

THE AMERICAN ARCHITECT

VOLUME CV

WEDNESDAY, JANUARY 21, 1914

NUMBER 1987



THEATRE PLAZA, DRESDEN

THE ORNAMENTAL TOWER AT RIGHT IS THE SMOKESTACK OF A CENTRAL HEATING STATION

AMERICAN CITY PLANNING—PART IX

By FRANK KOESTER *Consulting Engineer*

CIVIC EMBELLISHMENT



WHATEVER the plan of the city, the impression it conveys will depend upon the nature of its embellishment, which if properly carried out, will hide many defects, even if the city is poorly planned.

Embellishment includes among its major features boulevards, esplanades, plazas, bridge and park approaches, water gates, quays, squares, terraces and monuments, and among its lesser features, statuary, trees, grass plots, and other details.

The combination of these features gives expression to the streets, and just at this point, carelessness, neglect or inadequacy in the treatment of small structures or other objects, will destroy the effect and spoil what has been accomplished at the cost of much time, skill, labor and expense.

A rigid policy of exclusion of all unnecessary objects and the ornamentation or concealment of those that must remain should be followed. The most careful attention must be given to every minor detail, and once the method of treatment is determined upon, it should be carefully carried out. If, for instance, house num-

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MAIN GATEWAY, SANS SOUCI, POTSDAM

bers are to be of a certain style, the style must be made known and the requirement enforced, and not permitted to be avoided or neglected by householders. No details should be overlooked and under no considerations should new obstructions be given a place on the street unless demanded by necessity.

Perhaps the most important features of civic embellishment are the boulevards, esplanades, plazas and the use of grass plots, shrubbery and trees on the streets.

Trees and other vegetation are highly desirable features of civic embellishment, and should be employed wherever possible to utilize them. They temper the heat and the glare, afford agreeable shade, relieve the eye, improve the air, reduce the violence of the wind and limit the force of the rain, conceal defects and necessary structures, lessen the dust, improve the vistas and offer unending sources of variety and interest.

It is always advisable to have the trees under the control of the municipality, and placed to reinforce the character of the street. Thus, if at the end of a street, a monument or other object is to be viewed, the trees should be of such a type that their branches do not obstruct the view.

In the denser business districts, or where a rather complete view, as of some distant mountain or object is desired, the trees should be of a kind that will not grow too

large. In other avenues the trees may be larger, leaving however, an open space to the sky, as though through a wall of vegetation. In other streets, it will be desirable to have the branches of the trees meet in the middle of the roadway, thus forming an arch, which, for some purposes may be very high, giving an effect of spaciousness to the streets, as with great elms or cottonwoods, or such arches may be low, as with maples.

In selecting trees for use in streets and in other parts of the city, attention should be paid to the effect to be secured, as some species of

trees are effective in certain environments and not in others. The Lombardy poplar, for example, is quite out of place on some streets, but highly effective when placed in rows around quays, or on piers, or used as a means of setting off promenades or isolated features, often being employed with remarkable results in island parks and on free approaches.

Another very effective use of trees, is that in which a single great tree stands



MOLIÈRE FOUNTAIN, PARIS

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alone or near a church or other structure, and either by itself or with its accompanying structure, is the terminal of a vista. Sometimes two trees may be so employed, but with three or more, the striking effect is lost. Examples of a single tree so used are seen at Oldenburg in the Gertrude Churchyard, where the tree overtops the steeple of the church, and at Freiburg, at Salz and Herren Streets, where the trees shelter

can promenade an avenue beautifully laid out without feeling its influence.

But when the city itself has fulfilled its whole duty in the embellishment of its streets, avenues, promenades, boulevards and parks, it is still necessary for the individual citizen to complete the work by the erection of suitable and artistic buildings and residences. The work of the city is at best only a small share of



THE ALEXANDER BRIDGE, PARIS

AN EXAMPLE OF ARCHITECTURAL TREATMENT IN BRIDGE CONSTRUCTION

a fountain at the point of branching streets, the tree thus being the focal point of the center.

Trees in cities must receive the best care, as they are growing under anomalous conditions and are likely to succumb unless looked after.

Boulevards with their rows of trees and well laid out grass plots are among the most interesting features of a city. They form, in fact, continuous parks and are a source of constant enjoyment, since no one

what goes to make up the effect of the street, which is finally dependent upon the structures which line it. What the private owner builds, therefore, is what makes the city, and he should therefore realize his responsibilities and put up only structures of a design calculated to improve the city. Municipal regulations should also enforce a certain architectural standard, for the benefit of the whole city, whether agreeable to the private owner or not.

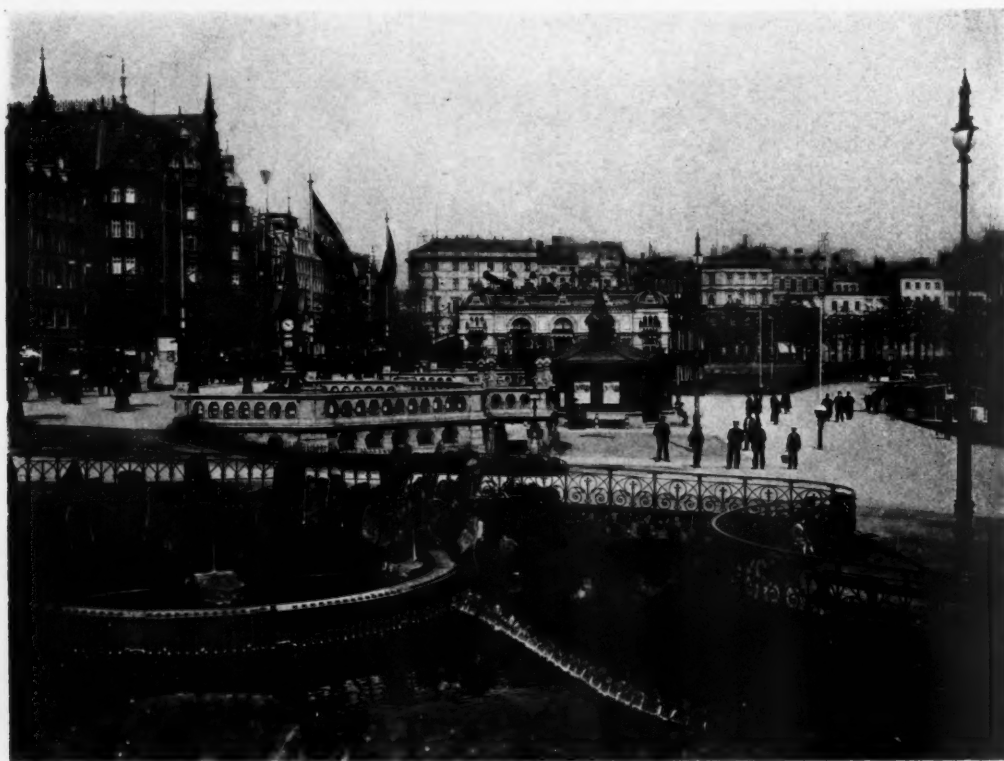
For the encouragement of private owners

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cities abroad often offer rewards for the erection of specially artistic façades. When a new street is opened, the prizes are announced, and when the street is built up the awards are made. The prizes are usually so large—in Brussels, for example, often being \$4,000, \$2,500 and \$1,500 for the first, second and third best façades, and in Paris, one-half the street tax and medals—that they arouse lively competition

rows of identical structures is an even worse offender. This unbridled liberty has produced our incongruous and heterogeneous cities.

Although the system, or lack of system, has produced the great skyscrapers of New York and other large cities, evolving in an artistic sense an architecture distinctively American, it has had the effect of making American streets mere strings of



JUNGFERNSTIEG, HAMBURG
A PICTURESQUE WATER FRONT SQUARE

among house owners and architects. Such a system may also be applied to streets already constructed, in which case the prizes may be awarded to the best façades erected during a certain term of years. A system of this kind puts a premium on good designing and amply repays the outlay.

In American cities, where no such incentive exists, and where the sense of the æsthetic is not yet so highly developed, the owner may erect almost any sort of a house, while the contractor who builds

unrelated structures in which all sense of beauty and proportion is lost.

Among the features which are an embellishment to the city, are particularly those structures which are intended for the purpose of inculcating that degree of civic culture which will enable the citizen to understand, appreciate and enjoy the advantages provided by the city.

Such factors of civic culture include schools, libraries, art galleries, museums, theatres, concerts and the like, and the city should not only erect suitable struc-

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FOUNTAIN, PAOLINA, ROME

tures for these purposes, but should, where supplementary systems are conducted by private interest, regulate them in such a way as to cause them to take a proper place in the city's scheme.

The results of the æsthetic and ethical influences which go to make up what may be termed civic culture, are of such importance to the city and its public, that the greatest encouragement should be given to such subjects. The results obtained in European cities, the beauty and effectiveness of their plans and operations, indicate what may be accomplished in America, where the results will in time, when the public is fully awakened, undoubtedly be much greater, since the wealth and natural resources to be drawn upon are so much more extensive.

The trend toward civic culture is inevitable, though slow, and an example of it is seen in the gradual absorption by America of the greatest of the works of art of Europe, the cultural effect of which will be exerted upon future generations of this country's citizens rather than those of other countries.

In the presence of such great examples, it behooves us, however, to create our own schools and develop our own talent, and in every possible way to promote the civic culture of the whole body of citizens.

A principle of city planning, and one of especial interest to artists, is that of color.

American cities, particularly, tend to assume a certain dull grayish weatherbeaten appearance, due to dust, smoke and climatic effects, and the presence in the air of acids from factory smoke. In modern cities, such conditions soon obliterate the appearance of freshness and newness and age seems to overtake very quickly all kinds of buildings.

