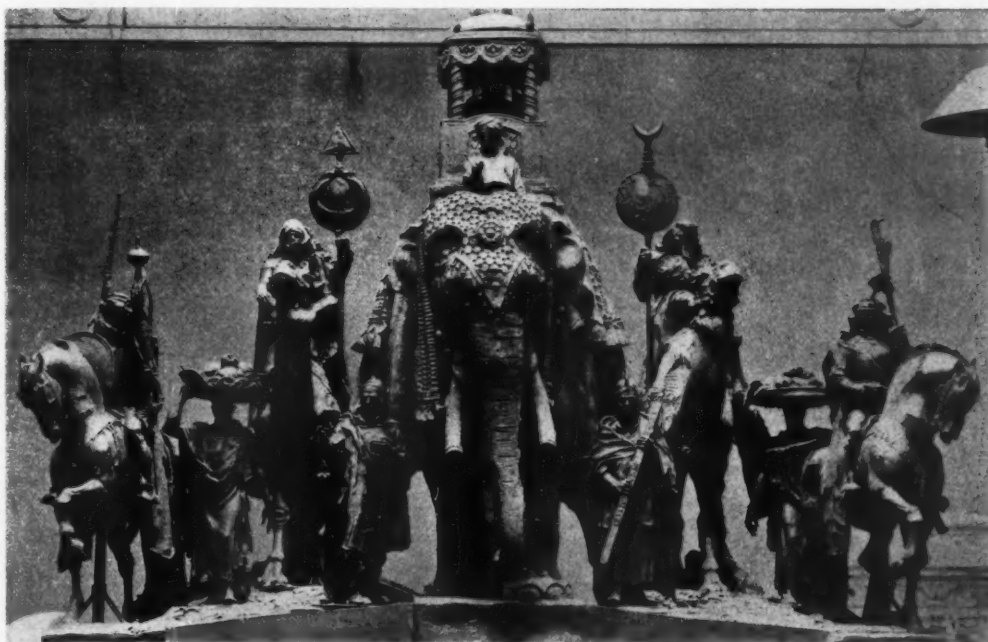


THE AMERICAN ARCHITECT

VOLUME CIV

WEDNESDAY, SEPTEMBER 17, 1913

NUMBER 1969



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NATIONS OF THE EAST

MESSRS. ROTH, LENTELLI & CALDER, SCULPTORS

PLASTIC ART AT THE PANAMA-PACIFIC EXPOSITION



THE opening of the Centennial Exposition, held in Philadelphia in 1876 may be truthfully said to have marked an artistic quickening and an awakening to a higher and broader plane of art, than this country had ever before experienced. Particularly is this true of the sister arts of architecture and sculpture, whose progress since that time has been rapid but also consistent.

Art in this form is a public educator, and the proper application of decorative motives to architecture, whether that of the sculptor or the mural painter, will be a most important question in the art of the future.

The impulse to plastic art, slight, but none the less assertive, was probably first felt in this country less than a hundred years ago. It has now reached a most effective culmination and has asserted itself in our artistic development in the most consistent manner. To quote from Lorado Taft's admirable history of the art of

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SUNSHINE

A. JAEGER, SCULPTOR

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sculpture in America, "what was at first the mere groping of an untaught instinct, destitute of message or appeal, has gradually assumed character, a fundamental sincerity and remarkable gifts of utterance."

Opportunity will be found at the forthcoming Panama-Pacific Exposition, to be held in San Francisco next year, to learn how truthfully Mr. Taft has spoken, and to note the effect of sculptured embellishment on the well conceived groups of buildings that are now in process of erection. America has always presented a field fertile in suggestiveness to sculptors, and that this has been seized upon and handled in a most artistic manner has been

shown by previous large expositions, particularly those at Chicago and St. Louis.

The very elaborate scheme of sculptured embellishment of the buildings at the Panama-Pacific Exposition that has been outlined and partly completed, suggests the same thought that was set down in these columns on the occasion of the St. Louis Exposition, viz.: that it is to be regretted that a result so well conceived and which will undoubtedly be worthily executed, should be of perishable material and serve but an ephemeral purpose, to be in the end destroyed or permitted to fall to decay.

There will undoubtedly be presented at the forthcoming exposition an oppor-



RAIN

A. JAEGER, SCULPTOR

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tunity for our National Government to retrieve itself of the reproach, often made, that as a people we are indifferent to any scheme under government patronage that is promoted to advance in a material way the cause of the Fine Arts in this country.

An appropriation that will secure the perpetuation in enduring material of the best accepted examples that shall form a part of this exposition would preserve many important works of the sculptor's art for the education and pleasure of future generations in addition to giving evidence that as a nation, we are alive to the importance of our æsthetic advancement.

Of the several works of sculpture for the Panama-Pacific Exposition thus far carried to completion, the most important is undoubtedly the group of The Nations of the East. A reproduction of the plaster model appears at the head of this article. This group will be strikingly identified with one of the most imposing architectural features of the Exposition, as it is intended to surmount the huge triumphal Arch of the Rising Sun on the eastern side of the vast central Court of the Sun and Stars.

The highest point of this group, the howdah of the elephant, will be forty-two feet above the base of the pedestal upon which the group stands, and when in place on the summit of the arch, will tower 188 feet above the floor of the court. The unmounted figures are an average of thirteen feet six inches high, while the animals—the horses, the camel and the elephants—are all accurately modeled to scale. In its entirety the group will suggest the mysticism of the East; and is the collaborative work of the sculptors, Roth, Lentelli and Calder.

In the Court of the Four Seasons, another of the vast enclosures that give such large scale to the architectural treatment of this exposition, the sculpture will be peculiarly in consonance with the theme of the court and will also be in a large measure identified with its architecture. Niches in the four corners will be cut and in these

figures of the four seasons placed. Spring, one of these groups, executed by Mr. Furio Piccirilli, is herewith illustrated. A group, representing Ceres, the goddess of agriculture, will occupy the central position in this court. Two other figures now completed and representing Rain and



SPRING

FURIO PICCIRILLI, SCULPTOR

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Sunshine, are particularly well conceived and suggest these benign elements that contribute to the harvest.

In spite of influences which by some are regarded as retarding our advancement as a nation, it is a reassuring thing to be able to record that so many competent minds are set above the sordid things that are so purely transitory and by their creation of the beautiful help the whole people to loftier ideals and consequently a higher and nobler point of view.

L. D. M. SWEAT MEMORIAL PORTLAND, MAINE

JOHN CALVIN STEVENS, F.A.I.A., and JOHN HOWARD
STEVENS, Architects

IN designing a fireproof building as an adjunct to a brick Colonial Mansion, the whole to be known as L. D. M. Sweat Memorial, the architects found an interesting problem presented.

The old building under the terms of the will of the donor, was to be "forever preserved as an example of a home of the nineteenth century." Having an interesting history (built in 1800) and full of interesting detail, it was worthy of preservation.

In making repairs at the time of the erection of the new building an interesting item was discovered to the effect that a certain workman did all the woodwork in the hall, including the staircase, in ninety-four days.

One of the greatest problems encountered was the old roof. It was discovered that the original roof was very flat, covered with tarred felt and gravel. Evidently this had proved a source of annoyance from leaks and at some time a second roof was built of steeper pitch and covered with tin. This must have proven water tight so far as the ceilings underneath were concerned, but in the lapse of time the tin evidently leaked and leaked very badly. The tar and gravel underneath kept the ceilings dry, but turned the water down into the back of a wooden cornice which was found to be so rotted in places that it seemed as though the twenty or thirty coats of lead and oil paint on the outside were all that held it together.

