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VOLUME CVIII SEPTEMBER 8, 1915 NUMBER 2072



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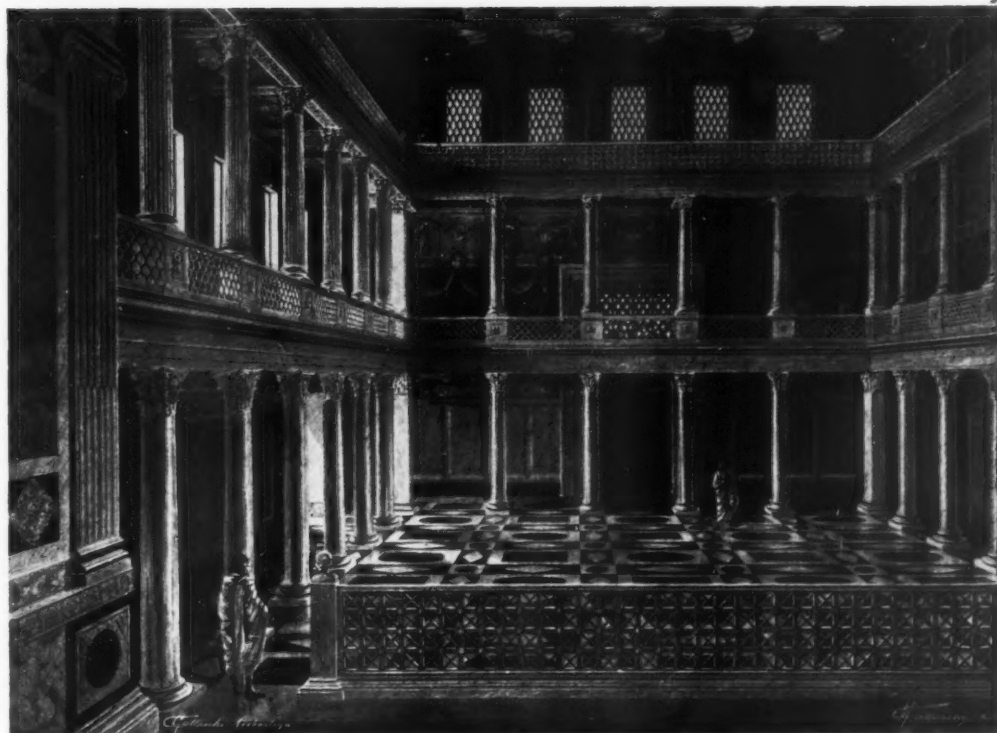
DETAIL OF WOOD-CARVING, CATHEDRAL OF SIENA, ITALY

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WEDNESDAY, SEPTEMBER 8, 1915

NUMBER 2072



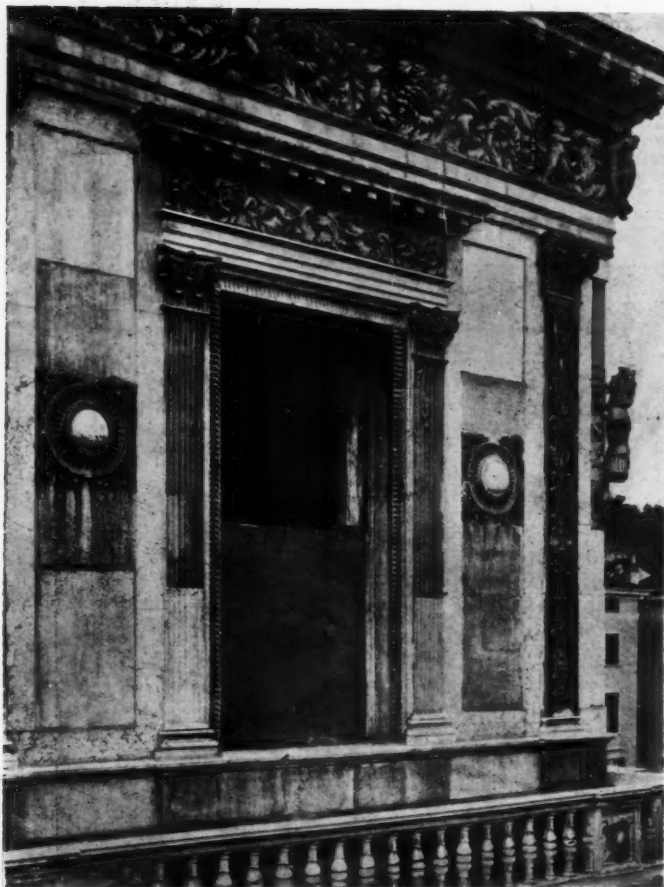
RESTORATION OF THE BASILICA FLAVIA, ROME

THE HISTORY OF MARBLES

By PATRICK CALVERT

THE position of marble among building materials is a unique one, for in it strength and durability are united to a beauty of surface color and texture that is infinite in range; and this pre-eminence has not only been fully recognized by ancient and modern architects, but has in large measure contributed to the historical development of the art. In firmness of structure and almost imperishable nature few other materials bear comparison to it and

these fail utterly when comparison is extended to include variety of surface beauty. The most famous buildings of antiquity, the Parthenon and Erechtheion at Athens, the temples and palaces of Rome, St. Mark's and St. Peter's of the Renaissance, owe their charm of color and delicacy of detail to the use of marble. The Oriental luxury of the court at Constantinople, the palaces of the conquering Moors at Granada and those of the Grand Monarch at Versailles, all are em-



DETAIL OF FACADE, PALAZZO MUNICIPAL BRESCIA—
RED VERONA AND ISTRIAN MARBLE

bellished with this material, which also expresses appropriately the most dignified and elegant conceptions of modern architects.

Because there are no extensive marble deposits along the Nile is a chief reason for the inflexible grandeur of the Egyptian monuments, while it is equally true that in the Attic mountains of snowy white marble, Athens held the fundamental asset for its glorious unfolding of the arts. From the flanks of Mount Pentelicus within sight of the city came an inexhaustible supply to feed the demands of Greek sculptors and architects. The Periclean taste cared only for white marble, and even though the base rock of the Acropolis is a mass of richly colored marble, it was left to Hellenistic days and the Oriental influence of Alexandria to develop a liking for the colored marbles.

Until the first century, B. C., there was little or no splendor of decoration introduced into the buildings of Rome, and the city of Augustus's inheritance was one of sober-hued volcanic rock. When marble was first used, Livy criticised it as being showy and extravagant. But the close connection between Egypt and Rome in the century before the Christian era transmitted to the rich and expanding taste of the republic this love for the warmth and color of marbles, and in the days of the empire it developed into a veritable passion. Not only Italy itself, but the Grecian archipelago, Asia Minor and Africa, were ransacked for the treasures of the quarries.

From Italy came the native Luna marble, now known by the general name of Carrara, from Greece and Asia Minor, the Cipollino of Eubœa, the Verde Antico of Thessaly, Pentelikon, and Rosso Antico, from Egypt alabaster and the priceless porphyry, and from Africa Giallo Antico and many others. The great blocks were numbered and stamped with the name of the reigning emperor and loaded on triremes to be carried across the Mediterranean to Ostia. Here

the vessels were towed by oxen up the Tiber to Rome and finally their cargoes were unloaded on the marble wharf below the Aventine, where great unused blocks still lie upon the site of the once busy "marmatorium."

The craze for marble buildings and decoration was not confined to Rome, but the same quarries furnished material for most of her colonies, a fact which is proved by the excavations of archæologists. The colossal wealth of the city, and the lavish expenditure of human labor which these undertakings involved, are shown in this broadcast exploitation of the imperial quarries.

The gigantic enterprises of the emperors brought such a wealth of material into Rome that in medieval and Renaissance days the ruins of their palaces became secondary quarries, from which the churches of Rome,

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Ravenna and Venice were beautified, and it is in these three cities that the student of antique marbles will find his most fertile field. Beside the transportation of columns and slabs to new structures, a great quantity of these treasures met actual destruction at the hands of lime burners.

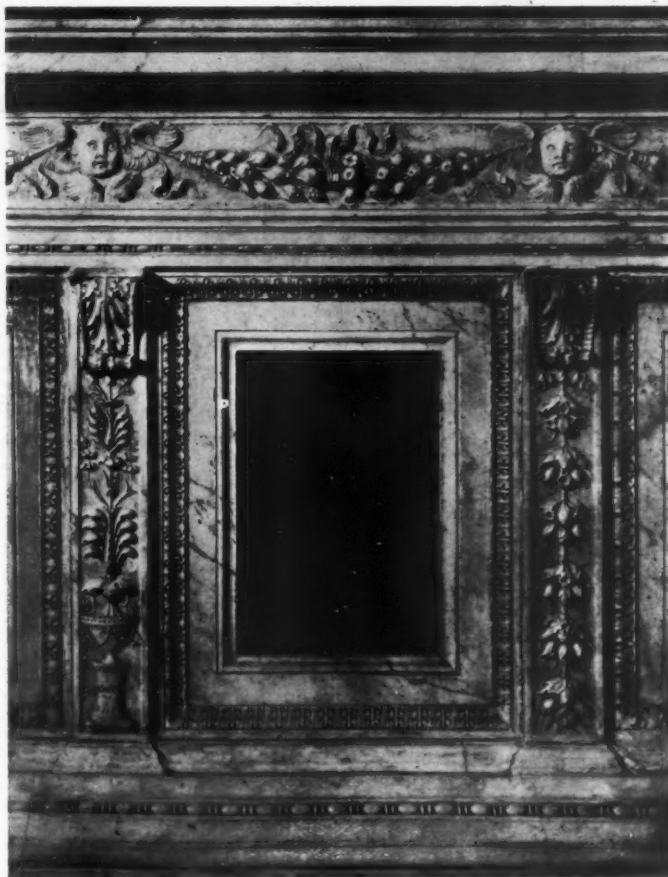
Besides this source the builders of the Renaissance developed the quarries of Verona, of Istria, on the northern shore of the Adriatic, which supplied all Venice with its building material, in the Maremma, at Polcevera, etc. Their use of marble in palaces, villas and churches became more and more extended until the Baroque period, when it knew no limits whatever. Under the Moorish rule, Spain supplied the rose-colored marble from Tarragona, the brocatellas from the Pyrenees and green serpentines from Granada for the pleasure palaces and mosques. French and Belgian quarries were the principal sources for the embellishment of the palaces of Fontainebleau and Versailles.

The modern use of marbles is extensive, and not only are public buildings and costly residences enriched with them; in practically every structure of any size, marble is used in some form or another. The actual quarries of the ancients have been rediscovered and many cases reworked, while a great number of new ones affords a limitless field for the choice of the architect and brings the use of marbles within the range of almost every building.

Marble may be defined as any natural stone of less hardness than granite that is capable of receiving a polish. In practically all marbles, the base is carbonate of lime, and the metamorphosis, or change from limestone to marble, was effected through various agencies combined with pressure. While the chemical composition was not affected, the density of the metamorphosized rock was increased and its structure rendered highly crystalline. No marble is chemically pure,

and foreign material is always present, either combined chemically or as an admixed material. It owes its beauty of color to these foreign substances, which may be carbonate of magnesia, the carbonates and oxides of iron, silica, clay, carbonaceous matter, mica, talc, etc. The iron oxides contribute the colors pink, yellow, red, brown; green is produced by the presence of iron or copper sulphides, mica or talc, while the blacks, blues and greys are due to carbonaceous matter.

