

THE AMERICAN ARCHITECT

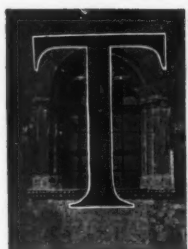
VOLUME CIV

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HOW TO GET RID OF A MODEL FARM

By GEORGE S. CHAPPELL



HE casual visitor at the new Gedney Farm Hotel, situate at White Plains near New York City, would be astonished were he told that the picturesque group of buildings, spreading along some 800 feet, was fashioned out of a collection of farm buildings!

Gedney Farm has been known as the most celebrated farm in the East, and the owner at one time was severely bitten by that most deadly of microbes, the Model Farm germ. Gentle reader, have you ever owned a Model Farm? No, because if you had, you would probably now be standing on the front platform of a trolley car putting on the brakes, instead of reading *THE AMERICAN ARCHITECT* and cutting your coupons.

But have you ever seen a Model Farm? Have you ever been dragged out to the country of a Sunday morning when you should be snugly tucked away under your morning pa-

per—and there, far from the madding city, introduced to fifty-seven different kinds of sterilized odors? You imagine yourself sniffing the scrambled eggs and the new-mown hay, and then you brace yourself with a mighty effort to the inevitable tour of inspection, under the guidance of your friend, the Model Farmer.

Arriving in the great hay-barn, you immediately discern amongst the fragrance of the stacked-up timothy, a sort of nasal bass-note, a gentle warning emanating from two round arrangements called silos.

You delicately roll back your nostrils—*E n s i l a g e ?* “Smells like mucilage,” you aver.

If you are strong enough to look right into the silo, you are led reeling into the horse-barn for a breath of fresh air. Now, G. R., I love horses. There's nothing I love more, unless it's automobiles or motor boats. Those dear horses, they're so faithful. You go into the horse-barn and there they are, the big beautiful, soft-eyed treacherous brutes, trying to bite you between the bars, and every one with its Horse



FOUNTAIN IN THE LOBBY, GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

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Show ribbons framed up on the stall posts and with its pedigree (also framed-up). You sniff a little twenty horse-power air, and by Jove! you forget all about the silo! And then two or three months later you drag out of your closet at home the suit you wore that fatal day, and there is the faithful horse, still with you, stronger than ever!

Then, growing weaker, you are led into the cow-barn. Now, when a flock of say forty model cows take one look and then unanimously cough at you, you're simply enveloped, like Elijah, in a cloud of bovine breath which heats up the building and frosts the window panes. By this time you are about all in, and ready to take the count.

Immediately to windward of the cows is the model dairy. The milk supply is painlessly extracted from the hesitating heifers by vacuum milkers; the walls and floors are immaculate—yet, and I say it with a world of regret, the memory of sour milk will cling around it still. It is a sweetly sickly thought, faint but deadly, like the squeak of a slate pencil, or the taste of a steel knife.

And then the pigs—but why go further, Gentle Reader? You know enough.

Now it so happens that the owner of this particular farm was not only determined to have a Model Farm, but he strove to make it a solid investment, so he made it of reinforced concrete, harder than the living rock and twice as thick. It was the wonder of the countryside—nothing like it had ever been seen before. He employed the most prominent cow architects, he stocked it with horses and cattle and pigs—and then, finding that his cream cost him \$5.30 a quart, and that the best laid eggs of mice and hens were worth their weight in gold, he suddenly took counsel unto himself. Nothing was working well except the separator, and he was being separated from his money with great regularity. He went out early one morning and gave the whole layout a hard look, and the layout looked harder than he did. He sat on the concrete fence in front of the concrete hay-barn, and worked out a few concrete facts. He must do something! He couldn't move it, he couldn't burn it, and he couldn't give it away.

He might label it "Birthplace of Harry Thaw," or otherwise give it some historical flavor, and then let the souvenir bugs carry it away piece by piece. Oh, for a modest frame structure, with stucco and half-timber work clinging closely to its shrinking studs! But no such luck. There he was, stuck.

"So," said he, "I will turn this into something. Let me see. Why not an hotel? There's no hotel within several miles—it's just a nice motor run up from New York,"—and lo! the Model Farm proposition was solved!

So he called in an architect, and explained the Big Idea. The architect was likewise possessed of a vivid imagination, and in the language of the *Ladies Home Journal*, was sweetly sympathetic. He thought it could be done in two or three years. "No," spake the owner, "this is the first of April, I'm going to fool you, we must open it on the first of October."

"Done," said the architect, and the Owner *was* done. So, in six months, they cut windows through the dying concrete, ripped out the stalls, added several stories to certain wings, bought all the furniture, china, linen, silver and everything else, and opened up with a Garrison finish.

Where is the monstrous and gloomy fortress with its slimy and odorous halls? Gone the humid horses, the coughing cows and the pungent pigs. In their place a concourse of life and gayety, housed in a most inviting habitation. Where are the squat silos of yesterday? In their place rise graceful towers whose harmonious French roofs tell plainly that the architect hadn't lived in Brooklyn all his life.

Entering the lobby, we are met with a receptiveness which appeals to the eye, the woodwork a deep grey, an over-burned tile floor, a huge fireplace with crackling logs ablaze, the central wall open clear to the roof, surrounded by galleries from which open the bedrooms, snowy reminders of the haylofts of the unpoetic era. From which, G. R., springs the modern cry of "To the hay, to the hay."

The hotel doesn't look like a hotel; indeed, the architect tried to steer clear of anything pertaining to a hotel, in the matter of furnishings and equipment. One's

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first impression is to say "How homelike!" but a more thorough inspection brings to view conveniences which no home could supply. Take the much-discussed silo, for instance, where the fermented cornstalks brewed their heady beverages for the bovine demand—with what a sense of the fitness of things has it now become the café, where pussy-footed menials silently purvey the Yellow Peril known as Martinis—surely, yea verily, home was never like this!

Further on we come to the old feed-room, now the American plan dining room—still the feed-room. Here, where the oats, peas, beans and barley used to be scrambled up for the tenants, is now immaculate napery, and all the essentials which go for setting what the truly cultured would call "an elegant table."

Beyond this lies another room, also given over to the justly popular indoor sport of eating. This room, called the Ship's Grill (from its close resemblance to the cellar of a Hoboken ferryboat) is one of the most

novel and I might almost say naval features of the establishment. The arched ribs and heavy knees might readily support the heaving decks of some gallant merchantman, and the red and green lights, indicating Port and Sherry, gleam just abaft the head-waiter.

And the model of an old Viking ship of the year 800 A.D., fashioned in its entirety by a model-making lawyer, H. B. Culver, lends such a shippy air to the room that strong men have been heard to say that after dining there they have distinctly felt the motion of the ship, and that it does not seem to be as stable as it used to be.

Across the attractive garden, surrounded by spacious pergolas, where, in summer, drinks and eats are to be served, is the ball-room, fashioned from the bull-pens. The delicate tracery of the lattice on the ceiling is justly admired, and those who don't know what it used to be, always exclaim, "Bully!"

These two rooms are forty by eighty, and only twelve feet high. No architect



CAFÉ, GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.
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in his sober senses would dare design a room of these proportions and yet that constitutes the charm of the thing, the accidental character of the whole layout. The only new structures are the Billiard Room and the Passageway connecting it with the hotel. The Bowling Alley is fashioned out of the Piggery, and the Swimming Pool is also a transformation from one of the old buildings.

impossible in six months, all you have to do is to divide the impossible into six parts and do one part each month. In this case, however, after five months had gone, the architect found he still had three months' work to do. But was he downhearted? Never! The manager-elect resigned every afternoon that last month; the Model Farmer retired to a convent, the contractors, sub-contractors "and then



BEDROOM, GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

The owner, happy at getting rid of his Model Farm, permitted the architect to select and design all the furniture, hangings, rugs, table appointments, and in fact, everything that went into the hotel, and the photographs in this issue give some idea as to the results obtained by letting one person do the entire thing.

But how was it done in six months? The architect complained that it seriously interfered with his game of tennis last summer but, like all architects, he has rules for doing everything. To do the

sub" opened up the forced draughts, battened down the hatches of the ship room, shanghaied all the workmen in Westchester County, poured an extra supply of fusil oil in the Port and Sherry lights, and from then on it was "Let 'er pound, boys," with the good ship Gedney Farm making fearful weather of it, but still afloat.

The last few days and nights of the six months' period can only be described as lurid. All over the rigging of the gallant ship swarmed thousands of brave men and fair chambermaids, carrying armfuls of

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wainscoting, mops, china, linen, rugs, palm-trees, hat-checks, electric fixtures, ales, wines, liquors, cigars and what-nots, under which the stout concrete hull strained and creaked, while the Architect bellowed orders through his speaking trumpet:

"Give her the gas, Zowie! Don't put that coal in the Ladies' Dressing Room! Courage! One hour more! Zing! Bang! Crash! Bim!" and at exactly four-thirty, the great leviathan, with one sickening roll, came safely into the harbor of White Plains.

And when they had sprinkled the furniture all over the hotel, just as it had been worked out on the drafting tables, the marvellous part about it was that it looked as

though it had been there for some weeks.

The Model Farmer came out of his cyclone cellar, took one look and fainted away! He had solved the problem! He had made something out of his Model Farm!

And then, towards morning, as the guests who had attended the opening ball were being whisked away in their luxurious limousines, one sweet young thing made the remark that every architect has had fired at him innumerable times.

"It must be perfectly lovely to be an architect!"

To which the aching architect replied: "Madam,"—but what's the use of repeating that kind of language?



FOUNTAIN IN THE SOUTH GARDEN, GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.
MR. KENNETH M. MURCHISON, ARCHITECT

BALSA, WOOD OF COMMERCE

BALSA, guano, cork-wood, and down tree are different names applied to a soft-wooded tree botanically known as *Ochroma lagopus* of the sterculiaceae family of plants. The trees often attain a height of from sixty to seventy feet and sometimes a diameter of two feet. In the American markets cork wood is the name most generally applied to this tree because the wood is as light as cork and often used for the same purposes. Balsa is the name of a raft or float in tropical America which the natives construct out of this wood and the tree, therefore, came to be called balsa. It is called guano or down tree because in Porto Rico it is one of the most important economic trees, for the cotton surrounding its seeds is the "guano" or "down" with which nearly all of the native pillows and cushions are stuffed.

Balsa is a very common tree, particularly along the sea shores in the West Indies and Central America. It is the commercial tree in Porto Rico, especially on the edge of the mangrove swamps or in other inaccessible locations, often growing with its roots in contact with salt water. While it demands a damp soil, it frequently grows well in the poorer soils in the hills away from the sea shore. The tree has many of the characteristics of the ceiba or silk-cotton tree (*Eriodendron anfractuosum*) so common in the landscape of tropical America. The balsa is a much smaller tree, however, than the ceiba, and its distribution is restricted to tropical America. The ceiba tree is known within the tropics all around the world and forms one of the most magnificent trees.

