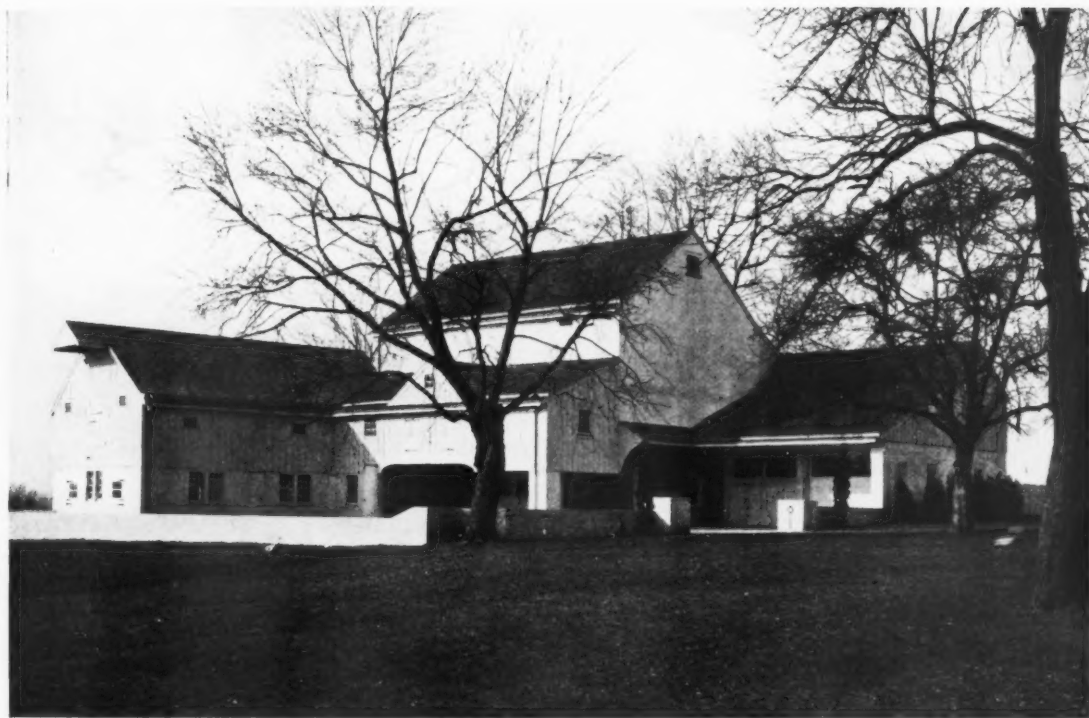


THE AMERICAN ARCHITECT

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WEDNESDAY, MAY 14, 1913

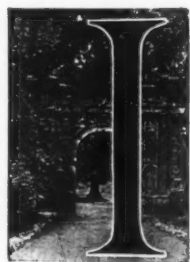
NUMBER 1951



BARN AND GARAGE FOR MR. J. H. LYNN, LANGHORNE, PA.
MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

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

NINETEENTH ARCHITECTURAL EXHIBITION PHILADELPHIA CHAPTER A.I.A. AND THE T SQUARE CLUB

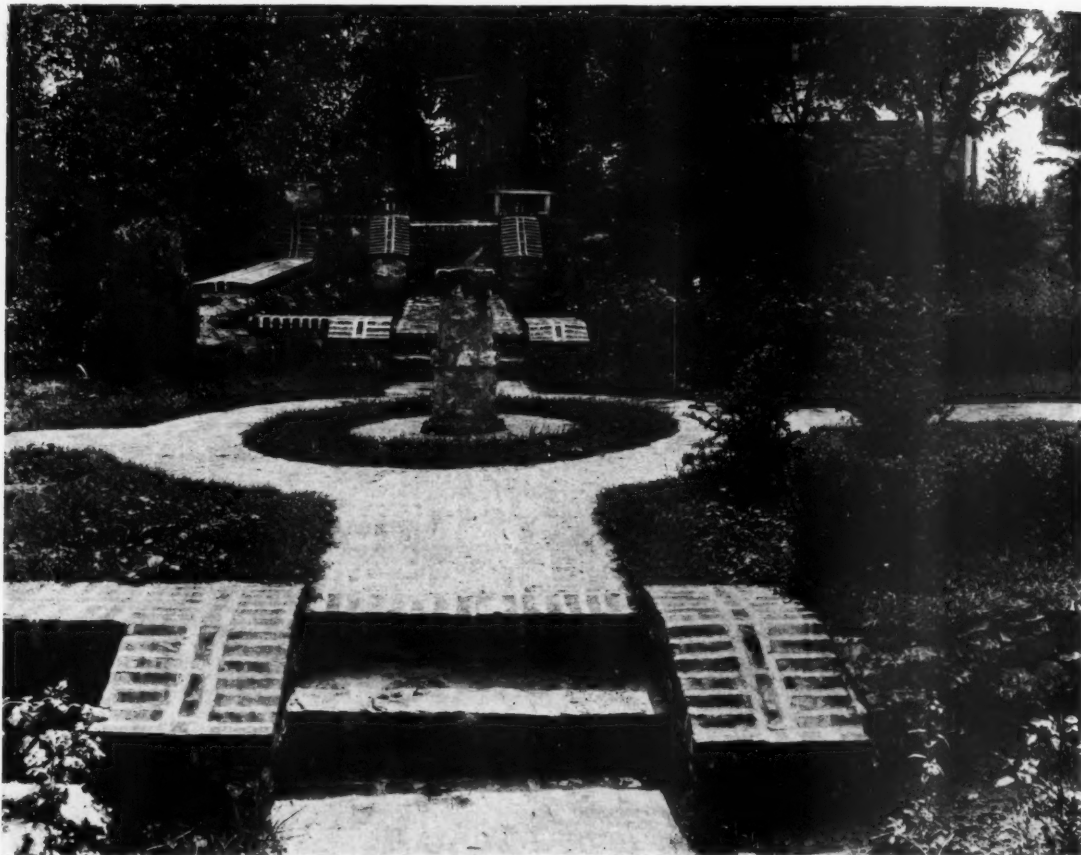


Ever the auspicious day arrives when architectural clubs in our larger cities possess their own buildings in which to properly present the annual exhibits, and where also may be grouped permanent exhibits of designs of unusual merit, it is to be hoped that those in charge of the enterprise will succeed in combining in the exhibitions the commendable features pres-

ent in the exhibition of the T Square Club of Philadelphia, and Philadelphia Chapter, A. I. A., recently held in the galleries of the Pennsylvania Academy of the Fine Arts.

It is now five years since the T Square Club in connection with the Philadelphia Chapter of the Institute, began the holding of exhibitions in the galleries of the Pennsylvania Academy. At that time we directed attention in these columns to the very fine effect that was produced by the combination of the architectural exhibition and the permanent exhibition of paintings that was

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A GARDEN LAYOUT AT GLEN RIDDLE, PA.
MESSRS. DUHRING & HOWE, LANDSCAPE ARCHITECTS

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

hung in the galleries, in some cases side by side with architectural subjects. Our comment was as follows:—"It will be conceded that any architectural exhibition that can hold its own in the center of such artistic surroundings must be worthy of notice. Its method of display emphasizes the high merit of the collection and it is a source of satisfaction to see it demonstrated that an exhibition of the work of the artist architect can so fittingly be shown side by side with that of the artist painter." The present exhibition is at least equally meritorious and the results obtained by the method of presentation are fully as satisfactory.

Throughout the entire exhibition, even the critical visitor will fail to find a discordant note either in the grouping of the exhibits, or their character as being representative of the best of recent architectural

achievement. In fact, the entire exhibition as selected and arranged is one of the best that this Club has gathered during recent years and should satisfy the captious critic that the progress of good architecture in America has been greater during recent years than ever before.

In former years, emphasis has been laid on certain phases of architectural practice as being more insistent in their claims for attention than others. It would be difficult in the present exhibition to single out any certain line that appears to show greater excellence than another. Whatever has been done and shown here has been done well.

The Committee on Selection of Exhibits and the Hanging Committee have admirably performed their work. So much depends on the successful grouping of ex-

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hibits and their relation one to another, that it is easy, as has often been demonstrated, to destroy the value both as to its educational and artistic aspect of the material displayed. This fact has been proven by recent exhibitions. A certain group in one case attracted but little if any attention, while a more successful arrangement in a succeeding exhibition, marked it as a focal point of interest and enabled it to proclaim the educational feature it was intended to possess.

With customary courtesy, the Hanging Committee has grouped and placed in the rotunda, the most important space in the exhibition, the designs that have been solicited from architects outside of the membership of the Club. Here the visitor will find a large and interesting collection of

the work of Messrs. McKim, Mead & White, Mr. H. Van Buren Magonigle's honorable mention design in the Australian Federal Capital Competition, the prize-winning design in the Missouri State Capitol Competition by Messrs. Tracy & Swartwout, and other equally interesting material.

The student visitor will find the work of the School of Architecture of the University of Pennsylvania of more than usual interest. There are twenty-three frames, most of the subjects familiar to readers of *THE AMERICAN ARCHITECT* by reason of their publication as prize-winning designs in the various competitions of the New York Society of Beaux-Arts Architects. Their grouping, and their high merit, should cause the man in practice to feel that the younger men about to enter the



GARDEN FRONT, HOUSE AT GREAT NECK, LONG ISLAND

MESSRS. WILSON, EYRE & McILVAINE, ARCHITECTS

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

THE AMERICAN ARCHITECT



COUNTRY HOUSE, "GLEN ISLE FARMS," DOWNINGTON, PA.
MESSRS. WILSON, EYRE & McILVAINE, ARCHITECTS

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

profession will be fully able to uphold its dignities and further its high purposes.

No mention of this exhibition would be complete that omitted to draw attention to the very excellent series of designs that have been presented by the Philadelphia Atelier. These represent the work of eleven men and are very satisfactory records of student work.

The absence of what can almost be called the usual preponderance of mural paintings is to be noted in this exhibition as is also

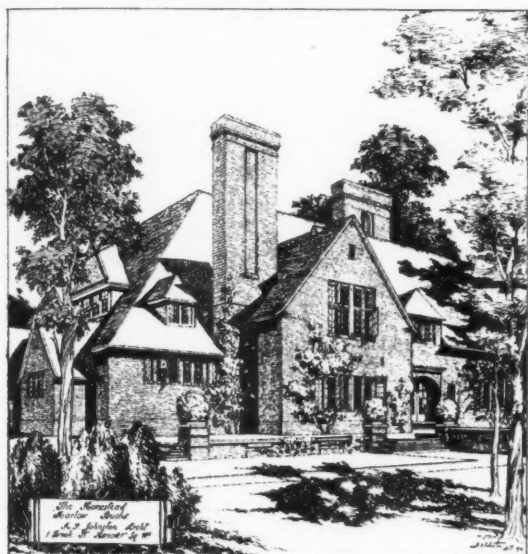
the elimination of any exhibition of craftsmanship. Except for a few minor objects, the presentation has been confined to more strictly architectural material interspersed with the purely artistic exhibits of the academy.

The year book of the T Square Club, which is also in a sense a catalogue of the exhibition, accents the colonial work in Philadelphia and vicinity, and like preceding annual publications of the T Square Club is very interesting and well-prepared.

THE CURRENT ARCHITECTURAL PRESS

ARCHITECTS engaged in the planning of Young Men's Christian Association Buildings, who read the first article on this subject contributed to the March issue of *The Brickbuilder*, by Louis Allen Abramson, will doubtless regard most of the requirements and conditions as to design and plan there enumerated, rather trite. Men who have specialized largely in this type of building will probably be able to supplement

(FROM THE INTERNATIONAL STUDIO)



AN ENGLISH COUNTRY HOUSE
MR. R. F. JOHNSTON, ARCHITECT

the article with much that is more practical in its application. The text illustrations of floor plans and interiors are not credited to any architect so no doubt they are all chosen from the author's own work.

An interesting article by Elsworth Stoddard treats of Landscape design with reference to the use of brick as a garden embellishment. Mr. Hubbard continues his valuable series on Unit Power Plants, describing types of apparatus and plant design.

The Ritz-Carlton Hotel, Montreal, Messrs. Warren & Wetmore, Architects, is the leading subject in this issue, as it was in *Architecture* for last month.

Other subjects are a Y. M. C. A. Building in Lawrence, Mass., Messrs. Brainerd & Leeds, Architects, St. Patrick's Church, Philadelphia, by LaFarge & Morris. The latter, a brick structure with terra cotta ornamentation is, from the point of view of its exterior design, a work quite worthy of the high praise accorded it in the article accompanying the illustrations. A terra cotta stuccoed house at Bernardsville, N. J., Messrs. Delano & Aldrich, Architects, adds to our respect for the domestic work of architects in this country, although the plan does not seem to embody all the features that we naturally expect in a somewhat pretentious country house.

A Study in Civic Planning and Municipal Architecture, by C. Matlack Price, in the

(FROM THE BRICKBUILDER)



HOUSE AT WASHINGTON, D. C.
MESSRS. WOOD, DONN & DEMING, ARCHITECTS

THE AMERICAN ARCHITECT

April issue of *The International Studio*, treats of certain features of the development of the Civic Center of Cleveland, Ohio, as outlined by the late D. H. Burnham, the late John M. Carrere and Mr. Arnold W. Brunner. It will probably interest the readers for whom it was written, but of course contains nothing not already known to architects.

