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VOLUME CVIII

OCTOBER 20, 1915

NUMBER 2078

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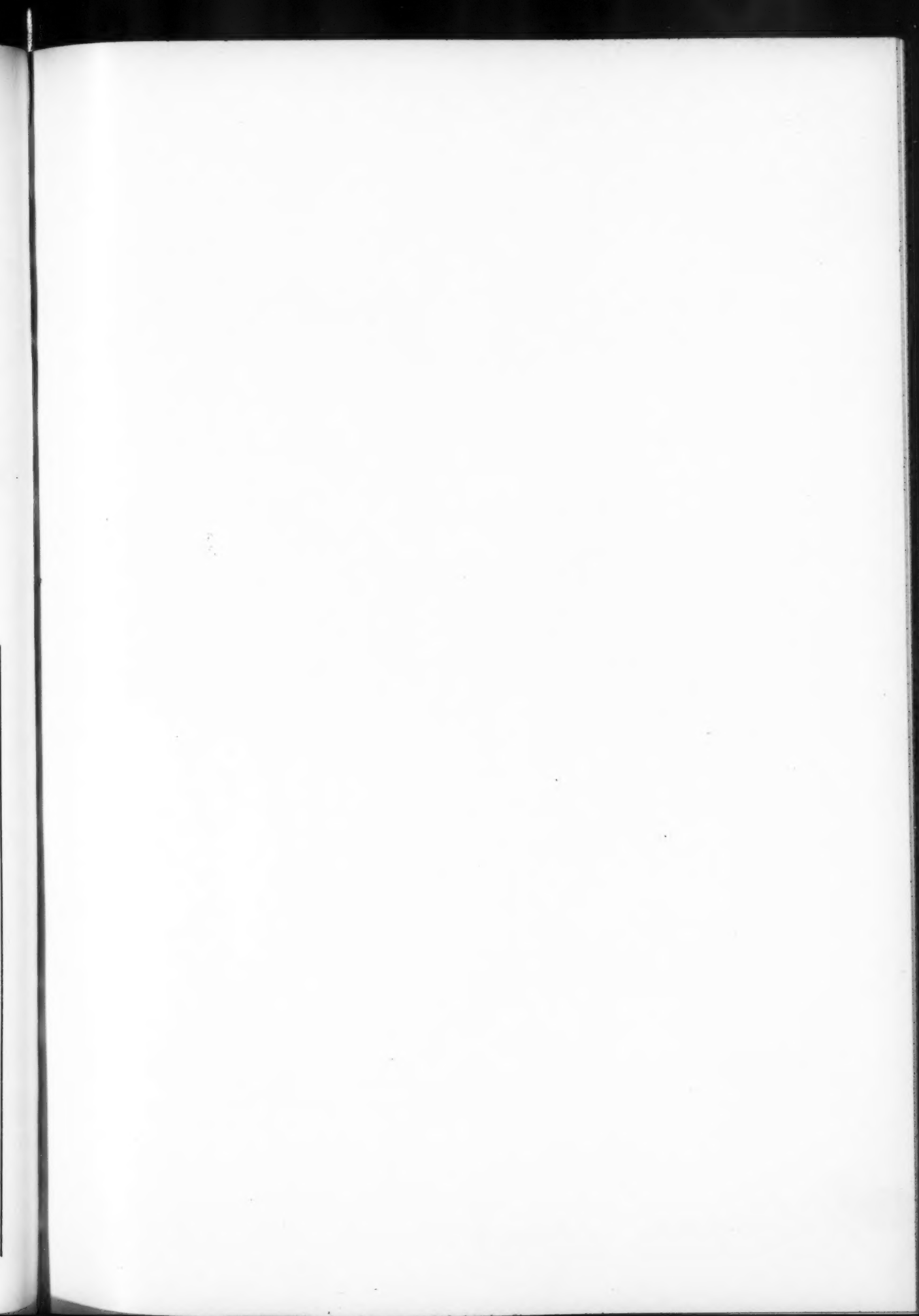
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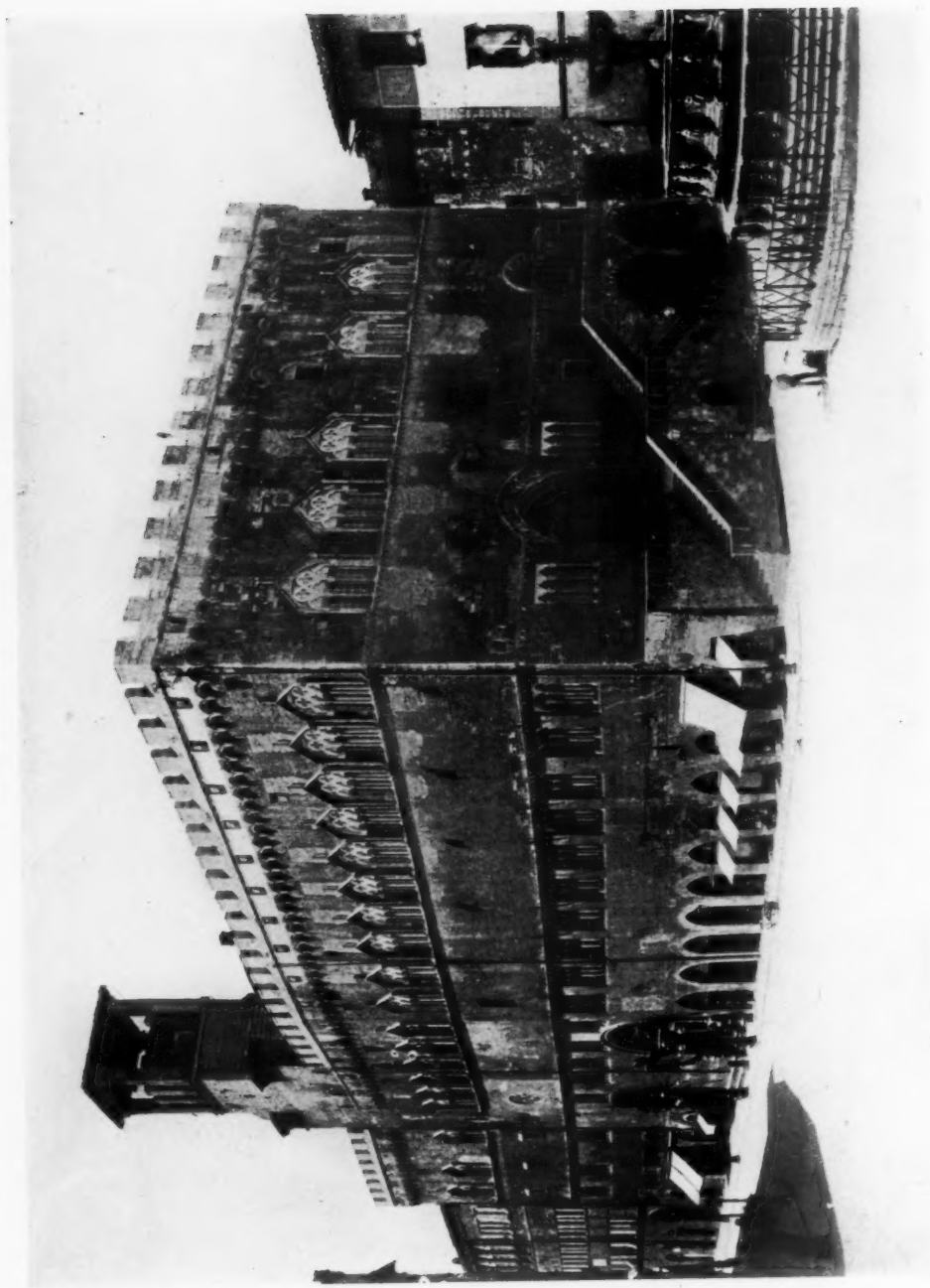
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THE AMERICAN ARCHITECT



PALAZZO PUBBLICO, PERUGIA, ITALY

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, OCTOBER 20, 1915

NUMBER 2078



WEST FRONT, NEW YORK STATE NORMAL SCHOOL, OSWEGO, NEW YORK

MR. FRANKLIN B. WARE, STATE ARCHITECT

THE GROUNDS AROUND THIS BUILDING WERE DESIGNED AND LAID OUT BY SAMUEL PARSONS

LANDSCAPE SURROUNDINGS FOR ACADEMIC BUILDINGS

By SAMUEL PARSONS

Illustrated by sketches and photographs by the Author

There is no book in which you will find more of divine wisdom than the Book of Nature spread before you in the form of a green and growing meadow.—Jacob Böhme. Die drei principien göttlichen weisens. Ch. VIII, 12.

THERE is deep meaning in these words of the old cobbler mystic, but for the purposes of this writing the simple idea of a "green and growing meadow" is sufficient. Visions come readily of children playing and brooks murmuring

and cloud shadows slipping over waving grass. Fairies are said to dance on meadows by moonlight, and birds certainly seek their nooks as well as those of great shadowing trees. The meadow is the eye, the core, the heart of the landscape. Its restfulness is its essential and peculiar charm, and its capacity for allowing itself to grow into a unified and highly developed picture out of the fullness of its own natural endowment and that of its accessories, trees and shrubs

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SKETCH, SHOWING SLOPE OF LAWN DOWN TO SHADY GROVE

and flowers, is almost unlimited, and invites the employment of the highest skill of the landscape architect.

Shakespeare says, in "The Winter's Tale," Act. IV, Scene III, "Yet Nature is made better by no mean, but Nature makes that mean; so over that art which you say adds to Nature, is an art that Nature makes . . . This is an art which does mend nature—change it rather, but the art itself is nature."

The object of this landscape study is to discuss the subject of schoolhouse grounds, but as the lawn or meadow is almost invariably the main feature of the place it naturally claims precedence. Having duly emphasized this idea, which is especially the keynote of the Oswego School Grounds, no better way can perhaps be chosen to elucidate the subject than to consider the accompanying illustrations, for we cannot deal in arguments with Nature. Truly, as Sterne says: "An example is no more an argument than the cleaning of a mirror is a syllogism, but it

enables us to see better, and that is the important part."

It is hardly worth while to pause to dwell on the fact that schoolhouses very seldom have grounds or lawns in any proper sense of the term. The best way is to study a typical example which is in the process of making or becoming, that one may learn something of the evolution, the *modus operandi* of designing schoolhouse grounds.

Near Oswego, New York, on high land on the outskirts of the city, stands one of the State Normal and Training Schools. The building, which was designed by Mr. Franklin B. Ware, State Architect, has been finished about two years, and is now occupied by more than 800 students from Oswego and from all over the State and the United States. The object of this Normal School, the oldest and most distinguished in the State, if not in the country, is to furnish trained teachers for elementary schools, and to include professional courses in the manual



PATH, LEADING TO SHADY GROVE FROM NORTH END OF NORMAL SCHOOL BUILDING

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(CONTINUATION OF SKETCH ON PRECEDING PAGE) SHOWING LAKE ONTARIO

arts and domestic science as well as the usual academic studies. It is finely equipped and cost nearly half a million dollars. The illustrations of the buildings indicate much dignity and many fine lines. It occupies a square of about 300 feet on each side and stands back from the highway about two hundred feet. There are several wings.

The materials of which the school is built are brick with white trimmings, and the general appearance is simple and unobtrusive. It does not advertise itself as a lavish, magnificent pile, but looks to be just what it is, a good substantial working institution where the best instruction, both academic and industrial, is afforded. This character comes naturally as an inheritance from the old Normal School in Oswego. With the new building, however, an increased desire has arisen to secure the highest development in every direction. The establishment of this new school started at once with increased vigor.

Dr. Draper, State Commissioner of Education at the time, but since deceased, took up the subject of a proper site in his peculiarly energetic and persistent way, and decided that the school should now have a home worthy of its great reputation. After overcoming many obstacles Dr. Draper finally succeeded in his purposes.