Balsa makes a very rapid growth, has striking foliage and magnolia-like flowers. The fruit consists of a five-celled capsule about six inches in length and about one inch in diameter. As soon as these pods are ripe the cells split open longitudinally and the seeds with their silk cotton protrudes and spreads over the whole surface, giving the appearance of a hare's foot. This characteristic is alluded to in the

specific name *lagopus*, which signifies hare's foot. The chestnut brown fiber which surrounds the seed of this tree is gathered and packed into bales and sold at a few cents per pound. It is readily removed from the capsules, but it is almost impossible to free it entirely from the seeds. This silk cotton is said to be very valuable as a stuffing material. It keeps free from insects and does not wad to the same extent as pure cotton, and is used extensively for making pillows and mattresses, and to a small extent for making garments. The bark also yields a fiber which may sooner or later become a stable product for rope making. The bark is used locally for the tannin it contains and both the bark and roots are used medicinally.

The wood is nearly white or slightly tinted with red, showing practically no distinction between heartwood and sapwood. It has a silky texture, is rather coarse but straight-grained, and is the lightest of all woods, even lighter than true cork. A sample of balsa from Trinidad exhibited at Philadelphia in 1876 had a specific gravity of .120 (or about seven and one-half pounds per cubic foot). Wiesner, a German authority, determined the specific gravity of this wood to be .250. Individual variability and the difficulties of determining the specific gravity of so porous and absorbent a wood as this make it unwise to accept either one of these figures as invariable. Cork-oak bark (*Quercus subur*) has a specific weight of .240, but it appears that some samples of cork wood are considerably lighter than commercial cork, which itself is markedly lighter than any other wood with the exception of the wood of a small and unimportant tree (*Herminiera elaphroxylon*) growing in Central and East Africa.

The reason for the extreme lightness of the cork wood is to be looked for in connection with its loose structure and the softness of its tissue, which is easily compressible under the thumb nail. It is very fibrous and often exceedingly difficult to

(Continued on page 236)

THE CURRENT ARCHITECTURAL PRESS

ARCHITECTURE for November presents a variety of material of varying degrees of interest. Probably the subject that will receive greatest attention is the Mason Library at Great Barrington, Mass., by Blanchard & Barnes, architects. This building came very near being of a quality that would place it above criticism. If the garlands above the windows had been wrought in low relief or omitted altogether, and the hood over the main doorway had been less prominent and more delicately fashioned, the building would have been without a peer in its class. However, these defects are minor in character, and leave the observer with but a slight feeling of dissatisfaction.

Other subjects shown are the new Montefiore Home, by A. W. Brunner and Buchman & Fox, architects, illustrated more fully in *THE AMERICAN ARCHITECT* of November 5th; office building for W. R. Grace & Co., D'Oench & Yost and J. W. O'Connor, architects; the Booth and Shubert Theatres, by Henry B. Herts; an exterior and interior view of the First National Bank Building in Richmond, Va., by Clinton Russell and A. C. Blossom, architects, and two small houses, one by Davis, McGrath & Kiessling, and one by Smith & Bassette. Floor plans are shown of the latter and indicate unusual economy of space and convenience of arrangement.

(FROM *THE INTERNATIONAL STUDIO*)



HOUSE IN ESSEX, ENGLAND
UNSWORTH, SON & TRIGGS, ARCHITECTS

The text is devoted to the usual descriptions of principal subjects illustrated, a continuation of Mr. Blake's articles on "The Law of Architect, Owner and Contractor"; "Some Remarks on the Real Public View Towards the Architectural Profession and Beaux-Arts Architecture,"

(FROM *ARCHITECTURE*)



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BLANCHARD AND BARNES, ARCHITECTS

by Herbert R. Mainzer, and a partial reprint of Ralph Adams Cram's paper on "The Craftsman and the Architect," read by him before the Fourth Annual Convention of the American Federation of Arts.

A modern English country house of interesting type, designed by Unsworth Son & Triggs, is illustrated in the November number of *The International Studio*. For picturesqueness, probably no style of architecture adaptable to domestic purposes surpasses that employed in the better class of English houses.

Other features of this issue are a series of "Etchings," by Louis Orr, devoted to architectural subjects, which constitute interesting examples of a method of artistic delineation that in the hands of some of our modern artists is regaining the dignity achieved by this process of illustration in earlier years.

Architects will doubtless find much to interest them in an article descriptive of

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(FROM THE BRICKBUILDER)



Y. W. C. A. BUILDING, ST. LOUIS, MO.
MARINER & LA BEAUME, ARCHITECTS

the wood carving of I. Kirchmayer, accompanied by numerous illustrations of ecclesiastical details.

The usual reviews of exhibitions in this country and in Europe are contained in this issue.

The leading article in *The Brickbuilder* for October is "An Appeal to the Architect for the Adoption of the Quantity System," by Sullivan W. Jones. The author is of the opinion that there is a compelling need of architectural reform in the present method of securing competent tenders for building work. That present methods of securing estimates and tenders leave much to be desired is generally conceded and an exhaustive discussion of the subject, and careful examination into any methods proposed as a substitute should be of general interest to the profession.

Mr. Marks continues his discussion on "The Lighting of Public and Semi-Public Buildings," and Mr. Tallant contributes an article on "The Effect of a Speaker's Voice in Different Directions."

Probably the most interesting of the subjects illustrated are those contributed

by Howard Shaw, architect, consisting of a house at Lake Forest, Ill., and one at Brentmoor, St. Louis. These show an ability in design of an unusual order. Other subjects more or less completely illustrated are the Y. W. C. A. building at St. Louis by Mariner & La Beaume, architects; Town Hall, Braintree, Mass., Ingraham & Hopkins, architects, F. E. Norris, associate architect; small office building, Garden City, L. I., Ford, Butler & Oliver, architects; the Latrobe Apartments, Baltimore, Md., E. H. Glidden & C. N. Friz, architects; house at Shaker Heights, Cleveland, O., Walker & Weeks, architects; house at Evanston, Ill., Shepley, Rutan & Coolidge, architects.

The issue is one of more than usual interest.

In the leading editorial of the October issue *The Western Architect* makes a more or less futile effort to absolve itself from culpability in connection with sensational headlines that have recently appeared in the Chicago daily papers as follows: "Rebels of West Shatter Styles of Architecture," and "Ideas Split American Institute Into Bitter Factions." It appears unfortunate

(FROM THE BRICKBUILDER)



APARTMENT HOUSE, BALTIMORE, MD.
E. H. GLIDDEN AND C. N. FRIZ, ARCHITECTS

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(FROM THE WESTERN ARCHITECT)



ENTRANCE DETAIL, APARTMENT HOUSE,
CHICAGO, ILL.
SPENCER & POWERS, ARCHITECTS

that inspiration for such wild and sensational articles should ever have been furnished.

Perhaps the most interesting subject illustrated in the October issue of *The Western Architect* is an apartment building in Chicago, by Spencer & Powers, architects. It is a satisfaction to note that the architects have succeeded in imparting to the design a suggestion of domesticity,

(FROM THE JOURNAL OF THE A.I.A.)



CART AND HORSES INN, WINCHESTER, ENGLAND

a quality generally absent from apartment houses erected in our larger cities. It is regretted that floor plans are lacking.

Several examples of the work of Trost & Trost are shown, among them and deserving special mention is the Mills Building in El Paso.

The July issue of *The Architectural Review* illustrates the Guaranty Trust Company Building in New York City, York & Sawyer, architects. This dignified example of the modern bank building is quite worthy the extended illustration that has been given it. Aside from the brief description of the Trust Company Building, this issue offers no text of importance.

The leading article in the November

(FROM THE ARCHITECTURAL RECORD)



PATIO, PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS

issue of *The Architectural Record* describes the Pan-American Building and its annex at Washington, Albert Kelsey and Paul P. Cret, associate architects. The illustrations which accompany the article

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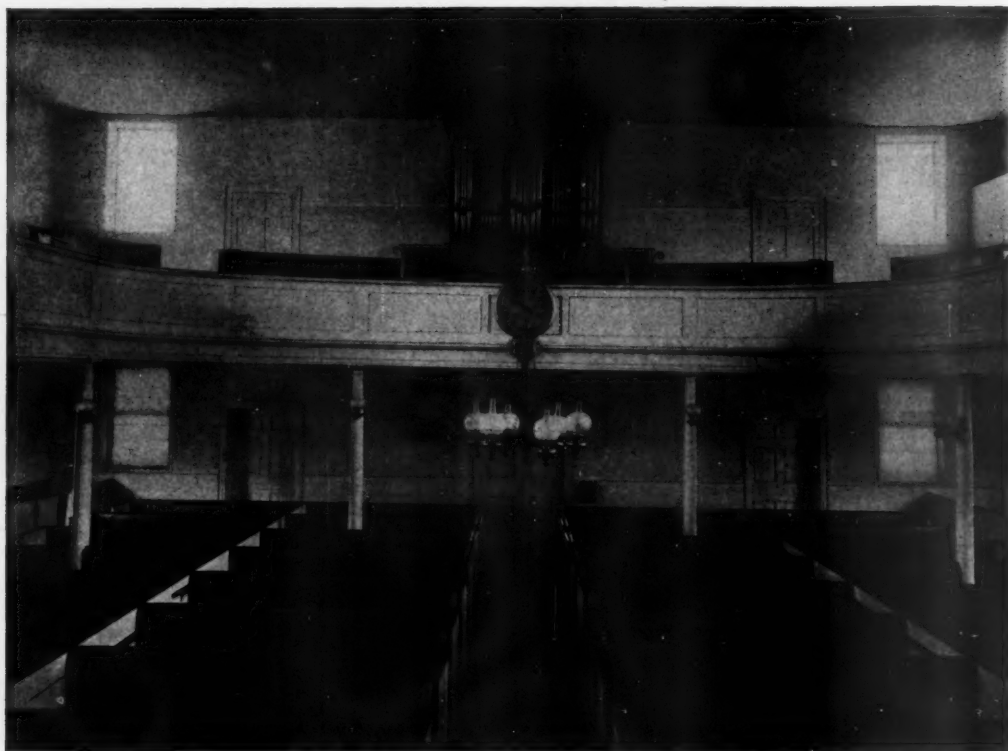
show the building and annex in much detail, forming an interesting record of a structure that has elicited unqualified approval of its architectural design. The subject was illustrated in *THE AMERICAN ARCHITECT* of February 19th, 1913.

