

WILMINGTON
INSTITUTE
AUG 12 1915
FREE LIBRARY

ON
AUG 14 1915
LIBRARY

THE AMERICAN ARCHITECT



ILLUSTRATIONS
AND READING
MATTER PERTAIN-
ING TO ARCHITECT-
URE AND ALLIED
ARTS

PUBLISHED WEDNESDAYS IN N.Y. — FOUNDED 1876
VOLUME CVIII AUGUST 11, 1915 NUMBER 2068



A Luxfer Daylighted Building is an asset to the Architect the Owner and the Tenant---

In other words Luxfer, by Daylighting a Building throughout, creates satisfaction for the man who designs and builds it, for the man who owns it and the tenant who rents it—a complete satisfaction all around, which means dollars and cents to each.

The 55,000 Luxfer installations which are Daylighting buildings of every description throughout the United States are a monument to Luxfer Daylighting qualities. Its service is *definite* because *scientific*.

Architects when specifying Luxfer for all their Daylighting needs should *insist* upon its installation since that is the only way they can be assured of practical Daylighting service.

Don't accept imitations or makeshifts. There is only one system of Daylighting that serves in the manner that Luxfer does—Luxfer Sidewalk Lights, Skylights, Transom Lights, Vault Lights, etc., will solve all your Daylighting problems. Our Daylighting experts are ready to aid you in any way conditions demand, and will prescribe Luxfer according to specific needs. Their co-operation is at your request.

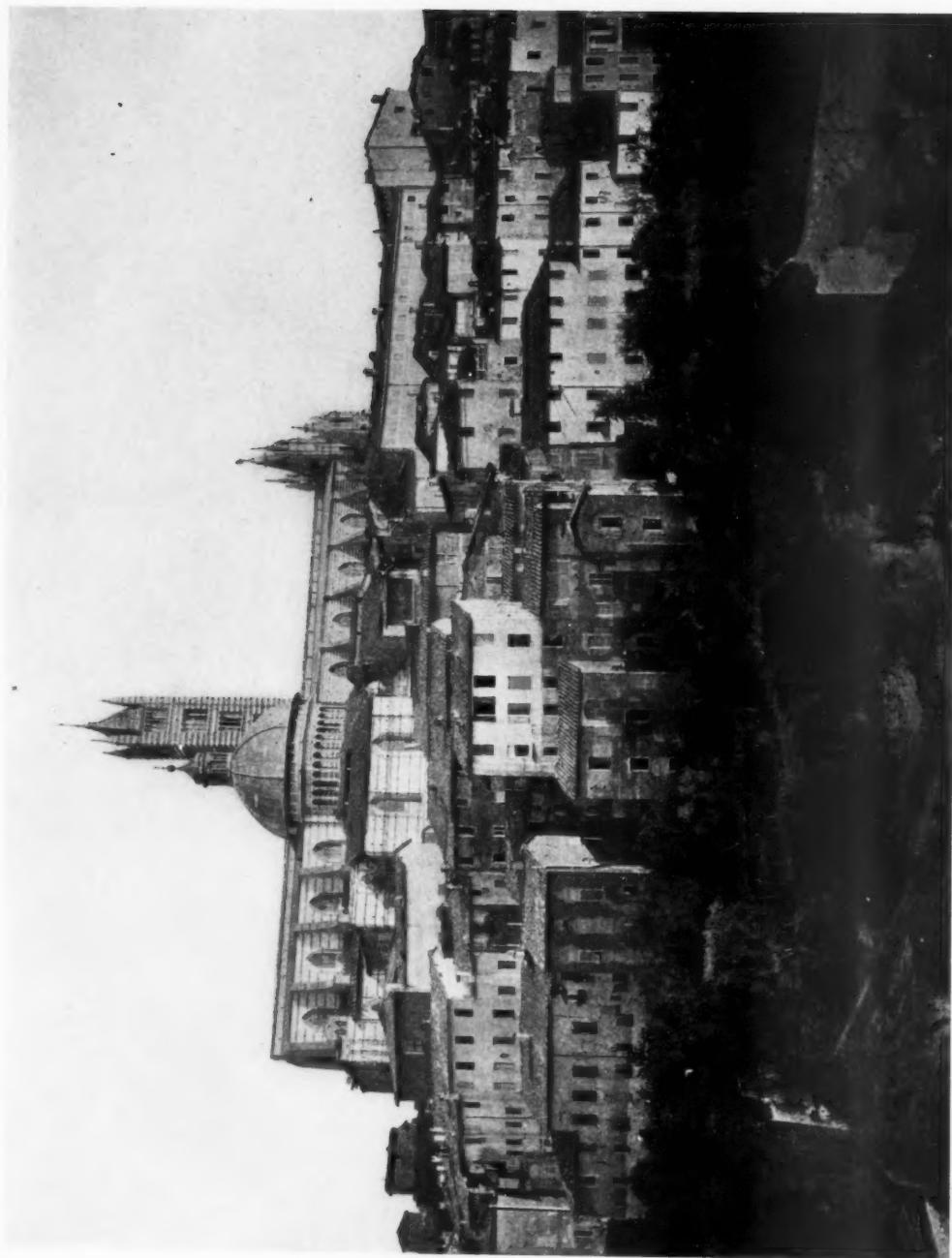
AMERICAN Luxfer Prism COMPANY

CHICAGO.....Heyworth Building
BOSTON.....49 Federal Street
CLEVELAND.....419-20 Citizens' Bldg.
DETROIT.....Builders' Exchange
DULUTH.....310 W. Michigan Street

INDIANAPOLIS.....20 Union Trust Bldg.
KANSAS CITY.....909 N. Y. Life Bldg.
MILWAUKEE.....1717 Wright Street
NEW YORK.....507 W. Broadway
NEW ORLEANS.....904 Hennen Bldg.

PHILADELPHIA.....411 Walnut Street
ROCHESTER.....38 Exchange Street
DALLAS.....Builders' Exchange
SAN FRANCISCO.....1202 Hearst Bldg.
LOS ANGELES.....1835 S. Main Street
ST. PAUL.....365 University Avenue

THE AMERICAN ARCHITECT



THE CATHEDRAL (NORTH SIDE) SIENA, ITALY

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, AUGUST 11, 1915

NUMBER 2068



TRANSOM SCREEN OF WROUGHT IRON,
IN HOUSE OF HENRY CLAY FRICK, ESQ., NEW YORK
MESSRS. CORRERE & HASTINGS, ARCHITECTS

THE ARTISTIC POSSIBILITIES OF WROUGHT IRON

To which is added a communication from Samuel Yellin, whose work in wrought iron is in part represented by the accompanying illustrations.

IT is now generally recognized by architects and students of art that every material has a character of its own.

The marbles of Phidias and other great early sculptors, whose art has set the standards of the world, lose much of their character when reproduced in plaster. The latent quality that the sculptor divined and through knowledge of his material carved into the marble block is gone when the figure is reproduced in other materials. Some motives

make their greatest appeal when worked from the quarried stone; often a modeled figure will have lost its charm when cast in metal from the clay original. A definite knowledge of all the characteristics of the material used has stamped the seal of genius on some of the great craftsmen of former times. Benvenuto Cellini reproduced in silver such matchless works of art that they are treasured as priceless heirlooms of a period when craftsmanship enjoyed its greatest development. Silver is more common now

THE AMERICAN ARCHITECT

and much cheaper than it was in Cellini's time, but its possibilities as a metal for employment in the arts have never been better demonstrated than by this master craftsman, who knew his metal and worked it four centuries ago.

The renaissance and the decadence of certain forms of art is a feature that has allurements for the historian who writes of its progress.

Whether the extended and universal use of certain materials followed by periods when it sinks to desuetude can be ascribed to similar ephemeral reasons that influence the changing fashions in apparel, is not pertinent to this discussion. The fact remains that this rise and fall of popularity of material is conclusively shown by history.

Wrought iron work until comparatively recent years might be classed as a lost art. From the twelfth to the seventeenth century marked the period of the greatest development of wrought iron in Europe. Iron has always suggested strength and the ability to resist attack. Its use for weapons, for barriers, for strengthening any place or thing that



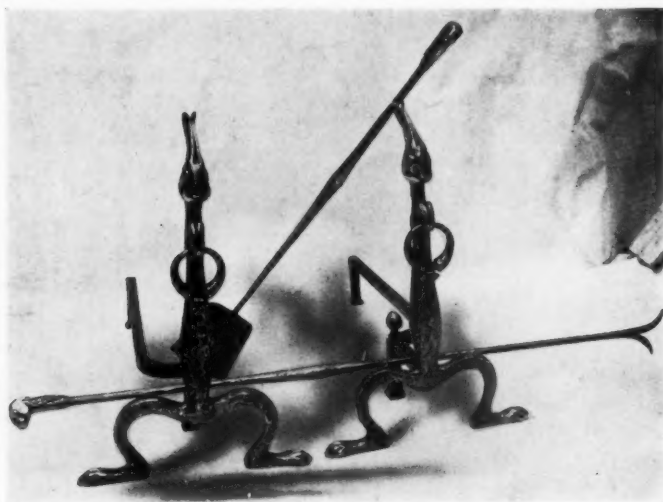
LANTERN FOR WEST POINT MILITARY ACADEMY

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS (New York Office)

was liable to meet the ruthless hands raised in those restless and warlike times against every place and everything believed incapable of resistance, was general. It has ever been regarded as a safeguarding, a protecting and stubbornly resisting metal.

With the experience gained of many years of use, the possibilities in the manipulation of wrought iron became greater and greater.

Certain craftsmen attained such marvelous skill in this metal that their fame traveled far abroad and has endured until today. As Cellini became famous for his work in silver, and Grinling Gibbons led his age as a carver of wood, so other men achieved fame as craftsmen in wrought iron. This base metal became under well directed blows and knowledge of its possibilities



WROUGHT IRON RABBIT ANDIRONS

MR. HORACE WELLS SELLERS, ARCHITECT

THE AMERICAN ARCHITECT

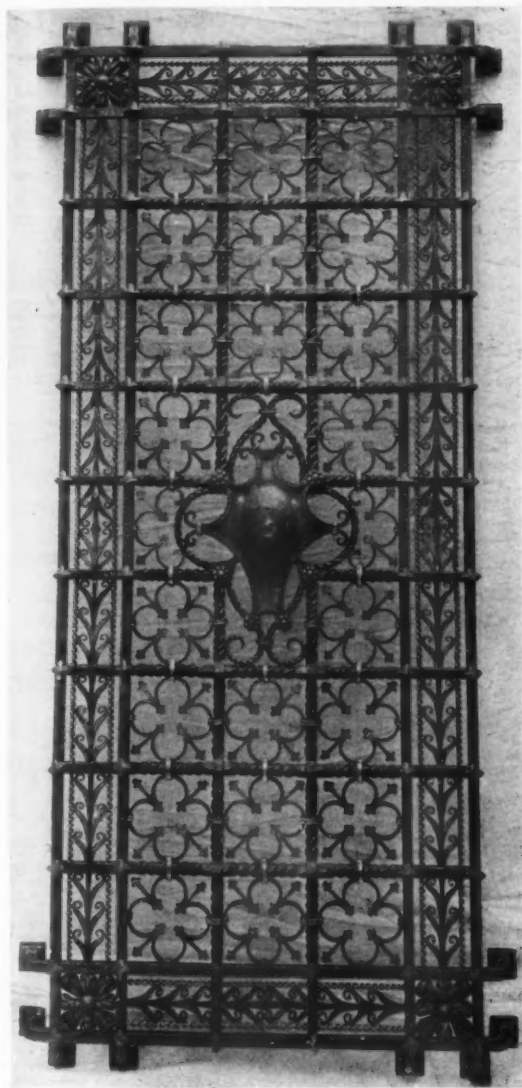
as light and airy in its suggestiveness as the finer and more precious metals.

Delicate traceries and vines, tendrils and leaves, rivaling in their lightness the original plants, were a few of the marvelous things achieved by early craftsmen in wrought iron.

In this country there was some measure of earnest effort during the late eighteenth

an opportunity for the introduction of wrought iron in the balconies, balustrades and grilles.

