THE AMERICAN ARCHITECT

Vol. CI. WEDNESDAY, APRIL 24, 1912 No. 1896

GARDEN POOL
CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT

THE EIGHTEENTH ARCHITECTURAL EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB, PHILADELPHIA, APRIL 14-MAY 5, 1912

DISREGARDING for the moment the very excellent lot of material exhibited, the blasé frequenter of architectural exhibitions will still find something worth while in the 18th Architectural Exhibition of the Philadelphia Chapter of the American Institute of Architects and the T Square Club, now open in the galleries of the Pennsylvania Academy of the Fine Arts on North Broad Street, Philadelphia.

It has seldom been our privilege to view an exhibition so very well arranged, one so cleverly hung and one that so generally depends on the work of local men, and not drawn from material already shown in previous exhibitions in other cities during the current year.

In commenting on the exhibition held three years ago under these same auspices, we dwelt at length on the very severe test that was placed on that collection of architectural work by reason of its being surrounded by picture exhibitions in adjoining galleries, that represented the highest phases

Copyright, 1912, by The American Architect

RESIDENCE OF WILLIAM WEST, ESQ., ARDMORE, PA.
GEORGE BISPHAM PAGE, ARCHITECT
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

of American and foreign art. The same conditions, in a measure, exist today, and the present collection of architectural work stands the test of comparison as well as did its predecessor. In fact the man of artistic taste will find no diminution of interest, whether his steps lead him into the various galleries set apart for the architectural exhibition or to those adjoining galleries where the permanent collections of modern art are displayed.

GARDEN AND GARAGE, ESTATE OF GRANVILLE H. LE MAISTRE, ESQ., MERION, PA.
D. KNICKERBACKER BOYD, ARCHITECT
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

In some of the galleries it has not been possible, or else has not been thought expedient, to remove all of the paintings from the walls or all the sculpture from the floors of the galleries now used by the T Square Club. Around these canvases, or grouped near replicas of important works in sculpture, has the Hanging Committee with rare good judgment and excellent taste, placed the architectural exhibits. That neither the pictures and the sculpture nor the architectural exhibits have suffered by comparison, nor the most critical judgment been

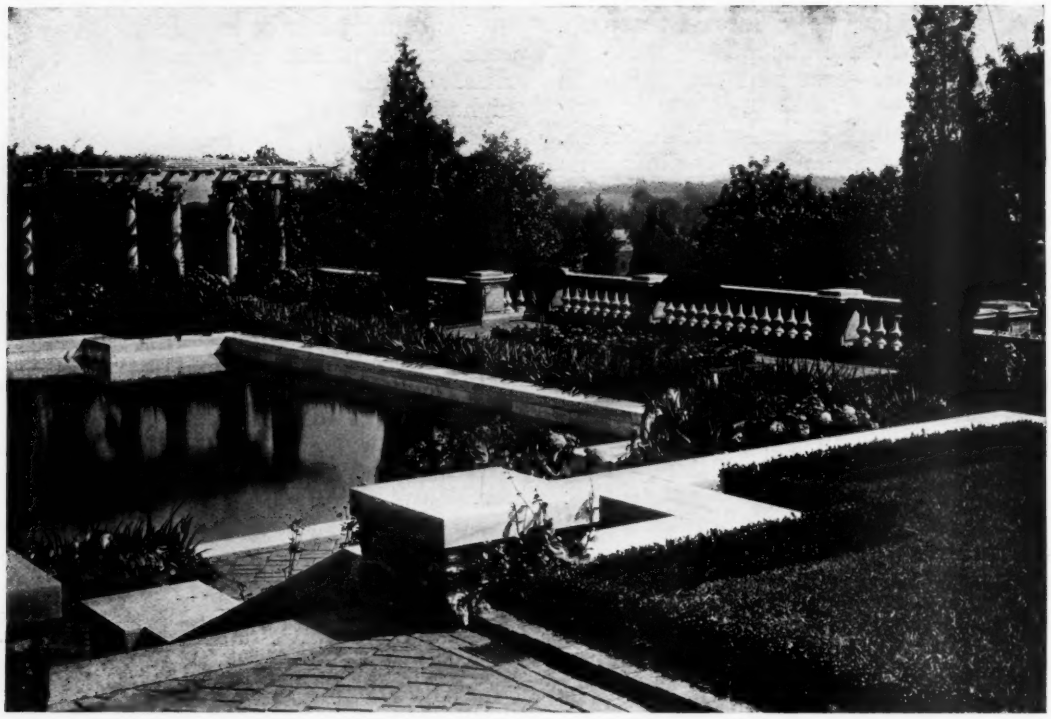
jarred by any feeling of inconsistency, is, we believe, evidence of the efficient and painstaking care exercised by those in charge.

