general discussion of the papers in the other section, "Health," was in progress, and *vice versa*; thus one who desired to hear the major papers of both sections could do so by moving across the hall and losing the minor discussion—taking one's chance on the major paper gained being as interesting or profitable as the minor discussion missed. By keeping his seat one could gain a well-rounded technical education on "Health" or "Construction"; while by swaying like a pendulum one could acquire a general education in the elements of many topics and find himself smattered over pretty thickly with bits of tuberculosis and typhoid, and cut-to-order-hand-me-down houses and concrete already-or-already-to-be-poured-and-set-up. The war, the only real topic of the hour (outside of housing) impressed its grim visage on the programme. Atterbury, Nolan, Whitaker, Morrison were held in the East, some and, after a manner, all of them in answer to the bugle call. Whitaker's most excellent paper on "Housing as a War Problem" was well presented by Ben J. Lubschez of Kansas City, a member of the board of directors of the American Institute of Architects, while the theme of Frank Morrison of the Labor Committee of the Council of National Defense suffered little at the hands of Miss James, his able assistant. John Nolan's paper on "What England Has Done in War Housing," though not presented, was covered as to subject-matter in the papers and remarks of others present. The mayor of Chicago made his announced appearance at the opening session Monday morning and, discarding two prepared addresses to the conference, in an extempore speech extended the freedom of the city to the delegates. The city council of Chicago that afternoon touched up the mayor in a resolution adopted 44 to 8; but not for that hospitable act! Secretary Lawrence Veiller of the National Housing Association gave a brief report of progress for the year, including as one of the steps the writing of 4,577 individual letters to one hundred different cities, and the Sixth National Conference on Housing in America was launched immediately it was lunched. Mingled with the sounds of feasting came interesting reports from all sections of the country, where housing laws had been enacted, housing reforms sought, legislation initiated, and interest created. Industrial housing received its fair share of attention in these preliminary and not altogether pre-digested reports, which showed, however, the hold which the subject is taking upon the country generally. The conference held in Minneapolis was productive of good results in that section, one desirable effect being that the local real-estate interests linked themselves up to the movement and, it is said, quite dominated it. Fred G. Smith, of Minneapolis, a potent factor in the local work and now chairman housing committee National Association of Real Estate Boards, presented the first set paper of the conference on the topic "The Real Estate Man and Housing." The president of the Chicago Real Estate Board was in the

chair. The chairman's introduction and Mr. Smith's worthy paper filled the air with bunches of metaphorical bouquets thrown to real-estate men generally and in particular for the wonderful part the real-estate profession has had in all progressive housing legislation and reform. This is amusing; for a cool, calculating survey will disclose that real-estate interests rarely if ever have taken the initiative; and in proportion to wealth of opportunity and vastness of interests involved have been of but minor service. The constructive note of the afternoon was struck by Leslie H. Allen, of the Aberthaw Construction Company of Boston, in a paper full of careful generalization and specific detail, differentiating essentials from non-essentials in the laborer's dwelling. The paper can hardly be epitomized here; in print it will be a valuable contribution to the literature of housing economics. Architect Frank I. Cooper, of Boston, indorsed Mr. Allen's ideas and contributed of his own. And then came a demonstration of what always happens in such discussions when a listener catches a word but not its context. A speaker begged to disagree absolutely with Mr. Allen's paper, which had not invited the comment, and maintained that every working-man's house should be surrounded above and on all sides by light and open air. At this moment it became apparent to the student of the situation that confusion existed in the mind of the conference as to the limitation of the term housing. To some it meant at the bottom wholesome sanitary domiciles for the lowest-paid laborer, necessities and luxuries adding as wages increased and personal desires developed. To some the lowest ideal would be a charming bungalow with gardens, lawn, shrubs, and trees about it. All regretted that modern social and economic conditions militated against the realization of that ideal. And many agreed that it was the duty of society and the state to ameliorate the untoward conditions which make underpaid labor of necessity a recipient of charity; for the housing of souls in tenements at rentals which cannot produce a legitimate return on the investment is in the nature of charity, a charity which no self-respecting individual should be compelled to accept. Although Mr. Allen's paper did not include a consideration of lot areas and dimensions, the discussion brought out the first specific item of a general condemnation of narrow lots which manifested itself throughout the conference. There was not one argument or citation in rebuttal except only indirectly. The most direct of the indirect arguments for the narrow lot lay in the plans of the garden cities known to all the city-plan and housing world, and recognized as standard and acceptable in the war-housing work in England to-day, plans and maps of certain developments of which lay before the eyes of the delegates to the conference. The multiple-house demands the narrow lot, especially in cases of severe economic necessity.

Richard Henry Dana, Jr., of New York, dealt in clear and succinct manner with the desirabilities and undesirabilities of the multiple-house, in relation, especially, to economy of space and capital; Miss Marcia Mead, with the housing of those advanced somewhat beyond the lower social stages. The schemes of each implied the narrow lot. The ardent advocates of housing reform should note that the

*Continued on page 225.*





HOUSE, FRANK GOODWILLIE, GLEN RIDGE, N. J.

Frank Goodwillie, Architect.



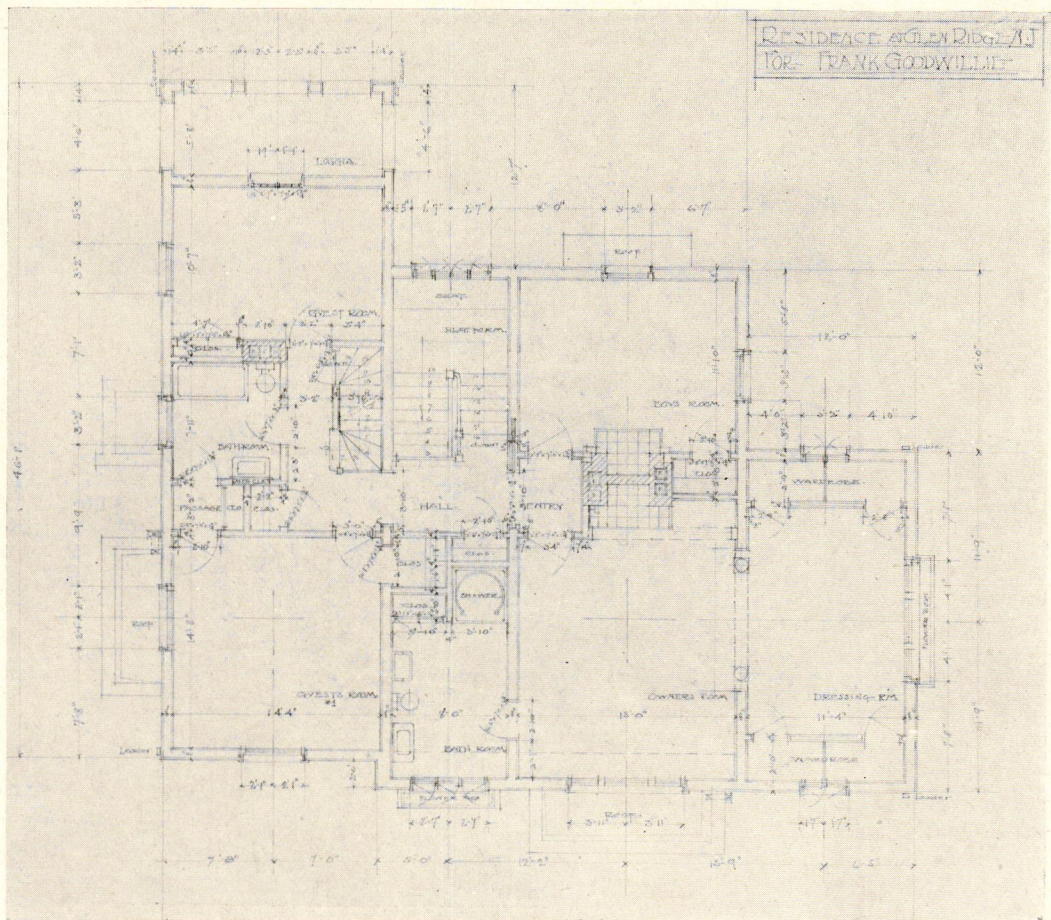
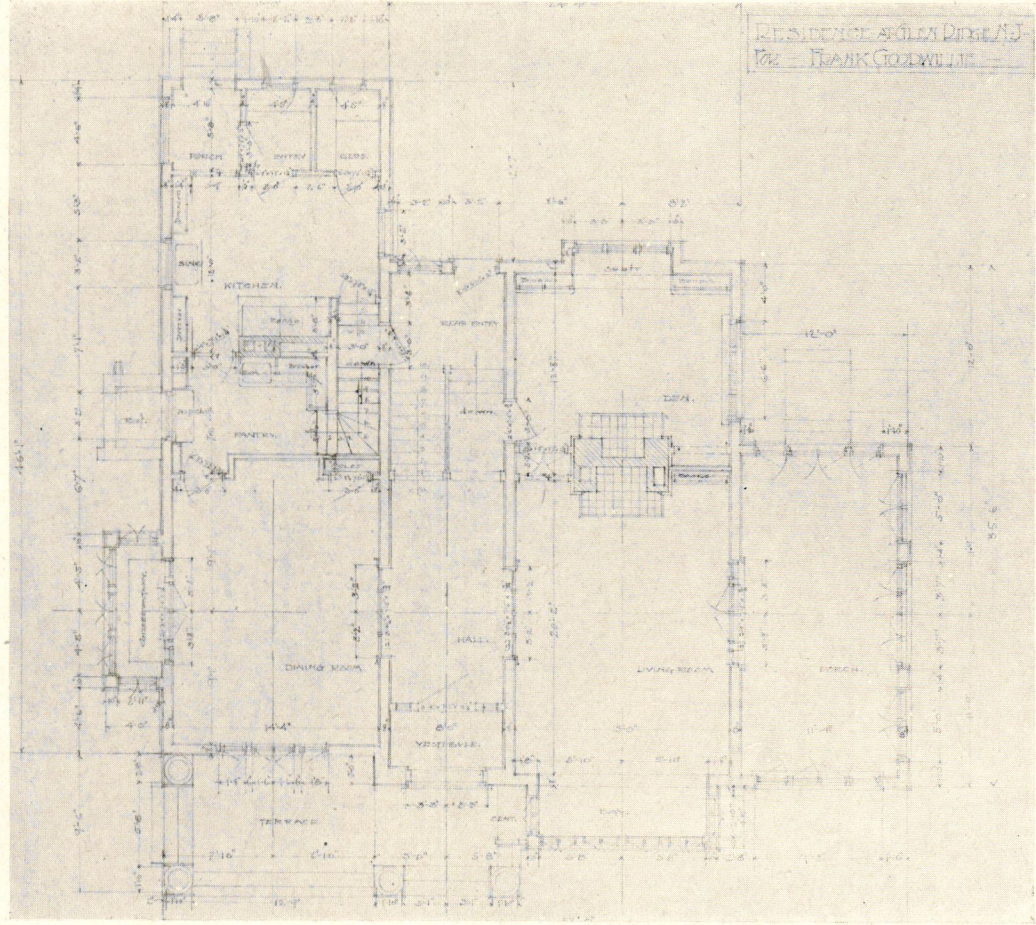


