SOUTHERN ARCHITECT

and BUILDING NEWS

VOLUME 53

DECEMBER, 1927.

NUMBER 12

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Published on the 15th of the month by

HARMAN PUBLISHING COMPANY

Fourth Floor Trust Co. of Ga. Bldg., Atlanta, Ga.

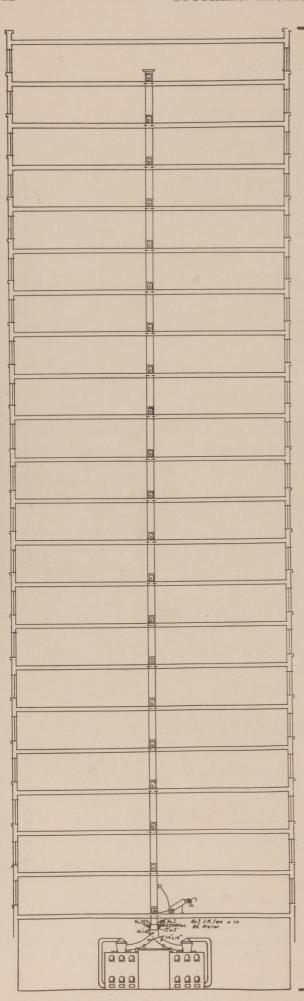
Entered at Dalton, Ga.

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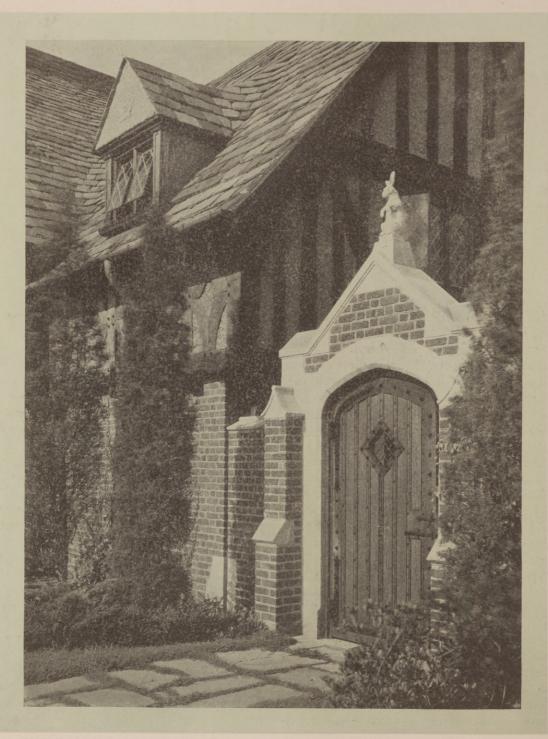
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Brickwork in Domestic Architecture

By MATLACK PRICE.

THE story of brick, told in full, is an interesting story, but it reaches far back into history, into the ancient glories of Assyria and Persia, and into the building of Ur of the Chaldees. It is too long a story, notwithstanding its interest, to tell here.

Assyria and Persia made, perhaps, the first distinction between face brick and common building brick. Glazed and moulded bricks were used for facing walls of rubble or unbaked brick, and the brickbuilding of those two ancient nations characterized their architecture more than anything else that has survived to tell us of it.

Brick rose again to its dominating place in architecture in the great Romanesque churches, and again in the Renaissance, with a popularity that spread to far lands. In Holland and the Low Countries an essentially brick architecture developed, and when the Renaissance reached England, brick profoundly influenced the design of country houses and public buildings alike. This much of the story of brick could not be told more briefly, but it is in the evolution of brick-building in this country that we are more immediately interested.

There is some difference among authorities on the early brickbuilding of the Colonies. One says our first brick was made in the New Haven Colony in 1650, while another finds records of a still earlier kiln in Connecticut in 1635. It has often been said that very little brick was made here until after the Revolution, and that the brick of all our earliest buildings came over as ballast from England and Holland. Wherever small bricks, especially, are found, it has been a common error to assue that they came from

Holland, because the Holland dimensions were smaller than the English.

While some brick, of course, was brought over, by far the greater amount was made here. That brickbuilding was popular in the Colonies is evident from our old houses and public buildings, to cite only such outstanding examples as Westover, the Betsy Ross house, Penn's house, Independence Hall, Carpenter's Hall, Fanueil Hall and Fraunces' Tavern.

From the earliest Colonial days our brickbuilding was sincere and unaffected, full of a charm that is studied in the more recent revivals that have taken place, and it was not until the decade of the eighties that all the old ideals seem to have vanished. During that distressing period brickwork, like nearly everything else, was blighted by the prevailing taste for shams and imitations. The best brickwork of the eighties was bad enough, because it entirely ignored the two most important things about brick-texture, and the brick as a unit. The ideal brick, in those days, was perfectly smooth, absolute uniformity of color, prevailed in selection, and the mortar joints were kept as thin and mechanical as possible.

Brickwork of this kind is important to mention because it is so thoroughly the opposite to the brickwork of today. I mentioned a moment ago the matter of shams and imitations, recalling two entirely indefensible practices of those days. One was the painting of actual brickwork, the popular colors being a hideous vivid green, bright red or a kind of muddy yellow. The brick courses were often painted, though not to coincide with the actual mortar joints—black or white joints on the



GATE LODGE, CHATHAM, STAFFORD COUNTY, VA.
BUILT 1727.

green painted brock, dazzling white joints on the red, and brownish-red joints on the yellow. The other practice was that of painting imitation brickwork on smooth stucco walls. The prevailing ideal for brick building encouraged these two shabby tricks—for if a real brick wall is to have a deadly uniformity of color, combined with a total absence of texture, and is to resemble a piece of oilcolth, it would seem that even the utterly illogical substitution of the painted semblance would do as well.

Such a thorough misunderstanding of the whole nature of brick as a material in design and building, besides being very stupid, was an insult to an ancient and fine material. But much has happened in the way of atonement since that era of deprayed brickbuilding.

The re-discovery of brick as a unit of design and construction is rather generally attributed to Stanford White. Certainly a revival of brick-building became noticeable in the earliest works of the firm—in such buildings as Madison Square Garden, the Judson Memorial. and the Century Club in New York. McKim, Mead and White



HOUSE OF ROBERT CLUETT, ESQ.

HOBART UPJOHN, ARCHITECT

showed the utter fallacy of the esthetic and architectural delusions of the eighties and gave a splendid demonstration of the beauties of Italian Renaissance brickwork in modern buildings.

The idea of uninteresting uniformity in brickwork had become so prevalent in this country that most of the brick for these early McKim, Mead and White buildings had to be specially made—and the making and use of them ushered in a renaissance of brick building. Those early examples of true architectural technique in the design and use of brick, so new and astonishing in the early nineties, now seem rather ancient, with more than a third of a century resting on them—but they marked an epoch, and led directly to the development of face brick as we know it today.

When good brickbuilding lay mainly within the stylistic manner of the Italian Renaissance, there were more special ornamental moulded bricks, for string courses and cornices, than are common today, and less range in color and texture.

With the increasing use of face brick for

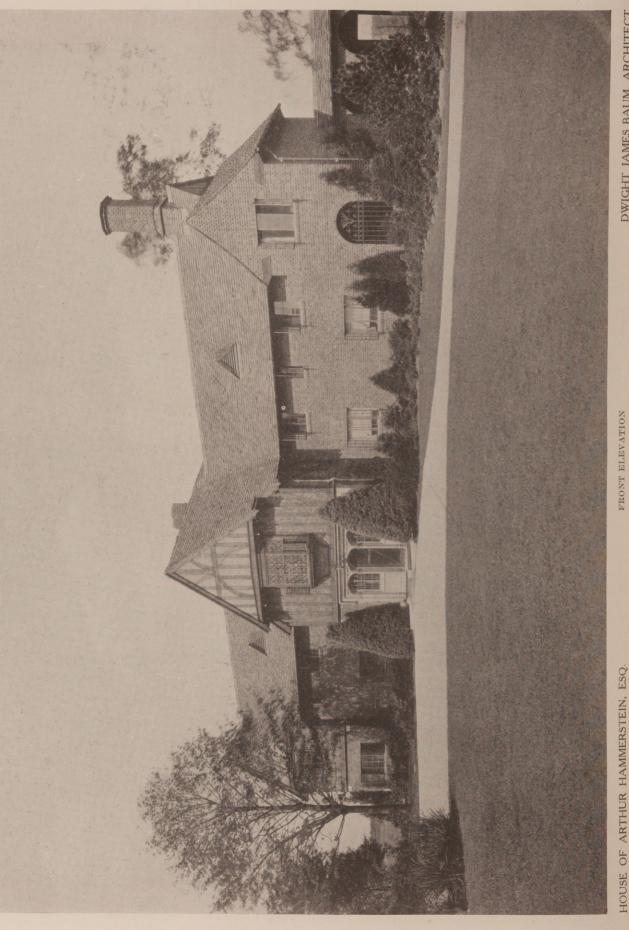


DOORWAY, NELSON HOUSE, YORKTOWN, VA.
BUILT 1740.



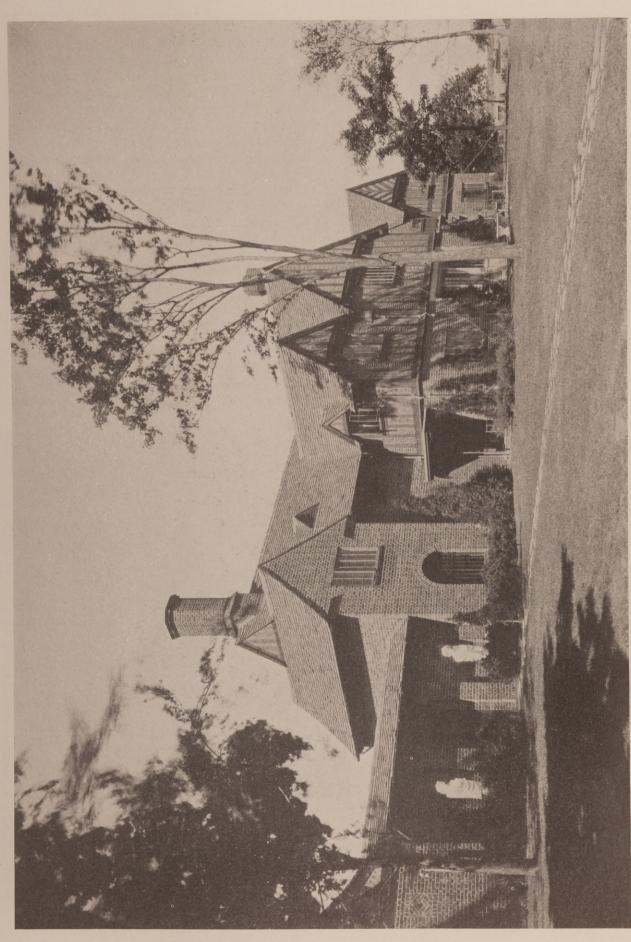
HOUSE OF LYFORD MOORE, ESQ.