The dolomites, or magnesia marbles, contain a percentage of carbonate of magnesia and have an increased hardness, but are otherwise in no way different from ordinary marbles, having the same crystalline texture and the same variation in color. Many marbles, such as Verona, have fossils embedded in them, that sometimes are perfectly pre-



A DETAIL, THE CATHEDRAL, LUCCA CARRARA MARBLE WITH
BLACK MARBLE PANEL

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served and sometimes are replaced by crystalline deposits. The serpentines, of which verde antico is one, are not true marbles, since they have as a base the hyrous silicate of magnesia mixed with calcite and dolomite.

The veining in marbles is produced in this manner; cracks caused by shrinkage upon cooling of the mass are filled by the infiltration of metallic oxides producing dark veins, as in pavonazzo, notably, or by the leaching

First the perpendicular faces were chiseled and the blocks were then removed by wedging on a horizontal plane. Wood wedges were driven into prepared holes which were then swelled by repeated moistening. In other cases, fires were built along a previously marked line and were quenched simultaneously, causing rifts to appear that were later opened by wedging.

Speaking of the Attic quarries, Brindley says: "There exists on Mount Pentelicus



MARBLE PAVEMENT IN THE VATICAN GARDENS

out of the carbonate of lime from impure rock, causing white veins, as in verde antico. The Brescia marbles are composed of fragments of older marbles imbedded in pasty magna which has crystallized upon cooling.

In the rediscovered quarries of the ancients one finds mute testimonies to the primitive and costly methods of quarrying that were used to dig out these precious marbles from the earth, and to the prodigious expenditure that the imperial tastes entailed.

to this day the ancient marble pitched-way or slide with the holes at the side in the solid rock in which the posts were fixed for lowering the blocks with ropes; and a small groove about six inches wide may be traced cut in the rock for the conveyance of water from quarry to quarry for the purposes of working. This slide passes a number of small workings, ascending to the great quarry where the upright face of the rock still shows the ancient tooling. Here the bed or vein

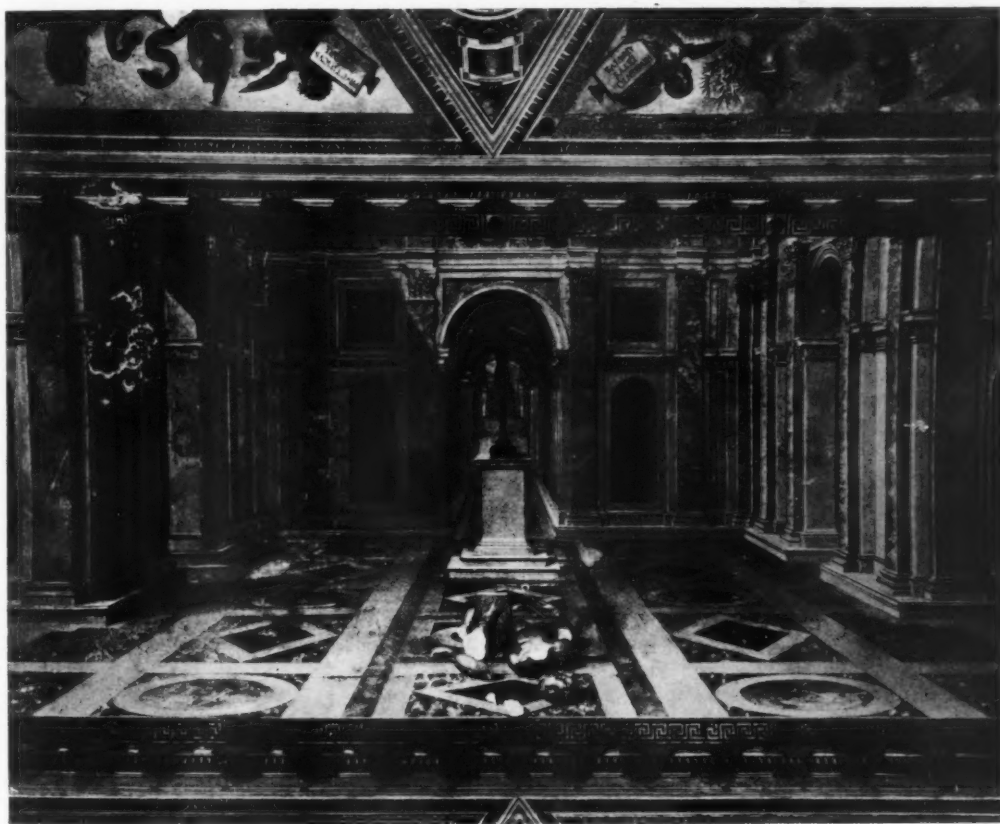
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of statuary marble dips into the mountain where the Greeks followed it, producing a huge cave which runs downward. From this cave they extracted the finest statuary marble of the Periclean period; these beds are overlaid with red and green cipollino which was later quarried by the Romans and used not only in Athens for the Stoa of Hadrian, but shipped to Rome and the colonies."

Again, writing of the ancient quarries of Giallo Antico at Chemtou in Tunisia, "Here

from this antique quarry form a great mound in the plain." It was with this marble that many of the palaces on the Aventine were lined, the slabs being in some cases as little as one-half inch thick.

Modern methods of quarrying have brought increased production and lessening of labor, but some quarries in inaccessible places are still worked in a similar manner. Three different systems are now in use, depending upon the size and accessibility of



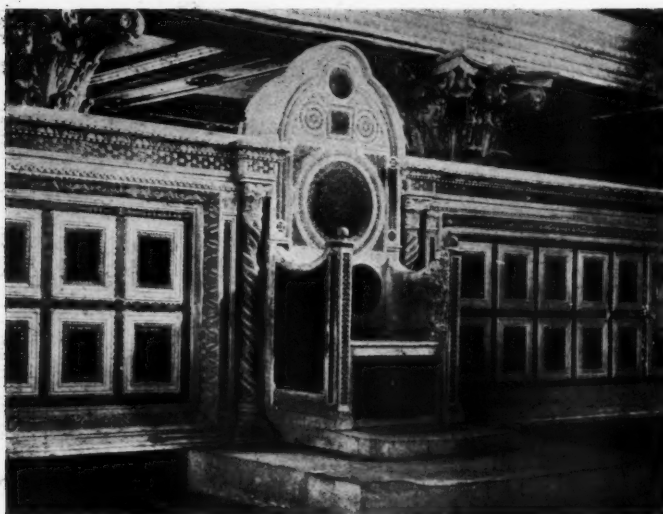
A PAINTING IN THE VATICAN, SHOWING THE RENAISSANCE USE OF MARBLES

you can see distinctly where their monoliths were cut and rough hewn into shape while still attached. A broken column twenty-four feet long and four feet in diameter still lies in the channel ready to be transported to Rome; the apophygee is roughly wrought to reduce the weight for the long journey across thirty miles of hilly country to the seaport of Tabarca. The chips and waste

the quarry and the outlay of capital available; wedging, sawing and channeling. It might be noted in a preliminary way that as a general rule the use of explosives is avoided as being wasteful and ineffective, the shock of the explosion producing rifts and cracks in the deposit.

The most primitive and cheapest method is by the use of steel wedges driven between

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SEDILIA OF BYZANTINE MARBLE AND MOSAIC. CHURCH OF S. LORENZO, ROME

the veins or rifts. The wastefulness of this system is obvious and its use is confined to small or inaccessible quarries. The cutting by means of wire saws is the method used in most European quarries, and united to the cleverness of the continental quarrymen, as in the Carrara district, is productive of excellent results. By driving an endless strand of wire between two pulleys, cuts or slices of surprisingly huge size are made in the walls of the deposit. The channeling machine used in American quarries represents the most effective and economical method of quarrying, but their use entails a large and continuous output and an almost inexhaustible deposit. The methods of transportation from the quarries at Carrara are in many cases of ancient primitiveness, as they involve the use of skids and greased ropes, sliding the block slowly down the mountain, where it is borne by ox-carts to the railway.

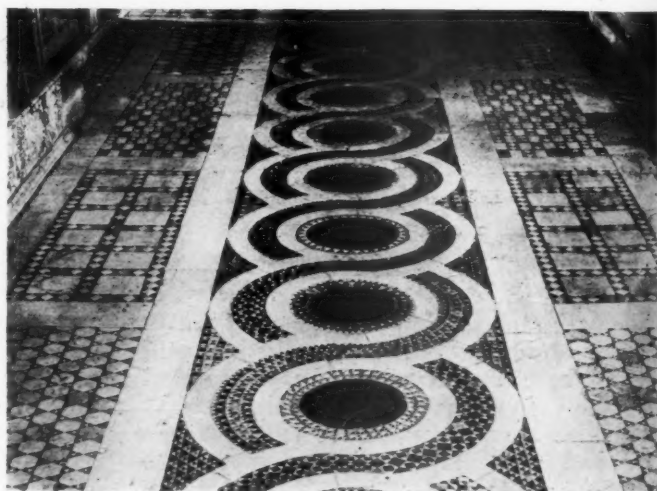
The architect or student who desires to familiarize himself with the historical importance of antique marbles or their modern development and utilization will find the search for works upon this subject a fruitless one, and while books have been written from the standpoint of the geolo-

gist and the quarryman, it has never been treated from the point of view of the architect, but the recent studies that are now being made of the marbles of ancient Rome at the American Academy will certainly add a valuable store of information to the subject and should eventually be the inspiration for a much needed work. While the appreciation of the beauty of antique marbles is by no means a recent development of taste, intelligent study of them has been made possible through the explorations of English and American quarrymen, notably Mr. William Brindley, F.G.S., F.R.M.S., who has by his research and enterprise made available to the modern world the Pentellic

marbles, the Carystian Cipollino and the real Verde Antico besides discovering the ancient quarries of purple porphyry and Porta Santa which it is to be hoped will some day be reworked.

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Medieval Masonry

What the ancients accomplished in the way of masonry construction is a topic of never-ending interest among those architecturally inclined, and in the course of a lecture delivered by Banister Fletcher, not long since, at the Victoria and Albert Museum in London, there was presented a very graphic description of the evolution of rib-vaulting and supporting buttresses which has thrown such a glorious mantle of fine roof-tracery and wall sculptures over the Gothic cathedrals of Europe. The weight of the building, which had previously been distributed

equally over supporting walls and columns, was now gathered up and brought down on to isolated supports and piers.

This skilful design of medieval master masons was due, in large measure, to new conditions of labor and to the material at their disposal. Egyptians, Greeks and Romans built with huge blocks of stone or marble, with little mortar, till imperial Rome required enormous public buildings that could not be roofed by the old system. Then Roman necessity became the mother of the invention of concrete, which had such a cohesive quality that the vaults were almost self-supporting on the walls and columns. By another turn of the architectural wheel concrete fell into disuse, and there were no gangs of slaves to move huge, monolithic blocks, so a new system arose, fashioned out of small stones bound in thick beds of mortar.

Building became an experimental science of effectively balancing small stones on one another. Here we have the beginning of that thrust and counter-thrust which was so elaborately applied in piers, buttresses, etc., which gave their counter-thrust to the outward thrust of roof-vault.

The use of small stones introduced a new problem in vaulting. In the Roman method great stones superimposed upon one another were at rest and rigid; in the Gothic system the balancing of small stones against one another produced a structure not at rest, but in equilibrium. Rigidity was replaced by elasticity. The old Roman building stood solid on the ground, the new Gothic structure soared lightly into the air. The pagan Pantheon at Rome, with its wonderful concrete dome and a single window, stands rigidly solid with its unbroken encircling wall.

