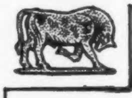
THE AMERICAN ARCHITECT



ILLUSTRATIONS AND READING MATTER PERTAINING TO ARCHITECTURE AND ALLIED ARTS

PUBLISHED WEDNESDAYS IN N.Y. — FOUNDED 1876
VOLUME CVIII SEPTEMBER 22, 1915 NUMBER 2074

W.W. BOSWORTH

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H. C. Earle, President. H. P. Bend, Secretary.
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August 2, 1915.

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DESK OF THE TRIBUNAL, COLLEGIO DEL CAMBIO, PERUGIA, ITALY

THE AMERICAN ARCHITECT

VOL. CVIII WEDNESDAY, SEPTEMBER 22, 1915 NUMBER 2074

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *Architect*

WRITERS who have endeavored to set down their impressions of the modern Tudor gothic mansion in Newport, designed by Mr. John Russell Pope for Mr. Stuart Duncan, and who have reached out to grasp the intangible thing that it suggested, have failed, it would seem, to sense that salient characteristic that imparts to this house, without and within, its greatest charm.

We learn from one source that "it pricks the bubble that a thing need not necessarily be old to look hoary and full of years." By another writer we are told that its very beautiful location is what accents its architectural excellence—but we have failed to find it stated that its great charm, the compelling thing, is its complete harmony of style and fitting. Look where you will, you will not be able to detect a single inartistic suggestion. Whether viewed in the ensemble, from any of its many interesting viewpoints, or closely inspected from within, all the amenities of good architectural art, good decorative treatment and those refinements of design that are the essential thing, have all been conserved.

As these attributes are so rare, even where greater sums of money have been expended, it naturally suggests the conclusion that there must be a prime cause for all this excellent result.

There was a time, up to as late as the close of the eighteenth century, when architects usually ruled supreme in their proper field. They designed and built the house, they controlled the laying out of the park and gardens, and every bit of furniture, every decorative feature that went into the premises must needs first receive the stamp of the architect's approval. The result was those fine old mansions, famous in song and story, landmarks venerated and cherished as are those things whose artistic excellence is beyond question.

Even concerning lesser details was the architect consulted, for we are told that when the lord of the manor set out to provide a banquet or one of those stately "routs" that were so much in vogue, he and his lady forthwith summoned the architect and held long and important counsel with him.

This, at that time indispensable man, designed the decorations, the table service, and so versatile did he need to be that we are further informed he was consulted as to the fabric and the pattern of my lady's gown and all those fine accessories that were a part of women's dress in that stately period.

Consequently, when the great event occurred it was, in its artistic features, marked by consistency throughout.

It would not be possible, or at least at all probable, that an architect, properly trained in his art, would introduce a single element that would create a jarring note or be out of keeping with its surroundings. It was quite natural that people should acquire a large measure of artistic perception when directed by the work of men of such sure ability. What at that time was accepted as an essential of good breeding and a concomitant of correct taste, because everywhere present in the homes of the rich, is now in a sense a luxury because it is to a considerable degree a rarity.

THE HALL

DETAIL OF MAIN STAIRCASE

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

MANTEL IN GREAT HALL

It takes no long argument to prove the wisdom of a course that retains the services of the architect until the very last detail is in place. When Mr. Duncan commissioned Mr. Pope to provide a house for him in Newport he took the first step towards ultimate success by placing the entire building and its contents in his architect's hands. Here was an instance not frequently enough met with in present-day practice of architecture. We have only to carefully study the results attained to detect how very wise is such a course.

It will, we believe, be not overstating the facts to say that in every detail of the fabric of the building, inside and out, in all the rare and sumptuous furnishings that have been put in place, Mr. Pope's has been the controlling, the directing mind, and his the responsibility for results.

The various materials of brick and stone and terra-cotta were, of course, selected by him, and in the selection of specific pieces their exact location was determined with a fine sense for form and color.

With the house proper completed, the interior with all its myriad details received similar supervision. The architect was apparently able to find in every instance the proper thing needed to secure his desired effect, and, further—what is unfortunately quite difficult in the United States today—the craftsmen to execute it.

So then, if the ability of the architect is granted, the principal reason for the harmonious perfection of this house is that one mind has designed, directed and brought to completion the entire result. That is the object lesson taught to the close architectural observer. It is, further, a lesson that may be well set for all clients in order that the necessity for a similarly broad-minded and

THE GREAT HALL

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

intelligent attitude in their relations with their architects may be firmly impressed upon them.

When this attitude has become the rule with clients, we shall hear less of "the bad taste of the rich" and begin to attain more often that high state of artistic perfection that can in no other manner be secured.

A feature in the furnishings and decorative treatment not readily discernible in the illustrations, is the fact that each piece of furniture, each solidly placed accessory and the majority of the draperies and decorative elements, have been secured as the result of a keen search among the artistic treasure houses of the world. In fact, most of them are what is designated as "museum pieces" and by reason of their rarity and artistic excellence could worthily find a resting place among collections in any reputable museum or gallery of art. Few of them are replicas, and in the cases where copies have been made so skillfully has the work been carried forward under the direction of the architect, as to stamp their artistic value equal to the older, unique pieces that adorn this house. Even the massive and almost impregnable main entrance door is significant of the care and research that characterizes the house within and without.

The oak from which this door was built is reputed to be close to twelve hundred years old. Passing through the doorway and entering the vestibule, the vista is of almost monastic severity. Here are the wrought steel grilles, shown in the illustrations. These grilles are impressive, not because of the elaboration of their design, but by reason of their simplicity and the craftsmanship of the highest order shown in their workmanship.

A CORNER OF THE LIBRARY

The feeling of spaciousness present in the hall cannot be adequately conveyed by a picture. The scale is magnificent and the sense of long distances is impressive as, standing by the mantel in the great hall and reaching down the length of the Long Gallery, with a glimpse of the main dining hall, the distance is about two hundred feet.