Charles De Kay writes in this issue on "Textile Origins in Architecture," and Mr. Henry Wright, landscape architect, describes the landscape treatment of Brentmoor Park, St. Louis, illustrating his article with a number of somewhat indifferent photographs. A list of other articles and

illustrations will be found in the accompanying index in another column.

The Journal of American Institute of Architects for November presents an article on "An Economic Idea in Home Building," by Dr. Carol Aronovici, General Secretary of the Philadelphia Suburban Planning Association. This contribution constitutes a valuable addition to the literature of town planning. It has been interestingly though sparsely illustrated.

The usual chapter notes of Institute interest are to be found in this issue.



INTERIOR, LOOKING FROM PULPIT, OLD MEETING HOUSE, WEST ROXBURY, MASS.

FIRST PARISH CHURCH, WEST ROXBURY, MASS.

We are enabled to publish, through the courtesy of Messrs. Harding & Seaver, architects, Pittsfield, Mass., the accompanying photographs and drawings of the First Parish Church of West Roxbury, Mass.

We note with a feeling of regret that this interesting example of early Georgian architecture was razed last June to make

way for a more modern structure. These fast disappearing evidences of the excellence of our early architecture are a source of inspiration, and it is, in a certain sense, a duty to preserve some photographic record of them.

The main part of the church containing the gallery and pulpit was built in 1773, while the front portion, containing the vestibule surmounted by the spire, was added in 1821.

The architect of this church is unknown.

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PUBLIC REGULATION OF THE BILLBOARD

IN the final analysis, public opinion is stronger than codified law and is frequently effective in remedying conditions over which a legal tribunal has no control. On this premise it has been suggested that advertisers who, under protection of law, violate good taste and civic decency by erecting unsightly billboards might be taught a needed lesson if the public would show its resentment by refusing to use articles offensively advertised. Merchants frequently court and win public favor by contributing to designs for the general welfare. Can they, on the contrary, reasonably expect anything but emphatic disfavor when they transgress the æsthetic rights of that same public?

The erection of billboards which mar architectural or natural scenery is an offense that will not be tolerated by an enlightened public after it has been fully aroused to a sense of the injustice. Advertisers whose obsession is publicity regardless of civic patriotism should be taught that they cannot sin with impunity toward the public to which it looks for support. If the erection of an offensive billboard were the

cause of a general discarding of the article advertised thereon there is every reason to believe that the advertiser would seek some means of publicity more agreeable to the public and therefore more profitable to himself.

PLANNING FOR THE FUTURE

THE history of a model dairy farm experiment and the subsequent transformation of the dairy buildings into the Gedney Farm Hotel, illustrated and described in this issue, has a peculiar significance for the practicing architect, and one that may not be obvious to a merely casual reader. With the confidence that is characteristic of American business and particularly business of a speculative nature, the owner constructed his buildings in accord with the expected permanence of his enterprise. When the buildings ceased to yield a revenue as part of a dairy farm equipment, and were but a cumbrance of the soil as far as any other form of farming was concerned, we may well believe that the owner was greatly perplexed. Moreover the construction was such that the buildings could not even be demolished except at great expense and with complete loss of the material.

It was only a most unusual combination of circumstances, such as favorable location and available capital, that made it possible to transform this potential failure into probable success as a hotel. That the proprietor was conscious of these conditions when planning his model dairy buildings is highly unlikely, and he is therefore more to be congratulated for his good fortune than commended for his good judgment.

An abounding optimism is a most valuable asset, but when commercial agencies report that ninety per cent. of new enterprises are unsuccessful, it seems only the part of good judgment to discount the results of possible failure, however bright may be the outlook for success. In many of the commissions entrusted to architects there is great need of prudent foresight on the part of the responsible parties. If the architect will justify his claim to be a professional adviser and not a mere

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designer of buildings for specific purposes, he must help his client to discount the possibilities of the future. There are conditions of present and future occupancy to be considered, which may be affected by shifting realty values or any one of many other causes. Possible future alterations or additions to the building and its equipment may be of greater intrinsic value if some degree of foresight has entered into the original designs. Frequently the partial or complete demolition of a comparatively recent building is necessary and the architect should see that even this is made economically possible.

BALSA, WOOD OF COMMERCE

(Continued from page 230)

work, because of the fibers that impede the action of the tools. Balsa is commonly employed as a substitute for cork, both for stopping bottles and for floats of fishing nets. In Trinidad and other places it forms an article of commerce with fishermen, who use it in place of true cork on their nets. It has served only to a very limited extent for stopping bottles, since the high elasticity, impermeability, resistance to decay, so characteristic of true cork, are not possessed by this wood.

The very buoyant rafts or balsas, the unsinkable properties of which caused such surprise among the discoverers of America, are likewise made of it. The Indians use it to make their canoes buoyant, and it was at one time considered very desirable for making pontoons for dry docks. The wood has been experimented with and found suitable for making life preservers. For this purpose the wood must be heated with parafin, which together with expenses in preparing it renders the cost of this material equal to that of the regular cork. In an untreated state the wood is not very durable, lasting only from three to four years.

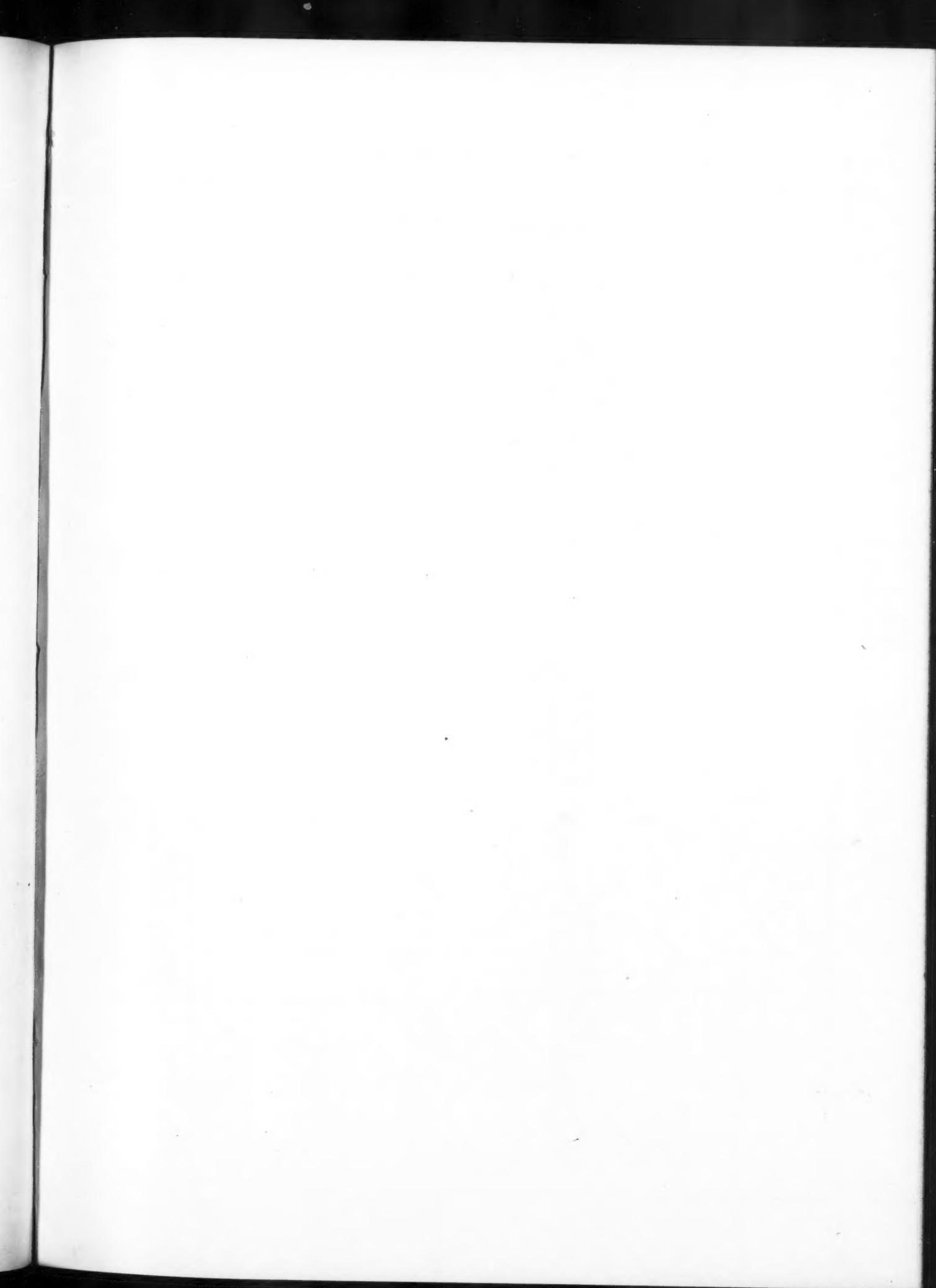
Balsa is imported into the United States from Cuba, Porto Rico, and Trinidad. A good many logs go to England, chiefly from Trinidad. It is claimed by dealers that the bulk of balsa wood comes from Ecuador and Peru in the form of logs from sixteen to thirty inches in diameter

