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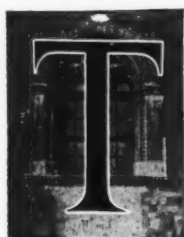


THE LAW. MURAL PAINTING BY EDWIN HOWLAND BLASHFIELD, N.A., CLEVELAND, O., COURT HOUSE
MR. ARNOLD W. BRUNNER, ARCHITECT

CONSIDERATIONS ON MURAL PAINTING

By EDWIN HOWLAND BLASHFIELD, N.A. HON. MEMBER A.I.A.

AN ADDRESS DELIVERED BEFORE THE FORTY-SIXTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS



THE Allied Arts have accomplished something in the United States—Why have they not accomplished more?

One man tells us that it is because the public is indifferent. I do not agree with this;—another says that it is because the artists are indifferent,—again I disagree. I should affirm instead that it is because public and artists alike lack *education*, the kind of education which comes from experience. The public has not yet had enough experience in watching the growth of buildings which are great decorative entities, that is to say, which are *beau-*

tiful, first, in their architecture, secondly in their sculpture, thirdly in their painted surfaces. It is only by continued visual experience of such growth that *any* public can in turn grow truly appreciative of real decoration.

Now real decoration means a result which embraces everything:—the color of the stone, the latter's proportions, lines and forms, the shapes, masses, colors, lighting and distribution of the sculpture and painting which adorn the building. Without such decoration, no people can possess a civilization of the highest order, for to the highest form of civilization *beautiful* cities are as essential as clean cities or well-governed ones. And the public is not in-



CHANCEL IN CHURCH OF THE SAVIOUR, PHILADELPHIA, PA.
DECORATED THROUGHOUT BY EDWIN HOWLAND BLASHFIELD, N.A.

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different, the average individual is not indifferent, he may even honestly think that he is but it may be that it is only because he is more or less uneducated.

The artist also is relatively uneducated, and by the artist I mean the architect, sculptor and painter. What? you say,—our architects with their enormous fund of all-round knowledge, uneducated—why Mr. Blashfield, you have devoted pages of a lecture to the various kinds of experience

A few architects, sculptors and painters have been struggling to cooperate and they have learned something and accomplished something, even a very great deal, but they have not yet had time to cooperate long enough to attain consummate experience, and it is only when consummate experience has set wheels under the whole progressive movement and oiled them too, that we shall move forward smoothly along the whole line.



EDWIN HOWLAND BLASHFIELD, N.A.
PAINTER

MR. CASS GILBERT, ARCHITECT

PAINTINGS ON THE PENDENTIVES TO THE
CENTRAL DOME, COURT HOUSE,
NEWARK, NEW JERSEY

and capacity demanded of, and furnished by, our American architects. You have quoted Kipling's Terence Mulvaney in "My Lord the Elephant," who when the Sargeant says to him, "Are you a man or a miracle?" replies "Betwixt and betune" and you have averred that the architect also must be almost a miracle of general knowledge—so I have said it and I say it again, but I reaffirm that along certain lines the architect is relatively uneducated. And the modern sculptor and painter who may be as clever as Rodin, or most brilliant in technique, modelling, chiar-oscuro and color, are they uneducated?—yes, they are, along certain lines, the lines of experience, of the kind of experience which is born of cooperation.

The American Academy of Fine Arts in Rome is fostering this kind of cooperation. I believe that it is the very brightest point upon the horizon, and every architect, painter and sculptor in the country should try to strengthen its hand. For when intelligent cooperation shall have set the seal of varied yet homogeneous beauty upon any building, the great public, so called indifferent, will find it out and will applaud. For the average individual is not indifferent to beauty. As a child he loves bright colors, as a savage he plasters them upon himself. This does not necessarily infer love of beauty you say—I think it does, in embryo. The other day floods destroyed some little towns; people who went with helping hands



PENDENTIVE FIGURE PAINTED FOR MAHONING COUNTY COURT HOUSE
AT YOUNGSTOWN, O., BY EDWIN HOWLAND BLASHFIELD, N.A.

MESSRS. OWSLEY, BOUCHERLE & OWSLEY, ARCHITECTS

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MAIN HALL, COURT HOUSE, NEWARK, N. J.
MR. CASS GILBERT, ARCHITECT

to them, told me that the poor and uneducated sufferers lamented most over the destruction, not of useful objects but of their pitiful little ornaments, their plaster lambs and cheap pictures.

Some people, some of our men even who talk to the public, assume a pose of indifference towards art, with perhaps the idea that it makes them appear manly and democratic. I have heard of a public man who fairly bounding from his seat replied to his interlocutor, "What, you mean to tell me that you ask the Government to spend public money on obtaining an artistic effect?" inferring by this explosive exclamation, the meretriciousness of art as compared with what he denominated realities. Yet these very men while denouncing art as a national asset demand it in their homes.

Perhaps you demur and say, "But do they really demand it, are they not, after all, content to live in Jeffersonian simplicity?" I reply, that first, Jefferson loved and cultivated the arts, and secondly, I say again that in daily life these same men demand such background and surrounding as can be

furnished only by the growth of the Arts. If you wish to prove this, take a simple and homely example. Seat one of these men at his own table and let the maid serve him his beer in a teacup and saucer; or if you will, his tea in a stein. Some red Burgundy or some of Mumm's Extra Dry in a teacup would do as well to prove my point. "Oh come," you say, "this is unfair, all this is only a matter of habit." Not a bit of it, the habit is born of a practice which is based on expediency. Decoration comes from the same root as Decorum, it is that which is decorous, fitting and this suitability has been evolved by long, long experience in a series of forms, which Art has clothed



STUDY BY EDWIN HOWLAND BLASHFIELD, N.A.,
FOR HEAD OF ANGEL IN DECORATION FOR
CLEVELAND, OHIO, COURT HOUSE
MR. ARNOLD W. BRUNNER, ARCHITECT

at once with interchangeable appropriateness and beauty. There it all is in a nutshell,—or rather in a teacup. You may pass on from the beauty of a good drinking vessel, be it even a gourd to the beauty of a cathedral and the individual who is capable of



COURT ROOM IN CLEVELAND, O., COURT HOUSE
MR. ARNOLD W. BRUNNER, ARCHITECT. EDWIN HOWLAND BLASHFIELD, N.A., PAINTER



MURAL PAINTING BY EDWIN HOWLAND BLASHFIELD, N.A., IN GREAT HALL, COLLEGE OF THE CITY OF NEW YORK

MESSRS. GEORGE B. POST & SONS, ARCHITECTS

taking pleasure in a neat and appropriate table service is capable of appreciating something at least of the beauty of a Parthenon and may be educated into much appreciation.

From the good shape of a spoon, he may climb to the comprehension of the beauty of a tower, and from the conscious enjoyment of the good color of a rough earthen plate, to conscious enjoyment of the myriad colors in a great painting by Paul Veronese. I know a man, a government official, who was a contemner of white linen in favor of the manlier flannel shirt. Any warm and rain-proof building was good enough to transact public business in, to expend upon anything more than shelter was undemocratic, was wicked folly indeed. Today that same man is an enthusiastic, even a passionate advocate of the very best art, in architecture, sculpture or painting as applied to public monuments. One day, on his road to Damascus, this man was taken into a great decorated building, and this new Saul's eyes were blinded by a revelation and then opened again, so that he forever ceased

from his persecutions, whether of linen collars or appropriations for public embellishment.

"Do you tell me," he said, "that the people of my native state can have such things at home merely by paying money for them?"

Some of you gentlemen,—we are all Sauls until we are converted,—will say, "Where can you find in America a decorated building capable of working such miracles?" I reply, that is another story, but I should be very willing to talk of it had I time. In order to be stimulated, some of us require more, some of us less. This man had found his dose and it made him a useful friend to the Arts. To sum up, the first obstacle and the one which might seem most insuperable,—the alleged indifference of the public to serious art,—can be gradually overcome by object lessons in buildings, sculpture and paintings. Such lessons will appeal, only eventually it is true, but also infallibly, to the natural liking for a pleasant and appropriate material background to daily life, a liking which



FRAGMENT. STUDY FOR PORTION OF A DECORATION FOR THE CHANCEL
OF THE CHURCH OF THE SAVIOUR, PHILADELPHIA, PA.