As to the quality of the work exhibited, the illustrations which accompany this issue will enable the reader to judge. In its entirety it not only shows a high state of artistic conception, but proclaims as well its originality and those characteristics of design that have come to be associated with certain men and firms. Here again we find a parallel of comparison with the canvases hung in the adjoining galleries. Just as we recognize the Daubigny, the Carot, the Millet, or the Inness, Wyant or Twachtman, by certain mannerisms of technique or choice of subject, do we recognize by certain characteristics of architectural design or the handling of material the identity of men who have set the impress of their originality on their work. It is encouraging and very satisfactory to see and appreciate all this. It certainly is added proof that the art of architecture in this country has become something more than a mechanical commingling of materials. It indicates that it has reached the highest plane of constructive art.

Yet, with all this to our credit, we have much to learn, or if we really have learned it we have apparently not found a way to put it in practice.

In this exhibition there are shown designs of buildings that are to be placed in the area adjacent to Broad and Walnut Streets in Philadelphia, a section of the city that is undergoing much improvement. It is therefore possible to form an idea as to how this locality will look when completed and what the general effect will be. It has frequently been charged that we in this country are wasteful of our architectural opportunities. Here in New York there are many examples. The one cited above is another. An opportunity was afforded in Philadelphia for owners and architects to combine in the designing of buildings for this neighborhood, that would have made a consistent and beautiful ensemble

RESIDENCE OF STACY B. LLOYD, ESQ., ARDMORE, PA.
BAILY & BASSETT, ARCHITECTS
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club



GARDEN OF J. A. HASKELL, ESQ., RED BANK, N. J.
CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

and one that would have set a valuable example. As has frequently happened, in similar cases, the opportunity has been neglected and acting on that principle, so constantly emphasized in this country, that a man has the right to do as he likes with his own, the neighborhood, a most important one, is being built up without regard to its architectural coherency. While the several buildings, as will be noted, are in themselves good examples of the types for which they stand, they do not supplement each other in as satisfactory a way as would have been the case had there been some community of consultation in their designing.

A feature of the present exhibition which may not be overlooked is the manner of grouping the material and the work of the artist craftsman, that is displayed. It has been used in every instance to produce a spot of color or suggestion of form, and for this reason it robs it of much of its commercial aspect and places it on a level with other work shown. The attention of the technical visitor, is more insistently attracted by this method than it would be if the general custom had been followed of collecting all the examples of iron and steel work or burnt clay products in one spot.

Summing up the various architectural exhibitions held this year, we feel that they indicate that the progress of architecture in this country is steady and constantly tending to higher and better ideals. Each, in its way, has shown the best types of recent construction and each has served to increase an appreciation of good architecture in the minds of the laymen.

The Year Book, published jointly by the Philadelphia Chapter and the T Square Club, is of usual excellence and is a valuable record of the Exhibition. The various illustrations reproduced in this issue of THE AMERICAN ARCHITECT are by and with the permission of the catalogue committee, to whom due acknowledgment is made.

Recent Legal Decisions

Contractor Cannot Recover Beyond Architect's Certificate Where Architect is Made Arbiter

A building contractor, not required by his contract to give a bond, gave one on the demand of the architect and claimed repayment of the premium paid from the owner. It was held that he was not entitled to recover the amount.

Under a provision of the contract the architect was the final arbiter, and not a jury. The owner and the contractor made an agreement as to what was the amount due to the latter. It was held that this did not waive the provision in the contract. The items entering into the computation made were, with the above exception, items which the architect had passed upon. The owner paid the amount due under the agreement. The certification of the architect was still required for other items not submitted to and allowed by the architect before the owner could be compelled to pay them.

Fisher *v.* Burroughs Adding Mach. Co., Michigan Supreme Court, 132 U. W. 101 (J. S.)

