THE AMERICAN ARCHITECT

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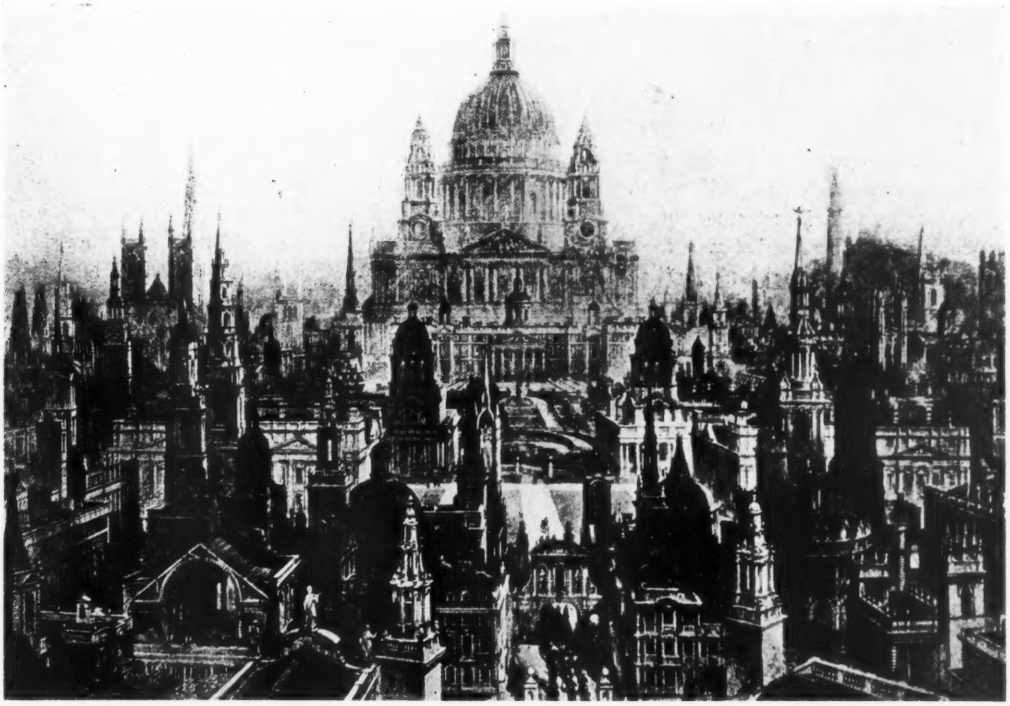

THE MASTERPIECES OF SIR CHRISTOPHER WREN
FROM THE DRAWING BY PROFESSOR COCKERELL

THE RISE AND DEVELOPMENT OF MONUMENTAL CLASSIC ARCHITECTURE IN GREAT BRITAIN*

THE early part of the eighteenth century in Great Britain witnessed an intellectual revival, not only in the art of architecture, but also in those other arts that were becoming so large a part of the lives of a people who, bridging the past, had thrown a span over every earlier period until it touched and rested on the classic era of Rome, to which it turned for its every suggestion. This phase led to a passion for research into everything that had a bearing on Roman art, and the delving into the past influenced in a most marked way the class of buildings designed during this period. In every phase of art, both architect and amateur sought to interpret the truly classic spirit, and in the period—approximately from 1730 to 1780—the Roman Palladian phase had its greatest development. The master spirits in architecture during this fifty years owed, in a large measure, their inspirations to the

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*Monumental Classic Architecture in Great Britain and Ireland during the XVIII and XIX Centuries, by A. E. Richardson, F.R.I.B.A. Full cloth, 112 pages, 11x15 inches, with many illustrations, and 90 full-page plates. Price, $33.50. New York: Charles Scribner's Sons. London: B. T. Batsford.

pioneer labors and splendid examples of the work of Inigo Jones and Sir Christopher Wren. The Earl of Burlington was among the first of those in higher places to lend aid and encouragement to this movement, and by his patronage to raise the practice of architecture to an academic plane.

While many minor buildings had been erected in Great Britain that combined in their design the principles of the new cult, the first building of real importance was built in Ireland, where in Dublin, about 1730, Richard Cassells designed and built the Parliament House. To this structure about 1792-94, Robert Parks added a circular wing and the Corinthian portico, leaving the building as it now stands.

The Mansion House in London, the Royal Circus, Bath, and Court House, York, are other noteworthy examples of the period. The rebuilding of Somerset House, undertaken in 1776 by Sir William Chambers, was continued by Sir Robert Smirke, who was in turn succeeded by Sir James Pennethorne. It is a noteworthy example of the period, and the architectural features of design that dominate it. The many capable men engaged on this monumental structure appear to have directed their efforts to conserving a homogeneity that has resulted in a building that will stand as a model of its time. Its general composition is best studied when viewed from Waterloo Bridge

Naturally, all these excellent examples had an educational influence, and served to dignify the practice of architecture, and insure its inclusion among the fine arts. Thereafter the architect was not regarded merely as a builder, but took his place in the ranks of the artists. During this period standards of taste underwent refinement, and all of the arts were elevated to higher and broader planes.

SOMERSET HOUSE AND WATERLOO BRIDGE

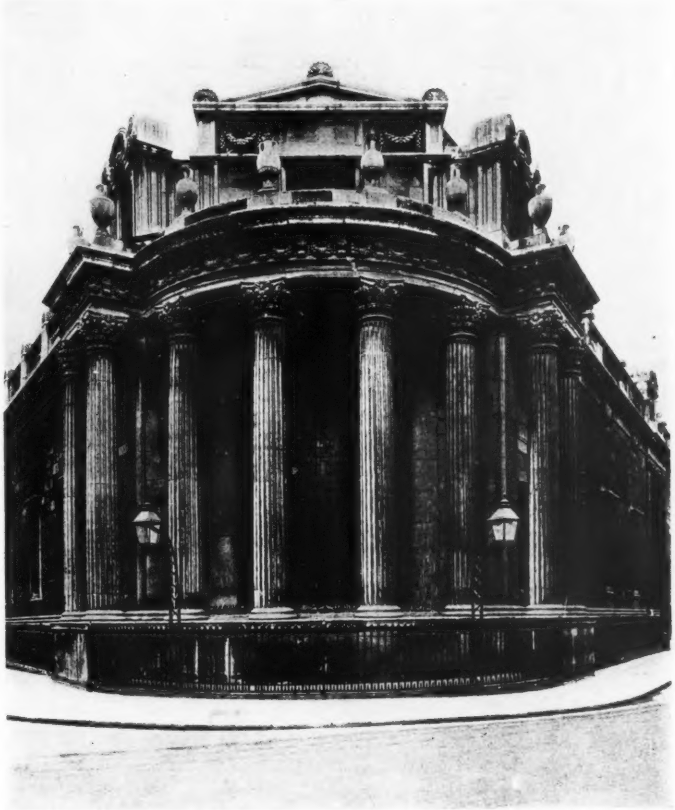
With the ascension of George III, a new régime of progress and reform had its inception. Among the leaders of artistic thought during this reign can be named Reynolds, Gainsborough and Chambers. The dramatic art was being elevated to a dignified position by Garrick, Kean and Mrs. Siddons. While the country was divided over the revolt in the colonies in America, and war was then in progress, this did not halt the steady movement toward the development of a national type of architecture, which even then was beginning to lose its Roman characteristics and take on those that had their origin in Greece.

From 1780 to 1820 is designated as the Greco-Roman period. James Stuart, Nicholas Revett, Henry Holland, James Wyatt, Sir Robert Taylor, and Sir John Soane, are among the names of men who set the mark of their intellect on the buildings designed, and who have left as an example for succeeding generations many dignified structures. The Bank of England in London, stately, grim and mysterious, stands as a monument to the masters of design of this period, and, like Somerset House, is the joint work of several men who labored in such perfect artistic accord that they created a consistent and enduring edifice. It seems probable that structures endure more often on account of their artistic excellence than for any other reason. The hand of the vandal and the sordid demands of trade are all halted and turned back when they menace structures like these that have become an artistic national heritage, and are the pride and boast of the whole people.

In 1820 England, as well as Europe, had reached a period of practical tranquility. Napoleon ceased to set all Europe in agitation, and Englishmen who had practically been barred from the continent had turned to more Southern countries to satisfy their passion for travel, and visited Greece and its contiguous territory. Returning, impressed with what they had seen and learned, it is reasonable to suppose that the Greek influence that had dominated monumental architecture in Great Britain from 1820 to 1840, and which influence, it may be said parenthetically, was to be noted in the Greek revival in the United States, had, during these two decades, its origin in this experience of travelling artists. This influence is to be noted in the National Gallery in London, William Wilkens, architect, and perhaps even more insistently in the British Museum, designed by Sir Robert Smirke. A drawing by Decimus Burton of the arch on Constitution Hill, now in the possession of the Royal Institute of British Architects, indicates how strong the Grecian influence was during this period. The feeling is still further illustrated by extant examples by Burton.

As will have been noted, the origin, ascendancy, and after effect of architectural styles, are largely controlled by the mental attitude of the people. When public opinion is appreciative of academic qualities, a reversion to earlier types has always been the case.

A more "romantic" public sentiment



BANK OF ENGLAND, LOTHBURY ANGLE
SIR JOHN SOANE, *ARCHITECT*, 1788-1838

had now become evident. Gothic architecture was beginning to regain ascendancy, and leaders of art, who had been champions of the classic school, were now, in order to remain in fashion, pandering to a more effeminate style, which had its culmination in the Neo-Grec and Italian phase. Since that time this style may be said to have dominated the motives of architectural design in Great Britain. The names of men whose work marked the beginning of this movement, and of those who have taken it up and carried it to its present development, are familiar to all architects. It would require much space to enumerate these buildings and the names of the men whose genius created them. It is as significant in architecture as it is in the history of nations, that periods of development are in wave-like lines, reaching their highest phases at one time, and gradually falling at others. Fortunately, a movement that is going forward throughout the world today is one of an elimination of mediocrity, and a conservation, as far as possible, of that which is good. This tendency is retaining, for the admiration of this and future generations, those creations in architecture that are best fitted to stand the higher criticism. In reviewing this period later the thoughtful observer will be impressed by the fact that the decadence which the pessimistic critic is so insistently declaring is at present with us, has no basis in fact. Architecture is steadily proceeding to higher and better planes of development, its only handicap is lack of appreciation on the part of the general public, a condition that is year by year being bettered and becoming less harmful to the growth and development of good architectural design.

THE PARLIAMENT HOUSE, DUBLIN, 1730-39
RICHARD CASSELLS, *ARCHITECT*

ARCH ON CONSTITUTION HILL. FROM BURTON'S DRAWING

(From Monumental Classic Architecture in Great Britain and Ireland)

A THREATENED GOVERNMENT EVASION OF CONTRACT

THE American Institute of Architects has recently taken up the subject of the Government's treatment of architects who were invited to compete for designs for public buildings, and letters have been addressed to various senators by the different chapters, of which the following is a sample:

Dear Sir: We are taking the liberty of laying before you the enclosed statements pertaining to competition authorized by the Government for the selection of architect for the buildings of the Department of State, Justice and of Commerce and Labor.

We believe that the justice of these statements will appeal to you and that you will assist the architects in securing fair play.

