

THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, JANUARY 12, 1916

NUMBER 2090



DAIRY ENTRANCE

FARM BUILDING ON ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I., N. Y.

THE MODERN FARM BUILDING

Illustrated by examples of the work of Alfred Hopkins, Architect

FARM life in America has been, up to a comparatively recent period, as varied in its aspects as it is diverse in its geographical location. As this country has developed and its population increased, the "Star of Empire" has set further and further to the westward. Vast areas acquired by railroads as bonus for the extension of lines of communication were thrown open to settlement by purchase, and in addition the Government made it possible

for settlers to acquire by "homestead" and "tree claim" an equally large territory.

The emigration to these lands was enormous. People in the East, finding conditions for good farming menaced by the rapidly increasing population, set out to the westward. The first consideration on the new farm was the crop. All others were of secondary importance. With the crop came the necessity for buildings to house it, and this pride of early success led to so great

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a disregard for the domestic side of life that the farm house was regarded as of but small importance and in many instances the least attractive building on the farm.

What was born of necessity soon became habit, and the neglect of the farm house was so much in evidence that some of our Western states, and even the National Government, set out to find means to encourage a better type of farm building and consequently a more attractive home.

One of the principal reasons for the younger generation flatly refusing to follow in the footsteps of their fathers was the dull, uneventful and sordid atmosphere in which they lived. Without the incentive of necessity that had spurred their progenitors, they were not inclined to take up a calling they had every reason to regard with disfavor.

Students of social conditions learned that reforms were not alone needed in the con-

gested areas of cities. They took note of the decreasing number of men engaged in farming, and as our agriculture is the backbone of our prosperity, the problem of stimulating an interest in farm life, returning to the work those best fitted to pursue it, the sons of farmers, the subject became one demanding much study.

The housing question on the farm is as important as that in the city. With a choice between the sordid surroundings of the average farm house and the greater allurements of city life, the solution was comparatively easy.

Stimulated by the encouragement of State and National authorities, the farm house became something more than a "four-poster house with a lean-to," and took on some of the aspects of suburban dwellings. The progress during the past decade or two has been rapid. What may be accomplished when a trained architect applies his talent to



WEATHERVANE



FARM BUILDING FOR S. T. PETERS, ESQ., ISLIP, L. I., N. Y.



FARM COTTAGE
ESTATE OF ADOLPH MOLLENHAUER, ESQ., BAY SHORE, L. I.



COW BARN
STORRS AGRICULTURAL COLLEGE, STORRS, CONN.

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the solution of this specific problem can be noted by the illustrations that accompany this text and are continued in our illustration pages.

The highest form of art, because of most practical value, is that which deals with the refinement of the commonplace. Not only is it good art, but its educational influence is unlimited. Man is unconsciously influenced by, and acquires temperamental qualities or characteristics from his surroundings.

It may therefore be safely stated that no more valuable service can be given by architects than the regeneration of a type of building that has through neglect born of indifference become degenerate.

The buildings illustrated show a wide range of material. Frame, brick, stone, stucco and combination of these materials are employed. In their designing the same

thoughtful skill and conscientious care have been applied as would have been given to more pretentious structures and for less utilitarian purposes. Convenience, accessibility, the most approved methods for heating, ventilation and fire protection are in evidence. These features carried into all farm buildings are so desirable and really economical

as to commend them to designers of this type of building. While the first cost is undoubtedly in excess of the earlier types, the subsequent saving and improvement of product entirely

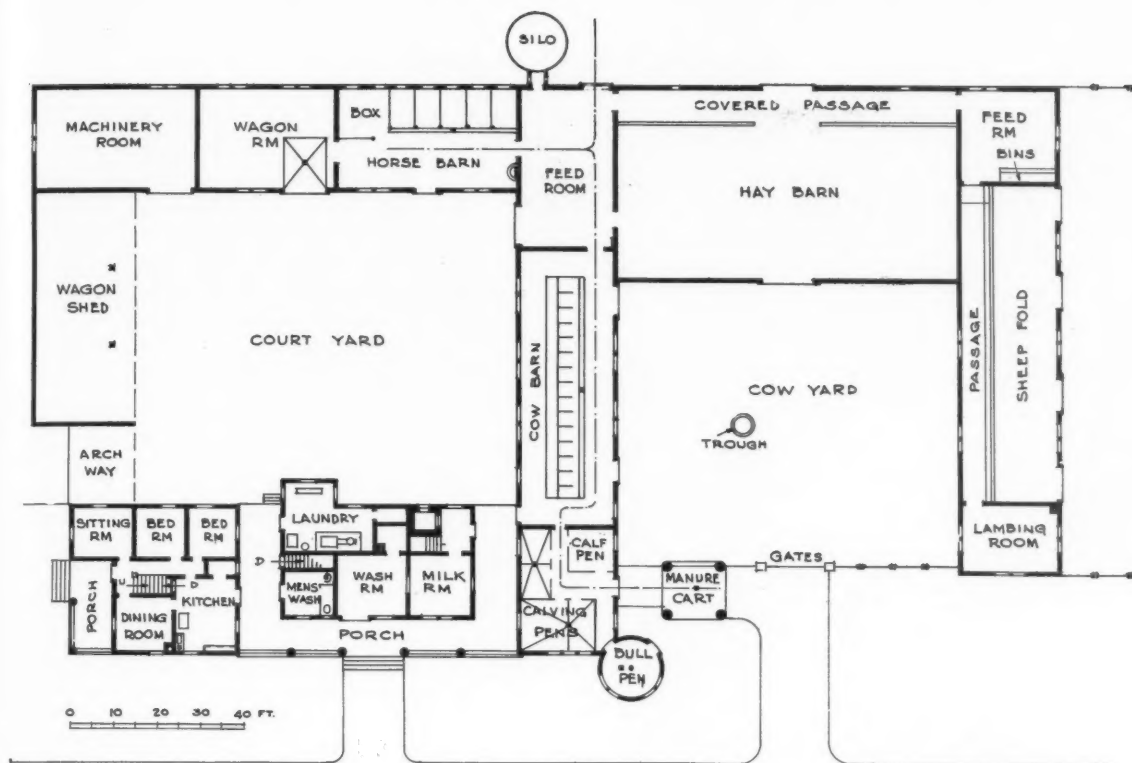
overbalance it. Under conditions such as are here shown, farm life becomes something more than a sordid and monotonous round of daily duties. It becomes a task of pleasure, and the effects of such surroundings will undoubtedly serve to correct the tendency towards city life and restore to favor the peaceful arts of husbandry.



WEATHERVANE



TOWER AND MEN'S LIVING QUARTERS
TILFORD FARM BUILDINGS, MONROE, N. Y.
MR. ALFRED HOPKINS, ARCHITECT



GROUND PLAN OF FARM BUILDINGS



FARM BUILDINGS

ESTATE OF TRACY DOWS, ESQ., RHINEBECK, N. Y.

MR. ALFRED HOPKINS, ARCHITECT

THE AMERICAN ARCHITECT



GATE LODGE FOR FRANCIS L. STETSON, ESQ., STERLINGTON, N. Y.

MR. ALFRED HOPKINS, ARCHITECT

Communication

Editor AMERICAN ARCHITECT:

Sir.—I should like to see some discussion in the columns of our paper of the architect's problem in furnishing the small house. By that I mean the house costing between \$5,000 and \$10,000.

If a house is costing in the hundred-thousands, the architect generally has the assistance of a skilled interior decorator, or else can afford to design special furniture; or perhaps, the owner may be a collector of antiques. In the case of the little house, built as a home by persons of very limited means but excellent taste, the architect has to rely entirely on his own knowledge and ability. Frequently the problem that is set is merely the furnishing of the ground floor; the bedroom floor is furnished with "relics." Possibly the client is in a small town and can give no active aid; possibly he may prefer to have the architect complete his work and exercise his proper function of designing the interior as a whole, not merely a shell for the reception of such furniture as may be offered at the "special July sale."

Is the average architect afforded the facilities to give this aid? I think not.

My own files of catalogs and samples are not very large, but they are varied; and I find that I am able to get for my clients samples of wall-paper, paints and stains; sketches of leaded glass, lighting fixtures, andirons and hardware—all with a minimum of effort, which means cost. It is not so in the case of furniture.

No furniture advertisements are sent to me except those of the school and church variety; or special office and filing-cabinet material. No catalogs seem to be available. If I call up one of the firms that makes a specialty of getting information for the busy architect, I learn that catalogs are sent to dealers only, and from furniture-trade magazines I learn that I am not permitted to enter the show-rooms of the furniture makers in many cases, unless given a passport, properly vised by a dealer. In other words, the furniture trade does not want the architect.

When I am designing a church, as a matter of course I design all of the interior and its fittings or furniture; design it so the interior is an organism.

But that is an operation of magnitude that permits of special-order work, in the first place; and in the second place the stock articles are beneath notice as works of art.

With the little house costing perhaps one-tenth as much as the church, the case is very different. Special-order work is too costly in proportion to the value of the house; and, what is more to the point, there is a great quantity of stock material that is in every way worthy of use. For one ready-made church lighting fixture that is worthy of consideration there are a hundred domestic lighting fixtures, and the makers see to it that I am well informed of their products, ask me to visit their show-rooms with or without my client, and make up for me sketches of their stock products, to show him if he cannot make the personal visit.

A similar wealth of good domestic furniture of the ready-made variety exists; but how are we architects to find it? The makers give us neither information nor assistance; the dealers are little if any better. I have plenty of information about makers of fine furniture to special order from my own designs; but where am I to buy the furniture for the little stucco house on the hillside just out of town? My client cannot afford to pay me for the days that it will take of patient search through shops and department stores; and if I make the search as a labor of love I am not able to get sketches, photographs or even woodcuts to show him.

One or two firms are an exception to this; one of them makes a very limited but excellent line of reproductions of Colonial furniture, and gives every assistance to the architect; another makes a specialty of the "mission" furniture, of which we are all so tired. Neither of them makes any effort to reach the architects, nor to keep us posted after we have once discovered that we are graciously permitted to deal with them.

What is the solution of this difficulty? And is it worth solving, after all? The easy way is the old way, to regard ourselves as a little higher than the carpenter, and to withdraw after the walls and roof are completed, leaving the child of our brain to be clothed by well-intentioned wives, brides burdened with assorted wedding-gifts that preserve an armed (or arm-chaired) neutrality, or by those half-edu-

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GATE LODGE FOR FRANCIS L. STETSON, ESQ., STERLINGTON, N. Y.

MR. ALFRED HOPKINS, ARCHITECT

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cated but exceedingly attractive young women known as "interior decorators."

Is there a better way?

Are we mere master-builders, or does our function include the completion of the building as an organic work of art? HERBERT WHEATON CONGDON.

