

# NATIONAL BUILDER

October, 1924



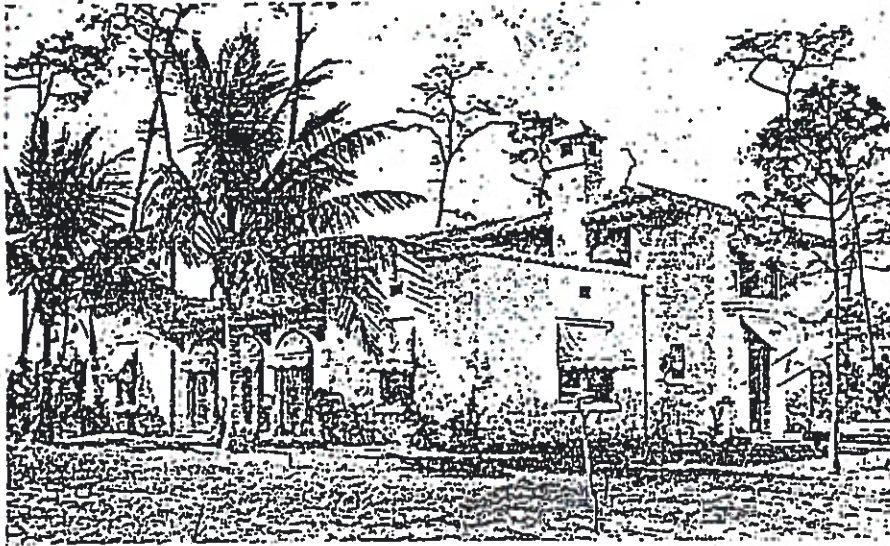
HOUSE NO. 6 A 71 DESIGNED ESPECIALLY FOR  
NATIONAL BUILDER BY THE ARCHITECT  
SMALL HOUSE SERVICE BUREAU FOR  
COMPLETE PLANS SEE PAGES INSIDE

## BERMICO SHEATHING PAPER

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A study in smooth and rough textured stucco. The lower portion of the wall is of coral stone



A combination of smooth and rough textured stucco

# STUCCO—COLOR

By Phineas E. Paist, A. I. A.

**M**OST of us have been astounded by the change in "effect" of a building when we have been forced to use a different tile roof, a perhaps cheaper and different building material than we had first conceived or intended using on the building.

Carrying color to an extreme—try to imagine an all white building, an all blue building of the same tone as the sky—recall the "strange" effect of a plaster or cardboard model of a building before it was colored with the local color of its building material; and you will realize

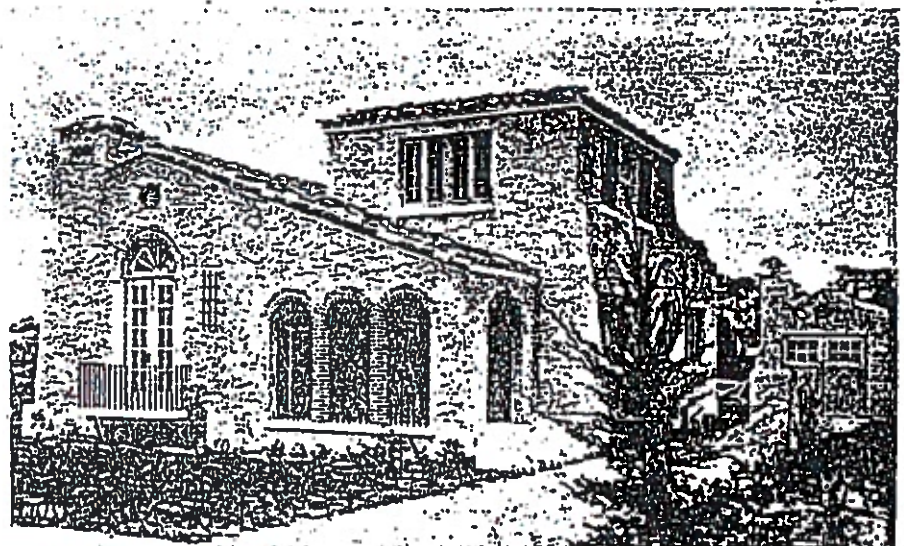
that the color of any one unit in a development scheme bears exactly the same relation to its environment that a small motif in an Oriental rug does to the general color effect of the rug, or that the tone value of a bit of costume does to the complete ensemble of a painting.

As regards color of Coral Gables; Coral Gables is without doubt the most unique and interesting development in the South if not in America.

George Merrick, whose remarkable business instinct and strangely enough, whose

inner self is mixed with poetry (actual salable poetry) deserves commendation from architects, builders and material men for the opportunity of building a town, a designed town, architecturally harmonious, and a town intelligently *different* from the average horribly discordant aberrations that are usual in new developments. He has had the vision and has obtained results by holding control of all architectural and landscape schemes and finally of all of the local color of the town.

