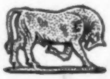
THE AMERICAN ARCHITECT



ILLVSTRATIONS
AND READING
MATTER PERTAIN-
ING TO ARCHITECT-
VRE AND ALLIED
ARTS

PVBLISHED WEDNESDAYS IN N.Y. — FOVNDED 1876
VOLUME CVIII SEPTEMBER 1, 1915 NUMBER 2071

W.W. BOSWORTH

CHURCH OF SAN DOMENICO, SIENA, ITALY (1225)

This church has no aisles. It contains the famous chapel of St. Catherine of Siena, with frescoes portraying her life

THE AMERICAN ARCHITECT

VOL. CVIII WEDNESDAY, SEPTEMBER 1, 1915 NUMBER 2071

THE STABLE-GARAGE GROUP INCLUDES COACHMAN'S HOUSE, GARAGE AND CHAUFFEUR'S LODGE

AN ESTATE IN THE MAKING

(Second Article)

By HENRY W. ROWE

IN a previous article (December 9, 1914) there was described and illustrated the various steps in the development of an estate at Locust Valley, Long Island. The many advantages resulting from "making haste slowly" were set forth, and the progress towards a final result were illustrated.

The architect of correct artistic temperament will desire a moderate rate of progress, with sufficient time and opportunity to restudy such features as would seem to demand further consideration. Opposed to this manner of working are the insistencies of the client, who in his desire to occupy his house at a predetermined and usually early date makes himself responsible for the lack of considerable architectural beauty that might have been secured without any appreciable increase in cost.

We are not arguing for a dilatory method of procedure, for there is no gainsaying the advantages of prompt dispatch after a definite course is decided on, but the decision should be reached by the surest method, even if it involves considerable time.

An architect may be considered fortunate who has opportunity in the interval between the construction of the various successively constructed buildings comprised on an estate to restudy motives, details and even materials.

We have had architects in this country who, it has been stated, could visualize their tentative structures in all their dimensions, color and general aspect. This gift has been bestowed upon few men, if at all. To most of us the rise and progress of our structures is constantly suggesting changes that make for decided betterments, but unfortunately at a time too late to avail in the present instance. The slower method pursued in the case under consideration has enabled the architect and the owner to avail more or less of every suggested improvement.

The slower process really tends more towards conformity and an adherence to a well established idea than the quicker and more usual one.

The charm of English domestic work, we believe, is to a considerable extent found in the roof contours of the buildings—that happy combination of gables and hips, gabled dormers and hip dormers, bowed and straight eave lines.

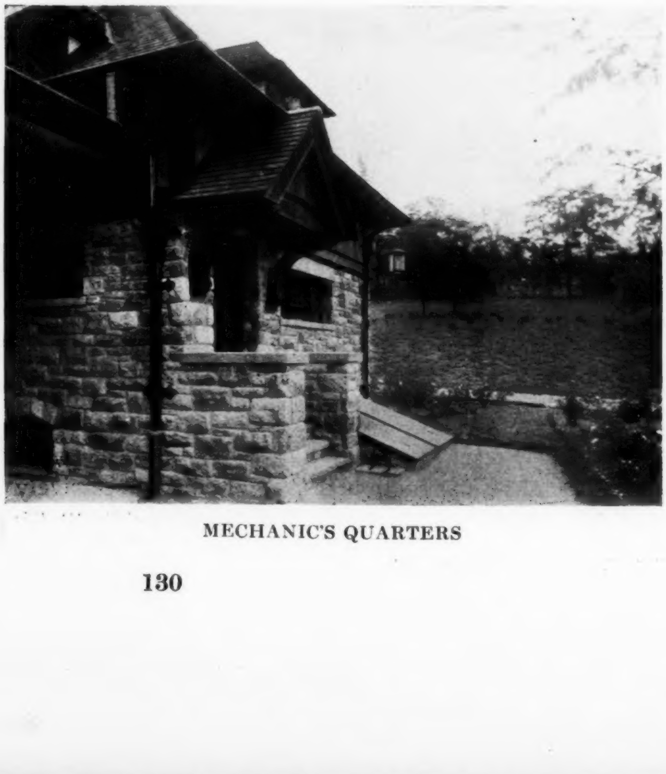
All these subtleties of design are the result of a gradual development in which the architect has added to or changed in just the same way that the painter "builds up" his picture.

And in a like careful, slow and thoughtful manner have those delightful characteristics of the English country house—surface textures and wall treatment—been evolved.

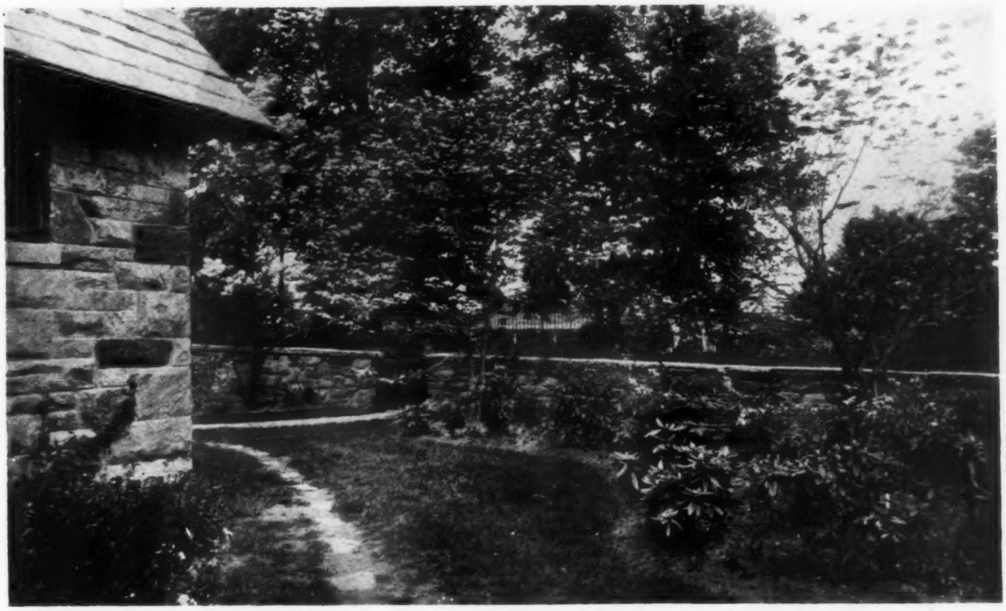
SHRUBS AND HEDGES

Half-timber, stone, brick and stucco lend limitless opportunities for an interestingly artistic mingling of kindred motives. Not alone in design and texture, but also as to accessories, have the slower methods improved the artistic result.

By approaching the problem moderately much may be done toward securing a pleasing variety in the way of accessories. Well houses, summer houses, pergolas, fences, gates and benches offer opportunities for this change of key. Here the lighter conceptions of a period may prevail, and a playful intermingling of its fanciful offsprings may be used. For instance, in a summer house of English origin, the rafter ends might be effectively carved into grotesques, and the railings wrought into the free and almost crude geometric forms of that period. Oddities in roof covering might be indulged in, such as the small hand-split shingles or rough edged boarding laid lapping one upon another. Fantastic designs in benches suggesting elves, pans and fawns, may be used in the garden with safety and propriety, for here the care-free saunterer will expect to detect the introduction of playful conception of architectural motives. Pergolas with lattice for a roof



MECHANIC'S QUARTERS



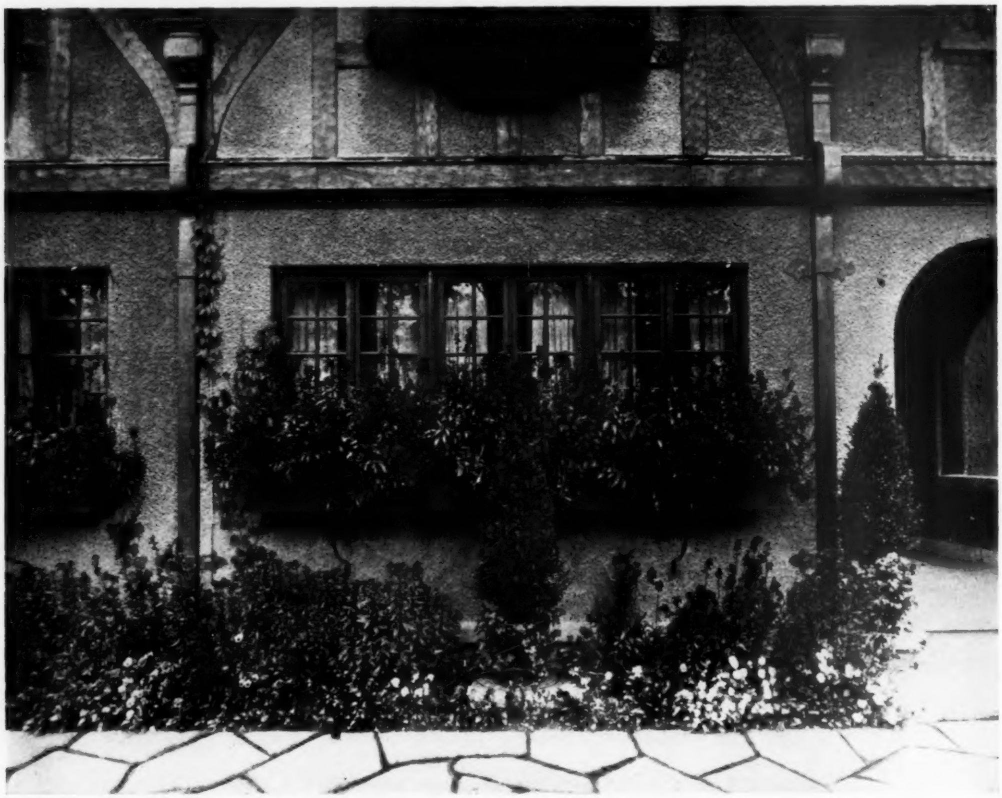
MASS OF FOLIAGE PLANTED FOR BACKGROUND TO THE HOUSE

DETAIL OF CHAUFFEUR'S LODGE

covering have been found to be effective, the diagonal lines being "easier" in feeling than the usual horizontal ones. The timbers of such a pergola might well be finished roughly in a free manner, for here again one does not, or at least should not, look for precise detail.