MR. EDMUND HOWLAND BLASHFIELD, PAINTER

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can gradually develop into a really high sense of beauty.

Into this education of the public must enter a thousand details of relations between the artist and this same public, especially between the artist and the building commissioner. Details demanding tact and persistence on the part of the artist, thought and discussion on both sides. To consider such details would require ten times the half hour that I can spend today in talking.

Let us pass on from the alleged indifference of the public to the alleged indifference of the artist, and to his very real lack of education in what one might call mutuality of effort or more simply, team work.

In providing our object lessons for the public we must so strengthen and assure ourselves, that the lesson shall convince,

and this Fester Burg of assurance we may find only in intelligent cooperation.

Now the first and principal bar to cooperation is undoubtedly the dread of each man lest he be interfered with perhaps in some minor ways even overshadowed by collaborators. But if he is a first rate man, and I am talking about first rate men and first rate art, this fear is unjustified.

The architect commands the field, he plans and builds the monuments which is to be carved and painted, and he will necessarily stand high as anyone, probably much higher than anyone in the rounded achievement.

Let us take the field I know best, that of painted decoration. The mural painter's relation to art begins to be understood but is still utterly misconceived by many. It is true that already in the sixteenth century



SENATE CHAMBER, MINNESOTA STATE CAPITOL, SHOWING MURAL PAINTINGS BY EDWIN HOWLAND BLASHFIELD, N.A.

MR. CASS GILBERT, ARCHITECT



THE LAW OF REMOTE ANTIQUITY. PENDENTIVE FIGURE PAINTED FOR MAHONING COUNTY COURT HOUSE, YOUNGSTOWN, O., BY EDWIN HOWLAND BLASHFIELD, N.A.

MESSRS. OWSLEY, BOUCHERLE & OWSLEY, ARCHITECTS

THE AMERICAN ARCHITECT



PART OF DECORATION OF THE DOME OF THE LIBRARY OF CONGRESS, WASHINGTON, D. C.

EDWIN HOWLAND BLASHFIELD, N. A., PAINTER

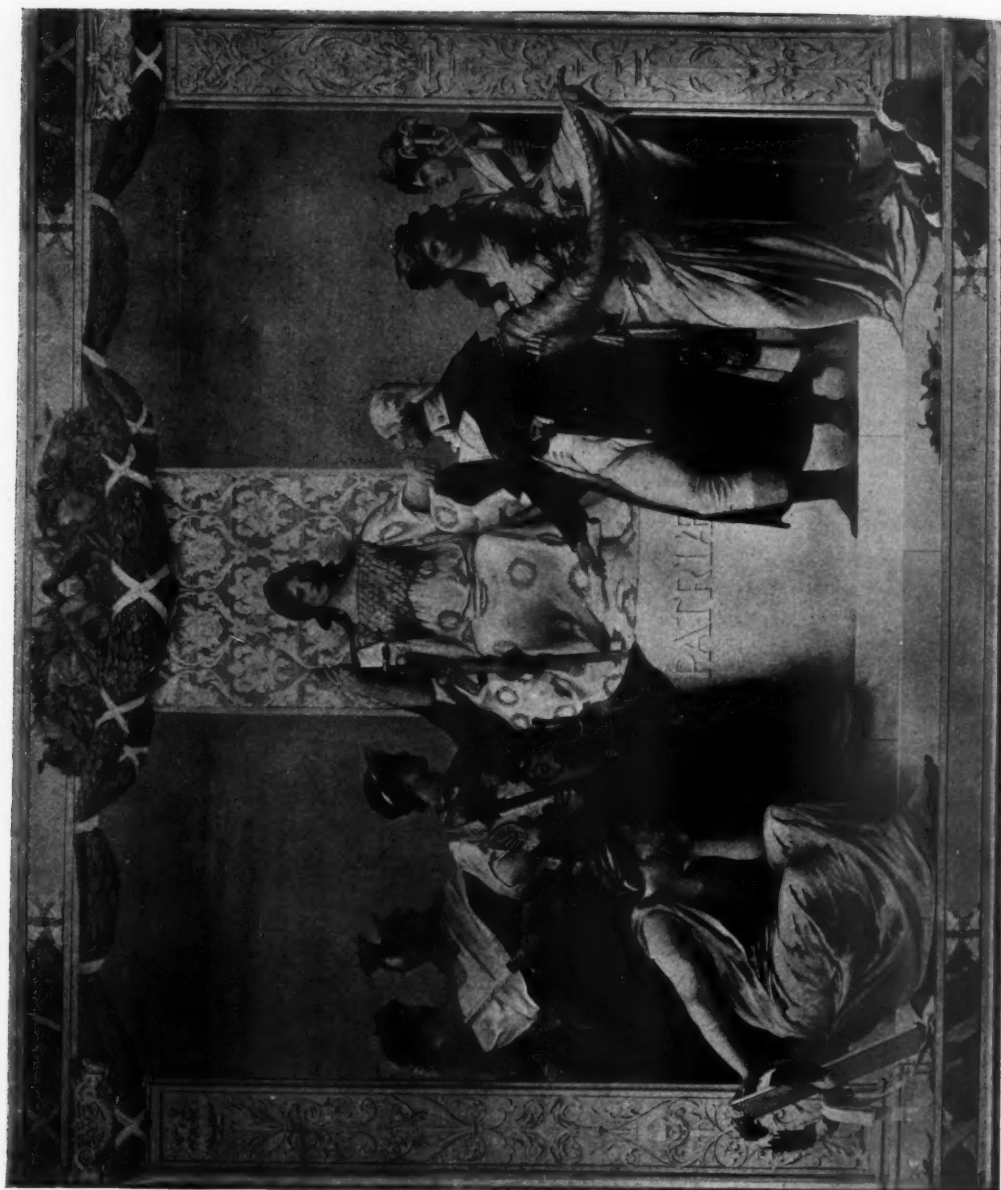
the artist had commenced to cultivate his personality with a consciousness hardly known to Greek and Gothic workers, but all that was as nothing beside the present cultus of what the modern artist names his individuality, his temperament. The student in the school room ceases working upon his so-called study, leaving it a daub lest he should lose his "personality out of it." Merely to differ as widely as possible from others in his rendering of nature seems to be what many an artist accounts most creditable today. His personal idiosyncrasies must stand out; if they do he believes that his work is real and valuable. Such a panel as by X, the great master; its owner sets it upon an altar and we bow. Tomorrow it is proved to be by a pupil and is sent to the attic. In the attic if the light be good the panel is beautiful as when it was upon the altar, but unfaith has destroyed "the personality of it,"—*sic transit gloria*. As the newspaper rhymester said of the wax bust, given to the Berlin Museum, to Leo-

nardo da Vinci by certain experts, and by others to Lucas, the modern sculptor:

*"If Leonardo fashioned it it is a masterpiece
If Mr. Lucas moulded it it is a lump of grease.
Now I support no theory, I take no person's part
I only put the query, pray tell us, what is art?"*

This makes us smile at experts; nevertheless all honor to them, to the investigators, who teach us to know our old masters better and arrange for us noble museums.

But every work of art is not necessarily an individual stunt, the pure and undiluted expression of one man's personality. Art is also rounded beauty, a result, the results if need be of many minds working together, and in any great building it is assuredly the product of that triune force, which comes from the minds of a trinity, for the Aladdin's Lamp of achievement must be rubbed three times, by architect, sculptor and painter before the miracle works.



BALTIMORE, MD., COURT HOUSE.

MESSRS. WYATT & NOLTING, ARCHITECTS. EDWIN HOWLAND BLASHFIELD, N.A., PAINTER

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And herein lies the prodigious difference between decoration and easel painting, two branches of art equally admirable, touching each other at some points, widely asunder at others.

To whatever will make the ensemble more beautiful the artist must consent, not only must he be receptive to influence from past and present but he must also accept assistance at the hands of others. If fifty assistants will help to a better result, he must have them all.

To what a distance have we come from the ground occupied by the expert, who finds in the panel evidence that it is not Botticelli, but a man directly inspired by Botticelli painted it, and who therefore sets it aside as hopelessly inferior. But, and here is the point,—the inspiration is the great master's and in working with other men towards the creation of a harmonious whole the great master does not sink his personality, he fuses in it what he draws from the minds and hands of others. It is curious but undeniable that the decorators who have had the most assistance have been among those endowed with the most prodigious personality.

