

THE AMERICAN ARCHITECT

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ORNAMENTAL PLASTERWORK



CERTAINLY the very modest interior of the modern laborer's home is more comfortable and more suited to shifting climatic conditions than were the tapestry-hung apartments of the old English nobility. If any one were disposed to envy the gorgeous stage-settings of "Ivanhoe," let him remember that all that brave display was but an ineffective screen against the elements that made insidious entrance through rudely constructed walls. These practical defects were more or less effectively remedied in Mediaeval England by the use of plastering materials, applied at first for purely utilitarian purposes.

To the England of a later day, notably in the time of the Tudors, in the sixteenth century, we owe those wonderful examples of the plasterer's art which have so greatly influenced the decorative treatment of plaster in modern American homes. Probably we could have chosen no more capable masters than the English, and, indeed, in following them

we have but continued the art traditions of the mother country. Differences of material, of craftsmanship, and of climatic conditions have had their inevitable effect on the work produced here, but the general character of the design is still appropriate for our homes and merits the attention of those who would reflect the splendors of old English interiors.

The utility of plasterwork for protection from the elements was recognized very early in the world's history. The primitive races extant today, who, ethnologists tell us, are the counterpart of our own remote ancestors, use mud with which to plaster their stone and log cabins, and, in thus keeping out the wind and rain, make them more habitable.

At a time possibly earlier than recorded history it was discovered that certain rocks when burned and slaked with water yielded a material which was easily moulded and when dried was white in color and much more durable than mud plaster. The ancients eagerly availed themselves of the benefits to be gained from the use of the resultant lime-plaster, not only as a cementitious and weath-



ABBOT'S PARLOR, THAME PARK

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RECEPTION ROOM, 477 MADISON AVENUE, NEW YORK
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erproofing material, but also for decorative purposes.

The Greek temples at Pæstum, constructed of coarsely cellular tufa, could never have boasted those subtle refinements of contour and wonderful play of colors had not the plasterer and the painter been the active allies of the stone carver. The rough surface of the stone formed an ideal clinch for the plaster, which was readily moulded to resemble in form and texture the Pentelic marbles of Athens.

The frescoed plaster of Pompeii is another eloquent witness to the skill of the ancient workers in this material. The lime was slaked, not for a few days as at present, but for several months previous to its use and during this time it was frequently beaten with long staves, probably to make the slaking more thorough. Instead of hair and fibre to strengthen the plaster, they mixed with it such strange materials as hot barley water, blood, white of eggs,

salt, beer, milk and sugar. Three coats of lime and sand mortar were followed by three coats of a plaster consisting of lime and ground marble. The first coat contained coarse sand and each succeeding coat was of increasing fineness of texture, so that the sixth or final coat, containing marble dust, could be polished to a surface very much resembling true marble veneer. Each coat was spread thin and allowed to become nearly dry before the next one was applied. The total thickness of the finished stucco was about one inch.

The properties of plaster, its ready availability, its cheapness, its ease of manipulation by workmen of very limited skill, must early have suggested its use in English domestic work, even though the Roman traditions had long been lost. It was first used as a mere utility for rectifying the crude workmanship of walls that failed to protect from the severe English climate. Soon, however, the plastered walls, and

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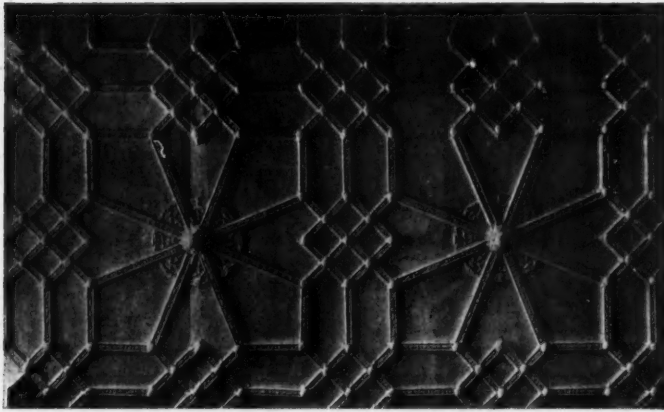
probably the ceilings, too, are said to have been decorated in color. At this point the general treatment of ornamental plaster ceilings in England breaks definitely with classic inspiration. Their enrichment with moulded ribs is peculiar to the English school of design, a school which has found many emulators in other countries. Whether this treatment preceded the Tudor period (1600 and later) is uncertain. At any rate, it seems probable that the boarded and ribbed ceilings built by the workers in wood before that time were the prototypes for patterned plaster ceilings. The transitional period is well illustrated in the ceiling of the Abbot's parlor at Thame Park. Here the large beams divide the ceiling area into four compartments, which the plasterer timidly subdivided by means of ribs forming simple geometrical patterns. After once realizing the great field offered

him, the craftsman eagerly seized his opportunity and produced designs full of interest and beauty long after the construction of wooden ceilings had practically ceased.

In considering the section of the ribs, the more careful designers observed the qualities of their material, and the source and quality of the lighting. The plaster used by the Tudor workmen was composed of lime and coarse sand, and the rib mouldings in the simpler, earlier work were run. For obvious reasons, undercutting and sharp arrises were avoided as being impractical and not durable. The intersection of many ribs presented a problem which was most logically and artistically solved by the use of the rosette. Frequently the center was a plain torus boss from which issued leaves of the conventional acanthus type, stamped from dies in the



DINING ROOM, 477 MADISON AVENUE, NEW YORK
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DETAIL OF PLASTER CEILING, CARDINAL WOLSEY'S ROOM,
HAMPTON COURT PALACE

soft plaster or modelled by hand and simple tools *in situ*. When the decorative possibilities of flat bands were realized, the ribs were run double, that is, the raised band was moulded at its outer edges only, leaving a plain surface of optional width as a field for running ornament. At the intersection of broad ribs of this type, the rosette was sometimes omitted; the rib mouldings were then mitred as accurately as possible by hand, and the running ornament of the field joined in a more or less happy fashion according to the taste or skill of the craftsman.

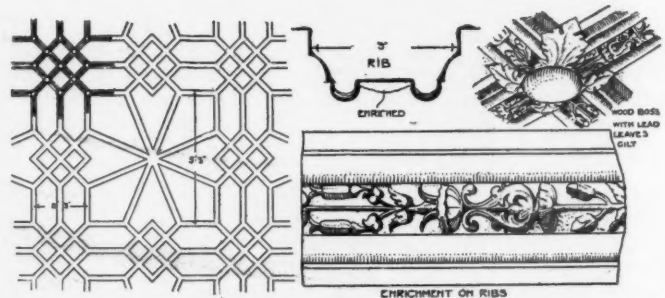
Early English ornamental plasterwork in general is bold in projection, sharp and well defined in modelling. The rich play of resultant light and shadow is peculiarly appropriate to the dull atmosphere of England, and gives some degree of assertiveness to work which otherwise would be obscured. This technique is made possible by the fact that most of the ornament, except the mouldings, which were run, was modelled by hand *in situ*. Thus deep undercuttings, twisted and knotted foliage, and tapering, sharp-edged motifs were produced, which would have been difficult of accomplishment by the later English and present American process of casting in the shop.

Some interesting deviations from the

general practice of English plaster-workers are to be found in Cardinal Wolsey's private suite at Hampton Court Palace. Here Flemish and Italian workmen merged the traditions of their individual schools and produced designs of rare charm, however lacking in purity. The ribs and the little turned bosses at their intersections are of wood, but the narrow flat soffit is enriched with dainty plaster or composition arabesque. The surface of the ceiling is plaster and so also are the ornaments at

the principal centers, in which are introduced emblems of the Cardinal. The intersections are further enriched by leaves modelled in lead and gilded, the whole forming a composition of such intrinsic grandeur as even its present coating of whitewash fails to conceal.

Although more mechanical and possibly less responsive to the personality of the artist, the modern method of plastering



DETAILS OF PLASTER CEILINGS FROM CARDINAL WOLSEY'S
WITHDRAWING ROOM, HAMPTON COURT PALACE

has many advantages over the process of *in situ* work still in vogue on the Continent. Most of the work being done at the shop, there is less time required for its completion at the building. Moreover, by this process, reproduction of similar designs is more rapid and inexpensive. Finally the technique of the plaster-of-Paris cast with its dull surface, and lack of undercutting is more expressive of the plastic character of the material than are elaborate

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DRAWING ROOM, 477 MADISON AVENUE, NEW YORK
MESSRS. HUNT & HUNT, ARCHITECTS

plaster imitations of carved and undercut marbles.

Before proceeding to a discussion of recent American work it may be interesting to the uninitiated to know something of the processes followed at the shop. The really skilled workers in plaster modelling prefer a small sketch of the proposed ornament rather than a full-sized drawing, for they argue—not without reason, though some architects will resent the imputation—that the man who actually handles the material knows its qualities better than does any one else. Besides, the man who has learned his trade through years of training in European ateliers and through constant study and observation of meritorious examples, will take much more interest in his work if allowed some play of

imagination instead of being obliged to slavishly interpret a full-sized drawing.

The values of the modelling, its scale and relief, can be studied most intelligently when the work is placed in the relative position for which the final result is intended, that is, with regard to height, distance and lighting. If the ceiling, for example, is to be cross-lighted, the projections should be bolder than if lighted from one side only, and if the atmosphere is normally hazy due regard must be given to the character of shadow obtainable. All detail must be sharply defined in the model and undercutting avoided. When the clay model is considered finished it is coated with shellac to prevent its adhesion to the gelatinous material—called by the workmen “glue”—which is poured over it to form the mould. When this has set to a rubber-like consistency the clay is removed. The gelatine or “glue” mould after being coated with a preparation of beeswax, kerosene and lard-oil is ready for the first casting. Plaster-

of-Paris mixed to the consistency of thick cream is applied with care to the surface of the mould. It sets so quickly that within a few minutes the plaster shell—in which a sheet of canvas has been imbedded to add strength—is about half an inch thick and sufficiently hard to be taken from the mould. Eight or ten castings, more or less, according to the design, may be made from one gelatine mould.

Expert plaster workers, in common with the rest of the world, have a grievance against the average architect. They declare that he is extremely particular as to the model and the casting, sometimes making most inordinate demands, and later, “on the job,” ruins all the skill and professional pride of the shop by permit-

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LIBRARY, 645 FIFTH AVENUE, NEW YORK
MESSRS. HUNT & HUNT, ARCHITECTS

ting common plasterers to put the work in place.

"Eet look lak mud!" exclaimed one foreman indignantly. "An' dey donwanany more."

If all architects would specify, as do some of those highest in the profession, that the ornamental plasterer himself shall put his work in place and finish its surfaces at the building, he would not only put himself "right" with this most intelligent school of workmen, but give increased satisfaction to the client and gain greater reputation for himself.

English plaster workers of the Tudor period have found a large following in America. Among exponents of work of this character are Messrs. Hunt & Hunt, who designed the residence at 477 Madison Avenue, New York City, illustrated in this issue. All of the ornamental plasterwork in this residence was modelled in the shop, and there cast from gelatine moulds in plaster-of-Paris. The sections were then put in place by special workmen.

The Entrance Hall is of chaste simplicity in its architectural treatment, with which the typically English geometrical ceiling thoroughly accords. It will be noticed that the ribs forming and joining the circles and quatrefoils are of just sufficient projection to give a texture harmonizing

with that of the veined marble.

