THE AMERICAN ARCHITECT

ILLUSTRATIONS
AND READING
MATTER PERTAINING TO ARCHITECTVRE AND ALLIED
ARTS

PVBLISHED WEDNESDAYS IN N.Y. — FOVNDED 1876
VOLUME CVIII JULY 28. 1915 NUMBER 2066

W.W. BOSWORTH

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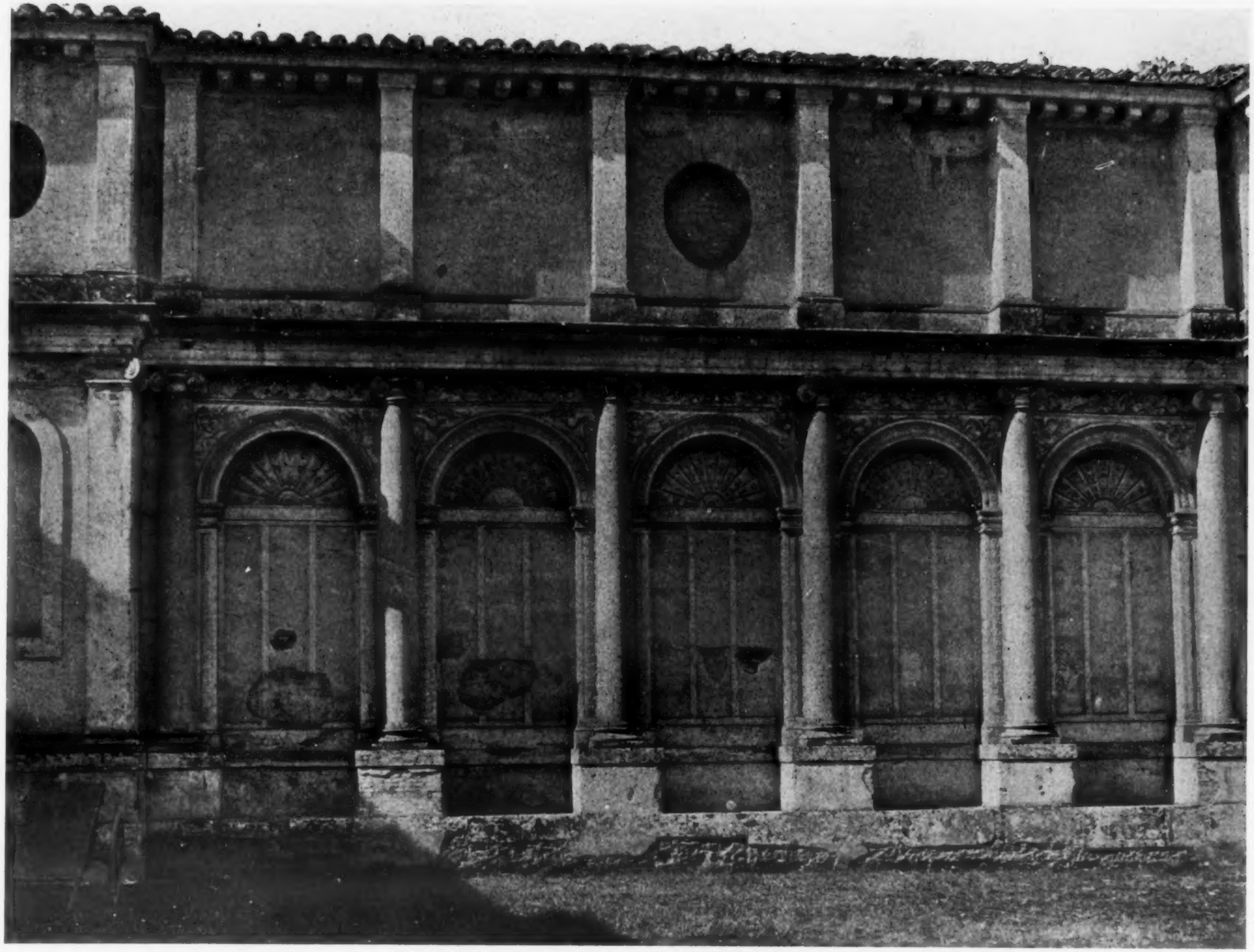
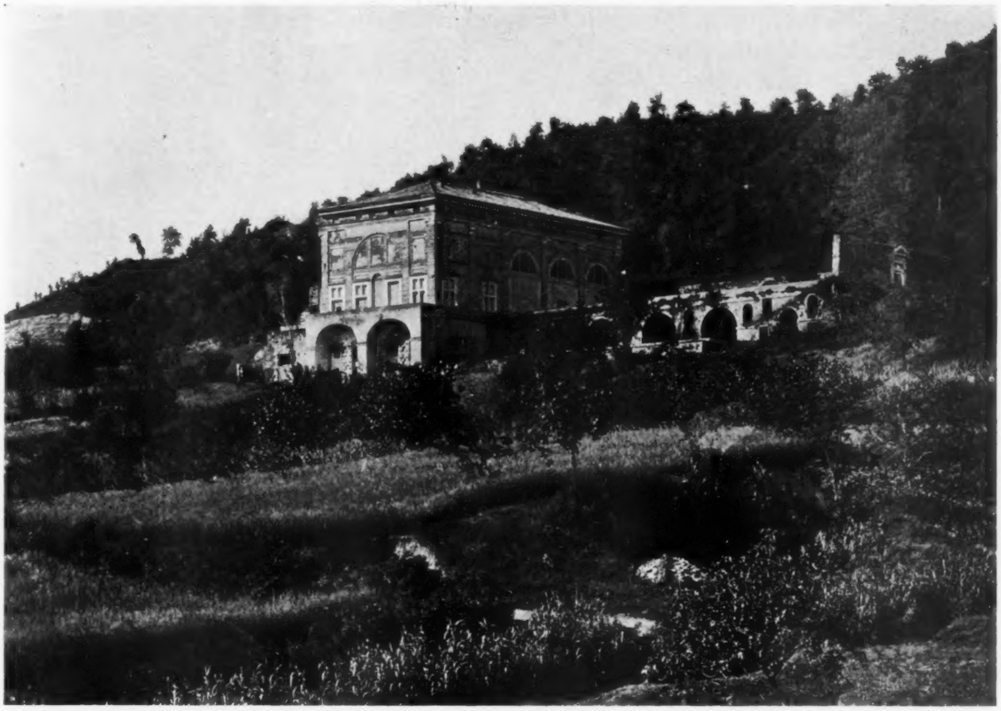


DETAIL OF THE COURT

VILLA PAPA GIULIO, ROME, ITALY (1507-1573)

THE AMERICAN ARCHITECT

VOL. CVIII WEDNESDAY, JULY 28, 1915 NUMBER 2066



VILLA MADAMA

View from the street, taken by R. Moscioni in the 20th century

ITALIAN VILLAS

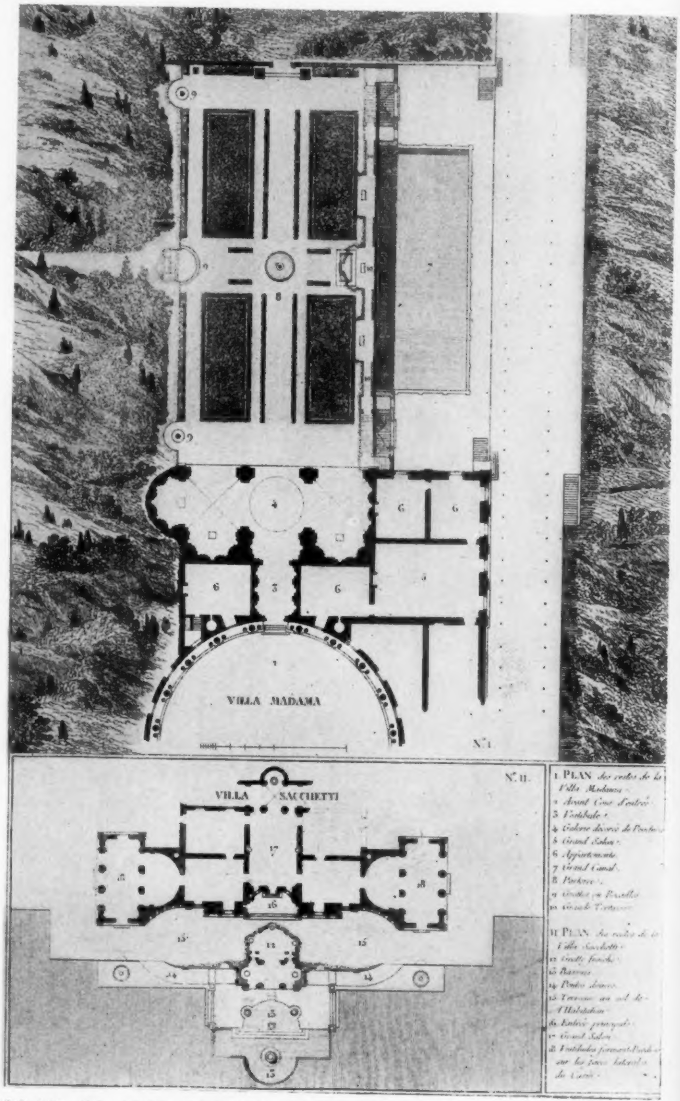
Their place and function in Landscape Architecture

By SAMUEL PARSONS

MANY years ago the writer found himself in Florence one hot July day passing in a carriage up and up a winding road bordering the grounds of a celebrated palace and gardens. Soon the carriage stopped at a door set in a plain stone wall, and through it one entered at once the palace. It was not exactly a grand palace, but it was a real palace all the same and was full of Renaissance associations, weird old legends and plenty of old-time grace and noble proportions. Out on the balcony on either side of a great overshadowing specimen of a Magnolia tree (*Grandiflora* or *Foetida*) growing up through the floor of the balcony, the eye immediately embraced one of the many lovely valley scenes of Tuscany, one of those scenes that attract with irresistible fascination in the backgrounds of the pictures of the great masters, Titian, Leonardo, Raphael, Perugino and a host of others. The Italian painter loved his countryside, and had a faculty for discovering the genius of the place which he idealized in his pictures, and above all in his villas that stand to-day even in their ruins as unique creations of garden art. He felt in the most intimate way the spirit of Nature itself, and gave full play to his imagination in his rich and sumptuous gardens. Alas, these visions of loveliness recalling the wonderful magic of those days are now too frequently marred by the bare earth of tennis courts and stiff, clipped privet hedges, sure token of the presence of up-to-date ideas in landscape gardening. One sees these landscape gardening efforts all over Italy applied with a blighting effect on the inherent charm of the 15th Century villa. Try as the modern restorer may, he manages, with all his skill, somehow to abstract the quality so endeared in examples of an exquisite art now gone forever. Doubtless the explanation is that as Hegel used to say, "A man can no more get out of his own age than out of his own skin."

Concerning the principles that guided the great Renaissance garden maker an author writes:* "It is not easy to speak, for it was in poetry, in imagination that he reigned supreme, and inspiration is the breath of the Muses, which may not be brought within the rules of art. Their first thought was for aesthetic impression on the individual, for sentiment and emotion, for intellectual suggestion, for chords struck upon those vague, nebulous spectral feelings that are ever trembling on the threshold of consciousness. To them the garden seemed to be only half the problem, the other half was that blundering, ghost-haunted miracle, the human mind. Thus they learned the value of striking contrast; of sudden and thrilling surprise; of close confinement as a prelude to boundless freedom, of scorching sun as a prelude to welcome shade or cooling river, of monotony, even of ugliness, set for a foil to enchanting beauty, as a discord is used in music, as the lowered tone in a landscape brings out the fires of sunset. * * * Their work, like all great artists, is full of mystery, of haunting beauty, of magic which all must feel, but few can understand."

In other words, great artists in landscape



PLAN OF THE REMAINS OF THE VILLA MADAMA, NEAR ROME, RESTORED BY PERCIER AND FOUNTAINE ABOUT 1812 A. D.

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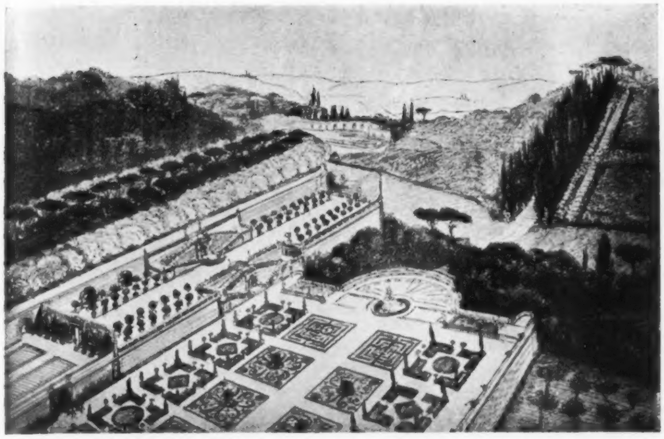
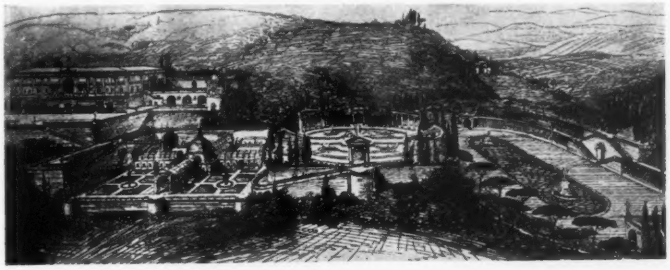
*Sir George Sitwell.