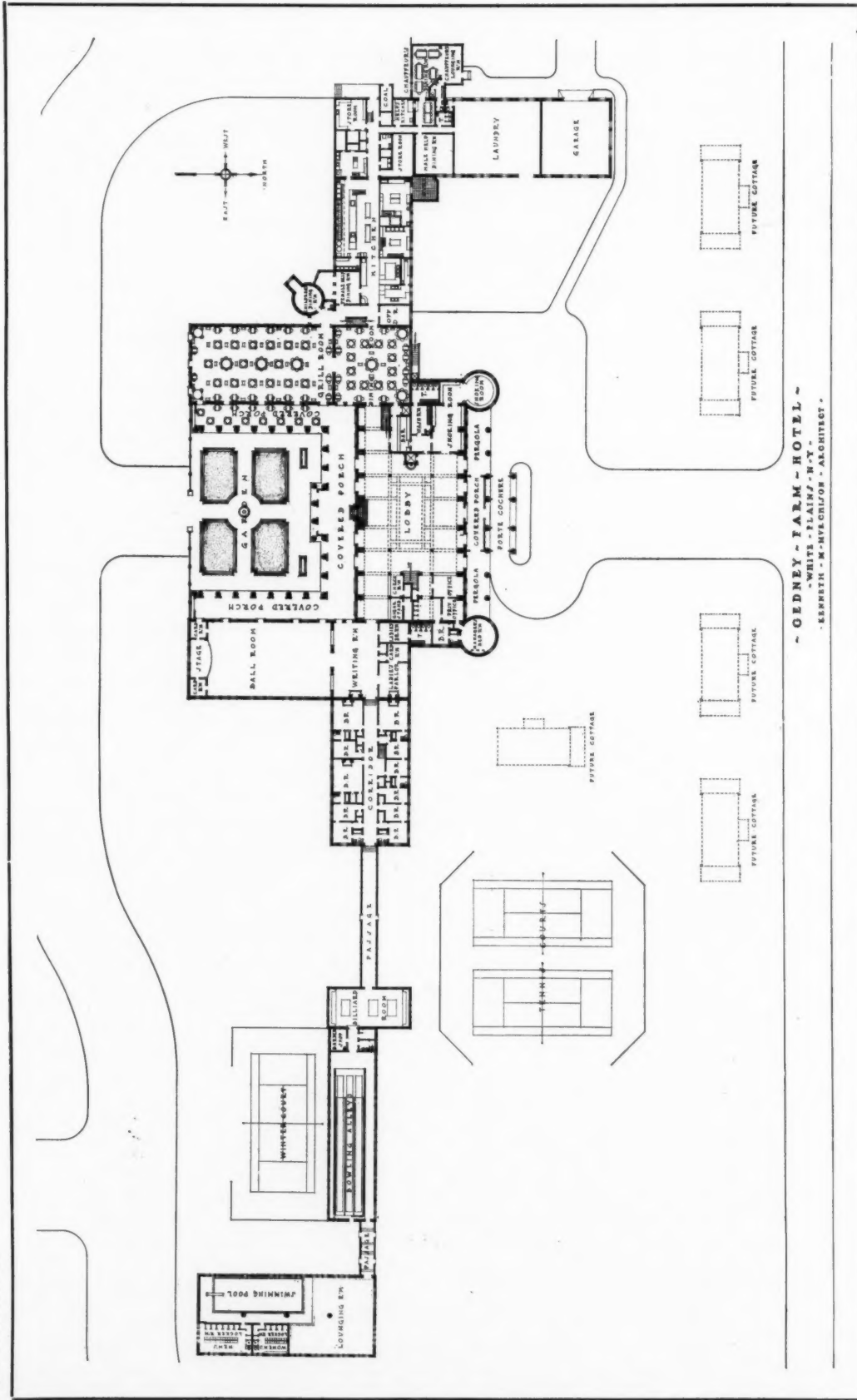
The value of these precautions may sometimes be lost upon a client whose one idea is the realization of a building to meet his immediate requirements. It is quite certain, however, that when the almost inevitable alteration is to be made the architect will be reminded of his shortcomings if he has failed to discount the future. It is upon these rather intangible evidences of skill and judgment that the value of a professional adviser largely depends and as they become more generally exercised by architects the more surely will the profession deserve and receive the appreciation of the public.

and from ten to twenty feet in length. The wood is sold at prices ranging from forty to sixty cents per cubic foot. It is doubtful, however, whether the species from Ecuador and Peru is the same as that growing in the West Indies. The West Indian kind is lighter in weight and color and has less pronounced pith rays.

The annual rings of growth, though nearly visible to the naked eye, are evident on an examination of the wood under the hand lens, being partly caused by the occurrence of a broken line of slightly larger pores at the beginning of the year's growth. The pith rays are quite conspicuous on a smooth transverse section; they are also plainly visible on the radial surface and give figure to the wood, resembling the character of beech or sycamore, only in balsa they are more numerous.

Bongo is a local name given to a very conspicuous tree in Costa Rica and Panama. It is botanically known as *Cavanillesia plantanifolia* and is very closely allied to the true balsa. Bongo wood or hammatti, as it is sometimes called, resembles the balsa wood structurally, so that it is often difficult to distinguish them. The bongo tree grows to be from sixty to eighty feet in height and from three to six feet in diameter. The wood is as light in weight as that of balsa and its principal use in Panama is for making canoes. It is white, coarse-grained, very soft, weak, and exceedingly light in weight. It is so light that one man can easily carry on his back a dry log eight feet long and three feet in diameter.



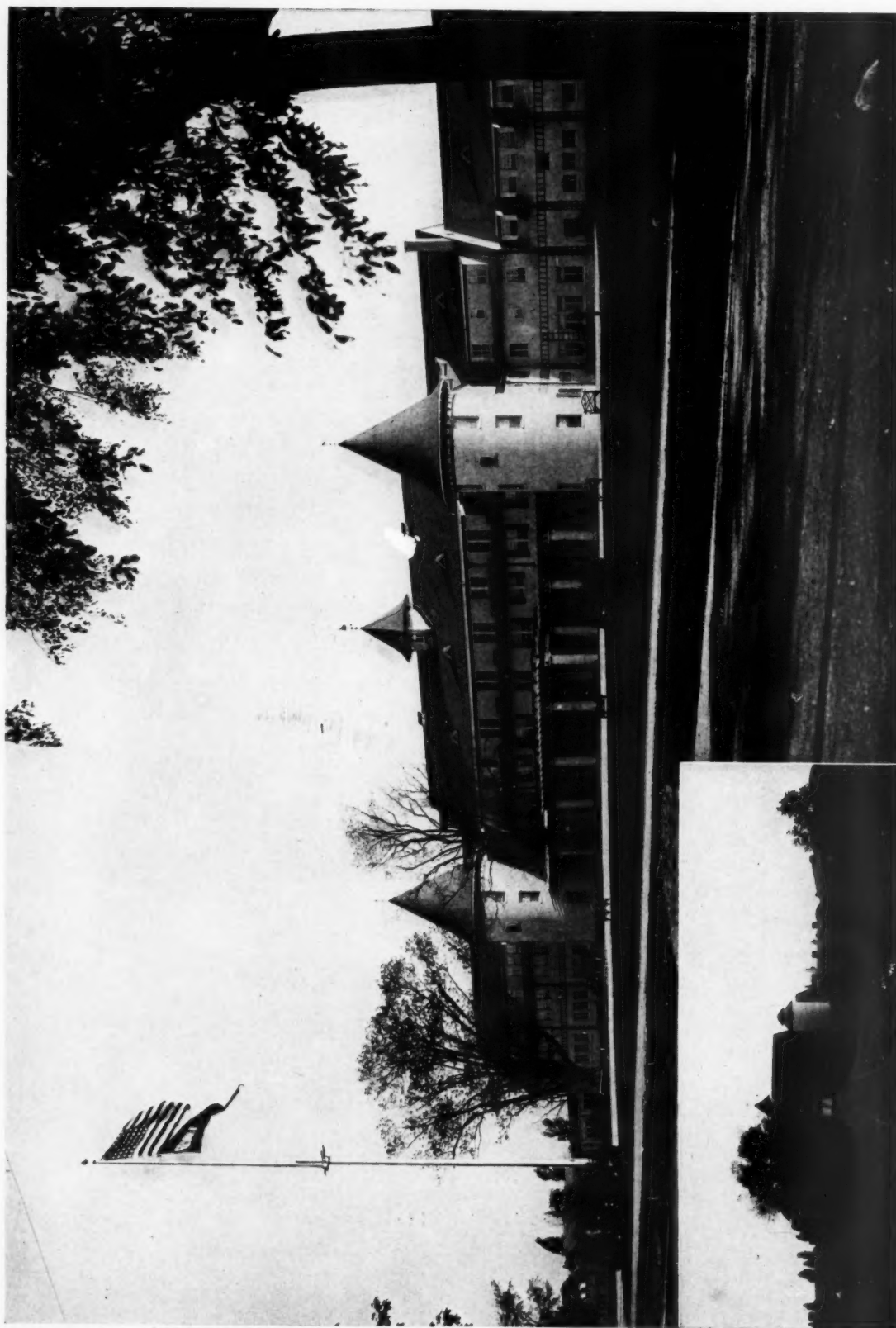


The general plan closely follows that of the model dairy buildings of which the hotel is an alteration. The monolithic concrete construction made extensive demolition impracticable even if it had been desirable. The following illustrations, showing the work before and after alteration attest the ingenuity of the architect.

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT





NORTH ELEVATION—CORNER INSERT SHOWS FORMER DAIRY BARN BEFORE ALTERATION

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



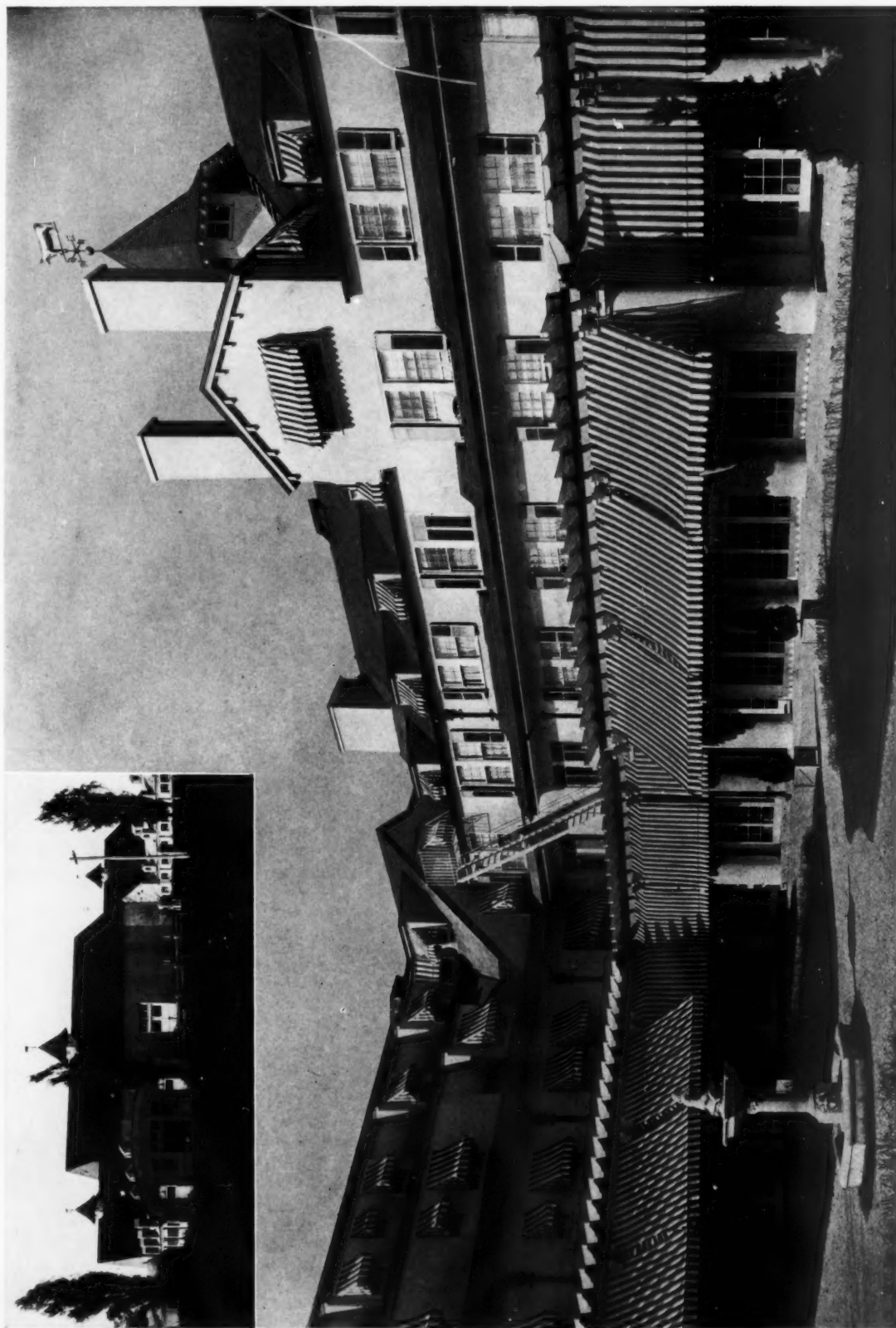
DETAIL, NORTH ELEVATION

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

CLARENCE FARRA HOTELS, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



SOUTH GARDEN DETAIL—CORNER INSERT SHOWS FORMER DAIRY BARN BEFORE ALTERATION

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



SOUTH GARDEN DETAIL—NOTE LAMPS IN CONCRETE GATE POSTS

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



THE LOBBY

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.
MR. KENNETH M. MURCHISON, ARCHITECT

