

THE AMERICAN ARCHITECT

VOL. CVII

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HOUSE OF MR. ROBERT T. MOORE, HADDONFIELD, N. J.

BAILY AND BASSETT, ARCHITECTS

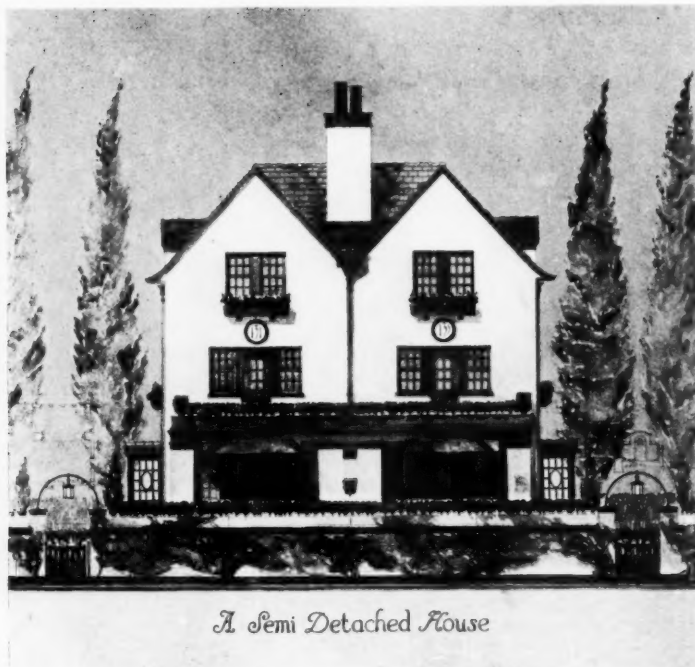
Twenty-first Annual Exhibition of the Philadelphia Chapter, A. I. A., and the T-Square Club

LOOKING backward a decade of years and mentally reviewing the many exhibitions by architectural societies, one fact, above all others, is to be noted, that architects are beginning to realize that exhibitions to be of popular interest should be made up of material that constitutes something more than expositions of clever architectural draftsmanship. It has been reasonably contended that if architects are artists, they should be able to delineate in a manner after the free style of artists, that they should throw off the thralldom of the T-square, and in their preliminary sketches use the less conventional tools

and mediums and the free-handed methods practiced by artists.

Last year, when the joint annual exhibition of the T-Square Club and Philadelphia Chapter of the Institute was illustrated in *THE AMERICAN ARCHITECT*, the preponderance of drawings for proposed or completed work was criticized. This year there is the same preponderance, but with the very great difference that the manner of delineation is radically changed. The stereotyped methods that have prevailed in the past have been relegated to their proper place, the drafting room, and in their stead we find on the walls of the gallery of the

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FIRST PRIZE DESIGN, BY H. BARTOL, REGISTER
COMPETITION FOR THE FACADE OF A SMALL CITY HOUSE
Twenty-first Annual Exhibition of the Philadelphia Chapter, A.I.A., and the T-Square Club

Art Club a series of sketches that are as refreshing in their novelty as they are artistic in their presentation.

Beautifully drawn views of proposed or executed work that show the well trained artistic mind are something more than a mere presentation of an example of architecture. Delicate in their technique, accurate in expression, and teeming with the certainty that proclaims the educated artist, many of the exhibits are well worth preservation as a clever expression of a phase of art.

Some day let us hope there will be room and a place for a permanent exhibition of architectural drawings, just as there is now many permanent exhibitions of painting and sculpture. Then there will be selected from the annual exhibitions certain examples for permanent display, and then, the opportunity will be afforded for such creditable work as is shown in this present exhibition, to be made always accessible for study.

In the present exhibition an excellent opportunity is afforded to compare different methods of accomplishing an artistic interpretation of a given subject.

A seashore house, placed high on a bluff, with a broad expanse of sea in the distance, is set forth in comparatively few strokes of the pencil. The stilted methods of the drawing board are absent, and the whole subject sparkles with good artistic method.

In another, a country house enveloped in snow, but with its architectural lines as correctly shown as if drawn with a T-square, is produced by a very clever sense of how to "work the paper" to get a result. It's a most artistically satisfying thing.

Another man, whose sense of color and form are both highly developed, has shown a tall tower, worked out in charcoal, colored in with washes that prove the man knew just what he wanted to do and knew how to do it. And that's the essence of every form of successful artistic expression

—knowing what is desired to be done and knowing how to set about it.

The daily work of architects is so beset and surrounded by the prosaic, the necessarily utilitarian side of their profession, as to endanger the further cultivation of their artistic sense. In order to preserve this from the influences that daily beset them, they may, by reading and contact as much as possible with good examples of art, find relaxation.

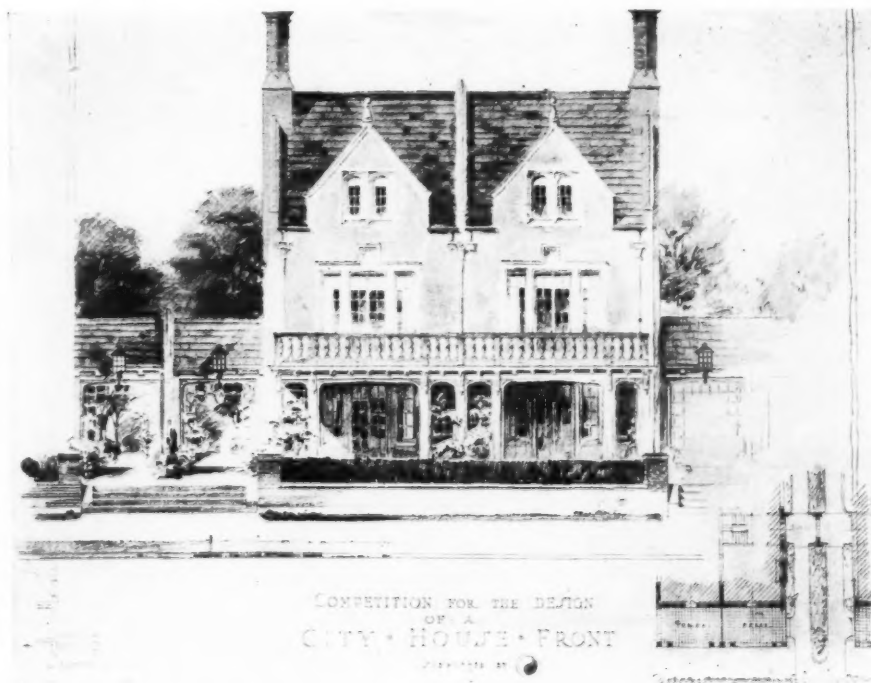
It is exhibitions like the one now under consideration that are stimulating in this sense, and prove to the practicing architect that while plans and specifications are part of his daily professional effort, he is still the artist of the fabric, and that the nearer he keeps to his ideals the surer is his pathway to ultimate artistic success.

This exhibition of architectural work, like others under the same auspices that have preceded it, is a dignified record of the year's achievement in architecture by a group of men whose efforts have at all times been to uplift the standards of their profession. Art for art's sake is ever a good

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SECOND PRIZE DESIGN, BY ANTONIO DE NARDO



THIRD PRIZE DESIGN, BY HELEN C. SOWDEN
COMPETITION FOR THE DESIGN OF A SMALL CITY HOUSE

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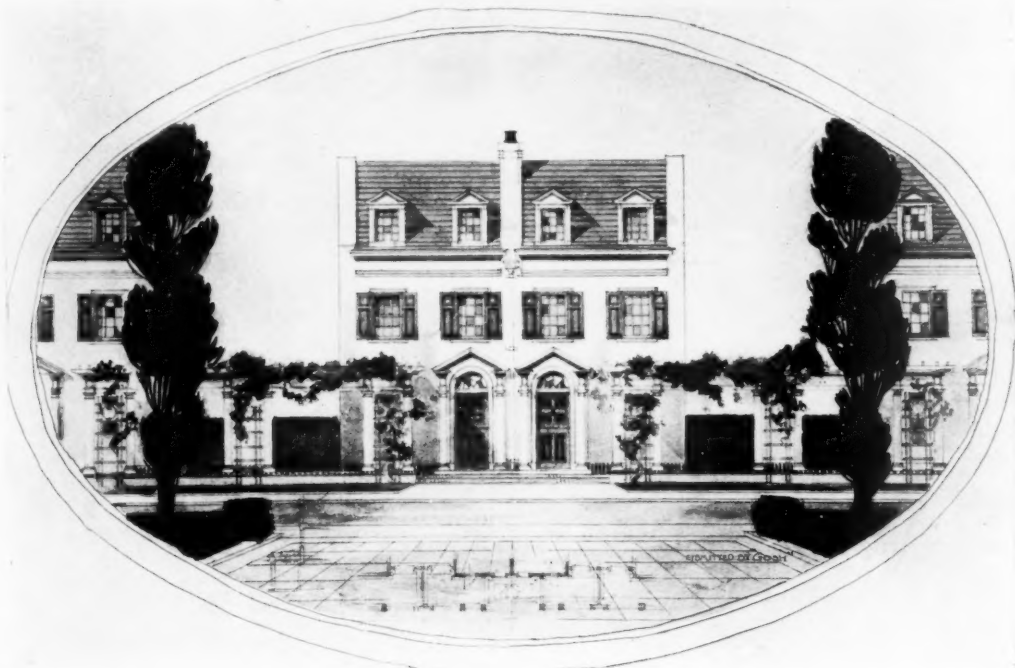
motto, and that it has been taken as the basis for these exhibitions is so self-evident as to become axiomatic of a T-square annual event. Team work has never been better exemplified as a much to be desired condition. The educational value of the T-square exhibition is shown by the annual attendance of the pupils of the public schools and other educational bodies.

It has never been the custom of THE AMERICAN ARCHITECT to particularize in its review of architectural exhibitions. Their value, it has seemed to us, lies more in their composite appeal than in isolated examples or particular exhibits. In order to show the general character of this exhibition, this issue

is mainly devoted in its illustrations to the exhibits, as it is believed by this method a more general idea can be gained of the detail of the material presented.

The Year Book is of usual excellence as a result of usual care in its preparation. It is a valuable supplement to those that have gone before it as a record of dignified and often epoch-marking examples of current architecture.

The hanging of the exhibition has been accomplished very satisfactorily, and the general effect of the galleries of the Art Club is as artistically satisfying and fully as educational as many of the picture or sculpture exhibitions that may have preceded it.



FOURTH PRIZE DESIGN, BY W. POPE BARNEY
COMPETITION FOR THE FACADE OF A SMALL CITY HOUSE

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"BENJAMIN FRANKLIN, THE YOUTH"

Statue Erected in Front of the Gymnasium, University of Pennsylvania

MR. R. TAIT McKENZIE, *SCULPTOR*

MR. PAUL P. CRET, *ARCHITECT*

Twenty-first Annual Exhibition of the Philadelphia Chapter, A.I.A., and the T-Square Club



GARDEN OF F. WALLIS ARMSTRONG, ESQ., MOORESTOWN, N. J.

MR. J. FLETCHER STREET, ARCHITECT

Twenty-first Annual Exhibition of the Philadelphia Chapter, A.I.A., and the T-Square Club

East Indian Walnut

THE East Indian walnut (*Albizia lebbek*) is not a true walnut, but belongs to the leguminous family of plants and is closely allied to our common black locust. The true walnut of India is the same as the so-called English or Circassian walnut (*Juglans regia*) which is used so largely in this country for making furniture and interior trim of fine buildings. The East Indian walnut of commerce is known in the English and American markets also as koko or kukko, but in India it generally goes under the name of siris. It must not be confused, however, with the wood that is now shipped into this country from the Philippine Islands under the name of white siris (*Albizia procera*).

