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THE PICTURESQUE AT GLASTONBURY

By P. M. STRATTON, A.R.I.B.A. Part I. Illustrated by sketches by the Author.

IT is generally agreed that the picturesque in Architecture be defined as "Parasitical Sublimity." The adjective or the noun is stressed according as one dislikes or admires the quality. To modern architects it is decidedly a parasite, taking from the public some of that full-blooded admiration which should be reserved for proportion and symmetry. These architects are in danger of forgetting that sublimity is inherent in the picturesque, and so of disregarding and discussing its functions. If the mind be cleared of preconceptions and be exposed, a clean lens, to some actual instance such as Glastonbury Abbey and Town, certain very real and vivid impressions of the picturesque are recorded.

On analysis these effects can be divided into three classes: they are the historical, the suggestive and the grotesque.

At Glastonbury, although the two latter characteristics are found, it is the historical which dominates them: for an undying fragrance exhales from the stones of the Abbey. Here is the freshness of clean and solidly built masonry endued with a youthful look of ability to do its work, in upholding weight and acting as a screen from the elements; and then the martyrdom which this stone has undergone has suffused it with humanity, in its office of suffering.

There is, indeed, a contrast between the Abbey as it used to be and as it is. One may imagine its greatness to a pilgrim of the fifteenth century. Round the confines ranged a high wall, with an arched gateway to admit him. From a point a few paces within he could see the whole length of the church, a lovely leviathan, dark against the southern sky. Nearest him stood St. Mary's chapel, whose shadowed side was encrusted

with arcade, buttress and corbel table, and where the outlines of little arches drew thick curved lines of deeper shadow, and where the dimness behind the buttresses was lit by some cool jewel of the decoration. In the upper part of the wall the row of broad and simple windows recalled the elemental dignity of Old Rome. A pathway led to the round-arched doorway of the chapel whose sculpture on the rings of stone was so deeply undercut, so quick with life, that the pilgrim seemed lifted into the circling of angels, and magi and the divine events of the Annunciation and the Nativity, and his soul seemed to nest like a bird in the interstices of the carved foliage. A roof high and steep spanned between the walls and at the four corners of the chapel stood the pinnacles, strong, vivid and ethereal, like the four angels a child dreams of to the corners of his bed, pinnacles softly feathered with grey scales of weathered stone, fretted and netted with little lights and darkneses and short thin lines. The pilgrim's thought stayed longest on this Chapel of St. Mary and his eyes saw it through a gossamer of legends, showing him Joseph of Arimathaa beside the thorn bush sprouting wide and white, the bodies of Patrick and David laid in the earth like treasure buried before the coming of the heathen, and Guinevere whom Launcelot and faithful death returned to Arthur.

Joined to St. Mary's chapel and of the same breadth was the Galilee as porch to the main church, whose west front straddled out on either side with western towers rising high above the Chapel's room. Thence up the long side ranged buttress after buttress, and window after window: the succession came round the north porch and disappeared behind the projection of the

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transept and was discerned far off at the end of the choir. In light and shade it was like a succession of delicate grey days and short dark nights. In form it was like the progression of some vast and stately beast, some apocalyptic vertebrate endowed with human grace and strength, but denied the small scale prettiness of mere animals. For the Church was built in the organic plain

thrusts of vault and roof occurred, and so penetratingly identified themselves with the resultant forces that they appeared to be the very forces themselves. They did a real work and they seemed thereby alive; and their upward lines led also to the higher rising lines of the central tower and its pinnacles, and mastered the contrasting ridge and parapet and base.



