

THE AMERICAN ARCHITECT

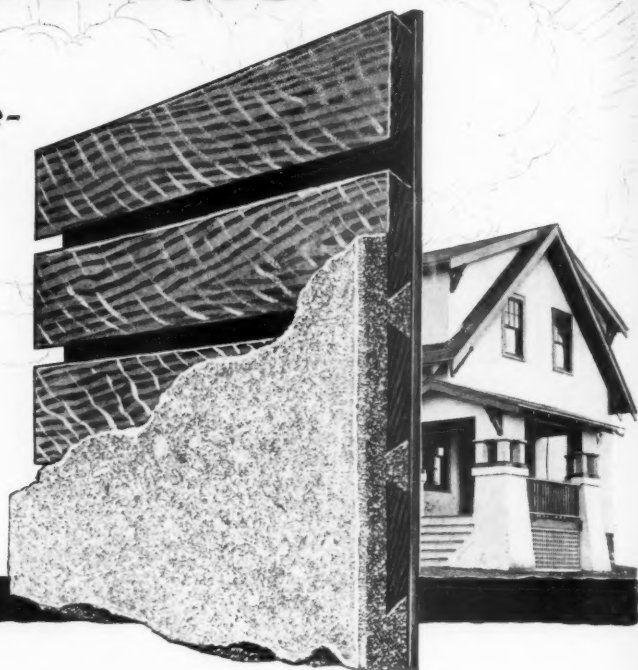


ILLUSTRATIONS
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ARTS

PUBLISHED WEDNESDAYS IN N.Y. — FOUNDED 1876
VOLUME CVIII NOVEMBER 10, 1915 NUMBER 2081

"HARD KNOCKS"—of Centuries

have not destroyed
the principle of the dove-
tail or the preserving
qualities of creosote
and Asphalt



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TOWER, SAN FRANCISCO ROMANO, ROME

From the Water-color sketch by Cass Gilbert

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, NOVEMBER, 10, 1915

NUMBER 2081



FIREPLACE AND FURNITURE CONSTRUCTED FROM LOCAL MATERIALS

BEAR MOUNTAIN INN

Headquarters Building, Palisades Interstate Park

MESSRS. TOOKER AND MARSH, *Architects*

BEAR MOUNTAIN INN is located on a plateau at the foot of Bear Mountain, in the Palisades Interstate Park, overlooking the Hudson River. The front or south elevation faces the playgrounds and athletic field, the west end the historic Hessian Lake, and the east end the Hudson. A steamer landing is directly below the inn and a connection from the State Highway permits motorists to drive directly to the entrance.

Previous to the erection of the inn the Park Commission, in the immense playground, had built shelters from which food was served to excursionists and campers. The popularity of this section of the Palisades grew to such an extent that the shelters could not meet the demands placed upon them as to quantity and service of food, and the commission decided to build a completely equipped restaurant to amply care for the need of the public and to provide space for

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the storage of great quantities of food, inasmuch as the inn is remote from a source of supply.

Several small buildings had been built of materials obtained largely from the site, namely, weathered field stone and roughly hewn timber. These buildings harmonized so well with the natural landscape that it was decided to construct the inn along the same lines.

The problem as to floor space consisted of

Inasmuch as the people to be served would come from all directions, the first floor was placed just above grade and a series of arches used for the exterior walls to make circulation of traffic as free as possible. A completely equipped kitchen on the first floor takes care of the lunch counter supply. The counter is so shaped as to obtain the greatest length. Check booths are located near the entrances. The floor construction on the first and second floor is of reinforced



THE STONE FIREPLACE

providing in the basement cold storage, power and lighting plant, bakery, laundry and general storage; on the first floor a lunch counter service of sufficient size as to readily supply food for two or three thousand people; on the second floor a table d'hôte room and a specially appointed a la carte room for motorists; on the third floor living quarters for the superintendent, dressing and shower rooms for the waiters and a few sleeping room for members of the commission.

concrete with cement finish, columns are of reinforced concrete and are finished, as are the ceilings, in colonial cement plaster. There are no doors or windows in the first floor and the floors are sloped to drain, so that driving rains have little effect.

The second floor is carried out in rough timber, and provision has been made to completely enclose this door with glass should it be found advisable. The a la carte room is now glass-enclosed, it being the intention to serve motorists here until early winter.



HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

MESSRS. TOOKER & MARSH, ARCHITECTS

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The cellar was blasted from solid rock, and the foundations were built of the larger stones placed as far as possible with a steam derrick.

The exposed masonry face work is of rustic rubble masonry, for which several miles of boundary fences were searched to secure weathered and moss-covered stones of proper shape. The arch stones were most difficult to find, as great care was used in their selection. The flat stones for the copings were obtained from the side hills, where the action of the weather had split them from the parent rock above. The building was constructed by the commission's own force, which resulted in obtaining just the effects desired. The masons, for instance, had to be broken from laying up a mechanically good wall and trained to lay an artistic wall with properly sized and weather surfaces.

The timber for the second story construction and trim was obtained as a result of the reforestation work done in this section. A great number of chestnuts, killed by the blight, had been cut down and logged to the section. The heavy butts of these trees were used for the outer posts and the smaller stuff

sawed up for trim. The chestnut was worked up by a sawmill installed near the site, and was steam-dried in a room built near the sawmill of scrap lumber and tar paper and heated with exhaust steam from the sawmill. All chestnut after erection was painted with a creosote stain and two coats of oil, giving the effect of long weathering.

Large fireplaces with openings of sufficient width to burn ten-foot logs were constructed in both of the second-floor rooms and immense tupelo or black gum logs split for mantels. The a la carte room paneling and ceiling are carried out entirely in the rough chestnut timber obtained from the site. To add to the rustic effect in the a la carte room the lighting fixtures were made of native white birch and hand-hammered iron.

The commission, acting as general contractor, started the building in the fall and had it completed for formal opening on June 1, 1915.

A large kitchen is located on the second floor to supply the a la carte and table d'hôte rooms.





HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

MESSRS. TOOKER & MARSH, ARCHITECTS

THE CURRENT ARCHITECTURAL PRESS

IN the series on architectural draftsmen that has appeared in *The Journal of the American Institute of Architects*, no article has been of greater interest than the monograph of John Ruskin which is presented as the leader in the October issue.

The value of Ruskin's critical analysis of art has been the subject of much difference of opinion. To some its educational worth is of doubtful merit, while others see in Ruskin's writings a safe rule and guide to correct artistic appreciation.

The high character of his draftsmanship is, however, unquestioned, and while Whistler may have ridiculed his teachings and

(From *The International Studio*)



THE HISTORIC APPIAN WAY

Mazzini extolled them as the outpouring of "the most analytical mind in Europe," there can be no doubt that Ruskin saw and set down things with rare sense of their beauty and an integrity and verity that is most admirable.

310

This article on Ruskin and the accompanying illustrations form an important contribution to the literature that the work of Ruskin has inspired.

Professor Kimball's series on The Classical Revival in America is continued, and an

(From *The Architectural Review*)



A LITTLE COURT IN OLD MONTPARNASSE

interesting lot of drawings of historical value are reproduced.

The plaint of the editor of the *Journal*, who finds that the view from the windows of his sanctum is becoming narrowed by reason of the erection of buildings that are springing up about the Octagon, seems to call attention to the activity in building in that part of Washington, which, not so very long ago, was a waste of unimproved land.

The dignified Octagon, even though dwarfed and hemmed in by its new neighbors, will fortunately lose none of its charm.

* * *

The October *Architectural Record* is a country house number, and the apparent purpose is to cover the United States, ex-

THE AMERICAN ARCHITECT

cepting only the South. Mr. Peter B. Wight writes on the architecture of the country house in the Middle West; Mr. L. C. Mullgardt describes progress and conditions on the Pacific Coast, and Mr. Electus

(From *The Architectural Review*)



HOUSE IN NEWTON CENTER, MASS.
MR. OSCAR A. THAYER, ARCHITECT

D. Litchfield reviews the country house in the East.

In the article on the Middle West, Mr. Wight quotes at some length from a paper written twenty-six years ago, by the late

(From *The Architectural Review*)



PUTNAM COUNTY COURTHOUSE, OTTAWA, OHIO
FRANK L. PACKARD, ARCHITECT
RALPH SNYDER, ASSOCIATE

Henry Van Brunt. The principles underlying the spirit of architecture in the Middle West was summed up by Van Brunt as "absolute freedom from the trammels of custom so that it shall not interpose any

obstacles of professional prejudice to the artistic expression of materials or methods; and, finally, upon how to produce interesting work without an evident straining for effect."

This Mr. Wight contends is a clear statement of the present aims of men of the Middle West. He might further say that it also represents the spirit that dominates men East and West as well, and is in a large measure the potent factor in the great advancement of country house architecture during the past twenty years.

This issue of the *Architectural Record* has a large number of illustrations, somewhat indifferently reproduced, and it would

(From *Architecture*)



LAWN FRONT, "DRYBROOK," GROSSE POINTE, MICH.

MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS

appear selected for quantity more than for the purpose of accenting the contentions of the various authors. Some of them have been many times published.

A series of etchings by Ralph Fletcher Seymour constitutes the artistic feature of this issue.

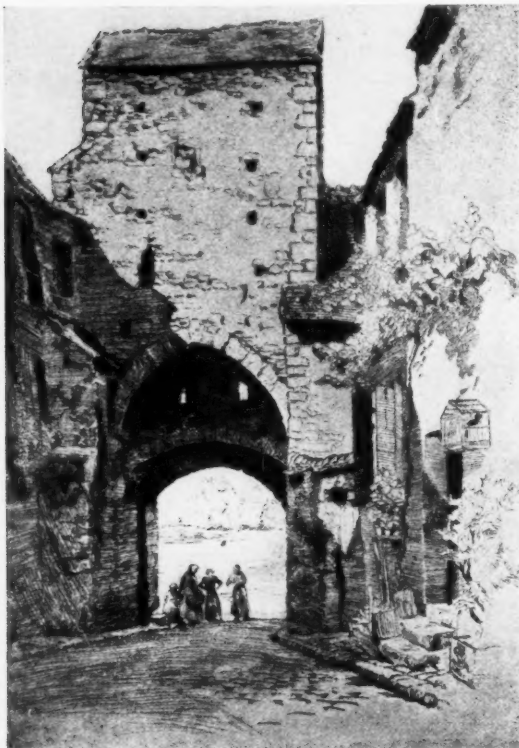
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"Drybrook," a country house of the pretentious type, located at Grosse Pointe, Michigan, and designed by Messrs. Trowbridge & Livingston, is the principal subject illustrated in *Architecture* for October. The lawn front of this house is a particularly well balanced composition, and, after the lapse of another year, when the well considered planting has grown into its intended

THE AMERICAN ARCHITECT

form, the appearance of the entire property will be greatly enhanced. The haste to illustrate important and dignified subjects such as "Drybrook" often robs them of much of the appreciation due to their ultimate artistic qualities. Photographing a

(From *The Architectural Review*)



THE RIVER GATE, MORET, AS SEEN FROM THE TOWN SIDE

subject as soon as the builder's rubbish has been removed may indicate a certain enterprise on the part of a publication, but it is certainly a handicap as far as its just claim for æsthetic recognition among members of the profession is concerned.

In the text of this issue of *Architecture*, Mr. Jerauld Dahler continues his series on the Fenestration of Factory Buildings, and Mr. Charles C. Grant describes the rebuilding of a church in Williamstown, Mass. As rebuilt this church shows a very careful conservation of that spirit for good Georgia architecture that dominated the New England colonies.

Architects in this country will, it is believed, read with much appreciation an article in the October issue of *The International Studio*, by Alfred Yockney, on the life and work of the late C. E. Mallows, F. R. I. B. A. Mr. Yockney states that an architect should be judged by the buildings he has executed, and proceeds by illustration and description to point out the features in Mr. Mallows' work that entitled him to the high distinction he attained.

The leading article in this issue is by C. Matlack Price, on "Thought and Thinking in Architecture," and is a critical analysis of the work of Harrie T. Lindeberg. We are told that "the common fault, and perhaps

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



CASA CONTARINI FASAN, VENICE
FROM THE ORIGINAL DRAWING BY JOHN RUSKIN

one of the things most seriously amiss with American architecture, is that the architect feels that as soon as the drawings are finished the building (so far as he is concerned) is finished.

