

THE AMERICAN ARCHITECT

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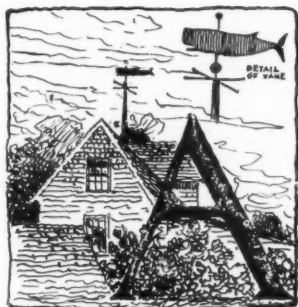
WEDNESDAY, JANUARY 1, 1913

NUMBER 1932

NANTUCKET FOR AN ARCHITECT'S VACATION

By J. A. SCHWEINFURTH

Illustrated by Sketches by the Author, and from Photographs in His Collection



So in a previous article, Cuba has been extolled as an ideal place for an architect's winter vacation (and everyone knows they need vacations, many and often), this brief article is an endeavor to point out the attractions of Nantucket as an almost perfect place for an architect's summer vacation. In winter when blizzards are raging in our northern climes, Cuba is mild and equable, and one can swim in bluest of water at about seventy degrees, behind the reefs safe from the hungry shark just outside, and bask in the warm, never hot, sunshine of the tropics. With a real Havana, for here such weeds are within the reach of all architects—who can get there—be he of the humble bungalow or the seventy-five-story skyscraper, the architect finds life not so unbearable.

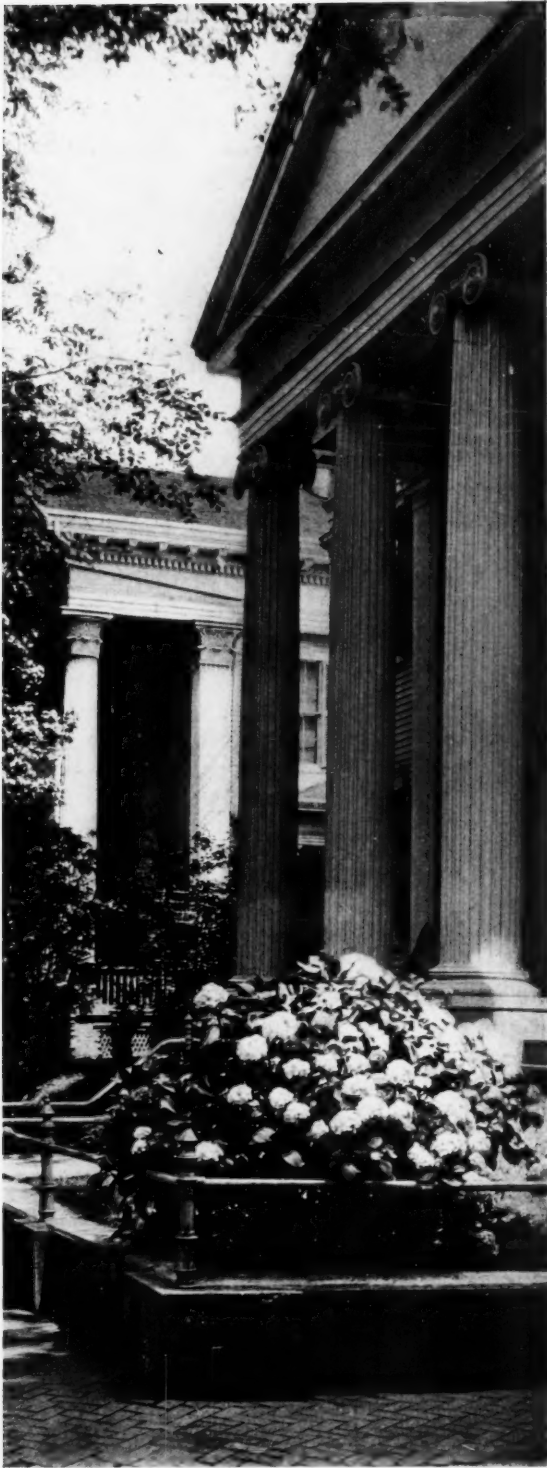
In summer when in Boston the heat may register one hundred degrees, in Nantucket it is never higher than eighty-eight degrees. Even in winter it is ten degrees warmer there than in Boston, probably owing to the Gulf Stream which runs about sixty miles out from its shores. In a pamphlet sold in the book shops entitled "Nantucket as a Health Resort," the statement is made that it "has the least diurnal temperature variation of any place on the Atlantic Coast, and has the advantage of a total absence of any land breezes." It is situated twenty-eight miles south of the mainland, 108 miles from Boston, sixty miles from New Bedford, and can be reached by steamer from Woods Hole in about three hours, and from New Bedford in about four hours—a fine trip over blue summer seas, at times out of sight of land. Life here can be compared, in health-giving qualities, to that of an ocean voyage, or rather a sojourn on an ocean



A STREET IN 'SCONSET

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CORNER OF MAIN AND PLEASANT STREETS

liner anchored out at sea, with none of the discomforts of ocean travel.

*Good bye to pain and care. I take more ease today
Here where these sunny waters break
And ripples this keen breeze, I shake
All burdens from the heart, all weary thoughts away.*

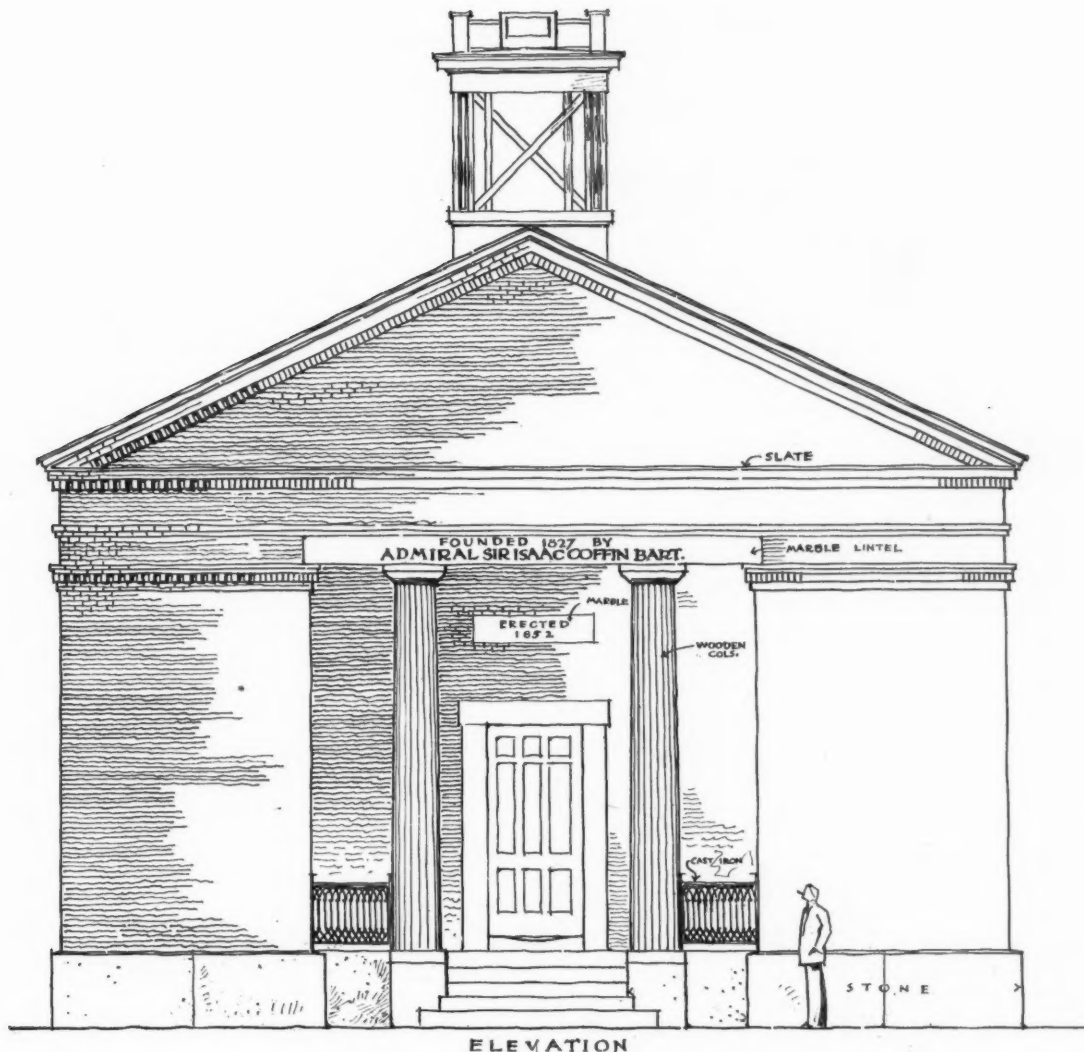
(Whittier)

In the palmy days of the town, it numbered about 10,000 inhabitants, and was in touch with all parts of the world. Every ship carried letters to Nantucketers who were "pursuing their gigantic game" in seas beyond Capes Horn and Good Hope. Now there are normally about 3,000 inhabitants, increasing to from 12,000 to 15,000 in "the Season," July and August. It is needless to add, therefore, that the time to visit this land is before July or after August, for then better accommodations may be had, and the summer boarder will be cheerfully missed, as well as the gay crowd of society with their faultless turn-outs clattering through the cobble-paved streets—but no automobiles, as these are prohibited on the Island.

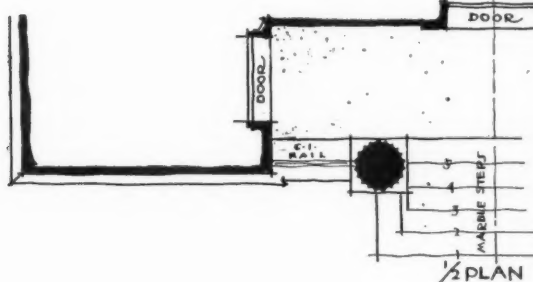
September is, then, the ideal time to visit this "enchanted isle." The days are still cloudless, the summer still lingers, and the rolling moorlands have just begun to hint of turning to the superb russet, dull gold and deep reds and browns of a few weeks later. There are fewer inquiring spectators to intrude on the privacy of one's sketching to form a cordon three deep as in Venice or Rome. One sees more of the natives, and absorbs perhaps more of the real atmosphere or spirit of the place. Many of the houses which have been acquired by "off islanders" are now closed up, and there broods over the whole town a quiet sadness, a restfulness leading to reposeful nights. Once visit Nantucket, they say, one returns as often as he can, for here peace and quiet reign.

But it was not always so. At about 1839-40, when the whaling industry was prosperous, the town was a "hive of industry." There was a constant stream of trucks laden with hogsheads of oil and merchandise from many climes, arriving or going. Its many wharves swarmed with whaling ships and merchant vessels about to sail or to unload. Hundreds of coopers,

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ELEVATION



COFFIN SCHOOL
NANTUCKET

SCALE — 0 1 2 3 4 5 6 7 8 9 10 11 12 13



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MOOR'S END, GARDEN FRONT



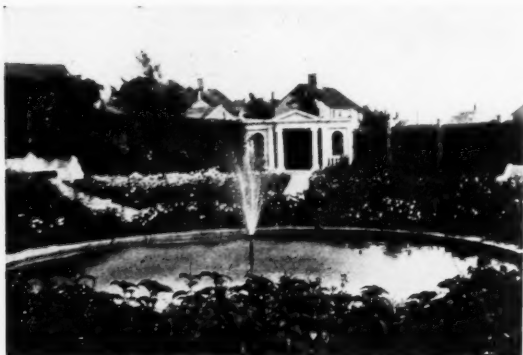
MOOR'S END, IN THE GARDEN

sparmakers, riggers, boat builders, sail-makers were working like bees. There were harpoons being forged and lances and knives. The cordage factories were working overtime. The hum and clatter ceased only when the bell in the Old South Tower rang at noon, and then the streets were thronged with mechanics going home to dinner. But owing, among other causes, to the discovery of oil in Pennsylvania, the tide turned, its sounds of industry became fainter, its wharves fell into decay, its population dwindled, till in 1869 the last whaling ship sailed over the harbor bar, and Nantucket's great epic had been written.