Thanking you in advance for your consideration of these matters, we are,

Very truly yours,
The American Institute of Architects,
By................*Secretary*

Accompanying this letter is a rather long document compiled by the Institute, under the caption "Detailed Statement," part of which follows:

The Government competition held in the latter part of 1910 for the three buildings for the Department of State, Department of Justice and Department of Commerce and Labor, was, taken as a whole, the largest and in some respects the most important that has ever been instituted in this country. Sixty of the leading architects of the country were invited by the Government to compete, and accepted. Twenty architects competed for each of the three buildings. The competition was carefully conducted by the Department of the Treasury, judged by expert jurors, the decision of the jury confirmed and the award finally made to three architects.

The list of the competitors and jury for the three buildings was practically a list of seventy-five of the most prominent men and firms identified with the profession.

The programme for this competition, which was issued in September, 1910, stated that, "*this competition is one of three which will be instituted simultaneously for the selection of three architects, to whom the* *erection of the three buildings for the Departments of State, Justice, and Commerce and Labor will be awarded.*"

It was, therefore, a competition for the selection of an architect, not necessarily for the selection of a design, and the architect was to be entrusted with the erection of the building. The programme further stated that "*the selection of one of the designs by the Secretary of the Treasury, and its subsequent approval by the President, the Secretary of the Treasury and the head of the executive department to occupy the building, shall be final and conclusive.*"

The programme further stated that "*the architect to whom the commission is awarded shall revise his competitive drawings to meet the further requirements of the Secretary of the Treasury and the officials of the department to occupy the building, and upon the basis of these revised preliminary drawings shall prepare full detailed working drawings and specifications for said building; and shall thereafter, from time to time, make such changes in the drawings and specifications as may be directed by the Secretary of the Treasury, for which just compensation shall be allowed; but no changes in the drawings and specifications shall be made without written authority from the Secretary of the Treasury.*"

"*The architect (or architects) to whom said commission shall be awarded will receive in compensation for full professional services, including local supervision of the building, a fee computed at the rate of six per cent upon the cost of the work executed from his drawings and specifications and under his superintendents. The sum upon which the architect's commission is to be computed shall be the actual construction cost of the building as ascertained from the net amount of contracts awarded and proposals accepted for additions or deductions.*"

The conditions of the competition and the interest expressed in the programme were accepted not only by the sixty architects competing, but by the American Institute of Architects, the profession generally, by the President and Cabinet, by Congress, by the press and the public at large.

The competition drawings were finally delivered as required, at the office of the Supervising Architect of the Treasury in Washington, on December 30, 1910. The competitions were judged and notifications were received from the Secretary of the Treasury MacVeagh as to the awards on January 6, 1911, and the successful architects found to be for the Department of State, Arnold W. Brunner; Department of Justice, Donn Barber; and Department of Commerce and Labor, York & Sawyer.

A public exhibition of all of the competitive drawings was held in Washington and the entire matter received very wide publicity in the press and aroused throughout the country general approbation and enthusiasm.

Shortly after the competitions were won, Messrs. Brunner, Barber and York & Sawyer were called together by the then Secretary of the Treasury, Hon. Franklin MacVeagh, and were instructed by him to develop their individual buildings with the heads of the departments for which they were intended, having constantly in view at the same time the reconciliation of the designs to each other and the architectural harmony of the group as a whole.

They were asked to harmonize the façades, which was not a serious matter as it happened, and to present as soon as possible all three buildings in group form both in plan and elevation, for the consideration of the Commission of Fine Arts. Soon after this a meeting was held with the Commission of Fine Arts when certain further instructions were received. The work then proceeded, including the study of a more detailed plan arrangement for each building. All this represented considerable effort and expense, took several months and lasted well into the summer.

On June 16, 1911, the three architects again appeared before the Commission of Fine Arts in Washington, with the required block plans and elevations, bird's-eye-views and perspective sketches of the group. At this meeting the approval of the general preliminary plans was received, which approval is on record and was transmitted in writing to Hon. Charles D. Hilles, then Secretary to the President. A day or two later the three architects were called to a meeting with the President and his Cabinet, in the White House, and there this same series of drawings was carefully examined, passed on and approved in general by them.

The plans of the building were then taken up separately with the respective departments and the drawings for the Department of Justice were finally approved and received the signature of the President, Secretary of the Treasury, Attorney-General and the Supervising Architect, all on August 22, 1911. In the meantime there had been filed with the Supervising Architect of the Treasury estimates for this building in the form required by him, which estimates were accepted, placed on file and a contract was prepared under date of July 24, 1911. This contract was finally executed on August 28, 1911, after the drawings had been signed and approved, and a first payment was then made to Donn Barber on September 11, 1911, in the sum of $19,431.85. This completed the conditions required by the Programme of Competition, and then a more detailed study of the drawings was begun with a view to the making of final working drawings.

The contract awarded was in the nature of a preliminary contract and called for certain mentioned services to be rendered, for all of which the Government was to pay $48,579.64. The reason the contract was drawn in this form was that, of the $200,000 called for to be used for designs and estimates for the three buildings, only $160,000 had been actually appropriated. The net balance available from this appropriation was $158,203.36, $1,786.64 having been expended for the compensation of the judges, expense of the competition, etc. This balance added to the $40,000 left to be appropriated made a total $198,203.36, which amount was then divided proportionately among the three architects of the three buildings: Mr. Brunner, $56,269.94, Donn Barber, $48,579.64, and York & Sawyer, $93,353.78. The contracts were made therefore, to the full extent of the moneys held available, and the services required under these contracts were proportioned to these amounts.

It was then further agreed in the contracts that in the event that Congress should hereafter grant the necessary authority therefor, the Government would enter into supplemental contracts for the further architectural services required in connection with the erection and completion of the buildings, and pay a total of 6 per cent for the full services to be rendered.

The preliminary contract was a contract distinctly showing the intent and willingness on the part of the Government to proceed in the usual way should Congress finally decide to go ahead with the work.

Nothing further was done by the Department of the Treasury until just before the last administration went out on March 4, 1913. Secretary MacVeagh under date of February 28, 1913, wrote a letter to Congress, recommending that authority be given the Secretary of the Treasury to enter into contracts to provide sufficient accommodations for the several departments, and that the appropriation known as "Architectural Competitions" be made available for the payment of fees to the architects, and accompanying this was a draft of a bill in which is stated in the last paragraph, "*that the Secretary of the Treasury be, and he is hereby, further authorized and empowered to enter into supplemental contracts with each of the architects whose designs have been accepted for the department buildings hereinabove authorized, etc.*"

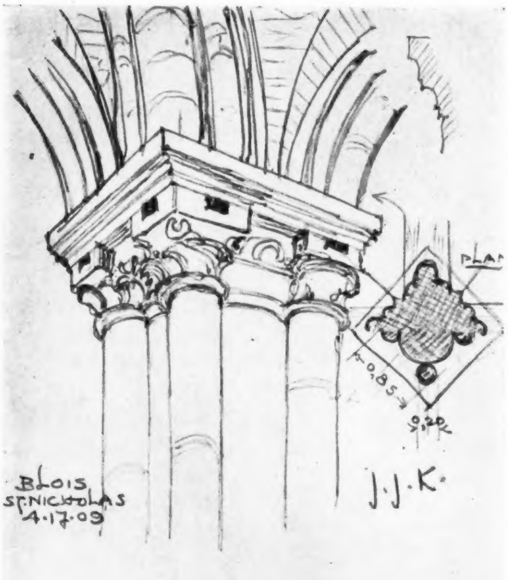
This bill of Secretary MacVeagh's, of course, coming so late, was never passed, but the intent plainly expressed all the way through all of the negotiations, letters, and in the contract, is that the successful architect of the competition had the approval and support of the administration and was surely promised the execution of the building. In other words, as far as the competitors were concerned, they were plainly invited to compete for the building, and not merely for sketches and estimates for the building. It seems that herein lies the real moral obligation willingly incurred by the Government.

When the present administration came in, the needs for the building for the Department of Justice were found to be pressing. Attorney-General McReynolds therefore introduced a bill asking for an appropriation of $3,000,000 for the building and contemplating the employment of the architect to whom this work had been awarded in competition, namely, Mr. Donn Barber. The Secretary of the Treasury in perfecting plans for a more complete organization of the office of the Supervising Architect of the Treasury, believing that all Government work should be executed under the supervision of this Department, and in pursuance of this policy, believing that the supervision of this building should not be entrusted to the architect and that his compensation should be based not on full service, but on partial service, put in a substitute bill referred to below. Whether or not his policy in regard to the office of the Supervising Architect is a wise one seems hardly germane to this case since the Government has already committed itself as far as possible to another course.

The bill drawn by Attorney-General McReynolds, H. R. 12801, was drawn during the absence of the Secretary of the Treasury in the West; on hearing of it and finding that it did not conform to his policy, he had a bill drawn and presented to Congress, H. R. 13870, which gives the Commission in charge of this building the authority to disregard the previous obligation entered into by the Government, and distinctly directs that the architect appointed to carry out this work shall not supervise the erection of the building.

The rest of the history is shown by these two bills, H. R. 12801 and H. R. 13870 appended hereto, and by the No. 10 Hearing before the Committee on Public Buildings and Grounds, House of Representatives on H. R. 12801, buildings for the Department of Justice, February 6, 1914, which is the hearing of Mr. McReynolds before the Committee; and No. 14 Hearing before the Committee on Public Buildings and Grounds, House of Representatives on H. R. 12801, building for the Department of Justice, February 25, 1914, which is the Hearing of Mr. McAdoo before the same Committee, and the report No. 368 of the same Committee accompanying H. R. 13870, March 11, 1914, which reports the bill favorably to the House of Representatives.