THE AMERICAN ARCHITECT

VOL. CIV, NO. 1981

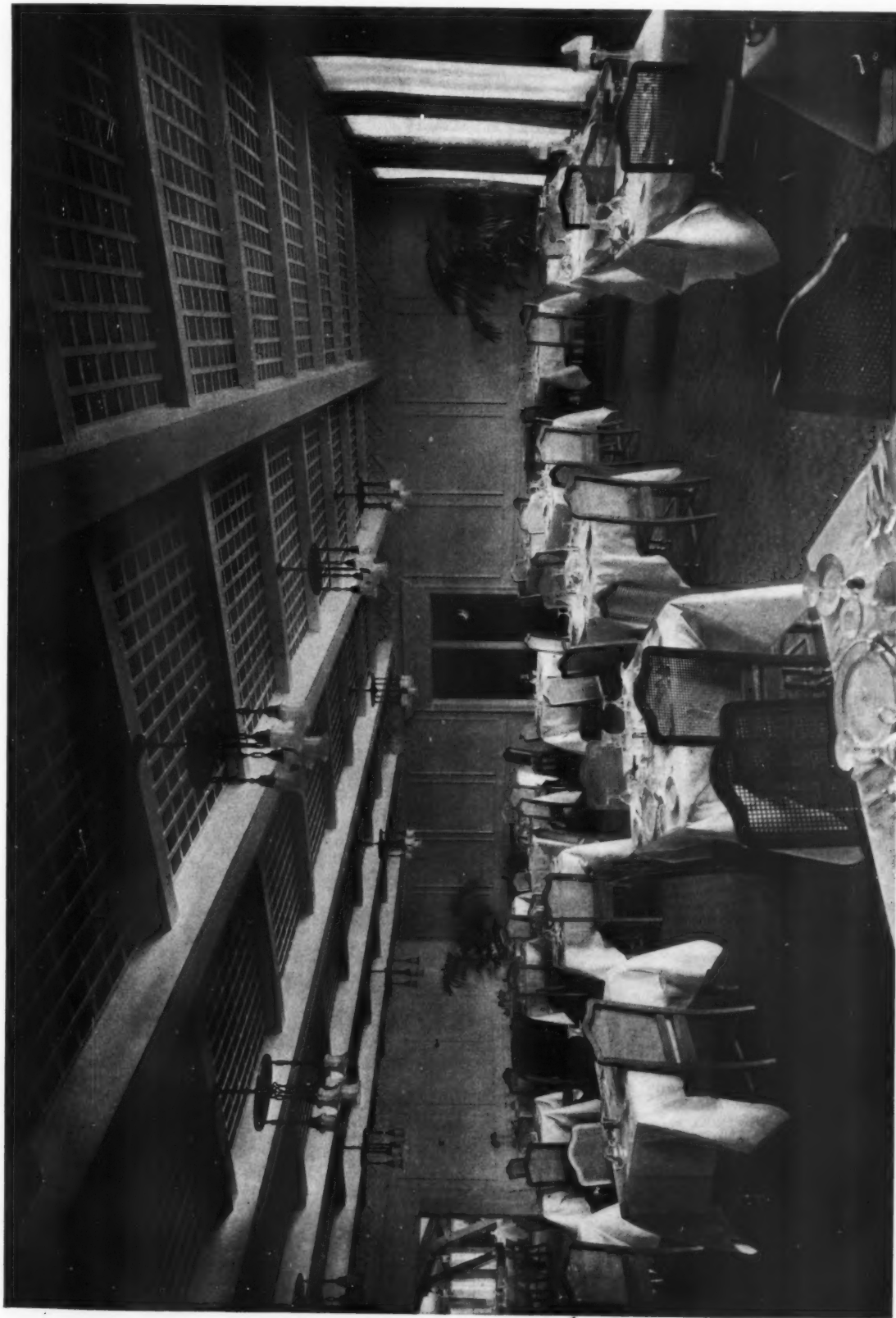
DECEMBER 10, 1913



THE BALL ROOM—FORMERLY THE BULL-PENS OF DAIRY BARN, SHOWN IN CORNER INSERT

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



THE DINING ROOM

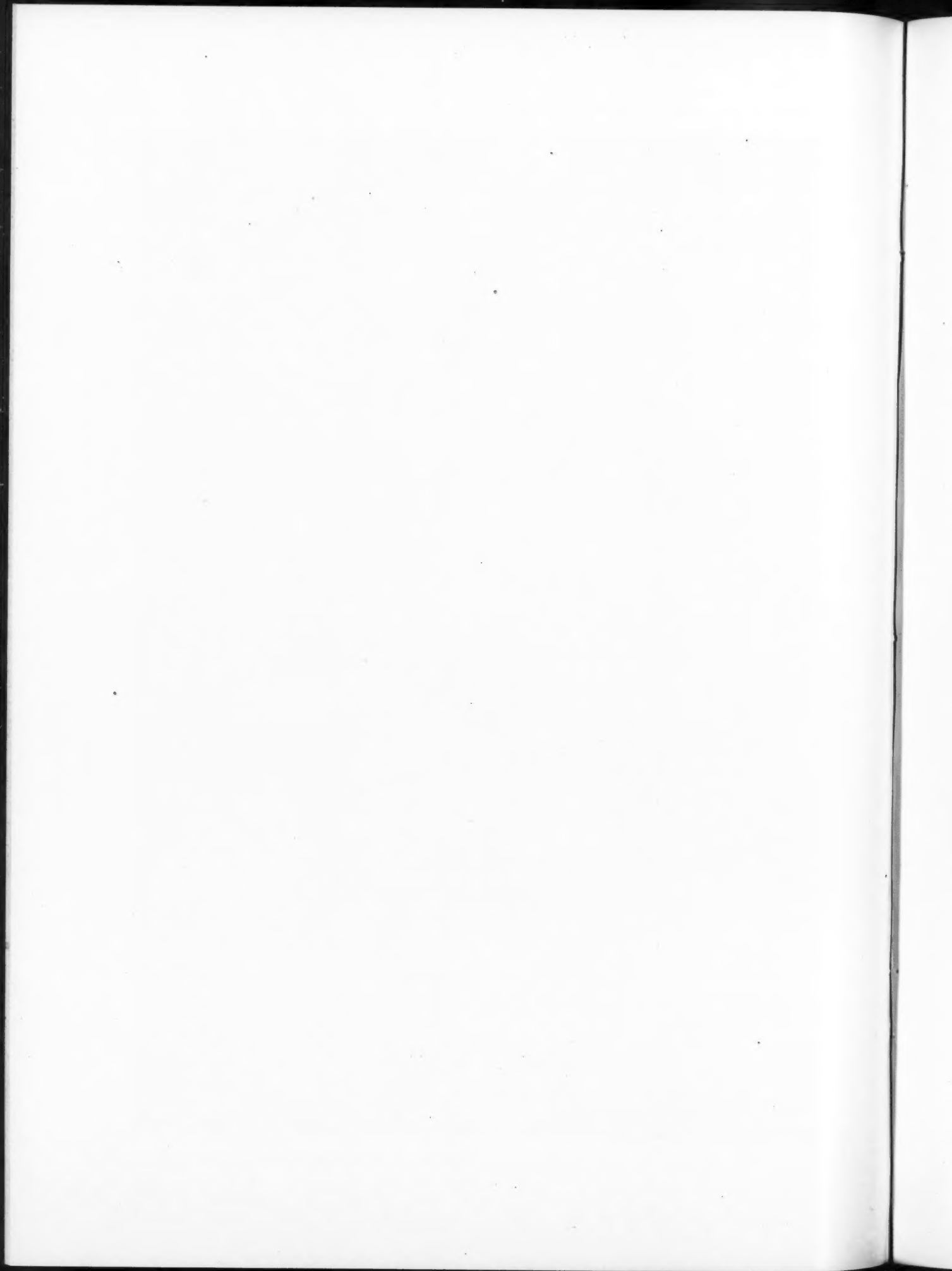
GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.
MR. KENNETH M. MURCHISON, ARCHITECT



THE GRILL ROOM—FORMERLY THE COW-STABLES OF DAIRY BARN, SHOWN IN CORNER INSERT

GEDNEY FARM HOTEL, WHITE PLAINS, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