Pinturechio's Borgia rooms were produced by an army of workers but are they not different from any others? The ceilings of Veronese's pupils cannot be distinguished from those of the master, but do they not proclaim Venice and Pado Caliarì, as with a trumpet? Rubens is the archetype of the man who made great pictures with other men's hands, but is any personality more colossal than that which could influence schools of north and south and west and could pass the sceptre down through the hands of Vandyke to Gainsborough and all sorts of lesser men, who could open the way in fact to modern art. Some later critics have spoken easily of Raphael as without personality because he accepted the ideas of others. But is there any more varied or sustained personality than Raphael's in arrangement and composition, those all-important elements of decoration? Composition is combination. Raphael combined what he saw in men and women, books and pictures and after they had passed through his brain they were quite sufficiently alembicated. So much for some of the famous and successful team-workers

of the past about whom volumes have been written and in whose footsteps we must tread. For whatever may be the case with easel painting, the ground which the mural painter occupies is cleared for team work, architect, sculptor and painter, are all in harness together and it is concerning mutuality of effort between the architect-leader and the mural painter that many of us can speak with some experience.

The architect is commander-in-chief always, but from the moment that he designs his building, his staff should be at his side, awaiting orders. When he plans the drawings of his great rooms, sculptor and painter at his elbow should be ready, if he asks them, to say how in distributing their work he may so place it that they may help him most effectively. And their suggestion must prove helpful for no architect, sculptor or painter ever lived, so clever that he could not profit by the knowledge of an expert in a sister art. Sculptor, and painter, too, might go with the architect even to the quarry, for if the architect knows the endurance of the stone and determines its constructive destination, the painter can tell him much of its color value. It is the custom already to accredit sculptor and painter to the architect as aides but too often these staff officers engage only when the battle is half over. Instead, they should ride ahead of the skirmish line, even in reconnoissance to spy out the land, and with them should go glass men and mosaic workers and carpet makers and layers of pavement and designers of bronze fixtures;—then you would have the material for real collaboration. When you do not have such inter-communication, what obtains? Something like this.

A, B and C, mural painters by the architect's directions have compared their original sketches to secure harmony. Later A goes to see B and says, "Why B, you are treating your decoration in a warm orange tonality, your sketch was in cool grey. I have been keeping my decoration cool to harmonize with yours. What's the matter?" B replies, "The architect was called away from the city and while he was gone, X & Z and Co., the firm who supply the woodwork changed their minds and substituted red mahogany for grey circassian walnut, so I had to change my tonality," *hinc illae lachrymae!*—Or, A is told to paint



PENDENTIVE FIGURE, PAINTED BY EDWIN HOWLAND BLASHFIELD, N.A.
HUDSON COUNTY COURT HOUSE

MR. HUGH ROBERTS, ARCHITECT

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for a room with rich deep tones of glass, he does so and comes to find a room filled with light clear glass. His colors are thereby made garish, his effect spoiled. Again he says what is the matter? "Well," the glassmaker replies, "the Building Commission decided that they wanted a good deal more light in that room, and I had to give them their way." Again in one of our cities a room was elaborately decorated at great expense. The whole effect depended upon the relief to the eye afforded by six big clear panels of Caen stone. The clients, delighted with their room, celebrated it in print, had a reception and made a booklet. Presently they filled the six panels with full length portraits of directors in black clothes, ruining their room. Now if architect, sculptor and painter had been constituted into an advisory committee as they are at Columbia University, for instance, they would have said, "But, gentlemen, your portraits will kill your room and your room will kill your portraits, you are cancelling the value received from your architect, sculptor and painter," Such mutual pro-

test would have probably averted the catastrophe.

In decoration, the more one studies it the more one realizes that mutuality is constantly demanded and that mutuality often indeed nearly always means self sacrifice. You may say that in demanding this where both money and reputation are involved we are counting upon a high degree of disinterestedness. I reply that the very highest ground is the only one to take and to maintain as long as the matter in question is the creation of that great stone symbol of our democracy, the Public Building. Throughout history the great decorated Public Building has been one of the most valuable assets of a nation, the stimulus of the indifferent, the educator of the ignorant, the teacher of æsthetics, patriotism and morals. Therefore the task and opportunity of our architects is prodigious, they are rebuilding the country, we have always unlimited wealth, almost unlimited territory. If our artists do not rise to the situation they will throw away what is the greatest opportunity since the Renaissance.



PANEL OVER CHIMNEY PLACE, DINING ROOM OF EQUITABLE BUILDING, NEW YORK

EDWIN HOWLAND BLASHFIELD, N.A., PAINTER. MESSRS. GEORGE B. POST & SONS, ARCHITECTS

THE PICTORIAL POSSIBILITIES OF WORK

THE dignity that today surrounds labor has made it among the greatest things that we know, and, says Mr. Joseph Pennell in a most able address on the "Pictorial Possibilities of Work," delivered before the Royal Society of Arts,—“the artist who best records it will be best remembered.”

To the trained artistic eye constructive work presents the most suggestive and artistic possibilities. Down in the deep foundation excavations, where on the stepped sides of solid rock are perched the steam drills with their many exhausts, the pigmy-like laborers foreshortened on the bottom of the deep pit, the wide swinging arms of the derrick bearing aloft huge buckets of dirt and rock, and even some adventurous worker who seeks an easy, if perilous, ascent to the street level,—from this huge gash in the earth from which springs with marvelous rapidity the spider-web like structure of steel and iron, soon to be encased in its dressing of brick and stone and molded clay, in all of these are to be found artistic motives that accent the picturesqueness of work and cause even the matter-of-fact man to stop and admire, his attention invited to something he cannot altogether comprehend, but which the sense of beauty that is latent in him, tells him it is good to see.

As an exponent of the artistic possibilities of work, Mr. Pennell is probably in the very front rank. His sketches of the Panama Canal are familiar, no doubt, to many of our readers. His ability to see things divested of all that is commonplace, and to portray those artistic essentials that charm and instruct, has at no time been better shown than in that remarkable series. During a long and active life spent abroad in search of the picturesque, Mr. Pennell doubtless has seen and delineated more of that part of the old world that lies far from the beaten track of the tourist, than any other living artist. The late Harry Fenn in his splendid series of drawings illustrating "Picturesque America" and "Picturesque Europe," had traveled much

and had drawn many beautiful things before Mr. Pennell started on a career that has now become illustrious, but Fenn saw and drew only the beautiful, the hand of God, and this he set down truthfully and reverently, but it remained for Pennell to see and dignify the artistic aspect of man's handiwork—the pictorial possibilities of work.

Who, then, could more accurately record the dignities and artistic aspects of labor? The many journeyings of Pennell throughout Europe in company with his equally gifted wife are pictorially set down in books and many magazines. With all the wealth of pictorial, or more properly speaking, artistic possibilities that he has seen, it might be inferred that his artistic sense would become sated with these feasts of beauty and, jaded with all the many scenes he has observed and drawn, he would not find here in New York City, where the dwellers are so keenly set in the struggle for the smiles of fortune as to lose sight of our artistic beauty, the picturesqueness he so well describes in his address. The wonder of work is what appeals to his artistic sense and he expresses his appreciation in the following beautiful way:

From the very beginning I have cared for the Wonder of Work; from the time I built cities of blocks and sailed models of ships to them across the floor in my father's office, till I went to the Panama Canal, I have cared for the Wonder of Work. There are others who care—Brangwyn has cared, and so have Santer, Muirhead Bone, and Strang. Way, Cameron, Bone, and Brangwyn have cared for the building up and the breaking down, and Brangwyn for life—the life of the workman, possibly because of his Belgian and sea-faring education or his knowledge of Meunier, his countryman. And there are Belgians like Bærtsoen, and Frenchmen like Lepere, Gillot and Adler, and Italians like Sartorio, and the great German Menzel.

