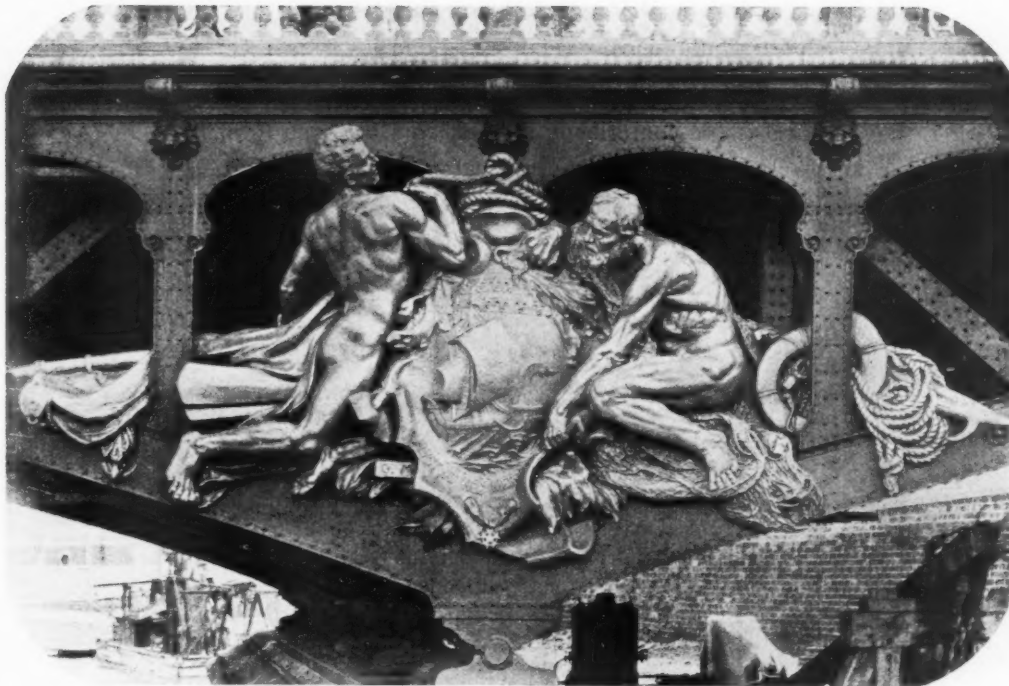


THE AMERICAN ARCHITECT

VOL. CVII

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DECORATIVE DETAIL.—PONT—VIADUC DE PASSY

SUGGESTIONS FOR THE ARTISTIC TREATMENT OF IRON BRIDGES

By JOHN J. KLABER

WHILE our masonry bridges, in general, present a very fair average of artistic merit, our iron bridges are much less commendable. The reason is sufficiently obvious. The stone bridges are generally a collaboration between engineer and architect, while the iron bridges, almost invariably, are designed by the engineer alone, with little or no training in the treatment of aesthetic

problems. While this course, when taken, is usually due to the necessity for more rigid economy in this type of structure, many bridges form so prominent a part of the landscape, or of the aspect of a crowded city, that some care as to their appearance seems imperative.

The necessity for intelligent collaboration is well shown by the New York bridges over the East River; where the Williams-

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burg bridge, in whose design no architect was consulted, is a model of stark ugliness, the Manhattan and Queensborough bridges, designed almost at the same time but with the aid of architects, are most pleasing in appearance.

Our small truss bridges, so numerous in current work, seldom show any attempt to mitigate the baldness of their construction. Some of the European examples are rather better in this respect, an attempt being frequently made to adorn them with more or

bridges with their greater possibilities, that we notice the most striking successes. In Paris for example, a number of the bridges crossing the Seine are of iron, and usually very well handled. The Pont Alexandre III, with its single arch and very elaborate decoration, is almost too well known; having been erected in connection with a great expo-



VIADUCT—PARIS

less decorated parapets or to support them on consoles. Another common arrangement, for foreign highway bridges, is to place the trusses on the sides of the roadway, and carry the footways on brackets, these brackets and the railing partly masking the trusses and rendering the structure more pleasing to the eye. In the German elevated railroads a narrow walk for the employees is projected beyond the trusses in the same way, and with similar results.

It is however, in arch and cantilever



MIRABEAU BRIDGE, PARIS

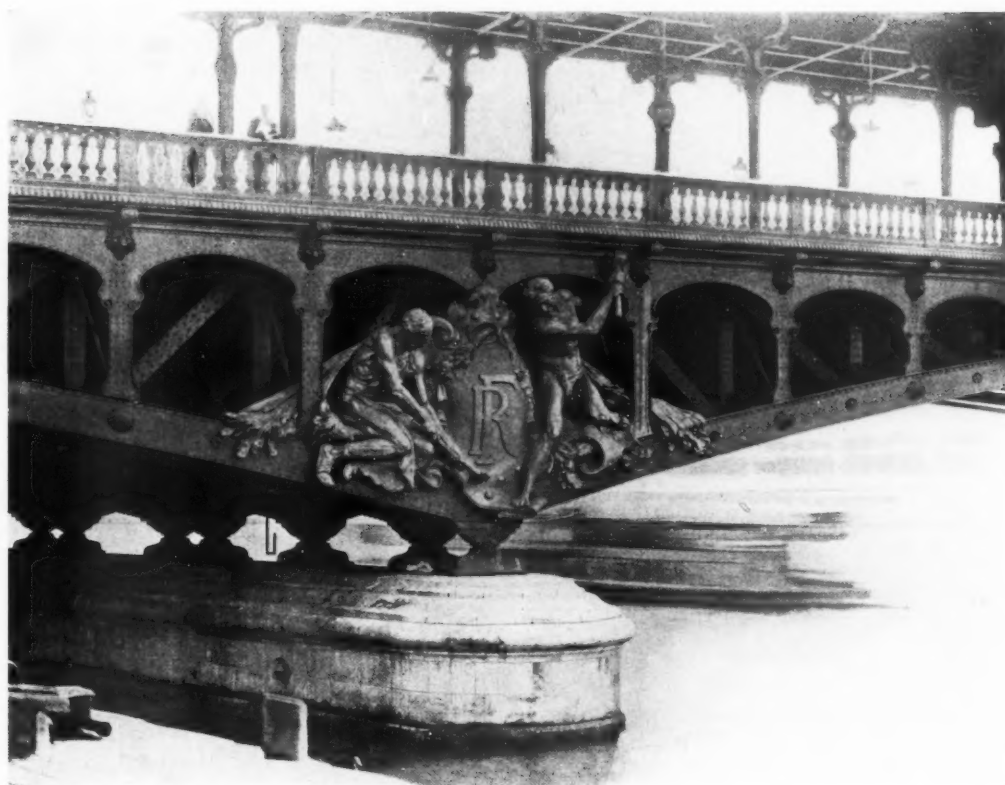
sition, it is far richer in design than would be justified in current practice. The arched foot-bridge, built at the same time, is simpler in design, almost nothing being added to the structurally necessary members, but these have been studied to good effect. Bridges of similar type are by no means unknown in



THE ALEXANDRE III BRIDGE, PARIS

our practice, and this example shows that they need not be so unattractive as we usually make them.

The simple arch bridges, of which the Pont de Grenelle is an example, are almost devoid of decoration, and their effect is due to their simplicity and well-studied proportions. They are often of cast-iron, the webs of the



COMBINED HIGHWAY AND RAILROAD BRIDGE, PASSY

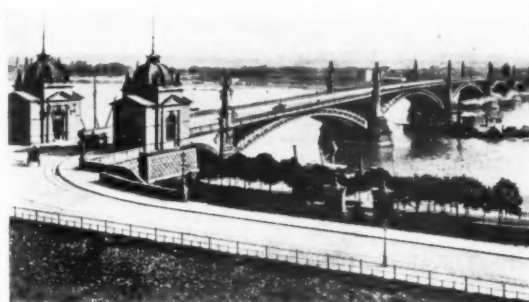
arches being built up of segments, with cast iron struts carrying the roadway and steel bracing between the arches.

Of late years, however, the tendency is to build wider spans, offering less obstruction. Of this the Pont Mirabeau, a very elegant though simple cantilever bridge, is an example. Here the decoration is confined to the sculpture at the supports, the cornice and railing, all of iron, and the construction is left visible, except that the hinges are hidden.

The combined highway and elevated railroad bridge at Passy, is superior in this respect, the construction being visible throughout, and decorated in a simple and effective manner. The sculptured groups, each repeated four times, represent riveters and boltmen, attaching decorative cartouches to the structure. This bridge was designed by M. J. C. Formigé, architect of the Paris Metropolitan Railroad, the sculptures by M. Gustave Michel. It is, perhaps, the finest example of this type of structure, although

the supports of the elevated railroad are somewhat over-elaborated.

Another type of iron bridge, found both in Paris and elsewhere, is a light iron arch



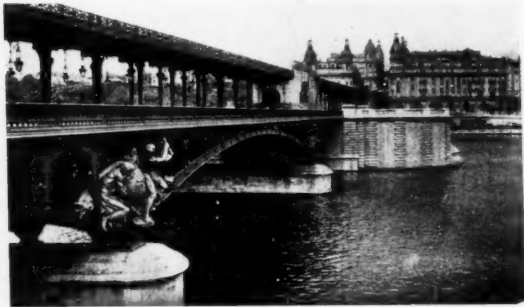
THE NEW BRIDGE, MAINZ

carrying a double stairway. These bridges are used to traverse the canals, allowing foot-passengers to cross when the drawbridges are opened. They suggest the stone bridges of

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Venice in their outlines, but are well adapted to modern methods of construction.

Elsewhere in Europe, and particularly in Germany, one finds other bridges that offer excellent suggestions for our use. The great bridge over the Rhine at Mayence, designed by Thiersch, is one of the most interesting, having five great iron arches supported by stone piers. The arches vary from 282 to 334 feet in span, by no means an insignificant figure. The open web is decorated by metal escutcheons, but most of the effect is due to



METROPOLITAN VIADUCT, PARIS

the well-proportioned lines of the general design.

Other bridges, of smaller size, have solid arches and even simpler treatment, some of the simplest examples being the most effective. The vital point is the necessity of a deliberate attempt at a pleasing design, requiring the services of one whose training fits him for this class of work. It is not applied ornament that is above all essential, but rather the study of the general lines of the structure with a view to its decorative effect, and this, if done from the beginning, need not add greatly to the cost of construction.

The Current Architectural Press

THE first careful criticism of the color arrangement at the Panama-Pacific International Exposition, by a competent critic, that has come to our notice, is an article by Mr. William L. Woollett in the May issue of *The Architectural Record*. Viewing the result as a whole, Mr. Woollett is not entirely satisfied as to the successful carrying out of the color effects, and frankly says so. Unlike many

critics, however, he presents what are undoubtedly to him, valid reasons for his opinions.

Writing of the main decorative feature of the exposition, the Tower of Jewels, he states, "Here a superb pile of richly formed,

(From *The Architectural Record*)



STAIR HALL IN A CHICAGO HOUSE

MESSRS. OTIS & CLARK, ARCHITECTS

elegantly proportioned masses has been denuded of its original vitality; * * * the details have been reduced by an all-over coat of color to mere lumps whose form and character lines are so unannounced that there is nothing by which the mind can gauge the quality or estimate the relation to the whole. One instinctively feels that the designer had his matter well in hand, that he knew where his chief darks should come."

We have quoted at some length as we believe the crux of this matter, not only as regards the color of the present exposition, but also future efforts in a similar direction, will be the more intimate coöperation between designers and colorists.

The indifferently colored illustrations accompanying Mr. Woollett's article might

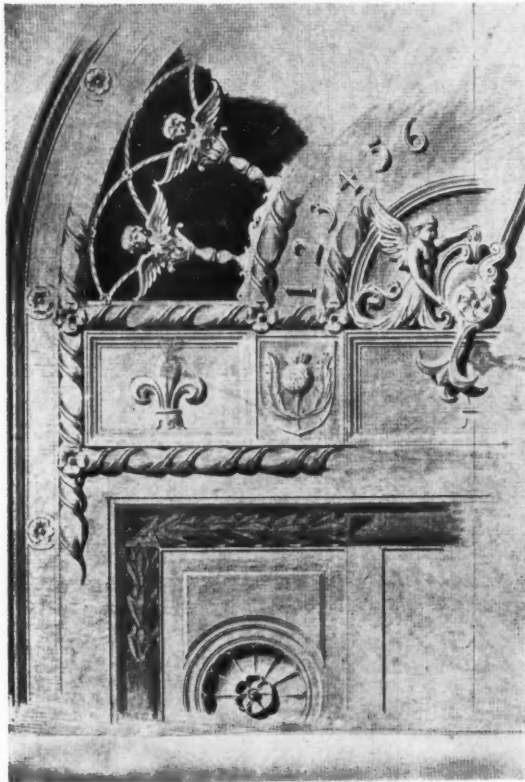
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have been omitted without in any sense impairing, if, indeed it would not have added force to his criticisms.

The leading article in this issue of *The Architectural Record* is by Herbert Croly, and is appreciative of the architectural work of Messrs. Otis & Clark.

Part II of Colonial Architecture in Con-

(From *Architecture*)



STUDY IN CHARCOAL

CHARLES A. PLATT, ARCHITECT

necticut takes the reader over much ground already familiar. An article of unquestioned technical value is by J. R. Schmidt. It describes the new General Hospital at Cincinnati, of which Messrs. Samuel Hannaford & Sons are the architects. Details of illustrations in the portfolio of current architecture will be found in our index on another page.

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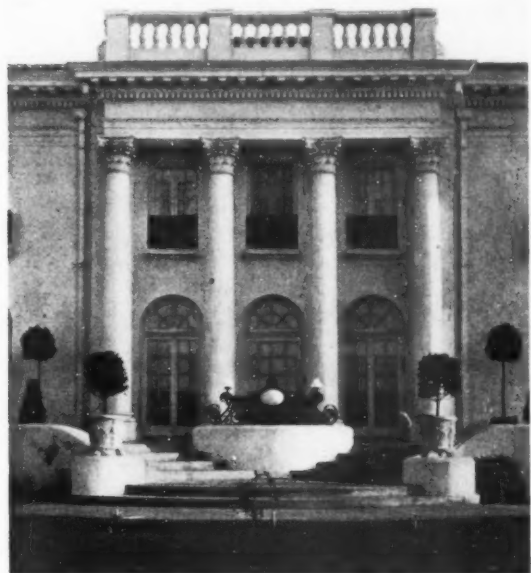
The point of view from which Professor A. D. F. Hamlin, of Columbia University,

prefaces the first of a series of articles on "Roman Architecture and Its Critics," appearing in *The Architectural Record* for May, is one that will doubtless provoke considerable discussion and perhaps lead to some revision of opinions.

Attention is directed by the author to the fact that much of the literature on architecture has been the work, not of practicing architects, but of studious laymen.

Ruskin, Sir James Ferguson, and coming to more recent years, Charles Herbert Moore, Kingsley Porter, Prof. William H. Goodyear, Russell Sturgis and Montgomery Schuyler, are all mentioned as men who have contributed largely to the literature of architectural criticism. The majority of these men were not architects and

(From *The Architectural Record*)



ENTRANCE DETAIL OF A HOUSE IN
LOS ANGELES, CAL.

