

THE AMERICAN ARCHITECT

VOLUME CV

WEDNESDAY, JUNE 3, 1914

NUMBER 2006



13 VANDAM ST.



39 CHARLTON ST.



17 CHARLTON ST.



206 EAST BROADWAY

THE OLD IRON NEWEL POSTS OF NEW YORK

By W. GEDNEY BEATTY

ILLUSTRATED BY PHOTOGRAPHS TAKEN BY THE AUTHOR

THE old ironwork of New York is fast disappearing. A walk through Greenwich Village and south of it, and far over on the lower East Side will convince one of this.

The entire east side of Varick Street has been torn down within a comparatively short time to permit the new subway to run under it, and this has destroyed many of the old houses of the early nineteenth century. Even the porch of St. John's Church is included in this plan of demolition.

Warehouses have risen where old dwellings once stood, and tenements in vast numbers now crowd the streets which were once considered to be of the best class in New York.

Unlike London, our changes are rapid, and the time is approaching when but

little, if any, of this charming old ironwork will remain.

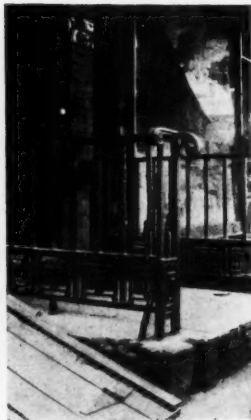
Today there are chances of securing old railings and newels, probably for almost the cost of the iron; and to use these in connection with a modern house of appropriate period design would give a charm and an interest that no modern ironwork could convey. And then the softening of the lines by rust and wear cannot be gotten by modern methods.

Today one finds streets in which there are blocks remaining almost the same as when the houses in them were built; only the paving of the walks and roadbed are newer. In the early days of these streets the roads were paved with cobblestones, and the sidewalks were laid with flags of comparatively small size. But this part has changed.

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5 ABINGDON SQ.



523 GREENWICH ST.



5 MADISON ST.



283 EAST BROADWAY

Here and there are old houses which seem to have some descendant of a former owner still living in them, and the buildings appear to be kept up in their original condition.

When we look over the old maps of New York we find the approximate time when many of these houses were built. The rate of the advance of the city in the latter part of the eighteenth century and early part of the nineteenth, is clearly shown. Many maps exist from the middle of the eighteenth century on, with only a few years intervening between the dates of their publication.

A map of the year 1763 shows Warren Street on the West Side, Catharine Street on the East Side, and six or seven blocks to the west of the "High Road to Boston," now known as the Bowery, to be the extreme northern outline of New York proper.

In 1767, the city had advanced two or three blocks above Warren Street, and on the East Side to Grand Street. Above this were farms. The first year of the Revolution shows "Reads" Street and both sides of Bowery Lane for six or seven blocks further north,



132 WEST 4TH ST.



250 EAST BROADWAY

as the city's limit. A map of 1789 shows but little, if any, advance above this.

With the passing of the eighteenth century, the spreading out of the city became more rapid. In 1803, Bank Street appears on the map, while Varick and Watts Streets are laid out through blocks showing grass and trees.

A map of the year 1817 shows Horatio Street on the West Side and contains streets mapped out to the "Parade Ground" in Twenty-third Street, which is now in part Madison Square. The city was built further west to Greenwich Lane, and mapped out in vacant lots above this.

To the beginning of the nineteenth century and well into it, most of this ironwork belongs. Nearly all of the fine old eighteenth century houses of the lower part of the city have disappeared.

To approximate the date of these examples of ironwork, shown in the accompanying photographs, is not difficult, for the earlier ones were of wrought iron with charming outline and detail, not overcrowded, but comparatively simple. Gradually they be-

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came more complex until the time of the Greek Revival.

The population of New York was of varied origin. From the time it was all Dutch it gradually drifted to a purely English city, notwithstanding the French influx, which was not large, but which added in number to the people at the latter end of the seventeenth century. But by the beginning of the nineteenth century English ideas almost entirely predominated and the ironwork of this period was based on that of England.

Undoubtedly many of the ironworkers in New York at this time had been apprentices in England, and had come to this country with the training of their native land and drawings of works that they had helped to execute there. Here the fashions dragged and our corresponding periods would be later than those of the old country.

In London there is much old ironwork existing in connection with the entrances to the houses. Some of it goes back to the latter part of the seventeenth century. One finds the rings left in the ironwork at the entrances, in which the



10 WEST 10TH ST.



139 HUDSON ST.

torches were left either by the house owner or visitors calling at night. In New York there is none of this now, although it is probable that in a few instances these torch holders existed.

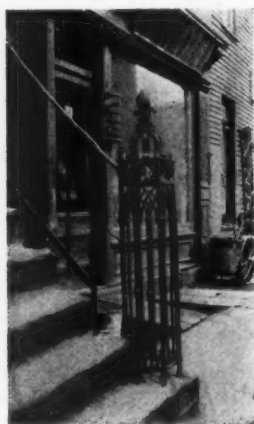
In New York the iron newel posts were a part of every house. The usual flight of stone steps at the entrance was protected on each side by iron railings which terminated in the newel posts. The efforts of the ironworker were concentrated on these. Many of them have the same design and some but slight variations. Occasionally distinct types appear.

The proportioning of the parts of the ironwork were especially pleasing. And this seems to be the weak point of modern iron designing when compared with the old.

In the South Kensington Museum in London is a large collection of ironwork from the Gothic Period to the end of the eighteenth century. Studying this, one is impressed with the remarkable results obtained by the proportioning of the thickness and size of the individual members forming grilles, newels and



19 BARROW ST.



46 WATTS ST



34 BARROW ST.

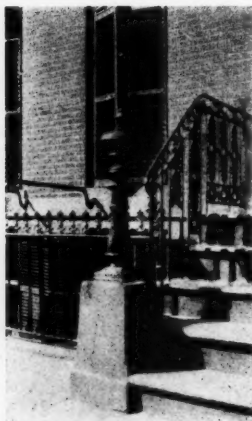


44 RENWICK ST

THE AMERICAN ARCHITECT



108 KING ST.



45 DOMINICK ST.

railings. Add to this, the natural irregularities of the forging, and one has many examples which cannot be equalled.

Although when we copy, we try from measured drawings and photographs to exactly reproduce, yet in the executed pieces something seems to be lacking, and it is probably the individual spirit and



33 VANDAM ST.



21 MACDOUGAL ST.

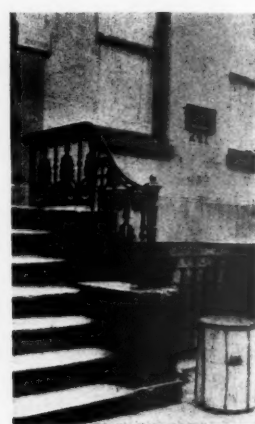
enthusiasm of the old workman, which cannot be resuscitated.

In connection with the entrance ironwork of the New York house, the designs of the doorways are most interesting. A number of types exist. We find the arched doorway, quite "Colonial" in treatment, with the opening filled in with columns or pilasters of wood, and above this a cornice with a fan light. Sometimes there are side lights by the door. There are also doorways

with flat arches or with lintels, and pilaster fillings of wood or merely moulded. Usually in the earlier examples there were but few steps, probably not over six or seven and often only a very few. In the later houses running into the time of the Greek



266 EAST BROADWAY



241 EAST BROADWAY

Revival, the stoops were much higher, as the basement story was used in the front for a dining room.

Most of the early houses to which the ironwork here shown belongs, were but three stories in height above the street, the top one being in the roof which was pitched to front and rear, and contained simple dormers for the attic rooms. The side walls were usually carried above the roofs and coped, following the pitch.

From about 1830, ironwork of the Greek Revival began to appear in connection



274 EAST BROADWAY

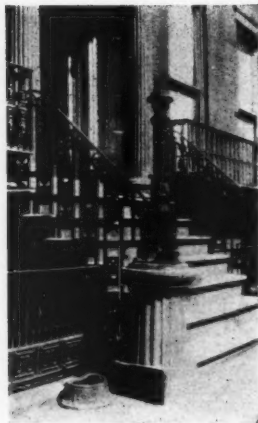


31 VANDAM ST

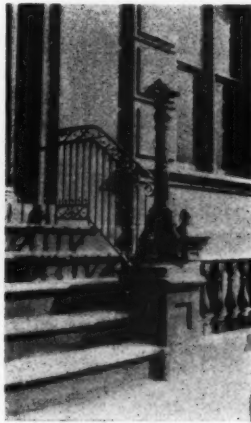
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257 EAST BROADWAY



3 EAST 9TH ST.



28 MACDOUGAL ST.



133 VARICK ST.



297 WEST 11TH ST.



41 RENWICK ST.



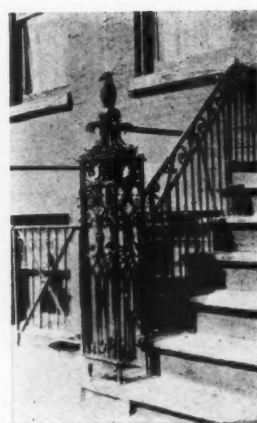
18 VARICK ST.



50 VARICK ST.



500 CANAL ST.



59 WEST 12TH ST.

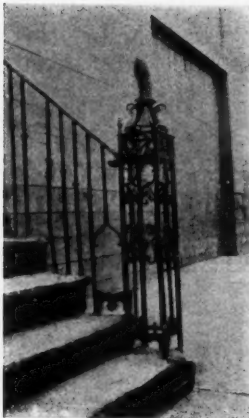


8 RENWICK ST.



81 VARICK ST.

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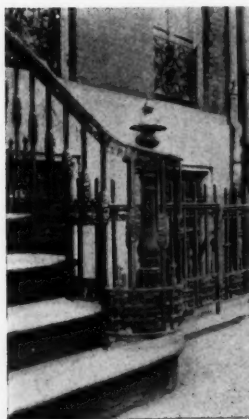


101 KING ST.



168 WAVERLY PLACE

with the houses of the same period. Numerous books on Greek architecture, containing measured drawings and details, had appeared in England, beginning noticeably with the first volume of Stuart and Revett's, "Antiquities of Athens." This appeared shortly after the middle of the eighteenth century and was followed by the other volumes, the last of which was not published until well into the first part of the nineteenth century. In addition to this work other books on similar lines



64 WASHINGTON PLACE



21 RENWICK ST.

were brought out at the time. These publications had their influence, as the results show. Much of the ironwork used at this time was very elaborate, for the cast iron permitted great variety of details; and the books with Greek motives were carefully scanned in seeking ideas

for ingenious complications. Many of these newel posts are very interesting.

Following the Greek Revival, its successor of about 1855 began with canopied verandas and interlacing and vine-like trellises.

Aside from the newel posts, there are yet charming details of panels and railings



127 WASHINGTON PLACE



657 GREENWICH ST.

to be found in old New York. Many of them have considerable character, and even those which are extremely simple have a feeling, whether of curve or outline, that strongly appeals to the lover of these old things. They, like the newel posts, are scattered about the old sections of New York. Doubtless many know the old ironwork well, but I find that a trip now and then through the old streets refreshes one's memories of these hundred years' old details and leads one to see how good architecturally they really are.



51 KING ST.



56 BARROW ST.

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48 KING ST.



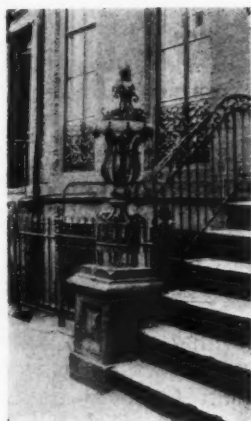
32 MACDOUGAL ST.



220 SPRING ST.



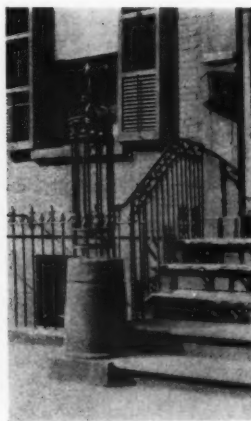
116 WASHINGTON PLACE



126 WASHINGTON PLACE



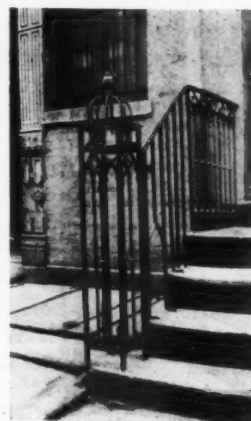
46 KING ST.



1 1/2 CHARLTON ST.



