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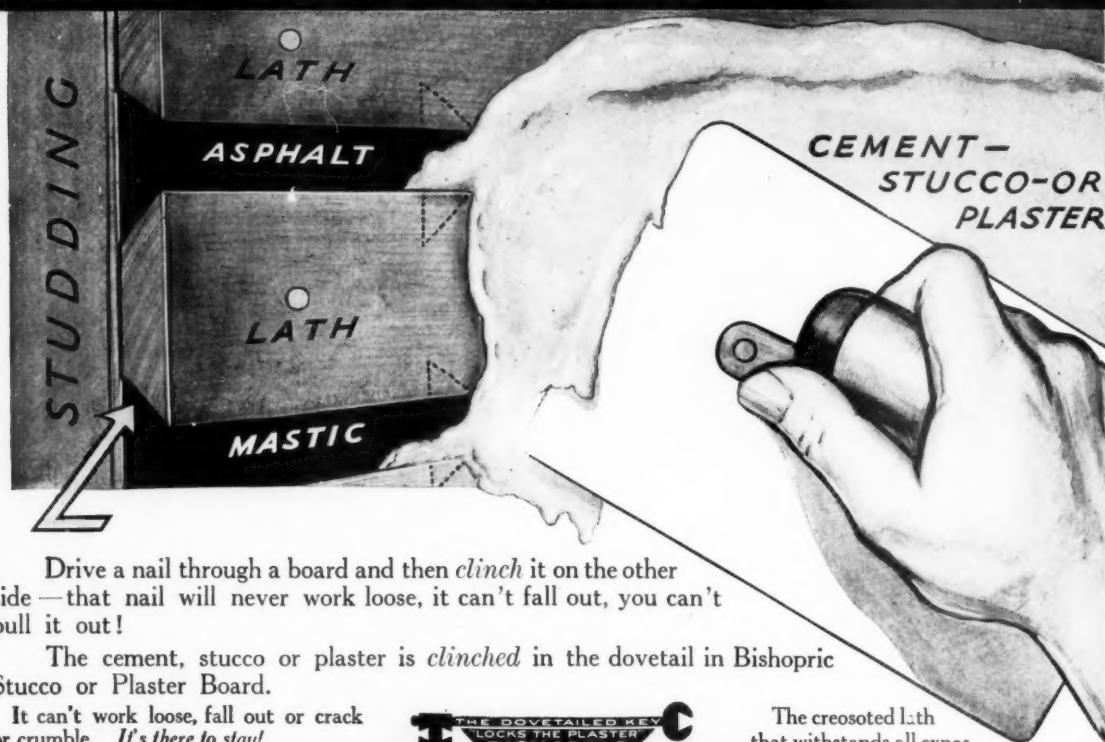
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VOLUME CVIII

JULY 21, 1915

NUMBER 2065

THE DOVETAILED LATH



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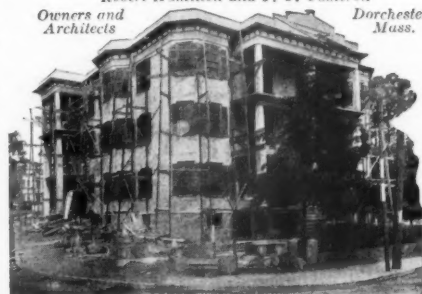
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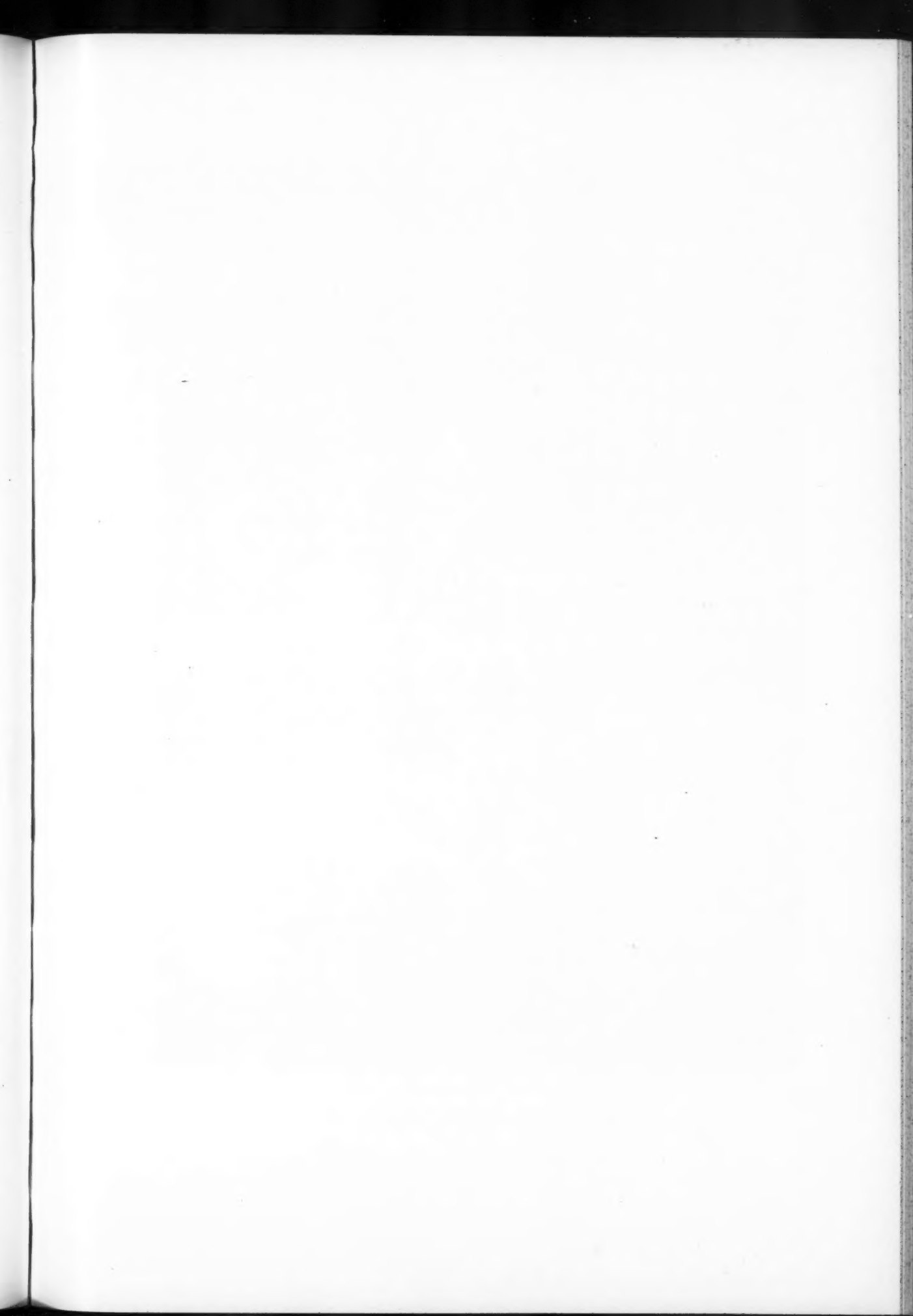
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THE AMERICAN ARCHITECT



10

COURT, FROM GALLERY

VILLA PAPA GIULIO, ROME, ITALY (1507-73)

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, JULY 21, 1915

NUMBER 2065



(From The Works of Piranesi)

FAMOUS ARCHITECTS SERIES—No. 2

GIOVANNI BATTISTA PIRANESI—Part II*

By GEORGE LELAND HUNTER

The illustrations to this article are reproduced by courtesy of the Avery Library, Columbia University, from Antichità Romane and the Works of Piranesi

IT was Piranesi's friend, the Venetian engraver and printer, Joseph Wagner, who made possible and profitable his return to Rome. He appointed him his agent there, and gave him 1500 ducats' worth of prints to sell on commission. Piranesi hired a shop opposite the French Academy (some of his plates are signed *Piranesi inv; incise, e vende, dirempetto l'Accademia di Francia in Roma*, which

translated reads: Piranesi designed, engraved and sells opposite the Academy of France), and made a success of the business. He also added to his income by engraving for 12 francs each the small plates published in 1748, with as many more plates by other engravers, as *Varie Vedute*, and republished later in Venuti's two books on Rome. He turned them out at the rate of one a day.

Before long he felt himself able to start

*Part I appeared in THE AMERICAN ARCHITECT, issue July 7.

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seriously on his monumental task of illustrating in a monumental manner the buildings of ancient and modern Rome. Both the *Antichità Romane* and the *Vedute di Roma* (see List of Works) were begun in 1748, the former published complete in 1756, the latter published serially until completed in 1778. A splendid idea of the magnitude of the accomplishment can be gained from a study of the huge engraved Plan of Rome and the Campus Martius, published about 1774, with index to all the buildings, and with reference to plates in *Antichità Ro-*

the world has ever known. The fault of classic drawings is apt to be lack of life; of Rococo and naturalistic drawings, life at the sacrifice of form. Piranesi's architectural drawings after 1750 attain the extreme of formal beauty, but soften it as if seen through amber glass, or by mysterious moonlight, or in mellow twilight. Also his engraving and etching before 1750 was far inferior to his later work.

"He was as singular in his mode of execution," this on the authority of one of his sons, "as for the originality and boldness of



THE FRENCH ACADEMY IN ROME

(From *The Works of Piranesi*)

mane, *Vedute di Roma*, Campus Martius, *Magnificenza*.

By 1750 Piranesi had struck his gait. There is no more of the leaning on Palladio noticeable in the 1743 plates of the *Prospettive*, which are in many respects admirable, and are especially admired by many who do not understand the qualities that distinguish Piranesi's later and greater works. Nor is there in 1750 any more of the fantastic caprice that characterized his Rococo plates and his *Carceri*. Instead, we have the most complete and masterly presentation of pure classic, warmed by naturalistic, that

his designs. He generally drew his design upon the plate itself, without any or the slightest preparation, completing it for the most part on the spot, and performing the whole of the operation by the agency of *aqua fortis* alone, with but very immaterial assistance from the engraver's tool. Though not repeated by the son, tradition reports, with every appearance of probability, that it was a favorite plan with him, having previously selected the particular object of study so as to have his mind well imbued with the minutiae of the buildings, to complete his design of the vast architectural piles at the period



THE ISOLA TIBERINA
(From *The Works of Piranesi*)

THE AMERICAN ARCHITECT

of the full moon, and effect those bold and masterly productions which have so deservedly obtained the decided admiration of the world of taste. This story might appear to owe its origin to the strong *chiar'oscuro* of his designs; but it appears certain that he often used to shut himself up at such periods from his family and friends, and it would be difficult to account for the peculiar effect of many of his works, without adopting such a supposition. He worked with such amazing rapidity, as well as truth and thorough knowledge of the subject, and such consummate mastery of the principles he professed, that the number of his productions and the magnitude of his plates almost seem to exceed belief."