This sweeping indictment is, we fear,

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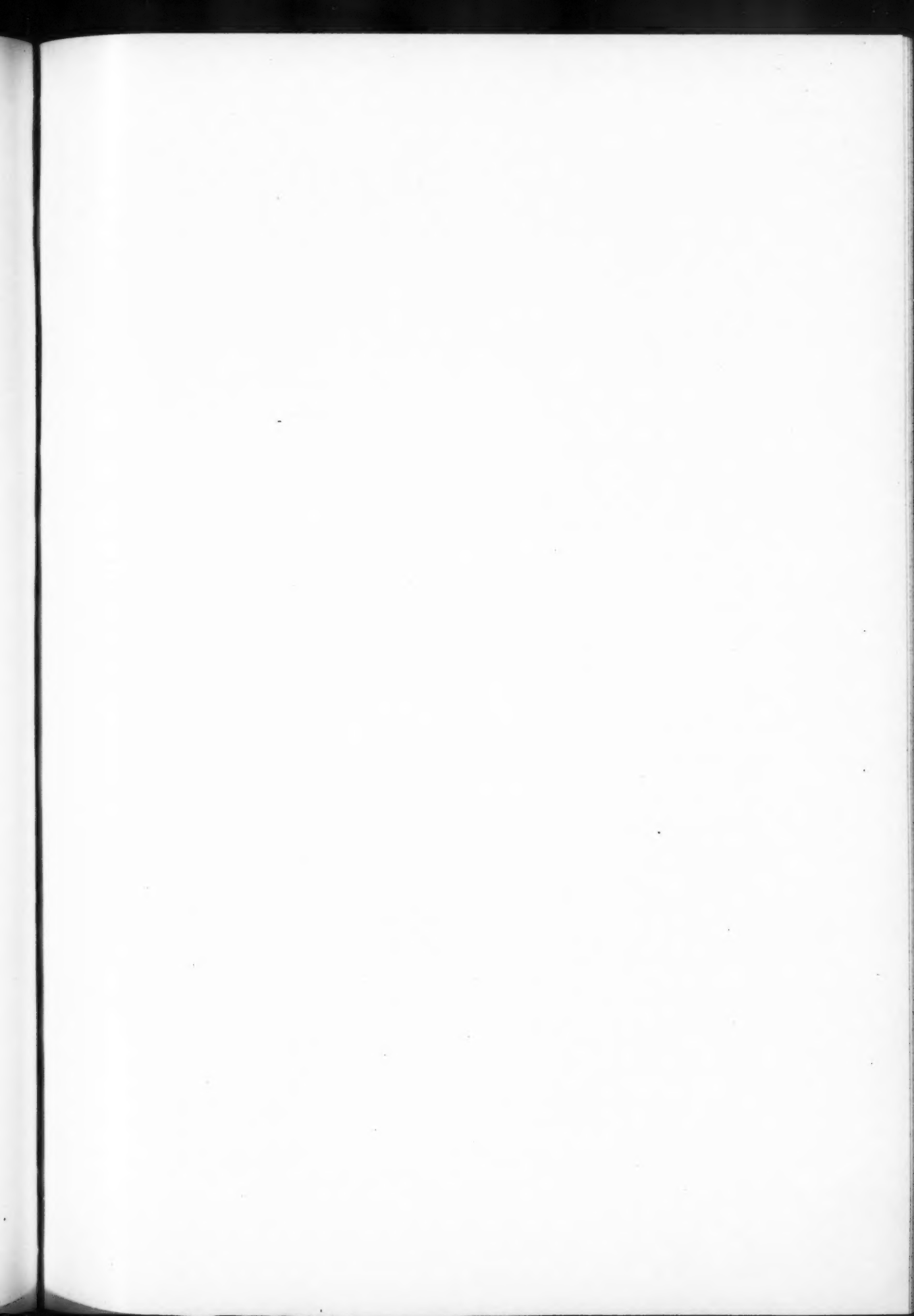
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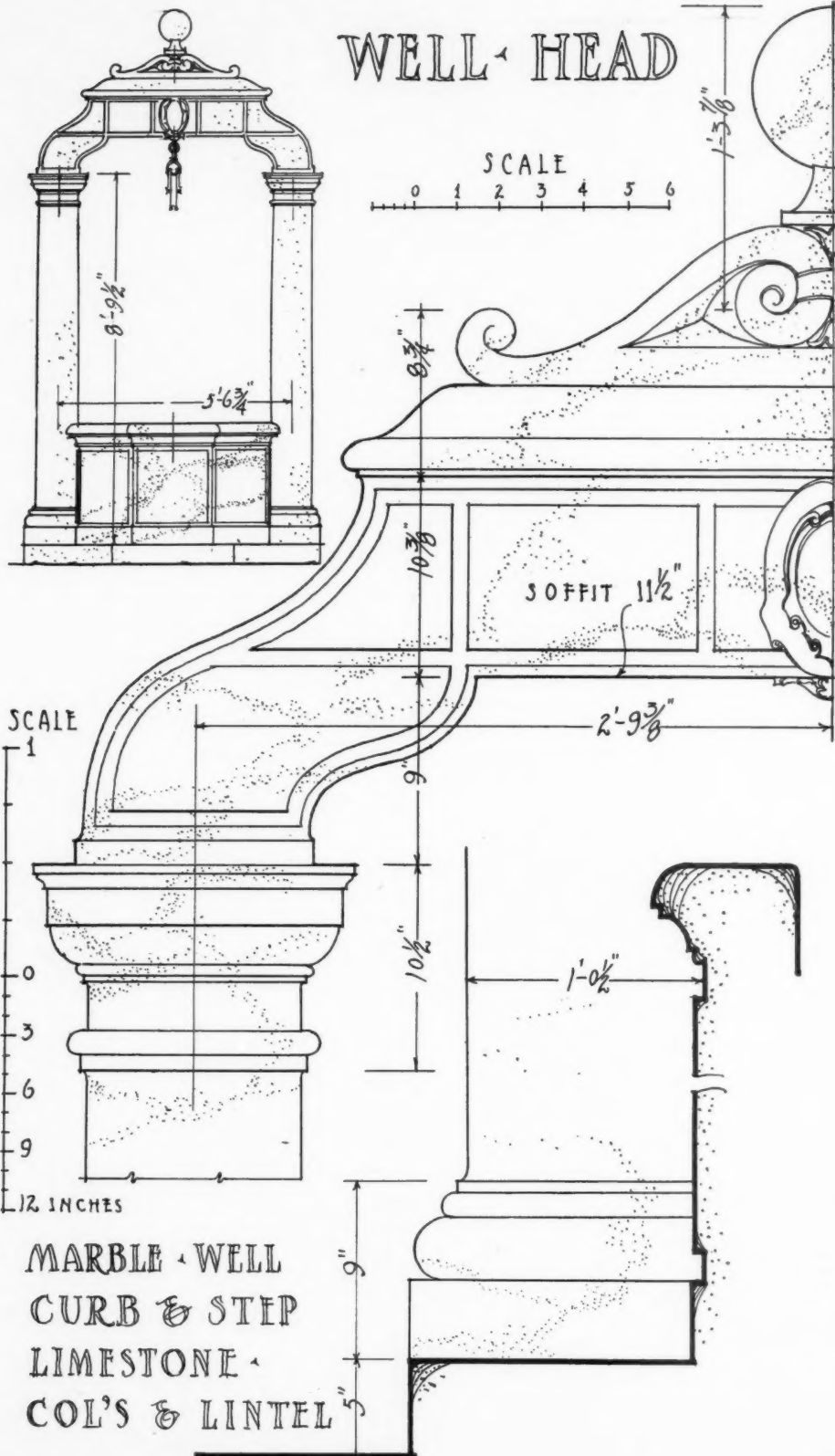