The relief of color thus becomes doubly appreciated, but in its application the same æsthetic principles must be observed that hold good in other departments of city planning. There must be harmony of color between adjoining buildings and a proper

sense of color effects, in order that certain buildings will not detract attention from those which should properly have the eye.

The purpose of color should be to reduce monotony and to accentuate the existing æsthetic balance and variety. Where buildings are not well related, color effects



FOUR-DIAL MUNICIPAL CLOCK AND STONE PILLAR

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may be employed to emphasize certain ones and to minimize the discordant features of the whole street.

It is, however, largely the custom in America, to leave buildings in the natural color of their material, particularly stone and brick buildings, though brick buildings especially when they begin to show signs of wear, are painted. Stone is seldom painted and stone buildings have thus been exposed to the mercy of the elements. Disintegration has proceeded at a rapid rate and the effects of a few decades have been, in many cases, almost disastrous. In the old brownstone houses of New York, window sills, balconies and steps have crumbled and great scales have dropped from the walls.

In Central Park the Obelisk suffered more disintegration in a few years than it had in as many centuries in Egypt. The timely discovery, however, that a coating of hot paraffin, sinking slightly into the surface of the stone will preserve it indefinitely, is proving of the greatest value to owners of stone buildings and insures a larger use of stone in its natural state in the future.

Americans thus preferring buildings in the natural color of their materials, the cities are practically devoid of any definite color scheme. With the use of glazed brick, and tile, however, new color effects are being obtained, as such materials are but little affected by the atmospheric conditions.

In marked contrast to American cities are those of Russia, in which the building conditions are such as to encourage the demand of the Russian for bright colors. Most of the buildings in the cities are of brick which, if exposed to the weather, would soon crumble. They are accordingly covered with plaster, which has to be frequently renewed and painted. The opportunity for materials in their natural color thus being limited, the use of surface coloring is utilized to produce a great variety of effects. Not usually being subject to regulation, the results are often

bad, but when by accident or design the color scheme is harmonious, splendid effects are produced.

As an illustration of the variety of colors employed during a recent season in St. Petersburg, the Winter Palace was painted a light chocolate coat throughout, the usual method; the Ermitage—art museum—light buff; the Imperial Archives, white; the Ministries, dark brown; the Admiralty, light yellow, and another building in black. In Moscow the Church of St. Alexis had red walls, white trimmings and a green roof, the Church of Sta. Catherine, blue and gilt, and the Petit Palais, yellow and white.

Color schemes of surface painting could be applied with great effect in numerous parts of the United States in which frame buildings abound, but which are ordinarily painted white with green trimmings. In cities in which concrete structures are increasing in number, surface painting may be employed with effect. Ordinary paint is of little permanency on concrete walls, as a chemical union between the paint and substances in the concrete soon destroys the paint. Recent discoveries in chemical science, however, enable concrete buildings to be painted.

Concrete may be colored in another and far more permanent manner, and that is to have the color mixed with the concrete when it is being made. The color is thus integral. While an expensive method for large reinforced concrete structures, it could be used with great advantage in houses built of concrete blocks, in which the outer shell might be in different colors, suitably



SIEGES ALLEE (AVENUE OF THE CONQUERORS), BERLIN
A FAMOUS MEMORIAL BOULEVARD

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PROPYLAEA, MUNICH

GATEWAY ERECTED IN 1862 TO COMMEMORATE THE GREEK WAR OF INDEPENDENCE

harmonized, or only certain parts in color, in contrast to the remainder in natural concrete.

An interesting example of colors in natural materials is seen in the Broadway-Chambers Building, New York, in which brick and tile furnish reddish and terracotta effects in a most pleasing and harmonious manner, and the College of the City of New York, in which white and slate blue are employed with striking results.

Civic embellishment, as will be seen, is

a subject of the most extended nature. It is of vital importance to a city and in addition one which will, in some, at least of its numerous phases, afford every citizen an opportunity of adding his individual contribution to the city's appearance.

And when each citizen is doing his share individually, he will be much more interested in the work of the whole city, while the taste cultivated in such embellishment will lead to a better realization of the advisability of city planning itself.

COLOR SCHEME OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

JULES Guerin, Director of Color of the Panama-Pacific International Exposition, has treated the buildings, terraces, esplanades and even the parking as if the ensemble were in reality the 625 acre canvas which he has imagined it to be in preparing his color scheme.

Starting upon the principle that simplicity is one of the canons of the art of which he is a distinguished exponent, he decreed that no more than eight or nine colors should be found upon the palette from which he should paint the Fair. Then he took into consideration the climatic and atmospheric conditions peculiar to San Francisco, and went to work to produce what critics and his fellow-artists pronounce the most pleasing combination ever achieved at a great international exposition. Every shadow upon the Marin Hills across the Bay was taken into consideration in the calculations which resulted in the choosing of an imitation of the natural Travertine marble for the basic or key color of the buildings. This is a pale pinkish-gray-buff which may be called old ivory. It is not garish, as a dead white would be, especially in the sunlight. Also, it harmonizes with the other colors desired, and, most important of all, it does away with a certain "new" effect which pure white would give, and which is deadly to art. After many experiments, this was decided to have many advantages to recommend its adoption as the keynote of the scheme later determined upon, and M. Paul E. Denivelle was secured to make the composition to be applied as a stucco over the exterior walls. The buff is deepened in places to enhance the "antique" effect generally desired. This is especially noticeable where the ornamentation is carried out in the Travertine, the shades in these instances being deepened to a rich brown.

Then, briefly, the eight other colors are:

1. French green, used in all lattices, flower tubs, curbing of grass plots (where it complements the green of the grass) and in some of the smaller doors.

2. Deep cerulean blue, for recessed panels, background of ceiling coffers, as in the archway of the Palace of Machinery, and in the vaulted ceilings.

3. A peculiar pastel pinkish-red for flagpoles. This is always topped with gold, and the beholder is never sure at first that he approves of it. But with all its vividness it grows upon him until he decides that the poles could not consistently be of any other color.

4. A pinkish red with much brown in it, which is used as the background of colonnades, and predominates with the interior of the principal courts.

5. Golden burnt-orange, used for capitals, smaller domes and architectural mouldings. This rich tint is found also in much of the statuary.

6. A real terra cotta, which characterizes all the domes arising from intersections. The roofing material is made from crushed bricks and rocks, and is known as "tile color." It is found much combined with copper green, or that dull tint of corroded copper.

7. Gold. Whole groups of statuary surmounting the great courts and dominant towers are covered with gold leaf.

8. Verde Antique. This color is a mottled green, with pale yellow and black streaks appearing to simulate the corroded copper. Verde Antique is found in the urns, vases, fountains and the conventionalized architectural ornamentation.

With these colors named, the artists, though they be legion, must content themselves. No decorator may go outside of the bounds prescribed by Jules Guerin. And none wants to. Each realizes that he has painted a picture subdued, restful and rich. Even the walks, the very sand upon the driveways, the flags and pennants which will wave over the buildings, the lights which will gleam from the great illuminating devices, must conform to the general scheme. No one must use other than cerulean blue. No red will be tolerated other than that which is popularly known as "Pompeian," in which brown and yellow take away all curse of carmen or crimson. The "French" green and the copper green only will be admitted in the scheme.

Thus is seen the great advantage of having a one-man idea. Perhaps no other exposition in history ever was so carefully planned in this particular. No court of one

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color will be at variance with a dome or palace or tower of conflicting tone nearby or in the distance. All will be harmony to the eye.

The splendid mural paintings which will adorn the walls of the courts and the panels over entrances will embody these same leading colors. To execute these mural decorations M. Guerin has secured a staff of the leading artists of the world. They are now at work upon canvases stretched in a great studio-wareroom built for that

purpose near the ferry slip which will be one of the entrances to the grounds. The artists are Robert Reid, Edward Simmonds, Frank Du Mond, William Dodge, Charles Halloway, Childe Hassam, all of New York, Arthur Mathews, of San Francisco, and Frank Brangwyn, of London.

They expect to finish with their great canvases within a few months, and, with all their co-workers, be ready for the installation of equipment and housing of exhibits in June of 1914.



Copyrighted by Panama-Pacific International Exposition

NATIONS OF THE WEST

OVER the Arch of the Setting Sun, which is to surmount the western entrance to the great Court of the Sun and Stars at the Panama-Pacific International Exposition, will be placed a magnificent sculptural group, representing the "Nations of the West," which will be a companion to the group represent-

ing the "Nations of the East," over the Arch of the Rising Sun, at the eastern entrance.

The "Nations of the West," a composition by the three noted sculptors, Messrs. Calder, Lentelli and Roth, depicts the great exploring, colonizing races of the Occident. The central feature of the composition is an old fashioned wagon, drawn by oxen—a

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typical "prairie schooner," such as the westward-bound pioneers of the last century used for their immigration into the Far West. In front of the wagon are "The Mother of Tomorrow," symbolizing the matron of the coming race, while two boys, "The Hopes of the Future," and a female allegoric figure, "Enterprise" surmount the wagon. All of these figures are by A. Stirling Calder, acting chief of sculpture for the exposition. They are masterpieces, especially "Enterprise," which is full of life and vigor, energetic daring and ambition.

The wagon and the oxen are by Frederick G. R. Roth, who also designed the pedestrians, representing a German, an Italian, an Alaskan and an Indian Squaw, vivid types of North Americans. Leo Lentelli designed the four equestrian figures, which represent the Latin-American, the English-

man, the Frenchman and the Indian. All of these types have left their impress upon America and upon American history. They are leaders in discovery and in blazing the way through the wilderness and in navigating the seas.

The enlargement of the "Nations of the West" from the sculptor's models is now in progress. The group is of heroic dimensions, and on a scale in keeping with the vast Court of the Sun and Stars which it will face when the exposition palaces are completed.

Beneath the group will be the legend by Emerson:

"There is a sublime and friendly Destiny by which the human race is guided—the race never dying, the individual never spared—to results affecting masses and ages."