The Drawing Room is quite regal with its ribbed and foliate plaster ceiling, its sumptuous gilded cornice punctuated with caryatid brackets, and the rich wall covering of green and gold brocade. It has been stated, and the treatment of this room gives credulity to the idea, that there is an analogy between the art of the decorative plasterer and that of the embroidery worker. Here, certainly, the contrasts of color and design in the brocade pattern are echoed by the varying reliefs and motifs of the ceiling above. The boldly projecting boss at the principal centers should be not-

iced as foreshadowing its interesting later development.

The panelled stone walls of the "Gothic Room" are decorated with the "linen-fold" motif. The varying design of shields, medallions and other devices in the panels, and the fields of carved ornament above the chimney breast and over the doorway, lend an interest to the walls which is echoed by the varied spots of decoration in the ribbed ceiling above. The elongated bosses have been cleverly fitted with eyes from which the chandeliers are suspended.

The variety of decorative schemes employed without violating the English spirit of the whole is further exemplified in the Reception Room. The mantel is of pure Georgian design and surmounted by an eagle with spread wings—an American eagle, it must be confessed—all executed in a faithful imitation of white marble trimmed with black. The reliefs on the ribbed ceiling are repeated in general character in the modelled ornament of the frieze and of the decorative trophies suspended below.

An example of the harmonious treatment of wall and ceiling, in which the plasterer shares honors with the bronze worker and the mural painter, is the dining room. The ceiling being square afforded opportunity for a circular treatment framed

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with a conventional foliated band in high relief. It will be noticed in its painted decoration that the throne of the Goddess is of the same architectural character—though more severe—as that of the fireplace enrichment below. The ornament of the friezes, the capitals of the columns, the swag and pendant decorations, as well as the window sash, are of bronze.

The library of the residence at 645 Fifth Avenue is consistently early Jacobean in treatment of fireplace, wall and characteristic coved ceiling. The plan of the ribs, while still geometrical, has become much more intricate and involved than the work of the early Tudor period. The bosses have become pendants—not “pendentives,” as some writers have strangely termed them—from which the ribs spring upward and outward. The resemblance which a ceiling of this type bears to the English vaults of that period, executed in

stone, is so striking that some have suggested their influence on the work of the plasterer. In later Jacobean work the ribs tended to become gradually broader and of less projection until they finally took the form of flat bands which merged into the general scheme of surface decoration.

The examples illustrated are of sufficient variety to indicate the possibilities of ornamental plaster in buildings of more or less pretentious character. However well designed the wainscoting of the wall, or how carefully selected the rugs and other furnishings, the fullness of their charm will be lost if the ceiling above is inharmoniously treated or left to stare in blank disregard of its surroundings. The skilled worker in ornamental plaster in our larger cities is ready to coöperate intelligently and enthusiastically with those who give him the opportunity.

THE CURRENT ARCHITECTURAL PRESS

The September *Brickbuilder* lacks its usual feature of novelty, having selected for its leading article illustration and description, with particular reference to its acoustic design, the Hill Memorial Auditorium at the University of Michigan, Mr. Albert Kahn, architect; Mr. Ernest Wilby, associate. The article is by Mr. Hugh Tallant who had charge of the matters of acoustics in this building. The photographs reproduced are identical with those that accompanied the article on this building, published in *THE AMERICAN ARCHITECT*, issue of August 6th.

The Goshen Inn, New York, fully illustrated in August *Architecture* also appears in this issue of the *The Brickbuilder*.

This number, however, is not without interest. The most important subject illustrated, aside from that already noted, is a large Y. M. C. A. building at Cleveland, Ohio, Messrs. Hubbell & Benes, architects. This is a dignified and well balanced example of a modern brick building.

A firehouse at Albany, New York, Mr. Marcus T. Reynolds, architect, is a very

interesting building. It is reminiscent of the Dutch occupation of that city and as an example of the artistic possibilities of modern brick merits the prominence given to it.

Mr. D. Everett Waid writes understandingly of the business side of an architect's office, and gives an entertaining description of the recently completed architects' building, of which Messrs. Ewing & Chappell

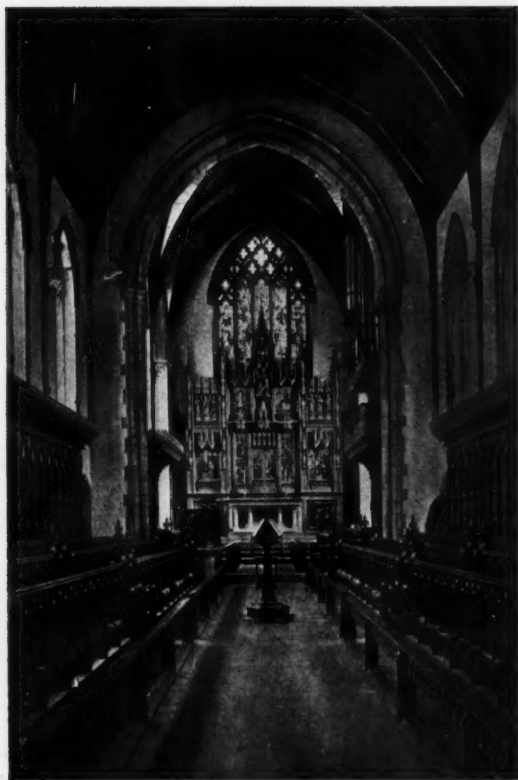
(FROM THE ARCHITECTURAL RECORD)



“QUADRUPLE” HOUSE, CHESTNUT HILL, PA.
MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

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(FROM THE ARCHITECTURAL REVIEW)



CHAPEL OF ST. PAUL'S SCHOOL, CONCORD, N. H.
MR. HENRY VAUGHAN, ARCHITECT

and Messrs. La Farge & Morris are associated architects.

Mr. Magonigle continues in this issue his series on "Suggestion as to Making of Working Drawings."

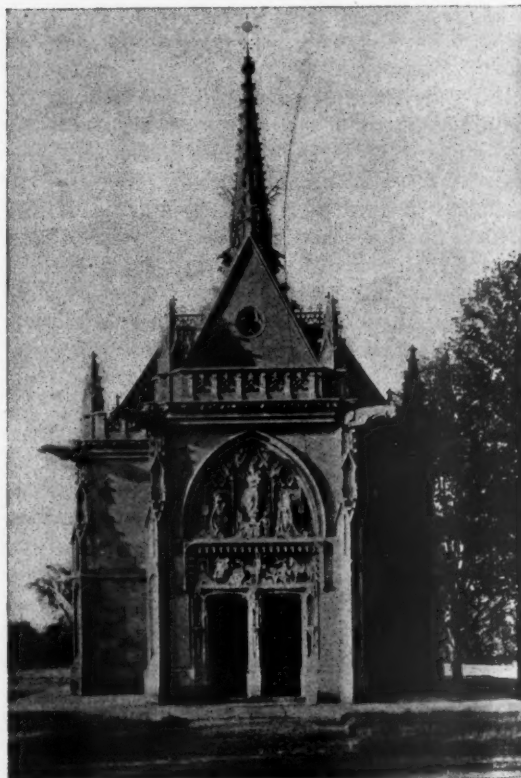
An article in the September issue of *The Architectural Record*, contributed by Mr. Arthur G. Byne, treats of "Three Dimensions in Architectural Drawing." It is an interesting discussion of a subject by one who has shown good ability as an architectural draftsman. Mr. Byne does a good service to the younger men engaged in architectural draftsmanship,—to whom his article will be of greater interest than to older men in the profession,—when he cautions against assuming clever modern draftsmanship to be always an accompaniment of good design. The propensity to mistake the shadow for the substance in any form of art is too often apparent. Fine color in a canvas may often blind us

to flagrant errors of composition, and the beautifully drawn design often cloaks vital errors in the architectural conception. Great draughtsmen today rarely become great architects and, conversely men who have achieved the first rank in the profession of architecture have done so by being able to correct errors and exuberances of draughtsmen, although often without the ability to originate the academically correct drawings that are mistaken for evidence of high architectural ability.

An article by Mr. L. R. McCabe, describes a mausoleum at Woodlawn, New York, designed by Messrs. Hunt & Hunt, architects. This the author regards as a revival of French Gothic architecture. This chapel is a very interesting and dignified example of this firm's work.

The Ritz-Carlton Hotel, Philadelphia, Mr. Horace Trumbauer and Messrs. Warren & Wetmore, architects, is thoroughly illustrated and described in this issue.

(FROM THE ARCHITECTURAL RECORD)



MAUSOLEUM, WOODLAWN, N. Y.
MESSRS. HUNT & HUNT, ARCHITECTS

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Other subjects illustrated and articles in the text will be found in the index to the Current Architectural Press in this issue of *THE AMERICAN ARCHITECT*.

The contents of this issue of *The Architectural Record* would seem to merit a better cover,—especially the article on architectural design, by Mr. Byne, than the somewhat indifferently drawn and colored sketch that is given prominence as a cover design.

Several articles in *The International Studio* will be interesting to architects.

(FROM THE BRICKBUILDER)



ST. BARBARA'S CHURCH, BROOKLYN, N. Y.
MESSRS. HELME & HUBERTY ARCHITECTS

A Country Gentleman's Farmhouse on the Hudson, designed by Mr. Arthur T. Remick and described in the leading article by Mr. W. H. de B. Nelson, is as far as our usual conception of a farm house goes, misleading in its title. The house and its dependent buildings savors more nearly of the country estate of the rich American. It is an interesting architectural example inside and out, and has the added merit of fitting in a most admirable way the setting in which it is placed.

(FROM THE INTERNATIONAL STUDIO)



DETAIL OF ENTRANCE OF "A COUNTRY GENTLEMAN'S FARMHOUSE ON THE HUDSON"

MR. A. T. REMICK, ARCHITECT

Pertinent to the present absorbing topics of town planning and housing problems, is an article on Workmen's Colonies of the Krupp Company at Essen. This settlement established by the Krupp Company, was among the first of similar industrial experiments in modern housing. The experience gained has in a large measure influenced similar undertakings in other countries. The text and illustrations are of unusual interest and will repay careful perusal. Review of current events in the world's art centres, critical articles on recent

(FROM THE BRICKBUILDER)



FIRE HOUSE AT ALBANY, N. Y.
MR. MARCUS T. REYNOLDS, ARCHITECT

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collections and many items of present interest to architects have their usual prominence.

The principal features of the *Journal of The American Institute of Architects* for September are reprints of two papers that have been read, one before the Philadelphia Chapter, the other before the Cleveland Architectural Club. There are also reprinted in this issue portions of the discussion which followed the address made by Mr. Thomas Hastings, before the Royal Institute of British Architects. Under the heading of "Pre-Convention Notes," there are printed the proposed amendments to the by-laws of the Institute, which are to be submitted to the forthcoming convention.

The leading article published in *The Western Architect* for September, by C. B. Strave, architect, sets up a plea for the restoration of originality of handicraft with all the individuality and charm that characterizes it. This originality, it is believed, has waned to a point where if it is not speedily revived will become a lost art. While the contentions in this article are in the main correct, it does not seem to be apparent that there is as great a tendency toward lack of originality as the writer fears, and it is believed that a closer scrutiny of the field of architecture will show that there is a healthy and upward growth to higher and better planes.