GARDEN OF VILLA MADAMA, NEAR ROME, RESTORED BY H. GEYMULLER FROM DESIGNS BY SAN GALLO OF THE SCHOOL OF RAPHAEL

gardening as we shall see later on, whether they are dealing with Italian Villas, Japanese Gardens or American or English Parks are actuated in their designs by the same trained artistic instincts, I cannot even use the term principles, so much are these results the creation of the imagination, of the genius of the man of a special time and country. A cause for the profound admiration generally displayed, and justly so, for the best forms of Italian villas may doubtless be found in the fact that the greatest artists of all time, such men as Raphael and Michael Angelo, exerted their mighty genius in designing the villas of the age, modelling their ornaments, painting their ceilings and walls and laying out their gardens. These men owing to their environment and the elements of the spirit of the age were perhaps better fitted than any other men of whom we read to design the supremely lovely garden. It should be remembered also that, although we owe much to Nature, we owe more to the Art, based on Nature, employed by these divine masters in all its luxuriant and inspiring vitality. They knew how to exercise an "art that has the power of selection, accentuation, grouping, and the removal of defects or superfluities, to intensify and surpass the beauty of Nature, thus reaching the Ideal." This power, being higher than the natural law, is a kind of witchcraft. In the creation of such a scene there is generally found the quality "of appropriateness, diversity in unity, proportion, symmetry or balance, orderly progression," but in all the best of this Renaissance work there is the hall mark of genius which refuses to be bound down by rules. For instance,* "at Villa d'Este the designer has twisted the great descent of his Central Alley some yards to the left, caring little that the squalid houses of the town should encroach upon the corner of his garden and even across its middle line." In other words, the Renaissance had burst the bonds of classic and medieval ages and dared to think for itself and break whatever laws it chose. It has been well said, "Symmetry, which gives a sense of rest, will be the law of the garden, the human mind being prejudiced in favor of simplicity and rhythmic recurrence, but symmetry too exact is a characteristic of dead rather than living things." There is, also, over and above all rules of art "a natural emotion or passion of ideality, which craves to be satisfied, and every man, genius or plain human being, in his own way, must seek this ideal in church or library, in art or music or literature," in Italian villa or English or German park. In order to catch some faint glimpse of how a great artist designed a garden, a few minutes may be well spent in studying a remarkable book entitled "Architecture of Raphael," by Theodore Hoffman, one volume of which is entirely devoted to Villa Madama, near Rome. Every available record of the incep-



VIEW IN PERSPECTIVE OF THE VILLA MADAMA, ITS GARDENS AND SURROUNDINGS, RESTORED BY H. GEYMULLER

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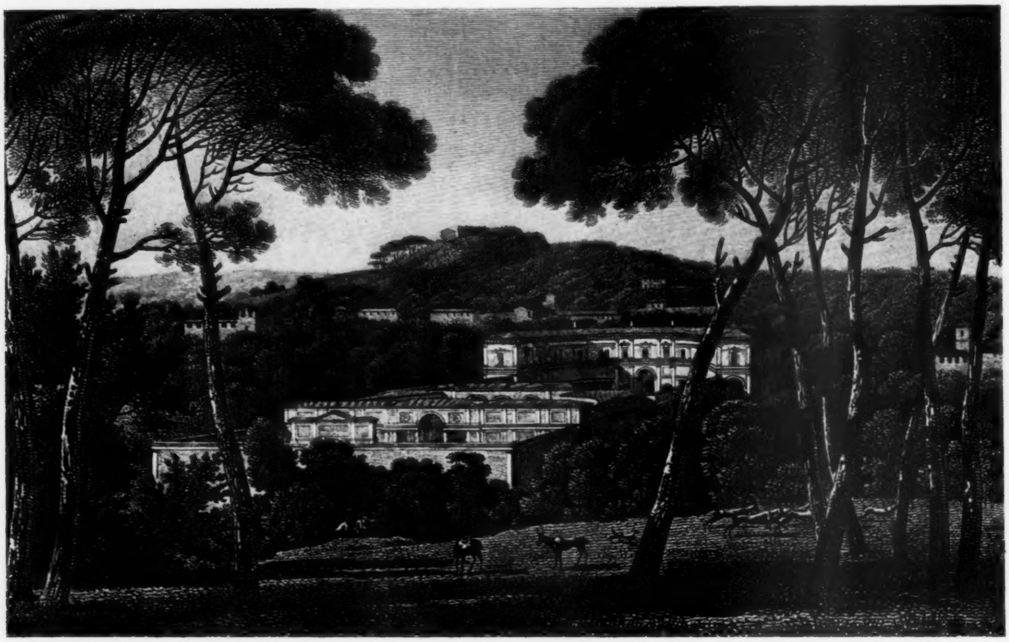
*Sir George Sitwell.

tion and partial execution of this villa is given. The project was undertaken by Raphael and his colleagues about 1516, A. D., for Cardinal Giuliano de Medici, afterwards Pope Clement VII. It was nearly destroyed by the troops of Cardinal Collona ten years later, and since then it apparently has been left as a relic of a design which was intended to surpass all similar constructions. Certainly from that day to this there has been no villa designed with such nobility and excellence "of contours, masses of color, line and light, rhythm, balance and the contrasts that emphasize harmony." Mrs. Edith Wharton, a distinguished critic, writes thus of Villa Madama: "The existing fragment, however, is well worthy of study, for the purity of its architecture and the broad simplicity of its plan are in marked contrast to the complicated designs and overcharged details of some of the later Roman gardens."

There was a directness in the work of Raphael and his school which may have caused them to make few sketches before and during their work, for they were artisans as well as artists. The sketch of Madama that is attributed to Raphael, the master, is a simple study, but it has great beauty and purety of line, balance and proportion, and boldness of design. Afterwards, we find several more elaborate designs for this garden made by the architect brothers, Battista and Antonio San Gallo and a Francisco San Gallo, probably a relative, also by Julio Romano and John da Udine and other painters and sculptors who worked on Madama.

To prove that this villa also shows the Italian love of water effects one sees to-day a long terrace with a tank to receive a stream that comes from the neighboring hill, Monte Mario. There are niches for statues in the upper retaining wall, and below is a series of grottoes and a long basin. These features, including a noble loggia, are all that now exist of the huge villa originally projected, the plan of which has been reconstituted by Guymuller. This plan is also shown in perspective, probably by the same hand.

Raphael's Villa had a specially superb setting looking far away down the valley between the hills and resting easily on its

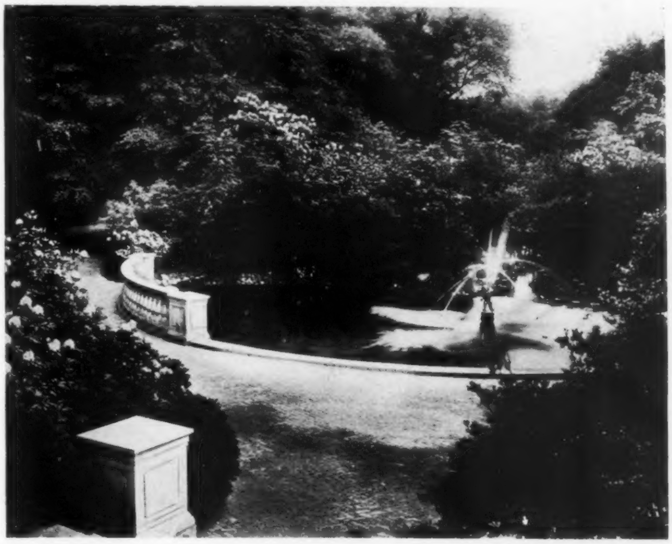


CASINO OF POPE JULIUS

Percier and Fountaine, 1812 A. D.

terraces against the hillside. Its proportions would have been perfect if we can judge from the records and the ruins. It must have been intended to command in the most perfect manner the very heart of the charming neighborhood, dropping from level to level in the way that the Italian likes to design his villas. One wonders what Raphael saw in his visions of the final development of this villa. The creation of serene and perfect beauty was the special gift that had been vouchsafed this great master. The composition of his pictures was marvelously perfect and no less perfect, doubtless, would have been this Villa Madama, intended to be the triumphant effort of his genius. Even in the aspect of its ruin it is claimed that its comparatively undeveloped charm renders it in the eyes of many the most distinguished villa in Italy, not for grandeur or display, but for sheer beauty of composition and native fitness to the scenery of the region.

We might well turn, however, from the exclusive consideration of Italian villas and their supreme beauty and seek to obtain a wider survey of the subject. Many lovers of Italian gardens become so obsessed with their love for these beauty spots of Italy that they lose their sense of proportion and fitness and, carried away by the great mass of the best kind of literature devoted to Italian gardens, vouchsafe very little attention to other phases or forms of gardens and parks in other times and countries. They have one idea, and that crystallizes immovably in Italian gardens, forgetting that the evolution of gardens especially is dynamic and not static, the result of the development of growing things. With distorted vision, or no vision at all for any other form of landscape gardening, they forget or have never looked with seeing eyes on analogous effects in Germany, America, England, France, Japan and even Russia. They speak with contempt of the so-called "natural style," forgetting that except during the reaction from Le Notre in the middle part of the 18th Century no landscape gardener of real importance ever advocated "copying nature." Nature offers inspiration and trains the imagination to efforts made on lines analogous to her own; but copy nature, no; no man of intelligence and training ever thinks of it nowadays, any more than Raphael did. In spite of all this, we read the following lines by an intelligent writer of the present day. Writing of so-called "natural" gardens, though really the term carries little or no meaning, the following words are used: "Surely, it is quite as unnatural to slavishly copy nature as to frankly follow a certain artistic design. Early in the 18th Century 'Capability Brown' was busy designing feigned steeples for non-existent churches, in order that the view might become more attractive. A cascade was considered so unnatural that whenever a meandering stream changed its level, the pretty fall was masked by a clump of trees." Another writer says: "But as under Louis XIV the garden had encroached upon the park, so now the park swept over the garden, bringing the 'one unending undulating sweep' of the bare English lawn up to the very windows of the house. With the peace of 1762, the new fashion spread like a plague over Europe, destroying everywhere the harmonious setting of hall and palace and castle which the care and love of bygone centuries had hal-



VIEW OF POOL WITH FOUNTAIN AND RHODODENDRONS IN PROSPECT PARK, BROOKLYN, N. Y.

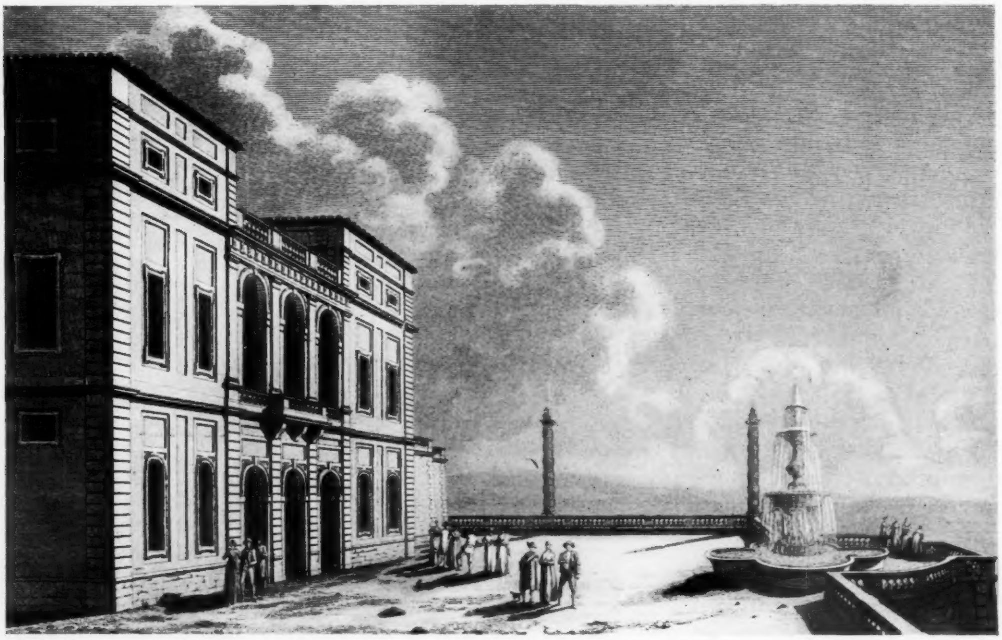
lowed." Does any really sane man commit such sins against good taste in these days; and, if he does, do not his neighbors all laugh at him? Doubtless, lingering traditions of evil things in landscape gardening float down to us through the ages and the ignorant commit many solecisms, but the question is, do properly accredited practitioners of the art of landscape architecture endorse any such notions? I claim they do not, and I claim, moreover, that their designs are as carefully studied and as intentionally artistic as those of the Italian villas. True, they may not be all good designs, but neither are all the Italian villas artistically good.

