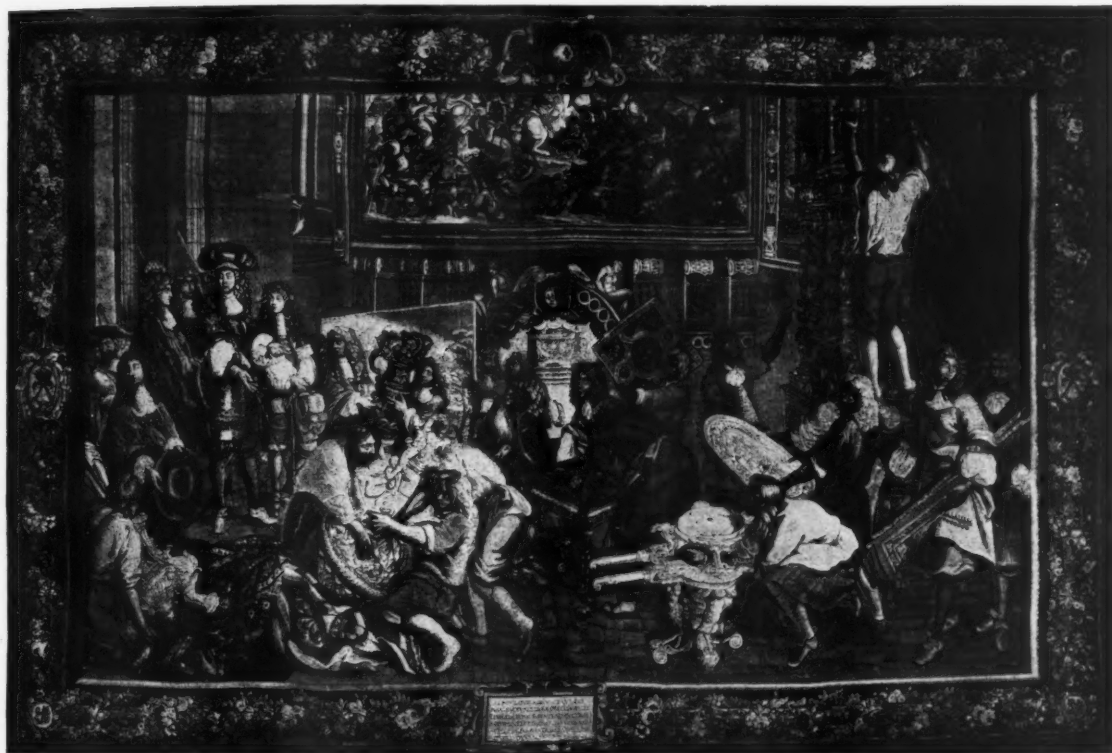


THE AMERICAN ARCHITECT

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THE KING VISITING THE GOBELINS, A LOUIS XIV GOBELIN IN THE FRENCH NATIONAL COLLECTION

THE ROMANTIC INTEREST OF TAPESTRIES*

TO me tapestries are the most fascinating form of art. They have not only the texture interest of damasks and brocades, Oriental rugs and embroideries, but also the picture interest of photographs and paintings and the story interest of novels and romances.

In tapestries were made vivid to the ancient Greeks the stories of the Iliad and the Odyssey; to the ancient Romans the stories of the Æneid and the Metamorphoses; to Europeans of the fourteenth,

fifteenth, sixteenth, and seventeenth centuries, not only the classic stories, but also those of the Bible and the saints, and of mediæval history and romance.

Of ancient Greek and Roman elaborate picture tapestries, none have survived; of European picture tapestries earlier than the fifteenth century, only a few. Indeed, there is in existence only one fourteenth century set of tapestries, the famous and wonderful series picturing the Apocalypse in the French Cathedral of Angers. Originally the set consisted of seven large tapestries, eighteen feet high with a combined width

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of 472 feet, in a double row of scenes one above the other—ninety scenes in all, of which seventy survive, one of which is illustrated in connection with this article.

The passage of the Apocalypse or Book of Revelation, pictured by the scene illustrated, is chapter VI, verses 5 and 6:

"And when he had opened the third seal, I heard the third beast say, Come and see. And I beheld, and, lo a black horse;

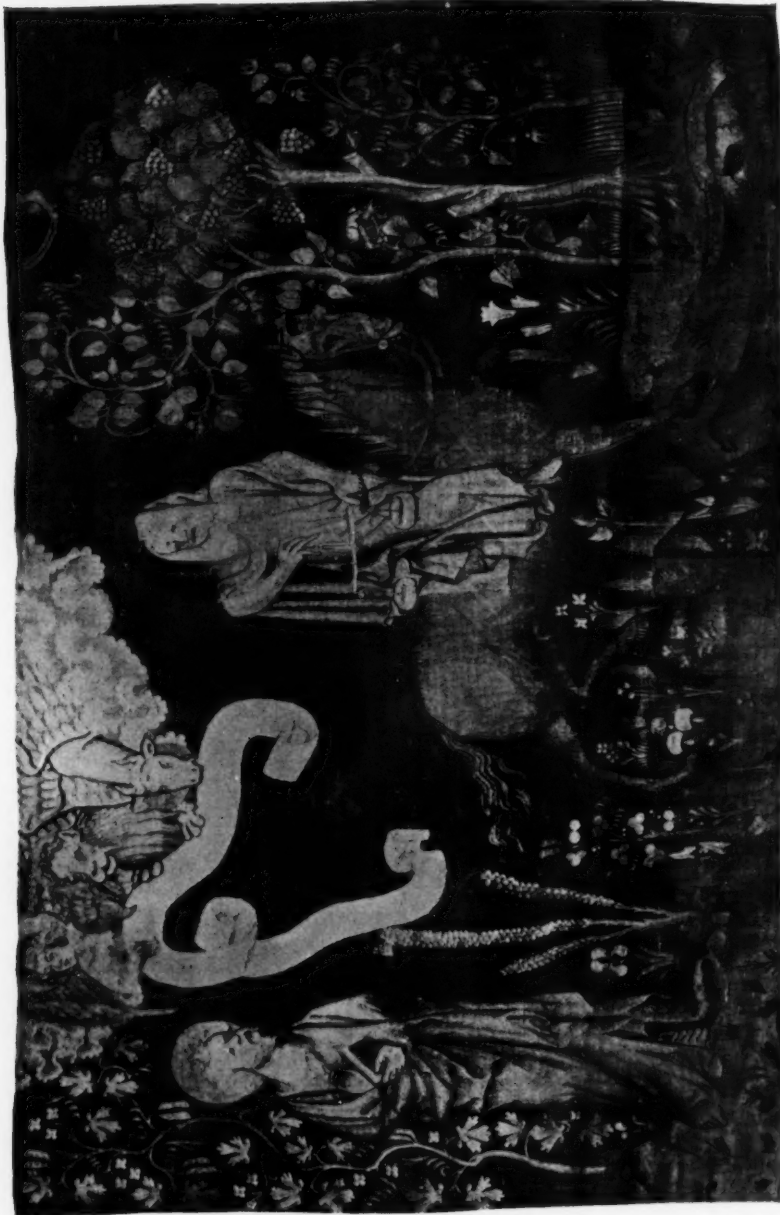
and he that sat on him had a pair of balances in his hand.

"And I heard a voice in the midst of the four beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine."

I must confess that my knowledge of the Book of Revelations has been increased more than a hundred fold by my study of

this fourteenth century set of Apocalypse tapestries. They have interpreted and made real for me what was remotely symbolic before. And what is true in this respect of the Book of Revelation, is also true of most of the other books of the Bible, and some of the books of the Apocrypha.

The designs of these Apocalypse tapestries were copied from an illustrated manuscript of the Book of Revelation borrowed by the Duke of Anjou from his royal brother Charles V, who was King of France from 1364 to 1380. But like some modern borrowers, the Duke does not appear to have taken the trouble to return the book. It is now in the Public Library of the French city of Cambrai. The maker of the full-size colored cartoons from which the tapestries were woven, was the King's court painter,



SCENE FROM THE APOCALYPSE, THE ONLY FOURTEENTH CENTURY TAPESTRY SET IN THE WORLD



THE SACRIFICE AT LYSTRA, A RAPHAEL TAPESTRY IN THE ROYAL SPANISH COLLECTION

Hennequin de Bruges, also borrowed for the purpose. The man who wove the tapestries was Nicolas Bataille of Paris, who was paid what would perhaps be the equivalent of \$60,000 in our money. Some of the ninety scenes contained more than twenty-five personages.

As generations pass, styles change, sometimes for the better, sometimes for the worse. When tapestries went out of fashion at the end of the eighteenth century, the Canons of the Cathedral of Angers decided to sell the Apocalypse tapestry which had been presented to the Cathedral in 1480 by King René. But no purchaser could be found. So against their will they were obliged to retain their greatest treasure.

Not believing that anything Gothic could be beautiful, they decided to make the Apocalypse tapestries useful. They employed them in the greenhouses to protect the orange trees from the frost. They cut them up into small rugs for the chambers of the Bishop's Palace. They even nailed them in strips on the stalls of the

Bishop's Stable to prevent his horses from bruising themselves.

Finally in 1843, a sale was effected. These priceless examples of the art of the fourteenth century were auctioned off for 300 francs—\$60. Fortunately the purchaser was wiser than the administration, and restored them to the Cathedral of which they are now once again the chief glory.

By the beginning of the fifteenth century, the art of weaving storied picture-hangings had reached a high point of perfection. Kings and great nobles vied with one another in the ownership of magnificent sets rich with gold, and when they wished to make presents, could find none more splendid to give, nor more welcome received, than Arras tapestries, so called because the French-Flemish city of Arras was the chief centre of manufacture during the fourteenth century, and the half century before and after.

The beginning of the sixteenth century marked the zenith of tapestry weaving. During the twenty-five years before and

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after 1510, tapestries were made in immense numbers, from designs superior in color, composition, and story interest, by weavers whose skill stands unapproached, for patrons whose connoisseurship was the wisest. In other words, this was the Golden Age of Tapestry, whose masterpieces are the admiration and despair of the designers and weavers of today.

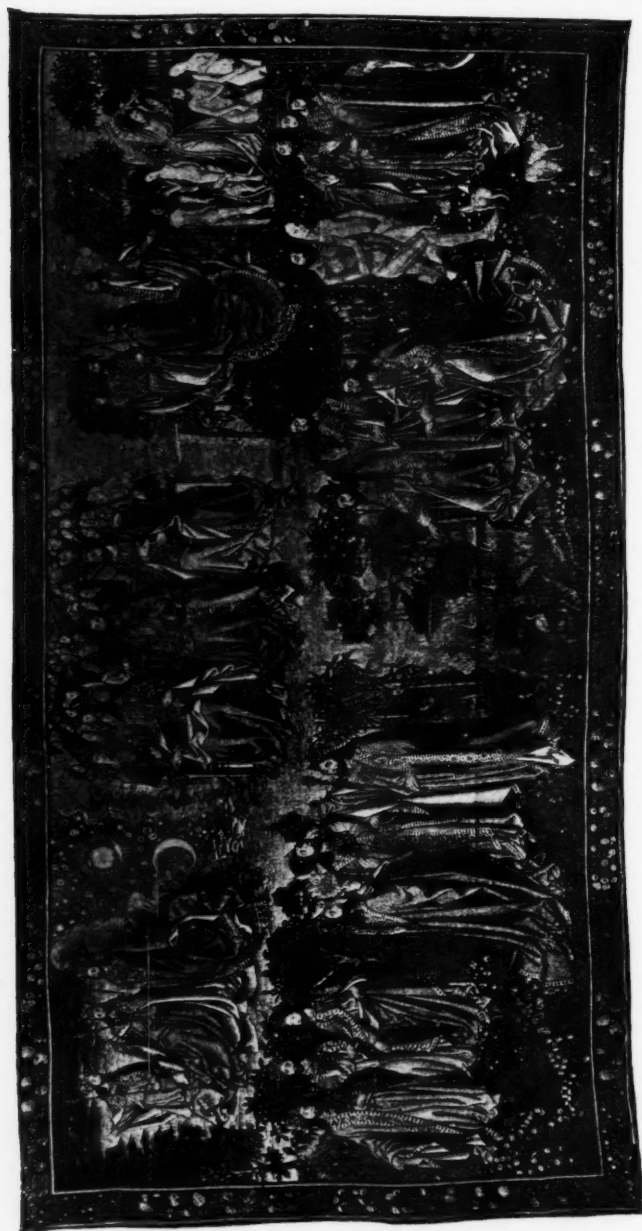
Take for instance the late Gothic *Crea-*

tion, now at the Château de Haar in Belgium, illustrated on this page. It is thirteen by twenty-seven feet, and is one of a set of six picturing the *Story of Man*, acquired by the late Baron d'Erlanger from the famous Berwick and Alba collection, and by him exhibited at the Belgian Tapestry Exposition of 1880. The weave is wonderful, the story interest of the seven scenes picturing the seven days of creation

is extreme, the modeling of faces and hands is exquisite, the richness of the robes is extraordinary, while the verdure grounds and backgrounds, the narrow leaf-and-flower border, and the animals introduced boldly but subordinately into the foreground, are vivid with life and reality. No wonder that Burne-Jones and the other Pre-Raphaelites lost head and heart to the work of artists and artisans of this period.

Quaintly original from the theological point of view is this tapestry of the *Creation*. In each of the seven scenes, the Trinity is represented not as aged Father, youthful Son, and Holy Ghost, in the form of a dove, but as three kings all garbed, crowned, sceptred, and bearded alike, and all beautiful of face and graceful of form, with no outward mark or sign of any kind to distinguish one from the others. The middle scene is particularly impressive—the Trinity seated in Majesty on a richly carved Gothic bench, each person with the Imperial Globe in his lap (and one with sceptre) backgrounded by the celestial choir, the angel of justice with sword on one side, the angel of mercy with lily, on the other.

The three great periods of tapestry weaving are Gothic, Renaissance, Baroque; the Rococo and the Classic of the eighteenth century adding numerous but comparatively small and unimportant pieces with



THE CREATION, A LATE GOTHIC TAPESTRY FROM THE FAMOUS BERWICK AND ALBA COLLECTION

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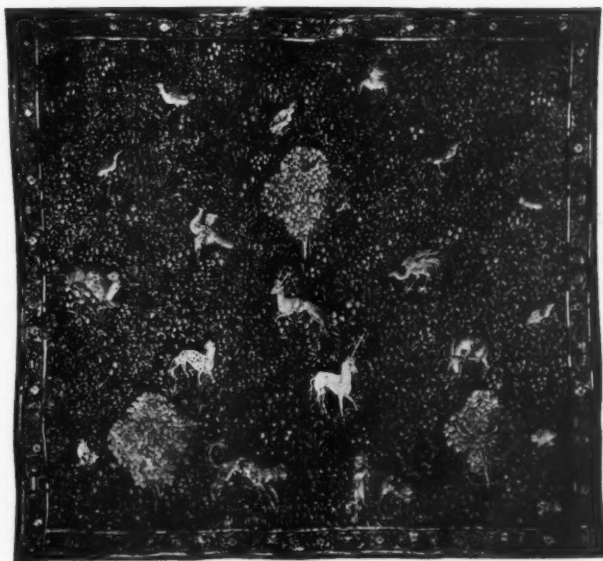
SCIPIO'S ATTACK ON CARTAGENA, IN THE CINCINNATI MUSEUM

the exception of those woven at Beauvais after the design of Oudry and Boucher, and the *Don Quixote* series after Charles Coypel at the Gobelins. Most Gothic tapestries now in existence were woven between 1400 and 1525; most Renaissance tapestries between 1515 and 1620; most Baroque tapestries between 1600 and 1710. In other words, roughly speaking, Gothic tapestries are of the fifteenth century, Renaissance tapestries of the sixteenth century, Baroque tapestries of the seventeenth century, with Gothic lingering well into the sixteenth, Renaissance well into the seventeenth, and Baroque well into the eighteenth.

To the full bloom of the Renaissance belongs the *Sacrifice at Lystra* of the Royal Spanish Collection, illustrated on another page. This is part of a set reproducing nine of the ten Acts of the Apostles tapestries that were designed by Raphael for Pope Leo X, and woven in Brussels by Pieter Van Aelst (1515-1519). The Spanish reproductions were also woven in Brussels, and are signed in the

right selvage, two with the monogram of one Brussels maker, seven with the monogram of another Brussels maker, but none with the Brussels mark. The Spanish set is in every respect equal—in richness of materials—gold, silver and silk—and excellence of texture, to the original Vatican set, and in some respects superior, particularly as regards the borders.

The story interest of the *Sacrifice at Lystra* is great. The scene is the one described in the New Testament, chapter fourteen of the Acts of the Apostles. The apostles Paul and Barnabas preached the gospel in the city of Lystra and other parts of Lycaonia. And in Lystra sat a certain man impotent in his feet, who had never walked. The same heard Paul speak, who steadfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice: "Stand upright on thy feet." And he leaped and walked. And when the people saw what Paul had done, they lifted up their voices saying in the speech of Lycaonia: "The Gods are come down to us in the likeness of men." Then the priest of the temple of Jupiter which was before the city, brought oxen and garlands into the gates, and with the people would have worshipped and sacrificed victims to Barnabas and to Paul, calling the former Jupiter, and the latter



GOTHIC MILLE FLEUR BELONGING TO MR. C LEDYARD BLAIR

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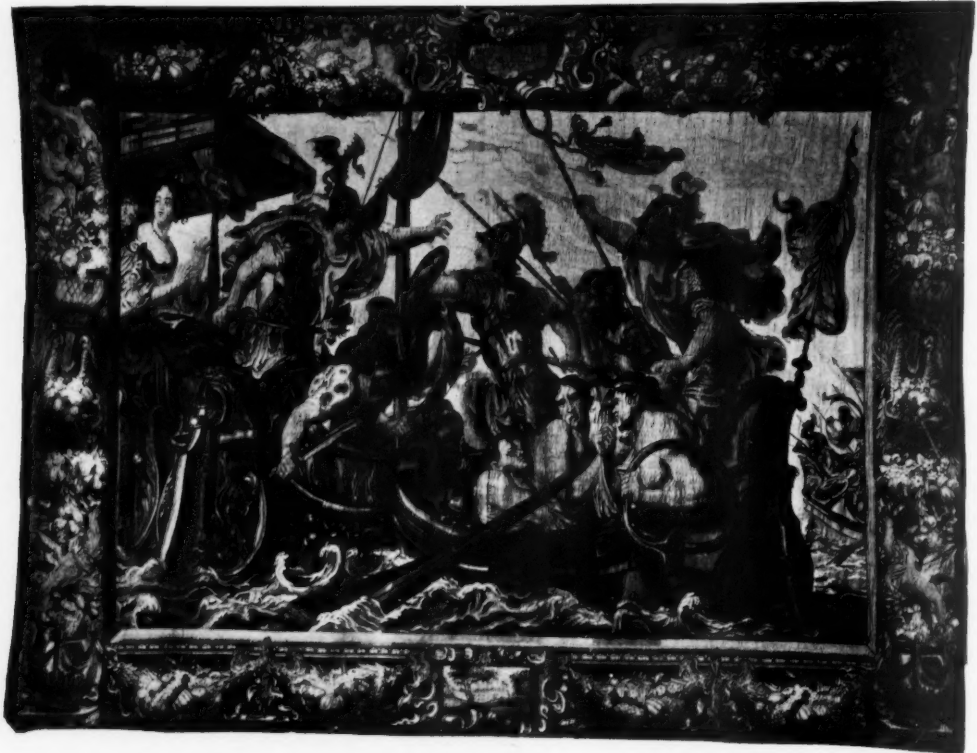
Mercury because he was the chief speaker. And with difficulty and after much exhortation did Paul and Barnabas restrain them.

In style of design, the *Sacrifice at Lystra* is not only typically Renaissance, it is typically Italian Renaissance, with none of the modifications introduced by Flemish cartoonists and weavers, even into tapestries based on the designs of Italian or Italianised painters. Very different is this

tendency to substitute cubic for flat effects, and shadow contrasts for line contrasts.

The subject of the *Cleopatra* tapestry—one of a set of five in the Coles collection at the Metropolitan Museum—is told in the Latin caption in the cartouche at the middle of the top border, ANTONIUS, APERTO. NAVALI.

PRAELIO. A. ROMANIS. DEBELLATUR. ET. FUGIT. (Antony, engaging in a naval battle, is beaten by the Romans



THE DEFEAT OF ANTONY AND CLEOPATRA BY AUGUSTUS AT ACTIUM, A BAROQUE TAPESTRY IN THE METROPOLITAN MUSEUM

from the Baroque *Cleopatra* tapestry which is our next illustration. In the Renaissance period, ornament, especially in designs influenced by Flemish artists and weavers, was comparatively flat. But as the sixteenth century grew old, everything began to be regarded from the sculpture point of view, and shadows and high lights to be over-accentuated in order to exaggerate the "in-the-round" appearance. Hence the bulbous women and horses of Rubens, and his architectural borders for tapestries in simulated high relief, and the general

and flees), the battle referred to being of course the famous one at Actium in B. C. 31, where Augustus, later the first Roman Emperor, with 250 ships defeated the superior fleet of Antony and Cleopatra, the latter fleeing before the battle was decided. The tapestry is signed in the bottom selvage with the Brussels mark, a shield between two B's, and IAN. VAN. LEEFDAEL, who was a well known maker of the middle of the seventeenth century.