But it is to America we must turn, and here Seymour Haden's "Breaking up the Agamemnon" is notable; to White's etching of Brooklyn Bridge, Cooper's sky-scrapers, Alden Weir's New York at night, Childe Hassam's high buildings—to these one must look for the modern rendering of work. I have tried to do what I could in New York, Chicago, San Francisco, the coal mines of my native State—Niagara—and at Panama; and whatever their worth, I can only, to end with, tell you and show you the Wonder of Work as I see it.

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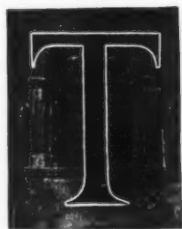
New York, as the incoming foreigner, full of prejudice, or doubt, or hope, and the returning American, crammed with guide-book and catalogue culture, see it or might see it, rises a vision, a mirage of the lower bay, the colour by day more shimmering than Venice, by night more magical than London. In the morning the mountains of buildings hide themselves, to reveal themselves in the rosy steam clouds that chase each other across their flanks; when evening fades, they are mighty cliffs glittering with golden stars in the magic and mystery of the night. As the steamer moves up the bay on the left the Great Goddess greets you, a composition in colour and form, with the city beyond, finer than any in any world that ever existed, finer than Claude ever imagined, or Turner ever dreamed. Why did not Whistler see it? Piling up higher and higher right before you is New York; and what does it remind you of? San Gimignano of the Beautiful Towers away off in Tuscany, only here are not eleven, but eleven times eleven, not low mean brick piles, but noble palaces crowned with gold, with green, with rose; and over them the waving, fluttering plume of steam, the emblem of New York. To the right, filmy and lace-like by day, are the great bridges; by night a pattern of stars that Hiroshige never knew. You land in streets that are Florence glorified. You emerge in squares more noble than Seville. Golden statues are about you, triumphal arches make splendid frames for endless vistas; and it is all new and all untouched,

all to be done, and, save for the work of a few of us, and we are Americans, all undone. The Unbelievable City, the city that has been built since I grew up, the city beautiful, built by men I know, built for people I know, the city that inspires me, that I love.

A certain railway, whose route is through a most picturesque country, uses for a catch phrase, "See America first." The advice is good, but the phrase would be still better if it read, "Learn to see America first." If we could all be taught to see with appreciative eyes the beauties that surround us, we would be a more contented and much happier people. Not the far famed scenic wonders located throughout the land, but the things that are, so to speak, at our very doorways! To see and feel the artistic possibilities of work, divested of all its prosaic and utilitarian suggestion, is the beginning of an appreciation that is the foundation of an artistic people and will lead safer and surer to our ultimate destination as the most powerful and authoritative nation of the earth.

THE ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

By GUY STUDY



THE St. Louis Architectural Club held its exhibition from January 13th to January 22nd, 1913, in the clubhouse, 514 Culver Way. The new clubhouse is especially adapted to exhibition purposes, the large meeting room

and library on the first floor and the atelier on the second floor afforded excellent space to hang some five hundred drawings.

Additional interest and importance was given to this year's exhibition by the coöperation of the local chapter of the American Institute with the architectural club. The local chapter extended an invitation to the architects of the South and Southwest which was accepted by some one hundred and fifty Southerners. For three days the architects of St. Louis devoted the greater part of their time to the enter-

tainment of the visitors. A continuous round of excursions to points of interest and a series of luncheons and dinners were arranged.

Material benefit and a better understanding between members of the profession can not fail to arise from these meetings which were marked by friendly exchange of views and serious discussions on various subjects. The most important meeting was held the evening of January 14th when many prominent Southern architects were called upon and responded in a manner characteristic of the Southerner.

The Northerner was made to realize that while architecture in the South was scarcely more than in its infancy, yet there was an earnest and determined effort on the part of the members of the profession to give the country a serious art, and that the New South is thoroughly alive to the realization of its enormous national resources was

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WEST ENTRANCE TO KINGSBURY TERRACE, ST. LOUIS, MO.
MR. WILBUR T. TRUEBLOOD, ARCHITECT
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

perhaps the most wholesome and welcome impression conveyed to their Northern hosts. During the course of the evening, Professor F. M. Mann, of the University of Illinois, read a scholarly essay on "Style in Architecture." Professor Mann promulgated the sound theory that we will reach a typical American style only by absolute unconscious collective effort; that style in architecture is the undeniable expression of an epoch, of a nation, of a race; and never the product of a school nor the conscious effort of an individual.

These sane principles, as set forth by Professor Mann, were indeed powerfully evident in an analysis of the best work of the exhibition. This exhibition represented work from every section of the country, in taste and style from the "German Sessionists" to the "Chicago School," from the followers of the historic styles to the designer who had thrown precedent to the winds. Yet, in all the good or the bad work exhib-

ited, if there was anything shown that could be fairly condemn, from the designer who may have thought that he was copying an Italian Villa, a Jacobean Manor, or French Chateau, to the man who said, "I will conceive new forms for myself. I shall create for myself," upon all, each, unlike fate, had softly smiled and written in unmistakable words, "American." Some, indeed, had been more tenacious in clinging to the past than others; some had possessed more striking personalities, and, to each, fate had given his just reward; but all had been subdued to the indisputable expression of a great powerful, imperfectly welded heterogeneous people already possessed with individual character against which the mere individual could not cope, and try though hard he may, the architectural designer, the great writer of history,



A COLONIAL DOORWAY
MESSRS. ROTH & STUDY, ARCHITECTS
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

THE AMERICAN ARCHITECT



HOUSE OF SAMUEL PLANT, ESQ., ST. LOUIS COUNTY, MO.
NORMAN O. VEGELEY, ARCHITECT
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

could spell but one word, "American."

If one might consider this eternal question closed for the moment, and consider the character of the work exhibited, it would be impossible to lose sight of the fact that our taste has greatly changed in recent years. The great public and commercial buildings show marked improvement in character and detail; the city residence or country house no longer has the restless and characterless aspect of our houses of twenty years ago. Today the better designed houses possess characteristics of refinement and good taste.

These results have been secured by the efforts of members of the architectural profession throughout the country. Actuated by highest ideals, enthusiastic, and at the same time thoroughly logical in their expression of design, they have in spite of many discouragements placed before the people the fact that architecture is a good municipal and commercial asset and therefore good architecture is a sound investment. The up-building of cities all over this country proclaims the fact, and this exhibition is a record of what has been accomplished in the South and West.

This exhibition also accents the fact that while Western architects have not the magnificent opportunities of those of New York, yet the Middle West is nevertheless rapidly attaining a development where the insistence for the highest and best expressions of architectural art is to be found.

The catalogue of the exhibition should prove a useful text-book and serve as a valuable record of current architecture.



Y. W. C. A. BUILDING, ST. LOUIS, MO.
MESSRS. MARINER & LA BEAUM, ARCHITECTS
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION



HOUSE OF WILLIAM B. ITTNER. MR. WILLIAM B. ITTNER, *ARCHITECT*
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

REPORT OF THE COMMITTEE OF THE AMERICAN INSTITUTE OF ARCHITECTS ON GOVERNMENT ARCHITECTURE

THE American Institute of Architects stands as the recognized champion of Architecture in America, and if the important influence of this great fine art in the upbuilding of our national life is misunderstood, or is not appreciated by the American public, the responsibility rests upon us and we have failed in our self-appointed task.

That this is happily not the case is apparent from the most casual comparison of the greater public and private works undertaken today with similar undertakings at the time of the Institute's foundation, and the even more significant comparison of Ecclesiastical, Educational, Commercial and Domestic work of the same periods.

In all this Institute has played a leading part and has ever, through its officers and committees, lent its aid and influence to every effort to make the Architecture of this country a worthy monument to the highest standards of the civilization which it unconsciously but permanently records.

While we are all familiar with such notable work as that in connection with the movement for the preservation and development of Major L'Enfant's plan of the city of Washington, the establishment of the Fine Arts Commission, etc., few realize how often the Institute, through its representatives, has plead the cause of a nobler architecture before committees of the National Congress and before commissioners in charge of state and municipal

works, and the fact that almost daily members of the Institute throughout the country are urging the Institute's plea for the highest type of practice upon those entrusted with the erection of almost every type of structure.

