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COLUMBIA TRUST CO., NEW YORK
MESSRS. McKIM, MEAD & WHITE, *ARCHITECTS*

BASE COURSES AND ENTRANCES TO OFFICE BUILDINGS—PART II*

BY PATRICK CALVERT

IN point of design, the entrance of the office building seems to present nothing new or original. Its functions are similar to those of all doorways and its appearance in many cases is unfortunately only too unvaried. The question of its scale is hopelessly involved with the other perplexing problems of the office building. Shall it be made commensurate in size with the crowds of people who daily pass in and out, displaying the dignity and power which its tenants wield, shall it be proportioned to the facade of the building, which may, however, extend a block in depth of lot, or shall it disregard all such considerations and be made an entrance and nothing more? The former point of view seems the more reasonable to

* For Part I see issue of September 29, 1915, No. 2075.

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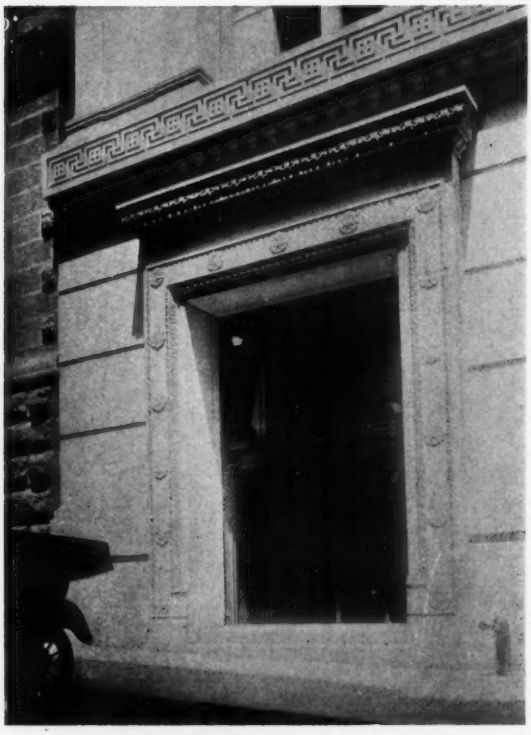
accept, but to carry it out is often entirely at variance with the client's economical viewpoint and the requirements of proportion. And so we often see mean and narrow entrances coupled to cramped and insufficient elevator halls, where the dignity of the building merely in terms of size would lead one to expect the reverse.



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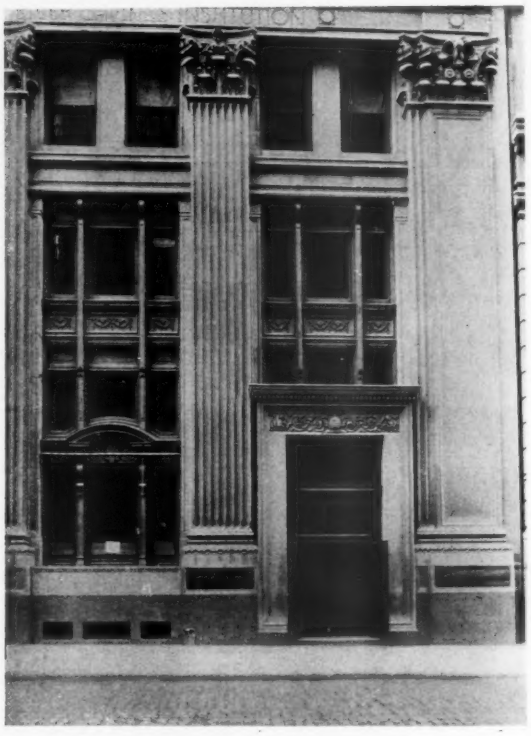
The same influences which we saw operated to produce the modern base course with its flat character and lack of projection has similarly produced entrance motives of equal lack of depth, and in New York the elaborate portico-like entrance-ways once so much in vogue have all vanished as being merely encumbrances of the sidewalk. The filling in of the door opening with glass and iron gives a wonderful opportunity for the metal designer. Since the entrance usually reflects in some way the size of the elevator hall and is invariably of the same width, this opening is therefore sufficiently ample to require both a dignified and an elaborate treatment.

The use of the revolving door, once thought to have been destined to supplant almost entirely the swinging door in commercial work, is now used only where there is comparatively little circulation. Only when the vestibule space is greatly restricted is it employed in the modern office building. The more usual arrangement is the swinging door, singly or in pairs, arranged with a vestibule intervening. This arrangement is indeed so general that its use needs no comment. Its only demerit is the fact that the doubled windows thus caused overhead tend to cut out more light in the interior than a single thickness.

In only one modern building within the writer's knowledge, the Fifth Avenue building, is there but a single system of doors.

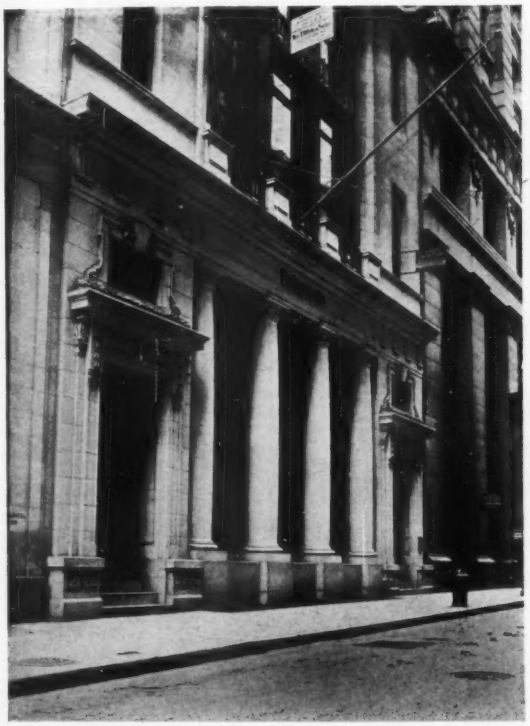


EAST RIVER SAVINGS INSTITUTION BUILDING, NEW YORK

MESSRS. CLINTON & RUSSELL, *ARCHITECTS*

In this instance, however, the elevator lobby partakes of the nature of a public thoroughfare by reason of its plan. It is needless to say that it is quite impossible to maintain the interior temperature here to any comfortable point in extremely cold weather.

The aim of the modern heating engineer is to minimize the effect of entering cold air by heating the air of the vestibule to a point above normal. This is generally effected by greatly increasing the radiation of the vestibule, or, even better, by introducing a system



REDMOND & CO. BUILDING, NEW YORK

of indirect radiation. Thus, entering cold air is mixed with the superheated air of the vestibule before reaching the interior; to be sure, this is little more than an attempt at what the revolving door does most successfully.

The single swing door is rather more favored by designers than those in pairs. It presents a uniformity to ingress and egress, thus avoiding confusion in crowded moments. It is impossible to produce statistics bearing upon this point, but if they existed, they would show beyond question that more people could pass through single doors in a given time than through an equal width of double doors. Their installation is more economical than that of the single door. The direction of swinging is always out, but in some buildings the doors are divided into two sets of in and out doors; while all the doors of a given entrance may be used as a means of egress, ingress is prevented from the outside by the out doors merely by omitting the door pulls. By thus separating the incoming and outgoing streams of traffic an additional element of facilitating the movement of crowds is introduced.

Wherever possible, it is desirable to place the floor of the entrance lobby level at least but a step or two above the street. Unless there is ample space between the exterior doors and the steps, there is a certain amount of unavoidable delay caused to crowds entering or leaving, and although this is scarcely a fact to be reckoned with in a small building, it becomes increasingly important in

No. 80 MAIDEN LANE, NEW YORK

MESSRS. D. H. BURNHAM & CO., *ARCHITECTS*

any building of size. In some of the larger buildings the exterior doors are recessed within the building, affording a sort of shelter during inclement weather that is entirely within the property lines and that thereby leaves the sidewalk clear from obstructions.

Protection against the action of the weather is afforded at the same time to any woodwork connected with the entrance doors. The problems of circulation about the entrance doors are now generally well understood by New York architects. Porches and orders with columns are obstructions, and as such are largely eliminated; at the same time protection is realized as being necessary and the expedient mentioned above is frequently resorted to in New York's newer structures. Where an order with columns is used, either in the base course or as a separate treatment for the entrance, it had best be placed as a supporting order within the property lines or in the thickness of the walls than to project into the sidewalk.

A word here about sidewalk obstruction will scarcely be a digression from the topic. Fire line connections and vents of all kinds are properly placed in a protected position without projecting into the sidewalk. The common violation of this is not only a disregard for public convenience, but may in extreme cases render property owners liable for damages for injuries incurred by passing pedestrians. Sidewalk doors and lights should be constructed with no projections and flush fittings for the same reason. Gratings are to be avoided on sidewalks, as there is a natural aversion on the part of pedestrians against walking over them. Frequently, they are objectionable because of their use to vent engine or boiler rooms. These details of commercial work are minor, but important ones, and should have careful consideration in the planning of the office building. The architect should ask himself, not "How little must I concern myself with the convenience of the pedestrian who passes the structure, probably in great numbers, and still remain within the letter of the law?" but he should take every ethical step to remove any inconvenience, however slight, for this is most aptly considered at the time of building rather than at some future date.

No. 235 BEAVER STREET, NEW YORK

What scale the entrance door and base course motive is to take in conjunction with the entire facade is problematical, and from a study of modern office buildings, seems to be largely a matter of taste. Whether or not the base course is altered in scale or not for increasing heights of buildings is discretionary. At first glance one would suppose that a twenty-story building would have a base course almost twice as important

as a ten-story structure. But as a matter of actual fact, when viewed from any position in the street it is impossible to sense the entirety of any building over approximately six stories, unless it occupies a position on an open square or wide avenue. Consequently, for the man in the street, bases are either good or bad without being judged by any relation to the shaft above.

