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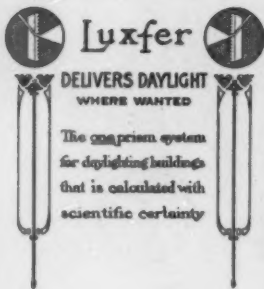
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VOLUME  
XCVII

MARCH 9, 1910

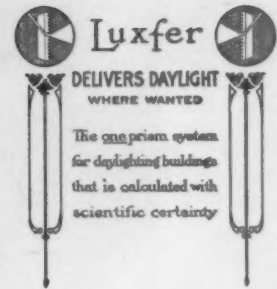
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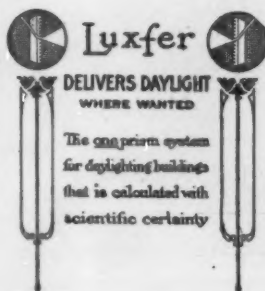
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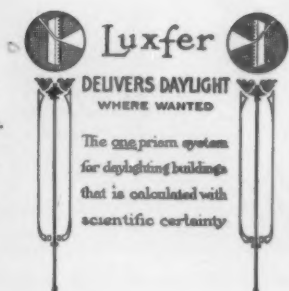
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THE AMERICAN ARCHITECT



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# THE AMERICAN ARCHITECT

VOL. XCVII

WEDNESDAY, MARCH 9, 1910

No. 1785

## BOOK NOTES OF RECENT PUBLICATIONS OF INTEREST TO THE ARCHITECT

### A HISTORY OF ARCHITECTURE\*

When, shortly after the publication of Mr. Russell Sturgis' first volume of his History of Architecture, his untimely death was announced, there was a feeling throughout the architectural world that this history, which filled so wide a space in the chronicles of architecture, would never be completed. It was then a source of much satisfaction to know, although this was fraught with the deepest regret over the death of Mr. Sturgis, that, like all painstaking writers who essay the field of deep research, he had left the second volume practically completed, and the various data and notes for the third and last of the series, so carefully prepared as to need but the final editing by someone who was thoroughly in touch with the methods and ideals that Mr. Sturgis had in mind.

It is most fortunate that the publishers have been able to secure the valuable services of Prof. Frothingham in editing and bringing to completion this monumental work.

Prof. Frothingham, well known to the architectural profession by reason of his authoritative writings on architectural subjects, was until recently of the faculty of Princeton University, and at one time professor of architecture at Johns Hopkins. His expressed sympathy with the ideals of Mr. Sturgis and his coincidence with his point of view in the preparation of a work of this character fits him in an eminent degree to carry this history of architecture to a satisfactory conclusion.

Volume II, just received, treats of the Romanesque and Oriental. It is of much interest, as it endeavors to bridge a time in the architecture of the East, through periods when there was little if any creation in what may be truly styled architectural achievement. The writer is therefore compelled to present to his readers merely the structural features that appear characteristic of the different nations of the East and the various periods of transition.

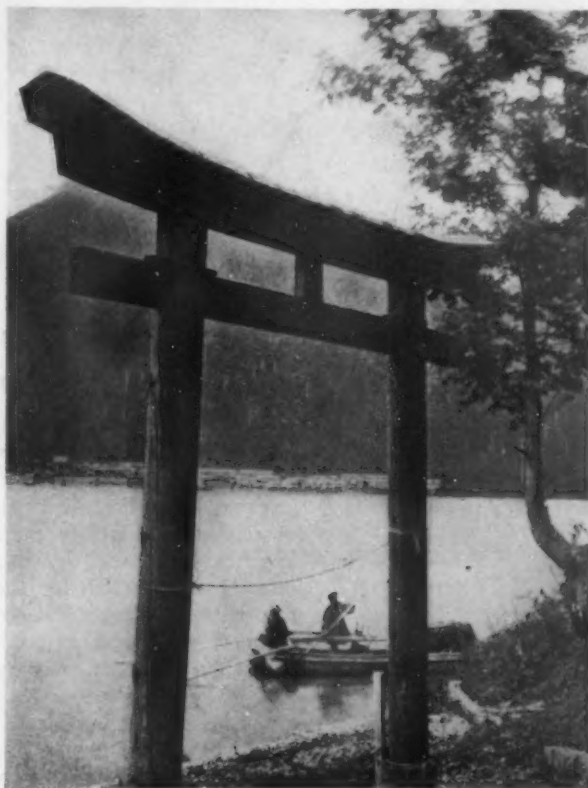
This narrative is an interesting and instructive one, and is that part of every history that must always be written, and which is perhaps of least technical interest to the advanced reader.

From the rock-hewn caves carved to simulate the timber construction of India and Southeastern Asia through the few remaining examples of the temples and towers of China, and the unpretentious buildings erected in the early history of Japan, before its transition to a civilized people, Mr. Sturgis carries his reader with all the skill and charm that has characterized his earlier writing.

It is, when having disposed of these references, he approaches the early Basilicas and churches, together with the Byzantine monuments, and seeks to apply the styles resulting from ancient art, that

the reader will learn how necessary has been all this preliminary description to a thorough comprehension of what is to follow.

From this point, through the various chapters treating of Moslem Syria and Egypt and North Africa, Moslem Persia and India, Sicily and Spain, the work shows on every page the fervor and appreciation of the artist architect, and imparts to the reader in an insistent way much of the enthusiasm for these masterpieces that



TORII ON LAKE SHORE AT NIKKO

From "A History of Architecture" by permission of The Baker & Taylor Co., publishers.

\* A HISTORY OF ARCHITECTURE. VOL. II. ROMANESQUE AND ORIENTAL. By Russell Sturgis, A.M., Ph.D. Full cloth, 450 pp., 7½ x 10½ inches, fully illustrated; price, net, \$5.00; New York: The Baker & Taylor Co.

evidently inspired the work of this gifted author.

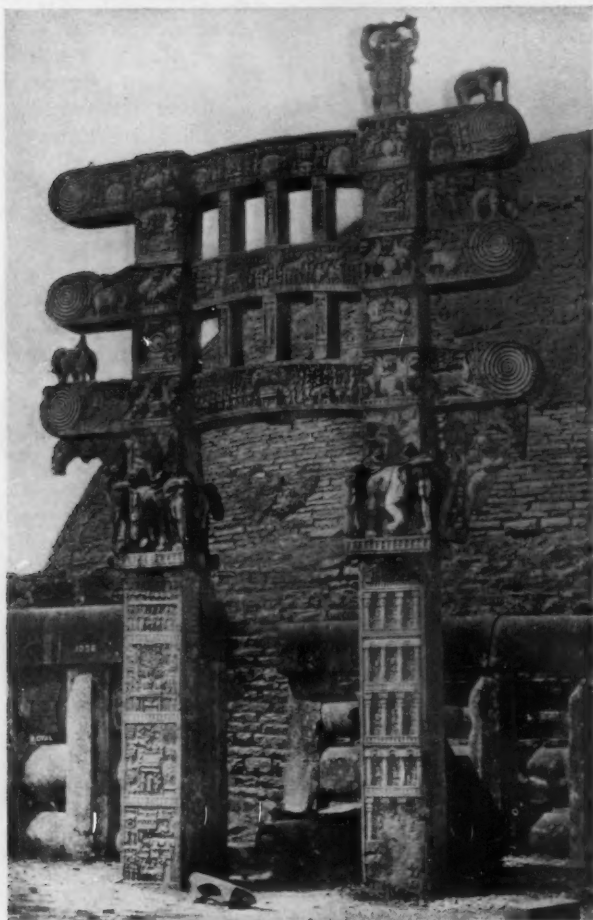
It is certain that in the treatment of the broad essentials and the elimination of such reference to self-evident conclusions patent to every student of architecture, this volume is so final in its analyses as to make subsequent books on these periods but an elaboration of the facts and deductions set forth by Mr. Sturgis.

In the conclusion of this volume there are chapters in which are described the later Romanesque, Norman and British, German, Spanish and Scandinavian.

Here the architect will find a field in which he is perhaps more familiar with its monumental examples, but in which, under the skillful guidance of the author, he will also find much in suggestion and description to stimulate further study.

So broad in scope and so thorough in treatment is this history of architecture that it will, we believe, become a necessity in the library of the architect.

A chapter on the later Romanesque in Spain introduces the reader to some XII and XIII century churches which we do not remember to have heretofore seen illustrated. The solicitude of the ecclesiastical authorities led to the constant care of these great churches, and this, while perhaps involving a greater splendor has necessitated rebuilding in a later style in a way perhaps more common than in any other European country.

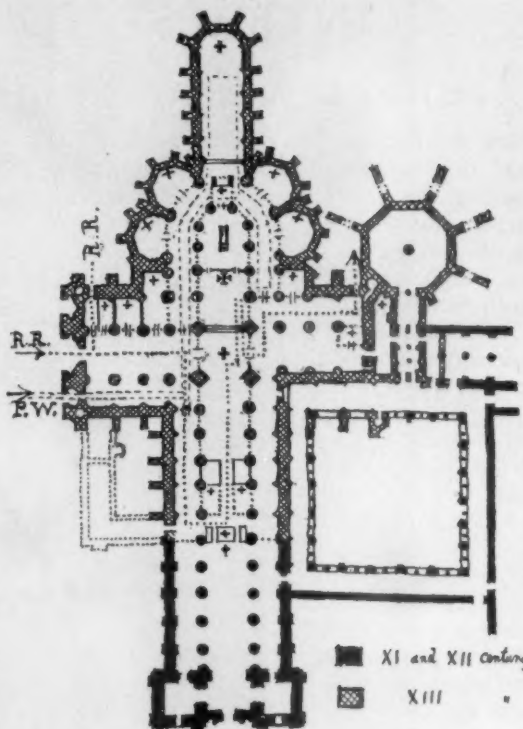


THE EASTERN TORAN OF THE TOPE AT SANCHI

From "A History of Architecture," by permission of The Baker & Taylor Co. publishers.