The leading article in this issue on Evolution, not Revolution in Art, by Mr.

(FROM ARCHITECTURE)



RITZ-CARLTON HOTEL, MONTREAL.
MESSRS. WARREN & WETMORE, ARCHITECTS

Christian Brinton, is of the truly educational type, as the author knows his subject and discusses modern phases as shown in the recent International exhibition in this city, with precision and correct appreciation.

Mr. Brinton's article is a readable and sane discussion of a phase of art that many people have alleged borders on the insane, and will enable his readers to correctly analyze the movement that has created a furore in this country and resulted in the spilling of considerable ink.

The usual well considered articles on current events in the field of art are to be found in this issue.

The leading article in *The Architectural Record* for April describes and illustrates the recent work of Mr. Howard Shaw, Architect. The illustrations afford a very comprehensive idea of the characteristics that dominate Mr. Shaw's work, particularly that of domestic architecture. The article which appears to have been written with a somewhat futile purpose of analysis, leaves the reader in doubt as to the author's final opinion of Mr. Shaw's ability; but it is really immaterial, as the work speaks for itself and proclaims him one of America's foremost designers of country houses.

Mr. Charles H. Dorr contributes an article on the work of Johannes S. Gelert, sculptor. Architects who have followed the work of sculptors who have associated with architects in the decorative treatment of recent important buildings, are familiar with Mr. Gelert's work. This article is interesting as affording an insight to an artist's personality and for the further reason of the illustration of the sculptor's important work.

(FROM THE ARCHITECTURAL RECORD)



DETAIL OF A HOUSE AT GLENCOE, ILL.
MR. HOWARD SHAW, ARCHITECT

THE AMERICAN ARCHITECT

Mr. Robert C. Spencer contributes the seventh article in his series on "Building the House of Moderate Cost," and Mr. Hamilton Bell entertainingly writes on Contributions to the History of the English playhouse.

Architecture for April contains illustrations of St. Patrick's Church, Philadelphia, Messrs. LaFarge & Morris, Architects, the Mutual Bank Building, New York, Mr. Donn Barber, Architect, a country house on Long Island by Messrs. LaFarge & Morris, the Brearley School, Park Avenue, New York, by Messrs. McKim, Mead & White, a number of small houses by Duhring, Okie & Ziegler and W. Lester Walker and G. H. Chichester, Architects,

(FROM THE ARCHITECTURAL REVIEW)



HOUSE AT ELKINS PARK, PA
MESSRS. BISSELL & SINKLER, ARCHITECTS

and one general photographic view and an entrance detail of the Duke Residence on Fifth Avenue, New York, by Mr. Horace Trumbauer.

With few exceptions, the material presented has all had previous publication and comment in the architectural press.

The text also consists principally of quotations and reprinted material.

The Western Architect for April continues in a leading editorial, the discussion already initiated concerning what it believes to be the failure of architects in the East to accord deserved credit to their brethren practicing in the West. As indicated in our comment last month, we believe that good architecture is recognized by the leaders in the profession, regardless of geography and that *The Western Architect* is serving no good purpose in its attempts to stir up factional strife. It is our opinion, however, that architects both East and West

are too broad-minded and fair to take sides in a controversy of this kind. Probably the efforts of *The Western Architect* will subside through lack of support. It does not seem that it is furthering the interests of the art which it endeavors to serve to the best of its ability, in continuing these articles.

The illustrations in this issue are a variety of subjects of recent erection throughout the West and are largely from the office of Mr. Frank Lloyd Wright and his Associate, Mr. H. W. Von Holst. Other material is by Irving J. Gill and Samuel N. Crowen.

The Architectural Review presents as its leading article in the March issue, a contribution by Harriet T. Bottomley, on "A Pompeian Dwelling, Its Decoration and Furniture," Part I. It is written in a semi-popular vein, presenting little that is unfamiliar to the profession. The illustrations, however, which accompany the article, appear of considerable value and interest.

An article by Mr. Frank Chouteau Brown on the "Relation of the Monumental Bridge to the City Plan," and the publication in this issue of the Anderson Bridge over the Charles River, suggests a department of illustration in architectural magazines that has long been neglected, and one, in view of the dignified character of bridge building possible in this country, which can be studied with much profit. We are not prepared, however, to entirely agree with the editorial expression that "the reproduction of the sculptured detail of the Alexander III bridge points clearly the fact that as yet neither American nor English architects are acquainted with the real principles underlying effective employment of sculpture for the embellishment of their architectural designs." It is rather too broad, general and positive a conclusion based upon comparatively narrow, specific and inconclusive evidence.

The principal subject illustrated in this issue is a house at Elkins Park, Pa., Messrs. Bissell & Sinkler, Architects. This is a dignified example of the American country house and presents features that are typical of the domestic life of the dwellers in large houses in this country.

A number of examples of English architecture are also to be found in this issue, details of which are noted on another page.

A PLEA FOR A BETTER SYSTEM OF ESTIMATING AMONG BUILDING CONTRACTORS

IN a recent address delivered before the General Contractors' Association of San Francisco, Mr. G. Alexander Wright, architect, of that city, entered a plea for the adoption of some kind of Quantities Surveyor System, in order to place estimating upon a more definite basis and eliminate a large amount of what appears to him to be needless expense. The point was made that according to general practice in this country, contractors not only compete with each other in prices, but also in quantities. In other words, they are competing, or in a sense gambling, with each other as to the quantity of material a building would take when the amount of material is a question of fact practically irreducible. Prices of materials are, on the other hand, not absolutely fixed and depend upon a variety of factors, such as the quantity ordered, a good buyer, terms that can be offered, etc.; also, the cost of labor depends upon the way the work can be handled, the efficiency that can be secured in the employment and direction of men, taking advantage of weather conditions and many other factors. This sort of competition is legitimate but it must be obvious that no amount of figuring could reduce the real quantity of material which will be required for the erection of the building, and therefore, it is Mr. Wright's contention that it would be proper, and fairer, to start all bidders figuring on the same basis, by furnishing each with a schedule or bill of quantities showing accurately the different quantities and kinds of materials which the bidder is invited to figure upon furnishing. Even then there would be plenty of competition left in placing prices against each item.

It is not Mr. Wright's idea that we accept the method of any particular country, but where contractors in older communities favor a certain system to the exclusion of the very method we practice here, it is suggested that we might well take notice of what is being done. For example,—in the year 1909, a conference was held in Great Britain between the National Federation of Building Trade Employers,

the Institute of Builders and the London Master Builders' Association, and a resolution was adopted, recommending contractors who were members of these powerful organizations to decline to compete in competition against each other, unless bills of quantities were supplied for their use at the owner's expense. A deputation from these contractors' organizations afterward attended before the principal body of architects, who promised to further the aims of the contractors as far as was within their power, and today the quantity system is in full operation, not only in the case of private owners, but in all building work for Government and municipal authorities and upon the principle that it is impossible to obtain bids without accurate quantities.

It is obvious that as far as theory may be trusted to guide, the system employed in Great Britain, or a similar system which would provide definite quantities upon which a bidder may be invited to submit prices, is greatly superior to that now in general practice in this country, whereby each bidder is required to prepare his own lists of materials and quantities with the attendant chances of error. Probably the greatest obstacle to the adoption of such a plan in accordance with which the chances of error and responsibility for them are transferred from the contractor to the owner's estimator is the very strong desire of most owners to know in advance the cost of the structure contemplated with no necessity for keeping account of quantities of materials consumed in construction, nor for that matter any other information of an elaborate and minute nature, beyond making sure through his architect of the proper quality of the work furnished. Anything tending toward complexity of organization necessary to carry on a building operation or uncertainty as to final cost, is generally objected to by owners, on the basis that there are too many opportunities created for uncertainty, differences of opinion, misunderstandings or disappointments, and that the greatest satisfaction, is had where the greatest degree of simplicity and definiteness in advance is provided.

Probably there is no method of building fairer, to both contractor and owner, than the percentage plan, by which an owner simply pays for labor and materials fur-

nished, with an agreed percentage of profit to the contractor for conducting the operation, but there are many owners, in fact probably the majority of owners, who still prefer the lump sum contract plan, even though they recognize the possibility of their paying a greater price for their building and receiving workmanship of a lower order.

There are so many factors entering into the problem of erecting the best building for the least money, giving the contractor his legitimate profit, that it is difficult to devise a plan that will meet with universal favor. If, however, one could be evolved that would eliminate as far as possible the elements of uncertainty by which either contractor or owner is liable to suffer, without embodying provisions rendering it too complex or cumbersome to administer with ease, except by offices possessing large organizations, it is safe to say that the feeling against present practice is sufficiently strong to insure general adoption of such a plan.

NOTES ON SPANISH CEDAR

THE Spanish or cigar-box cedar (*Cedrela odorata*) of tropical America is not a cedar at all, but belongs to the mahogany family of plants and is closely allied to the common Chinaberry tree of the Southern States. Spanish cedars has not even a superficial resemblance to the true cedars, and the only basis for calling it cedar lies in the similarity of the odor of the wood to that of some of the cedars of the United States, which belong to the cone-bearing group of trees; but even in this respect the similarity is more apparent than real, as there should be no difficulty in distinguishing Spanish cedar from our native cedars by the difference in fragrance.

The Spanish cedar enjoys, perhaps, a wider geographical range than any other tree indigenous to tropical America. It is found on all the islands of the West Indies and extends from central Mexico southward to Colombia, Venezuela, Guiana, and Brazil, and has been reported from points along the Parana river in Argentina. It is probable, however, that the cedar native of Brazil and southward is an entirely different species, as the minute characters

of the wood and the almost entire lack of odor indicate. It appears to reach its greatest development in the rich valleys and fertile mountain slopes of Cuba, where it attains the height of nearly 100 feet, with a trunk diameter of from four to five feet. The logs frequently contain 3,000 to 5,000 board feet; the average run where fifteen-inch logs are included is about 700 feet to the tree.

Spanish cedar supplies the well-known "cigar-box cedar" of the American and English timber merchants, and is largely used for making cigar boxes, cabinet work, interior finish of houses, and for purposes requiring a durable wood. It is made into furniture of all kinds, and is much admired for its rather close grain and beautiful color, resembling true mahogany, though lighter and not so close-grained. In fact, Spanish cedar is often considered a near equivalent to true mahogany. The wood of young and very fast growing trees is rather soft, and for this reason the trees are not cut until they are about fifteen inches in diameter, four feet from the ground. Trees from four to six feet in diameter yield timber bringing the best prices. With all of its desirable qualities, which makes it so useful for a great many purposes, it is almost a wonder that the species has not been entirely obliterated during the long period of years this wood has been in use.

There are several other species of *Cedrela* growing in tropical America, which yield woods resembling Spanish cedar both in grain and texture. These are frequently substituted for the true Spanish cedar, but this substitution is only practiced in case of cigar boxes which are treated with the cedar oil, obtained from the aromatic resinous substance in the bark and leaves of the true cedar. The best grades of the true Spanish cedar now sell for a higher price than true mahogany. In Havana the wood sells for \$100 to \$150 per thousand board feet. The range of prices (New York inspection) for Cuban cedar is from \$80 to \$110; for Mexican cedar is from \$60 to \$120; and for Central American cedar is from \$60 to \$90 per thousand board feet. These prices are quoted in the New York markets for logs scaled by the one-fifth rule.

Spanish cedar is generally regarded in Cuba as a source of wealth when planted.

There are already a number of plantations which have proved successful. Planted trees show a remarkable growth for their age. Individuals only sixteen years old have attained a height of from fifty to sixty feet and a diameter of from one to two feet breast height. It is regarded as invaluable

for reforesting the denuded areas in tropical America; its rapid growth makes it suitable for this purpose. It also produces large quantities of seeds at a comparatively early age, and in locations where the soil is suitable the young trees spring up in great abundance.

RECENT LEGAL DECISIONS

ARCHITECT'S LIEN—DRAWING PLANS

Action was brought to foreclose a mechanic's lien for services as an architect, consisting of "drawing plans and specifications for new apartment houses, measuring and laying out work." The lien claimed \$675; \$580 of that sum was claimed for the preparation of the plans and specifications, and \$95 for visits to the premises and for supervision. It was held that the architect was not entitled to \$580 for drawing the plans and specifications, that being separate and distinct from the work of supervision.

Spannhake v. Mountain Const. Co., New York Appellate Division, 137 N. Y. Supp. 900.

SURETY BOND—ALTERATIONS—ARCHITECT'S CERTIFICATE

A building contractor's bond obligated the owner to require receipted bills before paying installments of the contract price, and that on the contractor's failure to produce same the owner should immediately notify the surety and "on demand pay to the [surety] company all moneys which would have been due and payable to the principal had the principal produced such receipted bills." On the contractor's failure to produce receipted bills the surety company was duly notified, but it made no demand for the moneys according to the stipulation. In an action on the bond it was held to be no defense that the owner paid installments to the contractor without requiring him to produce receipted bills.