REPORT OF COMMITTEE ON EDUCATION

AS READ BEFORE THE FORTY-SEVENTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

WE feel that the time has come to pause in our career of investigation of others. A little introspection we believe will be healthy. We propose to sum up what has been done, to co-ordinate it under heads, and grouping the accomplishments of this year in their proper places to leave our house in order for the Committee of next year to undertake its management and future direction.

By study of the reports of recent years and in consultation with Mr. Cram, we have developed four major subjects which we will treat as Chapter heads grouping under them our observations, suggestions, and the happenings of this year in the hope that by this means they will form a proper sequence with the foregoing reports. These four subjects are:

- I—The relation of the younger men to the Institute.
- II—The education of the craftsman.
- III—The education of the public—both within and without the universities.
- IV—The education of the architect—both within and without the universities.

CHAPTER I

The Relation of the Younger Men to the Institute

The American Institute of Architects in convention assembled, has twice, that is in 1910 and 1911, asserted its belief that the best method of

bringing the younger men into early touch with the Institute, its ideals and policies, would be the creation of a Junior Grade of membership in the Chapters. We bow to these rulings and feel that with the change in the By-Laws proposed for action by this convention, a happy solution can be reached. We shall therefore discuss a recommendation to all the Chapters to create a grade of Junior membership.

CHAPTER II

The Education of the Craftsman

This question was gone into at some length in the report of last year. It is closely allied to one of the national questions of the hour, to wit: The creation of Industrial Schools.

At the American Federation of Arts Convention of this year, and also at its previous conventions, we have been much interested in the exhibits of work accomplished both by craftsmen's organizations and in the Public Schools. In New England, in the public schools, an increasing emphasis is laid on instruction in drawing, etc., with a resulting improvement in the appreciation of things beautiful. The report of Dr. James Haney, Director of Drawings to the Department of Education in New York City, dwells at length this year on the courses of this nature given in the New York Schools, and describes their development which clearly points to the necessity for the establishment of a municipal school of Industrial Art in the metropolis.

We are not in a position this year, to report on

(Continued on page 32)

THE AMERICAN ARCHITECT

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Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, Hearst Building
Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class Matter

VOL. CV JANUARY 21, 1914 No. 1987

FRATERNAL COURTESY

WHEN a wise man was asked that tradition-old question, which none of us has any right to ask—"Is life worth living?"—he adroitly replied, "It depends upon the liver." Surely he must have intended to emphasize the importance of both physical and mental digestion as elements of a satisfactory life. We are even led to believe that each of these processes has an effect, salutary or otherwise, upon the other, and that the man whose faculties are most healthy and well-balanced has, normally, the greatest chance of success in life.

Naturally, one's habits and environment will react upon his processes of digestion, mental as well as physical. If a lighthouse keeper fails to adapt himself to his environment, if as a consequence his mental digestion becomes impaired, he is likely to spend his time in hurling anathemas at the ships which lose their way because he fails to keep the light shining. A business or professional man who depends ordinarily upon association with and support of other persons for his success soon finds that he must coöperate with them, understand their difficulties and sympathize with their honest efforts to obtain desir-

able results in order to attain any large measure of accomplishment in his calling. In the practice of a progressive art, like architecture, it is especially essential that there should be a healthy *esprit de corps*, a hearty, sympathetic coöperation among those interested in its development, especially the reshould be a high degree of fraternal courtesy.

Criticism is undoubtedly necessary to progress but it is most readily received and most effective when offered in a courteous manner rather than in a hostile snarl. Yet it seems to be a favorite pastime of social rebels—consisting in large part of those who have been unsuccessful in life—to attack the well-intentioned efforts of their fellows with more of venom than of courtesy or even of truth.

A recent editorial in a magazine purported to be published in the interests of architecture is a case in point. It takes issue with the Institute's course in regard to government architecture, and implies that members of Congress and others "have naturally come to believe the architect's *only* concern to be one of narrow self-interest," on account of the stress placed upon his rate of recompense, "with an apparently intentional ignoring of any other point of view."

Who is he who takes an authoritative position without considering the readily accessible facts? While some may believe that there was some error shown on each side, the published official correspondence relating to the Portland Post Office Competition is perhaps fairly typical of the attitude taken by the Government and by the representative body of architects. It reveals the fact that the rate of payment was only one of several items protested and that the *main object* was to have the drawings selected by a jury of award. As was stated at that time, "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."

Our contemporary rather venomously condemns architectural competitions and the efforts of those able men, high in the profession, who have sought to conduct them properly. It is noticeable that the problem, which is admittedly a trying one, does not seem to be approached in a

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conciliatory spirit and little is contributed that might assist toward its solution.

What is the value of such a sweeping denunciatory criticism as "the structure is perhaps the most horrible example of a wholly inexcusable design?" Apparently no good end is served, and personal feelings are certainly embittered. It is diffi-

cult to believe that any one who has taken part in a competition of any consequence, and is capable of personal sympathy, could make such a statement under the cloak of editorial authority.

Friendly and constructive criticism is needed to make life worth living; so is mutual forbearance and courtesy always.

REPORT OF COMMITTEE ON EDUCATION

(Continued from page 30)

these conditions throughout the country. The question is one of such magnitude that it will take time to gather the information bearing thereon. We wish, however, to assert our belief that members of our profession are essentially fitted to be of service to the country in this regard. The Committee on Education of the New York Chapter, have this year recommended that the Chapter request the Mayor to appoint an architect to the Board of Education. We heartily endorse their action and recommend it to other Chapter Educational Committees for favorable consideration. An architect on a Board of Education, would naturally interest himself particularly in the branches of industrial training leading up to all that concerns our art. We believe that such expert advice to such a board would be of inestimable value.

CHAPTER III

The Education of the Public

To the best of our knowledge and belief, there is more teaching of matters treating of the Fine Arts in the Grammar Schools than there is in the Universities. The amount of instruction presented seems to vary inversely with the advancement of the grade offering it. The facts seem to be that, as soon as university influence begins to be felt in the schools preparatory to the universities, art teaching at once begins to diminish. The quality of the work in free hand drawing for instance, in high schools, is relatively inferior to the work in grammar schools. Combatting these seemingly most unfavorable conditions is the encouraging fact that the College Examination Board, which represents all the important Eastern universities, allows free-hand drawing to be offered as a subject for admission. Of the conditions existing within the universities and colleges, we have much interesting information in Mr. E. Baldwin Smith's study of the History of Art in Colleges and Universities in the United States. In his introduction, he says:

"There are approximately 400 institutions of learning in the United States where the Liberal Arts are taught for a period of four years. Of these, 95 Colleges and Universities give Art History courses, but only 68 in Art History or Archaeology. The result is that, of the 1,000,000 students in American Colleges and Universities,

but 163,000, about sixteen per cent., have the advantage of any Art courses and only 145,000, about fifteen per cent., have the privilege of adequate departments in this field.

"At the present time, in the institutions offering Art courses, out of a total of 14,434 instructors 117 are exclusively teachers of the History of Art. In other words, but eight-tenths of one per cent. of the teaching body is devoted to Art or Archaeology. Furthermore, twenty-seven of these ninety-five institutions have no chair devoted to Art History, but offer the courses under the instructors of other departments."

Professor Smith tells us that under the auspices of the College Art Association, Professor Marquand is preparing an exhaustive report on existing conditions. In awaiting its appearance, we wish to make a plea for the establishment of elective courses, in the appreciation of the Fine Arts in all colleges.

Just as we feel sure of the support of this Convention in urging the establishment of such courses, so do we also count upon the sympathy of the teachers of Arts. Indeed the few with whom we have talked have been unanimous in their hearty approval.

It is in the governing bodies of the Universities that opposition will be encouraged, we fear. The public demand bread and butter courses for the young men. Vocational training is the educational watchword of the hour.

Of the agencies outside the Universities which work for the education of the public in the Fine Arts, nationally, none is more worthy of our support than the American Federation of Arts. It has today 187 Chapters with a membership of some 100,000, and is growing every day. You will recall that at the last Convention, the Secretary reported concerning their work, and at that time spoke of the itinerant lectures which are sent out by the Federation accompanied by lantern slides to all sorts of people in outlying communities. We believe that many of these lectures could be given with profit by our own Chapters. We recommend that whenever a lecture is especially prepared for a meeting of a given Chapter, as is so often done, it should be offered to the Federation for circulation.

To be Continued).

