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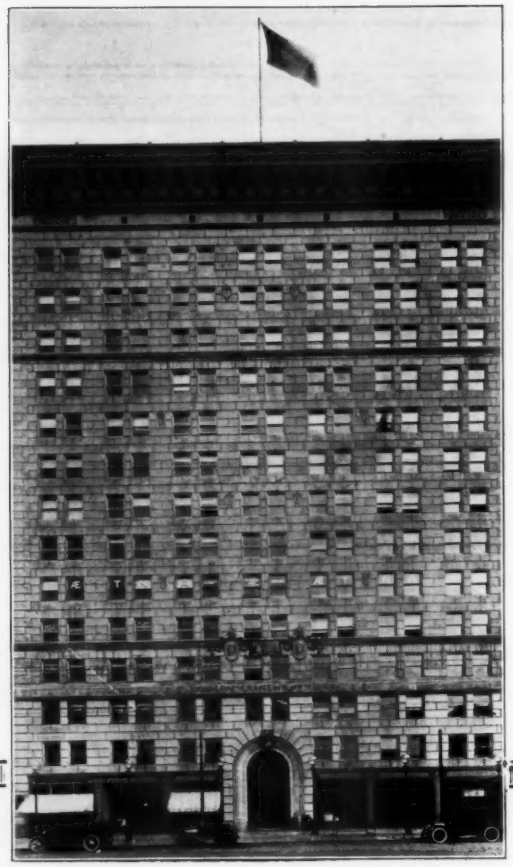
VOLUME CVIII NOVEMBER 3, 1915 NUMBER 2080

W.W. BOSWORTH

More evidence that Luxfer brings better rentals



H. C. Earle, President. H. P. Bend, Secretary.

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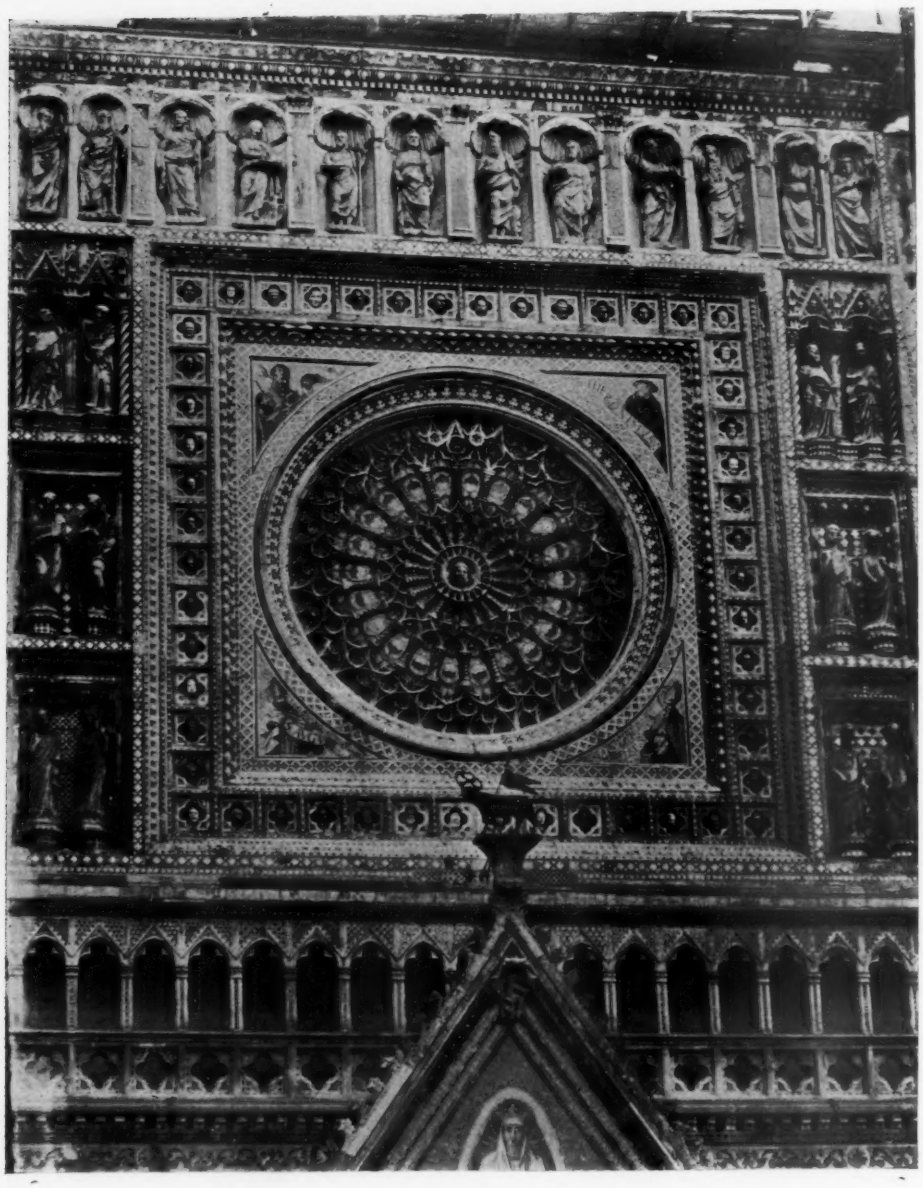

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ROSE WINDOW, IN THE CATHEDRAL, ORVIETO, ITALY

(A. D. 1310-1330)

THE AMERICAN ARCHITECT

VOL. CVIII WEDNESDAY, NOVEMBER 3, 1915 NUMBER 2080

ERSKINE HOUSE, GREENAWAY GARDENS

MR. CYRIL A. FAREY, *ARCHITECT*

NEW COUNTRY HOUSES IN ENGLAND

PART I

By ALFRED YOCKNEY

DOMESTIC architecture in England has suffered a severe loss this year through the death of two of its ablest exponents. The late Mr. Philip Webb had ceased to practice for some years, but his influence was considerable, as it always will be. He was one of those who lifted design from the mediocrity into which it had fallen in early Victorian days and he created a new tradition. He learned something in the office of G. E. Street, whose taste was Gothic; but a far more fruitful source of inspiration was the companionship of William Morris, who was also in Street's office for a short time. Morris, with his initiative, his enthusiasm and his artistic resources, was on the threshold of his career, and the two young men worked together in the erection and furnishing of "The Red House," Upton, near Bexley Heath, a residence which has become historic in the annals of architecture and art. Mr. and Mrs. William Morris lived there for many years and their visitors included many of the most famous men and women of the time. After this house was built Philip Webb and William Morris were associated in many other schemes, and the former had no cause to regard with anxiety his own progress and opportunities as an architect. He had a genius for structural conception and for getting the best decorative effects from his materials.

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THE LIVING ROOM, MARSH HOUSE
MR. ERNEST EMERSON, *ARCHITECT*

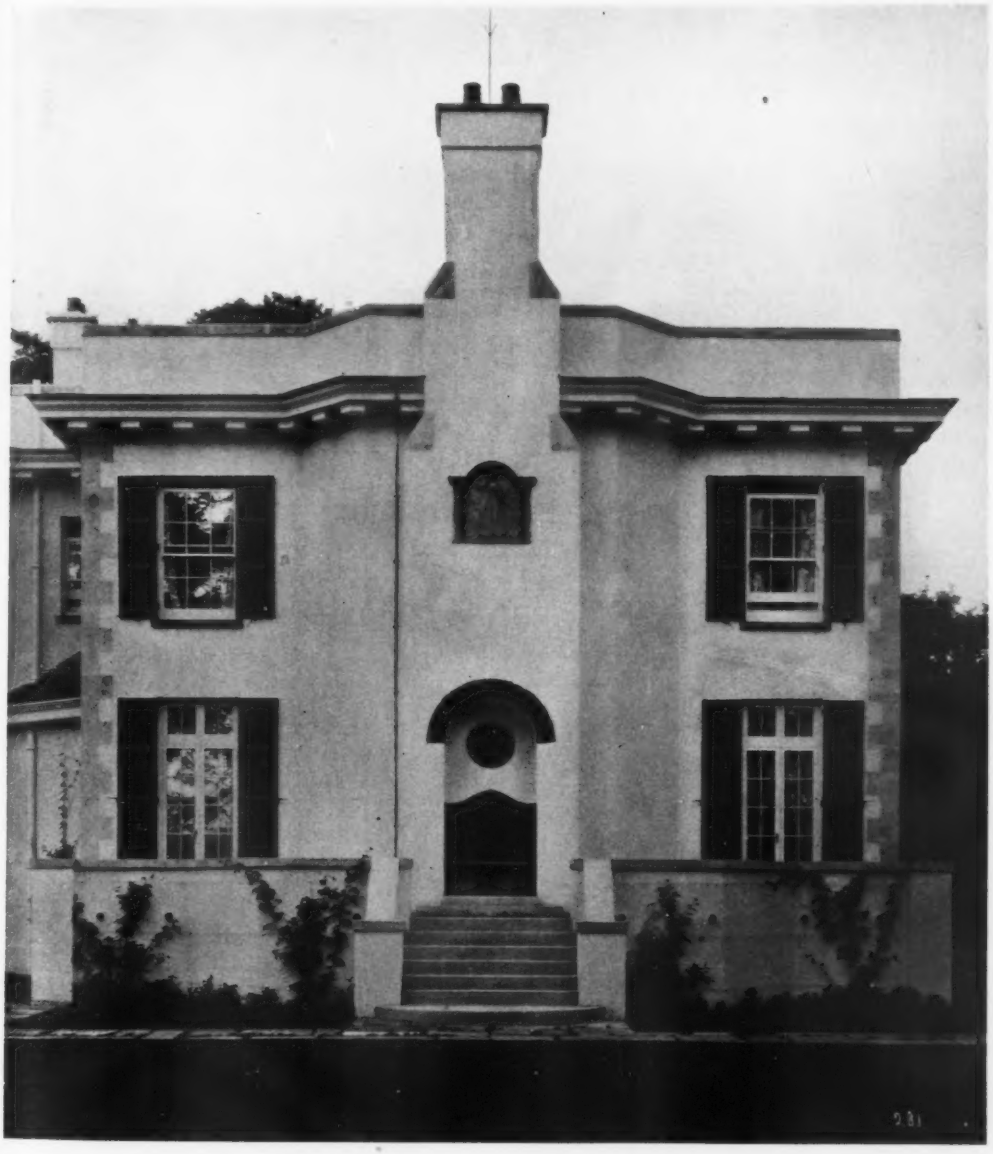
He was soon regarded as one of the pioneers of a revival in domestic architecture and his practice was fruitful in inspiration to others. He retired from active participation in his profession about fifteen years ago and was eighty-four when he died last April. His work will form the subject of a special paper to be read before the Royal Institute of British Architects during the forthcoming session.