J. ALVIN DISE, ARCHITECT



FRONT ELEVATION

DWIGHT JAMES BAUM, ARCHITECT



REAR ELEVATION

DWIGHT JAMES BAUM, ARCHITECT

HOUSE OF ARTHUR HAMMERSTEIN, ESQ.



DOORWAY, HARWOOD HOUSE, ANNAPOLIS, MO. ${}_{\rm BUILT\ 1774.}$

residential work, in both town and country, the reverse is more nearly true. Brick has taken on its proper character as a burnt clay product; it not only expresses its own physical structure, but its proper identity as a unit of the structure of the wall. In other words, an area of brickwork today looks like exactly what it is—a wall built of brick. In color, too, the face brick of today is expressive. Natural mineral pigments, modified by burning, result in a wide range of perfectly harmonious colors, through the various brick, reds, yellows and oranges to browns, to purples, to dull, vitreous blues that merge into black and to deep olive greens.

Further latitude in design is afforded by the variations in dimension, for the face brick of today has not adhered arbitrarily to the standard $2\frac{1}{4} \times 3\frac{3}{4} \times 8$ size. Designing in brick today allows of as much artistry as painting a picture with a complete palette of harmonizing burnt-clay colors.

With the variation of textures, colors and dimensions in face brick, it was only natural that



HOUSE OF MR. E. R. MIXER

DAVIS, McGATH & KIESSLING, ARCHITECTS

DECEMBER, 1927.

mortar jointing should no longer be regarded as a rigidly standardized thing. Fast mineral stains, or dyes, are obtainable in many colors, and these, mixing readily and forming a chemical union with the mortar, make joints which form a part of the pattern in modern brickwork. Where wide, flush joints are used, the coloring of the mortar is very important, and the architect has his choice of a contrasting color or a harmonizing color, according to whether he wishes to emphasize the brick as a unit, or develop an all-over textured effect.

The range of color in modern face brick naturally popularized the development of patterns in brick walls—a device for which there is ample precedent in all the good brickbuilding of the past, Much of the charm of the picturesque old houses of Normandy is found in patterned brickwork, which appears too, in the earlier brick country houses of England, and in the highly decorative brick "nogging" or filling-in of the early half-timber houses.

That good brickbuilding and the practice of



DOORWAY, 18 MEETING ST., CHARLESTON, S. C. BUILT ABOUT 1730.



HOUSE AT KINGSPORT, TENNESSEE

ELECTUS D. LITCHFIELD, ARCHITECT



HOUSE OF MR. DODSON, ATLANTA, GA.

W. T. DOWNING, ARCHITECT

good design in brickbuilding is now so general is a logical part of the present sanity and good taste apparent in everp phase of modern architecture. And because architects can now so readily obtain face brick in such variety of textures, colors and sizes as to easily execute any kind of brick design, this advantage should not too thoughtlessly be taken as a matter of course. As in many other classes of building material, the fact is that manufacturers have done somewhat more than merely kept pace with architectural requirements. They have often led the way. Any architect, certainly, who can recall the painfully limited range of choice in materials even thirty years ago, must appreciate the immeasureably improved condition today.

Wishing to design certain types of building

in more intelligent and esthetic conformity with stylistic phases of past architecture, the architect demanded certain improvements in manufacture, demanded a greater appreciation of texture and character in materials, greater range for accommodation of material to design. Architecture had outgrown the accommodation of design to material imposed on it by too much standardization and too little imagination in manufacture.

Today the situation is often reversed, and the architect finds himself inspired to better design, and to new freedom in design by the remarkable range of building materials offered to him by progressive manufacturers. The present possibilities of designing and building with the varieties of face brick available today affords a convincing case in point.

EDITORIAL COMMENT

Volume 53.

DECEMBER, 1927

Number 12

A Movement that Means Millions to the Building Industry

E do not wish to pose any calamity role nor do we believe that the prosperity of the national community is going to decline seriously. We firmly believe that there will be a large volume of building activity in the future regardless of what is done. We would simply like to point out that there is some evidence of slackening in building operations and you appreciate, of course, that this might be a matter of concern should any decline become too abrupt.

While the Dodge reports show no marked decrease in contracts awarded, the Straus reports indicate a substantial decrease in permits issued, permits are usually considered an advance indica-

tion of construction activity.

Many believe, however, that neither the Dodge nor Straus reports are fully indicative of the downward trend in building activity. The actual volume of business going through dealers hands is decidedly off,—profit margins are narrowing in many lines, speculative building is receding, in many communities it is overdone and structures are reverting to the financing interests. Many building and loan associations are loath to finance construction except in the hands of permanent resident owners.

Since a substantial proportion of new houses are required by previous home owners, this type of construction is also slowing down because of the "trade-in" problems involved by the old home.

The old home must be liquidated before the new home can be financed. This unthought of factor,—the "used" home, is becoming quite a problem which some responsible persons believe may, in the near future, become as much of a problem as the used automobile has been in the transportation field, assuming, of course, that the building industry would like to continue its present high status of activity. This is a new and perhaps extreme viewpoint which only recently has begun to appear in the building field.

It is surprising, even astounding, that such a situation is developing at a time when the country as a whole was never more prosperous. The cash income in the hands of consumers is much greater than we ever expected to enjoy. There has been an unbelievably large increase in the National income. There are sufficient funds available in the hands of the building and loan association banks

E do not wish to pose any calamity role; and financing companies to finance a far greater nor do we believe that the prosperity of the national community is going to de-

Happily, and regardless of whether there is any decline, it would seem that a course of action is clearly indicated which not only offers immediate relief in any community where relief might be needed, but also a much greater volume of business and building activity and prosperity in all phases of the building and construction field and in every community.

This line of action, in the opinion of many, develops possibilities for nearly as large a volume of business as has ever been enjoyed under new construction.

It is also thought that such action, if successfully undertaken, might, by virture of developing a better organization of the business of this industry and its allies (the realtors, financing groups and others) open up undreamed-of opportunities in the advancement of building activity and housing standards.

There is no reason why building operations as a whole, and especially the detached dwelling field, should not be proceeding at a far greater pace than ever before.

Yet all of us know that there are many millions of families living in very undesirable, obsolete or inadequate, uncomfortable and even unhealthful or unsafe conditions.

Because of these many reasons we believe that an Editorial program stressing Home Rehabilitation by the newspapers would not only represent the most intelligent service that could possibly be rendered their readers but might also represent a public economic service.

We would like to inquire if it might not be possible for the building industry, through cooperation with its allies (the realtors, financing organizations and others) to obtain a better organization of their mutual business with the expectation of immediately creating a higher status of building and general prosperity, and also, through the conservation of many millions of invested capital to so improve their mutual prospects that no one could predict the building operations or the housing standards of five, ten, fifteen or twenty years hence?

BOOKSIN REVIEW

We can supply any book reviewed at published price.

CHURCH SYMBOLISM. By F. R. Weber. 395 pp., 47 Pages Halftone Plates. Numerous Sketches by the Author. Price \$7.50. J. H. Jansen Co., Cleveland, Ohio.

N this age of hard-faced practicality we are rather apt to forget that there is a most extensive system of religious symbolism, almost as old as man himself, and used to a greater or lesser extent by all Christian bodies. Were all the books on Christian symbolism collected, they would form a library of considerable size.

The parish church is quite likely to be rich in symbolism. The alter is the outward expression of the sacrament of the Lord's Supper. The font indicates that the congregation believes in Holy Baptism. The crucifix on the alter is there to remind one of the Holy Passion, and if there is a plain cross, it signifies Finished Redemption. The flickering candles on the alter symbolize our Lord Jesus Christ, the living Light of the World. The three-fold division in the reredos back of the alter, or the three-fold division of the dossal curtain, repressent the Holy Trinity. Every season vestment laced upon the alter, and every piece of sacramental linen, has its traditional meaning.

If there be a carved figure of our Lord, or of the four Evangelists, or the Twelve Apostles, there is a shield under each, with a most ancient symbol carved upon it, such as the winged man of St. Matthew, the winged lion of St. Mark, the winged ox of St. Luke, the eagles of St. John, and the Lamb which denotes our Saviour.

In our stained glass church windows may be found the triangle of the Holy Trinity, the crown denoting eternal life, the IHC and Chi Rho symbols of our Saviour's name, the shield of faith, the circle of eternity, the ship of the Church, the anchor of hope, the pelican which symbolizes the Atonement, the two tablets of stone which represent the Law, the lamp or scroll or open book signifying the gospel, and a great many other devices of universal usage.

Mistakes are apt to happen in the use of symbols. We have seen the wheel, symbolical of industrialism and of the factory system, carved upon the alter by a carver ignorant of its meaning. On the front of an apartment house in a certain great city may be seen the fleur-de-lys of the Holy Trinity and a perfect patriarchal cross. In each

case it is ornament used without regard to its meaning.

Symbols ought not to be misplaced, such as the Passion symbols used on an organ case, the shields of the Apostles on chairs or sacristy tables, or the shields of a reformer placed among the shields of the Holy Trinity,—a thing which we have actually seen.