To give a further illustration, no one I think who has studied the subject will deny that the plan of Central Park, New York, designed by Olmsted & Vaux and that of the Park at Muskau, Germany, the work of Prince Puckler, are as genuine artistic productions as those of any villa in Italy.

The illustration, page 53, shows how a scene in Prospect Park, Brooklyn, N. Y., of an essentially free and natural character lends itself to a poetic treatment that recalls the best designed landscape work in the grounds of the villas in Italy. The design of the Vale of Cashmere was originally made by Olmsted and Vaux in the early days of Prospect Park, fifty years ago, and about 1895, Stanford White improved the design by adding to it a charming little fountain and a bit of skilfully adjusted balustrade.

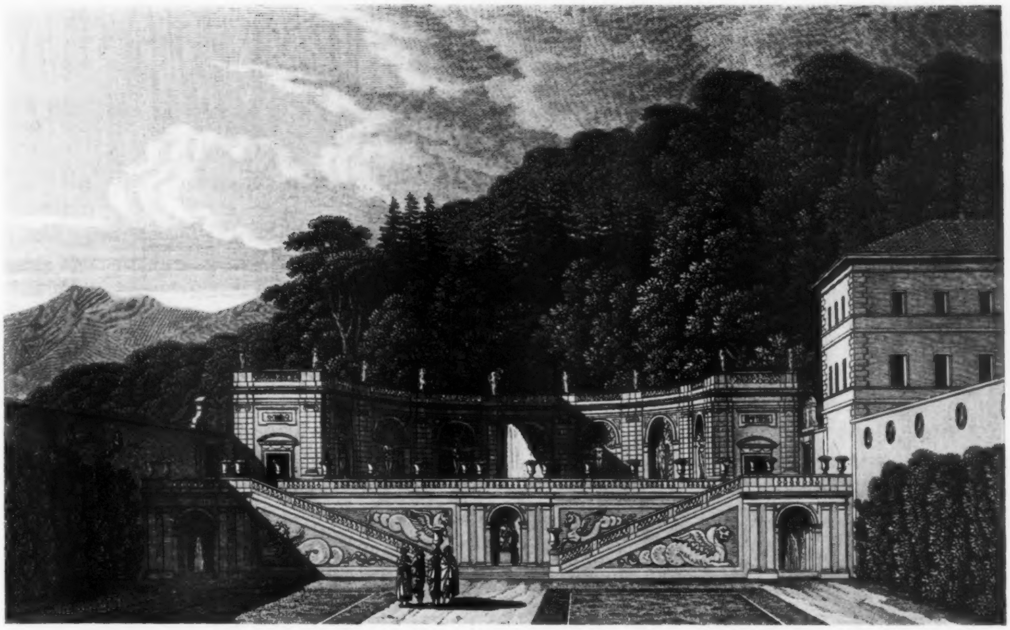
There is much truth in the criticism which deplores the frequent lack of any attempt at artistic design. A person owning a country place goes to Europe and on his return seeks to reproduce something he has seen abroad, without regard for its fitness to the genius of his place. He still has a habit of buying statues or pieces of ruins and setting them up wherever his fancy may suggest. He seldom thinks of their suitability for any special artistic design, or the good or bad relation they may have to other parts of his lawn or park. Unity of design is always desirable, but no more necessary to the garden than to the park. The garden is nearer the house, and more of a direct projection of the actual dwelling, but its proper artistic relations to the general scheme are no different in any way from that of the lawn.

Unfortunately, it must be confessed that many places have no artistic scheme whatever, and to them may be well applied the



VILLA MONTE DRAGONE

View taken below the terrace on the side towards the entrance. Percier and Fountaine, 1812 A. D.



THE FOUNTAIN OF THE DRAGON, VILLA MONTE DRAGONE

Percier and Fountaine, 1812 A. D.

following words of Hegel, "The affectation of want of purpose and contrivance, the pretense of disorder, of natural primeval solitude in an artificial scene which has been deliberately planned for human enjoyment and social intercourse is one of the primary discords which no ingenuity can soften or conceal, for the jarring note will be heard above all the music of the landscape."

To sum up, the art of landscape gardening is basic in its essential qualities. All landscape gardeners of the right type equally, though generally, and naturally, with less success than Raphael in the Villa Madama, alike seek to exercise an art that has the power of "selection, accentuation, grouping and the removal of defects or superfluities, to intensify and surpass the beauty of Nature thus reaching the Ideal."

Two of the greatest exponents of the art of Landscape Architecture were Calvert Vaux and Prince Pückler von Muskau. The dictum of Calvert Vaux is that "an imitation of Nature, however successful, is not art; and the purpose to imitate Nature, or to produce an effect which shall seem to be natural, and therefore interesting, is not sufficient for success in the art of lawn planting which depends on a happy combination of many circumstances that Nature unassisted is not likely to bring about." Chas. Eliot, the best American critic of landscape gardening, writes that Prince Puckler "would not force upon his native landscape any foreign type of beauty; on the contrary, his aim was the transfiguration, the idealization of such beauty as was indigenous."

Millet wrote: "Nothing is of account but the fundamental. I try to make things seem not put together by chance, and for this one occasion, but so that they have an indispensable and compulsory connection." Again Millet said: "We ought to be steeped in Nature, saturated with her, and careful to only think the thoughts that she inspires. All you need is intelligence and a great desire. If you abandon yourself to her service she will give you of her store." Plotinus enunciates the truth that the arts do not simply imitate the visible, but go back to the creative principle from which Nature also derives its form. Dean Inge writes: "Perhaps beauty has an ethereal and evasive quality which belongs only to itself." "It is," says Plotinus, "the light that plays over

(*Continued on page* 59)

NORTHERN ITALIAN DETAILS

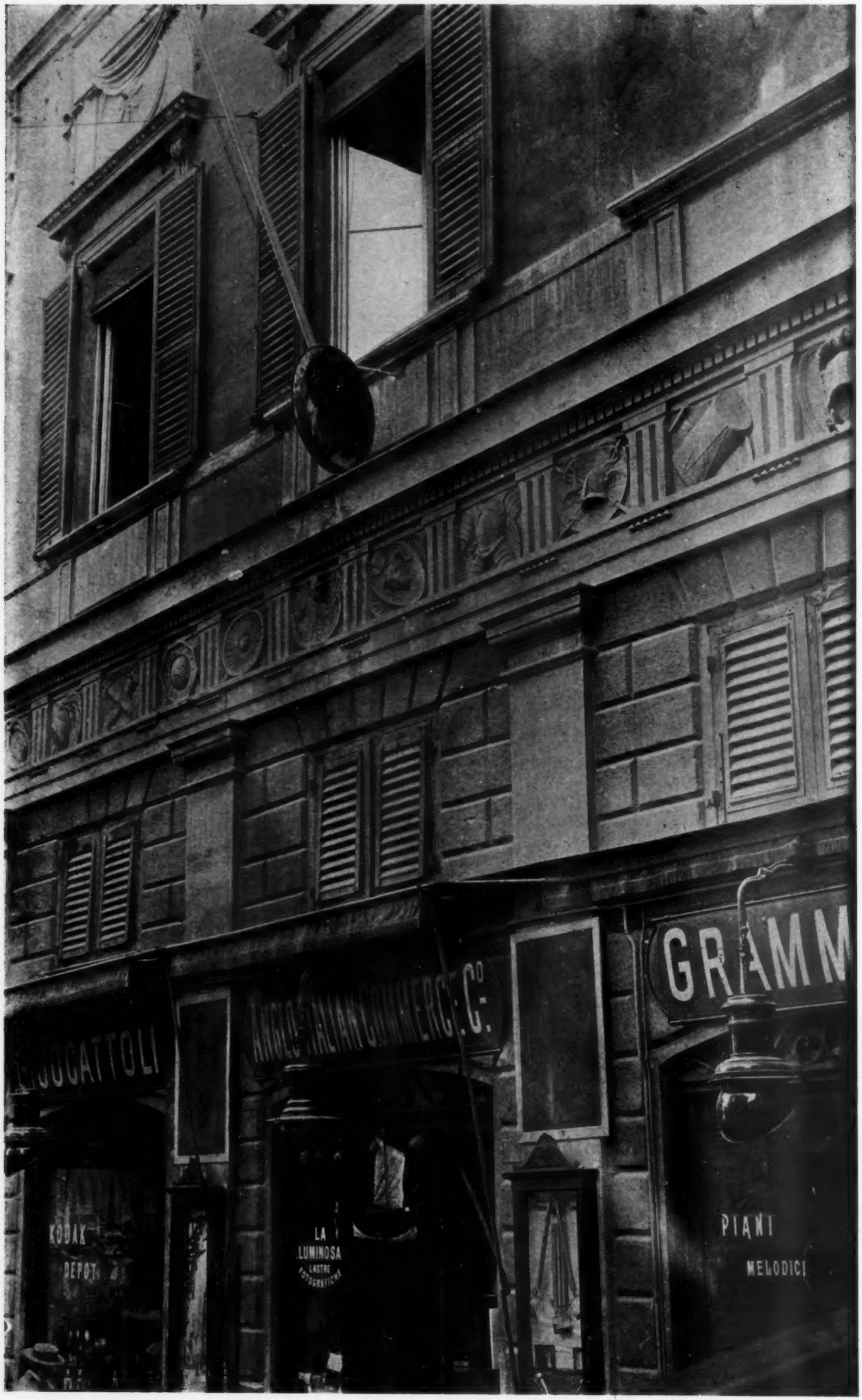
NO. 34—PALAZZO MERIDIANA, GENOA

THE Roman influence was nowhere more strongly asserted than in Genoa. The spirit of the High Renaissance in Rome was directly transmitted by the notable architect, Alessi, and this influence may often be noted as having a strong hold upon the design of the Genoese palaces. In the details of the base of the Pal. Meridiana, the subject of this week's plates, one is confronted at once by the severe and classic feeling displayed. The ground floor is here arranged for the use of shop keepers and a small mezzanine is becomingly introduced over it to fill out the height of the order. The adjustment of proportions of the two stories and their interrelation to the severe and martial pilaster treatment are subtle and delicate; all the florid and grotesque tendencies of the age are suppressed and instead the most sober and classic spirit is displayed.

The building is built of stucco and painted with successive coats of a cream white color, a material that served the Italian equally well for the most elaborate ornament and for the simplest wall surfaces.

VILLA MADAMA, FROM BELOW THE TERRACE, AS RESTORED BY PERCIER AND FOUNTAINE

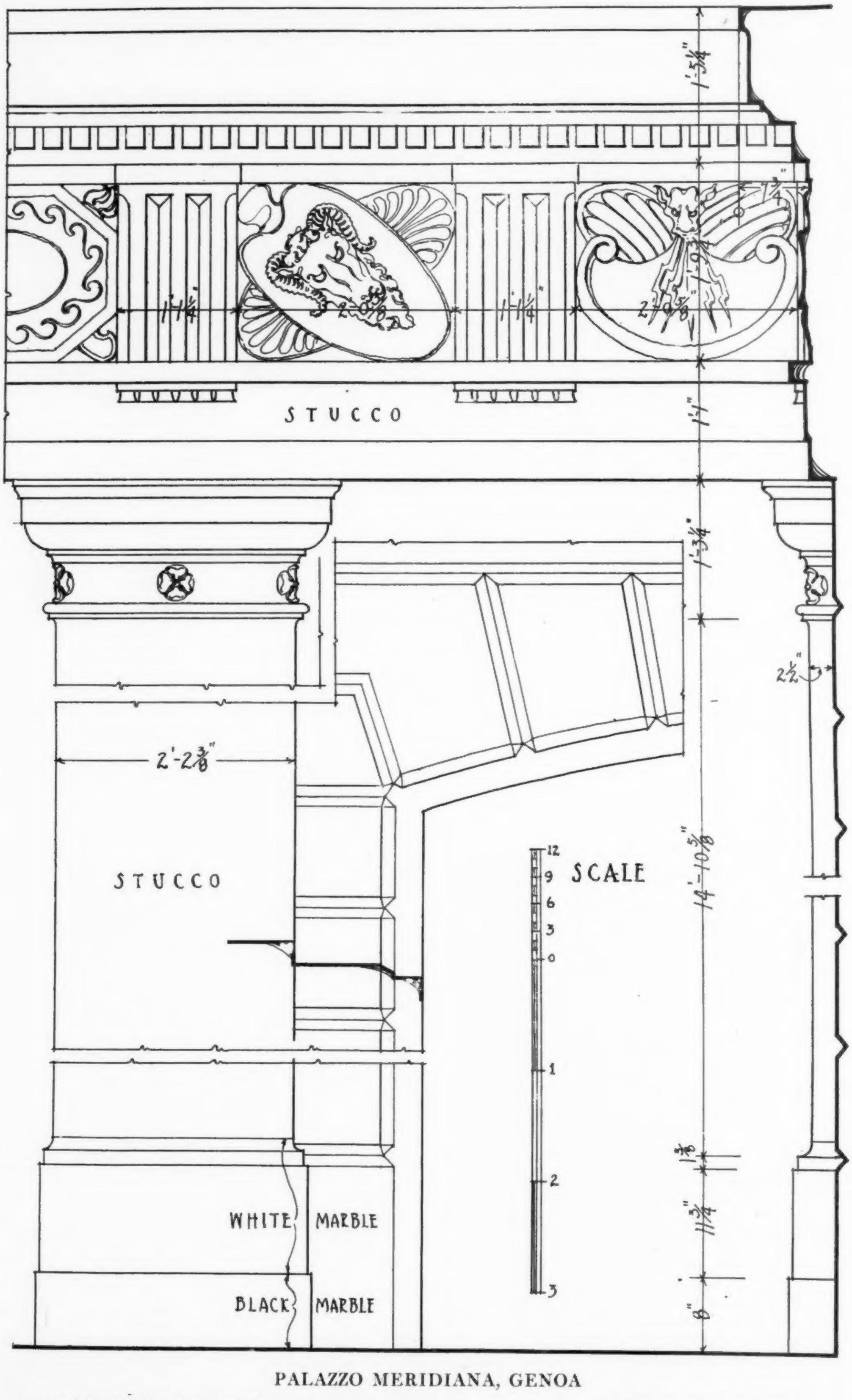
THE AMERICAN ARCHITECT
VOL. CVIII, NO. 2066 JULY 28, 1915