The subjects illustrated in this issue, with the exception of two small but pleasing residences by Mr. A. R. Kelley, architect, scarcely deserve special mention. They will be found in detail in the index to the Current Architectural Press in this issue.

The entire issue of *Architecture* for September is given to the illustration of the work of Mr. Aymar Embury II. Mr. Embury has given the greater part of his effort to the country house. As a young man it is interesting to note his respectful appreciation of older men in his profession. While the work shown presents a considerable development of originality of design, it also shows a respectful and receptive spirit for good precedent. It avoids the lapses of good taste that so often mar the early work of young men. The majority of the material has had previous

illustration, but its grouping in one issue will no doubt secure for Mr. Embury that attention to this work that is important and useful to him.

Aside from a reprint of a number of legal decisions, and a short reference to Mr. Embury's work, this issue of *Architecture* is purely illustrative.

The May issue of *The Architectural Review*, received September 26th, prints as a leading text article part II of Harriet T. Bottomley's series on The Pompeian Dwelling, with illustrations extending even to the plate form. Other equally timely and important subjects presented are Crathie Church, Balmoral, Scotland, A. Marshall MacKenzie & Son, Architects, and St. Magnus' Church, Bessingby, York, England, Temple Moore, Architect. The "Review of Recent American and Foreign Architectural Publications," which naturally treats of material published last April, affords a glimpse into the past that will doubtless be found highly entertaining in a reminiscent way, and rounds out a number that is chronologically consistent if not entirely trustworthy as an architectural guide and mentor.

THE GARDEN CITY MOVEMENT AS VIEWED BY AN ENGLISH CRITIC

A CONTRIBUTOR to a recent issue of *The Town Planning Review* takes occasion to vigorously protest against some phases of the Garden City movement, viewed from the standpoint of the practical architect.

The Architect and Builders' Journal of London reprints the salient points of this criticism as follows:

"Nobody can come to sane conclusions about architecture unless he first lays it down as a dogma that man is more important than his habitation. If anyone thinks otherwise he is an idolator. Thus, if it could be proved that none but detached houses of moderate size are really healthy, architects should be forbidden to design the noble terraces and many of the other large and monumental buildings that give to the community that possesses them a sense of so much dignity and power. . . . It must be confessed that although there

(Continued on page 144)

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PORTLAND, OREGON, POST-OFFICE COMPETITION

THE worst fears for unhappy results following the repeal of the Tarsney Act are apparently now being realized in the adopted method of conducting the competition for a post-office building at Portland, Oregon. Bluntly refusing a request for a personal interview signed by six of the seven architectural firms invited to submit designs, the Secretary of the Treasury notified them that their invitation to compete had been withdrawn. These architects, acting under terms of the programme which gave to the Secretary the right, at his discretion, to modify any of its provisions, were desirous of making certain changes that they believed would be in the interest of the public welfare and make the competition conform more nearly with the ethics of ordinary business relations, to say nothing of the ethics of architectural practice.

From a purely business standpoint, Mr. McAdoo, as a private individual, would doubtless be within his rights in snubbing any one who courteously asked for an interview. However, as a high public official, and supposedly unbigoted, it would seem that his duty demanded at least open-mindedness in technical matters over which

he had jurisdiction but in which his training and experience are, as a matter of course, deficient.

Several features of the programme are not according to precedent established in the past for Government competitions nor to principles generally recognized as fair, equable and professional. Before the repeal of the Tarsney Act the Government followed, in the main, the code of competitions approved by the American Institute of Architects, which, in part, provides that the Jury of Award shall be made up of members of the profession competent to analyze and determine the merits of the designs submitted. This is thoroughly in accord with the principle long recognized in courts of justice that a man shall be tried by a jury of his peers. Under the terms of the Portland competition the entire authority in the matter of selection and award rests solely with the Secretary of the Treasury, an official whose proper duties are executive and not technical. The whole proposition is as illogical and inimical to public welfare as it would be for any layman to attempt to dominate the highly specialized field of medical practice.

Under the terms of the programme, the competitors, after the considerable expense entailed in submitting designs, are guaranteed nothing, as the right is reserved even to withhold the award of the commission. No compensation is provided for any competitor who fails to win the award.

The rate of compensation provided for the possible successful competitor is five per cent. This very moderate fee appears to include the traveling expenses of the architect, who is required to make as many visits to the proposed building as the Secretary of the Treasury may direct. In one clause of the programme, however, the Secretary reserves the right to pay any part of the architect's traveling expenses, in addition to the fixed fee, should the Treasury official so elect. But the successful competitor, having prosecuted the work almost to completion, is not sure of any portion of the five per cent. honorarium. The Secretary of the Treasury is empowered to dismiss the architect at any time before the completion of the building

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and to make such payment for services performed as the Secretary may direct, meaning, in effect, five per cent. or less, or nothing. From the decision of the Secretary in this matter there shall be no appeal.

A recent news item states that six other architects are to be invited to take part in the "competition" in place of the six from whom the privilege has been withdrawn. It seems probable and is greatly to be hoped that, with conditions as they now exist, architects of good repute will not enter into any such farcical and undignified proceedings. Perhaps this is the end sought and foreseen by the repealers of the Tarsney Act.

Although this is so obvious as to be almost a truism, that any competition or contract to which an architect is asked or consents to become a party should be explicit and business like in its conditions, the embarrassing position in which the former competitors find themselves forces us to one of two conclusions—namely, that the terms on which they were asked to compete were not accurately defined

when the invitations were extended, or that the architects before accepting the invitation were not sufficiently careful to assure themselves that the competition would be conducted according to the principles of dignity and honor which our government has followed during the past fifteen years.

The position to which Congress and Government officials are unconsciously, let us hope, degrading the practice of architecture could not well be more unworthy. However, as dawn proverbially follows the period of greatest darkness, it is to be hoped that the agitation which will inevitably ensue from the present situation, when it is thoroughly understood, will greatly brighten the architectural horizon. General realization that architecture is a highly specialized profession of honorable men, and not the legitimate pawn or plaything of politicians, will some day result in the re-enactment of suitable legislation that will protect the general welfare and no longer render membership in the profession an honor of doubtful character.

THE GARDEN CITY MOVEMENT AS VIEWED BY AN ENGLISH CRITIC

(Continued from page 142)

are many cheap houses in garden suburbs, economy has been effected in wrong directions. In adopting a picturesque style, some of the worst and most insanitary features of mediæval building have been incorporated; for instance, the upstairs story is often put in the roof, and has low, sloping ceilings with dormer windows that admit very little light into the rooms. The external effect may have charms for the landscape painter, but such houses can hardly be considered a good example of twentieth-century building. Of what value is it to have an abundance of fresh air outside if our romanticists forbid us to breathe it! If it is contended that one cannot afford rooms of a more rational

shape, the obvious answer is that it is possible to do without most of the dormers and the little gables and the sham half-timberings and the hundred-and-one other mediæval knickknacks with which these houses are provided.

"All these," concludes Mr. Edwards, "have been erected in the twentieth century but they are not modern. A great contempt of the past is expressed in this Garden City movement. Romanticism is a revolt against civilization because of the great evils that appear to be inherent in it. It is assumed that if only we could put aside convention and artificiality all would be well. Slums grew up in the towns, therefore the towns are to be condemned. This impatient attitude expresses a tiredness of the spirit and a lack of historic sense."

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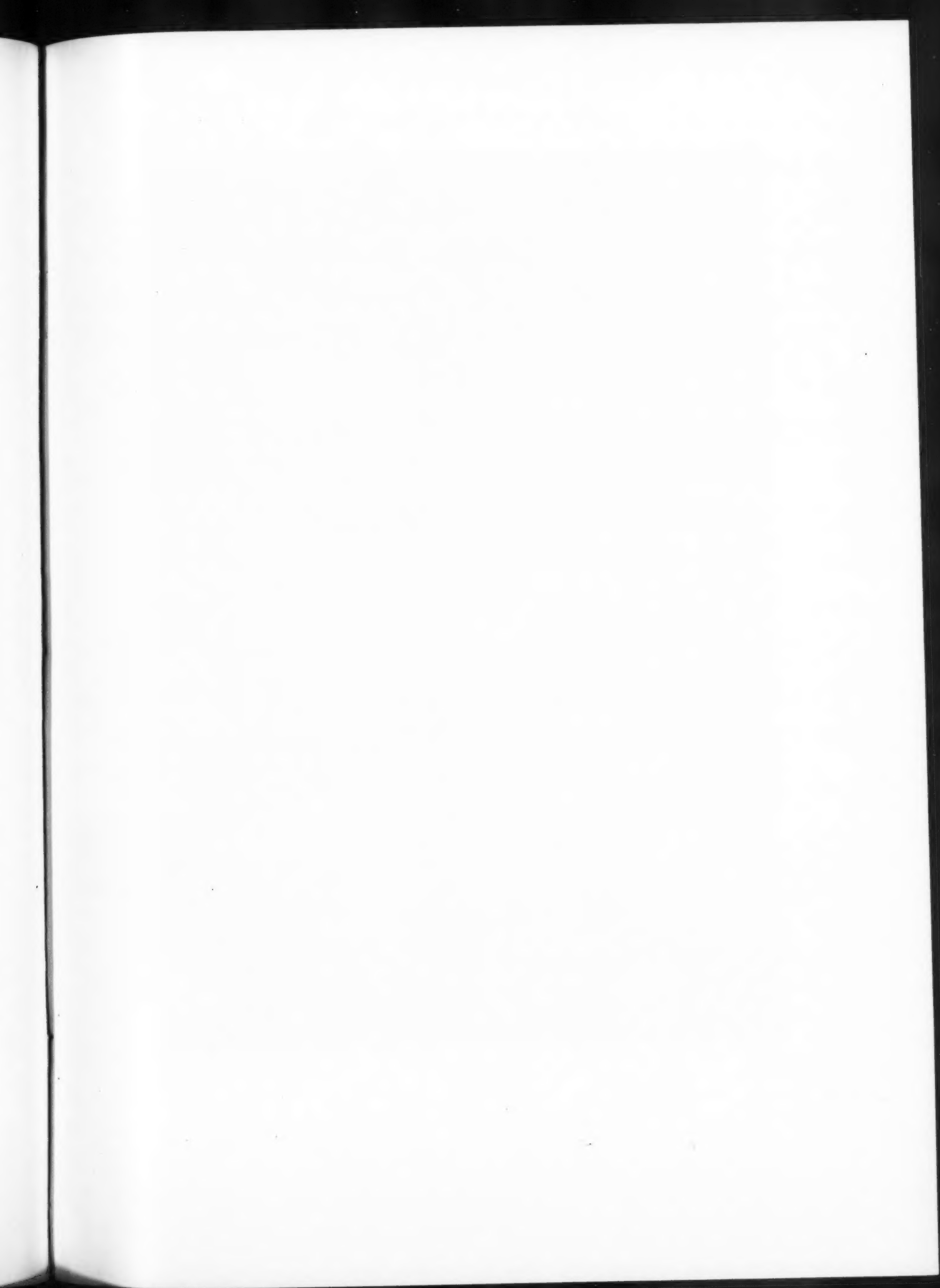
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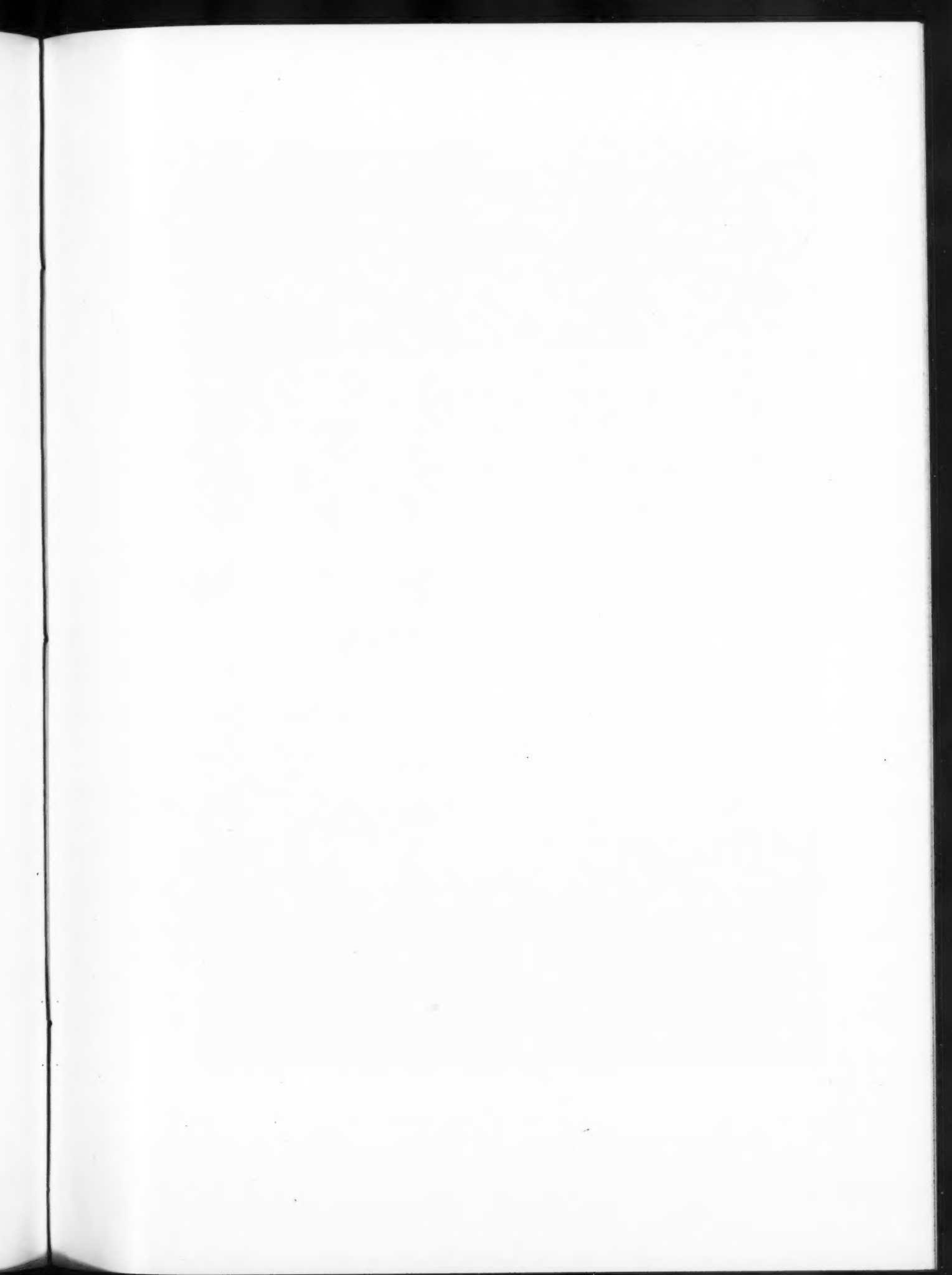