In the older American cities on the Atlantic seaboard there existed at one time a



WROUGHT IRON GRILLE
MR. ALBERT KAHN, ARCHITECT

and early nineteenth centuries to produce artistically wrought iron. A revival of classic architecture during that period afforded



DETAIL FOR A GATE-WAY

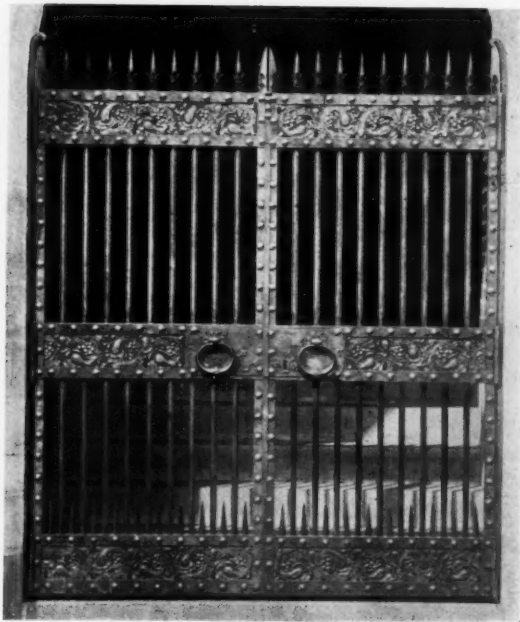
wealth of good examples. But, there ensued a period of decadence, so to speak. A general commercialization of the art of the craftsman that had its beginning about the time of the Civil War, and continued for a considerable period after its close, marked the fall of wrought iron and the rise of certain forms of cast iron that have become the detestation of every one of artistic perception.

During the last twenty years wrought iron has, fortunately, steadily gained in general favor. The progress has been slow because it became necessary to educate the artisan craftsman to a certain technical efficiency sufficient to enable him to undertake the designs that were furnished him by architects.

Fortunately this high order of craftsmanship is being developed, while slowly, yet surely, and we are hopeful that wrought iron in the building arts will soon regain its former prominence and become more frequently introduced in architectural design.

Probably few men in America have

THE AMERICAN ARCHITECT



WROUGHT IRON GATE
FOR SOUTH CHURCH, NEW YORK

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS
(New York Office)

greater knowledge of the artistic capabilities of wrought iron than Samuel Yellin, whose work is widely and favorably known to architects throughout the United States.

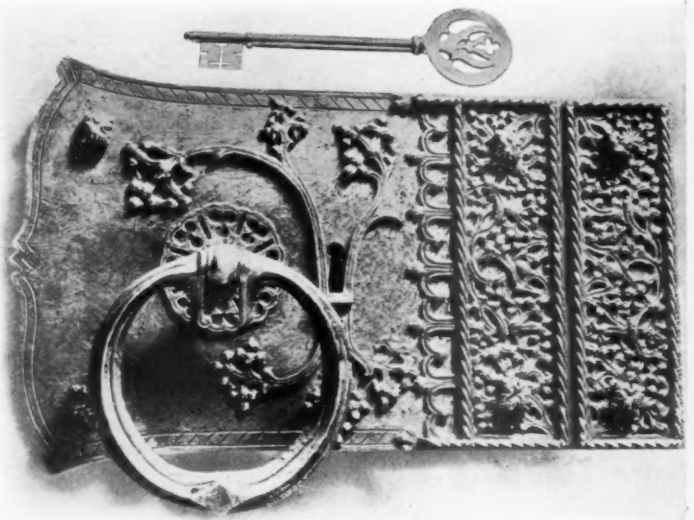
In a recent communication on the artistic capabilities of wrought iron, addressed to the editor of *THE AMERICAN ARCHITECT*, Mr. Yellin set down some facts and expressed certain opinions that are of considerable interest in the discussion of the topic of wrought iron. His letter states in part as follows:

In America wrought iron work became practically a lost art in the nineteenth century. The advent of cast iron marked the end of fine wrought work, with the consequent result that the artist has been extinguished in the mechanic. It is practically within the last six years that the greatest stride into execution of the higher type of wrought iron work

has been made, and public appreciation of same created.

While cast iron, in common with any form of imitation, is necessarily base and spiritless, the essential feature of wrought iron is the quality of character. Wrought iron demands of the worker long study and practice in order to attain proficiency in handling it; the worker must be both designer and smith, and in every case the ornament must be studied in reference to the material in which it is executed. In order to obtain the best results, it is absolutely essential to give the craftsman sufficient time and liberty to convey to the beholder that pride and joy in his work which is the essence of true art in any form. As there is a good deal that can be produced with the hammer, but cannot be shown on paper, it is a wise thing not to influence the craftsman too much by giving him a carefully made drawing: it is better when the trained worker gets a rough idea of what is wanted.

I cannot condemn strongly enough the ruinous tendency to cover all iron work with paint. This should be avoided by all means, as even one coat deadens the effect and covers all evidences of hand work. Some prefer brass and bronze because it does not rust; however, occasional application of boiled linseed oil successfully prevents the rusting of iron; furthermore, no other metal



WROUGHT IRON LOCK

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS
(New York Office)

THE AMERICAN ARCHITECT

is as adaptable as iron for producing artistic results.

There is no doubt that wrought iron work is rapidly developing in this country; it is, however, in spite of this fact, very difficult to secure true craftsmen. This is undoubtedly

In this respect must be noted the remarkable achievements of the Philadelphia School of Industrial Art at the Pennsylvania Museum, where many boys became proficient workers, and received the incentive to an artistic treatment. This school gives the pupils the capacity to look at the tools and the product in a new light, as the activity of this school is based on the conviction that what is useful and necessary should on that account alone, even if on no other, be made beautiful. Thus a splendid opportunity is offered to demonstrate this union of beauty and utility in a revival of an old and honorable art.



ONE TABERNACLE OF A HAND-FORGED TABERNACLE DOOR, FOR LADY OF VICTORY CHURCH, PHILADELPHIA, PA.

MESSRS. HENON & BOYLE, ARCHITECTS

due to the lack of proper training schools, as work of this kind demands not only technical skill in the handling of material, but also the attendant knowledge of what effects and treatments are consistent with it.

The Origin of House Numbering

From a recent article in the *New York Sun* on the numbering of houses in cities and towns, we learn that this practice originated in Paris four hundred years ago, or to be exact, in 1573. The difficulty of locating houses, owing to the rapidly increasing number of buildings and the duplication of names was so great that it was decided to give each house a number by which to identify and locate it. The practice rapidly spread to other cities and countries in Europe, but as houses were numbered consecutively and without any consideration as to street names, the numbers running up into the tens of thousands, the convenience was very doubtful. It was nearly three centuries later before a system of numbering as to streets was adopted.

Many of the sign marks which have survived until the present time: The lamb for the tailor, the painted pole of the barber, the three-gilded bulbs of the money lender, and others, no doubt had their origin in a condition such as described in the article already referred to and enabled even the illiterate to distinguish the various shops at a distance.

THE CURRENT ARCHITECTURAL PRESS

THE July issue of *The Architectural Record* is almost entirely devoted to an illustration of examples of the work erected during past years by the architectural firms with which Mr. D. H. Burnham's name has been associated. In collecting this vast amount of material and presenting it in chronological order, *The Architectural Record* has produced what is probably the best grouping of the work of a single man or firm it has yet attempted. Of course, little that is new and much that now lacks interest to the architect is presented, but in a work of this kind it is inevitable that the less valuable and even uninteresting material will find a place if the record is to be made complete. From an editorial viewpoint it may be questionable whether a work of this magnitude is justified by its actual value to readers of the

(From *The Journal of the A. I. A.*)



ST. PIERRE DE MONTROUGE, PARIS
EMILE VAUDREMER, ARCHITECT

journal. From the "business" viewpoint the answer is obvious.

One is impressed in scanning this issue with the very important part played by Mr. Burnham and his associates in the upbuilding of our cities and in the planning and correction of earlier errors of many important civic centers.

The text is as important in a certain sense as are the illustrations. It affords an opportunity to learn of Mr. Burnham's rare ability

(From *The Brickbuilder*)



HOUSE OF E. D. SPECK, ESQ.,
GROSSE POINT, MICH.
ALBERT H. SPAHR, ARCHITECT

as an organizer, his keen judgment of character in the selection of his associates and an intimate knowledge of those temperamental qualities that stamped him as an artist.

Mr. Peter B. Wight contributes the leading article under the caption, "Daniel Hudson Burnham and His Associates." This is a concise and well written account of the personalities of an interesting group of men. Mr. William E. Parsons expresses the opinion in an article written by him that as a pioneer of city planning Mr. Burnham contributed to our civic betterments more than any other man of our time.

The very much increased size of this issue of *The Architectural Record* has not crowded out the usual portfolio of current architecture. The details of illustrations

THE AMERICAN ARCHITECT

will be found in the index to the Current Architectural Press.

* * *

Recent designs in English domestic architecture as illustrated and described in the July issue of *The International Studio*, present an attractive feature to architects.

"Old Cleeves" Lewes, designed by Mr. Rowland P. Halls, is a good example of English domestic architecture, and one in which the traditions of its neighborhood

(From *The Architectural Record*)



INTERIOR OF A SWIMMING POOL BUILDING AT IRVINGTON-ON-THE-HUDSON, N. Y.

CROW, LEWIS & WICKENHOFER, ARCHITECTS

(Sussex) are particularly well maintained. Another interesting example is a house in Wiltshire, Messrs. Alfred Henry Hart and Percy L. Waterhouse, architects.

Dr. Brinton contributes to this issue the second of his series of articles on the California Expositions. Very few, if any, features not heretofore exploited many times are to be found. The illustrations accompanying the description of the 1915 Royal Academy exhibition would seem to indicate that the war has in a measure halted the

progress of art in England, and that such work as is being done is influenced by the martial spirit that is everywhere present in Great Britain.

An article by W. G. Peckham on the buying and care of pictures will interest archi-

(From *The International Studio*)



A HOUSE IN WILTSHIRE

ALFRED HENRY HART AND PERCY L. WATERHOUSE, F.R.I.B.A., ARCHITECTS

tects, as it recounts the many dangers to which paintings are exposed in galleries, public and private, and suggests certain details of heating and ventilation that will in some measure overcome them.

(Continued on page 92)

(From *The Brickbuilder*)



HOUSE OF CHARLES PAXTON, ESQ., LAKE FOREST, ILL.

RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS

NORTHERN ITALIAN DETAILS

NO. 36—GRILLES, VENICE AND PAVIA

PRACTICALLY all the grille work of Venice has a similar character and consists in the use of a quatri-foliated motive or a variant of the same as a pattern for an all-over treatment, the whole grille being joined together without any supporting members but those of the bounding frame. This carrying over of a distinctly medieval form into Renaissance days is a Venetian characteristic, for here the persistence of Gothic tradition existed long after the full acceptance of the classic mode of thought in other towns. The grille selected for illustration is but one of a wealth of fine and elegant examples. It is, however, fairly representative of the Vene-

tian grille, and a good typical pattern.

Pavia is especially full of fine iron work and the host of good balconies and grilles that exist there quite repay a visit to the town. It would be worth while to make a systematic collection of drawings of these beautiful specimens, and a suggestion to this effect should be made to traveling students. The grace of the example illustrated is only equalled by its simple and uncomplicated structure.

A unique system of semi-circular bars is introduced and tied together by radial supports. Ornamental grace is supplied by the few but delicately forged scrolls which mark the divisions.