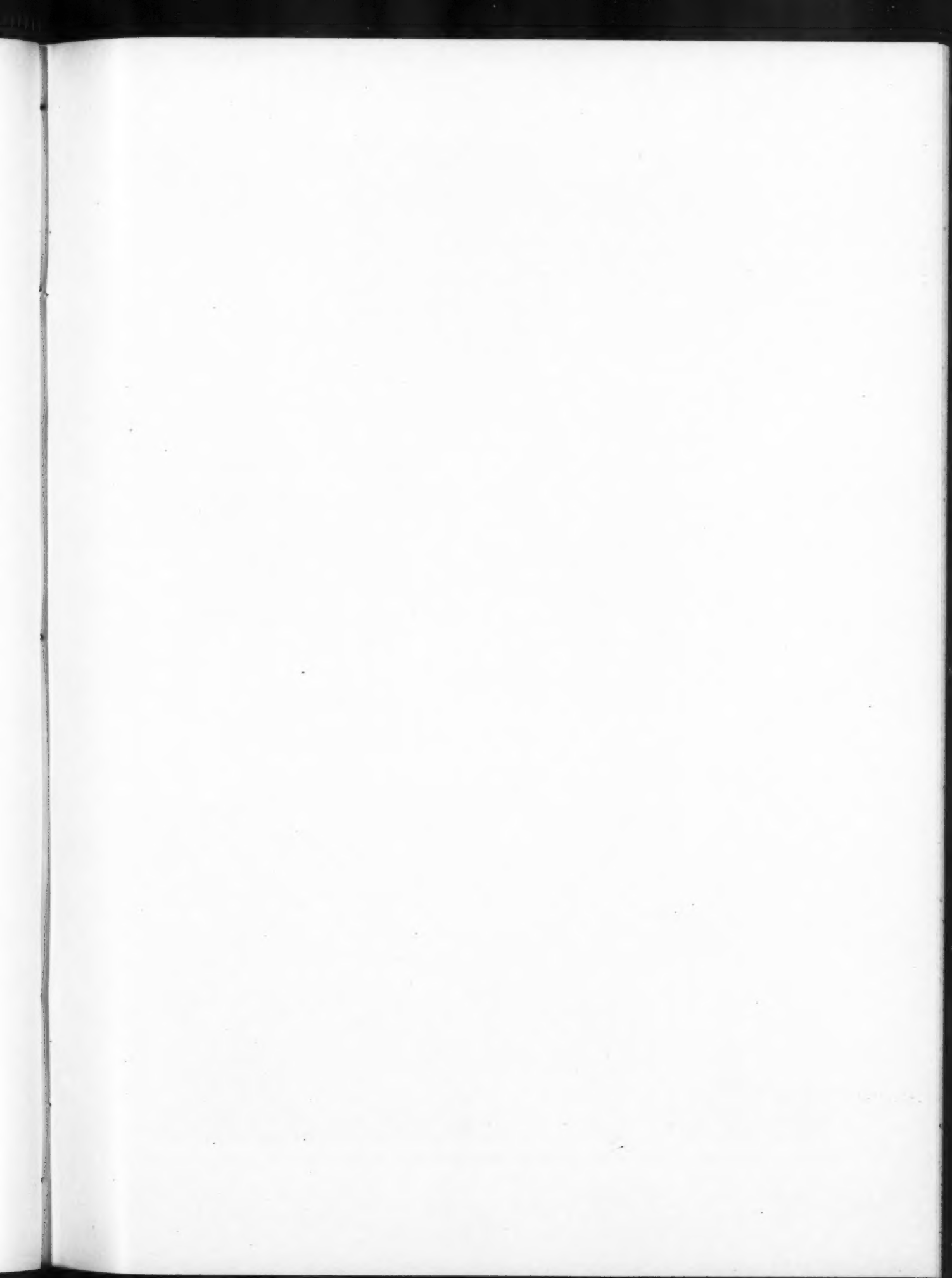


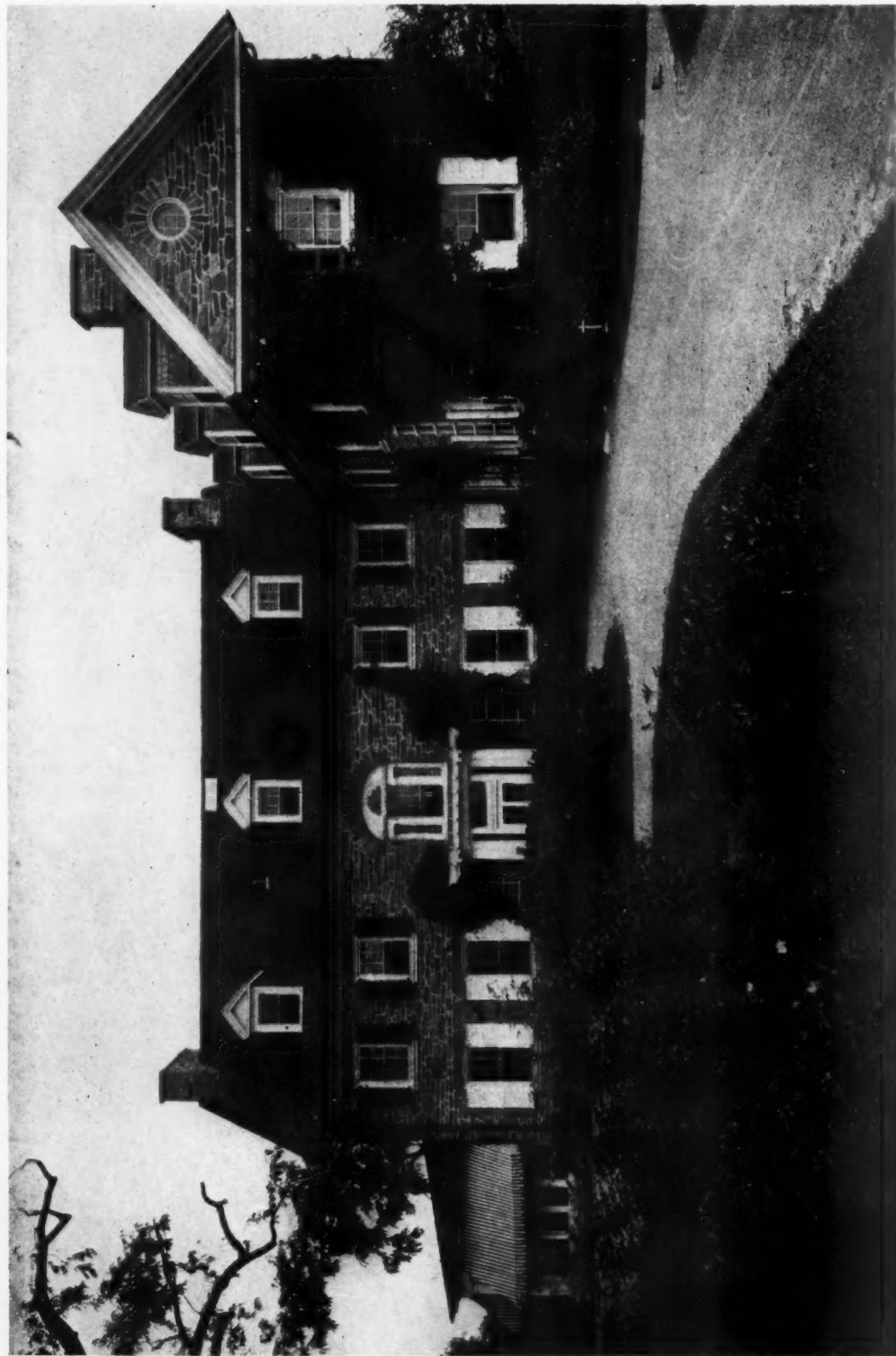


GARDEN FRONT

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH, ARCHITECT

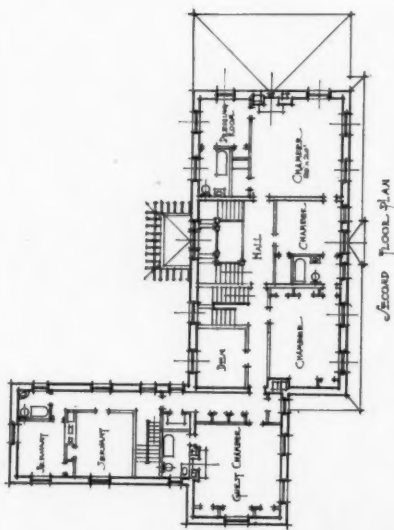




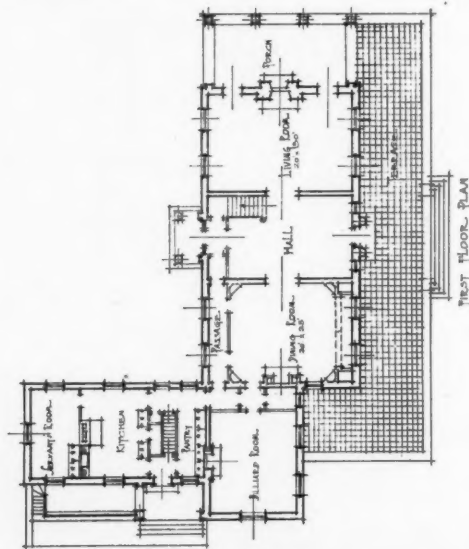
ENTRANCE FRONT

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

STAIRCASE HALL

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH, ARCHITECT

WINDHAM, ESTATE OF MRS. R. WHITE STEEL, BRIN MAWR, I.A.