EDITOR'S NOTE.—Mr. Congdon's letter presents with clearness a problem that confronts the architect of the small and moderate sized dwelling, and one that is of growing

importance. The scope of the architects' services is broadening annually, and the time is certainly not far distant when people of taste will depend almost entirely upon architects to select their furnishings and furniture with which to either equip and adorn an existing abode, or supply the requirements of a newly constructed dwelling. In order to render this service satisfactorily, some change in existing conditions would seem to be imperative. Obviously the greatest measure of aid and assistance can be furnished by the manufacturer, and we look to see him rise to the occasion once he fully realizes his opportunity.

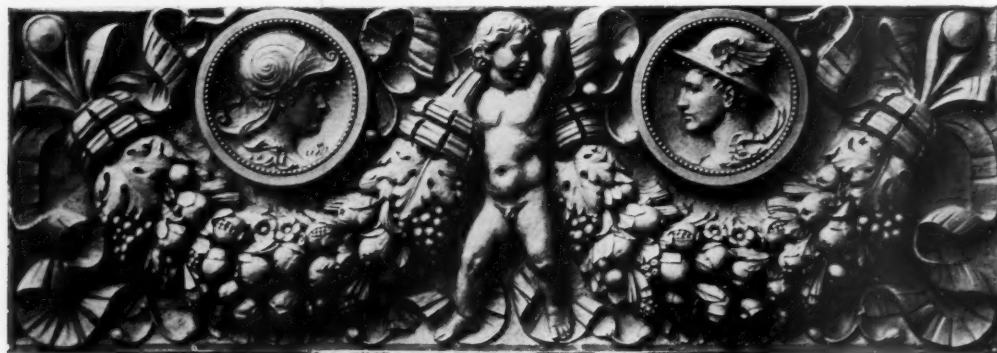
NORTHERN ITALIAN DETAILS

NO. 54—DOORWAY, PAVIA

ITALIAN gardens have a peculiarly alluring quality to the passing tourist, through the air of a seclusion and mystery which surrounds them. To see a high garden wall with barred entrance door and no point of observation accessible with the possible exception of a keyhole is to guess at once that the garden thus concealed from view must be a fascinating and delightful one. As a matter of fact, these city gardens are much more apt to be overgrown and chaotic masses of vegetation and it is often better that the traveler's imagination

be stimulated than his eye be disillusioned.

Such an impenetrable garden gate is the example taken from Pavia, illustrated this week. It is architecture reduced to the simplest terms—little in fact but an application of geometrical forms. But in the attainment of such simplicity one must have traversed a wide field with discriminating selection. It is over simple bits like these rather than over the larger and more ostentatious palaces that one draws a deep breath of satisfaction and relief. The Italian Renaissance gives its message to us more clearly here.



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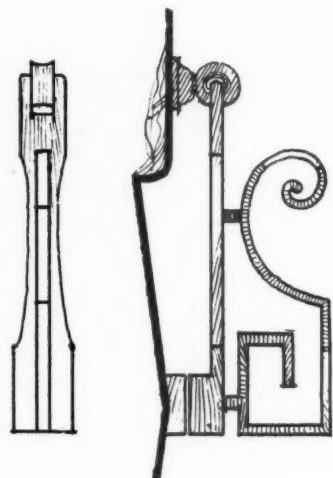
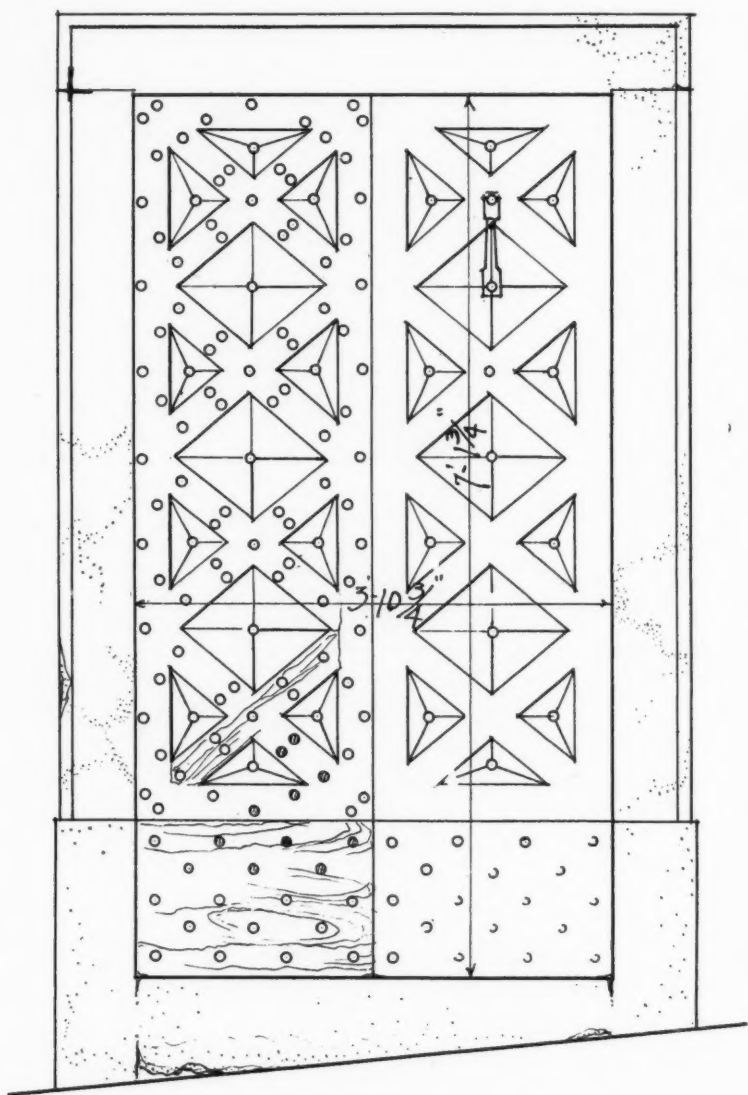
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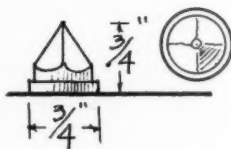
DOORWAY; PAVIA

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

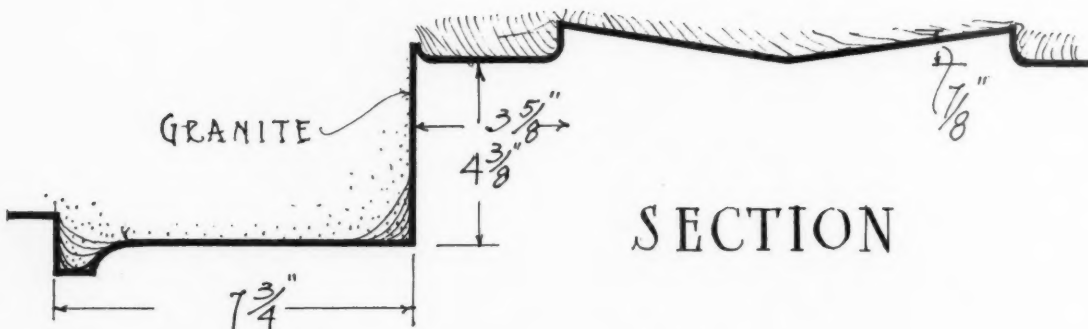
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 113



KNOCKER

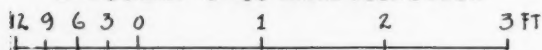


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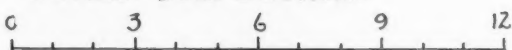


SECTION

SCALE FOR ELEVATIONS



SCALE FOR DETAILS



DOORWAY; PAVIA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 114



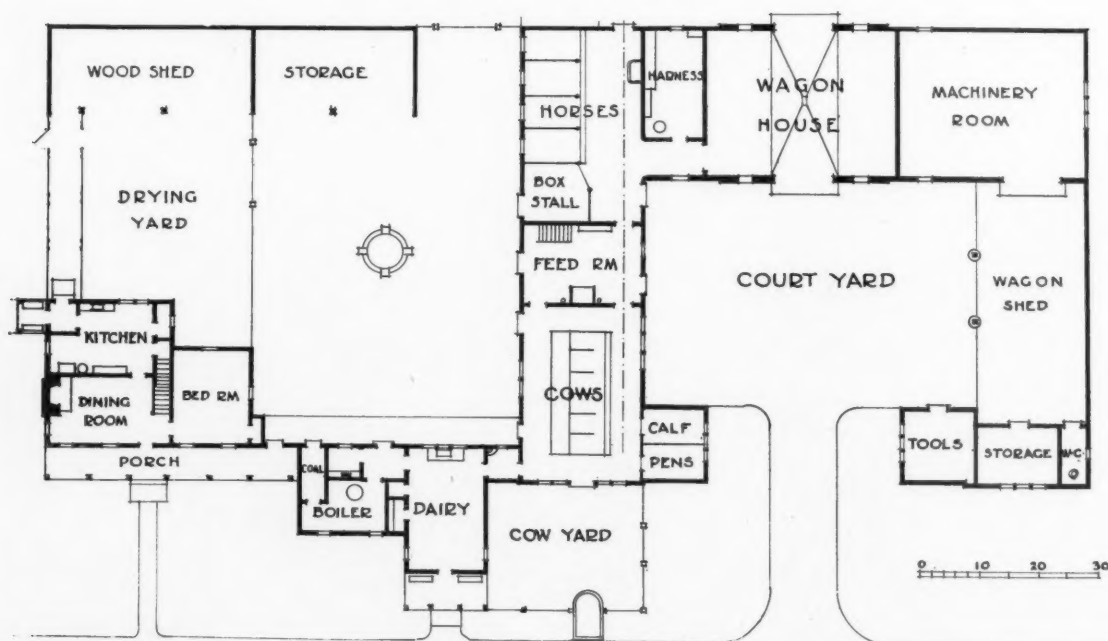
THE DAIRY

FARM BUILDINGS, ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I., N. Y.