EQUITABLE BUILDING, NEW YORK

Therefore, the relative proportion between the importance of a well-designed base course in proportion to support and openings, and that of any relative scale sense between it and the shaft above, must be that of one to infinity or thereabouts. In designing the base course, therefore, let us solve it first of all in terms of itself, studying the usual required great glass area in relation to the supports, and then add on our stories more or less *ad lib.*, since we see that any attempt to approach in scale the overpowering height of the office building leads us back to the era before the use of steel construction. Indeed, the few of those old office buildings still standing with self-supporting walls (I remember a few in Boston and Philadelphia, but none in New York) are admirable examples of what the scale of the base course meant to the architects of the eighties, and how little help the idea is to the twentieth century architect.

Two features are important in the design of office buildings, the study of the base course and the silhouette of the top. The former is all that is seen from any possible position nearby and the second from any distant view. All else is lost in distance, and however much we may force the details of the top, they will always be rather a mere suggestion than anything else.

RECENT LEGAL DECISIONS

ARCHITECT TO DETERMINE REASONABLENESS OF DELAY.

(*Illinois.*)—A building contract, imposing penalty for each day's delay unless the architect granted extension of time, held to authorize the architect to determine amount of the delay in the completion of the work for which the contractor is liable to the penalty, and his certificate is conclusive in the absence of fraud or mistake. (Weld v. First Nat. Bank of Englewood, 225 Ill. 43.)

BREACH OF BUILDING CONTRACT.

(*Indiana.*)—In an action against a building contractor for failure to perform the contract in a good and workmanlike manner and according to the contract, where the defense alleged that plaintiff or her agents were present while the work on the building was in progress, that when it was completed it was accepted, and that a settlement was had, an allegation that plaintiff did not know of the defective material and workmanship alleged at the time of the settlement, and could not have discovered it, as it was not open to observation, and that she did not know thereof until after the settlement, showed that the defects complained of were latent, and plaintiff was not barred from recovering for the breach of contract. (Young v. Older, 109 N. E. 909.)

HOUSE OF COMMODORE CHARLES A. GOULD GREENLAWN, LONG ISLAND

MR. JOHN RUSSELL POPE, *Architect*

ON what is, perhaps, the highest point on Long Island, Commodore Charles A. Gould has erected a house that dominates its environment as should, no doubt, every well-considered dwelling. From the upper stories, north, south, east and west, the view stretches unbroken, over the varied Long Island landscape. In one direction lies the glistening waters of Long Island Sound, in another the undulating sweep of country, full of varitoned greens in summer, multi-colored hues in autumn and in winter long scintillating reaches of snow.

In the designing of this house the architect, Mr. John Russell Pope, apparently has taken his motive from the topographic features that surround the site and has accented the summit location by carrying to a high point the sloping roof of the structure.

Those who know France are at once reminded of the hunting lodges that during the reign of Louis XVI were built by the richer nobility as sylvan retreats during the hunting season. Mr. Pope has apparently seized on this motive and he has certainly conserved the style and atmosphere of these old French lodges.

Photographs as a means of familiarization with a work of architecture of this dignified character provide but an imperfect method. A house such as this is not only of much interest in form and plan, but also on account of its splendid coloring.

To see this house on a mid-summer day, suffused in sunlight is to further realize how

well the architect has succeeded in his endeavor to build in the United States a house that would suggest in color and form, certain similar types in Europe.

The principal building material employed is hollow-tile and stucco. To the stucco has been given a "gray yellow," or old cream-white tone, simulating the effect of aged plaster that is everywhere to be seen in rural France.

The roof is of tile, a "flat" brown in color.

The building is of fire-proof construction. The floors of the main entrance hall are of marble, the other floors of hardwood. The interior trim is of whitewood, painted a dull French red, while the general effect of the interior walls throughout the ground floor is of old French Caen stone.

The plan further carries out the suggestion of a French chateau of the time of Marie Antoinette, and its symmetry and rectilinearity are apparent at a glance.

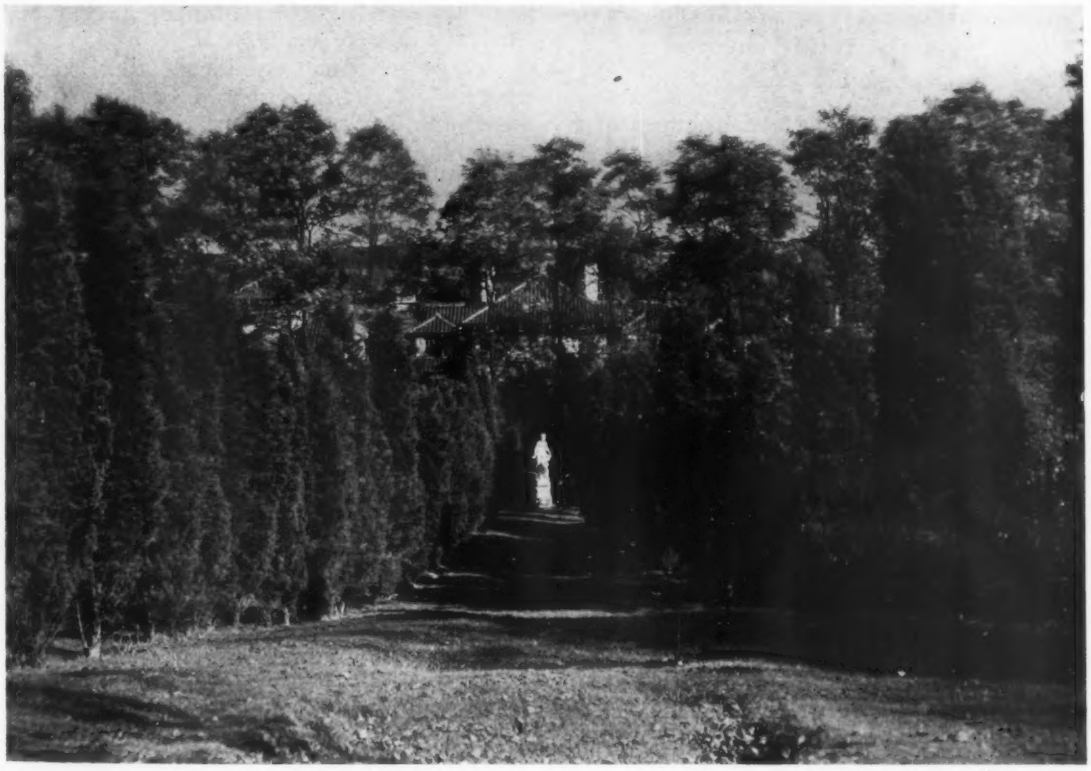
The long centrally located living room, balanced on either hand by the dining-room and library from both of which open out loggias, present an ideal arrangement for a country house on a greatly elevated site. The wide entrance hall divides the owner's sleeping apartments from the service part of the house, the whole presenting a most thoughtfully considered arrangement.

There are two bath rooms on the first floor and three on the second. The long, arched windows further enhance the suggestion of comfort that should pertain to a country house. To these windows and throughout the exterior has been added, in artistic restraint, the proper amount of ornament to suggest the refinement of the period. This restraint is everywhere apparent both on the exterior and interior of the house.

It is proper that an architect should be *arbiter elegantiorum;* in fact, men who have dominated our more pretentious country-house architecture, have unconsciously but quite rightfully assumed this attitude toward their art.

The result is highly satisfactory, and should inculcate in the minds of laymen a deep respect and confidence in the artistic ability of their architects.

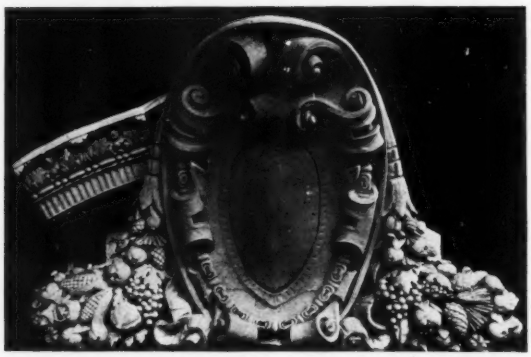
In an important work, such as is illus-



trated in this issue, the artist will need to select a suitable frame for his picture to be able to judge of all of its merits.

That Mr. Pope has thoroughly in mind just the correct frame for this particular work is shown by the well-considered planting that has already been done.

While even now, a fine accent to the merits of the house itself, with the enveloping hand of time, and the intelligently directed hand of man, this house, will ultimately become a sylvan retreat, clothed in the style and with the atmosphere of France in the sixteenth century, to which has been most artistically added all the modern conveniences of a later and perhaps equally refined period.



NORTHERN ITALIAN DETAILS

No. 55—Anatomy Lecture Room, Archiginnasio Antico, Bologna

OPPOSITE the great church of S. Petronio, in Bologna, stands the Archiginnasio Antico, erected as a university in 1562, by Francesco Terribilia, and since the removal of the latter, given over to the uses of the communal library. Its empty courtyard, no longer thronged by students and professors, is full of memories of the time when its halls and class rooms merited a European reputation. The university, said to have been a foundation of Theodosius the Great, acquired prominence as a school of jurisprudence under Irnerius, who introduced the study of common law about 1088. Students swarmed to it from all parts of Italy as well as from the countries north of the Alps; indeed in the size of the student body it merited comparison with the great modern universities, their number having been in 1262 nearly 10,000.