The custom of every one turning out to meet the incoming steamer, or see the outgoing steamer off at the wharf is perhaps a survival of the ancient custom of those who had the leisure, of hastening down to learn what the packet had brought and to scan the strangers who came ashore, or "size them up," as expressed in our own time. The first sight that attracts us at

the wharf is the number of very pretty girls, remnants, some of them, of the flock who have earlier taken flight, and with reluctance we turn appreciative eyes from the beauties of nature to view the old town which is best described by Northrup in "A Summer on Nantucket Island": "A town * * * seated like an empress on her throne upon the rising shore and encircling bluffs, and looking out on the peaceful harbor, and beyond, on the restless sea. Historic in respect to a great industry, now dead, * * * the nursery of noted men and high-bred women; and although in decadence as a seaport, coming to renown and a new preeminence as a summer resort which, once visited, is visited again, and always remembered with delight and affectionate longing."

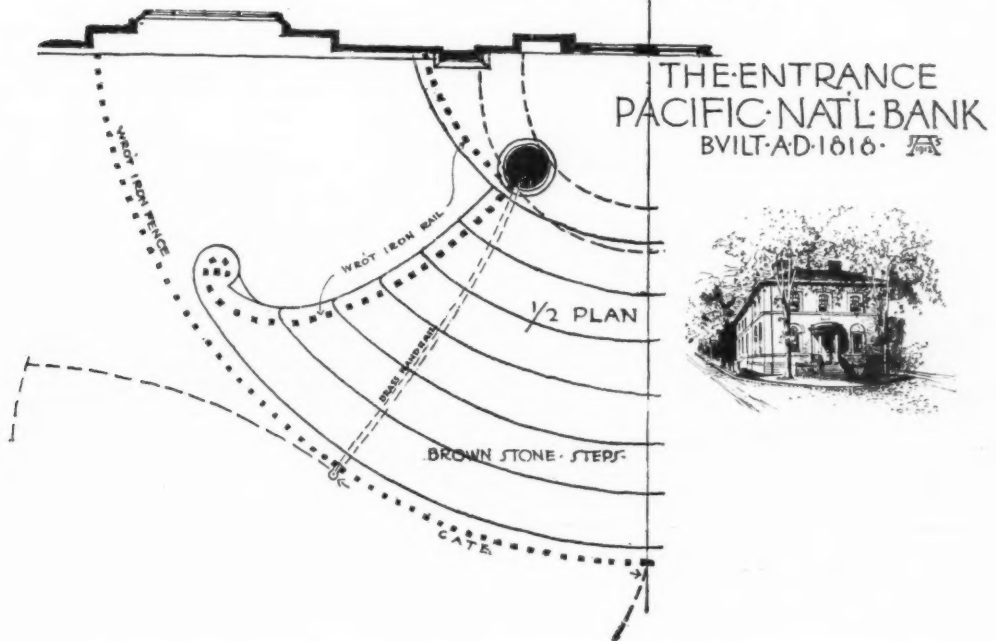
While its prosperity lasted, its wealthy captains and merchants built fine mansions for themselves and for their sons and daughters. In Main Street a father built first for himself a fine brick house, and beside



MOOR'S END, THE GARDEN



MOOR'S END, GARDEN FRONT

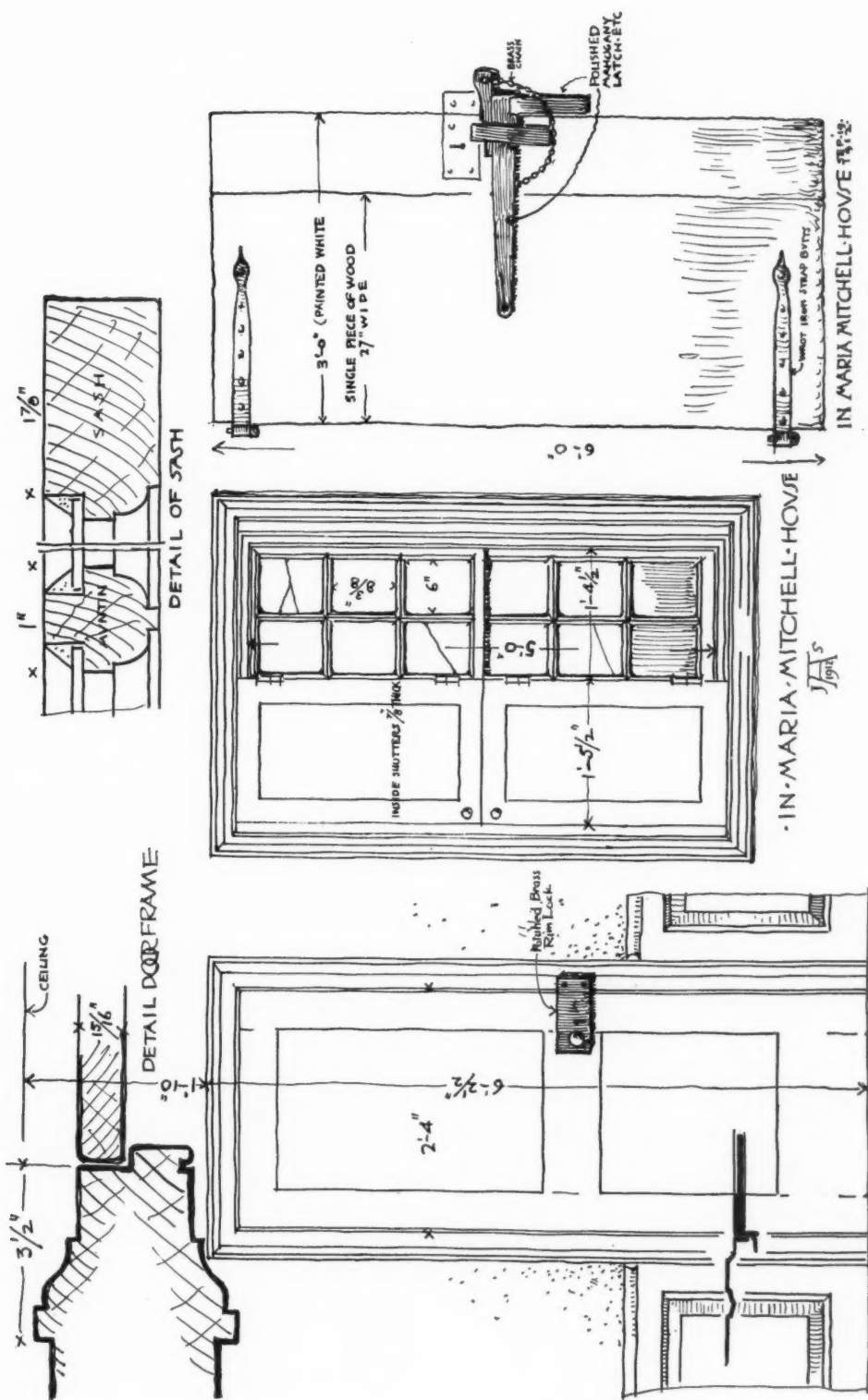




STONE ALLEY

it two others, all exactly alike, for his children, and there the three still stand in a row, full of quaint, dignified simplicity. India Row, now Pearl Street, has some fine old sea captains' mansions, and at the corner of Main and Pleasant Streets are the two most imposing classic temples of houses on the Island, one with Ionic columns, the other with columns with capital shown in sketch, a remarkably refined and charming capital which has not, unfortunately, gained in the process of sketching. It would have taken several efforts to have done it justice.

What impresses one most about the work on the Island is the strong Greek flavor of the mouldings and the details in general, the simplicity and charm of the chimney caps, the beautiful color of the weather-worn shingles, and the beautifully proportioned windows with their small panes with just the properly proportioned glass, muntins, etc. One sees here for the first time a lintel over a window in a clapboarded wall, two clapboards deep with ends cut to a splay, recalling the treatment in brick or stone walls in a similar position (as shown on sketch on the same sheet as chimney caps). This adds a remarkable charm to the commonplace treatment of such details as we are familiar with. The chimney caps shown are about all of the different kinds one sees on the Island. They are usually large and massive, and often coated originally with cement wash, which, becoming partially worn off, showing vaguely the deep red bricks underneath, together with their extreme simplicity of design, at once convinces one that all the chimneys caps one has designed in the past are failures, and to resolve ever after, on the utmost simplicity for such work—but—alas, to be successful, the chimneys must be large and massive. How large chimneys can be obtained without cost and without adequate support from the foundations is a problem best left to "the gentle reader." As usual, the greatest charm of color and simplicity is seen in the view along the back yards or up the narrow little driveways of "streets." Here one sees the most superb soft gray shingles, the most beautiful faded green doors, the most charmingly propor-



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SIDE DOOR, MARIA MITCHELL HOUSE

tioned window panes,—because here the least change or improvement has taken place in all the years it takes to produce gray shingles of quality, and the doors and other details have not been replaced, as sometimes on the street front, with modern “stock” productions.

The old Coffin School, now used as a manual training school, all of brick except the plinth and the steps of stone, the lintel with its inscription in quaint letters over the columns, of marble, and the beautifully proportioned Doric columns of wood, is at once quaint, simple to an extreme, beautifully proportioned, and all obtained by the use of inexpensive materials, but, as usual, “mixed with brains,” as the painter said to the inquisitive old lady. The sketch of this building, as well as most of the other work illustrated in this article, is more or less to a scale, as its beautiful proportions, so elusive, seemed to require some accuracy. All of the work here

seemed so refined, so quaint, the mouldings often so small and attenuated, the proportions so delicate, that the writer, with the hope of presenting material which could be “used” (which is what sketching should aim at), has tried to make useful drawings, without accessories or embellishments. Every one knows that one wants facts plainly stated without frills when one seeks to “use” sketches, so that certain effects, details, etc., can surely be obtained in new locations. Photographs will give one picturesque effects, accessories, etc., but for use give us the sketch with dimensions once in awhile, with larger details.

The finely proportioned little door, “the last word in simplicity,” is of recent date and shows what can be done with little expense or effort; the door is of a faded bottle green with blown glass roundel toplight, finish of white with gray shingled walls. There are many variations of the use of ornament inspired by Greek motifs,



DR. SHARPE'S RESIDENCE

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often founded on the Greek fret and other similar details, throughout the Island. For example, "A wooden balustrade on Orange Street," and a pilaster and cornice on same street. The photograph "Corner of Main and Pleasant Streets" looks like Greece or Rome in their palmy days, or a grouping of details and accessories one finds elaborately worked out with borders, Roman lettering, etc., in the sketches by Beaux-Arts students at Rome.

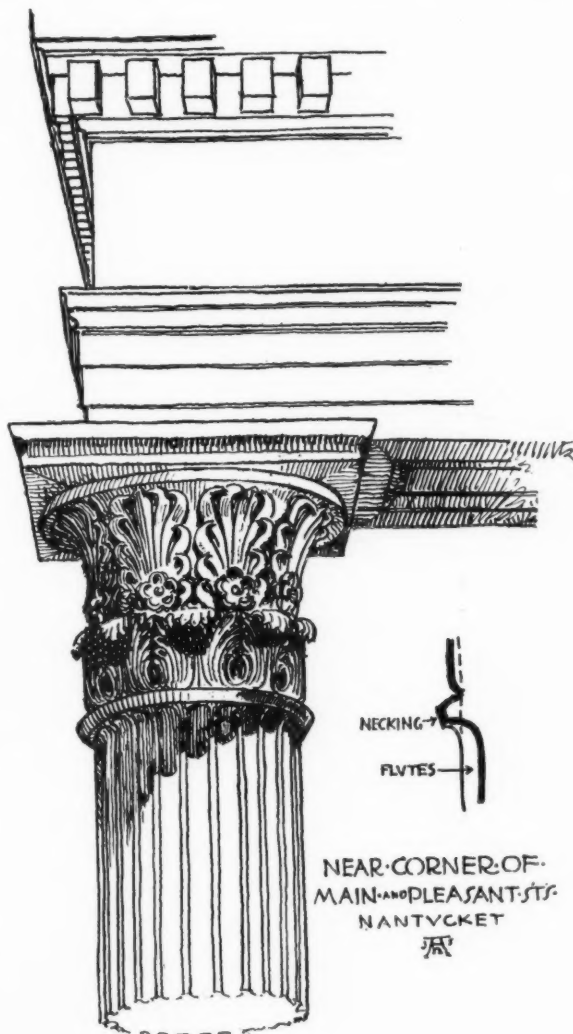
"Stone Alley" shows a picturesque approach up one of the many quaint little alleys, with the Unitarian Church with its gilded cupola above the trees. The doorway of the Macy House on Main Street, I was told by a dear old lady who came out of the house while at work on the sketch, "had been sketched and photographed a thousand times." One can believe it, for it is a marvel of beautiful proportion and delicate detail. The fanlight is of the most beautiful green, and the quaint gold eagle adds exactly the

right note of color and brilliancy. "Old Mill, Nantucket, 1746" (see frontispiece) shows the last of four once standing. These mills, standing sixty feet above the sea level, were the first landmarks to be seen by the returning mariner, and the last to fade below the horizon of the outward-bound whaleman. Whale ships would often be absent on a four years' cruise to the Pacific. When returning,

within sight of the windmills, her signal flags read on shore, her name known, the town boys earned tips by being the first to report the arrival to families and relatives. Details and dimensions are given, showing how the axis of the windmill is changed to meet the varying direction of the wind.