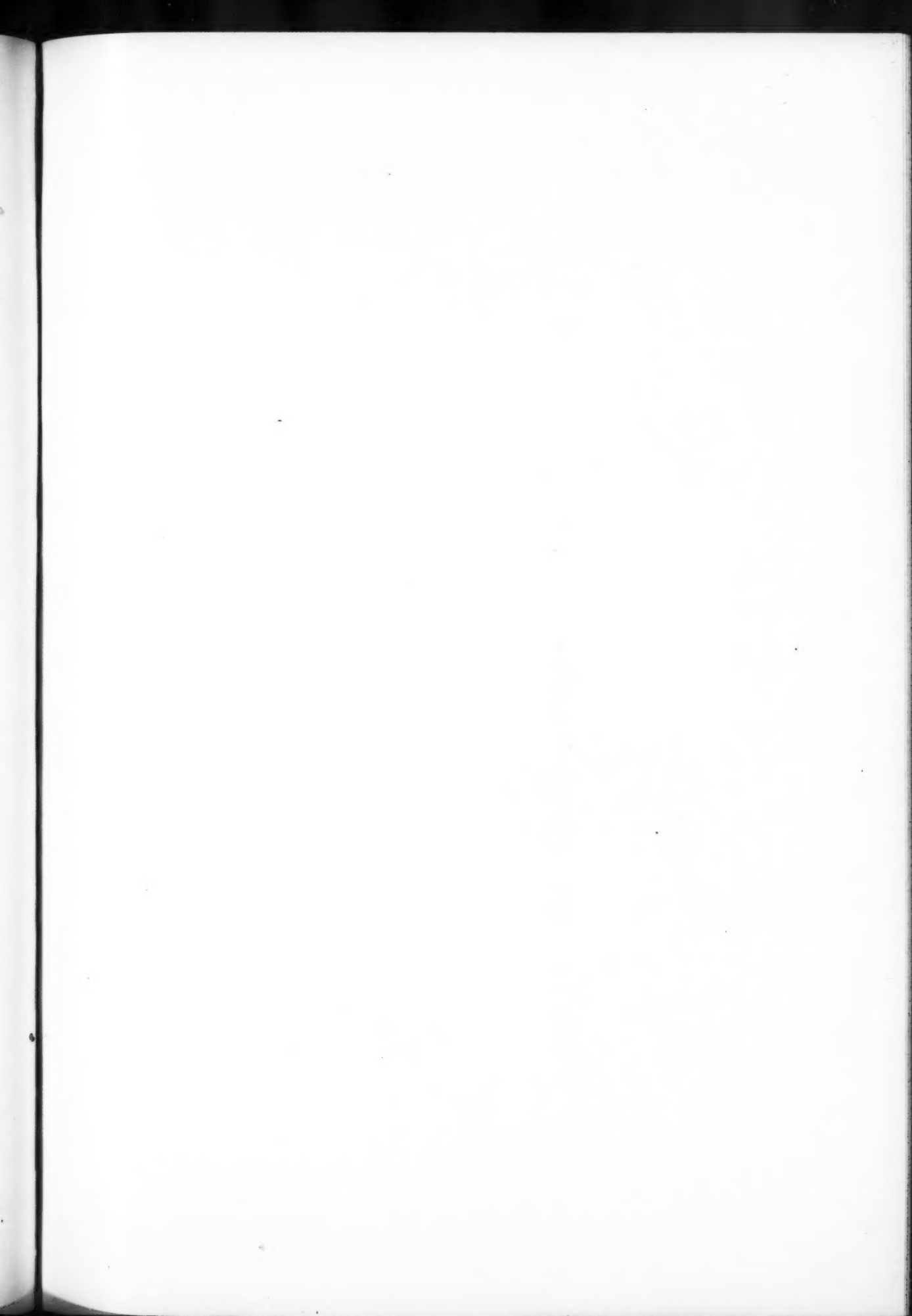
WELL CURB, SANTA STEFANO, BOLOGNA

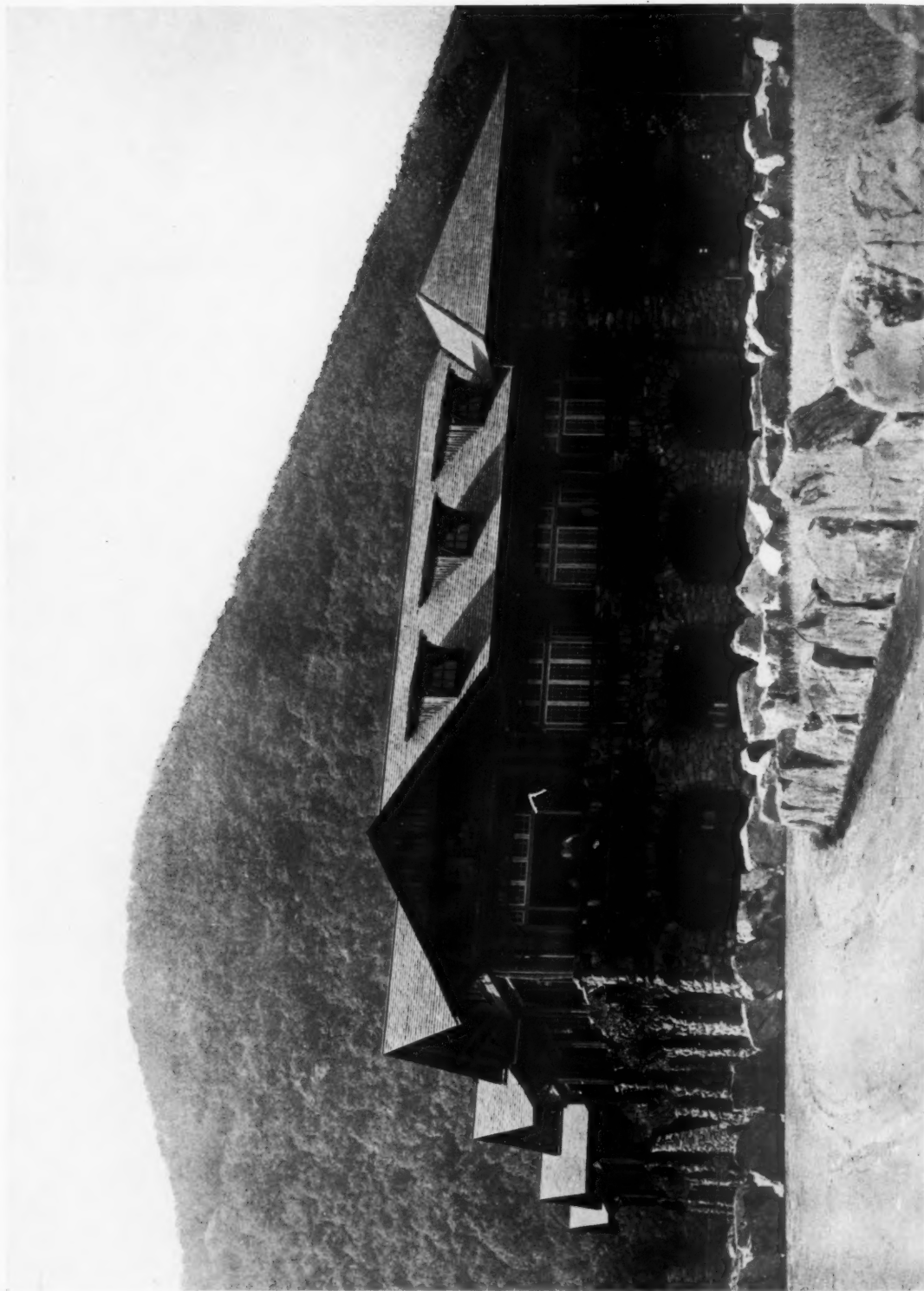
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 99.



