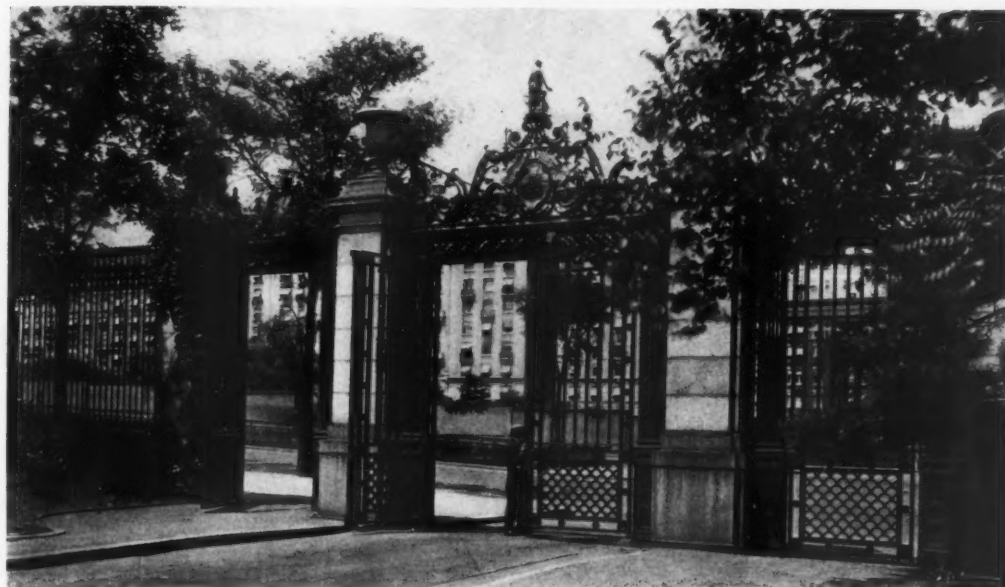


THE AMERICAN ARCHITECT

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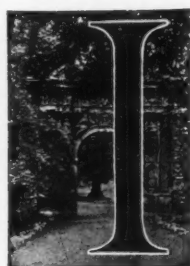
WEDNESDAY, SEPTEMBER 10, 1913

NUMBER 1968



MAPES MEMORIAL GATEWAY, CAMPUS OF COLUMBIA UNIVERSITY
DESIGNED BY THOMAS NASH

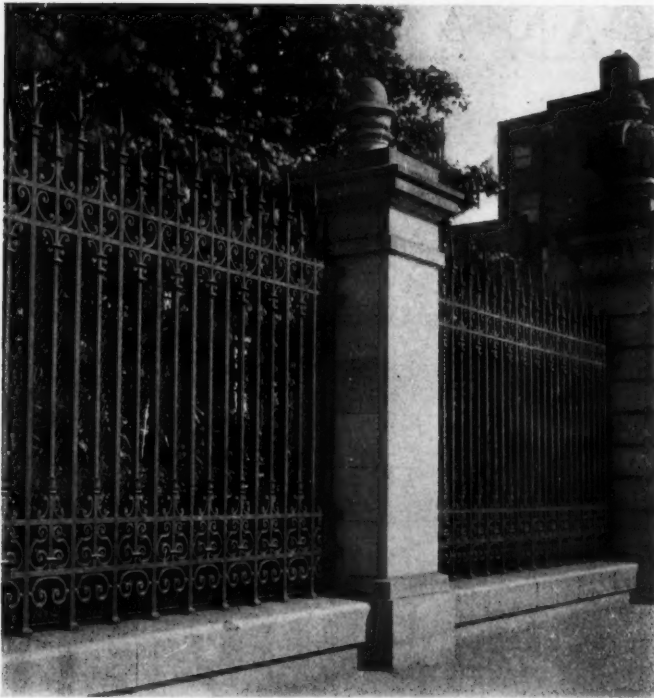
WROUGHT IRON FENCES



IN THESE peaceful days when every man's house is his castle, in an architectural as well as in a domestic sense, the fence enclosing his estate may be regarded as the legitimate descendant of the moat and the turreted wall. There is this significant difference, however: whereas the latter were designed for active, stubborn resistance to attack, the fence, like some modern schools of healing, is merely suggestive in its nature. It is therefore very properly given an ornamental treatment, though, as the "outworks" of the estate, it must also be durably constructed.

No material lends itself to this dual capacity more readily than wrought iron, and none, probably, has been so generally used. Its peculiar properties—malleability, ductility, and strength—brought it into great favor with the mediæval peoples, who fashioned it into weapons of war and the chase, into agricultural implements, and materials of construction.

The ruder nations of the Middle Ages, such as the Germans, the Norwegians and the Swiss, worked iron into shapes and patterns more in harmony with its peculiar character than do many of the cultivated peoples today. For the artist, the injunction "Know thyself" is not more important than "Know thy material." The price of ignorance in either case is at least partial failure. Grin-



DETAIL OF FENCE, HOUSE OF ANDREW CARNEGIE, ESQ.,
FIFTH AVENUE, NEW YORK

MESSRS. COOK & WELCH, ARCHITECTS

ling Gibbons excelled in the carving of wood, but when he attempted to execute stone work with the same technique, the only technique he knew, the result was not successful. Nearly the whole school of Italian architects in the Early Renaissance were trained in the *bottega*, and reflected their knowledge of the goldsmith's fantasies in delicate pilaster panels and candelabra shafts. None can deny that these creations are very beautiful, or were so when they were executed, but whether the technique of the goldsmith is appropriate to the art of the stone carver may be doubted. The Fountain at Perugia, its delicate details now marred almost beyond recognition by the elements, is but one of a thousand accusations against artists who did not know their material.

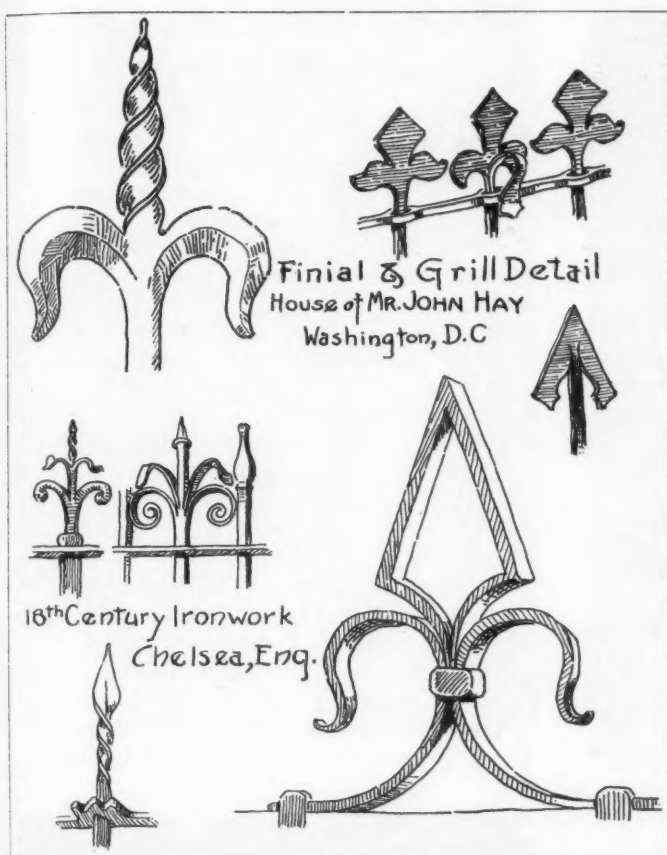
The development of blacksmithing was for a long time left entirely in the hands of workmen. Except as designers of armor, artists of note did not meddle with the ironworker until the advent of the Rococo Period.

The best early work in wrought iron was executed between the tenth and the seventeenth centuries in Italy, France, Germany and Switzerland, but in this connection we must not forget the wonderful creations of French and Italian craftsmen working in England during the seventeenth and eighteenth centuries. It would seem that the mind of the mediæval blacksmith, unlettered and crude as it often was, yet always frank and straightforward, had greater sympathy with the properties of this so-called base material than have some of our craftsmen today.

There seem at present to be two schools of wrought-iron design. One expends all the skill and labor of the goldsmith in making iron picture frames decorated with realistic leaves and flowers. The other tendency is that being promoted by the so-called arts and crafts movement; the work is designed by the better class of architects and



GATEWAY AND FENCE, VANDERBILT ESTATE, NEWPORT, R. I.



FINIALS FROM VARIOUS SOURCES

executed by craftsmen who are in intelligent sympathy with their material and are not afraid of the mark of their hammers. It is from such work as this that most of our examples have been selected.

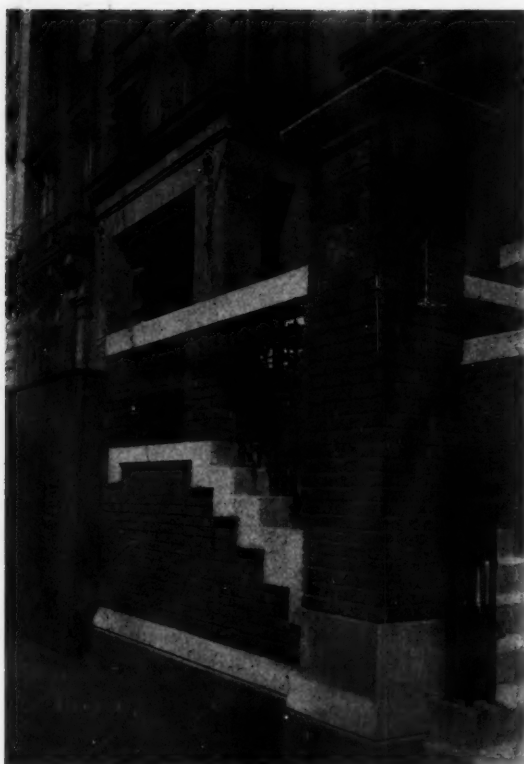
The limitations of cast iron are so many that its use in the better class of ornamental work is now nearly extinct. The technique of the old fence surrounding Trinity Church, New York, is necessarily heavy and cumbersome and its comparison with the light and graceful ironwork of almost any Fifth Avenue residence will occasion no regrets for the passing favor of cast iron. Since the component parts of this material must be bolted or screwed together instead of riveted or welded, as is wrought iron, there cannot be the same intimacy of connection or variety of design. Again, as cast iron is neither malleable nor ductile, it cannot be beaten into foliage designs or drawn out in capricious spirals.



FENCE, LIBRARY OF THE LATE J. P. MORGAN, NEW YORK

MESSRS. McKIM, MEAD & WHITE, ARCHITECTS

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HOUSE, 1053 FIFTH AVENUE, NEW YORK

The entrance gateway on the foot path entrance to "The Breakers," the Vanderbilt estate at Newport, R. I., is a charming example of modern work in wrought-iron fences. All the essential qualities of wrought iron are here utilized to good advantage—its strength in the plain vertical and horizontal bars, its ductility in the spiral curves, its malleability in the delicate tendrils and the curled and serrated leaves of the conventionalized foliage.

The varieties of wrought-iron fence design are numberless, but the general types are few. If the entire fence is of metal, the posts are sometimes of hollow rectangular or cylindrical section, and sometimes built up of four panels. In other types no posts, properly speaking, are used, but the fence is braced at intervals, or the vertical bars are embedded in masonry or secured by expansion bolts. The monumental fence enclosing the Carnegie residence, New York, is typical of its kind—masonry piers, similar in character to the residence, receive the horizontal bars of wrought-iron panels.

Probably one of the finest examples of an iron fence with masonry posts is that surrounding Columbia University campus.

The desirability of harmonizing the design of the fence with that of the structure behind it is so obvious that we wonder at its frequent disregard. Some noteworthy exceptions are the fence of Trinity Church, New York, in which the Gothic feeling is unmistakable, the porch grill of the East River Savings Institution, evidently of French Renaissance inspiration, and the fence of J. Pierpont Morgan's library, of which the not-too-severe architectural character is in thorough accord with the monumental structure it encloses. In the latter instance, the conventional classical wave motif, almost as old as architecture itself, was appropriately adapted for execution in wrought iron.