Probably the most livable apartment in this house is the Great Hall, entered through the stone arch shown in the illustrations. The walls are of paneled oak, stone and plaster, with large mullioned windows, deep bays with panes of leaded glass, superb in color and selected with rare skill. Here is a large limestone mantel, of Gothic design, while the deep-toned tapestries, furniture coverings selected from every period of English craftsmanship from the fifteenth to the sixteenth centuries, add a feeling of artistic verity.

In this room there are to be found great Jacobean tables, Gothic credences, quaint emblems and very rare examples of the time of William and Mary. Chests of English Lac, chairs and settles, each of great value and in profusion—all of these things combine to make an interior that is replete with good taste, suggestive of a keen artistic perception, and indicative of lavish and well directed use of large wealth.

The library is another singularly attractive room. The mantelpiece, an old and very rare example of the fifteenth century, is flanked by linenfold paneling. There are arched recesses for books and a wonderful collection of bric-a-brac.

The room bespeaks the student, and has that air of quiet and restraint that belongs to a place where books are kept for use.

LIBRARY MANTEL

What has here been set down but touches the rim of a description that could be lengthened to describe every room in this house.

Such description has been with a view to accent the contention stated earlier in this article, that given a client with the means and the disposition to secure the best, and an architect of ability and knowledge, the result will be satisfactory to both parties to the contract, and also to the critical observer, as it is in this instance.

NORTHERN ITALIAN DETAILS

NO. 41—FOUNTAIN AND GARDEN, PAL ZAMBONI, VERONA

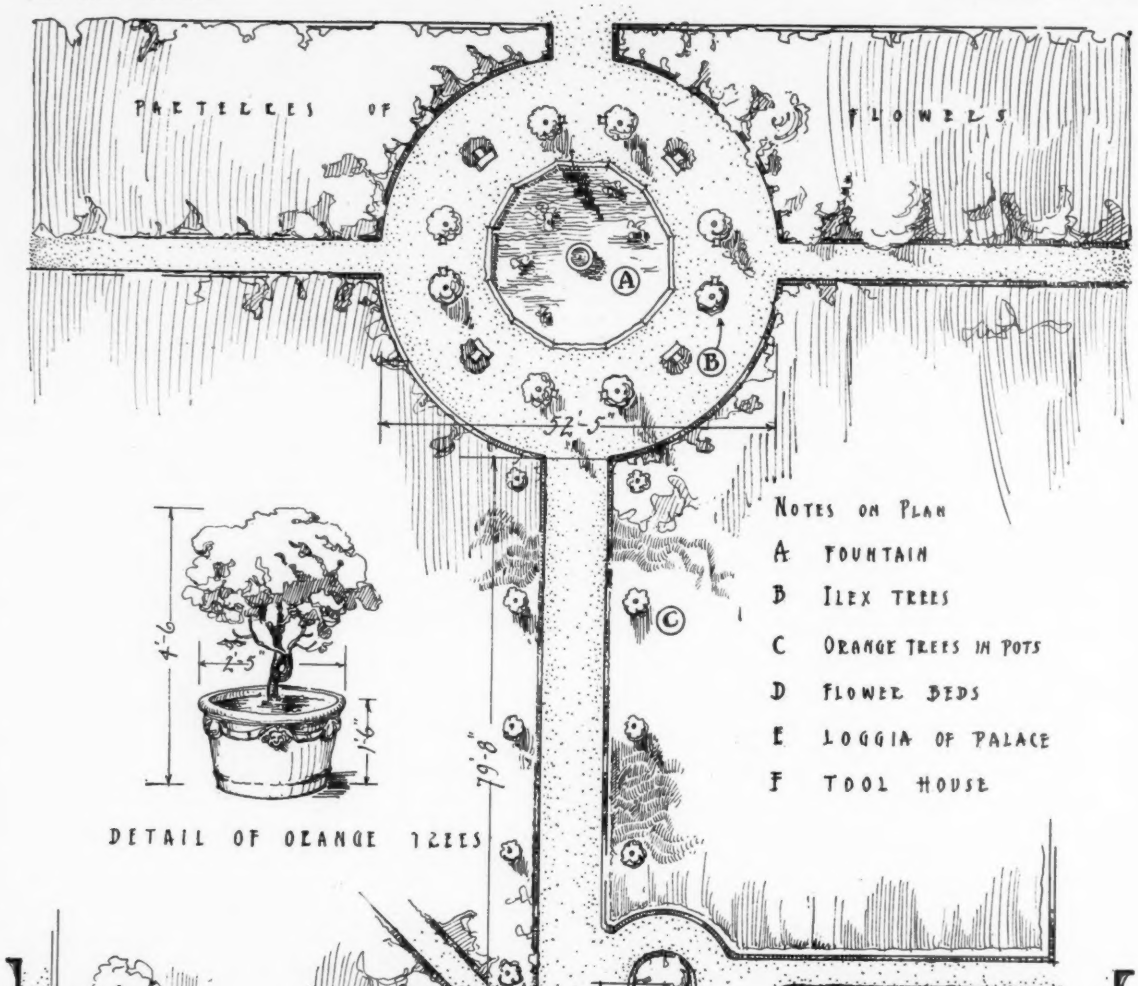
CHARM and picturesqueness of location are lacking in the garden of the Palazzo Zamboni in Verona, illustrated in this week's issue, and in its intimate size and plan, it can scarcely be compared with the villa gardens of Italy. It is rather the restricted garden of a city house enclosed on all sides by buildings and planned with respect to the limitations of the plot. The plan is L-shaped and is flanked by the side and rear of the palace. Direct axial paths along both of the arms of the L meet at right angles and at the intersection is situated the illustrated fountain, in whose details little recourse is made to architectural effects.