CAPITAL IN THE
CHURCH OF ST. NICHOLAS
AT BLOIS

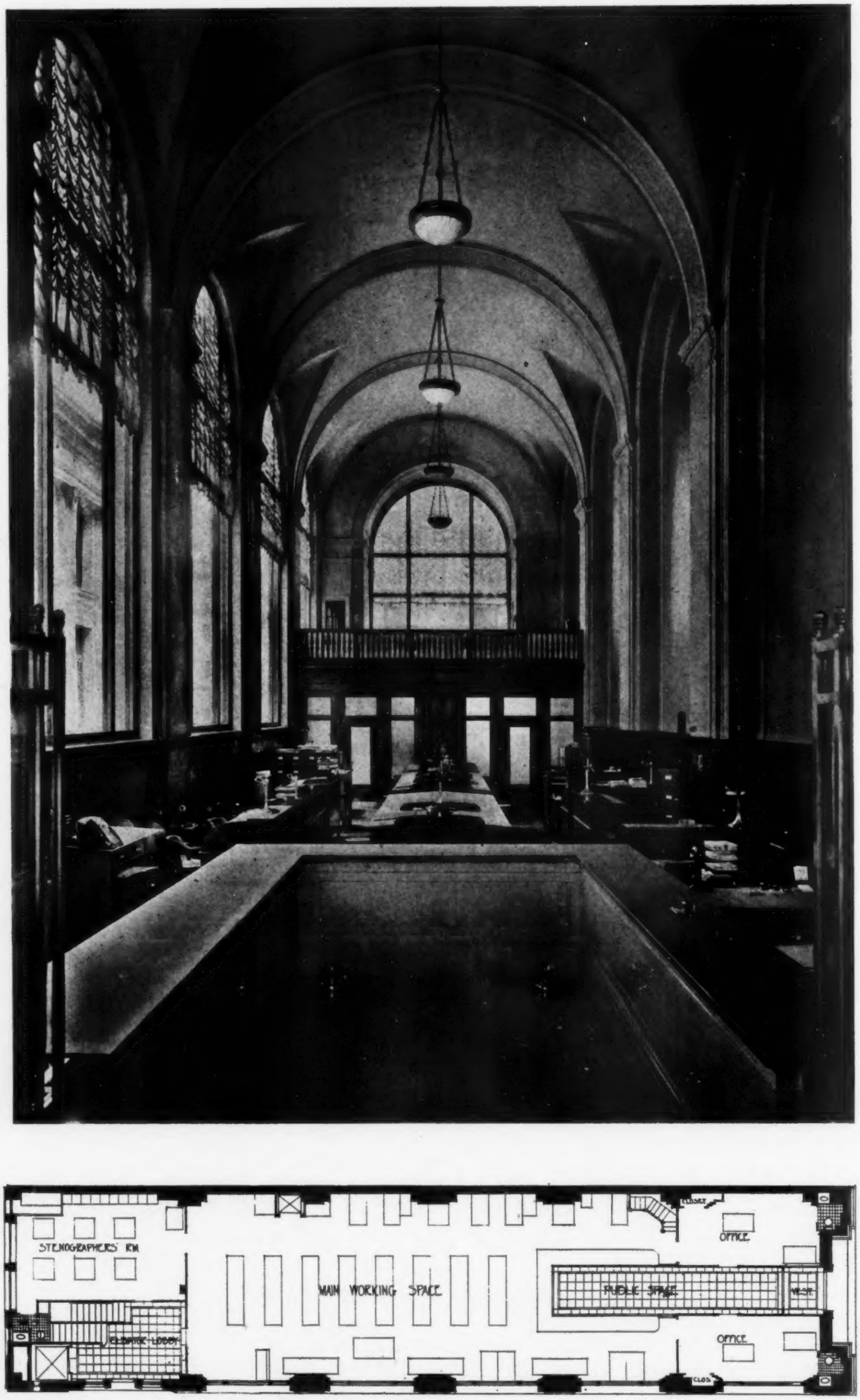


The abacus is placed diagonally, so as to take up the vaulting ribs and form a transition between them and the clustered pier.

FROM A
LEAD PENCIL SKETCH BY
JOHN J. KLABER

THE LIVERPOOL & LONDON & GLOBE INSURANCE CO.'S BUILDING, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, *ARCHITECTS*



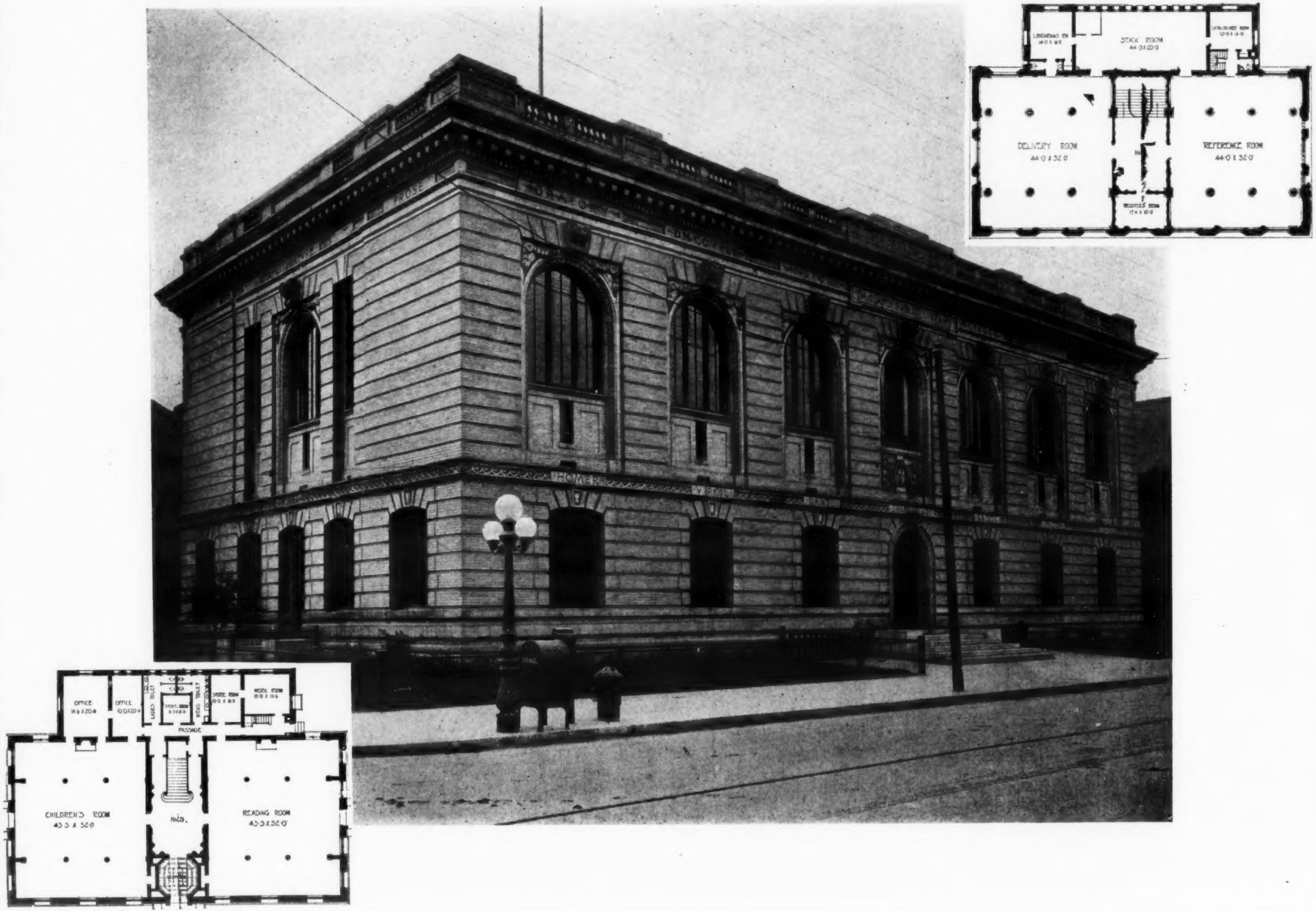
THE LIVERPOOL & LONDON & GLOBE INSURANCE CO.'S BUILDING
SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, *ARCHITECTS*

ENTRANCE DETAIL

THE LIVERPOOL & LONDON & GLOBE INSURANCE CO.'S BUILDING, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, *ARCHITECTS*



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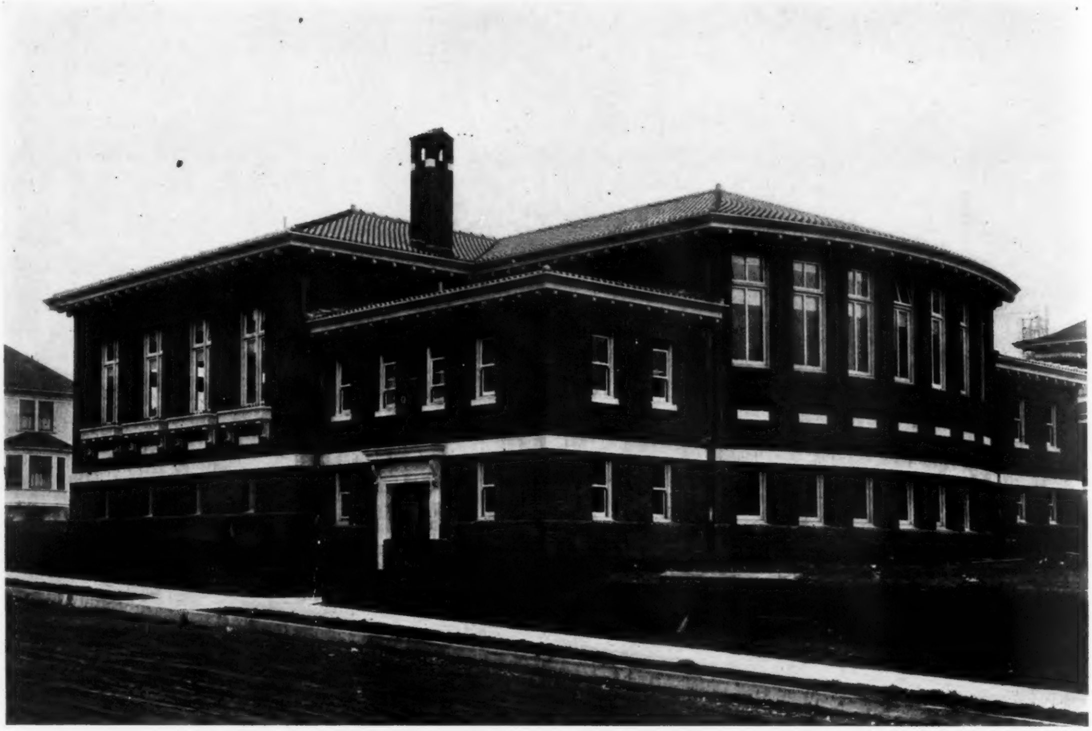

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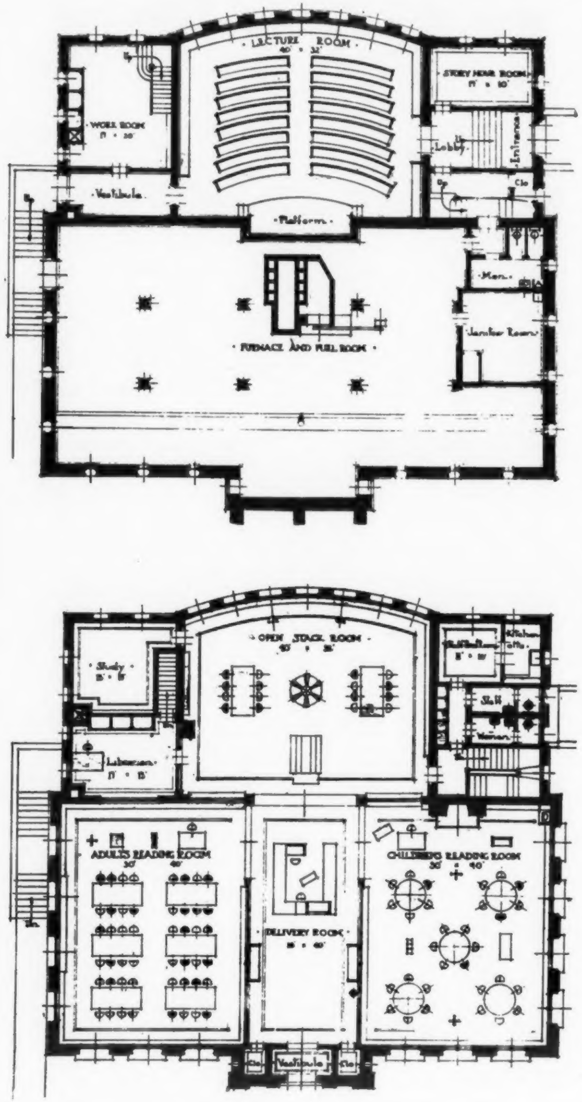
MAIN ENTRANCE