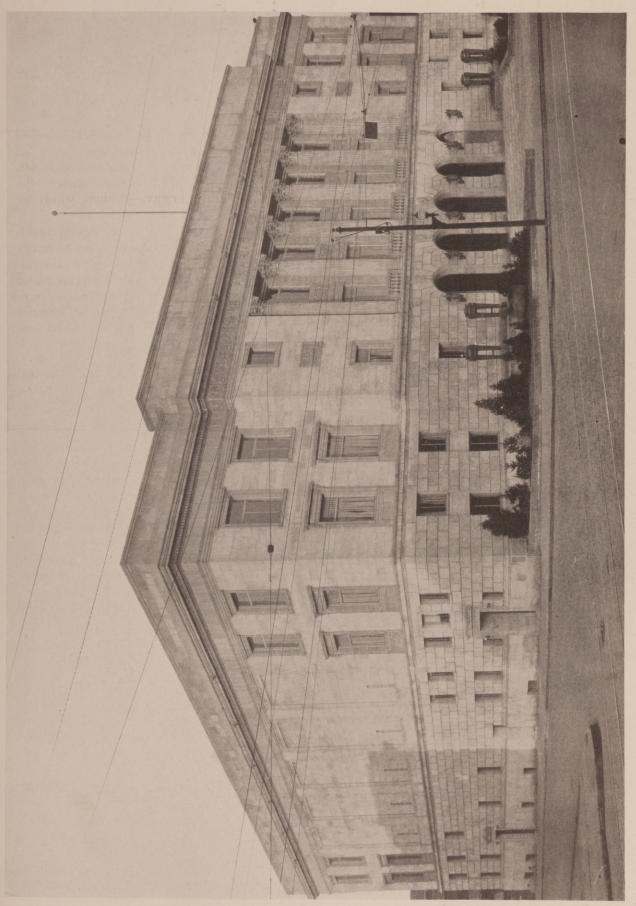
This book which Mr. Weber has so intelligently written and illustrated is intended to rectify these mistakes. He has brought out in this volume a wealth of knowledge on this subject and every architect doing church work should have this book on his library shelf. It will make a valuable addition to any architects collection.

COLONIAL LIGHTING. New and Revised Edition. By Arthur H. Hayward. 114 plates, 168 pp. 6 1/4 x 9 1/2 ins. Price \$7.50 Net. Little, Brown & Co., Boston.

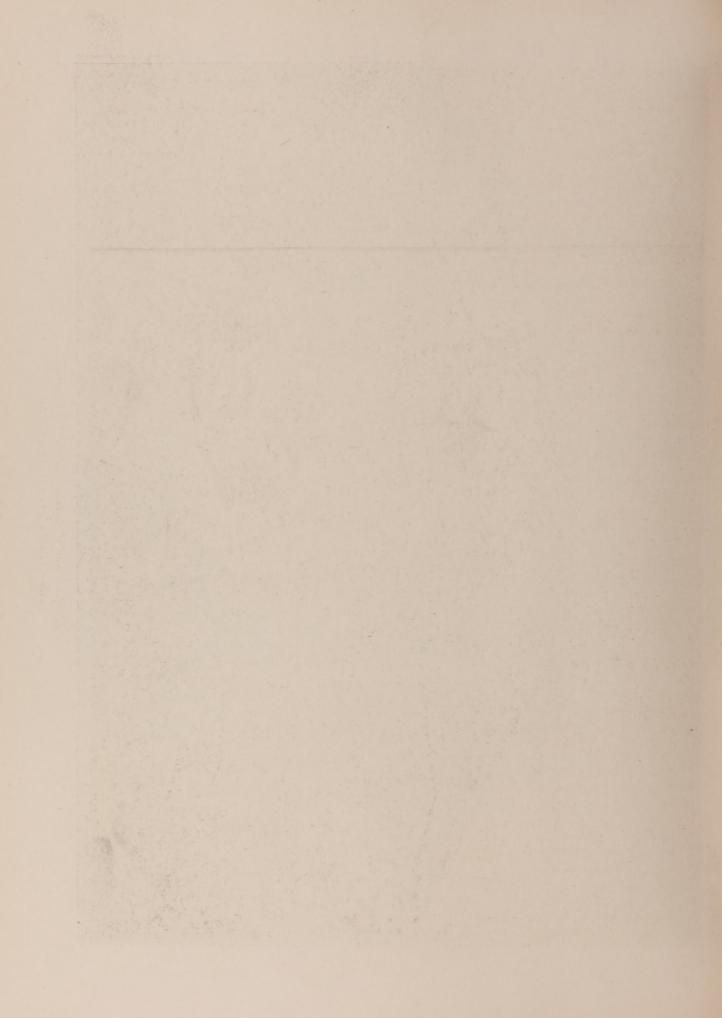
S EVERAL years ago there appeared this pioneer history of the development of lighting devices in America from the crude iron "Betty" lamps of the Pilgrims to the stately astral lamps and elaborate candelabras of our grandparents. The first edition was soon exhausted, and as no other book in the field has yet appeard and interest in the subject is steadily increasing, a new and revised edition has now been issued.

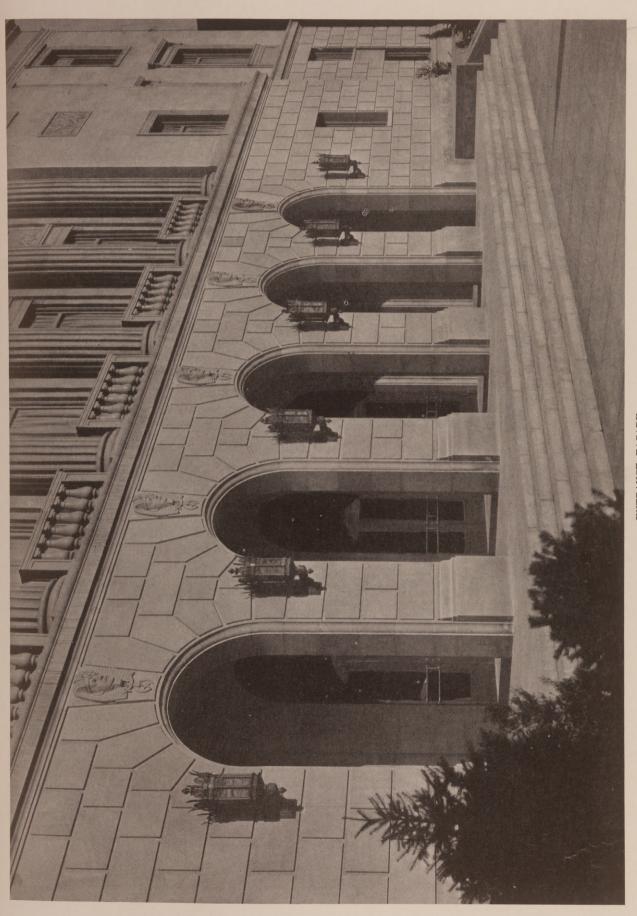
If the enthusiasm which originally greeted the book is any criterion, the author succeeded beyond expectation in his threefold purpose: First, to gather our scattered information on early lighting into a coherent scheme whereby the average collector might intelligently grasp the subject; Second, to stimulate increased interest in this delightful field of collecting; Third, to make real to the reader the character, thoughts, ideals and habits of the people who used these lamps and candlesticks.

Writing with clarity and simplicity and interspersing accounts of lighting devices with a constant flow of anecdotes, comments, personal incidents and historical references to customs and habits, Mr. Hayward has produced what is probably the most complete and quite the most authoritative work on lighting during the American colonial period.

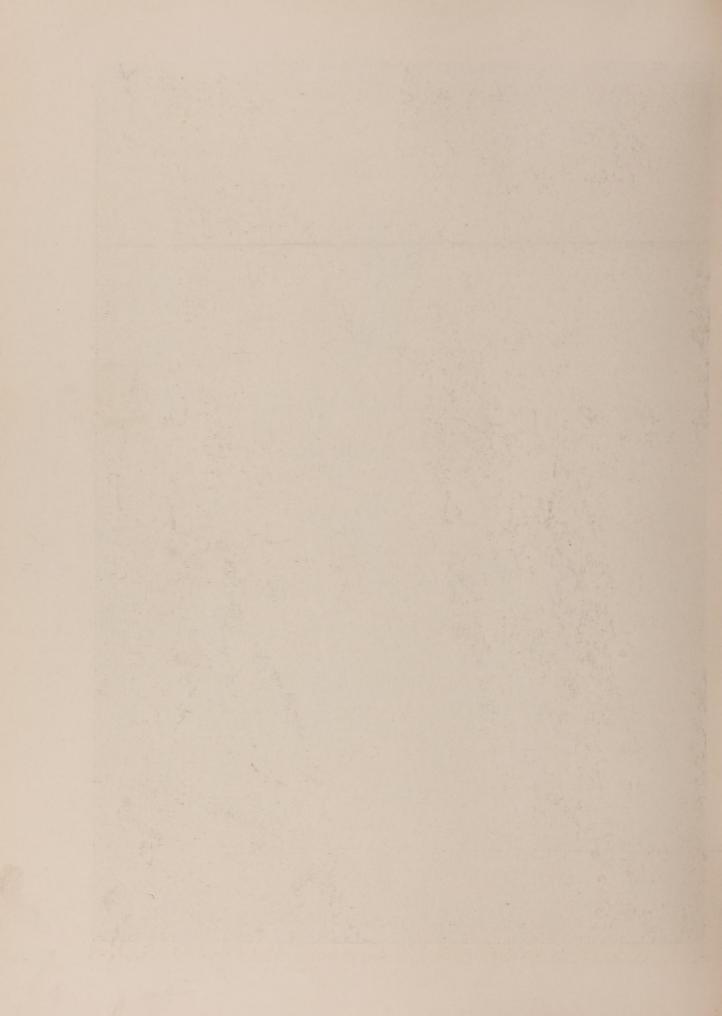


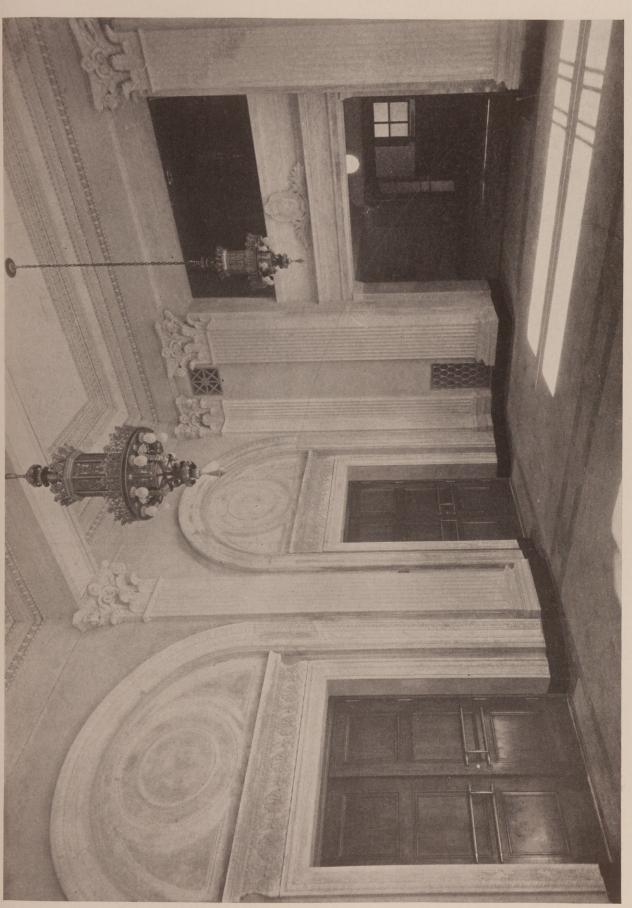
ARARAT SHRINE TEMPLE, KANSAS CITY, MO. OWEN SAYLOR & PAYSON, ARCHITECTS.