The subject of planting is one of such vast importance as to warrant a complete and separate discussion. It may be, however, worth while to make some general reference to the difficulty that most architects experience in impressing on the client the importance of well considered planting. To convince him that if permitted to indulge his own untrained views as to the "garden" feature of his house, as he terms it, he is very apt to endanger the artistic effect of the entire result is to cause him to look incredulous and to assert his rights as owner. Even the casual observer has seen the results of the handiwork of the amateur landscape architect, and in the tangled and poorly arranged growth have been lost the beauties of the work it surrounds. It is a good indication of the growth of artistic education that even in the case of small suburban plots, owners are often consulting trained landscape architects, and thus not only enhancing the æsthetic but the financial value of the property.

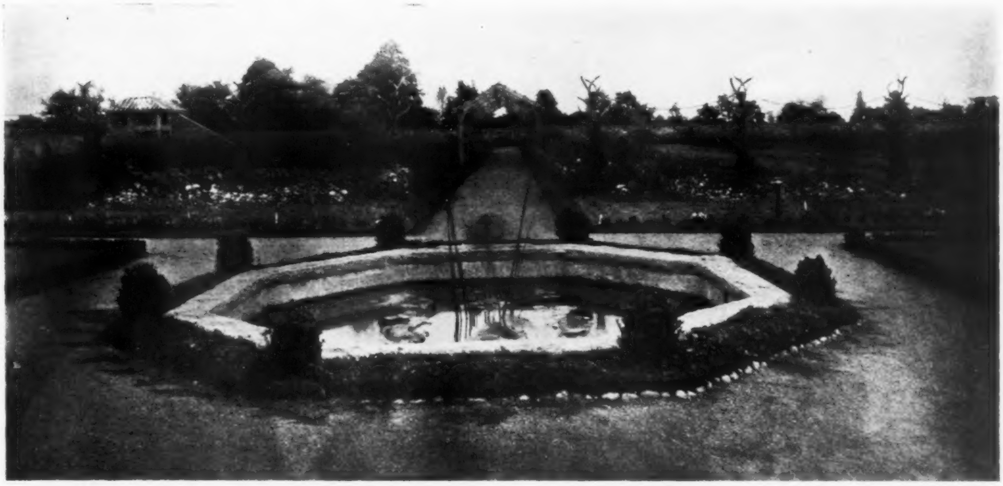
The moderately developed estate, growing step by step in its planting, gathering those touches which time alone can contribute, when it has reached completion in a condition to be leisurely and thoroughly enjoyed by its owners. Such operations as the laying out of gardens, drives, bridal paths, walks and retreats may well be completed, if they are not in the direct path of building operations before the final construction work is at an end. This process of approaching the problem of development slowly will be found beneficial to all parties concerned, the



DETAIL, SHOWING ARRANGEMENT OF WINDOW BOXES architect as well as the client, for after all there is much more to be gained from deliberate, well considered action, than by a too hasty progression which will unquestionably result in disappointments.

The accompanying illustrations show the further development of this properly.

The end is not in sight, nor will it probably ever be, no more than in the case of those dignified estates in England where the process of development is going forward even to this day. The visitor to rural England will recall the keen pleasure experienced on viewing the wonderful estates that have made the beauty of that country famous the world over. While it will be many hundred year before we shall be able to discern in America even a small part of the beauties of the English countries, there can be no doubt but that the result would be measurably hastened if all estates in their making could be carried forward with the same safe and sure methods as that characterizing this one at Locust Valley.



POOL IN THE GARDEN

WORKSHOP AND END OF STABLES

COACHMAN'S HOUSE
AN ESTATE AT LOCUST VALLEY, L. I.

RECENT LEGAL DECISIONS

CONTRACT FOR ARCHITECT'S SERVICES—VALIDITY

A contract was made between a school district and an architect for the preparation of plans and the supervision of the construction of a school building. Subsequently, the school district entered into a construction contract which was illegal because it created an indebtedness in excess of the constitutional restriction. In an action by the architect on the contract for his services, the school district contended that the architect's agreement was illegal and void because it was an entire contract and depended upon contracts to be made subsequently to it for the amount of work to be done in the construction of the building, and that it was so dependent on and collateral to the illegal contract for the construction of the superstructure that it was itself void. It was held that there was nothing in the plaintiff's agreement or in the evidence showing that at the time the agreement was made it was contemplated by either party that a subsequent illegal contract would be entered into by the board for the construction of the building, or that the board intended to exceed the constitutional limit of the district's indebtedness to erect the building. The plaintiff had a right to assume that, having made a valid contract with it for his services, the board was not exceeding its powers in the construction of the building. He could, therefore, recover, although the board intended when his contract was executed to create a debt exceeding the constitutional limit in the erection of the building. Where an agreement is lawful on its face or is capable of being executed in a lawful way, and the intention of one of the parties is that it be so executed, he is entitled to enforce it, notwithstanding the other party intended an illegal act, if he was unaware of the illegal intention.

Sauer *v.* School Dist., Pennsylvania Supreme Court, 90 Atl. 150.

EXTRA WORK

A contract for a school building provided that the brick placed in the walls should be thoroughly wet before being laid. The architect called attention to the fact that the bricks were not being wet. He was not upon the work again until some 30 days later. Part of the wall was constructed without wetting the brick. He thereupon ordered this wall torn down and replaced according to the contract. This was done, and the contractor afterwards claimed an extra of $3,500 for this work. It was held that he could not recover.

The contract provided that no alterations should be made in the work, as shown by the drawings and specifications, except upon a written order of the architects. It was held that any extras not made upon an order of the architects or agreed to as extras did not entitle the contractor to extra compensation.

Archer *v.* Franklin County School District, Washington Supreme Court, 138 Pac. 299.

SUFFICIENCY OF DEFENSE IN ACTION ON BUILDING CONTRACT

In an action for the balance due on a building contract portions of the affidavit of defense which are merely general denials and fail to specify any particulars in which the contractor has failed to comply with the contract are insufficient.

Reilly v. White, Pennsylvania Supreme Court, 82 Atl. 1107.

African Mahogany

THE term "African mahogany" used in the trade is applied indiscriminately to a number of related and unrelated woods, chiefly from the West Coast of Africa. The more intensely the forest flora of Africa is investigated, the larger becomes the list of woods that possess properties which admit them into the class of so-called African mahogany. This list includes a large number of important timber trees, the woods of which have long since attained considerable importance in England, Germany and France, and are constantly gaining in popularity in this country. Any acquaintance with the different woods now sold under this comprehensive trade name is sufficient to show that a study of these woods requires not only access to a collection of authentic samples, but also an opportunity of handling and seeing them in all the stages from the forest to the finished product in the factory. Distributed as they are over a great part of tropical Africa and inhabiting a great variety of soils, the woods of a number of species present a good many shades of differences, which often makes it practically impossible for the experts to distinguish one from the other.

Leaving the question of identity out of consideration for the present, it may be said in a general way that there are two kinds of so-called mahogany, the plain and the fancy. A good many of the logs which are brought to the large markets possess no figure at all and are frequently disposed of at a loss. The fancy kinds may be divided into the streaked and the figured varieties. The one has irregular wavy lines in the longitudinal section and the other is irregularly figured and mottled, which add great variety and richness to the wood. The streaked and figured mahogany logs are very rare and only from one to three are found in a hundred trees felled. If a tree possesses figured wood to a remarkable degree, it can be readily observed in the stem, root, and even in the smallest branches.

Less than 50 years ago African mahogany began to be cut in Gambia and Sierra Leone and shipped to England and France. From 1878 to 1885 the mahogany timber trade in West Africa was still insignificant. In the year 1889 the value of mahogany exported from Africa amounted to only about 800,000 board feet, but the following year the quantity exceeded 3,000,000 board feet. Today African mahogany is one of the most important export products of French, German and English West Africa. An enormous number of logs are shipped from the Gold Coast, Lagos, Ivory Coast and Nigeria, where the exportation began first in the year 1889. In recent years Gaboon, and even Angola have contributed largely to the requirements of the European and American markets, but it would be difficult to determine just how much of the 45 or 50 million feet of mahogany and mahogany-like woods used in this country annually is of African origin. The shipment of African mahogany to England, which includes that which is used in America, amounted to 110,414 tons for 1913.

The trade is monopolized chiefly by two classes of European wholesalers. On the one hand they are the European dealers who have established themselves on the west coast of Africa, where they employ native laborers who agree to fell the trees and sell the logs direct to them. On the other hand, there are large merchants who are permanently stationed in the coast towns, who fell on order and export the logs to Europe and America.