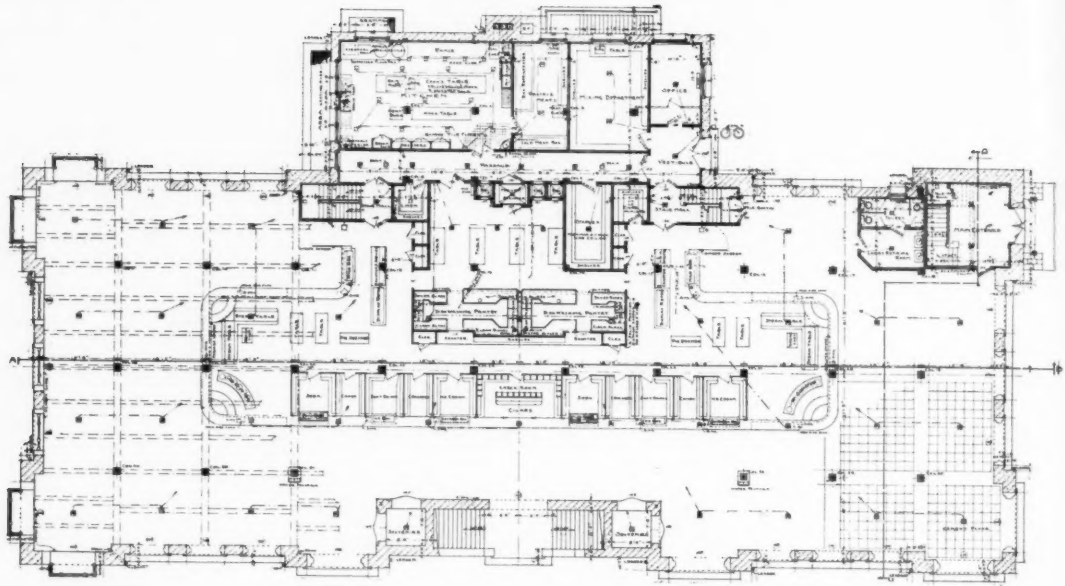




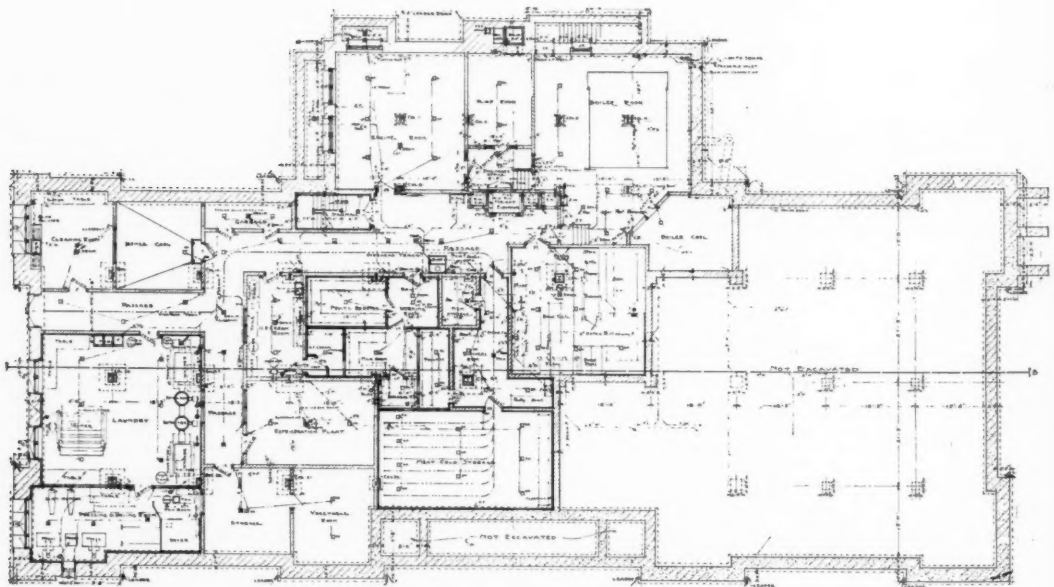


HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

MESSERS. TOOKER & MARSH, ARCHITECTS



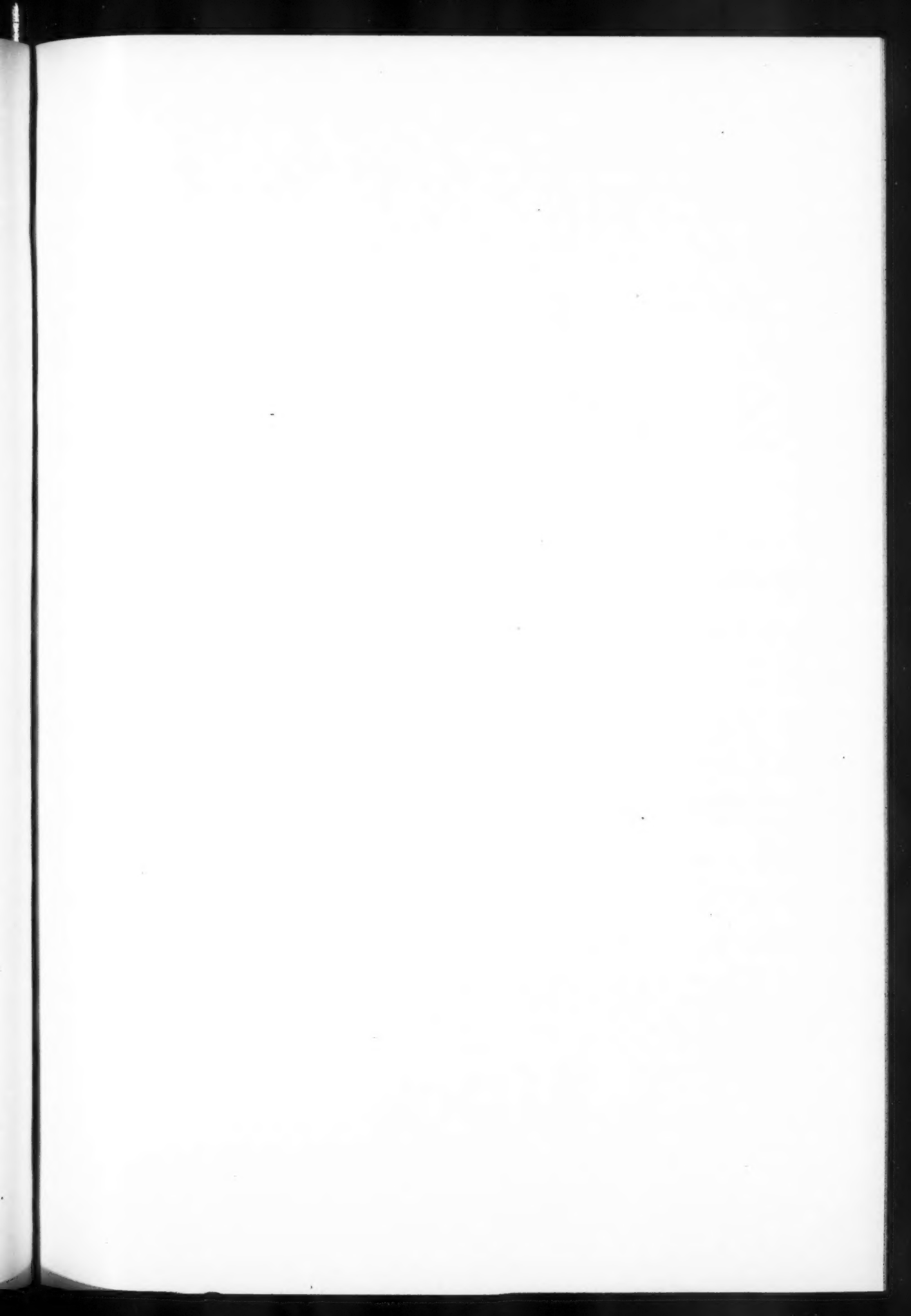
FIRST-FLOOR PLAN

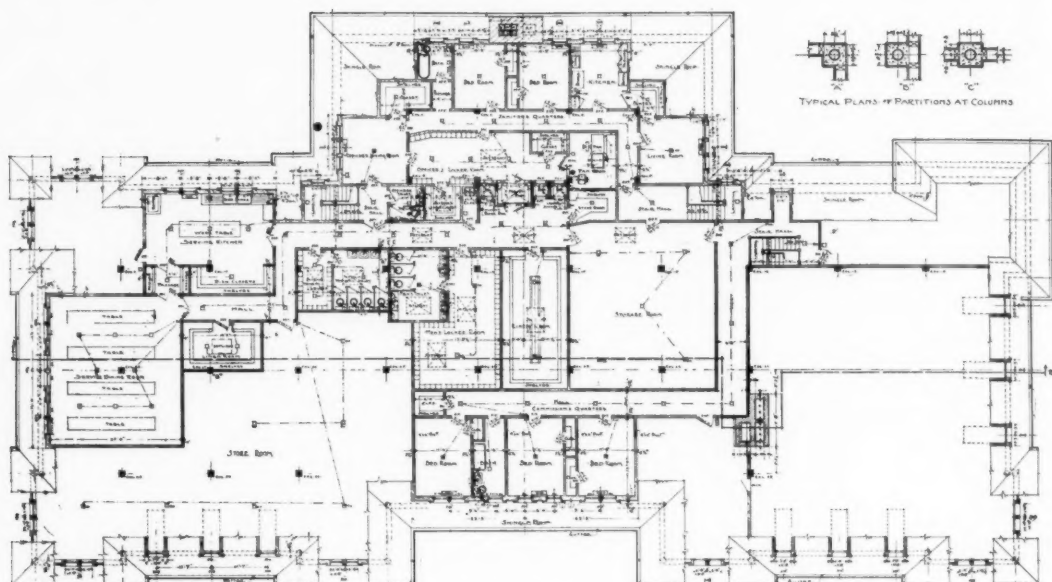


BASEMENT & FOUNDATION PLAN

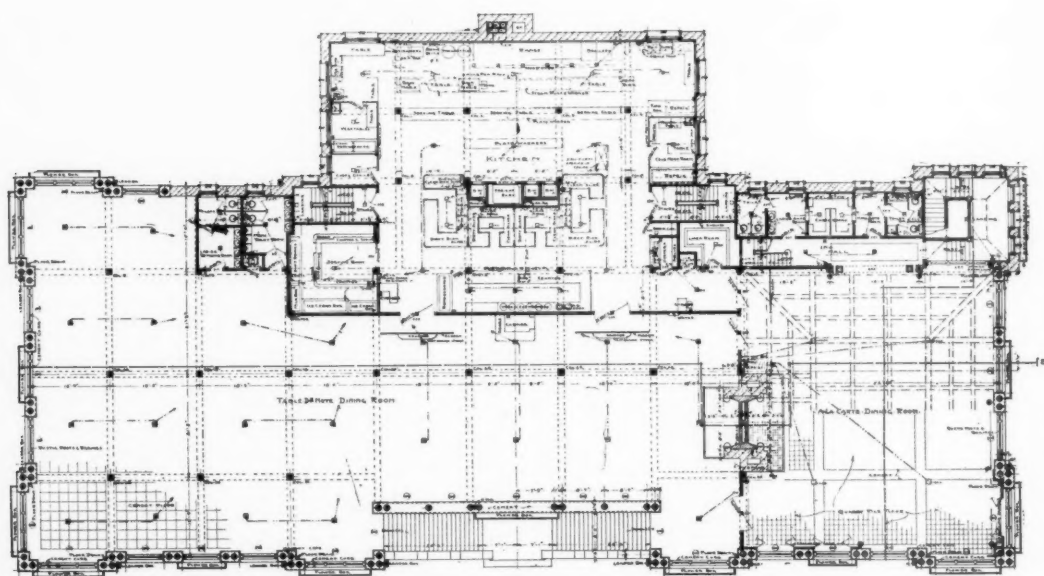
HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