The different elements of this fountain are a basin of water marked by an irregular curbing of moss-covered stones, a central jet of water rising from a low and heavy stone pedestal, and a surrounding line of cypresses, whose verdure all but conceals curious and fantastic statues. These statues are small in scale and crude in workmanship and give a strangely playful air to the composition. The broad path leading from the fountain along the main and longer axis is in turn intersected by a transverse axis that terminates on one side in an open loggia placed against the wall of the palace, and on the other side by a garden or tool house. The intermediate areas are made into parterres of flowers in which the direction and shape of the original paths are lost. The whole garden has a venerable and neglected air; it is full of romantic charm, however, that lack of attentive care cannot dispel.

GARDENS: PALAZZO ZAMBONI, VERONA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 87

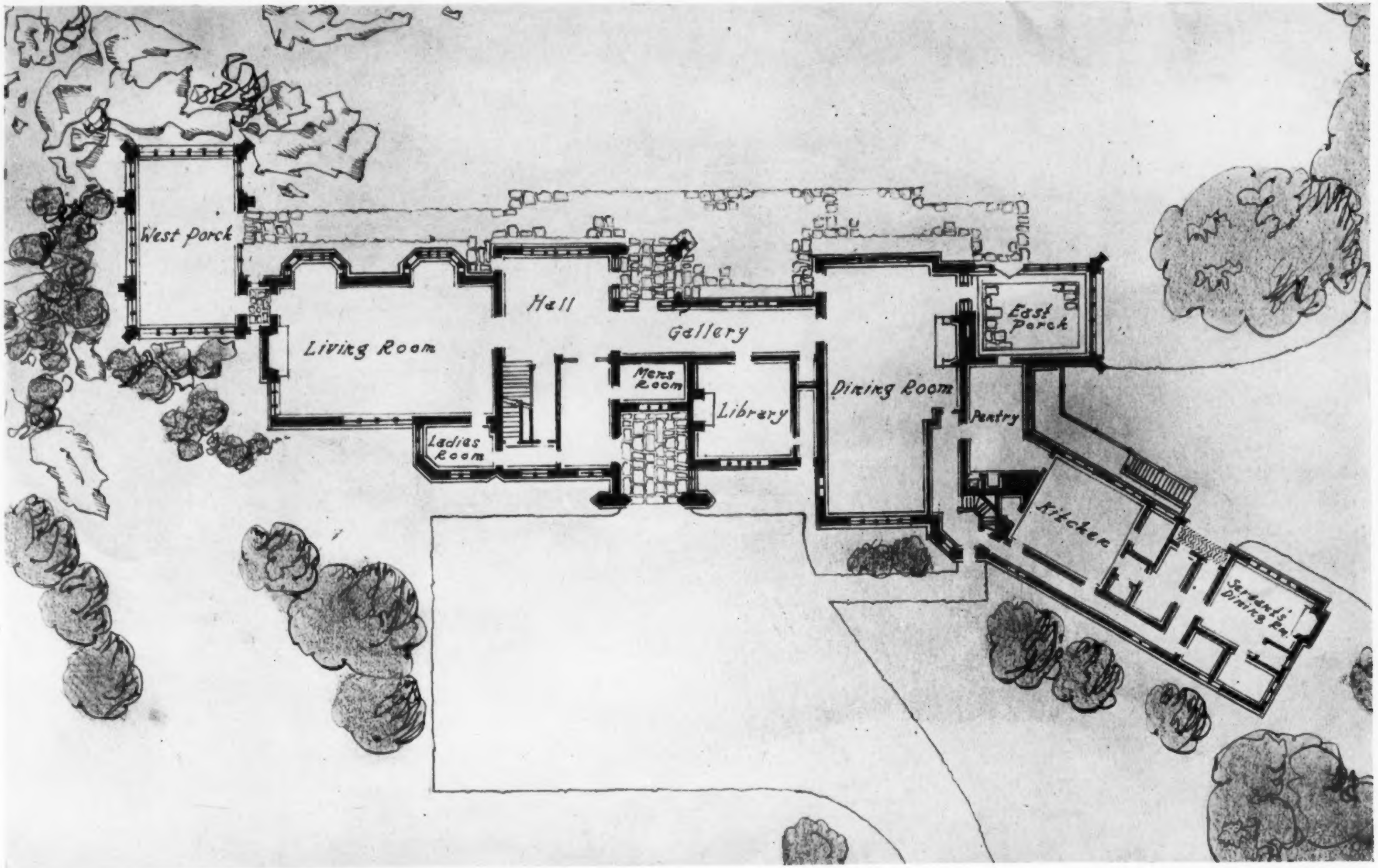


GARDENS: PALAZZO ZAMBONI, VERONA

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

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*



FIRST FLOOR PLAN

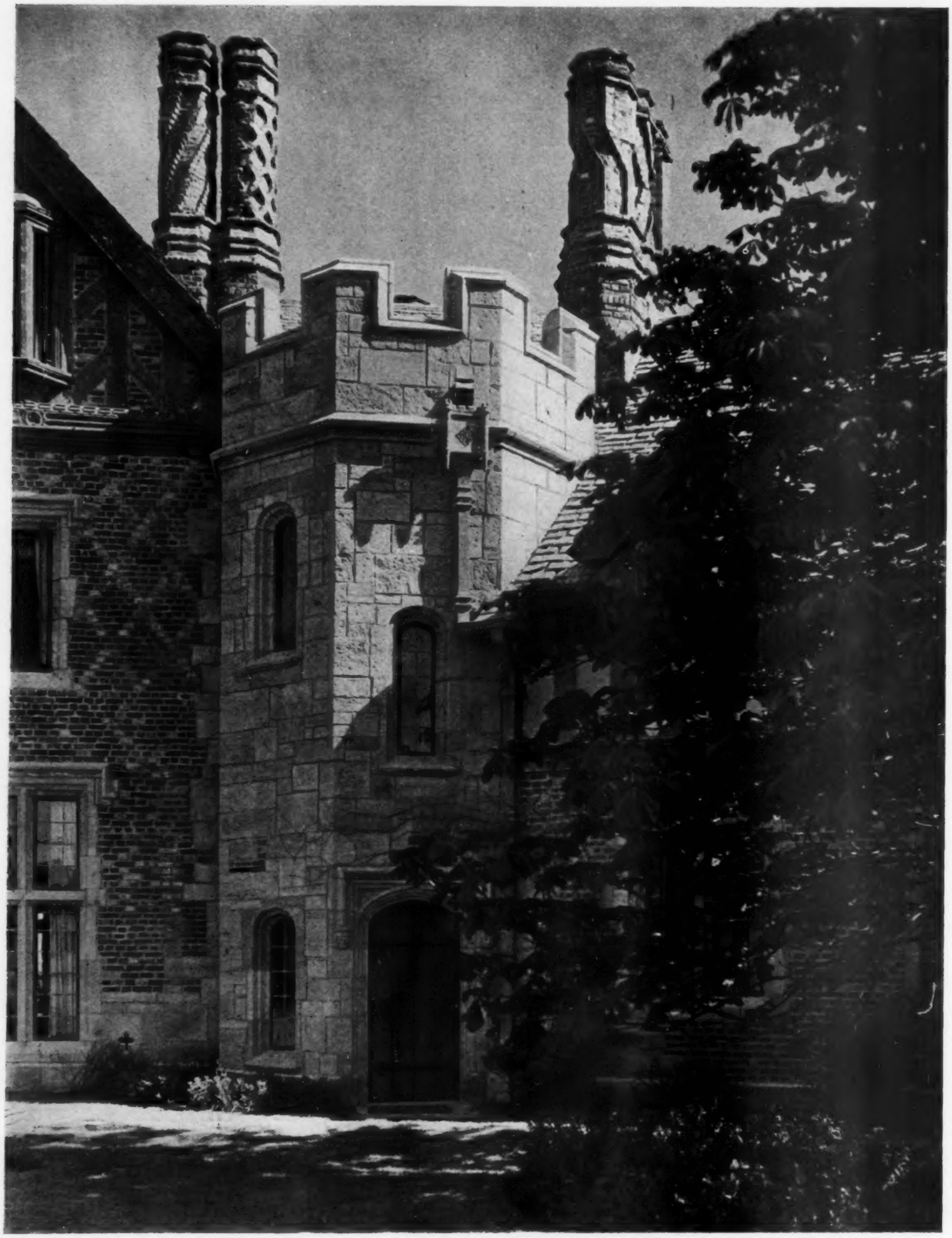
HOUSE OF STUART DUNCAN, ESQ, NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

DETAIL ON OCEAN FRONT

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*



THE BUTTRESS TOWER

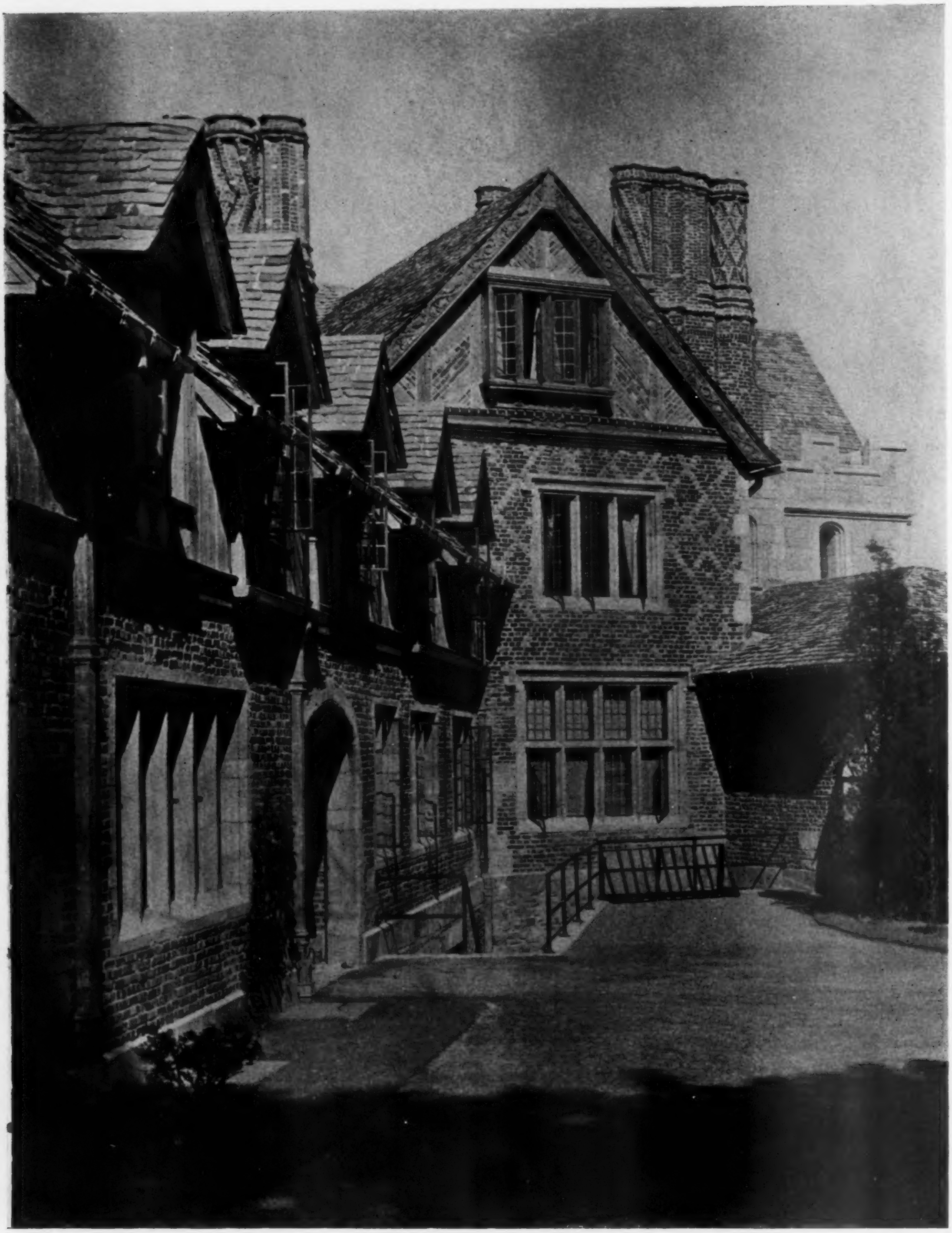
HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