An instance of the difficulties attending naturalistic treatment of foliage in wrought iron is illustrated in the exterior stair grill at 1053 Fifth Avenue. Ingenious in design as these very lifelike sunflowers are, the treatment can be justified only by the fact that the whole structure is unconventional.



TRINITY CHURCH NEW YORK



HOUSE, NO. 2 EAST 82^D STREET, NEW YORK
MR. J. E. DITMARS, ARCHITECT

Of all materials, this one especially demands conventional treatment in its ornamentation, and this principle is exemplified in the best work of all periods. Naturalism marks the decay of imagination. The successful designer is the one who studies Nature much, but who studies his material more.

A RECENT LEGAL DECISION

CONTRACTOR NOT CHARGEABLE WITH COST OF ARCHITECT'S ALTERATION

A building subcontract for plumbing, etc., provided that the changes which the architect could order should be those which would not increase the cost. The contractor was not bound by an unreasonable change in the line of the main drain made by the architect, and was not chargeable with the cost thereof.

Johnson v. Norcross Bros. Co., Massachusetts Supreme Court, 95 N. E. 833. (J. S.)

THE CURRENT ARCHITECTURAL PRESS

THE midsummer or August issue of *The International Studio* is interesting as containing an article descriptive of the works of Millet in the Rouart Collection. The illustrations that accompany the article present a number of pictures with which the general public is not familiar but some of which we may now hope to see in this country, as the collection has been dispersed. The celebrated painter of the "Angelus" was perhaps the one man who sang the magnificent poem of the Earth, and the small number of his extant works and the great demand that there is for examples will probably confine this artist's pictures to the more important art galleries throughout the world, and we shall rarely find examples in private collections.

The Chateau of Rosenborg, Copenhagen, and its collection of paintings, are also subjects of an interesting article. This important Renaissance building is very thoroughly described and illustrated, and the article should be of interest to the architectural reader.

There is a certain element of thoroughness to be noted in the presentation in the August issue of *The Architectural Record*, of the work of Messrs. Parker, Thomas & Rice, Architects, Boston, Mass., that will commend this number to thoughtful readers. This largely compensates for the fact that there is but little that is not familiar in its presentation. Architectural magazines in general have keenly competed for the privilege of illustrating this firm's work and most of it has, therefore, had previous illustration in a larger and more dignified way. The accompanying article will perhaps serve to enable the layman to appreciate the importance of this material, even if it does at times dwell more on the shadow than on the substance of its architectural merit.

Mr. Frank A. Bourne contributes an article on the work of the late Professor Despradelle of the Massachusetts Institute of Technology, which is a graceful tribute to this man, whose untimely death is mourned wherever the universal language of good architecture is spoken.

THE AMERICAN ARCHITECT

The Perkins Institution and Massachusetts School for the Blind, at Watertown, Mass., Mr. R. Clipston Sturgis, architect, is the principal subject illustrated in the July issue of *The Brickbuilder*.

Aside from the architectural excellence of this work, which is unquestioned, the technical observer will be interested in studying the various plans that have been evolved to meet unusual conditions and requirements.

These conditions, resulting from the blindness of the inmates, have served to stimulate the architect to not only hold to every well demonstrative good feature heretofore employed, but also the introduction of others, so well displayed as to insure their adoption in future buildings of this character. Straight corridors, right angled approaches, stairs leading from the sides of corridors instead of from the ends, with many other features, all

(FROM *THE BRICKBUILDER*)



MAIN BUILDING

PERKINS INSTITUTION AND MASS. SCHOOL FOR THE BLIND, WATERTOWN, MASS.
MR. R. CLIPSTON STURGIS, ARCHITECT

fully described, will be of interest to architects.

In the leading article H. Van Buren Magonigle continues his series on "Suggestions as to the Making of Working Drawings," including critical description of methods in practice in the drafting rooms of Messrs. McKim, Mead & White, and York & Sawyer.

Miss McCalmont's discussion of practical details in hospital planning and equipment appears in its second part.

The Normal School in Newark, New Jersey, Mr. E. F. Guilbert, architect, a brick and terra cotta structure, familiar

(FROM *ARCHITECTURE*)



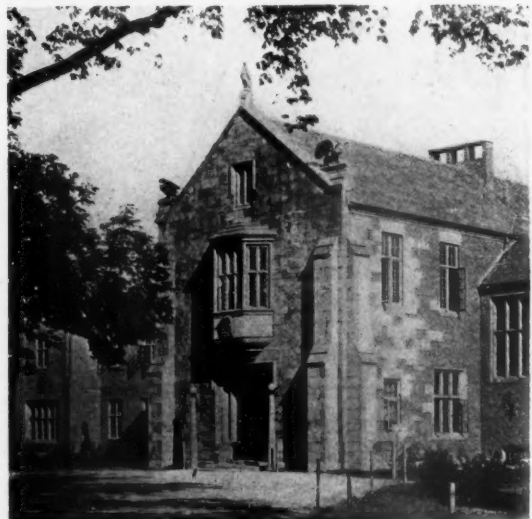
MAIN ENTRANCE

GOSHEN INN, GOSHEN, N. Y.
MESSRS. WALKER & GILLETTE, ARCHITECTS

by reason of previous illustration, is described in this issue. The illustrators accent the use of ornamental terra cotta.

The principal subject illustrated in the August issue of *Architecture* is an Inn at Goshen, New York, Messrs. Walker & Gillette, architects. This is a two story brick building, strongly reminiscent in its design of an important English country house in Leicestershire. The general ap-

(FROM *THE BRICKBUILDER*)



DETAIL OF MAIN BUILDING

PERKINS INSTITUTION AND MASS. SCHOOL FOR THE BLIND, WATERTOWN, MASS.
MR. R. CLIPSTON STURGIS, ARCHITECT

THE AMERICAN ARCHITECT

pearance of the building quite faithfully corresponds with that of the one chosen as an archetype, and while correct in its architecture, its precedent being so well established, it does not satisfactorily suggest to the mind the purpose for which it was erected. The exterior material is a rough textured brick laid in Flemish bond, with headers projecting so as to cast pronounced shadows. The satisfactory result of this method is one mainly influenced by personal preference.

The Guaranty Trust Company's building, New York City, Messrs. York & Sawyer, Architects, already familiar to readers of *THE AMERICAN ARCHITECT*, a school house of East Orange, N. J., by

(FROM *THE ARCHITECTURAL RECORD*)



SCHOOL FOR BOYS, BALTIMORE, MD.
MESSRS. PARKER, THOMAS & RICE, ARCHITECTS

Guilbert & Betelle, and a pretentious stone country house in Mendham, N. J., Mr. H. Van Buren Magonigle, architect, are other subjects illustrated in this issue. The plan of the house by Mr. Magonigle is of interest as indicating the requirements and characteristics of American country life.

The text in this issue of *Architecture* presents the usual criticism of the subjects illustrated, and appears to lack, in some instances, full appreciation of the qualities of the work under discussion. Particularly is this true of the case of the Guaranty Trust Company's building which is perhaps better able to withstand captious criticism than many equally important buildings of recent erection.

The August issue of the *Journal of the American Institute of Architects*, has for

its leading article a somewhat academic discussion by Mr. Frederick L. Ackerman on present unfortunate conditions of practice and the remedy. The remedies that are suggested cannot be said to lie only on the shoulders of architects. They rest equally on those of all men who endeavor to conform to requirements of good citizenship.

Mr. Blashfield's address on mural painting before the Institute, last December, printed in *THE AMERICAN ARCHITECT*, February 5th, 1913, appears in this issue, but with a series of illustrations that do not appear to have been previously published.

A new department, The Forum, is com-

(FROM *THE WESTERN ARCHITECT*)



HOUSE AT EVANSTON, ILL.
MR. WALTER BURLEY GRIFFIN, ARCHITECT

menced. "Competitions in California," and "Is the Institute Opposed to Competitions?" are the subjects discussed.

The leading article in *The Western Architect* for August is by Mr. Walter Burley Griffin, Architect, and treats of town and community planning, with special reference to a "domestic community" at Winnetka, Ill. The illustrations are of Mr. Griffin's work and are mainly reproductions of colored sketches apparently prepared for exhibition purposes or for the delectation of clients.

The very picturesque and purely pictorial way in which the illustrations have been prepared, permit small opportunity for critical inspection, but the impression is conveyed that in an attempt at originality, the various designs fail to suggest the stability and symmetry of outline that should

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be the dominating feature of all good architectural design.

After all, it should be remembered that sanity is not incompatible with good art and any departure from recognized forms and principles of design that does not present readily recognizable advantages, both practical and æsthetic, can not be expected to enjoy more than a temporary popularity.

A FEW WORDS ON PERSPECTIVE IN ITS RELATION TO ARCHITECTURAL DESIGN

By DAVID VARON

Formerly Professor of Architectural Design, University of Illinois

THE schools of Architecture of this country are doing very good work. They are the best expression of the efforts that have been made in the last few decades by departments of education and public-spirited citizens to advance architecture. The public is beginning to acknowledge that a school of architecture is not necessarily a place to teach mere drafting and specifications; but one where, besides getting practical knowledge, the student develops the æsthetic sense. Comfort no longer suffices; beauty is becoming an essential requirement in private as well as public structures.

The youth is now given every facility for study. There remains to consider efficiency. The system established by the Beaux-Arts Society is a great stimulus for individual efforts, which certainly brings fruit. But what about methods of instruction? If they are susceptible of improvement, a survey of conditions and methods pursued here and abroad may furnish valuable hints.

In the old world art is to be met everywhere. The very streets are a school for the art student. I cannot but quote the late Professor Guadet, who thus concluded one of his lectures:

"This is of course a mere suggestion which I am giving to you; it is up to you now to find for yourselves other examples in examining the numerous buildings around the town."

Could Guadet have said these words here? Very seldom. This shows how

widely methods of teaching must differ here from those in use abroad.

I will confine myself in this article to the importance of perspective.

Abroad, the architectural student, while drawing a mere Greek fret, is made to apply the rudiments of perspective; he learns to enjoy through his drawing the beauties of combination of lines, form and colors only possible in a perspective. Instinctively he learns to think in perspective and not in dry and conventional projections. It could not be otherwise; for this is the natural outcome of his living in an artistic atmosphere. It is in perspective that Notre Dame de Paris, Westminster Abbey, Palazzo Pitti or the Villa d'Este appear to him. So, by degrees, the student is imbued with the idea that an architectural composition must be conceived as it will appear, that is, in perspective, and not in a series of elevations. In teaching architecture by this method, perspective comes naturally with daily practice. The theory is necessary only to help the student do things more correctly. The European student never considers architecture otherwise than a transcendent form of sculpture. In fact both arts deal with masses beautifully combined to convey to the mind emotions in accordance with the object of their respective creations (see Rodin's articles on the French cathedrals). Therefore, like the sculptor, the architect must study his conceptions either as a model which is the ideal, or in perspective.

So that so far as the European schools are concerned perspective is taught there all the time. Students live it, so to speak. Observation being the key to all science, students observe in architectural structures optical effects which science will later explain and help to reproduce accurately. Mere observation will teach them to avoid awkward mistakes, and the daily developed sense of æsthetics will keep them from errors that the keenest sense of accuracy would not reveal to the young scholar who lacks the artistic training.

Coming now to this country we know that there are many schools of architecture in places devoid of the proper artistic environment. Most of the artistic training is to be gotten from books and with the help of the instructor. It devolves upon the

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instructor in design to guide the beginner and to hammer into his mind the true ideas about architecture and the right way of considering architectural productions. There is now no school of architecture of any importance but has a valuable collection of lantern slides. After the stereopticon views—an inestimable asset for individual instruction—lantern slides are the nearest representation of the real, available while lecturing. The day is not far distant when the moving picture will give a more complete impression of the reality, with the added convenience of the possibility of stopping the film at any point.