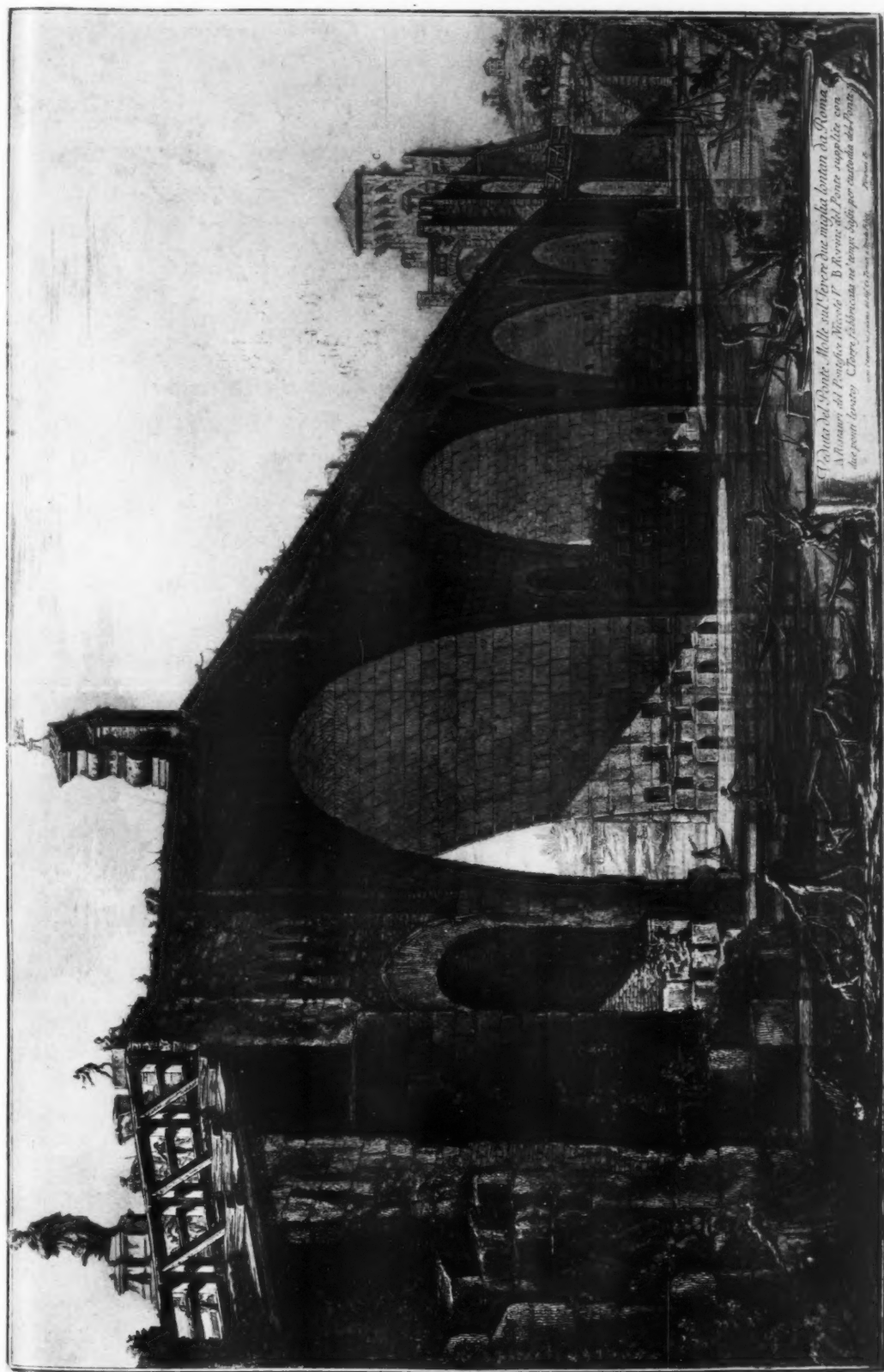
I estimate the number of plates produced by Piranesi at one thousand. But this does not include the vignettes and small text illustrations. A bird's-eye view of his works can be had from the List of Giovanni Battista Piranesi's Works, especially prepared by me for the AMERICAN ARCHITECT and printed on another page of this issue.

Piranesi died on November 9, 1778, as is commemorated by the Latin inscription on the face of his statue in Santa Maria Aven-tina, "erected by his wife Angelica to her beloved husband; and by his sons and heirs, Francesco, Angelo and Pietro, to the best of fathers; to the ashes and memory of Johannes Baptista Piranesi, born in Venice, a line engraver on copper, figure modeler and architect, whom Clement XIII, Ponti-

fex Maximus, on account of his great reputation and excellent works adorned with the equestrian dignity [title of Cavaliere] famous among his peers for his writings, inventions and undertakings, useful to posterity." Of this statue with its inscription there is a plate in the Piranesi Works drawn by Piroli, and engraved by Francesco Piranesi in 1790. Besides the Polanzani portrait mentioned above, there is also a plate designed and engraved by Francesco Piranesi, of his father as he looked the year of his death; but with face drawn by Joseph Cades.

There are sets of the Piranesi Works in the New York Public Library (2); the Avery Library of Columbia University; the Library of the Metropolitan Museum; at the Architectural League; and sets and parts of sets and reprints in the offices of American architects and in American private collections.

It is to these that the lasting influence of Piranesi in the field of architecture is due. His engravings of ancient and modern Roman and Italian architecture and decorative objects have been used as design sources not only by Robert Adam and his contemporaries and immediate successors in England, but also by Percier and Fontaine and other architects of the Empire period, in Vienna as well as in Paris; and more recently by American architects of the classic school. In other words, although Piranesi as an architect was not great, he was great as a fountain head of inspiration and suggestion for other architects.



Veduta del Ponte. Mille sul l'essere due miglia lontano da Roma
 Altrimenti del Pontefice Niccolò IV. Il Ponte del Ponte suppletto con
 due ponti levatoi. C'è pure fabbricata nel tempo degli imperatori del Ponte

THE PONTE MOLLE
 (From *The Works of Piranesi*)

THE AMERICAN ARCHITECT



THE FOUNTAIN OF TREVI
(From The Works of Piranesi)

A LIST OF THE WORKS OF GIOVANNI BATTISTA PIRANESI

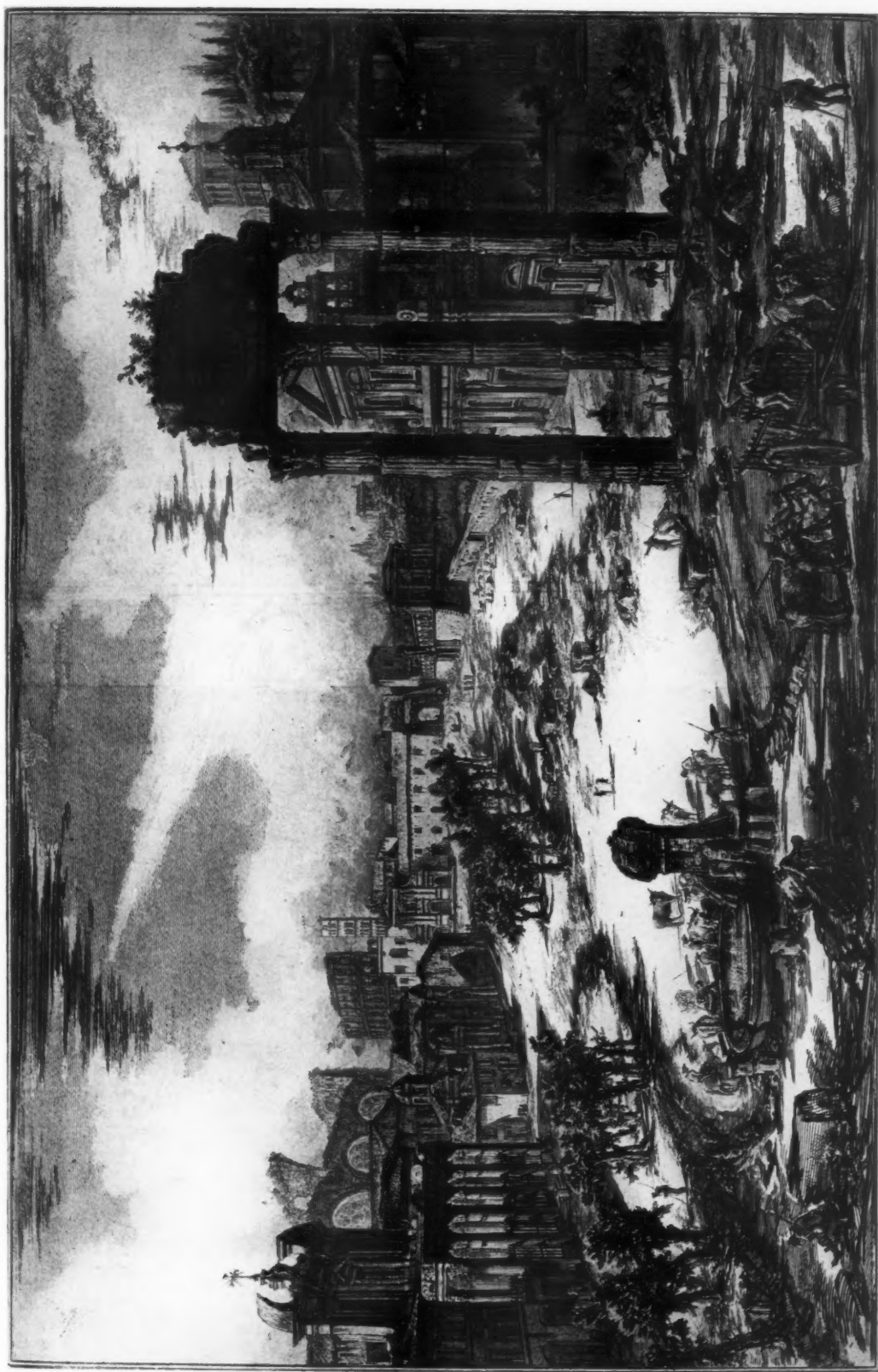
Especially prepared for the American Architect

By GEORGE LELAND HUNTER

WHILE this list is based on the one prepared by Mr. Giesecke for his book, and revised and greatly improved by Mr. Hind for Volume 24 of the *Burlington Magazine*, it contains important corrections and emendations that are the result of Mr. Hunter's own research, and in form it is much simpler and easier to use:

- 1743 *Prospettive*, 17 plates, besides title page, in 1743; 22 in 1750; 27 pages of plates besides title page in 1756, 1761, 1771, at 4 scudi.
- 1744 *Zocchi*, plate 17 of Guiseppe Zocchi's *Vedute delle Ville e d'altre Luoghi della Toscana*, published in Florence.
- 1748 *Varie Vedute Di Roma*, 47 of the plates by Piranesi in 1748; 51 in 1752, of which 20 reappeared as illustrations in Venuti's *Antichità di Roma* (1763), and 31 in Venuti's *Roma Moderna* (1766).
- 1748 *Archi Trionfali*, issued in 1748 as *Antichità Romane* with 28 plates; in 1756 called *Vedute di Antichità Romane* with 30 plates at 16 paoli; 30 plates at 16 paoli, and with a new title *Archi Trionfali*, in 1761 and 1771; later 32 plates, of which the last by Francesco Piranesi.
- 1748 *Nolli*, small plan of Rome engraved by Piranesi and Carlo Nolli, reduced from that by Nolli's father.
- 1748-1778 *Vedute di Roma*, 63 plates at 2½ paoli each in 1761; 97 in 1771; 135 in 1778; with two by Francesco Piranesi added in 1788. The series began in 1748, and in 1751 some of the plates were published under the title *Le Magnificenze Romane*.
- 1750 *Carceri*, 14 plates in 1750; priced in 1756 at 14 paoli; 16 plates in 1761, 1771, at 20 paoli.

(Continued on page 44)



CAMPO VACCINO
(From *The Works of Piranesi*)

NORTHERN ITALIAN DETAILS

No. 33—Table, Pal. Bevilaqua, Bologna, and Chair, S. Francesco, d'Albaro, Genoa

THE Palazzo Bevilaqua, situated in the old street of S. Mamolo, is, both from the architectural and the historical standpoint, one of Bologna's most notable palaces. It was begun by Messer Nicolo Sanuto in 1480 and after his demise was completed by his widow, Nicolosia, in 1484. Messer Sanuto was one of Bologna's most wealthy and illustrious citizens. He was several times sent on diplomatic missions by the Bolognese Republic to the Papal court and to that of the Duke of Milan and was created Conte della Porretta by Nicholas V. After the death of his first wife, Margherita dei Griffoni, in 1445, he married the beautiful and intelligent Nicolosia Castellani, noted for her famous correspondence with Sante Bentivoglio, who came from Florence to be the tutor of Giovanni II.