Another defense was alleged alterations in the work. The contract provided that no alterations should be made except on written order of the architect. It also

authorized the owner, on the contractor's default, to take possession and complete the work at the expense of the contractor's surety. The contractor abandoned the work, and the owner entered on its completion. Prior to that time only one change was made, due to a mistake in estimate, for which an allowance was approved and made in writing by the architect. It was held that the changes made after the owner took possession at his own expense could not prejudice the surety, and the prior change having been in strict accordance with the contract, the surety was not discharged.

The contract provided that the architect's certificate as to the additional cost over the contract price should be conclusive on the parties. It was held that the architect's certificate of the amount necessary to complete the building was conclusive against the surety in the absence of fraud or gross mistake.

American Fidelity Co. v. Velie, C. C. A., 196 Fed. 190.

ARCHITECT'S LIEN FOR SERVICES

The courts of the States are not in accord as to whether an architect has a mechanic's lien for his services. Many hold that mechanic's lien statutes in the usual form do not provide such a lien, while others hold the contrary opinion.

The Texas Court of Civil Appeals, in *Sanguinett & Staats v. Colorado Salt Co.*, 150 S. W. 490, holds that an architect preparing plans and specifications for a building and superintending its construction furnishes "labor" for the erection of the building and is entitled to a mechanic's

(Continued on page 236)

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BUILDING RESTRICTIONS

THERE can be little doubt but that within the next few years at most, some restriction will be imposed upon both the height and character of buildings erected in different localities on Manhattan Island. Moreover such action will in all probability lead to similar restrictive measures in the comparatively few remaining cities throughout the country where entire freedom in regard to height to which buildings may be erected, and comparative freedom as to their design and character is still enjoyed by investors. The subject is at present receiving earnest attention both from city officials and members of the profession, but just how building development can be controlled and directed in a manner insuring greatest advantage to the public, without inflicting injustice upon the individual, has not yet been fully determined. In fact much difference of opinion concerning a proper course to pursue apparently prevails.

In this connection, a suggestion recently made by Borough President McAneny would seem to deserve some thought. It is based upon the premise that the erection of abnormally high buildings promotes congestion in adjacent thoroughfares to an extent that menaces public health and safety. The entire matter has also been claiming the attention of certain members of the New York State Legislature and it is re-

ported that bills are already drawn having for their purpose the supervision and control of all civic improvements included in which are buildings erected on public thoroughfares where their character or size in any way affects public welfare. It is conceivable that the administration of a law undertaking to control and direct private enterprise would be fraught with considerable difficulty, but probably a commission created somewhat after the fashion of the Municipal Art Commission in this city charged with the safeguarding of public interests, much as the Art Commission controls matters pertaining to municipal art, would be able to direct the building development of the city along legitimate lines inflicting a minimum of hardship upon the individual. When the time arrives that the character and height of buildings can be controlled in the public interest, and in our opinion it is practically at hand, it would seem that a standard of architectural quality might also with reason be prescribed. Such a requirement would be justified, if not as a measure necessary to public safety, at least as one that would result in great benefit—both material and artistic—to cities whose law-making bodies are wise enough and progressive enough to realize the trend of the times. As a matter of fact it has been observed that material prosperity not infrequently follows and results from an artistic success, which perhaps accounts to some extent for the City Planning and model town movements. It is only carrying the movement a little further along logical lines to undertake a supervision of the artistic quality of the separate units that will eventually complete the picture for which an outline only is furnished by the city plan.

THE VALUE OF GOOD DESIGN

AMONG the many published comments on the early abandonment and destruction of the old Astor House, located on lower Broadway, this city, we have failed to note any adequate explanation of the fact that this famous hotel has survived its own era and retained a considerable degree of popularity through many subsequent years. Other buildings

devoted to similar purposes in the lower part of Manhattan Island, even as far north as Twenty-third Street, vanished years ago, but the Astor House has remained a landmark through many generations and is pointed to without apologies when the visitor to New York is shown its notable buildings even to the present day. Of course, the ownership and conduct of this property may have contributed something to its long life and prosperity, but undoubtedly another feature which has had more to do than anything else with its survival through all the years, is the quality of its architecture. Substantial and dignified in

character, it has presented a pleasing exterior that perhaps unconsciously did much to attract and retain a large share of patronage in spite of the changing character of the neighborhood and shifting social centers.

The advocates of good architecture in public and semi-public buildings have in the old Astor House an illustration of its value that will add much weight to their arguments. It is inconceivable that a building of frivolous design devoted to the purposes of a hotel, could have endured in this locality for anything like the term of life enjoyed by this noted old structure.

RECENT LEGAL DECISIONS

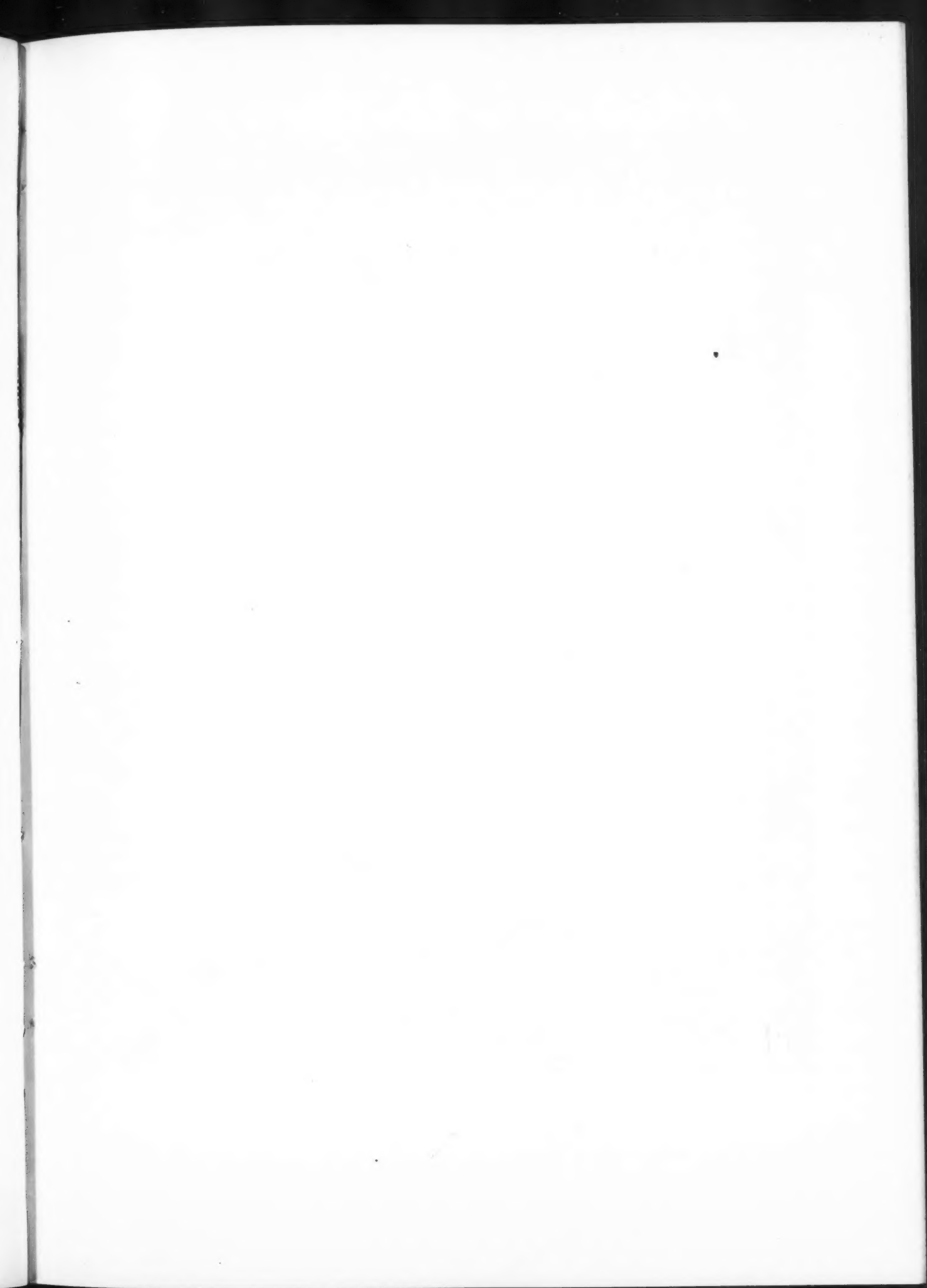
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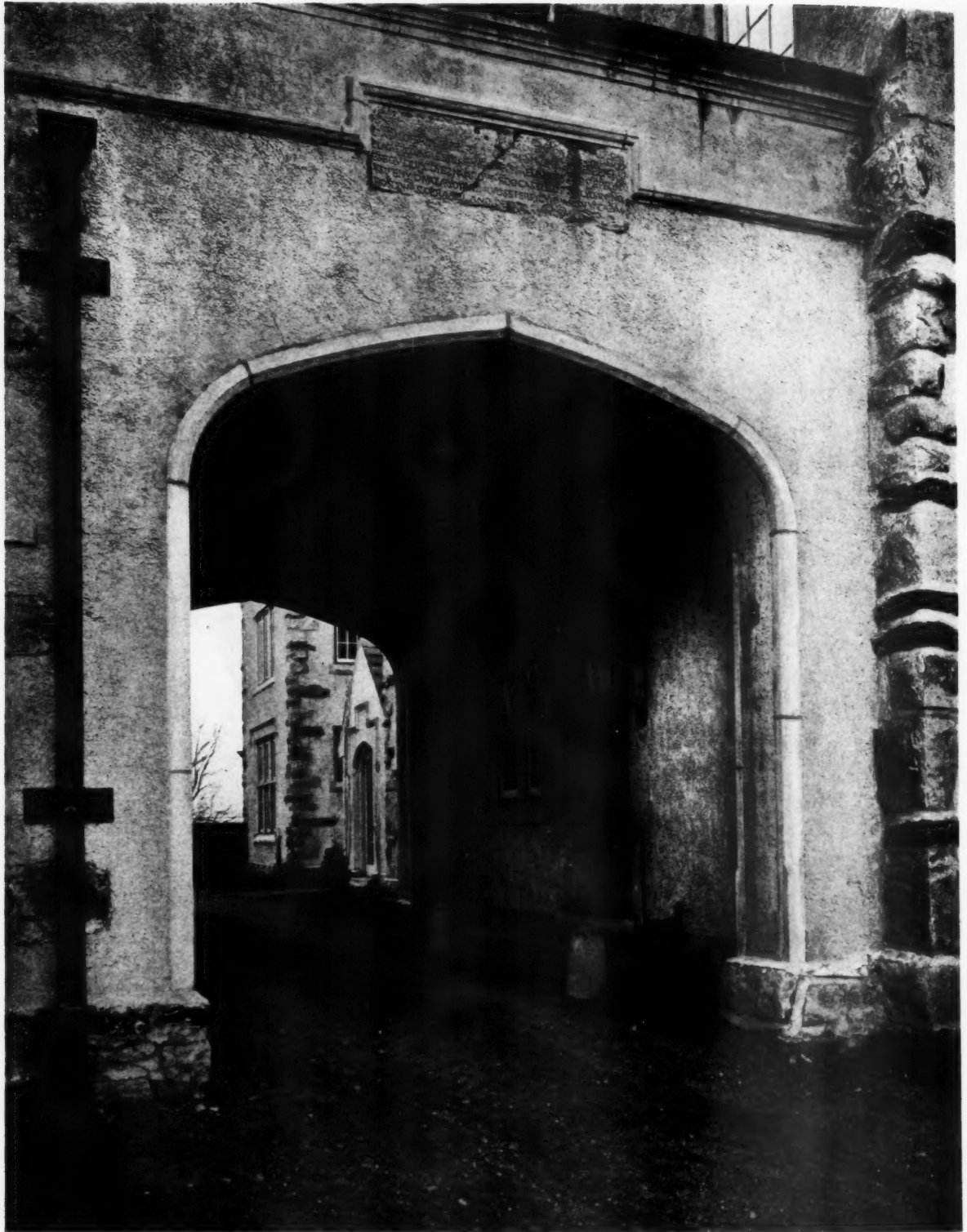
lien under the Texas statute. That statute provides a lien in favor of "any person or firm . . . who may labor," as well as in favor of the "artisan laborer, or mechanic . . . who may labor to erect any house or improvement." The language "any person or firm" was held to be broad enough to include the architects, even though it should be held that they would not be included in any of the terms "artisan," "laborer," or "mechanic." They furnished "labor" to "erect" the building.

THE BATHS OF CARACALLA

DURING the past year a great deal of work has been done at the Baths of Caracalla, under the direction of Senator Lanciani. The subsidiary buildings on the northwest and southwest have, for the most part, become the property of the Italian Government. With those on the southeast, they enclosed

the great central building, and contained large halls, used in the main as places of public resort; two of them can be seen to have been libraries, having, like those that have been brought to light at Timgad and Ephesus, rectangular niches in the wall for book cupboards, with steps all round the room leading up to them. Outside these halls was a colonnade, and between this and the baths proper a garden. More interesting still have been the discoveries in the underground portion of the baths. Passages of an aggregate length of over a mile run right under the baths themselves, the garden, and the surrounding buildings. They were used for service and for storage, while at a lower level there was the complicated drainage system which was necessary for this huge establishment. Some of the passages have already been cleared. The main one on the west is some twenty feet wide, and near its entrance is a hall, which was converted into a sanctuary of Mithras—perhaps the largest hitherto known.—*The Architectural Review* (London).