Brandis, in his Forest Flora of the Northwest and Central India, states that this tree attains an average height of about 50 or 60 feet with a diameter of 2 to 3½ feet near the ground. The trunk is usually cylindrical and clear for at least one-third the total height of the trees; trees which were drawn up by bamboos and other trees, forming a dense undergrowth, invariably have long, straight trunks, frequently two-thirds of the

total height of the tree. The crown is usually spreading, forming a broad flat top, so that, in many respects, it resembles the well-known rain or saman tree of tropical America.

The natural distribution of the East Indian walnut is extensive, ranging from southern India northward through Bengal into the sub-Himalaya region, and thence westward to the Indus River, and ascending to an elevation of 5,000 feet. Its artificial range of growth has been widely extended by planting. It is an exceptionally fine tree for shade and ornamental

planting, and for this reason it has been introduced into practically all parts of India and to a lesser extent into Egypt, Mesopotamia, Afghanistan, Africa, Australia, and tropical America. The tree was introduced into Cuba, Jamaica and several other islands of the West Indies over one hundred years ago, where it has now become thoroughly naturalized. It has become recognized as a splendid road-side tree, and many beautiful koko avenues may be seen in tropical America. In Jamaica the tree is known as fry tree or fry-wood.

The wood was first introduced from India into the English markets about 30 years ago, when about 4 tons were shipped to London with a cargo of padouk, where it is said to have found a ready sale among walnut users, and for this reason, it has come to be known as walnut, in place of which it was first used. Although it is considerably heavier than black walnut, weighing approximately 64 pounds per cubic feet, the shipments steadily increased and the wood became well known as a desirable furniture and interior finishing material. The sapwood, which is nearly white, is usually wide, often occupying nearly one-half the radius. This portion of the log is generally not available and is cut

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away before the logs are shipped to market. The heartwood is dark reddish brown, darker, nearly black bands alternating with bands of lighter color. Although the wood of different logs varies greatly in color, it possesses a fine figure which runs curly at times. On an average, it may be described as having approximately the same color and the same range of figure as our black walnut. It does not possess a high degree of luster, and the straight-grained wood has a somber tone, which would not compare even with the medium or inferior grades of the Circassian walnut. The East Indian walnut burrs, like those of any other fancy wood, increase in value with the intricacy and rarity of the design and size of the burr. The price of such burrs, which are invariably sliced up into veneer, is frequently 10 to 20 times that of the plain wood, and as much as a hundred times the value of the ordinary wood has been paid for extremely curious and unique burrs.

The mechanical properties of the East Indian walnut are, in many respects, superior to those of the black walnut. The wood is rather tough, fairly durable in contact with the soil, and seasons well without checking. It is said to take a better surface with less work than the American wood, and can be worked equally as fast with the same ease. It requires less preparation by means of glass paper, because the wood is denser, but it requires more filling, since the pores are larger and more numerous than in black walnut. Polishing requires a good deal of time, because the soft or spongy tissue in and surrounding the pores absorb a good deal of the polishing liquids.

The uses of the wood are numerous in India, where it is much valued for sugar cane crushers, oil pestles and mortars, furniture, well curbs, naves, spokes, and other wheelwright work. In Southern India it forms one of the favorite woods for ship and boat buildings, and in the Andaman Islands it is used for general building purposes. In England and America its chief use is for furniture, interior trim and for tool handles and other small articles. The wood is considered

so valuable in India that the Government has fixed a higher tax upon the felling of trees of this species than upon the well-known and valuable teak.

The wood now sells at prices ranging from 40 to 55 cents per cubic foot in the log form. The white siris from the Philippines and the



GARDEN OF JOSEPH L. WOOLSTON, ESQ.,
CHESTNUT HILL, PHILADELPHIA

MR. J. FLETCHER STREET, ARCHITECT

*Twenty-first Annual Exhibition of the Philadelphia Chapter,
A.I.A., and the T-Square Club*

East Indies, of which several shipments have been received in the United States for use as flooring, is somewhat cheaper, though it has the same color and nearly similar mechanical properties, but the wood is slightly coarser-grained. The latter is not likely to become a popular wood in the American markets.

NORTHERN ITALIAN DETAILS

NO. 25—GATEWAY, PALAZZO DEL TE, MANTUA

THE court of the Gonzagas at Mantua was the most brilliant of the many centres of art and learning that filled the Lombardy plain, and this was due largely to the zeal of Isabella d'Este, who had come there in 1490 as the bride of Francesco Gonzaga. She was a lover of the arts, and her famous collections included pictures and sculpture, books, medals, engraving and jewelry. Francesco Gonzaga died in 1519, to be succeeded by Federico II, who received the ducal title from Charles V in the year that the latter was crowned emperor at Bologna by Clement VII.

The Palazzo del Te is the most glorious relic of his rule. It was built in 1525-35 by Giulio Poppi, known as Giulio Romano, one of Raphael's pupils, and was decorated partly by him and partly after his designs and instructions. Giulio Romano was a

painter rather than an architect, and the villa is designed as a mere background to receive his marvelous and imaginative frescoes and grotesques. Its gardens, built on the flat and uninteresting plain, have long ago disappeared and the villa seems to be left high and dry like some bark tossed upon the shore. The only connection that now exists between the gateway and the villa is that formed by a broad and stately avenue of trees.

The gate illustrated by the drawings and photographs reflects the long-faded splendor of the ducal dynasty, now scarcely more than a name. It is conceived in a distinctly classic Roman spirit. We may imagine Giulio's returning from Rome with his head full of its stimulus. Even the superbly modeled eagles which crown the gate-posts are suggestive of the ancient capital.



HOUSE OF MR. HENRY H. COLLINS, JR., BRYN MAWR, PA.

MESSRS. BAILY AND BASSETT, ARCHITECTS

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THE FUTILITY OF EXPECTING ARCHITECTURE IN AMERICA TO EVER RIVAL THAT OF EUROPE WITHOUT THE AID OF BETTER CRAFTSMEN THAN ARE NOW AVAILABLE

WHILE in all the other plastic and constructive arts, creative talent and technical expression emanate from one and the same personality, the architect is forced to depend entirely upon a secondary set of minds and hands in translating the designs of his imagination into concrete terms. In even the simplest problems imaginable, there is interposed between him and the structures which he is striving to create a more or less definite organization or set of organizations whose detailed work he can but generally supervise and never by any possibility perform with his own hands. That perfect coordination of hand and brain that is the sculptor's when he produces a masterpiece or the painter's when he successfully depicts a famous scene or character, is never possible in the creations of the architect. In his province, the building of even the simplest structure is far beyond the range of one man's abilities, while in the more complex buildings the final and concrete

expression may only vaguely resemble the architect's actual ideas and desires, so intricate and indirect are the formative processes.

The dependence, then, of the architect upon the artisan and craftsman as a medium of giving expression to his conception is comparatively complete and absolute, and in their power he is all but helpless. In fact it must be apparent to anyone that without the aid of competent workmen the architect's efforts are largely in vain; for even granting his right and authority to reject what does not truly represent his design, it is obviously impossible to secure from any workmen that which he is incapable of producing.

The importance of the craftsman as an adjunct or in a sense a tool of the architect has been fully realized in all ages except the present one. The ruins of ancient Greece bear mute testimony in every molding and contour to the sympathetic hand of the workman. The cathedrals of France could not have been created without the aid of a vast army of skilled and artistic craftsmen to fashion their vaults and carve their moldings. In studying the architecture of the past at first hand, we meet everywhere with the same condition of things, the faithful interpretation of, if not even, the enhancement in value of the architect's ideas by their translation into terms of brick and stone through the hands of master craftsmen; and at the very point where European architecture ceases to exhibit the personal touch of the individual workman, it ceases to charm or greatly interest us.

That this relation between the architect and the artisan is of paramount importance is probably to-day only vaguely realized and seldom thought about by the average individual. The dead level of commonplaceness created by our systems of recruiting the ranks of skilled workmen is mutely and resignedly accepted as part of the divine order of things, and mild regrets and half-hearted protests rather than active or organized effort register the sum total of our attitude. The recent work of a few of our prominent architects, however, shows an earnest attempt to advance beyond this stage, and in their work of undertaking to find skilled craftsmen and, when unsuccessful, to train the unskilled, they are doing

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a work of incalculable value in which is also gradually becoming enlisted the interest and sympathy of the entire profession. It is in a sense remarkable that while the education of the architect has passed within a generation into a highly developed state, and a score of prominent schools and numbers of ateliers have been established throughout the country to prepare him for his life work, the systematic and thorough education of the craftsmen on a large scale has up to the present time been so generally neglected. There is nothing to bridge the gap between the trade schools where the student does not begin to develop the germs of creative art, and the schools of applied art where the crafts are equally neglected. Thus our splendid educational system rests really upon a foundation of weakness, as far as the development of real craftsmen and artisans is concerned, and we are forced to import our best craftsmen from Europe, where in this as well as other matters artistic, they seem to order things better.

Europe is notably far in advance of us in the execution of architectural conceptions, and its architecture even when of questionable merit in proportion and design usually has a personal charm of surface interest that is a direct result of the art and skill of the workmen. In America, how-

ever, the stock design of the factory and the deadening influence of the system that has been built up through years of indifference and neglect has put its stamp of mediocrity upon most of our work. There is so little stimulus or encouragement given at present by some of our architects to the craftsman that when he does exist his teachings, by means of examples, fall on sterile soil.

The lack of a class of trained artisans has been repeatedly pointed out at meetings of architects, and was discussed at length in a comparatively recent report of the Institute Committee on Education. Surely it is time for action upon this important phase of building. Whether this action should take the form of trade schools founded under the patronage of the architects, or of trade guilds where traditions of creative talent united with technical skill would be handed down, is a question that further discussion alone can settle. With a growth of training in craftsmanship would come an added demand by the architect and the public as well for his product. There is, however, obviously no point of competition here, for unless the architect eventually realizes that the ultimate merit of his structures is as much a question of handicraft as of the inspiration of his drawings, the future of architecture is indeed doubtful.

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MONUMENT TO FRANCIS DANIEL PASTORIUS, VERNON PARK,
GERMANTOWN, PHILADELPHIA.

MR. ALBERT JAEGER, SCULPTOR

MR. HENRY BACON, ARCHITECT

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War on the Billboard

From its very institution the American Civic Association has devoted itself to the protection of the public against three great nuisances—smoke, poles and wires and billboards. At the recent annual convention of the association in Washington one of the important subjects discussed was billboards, with a principal address entitled "The Passing of the Signboard," by Jesse Lee Bennett, of Baltimore, in which he recounted the steps that had been taken for the legal control of the billboard in the United States.

Concerning the sentiment against the billboard, Mr. Bennett said: "The feeling against the signboard has become nation wide, and in the past few years the agitation of civic organizations has been so successful as to awaken resentment against it so widespread that from coast to coast and in almost every state and city there are now, or have been, vigorous movements seeking the abolition or regulation of these unnecessary and disfiguring objects.

"There has been much agitation, and from it there has been distilled one thing—the recognition of the fact that what is called the signboard problem is a question more complex than the mere removal of the signs. The signboard has been found to be inextricably intertwined with two questions of even greater importance—the awakening of civic sentiment and the recognition by legislators and judges of the validity of arguments based upon aesthetic considerations."

Commenting on what ought to be the attitude of the law and the courts toward the billboard, he added:

"It would take our psychologists but a few minutes to show that it is not a question of ear or nose or eye, but a question of the brain and of the very consciousness that is life itself. No law should permit any man to intrude or force himself or his business into another man's consciousness to the extent that outdoor advertising has come to permit, an intrusion measurably increased by the fact that it is impossible to avoid seeing signboards."