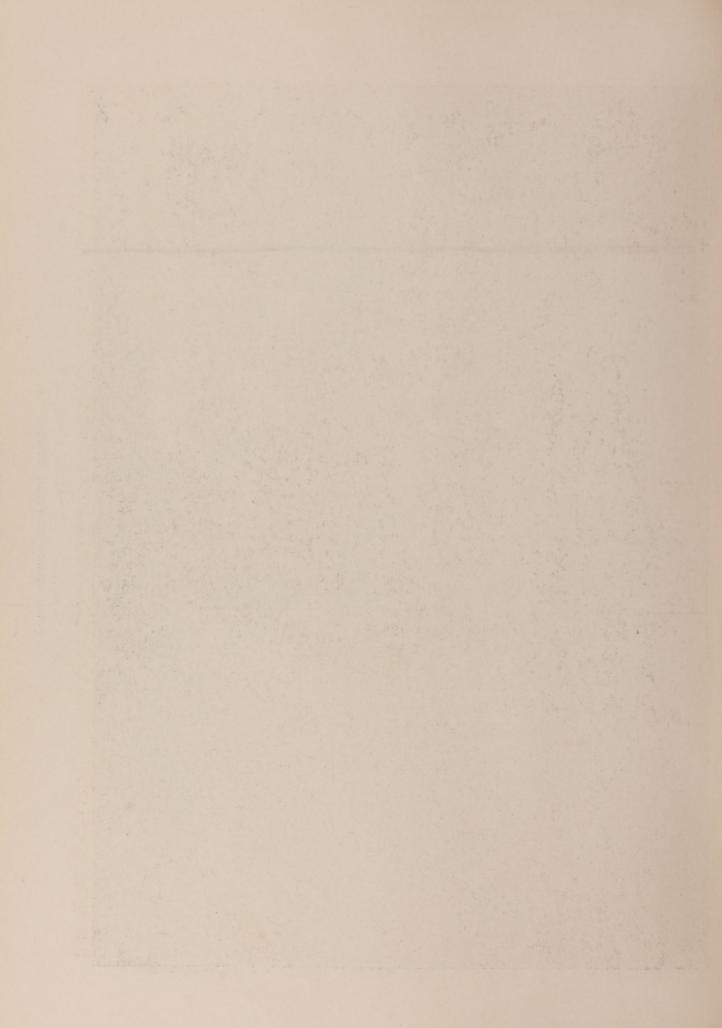


ENTRANCE FACADE
ARARAT SHRINE TEMPLE, KANSAS CITY, MO.
OWEN, SAYLOR & PAISON, ARCHITECTS.





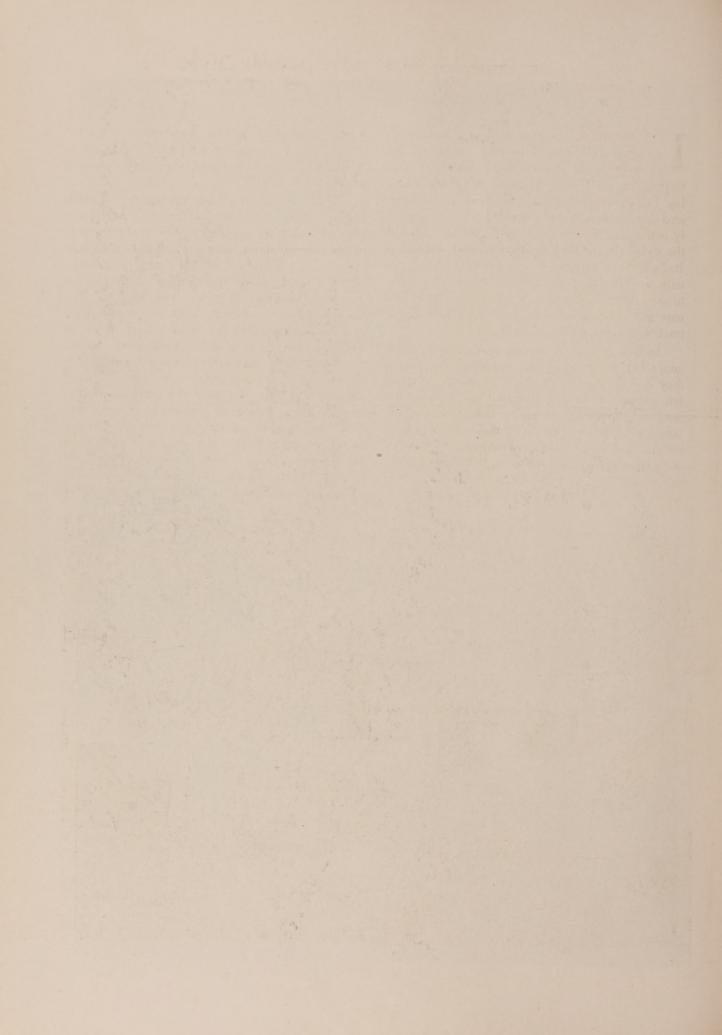
LOBBY
ARARAT SHRINE TEMPLE, KANSAS CITY, MO.
OWEN, SAYLOR & PAYSON, ARCHITECTS.





LOUNGE

ARARAT SHRINE TEMPLE, KANSAS CITY, MO. OWEN, SAYLOR & PAYSON, ARCHITECTS.



The Small House in Spanish Style

THOMSON & SWAIN, Architect.

T is not unusual to find certain architects and architectural firms following more or less closely one particular style in residential architecture, but the firm of Thomson & Swain at Dallas Texas, seem to follow the reverse procedure and do convincing houses in all the styles, especially is this true in their small house work. Though the style selected be English, Colonial, spanish or Italian, these men seem to have a nack, if you wish to call it that, or perhaps it would be better to say, ability, to handle any particular style with ease and produce a house that is exceptionally attractive in form, color and materials.

In this issue is presented several houses that might be called small houses though in reality they are not so small after all—houses of eight to ten rooms. It so happens that the style in this instance is Spanish in feeling though Italian details are introduced here and there effectively,—yet distinctively American in character. It is not out of place, we think, to say something here as to the suitability or adaptability of this style to its location, central Texas, or generally the South-

west. In considering this phase of the subject it is necessary to return for a moment to history, as it seems is always necessary when discussing any architectural style.

Those of us who have not made a special study of the history of the United States know very little as to the peopling of our country outside of the original states, which is in reality a narrow area. That Florida, the Guf Coast, Louisania, and the lower Mississippi Valley, Texas, New Mexico, Arizona, California and parts of Nevada, Utah and Colorado, were at one time parts of the vast domain of the Spanish kings is not so well known, if known, little remembered. In all this vast area architectural forms of Spanish derivation or of related styles seem most fittingly adapted, and in recent years the more thoughtful men in the architectural profession in these sections have sought out this style with no interest and from their study received much inspiration for designing houses in the Spanish, Italian or Mission styles. This type of house, in every way so expressive of the setting and so well adapted to



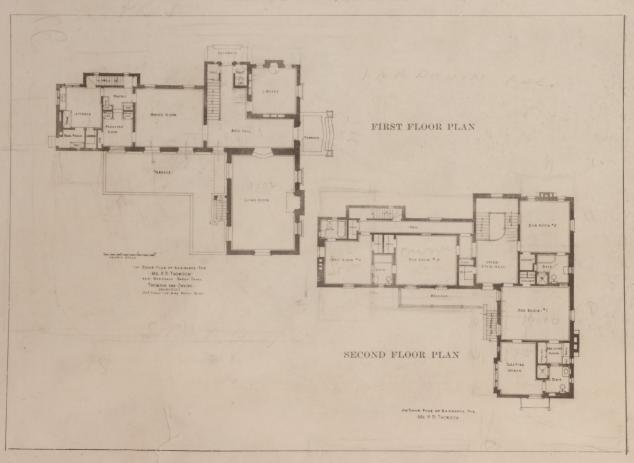
Photos .- By Langley, Dallas.



HOUSE OF MR. H. B. THOMSON, DALLAS, TEXAS. THOMSON & SWAINE, ARCHITECTS.