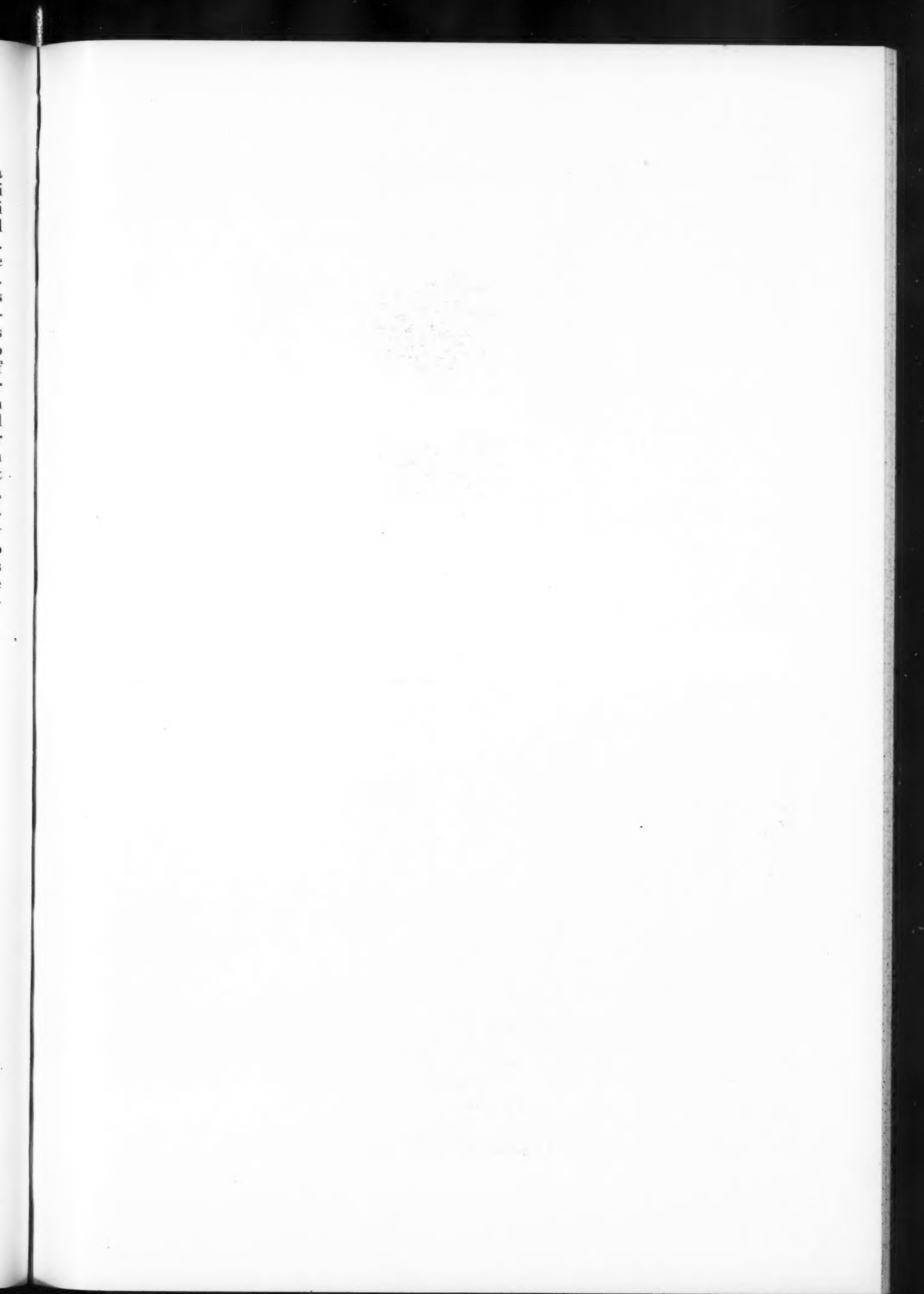
There is no record extant of the names of

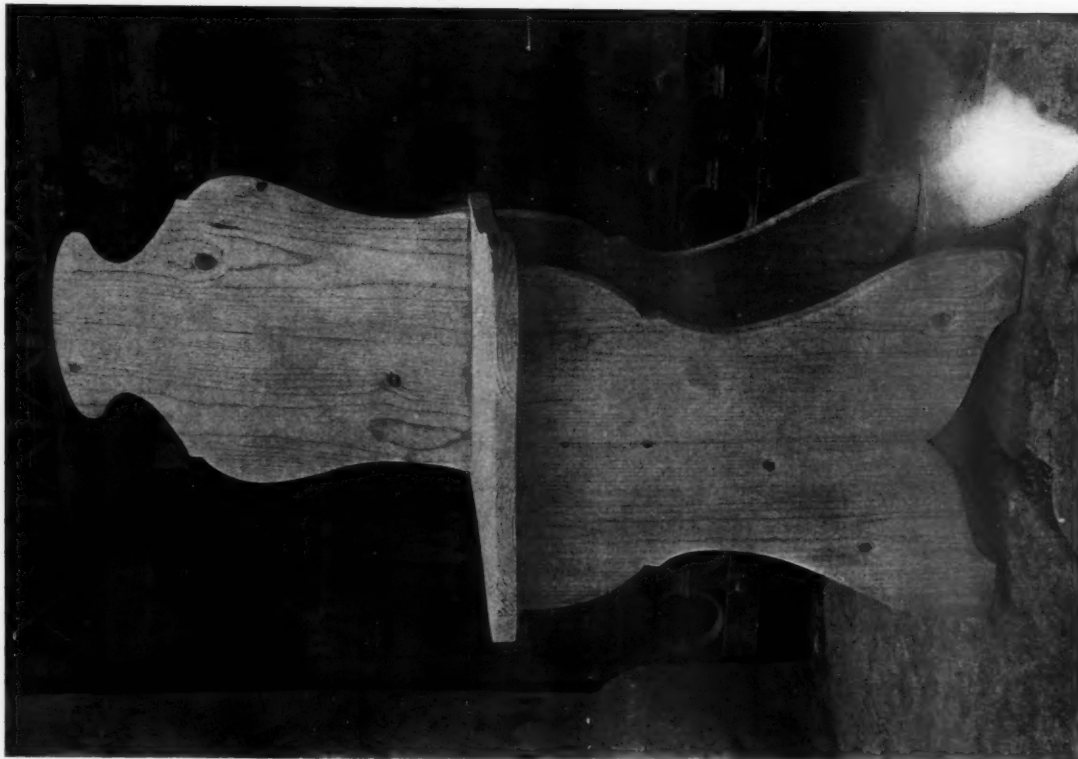
the artists who designed the palace, but a close comparison made by Adolfo Ventini between it and the works of Francesco di Simone Ferruci da Fiesole has established beyond a doubt the authorship of the facade. The terra cotta frieze and wood cornice are of later date and perhaps by Campeggi. After the death of Sanuto's widow it was occupied by Giovanni II, Bentivoglio, Gonfaloniere of Bologna, and in 1531 was bought by Cardinal Lorenzo Campeggi, who was twice Papal Legate, once to the court of Herny VIII and again to the Emperor Charles V, returning with him in 1530 when the latter came to Bologna to be crowned by Clement VII. In fact, the Emperor stayed in the palace for several days. In 1547 the bishops of the Council of Trent held here the ninth session of the Council, having fled to Bologna in fear of the plague.

The palace has recently been restored by the present proprietor, the Duke Lamberto Bevilaqua, and the terra cottas and frescoes now exist in their pristine integrity. The table shown in the illustrations is in the possession of the Duke.



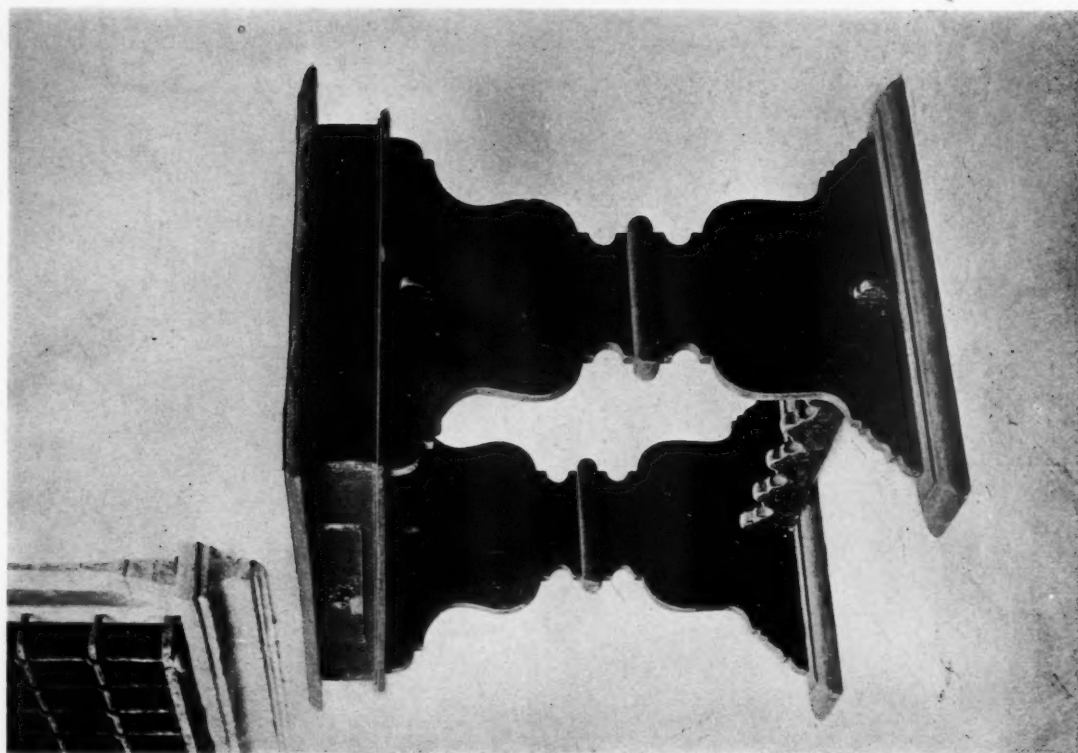
HOUSES OF THE LATE GEORGIAN PERIOD, RICHMOND HILL
(From the *Architects' and Builders' Journal*, London)





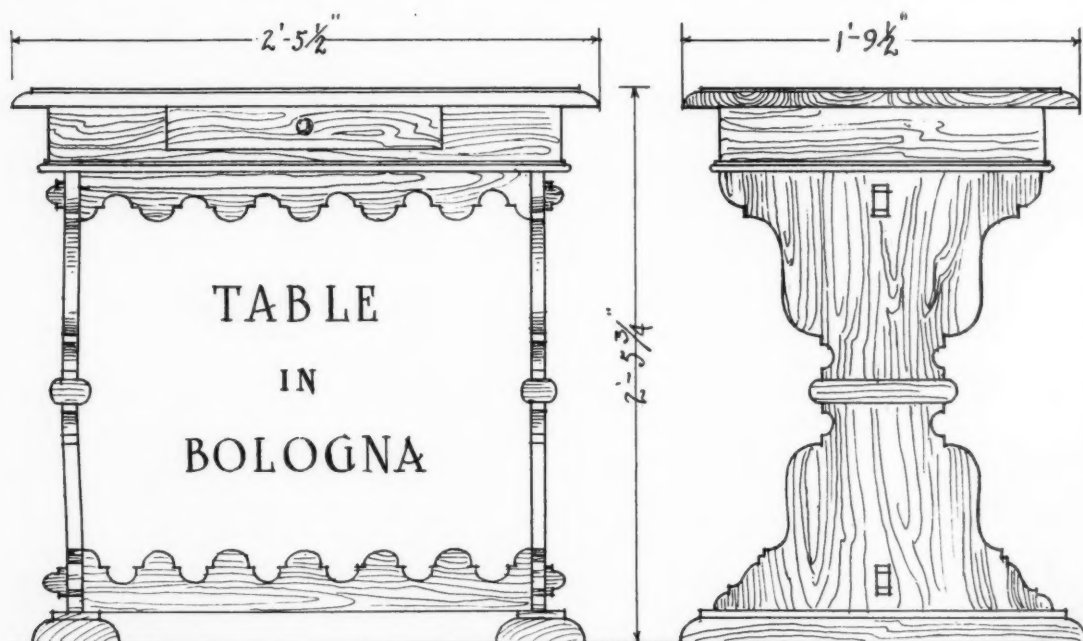
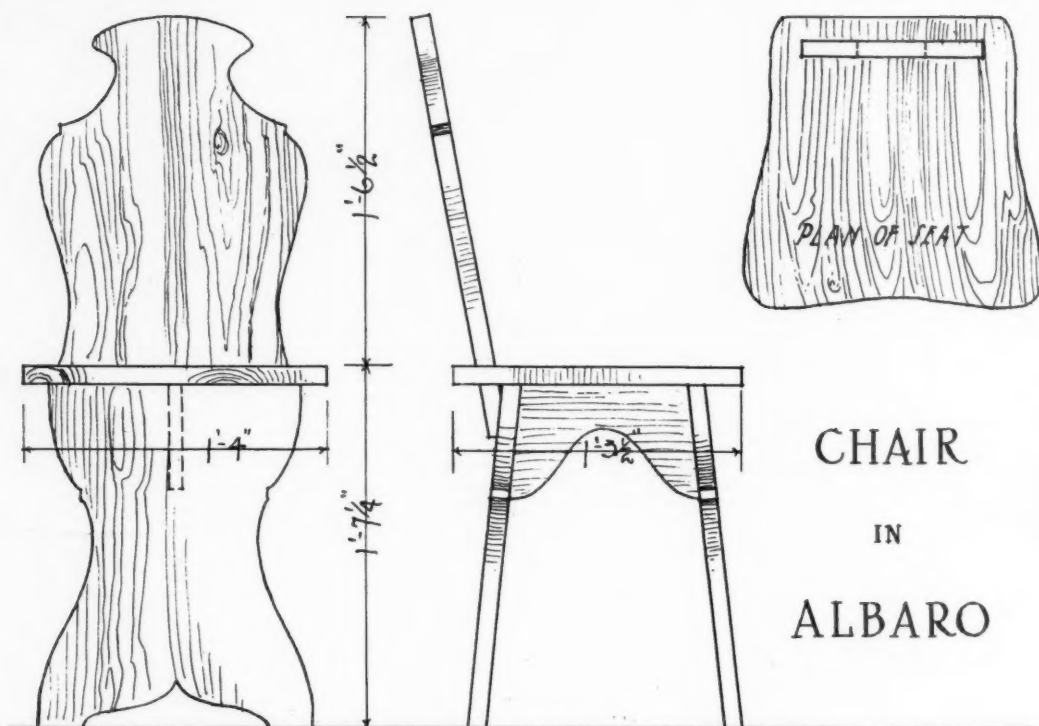
CHAIR, S. FRANCISCO D'ALBARO, GENOA