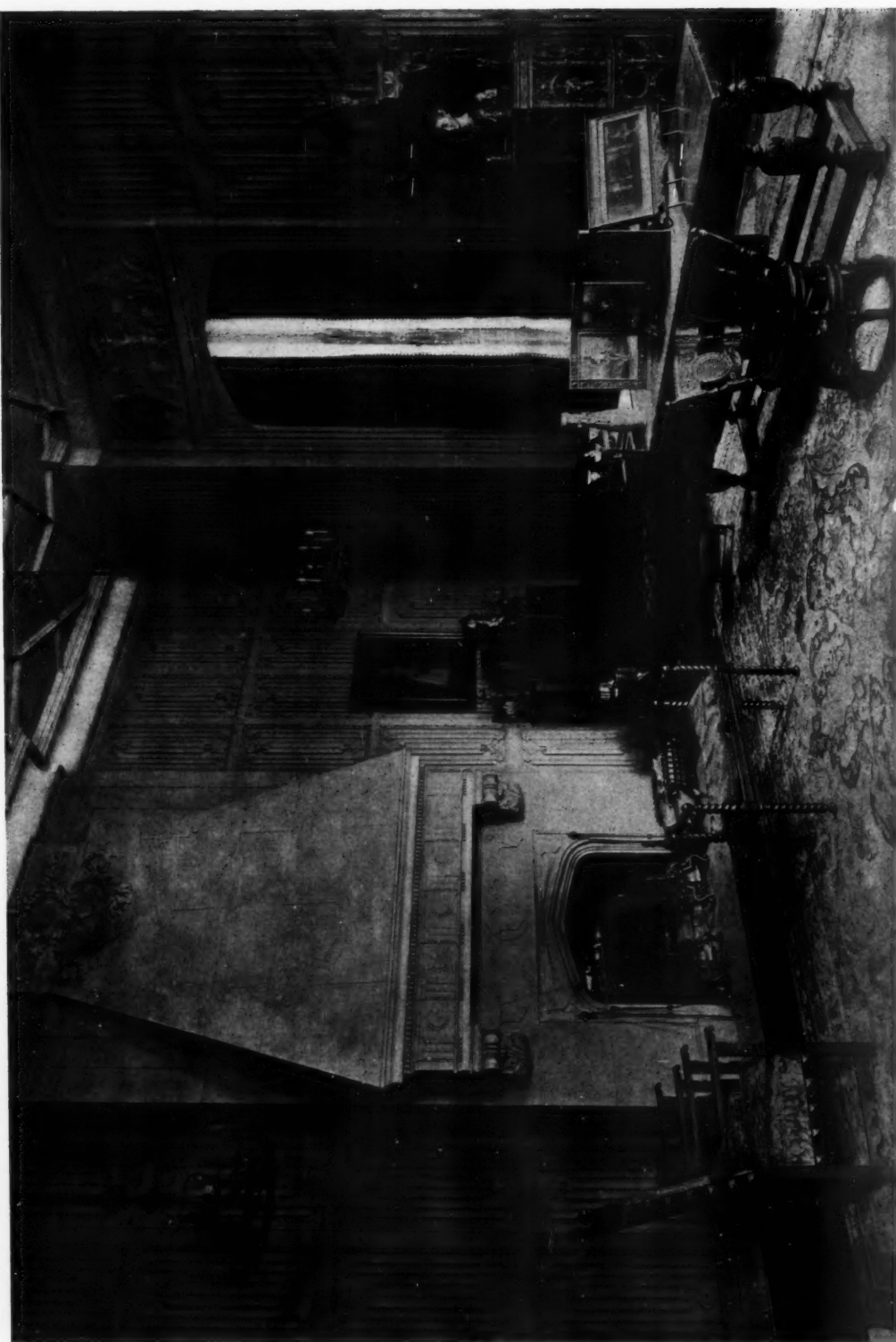


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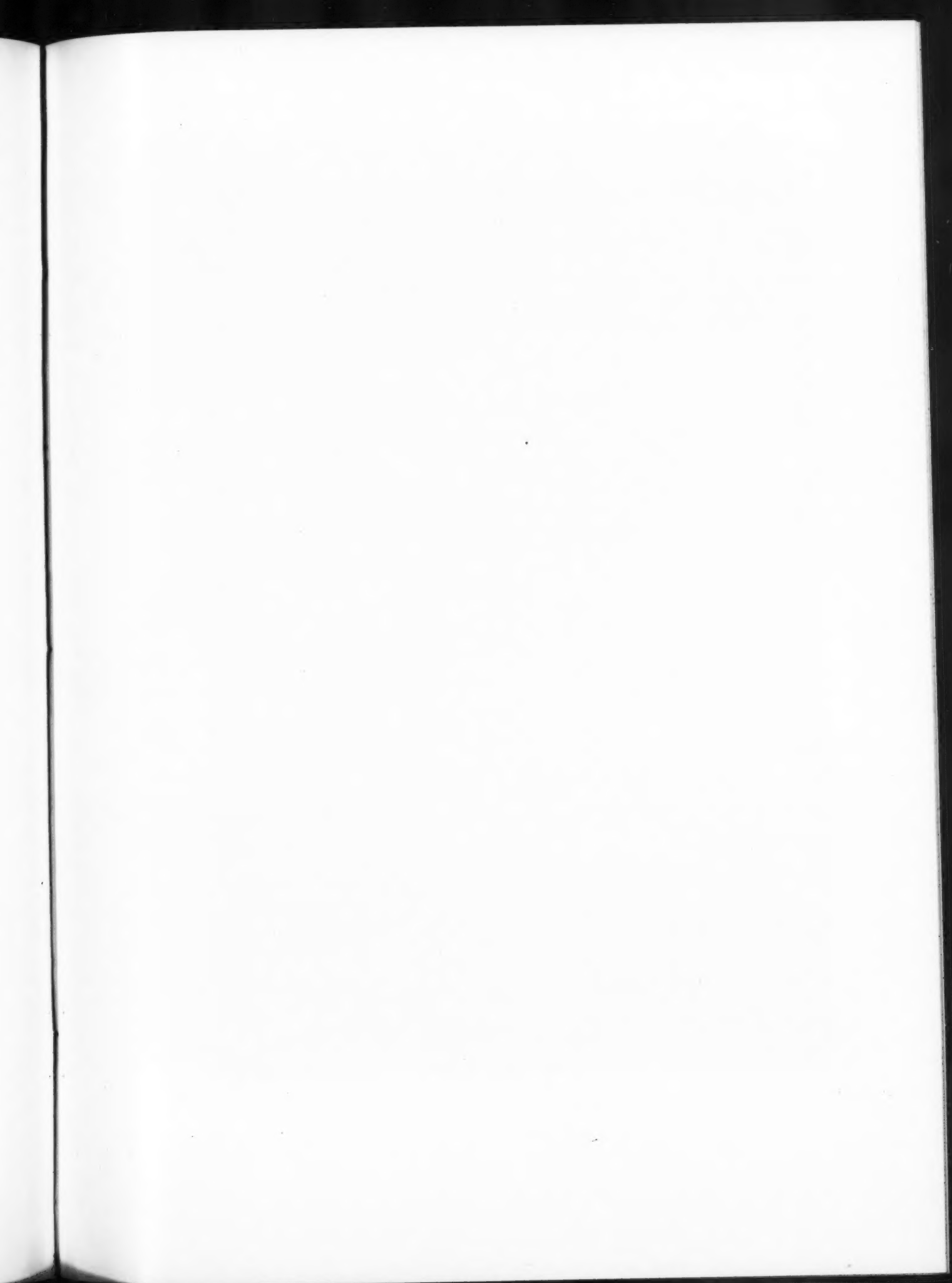


