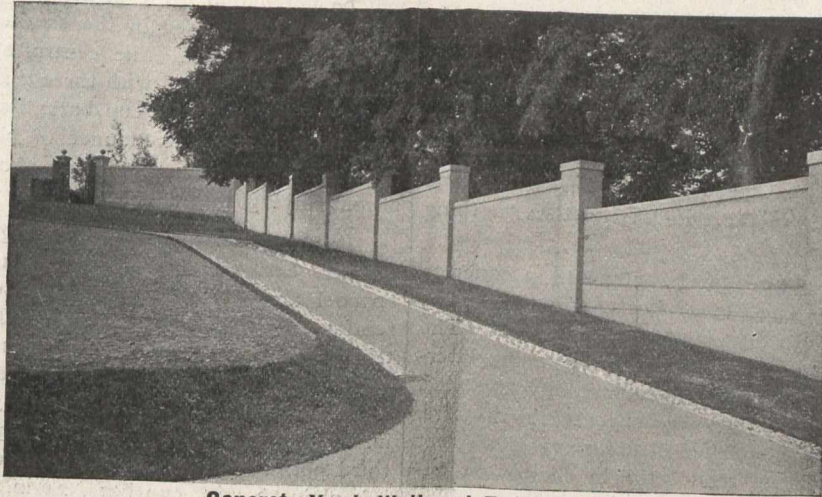


ARTICTIC EXPRESSION IN CONCRETE.

Although cement was familiar to the ancients, they appear to have been almost devoid of any sense of its value as a means of artistic treatment. But the architect

crete cannot and must not be expected of the every day mixer of cement and sand and gravel.

The architect who attempts the impossible soon finds the limitations to the use of concrete in the hands of the practical contractor. And the contractor, with an artistic temperament and ready wit gradually forces his way into



Concrete Yard, Wall and Entrance.

of the present day recognizes in concrete a material susceptible of serving as a medium for the expression of his individuality and originality. Prejudice is being fast over-



Concrete Fence.

ridden and a "concrete-style" is developing. The process was at first necessarily slow because of the necessity of ex-

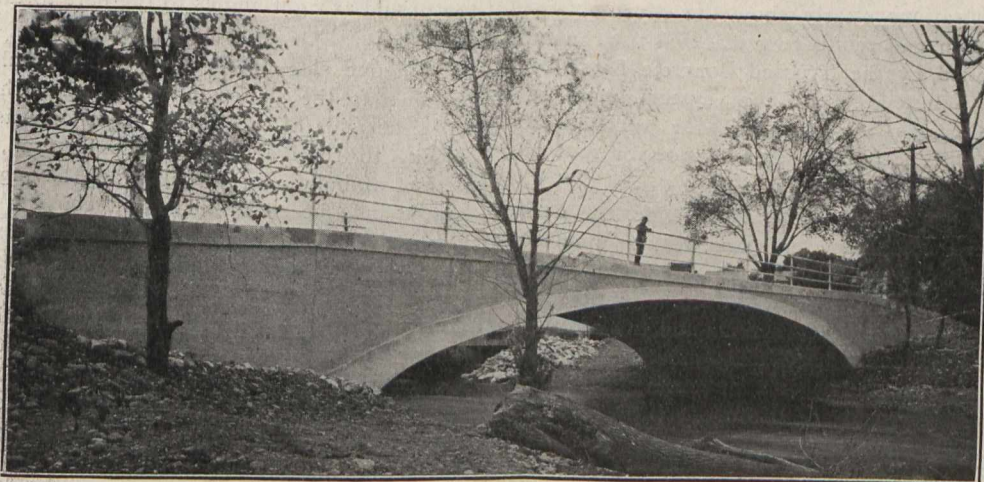
unexplored fields of development and overcomes the hitherto impossible. But such contractors are relatively few, they grow to their work, develop their organization and methods; they become specialists. Excellent examples of work by this class of contractors is increasing on every hand—in private as well as public structures. The accompanying illustrations are typical of such work done by such a concern—the Aberthaw Construction Co. of Boston—by whose courtesy they are presented.

The art of the architect is shown by simple, perhaps even more distinctly than by complex designs. Thus the detail of a column executed in concrete, stands as a thing of beauty, handsome as though of cut stone, but vastly less expensive.

The yard wall around the Larz Anderson estate at Brookline, Mass., is simplicity personified, but with the posts and caps in relief and a difference in finish, simplicity becomes expressive of beauty.

The post caps which embellish the gate way, are simple but decorative, clean cut in design and finish.

Another design, more ornate, but not any more artistic, is shown in the illustration of the fence enclosing the Portugese Jewish Cemetery at Montreal. The posts and arch are of reinforced concrete, while the panels are of expanded metal, plastered with concrete on both sides. A more handsome effect would be hard to obtain. Messrs.



Walley Bridge (span 80 ft.), Williamstown, Mass.

perience gained only by trial, by success and failure. Such experience must be mutual in its character—combining that of the architect with that of the skilled contractor, who executes the work. Artistic attainment in the working of con-

Swann. Church and Co. of Montreal, were the builders.

These two designers, entirely different in their treatment of the same subject, give some idea of the possibilities of this material for such work.