

THE AMERICAN ARCHITECT

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THE WEST END OF THE VANDERBILT GALLERY

THIRTY-FIRST ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

THE thirty-first annual exhibition of the Architectural League of New York was opened on the evening of Friday, February 4, with a private view and garden fete for members and invited guests. The fete proved to be an innovation in League exhibitions, and so radical a departure as to merit something more than passing notice.

Previous exhibitions, as far back as we can recall, have been inaugurated by a dinner at which were assembled members of the League and their guests who were invited in recognition of distinguished services to the cause of architecture and as promoters of the highest ideals of art and civic development. These dinners were noteworthy by reason of

their brilliancy and also for the commingling of men high in the professions of the arts and in civil and national life.

They were in reality "a feast of reason and a flow of soul." The addresses made on these occasions afforded subject for serious consideration. This year all has been changed.

To provide a setting for the pageant given, the Vanderbilt gallery was transformed into an Italian garden. At the easterly end of the gallery an arched hedge sixteen feet high was erected, with sculpture in two niches and against the piers between the arches. In front of the hedge stands a model of Daniel Chester French's "Spirit of Life" from the Trask Memorial. The

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OVERMANTEL DECORATION FOR A HOUSE IN KANSAS CITY, MO.

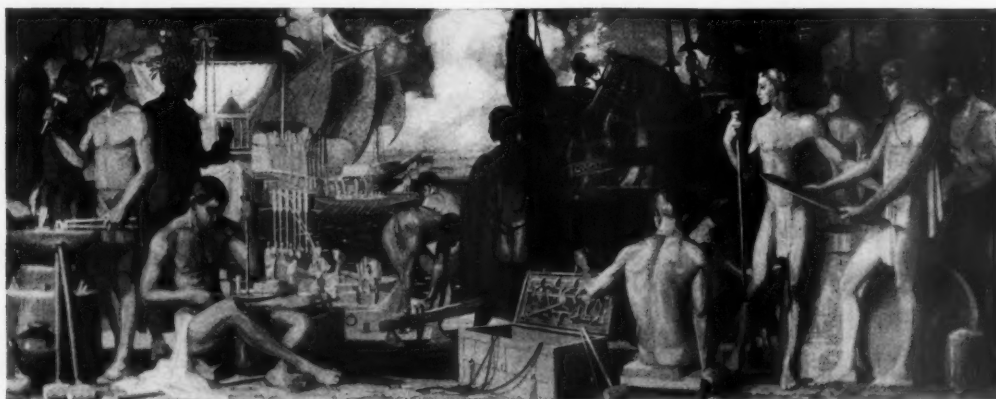
MR. ANDREW T. SCHWARTZ, PAINTER

(Thirty-first Annual Exhibition, Architectural League of New York)

arched alcoves provide wall space for exhibits. Hedges three feet high, accented by large vases formed the frame for a garden setting with pebble mosaic paths dividing four pools of water bordered with deep pink azalias. In the center of the parterre thus formed, is a sun-dial by Robert Aiken. On

the westerly wall is Birch Burdette Long's painting of New York in 1915. Its size is 12 by 24 feet, and is one of three panels painted by him for the New York City building at the Panama-Pacific Exposition.

Wherever space is available on all of the walls in this gallery the architectural exhibi-



INDUSTRIAL ARTS OF THE XV CENTURY
PANEL FOR OFFICE OF HENRY D. SHARPE, PROVIDENCE, R. I.

MR. PERCY ALBREE, PAINTER

(Thirty-first Annual Exhibition, Architectural League of New York)

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tion has been hung with good judgment.

Overhead there was draped a deep blue fabric through which the light shone. The effect was one of moonlight. This is, briefly, a description of the stage setting for the ceremonial opening.

The opening procession, composed of members of the League and their guests, passed from the League rooms into the South gallery. As a scheme of color this procession was remarkable, as the different professions each had its distinctive color.

dignity and a certain sense of professional authority the awarding of the medals of honor for excellence in architecture, painting and sculpture.

The procession having reached the South gallery it was met by the president, Mr. Grosvenor Atterbury, who wore a special costume of vermillion. Here the medals were presented, and the opening address of the president was spoken. The medals of honor were this year awarded as follows: For Architecture, to Cass Gilbert; for



PAVILION AND TRELLIS, PHIPPS CLINIC, JOHNS HOPKINS HOSPITAL, BALTIMORE, MD.

MR. GROSVENOR ATTERBURY, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

Architects wore robes of dark red, painters wore blue gowns, while the sculptors' costumes were of green. Preceding this varicolored assemblage and leading the ceremonial procession to the galleries, were banner bearers, trumpeters and heralds. In the body of the procession were the medal winners of the year, accompanied by their sponsors.

We are informed that the purpose of this ceremonial procession was to notice with

Painting, to Violet Oakley, and for Sculpture to Herbert Adams.

The address of President Atterbury will be found on another page in this issue.

At the close of the President's address, the procession entered the Vanderbilt Gallery.

In the center of the Secret Garden, described above, an altar had been placed, and here were seen the Vestal Virgins, kneeling as a guard to the sacred fire of Inspiration.

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Following music by an orchestra, masked behind flowering shrubs, girls in Greek costumes danced along the paths of the garden. As the dancing figures, each carrying a garland of flowers, moved along the paths, their draperies were reflected in the shallow pools of water. This was called the Dance of Garlands. The High Priestess then gave a characteristic dance to the accompaniment of fantastic music, during which two doves were released. Other dances and music filled out the formal programme.

The balance of the evening was spent in dancing and the introduction of special features of amusement provided by members of the League.

We are hopeful that the pageant that was unfolded on the evening of February 4 is simply an interpolation and will not become a custom.

The exhibition of Architecture and the allied arts has suffered no neglect by reason of the preparation of the pageant. It is far and away the best ever shown by the Architectural League, and is worth more than one visit of inspection.

The Vanderbilt Gallery with the

ceiling cloth removed so as to freely admit the light and such accessories as belonged to the pageant taken away—afforded a splendid setting for the architectural exhibit. In fact no more beautiful or dignified surrounding could be desired.

As has become the custom, the presentation of architectural subjects is confined chiefly to well taken photographs and artistically prepared renderings. The central gallery is filled with works on sculpture, while the walls of the south or entrance gallery are ablaze with color, as here has been grouped the work of the mural painter.

The labors of the Committees of Selection and Hanging are to be especially commended. The galleries presented a most beautiful effect, and the large attendance at the exhibition is proof of its attractiveness.

As a record and presentation of the work accomplished by American architects, decorative sculptors and mural painters, this exhibition has an insistent appeal.

In an exhibition so replete with interest, it is not possible in the space of this notice to dwell



ATTIC FIGURE, COURT OF THE FOUR SEASONS,
P. P. I. E.

MR. HENRY BACON, ARCHITECT; AUGUST JAEGER, SCULPTOR

(Thirty-first Annual Exhibition, Architectural League of New York)

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in detail on specific exhibits. A number of the most interesting are illustrated in this issue of the *AMERICAN ARCHITECT* and will be followed by certain other examples in subsequent issues.

The thoughtful observer will be impressed with the fact that architecture has come into

various exhibitions in the past. It is claimed that the Architectural League was probably the first artistic society in New York to put in practice the axiom that there can be no material progress in art unless supported by industry. The unfailing support of the League's many friends in the business world was believed to be worthy of recognition, and to show this in a public way, a private view and smoker was arranged for Saturday evening, February 5, to which were invited the business friends of the League, which included the advertisers.

In many of its phases architecture is an



LOVE AND FAITH. CORE MAUSOLEUM

MR. EDWARD FIELD SANFORD, *SCULPTOR*; MR. H. VAN BUREN MAGONIGLE, *ARCHITECT*.

(Thirty-first Annual Exhibition, Architectural League of New York)

its own and that the men whose work in design is upbuilding the country, are artists of the highest type. It will be further disclosed that in this steady upward progress architects are not selfishly following the field of their own art and ignoring the efforts of those in arts allied to theirs. This attitude is particularly evident in this exhibition, for the space allotted to the mural painter and the sculptor is fully as large as that retained by the architects for their individual work. The pronounced willingness to extend recognition in every direction where it is believed to be due, has been further shown by the League in its attitude towards the friends of architects in the business world, who have given material assistance in the



A NEREID

MR. A. STIRLING CALDER, *SCULPTOR*

One of two large figures flanking the exterior entrance to the Fine Arts building.

(Thirty-first Annual Exhibition, Architectural League of New York)

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exact art, and it will be noted in this exhibition that when the allied arts are called upon to serve the purpose of architecture they must be equally exact. The fact that the conditions imposed by specification do not ordinarily hamper a free and very highly developed expression of the subject shows great resourcefulness.

For example, a large mural painting in the first gallery which covers the entire west wall, is one painted by Stanley Arthurs for the senate chamber of the State Capitol of Delaware. This painting unquestionably has much artistic merit. It represents the departure of the first Delaware troops to join Washington in 1776. Like all historical paintings it must conform to all the verities of tradition as to scenery and costumes and must also meet in its size, proportions and color scheme the conditions imposed by the architect.

Again, the tryptich by Violet Oakley, for which she was awarded the medal of honor for painting and which was hung on the west wall, shows unmistakably the limitations of form and structural requirements

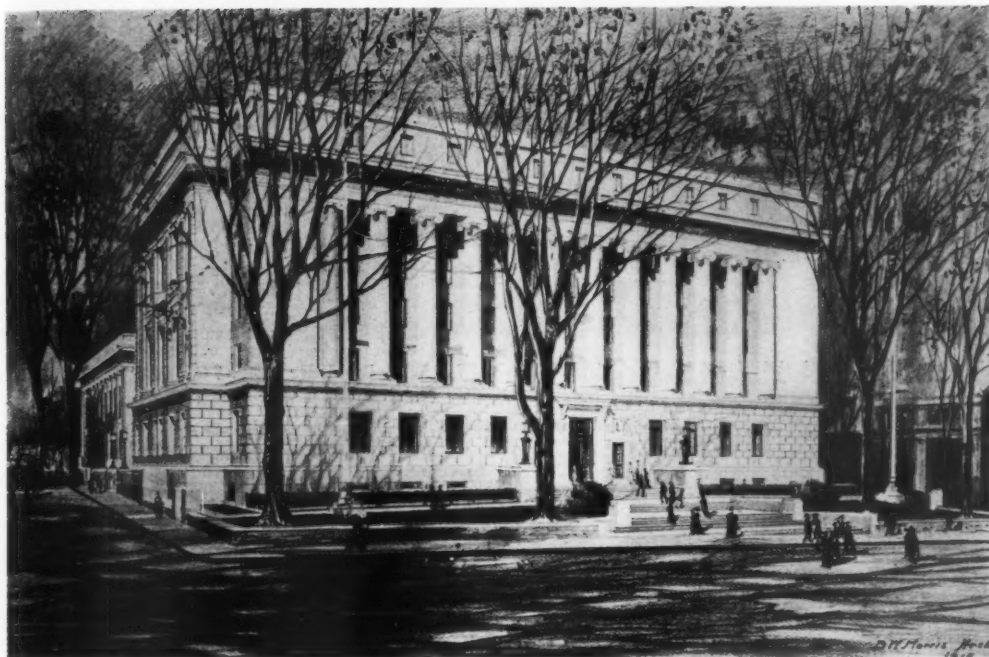
that the painter who works with the architect must invariably observe. The curious and intricate constructive work necessary in large stained glass windows to resist wind pressure, has not prevented a very beautiful interpretation of a well conceived motive.

