

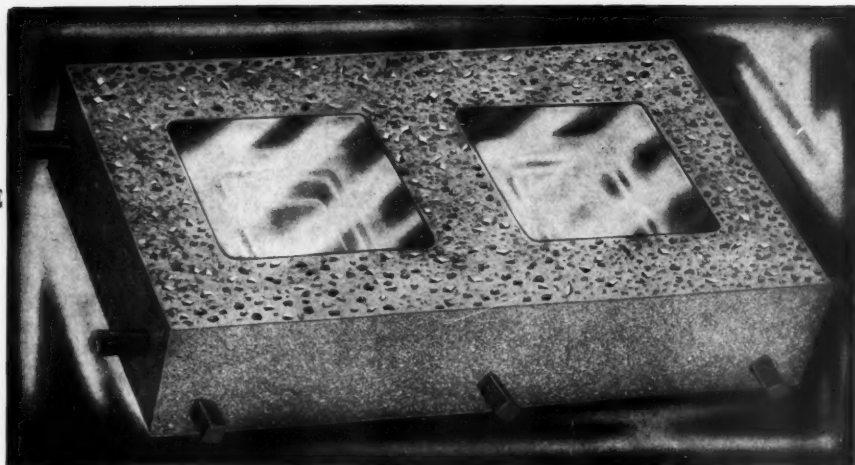
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VOLUME CVIII DECEMBER 1, 1915 NUMBER 2084



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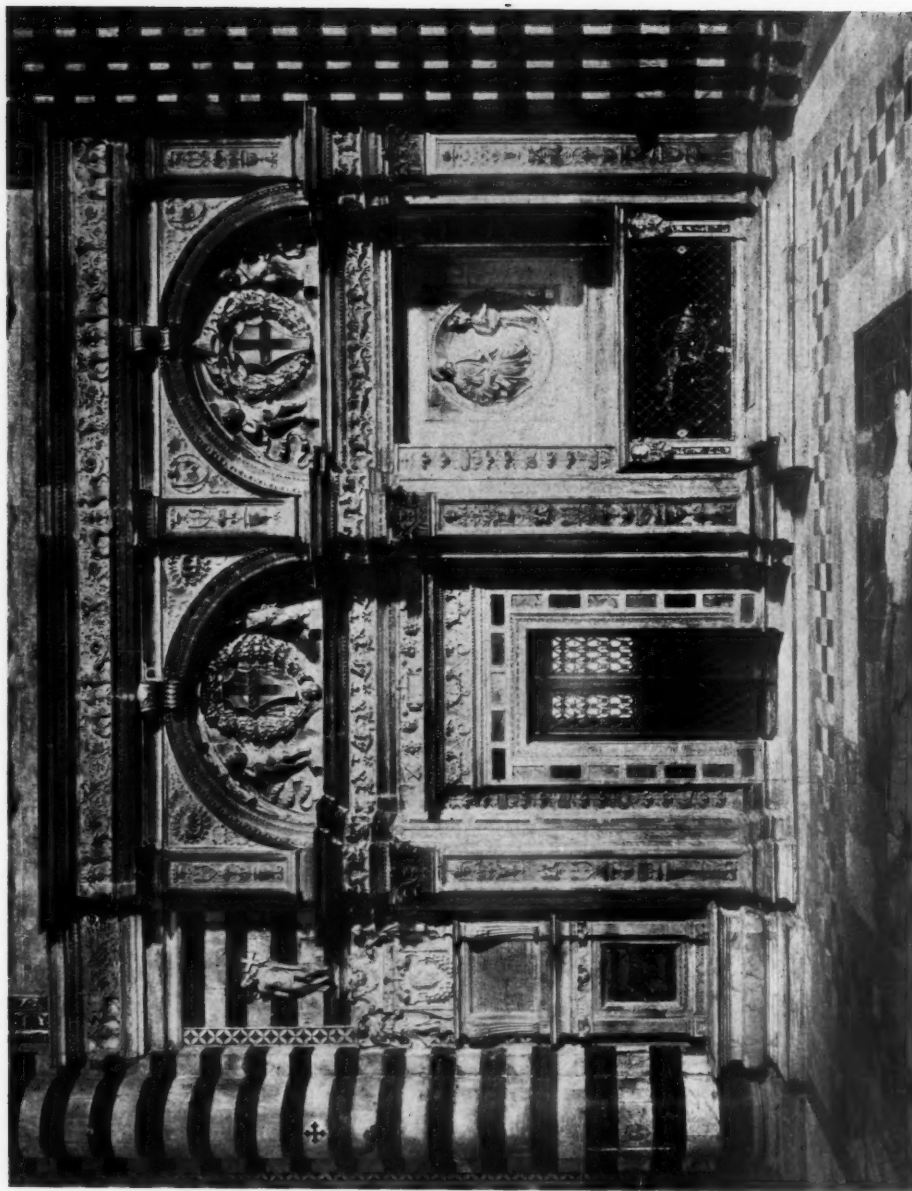
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THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, DECEMBER 1, 1915

NUMBER 2084



THE HALL AND STAIRCASE
"OLD CLEEVE," LEWES, ENGLAND
MR. ROWLAND H. HALLS, ARCHITECT

NEW COUNTRY HOUSES IN ENGLAND PART II

By ALFRED YOCKNEY

(Continued from issue of November 3, 1915)

WE have already illustrated some new houses recently erected in Surrey from designs by Mr. Ernest Emerson and by Messrs. Sheppard and Harris. More remote from London but still within comparatively easy access to the Metropolis is "Great Roke,"

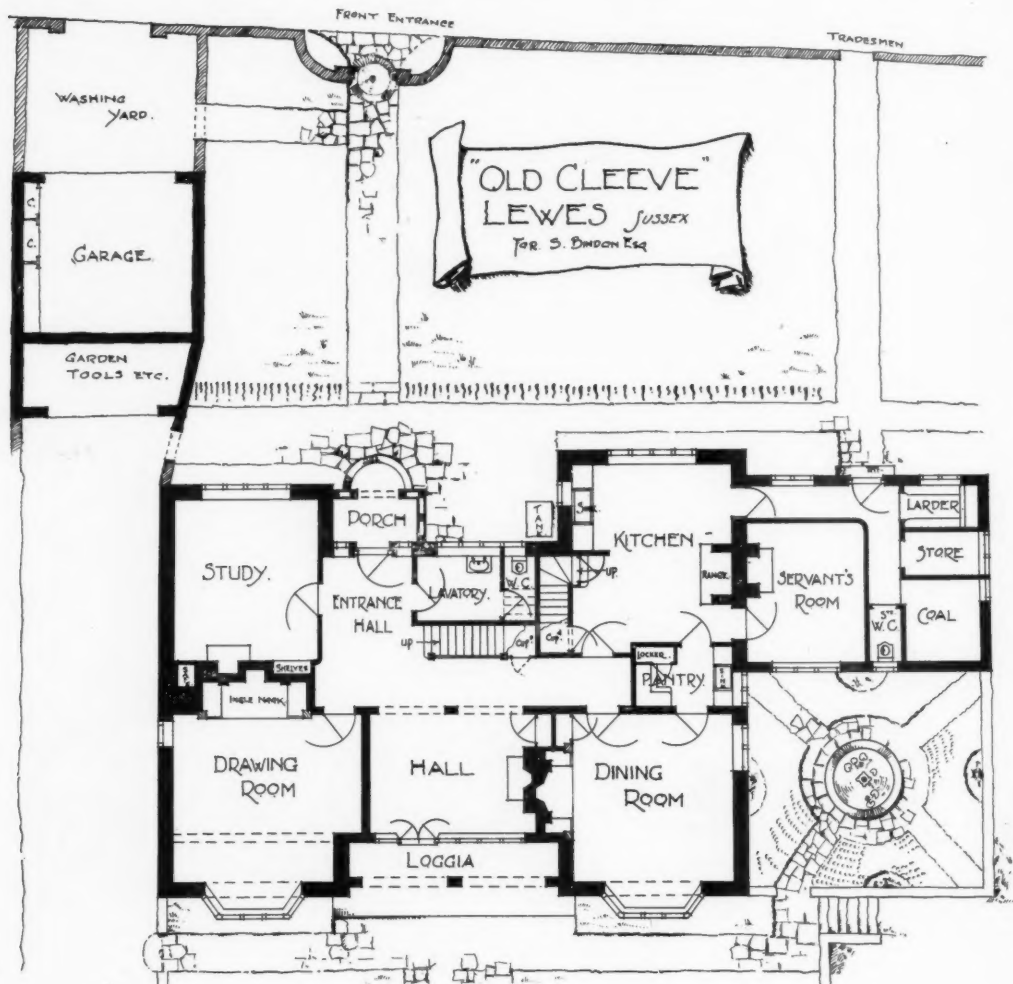
Witley, the architects being Messrs. Herbert T. Buckland, F.R.I.B.A., and E. Haywood-Farmer, F.R.I.B.A. The name of this firm has just been altered to Messrs. Buckland, Haywood and Farmer by the accession as partner of Mr. W. Haywood, F.R.I.B.A.

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THE AMERICAN ARCHITECT

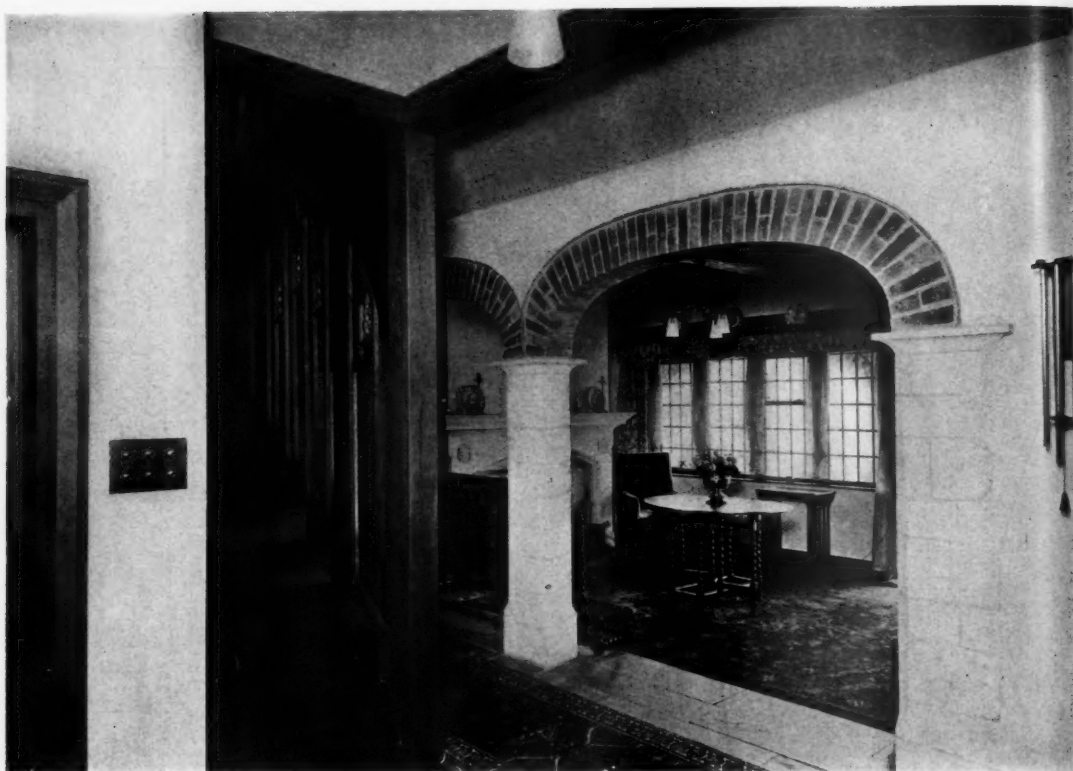
"Great Roke," Surrey, is built on the crown of a hilly, sandy site, near Witley, a village famous for its numerous artistic residents, such as Birket Foster, and J. C. Hook among the painters, and "George Eliot" among the novelists. In more recent years many living artists have made their homes in this part of the country and more prosaic people have realized also the charm of the pine wooded scenery and the splendid hills. In spite of the increase in the number of houses, however, the district remains rural, and such a house as "Great Roke" forms a pleasant retreat in the heart of the country. It groups happily and is surrounded by extensive grounds, which have been laid out under architectural supervision. The walls are faced externally with the local Bargate

stone, built in random rubble, with a cavity, and then a brick lining 9 inches thick. Doult- ing stone has been used for the window and other dressings and the roofs are covered with tiles. A large music room is the dominating feature of the house, and this has a separate entrance together with a large bay window overlooking the drive and the chief entrance to the house. The hall is an important part of the ground plan, being provided with a stone fireplace in one corner and otherwise made habitable in all weathers. A staircase in English oak leads from it to the upper floors. A smoking room adjoins the hall, and on the other side of the house, with a south aspect, is the drawing-room. Between this apartment and the dining-room is a loggia through which residents pass to the





BLYTH COURT—EDGBASTON, ENGLAND
MESSRS. M. T. BUCKLAND AND E. HAYWOOD-FARMER, ARCHITECTS.

