

THE AMERICAN ARCHITECT

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OLD CROWN POINT LIGHT, ERECTED IN 1856 ON THE SITE OF A FORTIFICATION

THE CHAMPLAIN MEMORIAL LIGHTHOUSE

MESSRS. DILLON, McLELLAN & BEADEL, ARCHITECTS

WHEN the Champlain Tercenary Commissions of the States of New York and Vermont decided in 1909 that the Champlain Memorial should be a lighthouse, the architects commenced to look about to see what they could learn, or some might say, appropriate, from their predecessors. They found nothing to fit the case, which is the experience of every architect who seeks to know, as every good architect does, how his problem was solved before, and who finds there never before was such a problem.

Memorial lighthouses are particularly scarce. There were found only two examples of completed structures, both French, of course, and one unexecuted Beaux-Arts project, for memorials at the entrance

to the Suez Canal; and, it seems needless to say, an account, but no description, of Pharos, the first of permanent beacons, which is principally interesting because its history shows that the question of architects signing their work is not particularly new.*

One of the French lighthouses is at the Pointe de tère, Penmarch in Finistère and was erected by a daughter of Napoleon's marshal, Davoust, who wished, as its dedication says, to balance in part the great number of lives her father took, by saving some few from the sea. It is not particularly distinctive. The other is the Jument of

*The legend is that Ptolemy Philadelphus, the king-owner, refused to permit any name but his own to be inscribed on the pharos. So the architect cut his own name in the stone and the king's in a covering of cement that concealed it. In time, the cement fell off and left only the architect's name exposed. Every dictionary gives the name of the king, but a diligent search was required to learn that of the architect. J. F. Blondel's "Cours d'Architecture" gives it, in an account of the Pharos, as "Sostrate Gnidien."

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Ushant lighthouse, which rises from the sea off the Brittany coast. It was erected partly with a legacy of Charles Eugène Potron, a member of the Geographical Society of Paris.

Apart from these, there are a great number of lighthouses which by their simple and majestic forms are eminently monumental in aspect. Their natural shape, if one may call it so, is, indeed, so

the power of precedent. The ideas of suitable forms for monuments were fixed long before lighthouses were developed to the permanent and solid structures they have become, and when it comes to changing his symbols, the mind of man is slow to move. What marked the history and the tombs of his fathers seems best. Without looking within to question why, a question that would find only a vague answer, he does as they did, and finds in the pyramid, the column and the arch and in the forms derived from them, what best fits his traditions.

Travel by sea was formerly a perilous affair which few cared to undertake and so until very recent times, lighthouses were seen by few, and no one cares to erect monuments where they will not be seen. They are sometimes erected to mark the site of an event, but if the site be too remote, geography is neglected and the monument is put in a more accessible place. Thus Nelson's Column and Trafalgar Square are in London instead of off the coast of Spain; and the Maine monument is at the entrance to Central Park, where it will be seen by Americans, instead of in Havana Harbor under the eyes of the Cubans. It is often justifiable to do this, for if one is too particular about the location the monument might be seen by few.

Then too, the first lights were feeble and the structures that supported them insignificant. It was much to have established

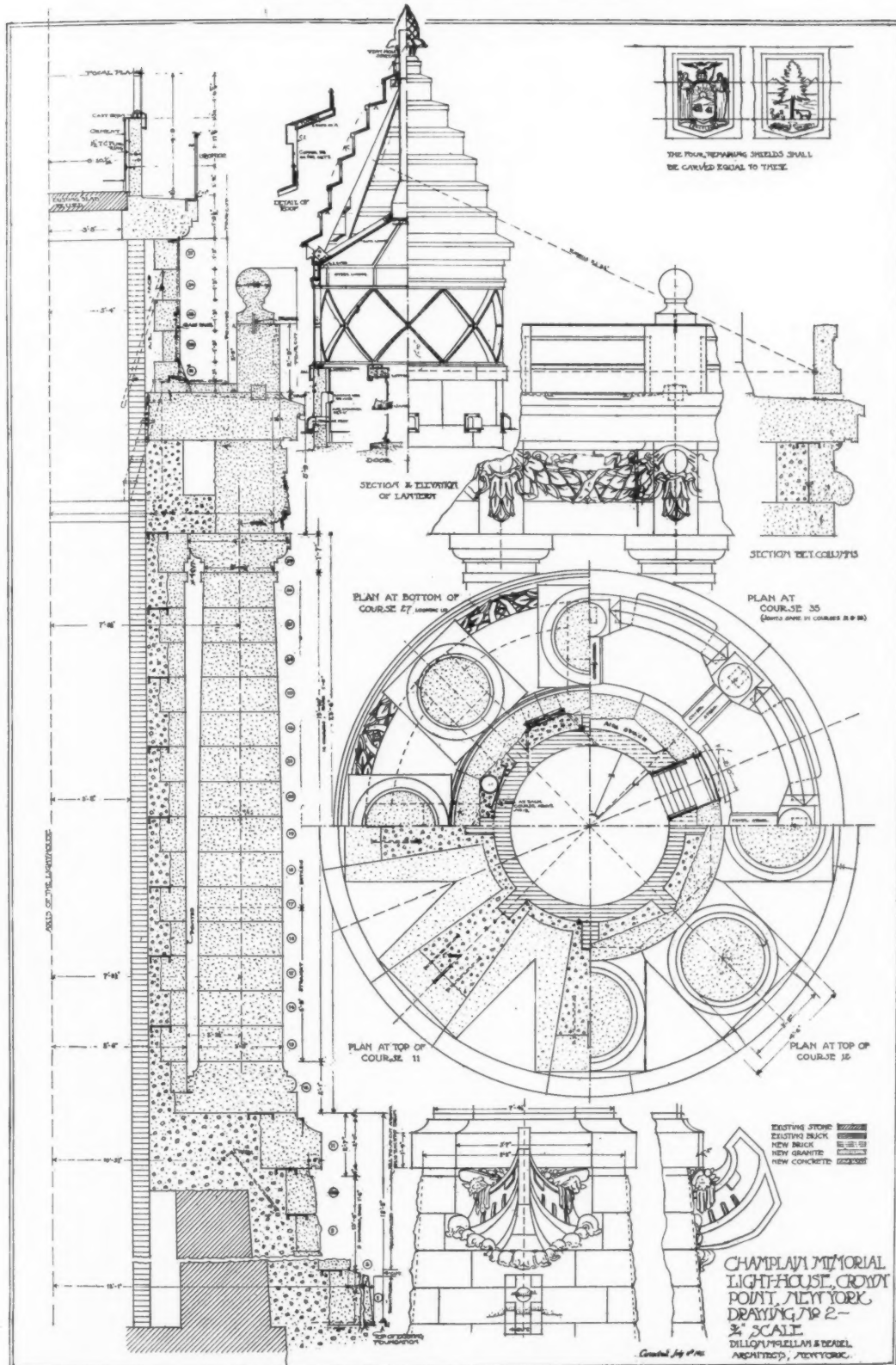
them at all, and as they developed in strength and solidity the first simple and single purpose, to save ships, remained still so exclusive that the opportunity afforded by the graceful shapes they sometimes assumed, was still neglected. Their aspect by day was of no importance compared to their utility by night, and the form of their structure was made what was required by the bare conditions of fulfilling the prime object. Smeaton's Eddystone Light spread its base like an oak in order



CHAMPLAIN MEMORIAL LIGHTHOUSE, CROWN POINT, N. Y.

fitted for a monument that one wonders why so few, nearly none, in fact, should have been conceived as memorials. Their purpose, too, and their general situation, is such that it seems curious that they should not have been appropriated to commemorate the events of the history of man upon the sea.

The reasons that come to mind to account for this neglect of a manifest opportunity are various and intertwined. The chief reason, perhaps, is to be found in



CHAMPLAIN MEMORIAL LIGHTHOUSE, CROWN POINT, N. Y.

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to attain a firm footing. Its shaft was rounded to resist the shock of the waves, and was raised aloft to bear the light above their reach. Its curving balcony was overhung to ward the high-flung spray from the lantern. That the whole was an



DETAIL OF BRONZE GROUP

imposing structure to see was of no concern to its builder. It was enough for him that it would stand, or rather that he thought it would stand.

But though it is true that lighthouses were formerly seen but by few, and those few but seamen, and though this is still true of the greater number of lighthouses, it is not true of those that light the chief harbors and routes of the world. In place of the few small vessels of which they first guided the course, thousands of ships pass them, laden with tens of thousands of passengers, who look for and remember for the rest of their lives the first object that marks their landfall. No other structures produce an equal impression on the mind. There is another consideration that adds to the suitability of lighthouses to mon-

umental purposes. It is that their maintenance is assured. Too often a patriotic impulse leads to the erection of a monument, but fails when it comes to providing its future preservation. At the best, when the funds for it are sufficient, they are confided to a body exposed to all the vicissitudes of social organizations; and clearly a memorial in charge of the state and serving a useful and unceasing purpose has a far better chance of permanence, and it costs but little more to keep up a memorial lighthouse than an ordinary one. In fact, the first cost also is but little greater.

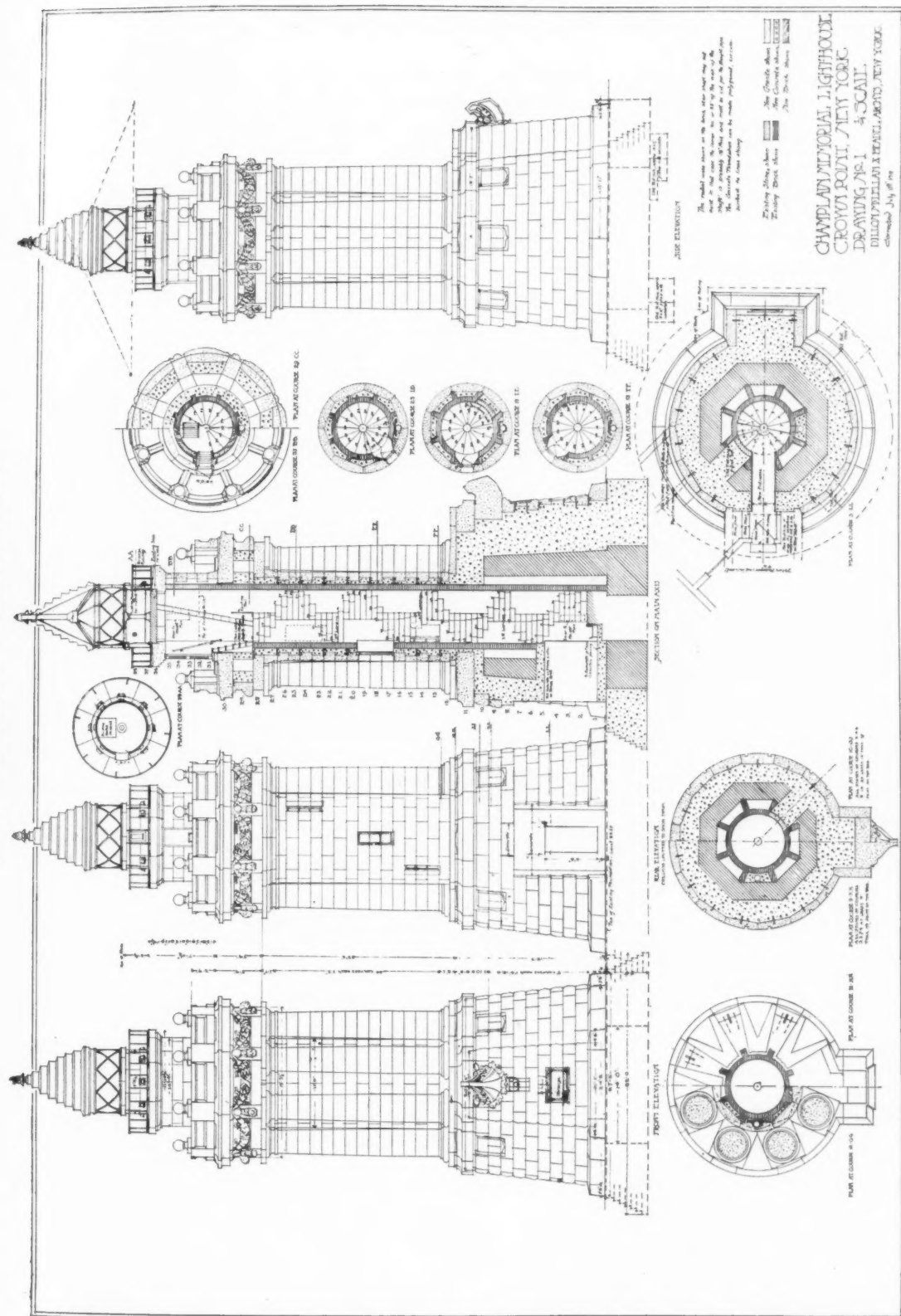
This consideration had its influence in deciding the form of the Champlain Memorial, though less material considerations, such as the fitness of a lighthouse to commemorate one who was a navigator.



LA FRANCE

BRONZE BUST BY RODIN. PRESENTED BY THE FRENCH GOVERNMENT AND PLACED IN THE BASE OF THE LIGHTHOUSE.

and particularly to commemorate him as the discoverer of the lake, had the principal weight. Crown Point, which was selected for the site, is a point about thirty feet high, projecting from the New York shore to within a short distance of the Vermont shore. The steamer channel



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sweeps about it at close range and to the north is a clear ten mile reach of broad water. All the lake to the south is very narrow, so that Crown Point marks the division between the upper and lower lake and has, therefore, always been a place of importance. It was the halting place of north or south bound war parties of Indians; Champlain fought his first battle with the Iroquois near there in 1609, Fort Frederic was built to command it, by the French, in 1731, and Fort Amherst for the same purpose, by the British, in 1759. The ruins are now part of a State Reservation and park. On the point itself was first a bastion, then a mill, and finally an octagonal stone lighthouse, built in 1856.

The Commission decided to transform this lighthouse into a memorial. It was stipulated that for reasons of economy as much of the old structure as practicable should be preserved; that the lantern (except for a modification of its roof) and access thereto should conform to the requirements of the United States Lighthouse Bureau, and that there should be an elevated visitors' gallery distinct from the lantern gallery.

The problem therefore was to design a lighthouse whose appearance should distinguish it as a memorial from all usual utilitarian lighthouses, while observing the limitations imposed.

The first step was to determine the character of the design. The fact that Champlain led an armed expedition when he discovered the lake, and that there are the ruins of forts in the neighborhood, might suggest that the memorial should have a military character. But the forts are too far away to make it necessary for the

monument to conform to them in style. Champlain was essentially a navigator and an explorer; zealous in the service of the country and of his religion; and his chief desire was the colonization of the country and the establishment of Christianity among the Indians. In fact, his battle with the Iroquois was ill-advised, as it led to their alliance with the British against the French and contributed to the loss of Canada by the latter. These considerations seemed to indicate a peaceful character as most appropriate.

The next step was to examine the old lighthouse and see what parts were worth preserving.

The exterior masonry, of poor limestone poorly laid, was worthless; but the core, a well built spiral stone stair in a brick shaft, was suitable for the nucleus of the new structure. After that, the problem seemed almost to solve itself. The core was revetted with stone to a sufficient diameter to accommodate the lantern and lantern gallery, and surrounded by columns mounted on a base and supporting



BRICK STAIRCASE OF OLD TOWER, WITH OLD MASONRY REMOVED. SHOWS BASE OF NEW TOWER BUILT AROUND IT

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an entablature and parapet to form the required visitors' gallery.

Though all other forms of tower that could be thought of, round, square and polygonal in plan, and varied in outline, were tried, this scheme seemed to fulfill the conditions best; the vertical lines of light and shade of the columns and the stepped silhouette of the parapet, core and lantern, insuring an unmistakably monumental aspect.

The materials are granite and bronze. A bronze group representing Champlain, an Indian and a soldier, surmounts the

for historic relics of the vicinity; and a stone landing pier is to be built at the foot of the granite steps.

DESIGN IN ARCHITECTURE: THE RELATION OF MASS TO OPENINGS

A true sense of proportion and a correct knowledge of the relation of mass and openings are, of course, the foundation of architectural design. Like poets, designers are probably "born, not made," but equally, as in the case of poets, latent talent may be cultivated to the highest state of perfection by earnest study and careful observation of those masterpieces that have become accepted as safe guides and true examples of the best architecture.