## WESTMINSTER ABBEY\*

Westminster Abbey, perhaps the greatest of all the great churches of Europe, the Mausoleum of English Monarchs, has gathered around it a voluminous and interesting literature. It may be safely stated that no church in Europe is more closely identified with the history of the country of its location.



THE CHURCH IN 1300, SHOWING ROYAL ROUTE AND PILGRIMS' WAY

From "A History of Architecture," by permission of The Baker & Taylor Co., publishers.

From its earliest history it has received at the hands of reigning sovereigns the most solicitous care. Some have been actuated by motives of piety, others have offered their wealth for the enrichment of this Abbey Church as penance for sins committed, while others, through reasons of policy, to propitiate a dissatisfied clergy, have carried to completion schemes of extension and decoration. It might well be supposed that the many hands that have been laid on Westminster Abbey would have produced a building whose inconsistencies would have violated all good architectural tradition. That this is not so is well known to every one competent to judge who has viewed this stately edifice.

That its monuments placed during the past century have not been in keeping with the building is acknowledged, but fortunately this is now so well understood that we may be sure future additions will be compelled to pass the strictest criticism and that in time the present offenders will be removed.

It is with a sense of the utmost satisfaction that one takes up Mr. Bond's book, and on its completion it is

\*WESTMINSTER ABBEY. By Francis Bond. Illustrated by 270 photographs, plans, sections, sketches and measured drawings; 332 pp.; full cloth; 5½ x 9 inches. London, New York, Toronto and Melbourne; Henry Frowde, Oxford University Press.



JUNCTION OF XIII AND XIV CENTURY WORK IN THE NAVE  
From "Westminster Abbey," by permission of Oxford University Press, publishers.

laid away among our treasured volumes as one that we shall want to dip into in many a leisure moment.

To write a comprehensive history of Westminster Abbey, from its inception, about the middle of the XIII century and chronicle the great events that worked to bring about the various additions and changes that this church has experienced, calls for much versatility on an author's part. He must be an antiquarian full of respect for the dry and musty lore of long-forgotten things, he must be a historian, thoroughly read in the contemporaneous history of the various periods, and last and by no means least he must know his architecture. Mr. Bond measures fully to all these necessary requirements and with these he combines a style that carries the reader along entertainingly from cover to cover.

In the illustrations of the various phases through which the Abbey has passed, no part of the building has been neglected either in text or illustration.

Among the chapters of this work that will probably be most closely read by the architect are those commencing with Chapter V, and devoted to the plan of the Abbey. The author directs particular attention to the complexity of the plan, and its utter unsuitableness for modern congregational worship. This he points out from the fact that the requirements of different sets of people dictated the plan and the subsequent changes.

These different sets are stated to have been the Monks—the original projectors of the Abbey, royalty and the lay folk. All these different grades had to be accommodated at one time on great occasions, and each,

in a country where class distinctions were religiously observed, must needs have accommodations in keeping with their several stations. It is with great interest that the reader will follow Mr. Bond's argument wherein, from records, to which but few have been privileged to have access, he traces convincingly the original plan and builds on it the various and important changes since made.

In treating of the principles of design and the effect of the changes and the different hands that have accomplished them, Mr. Bond is equally convincing. The illustrations that accompany these are in themselves a text-book on church architecture of the varying periods.

The architect will recognize a brother student, fully a master of his subject, to which he has brought a reverence and strong affection that shows throughout the work. There are no jumpings at conclusions, no slurring of facts, but, when he is in doubt and cannot verify his point, he bluntly says so and this is the sort of work that gives one confidence.

One might write on indefinitely in reviewing a work like this, but enough has been stated to show how very valuable an addition it is to the literature of a subject the interest of which never palls.

### SCREENS AND GALLERIES IN ENGLISH CHURCHES\*

In his preface to this book the writer states: "In the last years before the Dissolution, when the English churches had become all glorious within, what first arrested and what detained the attention above all the rest was the soaring Rood and Rood Screen, silhouetted against the splendid glass of the great East window of the Chancel."

The Rood screen may be said to have its origin in the fact that from the earliest times of the Christian Church the apse or sacrum was at all times protected by some sort of fence or barrier. With that veneration and care that distinguished every detail of the church, it is not to be wondered that this screen or barrier should receive the most thoughtful attention of the designer.

From this humble beginning has sprung the Rood screen, on which throughout the Christian world we may find the most beautiful and consistent forms of decorative treatment lavished.

With the same thoughtful and painstaking research that has marked Mr. Bond's essay into other fields of investigation, we have in this volume a comprehensive and well-written presentation of the subject.

A slight diversion from the main topic is a chapter devoted to Church Bands illustrated by instruments in use during the seventeenth and eighteenth centuries. This is an interesting description of quaint customs introduced into musical forms of church worship.

To the architect engaged in church designing this volume will be of great assistance. It places before him the best examples extant, and describes them in a manner that will claim his closest attention.

\*SCREENS AND GALLERIES IN ENGLISH CHURCHES. By Francis Bond. Illustrated by 152 photographs and measured drawings. Full cloth: 182 pp.; 5½ x 9 inches. Price, \$2.00. London, New York and Toronto, Henry Frowde, Oxford University Press.

## THE CURRENT ARCHITECTURAL PRESS

The January *Brickbuilder* presents the usually well selected lot of subjects, the most important being the recently completed New York State Normal School at Albany; Albert R. Ross, architect; George L. Heins and Franklin B. Ware, State Architects. We have already referred to this building as one of the most important additions to the architecture of the modern school building. It has never before been so thoroughly and satisfactorily illustrated. The Plunket School, at Pittsfield, Mass., by Harding & Seaver, is a very satisfactory solution of the problem presented by the lighting requirements of the modern school buildings.

Two brick houses at Schenley Farms, Pittsburgh, designed by Janssen & Abbott, are most commendable both in design and plan, as is also the one by Harry S. Waterbury of a house at Staten Island, New York.

We are not equally enthusiastic over Tallmadge & Watson's house at Riverside, Ill., but must commend the series of English brick houses as types of the most dignified of suburban residences.

Two striking examples of the use of brick in interior work are shown in views of the tap room in the Hotel Belvedere, Baltimore; Parker, Thomas & Rice, architects.

The text describes and illustrates the State Fair build-



Tap Room, Hotel Belvedere, Baltimore, Md. Parker, Thomas & Rice, Architects  
(From *The Brickbuilder*)

ings at Syracuse, N. Y., Green & Wicks, architects; the preliminary drawings for which were shown in *THE AMERICAN ARCHITECT*, No. 1678, February 19, 1908. This work is now well advanced and the very thorough illustration presented in the *Brickbuilder* affords an opportunity to see how well it fulfills the promise of the original plans.

Mr. R. Randal Philips contributes a well written article on the Hampstead Garden suburb. This article is illustrated by many photographs of the later buildings that have been erected in this interesting locality.

Other illustrations in this issue of the *Brickbuilder* not referred to will be found in the index on another page of this issue.

We commend to the attention of architects an article in the February issue of *The Architectural Record*, by John Beverly Robinson, entitled, "Architectural Abberations." Mr. Robinson has presented his subject in an admirable way, and while the ideas conveyed are not perhaps new, their method of expression and explanation is such as to impress the truths stated in a forceful way.

This issue of the *Record* is throughout a much to be commended one. In addition to the foregoing are articles on the "Architects' Proper Sphere of Activity," "Building a Church for a Small Congregation." The new house for the Royal Automobile Club, London, and continuation of Mr. Schuyler's college series, the present one describing Princeton.

*The New York Architect* for November, the last issue received, gives all its space to the illustration and description of the New Theatre. The plans and working drawings of this building were shown in *THE AMERICAN ARCHITECT* July 21, 1906, and the completed structure on December 8, 1909.

The October, 1909, issue of the *Architectural Review* is the last one received. It illustrates two churches by Cram, Goodhue & Ferguson, shown by perspective drawings; a Y. M. C. A. building at Norfolk, Va., by Wood, Donn & Deming, thoroughly illustrated in *THE AMERICAN ARCHITECT*, issue of March 3, 1909; a house at Brookline, Mass., Frank Chouteau Brown, architect, and one at Richmond, Va., by Neff & Thompson.

The text presents Part V, of Mr. Frank Chouteau



Entrance Detail, Residence of C. H. Hutchins, Chicago, Ill.  
Horatio R. Wilson & Co., Architects  
(From *The Western Architect*)

Brown's series on "Exterior Plaster Construction."

To the architect, the most interesting feature of the *International Studio* for February will probably be an article entitled "Country Cottages and Their Gardens," illustrated by C. E. Mallows, F. R. I. B. A.

The man who has been fortunate enough to visit rural England need not be told how fertile a field it is for the writer and illustrator. Mr. Mallows sketches are cleverly drawn bits of English cottages and their surroundings, and the text is replete with good suggestions.

*The Western Architect* in an editorial in its February issue, seeks to allay any error that the general public may make in its estimate of Mr. Pond's ability to fill the high office to which he has been recently elected, by reason of the published reports of the dinner given to Mr. Pond by the Illinois Chapter of the A. I. A.

It appears that the general feeling of elation among the diners for the honor that had been paid the chapter by the elevation of one of its members to the highest office in the Institute, took the form of an ebullition of wit and humor, in which Mr. Pond, with characteristic adaptability took an important part. We do not believe it is necessary to assure the members of the profession that Mr. Pond is an earnest, capable and scholarly man, and surely the laity does not expect, if it knows the temperament of the artist, that he will set down to dinner with his fellows, as to one of funeral baked meats. We like a human man, and we believe Mr. Pond fills the bill.