Our next illustration shows one of the finest Gobelin tapestries ever woven, a

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typical Louis XIV Gobelin in the French National Collection designed by Charles Lebrun and woven in the State Gobelin Factory established in 1667 by the union of the Early Gobelin factory founded in 1601 with the other tapestry factories active in and near Paris. The subject of the tapestry before us is the *Visit of Louis XIV to the Gobelins* as told by the French inscription in the cartouche at the middle of the bottom border that reads translated: "The King Louis XIV visiting the factory of the Gobelins where Sieur Colbert superintendent of his buildings conducts him to all the shops in order to show him the different kinds of work being done." The King, on the extreme left, placed on a platform to exalt his stature, is turning to speak to Colbert. The framed painting on the wall is one of Lebrun's designs for the *Story of Alexander* series of tapestries. The two tapisseries on the extreme right are probably Lefèvre and Jans. Judging by the confusion, the King arrived before he was expected.

It will be noticed that this tapestry, though woven later, is far less Baroque and shows much more the inspiration of the Renaissance, than the *Battle of Actium* described above. It is one of the famous *Story of the King* series in fourteen tapestries picturing noteworthy events of the life of Louis XIV. Since the period of Louis XIV, few tapestries have been woven that deserve to be called great. Only now is the effort being made seriously and intelligently to revive the glorious traditions of the Golden Age.

GEORGE LELAND HUNTER.

THE CURRENT ARCHITECTURAL PRESS

An article in the May issue of the *Journal of the American Institute of Architects*, by Norman Morrison Isham, entitled "Jefferson's Place in Our Architectural History," is in a sense a review of Dr. Lambeth's and Mr. Manning's joint work on "Jefferson as an Architect and Designer." It is an interesting reference to a period in our architectural development, prolific of results. Its scholarly character will appeal to every member of the pro-

fession. Other articles in this issue are an interesting description and illustration of "The Forest of Soignes," and an Appreciation of the Life and Work of the late John Belcher.

In the Housing and Town Planning Department, "The Wisdom of Building Regulation" is discussed in an authoritative manner by Mr. Edward M. Bassett,

(FROM THE ARCHITECTURAL RECORD)



PROPOSED BERLIN OPERA HOUSE
PROF. MARTIN DULFER, ARCHITECT

Chairman of the Heights of Buildings Commission in New York City.

The International Studio for May continues its well conducted presentation and review of the current field of art, and in this issue prints several articles that are of particular interest to architects. Grave Monuments are illustrated and discussed, with particular reference to those of German origin, and the work of Hans Dammann.

A Brussels Mansion, designed by Prof. Josef Hoffman of Vienna, is very thoroughly illustrated and is accompanied by a short description. It affords an opportunity to study what the writer calls "Notable Achievements in the Sphere of Modern Domestic Architectural Decoration as Practiced in Germany." A similar treatment would probably not be received with equal favor in this country.

The possibility that St. John's Chapel of Trinity Parish in New York City will, through the contemplated widening of Varick Street be razed, gives special interest to the leading article in *The Architectural Record* for May, describing this church and presenting a series of early photo-

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graphs and measured drawings. Mr. Haddon, the author of the *Record's* article, made a contribution on this same subject, which appeared in *THE AMERICAN ARCHITECT*, issue of July 31st, 1912.

It seems difficult to imbue the cosmopolitan population of New York with proper veneration for our early landmarks. We trust, however, that the efforts made in the past and now being revived, will serve to prevent the demolition of this structure.

Mr. Frank Lloyd Wright continues in a second paper his notes "On the Cause of Architecture," and Mr. R. MacDonald Furniss writes entertainingly of the work of Augustus Lukeman. The article is illustrated with examples of Mr. Lukeman's work. Other articles,—serials continued from former issues, are "Furniture from the Architectural Viewpoint," and "What Do We Know About Lighting?"

In *Architecture* for May, Mr. Austin W. Lord, architect to the Isthmian Canal Commission, contributes an article entitled "Architecture on the Isthmus of Panama." Mr. Lord states that the absence of any precedent to guide in the development of many buildings for various pur-

poses, renders the problems new and difficult, a statement to which there will be general concurrence. The article is accompanied by a number of illustrations of tentative designs for several buildings, and

(FROM *ARCHITECTURE*)



ADMINISTRATION BUILDING, BALBOA, CANAL ZONE
MR. AUSTIN W. LORD, ARCHITECT

whether they represent satisfactory solutions of the new problems is perhaps debatable. No doubt they will yet be considerably modified and it is only on their completion that we shall be afforded an opportunity to determine their adaptability to the various purposes for which they are planned, and the unusual climatic condition that exists on the Isthmus.

Other subjects illustrated in this issue are the Manufacturers' Club, Philadelphia, Pa., Simon & Bassett, architects; and a walled garden on an estate in Great Barrington, Mass., Ferruccio Vitale, landscape architect.

The leading article in *The Brickbuilder* for May is an illustrated description of the new King's College Hospital, London, England, William R. Pite, F.R.I.B.A., architect. Mr. D. Everett Waid continues his series on "The Business Side of an Architect's Office," the present article describing that of Messrs. Mann & Macneille. Mr. Arthur G. Byne writes entertainingly on "Old and Unfamiliar Spanish Buildings," and a monograph on Architectural Renderers, with particular reference to the work of Thomas R. Johnson, are the principal features of the text in this issue.

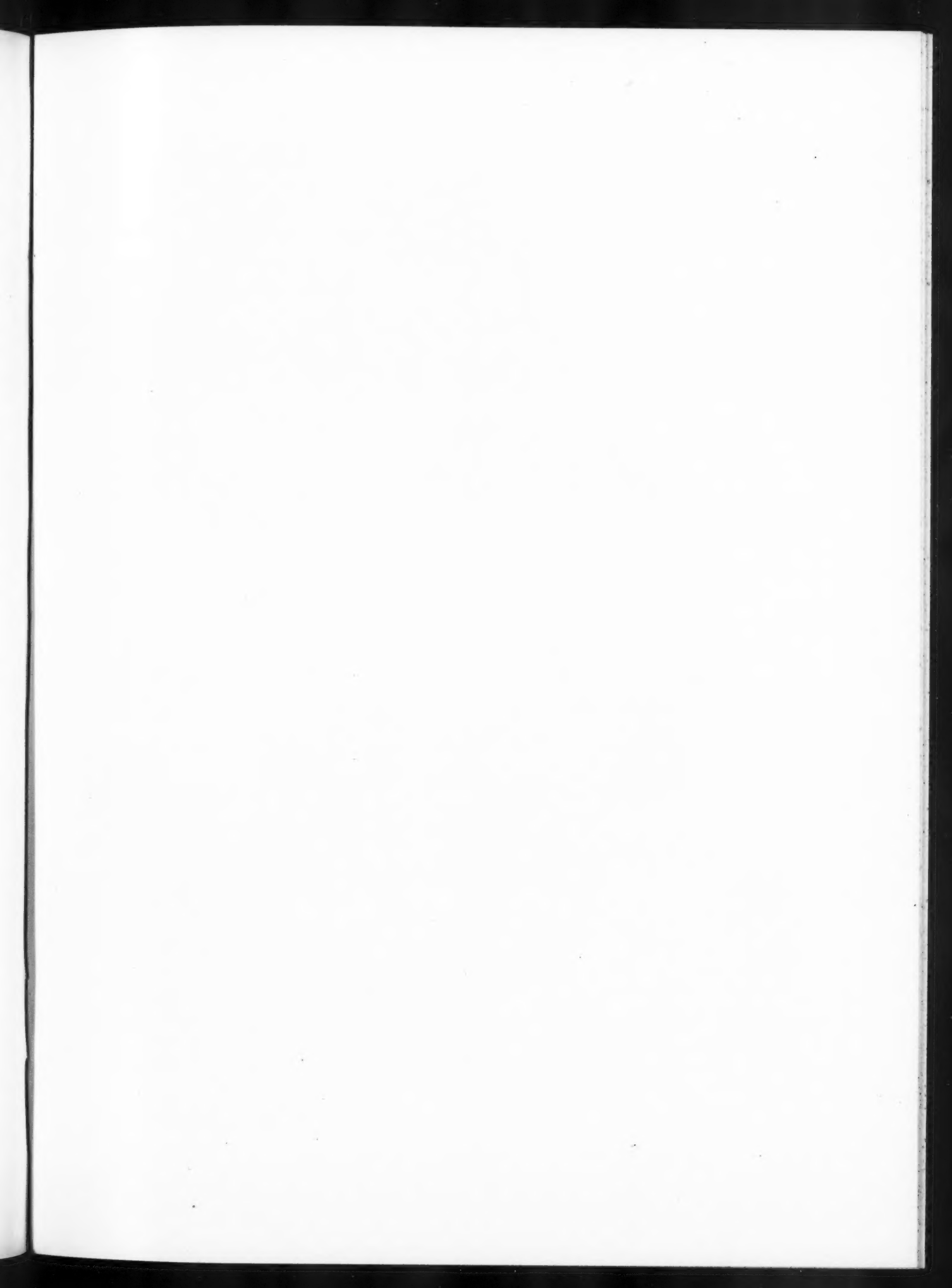
The illustrations are of some recently

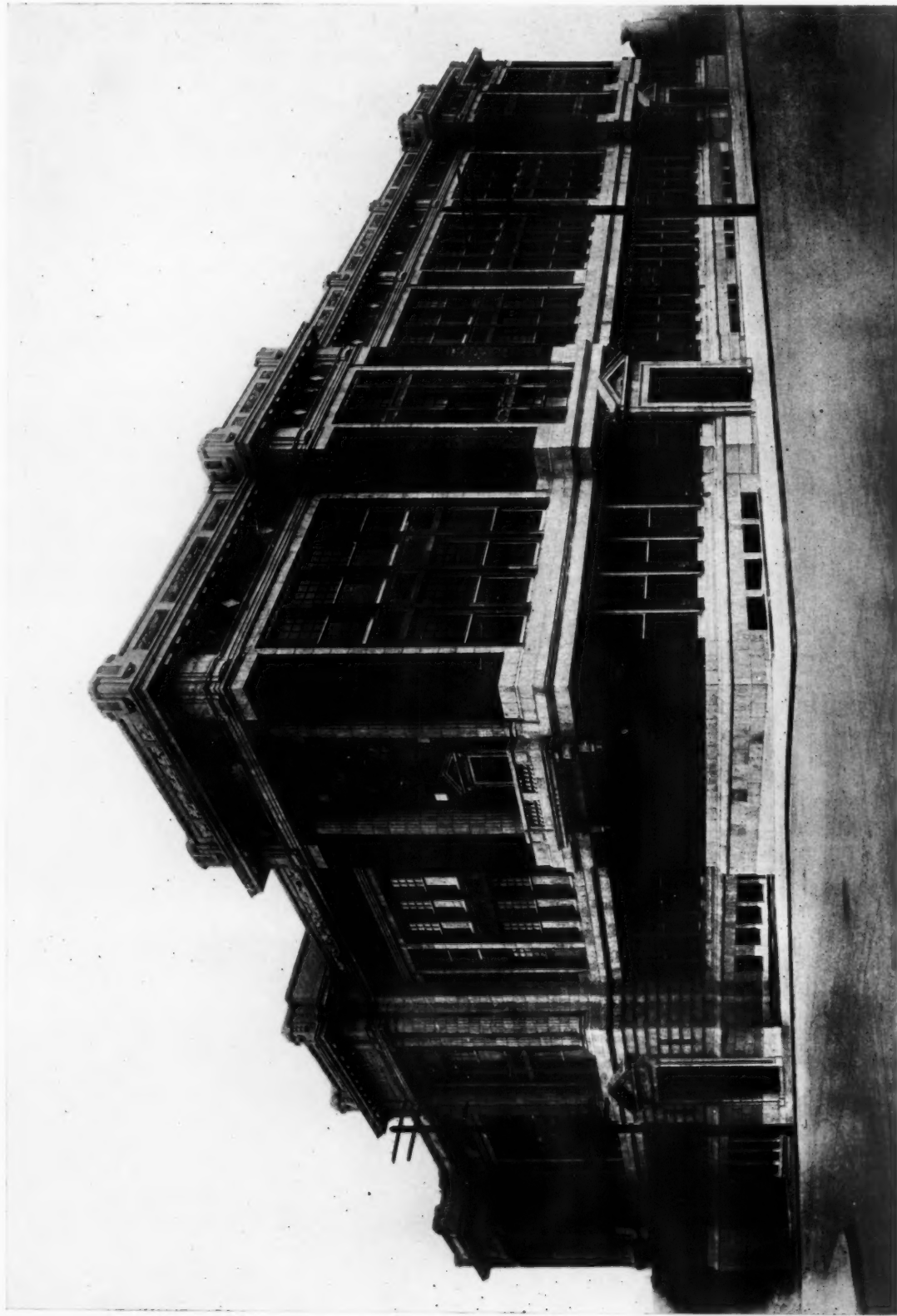
(Continued on page 301.)

(FROM *THE BRICKBUILDER*)

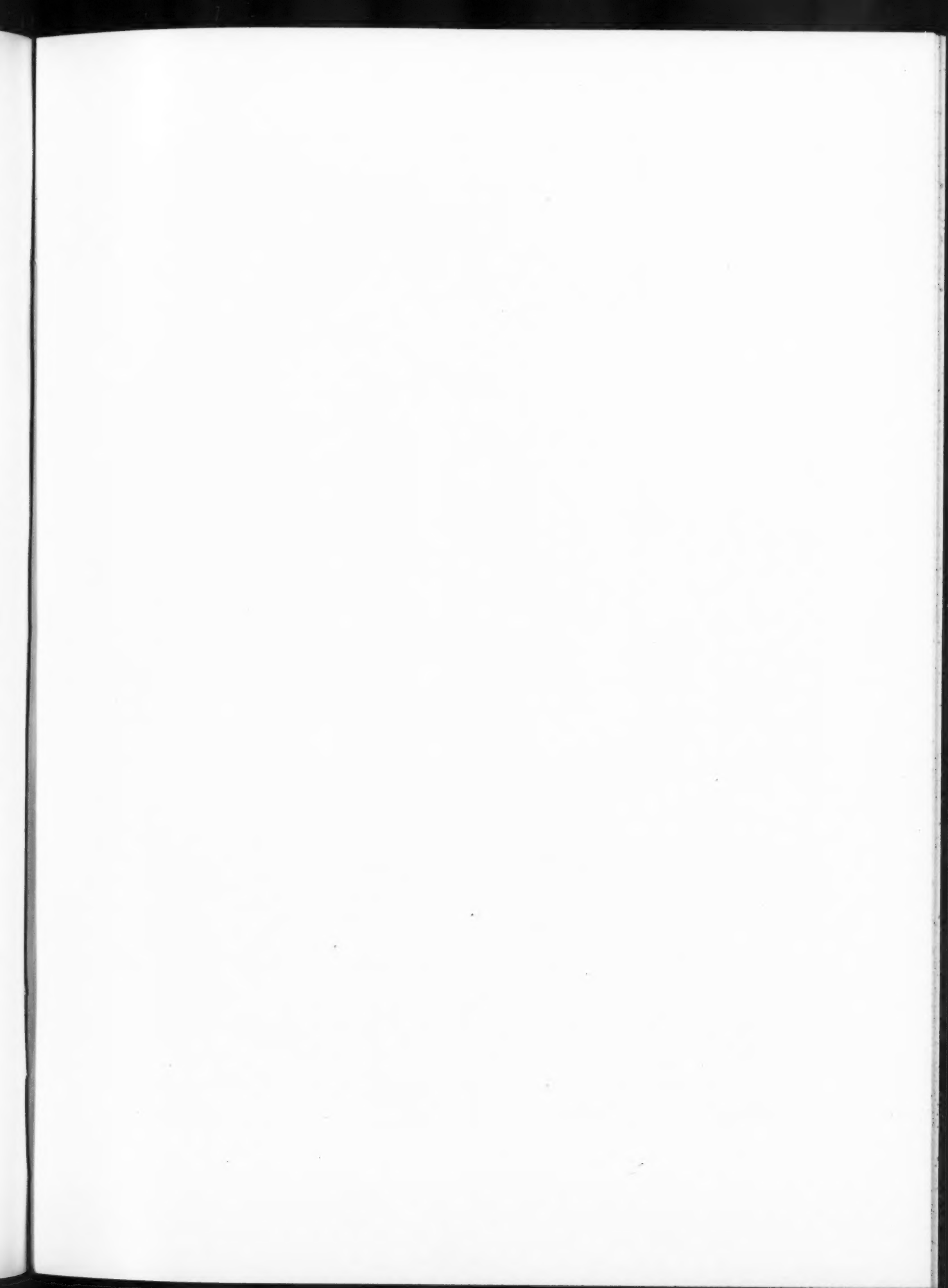


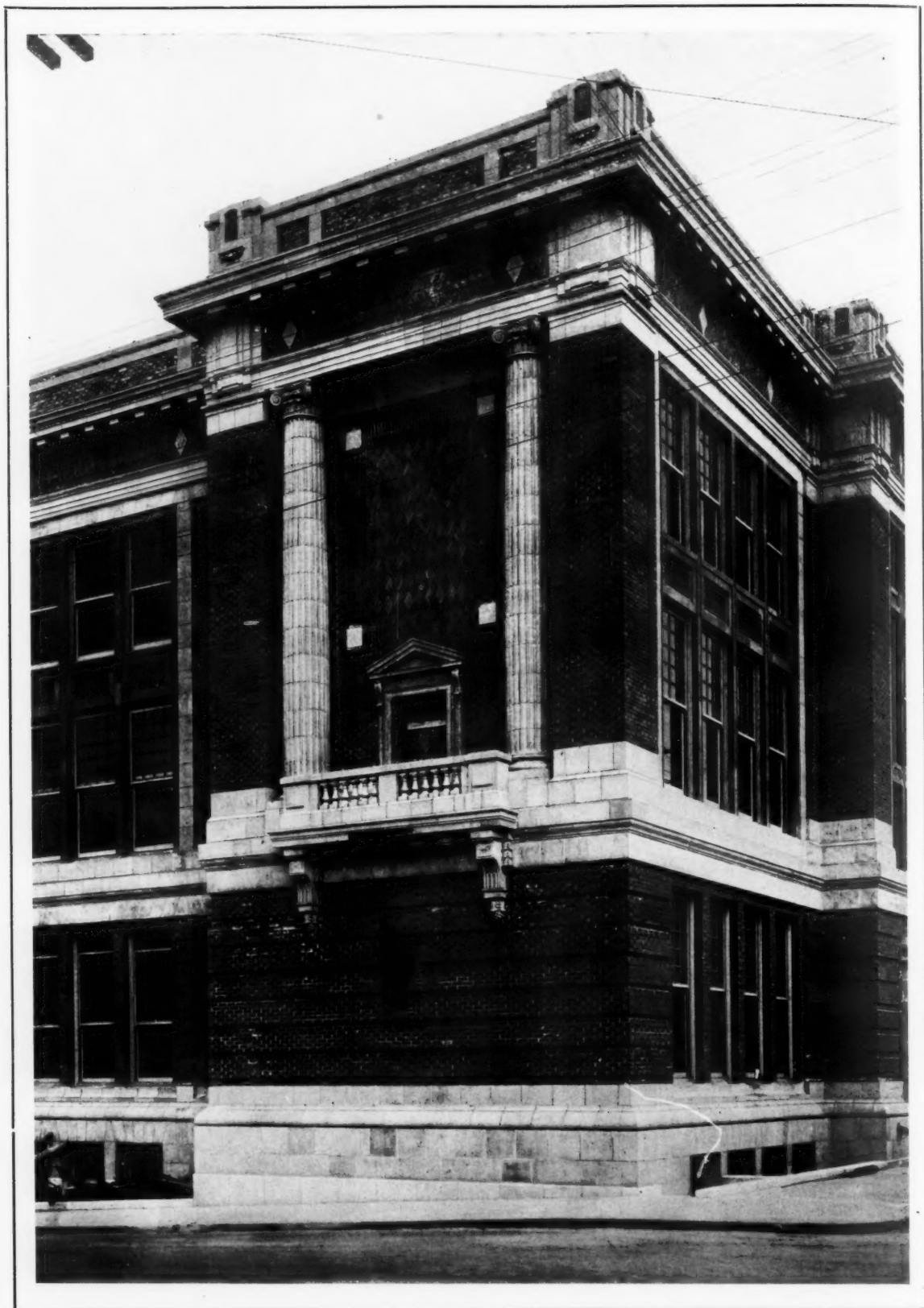
ENTRANCE TO COURT, VETERINARY BUILDING,
UNIVERSITY OF PENNSYLVANIA
MESSRS. COPE & STEWARDSON, ARCHITECTS