The sculptor, perhaps, is even more arbitrarily controlled by limitations of space and location. We have become so accustomed to the demonstrated ability of our American sculptors to give the most intimate cooperation with architects that we do not always show the appreciation that is due them for their accomplishment under difficulties.

As was stated at the outset, it is not possible to notice all the meritorious work displayed. What is shown in this issue is but an indication of the wealth of good material illustrated in the League Catalogue, which this year, as in previous ones, has been prepared with care. It will be found not only a valuable volume of art, but also a most serviceable record of a year's achievement in architecture and the allied arts by many leaders in their respective fields.



THE EAST END OF THE VANDERBILT GALLERY
(Thirty-first Annual Exhibition, Architectural League of New York)



WESTCHESTER COUNTY COURT HOUSE

MR. BENJAMIN WISTAR MORRIS, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

Speech of President Atterbury
during the ceremonies incident
to the opening of the Thirty-
first Annual Exhibition:

AND now, my friends, by way of prologue to the second and more festive part of our programme, I beg your patience while I say a few serious words. That sounds ominously like a speech, but I shall spare you as much as may be—like the tender-hearted woman who, when there was no other way out of it and she had to drown kittens, used warm water. I promise to be equally considerate of your feelings.

But it would be unfortunate, indeed, were we to take this, our entertainment, in a wholly frivolous spirit in these days when the slowly built structures of civilization appear to be crashing down around us; when some of the holiest sanctuaries of the Arts we serve lie smoking ruins. For, in this crisis, whatever else we Americans can or cannot do, one thing is certain: the irony of fate has

given to us, the most practical and commercial of civilized nations, the duty of guarding the flame upon the altar of art. To my thinking, it is no uncertain call. If not America, who then will carry that torch which has come down through the ages, carried like the ark of the covenant in the progress of nations? That we must take it now from the hands of transfigured France—the foster-mother of the Arts, at whose knee so many of us were taught the language of Beauty, thrice sanctifies our task.

Now, if I have given you the proper conception of this Guild of ours, you will see that it is with just such bodies as the Architectural League that this great responsibility and privilege lies. For, as a nation, the summons to render this service to human welfare finds us like careless virgins with lamps unlighted and unfilled. As a people we are but just laying the foundations of that sense and love of beauty that will some day glorify the structure of our final nationality—as the sense and love of liberty inspired its conception. Today we are toiling in the caissons; to few of us will be given

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DEPARTURE OF THE FIRST DELAWARE TROOPS FROM DOVER, DEL., TO JOIN THE CONTINENTAL ARMY UNDER WASHINGTON

(Thirty-first Annual Exhibition, Architectural League of New York)

even to hear the hammering of those comrades who shall some day work far up aloft among the mighty vaultings, much less see the gilding of its dome. And the thought I want to emphasize is this—the chief difference between the “steeple jack,” who shall one day risk his life to cap the last soaring pinnacle and the unseen “sandhog,” who lays the footing down among the sewers is that the one will work by the light of God’s day, but the other must work by the light of his own soul.

And so, somewhat like miners who carry their lamps upon their helmets, must we artists in these days, carry each some flame

of inspiration. For our work is much in the darkness. Nor is this all, for above everything else I take it to be our function in America today to take the capital from the word “Art” and make it once more a common noun. It is for us plainly to find anew the path to the laurel-clad Vale of Tempe, however thickly overgrown by the briars of materialism—just as the voyageurs a century ago threaded the wilderness to find that fabulous wealth in which we measure our prosperity today.

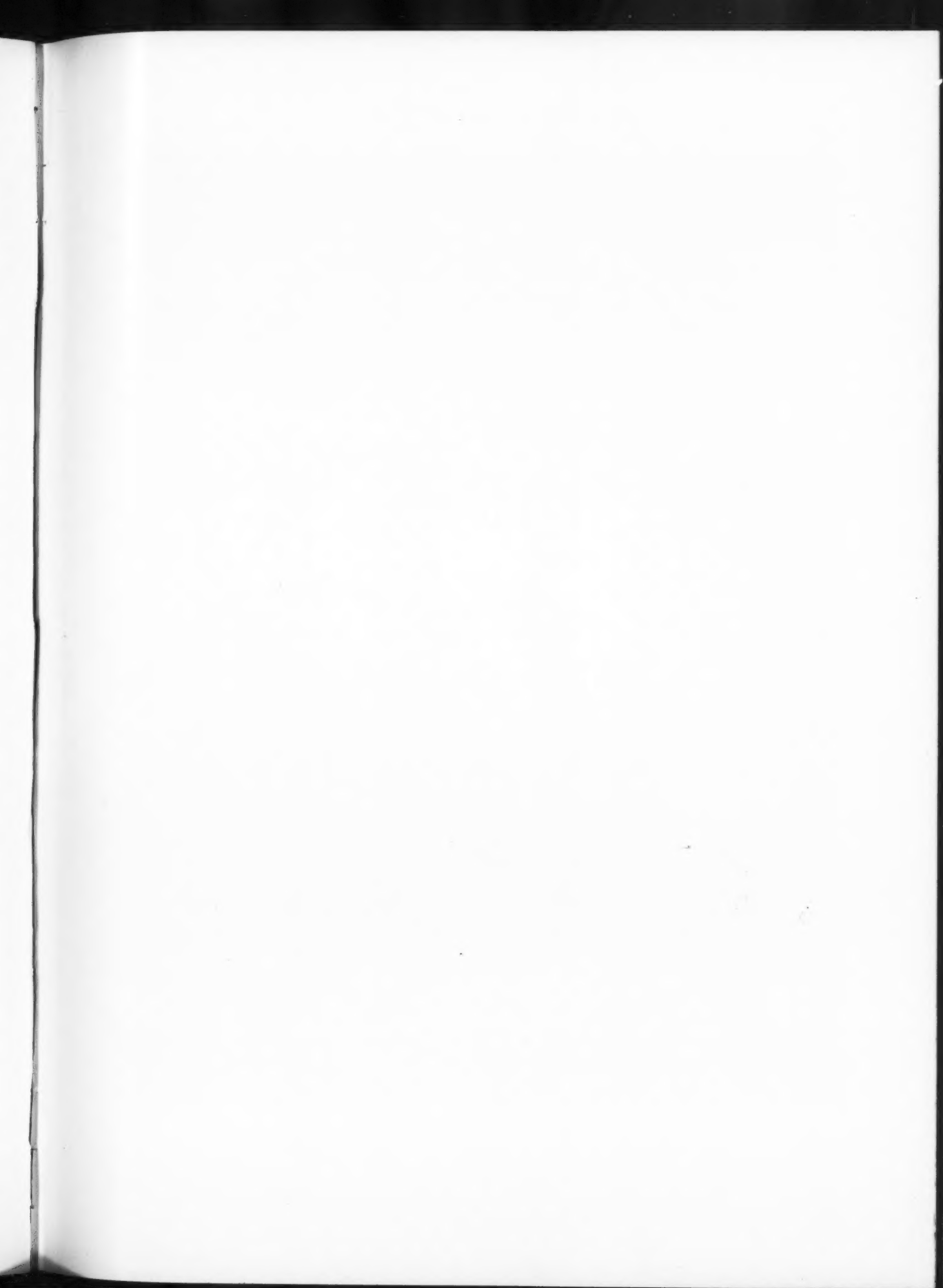
Plainly, you may say, a counsel of pure romance. So be it, my friends, if it be that

(Continued on page 128)



SCHENLEY MEMORIAL FOUNTAIN, PITTSBURGH, PA.

(Thirty-first Annual Exhibition, Architectural League of New York)





