

THE AMERICAN ARCHITECT

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NUMBER 2093

TENTH ANNUAL EXHIBITION, PITTSBURGH ARCHITECTURAL CLUB

THE Tenth Exhibition of the Pittsburgh Architectural Club was opened in the galleries of Carnegie Institute on December 17.

The club has again presented a display largely local in character, though other cities have contributed their quota of excellent material to aid in making the exhibition an unqualified success.

It was desired to incorporate as a feature of the present exhibition a review of the work of local architects during the past twenty years or more. With this end in view the club succeeded in gathering a large number of exhibits of work executed in the vicinity during that time. These were grouped together with a section devoted to old photographs and prints illustrating the former appearance of downtown streets and of buildings now demolished, and were of considerable interest locally.

Drawings for two more of the larger high schools included in the present building program of the Board of Public Education were shown, which,

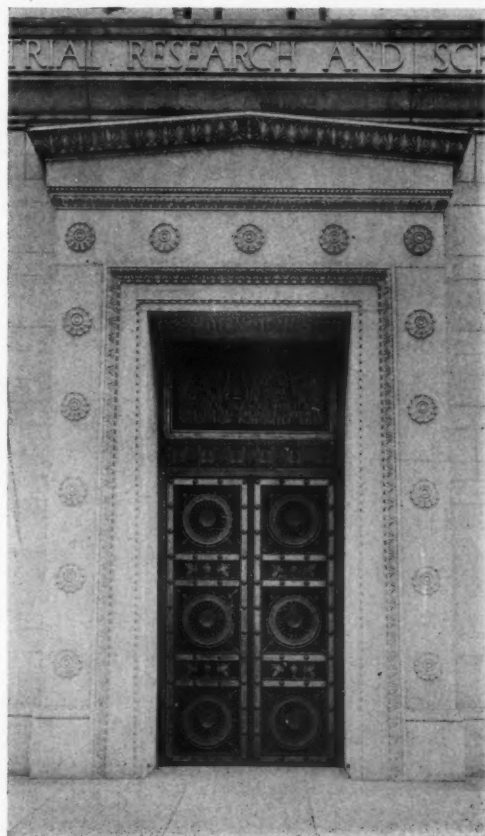
when executed, will make a notable addition to the group of well-designed structures already completed by the present board.

Detailed drawings for the City and County Building, at Pittsburgh, and a group of exhibits comprising preliminary studies and sketches for the building of the School of Applied Design, Carnegie Institute of Technology, were worthy of note.

As usual, a large amount of residence work of Pittsburgh, Philadelphia, and other cities was represented. The Worthington house is deserving of special mention, as being an excellently developed interpretation, without eclecticism, of a certain familiar style.

The work of the architectural school included a well-presented group of drawings from the Carnegie Institute of Technology, and a large number of drawings from the School of Architecture, Columbia University, illustrating the entire range of the School work in architecture, archaeology, freehand and ornament.

The work of the



DETAIL, PRINCIPAL ENTRANCE
UNIVERSITY OF PITTSBURGH, MELLON
INSTITUTE OF INDUSTRIAL RESEARCH
MR. J. H. GIESEY, ARCHITECT, PITTSBURGH
(Tenth Annual Exhibition, Pittsburgh Architectural Club)

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THE AMERICAN ARCHITECT



UNIVERSITY OF
PITTSBURGH
MELLON INSTITUTE
OF INDUSTRIAL
RESEARCH
MR. J. H. GIESEY,
ARCHITECT

SUN ROOM
GODFREY STENGEL
RESIDENCE
PITTSBURGH
KIEHNEL & ELLIOTT
ARCHITECTS



(Tenth Annual Exhibition, Pittsburgh Architectural Club)

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members of the Atelier of the Pittsburgh Architectural Club during the past year was also exhibited. The Atelier was started in the fall of 1914, and is being carried forward at the present time in a satisfactory manner, with the enthusiastic coöperation of the members of the club.

A large amount of general decorative work was presented, tiles and mosaics of varied character, and a number of studies for leaded glass.

Architectural exhibitions have taken on an aspect very much different from the ultra technical exhibitions of a decade ago. At that time these annual displays possessed interest for technical men only, and that interest often failed because most of the things shown were already familiar.

With each succeeding year the arts allied to architecture; painting and sculpture and the arts of the craftsman were added in greater proportion. The casts of sculpture, the large spots of color of the mural painter and the work of craftsmen, transformed galleries from a dreary monotony of black and white to cheerful color and decidedly refreshing variety.

There has been the inevitable conflict between the ultra conservative faction who desired to retain the purely technical aspect of exhibitors and the more progressive ones who saw in these annual displays an opportunity to awaken in the public mind an appreciation for good architecture.



WILLIAM PENN HOTEL
PITTSBURGH, PA.

MESSRS. JANSSEN & ABBOTT, ARCHITECTS

This movement has steadily progressed until today it would be difficult for any man to secure a patient hearing who desired to return to the earlier method of conducting an architectural exhibition. It may be safely stated that nothing has been more successfully accomplished along lines of public education in architecture than these recurring exhibitions. The present one in Pittsburgh proves this.

An architectural exhibition that attains the same prominence and awakens fully as much artistic interest as one of the National Academy or the National Sculpture Society, must necessarily be of great excellence. It was only necessary to visit this exhibition in the galleries of the Carnegie Institute to receive the impression that the times and conditions have changed and that the art of architecture, not only because it is the oldest of the arts, but also because it has become a virile thing, has established a hold on the people only second to that of the painter and sculptor. We owe a debt of gratitude to the far-seeing groups of men who have brought these desirable conditions to pass, and can now look forward with confidence to the steady progress of the education of the general public in good architecture.

The catalogue of this exhibition has been prepared with usual good taste and presents a record of architectural achievement that will be of considerable

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RESIDENCE OF MR.
GODFREY STENGEL
PITTSBURGH
KIEHNEL & ELLIOTT,
ARCHITECTS

NEW WING OF JOHN
WORTHINGTON
RESIDENCE
PITTSBURGH
MR. LOUIS STEVENS,
ARCHITECT



(Tenth Annual Exhibition, Pittsburgh Architectural Club)

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value. In this issue of the *AMERICAN ARCHITECT*, through an arrangement with the exhibition committee, we are enabled to present a few of the subjects exhibited. The present officers of the Pittsburgh Architectural Club are Herbert M. McCullough, president; L. A. McMullen, vice-president; James M. Macqueen, secretary and treasurer; E. B. Lee, Charles T. Ingham, Richard Kiehnel, directors.

RECENT LEGAL DECISION

ARCHITECT'S LIENS.

(Arizona). Civ. Code 1913, par. 3639, provides for liens for labor, services, and

materials furnished in the construction or repair of buildings, whether the work was done or articles furnished at the instance of the owner or his agent, and declares that every contractor shall be the agent of the owner, and the owner shall be liable for the reasonable value of labor or materials furnished to an agent. The complaint, seeking to foreclose an architect's lien, averred that the contract price and reasonable value of services furnished under an express contract was a given sum. Held that, as the lien is for only the reasonable value of the services furnished, recovery might be had on proof of their reasonable value, without proof of an express contract. (*Harbridge v. Six Points Lumber Co.*, 152 Pac. 860.)



ST. ANTHONY'S CHURCH, MILLVALE, PA.

MR. JOHN T. COMES, ARCHITECT

(Tenth Annual Exhibition, Pittsburgh Architectural Club)

THE AMERICAN ARCHITECT

"Fairfield" Estate of James G. Lieper, Esq. Chestnut Hill, Philadelphia, Pa.

WALTER T. KARCHER & LIVINGSTON
SMITH, ARCHITECTS

(For additional illustrations see plate section)

THIS estate, though within the legal limits of the city of Philadelphia, lies in a district of large estates, on the crown of a hill that commands a magnificent view down the famous White-marsh Valley. The district is a highly cultivated rolling country, whose great expanses of lawns and fields are broken with

range of glass, with its potting house, for roses and carnations. At the east of the house and opening from the porch is to be located the formal garden, with its terraces and pool.

Roughly speaking, the house runs east and west, and the broad bricked terrace, taking the full length of the south or lawn front, opens on the chief view. So also do all but one of the bedrooms.

Harmony and depth of color were striven for throughout.

The walls are of many-toned red brick, with deeply recessed joints of black mortar, while the shingles of the great gambrel roof are stained a dark rich brown. A sense of



HOUSE OF JAMES G. LIEPER, ESQ., CHESTNUT HILL, PHILADELPHIA, PA.