MR. PERCY ASH, ARCHITECT



DINING ROOM

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.
MR. PERCY ASH, ARCHITECT

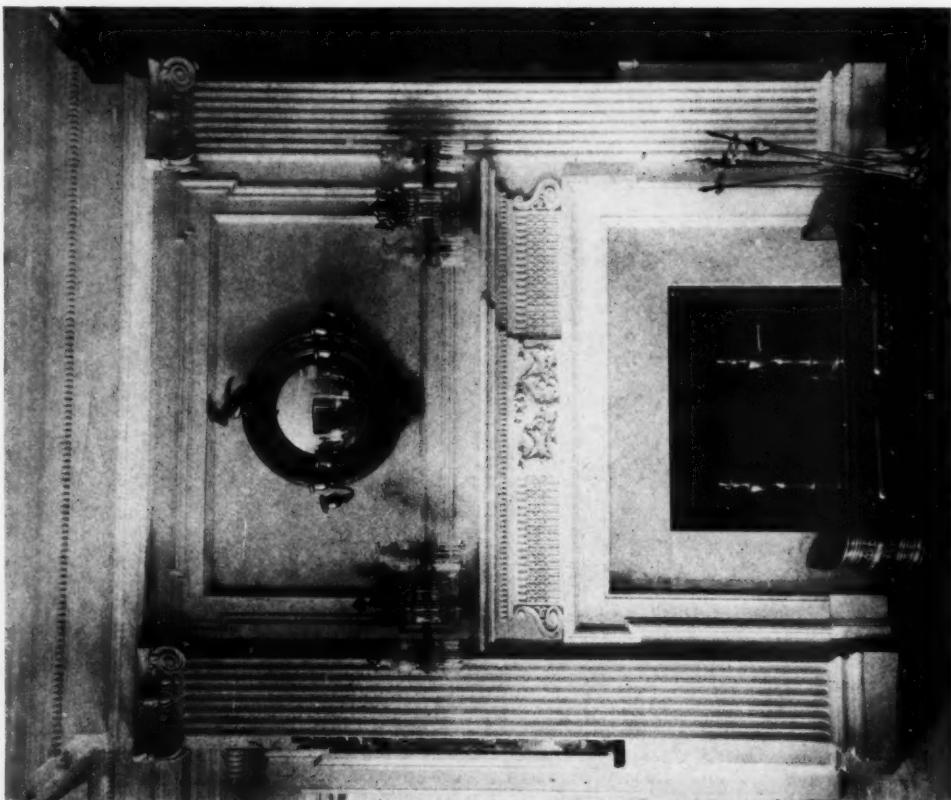




CORNER OF THE LIVING ROOM
"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.
MR. PERCY ASH, ARCHITECT



GUEST ROOM MANTLE



DINING ROOM MANTLE

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH, ARCHITECT

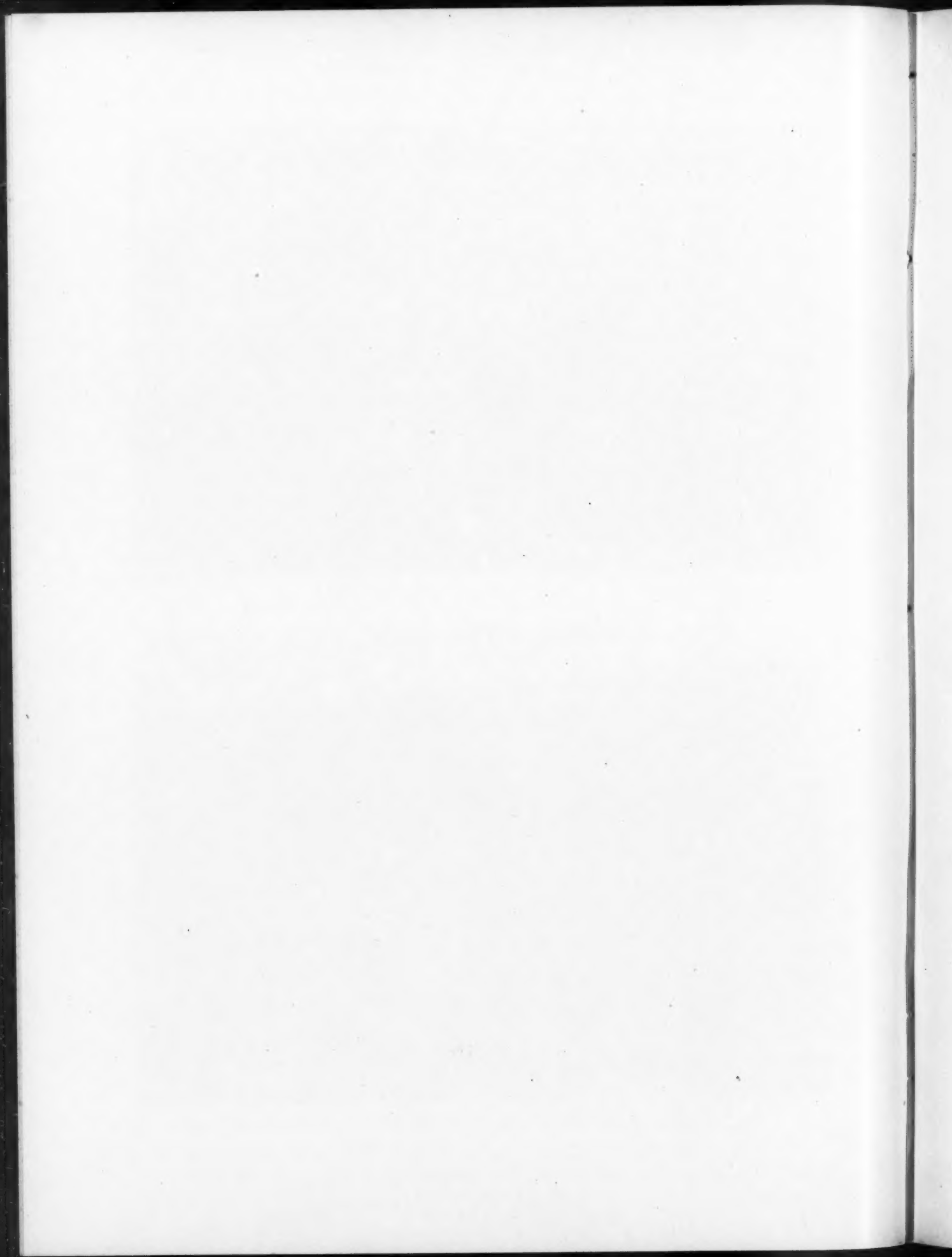


THE HALL



VISTA FROM LIVING ROOM TO DINING ROOM

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.
MR. PERCY ASH, ARCHITECT





VIEW OF STABLE AND GARAGE, SHOWING COW STABLE

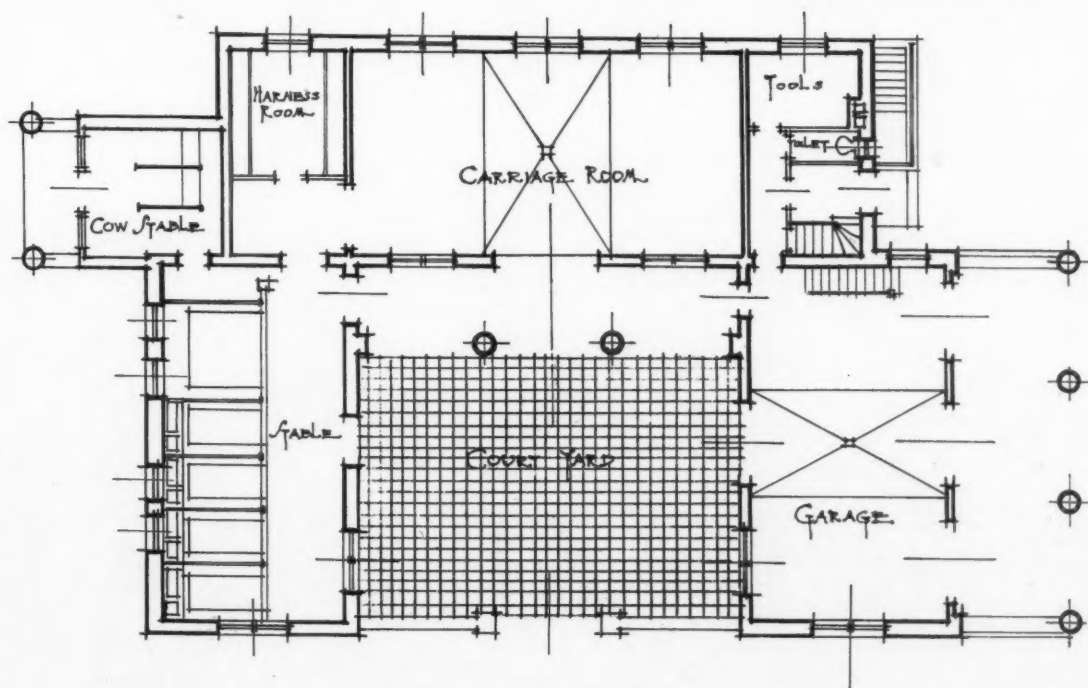


THE FORMAL GARDEN

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH ARCHITECT



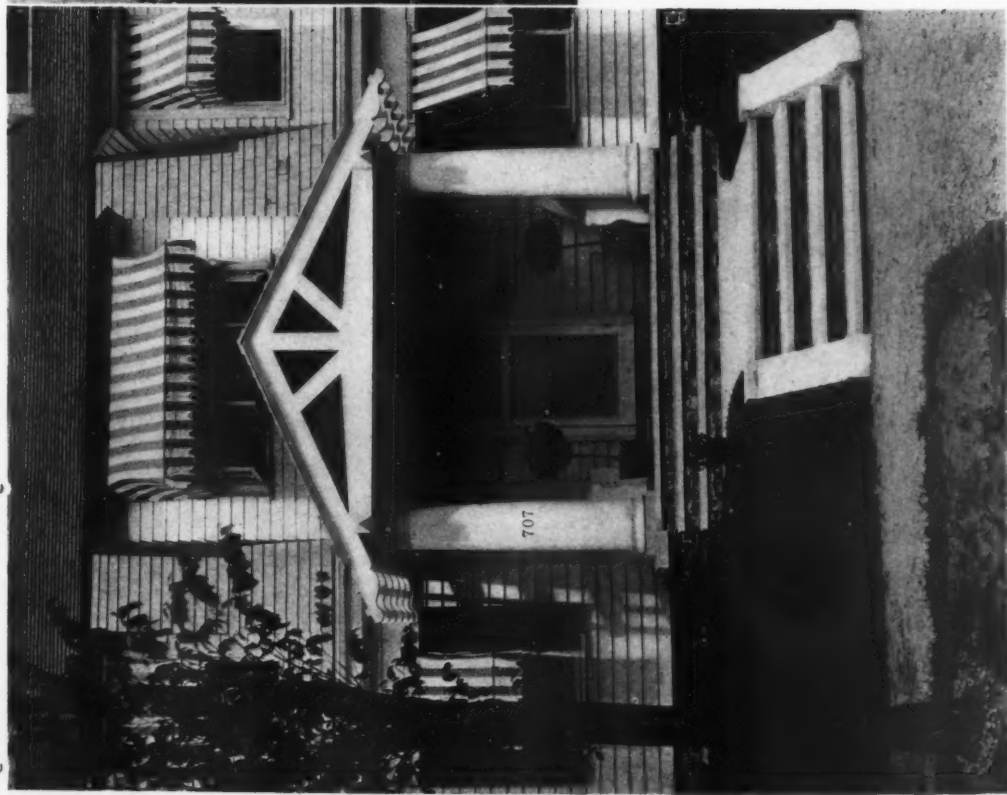


STABLE AND GARAGE

"WINDHAM," ESTATE OF MRS. R. WHITE STEEL, BRYN MAWR, PA.