MR. B. COOPER, CORBETT, ARCHITECT

none of them have had wide practice or extended experience.

Professor Hamlin does not claim that none but practicing architects should write about architecture. On the contrary, he asserts that, "within certain broad limits the layman may qualify himself by study and observation not only to popularize the his-

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tory and archaeology of the arts of building, but also to pronounce critical judgments on buildings and styles."

The danger of critical misjudgment to which this non-professional class of writers is exposed, in Professor Hamlin's opinion,

(From *The International Studio*)



"L'ESCALADE" OR LE RENDEZ-VOUS

BY J. H. FRAGONARD

lies in the fact that one entire side of the art he deals with is for him an unexplored country; the side of practical creative design.

A large mass of criticism hostile to Roman architecture is cited, and Mr. Hamlin frankly acknowledges that it puts Roman architecture on the defensive. It is to be supposed that the succeeding articles of this series will present the testimony and argument for the defense. It will be of considerable interest to follow this series to its conclusion.

* * * * *

The leading article in *The Journal of the A. I. A.*, for May, is written by Mr. Frederick L. Ackerman under the title, "Community Stupidity."

The depreciation of property and the lessening of its income-bearing power is shown by citation of injudicious building in which greed and lack of consideration for adjoining property owners had reacted on an entire community.

The remedy, as suggested by Mr. Ackerman, lies in the absolute prohibition of the practice of allowing windows in the walls along the party lines, or providing that such windows be adjudged a material damage to the adjacent owner.

Promoters, whose greed for present gains and whose short-sighted policy is so often fatal to future appreciation in values are very largely responsible for these conditions. Quoting from the article in question, "it is possible—for a time at least—to show an excellent rent roll. It is therefore easy to sell, for there are buyers of gold bricks still in the world."

This article is of present interest and can be profitably read in full by architects.

In the department of Town Planning and Housing, Mr. George B. Ford discusses the significance of the English Town Planning Act of 1909.

The prize winning designs in the various

(From *Good Furniture*)



LOUNGING ROOM IN AN INN AT GOSHEN,
NEW YORK

competition of the Society of Beaux Arts architects are illustrated and the winners listed.

* * * * *

Ever mindful that in recklessly criticising any phase of art that conflicts with our own

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ideas of what is good, we may at some future time be compelled to retract, we become cautious and refrain from radical expressions of opinion concerning an article by Henry Blackman Sell, entitled "Interpretation, not Imitation," in the May issue of *The International Studio*. Mr. Sell's topic is a summer and winter garden, in Chicago, de-

(From *The Western Architect*)



A HOUSE IN WILMETTE, ILL.
MR. JOHN S. VAN BERGEN, ARCHITECT

signed by Mr. Frank Lloyd Wright, architect. Mr. Wright has not only designed the architecture of these gardens, but the sculptured detail as well. He therefore invites two distinct classes of critics—the men of his own profession and the artist-sculptor.

Two illustrations of "Sprites" are so at variance with earlier conceptions of these joyous females that we are led to the conclusion that if these are right in their interpretation, all other painters and sculptors have been wrong. Again, some panels "showing the unity of architecture and sculpture" seem to lack essentials of both of these arts and occupy a disjointed juxtaposition. However, as we said at the outset, we are cautious—for any of us may be wrong.

This issue of the *International Studio* is throughout of usual interest and gives a very thorough illustration and description of matters in the field of art.

* * * * *

The April issue of *The Western Architect*, received too late for notice with other publications of that month is practically a country house number.

The following architects are represented: John S. Van Bergen, S. Maclure and E. L. Palmer.

In the text Mr. John S. Van Bergen contributes an article which is a plea for Americanism in our architecture. The author states as his belief that the progress towards a purely American type would be greatly accelerated if architects were untrammelled by the views of clients "who are discontented with things American, and believe it necessary to call on the old world for the adornment of their buildings."

* * * * *

Good Furniture is a monthly magazine that has been published in Grand Rapids, Mich., since September, 1914. Its avowed mission is to spread the propaganda of good taste in the selection of furniture and other interior fittings. The few issues already published exemplify this mission, and provide a publication that should be helpful to both architects and clients, as by far the greater number of examples of furniture shown are presented in relation to the rooms or apartments they are intended to furnish. This is undoubtedly the most logical and effective method of showing furniture.

The May issue of *Good Furniture* contains many well reproduced examples of domestic and other interiors, each one showing a carefully arranged and well selected lot of furniture.

In addition there are many illustrations of new designs either shown by single pieces or by suites.

The text is throughout pertinent to the title of the magazine, and deals with the practical and artistic problems of interior furnishing. The leading article in the current issue treats of the "Furnishing and Decoration of a Country Inn"; other articles are on tapestry, furniture, coverings, lacquered furniture, furniture reproductions, and one of considerable interest to architects on the commingling of styles in furniture.

* * * * *

Apartment houses designed by Wm. L. Rouse and L. A. Goldstone constitute the principal subjects selected for illustration in the May issue of *Architecture*. As was the case in the issue of the preceding month, the examples chosen are constructed principally of brick and terra cotta. The same materials to which another magazine is popularly supposed to be limited as well as committed, are here being voluntarily presented and illus-

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trated without any obligation to exploit them exclusively. The greater authority which attaches to an independent judgment and presentation is obvious.

The series of apartment houses in New York, illustrated, is typical of a certain class now being erected on an extensive scale.

While from the standpoint of design alone, they perhaps leave something to be desired, the utilitarian requirements of buildings erected to return the greatest possible revenue are unusually exacting, and doubtless dominate in a great majority of instances, all other considerations.

The St. Ignatius Loyola Day Nursery in New York, an interesting building by W. Weissenberger, Jr., is also illustrated in this issue.

A most valuable feature of the text in this issue of *Architecture*, is an article by Jerauld Dahler, on Charcoal Studies from the office of Charles A. Platt. It is always interesting to learn how men who have achieved prominence in the profession interpret the various elements of design that furnish the material from which their associates gain their inspiration. While, of course, charcoal as a medium is not new, and in fact is probably the oldest method of black and white drawing, like any other medium, it becomes interesting in direct proportion to the skill and knowledge displayed by the artist. As will be inferred, the reproduction of Mr. Platt's drawings show a high order of ability and are of considerable artistic interest.

NORTHERN ITALIAN DETAILS

NO. 29—FONTS, CATHEDRAL, PARMA & S. PIETRO MODENA

THE holy water stoup is not merely an architectural accessory of the church in Catholic countries, but is also a ritualistic one. It shares importance with the altar and pulpit, and many of the holy water fonts in Italian churches have been designed by master artists, while many others though of less importance have still had great thought put upon their design and material. Those shown in the illustration are by no means the finest or most elaborate, but were chosen more as good examples of a type that occur throughout Italy.

In the example from Modena, a delicately carved pedestal supports a round baluster form that in turn holds the basin. This is

elliptical in shape, an unusual type by the way, and is ornamented by flutings of refined profile. The whole is executed in Yellow Verona marble and is extremely beautiful in effect. That from the cathedral in Parma is bolder and more vigorous. Here a round basin and baluster are supported upon a square base. The marble, as explained by the sacristan, was taken from the hills nearby; unlike the modern commercial Black and White it is highly crystalline in texture. These fonts are full of suggestion for the details of simple garden fountains where only a small play of water is desired. Their profiles are excellent and unusual, while their proportions are delicately adjusted.

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IGNORANCE OF ARCHITECT'S FUNCTION STILL PREVALENT

DESPITE the educational propaganda that has for some years been carried on by the profession through the medium of the architectural and lay press and various organizations, in an effort to bring the general public to a truer appreciation of the services performed by the architect, the purposes by which he is actuated and the ideals for which he is striving, there appears to be an almost constant recurrence of instances that indicate the layman's continued ignorance of the terms in which the architect works. In fact, his persistent and absolute disregard of the ethical standards which the profession is painstakingly attempting to establish can scarcely be explained on any other assumption than that of complete lack of knowledge. This is especially noticeable in the common attitude taken by building committees and others having charge of institutions of a public nature, whose patronizing ignorance is less tolerable than in the case of the individual, since their selection was presum-

ably dictated by reason of their experience and reputed general knowledge of the matters in hand.

There may be some excuse for ignorance regarding the architect's function in communities far removed from the influence of architectural teachings and accomplishments, but in urban districts where the average citizen is supposed to be in close touch with modern thought, it would seem that this propaganda should have had a wider and more noticeable effect.

Two specific instances of this hopelessly unintelligent attitude of building committees toward the profession, that have recently come to our notice, are so typical and lie so close to the centers of architectural activity in the East that it seems unwise to pass over them without notice.

One of them is found in the pages of the *Boston Transcript*—a paper long known to stand at the head of the daily press in its appreciation and support of matters aesthetic—and expresses the willingness of the Building Committee to receive preliminary sketches from architects for a new high school in a Massachusetts city not so very far from Boston. No compensation is offered to competing architects either in prizes, fees or guarantee that the best plan will be selected or that the commission will actually be awarded to one of the competitors. To be fair to the *Transcript*, it must be added that this notice appears in the advertising columns, and even the closest censorship sometimes fails to exclude apparently harmless, but yet undesirable, advertising from the pages of a publication endeavoring to foster the highest standards.

The other example that bears witness to this ignorant and patronizing attitude and indicates that it is not localized, comes from New Jersey. Under an act of the State Legislature, an architect of repute was appointed to prepare preliminary sketches for a state institution, at a stipulated proper percentage of the cost of the completed building. This building was never built, but instead an addition to an existing building was planned by another architect and subsequently erected. It has been necessary for the architect first selected to institute a suit at law in order to force payment for services rendered, the apparent feeling being that as

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the plans were not actually used in the construction of a building, there should be no charge for them. The newspaper heading, undoubtedly intended to be sarcastic, announcing this suit — "Architect wants compensation for plans never used"—is in itself eloquent of this popular misconception.

Both cases bear equally upon the same point—*viz.*, the failure of the public to appreciate the value of the architect's services and their relation to the final building. The production of preliminary sketches, often involving an expenditure of much time, skill and mental energy on the part of the architect, is seldom if ever properly appraised by the lay observer, and it is in this inability or refusal of the latter to recognize the economic value of the outlay involved that the root of the evil lies. It is perhaps to the architect's disadvantage that his conceptions must be set down in concrete form, and yet, to the layman, the architectural drawings represent the only tangible evidence of services in his interest. The mental effort required for their production, the really valuable part of that service, fails to impress him.

The proper attitude of the profession toward competitions not conducted in accordance with recognized standards has been clearly outlined by the Institute, but so long as temptation in the form of possible commissions exists, there will probably be found architects of a greater or less degree of prominence, who, from a desire to be employed, or for other reasons, will readily participate regardless of conditions. It is only by eradication of the evil at the source, through education that will demonstrate the absolute folly of such a course from the client's standpoint, that we can hope to entirely eradicate the irregular competition.

It seems fitting to point out, in this connection, the important part which the Institute committee on public information is performing, in the movement to correct in the public mind long accepted but erroneous ideas. Its influence in molding the lay attitude toward the profession is undoubtedly great, and at present it represents practically the only medium through which public opinion can be influenced, except indirectly through the architectural press. Under these circumstances, it would seem as though both were worthy of the earnest support of every broad-minded individual practitioner.

THE DISAPPEARING ART TREASURES OF ENGLAND

THE committee appointed in England some three years since, and charged with the task of making inquiry into the causes of the drain on national art treasures and offering recommendations designed to prevent the wholesale exportation of masterpieces, has recently rendered a report. Among other statements of fact is one to the effect that within little more than a decade, no less than four hundred famous pictures have left the United Kingdom. Of these, the majority have found a place in American galleries, and while we can sympathize with England in her great loss, it seems that the educational value of these works of art has been greatly enhanced, for the reason that while they were practically inaccessible to the average Englishman, as well as to visiting aliens, they now are, in general, in positions where they can be readily viewed by the public.

Italy is said to have found her only protection to lie in the absolute prohibition of exportation of works of art, but the English commission favors, in its report, less drastic methods. Their recommendation is that the government increase the annual parliamentary grant to the trustees of the National Gallery, continuing on suitable occasions to give extraordinary aid for the purchase of masterpieces. The annual grant at present is but \$25,000. The committee maintains that no sum less than \$125,000 a year would suffice to meet modern conditions in the art market. They suggest, therefore, various expedients, including a tax on the gross receipts of public sales of pictures and other works of art, the proceeds to be added to the grants made to national museums and galleries. Further than this, they recommend the establishment of a society of "Friends of Art," whose members would contribute a reserve fund for special purposes. There are in addition other suggestions made, all calculated to add to the amount of funds available to purchase masterpieces and prevent their exportation to foreign lands.

It is hoped that the measures suggested, if put in force, will prove effective, but it seems doubtful that the remedies proposed can be relied upon to correct a condition created chiefly by the alluring offers of the wealthy patrons of art in this country.

THE MODEL FARMHOUSE—A VITAL PROBLEM

THE American farmer has spent time and money in promoting his agricultural work, built good, if not always, artistic barns for his cattle and paid out large sums of money for modern machinery, but has too often forgotten that a good house with some degree of architectural merit will promote and conserve the value of his property far in excess of its cost.

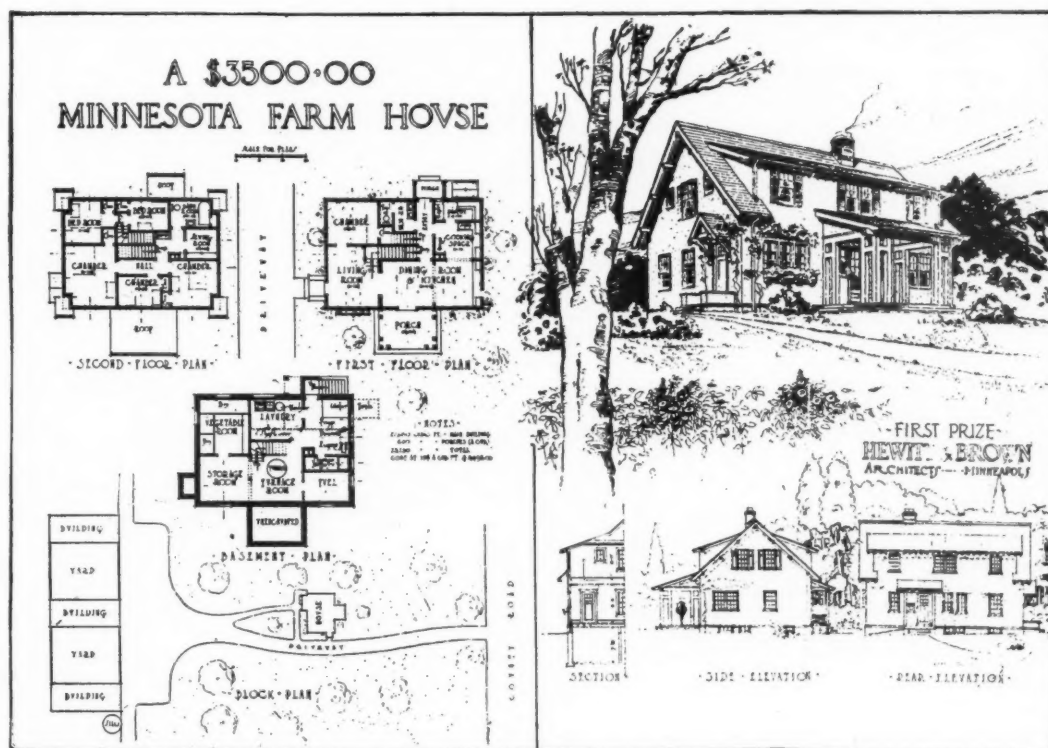
It was the question of better farmhouses and the hope of a practical solution of their design and plan that led the Minnesota Art Society to institute through a committee a competition for a model farmhouse that has resulted so satisfactorily as to warrant extended notice.