In general arrangement of plan the house is not unlike many of the more pretentious houses erected at this period. A central hall runs through the house with a fine staircase in the middle turning each way at the top, with a gallery around the second story. The house being situated on a corner lot, it was determined to make the new main entrance on the side between the old and the new building, placing the new building on the main axis in rear. By so doing, the old garden door with sidelights and top light was retained as the entrance to the old building from the

new lobby. This decision therefore determined the plan of the new building, which the trustees under the will were instructed to erect as "a building for a fireproof Art Museum," and the plan determined upon consisted of a central rotunda, one large gallery on the west fronting on High street, the same space on the east of rotunda being divided into three smaller galleries for classified exhibitions. On the northerly side of the rotunda, space was obtained for one more small gallery which is intended to be used for a special class of pictures.

Opposite the old garden door in the entrance lobby is the entrance to the new building through double swinging steel doors, paneled to conform to the detail of the entrance. In addition to these steel doors is a rolling steel shutter so that this entrance (the only opening in the walls except the window on the street side) is amply protected from fire. The rotunda is lined with Ohio sandstone with plastered barrel vault and plastered dome on suspended steel furring and metal lath. The galleries opening from this central rotunda have rough plastered walls painted in the warm gray tone of the sandstone. The lighting of these galleries is very successful, having been carefully studied for results. Above the topmost picture moulding is a large plastered cover meeting the flat inner ceiling light of glass.

Floors, roof and dome over the rotunda are constructed of reinforced concrete, with tar and gravel roof, copper flashings and skylights and copper covering dome. The walls are constructed of brick with a facing of light warm gray vitreous brick to match the painted brick walls of the old house, and the cornice, coping and Palladian window are of white matt glazed terra cotta. There is a two-inch air space in the centre of the wall and on the inside the walls are lined with four-inch terra cotta blocks. The base of the building is of white granite resting on concrete foundations and the walls of basement are also lined with hollow terra cotta blocks. The basement is devoted to one large gallery or lecture room on the front and a room to be used as a school room on the rear, with toilets, store room, and other utilities.

Heating is accomplished by indirect hot water so arranged that all rooms are free from supply pipes except the school room and toilets. Fresh air is admitted each side of entrance steps under the terrace floor and passes from the heating chambers to the galleries. The plant is so designed that fresh air supply can be shut off and the air in the building rotated, proving a not expensive plant to operate. The old building is heated by direct radiation, using as little as possible in the first and second stories, but the third floor is heated to seventy degrees, for it is here that the Portland Society of Art, the owners of the building, have their club rooms, with a studio arranged for the Photographic Section of the Society with very complete dark rooms and lockers for the photographic paraphernalia.

The problem of the architectural treatment of the building, particularly that pertaining to the exterior, is one which required long series of sketches and studies which show growth by elimination in the design of the building from its first conception to its completion.

The big simple mass of the new building, almost devoid of window openings, must be of such character and proportion as not to detract from the dignity and importance of the old house, yet at the same time to express its purpose fully. That the attempt has been fairly successful the illustrations will show.

The treatment of the interior has been purposely kept simple, dignified and with all detail of such character as to conform to the general feeling and sentiment of the work in the Mansion, rather more elaborate treatment being used in the entrance lobby than in the building proper. In this entrance lobby, treatment of pilasters and arched openings has proved to be a capital foil for the interesting old garden entrance which now forms the entrance to the Mansion from this new main entrance.

In the picture galleries a simple cornice with a moulded picture rail forms the only architectural embellishment, and the whole effect of the new building is one of quiet refinement, excellently adapted to its purpose.

FIGURE AND COLOR OF WOOD

THE figure of wood is determined more by the characteristic grouping and direction of the fibers than by any difference of color. The transverse surface of an oak log exhibits circles; the longitudinal surface cut through the center of the log, parallel straight lines; and the obliquely cut surface, parts of ovals; but few, if any, trees are to be found either exactly perpendicular or straight. Although these three surfaces show a general disposition to the figures described, especially when polished, very little bend and twist in the tree disturbs the regularity of the fibers, and adds to the variety and ornamentation of the wood. A longitudinal section through the center of the log is the hardest and most diversified, because in it occurs the zone of greatest density. The first and the last layers of growth are presented in the same plank, but the density and diversity lessen as boards are cut further away from the axis.

Curls are formed by the filling in of the space between the forks of the branches. The beautiful figure thus induced causes a log, say of mahogany, to be valuable in proportion to the number of curls it contains. There is great competition in the large markets for such logs, and prices which seem astonishingly large are sometimes paid for logs known by timber merchants to contain what is known as curl grain. The curl is generally shown on the outside, and there is always a possibility of there being interior ones as well, which do not show on the surface.

Figure is produced in a number of ways. One of them is by means of numerous small branches which the parent stem sheds during early life. These fail to penetrate to the exterior, and are covered over by the more vigorous deposition of the annual rings. These knots produce figure by forcing their way to the surface, the future annual layer of growth of the trunk bend and turn aside when they encounter the knot, and do not unite with the dead wood of the branch. This accounts for knots of the basswood tree to fall out so readily. The resin in pines acts as a sort of cement, and keeps the knot in its place. The hardness of knots is due to the compact arrange-

ment of the fibers, and to their compression by the surrounding growth rings, which expand by the yielding nature of the bark. The same operation goes on beneath the ground in the roots of the tree, and splendid furniture veneer is obtained from some descriptions.

The bird's-eye maple has small projections on the inside of the bark, which penetrate the wood and make irregular indentations. These cause the peculiar appearance which is so much prized, and from which the wood takes its name. In woods the figure of which resemble the ripple marks of the sea on fine sand, such as satinwood, sycamore, mahogany, ash, etc., the figure is produced by the wavy direction of the grain. The fibers of all such pieces are wavy on the face at right angles to that on which the ripple is observed, if not on both faces, those parts of the wood which happen to receive the light being the brightest.

Woods having the "silver grain," or as called by botanists, "medullary or pith rays," possess another sort of ornamentation, namely a sort of dappled effect, or an effect similar to that produced on silk by threads running crosswise to those longitudinally disposed. The European oak, variously known as English oak, Riga and Dutch wainscot, Austrian wainscot, etc., has this peculiarity. In the oak plank the principal streaks or lines are the edges of the annual rings, which show, as usual, parallel lines (more or less waved) from the curvature of the tree or the neighboring knots and branches. The damask pencilings, or broad curly veins and stripes, are caused by groups of the pith rays, which undulate in layers from the margin to the center of the tree, and creep in between the longitudinal fibers.

If the fibers in the wood were arranged with the uniformity and exactitude of a piece of plain cloth, there would be an even uninterrupted color, but since they are arranged by nature in irregular curved lines, every action of the tools partly removes some, and exposes others, thus causing a great variety of figure. To such a boundless extent do the changes caused by tints, fibers, curls, knots, etc., exist that the users of fancy woods scarcely ever seek to match pieces for the purpose of producing

uniformity of figure. Diversity in figure is often more pleasing to the eye than uniformity would be, if it were practicable.

As regards color, some woods are nearly uniform, and some have several shades of the same hue, or of two or three different colors. In the longitudinal surfaces of such woods, the tree seems to have clothed itself with different coats of various colors, such as tulipwood, kingwood, zebrawood, and rosewood. In the ordinary planks these markings get drawn out into stripes, bands, and patches, or wavy figures of the most beautiful or grotesque character. Woods variegated both in grain and color are more generally employed for objects with smooth surfaces, such as are employed in making furniture and for interior finish. Among the chief woods are amboyna, kingwood, mahogany, maple, partridge, rose, satin, snake, tulip and zebrawood. Beautiful specimens of marquetry aptly illustrate the use of such wood for the purpose of ornamentation, and they also prove that they are out of place in other than smooth surfaces. The colors of fancy woods are not liable to fade by exposure to light, tulipwood being an exception, but age, of course, darkens them and mellows the general effect. But the whitest of varnishes should be applied or the natural tint is liable to be spoiled. The rich greenish-brown of walnut is much esteemed, and especially for piano-forte cases. The deep orange of Spanish mahogany makes beautiful tables and counter tops, and its large square surface makes it peculiarly adapted to interior finish. Honduras, of a brownish tint, is used for all kinds of superior cabinet work, while white oak is employed principally in those parts of house building where durability is a necessity. Pitch pine, too, is pleasing both as to color and figure; rosewood, with its rich tints, is not so much used as formerly.