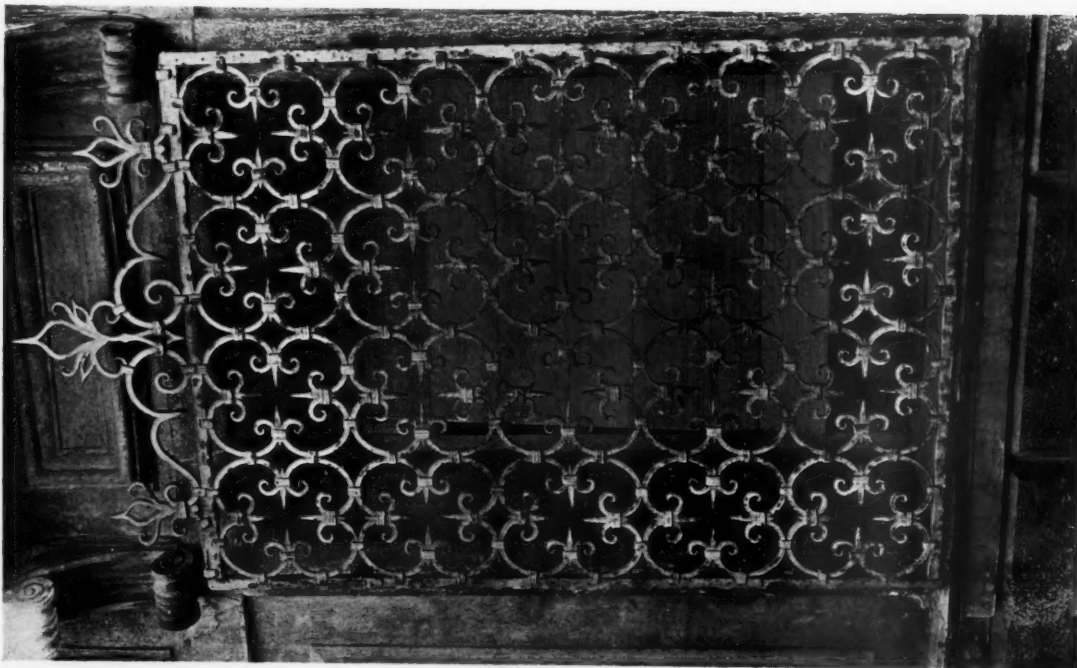
(From *The Architects' and Builders' Journal*)



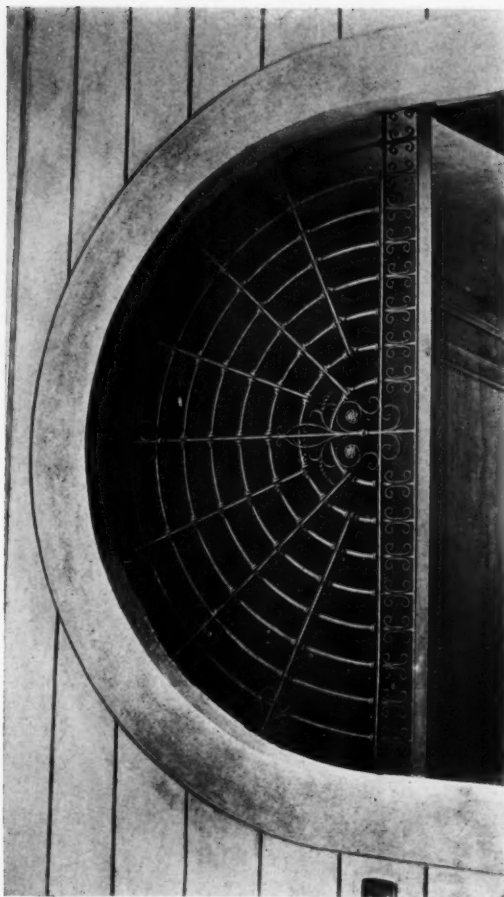
SMALL HOUSE OF THE LATE GEORGIAN PERIOD

n.
k
es
ne
a
se
is
s.
y
d

is
o-
ie
k



VENICE

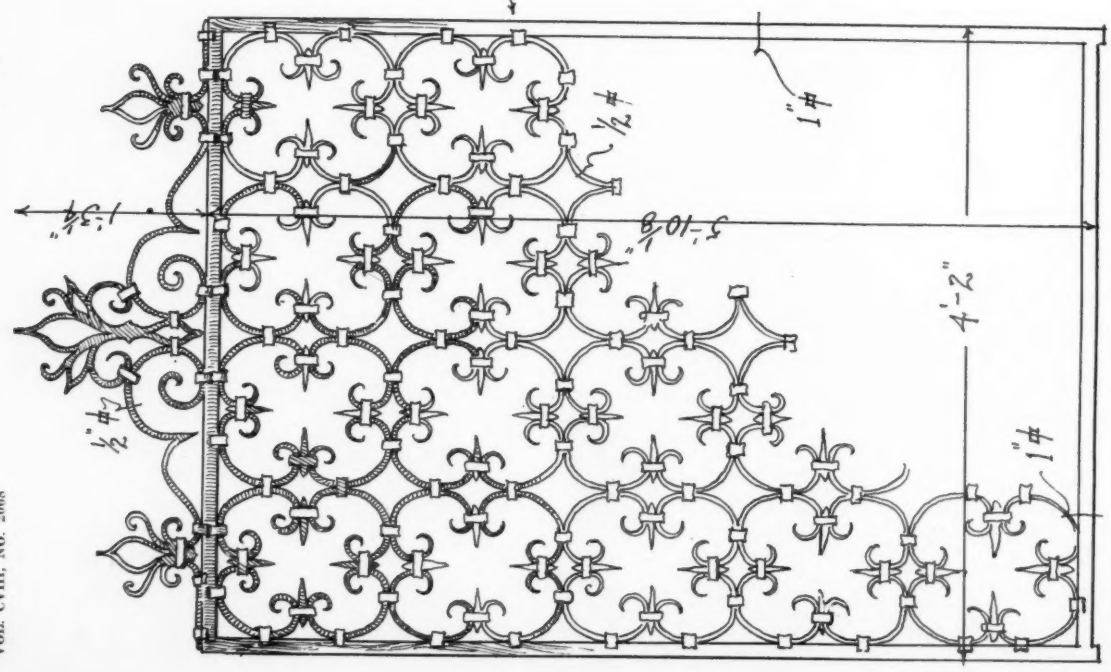


PAVIA

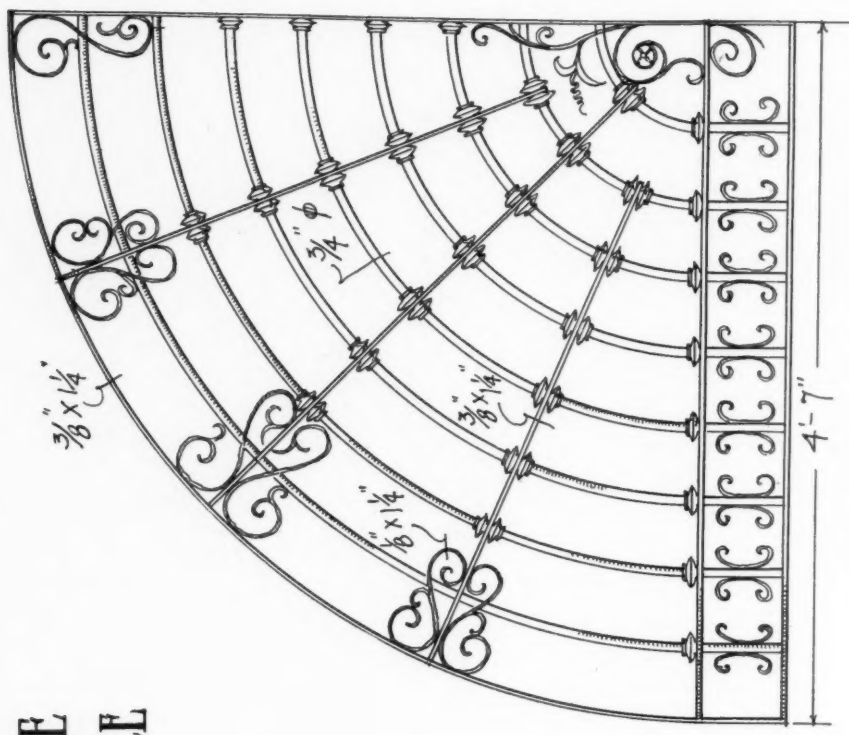
GRILLES: VENICE AND PAVIA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 77