LINCOLN HIGH SCHOOL, PORTLAND, ORE.
MESSRS. WHITEHOUSE & FOULHOUX, ARCHITECTS

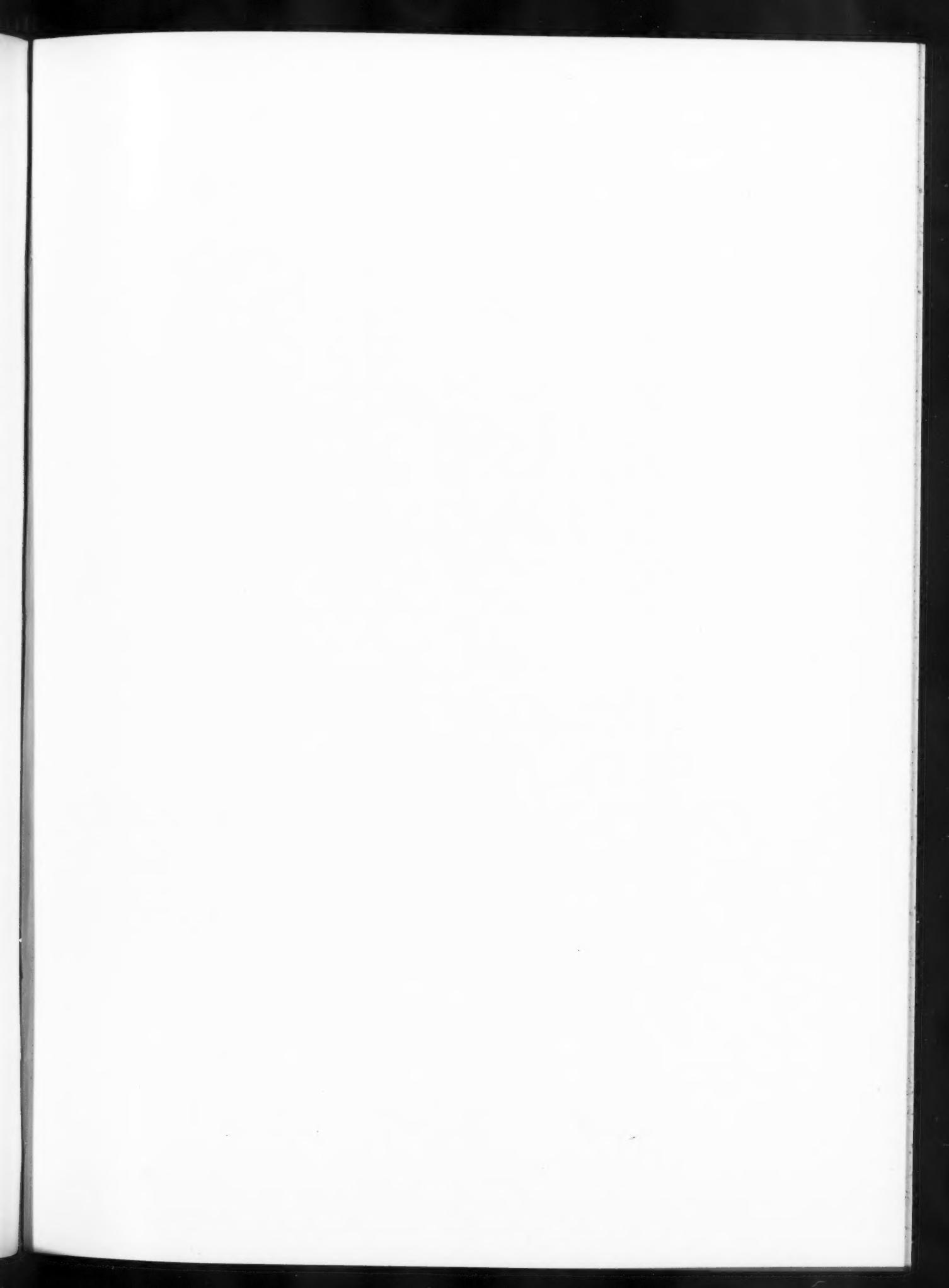


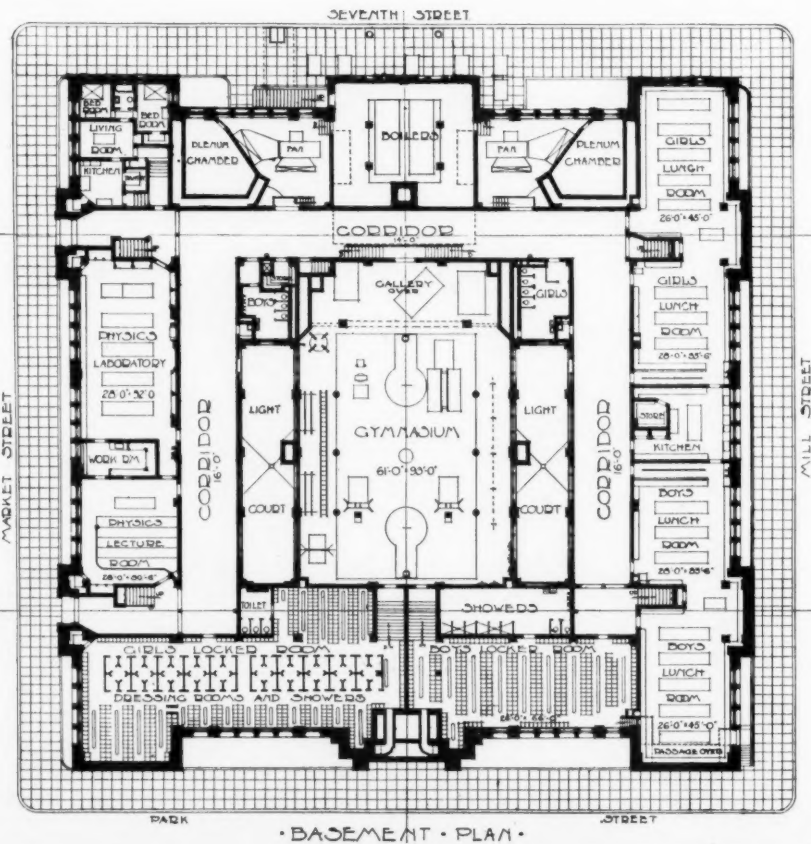
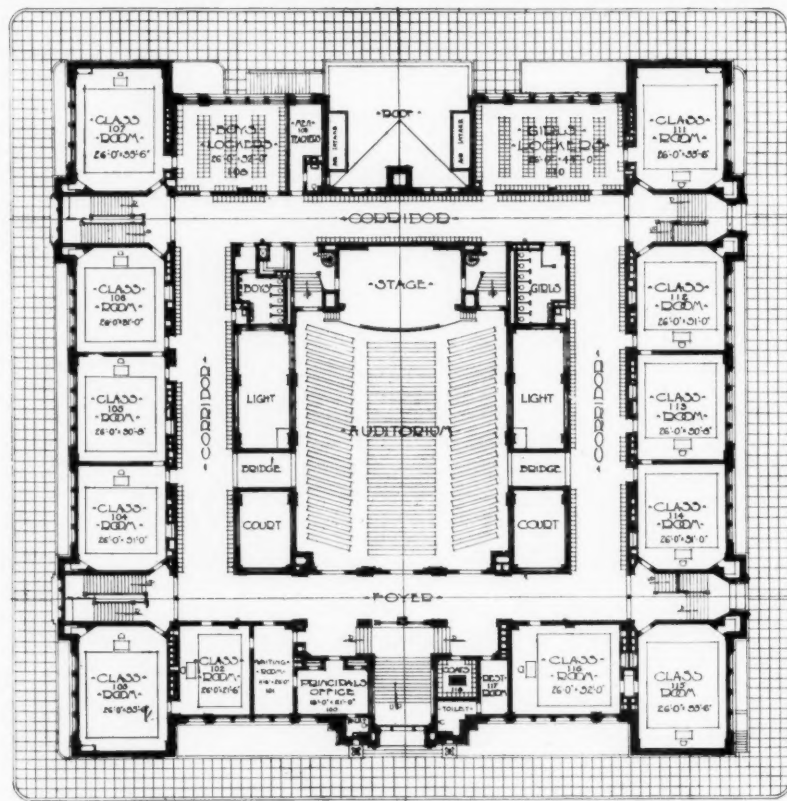


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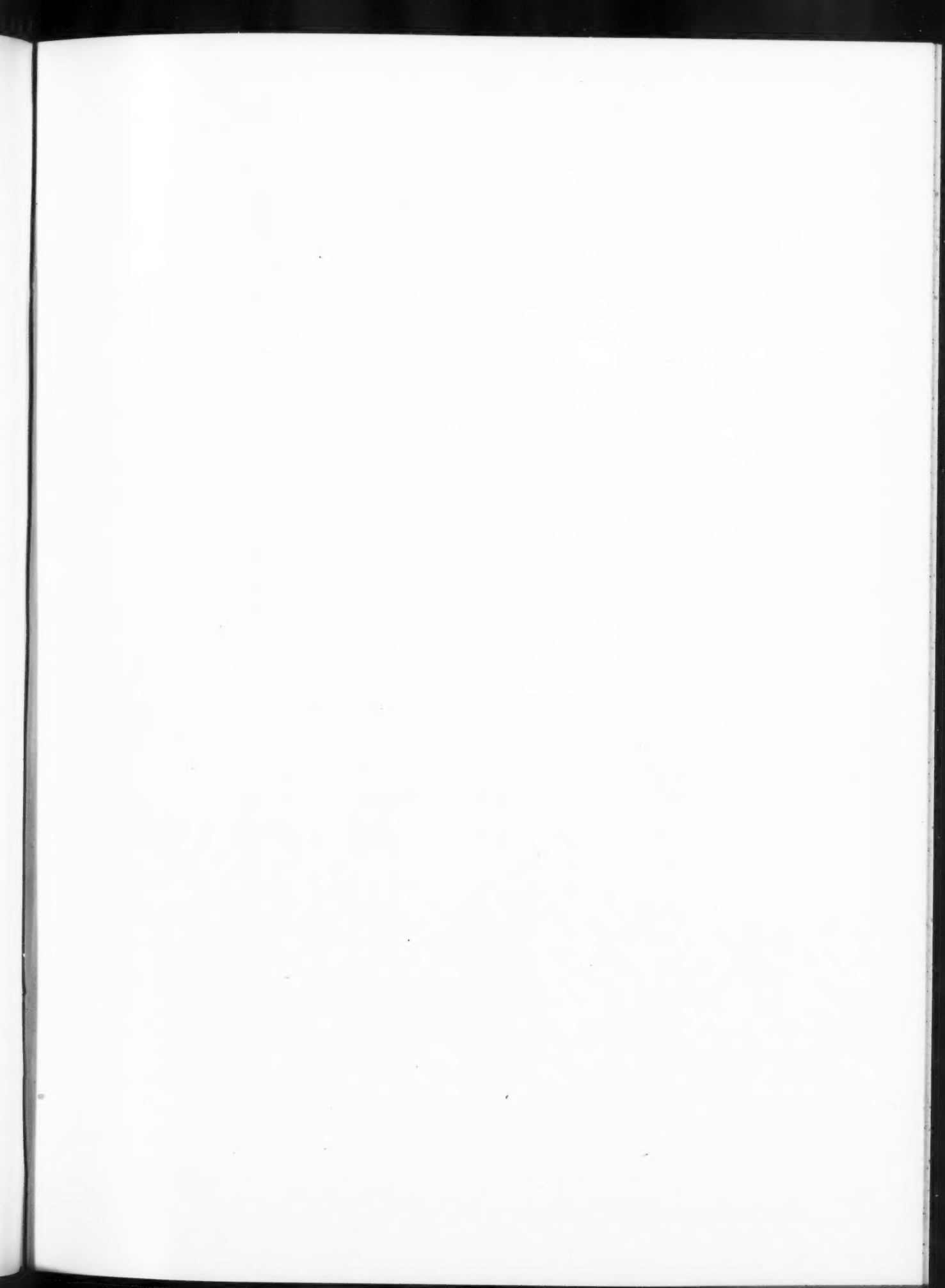
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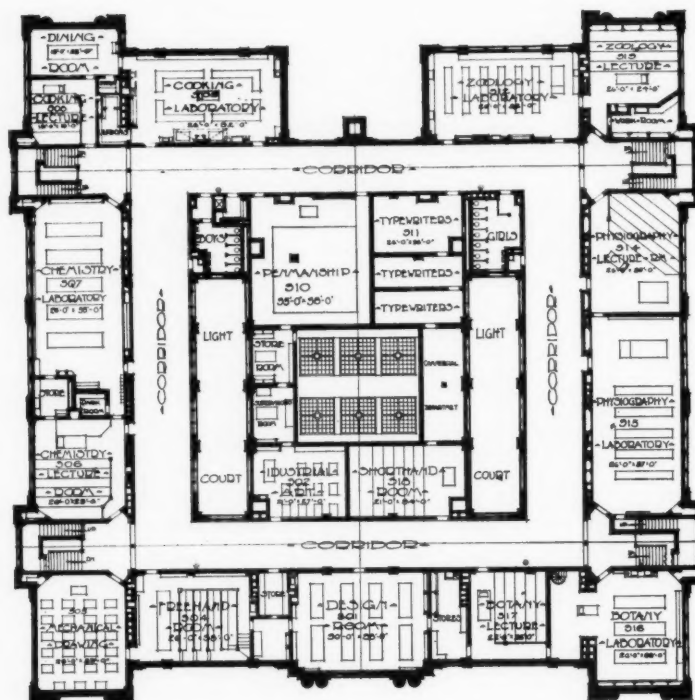
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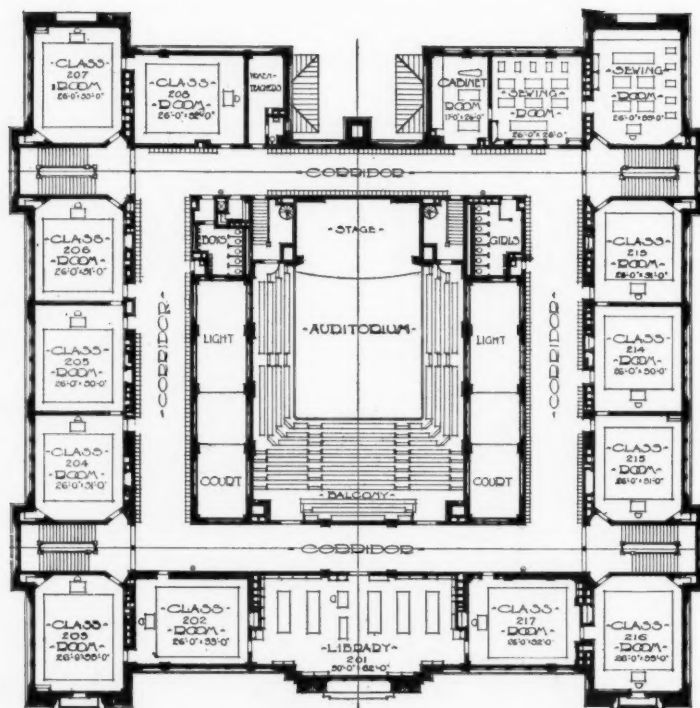


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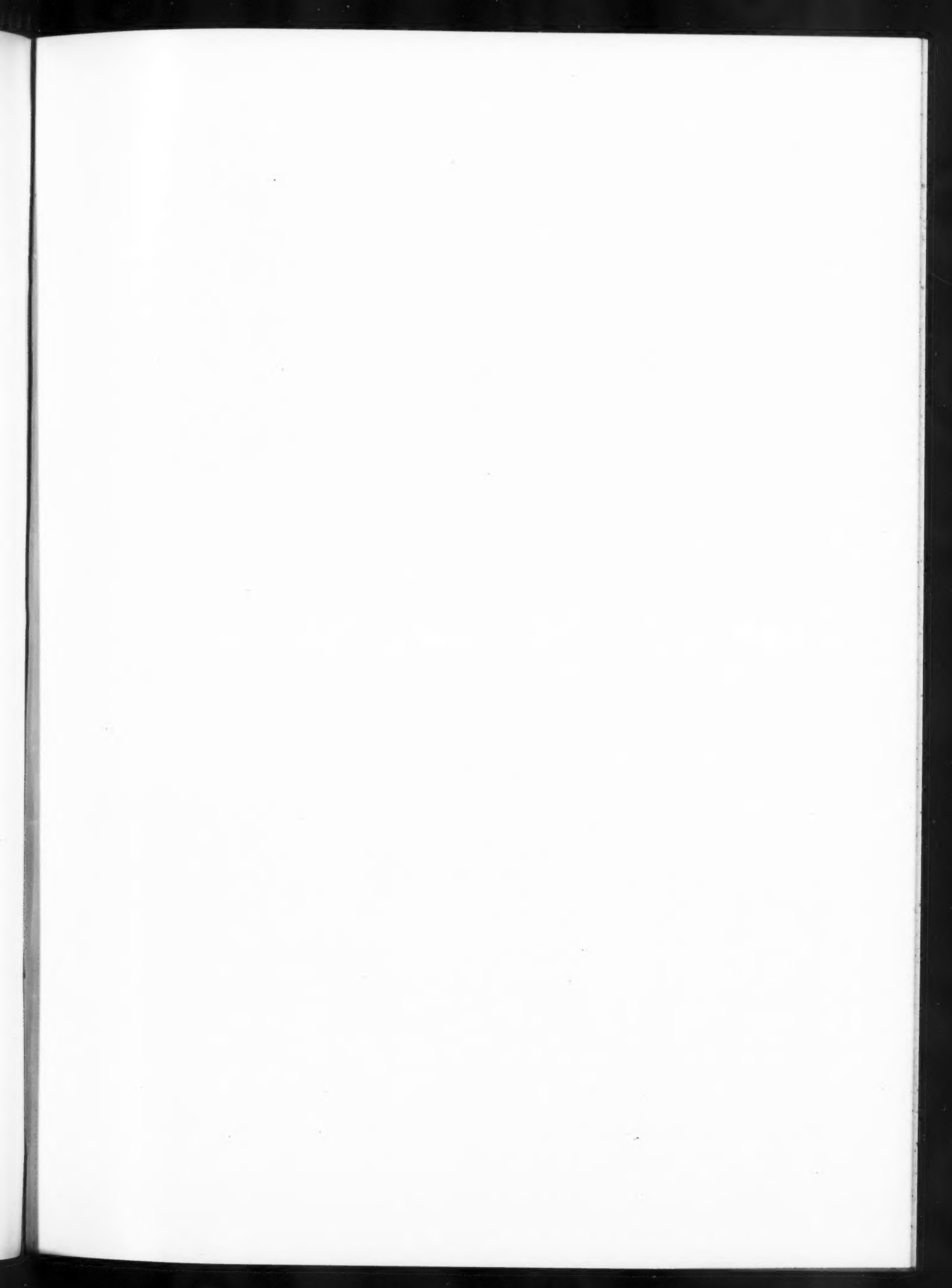
THIRD FLOOR PLAN

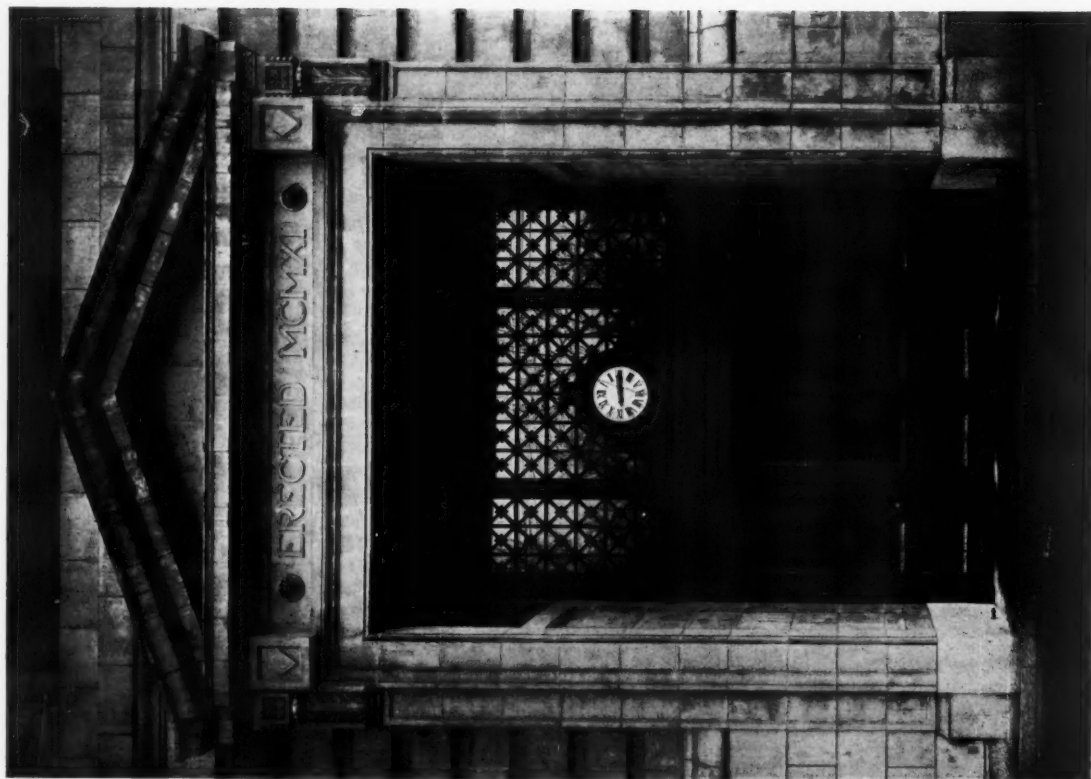


SECOND FLOOR PLAN

LINCOLN HIGH SCHOOL, PORTLAND, ORE.