The local building materials of Coral





Gables are some local coral stone, some imported clay tile, but the great bulk of the building is of reinforced concrete and concrete block. Concrete block and burnt tile both require a facing material of stucco. Stucco is unusually applied without the added mixture of aggregates to give texture in color. Color is supplied by a colored wash as our grandfathers freshened up the barn or the chicken coop with tinted whitewash to imitate the more precious textures and colors of local stones or marbles (Venice is mostly built of brick, faced with a thin veneer of marble or stuccoed and colored).

To obtain the various modulated or weathered effects in stucco color, it is essential that the stucco itself shall have some natural texture, surface movement, or be applied with a genuine plastic technique. Eight years ago, Miami could only show smooth interior plaster stucco, the smoother the better in the plaster's language, or a variance "pebble dash" stucco. With the help and intelligent co-operation of Mr. John B. Orr, it has been possible to educate the local stucco men into an appreciation of the nature of the material they are using and to obtain "texture" in exterior stucco that lends itself to naturalistic and pleasing surfaces.

Stucco as applied in Coral Gables is unusually of a so-called "Spanish effect," which means that the scratch coat has been quickly and roughly troweled on about 1/8-inch thick, followed almost immediately with a texture finish applied as a second coat troweled upon with accidental thicknesses and surfaces uneven in effect. Sometimes this second coat is knocked down or brushed to give an old weather worn texture. In applying color to this stucco the effect tried for is that of an old building that has been colored many times and through time or weathering, retains fragments of all of its old



*Rough textures like this seem to fairly sparkle in the light*

age colorings. Usually the first coat of color is of some deep rich color, well waterproofed and completely covering and filling all of the stucco. This is followed by half tone colorings either grey or possible subsequent stucco coloring, then by a high light color wash. The general effect of the building will show in the deepest interstices of the stucco the deep rich coloring, in the slightly higher spots, the half-tone color and, on the very high spots, or points of the stucco a high light color that will give the effect of a bleached or weathered color.

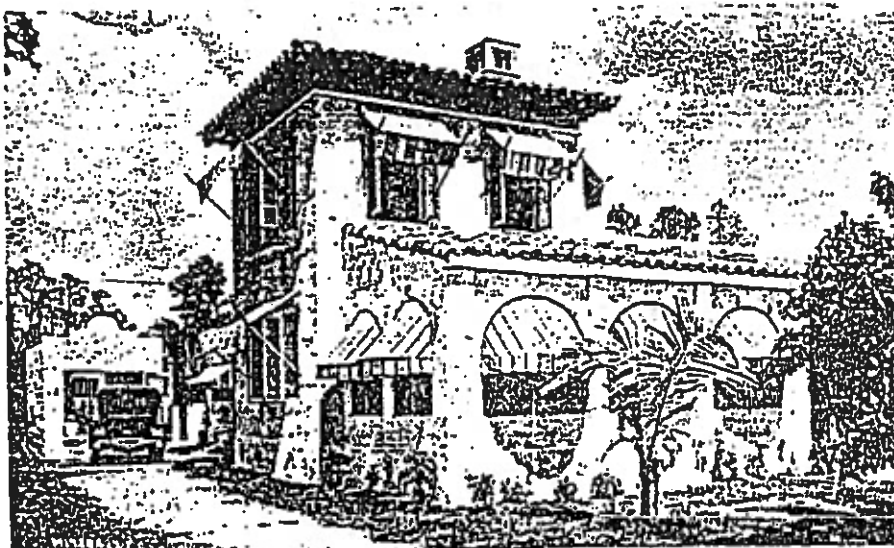
The colors used are dry ground colors. Proportions of color with the average medium colored house: two sacks of lime, three gallons of paste waterproofing or five gallons of liquid waterproofing, and one-quarter sack of grey cement are used to a barrel for color. Stucco color can be

considered permanent for a period of eight to ten years. The James Deering house shows no deterioration in that time; certain of the low walls and smaller buildings have weathered and changed color due to the proximity of the foliage and planting, or to the fact that purposely the first coat of color was thoroughly waterproofed and the second coat—usually of a different shade—was not waterproofed so thoroughly that time would modify or change the second coat or even flake it off and leave morsels of the first coat showing through.

In Coral Gables we have endeavored to use zone coloring; that is, certain portions of the development will have full rich coloring, quite to the limit of our palette, while others will have grey zones; some streets have been worked from an almost pure white color, at one end, flushed up into the rich coloring of interior zones at the other end. Streets have been studied house against house, so as to lead in what may be called "a tone symphony from cold to warm colors."

In experimenting it has been found possible to obtain various color effects by studying the coloring of nature, the deep rich tawny red and the yellowish brown of the inside bark of the coconut tree, overlaid or highlighted with the purpleish grey of the outside bark; varied shells have possible combinations of color that are applicable to stucco color, very much so for the reason that the quality of their coloring is quite the same as that of whitewash, i. e., a basis of lime and color with a flat quality.

The color may be applied as herein suggested in three separate washes, or by a gang of painters working together on the same scaffold and flushing or ending the colors together; or the very much more expensive manner by mixing the color with the stucco itself.