DETAIL ON OCEAN FRONT

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*



DETAIL, SERVICE END

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

ENTRANCE THROUGH TOWER ON OCEAN FRONT

THE BUTTRESS TOWER ENTRANCE

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

MAIN GATEWAY

SERVICE GATE

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

ENTRANCE HALL, LOOKING TOWARD GREAT HALL. STEEL ENTRANCE GATES AT LEFT

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

THE GREAT HALL

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

THE GALLERY

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

DINING ROOM

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

DINING ROOM MANTEL

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

WINDOW IN TOWER ENTRANCE

VESTIBULE

HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

MR. JOHN RUSSELL POPE, *ARCHITECT*

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VOL. CVIII SEPTEMBER 22, 1915 No. 2074

LAUDABLE WORK BEING UNDERTAKEN BY THE LOUISIANA CHAPTER A. I. A.

ACCORDING to reports, the Louisiana Chapter of the American Institute of Architects, while recognizing the desirability of preserving the many old architecturally good buildings in New Orleans, does not believe its duty ends there, and as a consequence has undertaken to create a public interest in the design of new buildings.

The basic fact is advanced by the Chapter, according to the ***Building Review***, is that the founders of the city planted the seed of an undeniably indigenous architecture. What the Chapter now sets out to accomplish is to arouse a more universal sentiment in favor of this indigenous style, so that architects and owners alike may realize the advantages of taking up its development at the point of abandonment over half a century ago. There can be no doubt that the Civil War seriously interrupted the growth and development of our artistic progress, particularly in the South. New Orleans affords a most perfect example of this fact. The style of architecture that made the gulf city attractive would, if it had suffered no interruption, probably have been carried forward and developed ere now to a point of exceptional beauty. Even the development of building mediums and materials that has characterized recent years need not have diverted this style, for the style could have been so adapted as to meet every changing condition of modern structures.

As in this city, so in many another that might easily be named, the sudden checking of daily routine by a Civil War, the interruption of the peaceful arts, followed by a period of so-called reconstruction, when the influx of people not in sympathy with earlier traditions, swept them aside, all contributed to a rebuilding, not in accord with any recognized style or plan, but as demanded by the exigencies of the times.

The work the Louisiana Chapter has set out to accomplish merits consideration of Institute Chapters throughout the United States. Moreover, it seems probable that similar work could be undertaken with advantage in a great many cities of this country, particularly those originally settled during Colonial days.

ART IN THE DESIGN OF ENGINEERING WORKS

INSPIRED by the illustration in its September 2d issue of the Kensico Dam, a part of New York's new water supply system, and an aqueduct at Los Angeles, the ***Engineering News*** takes occasion to point out the numerous and varied opportunities for artistic expression that are present in these and other engineering undertakings. Attention is also directed to the fact that similar opportunities in ancient, mediæval and early modern times were grasped to an extent that renders the ruins of those early works, built primarily to serve purely utilitarian purposes, of more than usual artistic interest. The pertinent question is asked, "How many architects have been called to aid in the design of dams constructed during recent years in this country?" The opinion is expressed that the number is not large.

It is extremely gratifying to note in an engineering publication so correct an appreciation of the desirability of closer co-operation between engineers and architects in these matters. The results obtained in a majority of engineering structures erected during modern times have been of a nature to attract attention both to the skill of the engineer in providing a structure physically able to serve its utilitarian purpose, and to the complete absence of artistic refinement in the finished work. Strength is not necessarily hideous nor even unattractive, and when combined with grace and dignity, such as can ordinarily be imparted to it by architectural treatment, the value of any work is immeasurably increased.

In a few instances within recent years, important bridges have received some measure of architectural consideration, which, combined with the engineering skill displayed by their designers, has caused them to become more than mere utilitarian structures, and made it possible to include them as an important feature of the civic embellishment of their localities.

A growing appreciation of the value of good architecture as applied to engineering structures is one of the most encouraging indications of the progress of culture in this country, and with the active endorsement of a leading engineering publication there can be no doubt but that the movement for more artistic treatment of engineering works will be measurably accelerated. Architectural embellishment of the proper kind adds but little, if anything, to the cost of the average engineering structure, and at times careful study, incident to such treatment, results in actual saving in cost, while the value is very largely increased. We look forward confidently to a time in the not distant future when an engineering structure designed without collaboration with an architect of ability will be a rare exception.

AN EFFORT TO EFFECT AN EQUITABLE DISTRIBUTION OF PUBLIC FUNDS

RECENT action by the Secretary of the Treasury having for its purpose the control of expenditures of public funds for federal buildings, and the avoiding of the disproportion that has at times seemed to characterize the distribution of these funds, is deserving of general commendation. According to the announcement made, the Treasury Department will, in the future, follow a system of classification which defines the type and finish of post-office buildings according to the size of the postal receipts of the respective cities in which new buildings are required.