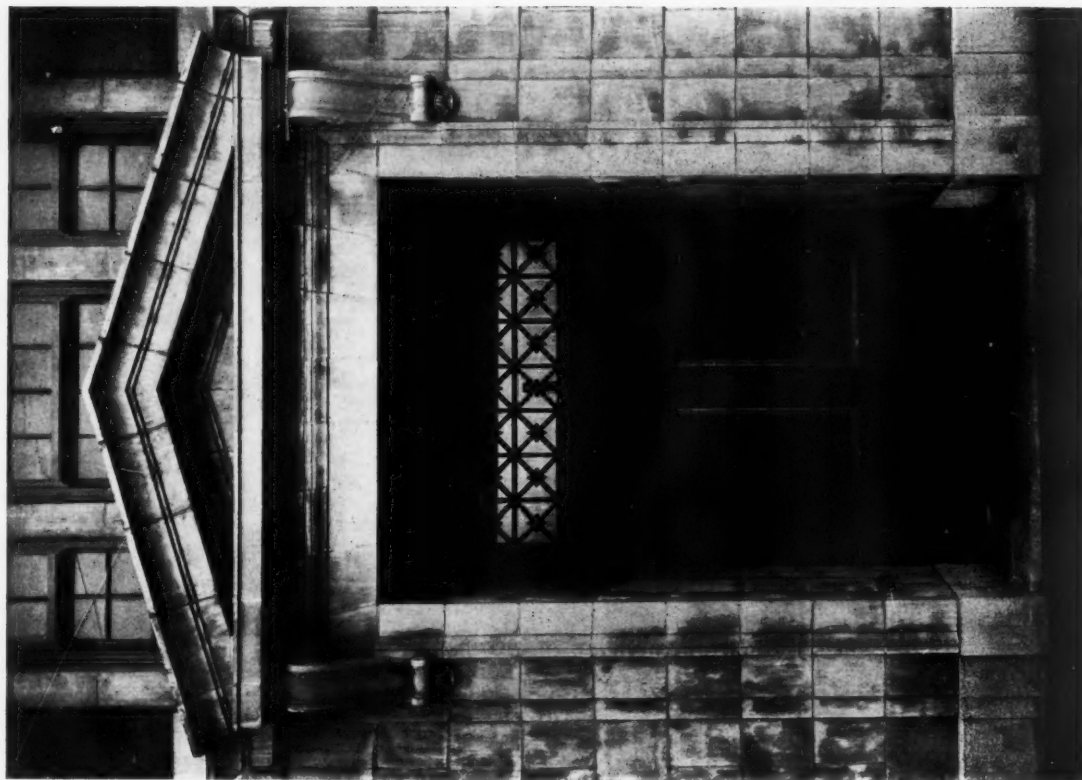
MESSRS. WHITEHOUSE & FOUILLOUX, ARCHITECTS



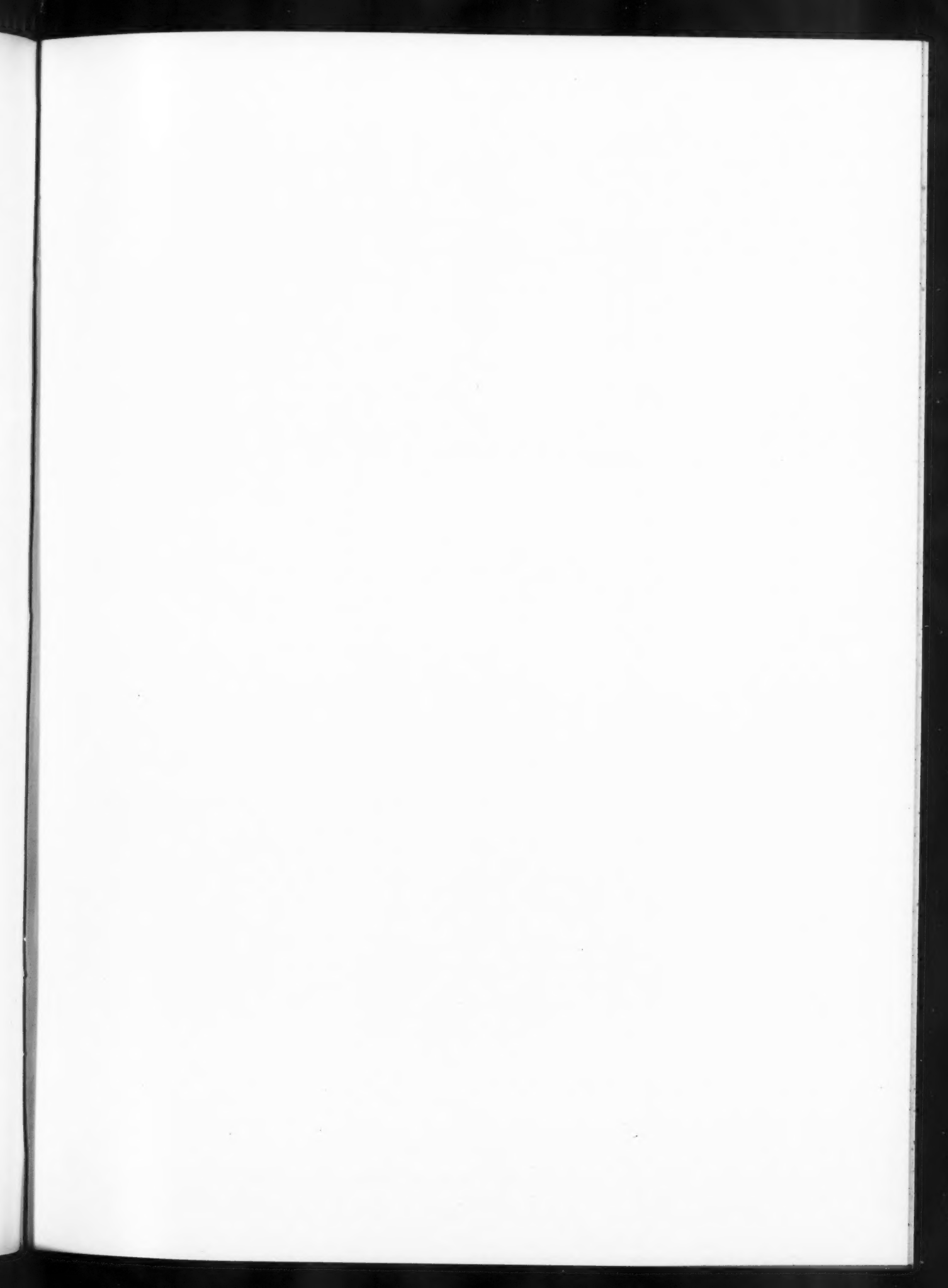


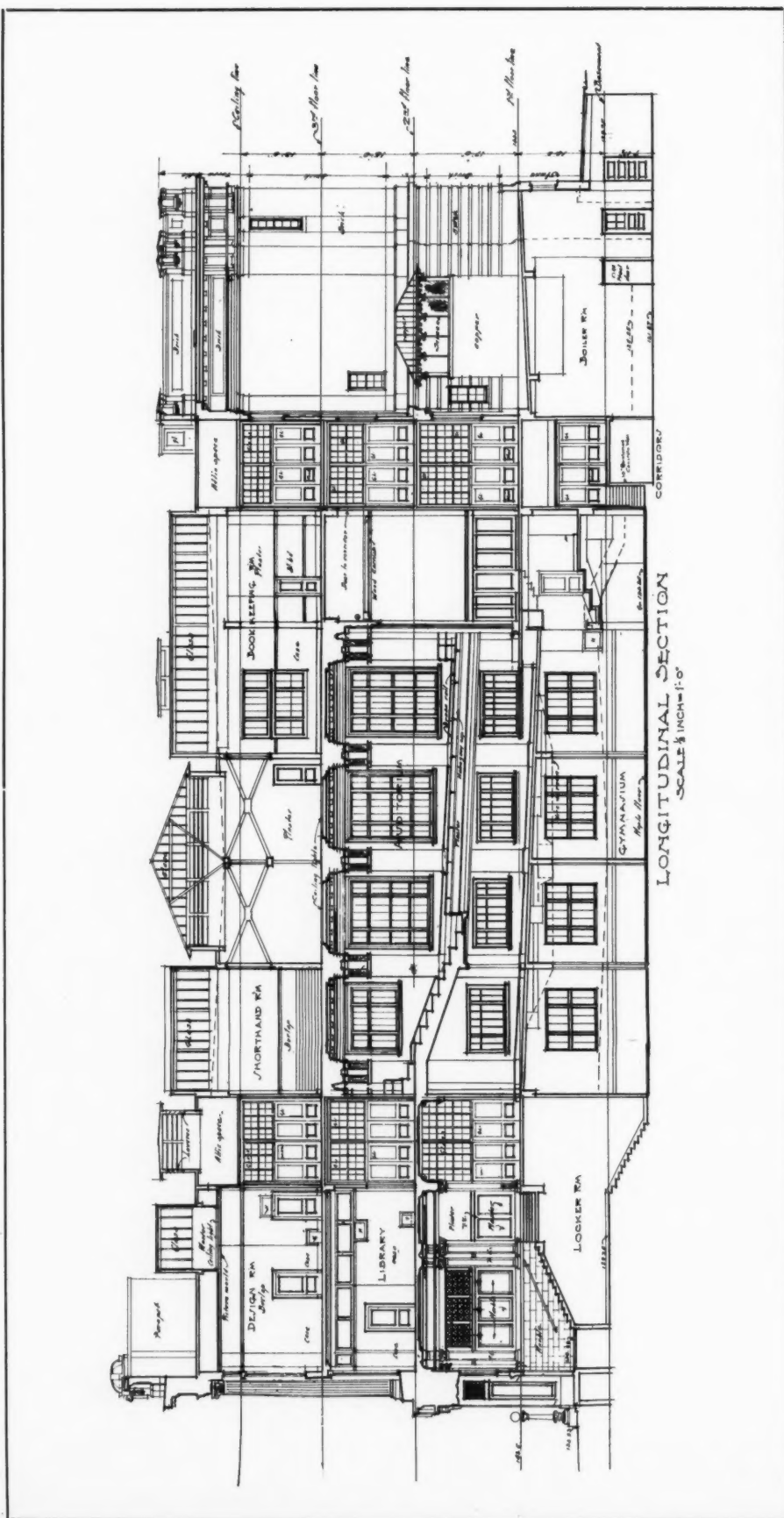
MAIN ENTRANCE

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MESSRS. WHITEHOUSE & FOUILLOUX, ARCHITECTS

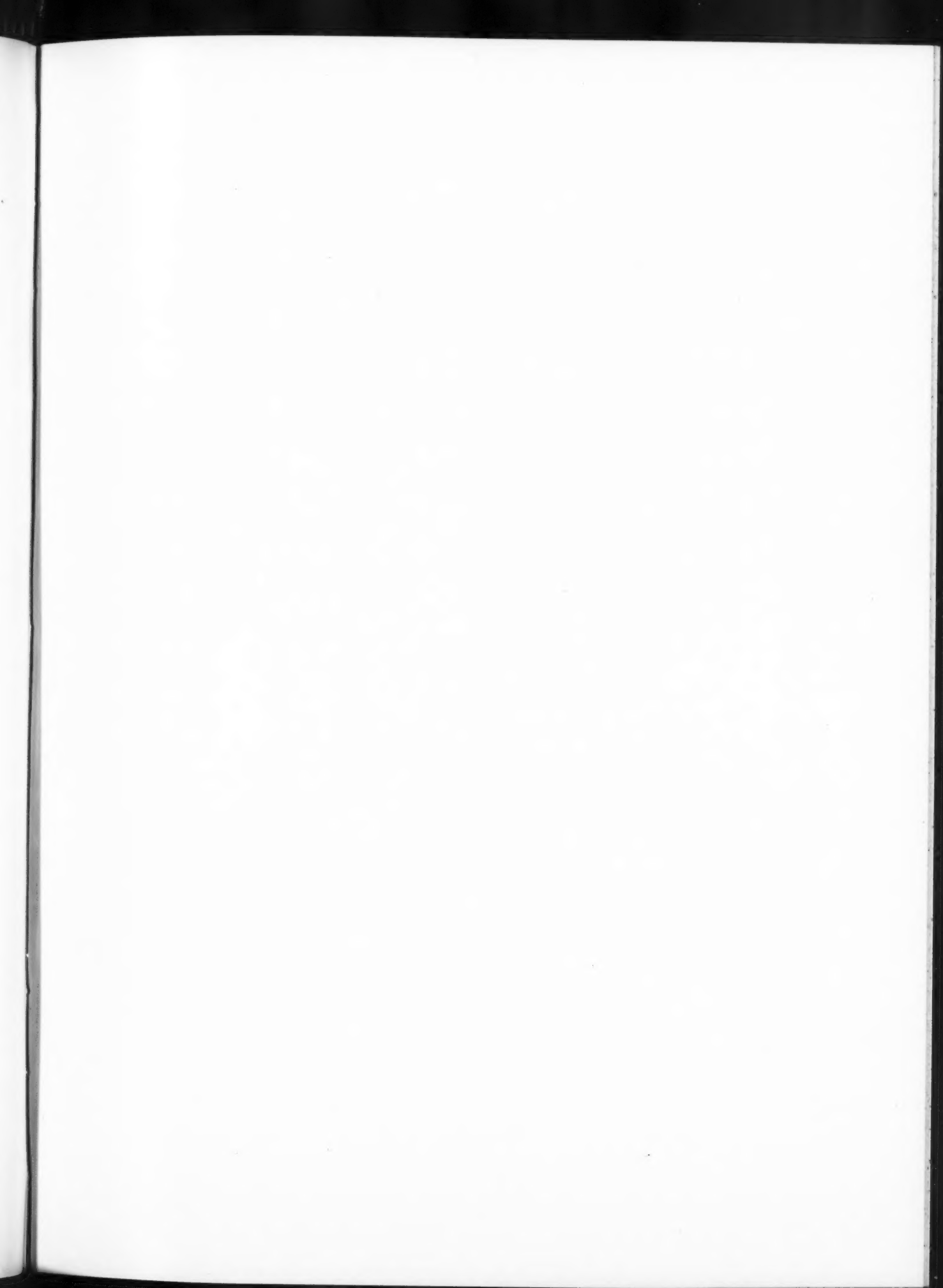


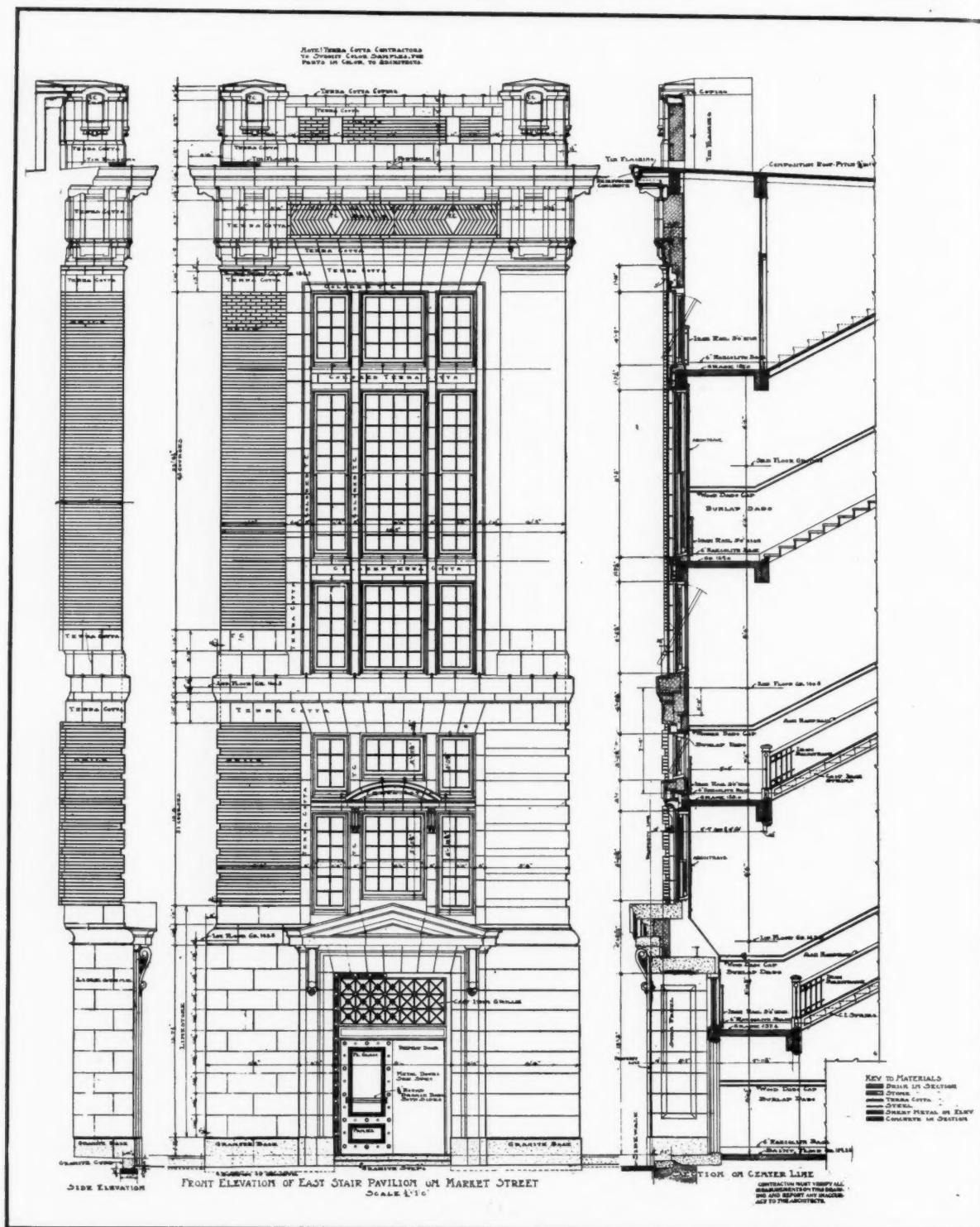
SIDE ENTRANCE





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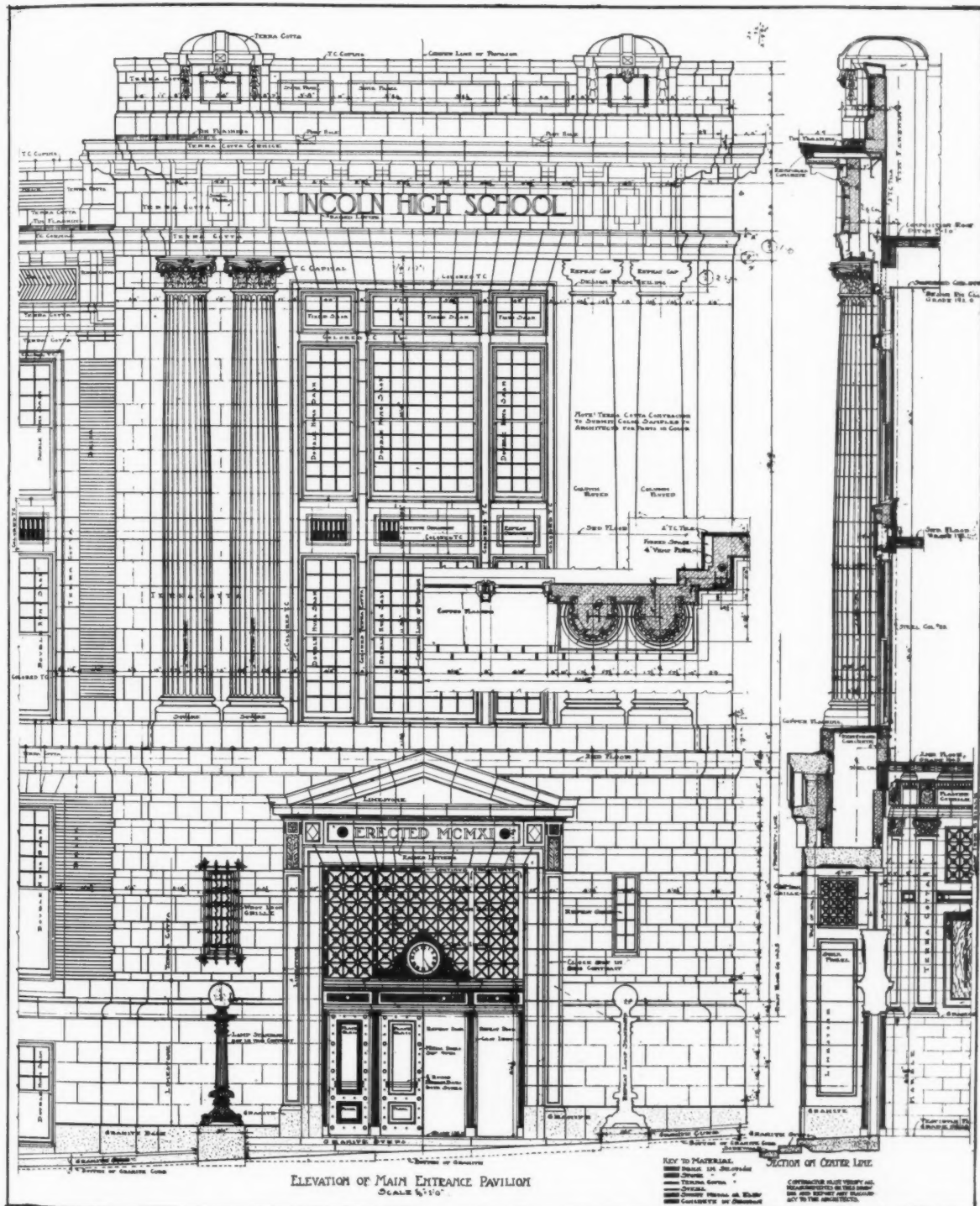
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MESSRS. WHITEHOUSE & FOUILHOUX, ARCHITECTS