"Old doorway, Orange St." seemed remarkable for the "fourth dimension" of its mouldings, cornice, etc., producing exactly the right shadows all the long sunny day—so that an attempt has been made to indicate the shadows here.

At the upper end of Main St. Square, a wide cobble paved "place" in which are located most of the stores, stands the "Pacific National Bank," a view of this together with detail of entrance being given. The brown stone steps are a remarkable example of cut stone work of their day or of any day, and will repay careful study for the painstaking manner in which they are carried out where seen and where not



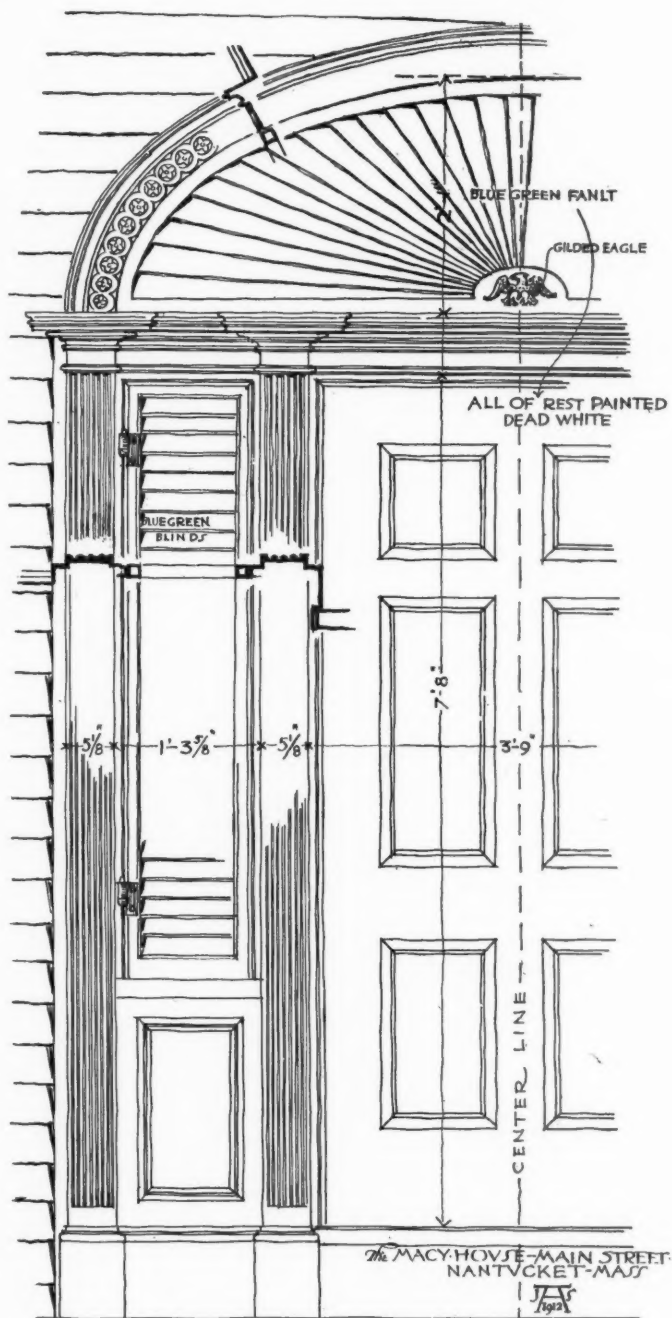
seen by the busy but blind passer-by. The exterior of this building, though of brick, has been painted a beautiful gray, relieved with creamy white detail with remarkably successful results. The interior of the banking room has recently been "restored and improved" in the real spirit of the original, with the greatest success. Upon inquiry as to who the architects were

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who had attained to such happy results, they could not tell the name, but they were from Pittsburgh, Pa. So, "hats off" to these Pittsburgh architects!

In "Maria Mitchell House," there are shown a doorway in Sitting Room, etc., and a sash with interior blinds with details, and an exterior door remarkable for its wide single piece of wood, its quaint wrought iron butts and its polished mahogany latch with fastenings, the mahogany probably from some old wreck. Here the floors are painted dark blue with an attempt, by crude workmanship, by means of gray "graining," to simulate a marble floor on very wide floor boards. Throughout the Island one is constantly surprised at the width of panels, floor boards, etc.,—in one piece of wood of great width—and to note how well they have stood all these years. The wide horizontal boards forming the walls of the kitchen in the Mitchell house are painted white, and with crude graining in a dull purple tint; knots with their attendant curling grain are by this painting evenly spaced, producing a most uncanny feeling in the beholder, as if many eyes were staring out of the whole wall at once. The charming custodian shows the visitor the study Miss Mitchell used when a girl—a closet, scarcely large enough to contain a chair and a little board counter upon which repose a sextant and some of her other instruments, as if she had but just left her work. Upon the door was tacked the young astronomer's calculation for an eclipse made for her father, when she was but twelve years of age. Near the entrance stands a copy of a bronze bust now at Vassar, which shows the most virile face ever given a woman. Such eyes might well have penetrated beyond

the stars! The picturesque side entrance to this house is shown by a small photograph. The small photograph



of Dr. Sharpe's residence shows one of the old gardens, with its greenery climbing to the roof and up to the "lookout" which

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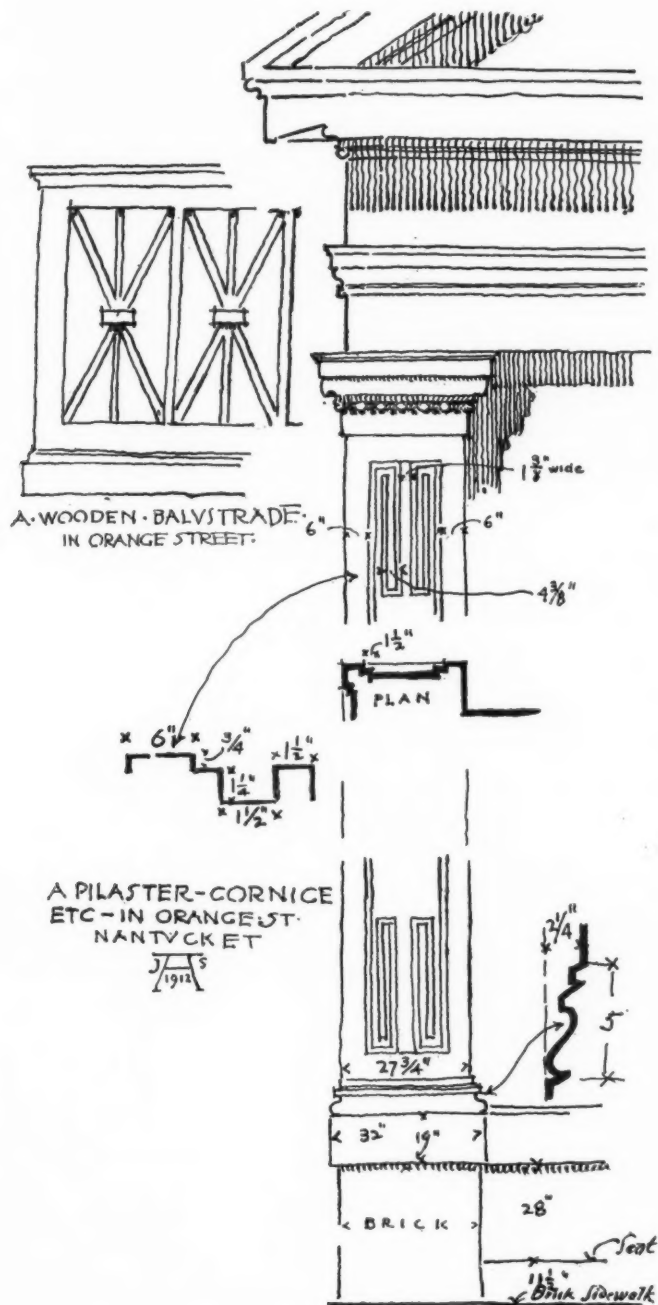
was often a feature of many houses here. Up to this platform the dwellers ascended to look for incoming whalers, or to wave

rapidly becoming a seaside resort, and is now affected by theatrical people. A view down a little "street" shows how quaint this village is and reflects the good taste of the actor in choosing his playground.

"Moor's End," a fine, beautiful old red brick mansion on the edge or end of the moor, in Pleasant Street (photographs in the text), has fortunately fallen into the hands of an appreciative owner, who has restored it with rare good taste. To the street it presents a stolid front, but within the gates and behind the walls is a beautiful flower garden more or less formal in design, with fountain in center, garden houses and exedrae on the correct axis of the paths, white balustrades, columns, etc., and flanked with a stable in wood, painted gray and white, modelled after a well remembered church in Venice, as its tower was so well adapted for a windmill with storage tank below. Strangely enough this all works in well together with charming effect. In its quiet serenity, ensconced in the leafy shade of the little temple-like garden house, listening to the drone of the bees, the regular creak of the windmill, it were easy to dream away the sunny hours.

It would seem, from the historians, that the Society of Quakers was particularly flourishing here; the "Meeting" interfered in a very un-American way with the personal matters of both sexes, old and young. Members were disowned for permitting their children to marry "out of meeting"; "for keeping a violin to play upon," and for the manner in which they dressed their hair. What would they say about this matter today? We find that a Stephen Norton swore "one profane oath" and "one profane curse," and

it is laid up against him unto this day; yet one must admit that Stephen, judged from the standard of our day, was a



farewell to the departing sailor man. 'Sconset, across the Island, a little fishing hamlet whose history dates from 1758, is

very moderate man. And in true spirit of the time and place the Selectmen were ordered to buy fire ladders and buckets "as cheape as they can."

Although it was apparently the headquarters for illuminating oil, it is said that the Quaker merchants would not sell their oil for the purpose of illuminating the streets at night, as it was wasteful, etc.

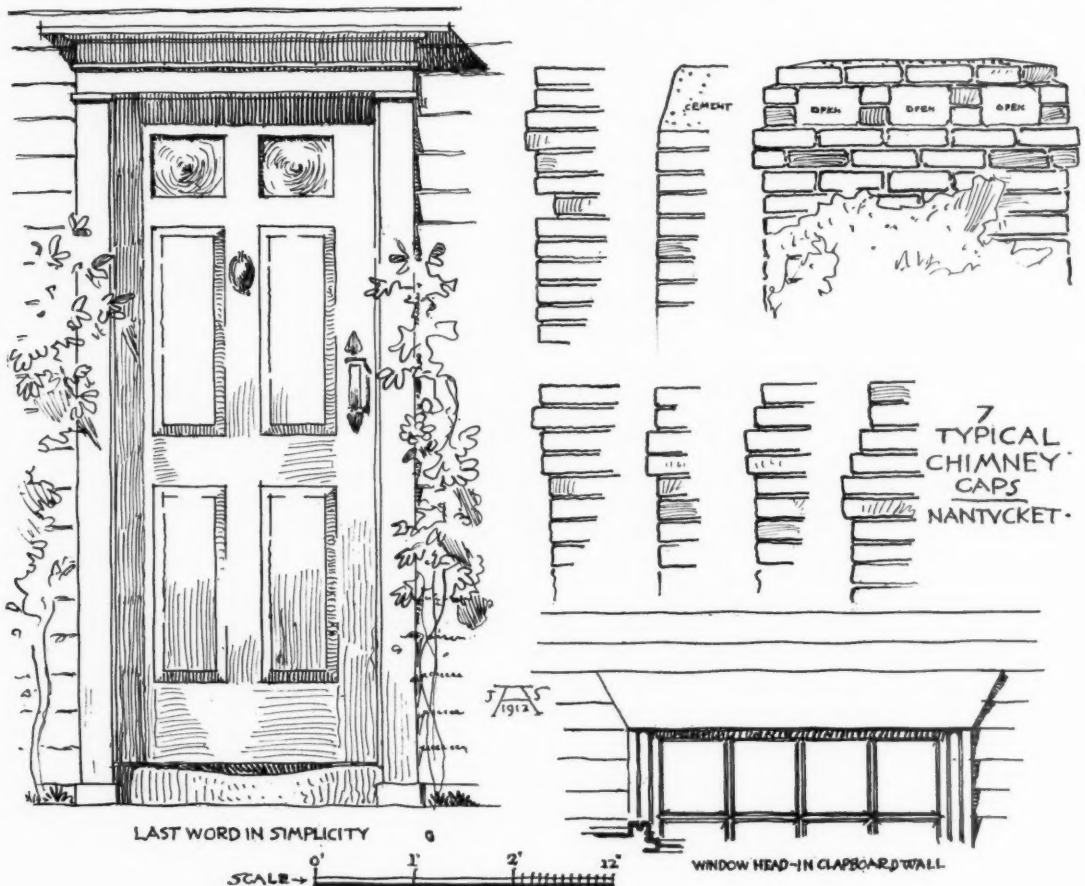
There are the usual antique shops patronized by the summer visitor, with their brave show of "Colonial furniture" made in Philadelphia, Baltimore or Grand Rapids.