The text of this issue is principally devoted to Mr. Davies and Colonel Wells' joint article on "Terminal Stations." This was printed in full in our issue of January 19th.

The illustrations consist of a fairly well selected lot of subjects, the principal one being the Worcester County Institution for Savings; Winslow & Bigelow,



House at Schenley Farms, Pittsburg, Pa. Janssen & Abbott, Architects

(From *The Brickbuilder*)

architects. This we regard as a fairly successful building of the type selected, both in design and plan. The Old National Bank, Spokane, Washington, by D. H. Burnham & Co., the Hotel Rochester, Eisenwein & Johnson, architects; a high school at South Orange, N. J., designed by Kitchell & Bartlett, and a Y. M. C. A. building at Charlotte, N. C., by Hook & Rogers, are other features of this issue, none of which appear especially commendable. There are also a number of city and suburban houses, as appear in the index published elsewhere in this issue of *THE AMERICAN ARCHITECT*. Probably the best of these houses is the one for Charles Farnard, by Howard Van Doren Shaw. It is an unusually good type of the American country house, but its presentation is deficient by reason of the absence of floor plans.

## WASTE OF STRUCTURAL MATERIAL OTHER THAN THAT BY FIRE AN INTERESTING PHASE IN THE CON- SERVATION OF NATURAL RESOURCES

The United States Geological Survey (Department of the Interior), and of which Mr. George Otis Smith is director, has issued bulletin 418, entitled "The Fire Tax and Waste of Structural Material in the United States." This bulletin has been prepared by Herbert M. Wilson and John L. Cochrane.

Most of the figures set forth are familiar, having appeared in preliminary reports issued by the Department; but an item of waste of structural material other than that by fire presents a phase in the campaign of education being waged by the Government in its policy of conservation, that is of later interest.

The bulletin states: "The waste of natural mineral resources used in building and engineering construction is of three kinds. That from fire losses has already been mentioned. The other two are (1) that due to improper and wasteful methods of mining and preparing for market, and (2) that due to the use of excessive amounts in structural forms because of ignorance of the strength and durability of the materials.

"The large waste of mineral products due to uneconomical and inefficient methods of manufacture, including waste of fuel, as in the burning of cement or of clay products, and in the preparation of coke used



Two Half-timbered Cottages. Designed and Drawn by C. E. Mallows, F. R. I. B. A.

(From *The International Studio*)



House, Corner Amory and Freeman Streets, Brookline, Mass.  
Frank Chouteau Brown, Architect  
(From *The Architectural Review*)

in refining iron ores, will be reduced by improvements that will be made in the natural development of the various manufacturing industries concerned.

"On account of the waste of structural materials due to lack of knowledge of their strength the present systems of construction are highly expensive, many engineers and architects adopting working stresses for concrete and metal construction from one-fourth to as low as one-eighth the actual working strength of the material. This means that from three to six times the amount of such material that is necessary may be used in structural work. Moreover, materials of superior quality may be little used because of this lack of information as to their properties. The average architect, engineer, or contractor does not take chances in using unfamiliar materials or designs, but confines himself to those which he knows have proved successful.

"Most of the information heretofore available concerning the strength and suitability of building materials has been procured by individuals and has been based on insufficient data and tests. The Government, as the largest consumer of these materials, should, as a matter of economy, conduct exhaustive tests of the kinds which have proved so successful under the Forest Service in determining the woods most suitable for each particular use. These tests should be conducted with a view to establishing the physical properties of the materials and to suggesting improved methods of manufacture which may not only prove economical, but which may also improve the quality of the materials in use and extend their life. They should afford information relative to the most fire-resisting and fireproof forms of construction, the former for the prevention of conflagrations due to secondary or exposure fires and the latter for the prevention of the destruction of the building in which the fire may originate. They should also include extended investigations made with a view to prevent the loss of structural materials exposed to the action of salt water, of alkalis in the arid regions, or similar destructive agencies. Not until a better knowledge is had as to the structural material appropriate for any particular purpose, be it steel, iron, cement manufactures, or clay products, will it be possible to reduce the wasteful consumption.

"The investigations in progress by the Geological Survey indicate that smaller quantities of cement-making

materials, of gravel and sand suitable for concrete structures, and of clay suitable for making brick will suffice, and also show how construction can be done at least cost. Already, not only in treeless regions, but elsewhere also, the use of such materials is rapidly increasing."

The Geological Survey has at different times conducted a series of tests of structural materials. These results are set forth in bulletins, a list of which can be obtained by addressing the Director of the Geological Survey, Washington, D. C.

## INTERPRETATION OF AN ARCHITECT'S SPECIFICATION BY HOWARD C. LAKE

The phrase "or equal" as used in building contracts in prescribing the kind of materials to be used has recently been construed by the Supreme Court of the State of Washington. This case of *Camp vs. Neufelder* (49 Wash. 426) seems to be one of first impression for, so far as can be found by a search of the authorities, the question has never been adjudicated before. The case seems to be one of considerable interest and importance to the profession on this and other accounts.

The defendant, Neufelder, contracted with the M. Company for the furnishing of materials and the remodeling of a Seattle building by the latter, who sublet the furnishing and putting in place of a part of the materials to the plaintiff Camp. Among the enumerated articles to be furnished were certain prism lights described in the specifications, as follows: "These lights shall be of J. make, or equal." The contract further provided that the work must be performed to the satisfaction of the architect named, who had the right to approve or reject any and all work.

In the course of construction Camp informed the architect that he had several prism lights equal to the J. light which he wished to submit for selection. The architect refused to examine them, stating in effect that there were no prism lights equal to the J. light and

(Continued on page 112)



Residence of Charles Farnard, Lake Forest, Ill. Howard Van Doren Shaw, Architect  
(From *The Western Architect*)

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### ILLUSTRATIONS:

Work of Kilham &amp; Hopkins (16 pp.).

### Frontispiece:

Doorway, Baptistery, Pisa, Italy.

THE general subject of waste has been much in the public mind since attention was directed to our fast diminishing National resources during President Roosevelt's administration, and certain measures were taken looking toward their conservation. In the usually accepted meaning of the word "waste" signifies destruction by fire, needless use of materials, lack of proper protection to prevent loss, or the extravagant expenditure of energy or substance. A recent bulletin issued by the U. S. Geological Survey, however, assigns quite a different significance to the term. In this pamphlet it is pointed out that the inappropriate use of material constitutes waste quite as serious and often more extensive than a simple extravagance in its use, or neglect as to its proper care. It is suggested that in order to avoid the use of unsuitable materials for various purposes, exhaustive tests should be made and authoritative reports on the results of these tests issued and circulated freely among engineers, architects and all persons upon whom the task of determining materials might fall. For example, it is perfectly obvious that investigations made with a view to preventing the improper selection of structural materials exposed to the action of salt-water along the coast, of alkalis in the arid regions or similar destructive agencies in vari-

ous parts of the country, would be of incalculable value to builders of public or private works. In fact, this suggestion coming from a department of the government appears most timely, and it is hoped will lead to some tangible results. Instances of needless waste due to the use of unsuitable materials are not infrequent, and in many cases a loss of the materials used is the least important factor in the situation. Property losses amounting to thousands of dollars and sometimes even including the loss of human life have resulted from errors of judgment due to ignorance of the character of materials selected for a given purpose. Not until a better knowledge is had of the structural materials available for various uses, including steel, iron, cement and clay products, a knowledge that comprehends not only their physical properties but their action under the varying conditions to which they may be subjected, will it be possible to eliminate or appreciably reduce the wasteful consumption now going on.

THAT New York's Building Code stands in need of revision will be generally admitted by those qualified to judge of the matter. Objection which has been made to recent efforts in this direction was not due, so far as may be judged from expressions on the subject, to any assumption of perfection in the instrument which has governed improvements in Greater New York for the last decade, but rather to the fact that the proposed revisions and additions were considered retrograde in character rather than an advance or improvement over the various sections of the code they were designed to replace. In taking a general survey of the situation as it appears to-day, we are inclined to the opinion that a more propitious season than the present one in which to undertake the needed revision will not present itself for some years to come. Confidence in the present administration of city affairs is growing daily, and the City of New York is particularly fortunate at this time in the possession of officials in certain departments, who, in the natural order of things might be expected to have much to do with a matter of this character. Undoubtedly a code that would gain their approval and support would contain few if any objectionable provisions. It is unfortunate that certain recommendations of the present Mayor's predecessor, looking toward the scientific investigation of the properties of various materials of construction, were not carried out by reason of a lack of funds, but if once provided for, these tests and others deemed necessary could be gotten under way and results obtained in ample time for reference during the writing of sections treating of the materials tested. It seems to us of the greatest importance that this subject, which it is generally conceded demands attention, be taken up under present conditions and disposed of without delay. Not only is there every reason for anticipating more satisfactory results at this juncture than could be looked for with any degree of assurance if the matter is allowed to rest until taken up by some future administration, but the work could probably be done more expeditiously and at less expense now than at any subsequent date.

(Continued from page 110)

that no other or different light would be accepted or approved by him. Camp thereupon put in the J. lights at a cost of several hundred dollars more than lights, in his opinion, equal to the J. lights would have cost, and subsequently claimed this as an extra, filing a lien upon the building to secure payment.

Briefly stated, the foregoing facts appeared at the trial of the action to foreclose the lien and the court refused to allow Camp to prove that there were lights equal to the J. light, that could have been put in at a saving, holding that since the lights were actually put in, and were lights permitted by the contract, no right of action accrued to Camp to recover the extra cost.