Conditions of farm life in Western agricultural States differ materially from those on our Eastern seaboard. Farms, especially in the prairie section of Minnesota, Iowa

and the Dakotas are of large area, and neighbors are widely scattered. There the farmhouse becomes the center of the daily life in a much broader sense than on the smaller and more congested farm sections of the East.

The struggles incident to the settlement and development of a new area of agricultural land accents in the most positive manner the first importance of the crop, and the necessity to provide every possible means for its harvesting, storage and marketing. The farmhouse too often becomes the last consideration, and these conditions, evident to every one who has traversed the farming States of the West, has had a narrowing influence on the domestic and social life of farming people.

It was to correct the results of these conditions and to show the farmer in a practical manner the right road to a right way of



FIRST PRIZE DESIGN, HEWITT & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT

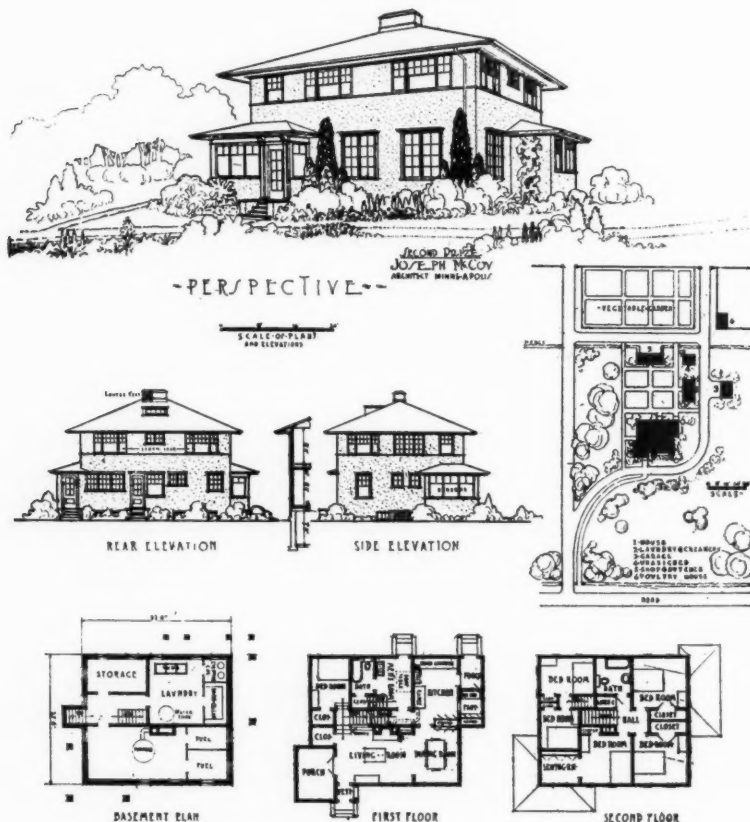
living that induced the Minnesota Art Society to hold this competition. This society is part of the Minnesota State government, and is supported by an appropriation by the State Legislature. Its mission is the practical application of art wherever it can be best used to meet the needs of the people of the State whether in the more populous cities or in the sparsely settled farming districts. With proper guidance and a common sense interpretation of the meaning of art, it is easily seen that an organization

The location of the house is assumed to be on a partly wooded knoll, near a country road, and adjacent to other farm buildings. There is a basement under the entire house, providing space for heating, water supply, and lighting apparatus and for storage rooms. On the first floor is a living room, a bed room, a dining room, a kitchen, or a dining room and kitchen combined, a pantry with space for refrigerator, and a wash-room and closet for the farm help. On the second floor there are five bedrooms, a bath-

room, and a small sewing room. The two bedrooms for the use of the farm help are separate from the others, being approached by a special stairway leading from the wash-room on the first floor. The methods of heating and lighting and the character of the plumbing are determined by the limit of cost and the house is figured on a basis of 15 cents to the cubic foot of space, with the porches estimated at one-fourth of the total cubage.

The first prize was awarded to Hewitt & Brown, Architects, Minneapolis. Five other prizes were awarded. The specifications submitted with the first prize drawings required (1) basement walls and floor of concrete; (2) frame construction; (3) metal lath plastered on the outside; (4) the use of stock lengths of lumber, provided for by centering all

bearing partitions above one another; (5) a roof of shingles, preferably stained; (6) brown stain for exterior woodwork, except for blinds, which are to be painted green; (7) sand-finished and interior tinted plaster; (8) oak or birch woodwork in living room and dining room; (9) spruce, pine or fir in the other room; (10) electric lighting, current to be generated by a small dynamo driven



SECOND PRIZE DESIGN, JOS. MCCOY, ARCHITECT

with this laudable purpose can accomplish the largest measure of good as applied to the greatest number of people.

That this commission fully appreciate the possibilities that lie in well directed effort is shown by the results achieved.

The program for this model farmhouse competition provided for ten rooms at a cost of \$3,500.

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by a gasoline engine; (11) hot air furnace; (12) concentrated plumbing, and (13) sewage disposal by a home-made septic tank.

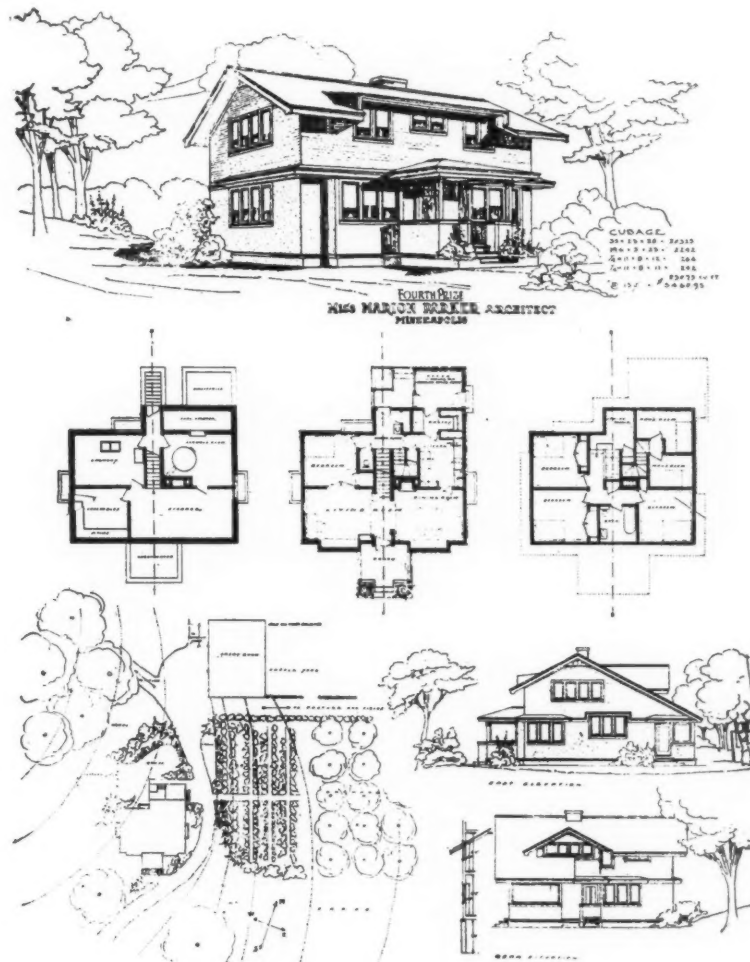
We reproduce from Extension Bulletin No. 52, issued by the Art Society, the prize-winning and other designs.

The good results of so very commendable a course on the part of the State of Minnesota, will, it is hoped, set an example to other States to follow a similar course.

It is not necessary to dwell on the great importance of agriculture in this country. If we are to continue to hold supremacy we

must have farmers to produce the crop. The unattractive surroundings of home life on the farm is often cited as the principal reason for the farmers' sons and daughters turning towards the cities and refusing to follow in the footsteps of their parents.

With the farmhouse an attractive and convenient place of abode, we may hope for a more general tendency on the part of the younger generation to "stick to the soil" and build up a class of farms and farmers that will be the awakening of a life of new and sane ideals.



CURRENT NEWS AND COMMENT

Willis Polk Declines to be Considered as Candidate for Mayor of San Francisco

To a committee that waited on him to discuss his acceptance of a nomination for Mayor of San Francisco, Mr. Willis Polk, architect, stated that the only logical candidate was a man who had no opinions on any subject and possessed the courage to say that he had none. In reporting this interview, the *Chronicle* states that Mr. Polk "entertained a suspicion that this might rule him out."

Those who are acquainted with Mr. Polk, and know his fearless criticism of matters not to his liking, will detect the humor of this reported incident.

The Highest Bidder

A novel way to raise funds for the British Red Cross Society is reported to be contemplated by those in charge.

John Singer Sargent, the widely known portrait painter, is said to have reconsidered his determination not to again paint a portrait in oils, and has signified his willingness to paint one more portrait.

The sitting for this portrait will be auctioned to the highest bidder, and the proceeds applied to the relief of men on the firing line by the Red Cross Society.

An Encouraging Indication of a Growing Appreciation of Art

At the recent convention of the American Federation of Arts, the report of the Secretary stated that despite the untoward conditions created by the European war, the past year had been the most successful in the history of the organization. The American Federation of Arts has now affiliated with it as chapters 209 organizations, including art museums, art societies, clubs, etc. The individual membership aggregates over 2,000, while the chapter membership numbers several hundred thousand.

The High Cost of Condemnation of Land in New York

Alderman Squiers speaking on a motion to appropriate \$10,000 for the work of the committee to investigate prevailing condemnation proceedings in New York, made the assertion that either the city was paying far too much for the land which it acquired or real estate in the city generally was under-assessed.

As an example of these conditions and a means to prove his contention, Alderman Squiers directed attention to the Court House site, recently acquired by the city. In 1910 the assessed valuation of this site was \$3,600,000. The City has just paid, under condemnation proceedings \$6,243,000, or an advance of approximately 57 per cent.

The motion was voted down. The sense of values as contended by owners when seeking a reduction in valuation for taxes and when their property is subjected to condemnation seems to be of a very elastic nature, in the opinion of Mr. Squiers.

Tradition in Art

In every land and in every century it is seen that men did not invent new forms without a basis upon which to work. It is found that one locality has borrowed systematically from another, one age from the preceding, and that invention has taken place from narrow limits. All ancient art is thus united in origin, but everywhere with incessant modification, so that no one piece of work is exactly like another.—CLEMENT HEATON, in *Brooklyn Museum Quarterly*.

American Architect Honored

Robert Lister Macneil, architect, of Macneil and Macneil, Union Trust Building, Washington, D. C., has been elected a fellow of the Society of Antiquaries of Scotland, at Edinburgh, of which his Majesty King George is Patron and Hon. John Abercromby is President.

Pennsylvania to Regulate Building in Cities of First Class

After considering the matter for some time the Pennsylvania Senate has passed finally the house bill regulating size, location and occupancy of buildings in Philadelphia. Among other provisions of the bill are the following:

"For the purpose of promoting the public health, safety, order and general welfare, cities of the first class may regulate the location, size and use of buildings therein and may make different regulations for different districts thereof.

"The park commission of any city of the first class may make such regulations as to the location, size and use of buildings any portion of which shall come within 2,000 feet of any park, parkway, playground or other public place under its care or management and upon their approval by the councils of such city, said regulations shall have the same effect as if originally made by said councils."

Efforts to Keep British Art at Home

A committee of Trustees of the National Gallery, London, appointed some four years ago, to devise means by which might be secured the retention of important pictures in England, has issued a report as a "blue book."

In the opinion of the committee, the exodus of pictures from private collections is proceeding at a rate to cause serious apprehension and it recommends that the Government be asked to increase the ordinary Parliamentary grant from £5,000 yearly to not less than £25,000, or alternatively, that money be raised by taxing the proceeds of works of art sold at public auction and by appropriating death duties paid on works of art. It further recommended that the trustees and director of the National Gallery should approach owners of pictures which it may be desirable to obtain for the National Gallery and endeavor privately to obtain the first refusal.

Statues for the Manhattan Bridge

A very long step forward in Municipal art will have been taken when the two statues, symbolical of Manhattan and Brooklyn, are placed on the Brooklyn Plaza, at the entrance to the Manhattan Bridge. It is but necessary to state that these statues are the work of Daniel Chester French, to declare their artistic excellence. They are twelve feet high and will rest on a base fifteen feet high.

Unburnable Cities

There is one fact pervading half the dispatches from the western war zone of Europe which Americans would do well to take to heart—the fact that neither bombardments nor direct incendiarism has been able to start such conflagrations as those which have devastated so many cities and towns of America.

European cities and villages, especially those in what may be called the Napoleonic area, simply won't burn. When the Germans wished to destroy a Belgian town, they had to set fire to each separate house. The woodwork in that house, the floors and staircases, would be consumed, but the brick and plaster walls and tile or slate roofs kept the fire from passing on. In France, it was the same.

Rheims has been under fire six months, and nothing more than local blazes have started in all that time. Try to imagine Chicago subjected to such a trial!

Chicago Journal

Personals

Mr. Leo L. Oberwarth, architect, Frankfort, Ky., whose offices were recently destroyed by fire, would like to receive manufacturers' catalogues and samples.

James Scott Shattuck, architect, formerly associated with the M. L. Ryder Building Co., announces he has removed his offices to the new Humphrey Building, Albany, N. Y., where he will continue the general practice of architecture.

INDUSTRIAL INFORMATION

Modulation System of Steam Heating

The Webster Modulation System, which is described as the modern method of steam heating, is fully illustrated in a catalogue just published by Warren Webster & Co., Camden, N. J. This system consists of a method of circulating steam at low pressure, the steam being taken direct from the boiler into the heating mains, and the water of condensation returned to the boilers without mechanical means.

It is stated that the Webster Modulation System is the result of the experience and knowledge gained by twenty-seven years' connection with the science of heating, during which time the Webster Vacuum System has been developed to its present state of perfection.

The great advantages claimed for the modulation system are a perfect distribution of steam and the ability to control or modulate the temperature within each room or apartment, according to the desire of the occupant. It is claimed that when properly installed and operated, according to the instructions of the manufacturers, this system often accomplishes a saving of from 20 to 40 per cent. in the fuel consumption required by other methods of heating. It is said to be possible with this system to control the amount of steam admitted into the radiator by moving the handle less than a full turn around the dial of the Webster Modulation Valve. This admits a greater or less amount of steam from the supply pipe into the radiator, and by such operation the temperature within the room may be varied to suit the occupant.