The Christian cathedral of Rheims, in all panoply of lacework pinnacles, statues of kings, triple portals and great stained-glass windows, soars upward in its original state, borne aloft by buttress and pier, but alas, the fortunes of war have left but a battered semblance of its former self.—*Building Age*.

NORTHERN ITALIAN DETAILS

NO. 40—DOORWAY, VIA POLLARI, GENOA

AMONG the relatively modern buildings in Genoa, inclusive of all the past century's work, are a number of unimportant but thoroughly good pieces of design that reflect in large measure the influence exerted by the original palace builders of Genoa. We can feel sure that the designers of these buildings studied assiduously as a major portion of their artistic education the old examples of local work, and their designs often mirror the old palaces, not as faithful copies, but as imaginative transcriptions.

In the base motive of this house in the Via Pollari, a purely academic problem is solved in a fresh and vital manner. The proportions of the wall surface to openings are carefully arranged and the rusticated work is handled in a simple, free manner. A curious arrangement of staircase hall just within the entrance door is an unique feature and was doubtless dictated by the lack of an entresol apartment, the ground floor being given over entirely to shops. The striped curtains that hang before the shop door are typical of Italian street life.

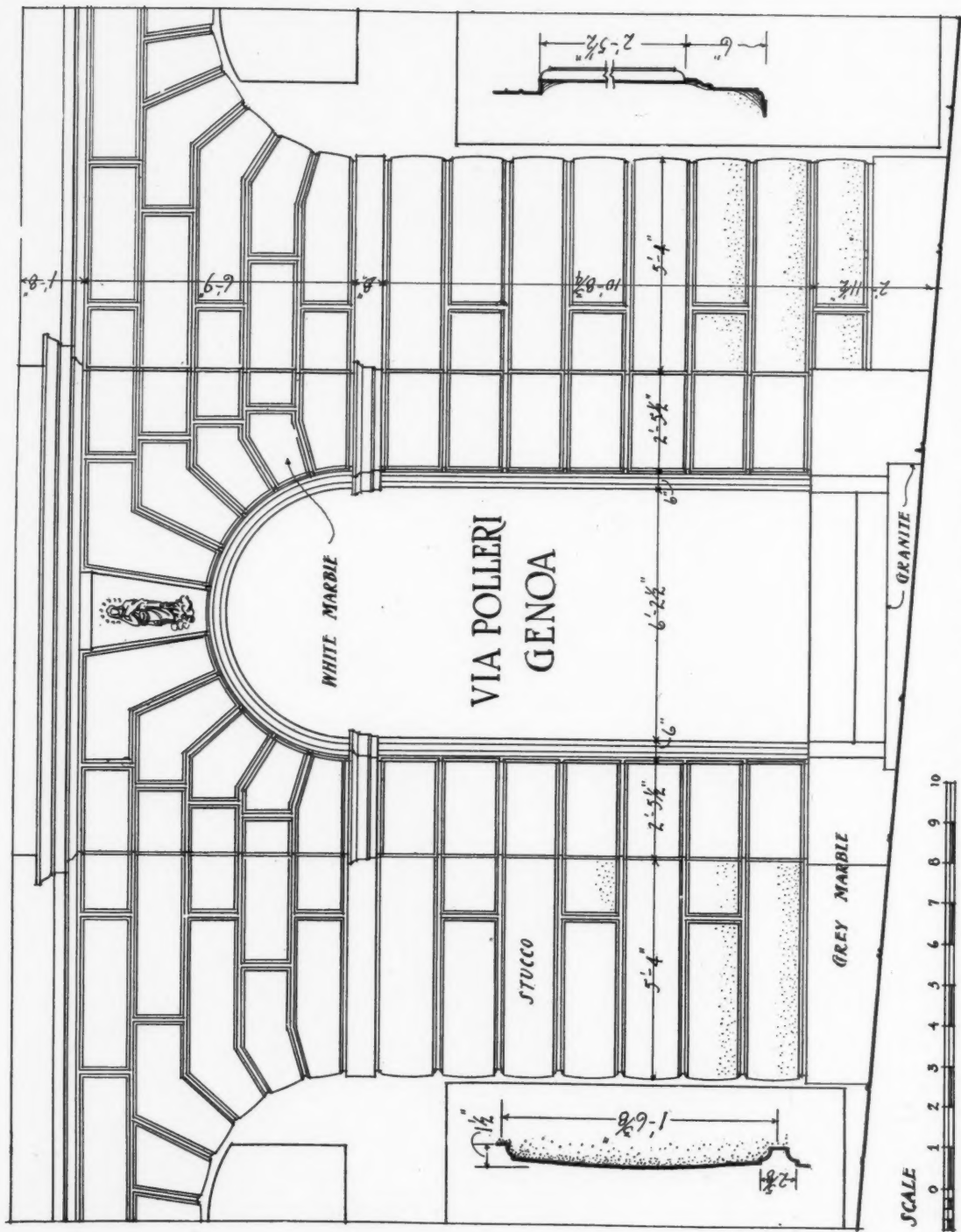


WROUGHT IRON LANTERN, FOREST HILLS GARDENS,
LONG ISLAND, NEW YORK
MR. GROSVENOR ATTERBURY, ARCHITECT

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DOORWAYS: VIA POLLERI, GENOA



SCALE



DOORWAYS: VIA POLLERI, GENOA

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

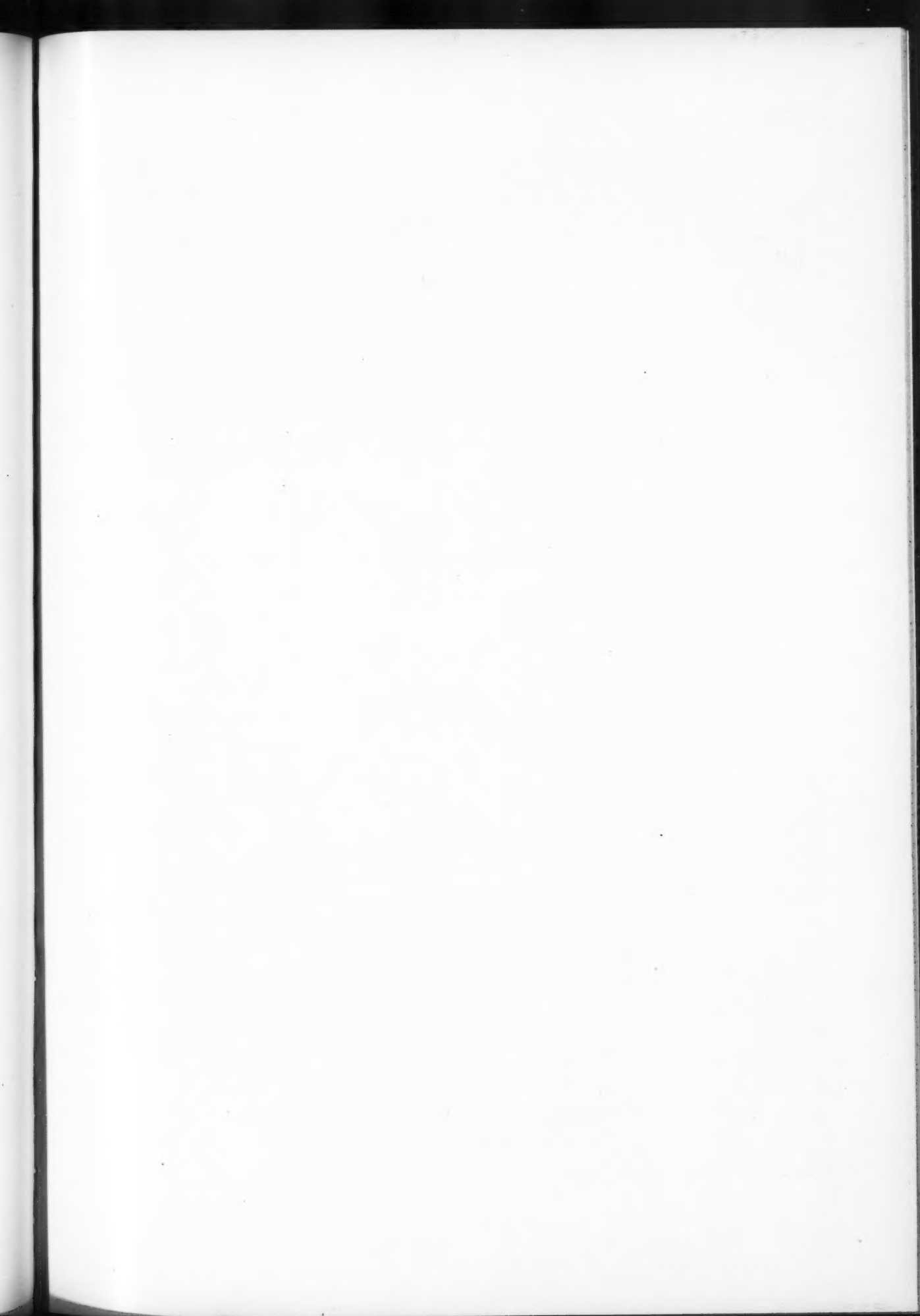
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 86

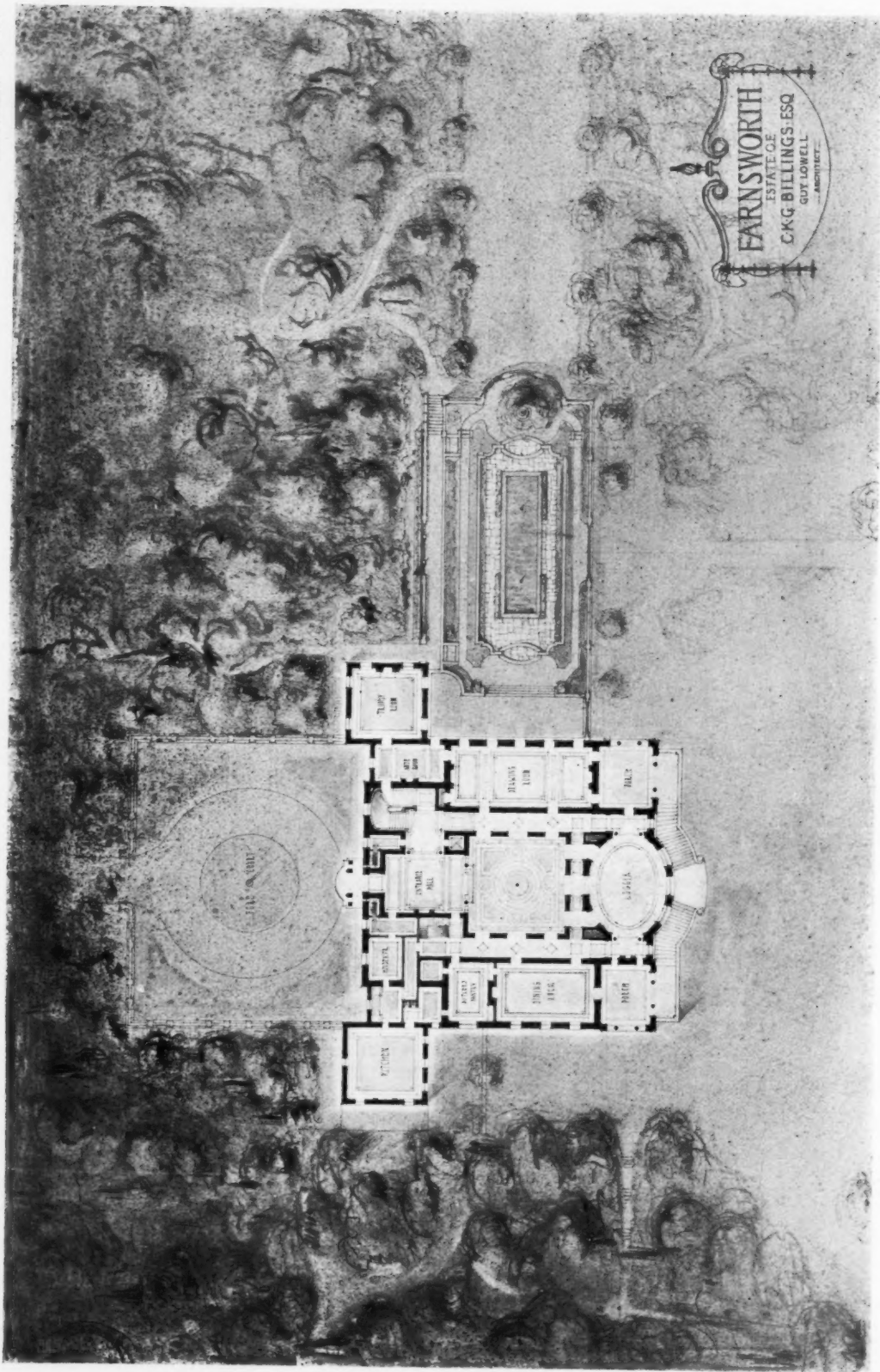
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SEPTEMBER 8, 1915