Camp appealed from the judgment awarded to the defendant. The latter presented the case in the Appellate Court on somewhat different grounds from that taken upon the trial. Although he did not entirely abandon the position first taken, he contended that a proper construction of the specifications calls for the installation of the J. lights if they are procurable and the substitution of others only in the case that these lights cannot be obtained and that, since the contractors were bound to complete the building to the satisfaction of the architect, his decision on the character of lights to be used was final and the contractors could not complain.

The Supreme Court, however, advanced other reasons calling for a reversal of the judgment and said that the mere fact that the contractor put in the J. lights at the instigation of the architect, did not estop the former from claiming from the owner the loss sustained thereby, saying:

"The architect, while he stood in the relation of umpire in some of his aspects under the contract, stood in the relation of agent for the owner in this instance; that is to say, he was the person selected by the owner to determine the character of the material that should go into the work, and in this respect was the owner's agent, and in the performance of this duty was as much bound to act fairly and impartially as the owner would himself be bound had there been no selection or an intermediary. The contractor, therefore, had the right to treat the direction given by the architect as a direction given by the owner, and can recover any loss suffered because thereof if the direction was so far arbitrary as to be without the terms of the contract."

While the court thought that the contractor could have put in lights equal to the J. lights and recovered on the contract by showing that the objections thereto were arbitrary and not in the exercise of an independent judgment, but that this was not his remedy, as he was justified in obeying the architect's instructions and in seeking to recover for the loss, the contractor had the option of either putting in the J. lights or lights equal

to the J. lights, and the use of either would have been a compliance with the contract.

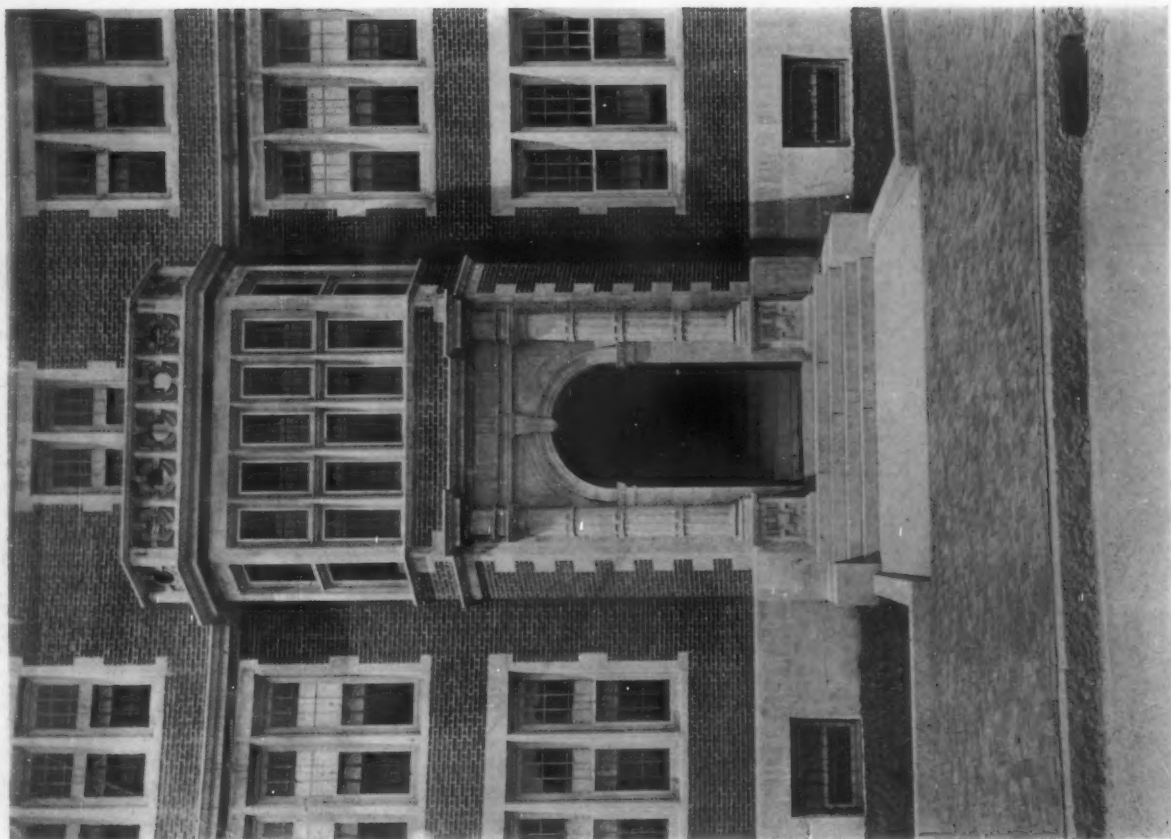
Finally the court said that while the contractor had to perform to the architect's satisfaction, yet he had a right to insist that the latter exercise "an independent and honest judgment" and not arbitrarily refuse to consider matters submitted to his judgment. His action was arbitrary and his conduct was held to be so far a fraud upon the rights of the contractor as to entitle him to submit to the courts the question whether or not the lights they desired to substitute were lights proper to be installed under the contract and whether or not they have suffered loss by the architect's action.

Added interest is given to this decision because it was not unanimous. The court stood three to two, and there was a brief but strong dissenting opinion, which said that the subcontractor, Camp, did what he agreed to do for a fixed price and no more. Later the contractor claimed a greater price because he could have furnished another make for less money. The dissenting judges thought that the mere statement of the proposition ought to be sufficient to affirm the judgment given to the defendant-owner by the trial court and because, assuming that the subcontractor, Camp, had a right under the contract to substitute some light other than the J. light, one equal to that light, it was not agreed that Camp should decide upon the substitute, but it was expressly provided that the work shall "be performed to the satisfaction of the architect," and whether he was the agent of the owner made no difference.

"If the agreement had provided that the work must be performed to the satisfaction of the owner," say the dissenting judges, "he would then decide which light was satisfactory, and he might do so arbitrarily, as the architect did, so long as he did so in good faith."

While a rather fine question is presented which permits, perhaps, of strong arguments on both sides, I am of the opinion that the dissenting judges were right. To my mind it is significant and important that no proof seems to have been given or offered that the architect did not act in good faith and that the contract reserved the right to the architect to be satisfied when some light other than the particular one specified was offered as a substitute. As the dissenting opinion well says, the contract was entered into upon the basis of the cost of the J. make and the owner had a right to that particular light or to be satisfied with some other light.

The trial court was right, in my opinion. If the question ever arises again in another jurisdiction I believe the decision is likely to be contrary to the Washington court.



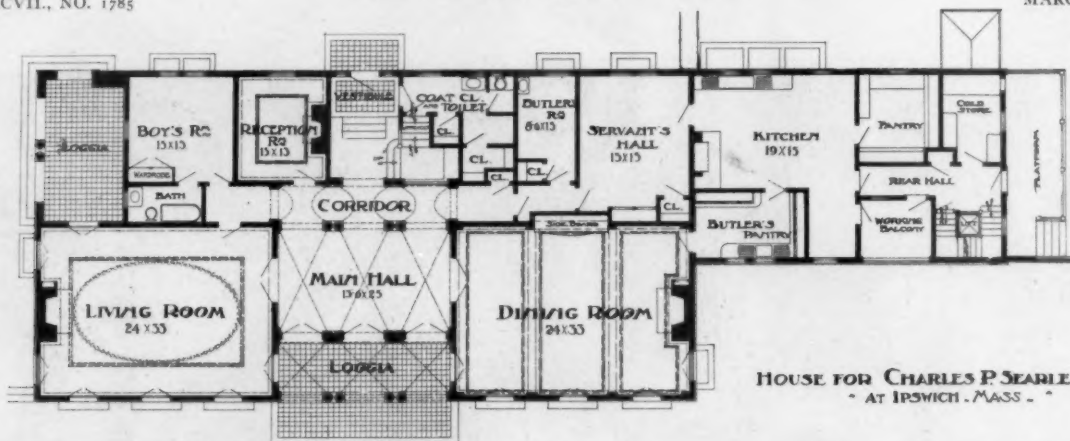
DETAIL; DEWEY HOUSE  
BOSTON, MASS.

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APARTMENT HOUSE  
BROOKLINE, MASS.

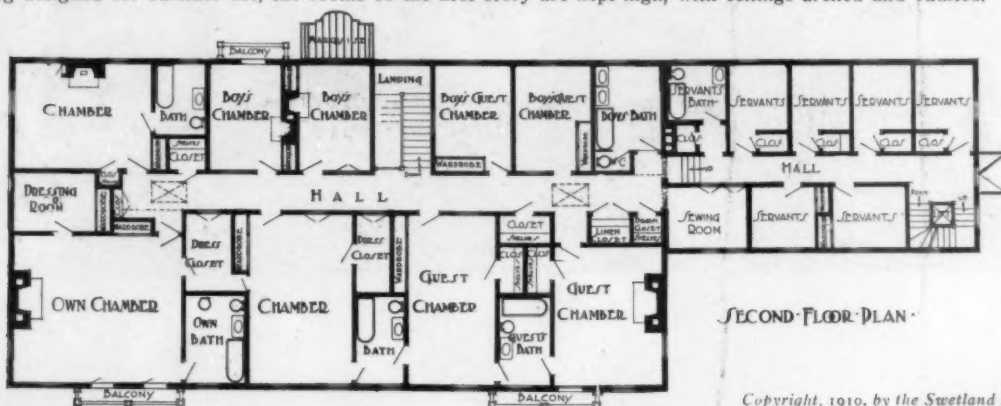
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HOUSE FOR CHARLES P. SEARLE ESQ.  
AT IPSWICH, MASS.