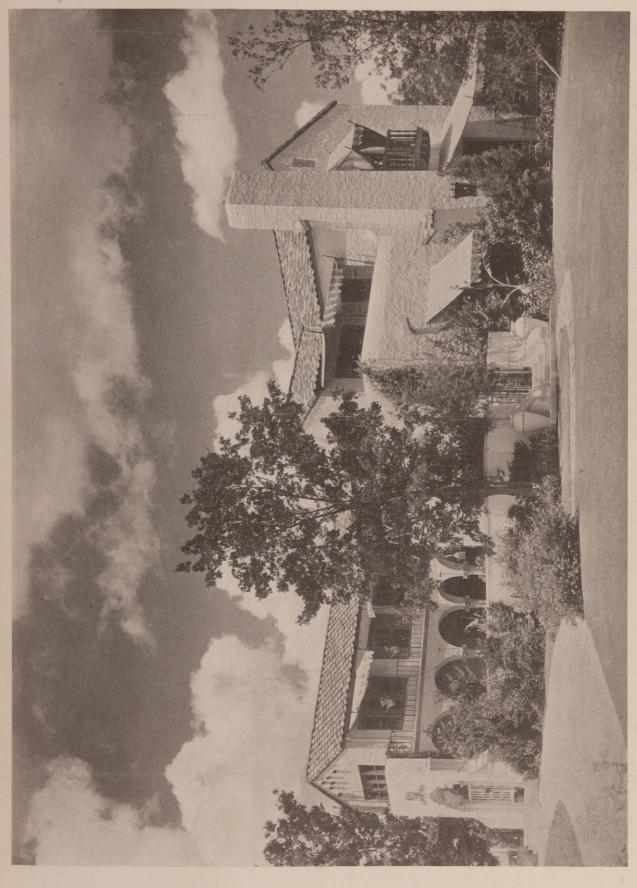
HOUSE OF MR. H. B. THOMSON, DALLAS, TEXAS. THOMSON & SWAINE, ARCHITECTS.



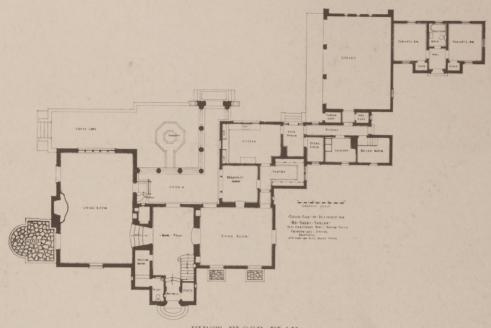


GARDEN SIDE

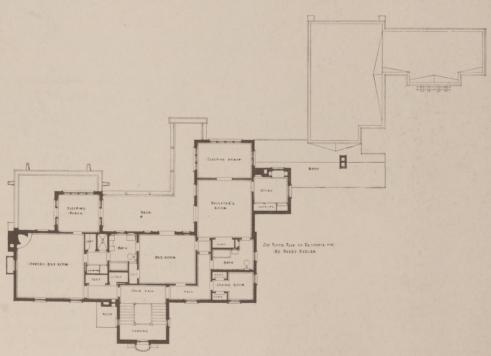
HOUSE OF MR. HARRY HARLAN, DALLAS, TEXAS. THOMSON & SWAINE, ARCHITECTS.



HOUSE OF MR. HARRY HARLAN, DALLAS, TEXAS. THOMSON & SWAINE, ARCHITECTS.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF MR, HARRY HARLAN, DALLAS, TEXAS.

THOMSON & SWAINE, ARCHITECTS.



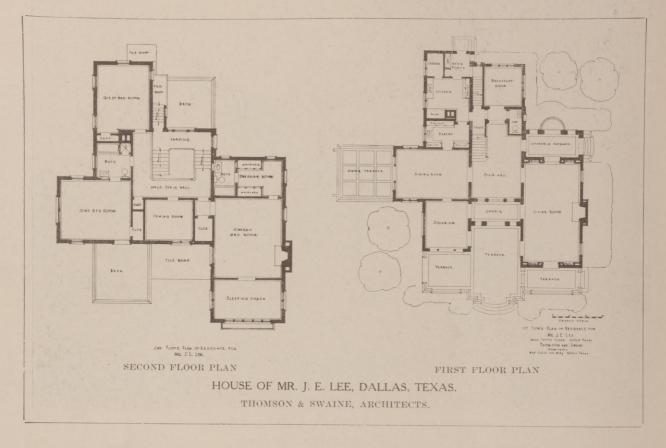
HOUSE OF MR. J. E. LEE, DALLAS, TEXAS.
THOMSON & SWAINE, ARCHITECTS.



modern American living conditions has well-nigh become the universal vernacular in California and more recently in Florida and is fast becoming so in Texas. There is no doubt that the style has been absurdly used and much abused even in these localities, but in the main has proven quite successful.

Of the suitability of this style in the Hispanic states, Professor Rexford Newcomb, of the University of Illinois has the following to say, "The many divisions of this great Spanish domain present a variety of characteristics that must be taken into consideration by the architect who proposes to design work in the Spanish manner. But, by relying upon the early local expression in each locality and by the judicious selection of forms from the varied parent styles of Spain and Mexico, the architect of our time may find a grammer sufficiently broad to mirror every phase of life as it expresses itself in these various states and climates.

The threads that weave themselves into that architectural fabric which we call "Spanish" go back in history a good many centuries. Based assuredly upon the round-arched, rhythmic forms of Roman Spain, this expression, as it came down through history, received the colorful Oriental



threads of the north African Moor, the staunch monk's cloth of the Burgundian Cluniacs, reflected in tapestries picture the curved gables and pierced belfries of Holland, the delicate, decorative, Gothis lacework of France and Germany, and finished with the broad, golden fringe of the Italian Rennaissance. This wonderfully varied warp and woof, drawn from so many sources, received in Spain a color and spirit that indelibly stamped it with that quality that we have for centuries now called "Spanish". Imported into the New World with the coming of the Hidalgos to our shores, this work of old Spain was modified in Mexico by the influence of the Aztec and other splendid barbaric peoples, giving us a style far more varied than it had been in the homeland. Especially was this true as regards the use of colorful ceramic titles upon fachadas, vaults and domes. Extending northward and meeting special conditions in each of our American states to which it spread, this age-old Spanish Mexican style was in each situation modified to give us the varied local expressions already enumerated."

"Most architects are familiar with the career of our country of that other sun-begotten style—

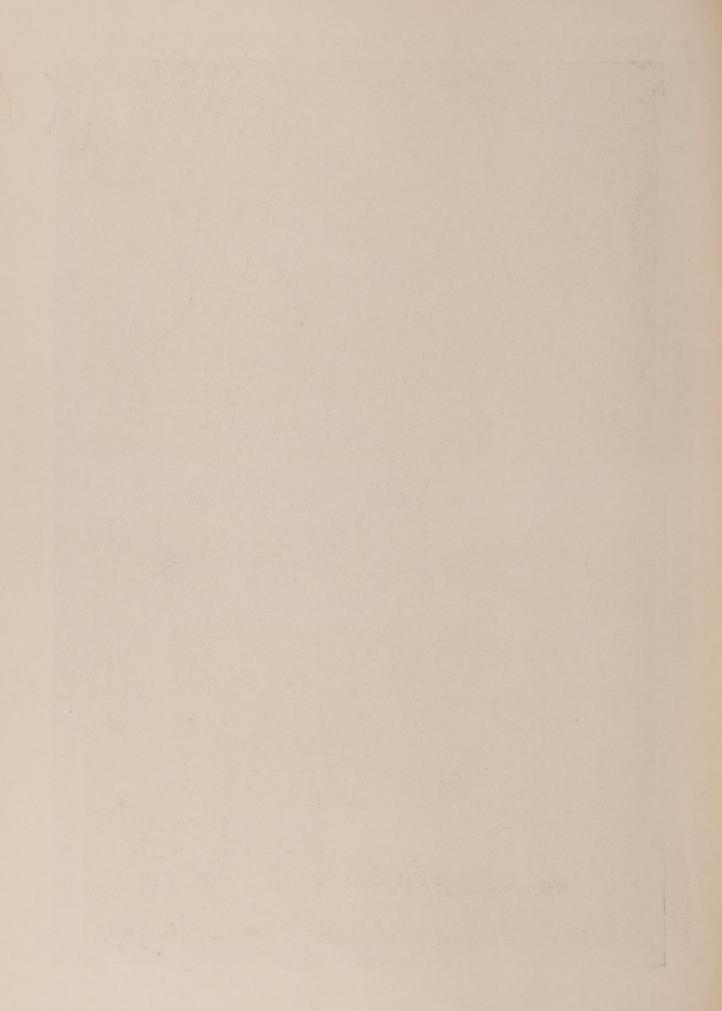
the Italian Renaissance. Called upon to do "Spanish" work, many of our men versed in the Italian unconsciously allowed the Italian to modify their less well understood Spanish forms, so that something was neither Spanish nor Italian resulted. But this was only natural and, indeed, not as ridiculous as it might at first seem. As a matter of fact, we are neither Spanish nor Italians, and the work in California, Florida, Arizona or Texas would contribute little were it simply archaeological parrot phrases of these Old World works By this curious accident of artistic history in our land, again the Italian meets the Spanish, just as it did under the influence of the Renaissance of Old Spain several centuries earlier.

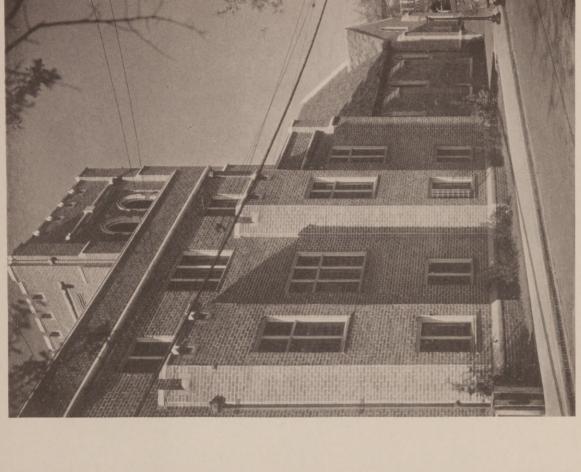
This bit of history tells us that the Spanish house in Texas is well suited to its location and historical background, and since the actual photographs convey a better knowledge of the architectural merit of this work than all the words we could possibly cunjur-up we leave further criticism to the reader and to his own opinion of the houses here shown.



PRESBYTERIAN CHURCH, LAUREL, MISS. RATHBORNE De BUYS, ARCHITECT.

Photos, -By Tebbs & Knell, Inc.