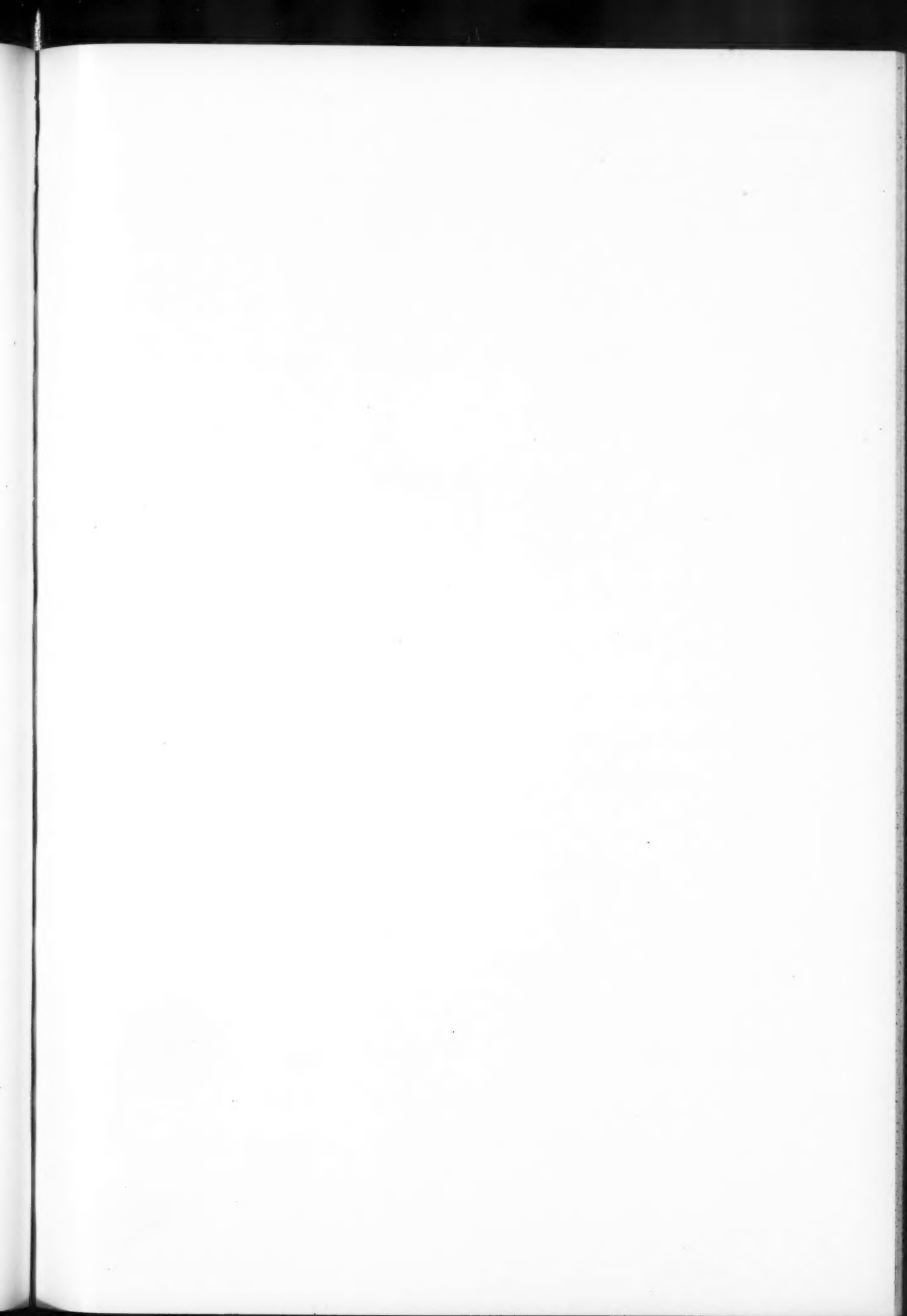
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

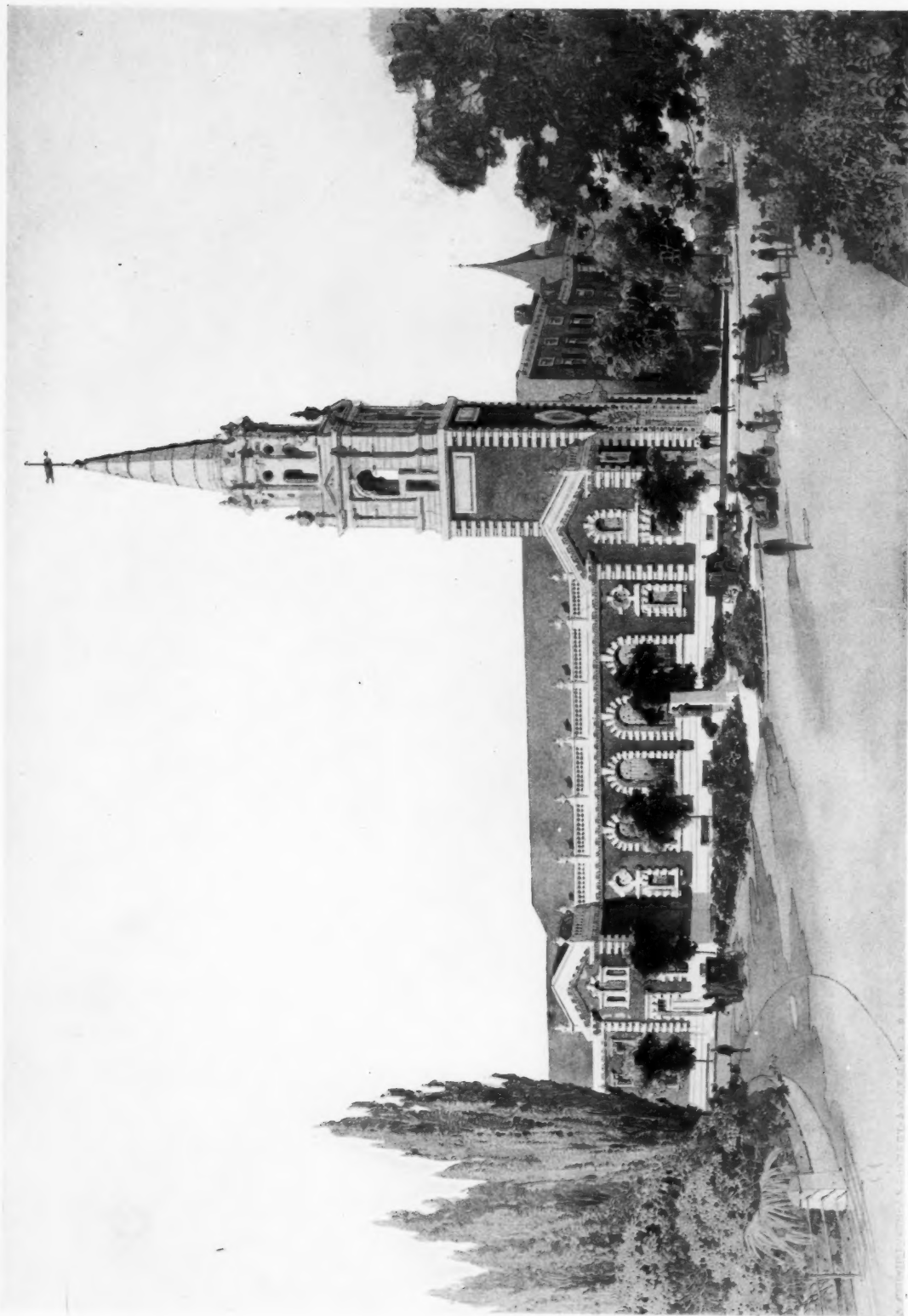


TABLE, PALAZZO BEVILAQUA, BOLOGNA

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 73



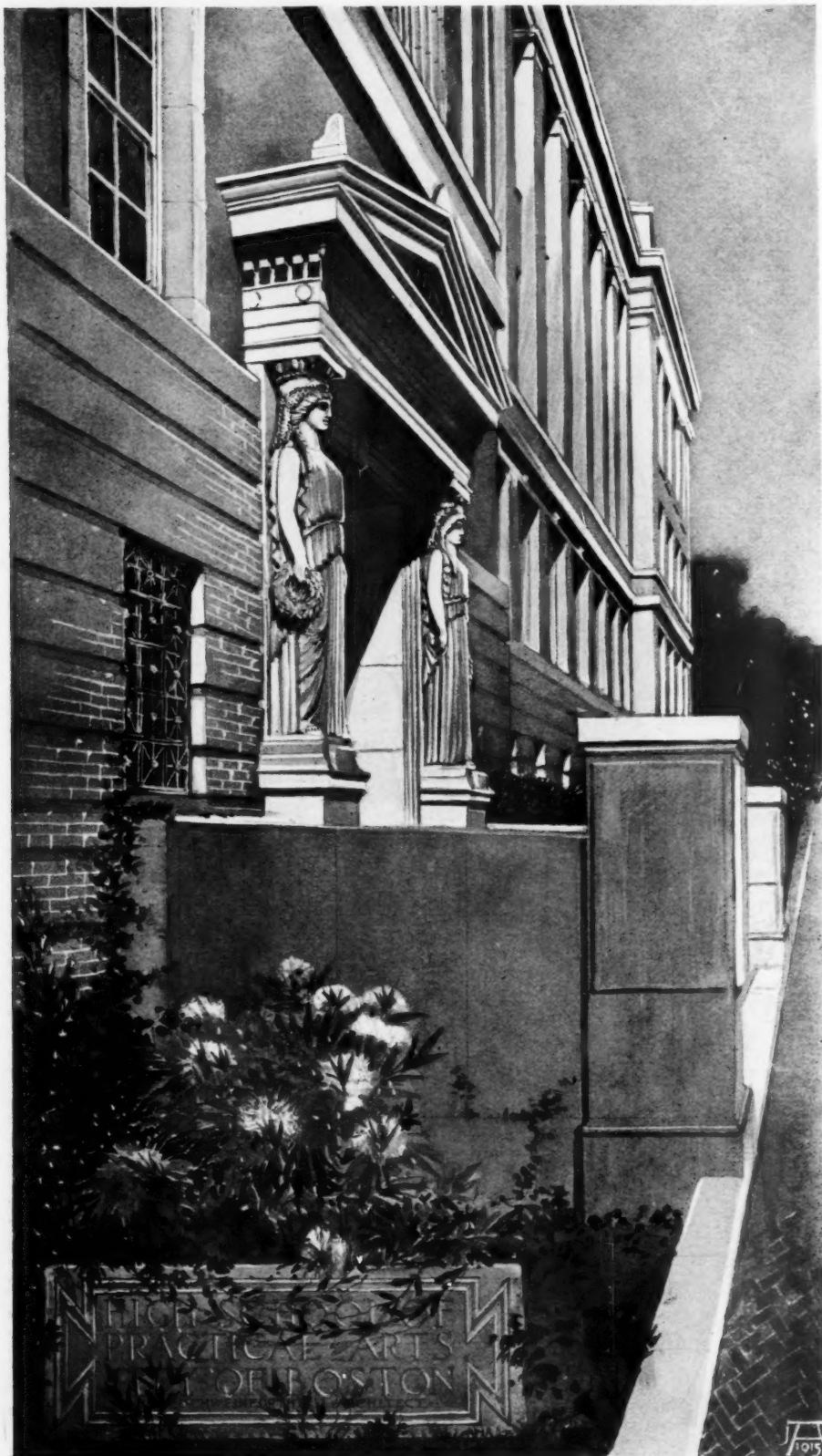




CHURCH IN BOSTON, MASS.