The house stands on a broad terrace 90 feet above the Ipswich River, commanding views for thirty miles up and down the coast. Being designed for summer use, the rooms of the first story are kept high, with ceilings arched and vaulted.



SECOND FLOOR PLAN

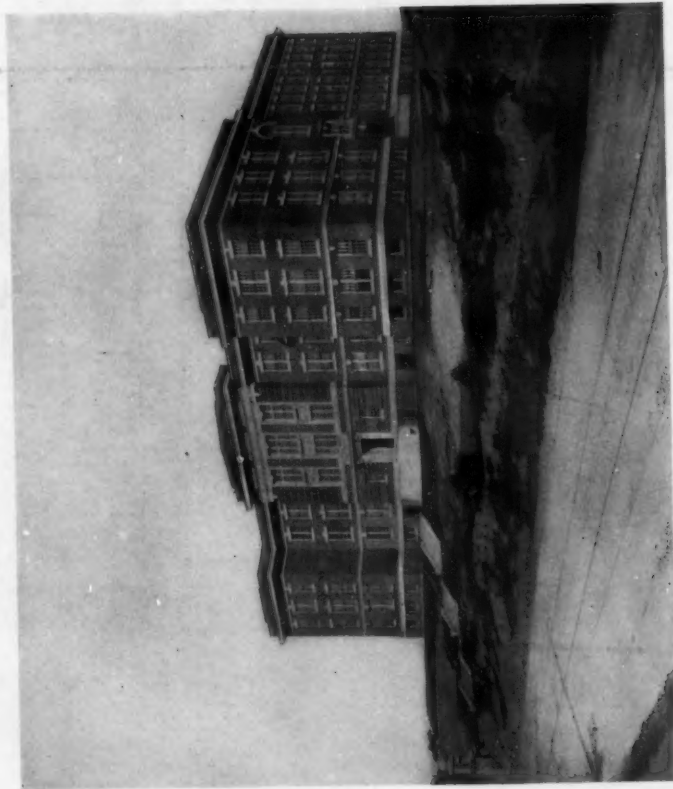
HOUSE FOR CHARLES P. SEARLE  
IPSWICH, MASS.

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HOUSE FOR CHARLES P. SEARLE  
IPSWICH, MASS.

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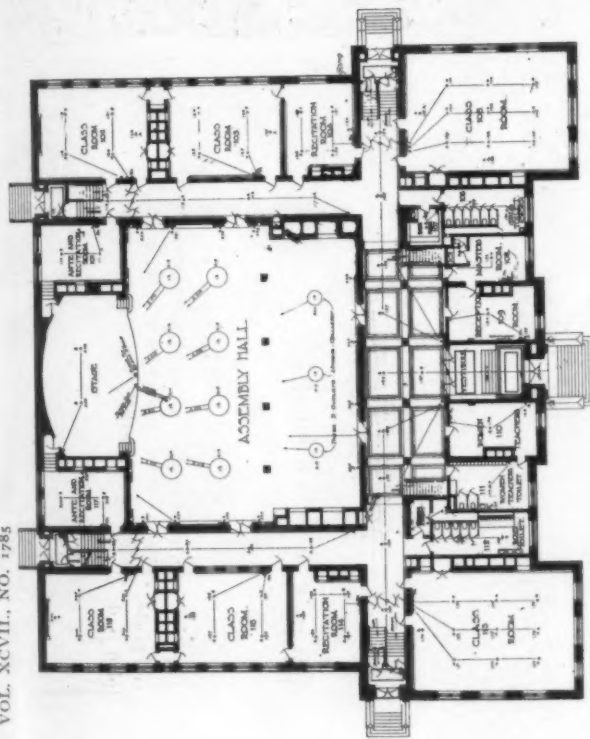


SALEM HIGH SCHOOL, SALEM, MASS.

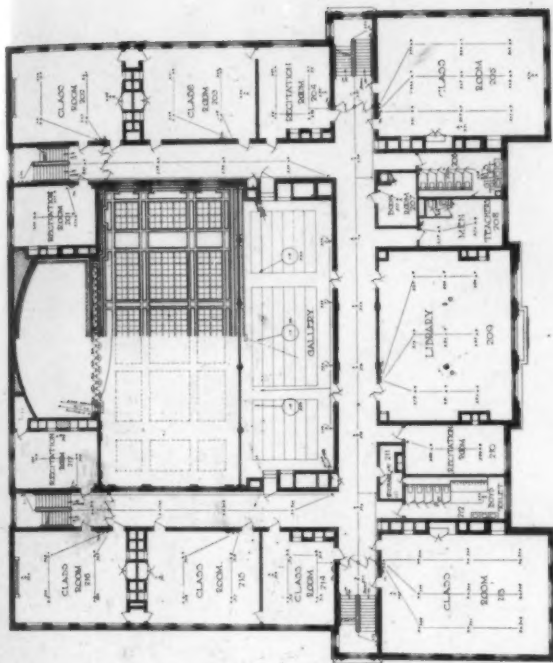
KILHAM & HOPKINS, ARCHITECTS

Material, red brick and white terra cotta. Accommodates 864 pupils. The plan is designed to allow for a future wing across the rear which will complete the quadrangle and make the side elevations symmetrical.

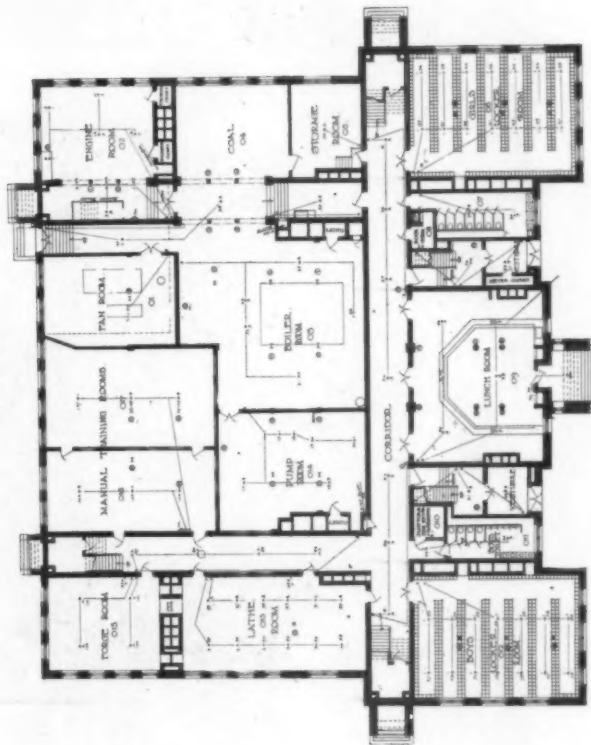




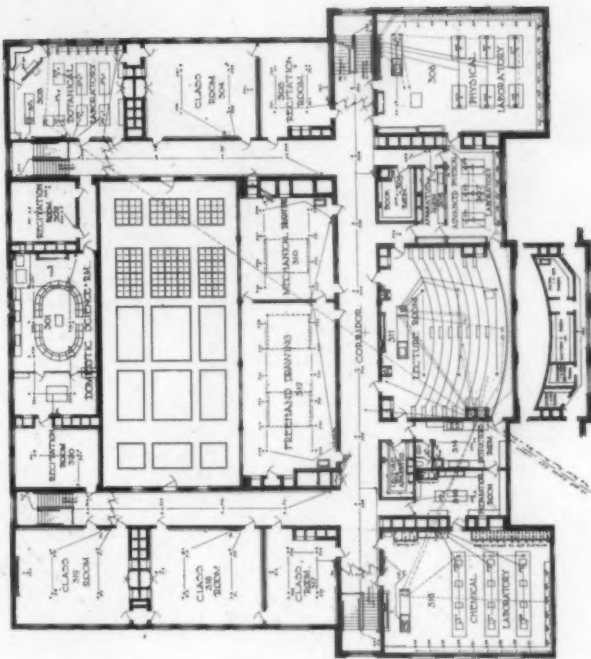
FIRST FLOOR PLAN  
SCALE 1/8" = 1'-0"



SECOND FLOOR PLAN  
SCALE 1/8" = 1'-0"



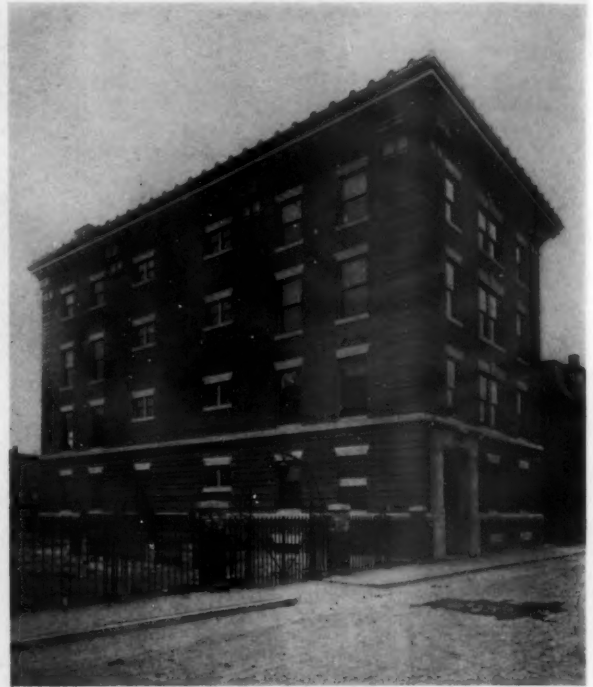
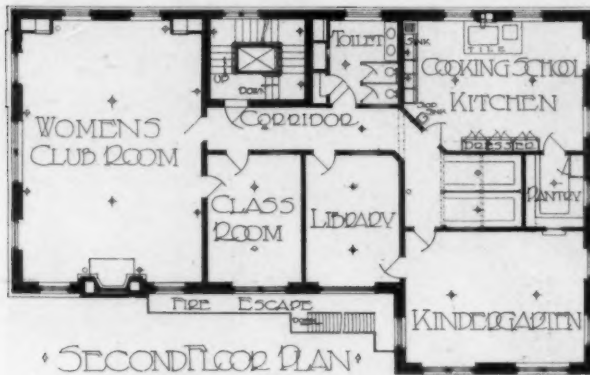
BASEMENT PLAN  
SCALE 1/8" = 1'-0"