FLOOR PLANS

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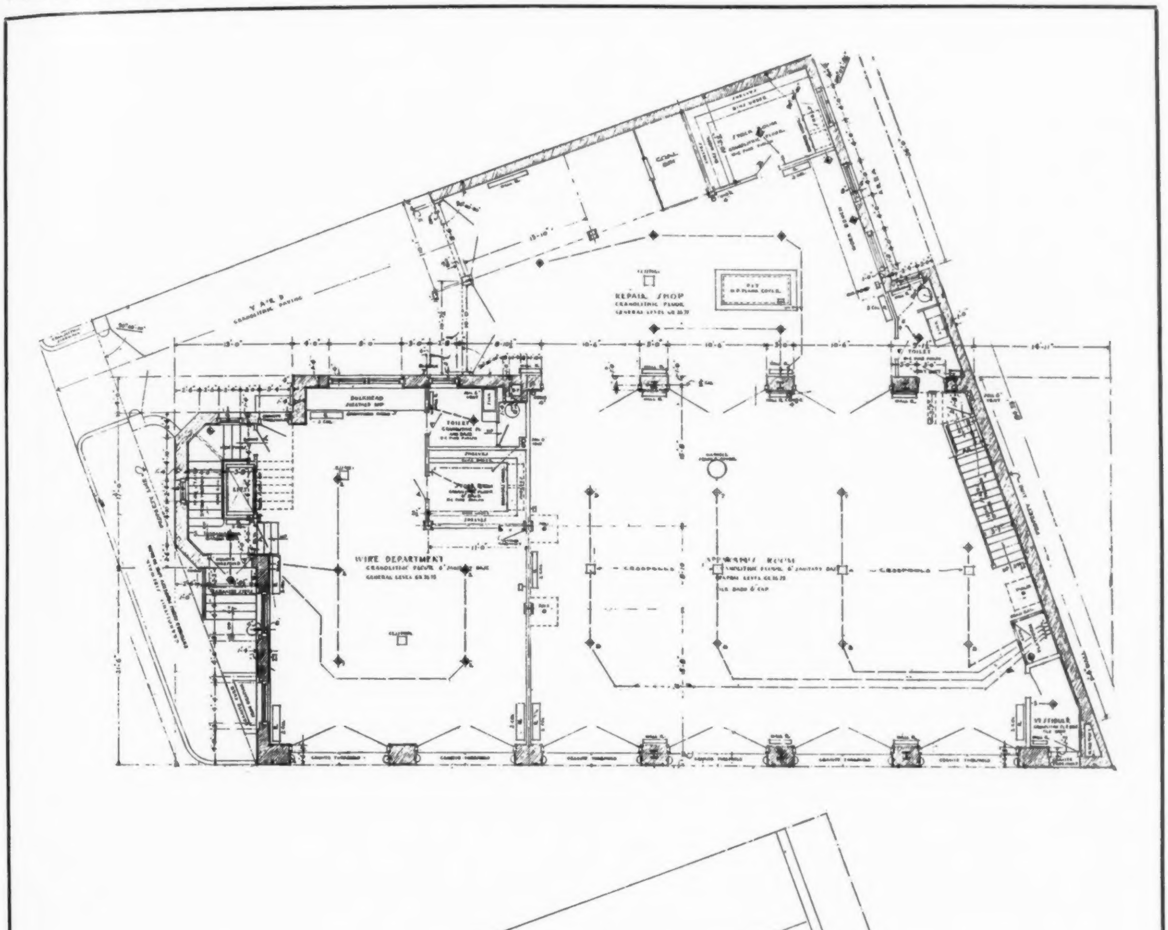
FIRE STATION AND FIRE ALARM QUARTERS FOR THE CITY OF CAMBRIDGE, MASS.

MESSRS. NEWHALL & BLEVINS, *ARCHITECTS*



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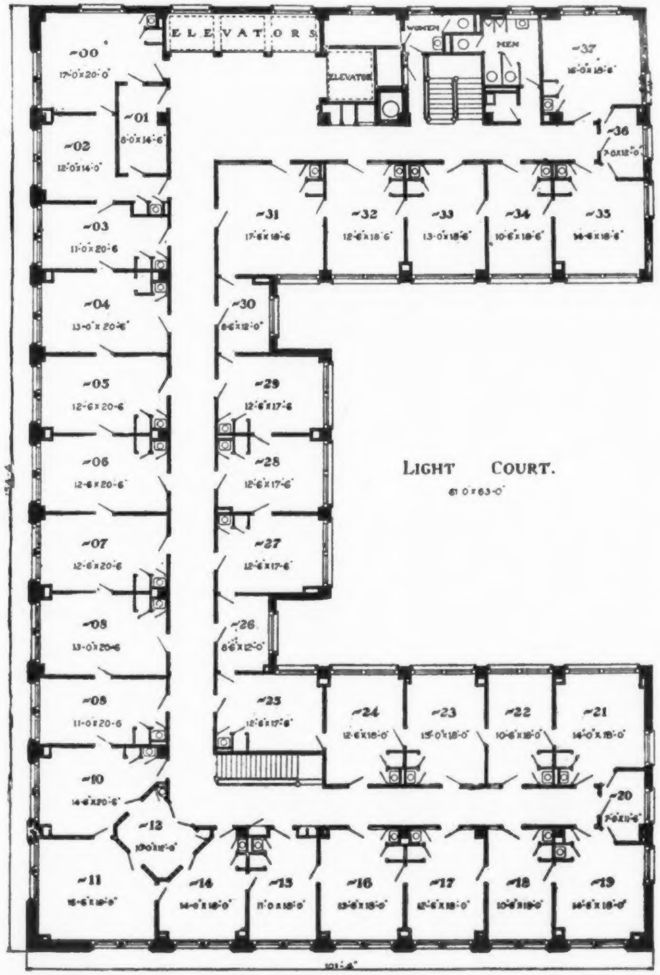
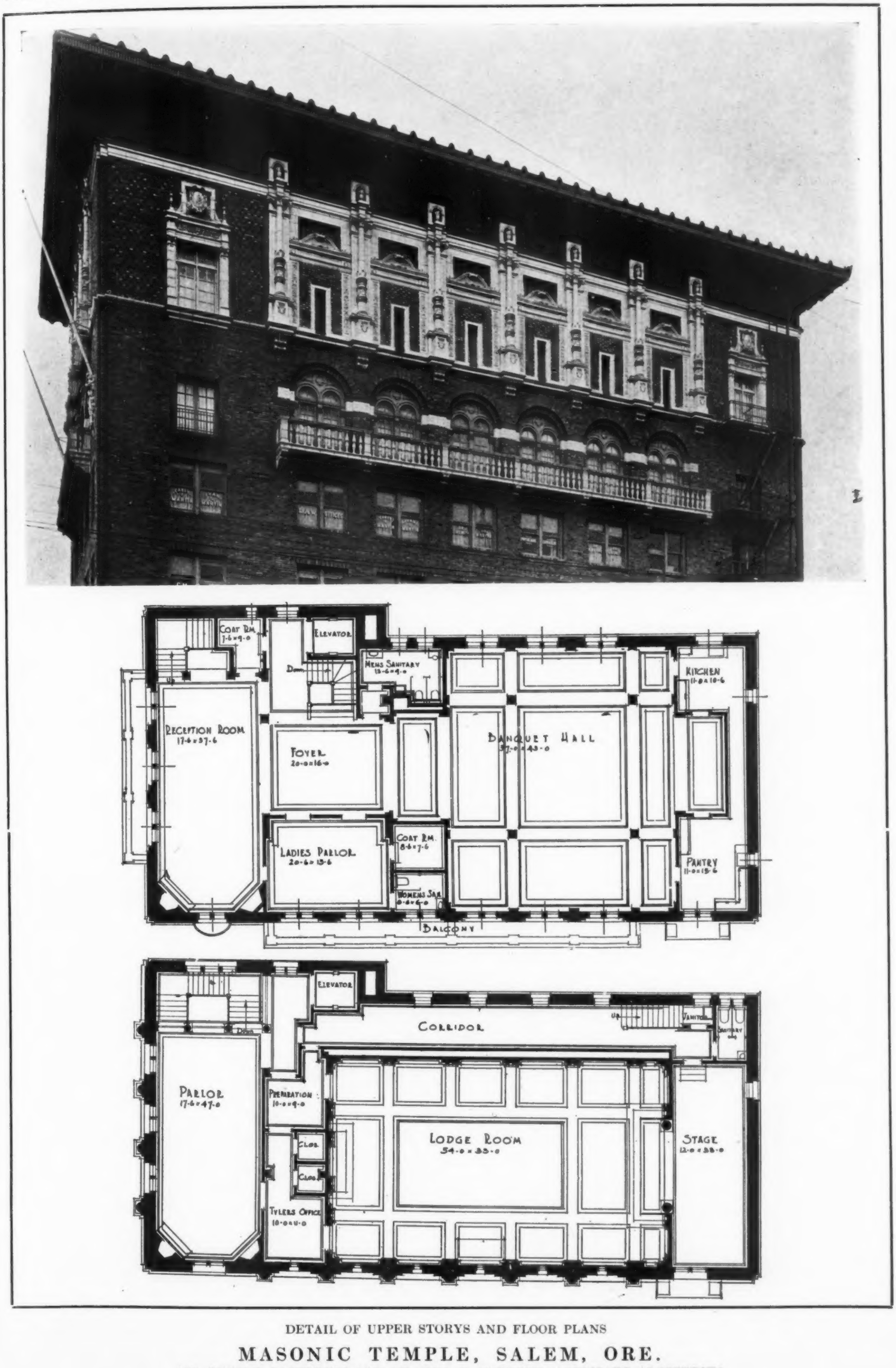


UNION OIL BUILDING, LOS ANGELES, CAL.

MESSRS. PARKINSON & BERGSTROM, *ARCHITECTS*

MASONIC TEMPLE, SALEM, ORE.

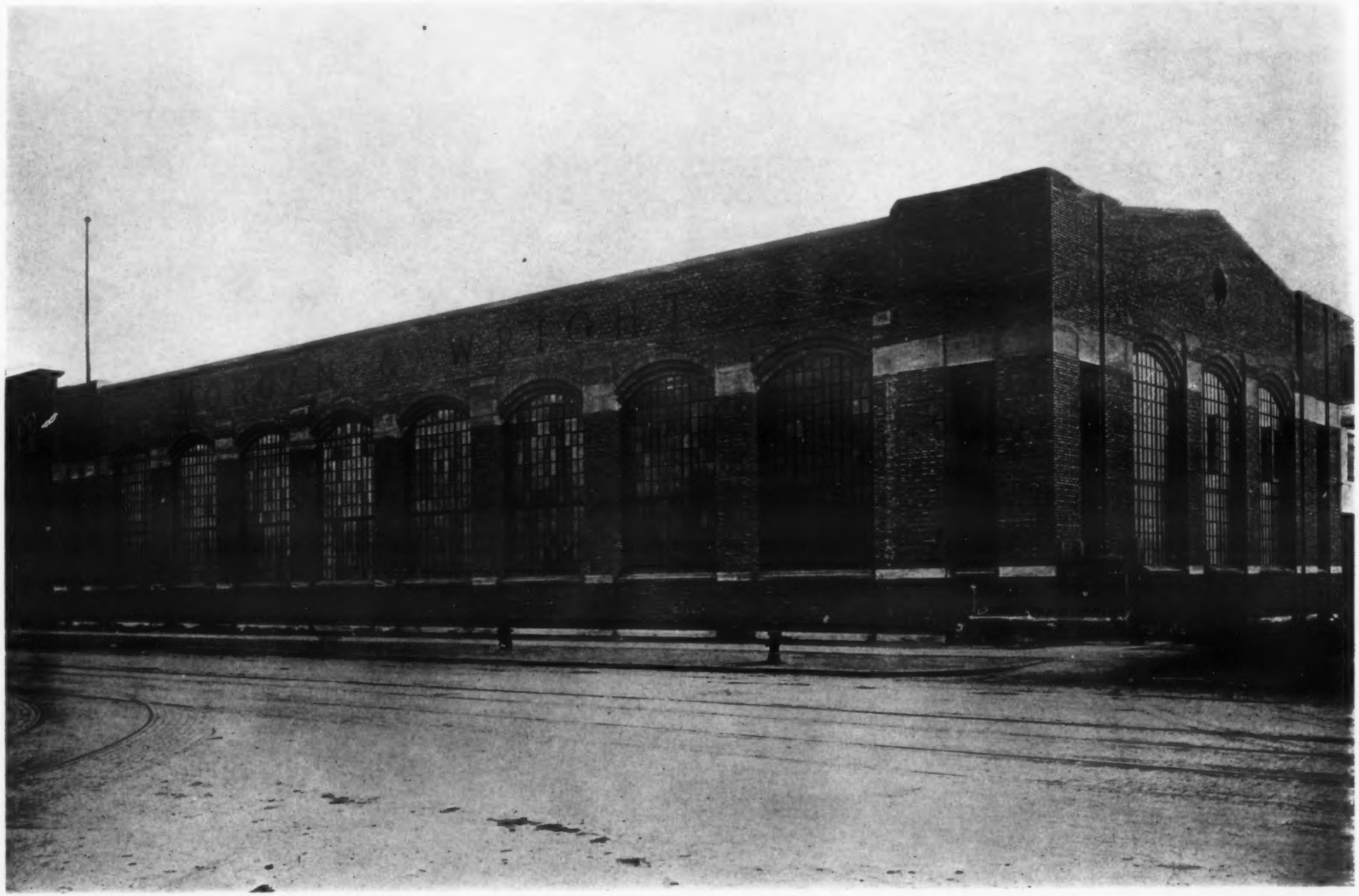
MR. ELLIS F. LAWRENCE AND MR. WM. G. HOLFORD, *ASSOCIATE ARCHITECTS*