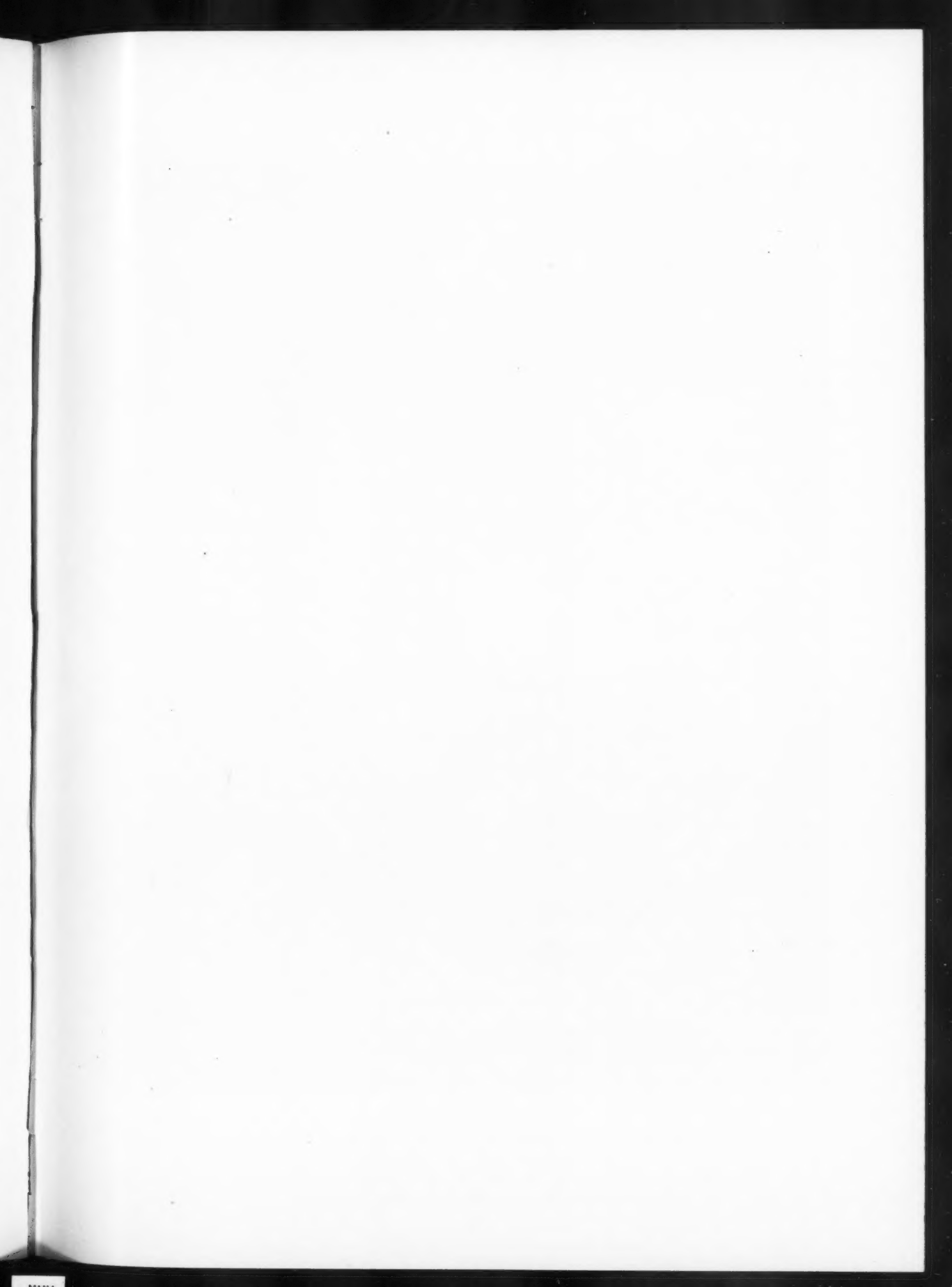
SCREEN AT WEST END OF MAIN CORRIDOR

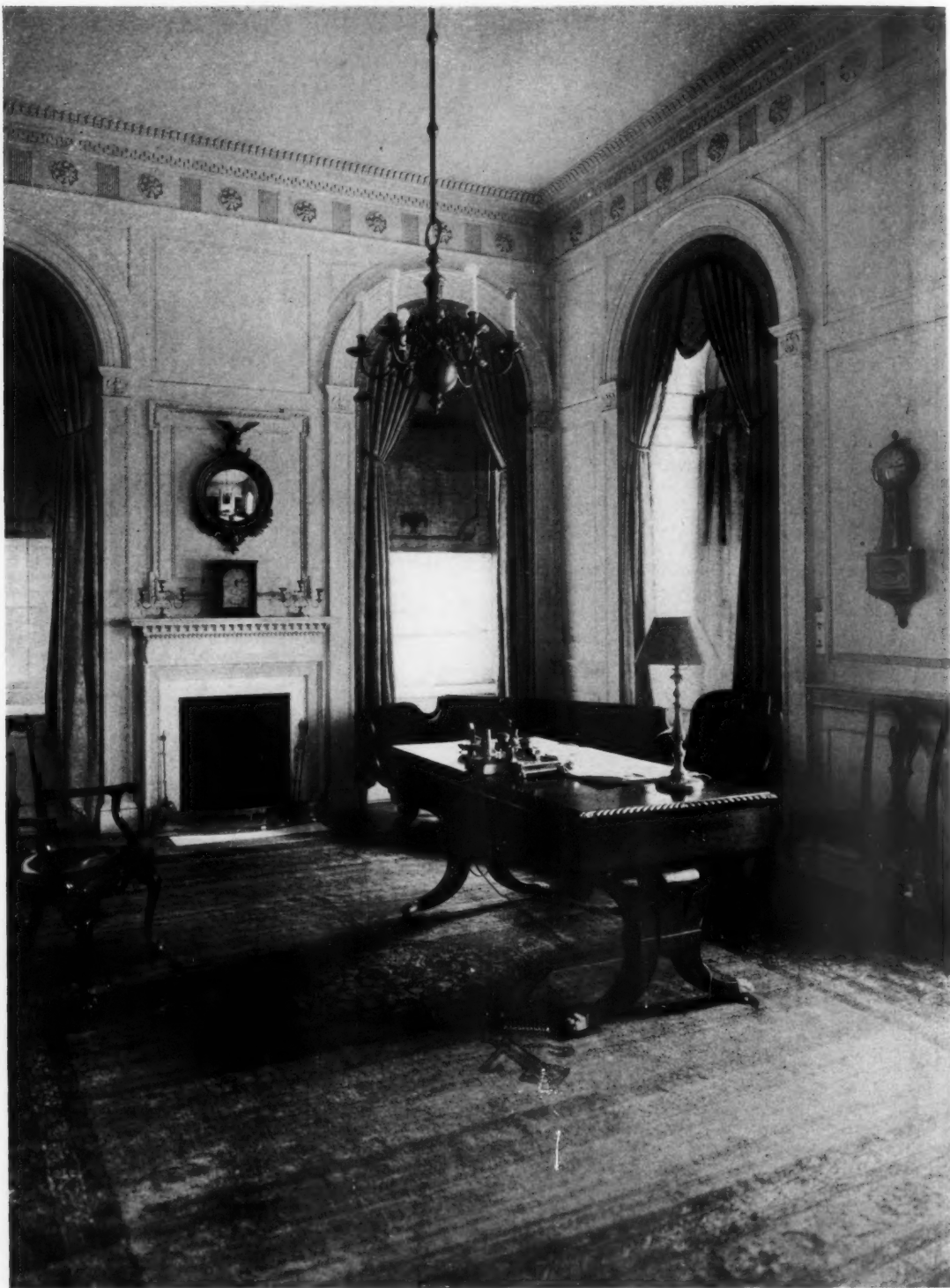
RESTORATION OF THE CITY HALL, NEW YORK

MR. GROSVENOR ATTERBURY, ARCHITECT

MR. JOHN A. TOMPKINS and MR. STOWE PHELPS, ASSOCIATED ARCHITECTS

(Thirty-first Annual Exhibition, Architectural League of New York)