Good design does not imply a slavish adherence to earlier form. The interpretation of the orders by Palladio, Serlio, or Vignola, are all regarded as of highest importance in design, yet careful measurements disclose the fact that the proportions of their columns are not identical in all cases, and that in some instances they possess very radical differences.

We are therefore led to the conclusion, as already stated, that the true designer must have either instinctively, or through education, a well defined sense of proportion.

It has been stated that architecture, like wine, is more appreciated when old. This is only half true. Good architecture will be good at any age, but its character is not always established until it has passed through the varying vicissitudes that time brings, and has survived the critical judgment of those of succeeding generations best entitled to pass upon its merits.

Two buildings, both accepted as models and used as such in the architectural education of students, may differ widely when submitted to the arbitrary test of the tape line. Their excellence lies in that intangible something, that elusive quality, that does not permit their satisfactory duplication in any other scale than as originally executed. In short, in the proportion of their component parts, and the relation of mass to openings.

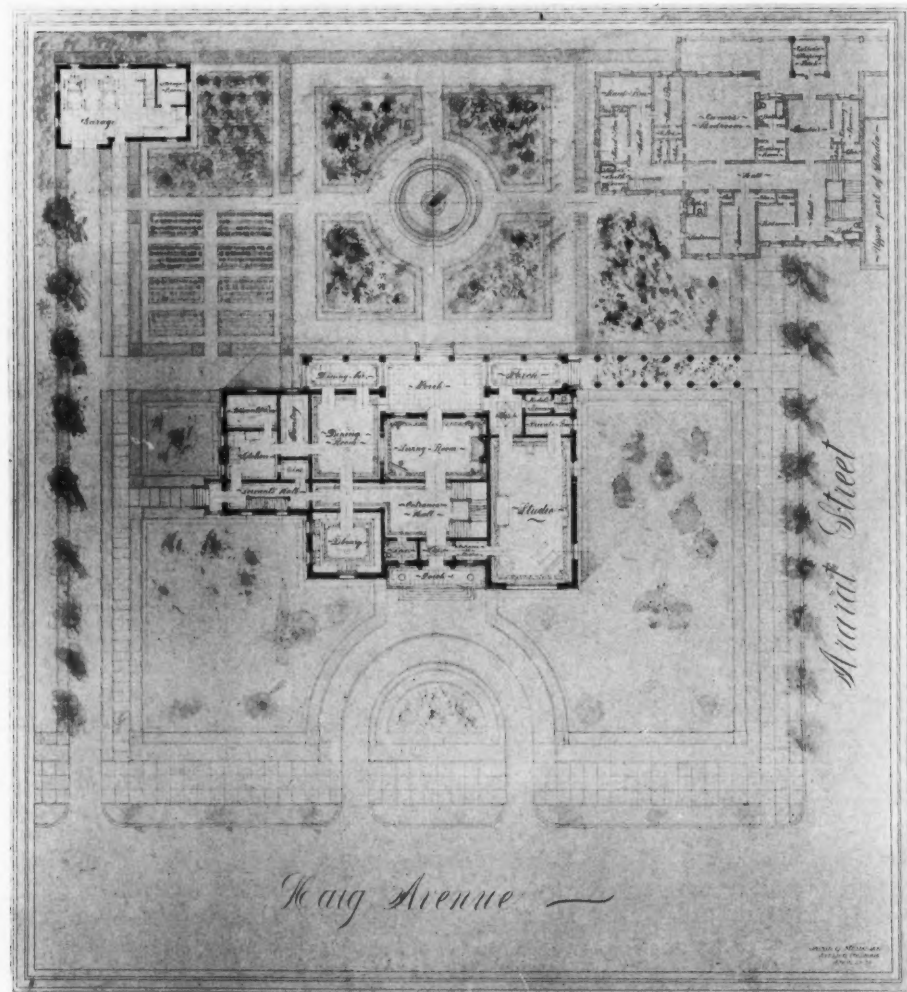
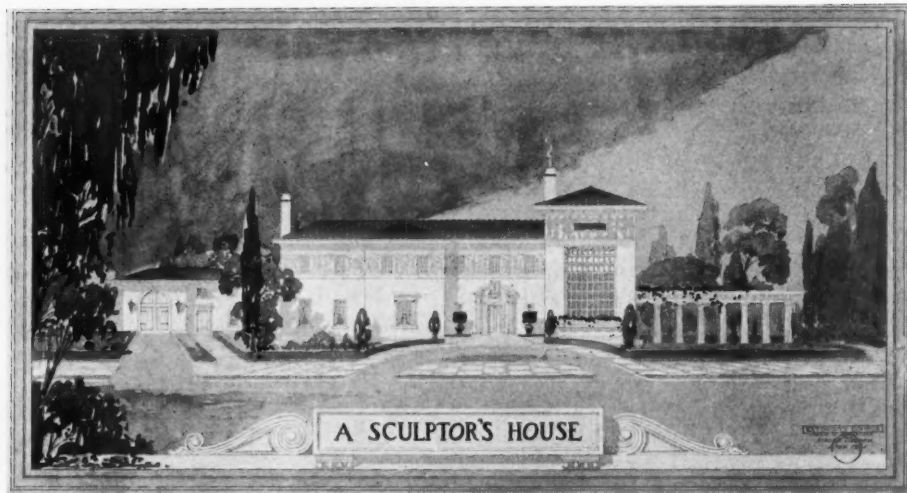


THE OLD LIGHTHOUSE, PARTLY ENCLOSED BY
STONE OF NEW MONUMENT

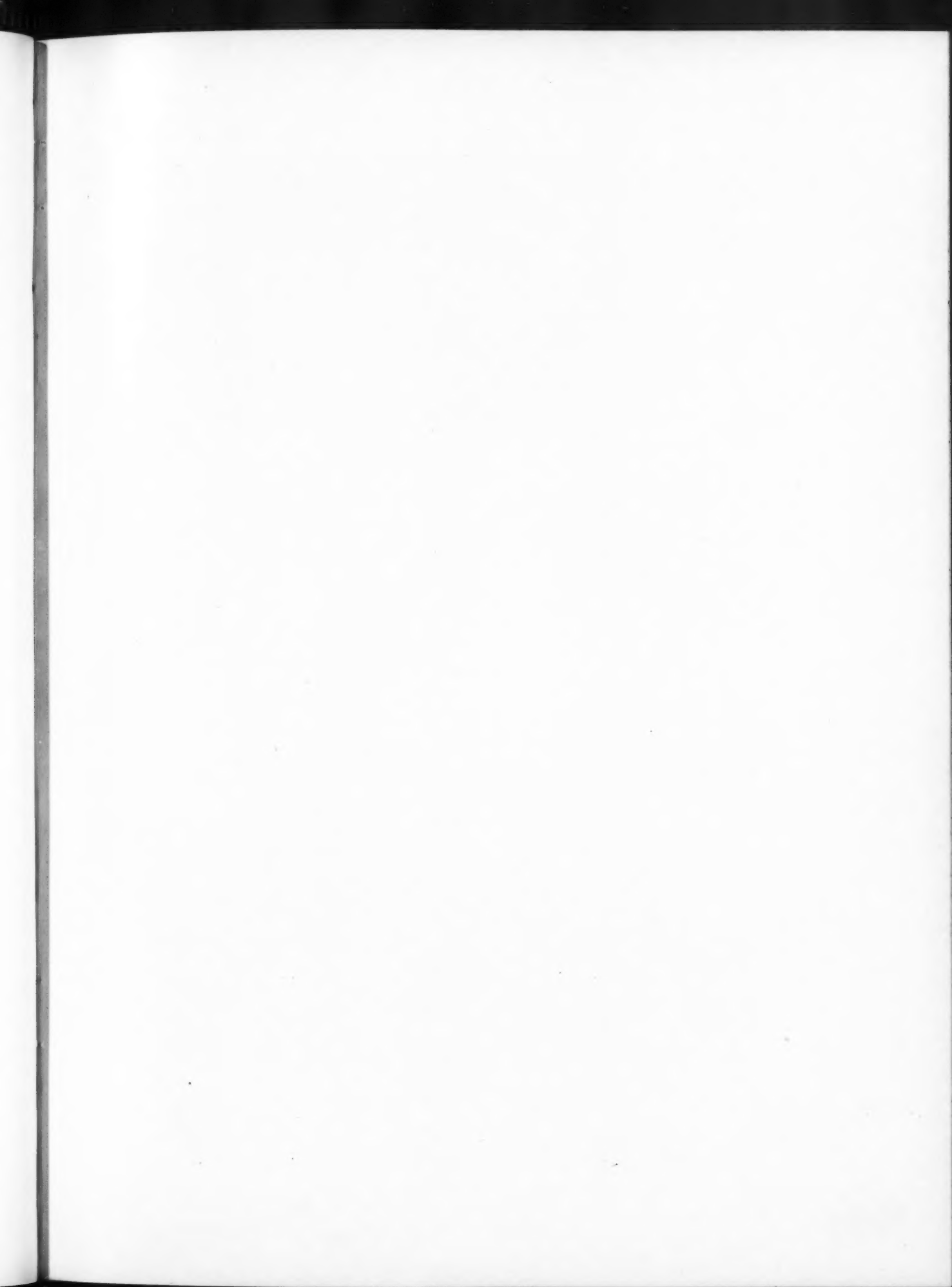
base. Below the group is Rodin's bronze bust "La France," which was set in the base by a French delegation in 1912 as an evidence of the cordial appreciation by the French of the homage paid to one of her illustrious sons.

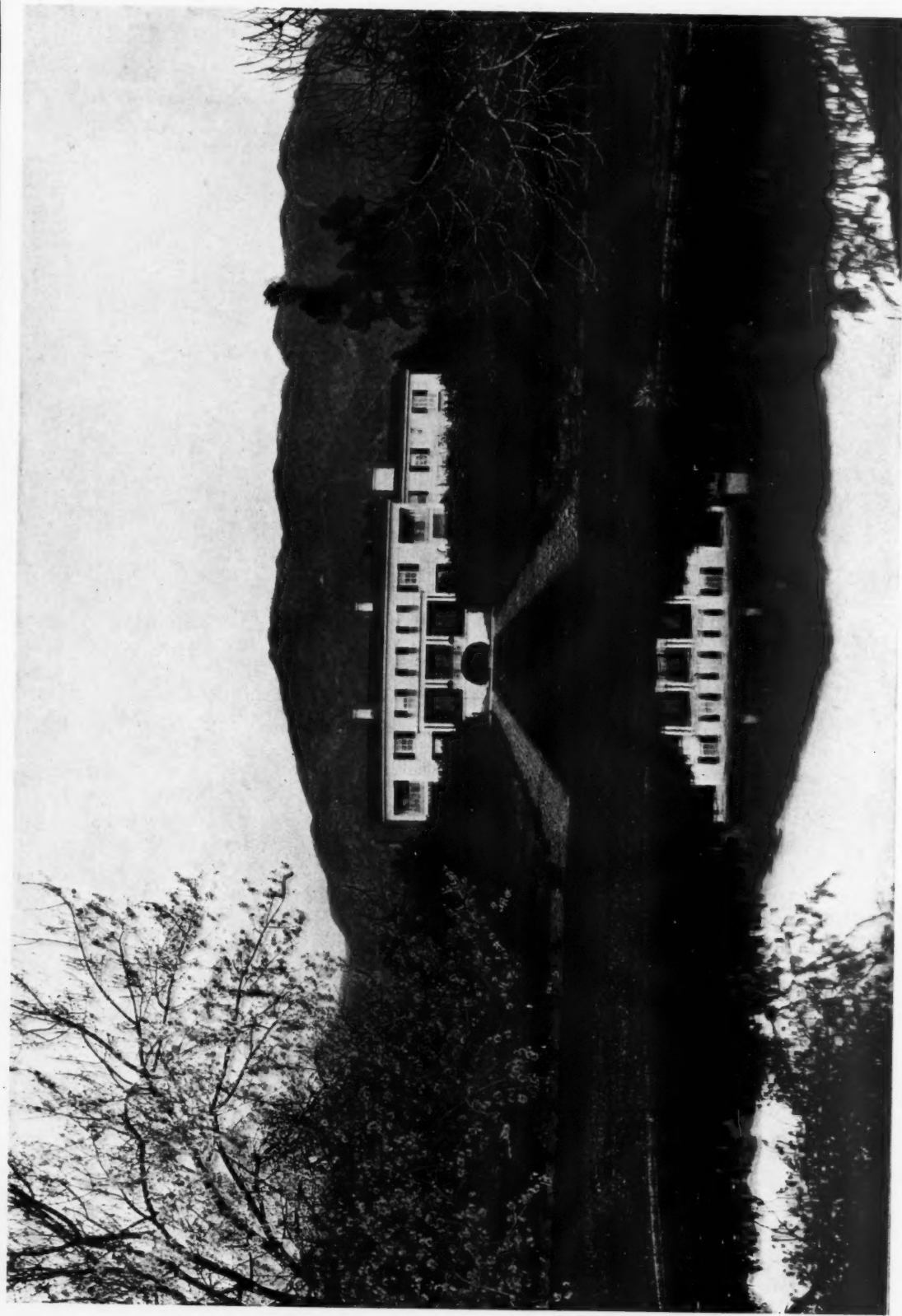
The keeper's wooden house is to be replaced by a stone house designed and situated so as to be in harmony with the lighthouse, and containing a museum

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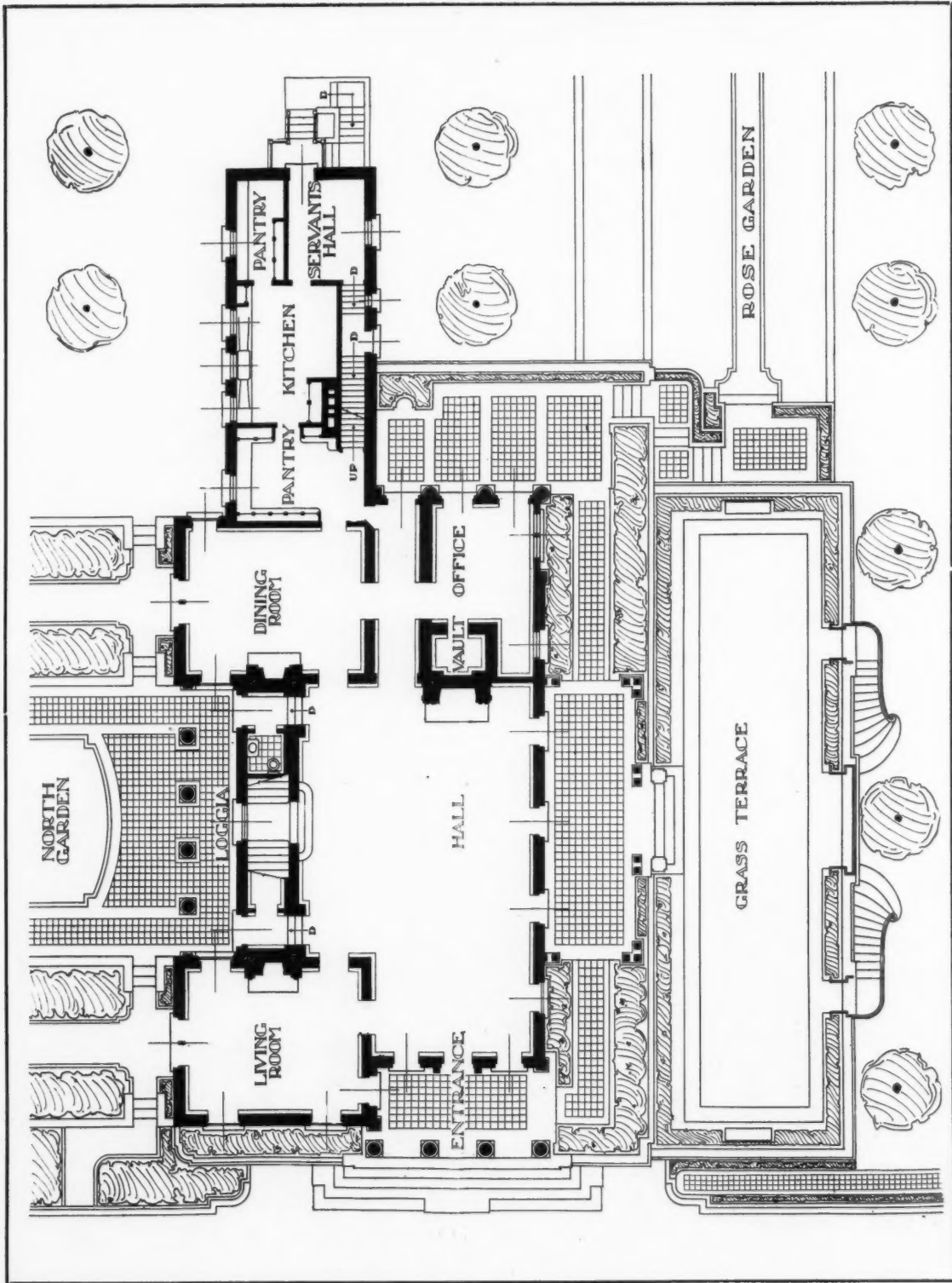