PALAZZO MERIDIANA, GENOA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 74

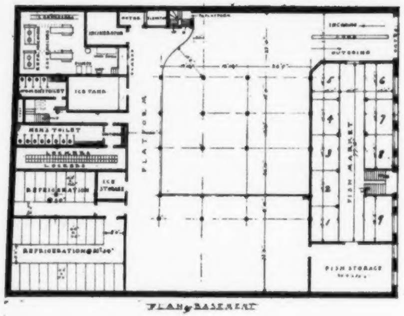


PALAZZO MERIDIANA, GENOA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 75

THE AMERICAN ARCHITECT



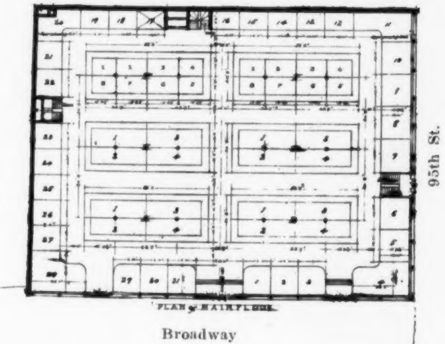
PLAN of BASEMENT

PUBLIC MARKET TO BE ERECTED FOR
MR. VINCENT ASTOR
ON S. W. CORNER 95TH STREET AND BROADWAY, N. Y.

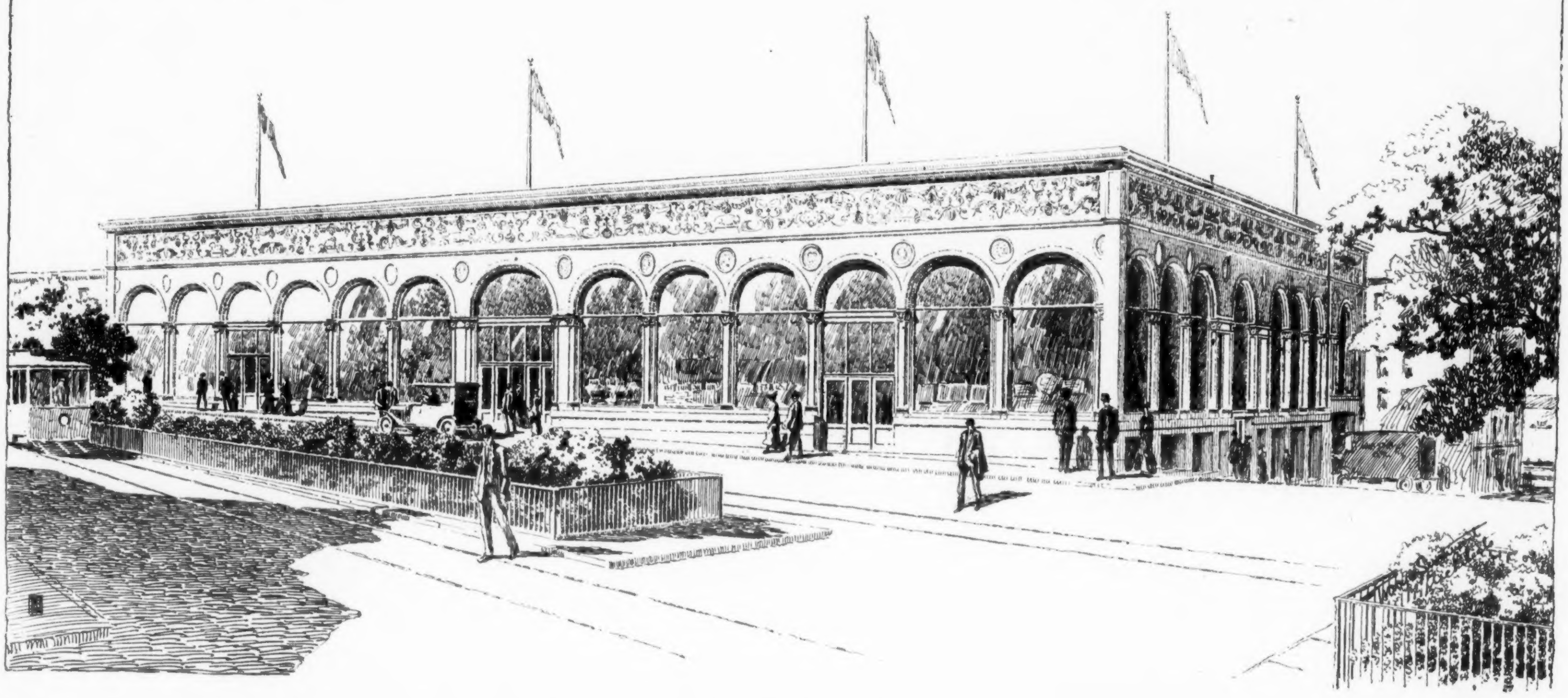
MESSRS. TRACY & SWARTWOUT, *ARCHITECTS*

This building will have a slag roof, stone foundation, with exterior walls of brick, covered in part with sgraffito. Interior walls of brick and terra-cotta. Floor arches, concrete.

(*For additional details, see page 55*)



PLAN of MAIN FLOOR



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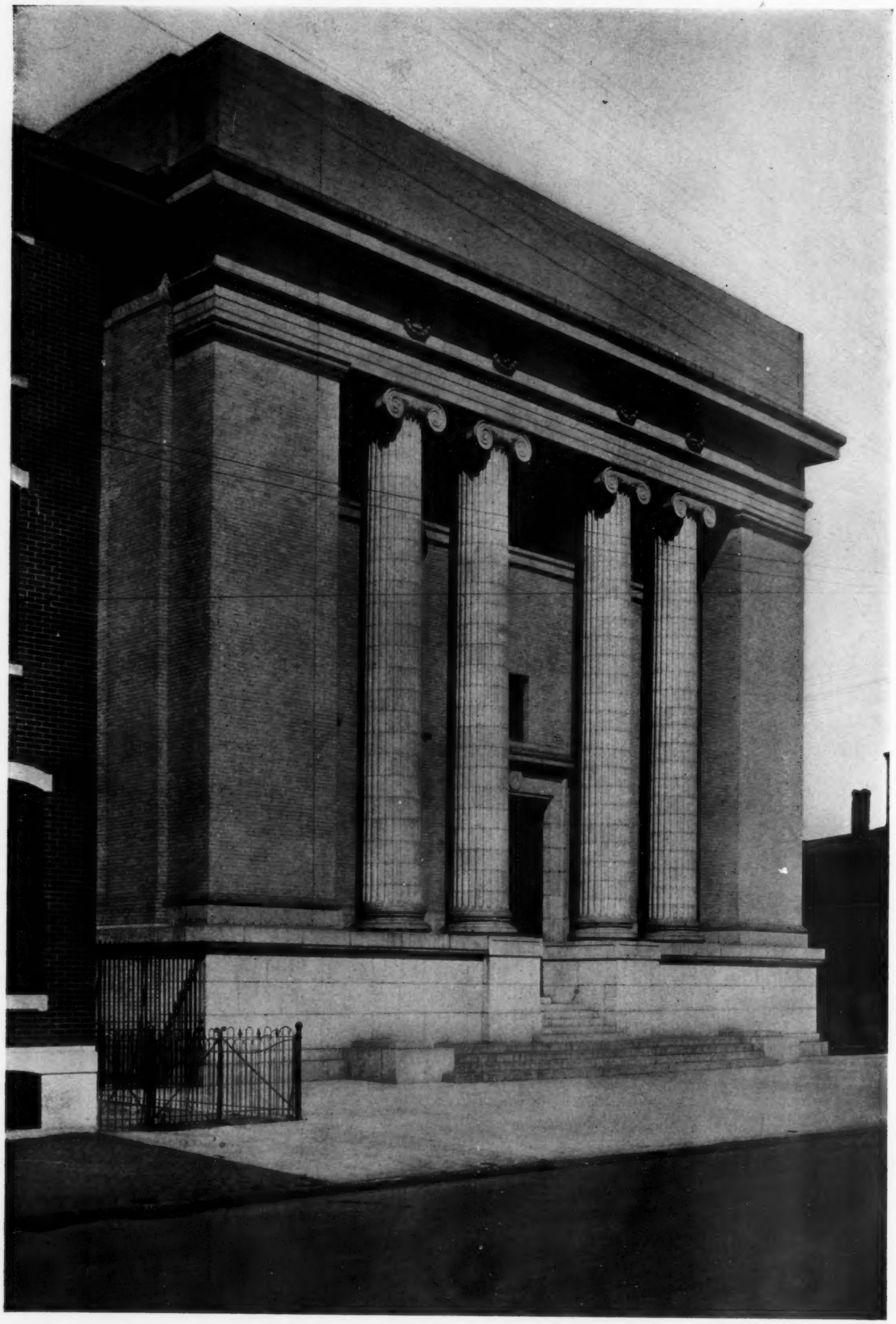
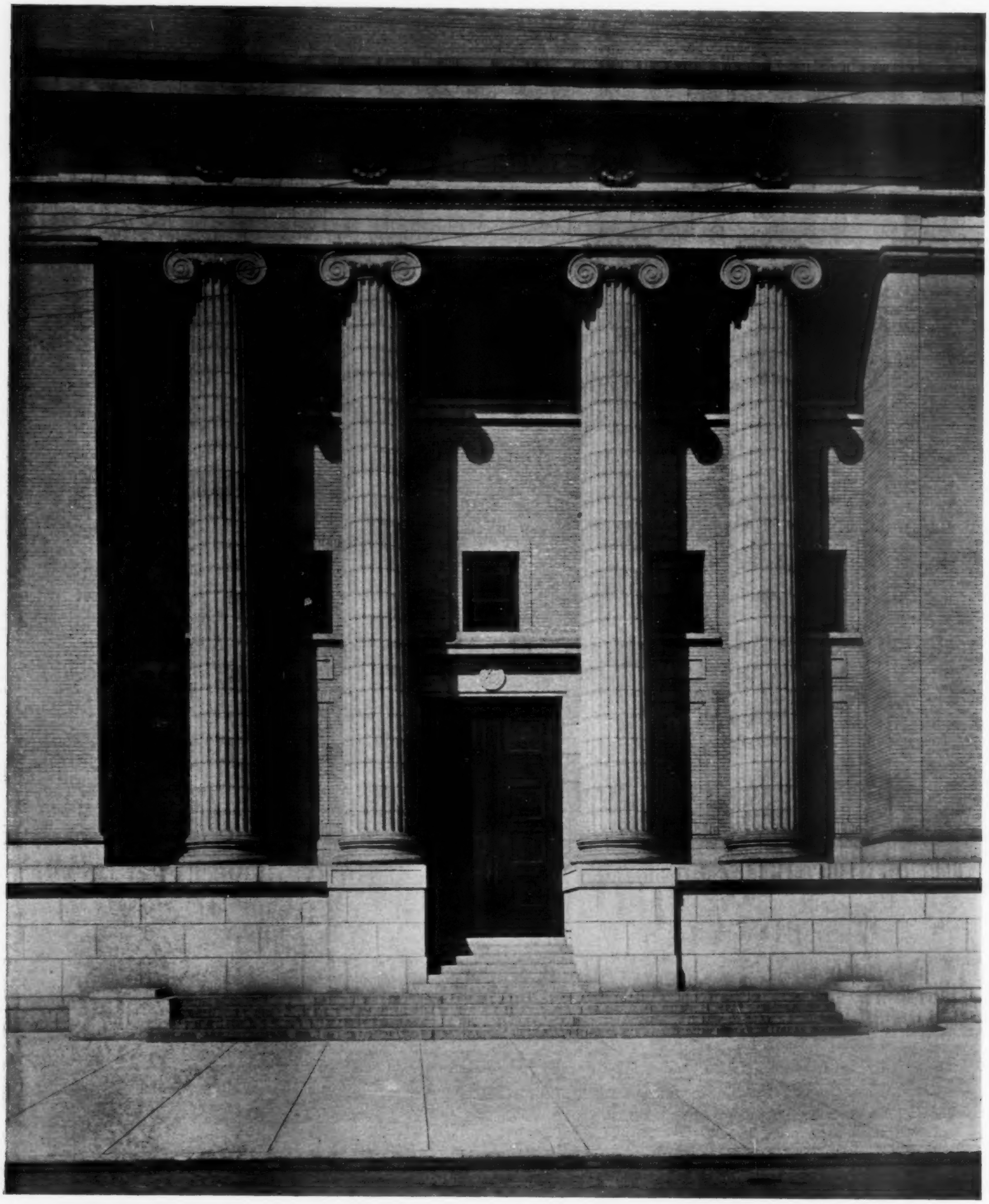


LODGE BUILDING FOR THE MASONIC ASSOCIATION OF CAMDEN, N. J.