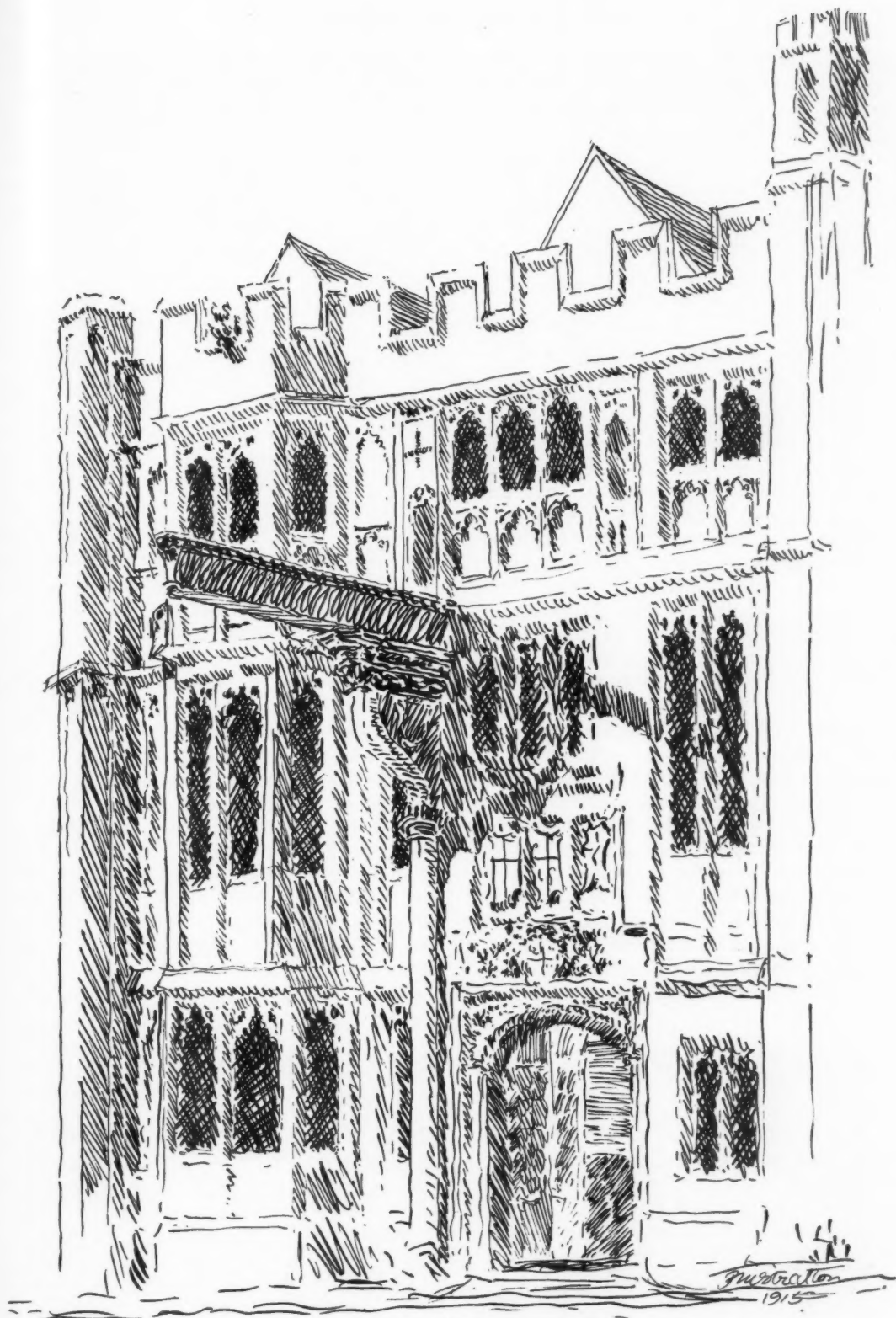
HIGH STREET, GLASTONBURY

Early English style. It convinced the pilgrims above all things of Reality.

The stonework of the walls that screened the interior was flat, and broad and uncut: it presented itself uncompromisingly to the elements and thus emphasized its function. The buttresses showed where the downward

The screen wall has strong masonry in repose: the buttresses strong masonry in action: together they held secure the windows of wide proportion and equilaterally arched.

The transept stood out, one great buttress to the tower and convinced the pilgrim of that stability which the cross form



THE PILGRIM'S INN, GLASTONBURY

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achieves. For the cross is the foundation plan of the Gothic pyramid. As the building had risen from the west in straight limb to the horned helmet of the tower, so now its outline descended by angular arm and far astride to the east where the little Chapel of St. Edgar lay in its freshly quarried stone.

Within there was colour and light, but the same style and the same energizing forces as without, except in the choir. Here Abbott Monington had wrought a lacelike veil of tracery and panel over the earlier work, the more fitly to receive the intricately ribbed and vaulted roof.