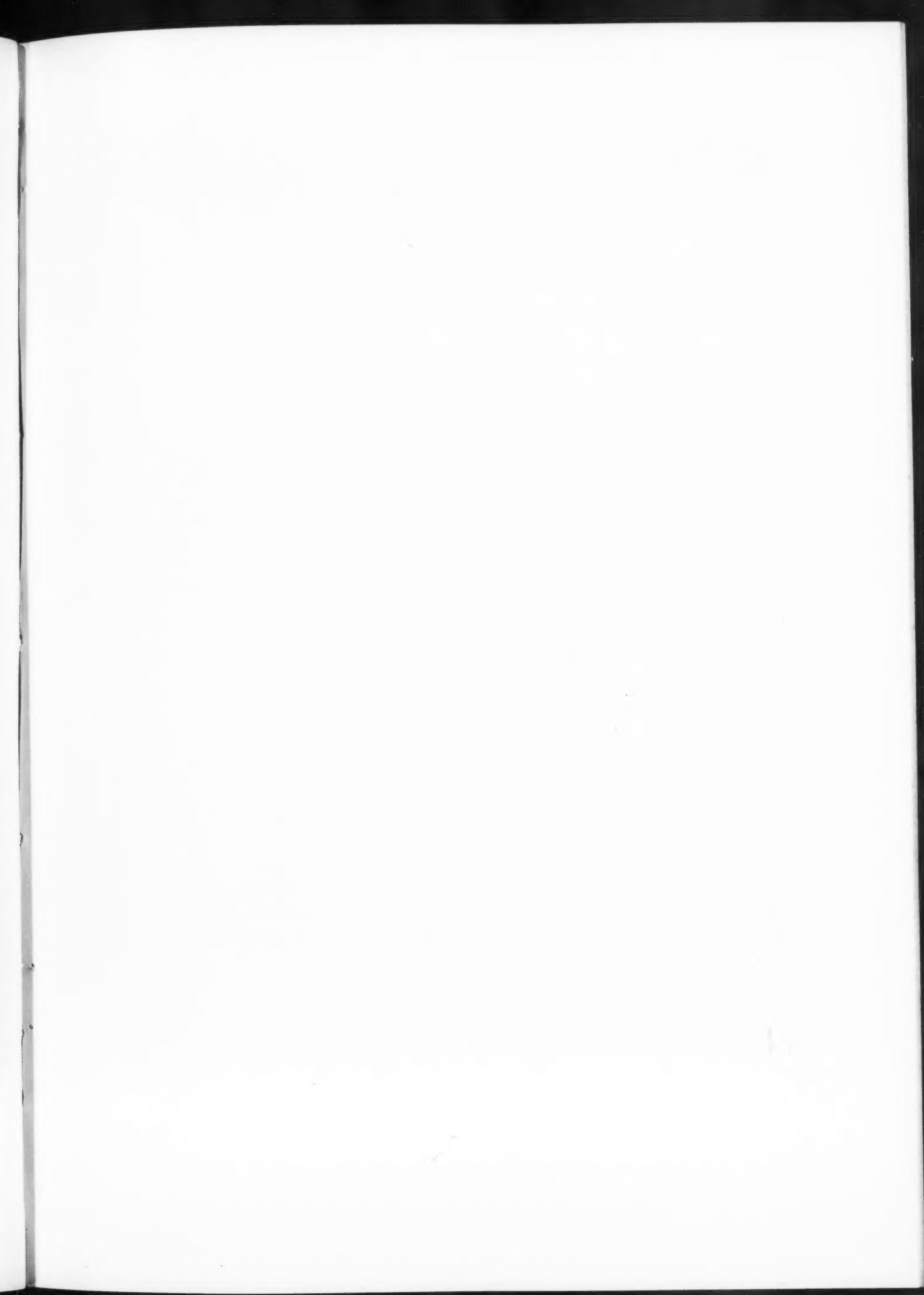




ENTRANCE: HOUSE IN LITCHFIELD, CONN.

MESSRS. WILSON EYRE & McILVAINE, ARCHITECTS

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

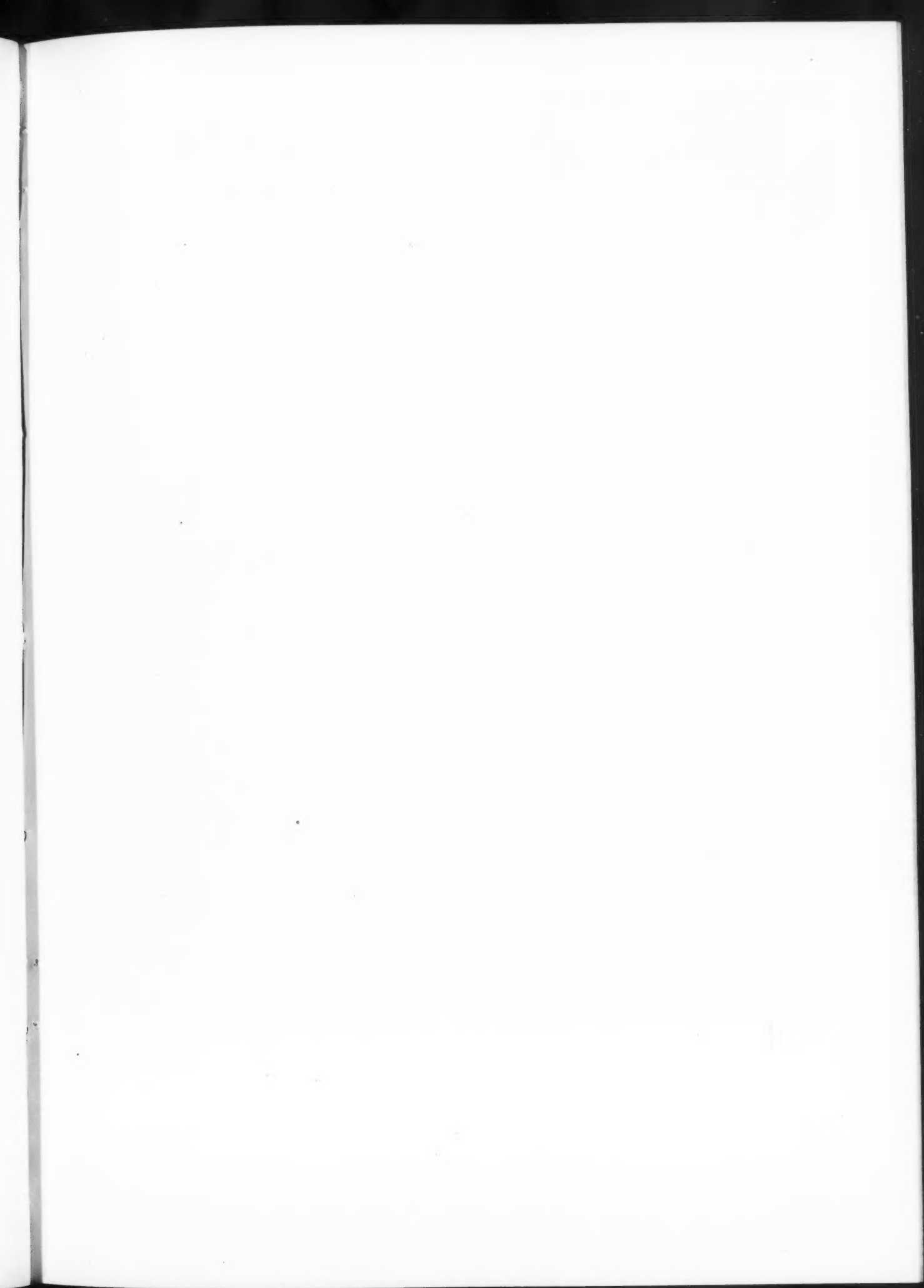




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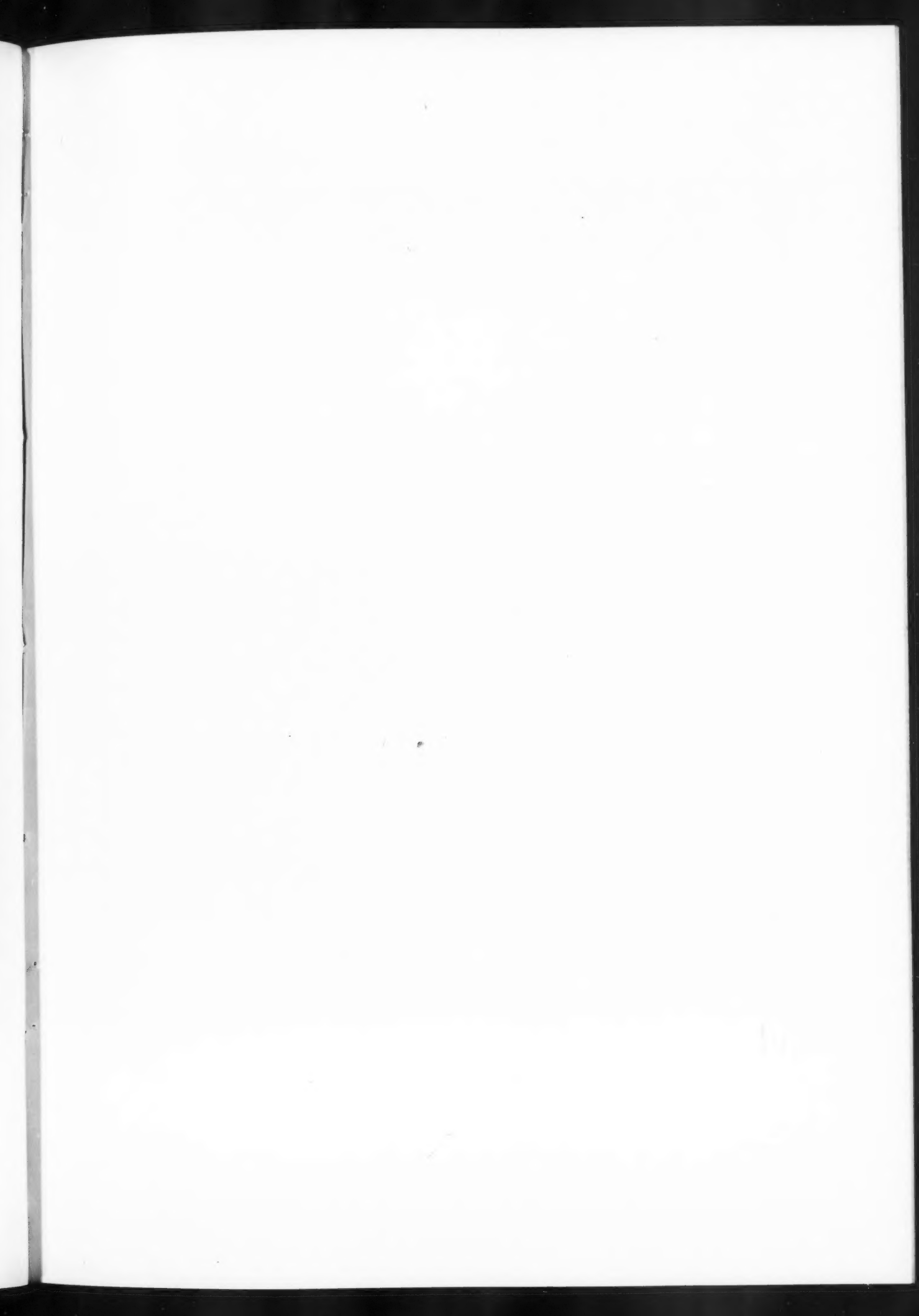