MESSRS. HEACOCK & HOKANSON, *ARCHITECTS*



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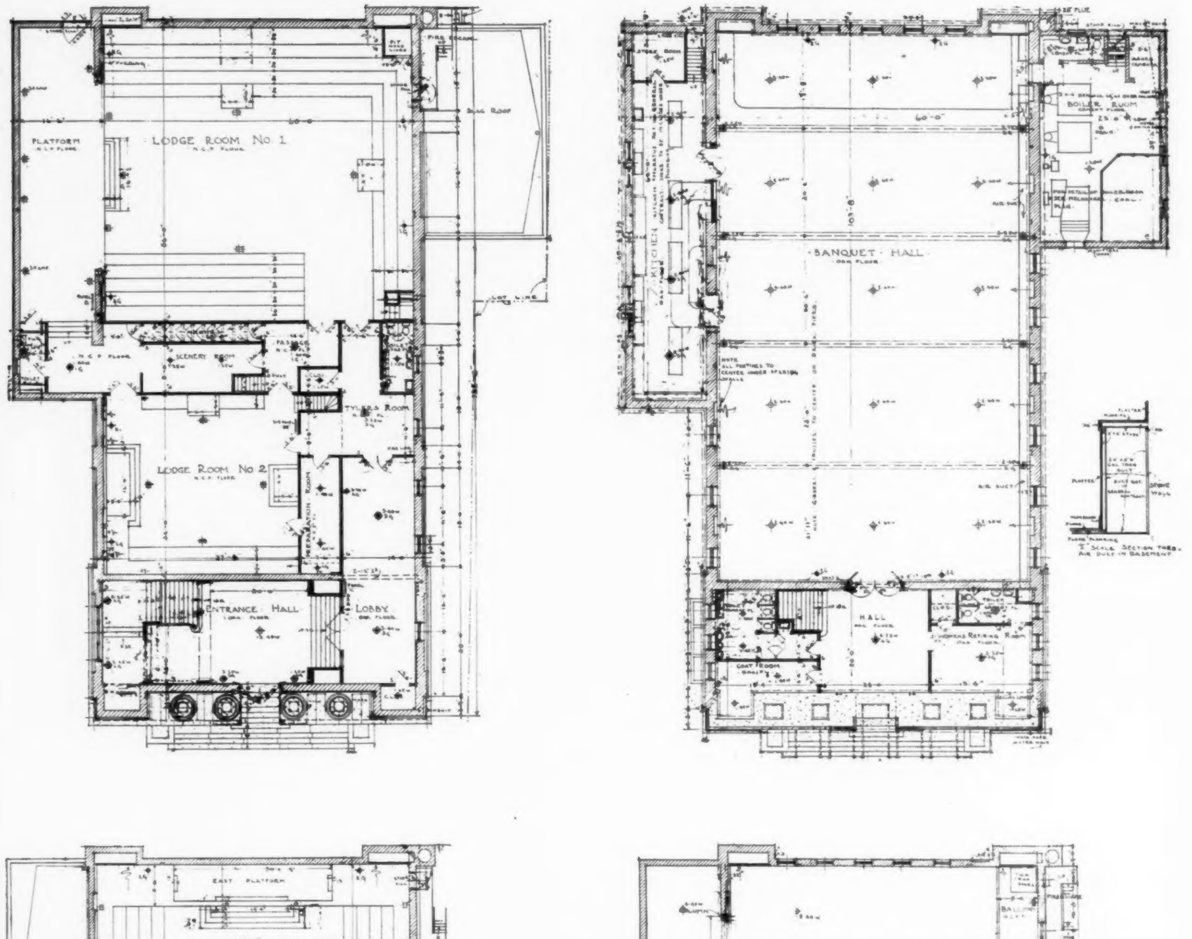

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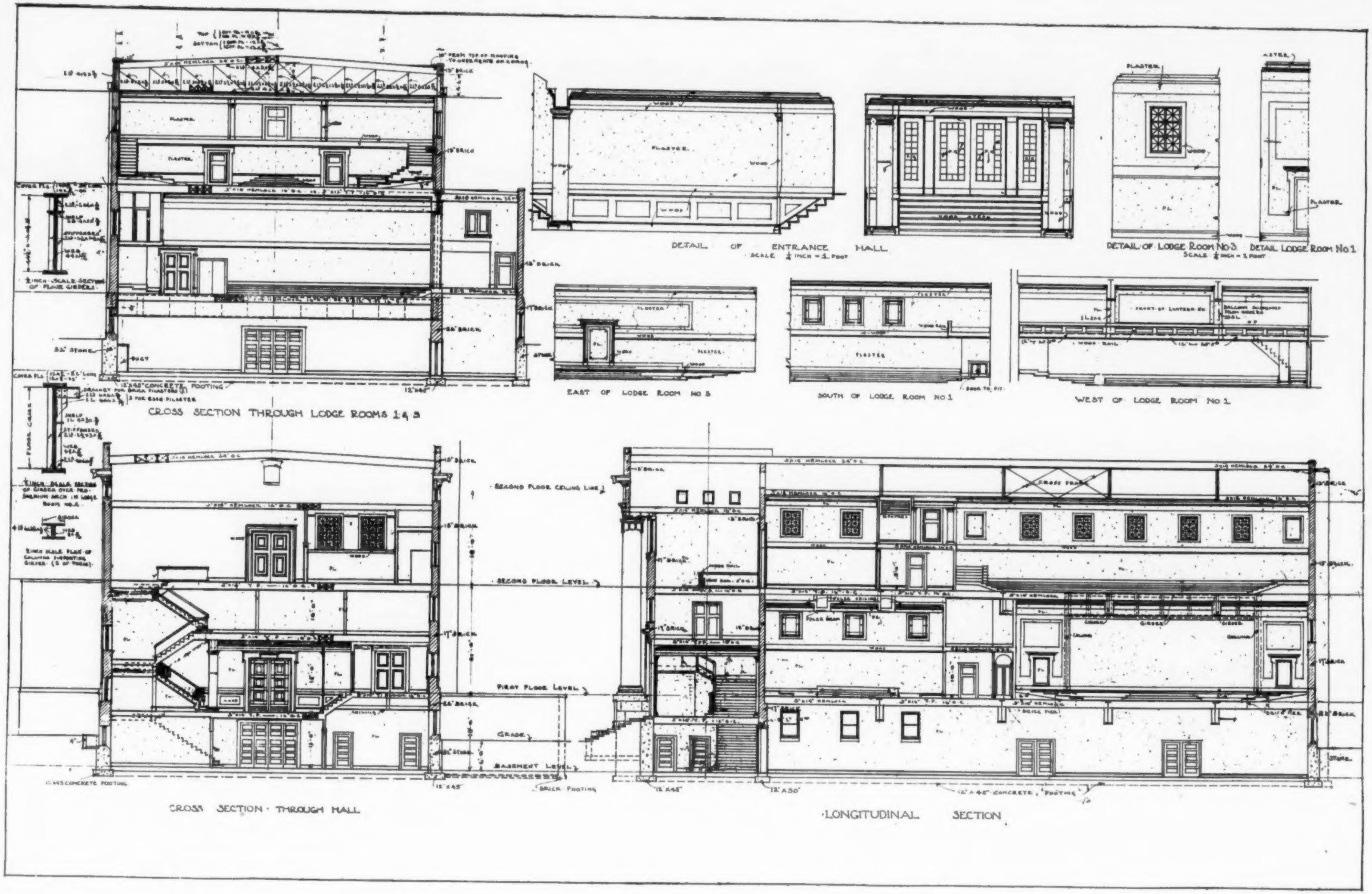

LODGE BUILDING FOR THE MASONIC ASSOCIATION OF CAMDEN, N. J.

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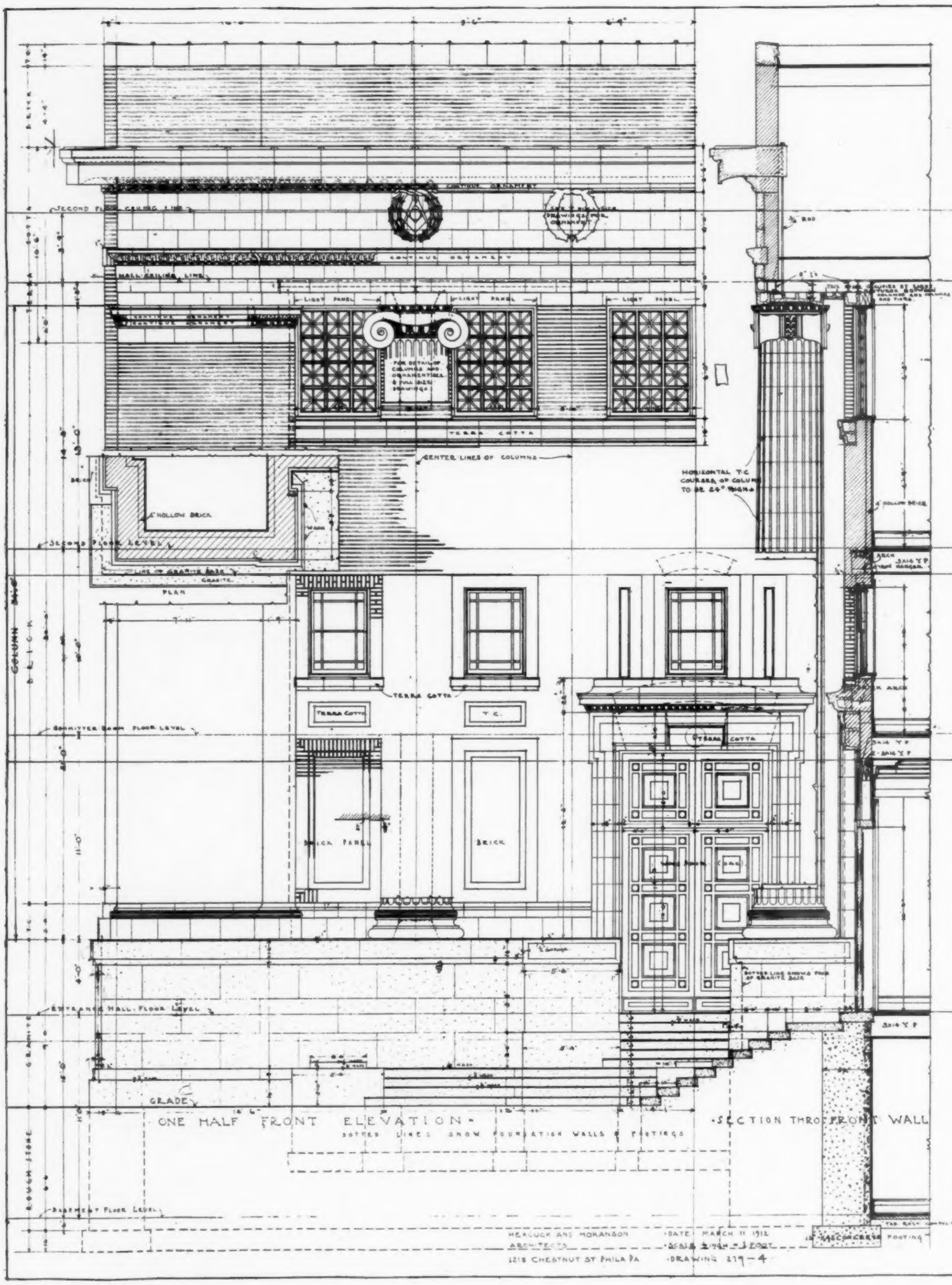