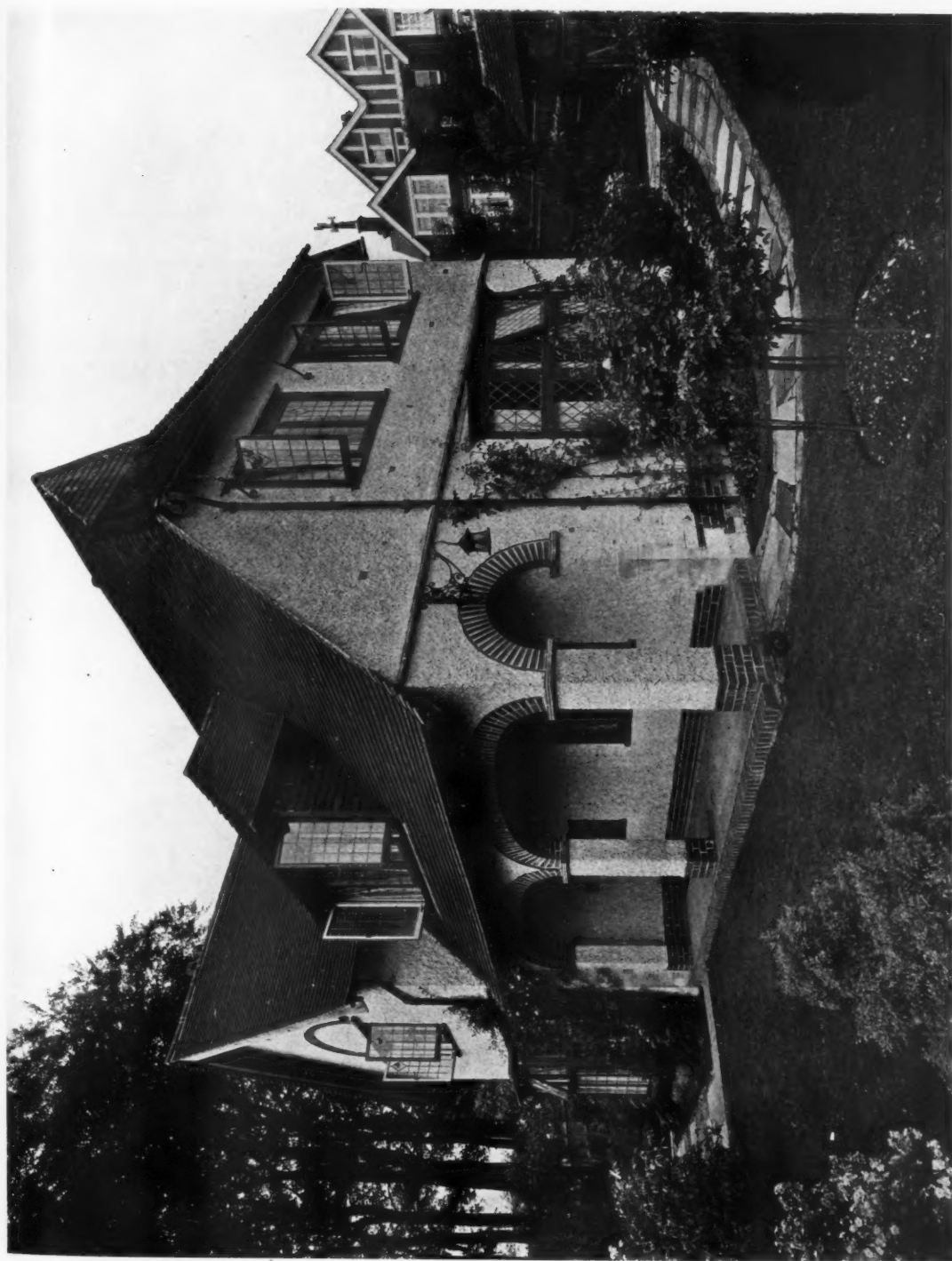


HALL, OLD CLEEVE, LEWES

garden. The kitchen is placed conveniently with its subsidiary rooms, such as the scullery, pantry, larder, servant's hall and dairy. The kitchen court is surrounded by necessary storage places, engine room, workshop, stable, wood and coal sheds and the garage. The working of the whole house has been thought out well; also the arrangements for musical and other entertainments. The accommodation on the first floor includes a private suite of two bedrooms, a bathroom and a sitting-room which opens on to a wide balcony. On this floor are four other bedrooms, a dressing room, a schoolroom, a bathroom, house maid's closet, linen cupboard, etc. On the second floor are bedrooms and bathrooms for the maids. There is a considerable amount of decorative plaster work in "Great Roke," and this has been executed by the well-known Birmingham artist, Mr. R. M. Catterson-Smith. The dining-room is oak panelled and oak is used also for many of the doors, the rest of the joinery being in deal, painted, and in some cases stained. Casement windows are fitted throughout.

Messrs. Buckland and Haywood-Farmer have recently completed another private residence, namely, "Blyth Court," Edgbaston, near Birmingham. This is the home of Dr. Barling. It is built externally with Staffordshire bricks, with thick white mortar joints, the roof being covered with old tiles. The metal casements have leaded lights. As in the other house, Mr. Catterson-Smith has contributed to the internal decorations with some fine plaster work, the overmantel in the hall being also of this material. The plan of the house is simple and the various rooms are easily accessible. The "home room" is so called because it is for general use, the drawing-room being kept mainly for purposes of entertainment. The ample loggia is a feature of the garden front, and there is a dwarf wall dividing the house from the grounds. Upstairs there are six bedrooms, two dressing rooms, two bathrooms and a sewing-room.

"Old Cleeve," Lewes, was designed by Mr. Rowland H. Halls and is typical of other houses built from his plans in the

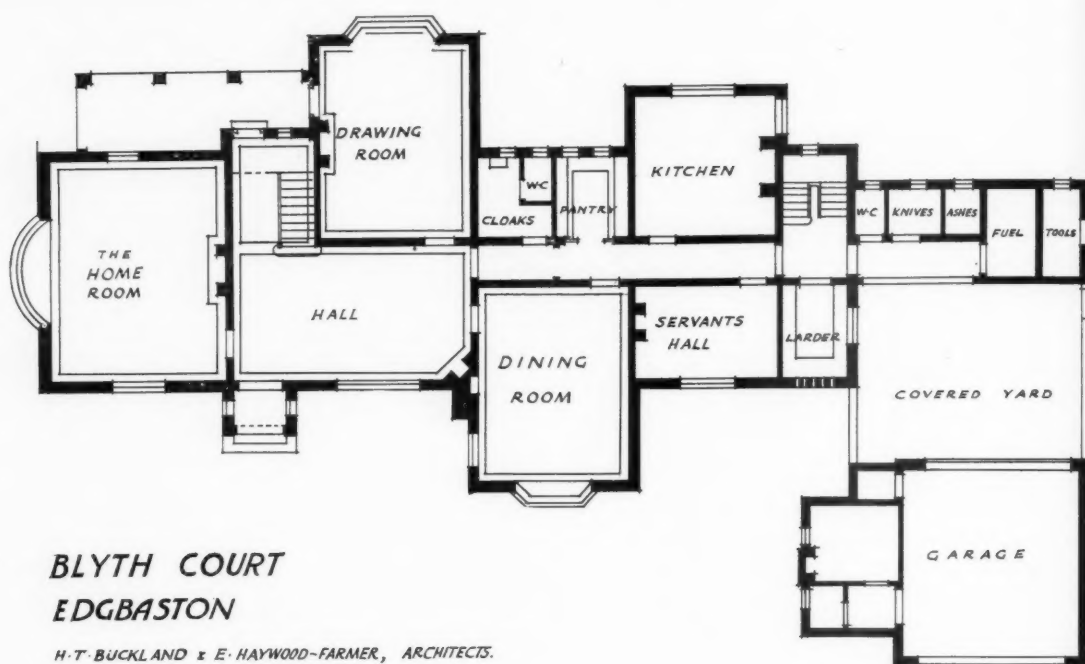


"ROWLANDS," LEWES, ENGLAND, MR. ROWLAND H. HALLS, ARCHITECT

THE AMERICAN ARCHITECT

South Down country. The old Sussex homestead traditions have been observed and, as local materials have been employed wherever possible, the house has taken its place in its surroundings in a natural way. "Old Cleeve" stands on a hill slope, within sight of Lewes Castle, and full advantage has been taken of the fall in the land for garden work of a formal character. There are terraces and flagstone walks with flights of steps leading to a lily pond, a rose garden and other adjuncts. The cobbled courtyard, with its fountain, makes an agreeable haunt. The house is built of wood, burnt bricks and

time. The craftsmanship in these accessories is undeniable and the architect was fortunate to secure such co-operation. The plaster work was executed by Mr. G. P. Bankart. As will be seen from the plan the house is easily worked and special care has been taken with the fittings in order that unnecessary work in cleaning shall be avoided. A novel feature of "Old Cleeve" is the playroom in the roof, which possesses a model railway fully equipped with trains, stations, signals, tunnels, bridges, etc. This was built by the owner, Mr. Stanley Bindon, with the aid of his chauffeur.