Now, what better means is there for the instructor to point out the splendors offered by perspective than the use of slides? Would any drawing in elevation give us the fascinating effects of the Alhambra, of the Porticoes of St. Peter's in Rome, of the delightful semi-circular porticoes of the villa of Pope Julius? None. Neither the play of lines, nor that of shades and colors can stand a comparison in a projected drawing with a perspective. Furthermore, to engrave these differences even more deeply upon the mind, it seems to be a very profitable practice to have the beginner start sketching in perspective both out of doors and in the library. It would not do him any harm to draw the very rudiments of the orders, for instance a Doric cap, from a good cast, in perspective. This would familiarize him with the real thing, and sharpen his sense of observation. In this way when he learns the theory he will be found ready to assimilate this set of rules, which after all are nothing but systematized observations. The result of his previous practical training will be that the student will easily detect mistakes coming either from wrong measurements or from errors in figuring.

While speaking of perspective it seems *apropos* to say a word about the books used in this connection. The study of the beautiful being the chief pursuit in schools of art and, of course, in architecture, it goes without saying that any image used for illustration must satisfy the artistic sense; just as in teaching grammar, the teacher endeavors to illustrate the different principles by using sentences which both answer the point and elevate the mind.

In concluding we would say that, perspective, viewed from the right standpoint, will in a less and less degree be that which enables an architect to keep some member of his staff busy when the full size details are already out; but on the contrary it will be the very first thing to be done, and regarded as essential before the final design has been decided upon. Many disappointments will thus be averted.

THE DEODAR OF THE HIMALAYAS

IT WOULD be difficult to name a tree about which there is more curious information than the cedar of the Himalayas. It is called the deodar cedar (*Cedrus deodara*) and some botanists claim that it is merely a variety of the true cedar of Lebanon (*Cedrus libani*). The loftiness and wide-spreading branches of this tree accord exactly with the description of the cedar of Lebanon mentioned in the sacred writings. The principal difficulty with reference to its being identical with the true cedar of Lebanon is that it is not found at present on or near Mount Lebanon. This does not say that it did not grow there in abundance formerly and subsequently disappeared. In India the tree is held sacred and in some places it is not cut except on special occasions, and then only for its wood for incense. The Hindoos call the tree *devadara*, which means the tree of God.

The deodar is a very large tree, often attaining a total height of from 100 to 150 feet and a diameter of from ten to twelve or more feet. It has a life equally as long as the big trees of California and is tolerant of adverse conditions to a marked degree. It is one of the most drought resistant trees known, and will do better in poor, shallow soil than any other tree that can be made to grow, and is said to be sufficiently hardy to thrive in any part of the United States south of Delaware, except at great elevations. The establishment of deodar plantations in favorable localities along the Atlantic seaboard of the Southern States, along the Gulf Coast, and in southern California, would serve as a splendid object lesson for those who wish to plant a valuable tree on land that is unfit for farm crops.

The deodar is planted extensively both in India and in Europe, not only because of

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its very great ornamental value, but also because of the superiority of its wood, which is compact, resinous, highly fragrant, and of a deep rich color, sometimes resembling polished brown agate. It is also of the most durable nature, instances being on record where its timber, employed in the roofs of buildings, was found perfectly free from decay after a period of nearly 200 years. The records show that one piece of deodar used as a part of an old bridge in Cashmere, India, at the end of 400 years proved to be but little decayed, although it was exposed to the action of the water. Pillars of it in the great mosque are said to be of the year 804 Hegira, but those on the Hindu temples are said to be 600 or 800 years old. Insects do not attack it. It is strong, elastic, and the average weight is only about 35 pounds per cubic foot. The wood has a remarkably fine, close grain, capable of receiving a very high polish, and in India is used for a great variety of purposes. It is used most extensively in the construction of houses and is regarded as one of the best woods for boat and bridge building. It is particularly desirable for the roofing of houses. The wood is quite resinous and is often cut into strips and used as candles.

RECLAMATION

FOR ten years the United States has been engaging in the business of reclaiming arid soil. It has advanced the money for these projects—derived from the sale of public lands; built storage reservoirs which, such as the Roosevelt and the Shoshone dams, are among the world's most magnificent engineering feats. According to the financial

scheme laid down by Congress, actual settlers on the reclaimed lands are to pay back the cost of these improvements in a series of annual instalments. So far the Reclamation Service has spent \$70,000,000 on these works; settlers have moved upon them in large numbers, and the time has arrived to begin paying back the money. A committee of Congress has investigated the Reclamation Service. It has been extravagant, its work badly done, the interests of settlers have been ignored in favor of land speculators—so run the accusations.

"It's the old trouble," says the Secretary of the Department of the Interior. "Our Reclamation Service contains great engineers, but they have failed on the human side. They did not realize that, primarily, these lands were being reclaimed for human occupation. They were interested chiefly in making wonderful dams and reservoirs—not in making the people industrious and contented. These things will have to be straightened out; what we need to do is to keep our tempers and use a little common sense. There may have been some extravagance—who can tell? But there has been no graft, and, on the whole, the Service has done a really inspiring piece of work. This Reclamation Service is the kind of thing I like to see the Government do. It is paternalistic in the best sense of the term; socialistic, if you will; an intelligent extension of governmental powers, I should call it. It is only one of the many things that the Government can do better than the people. There are those who think that the Federal Government cannot undertake business enterprises of this sort—I think it can."—*The World's Work* for August.

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BARRING THE AMERICAN SKYSCRAPER

EVEN the most ardent apostle of American creeds and methods will probably, on due consideration, cordially approve the action of the Naples city council in barring the erection of American skyscrapers in that portion of Italy. We are officially informed, moreover, that the skyscraper is "unbeautiful, unpleasant and unsafe,—suitable only to the extravagant and absurd ideas of Americans."

Just why the dignified and venerable city fathers should have thought it necessary to make official declarations of our already fully exploited extravagance and, in a sense, absurdity, is rather hard to understand. Certainly Naples was wise in not adding the skyscraper problem to her extremely unfortunate conditions of city sanitation, but the reasons given for her condemnation of the skyscraper show a misunderstanding of its functions and *raison d'être*.

We have no desire for American intervention in Italy in an architectural sense. Certainly the skyscraper is as peculiar to our country as the chateau is to France, the cathedral to England, or the temple to Greece. With us the high commercial building—not considering the mere adver-

tising tower—is an economic necessity; it is the one solution of the problem for gaining space on the restricted area of a congested city. More than that, it is the expression of American personality and business methods. It is the result of seeking the utmost income from a given amount of land area. It typifies the tendency of allied lines of business to keep in the closest physical proximity. It was made possible by scientifically employing skilled labor on American building materials, and by equipment of American invention.

Southern Italy offers hardly any of the conditions which made the soil of Chicago, or of Manhattan, so fertile in skyscrapers.

On the other hand, Naples has reason to be proud of her regal architectural treasures, however modestly proportioned, and can well afford not to enter the kingdom of the high commercial building.

Under the circumstances, the council was quite right in declaring that the skyscraper would "spoil the graceful lines of the principal thoroughfares of Naples" and "create an undesirable precedent."

PARTNERSHIP IN DESIGN

AN architect in accounting for the dissolution of the firm of which he had been a member for twenty years made the statement that he believed two personalities could not successfully appear in one design. Doubtless many men in the profession of architecture as well as the interested laity will be disposed to question this statement, which appears to discredit many works of generally accepted merit. Probably most of the large commissions of recent or comparatively recent times have been executed by long-established firms of architects, the members of which worked together in harmony; thus each contributed that for which he was best fitted, and results were produced that bear not merely the personality of the individual but the recognized personality of the entire firm. There is an error, current among the less thoughtful, that "architecture" consists entirely in the expression of façades and decorative details, forgetting, it would seem, that the distribution of space and its necessary equip-

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ment and relation to the façade may be just as expressive of personality as its enclosing dress. The man who is very clever with his pencil may express in a façade his personality to the exclusion of that of his partners, but if the plans and specifications are worked out with equal ability by the other members of the firm in sympathetic collaboration, then the building as a whole—its architecture—will bear the undoubted personality of this joint effort. Experience has repeatedly shown, in architecture as well as in other fields of endeavor, commercial and artistic, that the range of one man's activity, however competent he may be, is so necessarily limited that his work may possibly be improved by the coöperation and criticism of others.

After all, can any example of modern architecture be the simple embodiment of but one personality? Certainly even the most self-centered and positive individualist is not immune from the law governing statics and the exigencies of practical construction, or from the building laws—those codified expressions of thousands of personalities which modify and restrain the hand of the designer.

But much more potent than the written statute is the education that in one form or another falls to the lot of the most arrogant as well as that of the humblest designer. It is true he may resent the "knocks" of experience and chafe at the restraints of the Academy. Perhaps, in his work, he will boldly contradict some of the truths that to most persons are axiomatic; many other principles learned by experi-

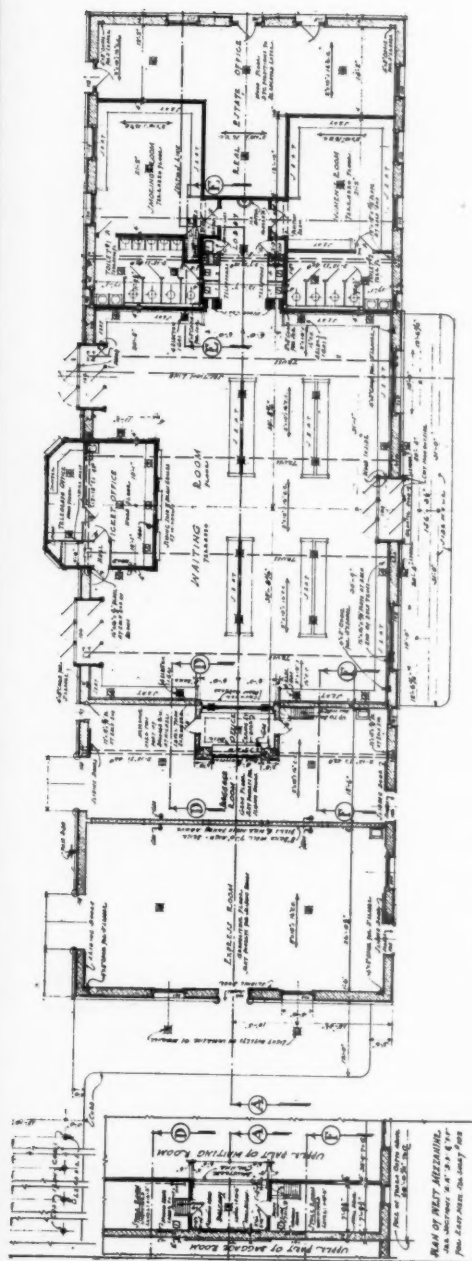
ence or instruction will, perhaps unconsciously, inject themselves into his design.

As indicating the inadequacy of but a single personality in design, we recall the instance of a man with a gifted though perverted genius who years ago inflicted several of his creations on a non-resisting city. Fired with the belief that architecture should express only the personality of the designer, he "despised instruction" and tried to evoke something from his inner consciousness. The result has found little favor, perhaps on account of its eccentricities of detail, but, even as it was executed, the influence of other minds and other times was very apparent in its design and construction.

America possesses many men of similar mentality, more or less successful in commerce, politics and art, who style themselves "self-made." Apparently, however, they forget that their every move and every thought is the result of copartnership with something outside themselves,—that each element of success was made possible by an inheritance in some form. Even that "personality" which enabled them to make use of offered opportunities was the result of inheritance and education. No architect, nor any one else, who takes part in the world's active work can disclaim the debt he owes to the past or refuse wholly to merge his efforts with the activities of those about him. Many monuments which the future will cherish certainly bear the impress of an associate rather than an individual personality, and their value is enhanced instead of lessened by this association.