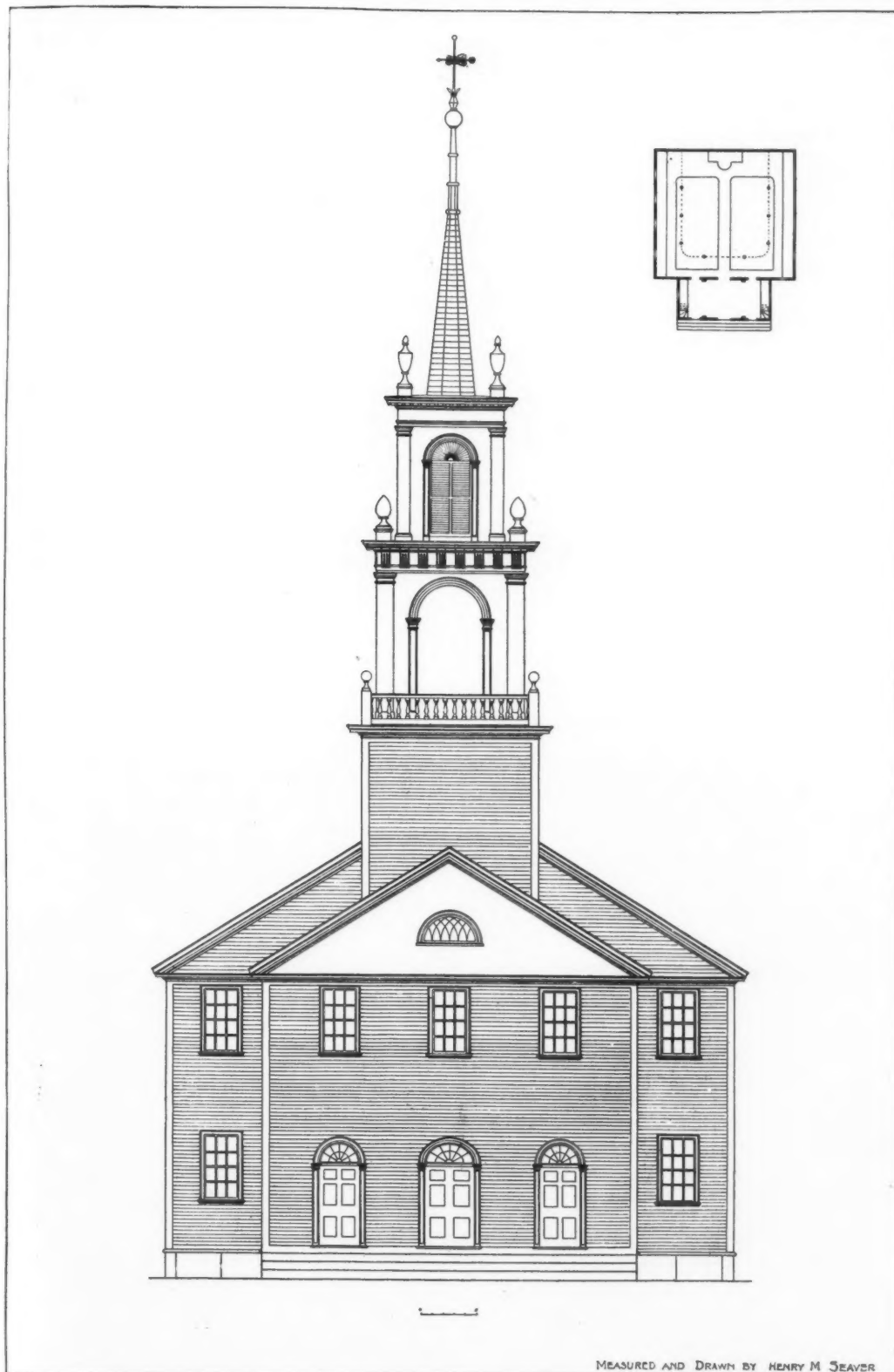




This interesting example of early Georgian architecture, officially known as the First Parish Church, was razed in June, 1913, to be replaced by a modern structure. The main part of the building containing the gallery and pulpit was built in 1773; the front portion, containing the vestibule surmounted by the spire, was added in 1821. The architect is unknown. Other views of the building may be seen on the following pages, and an additional photograph of the interior is shown on page 234 of the text

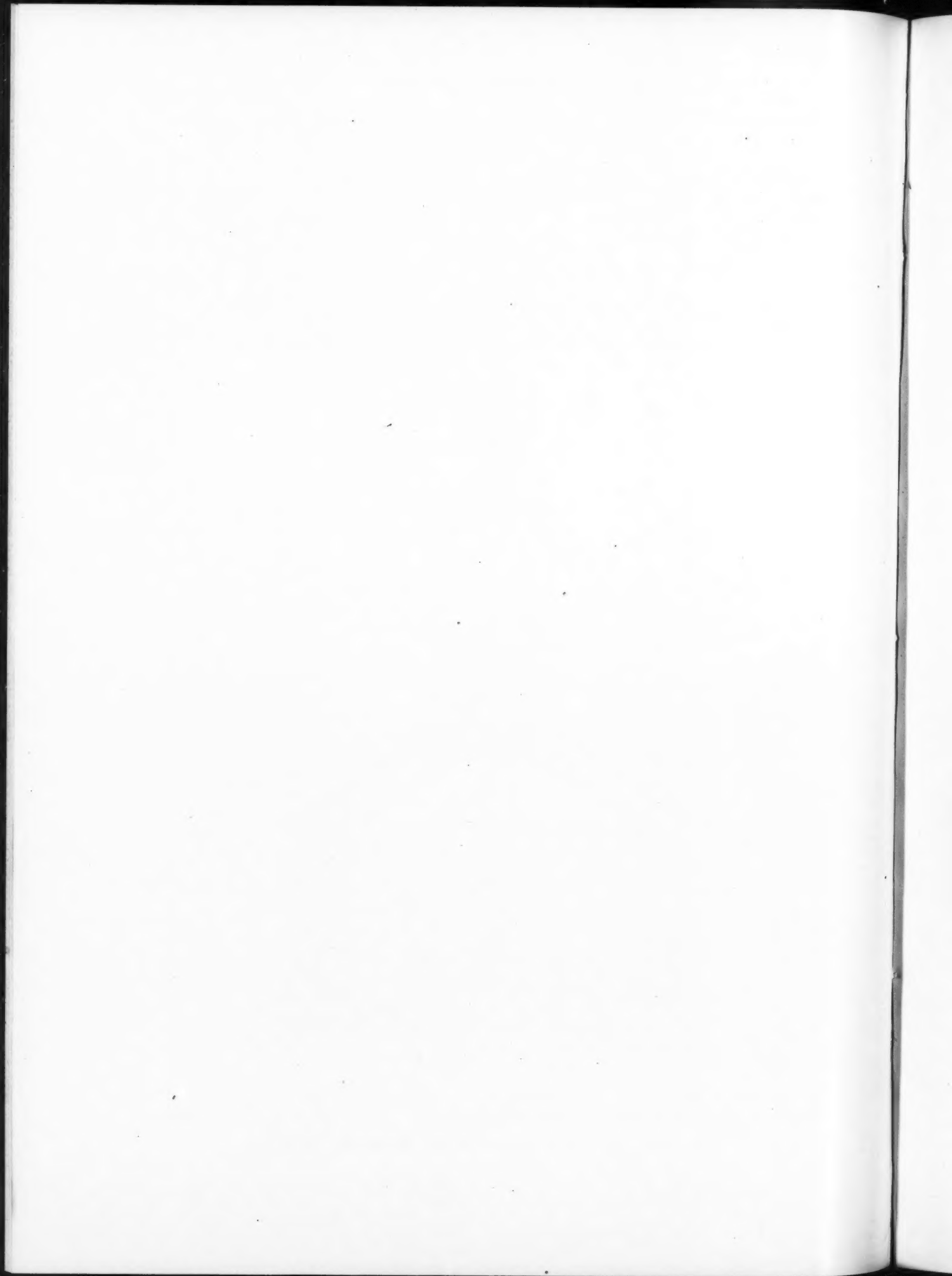
THE OLD MEETING HOUSE, WEST ROXBURY, MASS.