EXTERIOR DETAILS

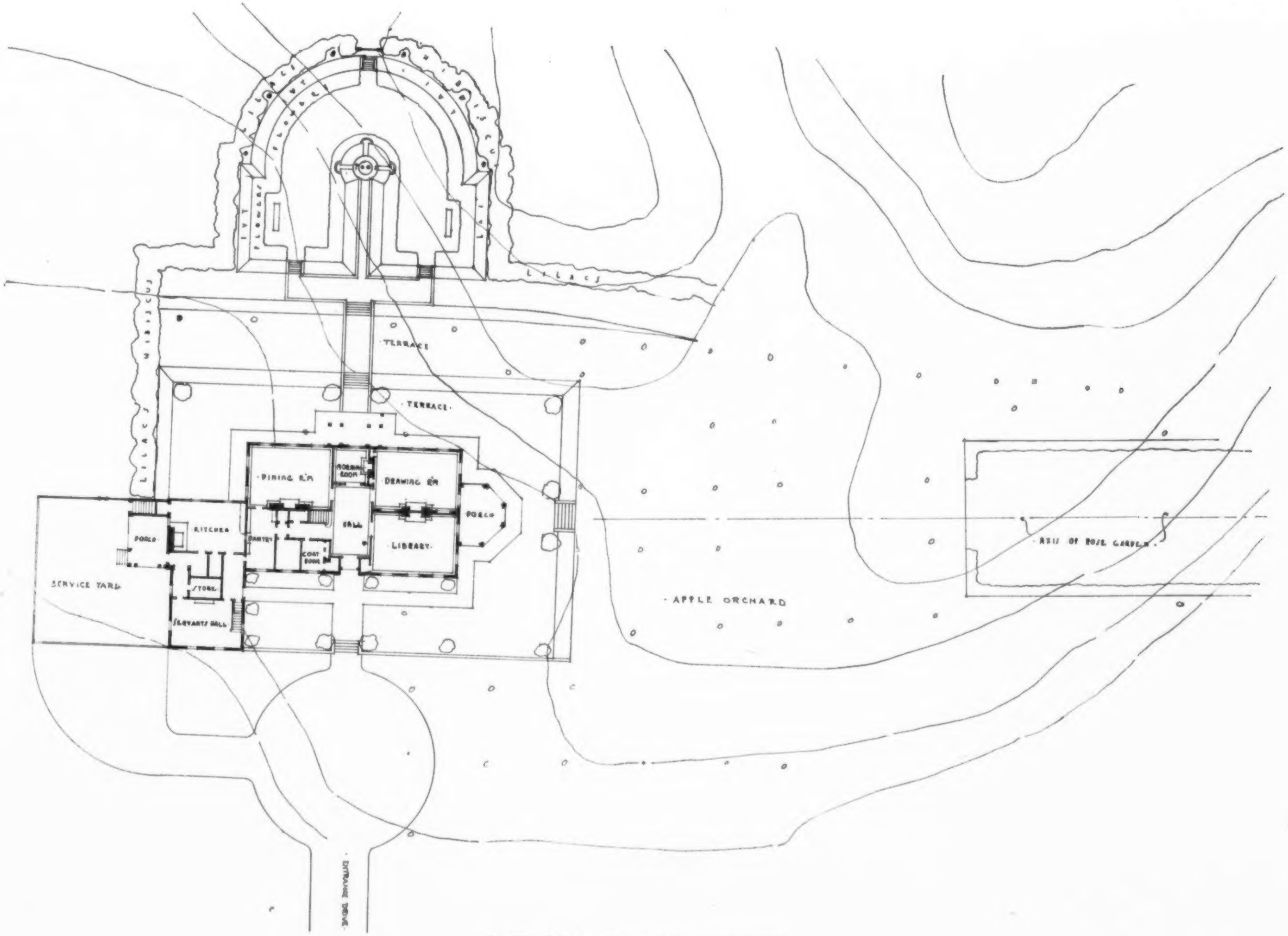
LODGE BUILDING FOR THE MASONIC ASSOCIATION OF CAMDEN, N. J.

MESSRS. HEACOCK & HOKANSON, *ARCHITECTS*

HOUSE OF EGERTON L. WINTHROP, JR., ESQ., SYOSSET, L. I., N. Y.

MESSRS. DELANO & ALDRICH, *ARCHITECTS*

Non-fireproof Shingle Roof, Concrete Foundation. Exterior Walls Studs, Covered with Sheathing Paper and Ship-Lap White Pine Sheathing. Heated by Warm Air Generators. Electric Light. Cost, 35c per Cubic Foot.



FIRST FLOOR PLAN AND TERRACES

HOUSE OF EGERTON L. WINTHROP, JR., ESQ., SYOSSET, L. I., N. Y.

MESSRS. DELANO & ALDRICH, *ARCHITECTS*

HOUSE OF EGERTON L. WINTHROP, JR., ESQ., SYOSSET, L. I., N. Y.

MESSRS. DELANO & ALDRICH, *ARCHITECTS*

ST. JAMES' CHURCH, ST. JOSEPH, MO.

MESSRS. ECKEL & ALDRICH, *ARCHITECTS*

Roofs, Spanish Tile; Foundations, Concrete; Exterior Walls, Brick; Interior Finish, Birch. Steam Heat, Electric Light. Cost, 12c per Cubic Foot, Exclusive of Furniture, Lighting Fixtures, Decorations and Seating.

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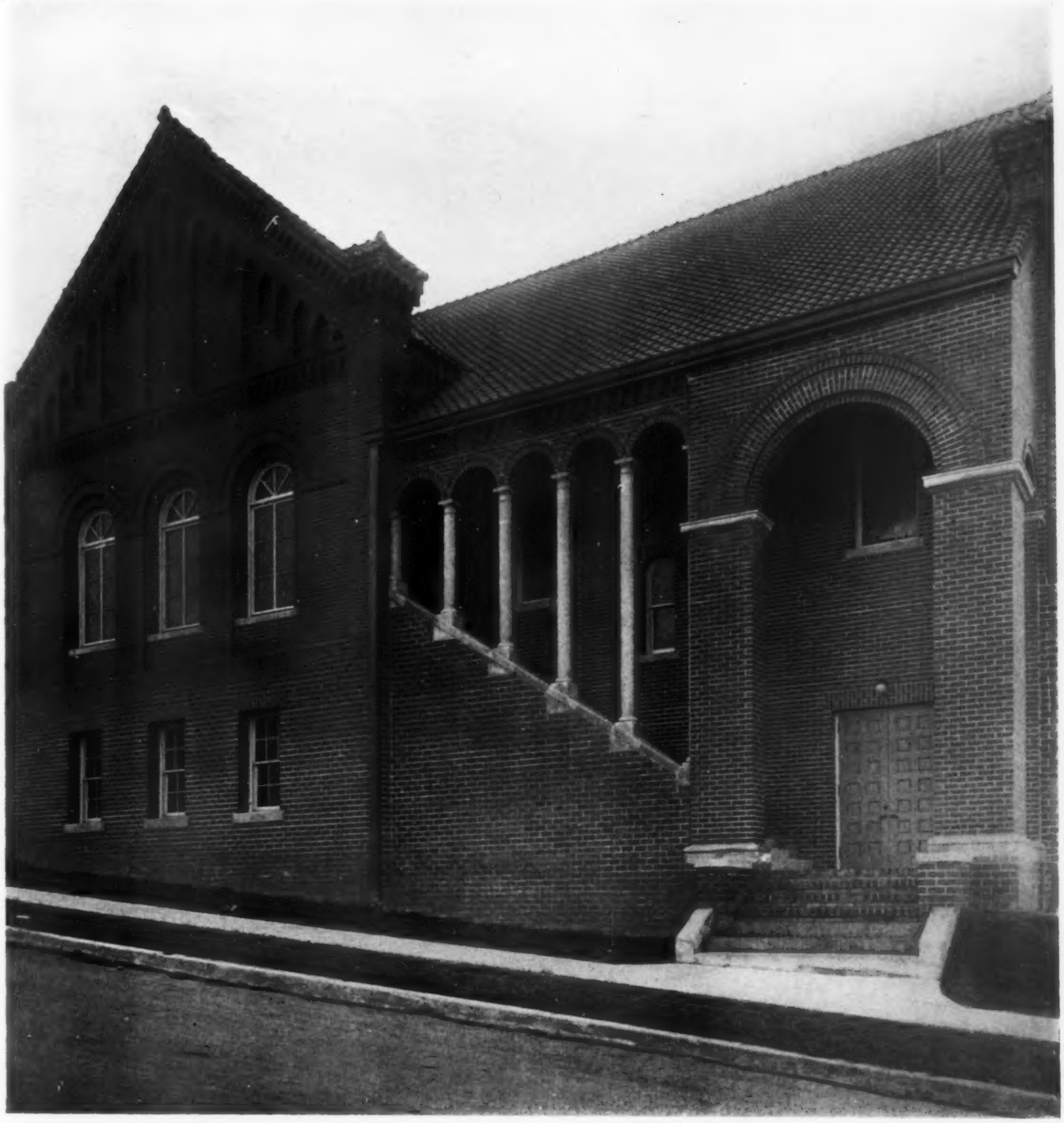

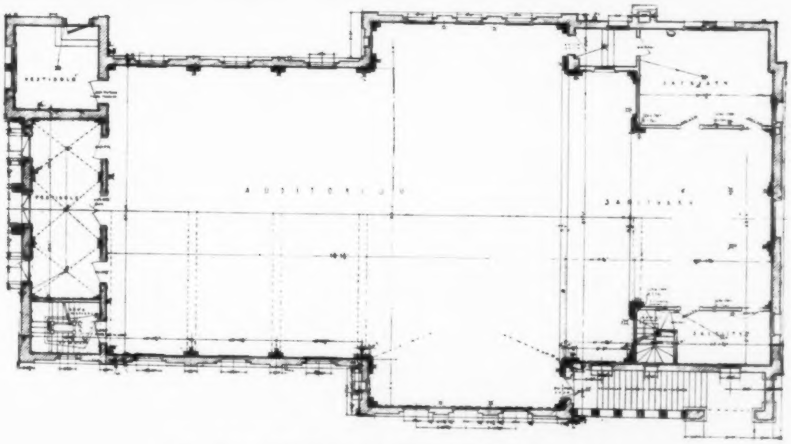

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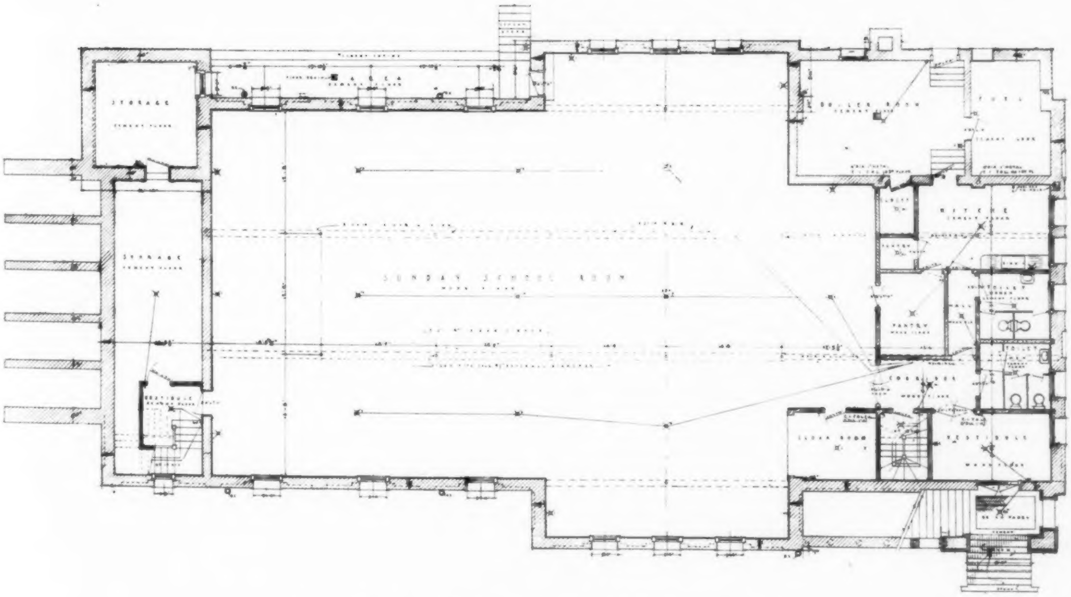

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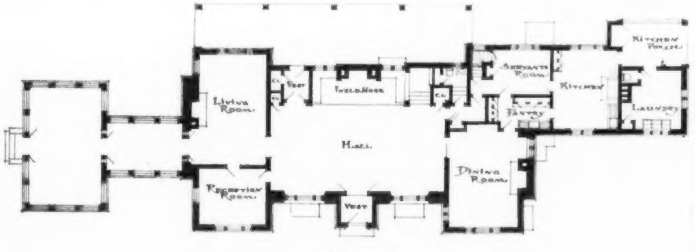

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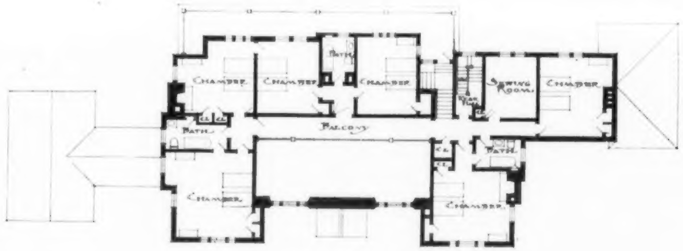

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MESSRS. BAILY AND BASSETT, *ARCHITECTS*

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AN INSTANCE OF EFFECTIVE CHAPTER ACTIVITIES

THE competition recently conducted for the purpose of selecting an architect for a town hall, to be erected at Milford, Conn., the results of which are announced elsewhere in this journal, is a splendid vindication both of the fairness and the practicability of the Institute's rulings upon the conduct of competitions.