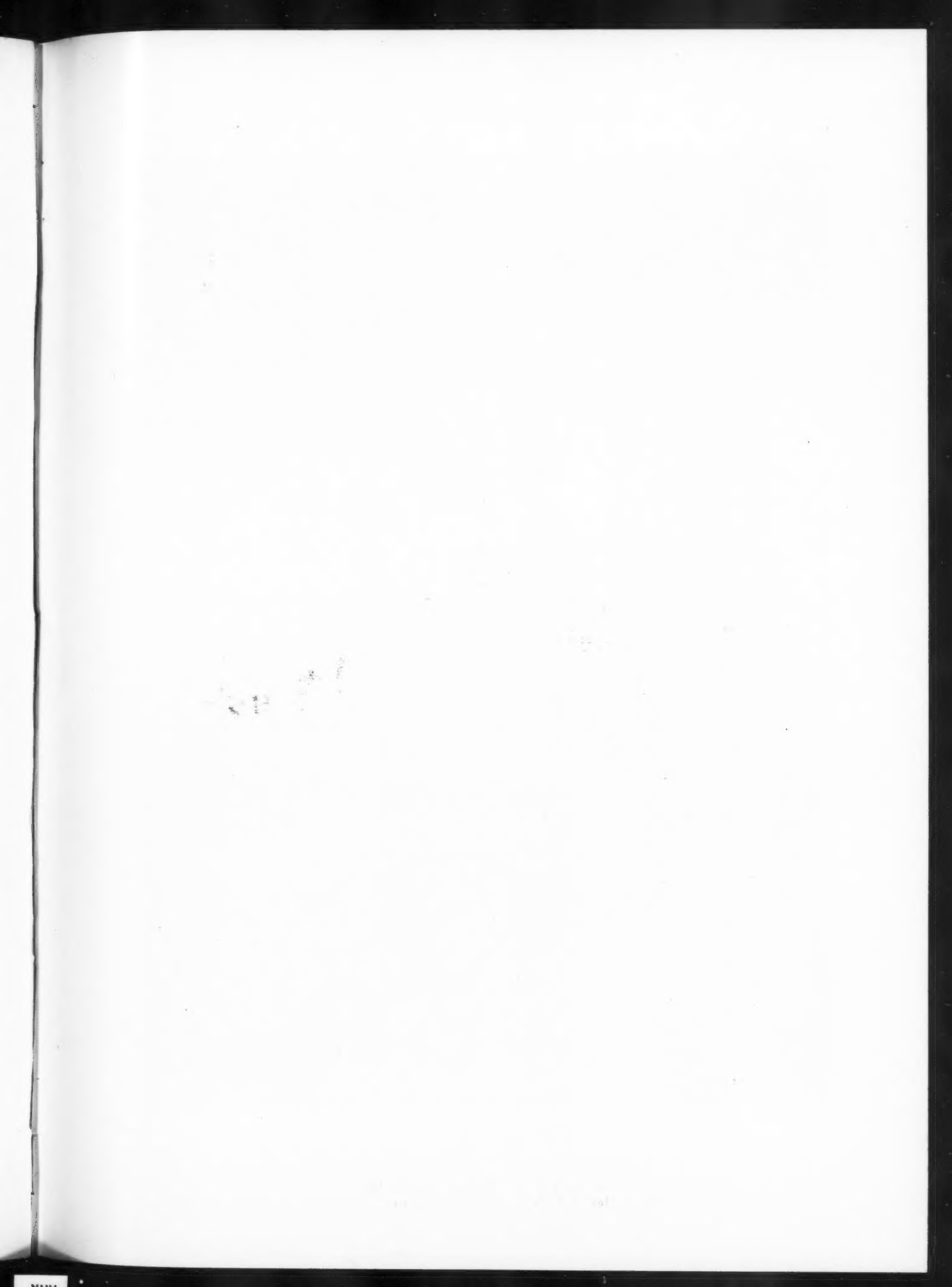
THE MAYOR'S PRIVATE OFFICE

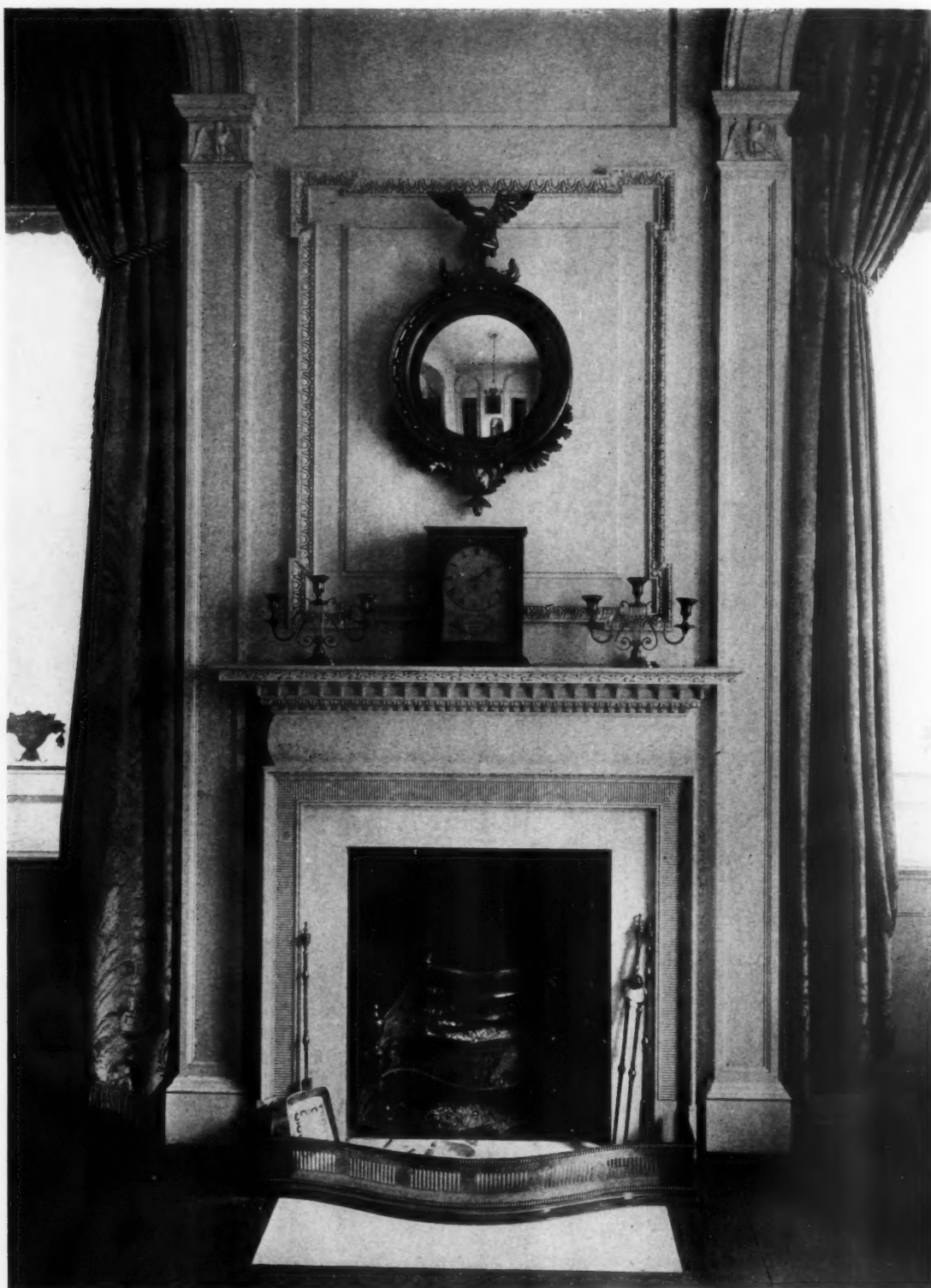
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(Thirty-first Annual Exhibition, Architectural League of New York)





MANTEL IN MAYOR'S OFFICE

RESTORATION OF THE CITY HALL, NEW YORK

MR. GROSVENOR ATTERBURY, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)



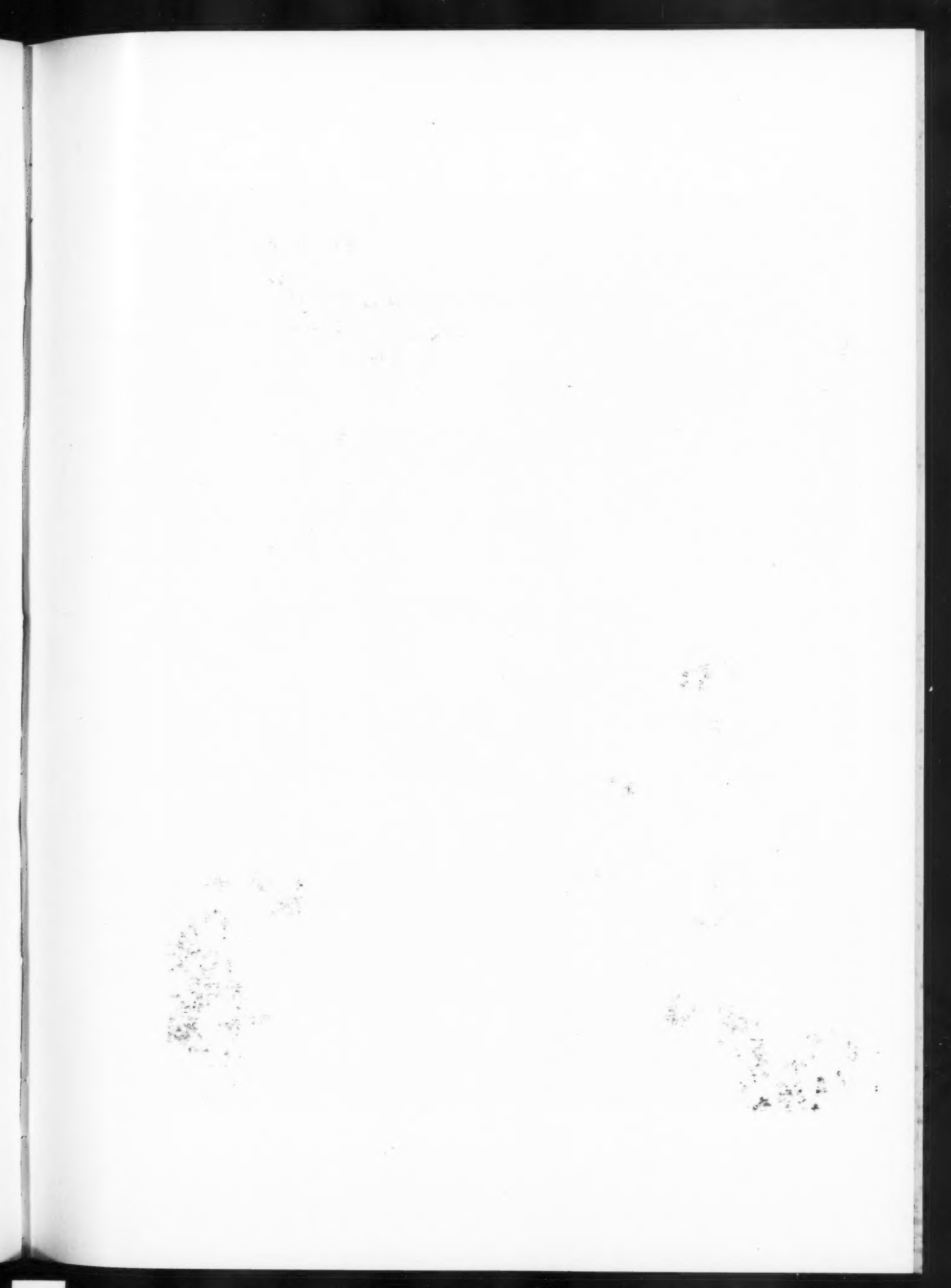


MAYOR'S RECEPTION ROOM

RESTORATION OF THE CITY HALL, NEW YORK

MR. GROSVENOR ATTERBURY, ARCHITECT

MR. JOHN A. TOMPKINS and MR. STOWE PHELPS, ASSOCIATED ARCHITECTS
(*Thirty-first Annual Exhibition, Architectural League of New York*)



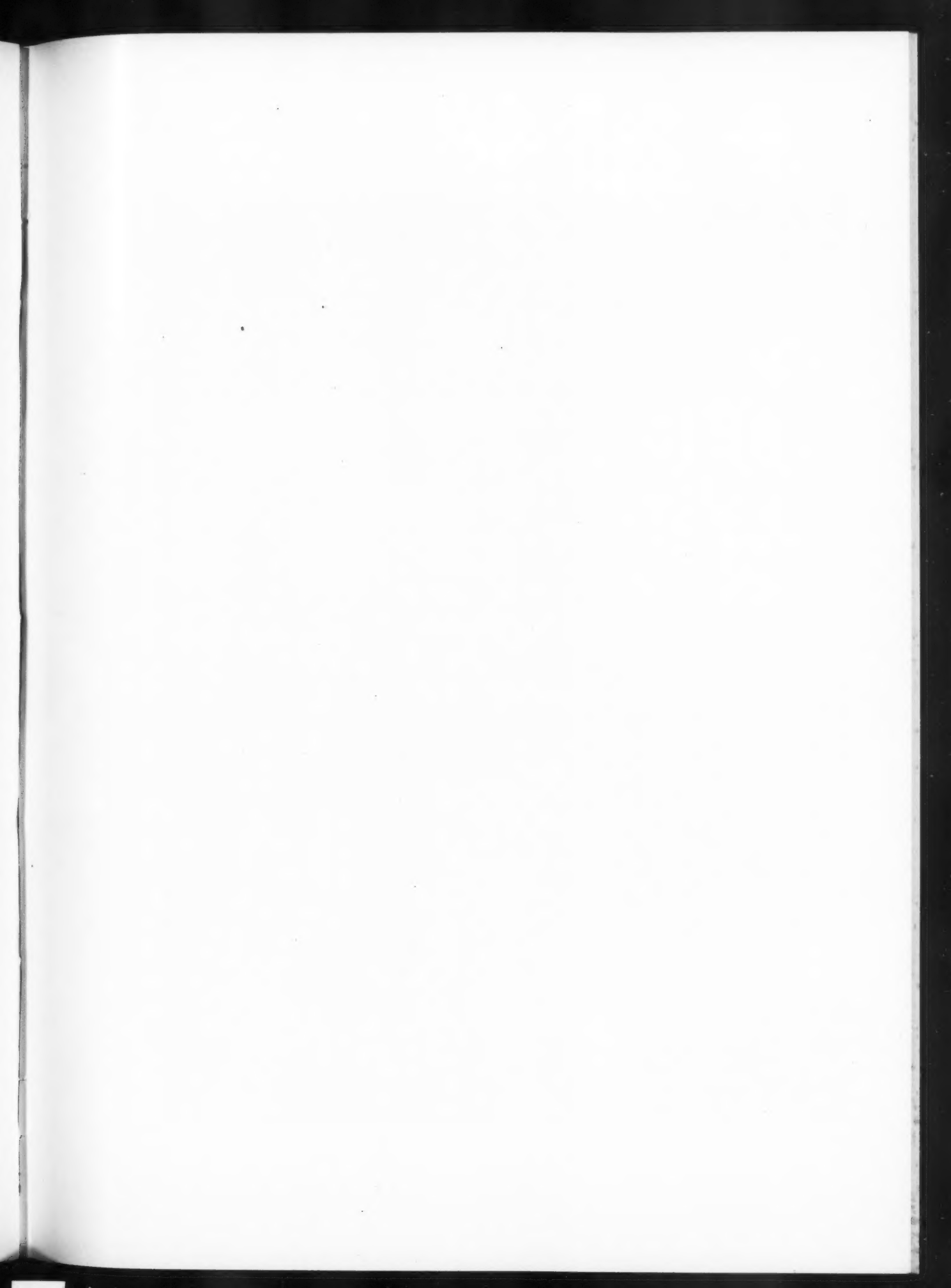


OFFICE OF THE PRESIDENT OF THE BOARD OF ALDERMEN

RESTORATION OF THE CITY HALL, NEW YORK

MR. GROSVENOR ATTERBURY, ARCHITECT

MR. JOHN A. TOMPKINS and MR. STOWE PHELPS, ASSOCIATED ARCHITECTS
(Thirty-first Annual Exhibition, Architectural League of New York)