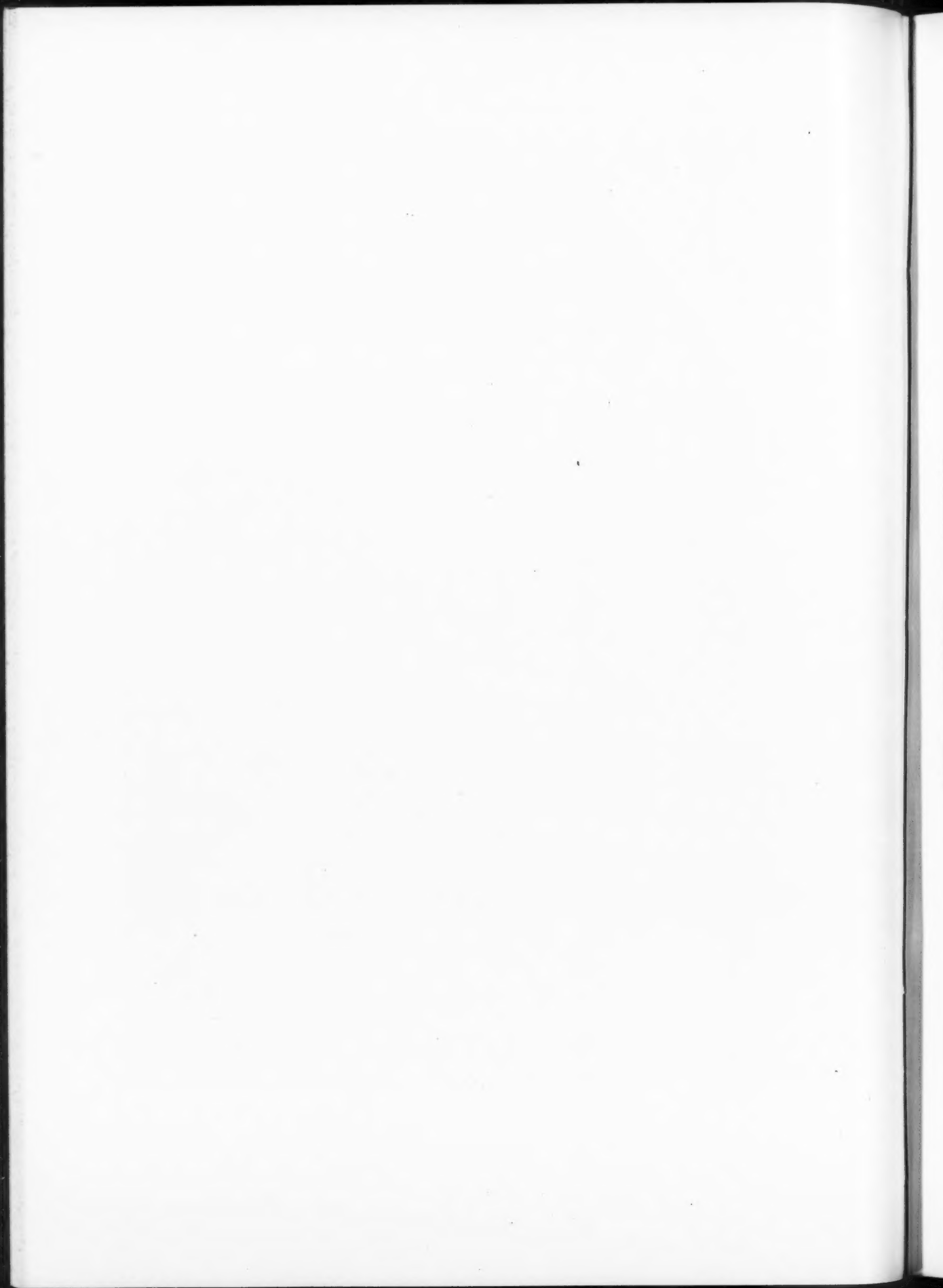
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MESSRS. WHITEHOUSE & FOULHOUX, ARCHITECTS



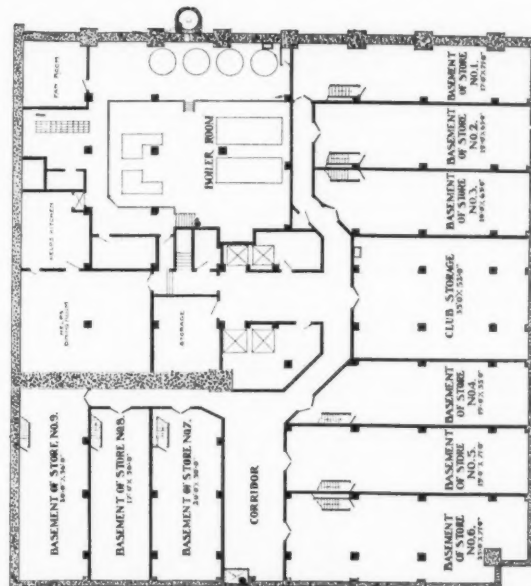
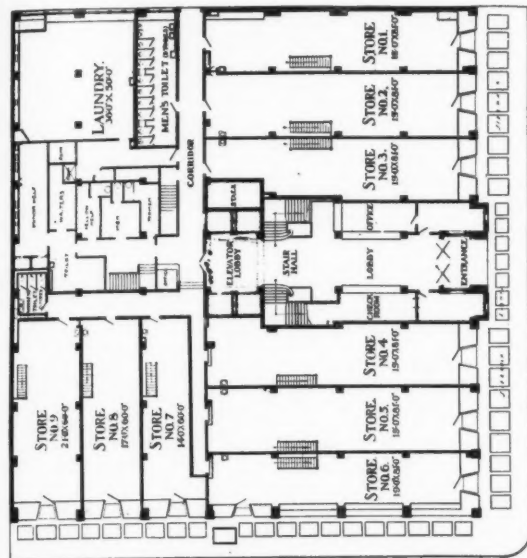
LOS ANGELES ATHLETIC CLUB, LOS ANGELES, CAL.

MESSRS. PARKINSON & BERGSTROM, ARCHITECTS



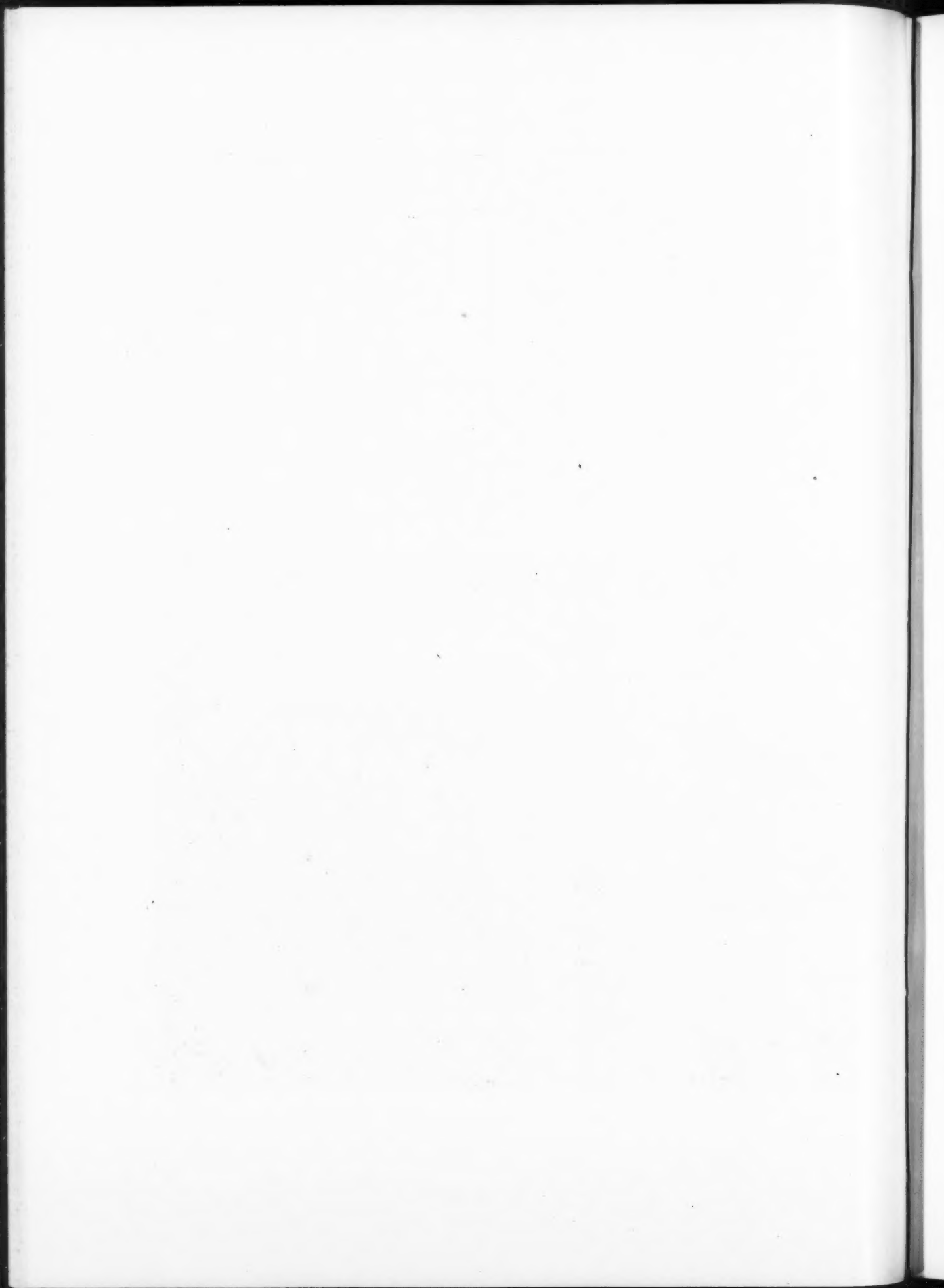


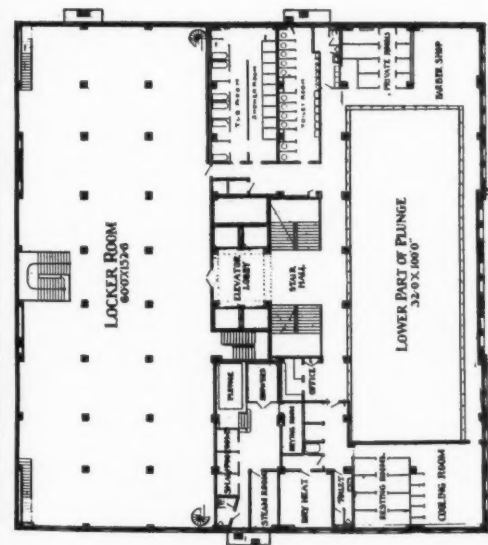
DETAIL OF MAIN ENTRANCE



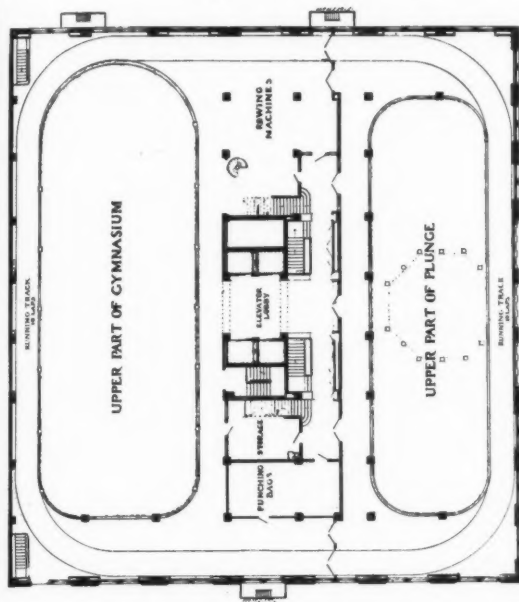
BASEMENT AND FIRST FLOOR PLANS

LOS ANGELES ATHLETIC CLUB, LOS ANGELES, CAL.
MESSRS. PARKINSON & BERGSTROM, ARCHITECTS

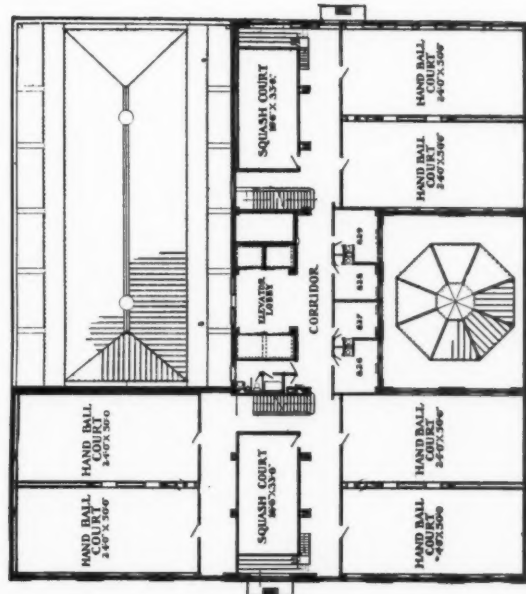




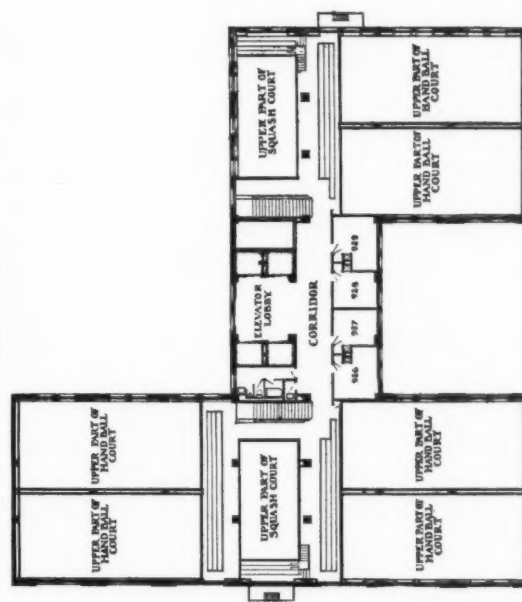
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SEVENTH FLOOR



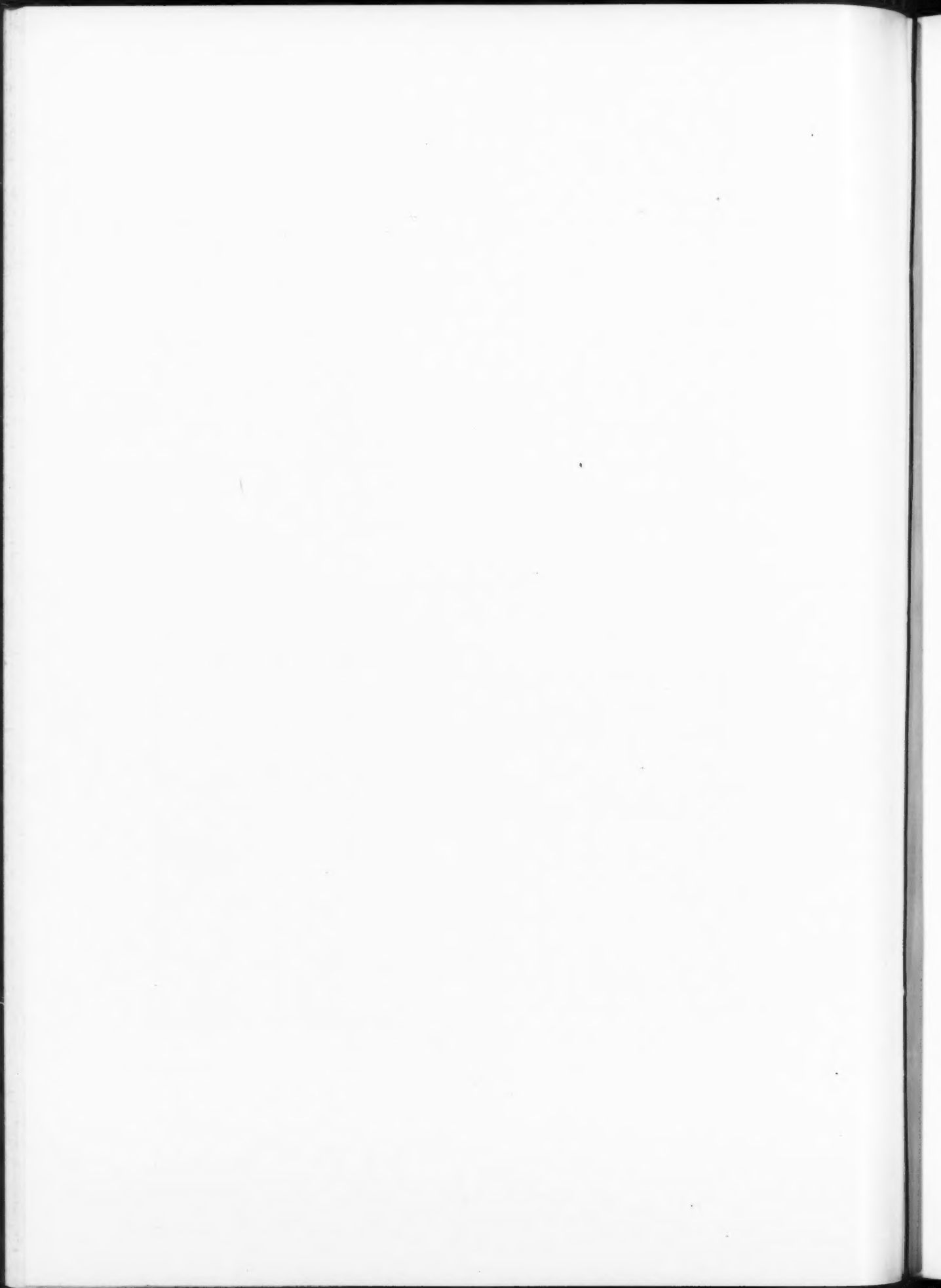
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NINTH FLOOR