JACOB G. MENASIAN, FIRST MENTION—PLACED, ATELIER COLUMBIA
 CLASS "B"—IV PROJET (PROBLEM IN DESIGN), "A SCULPTOR'S HOUSE"
 STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





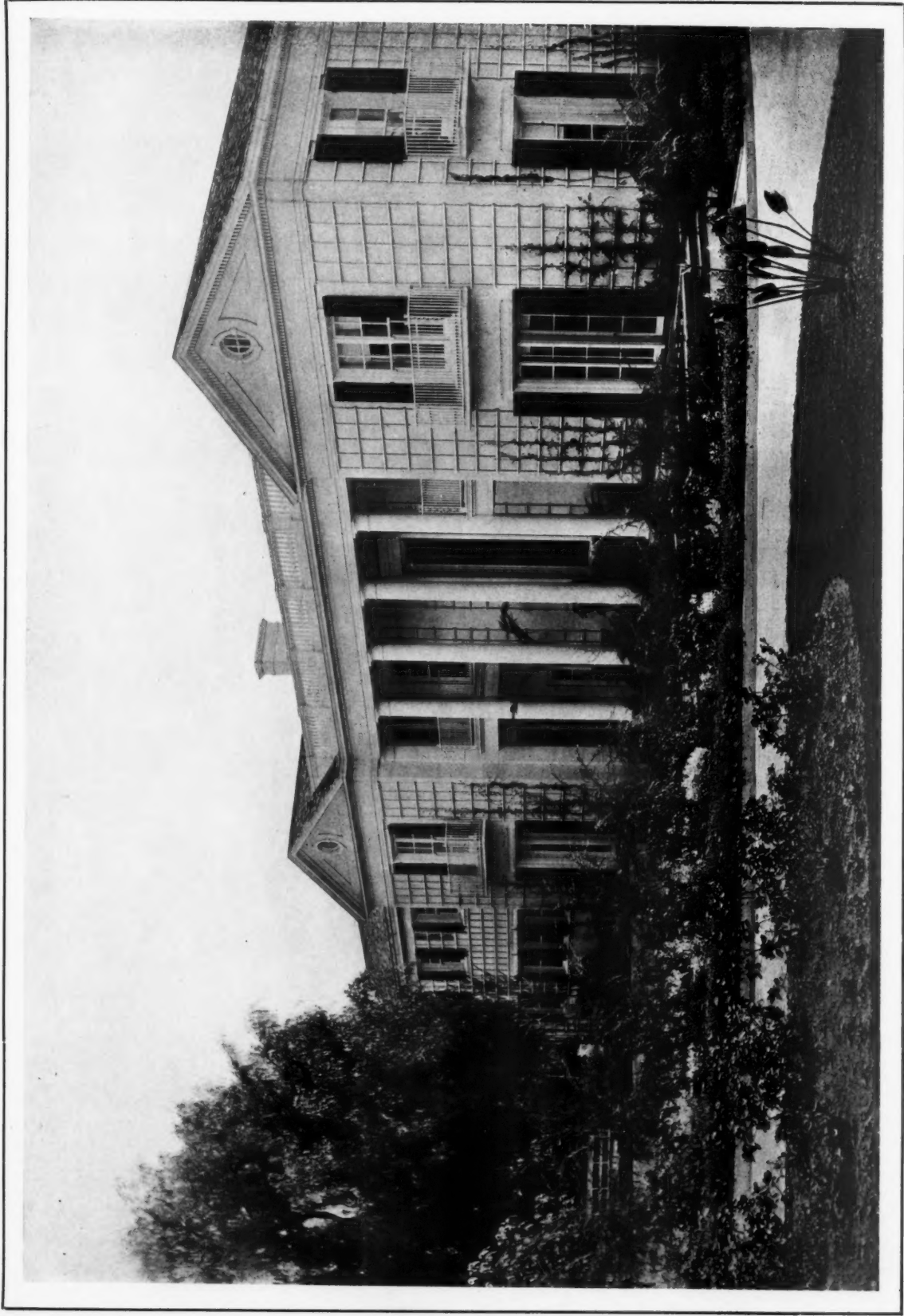
A HOUSE IN ALTADENA, CAL.
MR. MYRON HUNT AND MR. ELMER GREY, ARCHITECTS



A HOUSE IN ALTADENA, CAL.

MR. MYRON HUNT AND MR. ELMER GREY, ARCHITECTS





NORTH ELEVATION AND GARDEN
A HOUSE IN ALTADENA, CAL.
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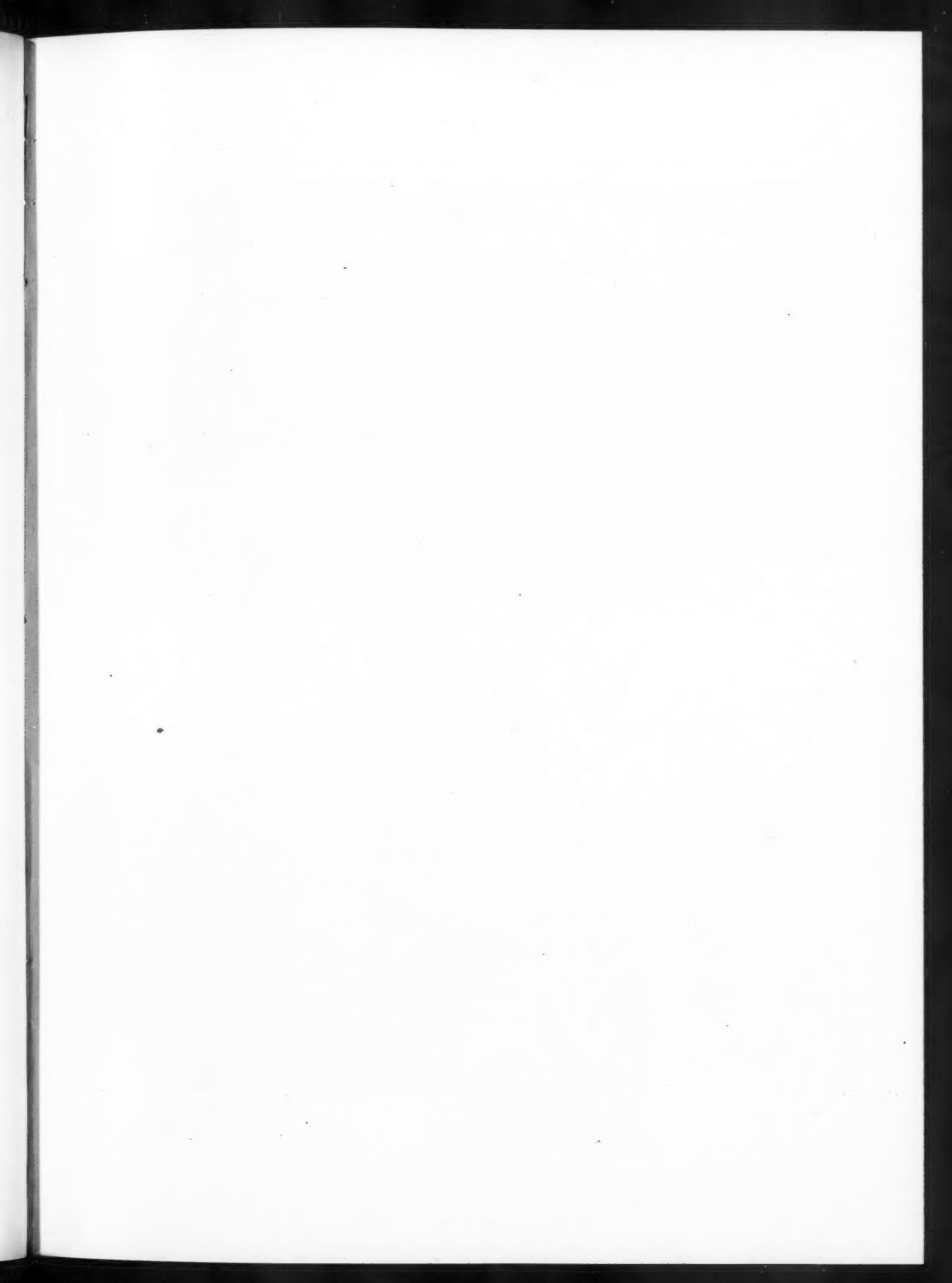


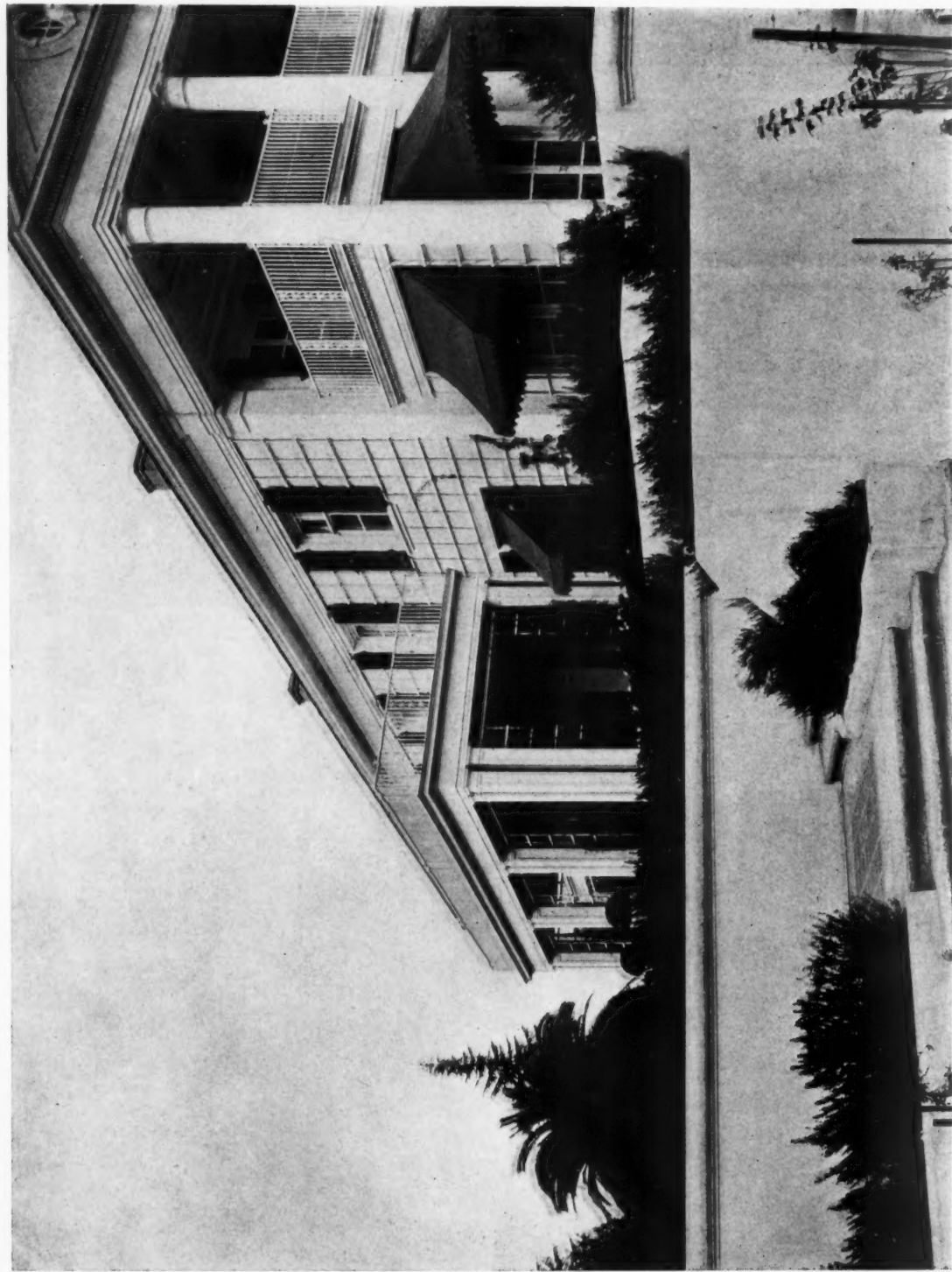
ENTRANCE



TERRACE FRONT

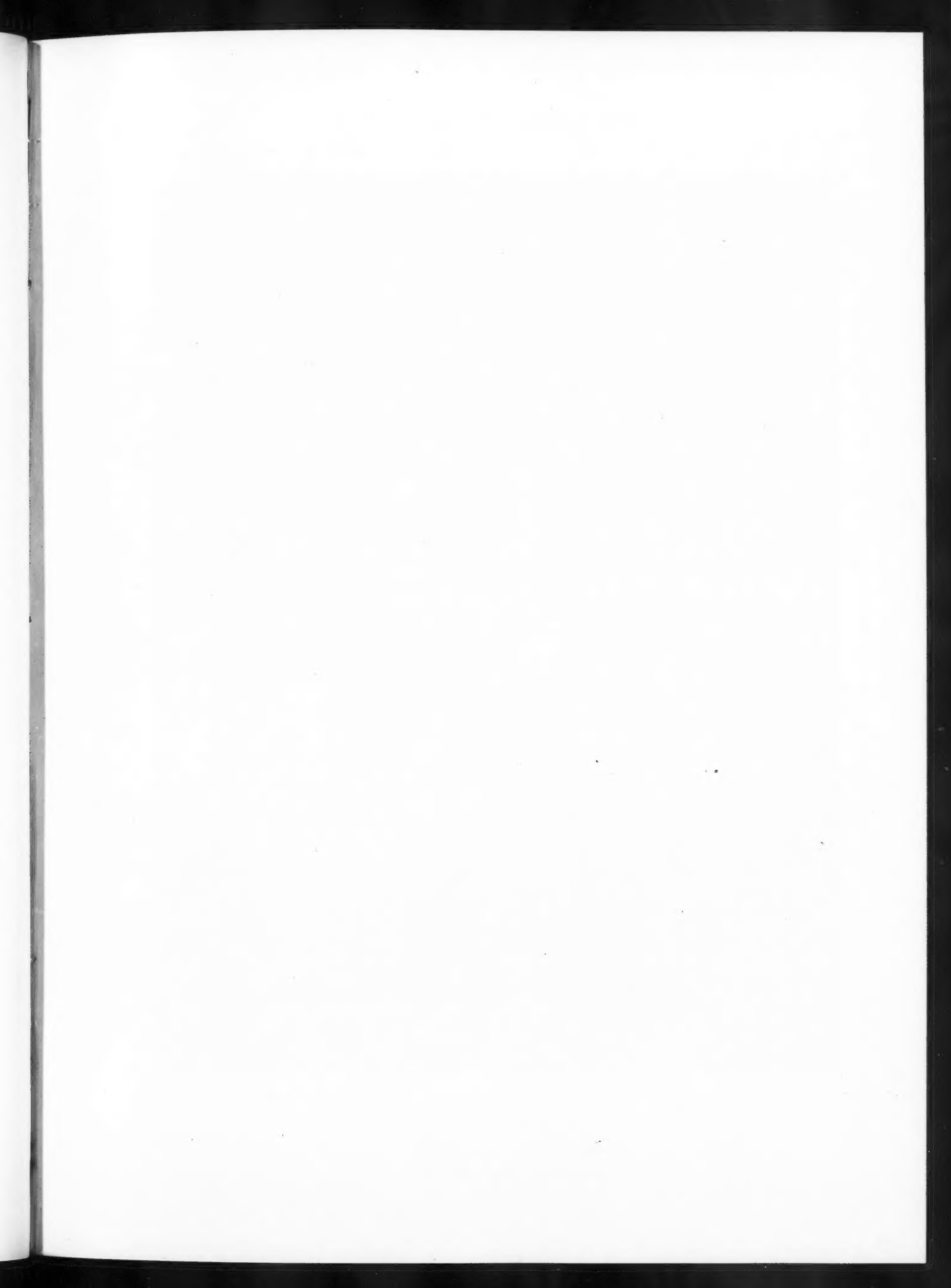
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TERRACE