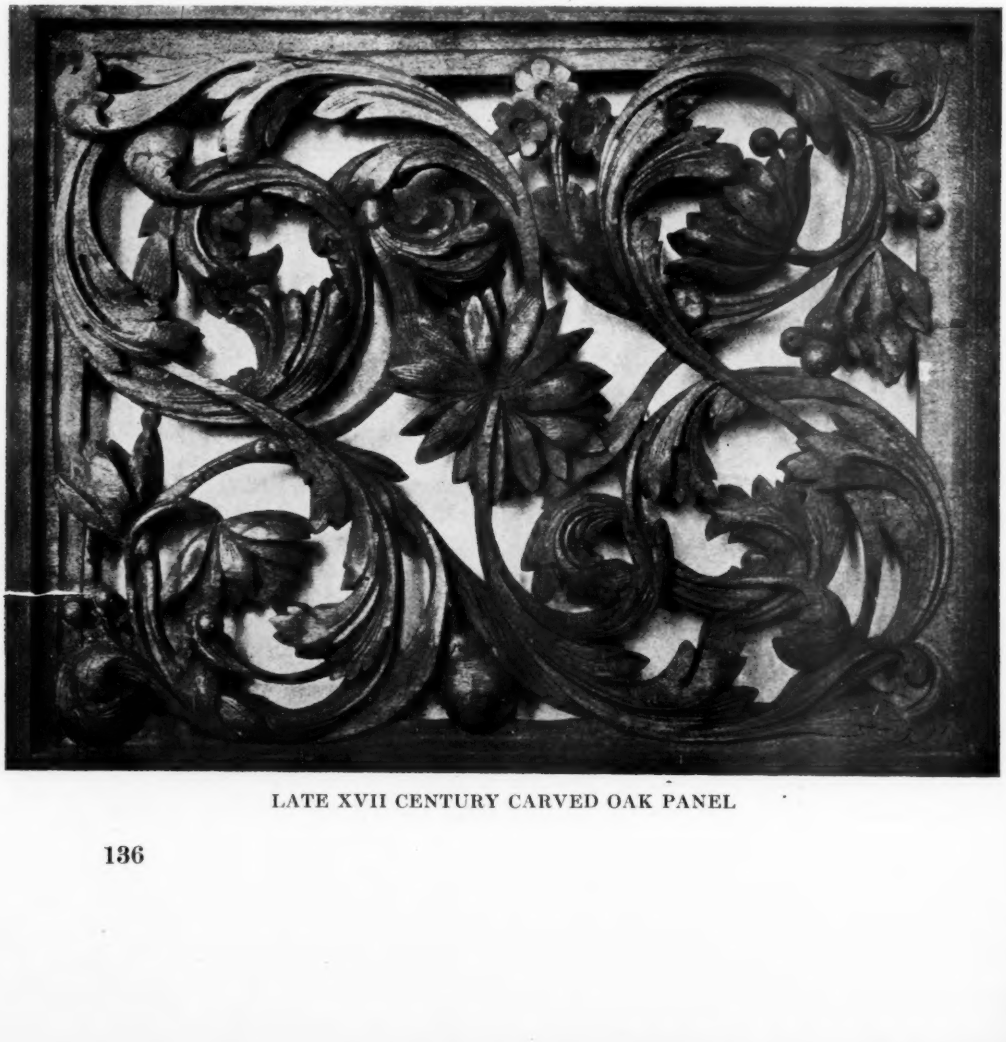
NORTHERN ITALIAN DETAILS

NO. 39—BISHOP'S THRONE, CATHEDRAL, CREMONA

THE bishop's seat, or throne, as a piece of church furniture has always been the object of the artist's most elaborate and intricate skill, and it is considerable relief that one finds such an example as that in the cathedral at Cremona, where it has been kept within simple bounds and is made to form rather a background for rich and gorgeous vestments than a motive conspicuous in itself for lavish design. The elements consist only of a panelled screen, divided by a pilaster treatment and crowned by a cornice of moldings, while the seat itself is but a dignified chair, unornamented save for the semi-circular top carved into a shell of flat relief. This is raised on a series of steps that stop against the panelling.

In its entirety, it is an excellent piece of design and with its elegant proportions and finely cut profiles it should be an inspiration to the student of Italian cabinet work. It is, in keeping with the rest of the fittings of this noble cathedral, a work of the sixteenth century, and shows restraint and sobriety in comparison with much of the wildly extravagant examples that were executed during this era. This Bishop's throne is of Italian walnut with no special charm of graining or texture other than that inherent in the wood.

(From the Architects' and Builders' Journal.)



LATE XVII CENTURY CARVED OAK PANEL

THE AMERICAN ARCHITECT

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BISHOP'S THRONE, CATHEDRAL, CREMONA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 83

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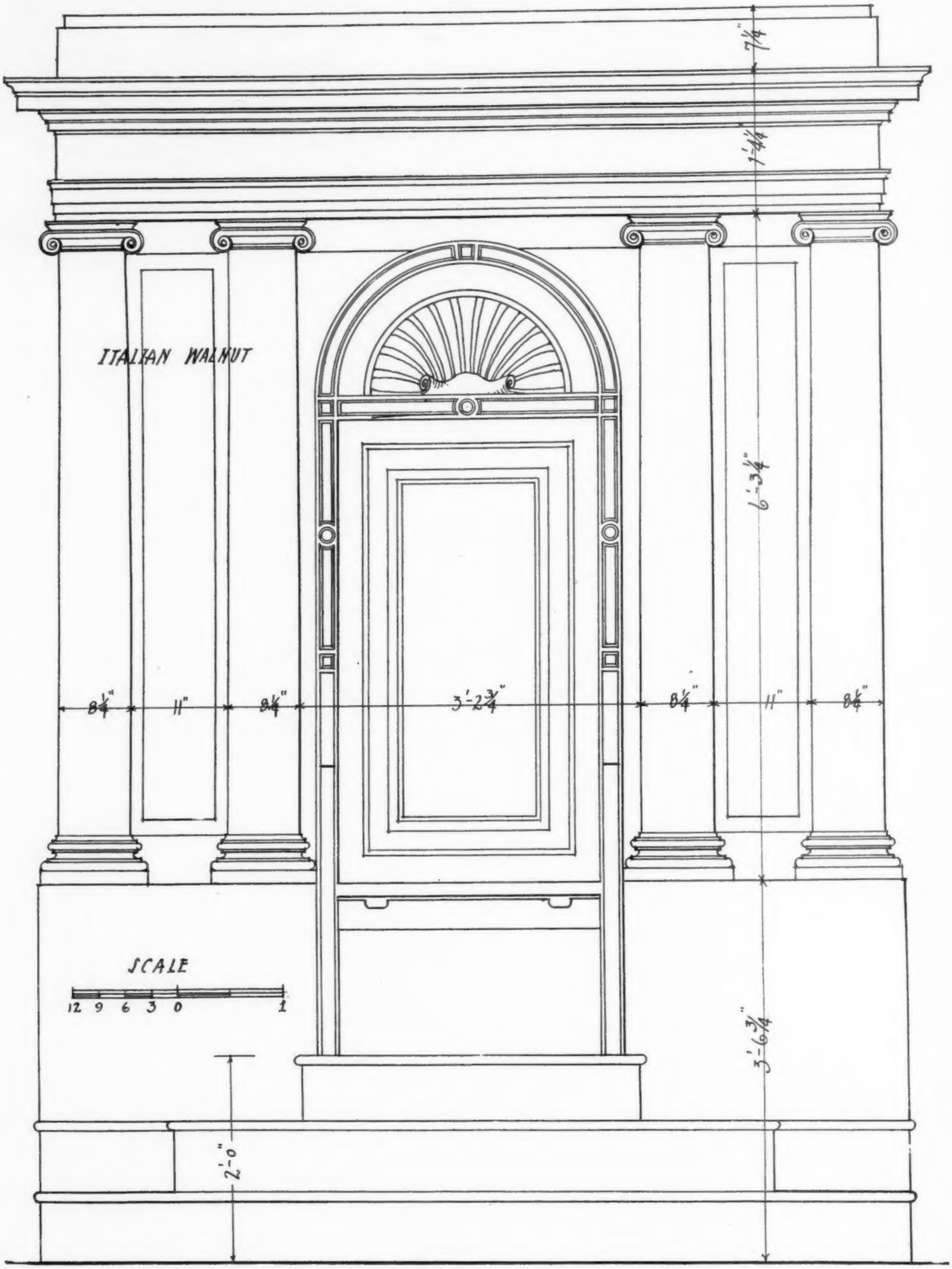
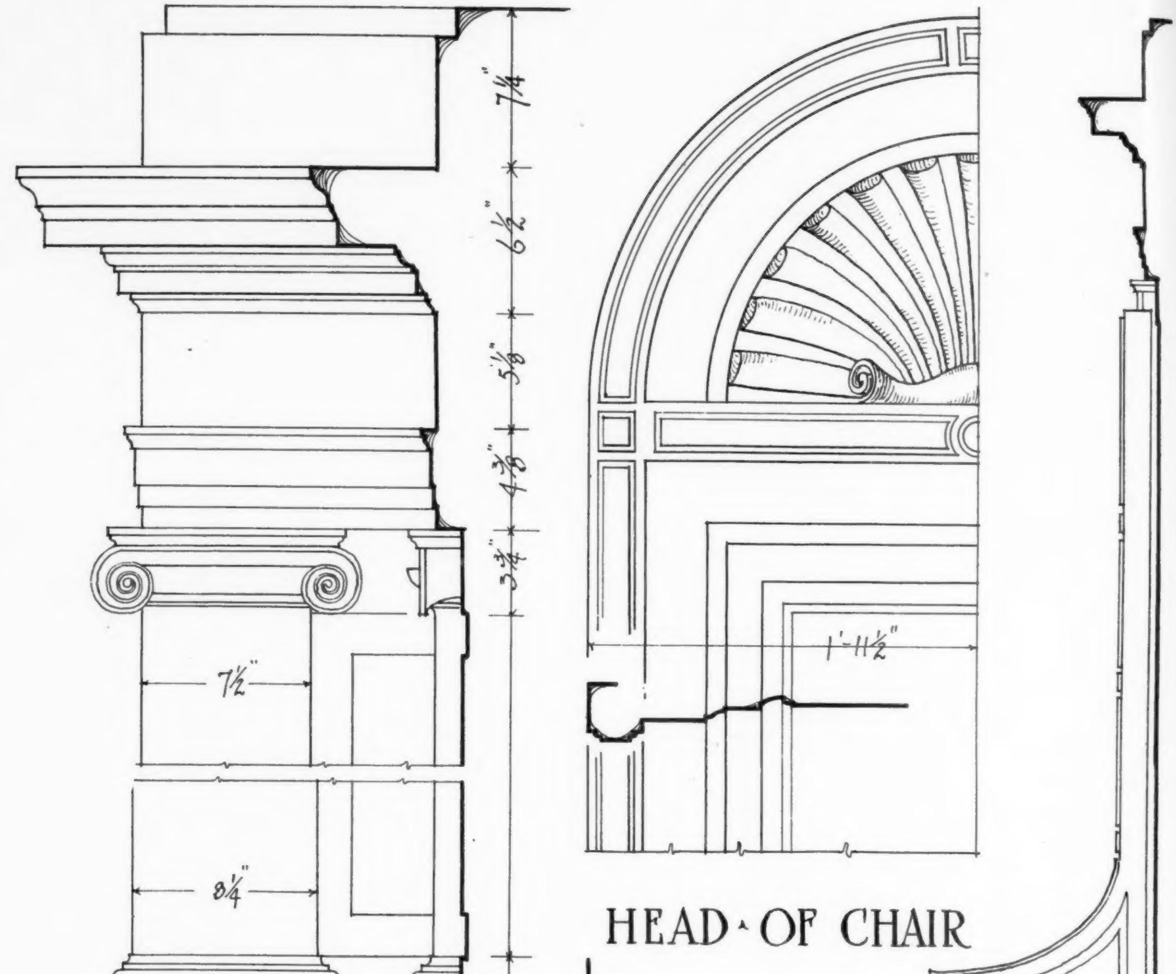