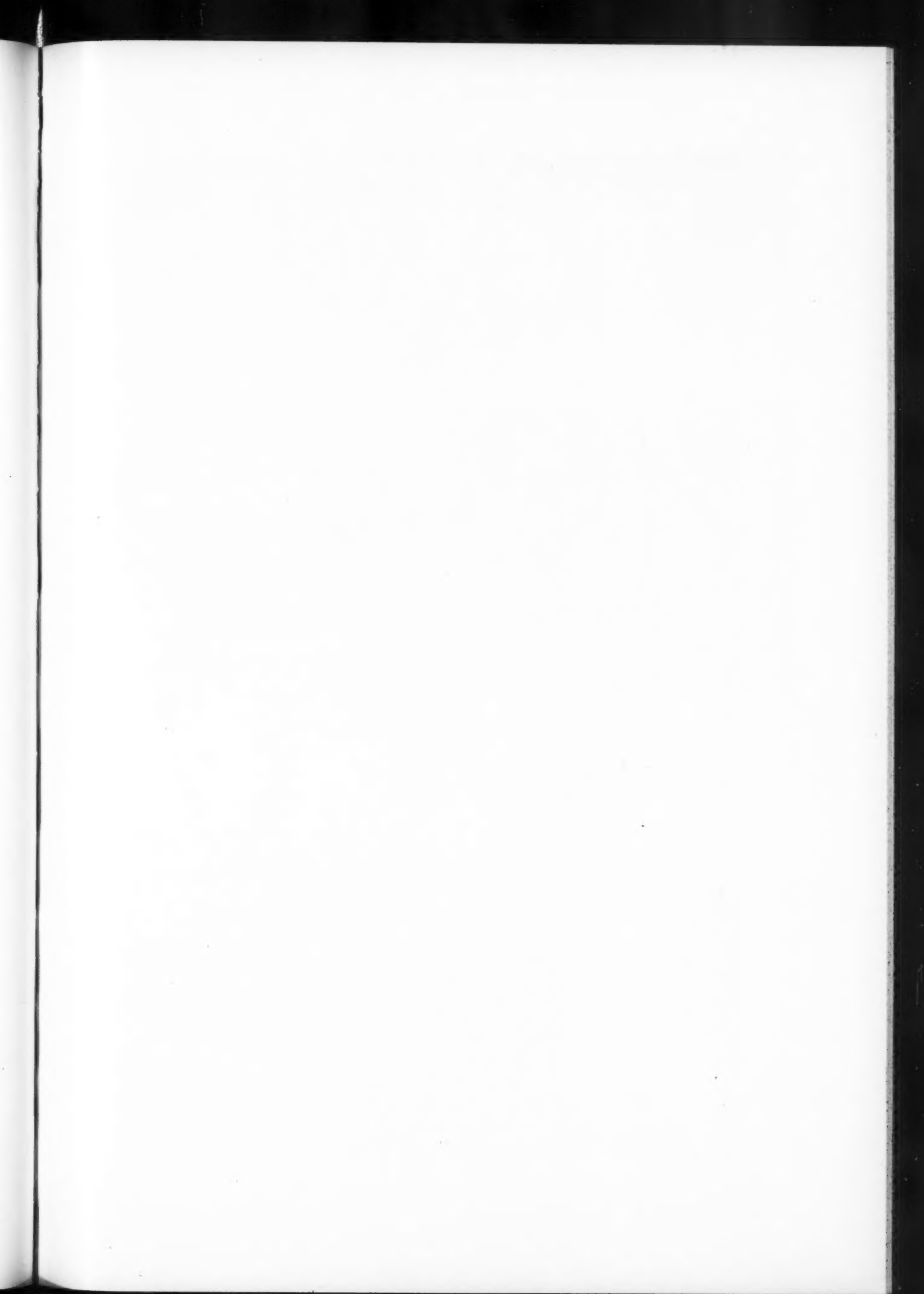
MR. J. A. SCHWEINFURTH, ARCHITECT

(Reproduced from a water-color drawing by D. A. Gregg)



ENTRANCE DETAIL, HIGH SCHOOL OF PRACTICAL ARTS, BOSTON, MASS.

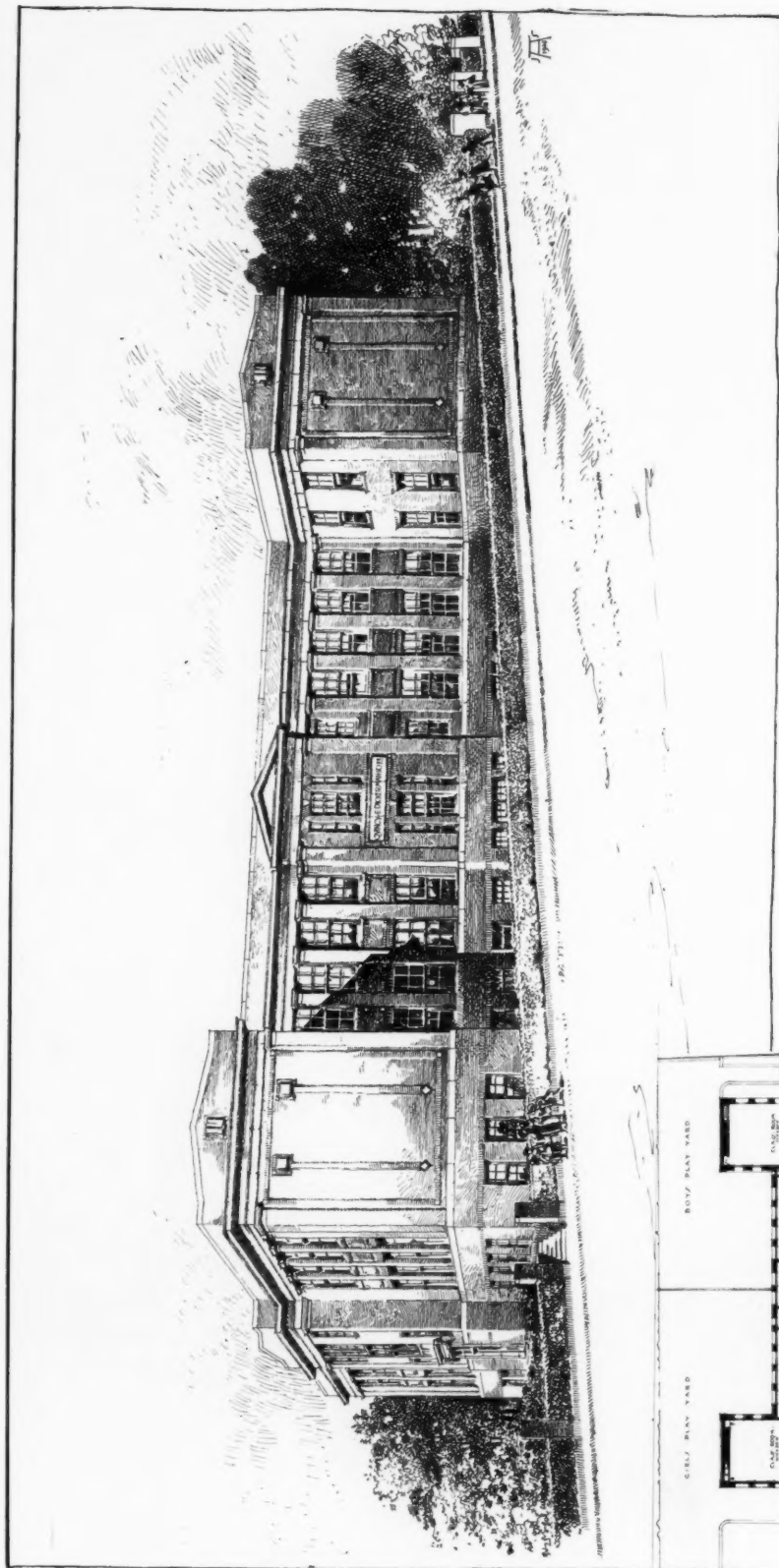
FROM THE WATER-COLOR SKETCH BY J. A. SCHWEINFURTH, ARCHITECT





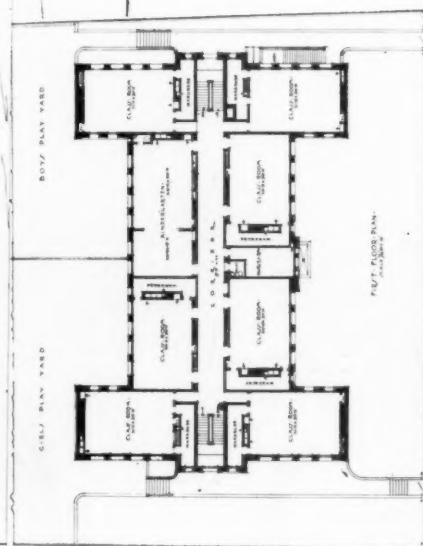
QUINCY E. DICKERMAN SCHOOL, BOSTON, MASS.

MR. J. A. SCHWEINFURTH, ARCHITECT



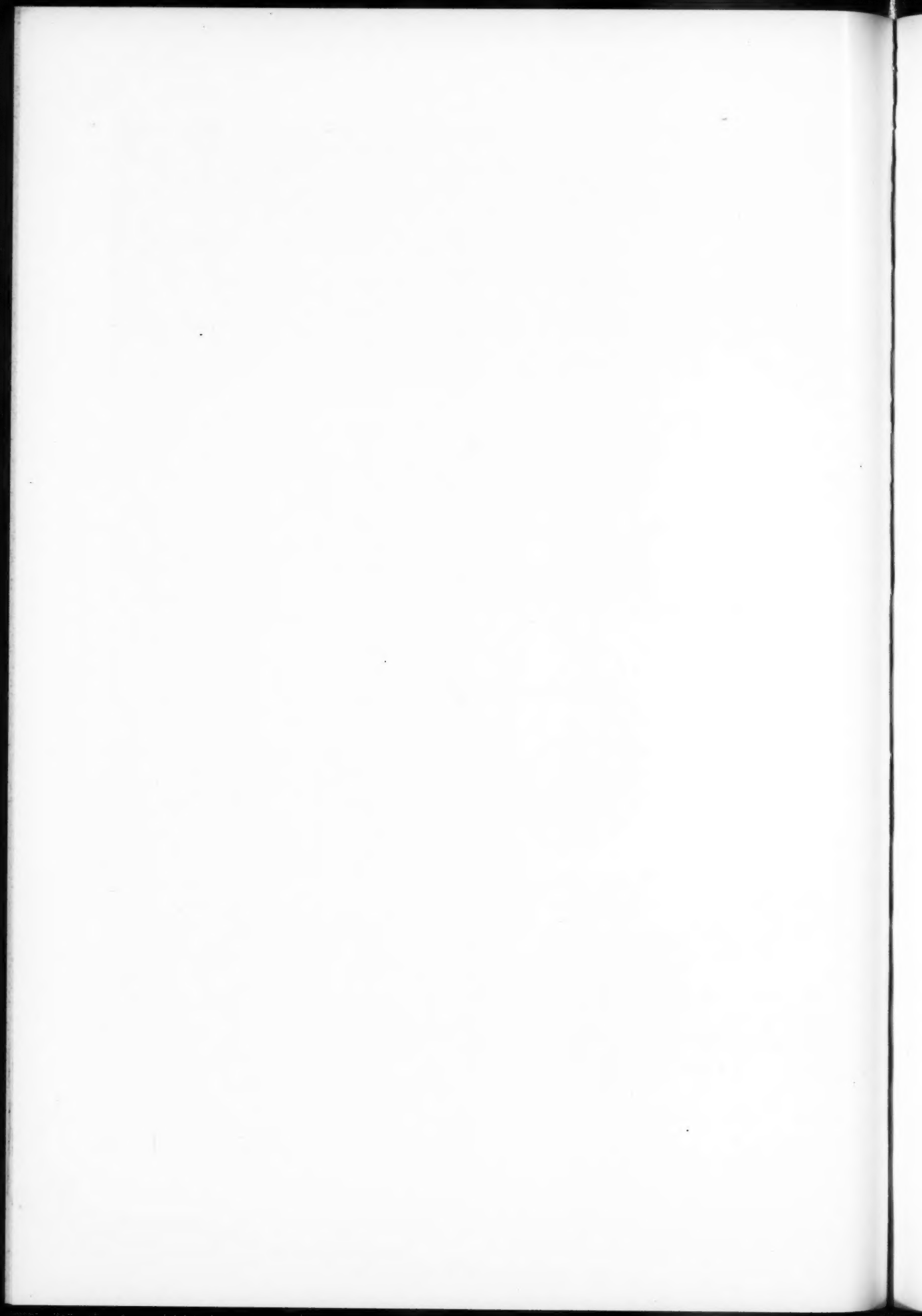
QUINCY E. DICKERMAN SCHOOL
BOSTON, MASS.