No class of construction is more far reaching in its immediate influence than the public works constructed for the people collectively by their chosen representatives, and of those none are more important than those erected by the Federal Government. The American Institute of Architects has long urged that these structures should represent the noblest expression of American civilization in design and scientific planning, not only because they are enduring evidences of America's status in the world's artistic progress and because of their powerful influence locally, but also because structures so designed and planned have always been the most economically constructed and maintained. This latter fact is universally recognized in the construction and maintenance of engineering works and public utilities generally.

Let us therefore consider the manner in which these great public works are conceived and brought to completion as this is the particular department of the Institute's activities committed to your Committee on Government Architecture.

In the first place Congress has full authority over the entire question, and may in making appropriations for any public work, specifically set forth in detail the manner

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in which the work shall be conducted both in design and execution. This direct method has very rarely been adopted, and if adopted frequently would very shortly disclose the necessity of a carefully devised system, resulting, through the power of precedent, in an established standard of Government practice.

This direct method has been advanced by the present Congress as an argument for the repeal of the "Tarsney Act" and as a means for keeping the control of public constructions more directly in the hands of Congress.

The practice has been in the past and, for all but a few of unusually important works, will undoubtedly be in the future, to leave the administration of appropriations for public constructions to the various executive departments of the Government directly interested, unless legislation is enacted, fixing the procedure in all cases.

In the absence of such legislation and with the repeal of the "Tarsney Act," the great bulk of Government constructions will be directly undertaken by the various departments, a system which today results in the design and construction of buildings for the Navy Department by the Bureau of Yards and Docks and which places future buildings of the Treasury Department altogether in the Supervising Architect's office, a condition very similar to that existing in 1894 and 1895 when the late Mr. John M. Carrere was under consideration for the office of Supervising Architect. The conclusions reached by Mr. Carrere at that time apply equally today. The following quotations are taken from Mr. Carrere's letter to the Secretary of the Treasury, dated January 22, 1895:—

"I have had every opportunity, owing to your courtesy, to fully investigate the office, and I have been trying for the last two weeks to convince myself that under certain conditions which I asked for and which I understand you are prepared to grant, I might accept the office with a fair chance of accomplishing the purpose which both you and the profession have in mind, namely, to raise the artistic standard of our public architecture."

"In my anxiety to respond promptly and fully to the confidence which has been placed in me, I have at times thought that the task might at least be attempted, and have stood ready to accept the office. After further reflection, and after having fully explained the situation to several leading architects of the country, and after consultation with them, I am now convinced that if I should accept the office and meet with even partial success, I would be defeating the true object which both you and the profession have in view. To our minds the undertaking is a physical impossibility and must fail.

"Any man, no matter what his ability or his power for work and concentration, and no matter what conditions might be offered to him, even those of absolute responsibility and absolute authority, would have to devote himself either to managing the office, allowing the designing to be

done by draughtsmen, as at present, or to designing, allowing the office to be managed by heads of departments, as at present, and no man of ability, with a reputation to lose as an artist, would be presumptuous enough to accept the office, even if his duties were confined to the designing, irrespective of any other work or responsibility, because it is absolutely beyond the grasp and the ability of any man who has ever lived to imprint his personality upon this much work, and much less to design it and study it himself.

"The time must come, I believe it has come, when this work should be divided and entrusted to the best architects in this country, as suggested by the Bill proposed by the architects, leaving the administrative portion of the work only in the hands of the Government, where it belongs.

"My examination of the office and its possibilities convinces me that the underlying principle upon which it is based is radically wrong, and that it is beyond the power of any one man to make a success of it. The systems, not the man, should be changed."



SOLDAN HIGH SCHOOL, ST. LOUIS, MO.
MR. WILLIAM B. ITTNER, ARCHITECT
ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

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The Bill referred to by Mr. Carrere as the McKaig Bill, provided for the appointment by the President, with the approval of the Senate, of a commission of three architects, to prepare programmes, conduct competitions and select architects for public buildings.

This Bill was draughted by the Permanent Committee of the Institute, consisting of Mr. Bruce Price, Chairman, Mr. E. H. Kendall, and Mr. John M. Carrere, acting with an Advisory Committee consisting of Mr. R. M. Hunt, Chairman, Mr. Charles F. McKim and Mr. George B. Post. The original draught was revised a number of times by these Committees and by the Treasury Department and was introduced into the House by Mr. McKaig and into the Senate by Senator Brice. It is known as House Bill 7470, 53d Congress, 1st Session. It received the approval of the Secretary of the Treasury and passed

"A comparison of other modern buildings, erected by private citizens and corporations, with those belonging to the Government of the United States, will show, as to the former, constant progress in construction and artistic expression, while in the case of the buildings of the United States there has been but little, if any, advancement. The buildings constructed recently by the United States, as compared with those constructed a quarter of a century ago, show a marked deterioration of artistic quality. The cost has been relatively and positively, much greater than private buildings of the best type.

"The conditions and results which your Committee thus calls to your attention, necessarily follow the methods and practices now employed by the Government. . . . It now transpires that the time of the Supervising Architect so wholly employed in matters of administrative detail, and the architectural work of the office, the plans, designs and specifications are prepared by mere copyists—cheap clerks.

"The Supervising Architect rarely sees one of these buildings while in the course of construction. Its construction is generally under the supervision of some local carpenter or builder, who never made any pretence to architectural knowledge or study, whose appointment was secured not because of his skill, but because of the political influence he could marshal and whose greatest solicitude is to prolong the tenure of his employment by delaying the completion of the work. . . .

"A building, which if the property of a private citizen would be constructed in months, when erected by the Government requires years for its completion. . . . A public building at Detroit, Mich., where the construction was authorized eleven years ago, and \$1,300,000 appropriated by Congress years since, the foundation walls are not yet completed.

"The scope and purpose of the measure herewith presented is designed to remedy the many evils herein pointed out. To give the country a better type of

architecture in its buildings, and to stop the wasteful extravagance which is the necessary result of the present methods. . . .

"The measure does not abrogate or take from the Supervising Architect any of the functions or authority belonging to the office, which under existing conditions, *he is capable of performing*. He will remain and continue the representative of the Government, and perform all the duties that now pertain to his office, excepting the designing and preparation of drawings and specifications for such buildings, and the local supervision shall be subject to his approval.

"In fact, this measure is intended to make him what the title of his office indicates, the Supervisor of Architects; not the Government's architect, but the supervisor of the architects of the Government's works.

"Therefore, your Committee recommends the passage of the Bill."

(Continued on page 96)



HOUSE OF J. P. PHELAN, ESQ., ST. LOUIS COUNTY, MO.
MR. LAWRENCE EWALD, ARCHITECT

ST. LOUIS ARCHITECTURAL CLUB EXHIBITION

the Committee on Public Buildings and Grounds of the House.

The following quotations from the House Committees' report are interesting:—

"Your Committee does not believe that the beneficial results that should be obtained, are obtained under the existing methods of planning and constructing public buildings of the United States.

"While the employment of the best artistic thought, the best and most approved systems of construction and equipment ought to be represented in the public edifices of this great nation, the contrary to these propositions is the result obtained under existing methods.

"Your Committee is advised that the best and highest types of artistic thought and architectural skill in European countries is found in the Government buildings of those countries, while in this country the reverse is the rule, and superiority of architectural design is represented in state, municipal and private buildings, and not those erected by the general Government.

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THE ART OF MURAL PAINTING

THE history of architectural development, its culmination and decadence, synchronizes with similar eras of painting and sculpture. It appears to be the history of every nation of the world that has achieved distinction in the arts.

As architecture is the oldest of the arts, so also is mural decoration the oldest and earliest expression of the art of painting. It is significant that when the classic masterpieces of the painter's art of any school or period are analyzed, it is found that their greatness in every instance is in exact proportion to the extent of their decorative quality. No one today, except the captious critic, is anxious to prove whether the Venus of Milo is really meant to portray a Venus, or some other form as perhaps a Victory, or whether the points of doctrine that are always present in frescoes of Raphael, are correctly set forth. These and similar masterpieces live and command our admiration, because their decorative merits and the beauty of their line and form has survived the highest criticism during the centuries since they were created. It is in their accomplishment that they are significant and the meaning of the incidents that gave rise to their conception in no way affects their artistic values.