THIRD FLOOR PLAN  
SCALE 1/8" = 1'-0"

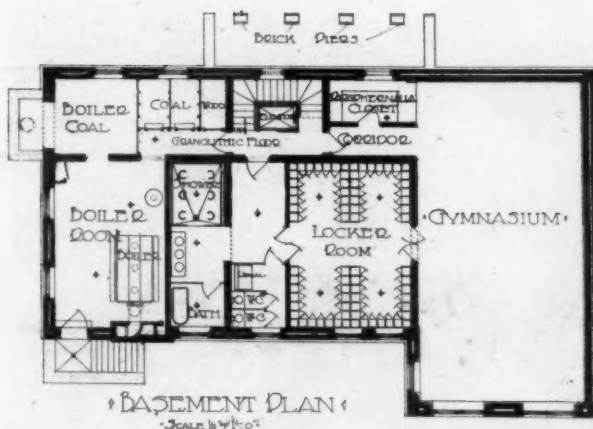
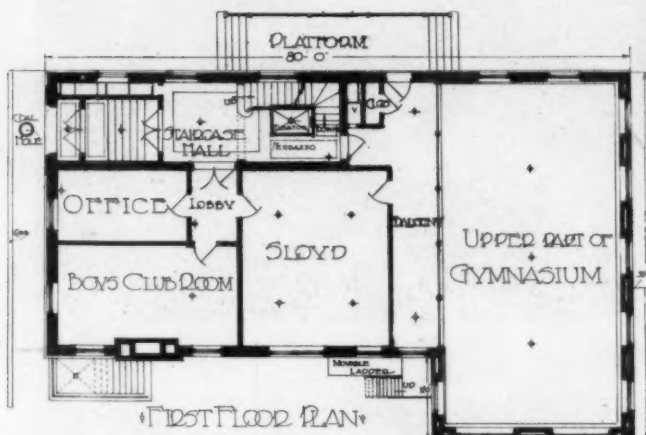
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SALEM HIGH SCHOOL  
SALEM, MASS.

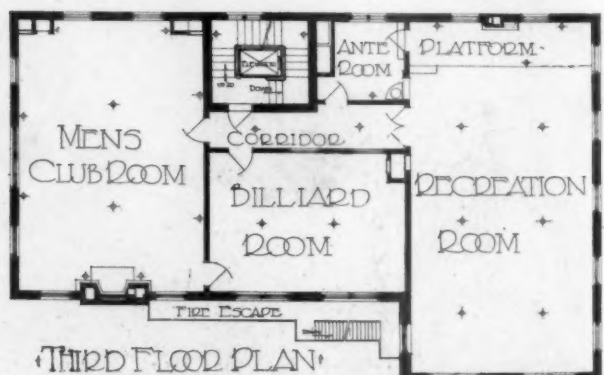
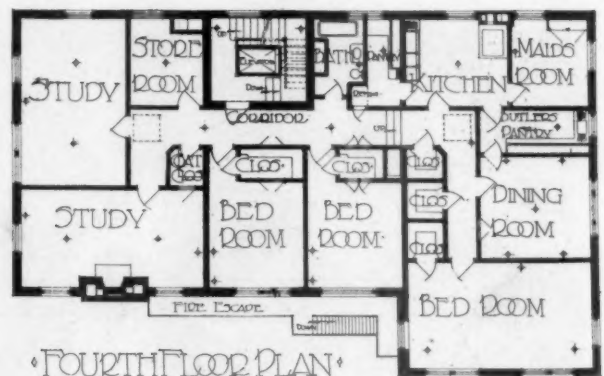


EMMANUEL MEMORIAL HOUSE  
BOSTON, MASS.

KILHAM & HOPKINS  
ARCHITECTS



This building is used by the Emmanuel Parish as headquarters for their settlement work. The four lower stories are used for the work of the house, the upper story for rooms for the clergy. The building is the gift of Mrs. S. Reed Anthony, of Boston.



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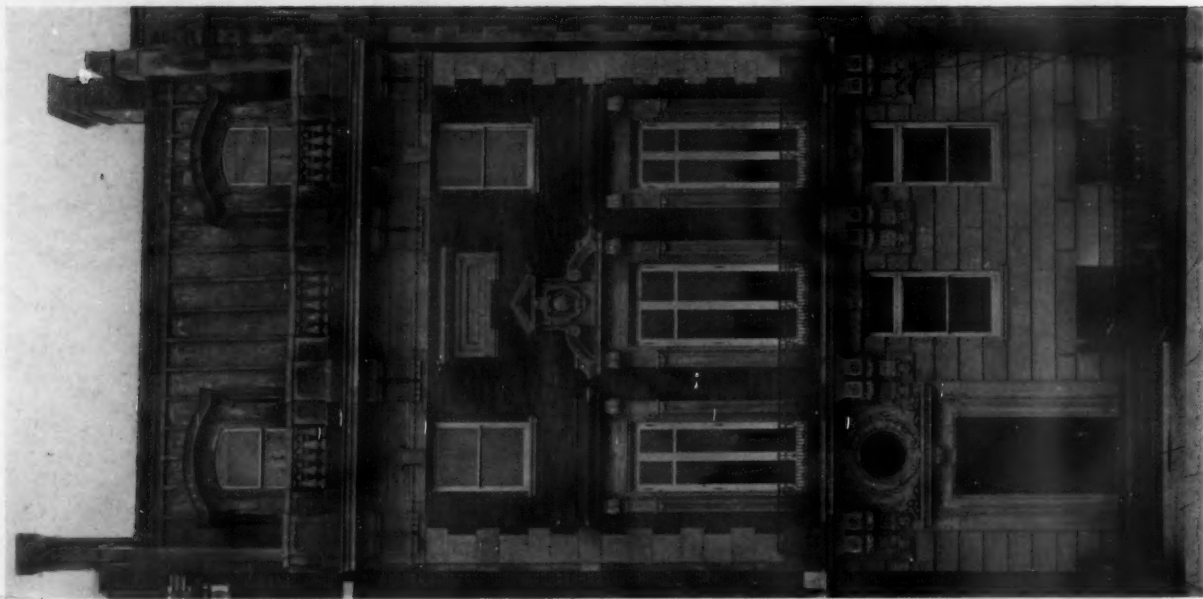
HALL: HOUSE FOR B. F. PITMAN, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS

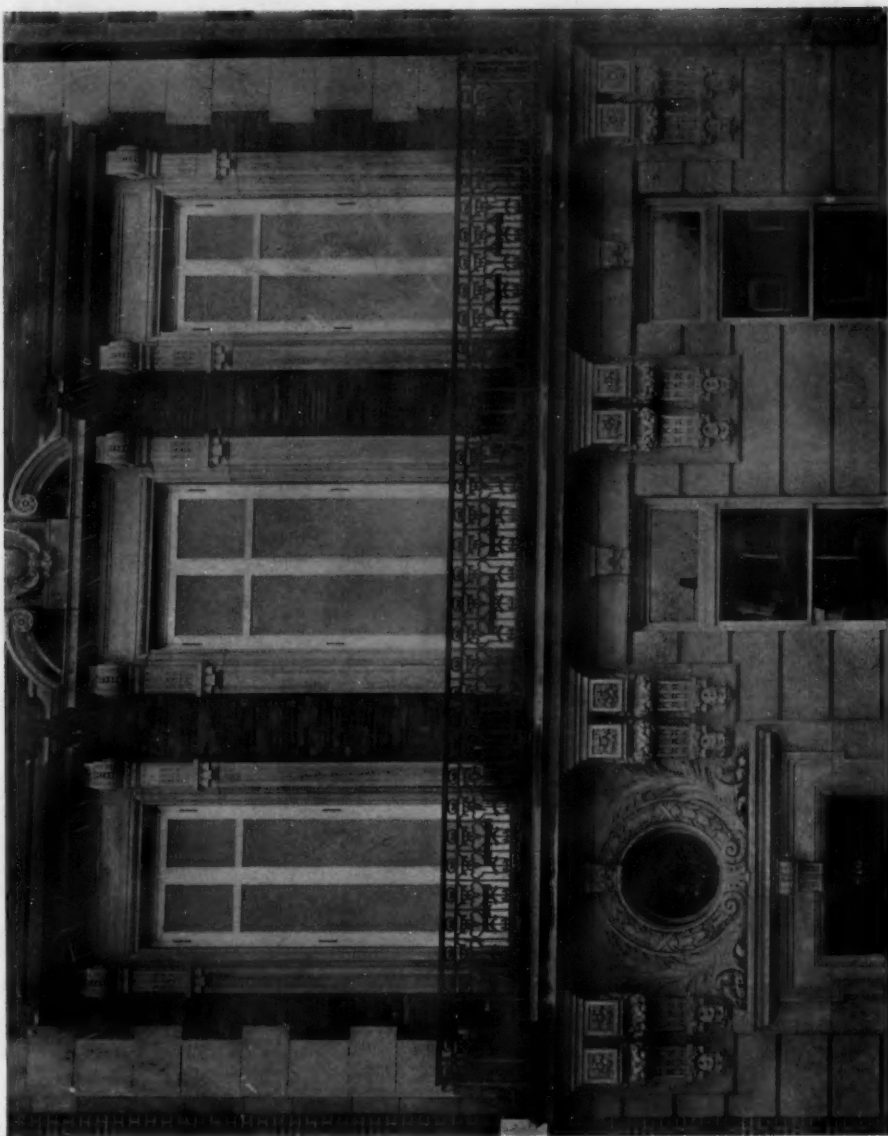


DINING ROOM, BRIGGS HOUSE, BROOKLINE, MASS.