252 EAST BROADWAY



112 WAVERLY PLACE



293 WEST 11TH ST



71 BEDFORD ST.



34 VARICK ST.

THE ROYAL ACADEMY EXHIBITION, LONDON

(BY OUR OWN CORRESPONDENT)

ALTHOUGH there are innovations at the 146th Exhibition of the Royal Academy one of them is not the removal of the antiquated prohibition of photographs of buildings. It may be hoped that the year is not far distant when such evidence of accomplished work may be permitted, as it is at the Royal Scottish Academy and elsewhere. We do not wish to exclude examples of fine draughtsmanship, such as those shown by Mr. Walcot, Mr. Gascoyne, Mr. Farey and Mr. Horsnell, but supplementary photographs would give new value to the contents of the Architectural Room.

It is not a great year for architecture, if the drawings exhibited are a true indication of progress; but just as contemporary painting is not summed up by the selection of works in the other rooms, so it must not be supposed that the state of the building art is reflected completely by the small number of drawings in the room allotted to architecture. For instance, neither Sir T. G. Jackson, R.A., nor Prof. E. S. Prior, A.R.A., send examples of their work.

The drawings to which visitors will turn at once are those of the new Delhi as conceived by Mr. Lutyens of England, and Mr. Herbert Baker, best known for his buildings of magnitude and charm in South Africa. There has been so much discussion of the rival claims for the native and European styles in connection with the new capital of India, that a definite scheme is welcome, whether it meets with favor or not. The drawings are only sketchy but there seems little doubt that if the buildings are carried out on the lines indicated they

will be satisfactory. It was not to be expected that Western ideals would be absent altogether, but they have not been insisted upon to the exclusion of Eastern traditions. The artistry of the architects is certainly to be commended.

Government House, Delhi, will be a long, low building, with wide cornices casting deep shadows. The main front will be columnar and a broad flight of steps will lead to the principal entrance in the centre, over which will be a low dome and smaller ones around. Mr. Lutyens has conceived

a fine building on straightforward lines.

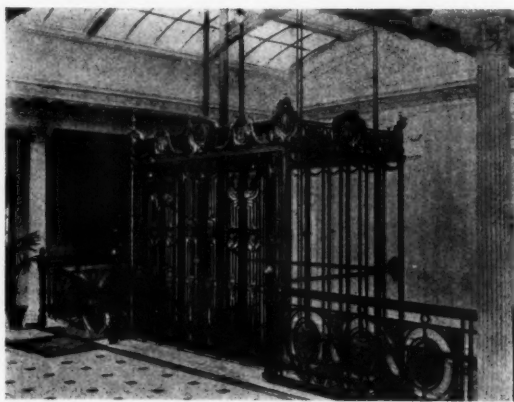
Flanking Government House will be the Secretariat buildings, for which Mr. Herbert Baker is responsible. These are two imposing buildings, in which columns also play a part. Two minarets, suitably embellished, give an Oriental flavor to the whole. The three monumental columns in the fore-front of the main

structure give scale to the general view. Messrs. Lutyens and Baker have an almost unrivalled opportunity for creating a regal city and this evidence of their intentions shows that they will make the most of it.

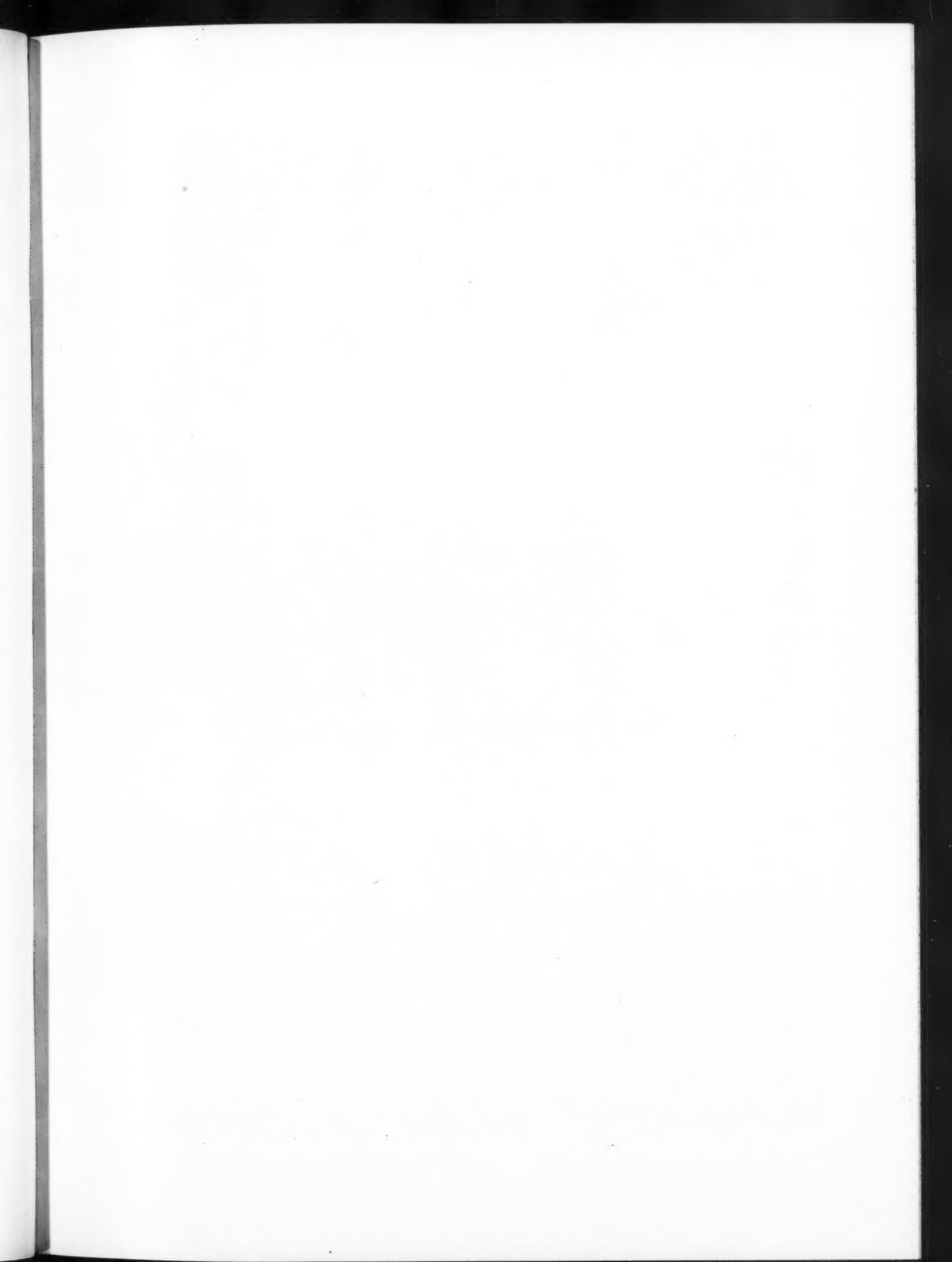
Turning from this Imperial scheme to other works of importance from a town-planning point of view, we see first of all the general suggestion, by the late John Belcher, R.A., and Mr. Joass, for the new Spa Baths Hotel and Gardens at Bath, a development scheme which has caused a great amount of distress to those who have at heart the future of the Roman city. Similar objections will not be raised to the proposed improvements for the city of

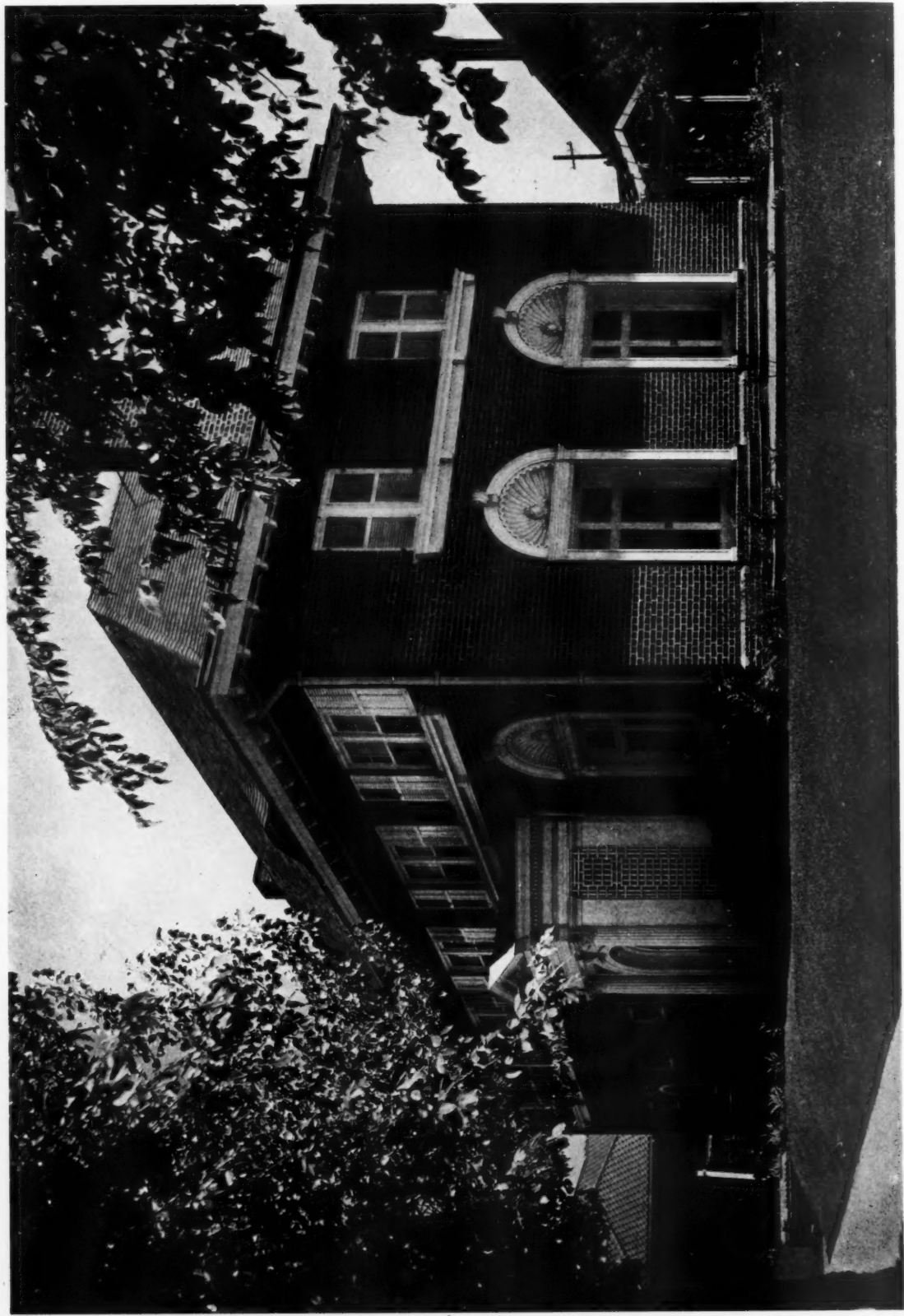
(Continued on page 287)

(FROM THE ARCHITECTURAL REVIEW, LONDON)