Architects' Charges Based on Lowest Bid Where Work Not Proceeded With

A committee appointed by a church congregation to determine upon the erection of a new building hired architects. The congregation approved the report of the committee. This was held to be a complete ratification of all that the committee up to that time had done, rendering the congregation liable for the architects' services. In an action by the architects the owner claimed that the architects' charge should be limited to a per centum upon the estimated cost of the buildings. The architects claimed that their compensation should be based upon the cost of the building. The chief witness for the congregation testified that an architect's compensation was fixed

GARDEN OF J. A. HASKELL, ESQ., RED BANK, N. J.
CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

TERRACE, RESIDENCE OF RICHARD NORRIS WILLIAMS, ST. MARTIN'S, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

in the latter way. The building was not proceeded with and the architects claimed that the lowest bid for its construction must be accepted as the basis upon which to estimate their fee. for, had the congregation gone on with the work, the contract would have been let to the lowest bidder. It was held that the jury were warranted in accepting the lowest bid as the sum upon which the commission should be paid.

The jury were instructed that a recovery might be had for services rendered up to a specified date. The admission of testimony that part of the services were rendered after that date was therefore held to be harmless. It was also held that this testimony was not prejudiced even though received after the defendants' witnesses had been excused, it not being apparent that these witnesses could have shown that none of the services for which the architects recovered were rendered after that time.

Crescent Hill Presbyterian Church *v.* McDonald & Dodd, Kentucky Court of Appeals, 139 S. W. 849 (J. S.)

Ambiguous Specification Cured by Contractor's Bid

The specifications for the erection of a building were ambiguous as to whether the roof was to be of slag or of copper. The contractor's bid contained the words "Main roof estimate slag." The owner did not reject this part of the proposal. In the absence of such action the owner could not afterwards assert that the bid was made on the basis of a copper covering for the main roof.

W. H. Shepherd & Sons *v.* First Nat. Bank, Pennsylvania Supreme Court, 81 Atl. 715 (J. S.)

DETAIL, HOTEL DENNIS, ATLANTIC CITY, N. J.
WALTER SMEDLEY, ARCHITECT
Exhibition of the Philadelphia Chapter, A.I.A., and the T Square Club

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY
THE AMERICAN ARCHITECT (INC.)
No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT
E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES:
In the United States and Possessions (Porto Rico, Hawaii, Philippine Islands and Canal Zone), Mexico and Cuba
TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . $12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. CI APRIL 24, 1912 NO. 1896

AMERICAN ARCHITECTURAL OMNISCIENCE

WE are much pleased to notice that our recent review of Mr. A. K. Porter's valuable little book on "The Construction of Lombard and Gothic Vaults" (in THE AMERICAN ARCHITECT for February 21st), has attracted such favorable notice in Great Britain that the entire article has been reprinted by the *London Building News*, of March 8th, with due credit to the source and with courteous comment. On the other hand our review has been noticed by the London *Architects' and Builders' Journal*, as an instance of "American architectural omniscience," as "an absurd trumpeting of a great American architectural discovery," as being "really amusing," and "almost puerile"; as showing "an absurd attitude of superiority," and as illustrating "the tendency of writers in American magazines to blow the trumpet continually for the art and artistic productions of their own country." Finally, we learn that "the declaration by one American architect (sic) that another (sic) has made a most important discovery about Gothic architecture is a kind of statement to be taken with a great many grains of salt."

Our alarm at this outbreak of international strife is somewhat lessened by information recently received to the effect that the *Architects' and Builders' Journal* is now controlled by the same interests that have directed the editorial policy of *The Builder* in the past, and by a certain unmistakable resemblance of style and expression to a very considerable number of paragraphs which have been appearing at frequent intervals in *The Builder*, ever since the year 1896, when Mr. Goodyear, who signed the review of Mr. Porter's book, began to publish his observations on mediæval architectural refinements (with which this review had nothing to do). A final remark of the quoted editorial lets this particular cat out of the bag: we are told that: "The whole article seems worthy of the professor who has gone about Europe measuring all the failures and settlements of walls and vaults in ancient buildings, and endeavoring to persuade the world that these dilapidations are 'refinements' of architectural design." In other words, Mr. Porter's book has to be torn to pieces because Mr. Goodyear has given it a favorable review. Even the writer of the notice confesses that "it may seem rather harsh to speak in this tone." However, the fact that Mr. Goodyear wrote the review "does provoke one to a little plain speaking."