MESSRS. TOOKER & MARSH, ARCHITECTS





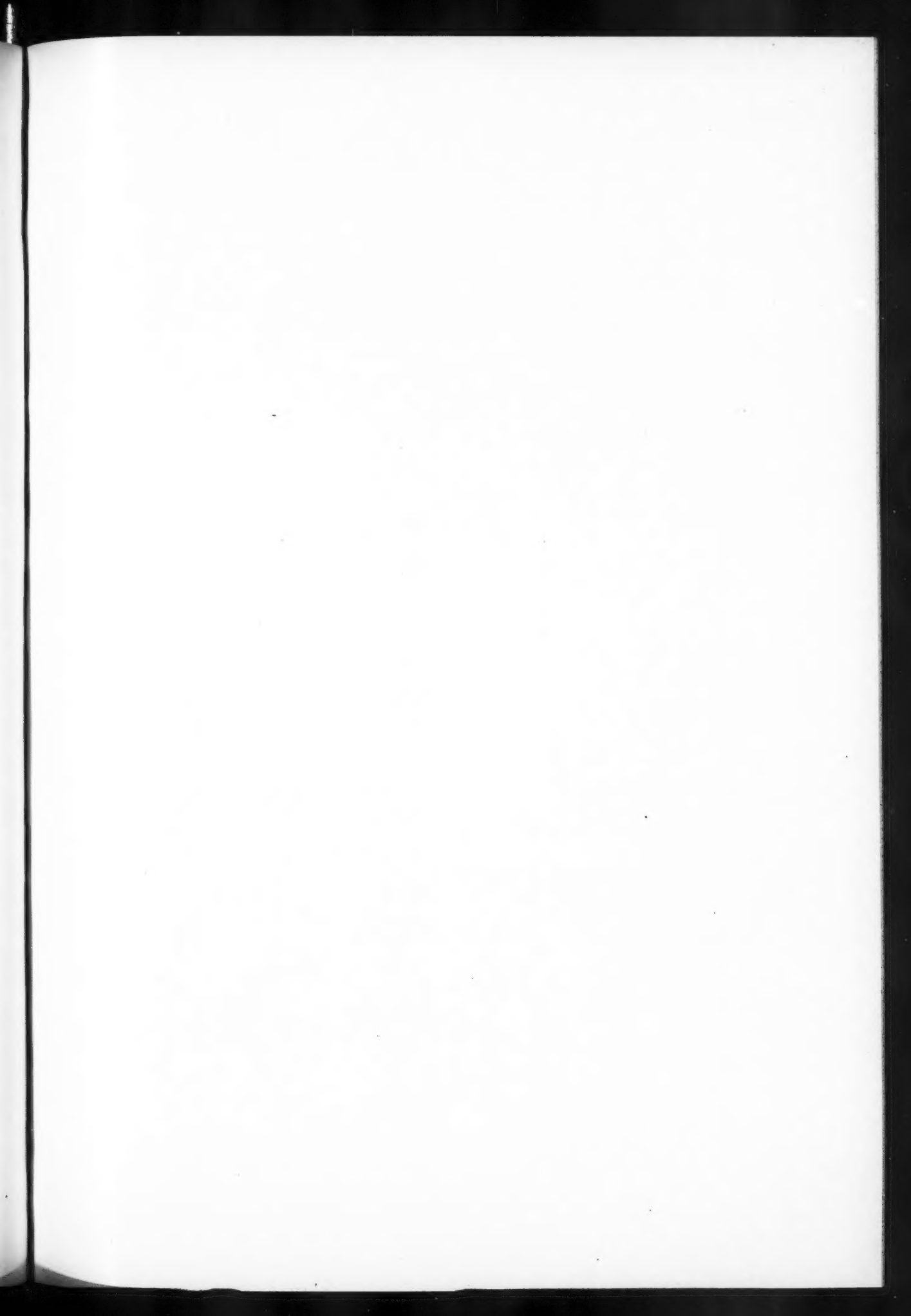
THIRD-STORY PLAN

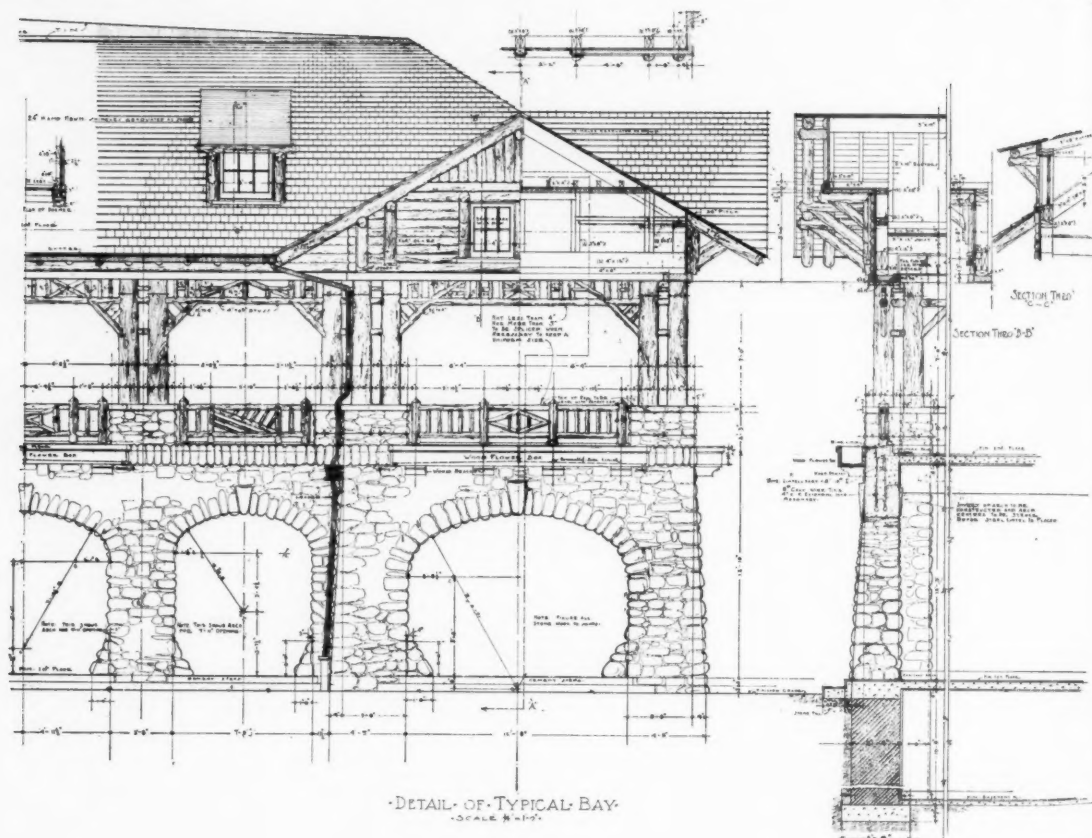


SECOND-STORY PLAN

HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

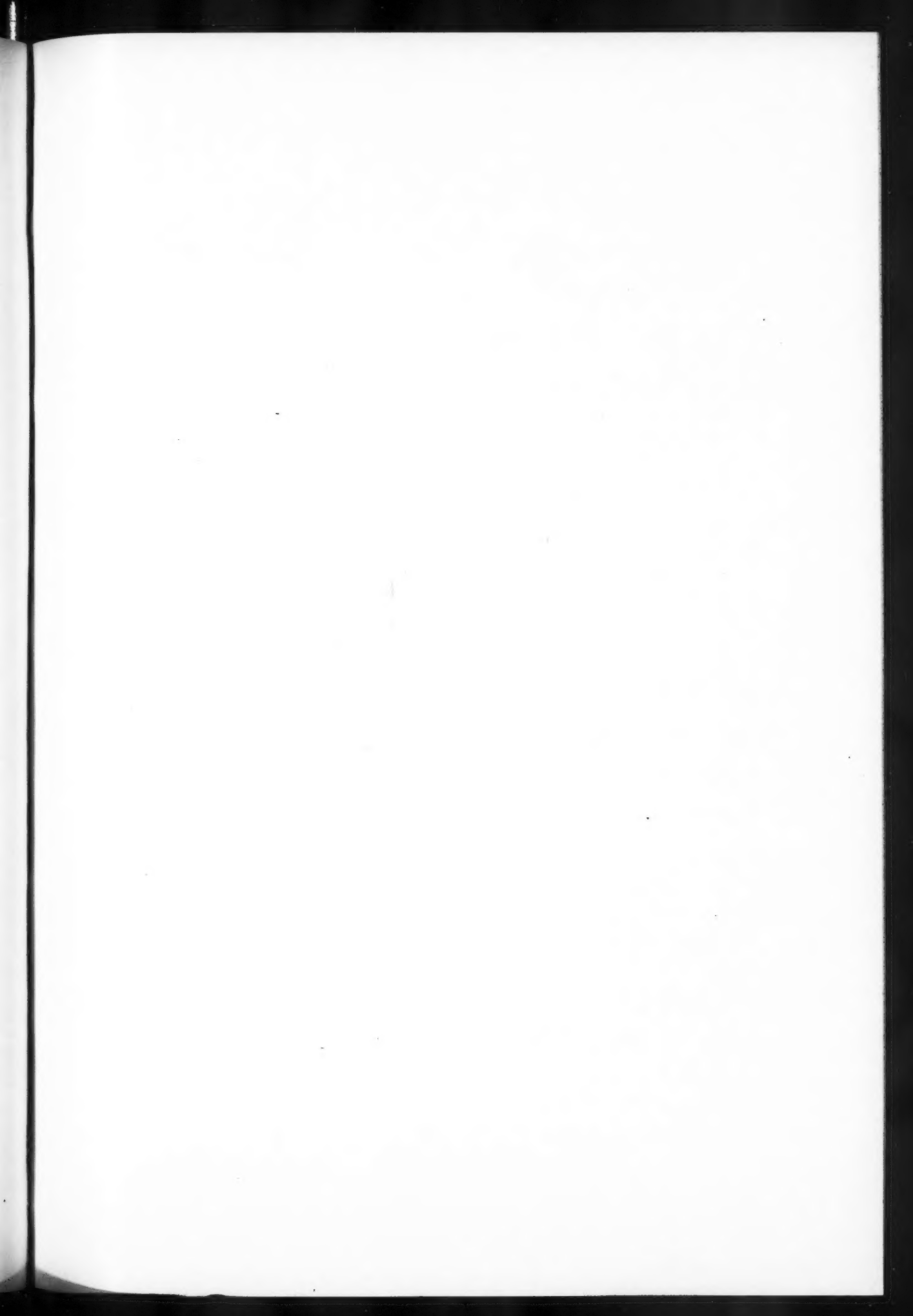
MESSRS. TOOKER & MARSH, ARCHITECTS

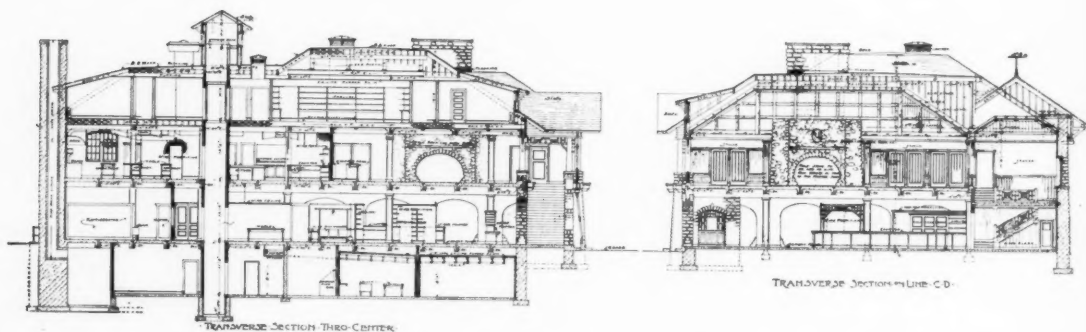




HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

MESSRS. TOOKER & MARSH, ARCHITECTS

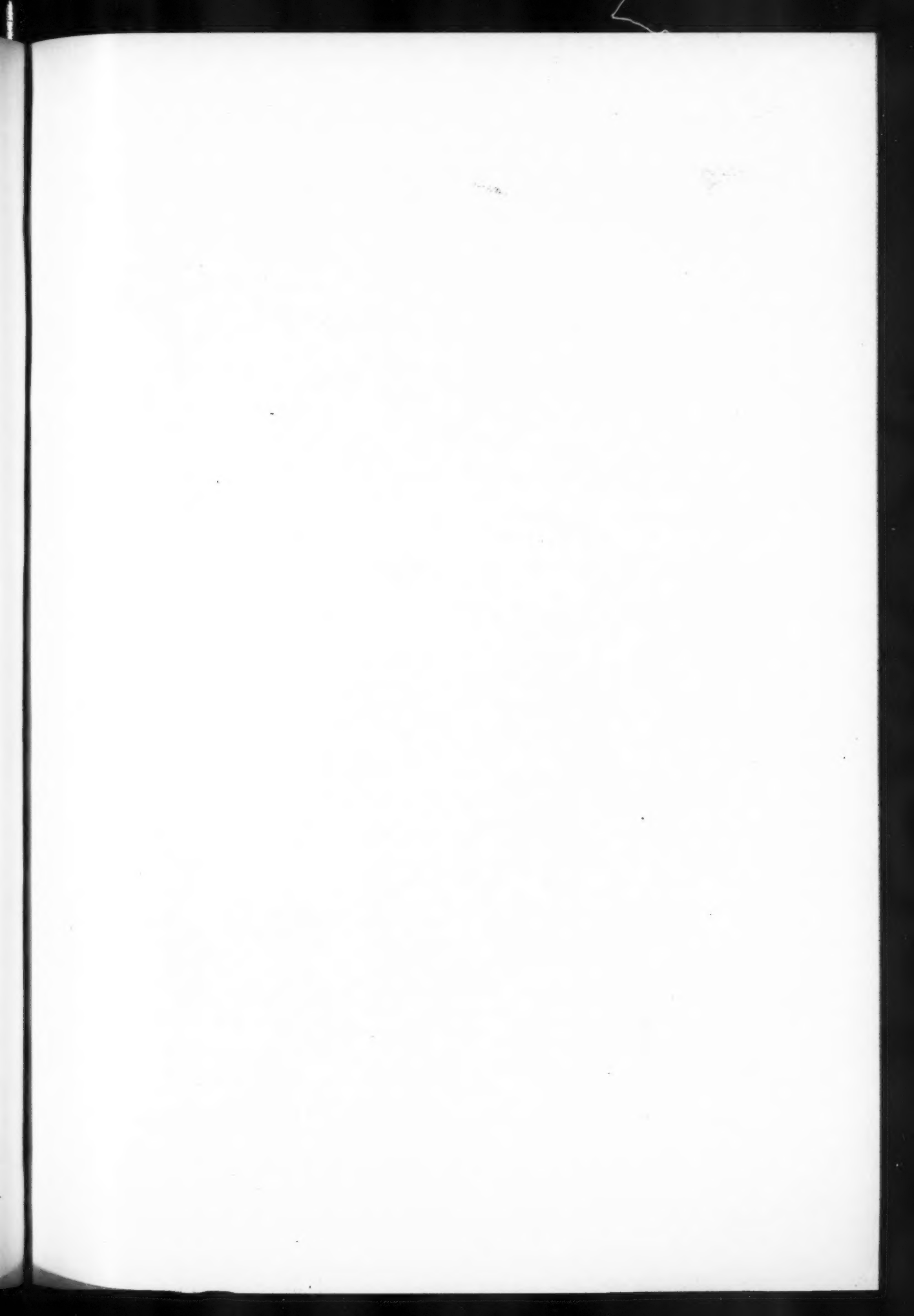


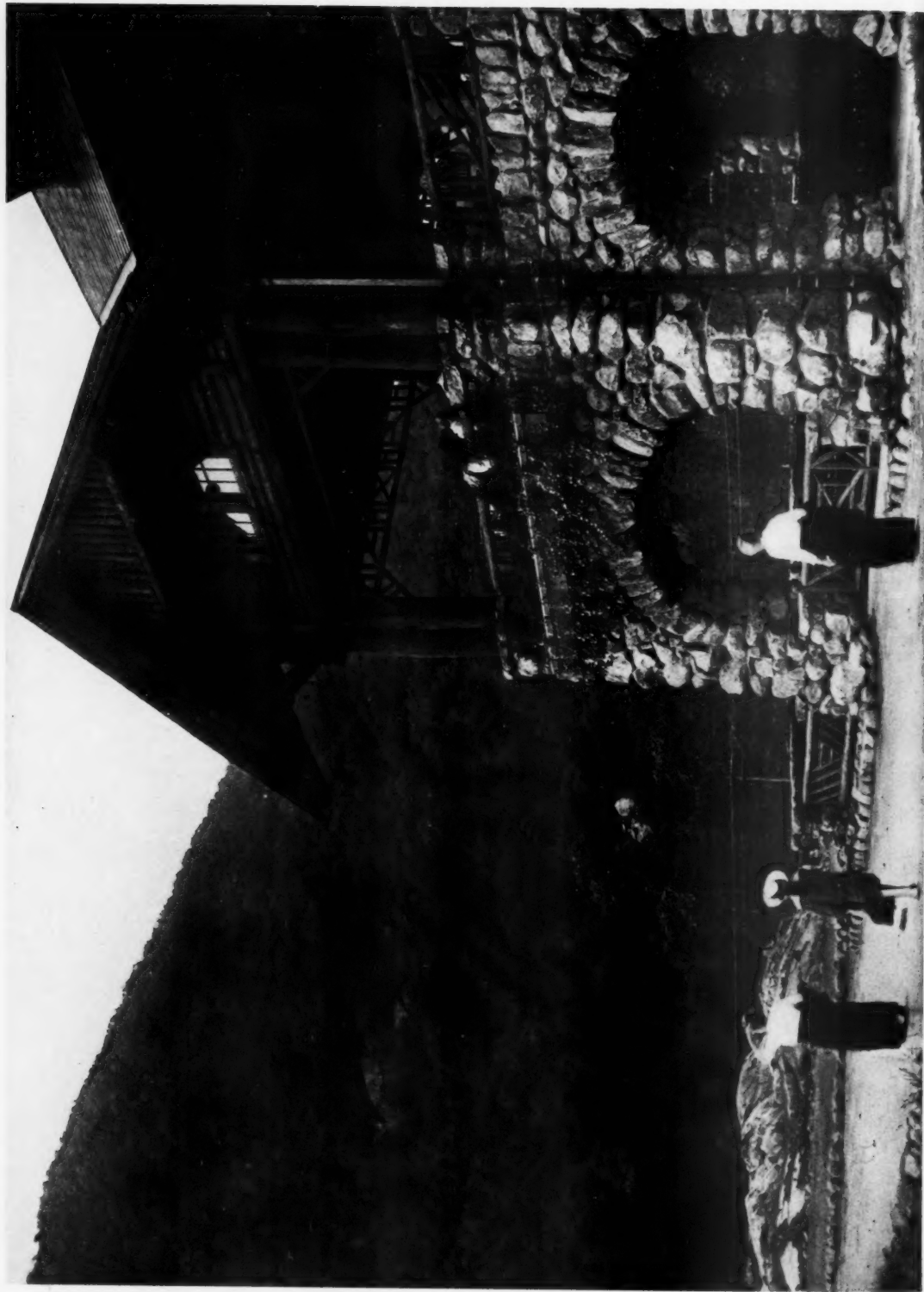


DETAILS, AUTOMOBILE ENTRANCE AND SECTIONS

HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

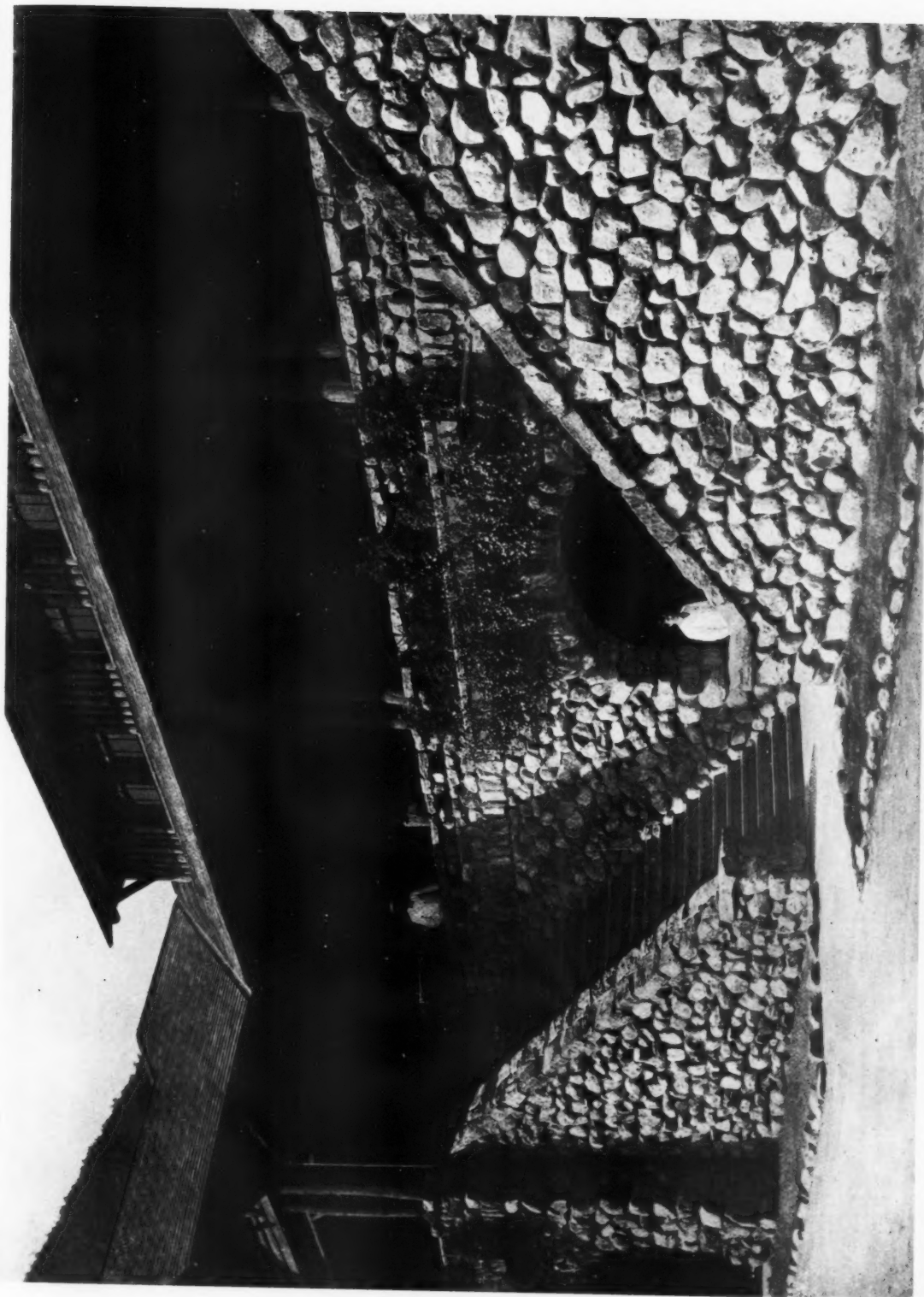
MESSRS. TOOKER & MARSH, ARCHITECTS





HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

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HEADQUARTERS BUILDING—PALISADES INTERSTATE PARK, BEAR MOUNTAIN, N. Y.