There are many obvious advantages in a system that offers control of temperature in each separate room or apartment, and it would seem as though a wide field of application was presented to the manufacturers of this device and equipment.

A great deal of detailed information is

contained in the catalogue referred to, together with half-tone illustrations of many prominent and important buildings throughout the country, equipped with this system. Catalogue will be forwarded upon request.

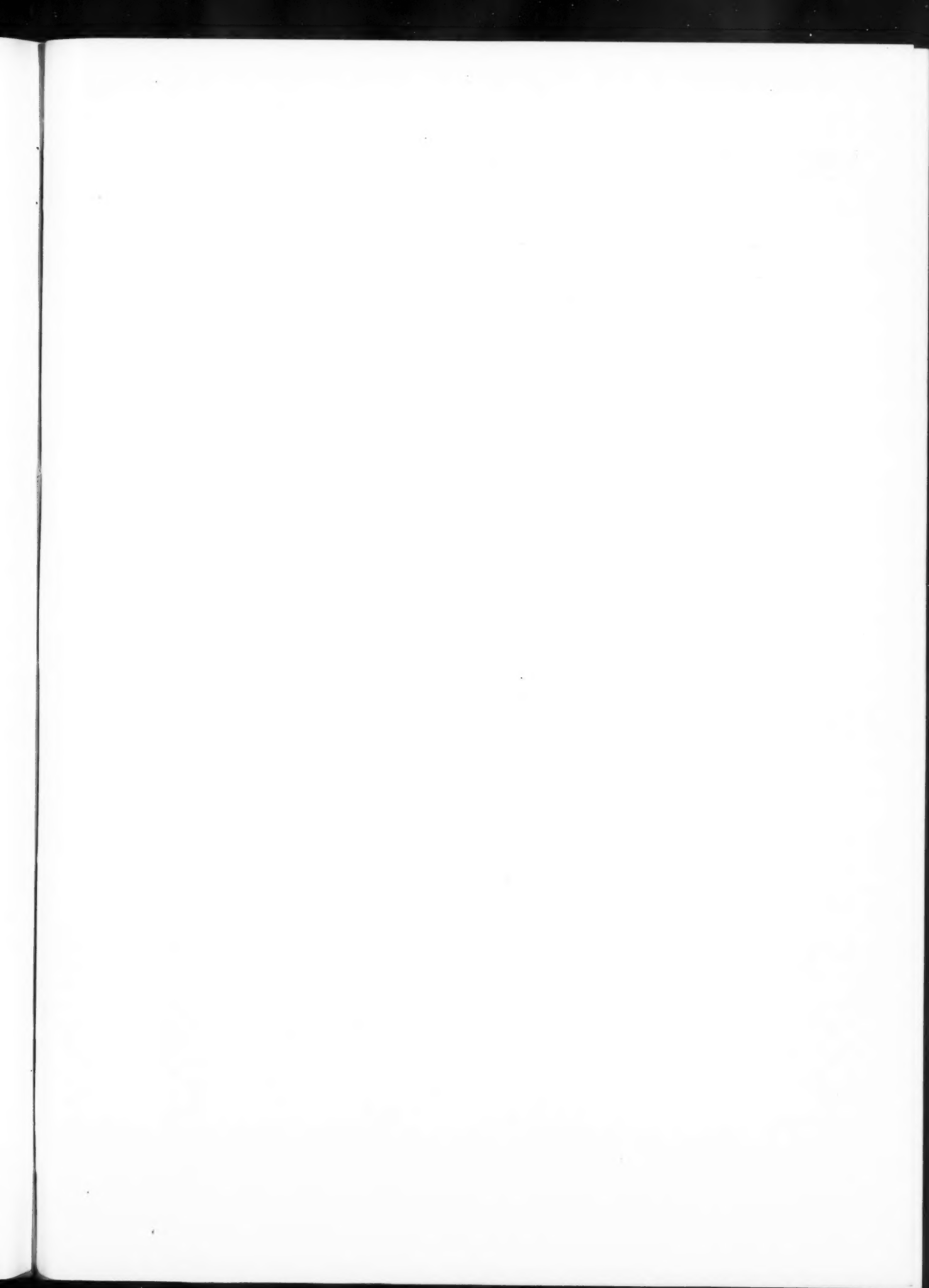
Showers

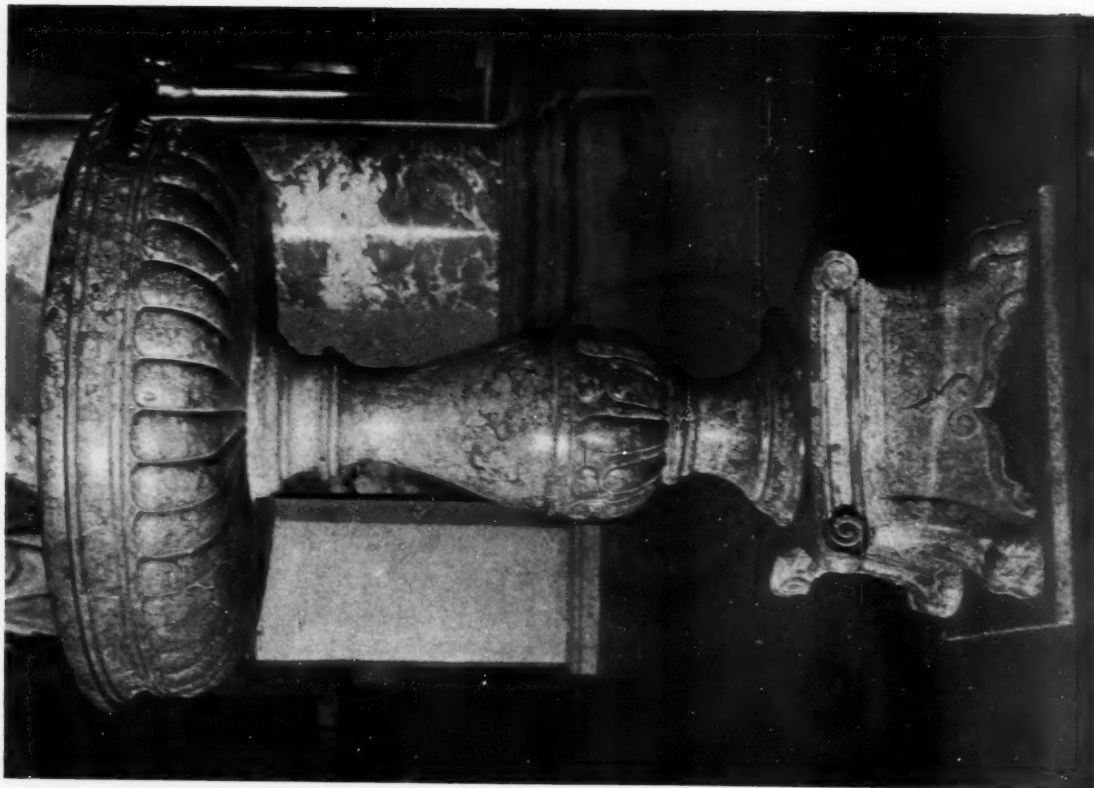
Bulletin No. 5, with supplement "A" attached thereto, is being sent to architects and others interested, by the Hoffmann & Billings Mfg. Co., Milwaukee, Wis. This bulletin and supplement are devoted to illustrations and a thorough description of shower baths, equipped with Niedecken mixers.

It is stated in the preface that modern theories teach us that the correct bath is the shower bath, but the difficulties of regulation in the ordinary type of shower has made this form of bath popular only to a limited degree. The most serious objection to the shower is the difficulty of controlling temperatures in the water supply. Various types of shower control valves have been designed and placed upon the market, many of which have proved unsuccessful. The Niedecken mixer is claimed to represent a distinctly new type of shower control that is efficient, immediate in action, and one that gives perfect control under all conditions. It is also claimed that the valve is durable and easily operated. Starting with cold water, the temperature can be gradually increased until the desired degree is reached.

A feature of this mixer, to which particular prominence is given, is one by which scalding is said to be made impossible. Provision in the valve has been made whereby, it is claimed, a predetermined maximum temperature can be absolutely assured.

Various types of showers and shower equipment are shown in this bulletin, and a number of letters of commendation from users in various sections of the country are appended.

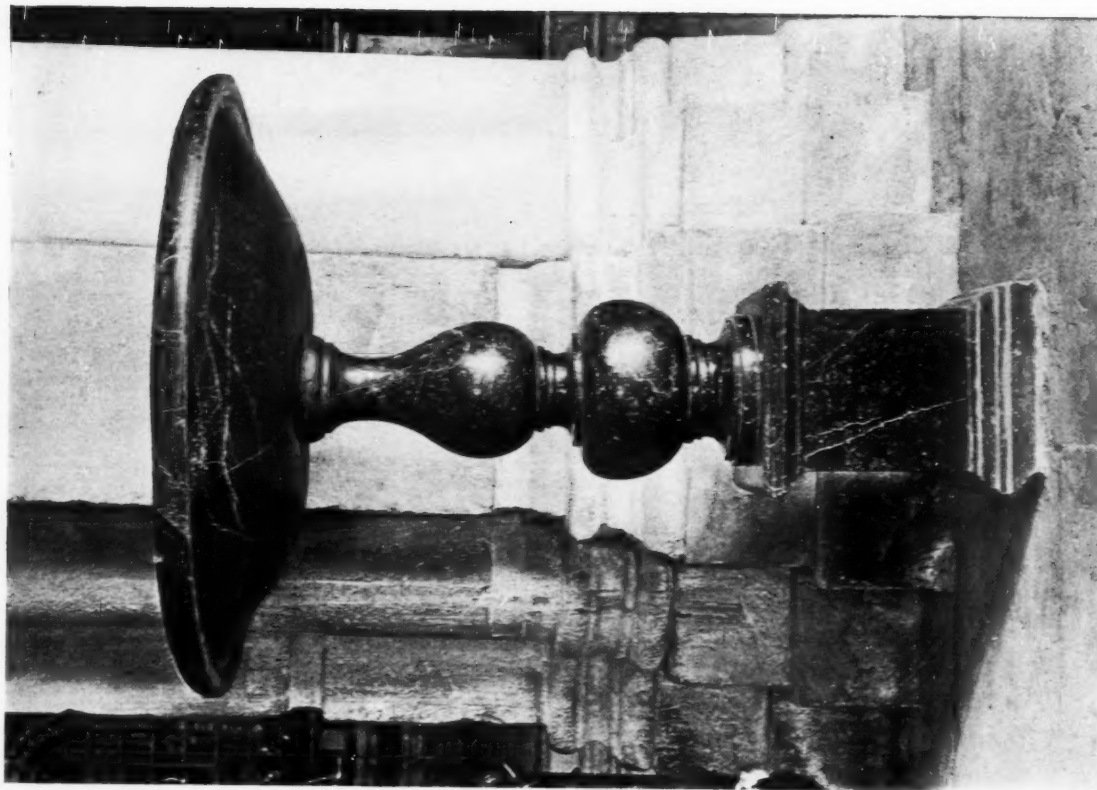




S. PIETRO, MODENA

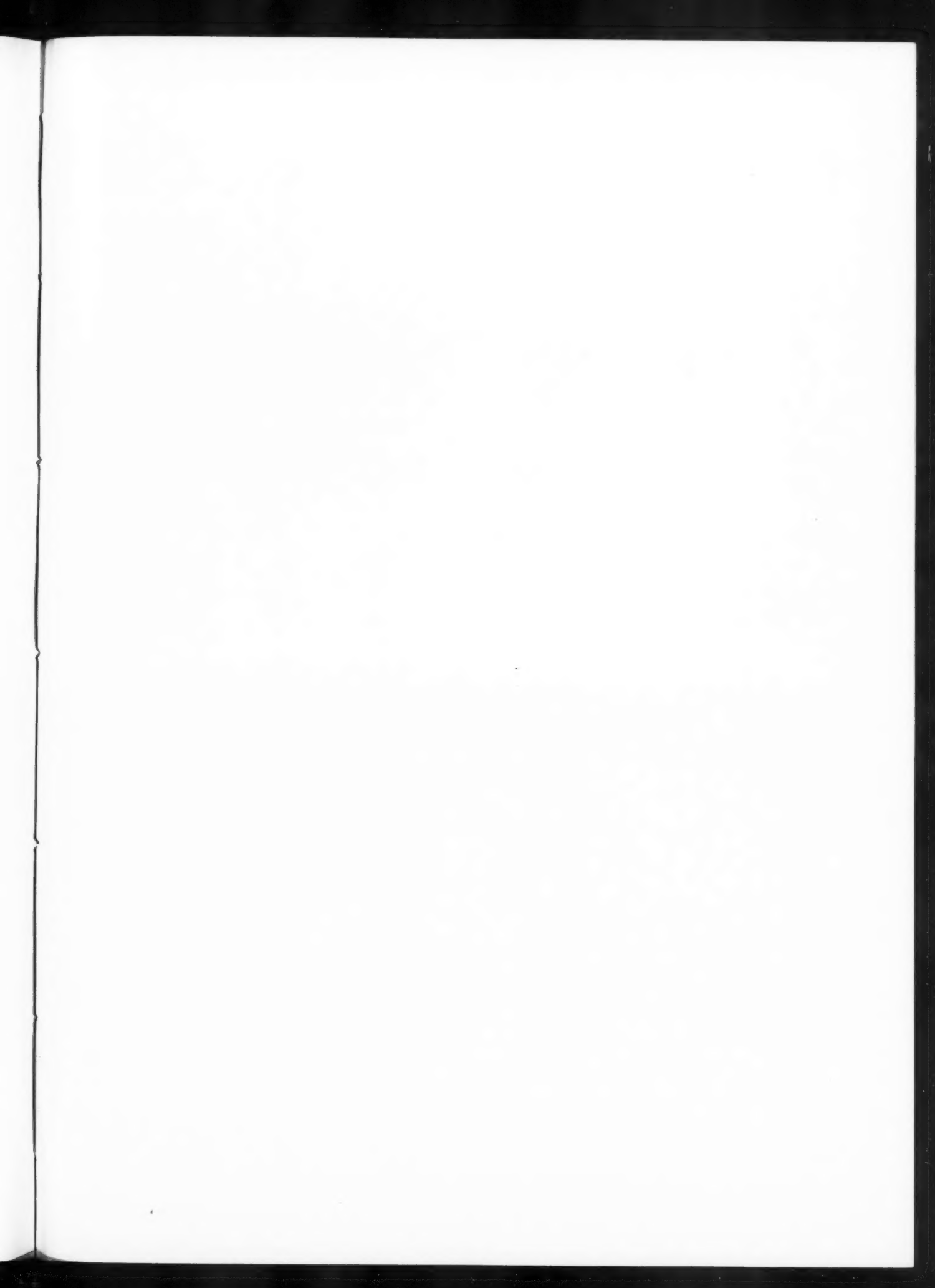
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