GRILLE
VENICE



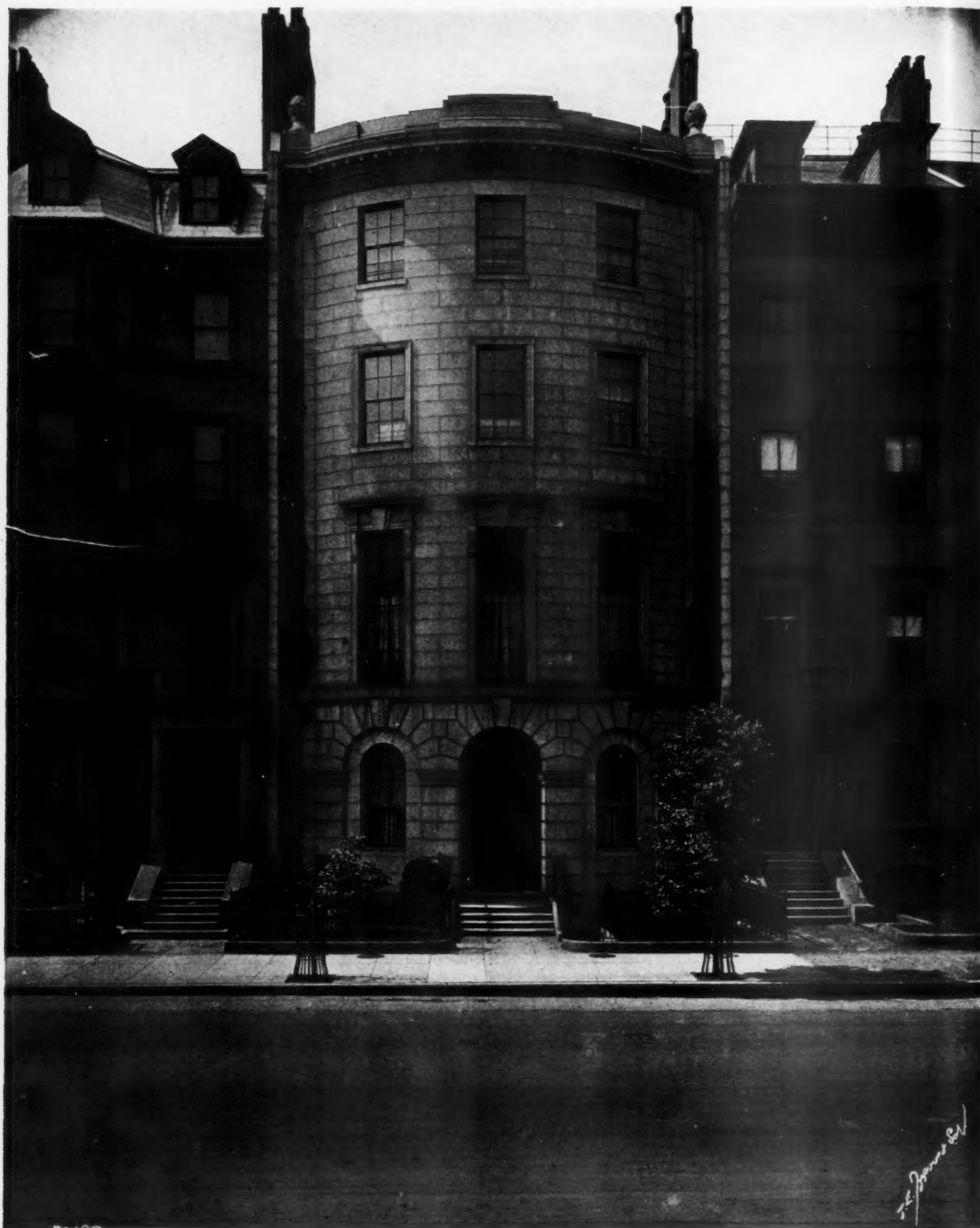
GRILLE - PAVIA

12'-5" TO .
DOOR SILL

SCALE



GRILLES: VENICE AND PAVIA

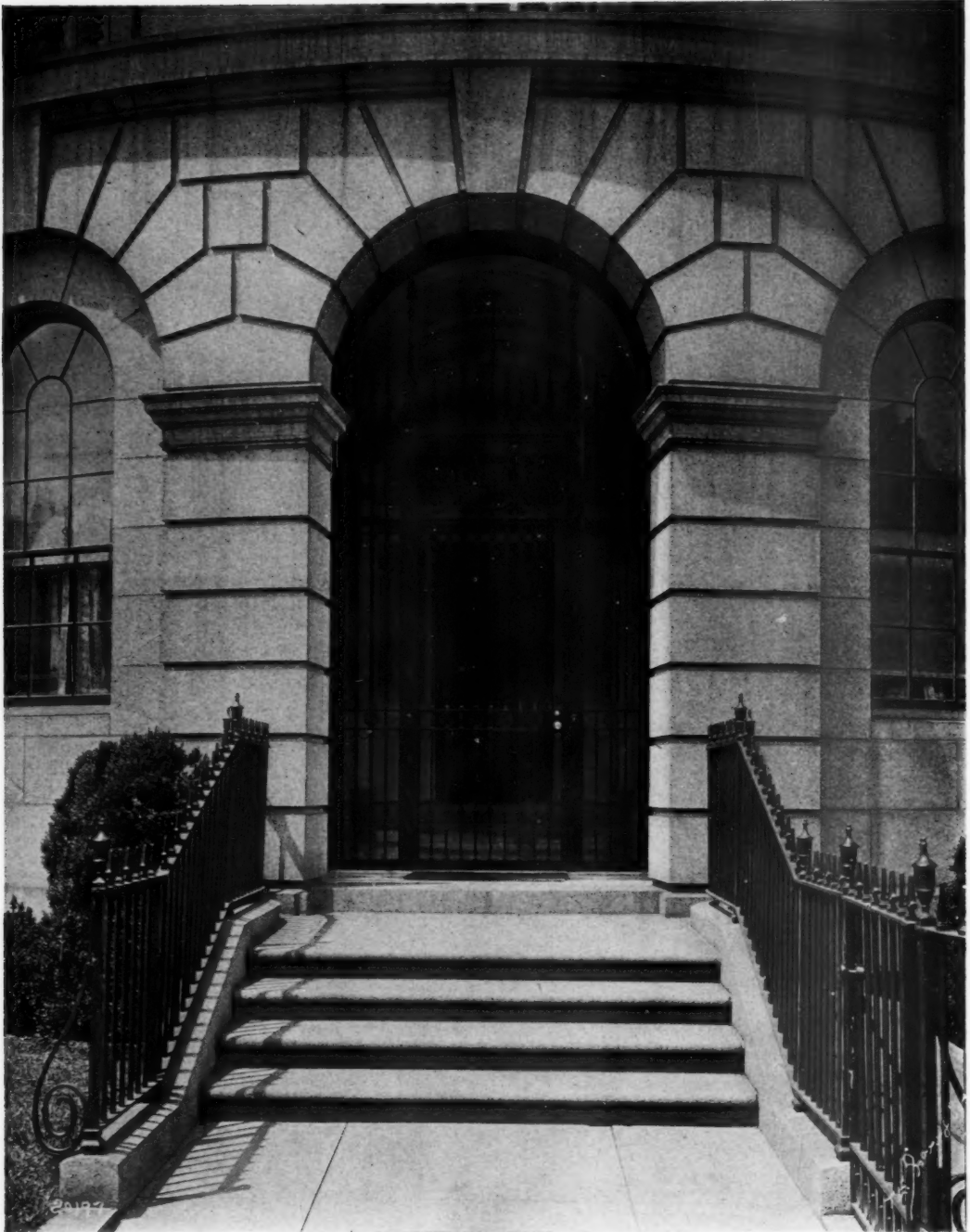


HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

(FLOOR PLANS NOT AVAILABLE)

MESSRS. LITTLE & BROWN, ARCHITECTS

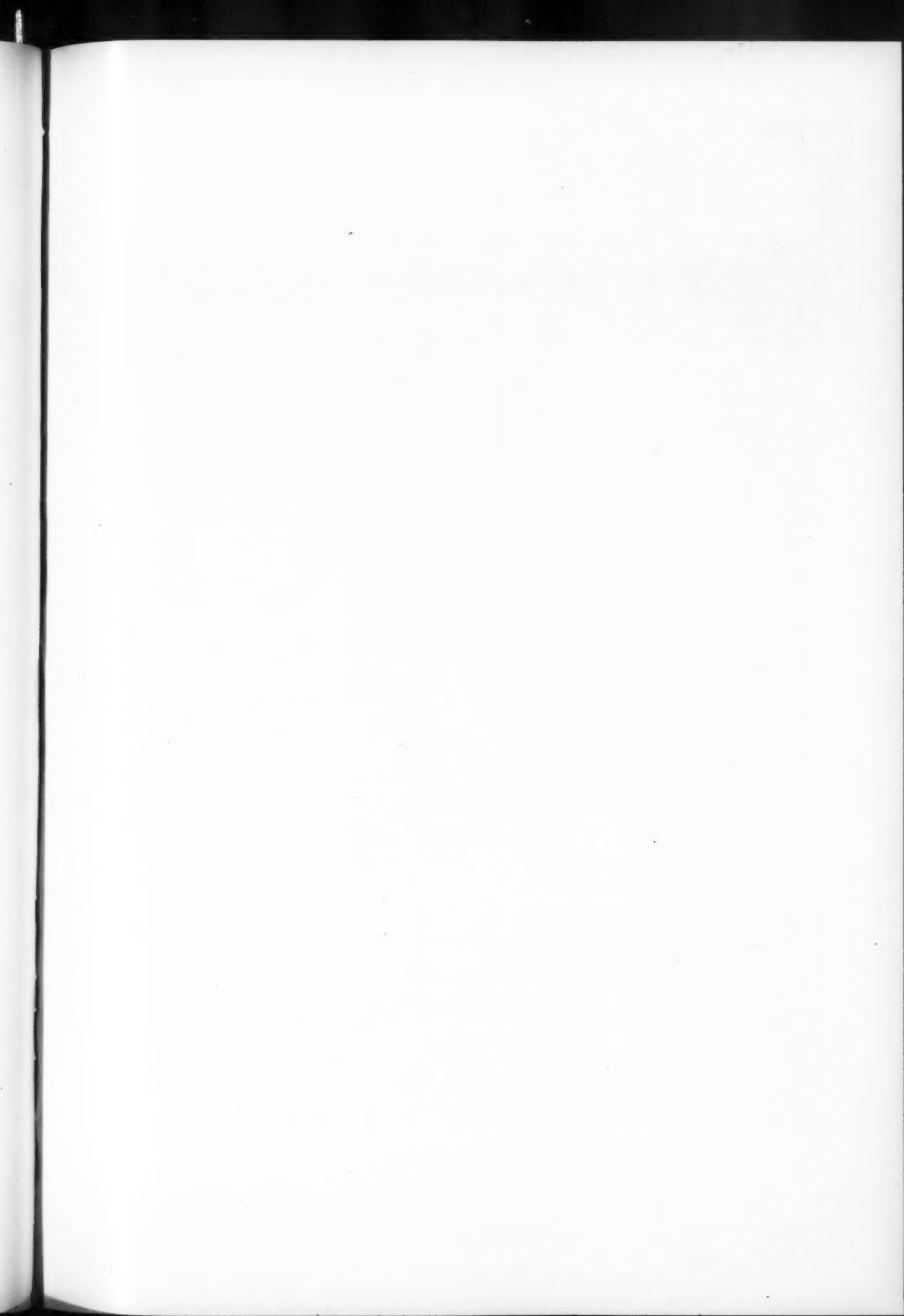
This is a fireproof dwelling. Roof is of slate, foundations cement. Exterior walls are of granite. Floor arches, terra-cotta. Interior woodwork is painted. Indirect heating system; electric lights. Cost, \$50 per square foot