The color of the wood, when in the log, may readily be ascertained by scraping the color rind, when the figure may also be guessed at with a tolerable degree of accuracy, but to arrive at any degree of perfection as a judge, requires considerable experience, and it is almost impossible to frame rules in writing, any one of which would not be liable to numerous and bewildering exceptions.

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APPRENTICE OR STUDENT?

AT about this season of each year the question of training for a professional career is discussed by educators, anxious parents and occasionally is given a thought even by the incipient professional man himself. To a young man just out of high school who looks upon the profession of architecture as offering opportunities for a life of usefulness the following question inevitably presents itself: Can he hope to achieve the fullest measure of ultimate success as an architect by apprenticing himself to a man of brilliant achievement, or should he preferably pursue a four-year course of study within the walls of an educational monastery?

The apprentice system, which was formerly the only means of acquiring technical knowledge, is even at this day being urged by some. With a logic most frequently adopted by those of advanced years, who are still living in the past, its champions claim that since the best work of the past has been produced by this system, and as much modern work is incomparable to the "old masters," therefore the old system must be the better. Furthermore, the reactionaries, asserting that architecture should be the natural self-expression of the nation producing it, believe that this

end is thwarted by the present system of architectural training,—that to con the Parthenon, the purpose of which was utterly foreign to any present-day institution, and to reassemble its dry bones in an effort to create structures breathing the life of the present, is to court failure.

The academicians, on the other hand, hold that the successful architect of the future is the high school graduate who in his formative period applies himself for four years exclusively to the work assigned by professors of undoubted ability in the theory of their respective departments. They claim that the solution of purely theoretical problems, if well chosen, is more beneficial than the humdrum, somewhat mechanical routine that for years is the lot of the untrained office assistant. A school problem involving many of the principles of practical work may be solved in a comparatively short time by the student, and he profits as much in the large essentials as though he had spent a hundred times as much labor in actually laying out the work with its many time-consuming changes, repetitions and alterations. In justifying the study of work foreign in purpose to that of present needs, it is claimed that these old masterpieces embody the principles of good construction and decoration and of refinement,—principles that are universal and not merely national. To teach the application of these principles to present day requirements is the endeavor of the school.

Certainly there are points in each of these methods,—the apprentice and the academic—which appeal to the impartial observer. The former system is really a survival of the times when all present-day professions were regarded as trades, when the truths of art and science were as yet uncodified. But the failure of many graduates from professional schools to meet the requirements of practical work has gained a hearing for the reactionaries who advocate a return to the apprentice system.

The deficiency of a purely theoretical training seems obvious and the remedy so comparatively easy to apply that we wonder all architectural schools, instead of a possible few, have not taken advantage of it. In a four-year course there are three vacations, each of about four months' duration. If even half of this time each

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summer were required to be spent in such practical work as was available the benefit to the student would be great. The intention would be not simply to make the student's services an immediate financial asset upon his graduation, but to give him such an insight into the practical application of his studies that he would be stimulated to their fuller understanding and appreciation while pursuing them.

SECULAR BUILDINGS AS MEMORIALS

WE note with interest and satisfaction the donation of a training house to Cornell University as a memorial to one of her former athletes. The new building will bear much the same relation to athletics at Cornell University as does the Varsity Club at Harvard University, whose home is also the gift of an anonymous donor, and likewise a memorial to a great football player. The training house, on which work has been actually started, will be one of the dominating features of Alumni Field, and as the center of Cornell's athletic life its spirit and associations will help to form the personalities of her own athletes and those of visiting teams.

Each of these two instances, and many others that might be mentioned, indicates

much more than the mere devotion of a group of alumni to the memory of a former college friend, or to the physical welfare of their alma mater. It is, first of all, the assertion of a generally increasing spirit of social service, and secondly an acknowledgment that one's memory is most fittingly observed by carrying forward in his name a worthy work from which he was removed by Death.

A purely decorative monument of bronze or marble adorning a city park may perpetuate the name of a soldier or statesman but can do little or nothing to make his memory truly revered. On the other hand a memorial, which like a training house, a library, or a hospital enters into and influences for good the life of an undying posterity, constitutes a memorial in the fullest sense of the word.

When as in the majority of instances the erection of a memorial building is also made the occasion for the acquisition of an example of good architecture the aesthetic as well as the utilitarian needs of a school or community are served.

It is hoped and believed that a tendency with so much to commend it will speedily grow into a custom to the exclusion of less meritorious means of perpetuating the memory of a departed personality or of things accomplished by it.

RECENT LEGAL DECISIONS

CONTRACTOR'S LIABILITY ON SUB-CONTRACT UNDER A GUARANTY

A contractor guaranteed that the workmanship on the building should be first class and satisfactory in every respect. In an action by the owner for damages caused by the failure of a subcontractor to provide proper materials for the construction of a granolithic floor, it was held that the term "workmanship," as used in the guaranty, was sufficient to protect the owner against the use of bad or unsuitable materials by a subcontractor. The floor being found to be soft and defective, the owner's measure of damages was held to be such a sum as it would reasonably take to make the floor conform to the con-

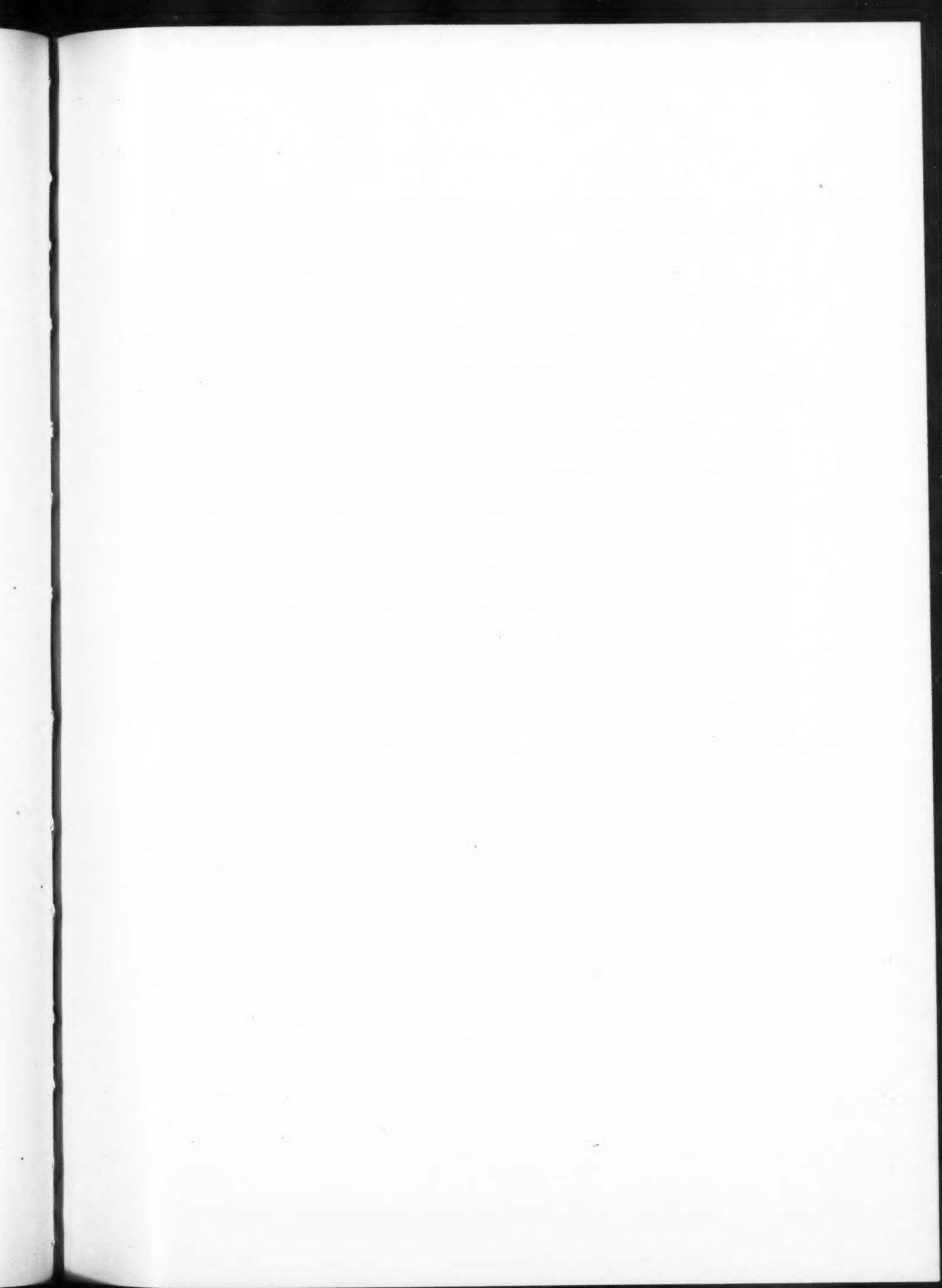
tract. The subcontractor being the agent of the contractor, the owner was entitled to testify that he complained to the subcontractor, and told him that the floor was soft and did not seem right.