It is peculiarly significant that the university of Bologna should have so fine an anatomy lecture room as it does, for the anatomy of the human figure was first taught here in the fourteenth century, and galvanism was discovered here in 1789 by Luigi Galvani. It is unfortunate that no complete releve has been made of this intensely interesting room, built by Antonio Levanti in panelled wood, and although outside the scope of the present series, the attention of travelling students should be directed to it. We have attempted to give a few details of the balustrade and panelling that our limited time allowed us to obtain. The wood is soft, probably a pine, and left in its natural state, but is now darkened by age to a warm brown. The statues are those of personages in the university's history, while there are introduced several anatomical figures.

DETAILS, ANATOMY LECTURE ROOM, ARCHIGINNASIO ANTICO, BOLOGNA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 115

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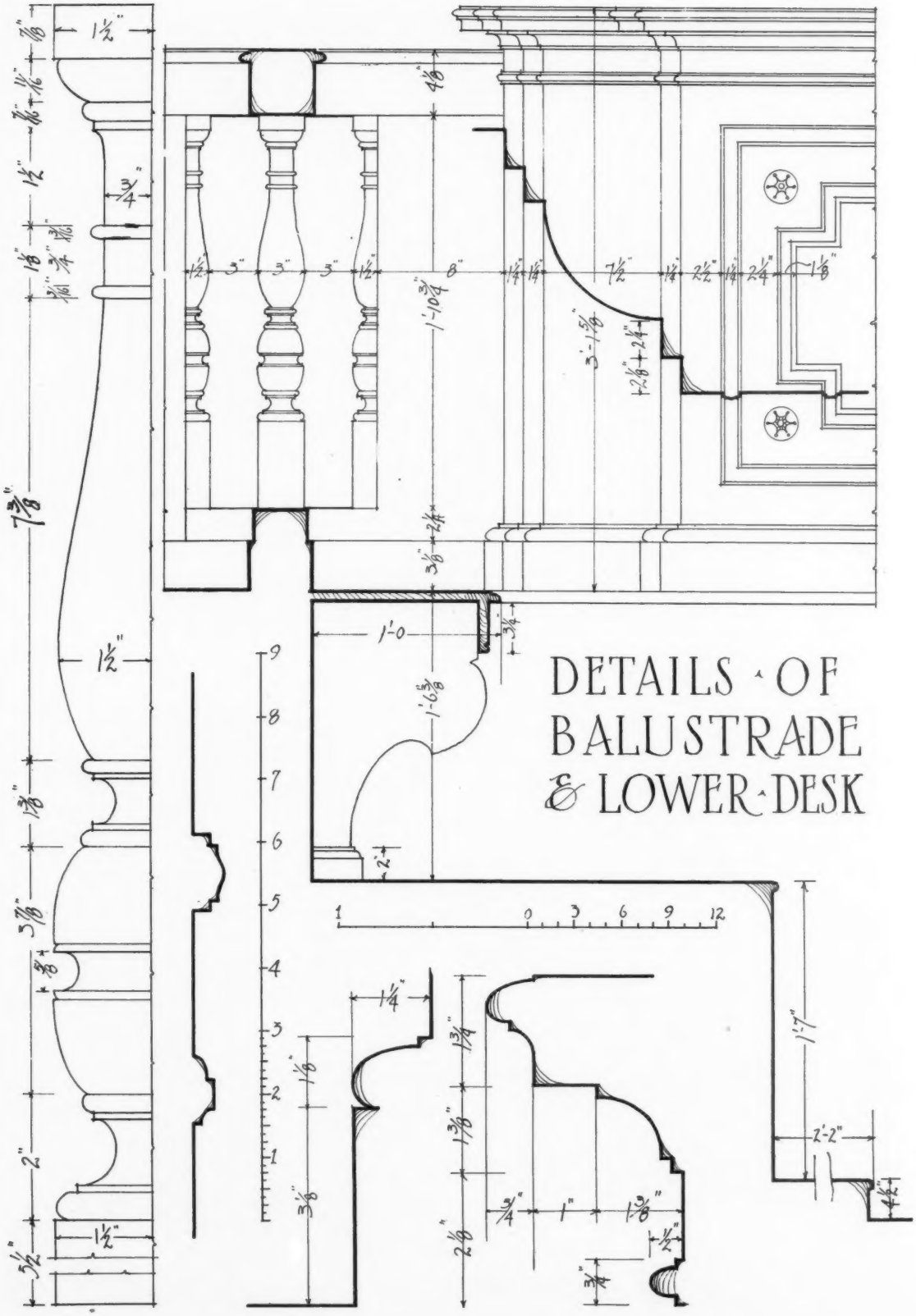

DETAILS, ANATOMY LECTURE ROOM, ARCHIGINNASIO ANTICO, BOLOGNA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 116

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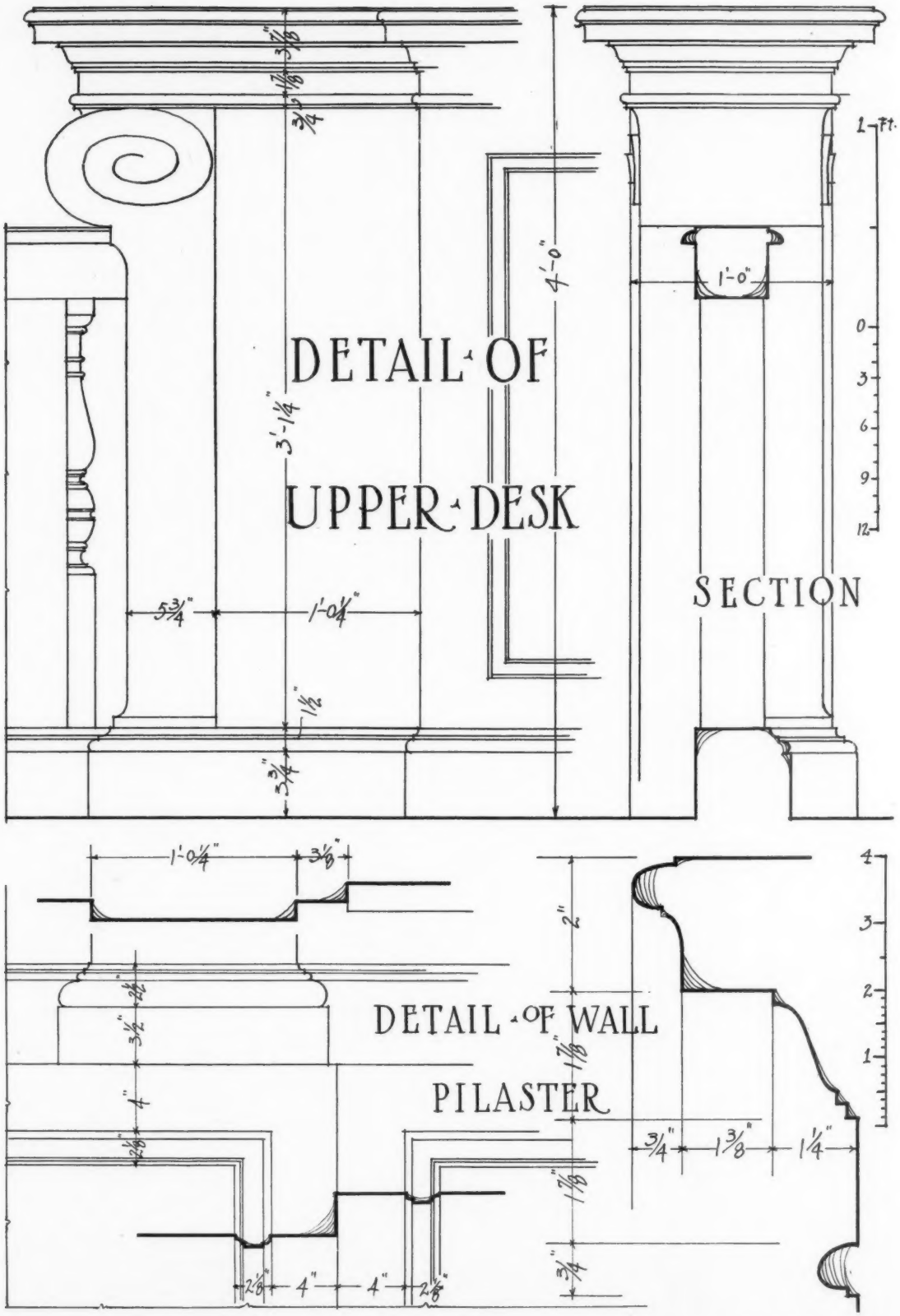