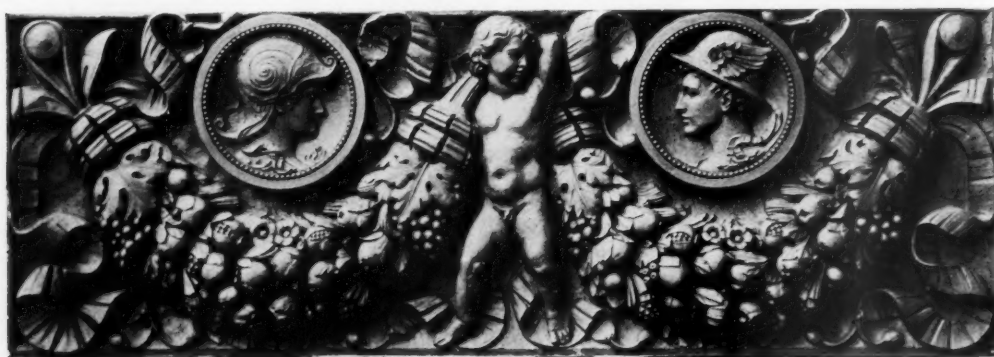
In some such form lay Glastonbury. Let one suppose that she had come down to one's own generation intact, and yet with those evidences of age upon her which make a building seem more human than any other art, more interpenetrative with life, and as if the human will which created it had thrown some exhalation of itself around and through it, and as if the very fact of non-interference by succeeding ages had confirmed the will's tenure. Thanks, indeed, would have been due for such a gift.

Yet to have so descended to us would have meant that Glastonbury had looked on scatheless while her inmates had been scattered, tortured, done to death: while her ornaments had been diverted to alien uses, while the purpose to which she owed her existence had been denied. Her windows would have framed no face of her inhabitants, nor her doorways any procession of her priests. Her altars would have been bare and she herself left a lovely shell not even "murmurous still of its nativity." All the coldness of a museum would have clothed her with spiritual stoniness and the archæo-

logical pedant would have restored every chip she had shed. No marks of violence would have shewn why her altars had been deserted and nothing could have broken the ignoble silence of her stones.

It would be as if Belgium's architecture had escaped the destruction of the people. Would to God that Belgium had been able to parry the thrust that pierced her. But the deed being done her buildings have been inexpressibly humanized by sharing her martyrdom; they have acquired a crimson dignity unknown before.

And so it is with Glastonbury. The great church is almost gone. There is no roof. Parts of the chancel walls are standing, and the piers to uphold the chancel arch raise unavailing arms against the sky: for the arch has fallen. Yet the attitude, the form, of these piers, their surfaces hairy with grasses and their crevices and splintered sides, have an effect on the mind which a perfect and untouched building cannot have. The appeal is to the emotion of pity. The piers are as obviously deficient in stability as poor Lear, that to which they were proportioned has gone, they help to contain no space, and therefore assist in making as little impression of spaciousness as a grave. They rely on form and on that type of form which is unexpected, strained and intense: like Hamlet dying in Horatio's arms they seem to say in unending echo "The rest is silence." It is a form related to the drama and literature and is intensely human. To the common people of one's own day, it makes an appeal stronger in effect than all the serried columns and smooth walls that England since has built.