Lambert v. Jenkins, Virginia Supreme Court, 71 S. E. 718. (J. S.)

INDEMNIFICATION OF CONTRACTOR BY OWNER

The owner of a property bound himself to indemnify and hold the contractor harmless for damages arising from the execution of his contract for excavating and pile driving. The owner was held liable for the damage caused to the owner of adjoining property by the contractor's operations.

Egan v. Hotel Grunewald Co., Louisiana Supreme Court, 55 L. 750. (J. S.)



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VIEW SHOWING OLD BUILDING AND NEW ART MUSEUM ADDITION

L. D. M. SWEAT MEMORIAL, PORTLAND, ME.
JOHN CALVIN STEVENS, F.A.A., AND JOHN HOWARD STEVENS, ARCHITECTS



OLD CIRCULAR PORCH

L. D. M. SWEAT MEMORIAL, PORTLAND, ME.

JOHN CALVIN STEVENS, F.A.I.A., AND JOHN HOWARD STEVENS, ARCHITECTS





ENTRANCE DETAIL

L. D. M. SWEAT MEMORIAL, PORTLAND, ME.

JOHN CALVIN STEVENS, F.A.I.A., AND JOHN HOWARD STEVENS, ARCHITECTS

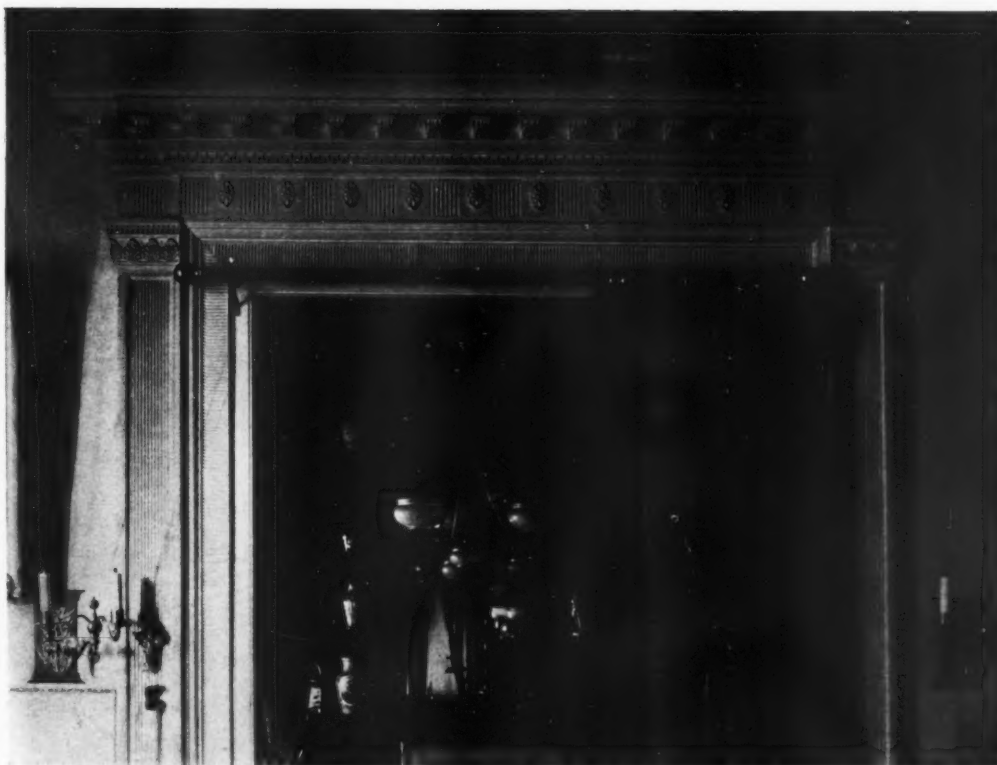


DETAIL OF PALLADIAN WINDOW

L. D. M. SWEAT MEMORIAL, PORTLAND, ME.

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DETAIL OF OLD INTERIOR DOOR TRIM