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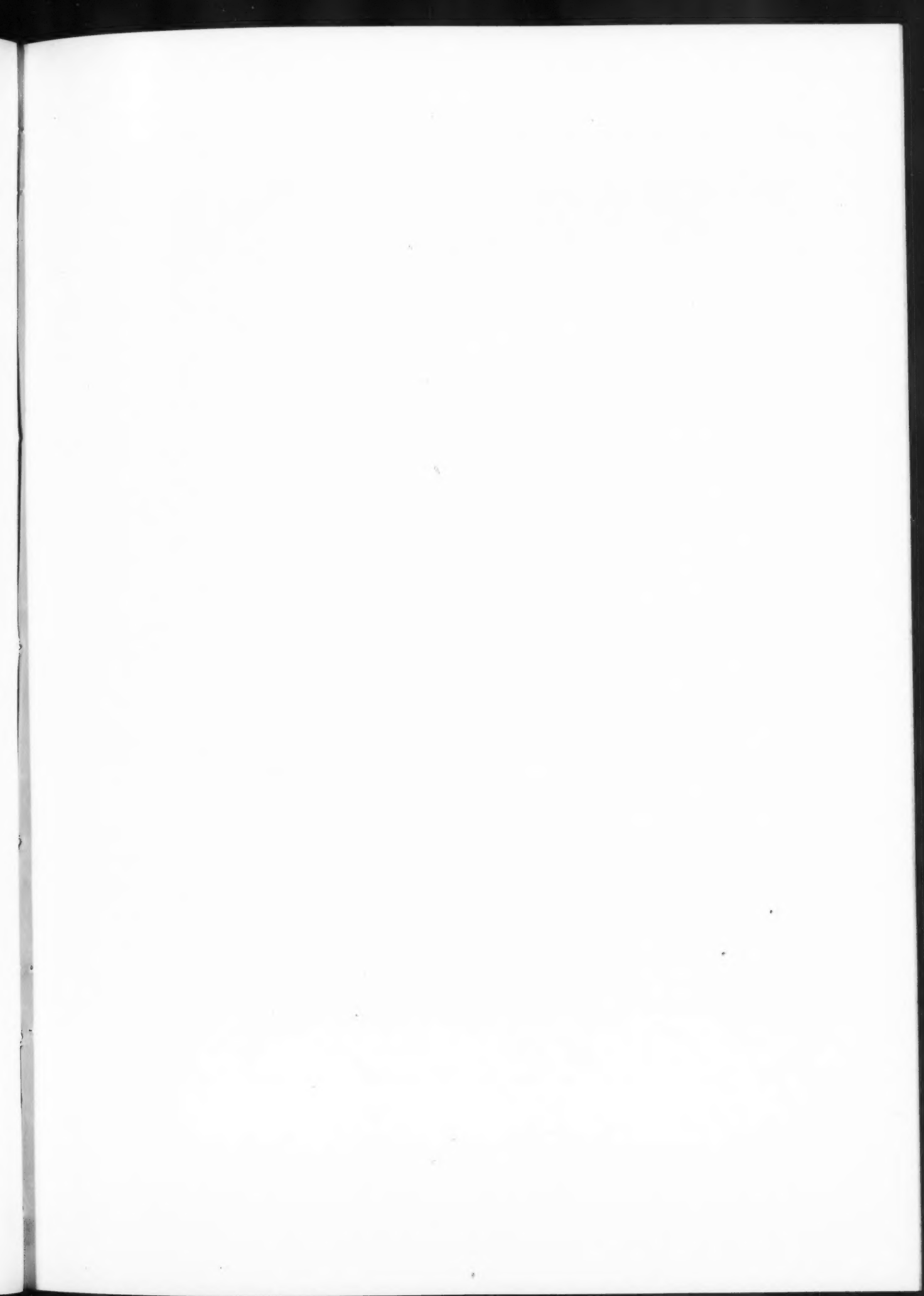




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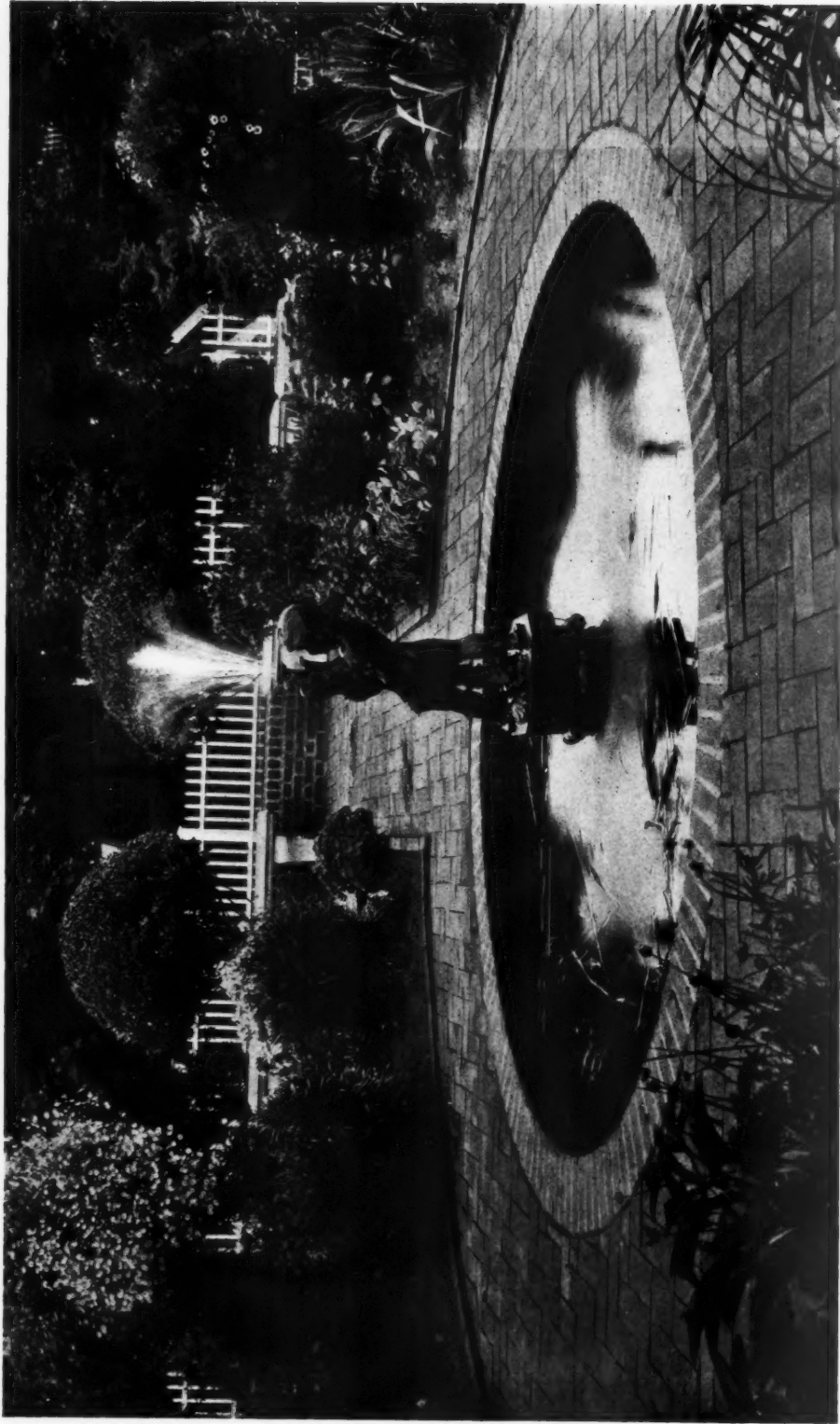
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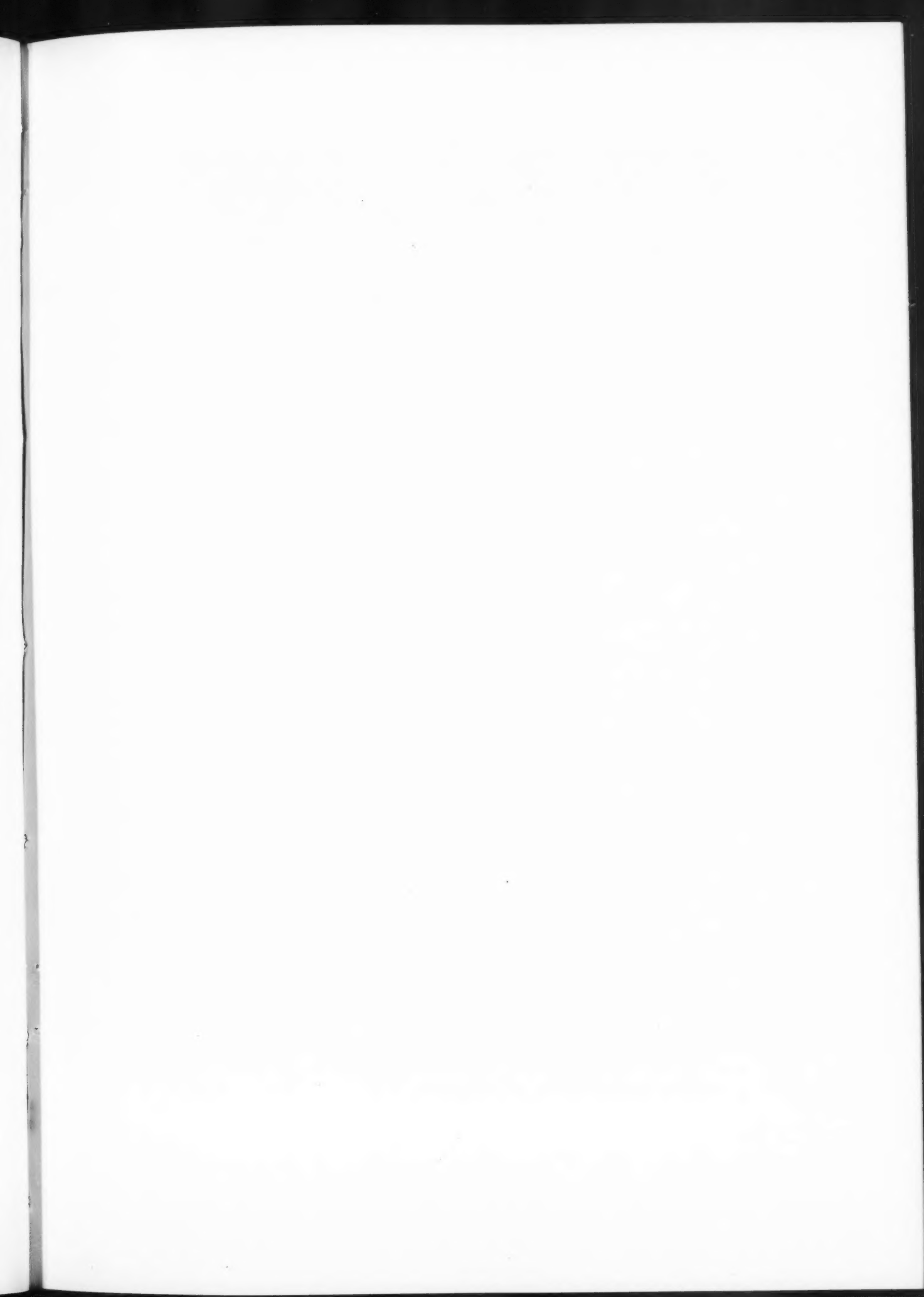
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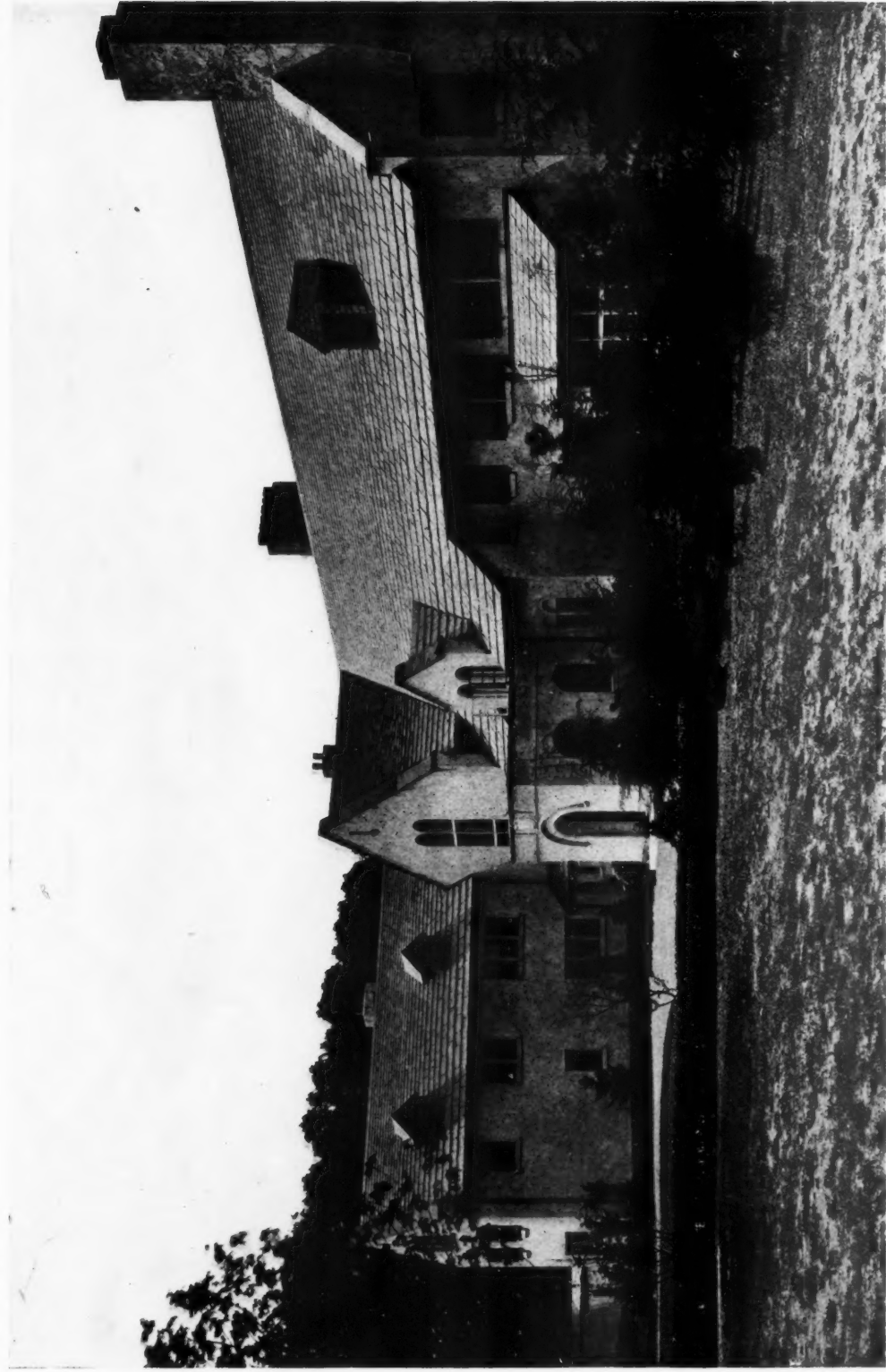
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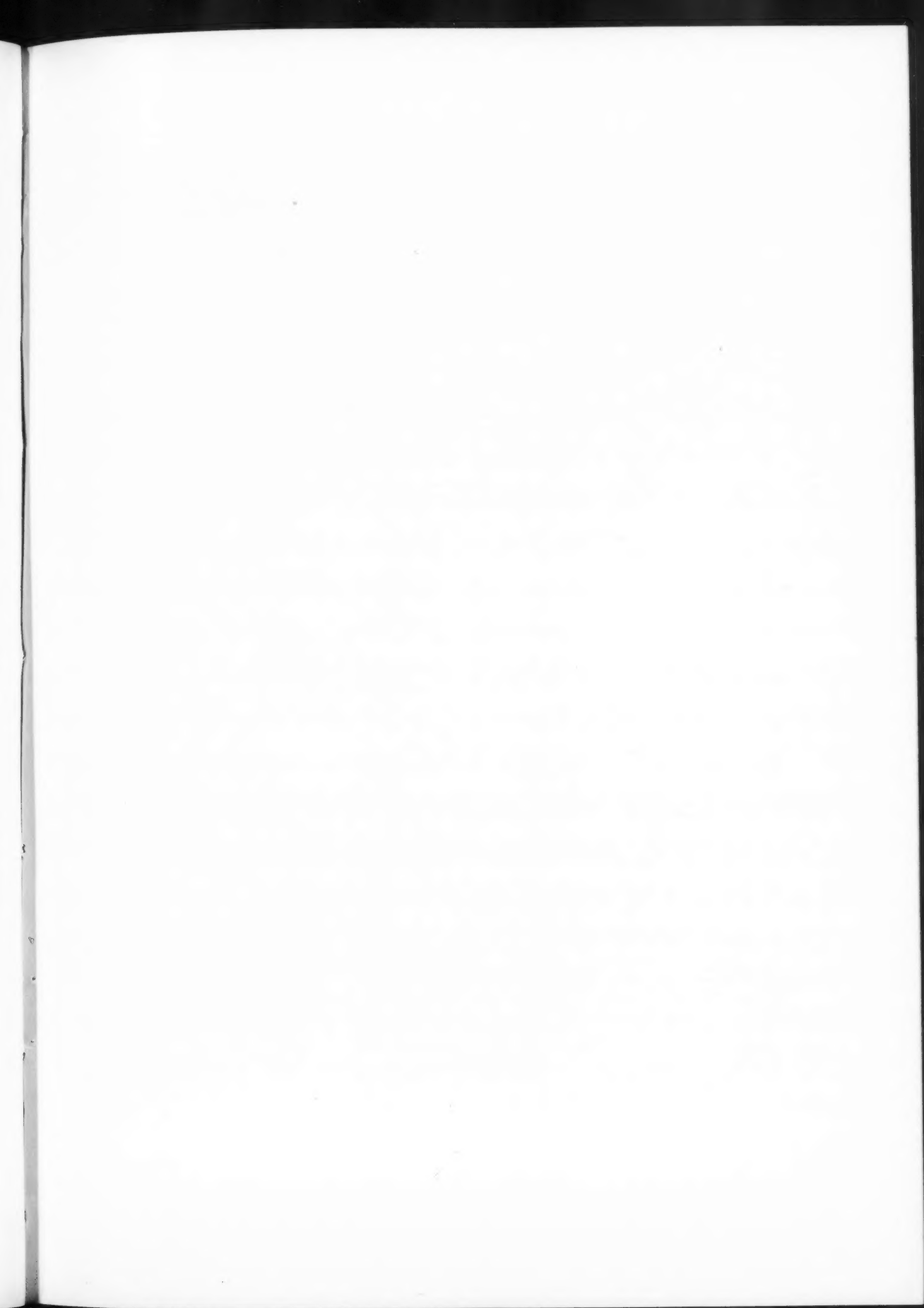
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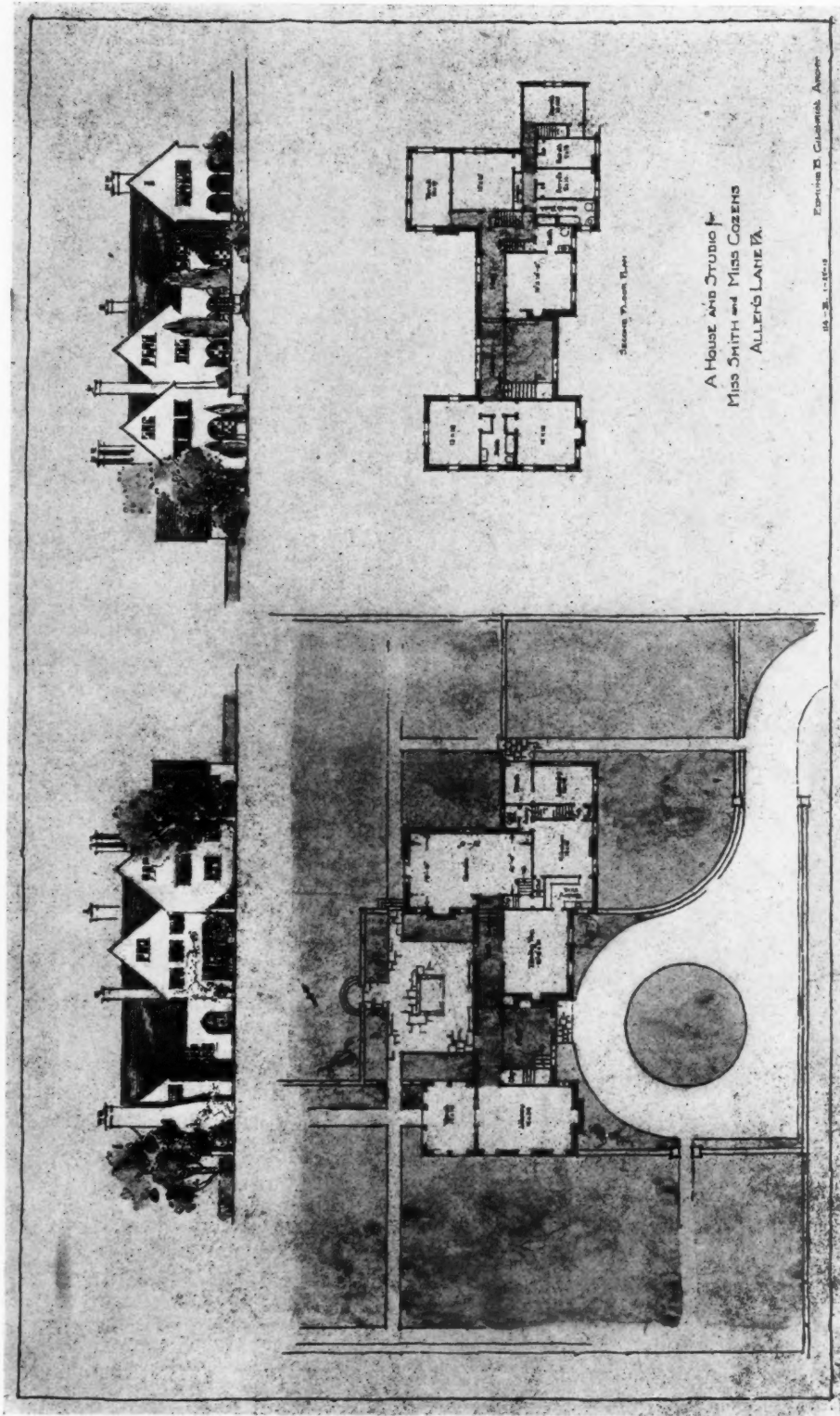