PHILIPSE MANOR HOUSE, TARRYTOWN

PICTURESQUE LOCALITIES NEAR NEW YORK PART II—THE HUDSON VALLEY

By HENRY W. ROWE, *Architect*

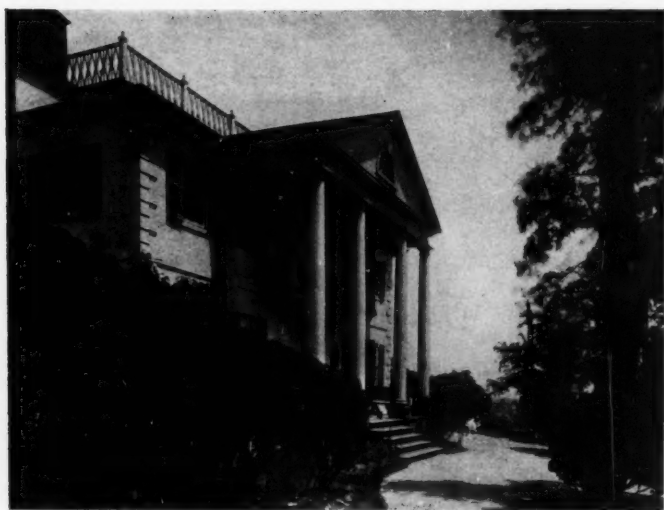
TRADITIONALLY, the Hudson Valley is a romantic country, and to travel thither over the Albany Post Road, witnessing on the way vistas framed in foliage, across the wide sweeps of the majestic river, is to behold a succession of spectacles so profound in their impression that they move one almost to veneration. True the encroachment of the metropolis has spread far distant up the shore, and the hand of progress, extending northward, has been gradually wearing away that listless ease with which life was taken in the early days, but still if one looks closely, in the further regions, he will find that same delightful repose that blessed this country in the days of Rip Van Winkle.

To journey northward then from New York, in Spring or early Summer, placing our type of conveyance back to a time when road travel was indulged in at a moderate rate; to stop when we choose, departing from the road at will, that we may explore the surrounding spots of interest, and to make note of those historic and picturesque houses along the way, the thoughts of which will cling to our memories of road travel and give color to our recollection of rural and peace-

ful scenes, will be our agreeable purpose.

Many of these structures are so closely linked with the careers of Washington and Lafayette that to do them justice in regard to historical fact would be a study in itself, and so, with the exception of an occasional reference to the chronicler, we will refrain from his precise notation and confine ourselves to the description of their surroundings and their architectural beauty.

In setting out on our delightful course it will be most fitting to choose for our starting point the Eleventh Milestone of Manhattan, which mark rests in an unmolested retreat, and where stands the Historic Jumel Mansion. Here the tourists of our ancestry, setting forth, as we, through the drowsy regions of Sleepy Hollow, were inclined to tarry for refreshment, for in those days the Manse served as a hostelry, and we might vividly depict those venerable personages peri-wigged and arrayed in three-cornered hats, long coats and tight knee breeches, dismounting, as the post boys ran to summon a change of horses, and stalking thither to partake of their cup of tea, or tippie of sherry, as the case might be.



JUMEL MANSION

This monument to graceful perfection in Colonial mansions, placed facing southward upon the promontory of Upper Manhattan, its generous portico inviting the cool breezes wafted from the distant river valley, and standing with gentle shadows falling lightly upon its masses, is an echo of the grandeur of its period. It suggests the living presence of the great Washington, whose headquarters it was during the Revolution, and in those days there was no structure within whose walls more distinguished guests were entertained.

To traverse the long stretches of level country leading to the delights of the hilly valley, one would pass the old Van Cortlandt Mansion, around which were fought the struggles of Tippet Brook; and traveling onward and turning toward the river, we approach the Randolph Mansion, a masterpiece of dignity, its stone masses almost severely plain, yet gracefully composed. Returning to the highway and again working northward we pass the Manor Hall at Yonkers, and further, would come into the open rolling country of that enchanted land of wistfulness.

To journey over this course, working gradually away from the close, throbbing habitations

and work shops of men into the sparsely settled districts, is an experience for musing recollection—for the beauties of the road leading gently over the hill and dale, past snug houses nestled by the wayside and again past distant mansions resting in reposeful dignity, comes to mind as a most cherished memory. There are vantage points from which prospects of magnificence may be viewed at every turn. Here are glimpses of the quiet river, its silvery bosom ruffled only by the lengthening wake of a far distant disappearing steamboat, while there in one of the many tributary valleys, so frequently found in this vicinity, may be caught the betraying whiteness

of a heavily shaded farmhouse, or may be traced the boundary walls of the green carpeted pastures of several adjoining landholders; the whole picture being dimmed now and again by the traveling shadow of a slowly passing cloud.