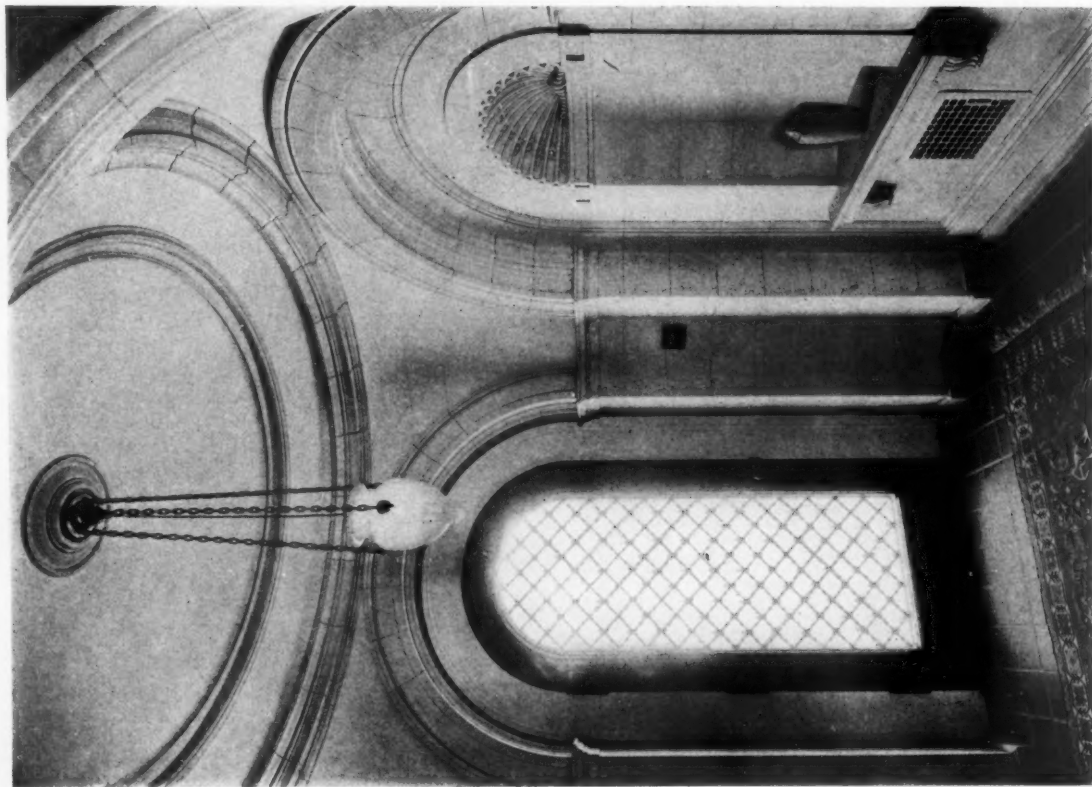


AN ELEVATOR ON THE STEAMSHIP "LUSITANIA"
MR. JAMES MILLER, ARCHITECT





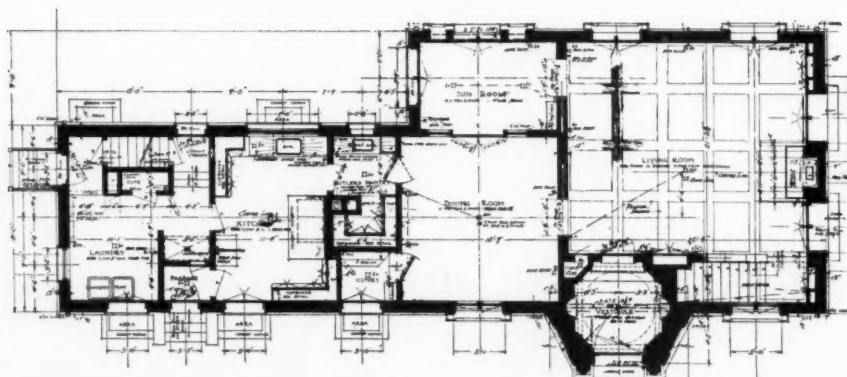
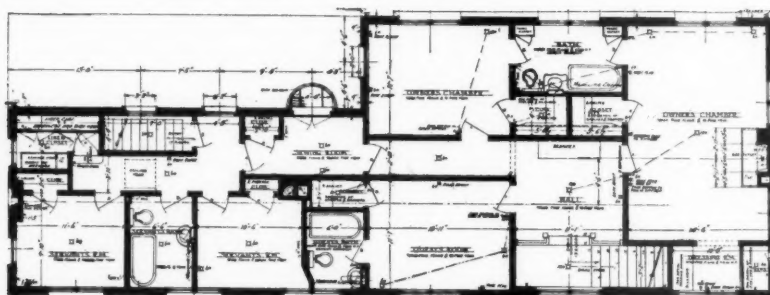
HOUSE OF MRS. DANIEL ELLIS, DENVER, COL.
MR. J. B. BENEDICT, ARCHITECT



EXTERIOR AND INTERIOR VIEW OF ENTRANCE
HOUSE OF MRS. DANIEL ELLIS, DENVER, COL.
MR. J. B. BENEDICT, ARCHITECT



LIVING ROOM



HOUSE OF MRS. DANIEL ELLIS, DENVER, COL.

MR. J. B. BENEDICT, ARCHITECT



HOUSE OF STUART D. WARNER, ESQ., DOUGLASTON, L. I., N. Y.
MR. G. HOWARD CHAMBERLAIN, ARCHITECT



HOUSE OF STUART D. WARNER, ESQ., DOUGLSTON, L. I., N. Y.

MR. G. HOWARD CHAMBERLAIN, ARCHITECT



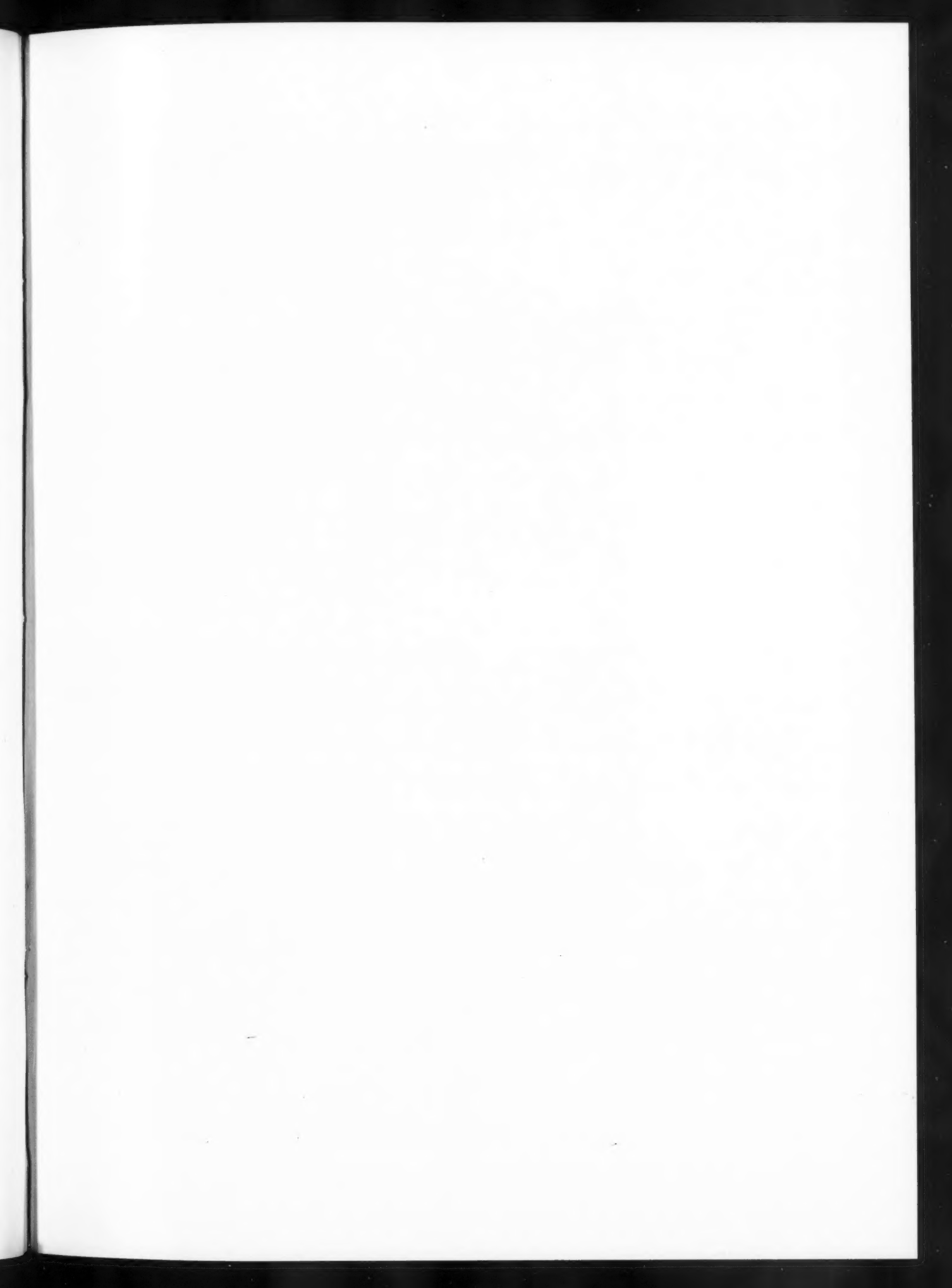


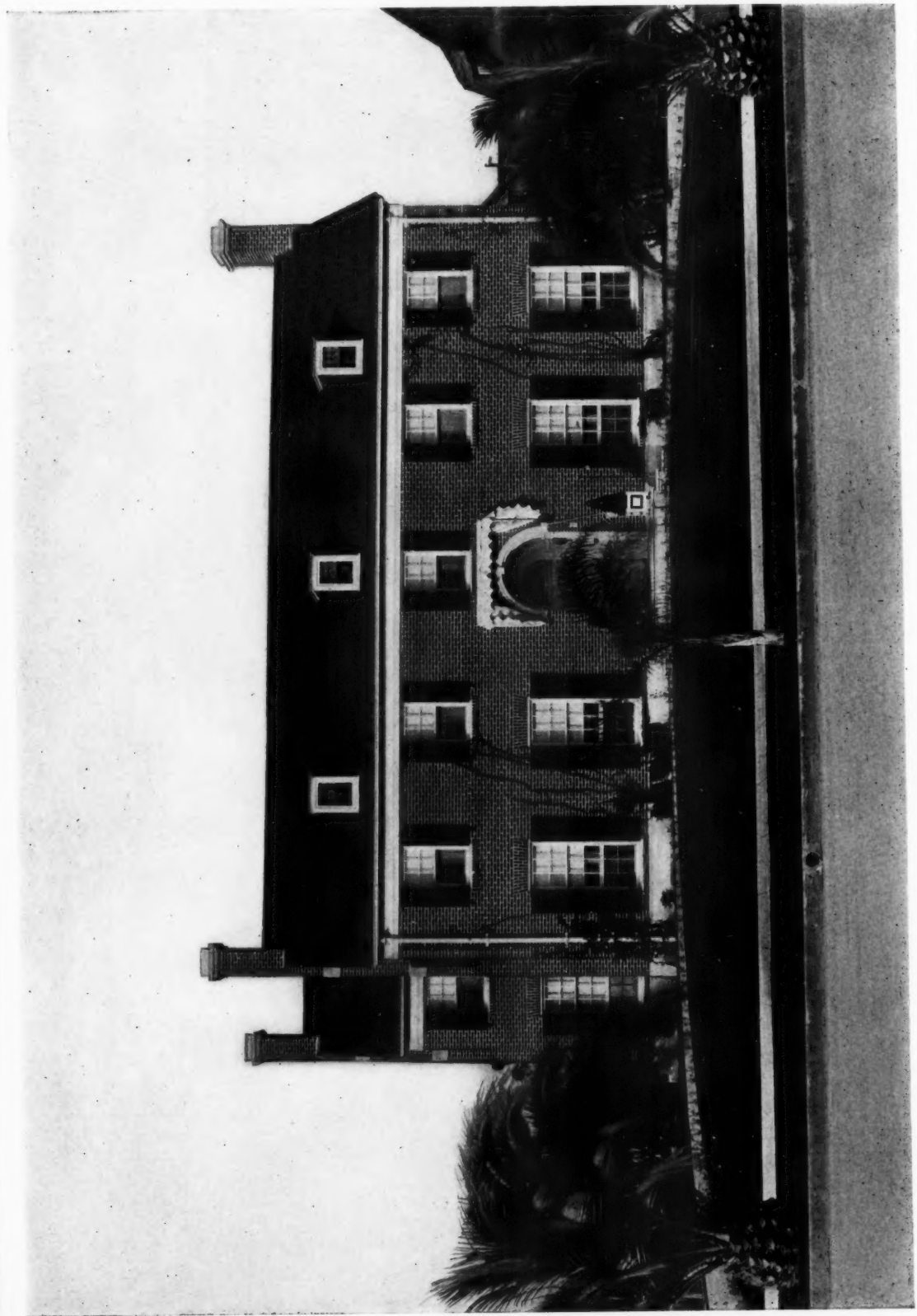
STAIRCASE HALL



LIVING PORCH

HOUSE OF STUART D. WARNER, ESQ., DOUGLASTON, L. I., N. Y.
MR. G. HOWARD CHAMBERLAIN, ARCHITECT





HOUSE OF RUSSELL TAYLOR, ESQ., LOS ANGELES, CAL.
MR. MYRON HUNT, ARCHITECT





GARDEN FRONT



HOUSE OF RUSSELL TAYLOR, ESQ., LOS ANGELES, CAL.