Frank Goodwillie, Architect.



DETAILS, HOUSE, FRANK GOODWILLIE, GLEN RIDGE, N. J.





PLANS, HOUSE, FRANK GOODWILLIE, GLEN RIDGE, N. J.

Frank Goodwillie, Architect.



*Continued from page 221.*

fault is not to be imputed to the narrow lot, at times a most necessary and desirable feature, but to an unfortunate adaptation of house to lot, and an undesirable use and treatment of the land lying immediately fore and aft. Reference to any garden-city plan and especially to Well Hall, a town for workers constructed by the British Government, will make the meaning clear. Too much time is consumed and nerve force dissipated by continued inveighing against, say, arms and legs, when the criticism should not lie against these worthy members but against their misuse or misplacement by anatomically uneducated designers or constructors. A distinction as between East and West was drawn or attempted by one or two speakers; but the distinction lay rather between cities of large and medium populations than between localities.

The conference was treated to motion-picture views of the building operations progressing in various cantonments of the new National Army. Major W. A. Starrett was detailed from Washington to illumine the subject and instruct and edify the conference body; which functions he adequately performed. A. E. Owen performed similar service to the conference on behalf of the Pennsylvania Railroad Company in presenting a paper on "Bunk Houses, Boarding Houses, and Labor Camps." John Ihlder, of Philadelphia, and Edward H. Bennett, of Chicago, supplemented Major Starrett's efforts.

In the "Health" sections the various topics were treated scientifically and exhaustively. The tabulated surveys of various sections of various cities for various purposes connected with the health side of housing were presented. Henry F. Vaughan, assistant health officer of Detroit, where congestion has rapidly developed and the work is huge, presented a paper on "Organizing the Housing Work of a Health Department." "What One City Has Done" was ably discussed and supplemented by John J. Murphy, tenement-house commissioner of New York. The round-table luncheons were especially enjoyable features. The first was devoted, as has been said, to the reports of delegates. The intellectual and spiritual feast of the second was provided by five of Chicago's well-known social and civic workers, Clifford W. Barnes presiding: Dr. Charles P. Caldwell, president of the Municipal Tuberculosis Sanitarium; George E. Hooker, civic secretary City Club; Prof. Graham Taylor, warden Chicago Commons; T. Arnold Hill, executive secretary Chicago League on Conditions among Negroes; and Miss Harriet Vittum, head resident of Northwestern University Settlement. Miss Vittum's talk on "The House and the Delinquent Child" appealed deeply to the hearts and consciences of the auditors. Lawson Purdy, of New York, spoke upon city zoning, at the third luncheon, which was attended conjointly by the members of the conference and the Chicago Association of Commerce. Outsiders who should take interest in the topic were invited. Mr. Purdy as usual was forceful, direct, and genial—on this occasion especially genial, as he talked rather upon the human side of a movement in which he has had broad experience.

Industrial housing, in the light of conditions created by house famines, so called, received adequate treatment at the hands of cities and manufacturing concerns especially interested, Bridgeport, Kenosha, Akron, Beloit, among other towns. The Youngstown Sheet and Tube Company and The Goodyear Heights Realty Company were represented in well-handled reports. The discussion as to permanency or otherwise in houses to be erected in connection with plants which might possibly run to full capacity only during a time

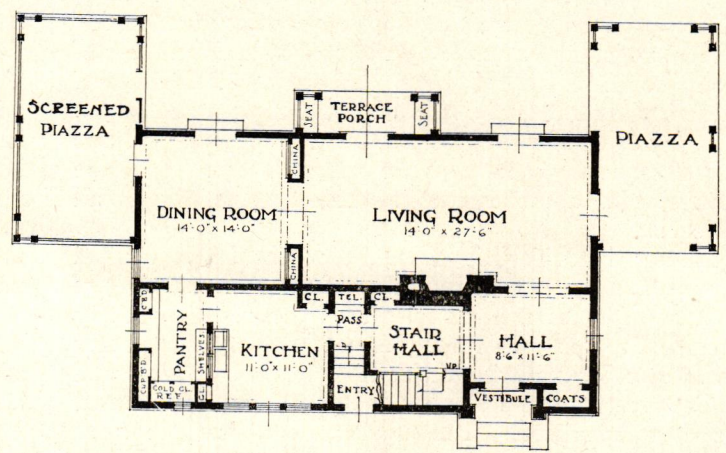
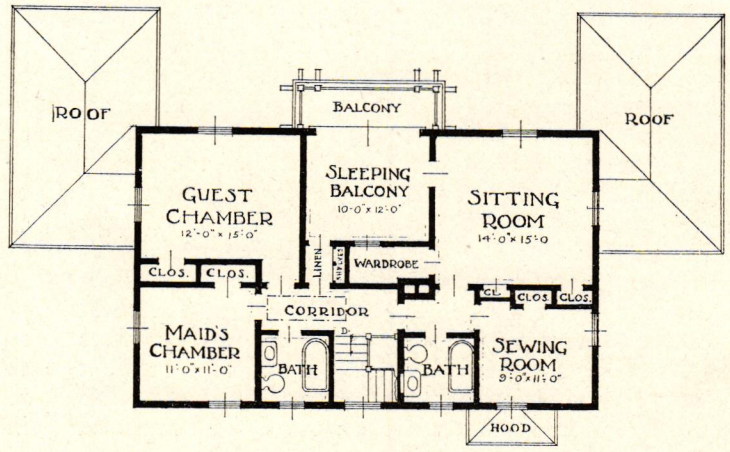
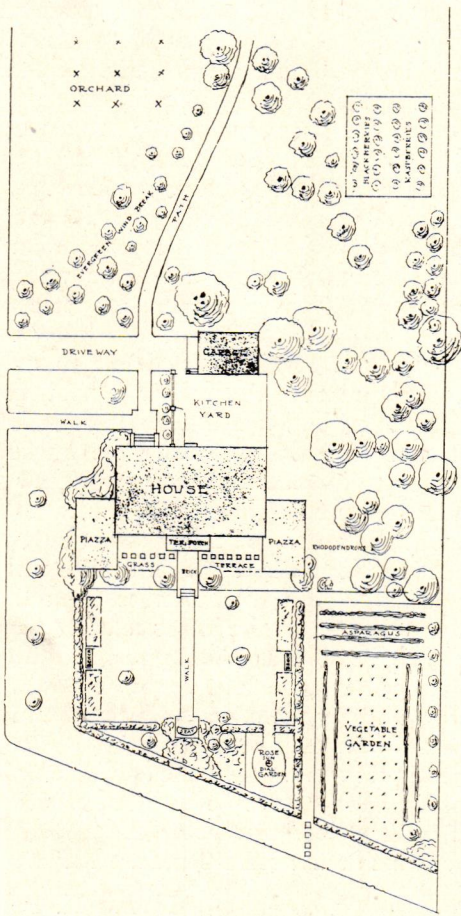
of war led to the prediction amounting to positive assertion that strikes and labor troubles would ensue were laborers housed in bunk-houses or barracks, or in anything but modern houses! Is labor at heart disloyal? The camps do not exhibit such conditions of housing as labor (has its attitude been correctly pictured?) would seem to demand. There are few bungalows and detached houses bordering the trenches. It is difficult to conceive that such unpatriotic attitude is assumed by labor in general or even in particular. If it is, the remedy would seem to lie in an industrial army and conscripted labor. The last important paper on the programme to be discussed was that entitled "The After-Care of a Housing Law," by Mrs. Bacon, of Evansville, Ind., long an ardent and efficient laborer and director in the cause of good housing. The paper was full of meat and will make interesting and instructive reading. The only ripple on the surface of an otherwise altogether serene conference was caused by the active and incisive secretary of the National Housing Association, Mr. Lawrence Veiller, who spoke, however, in his private capacity of delegate on the topic "Which City Department Shall Enforce Housing Laws, the Health Department or the Building Department?" The subject was opened by James F. McCrudden, chief of the Division of Housing and Sanitation, Philadelphia Health Department, who, after devoting some moments to an intended demonstration of his fitness to be an impartial advocate, proceeded to give an unsustainable and one-sided argument for the Health Department's side of the case, confusing altogether lawmaking and law-enforcing or law-administering functions. Sidney J. Williams, building inspector, Industrial Commission of Wisconsin, a body which is to that State, only in a broader capacity, what a Building Department generally is to a city, was altogether sane in his remarks on the other side. The floor was opened for discussion limited to three-minute speeches. All the speakers assumed, at least inferentially, that the heads of Building and Health Departments were not to be architects. Mr. Veiller gave voice to the sentiment, without absolutely indorsing it, however, that the "architect was not practical." From questions put and answered it appeared very clearly that about the only person qualified to head a Department of Health was an engineer or some sort of an advocate of preventive medicine (probably with political ambitions), and to head a Building Department an engineer (not even a builder who could pull a hyphenated vote). Now, this regard for the engineer strikes as naïve and pathetic the many who know of the technical examination the architect is forced to undergo to take out a license to practise in Illinois or to hold the title in New York. This examination in Illinois is upon lines of construction and sanitation and has been the bugaboo of engineers who wished to include architecture in their practice. The engineer has pretty consistently failed to pass. Therefore in Illinois he has framed a law of his own which he hopes will make it easier for him to offer service which he is not fitted to perform. But, Mr. Architect—in Illinois, New York, or elsewhere—does the indictment hold against you? Think it over. So far as placing responsibility for inspection with either department is concerned, it were a matter of indifference if only the civic spirit and the municipal government were what they should be.