MR. ALFRED HOPKINS, ARCHITECT



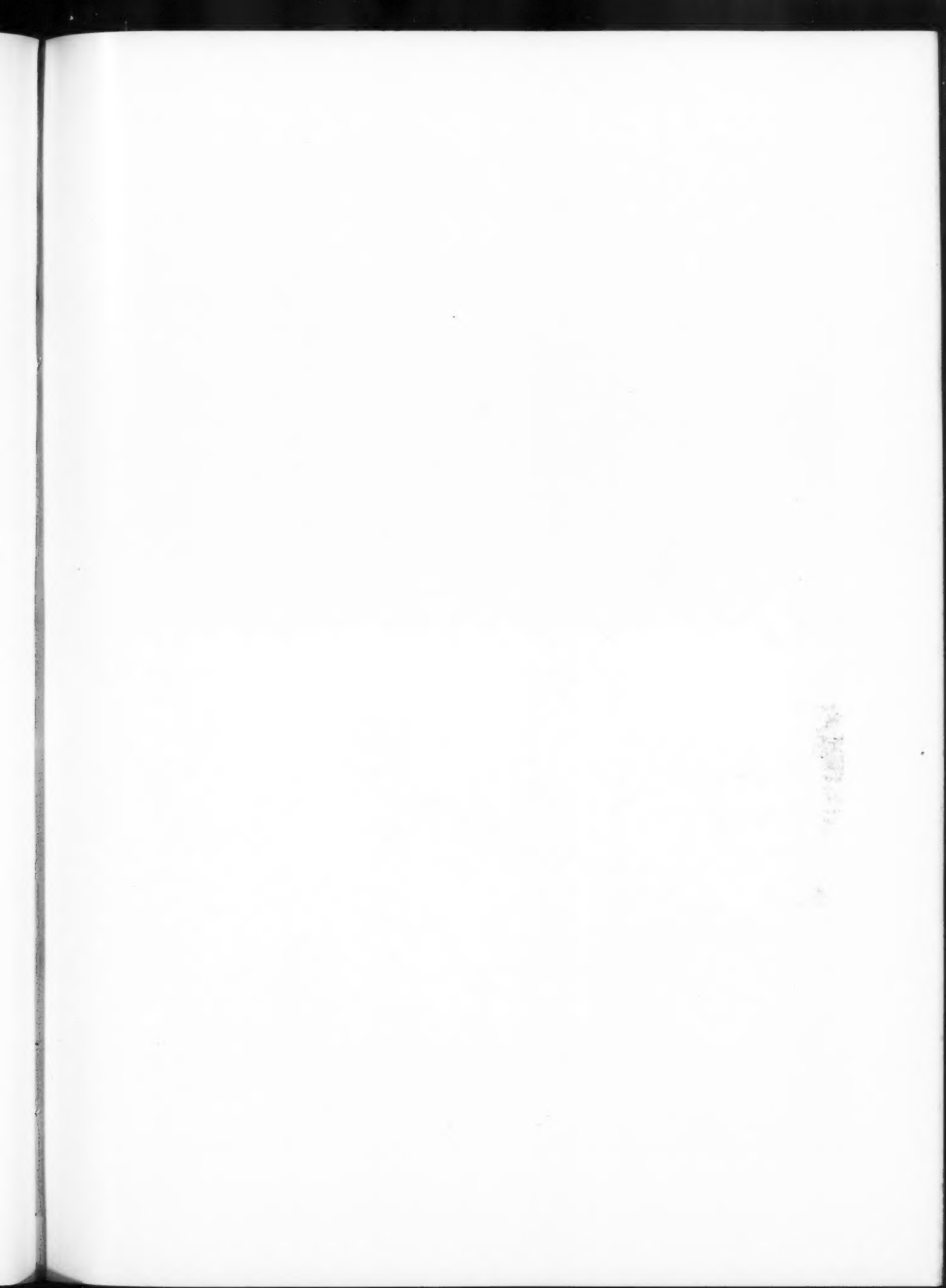
GREENHOUSE AND COTTAGE



GROUND PLAN, FARM BUILDING GROUP

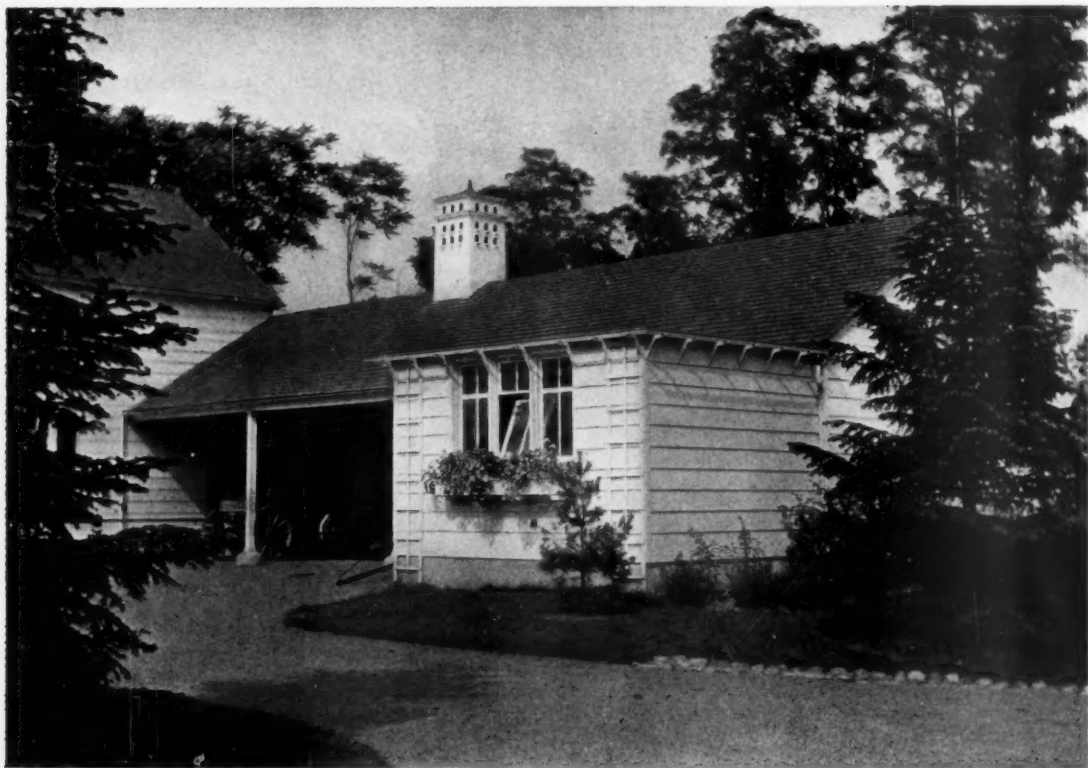
ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I.