DETAIL OF UPPER STORYS AND FLOOR PLANS

MASONIC TEMPLE, SALEM, ORE.

MR. ELLIS F. LAWRENCE AND MR. WM. G. HOLFORD, *ASSOCIATE ARCHITECTS*



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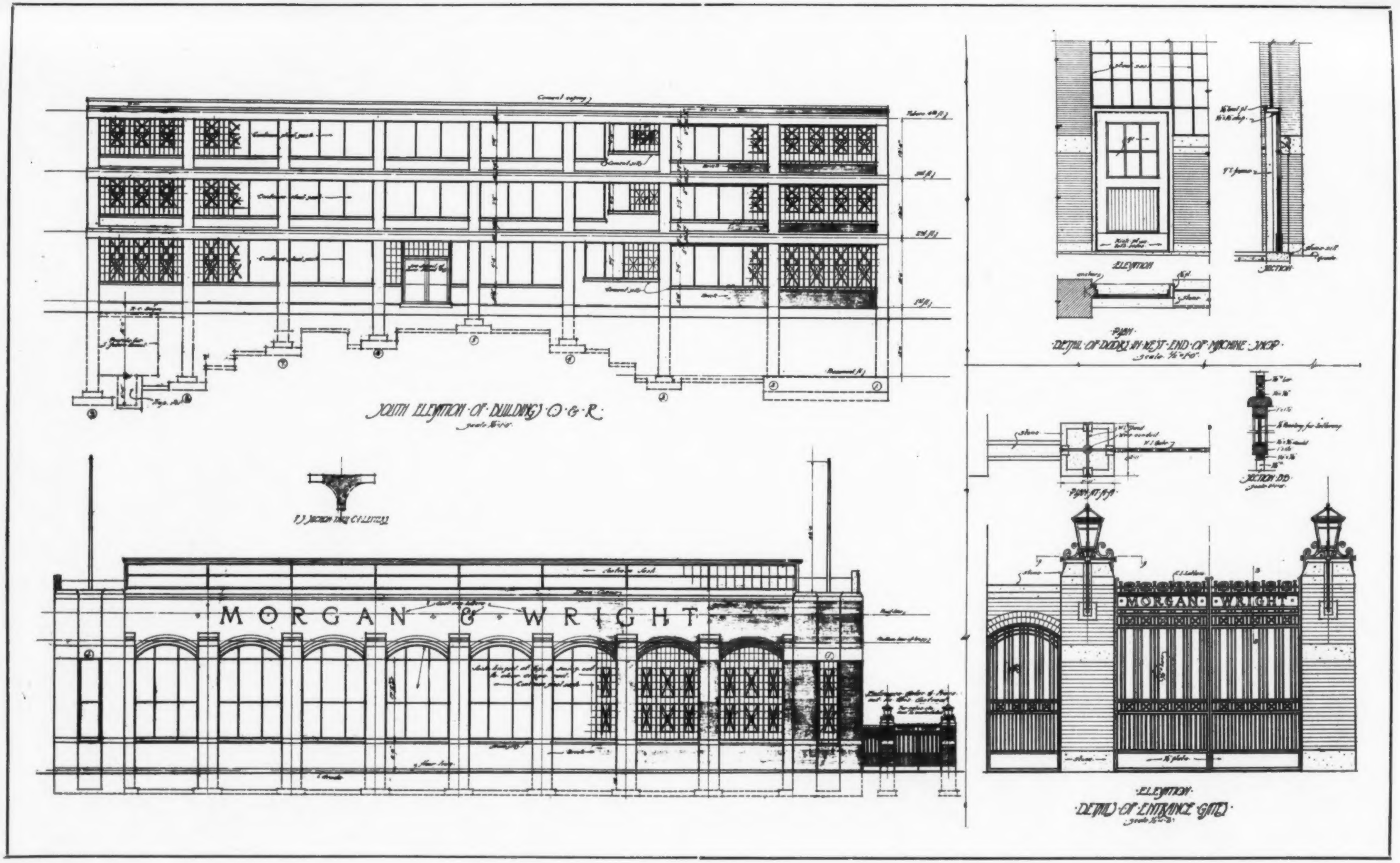

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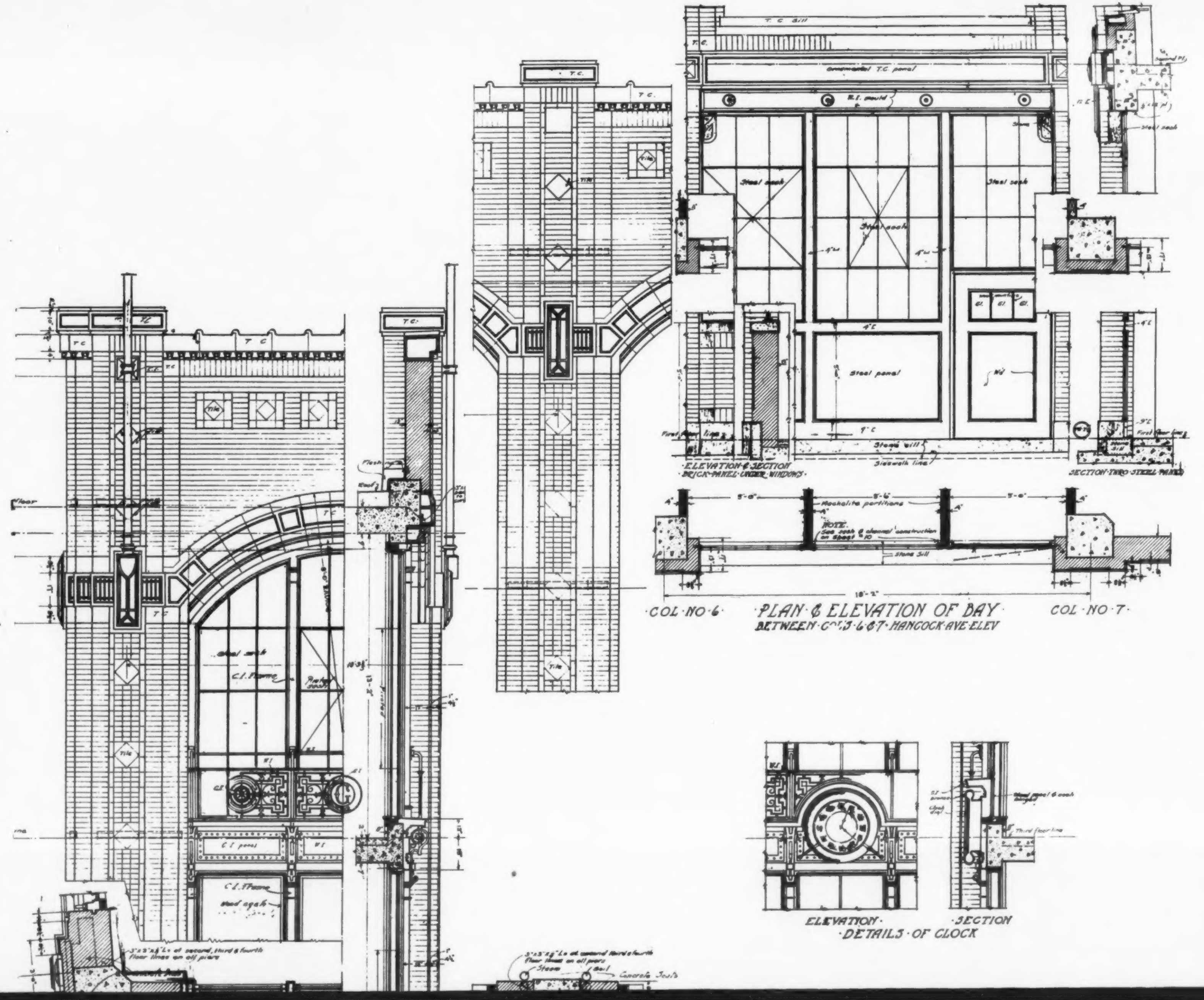
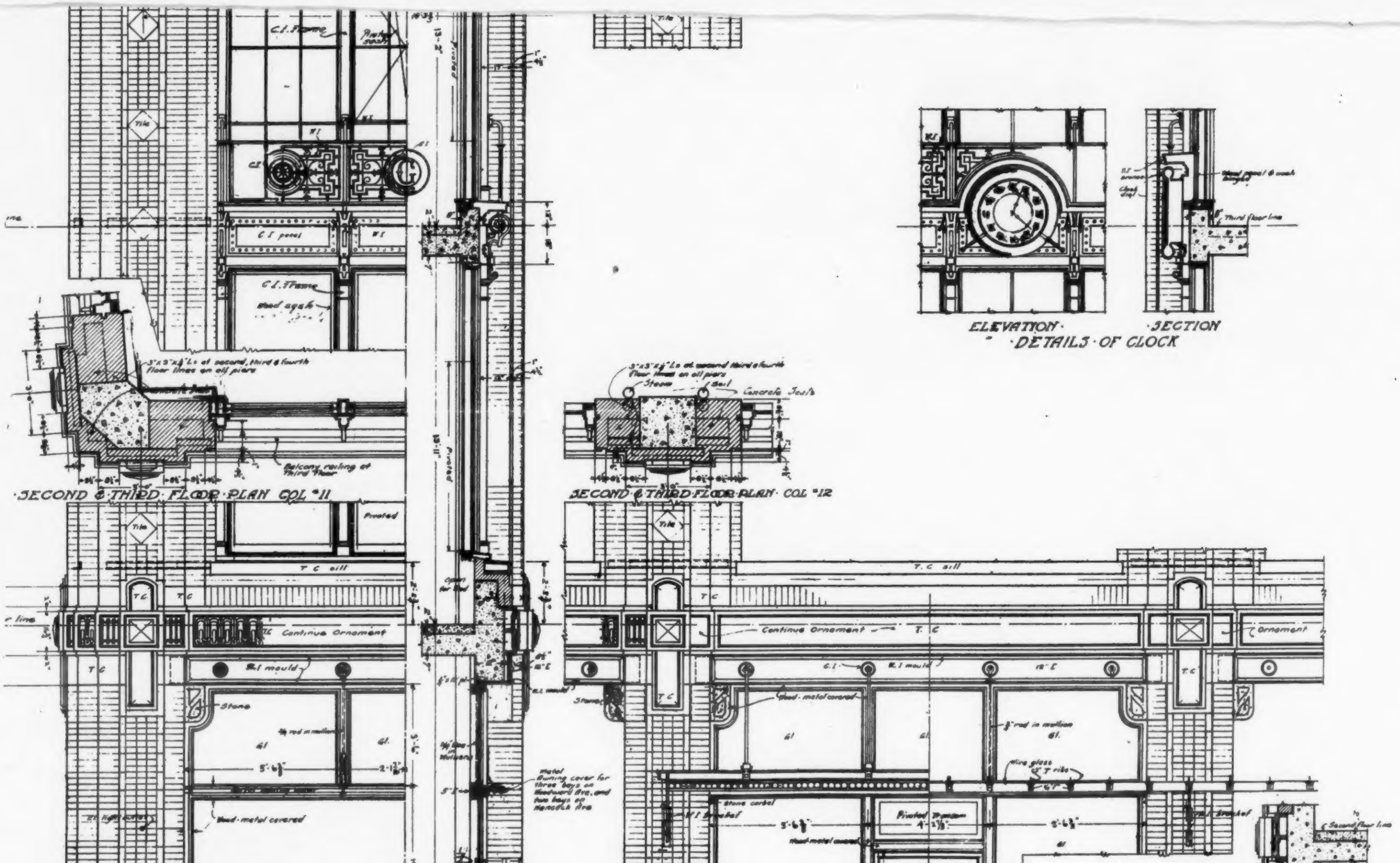
MR. ALBERT KAHN, *ARCHITECT*. MR. ERNEST WILBY, *ASSOCIATE*