MESSRS. WALTER T. KARCHER & LIVINGSTON SMITH, ARCHITECTS

masses of woodland. Houses, stables, garages and at times a church spire stand out as crisp accents in the winter view, or half disappear behind their enclosing foliage in the summer.

The property covers eleven acres—part of which is fenced in for cows, gardens, patches and farm use.

At the top of the hill is the house, stretching in a long bent line, its service wing and enclosed laundry yard connected by a gate-pierced wall to the gardener's house. This latter in turn becomes one wing of the U-shaped building surrounding the garage court; the other two sides formed by the garage, cow stable, potting house and greenhouse. Further down the hill is another

the softening influence age is the result.

Informality and hospitality is the pervading spirit of the place. The hall, paneled to the ceiling, bisects the house, and its broad stair leads up one flight only. On the wide landing a paladian window opens on the view to the north. On one side of the hall are placed the living room, library and porches, and on the other, the dining room, cloak and 'phone rooms and pantry, the latter leading in turn to the service wing. The finish throughout the main house is satin white, with mahogany doors, and this is carried even into the kitchen whose walls are white tile to the ceiling.

The squash court is a unique feature of the house. It is constructed under the ter-

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EXTERIOR DETAIL

race, and is reached by a private stair in the panelling between the library and living room. It is one of the best courts in this part of the country. The floor, walls and ceiling are of oak, and the walls are especially constructed to give the best spring to the ball while in play. The ventilation and lighting are obtained artificially by electricity. Half way up the wall behind the players opens the spectators' gallery.

As before mentioned, all the bedrooms, save one, open on the south front. They not only obtain the splendid valley view, but are capable of being constantly flooded with sunlight. In one of them, behind a closet door, is a little complete tiled kitchenette, affording such utilitarian conveniences as a refrigerator, stor-

age space, and gas and electric outlets.

Many little features have been introduced to economize the busy housekeeper's steps, or to add to the enjoyment of living. For example, under the broad stair-landing is a tiled room for cutting or watering or doctoring flowers and plants. A sink is provided, and also a covered chute, down which the refuse and dead leaves and stems may be thrown.

The garage is completely equipped and gives ample space for four cars. Though under the same roof and forming part of the same U-shaped building as the gardener's cottage, cow stable, and greenhouse, it is completely isolated from these, and on account of the slope of the hill has a different floor level. Advantage was taken of the great space over the garage to utilize part of it for bedrooms, opening from the second floor of the gardener's cottage, while the remainder of the space is for storage, and in turn opens on the hay-loft over the cow stable.

The buildings and grounds are equipped with all the conveniences that study can suggest, and combine to make the estate livable as well as luxuriant.



EXTERIOR DETAIL

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Annual Competitions American Academy in Rome

The Academy announces its competitions for the prizes of Rome in architecture, painting and sculpture. These prizes are as follows: Annual Fellowship in Architecture, value \$1,000 a year for three years, and annual Fellowships in Sculpture, Painting and Landscape Gardening for a like amount and for the same term of years.

The awards are made in competitions which are open to all unmarried men, citizens of the United States, without age limit, who fulfill the requirements of the Academy and who agree to comply faithfully with all its regulations. The following special regulations govern the competition for fellowships in architecture:

Candidates are required to be (1) graduates of one of the architectural schools included in the list following this paragraph; or, (2) graduates of a college or university of high standing, who hold certificates of at least two years study in one of such architectural schools; or, (3) Americans who are pupils of the first

class of the School of Fine Arts at Paris, and who have obtained at least three values in that class, provided that they shall have previously satisfied the committee as to their general educational fitness.

If a candidate expects to receive his diploma before the Fellowship of the Academy is awarded, he may take part in the competition, but should he fail to receive his diploma, he is ineligible for an Academy appointment or Fellowship.

Institutions whose graduates are eligible to compete are as follows: Harvard University, Yale University, Columbia University, Massachusetts Institute of Technology, University of Pennsylvania, George Washington University at Washington, Cornell University, University of California, Berkeley, Cal.; Washington University, St. Louis, University of Illinois, Champaign, Ill.; Syracuse University, Carnegie Technical Schools, Pittsburgh, Pa.; University of Washington, Seattle, Wash.; Georgia School of Technology, Atlanta, Ga.; University of Minnesota, Minneapolis, Minn.; Department of Architecture, Art Institute, Chicago, Ill.; University of Michigan, Ann Arbor, Mich.; Tulane University, New Orleans, La.

Further particulars of all of the competitions for Fellowships, together with application blanks, may be had from C. Grant La Farge, Secretary, 101 Park avenue, New York City.

NORTHERN ITALIAN DETAILS

NO. 56—FOUNTAIN, BRESCIA

THE nearness to the Alps and their melting snows makes Brescia a city of fountains; small and intimate jets of water enliven many of the palace courtyards, while street fountains form pleasant motives in the outside life of the people. Unfortunately few of these fountains have good architectural merit, and all seem to have been built during the later Renaissance. There is a strong feeling of the picturesque in them that is a marked characteristic of the eighteenth century.

The street fountain, illustrated in this week's issue, is located on the Piazza della Loggia, one of the most picturesque squares in Italy. On the opposite side of the piazza is located the famous Loggia, now in process of being shorn of the unfortunate eighteenth century octagonal addition. To the south is located the fascinating Monte di Pietà with its tasteful loggia. The fountain itself is attached to a pier of the arcade that continues the Via delle Dieci Giornate, and is made of Istrian stone. Its sculptured decoration is executed with spirit and freedom, and is a veritable *capo lavoro*.