BLYTH COURT
EDGBASTON

H. T. BUCKLAND & E. HAYWOOD-FARMER, ARCHITECTS.

tiles, the occasional grey and black glaze obtained through the use of wood fuel giving a pleasing variety. Oak has been used in the window frames, beams, floors, staircase panelling and for many of the doors, so that the minimum expenditure on paint will be required in the years to come. Most of the fireplaces were built up as the walls rose with paving bricks, roofing tiles and some Sussex marble and sandstone. A Lewes blacksmith executed the lead rainwater heads, a water tank, several dog grates and other metal work, while a local postman carved the staircase balustrade in his spare

time. The craftsmanship in these accessories is undeniable and the architect was fortunate to secure such co-operation. It is also in Lewes on historic ground near the Castle. Several Russian coins were found when excavations were in progress, and it is surmised that they were the result of games of chance played by the prisoners of war detained in the locality during the Crimean campaign. Apart from this evidence of other days, some interesting relics were found on the site. Local materials were used generally for the house and craftsmen on the spot were employed to fashion the wrought iron details, the electric

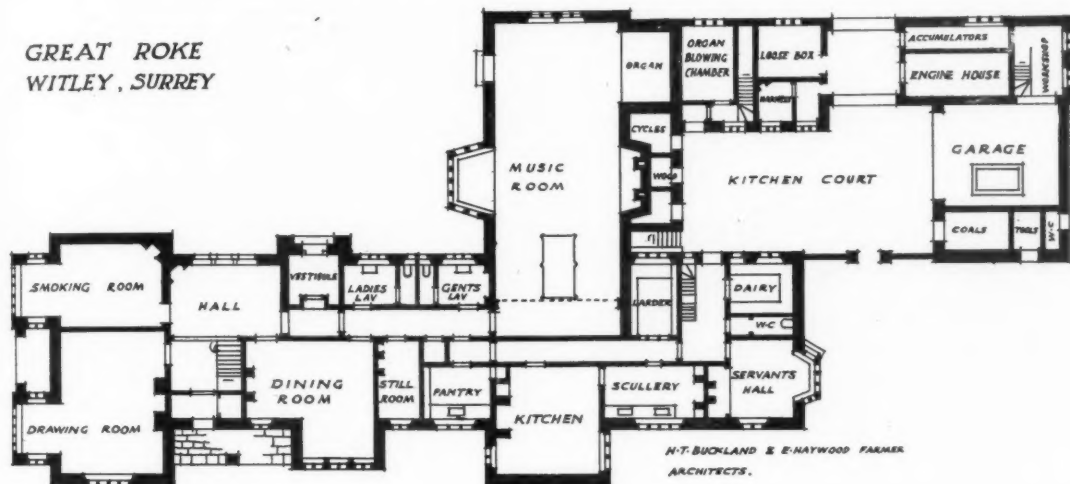
THE AMERICAN ARCHITECT

lamp shades and lanterns of hammered copper, the oak newels and other accessories. As in the case of "Old Cleeve," the plan and the construction of the house were objects of much thought in regard to daily and annual upkeep, the result being satisfactory from a residential point of view as well as from artistic effect.

To build a well-planned, dignified house on a site often selected by a client presents many problems and sometimes the ingenuity of the architect is taxed to the utmost. Though it is too much to expect that the

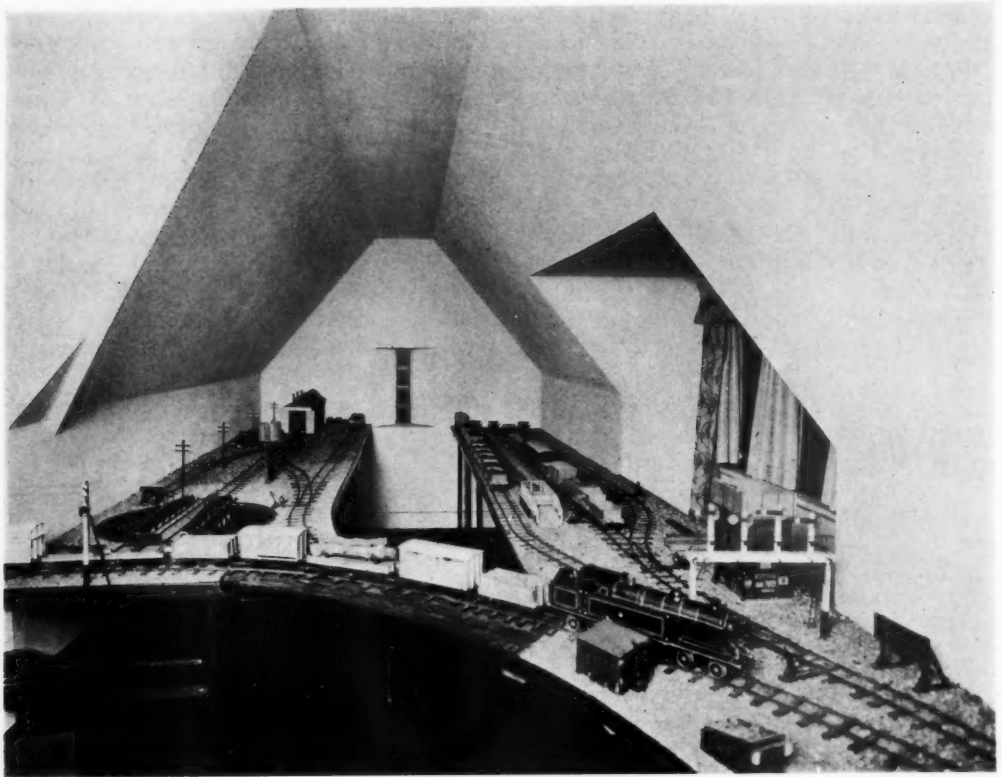
owner is apt to involve complications. On the other hand it is better to work for one who knows his own mind than for another who echoes the words Du Maurier attributed to a client when speaking to an architect: "I want it to be nice and baronial, Queen Anne and Elizabethan, and all that; kind of quaint and Nuremburgy, you know; regular Old English, with French windows opening to the lawn, and Venetian blinds, and sort of Swiss balconies, and a loggia; but I am sure you will know what I mean." Perhaps in such a case a diplomatic architect might be

**GREAT ROKE
WITLEY, SURREY**



absolutely perfect house will ever be seen, there are more and more being built which meet all reasonable requirements. English architects enjoy that part of their practice which deals with domestic work even though other kinds of architecture are more profitable and are more likely to bring them fame. It is a moot point whether it is a subject for congratulation when the client has a ready-made scheme which he or she requires worked out, for too much contact with the

able to evolve something suitable by observing strict neutrality in style, but if he cannot do so he need not be ashamed. Anything out of the common in the way of trimmings is not likely to find favor just now. The demand in England is for the most economical house, and architects who draw up plans are realizing the difficulties of persuading clients, bent on spending as little as possible, that true economy is brought about by liberal expenditure on essentials.



AN ATTIC PLAY ROOM—BUILT BY THE OWNER
"OLD CLEEVE," LEWES, ENGLAND
MR. ROWLAND H. HALLS, ARCHITECT

NORTHERN ITALIAN DETAILS

NO. 49—DOORS, ARCHBISHOP'S PALACE, MILAN

IN an earlier issue the courtyard of the Archbishop's Palace has been described, and several of the doors leading from it to the ground floor apartments illustrated. In this issue are presented a number of the similarly located doors on the second floor or *pian nobile*. A uniform problem has been presented to the designer, that of a simple wooden door set in a wall without a frame of any sort; but rather than repeating monotonously one type of door he has chosen to give each a certain individuality of its own, both in design and color. By simple variation in the system of panelling and by the use of different types of frames he has contrived in-

geniously to produce a great variety of types. These doors are small, and are almost invariably lighter in weight than usual in modern practice, but owing to their excellent material (thoroughly dried walnut) and their workmanship, they have perfectly withstood the weather for considerably more than a century.

Italian workmanship always holds a trenchant lesson for us. The cabinet work of the Renaissance left little to be desired in point of construction, and it is due to the painstaking efforts of Italian artisans that even at the present time there is little evidence of any attempt to slight constructive details in Italian cabinet work.

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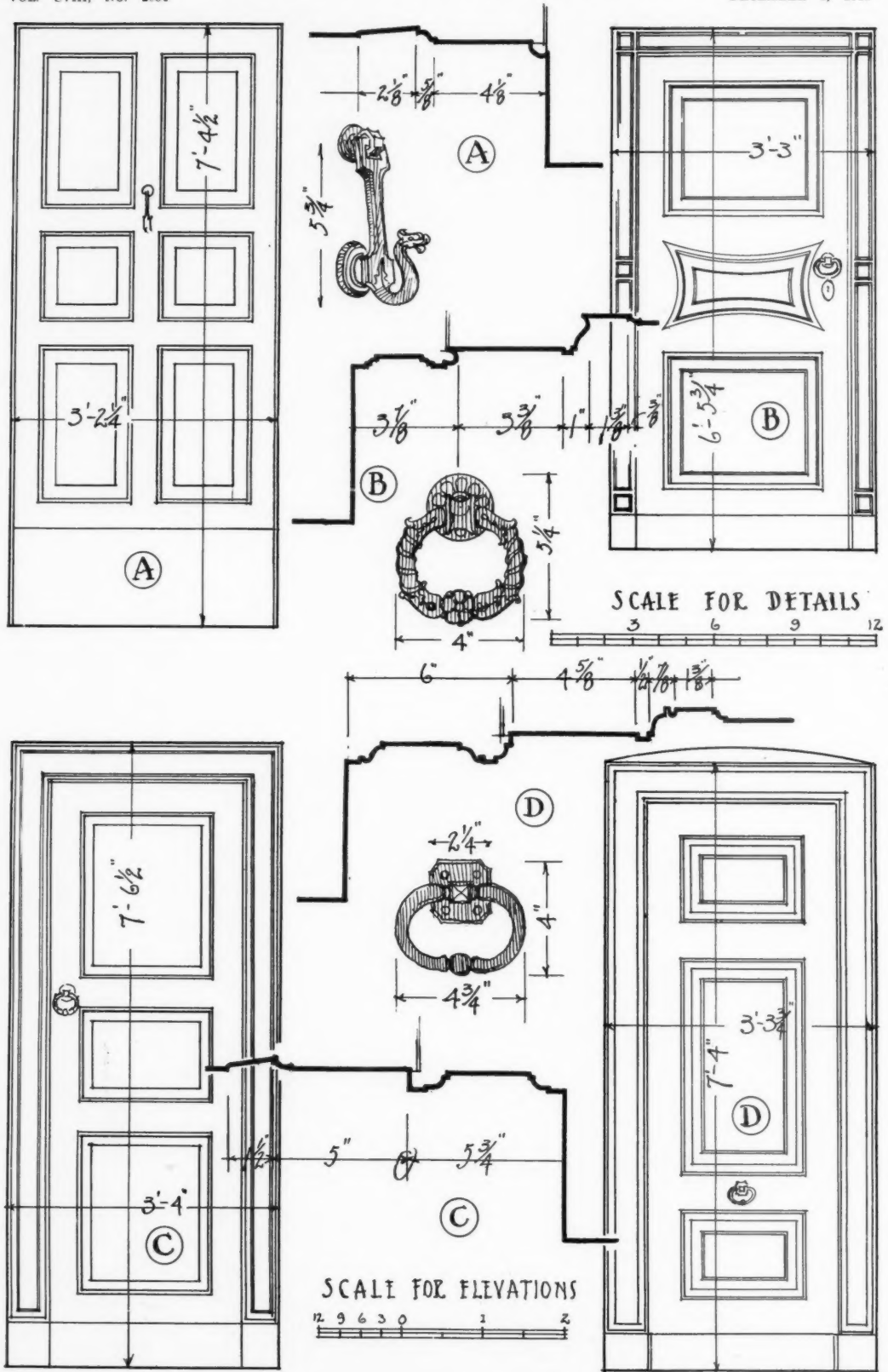