MR. MYRON HUNT, ARCHITECT

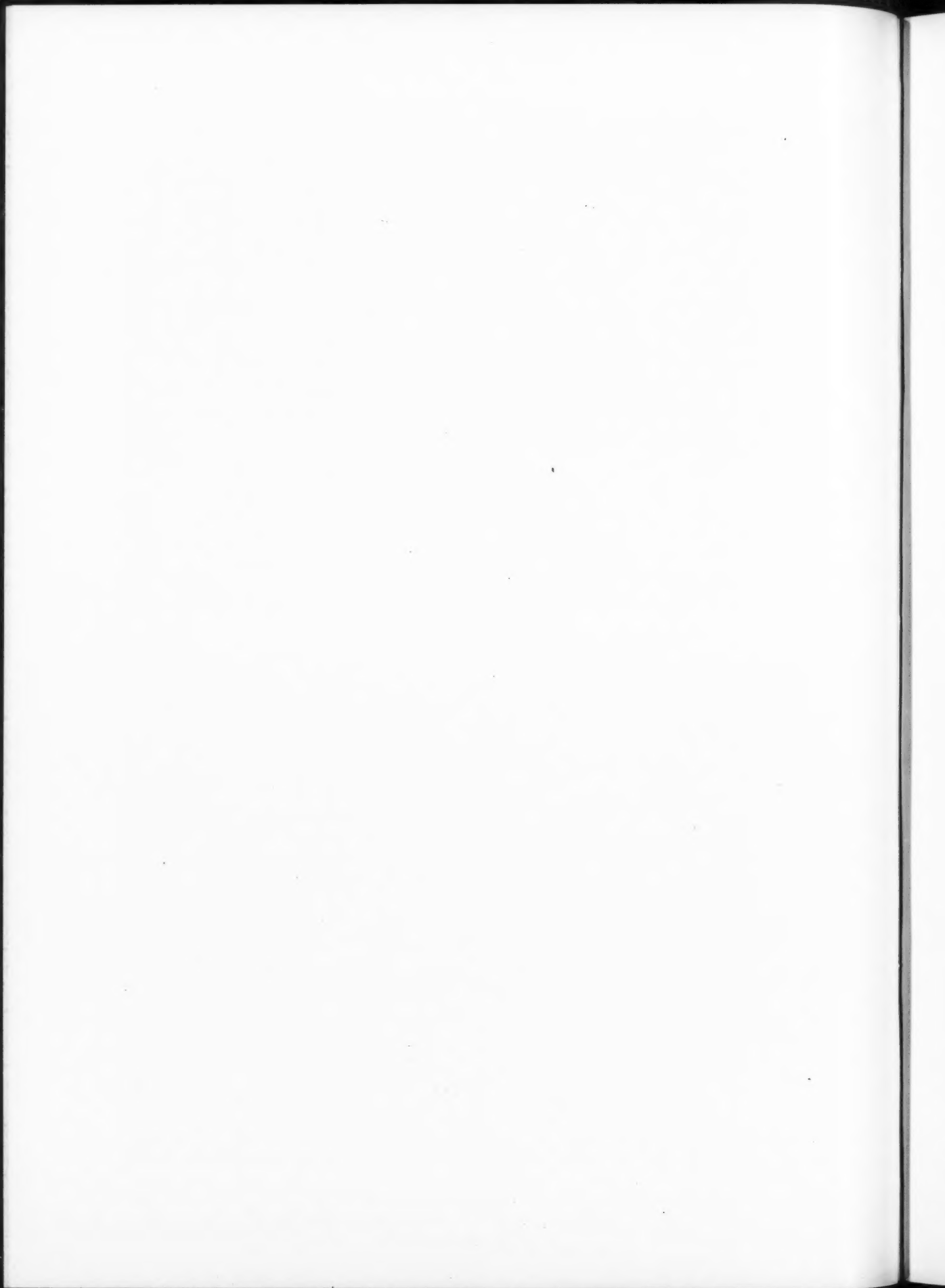


DINING ROOM



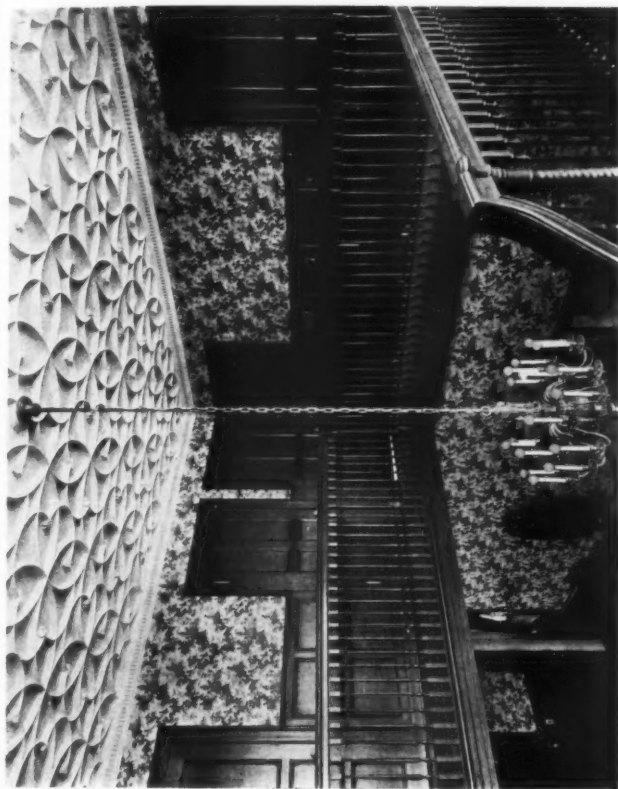
LIVING ROOM

HOUSE OF RUSSELL TAYLOR, ESQ., LOS ANGELES, CAL.
MR. MYRON HUNT, ARCHITECT





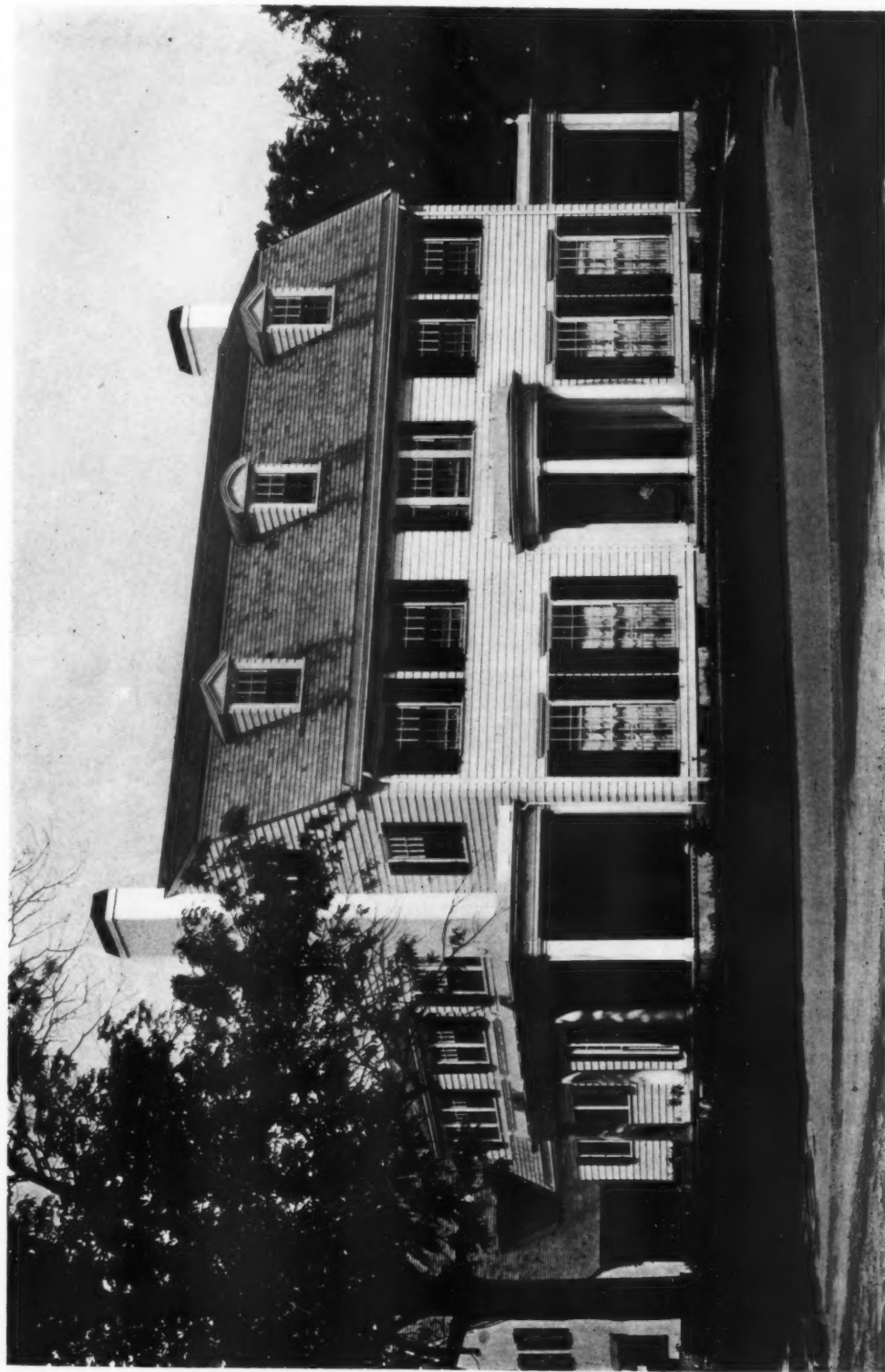
ENTRANCE HALL



SECOND STORY HALL

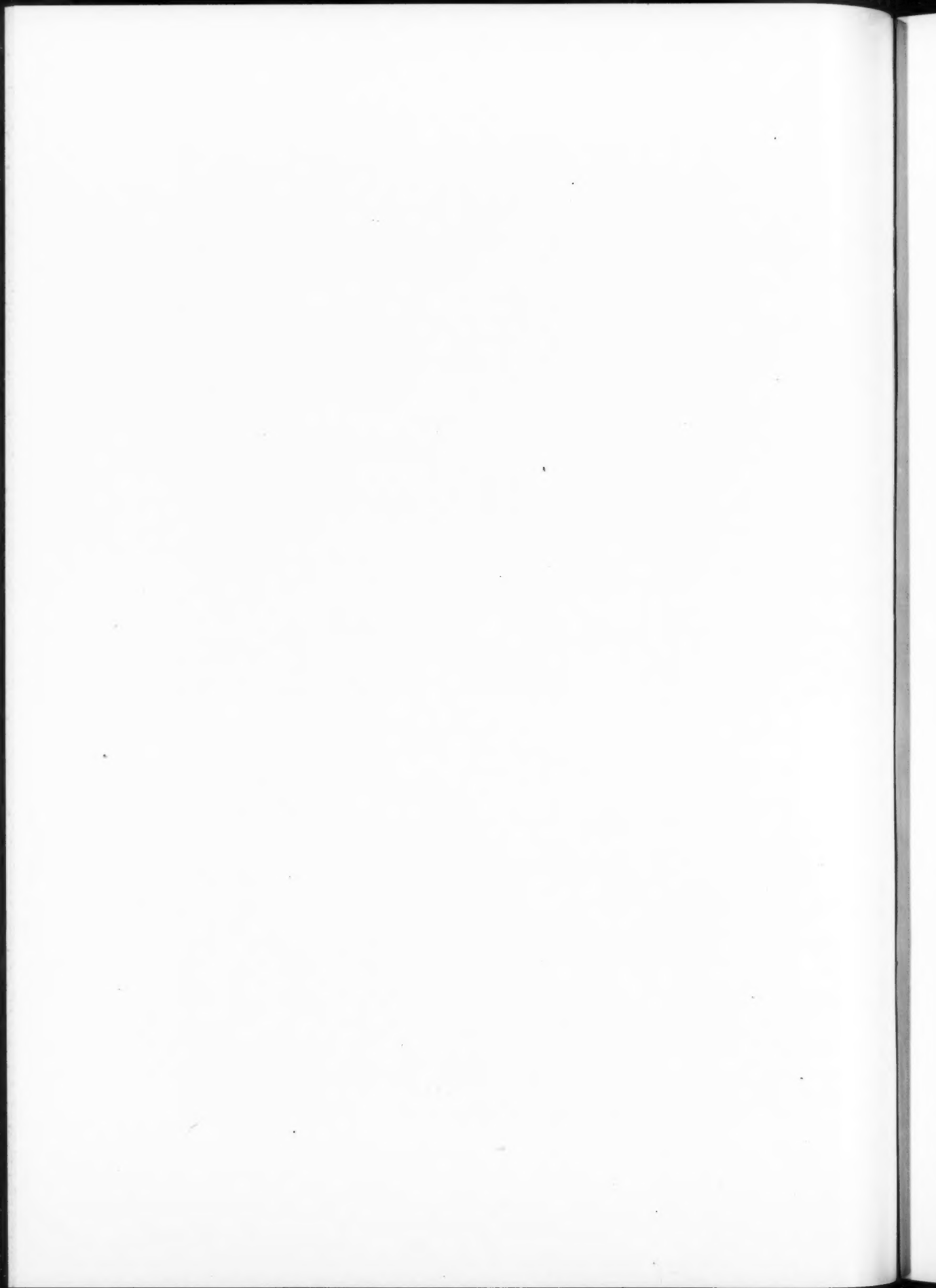
HOUSE OF RUSSELL TAYLOR, ESQ., LOS ANGELES, CAL.