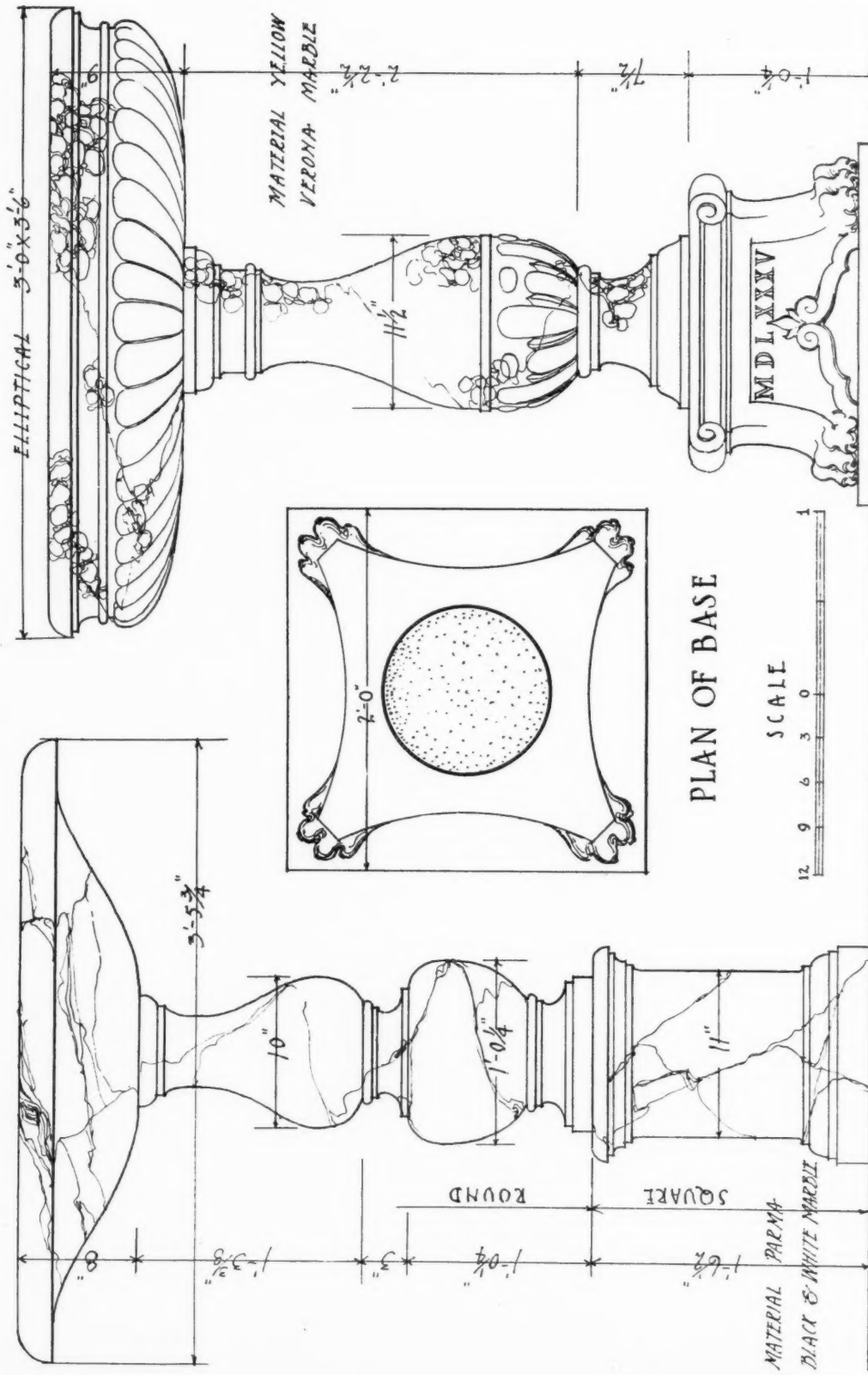
ITALIAN FONTS

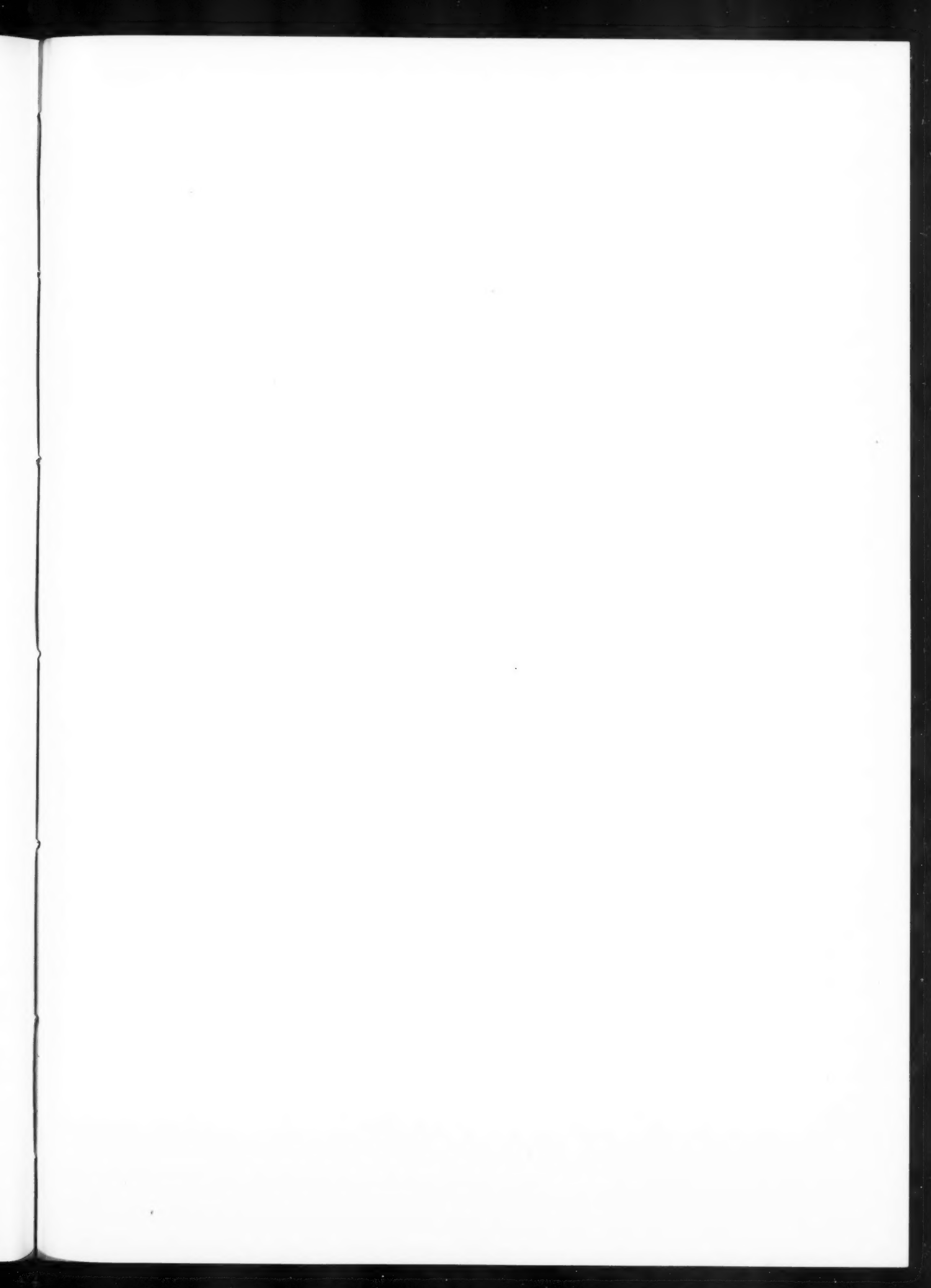


THE CATHEDRAL, PARMA

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 62







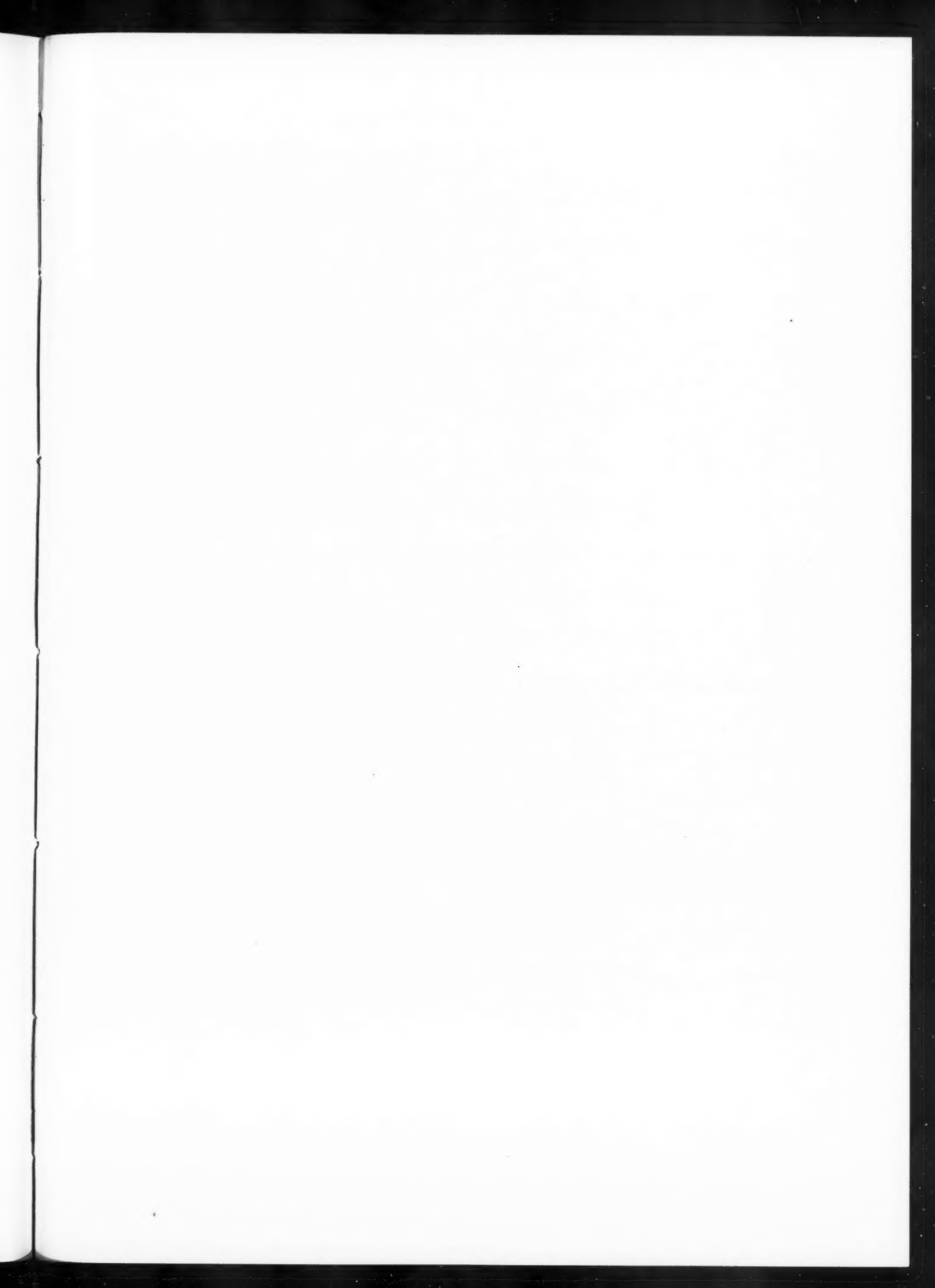


ENTRANCE COURT

FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

MESSRS. MELLOR & MEIGS, ARCHITECTS

This is a non-fireproof structure. Exterior walls brick, foundation stone, roof graduated slate. Interior walls brick and stud and plaster. Interior finish, oak and chestnut. The plaster in interior is sand-finished and the oak flooring is in wide boards. Vapor heating system.