The closing banquet was well attended and the speeches were of a high order, showing the desire of the church, the state, the bench, and society to further the ends for the accomplishment of which these conferences are called.

IRVING K. POND.

CHICAGO, October, 1917.

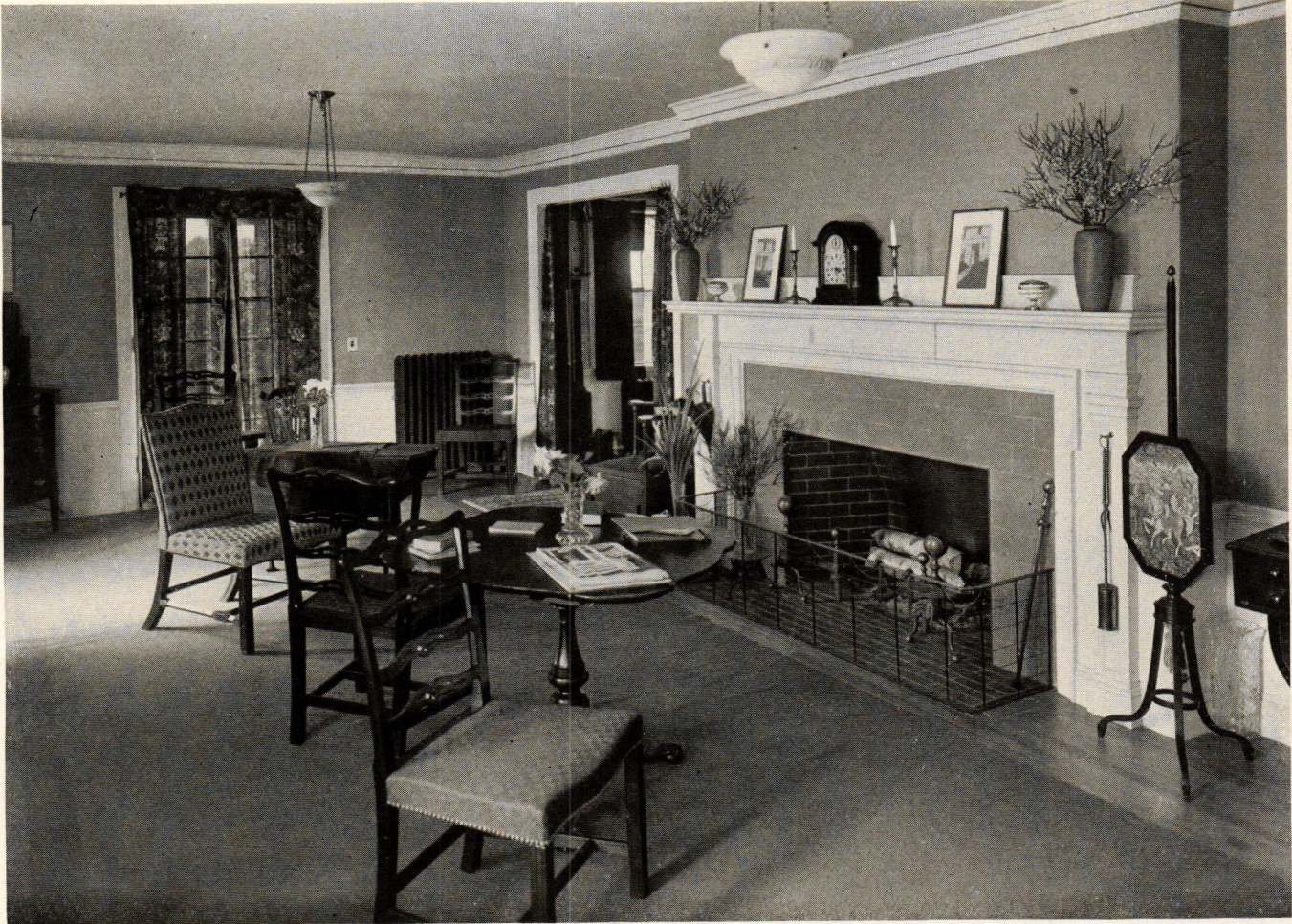




HOUSE AND PLANS, HARLAN A. PERKINS, WAKEFIELD, MASS.

Harlan A. Perkins, Architect.





LIVING ROOM.



PORCH.

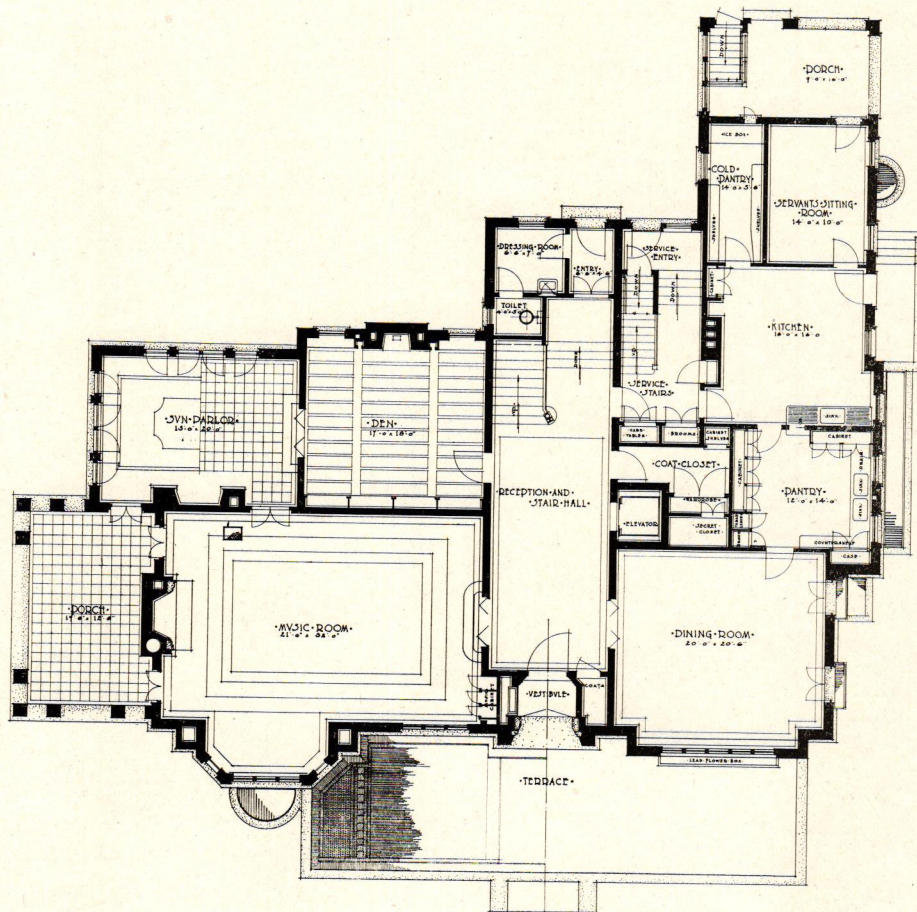


STAIRCASE.