MR. ALFRED HOPKINS, ARCHITECT





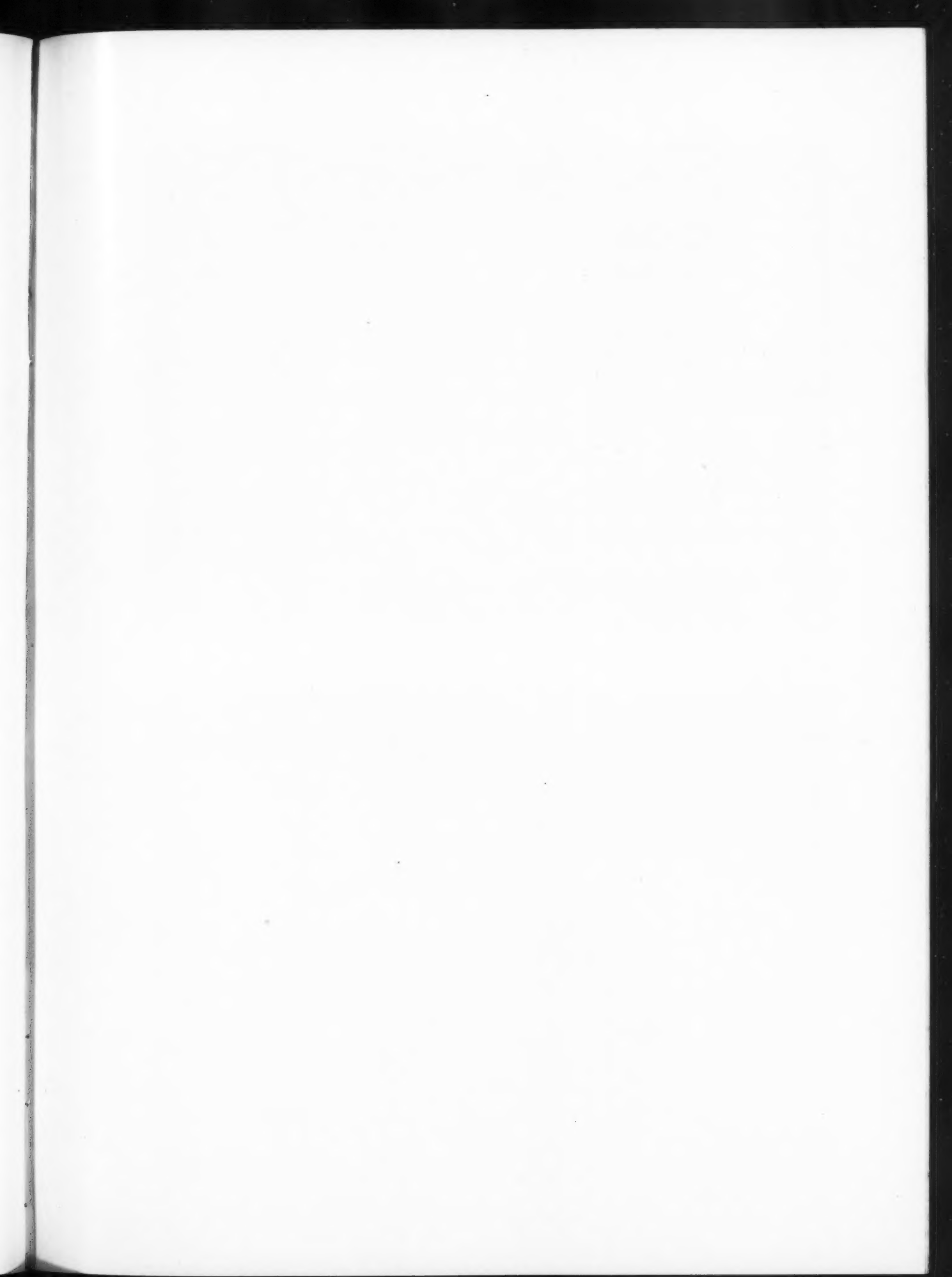
FARMER'S COTTAGE

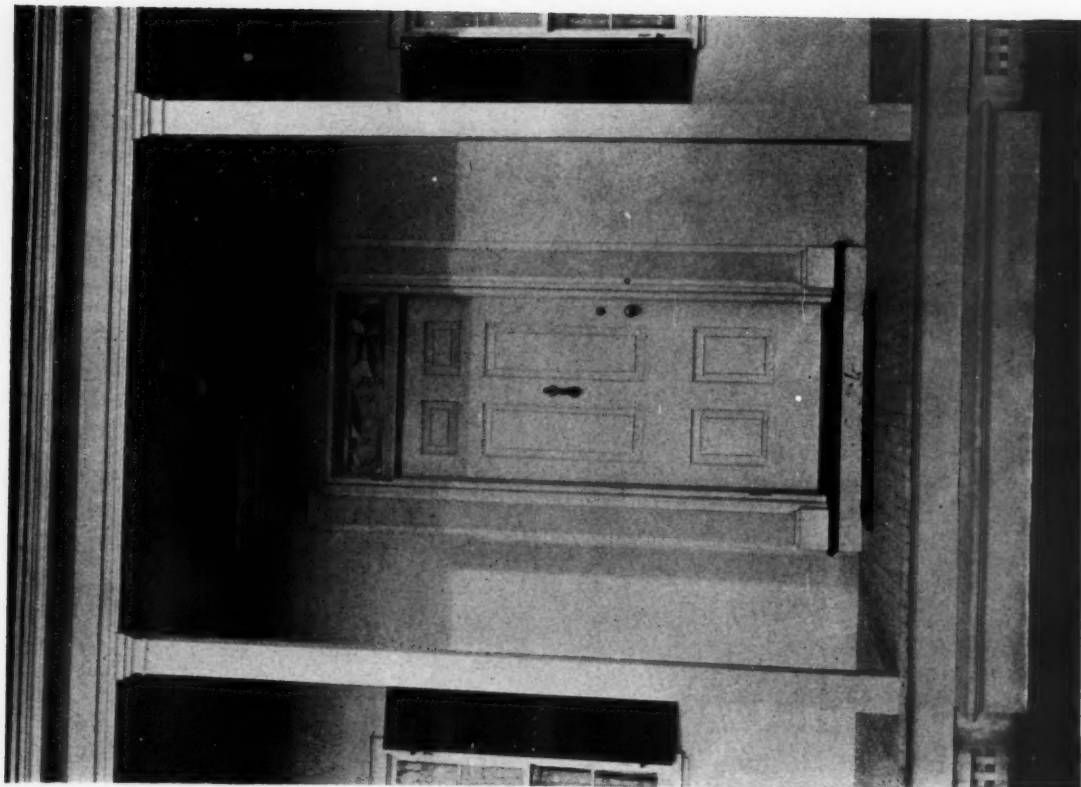
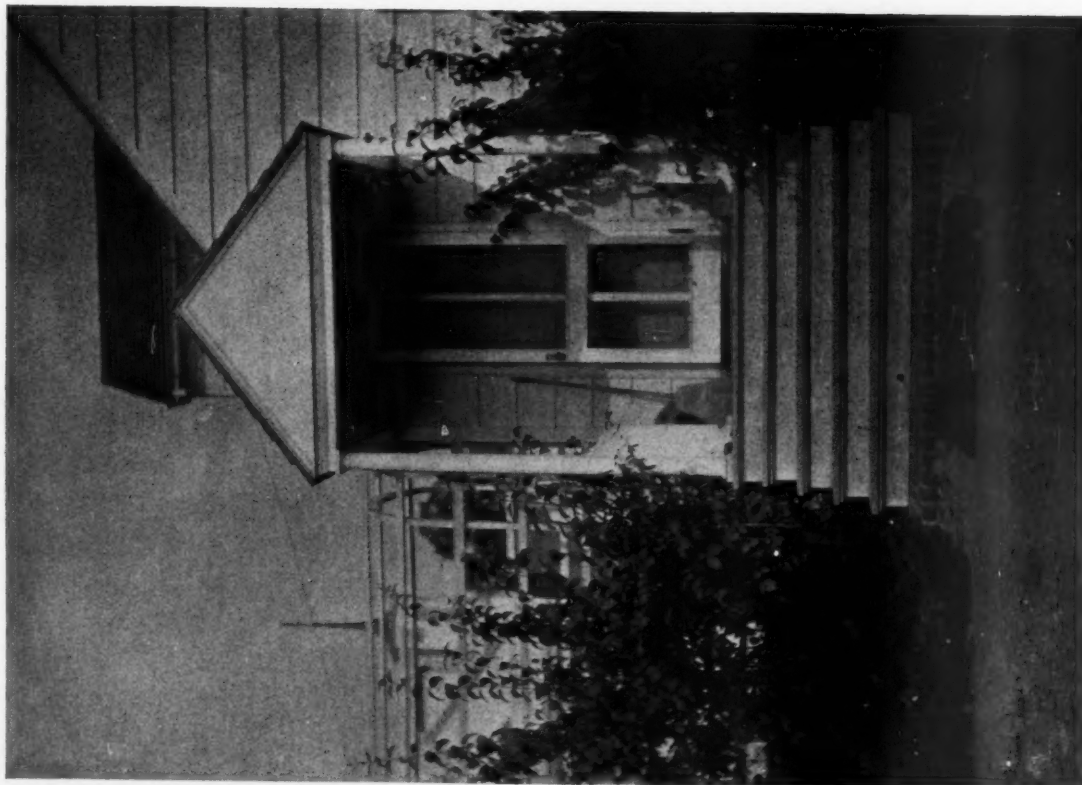


WAGON SHED AND TOOL ROOM

ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, LONG ISLAND, N. Y.

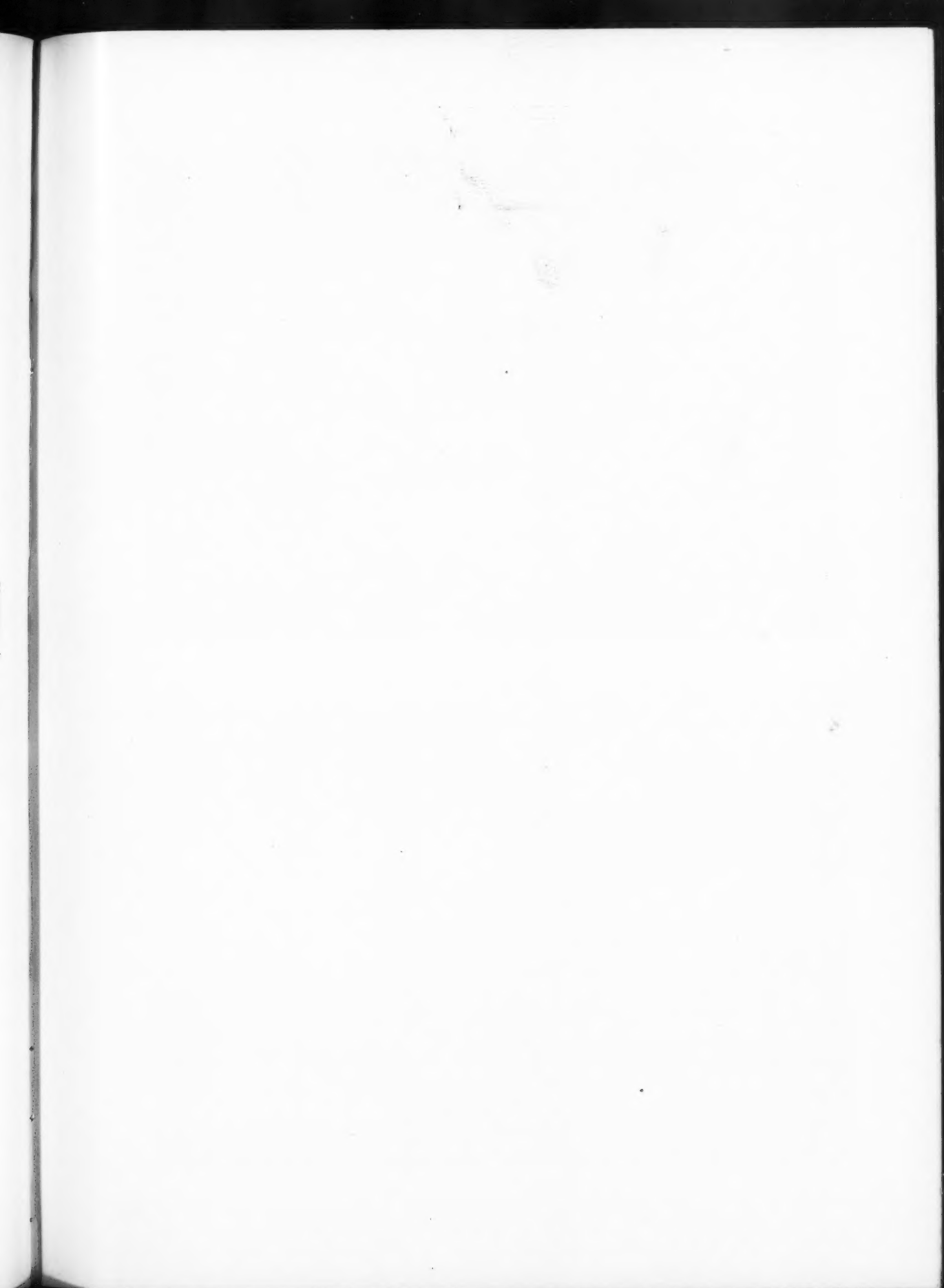
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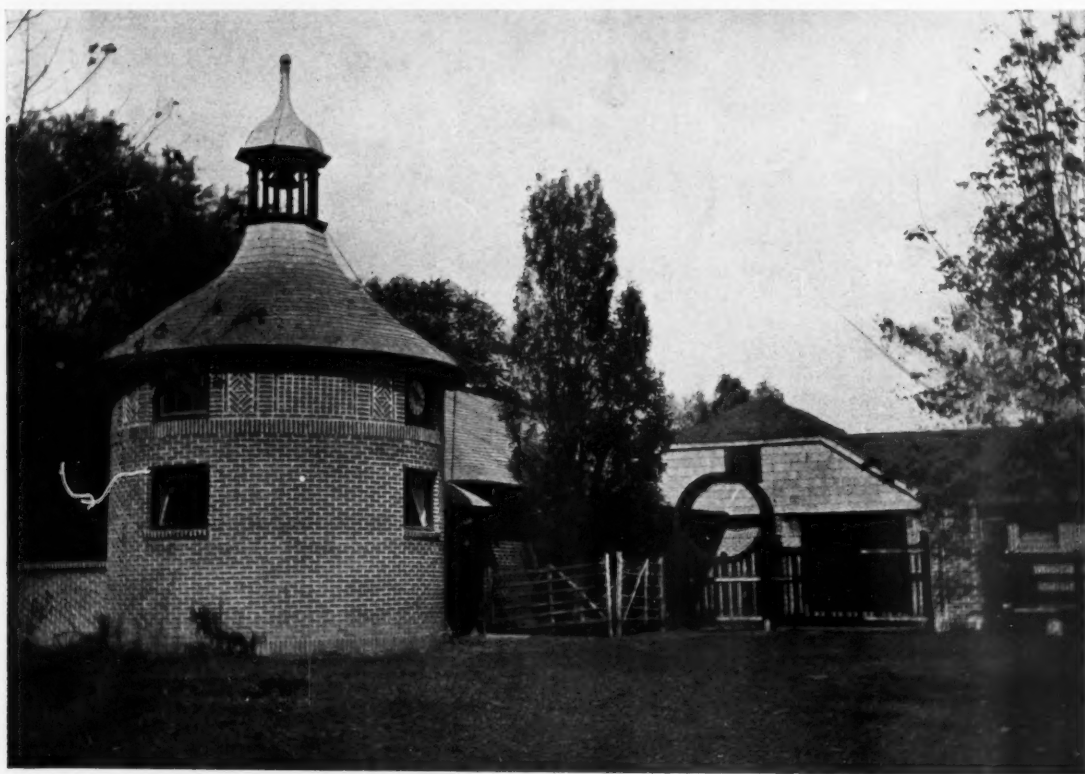