"FARNSWORTH," ESTATE OF C. K. G. BILLINGS, ESQ., LOCUST VALLEY, L. I., N. Y.
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PLOT PLAN

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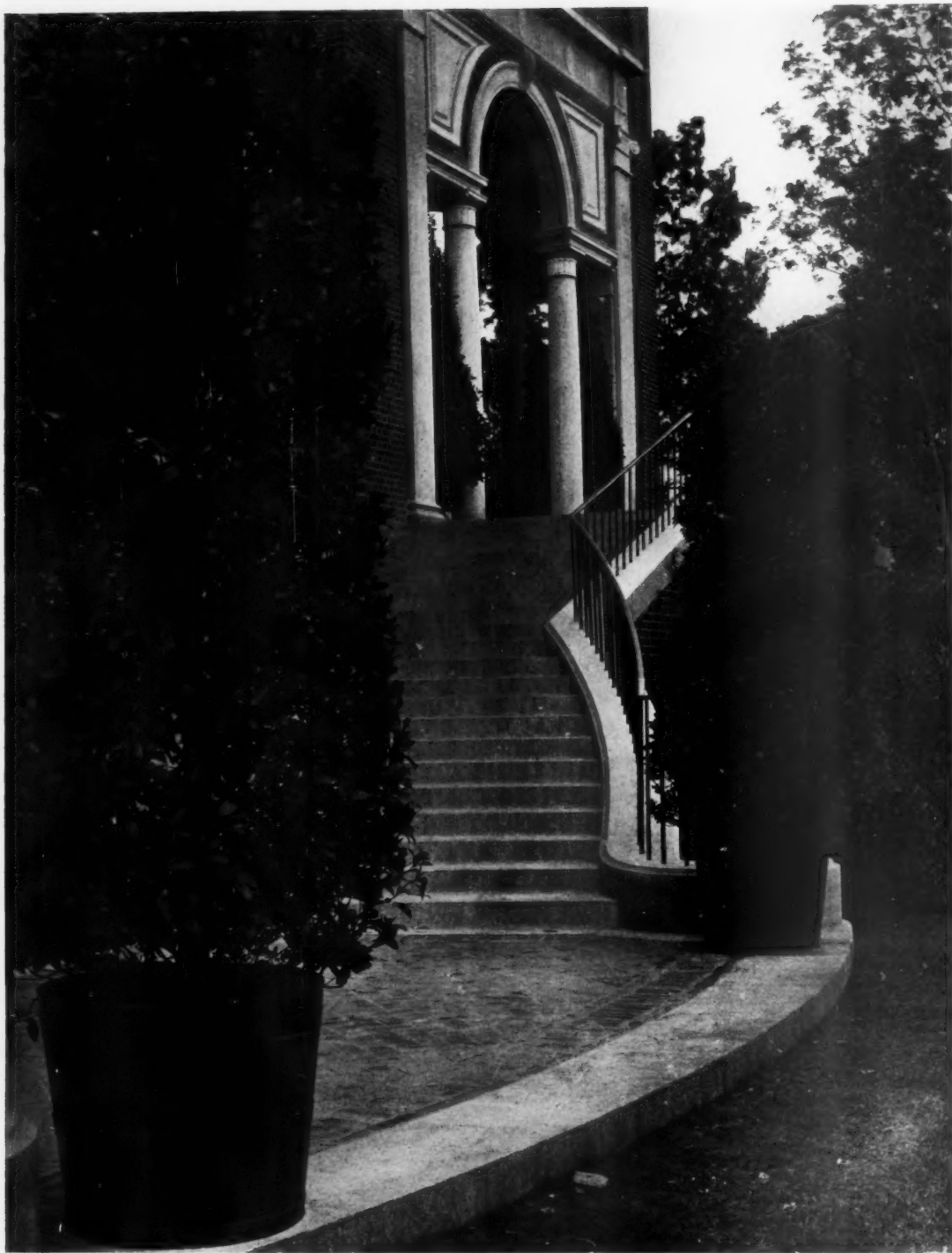
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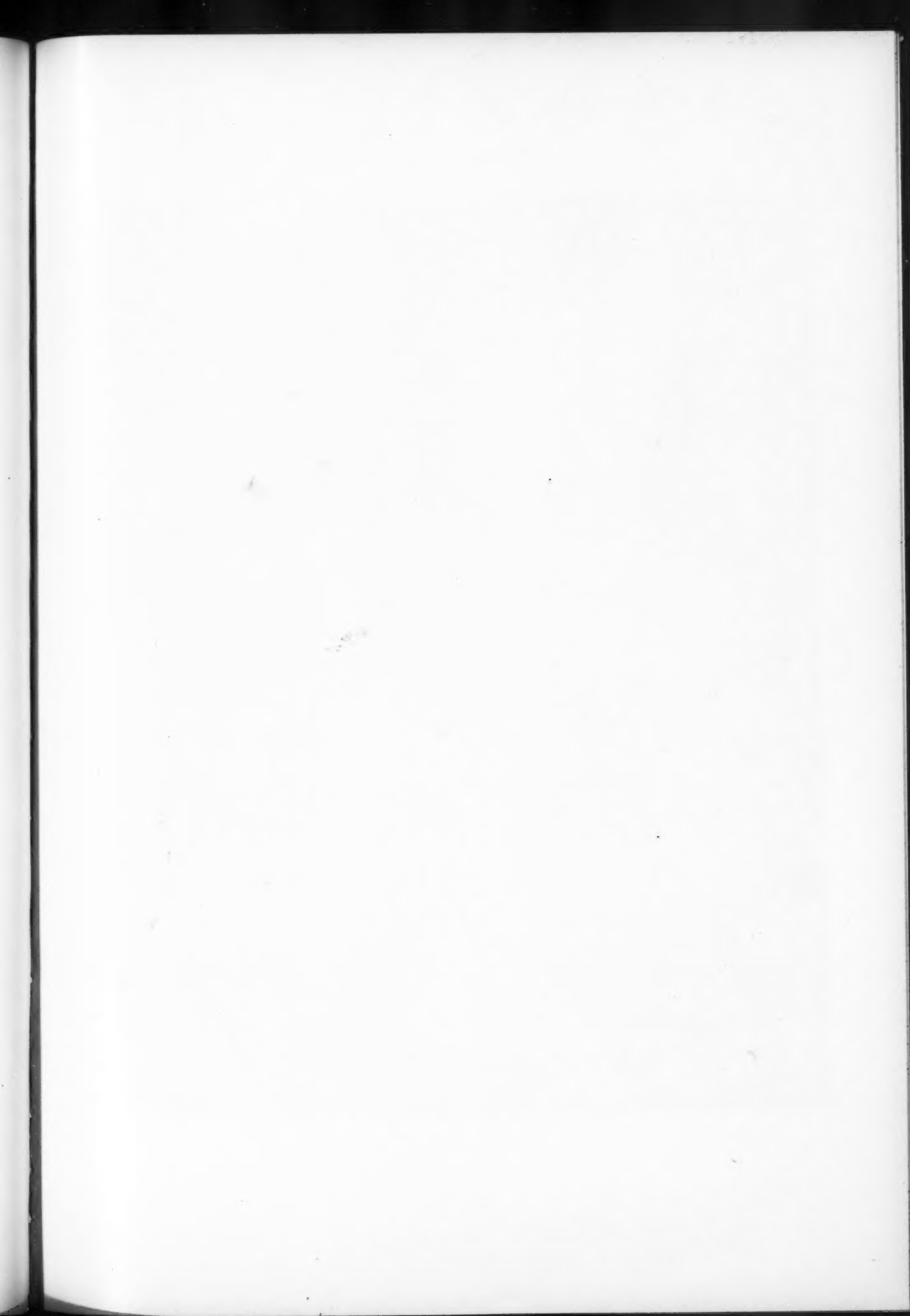
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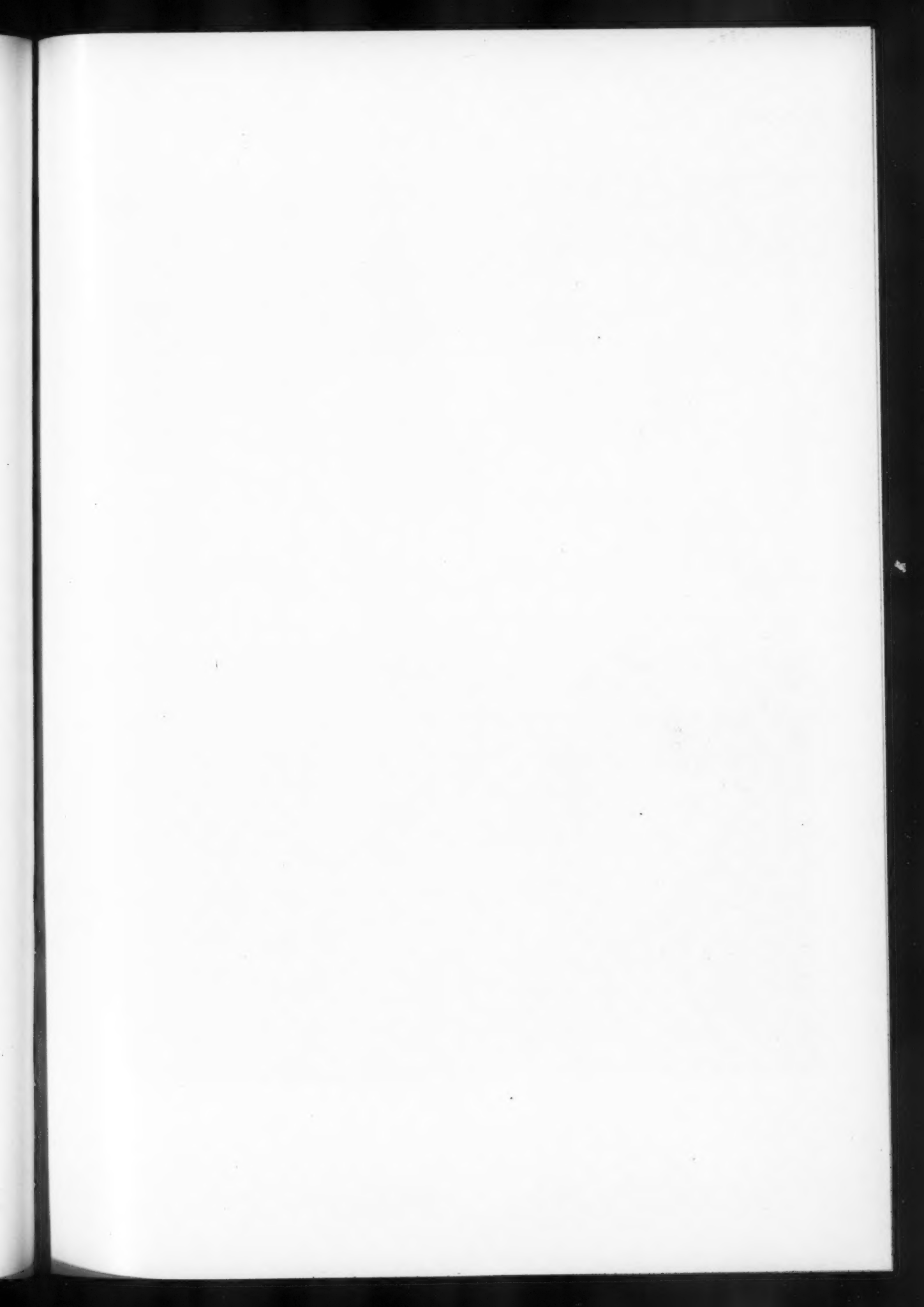
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VIEW FROM ENTRANCE HALL TOWARDS PATIO