MR. PERCY ASH, ARCHITECT

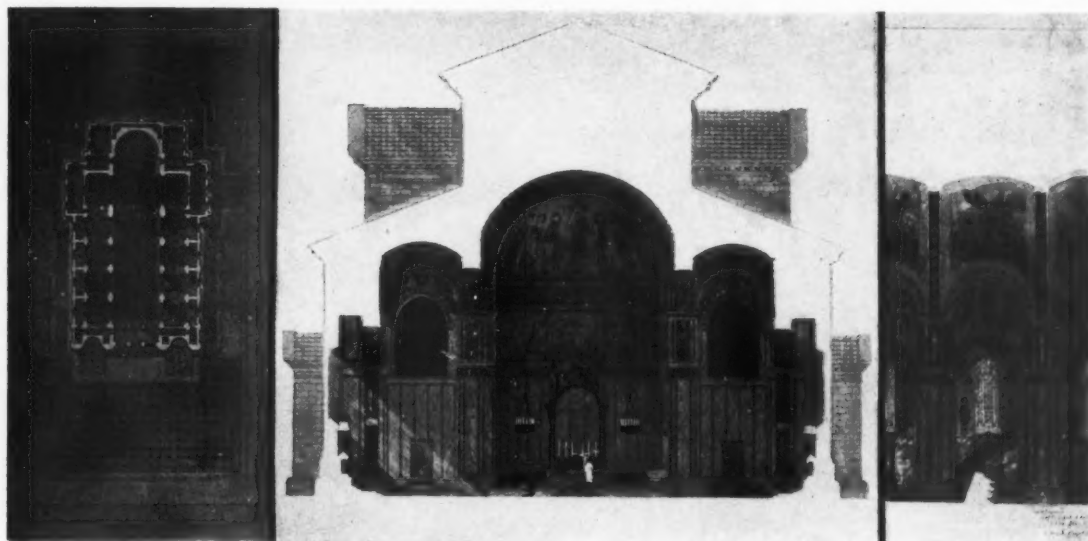




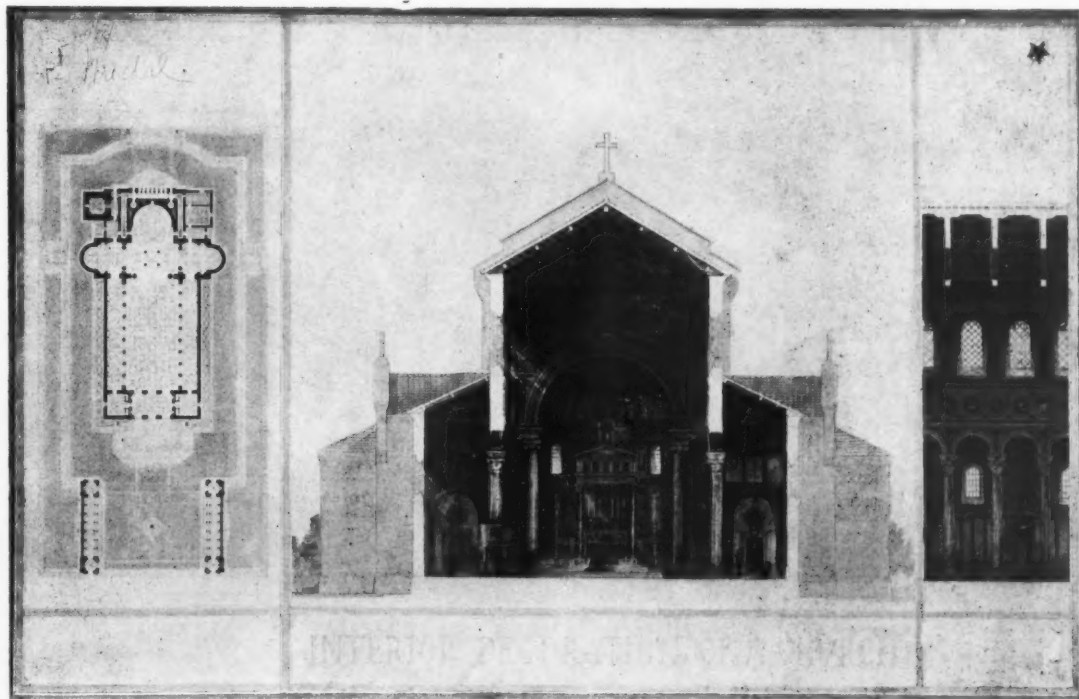
HOUSE OF R. G. JONES, ESQ.,
NEWTON CENTRE, MASS.

MR. R. W. POWER, ARCHITECT

(Plans not available)

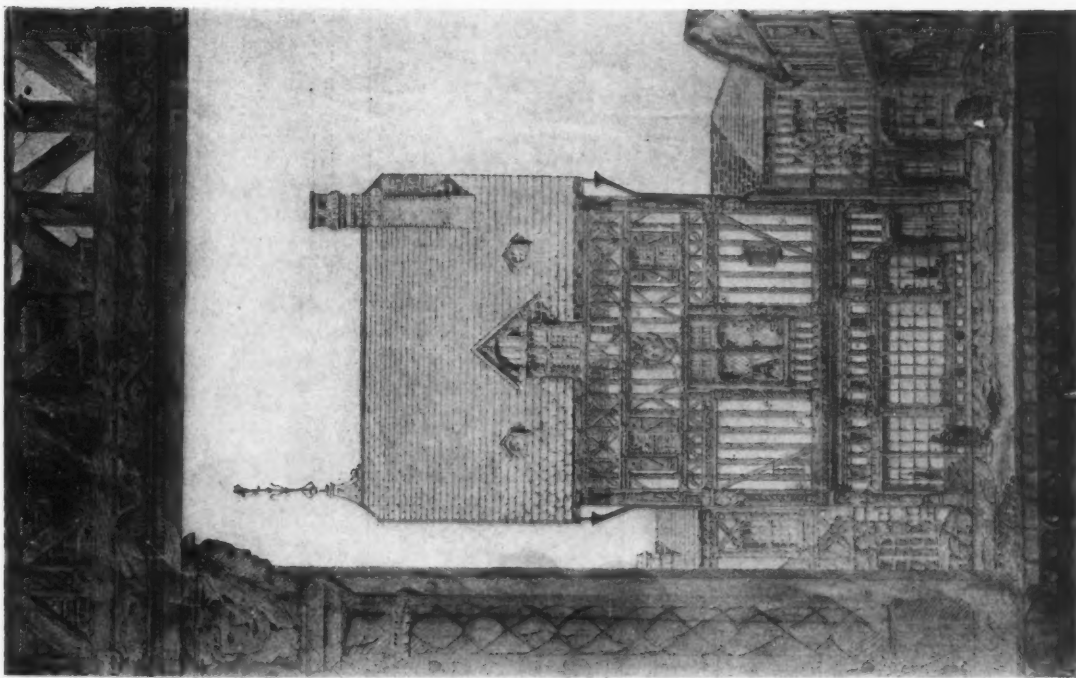


FIRST MEDAL, W. M. STANTON, UNIVERSITY OF PENNSYLVANIA

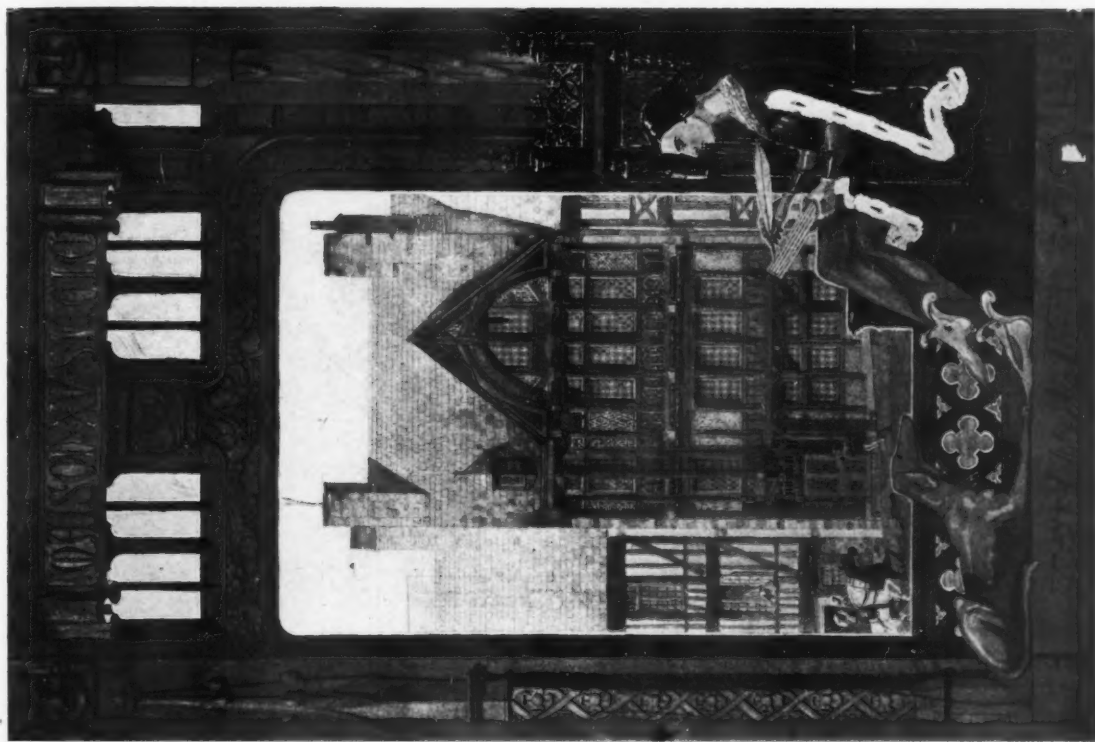


FIRST MEDAL, H. STERNFELD, UNIVERSITY OF PENNSYLVANIA

CLASS "A"—II (Problem in Design), "THE INTERIOR DECORATION OF A CHURCH"
STUDENT WORK—SOCIETY OF BEAUX-ARTS ARCHITECTS



THIRD MEDAL, L. A. REINHARD, COLUMBIA UNIVERSITY



THIRD MEDAL, H. P. HORNER, BOSTON ARCHITECTURAL CLUB

CLASS "A" AND "B" ARCHAEOLOGY—II (Problem in Design), "A 15TH CENTURY HALF TIMBERED CITY HOUSE IN FRANCE"
STUDENT WORK—SOCIETY OF BEAUX-ARTS ARCHITECTS