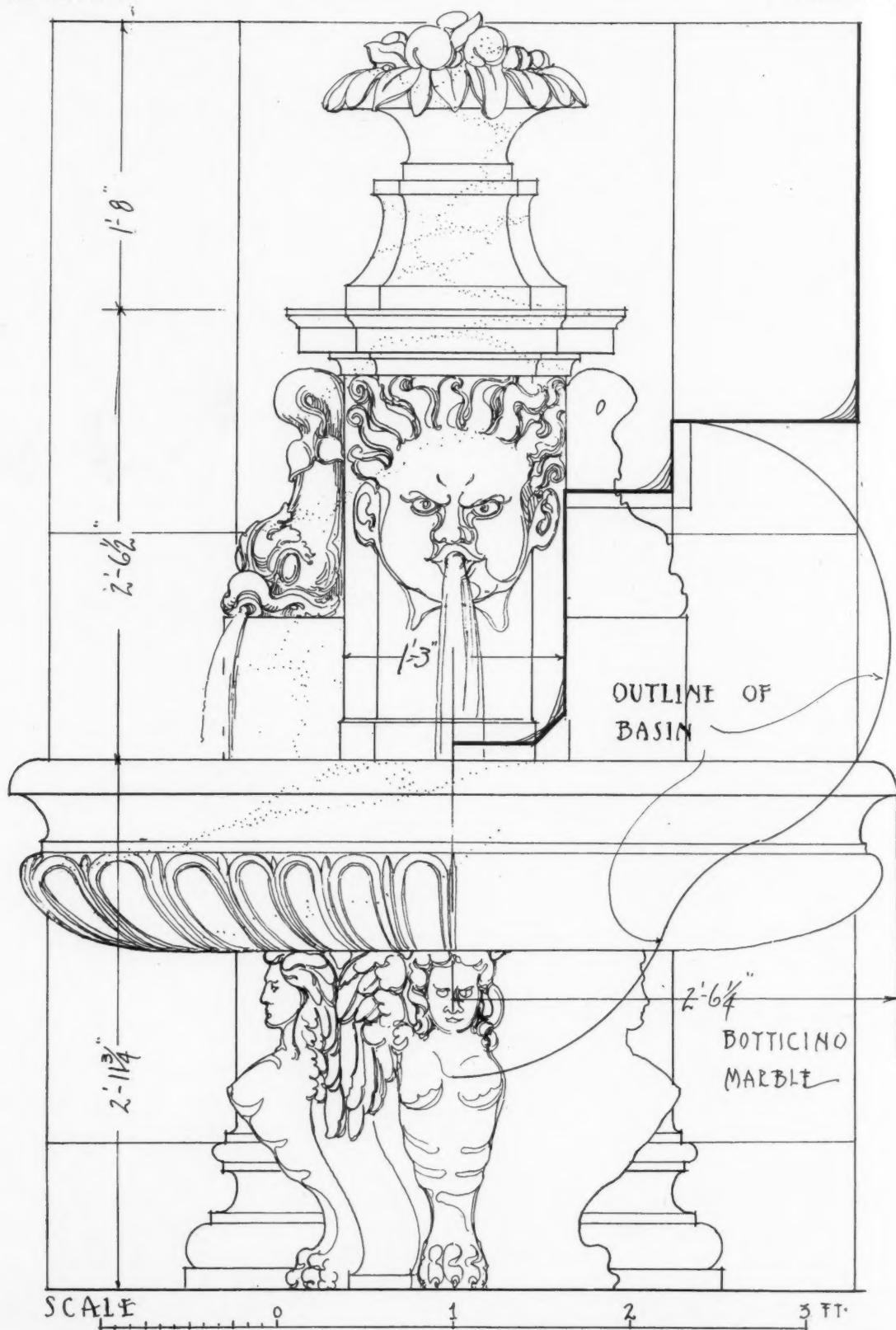




FOUNTAIN, BRESCIA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 115



FOUNTAIN, BRESCIA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 116

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HOUSE OF E. H. GOLD, HOLLAND, MICH.
TALLMADGE & WATSON, ARCHITECTS, CHICAGO, ILL.
(Tenth Annual Exhibition, Pittsburgh Architectural Club)

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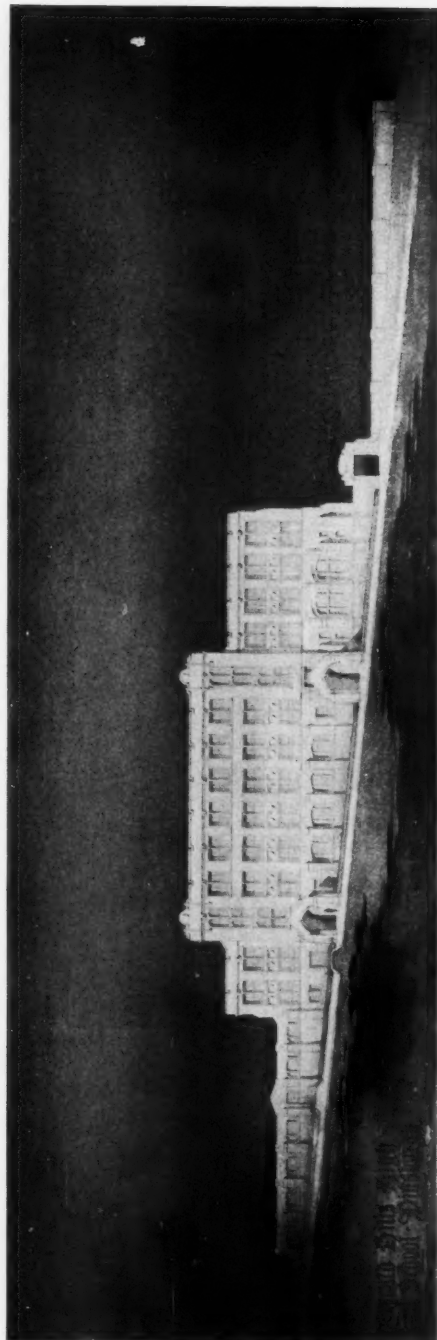
FEBRUARY 2, 1916



RUDOLPH MEMORIAL LIBRARY, CAPITAL UNIVERSITY, COLUMBUS, OHIO.

H. M. McCULLOUGH, ARCHITECT, PITTSBURGH, PA.

(Tenth Annual Exhibition, Pittsburgh Architectural Club)

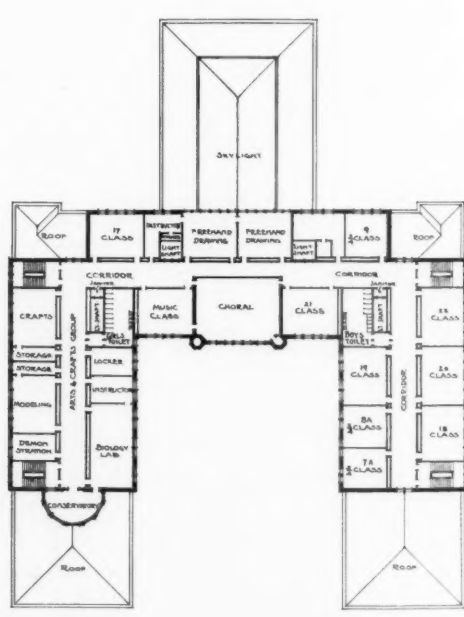
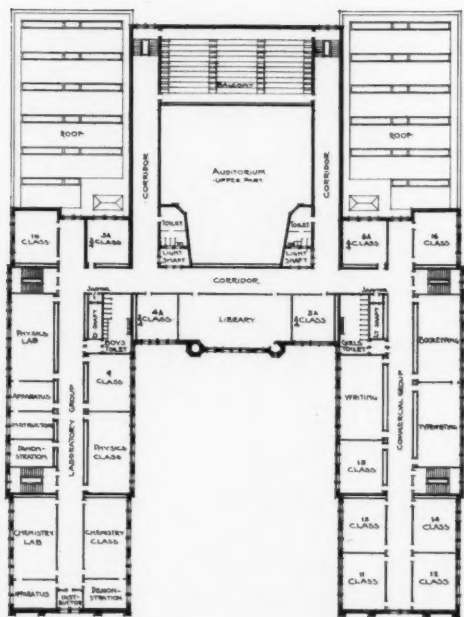
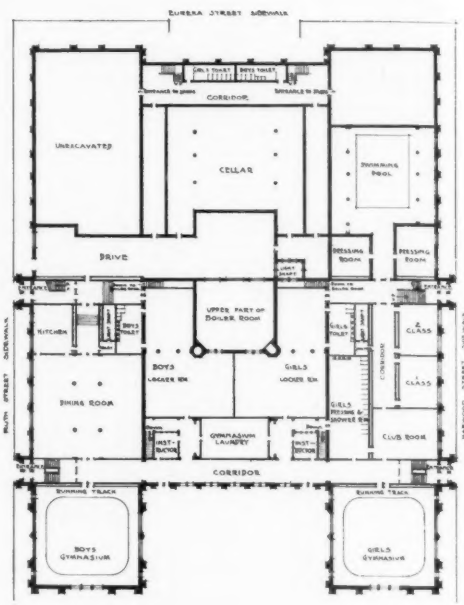
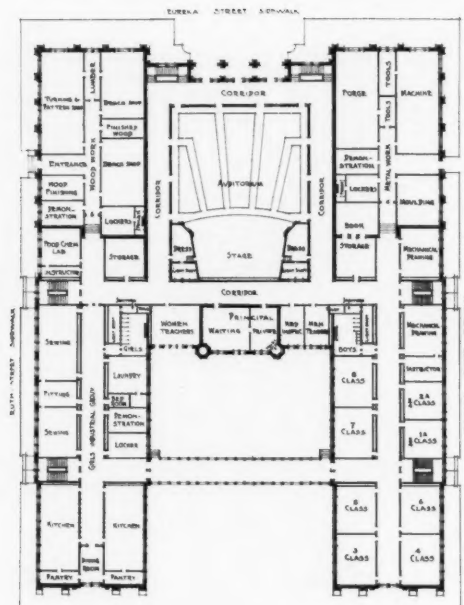


SOUTH HILLS HIGH SCHOOL BUILDING.
ALDEN & HARLOW ARCHITECTS.



SOUTH HILLS HIGH SCHOOL FOR THE BOARD OF PUBLIC EDUCATION, PITTSBURGH, PA.

ALDEN & HARLOW, ARCHITECTS, PITTSBURGH, PA.
(Tenth Annual Exhibition, Pittsburgh Architectural Club)



SOUTH HILLS HIGH SCHOOL FOR THE BOARD OF PUBLIC EDUCATION, PITTSBURGH, PA.

ALDEN & HARLOW, ARCHITECTS, PITTSBURGH, PA.