When we are more familiar with the Islanders, perhaps we shall find within the gray old walls of many an ancient mansion, a wealth of detail and furnishings, —high boys, low boys with flame and scroll tops, claw feet, bandy legs and shell enrichments.

It is said that the Quaker inquisitors sometimes entered members' houses and

with tools forcibly removed ornaments from the furniture. It may be, that as the Quakers flourished here in early days, the furniture was simple and plain, which is, after all, the chief charm of the architecture as well, with its exceeding fine proportions and chaste detail.

A visit to Nantucket Historical Society's collection should not be omitted. Here one can read in interesting objects the history of this land. The gentle custodian will kindly tell the inquiring mind the difference between a "right" whale and a "sperm" whale (a sperm whale is shown on the initial sketch in the shape of a weather vane), and will renew her interesting memories of the prosperous days of old, the days of her father and grandfather. There are examples of harpoons, spears, knives, etc., relics from all seas and all lands, sailors' sea chests and kits, old china, portraits of old heroes and great men born at or sojourning in Nantucket, log books of

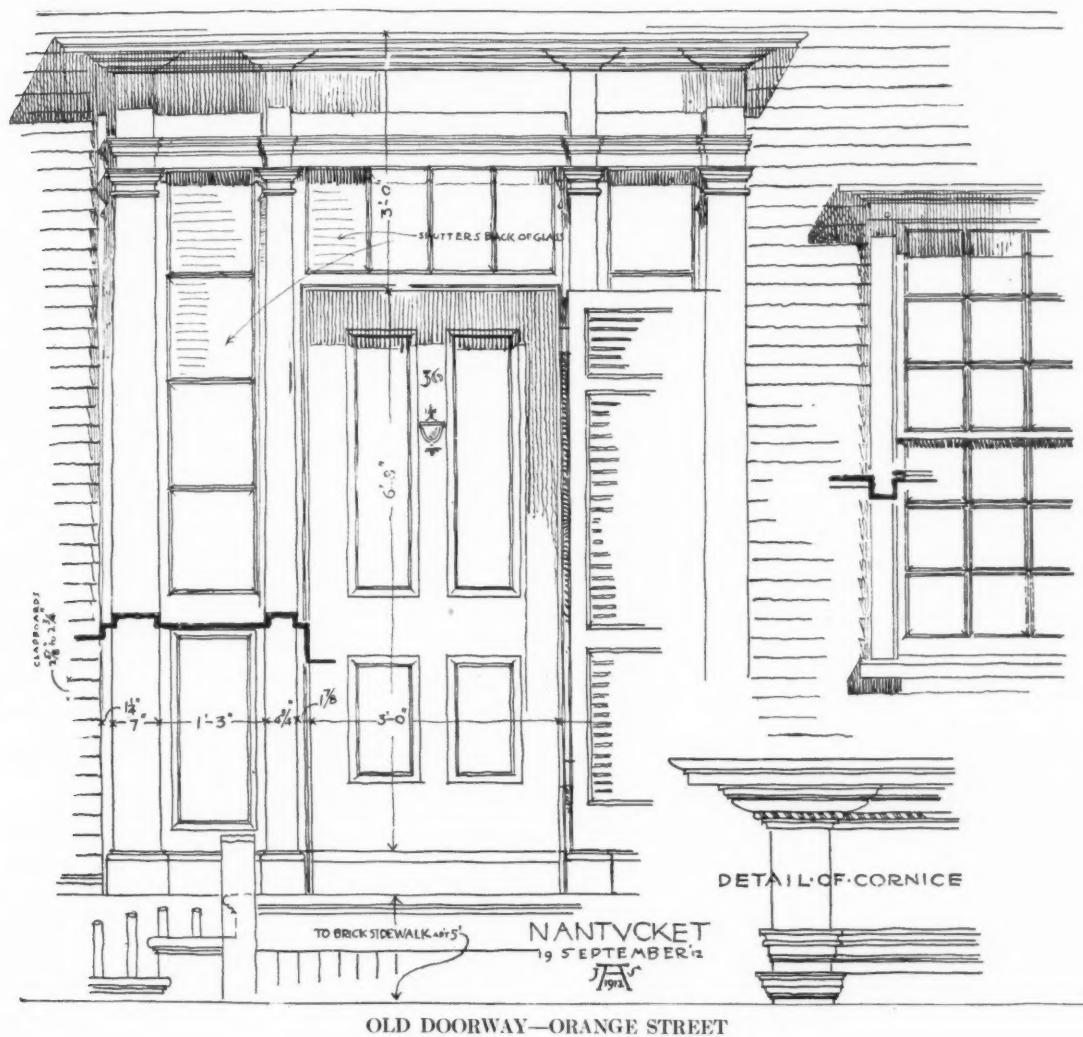


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whalers decorated with quaintly drawn whales, sometimes five in a row, indicating how many were seen or captured, and read in the fascinating journal of Peleg Foulger the statement: "We Struck a large Spermaceti

the right that mingles profit with delight."

Connected with the same building is the old Quaker Meeting House, with its silence. The last Quaker has long since gone. Let us sit here, the quietest place



OLD DOORWAY—ORANGE STREET

and killed her and then we cut a Scuttle in her head and a man Got in up to his Armpits and dipt almost six hogsheads of clear oyle out of her case, besides six more out of the Noddle. He certainly doth hit

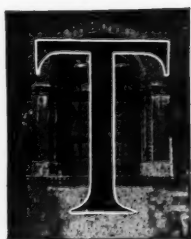
in all the Island, enclosed in bare gray walls of monastic simplicity, and absorb of that sought-for peace and rest, reveling in memories of the past, and hopeful of an annual return to the Peaceful Isle.



ST. BOTOLPH'S PRIORY, NEAR COLCHESTER, ENGLAND

CONSISTENT BRICKWORK—II

By GEORGE J. JERVIS



HE renewed interest in clay products on the part of the architects of today undoubtedly arises through their devoting a closer study to the material of which their building is to be composed; for just as the last half

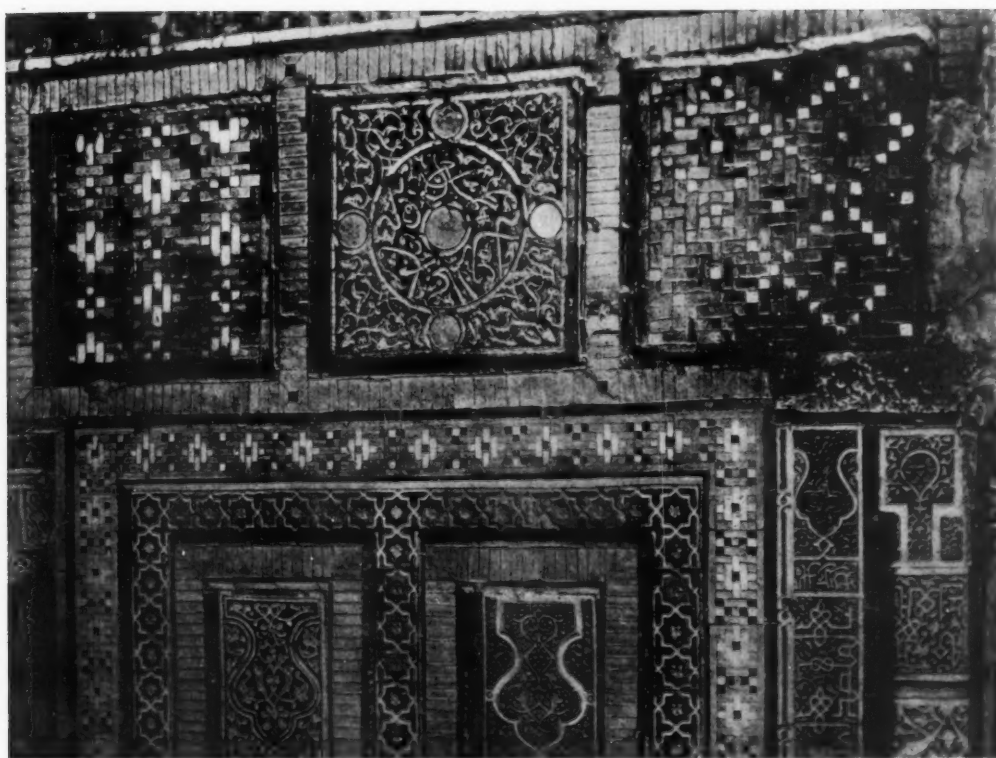
of the sixteenth century was responsible for the Renaissance of Roman architecture, so, at the present day, we note what is undoubtedly a Renaissance of brickwork.

To the average lay mind, a brick is just a brick and nothing more; while a brick wall is simply a mere arrangement of these same units built no doubt with some definite ideas as regards construction, but with little if any regard as to its finished appearance as a whole.

This somewhat hazy idea as to the value of the brick as a decorative possibility during recent years, unfortunately, has not

been confined altogether to the lay mind and it is only when we delve deeper into the history of the subject that we realize that brickwork of the past has had a fashion of its own and that the bonding of brickwork was not merely a matter of chance construction but was peculiar to the time of its construction and its location.

Before passing over that period of brick construction belonging to Babylonian and Egyptian times which has emblazoned the introductory pages of so many hand-books on clay products, it might be of interest to note that Professor Petrie's recent excavations in the East have brought to light a Babylonian arch which is calculated on good authority to have been built about 3000 B.C., antedating stone construction by over a thousand years; while the brickwork of a Pre-Sargonic well, discovered by the Hilprecht expedition, shows that most ancient and most common style of brick decoration known as herringbone.



INTERIOR DECORATION OF THE MAUSOLEUM OF EMIR SCHWESTER TIMOURS, SAMARKAND PERSIA, CIRCA A.D. 1500

In many of the Egyptian tombs a favorite style of bond seemed to be the introduction of Rowlock courses (headers) used in varying distances of one, two and three courses, the rest of the brickwork being laid in ordinary running bond, the varying sizes of the roughly made bricks being responsible for the uneven effect seen in Figure 1, which is a sketch of the brickwork in the Tomb of Mersekha built during the First Dynasty, 3400-2900 B.C.

The extensive use of brick was one of the most remarkable characteristics of Roman building.

The brick themselves were always flat and generally varied from half an inch to two inches in thickness. In the baths of Titus, erected about A.D. 80, the brick were some eighteen inches by two inches by six inches and in most of the old brickwork discovered in England the bricks were of a dark red and light red color, the various shades being mixed together evidently for the purpose of ornament.

One of the best examples of Roman herringbone masonry was found during excavation at Castor (Durobrivæ), an important Roman camp during the Roman occupation of England.