At Hastings and in tune with the serenity of its commanding position may be found a porticoed manse known as Draper House, its lowness suggesting that flavor the Dutch were so fond of giving their homes. Reposing in the shadows of its scattering trees it suggests a stately picturesqueness, and as one contemplates the surroundings of the



WASHINGTON'S HEADQUARTERS, DOBBS FERRY

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THE JUMEL MANSION

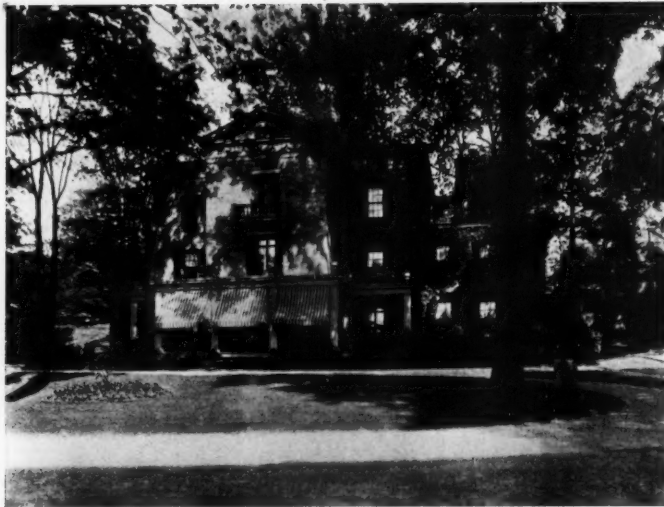
venerable old structure he is led to reflect that here and in fact throughout the Hudson River Valley the trees are possessed of a magnificence found in no other section of our immediate country. It is as if they, not content with their elevated positions, had striven to tower higher and higher above their lofty elevation, casting their welcome shadows

over areas grown greater with their increasing height. There is such a tree at Draper House, except that this great walnut thrusts its sturdy limbs outward as well as upward, producing an extended mass of three dimensions unequalled in its beauty. Its age is that of many centuries, the signing of the treaty of Westchester with the Indians which



THE VAN CORTLANDT MANSION

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RANDOLPH MANSION

occurred under its spreading branches being but a recent incident in its long life.

In passing onward, there are encountered those cottages and retreats which we hear with positive assurances were occupied by Washington during his sojourn in the valley. This, for instance, is the room in which he slept, or that in which he ate. Here were shod his horses and there he hung his sword. In fact the haunts of the great General were so many that we marvel at his activity, taking the stories, however, in good faith, for whether they are true or not, there is nothing so refreshing as these historic anecdotes.

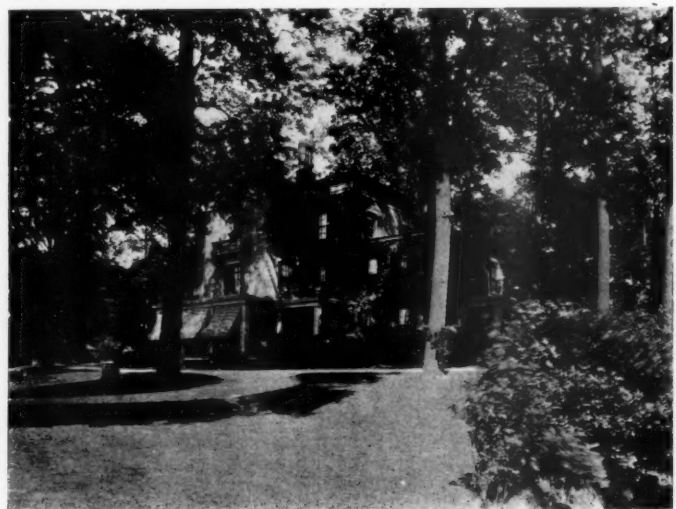
At Dobbs Ferry and at a comfortable distance from the road, there stands a house unquestioned in this respect, for even without the assurances of the raconteur one would surmise that it had enjoyed a most historic connection. The plain facade, most delicately treated in regard to its proportion, is flanked by a slender covered porch, forming an effective transition to the ground. This triumph of simple effectiveness brings to light the softening influence of continuously repeated detail on surfaces which would appear bare without its use, and with its sincere conception shows the dignified charm

of carefully studied restraint.