DETAILS, ANATOMY LECTURE ROOM, ARCHIGINNASIO ANTICO, BOLOGNA

PHOTOGRAPHS AND DRAWINGS
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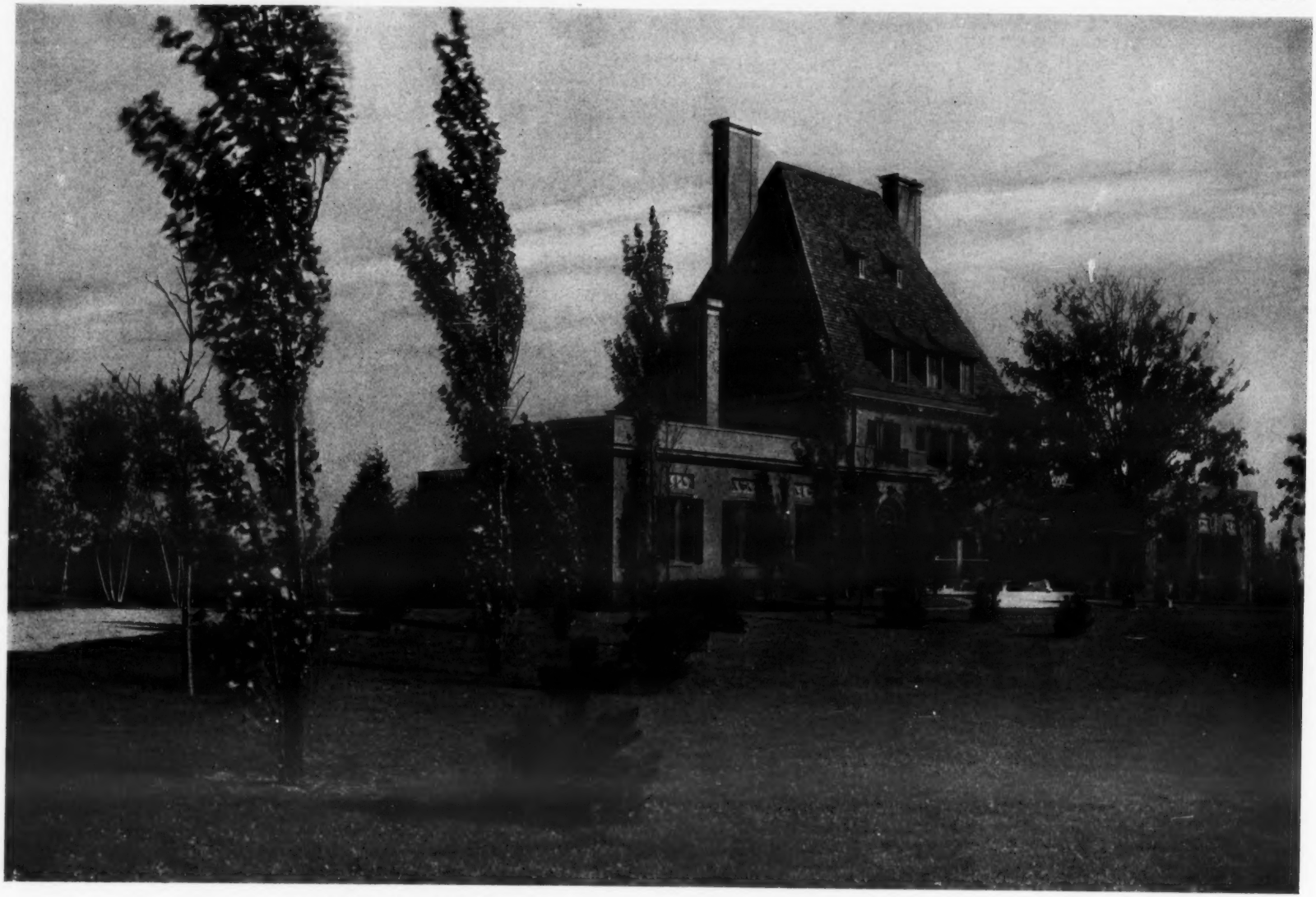
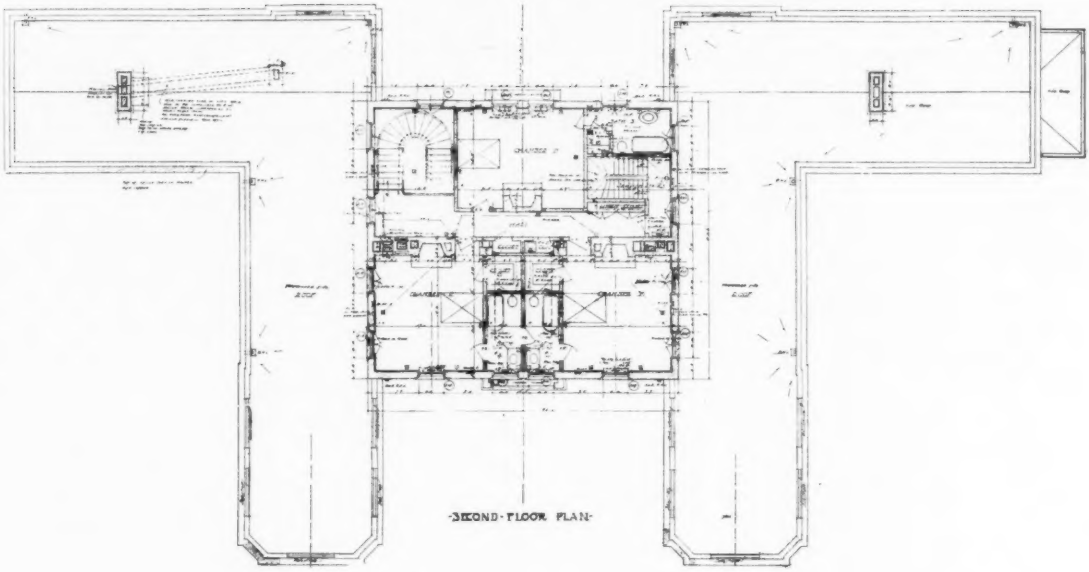
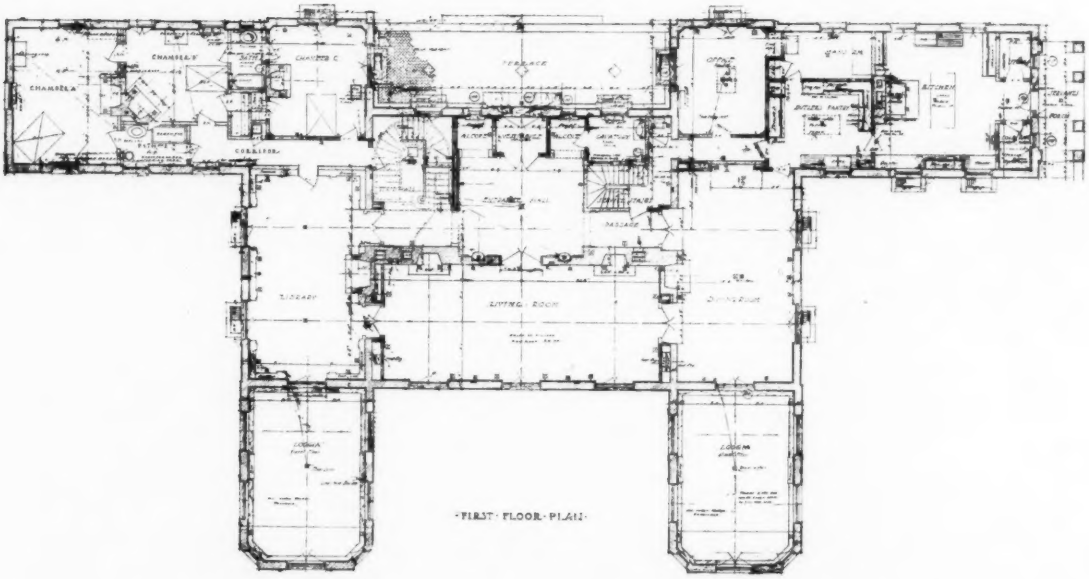
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 117



HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*





HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*

XUM

DETAIL OF ENTRANCE FRONT

HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*

DETAIL OF MAIN ENTRANCE

HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

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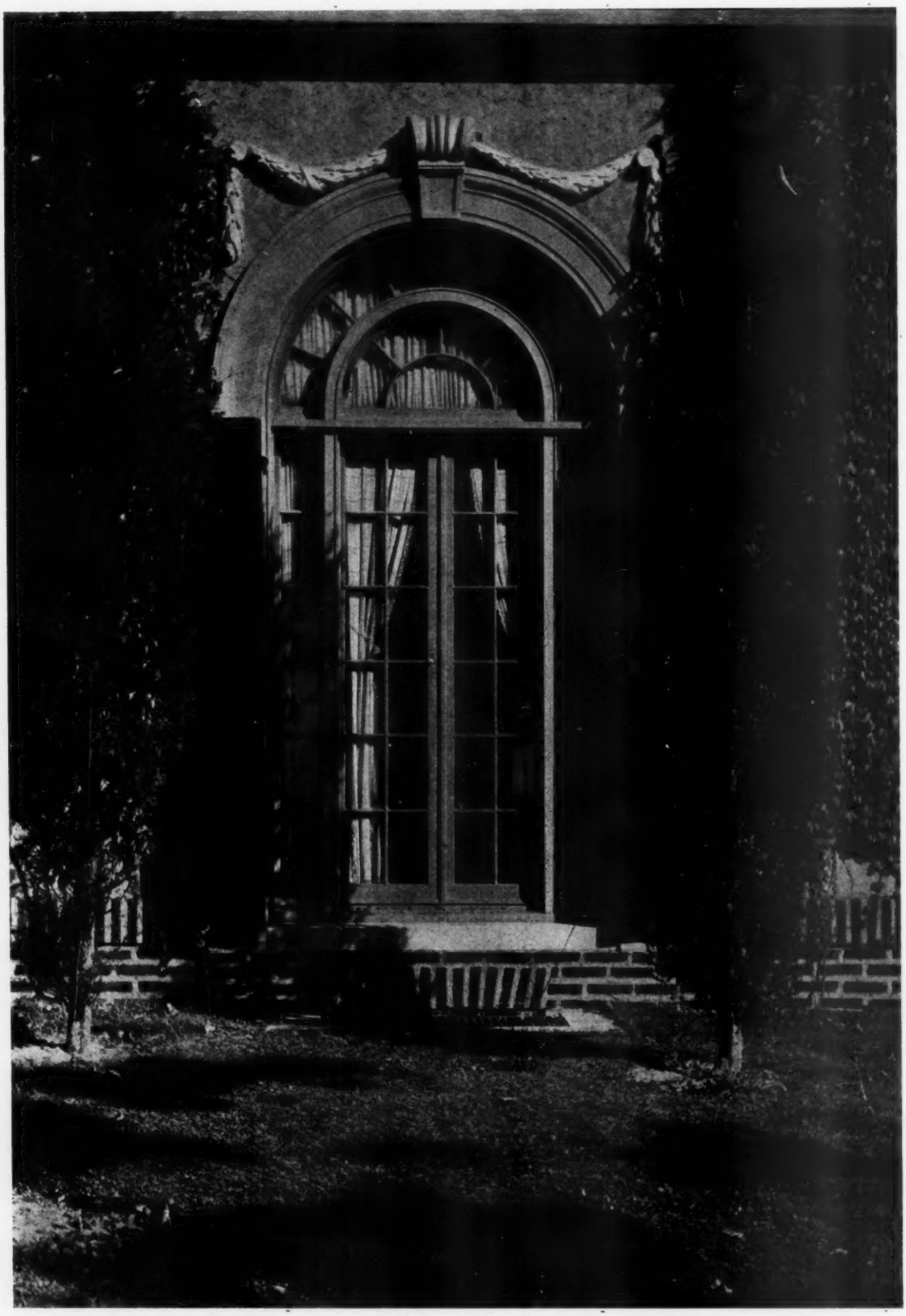


A LOGGIA WINDOW

HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*

THE DINING ROOM

HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*

LIBRARY

DINING ROOM, LOOKING TOWARD LOGGIA

HOUSE OF COMMODORE CHARLES A. GOULD, GREENLAWN, L. I., N. Y.