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FOUNTAIN IN PATIO

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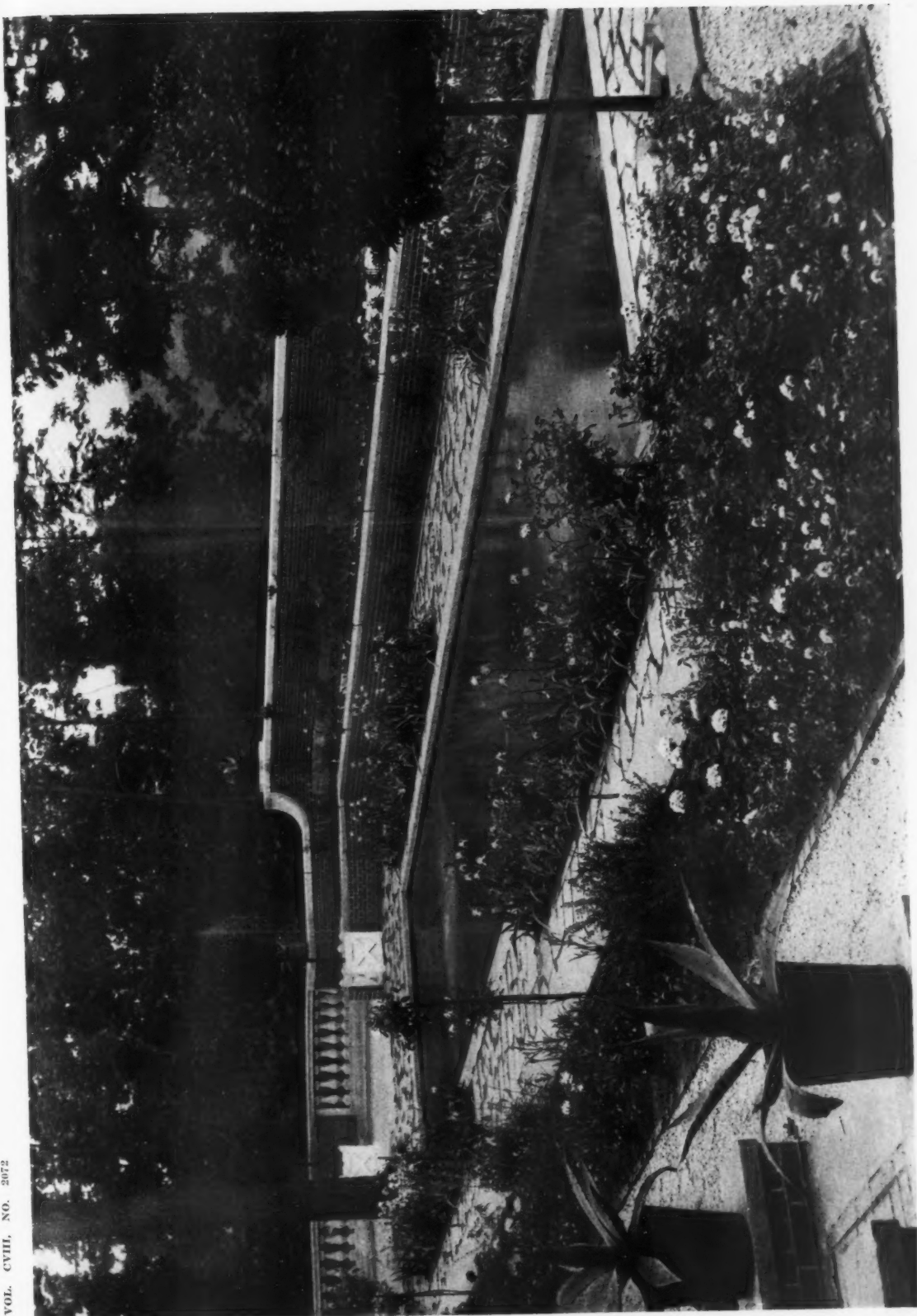




VIEW FROM PORCH TOWARDS SUNKEN GARDEN

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GARDEN POOL

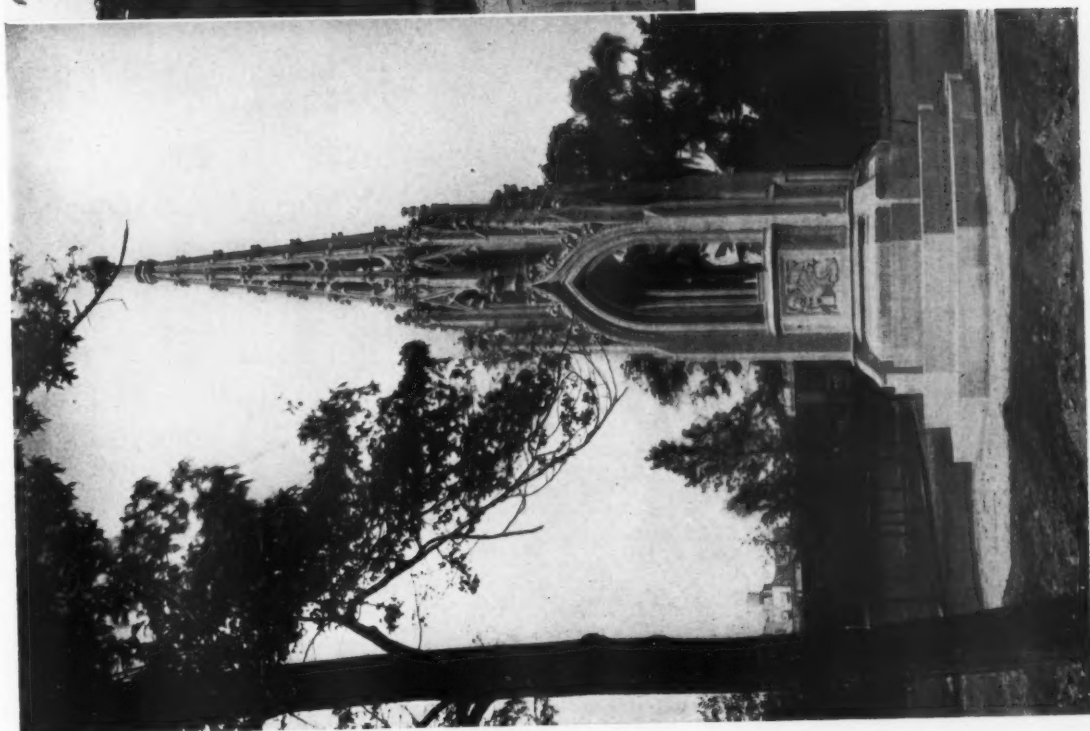
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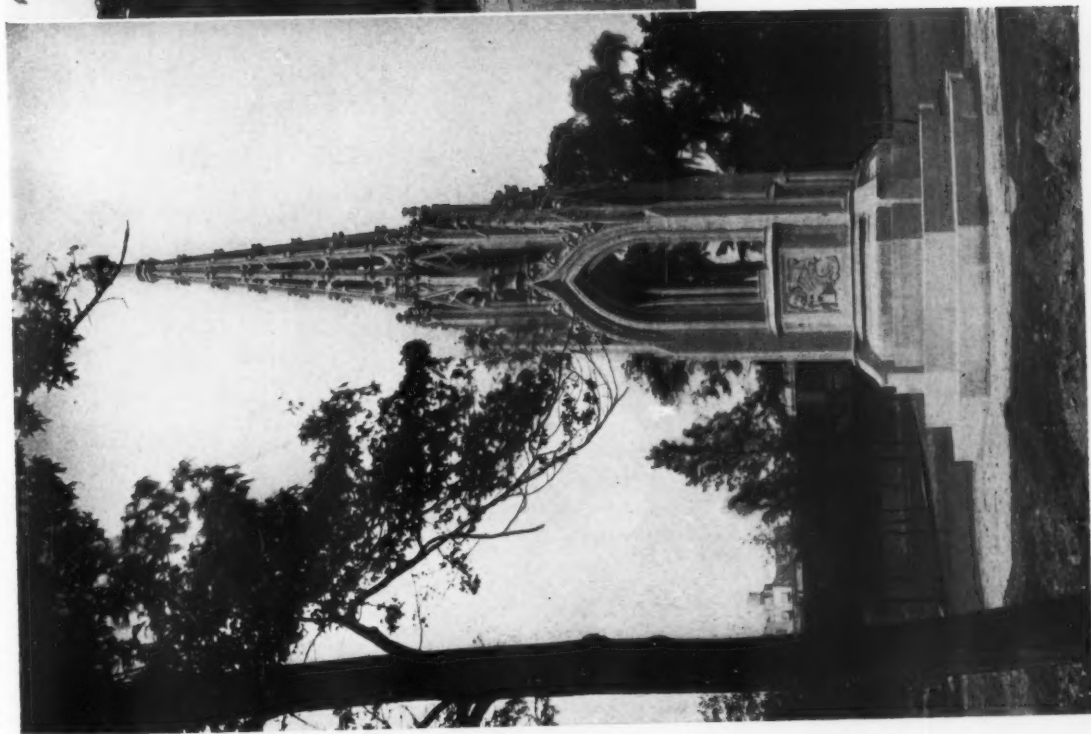