After the destruction by fire of the original structure some months ago, a building committee of five members was appointed for the general purpose of taking necessary steps to secure a new town hall. Although sincere and conscientious men, none of the members had had any technical training or the slightest experience in work of a similar nature. They were, as a consequence, in great danger of committing some of the grave errors that are almost invariably committed by an inexperienced building committee, when The Connecticut Chapter of the Institute began to interest itself in the matter. By vigorous action and the exertion of all of its influence that body finally succeeded in securing the appointment of Mr. L. W. Robinson, of New Haven, as adviser to the committee.

A competition was ultimately decided upon, and a program written; six architects were invited to compete of which all were Institute men. The first obstacle to the competition was encountered when it was discovered that the building committee had no power delegated to it by reason of which it could legally enter into a contract with the winning architect for the preparation of plans for, and the supervision of, the erection of the proposed building. The Committee on Competitions of the Institute thereupon announced that it would be obliged to withhold its approval of the proposed competition. The local committee at this juncture gave unmistakable indications of impatience at the delay, and all hope of conducting a proper competition seemed to be lost. Renewed activity on the part of the Connecticut Chapter, however, resulted in the delegation of the necessary powers to the committee before unfavorable action had been taken by it.

A second obstacle arose in the discovery that no actual appropriation had been voted to complete even a part of the proposed building, and a hurried conference was called, at which were present the Chairman of the Institute Committee, the Chairman of the local committee and the president of the Connecticut Chapter. Being finally assured of the entire good faith of the local committee and that the omission amounted to merely an error of form, the Institute's assent was at length obtained, and the competition held with the result as announced.

The establishment of such a precedent as this one is doubly valuable. It indicates the absolute error of those who assail the Institute rulings in regard to competitions as impossible of application, and tends to demonstrate the fact that only the inaction of the individual members of the Institute prevents a more extended if not a universal adoption of the Institute plan. Both the municipality of Milford and the profession at large are indebted to the Connecticut Chapter for its patient and effective work as well as to the local building committee for its recognition of the Institute's disinterested good faith.

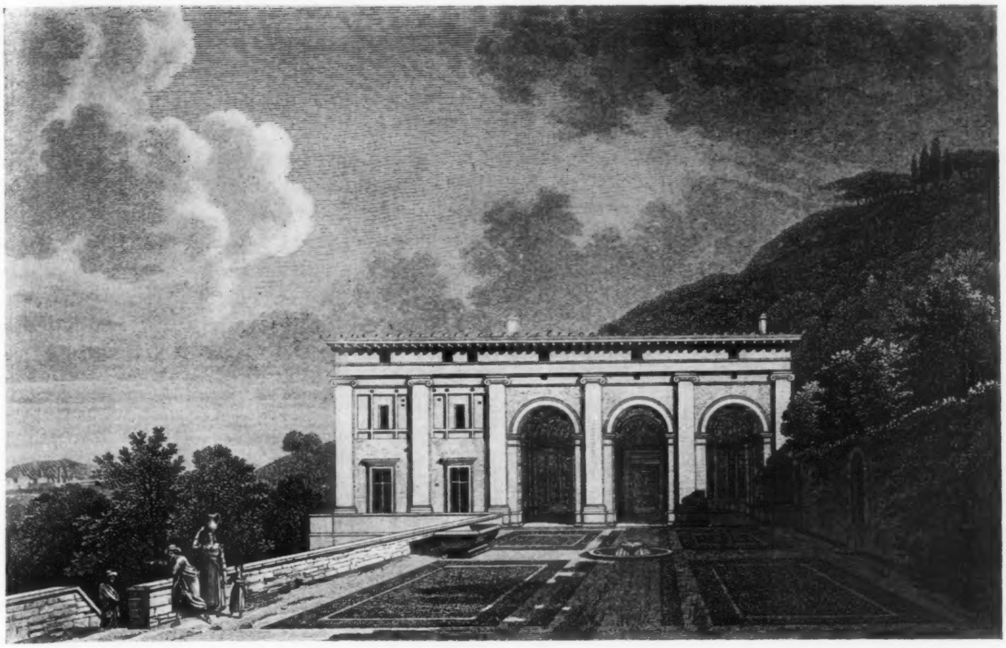
THE VALUE ATTACHING TO ACCURATELY COMPILED AND CONVENIENTLY ARRANGED COST DATA ON BUILDING CONSTRUCTION.

EVERY year an increasing proportion of the building operations of America falls under the head of public or semi-public buildings. The demands of public business of our educational systems and of the legal machinery of government are constantly broadening, while the accumulated funds of philanthropic interests are rapidly enlarging old institutions or creating new ones that must be properly housed. Court houses, schools and hospitals, to mention only a few of the variety of structures included under these headings, are becoming yearly more numerous and consequently take up a larger proportion of the architect's time.

The responsibility for the results obtained in practically all of these new buildings lies primarily with a group of men or board rather than with an individual. In fact, it is usually centered in a building committee, or what corresponds to it, whose members are charged with the task of expending economically the moneys entrusted to their care and of providing suitable structures to meet the requirements of each case. The facilitation of the business of this committee, usually composed in part, if not entirely, of men without technical training, and the lessening of their liability to a non-fulfilment of their missions, is to the obvious interest of architects generally.

The usual procedure of a building committee involves the employment of an architect or of an architectural adviser at an early stage of its activities, and it is upon this architect or adviser that a great deal of the responsibility for the success of the final building is then promptly thrown. In his professional capacity it is of the utmost importance that he be prepared to advise the committee, not only by reason of his own experience in connection with operations of like character, but he should be able to justify his recommendations and estimates by data obtained from recent building operations of a similar nature. It is equally important that this data should be in available form easily accessible and sufficiently in detail to be used in a comparison with the committee's own needs.

The suggestion that the compilation of cost data, both accurate and complete but differing from anything now available, should be undertaken for buildings of standard types and classes has come from several sources, none of them strictly architectural, but connected rather with the interests of temporary or permanent building committees. One of these represents as business agent the Massachusetts Board of Education, a body naturally having a permanent interest in both the first and maintenance cost of school houses; another is a hospital superintendent in New York, who is deeply interested in the problems incident to hospital erection and operation. Tabulated costs of their respective types of buildings have been prepared by both parties, and the evident value of the data compiled prompts the suggestion that such a system of tabulation might well be extended to all types of public and possibly even to private buildings. It would seem that a work of this character would be of positive assistance to practically all architects in active practice. The many and excellent works on cost data already published do not seem to exactly meet all of the architectural requirements. As a consequence there are few architects who have not at some time undertaken to compile cost data in connection with their own practice, but since its value within such narrow limits scarcely compensates one for the work involved, the individual system is seldom if ever carried out in detail. If undertaken on a large scale, drawing upon the work of successful architects everywhere for reliable data covering classes of work with which the individual practitioner was most familiar, it would seem as though the information gathered would be of real assistance. Obviously it should, above all things, be accurate and detailed, giving proportionate costs per cubic foot (after uniform methods of computing cubage have been established) of the different items, such as heating, plumbing, structural work, floor arches, etc., that go to make up a building, and include illustrations and brief descriptions of the building materials and equipment. To complete such a work successfully the hearty co-operation of the profession would be essential, but it is believed that co-operation can be had if the value of the results sought is generally recognized.



GRAND LOGGIA OF THE CASINO OF THE VILLA MADAMA, AS RESTORED BY PERCIER AND FOUNTAINE. VIEW FROM THE PARTERRE ON THE TERRACE

Italian Villas

(*Continued from page 55*)

the symmetry of things rather than the symmetry itself."

William Watson has thus finely expressed an analogous idea:

Forget not brother singer that though Prose
Can never be too truthful or too wise,
Song is not Truth nor Wisdom, but the rose
Upon Truth's lips, the light in Wisdom's eyes.

A Public Market That is a Civic Betterment

The public market to be erected at the southwest corner of Ninety-fifth street and Broadway, New York, by Mr. Vincent Astor, from designs by Messrs. Tracy & Swartwout, architects, is given preliminary illustration in this issue of THE AMERICAN ARCHITECT.

This building is notable as presenting artistic features more prominently than is usual in purely utilitarian structures.

The client in this instance, apparently imbued with a spirit of civic pride, is not content to provide a structure purely utilitarian and nothing more. As a member of the Market Committee of both Manhattan and Bronx Boroughs, he has had opportunity to study the practical side of markets, and with the ability and willingness to supplement the knowledge gained by observation, he has given his architects free run to add the artistic elements.

In its exterior design this building is strikingly reminiscent of the picturesque open air markets of Northern Italy. The closing of the arcade openings by glass, a feature made necessary by our more vigorous climate, is the only material difference.

The sgraffeto decorative frieze just below the cornice has been designed by William Mackay, a mural artist of repute. It has for its motives food and its transportation.

The beasts of the field, the birds of the air and the fish in the sea have all lent inspiration to the artist in the decorative ensemble. Garlands of vegetables and fruits are also introduced. Towards the receiving entrance the decorative treatment is symbolical of the transportation of food from its source to the market stalls. Beginning with the early market boats when Manhattan Island was a Dutch settlement the subjects pass through the various evolutions of transportation to the heavily laden motor wagon piled high with "truck," a familiar sight to early morning travelers who motor through the suburban district supplying the city's markets.

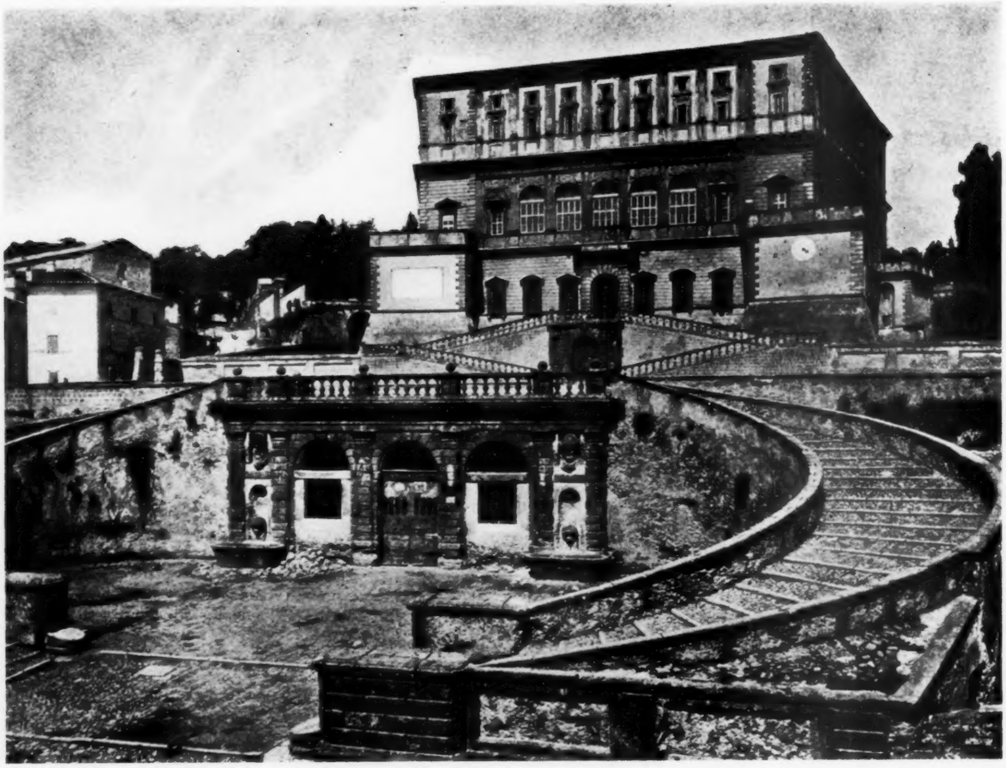
It is proposed to finish the interior entirely with white enameled brick. The usual care as to sanitary construction and the incorporation of all modern devices that will insure cleanliness will of course be taken.