A true appreciation of art knows no distinction between its many forms. Identical principles govern the whole range of artistic endeavor and the man who can only see artistic expression in the painted can-

vas or modeled figure and who fails to grasp the strength and scope of mural painting or architecture is deficient in artistic perception. We have only to recall the acknowledged masterpieces of painting to learn that it is the mural painter who has probably contributed the majority of paintings that we reverence. Raphael, Pierini del Vaga, Leonardo da Vinci, del Piombo, Pisano, Cimabue, Giotto, Pinturicchio, were all mural painters, and coming down to our own time, such men as Puvis de Chavanne, John LaFarge, Sargent, Watts, Burne-Jones, Leighton, Brangwyn, and many another name familiar to every art lover, were all mural painters in the largest sense of their art.

MURAL painting is a vital truth. Because it has a history, it is not necessarily bound up with the past. Its form of expression need not necessarily be allegorical or so classical in its suggestion as to rob it of modernity. In fact, men engaged in this branch of art, while symbolizing the virtues, the passions and the manners of daily life, have not always adhered to a classical presentation or confined their delineation to the purely allegorical. It is for this reason and because he has worked along these lines, that the mural painter in America may be said to be making rapid progress toward a national form of art and one purely American in its expression.

There can be no doubt that many examples of the mural painter's art that would have ranked with the masterpieces of the world, have disappeared. The early custom of painting directly on the surface of the wall, and which, if we are to be strictly accurate in expression, is really the truest form of mural painting, is responsible for the loss of very many important works. Men who today are unknown would no doubt, if their work had survived, been ranked among the masters. The ravages of time, the necessity for repair and alteration all suggested at an early period the placing of the painted picture on a surface that could be removed should occasion require it. This practice, now generally followed, preserves these important pictures and while they cannot be accurately called mural paintings, they are certainly not

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merely interior decorations, as some people would have us believe. They embody in the highest sense the artistic interpretation of the men who create them, as much as do the smaller and often higher-priced easel pictures, and the mind that can create and produce the one is as high in artistic perception as is that of the other. Fortunately, we as a people, are becoming cognizant of all this. It is gratifying to know that national, state and municipal governments throughout the country are willing to lend support to this very high form of art. Its introduction into public buildings lends dignity to the structure, supplements the excellence of the architectural design and is evidence of our steady progress toward good art.

IN the pursuit of his art, the mural painter must dig and delve into many fields of study in order that the work of his brush may present a proper interpretation of the subject that has been assigned to him. It will, therefore, be seen that in

a larger sense perhaps than his artistic brother of the smaller canvas, he will acquire a fund of information and a depth of reading that is most profound. This, we believe, is well instanced in the very thoughtful address delivered by Mr. Edwin Howland Blashfield, before the last Convention of the American Institute of Architects, and printed elsewhere in this issue. While the address in itself is a scholarly and well prepared presentation of the subject under discussion, it loses much of its force in the mere reading of it. The height of its enjoyment was in hearing it, as delivered by the author, who from time to time interpolated newer thoughts that occurred to him while presenting his argument. The same thoughtfulness that marks the address is present in the work illustrated in this issue, and while some of it is doubtless familiar to architects, it is believed its presentation in the present form will constitute an acceptable record of the work of an acknowledged master of the mural painter's art.

REPORT OF THE COMMITTEE ON GOOD GOVERNMENT OF THE A.I.A.

(Continued from page 94)

This report in full is known as 53d Congress, 2nd Session H. R. Report 1370.

With the failure of this bill, the "Tarsney Act" remained as the only channel through which the Government could avail itself of the services of the most skilful architects among its citizens, and during the past fifteen years, a number of notable buildings have been designed and erected under the provisions of this Act, by architects in private practice. These buildings need no defence and mark an epoch in the history of our National architecture. Their influence was almost immediately apparent in the work of the government departments and has already raised the standard of public work so high as to create in the minds of the unthinking, the belief that this standard will continue after the standard bearers have been removed and the deadly pale of Bureau methods settles again with all its depression upon the public architecture of our land.

Some two years ago, while your Committees were endeavoring to bring about changes in the regulations governing the procedure under the "Tarsney Act," with the hope of making it a still greater power for the uplift of our public architecture, it became apparent that a formidable movement for the repeal of the "Tarsney Act" was under way, resulting in the introduction of two bills, at different times, into the House, proposing its repeal. Your Committee compiled a careful analysis of the whole situation showing the benefits and economies resulting from the operation of the Act, this information was brought to the attention of members of Congress with the thought of defending the Act in Committee hearings. Neither of these bills, however, was reported by committee and no further action was

taken until a repealer again appeared as a rider to the Sundry Civil Bill the last days of the last session, although the time was very short, your President appointed a special committee with Mr. J. H. Rankin as Chairman, to defend the Act and point out its many advantages to members of Congress.

The excellent report of this Committee has been published in the daily and architectural press and is familiar to you all, and notwithstanding the repeal, the statements made in that report remain unanswered to this day.

This Convention is confronted, therefore, with a condition of which it must take cognizance and your Committee on Government Architecture recommends that this Convention shall by resolution call to the attention of our senators and representatives in Congress, and to the attention of the public press of the entire country the necessity for legislation covering the whole field of public constructions, to the end that our cities, our buildings and our monuments shall be representative of the art, the science and the progress of our civilization and that the fine arts shall be recognized as a vital part of our national life, and a powerful factor in the education of future generations.

Your Committee believes that the time has arrived in the artistic development of America, when an Act similar to the "Tarsney Act" would be of little value, and that even the enlarging of the powers of the Fine Arts Commission to include a veto power over the design of proposed public buildings will not meet the necessities, but that if we are to place this country abreast of the countries of Europe, we must have a department of our National Government performing all the functions of similar departments abroad, fostering the study of the arts and charged with preservation of our historic National Monuments.

CURRENT NEWS AND COMMENT

CHICAGO ARCHITECTS ASK FOR MORE STRINGENT BUILDING LAWS

The Chicago Architects' Business Association recently sent to the committee on buildings of the Chicago City Council a letter recommending certain requirements in building construction. Among the recommendations are these:

Our association begs to suggest and to recommend to your honorable body that an amendment to the existing building code should be immediately prepared and passed, providing for compulsory testing of the roof construction of all fireproof theater buildings or other places of amusement or public assemblage. 1. It seems to be the general rule that owing to the cheapness of this type of construction, provision is made for the drainage of roof water by providing and installing heavy cinder concrete saddles or filling on top of the roof construction, and quite frequently the weight of the cinder concrete so placed is disregarded in the designing of the structural framework of the roof. If all roofs were tested as suggested, your honorable body may rest assured that there will be no further danger at any time of any collapse of any structure so tested. 2. Our association begs to suggest the passage of this ordinance owing to the fact that the commissioner's order issued yesterday is based upon the authority granted him by the general provision of the building ordinance, and this particular requirement for the testing of roofs is not definitely covered by any provision of the existing building code, and the object in passing such an ordinance is not only to make it mandatory, but to give the commissioner absolute authority to demand and require such tests. We also beg to suggest that this ordinance should be retroactive, and that all buildings of this character constructed in the city during the past two or three years should be tested. We further venture the assertion that if this test is made it will be found that probably 10 per cent. of the theaters now occupied and used as public amusement places will be found structurally weak. This statement is based not upon any actual calculation, but upon general information in the possession of our committee.

COMPETITION FOR THE DANIEL H. BURNHAM BOOK PLATE

The committee in charge of the architectural library of the Art Institute of Chicago, established with funds bequeathed by the late Daniel H. Burnham, have decided to hold an open competition to receive designs for an appropriate book plate, seal

or device, for which purpose two prizes are offered. The first prize is \$250, the second \$50.

The conditions governing this competition are as follows:

1. The full name, "The Burnham Library of Architecture, The Art Institute of Chicago, Founder, 1912," is to appear on the design.

2. All designs to be line drawings on white paper and rendered in either ink, pencil, or etching.

3. No dimensions of the finished plate is to exceed four inches; but the designs submitted may be shown larger for reproduction purpose.

4. The committee reserves the right to reject all designs in case none appear appropriate.

5. The premiated designs, and any others of sufficient merit submitted, will be exhibited at the Art Institute and the competitors in submitting their work do so on condition that such designs as selected shall be left until the end of the exhibition.