BISHOP'S THRONE, CATHEDRAL, CREMONA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 84



BISHOP'S THRONE, CATHEDRAL, CREMONA

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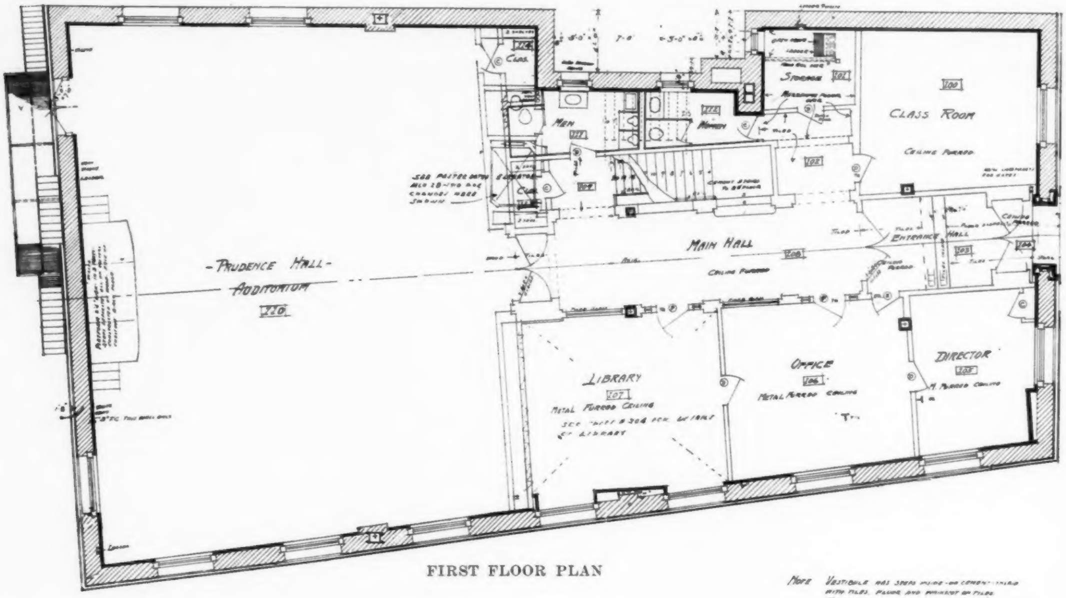
SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

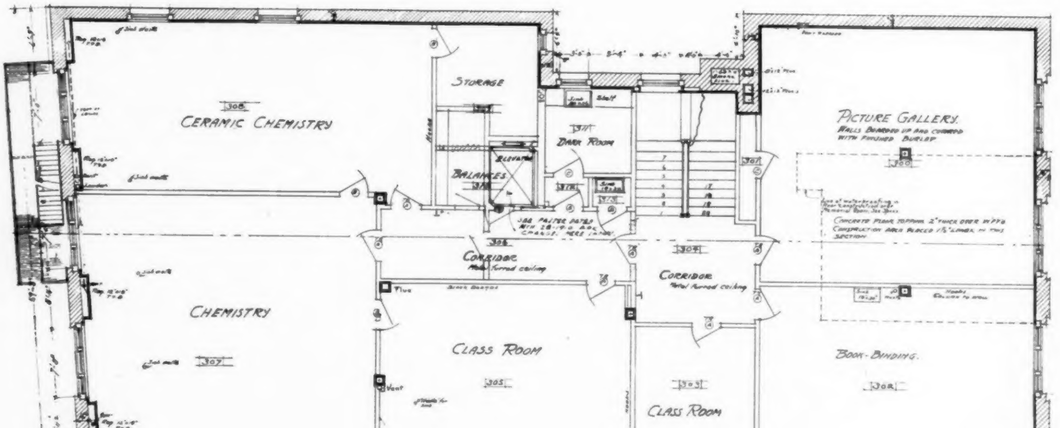
MR. CASS GILBERT, *ARCHITECT*

The exterior of the building is of Tapestry Brick. The roof of red tile. With the exception of a Memorial Room in the second story, the interior is very simply finished and adapted to shops, laboratories and studios.



FIRST FLOOR PLAN

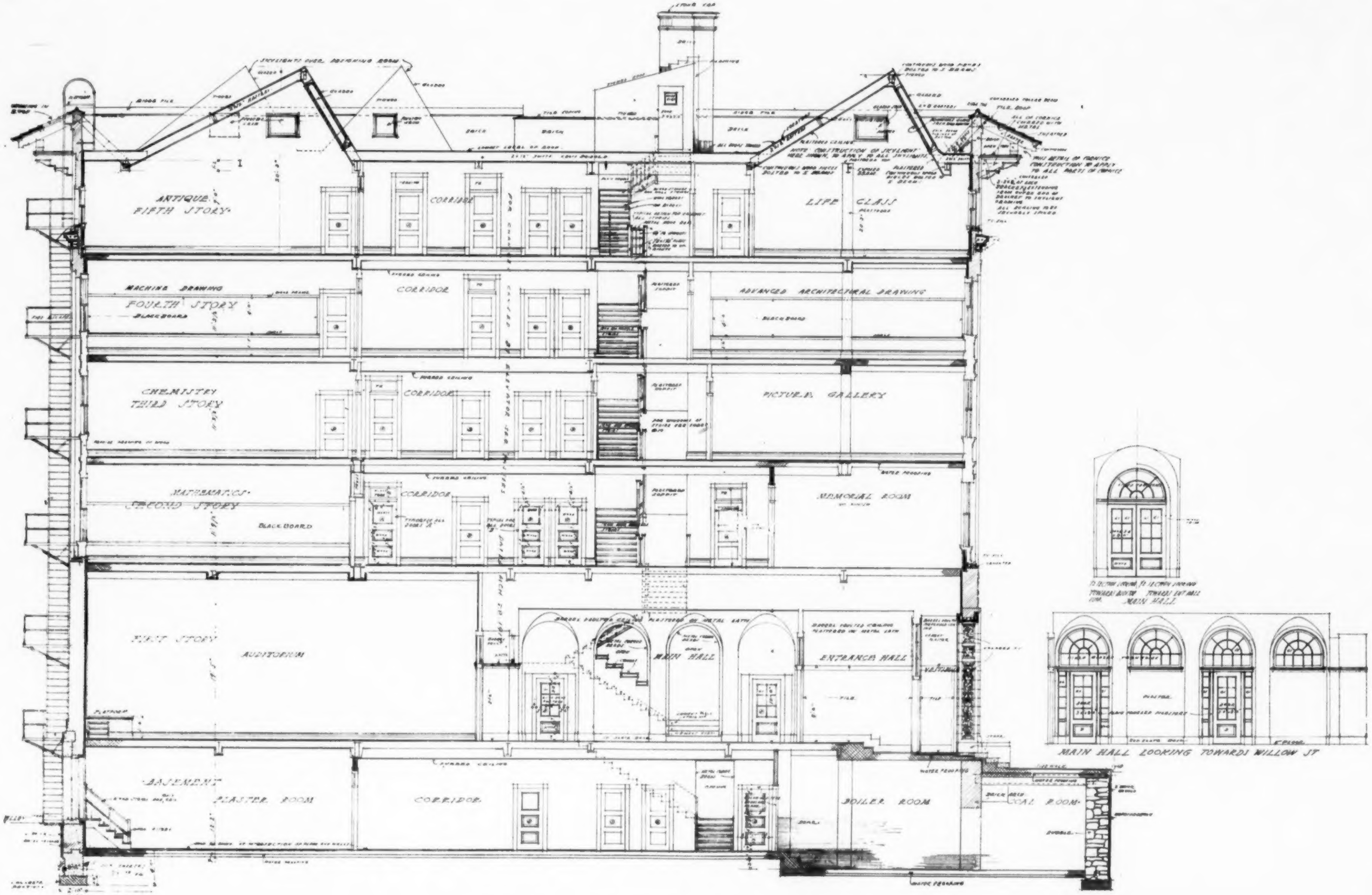
Note Vestibule has steps inside - on cement - faced with tiles. Floor and wainscot of tiles. Main hall - tile floor - red slate base. Stairs to 2d floor including platforms - reinforced concrete - cement finish. Toilet rooms same finish as in other floors. Finished floors in all other rooms - birch on wood strips - concrete filled. This applies to first floor only.