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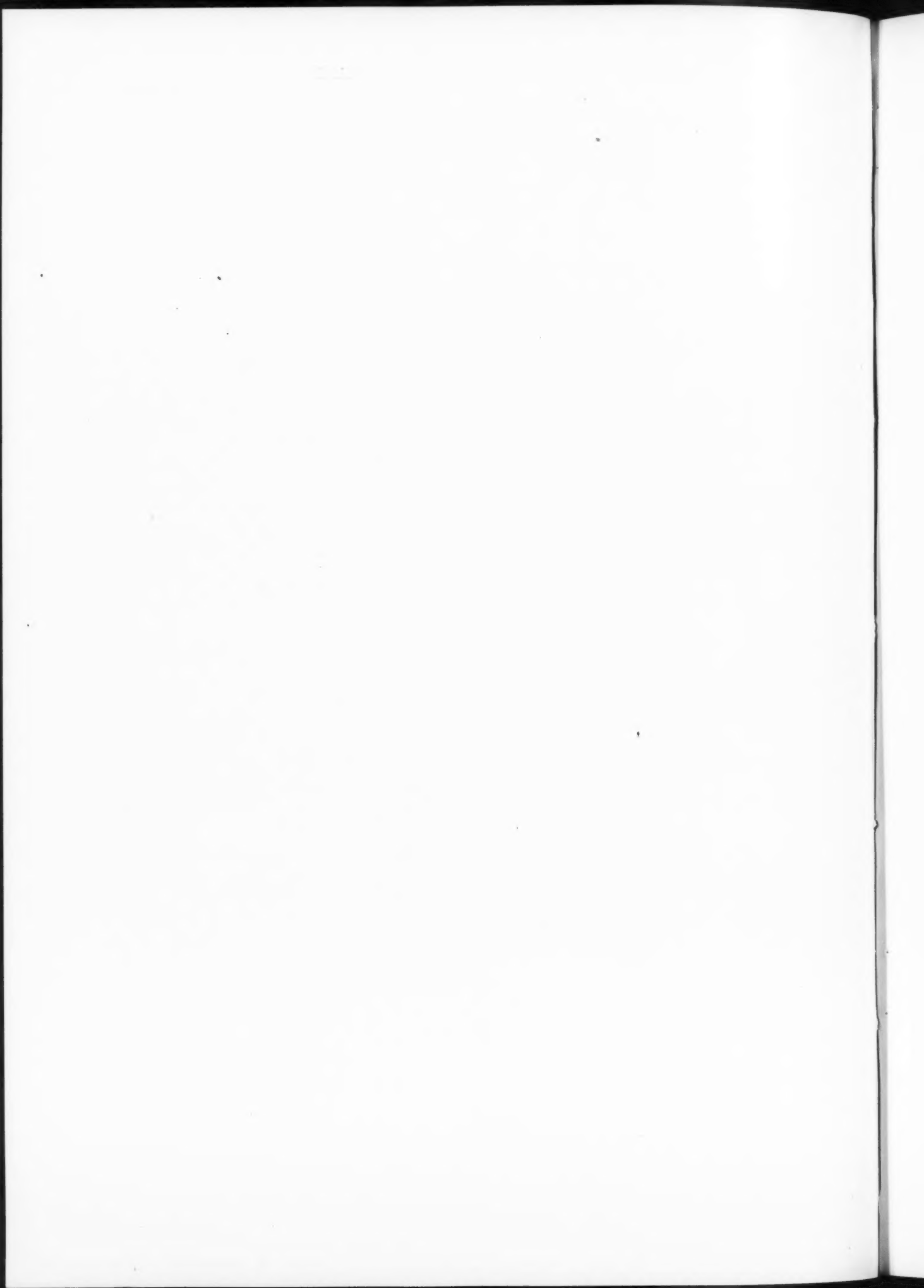
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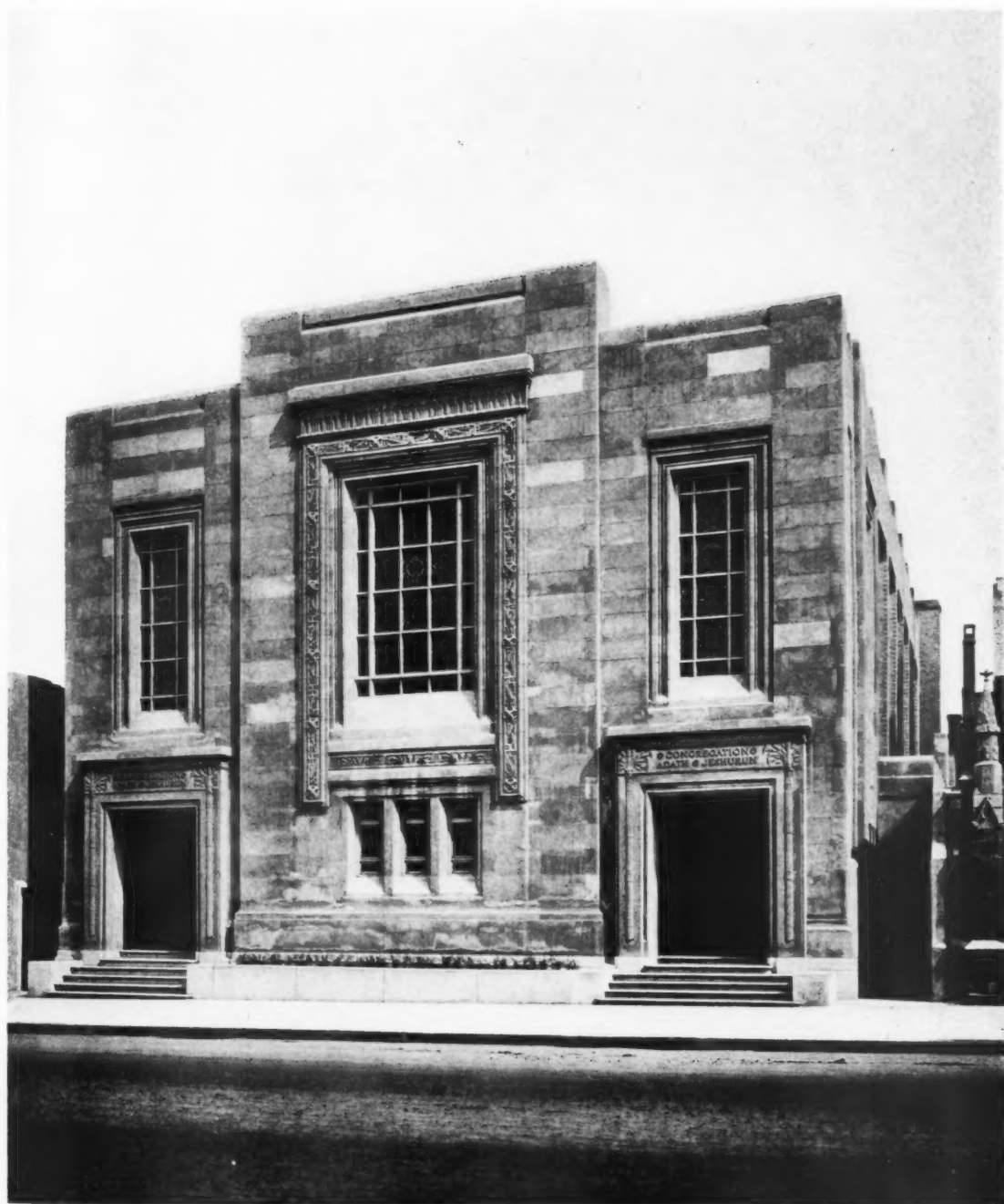