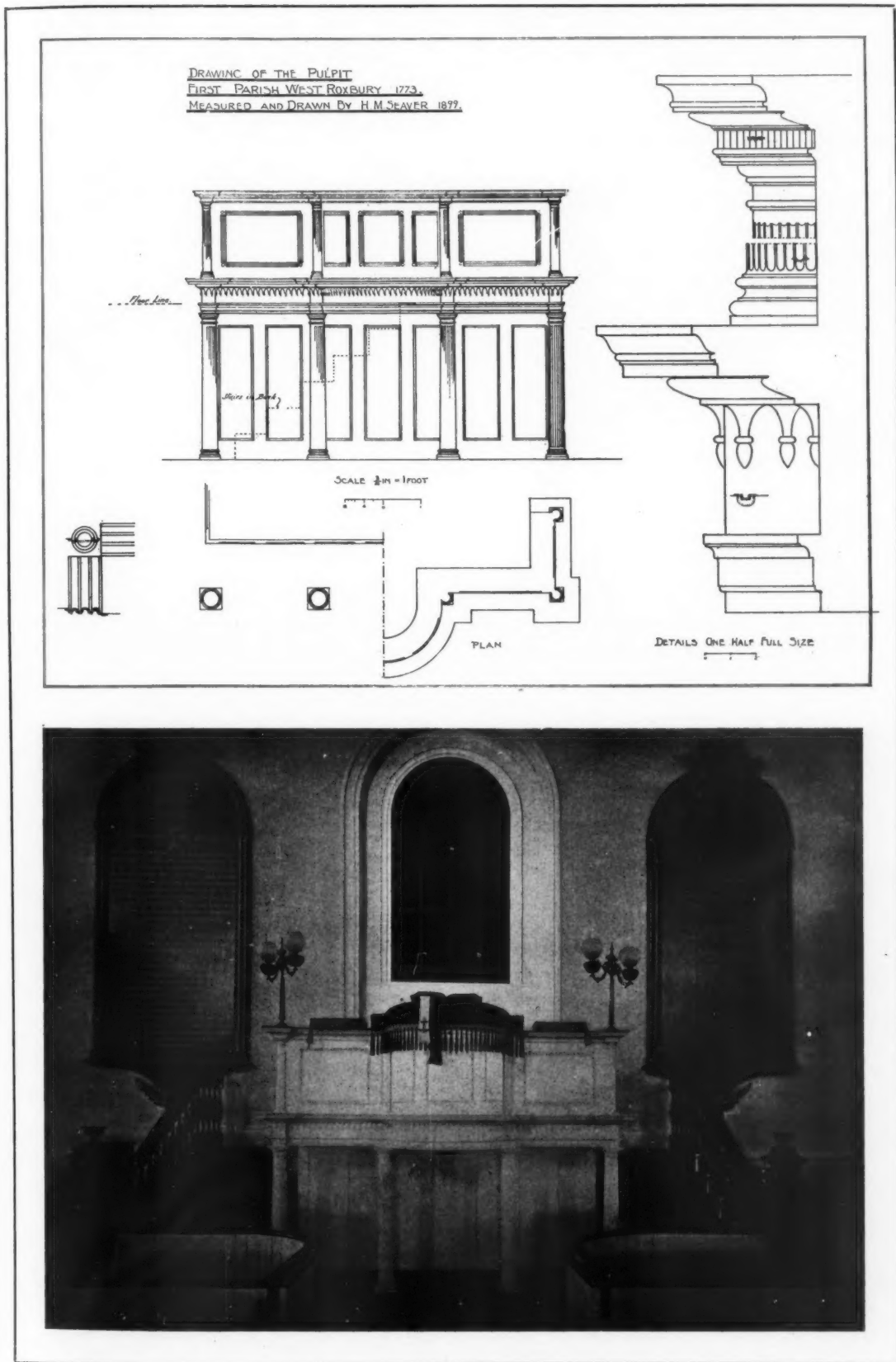




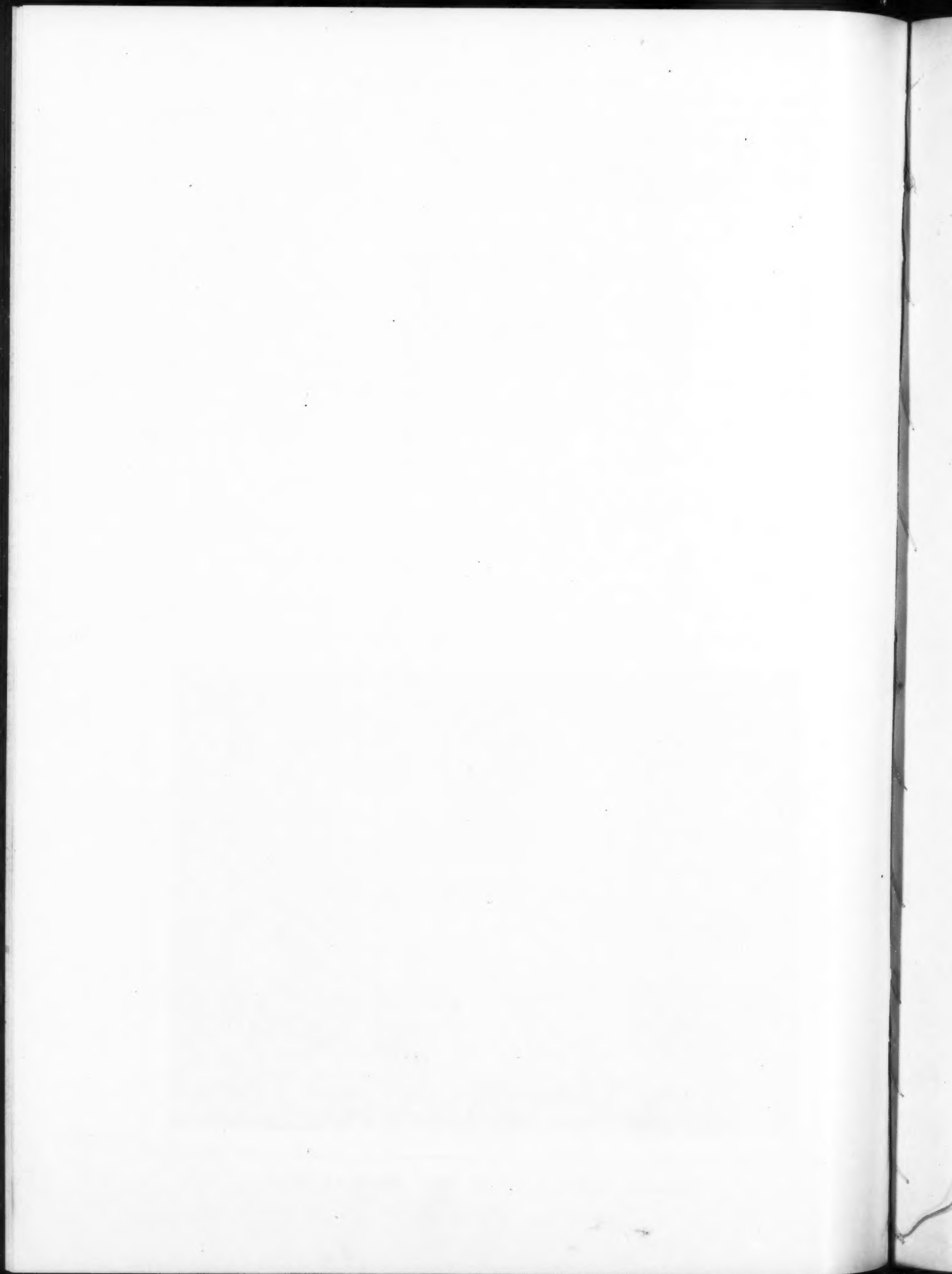
MEASURED AND DRAWN BY HENRY M. SEEVER

THE OLD MEETING HOUSE, WEST ROXBURY, MASS.





THE OLD MEETING HOUSE, WEST ROXBURY, MASS.



CURRENT NEWS AND COMMENT

GEORGE B. POST DECEASED

DESIGNER OF NEW YORK STOCK EXCHANGE
HONORED AT HOME AND ABROAD

George B. Post, founder of the firm of George B. Post & Son, architects, of 101 Park Avenue, and designer of many famous buildings in New York City and throughout the United States, died November 28th after a brief illness, at his summer home in Bernardsville, N. J. Mr. Post would have celebrated his seventy-sixth birthday on December 15th.

George Browne Post was born in New York City December 15th, 1837, the son of Joel B. and Abby M. Post. He took up the study of civil engineering in the School of Science of New York University and received his C. E. degree from that institution in 1858. In 1908 Columbia University conferred on him the degree of LL.D. Soon after his graduation from New York University, Mr. Post studied architecture with the late Richard M. Hunt.

After the outbreak of the civil war Mr. Post entered the Twenty-second Regiment, New York Volunteers, serving first as Captain. As a volunteer aid, he was on the staff of Gen. Burnside, commanding the Army of the Potomac in 1862 at the first battle of Fredericksburg. For gallantry he was promoted to Major, and later he was elevated to the rank of Lieutenant Colonel and Colonel of the Twenty-second Regiment.

Some of the buildings in New York City designed by Mr. Post are the New York Cotton Exchange, New York Produce Exchange, New York Stock Exchange, College of the City of New York, and the building of the Equitable Life Assurance Society that was burned in 1912. Among the New York residences designed by Mr. Post are those of Cornelius Vanderbilt and Collis P. Huntington, Fifty-seventh Street and Fifth Avenue. He also designed the buildings of the Prudential Life and Mutual Life Insurance Companies in Newark, N. J.; the Wisconsin State Capitol, Cleveland Trust Company Building, Cleveland, Ohio, and the

Manufactures and Liberal Arts Buildings at the Chicago Exposition, covering more than forty acres.

Mr. Post was decorated Chevalier de la Legion d'Honneur, France, in 1901, and in 1910 the gold medal of the American Institute of Architects, the highest gift within the bestowal of that body, was awarded to him in the presence of a distinguished company, including President Taft. At that time Mr. Taft congratulated the venerable architect, and said he was glad that the latter had lived "to see his profession develop to such a height in this country and to feel that so much of it had been due to his efforts."

CITY PLANNING EXHIBITION IN NEW YORK

The exhibits collected by the City Planning Commission and the Heights of Buildings Commission were open to the public from November 24th to December 7th. in the Public Library. The purpose of the exhibition was to show the taxpayers what can be accomplished by foresight in the development of a city and prove to them that city planning is one of the best investments that a municipality can make. There is no permanent city planning commission in New York City, although such commissions exist in other cities, and it is the hope of the men behind the present exhibition that the incoming administration will see the wisdom of providing for such a body.

The exhibition at the Public Library was one of the most comprehensive ever collected and is reported the first to be arranged by subjects instead of by cities. All of the principal cities of more than 10,000 population in the United States and many in foreign countries were asked to contribute photographs, plans and drawings of civic developments and so much material was obtained that it was possible to place but one-tenth of it on exhibition at one time. Borough President George

THE AMERICAN ARCHITECT

McAneny was the leading spirit in making the exhibition possible.

The exhibits prepared by the Heights of Buildings Commission are arranged in three main parts, as follows:—

Perspectives and photographs illustrating existing conditions among tall office buildings and their effect on light conditions and street congestion.

An illustration by a number of typical examples of the existing height, area and type of occupancy regulations in various cities of Europe and America.

Maps of the five boroughs of New York City, illustrating the distribution throughout every part of every borough, of a number of different aspects of property use.

It is understood that the committee will recommend the regulation of the height of buildings in some sections of the city with the end in view of preventing the erection of great skyscrapers which prove a detriment to the values of existing properties. Why this is desirable is one of the points shown in the maps and drawings.

The contention of the exhibitors is that the time has come for New York City to "get together" in its further development and that all departments should work in co-ordination in bringing about improvements.

ANNUAL MEETING SAN FRANCISCO CHAPTER, A.I.A.

The annual meeting of the San Francisco Chapter of the American Institute of Architects, was held on October 16th, 1913.

A number of communications were received and ordered placed on file.

Mr. Lichtenstein submitted a written report on the matter of the Public Work of Marin County, and on motion duly made and seconded his report was referred to the California State Board of Architecture, with the request for their action.

Mr. Faville requested that before his name be balloted upon for president, his letter declining election be read to the Chapter. Mr. Faville was asked to reconsider his action by the eloquent remarks of Messrs. Shea, Schulze, Mathews, Welsh and others. Mr. Faville responded, saying

that it was no sense of shirking his duty, or any selfish reasons that prevented him from accepting the honor, but purely other circumstances which made it impossible. There being no other nominee for the office action on a new nomination was deferred until the next meeting.

Mr. Edgar A. Mathews was re-elected vice-president and Mr. Sylvain Schnaitacher was re-elected secretary and treasurer.

Announcement was made of the appointment of Mr. Mathews, the vice-president of the chapter, as a member of the California State Board of Architecture, and a motion was duly made, seconded and carried that the Chapter send a letter of appreciation to Governor Hiram W. Johnson, on the appointment.

The following were duly nominated and elected delegates to the next annual convention of the Institute at New Orleans: W. B. Faville, Henry A. Schulze, Wm. Mooser, Geo. B. McDougall, Sylvain Schnaitacher.

JOHN SUTCLIFFE DECEASED

John Sutcliffe, well known throughout the country as a church architect, died recently at his home in Oak Park, Ill. His birthplace and early home was the county of Lancaster, England, and for several years he served the British Government as chief draftsman in the dockyard at Portsmouth. In 1886 he came to America, working first in New York City, then on the staff of *THE AMERICAN ARCHITECT* in Boston. Later he moved to Chicago where he specialized in church architecture of Gothic design. Among the examples of his work in Illinois are St. Luke's Church at Evanston, St. Paul's (the pro-cathedral), at Springfield, and Grace Church in Oak Park.

Mr. Sutcliffe is survived by his wife and five children.