MR. JOHN RUSSELL POPE, *ARCHITECT*

ROBINSON HALL,
DARTMOUTH COLLEGE,
HANOVER, N. H.

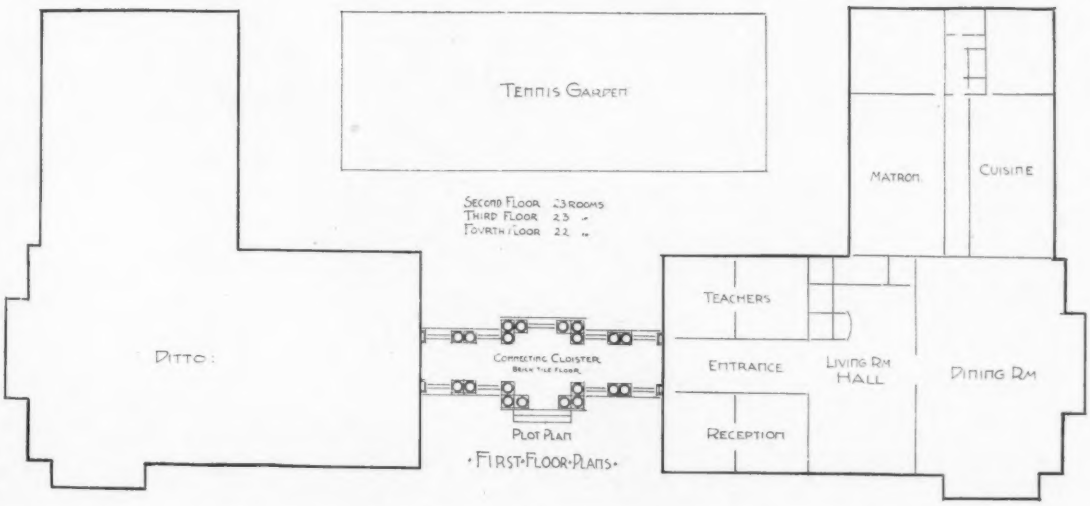
MR. CHARLES A. RICH,
ARCHITECT

DETAIL OF MAIN ENTRANCE

ROBINSON HALL, DARTMOUTH COLLEGE, HANOVER, N. H.

MR. CHARLES A. RICH, *ARCHITECT*

CLOISTER ENTRANCE



DORMITORY, SMITH COLLEGE, NORTHAMPTON, MASS.

MR. CHARLES A. RICH, *ARCHITECT*

XUM

DORMITORIES, SMITH COLLEGE, NORTHAMPTON, MASS.

MR. CHARLES A. RICH, *ARCHITECT*

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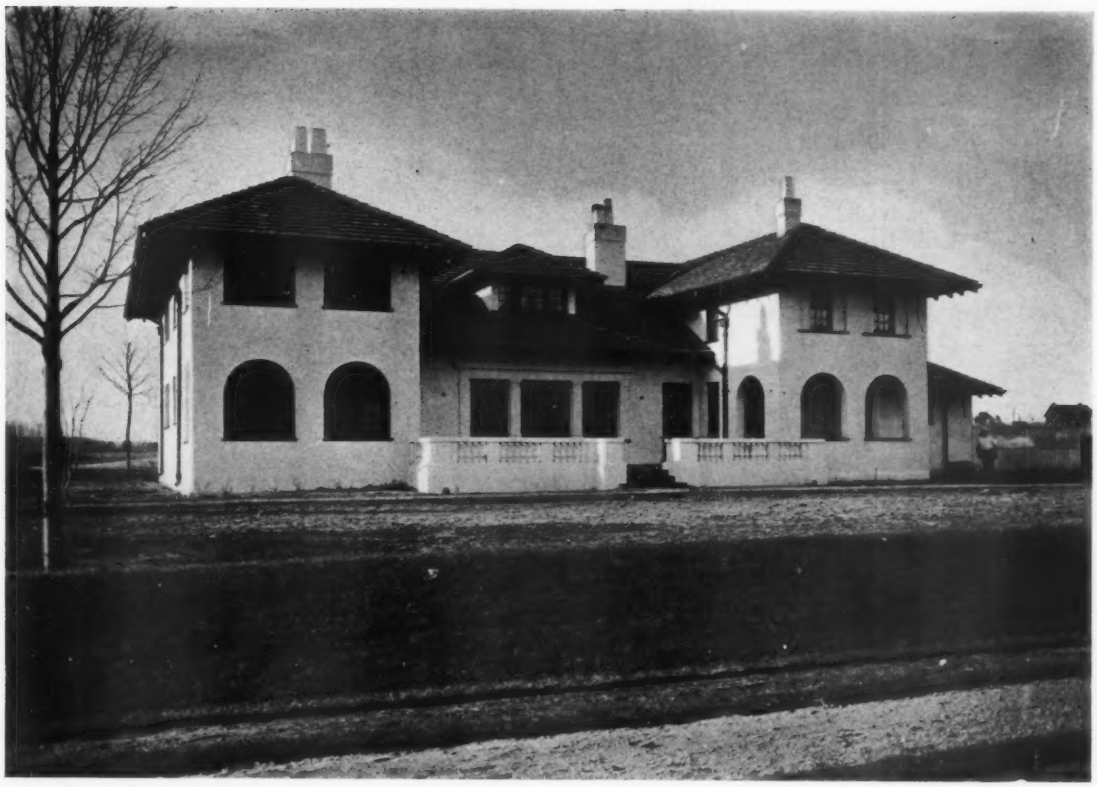
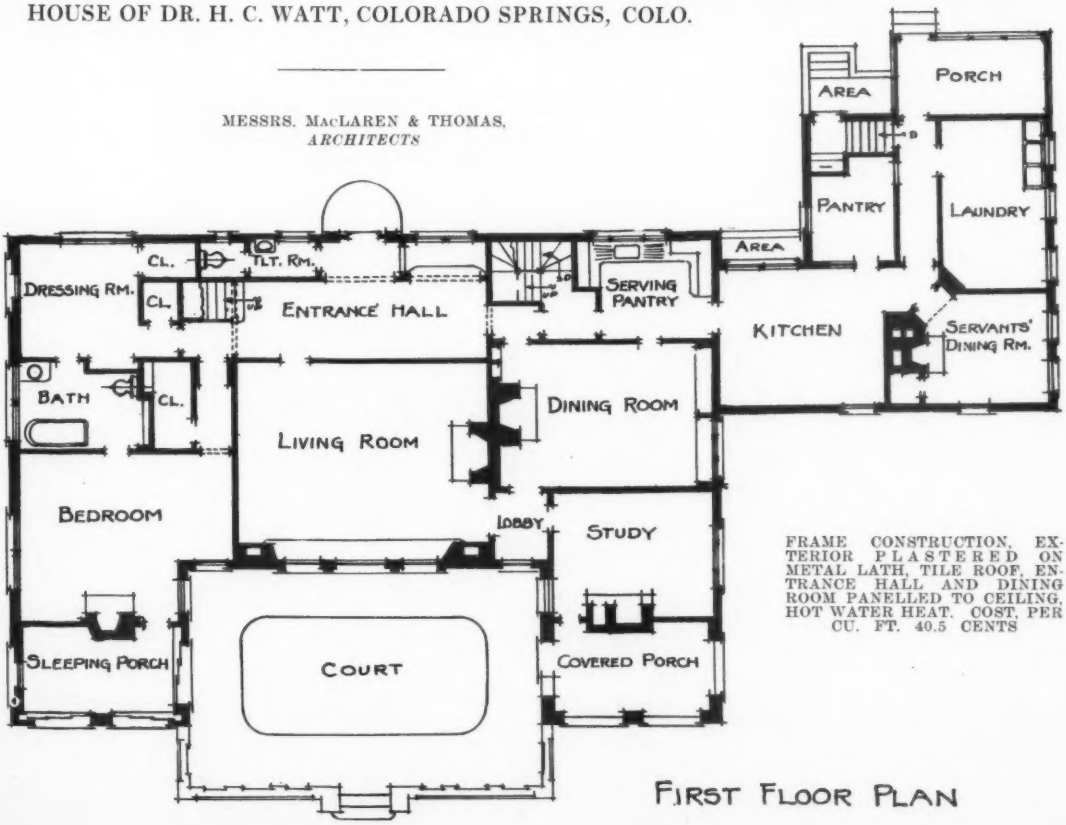


HOUSE OF DR. H. C. WATT, COLORADO SPRINGS, COLO.