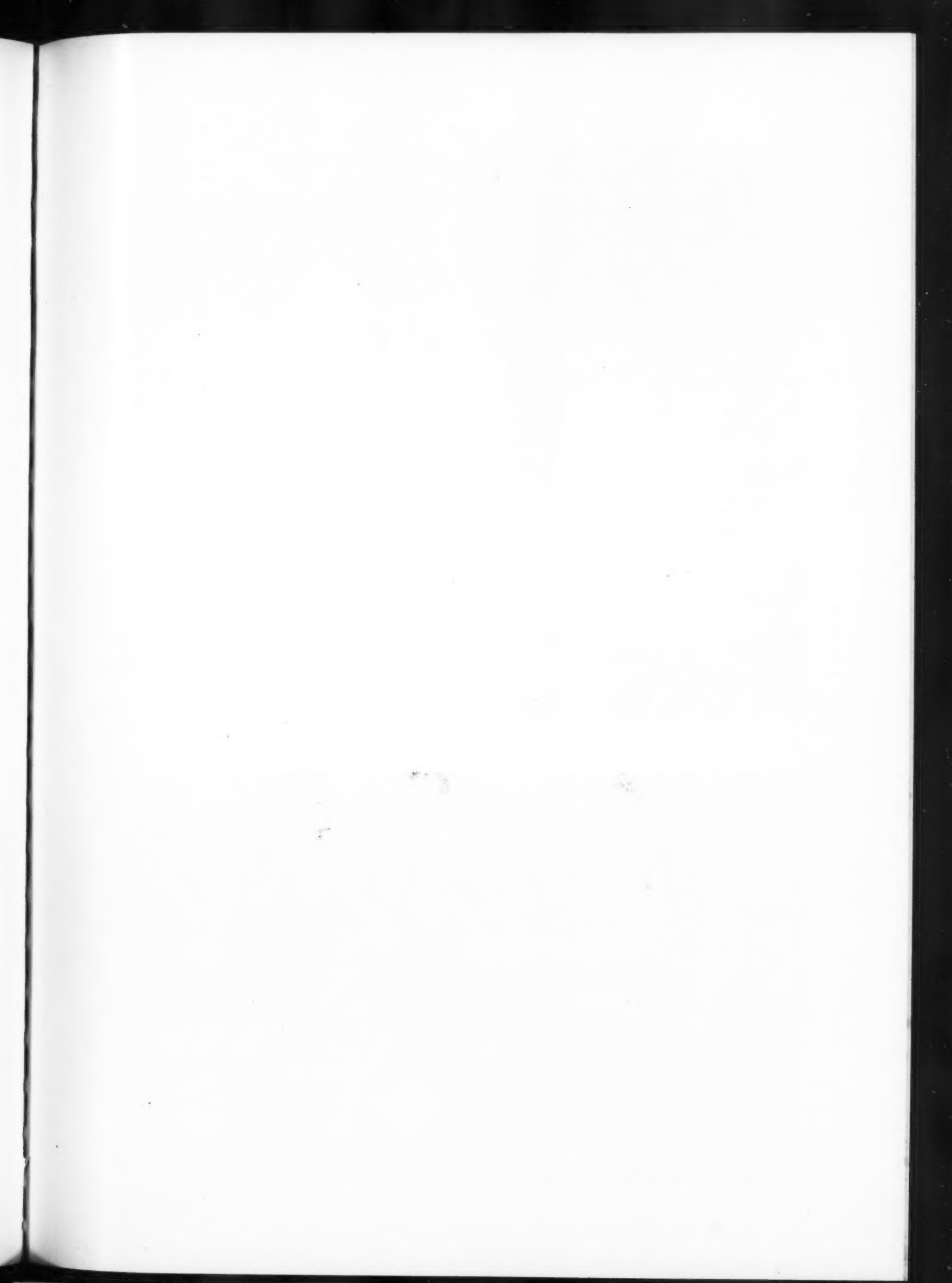
The delights of this constantly inspiring journey are its many byways, for on the road you approach corners and crossways leading eastward into the romantic depths of Upper Westchester, or westward down shady lanes winding cautiously to the riverbank. There is a crossing such as this at Irvington, and one approaching hither, unaware of his proximity to a most cherished spot, is apt to hesitate and ponder; and finally, through an inexplicable inclination, like a compass responding to its mysterious power, turns riverward, and sauntering down its charmed retreat comes unawares upon the retiring glades of Sunnyside, the