DOORS:—ARCHBISHOP'S PALACE, MILAN

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE 103





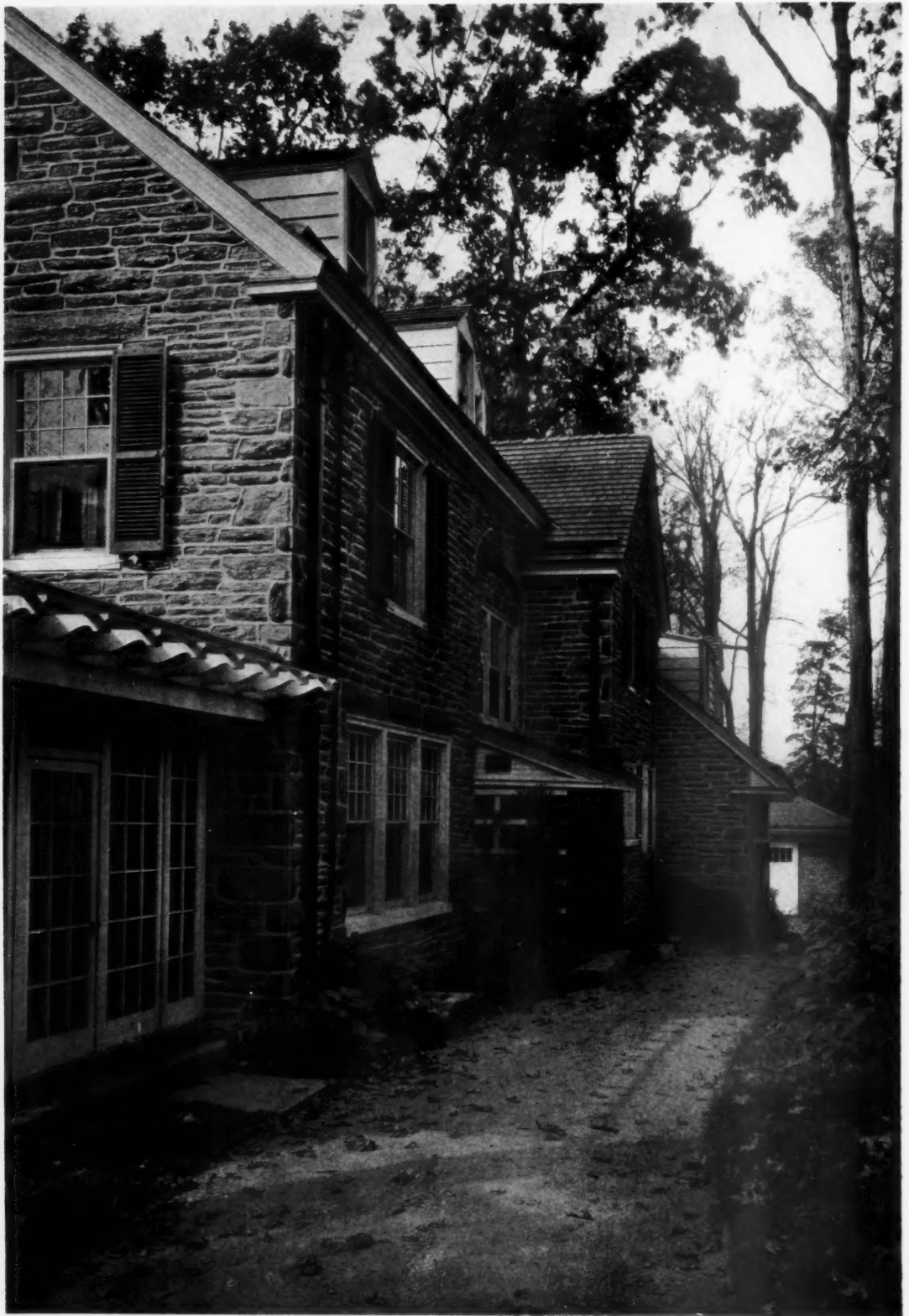
DOORS:—ARCHBISHOP'S PALACE, MILAN

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE 104

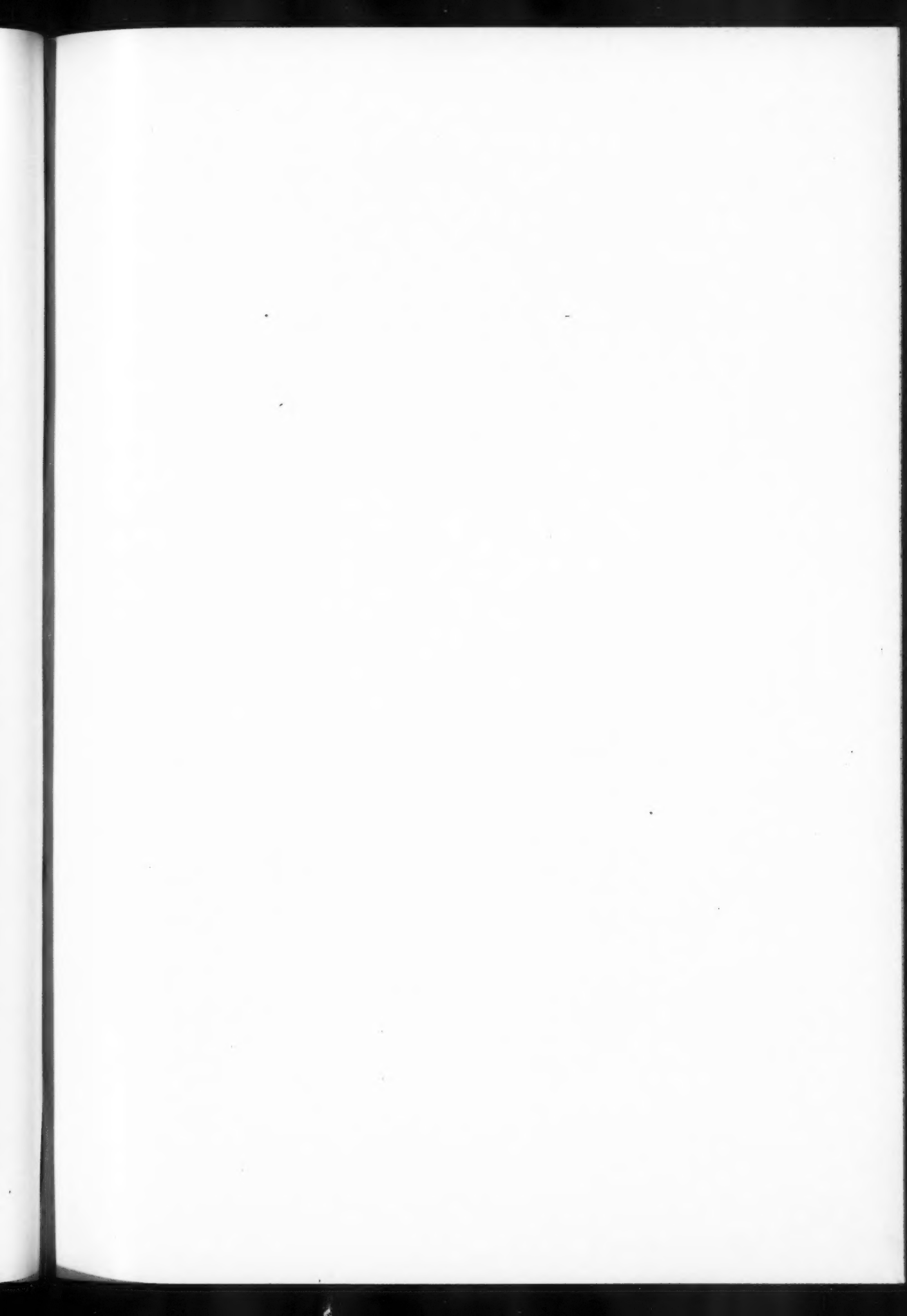


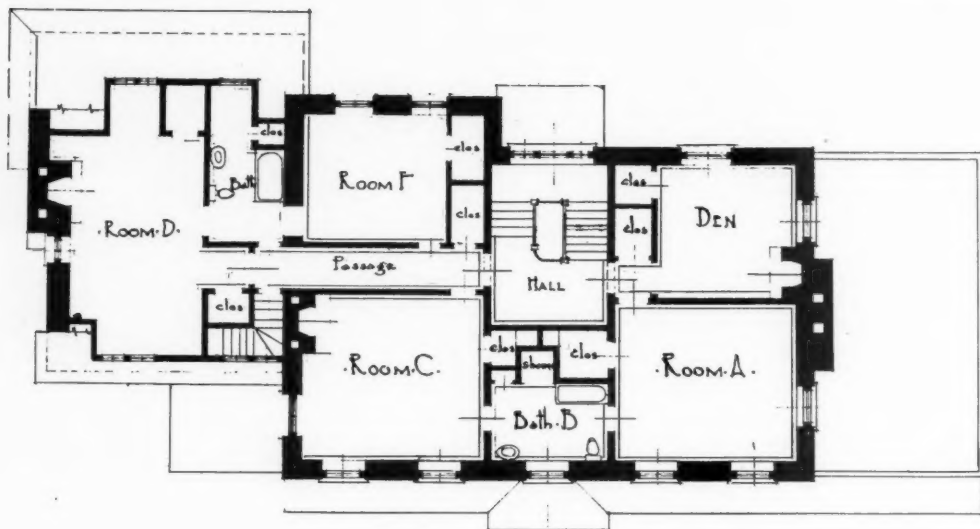
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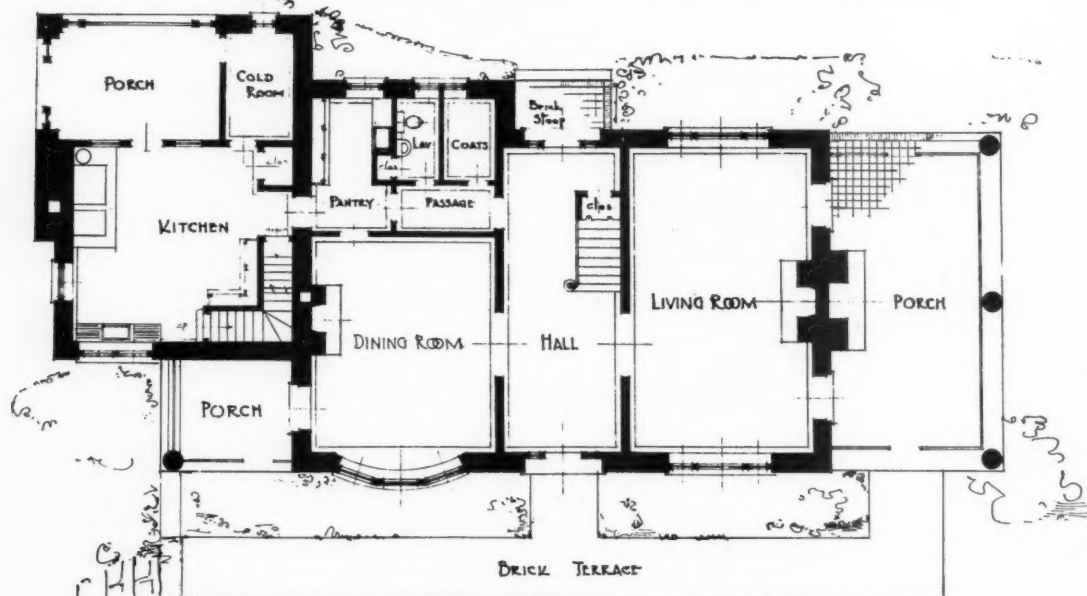
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SECOND-FLOOR PLAN