No more impressive site could have been chosen. The school building stands back about two thousand feet from Lake Ontario and nearly one hundred feet above it. The territory is narrow in proportion to its length and there are nearly thirty acres. The lake shore lies about 25 feet below the wooded tract that adjoins it. This grove of oaks, elms, chestnuts and willows, with an occasional spruce or pine, has a charming native undergrowth and there are two or three small lawns or distinct areas of turf. The first principal, and great educator, Dr. Sheldon, had his home in the middle of this grove,



MAIN LAWN EFFECT TO NORTH OF NORMAL SCHOOL BUILDING
(CONTINUATION OF SKETCH ON PRECEDING PAGE)

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and since his death the house has been occupied by his son, Prof. C. S. Sheldon, who finally sold it to the State to complete the school meadows or lawns.

If the reader will look at the illustrations giving views of the appearance of these grounds, from various directions, he will understand what is meant by thus emphasizing the value of the meadows. The great length in proportion to the width of the tract and the different slopes of the ground suggested the creation of three meadows or lawns: one in front and on both sides of the school out to the highway; to the south, another extending north to the brow of the hill about half way to the grove, and, finally, a third, including a considerable space of lawn, the athletic field, the grove and the edge of the lake. Some parts of these lawns are quite level, although the general inclination is downward toward the lake, and in one place there is a considerable declivity.

Important as the meadow generally is in the landscape, the peculiar shape of the Os-

wego school lawn makes it specially valuable from an artistic point of view. For a similar reason each lawn was treated as a separate picture, and yet so connected and managed, may I say unified, as to give the whole combination the appearance of a single composition.

The grading or shaping of the surface of the lawn was no slight undertaking. It was necessary to study the lay of the land, to humor the natural topography, to make the surface roll and undulate sometimes in the gentlest manner and sometimes quite abruptly. It all depended on the trend or "the genius of the place." The gentler slopes were blended harmoniously with the steeper ones and the action of rainstorms on the surface was also studied. The lines suggested by nature have been allowed to prevail, and no attempt has been made to create a level space anywhere, neither a smooth concave or hollow like the interior of a bowl, nor a convex like its exterior. Moreover, no single spot in a meadow can be treated in the



THE LAWN PLANTING AS SEEN FROM SOUTHWEST

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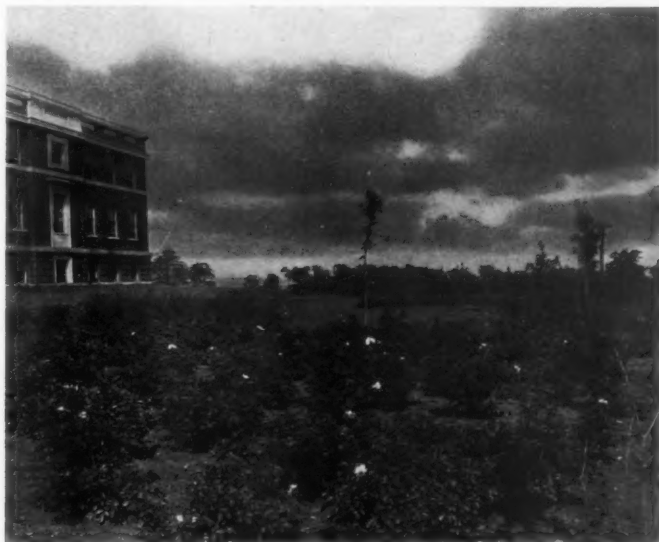
VIEW FROM SOUTHEAST, SHOWING LAWN AND
LARGE MASS OF SHRUBS

same way as any other. Nature never repeats herself, and it is waste of effort to try to make her perform this impossible feat. In the most charming way she will allow all sorts of analogous effects to establish themselves in her harmonious and rhythmic relations like the notes in a musical composition. A roll in the surface of the Oswego lawn repeats itself on the other side of the place, and pleases because there is an agreeable similarity of treatment that is not really similar, only analogous, although it may seem to be a repetition. There is, for instance, a hollow in one part of the land which was left because in this way the roll was kept concave and made to connect better with a comparatively steep descent just beyond. Does this seem a complicated way of grading? It should not be so considered, if the subject of landscape gardening be taken seriously. A quotation may help to confirm this idea. A century and a half ago Thomas Whately was a most important authority on landscape gardening in England, and also on the Continent, and remains still in high repute. A brief extract from his writ-

ings will illustrate the value of the method adopted on the Oswego School lawn.

"In made ground the connection is perhaps the principal consideration. A swell that wants it is but a heap, a hollow but a hole, and both appear artificial. The one seems placed upon a surface to which it does not belong, the other dug into it. Trees, too, without being connected with those within, and seeming part of a clump or grove there, will frequently obliterate every trace of an interruption. By such and other means, the line may be, and should be, hid and disguised, not for the purpose of deception (when all is said and done we are seldom received), but to preserve the continued surface entire.

"If, where no union is intended, a line of separation is disagreeable, it must be disgusting when it breaks the connection between the several parts of the same piece of ground. That connection depends on the *junction of each part to those about*, and the relation of *every part to the whole*. To complete the former such shapes should be contiguous as most readily unite, and the actual division



EAST SIDE OF SCHOOL BUILDING, SHOWING
GROUP OF JAPANESE ROSES

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between should be anxiously concealed."

Further illustrations of what we may justly term the proper way to grade lawns may be studied in Central Park, New York City, and Prospect Park, Brooklyn, New York. No higher type of landscape gardening can be found than these familiar examples.

Another type of grading is found on good examples of landscape gardening and may be seen on Oswego School grounds. It is the treatment of the surface where a single tree stands or a group of trees or a mixed gathering of trees and shrubs. The ground should be lifted a little at such points. This swelling may be seen in any meadow appearing naturally around trees and shrubs. It certainly increases their beauty and effectiveness. The proper elevation of the earth, however, thus intended for trees and shrubs, should be carefully studied in order to adapt the shape of the ground to each group, or single tree, according to its size, habits and general character. This method has been applied on the Oswego lawn chiefly on the borders of the meadows, for very few trees or shrubs have been allowed to wander out beyond these boundaries.

After the grading of the lawns or meadows not only on the Oswego lawns, but, as a general practice on all lawns, comes the development of the roads and paths. There



THE BROAD EXPANSE OF LAWN WITH SHADY GROVE TO RIGHT

are no special attractions pertaining to these paths, or to any paths, the only thing to do is to reduce their number and size and keep them away from the open lawns, largely hidden among trees. They are a convenience and that is all that can be said for them.

In order to make them as little objectionable as possible, and as useful, they have been, in this case, constructed of cement and they might also have been made of brick, asphalt and even finely screened gravel on a stone or rubble foundation as they all make good



GROUP OF EVERGREENS AND LAUREL WITH A GREAT ELM DIVIDING THE VIEW

paths. On account of the wear and tear produced by the feet of nearly a thousand scholars, cement was used on the Oswego paths and roads. Except directly adjoining the building where the straight walls naturally suggest straight lines, the paths curve and meander on the outskirts of the meadows, and in the midst of the trees and shrubbery where they are partially concealed, although sometimes crossing small lawns or glades and opening views and vistas in different directions.

The element of planting, however, has contributed largely to the success of the composition of the effects of the Oswego lawn as it does indeed contribute to those of every true lawn or meadow. A meadow without trees and shrubs is scarcely a meadow in any proper sense of the term, for framing foliage is necessarily more important in function than the frame of a picture as it is abundantly more beautiful. The frame, in fact, should make, when properly managed in landscape schemes, an integral part of the picture itself.

The general theory of the plantations made on the Oswego lawns has been simple, however complicated to work out some of the details may have been. Evergreen effects predominate on one border and deciduous on the other, and points of foliage come

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forward to vary the outline, and in one or two cases to profoundly modify the general result. The evergreens used are chiefly Norway Spruces, whose lofty forms will, after a time, serve to defend the school from the fierce winds of winter, while in front of



A BROAD EXPANSE OF LAWN

them are planted Douglas Spruces, Blue Spruces, Hemlocks, Yews, Junipers and other choice evergreens. On the other, and east side of the place, are used as we have already seen, deciduous trees and shrubs, Maples, Elms, Lindens, Dogwoods, Snow Balls, Bush Honeysuckles, etc. Among these trees are set one or two considerable masses of pines so as to repeat the evergreen effect of the other and western side of the place.

One special modification of the planting scheme has been touched upon already. It may be described more fully here, however, by stating that three maples have been placed about midway between the projecting points of foliage between the school and grove on the lake and just on the brow of a declivity where from the ground around the building the eye loses a part of the lawn as it approaches the shore. The view on either side of this group makes two scenes instead of one, in an agreeable and somewhat mysterious manner, and thus the amplitude and distance of the effect is apparently greatly enlarged. A similar effect may be seen at one or two points in Central Park, New York City, and Prospect Park, Brooklyn, New York.

Located below the crest of the hill and,

fortunately, just out of the view of the main lawn, is situated the Athletic Field with tennis courts and Children's Farm Gardens. The grove of trees on the shore, which is known by the name of "Shady Side," closely bounds and indeed includes part of these strictly landscape gardening features. It is always desirable to thus mass such features together in spots somewhat screened from the view of other parts of the place so that they will mar as little as possible the unity and simplicity of the general effect of the design.

In conclusion, it may be well to emphasize again, as the eye wanders over the fair scene extending across the grassy slopes to the broad expanse of Oswego Lake, the value of the point of view which has been taken that the various features should be considered as notes in a potential landscape harmony. Naturally time and artistic knowledge and foresight are needed to design such a harmonious picture or rather one that in future years may become such a picture. Goethe says, "The worthiest interpreter of nature is art"; therefore the duty of the artist is to assemble the facts, the musical notes, as it were, the trees and shrubs and flowers, existing and to be planted, together with lawns, large and small, into a composition, an ideal theme based on the elements of beauty in the orig-



CLOUD EFFECTS OVER BROAD MEADOW

inal scene, for "nothing," it has been said, "from a railroad to a cathedral can be done without an ideal." The real end to be sought is "mastering the idea as a whole," for a combination of a series of disjointed phenomena wrought into one connected whole is just as

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much "a work of creation as an epic or a tone poem."

What mature result can be achieved with the use of the originally fine landscape gardening material around the Oswego School, time can alone show. Such an undertaking has always to accomplish the solution of difficult problems of life which can hardly be known to artists like painters, sculptors and architects. The storm and stress of the elements are always liable to work havoc with trees and shrubs in some unexpected and almost unavoidable way. This much, however, has been to the advantage of this Os-

wego lawn in any case. It had in its original condition an abundance of charming features.

"Consider it well! Each tone in one scale in itself is nought,

It is everywhere in the world—loud and soft and all is said:

Give it to me to use. I mix it with two in my thought;

And there. Ye have heard and seen:
Consider and bow the head."

ROBERT BROWNING.

NORTHERN ITALIAN DETAILS

NO. 44—DOORWAY, PAL. BUONCOMPAGNI, BOLOGNA

IN the Via del Monte, removed a short distance from the busy radiating arteries of Bologna's street life is the attractive Pal. Buoncompagni Benelli, a Renaissance structure of 1545. Situated off the lines of colonnaded streets its facade is not therefore a part of Bologna's system of arcades, and it is thus differentiated from the typical Bolognese palace. Its exterior has little interest outside of good proportions and well spaced openings and is of brick, the usual building material of Bologna.

The door illustrated in the drawings and photographs is situated in the loggia of the courtyard, and is a chaste and fine example of *Seicento* architecture. Due to an alteration in the interior arrangements of the house perhaps the actual opening has been closed

up and covered over with stucco, but a door has been naively painted on the stucco and the apparent function of the door remains as originally proposed.

This palace has been fortunate enough to remain still in the hands of the original family and, although now divided into apartments, a few of the rooms have been preserved intact. As is usual in Italian palaces their decoration is of a later date than the exterior and not particularly meritorious, although shown by an obliging concierge whose faith in their charm is firm and unshakable. The palace is kept in good repair and is distinctly worthy of a visit and of an inspection of its excellent plan, in which the courtyard lies entirely to the right of the entrance axis.