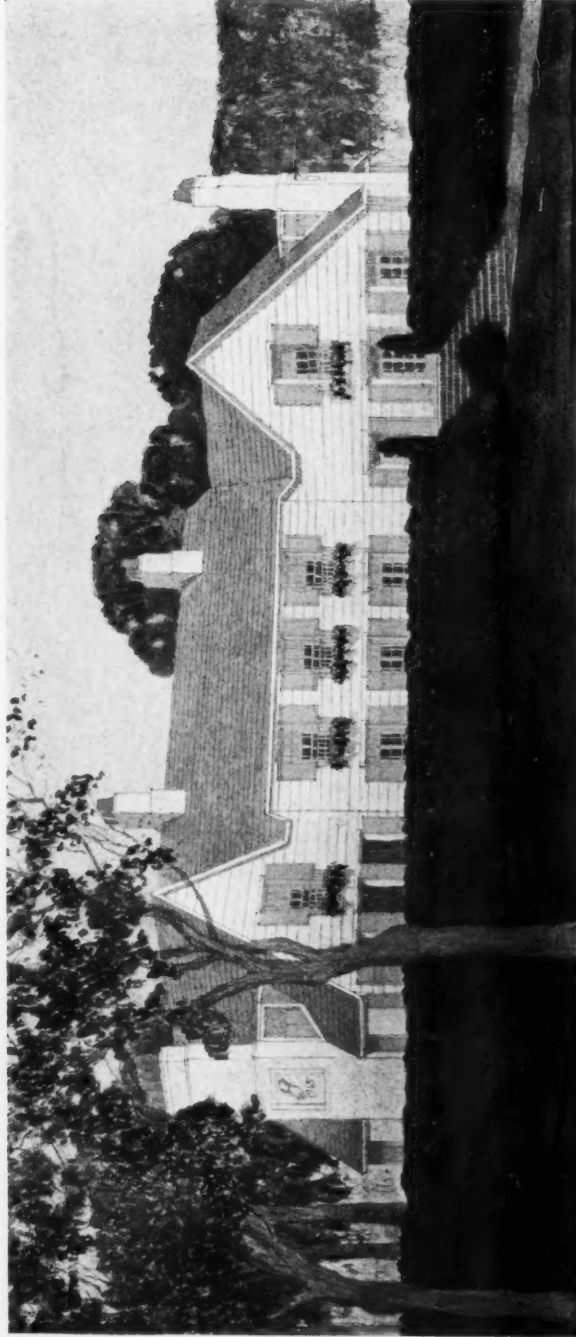
(Tenth Annual Exhibition, Pittsburgh Architectural Club)



KENRICK THEOLOGICAL SEMINARY, ST. LOUIS, MO.

JOHN T. COMES AND THOS. F. IMBS, ASSOCIATED ARCHITECTS

(Tenth Annual Exhibition, Pittsburgh Architectural Club)



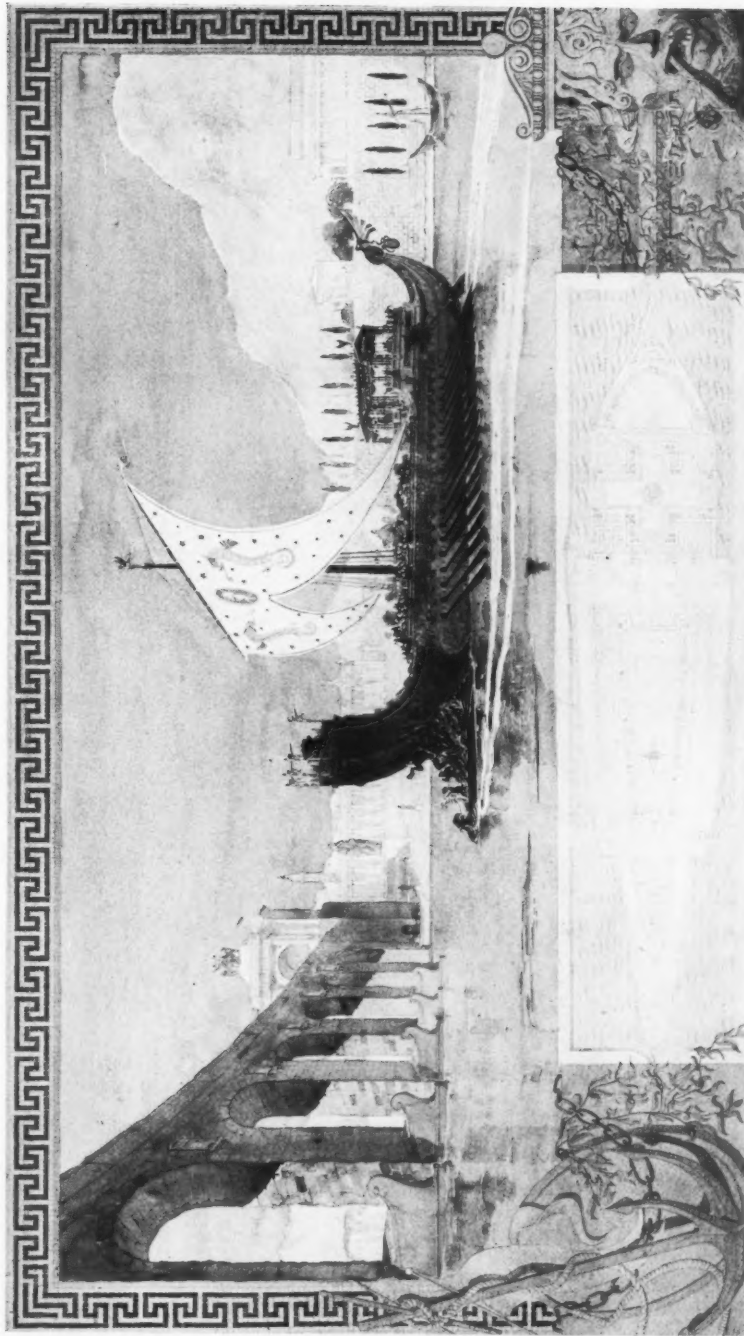
COUNTRY HOUSE FOR MR. J. HANSON ROSE

JANSSEN & ABBOTT, ARCHITECTS, PITTSBURGH, PA.

(Tenth Annual Exhibition, Pittsburgh Architectural Club)



CHAMBER OF COMMERCE BUILDING, PITTSBURGH, PA.
EDWARD B. LEE AND JAMES P. PIPER, ASSOCIATED ARCHITECTS, PITTSBURGH, PA.
(Tenth Annual Exhibition, Pittsburgh Architectural Club)