Harlan A. Perkins, Architect.

HOUSE, HARLAN A. PERKINS, WAKEFIELD, MASS.





HOUSE AND PLANS, GRIFFITH OGDEN ELLIS, DETROIT, MICH.

Smith, Hinchman & Grylls, Architects.





MUSIC ROOM.

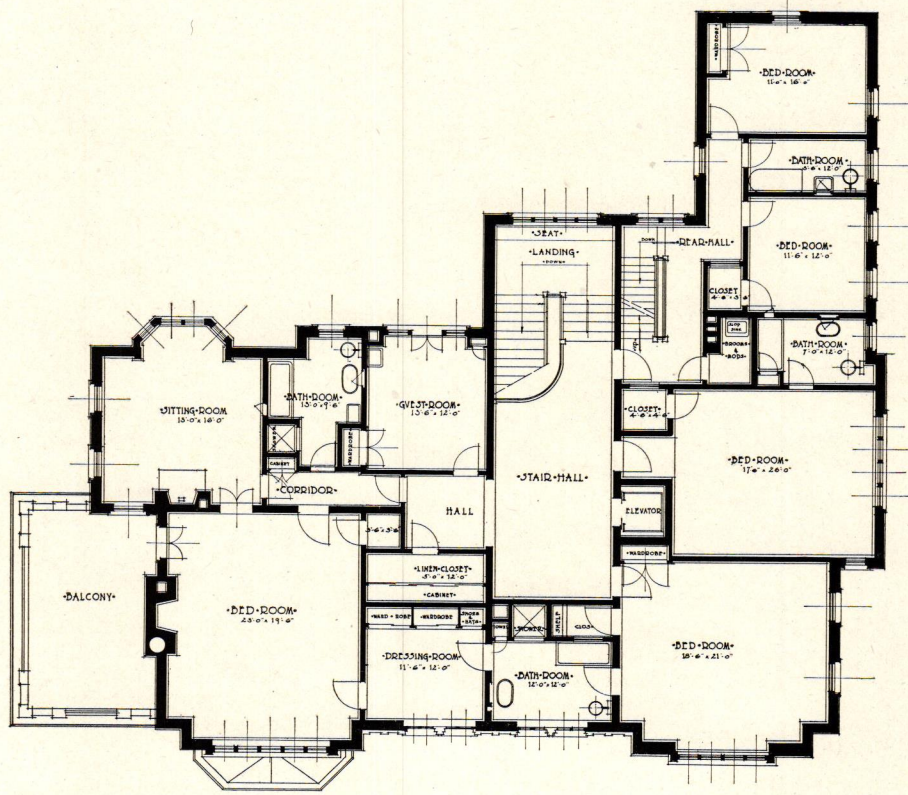
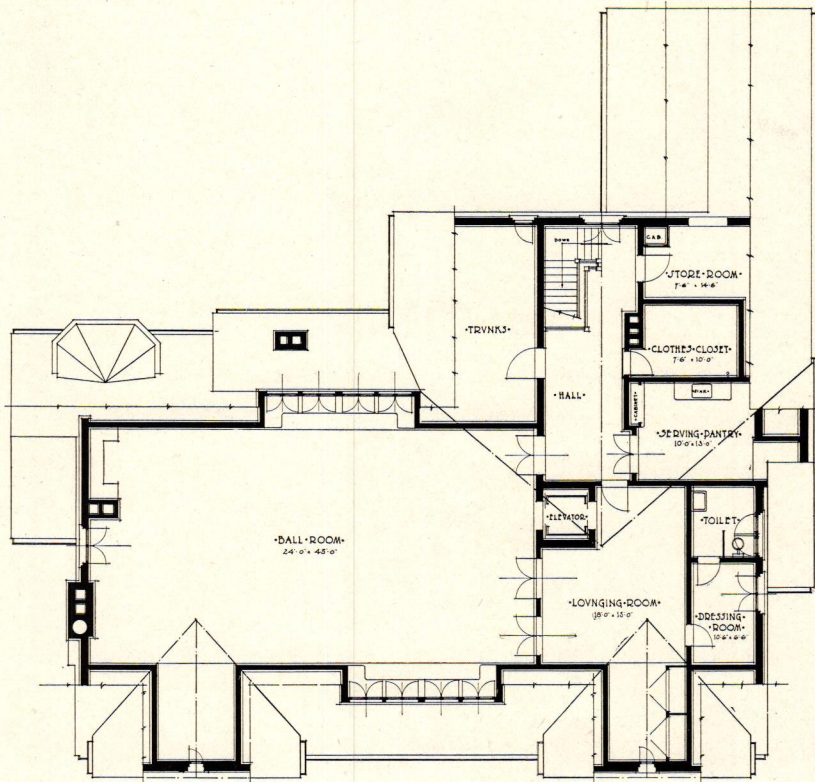


DINING ROOM.

Smith, Hinchman & Grylls, Architects.

HOUSE, GRIFFITH OGDEN ELLIS, DETROIT, MICH.





PLANS, HOUSE, GRIFFITH OGDEN ELLIS, DETROIT, MICH.

Smith, Hinchman & Grylls, Architects



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MILLER, J. C., Spokane, Wash. Navy Asst. Inspection of Construction.  
MILLS, E. O., St. Louis, Mo.  
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NEWSOM, SIDNEY B. Engineers Reserve Corps, U. S. A. (First Lieut.).  
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- PERRY, HAROLD, Spokane, Wash. Con. Engineering.  
PIERCE, GILBERT, Spokane, Wash. Washington National Guard.  
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- RAMSAY, PERCY, St. Louis, Mo.  
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- SABIN, HENRY P., Denver, Colo. Capt. of Infantry.  
SCHWAB, HARVEY A., Pittsburgh, Pa. Officers' Reserve Corps.  
SCULLY, REES T., Pittsburgh, Pa. Automobile Service in France.  
SHIPLEY, THOMAS, New York. 1st Lieut. Infantry.  
SHOOK, GEORGE B., Pittsburgh, Pa. National Guard Penn.  
SIMPSON, R. S., Pittsburgh, Pa.  
SMITH, BRANDON, Pittsburgh, Pa. Officers' Reserve Corps.  
SMITH, LIVINGSTON, Philadelphia, Pa. 1st Lieut. Field Artillery.  
STARRETT, WILLIAM A., New York City. Major.  
STEWART, S. P., Pittsburgh, Pa.  
STONE, JACOB, JR., Minneapolis, Minn. Officers' Reserve.
- THAYER, SAMUEL H., Pittsburgh, Pa. U. S. Marine in France.  
TOPP, HOWARD A., Senior Cornell School Architecture. Naval Reserve.  
TRACY, EVARTS, New York City. Major Engineer Officers' Reserve Camouflage Corps.  
TUFTS, CHARLES, Pittsburgh, Pa. Officers' Reserve Corps.  
TURNER, ROBERT, Spokane, Wash. Washington State Guard.
- UHRI, WM. C., JR., St. Louis, Mo. U. S. Navy.
- WADLETON, THOMAS D., JR., New York. Capt. Cavalry.  
WARREN, SHIELDS. Capt. 124th Infantry.  
WEBB, A. C., St. Louis, Mo.  
WENTWORTH, JOHN, Chicago, Ills. U. S. Aviation Corps.  
WHEELER, W. H., San Diego, Cal. Officers' Reserve Corps.  
WIENER, JEROME L., Chicago, Ills. U. S. Naval Reserves.  
WILLIAMSON, GEORGE H., Denver, Colo. Capt. Engineers Corps.  
WILSON, J. VERNON, Pittsburgh, Pa.
- YOUNG, RIDGELY, St. Louis, Mo.