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HOUSE, 478 COMMONWEALTH AVENUE  
BOSTON, MASS.

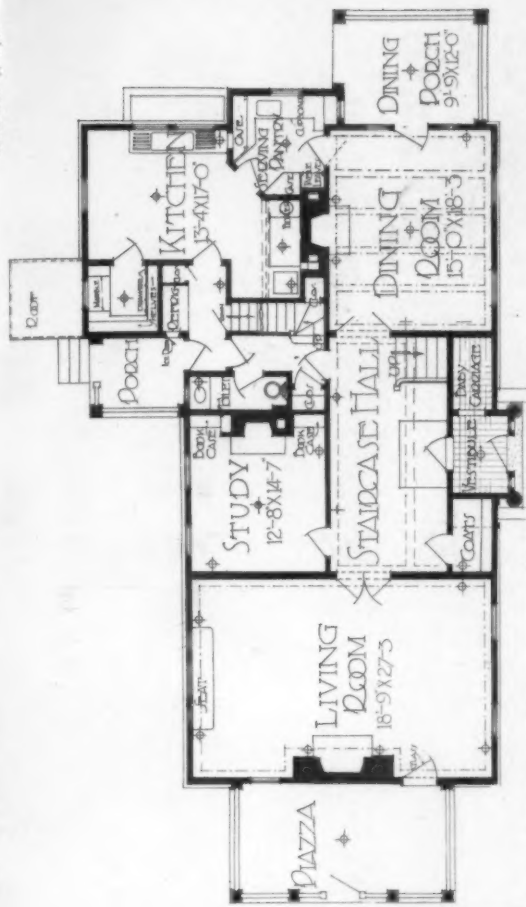


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As this house faces north, a color scheme was desired for the front, which was obtained by the use of Buff Amherst sandstone and brown Roman brick—with metal work in oxidized green.

HOUSE FOR R. A. STEWART, ESQ., BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS



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A study in New  
England Colonial style—  
white clapboards and  
dark green blinds.



MANTEL: HOUSE FOR R. BRIGGS, ESQ., BROOKLINE, MASS.

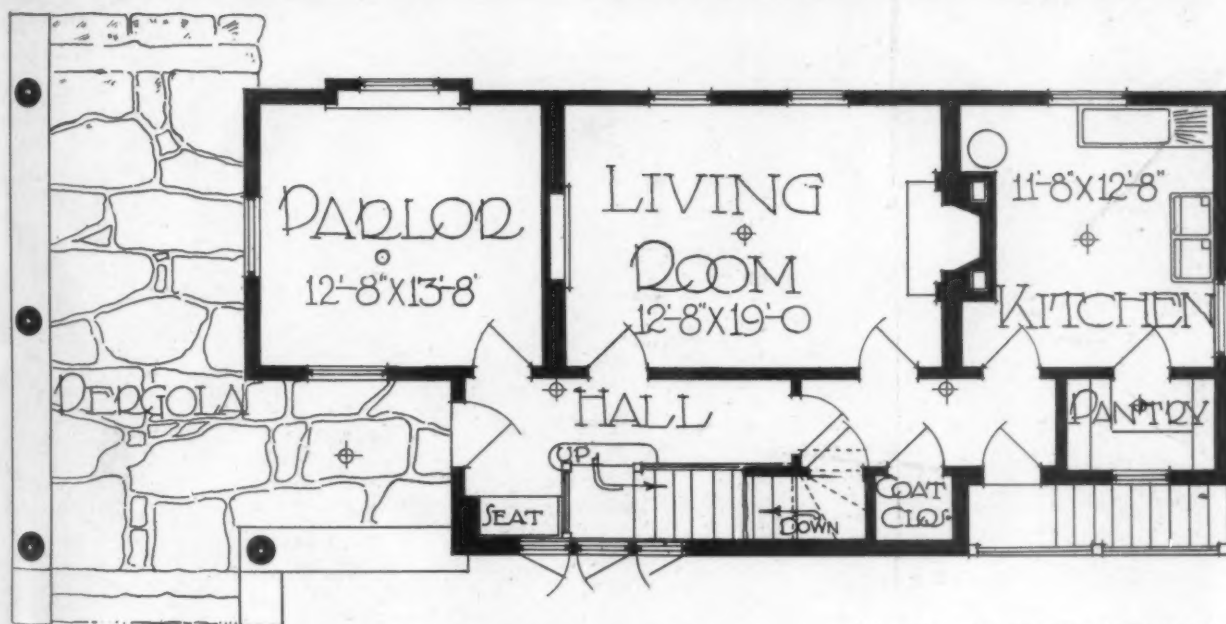
KILHAM & HOPKINS, ARCHITECTS



INTERIOR: REMODELED HOUSE, 284 COMMONWEALTH AVENUE  
BOSTON, MASS.

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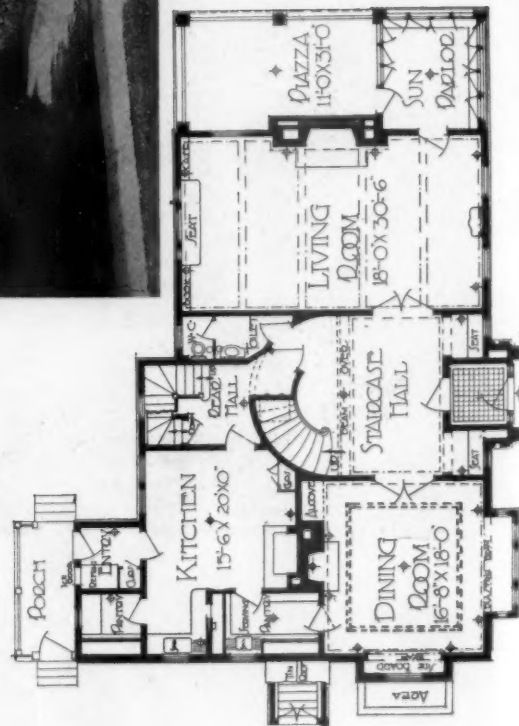
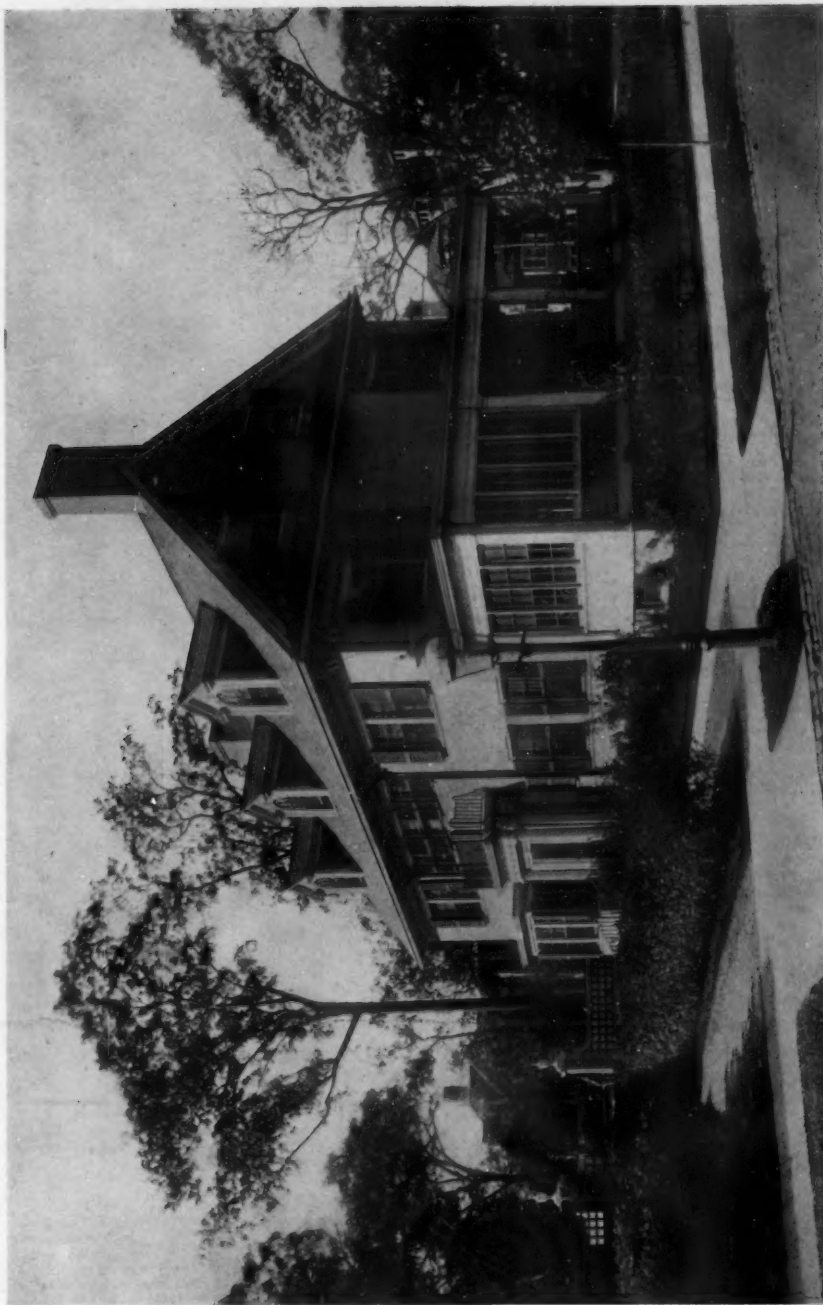


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GARDENER'S COTTAGE: HOUSE FOR E. A. CLARK, ESQ.  
JAMAICA PLAIN, MASS.