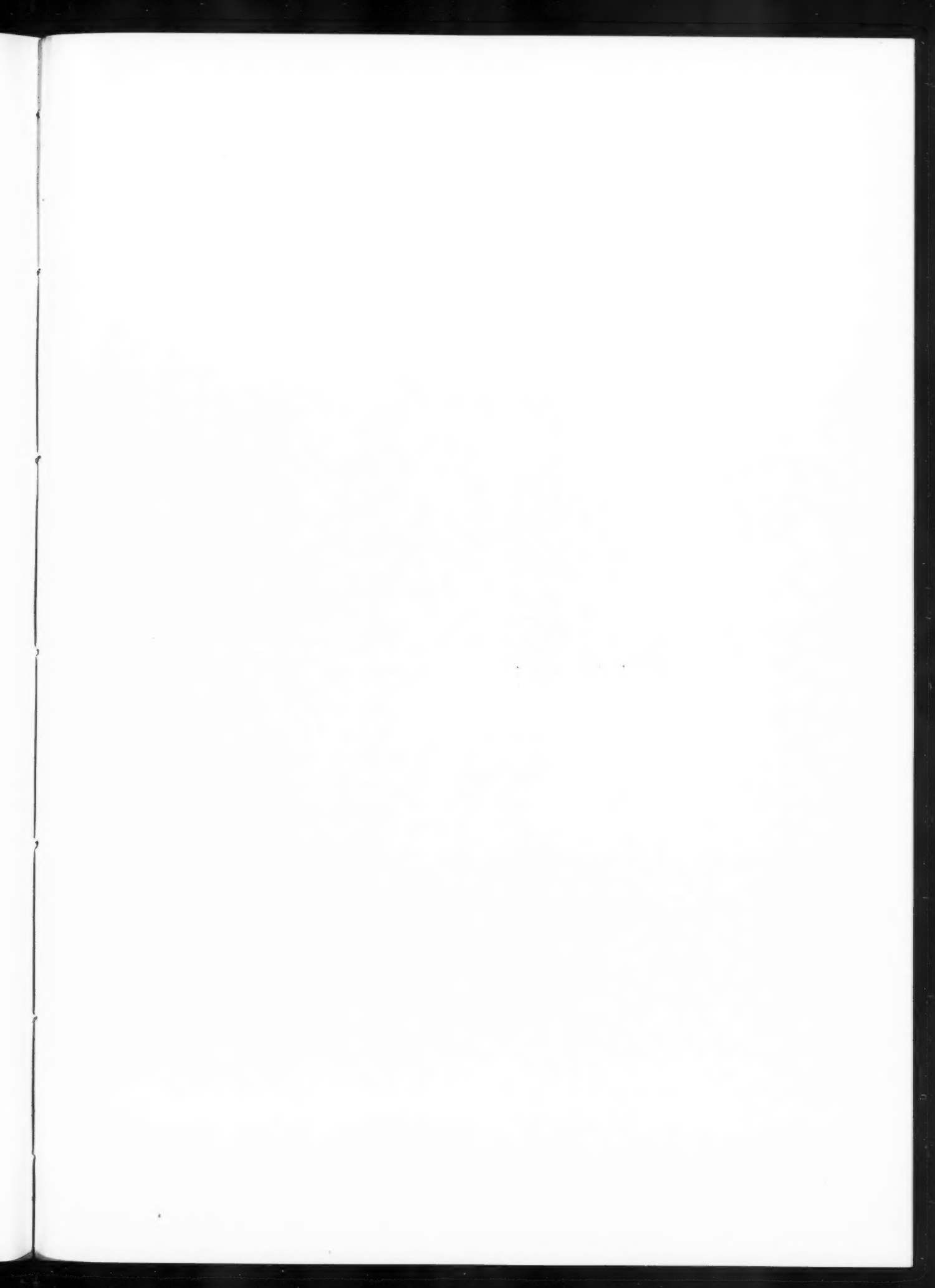


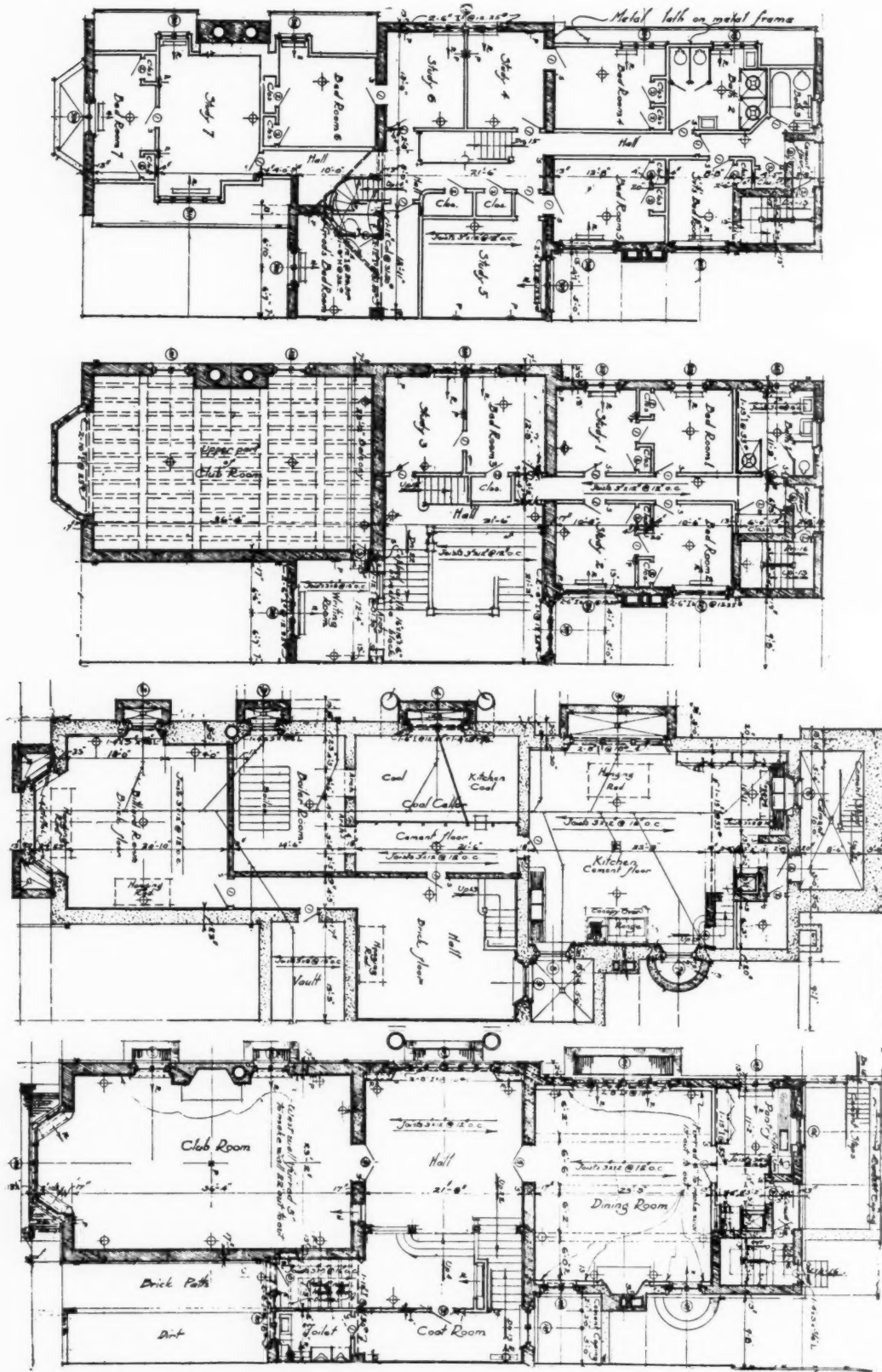


EXTERIOR DETAIL

FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

MESSRS. MELLOR & MEIGS, ARCHITECTS

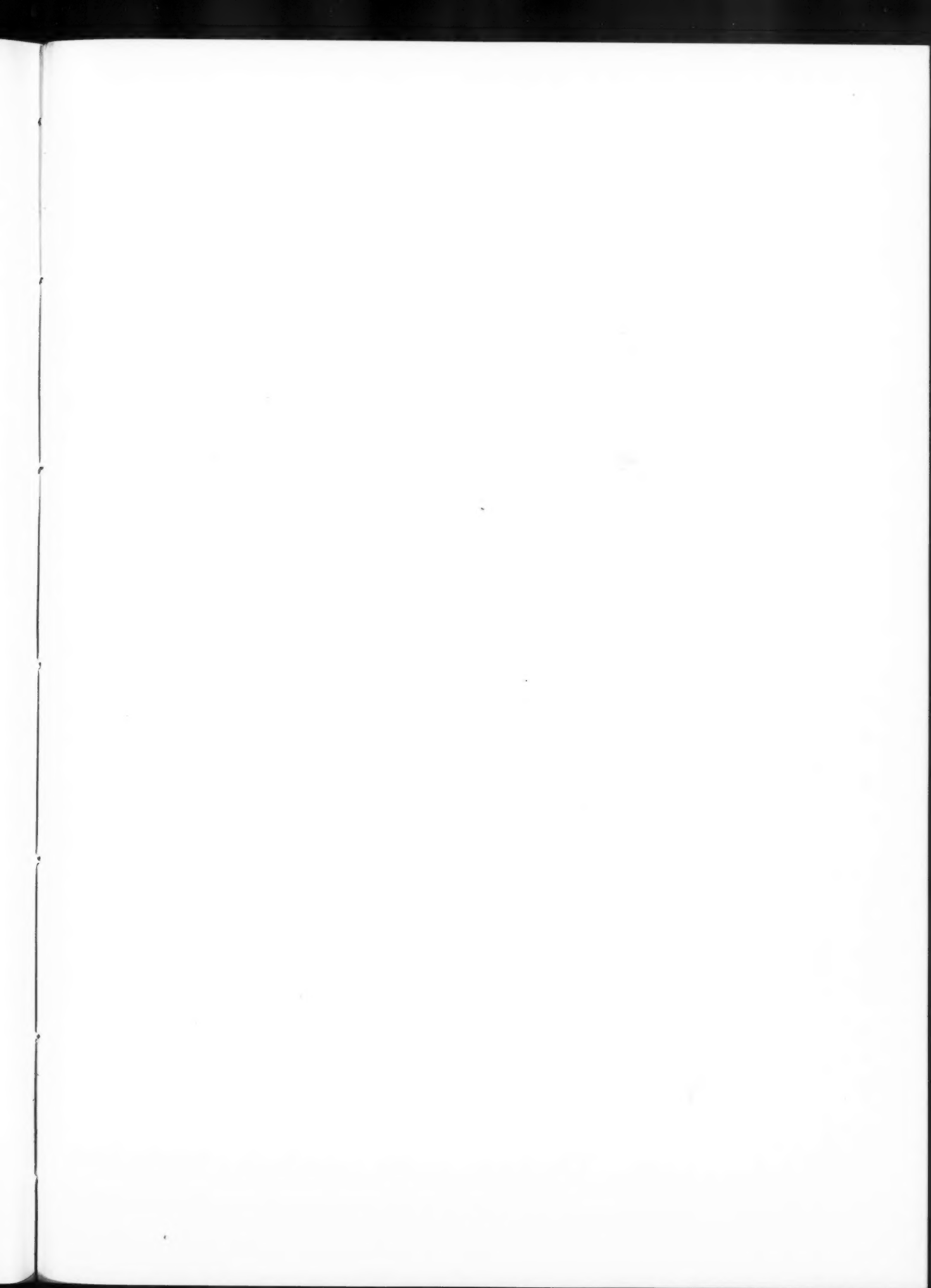




FLOOR PLANS

FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

MESSRS. MELLOR & MEIGS, ARCHITECTS

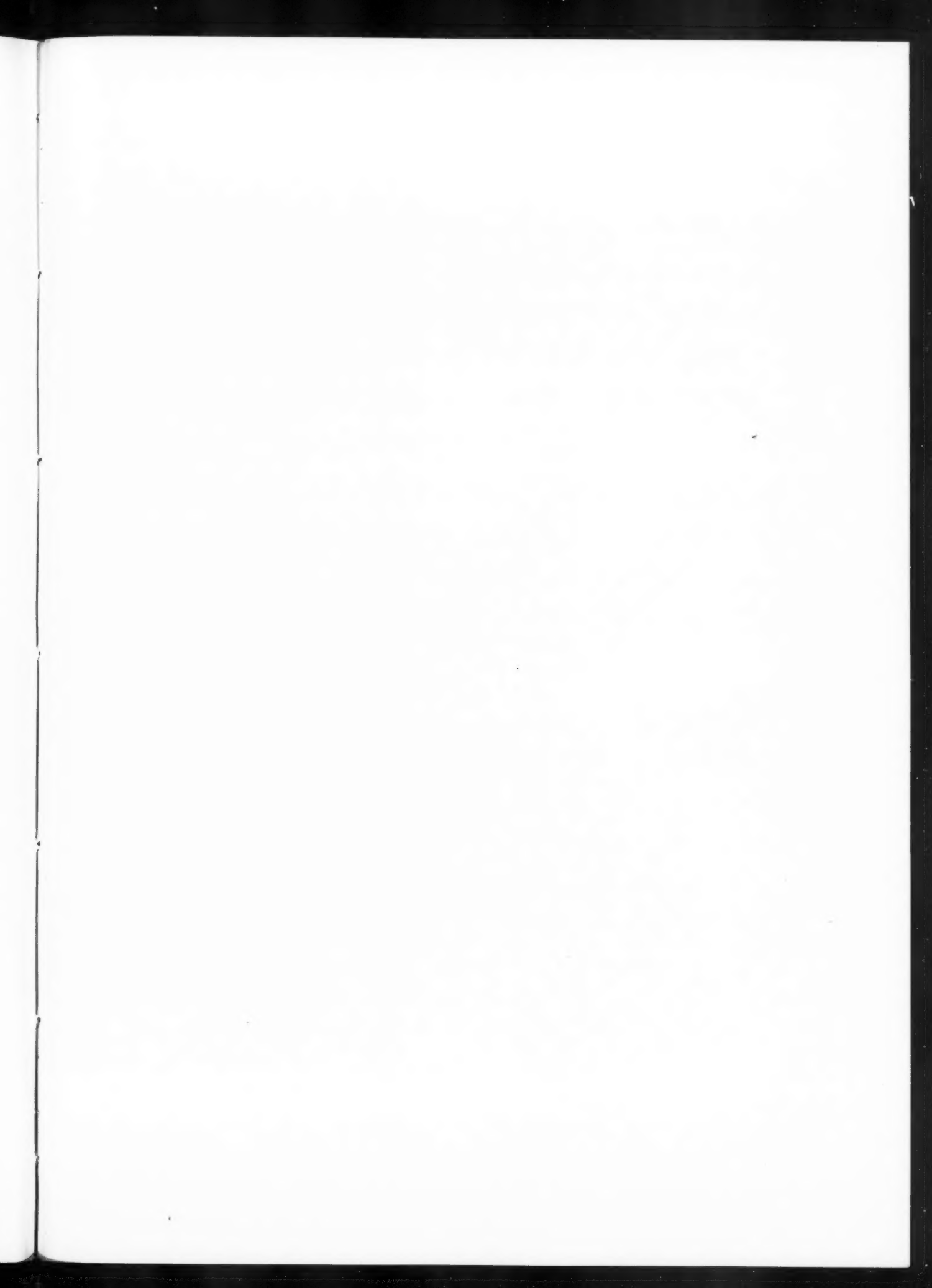




MAIN STAIRWAY

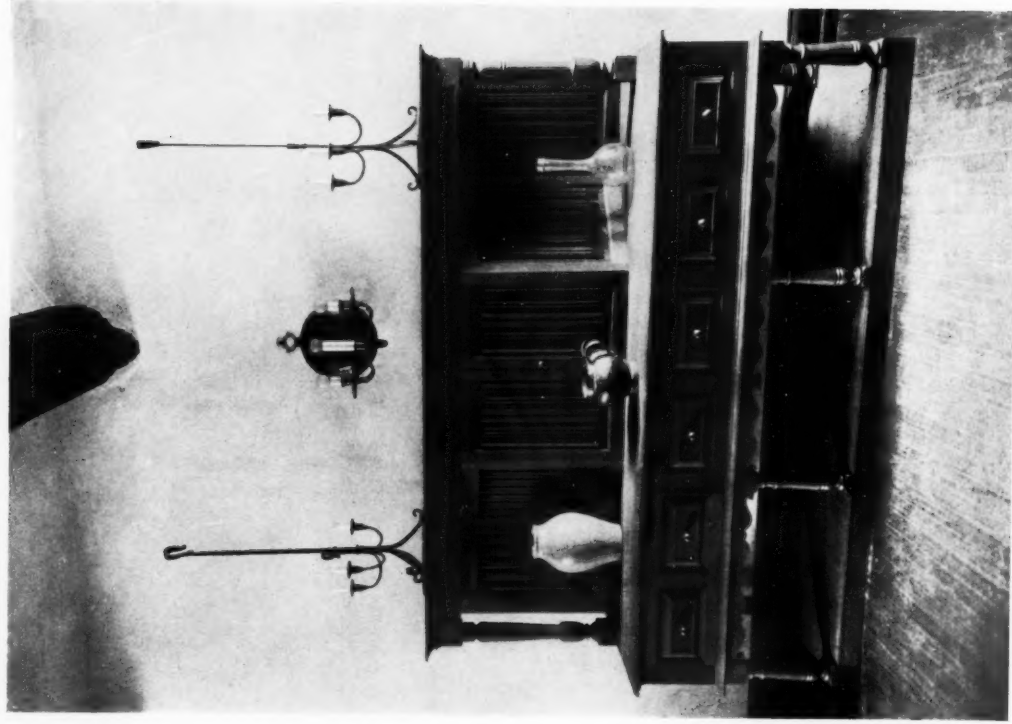
FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