Mr. Charles Mallows was a comparatively young man of fifty when he died in June, to the great regret of the professional friends who had foreseen his rise to still higher distinction. Even as an Academy student he showed his skill with the pencil and his fine draughtsmanship helped to secure him the Pugin studentship of the Royal Institute of British Architects a few years later. From this time forward he spent some months in every year making sketches of old buildings in England and on the Continent; and he assisted Mr. Joseph Pennell in the series of Cathedral studies published in the Century magazine in the late eighties, as well as executing drawings for reproduction elsewhere under his own name. But though he was tempted to devote himself entirely to art work, his heart was in architecture and he could not divorce himself from the fascination of building. He applied his genius to design, and while continuing to represent his ideas in the most delightful way he became more and more absorbed in the practical side of his profession. His love of gardens influenced his career, and many commissions came to him to lay out such attributes to the house, even in cases where he was not the architect of the original building. He had unconquerable enthusiasm and gave his best energies to his clients. Among his most important houses were "Terley Garth," Cheshire and "Craig-y-Parc," South Wales.

Much of the domestic architecture in England in recent years has been in connection with new communities grouped through the popularity of the Garden City movement and by the operations of the Town Planning

Act. The possibilities of concerted action for the benefit of numbers of residents have been realized by private landowners and notable work is in progress under this heading on the Royal estates in London and in Cornwall. The principles which are being applied in both these cases are those for which architects have pleaded for a long time, and it is satisfactory to know that the effect of such agitation is to be seen all over the country.

A new residential neighborhood to spring up within easy access of London is that in Gidea Park, near Romford, Essex. The ancient Gidea Hall has been retained and is in occupation still, but around it have been built houses of attractive appearance so arranged on the land that they form a good



MARSH HOUSE, THE SUNDIAL BAY

MR. ERNEST EMERSON, *ARCHITECT*

architectural picture. When prospects of building first arose the promoters instituted a competition assessed by Mr. Guy Dawber, Mr. H. V. Lanchester, and Mr. Mervyn Macartney, the result being a lay-out by which the estate could be gradually developed on sound lines. Several of the houses which have been erected there recently were designed by Mr. Herbert A. Welch, A.R.I. B.A., and the illustrations of one of them (see plate illustrations) convey an idea of the less pretentious kind of buildings which form part of the scheme of development. Mr. Welch was awarded a prize of 100 guineas for this small house, which had to be erected at a cost not exceeding £375. It meets the demand for a well-built house of good appearance, limited in size and accommodation but sufficient for simple needs. The chief rooms on the ground floor are the living, kitchen and the sitting-room, while three bedrooms are provided on the first floor. Externally the house is equally interesting. Stock bricks were used for the walls, which were afterwards color-washed an ivory tint, except the plinth, which was tarred for a height of about eighteen inches. The chimney stacks are in red handmade, sand-faced bricks, while the roof and tile hangings of the walls are of similar character.

A COURTYARD IN A COUNTRY HOUSE

MR. ERNEST EMERSON, *ARCHITECT*

South of London, on the Esher Park Estate, a number of important residences have come into existence recently. One of them, designed by Messrs. Sheppard and Harris is illustrated. "Esher Lodge" can be seen in the distance from the main Portsmouth road and the house is approached by a long drive. It stands in about two and a half acres, and from the chief rooms on the garden front some fine views of undulating land can be obtained. The house is faced with 2-inch dark variegated red bricks, the roof being covered with dark brown and red sand-faced tiles. The floors of the chief rooms and the

GATEWAY—A HOUSE IN SURREY, ENGLAND

MR. ERNEST EMERSON, *ARCHITECT*

corridors are laid with oak boards in narrow widths and wax polished. The house is heated throughout with low-pressure hot water and lighted by electricity. The large lounge hall is a feature of the ground floor, the dining-room and drawing-room being en suite. On the first floor there are eight bed and dressing rooms, two bath-rooms, linen store, etc., while on the third floor are two large bedrooms, a workroom and box-rooms. Permanent furniture in the nature of cupboard accommodation is provided in the walls of all the bedrooms. The garage, which is a little distance from the house, has room for two cars, with glass-covered washing yard, a workshop and lavatory. There is a large storeroom in the roof of this outbuilding.

Mr. Ernest Emerson, A. R. I. B. A., son of Sir William Emerson, past President R. I. B. A., has developed a practice chiefly in domestic work, including town houses. Several of his recent buildings are illustrated here, most of them being in the southwestern portion of Surrey. This district is in the neighborhood of Hindhead and the Hog's Back, and sheltered by these hills are several small villages which have recently attracted new residents. Such fine old houses as Sutton Place and Losely give character and historic interest to the locality and set a standard of architectural achievement. Mr. Emerson's work is to be seen at Wonersh, Puttenham, Compton and other places near Guildford and his own country residence, "Whistler's Corner," at Chalford, is in the vicinity. There is orginality in the design of Mr. Emerson's houses and their characteristics may be studied from their reproductions.

GATEWAY, ESHER LODGE

MESSRS. SHEPPARD & HARRIS, *ARCHITECTS*

It is only a few years ago that Mr. Cyril A. Farey was a student at the Royal Academy, subsequently winning the Soane Medallion and the Tite Prize offered by the Royal Institute of British Architects. He has, however, earned a position already as a practicing architect, and our illustrations of his work show his feeling for design. He is the architect for several interesting houses at Hampstead, such as those in Frognal and Greenaway Gardens, a new road, so named

THE CORNER CHIMNEY HOUSE, FROGNAL LANE, HAMPSTEAD

MR. CYRIL A. FAREY, *ARCHITECT*

in memory of the distinguished illustrator of children's books, the late Miss Kate Greenaway. Among many noteworthy residences in this neighborhood designed by the late Norman Shaw and other well-known architects, these new houses by Mr. Farey stand out conspicuously and are worthy examples of modern domestic architecture.

(*To be continued*)

The Old Dyckman House on Manhattan Island

ALMOST at the northern extremity of Manhattan Island there stands to-day the ancient Dyckman farmhouse. A brick homestead, with broad gambrel roof, it has stood since 1783, the date of its erection, surrounded by a few of the acres that formed a part of what at one time was a large farm.

The steady change of ownership that has marked other similar property on Manhattan Island and which has resulted in indifference to the historic associations, has not been present in the Dyckman house. Until very recently it has been in the possession of the heirs of the first Dutch Dyckman, who reared its walls and fostered the gentle arts of husbandry.

It is with much satisfaction we learn that through the generosity of the lineal descendants of the original owner, this old farm house has been presented to the Park Department, together with land sufficient to provide an adequate setting.

The *New York Times*, commenting on the generosity of the Dyckman heirs, states:

"The house was erected at the close of the Revolutionary War, the earlier home having been burned during the British occupancy of the city, in retaliation, perhaps, for the patriotic fervor of the Dyckman family. It is, moreover, the last remaining type on Manhattan Island of a genuine Dutch farmhouse, a characteristic which is visibly exemplified in its architecture and in its suggestiveness of homely, simple hospitality and family comforts.

"The passing years have brought new scenes and new conditions to the ancestral farm, but the old house remains unchanged. Built in the days when a house was destined to be the homestead of many generations of the same family, it is in prime condition today. When neatly renovated, with museum features in the low-ceilinged living rooms, this venerable relic will take its place beside the historic Fraunces Tavern and the Morris house, in both of which Washington was entertained, our City Hall as one more link recalling vividly the progressive steps in the metropolitan growth of the little settlement on the lower end of Manhattan Island.