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HOUSE OF MRS. FLORENCE BLYTHE MOORE, PIEDMONT, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS

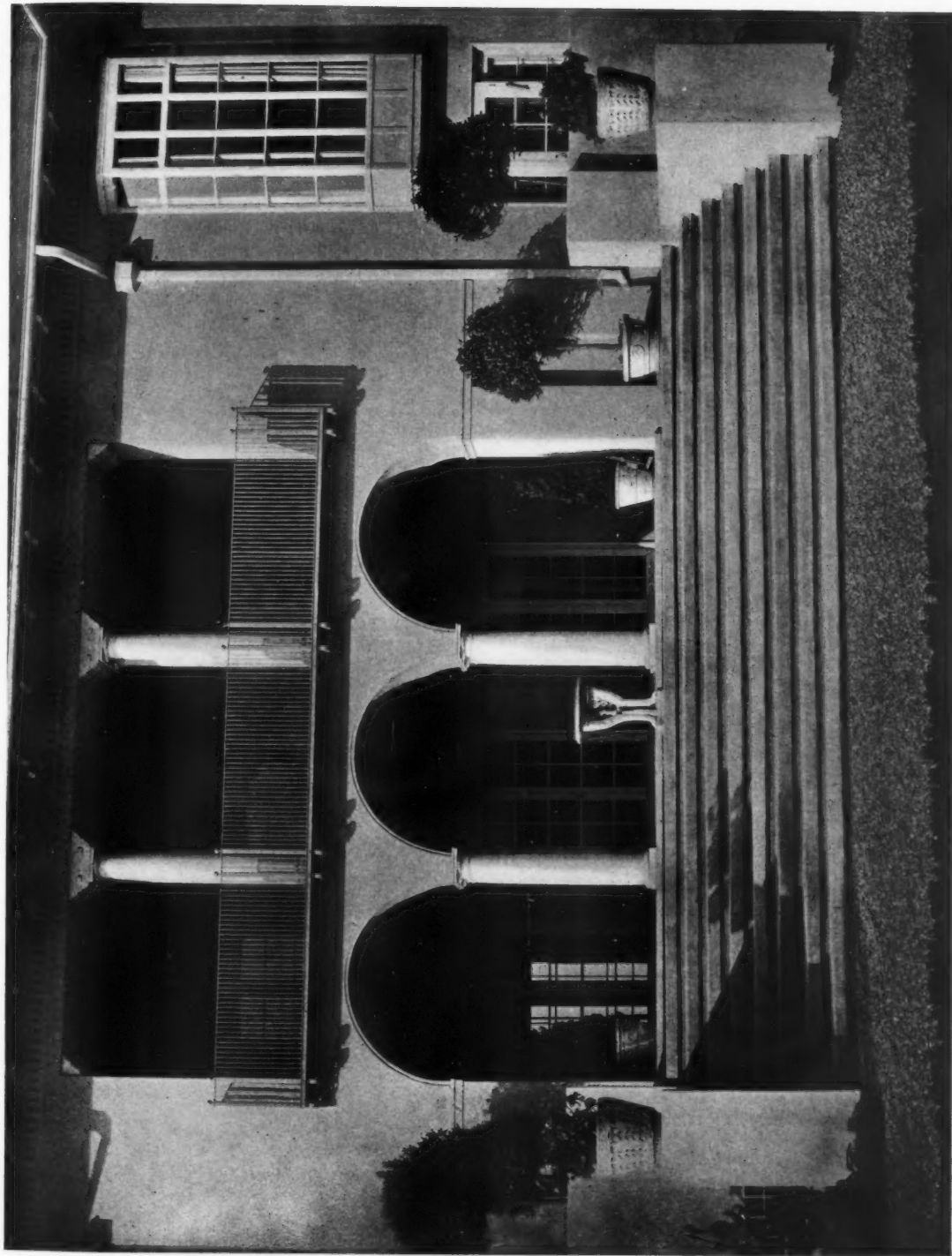
Roof, shingled; foundation, concrete; exterior walls, metal lath and plaster; interior walls and partitions, wood. Interior finish, oak, stained on first floor, enameled on second floor. Hot air heating system. Electric light. Cost per cubic foot, 18 cents.





HOUSE OF MRS. FLORENCE BLYTHE MOORE, PIEDMONT, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS



ENTRANCE DETAIL

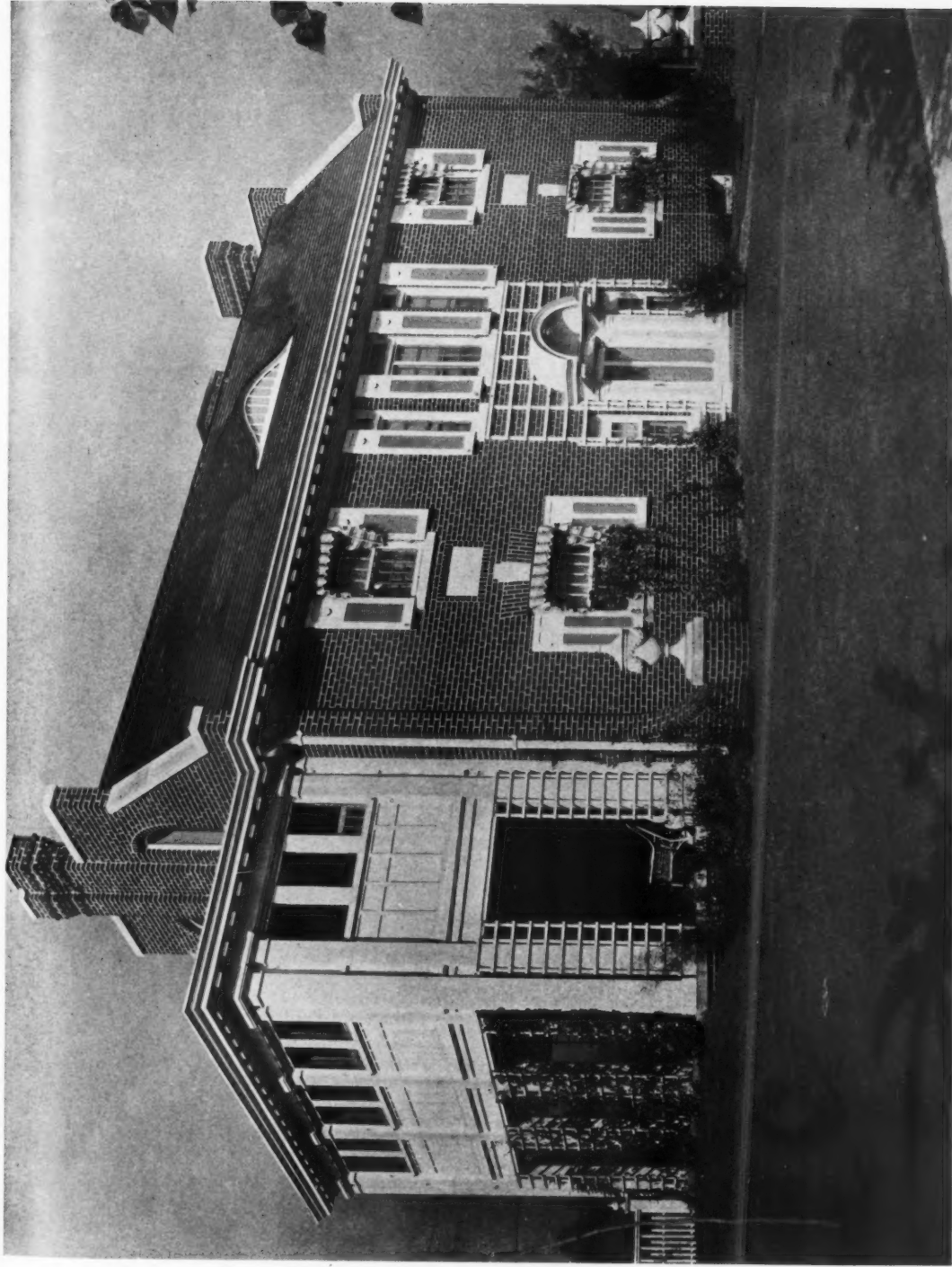
HOUSE OF MRS. FLORENCE BLYTHE MOORE, PIEDMONT, CAL.,
MESSRS. BLISS & FAVILLE, ARCHITECTS





MANTELS IN HOUSE OF MRS. FLORENCE BLYTHE MOORE, PIEDMONT, CAL.