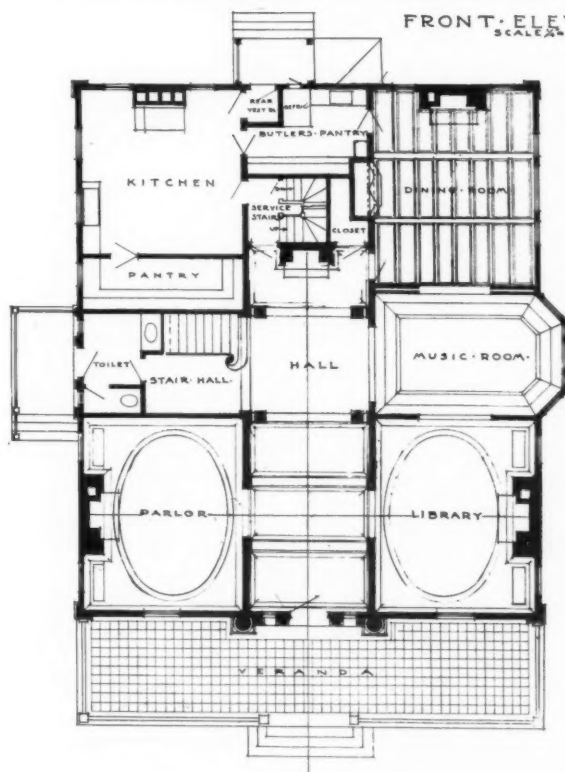
MR. J. A. SCHWEINFURTH, ARCHITECT





HOUSE IN ROXBURY, MASS.
MR. J. A. SCHWEINFURTH, ARCHITECT



FRONT ELEVATION.
SCALE 1/4" = 1'-0"FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

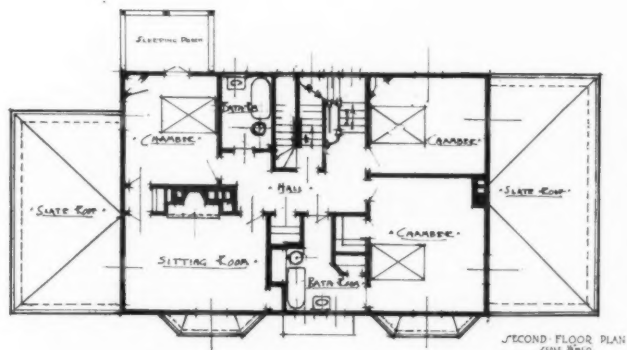
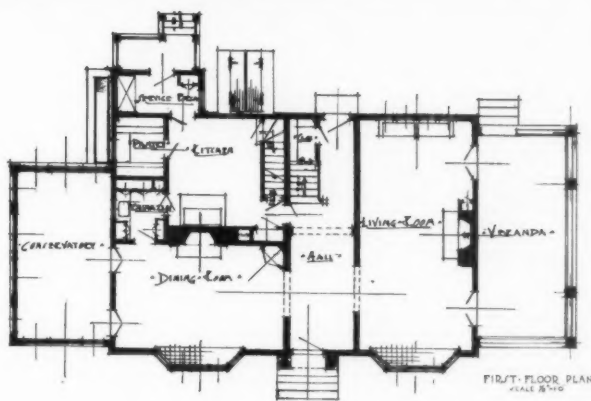
HOUSE IN ROXBURY, MASS.

MR. J. A. SCHWEINFURTH, ARCHITECT





HOUSE IN
CHESTNUT HILL,
MASS.

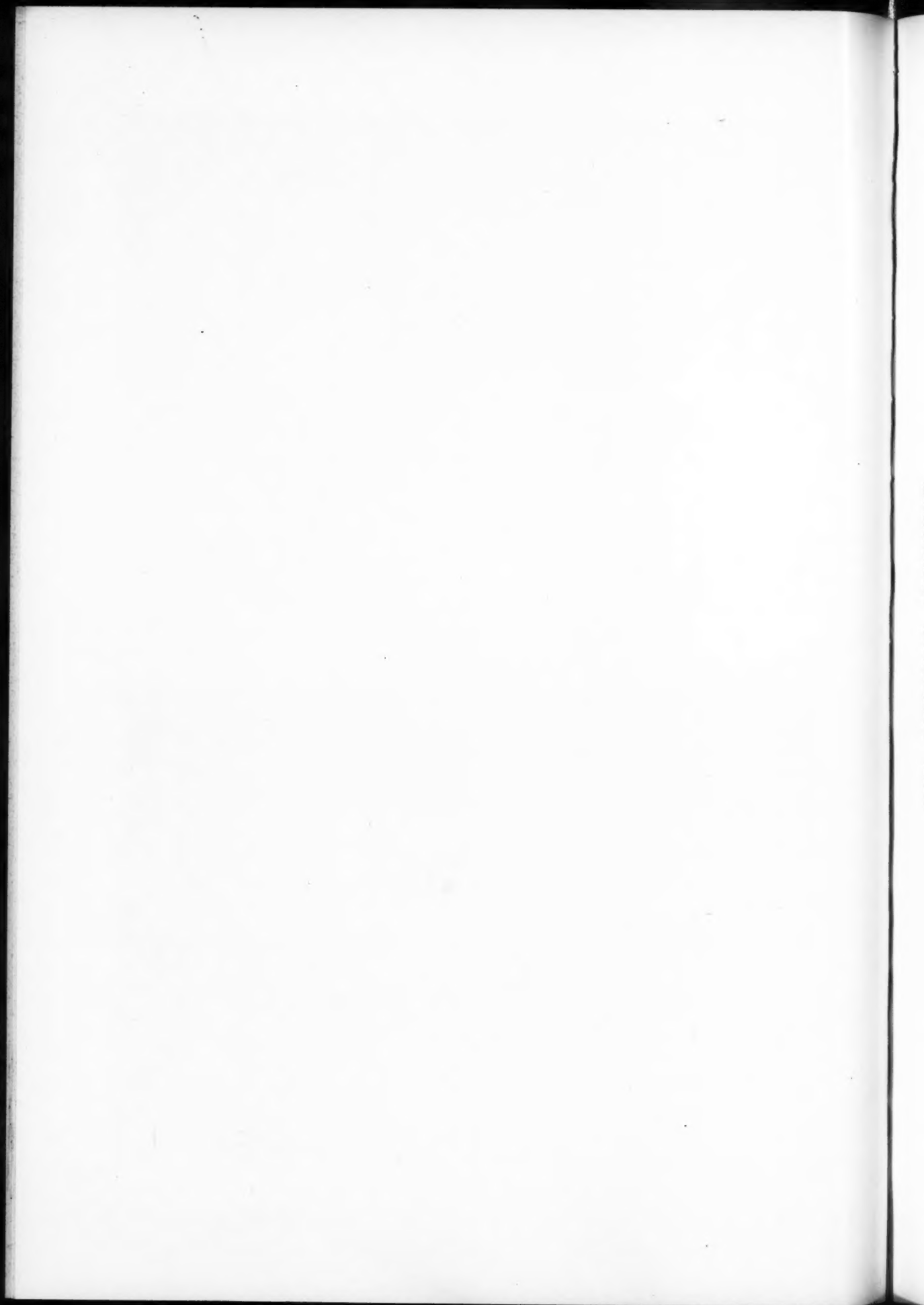


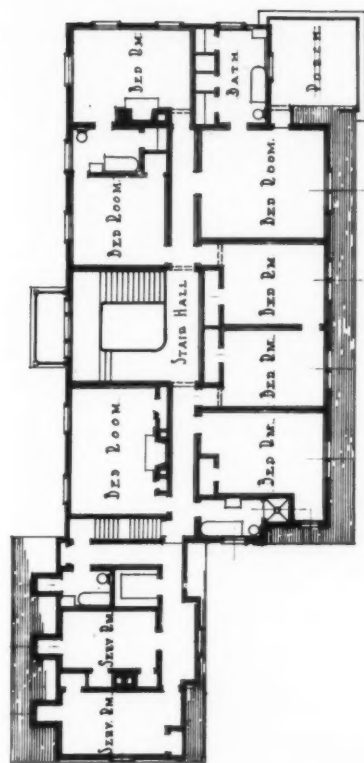
MR. J. A. SCHWEINFURTH,
ARCHITECT



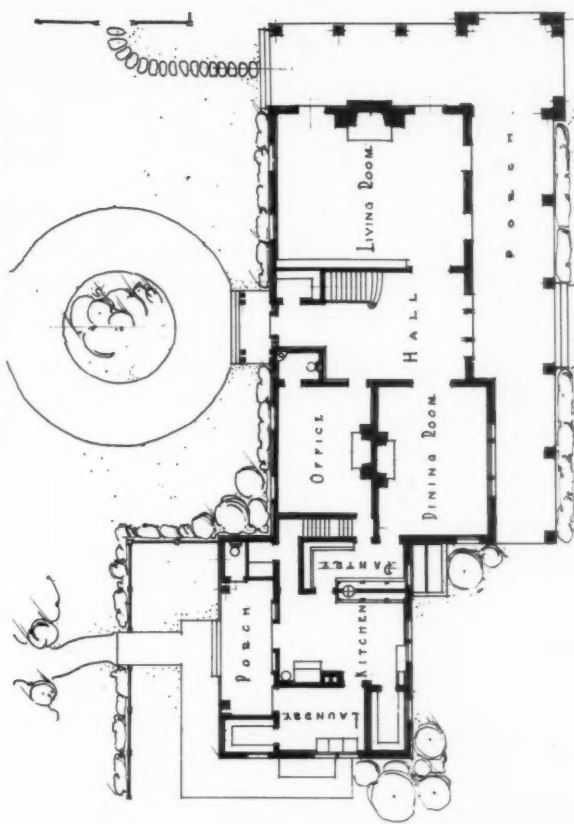


HOUSE AT DARK HARBOR, MAINE
MESSRS. BISSELL, SINKLER & TILDEN, ARCHITECTS





SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE AT DARK HARBOR, MAINE
MESSRS. BISSELL, SINKLER & TILDEN, ARCHITECTS





DINING ROOM



LIVING ROOM

HOUSE AT DARK HARBOR, MAINE

MESSRS. BISSELL, SINKLER & TILDEN, ARCHITECTS

1871

1872

1873

1874

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THE AMERICAN ARCHITECT

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Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York

(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

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CHICAGO OFFICE, *Insurance Exchange*

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Entered at the Post-office, New York, as Second-class Matter

VOL. CVIII JULY 21, 1915 No. 2065

A DEFINITE BASIS UPON WHICH TO COMPUTE THE CUBICAL CONTENTS OF BUILDINGS

JUST as an intelligent general discussion, or the profitable consideration of any subject, must be preceded by agreement as to underlying conditions, the limits to be observed, and the exact meaning of terms employed, so a correct understanding of the expressions and interpretation of the methods used in connection with the business or practical side of the practice of Architecture may be said to depend in the last analysis upon the fixing of a definite set of meanings of terms used, as well as in establishing standards in materials of construction. All the bases of comparison rest finally upon the use of standards both of abstract terms and of concrete things, and any action taken with the object of establishing these standards more definitely and rendering their acceptance more general constitutes an undeniable step toward the facilitation of professional business.