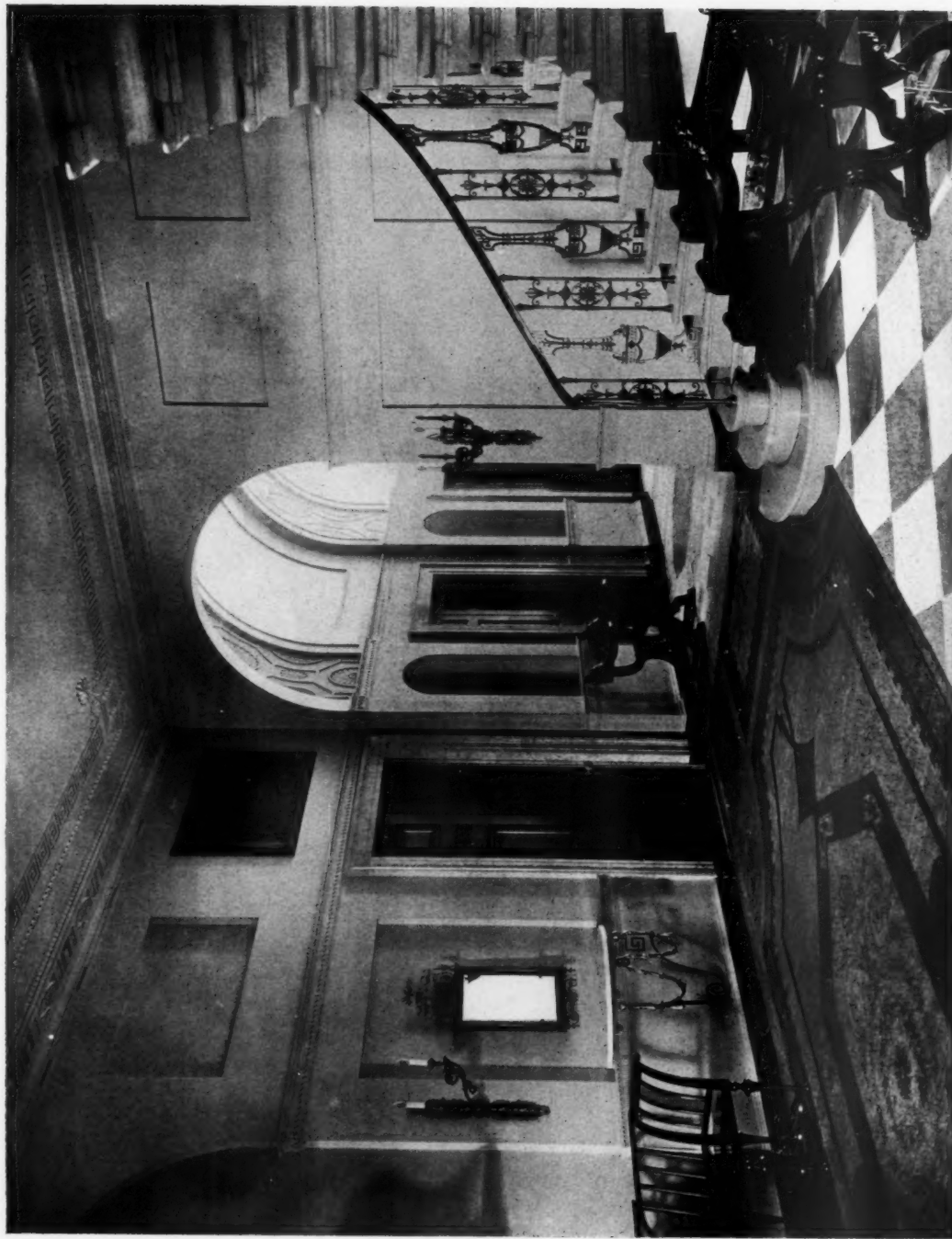


DETAIL OF MAIN DOORWAY

HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

MESSRS. LITTLE & BROWN, ARCHITECTS

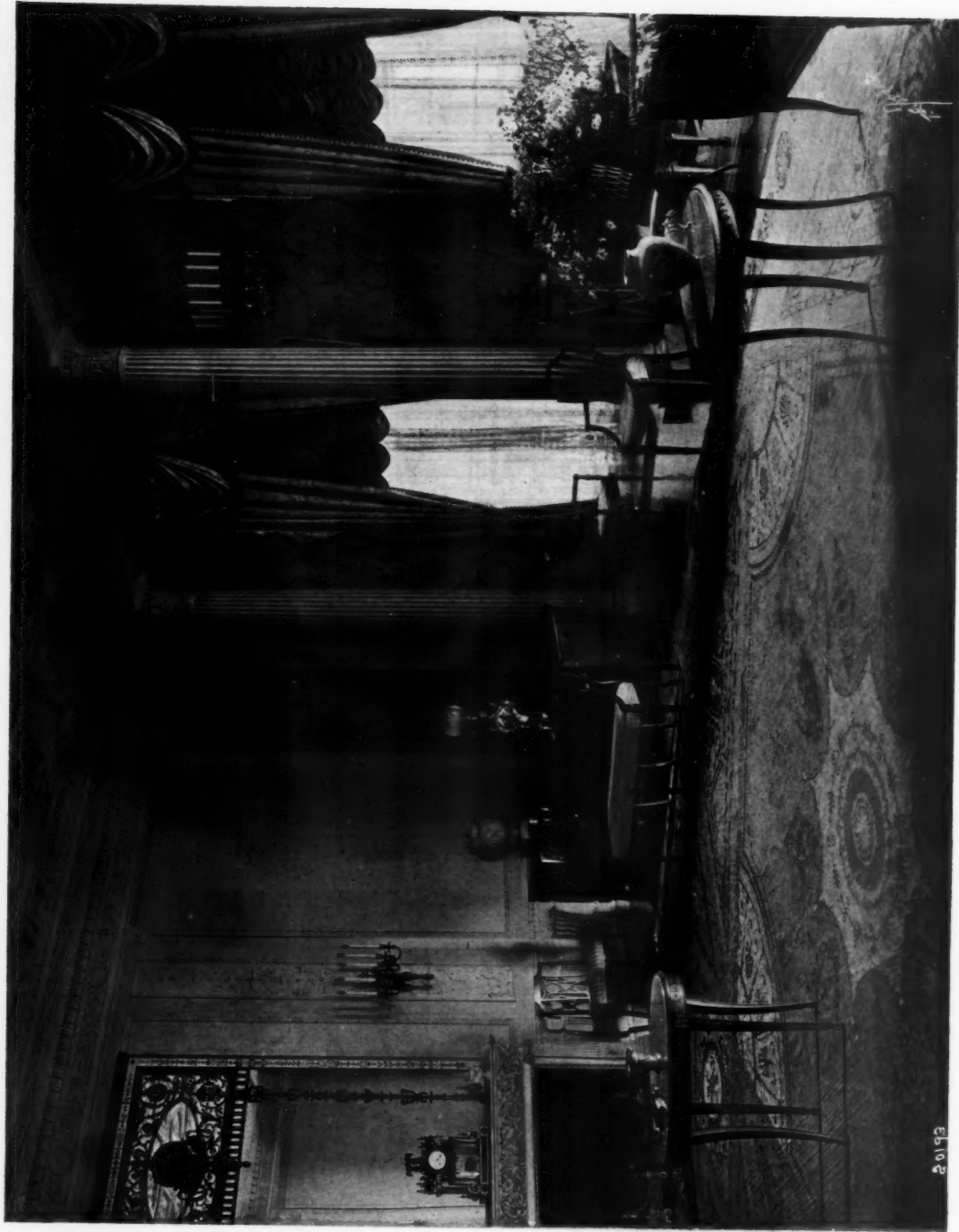




HALL

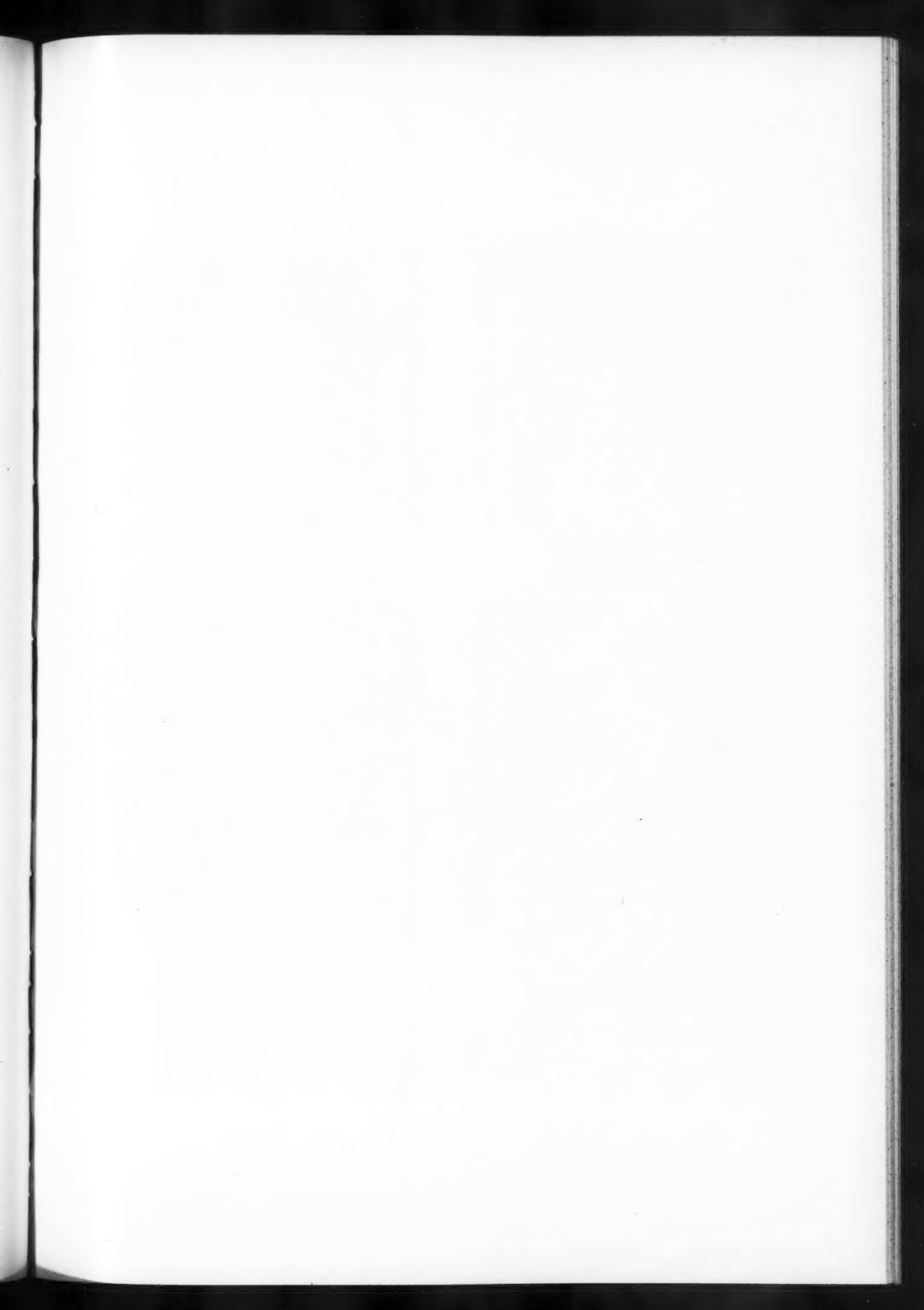
HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

MESSES. LITTLE & BROWN, ARCHITECTS



THE LARGE DRAWING ROOM

HOUSE NO. 118 BEACON STREET, BOSTON, MASS.
MESSRS. LITTLE & BROWN, ARCHITECTS





THE SMALL DRAWING ROOM

HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

MESSRS. LITTLE & BROWN, ARCHITECTS



LIBRARY

HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

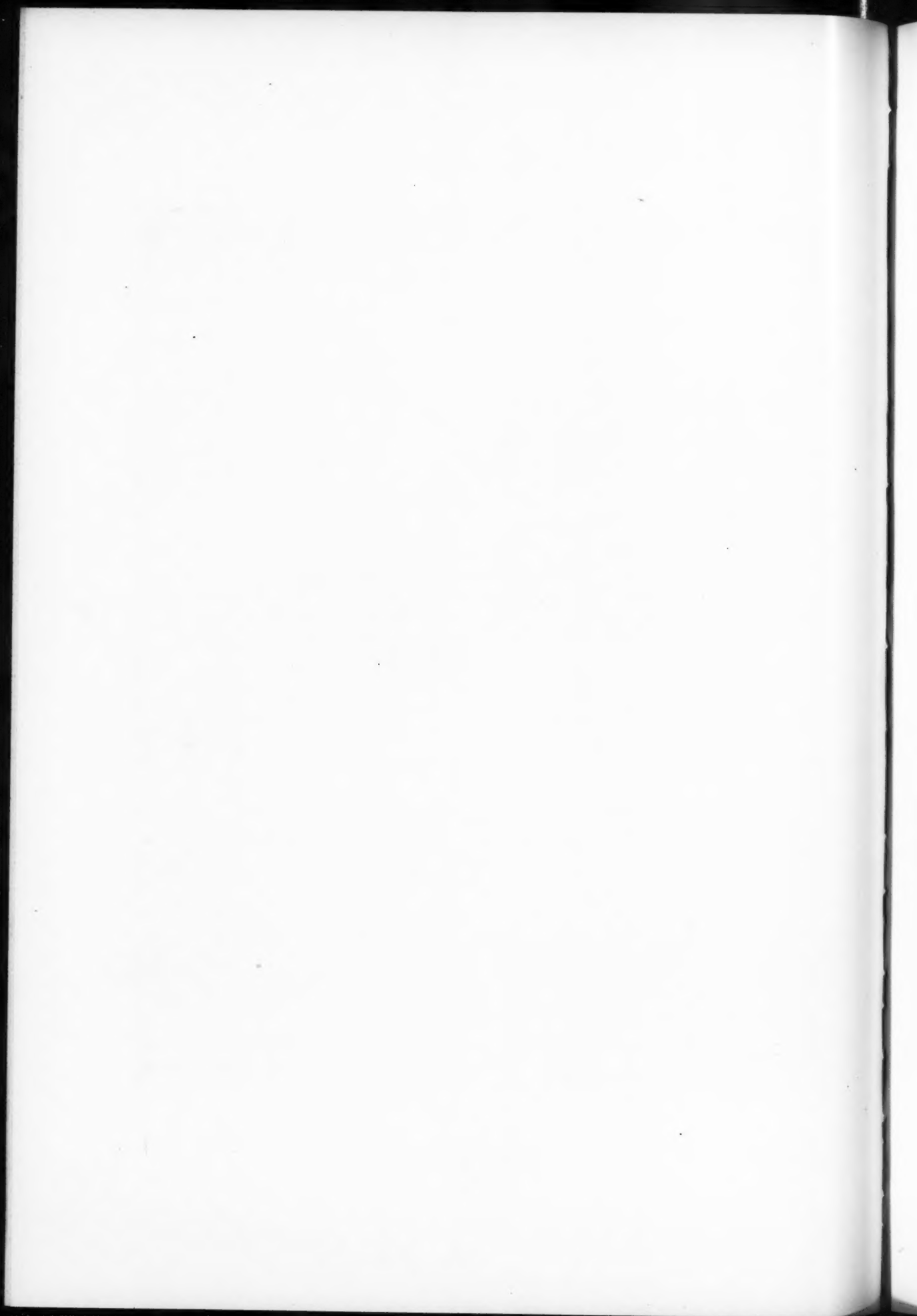
MESSRS. LITTLE & BROWN, ARCHITECTS



DETAIL OF DINING ROOM

HOUSE NO. 118 BEACON STREET, BOSTON, MASS.