## Book Reviews

**THE DWELLING HOUSES OF CHARLESTON, SOUTH CAROLINA.**  
By Alice R. Huger Smith and D. E. Huger Smith. With 128 illustrations from drawings by Alice R. Huger Smith, photographs, and architectural drawings by Albert Simons. J. B. Lippincott Co., Philadelphia. 8vo. \$6.00 net.

There are few regions in the South richer in material for the student of architecture than Charleston. Time has dealt kindly with many of the old houses. The history and characteristics are given in this volume in a way to make it a rich mine for the searcher after our early ideas of domestic building. To the architect, of course, the many photographs of details, mantels, fireplaces, interior plans, and measured drawings, and the charming pencil sketches of various bits here and there will be of particular value. In these days of mounting prices the chapter on "Building Materials" will be read with interest, as will the one on the "Building of Charles Pinckney's House in Colleton Square," with the specifications of the proposed "Car-

penters and Joiners work," dated November 4, 1746. The house was destroyed by fire in 1861.

Parts III and IV of the invaluable series of plates illustrating **ITALIAN FURNITURE AND INTERIORS**, with text by George Leland Hunter, includes famous pieces from the Villa Palmieri at Florence, the Davanzati Palace, the Villa Curonia, Costello City Hall, Vincigliati Palace, examples in the Victoria and Albert Museum, London, the Metropolitan Museum, and elsewhere. William Helburn, Inc., New York. 10 parts. \$3.00 each.

A beautiful folder on "**RARE WOODS, THE CHARM OF THEIR INFINITE VARIATION**," with its admirable color reproductions of various woods, is an interesting and commendable way of disseminating information concerning the various varnishes manufactured by the Murphy Varnish Co.



# Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer

## SALE AND DELIVERY OF BUILDING MATERIAL

Ordinarily, one cannot sue for failure to accept goods under contract when he has not delivered them at the place agreed upon; but it is held that it was no defense that building material contracted for was never delivered by the plaintiff where the defendant failed to give notice to deliver as specified in the contract, although the plaintiff had written the defendant informing him that the goods were manufactured and ready, to which letter the defendant did not reply. The fact that the plaintiff did not deliver the material because the defendant had failed to perform previous contracts was held to be immaterial, since the plaintiff could stand upon its contract right respecting notice.—*Central Lumber & Mfg. Co. vs. Reyrburn (Mo.)*, 195 S. W. 576.

## WAIVER OF DELAY AND DEFECTS BY ACCEPTANCE

The Massachusetts Supreme Judicial Court holds, in an action on a building contract, that where the building contractors honestly endeavored to perform their express contract, they could recover on an account annexed for the value of the labor and materials less any deductions necessary to complete the work, but not in excess of the stipulated price. Though the defendant could recoup damages for defects from uncompleted work, yet he could not only waive full performance but whatever loss had been sustained and accept the building as left by the contractors. The questions of waiver of delay and defects in performance and of acceptance of the building were issues of fact. On evidence that, after the expiration of the time limit for completion of a building contract, the contractors were permitted to continue work, and that after completion the defendant said he would be satisfied if his wife, the real owner of the property, would accept the building, and that she directed the architect to write the contractors that the building was accepted, and thereupon, having received the keys, moved into the building, it was held that the trial judge was warranted in finding that the defendant unqualifiedly accepted the work as a sufficient compliance with the contract and waived any failure to fully perform it.—*Hooper vs. Cuneo (Mass.)*, 116 N. E. 237.

## CONCLUSIVENESS OF ARCHITECT'S CERTIFICATE

A building contract provided that if extra work was required it should be valued by the architect and the contract price be increased according to his valuation, but that if the valuation was not agreed to there should be an arbitration. In arbitration proceedings the Connecticut Supreme Court of Errors held that the architect's certificate of value was not conclusive.—*Whitney Co. vs. Church (Conn.)*, 101 Atl. 329.

## SURETY'S LIABILITY

The Utah Supreme Court holds that, assuming that a provision in a building contract requiring a bond which should expire two years from the date of the contract controlled the construction of the bond, though not contained therein, the surety was nevertheless liable where the contractor defaulted

within two years, though suit was not brought and the amount expended by the obligee in completing the work was not ascertained within the two years.—*Board vs. Wright-Osborn Co. (Utah)*, 164 Pac. 1033.

## SURETY'S LIABILITY

A school board, having terminated a contract for the construction of a school building as authorized by the contract, advertised for bids for the completion of the work, and required contractors to state in their bids a guaranteed maximum of cost for completion of the work, and the percentage for which they would perform the work, but provided that payment would be based only on the actual cost of labor and material and that the contractor's percentage would be based thereon. The Utah Supreme Court holds that, assuming that the board was required to advertise for bids to complete the work, and that the original contractor's surety was entitled to insist on this being done, there was nothing in the requirement that bidders include a guaranteed maximum cost preventing competitive bidding, and the surety was liable where the cost of completion exceeded the original contract price.—*Board vs. Wright-Osborn Co. (Utah)*, 164 Pac. 1033.

## CONCLUSIVENESS OF ARCHITECT'S CERTIFICATE

A building contract made the final certificate of the architect conclusive as to a completion of the building in accordance with the contract. This certificate having been fully and formally given, it was not afterward open to the architect or the builder to withdraw it, nor to question or impeach it as to observable defects or those which were or could have been discovered by the architect in the proper performance of his duties, except in case of fraud or mistake so palpable as to indicate bad faith or gross neglect. A guaranty clause in the contract by the builder to correct and make good all defects arising or discovered in the work within two years was held to refer to defects appearing after the giving of the architect's certificate, and not to defects then discoverable.—*Shepard's Chemical Co. vs. O'Brien, North Carolina Supreme Court*, 92 S. E. 594.

## ACCEPTANCE AND LATENT DEFECTS

A building contract which merely reserves to the architect the right to inspect the building does not, the Oregon Supreme Court holds, make him the arbiter of compliance with specifications so as to render his acceptance or failure to object binding on the owner. To constitute acceptance of a building or approval of the work and material a waiver, it must appear that the owner knew of the defects which he afterward complained of, since waiver cannot be imputed in the absence of knowledge. In an owner's action against the contractor for damages for defective work, a requested instruction that approval of the building bound the plaintiff after his examination, was held properly refused, as omitting the plaintiff's knowledge of the defects, since mere examination does not always impute knowledge, especially of latent defects.—*Rogue River F. & P. Assn. vs. Gillen-Chambers Co. (Or.)*, 165 Pac. 679.



## TARGET-AND-ARROW ROOFING TIN



Stable and Garage of a large country estate near Baltimore, Md.

Roofed with 20,000 sq. ft. of TARGET-AND-ARROW tin, by Jno. G. Hetzell & Son, roofers, Baltimore.

The roofing is applied with standing seams, giving a ribbed effect, and is painted a light gray color.

Do not overlook the possibilities of attractive color effects in using tin roofing. In the past tin roofing was seldom thought of as having any artistic merit. Nowadays standing seam or heavy ribbed types of tin roofing—either with large or small ribs, rounded or square—colored to harmonize with the general color scheme of the building, give a roof of character and distinction for any class of building.

The first coat of paint for a tin roof should be one of the kinds approved by the National Association of Sheet Metal Contractors, i. e., metallic brown, Venetian red, red oxide or red lead, with pure linseed oil and very little if any dryer. Over this first coat any color can be applied, for instance—a gray lead color, to

simulate the weather-beaten appearance of the lead roofs of old English cathedrals; a light green to give the appearance of old copper; or a nut brown color for a remarkably rich effect. For a red brick building, try dull green or soft gray. Even if the entire roof of the building is of some other material, such as slate, tile, etc., the tin flashings, open valleys, etc., should be painted to harmonize in color with the rest of the roof.

A good tin roof deserves a coat of paint every four or five years to repair the ordinary wear and tear of the weather, and to keep it in perfect condition. This repainting also affords an opportunity to freshen up the color.

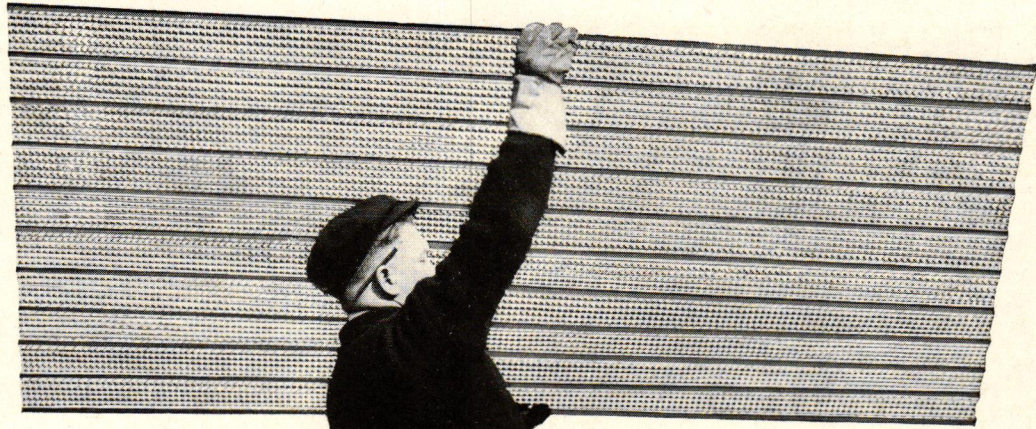
A list of color suggestions is given on "Service Sheet" No. 4, Index No. 18, issued by the Architectural Service Corporation of Philadelphia.