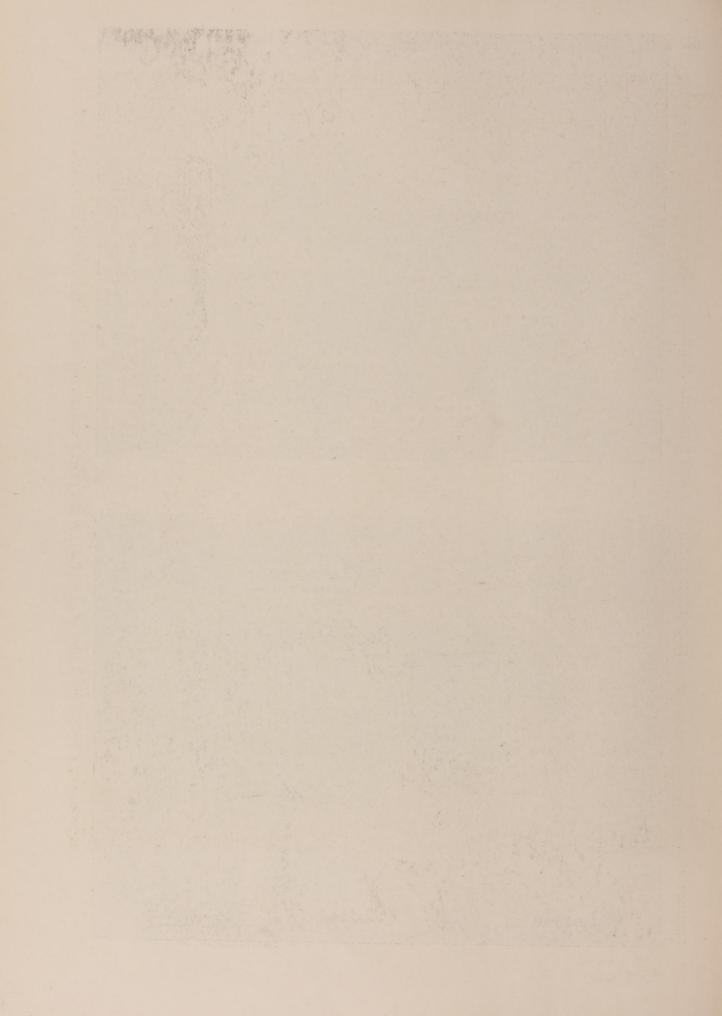


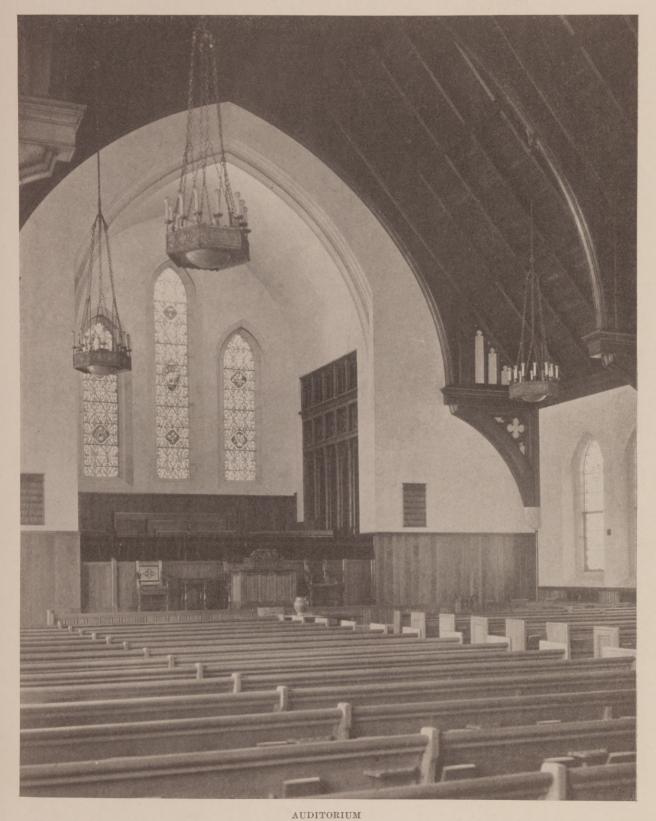


SIDE ENTRANCE

PRESBYTERIAN CHURCH, LAUREL, MISS. RATHBORNE De BUYS, ARCHITECT.

SIDE ELEVATION





PRESBYTERIAN CHURCH, LAUREL, MISS. RATHBORNE De BUYS, ARCHITECT.

Architectural Expression in Wrought Iron

By RAY HOLCOMBE.

ANY of the materials which enter into the construction and embellishment of our architecture of today have started with the handicap—imposed on them usually by their sponsors—of endeavoring to imitate something else. We have all observed and marveled at the frame buildings in which the drop siding has been marked off with vertical grooves to simulate blocks of stone—concrete structures built of "rock faced" blocks with all the blocks exactly alike; structures sheathed with sheets of metal stamped with patterns of brick or stone; all worthy materials cheapened and degraded by a feeble and futile attempt at simulation.

Cast iron has been no exception to this strange lack of appreciation of its many advantages and its obvious limitations. Many of the old "cast iron fronts" of the 80's still exist. Columns and pilasters, pedestals and entablatures; carefully

and painfully executed in exact accordance with the rules laid down by Vignola for stone work. Many of them are still painted and sanded to ape the stone from which their details and proportions are borrowed. With so inauspicious an introduction it is not strange that cast iron has been slow to take its rightful place, depending on its own merits as a building material.

Wrought iron has suffered less as, from its very nature, it can not be used as an imitation, but neither cast nor wrought iron have, except in a few instances, been used with a true appreciation

of their advantages and limitations.

Our modern method of building, by which materials from many widely separated sources must be assembled in the minimum of time, details for all materials being prepared by one organization, while resulting usually in a harmonious whole must of necessity limit the idiomatic development



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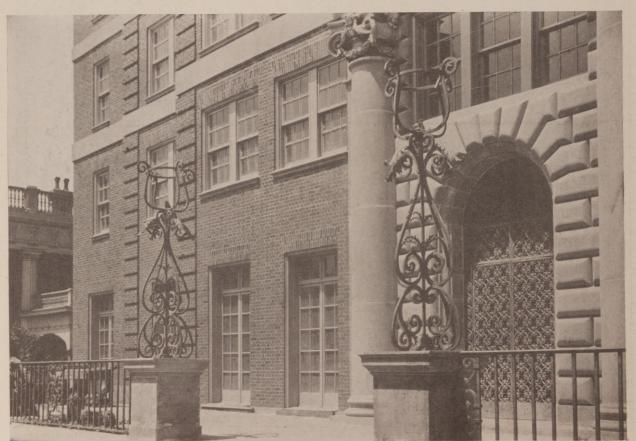
WROUGHT IRON BALUSTER, 3RD AND PINE ST., PHILADELPHIA, PA.

of the individual materials, especially of those whose production, like that of metal work, is surrounded by many technical and practical difficulties. The remedy for this condition may possibly be suggested by an investigation of the conditions under which the inspiration of our modern work is produced. The architecture of the medieval ages and of the renaissance, was achieved by the various craftsmen laboring together, each stimulated by the efforts and successes of his neighbor and all under the general direction and supervision of the master builder or architect. Carvers in stone and wood, gold and silversmits and workers in bronze and iron made their own designs and executed them in their chosen medium.

It is obviously impossible for us to return to their method in this day; but partial adaptation is not only possible but eminently feasible.

Metal workers should be glad to furnish their own designers who are technically trained in the execution of ornamental iron and bronze to work in direct association with the architects office and the architect should welcome this opportunity to have some one collaborate with him in designing all ornamental iron work.

From Roman times and before, iron has been used architecturally. First uses were strictly



Ironwork executed by F. E. Golian Co.

utilitarian but man's mysterious love of beauty early put a touch of decoration on all he made. The middle centuries were rich in design due to the golden age of the smiths. The work dropped off in England between the 15th and 16th centuries but was still carried on and improved on the Continent. Ironwork came back into its own in Great Britain in the 17th century with the arrival of Monsieur Jean Tijou, who came over, it is thought, with the Prince of Orange in 1689. He introduced balconies into England and spurred up and inspired the whole clan of blacksmiths. From his time on English work kept in the procession with the Continental until architecture went down without a struggle in the Victorian era. America followed the course of England both in the Colonial Period and during the early days of the Republic. In our times a new spirit has come into iron design led by that master smith, Brandt of Paris.

Iron should never look cold. To have life it must have colour and lustre. Colour is obtained by texture, by vitality of design and by the actual application of other metals, usually brass or bronze. Brandt uses bronze a great deal and you Photo.—International Newsreel. feel in every inch of his work the master hand of the craftsman-artist. The excellent foil of iron



WROUGHT IRON BALUSTER, 7TH STREET, PHILADELPHIA. PA.



Ironwork executed by F. E. Golian Co.

makes it so attractive with brick. The black metal contrasts with the pink of the walls or the grayer tones of some iron harmonize with darker shades of brick. Primarily colour should be sought by the use of genuine wrought-iron, hand worked, and vitality of design.

The vitality of the design depends upon line. Mass counts for little. One must have a strong feeling for line to design ironwork and fortunately this is a feeling most architects have

No finer architectural embellishment can be found than iron if it is properly designed and executed, but the most excellent design can be ruined in execution and for this reason we should never allow price to come before quality when using this material as an embellishment, for it is better have no iron in our architectural decoration than the kind we so often find even on the finest pieces of architecture.



Gate of the Swords, Charleston, S. C.

THE OPEN FORUM

News and Views of and by the Profession

AN EXHORTATION TO THE PROFESSION.

A CONTEMPORARY Architect u r a l journal recently gave two pages of large type editorial exhortation to the Architects to "Strike a Blow for the Profession of Architecture!"

It specifies under the above heading that "One of the greatest problems today facing the architectural profession is the great and important task of educating the general public, the layman, as to the value of the Architect's service."

That's fine, a truly worth while task. But, methinks it should be preceded, prepared for, so to speak, by another exhortation to the profession that first they make quite sure that that service is of all the value they think it is to the general public, the layman.

Some call me a scold. Perhaps I am. My business carries me many places and I see many conditions as well as the results of those conditions that the regular practitioner wots not of. It may therefore be helpful to him to lay these observations before him. It may not sound that way, but carping criticism, or mere faultfinding, is not in my line. Constructive criticism, not "reform", for I hate the word, but just plain helpfulness is my sincere purpose, however short of the mark my efforts may fall.

It seems to me that, all summed up, everything considered, Service should be the slogan, the watchword and the battle cry of the architect, and Efficiency his aim in rendering the highest quality of that service. He is not manufacturing a certain grade of goods that the public can buy or leave alone; rather is he creating something special in every case that should be pre-eminently suitable to the particular purpose or wants of the client.