CURRENT NEWS AND COMMENT

MR. GOODYEAR TO LECTURE IN DUBLIN

An invitation to give three lectures in Dublin, on "Mediaeval Architectural Refinements," has been accepted by Mr. Wm. H. Goodyear, Curator of Fine Arts in the Brooklyn Institute Museum. The invitation is extended by the Classical Association of Ireland and the Royal Institute of Architects of Ireland.

The Museum of the Brooklyn Institute has also accepted an invitation from these Associations, in conjunction with the Dublin Museum of Science and Art, to make an exhibition of its architectural photographs on the same subject, in that Museum and at the time of these lectures, which will be given in May.

J. W. PARSONS DISCUSSES THE GOVERNMENT EXPENDITURES IN CONSTRUCTION OF BUILDINGS

Emphasis was laid on the close community of interest between the sources from which and the channels through which moneys for public works flow, by J. W. Parsons, chief of accounts of the supervising architect's office, in a paper read before the Society of Constructors of Federal Buildings, at its meeting early in January.

"The one supreme consideration of our office," Mr. Parsons is quoted as saying, "is broadness of view and the desire to be helpful. No matter how often the branch I represent may take exceptions to what seem to the men in the field to be rightful expenditures, they must remember that such exceptions are not the result of any personal criticism, but are the result of existing laws and regulations. By working together the office and field forces can place the accounting end of the business of erecting and repairing public buildings upon a plane 'above suspicion and above reproach.'"

M. T. Moomaw of the supervising architect's office discussed the legal questions arising on the final settlement of contracts; B. F. Harrah, of the Isthmian Canal Commission, spoke on the subject of contractors' risks, and G. O. Van Nerta, technical officer of the supervising archi-

tect's office, took as his subject "Looking Forward." "Sea Wall Construction" was the title of a paper by Alfred Brooks Fry, chief supervising engineer of the same office, stationed at New York City.

B. R. Newton, assistant secretary of the Treasury, in charge of the public buildings branch, and Sherman Allen, ex-assistant secretary and now secretary of the public buildings commission, also spoke at the meeting.

ECONOMY SUGGESTED IN PUBLIC BUILDING

COMMISSION CREATED BY CONGRESS TO RECOMMEND CHANGES IN GOVERNMENT SYSTEM

The public building commission created by the last Congress to investigate the manner in which the Government erects its buildings is expected to make a report at an early date which will contain many recommendations for the promotion of economy.

The commission is considering a suggestion for the creation of a department of public works and a new system of estimating for public buildings. It is thought a public works department would lead to more uniform construction and a decrease in the cost of maintenance of federal buildings.

Some members of the commission are said to be hopeful that eventually Congress will be willing to allow the head of a department of public works to map out his own public building program and to make no appropriations except those so recommended.

Among some of the points to be brought out by the commission are these: That Congress and the taxpayer alike are dissatisfied with the present scheme for the authorization of buildings and demand less expensive construction and buildings better suited to the transaction of government business.

The commission is expected to express the hope that Congress will be less liberal in the future, and cut down its average of a million a month for public buildings to a more reasonable figure. It is expected to point out that in more than one instance

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\$50,000 has been provided for a building in a village of less than 1,000 inhabitants.

Another step to be suggested to Congress is the abandonment of the policy to make use only of corner lots, and to eliminate the forty-foot fire limit on all sides of public buildings, both of which features are now required by law.

SAN FRANCISCO CHAPTER, A.I.A.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held on Thursday evening, December 18th, 1913. The meeting was called to order by Mr. Geo. B. McDougall, with twenty-three members present.

The minutes of the regular meeting of November 20th, 1913, were read and approved. Reports of committees were received and several communications read.

Mr. George B. McDougall was elected president, and Mr. W. B. Faville a trustee for the current term.

The communication from the State Board of Architecture, giving the opinion of their attorney in the Marin County matter, was referred to the Committee on Relations with the State Board of Architecture, to be named later.

The joint reports of Messrs. Mooser and Schulze as the Chapter's delegates to the New Orleans convention were read in part by both gentlemen, and at the conclusion were ordered received, placed on file, and the delegates to receive the thanks of the Chapter.

The Chair announced the appointment of Standing Committees to serve the Chapter for the current year.

The guests of the evening, Messrs. Alden, Crocker, Flynn, Narramore, and Upton, by invitation of the Chair, briefly addressed the meeting.

Mr. Garden, having brought up the question as to the functions of the Educational Committee on Practice with reference to the activity of this Committee during the previous term, Mr. Mathews stated that an elaborate program had been prepared by the previous Committee, but had not been carried out through the disinclination of the Chairman to act. A discussion followed on the desirability of having pro-

fessional papers or a symposium at frequent intervals under the auspices of this Committee.

There being no further business, the Chapter adjourned on motion.

INDIANAPOLIS ART EXHIBIT

The twenty-ninth annual exhibition of the Art Association of Indianapolis (the eight annual exhibition by American painters and sculptors at the John Herron Art Institute) is now open, and will continue through January. The exhibition contains about eighty paintings and a collection of about 220 plaques and medals assembled by the National Sculpture Society for the American Federation of Arts. Many of the leading artists are represented, including Frank W. Benson, Joseph DeCamp, Cecilia Beaux, William M. Chase, Childe Hassam and Gari Melchers.

CONFEDERATE MONUMENT TO BE ERECTED IN ARLINGTON CEMETERY

The monument to be erected in Arlington Cemetery for the Confederate dead, the work of Sir Moses Ezekiel, sculptor, is reported to have arrived in Washington from New York City. When the monument is erected in Arlington it is said that it will have as its only rival in kind on this continent the memorial erected in Quebec for Wolfe and Montcalm by the British government.

The dedicatory exercises for the monument will be held in Arlington April 27th. Col. Hilary A. Herbert, former Secretary of the Navy, will preside and formally deliver the monument to Mrs. Stevens of Mississippi, president general of the Daughters of the Confederacy. She in turn will pass it over to President Wilson as the representative of the nation.

Former President Taft, who ordered that a site in Arlington be set aside for the monument, will also be a speaker at the ceremonies, as will the commanders of the United Confederate Veterans and the Grand Army of the Republic.

The monument will cost \$50,000. The models were made by Sir Moses Ezekiel in Rome and shipped to Germany, where the bronze castings were completed.

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OFFICIAL NOTIFICATION TO S.B.A.A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF DECEMBER 30TH, 1913

The Committee on Education in New York and its Local Committee in San Francisco received 139 Esquisses (Preliminary Sketches) and 57 Projets Rendus (Sets of Final Drawings) in the:—

CLASS "A"—II PROJET (Problem in Design)

"THE INTERIOR DECORATION OF A CHURCH"

Author	Award	Atelier	City
Sternfeld, H.	1st Medal	U. of Pa., Sch. of Arch.	Phila.
Stanton, W. M.	1st Medal	U. of Pa., Sch. of Arch.	Phila.
Chillman, J. H., Jr.	1st Medal	U. of Pa., Sch. of Arch.	Phila.
Thomson, J. A.	1st Medal	U. of Pa., Sch. of Arch.	Phila.
Persley, L. H.	1st Medal	Car. Inst. of Tech.	Pittsb'gh
Crandall, N. I.	1st Medal	Cornell University	Ithaca
Findt, W. C.	2d Medal	Car. Inst. of Tech.	Pittsb'gh
Dillenback, L. C.	2d Medal	Car. Inst. of Tech.	Pittsb'gh
Jones, W. T.	2d Medal	Car. Inst. of Tech.	Pittsb'gh
Coate, R. E.	2d Medal	Cornell University	Ithaca
Tilton, J. L.	2d Medal	Cornell University	Ithaca
Bendell, T.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
Olson, B. F.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
Lovelace, C. M.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
Hunt, D. M.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
Register, H. B.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
McDonald, E. D.	2d Medal	U. of Pa., Sch. of Arch.	Phila.
Frid, V. A.	2d Medal	U. of Pa., Sch. of Arch.	Phila.

The programme calling for "The Interior Decoration of a Church" brought out the highest grade of work in any one subject that the students have shown to date. The defects most commonly noticed were a lack of scale and a failure to appreciate the necessary relation between the two sections. The drawings reproduced escaped both these pitfalls and are so well designed and presented that they are recommended as examples of good work to all students in the Society.