THIRD FLOOR PLAN

SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

MR. CASS GILBERT, *ARCHITECT*



SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

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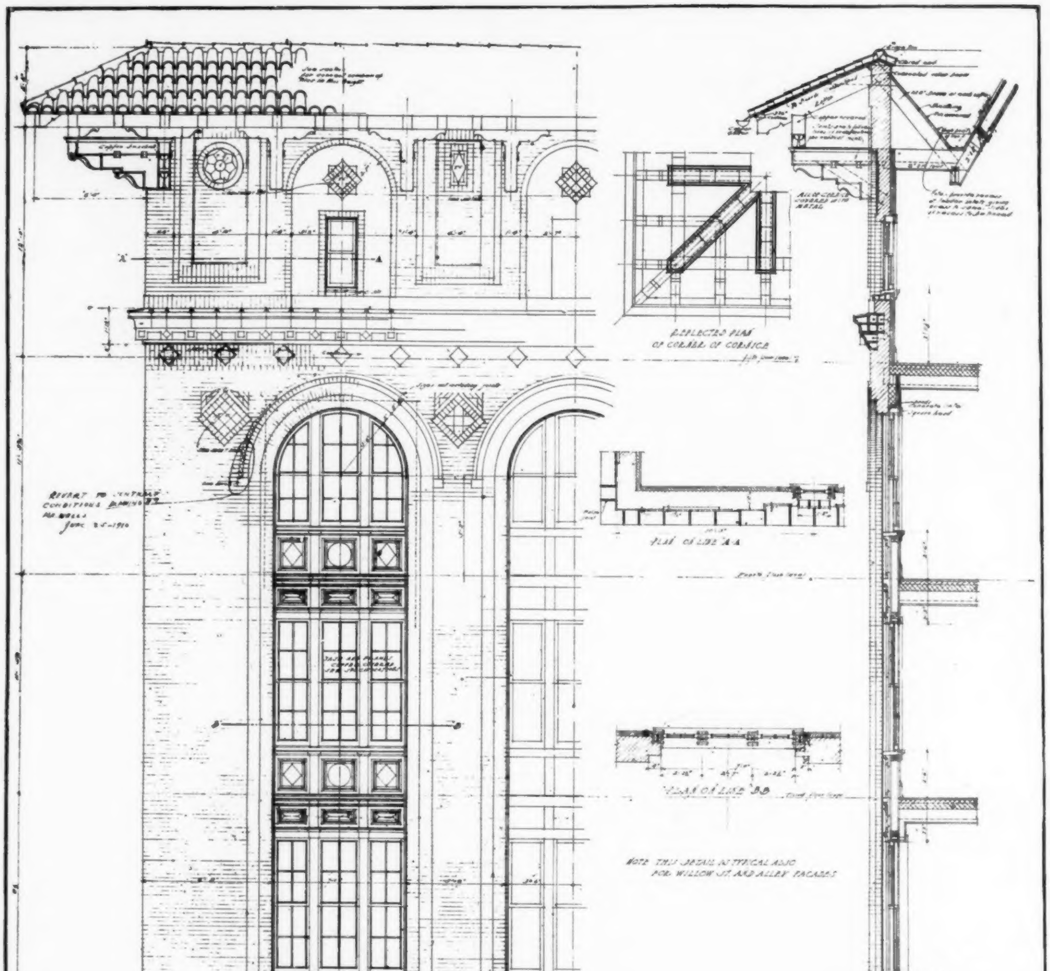

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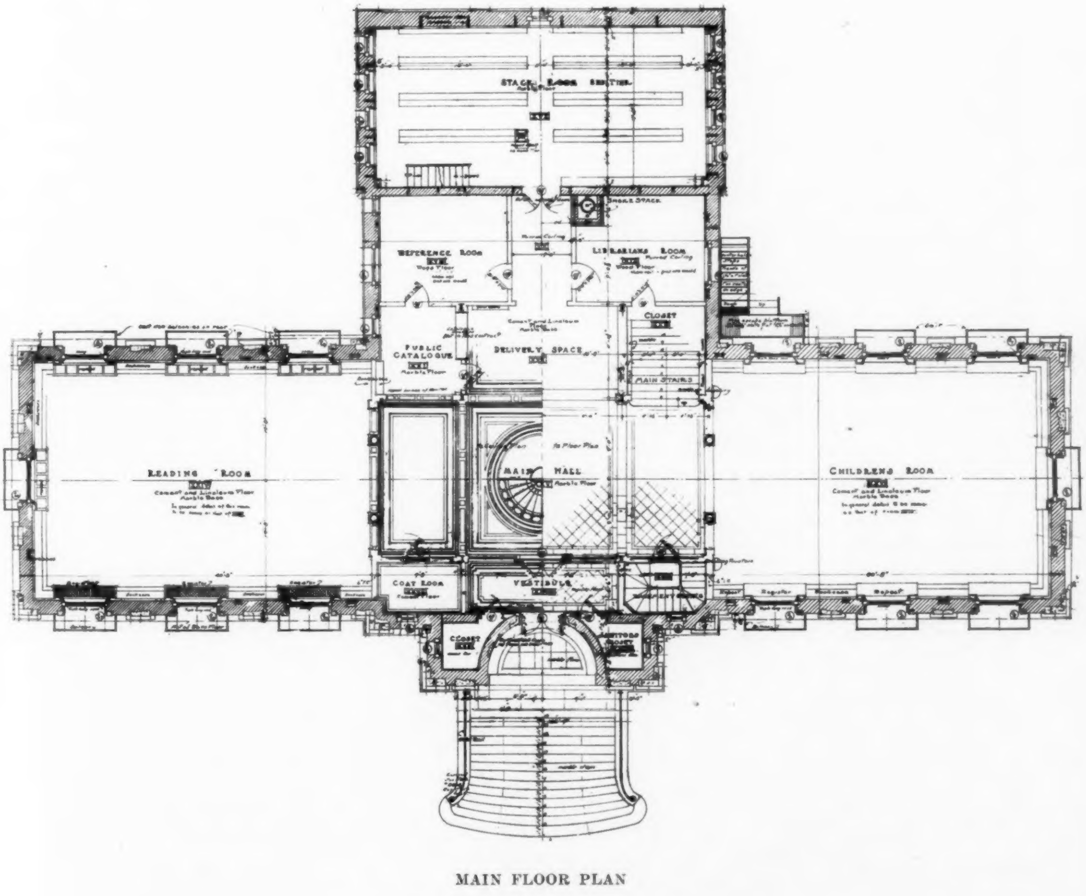
WINTER STREET ELEVATION



MAIN FLOOR PLAN

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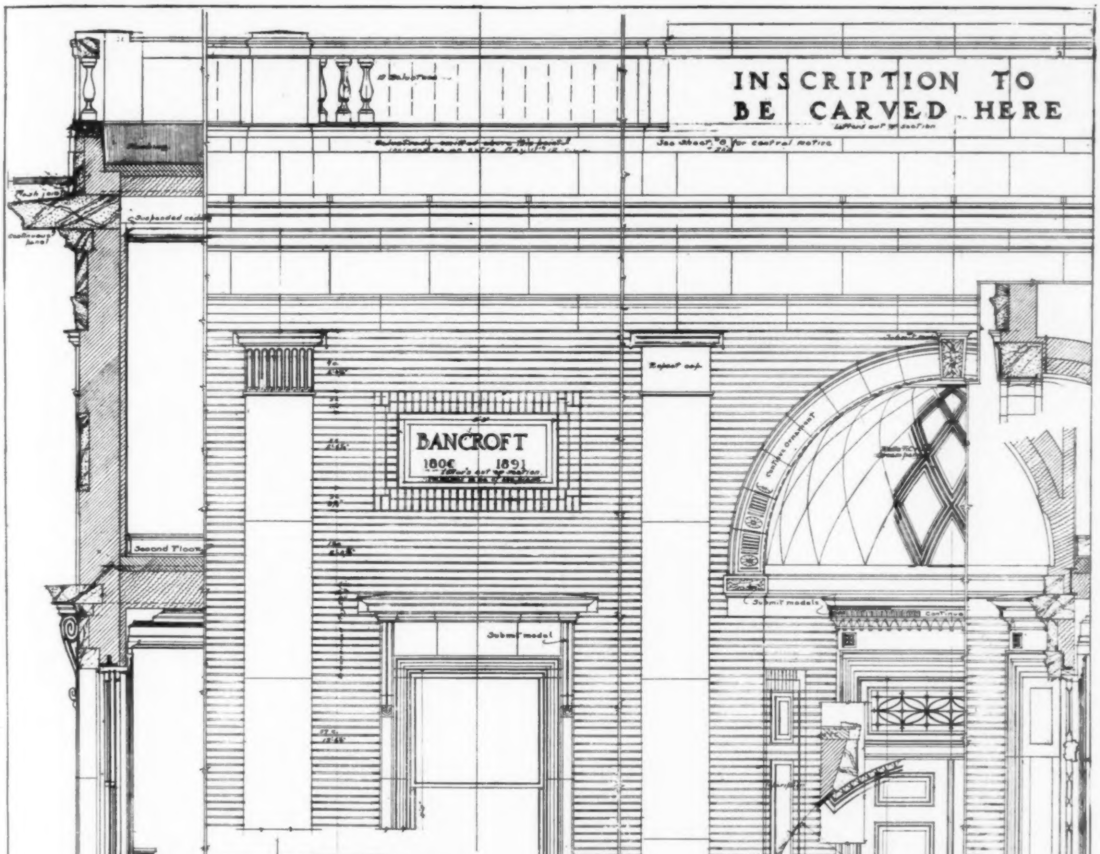