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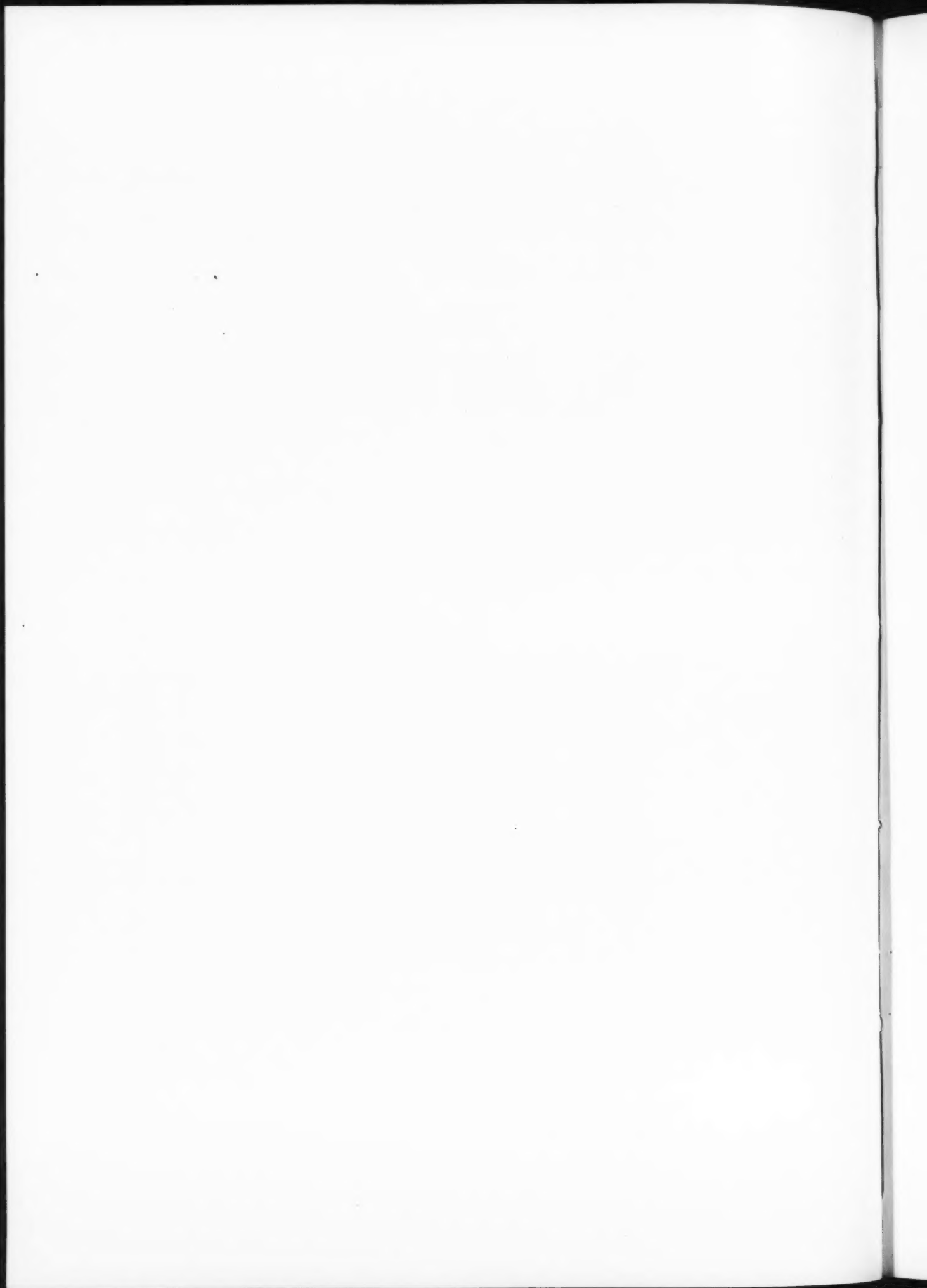


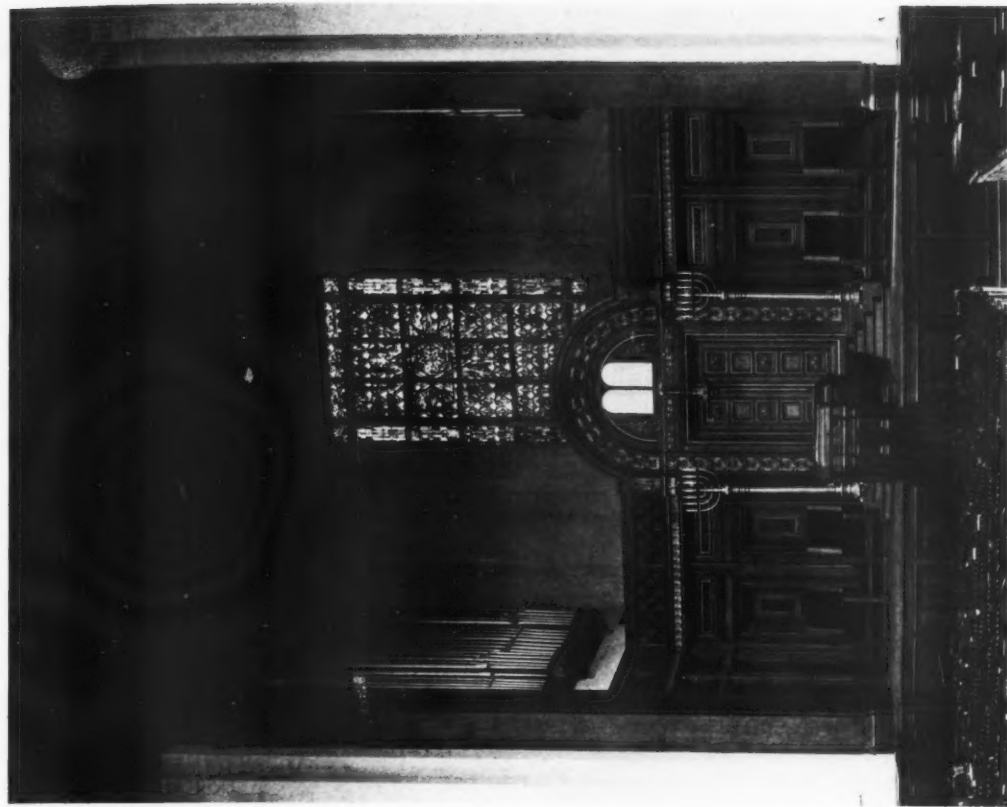
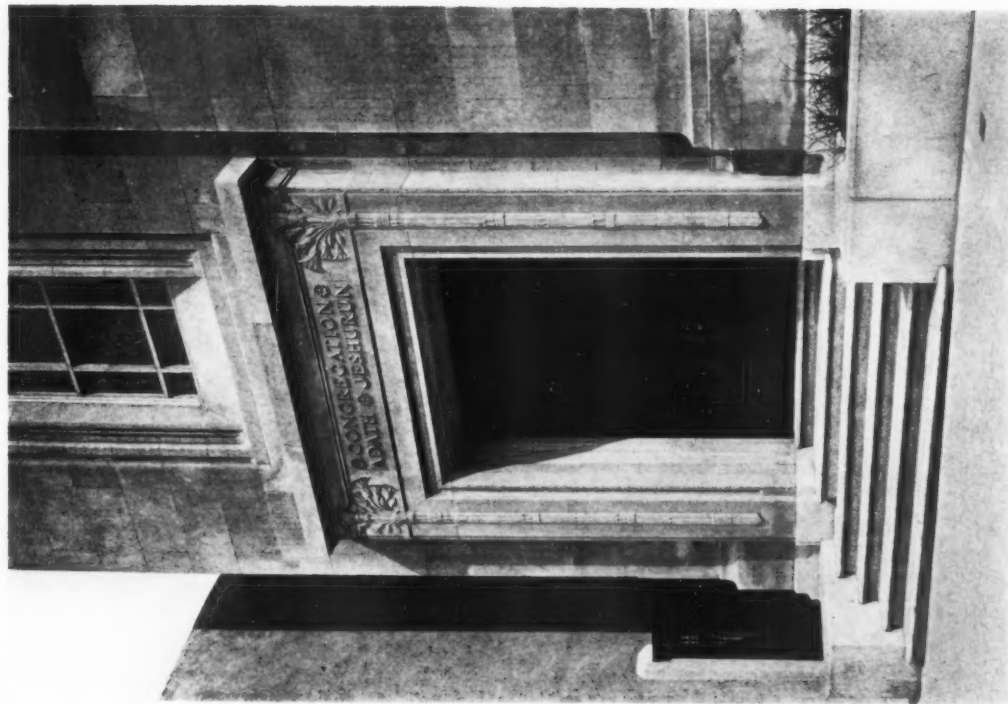