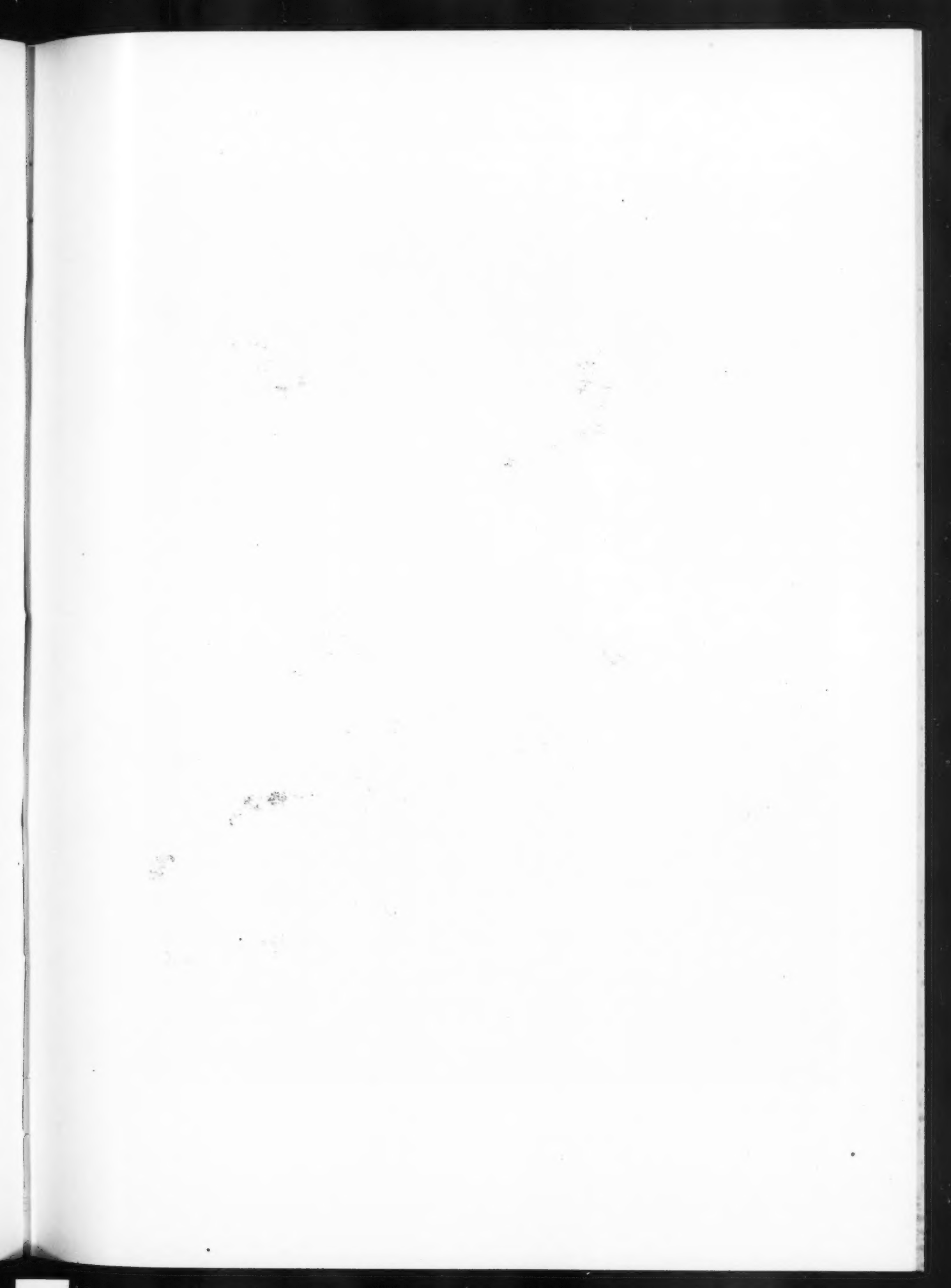




HOUSE OF JONATHAN GODFREY, ESQ., FAIRFIELD, CONN.

MR. F. BURRALL HOFFMAN, JR., ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)



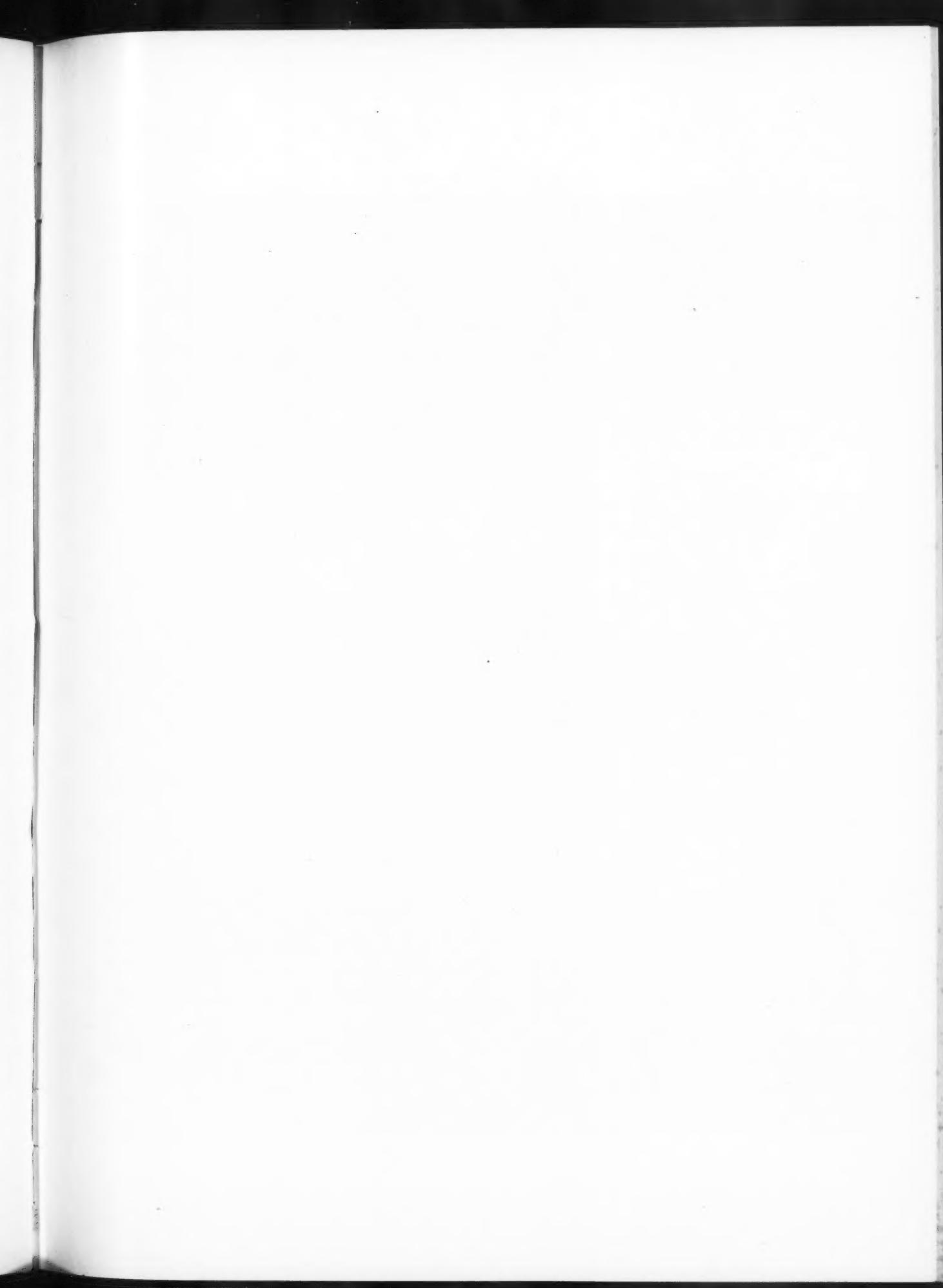


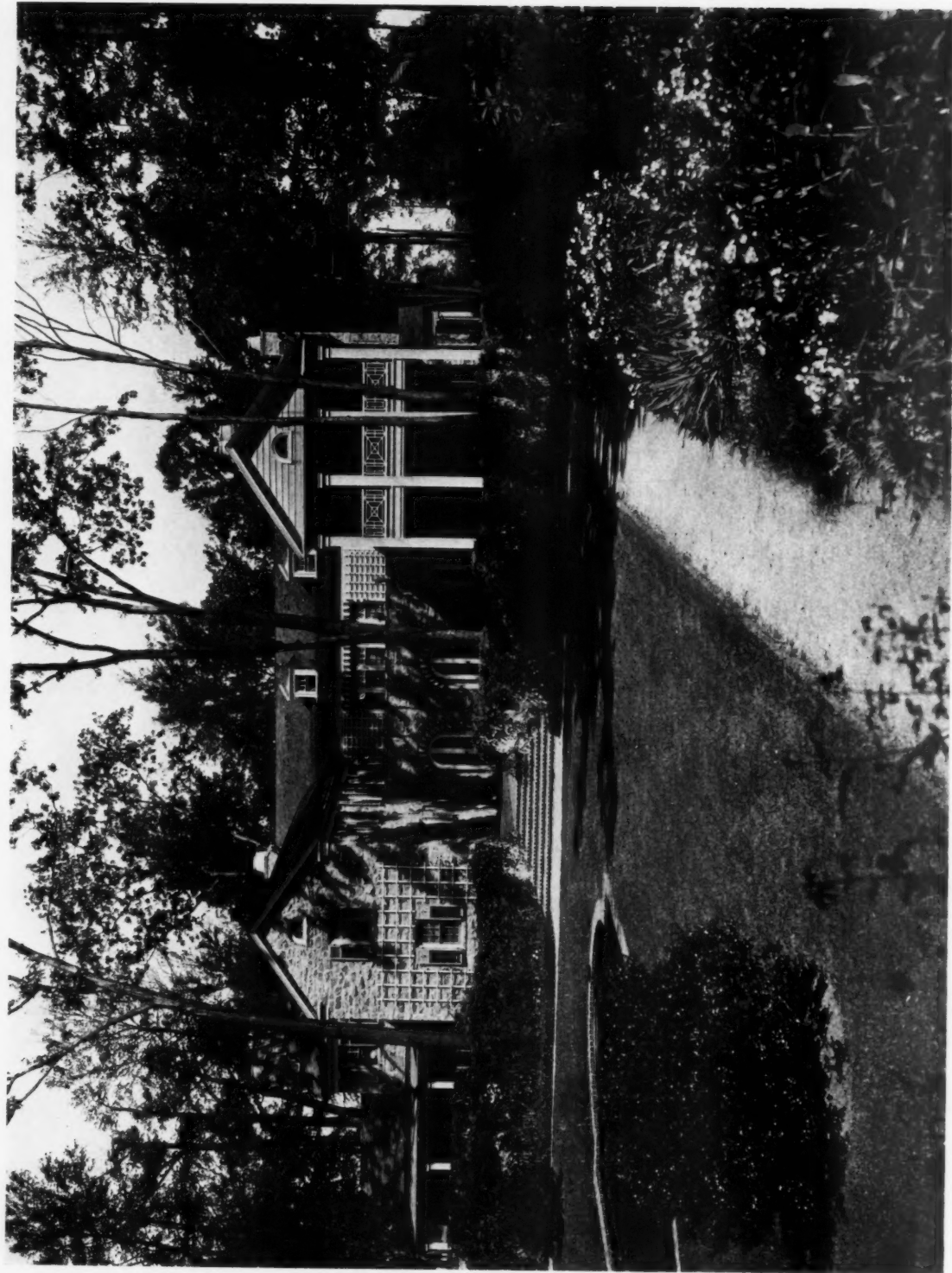
HOUSE AND GARDEN OF JONATHAN GODFREY, ESQ., FAIRFIELD, CONN.