MESSRS. LITTLE & BROWN, ARCHITECTS

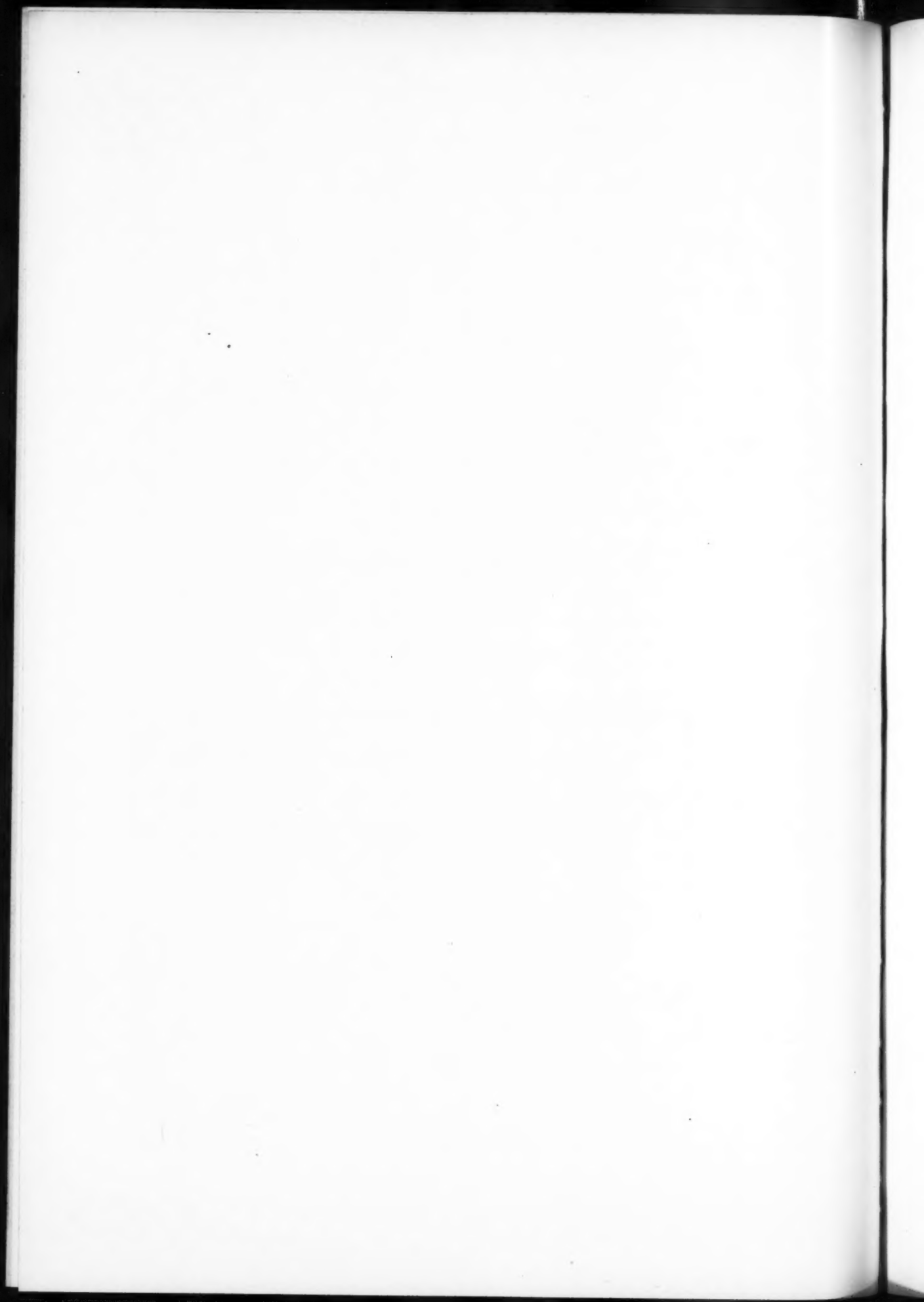




HOUSE OF MRS. F. B. MORAN, WASHINGTON, D. C

MR. GEORGE OAKLEY TOTEN, ARCHITECT

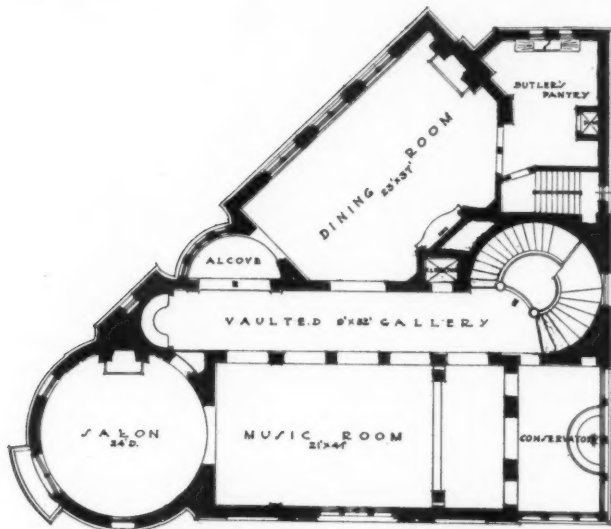
The exterior walls of this house are of brick, covered with stucco, the interior walls, wood and brick. Interior finish is poplar and birch, stained or painted. Roof, tin and slate. Foundations, concrete. Steam heat, electric light. Cost per cubic foot, 23 cents



THE AMERICAN ARCHITECT

VOL. CVIII, NO. 2068

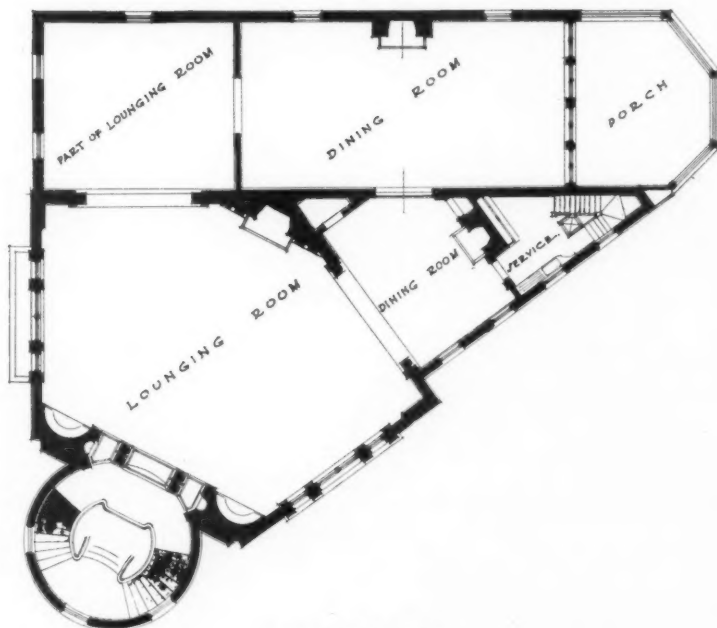
AUGUST 11, 1915



PLAN OF FIRST STORY

HOUSE OF MRS. F. B. MORAN, WASHINGTON, D. C.

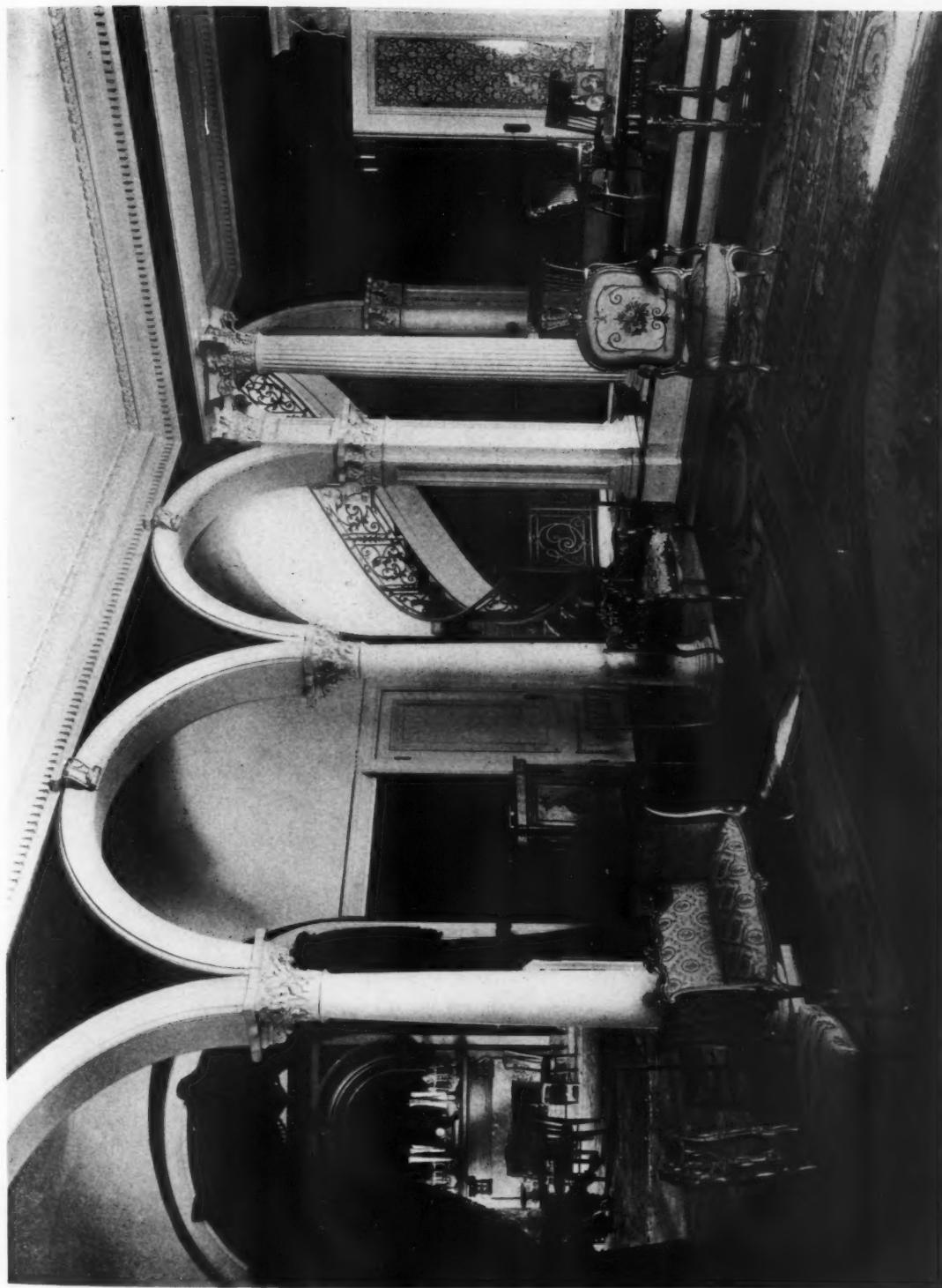
MR. GEORGE OAKLEY TOTTEN, ARCHITECT



MAIN FLOOR PLAN

CONGRESSIONAL CLUB, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, ARCHITECT