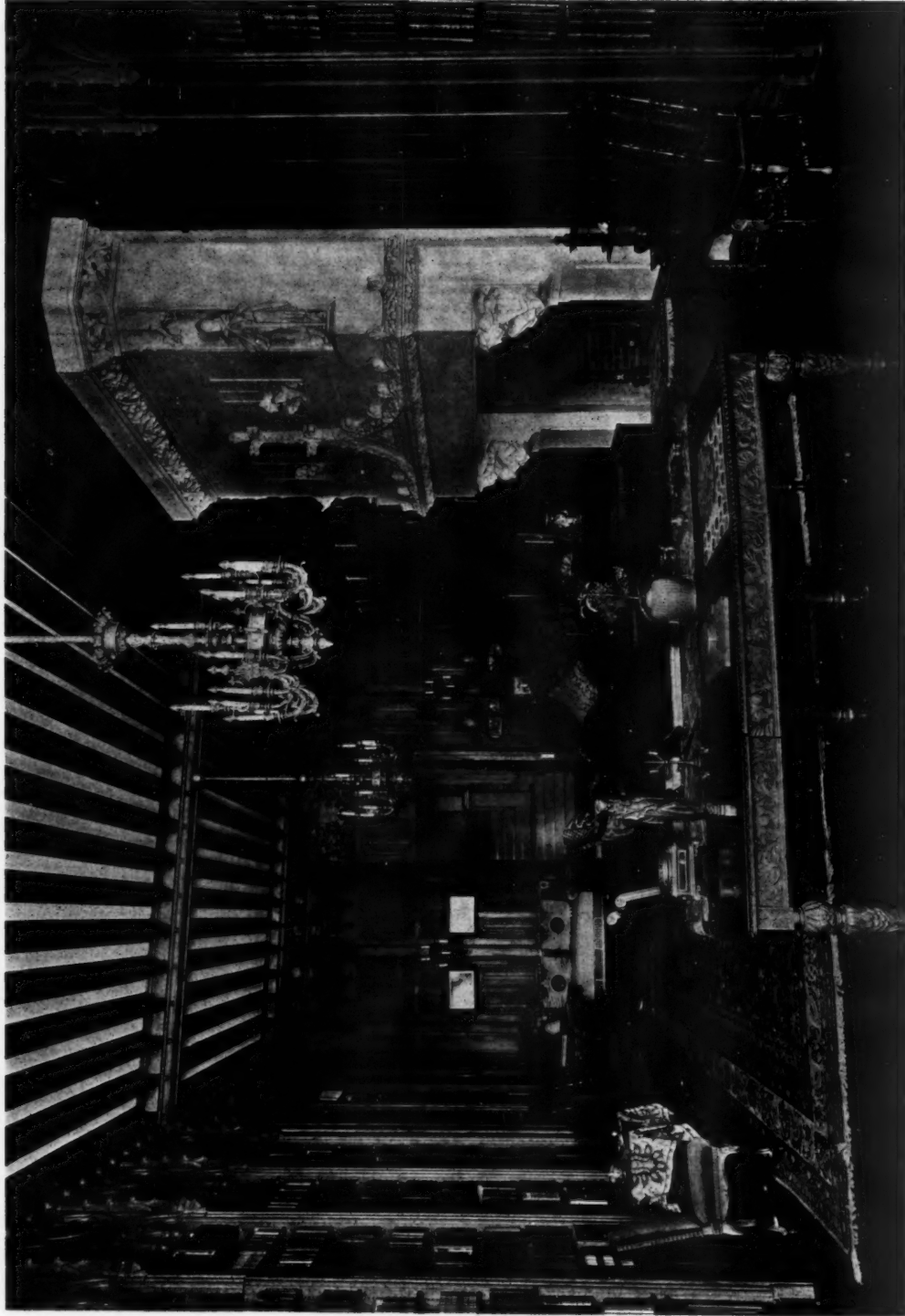


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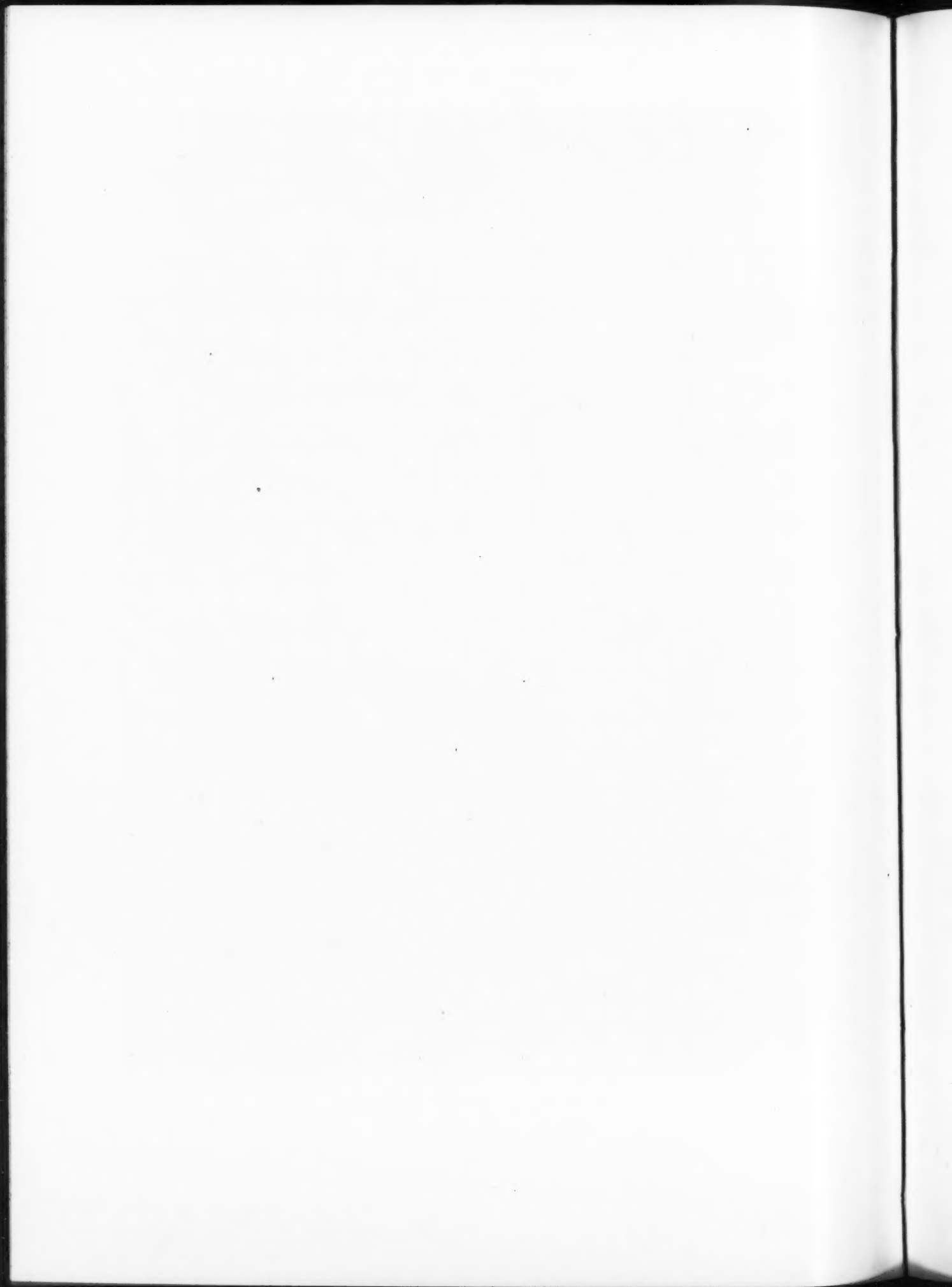
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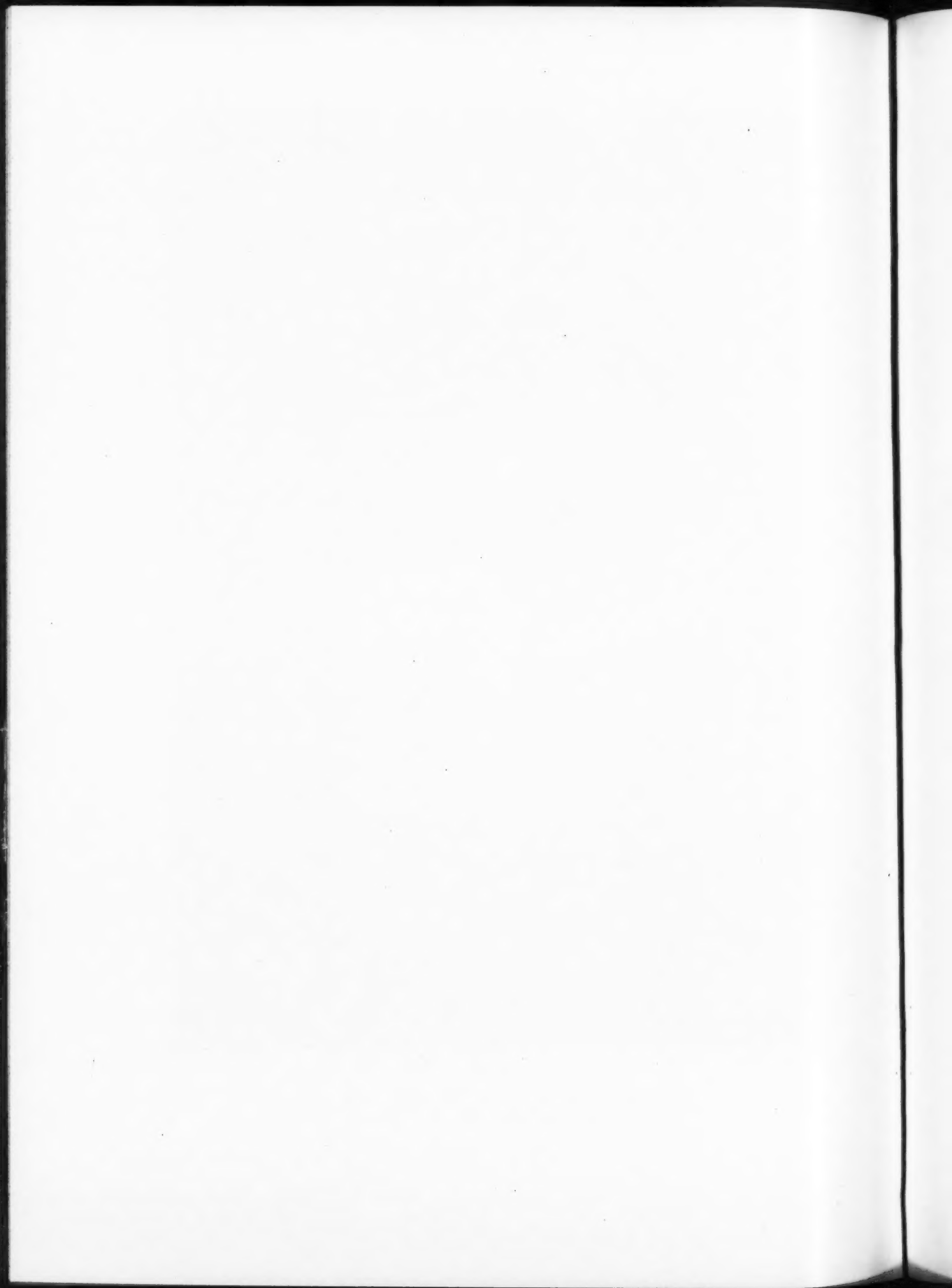
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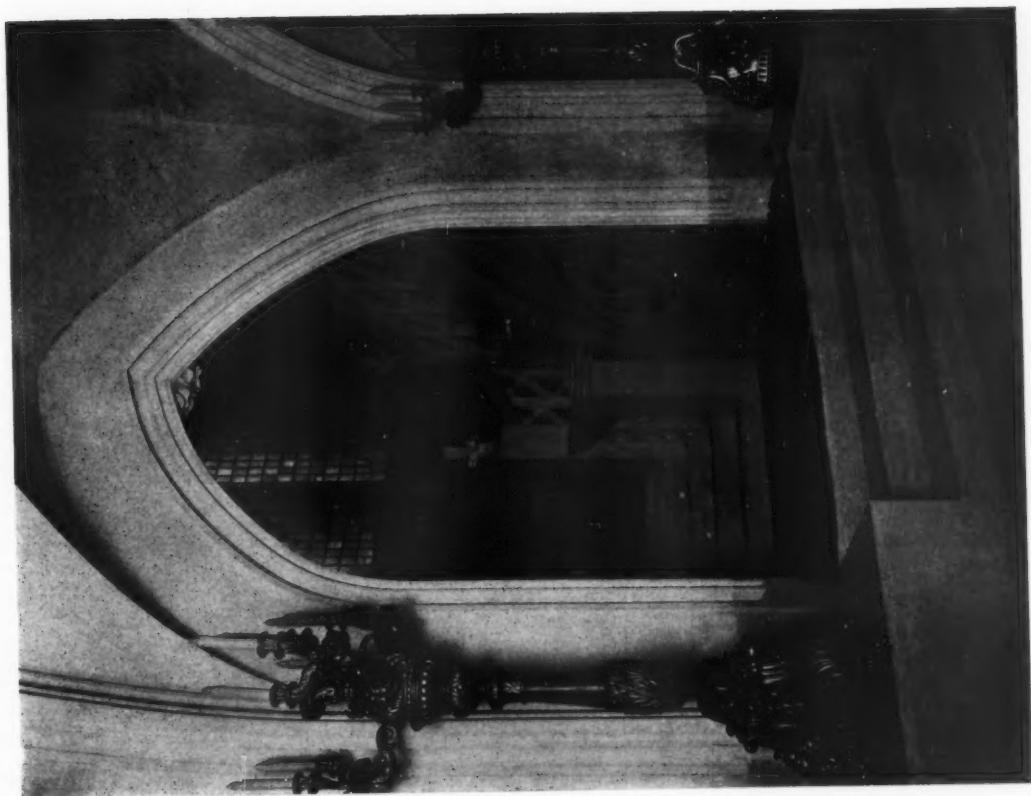
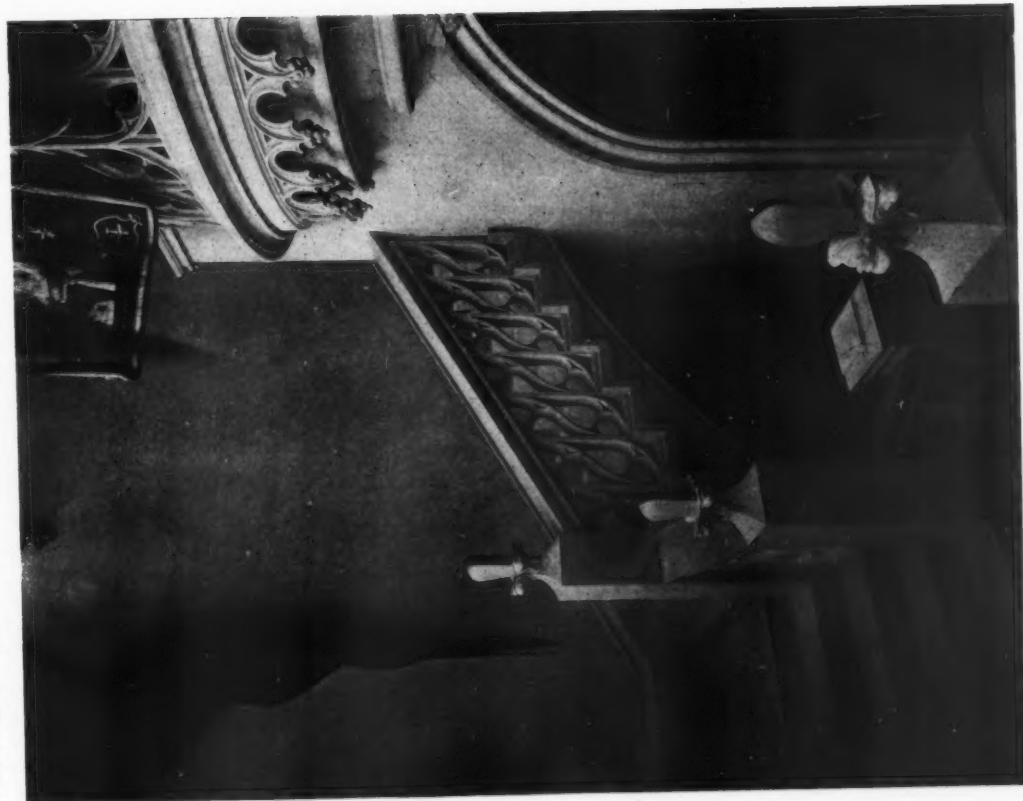