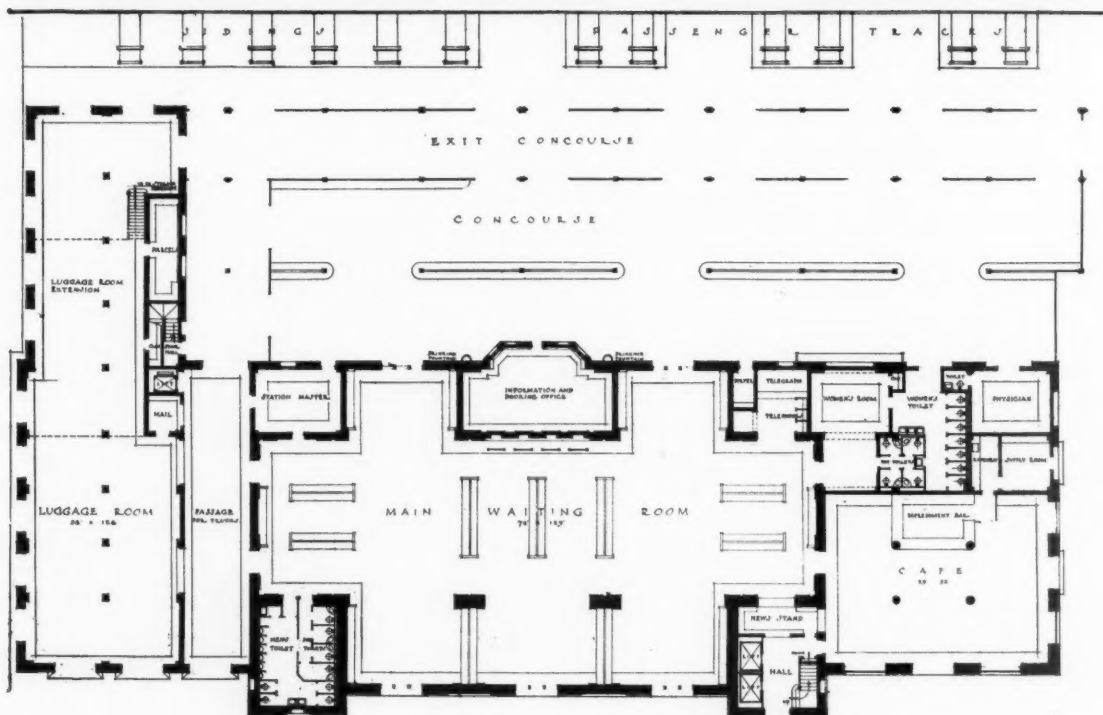
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STATION ON LINE OF D. L. & W. R. R. AT ELMIRA, N. Y.
MR. KENNETH M. MURCHISON, ARCHITECT

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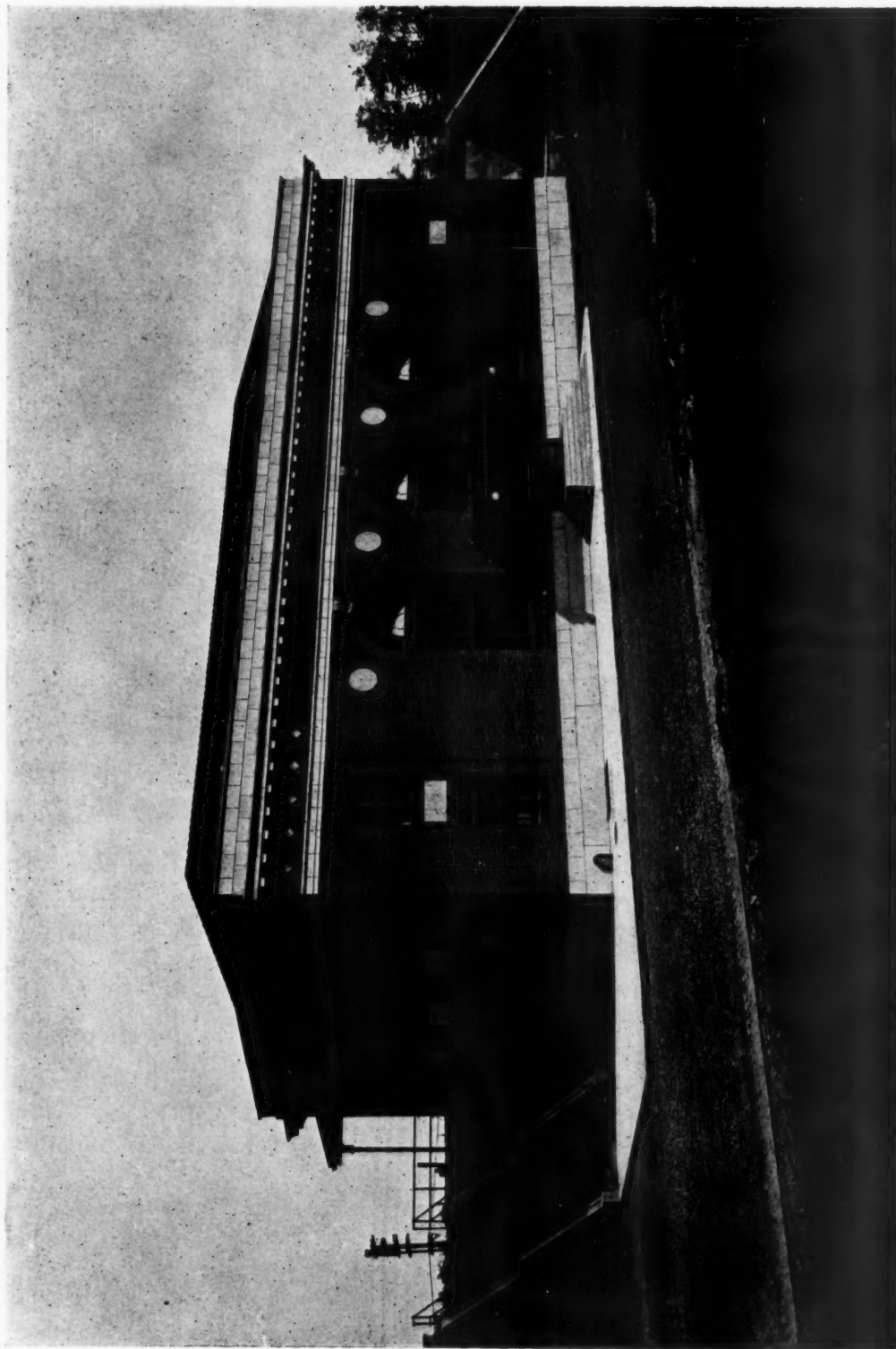
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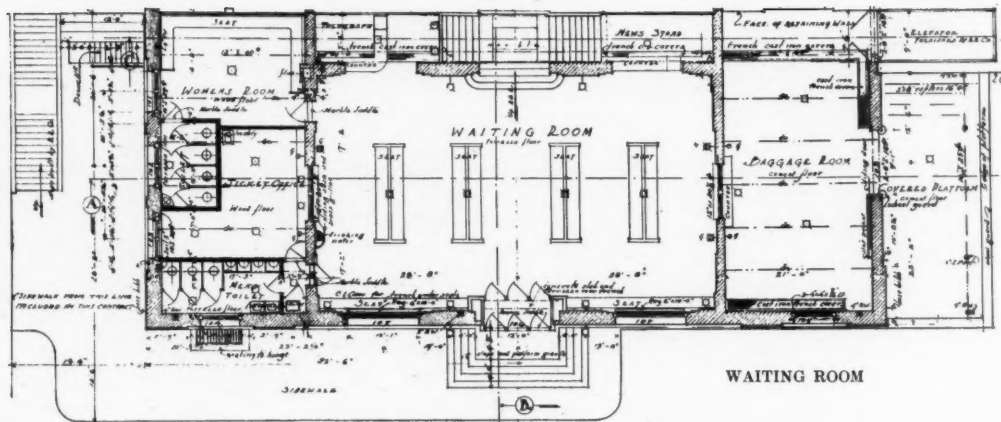
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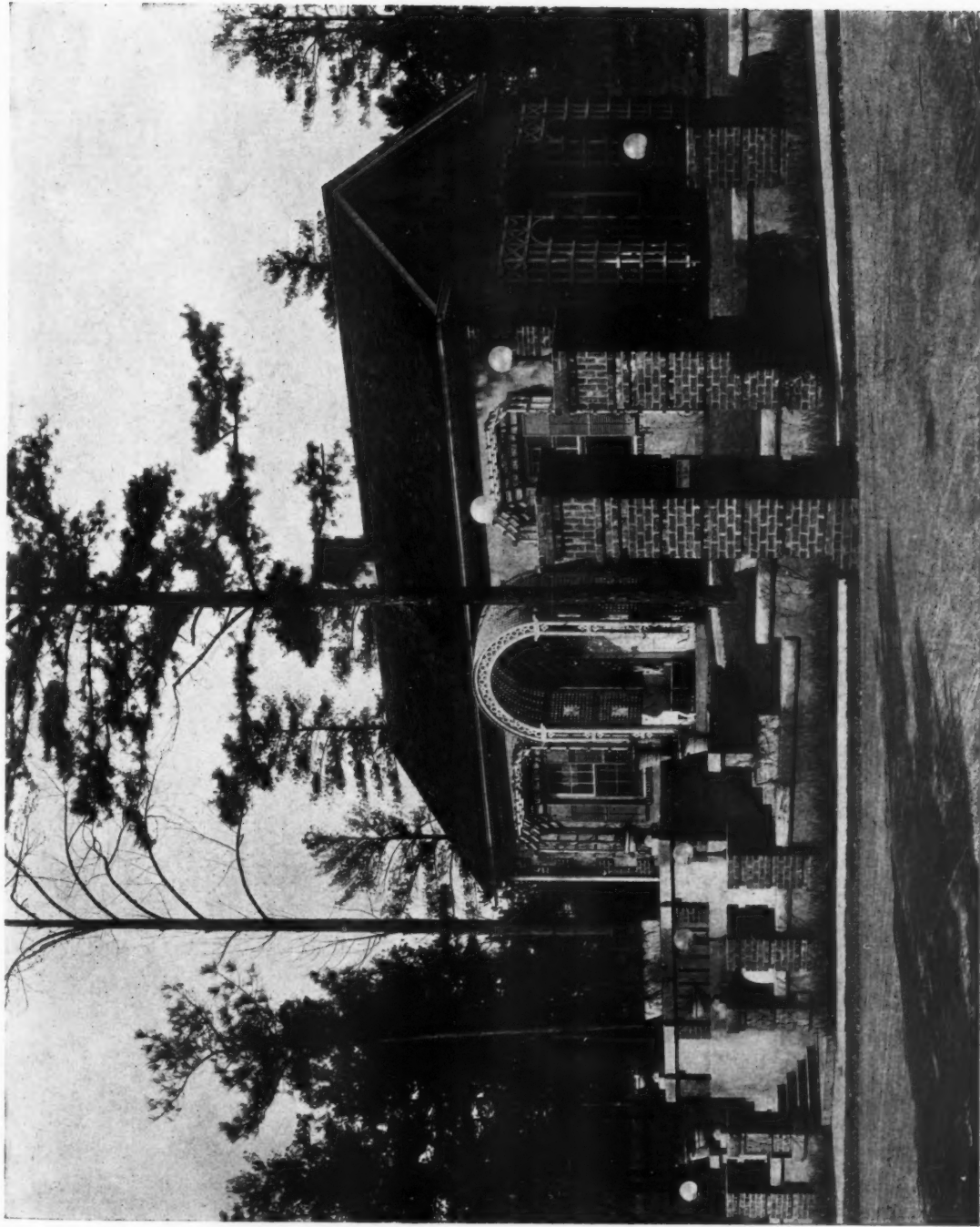
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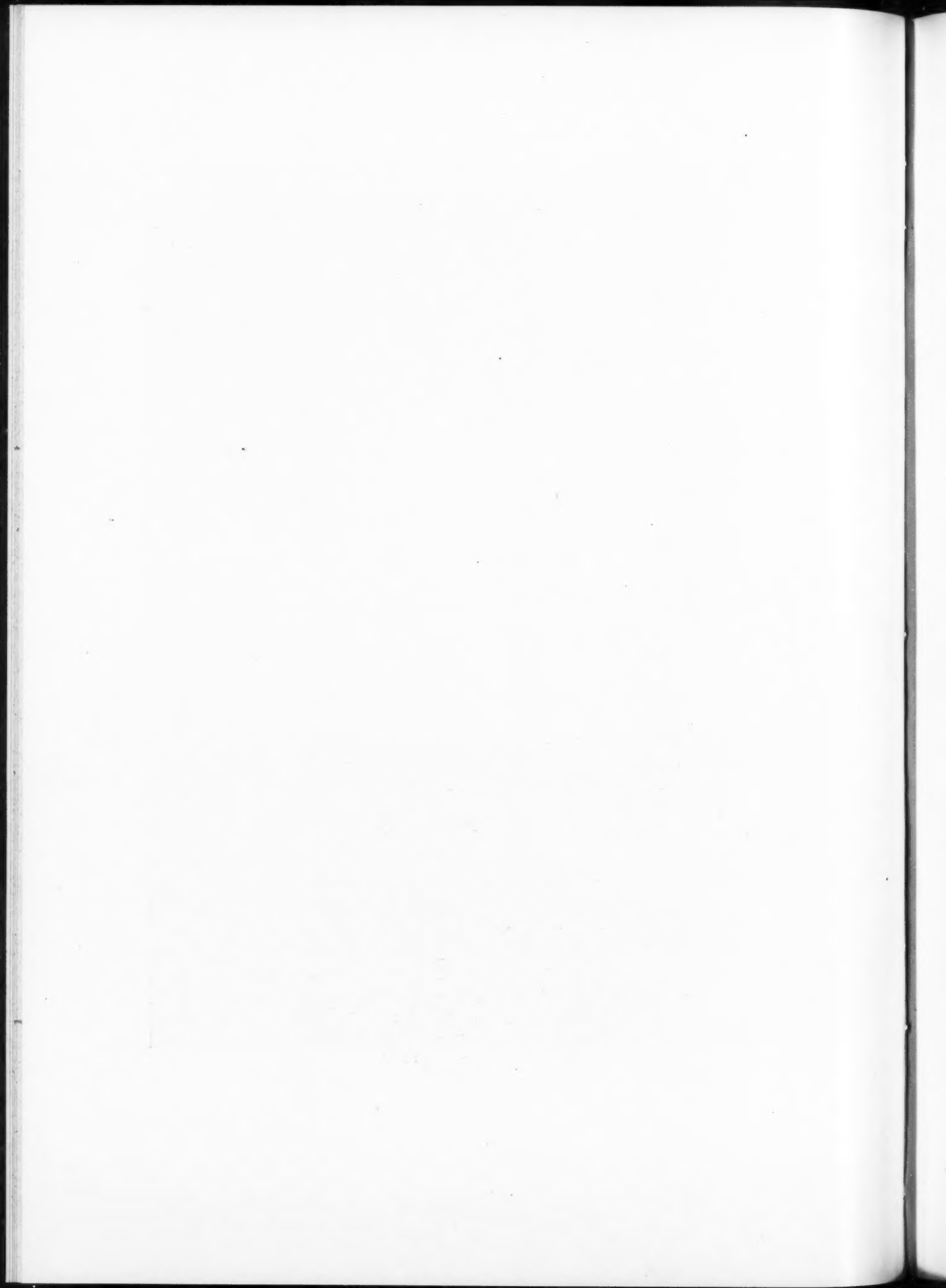