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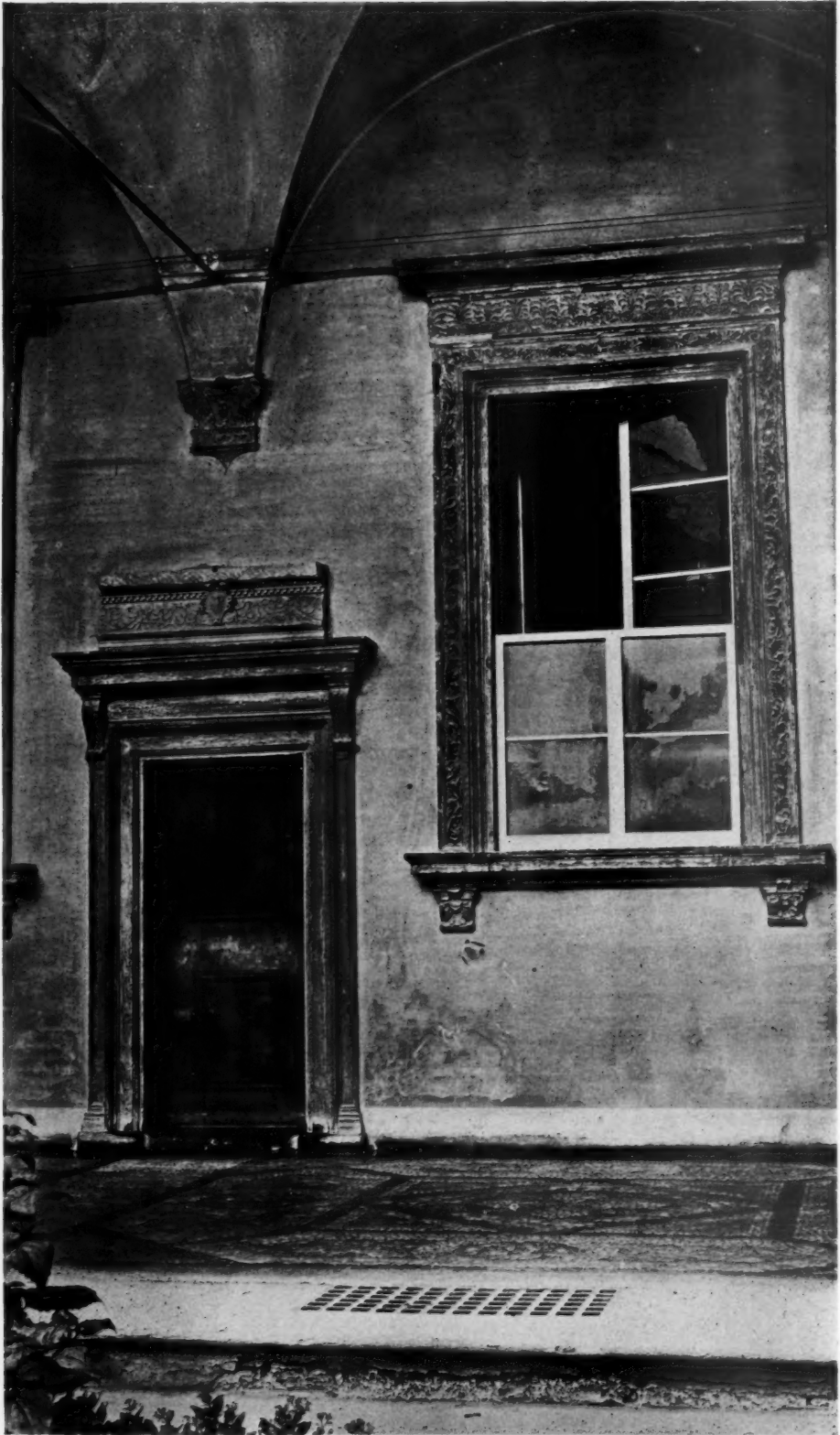
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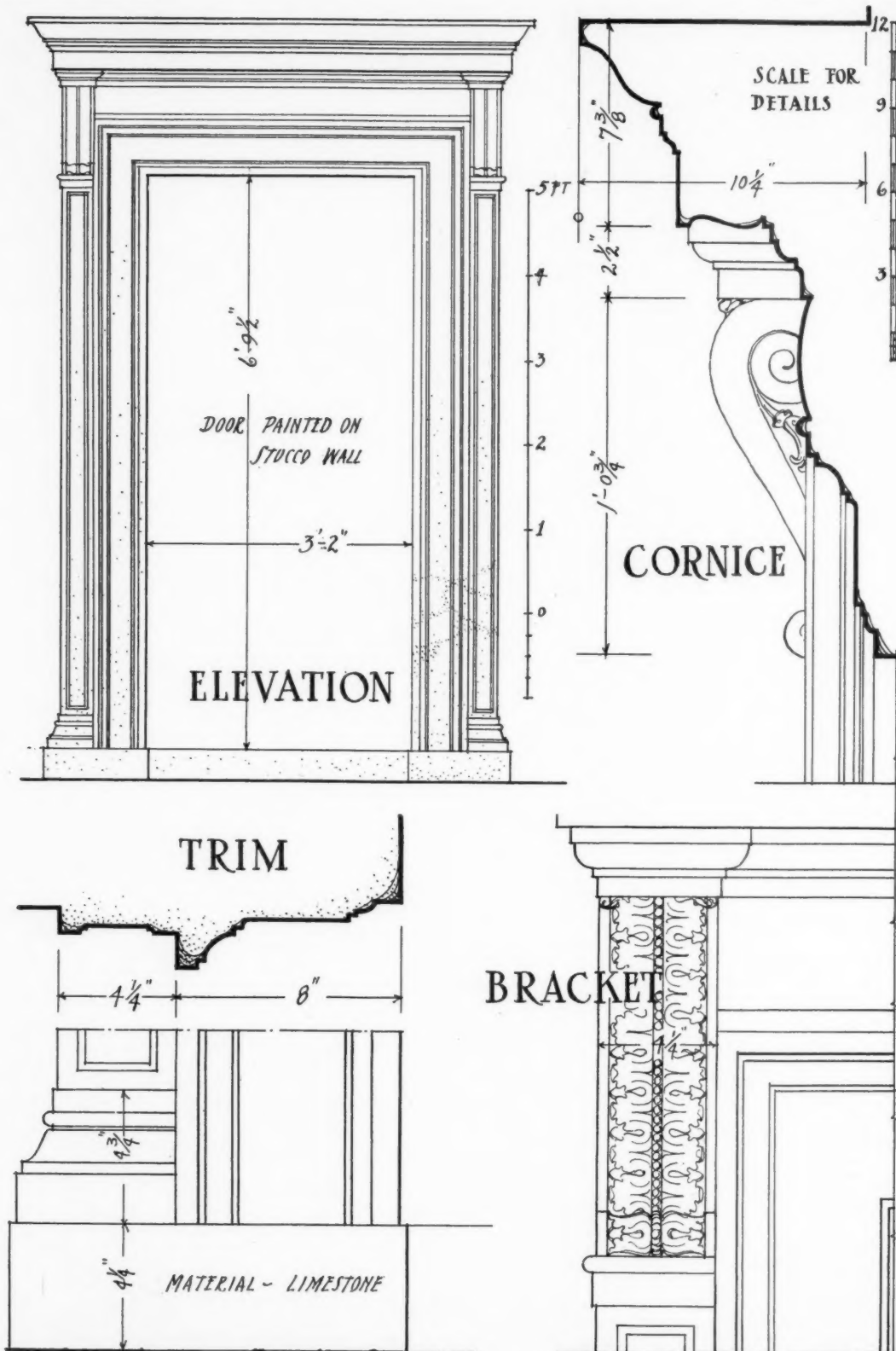


DOORWAY—PALAZZO BUONCOMPAGNI, BOLOGNA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 92