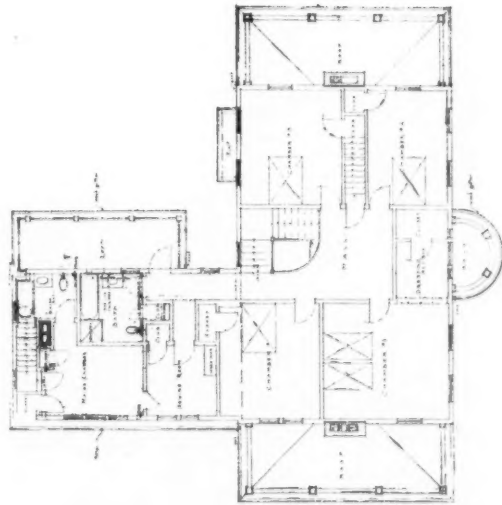
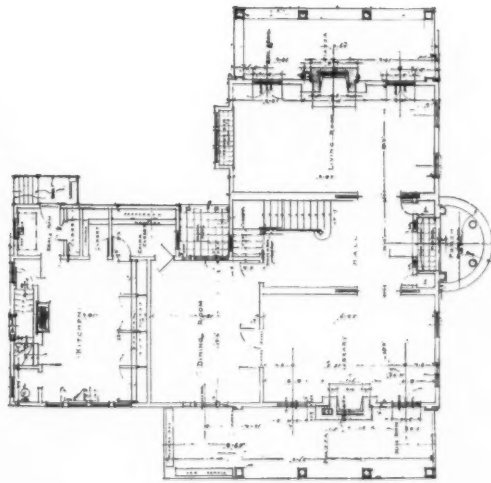
MR. MYRON HUNT, ARCHITECT



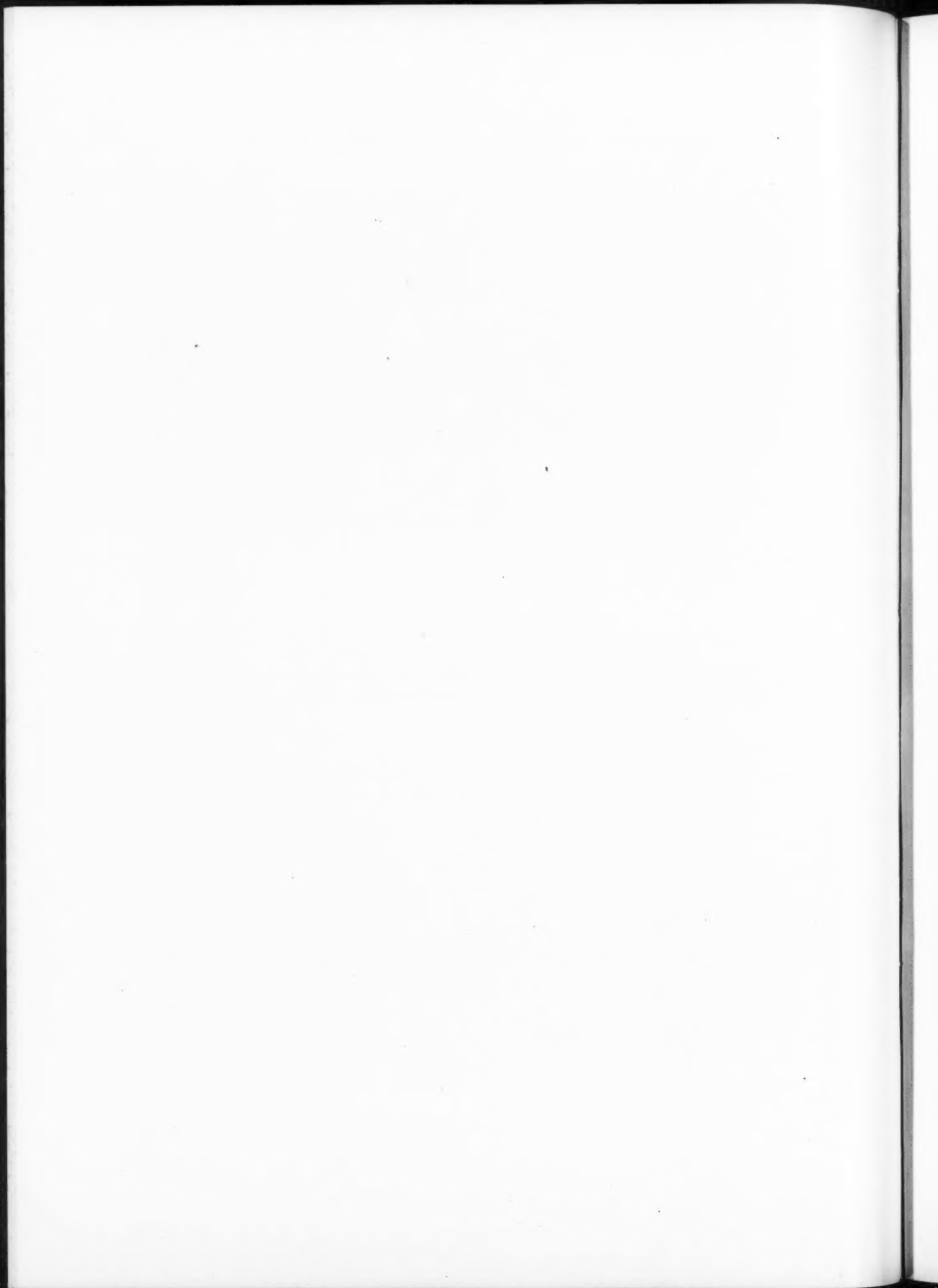
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MR. CHARLES R. GRECO, ARCHITECT





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MR. CHARLES R. GRECO, ARCHITECT