ARMORY

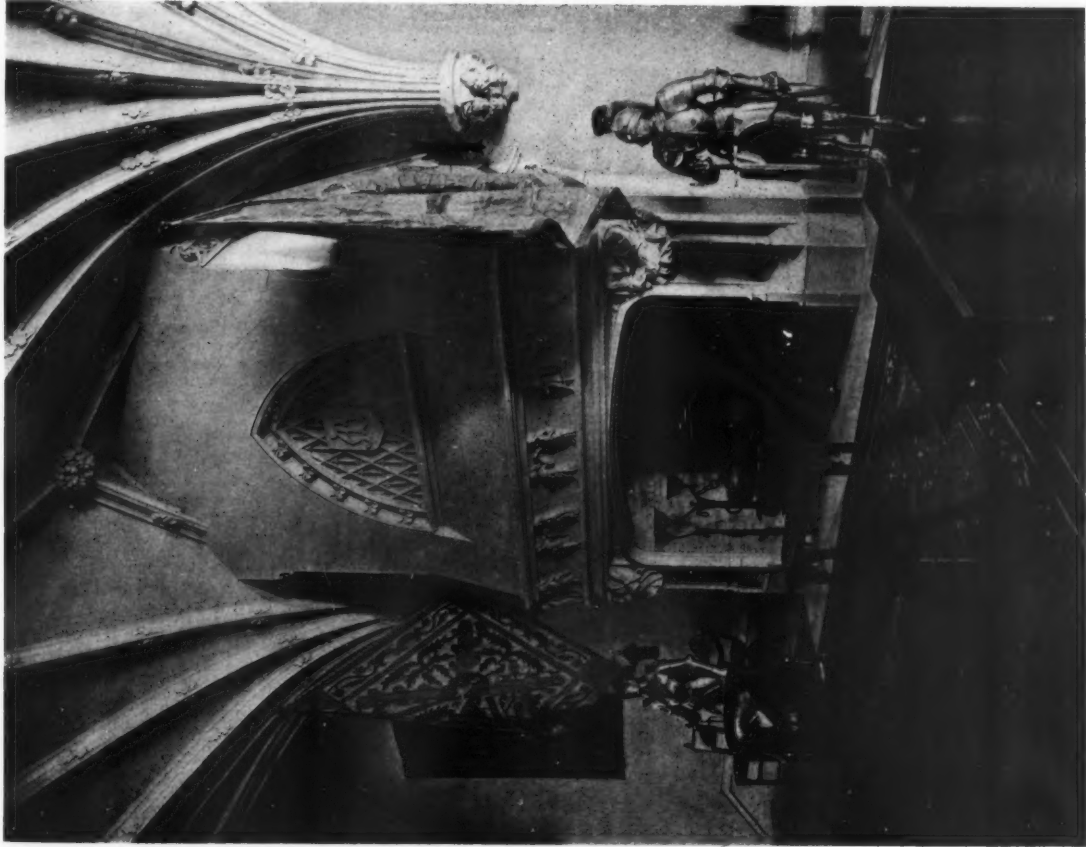
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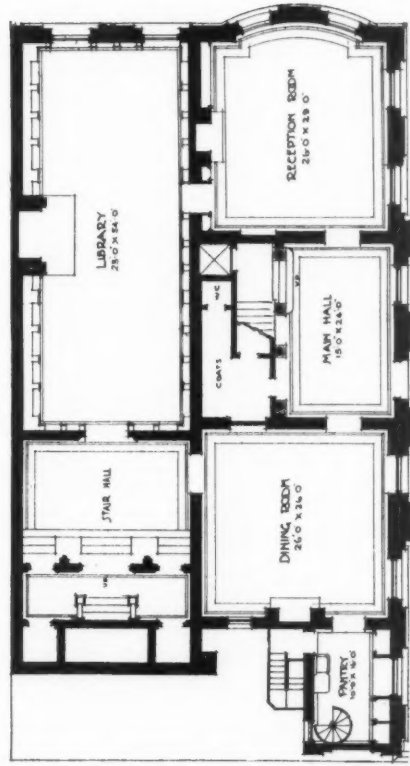
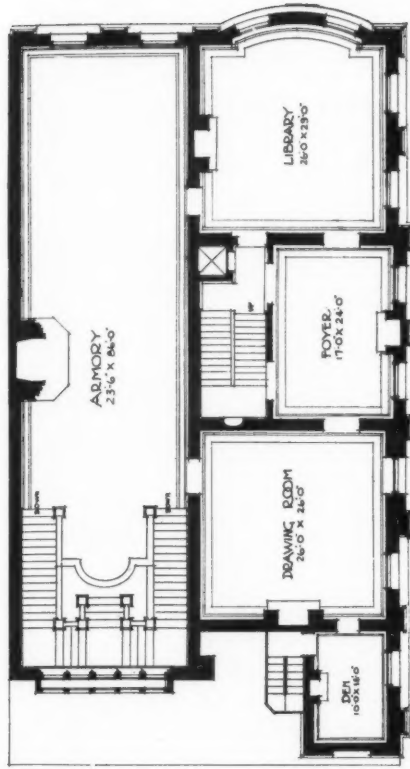