MESSRS. MACLAREN & THOMAS,
ARCHITECTS



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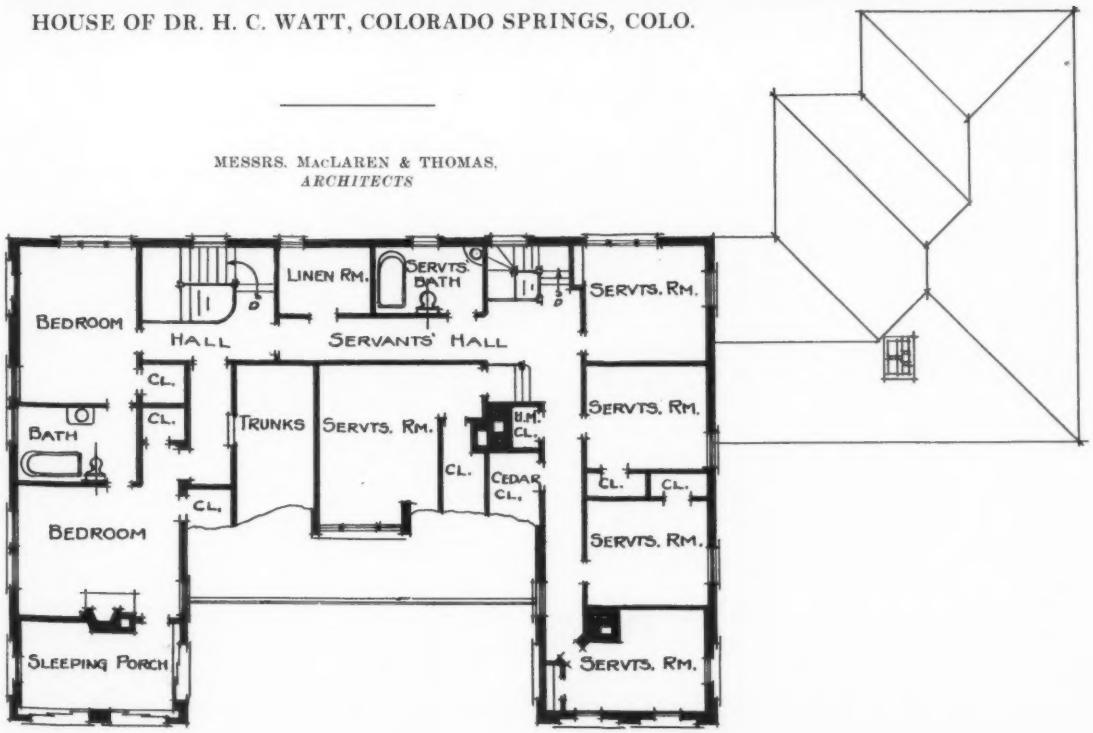

SECOND FLOOR PLAN

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VOL. CIX JANUARY 19, 1916 No. 2091

THE GOOD FAITH OF THE GOVERNMENT AGAIN PUT TO TEST.

THE January issue of the *Journal of the American Institute of Architects* records the latest chapter in the long list of events, a contemplation of which by the ordinary citizen must suggest to him the question of whether or not the United States Government desires to, and will, eventually sanction the repudiation of an honorable agreement.

The history of the proposal to erect three buildings, one each for the Department of State, Justice and Commerce and Labor, was printed in full, so far as events had transpired up to that time, together with editorial comment, in our issue of June 17, 1914. In recapitulation of what was then published it may be briefly stated that architects for these three buildings were selected during the early part of 1911, by means of competitions conducted by duly authorized government representatives. The programs of competition were definite in statement and provided for the appointment of the competitors whose plans were placed first as architects of the respective buildings. It was also further provided that the successful competitors would be designated to locally supervise the construction of the buildings. In other words, competitors were definitely invited to compete for the appointment as architects of the proposed buildings who would furnish complete architectural services and not merely prepare plans and specifications. It seems that in this, the real obligation, willingly incurred by the government, lies. In pursuance of this obligation Mr. Donn Barber, the successful competitor for the Department of Justice building was actually paid a considerable sum on account of his ultimate fee, by reason of drawings prepared by him and approved by the President, Secretary of the Treasury, Attorney General, and Supervising Architect.

Soon after the present administration came into power, steps were taken to change the plan previously in successful operation by means of which adequate and appropriate government buildings were assured through the employment of leading architects in private practice and substitute one that is thought by some to more nearly meet the political exegiencies of the situation often created by the determination to erect a Federal building. The retention of architects for the proposed important buildings obviously did not harmonize with the new order of things and as a result, two bills designed to correct the difficulty were drawn and introduced in Congress in the early part of 1914. These bills authorized a total disregard on the part of the government of previous obligations entered into with the architect for the Department of Justice building, provided for the appointment of an architect for that work, and stipulated that he should not supervise the erection of the building. These bills failed of passage, but on December 6, 1915, it appears from the *Journal of the Institute* record that Mr. Clark of Florida introduced H. R. 743, which in addition to providing the funds for the erection of a building for the Department of Justice, provides also for a commission consisting of the President, Secretary of the Treasury, and the Attorney General, and gives it full power to obtain "through competition, under such conditions as the commission may prescribe, or from an architect specially selected by said commission, plans estimates,

specifications, etc. . . ." It further provides that the superintendence or local supervision of the work shall not be included and paid for as a part of the architectural services. In other words, this bill is, in effect, a duplicate of H. R. 13870, which failed of passage in 1914.

THE question involved seems to be a simple one of national honesty. In these times, when so much is heard of "scraps of paper" and failure to observe treaties which after all are nothing more than promises and agreements, it seems as though a government could ill afford to break faith with its own citizens. The facts are undisputed. With full authority the government officials made a promise and entered into an agreement which is binding upon their successors in office. That promise was accepted in good faith. It is doubtful if adequate reason for breach of contract ever exists, but in this instance even a plausible excuse is lacking. The change of method in the administration of governmental architecture, adopted by the present Secretary of the Treasury, should not in all fairness affect the fulfillment of a promise previously made. With a high regard for moral, as well as legal obligations, apparently existing at Washington, it seems inconceivable that a measure, which is so clearly a repudiation of existing contracts and which threatens to result in such great and unnecessary injustice can secure support sufficient to make it dangerous, and yet it behooves every architect, and every citizen who is interested in seeing right prevail, to use all proper means available toward the defeat of this bill.

RESTORATION OF FANEUIL HALL.

THE inability of laymen to appreciate the importance of delegating to properly trained and thoroughly experienced persons the direction of artistic restorations, as well as the original design and construction of important buildings, is exemplified in the reported disagreement existing between the Mayor of Boston and the Boston Society of Architects, in connection with the proposed restoration of Faneuil Hall.

It appears that the Mayor is willing to accept the architect's plans for the restoration, but he contends that the work should be executed under the direction of the superintendent of buildings, an appointee of his own who has served the city for many years in the capacity of a plumbing inspector. Without desiring in any way to criticize or question the ability of the superintendent of buildings, it is probably entirely accurate to state that inasmuch as he is reported never to have enjoyed the privilege of receiving a technical training, he could not in the very nature of things be expected to possess qualifications that would fit him for this exacting duty. In fact, it is doubtful if there are more than a half dozen men among the members of the Society of Architects who are sufficiently familiar with the best examples of the architecture of the period when Faneuil Hall was erected to successfully interpret the restoration plans. While it seems important that the work of restoring and preserving this historic structure be undertaken, anything short of the most thorough understanding of the requirements and a sympathetic feeling in their fulfillment on the part of those charged with the restoration is inadequate and lacking that their appointment would be a greater mistake than to permit the building to stand in its present condition.

It is to be hoped that the Mayor of Boston, and others temporarily in a position to contribute much or little toward the preservation of our historic buildings and monuments in this country will be made to understand, even though they may not fully appreciate this view of the matter, and as a result will be moved to accept the advice and counsel of those at the head of their respective professions, when matters of either a technical or artistic nature are involved.

LUSTER, FIGURE, AND COLOR OF WOOD

LUSTER, figure, and color of wood are the chief qualities to which attention is directed in the selection of woods for furniture and interior finish. There are all possible variations in these qualities and it is interesting to note the causes which produce them. The primary cause of differences in different woods is the character and disposition of the wood fibers. When wood is examined with a hand lens or a microscope it is found to consist of very fine fibers or filaments with relatively thick walls and small cavities. The smaller and the more compact these wood fibers are, the smoother the surface will be when the wood is polished. The direction of these fibers has a great deal to do with the amount and character of luster. When the wood fibers are all arranged strictly parallel to one another their luster is very different from that displayed by wood having fibers crossing each other. Such cross-grain structures produce a variation or play of light according to the angle under which the wood is viewed and upon the degree of light. In some woods, as for instance, in the sycamore, or still more so in certain pieces of ash and mahogany, the fibers meet with obstructions which throw them into gently wavy or tortuous directions. The parallelism thus becomes disturbed more or less in some parts, while it is uninfluenced in others. Such differences in structure result in those beautiful variations of luster which the same piece of wood often presents. In the white pine, horse chestnut, and boxwood the wood fibers are usually parallel and do not produce a variation in luster, though boxwood is susceptible of a very high polish.

The next source of variety in wood is produced by the pith rays. The structure of these rays can be seen and studied only by means of a microscope, which shows that they are composed of small cubical or rectangular cells which extend in a plate-like arrangement from the center of the tree trunk to the bark. These rays cut across, as in bastard-cut boards, have a brownish appearance, and do not take a good polish. When the log is quarter-sawed the pith rays are cut longitudinally and are seen in parallel and regular arrangement, and instead of being dull in appearance they exhibit a bright silky luster.