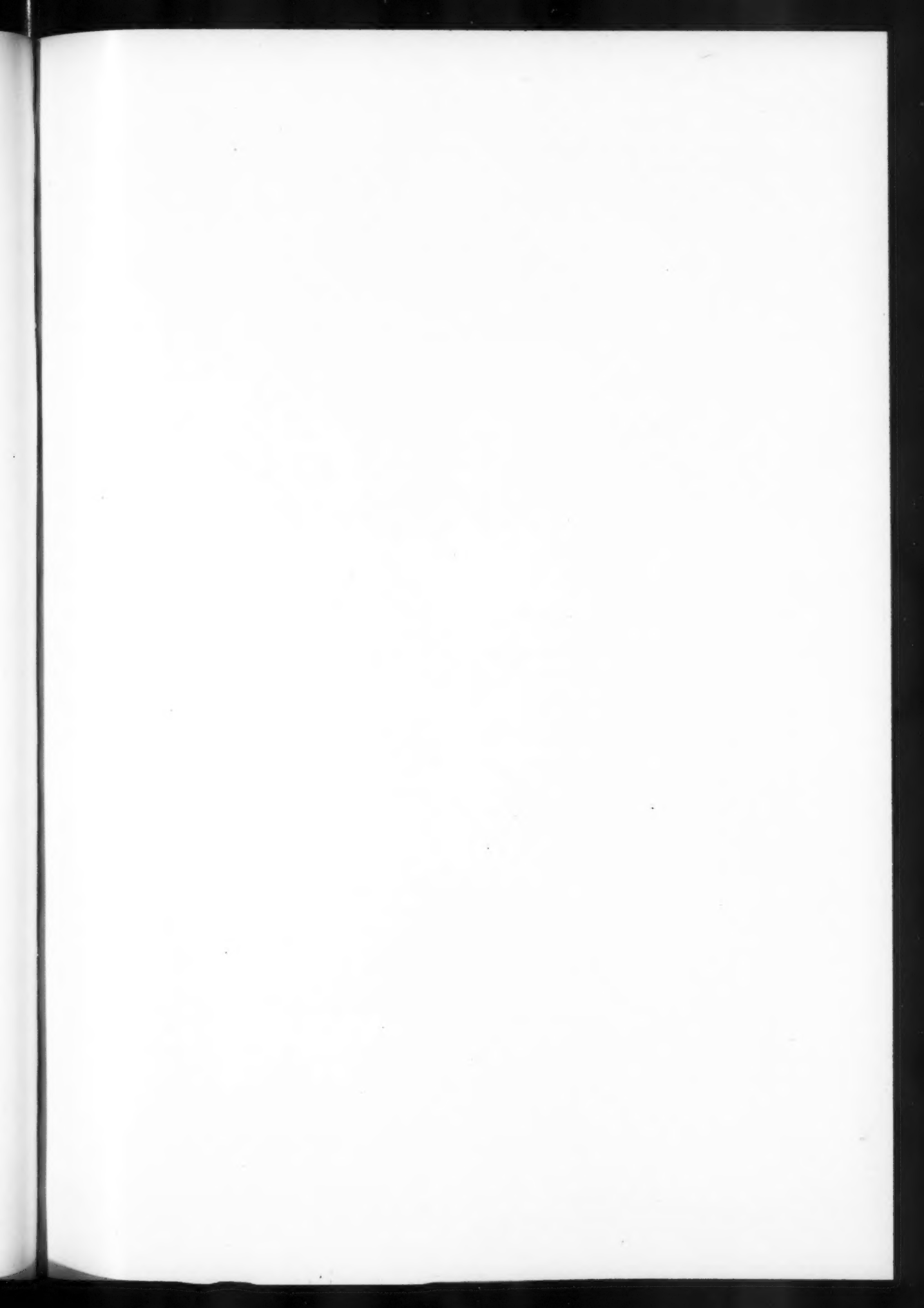




DOORWAY—PALAZZO BUONCOMPAGNI, BOLOGNA

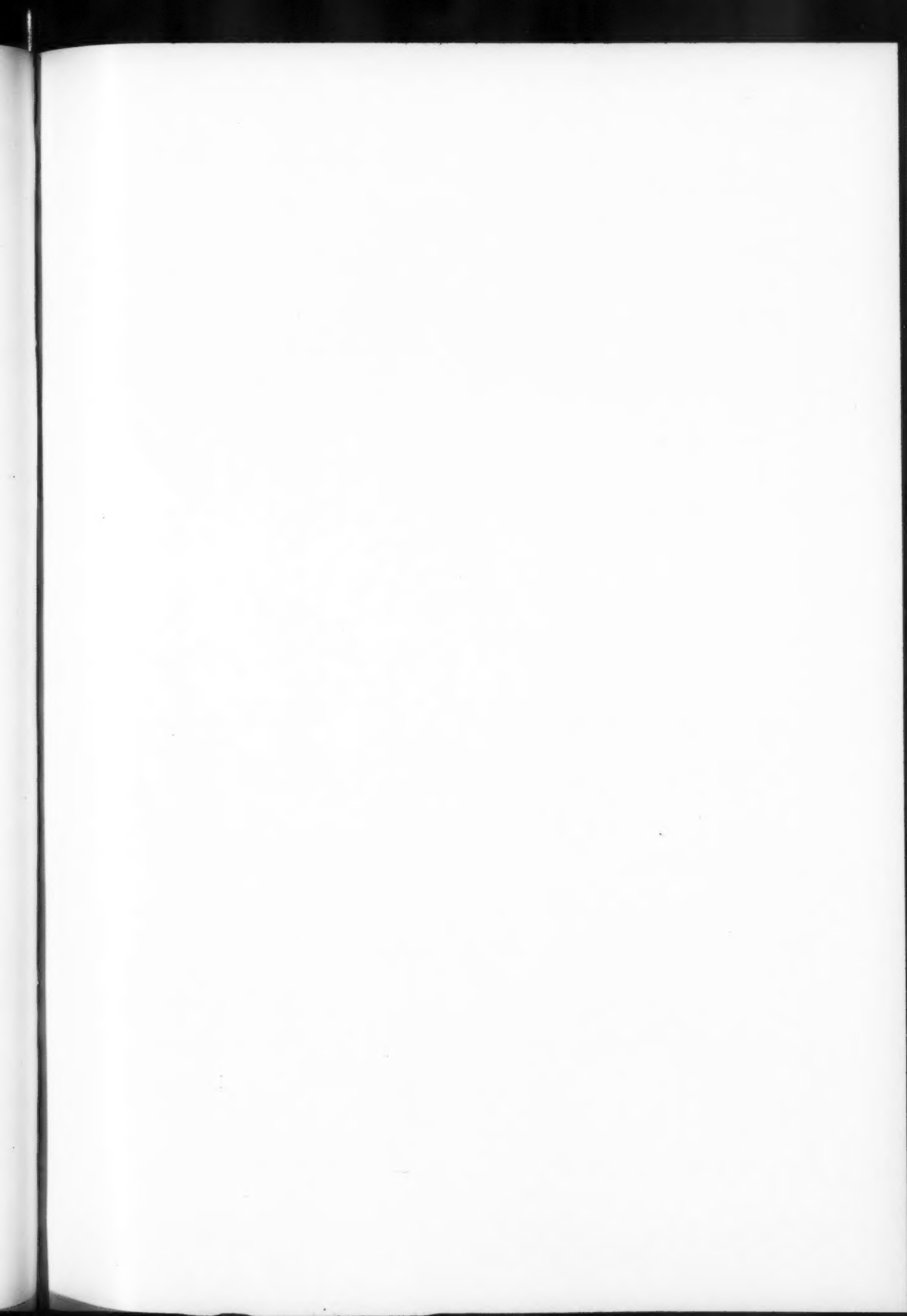
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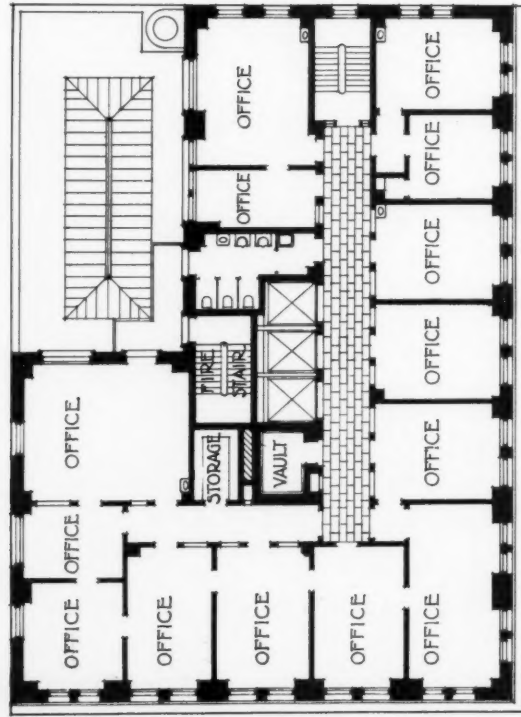
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OF NORTHERN ITALY—PLATE NO. 93



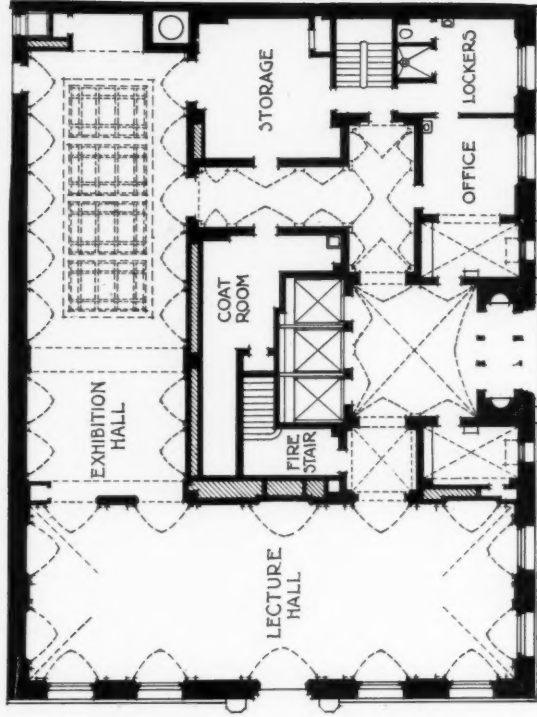


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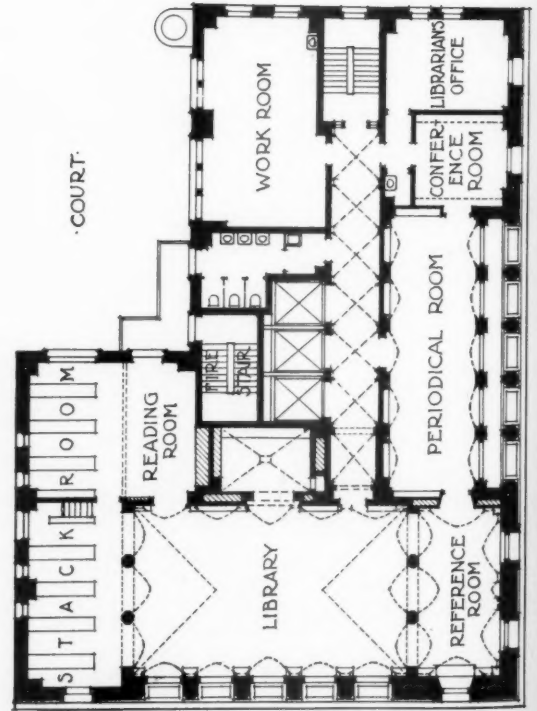




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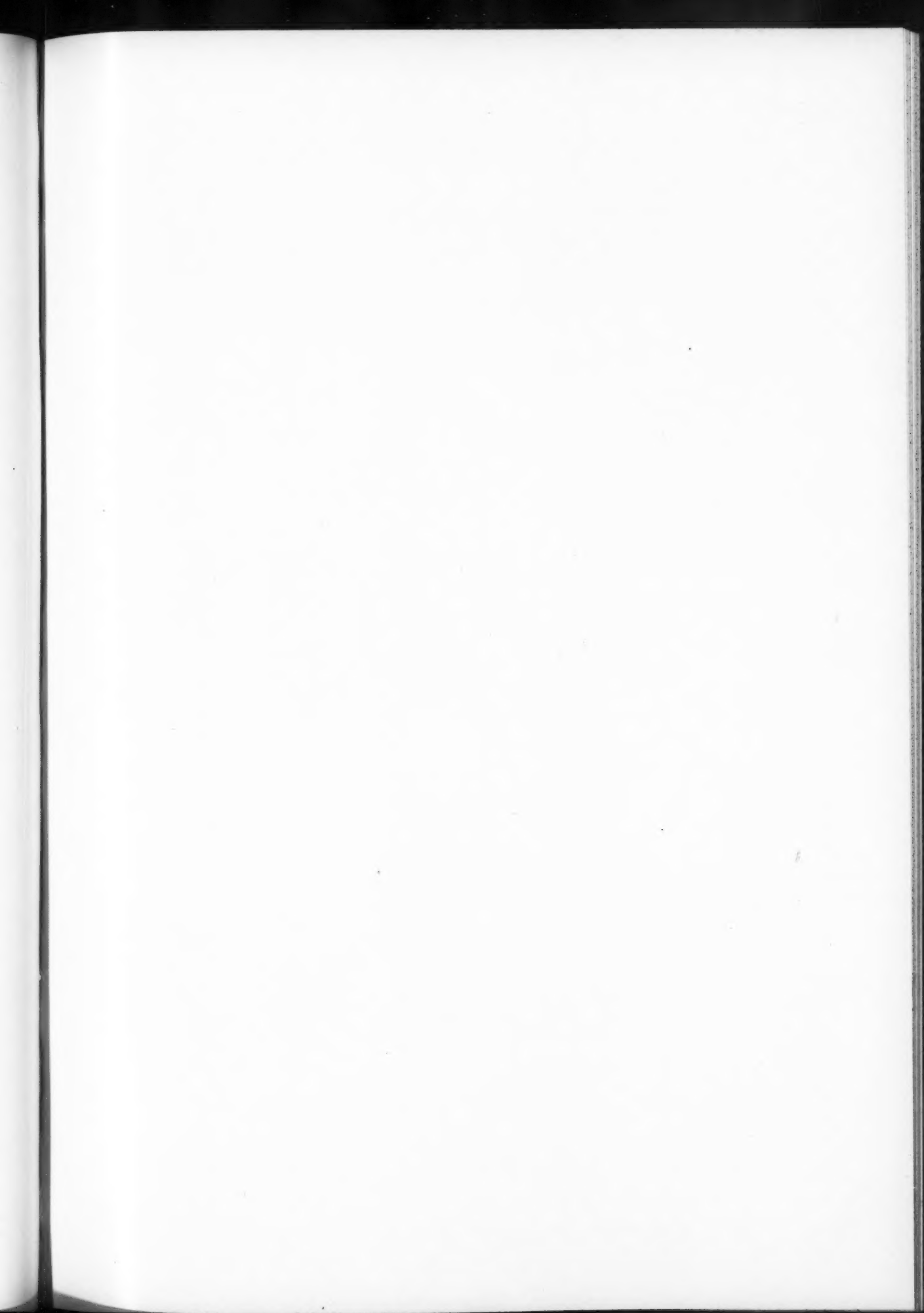