NORTHERN ITALIAN DETAILS

NO. 46—CHOIR STALLS, SAN SEBASTIANO, VENICE

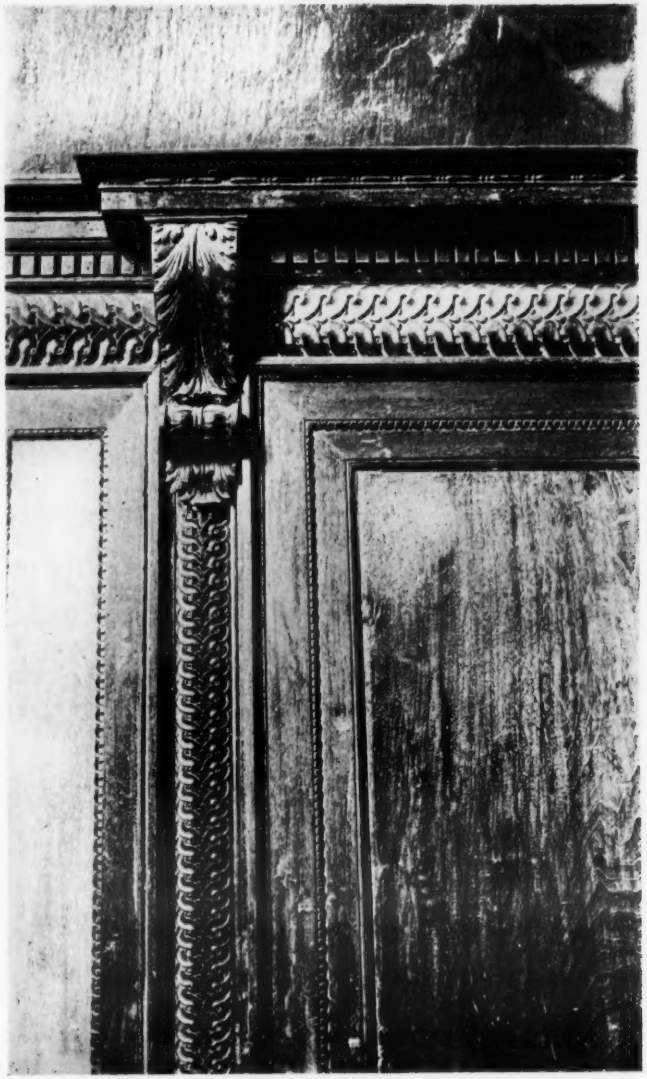
THE church of San Sebastiano in Venice is noteworthy as containing the tomb of Paolo Caliari Veronese. It is also filled by excellent works by that artist and is in many ways a worthy monument to the great Venetian painter. The church was erected in 1506-48 by Scarpagino and was excellently restored about half a century ago. The ceiling paintings of this church show Veronese's art in a particularly felicitous mood and have all the exuberance and graciousness of his more ambitious efforts. Besides his tomb, the church contains a bust of the master with the inscription below it, "Paulo Caliario Veronensi pictori, naturae aemulo, artis miraculo, superstiti fatis, fama victuro."

The simple panelled choir stalls illustrated in drawings and photographs are located in the chapel to the right of the high altar. They scarcely bear comparison in point of elaboration with those of the opposite chapel, but their refined simplicity and purity of design is noteworthy. It is difficult to conceive of a greater excellence in the design or execution of cabinet work than this, where restraint has been balanced with feeling and sobriety with sympathetic execution.

LINCOLN SCHOOL, PROVIDENCE, R. I.

MR. ELEAZER B. HOMER, *ARCHITECT*

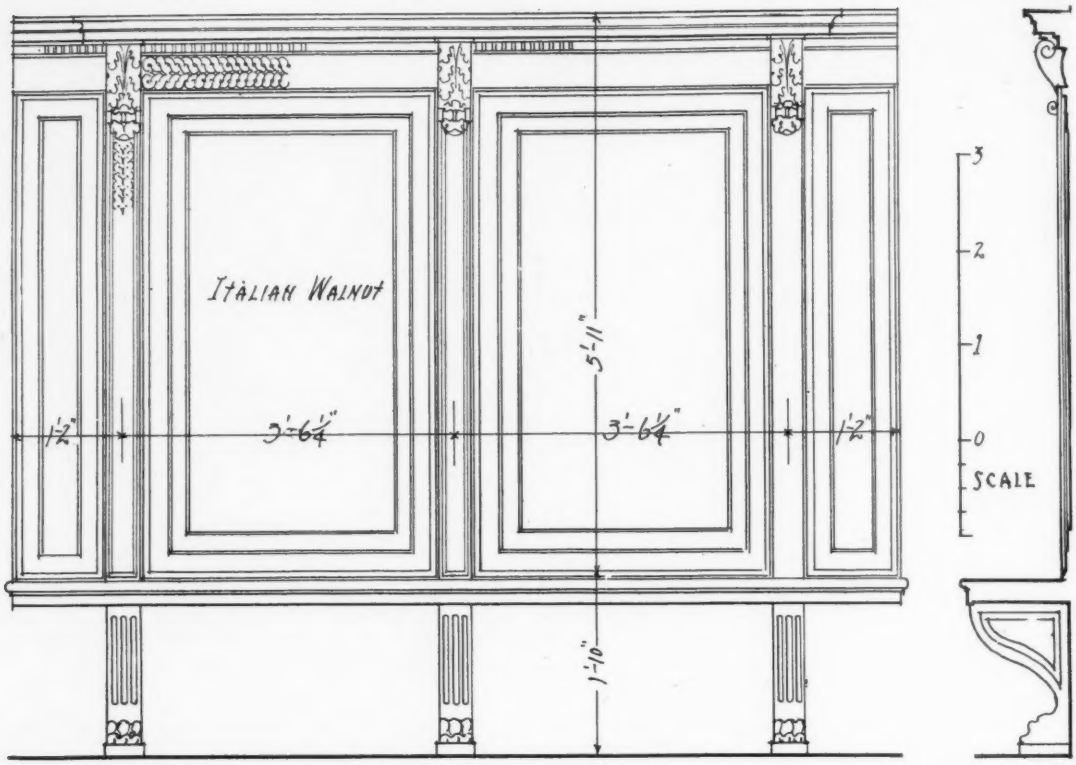
(FOR ADDITIONAL ILLUSTRATIONS, SEE PLATE SECTION)