ENTRANCES TO FARMERS' COTTAGES

ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I., NEW YORK
MR. ALFRED HOPKINS, ARCHITECT





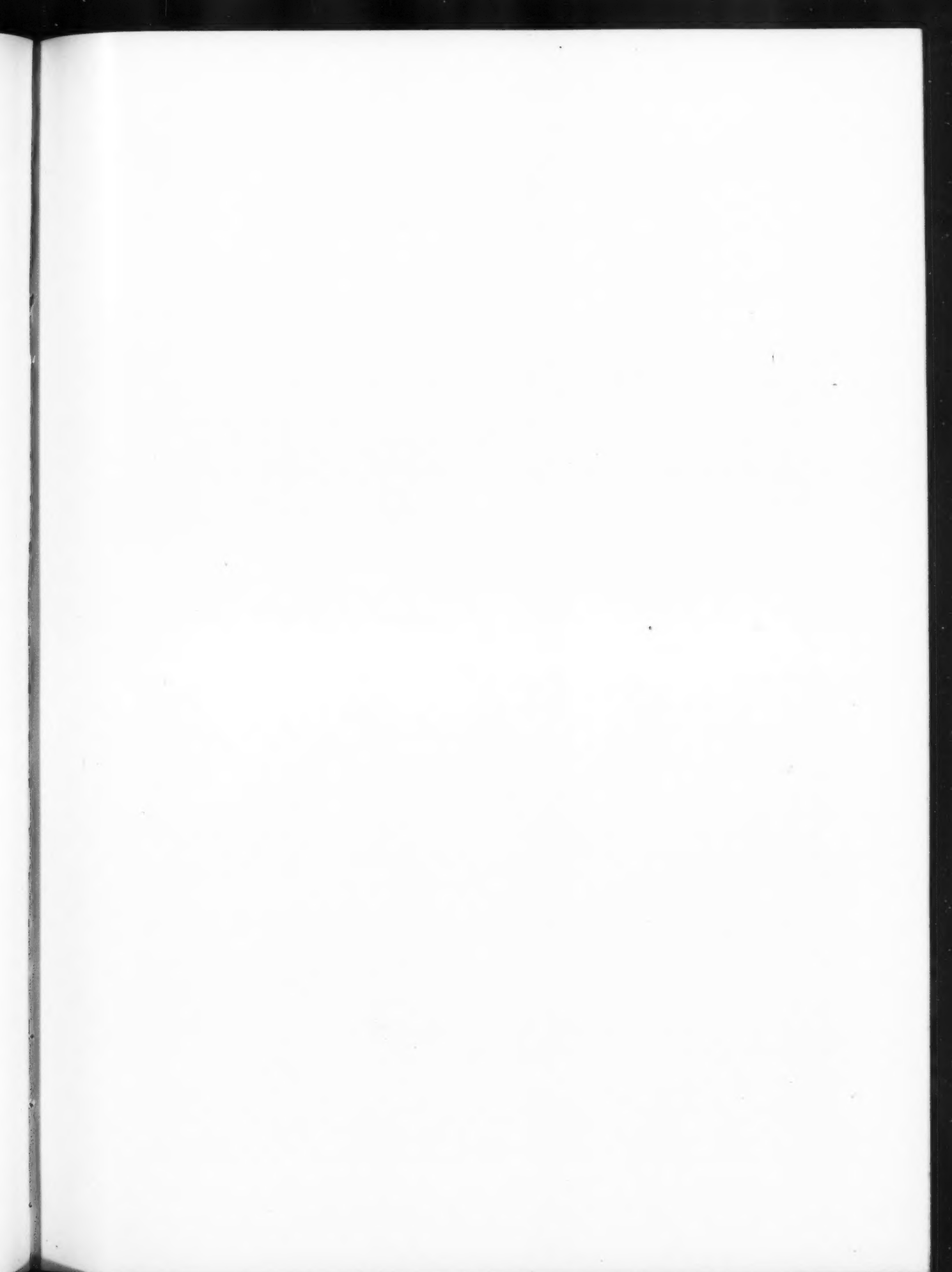
BULL PEN

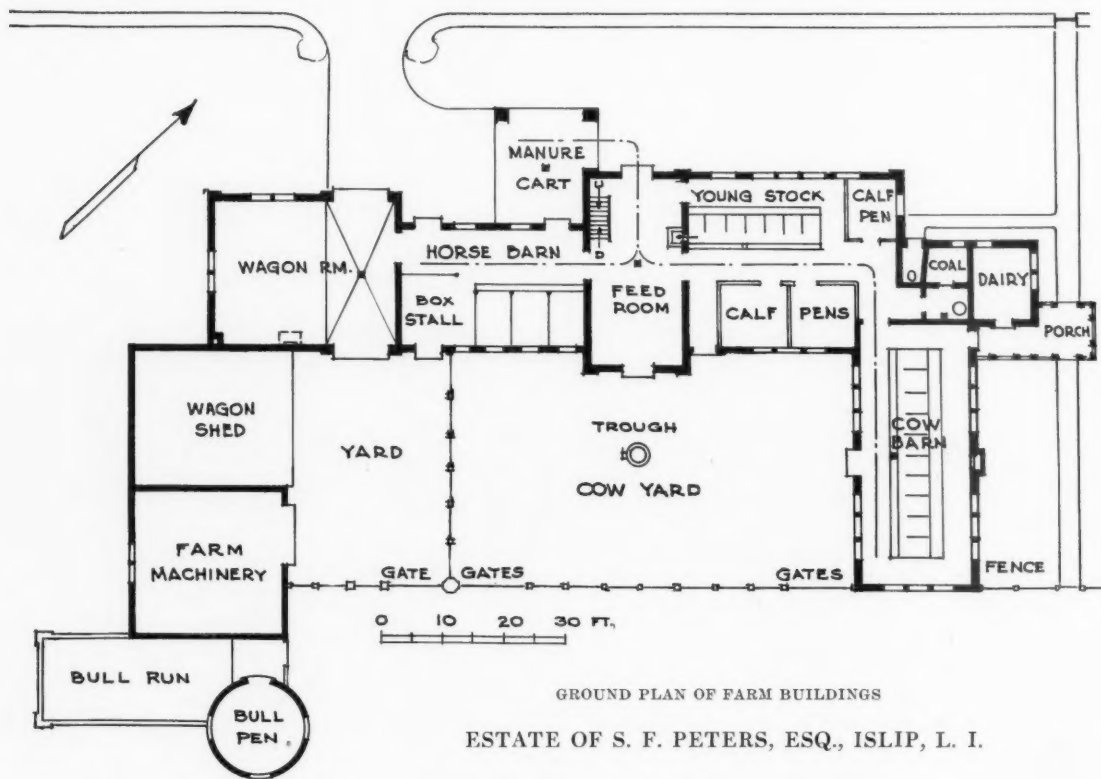


FARM BUILDINGS

ESTATE OF S. F. PETERS, ESQ., ISLIP, L. I., N. Y.

MR. ALFRED HOPKINS, ARCHITECT



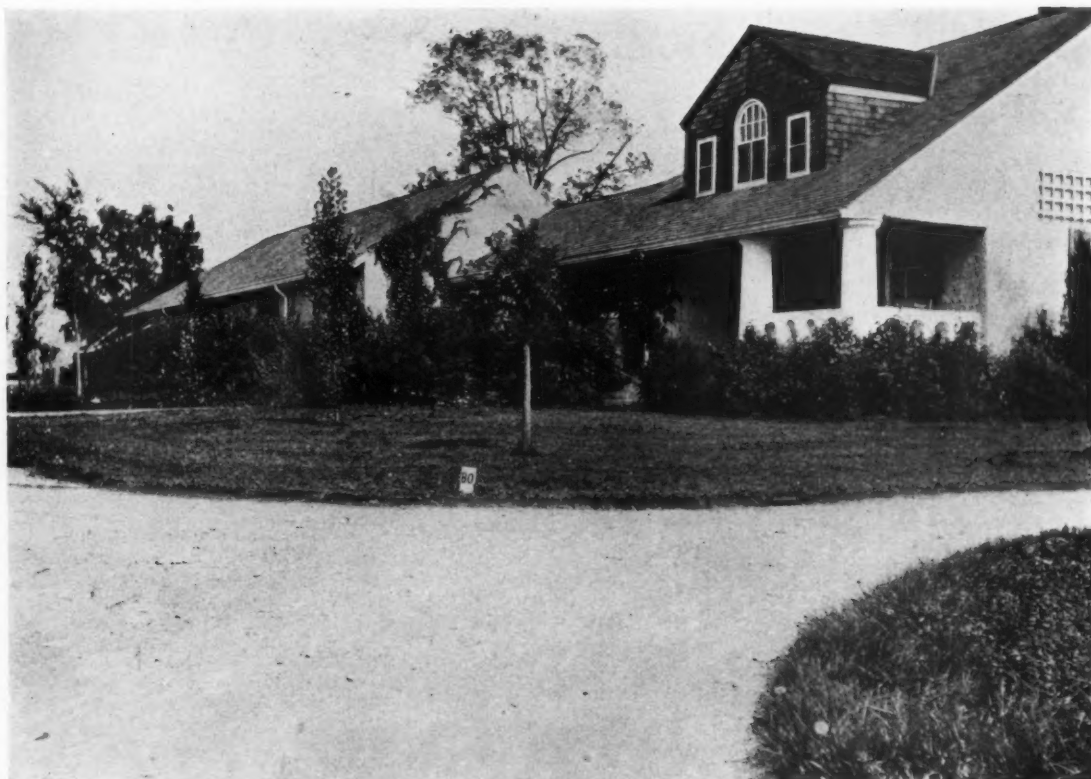


SUPERINTENDENT'S COTTAGE, ESTATE OF GLENN STEWART, ESQ., LOCUST VALLEY, L. I.