*Patches of brickwork, only partially covered with stucco, show through in this wall. Note the decorative frieze of colored stucco under the cornice*



*Fairly smooth in texture, but forming an irregular surface*

# City Sports List Con

11/12/26 MR

efully into its background, that sense of intimate belonging which comes delight, leading by columns and arches through which sunlight and life in South Florida flows scented and leisurely and infinitely varied."

If It Comes In the Recreation, It Found H

## ABUNDANCE

ance has been always the great ind. Savages, after they have d and shelter, turn hungrily to onship; they tattoo their faces nt tribal songs and reel giddily ke of art, and seek them out a grouping primitive souls. And

lways so fortunate. His idea h more sophisticated than that ship to him is a subtle thing of is elusive, and his ideal often ow of a dream. Then he finds rely homes, of culture and edu- ernal opportunities, of play in ors. With it he finds the best covered—life and all of its dur-

nols in which life flows abun- s section of the Progress Num- s devoted.

## Legion Post 98 Has Home Fund

### Plans Under Way Since Formation of Group Fourteen Months Ago.

The original idea for the formation of a Coral Gables Legion Post was born on July 29, 1926, in the tower of the Antilla hotel in a conversation between J. P. Yoder and Bruce Kirkpatrick, both veterans of the world war. Work was soon started and Post 98 of the American Legion was organized in September, and chartered in time to make its initial activity the sending of two representatives to the late 1926 convention of the Legion at Omaha. They were Hank Breiner and Bill Sirman, and were featured as delegates from the "baby post" of the country.

J. P. Yoder was the first post commander, and was succeeded by the present commander, Major R. M. Patterson. Ralph Wardlaw is adjutant.

The membership of the Post has grown from an original 30 to 120.

Among the chief interests of the Post is the acquiring of a Legion Memorial home. Lots have already been donated by George E. Merrick to be used for the purpose, and Mayor Dammers has made a gift of \$1,000 to be used as the

## Phineas E. Paist National Figure

### Supervising Architect Designer of Many of City's Finest Buildings

"I don't care to have my name in the paper."

This is the invariable reply of Phineas E. Paist, supervising architect of Coral Gables when he is asked for a personal interview. Of architecture he is always willing to talk, and especially of architecture as it is found in Coral Gables.

The appointment of Mr. Paist to his present position in May, 1925, marked the acquisition of another national figure by Coral Gables. He studied at the Drexell Institute of the Pennsylvania Academy of Fine Arts, under many of the most prominent artists and architects in the country, and from 1904 to 1908 lived in Europe, having won the Croason European Traveling Scholarship. Upon his return, he entered into the architects firm of Hewitt and Paist in Philadelphia. Among the well-known buildings designed by Mr. Paist in this period were the Bellevue-Stratford hotel, and the \$5,000,000 home of George E. Boldt on the Thousand Islands.

Coming to Miami Mr. Paist was associated with Paul Chalfin in the designing of the James Deering and Charles Deering estates, as well as designing the home of James Cox, and the Smoot, Knoffen, Bentley and Gray residences.

In Coral Gables, Mr. Paist is responsible for the Administration building, a new departure in office architecture. He has also drawn the plans for the magnificent buildings of the University of Miami, and for a number of the finer homes in Coral Gables. Every other structure in the city, built since May, 1926, has had its plans approved by Mr. Paist, who has studied the building not only as an entity, but as a unit in the group which surrounds it.

## Coral Gables Photographs Have Shop of Own

When Coral Gables home and office owners look around for something with which to decorate their delicately lined walls, they can think of nothing finer than an

As a center for sports and recreation Coral Gables has a distinction over any other city or section of the country. For while most cities and recreational centers have one time or another at the large resort, north and west, in Florida resorts, except perhaps California, remote from the great northern centers, can a sports program be year around in

Without even the verdant meadows of tropical Florida, this colorful city the outdoorsman may enjoy the following: golf, tennis, canoeing, speed boat racing, back riding, bowling, shooting, motoring, and other adequate activities.

Within easy reach by bus or rapid transit a variety of sports, including dog racing, Jai Alai, planing in Biscayne, and auto racing.

Likewise the residents of Coral Gables may enjoy football and track sports, the University of Miami and the Military academy team northern opponents.

Hunting enthusiasts may go into the woods to the west of the city, well stocked with game. The following may be hunted: quail, rabbit, dove, possum, raccoon, and others. Or if the visitor prefers the more active game of fox hunting man's hounds are in the winter months.

In golf, Coral Gables are truly unsurpassed in the country. With the finest of this five-year community are three courses. One, a nine-hole is operated by the C. G. Golf and Country club. The other two, each nine holes, are operated by the more Country club. The guests of the hotel. The courses were designed and constructed by Donald I. golf architect, and are of the extreme, involving a number of difficult holes.

The first Biltmore opened last January in a play between Bobby Jones and Leo Diegel and Tom