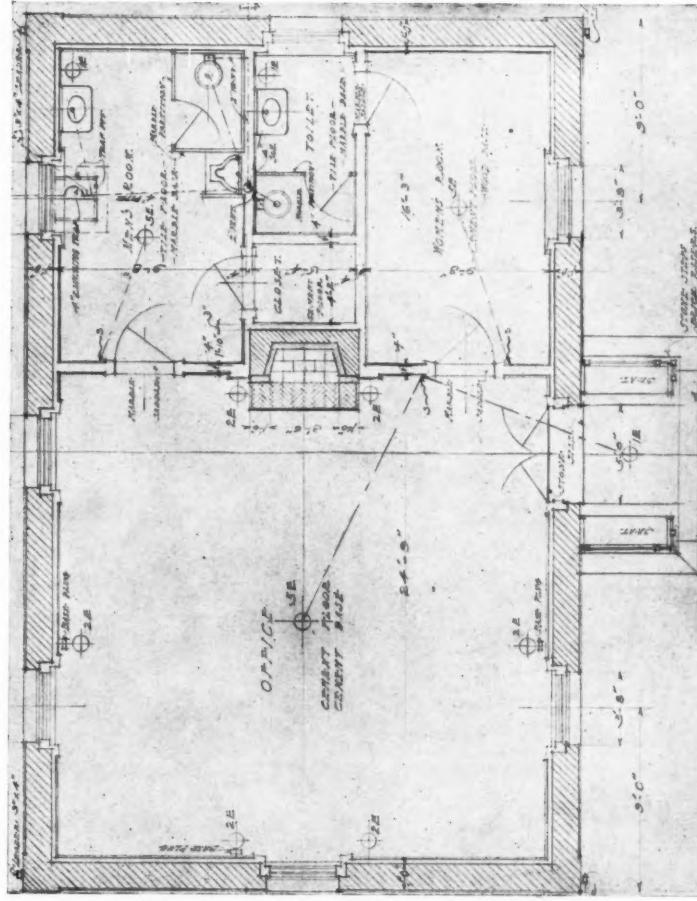
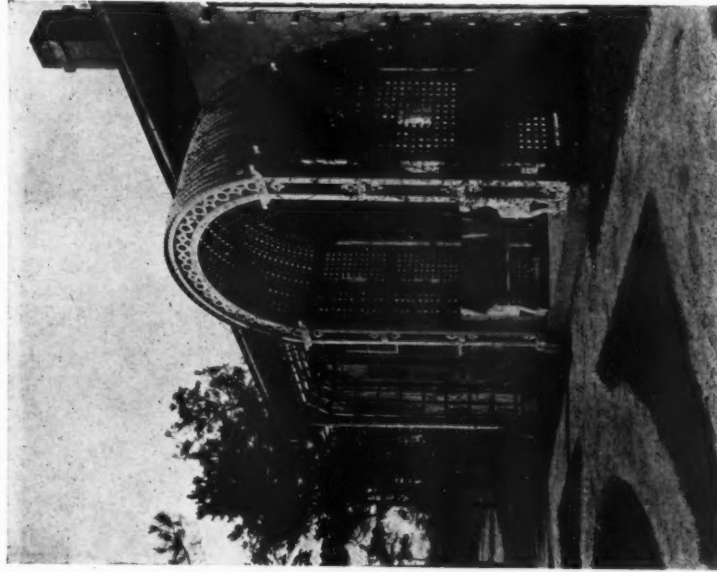
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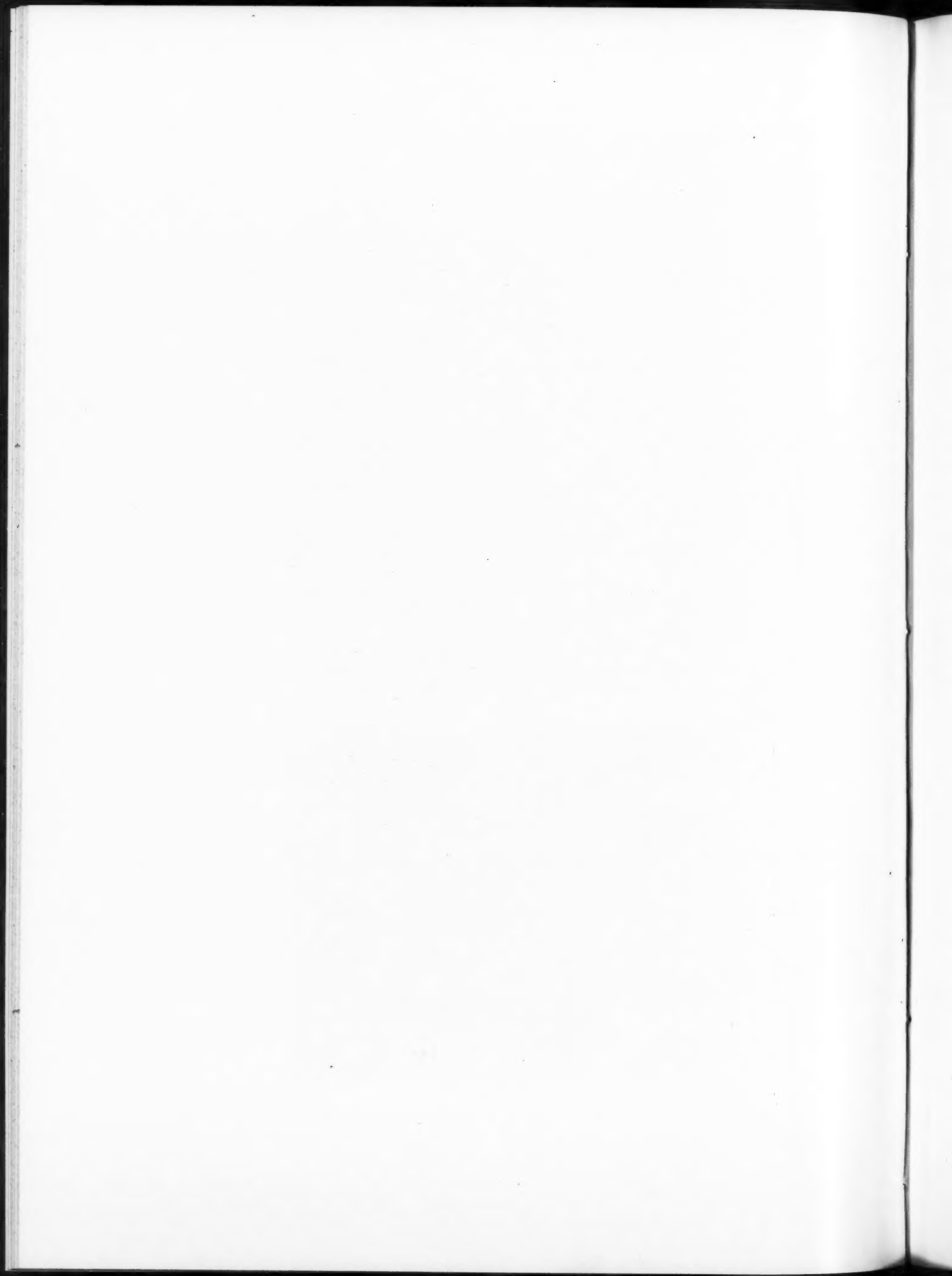