The mortar was generally composed of lime, pounded tiles, sand and gravel more

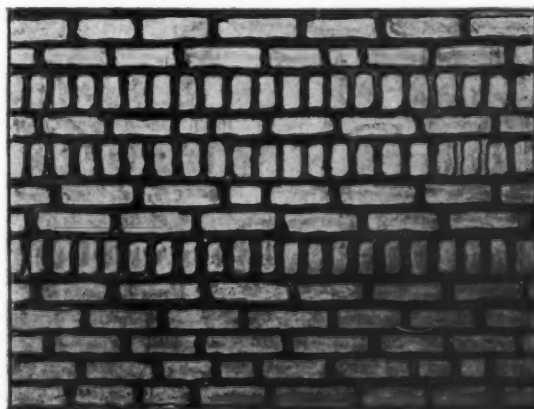


FIG. 1. TOMB OF MERSEKHA, FIRST DYNASTY

or less coarse and in many cases even small pebbles were used. These ingredients varied in their quantities; but usually the lime and pounded tiles predominated.

The general theory has been advanced that for many years after the departure of the Romans from Britain, the inhabitants were content to erect their buildings of brick taken from some dismantled Roman structure; but it seems quite possible that the British manufactured what brick they needed, keeping to the same sizes and shapes as generally used by Roman builders. Indeed, considering the extraordinary strength of the Roman mortar, it would seem to have been an infinite labor to separate the brick from its encasement of almost cement-like mortar before it could be used in some new construction. Be this as it may, brick making in England was discontinued for many years and with the exception of one or two known examples such as Little Wenaan Hall, Lincolnshire, built in 1260 of imported Flemish bricks, we find no trace of brick building in England until the fourteenth century.

Owing to the trade with Holland, the use of brick became more general; by the middle of the fifteenth century, such excellent examples of brick architecture as Oxborough Hall, Tattershall Castle, have



OLD CITY GATES, ENKHUYZEN, A.D. 1540

proved that the English people had not only learned the lesson of brick building from their Dutch friends, but had evolved an original type both as regards outline of design and details of structure.

There has been no little discussion as to the origin of English and Dutch bonds, and the claim has been advanced that the Dutch bond is simply a slight alteration from the English. Realizing, however, that at this time the Dutch were using brick almost exclusively as a building material, we seem to be justified in the following deduction, viz.: that the Dutch brick builder, who undoubtedly taught the English mason of that day all he knew about brick building, introduced both bonds to his notice; but that the English builder in the majority of cases preferred the more simple English bond to the somewhat more difficult, though more artistic, Dutch bond which was so popular throughout the Low Countries.

The inhabitants of Hull, on the east coast of Yorkshire, during the fifteenth and sixteenth centuries traded extensively with the Netherlands, and ancient chroniclers have called attention to the fact that Hull was known in their

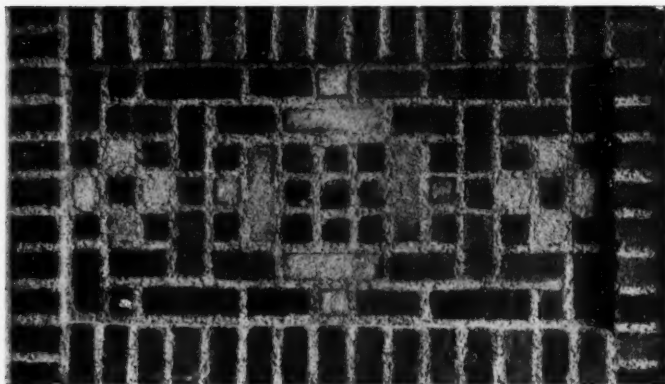


FIG. 2. MODERN PATTERNWORK, COPY OF PERSIAN STYLE



CHATEAU DE MARTAINVILLE, EPPREVILLE, FRANCE, XV CENTURY

day as an essentially brick built town.

One of the finest examples of old time brickwork in that town is found at Wilberforce House and in the yard at the back of the mansion is a pavement of old Dutch bricks laid in herringbone pattern.

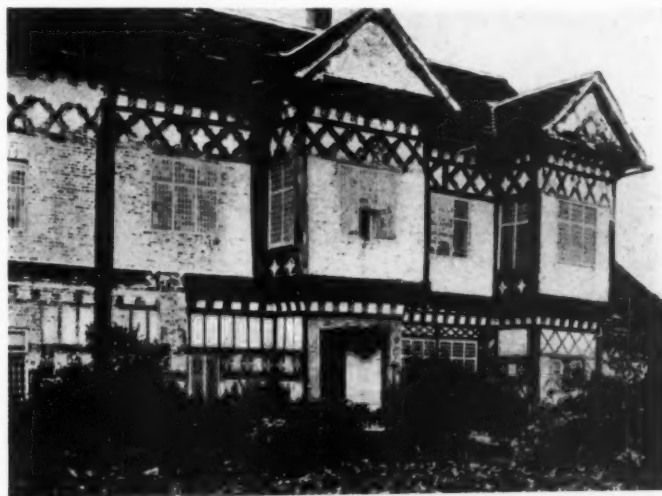
The celebrated Burgundian tapestry manufactured in the Netherlands in the early part of the fifteenth century shows scenes the location of which is undoubtedly a room hung with tapestry upon a background built up of brick.

It was during the sixteenth century that Persian brickwork reached that degree of excellency which stamps so many of their celebrated mausoleums and mosques as masterpieces of the brickbuilders' art and ingenuity; for though brick architecture was practiced in Persia from the time of the Arab Conquest about 641 it is these later examples of the early sixteenth century workmanship which are so full of interest as regards color and design, and at Bostam, Ispahan, Tebriz and Ardebil, the minarets and mosques are today standing monuments of the possibilities of brick as a decorative medium.

The Persians apparently used three sizes of brick for their intricate brick designs, divided into three units of which possibly the largest was the standard size brick and of such dimensions of thickness that three brick with allowance for joint were equal to one standard brick; while three of the smaller, allowing for a similar size joint, equalled the total length of brick of standard size.

During the fifteenth and sixteenth centuries both in England and France, brickwork had reached a high degree of perfection and its decline in the former country during the centuries following is portrayed in the unattractive and inartistic buildings erected during the reigns of Queen Anne and the Georges.

Looking back through the varied and interesting history of brickwork, we find that each age had a distinct and individual type of brick construction. The Egyptians with their unique ideas of bonding and their brick, some of the sizes nine inches by four inches by two inches varying only slightly from the standard size brick of today—the Romans with their triangular tile and long narrow bricks used with such excellent



HANDFORTH HALL, DORSETSHIRE, ENGLAND, XVI CENTURY

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XV CENTURY HOUSE AT BRUGES

effect both as regards appearance and construction, each of these had an individuality of its own and even in those later years when brick had come into its own and was universally acknowledged to be the premier building material of the times, the brickwork of Italy, France, Holland and England came to be recognized by its very distinctive and individual appearance.

From these few acknowledged facts, it would seem natural to assume that a house of typical Tudor design should be composed of brick laid in English bond—a Dutch house of brick laid in Dutch bond and that in a building of pure Roman motif, brick

should be used which at least bears some resemblance to the clay products so widely used in the time of the Romans.

Some years ago, when brick building in this country was at a very low ebb, there was little encouragement for the brick manufacturers to go out of their way to make any other brick than the standard size, with the possible exception of the so-called



WHITTON COURT, SHROPSHIRE, ENGLAND, EARLY XVII CENTURY

Roman brick, measuring twelve inches by four inches by one and one-half inches.

Today, however, the architect has several sizes of brick to choose from and it is possible to obtain certain sizes which have been standardized and whose appearance is in keeping with those of any particular period of architecture. Under these conditions, it is quite possible to construct a brick surface and to carry out brick details of a form that in all its aspects will be consistent with the general character of the whole construction.

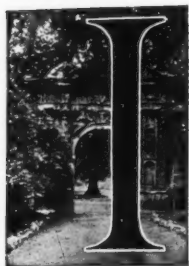


MODERN AMERICAN HOUSE, FOLLOWING ENGLISH DESIGN.
AN EXAMPLE OF GENUINE HALF-TIMBER WORK IN AMERICA

EUROPEAN SKETCHING CENTRES

By G. A. T. MIDDLETON, A.R.I.B.A.

No. 5. TIRLEMONT AND LIÈGE



If one wishes to make an architectural sketching tour through Belgium, touching all the important centres, it would be most convenient, after leaving Louvain, to take the railway eastwards towards the German frontier. After a few miles

this would deposit one at the little town of Tirlemont, not often visited, but containing two good churches close to the market-place. One of these—that of Notre Dame—has been only partially completed, the choir having been finished in 1297, while the transepts belong to the 15th century. Architecturally its furniture is more interesting than the church itself, consisting of richly decorated choir stalls and pulpit which were put up in the last quarter of the 17th century.

The Church of St. Germain is more attractive externally, for its West end is Romanesque and has a central tower, apparently never completed but now terminated by a curious wooden erection. The tower is flanked on either side by a gallery which extends across as a screen to the roof behind, in a most unusual way elsewhere than in the North of Belgium. The detail of the windows does not suggest a particularly early date, especially as foliage carving is introduced, but, on the other hand,

the shallow corble tabling is similar to that found in quite early work in Germany, while the uppermost portion of the tower itself has some resemblance to the later English examples of Saxon work, such as the church at Earl's Barton, built under Danish influence and giving the most undoubted indications of timber origin.

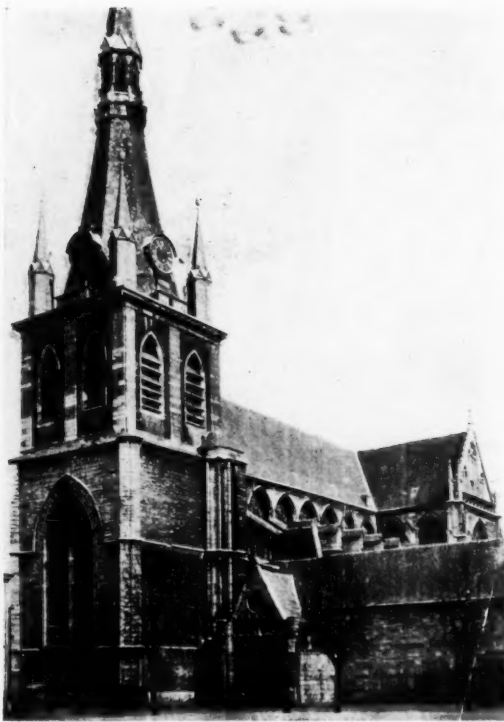
One of the houses near this church had its date indicated in front by the terminals of iron ties, which, as has always been common in the low countries, are carried through from wall to wall to bind the building together. There are many examples of these ornamental terminals to be found in one place and another, but these are remarkably beautiful and suggestive examples. The actual date is 1663.

If one cares to take a short excursion by rail on a branch line, it is possible to visit the village of Léau. It is a little place, with

only some 2,000 inhabitants, yet it contains a handsome Hotel de Ville of the Brussels type, and a more than usually important church, that of St. Leonhard, which was built in the 13th and 14th centuries and is one of the few in the country that were not despoiled in the 16th century, during the troublous times of the Spanish occupation. Unfortunately, because it lies out of the way it is rarely seen by travelers, but the magnificent sculptured Tabernacle, erected in 1550 by Cornelis Floris (or de



LIÈGE, ST. JEAN



LIEGE, THE CATHEDRAL

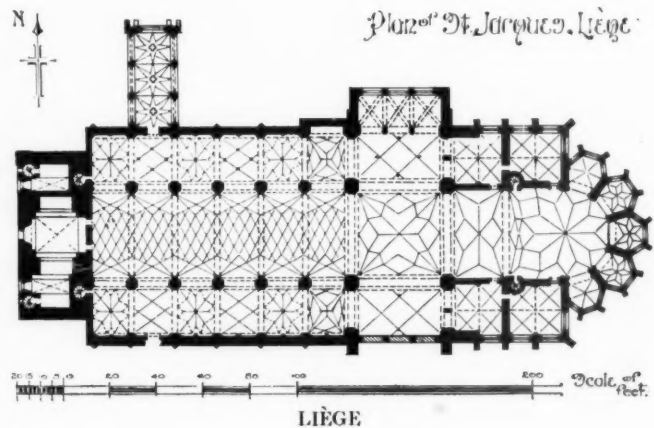


LIÈGE. CLOISTER, THE CATHEDRAL

Vriendt), who was the architect of the Hotel de Ville at Antwerp, is of such unusual excellence that a cast has been made and erected in the Victoria and Albert Museum, where it stands in one of the principal galleries, being no less than 52 feet high. It is an excessively elaborate and very interesting piece of work, exhibiting a considerable amount of Gothic feeling, in spite of its late date and completely Renaissance detail.