How thoroughly does the average architect do this?

All too often he deems the client merely a necessary evil, a nuisance; his lofty ambition is to erect beautiful buildings, monumental exteriors to his own skill, generally in copying the work of masters of past times and conditions. He brings neither the experience with the varied problems of business or other specialized buildings, nor the earnest study these would justify, to bear upon the solution of the problem in hand.

He worships too fervently at the shrine of the Front. The plan, the client's greatest wants, the prime purpose of the building, the cost, the revenue, all must be beaten into shape or sacrificed to fit some wondrous exterior copied from great antiquity.

Strange what a fascination the past has for The old boys of aeons ago, other times and climes, built beautifully and appropriately to their times and climes. Their temples and tombs were refined, graceful marvels of "frozen music", as Architecture has been most aptly termed. Sometimes it took centuries to build those structures. Time counted for little. The world was leisurely romantic and offered much incense to the Arts. But tell me, what sense is there in attempting to beat our intensely practical, rushed, modern and climatic requirements, every blessed one of them. into the external shape of some tomb or temple of B. C. times? Frankly, loving the classic as I do, enraptured as I am over it in its natural surroundings and settings, I've gotten so that as beautiful and perfect as you can make a classic design I am soured on it, tired and weary and sick adnauseam at seeing modern office buildings, churches, schools, theaters, warehouses, residences, stables and dog kennels, all a la Baths of Diocletion or Temples of Diana. Why not be consistent and clothe the ticket-sellers at your classical railway stations and the elevator boys of your temple-like office buildings in Roman togas, fillets, smiles and sandals?

Granted that the wondrous buildings of the Chicago World's Fair and some of our great governmental structures gracefully fill and fit the classic garb borrowed from antiquity, still it at least shows most appalling paucity of expression that we should continue to follow that style right along and force it to do duty for our every need.

Just now those of us who are not doing classic temples are copying, or let us say "adapting" Saarinen's Tribune Tower design to our various "stepped-back" building problems. A few, however, are still faithful to Cass Gilbert's Woolworth Tower as a 'motif".

We go at Architecture from the wrong angle and the results are a bit heart-breaking. Grave errors and bungles are common in every profession and trade, for human nature is indeed most fallible, but it seems to me that in no profession are errors so common as in ours, unless it be in the medical one and there they can at least bury their mistakes out of sight. No other profession involves so much detail, the blending of so many specialties, the keeping together, the harmonizing of so many different forms of human endeavor; but all that presupposes the greater skill and more earnest preparation for our calling, yet as a matter of fact and exacting as are our duties, no profession is easier to butt into than is Architecture. And there is so little check upon those errors until it is too late to mend them. Plans are something of a mystery to the average client. He sees a drawing showing a lot of rooms opening into a lightcourt, the latter is labelled "light", therefore he surmises that "light" really means light. Only when the building is completed does he realize that three feet of space between two buildings ten stories high doesn't really mean real bona fide light. The architect should know it, but he wants light there and fondly deludes himself that marking it on the plans will produce it in reality.

So with the costs. A man has \$10,000 to spend on a building and for that \$10,000 he'd like to get \$20,000 of building. The architect aids and abets the illusion. He really hopes to produce the miraculous and he's afraid that if he doesn't promise the client the earth with a chunk of moon thrown in, his royal niblets will go elsewhere. The miracle is never performed. To get anywhere nearly what he wants Mr. Owner will spend \$20,000 perhaps where his architect talked \$10,000. The profession gets cussed accordingly. I submit the architect should know approximately the real cost of construction and should tell his client the whole truth.

So few prospective builders really understand a plan when they see it that it is not reasonable to expect an owner to know whether those plans truly supply his needs, whether they conform to the building code or not, whether the building will receive a high or low rate of insurance, whether it will really be fireproof or not, whether the construction is regular or expensively special, whether the light will be good or poor, all these things are left confidingly to the architect. Sometimes he manages to take good care of them all, and other times he falls down miserably in one and often in a dozen particulars.

It is conceded that not one architect in a hundred really appreciates the importance of fireproof construction or knows all about its very simple essentials. At least the facts are that in this entire country with something like 14,000,000 buildings in it there are but fifty really fireproof buildings and certainly not over 10,000 fairly fireresisting ones.

The profession's sins of commission and omission are indeed many and costly. Ornament is applied where it adds nothing to the appearance of the building, just increased cost, waste; materials excessively strong in one place and barely adequate in another; so many rooms crowded in that the light space is insufficient for the entire building, resulting in large unrentable areas; arrangement sacrificed to external appearance; I have dozens of cases in mind where one or two rooms to every story in a tall building have been sacrificed, utterly spoiled, in order to get in some fool column or arch on the sacred "front". Everything is subservient to that "front"; and there's the inadequately heated building and the overheated building, the leaky roof, the damp walls, the undrained cellar. And the sins of omission; forgotten details, the hastily written or form-specification made to do duty for every class of building, the inaccurate plans, the extras, the fusses with the builders, the loss of time, rent and interest.

Aim by study and tireless effort to give your clients superior service, keep harping away at efficiency, be artistic but also be practical. True Art in our line is to do all things well and to clothe perfectly articulated, muscled and fleshed skeletons in raiment that is suitable, of today, and beautiful because it clearly expresses the purpose, the mode of life and character of the created thing. Take a larger part in public affairs, don't let the lawyers do it all; your training and your work fit you better than they are fitted to handle public improvements and the city's welfare.

Sit down and think over seriously the hundred ways of improving "architecture as she is spoke." Talk them over with the other fellow, put your shoulders to the wheel, really will and want those things to be done and you'll land them; all to the weal of the profession and your own personal advantage.

By F. W. FITZPATRICK, Consulting Architect.

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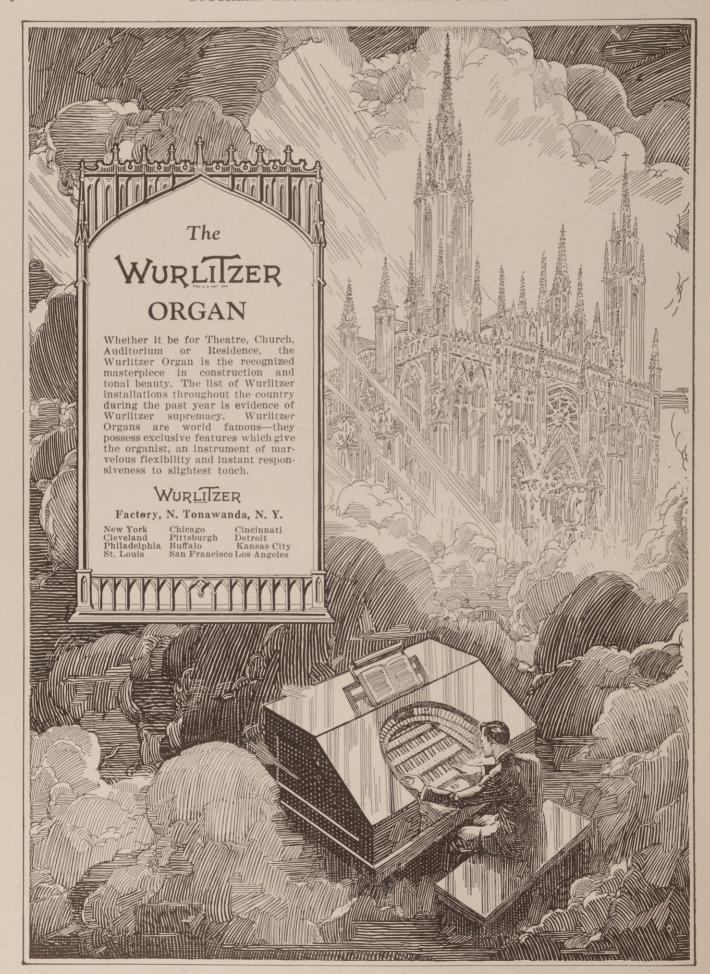
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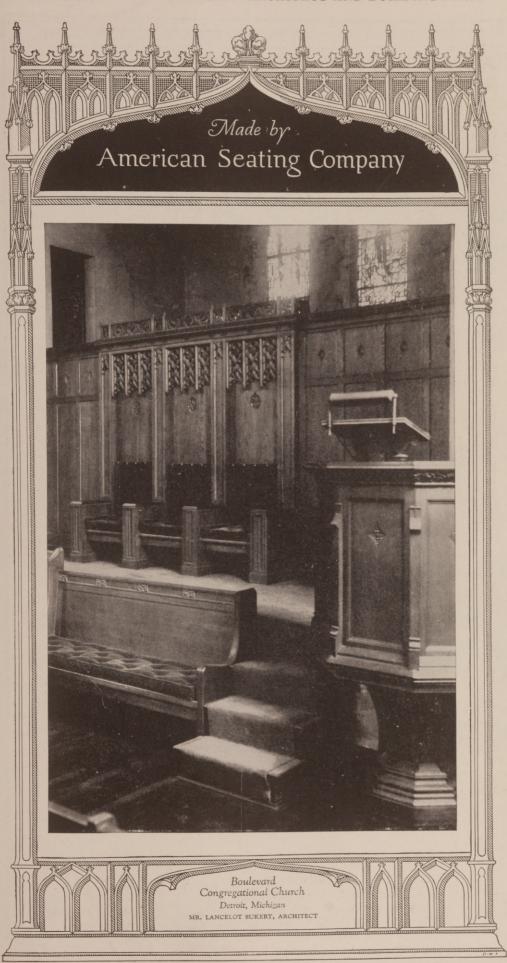
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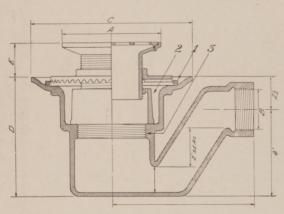
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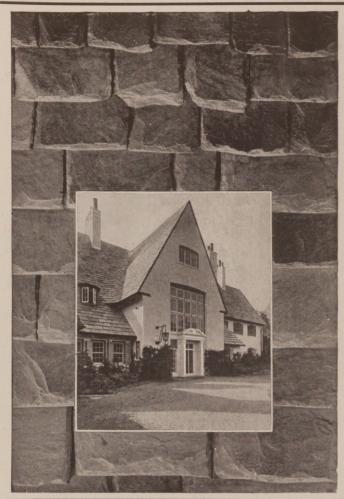
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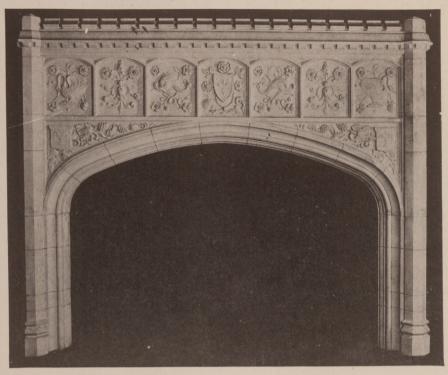
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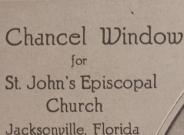
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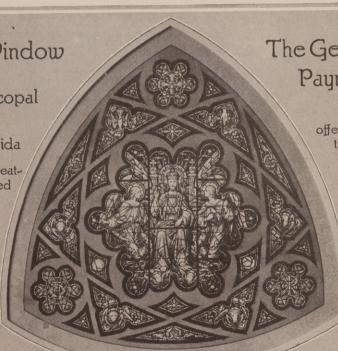
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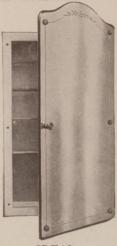