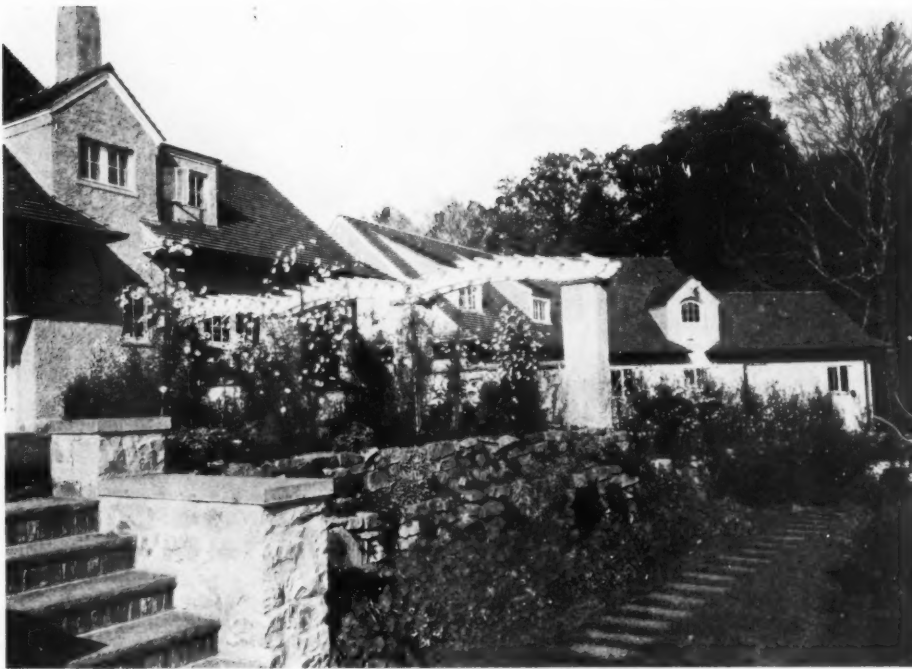
NORTH ELEVATION

HOUSE OF MR. WILLIAM J. McCAHAN, JR., MOORESTOWN, N. J.

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WALL GARDEN, HOUSE OF MR. WILLIAM J. McCAHAN, JR., MOORESTOWN, N. J.

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Carving a Mountain Into a Memorial

ONE of the great natural wonders of this country is Stone Mountain, in Georgia. This is a single boss of granite, thrust up from the level plain, seven miles in circumference, and consisting of millions upon millions of tons of solid rock. The sides of the mountain are smooth and precipitous, and free from vegetation. An Atlanta man suggested that Stone Mountain be converted into a monumental design appropriate to the Confederacy, and the suggestion was received with enthusiasm by the Daughters of the Confederacy. The plan has been strongly endorsed, and all that remained for actual commencement on the enterprise was the consent of the owner of the mountain. That consent having been given, steps are being taken for the perfection of an organization which will finance and supervise the undertaking. It is a grand scheme, as well as a noble thought, and it is to be hoped, aside from the degree of sentiment involved that it will be carried to a gloriously successful consummation.

Commenting upon this daring undertak-

ing, a local paper says: "The bald summit of a mountain seven miles in circumference, of enduring stone, carved into a heroic memorial figure, will truly be one of the picturesque sights of the south! It is interesting to note, however, that a similar plan was conceived more than two thousand years ago. A celebrated sculptor asked permission of Alexander the Great to carve Mount Athos, in Turkey, into the figure of a man, in imitation of the attempt of Xerxes to cut a road through it. The great Macedonian conqueror did not regard the proposal with favor, saying: "Mount Athos is already the monument of one king's folly; I will not make it that of another."

The Sphinx, in Egypt, was carved out of the natural rock and has stood the stress of countless ages, the wonderment of the world. In the case of Stone Mountain competent assurance has been given that the project is entirely practicable, and that the huge block of granite, which may be viewed any clear day from the capital dome in Atlanta, can be successfully converted into a magnificent and impressive monument.—*Stone.*

CURRENT NEWS AND COMMENT

F. Hopkinson Smith

Francis Hopkinson Smith, artist, author and engineer, died in New York City on April 8th. He was 78 years old. Few men have ever been more insistently in the public eye by reason of their great versatility than Hopkinson Smith. As an artist his work secured for him the highest honors; as an author his books had the same charm to the reader as did his inimitable ability to entertain as a *raconteur*. With all these activities so well sustained, he yet found time to engage with his artist partner, James Symington, in engineering work on government commissions on a large scale. His life was characterized by his wonderful and incessant energy, rarely combined with an uncommon gift of patience. He was a member, and, in many cases, the organizer of the most important artistic and literary societies in this country.

Karl Bitter, Sculptor,

Karl Theodore Francis Bitter, who was chief of the Department of Sculpture of the Panama-Pacific Exposition, was struck by an automobile while crossing Broadway in front of the Metropolitan Opera House on the evening of April 9th, and died shortly afterward. Mr. Bitter was a native of Austria, and was born in Vienna in 1867. He came to this country in 1889.

Mr. Bitter exerted the most valuable and the greatest artistic influence on not only the present exposition in San Francisco, but also those held in Chicago, St. Louis and Buffalo. His death is a very great loss to the profession he so greatly dignified by his work as an artist and his many estimable qualities as a man.

Archimedes Russell

Archimedes Russell, an architect of Syracuse, N. Y., died on April 3rd. Mr. Russell was born at Andover, Mass., in 1840, studied architecture in Boston, and began practice

in Syracuse in 1862. He designed many public buildings in central New York. When Levi P. Morton was Governor, Mr. Russell was appointed architect to the state commission which completed the Capitol at Albany.

Oscar Wenderoth Resigns

It is announced that Oscar Wenderoth, who for a number of years has been the supervising architect of the Treasury Department, has resigned. The reasons for Mr. Wenderoth's leaving the government service are not stated.

Society of Chattanooga Architects

Architects of Chattanooga, Tenn., have organized the "Society of Chattanooga Architects," for the fraternal and professional welfare of all of that profession in the city. After adoption of a constitution and by-laws, these officers were elected: J. D. Alsup, president; R. H. Hunt, vice-president; W. H. Sears, secretary and treasurer; Richard O. Deacon and Clarence T. Jones, members of the executive committee. Members of the society in the early stages of its career are J. D. Alsup, R. W. Alger, C. E. Bearden, L. H. Bull, R. G. Deacon, Clarence T. Jones, W. H. Sears, J. L. Snoddy, D. V. Stroop and R. H. Hunt.

Professor Goodyear Receives Recognition from Irish Architects

Mr. William H. Goodyear, Curator of Fine Arts in the Brooklyn Museum, has been notified of his election as Honorary and Corresponding Member of the Royal Institute of Architects of Ireland. The Irish architects have thus shown their appreciation of Mr. Goodyear's lectures on his discoveries of mediæval architectural refinements, which were given in Dublin last May, and of the exhibition at the Dublin Museum of Mr. Goodyear's Cathedral photographs, which were loaned by the Brooklyn Museum at that time.

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Enforcing the State Licensing Law in the State of Illinois

According to a recent report presented by Francis M. Barton, secretary of the Board of Examiners of Architects of the State of Illinois, the working of the law in that State has involved the readjustment of certain ideas as to the relation of other professions allied to the practice of architecture.

The report sets forth that the legality of the board's interpretation of the act constituting the department has been fully sustained by the Supreme Court.

Continuing, the report states:

"This board has found its greatest work to be the elimination from the architectural field of various architectural firms, which operate under an alias, such as architectural engineers, civil engineers, industrial engineers, designers, builders, etc. Most of these violations are assisted by a licensed architect who is either financially interested, a partner, or who secures a salary. This board has eliminated at least twenty such illegal combinations in the last few months and expects

to eliminate all others from the architectural field in the near future. These combinations are to a great extent the result of lack of enforcement of the law or improper interpretations of the meaning of the wording of the act. Attention is called to the fact that all structural engineering on building is part of the architect's work and cannot be performed by others, except under the direction of a licensed architect; and that the architect is responsible for all engineering data shown on his sealed plans, whether performed by him or not."

Personals

Mr. S. L. Adler, architect, has opened an office at 347 Fifth avenue, New York City, for the practice of his profession, and will be glad to receive manufacturers' samples and catalogues.

Mr. Frederick Junius Sterner, architect, has moved his office to 154 East 63rd Street, New York City, and desires to receive manufacturers' samples and catalogues.

INDUSTRIAL INFORMATION

What It Is and Where to Get It

Under the above title, Issue No. 1, Volume 1, of a monthly bulletin published by the Architects' Samples Company, Park Avenue and 40th Street, New York City, has just made its appearance. This initial number is devoted to an exposition of the methods and service furnished by the company, to architects and engineers, without charge. It is stated that members of these professions located in New York are now, with few exceptions, familiar with the purpose of the organization, and many of them have already had cause to thank the company for assistance rendered, but those at a distance may not have realized the advantages offered, and it is largely to inform them that the text of this first number of the bulletin has been written. The fact has been demonstrated, it is claimed, not only to architects, but also to several hundred manufac-

turers, that the highly idealized solution of the troublesome samples and catalogues problem offered by this company is not only practical, but of great assistance and economic value to both classes of users.

The Architects' Samples Company is in its second year of operation, and points with some satisfaction to its architects' register, showing an increase of more than 100% in the number of visits received during the month of February, 1915, as compared with the same month of last year.

The plan of operation was devised as a result of a consideration of the fact that, as a professional man, every moment of the architect's time is valuable. He can not, like the average business man, depend upon clerks and subordinates to conduct the affairs of his establishment. Like a lawyer, a doctor, or any other professional man, he must do the greater part of his work himself. His

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clients ordinarily wish to see and talk with him, not his draftsmen or clerks. For these reasons, an architect is more difficult to reach than any other type of buyer. At the same time, he purchases, or specifies for purchase, several millions of dollars' worth of goods. Obviously, it is important to him that he keep well informed. He has to study and compare samples, prices, new devices, equipment, etc. Hence the problem: How can the architect see, feel, examine and compare the building materials and specialties about which he desires information (and that the manufacturer is anxious for him to know about) with the least possible loss of time and money to the parties concerned? Samples sent by the manufacturer to the architect's office do not entirely solve the problem, for no architect's or engineer's office is sufficiently large to enable him to maintain a complete or even adequate reference file of such materials, particularly if his practice be greatly diversified.

It is stated that out of this well-known but unsatisfactory condition of affairs has arisen the demand for the kind of service maintained by this company. Manufacturers have been quick to recognize the economic advantages of the system, and architects, in constantly increasing numbers, have come to appreciate and endorse the method of handling the situation devised and put into operation by this concern.

It is recognized that the strength and usefulness of this organization depend absolutely upon the good will of architects and engineers. For this reason, among others, it is desired that every architect feel that he is personally interested in the establishment; that this company's office is really a part of his own office. He has not, ordinarily, room in his own office for all the samples, catalogues and other data that he would from time to time find useful in his practice. But this company has room for all of this material, and it is desired that the architect feel that he can use the facilities of the office and sample rooms as though they were his own, without the slightest suggestion of obligation on his part. Every convenience, includ-

ing a conference room, where he may bring his clients for personal and uninterrupted comparison of building materials and equipment, is furnished, and every assistance that can be rendered is rendered cheerfully and willingly without charge to him.

To architects who desire it, samples of practically any building material, device, accessory or equipment will be sent without charge, and will be called for or sent for after it has served its purpose. A postal card, telephone message, or letter, explaining requirements, is all that is necessary, and will receive immediate attention. To architects out of town, this service is also extended, as being of particular value, since those living at a distance usually experience even greater difficulty in collecting and maintaining satisfactory samples and data than do those located in the larger cities. Correspondence with either architects or manufacturers is invited, and further information concerning the service or related subjects will be promptly furnished upon request.