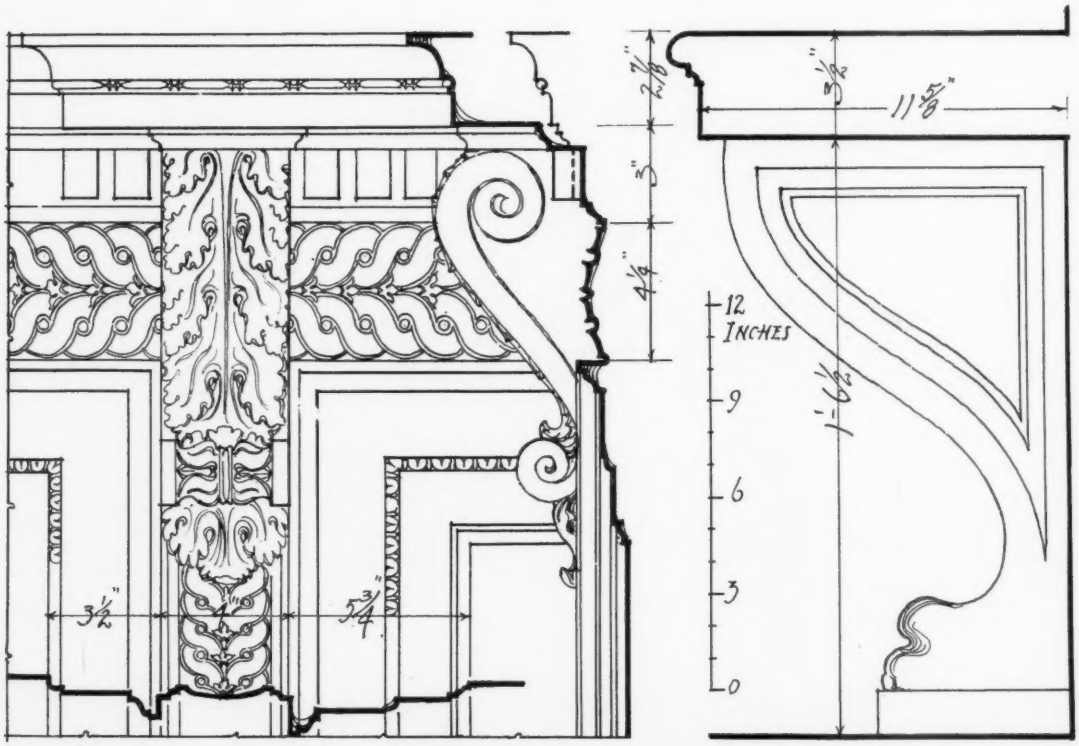
CHOIR STALLS, SAN SEBASTIANO, VENICE

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 97



ELEVATION SECTION



CHOIR STALLS, SAN SEBASTIANO, VENICE

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 98

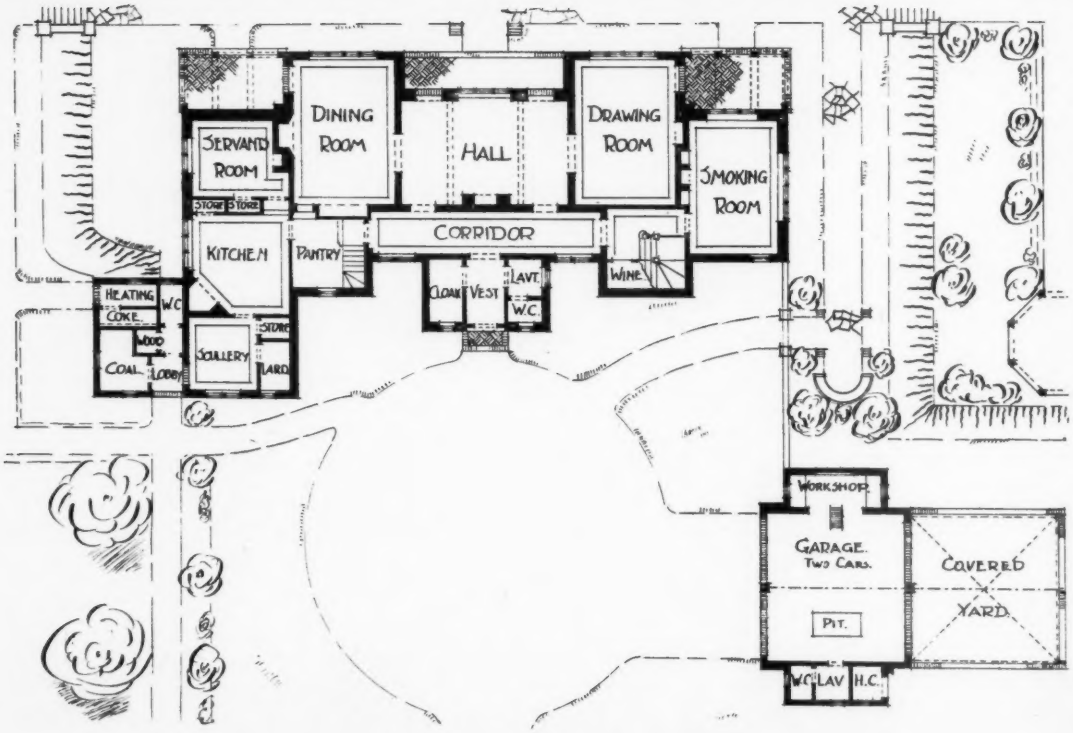
ESHER LODGE, SURREY, ENGLAND

MESSRS. SHEPPARD & HARRIS, *ARCHITECTS*

(FOR DESCRIPTION, SEE TEXT)

MESSRS. SHEPPARD & HARRIS, *ARCHITECTS*

(FOR DESCRIPTION, SEE TEXT)



ESHER LODGE, SURREY, ENGLAND

MESSRS. SHEPPARD & HARRIS, *ARCHITECTS*

HOUSE AT WONERSH, SURREY, ENGLAND

MR. ERNEST EMERSON, *ARCHITECT*

HOUSE AT WONERSH, SURREY, ENGLAND

MR. ERNEST EMERSON, *ARCHITECT*

A HOUSE IN SURREY, ENGLAND

MR. ERNEST EMERSON, *ARCHITECT*

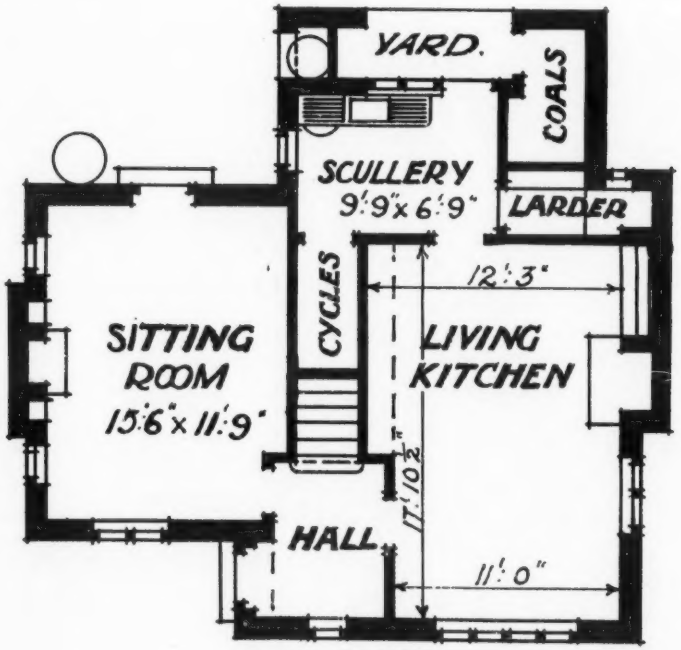
DRAWING ROOM MANTEL, A HOUSE IN SURREY, ENGLAND

MR. ERNEST EMERSON, *ARCHITECT*

THE AMERICAN ARCHITECT

VOL. CVIII, NO. 2080 NOVEMBER 3, 1915

ROAD FRONT



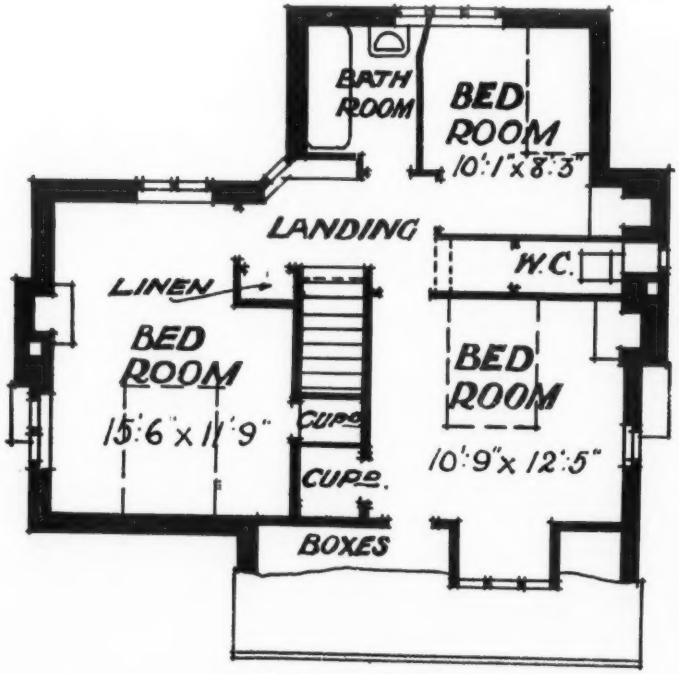
FIRST FLOOR PLAN

A COTTAGE IN GIDEA PARK, ROMFORD, ESSEX

MR. HERBERT A. WELCH, *ARCHITECT*

(FOR DESCRIPTION, SEE TEXT)

GARDEN FRONT



SECOND FLOOR PLAN

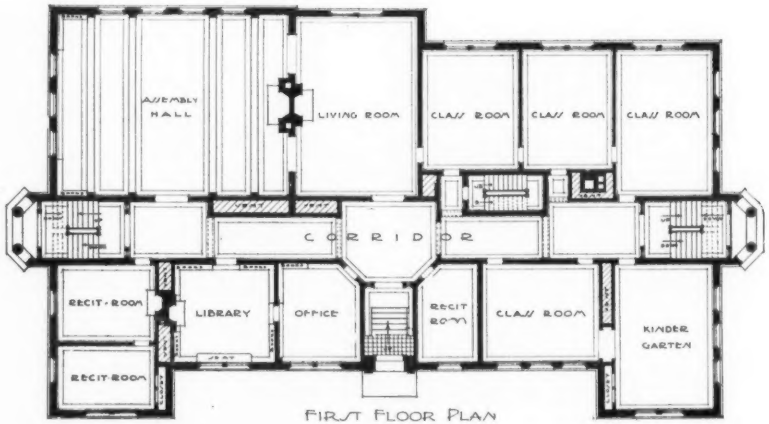
A COTTAGE IN GIDEA PARK, ROMFORD, ESSEX

MR. HERBERT A. WELCH, *ARCHITECT*

(FOR DESCRIPTION, SEE TEXT)

LINCOLN SCHOOL, PROVIDENCE, R. I.