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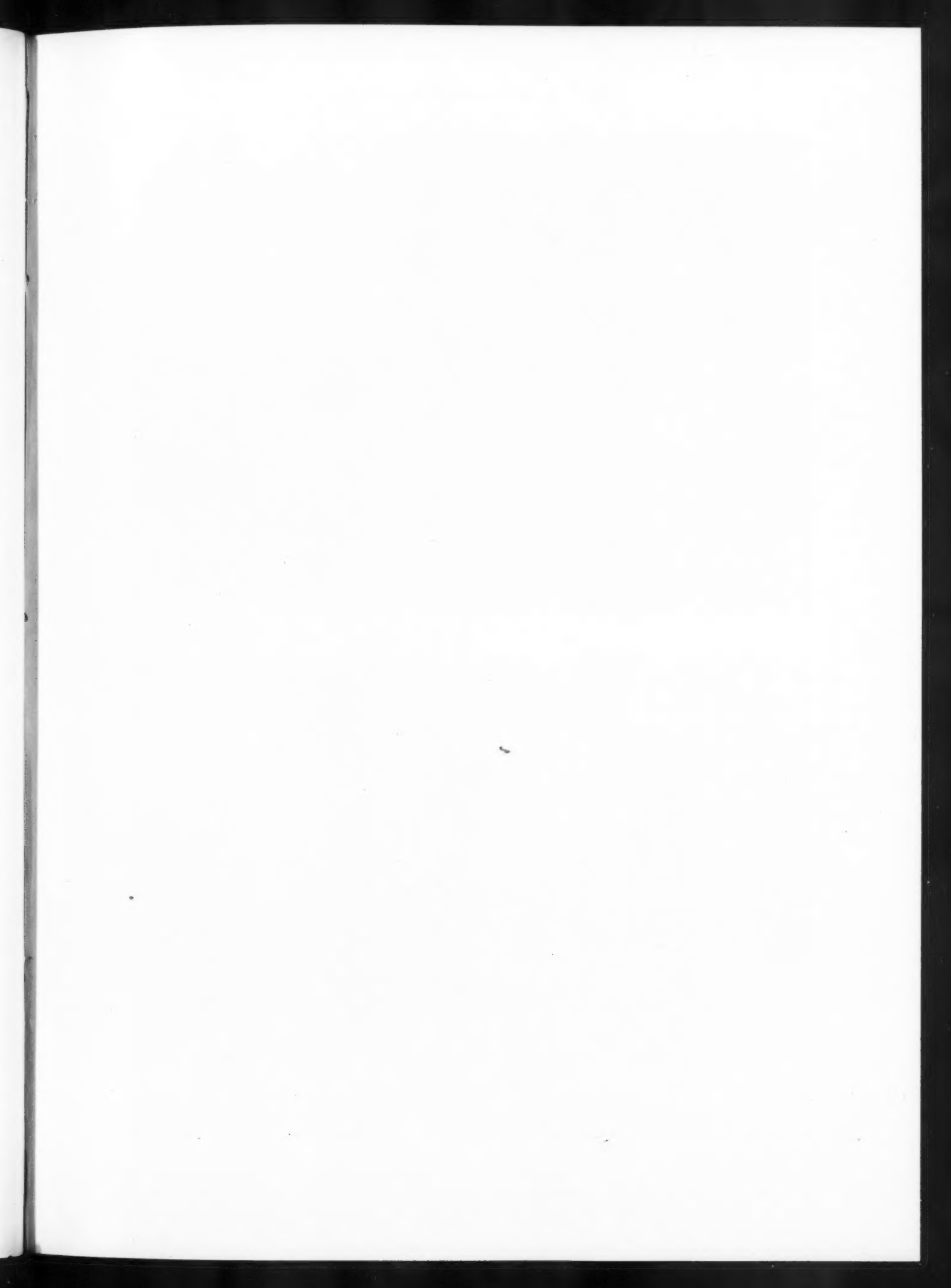




EAST ELEVATION

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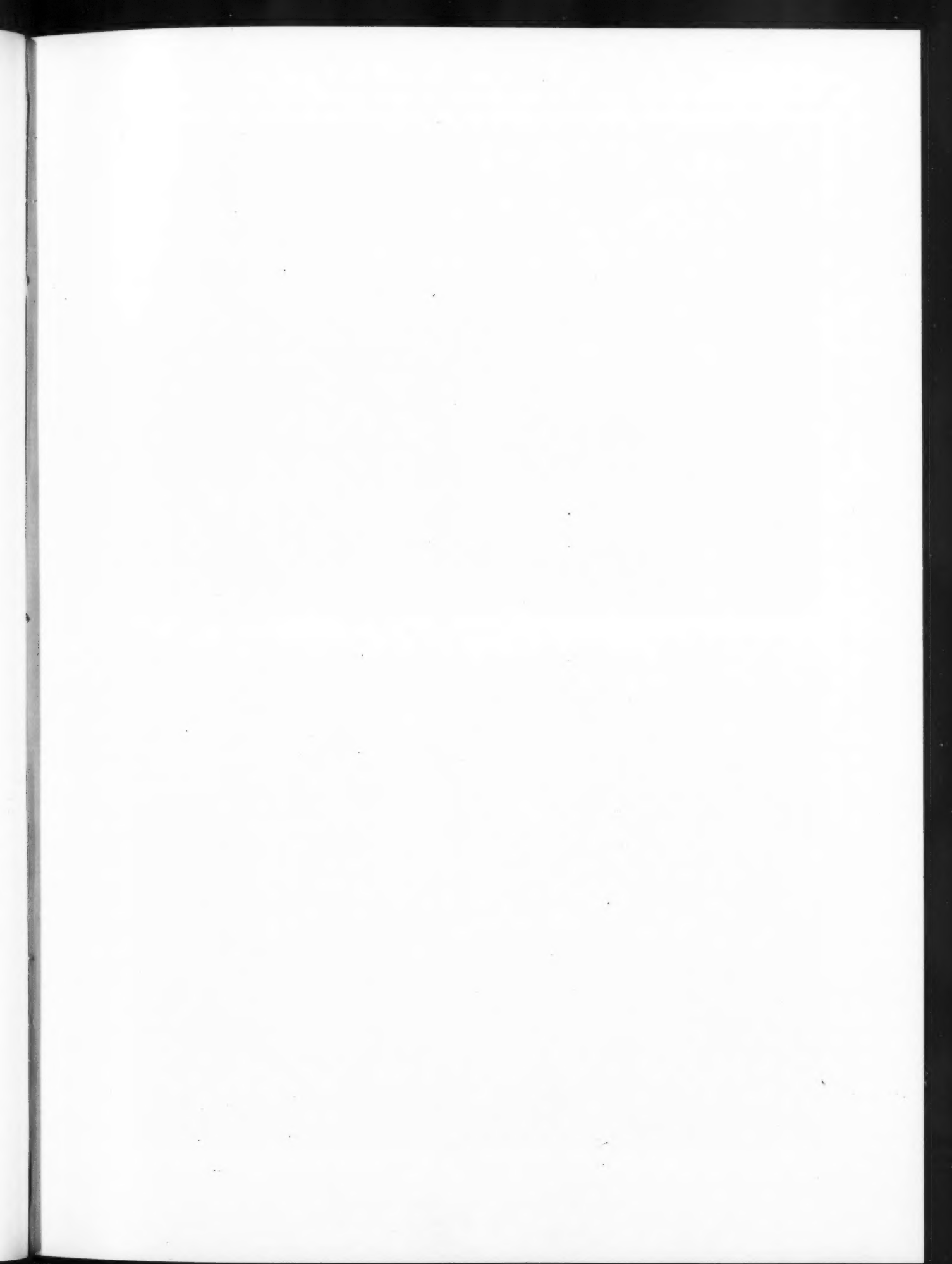


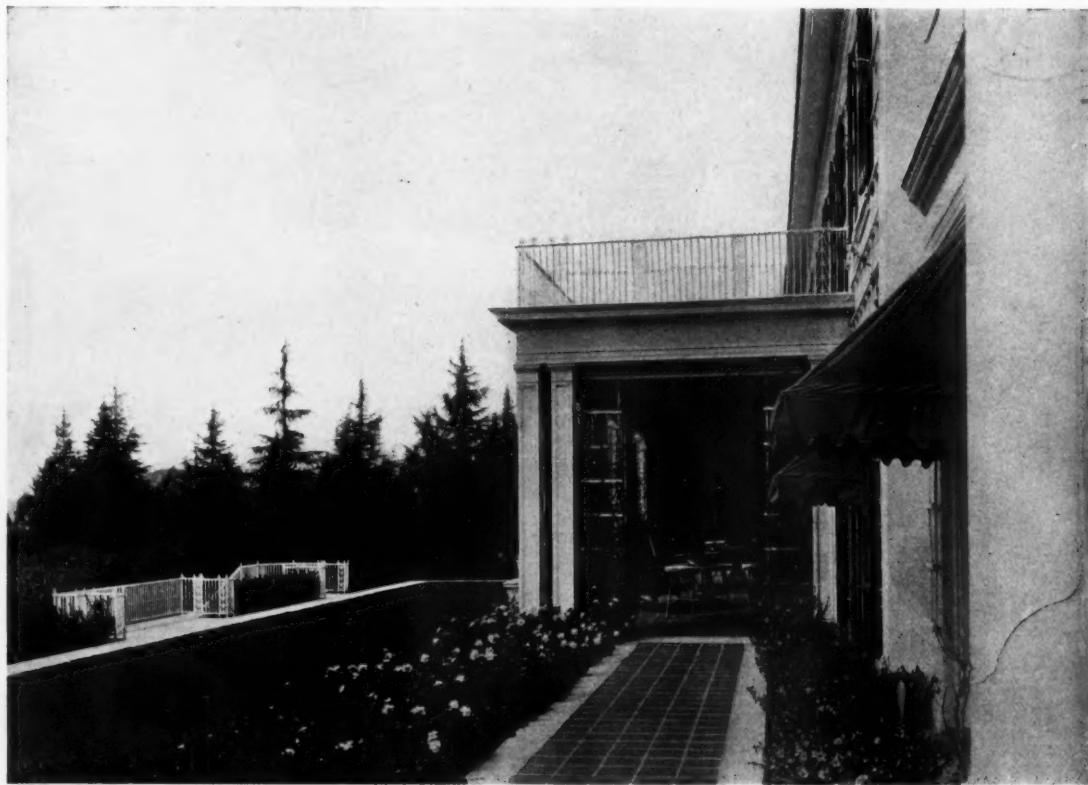
TERRACE



ENTRANCE PORCH

A HOUSE IN ALTADENA, CAL.
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TERRACE



STEPS FROM TERRACE TO GARDEN

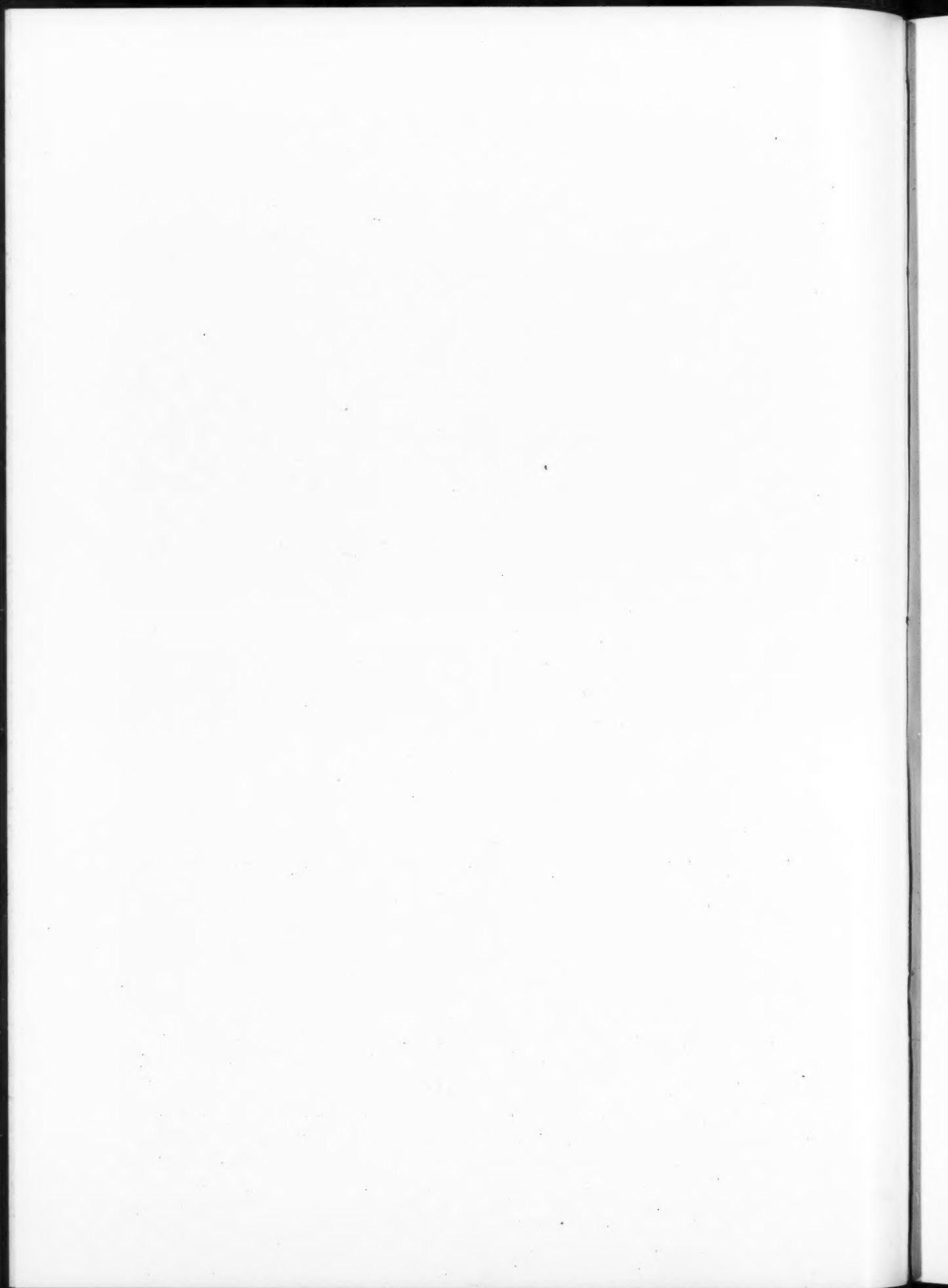
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TWO VIEWS IN THE HALL

A HOUSE IN ALTADENA, CAL.