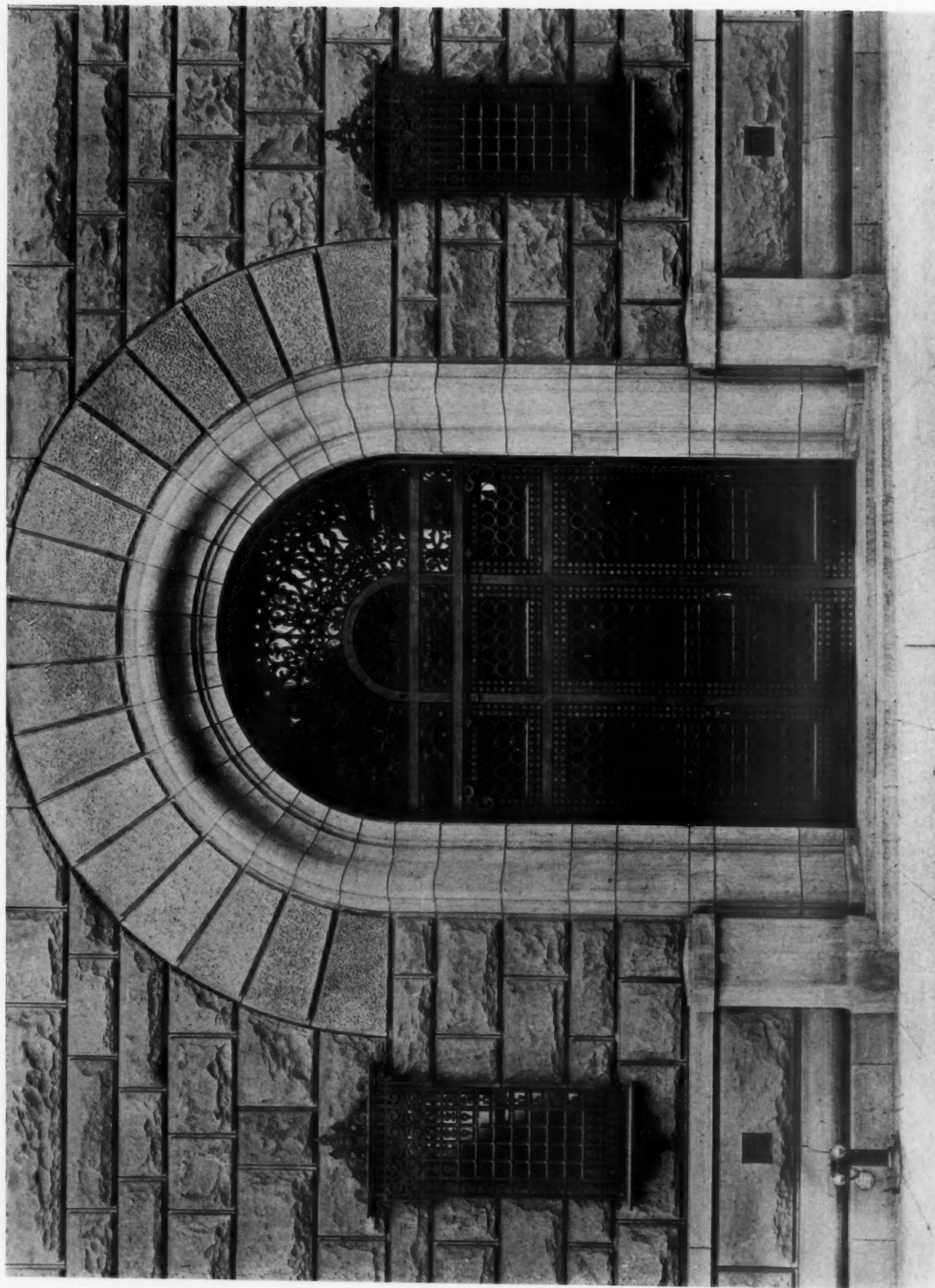


LECTURE HALL ENTRANCE

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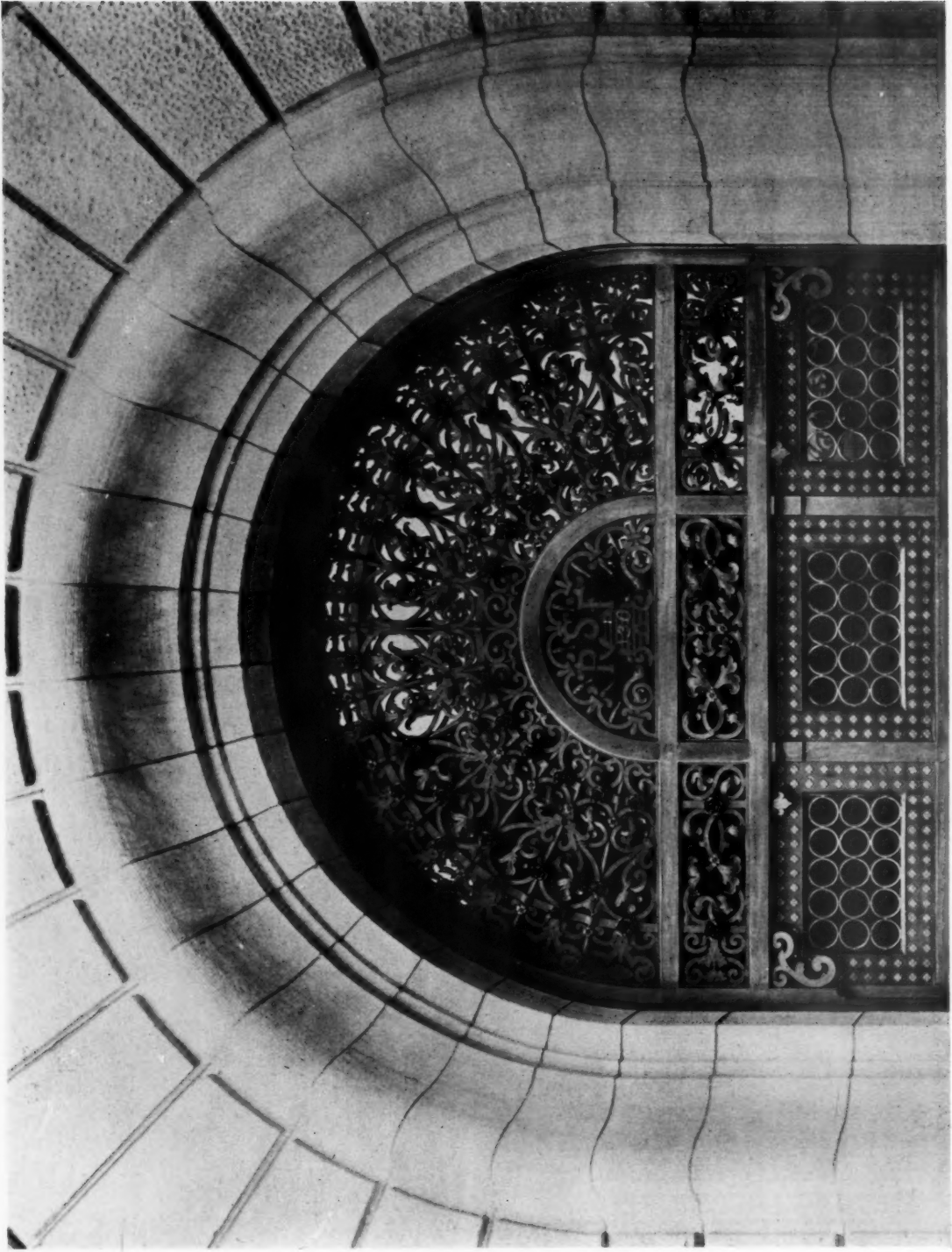
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DETAIL OF IRON GRILLES, MAIN ENTRANCE

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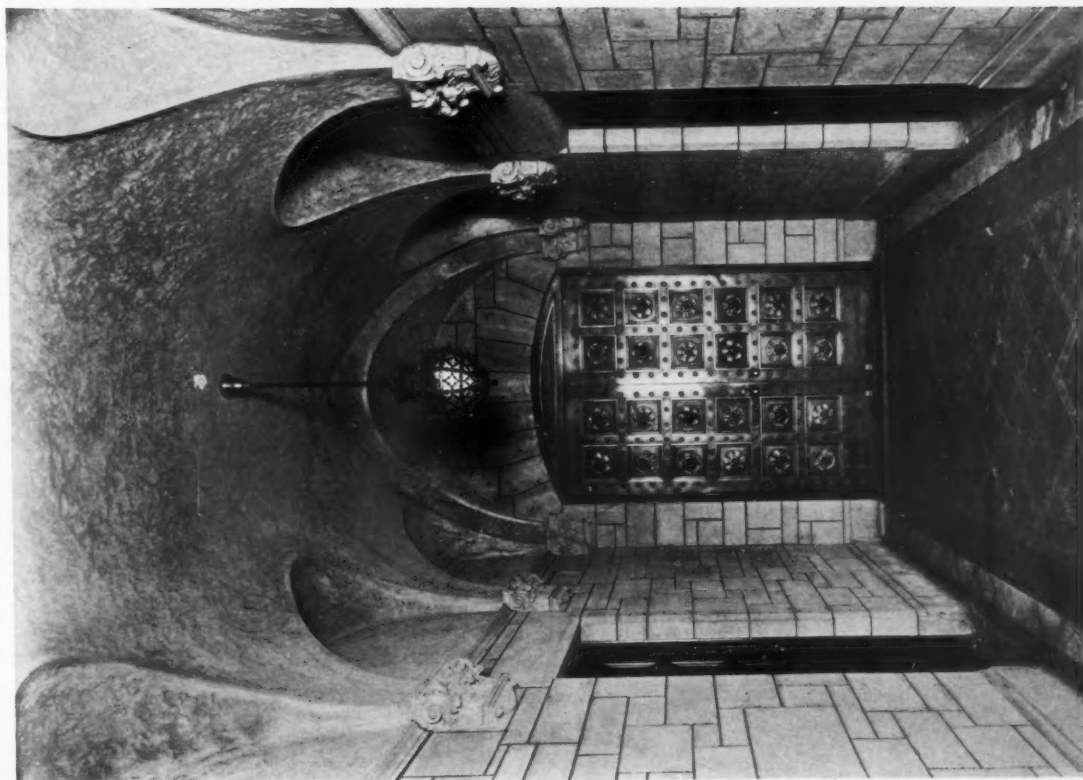
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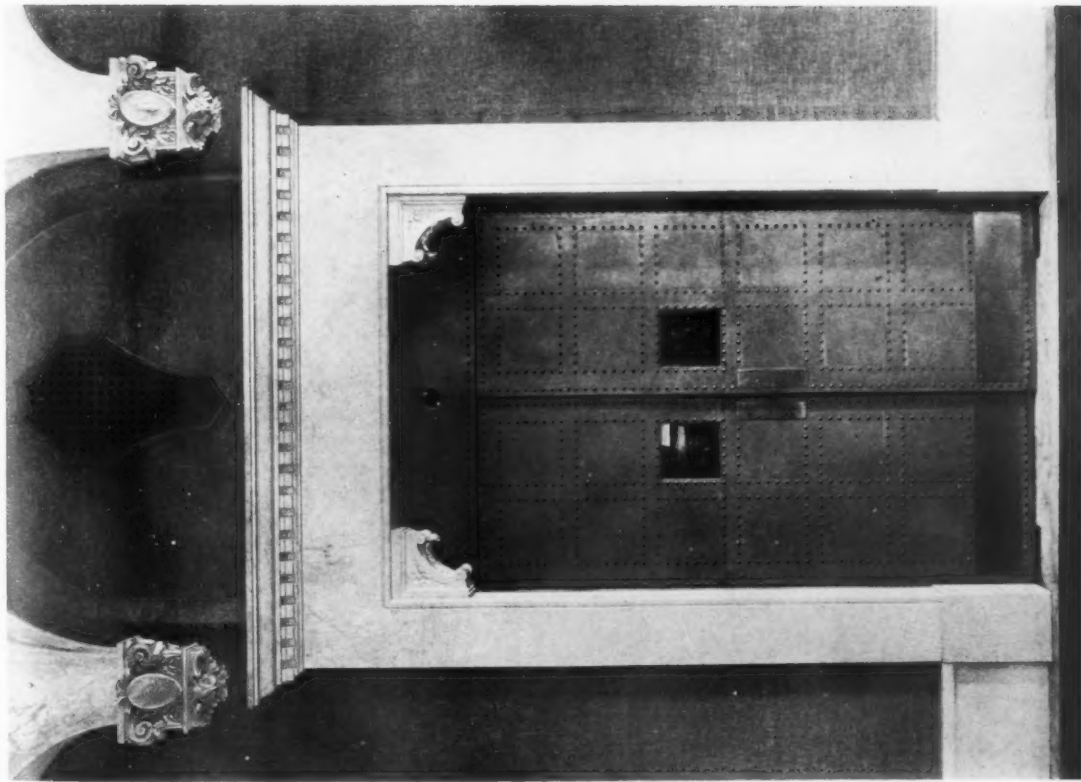
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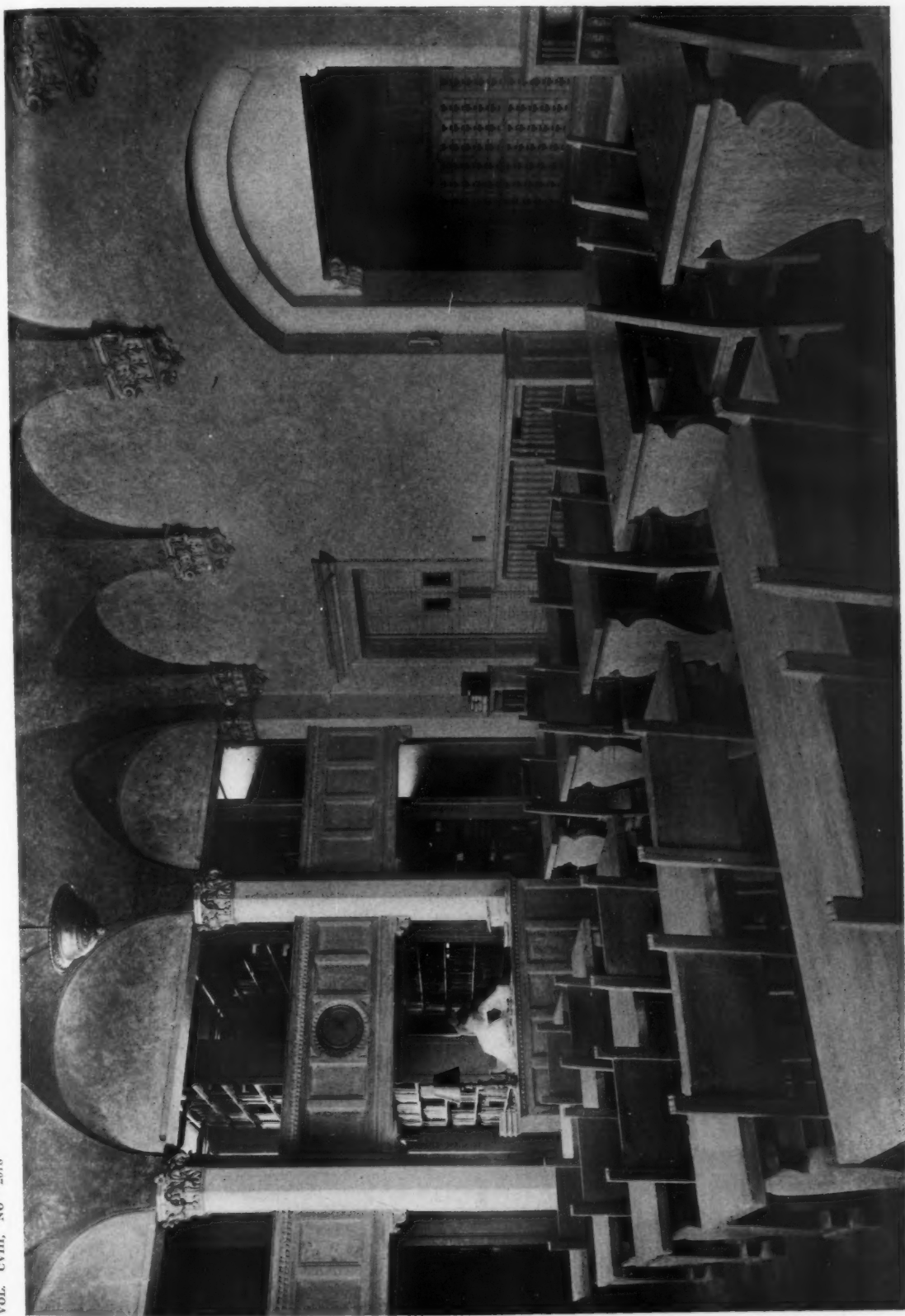