MR. ELEAZER B. HOMER, *ARCHITECT*



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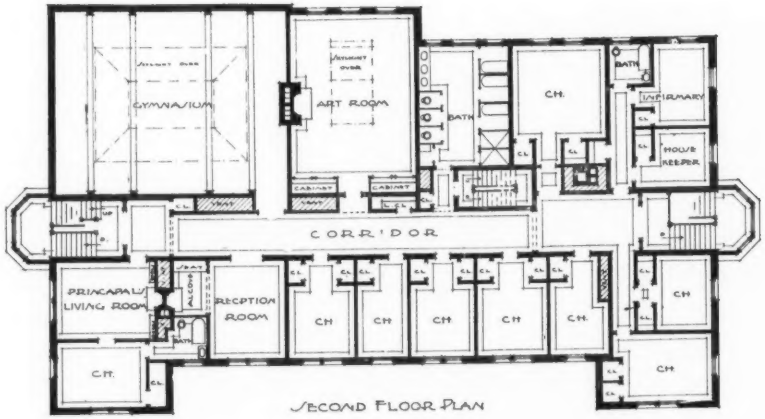

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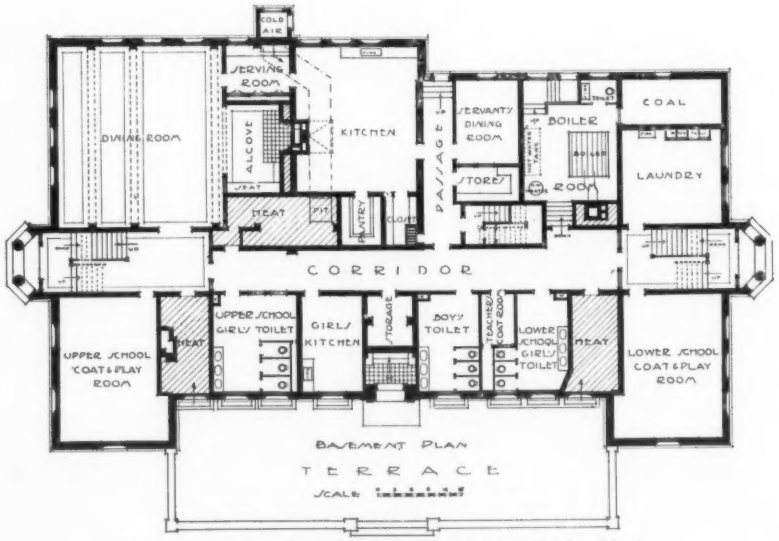


BASEMENT PLAN

TERRACE

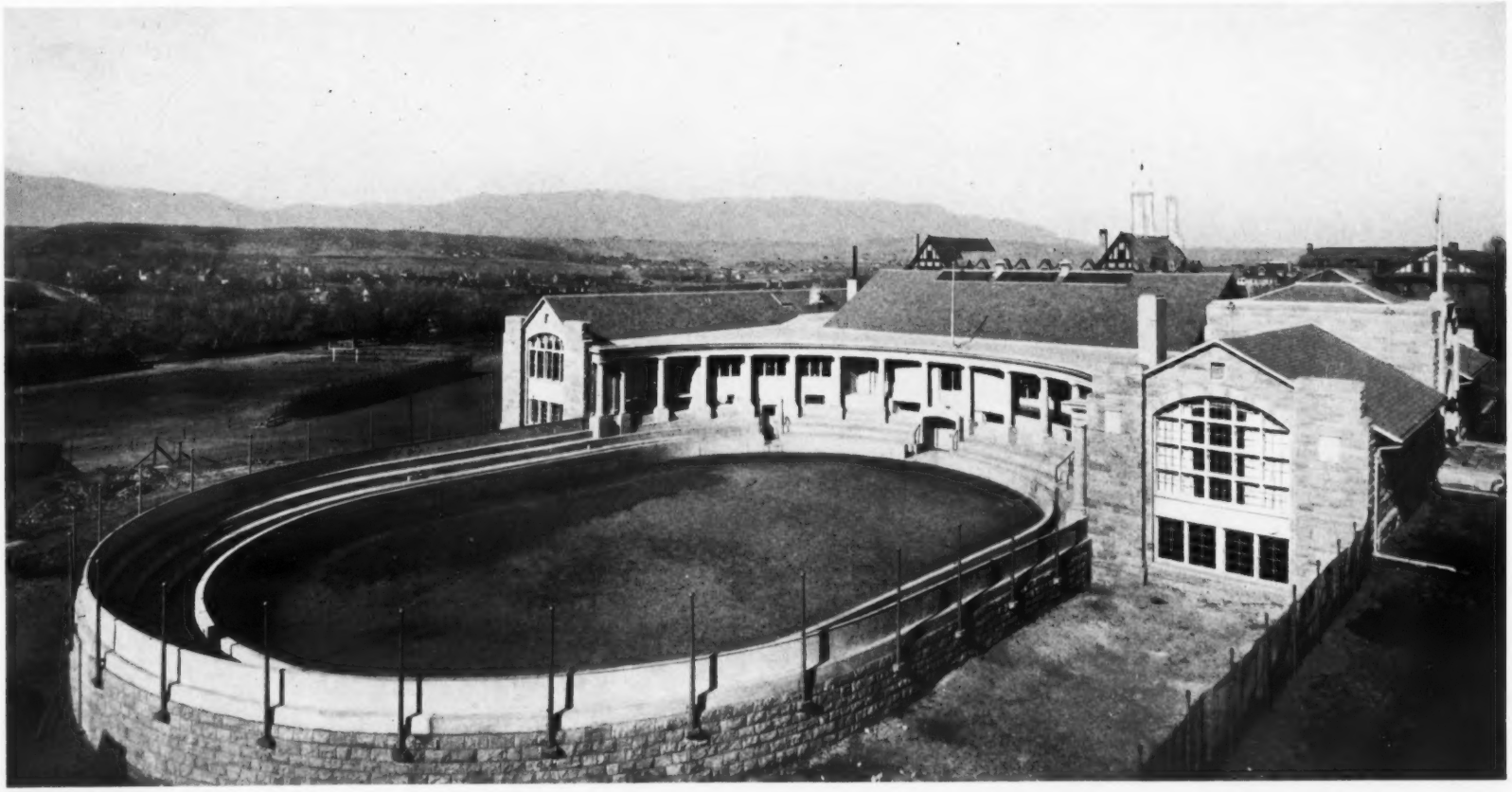
SCALE

LINCOLN SCHOOL PROVIDENCE R. I.

ELEAZER B. HOMER ARCHITECT

LINCOLN SCHOOL, PROVIDENCE, R. I.

MR. ELEAZER B. HOMER, *ARCHITECT*



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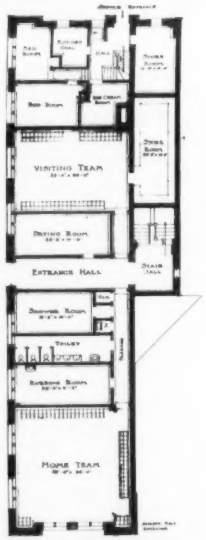