MR. F. BURRALL HOFFMAN, JR., ARCHITECT

MISS MARION C. COFFIN, LANDSCAPE ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)



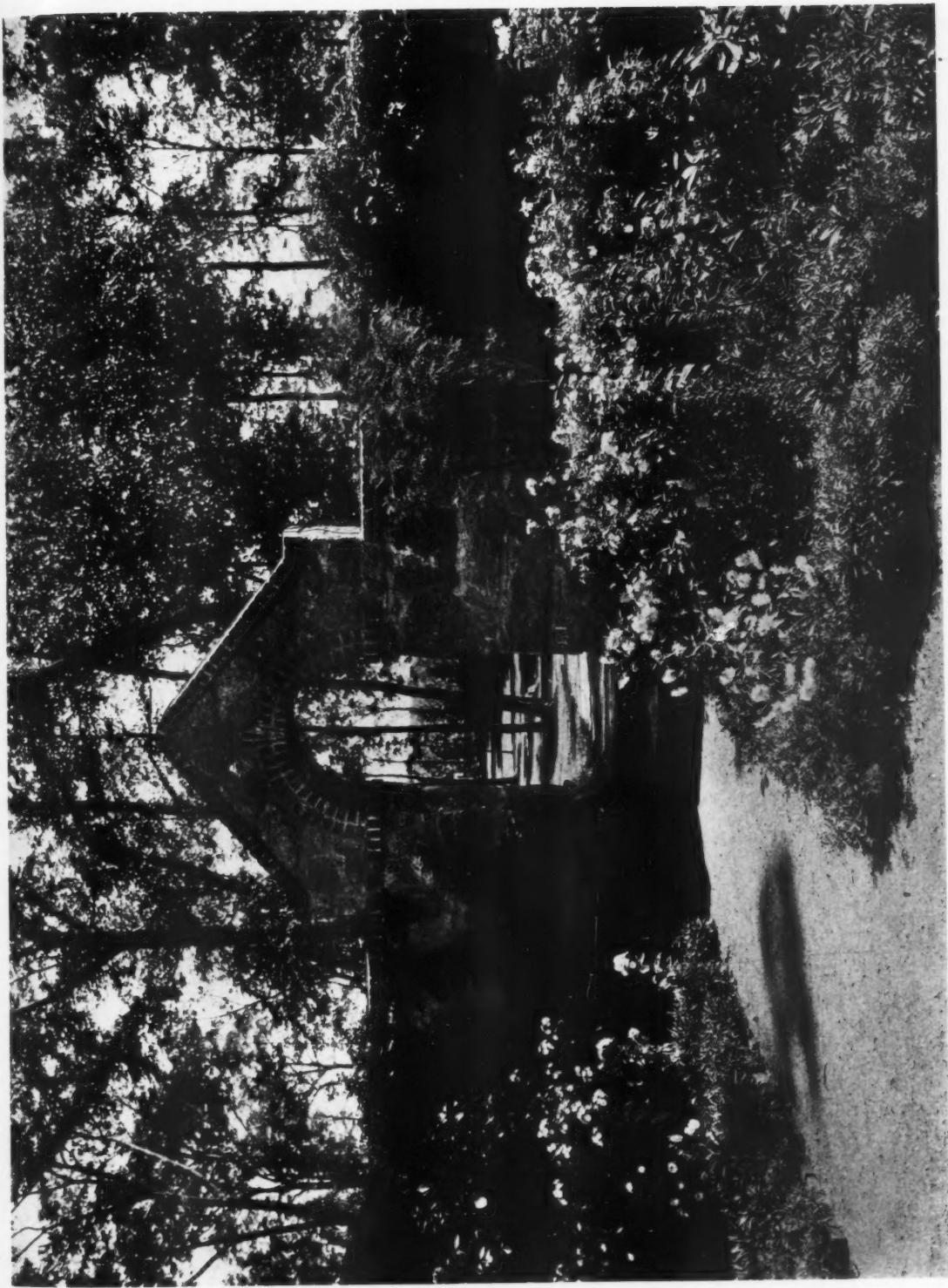


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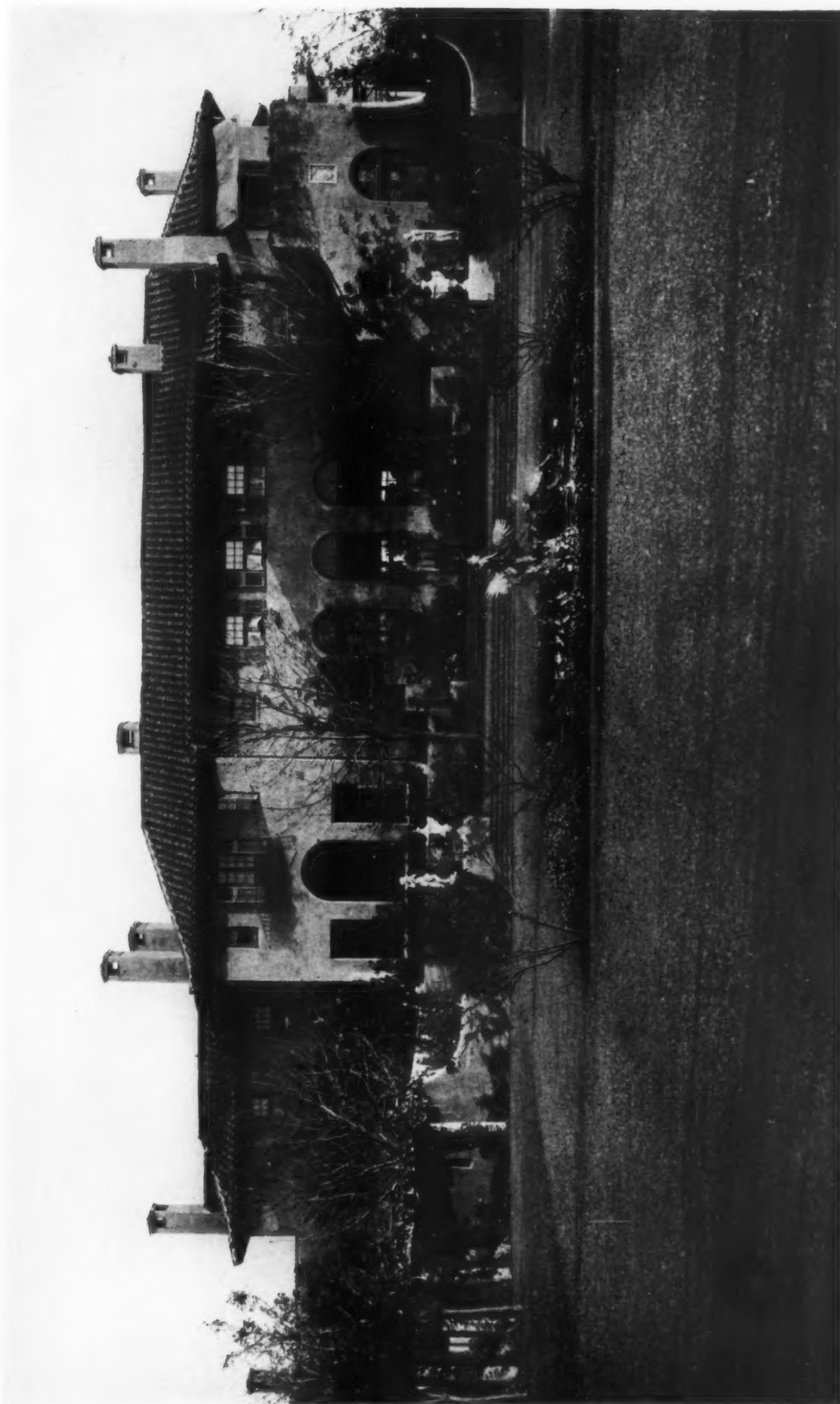
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(Thirty-first Annual Exhibition, Architectural League of New York)



GARDEN FRONT

HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I., N. Y.

MESSRS. WALKER & GILLETTE, ARCHITECTS

(Thirty-first Annual Exhibition, *Architectural League of New York*)



ENTRANCE COURT, HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I., N. Y.

MESSRS. WALKER & GILLETTE, ARCHITECTS

(Thirty-first Annual Exhibition, Architectural League of New York)



ENTRANCE STAIRWAY

HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I., N. Y.