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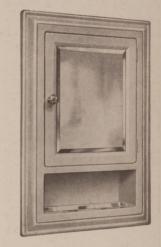


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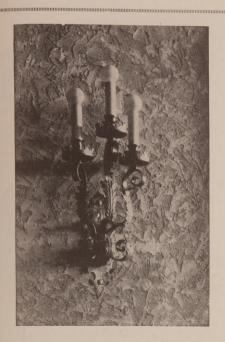


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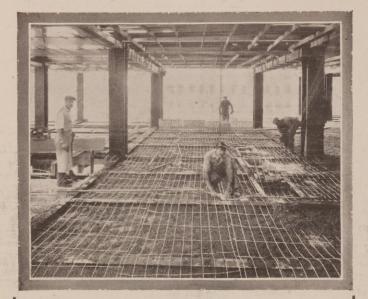
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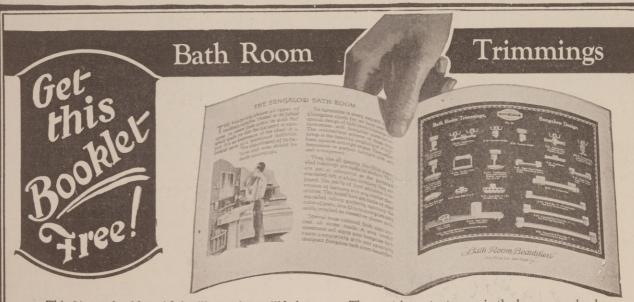
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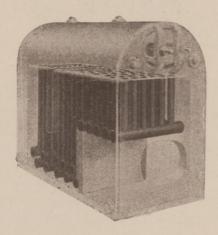
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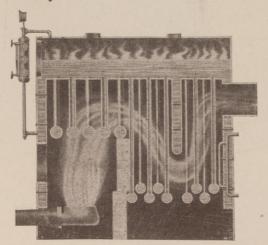
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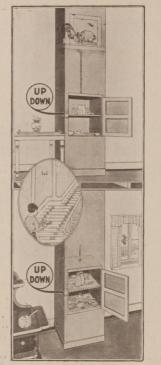
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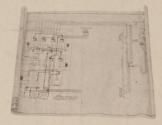
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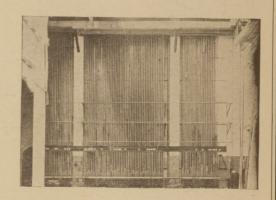
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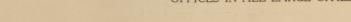
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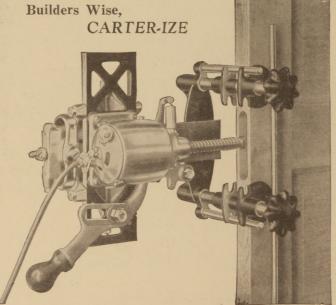
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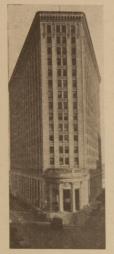
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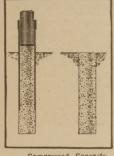
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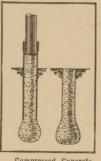
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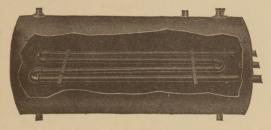
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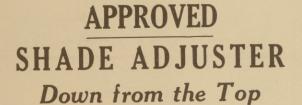
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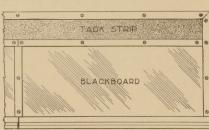
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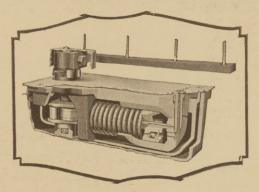
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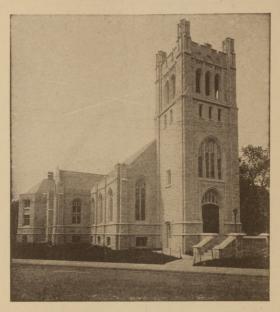
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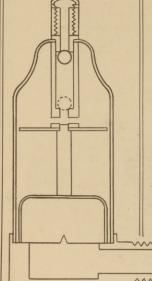
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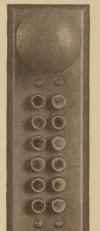
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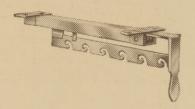
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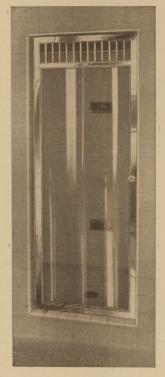
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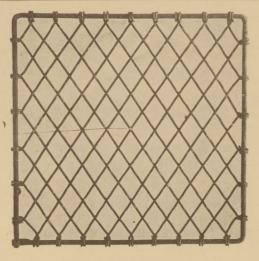
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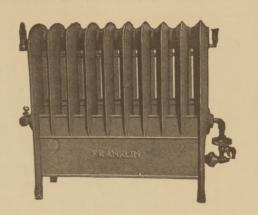
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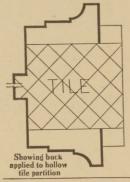
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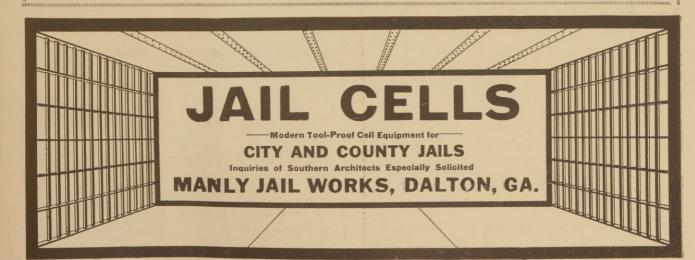
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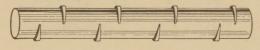
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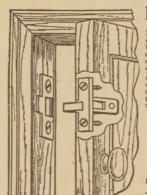
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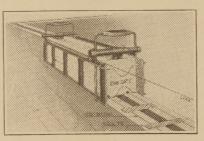
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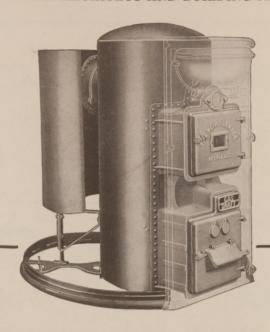
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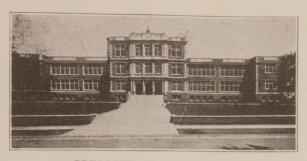
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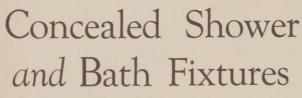


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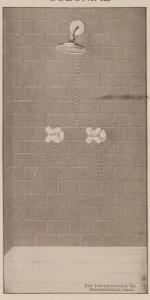
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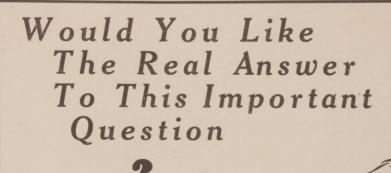
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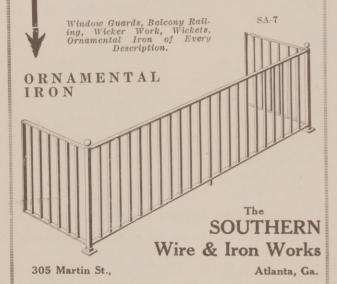
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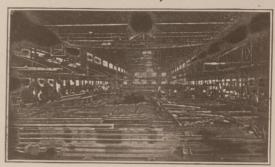
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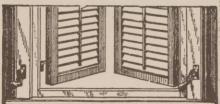
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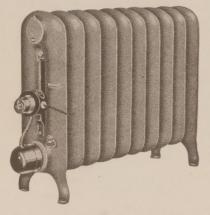
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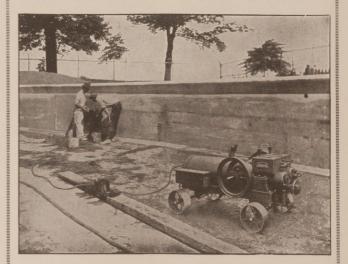


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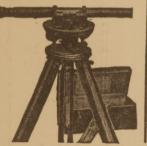
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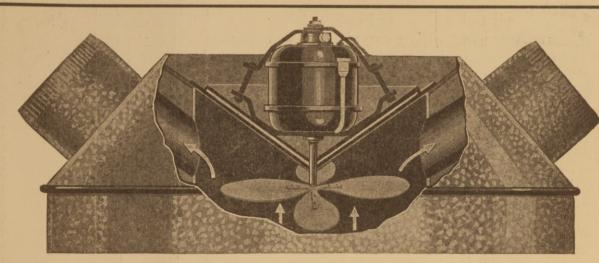
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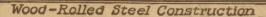
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