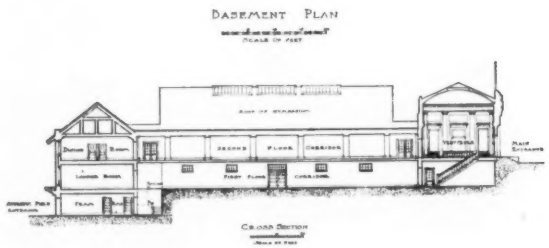

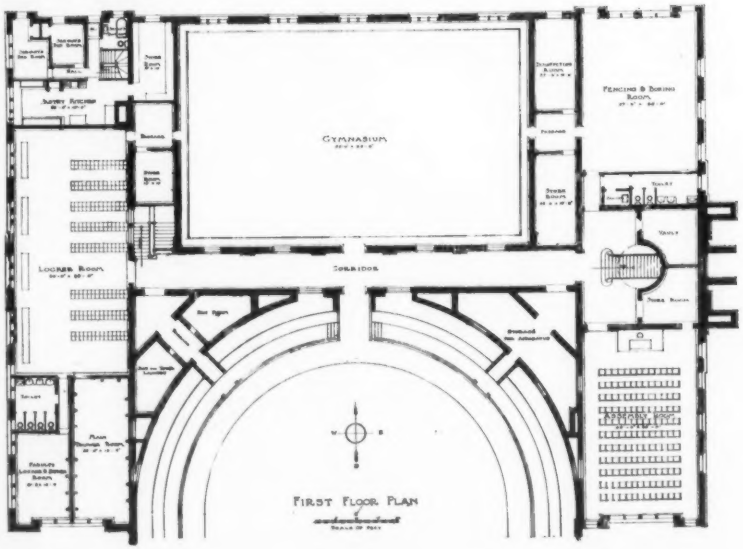

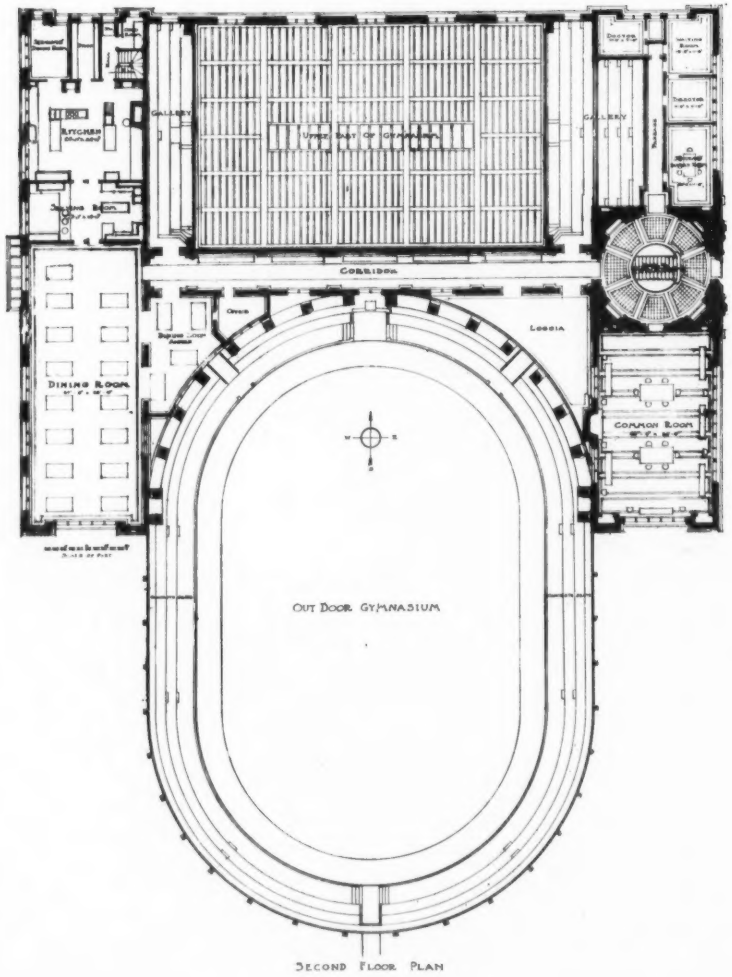

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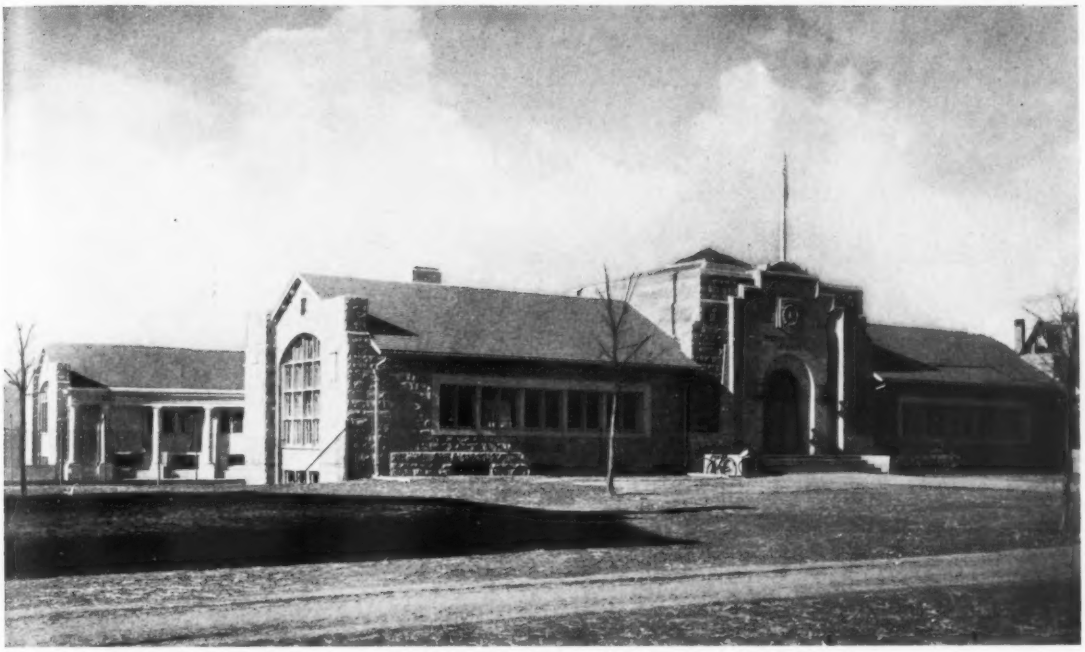

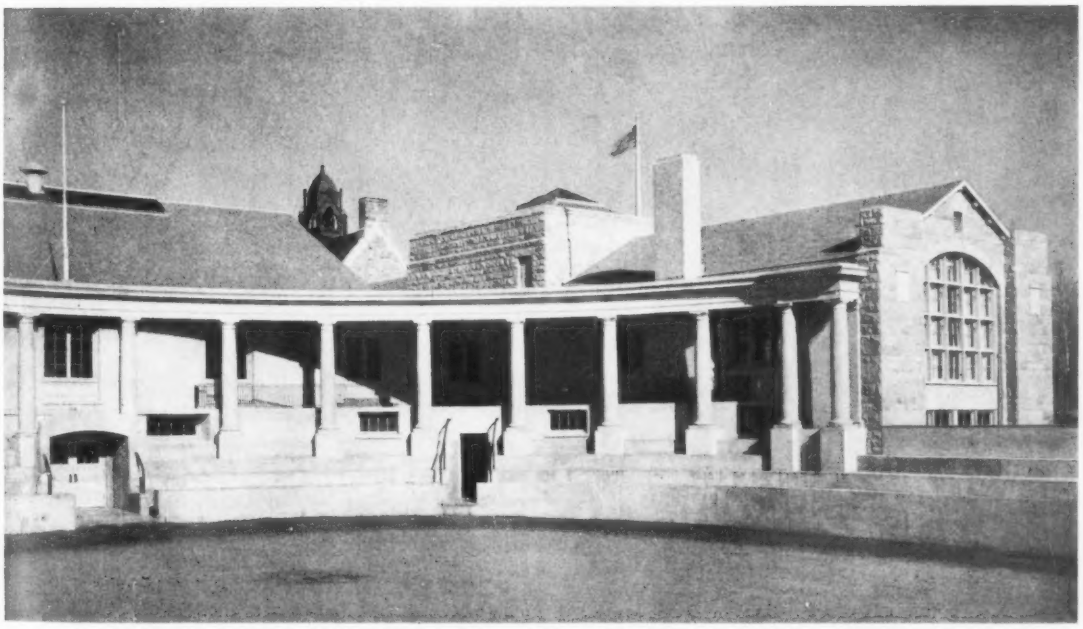

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ACTUAL ACCOMPLISHMENTS OF PHILADELPHIA'S ART JURY

TO those who may harbor a lingering doubt as to the results, either in character or amount achieved, or achievable, by art commissions, we respectfully commend a study of the third and fourth annual reports of the Art Jury of Philadelphia. These documents contain, in addition to accurate descriptions of various works accomplished, such irrefutable proof as is furnished by photographs of actual structures before and after receiving the consideration of the Jury. The improvements made are so great and so unmistakable that even the uneducated and uncultured cannot fail to note and acknowledge them, unless indeed they are entirely devoid of artistic appreciation.

The Art Jury of Philadelphia, established under Act of May 25, 1907, was first appointed October 7th, 1911. By the end of the year 1913, 121 submissions had been made to it. During 1914, 182 submissions were made to it, thus indicating a rapid increase in the number of opportunities of service by the Art Jury to the community. This increase in usefulness is accounted for in part at least by the Act of Assembly approved July 24, 1913, by which the Art Jury's jurisdiction was greatly extended. As now constituted it covers the construction of "every building, bridge or its approach, arch, gate, fence, or other structure or fixture, which is to be paid for, either wholly or in part, by appropriation from the city treasury or other public funds; or for which the city or any other public authority is to furnish a site." It also extends to the design and location, and any change in design or location, of every structure or fixture "belonging to any person or corporation, which shall be erected upon or extend over any highway, stream, lake, square, park or other public place within the city."

That the Art Jury has availed fully of the powers thus vested in it cannot be doubted for included among the examples of work shown that have received the refining touch of the Jury are bridges, park buildings, play ground structures, water towers, plans for plazas, fire houses, departmental buildings, monuments, memorial tablets, fountains, wharf houses, street lamp standards, plans for park development and the vexing matter of electric signs and marquises that overhang or project over streets and sidewalks. In connection with this latter class of structures the Art Jury has rendered a service of practical as well as artistic value. It consists of calling attention to the "rapidly increasing number of marquises and metal awnings which threaten to darken seriously the sidewalks and sensibly to diminish the width of the streets." It is stated as the judgment of the Art Jury that "only theatres, hotels and railroad stations should be permitted to erect such marquises and they should be limited to covering the space of the sidewalk immediately in front of only one entrance."

Similar study was made of electric signs, and recommendations are submitted calculated to mitigate the growing evil of the unsafe and unsightly signs that project from buildings and overhang sidewalks.

Taken all in all, and judging entirely from results achieved, it would seem that the Art Jury of Philadelphia is a department of the city government that has not only amply justified its existence, but one that the city could now the least of any, perhaps, af-

ford to dispense with or hamper in its work. To cities whose material development is not now subject to the approval of similar bodies, the undeniable benefits that have accrued to Philadelphia by reason of the work of her Art Jury, as indicated by the reports referred to, should prove the unwisdom of the old plan of unrestricted and undirected improvement.

In this connection it might not be amiss to call attention to the essential difference between a City Planning Commission and an Art Commission. As properly constituted and directed, the former is largely concerned with the developments of the future and plans for them, being both imaginative and constructive. Art Commissions, on the other hand, look to the present and their function is critical, not constructive. It would seem therefore that any attempt to combine the two bodies would lead to a confusion of purposes and a consequent lowering of efficiency.

THE BEAUTIFICATION OF WASHINGTON

IT is a gratification to learn from Colonel Harts, engineer officer in charge of public buildings and grounds, at Washington, D. C., that more work is now going on looking to enchancing the beauty of the nation's capital than ever before.

The movement for the beautification of cities in this country may be said to be well under way, but it would seem that we still lack a really worthy example to which the city planning commissions throughout the country can point when endeavoring to arouse local pride or stimulate the development of a broader and more generous civic spirit. It is necessary, under such circumstances, to point to cities of the Old World, such as Paris, to illustrate fully the value and importance of wisely planned and properly regulated civic developments. There seems to be no good reason why Washington, the capital city of the United States, should not be made such an example and become the first city of the land, artistically, as well as politically. A notable beginning has already been made, although an unjustifiable amount of time has been required to bring the work to its present incomplete stage.