Description of this product will be found in Sweet's Architectural Catalog—all editions.

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Jameson Roofing Company, Roofing Contractors

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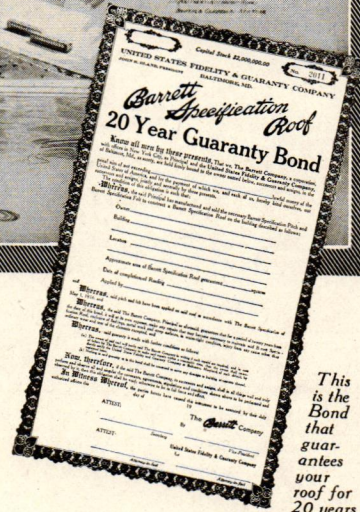
Quite naturally Barrett Specification Roofs were chosen to cover the various buildings in preference to any other type because the experience of many years has demonstrated that these

roofs have a longer life than any other and cost less per year of service. The reasons for their long life are:

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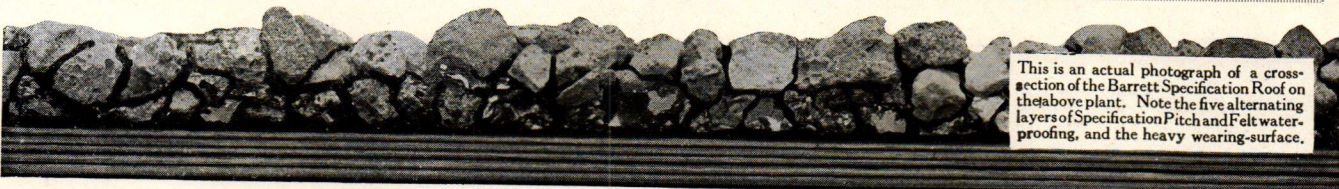
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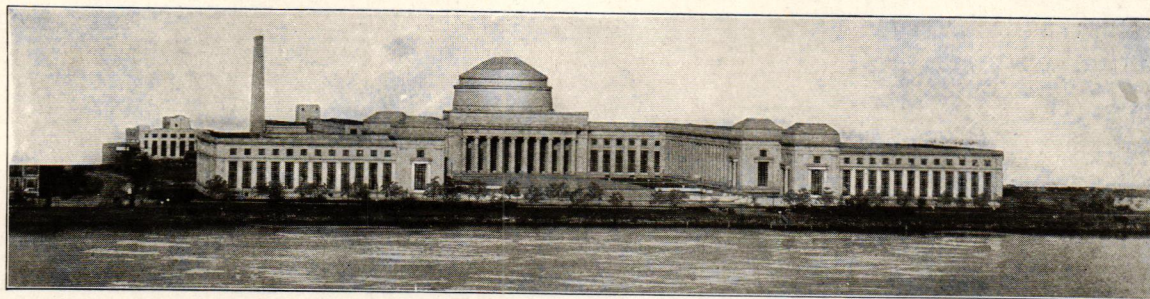
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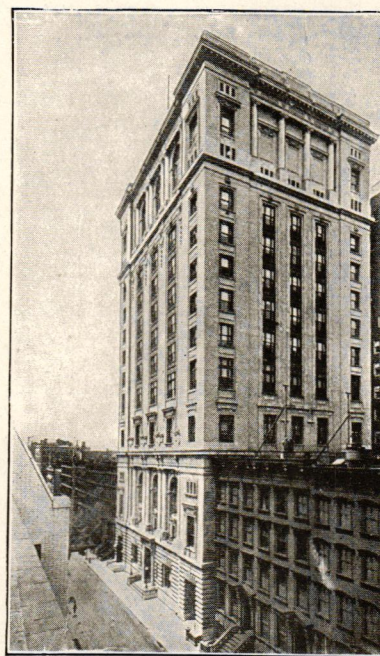
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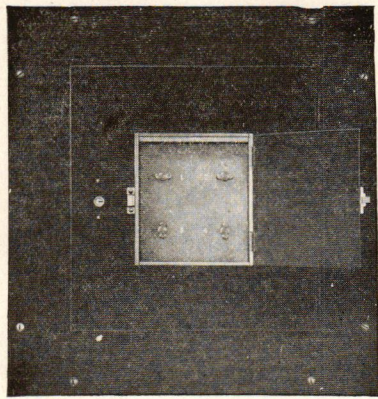
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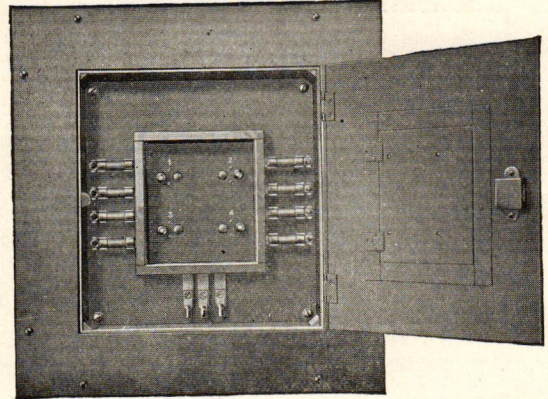
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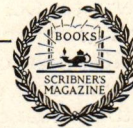
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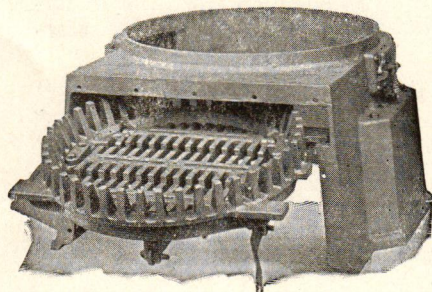
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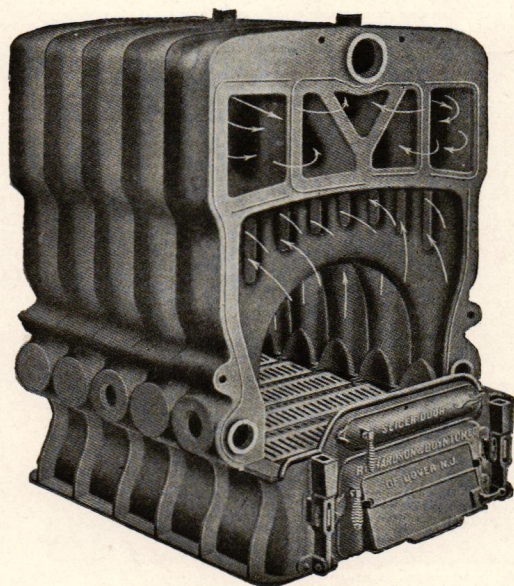
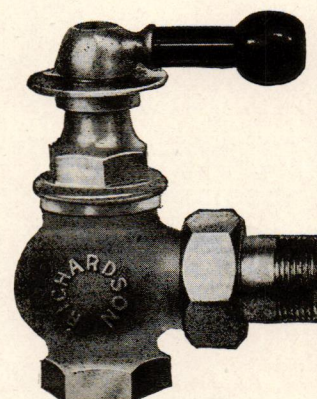