OUT OF DOORS PULPIT
CATHEDRAL OF ST. JOHN THE DIVINE
MORNINGSIDE HEIGHTS, NEW YORK

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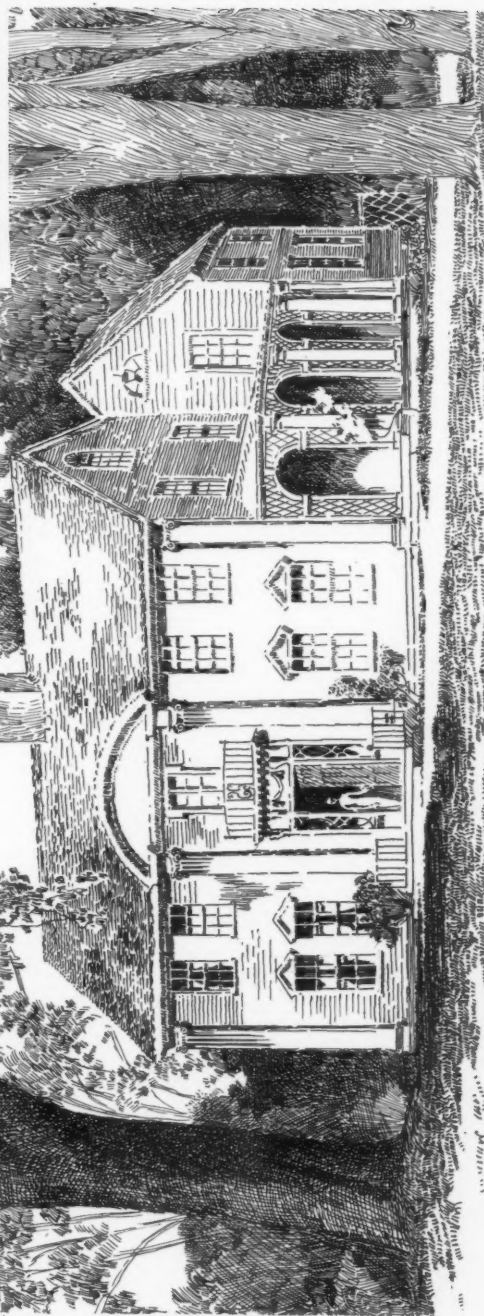
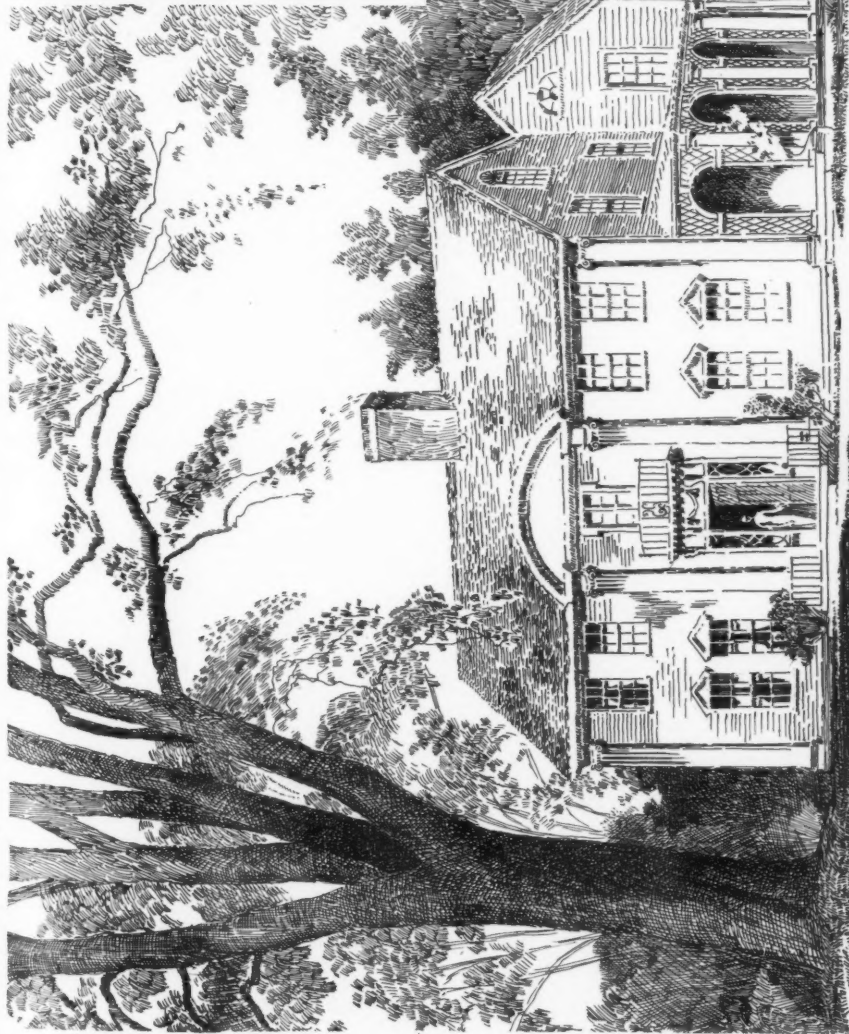






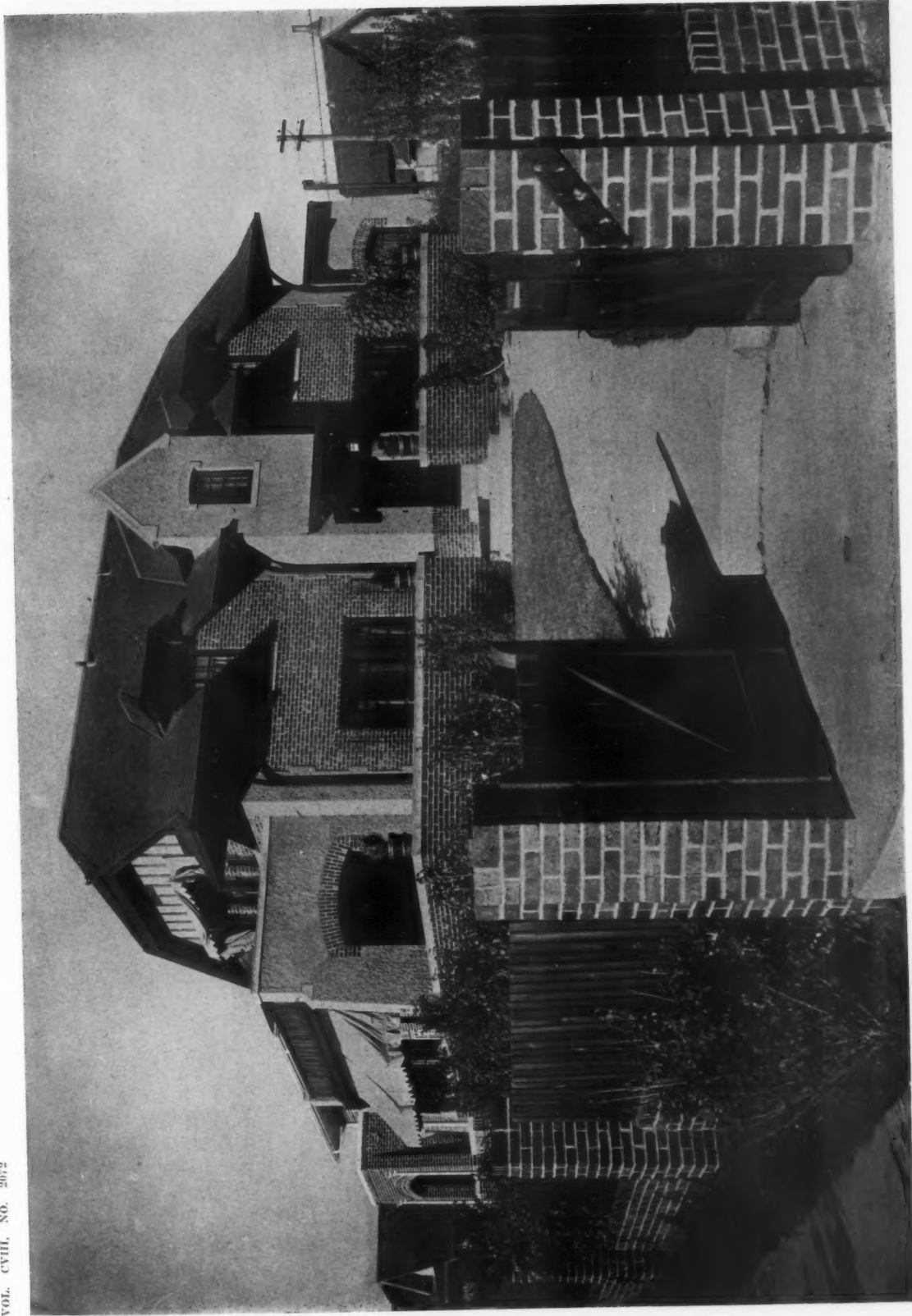
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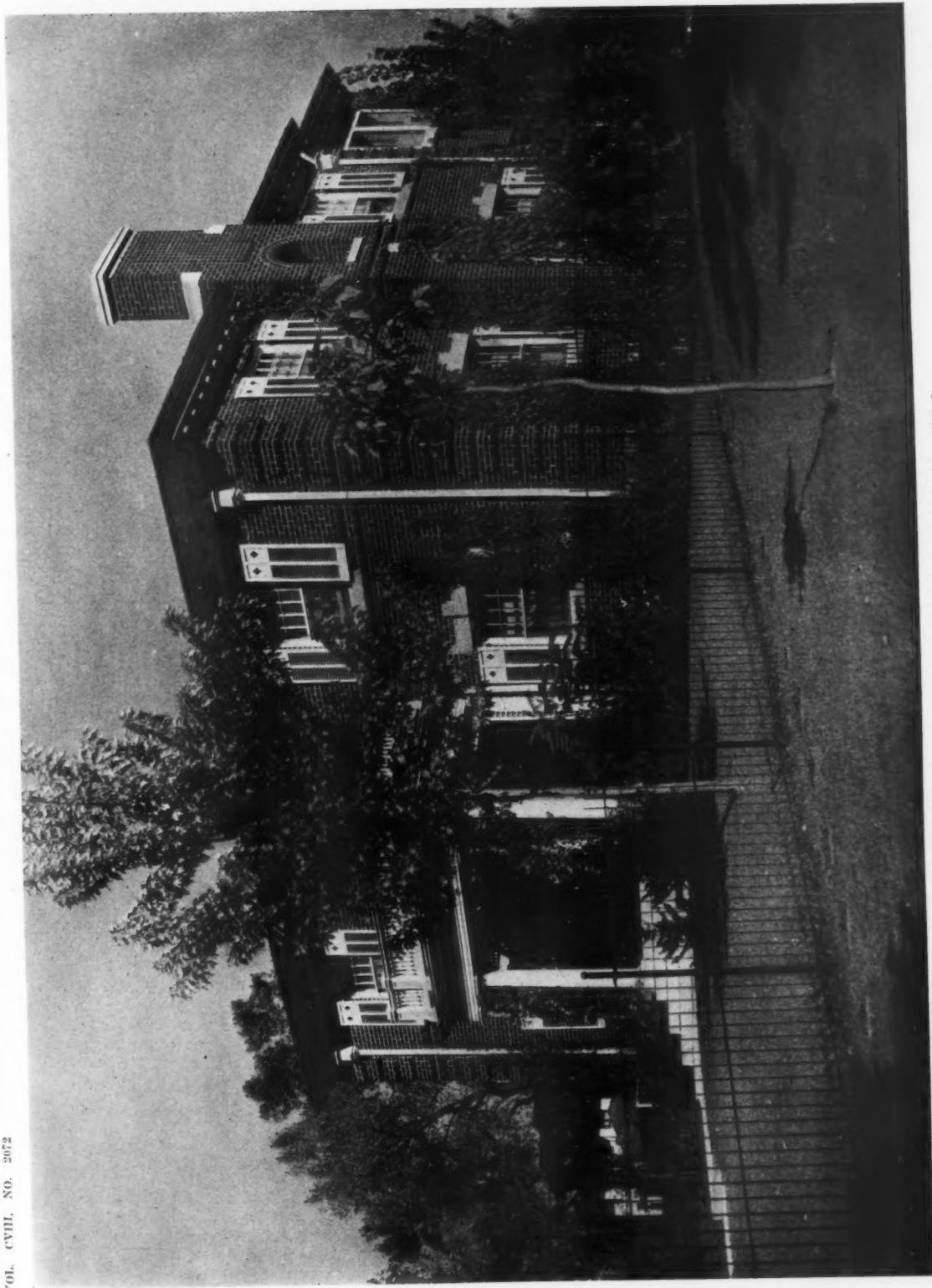