When Liège itself is reached, it is found to be a handsome modern town in all essentials, occupying a narrow stretch of valley along both sides of the broad Meuse, with hills on either side capped by obsolete fortresses. Yet, though this is the impression conveyed at first sight, the city is of such ancient foundation that it naturally contains many relics of its past. It is still the seat of a University and of a Bishop, but at one time, as all readers of Scott's "Quentin Durward" know, the Bishop had the

title of Prince. Most of the churches are of extremely ancient foundation. That of Ste. Croix, for instance, was originally consecrated in A.D. 986, and although it has been repeatedly altered, the Romanesque choir and octagonal tower still remain, each side of the latter terminating in a separate gable. One of the towers of the church at Bonn on the Rhine is of similar character, and others



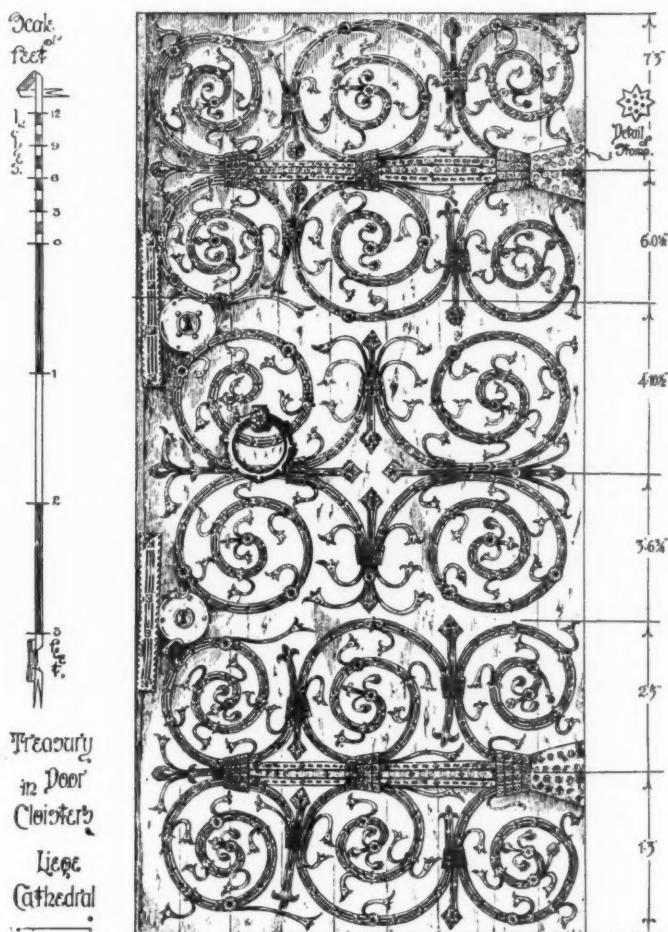
are to be found in the same district. The effect is handsome, but it is not one which has been often attempted.

The church at St. Bartholomew (or St. Barthélemy) is also Romanesque, having been built in the 11th century on the Basilican plan, with two western towers and a narthex. In this instance the towers are square, but again each is terminated with its own gable, and the spires rise diagonally, with one of the hip rafters resting on the apex of each gable. This again is a German method of roofing a tower. It is found occasionally in the Rhine valley, as at Andernach, but it is also met with in the north, there being an example at Halberstadt in the Hartz Mountains. The only example in England is the tower of the 6th century Saxon Church at Sompting, near Worthing, on the Sussex coast.

St. Bartholomew is also known to antiquarians because it possesses a curious Romanesque font, cast in 1112 by Renier de'Huy. There is a cast of it in the Victoria and Albert Museum, where it is much more easy to obtain a photograph than in the badly lighted baptistry where the original now stands. It was originally made for the Abbey of Orval, now in ruins. It rests on the backs of ten oxen, while around it are cast a series of reliefs, representing the baptism of Zaccheus and other subjects.

Another church of Romanesque foundation is that of St. Jean, but only a square tower with its adjacent staircase turret remains of the original edifice, which was octagonal, having been built on the plan of the Cathedral at Aachen (Aix-la-Chapelle). As the accompanying photograph will show, this plan was retained when the church was rebuilt in the middle of the 18th century.

A slightly later church is that of St. Christophe, which belongs to the transitional period from Romanesque to Gothic, and



contains a considerable number of carved capitals such as are typical of that period, with a broad fern leaf turning over at the tip and so arranged as to easily mask the change from the circular pier to the square abacus above. The church was undergoing restoration when the accompanying sketch was made in 1891.

A much more important church is that of St. Jacques, which was founded in the 11th century, though only the western façade remains of even the work of the 12th. As it now stands it is a Gothic edifice belonging almost entirely to the early part of the 16th century, just previous to the introduction of the Renaissance into Belgium. On this account it is peculiar, especially as regards its elaborate vaulting. As a general rule the Gothic vaulting on the European continent is extremely plain, and even in the latest

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work it is no richer as a rule than quadripartite or sex-partite; here (and in only one or two other churches in France, such as St. Pierre, Caen), the elaboration is extreme. Yet it is quite different from the English fan vaulting of the same date and consists principally of lierne and lierceron ribs.

was such an apse in the previous Romanesque church, the chapels being subsequently added in accordance with the French fashion, but without the ambulatory which occurs in almost every French example.

The Cathedral of St. Paul can also trace its foundation back to early Romanesque times



LIEGE

The whole of it, too, is covered with painting, which still remains much as it was originally applied. The plan of the apse is also of interest, for while a group of chapels is arranged all round it, there is no intermediate aisle or ambulatory. It is as if here, on the borders of Germany, the plain German apse were the controlling idea, just as German features influenced other churches in the town; and probably there



ST. GERMAIN, TIRLEMONT

though it was rebuilt in 1280 and no remains now exist of what previously stood there. The tower and spire are curious additions of comparatively modern date, while the porch is a restoration in which the old and the new are curiously mingled; a good deal of carved surface ornament belong apparently to the 15th or 16th century.

The most interesting thing about this church is the oak door leading from the

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cloisters to the Treasury and the elaborate iron strap hinges with which its surface is covered. This must have been made in the latter part of the 13th century, for it is similar in character to the iron work of the great doors of Notre Dame, Paris, though much smaller in scale. The bars are of semi-circular and other flat sections, with terminals forged and welded, while a constantly recurring stamp has been used to enrich the flat portions of the bars, and junctions have been covered by a curved trefoil leaf which has been welded on.

Besides all these churches whose original can be traced to the time of Charlemagne or very slightly later, there is one which is entirely Renaissance, that of St. Antoine; but though large, it would hardly be enough to mention but for the curious nonagonal bell *flèche*, which is, perhaps, all the more satisfactory in effect because its angles are not such as one would expect to meet with.

Of civil buildings Liège contains two which are of unusual importance. The *Maison Curtius* on the riverside, used for many years as the *Mont de Piété*, or official pawn office, is a rectangular, massive building of brick, with horizontal stone bands and rectangular mullioned windows. It was built in the year 1600, and is distinctly powerful if not monumental in character, with its high pitched roof and widely pro-



LIÈGE, MAISON CURTIUS



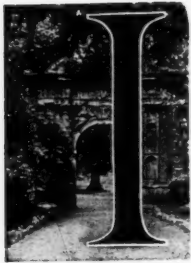
LIÈGE. COURTYARD OF THE PALACE OF JUSTICE

jecting cornice, and has a strange rectangular tower which goes right up to the roof apex. The principal importance of this building lies in the fact that it has obviously been the source of inspiration from which has developed a considerable amount of English brick architecture of modern times, particularly such as that which is typified in New Scotland Yard by Mr. Norman Shaw. Frivolous persons have nicknamed this the "streaky bacon" style.

The other important lay building is the *Palais de Justice*, built in the earlier half of the 16th century, at a time when the great *Châteaux* were rising along the Loire. At that time the Renaissance had hardly permeated to Belgium; but the Gothic work had greatly deteriorated, and consequently this particular building is one of the most curious mixtures that can be found anywhere. It has been restored on several occasions, but probably the general view of the courtyard does not differ greatly from what it was originally, while the columns with their curved shafts, some of them cylindrical and some suggestive of balusters and their capitals consisting of coarse foliage with delicate little heads between the leaves, are as extraordinary as anything to be seen in northern Europe. The repetition of the base moulding at a changed inclination is particularly noticeable.

THE ORIENTAL METHOD OF TILE DECORATION

By SAMUEL HOWE

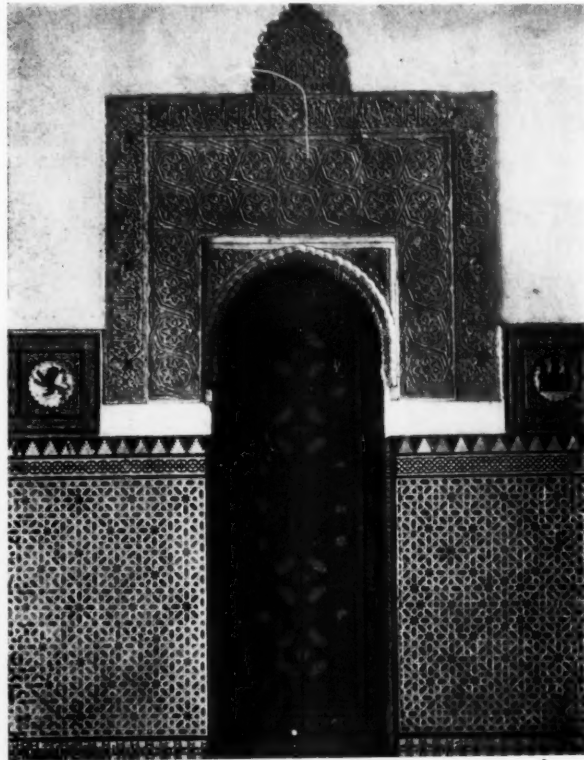


It is difficult for the lover of color, the one who is appreciative of the human influence and great possibilities of tile, to be callous or indifferent to its claim. To resist it is impossible, and one comes back to it brightened by the discovery of new beauties, new tones, new interests and movements in its manipulation and application. Perhaps it is a royal relic bewitching in its quaintness, delightful and attractive when seen by itself. Maybe it is a treatment of a border in which knights of the Middle Ages appear, or it may be some naïve rendering of an old Saxon motto, or a quaint movement for the use of quarries, hexagonal or octagonal in shape, in which diverse forms have been thoughtfully pressed. Maybe it is triangular or a diagonal pattern or a "criss-cross" linking, intertwining and overlapping band-work, vitalized at the intersections by the judicious addition of birds, fish, or reptiles perhaps barren of any relation to the life of which we know, but monstrously decorative and just what is needed to give significance to everything.

And yet, to utilize any of these certain concessions must be made. The architect is, as it were, on the edge of a new world, for to add tile beyond an occasional panel is to endanger, if not compel a change of style. To utilize these interesting fragments elsewhere, say to incorporate them in the piers or the main walling of a building, is to begin all over again; to recast the design, shifting the accent, producing by means of bands of colored tile in place of projecting mouldings, is a long step. Of

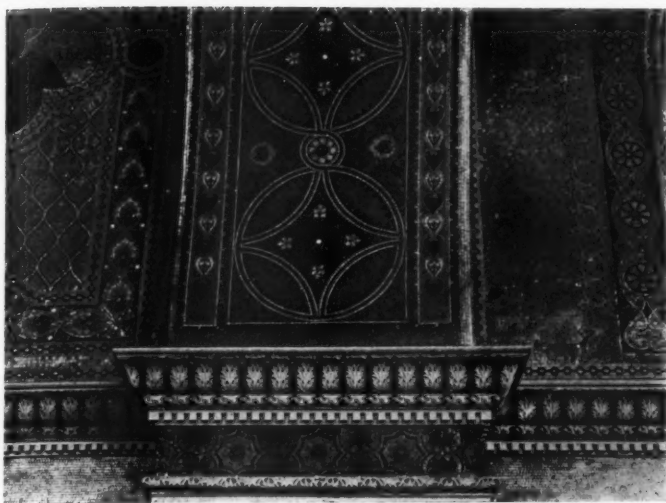
course in some measure projections are possible and very interesting where they are made entirely of tile, where the surfaces are flat and not imitative of the profile of stone or marble. Still a great deal has been done in this direction and well done, but it is not for the younger men to venture without considerable study. A false step, and the best of us have crossed the bridge into other pastures and are perchance engulfed in a quagmire of uncertainty, unless he be pretty well versed in ceramics and decoration in general.