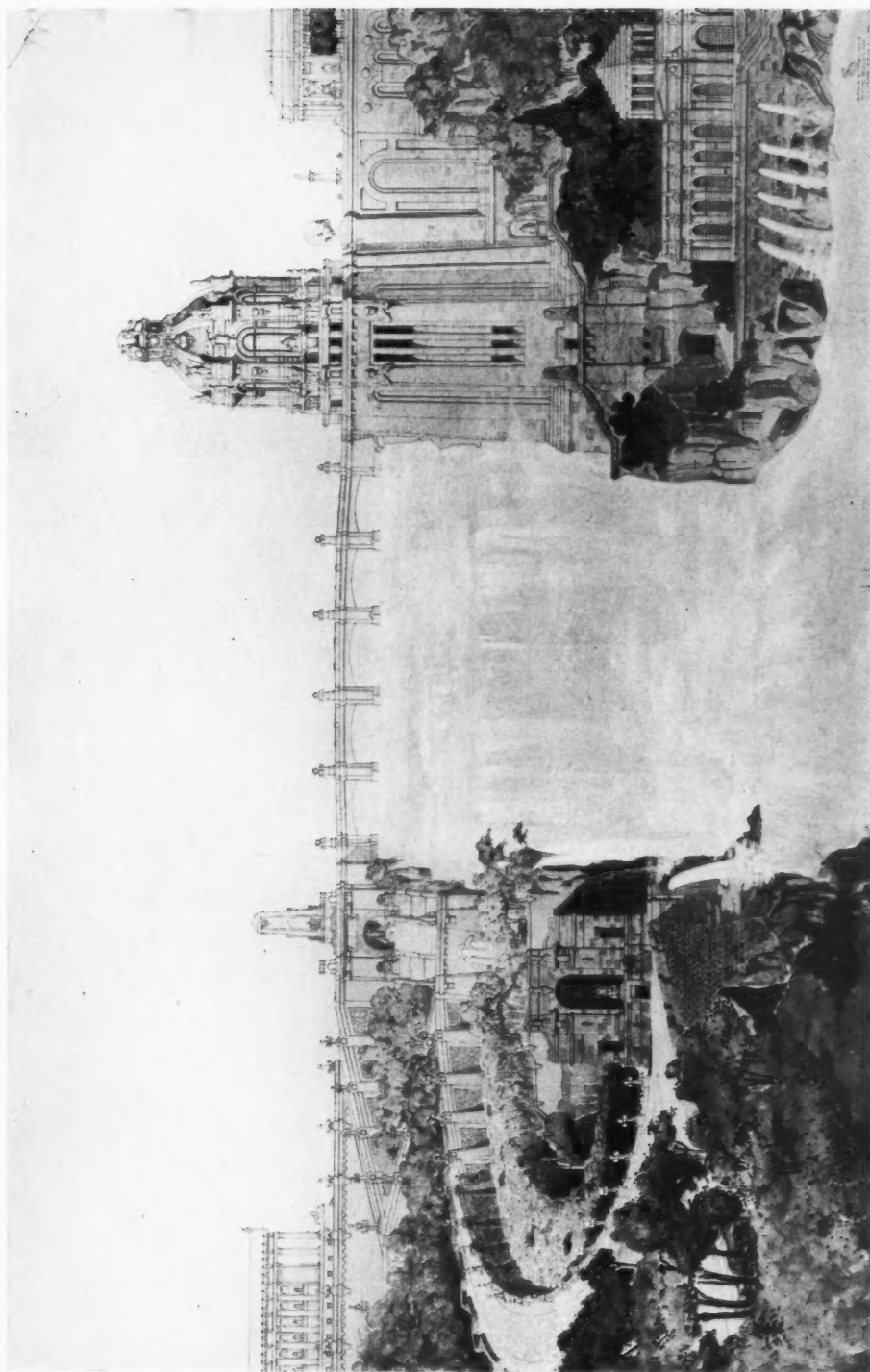


CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PA.

ARCHAEOLOGY PROBLEM, A ROMAN PLEASURE BOAT

C. H. BOYD

(Tenth Annual Exhibition, Pittsburgh Architectural Club)



ATELIER PITTSBURGH ARCHITECTURAL CLUB

CLASS "A" PLAN PROBLEM

WM. B. CHALFONT

(Tenth Annual Exhibition, Pittsburgh Architectural Club)



DETAIL OF SOUTH FRONT

"FAIRFIELD," ESTATE OF JAMES G. LIEPER, ESQ., CHESTNUT HILL, PA.

MESSRS. WALTER T. KARCHER & LIVINGSTON SMITH, ARCHITECTS

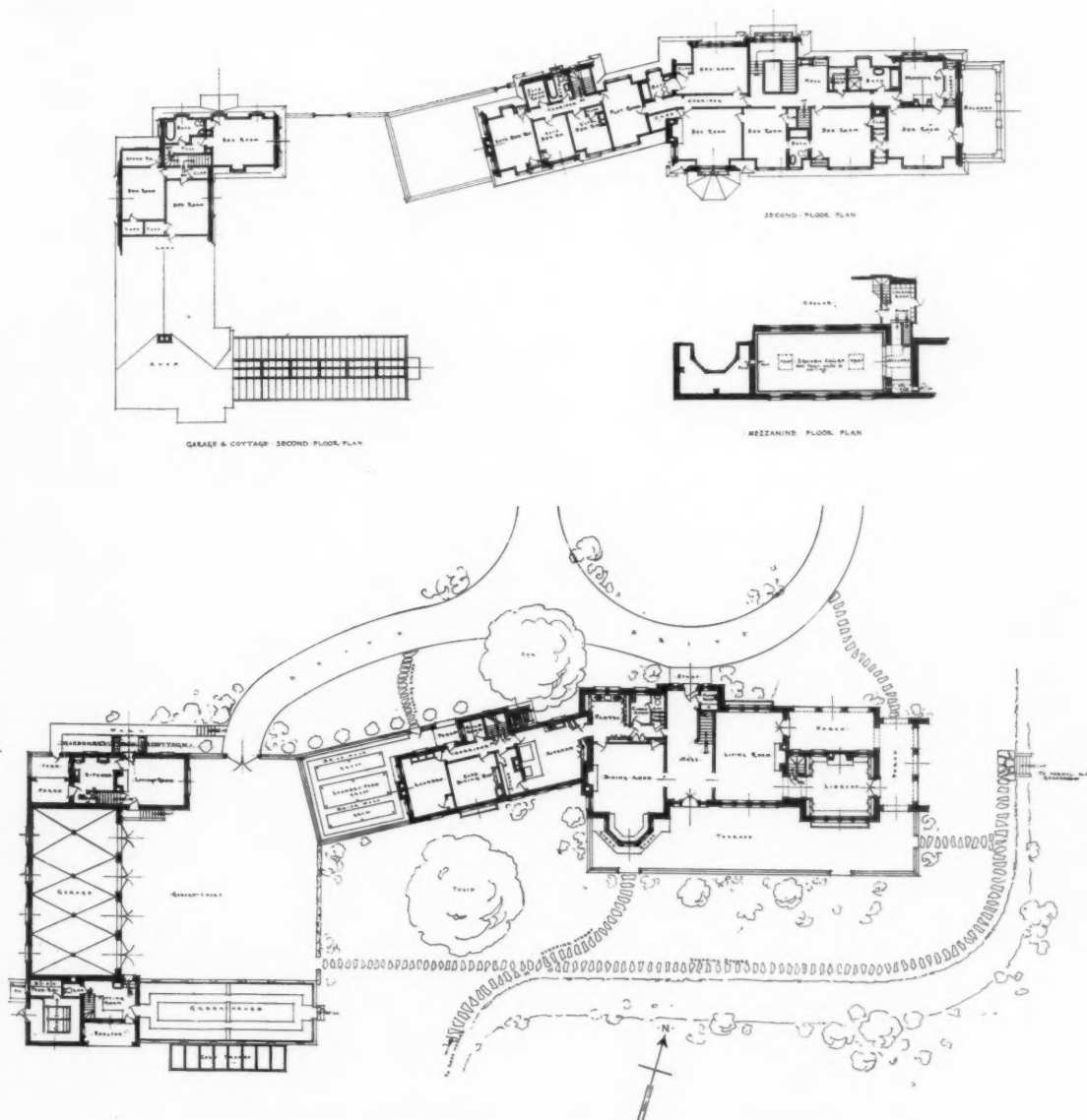
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TERRACE

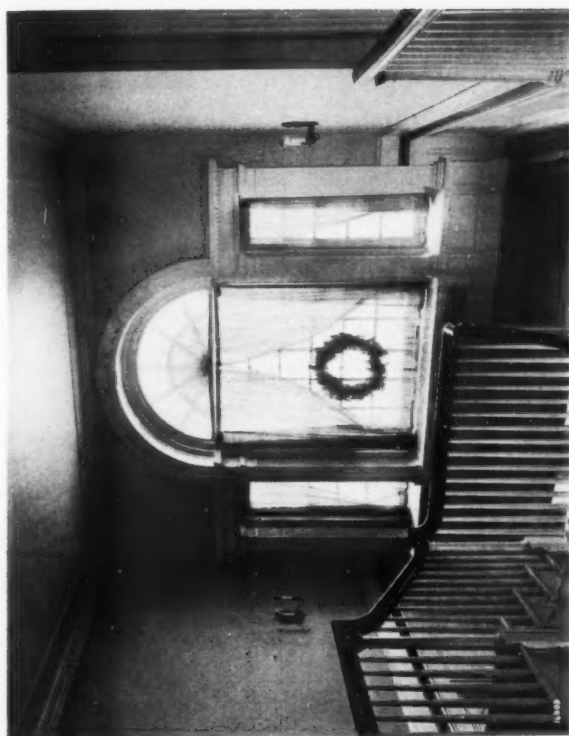
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"FAIRFIELD,"
ESTATE OF JAMES G. LIEPER, ESQ.,
CHESTNUT HILL, PA.

MESSRS. WALTER T. KARCHER & LIVINGSTON SMITH,
ARCHITECTS



A BEDROOM



DINING ROOM

"FAIRFIELD," ESTATE OF JAMES G. LIEPER, ESQ., CHESTNUT HILL, PA.
MESSRS. WALTER T. KARCHER & LIVINGSTON SMITH, ARCHITECTS

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ARCHITECTURAL EXHIBITIONS.

IN this issue are presented reproductions of selected exhibits from the Pittsburgh Architectural Club exhibition, recently held in that city. As representing the first architectural exhibition of note to be assembled this year, although it will be followed in rapid succession by others in principal cities throughout the country, it commands special interest.