PERIODICAL ROOM

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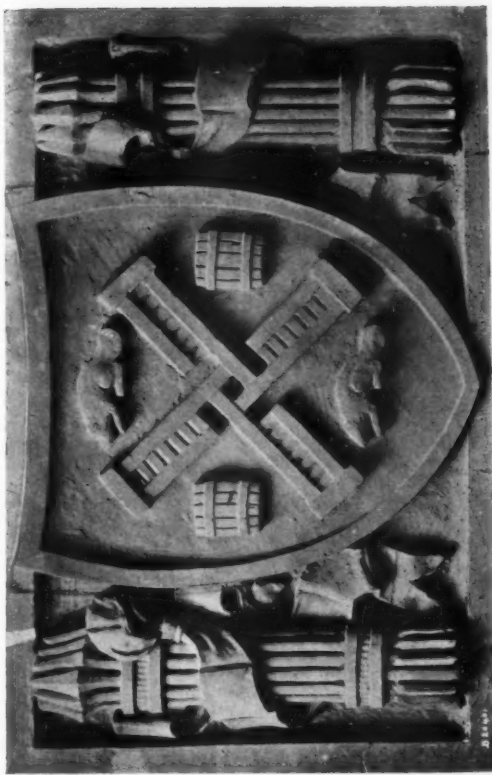
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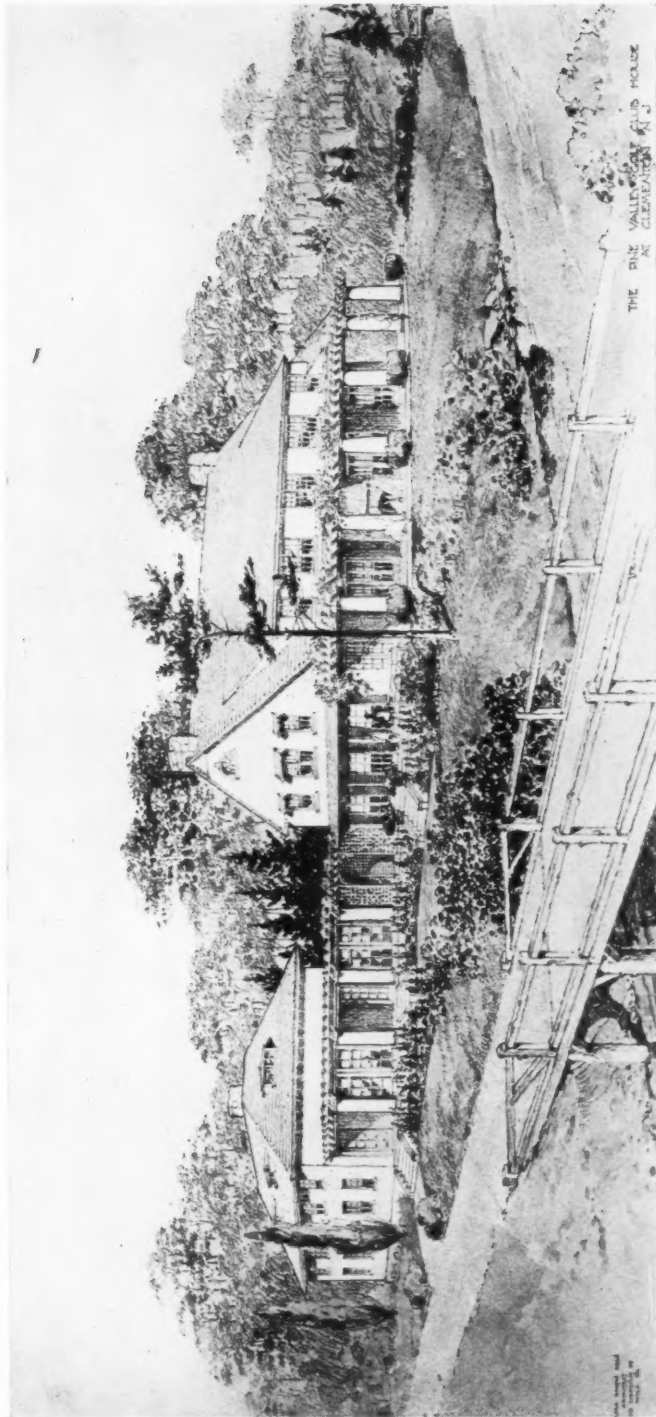
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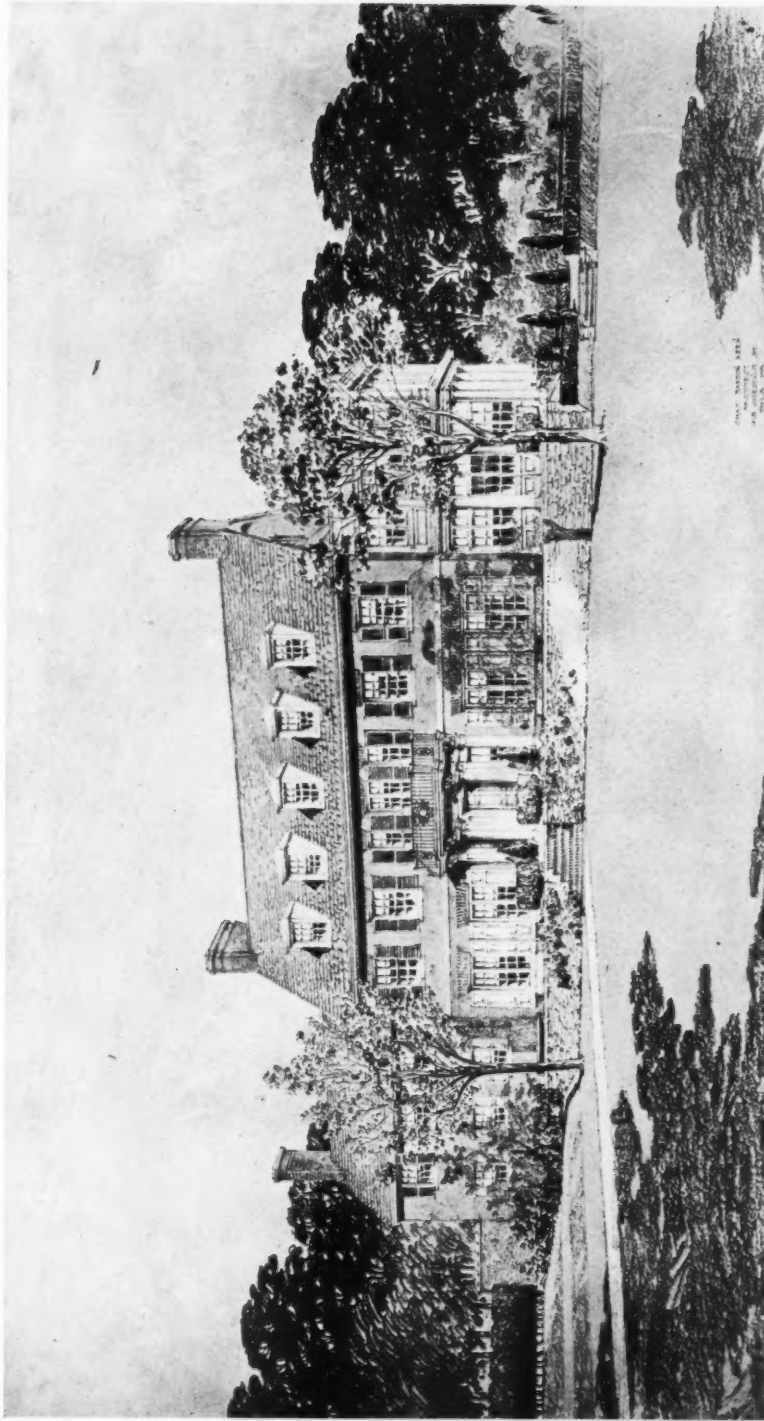


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MR. CHARLES BARTON KEEN, ARCHITECT

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ART AS A DETERMINING INFLUENCE IN TRADE

IF, as seems probable, there is truth in the jewelers' claim that the sale of jewelry has decreased to the extent of approximately fifty millions of dollars during the past year, due to the fact that artists in painting recent portraits of women have portrayed them without jewelry, it would seem that the wide influence of art on the daily lives of the people could be no longer doubted.