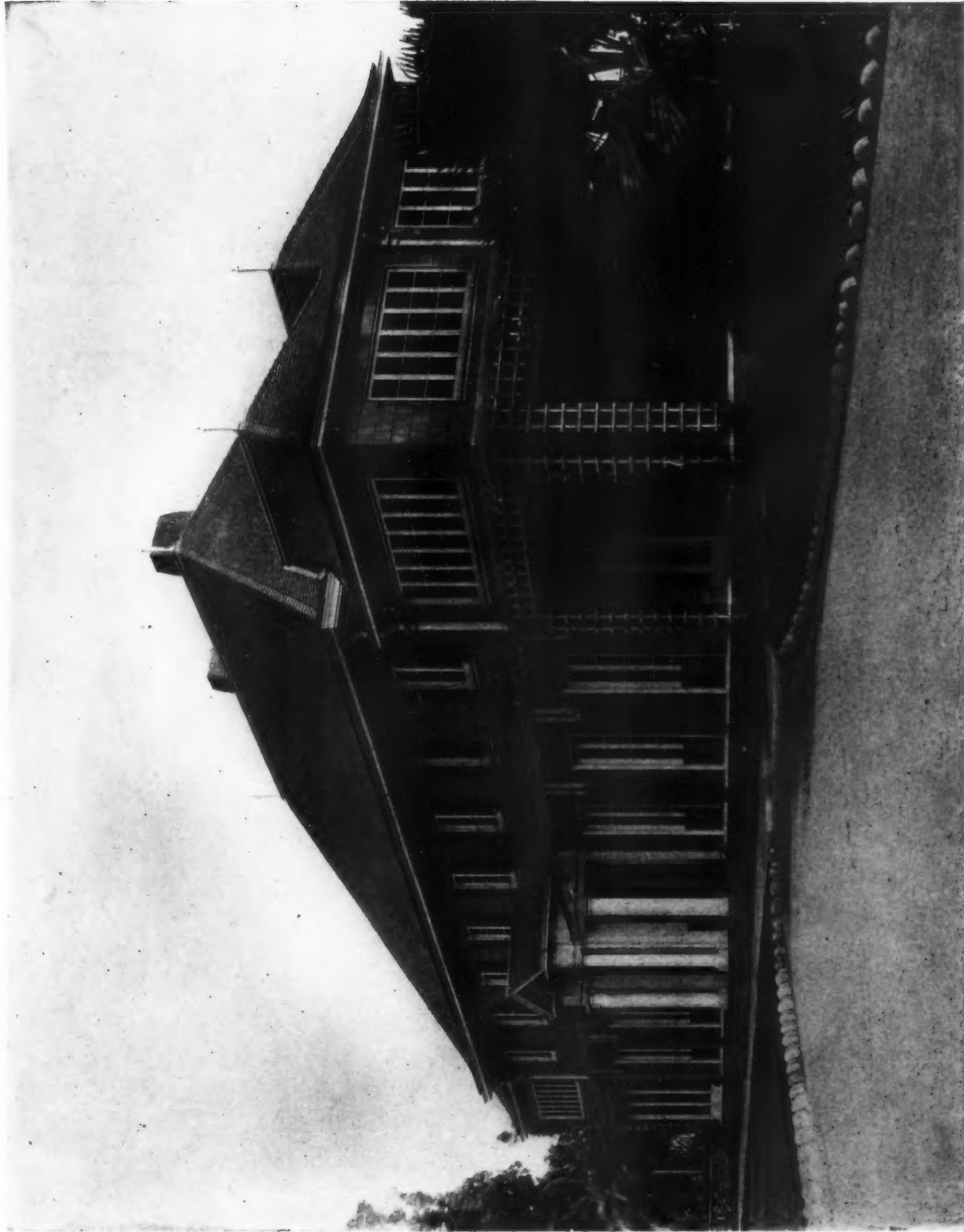
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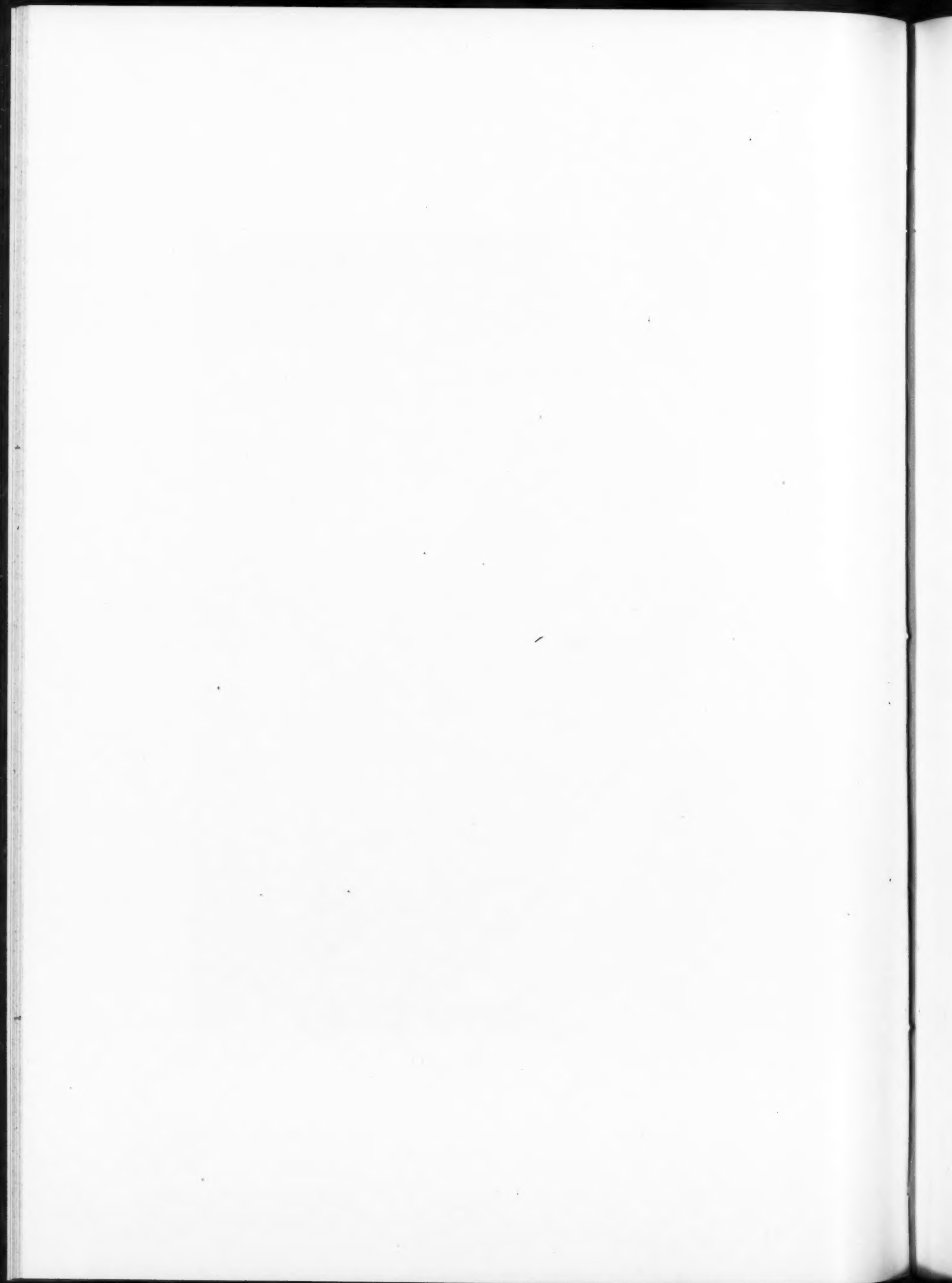


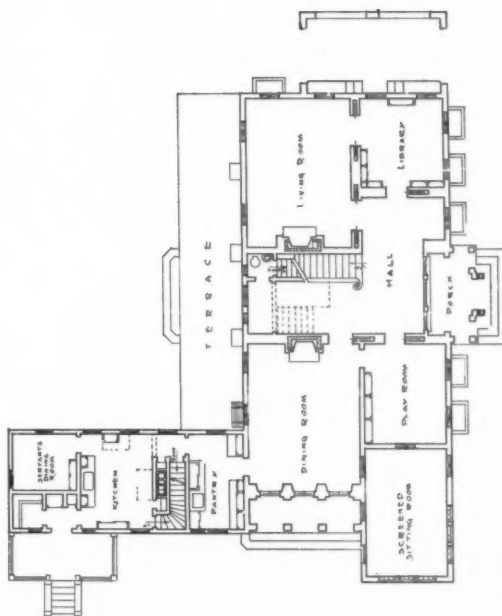
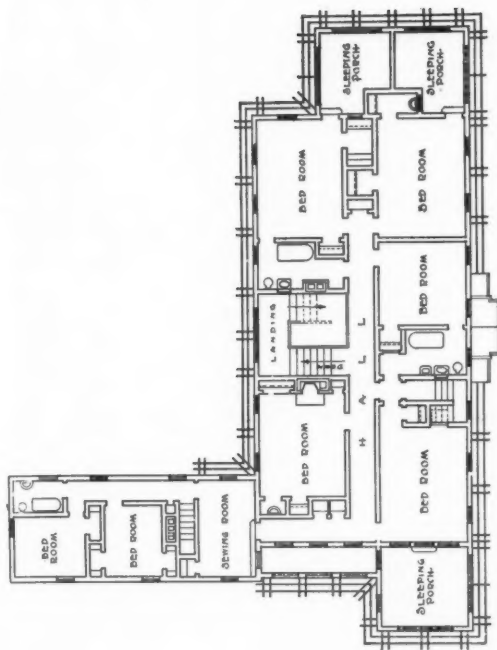
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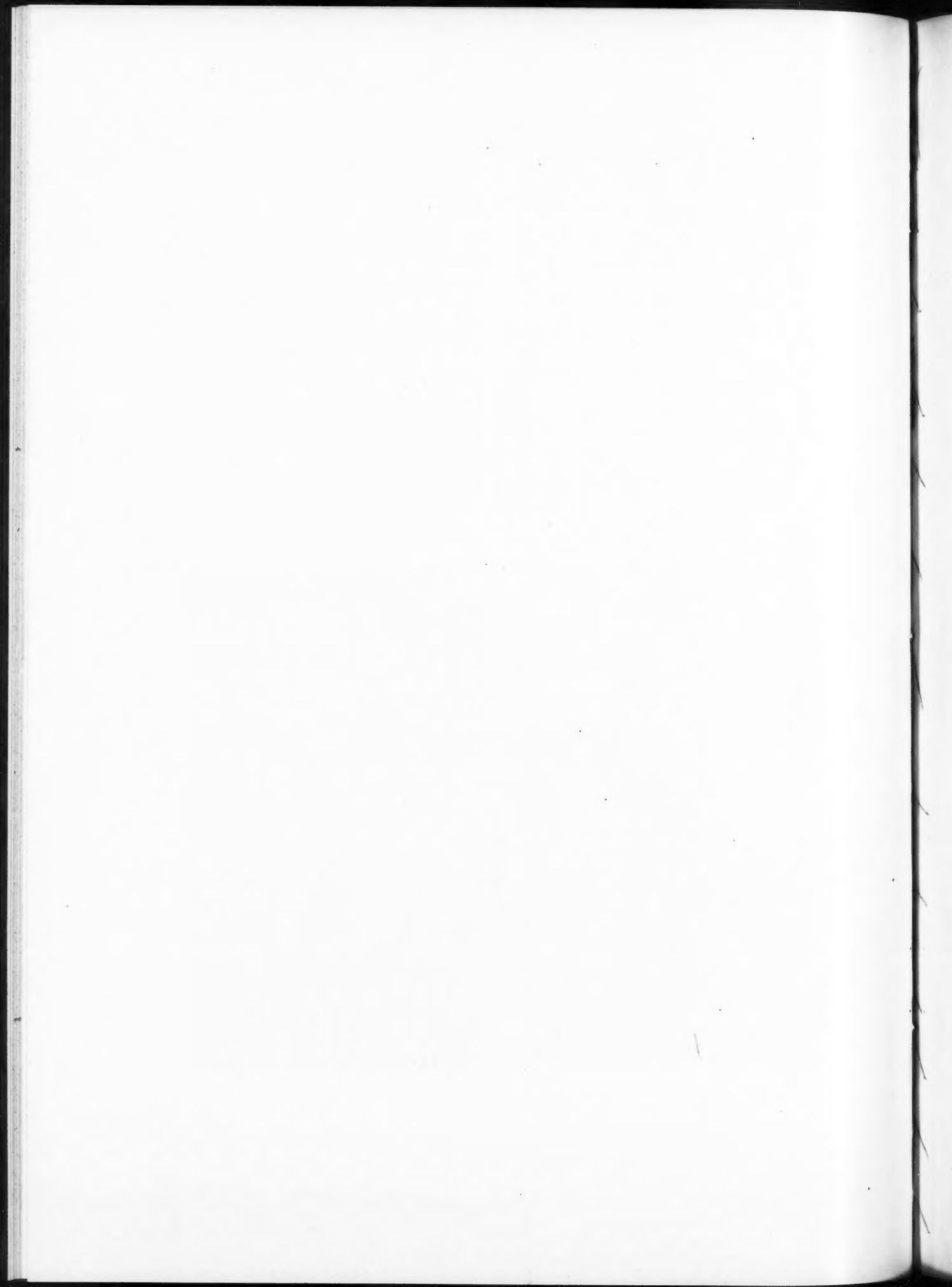


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HOUSE IN AZUSA, CALIFORNIA
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CURRENT NEWS AND COMMENT

MUNICIPAL ARCHITECTURE IN PHILADELPHIA

A condition which reflects no credit on Philadelphia is recorded in the daily press. It seems that the necessity for additional buildings for patients with contagious diseases at the Municipal Hospital has become urgent, and the hospital authorities are quite naturally anxious that these buildings be provided as expeditiously as possible. With this end in view, a certain firm of architects was selected and instructed to prepare plans. When, however, the approval of the contract between the city and the architects was asked for the City Solicitor objected on the grounds that the directors of the hospital had no authority to employ any other person to discharge the duties of the duly appointed City Architect.