FIRST-FLOOR PLAN

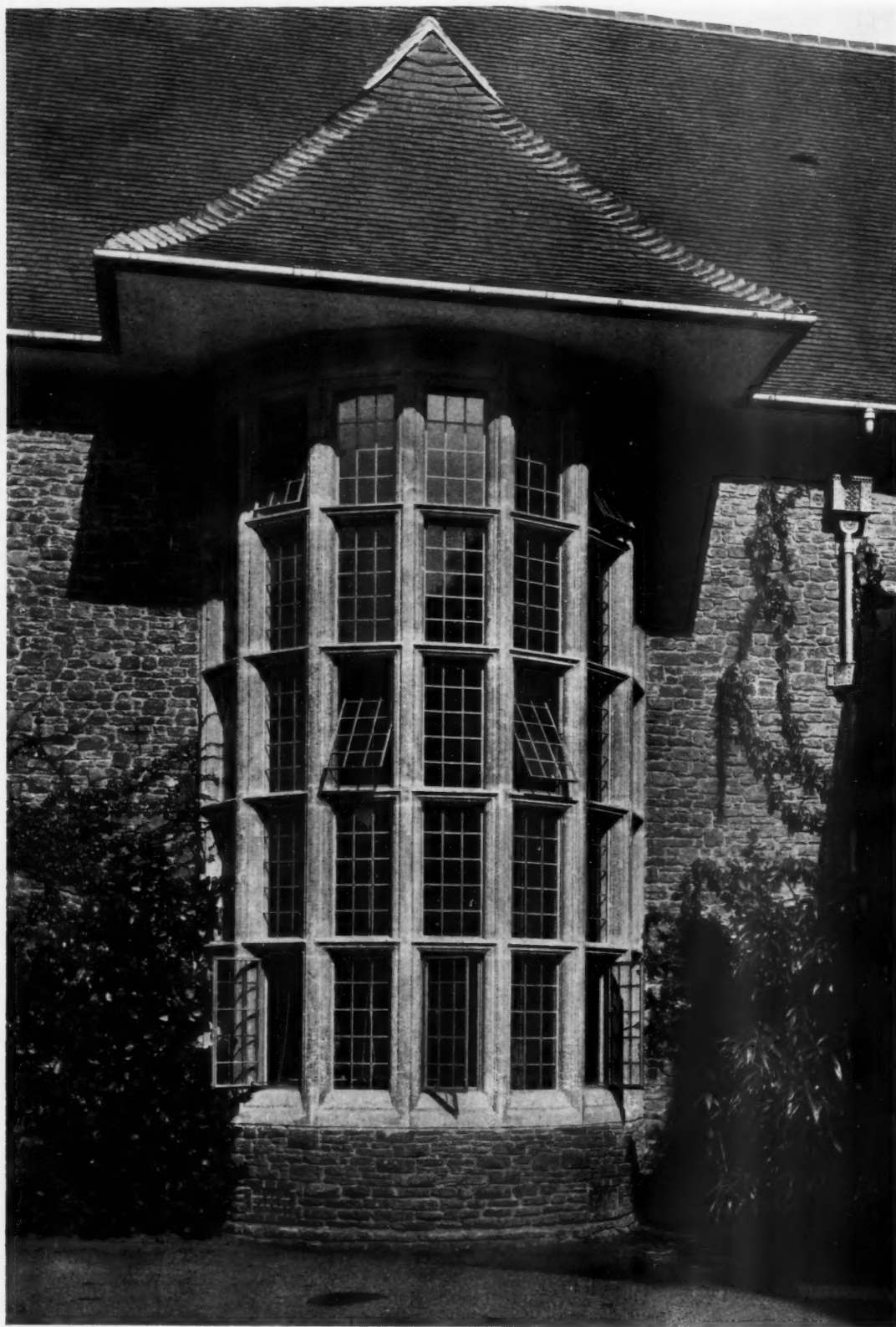
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SOUTH FRONT

GREAT ROKE, WITLEY, SURREY, ENGLAND
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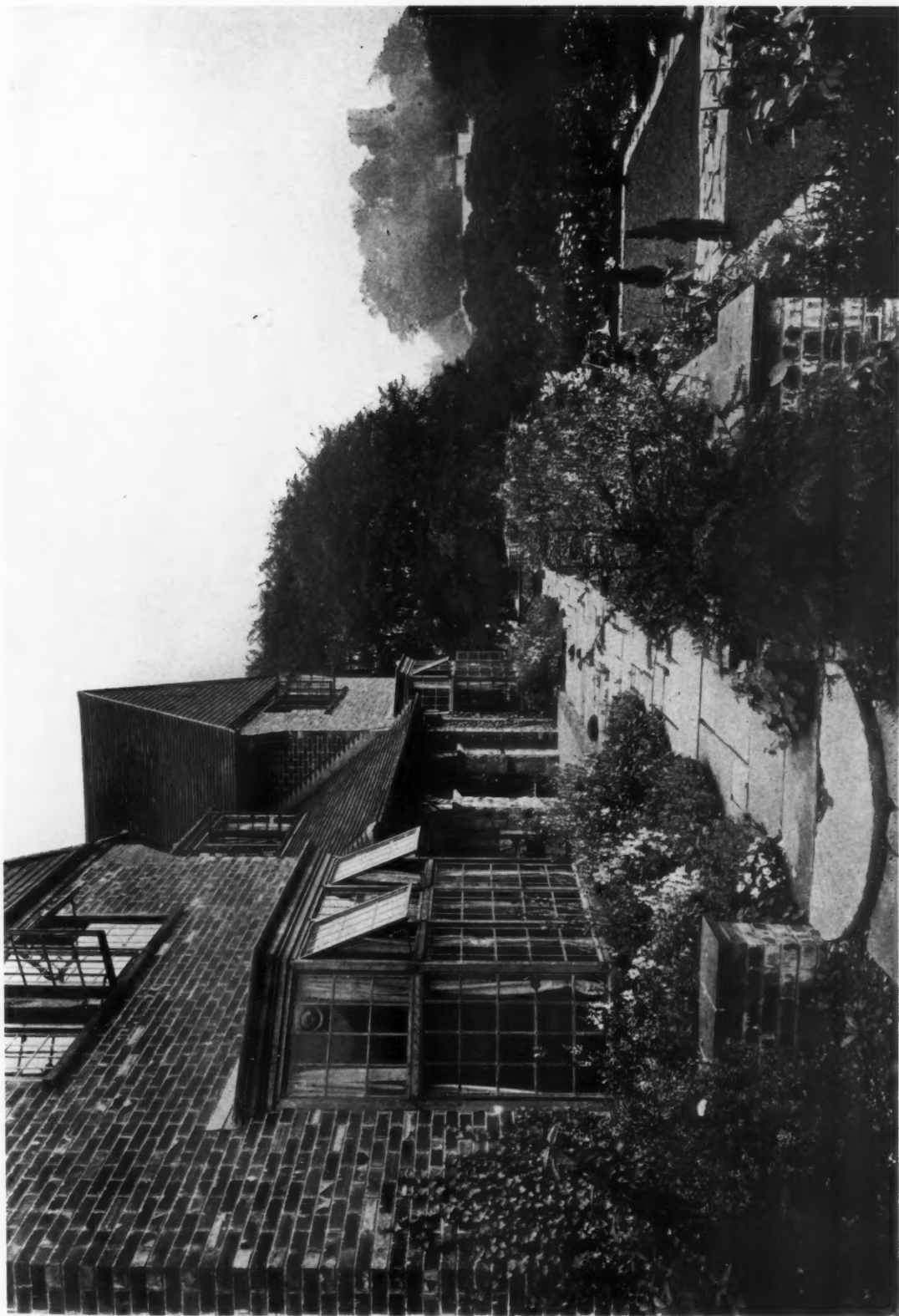
GREAT ROKE, WITLEY, SURREY, ENGLAND

MESSRS. M. T. BUCKLAND AND E. HAYWOOD-FARMER, ARCHITECTS



EXTERIOR DETAIL

GREAT ROKE, WITLEY, SURREY, ENGLAND
MESSRS. M. T. BUCKLAND AND E. HAYWOOD-FARMER, ARCHITECTS



"OLD CLEEVE," LEWES, SUSSEX, ENGLAND
MR. ROWLAND H. HALLS, ARCHITECT



"OLD CLEEVE," LEWES, SUSSEX, ENGLAND
MR. ROWLAND H. HALLS, ARCHITECT





LIVING ROOM



DINING ROOM

"OLD CLEEVE," LEWES, SUSSEX, ENGLAND

MR. ROWLAND H. HALLS, ARCHITECT



IMPROVEMENTS TO DELAWARE COUNTY COURT HOUSE, MEDIA, PA.

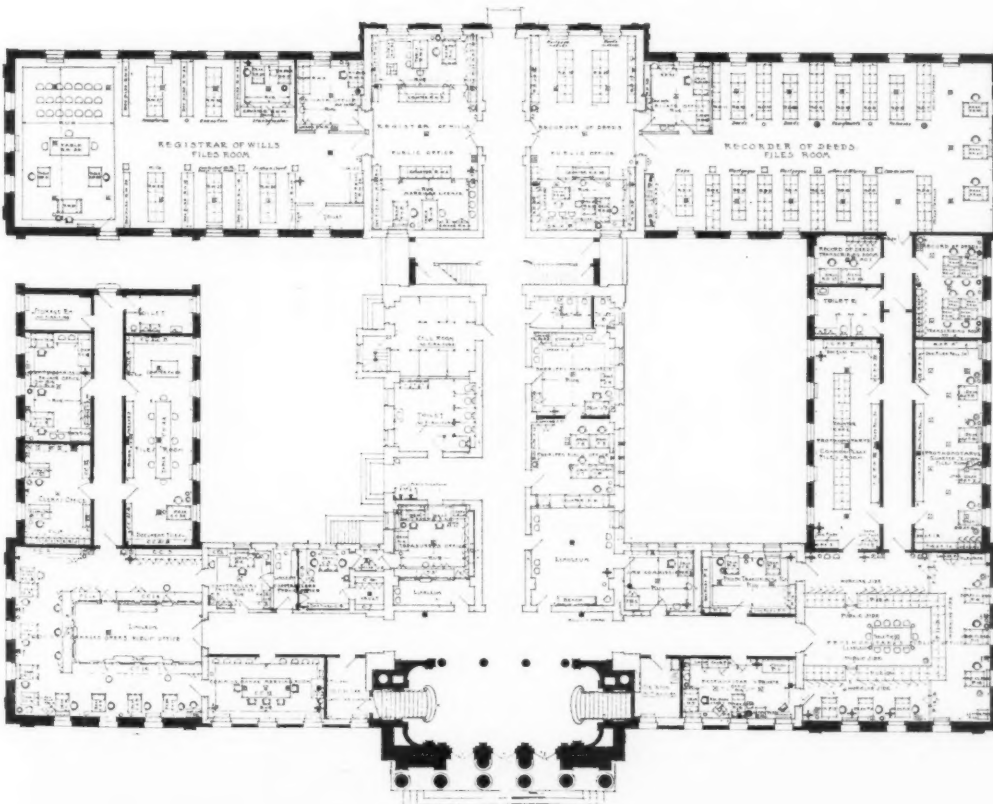
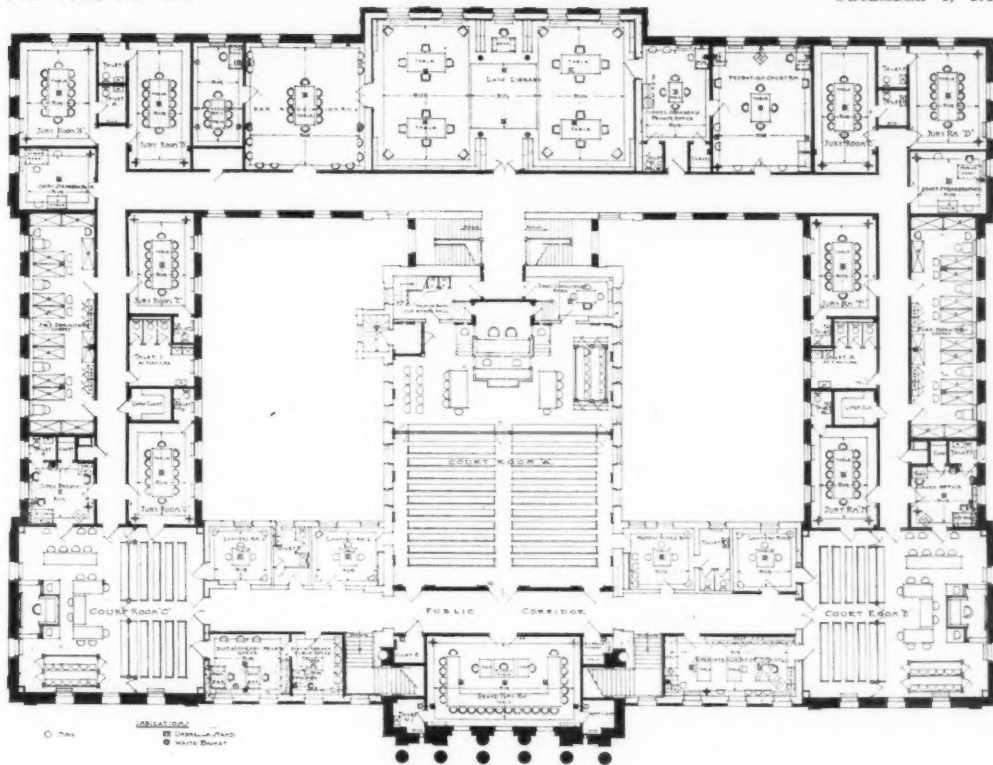
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The photograph in the insert shows the building before alterations