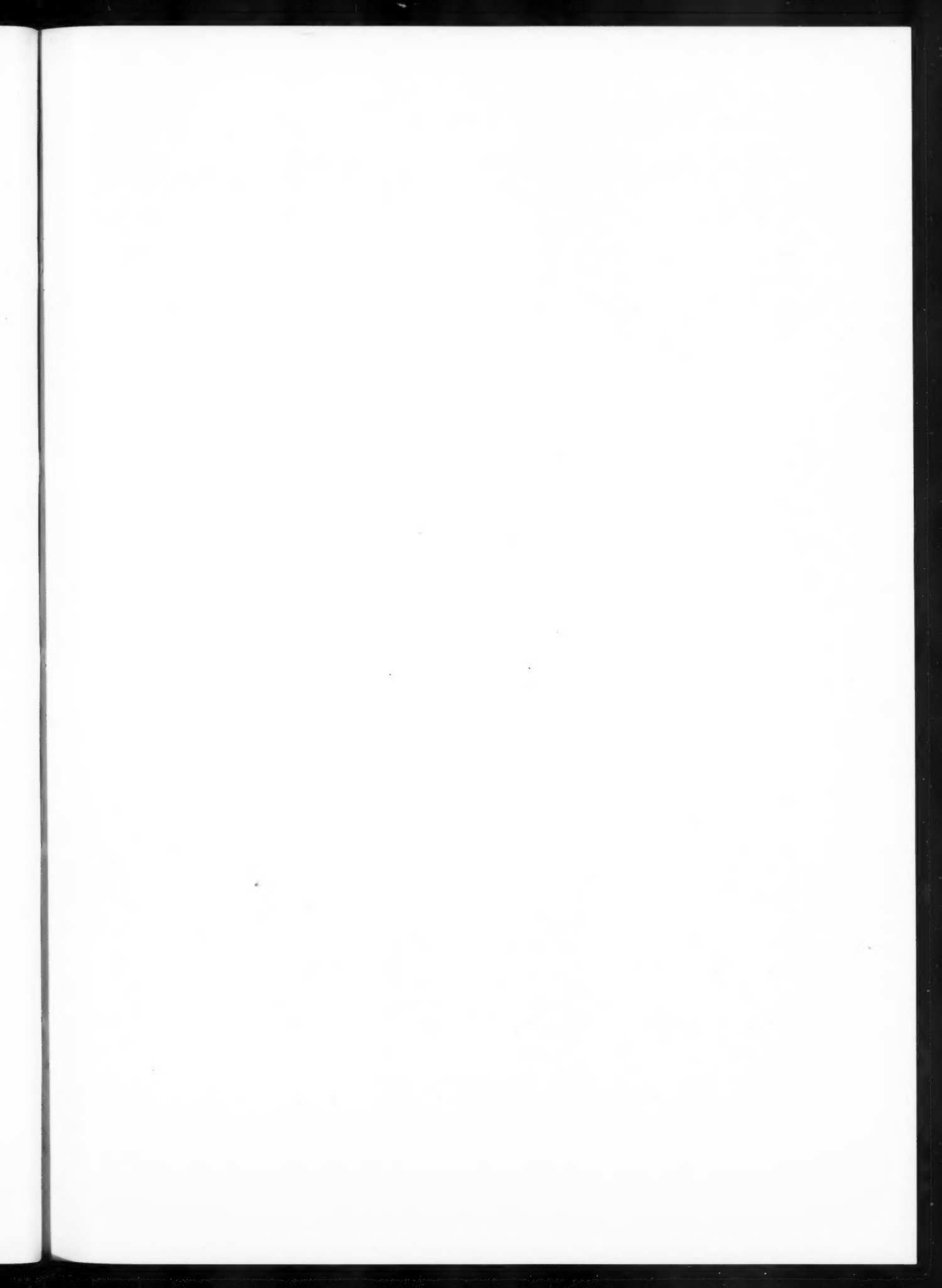
Dutch Boy Painter

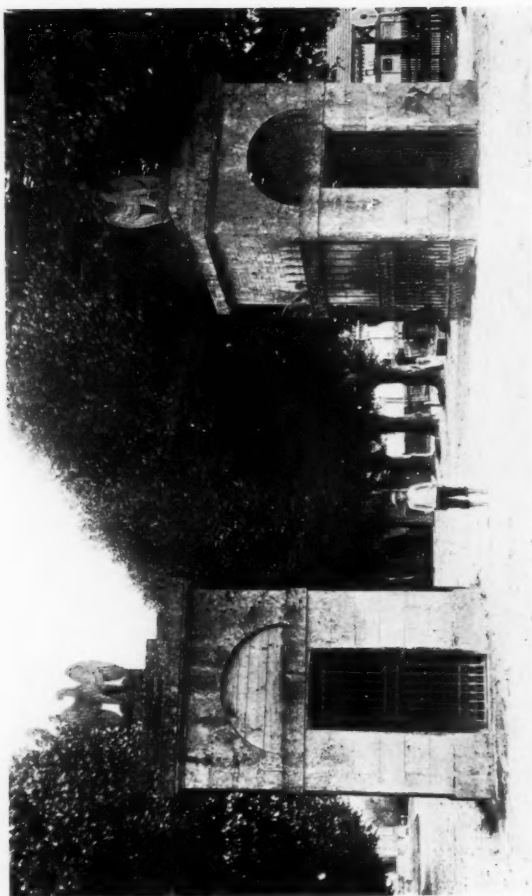
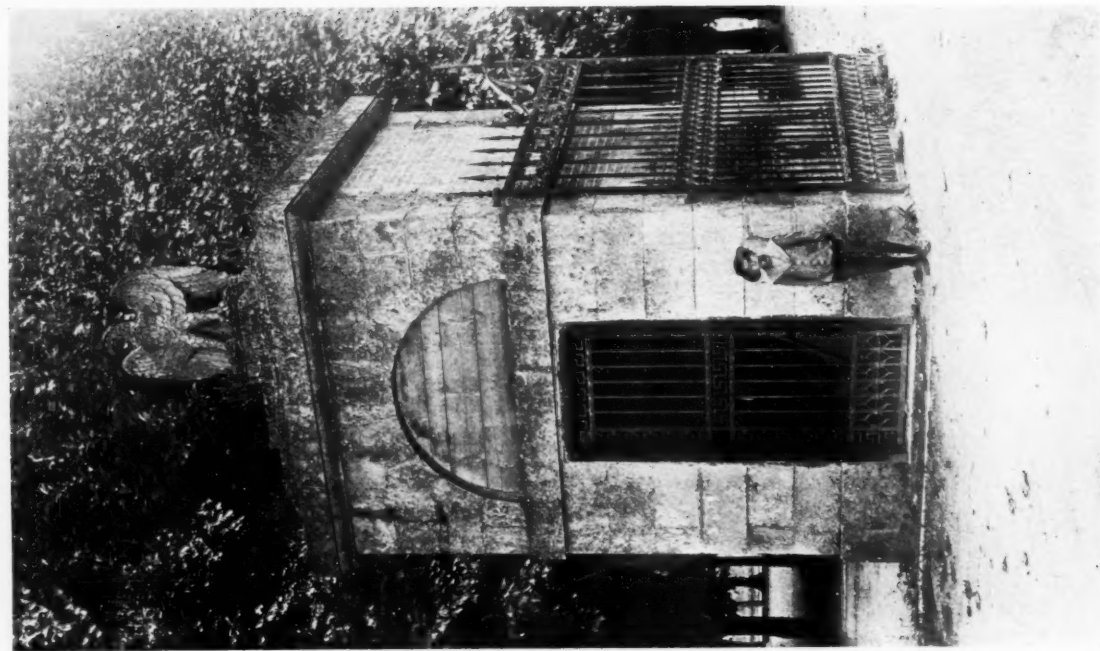
The latest issue of the National Lead Company's house organ, published under the above title, contains extracts from an article by Mr. G. W. Thompson on "Painting Defects, Their Causes and Prevention," which could be read with profit by many users of paint.

Mr. Thompson has conducted a great many tests which appear to establish certain theories as real paint defects. The entire discussion has been published in booklet form, and a post-card to the National Lead Company, 111 Broadway, New York City, will bring it to any one desiring the work, as long as the edition lasts.

Other articles of value discuss "Painting Problems in Lumber," the "Uses of Dutch Boy Red Lead and Oil," "Painting of Other Ages," "May Air Cause Paint to Blister?" and various practical paragraphs relating to various questions in connection with paint.

This publication will be sent regularly to those making application for it.



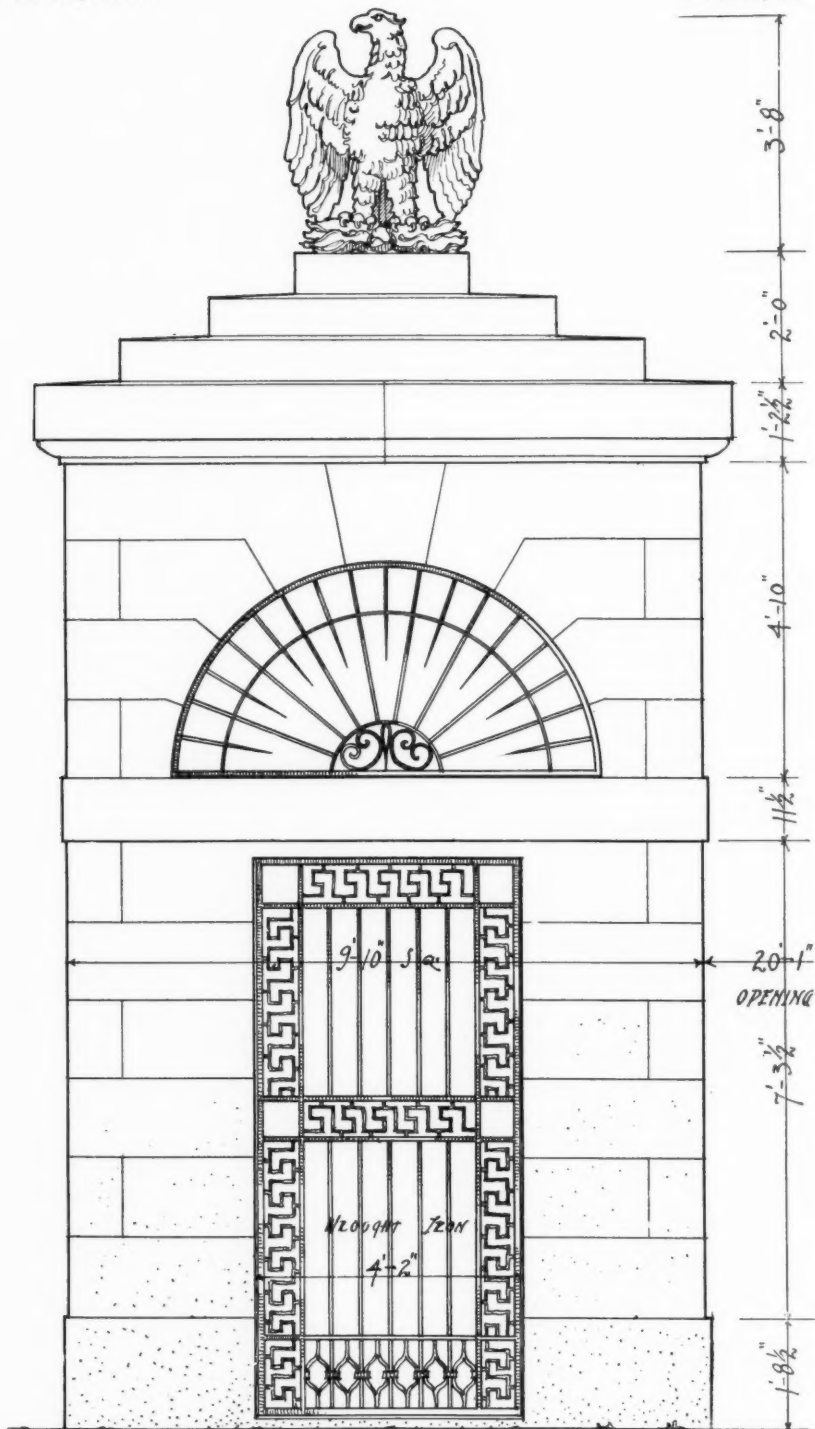


GATEWAY, PALAZZO DEL TE, MANTUA, ITALY

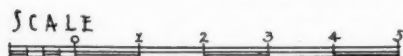
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 54