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OLD INTERIOR DETAIL

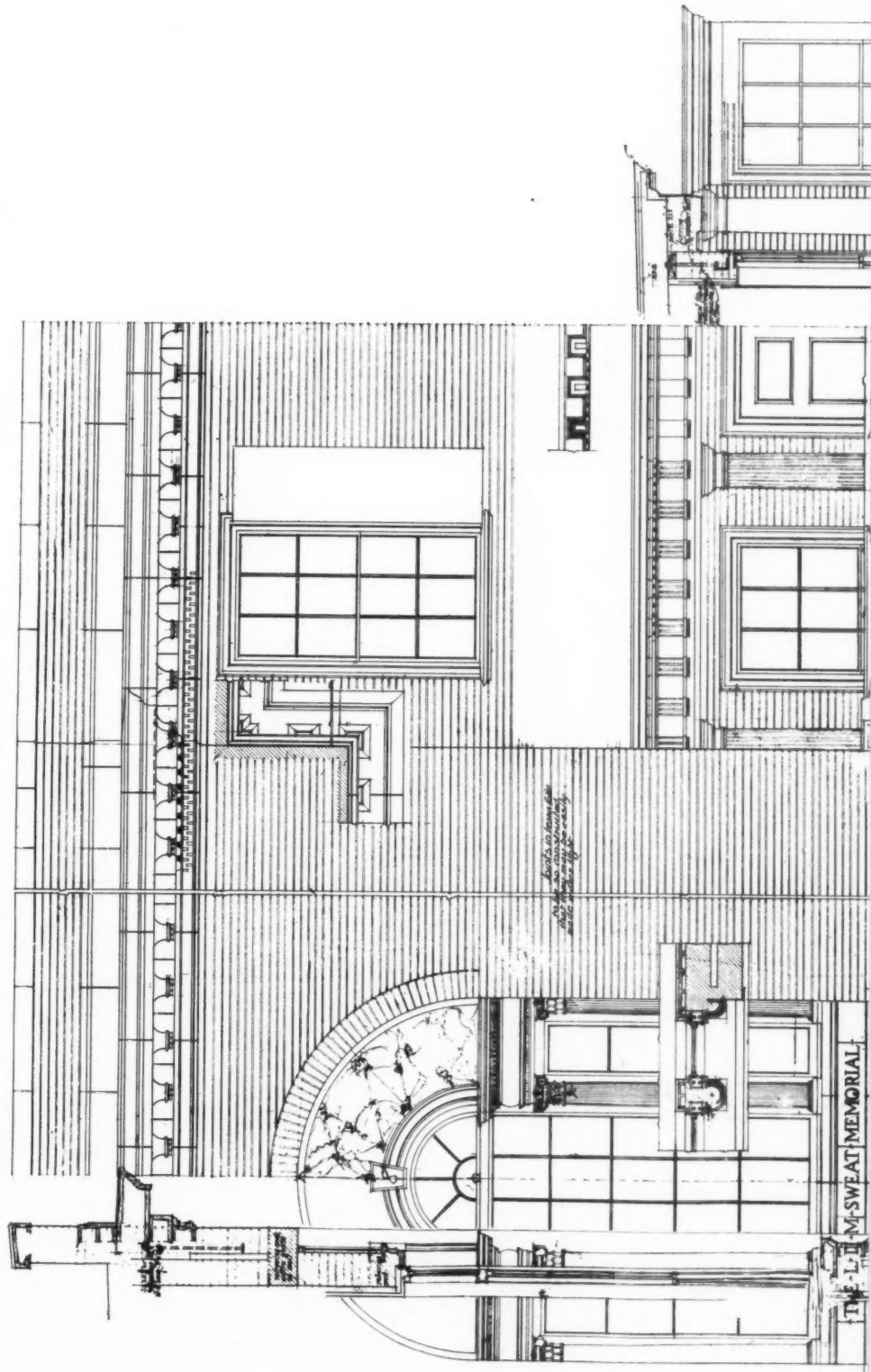
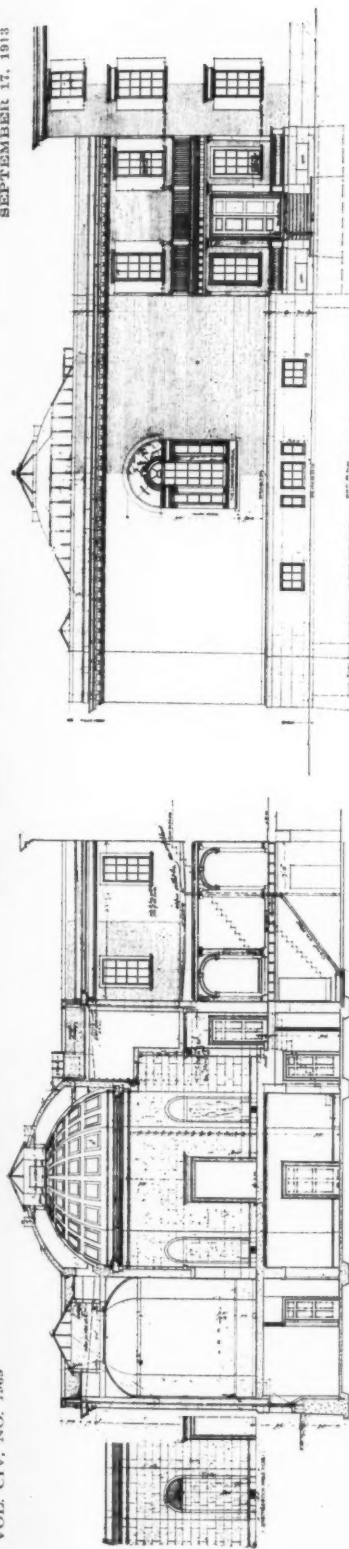