In an address delivered recently before the National Association of School Accounting Officers, Mr. Edw. C. Baldwin, Business Agent, Massachusetts Board of Education, dwelt upon the need of a definite standard by which the cost of school houses might be computed with greater accuracy than obtains under present methods. While school house construction of various accepted types

is probably more nearly uniform than that of many other classes of buildings, the conditions described and the remedies proposed in connection with the construction of school buildings apply, with but slight modification, to other fields and other classes of construction work. In fact, the general requirements of buildings belonging to the various respective types differ but little in a number of the larger cities of this country, and this difference varies only within a certain well recognized range. Standards fixed and accepted, especially those embodying methods, or limits of measurements, would undoubtedly be equally applicable to all classes of buildings.

The usual method of making approximate preliminary estimates of cost, of practically all classes of buildings, is based on the cubical contents of the proposed buildings. This method, it is generally conceded, except where conditions are so unusual as to constitute a building practically in a class by itself, gives a more certain basis for an accurate preliminary estimate of cost than any other that has been devised, and is of general application. As now practiced, however, this method does lack definiteness, by reason of the great variety of ways of figuring the cubical contents of a building in use by architects. Some obtain the cubage by a measurement of the extreme outside walls of a building; others by the inside dimensions of the outer walls; some use as their third dimension the height from the basement floor to the peak of the roof; others to the mean height of the roof. Also, there are many who use the distance from the top of the foundations to the cornice, and still others the distance from the bottom of the footings to the mean height of the roof. In fact, few architects seem to agree as to what is the proper method to employ in determining the cubical contents of a building for the purposes of figuring cost and because of this disagreement comparisons of cost based upon the cost per cubic foot are often misleading and generally unreliable. Mr. Baldwin proposes that all of these methods be abandoned, and suggests that the standard to be adopted as the cubical contents of a building should be defined as the cubical contents of the usable space. In school buildings this would include rooms for school purposes, such as class rooms, coat rooms, assembly halls, cor-

THE AMERICAN ARCHITECT

ridors, stairways, play rooms, offices, lunch rooms, sanitariums, store rooms, engine and boiler rooms, coal rooms, stock rooms, etc., but would not include attic spaces, or other parts of the building which cannot be utilized for school or its related work.

It is fully understood and realized that the acceptance of this standard would not at the outset be unanimous. The fact that architects generally disagree as to the proper method of figuring cubical contents makes this inevitable. It is pointed out, however, that it is not after all so important that the unit adopted is absolutely accurate, or based upon indisputable scientific principles, as it is that a standard be fixed and receive general acceptance. There appear to be, nevertheless, logical reasons for accepting the definition of cubical contents proposed.

Usable space in a building is after all the object for which the building is erected, and it is the cost per cubic foot of this space that really determines whether or not the building has been constructed to advantage. A building constructed at a cost of forty cents per cubic foot of total contents might conceivably be built at greater net cost to the owner per cubic foot of usable space than one involving a higher cost per cubic foot of total contents but with a smaller percentage of unutilized space.

It is, of course, obvious that in order to apply the cubic foot plan of preliminary estimates of cost, buildings must be very carefully classified and rated in accordance with their types and the materials employed in their construction.

This entire matter is simply another step in the direction of securing greater definiteness in building work. The elimination of equivocal terms in specifications, such as the "or equal" clause, fixing responsibility both upon architect and contractor in accordance with their respective undertakings, and establishing standards of computation, measurements, and those by which performances may be judged, all belong to the general movement now under way, which, it is predicted by some, will finally result in the removal of the practice of Architecture from the realms of the more or less visionary, indefinite and variable, as it is now sometimes regarded, to the category of reasonably exact sciences, at least in so far as its practical features are concerned.

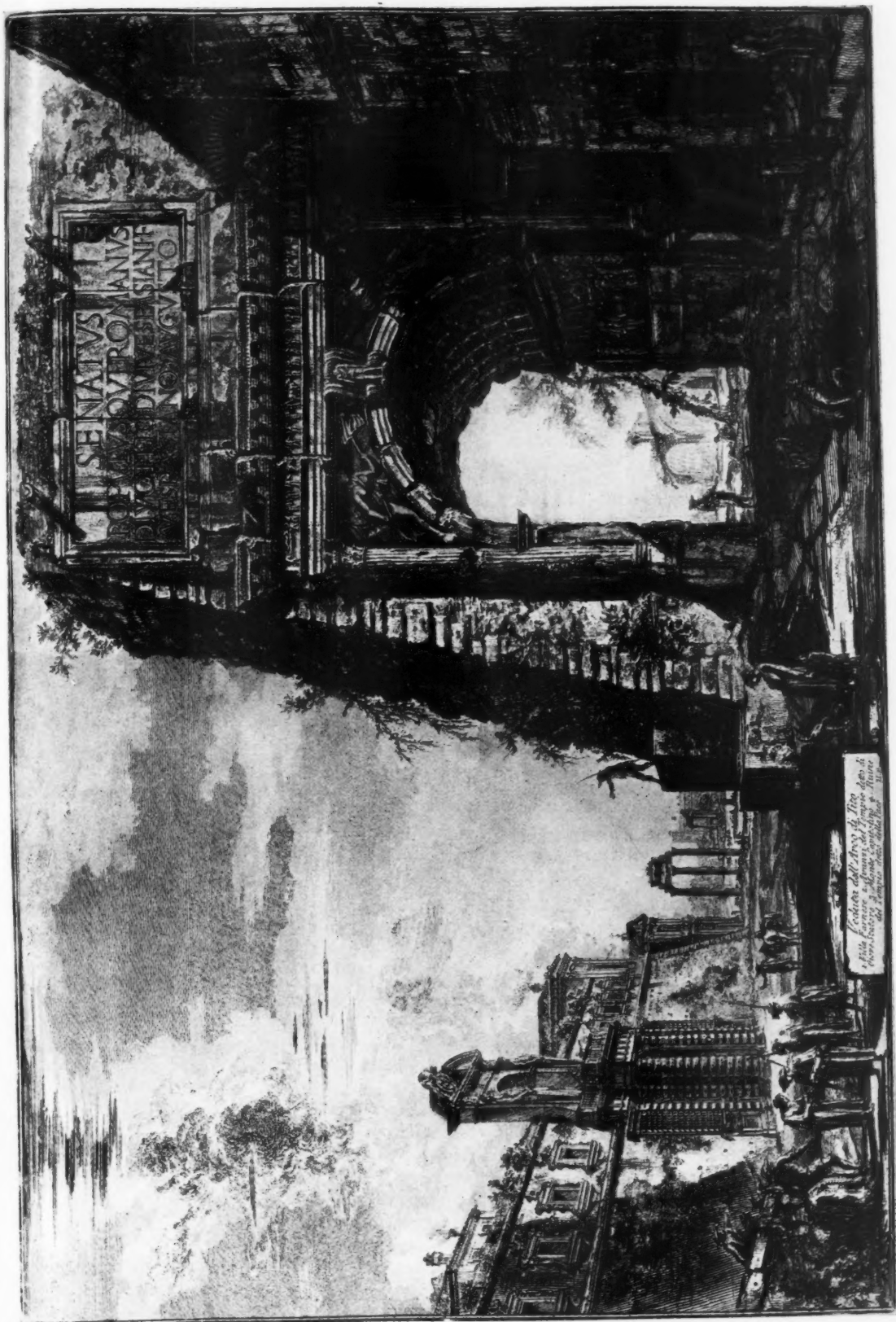
OUR GRADUALLY SHORTENING HOURS OF TOIL

IT may perhaps not be an exaggeration to state that Saturday as a business day during the summer months is gradually, but none the less certainly, disappearing. The movement toward an entire Saturday holiday originated in this country more than a decade ago, and the plan has been in successful operation for that length of time in several New York offices. Its popularity is beyond doubt increasing each succeeding year, and a larger number of New York architects are closing their offices from Friday till Monday during June, July and August this year than ever before. Only one office has, to our knowledge, returned to the accustomed half holiday after an unsuccessful trial of the more modern plan.

Professional workers in this country have apparently learned to shorten their hours and to economize on their vitality during summer months without decreasing their annual output. In the case of architects' offices, the Saturday closing plan affords opportunity for sketching trips and other profitable excursions that promise not only improved service in the drafting room, but added loyalty toward the employer.

In some instances the closing of the office for the entire day on Saturday has been accomplished without actual loss of working hours per week, by the simple expedient of extending the office hours of each of the five preceding days of the week a sufficient amount to offset the three hours previously devoted to office work on Saturday. Whether this latter plan is to the advantage of all concerned there seems to be some difference of opinion.

There is evidence of the economical value of the Saturday holiday plan in the closing of many stores and commercial houses to be witnessed in New York the present season. It would appear that those at the head of these institutions are of the opinion that they gain more in increased service and good will than they actually lose during the few hours on Saturday that their competitors are engaged in business. On the whole, the custom seems to be a growing and particularly healthy one, and we expect to see its much wider and more general adoption within the next few years.



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Works of Piranesi

(Continued from page 36)

- 1753 *Trofei*, 10 plates in 1753; 10 plates in 1761, 1771, at 23 *paoli*; in 1780, with new title and 5 other new plates by Francesco Piranesi.
- 1756 *Antichità Romane*, 218 plates, with text, in 1756, 1761, 1771, at 15 *zecchini*; with 2 plates by Francesco Piranesi added in 1784, and Cades portrait substituted for Polanzani portrait. Of the 218 plates, 11 had been published about 1750 under the title *Camere Sepolcrali*. Plates 23 to 26 of Volume III are not by Piranesi, but by Rossi. The figures in some of Piranesi's plates were engraved by Barbault and the plates are so signed.
- 1757 *Charlemont*, 10 plates, with text, in 1757.
- 1760 *Catalogo*, 1 plate on which subsequent publications were added as they appeared, up to 1779.
- 1761 *Magnificenza*, 44 plates with text at 5 *zecchini* in 1761, 1771. Usually bound with this is the *Osservazioni Mariette*, with 11 plates and text, published in 1765 at 22 *paoli*.
- 1761 *Acqua Julia*, 21 plates with text at 13 *paoli*, in 1761, 1771.
- 1762 *Fasti*, 1 plate, with text, at 26 *paoli* in 1761, 1771.
- 1762 *Campus Martius*, 54 plates with text at 4 *zecchini* in 1761, 1771.
- 1764 *Cora*, 13 plates with text at 30 *paoli* in 1771.
- 1764 *Albano-Gandolfo*, 55 plates, with text, at 4½ *zecchini* in 1771; part of this, the *Emisario*, 9 plates with text, was published separately in 1762.
- 1764 *Guercino*, title vignette and 3 out of 28 plates were engraved by Piranesi.
- 1766 *Blachfriars Bridge*, 1 plate.
- 1769 *Cammini*, 66 plates with text, at 5 *zecchini* in 1771.
- 1769-1774 *Plan of Rome and the Campus Martius*, prints from 3 plates pasted together, dedicated to Clement XIV, with index referring to plates in the *Antichità Romane*, *Campus Martius*, *Veduti de Roma* and *Magnificenza*.
- 1773 *Schola Italica*, published by Piranesi, but none of the 40 plates by him.
- 1775-1779 *Colonne*, 27 plates, with text.

- 1778 *Adam*, 4 plates of Sion House, Nos. 1, 3, 4, 5, in part 4 of Volume 2 of the *Adam Works*.
- 1778 *Vasi*, 114 plates, of which 8 are by Francesco Piranesi. The publication of the series at 2½ *paoli* each was begun before 1771.
- 1778 *Pesto*, 20 plates, besides title page, of which 16, 19, 20 and the title page by Francesco Piranesi.
- 1781 *Caracalla Hadriana*, 2 plates in *Varie Incisioni* that is Volume 23 of the *Piranesi Works*.
- *Menzies*, the *Menzies* bookplate.

The total number of plates produced by Piranesi, Mr. Hunter estimates at about one thousand, exclusive of small text illustrations and vignettes. This number was considerably increased in the Didot edition by splitting double-page plates, although the Didot edition of the *Works of Piranesi* in its list, numbered serially, of the plates from 1 to 1180, often carries two or more small plates under the same number. Of course the Didot edition included many plates by Francesco Piranesi and other engravers, some of them engraved and first published in Paris, after Francesco and his brother settled there in 1798. The important editions to keep in mind are those of separate parts published during the life of Giovanni Battista Piranesi (from 1743 to 1778); by Francesco at Rome (1779-1798); by Francesco at Paris (after 1799); the complete Didot edition (1835-39); the modern edition that is a repetition of the Didot edition, brought out in Rome by the Royal Calcografica, the Camera Apostolica having acquired the plates in 1839 from the Paris publishers. Except from the early plates and those of the *Vedute di Roma*, the prints are still excellent, and their production no longer wears the plates, the best of which have been faced with steel. Giesecke says rather optimistically that some of the *Antichità Romane* plates made for him in 1909 are as good as the first edition ones. It is interesting to note that the *Antichità Romane*, published in 1756, at 15 *zecchini* (about \$34), is now published at 220 *lire* (about \$42). The *Carceri* that in 1761 was 20 *paoli* (\$2.08) is now 15 *lire* (\$2.90). The price for the modern set complete is 1400 *lire*. But the text part of both the Didot and the modern edition is vastly inferior. For the convenience of those who wish to compare the prices given above in the *List of Works* I will say that, roughly, a *scudo* equals a dollar, and that there are 10 *paoli* in a *scudo* and 22 in a *zecchino*. More exactly, a *paolo* = 10.4 cents; a *scudo* = \$1.04; a *zecchino* = \$2.28.