ELEVATION

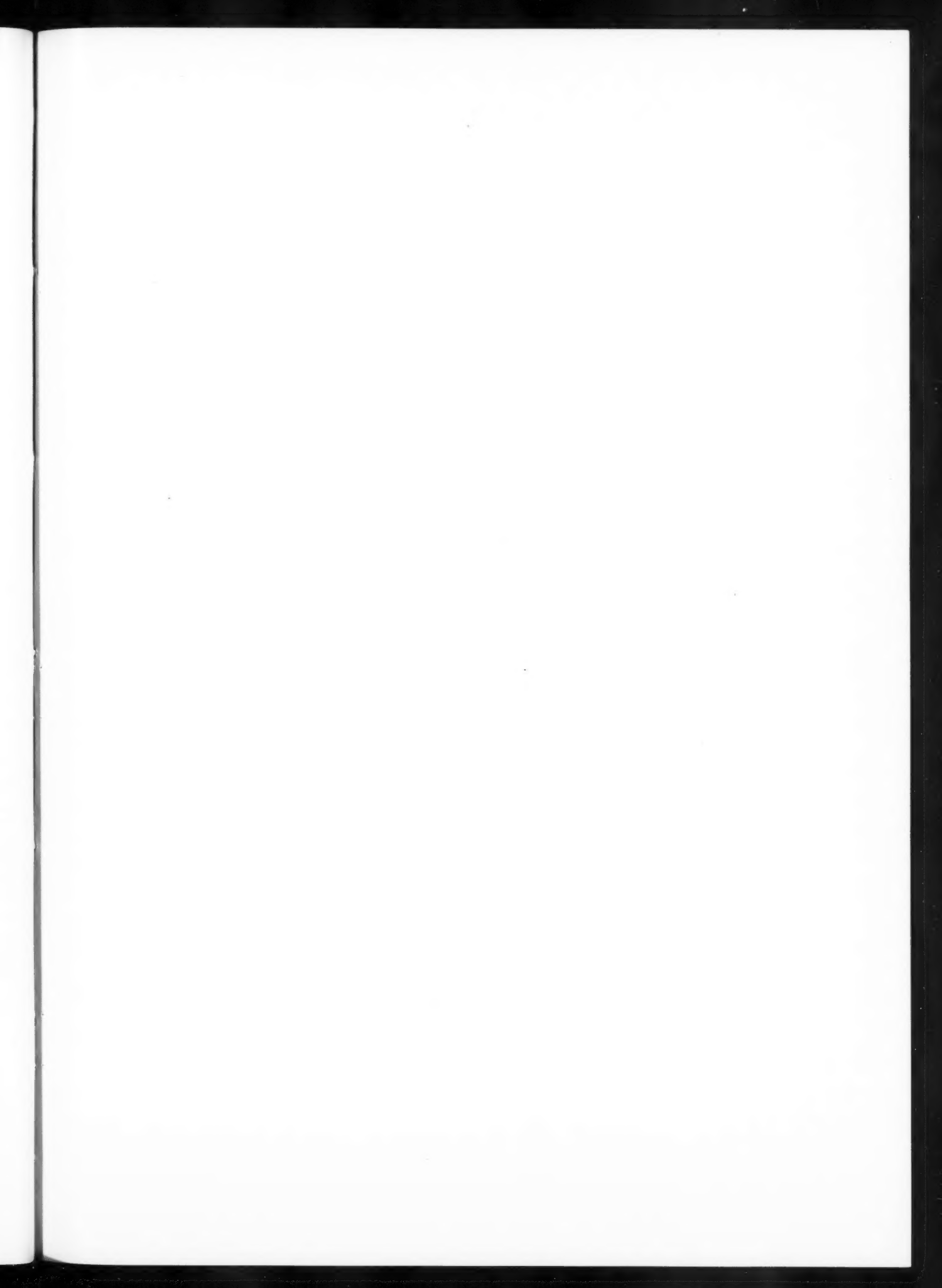


MATERIAL
CREAM LIMESTONE

GATEWAY, PALAZZO DEL TE, MANTUA, ITALY

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 55





SPRUCE STREET ELEVATION

THE THOMAS W. EVANS MUSEUM AND DENTAL INSTITUTE, SCHOOL
OF DENTISTRY, UNIVERSITY OF PENNSYLVANIA

MR. JOHN T. WINDRIM, ARCHITECT

Twenty-first Annual Exhibition of the Philadelphia Chapter, A.A.A., and the T-Square Club



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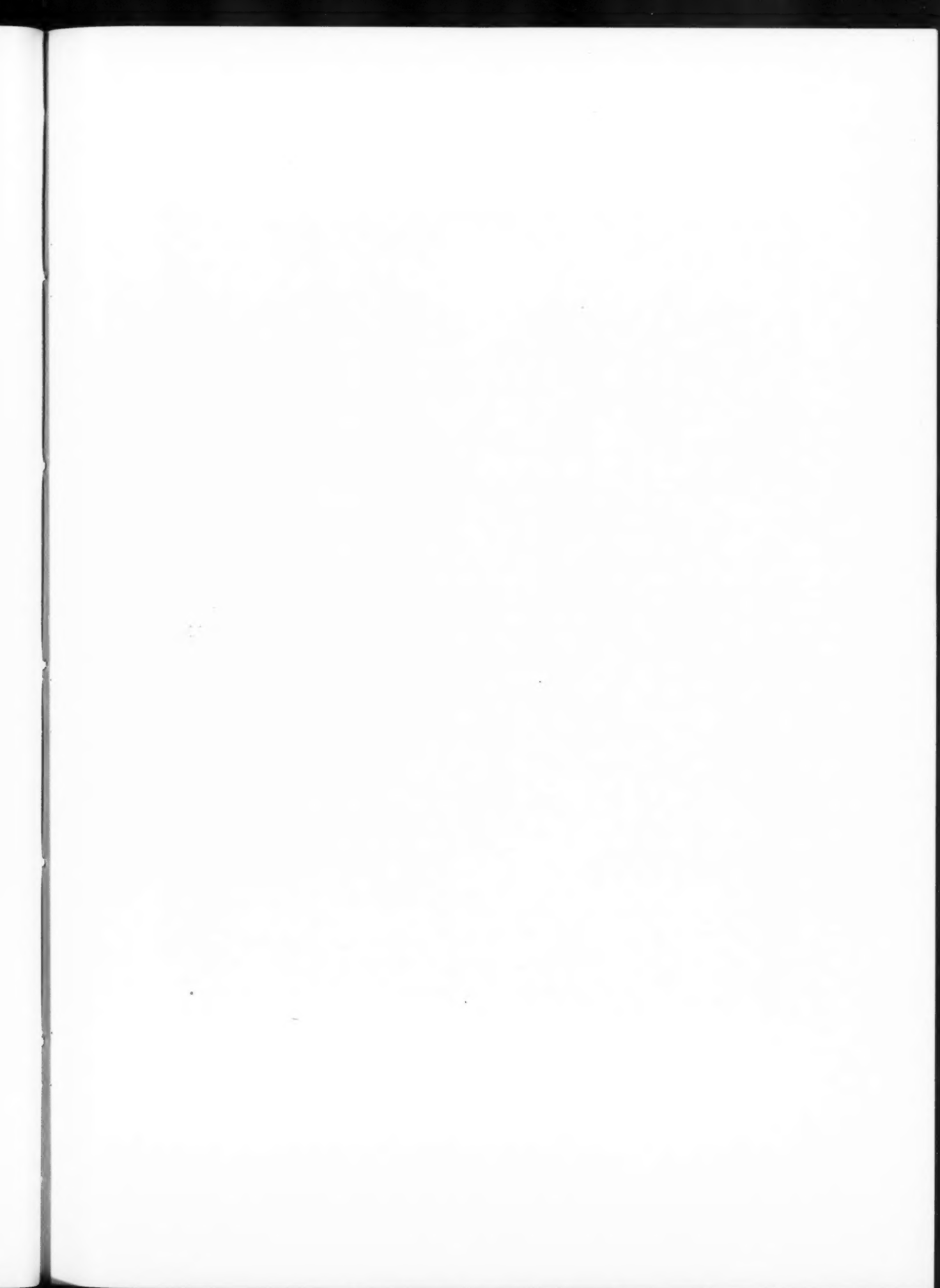


MAIN ENTRANCE TOWER

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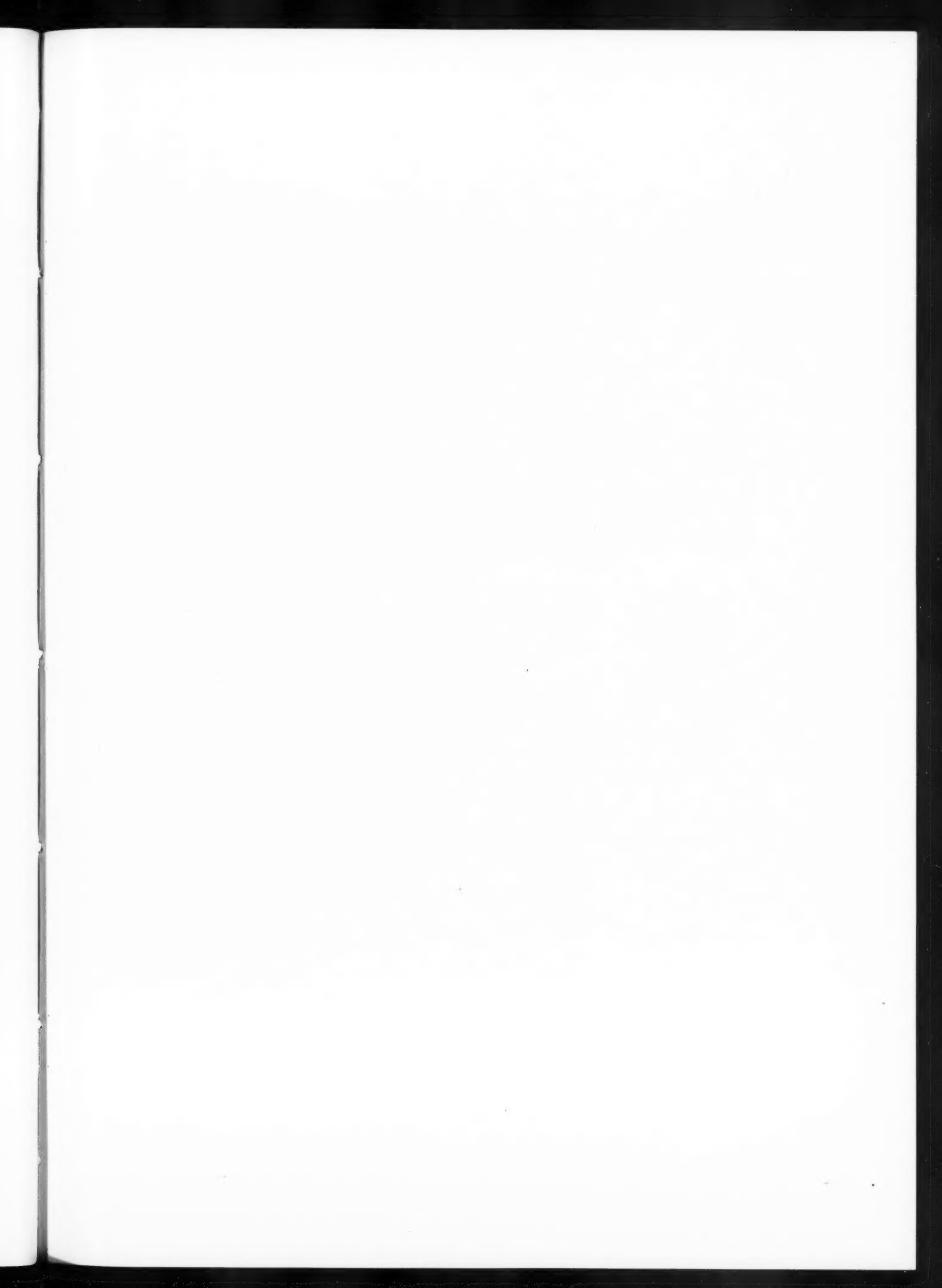




ST. CLEMENT'S CHURCH, PHILADELPHIA, PA.