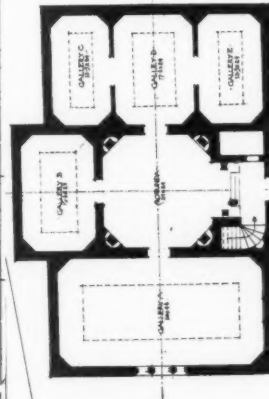
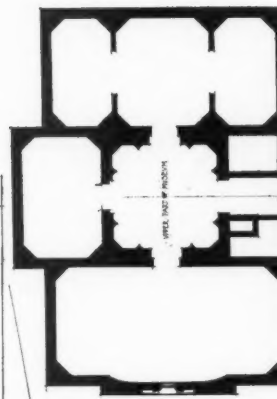
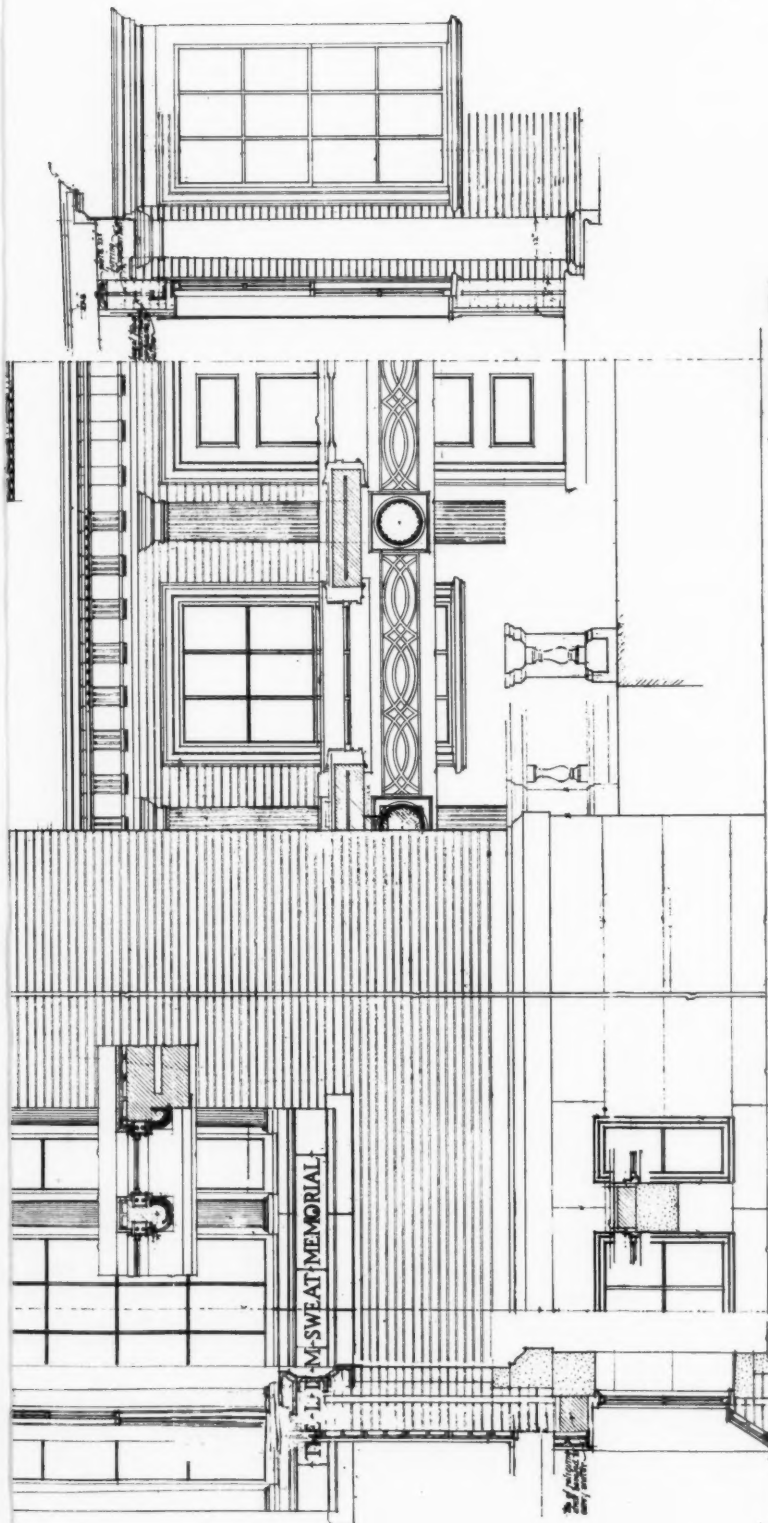
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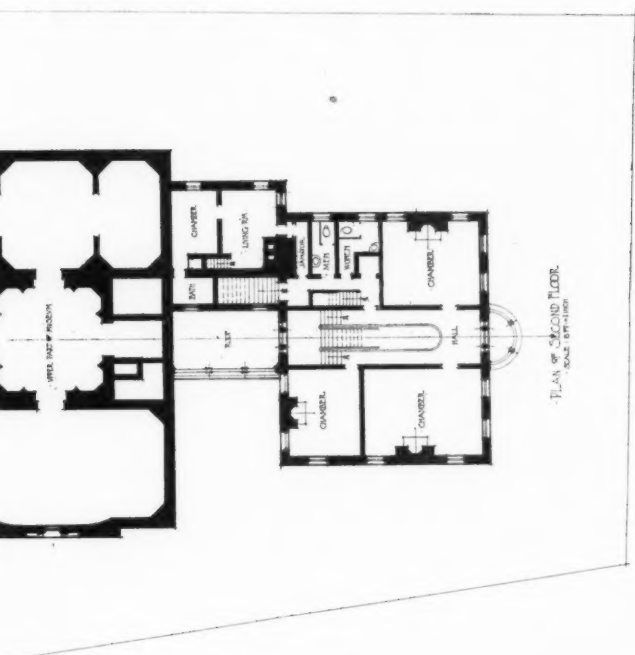
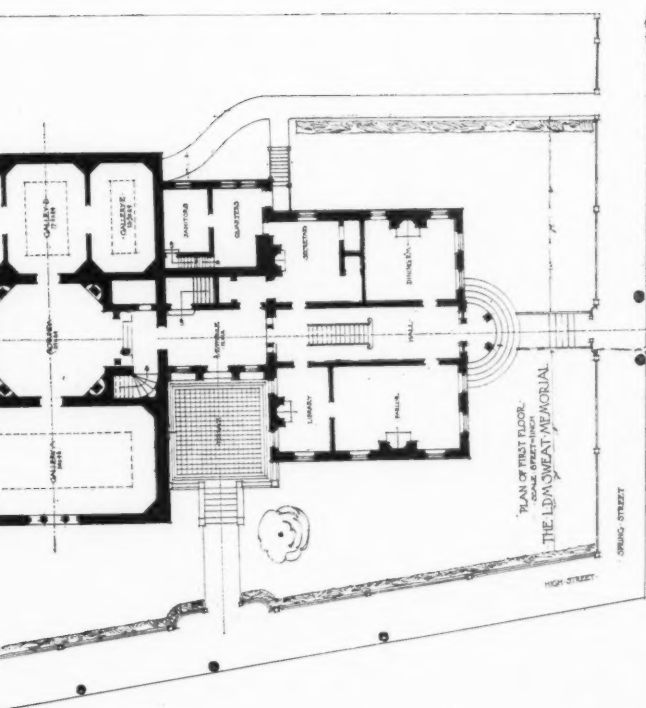
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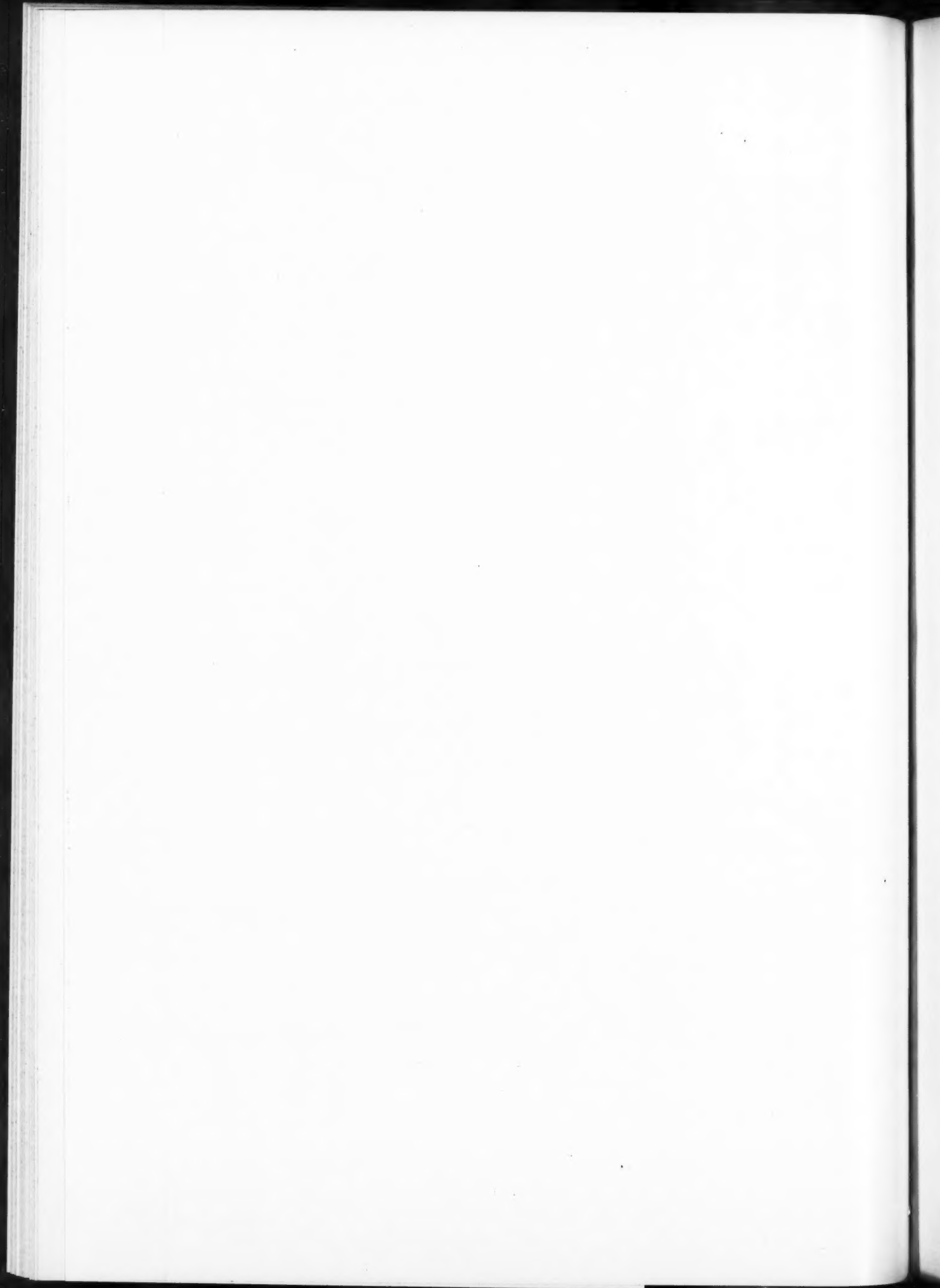






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CURRENT NEWS AND COMMENT

ILLINOIS SEEKS TO ESTABLISH RESTRICTED SECTIONS IN ALL CITIES AND TOWNS OF THE STATE

It is stated in the Chicago daily papers that a bill has been prepared by the City Council, amending the general municipal act so as to empower all the cities and villages in the state of Illinois to establish exclusive residential and industrial sections.