The City Architect, a man of recognized competence, asserts his willingness to plan and superintend the erection of the buildings, but states there is no appropriation available for the employment of draughtsmen nor the necessary office force to perform the work. It is almost incredible that conditions so chaotic should be permitted to exist in the third largest city in the United States.

It would seem incumbent on the city to take such steps as will enable the prompt erection of buildings that are necessary in conserving public health and safety, and at the same time clear up all ambiguities of law that prevent responsible heads of city government from discharging the duties of their offices without placing reputable professional men in undignified and equivocal positions.

AN IMPORTANT REPORT ON THE ATMOSPHERIC CONDITIONS OF NEW YORK PUBLIC SCHOOL BUILDINGS

The final report on the atmospheric conditions in New York City's school buildings has been submitted to the Committee on School Inquiry of the Board of Estimate and Apportionment by Profs. Charles Baskerville and C. E. A. Winslow, of the College of the City of New York, who, in connection with Prof. Paul H. Hanus of Harvard University, compose a board to investigate the local school system.

Ten typical schools have been under investigation, two in Manhattan, three in Brooklyn, three in the Bronx and one each in Queens and Richmond boroughs. Some of these had natural means of ventilation, others were ventilated artificially.

In the report submitted stress is laid on the findings that the three schools with the most efficient and best controlled ventilation are all fan-ventilated

as are also the two ranking next in order. Three schools wholly or partially ventilated without fans are regarded by the investigators as unsatisfactory; all of them, it is stated in the report, show evidence of overheating. On the other hand, the two schools wherein the conditions were found to be most unsatisfactory and where overheating was a daily occurrence are both fan ventilated. This leads the committee to the expression of the opinion that the heart of the whole problem lies in skilled and careful operation.

The following are the more important conclusions reached by the investigators and incorporated in their report:

"The condition of the air in the New York schoolrooms investigated is, in general, good, so far as dust is concerned. We find an average of some 600,000 dust particles per cubic foot of air.

"The number of bacteria, molds, and other microbes in the air of these New York schools is small, averaging less than 100 per cubic foot, which is a normal value for good indoor air.

"The temperature of schoolroom air is one of the most important factors in the healthfulness of the schoolroom. * * * We find that, in general, conditions are excellent. Out of over 1,800 determinations of schoolroom temperature we find only 14 per cent. of the readings over 71 degrees, indicating that objectionable overheating is, on the whole, rare. In certain schools, particularly in evening sessions, however, conditions vary widely. A remarkable standard of excellence is maintained in certain cases, while other schools are carelessly operated and seriously overheated.

"In certain schools, as strikingly indicated by our thermograph charts, extravagant variations of temperatures, with gross overheating, are the rule rather than the exception, and the effect upon the health and efficiency of the children must be a serious one. In about one-sixth of the schoolrooms studied we found distinctly bad conditions, so far as temperature and carbon dioxide are concerned. * * * These bad conditions are not due primarily to faults of construction in the ventilating systems, but to careless operation on the part of the janitors or interference with janitors by teachers.

"In view of the fact that overheating is a chief evil to be avoided in the conditioning of schoolroom air. * * * we strongly urge that a thermograph of some approved type be installed in each school building, and that the records obtained be carefully inspected and made the basis for an efficient control of ventilating systems and janitorial service."

It is most satisfactory to receive so authoritative assurance that the heating and ventilating of our school houses has, on the whole, been so efficiently effected. The trained heating and ventilating engineer having supplied the most efficient means for the proper regulation of temperature and a supply of pure air, it rests with those in charge of our school buildings to see to it that the apparatus is intelligently handled.

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NEW YORK'S NEW BEAUTY

A writer in a current magazine takes for his subject "The Accidental Beauty of New York." The topic is strikingly pertinent to the hour, and never did a titular phrase express more aptly an existing state of things. Says the *New York World*: It is true, as the magazine writer declares, that from her age of monstrous brick-and-brownstone ugliness New York has emerged within the last few years into an era of spreading vivacity and charm. It is true also that the advance toward beauty has been almost wholly the result of individual and independent ventures, each proceeding to its separate end.

The *World* expresses the belief that, far from contributing consistently and intelligently to the metropolitan growth in grace, civic authority has added by neglect and misplaced concessions to the natural handicaps of our long and narrow Manhattan. City Hall Park was sacrificed to afford a place for the Post-Office monstrosity. The Chambers street sites for municipal buildings were permitted to rise out of reasonable financial reach. "L"-road ugliness was left to mar the beautiful Battery Park. The superb Fort George heights have been allowed to pass into the hands of cheap-show men. Riverside Park, its front unredeemed from disfiguring railroad tracks and switches, owes its impressive background, not to city enterprise, but to the work of those who have planned and built massive apartment houses. The city's splendid miles of water-front bear shocking evidence of official lack of regard.

Rising from many sources and many inspirations, New York's new beauty is far from harmonious. Over that fact we need feel, however, no dissatisfaction or regret. We are seeing perfected in architecture a concord of discords such as, in its musical equivalent, great masters have employed with sublime effect.

THE IMPORTANCE OF MURAL PAINTINGS FOR PUBLIC BUILDINGS

Public and municipal art is a public and municipal educator, and the decoration of public buildings is the most important question in the consideration of our art of the future, just as it always has been in the past of any and every national art from the time of the pyramid builders down, writes Mr. Edwin Howland Blashfield in an article on Mural Painting in the September *Scribner's*.

The temples, cathedrals and town halls of the past are the landmarks of the ages.

Why, then, if the very names of these old buildings attest their importance, further support the attestation? Because, while the average intelligent American will admit what has just been said, he will forget all about it the moment he is confronted

by his concrete problem in this field and by what he calls "the necessities of the situation."

And what are the necessities of such a situation? To instance them let us take some well-known town hall as the most representative of possible buildings—say the town hall of Brussels, and in it a room which may be the *Salle des Mariages*. Now, in a perfectly plain, plastered room, costing very little money, you could marry just as many people a day, and shelter them as well from rain, heat and cold, as in a room made charming with decorations, and in a building famous forever for its Gothic loveliness.

But is there not something to be said for this latter quality? The man in the street may reply: 'After all it is no wonder that your town halls of Belgium, your Merchants' Exchange of Perugia, your People's Palaces of Siena and Florence were famous for their art. They had nothing but their art to boast of; we today could not for a moment tolerate their inconvenience, their lack of telephones, and heat, and elevators, and in the interests of business today we demand something better. We propose for ourselves infinitely greater convenience of every kind, and shall concentrate ourselves upon that.'

And why? If you are already masters of the situation as regards convenience, and if at the same time you realize that qualities for which you have relatively little aptitude, decorative qualities, have made those old public buildings famous through all time, why do you not give serious thought to your weak points as well as to your strong ones?

PERSONAL

Mr. J. Benner Fletcher, architect, formerly of Nashville, Tenn., and Mr. G. Tandy Smith, Jr., architect of Clarksville, Tenn., announce the formation of a partnership, under the firm name of Fletcher & Smith, and the opening of an office at Clarksville, Tenn., where they will practice their profession.

They desire to receive manufacturers' samples and catalogs.

BOOK NOTES

Simplified Formulas and Tables for Floors, Joists and Beams; Roofs, Rafters and Purlins. By N. Rickard. 80 pages, size 6 x 9 inches. Full cloth. Price \$1.50 net. New York: John Wiley Sons, Inc. London: Chapman & Hall, Ltd.

The author, believing that most text books on the subject fail to make clear that formulas evolved for safety against rupture and safety against excessive deflection must necessarily be applied to any structural problem relating to members supporting transverse loads, has endeavored to supply this de-

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iciency. The very involved computations necessary in arriving at these formulas are, as is well known by men in practice, inconvenient and tiresome in their solution. A method to overcome this and similar difficulties has been introduced into this work. A number of numerical examples are included. These are worked out carefully, and enable the user of the tables to more clearly understand the methods employed.

FACTORY LIGHTING. By Clarence E. Clewell. Full cloth; 160 pages; size 6 x 9 inches; price, \$2. New York: McGraw Publishing Company.

This book tells in a simple, non-technical way, the manner, as indicated by the best practice, by which factory interiors may be efficiently lighted, using artificial methods of illumination.

Manufacturers have become so thoroughly well informed of the commercial value of good interior lighting in factories and work shops that it requires no argument on the part of architects to induce them to give consideration to this necessary feature.

Just how to best secure the most desirable results is not always so well known—a book of this nature will therefore be helpful, as it represents the experience and practice of the author, whose deductions may be safely taken as embodying a record of satisfactory results.

An informing chapter in this work treats of the lighting of drafting rooms. This is a most comprehensive review of the conditions existing in drafting rooms, shows a knowledge of the disadvantages that are often present and suggests methods for their correction.

OLD LONDON LANDMARKS

If the proposals of the streets committee of the corporation of the city of London are carried out in respect of the "Cloth Fair" arena one of the most ancient and picturesque parts of old London will disappear. Writes a London correspondent of the Washington, D. C., *Star*: "Cloth Fair," as visitors will remember, is close to Smithfield, where in former days men and women passed through the "Gate of Fire" for conscience sake, and where today American beef magnates dominate the English meat trade. Close at hand is a narrow passage, which it is proposed to widen and rebuild, where the ancient "Cloth Fair" was held, to which came merchants from Italy and France and a host of clothiers from the provinces. It was in "Cloth Fair" that the famous court of pie powder used to be held in fair time to correct the weights and measures and to grant licenses, justice being done there "as speedily as dust can fall from the foot."

Hard by is the ancient church of St. Bartholomew the Great, which has perhaps suffered more

from the hand of the vandal than any other church in London. For many years the north transept was cut off from the church and used as a blacksmith's shop, a firm of fringemakers occupied the triforium and the Lady Chapel was part of a warehouse.

Gradually, and at a great expense, the church has been redeemed and improved, and it is urged in regard to the contemplated improvements that opportunities of further discoveries of Norman remains would be given. But at best these would only be foundation walls beneath the ground, while to get at them one would have to demolish some of the quaint, picturesque old houses that "Cloth Fair" still retains.

The cost of the scheme is estimated at \$1,000,000, and added to that must be the sentiment of losing one of the last groups of the domestic architecture of Old London.