TWO VIEWS OF STAIRWAY FROM LIBRARY TO ARMORY
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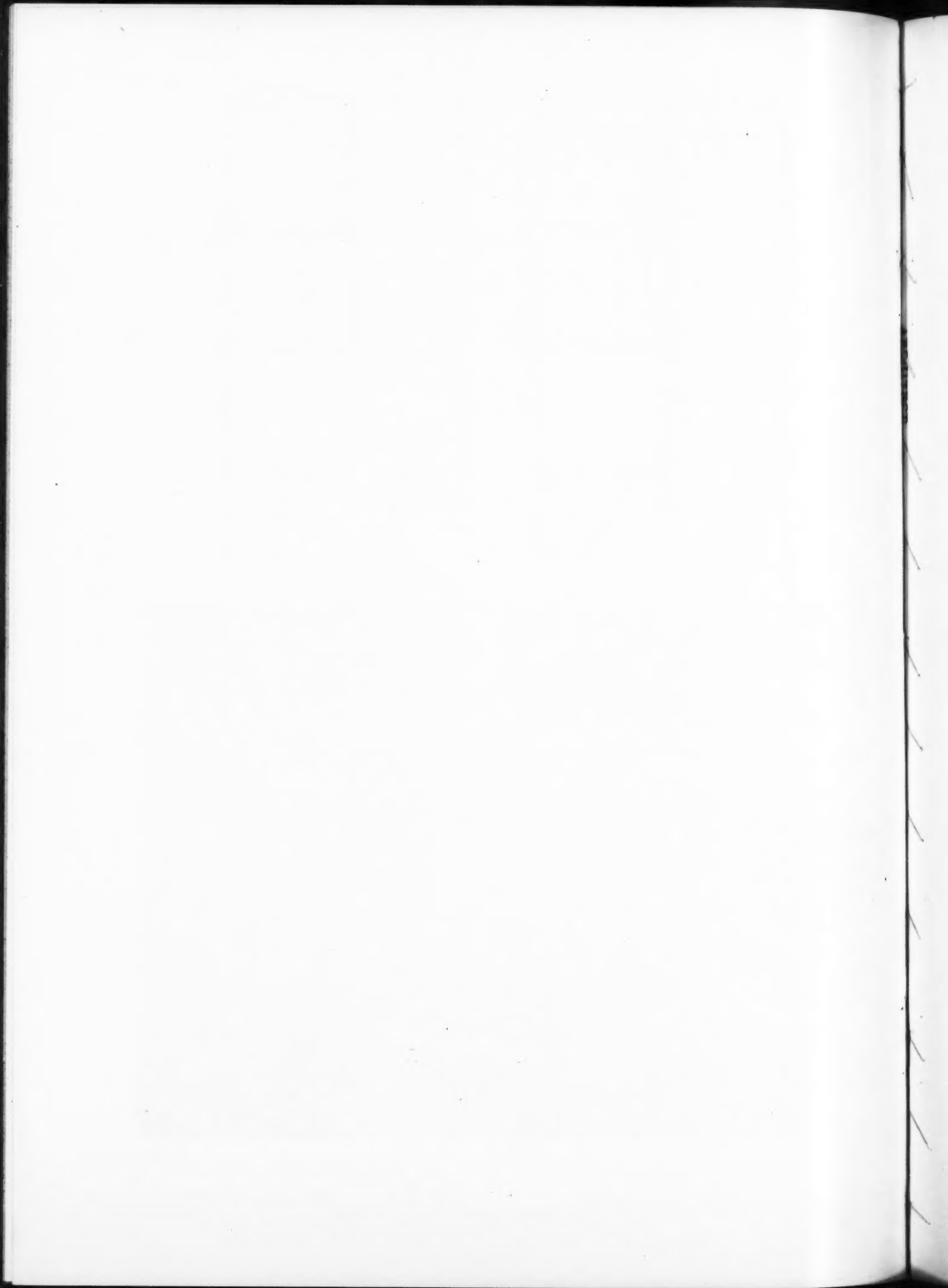


MANTEL IN ARMORY



FLOOR PLANS

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CURRENT NEWS AND COMMENT

SAN FRANCISCO CHAPTER, A.I.A.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Chapter rooms, Lick Building, on August 28th, 1913.

Mr. Mooser, for the sub-committee on competitions, reported that a member of the Chapter, Mr. H. W. Ratcliff, had been announced as the winner in the competition held for the Berkeley Elks Hall, the program of which had been disapproved by the Chapter.

The secretary was directed to communicate with Mr. Ratcliff, advising him that his participation in an unauthorized competition had been brought to the attention of the Chapter.

The following resolutions were offered by Mr. H. A. Schulze and duly adopted, and the Secretary instructed to send copy of same to the Chairman of the Institute Committee on Public Information, in addition to copies to be sent to his Honor, Mayor James Rolph, Jr., and the Board of Supervisors:

WHEREAS, There appeared in San Francisco *Examiner* of March 27th, 1913, the San Francisco *Chronicle* of March 28th, 1913, and the San Francisco *Call* of March 28th, 1913, certain interviews with and public discourses by his Honor, Mayor Rolph, in which the motives of this, the San Francisco Chapter of the American Institute of Architects, were impugned and its fair name assailed, and

WHEREAS, The occasion for this was one which, while involving three of its members constituting the Consulting Architects of the City of San Francisco, primarily affected the San Francisco Chapter of the American Institute of Architects within its own organization through its endeavors to keep inviolate and maintain proper professional standards and to uphold high ethical principles in the relation of its members to the public, to the municipality, and of its members to each other, and

WHEREAS, These principles, in their proper observance, are fundamental in that they involve the moral virtues of Sincerity, Candor and Courtesy in all relations of daily intercourse, and

WHEREAS, It was lack of keen and alert spontaneity with these virtues that brought about this unseemly occasion; therefore,

Be It Resolved, That this, the San Francisco Chapter of the American Institute of Architects, finds no justification in the publicity given the matter (which it deplores and in which it had no part); that it condemns this method as tending to create a public sentiment inconsistent with fact and prejudicial; therefore be it further

Resolved, That this, the San Francisco Chapter of the American Institute of Architects, regrets the undignified, intemperate and unwarranted language used by his Honor, Mayor Rolph, in giving publicity to matters in which personal interest tended to make him unresponsive to an even judicial attitude toward the San Francisco Chapter of the American Institute of Architects, and its endeavors. And be it further

Resolved, That a copy of these Resolutions be forwarded to his Honor, the Mayor, and to the Honorable Board of Supervisors of the City and County of San Francisco.

Mr. Mooser took occasion to felicitate the Chair and the State of California on the appointment of Mr. Geo. B. McDougal, the President of the Chapter, as State Architect.

OBITUARY

MICHEL M. LE BRUN DEAD

Michel M. Le Brun, of the firm of N. Le Brun & Sons, architects, died at his residence in Montclair, N. J., on September 27th, after an operation. He was 56 years of age.

Mr. Le Brun, together with his brother, Pierre Le Brun, who survives him, retired from practice on the completion of the Metropolitan Tower, in this city, of which they were the architects. Mr. Le Brun was an Associate of the Institute, and during his many years of practice was identified with every movement to increase the dignity of his profession, and further the cause of good architecture.

His untimely death will be deplored throughout the profession as well as in his home town, where he was actively interested in the many plans for civic betterment.

ROBERT MAYNICKE DEAD

Robert Maynicke, of the architectural firm of Maynicke & Frank, died at Bedford Hills, Mass., on September 29th, in his sixty-fifth year.

Mr. Maynicke has been prominently identified with architectural practice in the city of New York for a number of years, and was an active member in the councils of the Architectural League.

SIR ALFRED EAST DEAD

Sir Alfred East, president of the Royal Society of British Architects, died in London on September 28. He was 74 years old. His work is well

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known in this country. On the occasion of a visit here he was subjected to much criticism on account of his frank expression of opinion on American art and the method of its expression.

In England he received recognition for his great abilities, and his elevation to the presidency of the Royal Society was the well merited reward of a long and useful career.

LANDSCAPE ARCHITECTURAL COMPETITION

A competition for a general landscape plan for the development of Telewana Park, Borough of Queens, New York, is proposed by the Commissioner, Hon. Walter G. Eliot.

This competition is open to all landscape architects and landscape engineers, whether residents of the State of New York or not.

The prizes offered are as follows: First prize, \$500; second prize, \$200; third prize, \$100.

Landscape architects or engineers desiring to submit plans may notify the commissioner, Arsenal Building, Central Park, New York, in writing, in which case they will be furnished with a printed copy of the rules governing the contest, together with a topographical and location map of the property in question.

All plans, estimates and reports submitted for this contest must be in the hands of the Committee on or before noon of November 1, 1913, addressed to the Hon. W. G. Eliot, Commissioner of Parks, Borough of Queens, Richmond Hill, N. Y. The Committee will examine the plans and report its findings to the competitors on or before December 1, 1913.

DAVID A. GREGG RETIRES FROM THE STAFF OF MASSACHUSETTS TECHNOLOGY

Mr. David A. Gregg, who for a period of twenty-six years has been on the instructing staff of the architectural department of the Massachusetts Institute of Technology, has, it is announced, been obliged to retire on account of continued ill health. In the September issue of *Technology Architectural Record*, a high tribute is paid to Mr. Gregg as an instructor in pen and pencil rendering, as well as to those attributes that combined to make a most attractive personality.

It reads in part as follows:

"Mr. Gregg began his career as an architect, but ultimately became an illustrator as the result of his great love for this work. He was thus exceptionally

fitted to teach his subject to students of architecture.

"Our former students will share with his associates at Technology the regret we all feel in losing the services of a man so long identified with the department and so successful a teacher. We give in his own words a short account of his professional life:

"My architectural career began when I was about the age of twenty, leaving my home in northern New York and entering the office of an architect in New York City. After ten years' office experience I felt the need of some means of more direct improvement, and taking the advice of a good English draughtsman friend I went to London, England. I was favored in getting into the office of Messrs. Belt & Roper, 4 Garden Court Temple. Our office was closed every Saturday, and the time thus given me I endeavored to use well, sketching in South Kensington Museum and taking sketching trips near to London. I also entered the Royal Academy Architectural School, attending there certain evenings. The late R. Norman Shaw, R. A., was one of the instructors. I received in due time my "ivory" disk certifying that I was a student at the Royal Academy Architectural School.

"During this two years' London stay, as well as in New York, I made attempts at rendering, and I became ambitious to become attached to some architectural paper. This finally took place when I returned, and coming to Boston I entered the service of THE AMERICAN ARCHITECT. This was in 1880. As near as I can recall, about seven years later I was honored with a call to take charge of a course in pen rendering at the Massachusetts Institute of Technology. As to the measure of success the course has met with it is not for me to say. I have always felt that the best effort on my part was none too good for highly esteemed and honored M. I. T."

PERSONAL

Messrs. Johnson & Miller, architects, Brazil, Indiana, announce that they have opened a branch office in Terre Haute, Indiana, where they would like to receive manufacturers' samples and catalogues.

AMERICAN SOCIETY OF ARCHÆOLOGISTS

At the convention of the American Society of Archæologists, recently held in St. Louis, E. P. Thompson of Dayton, Ohio, was elected president, and Gen. Bennett Henderson Young of Louisville, Ky., vice-president.

INDUSTRIAL INFORMATION

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

PRESSURE AND VACUUM GAUGES

Catalogue F, issued by the Ashcroft Manufacturing Company, 85 Liberty Street, New York, manufacturers of pressure and steam vacuum gauges, illustrates and describes with much detail the line of goods made by this company.

It is stated that close attention given to the perfecting of existing devices of gauge movements as well as the development of new designs has resulted in many improvements that insure accuracy and long wearing qualities. Copies of this catalogue may be had on request.