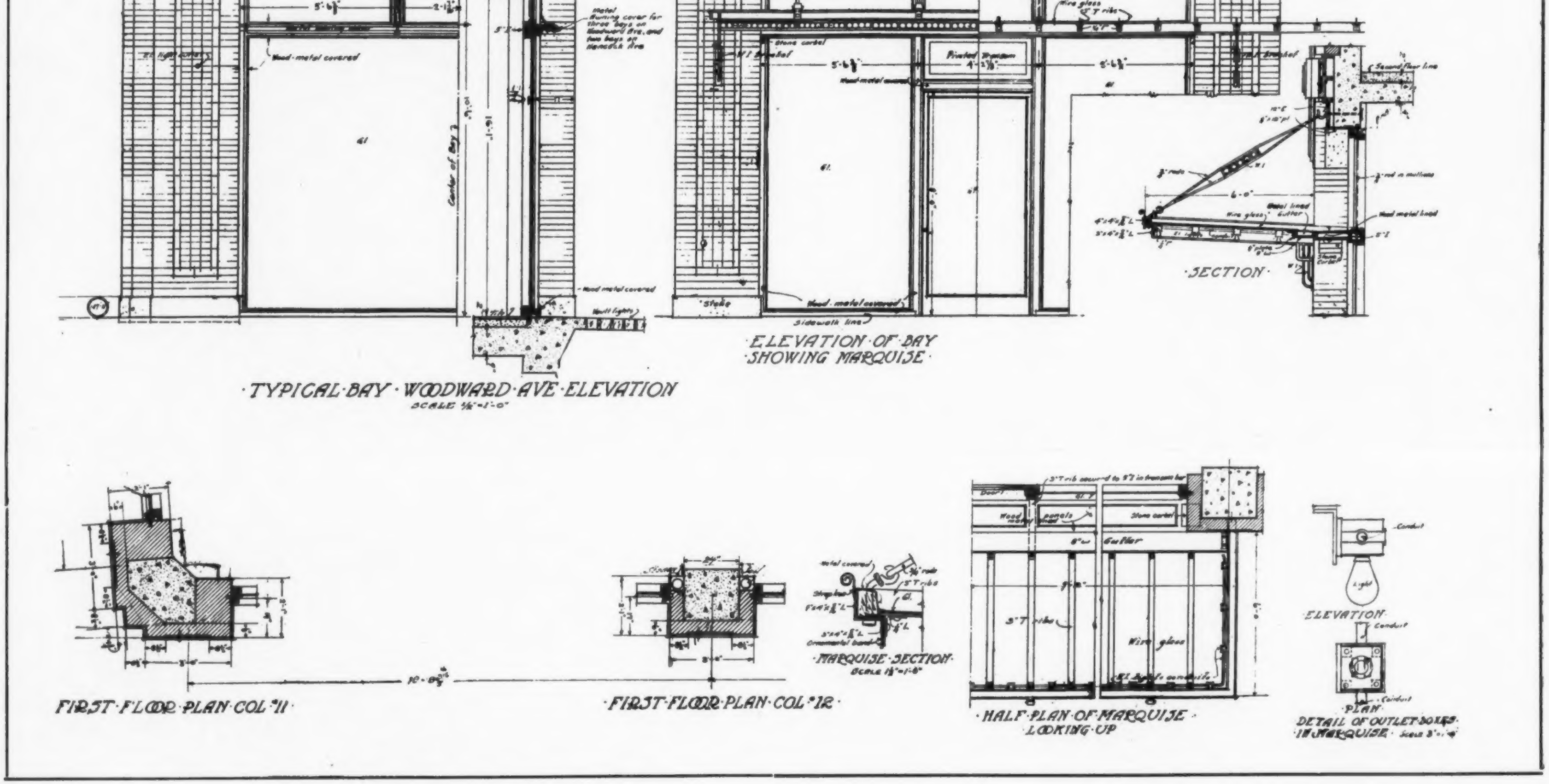

T.C. Sill
T.C.
Ornamental T.C. panel
R.I. mould
Steel sash
Steel sash
Steel sash
Steel panel
4"C
9"C
Stone sill
Sidewalk line
First floor line
ELEVATION & SECTION
BRICK PANEL UNDER WINDOWS
SECTION THRO STEEL PANEL
Steel sash
5'-6"
5'-6"
5'-6"
4"
Mackolite partitions
NOTE.
See sash & channel construction on Sheet #10
Stone Sill
18'-2"
COL NO 6
PLAN & ELEVATION OF BAY
BETWEEN COLS 6 & 7 HANCOCK AVE ELEV
COL NO 7
T.C.
Tile
Floor
Steel sash
C.I. Frame
Pivoted sash
Flashing
C.I. panel
W.I.
C.I. Frame
Steel sash
3"x3"x3/8" L's at second, third & fourth floor lines on all piers
Concrete Joists
Steam
Rail
ELEVATION
SECTION
DETAILS OF CLOCK
Steel panel & sash
Third floor line
Clock dial



·SECOND & THIRD FLOOR PLAN COL #11

SECOND & THIRD FLOOR PLAN COL #12

ELEVATION · SECTION · DETAILS OF CLOCK



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Page A. Robinson, *Western Manager*

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VOL. CV JUNE 17, 1914 NO. 2008

ADMINISTRATION'S POLICY THREATENS INJUSTICE TO ARCHITECTS PREVIOUSLY CHOSEN FOR GOVERNMENT WORK

Elsewhere in this issue is printed a résumé of the various steps taken in behalf of the Government by means of which architects for buildings to serve the Department of State, of Justice, and of Commerce and Labor were selected during the early part of 1911.

The programme of competition was perfectly definite in its statement that the competition was for the selection of three architects to whom the erection of these buildings would be awarded; that the selection of one of the designs by the Secretary of the Treasury and the head of the Department to occupy the building would be final and conclusive, and further that the successful competitor would be designated to prepare specifications and locally supervise the construction of the building.

It appears that now, after the lapse of more than three years and after considerable work has been done on the plans, for at least one of these buildings, and a very substantial payment on account of services has been made, that the present administration is taking active steps to repudiate the contracts and obligations of its predecessor, and proceed in accordance with a newly-devised plan entirely at variance with existing arrangements.

Whether or not the selection of architects outside of the Supervising Architect's office for Government work is wise, is not pertinent to the case in point. The question seems to be whether the Government will carry out an arrangement and contract entered into in good faith by the architects concerned with its then duly authorized representatives; or regards its obligations so lightly as to terminate them at will, regardless of the injustice and injury done by such action.

It seems that a bill now under consideration gives authority to a commission to appoint an architect, either by competition or selection, to render partial services in the preparation of plans for the building for the Department of Justice, under the direction of the Supervising Architect. While it is true that this bill does not definitely state that the architect already selected by competition would not be appointed as the architect of the building, yet inasmuch as this bill, which specifically puts it in the power of the commission to appoint an architect other than the architect already selected, takes the place of a prior bill introduced in the House, which gave definite assurance that the building would be built according to the designs of the architect originally selected, the assumption is warranted that if it were the intention of the Government to proceed along the original lines, no change would have been made in the bill first introduced.

The question involved seems to be one of national honesty and fair play. The Government, through its authorized agents, has made a promise which was accepted in good faith. No adequate reason has been advanced for breaking that promise. The subsequent change of method in the administration of governmental architecture as now advocated by the Government representatives should not, in fairness, affect the fulfillment of a promise previously made.

In connection with pending legislation, we have recently heard a great deal anent the necessity of keeping faith with foreign nations. It has been made plain, by means of administration pronouncements, that our moral, as well as our legal, obligations should be kept at any cost. If such declarations of principle are accepted it becomes a little diffiuclt to understand the attitude taken in the case under consideration. Surely the present administration cannot expect the support of the nation in the fulfillment of its fancied obligations to foreign powers, if it neglects or refuses to recognize and keep those of more immediate concern and interest to its own people and about which there can be no question.

It is hoped that every architect regardless of political affiliations and whether a member of an organization or not, will use all proper means within his power to bring before his representative in Congress the facts in this case, and at the same time enter vigorous protest against the great injustice that is threatened.

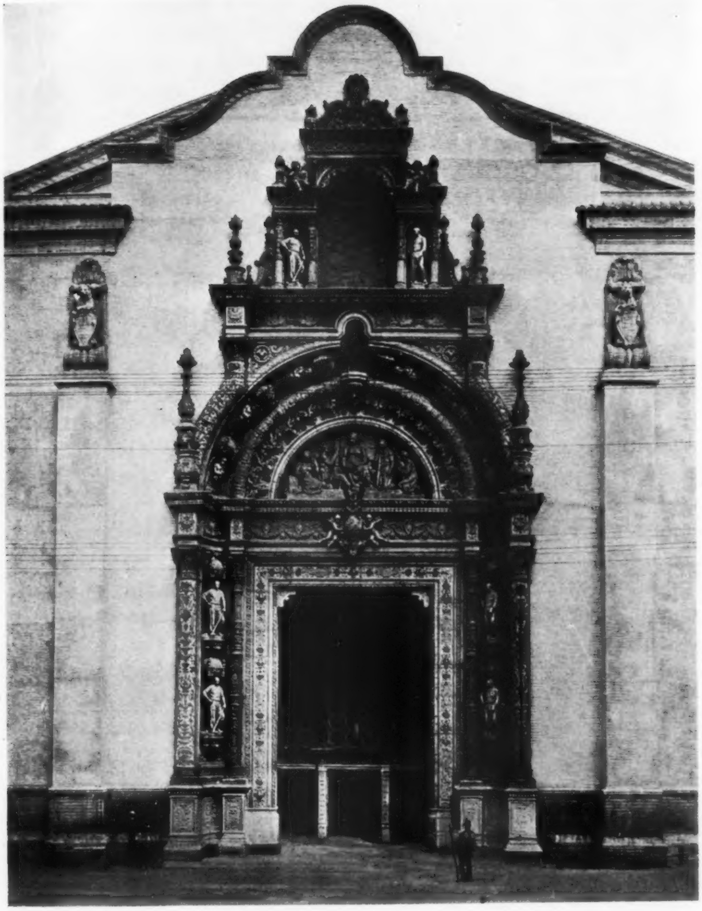
THE SIGNATURE OF BUILDINGS

We are informed by a contemporary that the members of the Oregon Chapter of the American Institute of Architects have informally agreed to follow the plan of signing "buildings of whch they are particularly proud." This procedure, which unfortunately is not yet sufficiently general to be called a custom, has long had the passive approval of the Institute and in view of its obvious advantages and benefits, both to practitioners and the public, it is strange that architects have been as slow and apparently reluctant to adopt the practice.