PLAN CITIES FOR LIGHT

SO URGES FRENCH ARCHITECT TO HELP FIGHT AGAINST TUBERCULOSIS

Far-reaching reform in city planning as a primary factor in the battle against tuberculosis was demanded by the architect, Augustin Rey, in an address made before the Society of Civil Engineers.

According to M. Rey, cities of the future must be so constructed that the direction of the streets shall correspond to the sun's daily course in the heavens in order that the inhabitants may receive the maximum of light, which is the greatest microbe killer in existence.

The task of architects, he says, will be to plan towns in such a way that every nook and corner shall receive its share of the sun's rays for the greatest possible number of hours daily. On this account he insists that the present system of small apartments will have to go, and their places be taken by smaller and more airy dwellings.

He concludes by saying that the present nickname of Paris, "The City of Light," should be that of all towns which care for the health of their inhabitants.

INDUSTRIAL INFORMATION

STANDARD SPECIFICATIONS FOR EXTERIOR PLASTERING

The great number of stuccoed houses that are being erected and the fact that results are often not entirely satisfactory owing to indifferent workmanship, coupled with lack of exact knowledge as to proper methods, have induced the Associated Metal Lath Company, of Youngstown, Ohio, to prepare standard specifications for exterior plastering. These, when incorporated in the general specifications with such modifications as particular require-

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ments demand, should insure a better and more satisfactory result than is usual.

These specifications provide for material, mixing of mortar, the application of various coats and the finishing processes. They may be had by architects on application.

CORRECTING THE ACOUSTICS OF OFFICE INTERIORS

Among the various departments of the H. W. Johns-Manville Co., Madison Avenue, New York, is one devoted to the acoustical treatment of the interiors of commercial buildings, with particular reference to abating the noises that are common in offices and which are intensified by poor acoustical conditions. Such conditions, it is very correctly stated in a recently issued pamphlet, have a decided tendency to reduce the efficiency of employees. It is in the abatement of these unnecessary annoyances that the work of this department is directed.

It is stated that by reason of the method employed, results desired can be accomplished without changes in the architectural designs and without any perceptible alterations of the architecture of the interior.

The H. W. Johns-Manville Company desire to correspond with architects on this subject, and will forward the pamphlet referred to on request.

DEXTER PORTLAND CEMENT

Messrs. Samuel H. French & Company, 4th and Callowhill Streets, Philadelphia, Pa., agents for Dexter Portland Cement, have issued a series of pamphlets and bulletins prepared for the purpose of furnishing instruction in the use of Portland Cement.

These pamphlets cover instructions on sidewalk construction, proportion of concrete for various purposes, highway construction, and other purposes for which Portland Cement is used.

The makers refer to the trade mark phrase "every bag alike," as evidence of the uniform quality of Dexter Portland Cement.

PAINTS AND ARCHITECTURAL FINISHES

A line of pamphlets issued by Felton, Sibley & Company, Philadelphia, Pa., paint makers, indicates a wide range of selection in specification of finishes for the interior and exterior of buildings of all description.

The makers state that in every line of their product there has been introduced in addition to the best obtainable raw material the experience gained by many years' work in the grinding and mixing of pigments.

The line of pamphlets will be sent on request.

SANITARY HEATING

A heating and ventilating system designed by Farquhar Farman Company, Wilmington, Ohio, is described in a pamphlet recently issued.

Features of this system are a storage firebox, necessitating filling but once in each twenty-four hours, and an automatic draft control, with self-closing doors, which, it is claimed, protect against reckless management of the furnace.

The furnace, it is further stated, is designed to use any fuel and, owing to the method of construction which insures slow combustion, the makers claim that the operation is both efficient and economical.

SHEET METAL PRODUCTS

Catalogue No. 10, recently issued by Berger Mfg. Co., Canton, Ohio, with branch office in principal cities, describes the comprehensive line of sheet metal work made by this company. This catalogue, it is stated, has been prepared in a manner that makes it a most useful and handy work for reference in specifying, as all the various lines are carefully classified. Copies of the catalogue will be sent on application.

HIGH SPEED STEAM ENGINES

The American Engine & Electric Co., Bound Brook, N. J., announces that it has taken over the business of the American Engine Co., and that they will have increased facilities for the manufacture of high-speed steam engines as well as a complete line of electric motors and generators from the designs of Mr. W. T. Hensler, who is now associated with the company.

WIRE GLASS

A pamphlet recently issued by the Pennsylvania Wire Glass Company, 100 Broadway, New York, is interesting as describing briefly but clearly the inception and growth of the wire glass industry, a product which today is a recognized factor in fire protection and was a few years ago practically an unknown commodity.

The pamphlet referred to illustrates the various patterns of wire glass made by this company, and may be had upon application.

HOLLOW WALL CONSTRUCTION

The Van Guilder Hollow Wall Company, Chamber of Commerce Building, Rochester, N. Y., are manufacturers of a hollow wall machine to be used in building hollow walls of all descriptions. The method employed is very thoroughly illustrated and described in a pamphlet that will be mailed on application.

Your Clients Can Rely Upon Cabot's Creosote Stains

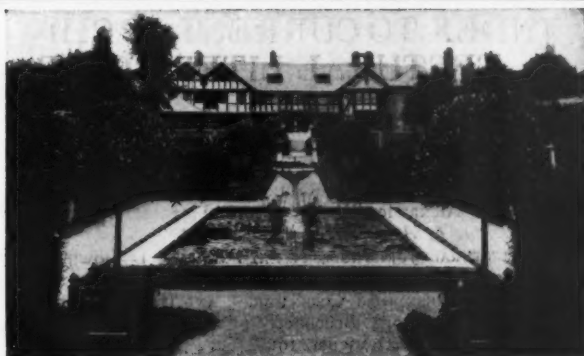
You can compare them with any other stains, by analysis, or actual weathering test, and they will show themselves far superior in beauty of color, lasting qualities and wood preservation. They reduce the inflammability of wood, while stains made of kerosene and benzine make it dangerously inflammable.

Samples of any shade sent on request.

Samuel Cabot, Inc. Manf'd Boston, Mass.
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Cabot's Quilt, Waterproof Cement and Brick Stains
Conserve Wood Preservative, Damp-proofing, Water proofing



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Tremendous
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A vital
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To properly diffuse light and secure *the limit of value* for every dollar expended for lighting—to do this without eliminating BEAUTY—to do it, and secure a thoroughly reliable unit as the expression of the bettered condition—that has been the problem!

*But, with the advent of the BRASCOLITE LUMINOUS UNIT,
comes a vital and satisfactory solution!*

The basic idea in this illuminating unit is the adoption of a canopy reflector of depolished dense white opal glass and a diffusing glass bowl below the same. The light is *thrown upwards*—and then, through the medium of the *canopy directed downward*, gaining in intensity as these rays join those from the diffusing bowl—all travel to the working plane.

If you have a suspicion that Brascolite data would prove interesting—write us a note now.

The Luminous Unit Company

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EFFECTIVE VENTILATION is demanded—
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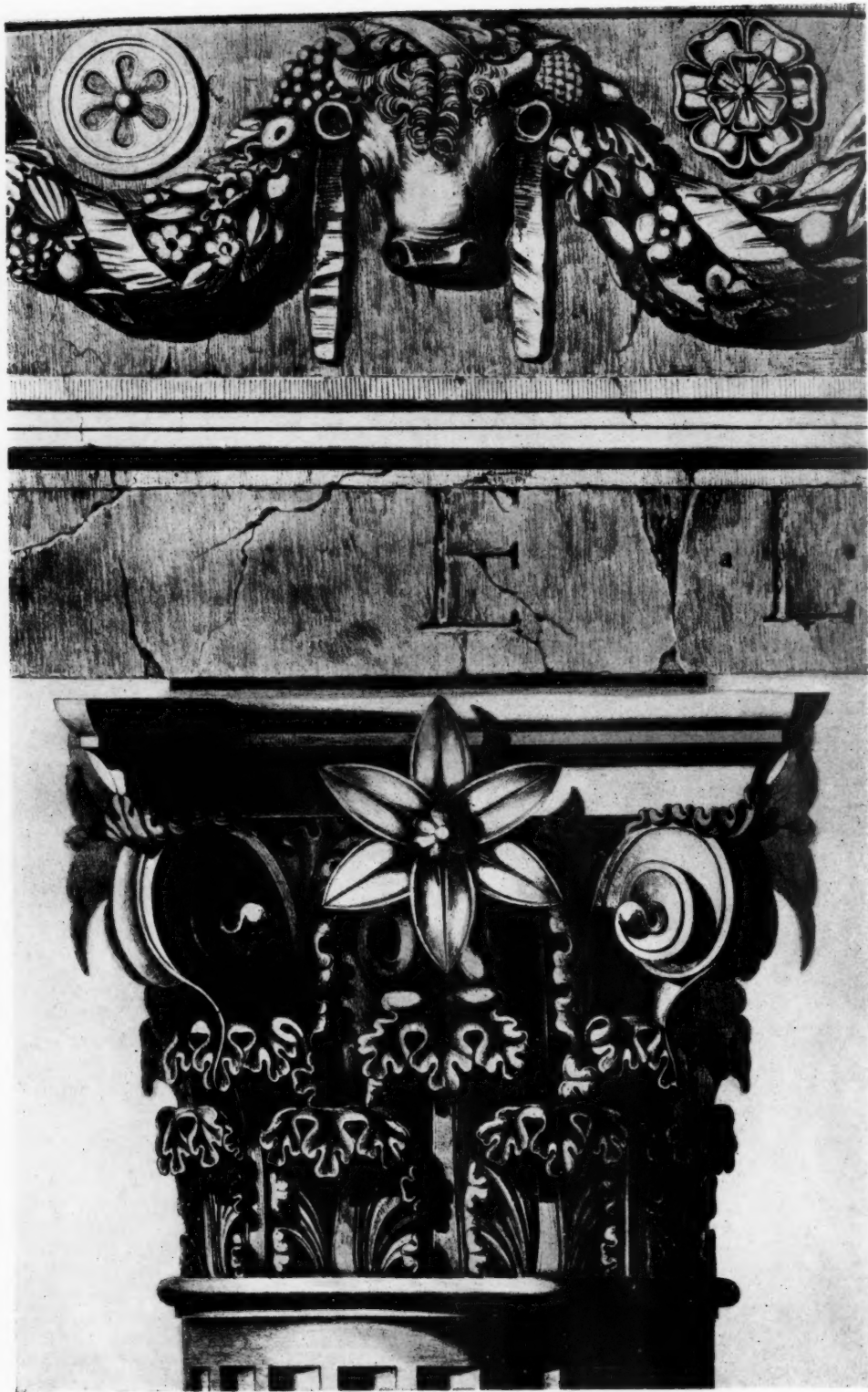
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THE TEMPLE OF VESTA AT TIVOLI

The capital and frieze

THIS temple, dedicated to the Goddess Vesta, was erected probably during the Age of Augustus, but the exact date is not known. In plan it is circular and has a peristyle of eighteen columns of the Corinthian Order. The stylobate, columns, entablature, doorway and window trim are of travertine and the cella wall is of opus incertum, the whole covered with a thin coating of stucco in which the minutest details of the ornamentation were probably expressed but which is now generally destroyed. The columns, which are a little under nine and one-half diameters high, incline so much at the top as to cause the inner line of the shaft to be very nearly vertical. The capital is much shorter in proportion than most of the examples of this order and in detail is very different from the ordinary type of the Corinthian style. The abacus which is quite heavy being supported by strong looking volutes somewhat resembling rams' horns, while the foliage used is not the olive nor yet the ordinary acanthus, but is a peculiar modification of the latter. The rosette usually placed on the abacus is here located just below, is exceedingly high in relief and varies in detail on the different columns. The oxen heads on the frieze supporting heavy festoons are symbolic of the sacrifices offered to the deity worshipped in the temple and are in high relief. The mouldings of the temple are of rather indifferent value.



CAPITAL AND FRIEZE, TEMPLE OF VESTA, TIVOLI, ITALY

(For description see preceding page)