The value of architectural exhibitions, once a warmly debated subject, is no longer a matter of question, and the plan to be followed in the collection and presentation of material that will afford the maximum amount of instruction, is now the only subject for serious discussion. In order to arrive at a decision on this point, it is obviously necessary to determine the class of people to whom the exhibition will be particularly addressed. There was a time when it seemed to be the general impression that exhibitions were held for the instruction and enlightenment of the professional man rather than the public. To supply material of greatest interest and value to him, it was

necessary to furnish studies, sketch plans, working drawings, and details, as well as photographs of the finished work, in order that he might study the successive processes by which results were secured, and then by a reference to the photographs, determine how nearly the plans as finally developed had been realized. Of late years, however, the tendency appears to be to rather ignore the technical man and devote attention almost entirely to the education of the layman, and it seems as though this were, after all, of greater importance to the profession, as well as the public, than to furnish material of purely technical interest. As a result, the character of exhibitions has changed greatly within a decade. Instead of a wealth of detail and technical drawings, we now find the exhibitions given over largely to water color and pen and pencil perspectives, elevations, block plans, photographs of completed work, models, and presentations of the various arts allied to architecture, all in a manner readily understood and appreciated by the public.

Undoubtedly, this plan is leading to a better understanding of architecture and consequently a greater appreciation of the value of architectural services on the part of the layman, a result which is well worth whatever effort it has cost; for if the architect's lot is ever to become an easier one than at present, it seems probably that it will be by reason of a better understanding of his purposes and ideals, by those for whom and with whom he must work.

EVIDENCES OF IMPROVEMENT IN PUBLIC TASTE.

SO gradual has been the change in the public attitude toward aesthetics in this country, that it is only by contrasting or comparing some definite act or thing of the present with conditions surrounding it a decade or two ago that we can accurately appraise the improvement. An opportunity for such a comparison is afforded by a Philadelphia firm of builders, who have instituted a competition among architects to obtain the best possible design for a builder's scaffold. Three prizes are offered. The jury of award, appointed by the Art Jury of Philadelphia, is composed of Horace Wells Sellers, chairman, John Hall Rankin and Arthur I. Meigs. Designs

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must be submitted prior to February 15.

Although popularly supposed to number among its members, many who possess more or less vivid imaginations, it is doubtful if any one in the profession ten years ago would in his wildest flights of fancy imagine a builder being concerned, to the slightest degree, in the appearance of his scaffold. Now, he is not only concerned but is doing everything possible to improve it; and moreover the successful designs secured by means of this competition will become the common property of any architect, owner, or builder desirous of using them. Surely time has wrought changes! Of course, this effort to eliminate an unsightly feature from building operations is not one for which the builder should receive sole credit. It is the result of architects and people of culture generally making their influence felt. The movement for a more artistic environment is spreading in all directions and the builder simply shows his taste and wisdom by accelerating it in the direction with which he is most familiar. Nevertheless, the action is one to be highly commended and at the same time serves to demonstrate the progress being made in matters of real importance to the country even though they infrequently occupy the front pages of the daily papers.

A REVISION IN TYPE OF FEDERAL BUILDINGS NOT DESIRABLE.

THE conclusion of the controversy now in progress over the site for the Federal building to be erected in Chicago will undoubtedly have an effect reaching far beyond the mere determination of the type of building to be adopted for the operation under consideration. In other words, if the argu-

ments advanced in favor of the smaller site, necessitating a high building, prevail in Chicago, there is every reason for believing that they will succeed in other cities where even the poor, but apparently considered most potent argument available, that of high land values, does not apply.

According to statements made by a member of the plan commission of Chicago, before the Chapter of the American Institute of Architects of that city, it would only be necessary to devote the profits returned by the Chicago postoffice to the Government during six months, in order to purchase a site adequate for the needs of a Federal building that will meet all requirements for at least a quarter of a century to come, without resorting to a type of building that does not, in any way, harmonize with plans for future civic improvements already, at least tentatively, adopted.

From an aesthetic point of view, it would seem deplorable to abandon the monumental type of building heretofore employed in governmental architecture from any mere considerations of comparatively high cost of site. In countless instances throughout the country, the Federal building has supplied the only really good example of architecture in a town, and the influence which it has exerted for better art is inestimable.

Although it does not seem likely that a careful study of all points at issue, by those upon whom the responsibility of the decision must fall, will result in any radical departure from established standards, it nevertheless behooves architects and others interested in the advancement of art in buildings and the general aesthetic improvement of our cities, to exert their influence to prevent even the possibility of such action.

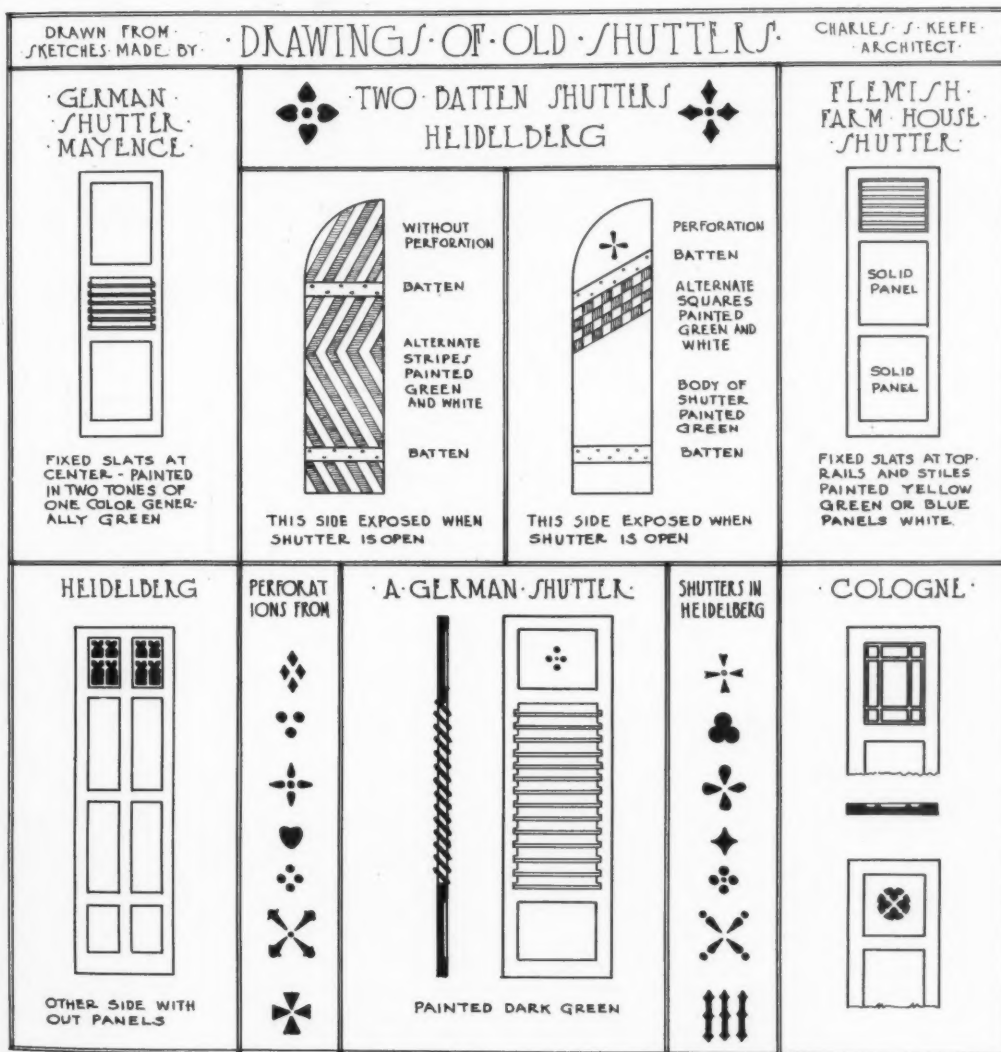


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To Restrict Archæological Research to Competent Explorers

As a means of conserving such archæological and anthropological remains as have yet to be discovered and to prevent the loss of any lessons that might be learned from their recovery, the recent Congress of Americanists, held in Washington, passed resolutions urging uniform laws in all the Americas restricting research to qualified persons and urging early exploration of the fast disappearing remains of aboriginal constructions.