THE OLD MORSE HOUSE, WAYLAND, MASS., BUILT 1757
 ITS PRESENT STATE AND ITS RESTORATION AS PROPOSED BY
 MESSRS. LITTLE & BROWNE, ARCHITECTS

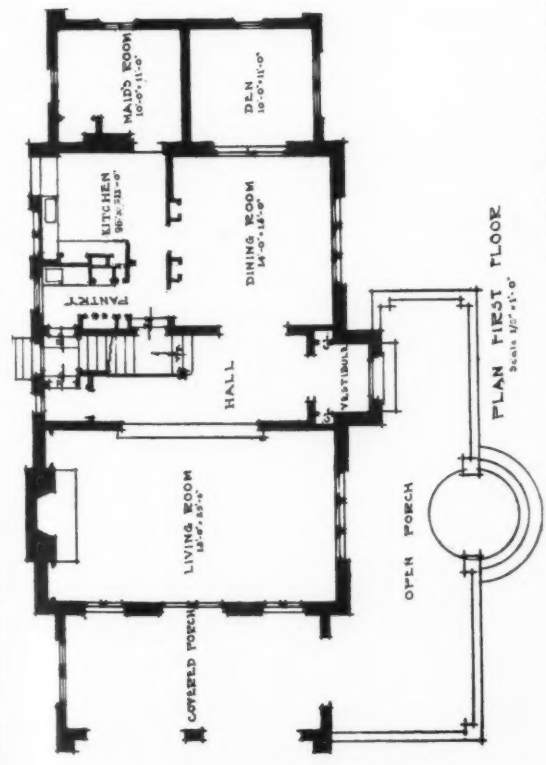
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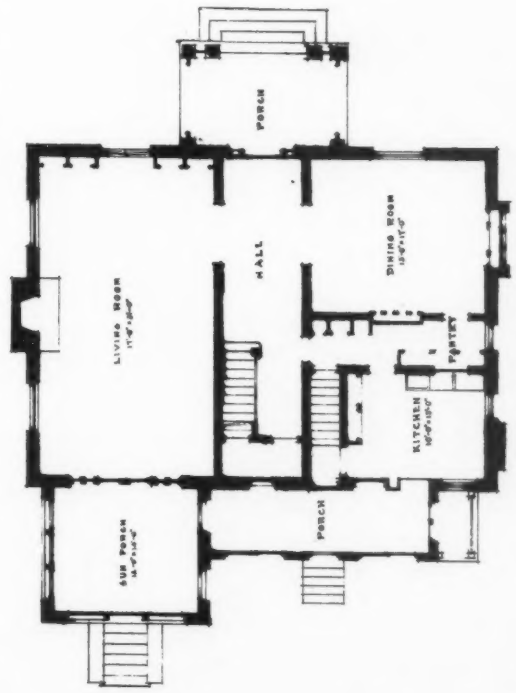
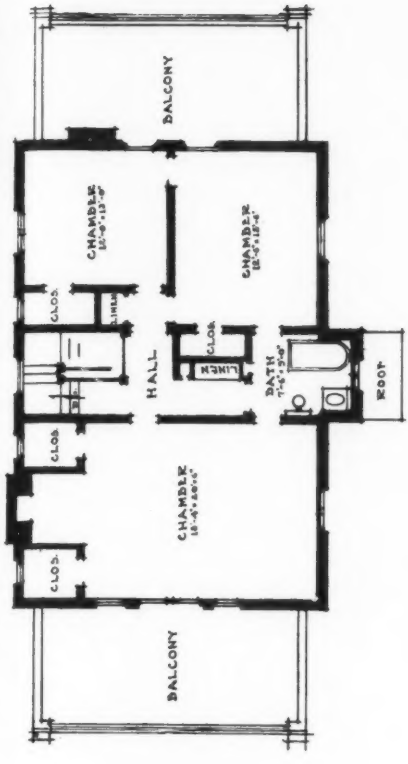
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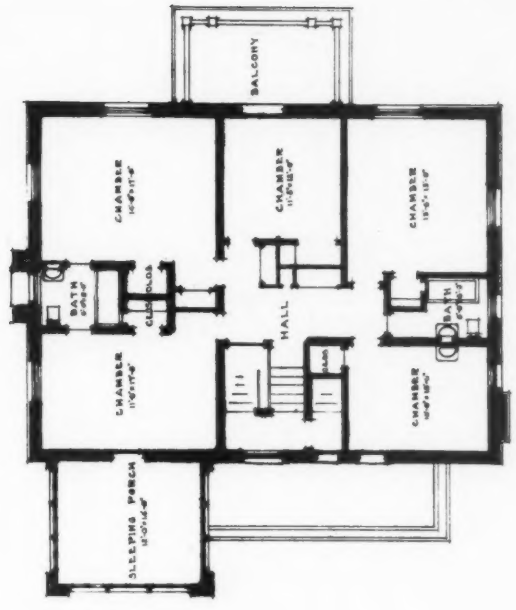
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ARCHITECTURAL "TID-BITS"

THE *Architects' and Builders' Journal*, of London, facetiously states that it favors the organization of a Society for the Suppression of Architectural Tid-bits, or those many unnecessary excrescences that appear to constitute such a lure to the modern designer.

The writer of the article states that recently, in the company of a friend, he took a walk about London and their iconoclastic conclusions as to what might at once be attempted by the proposed society would have played havoc with many buildings, among them a number of examples by well-known architects.

To deprecate floridness in design is to uphold a tenet of good taste, and if in order to suppress the exuberance of some designers it is necessary to demolish the tid-bits of many buildings a society, such as is humorously proposed, would not perhaps be as ridiculous as it appears. A branch located in this country would exercise a healthful influence on certain tendencies in detail that are to be observed in recent work.

NEW FIELD OF WORK FOR ARCHITECTS

THE announcement in the daily press that a moving picture film corporation contemplates the purchase of a large site on Long Island, to provide space for the erection of the many contemplated buildings and accessories that are necessary to the successful production of films, suggests the development of a new field for architectural work.

As may not be generally known, these so-called "Film Cities" are constructed in a manner that admits of their rearrangement to form backgrounds for any possible scenario from one located in the frozen North to another requiring a setting in the tropics.

The large buildings, on the floors of which are set up many stage interiors, are planned in relation to lighting and other conveniences, so as to permit of the greatest "flexibility."

It has been insistently brought to our attention, not only as observers, but also through letters of inquiry from those directly interested, that there remains much to be desired in the matter of arrangement, and also of details of interiors that form essential parts of many scenes. Incongruities of decorative treatment, furnishings and clashing of period styles are constantly apparent. It is obvious that not only do these serve to distract the attention of people of taste and refinement from the story being told, and produce a strong sense of dissatisfaction, but they also prove that an unparalleled opportunity to educate the public in matters of architecture, especially as exemplified in correct furnishings and decoration, is being worse than wasted.

Directors of some of the moving picture companies are, to our knowledge, painfully aware of these things and are anxious to correct and improve their settings as far as possible. To do this they are endeavoring to avail of the services of men who know. It is, of course, beyond question that no class of men is better fitted to act in an advisory capacity regarding matters of this kind than are architects, and it is therefore believed that a real opportunity is now afforded to materially widen the field of practice. Moreover, it seems probable that the possibilities of this new phase of practice will eventually become even greater than are now apparent.

THE AMERICAN ARCHITECT

A FURTHER RESTORATION OF THE CITY HALL IN NEW YORK

IT is now some seven or eight years since there were discovered in the archives of the New York Historical Society the original drawings by John McComb, from which the New York City Hall was erected.

While the exterior of this notable building has withstood the hand of vandals in all of the more important features, the interior has not been so fortunate. Every passing administration had, up to recent years, worked its will until little, if anything, was left of the finely designed interior detail that was as correct in its essential qualities as is that of the exterior.

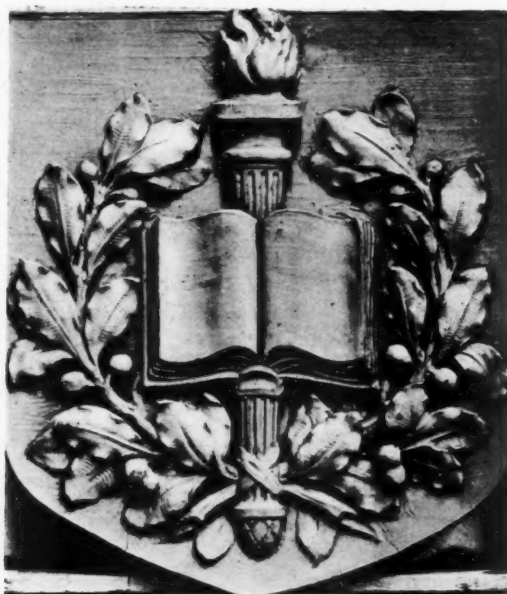
The very fortunate discovery of these working drawings made it possible to set about the correct restoration of the interior and to replace the garish and poorly executed work that had found lodgment there with an exact replica of the original.

Through the generosity and public spirit of Mrs. Russell Sage, funds were provided some three years ago for a complete restoration of the Governor's Room on the second floor. This work was executed, under the direction of Mr. Grosvenor Atterbury and completely fulfilled the expectations of those

who had the project in charge. It is now gratifying to be able to announce a second restoration, also under the direction of Mr. Atterbury. This work has just been completed.

Under the supervision of the Municipal Art Commission there has been going forward for some time a complete overhauling of the City Hall with the intention to restore it, as far as possible, to its original state. The Mayor's office, reception room and that part in the easterly wing on the first floor, has been completed. Its dignified simplicity, so much in contrast with its former tawdriness, has caused the daily press to laud the intelligent efforts that are being made to redeem this worthy structure.

The apathy born of close contact and daily association with which a majority of people view any building of good design located in their city is probably the reason for the neglect that seems to overtake so many of our architectural landmarks of sufficient merit to warrant their most careful preservation. To observe the throwing off of this apathy in the case of the New York City Hall is indeed a source of gratification and leads us to hope that the activity and renewed interest manifested in early examples of architecture in this country will spread sufficiently to include all such buildings and monuments possessing architectural merit.



THE CURRENT ARCHITECTURAL PRESS

MR. FRANK CONGER BALDWIN'S series on "Early Architecture of the Rappahannock Valley" in *The Journal of the American Institute of Architects* is continued to its third article in the August issue.