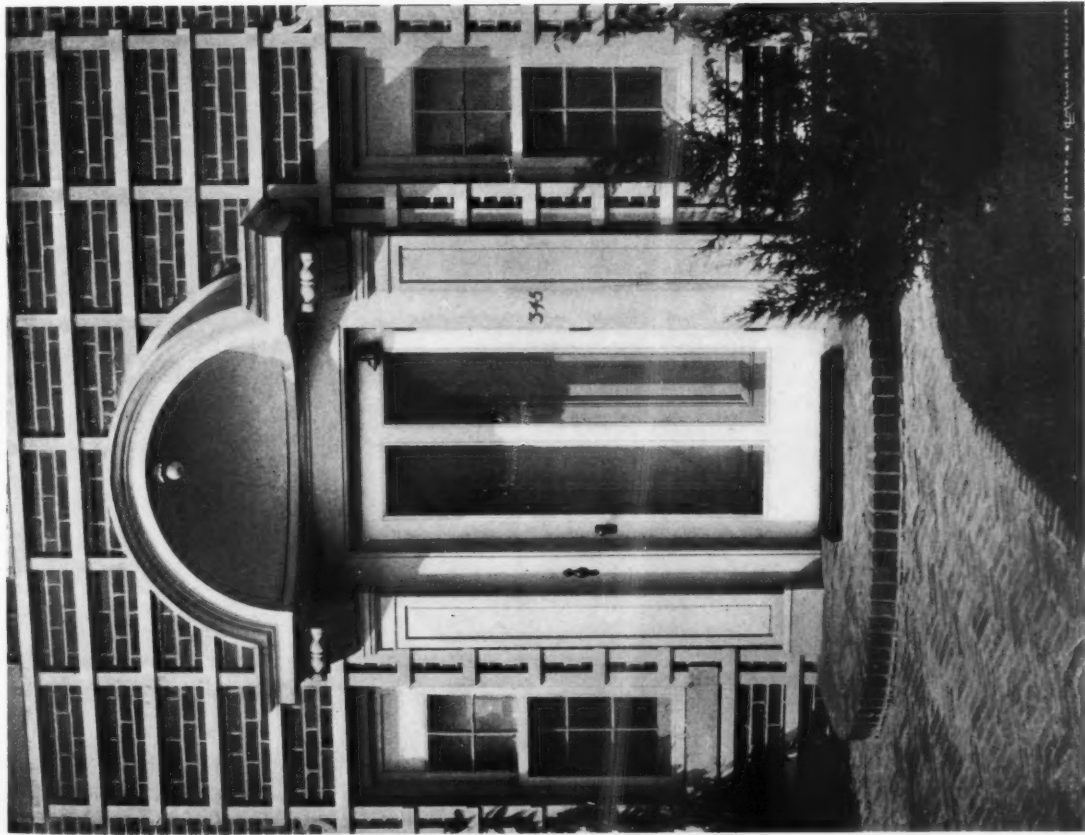
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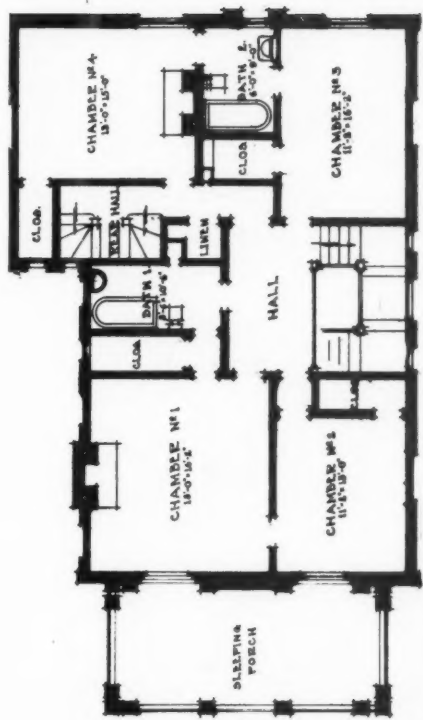
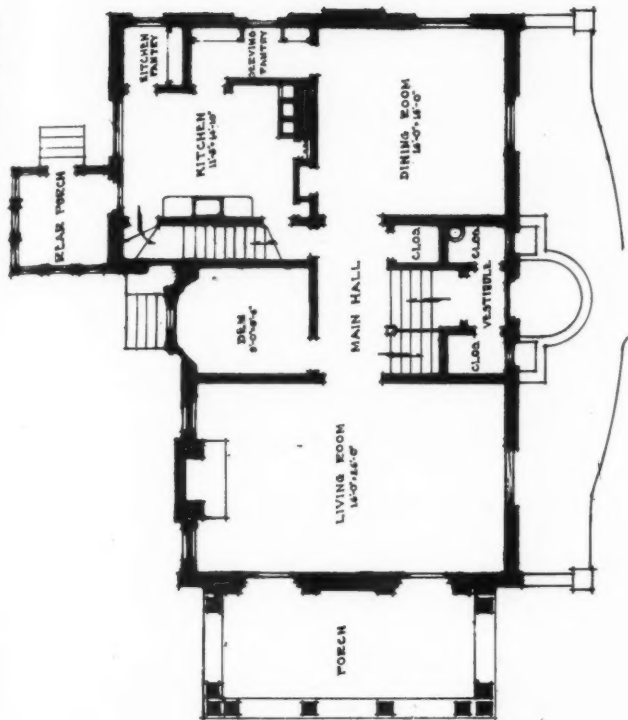
HOUSE OF J. N. WRIGHT, ESQ., DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS

Foundation, brick and concrete; exterior walls, dark red brick; interior walls, brick and concrete. Hot water heat. Electric light. Cost, 21 cents cubic foot.



HOUSE OF J. N. WRIGHT, ESQ., DENVER, COLO.
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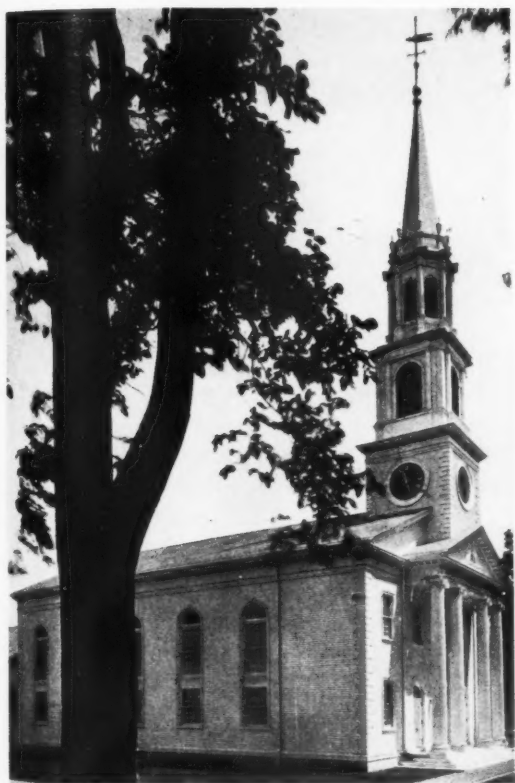
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THE AMERICAN ARCHITECT

founded on accurate knowledge of conditions, which obviously reflect no credit to the profession. It is hoped that a realization of our professional shortcomings will lead to early reforms.

(From *Architecture*)



CONGREGATIONAL CHURCH, WILLIAMSTOWN, MASS.

CHARLES C. GRANT, ARCHITECT

This issue of *The International Studio* is of especial interest to architects. A feature is a series of photographs taken in Italy by Donald McLeish.

The menace of war adds value to these pictures.

* * *

The usual well selected examples of correctly furnished interiors characterizes *Good Furniture* for October.

The several serial articles running in this publication are continued. There are also brief discussions on topics relating to decorating and furnishing, all written with authority.

The *Architectural Review* illustrates in its September issue a Court House at Ottawa, O.; Mr. Frank L. Packard, architect, a house at Glens Falls, N. Y., by Addison B. LeBoutillier, and another in Newton Center, Mass., Oscar A. Thayer, architect.

The leading article in the text, by Frank Chouteau Brown, describes a German "garden city" suburb designed by George Metzendorf.

Stress is laid on the important fact that the Germans are more successful in solving these problems of housing and town planning for the reason that the German attempts to combine architectural merit with convenience.

In fact, the refinement of the common-

(From *The International Studio*)



ST. PETER'S, ROME, FROM THE BERNINI COLONNADE

place is the secret of success in all these matters. Failure to recognize the compelling force of artistic surroundings has many times doomed these undertakings in other countries to ultimate failure at their very inception.

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The Western Architect for October presents a number of illustrations of buildings erected at Christiania, Norway, forming part of the Jubilee Exposition being held there. They were designed by Mr. Henrik Bull. The general impression is one of massiveness and evident permanency, influenced, no doubt, by the present trend of architectural design in Germany.

Other illustrations are of a house at San Diego, Cal., designed by Frank Mead and

Richard S. Requa, a stucco house in Allen Lane, Pa., by Duhring, Okie & Ziegler, and another in Minneapolis, by Charles B. Stravs, in which the effort to design a structure that would fit the site has not been altogether successful.

* * *

Review of *The Brickbuilder* for October is, of necessity, omitted, as up to the time of going to press no copy has been received.

NORTHERN ITALIAN DETAILS

NO. 47—WELL CURB, SANTA STEFANO, BOLOGNA

SANTA STEFANO in Bologna presents the most curious and interesting collection of churches in Northern Italy. Eight different edifices are included in the structure, the oldest of which, the former second cathedral of Santi Pietro e Paolo, was probably founded as early as the fourth century. It includes the main church (Chiesa del Crocifisso, 1637), San Sepulcro, originally an early Christian baptistry which, after its destruction by the Hungarians in 902, was rebuilt in the tenth or eleventh century as an octagonal building with wings embellished with colored brick ornamentation. The Romanesque basilica of Santi Pietro e Paolo is adjacent, rebuilt in 1019 after its destruction by the Huns,

and frequently altered; behind San Sepulcro is a colonnade, the Atrium of Pilate, dating from the eleventh century. Next comes the Chiesa della Trinita, resting on piers in the center of which is a series of columns with Romanesque capitals. The sixth building is the Oratorio della Consolazione and the seventh is the Romanesque Confession, dating from the eleventh century.

The eighth edifice is the suppressed Celestine monastery, in whose beautiful eleventh century cloisters is found the well curb that is the subject of this week's illustrations. The well curb is itself of a much later date than the cloisters and may safely be assigned to the fifteenth century.



THE AMERICAN ARCHITECT

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FIRE PROTECTION IN SCHOOLS

AFTER each fatal fire in school buildings, such as seem to recur at more or less regular intervals, the latest example being at Peabody, Mass., the question is raised—"How many such lessons will be required before defective or improper construction in school houses will be totally abolished? How long will a saving in expense, which is possible only at the risk of children's lives, commend itself to those in authority?"

It seems that in the case of the Peabody school house fire, the children had been regularly and thoroughly trained to make a quick and orderly departure from the building in just such an emergency as occurred, and only a few days prior to the fire, in a test drill, but two minutes were required for all of the children to leave the building. Moreover, it is generally agreed that the conduct of the teachers, after the alarm had been given, was intelligent and heroic. Whatever it was possible to do they apparently did, and yet many lives were sacrificed.

In view of these facts, it seems that the necessity for something more than the ordinary precautions taken to prevent panic and provide a reasonably quick means of escape

from a building of this character is clearly indicated. In other words, it is obvious that only when school buildings are constructed entirely of materials that will not burn, is the danger from fires sufficiently well provided against.

It has been stated that there are but three classes of buildings where attendance is involuntary—hospitals, for the care of the mentally or physically defective,—jails, where law-breakers and criminals are detained, and schools, where the children of the country are prepared for their life work. The first two classes are now almost invariably constructed of fireproof materials, and why in the case of schools the same safeguards should not be placed around the lives of the occupants whose attendance is required by law, is not apparent.

In addition to the fireproof construction of school buildings, there is another method of protecting them from fires and rendering lives therein reasonably safe. This consists of the proper installation of automatic sprinklers. This method is especially suited to buildings already constructed, and which for one reason or another could not be readily replaced or rebuilt of non-burnable materials.

It is claimed that no serious catastrophe or panic has ever taken place in a building with a properly-maintained system of automatic sprinklers. If this claim is entirely accurate, which seems probable, since we have never known of its being seriously disputed, any excuse for longer exposing the lives of children to the danger to which the children of the Peabody school were exposed is invalidated, and failure to employ means readily at hand for the protection of lives becomes a serious matter.

In both the construction and equipment of school buildings, as well as those belonging to other classes, the architect's influence is unquestionably great, and it is hoped that the architects of this country will have their consciences quickened by reading the reports of this last needless sacrifice of human lives, until they will no longer share the responsibility that will attach to the erection of buildings intended for the housing of children for either instruction or entertainment, that have not been made as nearly safe as the means now readily at hand would unquestionably make them.

THE AMERICAN ARCHITECT

A QUESTION OF ETHICS

A WESTERN paper recently received contains the following item of architectural and building interest, from which names have for obvious reasons been deleted:

"The ——— company of this city has recently entirely revised its plan of operation. In accordance with the new order of things, all architectural and structural plans for building construction and equipment will be furnished by the builders who will also perform the construction work for all classes of buildings. To carry out this plan the company has retained the services of such prominent architects as ——— of ——— city, ——— of ——— city, etc."

This is apparently but an extension of a scheme which has been in operation by various concerns in various cities of the country for at least a dozen years. Of course, from the contractor's point of view, there is no criticism to make, but the question arises as to the propriety of architects, frequently members of the foremost organization in the profession, allying themselves with or accepting commissions from these concerns who are doing their utmost to prevent the employment of an architect in the first instance. Their literature, their oral representations and their best efforts are all directed toward securing what they term "a single contract," by which an owner places the entire responsibility for the construction of a building in the hands of the contractor, and he in turn guarantees to provide certain accommodations for a certain fixed sum.

If the advocates of this system are ultimately as successful as they hope to be, the architect will be ousted from his present position of authority, and will be reduced to the status of an employee of the builder. Such a result is inevitable if the disciples of the single contract theory secure a sufficient number of adherents. By lending their services to the builders under this plan, architects of prominence are in effect antagonizing their own interests and those of the profession. There is no need to dwell on the merits or demerits of a plan which supersedes the profession so completely as the one in question. To anyone at all familiar with the situation the matter is a serious one. It

will become still more so if architects of prominence continue to sell their services (together with their independence) to concerns engaged in competition with the profession. The indubitable result will be both loss of individual standing in the profession, and an inestimable lowering of the standards of the profession itself.

Possibly the extent to which the practice has been and is being carried, has escaped general attention.