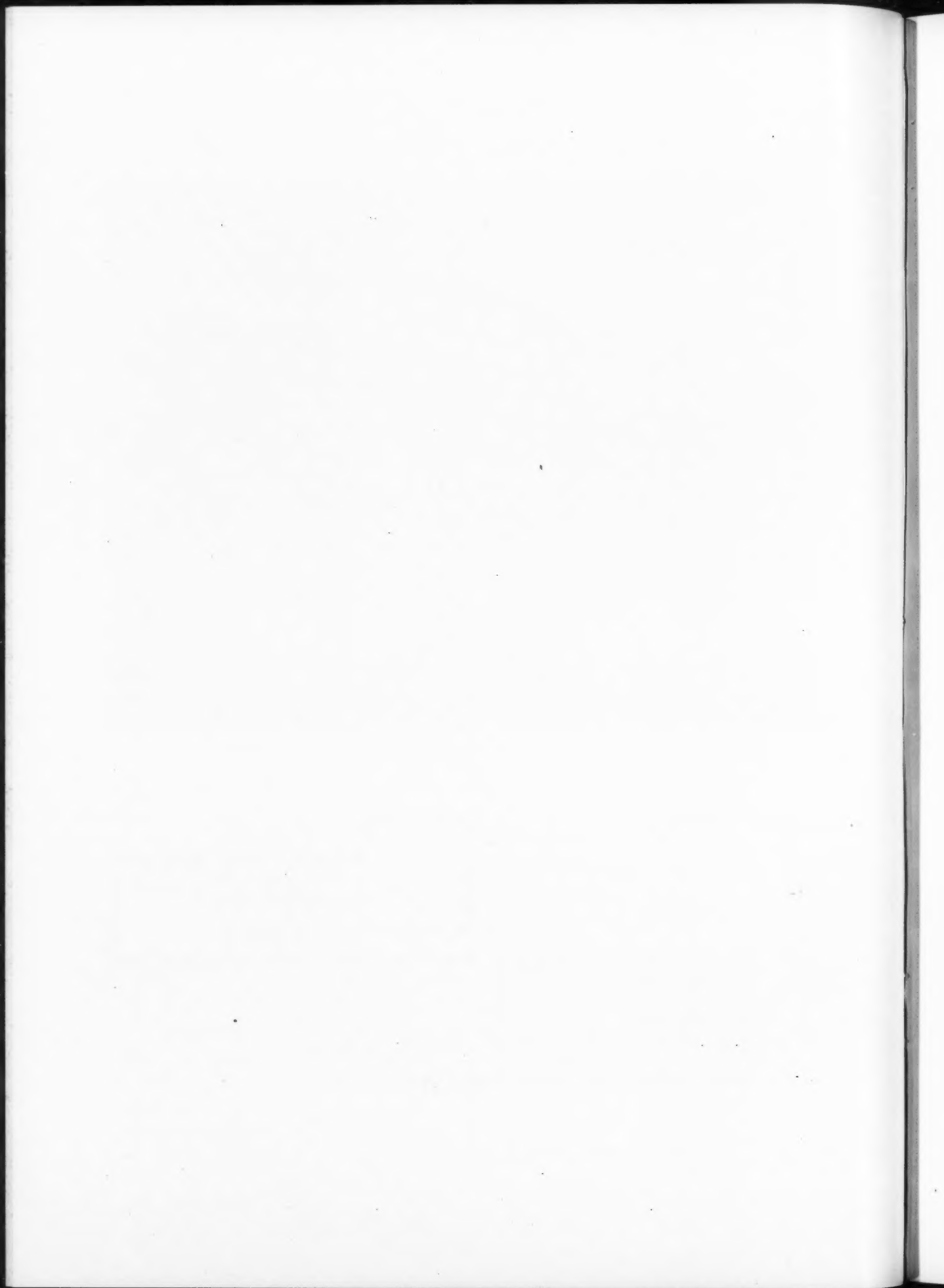
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A HOUSE IN ALTADENA, CAL.

MR. MYRON HUNT AND MR. ELMER GREY
ARCHITECTS



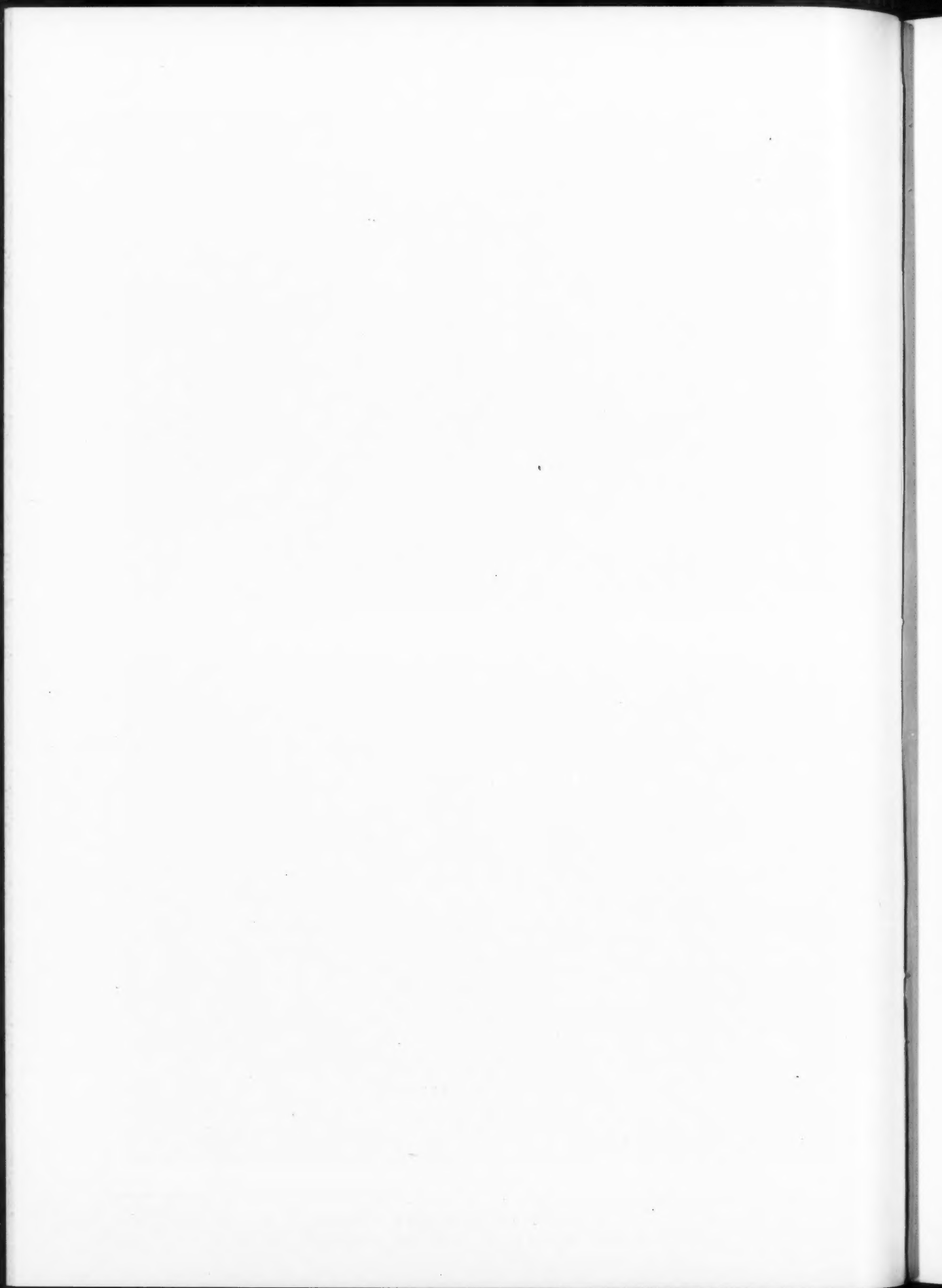


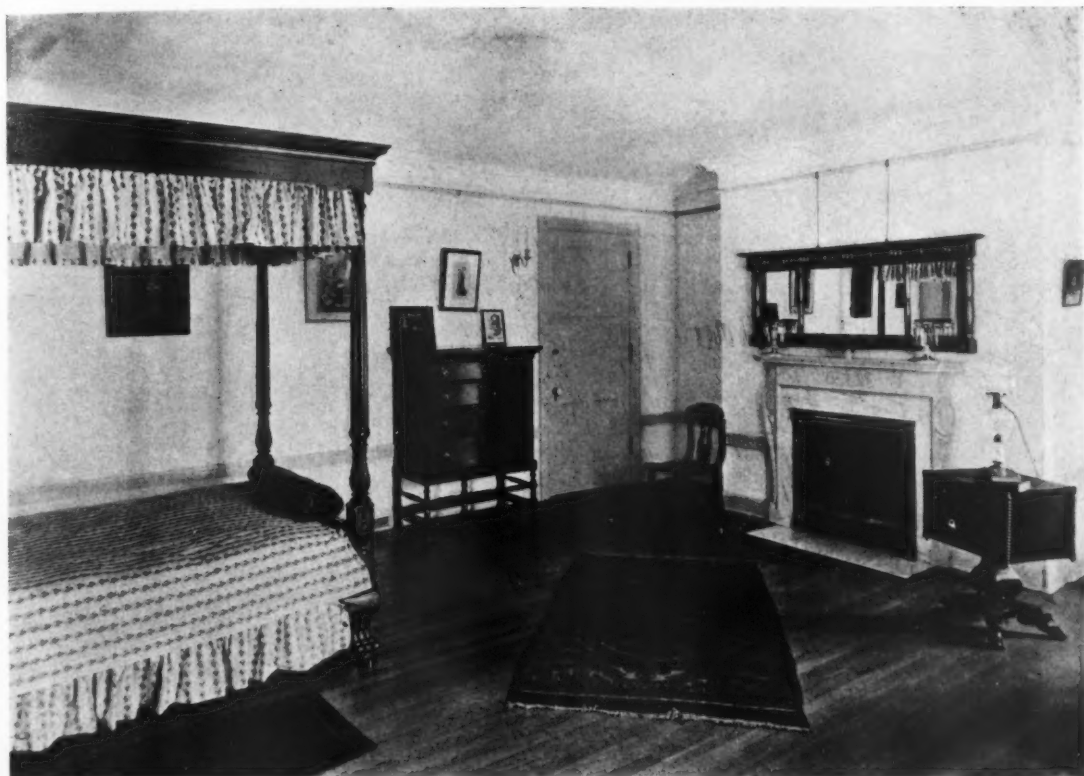
LIVING ROOM



DINING ROOM

A HOUSE IN ALTADENA, CAL.
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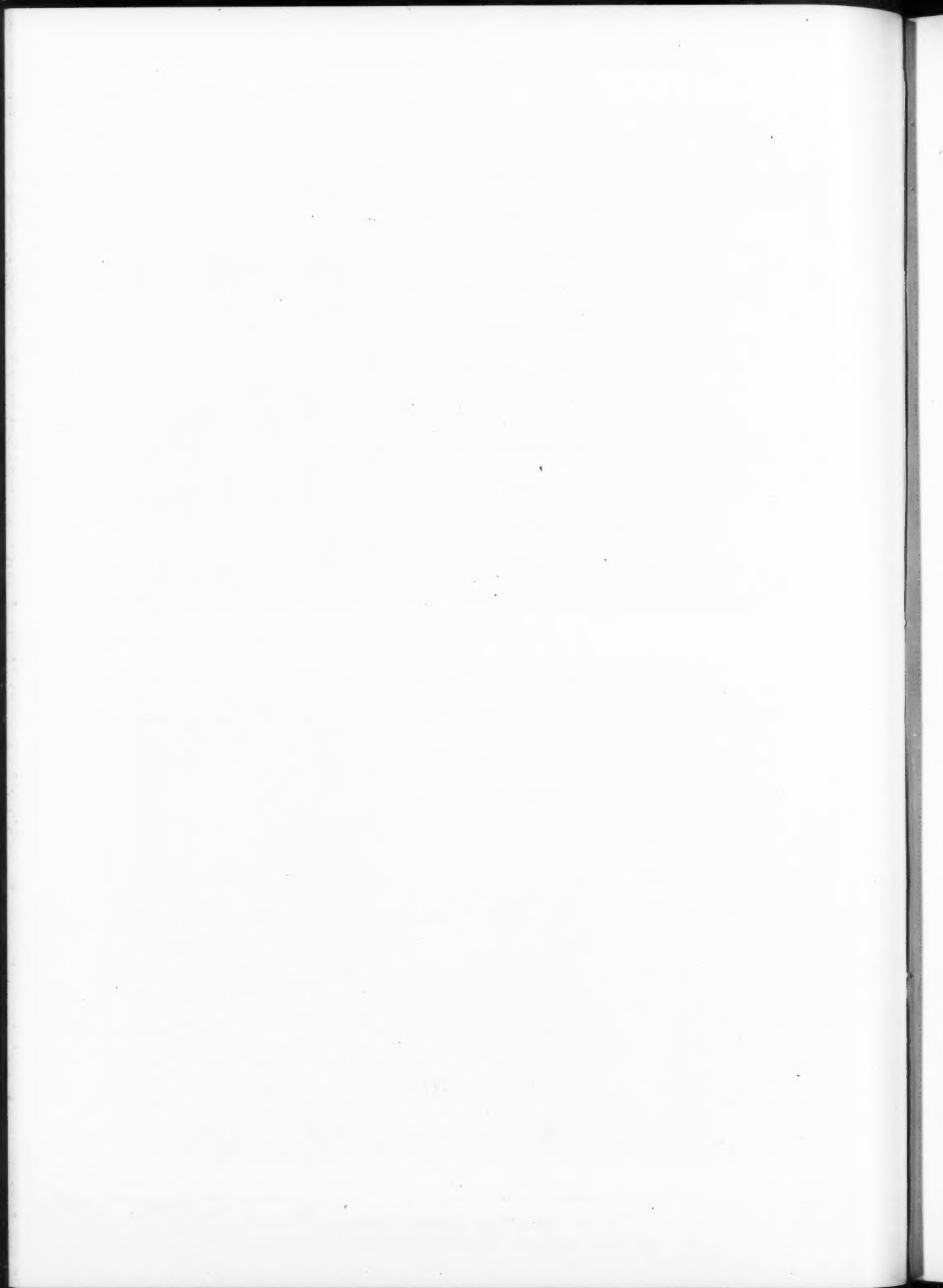