SPECIFICATIONS FOR CONCRETE CONSTRUCTION

A series of specifications for concrete construction, issued by the Universal Portland Cement Company, Chicago, Pittsburgh and Minneapolis, are interesting and helpful documents for cement users. They comprise specifications for one-course concrete highways, and one-course and two-course concrete street pavements.

The specifications may be had on application to the Information Bureau of the Universal Portland Cement Company at any of its offices.

CELLAR TRAPS

A device that, it is claimed, will prevent sewage from backing into cellars or basements and that will properly drain and trap these rooms, is illustrated and described in Bulletin 1, issued by Rolf-Martin Company, Fort Wayne, Indiana.

The makers state that this trap fulfills all the exacting requirements of sanitary engineers and municipal ordinances.

A type of gas water heater is also made by this company, and is described in Bulletin 100. This heater is particularly recommended by the makers and is guaranteed to furnish an ample quantity of hot water quickly and economically.

Other bulletins of specialties, as well as those mentioned above, will be sent on request.

KITCHEN RANGES

A line of kitchen ranges for use with coal as the fuel is illustrated and described in a pamphlet recently issued by the Abram Cox Stove Company, Philadelphia and Chicago.

These ranges, the makers state, in addition to being designed for heavy duty and to meet all the re-

quirements of modern cooking, have received a large measure of artistic treatment in their design, and will be found a reliable and efficient domestic utility

TIN PLATE

Any considerable progress in the manufacture of tin plate in this country has been made during comparatively recent years, but the perfection that has been attained is out of all proportion to the time it has taken to accomplish it. The matter is discussed and the various uses to which tin plate is put are very interestingly set forth in a pamphlet issued by Follansbee Brothers Company, Pittsburgh, Pa.

This company are also manufacturers of supplies for tin and other sheet metal workers.

SMOKELESS BOILERS

It is undoubtedly true that the so-called smoke nuisances in cities is largely due to imperfect equipment, and it is not as unavoidable as offenders would have us believe. The fact that smokeless boilers can be and are manufactured would seem to have been demonstrated by a series of tests made at the University of Illinois Engineering Experiment Station. The publication of the report covering the tests is interesting just at this time when court decisions in New York, that are difficult for laymen to understand or their justice to comprehend, have opened a way for violation of smoke ordinances, and also led to the discussion in the press as to means to abate this very great nuisance. If the abatement lies within the power of the users of boilers, the whole question becomes one of the selection of proper equipment and the enforcement of the use of none other.

The report referred to may be secured by addressing Robert W. Hunt & Co., Engineers, Chicago, Illinois.

H. W. JOHNS-MANVILLE COMPANY OPENS GALVESTON OFFICE

The H. W. Johns-Manville Company has recently opened its third office in the State of Texas. It is located in Galveston, and because of its location and shipping facilities, this latter point will be made headquarters for stock, from which it will be distributed to the different offices and throughout the firm's Texas territory.

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NOISELESS HEATING SYSTEM

Much information as to modern methods of steamheating is contained in a pamphlet issued by Monash-Younger Company, 90 Centre Street, New York, with branch office in Chicago.

The makers of this system claim that in addition to the unusual efficiency and economy of operation secured by the adoption of their devices, they also eliminate all the noises and other undesirable features that are often present in steamheating systems.

They desire to correspond with architects with reference to the installation of their goods and will forward catalogue and other information on request.

HYDREX FELT

Information as to the correct way of applying Hydrex felt, manufactured by the Hydrex Felt & Engineering Company, 120 Liberty Street, New York, is contained in a recently issued leaflet.

This company manufactures a special waterproofing felt and directs particular attention to the so-called "Membrane Method" of waterproofing which, it is stated, not only waterproofs, but insulates the foundations of buildings against electrolysis.

The leaflet referred to, together with a pamphlet fully describing the "Membrane Method," may be had on application.

BRONZE AND BRASS MONUMENTAL WORK

A pamphlet recently issued by Paul E. Cabaret & Co., 342 West 14th Street, New York, contains illustrations of examples of this company's recently executed work, consisting of doors, grills, gates, bronze urns and vases, together with a number of very artistically executed memorial tablets.

The pamphlets referred to may be had on request.

A HANDBOOK ON STEEL SASH

A handbook on steel sash, published by the Trussed Concrete Steel Company, Detroit, Michigan, illustrates and describes with considerable detail the methods of manufacture and the different types of united steel sash that are made by this company.

This pamphlet also will be found to contain a vast amount of information as to proper methods to be employed in incorporating steel sash in the drawings and specifications for building, so it will be as useful in the draughting room as it will in the specification files.

The makers state that these sash are low in cost and can be installed in the majority of cases as cheaply as wooden sash. The rigidity of their construction prevents bending or breaking, while the slender metal members permit admission of a maximum

amount of daylight. Certainty of operation insures a high degree of ventilation. Combined with these features, the makers claim that United Steel Sash are absolutely waterproof and that, owing to the introduction of the most improved machinery, the workmanship is of the highest grade. The utmost satisfaction to users is the invariable aim of the manufacturers.

The pamphlet may be had on application.

SUGGESTIONS FOR SMALL HOUSES

The Hydraulic Pressed Brick Company, St. Louis, Mo., has issued a book of "Suggestions for Small Hy-tex Homes," which is a collection of reproductions of a series of houses entered in a competition held by the Chicago Face Brick Association for a brick house to cost less than \$4,000. Each example is illustrated by means of perspective view, detail of entrance, section and floor plans. A statement of the cubical contents and estimated cost is also given.

In addition to the above this company issues a pamphlet which is a catalogue of brick mantels and presents a number of interesting examples designed to be laid up with hydraulic pressed brick, and the brochure entitled *Genuine Economy in Home Building*, recently referred to in these columns. Any or all of these pamphlets may be had on application.

AMERICAN CLAY MAGAZINE

The American Clay Magazine, published monthly at Bucyrus, Ohio, is the "house organ" of the American Clay Machinery Company. It seeks to impart general information to manufacturers and users of clay products as to what is going forward in the field of this industry, as well as to direct attention to modern clay-working machinery made by this company. The current issue contains an article on the relative methods of road building as employed in this country and Europe.

AUTOMATIC SPRINKLER BULLETIN

The October issue of the *Grinnell Automobile Sprinkler Bulletin* contains the usual complete record of fires for the preceding month, and much information of service in installing and maintaining efficiency of sprinkler equipment.

A well illustrated article in this issue treats of sprinklers as installed in the modern theatre. Record of theatre fires would seem to prove that the greatest danger in this type of buildings lies behind the proscenium arch. When properly protected by sprinklers it is claimed that the fire loss has been reduced to a minimum and what is of greater importance, there is no attendant loss of life by reason of the quick spreading of the flames.



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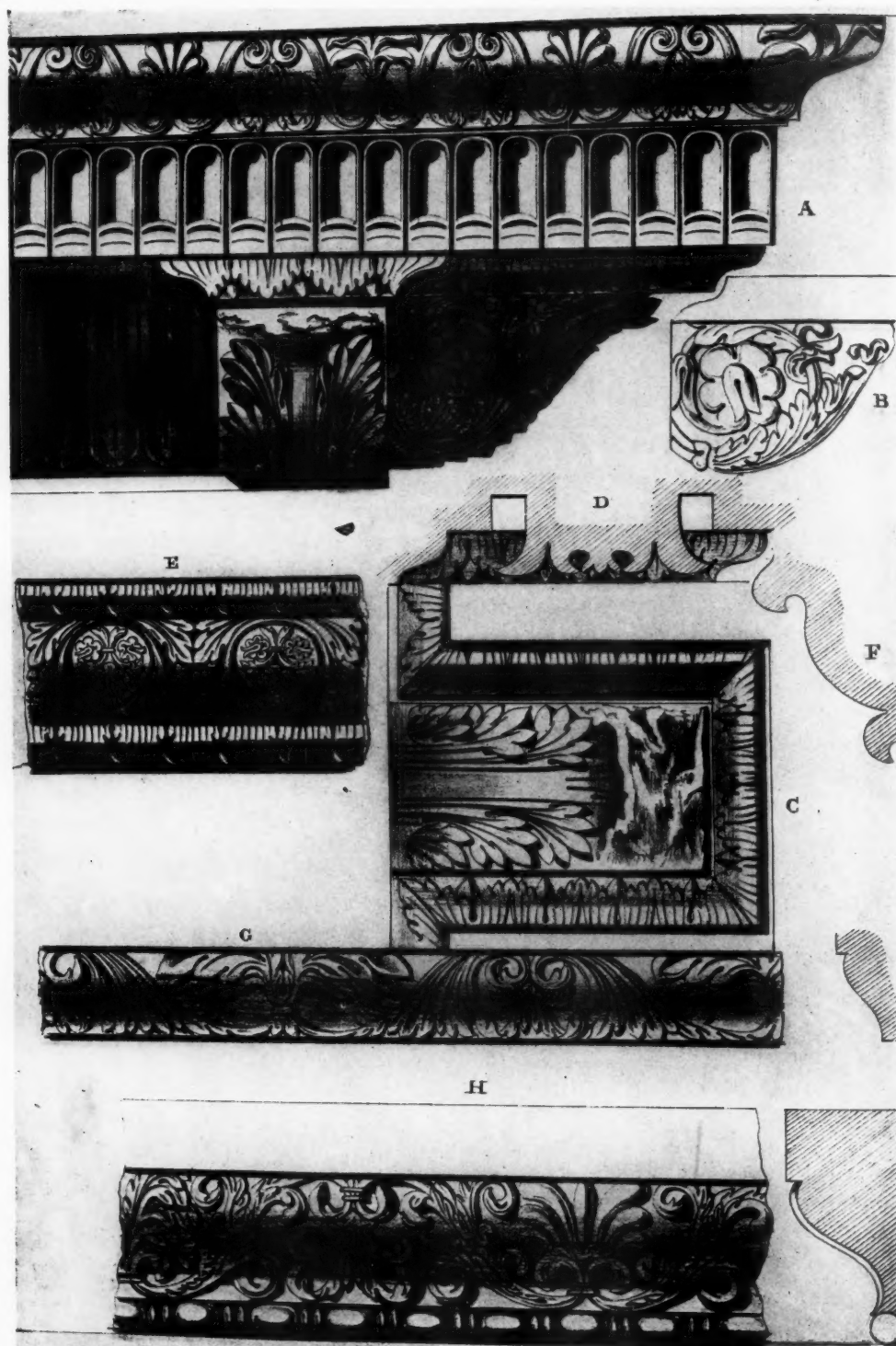
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PLATE D

THE TEMPLE OF JUPITER TONANS AT
ROME

THIS temple, also known as the Temple of Saturn, was originally erected by Augustus but restored by Septimius Severus about the end of the second century A. D. While some of the ornament exhibits good character, the work as a whole is quite overloaded with enrichment. On this plate is given the upper part of the main cornice (A) showing the mutilated condition of the modillions (C); also a variation of detail (B) on the side of some of the latter; a section of the soffit (D) showing the high relief of the rosettes in the coffers and the elevation (E) and section (F) of the ovolo below the dentils of the bedmould. The ornamental moulding (G) enclosing the inscription panels of the frieze and the upper member (H) of the architrave are also shown. A feature peculiar to this temple is the leaf ornament which fills the space on the fascia between the modillions.



TEMPLE OF JUPITER TONANS, ROME, ITALY

(For description see preceding page)