Green Ebony

Green ebony (*Brya ebenus*) was one of the important woods that were first exported from tropical America into the American and European markets. It is not the true ebony with which every one is familiar, but it is obtained from a leguminous tree allied to the black locust. The wood is known in the trade also as cocas, cocos, granadilla, or less often as greenheart ebony. Green ebony is the term now in general use, though greenheart ebony is perhaps more appropriate, because it is only the heartwood of this tree that is dark green; the sapwood is white or very light yellow. In Jamaica it is considered as a dyewood, and it is believed that it was the first wood from tropical America employed in the extraction of dyes for coloring fabrics.

The green ebony tree is usually small, seldom over 50 feet high, and about 18 inches through. Like that of the logwood and other closely allied trees, the trunk is short and somewhat fluted, with a rather large, open crown. The heartwood is dark green, frequently with lighter and darker streaks. The heartwood is the only portion of the trunk used, and in order to save on transportation, the useless sapwood is removed immediately after the tree is cut down. The wood comes to market in the form of billet, ranging from 2 to 8 or rarely 10 inches in diameter and seldom over 10 feet in length. Dealers and users of this wood claim that the best kind comes from Cuba. The Jamaican product is said to be coarser and more difficult to work, and, in consequence, is offered at less cost.

The wood is very hard, heavy, strong, tough, exceedingly durable, and is susceptible of a high polish. The wood of the young branches or saplings is so tough and elastic that it is commonly employed in the region where the tree grows for riding whips and walking sticks. Its durability is said to be due to a water-insoluble resin which is thoroughly diffused throughout the heartwood. The sapwood contains very little of this resin, and is, therefore, very perishable in contact with the soil. The resinous substance in the heartwood is very inflammable, and the Indians use the wood for burning as

torches, and it is, therefore, called torchwood by the natives.

Green ebony has a good many uses, both in this country and in Europe. It is particularly valuable for inlaying and in making musical instruments on account of its dark-greenish color, beautiful veining, strength and elasticity. It was formerly used in England in parquetry, but the sticks which reach the markets now are small and expensive, and is now employed for this purpose only in fine residences. It is used at present chiefly as a substitute for cocobola and true ebony. When particularly well marked, it is one of the most attractive woods for the backs of hair brushes, tool and knife handles, rulers, jewelry boxes, pin trays, and small articles of furniture.

Uses of Willow Wood

It would be almost impossible to enumerate the articles manufactured from the basket willow rods. As it is, it is estimated that fully 5,000 different articles are made from these young shoots—the manufacture of chairs, sofas, and baskets being the most common use to which they are put both in Europe and America. The demand for willow furniture, especially for summer residences, is steadily on the increase, and, as they are so light, so easily transported from place to place, and yet so strong and comfortable, they are likely to find a considerably greater use from year to year.

The timber of several kinds of willows is used for many purposes. The logs are sawn into boards for flooring, and into scantling for rafters. Wherever lightness, pliancy, elasticity, and toughness are required, willow wood is peculiarly adapted. It is in request, therefore, for paddle-wheel floats, for shrouding water-wheels, and is now often used in place of cottonwood and basswood. It is used in lining carts for conveying heavy materials, as it does not readily splinter, and the same quality renders it fit for guard posts or fenders. Turners and tray makers find many uses for willow wood, and it is employed in making shoe lasts, light ladders, and handles of light agricultural implements. The wood does not burn very readily, and formerly was used for flooring of buildings intended to be fire-proof.

CURRENT NEWS AND COMMENTS

Annual Scholarship Competition— The American Academy in Rome

The American Academy in Rome announces, through its secretary, Mr. C. Grant La Farge, No. 101 Park avenue, New York, the following awards: Competition in Architecture, won by Philip T. Shutze, Columbia University and Georgia School of Technology. Landscape Architecture Competition, won by Edward G. Lawson, Cornell University.

A Competition for Young Architects

The Friends of the Young Artists, a comparatively recently formed association of men and women, either directly engaged in the arts or of prominence as patrons, have recently held two successful competitions in New York. One of these was for young sculptors, the other for young painters.

A third competition is now announced, this one for young architects. Of this, Mr. Thomas Hastings will be in charge, and will, it is stated, select and announce the theme on July 31st.

As in the other competitions, thirteen prizes will be awarded, the first of \$200, the second \$150, the third \$100 and ten prizes of \$25 each.

It is announced that four weeks will be allowed for the development of the work. It is proposed to open the exhibition on September 15th, to continue for one month.

Willis Polk, of San Francisco, and Edward H. Bennett, of Chicago, Receive Special Panama- Pacific Medals

Recognition of their services in laying out the ground plan by which the exposition palaces became an architectural unit has been extended by the directorate of the Panama-Pacific Exposition to Willis Polk, of San Francisco, and Edward H. Bennett, of Chicago. Silver medals are the tokens given the two architects.

A Record of Belgium's Architectural Art

In order that an adequate record may be preserved to posterity of the architectural beauties of that part of Belgium, which has been devastated by the belligerent armies, a committee has been appointed by the Royal Institute of British Architects to collect photographs, drawings and old prints of all buildings of historic interest. The committee will also gather complete maps and plans of towns, illustrated guide-books to individual towns, and any other works which may be of value along similar lines. The collection when completed will constitute a special wing of the society's library.

Key Memorial Competition

Secretary Garrison has announced an open competition in designs for the Francis Scott Key Memorial to be erected at Fort McHenry near Baltimore. Premiums of \$800, \$500 and \$300 are offered for the best three designs in the order of their merit. Models must be at the War Department by December 15 next, to be passed upon by a jury.

National Fine Arts Commission

President Wilson has accepted the resignation of Daniel C. French of New York, as a member of the Fine Arts Commission, appointing Herbert Adams, a New York sculptor, in his place. The President wrote Mr. French a letter, saying the Commission had achieved a marked improvement in the beauty and artistic character of monuments and Federal buildings under its control in Washington and elsewhere.

Cleveland Architectural Club

At the recent meeting of the Cleveland, O., Architectural Club the following officers were elected: President, J. H. Duthie; Vice-President, H. D. Hughes; Secretary, A. K. Murawsky; Treasurer, Wm. A. Hudson.

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Personals

Mr. H. L. Huntington, architect of Chattanooga, Tenn., died at his home on Wednesday, June 16th.

Mr. John J. Breitman, architect, announces the removal of his offices to 106 E. Nineteenth street, New York.

M. Clarence William Palmer, architect, Detroit, Mich., announces the opening of his offices for the practice of architecture in the David Whitney Building. Manufacturers' samples and catalogues are desired.

Mr. H. H. Harris, architect, Vicksburg, Miss., has opened an office in the First National Bank Building, where he will practice his profession.

He desires to receive manufacturers' samples and catalogues.

Mr. Dwight R. Collin, architect, has become associated with Mr. A. L. Brockway, architect of Syracuse, N. Y., for the practice of architecture, under the firm name of A. L. Brockway-Dwight R. Collin. The new firm will maintain the same offices heretofore occupied by Mr. Brockway in the Syracuse Savings Bank Building.

BOOK NOTE

THE ART OF LANDSCAPE GARDENING. Its development and its application to modern landscape gardening. By Samuel Parsons. Full cloth, 340 pages. Size, 6 x 9 inches. Price, \$3.50. New York, G. P. Putnam's Sons.

Like the sculptor in America, the landscape architect has been able to watch the growth and dignification of his art during a period of not much more than three decades.

Previous to that time gardening was a dilettante occupation that every house owner felt qualified to pursue, and even the owners of large estates took the superintendence of it into their own hands. It was then in this respect as it is now in the case of some others, an unlimited purse and a self-sufficient attitude towards things created conditions that racked the souls of artistic people. We can recall one feature alone that marked the amateur's handiwork—the spacious lawn with its iron statuary.

Beautiful vistas marred by deer, dogs, poorly modelled statuary, and iron benches and arbors.

We are learning better and our education is due to the efforts of men who with well-trained minds, artistic perceptions and practical knowledge, have led our *nouveau riche* out of the slough of despond in this sort of thing into a higher and more beautiful and consequently less sacrilegious treatment of the face of nature. We have seen it stated that good landscape architecture is "the work of the hand of God, reverently supplemented by the hand of man."

Mr. Parson's book sets forth in a very readable way just what has been accomplished by the body of men who have specialized in landscape architecture in this country. He cites the precedent of existing good examples, tells why they are good and describes with much detail and many illustrations the various processes that are involved in the laying out of a park or an estate and carrying on the work until it becomes with each succeeding year a better and more complete result.

Authentic works by American authors in a field of practice that is undergoing such steady and satisfactory development, are not many. A book by so competent an authority must therefore be regarded as an important addition to the bibliography of landscape architecture in this country, and will, we feel sure, be accepted as such.

INDUSTRIAL INFORMATION

United Steel Sash

The most comprehensive publication on steel sash that has been received within the memory of the present reviewer is that which has just been published by the Trussed Concrete Steel Company, Youngstown, O., and which is being sent to architects and engineers upon application.

The book contains 128 pages of standard size (8½x11 inches). The text and illustrations contained in this volume describe and portray all the various types of sash manufactured by this company, and indicate their applications in building construction.

The book naturally divides itself into certain sections. The first portion of the work is devoted to a general discussion of steel sash construction features, covering questions of strength, weathering, workmanship, ventilation, hardware and glazing. The large variety of sections that are combined to make up United Steel Sash are shown in the next portion of the book, including among them the mullions. Following this standard pivoted sash are discussed and illustrated, and among them are included the horizontal and vertical pivoted sash of all types, as well as special sash for detention buildings, etc. Here are illustrated a few types of standard hardware and tables and diagrams of the standard types of United Steel sash, and the details of their installation are given.

Continuous sash, both top hung and centre-pivoted, are comprehensively treated with numerous pages of detail. Vertical slide sash probably represents the most recent development in steel sash construction, and a large amount of space is devoted to the various types manufactured by this company. Among these are included vertical sliding sash with removable jamb guides, counterbalanced sash, counterweighted sash, and springbalanced sash. Horizontal sash are also indicated at this point.

Casements of both the standard and economy type are briefly treated, as are also the United States Fire Windows, as tested

and approved by the Underwriters Laboratories. The United Steel products and steel sliding and swinging doors are shown in this book with installations and details. Considerable space is devoted to photographic reproductions of important installations. These suggest the wide application of steel sash, and the artistic appearance that it is possible to impart to buildings by their use.

The book is one that cannot fail to be of interest and value to all practicing architects.

Sanitary Fixtures

The National Sanitary Company, Salem, O., has issued Catalogue N-1915, which is devoted to a description with illustrations of corner and recess bath tubs. It is stated in the preface to this catalogue that the company manufactures only the highest grade porcelain enamel iron bath tubs, laboratories and sinks. It is stated that every piece of ware passes through the various departments with one inspiring aim—that is *perfection*. No goods that are not guaranteed are manufactured. The halftones used in this catalogue are, it is said, exact photographic reproductions, and the descriptions are claimed to be accurate with the purpose of assisting the customer in making a selection and judging the true appearance of the goods. Each illustration is accompanied by description, table of dimensions and price.

Catalogue and any further information desired will be sent upon application.

Automatic Time System Apparatus

Walker Brothers & Haviland, New York, Philadelphia and Chicago, have issued a catalogue illustrating and describing self-winding master clocks, secondary clocks, time stamps, program machines, employees' in and out recorders, cost recorders, etc., all as manufactured by this company.

The Catalogue furnishes much information concerning the construction, operation and installation of these various mechanisms, and gives sizes, prices and other data. It will be sent to architects upon request.