6. Those which are not selected are to be removed by the competitor upon receipt of notice to that effect.

7. All designs are to be signed on the back and must be delivered on or before March 15, 1913, to A. N. Rebori, Advisor to the Committee, the Art Institute, Chicago, Ill.

PARIS PRIZE, SOCIETY OF BEAUX-ARTS ARCHITECTS

The National competitions for the Paris Prize, conducted by the Society of Beaux-Arts Architects, are organized for the purpose of choosing a scholar to pursue his study in the first class of the Ecole des Beaux-Arts of Paris, according to the regulations adopted by the French Ministry of Public Instructions and Fine Arts.

The Paris Prize scholar will receive \$250 quarterly for two and one-half years, dating from his arrival in Europe.

The competition for the twentieth season, 1912-13, being the tenth Paris Prize, is the gift of Mr. and Mrs. William Emerson.

The exercises for the two preliminary competitions will be conducted in various cities throughout the United States and Canada, under the supervision of appointed representatives of the Fine Arts Society.

The Society of Beaux-Arts Architects have issued a very complete circular of information concerning the Paris Prize, which may be obtained by addressing Mr. James Otis Post, Chairman, 347 Fifth Avenue, New York.

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ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

The twenty-eighth annual exhibition of the Architectural League of New York will be opened in the building of the American Fine Arts Society, 215 West Fifty-Seventh street, New York, on Sunday, February 2, and continue until Saturday, February 22.

The annual dinner of the League will be held on the evening of January 31, and the reception on Saturday, February 1.

The usual admission fee of 25 cents will be charged except on Saturdays, when the exhibition will be free.

SAN FRANCISCO ARCHITECTURAL CLUB

At the annual meeting of the San Francisco Architectural Club the following officers were elected for the ensuing year:

President, Harry E. Nye; vice-president, Edwin Flanders; secretary, Harry A. Thomson, Jr.; treasurer, George E. Greenwood; directors, Charles Peter Weeks, Stanly C. Flawn and Carl Warnicke.

LOUISIANA CHAPTER, A. I. A.

At the recent meeting of the Louisiana Chapter of the American Institute of Architects, held in New Orleans, the following officers were elected for 1913:

President, Charles A. Favrot; vice-president, S. S. Labouisse; secretary, M. H. Goldstein; treasurer, L. C. Weiss.

WASHINGTON (D. C.) CHAPTER, A. I. A.

Washington Chapter of the American Institute of Architects has elected the following officers for the ensuing year:

Frederick B. Pyle, president; Leon Dessez, vice-president; Arthur B. Heaton, secretary; A. L. Harris, treasurer; admission committee, T. J. D. Fuller, E. W. Donn and T. A. Mullett.

RHODE ISLAND ATELIER, SOCIETY OF BEAUX-ARTS ARCHITECTS

The Rhode Island Atelier of Society of Beaux-Arts Architects held a smoker recently in the rooms of the Rhode Island School of Design. Following an entertainment several architects widely known in the city gave talks on various phases of architecture.

GEORGIA ARCHITECTS ORGANIZE

Permanent organization has been effected by the Georgia Architectural Association, and Macon, Ga., was chosen as the meeting place for the convention next July.

Officers elected were as follows: T. W. Smith,

Columbus, president; Curan B. Ellis, Macon, and L. A. Bellonby, Augusta, first and second vice-presidents, respectively; Harry E. Lindley, Macon, secretary-treasurer.

COMPETITION FOR LOW COST BUNGALOW

The Indianapolis Exhibit Company, of Indianapolis, Indiana, announces that during March and April of this year they will hold a prize competition for a bungalow, to cost not more than three thousand dollars. This company, who state in their announcement that their plan is endorsed by the Indiana Chapter of the A. I. A., also announces that the purpose of this competition is to primarily educate the building public into the employment of an architect, even in low priced work. This is a most laudable effort, and it is to be hoped that it will be successful.

THE AMERICAN INSTITUTE OF CONSULTING ENGINEERS

The Annual meeting of the American Institute of Consulting Engineers was held January 14, 1913, at the Engineers' Club, New York City.

Mr. Henry Holgate, of Montreal, Canada; Mr. Daniel E. Moran, of New York City, and Mr. Charles Soosmith, of New York City, were elected Members of Council to serve three years, and Mr. F. A. Molitor of New York City was elected a Member of Council to serve one year.

After the routine business of the meeting was transacted, Prof. George F. Swain, of Harvard, addressed the meeting on the question of "Education," which was very ably discussed by Mr. Rudolph Hering, General T. A. Bingham, Prof. Gardner S. Williams, of Ann Arbor, Mich., and Mr. Frank J. Sprague.

WASHINGTON STATE CHAPTER, A. I. A.

The January meeting of the Washington State Chapter, A. I. A., was held on January 8. The report of the delegate to the recent convention of the Institute was presented, and a paper entitled "Observations on Art During the Last Fifty Years," was read by Mr. O. H. P. LaFarge, son of the mural painter, the late John LaFarge.

A report from a special committee of the Associated Scientific Societies of Seattle on joint quarters for the various technical societies was presented and the matter referred to the appropriate committee, with instructions to report.

The president presented a correction to various published reports claiming for the Missouri State Capital Competition the honor of establishing a precedent in the proper conduct of State Capital

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competitions. This report was unanimously adopted and provision made for its publicity.

The Chapter voted to contribute a collection of lantern slides illustrating the work of Seattle's Municipal Plan Commission, to be presented to the Institute Committee on City Planning as further illustration of a series of lectures that it is proposed to give.

The President announced that arrangements were being made by a Chapter committee, acting by authority of the Port of Seattle Commission, for a competition for a seal for the port.

Steps were taken to provide for a competition for the proposed Washington State Building at the Panama Pacific Exposition.

Mr. Gerard W. Betz, Kingston, N. Y., formerly of the firm of Teller & Betz, architects, desires to receive manufacturers' catalogues and samples.

Herman L. Rowe, F. A. I. A., of Lexington, Ky., died suddenly of heart disease in his home on January 9. Mr. Rowe was sixty-three years of age.

Mr. D. W. F. Nichols and Mr. F. Pender West, architects, announce that they have formed a co-partnership for the practice of architecture, under the firm name of Nichols & Pender West. The address of the firm will be 911 Somerset Building, Winnipeg, Manitoba.

Clifton Alexander Hall, one of the oldest architects in New England, a former member of the Rhode Island House of Representatives and one of the oldest Masons in the State, died at his home, 380 Benefit Street, on January 23, following a long illness. He was in his eighty-eighth year.

PERSONAL

Mr. Frank A. Shutts, architect, announces that he has associated with him Mr. Karl E. Morrison, of Albany, N. Y., for the general practice of architecture, under the firm name of Shutts & Morrison. This firm is located in new offices in the Marine Bank Building, Erie, Pa., and they desire to receive manufacturers' samples and catalogues.

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 ARCHITECTS 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.

ORIENTAL RUGS

Oriental rugs, with special reference to a description of the various weaves and the names that are attached to them, is the subject of a pamphlet recently issued by Messrs. A. A. Vantine & Company, of New York, with offices in Boston and Philadelphia. Very few, if any, branches of the textile industry present greater opportunity for deception, as every architect knows, than Oriental rugs. Unless he has the necessary technical skill, the only safeguard is relying on the reputation of well-established firms in selecting for his client rugs and Oriental draperies for interior decoration.

The pamphlet referred to is interesting, and, together with other attractive literature on decorative fabrics, will be mailed by Messrs. A. A. Vantine & Company to architects on request.

"SANITAS"

"Sanitas," a modern wall covering, made by the Standard Oil Cloth Company, 320 Broadway, New York, is illustrated in color and described in a pamphlet recently issued that may be had on request.

A feature of this pamphlet is the portfolio cover, in which are inserted samples of "Sanitas," which admit of a comprehensive idea of the character of this wall covering, its color effects and texture.

"Sanitas," the makers state, is made of strongly woven cloth, finished in oil colors. They further state that it cannot fade, crack or tear, and if it becomes soiled can be wiped off with a damp cloth.

ORIENTALS

An attractive pamphlet recently issued by Joseph Wild & Company, Fifth Avenue, New York, imparts much information that will enable the prospective purchaser of Oriental rugs and other fabrics to more readily appreciate values and learn as to the characteristics that dominate these interesting products of Eastern looms.