MR. ALFRED HOPKINS, ARCHITECT



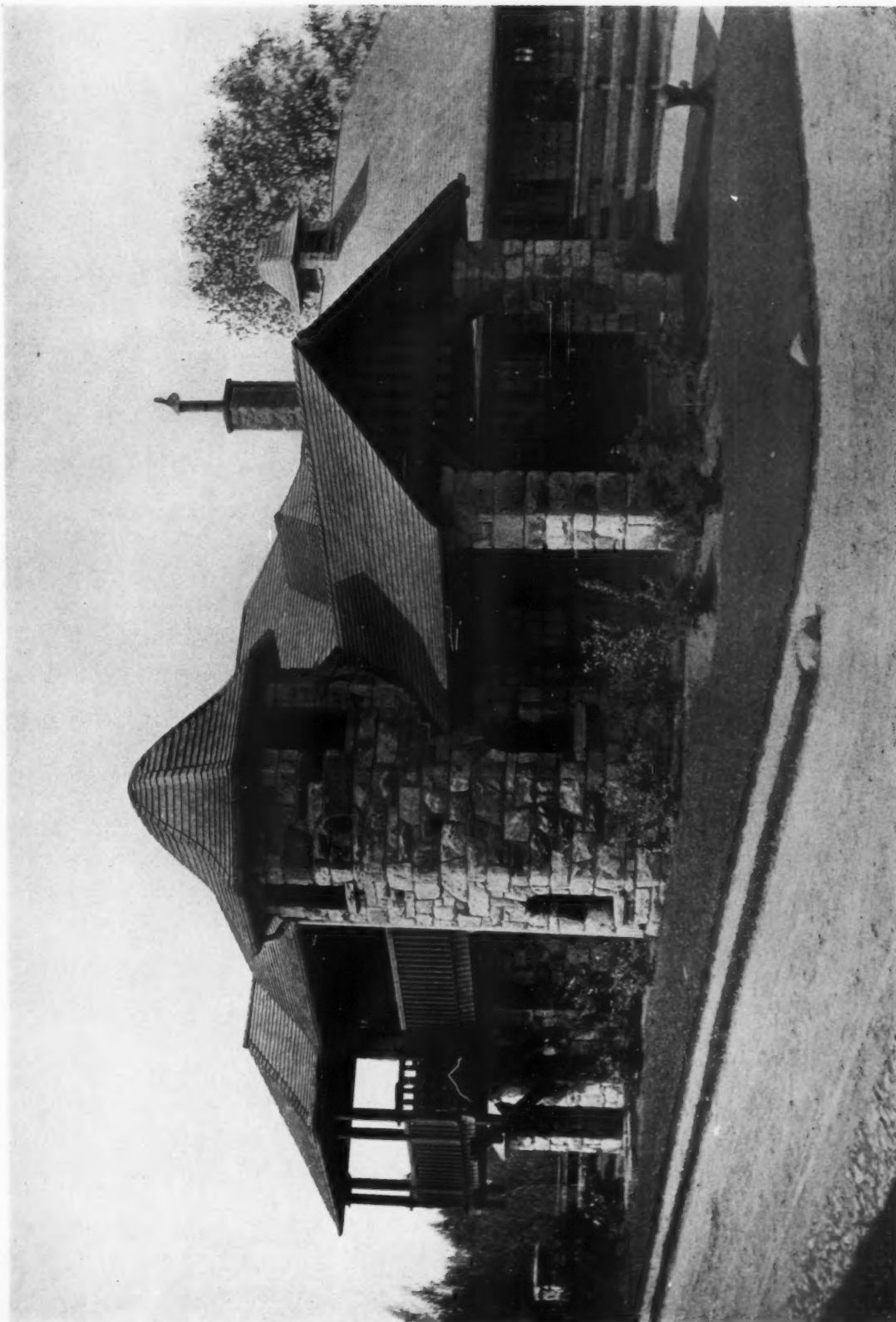
DAIRY AND BULL PEN



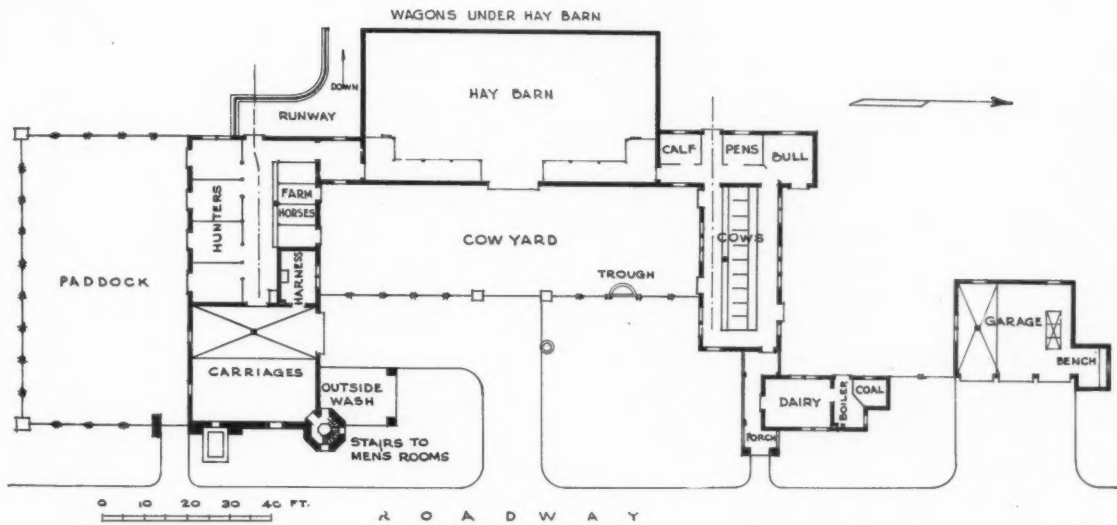
FARMER'S COTTAGE

ESTATE OF TRACY DOWS, ESQ., RHINEBECK, N. Y.

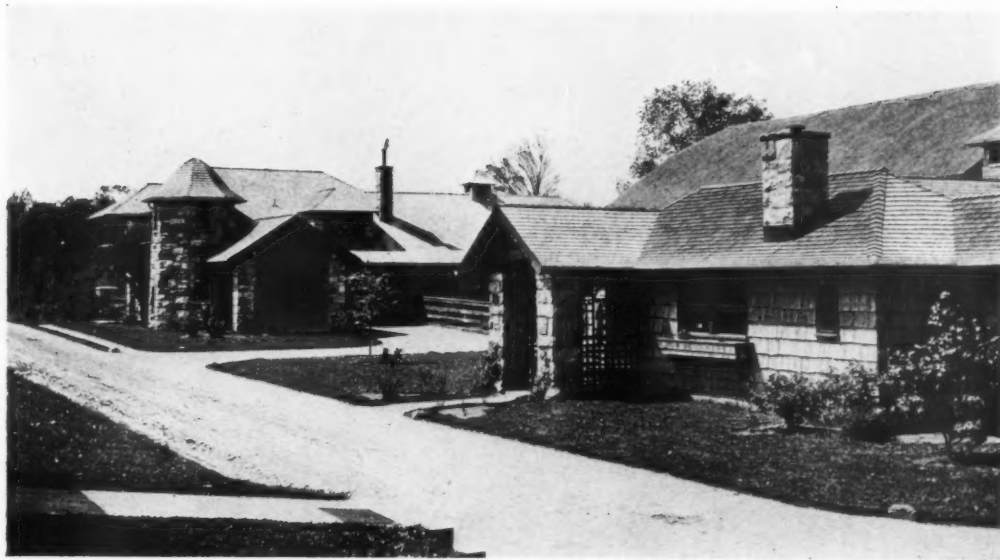
MR. ALFRED HOPKINS, ARCHITECT



FARM BUILDINGS FOR H. FISHER, ESQ., GREENWICH, CONN.
MR. ALFRED HOPKINS, ARCHITECT



COW BARN AND DAIRY
 ESTATE OF H. FISHER, ESQ., GREENWICH, CONN.
 MR. ALFRED HOPKINS, ARCHITECT



FARM BUILDINGS FOR H. FISHER, ESQ., GREENWICH, CONN.

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HOUSE OF HAROLD KOUNTZE, ESQ., DENVER, COLO.

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NON-FIRE-PROOF CONSTRUCTION. ROOF TILE, FOUNDATION BRICK AND CONCRETE. EXTERIOR WALLS WITH STUCCO. INTERIOR WALLS AND PARTITIONS BRICK AND WOOD. HOT WATER HEATER, VACUUM CLEANER, ELECTRIC LIGHT. COST, PER CUBIC FOOT, 22 CENTS

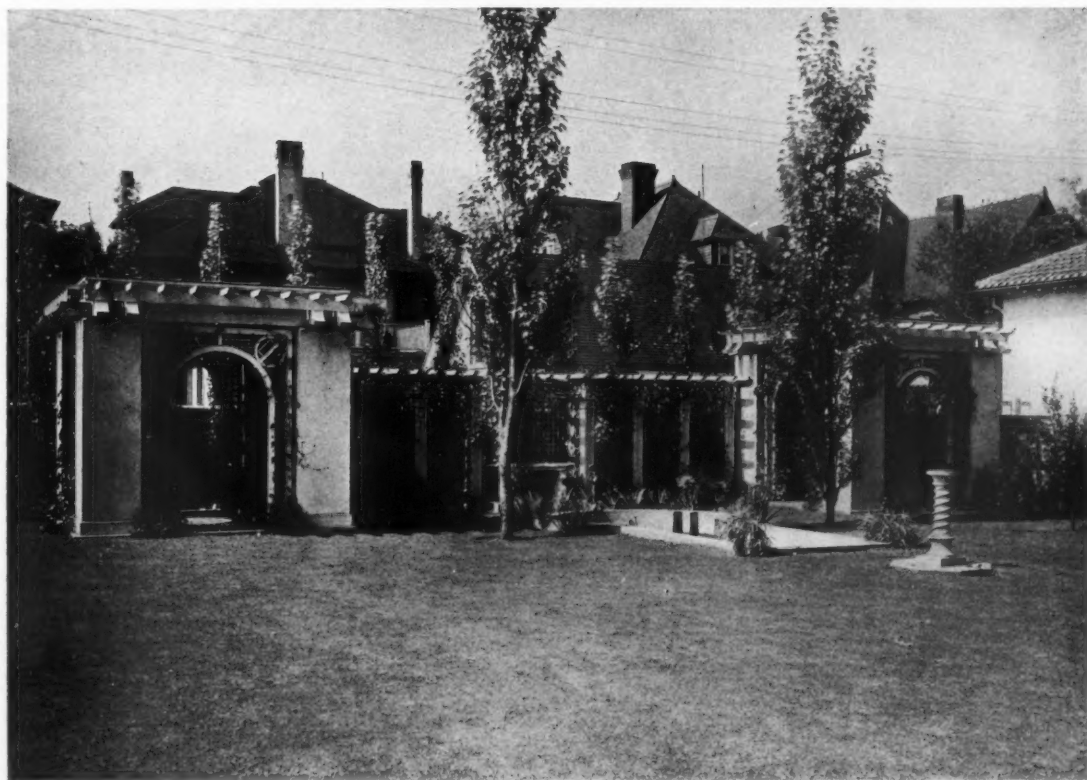


HOUSE OF HAROLD KOUNTZE, ESQ., DENVER, COLO.