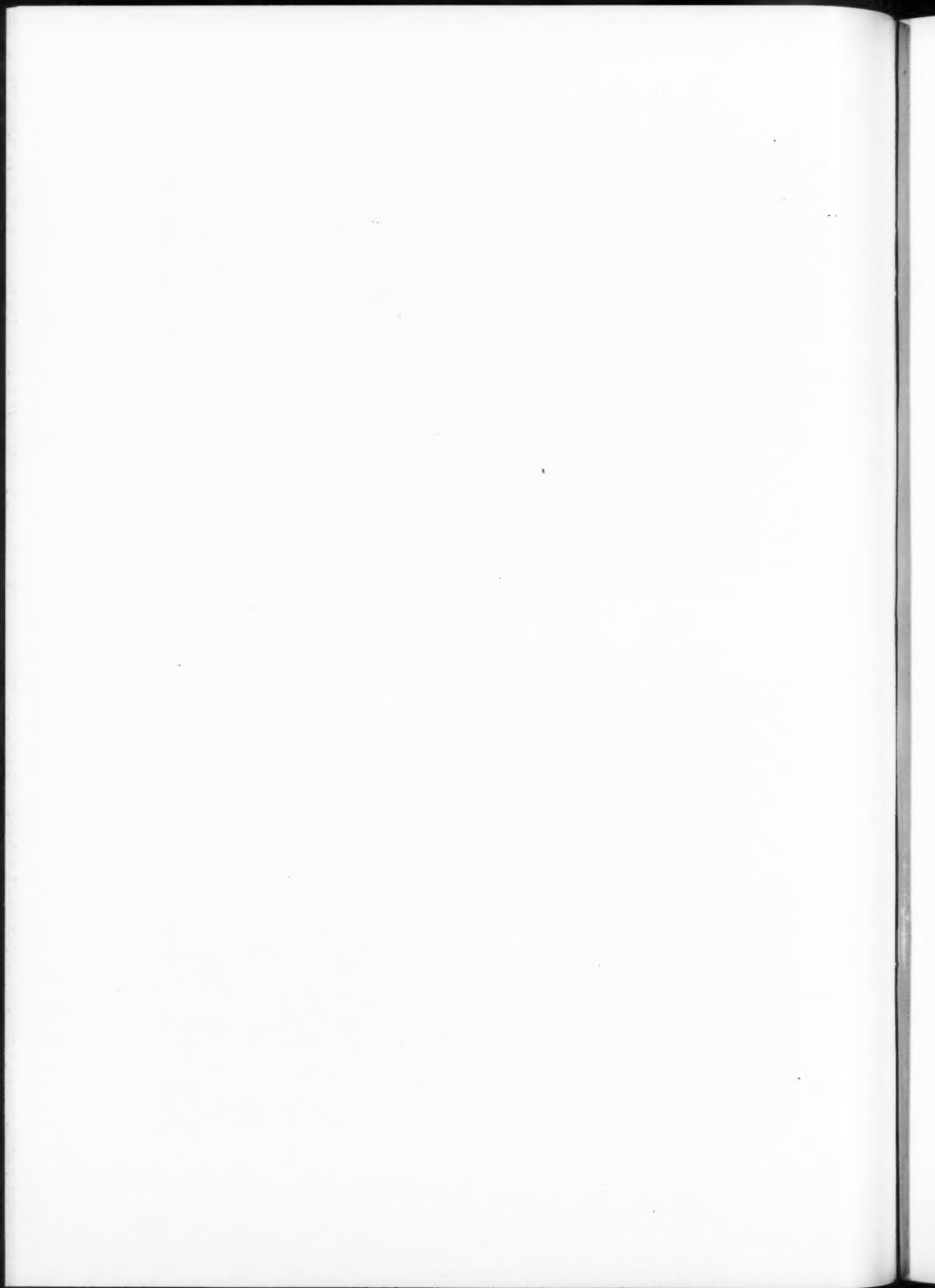


DRAWING ROOM



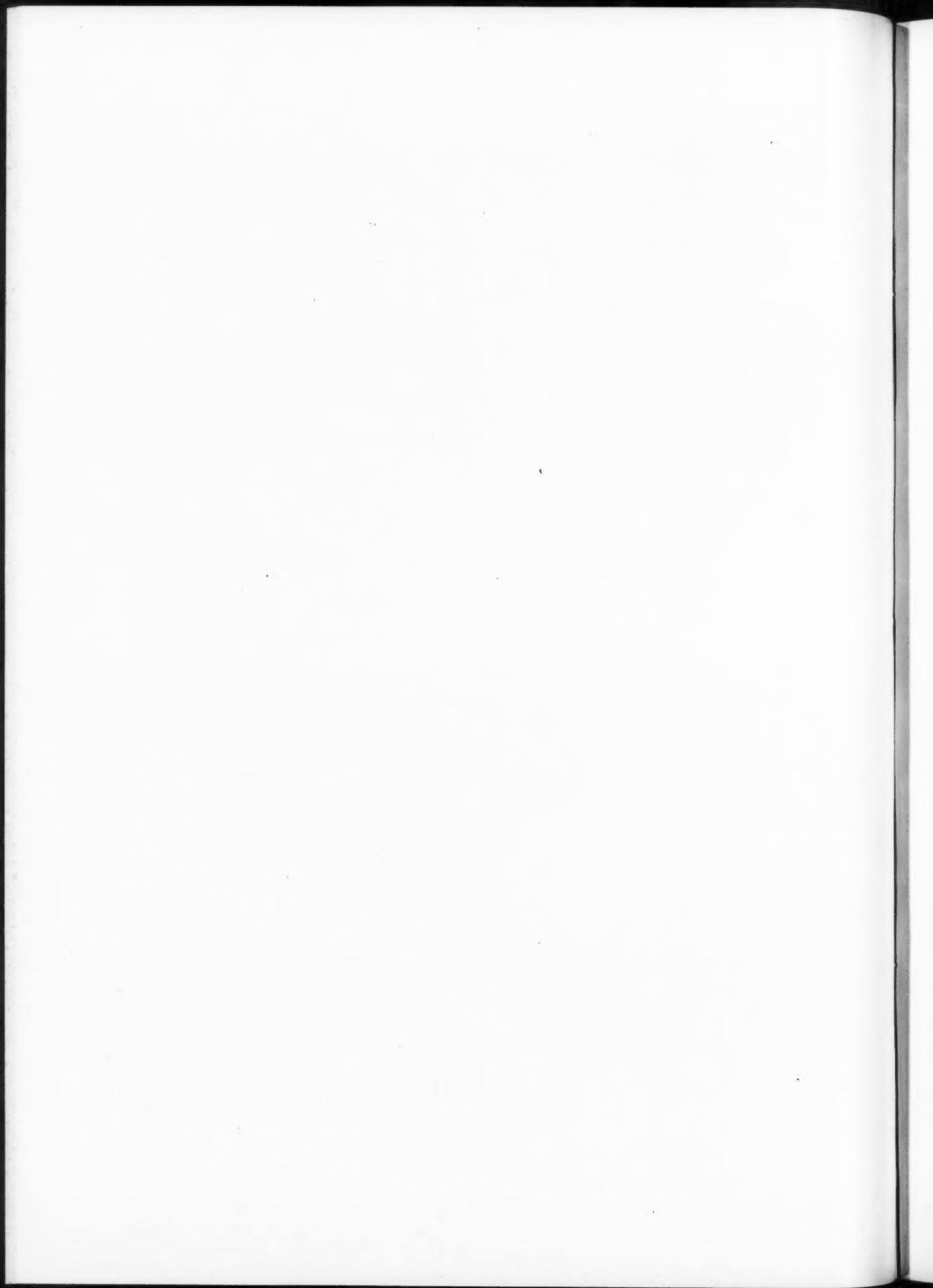
LIBRARY

HOUSE OF MRS. A. J. LONERGAN, CAMBRIDGE, MASS.
MR. CHARLES R. GRECO, ARCHITECT





HOUSE OF C. T. CROCKER, JR., ESQ., FITCHBURG, MASS.
MR. JAMES PURDON, ARCHITECT



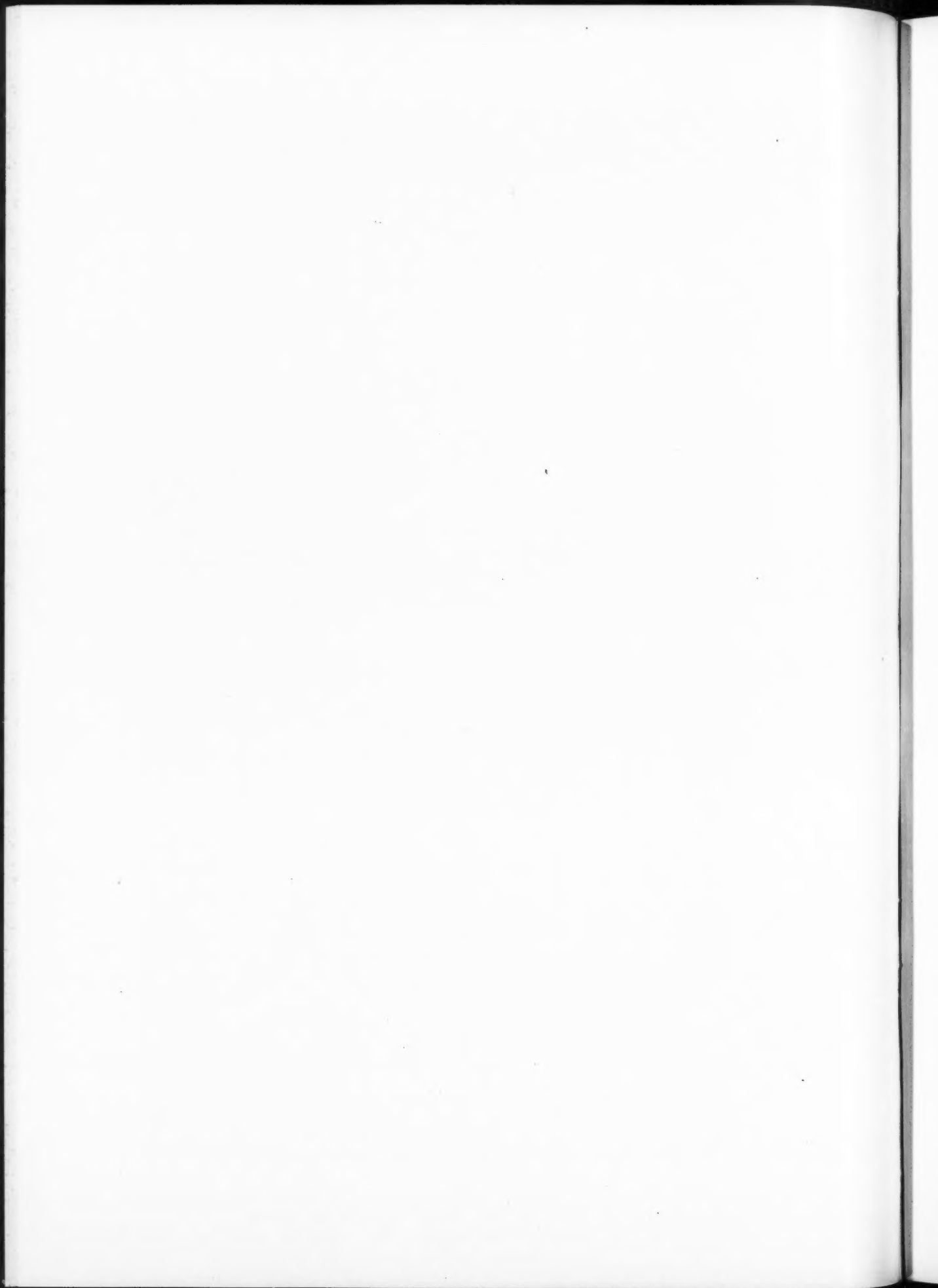


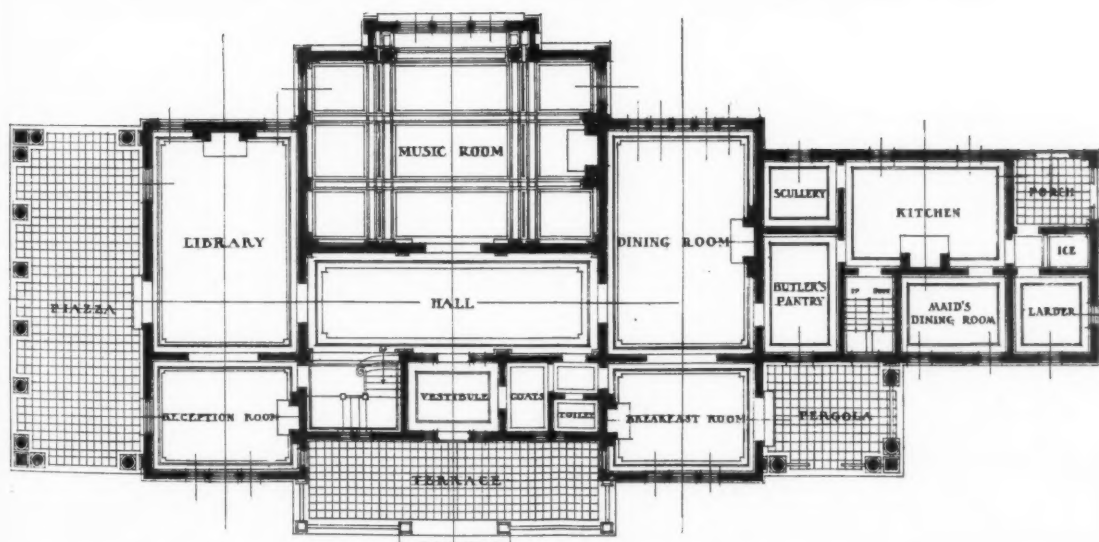
PORCH



DINING ROOM

HOUSE OF C. T. CROCKER, JR., ESQ., FITCHBURG, MASS.
MR. JAMES PURDON, ARCHITECT

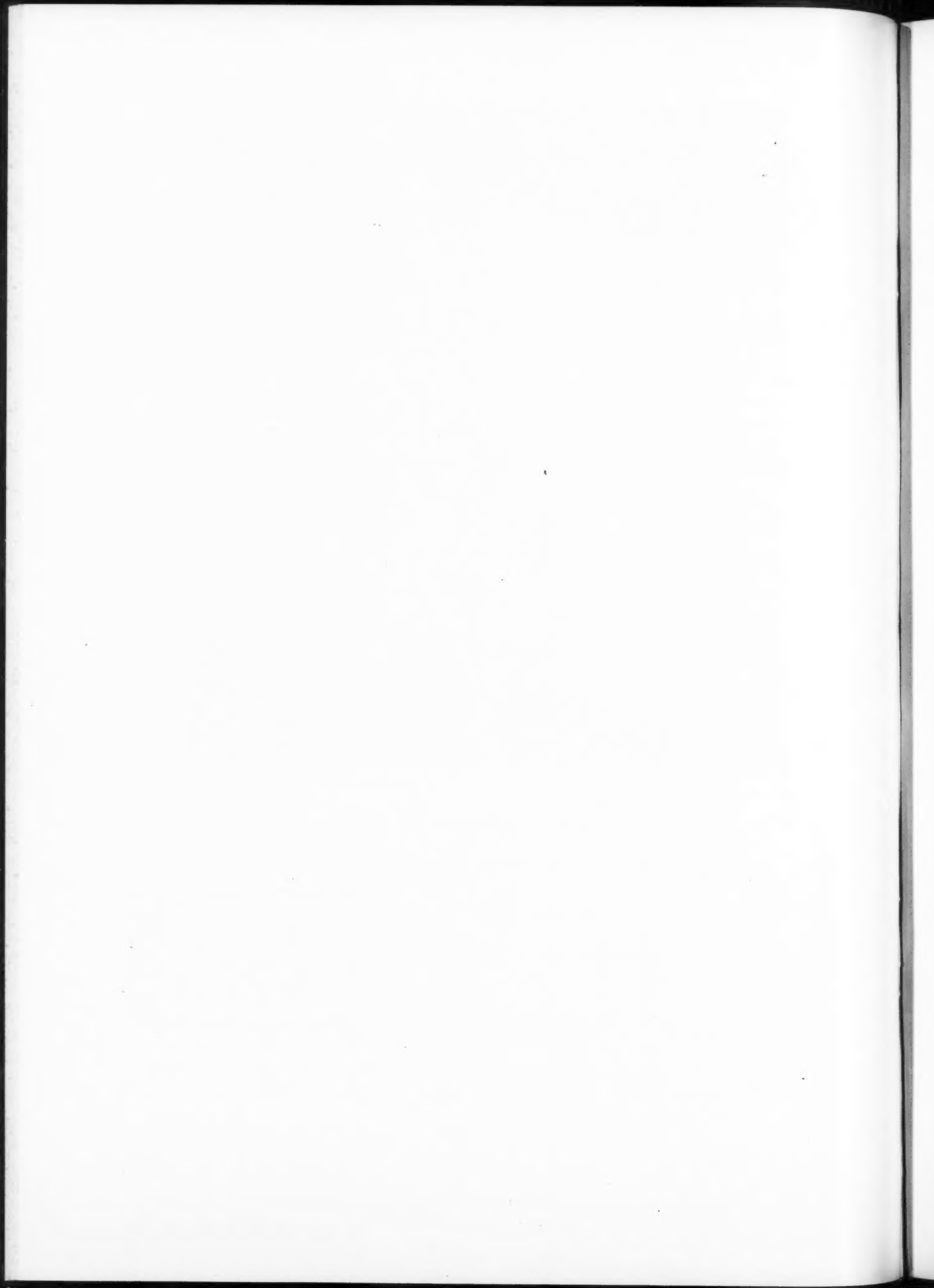




STAIRCASE AND FIRST FLOOR PLAN

HOUSE OF C. T. CROCKER, JR., ESQ., FITCHBURG, MASS.

MR. JAMES PURDON, ARCHITECT



THE AMERICAN ARCHITECT

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VOL. CV JUNE 3, 1914 No. 2006

NEED OF SPECIAL CAUTION IN UNDERTAKING PUBLIC COMMISSIONS

From a New England town comes the cheerless news that an architect has been unable in a court of law to collect his fee for designing a public schoolhouse because the actual cost of the building was three times the amount estimated by the architect and legally available for the purpose.

The architect brought suit against the town for more than \$1,700, which he claimed represented ten per cent. of the cost of the building and its equipment, plus his expenses. The defendants denied liability, stating that the plaintiff represented and warranted to them that the proposed building would not exceed in cost the sum of \$5,000, and it was upon this guarantee that the designs were accepted. The town claimed, moreover, that the building cost \$15,000, an excessive expenditure caused by inaccurate representation on the part of the architect.

Our faith in the infallibility of judicial decisions regarding building matters has at times been severely shaken, but the primary facts in the case, as reported, point to the need for extreme caution on the part of the architect who undertakes public work. If, in this instance, the architect's estimate was based on the final

drawings and specifications, and the actual cost of construction and equipment was three times the estimated amount, then it would seem that he was grossly ignorant of existing conditions, or that his estimate was not made in good faith.

It is difficult, moreover, to conceive of any responsible architect "warranting" that the cost of a building will not exceed a stated amount, unless he already holds the bid of a responsible contractor for the complete operation, or reserves to himself the right to modify the design and specifications as might be found necessary to bring the cost within a stipulated sum.