THE DEVELOPMENT OF ARTISTIC APPRECIATION IN AMERICA

THE extent to which appreciation of artistic results in Municipal building and construction, (without appreciable increase of cost, if indeed costs are not actually decreased thereby), has grown during recent years is indicated by the fact that there are now in the United States a Federal Commission of Fine Arts, three State Art Commissions and Nineteen Municipal Art Commissions. These are entirely apart from city planning commissions, although there has recently been appointed in one city of the Middle West a joint or combined City Planning and Art Commission. Stronger proof of the high value which the American people are beginning to place on the best artistic talent obtainable in the development of Municipal architecture, by directing and refining construction work wherever it comes in contact with the streets or squares of a city, and by general planning for future development, can scarcely be imagined. It would seem to justify the greatest optimism as to our future expansion along attractive, broad and comprehensive lines.

In view of this general trend of public feeling evidenced all over the country, the action of the Property Committee of Providence, R. I., in taking the work of municipal construction out of the hands of architects and employing them simply as draftsmen to put into proper form the ideas evolved by others, appears to be a backward step of unusual magnitude. In other words, it does not seem probable that all of these other cities are wrong, and only Providence, R. I., is right.

CURRENT NEWS AND COMMENT

Architectural Drawings of Interest Acquired by Princeton University

Two interesting old documents have been presented to Princeton University by the Hon. Bayard Stockton, of the class of 1872.

These are the original architect's drawings of Ivy Hall on Mercer Street and the Old Chapel, which stood near the eastern end of Nassau Hall until it was taken down in 1896 to make room for the new University Library. The drawing of the Old Chapel bears the signature of John Notman, the architect, and is dated April 13, 1847. It shows the front and side elevations, the interior and the ground plan, with its cruciform outlines, which at the time caused much concern in Presbyterian circles.

The other drawing shows the front and side elevations and the ground plan of Ivy Hall, which was originally erected as the home of the Princeton Law School.

American Institute Is Made Gift of Engrossed Testimonial at Fair

The American Institute of Architects was honored upon the occasion of the recent visit of its officers to the exposition. William H. Crocker, vice-president of the exposition, welcomed the visitors and referred to "the great debt" owed the architect by mankind because of the comforts provided by them.

An engrossed testimonial was presented the organization by the exposition, the gift being received by R. Clipston Sturgis, president of the Institute.

Outing of Architectural League of New York

Under the leadership of Cass Gilbert, sixty-five members of the Architectural League of New York held their annual outing on October 14th. The objective point this year was Glen Cove, where examples of the work of fellow members, Messrs. Ackerman, Brite, Platt and Trowbridge, are located. The country houses visited in this tour of inspection were those of Messrs.

Herbert L. Pratt, George D. Pratt and John D. Pratt.

The visiting architects were entertained at dinner at the Nassau Country Club.

Features of landscape architecture were included in the day's outing, and the gardens surrounding the houses of Mr. George D. Pratt and Mr. Herbert L. Pratt, which were designed and executed under the direction of James L. Greenlief, were included in the day's visiting programme.

Carson College, Pa., Competition Decided

In the competition for the design of Carson College for Orphan Girls, to be built near Chestnut Hill, Albert Kelsey, of Philadelphia, was given the award.

Under the terms of the will of Robert N. Carson, \$1,000,000 is now available for buildings. Should further buildings be required, they are to be paid for from the income of \$3,000,000 left as an endowment.

Supply and Demand as Price Factors in Art

That the price placed on good art is ruled by supply and demand in just the same way as are values of ordinary commodities, is shown as a curious sequel to the present war in Europe.

A leading New York art dealer is reported to have returned to this country after his annual trip abroad to purchase works of art much disappointed with the result. It was believed that owing to the stringent money conditions he would be able to secure at greatly reduced prices objects that had heretofore been held at large figures.

As a matter of fact, all the art dealers whose business it is to search Europe for works of art were so unanimously of the opinion that the ruin caused by the war would have a very serious effect on future supply, that prices, instead of being lowered or held at normal figures, were materially advanced.

School House Building Activity in Pennsylvania

The report of the Pennsylvania State Board of Education for 1915 is interesting as showing the activity in school house construction in that State, a condition which may be said to be typical of all the various States. The report sets forth that:—

"During the year ending December 31, 1914, school building activities were carried on in fifty-seven of the sixty-seven counties of the State. Philadelphia and Pittsburgh, having building departments independent of State control, are not included in this report. One hundred and seventy-seven (177) large buildings and one hundred and nineteen (119) plans for re-construction and additions (amounting practically to new buildings) were approved by the State Board of Education. Fifty-three (53) buildings of the smaller type were constructed from standard plans and specifications prepared by the State Board Architects. The total number of new buildings and additions for the year was three hundred and forty-nine (349)."

Personals

The firm of Shull & Berry, architects of Atlantic City, N. J., has been dissolved by mutual consent. The practice of the firm will be continued by Mr. Frank A. Berry with offices in the Guarantee Trust Bldg. Manufacturers catalogues are desired.

Messrs. Heard & Cardwell, architects, with offices in the People's National Bank Building, Lynchburg, Va., have opened a branch office in the Masonic Temple, Danville, Va.

BOOK NOTE

OLD ENGLISH MANSIONS. Depicted by C. J. Richardson, J. D. Harding, Joseph Nash, H. Shaw and others. Edited by Charles Holme. Full cloth, size 8 x 11 inches. Price \$5.00. London: The Studio, Ltd.

The historic mansions of England have always possessed a romantic interest that envelops them in an atmosphere stirring the imagination and stimulating interest.

Goldsmith merely echoed the best feeling

not only of his own time but of successive ages when he wrote of his affection for everything that was old—"old wine, old friends, old books" and all old associations and memories—but as Mr. Yockney states in his excellent preface to the illustrations, he unaccountably forgot to mention old houses.

The old friends must have stood the test of time, the old books must have been well written, and the wine of original excellence, else age will not beget for them a true and lasting feeling of respect. So too, must a house, to command respect in its old age, be originally good in its architecture, as, no matter how great has been the historic incidents associated with it, it will not inspire sufficient regard to insure longevity.

It is interesting to follow the author's deductions as to how closely distant history is linked with the architecture of different periods. The two are so intimately associated that research in one field leads to relationship with the other. To quote from this book, "architects and archæologists have pieced together the evidence available and have reconstructed the past with great thoroughness."

Of the group of men whose drawings make this volume, Nash is probably the best known. Trained originally as an architect in the office of the elder Pugin, his temperamental qualities early led him to a transcription of architecture for popular appreciation. The author states that "he occupies a similar place to that attained by Charles and Mary Lamb in their prose interpretation of Shakespeare." While most of the drawings are of subjects familiar to students of architecture, this fact does not lessen the value of the work. Aside from its importance as showing how different men of high artistic ability observed their subjects, the many defects of perspective and proportion that are always seen and always misleading in even the best photographs are not present. Thorough architectural training has taught these men how to correctly visualize a work of architecture, and their unusual technical facility enabled them to render each subject with absolute truth and fidelity. As a book of much suggestive value to the practicing architect, this work is to be commended. It contains sixty plates depicting the best examples of old English architecture.

INDUSTRIAL INFORMATION

Kahn Building Products for Railroad Structures

A paper-bound pamphlet of thirty pages, recently published by the Trussed Concrete Steel Company, Youngstown, O., illustrates a great number and variety of modern railroad structures in which Kahn building products have been employed as essential elements in building construction.

It is believed that as a general statement it may be asserted that the most modern and scientific methods of construction are employed by railroads in the building of structures of all kinds, as the operations are now usually conducted by combining the skill of architect, engineer and builder in an effort to secure the best and most economical results. It is claimed, therefore, that the comparatively wide use of Kahn building products in important railroad structures must be a result of the merits of those materials.

Encouraged by the results already obtained, and in an effort to secure their wider adoption, the pamphlet referred to has been prepared especially for railroad officials and architects and engineers engaged in railroad work. The Trussed Concrete Steel Company manufactures types of reinforcement adapted to all manner of designs in reinforced concrete and suited to all structures, from the small culvert to the largest viaduct or building. In Hy-Rib, Metal Lath, Steel Studs, etc., are provided all products for plaster and stucco work for roofs, walls, partitions and ceilings. In United Steel Sash are furnished all types of pivoted and sliding sash, continuous sash, casements, steel and glass partitions, steel doors, etc. In Kahn Pressed Steel constructions are included all types of pressed steel sections for the building of floors, partitions, walls, studding, and other structural members.

In the waterproofing and technical paint division are a number of products for the waterproofing and finishing of concrete, treatments for concrete floors, technical paints for structural steel buildings and bridges.

For concrete pavements are supplied Kahn Armor Plates, Kahn Elastic Filler for expansion joints, Kahn Road Mesh for reinforcement, and Trus-Con Side Forms. Kahn Curb Bars are used for protecting exposed concrete edges.

Among the specialties furnished by this company are such products as inserts for concrete construction, hollow tiles, factory stair treads, wire glass, putty, etc. In fact, it is believed that there is no field of railroad construction in which some of the products of this company cannot be used to advantage.

The pamphlet referred to describes these products and their application in a brief manner, yet one in which their wide adaptability is clearly indicated. The illustrations include many of the most prominent railroad structures in this country. Copies of this pamphlet or more complete catalogues on any of the products enumerated will be sent to any one interested upon request.

Centennial Portland Cement

The Crescent Portland Cement Company, Wampum, Pa., has recently reprinted a Portland Cement Circular published by Shinn Brothers about 1883, describing Centennial Portland Cement. This original pamphlet is among the earliest of its kind issued in this country, and on that account possesses unusual interest. It gives, in fact, some of the Portland Cement history at a time when there was some question as to whether it was possible to produce in America a product that could compete in quality with the best foreign Portland cement.

The awarding of the Philadelphia Centennial Medal and Certificate to Shinn Bros., predecessors of the Crescent Portland Cement Company, seems to have marked an important event in the cement history, and accounts for the fact that Crescent cement was known as Centennial cement at that time.

To those interested, a copy of this pamphlet will be sent upon request.

Window Hardware

Catalogue No. 87 A, being an exposition of the products developed and manufactured by the Tabor Sash Fixture Company, Newark, N. J., has just been received.

This company, with an entirely new and progressive directorate, is operating under the personal guidance of men who, it is stated, are in closest sympathy with the requirements of those for whom its products are manufactured. In this catalogue an endeavor is made to combine scale drawings and illustrations with terse, easily read descriptions of the various products. In this respect it is setting a very high standard of catalogue value, and it would seem as though in this respect it left nothing to be desired. On the right page, for example, is shown a photograph of a window transom or other architectural unit operated by a Tabor Sash Fixture. On the left page is a complete detail of the unit in question, showing the proper attachment of the fixture, space required for it, and all necessary information to enable a detailer to produce full-size drawings, incorporating the Tabor Sash Fixture. These details are drawn to a scale of three inches to the foot, which is sufficiently large to make them clear and intelligible in every instance. Added to these features of details are specimen forms of specifications, so that there can be no question as to the proper clauses being inserted in specifications where it is desired to use these products.

In addition to a great many types of sash fixtures shown, there is illustrated the Neuberth Concealed Transom Operator. This device is described as, first of all, the simplest ever displayed. It is claimed, moreover, that it is efficient in the highest degree, is so durably made that it performs its function of

operating the transom indefinitely. It is equipped with no cogs, gears, bolts, or delicate mechanism. It is securely riveted into a solid structure, a single unit to be secured into a one-inch space between the buck and the jamb.

The desirability of eliminating the old-type surface transom operators, which invariably detract from the appearance of any room, will be admitted without argument, and it is believed that the demand for the concealed transom operator will be instant and continuous.

Copies of this catalogue or full-size details of any of the work shown will be furnished upon application.

Hendricks Commercial Register

The S. E. Hendricks Company, Inc., 2 W. 13th street, New York City, has just issued the twenty-fourth annual edition of Hendricks Commercial Register for buyers and sellers. Price, \$10.00.

The new edition has been thoroughly revised, name for name, from cover to cover. It is believed that all "dead wood" and useless information have been eliminated, and that much new material of the useful kind to buyers and sellers has been added, so that the work appears in every way superior to former editions. The entire book has been reset in new type, which adds greatly to the appearance of the printed pages. Another improvement consists in a handsome leather binding, to replace the cloth of former editions.

All of these improvements are thought to add to the usefulness and value of a publication that is serving a good purpose in thousands of offices and institutions all over the United States.