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



TEA ROOM AND CONSERVATORY



GARDEN

HOUSE OF HAROLD KOUNTZE, ESQ., DENVER, COLO.

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



LIVING ROOM—HOUSE OF F. R. ROSS, ESQ., DENVER, COLO.



DRAWING ROOM—HOUSE OF HAROLD KOUNTZE, ESQ., DENVER, COLO.

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

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RECOGNITION OF HIS WORK IN THE INTEREST OF ART IS ACCORDED A PUBLIC OFFICIAL OF NEW YORK.

NOT only because opportunities of commenting on such an occurrence are rare, but also on account of the importance of the action itself, does the awarding of a medal by the Architectural League to Mr. George McAneny, ex-president of the Board of Aldermen of New York, merit comment.

The medal, designed by Mr. Daniel Chester French, and inscribed "George McAneny, in recognition of his helpful interest in architecture and allied arts," was presented to Mr. McAneny by the league, at a dinner given in his honor on the evening of December 29. After mentioning briefly the principal work accomplished by Mr. McAneny during the period of his official relations with the city as borough president, president of the Board of Aldermen, and acting mayor, Mr. Grosvenor Atterbury, president of the league, added:

"For all these services to the arts we represent we can give you tonight no great honor or reward. That must come when in future days you see the towers and domes rising above the edifice of civic beauty whose foundations you have so quietly, patiently, yet mightily helped to lay.

"But working with and for you during these past six years, our profession has learned to know your patience, your broadness of vision, your ready sympathy, and your steadfast faith in ideals, no matter how far we may have failed in our attempts to realize them. Whether President of the Borough of Manhattan, President of the Board of Aldermen, or Acting Mayor of the city, we have found in you a man who, through all the stresses of overwhelming problems of government, politics, and finance, has yet always found time to hear and, in some miraculous way strength to encourage those little bands of 'minute men' that even to-day must needs drop their tools at intervals to rush to the protection of some precious monument of beauty or historic interest, threatened by a city so long and so pitifully blind even to the commercial value of beauty.

"And so when I hand you this medal on behalf of the Architectural League of New York, you must not look upon it as an attempt to measure or reward your services to architecture and its allied arts, but rather as a token of our admiration and seal of our fellowship which you will honor us in accepting.

"Mr. McAneny, in this I am privileged to speak for all those—whether they be architects, painters, sculptors, designers, or lovers of art—who believe that the sense of beauty is not only a God-given faculty, but an essential element in the pursuit of happiness, given to rich and poor alike, as essentially democratic as the sense of hunger, a human faculty that all Governments should cherish and respect no less than the moral code.

"And so we thus honor you tonight because we have learned to know you as a true defender of the faith."

In his reply, Mr. McAneny explained the ideals which he cherished at the time of taking office and something of the methods adopted in his efforts to realize them.

It was made plain that, in his opinion, an appreciation of the practical value attaching to a comprehensive city plan and the physical aspect of a city from the aesthetic viewpoint were both fundamental to any great measure of accomplishment in the development of cities along rational lines. The conception is obviously the first great requisite to any vital work, and this must be accompanied by ability to perform, and fixedness of purpose, after once becoming convinced of the soundness of a given plan, that will recognize no obstacle as insuperable, and no sacrifice as too great to make if it is necessary to a final realization of the object to be attained. These qualities, so rare in public officials, are

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apparently possessed by Mr. McAneny to an unusual degree, and quiet recognition of that fact not only by architects, painters, sculptors and lovers of art, but by all people of culture has been general during the past few years.

It is, indeed, unfortunate that there are not more men of the McAneny type in public life. He has set a new standard that it will be difficult for his successors to improve.

While it is regretted that Mr. McAneny has severed his official relations with the city at this time, the work which he is just taking up will undoubtedly offer him opportunities as great and far-reaching as any he has enjoyed heretofore, and with responsibilities correspondingly large.

We can think of no tribute too great to pay to the public official who has accomplished the work now standing to the credit of Mr. McAneny, especially under conditions with which he has been confronted for the greater part of his public life.

A CONSIDERATION OF PROFIT

IF profit is defined as gain, benefit, accession of good or useful consequences, it represents practically every legitimate object in life. The wealth of nations as well as individuals is derived from profitable activities, and is represented variously by the balance of trade, gold reserve, and accumulated resources of every description. Further than this, the measure of profit realized is ordinarily a gauge to success, as well as an incentive to labor. Even the artist must realize profit from his efforts, if he is to succeed or receive the encouragement necessary to something more than a half-hearted interest in what he is doing. In a word, profit

must involve something beside the sordid considerations that some ultra-aesthetic individuals impute to it.

"Art for art's sake" is well enough in the abstract and under some circumstances a better motto could not be chosen, but it is also proper to consider that a majority of us have certain duties and obligations laid upon us, and in order to fulfill them we must make a profit on our labors. These considerations are sometimes lost sight of by architects. The tendency to affect in practice the eccentricities and personal characteristics sometimes ascribed with more or less regard for accuracy to artists of great reputation, and consequent liability to neglect attention to the prosaic things that are the essentials to success in practice, lead toward the development of the *poseur* type that reflects little credit on a profession which properly stands among the highest. It would seem as though an architect might assume that the public is already convinced of his artistic temperament and ability, hence any attempts by means of mannerisms, dress and surroundings to create such an impression tends toward the superfluous, and might perhaps have the opposite effect from the one desired. The type of artist that finds it necessary to attract attention to himself by such methods belongs to the fictitious Bohemia, which no longer commands interest beyond a comparatively small circle of readers of light literature. The architect of any appreciable accomplishment feels the unassailability of his position as an artist, demonstrates it by his work, and looks for the profit that should rightly accrue as the result of his efforts. By so doing he easily outdistances his posing brother long before he has reached the zenith of his career.



THE CURRENT ARCHITECTURAL PRESS

SETTING down one's impressions of things seen is always most satisfactory, either in the art of literature or the art of painting, where the essentials are grasped by a trained mind and the non-essentials are omitted. For this reason, Mr. W. R. B. Wilcox's article in the December issue of the Journal of the A. I. A., is an interesting account of a chance visit to Assisi and Perugia. Just those things that bulk largest in architectural interest are described, to which is added an excellent lot of photographs illustrating the article.

This issue of the Journal, is of course dominated by the proceedings, reports and other matters of interest connected with the recent convention. For this reason it will be of considerable reference value to members who desire to keep thoroughly informed as to the various important reports.

(From *The Architectural Review*)



THE VILLA CONTANSE, NEAR ROME

From a photograph by Charles A. Platt

In reading over these reports, it is to be clearly noted that in their preparation the various committees have placed the vital issues of the Institute before its members, concisely and with much intelligence.

* * *

The Architectural Record for December contains the first of a series of articles on American Hospital Development, to be contributed by Edward F. Stevens. Mr. Stev-

(From *The International Studio*)



STATUE OF JEANNE D'ARC

ANNA VAUGHN HYATT, ARCHITECT

ens writes authoritatively and his series will undoubtedly be an important contribution to the literature of hospital design and equipment.

Mr. Glenn Brown continues his interesting personal reminiscences of the late Charles Follen McKim.

An excellent house in Cleveland, designed by Frank B. Mead and James F. Hamilton, is the subject of the leading article in this

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issue. This house is thoroughly illustrated by photographs. The article which simply enumerates the details of the photographs would seem to be in a measure superfluous.

The portfolio of current architecture is a somewhat indifferent and unsatisfactory reproduction of photographs of a number of country houses.

The December issue of this publication is not up to the average established by previous numbers.

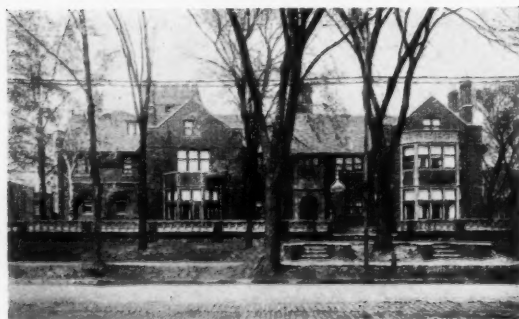
(From *The Architectural Review*)



HOUSE IN FRAMINGHAM, MASS.
CHARLES M. BAKER, ARCHITECT

In the department of Recent Designs in Domestic Architecture, the December issue of *The International Studio* illustrates and describes a number of country houses in Scotland. These are characterized by simplicity of treatment and boldness of design. The article is mainly illustrated by interior views, showing the adaptation to modern requirements of early methods of paneling.

(From *the Architectural Record*)



A HOUSE IN CLEVELAND
FRANK B. MEADE AND J. M. HAMILTON, ARCHITECTS

The Statue of Jeanne d'Arc, by Anna Vaughn Hyatt, recently unveiled on Riverside Drive, is illustrated and an account of the movement that led to the culmination of the work is printed.

(From *Architecture*)



A HOUSE AT SPRING GROVE, PA.
MR. J. A. DEMPWOLF, ARCHITECT

Modern British Sculpture is the title of an interesting resumé of the field of the sculptor's art in England. The revival of Sculpture in Great Britain during the latter half of the Nineteenth Century has served to mark an epoch in British art. The new School of Sculpture that sprang into public notice has not been compelled to wait long for recognition, and the result of its work and teaching is very plainly shown in the ex-

(From *The Western Architect*)



SCHOOL HOUSE, CORONADO, CAL.
QUAYLE BROS. & CRESSEY, ARCHITECTS

cellence of the sculpture being executed in England today.

The usual comprehensive review of current art is presented together with reproductions of important examples.

* * *

Mr. Frank Chouteau Brown has "A Note on the Technique of Architectural Delinea-

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tion as Expressed by Some Drawings by F. L. Griggs, in the November issue of *The Architectural Review*. The article shows a thorough knowledge of the subjects, as do the illustrations reproduced to support the contention of the writer.

The cultivation of a technique is attainable by no "royal road." It can only be acquired by hard work, constant practice and knowledge of the structure of things delineated. The painter, with a stroke of the brush, will convey an impression that is as satisfying, if not more so, than the labored

(From *The Brickbuilder*)



DETAIL—NURSES' HOME, MUNICIPAL TUBERCULOSIS SANITARIUM, CHICAGO, ILL

W. A. OTIS AND EDWIN H. CLARK, ARCHITECTS

and carefully executed detail. But that single stroke is the result of long study, constant practice and the knowledge and dexterity that practice brings.