MESSRS. WALKER & GILLETTE, ARCHITECTS

(Thirty-first Annual Exhibition, Architectural League of New York)

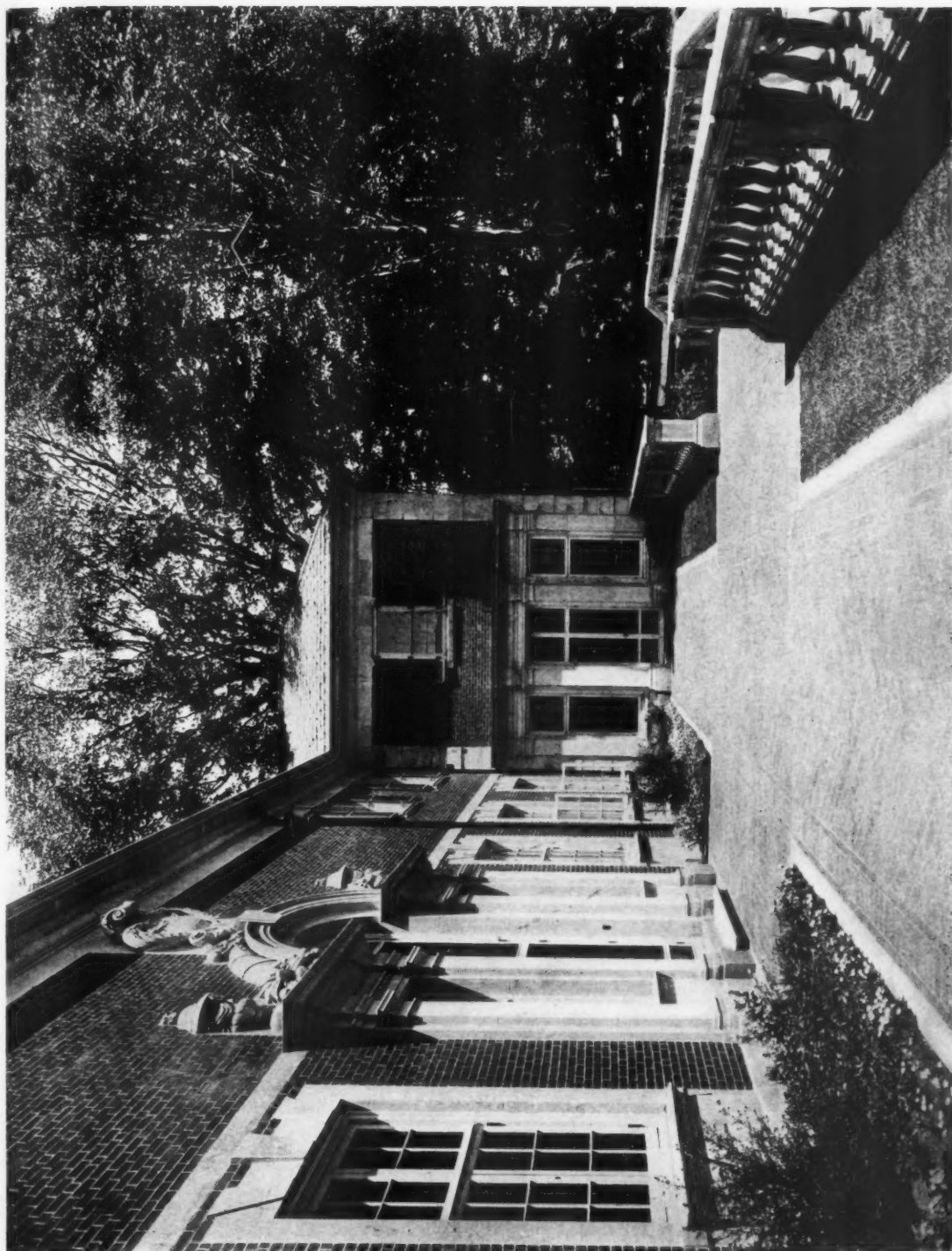




HOUSE OF TRUMAN H. NEWBERRY, ESQ., GROSSE POINTE, MICH.

MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS

(Thirty-first Annual Exhibition, Architectural League of New York)



THE TERRACE

HOUSE OF TRUMAN H. NEWBERRY, ESQ., GROSSE POINTE, MICH.

MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS

(Thirty-first Annual Exhibition, Architectural League of New York)



THE ALLEE

HOUSE OF TRUMAN H. NEWBERRY, ESQ., GROSSE POINTE, MICH.

MESSES. TROWBRIDGE & ACKERMAN, ARCHITECTS

MR. WILLIAM PITKIN, JR., LANDSCAPE ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)



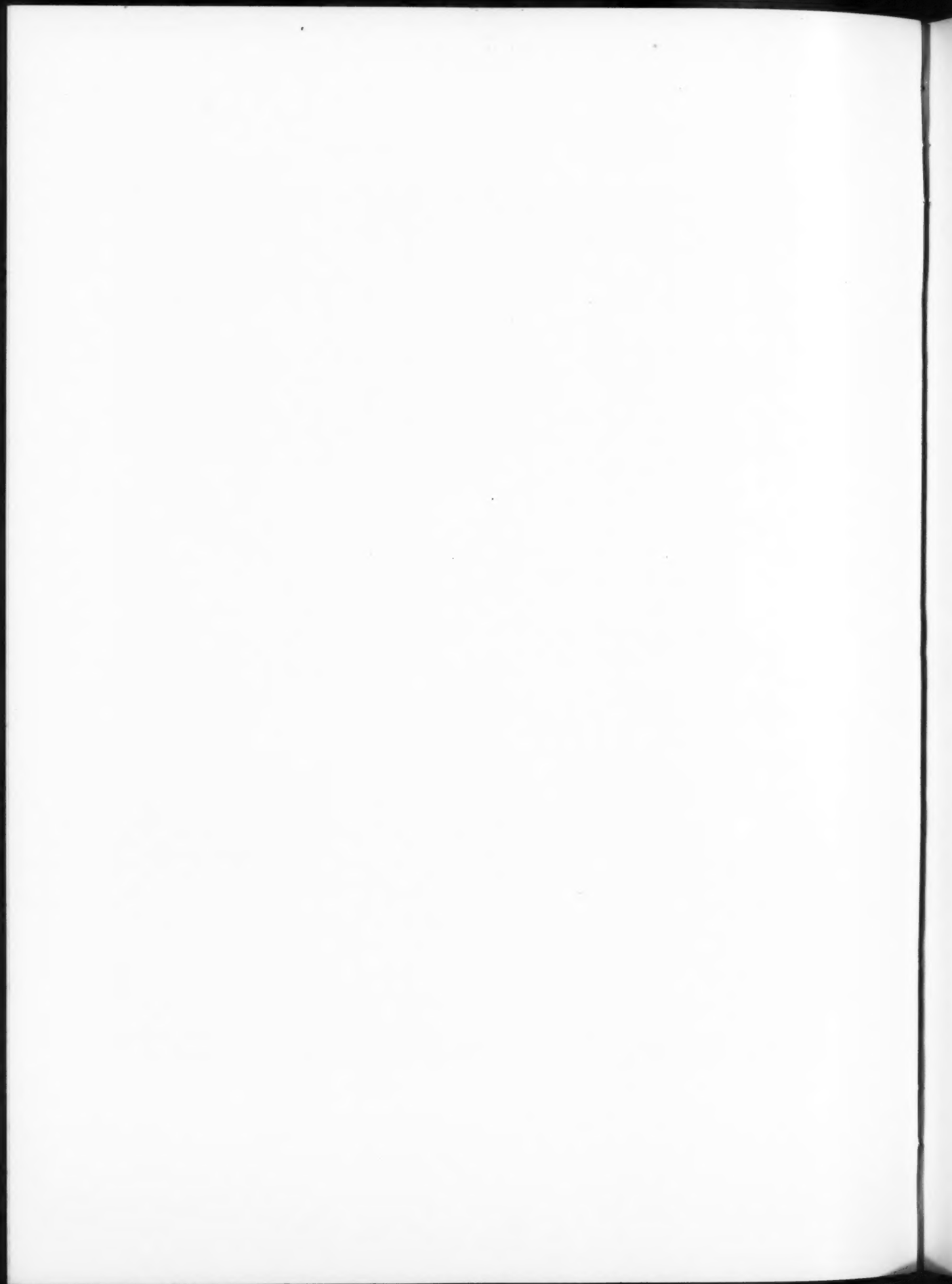


JOAN OF ARC STATUE, RIVERSIDE DRIVE, NEW YORK

MISS ANNA VAUGHAN HYATT, SCULPTOR

MR. JOHN VAN PELT, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)



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VOL. CIX FEBRUARY 23, 1916 No. 2096

THE GROWTH OF ARTISTIC APPRECIATION IN THE UNITED STATES

TAKEN all in all, the intense and widespread interest manifested in the disfigurement of Washington, proposed by officials of the Treasury Department and concurred in by Congress, is one of the most hopeful signs of artistic progress in this country that has yet been shown. In the first place, it seems to indicate beyond a doubt that the people of the country have learned to view with concern and suspicion any plan for the construction of buildings in the Capital City that has not had the approval of the Fine Arts Commission. Further than that the recent outbreak of protest against the erection of a power house in the proposed location is to be hailed with gratification as proving conclusively that the country is waking up to a full realization of the value of civic orderliness and beauty. And, finally, it gives promise of a day when candidates for public office will be required to give evidence of artistic appreciation, and will be held accountable for the authorization of such crimes against good taste as the construction of a

power plant, as one of the outstanding features of landscape development, unquestionably constitutes. Once the politician and petty office holder thoroughly understands that the day when matters in which the public is vitally interested can be administered as seems to best meet the political exigencies of the moment, and the action covered up by specious pleas of economy, official duty or grave necessity, has entirely passed, there will be removed one great obstacle to our national development. Perhaps retirement to private life of each and every statesman and Government employee, whose voice or vote has been heard or recorded in opposition to the faithful adherence to the plans for extending and safeguarding the beauty of Washington, already devised by competent authorities and approved by every one whose opinion is of value, as fast as their respective terms of office expire, would materially assist to such an understanding.

Viewed broadly, it seems almost fortunate that the attempt to commit this act of spoliation was made, for it is inconceivable that it will ultimately succeed—even though it has gained temporary headway—and it has been the means of focusing public attention on the "would-be" despoilers and their supporters. We believe that an enlightened public can be depended upon to attend to all of their cases in the fullness of time.

FURTHER EFFORTS BEING PUT FORTH TO EDUCATE THE PUBLIC

THE Iowa Chapter of the American Institute of Architects has, it appears, been particularly active during recent months in the campaign of enlightenment regarding the value of an architect's services, and his proper relation to the public, now being carried on by the Institute and its chapters in all sections of the country. Among other educational methods employed by this body is "A Circular of Information and Suggestion," addressed to persons interested in building operations, which is now in its fourth edition. This document, designed for free distribution, contains a brief outline of what are termed vital elements in connection with all building activities. It explains the architect's functions and status as a professional man, and discusses the considerations that

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should properly influence a client in his selection of an architect. The unwisdom of conducting a competition under any but special conditions, is made clear, and the method of procedure when a competition cannot be avoided, is also set forth.

A further feature of this circular that deserves commendation is the advice given clients regarding the treatment they should accord their architects after employing them. The gist of this is that an architect, once selected, should be relied upon, and must have the owner's complete confidence in order to be in position to produce the best results. In pointing out the danger of his being misled, if he accords too great weight to the criticisms and suggestions of well-meaning but aesthetically untrained friends and neighbors, the owner's attention is directed to the following lines by J. G. Holland:

"Can you tell me why
Men with a taste for art in finest forms
Cherish the fancy that they may become,
Or are, art's masters? You shall see a man
Who never drew a line nor struck an arc
Direct an architect, and spoil his work,
Because, forsooth! he likes a tasteful house!
He likes a muffin, but he does not go
Into his kitchen to instruct his cook;
Nay, that were insult. He admires fine
clothes,
But trusts his tailor. Only in those arts
Which issue from creative potencies
Does his conceit engage him."

If every employer of an architect would read these words and ponder the thought behind them, it cannot be doubted that as a result an easier and pleasanter professional

life would be led by the average practitioner.

The circular concludes with a statement of the objects of the American Institute of Architects, and an offer by the Iowa Chapter to furnish any desired information or assistance to persons interested in the subjects discussed.