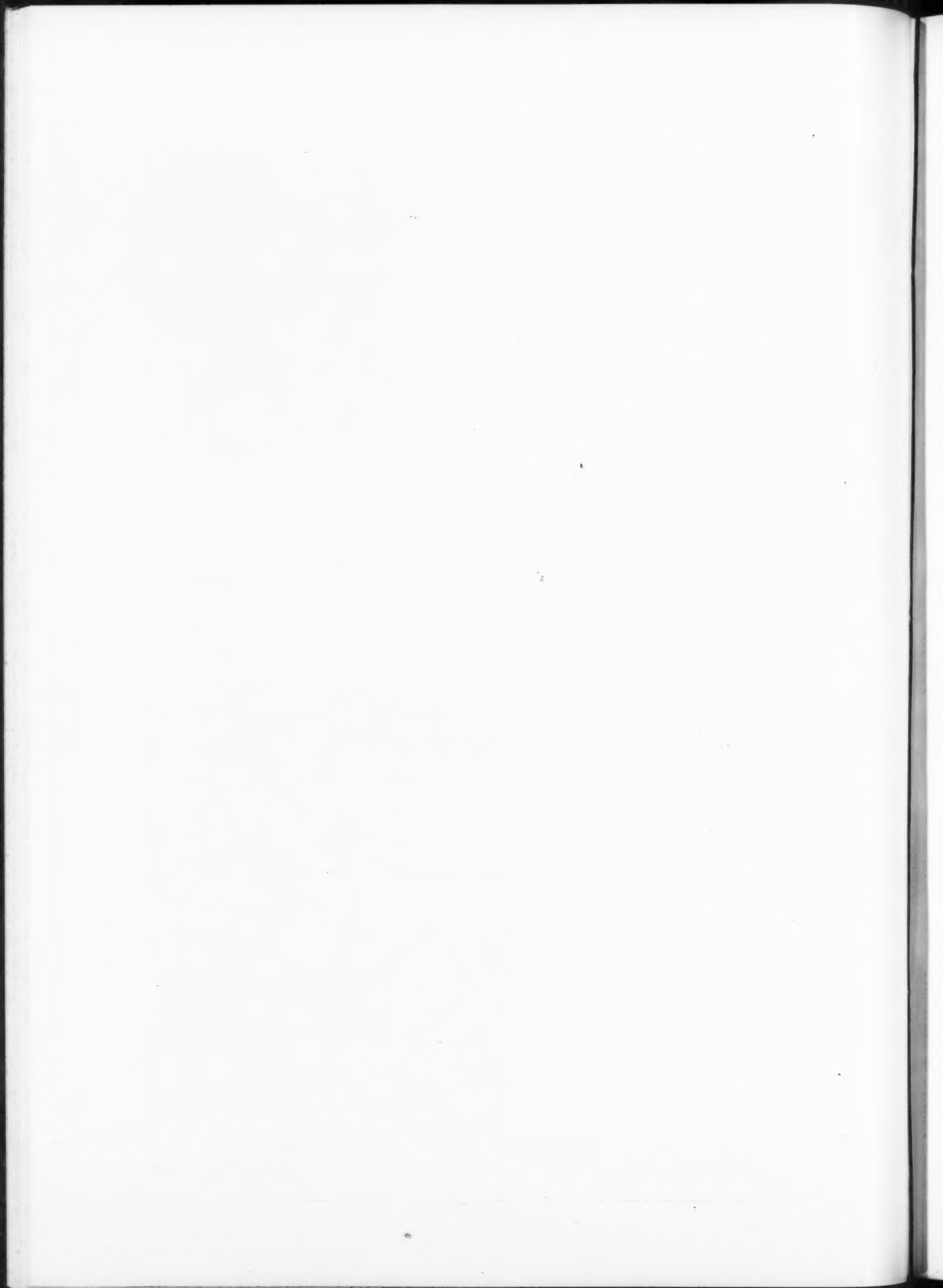
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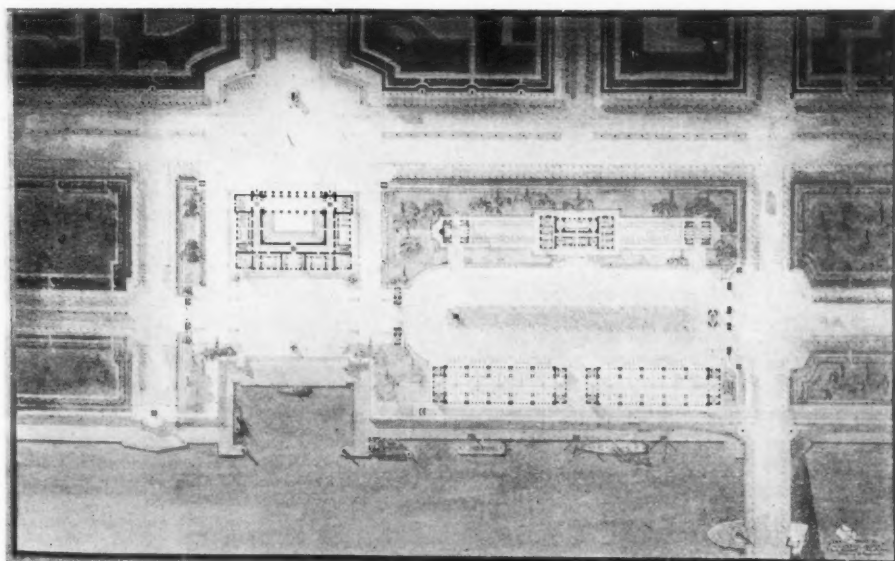
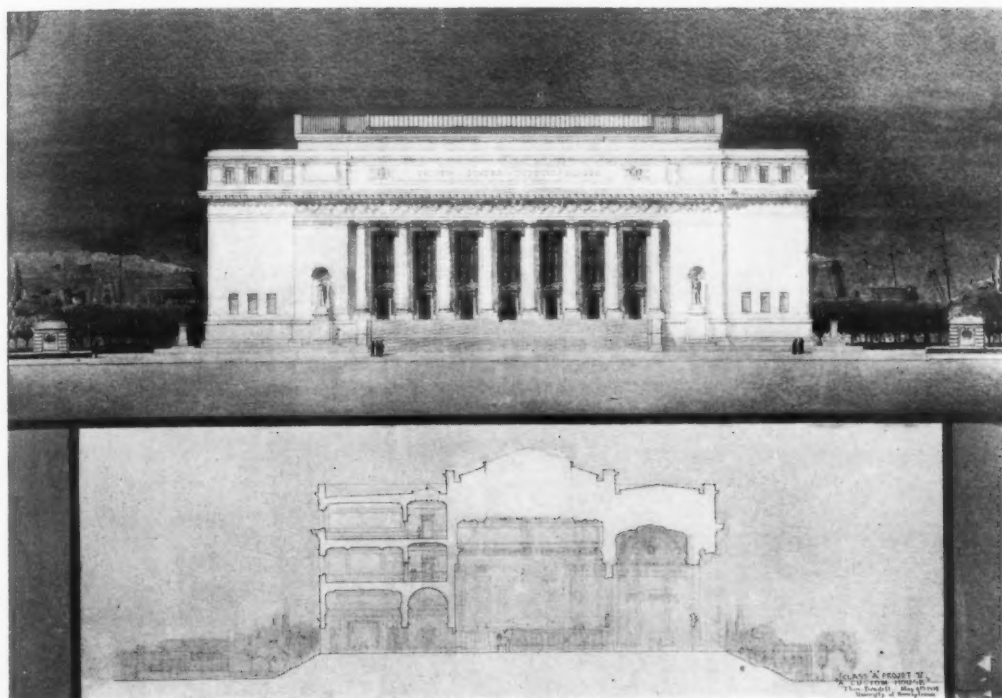
MESSRS. PARKINSON & BERGSTROM, ARCHITECTS





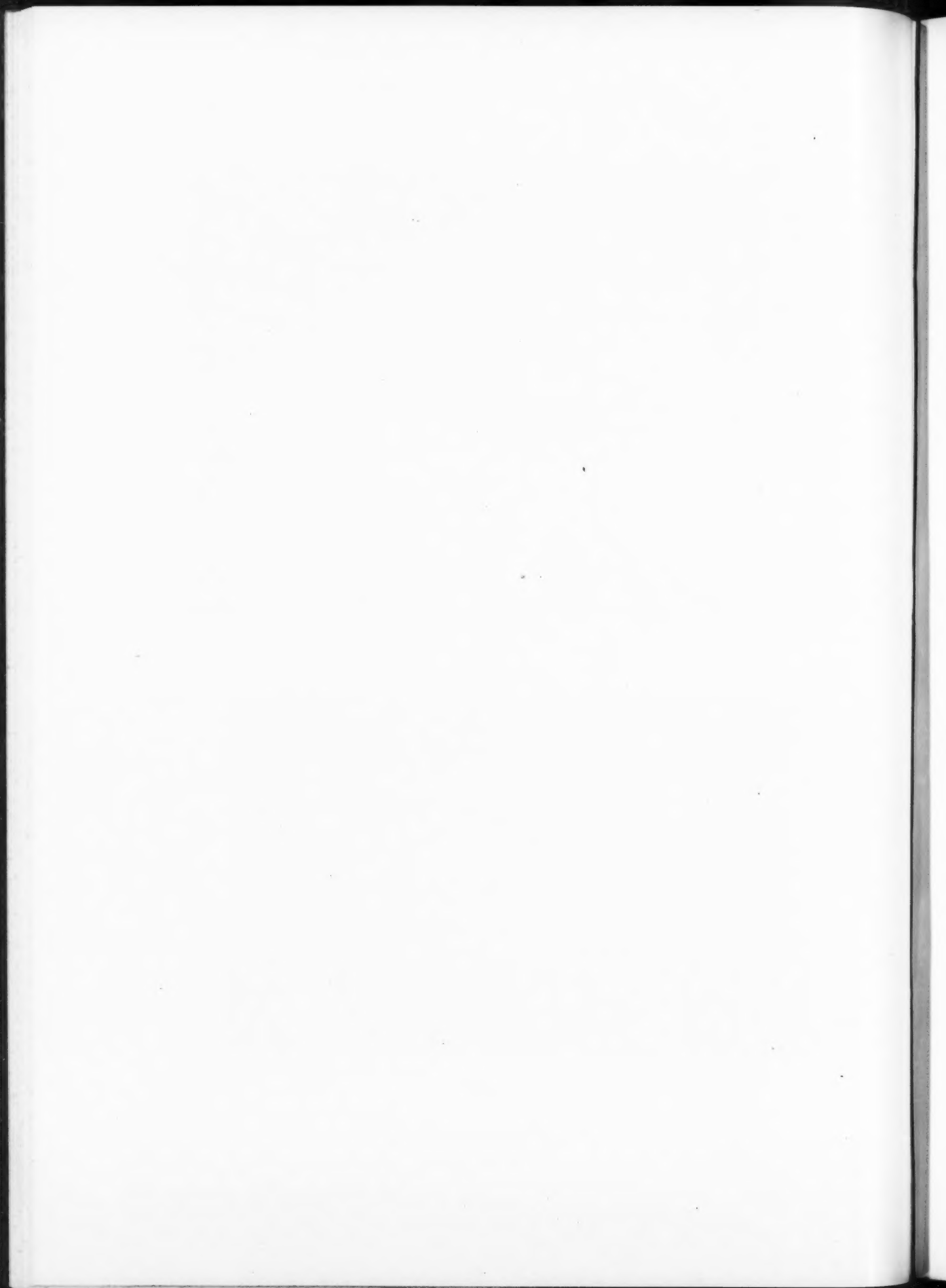
BUILDING FOR VICTOR TALKING MACHINE CO., PHILADELPHIA, PA.
MESSRS. BALLINGER & PERROT, ARCHITECTS

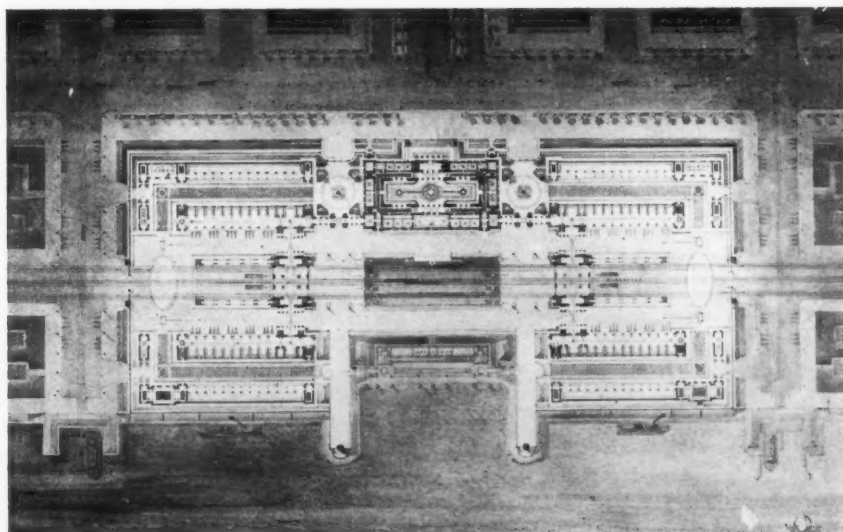
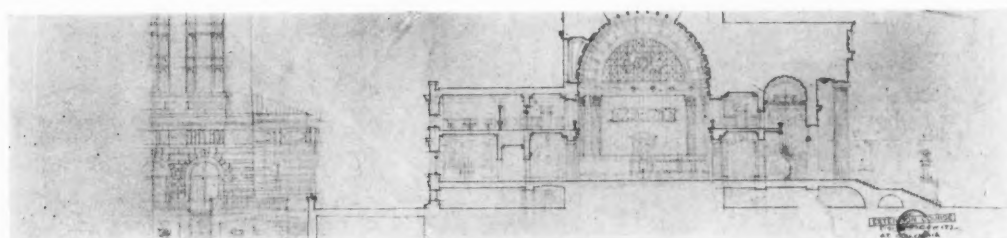




THOMAS BENDELL, FIRST MEDAL, UNIVERSITY OF PENNSYLVANIA, SCHOOL OF ARCHITECTURE

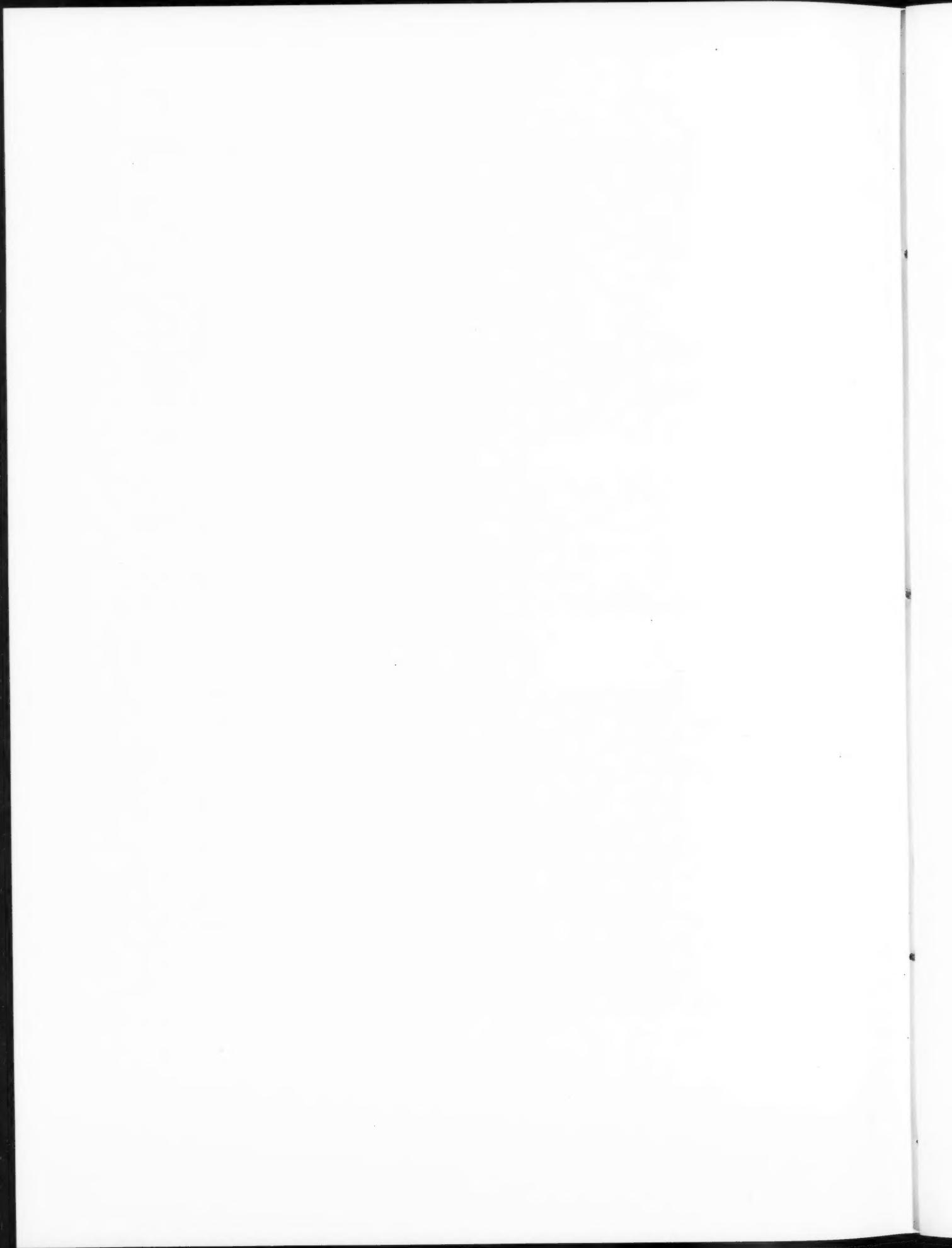
CLASS "A"—V PROJET (Problem in Design), "A CUSTOM HOUSE"
 STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





B. MOSCOWITZ, FIRST MEDAL, COLUMBIA UNIVERSITY

CLASS "A"—V PROJET (Problem in Design), "A CUSTOM HOUSE"
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



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VOL. CV JUNE 10, 1914 No. 2007

INCREASED BUILDING ACTIVITY LIKELY TO RESULT FROM STABILIZATION OF REALTY VALUES

In the past it has generally been conceded that the extension of adequate transit facilities into the outlying districts of our cities provided an ever-efficient remedy for the evils resulting from acute civic congestion. Within the past two decades the wonderful growth of residential suburbs has been made possible almost entirely by the increased efficiency of the local transportation systems which now serve practically all the large American cities.

The increased importance, actual and potential, of Manhattan Island as a commercial center, has been in large part due to the increased availability of New Jersey, Long Island and Westchester County through improved transit facilities. The result is that these great areas, formerly to New Yorkers the symbol of distant wildernesses, have become as readily accessible to the financial or shopping districts as are many parts of Manhattan Island which are only a quarter or a tenth as distant.

However satisfactory to the exponents of "country life," this development of our suburbs by an improved transit system has not prevented, but on the other hand

has been partly responsible for, a curious and unfortunate development of the city itself. The congestion of New York City and the immense land values of adjacent territory, due to the increasing demand, have been so universally exploited that the casual visitor to the city is amazed to see great stretches of green fields before he has travelled an hour from the business center. The sporadic growth of bleak walled apartment houses, separated by acres of excellent but unused pasturage, increases both his conviction that the land has great potential value, and his amazement that it is so little availed of for relieving the congestion of nearby districts.

Not only the casual visitor but the average resident would be astonished to know that within the boroughs of New York the vacant lots—used neither for buildings nor cultivation—are reported to number 191,742 and to have an assessed valuation of \$644,637,185. This is said to be, with but six exceptions, larger than the total value of all the real estate in any other American city, and to exceed by \$150,000,000 the realty value of Washington, D. C.

When it is realized that this vast area and potential value represents land within one of the most congested metropolises of the world, where there is insistent demand for more living room and public recreation parks, it is evident that the economic waste of allowing these nearly 200,000 parcels of land to remain unused is a matter for concern on the part of the community. Land and tax law reformers have charged with much vehemence and probably with some justification that many owners of this undeveloped land are holding it for ultimate speculative gain at the expense of the community which creates the annually increasing value and receives nothing in return except a small annual tax. Because the property is taxed as vacant, the amount paid into the public treasury is out of proportion to the increasing potential landvalue.

On the other hand, the student of realty values in New York or other rapidly growing cities, where there are no municipal restrictions governing the distribution of various classes of buildings, can readily understand a hesitancy on the part of owners to develop their property. Probably

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every large city in this country has suffered in the past from a lack of stability in its realty values, and New York has been no exception. Although the chief and natural tendency has been toward a substantial increase in value, there are districts in which huge depreciations have occurred. Within the past three years a shopping district, formerly the most exclusive in the city, has been practically deserted by the merchants. The shop windows, once bright with the wealth of all the arts, now have the curtains drawn and great signs announce the removal of the business to a section located in the heart of a former exclusive residence district. One reason for this condition is the invasion of the first neighborhood by light manufacturing buildings. As a consequence great numbers of workmen throng the sidewalks during the middle of the day, making them practically impassable and certainly objectionable to women shoppers.

These great transformations in two districts, only a few city blocks apart, have been effected within a very short time and have therefore caused sudden changes in the value of local realty. Doubtless similar fluctuations in value could be cited by real estate men in every large American city. It is not surprising, while such instability exists in the value of developed,

well "seasoned" realty, that the owners of unimproved land in the direct line of the city's growth should hesitate to erect buildings of a given type, knowing that next year their value may be seriously impaired by the erection of another kind of building in the immediate vicinity.