This classification appears to be restrictive in the best sense of the word. It is apparently aimed at those congressmen who placed the good will of their personally interested constituents above the general good of the country. Its adoption will undoubtedly inject a healthy element into the work of this important department.

DINING ROOM, LOOKING TOWARD GALLERY
HOUSE OF STUART DUNCAN, ESQ., NEWPORT, RHODE ISLAND

St. Sophia and Its Danger of Destruction

THE fact that in the event of the fortunes of war resulting unfavorably to the Turks, they might in a spirit of resentment turn their guns against Sancta Sophia, moves *The Architects' and Builders' Journal* to a serious consideration of the subject in its editorial columns.

That it is a prospect highly probable is argued from the fact that veneration does not appear as a conspicuous virtue of the Turkish character, and they would suffer none of the pangs in case of the destruction of that wonderful building that they would be inflicting on the Christians who so highly venerate it.

The article continues:

Moreover, destruction would prevent all possibility of the church's return to Christian uses, which the Moslem would no doubt regard as desecration. Hence the wilful demolition of the most remarkable building in the world may yet bring to a climax the wanton excesses by which the present war has been beyond all other wars distinguished. Although it has survived the frequent assaults and other vicissitudes of fourteen centuries, three hits from a howitzer would lay it in ruins in as many minutes, and the worst calamity of the war, architecturally speaking, will have been achieved.

As an instance of the lack of respect for these buildings which have survived until today the test of the severest criticism and hold the first place among the architectural treasures of the world, and as demonstrating the incongruity of fate in these matters, is cited the case of the Church of St. Irene in Constantinople, a church believed to have the most typical plan of all those used by Byzantine architects.

Regarding St. Irene it states:—

Its eastern cupola is carried on four great arches, which are extended into short tunnel vaults, under which are the north and south galleries; while the western cupola, which is of oval plan, is supported in the same way, and also has galleries under the tunnel-vaults of the north and south sides. The pendentive system of construction in St. Irene, which was built before the days of Justinian, is very slightly modified in the church of St. Sophia. But the oddity is that the church of St. Irene has long been used as a museum of arms and implements of war: Irene signifying Peace and being the patroness thereof.

An English Comment on the Week-end Holiday

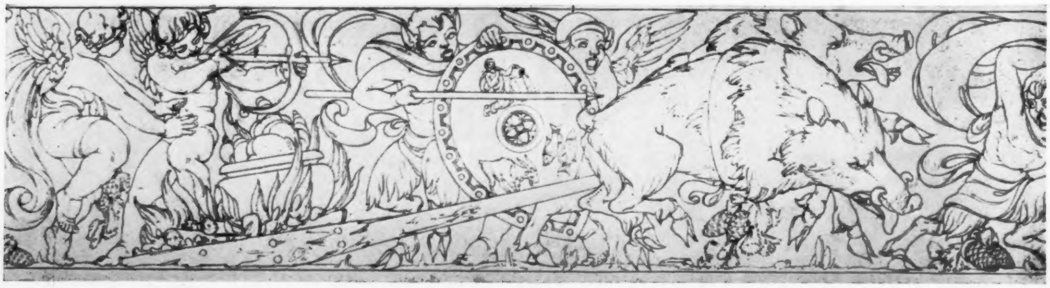
IT is almost a relief to learn that American business men are still sufficiently human to fall victims to the week-end habit. Such frailty was more than we dared expect. Their supposedly tireless application acted as a silent reproach to the amiable sociability—we shall not call it slackness—which is gaining so firm a grip on this side of the Pond. We learn on the authority of the *American Architect* that no less than ten years ago several New York firms began to close their offices the whole of the Saturdays during the summer months. The movement is spreading each year, and "a larger number of New York architects are closing their offices from Friday till Monday during June, July and August this year than ever before. Only one office has, to our knowledge, returned to the accustomed half-holiday after an unsuccessful trial of the more modern plan." In some instances the closing of the office for the entire day on Saturday has been accomplished without actual loss of working hours per week, by the simple expedient of extending the office hours of each of the five preceding days of the week a sufficient amount to offset the three hours previously devoted to office work on Saturday. Whether this latter plan is to the advantage of all concerned there seems to be some difference of opinion. Champions of the week-end habit have many powerful arguments concerning the benefits arising out of its cultivation, and even as to the commercial advantages to be gained from it. The only danger seems to be that it is sometimes abused by being made over-elastic. To return with renewed energy each Monday morning to the drawing-board after two days' rest is well, so long as the return is close to the normal hour.—*Architect and Contract Reporter.*

English Architects and the War

IT is of interest to note in the English architectural journals the publication of general orders by regimental commanders of "Architects'" Battalions of Volunteers. These members of battalions, while pursuing their practice, are at the same time attending with regularity the various drills and other details of a soldier's education.

We note the assignment of certain hours two days a week for parades, the provision for "sleeping in camp," if desired, and a schedule of recruit drills. All of this is interesting as evidence of the serious attitude of all classes towards the war now in progress.

The total of casualties among members of the profession in England bears evidence of the patriotism of architects and the grim and earnest efforts of those not yet called to the trenches to perfect themselves in the duties that may possibly confront them, while at the same time pursuing their usual vocations, are worthy of commendation.



CURRENT NEWS AND COMMENT

Houdon, the Sculptor

KNOWN IN THIS COUNTRY MAINLY BY HIS STATUE OF WASHINGTON

Since the days of the cathedral builders France has never been without great masters of the chisel. Traditions and an ever accumulating skill have been passed on as from father to son through generations immemorial. With all that "apostolic succession" of genius we of another race are strangely unfamiliar. One name, however, we associate with that of our first president, and for this reason, and not because Jean Antoine Houdon was the leading sculptor of his time, is he sometimes mentioned in the United States.