A feature that will in a large measure safeguard both the architectural excellence of the interior and the sanitary requirements of the case is the planning and permanent installation of the various accessories and utilities, such as glass counters and large ice boxes or cold rooms. This will prevent that chaotic aspect and doubtful character that is the rule in similar interiors when each stall occupant uses his own poor judgment in supplying and erecting these features.

There are over twenty thousand square feet of floor space on the main floor, and the only selling department on the lower floor is the fish market, which because of the grade on Ninety-fifth street is located above the street level and therefore it has been possible to perfectly light and ventilate it. The large cold storage rooms in the basement are supplied by two forty-ton refrigerating machines. These machines also supply refrigeration for the various ice boxes and glass display cases on the main market floor.

As will be noted by the plans, ample provisions for shipping and receiving have been arranged, the various vehicles driving directly into the building from Ninety-fifth street.

(From The Architectural Review)



PALAZZO FARNESE, CAPRAROLA

Vignola, Architect

CURRENT NEWS AND COMMENT

British Architects Serving With the Colors

It is interesting to learn from an article in a recent issue of ***The Architect and Contract Reporter*** of London that at the date of issue (June 18) there were not less than 2,000 members of the architectural profession in Great Britain serving with the colors, while a great many others, unable for certain reasons to enlist for active service, were serving at home in a scarcely less useful way.

A Proposed Chronological Catalogue of Buildings

In a communication to the Journal of the Royal Institute of British Architects, Mr. Barr Ferree, of New York, an honorary corresponding member, urges the preparation and publication of a complete catalogue of buildings of architectural merit in all countries down to and including the year 1800.

Mr. Ferree assigns two principal advantages of such a catalogue as follows: First, that it would constitute a complete storehouse of architectural facts as far as modern investigation would render possible, divorced from theory and discussion: Second, that such a catalogue "would greatly heighten interest in lesser known structures by the mere fact of recording their existence."

The communication discusses at considerable length further arguments, pro and con, and urges that the British Institute take such steps as might be necessary to inaugurate the scheme. The fact that considerable work has been done is not ignored, but what is regarded as its incompleteness is set forth as a good reason for its further continuance.

The labor necessary to carry out Mr. Ferree's scheme would be great, but it is quite possible the results would compensate for the effort.

El Paso, Texas, Ousts Billboards

Press despatches from El Paso, Texas, state that the City Council has taken official action to remove billboards from that city. Property owners in the residential section made a protest to the effect that billboards were obstructing the view and destroying the scenic effect. The Council promptly issued an order that all billboards must be removed as fast as their contracts for existence expire and also prohibited any further erection of them in certain districts.

In addition to these stringent measures, it was further ordered that no billboards were at any time to be erected on the tops of buildings because of the fire hazard incurred and the danger to pedestrians through possible collapse due to faulty construction.

This action on the part of El Paso would seem to indicate that its council is more progressive and keenly alive to the artistic welfare of the city than the councils of many cities boasting a larger population and greater artistic monuments.

The Efforts to Preserve Stonehenge

The danger that Stonehenge, an ancient remains of what is regarded as a prehistoric national cathedral, would be removed, or in some way fall into such hands as would rob it of its historic interest, has already been referred to in these columns.

What appears to have been a potent factor in the lately increased interest in this old ruin is the thinly veiled threat on the part of the owners of the property that it might be sold for exportation to the United States.

The British architectural press, ever on the alert to conserve similar relics of the past, directed attention to an existing law that it is claimed would prevent such a contingency. Meanwhile efforts are being made to raise a fund sufficient to meet the price asked for the property, and thus retain it for all time, without fear of its exportation or destruction.

BOOK NOTES

CONCRETE STONE MANUFACTURE, by Harvey Whipple, Managing Editor, *Concrete-Cement Age*. Flexible leather, 255 pp.; size, four by seven inches; price, $1.00; Detroit, Mich., Concrete-Cement Age Publishing Co.

Less than a halfscore years ago the concrete block and stone industry was of no importance in this country. Factory-made concrete units were then an unknown thing, and concrete when structurally used was confined to such application as was possible when mixed at the place where it was to be used. The possibilities of concrete as a plastic material were not clearly defined, and the machinery for the construction of units was so crude and undeveloped as to practically limit production to purely experimental uses.

But, the application of inventive minds, the researches of the chemist and the aroused interest of the artist modelers have, in the past ten years so greatly developed the many useful and economical applications of concrete units as to create an industry now employing large capital.

Mr. Whipple's book entertainingly and instructively deals with all these questions. Considering first the history of the development of concrete building units, the various phases of the industry: equipment, materials, molds and patterns, tests, specifications, etc., are all treated in successive chapters in a manner that enables the reader to clearly understand the subject.

FAMOUS BUILDINGS. A primer of architecture, by Charles S. Barstow. Full cloth, 250 pages. Size, 5 x 8 inches, 98 illustrations. Price, 60 cents. New York: The Century Co.

This is the second volume of a series on fine-arts for children. It is a work that can be highly recommended to form a part of the juvenile library. In fact, older people will find much valuable instruction and entertainment in its pages.

Mr. Barstow knows his subject and has the ability to present it to his readers in a manner divested of its ultra technical features. Nevertheless, it imparts a good foundation on which to build a fuller knowledge of good architecture. As a text-book we believe it would be most useful, as whatever opinions are advanced by the author have the approval of the best authorities.

PLUMBING PRACTICE, VOL. I. By J. Wright Clarke, M.R.S.I. Full Cloth. 273 pp. Size, 7x10½ inches. Price, $4.00. New York, D. Van Nostrand Co. London, B. T. Batsford, Ltd.

The first edition of this work, published more than twenty-five years ago, has for some time been out of print. It was considered to have so thoroughly covered its field and to have possessed such great practical value, that it is now republished under the editorship of Mr. Walter Scott.

The present volume contains first, an elementary description of the metals used by plumbers, their origin, reduction and manufacture into trade forms while succeeding chapters are devoted to the manipulative side of these materials, the tools employed and the various features that will be of useful knowledge to students in plumbing classes and to self-taught men.

Personals

Mr. Philip J. Rocker and Mr. Oscar Valentine Vatet, architects, announce the formation of a partnership under the firm name of Rocker & Vatet, for the practice of their profession. Their offices will be at 15 E. 40th street, New York.

Mr. Frederick A. Muhlenberg, architect, announces the opening of an office in the Colonial Trust Building, Reading, Pa., where he will practice his profession. He desires to receive manufacturers' samples and catalogues.

Mr. Charles A. Coolidge, formerly of Shepley, Rutan & Coolidge, and Mr. George C. Shattuck, formerly with that firm, announce their new partnership of Coolidge & Shattuck, with offices in the Ames Building, Boston, Mass.

Mr. Walt M. DeKalb has opened offices for the practice of architecture, including landscape architecture, in the James Building, Chattanooga, Tenn., and will be pleased to receive manufacturers' catalogues and samples.

INDUSTRIAL INFORMATION

School House Acoustics

Samuel Cabot, Inc., 141 Milk street, Boston, Mass., has recently published a booklet entitled "School Houses," which presents photographic views of some thirty school houses, located in various sections of the United States and Canada, all of which are, it is stated, sound-proofed with Cabot's Deadening "Quilt."

Few things can be more important than absolute quiet in the school room. If a class is constantly interrupted by the singing, marching or reciting of pupils in an adjoining room, it is practically impossible for them to apply themselves in a manner that will secure the best results from their study. In addition to this, noises penetrating a room from without keep the child continually in a state of nervous excitement, which is injurious to health, and adds difficulties to the work of the teacher. In fact, the desirability of excluding, so far as it is possible, all noises from a school room is too obvious to require argument, and the only question that is before the average architect, engaged in the designing of school buildings, is the methods to be employed to secure the required results.

Cabot's Deadening Quilt, the product which has had the extended use as a sound deadener indicated by this pamphlet, is made of materials carefully chosen, it is claimed, to form an article which would meet all the requirements, not only in the isolation of sound, although that was the first consideration, but also of permanence, hygienic qualities, fire-resistance, etc. It is composed, according to the statements made, of a peculiarly laminated matting of cured eel-grass, held in place between two layers of tough manila paper by "quilting"—whence its name "Quilt," which is the registered trademark of the material. Eel-grass, it is stated, was selected for the filling after exhaustive tests of that and other materials for four very important reasons, namely: first, because the blades are long and flat, and when felted, as they are in the Quilt, they form innumerable minute dead-air spaces, making the absorbent cushion; second, because eel-grass, being a sea plant, contains silicon to a large extent in place of the carbon of plants that grow in the air, and therefore is uninflammable; it being impossible to make it burn at all, unless direct flame is applied, and such slight combustion as then takes place ceases instantly when the flame is withdrawn; third, because it is indestructible by decay and repels insects or vermin; fourth, because it is very tough, and never loses the elasticity which is so necessary for non-conducting purposes.

The Quilt is made in various grades, including single-ply, double-ply and triple-ply. It is also made in the asbestos quilt designed for absolutely fireproof construction. This is the regular quilt covered on both sides with heavy asbestos paper. A great deal of information concerning this product, including detailed structural drawings, explaining methods of employing this deadener in partitions, floors, ceilings, etc., is presented in this booklet, which may be had upon application.

Scammell Expanded Metal Lath

A folder recently received describes the metal lath, formerly produced by the Roebling Company, but now manufactured by the Charles H. Scammell Company, with main offices in the Metropolitan Tower, New York City.

It is stated that the Scammell Expanded Metal Lath is the only metal lath furnished in rolls. The advantages claimed for it are greater strength, increased durability, smaller mesh, no laps between furring, and ability to apply it parallel with the furring, which, it is claimed, saves labor and waste. The standard widths of this product are 25 inches and 33 inches. The 25-inch lath is used on furrings spaced 12 inches centers, and the 33-inch lath on furrings spaced 16-inches centers. This lath is furnished in both galvanized and painted rolls. Samples will be forwarded upon request.

Electrical Specialties

A catalog of some forty pages has recently been published by the Chelten Electric Company, of Philadelphia, with branch offices in principal cities. This catalog is devoted to the presentation of Chelton electrical specialties, including push button switches, brass switch plates, both standard and special, plug type receptacles, screw type receptacles, "Chelten" flush receptacles, pressed steel switch boxes, cast iron conduit boxes, and many other electrical appliances and devices.

It is stated that all of these specialties have been designed, and are being manufactured, with the one aim of quality in mind, and that neither money nor experience has been spared in an effort to make them of the very highest grade. Each of the various specialties is given complete illustration and description in this catalog. In addition wiring diagrams for the various switches are furnished, detailed drawings of special and standard plates, price lists of various products, and illustrations of notable buildings in which these specialties have been installed. This catalog and any other desired information will be sent upon request.

Pierce Fitters Book

For the purpose of giving to the trade, as well as to engineers and architects, complete data regarding its latest design of heating apparatus, a new edition of the Pierce Fitters Book has just been published by the Pierce, Butler & Pierce Mfg. Corporation, Syracuse, N. Y. This publication is in no sense a piece of advertising literature, as it presents no arguments or selling talks. On the other hand, it does furnish technical information and detailed figures in connection with boilers of every type manufactured by this company—valves, radiators, hot water storage tanks and other apparatus, dimensions, ratings, prices and all information of interest to one designing or laying out the necessary space for this apparatus in connection with buildings of any character. To those having use for this hand book it will be sent upon request.

Atlanta Terra Cotta

The Atlantic Terra Cotta Company's house organ for July, published at 1170 Broadway, New York, is devoted principally to the reproduction of a number of excellent school buildings throughout the country in which Atlantic terra cotta has been successfully used as an essential part of the design.

The text is devoted to the discussion of the requirements, from a manufacturing viewpoint, when making new colors in terra cotta. The difficulty of reproducing in color odd bits of brick and stone, in the space of time generally allowed, is dwelt upon, and architects are urged, where new or special colors are required, to make known their requirements in ample time to allow the manufacturer to do the necessary experimenting, in order to secure the shade of color desired, and obtain the best possible results. Attention is also called to the fact that the Atlantic Terra Cotta Company is often called upon to make colors that differ so slightly from their regular colors that the loss of time which this special color involves would appear to be unwarranted.

It would seem as though the points referred to were worthy of the most careful consideration by architects, for while the exact shade desired by the artist is to him of greatest importance to the final effect, still, as is pointed out in this article, the tone varies with increasing distance from the ground, and the wonderfully leveling effect of exposure to the weather is also a factor, which should not be overlooked. When it is considered that the shades of color not only are changed from day to day, by reason of the weathering, but that this change is not constant, varying greatly in different cities, and even in different locations in the same city, by reason of smoke or other impurities in the air, it hardly seems worth while to devise special tones when a very great variety is afforded by the standard colors which have been developed by the Atlantic Terra Cotta Company, and which can be produced without delay and without experiment of any kind.