Material is cream plaster, with red slate roof and white trimming. Interior is in mahogany and white.



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HOUSE FOR J. H. DUER, ESQ., BROOKLINE, MASS.

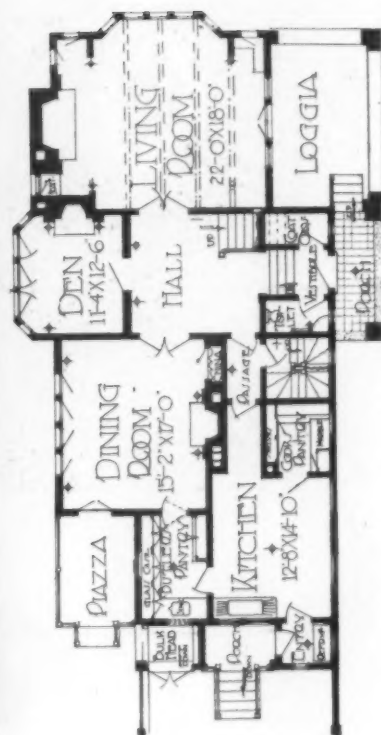
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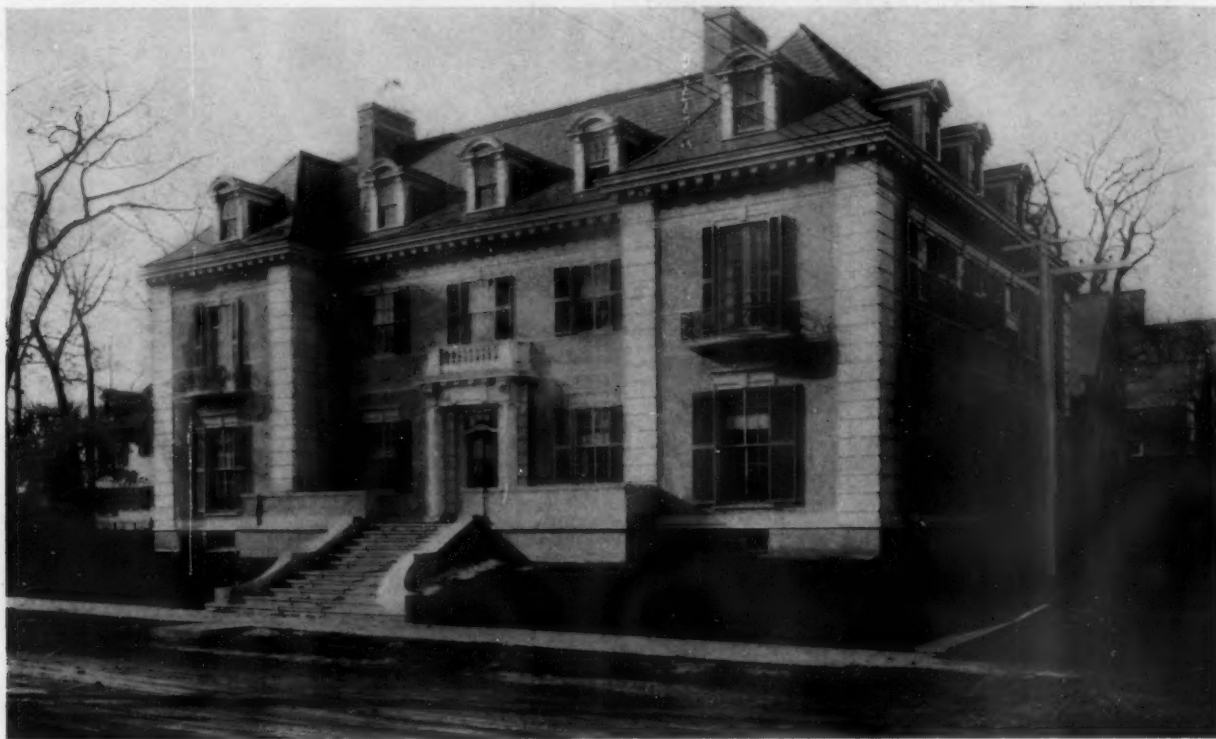
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HOUSE FOR CHARLES W. BIRTWELL, ESQ.  
BROOKLINE, MASS.

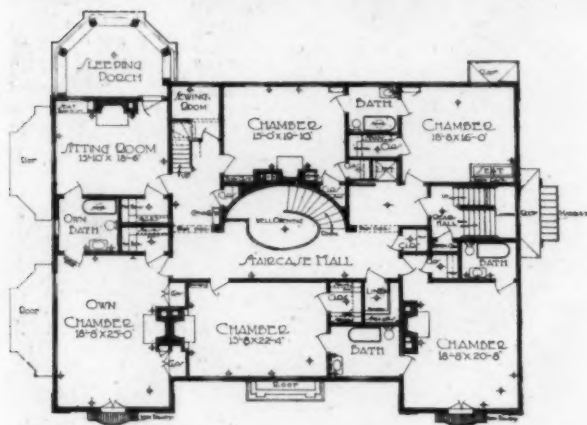
KILHAM & HOPKINS, ARCHITECTS



The color scheme of this house is a brownish plaster, with dark brown trimmings and dark green blinds. The house stands on a narrow and steeply sloping lot, there being a difference of 20 feet between the side of the house shown and the opposite side.



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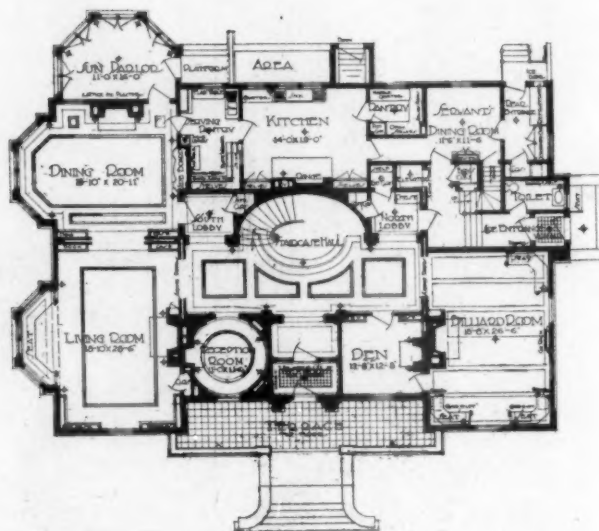


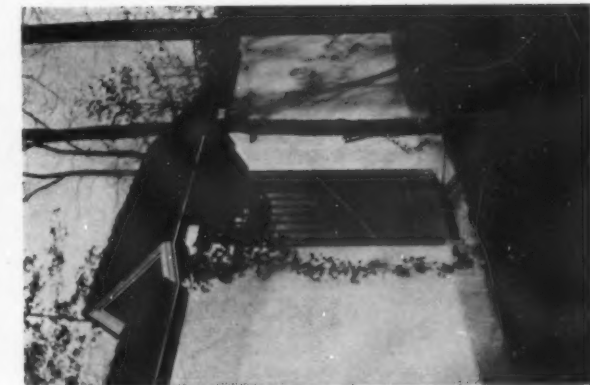
SECOND FLOOR PLAN

A study in French design of the Louis XVI period. Cement walls; dark blue slate roof and Italian green blinds; white trimmings.

HOUSE FOR B. JENNEY, JR.  
BROOKLINE, MASS.

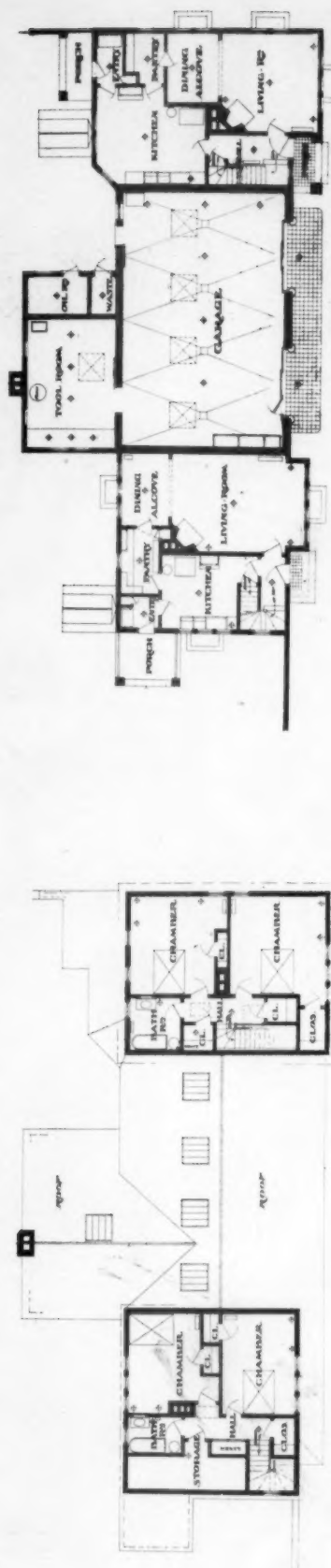
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VIEWS OF COUNTRY HOUSE AND  
GROUNDS OF  
MR. J. C. HOPKINS  
DOVER, MASS.

KILHAM & HOPKINS  
ARCHITECTS



GARAGE AT  
BRISTOL, R. I.

The buildings comprise a fireproof garage located between a dwelling for the coachman and one for the chauffeur. The walls are of plaster and the roofs of slate to match the mansion house of the estate.

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