Probably the most feasible way to stabilize the values of city real estate is through the establishment by city ordinance of special districts for various classes of buildings. A merchant should be assured that his locality will not be suddenly transformed into a factory district without the consent of a majority of the neighboring property holders; the householder should be free to enjoy his property without the constant menace of a laundry or clothing store being established next door to him.

The practical workings of the districting system have been satisfactory in other countries and there seems to be no legitimate reason for failing to adopt similar methods, suited to local conditions, in this country. The present indications are that New York will eventually enjoy the benefits of such restrictions, and when other American cities have taken similar steps it is probable that there will be fewer parcels of unimproved property to cause concern to the thoughtful members of society.



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THE CURRENT ARCHITECTURAL PRESS

(Continued from page 298.)

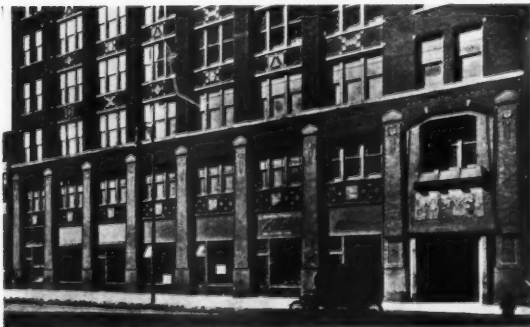
completed work by Messrs. Cope & Stewardson at the University of Pennsylvania, the Franklin Building, Chicago, Ill., George C. Nimmons, architect, a somewhat unusual adaptation of brick and terra cotta; two small office buildings in Chicago, and some suburban work by Messrs. Spencer & Powers, of Chicago. Taken all together it is an interesting issue. The subjects in detail are listed in the index on another page of this issue.

The Western Architect for May publishes a Municipal Bath House at San Jose, Cal., William Binder, architect; the Wolfe Apartments in the same city, by F. D. & C. J. Wolfe; Trumpley Apartments at Sacramento, also by Messrs. Wolfe; Snohomish Library, Snohomish, Wash., Bigger & Warner, architects; Dickinson Branch Library in Denver, Col., by Maurice B. Biscoe; a number of bungalows; a school building in San Francisco, Cal., by Newton Thorpe, and several pages of detailed draw-

(FROM THE BRICKBUILDER)



UPPER STORIES



LOWER STORIES

THE FRANKLIN BUILDING, CHICAGO, ILL.
MR. GEORGE C. NIMMONS, ARCHITECT

ings. Taken as a whole, the material does not seem to have been selected with any great care, and is not of a character fully representative of the western country.

(FROM ARCHITECTURE)



MANUFACTURERS' CLUB, PHILADELPHIA, PA.
MESSRS. SIMON & BASSETT, ARCHITECTS

Aside from editorial notes and comments on a variety of topics of more or less doubtful interest, the text of this issue presents nothing of real value.

LIABILITY FOR CONTRACTOR'S ACTS

The owner of property employing a contractor is only liable to third persons for injuries caused by the act of the contractor, where the contractor is his servant, where the contractor's act is authorized by a contract necessarily producing the injury, or where the injury is occasioned by the omission of some duty imposed upon the owner. Where the owner personally interfered with the work, and the acts performed by him occasion the injury, or when the thing contracted to be done was unlawful, he would be liable.

Jackson v. Butler, Missouri Supreme Court, 155 S. W. 1071.

ENGINEERING AND MECHANICAL DEPARTMENT

SUGGESTIONS FOR THE VENTILATION OF HOTELS AND CLUB HOUSES

By CHARLES L. HUBBARD

THE rooms requiring special treatment in the case of hotels and club houses are the dining and grill rooms, bar room, smoking room, billiard room, kitchen, toilets and lavatories. Buildings of this class are commonly heated

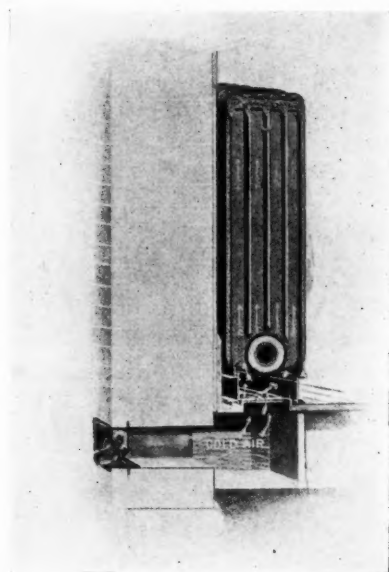


FIG. 1

by direct radiation, supplemented by reheaters in connection with the ventilation of the more important rooms.

Main Lobby and Office: This, in buildings of small and medium size, is simply heated by direct radiation without making any attempt at artificial ventilation. In large hotels of the better class, this room should be furnished with a generous supply of fresh air, and may, if desired, be warmed by increasing the size of the main heater and combining the two processes in one. As buildings of this kind are in continuous

use day and night, the fan will always be running, hence, independent heaters are not required for this particular room, except under the special conditions mentioned later.

If it is desired to reduce the amount of ventilation during the latter part of the night, the fan may be slowed down so as to move just enough air to bring in the required amount of heat.

Exhaust ventilation is not usually necessary, because the air passes up the stairways and elevator shafts and finds its way out by leakage from the upper floors. If, in any case, this room is rather low, it is well to provide a sufficient number of ceiling

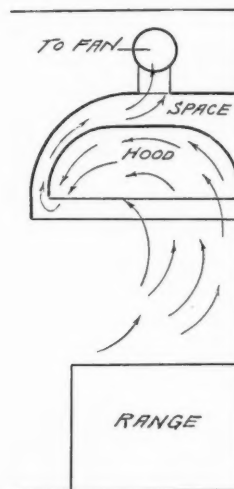


FIG. 3

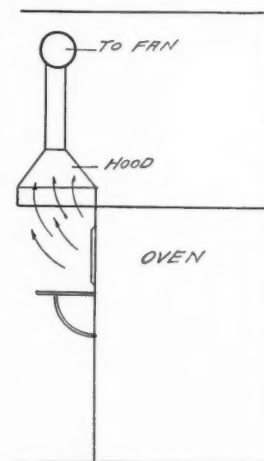


FIG. 4

vents to carry off tobacco smoke, and even with high or vaulted ceilings, it may be advisable to assist leakage somewhat in a similar manner.

Dining Room: This requires positive ventilation, which is best secured by the use of fans. The heating may be done independently or it may be combined

with the ventilating system as described for the main lobby. Sometimes the same fan is made to supply both rooms, being slowed down somewhat when the dining room is not in use.

Each room, however, should have its own heater in this case, automatically controlled by a thermostat placed in the room. The air should first be drawn

outer walls. When the system is used in summer, for cooling, separate inlets are sometimes provided near the floor which may be thrown into use by means of switch dampers. The reason for this is to avoid cool drafts from the falling air which are likely to occur when it is introduced from above.

Exhaust ventilation should be partly at the floor and partly at the ceiling, to give a slight upward current in case there is smoking in the room.

The air volume should be based upon the maximum seating capacity, allowing at least forty cubic feet per minute per occupant.

Grill rooms should be treated in a similar manner, either from the same or an independent system. Here there is likely to be more smoking and a much larger proportion of the exhaust should be through the ceiling.

Bar and Smoking Rooms: The air flow from these rooms should be strongly outward to prevent smoke and the odor of wines and liquors from passing into other parts of the building. A very satisfactory plan for rooms of this kind is to heat them by direct-indirect radiators, taking air from out of doors, and ventilating wholly by exhaust at or near the ceiling. By this arrangement there is no pressure within the room and the air movement is always toward the ceiling.

Direct-indirect radiators, of the form shown in Fig. 1, are particularly adapted to these conditions because they not only furnish heat but also allow fresh air to be drawn

in by suction to replace that exhausted at the ceiling.

Rooms of this type should have at least eight complete changes of air per hour.

Billiard Rooms: Rooms of this general character, which include lounging and reading rooms, may be treated in a similar manner to the main lobby. They should have from four to five changes of air per hour, and be provided with exhaust ventilation with a part of the vent registers

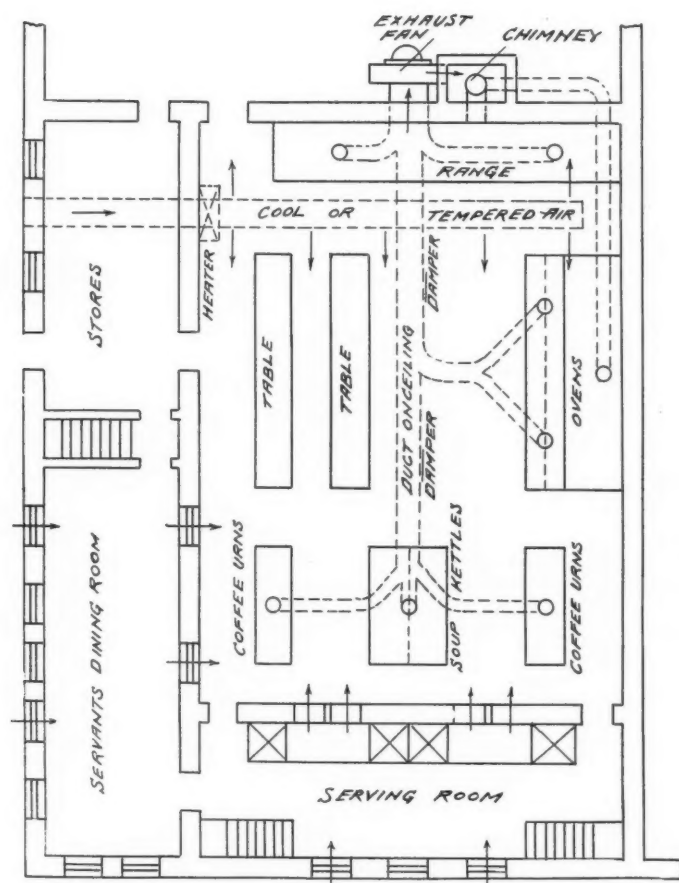


FIG. 2

through a tempering coil and its temperature raised to about seventy-five degrees and then blown through the supplementary heaters on its way to the rooms. When each room is provided with independent units, only one heater is required for each. This should be made up of several sections, part controlled by hand and part thermostatically. In general, the air is best introduced at an elevation, either in the window sills or through registers in the

near the ceiling to remove the smoke.

If isolated from other rooms, it may be necessary to provide special fans for this section of the building, but it will usually be possible to combine these rooms with others, such as the main lobby or smoking room. When this is done, it will be necessary to supply tempered air, and warm the rooms independently, either by direct or supplementary heaters.

Kitchen: This should be provided with a strong exhaust ventilation in order to prevent any outward air movement to other parts of the building. The main part of the kitchen ventilation should be local rather than general,—that is, it should be largely through hoods over the range, oven doors, soup kettles and coffee urns, or any other piece of apparatus where smoke, steam or odors are likely to be generated. In addition to this, there should be means for removing heated air from the upper part of the room when required, through openings controlled by dampers. The air supply may be partly from other rooms, such as serving room, servants' dining room, etc., and partly from out of doors through a special duct. Cool air is best admitted near the ceiling in front of the ranges through elbows which may be revolved to discharge in any direction desired. Ordinarily there will be enough heat at the upper part of the room to warm the entering air sufficiently to prevent uncomfortable down-drafts but in very cold weather it is usually necessary to provide a heater for tempering it somewhat. This intake, as well as the ceiling vents, should be under control by means of adjustable dampers. A diagram illustrating the general scheme of ventilation for a kitchen is shown in Fig. 2.

Efficient hood ventilation depends upon the removal of air at a high velocity through a comparatively small opening

rather than at a low velocity acting over a large area. This condition may be secured in practice by constructing the hood as shown in Fig. 3, in which case the air is drawn through a narrow slot, about an inch in width, extending around the entire peri-meter of the hood.

Smoke and hot air rising from the range first strike the curved deflector, move forward as indicated by the arrows, and are caught by the strong suction at the edge of the hood and drawn into the vent flue. To secure the best results the velocity through the slot should not be less than 500 feet per minute.

Arrangements for the ventilation of ovens and coffee urns are shown in Figs. 4 and 5 respectively. In the case of an oven, the greatest amount of heat is given off when the doors

are opened; hence the hood should be placed directly above them to catch the outward rush of hot air before it can pass any distance into the room.

In Fig. 5 it will be noticed that the slot arrangement is made use of as previously described. Kitchens should be provided with eight to ten changes of air per hour, if less than fourteen feet in height.

Provision should first be made for securing the required velocity through the hoods, and ceiling vents furnished for the remainder of the work.

Toilets and Lavatories: Toilet rooms should be ventilated mainly by an exhaust through the fixtures.

One of the most satisfactory arrangements is that shown in Fig. 6. Here a closed chamber of slate or marble is provided back of the seats and urinals, which serves to conceal the various plumbing connections. Into this chamber are connected the local vents from the fixtures, which are usually from three to four inches in diameter.

A suction or exhaust is best produced by means of a fan as indicated in the cut.

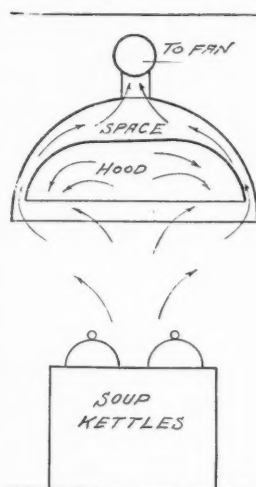


FIG. 5

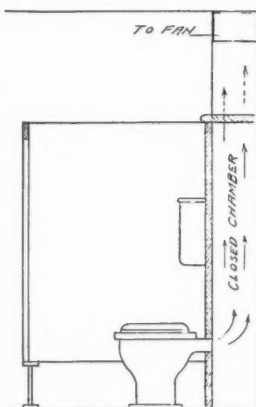


FIG. 6

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The velocity through local vents should not in general be over 200 or 250 feet per minute on account of drafts. After computing the air volume passing through the fixtures, the remainder of the six or eight changes per hour may be provided for by general ventilation through adjustable registers. Room vents are best located near the floor and are often connected with the closed chamber back of the fixtures. When this is done, adjustments should be so made that they will not interfere with the assumed velocity through the local vents. A similar arrangement without the closed chamber is shown in Fig. 7.

Lavatories are usually in the same room with the toilets and therefore do not require special treatment. When by themselves, general room ventilation is all that is required, placing the vents principally at the floor with a small proportion above the bowls to carry off any steam which may rise to the upper part of the room.

ARCHITECTURAL SKETCHING

When the series of drawings made by Joseph Pennell, along the Panama Canal were published, they received universal artistic approval. By laymen they were regarded with much favor as virile presentations of a great National undertaking, in which they felt a very proper pride. They were, however, unable to analyze the quality that made the appeal of these sketches so very insistent. Men of artistic training have expressed in words the essence of Pennell's art, and this expression crystallized, is that the work is appealing, not so much for what has been

set down, as for the things that have been omitted.

These sketches are, in fact, excellent examples of masterly elimination of non-essentials, and thus give increased accent and more pronounced emphasis to the things that are portrayed. This faculty of concentration, of keeping the mind free from petty or unimportant details, and exerting all one's artistic power in the vigorous interpretation of the things that count, are the attributes of the artist, and result in a truthful sketch. This desirable feature in artistic delineation is perhaps more difficult of acquirement than a photographic rendering of all the detail. The artist must, of course, be able to distinguish between the essentials and non-essentials, and then cultivate a facility to set things down with precision and artistic rendering.

Architectural sketches, as a rule, possess too much that is unimportant. Sketching when properly done is but an aid to memory. The true artist will have so trained his memory in art as to be able to visualize, with the aid of a sketch, all the important details of a subject. His sketch may be but a few hastily made, but intelligently directed, pencil strokes, but to him it revives memory of detail in a manner that no other method can furnish. When he sets about to use the sketch for some special purpose, he supplies, from his own mental file, the omissions.

Unfortunately for the cause of art, perfection of the photographic camera has resulted largely in the laying aside of the sketch block and pencil. We say unfortunately, because there is no aid to the trained artistic eye greater than the facility of the equally well trained hand. It is not so very wide of the truth to state that as a suggestive aid in subsequent designing, a carefully made sketch is better than a photograph. It suggests something more than a copy of a certain thing, as it carries with it impressions gained and mentally recorded during the slower process with the pencil, that are not to be found in the hastily made "snapshot."

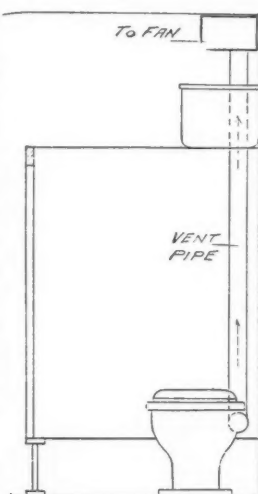
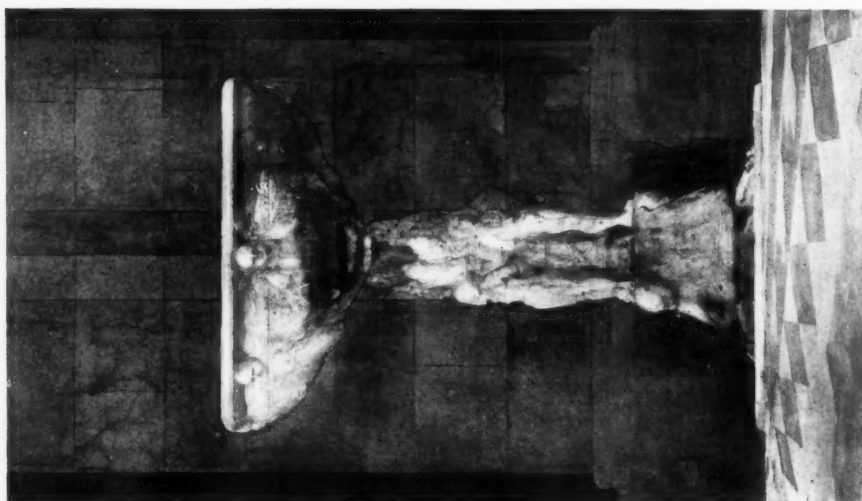
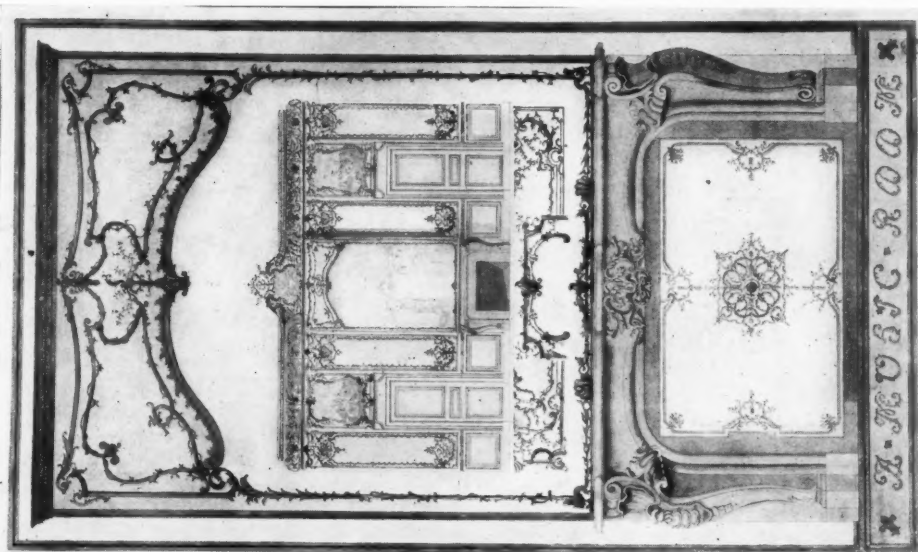


FIG. 7

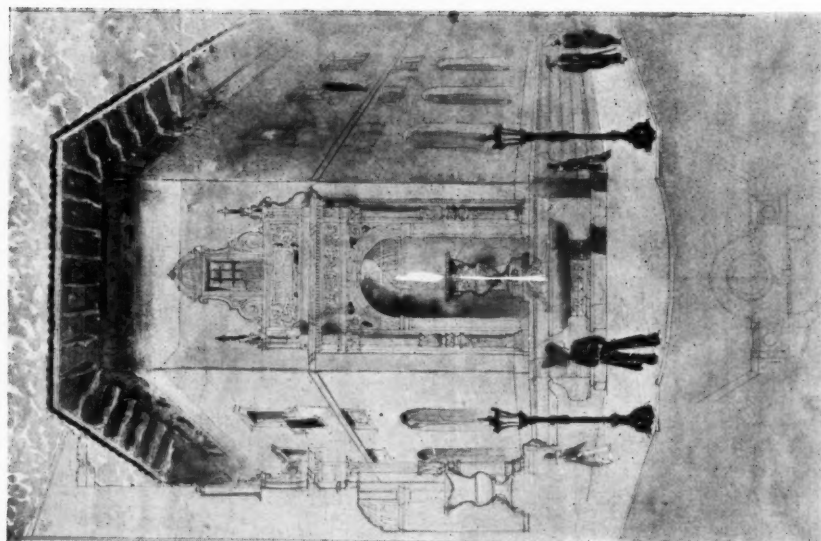
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MR. RUSSELL SIMPSON, THIRD MEDAL, CARNEGIE
TECHNICAL SCHOOLS
CLASS "A" & "B"—MEASURED DRAWINGS



MR. H. O. LANGENHAM, THIRD MEDAL, COLUMBIA UNIVERSITY
CLASS "A" & "B" ARCHEOLOGY—V PROJET (Problem
in Design), "A MUSIC ROOM"



MR. A. WHITTLESEY, FIRST PRIZE, COLUMBIA UNIVERSITY
CLASS "B"—V ESQUISSE-ESQUISSE (Rendered Sketch)
"A FOUNTAIN AGAINST A WALL"

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

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SOCIETY OF BEAUX-ARTS ARCHITECTS

OFFICIAL NOTIFICATION TO S.B.A.A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF MAY 19TH, 1914

The Committee on Education in New York and its Local Committee in San Francisco received 146 Esquisses (Preliminary Sketches) and 24 Projets Rendus (Sets of Final Drawings) in the

CLASS "A"—V PROJET (Problem in Design) "A CUSTOM HOUSE"

The following students received First Medal:—B. Moscowitz, Columbia University, New York City; T. Bendell, Univ. of Pa., Sch. of Arch., Philadelphia, Pa.; L. Fentnor, Atelier Ware, New York City.