To our minds, this Chapter is doing educational work of the first order, and except for the possibility that copies of these circulars do not reach as large a proportion of those who would be benefited by the information they contain, as they might under the most favorable circumstances, we do not see how the service could well be improved.

The method recently employed by the Central New York Chapter of publishing educational matter of this character in the advertising sections of the local papers, is probably more effective from the standpoint of distribution, but there is, of course, the matter of expense to be considered.

The instance here cited of a chapter activity in the professional interest, is but one among many that could be mentioned. In fact, measures of a character calculated to result in the public's enlightenment regarding architects and their work are receiving attention everywhere, and leads to the hope that conditions of practice will rapidly improve.

Another incidental, but nevertheless, important, result of this educational work, which it would seem must follow inevitably, will be the largely augmented membership lists of both Institute and Chapters. Few architects will be willing to share in the benefits accruing from the labors of an organization without contributing to its material support.





STUDY FOR A DECORATION FOR A CHURCH

BY WILLIAM LAUREL HARRIS

(Thirty-first Annual Exhibition, Architectural League of New York)

Speech of President Atterbury

(Continued from page 120)

"true romance" of which Kipling sings:—

*"Their feet have trod so near to God,
We may not follow them . . .*

*"Who holds by Thee hath Heaven in fee . . .
And knowledge sure that he endure a child until
he die."*

In a sense, then, we as children, first for the lightening of our own souls as workers in the arts, and then for the refreshment of such weary work-a-day spirits as have come among us tonight, we have done this fanciful thing—bidding you to a Garden Fete in February. For within the walls of this building, in the midst of that vast labyrinth of stone and steel we call our city, mid all the slush and snow of winter, between walls

of bunting and beneath a sky of cheesecloth, we artists, dreamers of dreams, have made the semblance of a garden.

Nor am I ashamed, even though you write me down a sentimentalist, to tell you how I think this mummery of our secret garden—which you shall shortly see—appeals and justifies itself even though our hearts in these days may not be tuned to ordinary make-believe and merriment. I will tell you,



ATTIC FIGURE, COURT OF THE FOUR SEASONS,
P. P. I. E.

MR. HENRY BACON, ARCHITECT; MR. AUGUST JACQUES,
SCULPTOR

(Thirty-first Annual Exhibition, Architectural League of New York)

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in a word, the allegory in which I would clothe our modest performance.

Do you recall the story of Daphne, the nymph of surpassing beauty who, fleeing in terror from Apollo, prayed for help? And how Zeus, pitying, rooted her flying feet to mother earth while her fair flesh took on the semblance of coarse bark, her hair the shining leafage of the Sweet Laurel—the tree wherein her spirit was to dwell in safety, awaiting deliverance in the days to come? Now I like to think that even today beneath the rough bark of our ugly, sordid commercialism there sleeps always a Spirit of Beauty ready to spring forth at the touch of Art—as the laurel buds, leaves and flowers at the touch of spring. For it is, above all things, the function of Art to perform just that miracle. It is for us as artists not only to refresh our own souls thereby, but to cultivate such a sense of Art in the people that the Spirit of Beauty may dare to break the imprisoning bark and roam again in safety throughout the land, so that the voice of Daphne may not only echo again through the forest glade, but even penetrate into the hearts of our great merciless cities and even the common laborer, toiling in their streets,

see the vision of her passing and feel the weight of pick and spade strangely lightened by the touch of her hand.

So that if you leave tonight with the sense of beauty ever so little refreshed, with eyes ever so little keener to see the nymph beneath the bark, with ears ever so little quickened to hear the voice of the nightingale, our efforts will not have been in vain.

So, my friends, we bid you follow us in search of that secret Garden of Inspiration in which the Vestals of Art kept vigil at the altar of Beauty. Perhaps even the searching may show us the way to those secret gardens that lie within each one of us, for which we all unconsciously hunger. So, in all humility for such wrongs as we and our nation have done the Spirit of Beauty—somewhat as the Greek myth tells us the god Apollo, by way of atonement, was wont to go to the laurel groves of Tempe, yet also with the spirit of childish gaiety that we love for the memory it brings of those "camarades" who taught it to us and who this very hour stand their vigil in the trenches of Flanders and France, in such a mood then, gay yet solemn, let us at last fare forth on our night's adventure.



HOUSE AT LATHAM PARK, PA.

MR. LAWRENCE VISSCHER BOYD, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

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HOUSE AT GREEN LANE MANOR, PHILADELPHIA, PA.

MR. LAWRENCE VISSCHER BOYD, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

CURRENT NEWS AND COMMENT

Professor Laird Completes Twenty-five Years Work at University of Pennsylvania

Warren P. Laird, professor in charge of the architectural department of the University of Pennsylvania, completed on January 27th the twenty-fifth anniversary of his connection with the university.

Together with the felicitations and expressions of respect and confidence on the part of the faculty and staff, Professor Laird was presented with a large framed picture of the Arch of Titus, in commemoration of the occasion.

In making the presentation on behalf of the faculty, George Howard Bickley, of the architectural firm of De Armond, Ashmead & Bickley, referred to the extraordinary

growth of the department in registration and prestige under the leadership of Professor Laird.

Cleveland Chapter A. I. A.

The Cleveland Chapter of the American Institute of Architects at its January meeting unanimously indorsed the action taken by the Ohio State Association in a recommendation to the State building commission charged with the erection of a new state building.

The recommendation was, that before buying a site or coming to any definite decision, the commission should secure services of a competent professional adviser to pass upon and advise the commission relative to matters of a technical and professional nature and of cost, to the end that the building

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be efficient in plan arrangement and dignified in architectural design.

The action of the Architects' Club was also approved by a committee representing the Builders Exchange.

The Chapter further declared that the state commission should give consideration to location of the building, looking to laying the foundation of a state center grouping along lines of the Cleveland group plan.

American Civic Association Appointments

Arnold W. Brunner, George B. Ford and Perry R. MacNeille, architects, have been appointed to the City Planning Committee of the American Civic Association, which will direct a campaign for the adoption by American towns and cities of comprehensive city planning for their future physical development.

At a recent conference held in Washington, a plan of action was adopted which proposes an educational propaganda to be conducted in all parts of the United States to make clear to city officials the importance of adopting orderly and systematic methods,

comprehended by city planning, in substitution for the old hit-and-miss methods.

While 108 cities have taken initial steps by the creation of city plan commissions, generally speaking the country at large, it is said, has only a vague knowledge of all that city planning comprehends or all that it has accomplished, both in ancient and modern times.

A Housing Competition

It is announced that Mrs. Vincent Astor, of New York, will offer prizes aggregating \$2,000 for the best plans and designs for a single family house, a combined family and lodging house and a boarding house or community dwelling. The houses are to be designed for employees whose wages are from \$2 per day to \$30 per week, based on prevailing wage conditions in Chicago.

BOOK NOTE

Power for Profit—Principles Governing the Use of Machinery and Labor in Modern Buildings, by Reginald Pelham Bolton. Full Cloth, 200 pp., size 7 1-2 x 11 inches.



HOUSE AT JENKINTOWN, PA.

MR. LAWRENCE VISSCHER BOYD, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

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Price \$2.50. New York, The DeVinne Press.

The conduct of income producing properties with the object of making them as valuable as possible from the ratio-of-return-to-investment standpoint has been the subject of investigation by men who have specialized in building management. Waste or inefficiency has been found to be the most important factor affecting the problem and of the various items that make up a large total operating expense, power and its production is, perhaps, the most important.

This book discusses in a logical way the various phases of Power, its cost, economical production, the limits of heating work and its value, and the life of machinery. Public systems, household power plants, and power in industrial and municipal buildings are discussed. Overhead and contingent charges are carefully explained and the measure for efficiency set forth.

In short, the financial, physical and operative features which are involved in the use of domestic machinery, especially in steam and power generating operations in isolated plants are considered in the treatment of the subject.

This book supplies information on an important element in building equipment and management and for this reason possesses considerable reference value.

Personals

It is announced that the firm of Messrs. Griffith, Fair & Goodrich, architects, has been dissolved. Messrs. Griffith & Goodrich have opened offices in the North American Building, Fort Wayne, Ind. Mr. Fair will continue the practice of his profession at the old offices of the firm in the Bass Block, Fort Wayne, Ind.

The new firm would be glad to receive manufacturers' catalogues and samples.

Messrs. David & Brooks, architects, announce that after February 1, 1916, their offices will be located in the house at the corner of Lewis and Gold streets, Hartford, Conn.

Messrs. J. G. Link and C. S. Haire, architects, announce that on February first they will move their offices in Millings, Mont., to the third floor of the new Montana Power Building.



DELTA KAPPA EPSILON FRATERNITY HOUSE, AMHERST, MASS.

MR. LIONEL MOSES, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

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A HOUSE IN MORRISTOWN, N. J.

MR. H. T. LINDBERG, ARCHITECT

(Thirty-first Annual Exhibition, Architectural League of New York)

INDUSTRIAL INFORMATION

Quarries of Quality

The United States Roofing Tile Company, with general offices in Parkersburg, W. Va., has recently issued a collection of blue prints illustrating its product. It is claimed that these tiles, which are made in all sizes and in red and brown shades, are of the best grade obtainable. Tiles are manufactured for mantels, hearths, porches, terraces, roof gardens, rathskellers, dens, kitchens, etc.

Roofing tiles are also manufactured in mottled effects. Smooth or roof textures can be furnished. Illustrations show floor and wainscot work with cove base, cup and angles. Two or three sheets of drawings are devoted to special forms of tile in external and internal angles, bull nose and various other shapes to fit certain positions and furnish sanitary finishes. Pattern designs for floors or wainscots are given, employing tiles of different sizes and shapes in a manner providing pleasing effects.

A price list is furnished with this collection of designs, which makes the estimation of cost a simple matter. This material will be sent to architects upon request.

Sherarduct

The National Metal Moulding Company of Pittsburgh, Pa., with offices in principal cities in this country, has issued a brochure

on "Sherarduct," describing what it is, why it excels and illustrating a few of the notable buildings in which it has been installed.

Sherarduct is a sherardized rigid steel conduit, which is said to be rust-proof and acid proof. The tubing from which the conduit is made is, according to statements in this brochure, made especially for the purpose and is not ordinary merchant pipe. On the other hand, it is made by the National Tubing Company of the highest grade spelterized steel. To insure freedom from burrs or fins a steel ball, it is stated, is forced by compressed air through each length of tubing. Further than this, before being made into conduit the pipe undergoes a number of careful inspections, and any tubing found defective is thrown out. The sherardizing, which means the alloying of zinc with steel, is said to prevent corrosion. The zinc thus becomes a part of the steel, and the surface of a pipe manufactured from this material will, it is claimed, stand more and harder knocks without injury than that treated with any other protective material.

These are some of the reasons given for claiming a superior product in Sherarduct. Among the buildings shown in which Sherarduct has been used are a number representing, both in size and quality, the highest achievement of the profession.

This brochure or other desired information will be furnished upon request.