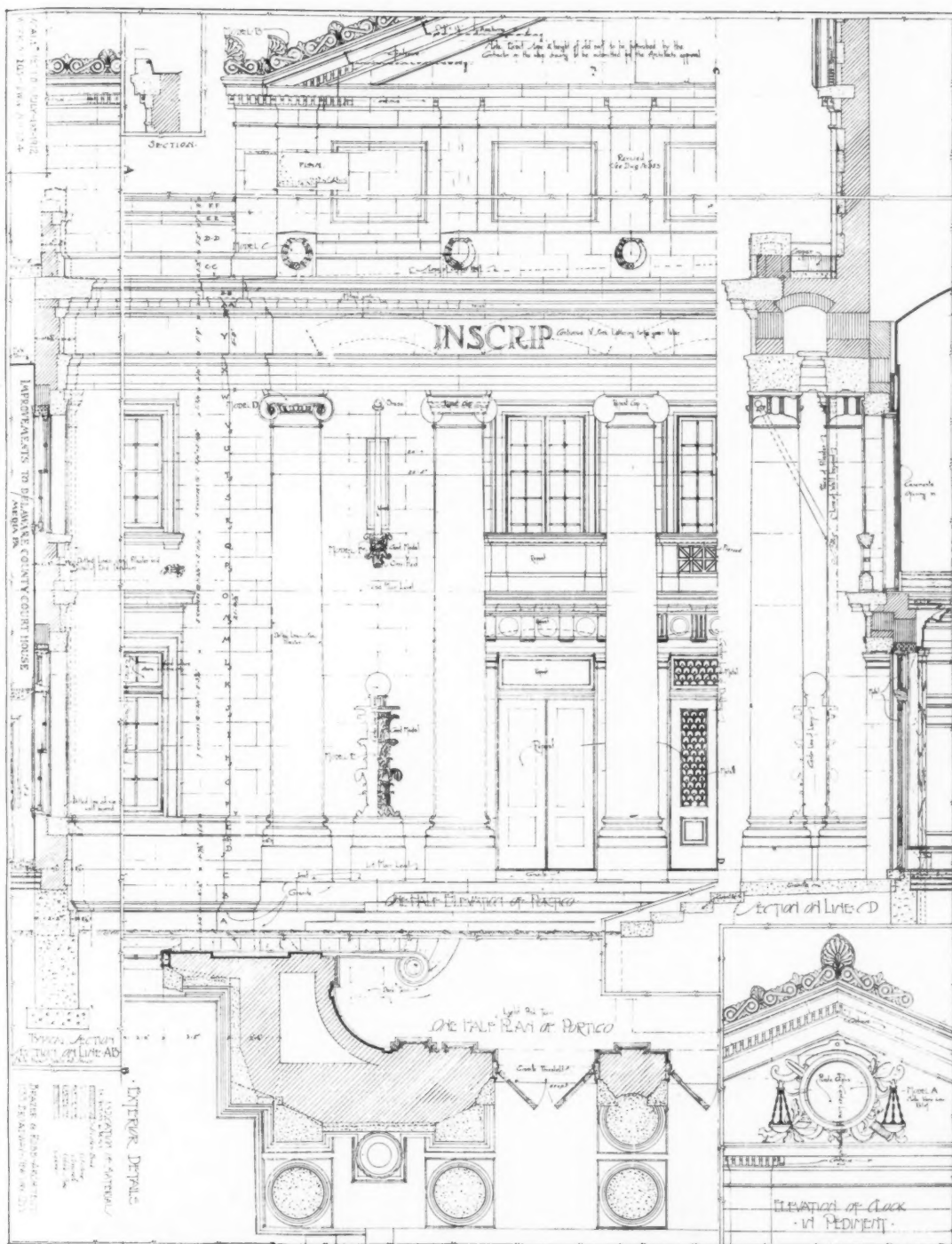
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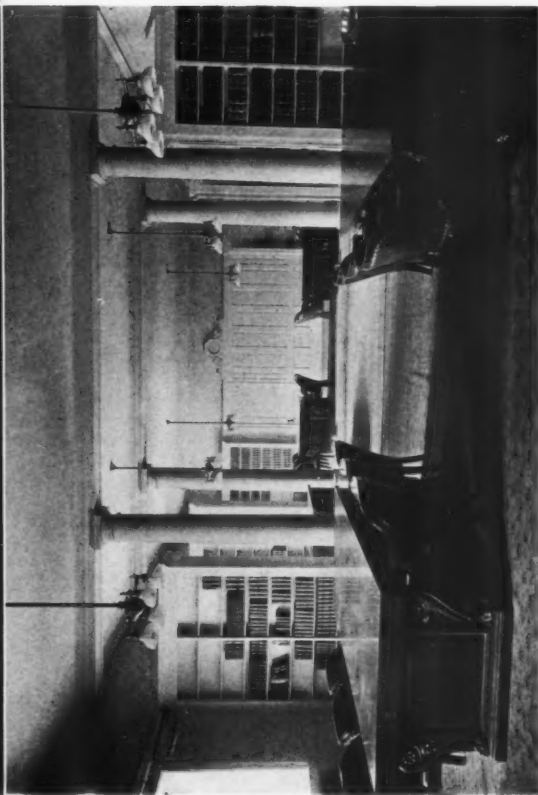
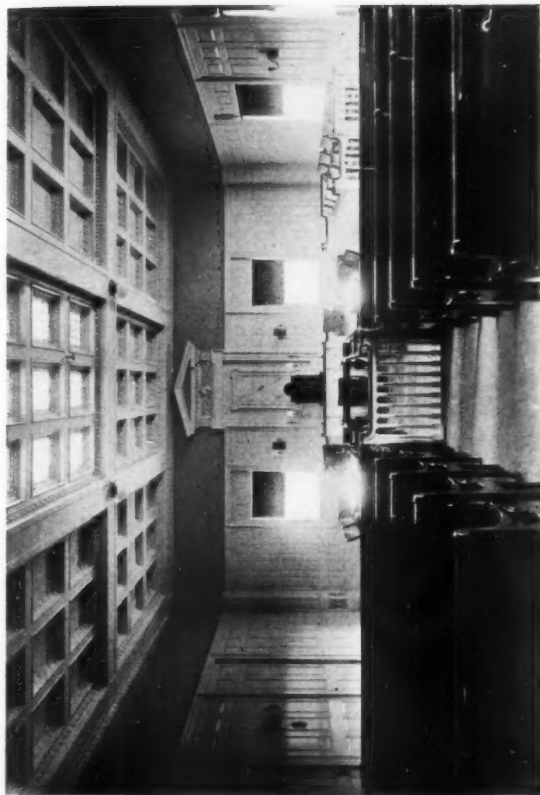
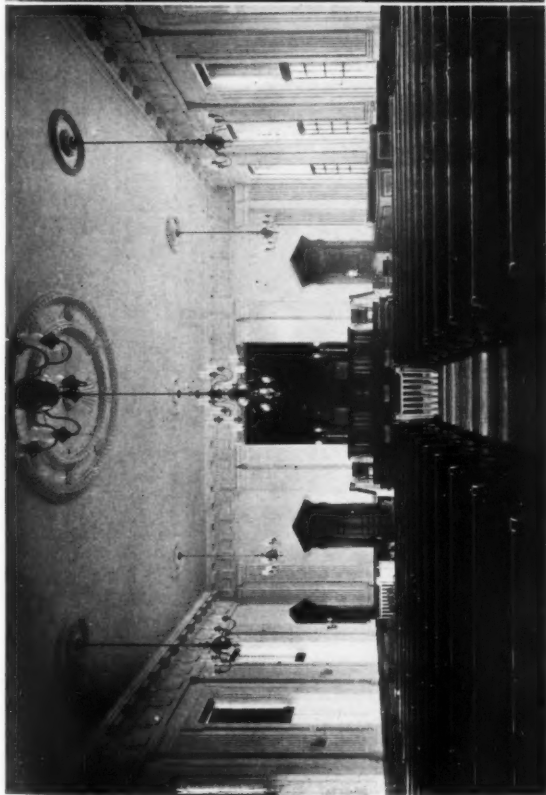
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IMPROVEMENTS TO DELAWARE COUNTY COURT HOUSE,
MEDIA, PA.

MESSRS. BROZER & ROBB, ARCHITECTS

Above, at left: Main Court room. At right: A small Court room. Below, at left: The remodeled Law Library

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VOL. CVIII DECEMBER 1, 1915 No. 2084

NECESSITY NOW APPARENT FOR APPLYING MODERN METHODS TO CITY AND STATE SUPERVISION OF BUILDING WORK

THE surprisingly low ratios of efficiency obtaining in some of the departments of state and city government having jurisdiction over the construction, equipment and operation of factory buildings, in New York City, revealed by the investigations held as a result of the Diamond Candy Factory fire seem to add tremendous weight to the contentions of those who advocate a consolidation of all departments governing building construction. That the present plan, involving as it does a division of responsibility among various departments, leads to a waste of public funds, and gross inadequacy of service appears now to be pretty thoroughly established.