MESSRS. MELLOR & MEIGS, ARCHITECTS





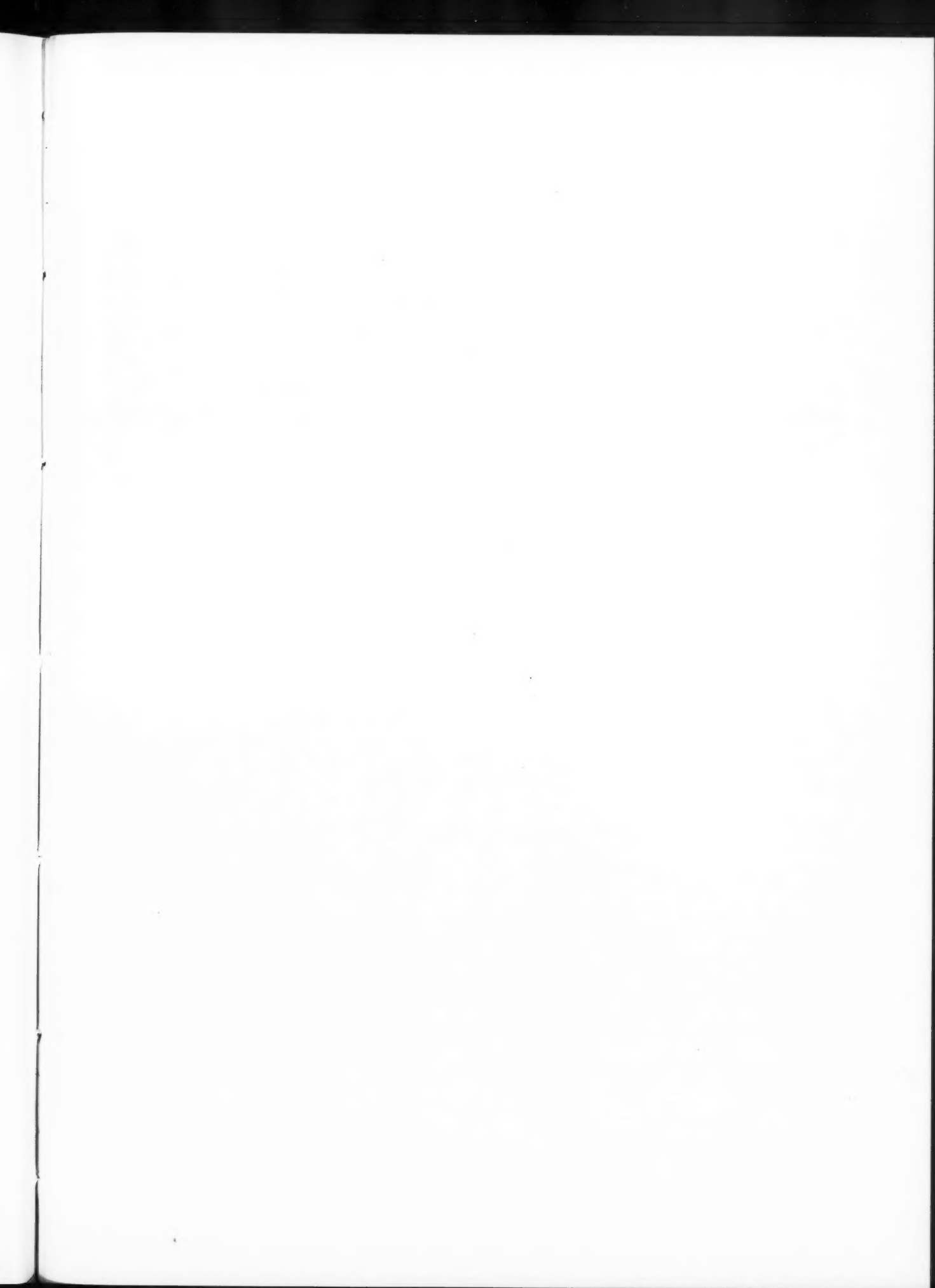
LAMP OVER FRONT DOOR

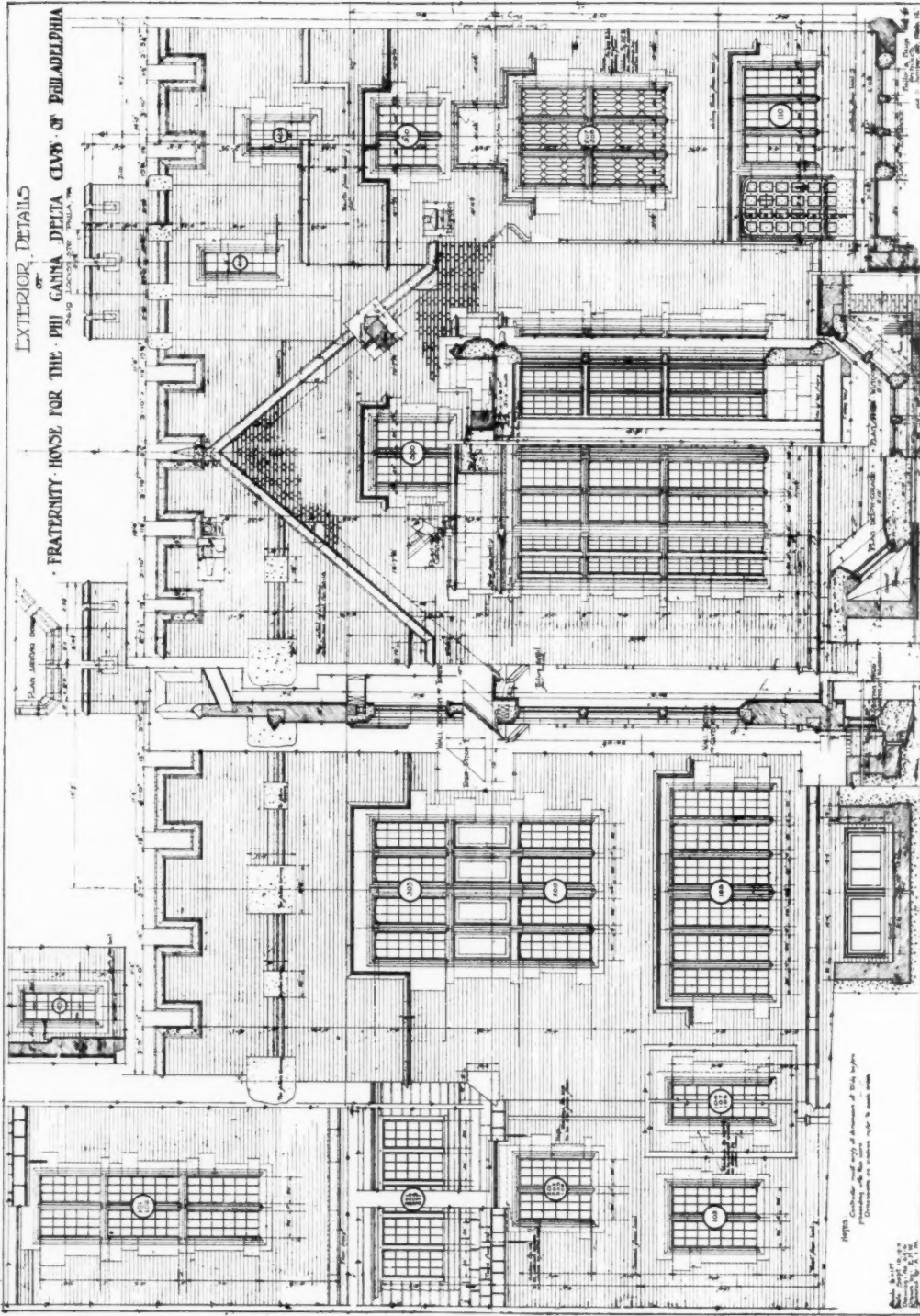


DINING ROOM SIDEROAD

FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

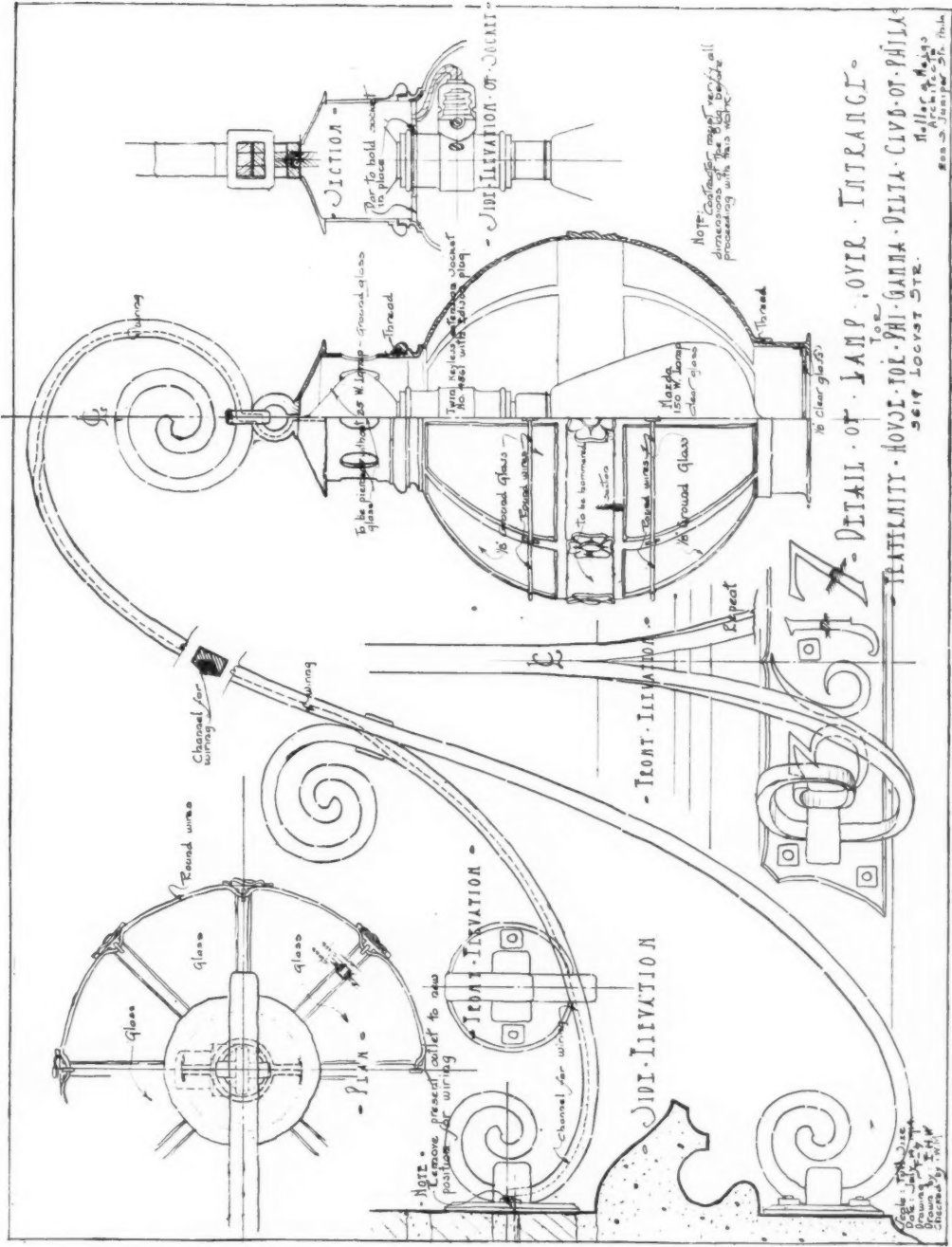
MESSRS. MELLOR & MEIGS, ARCHITECTS

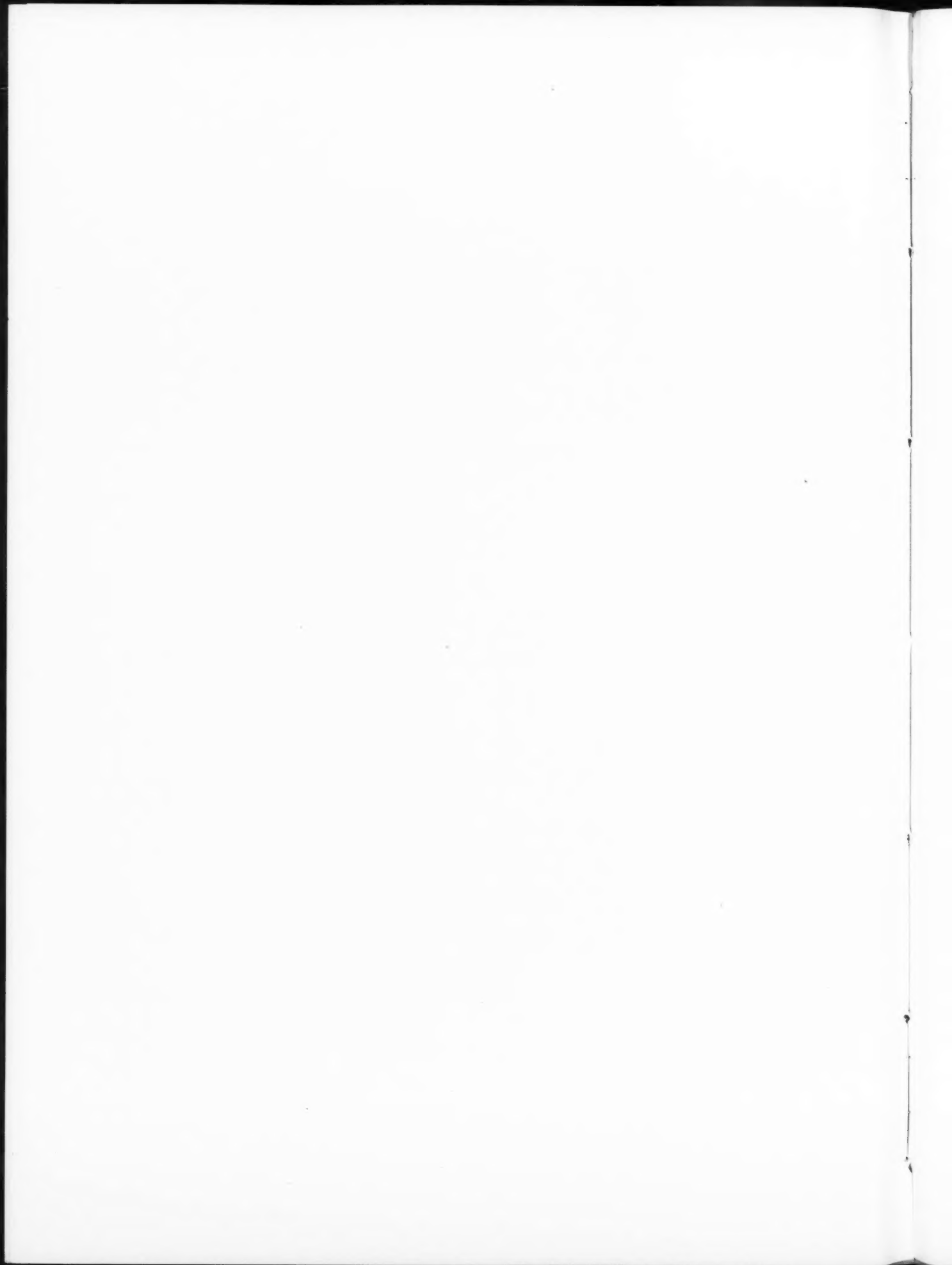




FRATERNITY HOUSE FOR PHI GAMMA DELTA CLUB, PHILADELPHIA, PA.