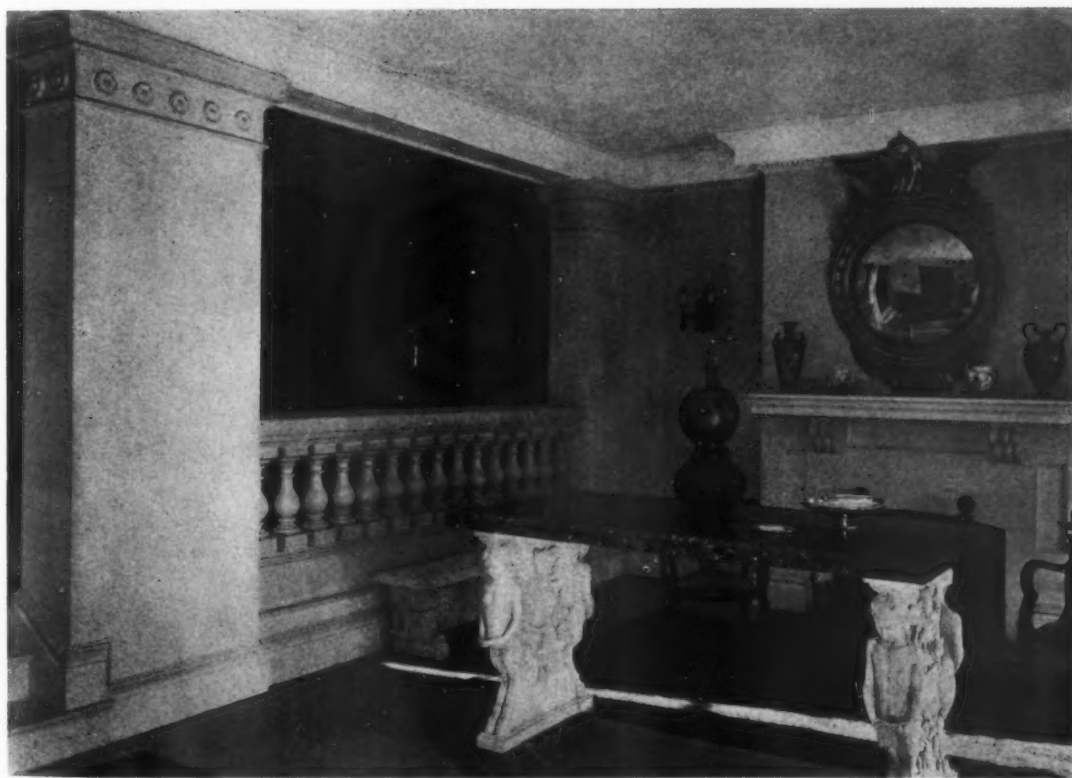
MUSIC ROOM

HOUSE OF MRS. F. B. MORAN, WASHINGTON, D. C.
MR. GEORGE OAKLEY TOTTEN, ARCHITECT





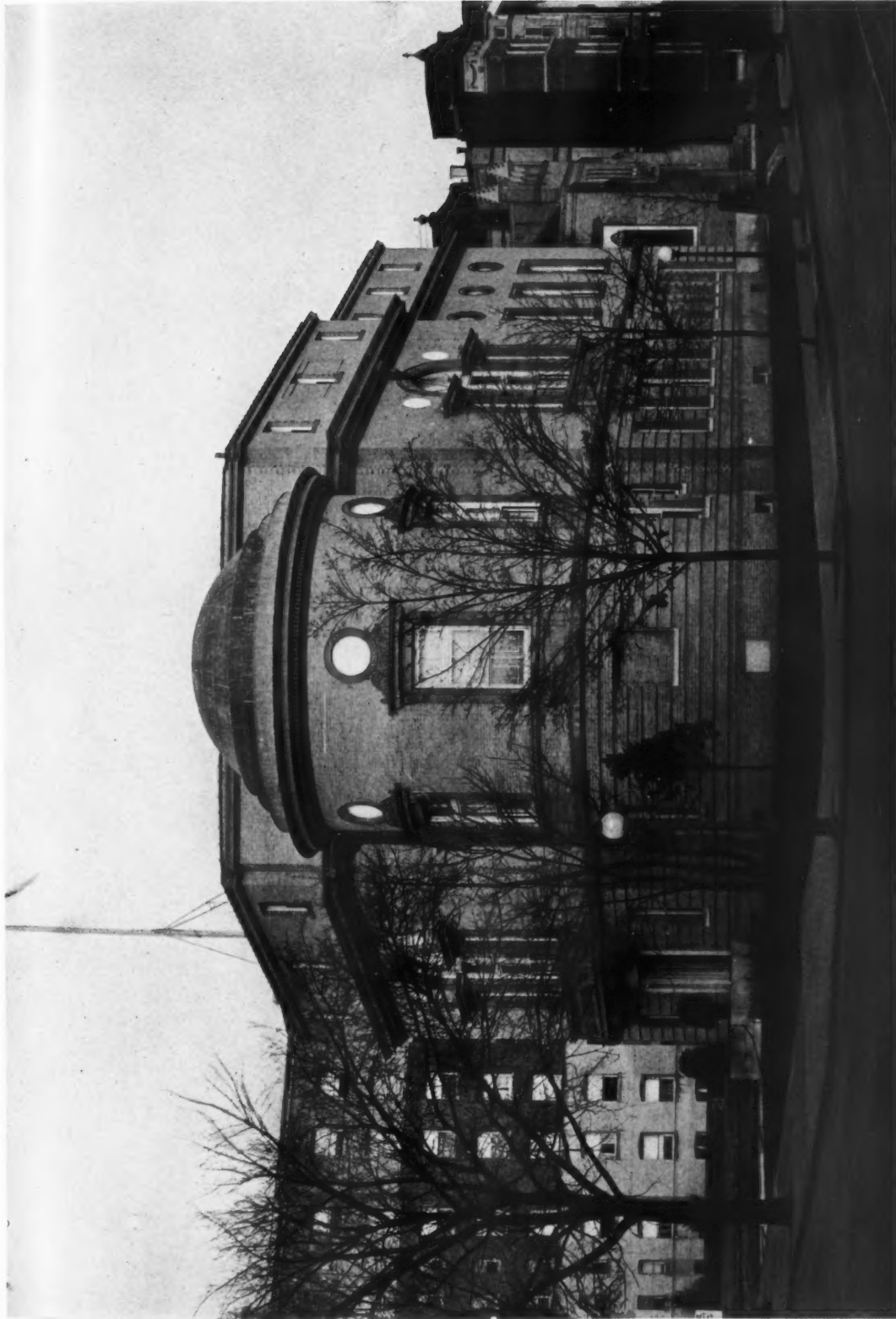
GALLERY



ENTRANCE HALLWAY

HOUSE OF MRS. F. B. MORAN, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, ARCHITECT



CONGRESSIONAL CLUB, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, ARCHITECT

Roof of dome is of lead; other roof, tin. Exterior walls, brick. Interior walls and partitions, studding. Interior finished in soft wood. Foundations, concrete. Steam heat, electric light. Cost, 20 cents per cubic foot





DOME OVER MAIN STAIRWAY

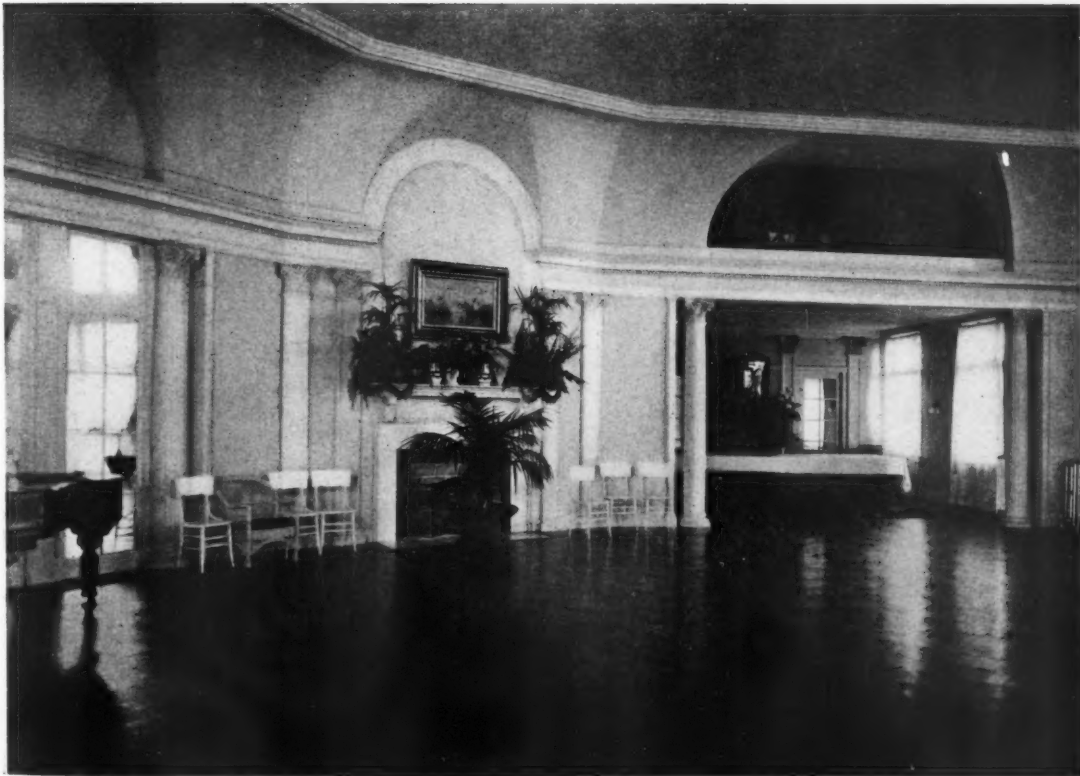
CONGRESSIONAL CLUB, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, ARCHITECT





ENTRANCE HALLWAY



LOUNGING ROOM

THE CONGRESSIONAL CLUB, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, ARCHITECT



THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

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

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*

Page A. Robinson, *Western Manager*

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

VOL. CVIII AUGUST 11, 1915 No. 2068

EXAMPLES OF CHAPTER ACTIVITY

A VERY gratifying activity on the part of various Institute Chapters engaged in the difficult work of enlightening public officials and those in charge of public building operations, has been noted during recent months. One instance was commented upon in these columns during July, while another meriting attention is now furnished by the Rhode Island Chapter. It appears that the Mayor of Providence has recently undertaken to dispense either partially or entirely with the services of an architect in connection with the construction of a new high school building and in his stead to have this vitally important work performed by the office of the local Commissioner of Public Buildings.

The Mayor's plan for "saving the city thousands of dollars" in the cost of the new building has a familiar sound. It is the old, old expedient which seeks to take advantage of widespread ignorance of the architectural profession, and its work, to parade the ever popular fetish of public economy before the people. The fallacy of the arguments upon which the plan is founded must be apparent to everyone informed upon the subject or conversant with the past experiences of municipalities that

have resorted to the same expedient under similar conditions.

The Rhode Island Chapter, in a forceful letter addressed to the Mayor, has pointed out the error of his position. It again calls attention to the popular but erroneous idea concerning what have been termed exorbitant fees of architects. It further notes the fact that experience has proven beyond the possibility of doubt the eventual extravagance of municipal architectural offices. The specifying of expensive materials in order to fatten commissions and the probability of inefficient supervision are two charges that, if not made directly, are indicated by the Mayor's statement and their preposterous nature is clearly shown in the Chapter letter. The communication continues as follows:

"It cannot be the saving alone of the architect's commission that has led Your Honor to curtail his services. If saving were the chief item you would naturally suggest that the present Commissioner of Public Buildings, being a competent builder, might undertake the actual construction and save the usual contractor's profit of 10 per cent, which would amount to \$30,000 on the proposed high school. Following this method the Inspector of Plumbing, the Public Service Engineer and the Commissioner of Public Works might likewise contract for the several features of the building under their respective jurisdictions. We do not advocate this, but we wonder that it has not been urged by those economists who are endeavoring to supplant the architect."

This and similar actions by Institute Chapters deserve general commendation. First, because they cannot fail to be effective in correcting the abuses that have called them forth; and second, because of their great educational value. The desirability of a better public understanding of the architect's function, the value of his services, his ideals and his methods, is obvious, and it would seem as though it would be equally obvious, particularly in view of the recent examples furnished, that more effective work can be accomplished through organization and concerted action, than by individual and often conflicting efforts. With an undeniable obligation resting upon every practitioner alike, to do his share toward the enlightenment of the public, it would seem as

THE AMERICAN ARCHITECT

though a natural desire for effectiveness or efficiency would suggest to him affiliation with the organization. In short, we believe the present activity of the Institute Chapters in the interest of the profession at large will prove to be the greatest of recruiting methods yet devised.

THE ARCHITECT AS A DESIGNER OF STREET DECORATIONS AND PAGEANTS

THE planning of the decorations for civic festivals and celebrations was once not an inconsiderable part of an architect's activities, more especially in the days of the Italian Renaissance. The pages of Vasari are filled with references to the Italians' love for show and parade, and to the splendid triumphal arches and other forms of street decorations erected by such famous architects as Sansavino and Sangallo. Indeed so great was the dependence of the monarchs and governments of those days upon the skill of architects that the entire management of these affairs was usually entrusted to them.

In our modern public celebrations, however, the architect has seldom been a factor of importance, and even the necessity for a general and unified scheme of decoration, such as would naturally be designed by an architect in charge of the work, has not been recognized nor admitted in a majority of instances. In fact, the impromptu character of most of our civic decorations is sufficient to demonstrate how far distant from the province of the architect work of this nature is generally considered.

In view of these conditions there is considerable cause for satisfaction in the recent

action of the Committee having in charge the celebration of the two hundred and fiftieth anniversary of the settlement of Newark, N. J. This body has established a competition to secure a coherent and harmonious scheme of street decoration for the coming event, and in so doing seems to have taken a positive step toward public recognition of the value of the artist's and the architect's services where matters of design, color and arrangement are of paramount importance. The success of any civic celebration is beyond question dependant in no small measure upon the character and arrangement of the surrounding street decorations. Without a background providing a proper setting for street pageantry the spirit of the festival is entirely lost. It provides in fact the keynote to which all scenic features are attuned.

In the face of this encouraging action of the Newark committee, which clearly indicates a desire to secure the best results possible, it may seem captious to examine the program of the announced competition too closely and to raise objections to certain details. That objections will be raised, however, seems certain by reason of conditions that seemingly render it impossible for architects of standing to participate. Where the intent to secure the best talent obtainable for the work in hand is so apparent, it is regrettable that the program was not drawn entirely in accord with the circular of advice regarding the conduct of competitions issued by the American Institute of Architects, and the accomplishment of the objects sought thereby assured. Possibly it is not yet too late for a revision if the local chapter bestirs itself sufficiently.

THE AMERICAN ARCHITECT



OLD MANTEL, FROM THE TORLONIA PALACE, ROME
HOUSE NO. 118 BEACON STREET, BOSTON, MASS.
MESSRS. LITTLE & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT

The Current Architectural Press

(Continued from page 87)

The Journal of the American Institute of Architects for July announces the forthcoming publication of a monograph on the Octagon House, the National Headquarters in Washington. The artistic, social and diplomatic associations that cluster about this building give it especial interest and importance and make it a fitting center for the activities of the governing body of the leading architectural organization in this country.

These features are well stated in the article announcing this monograph, as follows:

"As a fragment of one of the most romantic periods of this country's developments,

(From *The International Studio*)



OLD CLEEVE, LEWES: GARDEN FRONT
ROWLAND H. HALLS, ARCHITECT

its atmosphere is quietly reminiscent of the life of a gentleman of the eighteenth century. One cannot enter it without unconsciously peopling its rooms with the gracious men and women of that day — there may come even a lingering regret over the changes which seem to have made that life no more than a memory — and there will surely come the devout wish that the whole may be jealously guarded and preserved as an inspiration to future generations."

Emile Vaudremer, the eminent French architect, whose death last year marked the close of a life full of usefulness, is the subject of a joint appreciation by Jean-Paul Alaux, Loys Bracket and Walter Cook. In this issue Mr. W. Stanley Parker explains

and discusses at some length the new Standard Documents. The department of Town Planning and Housing, under the editorial

(From *The Architectural Record*)



VIEW FROM FORMAL GARDEN—WEEK-END
HOUSE OF ADOLPH LEWISOHN, ESQ.,
ARDSLEY, N. Y.

COULTER & WESTHOFF, ARCHITECTS

direction of Mr. George B. Ford, gives brief account of the recent Seventh National Conference on City Planning, and reprints in part addresses at the conference by Mr. R. Clipston Sturgis and Mr. A. Paul Harsch.