Under the laws nominally in force here at present—and it is probable that conditions differ but little in other cities of the first class—factory buildings are inspected by seven, tenement houses, theatres and motion pictures by six, and office and hotel buildings by five separate and distinct departments.

The advantages to be derived by establishing one bureau and conferring upon it complete jurisdiction over building construction and alterations are many, and would seem to be so apparent that all classes coming in active contact with building work must recognize them. It would, for example, inevitably lead to the establishment of high standards of inspection in place of the present multiplicity of ineffective and superficial inspections with divided responsibility. It would at the same time greatly reduce the cost of this work to the city, and add immeasurably to the convenience of architects, builders and owners.

The Advisory Council of real estate interests, in recommending a unification of all departments controlling the construction, equipment and repair of buildings, goes on record as follows:

"If this consolidation of building inspection departments should be accomplished, friction between minor city officials and property owners would largely disappear, while simultaneously some saving should be effected to the annual budget by the elimination of those positions consisting of similar duties. Economy and efficiency is not a slogan merely for taxpayers, but realization is gradually dawning upon the rentpayer that the high cost of living here is largely due to high taxes, and that high taxes can be partially accredited to extravagance in the administration of many of the city departments. It has been difficult to make progress in this respect because of the mandatory legislation imposed on the city by the state legislature. If a large part of this legislation could be repealed during the coming legislative session, and the various conflicting duties of the various city departments co-ordinated and unified under a single department, the mayor and the comptroller would have corrected one of the chief evils in our local government."

An advantage not noted by the various bodies which have given endorsement to this movement for consolidation of departments controlling building work, is the amount of time which it might be expected to save in the securing of permits for new buildings or alterations to existing ones. Under present laws the filing of plans at various departments and the necessity of securing the ap-

THE AMERICAN ARCHITECT

proval of some departments before the consideration of others can be obtained—traveling from one part of the city to another, and in general attempting to comply with the complex and often conflicting requirements of different departments—has resulted in not only a burden of expense and inconvenience to the architect, but a real loss to the owner, the construction of whose building cannot be undertaken until the approvals of all the various city departments have been secured. In the interest, therefore, of economy, convenience, thoroughness, and general efficiency—in fact from every point of view except possibly that of the politician or holder of some of the easy berths existing by reason of the present lax and indefensible methods—it would seem desirable, if not actually mandatory, to consolidate and bring under one responsible head all the various branches of city or state government now charged with the control of building work.

As suggested by the Advisory Council of the real estate interests, it is devoutly to be hoped that conflicting legislation will be repealed and new laws necessary to the establishment of the new order of things passed as the first important act of the coming session.

AN ATTEMPT TO RENDER FURTHER PRACTICAL ASSISTANCE

PROBABLY there are few architects who, when engaged in writing specifications, have not felt the need of broader fields of selection and more convenient and fertile sources of information, than are readily at hand, concerning materials or equipment to be used in the construction of the building at that moment under consideration. They would like to

know the names and addresses of a half dozen manufacturers of certain materials, or would like to know specifically just what products a given manufacturer does produce. Again, with a building to erect at some distance from the home office, it is desired to know the names and addresses of a number of firms in that particular locality who furnish certain materials or service used in the construction of buildings. In fact, there appear to be so many ways in which a carefully classified and alphabetically arranged list of building products, where they are obtainable, names of manufacturers, and possibly, information concerning builders and subcontractors, would be of value, that **THE AMERICAN ARCHITECT** has determined to establish such a list. The first draft appears in the advertising section of this issue under the heading "Digest of Manufacturers Data". Perhaps this caption is more accurately descriptive of what it is proposed to make this department, than of its present form. As printed, it is limited to firms and materials advertised, but will eventually, it is hoped, be extended to supply a much broader service.

Catalogues, directories and lists affording part of the information it is proposed to furnish, are generally printed at comparatively infrequent intervals, while changes in addresses, products and service are taking place constantly. The result is a large percentage of inaccuracies within perhaps a fortnight or two of issue. **THE AMERICAN ARCHITECT** "Digest" is revised and corrected weekly, and as the latest copy of the publication is always at hand, it is believed it will be found accurate as well as convenient by architects in general, to whom this latest feature is commended.



THE AMERICAN BUILDER *

By R. CLIPSTON STURGIS, President, A. I. A.

IT is a great pleasure to be with you and have an opportunity to speak to the builders who are gathered here, and it is a privilege and an honor to represent the American Institute of Architects on this occasion. From the derivation of this word the architect is a master builder, and you also have been called master builders; and yet neither of us can really lay claims to-day to that title. It is possible, though not probable, that in the past, when the building operations were simpler than they are to-day, there may have been, here and there, individuals who were justified in calling themselves master builders; men of imagination to design and plan, and knowledge to construct and execute, but to-day no one man can perform all this. Co-operation is the keynote of the work which jointly we bring to completion. Competition and strife there will be also; these have their places and must always exist; but it is co-operation, the unselfish working together, not competition and strife, the selfish struggle, which should control and harmonize our work.

We are members of one great organization. Labor, the strength and the skill of hand which realizes our visions; administration, the executive ability which organizes all the intricate machinery; vision which, with quickened imagination, conceives the whole. These three are all essential to building, and unless all play their part and do their share no work will be even approximately perfect.

The architect stands in a peculiar position of responsibility and trust. He is employed and paid by the one who provides the capital for the undertaking, but his duties and responsibilities toward the builder are equally exacting. There was a time, not so long ago either, when the architect contented himself with making a few drawings and a sketchy specification, and relied on a builder in whom he had confidence and who was familiar with the office, to supply what was lacking in plans and specifications. If

an owner desired competitive bids, none was invited to bid but those who knew the office and what it expected, and would figure accordingly. Occasionally an owner might insist that a builder outside this favored group should figure, and possibly he might be sufficiently simple-minded to figure only what was shown on plans and called for in the specifications. Thus he might win the contract. When the work was finished and his losses counted, he would wisely forget them, and make friends profitable for the future. You all know these things as well as I. You all know those comfortable blanket clauses under which the architect, generally ignorant or incompetent, sought to protect himself. The city of Boston, in this case the owner, not the architect, had at one time in its contract not only the usual provision, so that anything that appeared either in the plans or in the specifications was included, but also a provision that everything necessary to carry out the full intent and meaning of the building, whether or not it was called for, was included. The owner and the architect were the sole judges to decide what was covered under this clause, and the contractor's only chance was that the city would not enforce such an agreement.

In all such matters of right and of wrong, of justice and of fair play, the architect has had a very serious duty to perform, and it is only of recent years that the profession generally has realized its responsibility. Toward the owner the architect necessarily assumes a position of trust. He is on his honor to see that the money put in his hands is expended wisely. It is no easy task, for economical building is difficult. Toward the builder the architect has still graver duties, because less clearly defined, and because he is here performing a service paid for, not by the builder, but by the owner. Yet he must many times, in holding the balance true, give his opinion against the owner and for the builder. There are times too, when he ought to give his judgment for the builder and against himself. How often the architect has failed in those grave duties you

*Address delivered before the American Builders' Week Congress at San Francisco, October 19, 1915.

THE AMERICAN ARCHITECT

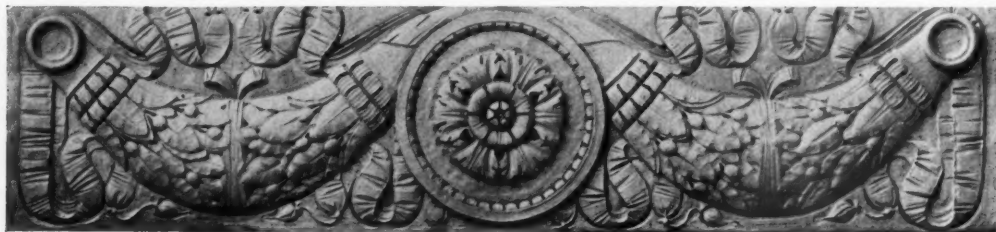
know as well as I. If to-day architects are more fully alive to their responsibilities, it is the first step toward discharging them, and they will turn to the builders for help. Not one of us can work well without the help of others. It is builders, not other architects who will help us to make our drawings complete and accurate, our specifications correct and in accord with the best modern methods and practice. Half our troubles are eliminated by complete and accurate documents on which to base the contract.

Co-operation then is the plea which the Institute makes to the builders. Trust in each other and an earnest desire to work together for the good of all. For the past six years the Institute has been working on a form of agreement and the general conditions of the contract to replace that which was issued some twenty-five years ago, and has now outlived its usefulness. A first attempt was made three years ago, and an edition published. The old organization which joined with the Institute in the first agreement, the National Association of Master Builders, was no longer active, and this first edition was put on the market with very little help or advice on the part of the building trades. The new "Standard Documents" met with very little success and with a great deal of adverse criticism. Some of this was merited, but much was merely the result of misunderstanding. The Institute at once began a revision, and this time made definite agreements for consultation with builders in various parts of the country. The result is the agreement and general conditions now published which bears the endorsement of many strong organizations representing the building trades. I earnestly urge you to adopt and use these forms, put them to the test, study and constructively criticize them. They are not complete, are not per-

fect, but they are far better than anything we have had before. Here again let me urge co-operation.

After all co-operation means consideration of others and the recognition of the work of others. Understanding and appreciation are at the root of any effective work. The whole is greater than any part; artist, engineer, builder, skilled mechanic and unskilled laborer, all have their part to play in the complete building. All are interested and interdependent. I almost hesitate to touch upon one, almost the gravest of our responsibilities, that toward organized labor. So long as the labor unions stand only for their best ideals, good service for good pay, shorter hours and more efficient work; things which make of the men better citizens, more fit to assume and bear their share in the common burden of government, just so long will the union receive the full support and encouragement of every right-minded citizen. But the moment this or any other organization, whether of labor or of capital, works for selfish aims and against the good of the community, then it is evil, not good, a curse and not a blessing. You know as well as I that the great bulk of the men who belong to the unions in the building trades are competent, reliable and honest, and that the danger lies in those indifferent mechanics fatally gifted with fluent tongues, whose one stock-in-trade is trouble, and whose one object is to stir up strife. Help them to see that it is not strife but co-operation that will most surely give labor the honorable position to which it is entitled.

The architect's position in all these relations is a peculiar one of responsibility and trust. His is a difficult position to fill. Without the help of the builders, it is impossible to fill it. On behalf of the American Institute of Architects I ask your help and your co-operation in the great work which both of us have at heart.



CURRENT NEWS AND COMMENT

The Effect of the War on Architecture

Speculation as to the effect of the present war on the architecture of the future is the subject of considerable discussion in the English architectural press. That impressions gained abroad by architects serving with their regiments will be retained and in a large measure influence their future work seems to be the general feeling. Perhaps the conditions under which these impressions are formed will largely act to produce a more lasting effect than facts gleaned during peaceful periods of travel

The Architect and Builders' Journal, of London, referring to the subject, states:

That a greater restraint is likely to be characteristic of future work is a reasonable supposition. But what is the style going to be?

Architects among the troops will have taken professional advantage of the opportunity that has brought them to France, Belgium, Egypt, the Dardanelles, and elsewhere, and they must be constantly gathering and storing up all sorts of details and impressions of a wide diversity of styles. When the war is over, and these men return to architectural practice, what is going to be the outcome of their experiences? How will they sort out their ideas when called upon to produce a design? Can they possibly remain true to their former ideals, or will they feel impelled to indulge in that wonderful architectural potpourri which will remain so vividly in their memory? A horrible vision of something pseudo-Neo-Grec-Art Nouveau-cum-Moslem rises in the imagination. Have we to suffer or are we to be spared? The future alone can show.