The loss to science in many cases where following discovery of prehistoric remains, incompetent persons have essayed their excavation, is incalculable. It is to be hoped that energetic action on the part of the Congress of Americanists will result in some better regulation of these important matters and a closer coöperation on the part of the governments of the various countries in which these remains are located as the preservation of these remains is of much scientific interest.



SKETCHES BY CHARLES S. KEEFE, ARCHITECT

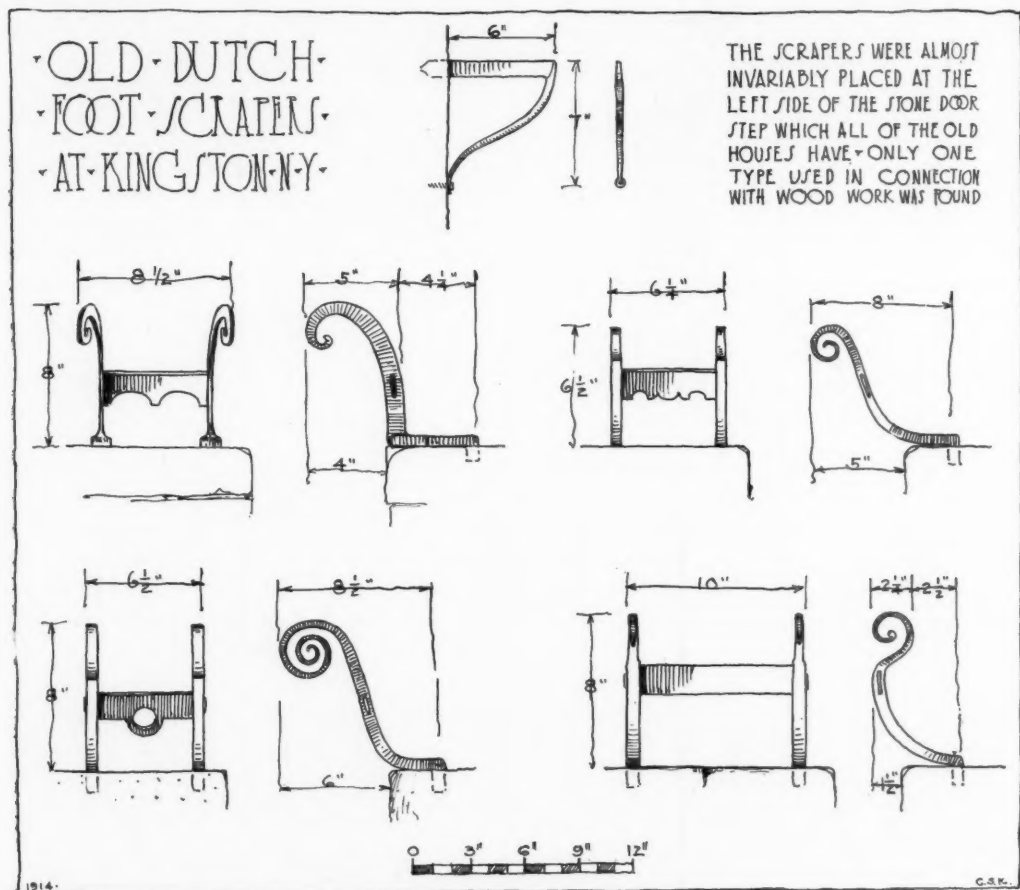
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Where Art is Honored

Paul Bartlett, the sculptor, repeats with appreciation some remarks made by the commissioner of arts from China to the Panama-Pacific Exposition, whom he met in San Francisco. The commissioner said: "We in China love and respect artists and grave hunters. We love artists because artists make portraits of grandfather, grandmother, mother and father. We don't have photographs yet and never make portraits of young Chinese, because not good enough yet. Only make portraits of Chinese when old enough to have become real men, real women. When Chinaman get enough

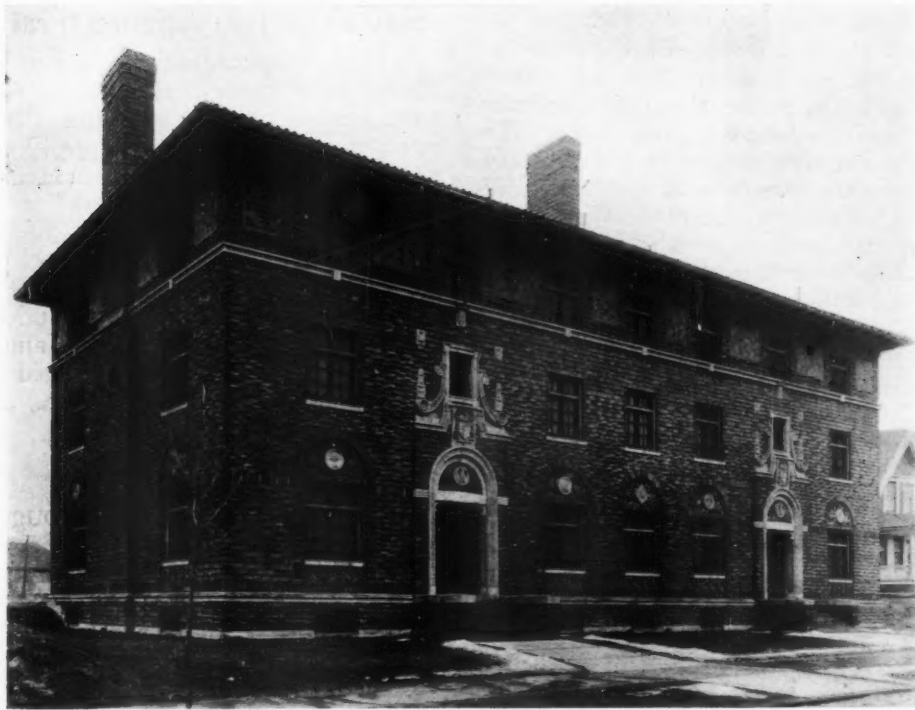
money and want portrait of family he get artists to come and live with family. Good portraits not made quick. Sometimes takes weeks, sometimes takes months. Sometimes takes years. Artist must know people well before he can make good portrait. And that is why Chinese families admire and cherish artists because they make faithful portraits of grandfather, grandmother, father and mother. We love grave hunters because they find beautiful secluded places where ancestors may rest quietly and bring good luck to family."

The plan of painting a portrait only after a thorough acquaintance with the subject has much to commend it to lovers of truth in art.



SKETCHES BY CHARLES S. KEEFE, ARCHITECT

THE AMERICAN ARCHITECT



ST. FRANCIS XAVIER SCHOOL, TOLEDO, OHIO

JOHN T. COMES AND JOS. HUBER, JR., ASSOCIATED ARCHITECTS

(Tenth Annual Exhibition, Pittsburgh Architectural Club)

CURRENT NEWS AND COMMENT

Tribute to the Memory of Karl Bitter, Sculptor, by the Members and Associates of the Architectural Commission of the Panama- Pacific International Exposition

Karl Bitter was a great sculptor. He is now of the immortals. While the chronicling of his achievements in art is properly the task of the historian, still it is none the less fitting that we should here recall the signal debt of gratitude owed him by San Francisco. He was appointed Chief of Sculpture by the President of the Panama-Pacific International Exposition at the instance of the Architectural Commission. In this capacity he organized the Department of Sculpture

that gave the Exposition the wealth of decoration that compels the admiration of the world. Karl Bitter became associated with the Architectural Commission early in 1912. He shared in all its important deliberations. He exerted a potent influence in its work; and the value of his services to the Commission is beyond measure. He was swift to win the admiration and affection of the architects of the Panama-Pacific International Exposition. To his rare attributes as a sculptor, he added a profound sense of duty to his task that was awake at all times. His untimely death takes a great personality from the field of art, and creates a void that will be difficult to fill. We, the undersigned, hereby desire to express the respect, the honor, and the love in which we cherish his memory;

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Therefore, be it Resolved; That we, the Architects of the Panama-Pacific International Exposition, proclaim that in the passing of Karl Bitter, the Fine Arts and the Nation have sustained a great loss. We realize the anguish caused by his untimely end, and to the members of his family we offer our heartfelt sympathy. We recognize and mourn our great personal loss through the premature death of a beloved friend who, in all of his work, exercised a distinctly high moral influence that will endure for the good of humanity.