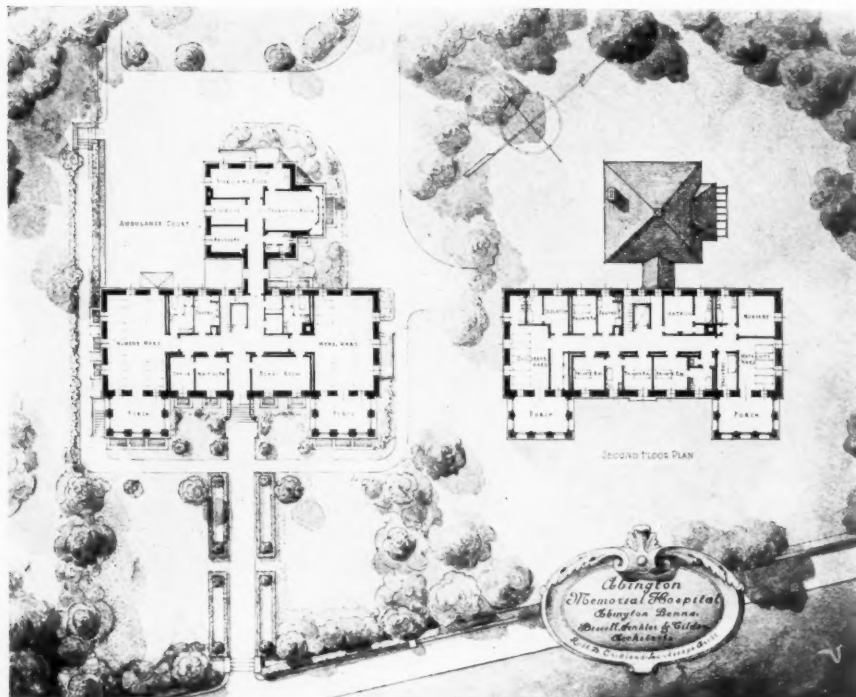
MR. HORACE WELLS SELLERS, ARCHITECT

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FRONT ELEVATION



PLANS

ABINGTON MEMORIAL HOSPITAL, ABINGTON, PA.

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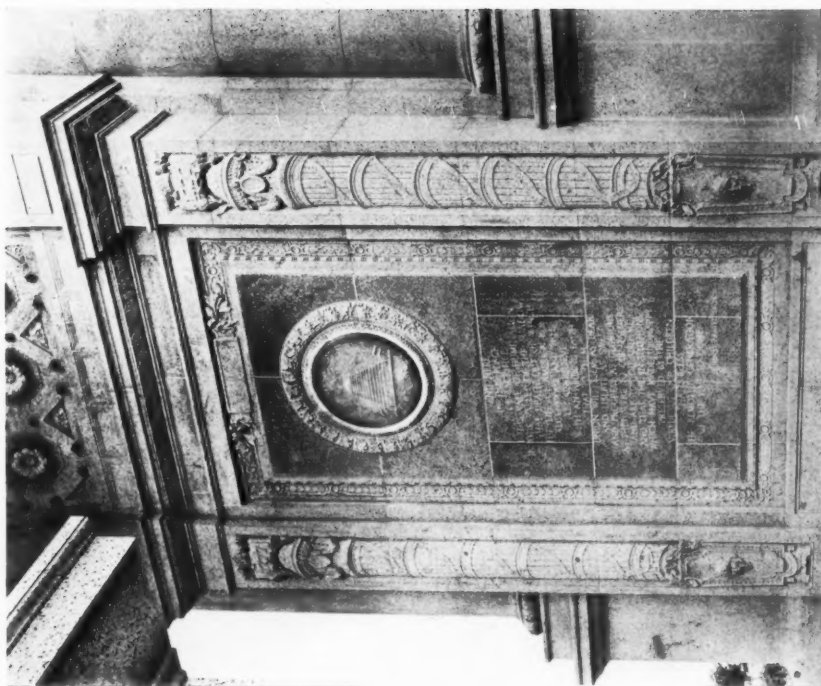
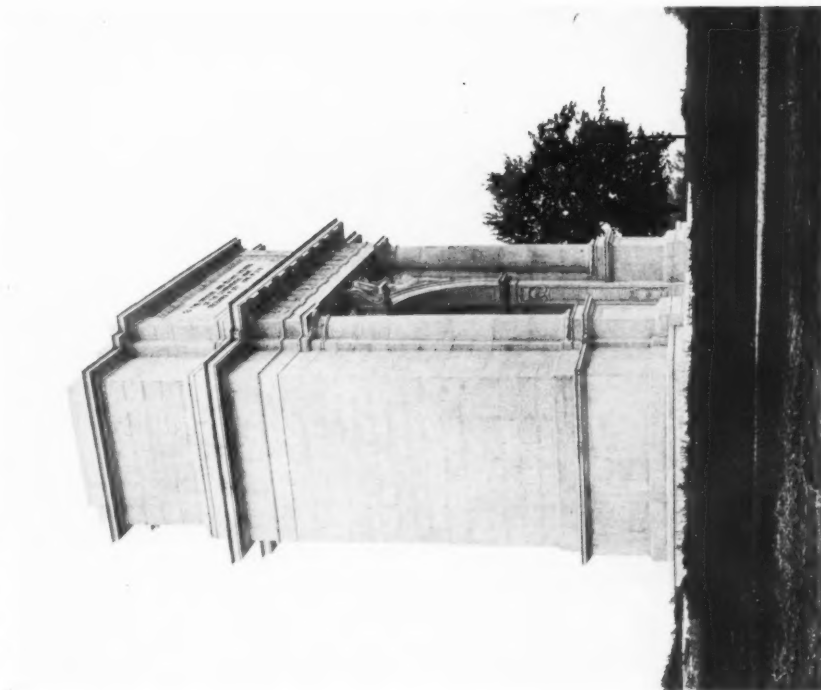




ABINGTON MEMORIAL HOSPITAL, ABINGTON, PA.

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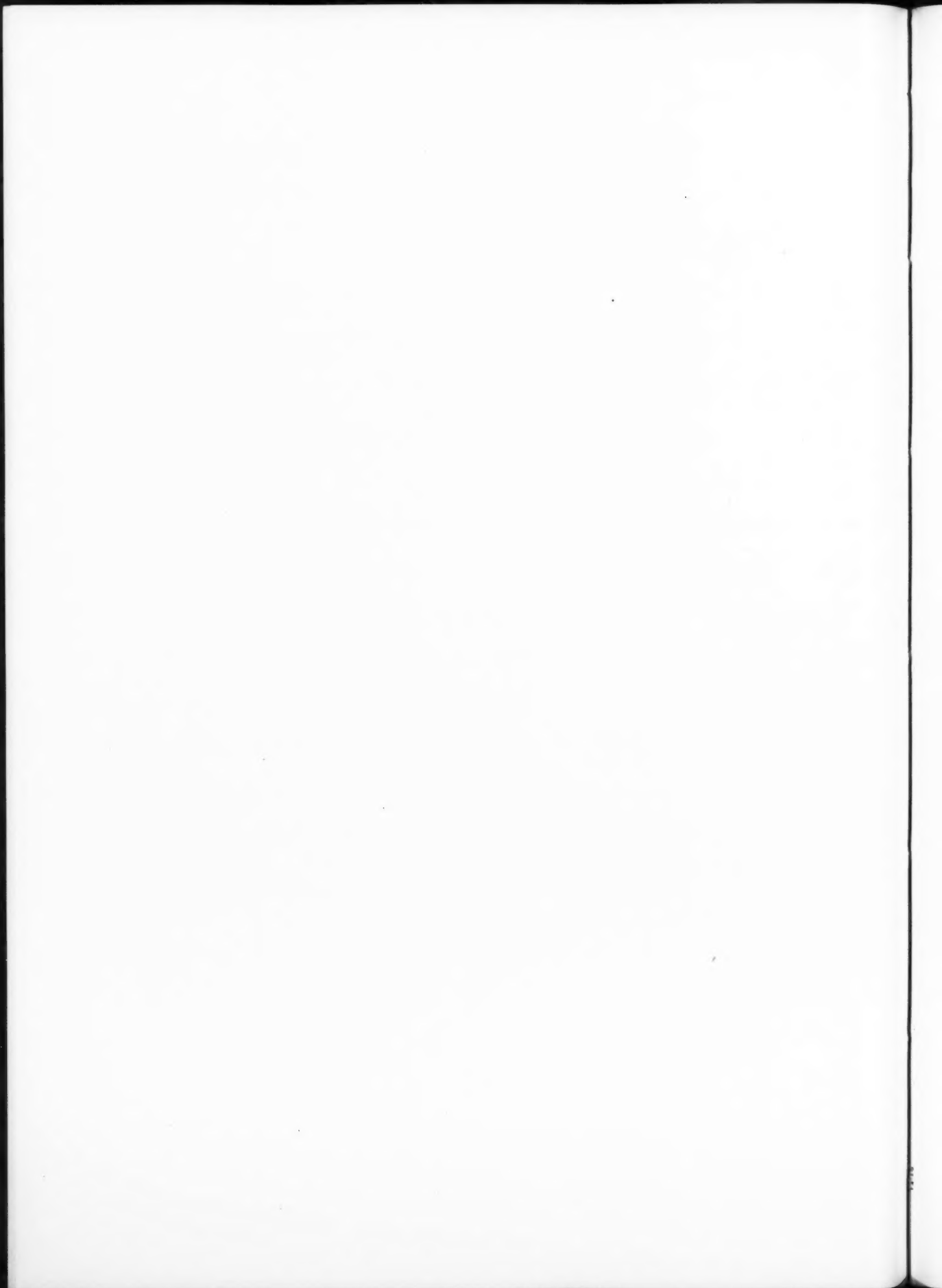
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MEMORIAL ARCH AT VALLEY FORGE, PA.