It is hoped that the various plans for improvement and beautification now under way, and others which, up to the present time, are still but partially developed, will be carried rapidly forward and become a reality in the not distant future. The statement of Colonel Harts encourages us in this hope immeasurably.

THE ARCHITECTURAL SIDE OF CITY PLANNING*

By George B. Ford

Chairman, Town Planning Committee, American Institute of Architects

THE World's Fair in Chicago in 1893 was an object lesson to all who saw it of the wonderful possibilities of architectural grouping and setting. So deep was the impression that many on returning to their homes began wondering whether something of the same effect might not be secured in their own local public buildings. From this started the movement for "Civic Centers," which has been bearing fruit in so many of our cities. It is this movement that has given voice to the slogan, "The City Beautiful." As this work progressed people began to think, and the more broadly they thought about the development of their cities the more they came to feel that the "City Beautiful" alone was only a small part of the matter; that rather the construction of all phases of the physical city should be considered as a unit; that the city should be so planned that its work and its play, that city living should be as safe, healthful, convenient and agreeable as proper planning could make it. Then a peculiar thing happened. The social and economic interest in City Planning became so strong that the pendulum swung to the opposite extreme, and soon almost no one dared mention the term "City Beautiful." People almost lost sight of the architectural side of City Planning. They failed to appreciate that what is economically and socially good may be aesthetically shocking; that the offense to the senses may more than outweigh the gain in well-being.

Now the citizens are waking up to the fact that once a plan is satisfactory from the standpoint of business efficiency and social welfare, it need cost little if any more to make it pleasing to the eye as well. Many are feeling that oftentimes it is worth while to sacrifice a little of the other elements in order to gain in beauty. The pendulum is swinging back to the normal. Comprehensive, all-around city planning is arriving.

Beauty is not something that is just applied after the plans are worked out. Beauty is more than skin deep. It must go back to the inception of the plan. At all stages beauty should be considered as well as utility. We can all understand utility, but while most of us appreciate beauty when we see it, few of us can analyze a pleasing effect and tell wherein its charm really lies. Architecture, or, better, "Civic Design," as it is often called when speaking of civic architecture, is generally considered a rather mysterious subject, a subject to be left for its creation to the initiated few. The existence of such a feeling is most unfortunate. The sooner that illusion can be cleared away and the principles underlying good civic design are generally understood, the more insistent and general, and therefore the more effective, will become a popular demand for seemliness in our cities. To this end we will try to present the major principles of civic design, illustrating them from well-known examples. From the first we find that the only difference between architecture and civic design is one of degree and application. In both cases the eye is satisfied by the use of good taste in mass, proportion, placing of ornament, scale, appropriateness, and the handling of color and materials. These are the same phases of design that run through all art, from the study of the setting for a jewel to the laying out of a great World's Fair group. For each kind of work the principles have their different technical application, but they themselves remain the same.

For example, the Union Station in Washington is very good in mass; the North Station in Boston is very bad. In the Washington Station the great central portion, with its three great arches, the lower side wings with their lower arches and columns and the great approach all hang together in perfect unity. In the Boston station, however, the

* Address delivered on June 8, 1915, before the Seventh National City Planning Conference.

opposite is true. No two parts of the facade hang together. The total effect is chaos. The mass is bad.

Again, why is it that every one is charmed by that perfect architectural gem, the New York City Hall, and at the same time is left cold by the Post Office Building in front of it and by the Old Court House behind it? The City Hall could hardly be improved on in its proportions, while the proportions of the various motifs in the Court House and Post Office are crude and unprepossessing. Good proportions in the design of any civic structure mean that the eye will be satisfied and the prospect remembered with pleasure.

The placing and distribution of details, their amount and kind is all important. The Pan-American Union Building in Washington is very happy in the disposition of details on its facade and in the arrangement of architectural features in its setting, such as the terraces, balustrades, steps, pedestals, etc. The same is true of the placing of architectural and sculptural features in the approach to the Library of Columbia University. A splendid opportunity for good civic decoration can be wasted by the erection of a monument so unhappy in the spotting of its details as that in the "Square" at Cleveland, Ohio.

Scale is a highly technical matter and very hard to sense. A building or any civic structure is in scale when a man standing just in front of it appears to be man-size in relation to the structure. Most of the Gothic cathedrals of Europe are in excellent scale, but when you see a man in St. Peters in Rome he appears like a pigmy. The building is too large in scale. All of the motifs and decorations are exaggerated to the verge of clumsiness. If the scale is too small a structure is apt to appear trivial. If the scale is too large it tends to become oppressive.

The appropriateness of the design of a structure to its function is a matter on which every one has his own views. Many question whether the heavy classic architectural treatment of the Pennsylvania Station in New York is peculiarly suited to the needs of the great modern terminal. There is a distinct demand for a monumental treatment in order to make it a worthy entrance to a great city, but it is a debatable point whether a more open treatment would not have given a greater sense of the movement of a city's crowds. On the other hand, the modern factory building, with its walls of glass, its construction strongly accused, its elimination of all superfluous features is the acme of appropriateness. Such crudeness of suitability to use would rarely do in civic structures, for these must represent all the dignity of the city government. A certain sacrifice of the useful to the monumental becomes part of appropriateness in civic design.

Attention to the possibilities of texture of surface and of materials is something that we have not carried as far in America as they have in Europe. We have become used to the red pressed brick facade with its rock-faced granite trimmings and its painted iron cornice. Yet what a far cry from that to the beautiful texture and use of material in the Morgan Library in New York, in the Wisconsin State Capitol or in some of the recent suburban stations about New York, as in Yonkers, White Plains and along the West Chester and Boston Road. For the same cost, good taste in the use of material and in the texture of surfaces can make a great difference in appearance.

The recent use of color in architecture in our expositions, particularly in the wonderful color effects which are now to be seen at San Francisco, has opened our eyes to new possibilities in this field. We are afraid of color, especially in our civic architecture. We excuse ourselves by saying that it is "undignified." The real reason is that we do not trust ourselves to use it. But, in view of the present ease and cheapness with which colored terra cotta and colored cement can be made, I believe that our cities are not bound to remain much longer sombre, drab and monotonous. The possibilities of the use of color are limitless, and I prophesy an early demand to have our cities brightened.

It is charm of appearance that makes us proud of our city. It is that that should justify us in spreading the tale wherever we travel of what a wonderful city it is. It is beauty of prospect and of buildings that first catches the stranger's eye and suggests to him the thought that it might be well to come and take up his lot with us. It is only after such a first impression that he begins to think seriously about the practical things that make up a city plan. We must have beauty, too. The full expression of the best that is within us demands it.

CURRENT NEWS AND COMMENT

Henry Clay Carrel, Architect, Dies

Henry Clay Carrel, a member of the firm of Gillespie & Carrel, architects, New York, died on October 19, in Philadelphia, in his forty-seventh year. He was born in Cincinnati, O. He was a member of the New York Architectural League and a Fellow of the American Institute of Architects.

William Watson, Secretary of American Academy of Arts and Sciences, Dead

William Watson, Secretary of the American Academy of Arts and Sciences since 1884 and a noted authority on technical education, died September 30 at his home, 107 Marlborough Street, Boston, in his 82nd year.

A Memorial to the Confederacy

The very great possibilities of the Stone Mountain Memorial it is proposed to create to the Confederate cause, under the auspices of the United Daughters of the Confederacy, have been the subject of study by Mr. Gutzon Borglum, the sculptor, who, it is stated, will undertake the work.

In a report to a committee Mr. Borglum states in part:

"It has seemed to me that the only fitting memorial to the South of '64, built by the equally great South of our day, is to reconstruct, as we can, the great characters of those days and in colossal proportion carve them in high and full relief, in action, mounted and on foot, moving across the face of the granite mountain in the arrangement of two wings of an army, following the mountain contour, moving naturally across its face to the east. These figures should be in scale with the mountain; they must be visible and readable at a distance of several miles; their likeness recognizable and maintained. The groupings represent the official heads of the South, including officers, cavalry, artillery and infantry. Portraits should include the foremost men in the different branches of the service from each State.

"The size of these figures can only be definitely determined after the work has begun, but they will be approximately 35 to 50 feet. This is possible. In its effect it would stand alone in memorial and in monumental work in the world. It could be done in sections and presented to the world by a kind of installment."

An undertaking so titanic would be of world-wide interest as would also be a description of the methods by which it could be successfully carried forward.

Philadelphia Chapter, A. I. A.

The Philadelphia Chapter of the American Institute of Architects at its annual meeting elected the following officers: President, Horace W. Sellers; first vice-president, John P. B. Sinkler; second vice-president, Milton B. Medary, Jr.; secretary, Edward A. Crane; treasurer, Edmund C. Evans; librarian and recorder, Arthur I. Meigs; executive committee, Elliston P. Bissell, George I. Lovatt and Charles Z. Klauder.