Signed by Willis Polk, Ward & Blohme, Bliss & Faville, Edward H. Bennett, George W. Kelham, Louis C. Mullgardt, Bakewell & Brown, Bernard R. Maybeck, McKim, Mead & White, Carrere & Hastings, Henry Bacon, Robert Farquhar.

Delegates Elected

At a meeting of the Architects' Group of the membership of the Philadelphia Chamber of Commerce, the following were elected Delegates to the Members Council of the Chamber:

Mr. Horace W. Castor, of Stearns & Castor, Chairman.

Mr. M. B. Medary, Jr., of Zantzinger, Borie & Medary.

The object of the Members Council of the Chamber of Commerce is to bring together Delegates for the various lines of business, and the professions represented in the membership for the purpose of discussing matters pertaining to the welfare of the several lines, as well as of the welfare of the City of Philadelphia at large.

Competition for Design for New York State Architects Certificate

Since the revised programme of the competition to secure a design of the New York State Architects' Certificate was issued, the State Board for Registration has come to the conclusion that the inclusion of the state coat of arms is not at all necessary in the design, if designers choose to omit it, inasmuch as the seal, which will be applied to the certificates by the State University, contains the coat of arms.

San Francisco Architectural Club

At the recent annual election of the San Francisco Architectural Club, the following were elected officers: Charles P. Weeks, president; A. Williams, vice-president; John F. Beuttler, secretary; William Helm, treasurer.

Clinton Day Dead

Clinton Day, architect, died suddenly at his home in San Francisco on January 11. Mr. Day had been actively engaged in practice in California for many years, and was a member of the Institute.

Edith Woodman Burroughs, Sculptor, Dies

Edith Woodman Burroughs, widely known as a sculptor, died on January 5th.

Mrs. Burroughs was the wife of Bryson Burroughs, curator of paintings at the Metropolitan Museum of Art. She achieved a high reputation as an artist through her delineation of children and child-life, and in addition to securing the Shaw Memorial prize, was also awarded the Barnet prize of the National Academy.

North Carolina Architectural Association

The annual meeting of the North Carolina Architectural Association was held at Charlotte on January 6th, 7th and 8th.

An exhibition of work by members of the Association was an important feature. In addition to the necessary routine business papers of importance were presented, and during the days of the session the fraternal and social spirit, at all times in evidence, contributed to make a most successful and enjoyable occasion.

Personal

Mr. Charles R. Strong, architect, announces that he has opened an office for the practice of his profession at 701 St. Paul Building, 111 East Fourth avenue, Cincinnati, O.

INDUSTRIAL INFORMATION

Washed Air

The American Blower Company, Detroit, Mich., has published for free distribution a booklet of forty odd pages entitled, "The Commercial Value of Washed Air."

In this work the humanitarian side of the question, the fact that people will live longer and be healthier and happier if they are permitted to breathe pure air, is disregarded and the subject considered from the standpoint of dollars and cents.

The Sirrocco Air Conditioning System, manufactured by this company, will, it is claimed, when properly installed, greatly improve working and living conditions existing in most buildings, with the result that the efficiency of those affected is increased. This statement, it is contended, is susceptible of proof, whether considering the making of goods in a factory, sales in a store, clerical work in an office, or studying in a school. Nothing, it is pointed out, affects the human machine more quickly than improper air conditions. The matter of purifying the air in buildings is therefore more than a matter of sentiment or of humanity. It affects the pocket-book. To place the matter on a definite basis, 15% increase in efficiency is suggested as reasonable where proper air conditions have superseded improper ones. It is maintained further that it is a mistaken idea to think that out-of-door air is always fresh, pure air. It has been shown by test that the air entering public buildings, factories, etc., contains a great deal of dust and impurities of various sorts. The Sirrocco Air Conditioning System will, it is stated, remove these impurities and leave the air as pure and clean as it is to be found at the seashore or in the mountains.

Another point dwelt upon is that of the amount of moisture in the air. It is a well known fact that the comfort of the occupants of a building depends to a large degree not only upon the temperature of the air, but upon the moisture which it contains. The Sirrocco System, it is claimed, will keep the humidity of the air at any desired point.

There are many other subjects related to air conditioning discussed in this brochure, which also illustrates the apparatus as installed in various buildings, gives tables of capacities and contains other data. The subject is one of undoubted interest to architects, and the booklet referred to is punched so it can be added to the American Blower Company binder, which is already in the hands of a great many architects.

Ankyra

The Ankyra Anchor Bolt or Sleeve, manufactured by the Ankyra Manufacturing Company, 149 W. Berkeley Street, Wayne Junction, Philadelphia, Pa., is described and illustrated in a leaflet recently issued.

This anchor bolt combines, it is claimed, the principles of both Toggle and Expansion bolts, differing from them, however, in that the nut is an integral part of the sleeve itself.

Ankyra consists of a longitudinal perforated metal sleeve which, upon being inserted in a hollow wall and collapsed by a specially devised tool, forms a triangular shaped winged nut. This bolt works equally well in hollow or solid walls, but is not recommended for heavy work in solid walls. Those familiar with other forms of anchor bolts, where the nuts are separate from the sleeve, will appreciate the advantages of the integral nut as combined in Ankyra, which permits of the repeated insertion and removal of the screw, without fear of disarrangement or loss.

Copies of these leaflets will be sent to any one desiring them.

Shingle Stain

Parker, Preston & Co., Inc., Norwich, Conn., are sending out a package containing sixteen sample color cards of their shingle stains. These samples are, in fact, samples of shingles which have been stained with the Parker, Preston & Company

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shingle stain, which, it is claimed, is waterproof and odorless, and presents an unusually artistic appearance when applied to shingles.

These samples will be sent to architects upon request.

Kaustine Sewage Disposal

Kaustine Company, Inc., Ellicott Square, Buffalo, N. Y., has issued a catalogue describing in detail the Kaustine system of sewage disposal.

The sewer facilities of thickly populated districts remove sewage matter from the premises and convey it to a place where it may be treated. The absence of these facilities in villages and rural locations make other forms of sanitary disposal necessary. This need, it is claimed, has been met scientifically and practically by the Kaustine system of sewage disposal. This system, it is claimed, effects isolation, sterilization and purification of sewage matter immediately, thus preventing decomposition or putrefaction. The Kaustine system is, therefore, it is claimed, complete disposal. It is adapted to factories, schools, parks, hotels, churches, homes—in short to all requirements of unsewered districts in village and country.

The features of the system are the Kaustine Closet System and the chemical germicide and solvent Kaustine.

The catalogue referred to, which gives much detailed information, will be sent upon request.

The "Origin" Range

The Reading Stove Works, Reading, Pa., with offices in principal cities, have issued a catalogue on the "Origin" range, which is described as an entirely new combination for gas and coal.

This range, it is claimed, is not only pleasing in appearance, but represents the greatest combination of useful ideas combined in one kitchen appliance. Built upon the separate unit principle, this range may be contracted or enlarged to fit any reasonable or unusual space. The "Origin" is composed of four separate units, two for gas and two

for coal. The weight to be handled is thus reduced to approximately one-fourth of the old non-separate type of stove.

The catalogue describes in detail the construction and operation of this new product, and illustrates the description with halftone cuts, dimensions and general information, given so that a fair idea of the availability of this range for any space or duty can be had from the catalogue. It will be sent upon request.

Seamless Rugs

W. & J. Sloane, New York City, have issued an elaborate catalogue of seamless chenille rugs, manufactured by McCleary, Wallin & Crouse. This catalogue illustrates in colors a very large variety of patterns and plain colors which would seem to furnish the architect material that will assist him materially in selecting the furnishings for either residences or public buildings.

To architects desiring it, this catalogue will be sent upon request.

"Rolyats"

J. W. Taylor, 912 Madison Avenue, Paterson, N. J., has issued a small pamphlet describing Rolyat. This, it appears, is a composition flooring material consisting chiefly of wood, flour and magnesia, produced in endless colors and designs, which becomes a hard seamless floor covering, having the appearance of plain linoleum when laid in single colors, or resembles tile or terrazzo when prepared in designs.

This material which is said to be fireproof, is mixed into the form of plaster, which is laid down somewhat as would be Portland cement mortar. Though consisting chiefly and retaining the advantageous features of wood, it is believed to possess the wearing qualities of stone without the hardness of the latter.

The various advantages claimed are low cost, pleasing appearance, highly sanitary qualities, fireproofness, elasticity, noiselessness, durability and dustlessness.

Pamphlet will be sent upon request.

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