Messrs. Joseph Wild & Company state that their collection of choice pieces represents over sixty years' experience.

An interesting feature of the book is a description of a silk rug said to be probably the finest example of its weave to be found in this country. This description will enable the reader to detect in

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other rugs those pictorial characteristics that to many of us are but a sealed book.

The whole subject of Oriental fabrics is an interesting one to architects, and advertising literature of this sort may always be read with pleasure and profit.

BENTWOOD FURNITURE

A series of illustrated catalogues, issued by Thonet Brothers, of Vienna, Austria, whose New York office and sales room is at 14 East Thirty-second Street, describe the line of Bentwood furniture made by this company.

It is interesting to note the evolution of this type of furniture, from the simple form as first introduced to the more ornate styles that have been added from time to time.

The manufacturers state that they are prepared to supply Bentwood furniture built in correct period styles, combining the advantages of high-grade workmanship and a minimum maintenance expense to the user.

A feature to which attention is attracted is the patented method of constructing the cane seats of most of the polished chairs. These seats are removable and it is therefore only necessary, when recaning the seat, to remove the frame and obviate the necessity and expense of returning the entire chair to the manufacturer.

The illustrations will be found interesting, as they show interiors of a large number of very important buildings and their rooms, and demonstrate the applicability of this form of furniture to various requirements.

The catalogue referred to may be had on application.

RUMFORD FIREPLACES

An attractive pamphlet, prepared by G. Curtis Gillespie, 19 Liberty Street, New York, illustrates and describes what is designated as "Plain, simple, old-fashioned Rumford Fireplaces, whose forms, proportions and heat-reflecting material vouchsafe heat and ventilation without smoking."

These fireplaces, it is stated, are manufactured of asbestite slabs and are crated and ready for shipment to any part of the world. The manufacturer further states that he will guarantee these fireplaces will heat and ventilate the apartment in which they are placed without smoking. They are merely fireplaces, and have nothing whatever to do with the mantel or its ornamental features, and are secured together by bolts, so that the fireplaces may be assembled when taken from the case, set up in place and backed with cement or brick, as may be desired. The hearthstone is not included in the fireplace, as the material and design of the hearth are optional with the architect, in the same way as is that of the mantel and its ornamental treatment.

Pamphlet may be had on request.

DooR-Ways

DooR-Ways is the name of a magazine, the first issue of which is dated January, 1913, published by the Richards Wilcox Manufacturing Company, Aurora, Ill. The idea of this publication is to exploit a line of door hangers and hardware specialties made by this company and to incorporate with each issue, in addition to the illustration of various details of the line made by them, such information as will be of interest to architects and builders.

The January issue is attractively gotten up. This and the various issues throughout the year may be had by architects on sending their names to the publishers.

"IDEAL" VENTILATORS

A ventilator made of glass and designed to be placed on the sill of the window at an angle of 20 degrees deflection is illustrated and described by the Ideal Ventilator Company, 338 Weybosset Street, Providence, R. I.

Occupants of offices who have been annoyed by the drafts which on the opening of office doors blow everything from the desk and are a constant source of annoyance, will find these ventilators an efficient means of introducing pure air into the room. They are made of one sheet of plate glass supported by grooved metal slides fastened at the sides of the window. The makers claim that they in no way affect the admission of the light and are a sanitary and satisfactory means of ventilating offices and rooms wherever they are placed.

DRYING MACHINES

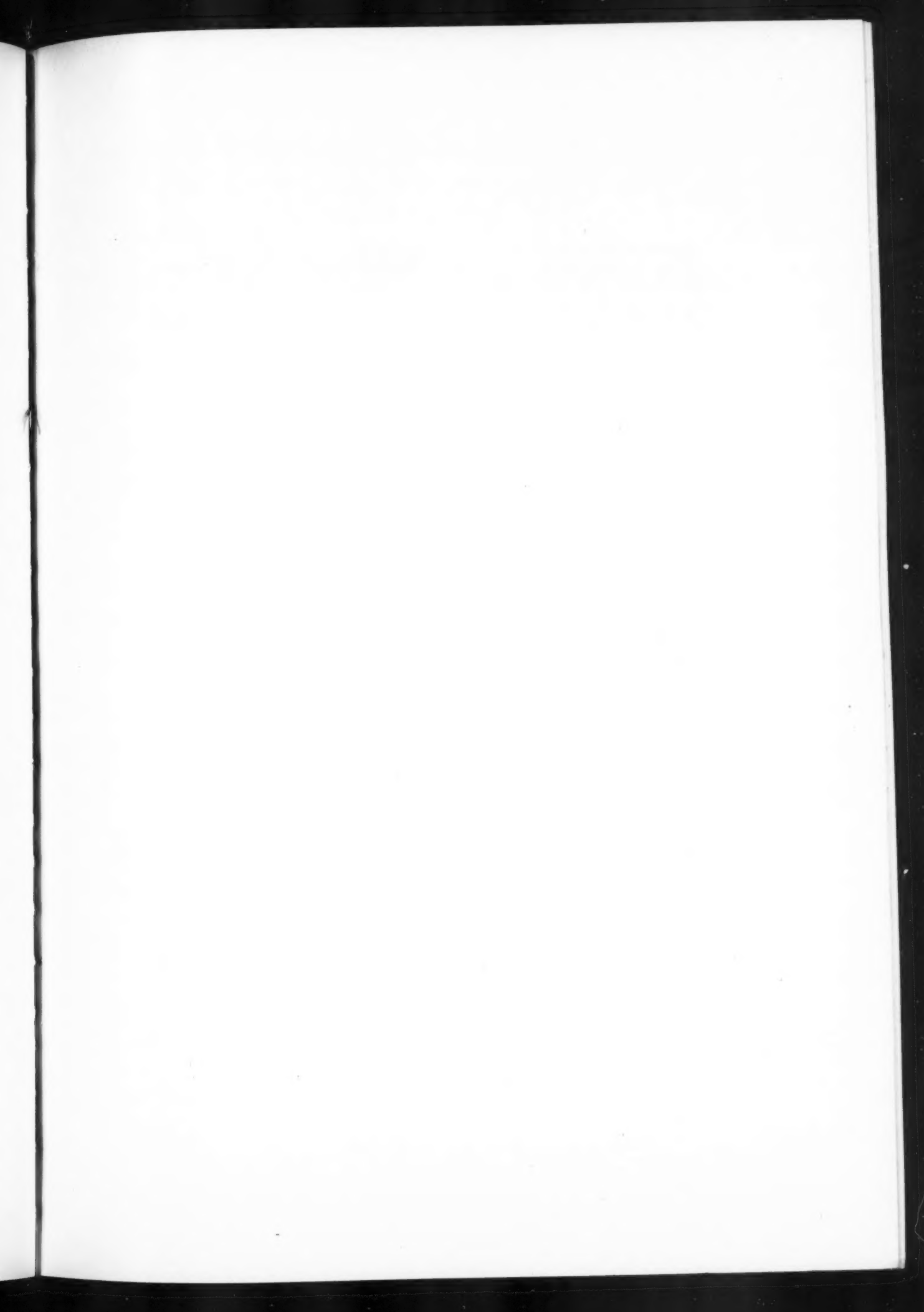
B. F. Sturtevant Company, Hyde Park, Mass., announce the formation of a separate department devoted to machinery for drying materials of all description. Manufacturers have long felt the need of a drying system that will successfully handle the product in varying weather conditions and bring out its best qualities with a minimum of expense in handling.

The B. F. Sturtevant Company desire to consult with architects who have problems of this nature to solve in their building operations, and place the services of this new department at their disposal.

METAL CEILINGS AND WALLS

Catalogue No. 10 issued by the Northrop-Coburn & Dodge Company, of 40 Cherry Street, New York City, illustrates and describes an extensive line of stamped ceilings and walls in a number of artistic designs.

The catalogue may be had on application, and will be found of unusual assistance to architects desiring to employ steel ceilings in their work.



THE AMERICAN ARCHITECT



THE TABERNACLE FROM THE GREAT ALTAR OF THE CHURCH OF S. CROCE,
FLORENCE, ITALY