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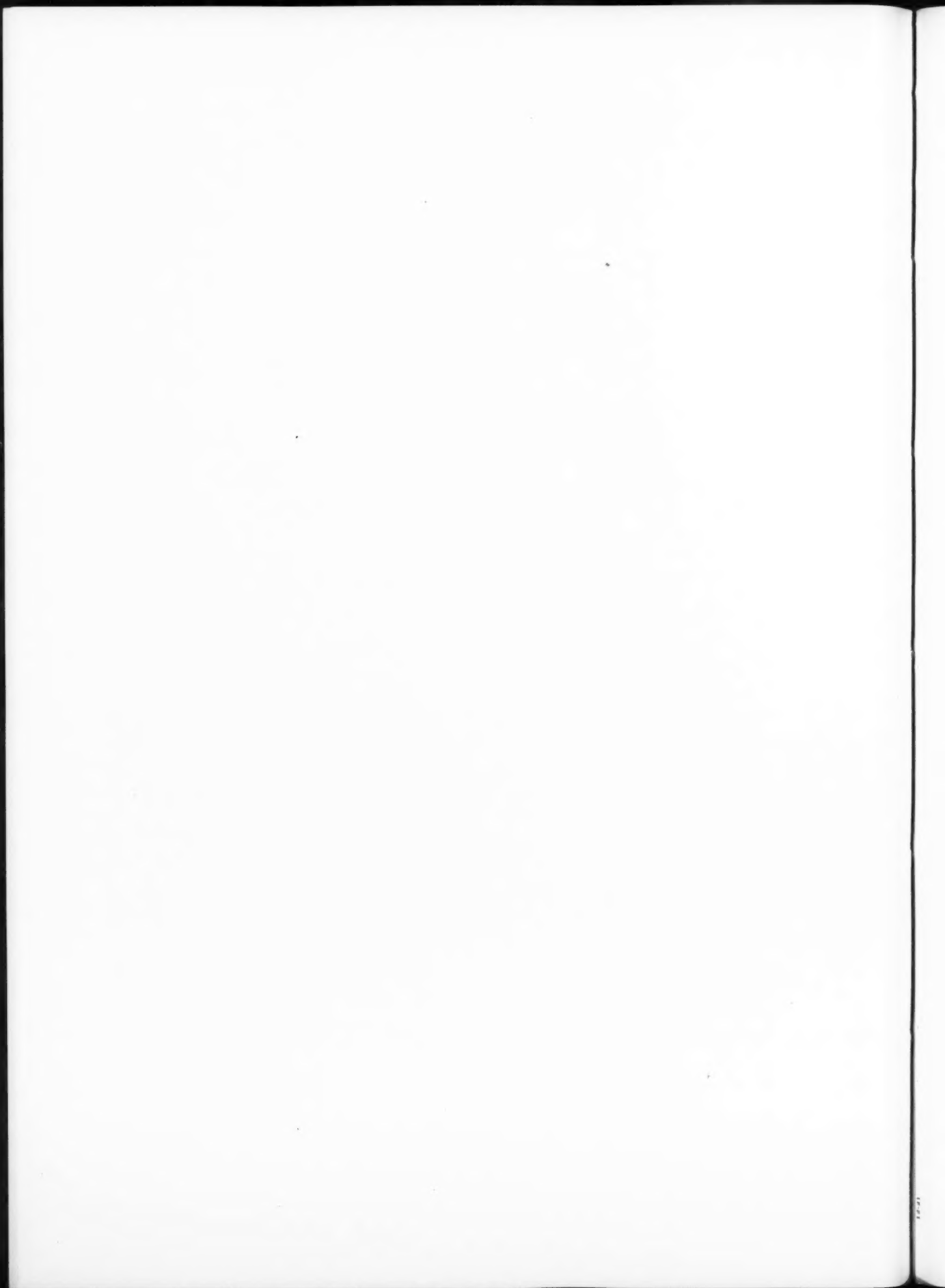




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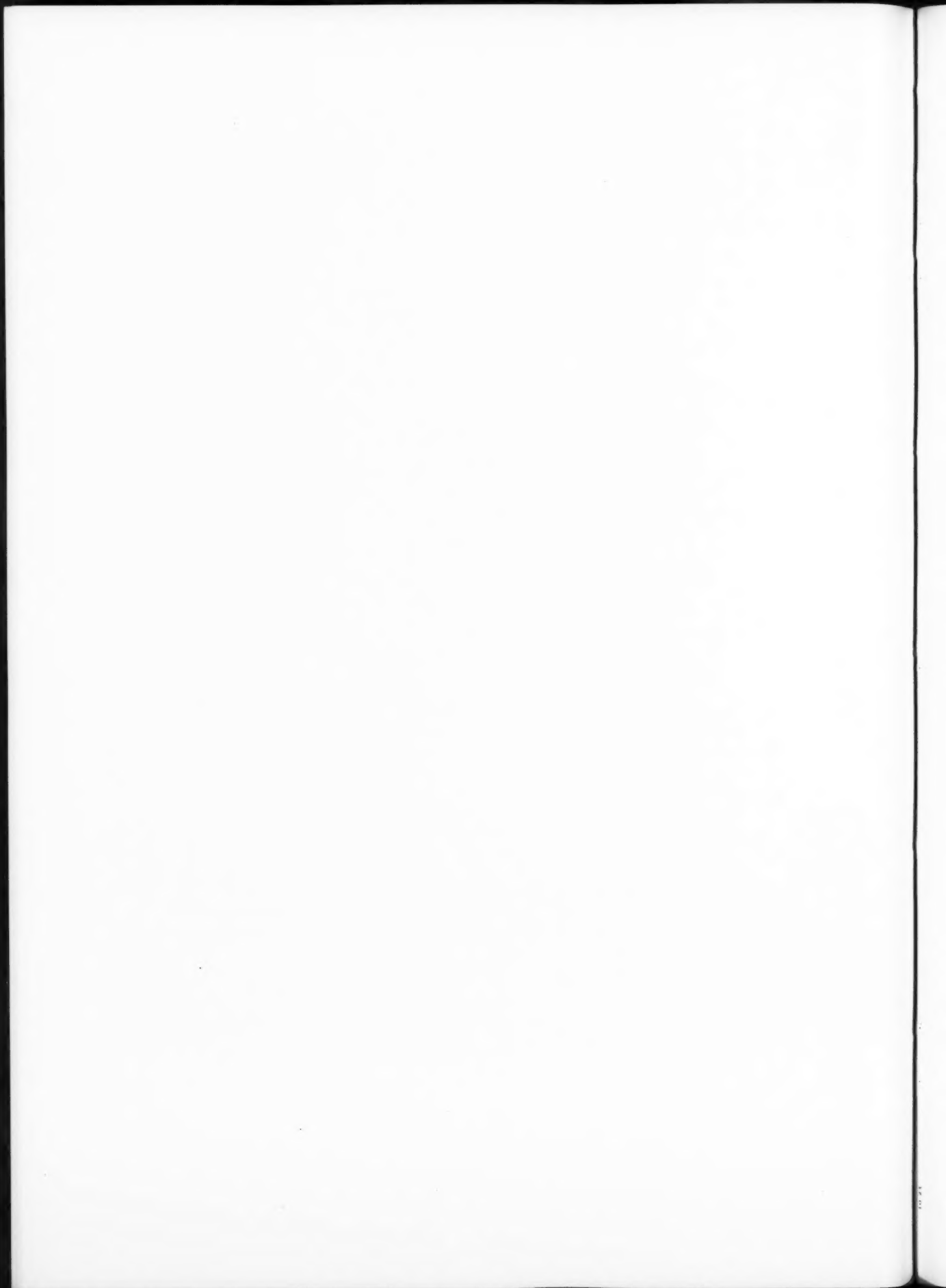


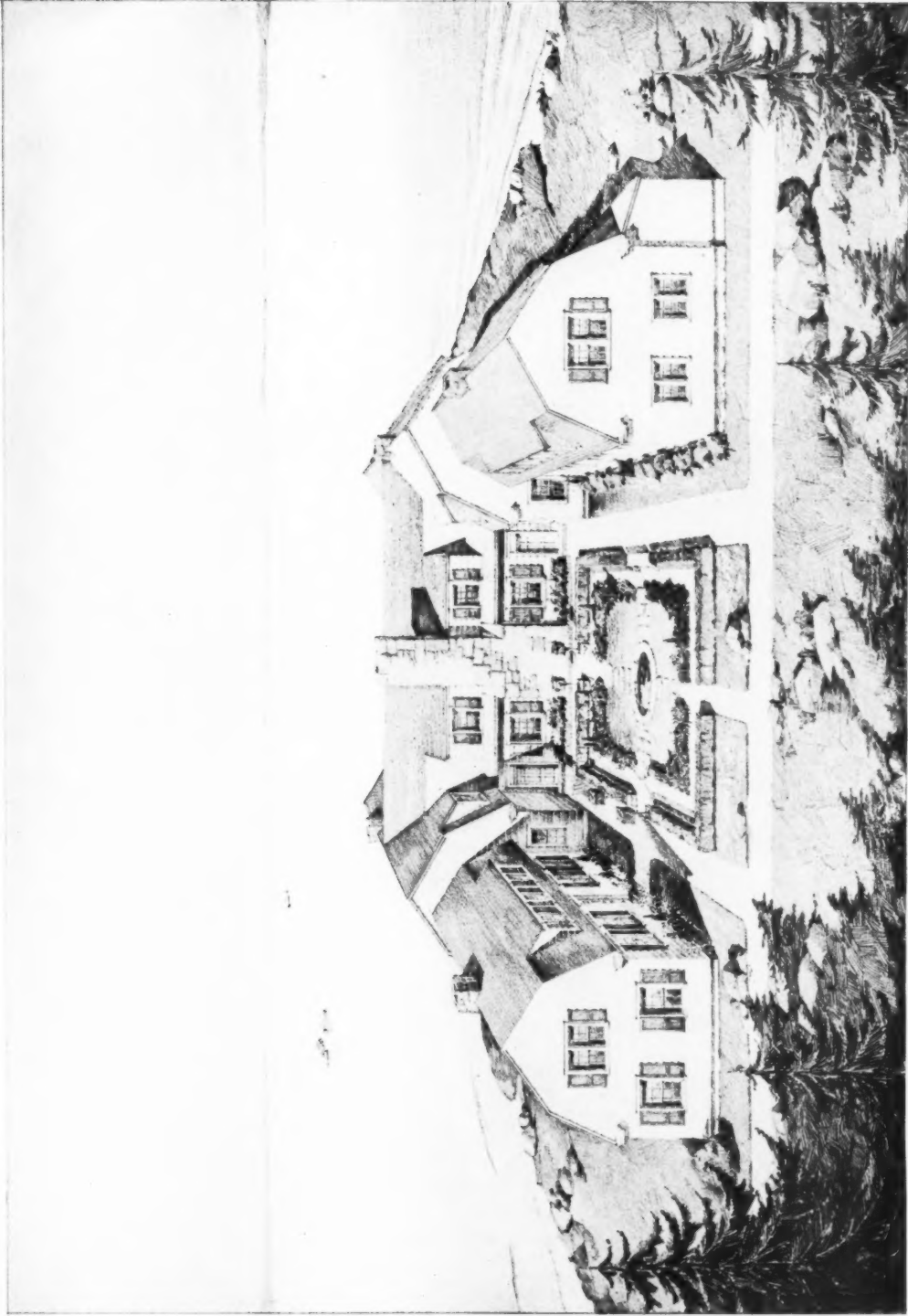


THE PARKWAY CENTRAL OFFICE BUILDING, BELL TELEPHONE
COMPANY OF PENNSYLVANIA, PHILADELPHIA, PA.