He must know color. He must also be able to utilize it with restraint because color and texture, glaze and lustre, are important. More important still are the scale and character of the ornament, the utilization and loca-



DOORWAY IN AN APARTMENT OF THE ALCAZAR, SEVILLE

THE AMERICAN ARCHITECT



A MOSAIC INTERIOR DETAIL, ADAPTABLE TO TILE

tion of plain surfaces. Like the Oriental he must locate his primaries and confine them to the ornament seen at a distance and be satisfied by the judicious selection of tertiary tones for his foreground.

Compromise in the matter of building

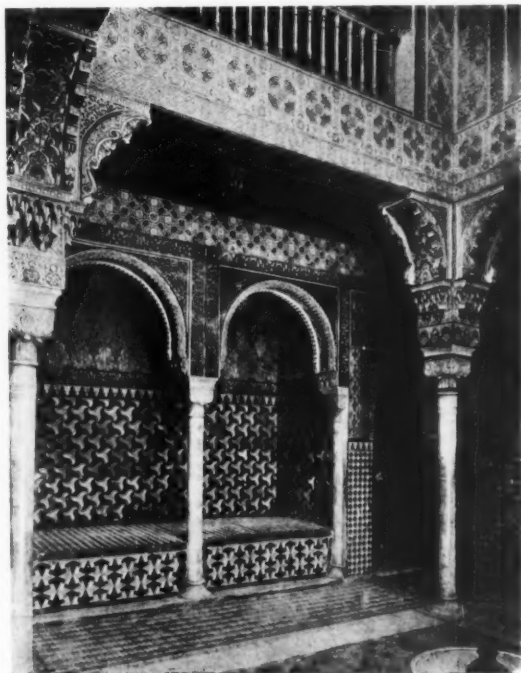
which is expected to satisfy to the full the claim of the real estate man, the exacting tenant, the by-laws of the Building Department, to say nothing of the owner—is not always possible or desirable.

The accompanying photographs which were recently imported by a well-known artist interested in the applying of color within or without modern buildings, will be of value to everyone because they show among other things the inter-relation of ornament to plain surface. The views are like chapters from an inspired work written centuries ago, still vital today, the gospel of just how to add interest

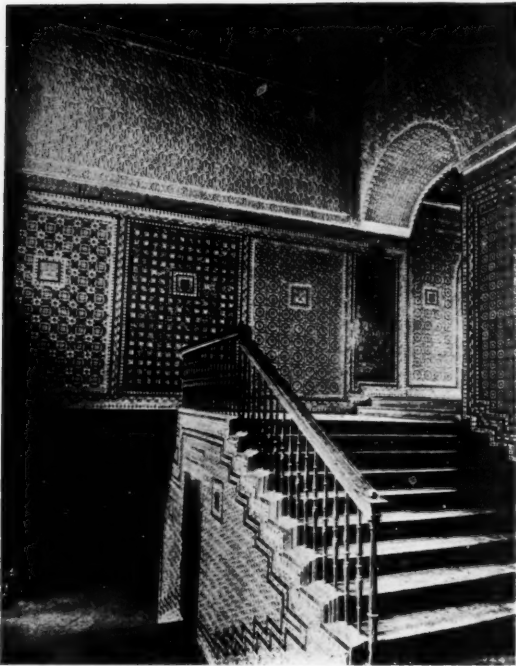
to large wall surfaces with scarcely any projection by the way of mouldings and so to add the interest as not to disturb the general repose of the building as a whole. Thus we find delicate diapers which when seen at a distance give as it were a gentle



INTERIOR OF A PATIO IN TOLEDO



A CHAMBER LEADING TO BATHS AND COURT OF THE MYRTLES IN THE ALHAMBRA, IN GRANADA



STAIRCASE HALL IN THE CASA PILATO AT SEVILLE



A SPANISH WINDOW

mottling of the surface, but when looked at closely reveal a delicate tracery of ornament, tender in drawing and welcome, while vigorously outlined forms appear in strong colors to hold their proper relation in the composition.

Allowance should be made for the unsatisfactory chemical action of light wherein the camera refuses to transmit correctly the due value of the colors. Serious loss is entailed owing to this whimsical mannerism of a valuable servant! Still to the camera are we indebted for the wonderful accuracy of outline and the relative importance of scale, composition and drawing generally. It is because of this quality perhaps that we follow it slavishly, forgetting for the moment its strange indifference to the fluctuating varieties of color, tone, and exaggerating at times one section of the composition to the detriment of others. So

the student must allow for this error by information to be secured elsewhere. To Owen Jones are we indebted for much that is of practical value.

(Continued on page 28)



A TILE MOTIVE, EXECUTED IN MARBLE

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THE ARCHITECTURAL SKETCH

THE high state of development to which the photographic camera has attained and the ease with which the results of its manipulations may be secured, are no doubt responsible in a large measure for the fact that so little sketching is now undertaken by architects. The architect in his hours of recreation more often, in accordance with present day custom, takes with him a camera than he does a sketching pad and pencil, or box of colors. While, beyond question, the results of camera work possess a suggestive value and serve to retain and refresh certain impressions gained in jaunts afield, they certainly have not the charm of the sketch, freely set down by the hand of the artist. The lenses of all cameras will invariably reproduce an object without variation but the eye of the artist differentiates in a way that gives the results of his work an indefinable charm and a crispness of expression that are possible in no other form or process of reproduction.

In this hurrying age when everyone is anxious to achieve results and selects that method that will soonest attain them, sauntering, as described by Thoreau, has become, so to speak, a lost recreation. We are moving so rapidly that we can see only the object sought and very often are blind to the many interesting things that line the way to our ultimate goal. Fortunately, however, many architects are still

able to set down in a comprehensive way a sketch of whatever interests them. A sketch of the same subject by different men is in itself a study of the mental, as well as the artistic perception of the artist. What to one man are essentials and are therefore strongly accented in his sketch, often appear as non-essentials to another; so that while a number of men might go over an identical field with a camera and all secure practically the same results, an equal number might traverse a given territory with a sketch block and pencil and their work would in each case have a special charm, even though they would doubtless delineate the same subjects.

Members of the profession who attended the recent Convention of the American Institute at Washington, will recall the pleasure they received from viewing the sketches made by Mr. Peabody and Mr. Levi, that were displayed in the convention hall. We believe they will agree that as reminders of an interesting holiday among the Greek Islands they far surpassed any records that could have been made by means of photographs.

In this issue, we are able to present series of sketches made by Mr. J. A. Schweinfurth, of Boston, and Mr. G. A. T. Middleton, of London. The illustrations, in themselves artistic presentations of the subjects selected, are accompanied by well considered articles. When, as in these instances, the ability to correctly sketch is combined with that to accurately describe the scenes visited and their surroundings, the subjects take on an added interest. The measured detailed drawings furnished by Mr. Schweinfurth render his contribution of unusual practical, as well as artistic value.

ARCHITECTURAL DEVELOPMENT IN AMERICA

WITH this issue THE AMERICAN ARCHITECT enters upon its thirty-eighth year as an architectural publication. The one hundred and one volumes that have been printed since its foundation contain a record of architectural development in the United States since the beginning of 1876. During that year, largely as a result of the influence

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of the Centennial Exposition, architecture in this country may be said to have experienced a new birth and to have begun the steady advance that has resulted in the architecture of the present. The satisfactory nature of this development and the conditions of practice that have contributed to it, are both subjects for congratulation. It is safe to say that no country in the world has shown equal progress within four decades. Moreover, there is little danger of a cessation of this progress, or that we shall fail to measure up at all times to the full stature of our growth. Our confidence regarding the future lies largely in the char-

acter of young men who are adopting architecture as their calling, and who each year step into the field of practice, bringing with them the enthusiasm and spirit of youth and high purpose, combined with a preparation for their work second to that possessed by the recruits to the profession in no other country of the globe. We are persuaded that the future of architecture in America is safe, as long as we preserve our educational standards and constantly add scope to present facilities for instruction sufficient to keep pace with an ever-increasing demand for broader and more thorough knowledge.

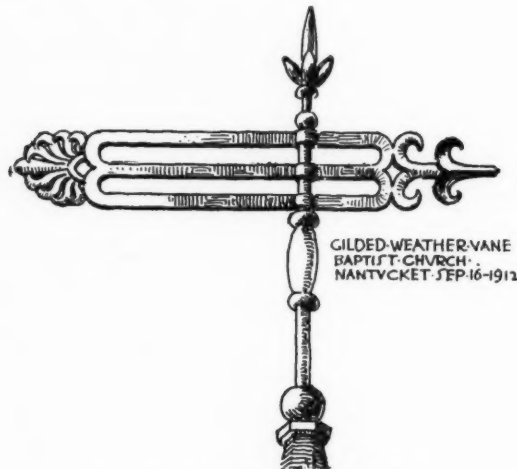
ORIENTAL METHOD OF TILE DECORATION

(Continued from page 26)

He gives us a certain philosophy of the Moors and other Orientals in their naïve arrangement of pigments. The primary colors are invariably used in the stucco work and always used to develop the form, the outline, adding an apparent addition to the height, length, breadth and even occasionally the bulk of that section of the building. Red, he says, is usually applied to those surfaces that are likely to be softened by the addition of a shadow. Blue of a most vivid kind is confined to the shade or background of the ornament,

and gold, in metallic form that is, is invariably found where it catches the light. This is often subdivided by the addition of white bands or relief. The secondary tones of green, yellow and green shade of a blue, occupy the greatest wall area, and the tertiary tones, purple, brown, orange, to which are added bright touches of scarlet, indicate the treatment of the dado.

Searching inquiry and analysis of the recent and most up-to-date buildings disclose conditions favorable to the use of tile. It is interesting to note the construction of the Woolworth Building of this metropolis, and to see that it leads in the boldness of its frank use of terra cotta.



From the sketch by J. A. Schweinfurth

CURRENT NEWS AND COMMENT

RICHARD NORMAN SHAW, R. A.

The death of Mr. Richard Norman Shaw, R. A., removes the last of the great personalities in the architectural profession of the Victorian era. Commenting on Mr Shaw's death, the English architectural press is almost unanimous in attributing to his example and influence the present commanding position of English architecture in domestic work. The very high place that Mr. Shaw attained in his chosen field is shown by the many appreciative articles that have appeared, and the outpouring of expressions of regret at his loss by members of the profession, not only in their representative bodies but by its distinguished representatives everywhere who have survived him.

JONATHAN SCOTT HARTLEY, N. A.

Jonathan Scott Hartley, N. A., Secretary of the National Sculpture Society and a man whose work adorns many of the public buildings in this country and the parks of many of its cities, died at his residence in New York on December 7 after a protracted illness. Mr. Hartley throughout his artistic life was prominently identified with every measure that meant the advancement of art in this country and particularly that of sculpture. He acted as Secretary of the National Sculpture Society for a number of years, and it was largely through his efforts that the small bronze exhibits which have been so successful in educating the public in good sculpture were gathered together and started on an exhibition circuit of all the principal cities of this country.

Mr. Hartley is familiar to the readers of *THE AMERICAN ARCHITECT* by reason of his contributions at different times.

He was the founder of the Salmagundi Club, probably the leading social art organization in New York City, and was one of a number of men, who have since become famous in arts and letters, to make this club the representative organization of its kind in America.

MEMORIAL BRIDGE TO MAJOR BUTT

We learn from the local papers that a bridge in memoriam of the late Major Archibald Butt, who was lost in the *Titanic* wreck, will be erected at Augusta, Ga. This is to be a concrete structure, and judging from the design submitted will constitute a dignified and fitting tribute to Major Butt.

SECRETARY MacVEAGH CONDEMNS REPEAL OF THE TARSNEY ACT

It is gratifying to note in the Washington papers that Secretary MacVeagh, who has always been actively interested in good architecture, is outspoken in his condemnation of Congress for its repeal of the Tarsney Act. He is quoted as saying: "To my mind it is absurd to believe that any single architectural office ought to design all of the large Government buildings turned out annually, when these buildings are all charged with a mission of architectural education in every part of the country."

Mr. MacVeagh has succeeded in condensing in one sentence one of the strongest arguments that have been presented against the repeal of the Tarsney Act. It is difficult to understand how members of Congress can fail to appreciate the necessity for restoring this Act, or one similar in its provisions. The committee of the Institute in charge of these matters we are assured is working zealously to correct an error so palpable that even those responsible for it are now beginning to see that a vital mistake has been made.