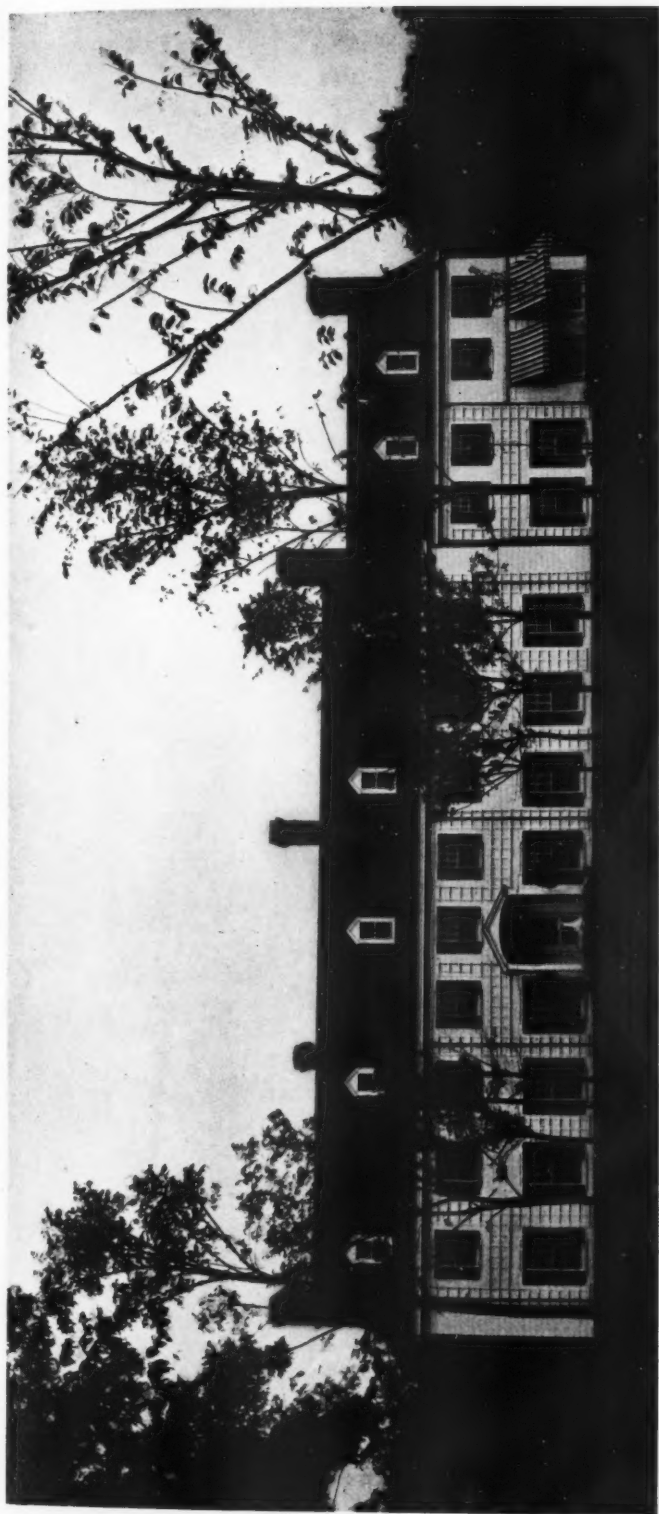
GUEST CHAMBER



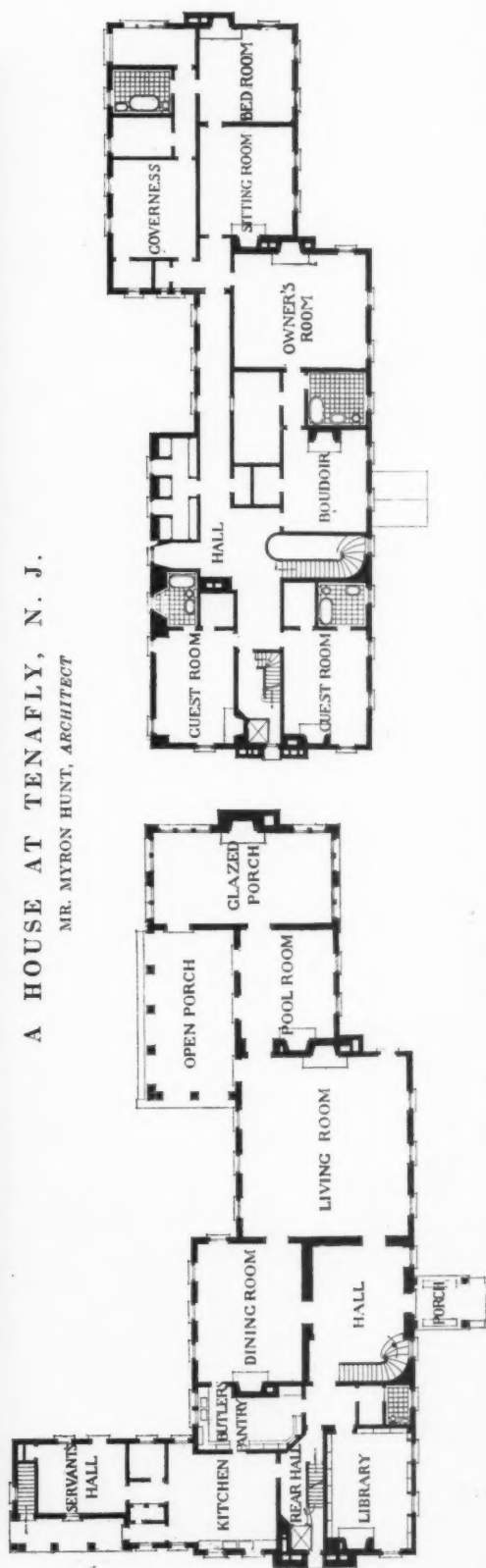
CORNER IN HALL

A HOUSE IN ALTADENA, CAL.
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A HOUSE AT TENAFLY, N. J.
MR. MYRON HUNT, ARCHITECT

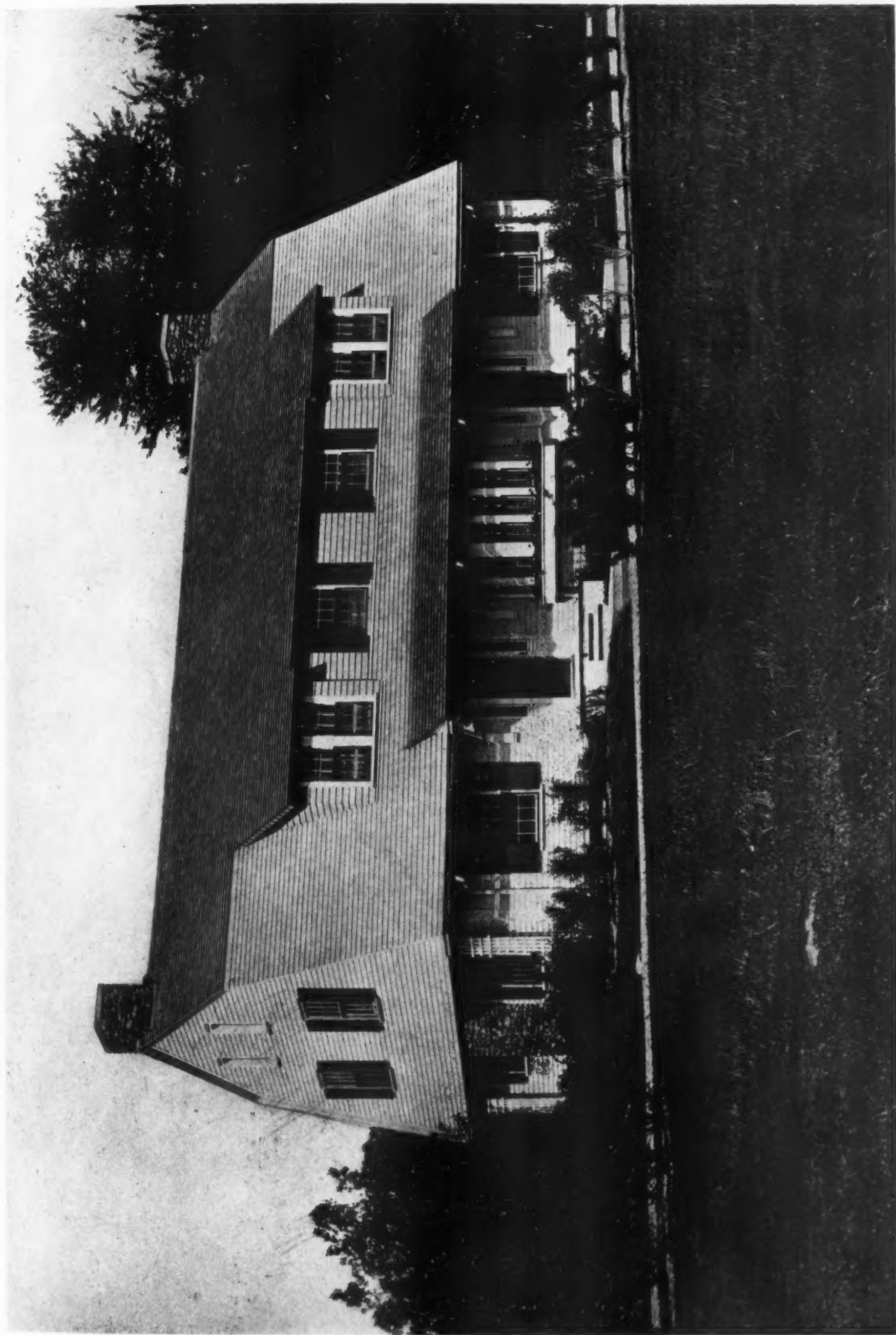






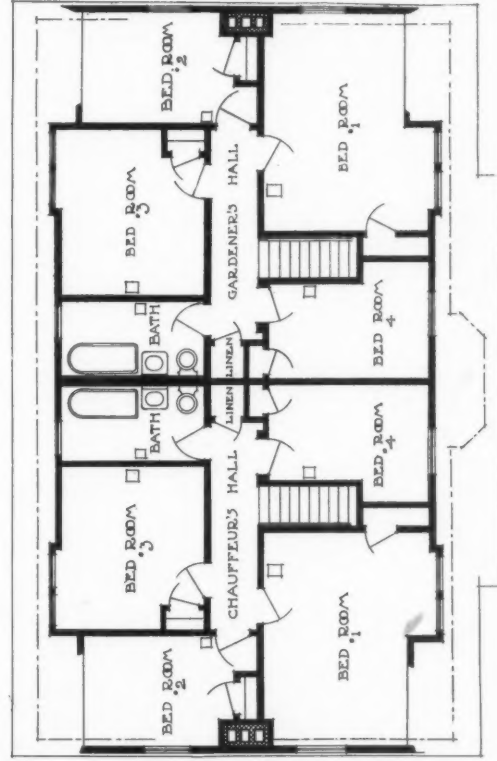
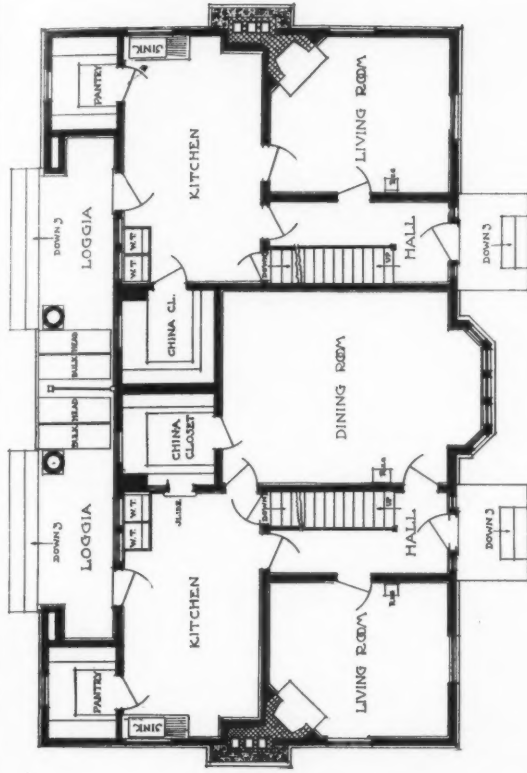
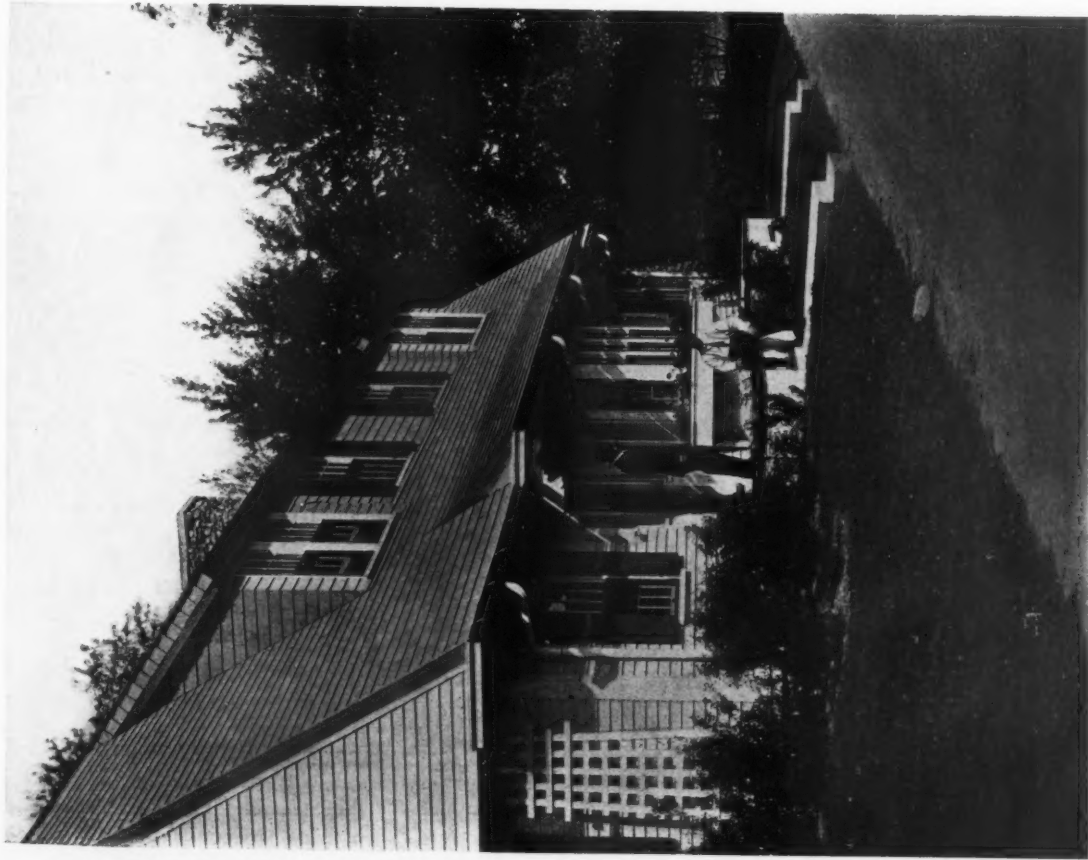
A HOUSE AT TENAFLY, N. J.
MR. MYRON HUNT, ARCHITECT





GARDENER'S AND CHAUFFEUR'S COTTAGE
ESTATE OF E. KENT SWIFT, ESQ., WHITINSVILLE, MASS.
MESSRS. LORING & LELAND, ARCHITECTS

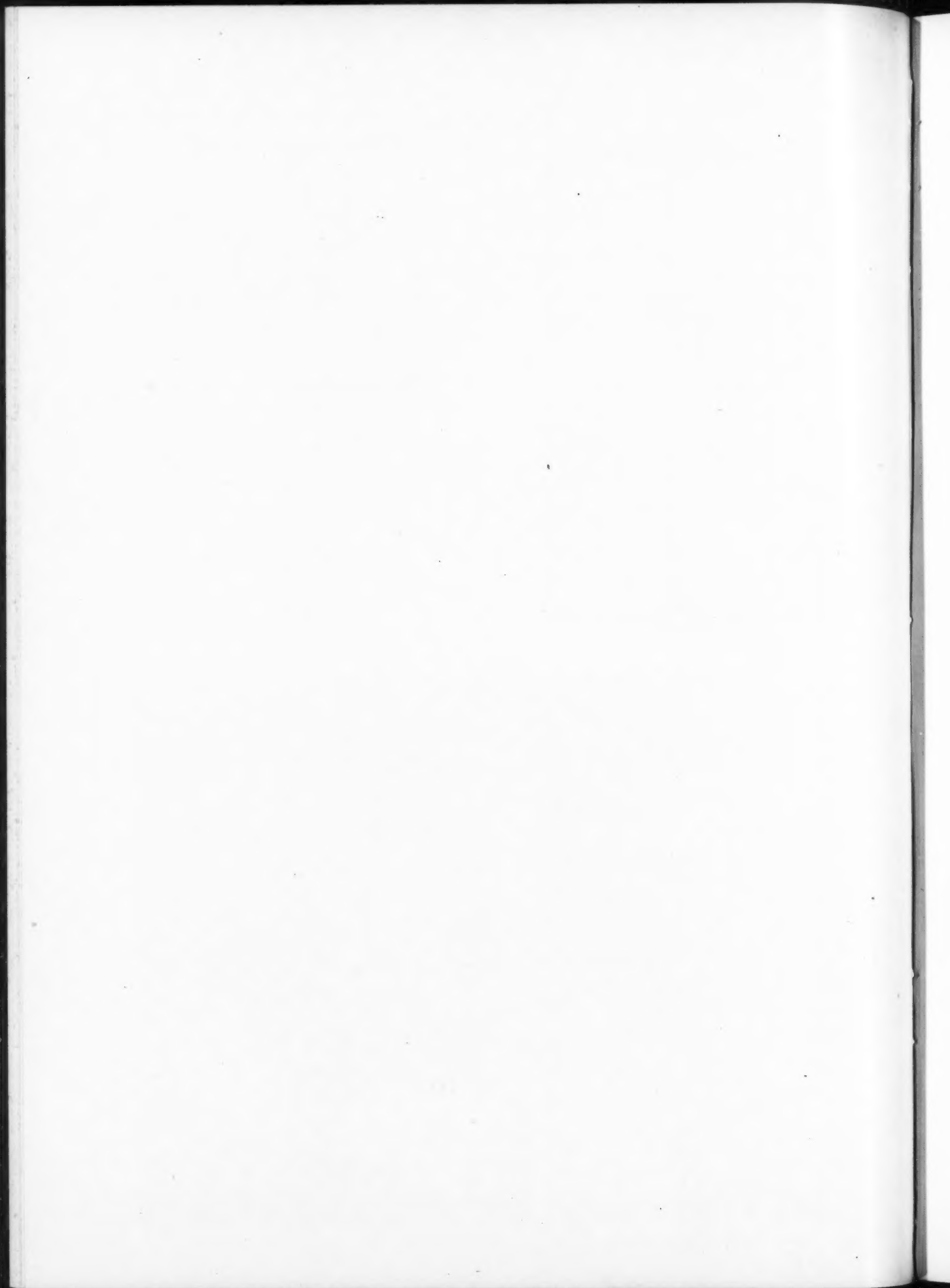




GARDENER'S AND CHAUFFEUR'S COTTAGE

ESTATE OF E. KENT SWIFT, ESQ., WHITINSVILLE, MASS.