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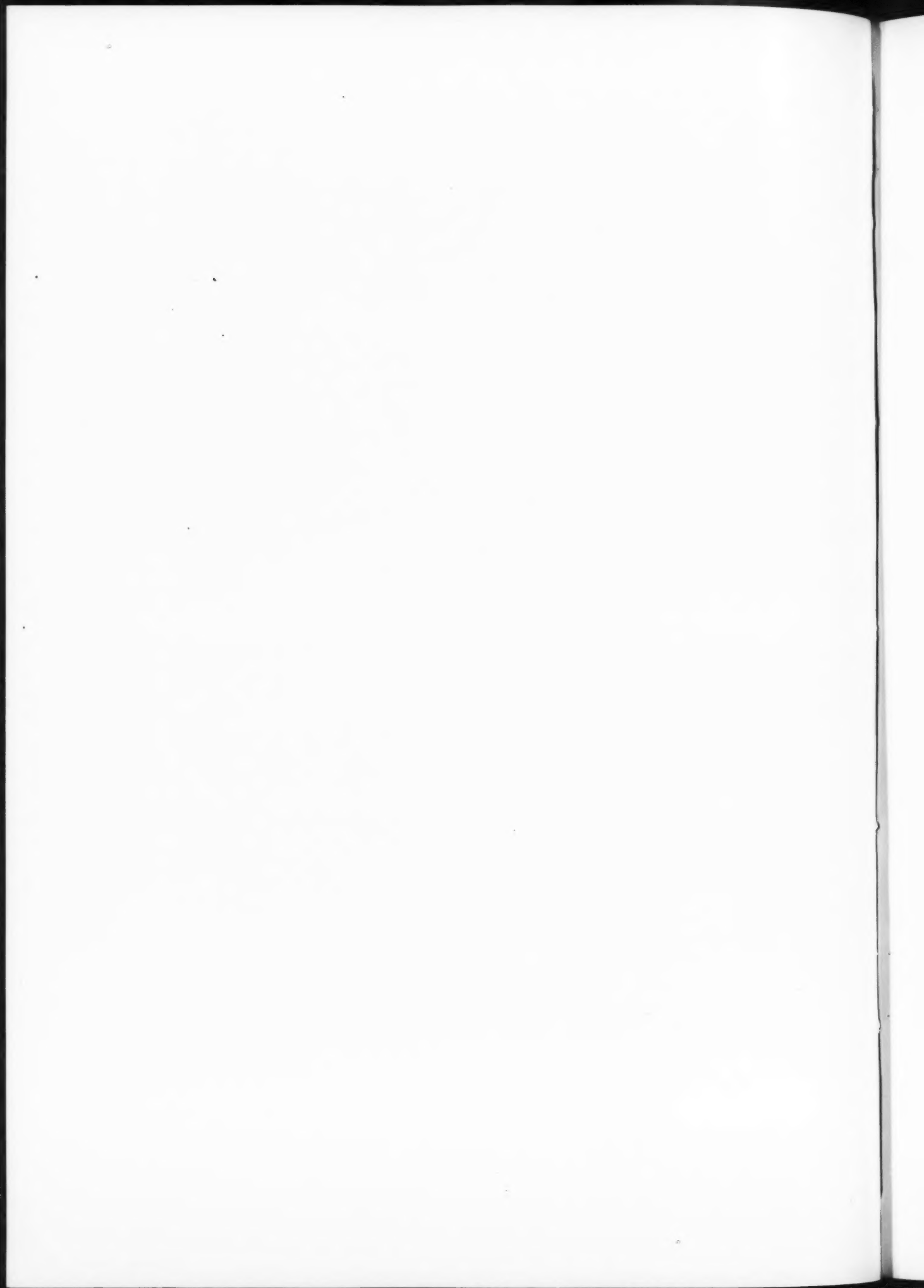
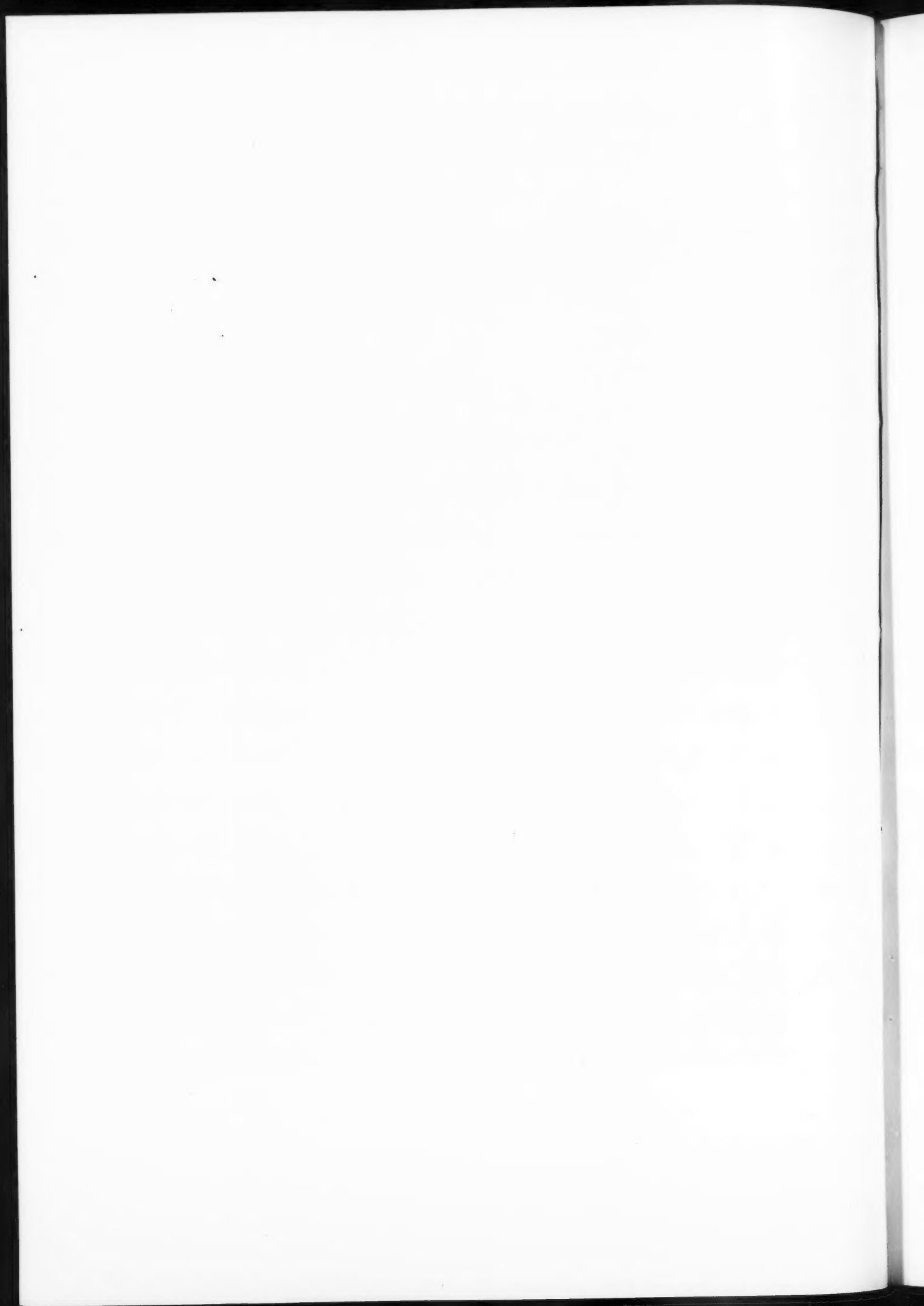


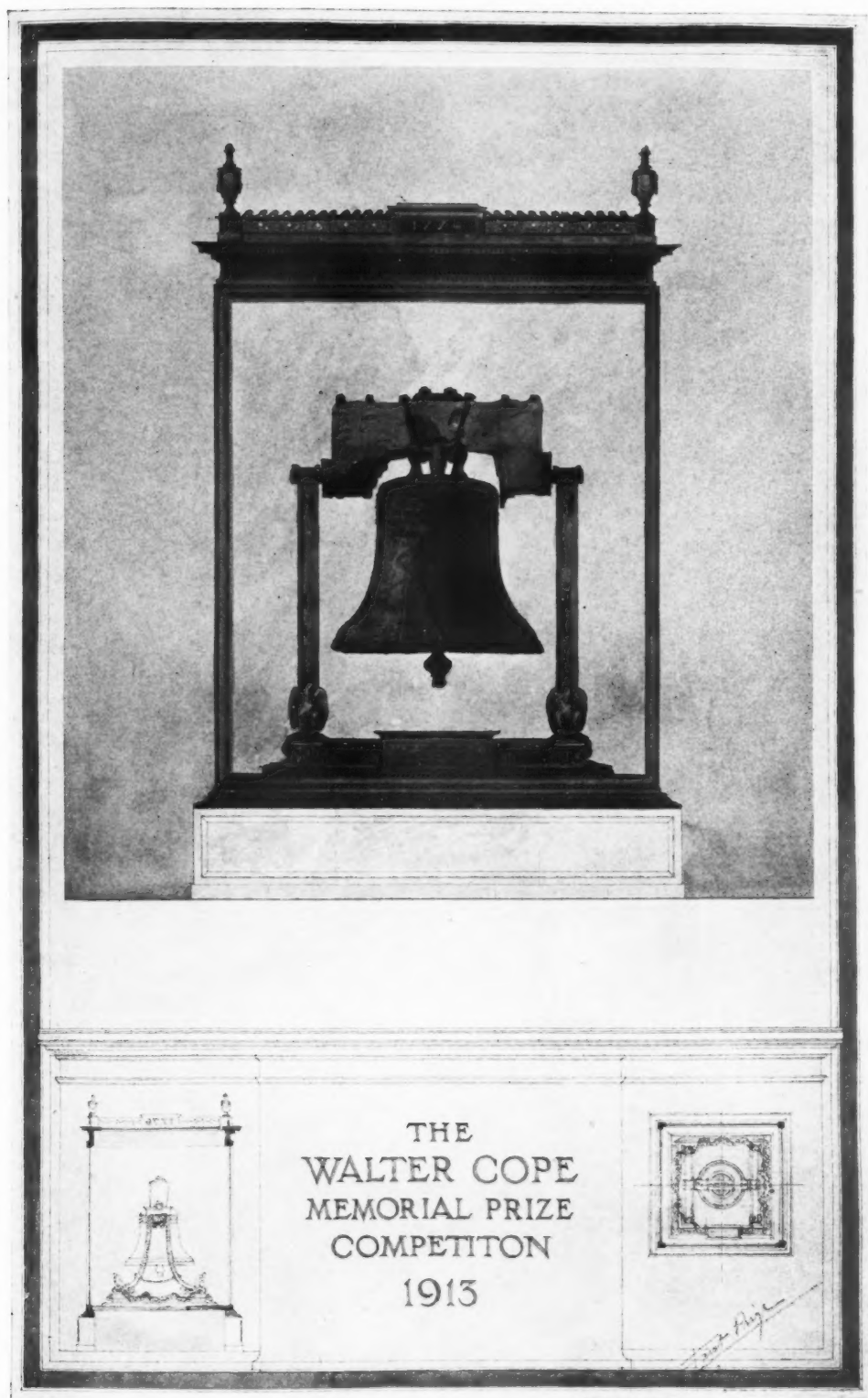


Photo by Edmund B. Gilchrist

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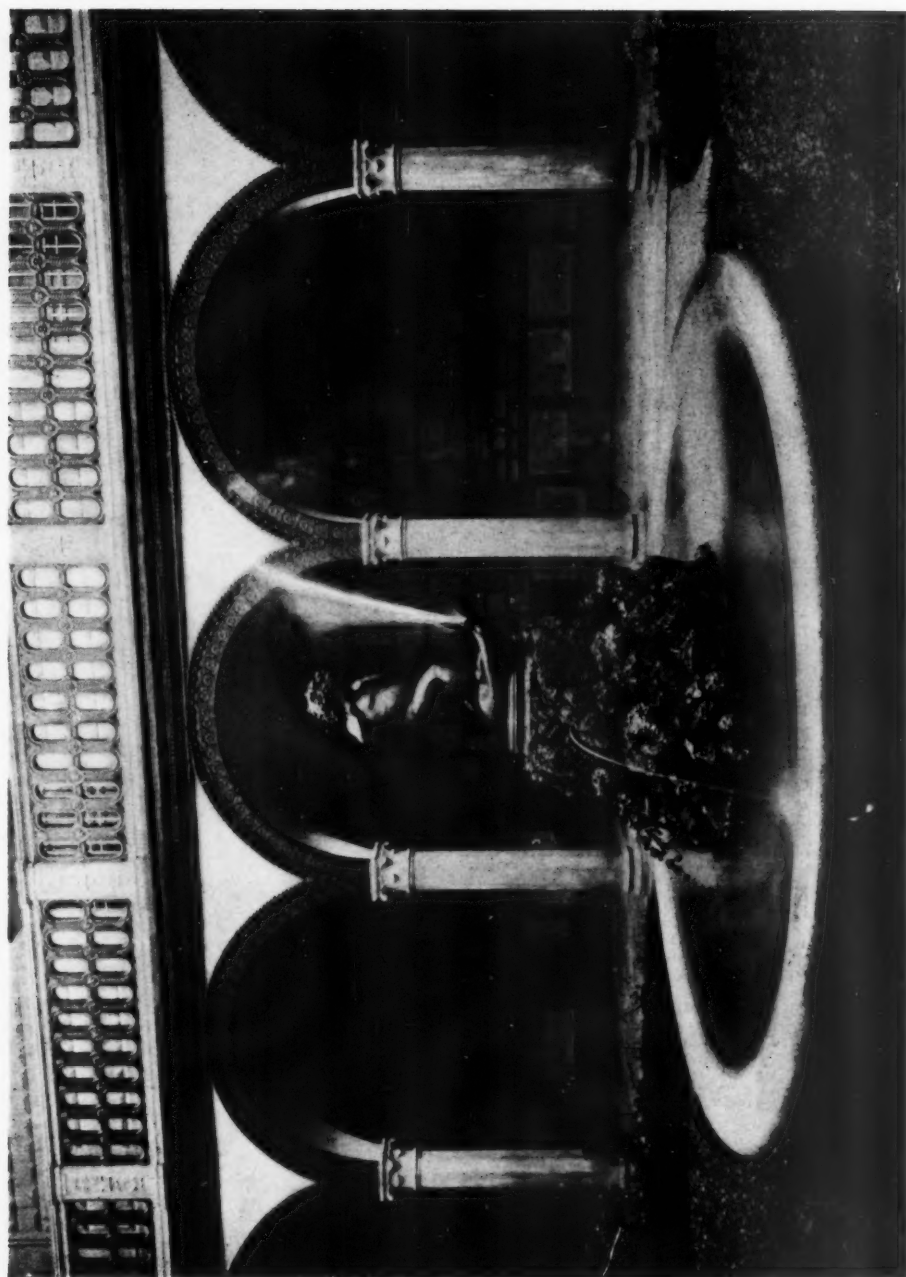
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