Heights of Edifices

Since the completion of several of New York's high buildings, it becomes necessary to revise a list of the highest structures in the world. This list is now given as follows:

Eiffel Tower, Paris	984	feet
Woolworth Building, New York	750	"
Metropolitan Life Building, New York	700	"
Singer Building, New York	612	"
Washington Monument	555	"
Cologne Cathedral (spire)	517	"
Rouen Cathedral (spire)	492	"
St. Peter's, Rome (cupola)	469	"
St. Paul's, London (dome)	469	"

Sales of Objects of Art at the Panama-Pacific Exposition

The exposition department of fine arts announces that the sales of art treasures exhibited by American and foreign artists amounted to slightly more than $100,000. Of this amount, $81,025.65 was received for paintings, $12,947.40 for sculpture and $7,301.05 for prints. American artists received $75,885.80 and $25,388.30 went to foreign exhibitors.

Personal

Mr. Harry M. Hice has opened offices for the practice of architecture in the State Life Building, Indianapolis, Ind.

Decorations for Hague Tribunal to be Shown in New York

Under the auspices of the Museum of French Art, and for the fund for the French artists at the front in the war, the decoration for the International Tribunal at The Hague is to be shown this fall in New York. W. Francklyn Paris, trustee of the Museum of French Art here, will be in charge. It is an allegorical group, by Albert Besnard, one of the most skilled and famous painters in France. The group signifies peace by arbitrament.

BOOK NOTES

American Country Houses of To-Day. By Samuel Howe. Full cloth, 420 pages; size 8 x 11 inches; price $10.00. New York: The Architectural Book Publishing Co.

Mr. Samuel Howe, during a long period of activity in the field of architecture, has acquired an appreciation of the meritorious in architectural art that has served him in good stead in the editing and compiling of this work. In fact, so well equipped was he for the task that he has been able to gather together within the covers of a single volume what is perhaps one of the best collections of modern American country houses extant.

Conceding the literary excellence of the text and the painstaking care that is shown in the arrangement of the illustrations selected, the work is of special value as presenting irrefutable evidence of the high artistic plane that has been reached by men who have set the impress of their genius on the domestic architecture of this country.

What difference if it is possible to distinguish precedents borrowed from other countries, and motives not always original? Better at all times a good art, founded on good precedent, than originality that smacks of the commonplace. To those who have kept in touch through the medium of the press with the progress that has been made in domestic architecture during the past decade, this work will present little, if anything, that is new. In fact, the more important subjects have practically all been quite as thoroughly illustrated in the architectural press, and are for that reason familiar. To the laity, however, its contents will prove a revelation and serve to inculcate added respect for the men who have achieved the splendid results here shown.

Perspective, an Elementary Text-Book. By Ben. J. Lubschez. Full Cloth, 100 pp.; size, 5 x 7½ inches; price, $1.50. New York, D. Van Nostrand.

While this book has been primarily prepared as a text book for students and for home study, it is so lucid in the presentation of a somewhat difficult subject as to recommend it for general use by those to whom perspective is either a necessary part of a technical education or to the man of artistic tendencies, who desires to perfect himself in this essential of good drawing.

Books written for home study should be so prepared as to anticipate the natural questions that would be unanswered in the absence of a teacher. This book does just that, and for this reason will be found a most dependable and helpful guide.

INDUSTRIAL INFORMATION

The Bogalusa Brand

The standardization of the manufacture and grading of Southern Yellow Pine originated about twenty years ago in the Southern Lumber Manufacturers' Association. The work was carried on to some extent by subsequent associations, and finally the Atlantic Coast Association originated what are known as Interstate Rules of 1905.

All of these standard grading rules were based, however, on a permissible maximum number of defects, and disregarded entirely the strength and durability of the wood. In no case do these rules provide for the necessities of the architect and engineer, inasmuch as they do not fix any strength value, and it is principally strength and durability with which structural experts are concerned. As a result of these unscientific grading rules it has been difficult to procure a satisfactory material having finally dependable and uniformly measureable strength. These difficulties lead to a demand on the part of those writing specifications for a grading rule based on strength quality.

The first effort to meet this demand was that of the American Railway Engineering Association, whose members in 1909 adopted the standard specifications for bridge and trestle timbers. Early in 1914 the Forest Service, United States Department of Agriculture, made a rule to govern the purchases of yellow pine used in the construction of the Panama Canal.

The latest rules to be adopted are those of the Southern Pine Association in 1915, which are based largely on investigation and recommendations of the Forest Service. On March 15, 1915, the Inspection Department of the Associated Factory Mutual Fire Insurance Companies issued specifications for a special grade of long leaf pine for use in Mutual factories. These specifications provide for branding the material at the mill, and are complete in that they grade for durability as well as strength. They are based on the results of investigation of a large number of recent cases of dry rot in factories in which defective material had been used.

Following this action, the Great Southern Lumber Company, of Bogalusa, La., had prepared for free distribution among architects and engineers a pamphlet or booklet of some twenty-eight pages which gives a brief history of the Yellow Pine Lumber industry, rules for grading, standard specifications for Southern Yellow Pine in the various forms in which it can be furnished, tables of working unit stresses, load limits for posts, properties and maximum bending moments in foot pounds for Southern Yellow Pine beams, working unit stresses for structural timber used in wooden bridges and trestles, describes a visual method of distinguishing long leaf pine, and gives much other information about this material which would seem to be of unusual value and interest to architects and engineers. In order to make it possible for the user to secure, without question, the Long Leaf Yellow Pine called for in specifications, the Great Southern Lumber Company now brands its product with the name "Bogalusa." This company is prepared to furnish branded Long Leaf Yellow Pine, every stick of which conforms to the grade mentioned. The enormous output of the Bogalusa mills makes, it is stated, most uniform grading of structural timbers not only possible, but highly practicable. These mills, we are informed, have a daily capacity of one million board feet of manufactured lumber, a large part of this output being composed of structural timbers.

It would seem as though this plan of branding a product which, so far as we are aware, is a new one, applied to unworked lumber and timbers is a further step in the direction of making it possible for the architect and engineer to secure exactly what is specified without performing an unnecessary amount of labor in checking and investigating. It also signifies a willingness to take responsibility which is always present where trade-marked goods are used. Grading and marking lumber at the mill enables the architect to extend his definite specification just that much further toward the ultimate ideal, which will leave nothing

to the discretion, judgment, or "business ability" of the contractor. We believe this action of the Great Southern Lumber Company could not be too highly commended. The appreciation of the technical user of the material can best be expressed by his generous use of it.

Kahn Mesh

The Trussed Concrete Steel Company, Youngstown, O., with representatives in principal cities, has issued a new catalogue of Kahn Mesh, a material designed for reinforcing concrete in floors and roofs, roads and pavements, sewers and conduits, tanks and walls, culverts and bridges.

Kahn Mesh is described as an improved form of expanded metal manufactured by a cold drawn process, assuring great ultimate strength and high elastic limit. It is stated that a mesh that is not cold drawn, but merely deployed, is low in value of both of these properties. The effect of this process of manufacturing is not unlike the cold working of any steel where, due to a strange phenomenon, characteristic of this metal, the quality is improved, the ultimate strength is increased, and its elastic limit more than doubled. By this process, it is stated, the ultimate strength of Kahn Mesh has been increased from forty to fifty per cent, and its elastic limit one hundred per cent.

The distinctive feature of this material, in addition to those mentioned above, is its uniformity of quality under all conditions. It is claimed that it makes a taut reinforcement free from kinks and waves. The fact that the entire mesh is manufactured from a single sheet of steel, assures a perfect bond between the various members and between the steel and the concerte.

The catalogue contains illustrations of various systems of Kahn Mesh floor construction, decimal standards for Kahn Mesh Expanded Metal, tables for various slabs in which Kahn Mesh is used with concrete made of stone, gravel and cinders, records of tests of slabs, and illustrations of other uses in which the mesh is employed, such as culverts, tanks, conduits, etc., all of which is technical material of value to designers in reinforced concrete.

The booklet will be sent to those desiring it upon request.

The Masters Line of Office Chairs

The Taylor Chair Company, Bedford, O., has issued Catalogue No. 50, devoted to an illustration and brief description of its Masters line of office chairs. These chairs, while designated office chairs, are, in fact, suitable for use in banks, libraries, hotels, and all public buildings. It is stated that in their design and construction are included the most advanced ideas and approved methods in high-grade office chair manufacture. The finished product, it is further stated, represents a combination of the work of the two recognized masters of chair building.

Mr. V. A. Taylor, president of the Taylor Chair Company, through his years of successful experience in chair building, has gained an enviable position in this field. Mr. A. L. Shattuck, head of the office chair department, has, on the other hand, been a leader in office chair designing and building for over a quarter of a century. His ideas and designs have, it is claimed, been generally adopted as standard throughout the industry.

The genius and practical experience of these two masters are concentrated in this new line of office chairs. Particular attention is called to the office chair iron, as well as other novel features that impart to the product unusual strength and desirability.

The Taylor Rotary Chair Iron, it is claimed, operates without a squeak, wabble or jerk, is easy to adjust, and is as perfectly adapted to its purpose as mechanical skill and ingenuity can make it.

All of the various lines of chairs and office settees are constructed in quartered oak, while a large portion of them are also furnished in birch with mahogany finish, or solid mahogany.

The catalogue in question is beautifully printed and contains in addition to the illustration and descriptions noted a code index, and is accompanied by a price list. It may be had upon request.