The Committee on Education in New York and its Local Committee in San Francisco received 193 Esquisses (Preliminary Sketches) and 62 Projets Rendus (Final Drawings) in the:—

CLASS "A" & "B" ARCHAEOLOGY—II PROJET (Problem in Design)

"A FIFTEENTH CENTURY HALF TIMBERED CITY HOUSE IN FRANCE"

Author	Award	Atelier	City
Horner, H. P.	3d Medal	Boston Archtl. Club	Boston
Hyder, K. L.	3d Medal	Cincinnati Archtl. Club	Cincin.
Reinhard, L. A.	3d Medal	Columbia University	N. Y.
Buchtenkirch, G.	3d Medal	Columbia University	N. Y.
Hirschfeld, L.	3d Medal	Columbia University	N. Y.
Norton, K. B.	3d Medal	Columbia University	N. Y.
Ruffier, G.	3d Medal	Columbia University	N. Y.
Spurgeon, R. H.	3d Medal	Columbia University	N. Y.
Dornin, A. H.	3d Medal	Columbia University	N. Y.
Jaquet, P. F.	3d Medal	U. of Pa., Sch. of Arch.	Phila.

This exhibition was extremely interesting. The draughtsmanship and rendering were of the highest order and executed with much feeling for the character and spirit of the period specified. There was a tendency in several instances to drift toward the Renaissance rather than the earlier work called for

by the programme and in two cases excellent drawings were thrown "H. C." for lack of the large scale details which were specifically required. On the whole, however, the work was excellent from every point of view; very few drawings failed of their mention and the ten medals given were none too many. The jury wishes to congratulate the students on the excellence of this work.

The Committee on Education in New York and its Local Committee in San Francisco received two drawings in the:—

CLASS "A" & "B" ARCHAEOLOGY—II MEASURED DRAWINGS

Author	Award	Atelier and Title	City
Finlayson, F. L.	3d Medal	Columbia Univ., "St. John's Chapel, N. Y. C."	N. Y.
Findt, W. C.	Mention	Car. Inst. of Tech., "Window and Balcony of the Cancellaria Palace, Rome"	Pittsb'gh

The Committee on Education in New York and its Local Committee in San Francisco received 25 Sketches in the:—

CLASS "A"—II ESQUISSE-ESQUISSE (Rendered Sketch)

"A GOVERNMENT NAVY YARD"

Author	Award	Atelier	City
Love, S. A.	Mention	Phila. Atelier	Phila.
Bendell, T.	Mention	U. of Pa., Sch. of Arch.	Phila.
Jones, R. C.	Mention	U. of Pa., Sch. of Arch.	Phila.
Dillenback, L. C.	Mention	Car. Inst. of Tech.	Pittsb'gh
Hubel, R. W.	Mention	Hornbostel	N. Y.
Pallesen, R.	Mention	Ware-Wagner	N. Y.

The Committee on Education in New York and its Local Committee in San Francisco received 97 Sketches in the:—

CLASS "B"—II ESQUISSE-ESQUISSE (Rendered Sketch)

"A LIVE STOCK MARKET"

Author	Award	Atelier	City
Weigler, W. R.	1st Men	Car. Inst. of Tech.	Pittsb'gh
Egan, J. T.	1st Men	Columbia University	N. Y.
Giroux, L. M.	1st Men	Columbia University	N. Y.
Brown, B. H.	Mention	Columbia University	N. Y.
Robin, E. J.	Mention	Columbia University	N. Y.
Wilson, J. P.	Mention	Columbia University	N. Y.

It is essential for every student to practice on these Class "B" planning problems if he hopes to cope at all successfully with the Class "A" Competitions to work for the Paris Prize. These esquisse-esquisses are for beginners and are the best of training. The jury wishes to emphasize this point, and, in spite of the somewhat low quality of the general run of the esquisses submitted, to commend the students for the large number presented for judgment. Three first mentions and three mentions were awarded.

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.

CORBIN SPECIALTIES

The term "Corbin Hardware" covers a comprehensive assortment in the line of locks and finishing hardware for use in building construction. Among the newer Corbin specialties is the concealed transom lifter, an improved device claimed to be capable of handling any transom under any conditions. The only portion visible is the bronze metal T-handle and plate attached to the door casing at a convenient height and which can be finished to correspond with the other hardware. It is said to be noiseless in operation, never wearing out or getting out of order, and requires no adjustment after being installed. It is equally applicable to steel or wood trim, and can be used in partitions as thin as two inches. Its use eliminates the ordinary unsightly transom lifter and adds to the security of the transom for it stands locked in any position and can be operated only by the handle.

The Corbin automatic exit fixtures also shown among the specialties appear to provide a ready exit at all times, as the doors to which they are applied can be opened from the inside even when locked against entrance. They are applied to doors opening outward, only, and were originally designed as a preventive of loss of life through panics, being used principally in buildings where people congregate, such as theatres, schools, churches, office and public buildings, loft buildings and factories.

Several other devices are interestingly illustrated and described in a pamphlet issued by P. & F. Corbin, division of The American Hardware Corporation, New Britain, Conn., and may be obtained upon request.

DUTCH BOY RED LEAD

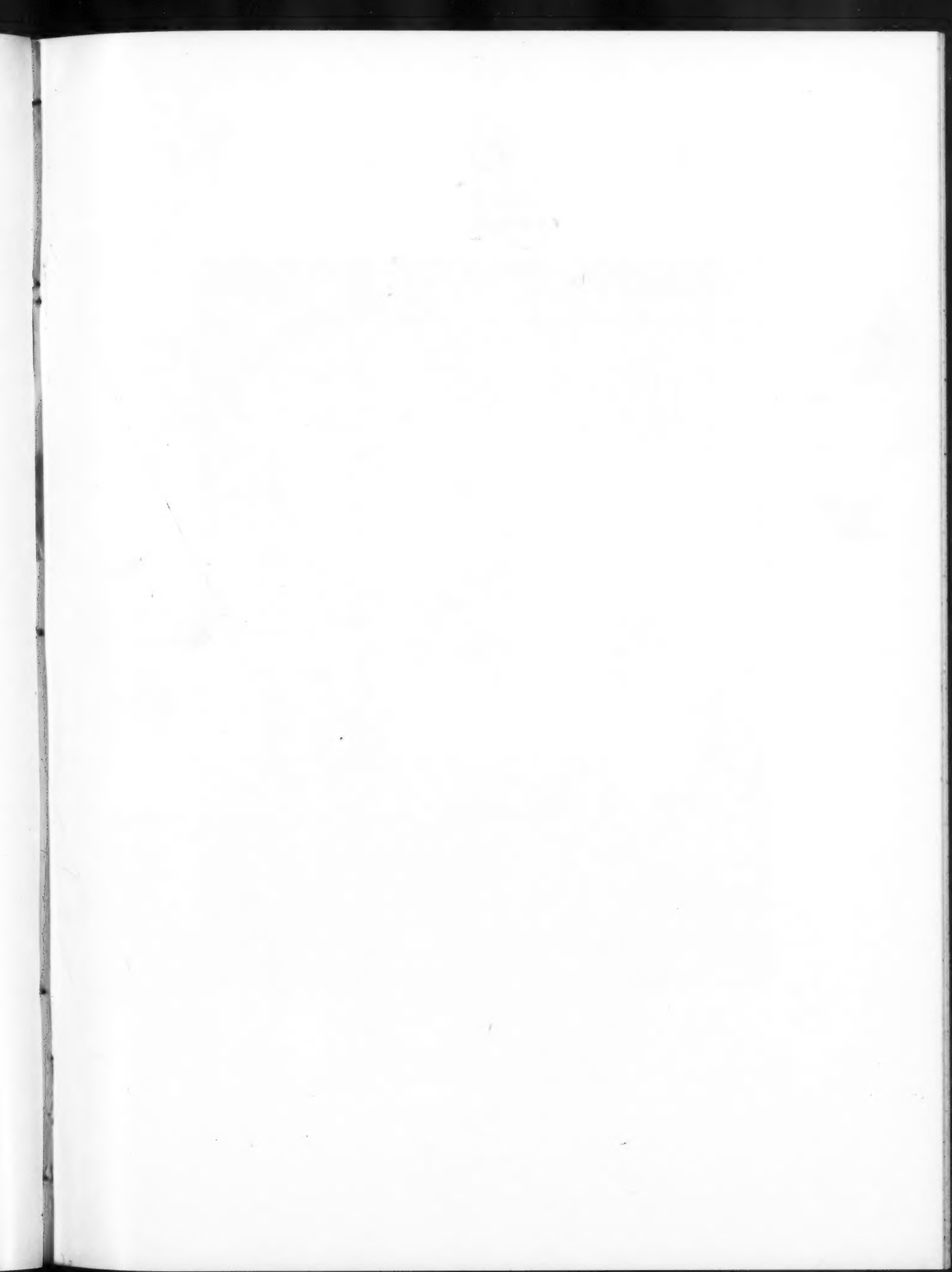
An interesting pamphlet, describing the use of this material, has been prepared by the National Lead Company, 111 Broadway, New York City, and may be had upon application.

Pure red lead ground in pure linseed oil to a paste of the same consistency as white lead in oil is a recent addition to the painter's conveniences. It is said to be particularly suited for use on structural steel, or as a first coat for railings, cornices or ornamental iron work, and tests have apparently shown it to be a superior paint pigment as a primer on wood or brick. For priming resinous or pitchy woods, such as yellow pine and cypress, it is said to be especially valuable for it seems to prevent the resin from striking through.

DOOR HANGERS

The Grant Pulley and Hardware Company, 3 West 29th Street, New York City, are the manufacturers of door hangers in a wide variety of styles, for hanging doors from fifty to 250 pounds in weight. Their hanger consists of a tubular track extending the entire width of the opening, a grooved bar extending the width of the door, a separator, with balls placed an equal distance apart, distributing the load over the whole width of the door, making what is claimed to be a strong, durable, noiseless hanger that will not wear out or get out of order.

Their folder describing single and double hangers of two and three speeds, as well as door swinging devices and diamond bar locks, will be mailed to architects upon request.



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PULPIT, CHURCH OF S. CROCE, FLORENCE, ITALY