EDWIN C. TARBELL RESIGNS FROM THE SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

The resignation of Mr. Edwin C. Tarbell as a teacher at the School of the Museum of Fine Arts, in Boston, has been received by the artistic element in that city with expressions of most profound regret.

THE NATIONAL INSTITUTE OF ARTS AND LETTERS AWARDS GOLD MEDAL TO WILLIAM RUTHERFORD MEAD

At the annual dinner of the National Institute of Arts and Letters, held at the University Club, New York, on Thursday, December 12, Mr. William Rutherford Mead, of the architectural firm of McKim, Mead & White, was awarded the gold medal for architecture. This medal is awarded annually to an American of either sex, whether a member of the Institute or not, for distinguished service in the creation of original work in arts and letters. Each year the award goes to a different branch of the arts, and this year in selecting a recipient for the award in architecture Mr. Mead is said to have received the unanimous vote of the Institute.

THE AMERICAN ARCHITECT

TO LICENSE WASHINGTON, D. C., ARCHITECTS

It is stated in the Washington, D. C., papers that a bill regulating the practice of architecture as a profession in the National Capital, drafted by a committee of the Washington Chapter of the American Institute of Architects, is now being considered. In the framing of this bill its provisions should be along lines of similar legislation in other states, unless they are found unwise or inadequate. As the licensing of architects will probably be ultimately required by law in all states of the Union, it is hoped that a look far enough ahead may be taken so that the various state laws will not seriously conflict in their provisions. A national law that will regulate the practice of architecture throughout the United States would then be feasible.

BROOKLYN'S CITY PLAN

Those at the head of the movement for the proposed Brooklyn city plan are proceeding in a most orderly and systematic way and one that should ultimately result in the adoption of a scheme that will meet general approval and avoid errors requiring future correction. Among the features suggested, and one that appears to receive general approval, is the proposal that a courthouse site and the new approach to the old Brooklyn Bridge be combined and thus afford a very dignified and imposing approach to the oldest bridge of the four now spanning the East River.

The need of a new courthouse in Brooklyn has long been realized, and the opportunity afforded to place it on a site that would not only be an excellent one for a courthouse building, but would thus also form a prominent part of the plan proposed, is worthy of careful consideration.

RICHMOND'S (VA.) BUILDING LINE ORDINANCE

In a decision recently handed down by the Supreme Court of the United States at Washington a building line ordinance, which the City of Richmond, Va., has endeavored to enforce, was pronounced invalid. Under the terms of the ordinance as drafted, the committee of streets was empowered upon petition of the owners of two-thirds of the property on any block to fix a line not less than five nor more than thirty feet back from the street, to which line all buildings thereafter erected on the block must conform. A certain property owner in the city in remodeling a house erected an annex or bay window, which projected over the line as set down by the city authorities and upon being ordered

to remove the projection, instituted a test suit, which passed through the usual courts and has now been decided against the city.

This case will doubtless have bearing on many similar encroachment proceedings being taken in various cities throughout the United States, and it is hoped may result in the determination of the relative rights of the city, the owner of the property in question and the owners of adjoining properties.

PRIZE AWARD AT THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

The jury of the National Academy of Design has announced the following awards for canvases and sculpture exhibited at the winter exhibition now open in the Fine Arts Building in this city:

The Carnegie Prize of \$500 to E. Irving Couse, N. A.; the Thomas R. Proctor prize of \$200 for the best portrait in the exhibition to William M. Chase; the Isidore medal for the best figure composition painted by an American artist to E. L. Blumenschein, and the Helen Foster Barnett prize of \$100 for the best piece of sculpture, the work of an artist under thirty-five years of age, to E. R. McCartain.

ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

It is stated in the local press that the St. Louis Architectural Club will open an exhibition in the club rooms, 514 Culver Way, during the week beginning January 13.

Entry blanks and other information may be secured by addressing the secretary of the club.

LUDLOW & PEABODY OPEN A NASHVILLE, TENN., OFFICE

We are advised that Messrs. Ludlow & Peabody, architects, of New York, have opened an office in the Stahlman Building, Nashville, Tenn.

PERSONAL

Mr. Frank Upman, formerly of the firm of Harding & Upman, architects, has opened offices for an independent practice of architecture in the Woodward Building, Washington, D. C. He desires latest trade catalogues.

Mr. James B. Urquhart, architect, Columbia, S. C., announces that J. Carroll Johnson is now associated with him and that they will practice architecture under the name of James B. Urquhart, architect, J. Carroll Johnson, associate, with offices in the National Loan and Exchange Bank Building, Columbia, S. C.

INDUSTRIAL INFORMATION

IN this section will be found information concerning late catalogues issued by manufacturers of building materials, fixtures or equipment. Also under this head will be printed, from time to time, certain data relative to new devices or methods of construction considered to be of interest to architects. Architects are invited to make use of THE AMERICAN ARCHITECT'S Catalogue Files and Information Department whenever they can do so to advantage. Any assistance we can render or information we can furnish in this connection will be freely given.

VENETIAN BLINDS

The Burlington Venetian Blind Company, Burlington, Vt., are makers of important forms of Venetian blinds, patent inside sliding blinds and screens for doors and windows. This line is illustrated and described in a pamphlet which may be had on application.

The Venetian blind after long years of service still retains its popularity for certain uses and especially where it is desired to screen against the rays of the sun and at the same time permit the freest possible circulation of air in the apartment. The blinds shown in this catalogue would seem to indicate many improvements over the earlier forms and suggest their introduction in porches and rooms of the country house.

VAPOR HEATING SYSTEM

The Doody Vapor Heating Company, Boston, Mass., are manufacturers of vapor heating specialties consisting of attachments, vapor vents and vapor valves which regulate the draft and control the operation of the system. It is stated that the devices used prevent the possibility of "air binding" in radiators and greatly facilitates and improves the methods of heating with vapor. This system is a free circulation system, is automatically controlled and provides for varying weather conditions. It is also stated that its economy and ease of installation, together with its durable qualities, make it applicable to the small house.

Pamphlet may be had on application.

SHINGLE STAINS

Dexter Brothers, of 105 Broad Street, Boston, have issued a pamphlet entitled "Symphonies in Stain," which describes Dexter Brothers' English shingle stain and illustrates a number of important houses that have been given an exterior finish by the employment of these stains. The makers state that they will send sample stain books by mail to any address upon application, and that when elevation drawings are submitted they will suggest color combinations and furnish large shingle samples. They particularly desire to correspond with architects who may require shingle stains.

FIRE PROTECTION EQUIPMENT

The various utilities of a fire protection equipment for interiors of buildings of all description are described in a pamphlet by the W. D. Allen Manufacturing Company, 2318 Western Avenue, Chicago. This equipment includes fire hose, racks,

nozzles, reels, standpipes and all the various utilities that are essential in order to promptly and efficiently handle incipient fires. As indicating the high character of the equipment, the pamphlet contains illustrations of a number of important buildings in New York and Chicago that are said to have been supplied with this service.

This catalogue is numbered 30 and will be sent to architects on application.

TAPESTRIES

A pamphlet recently issued by Messrs. William Baumgarten & Company, New York City, is one of unusual excellence. It not only contains a very well written article on the "History of Tapestries," but it also presents a number of reproductions of famous pieces, together with modern examples produced by Messrs. William Baumgarten & Company.

As an artistic and satisfactory wall covering, good tapestries have for centuries been regarded with favor and their collection by amateurs of art has resulted in the congregation of many famous pieces not only interesting as examples of textile work, but of the highest historical value and association. The production of artistic replicas and of original designs by modern makers has made it possible to avail of tapestries in interior decoration and the results are generally most satisfactory.

This company solicits correspondence with architects and will be glad of an opportunity to display a great number of pieces in original design or to undertake such other work in this direction as may be suggested.

VARNISHES AND FLAT FINISHES

The Keystone Varnish Company, Brooklyn, N. Y., in a pamphlet recently issued, describe briefly seven special lines to which they desire to direct attention. These are "Keystona," a flat, washable wall finish; "Lithoite," an outside white paint which they state is of great wearing quality and extremely durable; "Adelvice," a white enamel which, it is claimed, is so simple in its application and requires so little expert handling that it can be applied by a novice without any resulting brush marks or "laps." There is also described "Prevento," a transparent liquid for stopping water from going into cement or bricks above ground; "Kaveco," a paint for cement inside or out, and "Poleva," an inside flat for wet surfaces, particularly recommended for breweries, cellars, laundries and baths, or any other places where there are acid fumes. A remarkable property claimed for this paint is that it can be applied

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directly to a wet surface and, although the surface remains permanently wet, the finish will dry and not peel off. If this claim can be substantiated under working conditions, the product deserves and will doubtless enjoy a wide range of application.

The pamphlet concludes with a description of "Rustop," a transparent liquid for application to iron to prevent rust. For this coating it is claimed that any ordinary heat will not burn it off and that iron and steel treated with "Rustop" may be left in the rain indefinitely without rusting. Also that "Rustop" is impervious to the action of salt water and sea fogs.

These claims, while certainly as broad as can be imagined, are readily susceptible of test as to their accuracy, and the importance of the matter would seem to warrant investigation.

WALL BOARD

The Heppes Company, Chicago, Ill., are manufacturers of Utility Wall Board, and in a pamphlet recently issued thoroughly describe this board and point out the various features for which they claim superiority. While this board is primarily intended for use as a wall lining, it is also recommended for building partitions in stores, factories and offices and for finishing off closets, attic rooms and basements.

Its application is said to be extremely simple, as it is easily cut and quickly handled and clean to work with. It is specially recommended as a lining for bungalows and summer cottages and also for garages, barns and poultry houses. Briefly described, it is said to be made up of layers of moisture-proof fibre, waterproofing and fibre board. The pamphlet contains many illustrations showing the wide adaptability of this wall board and may be had by architects on application.

KEENE'S CEMENT

A pamphlet just issued by the Best Bros. Keene's Cement Co., of Medicine Lodge, Kans., which may be had free on application by architects, seems to be well worth sending for. It contains, in addition to information concerning the composition and manufacture of the product under consideration, specifications and directions which the experience of nearly a quarter of a century has proved to be the best adapted for securing satisfactory work.

The wisdom of the manufacturers in adopting the plan of furnishing detailed information concerning the use of Keene's cement cannot be questioned. There are probably as many cases of dissatisfaction and failure due to misapplication of materials as to any fault of materials themselves, and anything calculated to correct such a condition is to be commended.

A further feature of the pamphlet is a general statement of cost incurred by using Best Bros. Keene's Cement for various classes of work. While this is subject to variation due to local conditions and distance from the mills, it can be said to compare favorably with any material offering anywhere near the advantages claimed for Keene's Cement.

ELEVATOR SERVICE

The Otis Elevator Company, whose offices are in the principal cities of the world, realizing that the satisfactory operation of an elevator depends much on its proper care, have prepared a pamphlet containing information as to operation, lubrication and maintenance of elevators to insure the highest efficiency.

In this brochure the importance of securing oils and lubricants which are specially adapted to elevator service is emphasized. To supply this essential Otis Elevator Lubricants were produced with the idea, it is stated, of furnishing elevator users with a high-grade lubricant for each part of the machine. The pamphlet states that these lubricants have only been adopted after long study and experience and that they are thoroughly recommended for the purpose for which they are intended.

The pamphlet also illustrates and describes an Otis Controller Parts Cabinet, which has been devised to facilitate the cleaning and repair service in the event of unexpected breakdowns or the sudden necessity of replacing worn parts of the controller. This booklet may be had on application.

LEAD PENCILS

Architects and their draftsmen and designers will be interested in a pamphlet recently issued by the American Lead Pencil Company, New York, which describes and illustrates various grades and forms of pencils, pen holders and drawing requisites that are made by this company. The pamphlet is an exceedingly attractive one, as it presents most of the styles in color and it groups the various grades in such a way that every lead pencil user may readily find the pencil best suited to his requirements.

This pamphlet may be had on application.

WATER SUPPLY EQUIPMENT

The Charles J. Jager Company, 166 High Street, Boston, Mass., have recently issued a pamphlet describing pumping machinery and water supply equipment of which they are manufacturers. Many important installations are illustrated in this catalogue and much information of value where it is desired to install independent water supply will be found in its pages.





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