During the labors of the Commission of the City Council, directed toward an investigation as to the desirability of limiting the heights of buildings, the necessity became apparent, in just the same way as it has to a similar commission working in New York City, that Chicago's area should be divided into sections, with a specific limitation of height in each section. This conclusion has led to the further belief that, if sections that had acquired dignity and isolation as residence quarters were to be saved from the encroachment of business buildings, which, while not always depreciating values, did, in every case, destroy the exclusive character of the sections, it would be necessary to restrict the class of buildings to be erected.

The bill prepared by the City Council provides, it is stated, that in new residential districts none but residences and the usual appertaining buildings may be erected. No business of any kind can be maintained in a residential district except by the consent of all or a specific majority of real estate owners, measured by the street frontage.

In the creation of new industrial districts, the bill empowers the council to direct the location and regulate the use and management of commercial and industrial establishments.

It will be interesting to watch the further progress of this measure, and the testing of what is called "the police power of the state." Doubtless the act, if it should become a law, will be hotly contested. If it should transpire that the state has the power to enforce the provisions of this bill, a long step toward conserving the exclusiveness of residence areas will have been accomplished. While much harm has already been done and every large city in the United States has in a sense suffered from the invasion of its residence districts, the power to enforce a law similar to the one in question will produce far-reaching and perhaps unexpected results. In any event it will lessen the likelihood of whole sections becoming ruined by the selfish invasion of a class of buildings that would serve their purpose as well, if not better, in other and more consistent localities.

THE PRICE OF IGNORANCE

The Builder of London strenuously protests against what it regards as the woeful ignorance of so-called educated people in matters of art. In a recent issue it states:

Mr. Arthur F. G. Leveson-Gower gives some interesting facts bearing on the fate of the magnificent woodwork of Winchester College Chapel. He states that in saying the authorities broke down, cast out, and sold the woodwork for £100 Mr. Benson is far short of the mark. He alleges that it became the property of a contractor without payment, was sold by him to an ecclesiastical dignitary for £50, and that the latter, not being able to reuse it, sold it again. Mr. Levenson-Gower discovered it some ten years ago in the possession of the next owner, who was willing to part with it for £1,200, but the Winchester authorities refused to entertain the idea. It was then bought by an architect and sold for something approaching £30,000, and is now a feature in a private house near Winchester. Mr. Leveson-Gower wishes that the owner could see his way to restore it to the Winchester authorities, but adds, somewhat ironically, that such an offer could be safely made, as such things do not appeal to the authorities of Winchester College. We consider this a very pertinent instance of the damage which takes place and the loss of artistic value that goes on throughout the country from the gross ignorance which very often distinguishes even the so-called educated classes in matters of art. That the governing body of one of our great classical schools should have so little knowledge of the value of the historic works of art of which they are the custodians is, we are afraid, not an isolated or exceptional case of the ignorance of those in authority in this country.

PARIS OLD AND NEW

The irresistible progress of what is called "modern improvement" respects neither tradition nor sentiment and, juggernaut-like, moves over the prostrate remains of whatever seeks to stand in its path.

We lament the passing of old buildings in this country, old only in a relative sense, while Paris, with many a "*quartier*" hoary with tradition and venerated as the setting of historic incidents or the *mise en scene* of classic fiction, is experiencing the demolition of entire sections that are to be rebuilt with modern structures.

Street after street of old Paris is being destroyed, its buildings razed and its tortuous lines, often its

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most picturesque feature, are being straightened. The Marais, familiar to readers of Alphonse Daudet, is slowly but none the less surely vanishing, and the many picturesque houses erected during the momentous period when Baron Haussmann was rehabilitating Paris are being destroyed. The Boulevard St. Martin, venerable and with all the characteristics that accompany old age, is, it is stated, shortly to be remodeled.

The spirit of an architectural modernism appears to be invading all Paris. One may not take exception to this, provided that the spirit is actuated by a desire for correct architectural expression, and the avoidance of those incongruities that so often accompany similar movements. But, if we are to judge by the comment in the Parisian press, results are not always as satisfactory as good critics deem essential, and while from a sanitary point of view the changes are all for the better, the aesthetic sense is often jarred by the many lapses of artistic expression.

These matters apparently know no nationality, and are not, as we were sometimes led to believe, largely confined to this country. London in a measure presents the same effect of a hasty and poorly conceived plan of rehabilitation of congested areas, and many cities on the Continent are equally liable to reproach.

Perhaps they do these things better in Germany where the basic principles of town planning and civic improvement appear to have taken a deep hold and to be worked out with greater and more consistent force as relates to the general result.

PARASITES OF ARCHITECTURE

A writer in the Boston *Herald* declares that three distinct parasites fasten on our city buildings, "confusing their scale, cluttering their base lines, and disheartening in advance the conscientious architect." These so-called parasites are enumerated as follows: The lettered signboard, the creeping vine and the street vendor's booth.

The creeping vine may or may not be a disfigurement, but the vendor's booth and the flaring sign are as a rule placed without regard to their surroundings and may in most instances be correctly classed as undesirable adjuncts to the buildings they encumber.

The same arguments that have been advanced as to the lack of artistic expression of billboards may be applied to the signs that disfigure the exterior of buildings, but, as signs are acknowledged as necessary to identify the building with its occupants, it would be logical to urge upon owners that they exercise the same supervision of these signs that they did in the designing of the façades they so often mar.

The proportions of signs and the style of lettering adapted might all very properly be submitted to the architects, who would of course endeavor to so regulate these signs as to not detract from their work in the design of the façade. In fact, it would be well, as is sometimes done in designing the façades, to take the signs in consideration and design their spacing, area, etc., to conform to the lines of the façade. Unfortunately our business interests, especially here in New York, are in a sense nomadic, and the same signs often do service in many different locations. Again, a particular style, size or kind of sign has been adopted and used by a retailer or manufacturer until it has become, in a sense, a trade mark, and cannot well be changed without loss to its owner. Building owners would probably experience difficulty in inducing tenants to discard available signs or to comply with any restrictions as to sign display, unless it could be shown that it enhanced the character and dignity of their business as well as that of the building occupied.

The same arguments might be advanced as to vendors' booths. Recent experience in New York has demonstrated the possibility of adding a large measure of artistic treatment to the purely temporary sidewalk coverings, or builders' arcades, erected to protect pedestrians from possible injury by falling material. Undoubtedly opportunity is afforded in both signs and vendors' booths to effect an artistic reform, and it is to be hoped that architects may be able to induce clients to consent to whatever measures seem practical in the general interest.

PERSONAL

Mr. R. A. Benjamin and Mr. Richard G. Ball, architects, announce the formation of a partnership for the practice of their profession under the firm name of Benjamin & Ball. Their offices will be 709-711 Bisbee Building, Jacksonville, Fla., where they would be glad to receive catalogues.

Mr. J. F. Sheblessy, architect of Cincinnati, O., has moved his offices to No. 72 Blymyer Building, that city.

Mr. Alan Chester, architect, Mobile, Ala., has opened offices in the Mobile Building, where he will practice his profession. He desires to receive manufacturers' catalogues and samples.

Mr. E. Kern, architect, associated with Mr. A. Ten Eyck Brown of Atlanta, has opened an office at Macon, Ga.