It will probably be admitted that the influence of the portrait painter is scarcely greater in his field than that of the architect in his. At any rate, it should not be, and would not, if the same or equally effective methods were always employed to bring his product to the attention of the masses. A portrait is, of course, painted to be hung, and if the artist is one of note, it is usually hung, for a time at least, in an exhibition where thousands of people gain impressions from it. The work of the architect is also placed on exhibition, but usually to a less extent, and eventually, if executed, is viewed

by but a small portion of the public in the form of a completed structure.

Architectural exhibitions supply an admirable means by which we can draw comparisons between the effects on the public of easel pictures produced by artist painters and renderings by artist architects. Each has the greatest educational value, and each in its field provides a motive for other artists to copy or revise, and produces, perhaps unconsciously, an almost indelible impression upon the layman who views it. This influence of current expression in art is unquestionably having the greatest effect upon our habits and our activities as a people, included in which are the clothes and jewelry we wear, the amusements we seek, and the materials with which we build, furnish and adorn our structures.

If, as is stated, artists are painting portraits without the adornment provided by the wearing of jewelry, it is, after all, only in keeping with the tendency of all contemporaneous art to eliminate the non-essentials. This elimination of unmeaning and unimportant decorative features, and holding fast to the fundamental elements expressed in a fine sense of line and proportion, is what is making our architecture better each year. Just as portrait painting affects styles or fashions, the artistic rendering of both exteriors and interiors of buildings by architects affect the use of materials, and doubtless influence to a large extent the demand for them. To doubt that the architect's sketch or rendering determines the materials used in construction, and ultimately starts or stops the wheels of the factory, is to question the immutable laws of cause and effect.

ELECTRIC LIGHT, TELEPHONE, TELEGRAPH AND TROLLEY POLES. THEIR SINGULAR IMMUNITY FROM ATTACK BY CITY PLANNERS

IT is a little difficult to understand the mental attitude that will direct the expenditure of vast sums by a municipality to beautify its streets, create civic centers and provide for future development along lines presumably guaranteeing adequate regard for aesthetic considerations, but will at the same time permit the erection and maintenance of unsightly and unnecessary obstructions in the principal thoroughfares. In many instances, these unsightly

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features could be abolished without cost to the city, and with but little effort on the part of municipal officials, as they are maintained by public service corporations who are tenants at will of the municipality.

A case in point is the existence of telegraph, telephone, electric light and trolley poles in the streets of many cities whose duly accredited representatives have given the subject of civic betterments, including the beautification of streets, much study. That these poles often utterly destroy the artistic appearance of both streets and buildings in front of which they are located, is apparent to the least observant person, and as they are no longer necessary to the successful operation of the various utilities which they serve, their further maintenance seems well nigh indefensible. Certainly the expenditure, recently reported, of a large sum of money in the realization of a plan for a grand plaza which did not include the elimination of these destroyers of symmetry and beauty, would seem to be ill-advised.

THE INFLUENCE OF BUILDING LAWS ON ARCHITECTURE

WHILE the necessity for the enactment and the enforcement of laws and regulations governing the design and construction of buildings must be recognized, their hampering and stunting effect upon the development of many types and classes of buildings—if not, indeed, upon architecture as a whole—must also be admitted. Unfortunately, when minimum requirements are fixed by law and standards are established, the tendency to follow those standards and merely comply with the requirements as laid down is so strong that few architects spend

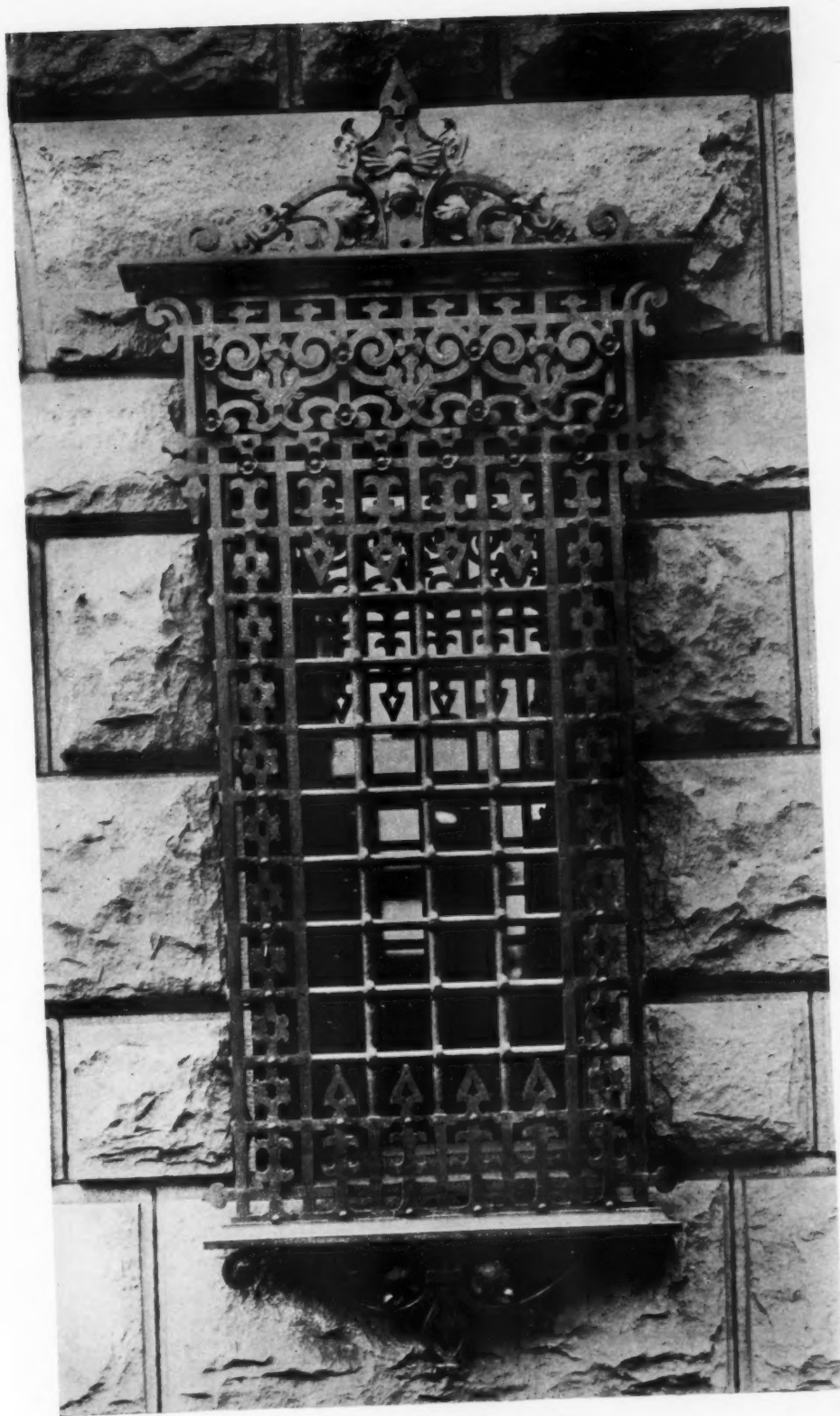
time in endeavoring to surpass them. The obvious result is to perpetuate by law from year to year what has gone before.

The matter is one that deserves careful study, for the difficulty of protecting the public against ignorance or carelessness without the establishment of rigid standards is fully apparent on the one hand, while the futility of expecting progress in any art or science controlled too closely by legal enactment is equally plain.

It seems probable that the true course, offering the maximum of opportunity for the designer with safety to the public, lies somewhere between the arbitrary establishment of standards governing arrangement, methods and materials, and absolute freedom to follow the dictates of the individual conscience and ability. Translated into terms of building laws, this might be expressed by fixing the results to be obtained and leaving the methods more largely to the ingenuity of the designers. We believe that the tendency of the future will be in this direction, so that in the case of theatres, for example, one of the requirements will eventually be that the building must be demonstrably capable of being emptied, in the case of emergency, within a given time, rather than to specify as at present the number of seats in a row, widths of aisles, number and location of exits, widths of stairways, and many other details.

When the time comes that greater latitude is permitted in the matter of ways and means, we may with greater reason expect the ingenuity of the designer to evolve something that is an improvement over present stereotyped patterns. In the meantime, any development in certain classes of buildings seems to be confined by law to decorative rather than structural features.





IRON GRILLE, MAIN ENTRANCE

RUSSELL SAGE FOUNDATION BUILDING, NO. 130 E. 22nd ST., NEW YORK
MR. GROSVENOR ATTERBURY, ARCHITECT

THE RUSSELL SAGE FOUNDATION OFFICE BUILDING

By RUDOLF HEMPEL

WITH the establishment of the Russell Sage Foundation in 1907 by Mrs. Sage, philanthropy in this country may be said to have entered upon a new phase of development. The duties of the more prosperous to help the individual needs of their less fortunate neighbors have always been met with a lavish hand in America, and the outlets of philanthropic activity are many and diversified. But too many of them are designed only to alleviate the actual ills of society rather than to go further and to investigate and attack the causes underlying the evils. The Russell Sage Foundation was established with this end in view. It makes no attempt to relieve individual or family need, nor to supplant or duplicate any existing charitable organization. Its function is to eradicate as far as possible the causes of poverty and of ignorance, rather than to relieve the sufferings of those who are poor and ignorant.

The activities of the Foundation are thus centred on the work, first, of educational propagandist movements directed towards ends clearly within the purposes of the organization; second, of research and investigation along lines where the ascertainment and record of facts is necessary to direct future action; third, of publication of literature pertinent to the subjects.

Among the various interests it has already directed and helped are the movements for

the prevention of tuberculosis, for the extension of playgrounds and of children's school gardens, of charity organization extension, for the prevention of blindness, and for remedial legislation against the salary and chattel loan business and its evils.

To show more in detail the work of the Foundation, let us look at the work of one

separate division. The Southern Highland Division, for example, makes careful studies of social and living conditions in the mountain districts of the Southern States. In addition to the gathering of data regarding conditions of agriculture, religion, education and sanitation, the officers of this division keep in touch with local agencies concerned with social and economical betterment, and confer with Federal and State departments and with

public and private organizations whose aim is to improve and develop the Southern highland districts for the benefit of the mountaineers. In short, the Foundation carries out the purpose set forth in the charter, which says, "This Foundation is established for the purpose of receiving funds and applying the income thereof to the improvement of social and living conditions in America."

Part of the principal sum of \$10,000,000 given by Mrs. Sage has been expended on the erection of a handsome nine-story office building designed by Mr. Grosvenor Atterbury on the corner of Twenty-second



SEAL OF THE RUSSELL SAGE FOUNDATION
DESIGNED BY GROSVENOR ATTERBURY, ARCHITECT

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street and Lexington avenue, New York.