Another source of variety in wood is the porous part of the annual ring of growth, which is seen best in the so-called ring-porous woods, like in the oak and chestnut. These are the large pores or vessels in wood which conduct the liquids from the roots to the leaves; they are open structures and do not possess any luster. They vary in size, not only in different species, but often within the same annual rings of growth, thus creating considerable influence on the appearance of the wood, sometimes favorable and sometimes unfavorable. In oak, ash, walnut, and Spanish cedar, the pores are very conspicuous and not in general considered ornamental. In mahogany and birch they are smaller, and form by no means so important a feature. In orange, pear, beech, lignum vitae, maple, sycamore, tulip, coromandel, and satin wood, they are not arranged in concentric circles as in the oak and chestnut, but are distributed uniformly and are much smaller and often hardly visible to the unaided eye.

Still another feature affecting the general appearance of the wood is the contrast or similarity between one annual ring and another. If the growth of a tree were the same year after year, the concentric layers of wood would exhibit a number of perfectly formed annual rings of growth. This, however, never occurs. Irregularity is always exhibited in the arrangement and width of these layers of growth. This irregularity is in itself a source of beauty, and is capable of being definitely varied by making the section more or less oblique to the direction of growth. An alternation of color usually accompanies the annual rings. If the colors are lively, well defined, and well contrasted, their effect is very pleasing.

As a less common source of variety may be mentioned eyes, zones, spots and curls. These are productive of considerable beauty

in small fancy articles and furniture. Bird's-eye maple, amboyna, curly circassian walnut and elm afford pleasing examples of diversified surfaces.

Lastly, the general color may be noted. That of rose wood and mahogany is well known. King wood and zebra wood are usually of a rich yellowish-brown, more or less variegated with other tints. Green ebony, tonga, snake wood and sandal wood are among those which partake more or less of a brown color. Satin wood, prima vera, and fustic are varieties in which yellow predominates. Cam wood, barr wood, red sandal wood, tulip wood and beefwood are among the foreign timbers that have a reddish color. The varieties of our native woods which are kept unpainted on account of their natural beauty and color are comparatively few.

A House to Live In

During a course of lectures on House Building, past and present, delivered by Mr. M. H. Baillie Scott, the well-known English architect, he gives his ideals of "a house to live in" in the following well-turned phrases:

I know there are those who may appreciate more the work of the scholar period, with its symmetrical facades, its superficial refinements, and its coldly correct and severe apartments. Or, again, there are others who regard the whole application of artistic ideals to the house as something of a nuisance, who would have the artist keep in his proper field as a painter of pictures, and who look upon the house as a purely utilitarian affair, a kind of glorified pig's trough where meals may be conveniently eaten.

Such varied ideals must be the outcome of various minds, and I can only speak of my own dream of the house. Mere conveniences, much as I appreciate them, would not fulfill my demands, and the strict and bounded formality of scholarly architecture leaves me cold and dissatisfied. Give me rather the house of romance. I would have as its main apartment a hall or houseplace of ample floor space, broad and low. Great oak beams should span it, and great oak boards compose its floor. At one end, a deep and wide angle with one of those open chimneys in which one can see the blue smoke from the wood fire swirling upwards would please me better than any narrow modern grate with its petty art tiles and mantel. On the wide hearth the proper appointments of the fireside would twinkle and gleam in the firelight. And on the walls I would have no machine-made picture rails, no friezes or any paper-hangers' art, only innocent spaces of white, varied perhaps with a tapestry hanging on such solid timbers as the structure of the house requires. There would be a few rugs on the oak floor, and the few furnishings would be of the easy home-made kind which used to be made by the old English craftsman. The house should, indeed, breathe out those happy influences which go with this home-made kind of work, without a hint of the glib and shallow dexterities of the factory or the products of the modern trade art. And, above all, I would have nothing too fine or dainty for its uses, and should refuse to be intimidated by the silent tyranny of artistic furnishings. This hall must be of such a homely kind that my dog may enter there without rebuke. It must not merely look like a piece of a cabinetmaker's shop window nor represent a correct reproduction of any period. Nor must it appear as a museum, with its walls and floor space crowded with a jackdaw horde of art treasures. There should be no more furniture there than the uses of the room demand, and the quality I should most appreciate would be restfulness and quiet simplicity.

CURRENT NEWS AND COMMENT

Secretary McAdoo's Tour

As the result of his recent tour throughout the United States, Secretary of the Treasury McAdoo, in his report to Congress, states with much emphasis his views as to public buildings and sites. The facts as set forth in this report present nothing that has not heretofore been matters of general knowledge, but it is hoped that their presentation in a report to Congress may arouse that body to a realization of the exact situation resulting from the activities of Congressional Committees, whose poorly considered reports led to legislation that is very largely responsible for present conditions.

Commenting on the report of Mr. McAdoo, the *Providence Journal* states:

"The purchase of sites, in the confidence that a building will be authorized some time, is responsible for much of the waste resulting from the general lack of system. Mr. McAdoo found that the site for the Seattle Post Office, plans for which were about to be prepared, is on the Puget Sound flats, far from the railroad station, and at high tide under water. In another town, the site was a hole in the ground, of the general character that inspired the architecture of the Yale Bowl. Two years ago Congress authorized the sale of the site bought in 1907 for a new postoffice at Pittsburgh, fixing the price at not less than $750,000, the proceeds to be used to purchase land in a more suitable location. The Government had paid a million for it, and Mr. McAdoo reports that there is no prospect of getting rid of it unless Congress puts the selling price considerably below three-quarters of a million.

"An executive official is in a position to recommend only. But Mr. McAdoo's strong representations should find support in the present condition of the Government finances. Thrift should be the watchword at the Capitol. And a drastic reform of the pork barrel would entitle Congress to the everlasting gratitude of a tax-burdened people.

"It is not a harsh criticism to denounce public buildings legislation as customarily initiated and log-rolled through Congress as, economically at any rate, a public scandal. Congressmen themselves rarely defend the method of authorizing and appropriating. Their plea in confession and avoidance would be that lacking an intelligent system every Congressman owes it to the 'folks back home' to see that they get their share in the distribution of the legalized spoil.

"The theme is not a new one. Secretary McAdoo quotes with approval the suggestions of one of his predecessors, Mr. Cortelyou, offered seven years ago, for an improved system of authorizing the purchase of sites and construction of buildings, of appropriating and directing the expenditure of the required millions. It is plain that if many public buildings which are not needed are authorized, money cannot so readily be found for construction where there is urgent need."

The trouble in this instance, as in every other vital one, can be summed up as too much politics, and not enough regard for the public welfare.

Washington, D. C., Art Commission

It is with much satisfaction that we note the attitude of the Commission of the Fine-Arts of Washington toward the matters under their control, and its determination to carry forward, without alteration, the predetermined plan for the upbuilding of the Capital. A recent report of this body states in part:

"The people of the country are naturally proud that, with rare foresight, the federal city was planned in the beginning as a symmetrical and comprehensive capital for a great nation. They are gratified also at the rapid realization, in these days, of what were the dreams of the fathers. The general acceptance of any new plans is based on the fact that such plans are but a development of the original scheme.

"Every official charged with the execution of any work which affects the general appearance of Washington should feel it both a duty and a privilege to conform to the general scheme of the harmonious development of the District of Columbia. Personal or individual preferences should be subordinate to the comprehensive plan.

"No temporary economies should be sought at the expense of the dignity and impressiveness which ought to characterize those buildings that outwardly represent the great departments and offices of the government. It is not necessary that all these structures shall be what is termed monumental in character, but each one should embody the ideas of permanence and dignity, and should contribute its share, either great or small, to make the District of Columbia an ideal capital."

The Commission took a position against the erection of any more full-length portrait statues in "the conventional costume of the day," because that costume "lends itself less

to artistic treatment than any other form of monumental presentation."

The visitor to Washington, who has noticed the undoubtedly well intended, but artistically bad monuments that abound, will applaud these sentiments.

Protecting the Art Treasures of Venice from the Hazard of War

A correspondent of The Associated Press writes an interesting account of the precautions being taken by the authorities in Venice, to protect the more important and artistically valuable buildings and their contents against damage during the present war.

The article is in part as follows:

The Campanile, one of the architectural wonders of the world, was piled with sand bags reaching thirty feet high around the base—a protective armor against bombs. A great wooden rack had been built to hold the bags and they made a solid wall twenty feet thick. All of the famous bronzes and marble reliefs were shut off from view by the armor of sand bags, but the great bell tower rose above the sand bags 325 feet, still an open mark for bombs. The Campanile is now rigidly closed to visitors, the only ones going to the top are the military observers, watching day and night.

The Church of San Marco is stripped like a battleship ready for action. The four bronze horses, of heroic size, standing above the main entrance, have been taken down and are removed far from the frontier.

The Byzantine front of the church has been given a defensive arm of heavy timbers. The movable pictures and mosaics have been removed, but here, as in the Doges' palace, many of the finest art works are on ceilings and sidewalls and must stay to take the chances of bomb raids.

The Bridge of Sighs, which crosses one of the canals flanking the Doges' palace, also gives evidence of the war, as Red Cross flags are hanging from its windows, and one of the principal Red Cross hospitals is in the old prison to which the Bridge of Sighs leads.

The Commercial Value of Good Art

Mr. Carroll Beckwith, the portrait painter, recently delivered a lecture under the auspices of the Washington, D. C., Society of the Fine-Arts, during which he stated:

"Versailles cost millions of dollars, but because of its beauty and value as a work of consummate art it is continually yielding a revenue which may be reckoned as interest at a pretty high rate."

Mr. Beckwith could have cited many other places in France, and almost every city in Italy, where similar conditions exist.

In fact, a very large proportion of the money in circulation in Italy is derived from that large number of people who, either from inclination, or during the course of a professional training, visit Italy to study its wonderful art, everywhere displayed.

When speaking of art, the layman, as a rule, intends to designate merely painting and sculpture. In the present connection, Mr. Beckwith properly refers to Architecture and the Arts allied to it.