INDUSTRIAL INFORMATION

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

GARDEN FURNITURE

A pamphlet recently issued by The Lawson Composite Stone Company, Cincinnati, Ohio, illustrates a line of composite stone garden furniture made by this company. This line as shown comprises garden seats, flower vases, pedestals, tables and sundials, together with other accessories for introduction into the artistic garden. The designs illustrated appear to possess both artistic merit and utility and afford an opportunity for wide selection.

CERAMIC MOSAICS

A series of illustrated cloth bound catalogues and pamphlets, issued by the Robertson Art Tile Company, Trenton, New Jersey, are worthy the attention of architects. They present in an attractive and suggestive manner the ceramic tile and mosaics made by this company, and by many photographs of actual installation show the wide range of application of tile and mosaics, whether in plain white or color combinations.

As a sanitary and fire-resisting covering for walls and floors, the merits of vitreous materials have long since been conceded. When with these essential features are combined the widest possibilities of decorative results, it would seem that readily available desirable material is supplied for interior decorative purposes.

The pamphlets referred to treat of swimming pools and the application of ceramic mosaics to walls and floors, while catalogues D & E illustrate the various adaptations of ceramic mosaics in color and pure white surfaces.

All of these useful catalogues and pamphlets may be had by architects on request.

THE LUTEN TRUSS

The Luten Truss, made by the National Concrete Company, Traction Terminal Building, Indianapolis, Ind., is for reinforcing concrete beams and floors. It is illustrated and described in a pamphlet recently issued, which may be had on application.

It consists, the makers state, of a number of steel rods or bars, embedded near the lower edge of the beam, with alternate members bent diagonally upwards and continued above the upper surface to the ends of the beam.

The points at which the curved members are bent are displaced with respect to one another so as to

provide diagonal reinforcement throughout the entire region of diagonal stresses and shear in both ends of the beam.

The various bars, it is further stated, are regularly locked together to form the truss by a clamp with a wedge that when driven home, is self-locking.

These trusses, the makers claim, while susceptible of wide application, are especially adapted to highway culverts and bridges. The pamphlet referred to illustrates an important lot of constructional work, in which it is stated the Luten Truss has been introduced.

The pamphlet contains tables and drawings with specifications as an aid in the calculation necessary in construction.

SELF-CLINCHING NAILS

The Self-Clinching Nail Company, No. 44 North 4th Street, Philadelphia, Pa., has designed for general distribution an ingenious practical illustration of the manner in which the Farrand Self-Clinching nail, as made by them, does the work. These nails, it is stated, are designed for securely attaching grounds to hollow fireproof walls. When the nail is drawn down even to the surface it is claimed that the end penetrates and clinches in a manner that prevents its withdrawal without destroying the surrounding material.

Sample nails and descriptive catalogues may be had on request.

PNEUMATIC WATER SYSTEM

A pamphlet possessing much suggestive value to architects designing and superintending the installation of independent water systems has been prepared for free distributors by United Pump & Power Company, Old Colony Building, Chicago, Ill.

This company make the Perry Pneumatic Water System, and in the pamphlet referred to, very complete suggestions and instructions are set forth as to installation of specific equipment, together with information that is of general value.

Detailed drawings, showing the exact and relative location of the various parts of the system in different installations enable the reader to gain a comprehensive idea of the fundamental principles, the proper knowledge of which is necessary to accomplish the most efficient working.

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"FLAT" PAINT

A "flat" paint, which in addition to its decorative possibilities is claimed by the makers to impart sanitary qualities to the surfaces on which it is placed, is manufactured by the Atlas Paint Company, 101 Park Avenue, New York, and Nashville, Tenn., and described, with accompanying color card, in a folder to be had on application.

This paint is recommended by the makers in all places, particularly in hospitals, where a non-absorbent, easily cleaned surface is imperative.

Large covering qualities, ease of application, durability and non-fading qualities are among the reasons set forth to support the contentions of economy and efficiency.

COAL CHUTES

Solicitous care for every detail that goes to complete the modern building is shown in the various refinements of even the most matter of fact utilities. We may take, for example, a coal chute made by the Majestic Furnace and Foundry Company, Huntington, Ind., and illustrated in a pamphlet that has been recently issued, and which may be had on application.

This device is a long step toward improvement over the old method of "shunting" coal through a cellar window with the usual result of soiling the surrounding woodwork and marring the exterior surface of the building.

These chutes are made in a number of styles and are intended to be built into the foundations of the building. The makers claim that they are not only stormproof but burglarproof as well, and that they improve the general aspects of the buildings in which they are located.

SAFE DRINKING WATER

The subject of an adequate supply of safe drinking water and various means of securing it is treated in a series of pamphlets, to be had on request, issued by the Forbes Company, Philadelphia, Pa. This company are manufacturers of apparatus for the sterilization of water by heat.

The pamphlets referred to describe the various methods of sterilization, and illustrate a great many important buildings of recent construction in which, it is stated, these sterilizers have been installed.

"ASBESTOSTEEL"

"Asbestosteel," a material for roofs and walls, as described in Bulletin 53, issued by the Asbestos Protected Metal Company, Beaver Falls, Pa., is sheet steel covered on both sides with a uniform coating of asphalt, which is in turn protected, it is stated, from fire and weather exposure by a layer

of pure asbestos felt laid over the asphalt while it is still hot.

This metal, the makers state, has been used in actual construction under all manner of conditions, and as a permanent material has demonstrated its value.

The pamphlet referred to illustrates many different types of buildings in which this protected metal has been used, and contains a large amount of information as to the handling and general application of the material.

TILEINE

The Tileine Company, whose general offices are in the Metropolitan Tower, No. 1 Madison Avenue, New York City, state in a recently issued pamphlet that Tileine is a combination of minerals and chemicals proportioned according to results of many years' experience, producing a material combining in a large degree durability and resiliency.

This material is installed in the plastic state and has neither seams nor joints, presenting a continuous surface. This, the makers claim, insures a permanent, sanitary, fireproof and waterproof flooring material.

Tileine, it is stated, is suitable for wainscots, walls or ceilings, and can be laid in almost any desired color or combinations of color, mineral coloring matter being used exclusively.

It is further stated in the pamphlet referred to, which may be had on application, that the coloring material is so thoroughly incorporated in the mixture that it will not wear off, nor can it be rubbed or washed off.

PORTLAND CEMENT

Coplay Cement Manufacturing Company, Coplay, Pa., with sales offices at 200 Fifth Avenue, New York, and Land Title Building, Philadelphia, have recently issued a pamphlet describing the practical test of a reinforced concrete slab in which their material was used, together with much information concerning the handling and working of concrete.

PASSENGER ELEVATOR LOCKS

A leaflet, entitled "Passenger Elevator Accidents, and How to Avoid Them," has been issued by the Elevator Locks Company, Peoria, Ill. It illustrates and describes a patented elevator lock which the makers claim eliminates the possibility of accident due to the car being started before the door is closed, or the door being open while the car is in motion.

Some device of this nature would seem to be a necessary part of the equipment of all passenger elevators. The makers desire to communicate with architects with reference to a further examination of the lock's merits.

THE TEMPLE OF MARS ULTOR AT ROME

THIS temple, dedicated to Mars Ultor during the Augustan Age, is now practically destroyed, but an examination of this plate reveals the fact that in excellence of design and execution of the detail it ranks with such works as the Pantheon and the Temple of Jupiter Stator. Here are seen the large and the small leaves of the capital, which are of the olive, and also the rosette of the abacus. The upper part of the large leaf is destroyed but the termination was similar to that of the small one and it is worthy of note that the raffles of both are divided into four parts instead of five as is the case with the leaves on the capitals of the Pantheon, the rosette, however, is similar in character to that of the latter temple.



TEMPLE OF MARS ULTOR, ROME, ITALY

(For description see preceding page)