It would seem that no injury could be done to the reputation of an architect by unobtrusively placing his name upon a building designed by him and of which he is "particularly proud," and by that means the honor of his achievement is much more likely to be remembered by a too-forgetful public. It may be that some have hesitated to thus proclaim their accomplishments on the theory that it smacked too much of blowing one's own horn in public. When it is remembered, however, that a small but growing public really cares to know the authorship of a good design, then the duty of the architect in the interest of education in art should outweigh any feeling of personal disinclination. Comparatively few, indeed, are the anonymous books issued from the press, but probably no one would charge their authors with intentional and unbecoming self-praise, merely because their names appear on the title pages.

When the public press, in describing a newly completed building, fails to give credit to the architect, indignation is felt by the profession, yet it is hardly to be wondered at that the newspaper or magazine places the same valuation on the reproduction of the design, as the architect apparently does when he fails to sign his building. It is generally agreed that in the education of the public to a fuller appreciation of architecture lies the salvation of the profession, but unless the architect is sufficiently satisfied with and proud of his work to publicly claim it as his own, he can hardly expect to create much respect for it on the part of the public.

In view of its importance there seems good reason for a more active interest in the subject on the part of the Institute. To give mere "approval" to a practice that would undoubtedly be of much benefit to the profession, if generally followed, amounts practically to damning it with faint praise.



PORTAL OF THE PALACE OF VARIED INDUSTRIES, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Copyright by Panama-Pacific International Exposition

THE PORTAL OF THE PALACE OF VARIED INDUSTRIES, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Passing through the Fillmore street entrance to the Panama-Pacific International Exposition grounds the eye is attracted and the attention held by the portal of the Palace of Varied Industries that stands upon the left.

The inspiration of the work, it is stated, was the portal of the Salamanca Cathedral in Spain, a structure that may be said to furnish one of the truest examples of the architecture of the Spanish renaissance extant. The portal of the Palace of Varied Industries was originally purposed as a replica of the Salamanca portal but it is more than that. The original is without color save for the monotone of the whole cathedral, while the reproduction is enhanced through the application of the blues and reds and browns contained in the decorative detail of the Exposition color scheme.

It differs also from the original in being somewhat larger and that the niches are occupied by figures of modern sculpture in place of the figures of saints common to the ecclesiastical architecture of the Spanish period. Notwithstanding these differences the reproduction has been pronounced the purest architectural unit of the entire Exposition. It is probably the costliest artistic unit, also, as more than $15,000, it is stated, has been expended in obtaining drawings and making models of the original from which the present portal was designed and cast.

The work was undertaken at the suggestion of Mr. Paul E. Denivelle, supervisor of texture and modeling of the Exposition, and it was under his direction that the main portals and the minor portal of the Palace, both of which are in the same style, were executed.

Mr. Denivelle has initiated a movement to preserve this portal for California at the conclusion of the Exposition. If this is successful the portal will be reconstructed from the models now in the possession of the Exposition Company as a part of one of the California missions which are famous types of a certain style of Spanish architecture.

The modern figures completing the portal as well as the alto relief tympanum are the work of Ralph Stackpole, one of the sculptors engaged to execute the sculptural decorations of the Exposition. The figures are striking and lifelike. The individual figures are all different poses of the same subject—a laborer with a pick. The Tympanum consists of a group of five figures representative of as many industries symbolizing the purpose of the palace itself.

BORNEO MAHOGANY

BORNEO mahogany (*Calophyllum inophyllum* L.) is an East Indian tree belonging to the gamboge family (*Guttiferæ*). It is found in Africa, India, Malaya, Australia, and Polynesia, and is often cultivated throughout the tropical parts of the world. It is variously known as Alexandrian laurel, poon, palo maria, dilo, tamaru, and cashampa. While the wood of this tree is pretty generally employed for the same purposes as mahogany and is often referred to as Borneo, Fiji, or Philippine mahogany, it is better known under the more appropriate name of poon, especially in Ceylon, India, and Burma. When the English naval officers investigated the Indian timbers available for masts and spars they selected this tree for which the natives had no name except the general term "poon," meaning tree. Poon is now accepted as the trade name of this important timber.

Poon is a magnificent tree producing one of the most important woods in the tropics. The tree attains a height of over 100 feet and a diameter from four to five feet near the base. Stems are frequently found that are clear of branches for more than sixty feet and are straight cylindrical, and free of knots or defects. In the dense tropical forests the stems of this tree are generally thickly crowded with epiphytal orchids and ferns. The dark foliage forms a magnificent crown producing a dense shade; during the flowering season the crown is interspersed with numerous white flowers which give the whole tree a noble aspect. The seeds produce a valuable oil which is bitter and is known as the woondel oil of the Indian commerce. The stem yields an exudation or resin which is called the hacamahaca resin of commerce.

The wood of poon is moderately hard, heavy (about forty-two pounds per cubic foot), reddish-brown, tough, compact, somewhat coarse and straight-grained, and exceedingly durable in contact with the soil and water. It is usually a very ornamental wood and is susceptible of a high polish. It is often handsomely veined and resembles mahogany in appearance and working, and is in request by cabinetmakers. Beautiful furniture is made from it. When intended to be used in cabinetwork, it is important that it should be procured a long time previously, for if it is not very dry the article of furniture is liable to split or warp. Poon does not warp or check to any appreciable extent after thorough seasoning. Difference in these qualities, according to latitude, soil, or situation, are, however, very observable.

The reputation of poon rests on its use for spars and masts, and in parts of India the drain upon this species has been so great for these and other purposes that the trees are now becoming scarce, and in some localities more valuable than teak. The young trees, especially such as are in accessible places, are most carefully preserved. In Ceylon the tree is very highly esteemed and the wood is used extensively in boat building and is employed generally beyond all others for planking small sailing vessels and for the construction of all kinds of machinery; in fact, it is used for all purposes which demand a very durable wood. It is in request also for making canoes and is among the best woods in India for charcoal.

The true poon of India is closely related to the santa maria (*Calophyllum calaba*, Jacq.), of tropical America. The wood of the latter is difficult to distinguish from that of poon. Both of these trees are cut and the wood sold as a mahogany substitute. Santa maria comes to the American markets only very seldom through the ports of Pensacola, New Orleans, and Galveston, while the poon comes in occasionally direct from India, or as re-shipments from England. Small shipments have been received also from the Philippines, where the tree is being exploited in a small way.

CURRENT NEWS AND COMMENT

RICHMOND, CAL., CITY PLANNING PRIZE COMPETITION

The competition for the plan of the canal subdivision at Richmond, Cal., previously announced in these columns, has been decided and the prizes, aggregating $10,000, awarded.

First prize, $5,000, to Arthur O. Comey, landscape architect, Cambridge, Mass. Five second prizes of $1,000 each were awarded as follows: Taggart Aston, civil engineer, San Francisco; Leopold Wuth, assistant county surveyor, Alameda county; W. S. Farley, Stege; Philip W. Foster, landscape architect, Cambridge; Latham A. de Mille, Jr., Indianapolis.

The following received honorable mention: J. H. Weatherford, Memphis, Tenn.; Woollett Woollett, architect and engineer, San Francisco; A. H. Payne, Memphis; H. J. Bernier, Oakland; J. F. Beaman, San Rafael; A. R. Walker and John T. Vawter, Los Angeles; F. C. Innes, Sheridan, Placer county; R. H. Dobell, architect, Portland.

The judging was done by a jury composed of Charles D. Heywood, Mayor of Berkeley; C. F. Michaels, president San Francisco Chamber of Commerce, representing the owner of the property, H. C. Cutting; C. E. Grunsky, formerly city engineer of San Francisco; Louis C. Mullgardt, member of the architectural board of the Panama-Pacific Exposition and president of the San Francisco Society of Architects, and C. S. Cheney, city planner, advisor of the competition.

WASHINGTON CHAPTER DONATES $200 TO G. W. U. SCHOOL OF ARCHITECTURE

The Washington Chapter of the American Institute of Architects has donated $200 to the school of architecture at the George Washington University for architectural books and lecture lantern slides. The gift is a duplicate of that made by the chapter last year.

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.

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 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.

THE RESTRICTIONS OF NEIGHBORHOODS

Mr. Lawrence Veiller, director of the National Housing Association of New York, in an address before the recent City Planning Convention in Toronto, Canada, stated that laws looking to the restriction of neighborhoods in cities had in some instances been in force since 1909, with the best of results. He maintained that the necessity for a nation-wide action on this subject was becoming more and more apparent, if the rights of property owners and the æsthetic welfare of cities were to be conserved.

TO SAVE ST. JOHN'S CHAPEL

City Plan Committee Has Scheme to Preserve Landmark

The Committee on City Plan, in a report to the Board of Estimate has recommended that the city save St. John's Chapel in Varick Street from destruction, provided that assurances are given within twenty days that the chapel will be maintained for some public or semi-public use and that the reconstruction necessary to permit the sidewalk to pass under the portico will be undertaken.

Varick Street is being widened for the new Seventh Avenue subway, and ever since the plans were definitely settled there have been urgent protests against the destruction of the chapel, which is an ancient landmark. The City Plan Committee reported that the threatened destruction can be avoided by carrying the sidewalk under the chapel's portico and narrowing the sidewalk on the opposite side of the street. The width of the roadway will not be greatly reduced.—(N. Y. *Times.*)

NATIONAL CITY PLANNING CONFERENCE

The National Conference on City Planning was held in Toronto, Canada, on May 25th. Eight hundred delegates were present from the United States and Canada. There was also a representative from England.

In an opening address the Duke of Connaught alluded to evil conditions in slum sections in European cities, and said it would be nothing short of national disaster to allow similar conditions to obtain on this continent. The constant influx of foreigners, he declared, permitted of no delay in considering this problem. He suggested the need of provision of ample park and playground space, the creation of main arteries of communication and the creating of proper and adequate housing conditions for increasing population.

Mr. Frederick Law Olmstead presided at the conference.

INTELLIGENCE AS TO BUILDINGS

Under the above heading, the New York *World* writes editorially as follows:

"The proposed regulation of the height of buildings is not an attempt to prevent the erection of skyscrapers. It is a plan devised by experts to make them safe for their occupants and the city.