EXTERIOR DETAILS, FRONT ELEVATION

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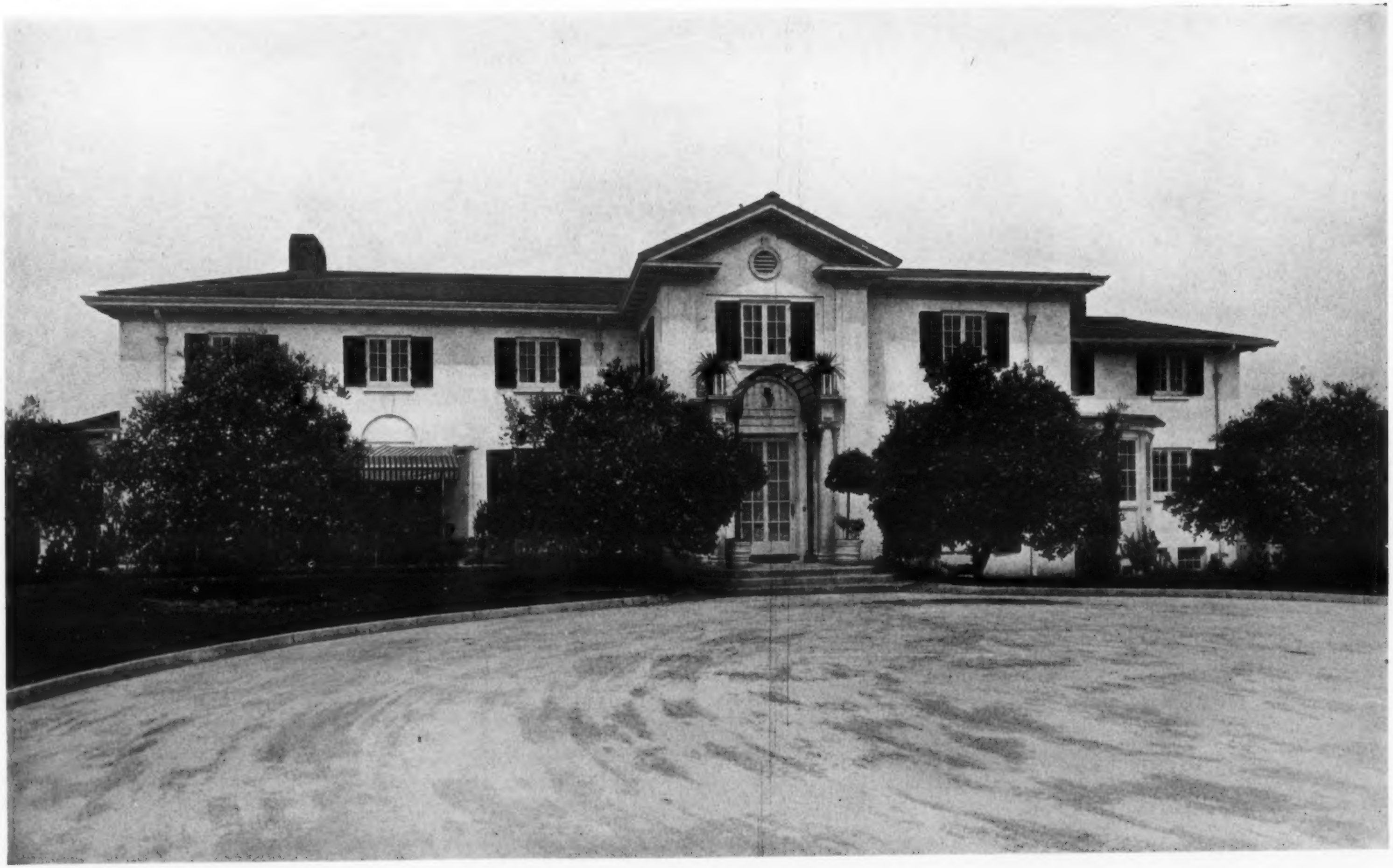


A HOUSE IN REDLANDS, CALIFORNIA

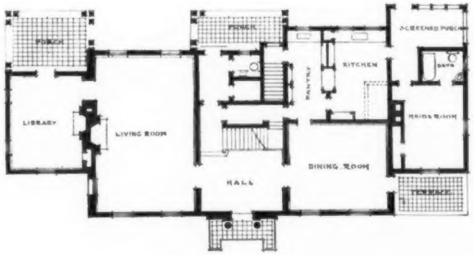
MR. ROBERT DAVID FARQUHAR, *ARCHITECT*

(Floor plans not available)

Shingle roof, concrete foundation, exterior walls wood with metal lath and stucco finish. Interior finish, plaster on wood. Hot air heating system, electric light. Approximate cost, $23,000

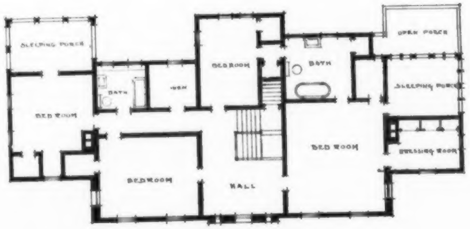
A HOUSE IN REDLANDS, CALIFORNIA

MR. ROBERT DAVID FARQUHAR, *ARCHITECT*



HOUSE OF J. N. HARPER, ESQ., PASADENA, CAL.

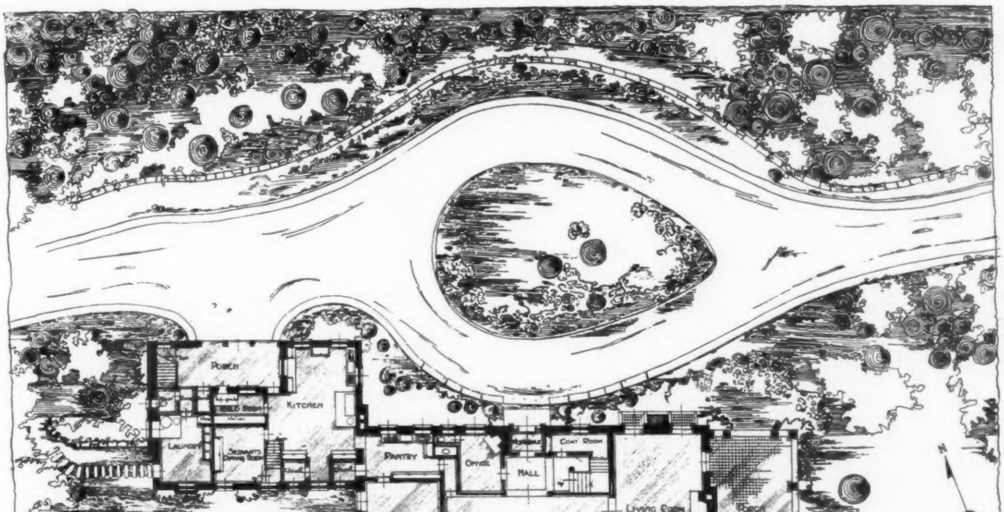
MR. REGINALD D. JOHNSON, *ARCHITECT*



Non-fireproof construction. Concrete foundations. Exterior walls frame with metal lath and plaster. Interior finish white cedar, enameled. Oak floors throughout. Automatic gas furnace, electric light

HOUSE OF H. W. HARRISON, ESQ., DEVON, PA.

MESSRS. DUHRING, OKIE & ZIEGLER, *ARCHITECTS*



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EFFICIENCY IN THE DRAUGHTING ROOM

"EFFICIENCY" is probably the most used and abused word in the English language at the present time. As a result it has fallen into at least temporary disrepute and now possesses the lowered value of a debased coin. In the world of concrete affairs, in commerce and manufacturing, with vast organizations and complex ramifications, the study of efficient production and of the ratio between gross cost and net return from the sale of goods has brought about great conservation of money, of energy and of time. But to carry the same methods into the realm of the abstract and the theoretical or into the field of art is to invite serious difficulties.

The architect who properly endeavors to render his office and working organization more efficient finds that it is not merely a question of working out a system on paper, but of striking a working compromise between it and the intangible elements of artistic personality. The interests of art as expressed in architecture on the one hand, and of efficiency—if we may continue to employ the term for lack of a better—on the other, are by nature antagonistic. While efficiency demands the greatest possible amount of output with the least possible expenditure of time and energy, the greatest works of architecture have been produced under conditions entirely free from these considerations. In the artist's mind, the final result is of first and only importance, and in order to attain that result no outlay of time or energy is too great to be justified. Some of the greatest architects have been notoriously prodigal of energy and have gone to unreasonable lengths to secure their desired results.