We have attempted only the shortest possible description of the work of the Foundation in order to show that the problem before the architect was not merely one of designing a building of offices but of expressing the working functions of a great philanthropy, and one, moreover, devoted to a new and serious work. Mr. Atterbury has chosen as his inspiration for the facades the Florentine palaces of the sixteenth century, but in adapting this type to the purposes of his design he has used great freedom of selection without great divergence from his prototype. It is built of rock faced ashlar in a warm buff-colored stone with a striking base course and cornice; the introduction of an arcaded motive at the top story is both felicitous and in harmony with the plan. If anything were to be criticized on the exterior it would probably be the lack of frame for the wall openings, which gives a slightly unfinished or indeterminate appearance to the facade.

In plan the ground floor is given over to exhibition and lecture rooms, and the top floor is used for the libraries, while the intermediate stories are subdivided into offices. The accessories of the exterior are limited to a few finely wrought grilles that relieve appropriately the martial severity of the stone work.

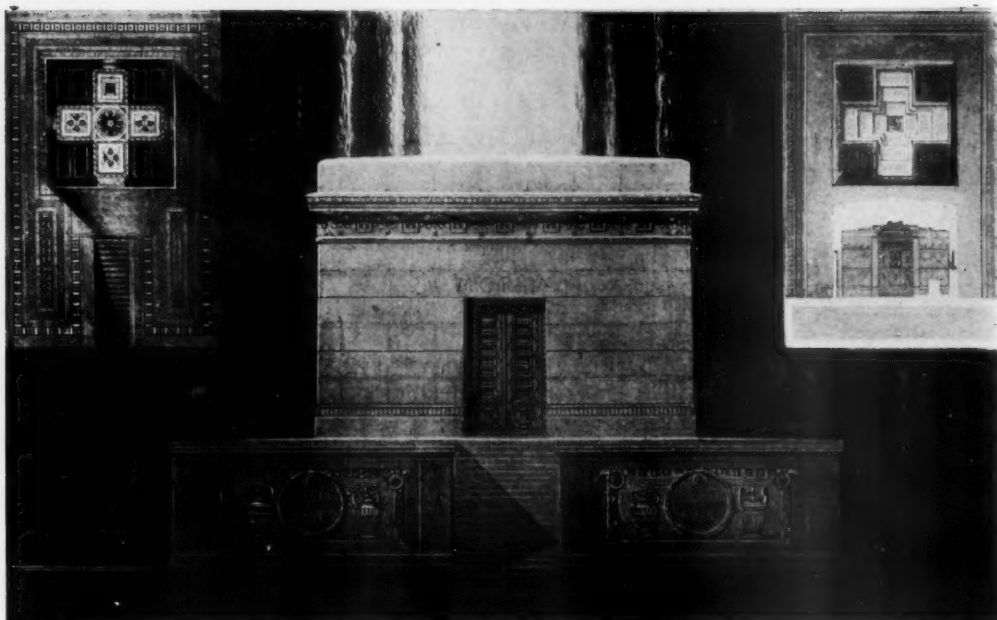
The walls of the vestibule are of the same material as the exterior and run up in random ashlar into the groins of the ceiling vaults. Into the centre of the tile floor of the vestibule is built a bronze replica of the seal of the Foundation. The materials used for the walls and ceilings form an excellent foil for the metal work of the doors and

the carefully studied lighting fixtures. These doors lead to the elevators and to the exhibition and lecture rooms, both of which are rather severely decorated in neutral tints of green. The intermediate floors have little of exceptional interest. The top or library floor is, however, both because of its excellent light and its well-arranged interior, the most attractive room in the building. Again the prevailing tone used is a neutral gray green, while the architecture of the room is excellent and not insistent. On the Twenty-second street side the arcaded motive forms an open loggia which is enclosed with glass during cold weather. Besides the rooms which have already been mentioned, there is a co-operative lunchroom and a rest and recreation room for the use of the staff.

The heating system is of the usual low pressure gravity steam type, with a special system of forced ventilation for the first floor and the library. A special feature is the introduction of telephone conduits of hollow metal throughout. The system of fire prevention is unique; the fire extinguishers are placed throughout the building upon hooks so that when released an electrical alarm is given to the telephone operator and to the superintendent of the building. The floors of the offices are all covered with linoleum, glued to paper that is in turn glued directly to the concrete floor. A small marble base is introduced as a protection to the wall at the floor line.

In this building Mr. Atterbury gives fine evidence of his originality as a designer, coupled with a sense of restraint and good taste. It is traditional without being academic, and original without being unscholarly. We can conceive of no more desirable union of personality and tradition.





A PRIVATE MAUSOLEUM

COMPETITION UNDER THE AUSPICES OF THE FRIENDS OF YOUNG ARTISTS

FIRST PRIZE \$200, DONATED BY MR. J. STUART BLACKTON

MR. B. HOYT, NEW YORK CITY

The Friends of Young Artists Competition Prizes Awarded

Announcement has been made that the winner of the first prize in the competition held under the auspices of "The Friends of Young Artists," is B. Hoyt, of New York City, winner of second prize in the Paris Prize Competition of 1914. This prize, which amounted to \$200, was offered by Commodore J. Stuart Blackton. The subject chosen was a design for a private mausoleum. Mr. Lloyd Warren was chairman of the committee of award. Second and third prizes were won respectively by John Harberson, of Philadelphia, and F. L. Finlayson, of this city.

The design of Mr. Finlayson was considered the best submitted, but was not placed first owing to a somewhat misleading treatment of scale. The winners of the 10 \$25 prizes, given by Mrs. Harry Payne Whitney are:—M. C. Beebe, N. Y.; Geo. P. Butler, Jr., Yonkers; Jos. Cooke, Jr., Phila., Pa.; R. H. Douglas, Pittsburg, Pa.; F. X. Keally, Phila., Pa.; J. B. Fleming,

Phila., Pa.; Edward J. Law, Phila., Pa.; Duncan McLachlan, N. Y.; J. H. Nichols, Albany, N. Y.; A. Steinke, N. Y.

The Lights of London

In answer to a question in the House of Commons as to the lighting regulations adopted with the view of minimizing risk from air raids over London, the Home Secretary is reported to have said that the main object to be aimed at is uniformity rather than absolute darkness; that it is important that the scheme should be applied equally in all parts of the area; and that exceptional darkness is as likely to prove a distinctive mark as exceptional brightness. No doubt the authorities are wise in endeavoring to obtain a complete uniformity that will make it difficult to pick out the salient features of the district. This being so, we presume that their efforts are being directed not merely to lowering the light of brilliantly illuminated points, but also to heightening the illumination of other points that are usually left in darkness.—*The Builder*.

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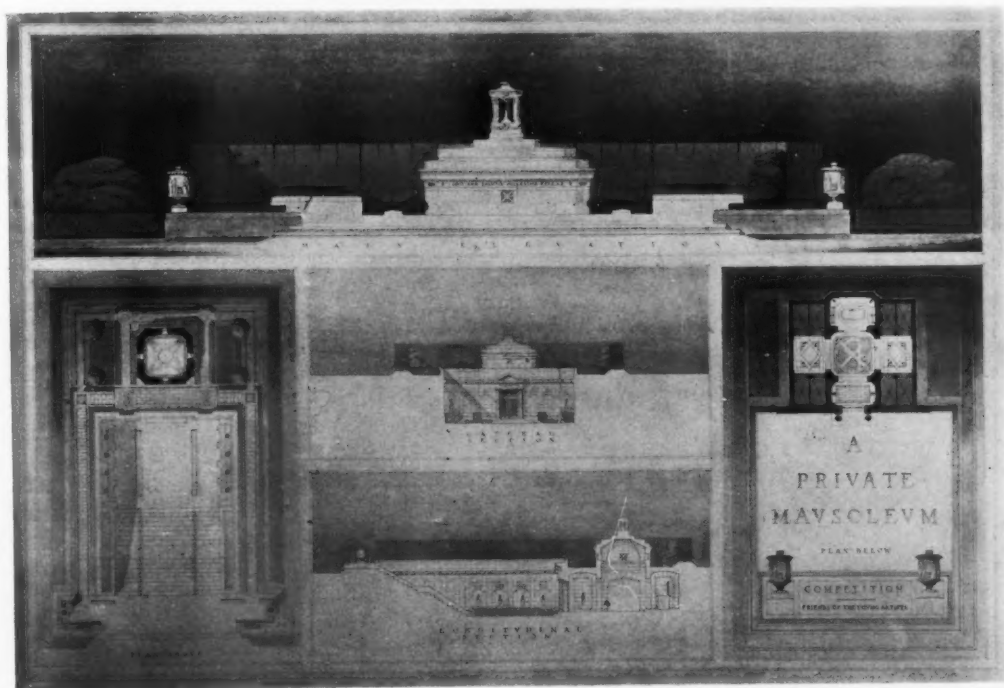


A PRIVATE MAUSOLEUM

COMPETITION UNDER THE AUSPICES OF THE FRIENDS OF YOUNG ARTISTS

SECOND PRIZE \$150, DONATED BY THE SOCIETY

MR. JOHN F. HARBESON, PHILADELPHIA



A PRIVATE MAUSOLEUM

COMPETITION UNDER THE AUSPICES OF THE FRIENDS OF YOUNG ARTISTS

THIRD PRIZE \$100

MR. F. L. FINLAYSON, NEW YORK CITY

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BOOK NOTE

LITHOGRAPHY AND LITHOGRAPHERS.

Some chapters in the history of the art by Elizabeth Robins Pennell, together with descriptions and technical explanations of modern artistic methods, by Joseph Pennell. Full cloth, 300 pages; size, 9 x 12 inches, with many illustrations; price, \$4.50. New York: The Macmillan Co.

In the preface to this admirable work Mr. Pennell states: "The trouble with most art books is they make so much of history that they omit facts."

This is particularly true of books that treat of earlier or classical art. The careful reader, in search of truth, is so often compelled to toil through many pages of historical allusions, most of it with but little basis of truth, in order to extract the small kernel of fact the shell contains, as to regard the task not worth the time and mental effort involved.

Throughout all the pages of this book Mr. and Mrs. Pennell have adhered to the principle set forth in the preface. It is a work surcharged with fact, and fact that has vital bearing on the subject discussed.

The discovery, or, more properly speaking, invention, by Alois Senefelder, in 1798, of the art of lithography was in a sense almost as important as the invention of the process of printing by means of movable type. We have long ceased to marvel at the printed page and the many processes of its present perfection. Few of us know of the successive stages when men picked every type or character by hand up to the modern typesetting machine with its human-like action.

It is equally true as to the various processes of lithography. From Senefelder's crude experiments through all the many years when men of inventive and artistic minds—a rare combination—have labored in advancing the art of lithography, we are taken by these authors, and shown by splendidly executed examples, to what a high state of artistic development lithography has been advanced. In fact, the original drawings by master artists have become as accessible to

us as have the written words of men of literary fame.

Mr. Pennell styles Senefelder the "Cellini of Lithography," and in the chapter under this title draws many parallels between the inventor of lithography and that aggressive artist of the Renaissance whose history reads like a work of fiction.

The birth of the art in France, and the "Great Period," are subjects of two interesting chapters. The popularity and widespread practice in France produced a result so splendid that it is not possible to adequately present it.

From about 1817 the demand for lithographic prints gave strong impetus to this art. Great collections were made, some of them finding a home in museums, where they remain to-day, tangible evidence of an art that made good pictures so readily available.

It is interesting to learn that in England, where Senefelder came to take out his patents, and to whose artists he looked to develop the art, few lithographs were made, and these, it is stated, were executed mostly by French artists, who were refugees, living in London. Later, about the early 60's, there was developed a greater interest, but it was aroused more by reason of the French enthusiasm and by the work of French engravers than by any very large following among English artists.

When the possibilities of this form of pictorial art finally became appreciated, its spread was general throughout Europe, and it even made its way to this country. Not more than thirty years ago the art of the lithographer was looked on as one of the mysteries. The shops where the plates were made were to the uninitiated as mysterious as in earlier years was the dark-room of the wet plate photographer.

The availability of lithography for commercial purposes has, in a sense, debased it, but, the art as described by Pennell, and the illustrations that accompany the text, are the facts of the case, set forth in well-written English and illustrated by examples of the greatest artists.