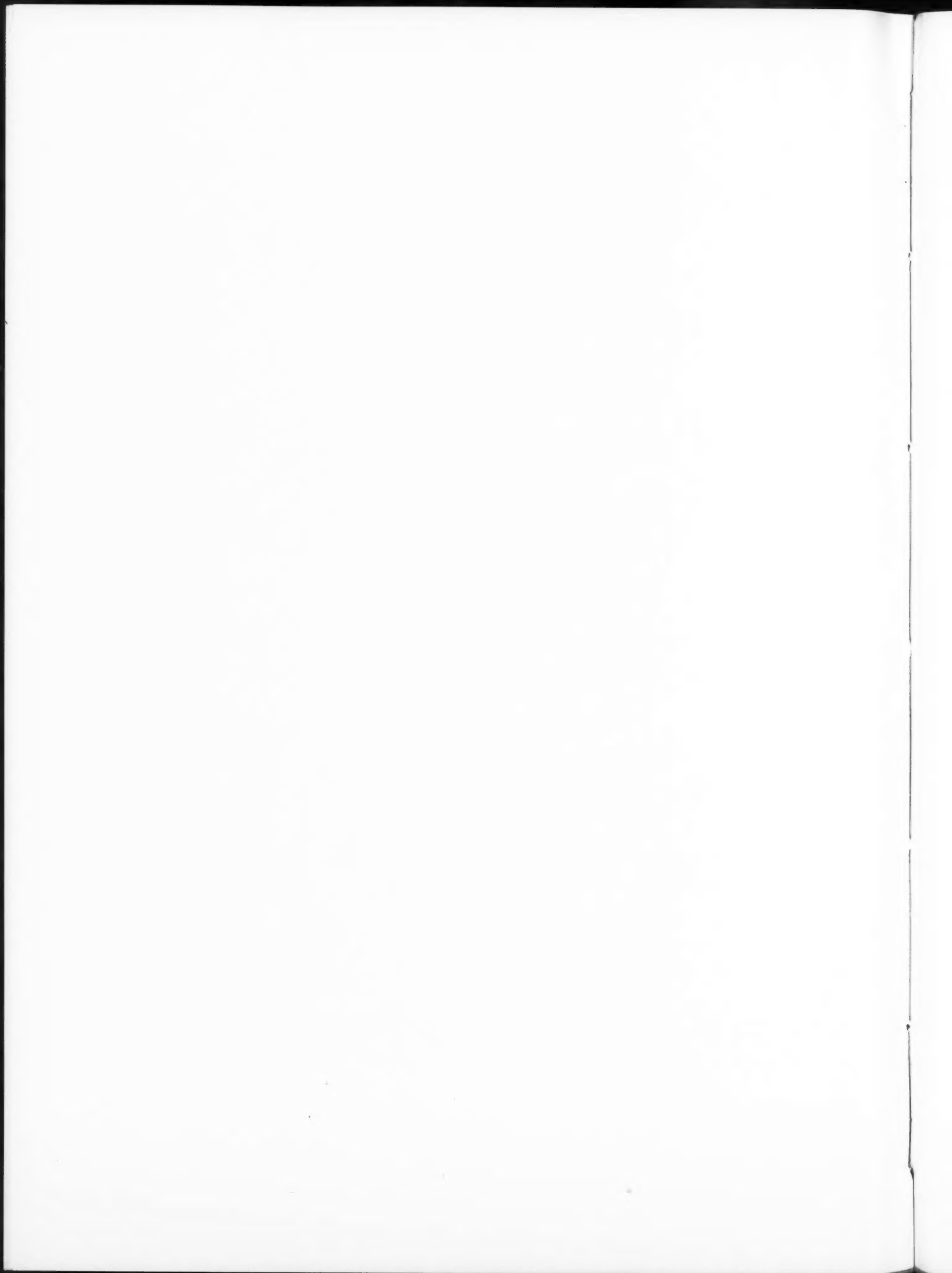
MESSRS. MELLOR & MEIGS, ARCHITECTS







UNIVERSITY CLUB, SAN FRANCISCO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS



THE AMERICAN ARCHITECT

JUNE 9, 1915



FIRST FLOOR PLAN

SECOND FLOOR PLAN

UNIVERSITY CLUB, SAN FRANCISCO, CAL.

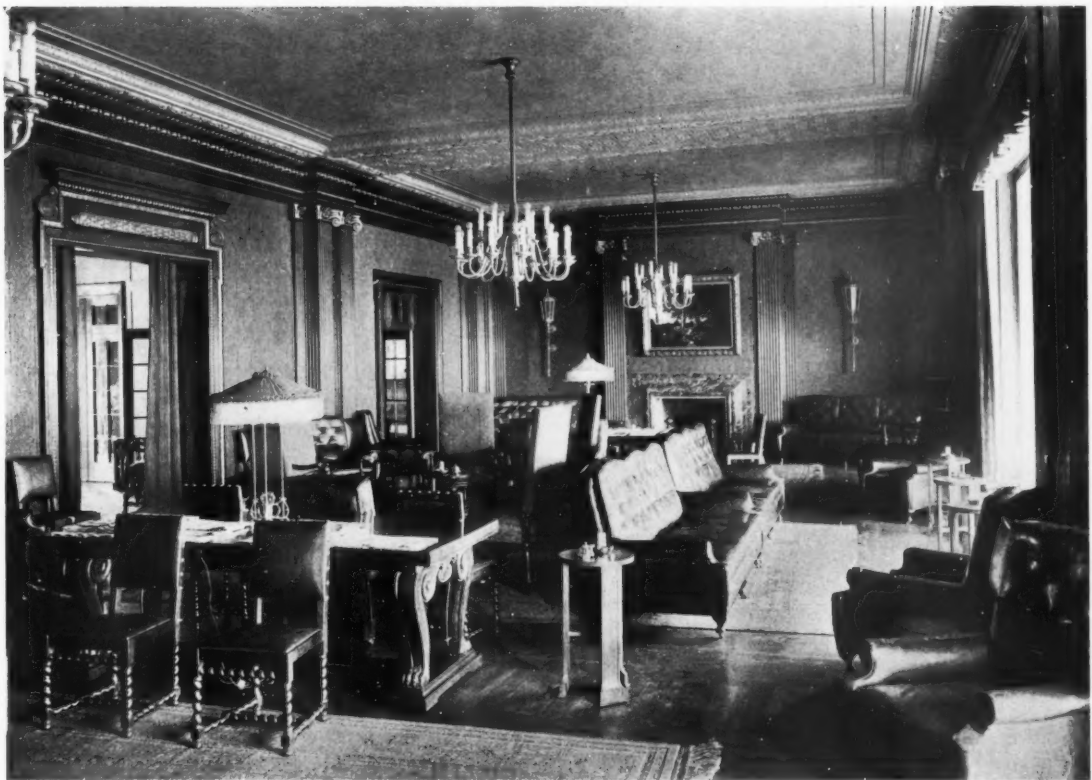
MESSRS. BLISS & FAVILLE, ARCHITECTS



MAIN ENTRANCE DETAIL

UNIVERSITY CLUB, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS



LOUNGING ROOM



DINING ROOM

UNIVERSITY CLUB, SAN FRANCISCO, CAL.

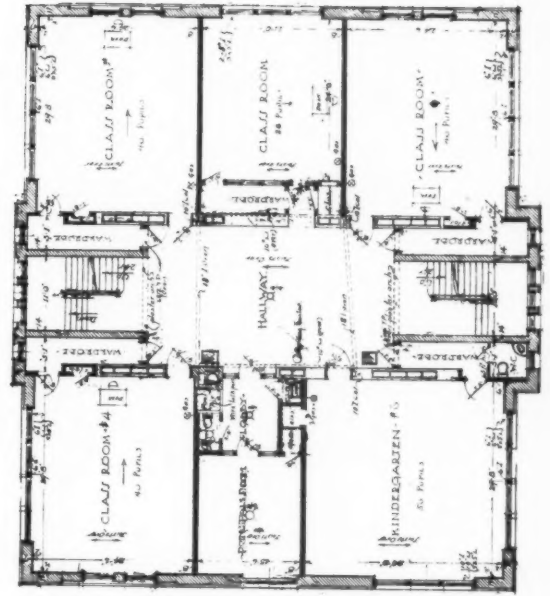
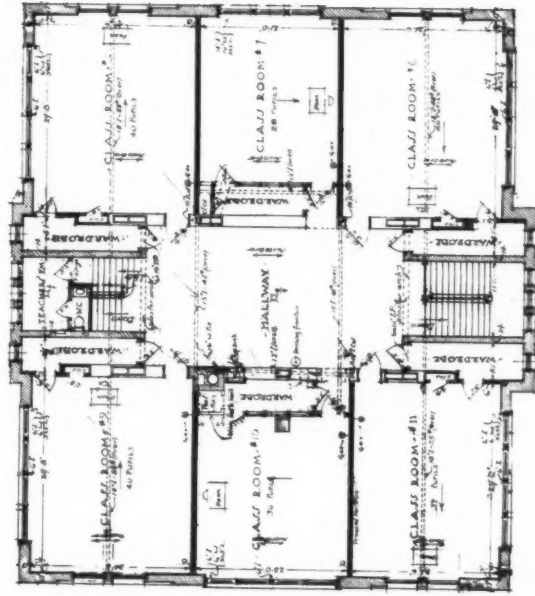
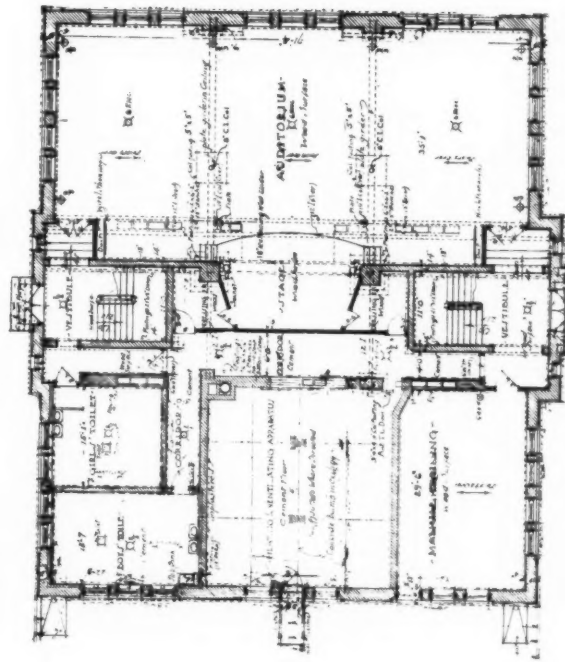
MESSRS. BLISS & FAVILLE, ARCHITECTS



SCHOOL BUILDING AT RIVERTON, N. J.

MESSRS. HEACOCK & HOKANSON, ARCHITECTS

A non-fireproof building with fireproof heating space and concrete arches over boiler room. Foundation concrete, exterior walls brick. Interior walls and partitions, frame, yellow pine. Steam heated and electrically lighted.



SCHOOL BUILDING,
RIVERTON, N. J.

MESSRS. HEACOCK & HOKANSON, ARCHITECTS

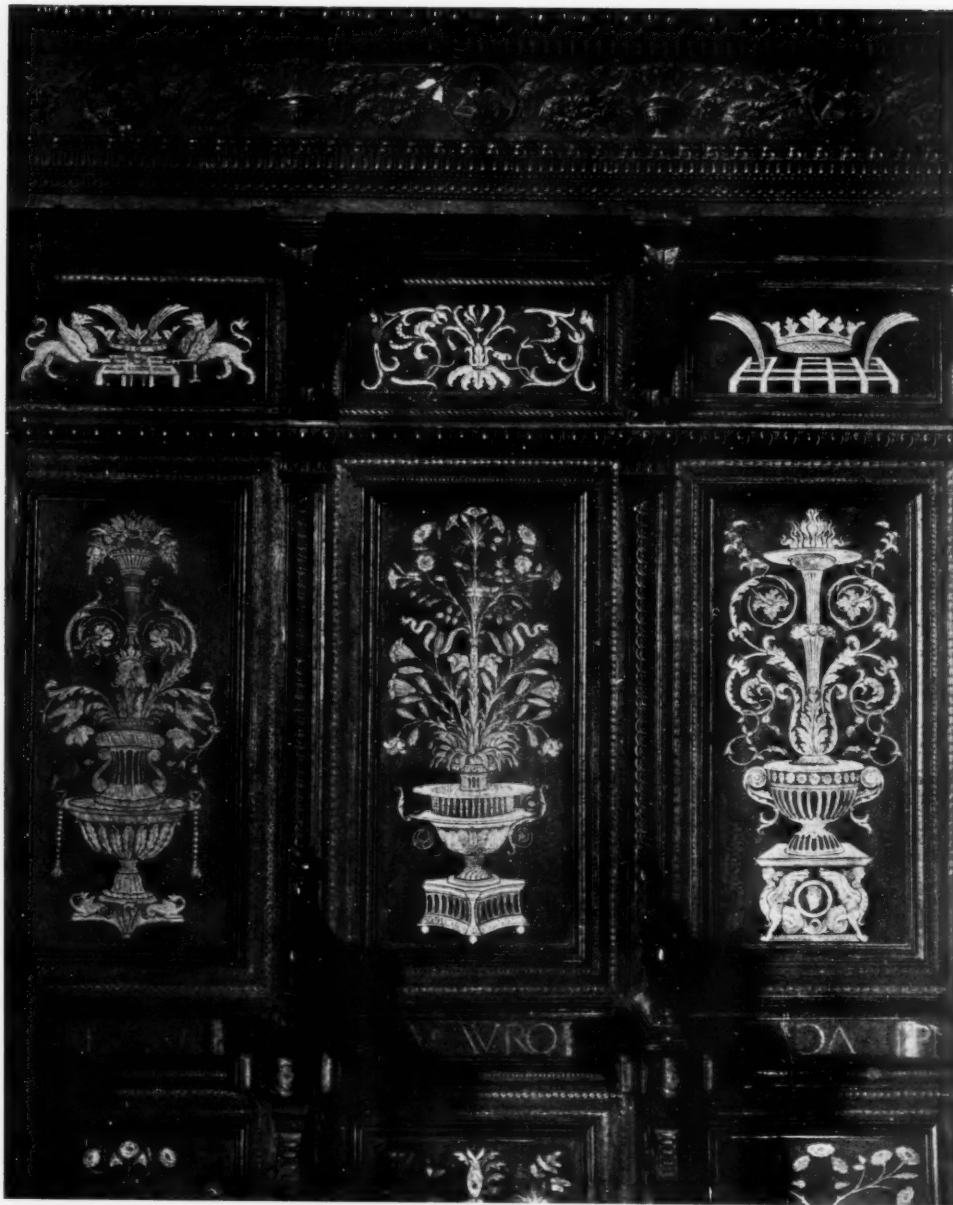


CENTRAL DETAIL

SCHOOL BUILDING AT RIVERTON, N. J.

MESSRS. HEACOCK & HOKANSON, ARCHITECTS

THE AMERICAN ARCHITECT



5

CHOIR STALLS OF INLAID WOODWORK
CATHEDRAL, PERUGIA, ITALY (1491)