THE NEW TECHNOLOGY INSTITUTE

The first official announcement of the plans of the new Massachusetts Institute of Technology has been made and tentative designs published in the Boston papers. This work is under the direction of Mr. William W. Bosworth, architect.

THE AMERICAN ARCHITECT

ARCHÆOLOGICAL INSTITUTE OF AMERICA

The Washington Society of the Archæological Institute of America, at its recent annual meeting, elected the following officers:

Charles Henry Butler, president; Henry White, M. T. Boardman, Robert M. Thompson and Mrs. H. S. Timock, vice-presidents; Mitchell Carroll, general secretary; E. L. Gregg, recording secretary; John B. Larnier, treasurer.

OREGON CHAPTER, A.I.A., ELECTION

The following officers have been elected by the Oregon Chapter of the American Institute of Architects for the coming year: Morris H. Whitehouse, president; Albert E. Doyle, vice-president; Ellis F. Lawrence, secretary; Folger Johnson, treasurer; Edgar M. Lazarus and Frank Logan, trustees.

EXTRACTS FROM THE MINUTES OF THE ANNUAL MEETING, WASHINGTON STATE CHAPTER, A.I.A.

The annual meeting of the Washington State Chapter of the American Institute of Architects was held at the University Club Wednesday, November 5th, twenty members being in attendance.

After the regular business was disposed of the yearly reports of the secretary, treasurer and standing committees were read. In the election which proceeded throughout the evening the following officers were elected for the ensuing year:

President, Charles H. Alden; Vice-presidents, J. F. Everett, G. F. Gove, K. K. Cutter; Secretary, Arthur L. Loveless, Treasurer, A. C. P. Willatzen; for Council, W. R. B. Willcox.

Delegates elected to the Institute Convention in New Orleans, were Charles H. Alden, J. H. Schack, C. H. Bebb and W. J. Sayward.

The annual address of President Willcox, which related to certain phases of the relation between the architects and business, was an interesting arraignment of some weaknesses of architectural designs and was made the subject for discussion at the next regular meeting. Mayor Cotterill, the guest of the evening, spoke on

some points of practical application of the new Building Code, and suggested that the matter of illuminated street signs was one which deserved some attention from those interested in civic beauty.

PERSONAL

Albert Randolph Ross, architect, announces the removal of his office to 15 East 40th Street, New York City.

Mr. M. C. Ramberg, who formerly practiced architecture in Providence, R. I., has recently opened offices in the Symes Building, Denver, Colo. Manufacturers' samples and catalogues of building materials and equipment are desired.

Mr. E. G. Groves, who formerly conducted an office for the practice of architecture in Indianapolis, Ind., has just opened offices in the Gas and Electric Building, Denver, Colo., after having spent a year in an endeavor to regain his health.

Messrs. George H. Keith and Harold C. Whitehouse, architects, Spokane, Wash., announce the dissolution of their partnership to enter independent practice. Mr. Keith will practice at 612 Hutton Building, and Mr. Whitehouse at 608 Hutton Building. Mr. Keith will be glad to receive catalogues and samples from manufacturers and dealers in building materials.

Mr. J. Caparo y Perez has recently joined the staff of the Architectural Department of Notre Dame University, at Notre Dame, Ind., under the direction of Mr. Francis W. Kervick. It is stated that the above department of Notre Dame has attracted an attendance that has more than doubled in the past three years. As a consequence the drafting room and other facilities have been greatly extended.

Manufacturers' catalogues and samples are desired by those in charge to assist in the illustration of courses treating of materials and equipment.

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.

ECCLESIASTICAL ACCESSORIES

The Church Art Company, whose main offices and studios are at Mount Vernon, N. Y., have issued a catalogue of ninety pages, size twelve by fifteen inches, illustrating a large variety of ecclesiastical work of varied design and model, which they state they have executed and installed in the past. This catalogue shows a wide range of accessories in the interior fitment of ecclesiastical structures, and will be found of interest to architects. Altars, reredos, screens, fonts, and the various ornamental fitments of church interiors are all interestingly illustrated.

The pamphlet referred to may be had upon application.

"YOUR HOME AND ITS DECORATION"

The growing tendency of modern business to sell not merely merchandise but also service, is well exemplified in an elaborate publication entitled "Your Home and Its Decoration," recently issued by the main office of the Sherwin-Williams Co., Cleveland, Ohio. The preface states that in compiling this book its practicability has been kept constantly in mind, a feature that distinguishes it from many books on the subject of home decoration, from which very few of us can gather applicable points on decoration. The reason for this too frequent lack of specific information is probably the fear of commercial tinge, an obstacle that has been eliminated in the present work.

The book is copiously illustrated with excellent half-tones printed in sepia and many schemes of interior decoration in color. The text, which appears to be authoritative, discusses many phases and periods of exterior and interior decoration, including chapters on fabrics for curtains and upholstery, stencil decoration, oriental rugs and other floor coverings. The chapter on "Woodwork and Its Treatment" contains illustrations showing the grain of woods most frequently used in domestic work.

In the closing chapters are specifications which cover the decorative schemes suggested in previous pages. Thus the book appears to render actual assistance to those who are about to undertake decorating of any kind. It contains 204 pages, size six and one-half inches by nine inches, bound in boards, and will be furnished by the publishers direct at the uniform charge of \$2.15.

FIRE PROTECTION

Wirt & Knox Manufacturing Co., Philadelphia, Pa., have recently issued catalogue E, designated as an architect's edition. It has been prepared to bring to the attention of architects the various items in the line of fire protection apparatus made by this company. The makers refer to an experience covering a period of twenty-five years in the manufacture of fire protection accessories and desire to correspond with architects with a view to further acquainting them with the merits of their line.

A VACUUM PUMP WITHOUT VALVES

Simplicity of design, high efficiency and reliability are claimed for the Connersville Valveless Vacuum Pump intended for use in the vacuum system of steam heating. A descriptive circular, prepared for free distribution by the manufacturers, The Connersville Blower Company, Connersville, Indiana, states that the pump has no valves, valve ports, cams, springs, leathers or other troublesome adjuncts. Instead there are only two moving parts called impellers, each consisting of three lobes resembling large teeth in a gear. A small and accurately gauged clearance between the rotating impellers it is claimed reduces friction to a minimum; the clearances are readily sealed with a small amount of water. This pump is driven by an electric motor and is claimed to be more economical in the use of power than the usual boiler-feed pump.



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OFFICE BUILDING, SMALL, GARDEN CITY, L. I. Ford, Butler & Oliver, Architects. *The Brickbuilder*, October, 1913.

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PAN AMERICAN BUILDING. Albert Kelsey and Paul P. Cret, Associate Architects. *The Architectural Record*, November, 1913.

PRESBYTERIAN CHURCH, EL PASO, TEX. Trost & Trost, Architects. *The Western Architect*, October, 1913.

SHUBERT THEATRE, NEW YORK. Henry B. Herts, Architect. *Architecture*, November, 1913.

SHUBERT THEATRE, WEST 44TH STREET, NEW YORK. Henry B. Herts, Architect. *The American Architect*, November 19th, 1913.

STEVENS, B. F., BUNGALOW, EL PASO, TEX. Trost & Trost, Architects. *The Western Architect*, October, 1913.

ST. JOHN CANTUUS CHURCH, NORTHAMPTON, MASS. John William Donohue, Architect. *The American Architect*, November 12th, 1913.

Y. W. C. A. BUILDING, ST. LOUIS, MO. Mariner & La Beaume, Architects. *The Brickbuilder*, October, 1913.

BUILDING NEWS

To be of value this matter must be printed in the number immediately following its receipt, which makes it impossible for us to verify it all. Our sources of information are believed to be reliable, but we cannot guarantee the correctness of all items. Parties in charge of proposed work are requested to send us information concerning it as early as possible; also corrections of any errors discovered.

ALABAMA

SCOTTSBORO.—Architect H. L. Huntington has prepared plans for a new hotel to be erected here.

CALIFORNIA

PASADENA.—James H. Saut will erect two residences at 1155 East Orange Grove Ave. and 1185 North Holliston Ave.

SAN FRANCISCO.—Architect Lewis P. Hobart, Crocker Bldg., has completed plans for first section of the museum of the California Academy of Sciences, to be erected in Golden Gate Park, which have been approved by the Park Commissioners.

SAN FRANCISCO.—Pennsylvania's Commission to the Panama-Pacific Exposition has decided not to erect a replica of Independence Hall here owing to the expense, but to have a central pavilion with colonnade and wings, at a cost of about \$100,000.

SAN FRANCISCO.—The National Association of Advertising Clubs, William Woodhead, of this city, president, are planning the erection of a "Palace of Advertising" to cost \$100,000 on the Panama Pacific Exposition grounds.

SAN FRANCISCO.—The city architects have prepared specifications for brick and terra cotta facing for the two large courts of the new city hall, to cost \$35,000, and bids will be received by the Board of Works.

WEST SACRAMENTO.—Architect E. C. Hemmings has completed plans for the new West Sacramento Administration Building to cost \$13,000, and to be erected on the line of Oakland and Antioch.

COLORADO

DENVER.—The American Furniture Company will erect a warehouse to cost between \$75,000 and \$100,000, at Twenty-fifth and Blake Sts.

R. R. Drennan, president of the Colorado Coin Controlled Lock Company, and other officers of the company are interested in the project of erecting an industrial plant here for the manufacture of steel parcels lockers.

CONNECTICUT

GREENWICH.—Commodore E. C. Benedict is planning to have a new building for the Greenwich hospital. The hospital is now managed by a committee consisting of Drs. Klein, Griswold, Brooks and Hyde, who will help Mr. Benedict perfect his plans.

NEW LONDON.—Architects Ewing & Chappell, 101 Park Avenue, N. Y. C., are preparing plans for a group of five buildings to be erected for the Connecticut College for Women. Cost of each building is estimated at \$50,000.

The New England Amusement Co. has plans for a theater to be erected on State Street.

WATERBURY.—The Board of Education of this city has voted to expend \$25,000 for an addition of four rooms to the Hendricken school.

DELAWARE

WILMINGTON.—Architect Walter Eugene Hance has completed plans for the proposed improvements to the Physicians' and Surgeons' Hospital at Eighth and Adams Sts., to cost \$16,000. The building committee, of which Dr. John M. Stadter is a member, has accepted the plans.

DISTRICT OF COLUMBIA

WASHINGTON.—Architects Donn & Deming, 808 Seventh St., have completed plans for the new Y. W. C. A. building to be erected at the corner of Thirteenth and I Sts., northwest.

John M. Williams has purchased a site at the corner of Connecticut Ave. and Morrison St., and will erect a residence on the property.

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THE AMERICAN ARCHITECT



FACADE, CHURCH OF ST. MICHAEL, LUCCA, ITALY