It is just possible that the given writer's well known and frequently evinced hostility to Mr. Goodyear's great work has carried him too far in this instance, and in our opinion it has frequently carried him too far in the past. It is not usual to make book reviews a matter of controversy, acrimonious or otherwise. Each reviewer naturally has his own opinions and usually expresses them without attacking those of other reviewers, however much he may differ from them. The only proper course for the *Architects' and Builders' Journal* would seem to be to review Mr. Porter's book according to its own lights and its own knowledge, and without reference to its grievances and quarrels with another writer on another subject. There is no indication in the article on "American Architectural Omniscience" that its author has read Mr. Porter's book or knows anything about it, and there are numerous indications to the contrary. Mr. Porter's modest and conservative style will speak for itself wherever his book is read, and we should imagine that about the last thing in the world on which any man in his senses would try to fasten a quarrel would be this particular

book. We will, however, endeavor to overlook the hostile and acrimonious spirit in which this notice is too evidently penned and devote a few words to its matter and argument.

As to the general attack on American writers on architecture for "assuming an absurd attitude of superiority," we think it wholly unjust and uncalled for, and we also think that it comes with very bad grace from a writer who is not especially distinguished in his own country for modest self-effacement and whose style is so unique in the opposite direction that it is not even necessary for him to sign his articles. Vainglory has been a notorious fault of our country in the past, but it has certainly never affected our scholars or our architectural critics. They are all cosmopolitans in feeling and utterance, citizens of the world in spirit and in temperament. As for Mr. Goodyear, any one who has the slightest knowledge of his work or character knows that he is incapable of praising an American book simply because it was written by an American.

As for the criticisms, not of Mr. Porter, but of Mr. Goodyear's opinion about Mr. Porter, we note that they are of two kinds, each of which discredits the other. It is asserted that Mr. Porter has made no discovery about the origin of rib vaulting "because no one in his senses ever thought otherwise." It is also asserted that Mr. Porter's discovery is "a mere assertion and has no ground for the statement whatever beyond his mere assertion." Now it has been stated that in the first stage of a discovery it is frequently said to be not true and that in the next stage it is frequently said to be not new—but how can the same critic at the same time and in the same article hold both views? We can hardly credit the fact that our friend across the water could be guilty of such hasty and careless writing, even while we look at his printed page, but there it stands in black and white as follows: "The statement that the Italians built those early (rib) vaults without solid centering is a mere assertion. . . ." "As far as we are aware no one ever thought otherwise . . ." than that "rib vaulting was brought into use to simplify the building of vaults without solid centering."

Not knowing on which horn of his dilemma the writer of such a notice would prefer to be impaled, we will now enquire what it is that Mr. Goodyear says Mr. Porter has discovered (Mr. Porter himself has not made any claims and has confined himself to novel facts and novel argument). Mr. Goodyear says that Mr. Porter is the first to announce that the rib vaulting out of which Gothic was developed was invented in Lombardy as the result of a dearth or great scarcity of timber in certain Lombard localities and as a means to a necessary and enforced economy of timber *in those localities*. Mr. Goodyear also says that Mr. Porter has proved his case. Every reviewer and every reader is, of course, entitled to his own opinion on this last point, but we do not find it commendable that any one should deny that the case is proven, without having read the book. No one who has read the book will venture the statement that the proof offered consists of "a mere assertion," because Mr. Porter "did not see them built." As to the novelty of the announcement it is certainly a novel announcement unless it be found in some other book. It therefore devolves on the reviewer who denies that a discovery has been made, to mention the book and quote the passages in which the Lombard ribbed vault is explained as Mr. Porter has explained it. We respectfully refer our esteemed contemporary to the following authorities: De Dartein, *L'Architecture Lombarde;* Cattaneo, *L'Architecture en Italie du sixième au onzième siècle;* and Rivoira, *Lombardic Architecture. Its Origin, Development and Derivatives.* If these greatest authorities on Lombard architecture have not made known the debated facts, where are they to be found?

Any reviewer on such a subject should be familiar with the special authorities on that subject and no one who differs with them or with those who have supplemented their results, should do so in a spirit of acrimony or of international jealousy. The origin of the rib vault is not exactly a matter for hard hitting, misrepresentation, manifestations of private spite, or reckless efforts to lower the high estimation in which American scholars are generally held in Great Britain.