"If lower Manhattan were to be entirely built up with unregulated tall buildings, it would be almost uninhabitable at the best, and in emergencies a source of grave danger. Air circulation would be insufficient. Three-fourths of the people would always work by artificial light. There would not be room in the streets for the people, to say nothing of vehicles; nor room beneath them for the necessary subways, sewers, water, gas and heating pipes and electric conduits. A panic in such a congested mass of humanity might mean a memorable disaster.

"European cities which are held up to us as models limit strictly the height of buildings—London to 80 feet, Paris to 65.6 feet, Berlin to 72 feet. Boston, Washington and many other American cities have adopted a more generous standard. For New York nothing more radical is proposed than that high buildings must be planned with intelligent relation to the width of the streets on which they stand and the needs of their own occupants. A skyscraper rule which would not interfere with the Plaza Hotel and would not prevent the erection of the Woolworth Tower with slightly changed proportions cannot be denounced as an indiscriminate attack on tall buildings."

PERSONAL

The firm of Eisenla & Carlson, architects, Brooklyn, N. Y., has been dissolved. Mr. Arthur G. Carlson will continue in practice with offices at 157 Remsen Street.

Mr. J. Duncan Forsyth, architect, Yonkers, N. Y. announces that he has opened an office at 375 South Broadway. He desires to receive manufacturers' samples and catalogues.

Mr. Lester Kintzing, architect, formerly located at 7 West 42d Street, has recently removed his offices to 4735 Grand Central Terminal, Vanderbilt Avenue and 43d Street, New York City.

Mr. Noel R. Hill, architect, Winston-Salem, N. C., has opened an office in the Wachona Bank Building where he will practise his profession. He desires to receive manufacturers' samples and catalogues.

Mr. Dalton R. Wells announces his withdrawal from the firm of Burrowes & Wells, architects, and the opening of offices at 1601-2 Ford Building, Detroit, Mich., for the practice of architecture and engineering.

BOOK NOTE

Modern City Planning and Maintenance. By Frank Koester, C.E. Full cloth, 330 pages, size seven by ten, with over 300 illustrations. Price, $6.00 net. New York: McBride, Nost & Co.

Grouping and amplifying the articles that have appeared serially in The American Architect during the past eighteen months, and adding thereto chapters that deal with other features of town planning than are comprised in the practice of architecture, Mr. Koester has prepared a work that may be regarded as one of the most authoritative expositions of this topic that has been published in this country.

While the subject of town planning is of more recent interest in the United States than in Europe, American municipalities have taken up the details of civic betterment with an energy that has resulted in bringing achievements in this direction more nearly abreast the present development abroad.

Mr. Koester combines an acquaintance with European cities and their development with a long residence in this country, and this knowledge, in connection with his practice as a consulting civil engineer, enables him to discuss the various phases of town planning from a practical as well as theoretical viewpoint. The book will be found useful both to architects and to students of civic development.

COMPETITION FOR McKINLEY MEMORIAL

The birthplace of the late President McKinley, Niles, Ohio, is the site for an imposing building to be erected to the memory of her most distinguished sons. The trustees of the National McKinley Birthplace Memorial Association are reported to have recently made this decision, and propose to co-operate with a committee of the American Institute of Architects in holding a competition for securing a suitable design for the Memorial.

The building is expected to include an auditorium seating 1,000, a public library, a McKinley relic room, assembly halls for the Grand Army of the Republic and for Spanish-American war veterans, and a room for the meetings of city officials.

A site of about five acres has been donated by Niles. It is said that $170,000 has been obtained by public subscription and that $30,000 additional has been pledged, or will be available when needed.

INDUSTRIAL INFORMATION

ENGINEERING SPECIALTIES

The Sarco Engineering Company, 116 Broad Street, New York City, and Old Colony Building, Chicago, Ill., have recently issued a number of leaflets or pamphlets describing the various specialties manufactured and handled by this company. Among these are the Sarco steam trap, the Sarco vacuum valve, and the Sarco temperature regulator.

The Sarco steam trap has, it is stated, been on the market for many years, and thousands are in use by firms well known throughout the country. The Sarco vacuum valve is a modification of the steam trap. It consists of a pipe body which occupies very little space, and takes the place of a radiator elbow. In this body a patent cartridge is inserted, containing an easily expanded non-freezing fluid, operating a corrugated tube, to the lower end of which is attached a piston, which carries the valve head.

The operation of this valve is not dependent upon the expansion of metal, but upon that of the fluid, and for this reason it is claimed, is infallible in its action. The valve works automatically. As soon as water collects the liquid within the cartridge contracts and the valve opens. The condensation which has collected is drawn out by the suction and immediately the steam comes in contact with the cartridge, expanding it, and the valve closes.

The advantages claimed for this valve are noiseless operation, self-cleaning, no air or water hammer, no freezing, no moving parts to corrode, and no leakage of steam.

Sarco temperature regulators are intended to regulate the temperature of water in tanks. They are based on the same thermostatic principle as the Sarco valve as described, using as its actuating motive power the expansion of a sensitive liquid hermetically sealed within a chamber into which is inserted a flexible corrugated tube. It is claimed for this regulator that it is easily installed, and can be arranged to regulate the temperature of water or any other liquid. It is provided with an adjustable regulating device, by which any desired temperature within given limits can be maintained constantly.

Copies of the pamphlets and further information can be had upon application to the manufacturers of these devices.

HUMIDITY; ITS NECESSITY IN THE HOME

Under the above title, the General Filtration Company, Inc., Cutler Building, Rochester, N. Y., has issued an interesting pamphlet describing the Filtros Air Moistener, made by this company. The statement in the pamphlet that "during the winter months we often live in an atmosphere drier than the Sahara Desert," is apparently no exaggeration of conditions existing in most buildings. The sanitary advantages of a more humid atmosphere than is to be generally found in the usual interior have been long appreciated, and many devices for the humidification of the air have been perfected.

The Filtros Air Moistener consists of two porous silica "Filtros" plates. The principle of the moistener is based upon the capillary power of these plates, which take up water quickly, and become completely saturated. The surface of the plates, therefore, becomes immediately an evaporating surface, in direct contact with the heated air, and this evaporation continues as long as the water is supplied to the plates.

The smallest moistener manufactured has, it is stated, an evaporating area of over 300 square inches. The makers further state that these air moisteners can be installed quickly in any furnace, or any steam or hot water system.

In the pamphlet referred to a number of testimonials are printed, from users of these air moisteners, from which it would seem that they efficiently and satisfactorily perform the service for which they are intended.

SQUARE-POT HEATERS

The Boynton Furnace Company, 106 West 37th Street, New York City, has issued a catalogue illustrating a line of square-pot heaters. These, it is stated, are built so as to secure the greatest amount of direct heating surface. The makers claim that owing to the location of the grating bars below the bottom edge of the fire-pot the ashes fall down out of the way as quickly as the coal is consumed, thus automatically cleaning the fire and maintaining the most perfect combustion. Grate areas listed indicate a wide range of sizes adaptable to every condition where heaters of this type are suitable.

TERRA COTTA INTERIORS

The June issue of *Atlantic Terra Cotta*, the house organ of the Atlantic Terra Cotta Company, illustrates a number of dignified interiors, executed entirely or in part in Atlantic Terra Cotta. As usual with this publication, the illustrations are well chosen and well reproduced.

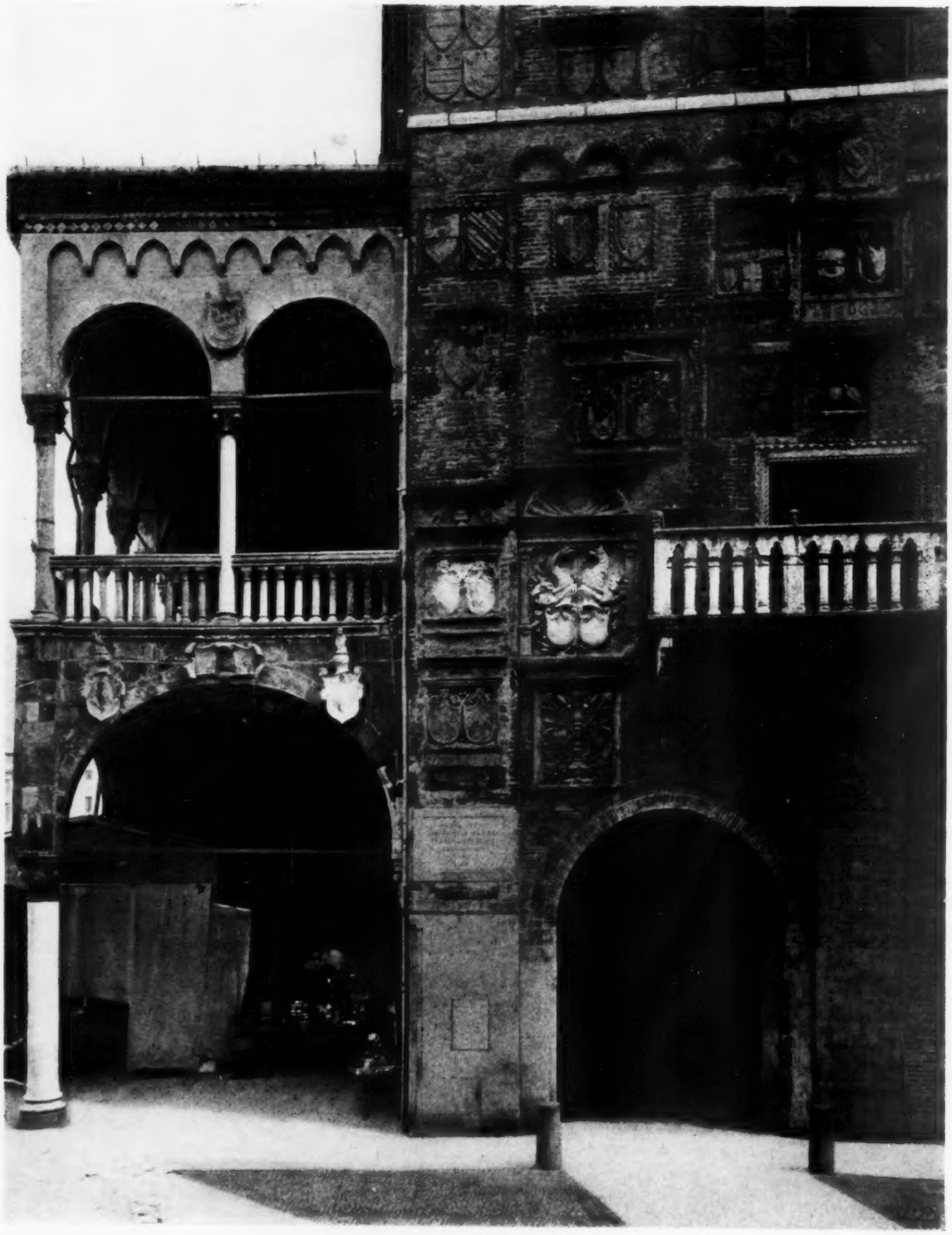
This publication will be mailed to architects on request.

MODERN PLUMBING

Catalogue No. 8, issued by J. L. Mott Iron Works, Fifth Avenue and 17th Street, New York City, is a comprehensive presentation of the varied line of plumbing fixtures made by this company. Every accessory of plumbing to provide complete equipment is illustrated in an admirable way in this publication. It will be sent to architects upon request.

CHANGE OF ADDRESS

The Duluth office of the H. W. Johns-Manville Co. has recently been moved to 327 West First Street.



DETAIL, PALAZZO DELLA RAGIONE, PADUA