Wealth and Good Taste in Art

That the accumulation of wealth is not inconsistent with artistic ideals is pointed out by a writer in *The Architects' and Builders' Journal*, who directs attention to the fact that the late William Willett left a fortune

of more than two and one-half million dollars. Speaking editorially, the writer states:

In ordinary circumstances we should not have thought the accumulation of wealth a fit subject for editorial comment; but there is an important distinction to be drawn between mere successful trading upon ordinary lines and the prosperity that has awarded steadfast faithfulness to a not ignoble ideal. Mr. Willett was guided in effect if not by actual inspiration by the motto inscribed on the device which Walter Crane drew for the Architectural Association — "Design in beauty, build in truth." He was always sound in this faith, and the fact that his loyalty to it did not involve him in poverty and neglect, but that, on the contrary, it made him more than half a millionaire, is not only an instance of the poetic justice that is met with all too seldom in real life, but is at once a spur to emulation, and a proof that honest sincerity in the art and craft of building is still occasionally if not invariably successful in the commercial sense.

Personals

Mr. J. H. Garrison has opened an office for the practice of architecture, heating and ventilating engineering at 734 Cedar street, Missoula, Mont.

Mr. Sidney Talbot Strickland and Mr. Alexander Francis Law announce that they have formed a partnership for the practice of architecture, under the firm name of Strickland & Law, with offices at 68 Devonshire street, Boston, Mass.

Messrs. R. Maury Browne and E. Bradford Tazewell beg to announce that they have formed a partnership for the practice of architecture under the name of Browne & Tazewell. The practice of Browne & Lehman will be continued by the new firm with offices 718-719-720 National Bank of Commerce Building, Norfolk, Va.

THE AMERICAN ARCHITECT

BOOK NOTE

A HISTORY OF ARCHITECTURE, VOLS. III AND IV. By A. L. Frothingham, late professor of archaeology and the history of art, Princeton University. Full cloth. Price, \$5.00 per volume. Garden City: N. Y. Doubleday, Page & Co.

It is now almost ten years since the late Russell Sturgis set about the writing of a history of architecture.

The announcement that an American architect of conceded erudition was preparing a work of such importance was received with satisfaction and its culmination awaited with considerable interest.

At the time of Mr. Sturgis' death, some five years ago, he had completed the first volume. Its publication fulfilled the expectation of a scholarly written and authoritative work. Mr. Sturgis left a large mass of completed MS. and voluminous notes, as preparation for the second volume, which were placed in the hands of his son, who edited this posthumous material, later published as Volume II.

The original intention of Mr. Sturgis was, we learn, to complete this history in three volumes, the first and second covering the architectural forms before the coming of Gothic, but when the labors, interrupted by Mr. Sturgis' death, were, at the solicitation of the publishers assumed by Professor Frothingham, it was found that adequate treatment could not be given the subjects of the Gothic and the Renaissance in a single book. The work has been extended to and completed in four volumes.

In Volume III Mr. Frothingham describes the rise and evolution of Gothic in France and in Southern and Northern Europe. There has been much dispute as to where the structural seed of Gothic was first sown. Authors do not agree, although the location in France is most generally accepted. While writers may not agree as to the place of origin, there can be no question as to where the seed of Gothic was nurtured, or where it was "first grafted on the Romanesque trunk." That this first took place in the neighborhood of Paris between 1100 and 1150 seems to be proved.

Discussing the development of Gothic

promoted by the natural processes of internal evolution, it is stated:

"The process of dissemination outside of the land of its birth in Northern France took considerably longer, not being completed until the close of the Thirteenth Century. There were even a few sections such as parts of Central and Southern Italy, where Romanesque survived until the advent of the Renaissance. Aside, however, from these sporadic Romanesque survivals, the Gothic monuments furnish the student with the great bulk of material to be studied between the years 1200 and 1500. Of course the date 1500 is quite arbitrary. The process of the supplanting of Gothic by Renaissance was slower and more irregular than its conquering process had been because, while Gothic was the logical flowering of Romanesque, Renaissance was the antithesis of Gothic."

Chapter VI presents a thoughtful discussion of the development of architectural detail and decoration in France. It is in reality an analysis of the development of specific forms during the period covered by the years 1150-1525 and relates more particularly to windows and their tracery, piers with their bases and capitals. The treatment of the subject is exhaustive in the pursuance of each conclusion to its ultimate influence on the decorative aspect of the Gothic style.

Volume IV deals with Gothic in England, the origin and evolution of the Renaissance.

Many points long in dispute are taken up and discussed to a logical conclusion. The review of modern architecture is a calm and dispassionate discussion, and the conclusion of the work is marked by the same clarity of thought and impartial aspect that characterize the opening pages.

The work in its four volumes is one of unusual importance. Its joint authorship is one of unquestioned ability, and even the posthumous character of the second volume does not in any sense impair its authoritative character.

As a record of the rise and development of architecture and a discussion of important and epoch making periods, it provides a field for reference and study that will doubtless be appreciated by every student of the oldest and greatest of all the arts.

INDUSTRIAL INFORMATION

Monarch Brass Goods

The Monarch Brass Company, Cleveland, O., has issued Catalogue B, a book of nearly one hundred and fifty pages, and has recently supplemented it with a further collection of patterns and articles which have been added to the line since the original catalogue went to press.

The various articles illustrated in this catalogue are presented by means of accurate photographs. Quality is claimed to be the one consideration which governs the Monarch output. The goods illustrated are vouched for both from the standpoint of materials and of workmanship. In the Monarch line are included compression work, bibbs for sinks and wash trays, sill cocks, bath and basin cocks, traps of various types and kinds, basin supply pipes, couplings, flanges, etc. Both compression and fuller work are shown, and all types are furnished in both Monarch grade and special grade. Special grades are identical in material and workmanship with the Monarch grades, but are of lighter pattern, usually less ornate and not as highly finished. There are other slight differences.

This catalogue, together with the supplement, will be sent to architects upon request.

Garden Craft

The Mathews Manufacturing Company, Williamson Building, Cleveland, O., has printed for general distribution among architects and buyers of outdoor furniture, a catalogue of fifty pages, illustrating and describing Cypress Wood Garden Craft furniture for out-of-door living rooms, porches, terraces and lawns.

The examples shown in this catalogue are said to be merely for the purpose of illustrating what has been and may be done, and are for the most part of work which has been furnished in various parts of the country. There is an undeniable tendency during recent years to spend more of our time out-of-doors, and gardens offer an attrac-

tive place to pass our leisure hours if they are well provided with furniture and fittings, where there is shade and beautiful surroundings.

It is claimed by the Mathews Company that during the last few years they have shipped their product into every state in the Union and some foreign countries. The designers of this furniture have, it is stated, gained their knowledge of out-of-door decorations at home and abroad, and as a result it is believed that an unusually attractive line of appropriate furniture is presented.

Office Chairs

With the above title, the B. L. Marble Chair Co., Bedford, O., has issued a comprehensive catalogue of more than one hundred pages, illustrating the extensive line of office chairs, settees and stools manufactured by this company.

This catalogue is No. 22, and contains, in addition to the illustrations, a great deal of data concerning the product, including index of chair numbers and telegraphic code words to be used in ordering. It is claimed that these chairs are extensively specified by prominent architects for use in banks, courthouses, libraries and other public buildings and private offices; that they are also in use in the United States Capitol and congressional office buildings at Washington.

The product of this factory, it is stated, is produced by skilled workmen who for years have made nothing but chairs for one purpose—office chairs. They are designed to combine comfort and pleasing appearance with the highest degree of service. The wood, it is stated, is selected with greatest care, and the finish is of the highest quality possible. Every chair is sold under the complete guarantee of the maker. The majority of the chairs are furnished in either oak or mahogany.

Catalogue referred to may be had upon application.

The Sorlien Ceiling Bed

An exceedingly ingenious arrangement is explained in a pamphlet issued by the Sorlien Ceiling Bed Company, Minneapolis, Minn., represented by the Ceiling Bed Company, of 1369 Broadway, New York.

This device, as the name indicates, is a bed which occupies no floor space except when in use, infringes upon no wall space, and appropriates no closet room space. The ever advancing cost of building sites and building material, combined with the requirements for improved conveniences, compels the utilization of all available space within the building. The conditions have created a demand for a perfect full-size bed, and at the same time one that will, if possible, not add to the amount of floor space necessary, to meet the day requirements of the tenant. It is claimed that the Sorlien Ceiling Bed meets this demand. It is fitted with springs, and the bed frame is made of steel angles. Side bars are tubular steel. The entire bed complete with bed clothes and ceiling panels weighs, it is stated, about 125 pounds.

This bed is suspended by cables from the ceiling, which is recessed to receive it when not in use. The raising and lowering mechanism is such that the bed is balanced, with the result that it requires the same effort to lower as to raise it. It is stated that when the bed is up there is nothing visible in the room that would suggest its presence. The plate on the wall through which the crank used in raising and lowering is inserted, presents the appearance of an electric switch button plate.

There are many details in connection with the construction and operation of this device, which are made clear in the folder referred to. It will be sent to any one desiring it upon request.

Pentex Hollow Tile

The Pennsylvania Fireproofing Company, Erie, Pa., has issued a pamphlet in which is set forth, by means of text and colored illustrations, the characteristics and appearance of the Pentex Hollow Tile, a rough texture tile for exterior use.

This tile, it is claimed, combines the beauty of high-grade face brick with the

low cost of hollow tile. It is, in effect, a hollow building tile with a rough texture surface. The face is not wire cut, but produced by a process which gives a similar, although by some thought to be more pleasing effect. The colors are varying shades of red, which, it is stated, produce a very artistic wall. It is claimed that the Pentex Hollow Tile wall is the least expensive fire-proof exterior wall that can be built.

The pamphlet referred to, which gives much additional data concerning this product, in the form of fire tests, detailed drawings, and comparisons with other building materials, may be had upon request.

Domestic Quarries and Promenades

The Pittsburgh Tile Manufacturing Company, East Liverpool, O., has issued a collection of detailed cuts showing quarry and promenade tiles, which it manufactures and recommends for floors and terraces, wainscotes and similar uses. Cappings, angle bases, coves and other shapes are furnished in order to complete the tiling of any surface or combination of surfaces, leaving no projecting or unfinished angles.

These tiles are furnished in all sizes up to 12 x 12 for quarries, and 6 x 9 for promenades. They are said to possess a remarkably hard body with superior wearing qualities. They are furnished only in red.

The collection of plates referred to may be had upon request.

Wrought Iron Pipe

The A. M. Byers Company, Pittsburgh, Pa., has recently issued Bulletin No. 26. This pamphlet contains an unusual amount of useful information concerning Byers pipe. Such matters as its resistance to corrosion, fabricating qualities, welding qualities and details about puddling rolling of muck bars, skelp, etc., are all discussed at some length. Specifications for genuine wrought iron pipe are also given. In addition the bulletin contains complete tables showing list prices, dimensions, areas, hydrostatic tests and much other data of general value and interest. Three pages of the bulletin are devoted to a table giving specific cases of the rust-resistance of Byers pipe in service.

This bulletin will be sent to those interested upon request.