The following student received Second Medal:—W. C. Stanton, Philadelphia Atelier, Philadelphia, Pa. (Univ. of Pa. graduate.)

The Class "A"—V Projet Competition, subject "A Custom House," produced an excellent lot of drawings. While the exhibition was smaller in numbers than many others the general quality of the work was high, and caused much favorable comment from the jury.

Contrary to the work in most S.B.A.A. competitions the plans were, in general, well studied and better than the elevations. There was one notable exception to this: a very fine elevation probably the best in the entire exhibition, remarkably well drawn and presented going with a totally undeveloped plan.

Three First Medals were awarded, one Second Medal and seventeen Mentions. Only one drawing received no award and two were thrown "H. C."

The Committee on Education in New York and its Local Committee in San Francisco received 73 Esquisses (Preliminary Sketches) and 19 Projets Rendus (Final Drawings) in the

CLASS "A" & "B" ARCHAEOLOGY—V PROJET (Problem in Design) "A MUSIC ROOM"

The following students received Third Medal:—H. O. Langenhan and L. Greenstein, Columbia University, New York City; J. Haushalter, Carnegie Institute of Technology, Pittsburgh, Pa.

The drawings representing a Louis XV Music Room were difficult of judgment, for while many had honestly studied and in part mastered the characteristics of this style, there was an unfortunate prevalence of detail copied bodily. This is not meeting the spirit of an Archaeology Problem fairly; the student should so imbue himself with the essential characteristics of the style that his details are in keeping without being slavishly copied. There were three excellent solutions, from which it would be difficult to select the best.

Three Third Medals were awarded, ten Mentions were awarded and six drawings received no award.

The Committee on Education in New York and its Local Committee in San Francisco received 7 Drawings in the

CLASS "A" & "B"—V MEASURED DRAWINGS

The following students received Third Medal:—G. Ruffier, Columbia University, New York City; J. C. Humphrey, R. S. Simpson and W. R. Weigler, Carnegie Institute of Technology, Pittsburgh, Pa.; H. B. Register, Univ. of Pa., Sch. of Arch., Philadelphia, Pa.

The Measured Drawings were of an unusually high grade in draughtsmanship and rendering.

Five Third Medals were awarded and two Mentions were awarded.

The Committee on Education in New York and its Local Committee in San Francisco received 24 Sketches in the

CLASS "A"—V ESQUISSE-ESQUISSE (Rendered Sketch) "THE END OF A LARGE HALL"

The following students received Mention:—S. Nesselroth, Boston Architectural Club, Boston, Mass.; D. M. Hunt, Univ. of Pa., Sch. of Arch., Philadelphia, Pa.

The work in the Class "A"—V Esquisse-Esquisse Competition, subject "The End of a Large Hall," was far below standard. The drawings were wretched in both design and presentation.

No Medals were awarded and only two Mentions were given.

The Committee on Education in New York and its Local Committee in San Francisco received 92 Sketches in the

SPIERING PRIZE COMPETITION and CLASS "B"—V ESQUISSE-ESQUISSE (Rendered Sketch) "A FOUNTAIN AGAINST A WALL"

Prize, \$50.00

The prize is the gift of Louis C. Spiering, Esq.

Name	Award	Atelier	City
Whittlesey, A.	Prize and 1st Mention	...	Columbia Un., N. Y.
Reinhard, L. A.	Placed 2d and 1st Mention	...	Columbia Un., N. Y.
Nickel, R.	Placed 3d and 1st Mention	...	Columbia Un., N. Y.

The following students received Mention:—C. U. Pellegrini and G. W. Frech, Columbia University, New York City; F. Greenstein and R. M. Kennedy, Cornell University, Ithaca, N. Y.; R. S. Simpson, Carnegie Institute of Technology, Pittsburgh, Pa.; G. B. Rothkugel, Philadelphia Atelier, Philadelphia, Pa.

The results of the Class "B"—V Esquisse-Esquisse Competition, on which the first Spiering Prize was awarded, were mediocre. While the first four or five drawings were of good quality the rest of the exhibition was distinctly poor and showed the great need of such work. The prize drawing was, in the minds of the jury, distinctly better in every way than any other. The prize should prove of the greatest benefit to the Society.

CURRENT NEWS AND COMMENT

CONSERVING ARCHITECTURAL TRADITION

The following appeared in a recent issue of *The Building Review* of New Orleans, La.:

"In the middle of an open square facing the waterfront of one of the old coast towns of North Carolina there formerly stood a curious building, a relic of the days when savages roamed the country at will. This was known as 'The Old Blockhouse,' and in it a handful of pioneer settlers would take refuge when the Indians were on the warpath and attacked the outer stockade. Its walls were built of coquina, three feet thick, pierced with narrow embrasures. The roofs and doors were constructed of hewn oak planks and beams fastened with hand-wrought nails. A massive hand-wrought lock secured the oaken portal. Inside a well was dug to furnish drinking water throughout a prolonged siege. Altogether the building was an antique curiosity, something to kindle the imagination, and it is evident that here was one single object that gave the town some distinction, and that ought to have been cherished by the citizens—but not so. The town aspired to become a city and a city must have sidewalks. At last, here was a use for the old blockhouse. The shell concrete with which it was built made the finest kind of sidewalk material.

"That was one idea of progress. Here is another."

At this point the *Review* quoted in full an editorial in a recent issue of THE AMERICAN ARCHITECT, commenting on the action of the St. Augustine authorities in perpetuating in its architecture the early Spanish style, and continues as follows:

"Several good reasons may be given why New Orleans should cling to her old balconies and sidewalk galleries, but two of these appear to be of prime importance.

"First, they are regarded everywhere as objects of beauty. Take them away from the fronts of the old buildings and what do we have left by way of architectural distinction. Practically nothing, except mere shells and fairly ugly ones at that. One might as logically remove the columns

from the Parthenon, expecting to improve it. Much poetic diction has been inspired by the lace-like tracery of the ancient iron-work, and we are not one to declare that it has been wasted effort.

"Second, they afford very ample and necessary protection to pedestrians. We could ill get along without this protection in a country of hot sunshine and sudden showers.

"This is a case for regulation and preservation and not elimination."

GOVERNMENT LANDSCAPE ARCHITECT GOES ABROAD FOR OBSERVATION

George Burnap, landscape architect of the office of Public Buildings and Grounds, of the Department at Washington, D. C., has, it is stated, been instructed to visit Italy, France and Germany with a view to securing information to be utilized in the development of the park system of the District of Columbia.

AMERICAN HISTORY IN STATUARY

A CURIOUS BEQUEST FOR AN ARRAY OF SCULPTURE IN FAIRMOUNT PARK, PHILADELPHIA

A curious scheme for what may be called a wholesale array of statuary is that provided in the will of the late Ellen P. Samuel of Philadelphia, Pa. The following is the clause in her will regarding the purpose of her bequest to the Art Association: "According to the official map issued by the Park Commission, there is a space of 2,000 feet commencing from the beacon light or last boathouse to the Girard Avenue bridge. On the edge of this ground, bordered by the Schuylkill river, is a stone bulkhead. On top of this embankment it is my will to have erected at distances of 100 feet apart, on high granite pedestals, of uniform shape and size, statuary emblematical of the history of America, ranging in time from the earliest settlers of America to the present era, arranged in chronological order, the earliest period at the south end and going on to the present time at the north end; and when all the statues are in place the income to be spent in buying statuary and fountains to decorate the park."

THE AMERICAN ARCHITECT

ANNUAL MEETING NEW YORK SOCIETY OF ARCHITECTS

The regular annual meeting of the New York Society of Architects was held in the United Engineering Society's Building on Tuesday, May 19th, 1914.

Discussion ensued upon various important matters, including the consolidation of the different building bureaus in this city; the heights of buildings, as well as the State Housing Law.

The following members were elected as the Directors for the ensuing three years: Gustave Erde, William T. Towner, Oscar Lewinson, Edward Wehrlin, Henry B. Herts.

Percival M. Lloyd, of Poughkeepsie, N. Y., was elected a Director to fill the term expiring in May, 1915.

John R. Hinchman was elected to fill the term expiring in May, 1916.

The following officers were elected: Constantine Schubert, president; J. Riely Gordon, vice-president; William T. Towner, secretary; Louis Berger, treasurer.

An amendment to the constitution was proposed providing for the office of financial secretary, which amendment will be voted on at the regular monthly meeting in June.

NORTH CAROLINA BUILDING EXCHANGES TO HOLD JOINT MEETING

The Building Exchanges of the State of North Carolina, together with allied building interests, including that of architecture, will hold a joint meeting at Charlotte, N. C., May 27th and 28th.

The programme provides for papers and discussion on building topics and a reception and banquet. During the two days of the meeting there will be an exhibition of building appliances and material.

A MONUMENT TO COMMODORE JOHN BARRY UNVEILED IN WASHINGTON

A new monument has been added to the already lengthy list of similar memorials in Washington.

On May 15th, in the presence of President Wilson and delegates from patriotic societies throughout the country, John Boyle's monument to Commodore John

Barry, sometimes called "the father of the American navy," was unveiled.

This monument stands in the centre of the 14th Street side of Franklin Park.

PERSONAL

Mr. Charles E. Norberg, architect, has opened offices at 1211 Avoca Avenue, Pasadena, Cal., and would be glad to receive manufacturers' samples and catalogues.

William H. Kenderdine has opened an office for the practice of architecture in the Causey Building, Court and Main Streets, Doylestown, Pa.

FRENCH MEDALS GIVEN TO TECH STUDENTS

The closing exercise for the year in the architectural department of the Massachusetts Institute of Technology was a convocation, the purpose of which was the delivery of the French architectural medals to the winners in the recent competition. Frank S. Whearty of Salem, a special student, received the gold medal, and Ernest Hayward, of Winter Hill, the silver one.

Professor James Knox Taylor, head of the department, opened the convocation, bearing witness to the importance of the occasion, in which for the first time the classic Ecole des Beaux Arts of Paris evinces appreciation of an American school of architecture. The Institute school which now receives this recognition, is the oldest in the country.

BOOK NOTE

BUILDING CODE. By F. W. Fitzpatrick. Cloth, 128 pages, five and one-half by eight inches, illustrated. American School of Correspondence, Chicago, Ill., 1913. Price \$1.00.

This "model" building code is stated in the introduction to be based upon the best ideas of all the codes heretofore published, as well as upon personal views of the author, gleaned from a wide experience and a thorough acquaintance with municipal regulations, particularly along the lines of fire prevention. It is hoped that the book may stimulate the adoption of better municipal laws, and at the same time elevate the standard of building construction from the standpoint of fire prevention as well as structurally.

INDUSTRIAL INFORMATION

AREX VENTILATORS

J. C. Kernchen, 105 South Dearborn Street, Chicago, Ill., is the manufacturer of a roof ventilator under the name of Arex. Circulars received, which will be mailed upon request, state that these ventilators are storm-proof, unusually efficient in their action, and are as nearly mechanically perfect as years of experience can make them.

STANDARDIZATION OF TRADE CATALOGUES

The Seattle (Wash.) Chapter of the A.I.A., at its May meeting appointed a committee 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 words quoted are from an official copy of the minutes of the meeting.

It was further ordered that the secretary be instructed to notify the Institute of the action taken, with the request that it be urged on all other chapters to take similar action.

THE AUTO-PHONE

The Automatic Electric Co., Chicago, Ill., has recently issued a pamphlet in which is illustrated and described the Auto-Phone, a device intended to give users of telephones easy and private means of communication from the telephone in use, without first calling on the aid of a "central" to secure the desired connection.

This device is in a sense a mechanical operator and prevents the possibility of any third party "listening in," to the conversation.

A disk, with a full set of numerals is attached to the usual form of transmitter. These numerals manipulated to correspond to the number desired, at once makes the connection. The various types and application of the Auto-Phone are very thoroughly explained in the pamphlet referred to, which will be mailed on request.

PIPE ORGANS

The Hall Organ Company, of New Haven, Conn., has issued an attractive pamphlet illustrating a number of examples of recently installed organs. In a foreword stress is laid on the difficulty encountered in presenting a comprehensive idea of the work performed, as each instrument is in a greater or less degree different from any other built, and combines the practical knowledge of the organ builder and his designer, with the wishes imposed by the architect.

The organs constructed by this company have either electric or tubular pneumatic action. The general use of the electric current is naturally rendering less and less frequent the installation of pneumatic instruments.

Architects will find much information in the catalogue referred to, which may be had upon application.

SANITARY SPECIALTIES

The M. P. Berglas Manufacturing Company, Brooklyn, N. Y., are manufacturers of sanitary specialties, a number of which are illustrated in Catalogue "F," recently issued. This catalogue will be sent upon application.

Care and attention to details, together with an attempt at artistic treatment in the production of bath room and toilet accessories, are all evident in the line illustrated. The makers state that a long experience in the manufacture of the highest grade of sanitary fixtures has enabled them to produce a product that they are prepared to guarantee.

CHANGE OF ADDRESS

On June 1st, 1914, the general sales offices of the Trussed Concrete Steel Co. were moved from Detroit, Mich. to Youngstown, O., and located at the company's plant in that city. The object of the change, as stated, is to secure greater efficiency through closer co-operation of all departments. An engineering and selling organization will still be maintained in Detroit to serve the company in Michigan, but all general correspondence should hereafter be directed to Youngstown.



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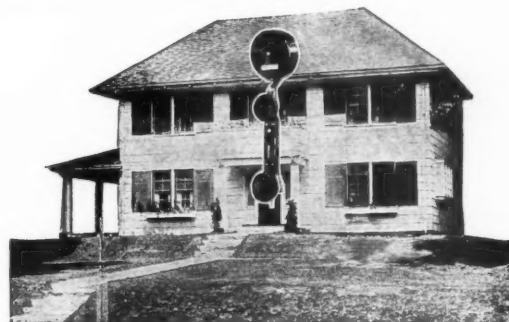
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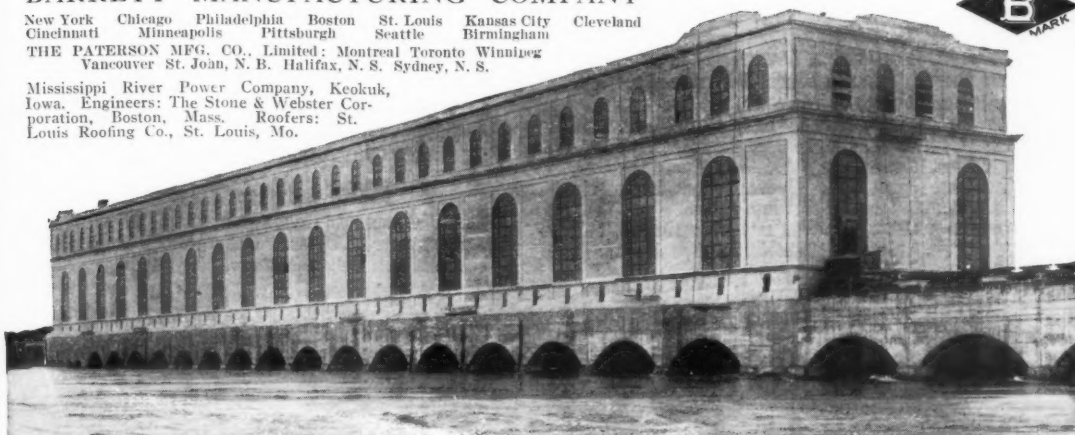
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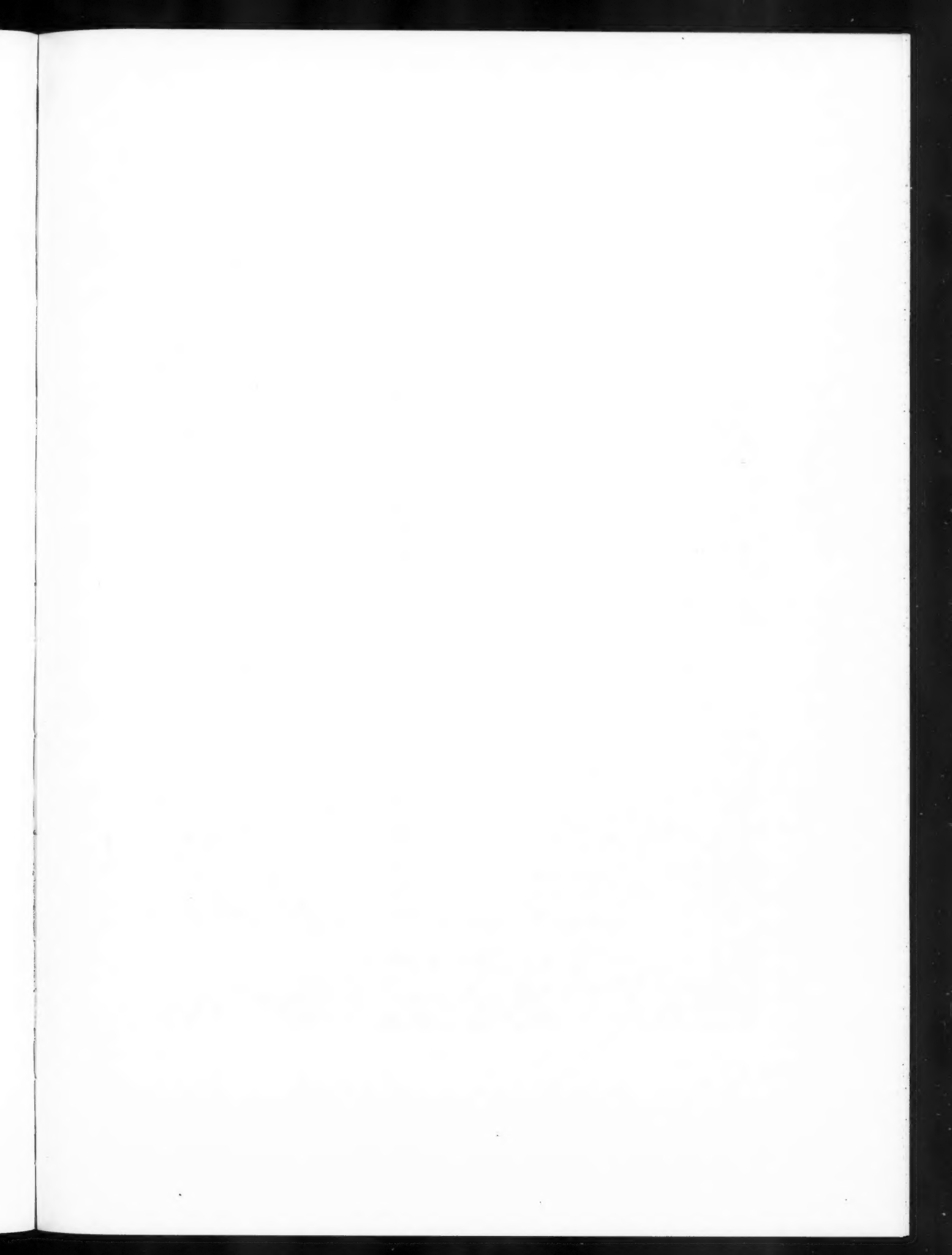
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