As the "first sculptor of his day" Houdon was invited in 1784 by Thomas Jefferson, representing the state of Virginia, to make a statue of General Washington. On July 28, 1785, the sculptor with three assistants sailed in the company of Benjamin Franklin from Southampton, bound for Philadelphia. The journey required nearly two months and Houdon did not arrive at Mount Vernon until October 2.

Two weeks were occupied in modeling the bust, making a life mask, and taking many measurements, with all of which the artist departed rejoicing, and, thanks to the rapid ocean service of the time, was home again on Christmas day.

The result of this trip was the notable marble which stands in the State House at Richmond, our most trustworthy portrait of the first President.—*Scribner's.*

Industrial Villages

We announced in a previous issue that Mr. Bertram Goodhue would probably undertake for a large corporation the designing and planning of an industrial village in the West.

It is now stated, in the Wilkes-Barre, Pa., *News,* that a large coal mining company has secured the services of an architect of repute to draw plans for a coal mining village in that locality, the first operation contemplating the erection of more than twenty buildings.

Attention is directed to these instances as a healthful sign of the appreciation by large corporations of the value of good architecture and its influence on the health, happiness and earning power of employees.

This new order of things leads to the hope that our industrial communities are to be redeemed from the hideousness that has heretofore been their chief characteristic.

A Monument to Colonial Women

At a recent meeting, held in Cincinnati, the National Society of Colonial Daughters of America voted a memorial to be erected in honor of the women of the Colonial period from 1607 to 1776.

A rare opportunity is offered to American sculptors to produce a work of art founded on motives replete with suggestiveness of true womanhood and patriotism.

The Neutrality of Art

The publication by the Royal Academy of Arts of Berlin, of the new membership list, would seem to establish as far as Germany is concerned that art is neutral.

As the list includes the names of men of all nationalities, whether of nations with which Germany is at present on unfriendly relations or not, indicates that the directors of the Royal Academy take the very broad view that there is no room in matters pertaining to art for these discussions that at times lead to the severance of cordial relations between nations.

All of which is as it should be.

Is Art Dead or Alive?

Art is not a dead thing. It is very much alive. Art does not deal solely with ruined ruins and "records of the past." Art administers to our every-day needs. It is an economic resource. It is more than this. It is a national resource. It adds value to the product of the factory. It provides employment. It is an integral part of any successful industry. Art has dollars and cents value.

Art contributes largely to make the home attractive by helping in the choosing of furniture, wall paper, pictures and rugs. It enters into the planning of the garden, the farm house, yes, even the farm yard. It is the background upon which towns and villages are developed into what we know as "the city beautiful."

The trouble with art is its name. People are beginning to understand that, aside from pictures, sculpture and architecture, art relates to common things for the common people.

Art is not, however, commonplace.—*Maurice I. Flagg in The Minnesotan.*

Whispering Galleries

Acoustics, a study that has perhaps added more perplexities to architectural practice than many another, is now, fortunately, being brought in some measure within the possibilities of demonstration and control. That acoustical perfection, to a point that is marvellous, has sometimes been accidentally secured is well known, and the following extract, from *London Answers,* interestingly cites a number of unusual instances:

The most celebrated whispering gallery is that which surrounds the base of the interior of the dome of St. Paul's cathedral, London. A person speaking near its surface can be heard distinctly by one listening near the smooth wall at the other extremity of the diameter, but not elsewhere.

In the cathedral of Gloucester a whispering passage leads from one aisle to the opposite behind the east window of the choir. It is seventy-five feet long, six and a half feet high and three feet wide in the form of half an irregular octagon. The walls and ceilings are of freestone, and the slightest whisper travels from end to end.

The cathedral of the Taj Mahal in Agra, India, has most marvelous echoes and reverberating qualities, but is scarcely a whispering gallery. The whole cathedral of Girgenti, in Sicily, has this character owing to the peculiar structure of its walls. These remarkable properties also belonged to the "Ear of Dionysius," cut in the rock at Syracuse in the shape of a parabolic curve, ending in an elliptical arch. It is said that the tyrant, seated in a small chamber over a hundred feet from the spot occupied by his captives, by this means could hear every word spoken by his prisoners.

Personals

Mr. Fred A. Nelson, architect, Scranton, Pa., has opened offices in the Connell building, where he will practice his profession. He desires manufacturers' samples and catalogues.

Mr. Horace G. Simpson and Mr. Hart Wood announce the opening of offices in the French Bank Building, San Francisco, Cal., for the practice of architecture under the firm name of Wood and Simpson. Manufacturers' samples and catalogues are requested.

Mr. Harry D. Phœnix, architect, of Syracuse, N. Y., has recently moved his offices to the Union Building in that city.

Martin J. Laubis and Robert Holt Hitchins, architects, have opened offices in the Citizens' Bank Building at Sikeston, Missouri, where they will practice their profession.

They would be pleased to receive manufacturers' catalogues.

Willis Polk's Designs Purely Architectural and Not Political

Mr. Willis Polk, architect, of San Francisco, in commenting on the widely circulated newspaper report that he was considering acceptance of the nomination for Mayor of San Francisco, has disclaimed any political ambition in the direction indicated, stating that his designs were "purely architectural and in no sense political."

INDUSTRIAL INFORMATION

Sedgwick Fuel Lifts

The Sedgwick Machine Works, 128 Liberty street, New York City, has recently published a folder, carrying on its title page a cut of a fireplace, and the injunction, "Make the Fireplace Usable." It is stated that today most people agree that the open fireplace is one of home's most inviting features, and rare indeed is the homebuilder who does not insist upon at least one open fire as the altar of his household gods; the centre of his family life. But, despite this fact, it is believed that most fireplaces lie cold and unused. The explanation, according to this folder, is found in the inconvenience and untidiness of supplying the fuel, and removing the ashes.