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THE MODEL INDUSTRIAL TOWN:— AN OPPORTUNITY

A new field of activity is opening to architects in the increasing desire of great American industrial corporations to provide ideal living conditions for their employees. The idea of an industrial town owned or controlled by one company is not new, but too frequently in the past these communities have been far from ideal and appear to have been established more for the immediate profit of the employer than for the immediate benefit of the employee and for the ultimate gain of both interested parties.

The reported intention of a great manufacturing concern in New Jersey is distinctly in line with social progress. With the assistance of architects, sanitarians and landscape gardeners, it is proposing to build a model town, composed of homes of modern sanitary type and facilities for the moral, mental and physical welfare of several thousand employees. To this end it has purchased a tract of 2,000 acres, which it plans to develop within two years at an expense of millions of dollars.

The plan of the company is significant, as it indicates a movement of large manufacturers to cure and prevent discontent among employees, by thus providing better living and working conditions. Incidentally the advertising value of such a project is doubtless very considerable. In this country there are probably a great many concerns that will eventually appreciate the value of this movement and that also enjoy sufficient financial credit to develop the idea on a broad scale and in a short length of time.

By giving every legitimate encouragement to this beneficial tendency, architects may achieve the dual satisfaction that comes from aiding social progress and fostering architectural development.

GIVING CREDIT TO THE ARCHITECTS OF THE PANAMA-PACIFIC EXPOSITION BUILDINGS

We are glad to note the spirit of fair play and the increased interest on the part of the public that has prompted the managers of the Panama-Pacific Exposition, through its Department of Publicity, to give due credit to the architects whose efforts are contributing so largely to the future success of the Exposition. So far as we have observed, all photographs and "copy" issued to the public press have, without exception, borne the names of architects responsible for the design, as well as those of sculptors and painters who are collaborating with them.

This conception of its duty on the part of the Publicity Department is obviously only just and reasonable, and the satisfactory performance of a routine task should rarely receive special commendation. In this instance, however, the policy of the Panama-Pacific managers stands in marked contrast to that said to have been followed by the publicity agents for the Louisiana Purchase Exposition held in St. Louis ten years ago. At that time the indignation of architects was aroused by the extraordinary pains the Department of Publicity appeared to exercise in denying credit to the designers of the Fair buildings by refraining from attaching their names to the photographs and electrotypes issued

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to the press. Whatever the theory under which the managers are said to have acted, it was later abandoned, and having failed to give credit through the well-nigh universal medium of the newspaper, they announced that the names of the architects would be attached to the buildings, on tablets inscribed with large gilded letters. This belated recognition, however, was considered insufficient by the many practitioners who had accepted commissions involving an amount of work disproportionate to the small honorariums received, in the hope of being repaid through the opportunity afforded to design a work worth while and the fame that might be expected to follow if the usual publicity methods were followed by those in charge of the undertaking.

Apropos of this seeming breach of faith on the part of the St. Louis Fair managers,

it was remarked at that time in these columns:

"In the case of any future fairs, architects will do well to make it a stated condition of their agreement that their names shall be attached to all illustrating documents put out by the promoters of the undertaking."

Whether this suggestion has been generally followed by architects we are not prepared to state, but certainly the managers of the forthcoming Exposition have shown commendable zeal in giving to the architect the same measure of recognition that is accorded his brother artists, the sculptor and the painter. That this credit has not always been extended by some individual newspapers—whose clientele, we must assume, is not such as demands this courtesy—is a matter for regret, and points to the need for continued education.



HOUSE FOR GEORGE MILLER, ESQ., PHILADELPHIA, PA.
MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

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1913-1914

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OFFICIAL NOTIFICATION TO S. B. A. A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF APRIL 28TH, 1914

The Committee on Education in New York and its Local Committee in San Francisco received 254 Esquisses (Preliminary Sketches) and 132 Analytiques (Final Drawings) in the

CLASS "B"—IV ANALYTIQUE (Order Problem) "A STUDY OF SUPERIMPOSED ORDERS"

The following students received First Mention:—L. W. Suckert, Columbia University, New York City; K. Moriyama, Atelier Hiron, New York City; G. Lloyd, care of Wickenhoefer, 200 Fifth Avenue, New York City; A. G. Mayger, Atelier Puckey, Chicago Architectural Club, Chicago, Ill.

The Class "B"—IV Analytique Competition, subject, "A Study of Superimposed Orders," gave perhaps the most unsatisfactory results of any competition of the year. The jury was much disappointed and wishes to impress upon the students that Analytiques should be very carefully studied in every detail and extremely carefully drawn and washed. When the plan is called for at large scale with an indication of the vaulting used, a hastily drawn plan half hidden in the details is not sufficient and will not be accepted. Furthermore, the general composition of the sheet should be considered.

The Analytique offers the best opportunity of the S. B. A. A. Course, almost the only opportunity for the student to learn the orders, the principles of the different systems of vaulting, of door and window design, etc., etc., somewhat in detail. If this opportunity is neglected the student falls

constantly into serious inexcusable and elementary mistakes during the remainder of the course.

The jury is determined that the quality of work in this grade shall be improved.

No First Mention Placed were awarded. Four First Mentions and fifty-eight Mentions were given. Two drawings were thrown "H. C." and sixty-eight received no award.

The Committee on Education in New York and its Local Committee in San Francisco received 231 Esquisses (Preliminary Sketches) and 101 Projet Rendus (Sets of Final Drawings) in the

CLASS "B"—IV PROJET (Problem in Design) "A SCULPTOR'S HOUSE IN A SUBURBAN TOWN"

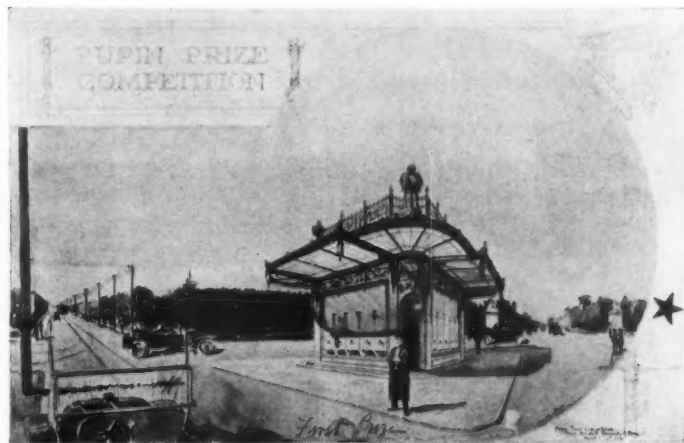
The following students received First Mention Placed:—J. G. Menasian and A. Whittlesey, Columbia University, New York City.

The following students received First Mention:—J. J. Nadherny, Atelier Bennett-Rebori, Chicago, Ill.; E. M. Tisdale, Cornell University, Ithaca, N. Y.; L. A. Reinhard, W. H. Wood and H. C. Beckett, Columbia University, New York City; O. G. Stromquist, Atelier Ware, New York City.

There were an unusual collection of good projets shown in the drawings presented on the programme for a Sculptor's House. The average of the work was high, both in presentation and design. The defects most commonly noted were careless arrangements in plan, no adequate expression of character, and a prevalent tendency to depart from schemes indicated in the original sketches.

Of the two First Mention Placed, while both were good in character and presentation, that of Menasian offered the more desirable solution, showing better taste and judgment.

Two First Mention Placed were awarded. Six First Mentions and fifty Mentions were given. Eleven drawings were thrown "H. C." and thirty-two received no award.



PUPIN PRIZE, "AN AUTOMOBILE SUPPLY STATION"
FIRST PRIZE, THOMAS BENDELL, UNIVERSITY OF PA.

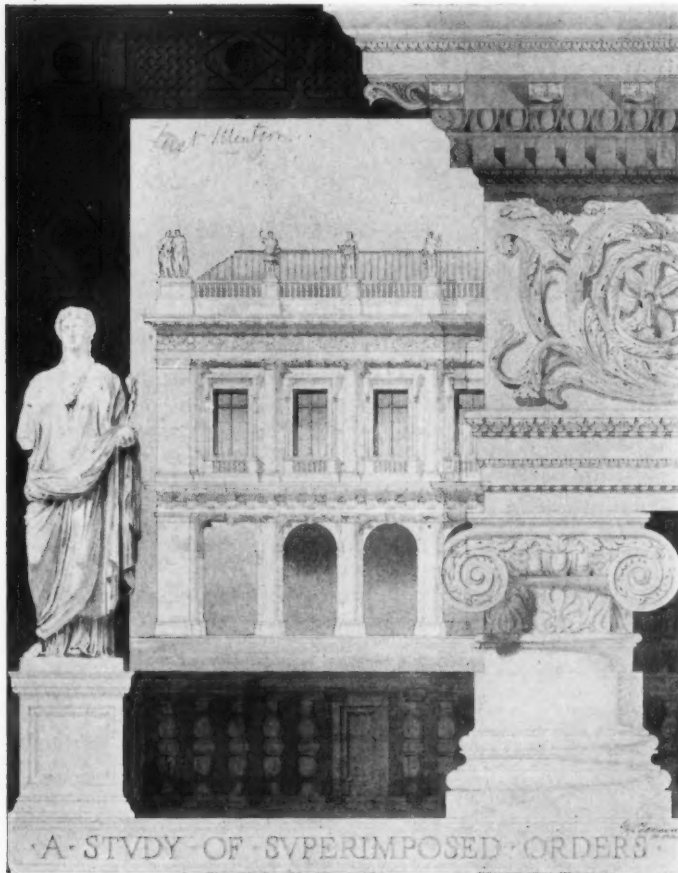
THE AMERICAN ARCHITECT

The Committee on Education in New York received forty-one Sketches in the

PUPIN PRIZE COMPETITION "AN AUTOMOBILE SUPPLY STATION"

Offered for ornamental treatment of some Scientific Appliance.

treated and delightfully presented. The second prize drawing was, perhaps, not so good in character but very decorative in general effect. The other placed drawings were also good. Several very cleverly drawn and presented designs unfortunately fell down badly in general conception, or in scale, or both.



GUS LLOYD, FIRST MENTION, PUPIL OF WICKENHOFER
CLASS "B"—IV ANALYTIQUE (ORDER PROBLEM)

FIRST PRIZE \$50.00 SECOND PRIZE \$25.00

The Prize is the gift of Prof. M. I. Pupin of Columbia University.

Author	Award	Atelier	City
Bendell, T.	1st Prize	U. of Pa., Sch. of Arch.	Phila.
Sternfeld, H. . . .	2d Prize	U. of Pa., Sch. of Arch.	Phila.
Allamand, F. . . .	Placed 3d. . . .	Atelier Baur, S.F.A.C.	San Fran.
Fuller, F. A. . . .	Placed 4th. . . .	U. of Pa., Sch. of Arch.	Phila.
Tilton, J. N., Jr. .	Placed 5th. . . .	Cornell University	Ithaca

A number of interesting drawings were received for the Pupin Prize Competition, subject, "An Automobile Supply Station," and the general run of the work was well up to the standard.

The prize drawing showed a very reasonable conception of the problem in hand, very simply

A RECENT LEGAL DECISION

COMPENSATION OF FOREMAN—RELATION OF PARTIES

A contract between a construction company and B provided that the company should construct for B a building according to plans and specifications; that it should furnish all necessary machinery and tools; that it should purchase material for the building, and should employ labor, and receive as compensation six per cent. of the total cost of all labor and materials furnished. The twelfth article of the contract provided: "That the contractor shall keep a constant supervision of said work to the end that there be no delay by reason of being out of material, and shall see that there is no delay by reason thereof, and shall see that the labor is efficient and kept at work. The owner and her agent may continuously inspect the labor and material for that purpose and require the discharge of any laborer that is incompetent or inefficient, and shall at all times have free access to inspect all the invoices for materials and all the orders therefor, and the

pay roll and time books of the contractor." A foreman was employed, whose duty it was, under the contract, to "supervise the work of the laborers on said building, accelerate, direct, and control same, and see that the same is performed in accordance with the plans and specifications, and to keep the time of the laborers on said building." It was held that the foreman was engaged in duties imposed upon the company by the contract, and was not a laborer for whose compensation B was responsible under the contract.

CURRENT NEWS AND COMMENT

COMPETITION FOR GEORGE WASHINGTON MEMORIAL BUILDING, WASHINGTON, D. C.

Plans submitted by Tracy & Swartwout were awarded the first prize in the recent competition for the George Washington Memorial Building, to be erected at Washington, D. C. Phillip Sawyer, Charles A. Platt and Walter Cook composed the jury.

The first prize is \$1500 and the award of the commission contingent on the approval of the plans by the National Commission of the Fine Arts. The remaining twelve competitors receive \$500 each.

The prize-winning design, we learn from Washington daily papers, depicts a colonial building, with pillared front and square ground plan. The main feature of the building is the auditorium, with a seating capacity of 6,000. This auditorium is designed in the form of an ellipse, with a large stage at one end and a deep balcony encircling the hall.

The site tentatively selected for the memorial is that part of the Mall known as Armory Square, facing on B Street Northwest between 6th and 7th Streets.

STANDARDIZING PUBLIC BUILDINGS

A FURTHER REPORT ON THE ACTION OF THE COMMISSION

On May 1st the Public Building Commission made its report to Congress.

The Commission recommends:

Organization of a Federal Bureau of Public Buildings, headed by a commissioner at a salary of \$8,000 a year, to be aided by technical experts of the supervising architect's office.

The supervising architect's office to be absorbed into the Public Building Bureau, which should ultimately concentrate all the government building activities, except public works of the army and navy, and certain other technical work.

Salary of the architect to be raised to \$7,000; chairman of the Board of Estimates and Property, \$4,500; eight or more supervising superintendents of construction in

the field at \$3,250, each in charge of a zone, with mechanical and other assistants.

Practical standardization of buildings and that of groups of states in which similar conditions exist, adoption of a less costly but durable, simple and architecturally desirable construction to permit of economical operation and maintenance.

No building to be authorized where post-office receipts are less than \$10,000 a year.

Other recommendations include extension of the workingmen's compensation act to cover Treasury employees engaged upon public buildings work; standardizing of salaries of custodian forces; legislation for further protection of material, men and laborers, and prohibition against defacement and injury of public buildings.

INTERNATIONAL CONGRESS FOR ART EDUCATION

The Fifth International Congress for Art Education, Drawing and Art Applied to Industries will be held in Paris in the summer of 1916. Preparations are already being made to secure exhibits from the United States.

The Third Congress, which was held in London, was a memorable one, and on that occasion the United States carried off all the honors in school house design.

The committees representing the United States are anxious that this country shall have its usual dignified representation, and will ask Congress for an appropriation to that end.

TULANE UNIVERSITY'S ARCHITECTURAL YEAR BOOK

To those who have always believed that the great Eastern universities provided the only means of securing a thorough orthodox training in architecture, the Year Book for 1913-1914 of Tulane University will be a pleasant revelation, assuming that the work illustrated is a fair criterion of the entire course of study. The foreword calls attention to the favorable location of the school in New Orleans, La., where the inherited traditions of the French and Spanish manner of design have given to the city its unique historical distinction.