Competition for Design of Architects' Certificates

The competition, noted in our issue of December 22, being held for the purpose of securing a design of architects' certificates to be issued to all persons entitled to practice architecture in the State of New York, has been extended, and will now close on March 1, 1916. Programs of competition may be obtained from Mr. D. Everett Waid, 1 Madison avenue, New York City.

INDUSTRIAL INFORMATION

Barrett Specification Roofs

The Barrett Manufacturing Company, with offices in principal cities of this country, has issued an attractive folder entitled "More Light on Barrett Specification Roofs."

It is devoted to the presentation of the buildings in Nela Park near Cleveland, O., comprising the modern plant of the National Lamp Works of the General Electric Company. Primarily there are seven structures, and every one is covered with a Barrett Specification Roof. Not only are the roofs protected in this way, but the waterproofing and sub-floors are of coal tar material produced and furnished by the Barrett Manufacturing Company.

The folder is particularly well printed, and presents a bird's-eye view of this plant, and the individual buildings are shown to large scale by means of photographic reproductions.

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

Sirocco Service

The American Blower Company, Detroit, Mich., has issued a bulletin on Sirocco Service. This presents a number of the most noted buildings in this country in which Sirocco equipment is used, and also shows the adaptation of the Sirocco fan to various industrial uses. The bulletin closes with an article on "Ventilation vs. Tuberculosis," which calls attention to the necessity for an adequate supply of pure air in order to preserve health. It also treats of the monetary loss due to sickness, which might be considered a result of improper or impure air in room where work is performed.

This bulletin will be mailed to architects upon request.

Arkansas Soft Pine for White Enamel

The Arkansas Soft Pine Bureau, Little Rock, Ark., has recently published a small brochure devoted to the subject of Arkansas Soft Pine for white enamel. In this booklet the increase during recent years in the use of enameled woodwork for interiors is dwelt upon, and the statement is made that few houses are now being built which do not include at least some rooms finished in enamel, while many, especially of the Grecian type, are finished throughout in this manner.

It is held that the kind of wood on which the enamel is to be applied is a point of vital importance, for upon the wood as much as the enamel depends the success and satisfaction or failure and disappointment with the eventual appearance of the finished woodwork.

Arkansas Soft Pine is suggested as a wood suited for enameling, as it will not over-absorb or stain white enamel. The wood, it is claimed, is practically free from pitch resin, resinous oils, or "sugar;" has a fine grain and tough fibre which creates a physical condition favorable to well-balanced absorption. It readily takes a fixed surface on which the final enamel coats are applied. As the wood ages, it is claimed this surface becomes harder, so that a durable woodwork on which the enamel retains its lustre is the ultimate result. It is further stated that it has the additional advantage of being readily obtainable at a cost that is noticeably less than other materials frequently recommended.

Copy of this brochure or other desirable information will be furnished upon application.

Plumbers' Woodwork

The Becker Manufacturing Company, Marietta, O., has issued a new catalogue of high-grade woodwork used by plumbers. This catalogue illustrates the line furnished, gives dimensions, prices, etc., and contains much data of interest to those specifying plumbing materials. It will be furnished upon application.

Lighting Fixtures

Messrs. Shapiro & Aronson, 20 Warren street, New York City, have issued Catalogue No. 18, illustrating and describing the line of lighting fixtures manufactured by

them. Attention is especially directed to the Roman bronze fixtures shown. These, it is stated, were first manufactured two years ago, and were offered to but a few of the larger fixture houses. They are now ready for general distribution.

Roman bronze is an alloy consisting of several "white metals." The unfinished fixtures are copper plated and then brass plated, before the final finish is applied.

All types of the more elaborate ceiling fixtures are shown, including bowls for the installation of indirect lighting. A complete line of brackets is also presented, and all illustrations are accompanied with price-lists.

This catalogue will be furnished architects upon request.

Build with Brick

The National Building Brick Bureau, Indianapolis, Ind., has prepared a book of some forty pages devoted to the subject of brick used in the construction of dwelling houses. The arguments in favor of brick as a material of construction are set forth in text, and a comparison with wood both as to cost and durability is made in an article entitled "Brick vs. Wood."

A number of dwelling houses and one or two apartment buildings are illustrated by means of pen and ink sketches, photographic views and color plates. The book contains a great deal of material of value, aside from its advertising interest. Price, $2.00.

Healthful Home Heating

The Utica Heater Company, Utica, N. Y., has issued a catalogue describing the Superior "Lodown" Warm Air Heater which it manufactures, and illustrates the text of the work with a number of detailed drawings of what are regarded as unique features embodied in this heater.

It is stated in the beginning that comfort and health within the home are greatly dependent upon the proper heating system. The Superior "Lodown" Warm Air Heater, it is claimed, provides a definite means of securing this comfort. It provides, not only warmth, but also ventilation, which it is believed is just as important as warmth.

The advantages claimed in detail for this heater are, large radiating surface; moderate cost; special radiating shield; gas-tight construction; superior composition of steel; efficient operation; large feed doors; auxiliary draft; revolving grates and other features that it is believed will commend themselves to the careful buyer.

It is claimed that this equipment offers a means of providing proper warmth and healthful ventilation with an economy in operation hardly equaled.

Catalogue or any desired information will be furnished upon request.

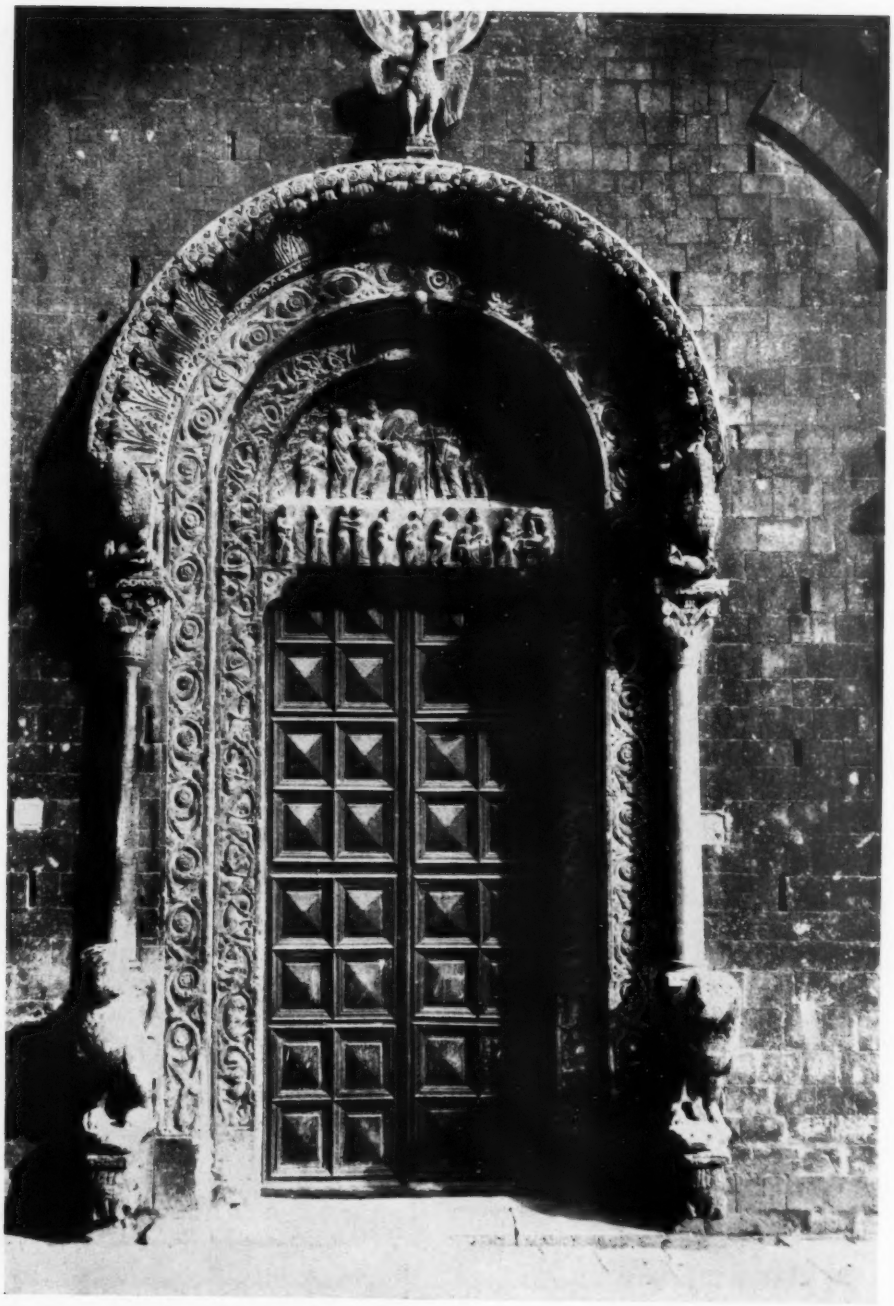
X-Ray Reflector Data

The National X-Ray Reflector Company, 235 West Jackson Boulevard, Chicago, Ill., has issued four new plates of lighting details to be added to the portfolio previously published by this company. These details possess unusual interest, as they show clearly the manner in which comparatively new problems in lighting have been solved.

Plate 29 shows the interior of the St. Helena Cathedral, at Helena, Mont. The problem of illuminating this building is a difficult one, and the illustrations indicate the manner in which it is solved. Plate 37 pictures new types of reflectors for use in lighting store windows. Plate 41 gives the details of the construction of the projectors used in illuminating the Woolworth tower. Plate 42 is devoted to a new type of reflector for large Mazda "C" lamps. An installation in which these reflectors are used is the armory of the University of Illinois, at Urbana, Ill., shown in detail.

These additional plates may be had by writing the company direct.

XUM



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