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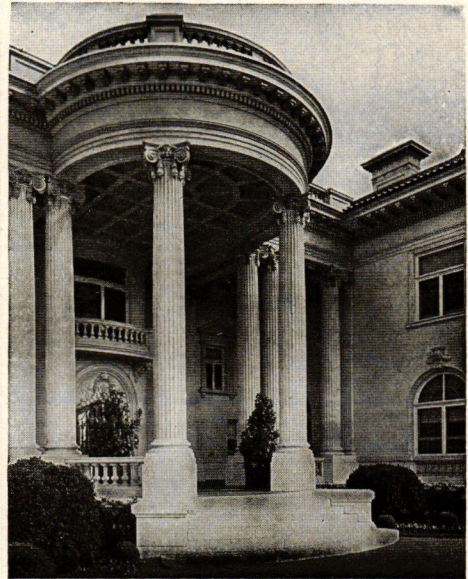
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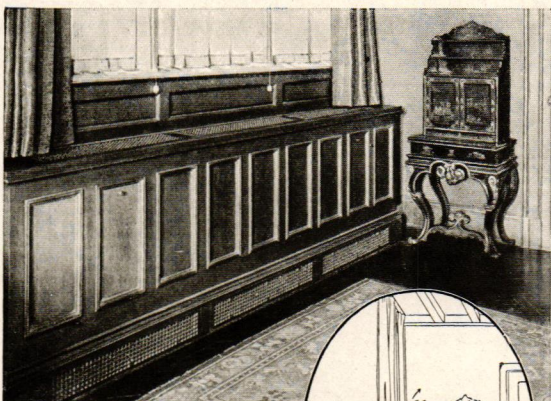
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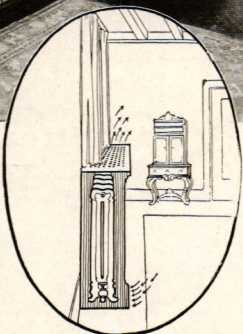
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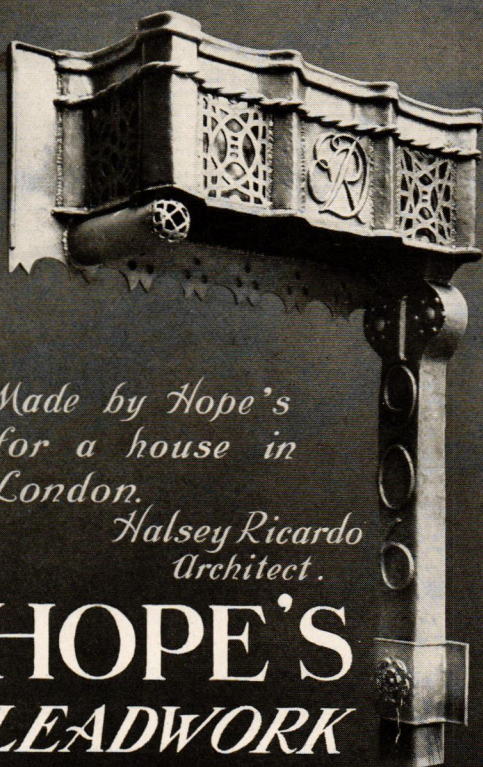
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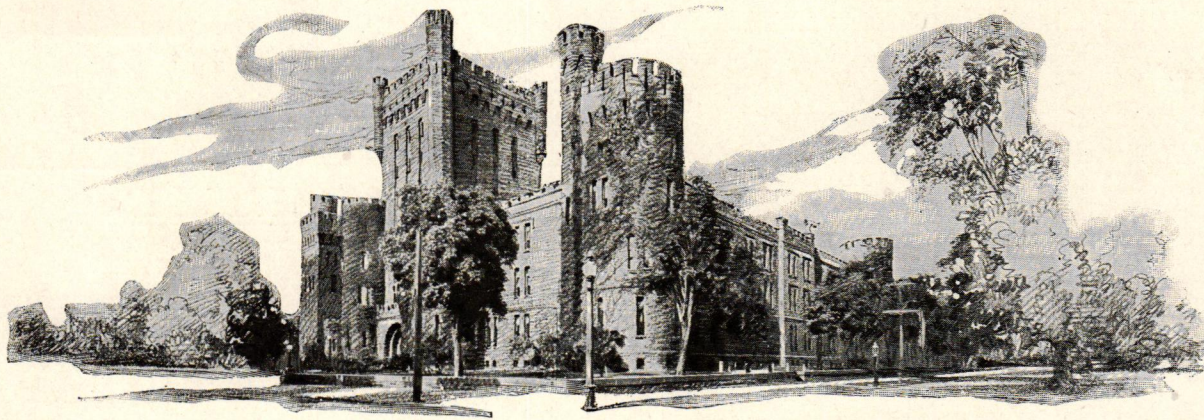
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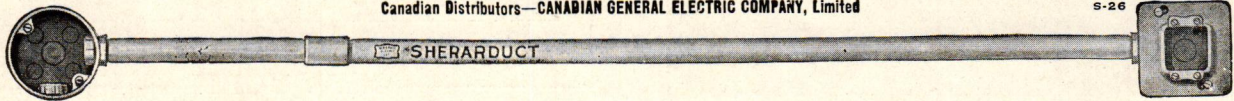
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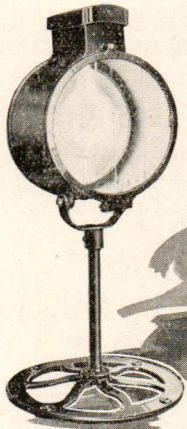
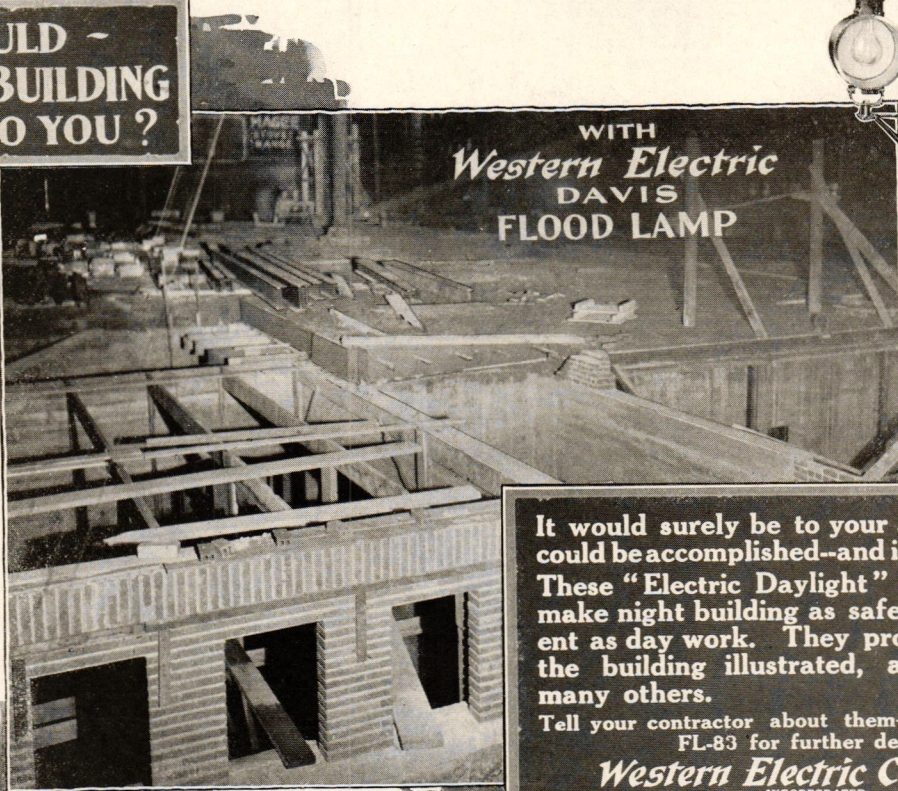
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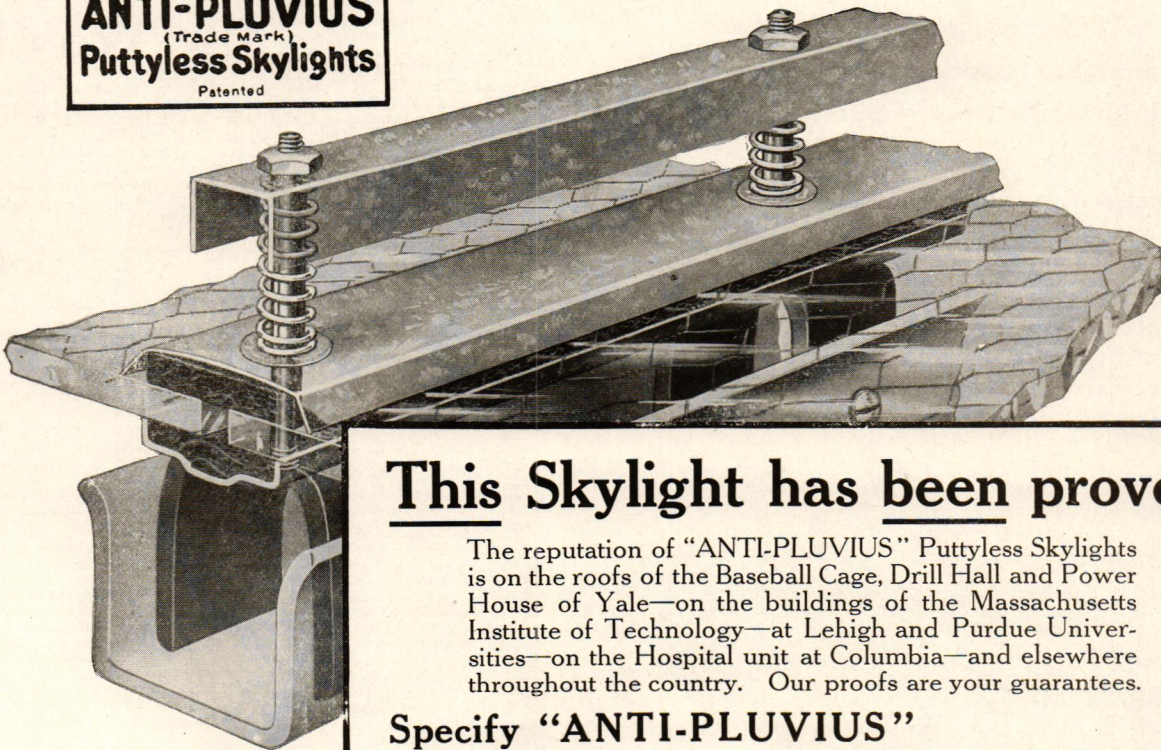
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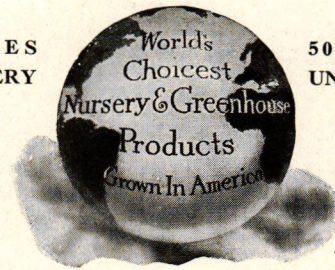
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*STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,  
REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912*  
of ARCHITECTURE, published monthly at New York, N. Y., for October 1, 1917  
State of NEW YORK, County of NEW YORK

Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared CHARLES SCRIBNER, JR., who, having been duly sworn according to law, deposes and says that he is the BUSINESS MANAGER of ARCHITECTURE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Sworn to and subscribed before me this 21st day of September, 1917.

CHARLES SCRIBNER, JR., *Business Manager.*

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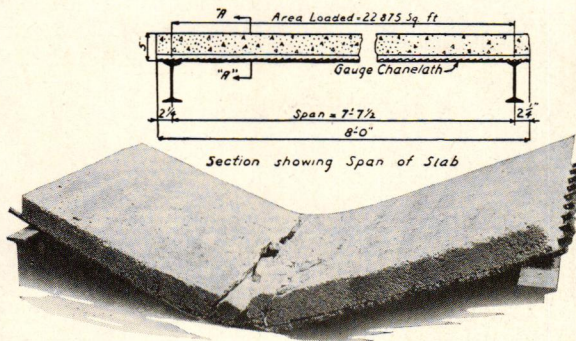
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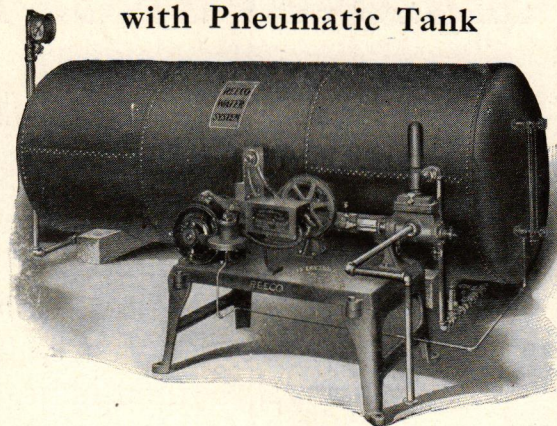
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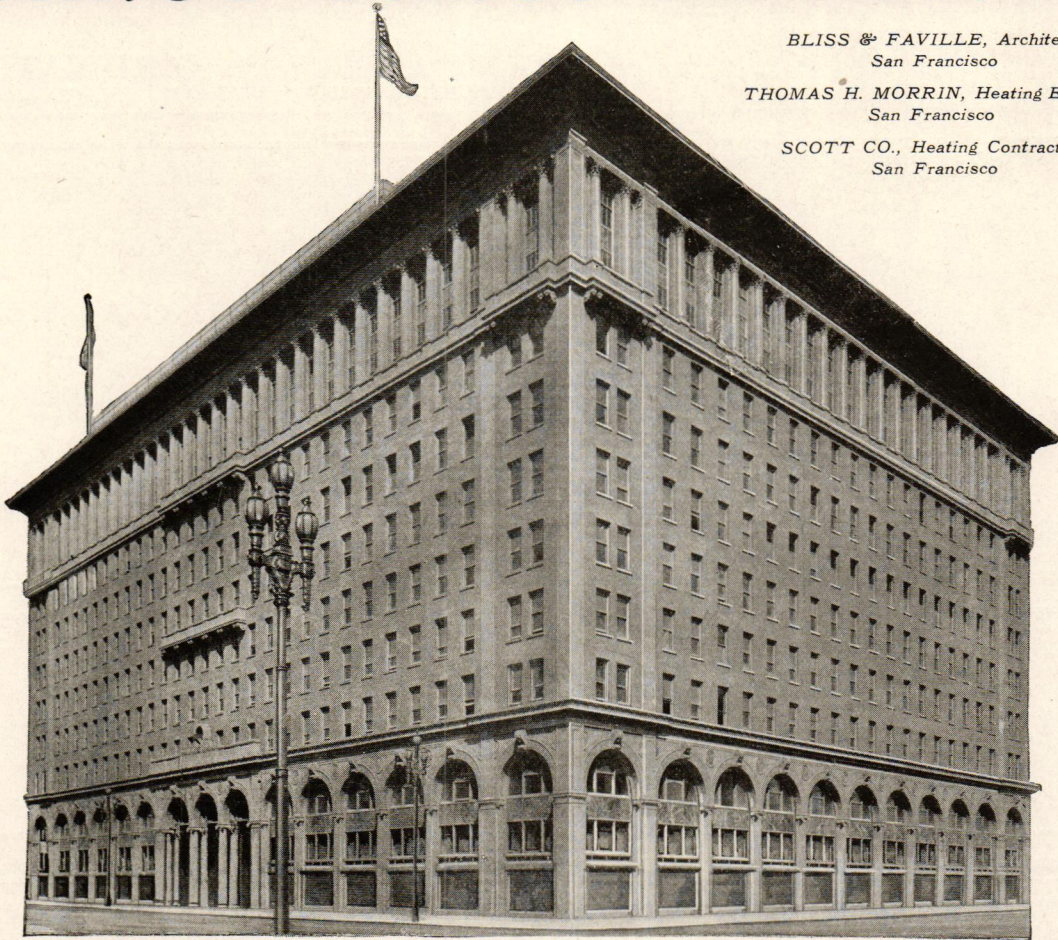


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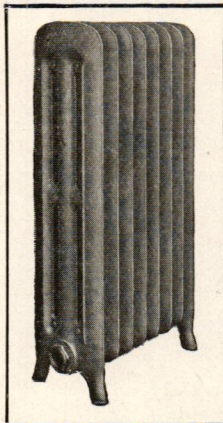
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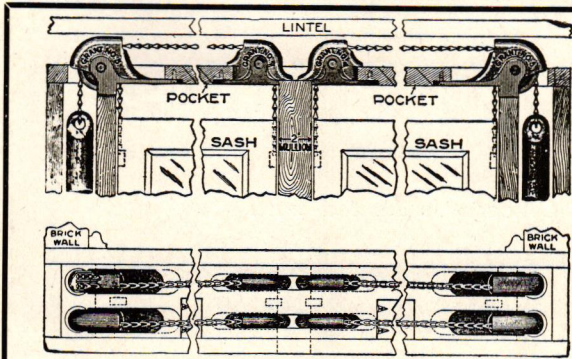
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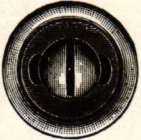


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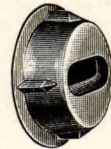
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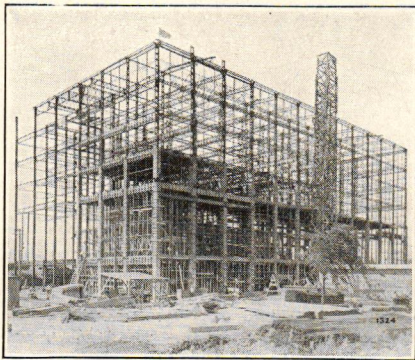




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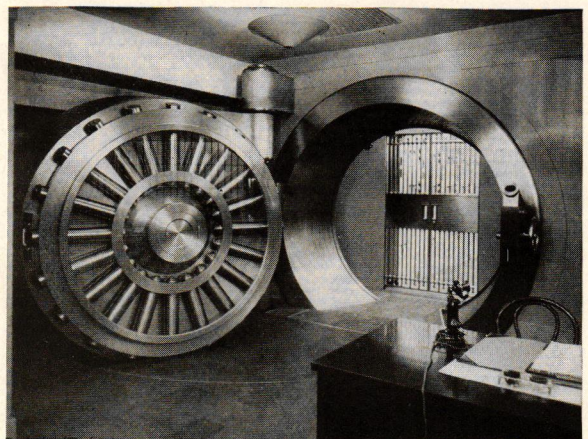
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