PROVOST'S TOWER, UNIVERSITY OF PENNSYLVANIA DORMITORIES

MESSRS. COPE & STEWARDSON ARCHITECTS

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

INTERIOR PERSPECTIVE, COMPETITION FOR THE CHURCH OF THE INTERCESSION, NEW YORK

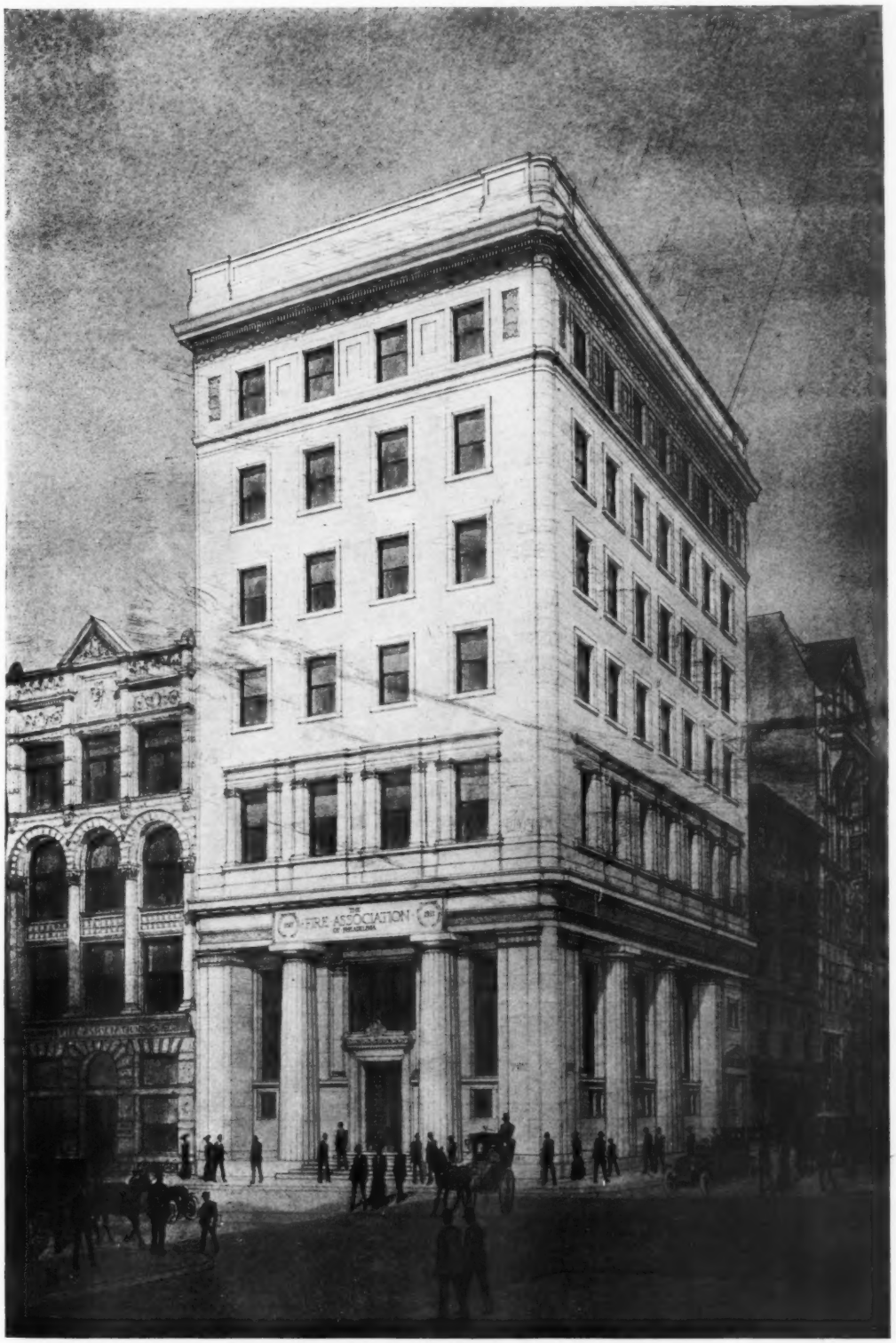
MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