The collaborative prize award of the A.I.A. to the students of The American Academy in Rome is illustrated. Mr. W. Stanley Parker continues his discussion of the New Standard Documents.

Mr. Geo. B. Ford writes on Town Planning and Housing.

The usual chapter notes, notices to members and book reviews complete the number.

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(From *The Western Architect*)



FIRST NATIONAL BANK BUILDING, PUEBLO, COLORADO

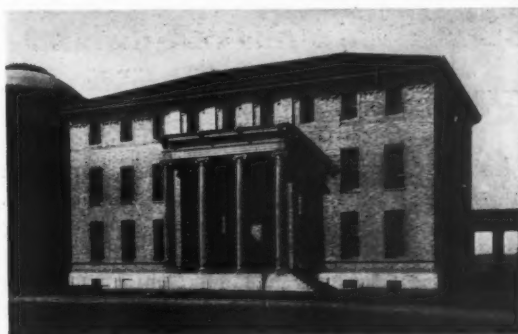
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS
CHICAGO, ILLINOIS

A number of recent designs in Domestic English Architecture are illustrated in the August issue of *The International Studio*. They afford an excellent opportunity to observe the trend of design in England, and uphold the high reputation of our English

professional brethren for their ability to handle material to the full possibilities of its artistic value.

Of more than passing interest is a large country house in Hampstead, by H. V. Ashley and Winton Newman. The exterior material used is red brick, the plain surfaces relieved by the introduction of patterns in a darker shade. The coupled dormers in the high sloping roofs and the large well proportioned chimneys, also coupled and varied by patterns of vari-colored brick, impart a highly decorative aspect to the design.

(From *Architecture*)



HALL OF PHILOSOPHY—NEW YORK UNIVERSITY
CROW, LEWIS & WICKENHOEFER, ARCHITECTS

Dr. Christian Brinton contributes a lengthy article on American painting. Perhaps the subject could have been discussed more dispassionately by a freer mind and one less influenced by European ideals.

* * *

Architecture for August presents a varied and interesting lot of subjects. The Hall of Philosophy, New York University, by Crow, Lewis & Wickenhoefer, a dignified addition to an academic group, would have been of still greater interest had the floor plans been available. An office building on Fortieth street, New York, Starret & Van Vleck, architects, and another on Fifty-sixth street, by Wallis & Goodwillie, the former shown by a single photograph, are, it is to be hoped, forerunners of equally good structures of this type, particularly in the central

THE AMERICAN ARCHITECT

part of the city, now rebuilding to a greater extent perhaps than any other.

A country house in Hartford, Conn., designed by Russell F. Barker, is a very satisfactory piece of work, and judged by the

(From *Architecture*)



HOUSE AT HARTFORD, CONN.
MR. RUSSELL F. BARKER, ARCHITECT

photographs shows a well defined knowledge of materials and their artistic possibilities. Other subjects in this issue are listed in the index to the current architectural press. Articles on The Relation of the Potter to the Architect and on True Ornamentation are the features of the text.

* * *

A discussion of the influence on American Art and Industry, exerted by the late John

(From *The International Studio*)



EAST WEALD, HAMPSHIRE, H. V.
ASHLEY & WINTON NEWMAN, ARCHITECTS

W. Alexander, by William Laurel Harris, is the leading article in *Good Furniture* for August. As Mr. Harris is a mural painter of prominence and has had an intimate acquaintance with Alexander's art, he writes

authoritatively and interestingly. The article is illustrated by a great many examples of Mr. Alexander's work.

"Architects' Furniture" is the title of an article contributed by Harold D. Eberlein and Abbot McClure. The definition of the term, architect's furniture, as set down in this article, is: "Pieces usually of large size, especially designed by architects for particular rooms and manifesting unmistakable architectural features in their aspect, or else to pieces that betray such architectural influence, no matter whether they originated first in the draughting room of the architect

(From *Architecture*)



HOUSE AT HARTFORD, CONN.
MR. RUSSELL F. BARKER, ARCHITECT

or the workshop of the cabinet maker."

The reproductions of the latest and best designs in furniture are, as in previous issue, very excellent and of much reference value.

* * *

There is published in *The Western Architect* for August a lengthy communication from Cass Gilbert, with reference to the recently enacted State Licensing Law in New York.

Mr. Gilbert apparently is not in sympathy with the movement to license the practice of architecture and his reasons for this attitude are set forth in part, in his letter, as follows:

"In the States in which registration of architects has been required by law there has been no noticeable improvement either in the conditions of practice, of ethical standing of practitioners or of their artistic performances. It is not obvious that there has been any benefit either to the public or to the pro-

THE AMERICAN ARCHITECT

fession. The registration fees, however, do add a considerable tax on the profession and I believe that money could be much better spent in some other way.

(From *The Architectural Record*)



THE WALLS OF A ROOM AT BOSCOREALE, OF THE LATE ROMAN PERIOD, SHOWING HOW PICTURES OF GARDENS WERE USED AS MURAL PAINTINGS

(BY COURTESY OF THE METROPOLITAN MUSEUM OF ART)

"Laws intended to regulate special classes, whenever started, are subject to frequent amendment and the result is likely to be legislation inimical to such classes, ultimately limiting their activities and very greatly

(From *The Architectural Record*)



A MANUFACTURING BUILDING IN CHICAGO

MR. GEORGE C. NIMMONS, ARCHITECT

increasing their responsibilities without any corresponding benefit either to them or to the public.

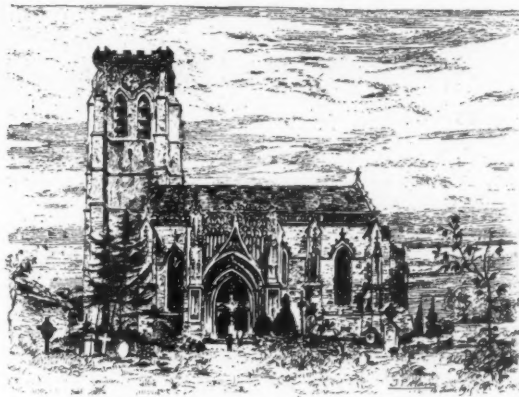
"If all of the States should pass such laws,

the tendency would be to greatly limit the freedom of practice in the United States. We are practically excluded now from practice in Canada by their laws and we would be to some extent interrupting our practice in this country."

Some more than usually interesting examples of recent architectural design in the Middle West are to be found in this issue.

The First National Bank Building, Pueblo, Colorado, designed by Richard E. Schmidt, Garden & Martin, partakes of the excellent characteristics of this firm's work. It may be regarded as an important architectural feature of Pueblo. There are also

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



CHAPEL OF ST. ALBAIN, ST. NAZAIRE

some very good examples of work by Hewitt & Emerson, and among these a factory building that is an interesting study in the modern development of this type of building.

Further details of the illustrations in this issue will be found in the index to the current architectural press.

* * *

Probably the most valuable article in *The Architectural Record* for August is the first of a series of articles by Benjamin Ives Gilman on Glare in Museum Galleries. The present issue discusses the psychological factor in the lighting problem. The subject is treated in an ultra-technical manner, which perhaps is the only way it can be successfully discussed, and requires close attention to appreciate the points in the discussion. The merits of top and bottom lighting, of attic or clerestory lighting have been very fully

THE AMERICAN ARCHITECT

(From *The Architectural Record*)



HOUSE AT PEAPACK, N. J.
MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS

debated. There is no doubt that our enjoyment of pictures in the average museum is very largely curtailed by reason of reflections and glare which beset the visitor.

The various arrangements of lighting have each their adherents, and it is hoped that Mr. Gilman can, in the course of his articles, demonstrate some satisfactory method of overcoming a vexatious condition.

A country house at Peapack, N. J., Messrs. Hewitt & Bottomley, architects, is described by Everitt V. Meeks in this issue.

(From *The Brickbuilder*)



HARVARD YARD FACADE
HARRY ELKINS WIDENER MEMORIAL LIBRARY,
HARVARD UNIVERSITY, CAMBRIDGE, MASS.
HORACE TRUMBAUER, ARCHITECT

Harold D. Eberlein discusses Country Club Houses and Mr. George C. Nimmons writes on the subject of later industrial buildings, illustrating his article by a number of very creditable examples of his own designing.

* * *

The leading article in *The Brickbuilder* for August is the first of a series by Mr. R. Randal Phillips, on the Church Towers, Steeples, and Spires of Sir Christopher Wren. Mr. O. C. S. Ziroti describes a Large Market Building at Worcester, Mass. Part III of Stairways in Houses of Moderate Cost, by Mr. J. T. Fallon, also appears.

(From *The Brickbuilder*)



THREE ARTS CLUB, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

The illustrations are of the usual well-selected types of brick buildings, featuring the Harry Elkins Widener memorial library at Harvard University, Mr. Horace Trumbauer, architect. Other illustrations are of the Three Arts Club, Chicago, Ill., Messrs. Holabird & Roche, architects; Bank building at Wilmington, N. C., Mr. Kenneth M. Murchison, architect. Further illustrations and text articles will be found in the index to Current Architectural Press, on another page.





TROPHY ROOM

ESTATE OF C. K. G. BILLINGS, ESQ., LOCUST VALLEY, L. I., N. Y.

MR. GUY LOWELL, ARCHITECT

“FARNSWORTH”

ESTATE OF C. K. G. BILLINGS, ESQ., LOCUST VALLEY, LONG ISLAND, N. Y.

MR. GUY LOWELL, ARCHITECT

THE pictures in this issue, illustrating “Farnsworth,” the estate of C. K. G. Billings, Esq., of Locust Valley, Long Island, were made exactly nine months after the ground was broken. These views, particularly those of the planting and the lawns, certainly do not indicate the rapidity with which this house and its surrounding grounds were brought to a state of completion.

This dignified house, suggesting in its design the best traditions of the Georgian period, is adjacent to Oyster Bay and Piping

Rock, a section noted for its large estates. The plans and the interior views make clear that it is a house to be lived in. In fact, men of large means who build stately houses are beginning to realize what has been known abroad for many years that the essence of a country house is to suggest in its interior all the out-of-door elements of country life. As will be noted on reference to the plan, this house resembles in its design the larger houses in southern countries where it is the custom to group the various rooms around a central patio, with the windows of the log-

THE AMERICAN ARCHITECT

gia of good proportions. This resemblance is furthered by the admission of light from above the patio, filtered through cloth of different colors and textures.

The patio and loggia floors and also those of the terrace are of marble. Those of the loggia and patio are of great beauty of color and veining. The effect of the terrace floor is also particularly good. Each tile, about twelve inches square, is surrounded by a framework of brick. The differences in texture and in color produce an effect as unusual as it is satisfactory.

The plan indicates the great length of the drawing room, or, more properly speaking, living room, as in the modern country house there are seldom any rooms that are set apart for use only on formal occasions.

There are well-designed mantels at either end of this long room, while the walls are draped with fine tapestries and there are a number of carefully chosen pictures.

The Trophy Room, approached from the living-room through the ante-room, has been planned to afford a resting place for the many valuable trophies that have been awarded to Mr. Billings as a breeder of fine horses. Through windows of unusual size access is had to the broad porch overlooking the sunken gardens and pool.

The illustrations are so complete as to require no further words of description.

Mr. Lowell has succeeded in producing a most creditable and homelike country house that will rank with similar structures anywhere.