A photograph of a typical courtyard in

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the French quarter makes an appropriate frontispiece, and the student work indicates that the city's rich architectural heritage has had a beneficial influence. Beside the usual problems in formal "Beaux-Arts" design, there are illustrations of work in clay modelling, in applied arts, including rug and mosaic designing, and renderings in pen and ink, water color and oil. The courses in structural engineering are represented by steel box girders, trusses and various designs in reinforced concrete.

The courses in applied art offered by the H. Sophie Newcomb School are also amply illustrated.

ENFORCING LICENSE LAW IN CALIFORNIA

The report in the daily press that the State Board of Architecture of California has secured a second conviction for the illegal practice of architecture in that state, would seem to indicate that the enforcement of the law is not a "dead letter."

INDUSTRIAL ART IN THE SCHOOLS

It is stated in the daily press of New Orleans, La., that representatives of the various art organizations in that city, in connection with the Association of Commerce and the Contractors' and Dealers' Exchange, have urged upon the School Board to add to the courses in the high schools of New Orleans a course in Industrial Art.

REPLICA OF ST. GAUDEN'S LINCOLN FOR LONDON

The forthcoming celebration of the 100 years of peace between Great Britain and the United States, will be marked by the erection on a suitable site in London of a replica of St. Gauden's statue of Lincoln, in Lincoln Park, Chicago, Ill.

The reproduction of this work will serve to give much satisfaction to all art lovers in America, as it is generally considered to be one of the best examples of St. Gauden's work.

ST. LOUIS MASQUE-PAGEANT

St. Louis, Mo., has enlisted the services of Thomas Wm. Stevens, president of the Chicago Society of Etchers, and an instructor in the Carnegie Technical Schools at Pittsburgh, Pa., and of Joseph Lindon Smith, also an artist of prominence, in the preparation and superintendence of the Masque-Pageant, to be held in that city the last week in May.

PERSONAL

Mr. A. Kramer, architect, Magnolia, Miss., desires to receive manufacturers' samples and catalogues.

Mr. Robert J. Reiley, architect, announces the removal of his offices to 477 Fifth Avenue, New York City.

Mr. F. O. DeMoney, architect, Chicago, Ill., announces the removal of his offices to the Association Building, 19 South LaSalle Street.

Messrs. Greenbaum & Hardy, architects, Kansas City, Mo., have removed to new offices in the Scarritt Building. They desire to receive manufacturers' samples and catalogues.

Joseph Frank & Sons, architects, of Erie, Pa., have removed their offices to 11 Scott Block, that city, and desire catalogues, data and general information issued by manufacturers.

Mr. Wm. Newton Diehl, architect, Norfolk, Va., formerly of the firm of Lee & Diehl, states that he will continue in practice, and has opened new offices in the Monticello arcade.

Messrs. D. H. Burnham & Company, architects, announce that beginning with May 4 the firm name will be Graham, Burnham & Company. Its membership will be composed as follows: Ernest R. Graham, Peirce Anderson, Edward Probst, Howard J. White, Hubert Burnham, and D. H. Burnham, Jr.

INDUSTRIAL INFORMATION

ART IN BRONZE

The T. F. McGann & Sons Company, 114 Portland Street, Boston, Mass., are founders of artistic bronze. Examples of their work in tablets, figures, bas-reliefs, and doorways, are shown in a recently issued pamphlet prepared with much artistic perception. This may be had by architects upon request.

The artistic possibilities of bronze, as applied decoratively to architecture, are accented when availed of in the manner indicated by the examples illustrated in this catalogue.

SEWER GAS

The Trenton Potteries Company, Trenton, N. J., have recently issued a pamphlet discussing the dangers of sewer gas and how to avoid them. One method suggested is the employment of the Donovan Flange Connection for water closets, which is thoroughly illustrated and described. The pamphlet may be had upon application.

WATERPROOF PAPER

C. S. Garrett & Son Corporation, 20 South Marshall Street, Philadelphia, Pa., with an office at 103 Park Avenue, New York City, are manufacturers of a line of waterproofing and insulating papers shown and described in sample books and pamphlets that have been recently issued.

Attention is directed to what is called a "raw-hide" waterproof paper made from Manilla and jute fibre, and saturated with a patented waterproof composition. This paper, the makers state, is especially adapted to all kinds of outside work, and when painted makes a serviceable and water-resisting roof. Other forms of insulating, waterproofing and sheathing papers, together with deadening felt, are shown in the sample books referred to, which may be had upon application.

"TY-CHAIR"

"Ty-Chair," a device perfected and sold by the Concrete Steel Company, 32 Broadway, New York City, is used for tying and supporting concrete reinforcements in position where it is desired to have "every bar in its place."

This device, the makers state, is made of the best quality of spring steel, and locks the bars securely at the places of intersection, with the effect of becoming tighter as the load increases. The makers claim that the use of this "Ty-Chair" absolutely prevents uncertainty as to the location of reinforcements after the application of the concrete. Illustrated leaflet will be sent upon application.

"KELLASTONE"

"Kellastone," which the makers describe as an imperishable stucco, is made by the National Kellastone Company, 19 South LaSalle Street, Chicago, Ill. When used as an exterior coating it is claimed that it is not affected by climatic changes, and can be applied during the winter months in cold latitudes with safety and satisfaction.

The pamphlet recently issued contains illustrations of many suburban houses and other buildings, to which Kellastone has been applied, and this pamphlet is accompanied by a set of specifications prepared particularly with reference to architects' use, and to insure the proper handling and application of the material.

The pamphlets and specifications may be had upon application.

FORETHOUGHT IN FIREPROOF CONSTRUCTION

The United States Gypsum Company, whose offices are in all principal cities, have recently issued a pamphlet illustrating the application of "Sackett" Plaster Board, and describing the various fireproof qualities claimed by the maker for this substitute for lath.

It is stated that partitions constructed of "Sackett" Plaster Board resist fire to the point of often stopping its progress, an advantage of utmost importance to the safety of life and the preservation of property.

The pamphlet will be forwarded upon application.

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"CUTTING COAL COSTS"

"Cutting Coal Costs" is the title of an attractive booklet issued by the Kewanee Boiler Co., Kewanee, Ill., being a story of how, according to the claims presented, it can be accomplished.

The booklet may be best described as an endeavor to explain and illustrate a method by which all the heat in the coal burned can be utilized for steam making purposes, the author making the interesting point that this can be accomplished irrespective of the grade of coal used.

While engineers are agreed that it isn't the price of coal per ton that is important but rather the number of extractible heat units it contains, they are sometimes prone to forget that the boiler is an important factor which should not be overlooked.

The mission of this little book is to tell how the lower grades of coal can be burned with high efficiency and without smoke. It will be sent to those interested upon request.

"ALLSTEEL" EQUIPMENT

The General Fireproofing Company, Youngstown, O., with offices in New York City and Chicago, Ill., have issued a folder illustrating some special patterns of "Allsteel" furniture equipment for business uses. These office accessories would appear to offer a convenient, artistic and safe repository for rapidly accumulating business papers of all kinds.

Pamphlet will be sent on request.

LIGHTING FIXTURES

Catalogue No. 18, issued by the Dale Company, 107 West 13th Street, New York City, illustrates and describes the line of lighting fixtures and specialties made by this company. Through the efforts of modern craftsmanship, and the insistence of architects for coherency in every detail of interior fittings, manufacturers have brought to a high state of perfection, and with many features of convenience, modern illuminating fixtures. These features are well illustrated in the catalogue referred to, which may be had upon application.

COOKING BY ELECTRICITY

The Hughes Electric Heating Company, Chicago, Ill., are manufacturers of electrical apparatus for heating. These are illustrated and described and their merits discussed in a pamphlet that may be had upon application. They are intended, it is stated, to supplant, with equal efficiency, the usual gas appliances.

FOR AIR PURIFICATION

The Ozone Pure Airifier Company, Rand McNally Building, Chicago, Ill., manufacture a utility designed as a purifier of air, and as a deodorizer, that is described and illustrated in a recently issued pamphlet.

The makers state that these airifiers imitate the action of the lighting on the outside air, and defuse a constant supply of pure ozone throughout the apartments in which they are placed. No chemicals are used in the apparatus, nor is foreign matter introduced into the natural air. In the description of the airifier it states that silent discharges of electricity restore free ozone to the atmosphere, and in this way purifies it. These apparatuses are made in varying sizes to meet the different conditions, and are installed simply by attaching the wire connecting the apparatus to an ordinary light socket.

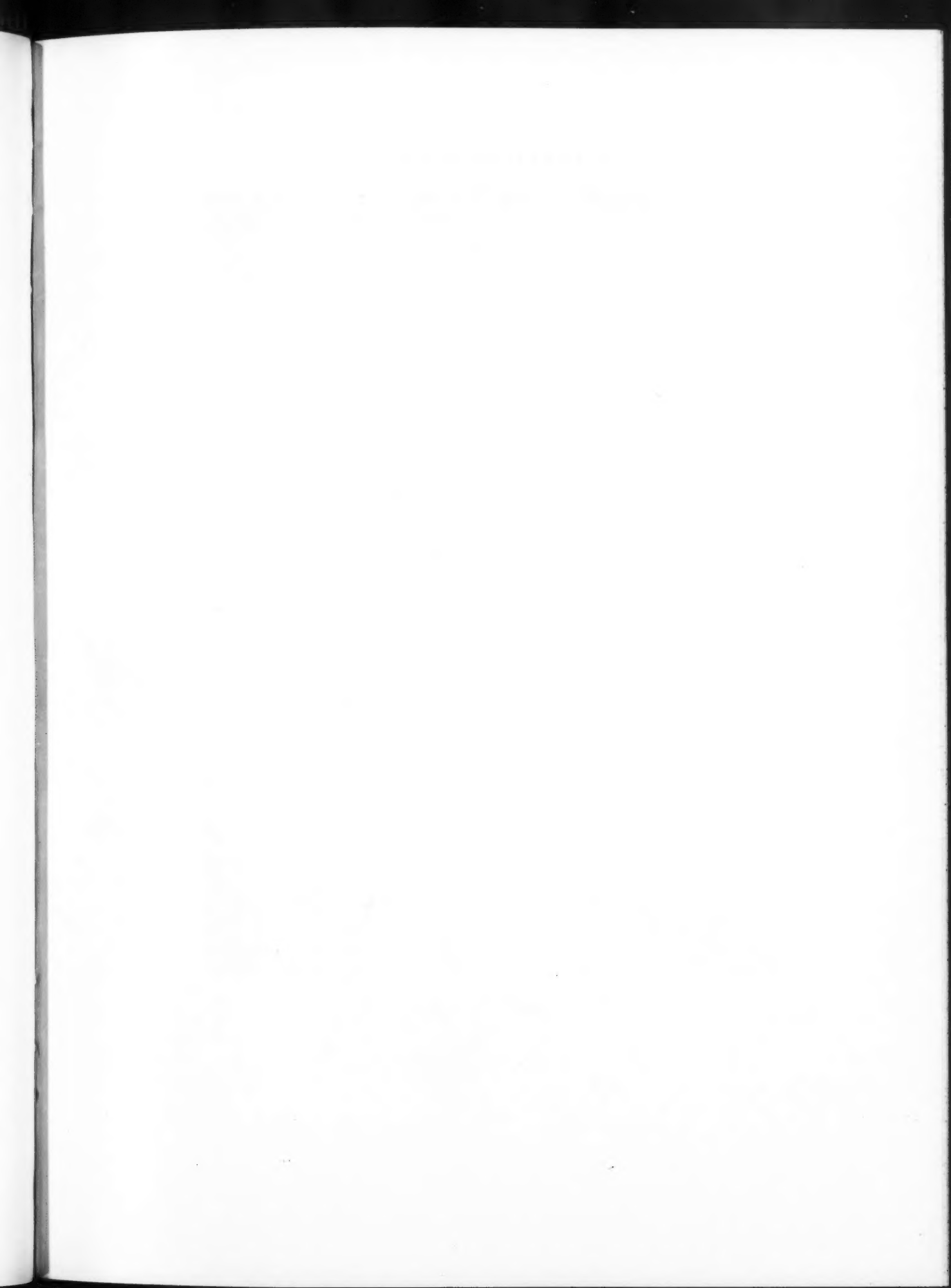
The pamphlet referred to will be forwarded on application.

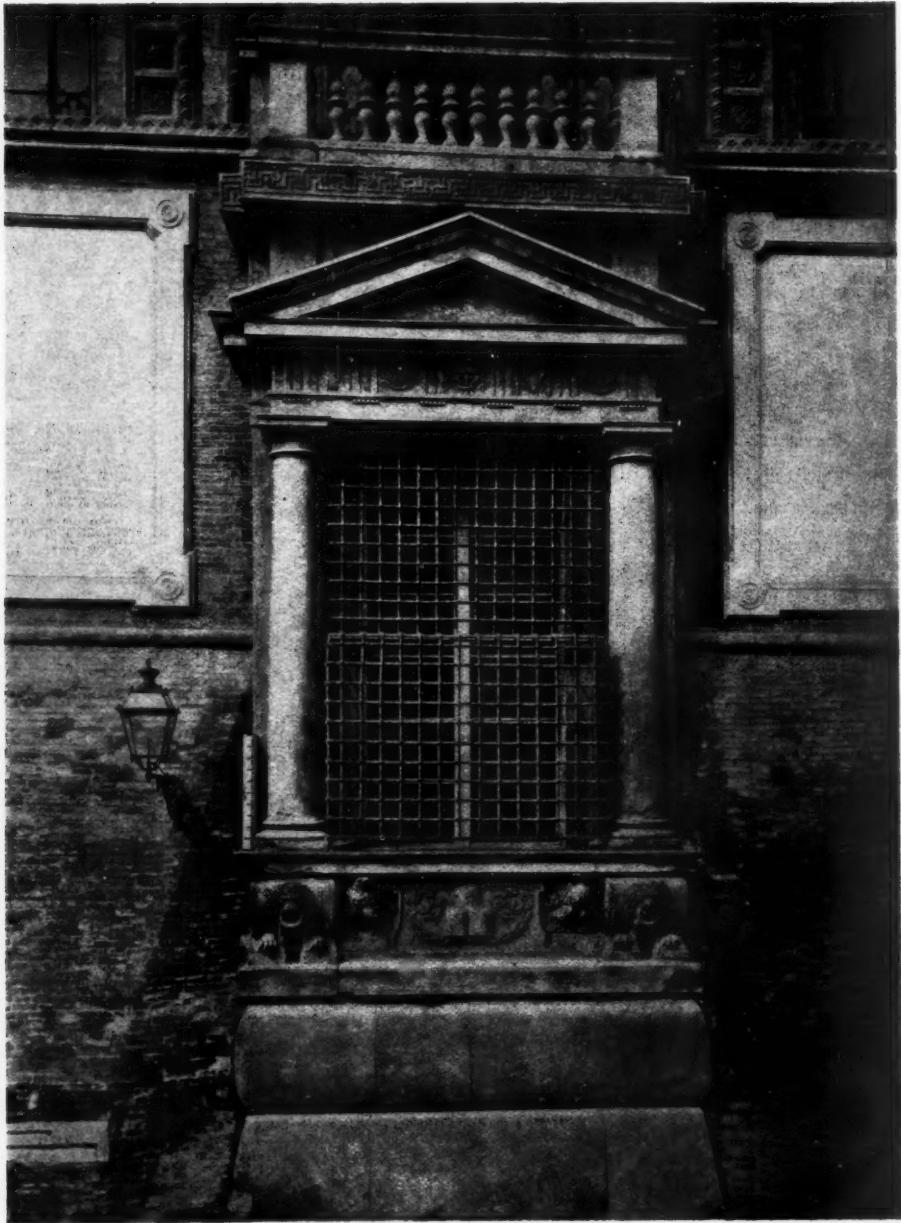
REFRIGERATORS

The Monroe Refrigerator Company, Lockland, Cincinnati, O., manufacture a refrigerator with solid porcelain food compartments. Each compartment, it is stated, is of one piece of solid white porcelain ware, over an inch thick, with every corner rounded. These compartments may be easily removed and cleaned, thus insuring a perfectly sanitary utility.

Pamphlet describing these refrigerators will be forwarded upon application.

The Mitchell-Tappen Co. have moved their offices from 149 Broadway to 50 Broad Street, New York City.





WINDOW, PALAZZO PUBBLICO, BOLOGNA