Another possibility, the more plausible because it is so frequently experienced, is that the architect stated a school building of given capacity could be erected for the sum estimated. With this admission or "guarantee" on the part of the architect, it is not improbable that the School Board, inspired more by civic pride than business acumen, demanded such superior accommodations and equipment as could not possibly be included in a \$5,000 schoolhouse. If this was actually the case (and what architect has not known its parallel by bitter experience?) then it was certainly the duty of the architect to caution his client that the strain on the budget was exceeding the "elastic limit." It is no more than a professional obligation that such caution be offered when the client is a private party, but when a municipality is the expender of specially appropriated funds, there is even greater reason for scrupulously observing every possible obligation actual or implied and in addition having due regard for legal technicalities, so often availed of by Boards even though no individual member thereof would think of following the same course in his private affairs.

ORGANIZED DEFENSE OFFERS MEANS FOR IMPROVING STATUS OF PROFESSION

The architectural profession often suffers humiliation and its members a large aggregate financial loss through the public misunderstanding of its functions. Every time an architect is unjustly deprived of his fee or any portion of it, the profession

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as a whole is a loser. Almost daily the public press recounts the unhappy experience of a practitioner who has failed in his efforts to collect a fee for services performed at the request of a client. Frequently the cause of the client's real or assumed dissatisfaction is that a building actually costs more than was originally expected,—a condition for which the architect is perhaps sometimes professionally responsible, but for which he should accept financial responsibility only if given entire authority to alter plans and specifications, and thus control expense. It is but human nature of which every architect has almost daily evidence to first determine to spend only a stated amount for a building operation and then to gradually demand more costly material and services than could be had for the stated budget; but the architect should not be expected to suffer financial loss, or even loss of prestige, on account of it.

Another prolific cause of architectural woes is the fickleness of the client who accepts a set of drawings and then just as they are ready to be submitted for contractors' bids, decides that a French chateau is preferable to a Georgian mansion, and orders his architect to make the necessary changes. If the architect is sufficiently courageous to make an adequate charge for the design that was first accepted, it will probably be questioned by the client

on the ground that the regular commission for the finished work is enough to cover the cost of the previously accepted drawings which moreover were of no use to him. Yet an adequate appreciation of the expense involved in producing an original design would convince any reasonable person of the injustice of denying payment for one piece of accepted work simply because payment was subsequently made for another.

When an architect has pressed a just claim in court he has frequently been rewarded by a favorable decision, but very often the amount of money involved is so small that he refrains from risking other hard-earned fees in the maelstrom of legal procedures. If, however, the various architectural organizations would afford legal protection to their members, when in the opinion of its officers such course was justified, and follow up relentlessly each instance of apparent injustice as a matter of principle, it is probable that a truer valuation would soon be placed upon professional services and the prestige of the entire body would not suffer through the failure of an individual to enforce his rights. A similar means of protection for individuals belonging to medical organizations has been highly successful and there seems to be good reason for its adoption by members of architectural societies.

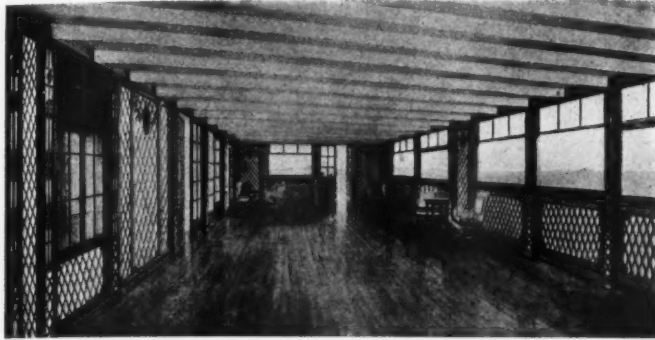


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ROYAL ACADEMY EXHIBITION, LONDON (Continued from page 284)

Exeter as designed by Mr. T. H. Mawson. Messrs. Adshead and Ramsay's reclamation work on the Duchy of Cornwall

(FROM THE ARCHITECTURAL REVIEW, LONDON)



VERANDA CAFE, STEAMSHIP "AQUITANIA"
MESSRS. MEWES & DAWSON, ARCHITECTS

estate at Kennington is indicated by a drawing of a pleasant square with trees and a central fountain. The cottages of various sorts and the small flats have been partly completed and have already given to this part of London a new note of architectural interest. Messrs. Adshead and Ramsay also show a model of some two-story homes for old people on the same estate. The building is quadrangular and a continuous cloister-balcony runs inside, affording facilities for quiet enjoyment by the occupants. The scheme by Messrs. Gascoyne and Nott for workmen's dwellings near Bradford is also of interest as a solution of the housing problem.

Other building work on a large scale is indicated by many drawings. Mr. Allison's New Science Museum at South Kensington is in the foundation stage but will be an imposing block when completed. The main feature of the elevation will be the twelve Ionic columns dividing the window space into good proportions. Not far away the Imperial Col-

lege of Science is being erected and Sir Aston Webb's impressive design for the entrance shows that recognition will be given in sculpture to the Wernher and Beit munificence.

The building activity in the neighborhood of Kingsway is reflected by Messrs. Trehearne and Norman's Imperial House, Aldwych. This block of offices is being erected on one of the finest sites in London and the architects have seen their chance to mass their building effectively. The design for Australia House, by Messrs. Marshall Mackenzie and Son, has been seen before the present exhibition, but it serves to remind us of a building which when finished will be worthy of comparison with the fine Waldorf Hotel, built in the vicinity by the same architects.

The Regent Palace Hotel, just off Piccadilly Circus, is a skeleton at present, but the drawing by Messrs. Tanner and Wills shows that it will have ceramic facings eventually, similar to other metropolitan hotels. Sir Aston Webb is putting a new story to the Junior United Service Club, Waterloo Place, and to judge from the design there will be no such outcry as that

(FROM THE ARCHITECTURAL REVIEW, LONDON)



SMOKING ROOM, STEAMSHIP "AQUITANIA"
MESSRS. MEWES & DAWSON, ARCHITECTS

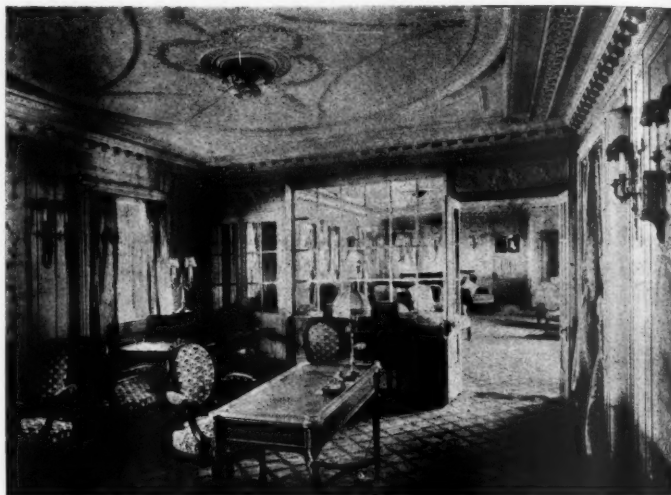
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(FROM THE ARCHITECTURAL REVIEW, LONDON)

which arose a few years ago when the Athenæum Club received a similar addition. The site for the Marylebone Town Hall is being cleared, so the reappearance of Mr. Cooper's Competition Design is opportune. It will be a solid looking building of the municipal type, with a classic portico and a tower. Mr. Kenyon's Crippled Children's Institution, Sheffield, is a large homely building for which, in another room, Mr. Alfred Drury shows some plaster models for emblematical bronze panels. Otherwise there is little evidence of the association of architects and sculptors.

There is nothing outstanding in ecclesiastical architecture, except Professor Pite's Cathedral at Uganda, but several churches are worthy of attention. Some of them are in the "proposed" state, as usual. St. Mark's, Camberwell, by Mr. Creed, with its hall and vicarage, is good on conventional lines, and so is St. John's Church, Oxted, by the late J. Oldrid Scott. Mr. Caroe is represented by a design for a church at Torquay, of moderate size. Mr. Tapper in his Church of St. Stephen, Grimsby, introduces massive piers broken by arched openings in the form of an ambulatory and provision is made for pictures over the apertures. This method of construction gives a suggestion of heaviness in the drawing which may not be so in reality. As a contrast, Mr. Temple Moore's Church of St. Columba, Scarborough, possesses slender columns, an effect more in accordance with modern practice. Mr. Cecil Hare's new church at Redcar is an example of the decorative use of materials, inside and outside, and should be pleasing in appearance when carried out. One of the most interesting of the minor church buildings in Lancashire is Holy Trinity Church, Southport, and Mr. Matear's drawing of the Chapel shows that the work is approaching completion.

Domestic architecture, within the limits imposed by the Royal Academy, is always a feature of the architectural room. One of



WRITING ROOM, STEAMSHIP "AMERIKA"
MESSRS. MEWES & DAWSON, ARCHITECTS

the most important buildings, which may be included in this section, is the Shirpur Palace for the Maharajah Holkar of Indore, by Sir Ernest George and Mr. Yeates. This building is frankly European in elevation and partly so in plan, but it is an agreeable essay in design and is no doubt adapted for its purpose. Messrs. H. Baker and E. Willmott have collaborated in connection with a country house at Lympe and have been happily inspired. The main buildings with the approaches and the gardens fit well into the landscape, according to Mr. Gascoyne's representation, which, however, may be somewhat ideal. Sir Aston Webb's house at Brooke, Isle of Wight, was designed, apparently, for an exposed position and fulfils the intention of rugged strength. Mr. Prentice's Symington Lodge, Lanarkshire, and Mr. Worthington's Radbroke Hall, Cheshire, are successful adaptations of familiar styles. Good examples of domestic work are shown also by Mr. Maurice Webb, Mr. May, Mr. Dawber, Mr. Hillier, Messrs. Unsworth and Triggs, Messrs. Woolfall and Eccles, and by Mr. Warren. Mr. Reginald Blomfield, who is retiring from the Presidency of the Royal Institute of British Architects in favor of Mr. Ernest Newton, sends his design for Waldershare Park, as rebuilt for the Earl of Guildford. Mr. Newton sends no drawings this year, but is repre-

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sented by a large model of a house at Jouy-en-Josas, France, for which he also planned the surrounding gardens. Messrs. Lanchester and Rickards are making additions to Cold Overton Hall, Leicestershire, Mr. Clyde Young is at work on Clumber House for the Duke of Newcastle, and Mr. Mallows is concerned with alterations at "Canons," Edgware. A characteristic drawing comes from Mr. Baillie Scott, showing a house at Short Hills, New Jersey, U. S. A.

Only one American architect is represented in the architecture section, namely, Mr. John Russell Pope, who sends a design for a memorial to Lincoln in Washington, D. C.

In the picture galleries are a few works of interest from an architectural point of view. There are no large mural decorations such as those shown in the past by the late Mr. Abbey and by Mr. Sargent, but some works suggest a professional line of thought. It has become fashionable for people to have their rooms, halls and gardens immortalized in the way common to the portrait painter. There are few more fascinating pictures than those which show the appearance of other people's houses and when these interiors are well painted the result is not only a worthy record but a work of art. Mr. Patrick Adam's achievements

in this direction are notable. The finest effect this year in an architectural sense is reserved for a subject picture in which the accessories are an important element in the composition. Mr. Cadogan Cowper set himself to illustrate "Lucretia Borgia in the Vatican in the Absence of the Pope Alexander VI." The picture is a blaze of color, the ceiling and walls of the building making a rich background for the girl enthroned with the Cardinals about her.

The representation of architecture on canvas has often appealed to painters and in recent times Mr. Sargent has shown how the majesty of the building art may be interpreted. This year he has a dashing Venetian scene in which he displays all his genius in delineation. Miss Anna Airy has chosen the interior of St. Stephen's, Walbrook, as a subject and represents Wren's building very well. Mr. Logsdail sends a capable interpretation of a Venetian scene, with architectural features, and Mr. Henry Woods has not forsaken his old themes in the same place. One of the best illustrations of a building is contributed by the President of the Royal Academy, Sir E. J. Poynter, who elected to paint that fine stone mansion in Sussex, known as "Bateman's." It is dated 1634 and is the home of Mr. Rudyard Kipling.



CURRENT NEWS AND COMMENT

PORTLAND, ORE., ARCHITECTURAL CLUB ELECTS OFFICERS

At the annual meeting of the Portland, Ore., Architectural Club, held May 8th, the following officers were elected for the ensuing year:

President, Frank Logan; secretary, Russell E. Collins; treasurer, H. G. Beckwith, all re-elected. W. I. Kalter was chosen vice-president. The chairmen of three committees chosen are William G. Holford, educational; Lloyd Dittrich, entertainment, and James Turner, house.

SAN FRANCISCO'S CITY LIBRARY COMPETITION

In a competition just deeded for design and plans for the proposed new City Library in San Francisco, Cal., Mr. George W. Kelham was the successful competitor.