MR. JOHN T. WINDRIM, ARCHITECT

Twenty-first Annual Exhibition of the Philadelphia Chapter, A.I.A., and the T-Square Club

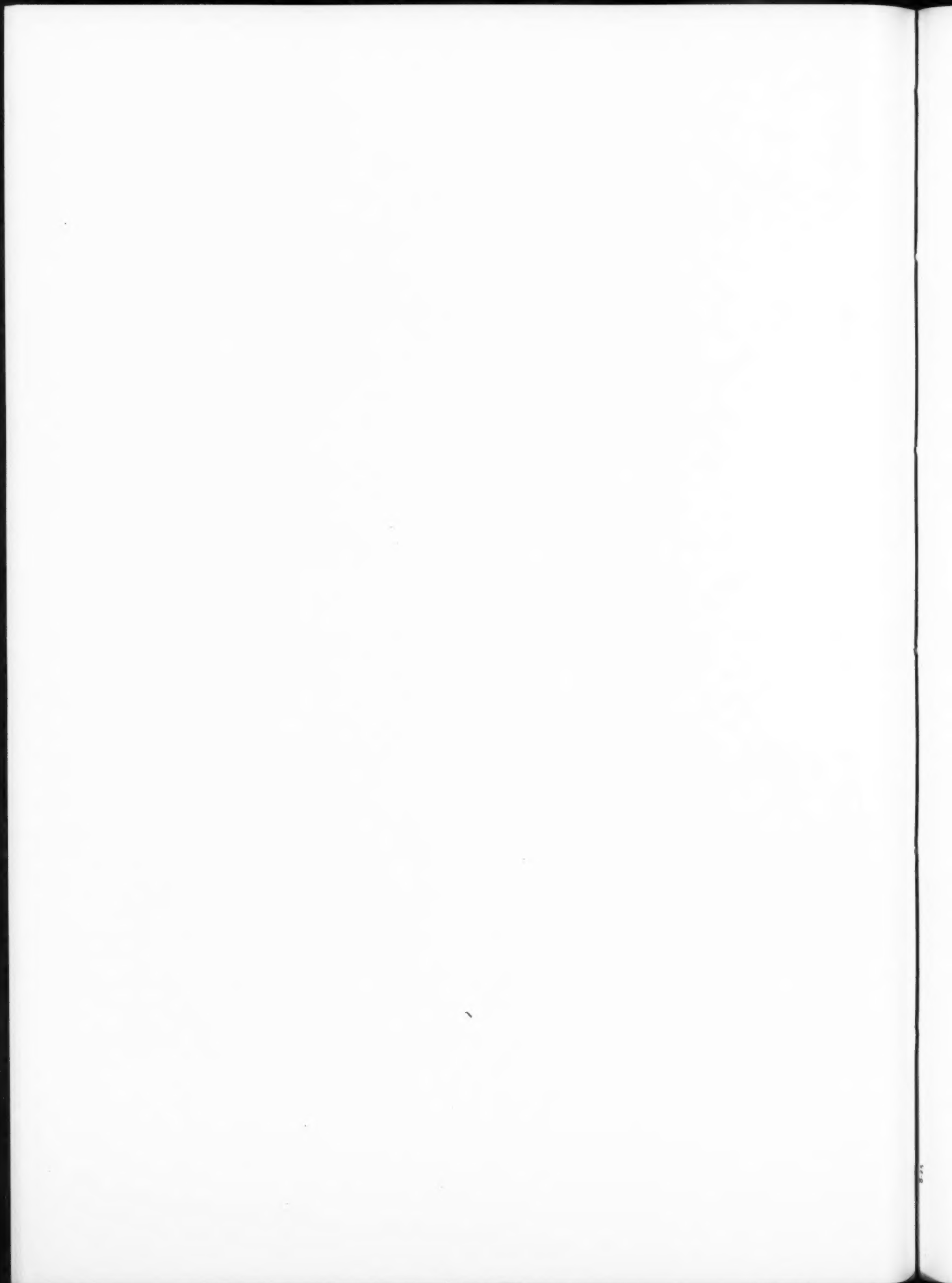




A HOUSE ON HOPE ISLAND, MAINE

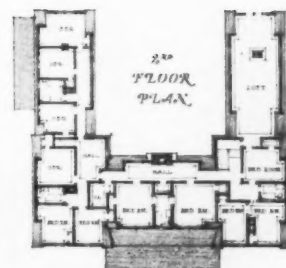
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A.
COUNTRY
HOUSE
ON HOPE ISLAND
CASCO BAY MAINE



Messrs. Bissell, Sinkler & Tilden

A HOUSE ON HOPE ISLAND, MAINE

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THE DEVON GARAGE TEA ROOM, DEVON, PA.

MESSRS. DUHRING, OKIE AND ZIEGLER, ARCHITECTS

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THE AMERICAN ARCHITECT

VOL. CVII, NO. 2653

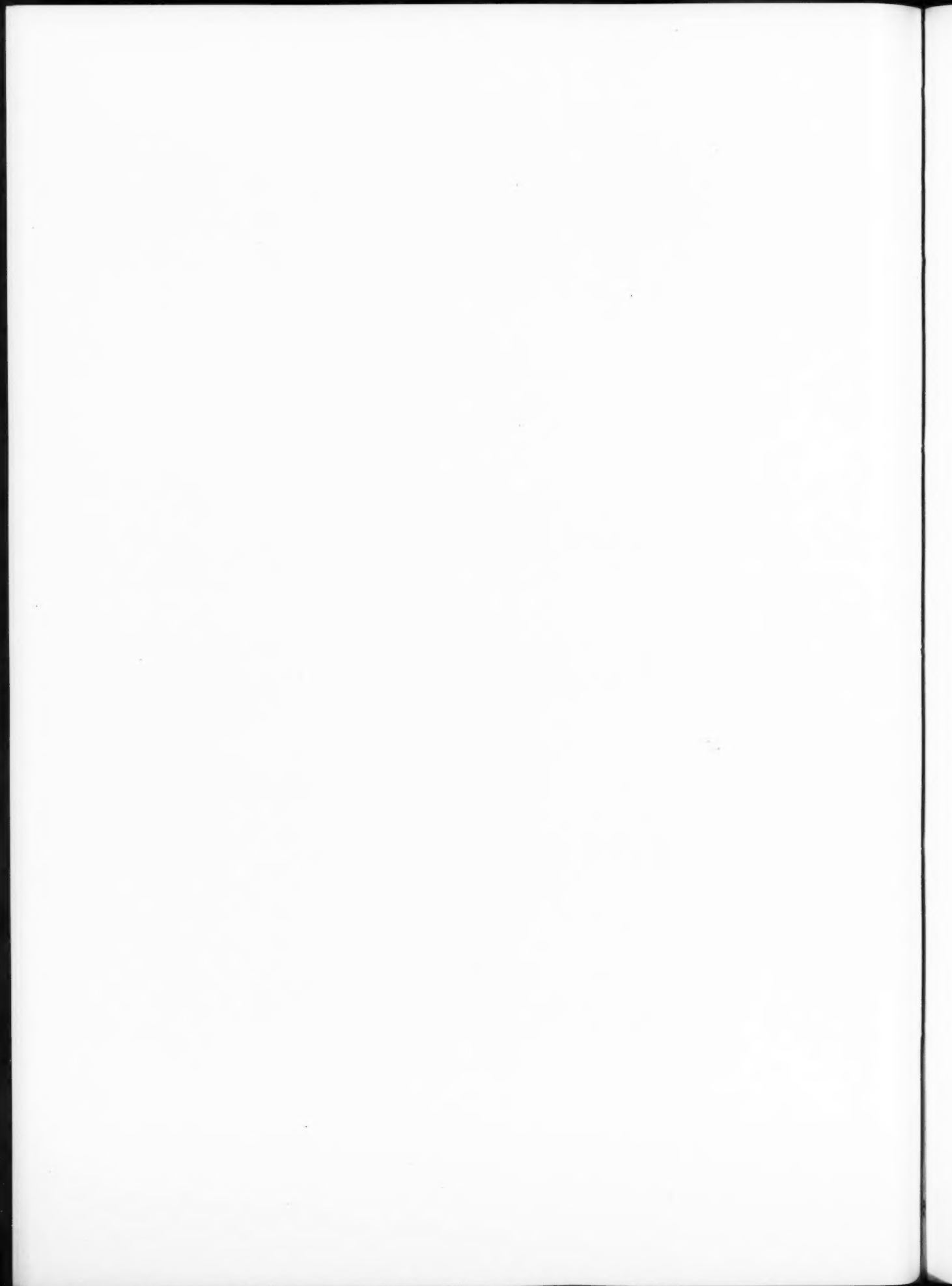
APRIL 28, 1915



THE DEVON GARAGE TEA ROOM, DEVON, PA.

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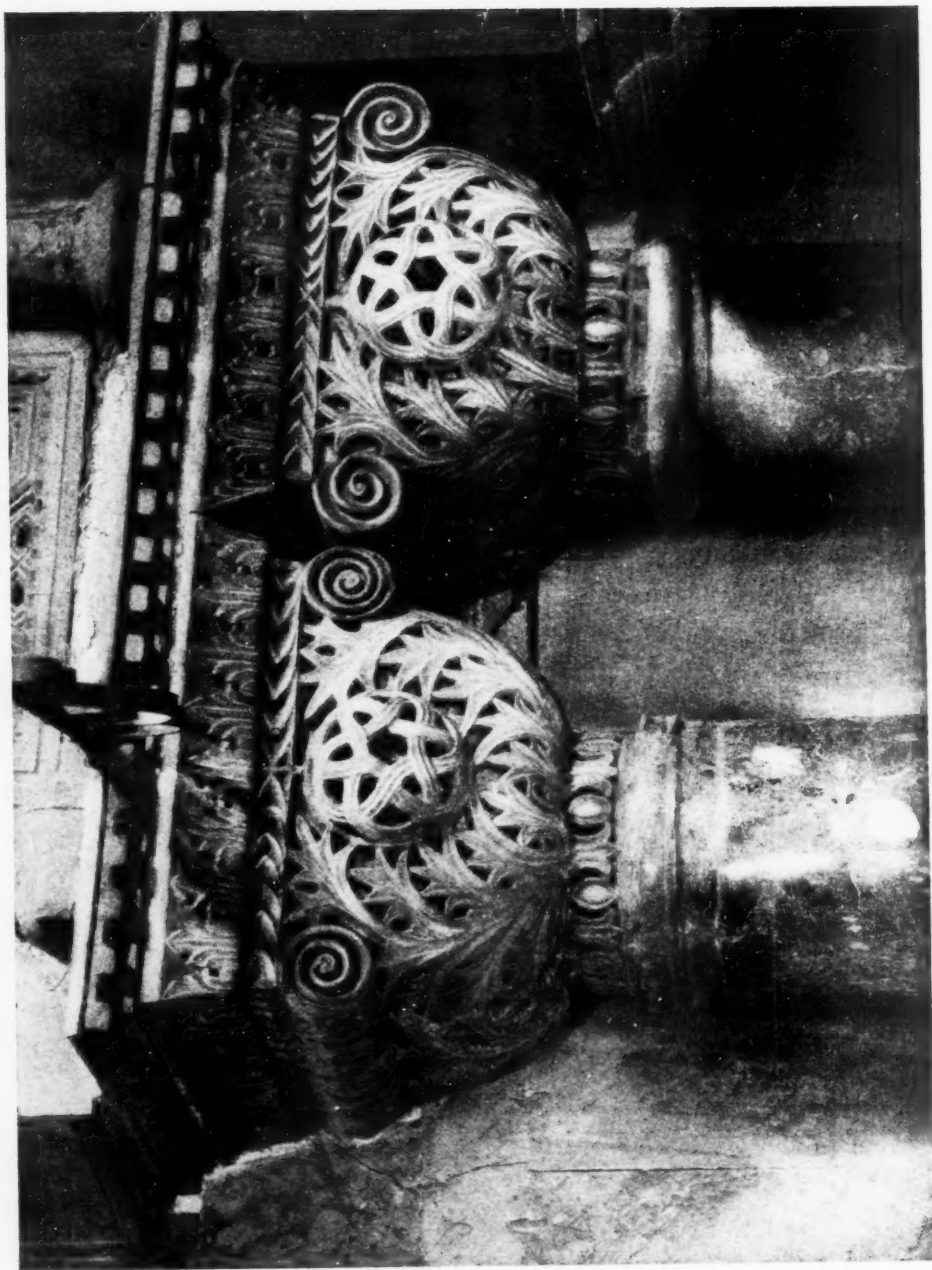


HAVERFORD COLLEGE INFIRMARY, HAVERFORD, PA.

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TWO CAPITALS OF THE CHOIR OF THE CHURCH OF S. MARK, VENICE