It is absolutely true, as stated in this article, that the student, "after having found his particular convention, has still to develop freedom and ease in its use and in the employment of his selected medium; and this he can achieve only by means of constant practice, till eye, mind, fingers and pen all work easily and fluently together." It is only the

uninformed who believe that art is "entirely a gift" and needs no work to perfect it. Men who labor in the field of art know the long and hard road that leads to success. Mr.

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



THE HEMICYCLE, CORCORAN GALLERY OF ART, WASHINGTON, D. C., WHERE THE FORTY-NINTH CONVENTION OF THE INSTITUTE WAS HELD

Brown's article is worth very careful reading.

The leading feature of this issue of *The Architectural Review* is some photographs

(From *The International Studio*)



A SCOTCH GARDEN HOUSE

MACLAREN, SONS & SOUTAR, ARCHITECTS

made by Mr. Charles A. Platt, a number of years ago, of the Villa Costansi, near Rome.

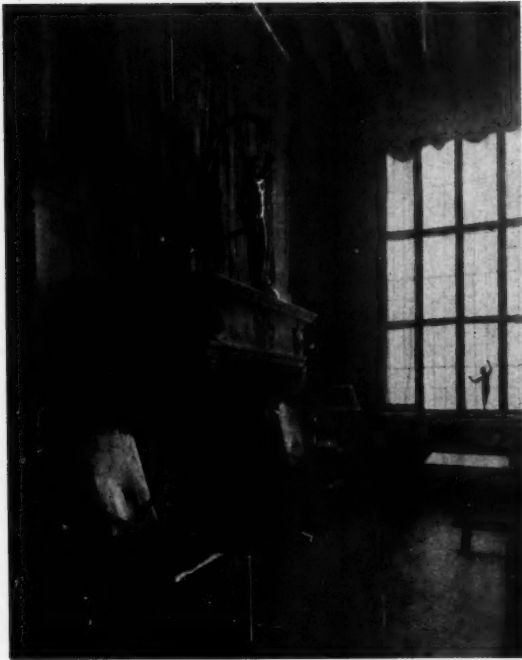
The plate section presents the usual proportion of English subjects, to which is

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added some work in America by Wm. B. Ittner (illustrated in *The American Architect* two years ago), Charles M. Baker, and Edward Stotz.

The familiar Spencer Trask Memorial, by Henry Bacon, architect, and Daniel C.

(From *Good Furniture*)



A STUDIO INTERIOR
CHARLES A. PLATT, ARCHITECT

French, sculptor, is also illustrated in this issue. The usual reviews of current architectural publications complete the number.

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The November issue of *The Brick Builder*, the last received, is devoted to brick hospitals. There are reillustrated some of the hospitals shown in the issue of *The American Architect* of October 13.

The hospitals shown and the descriptive articles will be found listed in our index on another page.

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The principal subject illustrated in *Architecture* for December, is a large country house and dependent buildings in Spring Grove, Pa., J. A. Dempwolf, architect.

Other subjects are the accepted competi-

tive design for the Municipal Building in Milford, Conn., by Tracy & Swartwout, a typical suburban Philadelphia house, of ledge-stone, Duhring, Okie & Ziegler, architects, and a group of houses in Garden City, L. I., by Ford, Butler & Oliver.

The text is mainly descriptive of the illustrations, excepting the reprinting of Mrs. Stapley's book on Spanish Rejeria, now carried to its sixth installment.

* * *

An article of more than usual interest and of timeliness, by William Laurel Harris, appears in the December issue of *Good Furniture*. It has reference to the coöperative exhibition held in the Avery Library, Columbia University, in which were examples representing the industries of furniture making, weaving, metal and leather working

(From *The Brickbuilder*)



DETAIL OF DOORWAY, MUNICIPAL TUBERCULOSIS SANITARIUM, CHICAGO, ILL.
W. A. OTIS AND E. H. CLARK, ARCHITECTS

and wall paper printing. This exhibition was arranged with the distinct object of demonstrating the preparedness of American Art Industries, to fulfill the demands that will undoubtedly arise as the result of conditions in these industries in those sec-

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tions of Europe that are seriously affected by the war. Mr. Harris states, in referring to this exhibition:

It is necessary that the American public should be shown what our skilled craftsmen can produce and what a wealth of artistic talent our artists can offer in making American decorative art the popular issue it must be if the American art industries are to occupy the position they so much covet in the markets of the world.

It is equally necessary that American craftsmen and American artists should rally around the standard of preparedness for our art industries if America is to achieve the high standard of excellence in design and craftsmanship which will be required of her if she would maintain the enviable industrial position which is at present hers. This position she temporarily enjoys through the misfortunes which, for a time, are calling a halt on the industries of her European friends on whom, in the past, America has

unfortunately allowed herself too largely to depend.

We must create a public sentiment at this epoch-marking time which will convince our national government of the wisdom of lending its active support to those of our art industries which are now the victims of restriction for the benefit of a few. Some of these industries are intimately allied with the useful arts of which the present exhibition at Columbia University contains so many interesting examples.

Other articles in this issue are: "The Study of Home Decorations As a Problem of Design," by Dr. James Parton Harvey, the "Furnishing of Spacious Rooms," by Matlack Price and "Gothic Tapestries," by George Leland Hunter.

The illustrations in addition to the text are of a number of reproductions of well arranged interiors and their furnishings.

ORNAMENTATIONS ON WOOD

THERE are a great many different methods of producing ornamental devices on wood. One of the methods is generally known as buhl work, which consists in inlaying small ornamental pieces of metal in fancy wood furniture. Work of this kind was in vogue more extensively during the beginning or middle of the nineteenth century, and is still used in ornamenting umbrella handles, walking sticks, and smokers' pipes. Another method is marquetry, which is to a certain degree synonymous with buhl work. This consists in the inlaying of variously colored pieces of wood. When the wood worker first started this practice he confined it to the use of black and white woods, which were known as morescoes, but the art was soon extended by staining woods with different colors so as to enable the artist to represent various natural objects. After the numerous highly natural colored woods from tropical America became available, artificial coloring was no longer necessary, and such woods as purple heart, satin wood, green ebony, lignum vitae and true ebony soon came into general use for painting in woods, as this favorite pursuit came to be called. The colored woods were first cut into thin boards or veneers and by means of fine saws all kinds of ornamental forms were cut out and glued upon well-

seasoned oak, ash or fir boards. A very interesting method of producing an ornamental effect formerly employed was by scorching the wood by means of a red hot poker, bar, or piece of wire. Ornamentation was often effected by this means alone, but it was sometimes combined with the method of inlaying above described. When it was employed in connection with marquetry the scorching was used to produce shadows, the blackness resulting from the carbonization of the wood. In case the whole of the device was produced by scorching the surface used for this purpose was generally of some dark colored wood having a hard texture. It is easily conceived that considerable skill was required in such an art, because the scorched lines on the surface of the panel were not made to give the outline properly so-called, but only the shadows bounding the outline. If the panel possessed any strongly-marked lines, knots, eyes, curls, or other diversities of surface, the artist, if possible, availed himself of these to produce some of his pictorial effects. This method of scorching is no longer in general use and what there is left of it in the present day wood working industry is pyrography, which has a rather limited use, except in the toy industries.

Another method of bringing out pictorial effect in wood is one which was probably

borrowed from the Chinese. This consists of uniformly scorching or charring the surface of the board. Cypress or red fir is commonly employed, because in these woods there is a sharp contrast in the density between the inner and outer portions of the annual rings of growth. In subjecting the board to the flame the softer inner parts, or spring wood, of the annual rings are burned out, while the hard, outer parts, or summer wood, remain practically unaffected. The charred surface is then subjected to a process of brushing or rubbing which removes the soft, carbonized spring wood to the depth of about one-sixteenth of an inch, leaving the harder parts of the annual rings in relief. The beauty of the figure depends upon the character of the growth of the wood and the manner of sawing the boards. A good deal of curly or knotty cypress boards are treated in this way and are known as sugi cypress.

Another method of producing pictures, or at least ornamental devices, on wood is one based on the tendency wood has to swell when placed in water and to shrink when subjected to drying influences. The softer the wood the greater will be the swelling and shrinking. Soft woods when dry are easily depressed by means of blunt instruments, and if care is taken not to break the fiber in so doing, the depressed portion will, upon being placed in water, rise again to its original level. The following method is used to produce the desired effect: The wood, having first been worked out to its proper shape, is sketched with a design of the pattern to be imparted to it, either by pencil or by some other means. This being done, a blunt steel tool or die is applied successively to all parts of the pattern intended to be in relief, and is pressed or hammered cautiously, without breaking the fibers, till the depth of the depression is equal to the subsequent prominence of the figure. The ground is then reduced by planing the wood to the level of the depressed part; after which, the piece of wood being placed in water, the parts previously depressed will rise to their former height and will form an embossed pattern. This very ingenious manner of producing a device in relief may be available, either in rough form, thus produced, or the embossment may itself be afterwards carved, and be made to receive any delicate touches desired.

RECENT LEGAL DECISION

Stock Subscription May Be Revoked Though Architect Had Been Employed.

(*West Virginia.*)—A subscription to the capital stock of a building corporation subsequently to be formed may be revoked though an architect has been engaged and plans and specifications prepared, where the subscriber to the stock was not given an opportunity to participate in the organization.

The West Virginia Supreme Court has so held in affirming the Circuit Court in *Windsor Hotel Company v. Schenk*. Defendant Schenk had refused to pay assessments on an informal subscription by him to preferred stock of the Windsor Hotel Company, made before the articles of incorporation had been issued. The Hotel Company, after being duly incorporated, brought suit to recover the sum of \$4,500 representing the agreed price for the stock subscription. The lower court found for the defendant.

In August, 1912, the promoters of the enterprise, having in mind the erection of a large modern hotel, gave a banquet to certain citizens of Wheeling, at which the purpose and plans of a prospective corporation to be known as the Windsor Hotel Company were discussed and subscriptions to the capital stock thereof solicited. Defendant was in attendance and expressed a willingness to take 50 shares and on the following morning, at the office, entered his name on the subscription list. In all, 1,750 shares were subscribed for.

Later the enterprise was incorporated, a hotel site purchased for \$115,000 and a call made upon defendant for payment of his subscription. Defendant refused to pay the same, his reason being that he had not been given an opportunity to participate in the organization. The question was whether a stock subscription could be revoked or not.

The Supreme Court affirmed the holding of the trial court, saying that though a stock subscription can not generally be revoked, yet where a subscriber is not given an opportunity to participate in the incorporation of the company, he may cancel his subscription. The law contemplates and guarantees participation by the stockholders in the organization of the corporation. (*Windsor Hotel Co. v. Schenk*, 84 S. E. 911.)

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CATHEDRAL, BITONTO, ITALY (12TH CENTURY)