The competitors were Mr. Kelham, Edgar Matthews, Ward & Blohme, Reid Bros., Albert Pissis, and Albert Landsburgh.

The five unsuccessful competitors will each receive \$1,000.

The jury of award consisted of Cass Gilbert, Paul P. Cret and James D. Phelan.

WASHINGTON STATE CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

The May meeting of the Washington State Chapter of the A.I.A. was held May 6th at the College Club, Seattle, Wash., preceded by dinner, seventeen members being present.

A Chapter Committee on Quantity Survey was appointed, consisting of Messrs. Bebb, Willcox and Stephen.

The special committee appointed to meet with the Charter Revision Commission reported that after hearing the arguments of the committee, the Commission had decided to retain the Board of Appeals in the new charter.

The committee appointed to co-operate with a joint committee of the Fine Arts Society and the Municipal League reported

that the Charter Revision had decided to incorporate a provision for a Fine Arts Jury in the new charter.

The question of the construction of mill buildings in the first fire district was referred to the Ordinance Committee.

A committee was appointed to devise a form of notification to manufacturers who send out trade catalogues which do not conform to standard sizes, that such catalogues are consigned to the waste basket. The Secretary was instructed to notify the Secretary of the Institute that such action had been taken with the request that he notify the secretary of each chapter concerning it, with the suggestion that they take similar action.

After discussion of the report of the committee which had under consideration a scheme to supply the public with stock plans of low cost houses at a trifling cost, a committee was appointed to consider ways and means to put such a plan in operation, to report at a later meeting.

A CIRCULAR OF INFORMATION (?)

We reprint the following addendum to a circular of information dated April 13th, 1914, issued by the Denver (Col.) Chamber of Commerce to the competitors in the Panama-Pacific Colorado State Building Competition:

"ADDENDUM TO FORMER INFORMATION

The Committee of the Chamber of Commerce on the Panama-Pacific Exposition building for Colorado, desires it to be distinctly understood by the various competitors that ideas and designs expressive of something which may be typical of Colorado will be given preference, the idea being to secure something grotesque, picturesque and startling, rather than any strictly architectural scheme.

It is desired not merely to provide a building for the accommodation of visitors on the grounds, but to arrange an attractive affair which will prove an advertisement and make a lasting impression on the visitor or stranger.

In order to secure the selection of such a building the competition will be judged by a committee of three composed of: the president of the Chamber of Commerce,

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one architect and the State Commissioner of Immigration. A blue print of a plan of the site is enclosed herewith."

(Signed) T. B. Stearns,
President, Chamber of Commerce.

(Signed) George H. Williamson,
President Colorado Chapter of Architects.

(Signed) Stanley McGinnis,
State Immigration Commissioner.

Further comment on this circular seems to be unnecessary.

SOUTHERN CALIFORNIA CHAPTER, A.I.A.

The seventy-second meeting of the Southern California Chapter of the American Institute of Architects was held at Los Angeles on May 12th, 1914.

The meeting was temporarily called to order at 7:40 P.M., by Vice-President Martin, who introduced Professors J. H. Montgomery and Arthur W. Nye, of the University of Southern California.

Professor Montgomery delivered an interesting lecture, illustrated by stereopticon views, on "Electricity and Fire Hazard." This lecture was supplemented by commentations by Professor Nye.

At the close, Professors Montgomery and Nye were tendered the Chapter's thanks.

At 8:50 P.M. the Chairman called the meeting to order for the usual procedure of the Chapter's business.

Guests of the Chapter present were Professors Montgomery and Nye; John D. Bowler of the *Builder and Contractor*; H. K. Hensley and Wm. E. Prine of the *Southwest Contractor*.

The Board of Directors reported that a meeting had been held at which it was resolved to recommend to the Chapter the appointment of a special committee to take proper action in the case of the professional charges preferred against J. Martyn Haenke, member of this Chapter, as the Chapter's Committee on Ethics and Practice, which had been appointed to investigate and report on this case, had failed to arrive at conclusions.

In compliance with this recommenda-

tion, the Chairman appointed a special committee of investigation.

The Committee on Civic Improvements reported partial progress toward the forming of a city planning commission.

The Entertainment Committee reported that A. M. Edelman, member of this Chapter, would present an illustrated lecture on European travel for the following Chapter meeting, and for the first meeting after the summer vacation the Chapter would have a lecture from Mr. Octavius Morgan.

Communications were next read as follows:

From the A. I. A. Sub-Committee on Quantity Survey, of the Committee on Contracts and Specifications with reference to the appointment by this Chapter of a Chapter Committee on Quantity Survey. The advisability of this request being obvious, the Chairman announced that he would appoint the Committee in due time.

From the Master House Painters and Decorators Association, of Los Angeles, acknowledging communication from this Chapter advising of the Chapter's adoption of the "Standard Painting Specifications."

From the Municipal League, of Los Angeles, acknowledging the Chapter's co-operation in reference to the recent presentation of the New York City Planning Exhibit in Los Angeles, and urging the Chapter's future co-operation toward the forming of a proper commission and laws on city planning.

From the Secretary of the San Francisco Chapter, American Institute of Architects, requesting certain changes in the minutes of the seventy-first meeting of members of this Chapter, with reference to the attitude of the San Francisco Chapter in connection with Mr. Vinson's proposition regarding Architectural League Exhibits, also stating that the San Francisco Chapter was desirous of maintaining a neutral attitude in the matter of architectural exhibits to be held during the period of the 1915 Fair.

From the Los Angeles Chamber of Mines and Oil, inviting the members of this Chapter to an excursion to Arizona and Imperial Valley to be held in the near future.

From the Boundary-Stone League, a request for this Chapter to give its endorse-

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ment to a petition to the Government of the State of California, and one to the United States Government at Washington, D. C., with reference to the establishing of historic milestones, and historic county boundary stones upon the Pacific Coastwise Highway from San Diego to the Oregon State line, and upon all transcontinental Federal highways reaching the Pacific Ocean through California, Oregon, Washington, Nevada, New York and Texas.

The Chapter's endorsement was unanimously granted.

The Secretary was instructed to forward a night letter to Octavius Morgan, then in Washington, D. C., urging Mr. Morgan to take up the matter of the 1915 Institute convention at Los Angeles with the President and Board of Directors of the Institute.

PERSONAL

Charles H. Bebb, F.A.I.A., and Carl F. Gould, A.A.I.A., associate architects, Denny Building, Seattle, Wash., desire to announce that they have formed an association for the general practice of architecture.

INDUSTRIAL INFORMATION

FULL WEIGHT CAST-IRON PIPE FITTINGS

The Central Foundry Company, 90 West Street, New York City, with branch sales offices in principal cities of this country, has recently issued a pamphlet addressed to the architect, sanitary engineer, and the cast-iron pipe trade generally. The primary object of this pamphlet is to call attention to NACO pipe and fittings, manufactured by this company, but incidentally it touches upon a matter that should be of very live interest to every architect and engineer. As is probably known to most men in the profession, there have, for a number of years, been specifications in general use covering the requirements of weight, wall thickness, and dimensions of soil pipe, but there have been no recognized specifications or definite requirements regarding soil pipe fittings. Weight, wall thickness, radius, and even the essential dimensions

of the fittings have been left to the judgment, ingenuity and caprice of each individual manufacturer. Under the highly competitive conditions existing in the manufacture of soil pipe, this situation has resulted in the marketing of immense quantities of fittings fundamentally weak, of bad design, and so light in weight that many so-called extra heavy fittings weigh less than the same standard fittings.

The practice of putting full-weight soil pipe in a stack with light, weak unsanitary fittings defeats the very object in using full-weight pipe. A chain is no stronger than its weakest link, and a stack of soil pipe is no safer than the lightest and weakest fitting.

According to the statement of this pamphlet, the NACO soil pipe fittings have been designed with full wall thickness, full weight, sanitary radius, proper hubs, and full caulking room. For the first time, it is stated, it is now possible to secure a line of soil pipe fittings, carefully designed solely from the point of view of the sanitary engineer, so that not only the soil pipe stack, but the fittings also are of full weight and proper design.

Architects and sanitary engineers will doubtless be quick to take advantage of the new condition of affairs by specifying pipe and fittings about which there can be no question of strength or sanitary design.

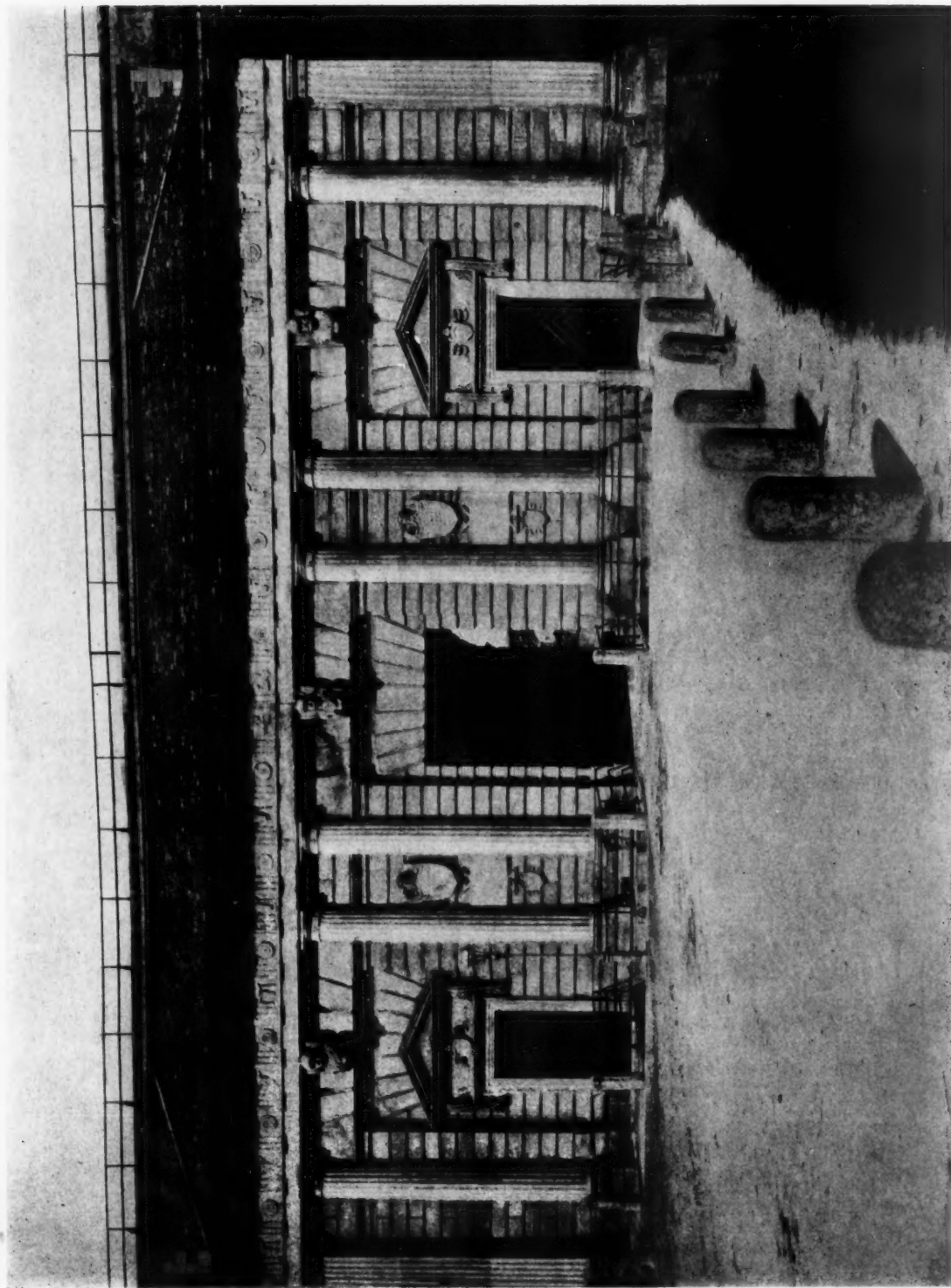
Copies of this pamphlet and also specifications for cast-iron soil pipe and fittings, with tables of dimensions, thicknesses and weights, may be had by architects upon application to the Central Foundry Co.

A CASEMENT ADJUSTER

George Lester Wilkins is the patentee and manufacturer of a Casement Adjuster described in a circular price-list recently issued, which may be had on application. They are made in various finishes to conform to the standards of the leading manufacturers of hardware, and are manufactured from French brass and statuary bronze. The maker states that the window may be unlocked, opened, adjusted to any desired position, closed again and locked from the inside, without in any way touching the window screen or storm sash.



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PORTO DEL PALIO, VERONA, ITALY