PRELIMINARY SKETCH FOR SHRINE OF OUR LADY OF THE BENEDICTION, ROMAN CATHOLIC CATHEDRAL, PHILADELPHIA

BY HENRY JOSEPH THOURON

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB



FIRE ASSOCIATION BUILDING, PHILADELPHIA

MR. EDGAR V. SEELER, ARCHITECT

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

THE MANUFACTURERS' CLUB, PHILADELPHIA

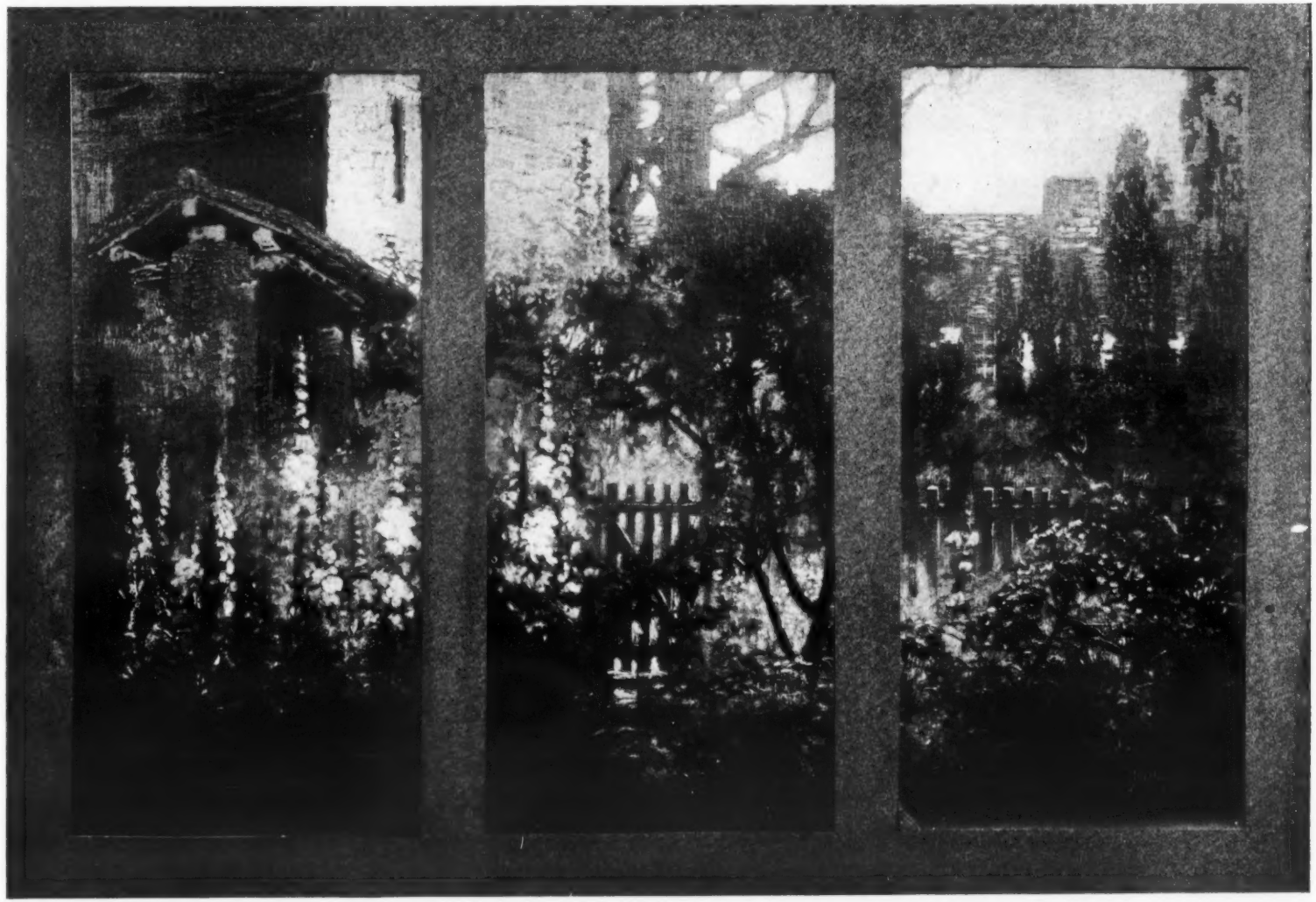
MESSRS. SIMON & BASSETT, ARCHITECTS

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

AUDITORIUM, FAIRMOUNT PARK, PHILADELPHIA, PA.

MR. JOHN T. WINDRIM, ARCHITECT

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB



TRIPTYCH, "THE HOME GARDEN"

PAINTED BY J. MONROE HEWLETT, ARCHITECT

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

FLOWER SHOP, WILMINGTON, DELAWARE

MESSRS. BROWN & WHITESIDE, ARCHITECTS

EXHIBITION OF THE PHILADELPHIA CHAPTER, A.I.A., AND THE T SQUARE CLUB

DISTANT VIEW OF THE BISAGNO VALLEY AND THE CAMPOSANTO, GENOA, ITALY