An ash chute direct from the hearth to an ash receptacle below does away with one of these difficulties. The Sedgwick Fuel Lift, it is believed, removes the one remaining objection to the open fire. This lift consists of a box traveling in vertical guides, raised and lowered by means of a rope and drum manipulated by hand. The entire equipment is in the basement, and so disposed that the box at the top of its lift rests inside a fixed wood box beside the fireplace, or in a convenient window seat or in the bottom of a nearby closet. These latter details can be arranged to suit the convenience of the owner.

The fuel lift is built in any size and of wood or metal or both, as required. The machine parts of it are of the usual Sedgwick type, fitted with anti-friction roller bearings, and with every feature making for quiet, easy operation. The Sedgwick automatic brake is used, which holds the box in any position and prevents accidental movement either up or down. Sometimes an outfit of this kind is installed for supplying fuel for the kitchen range.

The advantages claimed for the device are, in addition to the obvious one of convenience and cleanliness, the saving of effort in carrying coal or wood up from the basement, wear and tear on furniture, floors, and floor covering. In fact, it is another of those small household economies and conveniences which help to bring the home nearer to the ideal of comfort and livableness.

This folder, or catalogue L, which describes the complete Sedgwick line will be sent to architects upon request.

The Skeleton Structure

The Amco Glazed Block Company, Inc., 347 Fifth Avenue, with branch offices in principal cities, has issued a catalogue describing "Ribbed Concrete." This material is used for long span floors and for walls. It is claimed that it is better than concrete or brick, and 15 per cent. cheaper.

Ribbed Concrete is glazed fire-clay tile blocks, used with concrete and steel studs. It is stated that for nearly ten years it has stood every test, and has demonstrated beyond the question of a doubt that it is the only material that will stand the ravages of time. A ribbed concrete building is claimed to be absolutely fireproof. It is equally indestructible by the action of water. The best argument in favor of the moist-proof qualities of the material is said to be contained in the fact that before the entire completion of a studio building, at Roslyn, L. I., an artist began painting on the walls, in oil.

In building the walls of a Ribbed Concrete structure, the glazed tile bricks, the ends of which are in the form of the letter "E," are placed one on top of the other, the breaking joint being on the horizontal plane. This forms a duct. When the walls have been erected to a height equivalent to one floor a strip of truss cable, consisting of strong parallel wires with an interlacing of lighter wires, is placed in each of the interlocking ducts with the straight wires at right angles to the line of the wall. This reinforcement is extended at least six inches above the top of the wall. The concrete is then poured and the cavities filled to within six inches of the top of the block. The Vertical column of reinforced concrete thus formed, not only serves the purpose of a strut, but ties each block horizontally as well as vertically.

In constructing the floors, a centering is first built, and the glazed floor blocks are placed upon this centering, with a space of six inches between ends. Deformed steel bars are then laid in the open space between these ends, and the concrete is poured in. The concrete flows into the ends of the blocks until stopped by the dams, forming it into a "T"-shaped beam.

The most economical spans for ribbed concrete floors are, according to statement made in the catalogue, from sixteen to twenty-eight feet, for the nine-inch floor, and from twenty to thirty for the twelve-inch floor.

Numerous illustrations of prominent buildings are shown in the catalogue, which, it is stated, were chosen from a group of nearly two hundred examples, not because of special beauty of the buildings, but to show the different types of structures in which Ribbed Concrete has been used.

This catalogue or other desired information concerning Ribbed Concrete will be furnished upon request.

"Fisklock"-"Tapestry" Brick

Fisk & Co., Inc., Boston and New York, have recently devised and placed upon the market a new product which is termed "Fisklock"-"Tapestry" Brick.

This product, manufactured under Hardoncourt-Fiske patents, appears to constitute a distinct advance in building construction, particularly as applied to residence or domestic work. By the use of these brick, a wall eight inches thick, exclusive of interior plaster, is secured with a finished exterior, presenting regular sized brick with "Tapestry" texture. Twin walls of solid three-inch fireproof materials are secured and connected by a web supplying an interior air space and affording a surface on the interior of the wall, ready for plastering. In other words, by the use of this material the wall is secured, having all the advantages of Fiske "Tapestry" Brick, as regards exterior appearance, and hollow terra cotta as regards fireproofness, air space and interior surface for plastering, eight inches only in thickness, and one that is laid up at one operation.

It is claimed that in addition to the many obvious advantages of this material, a "Fisklock" wall costs much less than any other face brick wall, whether solid or brick veneered. It is also claimed that it costs less than terra cotta tile covered with stucco, and only slightly more than stucco on frame.

The catalogue referred to contains, in addition to various illustrations of the new material, details of construction fully drawn up, tabulations of weight, and much other information, including strength, conductivity, etc. It will be sent upon request.

Spencer Home Cleaner

A folder published by the Spencer Turbine Cleaner Company, Hartford, Conn., contains a plea for more healthful surroundings, and shows how they can be secured by the removal of dust and dirt, without spreading any part of it.

It is stated that the removal of a part of the dirt and dust and stirring up the rest is deadly, whether it is done with a broom, or whether the dirt is drawn into a porous bag through which the used air and the semi-invisible dust and germs spread into the rooms. To accomplish the object sought, and overcome the objections to many devices on the market, the Spencer Company has developed and has ready for spring delivery their Steel Turbine Central Home Cleaner. They have also devised a system of installing the tubing and wiring, which, it is stated, will not cut up or mar existing walls and floors, or cause inconvenience to the occupants of houses.

In this cleaner, all the machinery is in the basement, where it is not moved or handled, and from where, it is claimed, it supplies a strong even vacuum so controlled, according to statements made, as to avoid all possibility of injury to rugs or fabrics.

The various advantages are fully set forth, and complete data concerning the machine, its equipment and dimensions, are given in the folder, which may be had upon request.