But the average practitioner who is dependent upon his profession for a livelihood is forced to consider his office in the light of an efficient workshop, and without sacrificing appreciably the artistic merit of his designs, to keep his overhead charges below a reasonable limit.

Now unquestionably the greatest item in these charges is the expenses of the draughting room. Draughtsmen's salaries consume, at least calculation, more than half of the total expense of running an office, and generally this item is a much larger proportion. How to effect economies here resolves itself largely into a problem of personal equations.

Two different systems of running a draughting room are suggested by a study of the offices of practicing architects. In an application of the first system, a sharp distinction is made between the designer and the draughtsmen employed on working drawings. Preliminary sketches are made by the designer, and it is endeavored to decide all possible questions while the proposed building is in sketch form. After which, the sketches are turned over to draughtsmen trained in the production of working drawings, who make these with as little reference as possible to the original designer.

An alternate system places the entire responsibility of all drawings for any separate piece of work upon one or more men, allowing them to carry it through from sketch form to full size details. No distinction is made between designer and draughtsmen, and the personality of the man who makes the preliminary sketches is directly infused into the working drawings.

The former system would seem at first

thought the more economical one. The work of high salaried designers may be supplemented by that of a number of much less expensive draughtsmen, and a closer check may be put upon the output of the draughting room. But its employment is one of the causes that has laid American architecture open to the charge of being "paper" architecture; American buildings too frequently disclose a lack of the proper interrelation of designs to working drawings.

The latter system seems to have the merit of being if not actually more efficient in the long run, at least more likely to produce the better results. It aims primarily toward the general training of a draughting force of designers who have a thorough and practical knowledge of working drawings, and of draughtsmen who are able to translate the exact artistic value of sketches into working drawings.

In actual practice it is doubtful if either of these systems can be worked out in their entirety without some adaptation to the individual office. It seems worth while, however, that their respective merits should be carefully considered in planning for increased office efficiency.

THE LESSONS OF ECONOMY TAUGHT BY PRESENT CONDITIONS

WASTE and extravagance are popularly supposed to be traits of character possessed in large degree by the American nation. This racial characteristic was little in evidence during the early days of our life as a nation, and the early settlers and their immediate descendants gained their livelihood only through the practice of rigid economy. The immense fertility of America, her vast and profitable commercial enterprises and the large element of risk involved in undertakings on a large scale have, however, during recent years given the average American a broadened view and awakened in him a keen sense of initiative; at the same time they have to a considerable degree broken down our early ideas of thrift and economy. The wonderful rapidity of commercial expansion and the possibility of enlarging indefinitely our markets, both within our own borders and in foreign countries, have blinded our eyes to the real relation between gain and expenditure.

The continued practice of the most rigid economy is to most people distasteful even when necessary, and habits of economy are taught to a nation only by the force of dire necessity. A few years since, the American nation was apparently indulging in vast and unjustified expenditures with no curbing or checking influences in sight, only to be brought up sharply a little later by a condition of financial panic.

Once again during the past year the country has been brought to feel the effects of commercial disturbances through the great Continental war. It will be interesting to observe just how much of permanent benefit will accrue to the nation by these years of enforced economy. No one can question its temporary benefits; public and private corporations have been forced to curtail their expenditures and weed out all waste from their organizations. Manufacturers have had to produce and market their goods more cheaply, while even in the private life of individuals useless and unnecessary extravagance has been, to a great extent, eliminated. All this cannot but result in increased mental activity and the formation of habits that must persist in some degree for an appreciable period of time.

The profession of architecture has been greatly affected by the events of the times. In every phase of it there has been a notable diminution of building, and in some branches it has dwindled even to the point of cessation. The practice of thrift may be generally distasteful enough to the public, but for the architect the present conditions are leading in many instances to serious difficulties. Even in prosperous periods the financial return to the practitioner is scarcely more than enough to provide a modest living, while today it is probably true that many architectural offices are an actual expense to their possessors. With the early return to normal conditions which now appears to be inevitable, let us hope that the architect will not forget the lessons of economy in organization which he has been obliged to learn during the past year. In other words that he will adopt permanently the methods of economy and efficiency necessitated by present conditions.

HOUSE OF J. N. HARPER, ESQ., PASADENA, CAL.

MR. REGINALD D. JOHNSON, *ARCHITECT*

(For other views see illustrations)

Facts on Life of a Steel Building

WE are indebted to Messrs. Holabird & Roche, architects, Chicago, for the following description,—of more than usual interest,—of the condition of the structural steel in the Champlain Building, one of the earlier of the tall buildings erected in Chicago, as disclosed when that structure was demolished.

Messrs. Holabird & Roche state:

The demolition of the Champlain Building, located at the northeast corner of State and Madison streets, Chicago, which has just been razed to make way for the final section of the Boston Store, has disclosed a condition of the steel that should be of interest to owners, architects and engineers.

The building was constructed in 1893-94 in accordance with plans and under the supervision of this office, and was built at a cost of over $500,000.

The lot occupied is approximately 66 feet by 106 feet. The building was fifteen stories above grade and one shallow basement story below grade. The construction features were structural steel framework with floor beams spaced five feet apart, flat tile arches of porous terra cotta, porous terra cotta fireproofing, shallow spread footings on a blue clay foundation, locally called floating foundations, brick and terra cotta curtain walls. The building presented an appearance of, and was found to be, in good physical condition.

The steel was painted with a proprietary brand of iron oxide paint, in accordance with the following specifications:

"The contractor will be required to paint all iron work and steel work one coat of the best quality of mineral paint before putting up. After it is set, carefully go over all work, clean, and remove all rust and dust, and paint another coat of the same kind of paint."

The condition of the paint as disclosed by the razing operations varies from complete disappearance to "good as new." So far as protection to the general structure is concerned, the paint has deteriorated beyond all usefulness. In places there is no trace of it, over most of the steel the paint still shows, but is broken up by rusted areas, in a few places it still has its color and lustre over considerable areas. Where the paint was still in place, although it had a dead appearance, there usually was no rust underneath. Even where small blisters showed in the paint, the steel under them was bright and free from rust.

There was no pitting of the steel observed, the rust occurring in flakes or layers. There was little adhesion of the rust to the steel. Some pieces having areas from 50 to 100 square inches were removed from webs of I-beams. These pieces were very dark brown in color on both sides, and the rust adhering to the beam under this scale was the same color. Its appearance suggests age and has no indication of recent formation.

By weighing some specimens of the rust scales and reducing to the equivalent metallic iron, the loss due to corrosion is computed to be .007 to .009 inch. This is very much greater than the average loss, as these specimens represented the worst condition, with one exception. One column in the first story showed rust amounting to perhaps four or five times the amount stated above. This bad rusting was along a pipe shaft, where the steel was doubtless subjected to moisture or circulation of air.

The specimens which were weighed and converted to the equivalent metallic iron were taken from the inner sides of the webs of beam box girders. The space between the beams was not filled with fireproofing, and it is probable that these surfaces were not painted with a field coat. One or both of these conditions may account for the excessive rusting.

The footings were built of steel I-beams unpainted, embedded in Portland cement concrete. When removed *they showed no corrosion*.

The pipes in the building were generally in fair condition. There is no record of any of them having been replaced since the building was constructed. However, one pipe, presumably a soil pipe, was so decayed that it could be broken as if made of earthenware.

It was specified that the terra cotta be attached to the steel frame "with substantial wrought iron or copper anchors, and thoroughly embedded in cement mortar." Wrought iron or steel was used. The anchors were generally in good condition, but some pieces were rusted so much that they broke in wrecking. It is probable that these pieces were not well bedded in cement mortar at the points where the rusting occurred.

The condition of this building seems to indicate that the exclusion of air and moisture is essential for the preservation of the steel and also of the paint. The appearance of the rust suggests that it may have been formed soon after the building was constructed and that it has not been progressive. Even if the worst case of rusting has been progressive and should continue at the same rate, it would be more than a century before failure of the member would result.

The present practice of encasing all structural steel in concrete, or plastering it with Portland cement mortar; of separating the pipe shafts from the steel; and of using greater care in covering terra cotta anchors, certainly safeguards the framework of the structure for a much longer period than the probable economic life of such buildings.

CURRENT NEWS AND COMMENTS

Mr. La Farge's Opinion of the Cubists and Other Faddists

But the need to practice art is an ineradicable one in all the stages of humanity. At the stage in which we find ourselves nowadays this need is assuming phases that seem to be something quite new in all our experience. The newest of all the newnesses is the singular belief that the aspirant in art had better not be taught too much—hardly at all, some of them seem to think; that learning is for him a fetter; that he must not be considered a creature to be trained and developed like another, but as a sort of emanation which may be expected to burst upon us complete out of nothingness. Thus, we are given to understand, he will find room for the play of his imagination, his inventiveness, his originality.

The chief proof offered us of the validity of these tenets is what, for convenience, may be generically termed "Cubism." I am not an art critic. To the critics (if there are any; and I know of two or three) this subject may be left. If the Cubist pictures seem to me morbid outrages and the written advocacy of them neurasthenic piffle, it may be that I am too dull or too pompous to see the joke, or it may be that I am too hidebound to see new promise.