(From *The Western Architect*)



MILL ARCHITECTURE—OLD AND NEW—1880-1915

HEWITT & BROWN, ARCHITECTS
MINNEAPOLIS, MINNESOTA

The awards in the Beaux Arts competitions of April 13, May 18 and June 8 are announced and a number of the prize winning designs are illustrated.

The usual chapter notes are printed, together with other items of interest to members.

THE AMERICAN ARCHITECT

The text of the June issue of *The Brickbuilder* is composed of a continuation of the various serial articles running in this publication. The illustrations, as usual, are confined to well selected examples of structures constructed of burnt clay. They afford an opportunity to study the wide adaptation of brick in building. Among the illustrations are houses by Richard E. Schmidt, Garden & Martin, Albert H. Spahr, Frank Chouteau Brown and Edmund B. Gilchrist. The

(From *Good Furniture*)



The Julius Caesar room from Rotherwas, the seat of Sir Roger Bodenham, Hereford, England. Recently acquired by an American to be installed in his home

Christian Science Church at Los Angeles by Mr. Elmer Grey also appears in this issue.

The report of the jury of award in a competition for a small brick church and parish house, held by *The Brickbuilder*, is published in full.

* * *

In the June issue of *The Western Architect*, received too late for review with the periodicals of that month, Mr. F. W. Fitzpatrick writes, "On Things of Common Concern."

The illustrations are of some apartment houses, East and West, and a number of examples of country and suburban houses suggestive of a certain style in design that is now apparently much favored by both architects and clients in the Middle West.

Architecture for July presents illustrations of the Detroit Athletic Club, Mr. Albert Kohn, architect; Mr. Ernest Willy, associate. This subject was also shown in *THE AMERICAN ARCHITECT*, issue of July 14. Other subjects illustrated are a well designed country house in Lake Forest, Ill., Messrs. Schmidt, Garden & Martin, architects. The office building of the Delaware & Hudson Company, in Albany, N. Y., by Mr. Marcus, T. Reynolds (familiar to readers of *THE AMERICAN ARCHITECT* by reason of its illustration on June 16th), and a modern type of factory building erected at Hoboken, N. J., from plans by Messrs. Meynicke & Frank.

The leading article is a review of the book recently published by the Hispanie Society of America, on the Rejirias (Iron Grilles) of Spain. The Grounds of the Country House are discussed by Noble Foster Hoggson, and the architects' notes descriptive of the Detroit Athletic Club, are reprinted.

An interesting feature in this issue is the introduction of "A Pictorial Review of Our Contemporaries." Through what may perhaps be an error in the "make up," these illustrations have been placed on the advertising pages.

* * *

Good Furniture in its July issue maintains the standard of former issues. The illustration of furniture in its ultimate surroundings is continued, and the interiors shown, the work of well-known men and firms in domestic architecture have been selected with good judgment.

In the text, Mr. W. T. Bottomley, architect, writes entertainingly on some principles to be observed in decorative furnishing.

Mr. William Lauriel Harris, who combines with much skill as an ecclesiastical painter, a well-developed literary ability, has two articles in this issue: One, the continuation of a series on musical instruments as an indication of refinement and culture, and another an account of some observations in the art decorative field in New York. Mr. George Leland Hunter writes of carpets and rugs and a collaborative article by H. D. Eberlein and Abbot McClure, discusses painted furniture. The number is well worth careful reading.

CURRENT NEWS AND COMMENT

The Famous Stained Glass of Rheims Cathedral an Irreparable Loss

An Associated Press dispatch states that the commission appointed by the British foreign office to inspect the damage sustained by Rheims Cathedral by reason of artillery fire has reported that it has been impossible to save the priceless stained glass windows.

The reason assigned is that the erection of scaffolding necessary to take out the glass not already destroyed would give the enemy the impression that the building was being used for observation purposes and thus subject it to aerial and perhaps other attacks.

A Gold Medal for the Woolworth Building

The Woolworth Building in New York has, it is stated in press dispatches, won a gold medal at the Panama-Pacific International Exposition, as a notable example of modern architecture.

The award was made on a model of the building which was sent to the coast several months ago. The model is thirty feet high and is in the New York State Building. It is further stated that Cass Gilbert, architect of the building, likewise received a gold medal.

Competition for the Prize of Rome

Mr. C. Grant LaFarge, secretary of the American Academy in Rome, has announced the following awards in the annual competition for the Rome prizes:

The Fellowship in Architecture was awarded to Philip T. Shutze, of Columbia University and Georgia School of Technology. The Fellowship in Painting was awarded to Russell Cowles, National Academy of Design, New York. The Fellowship in Sculpture was awarded to Joseph E. Renier, National Academy of Design, New York. The Fellowship in Landscape Architecture was awarded to Edward G. Lawson, Cornell University.

The Competition Drawings for the above Fellowships will be on exhibition in the Assembly Room, Fine Arts Building, 215 West Fifty-seventh street, New York City, from July 26 to September 4, 1915, between the hours of 10 A. M. and 5 P. M., daily, except Sundays. The works submitted in competition this year are notable as being of a higher grade than those of any previous competition of the Academy.

Character in Art

It is to be regretted that a writer in a recent issue of *Building Review* should have been so poorly informed as to attribute to architects a certain lack of the value of "ageing" in buildings, when, as a matter of fact the trouble lies entirely with others.

The article states: "The endeavor to preserve the fresh, new appearance of the materials that go into buildings is an obsession with many architects who have not come to a realization that architecture is an art as well as a science. Their aim is, if possible, to defy time and the elements. With them utilitarian considerations far outweigh the æsthetic and, although they may believe in art, they are equally certain that art must eventually split on the rock of science."

It is unfortunate that a publication devoted to the building trades, and therefore presumably in possession of the facts, should blame architects for a condition against which they are the very first to enter protest.

Architects have a special interest in successful "weathering" and with other people of artistic perception, deprecate the "washing down" of successfully weathered buildings.

Personal

Mr. Linn Kinne and Mr. Arthur B. Maynard, architects, Utica, N. Y., announce the formation of a partnership for the practice of their profession, under the firm name of Kinne & Maynard. Their offices will be in the Mayro Building.

THE AMERICAN ARCHITECT

BOOK NOTES.

MEMORIALS AND MONUMENTS, OLD AND NEW: TWO HUNDRED SUBJECTS CHOSEN FROM SEVEN CENTURIES. By Lawrence Weaver. Full cloth, 480 pages; size, five and one-half by nine inches; price, \$5.00, net. New York: Charles Scribner's Sons, London "Country Life" and George Newnes, Ltd.

Just at this time when the European press is discussing at some length the character of the memorials that shall be raised to commemorate the life, work and heroic death of men who have fallen on the field of battle, this book of Mr. Weaver's is most timely and fortunate. Probably no form of art so called, has been as severely criticised as that created for memorial purposes.

Westminster Abbey has been irreverently designated as "a chamber of horrors," and we are equally guilty in this country of lack of artistic perception in these matters. Our capitals and city parks proclaim in an insistent manner the necessity for a more strict censorship of mortuary art.

As will be inferred from the high attainments of the author, Mr. Weaver's book is a most scholarly and thorough exposition of the topics discussed.

First, as to the illustrations, which are many and splendidly reproduced; they afford so large a measure of suggestive value as to alone render the book worth while. Especially is this true of Chapter X and XI, on lettering and inscriptions.

The chapter on inscriptions is informing and interesting. The classical precedents cited, and the suggestions for quotations, and the value of terseness are invaluable. There are fourteen chapters in this book, each one practically a monograph on its particular subject. The designing and setting of monuments is admirably treated, and the question of styles is discussed. Materials, a most important question, are clearly described, examples of different grouping illustrated and explained, and emblems and symbols, together with the use of heraldry are set forth in a comprehensive way.

This work will be found a very valuable addition to the architect's library.

DESCRIPTIVE GEOMETRY FOR STUDENTS IN ENGINEERING SCIENCE AND ARCHITECTURE. By Henry F. Armstrong. Full cloth, 125 pages. Size, 6 x 10 inches. Price, \$2.00. New York: John Wiley & Sons, Inc.

While the *Pons Asinorum* and the "rule of three" may to a considerable degree be ignored by the artist painter and the artist sculptor in their work, their brother, the artist architect, is not so fortunate in being able to disregard the exact sciences. The architect, from whom is expected all those attributes of artistic ability possessed by other artists, must combine as well the eminently practical features in his work. The present book is intended by simple forms of demonstrating abstruse problems to smooth the pathway of architects, and enable them to acquire such knowledge of descriptive geometry as is necessary in practice.

FIELD PRACTICE: An inspection manual for property owners, fire departments and inspection offices, covering common fire hazards and their safeguarding, and fire protection and upkeep. Full flexible cloth, four by seven inches. Price, \$1.00. Boston: National Fire Protection Association.

The title of this book very clearly declares its contents and the reasons that dictated its preparation.

The efforts that have been and are being made by the association have a valuable and far-reaching influence. The apathy and often ignorance as to fire prevention measures that existed a quarter of a century ago are fortunately being replaced by a more intelligent interest and a better knowledge of measures that are necessary to reduce to the smallest possible amount the annual fire waste in the United States.

The book is divided into two sections, the first treating of common fire hazards and their safeguarding is sub-divided into sections relating to lighting, heating and power hazard, spontaneous ignition and dust explosion, and other features relating to the storage and handling of combustibles. Section two treats fully on automatic sprinkler installations and discusses the general principles of fire prevention.

INDUSTRIAL INFORMATION

Kewanee Garbage Burner

The Kewanee Boiler Company, Kewanee, Ill., has recently issued an impressive looking folder, containing illustrations of Kewanee Water Heating Garbage Burners, and showing by means of half-tone cuts numerous prominent buildings in which these burners have been installed. It is stated that these burners are making fuel of garbage in some of the best buildings in the country.

There are two principal reasons given why a Kewanee Water Heating Garbage Burner should be installed in a building where any amount of garbage is produced. First, it is claimed that it will reduce the cost of providing hot water, because it uses all the garbage and refuse as part of the necessary fuel. The second reason given is that apartments of a building are free from garbage odors, flies, rats and other disease-spreading insects and vermin that breed and feed on garbage.

Testimonials from users of this burner are given, sizes required for various duties, and much other information that is of interest to architects and others charged with the selection of equipment for apartments, hotels and large residences. This folder or other information will be sent upon request.

Hints on Fireplace Construction

Under the above title, Stanley S. Covert, 71 Murray street, New York, has written an entertaining and instructive pamphlet which should be in the hands of everyone directing the construction of fireplaces. It treats both of the fireplace and the flue in detail, and anyone reading the notes and directions is impressed with the thought that the writer thoroughly understands his subject.

Incidentally the pamphlet contains illustrations and detailed drawings of the Covert Improved Fireplace Throat and Damper. Other fireplace fittings, such as old-fashioned fireplace cranes, cast-iron clean-out doors, hearth dumps, coal-hole frames and covers, ash traps, kitchen ventilators, and-irons, wood holders, coal windows, etc., are shown and described.

The pamphlet, which contains what ap-

pears to be authoritative information on all of these subjects, will be sent to anyone upon application.

Caen Stone Cement

Caen stone was first found and quarried near the city of Caen, the ancient capitol of Lower Normandy, France. Its fineness of texture and light buff color commended it to architects as early as the fifteenth and sixteenth centuries. During this period it was frequently used throughout France and England in many of the stately church edifices of that time, notably among them being the cathedrals of Winchester and Canterbury and Henry the VII's chapel at Westminster.

To a limited extent, Caen stone has been imported and used in this country, but owing to the delays and inconveniences of importation, as well as cost, it has not had the extended use which its value as a building stone would otherwise warrant.

To set forth the merits of Excelsior Caen Stone Cement, the Cleveland Builders' Supply Company, Leader - News Building, Cleveland, O., has recently published a booklet of a dozen pages, showing well-known buildings in which this material has been used. It is claimed that this substitute for French Caen stone has been used with complete success, fulfilling the essential requirements of durability, texture and color. It is described as a light buff or cream color, secured by the use of a finely powdered stone, as one of the main ingredients of the mixture, reproducing the original Caen stone without the use of any artificial coloring.

It is claimed that this cement is a free-working, plastic material, and can be readily applied by any first-class journeyman plasterer. The finished surface is secured by floating only. Scraping, dressing or sandpapering is not necessary.

To sum up the various advantages of the material, it is claimed that Excelsior Caen Stone cement produces an artificial stone wall practically indistinguishable from quarried caen stone at only a fraction of the cost.

This booklet or any desired information will be furnished upon request.