Suppose a person should say: "I am going to be a writer. I am going to attempt great, original literary production, at a time when something new and vital is imperatively needed. In order to do this I propose to sever myself completely from all those hampering limitations which I feel instinctively have beset previous workers. I refuse to subject myself to anything that will impair my freedom of spirit and expression. Therefore, I will not read what others have written; I will not know the stories they have told; I will not study their ways of stating their thoughts; I will not know the history of the literary art at any time, ancient or modern. Indeed, I go further than this. I will not learn the common rules of composition, those guiding principles that come from the many, many experiences of all sorts of writers in all times. I will not even learn how to use my native tongue, its flexibilities and its expressivenesses and its elegancies. I will, by Heaven, learn nothing, but, pure and undefiled, a creature of God-given talent, I shall spread the wings of my fancy and soar to heights undreamed of." What would you think of such an ass as that?—*Scribner's.*

The Question of Restoration of Ancient Buildings Damaged During the War

M. Victor Horta, Director of the Royal Academy of Fine Arts in Brussels, has recently given expression to his opinion with reference to the restoration of buildings damaged or destroyed during the present war.

He is opposed to "restoration" in the modern sense, and he states as his belief that it would be much better to erect a modern building in each instance with all its faults than to attempt the restoration of such masterpieces of medieval architecture as have suffered damage.

It has been suggested, and we believe with much reason, that it would be far better to allow Rheims Cathedral and the Cloth Hall at Ypres, to stand in their present condition than to attempt restoration of these structures. The present fabrics in their mutilated state would serve a much more artistic purpose than they would if "restored," even by the most reverent and skillful hands. In addition, if left as they now stand they would be monuments of the horrors of modern warfare and teach a much more forcible and useful lesson in this respect than would most of the "memorial art" that is apt to spring up when the war has ended.

It is sincerely hoped that any general attempts to restore the many structures that have been more or less damaged will be carefully considered, lest the mutilation already wrought may not be still further increased by ill advised attempts to mitigate it.

The City of Winnipeg, Manitoba, Limits the Height of Buildings

The city of Winnipeg has just adopted a by-law limiting the height of buildings. Its provisions were formulated by a joint committee representing a number of organizations, architectural, town planning, real estate, building, etc., and it was passed without opposition from any quarter.

It provides that no building shall exceed one and three-quarters times the width of the street, nor, in any case, be more than 198 feet high, nor contain more than twelve stories. Cornices, roofs and parapets are included in these heights, but the roof may be covered with a roof garden, and pent houses, etc., one story high, set back twenty feet from the street, may cover 25 per cent. of the roof area. Towers, with restrictions as to area and position, may be 300 feet high. Winnipeg has three main streets, each 132 feet wide. On these the limitation of twelve stories would make the ordinary commercial building about 165 feet high, while for department stores, etc., requiring high ceilings, 198 feet is allowed for twelve stories, which is only one and one-half times the width of the street. Practically all other streets are sixty-six feet wide, so that the rule would give a limit of height of 115 feet 6 inches, or about eight stories. Fortunately, no buildings at present exceed these limits.

BOOK NOTES

Ye Sundial Booke, by T. Geoffrey W. Henslow, M. A. Stiff boards, 320 pp.; size, six by ten inches; price, $3.50; New York, Longmans, Green & Co.; London, Edwin Arnold.

This work is, in a sense, a curiosity of book-making. The author with an ability to set down his thoughts in rhyme, and with the time and inclination to search the highways and byways of rural England for examples of sundials, a regard for which he acknowledges as having developed into a fad, set himself the task of making this book. First he essays a brief history of the sundial, divided into three chapters. Then, with the coöperation of an artistic friend who furnishes the accompanying rather indifferent pen-and-ink sketches, there are lines inspired by the various subjects.

A work of this sort undertaken more seriously would have considerable value. Substituting photographs for the present sketches and replacing the rhyming lines with serious descriptions, the time and trouble taken in gathering this material would have been better expended. Yet, as part of the bibliography of sundial literature, it will be worth while to include this book to give completeness to the subject.

Communication

The following communication has been received from the National Fire Protection Association, Boston, Mass.:

"We are in receipt of The American Architect of August 11th and note the review of our inspection manual, Field Practice. The price of this book is $1.50 per copy instead of $1.00 as stated therein. On lots of twenty-five copies or more a discount of twenty-five percent is allowed."

INDUSTRIAL INFORMATION

Imperial Smokeless Boilers

The Utica Heater Company, Utica, N. Y., has recently issued a new Imperial Smokeless Boiler catalogue. It is stated in the introduction to this catalogue that modern smokeless heating is to-day almost essential in connection with large buildings, for two reasons: First, to comply with smoke ordinances adopted by many cities of the country; and second in the important interests of materially reducing coal bills.

It is claimed that the Imperial Smokeless Down-Draft Boiler offers a near approach to perfection in this modern style of heater, because it burns the cheapest grade of soft coal without producing objectionable smoke. Aside from the special construction of the Imperial Boiler, the ingenious arrangement of double grates holds according to this catalogue the secret of its success. Fuel is fed to the upper grate; partially consumed coal drops from the upper to the lower grate. In this way a double fire is produced, one with a down-draft, and the other upward, the two meeting with what is termed intense combustion.

The catalogue referred to presents a number of cuts of boilers, both complete and in sections; other boilers are shown in position in boiler rooms, and illustrations of a number of buildings of exceptionally high character throughout the country in which these boilers have, it is stated, been installed are shown by means of half-tone cuts. Dimensions, capacities, price lists and general data are all given in the catalogue, which may be secured upon request.

Telescopic Hoist

A bulletin just received from Gillis & Geoghegan, 537 West Broadway, New York City, describes in detail the many interesting features of G & G Telescopic Hoists. According to the bulletin, this hoist is now in use in practically every state in the union, and is widely specified by architects for the removal of ashes from buildings where a boiler plant is located below the sidewalk, or in the basement of the building adjacent to the sidewalk.

The advantages claimed are moderate cost, adaptability to practically all conditions, ease of installation, and absolute dependability of operation.

Attention is also invited to the G & G sidewalk door opening and closing device, which automatically opens and closes the iron sidewalk doors as hoist is raised or telescoped. The illustrations and text portraying and describing both the mechanism of the hoist and the door operating device, make the means of operation entirely clear. This bulletin will be sent to architects upon request.

Bostwick Products

The Bostwick Steel Lath Company, Niles, O., has recently issued a number of data sheets ready for binder. Included among them are numerous sheets illustrating special uses of Bostwick products. These include Truss-Loop Metal Lath, Expanded Metal Lath, Truss-V-Rib Lath, Metal Corner Beads, Metal Ground Beads or Base Sections, Metal Wall Plugs and Wall Ties. Various applications of the various products are also shown.

This collection of sheets of data will be forwarded to architects upon request.

Copper; Its Effect Upon Steel for Roofing Tin

A booklet published by the American Sheet and Tin Plate Company, Pittsburgh, Pa., is devoted to a discussion of roofing tin, particularly the product of this company, which is copper bearing, open hearth roofing tin, stamped "C. B. Open Hearth."

The advantages of tin roofs, how to construct them, and standard specification for tin roofing are all set forth in this booklet, in addition to data in connection with the product of this company. Any one not thoroughly informed on the subject of tin and tin roofs can secure much valuable information from this booklet, which will be sent upon request.

Shop Fabricated Reinforcement

The Shop Fabricated Reinforcement Company, with general offices in Cleveland, O., has published a new catalogue of their reinforcement, which seems to contain much data and information of interest to architects.

It is claimed that this product is a compact, rigid and self-contained reinforcement, shop fabricated strictly according to designs furnished, tagged, bundled and shipped ready to be put in place.

The essentials of an ideal reinforcement, which it is claimed this shop-fabricated reinforcement meets squarely are: good quality steel, rolled in shapes best adapted for the purpose; possibility of easy, accurate fabrication into rigid, compact, self-contained units; must be so fashioned as to develop the full strength of the component members of the fabricating units; these units must be of form to be easily shipped, easily handled, and readily placed in position; when so placed must be capable of retaining each component member positively in its true position within the finished structure; fabrication must be simple and economical.

The illustrations shown make plain the methods employed, and the physical appearance of the units constructed in accordance with this system.

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

The Ventilouvre

The Ventilouvre Company, Inc., 30 East 42d street, New York City, has just published a new catalogue illustrating and describing the Ventilouvre, which, it is stated, is a perfect transom and ventilator.

The advantages claimed for it are that even when wide open all light and sight and minor noises are confined to a room. It is designed for hotels, hospitals, apartment houses, steamships and railroad cars, for all of which the advantages are obvious.

Ventilouvres are made of steel with baked enamel finish to match any condition or color. The price complete, which includes the operating hardware, is said to be approximately the same as for the old-style transom. For structurally fireproof buildings, Ventilouvres are equipped with fusible link and automatic closing device.

All manner of arrangements for Ventilouvres are shown in this catalogue and specification clauses for the various devices are given. Catalogue will gladly be sent to any one requesting it.

The New Material for Roofing and Siding

The Keasbey & Mattison Company, Ambler, Pa., have recently perfected Portland Cement concrete sheets reinforced with asbestos, for use in roofing and siding. It is stated that Portland Cement Concrete offers the greatest resistance of all building materials to the combined action of air, water, sun and frost, and it is also incumbustible and comparatively inexpensive. Efforts, however, to adapt it to roofing purposes have been formerly unsuccessful, due partly to its porous nature and partly to its low tensile strength.

In the sheet asbestos concrete here referred to the cement is reinforced by asbestos fibres, a dense homogeneous structure, it is claimed, resulting from an extended beating together of the materials with an excess of water, subsequently building the material up in layers on a paper machine, and finally subjecting the sheets to great pressure.

For roofing and siding purposes, the sheets are made in corrugated form and are applied like corrugated iron.

The name given the product is Ambler Corrugated Asbestos Roofing or Siding, as the case may be. In appearance it greatly resembles corrugated iron, and is applied in the same manner.

Further information, with quotations, etc., may be secured by addressing the manufacturers.