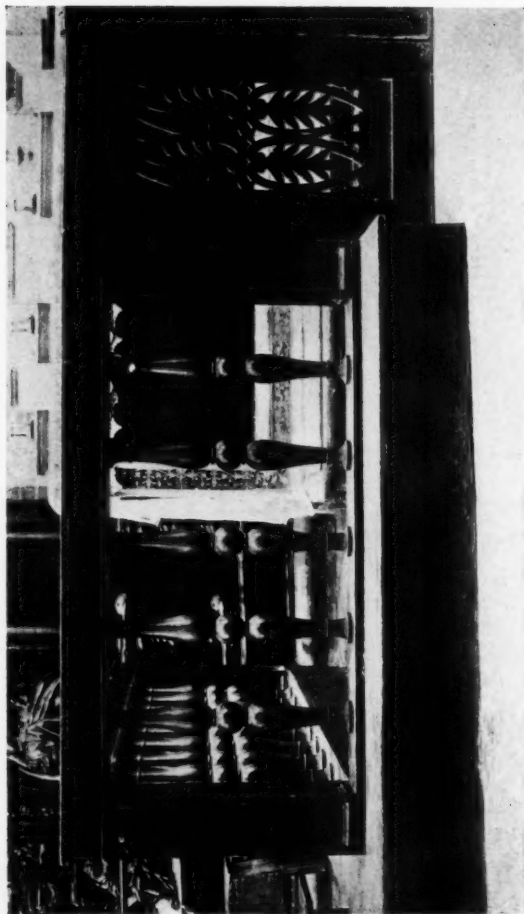
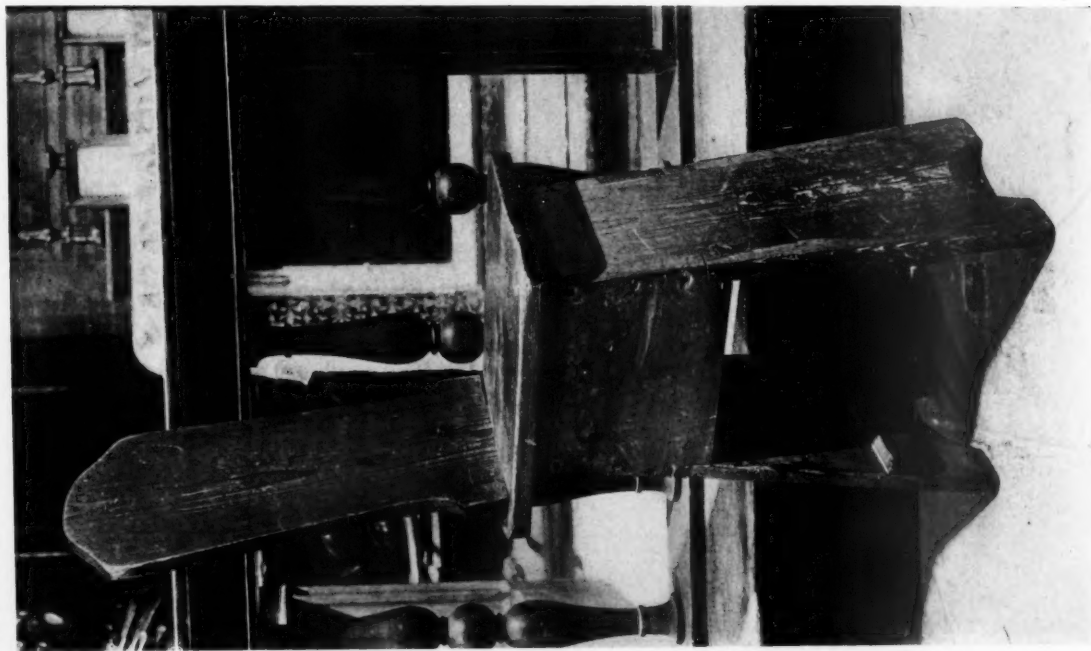
home of Washington Irving.

To penetrate northwestward, we find a far-reaching, rolling country; the topography of which, as you travel further distant, becomes more and more pronounced in its varying elevations, developing gradually into a series of majestic hills. To mount one of these and view the surrounding region is to survey a most extensive panorama. From your commanding position you witness a scene more accurately than from any mountain top, for the distant hills and valleys are well within your vision. Looking near you



RANDOLPH MANSION

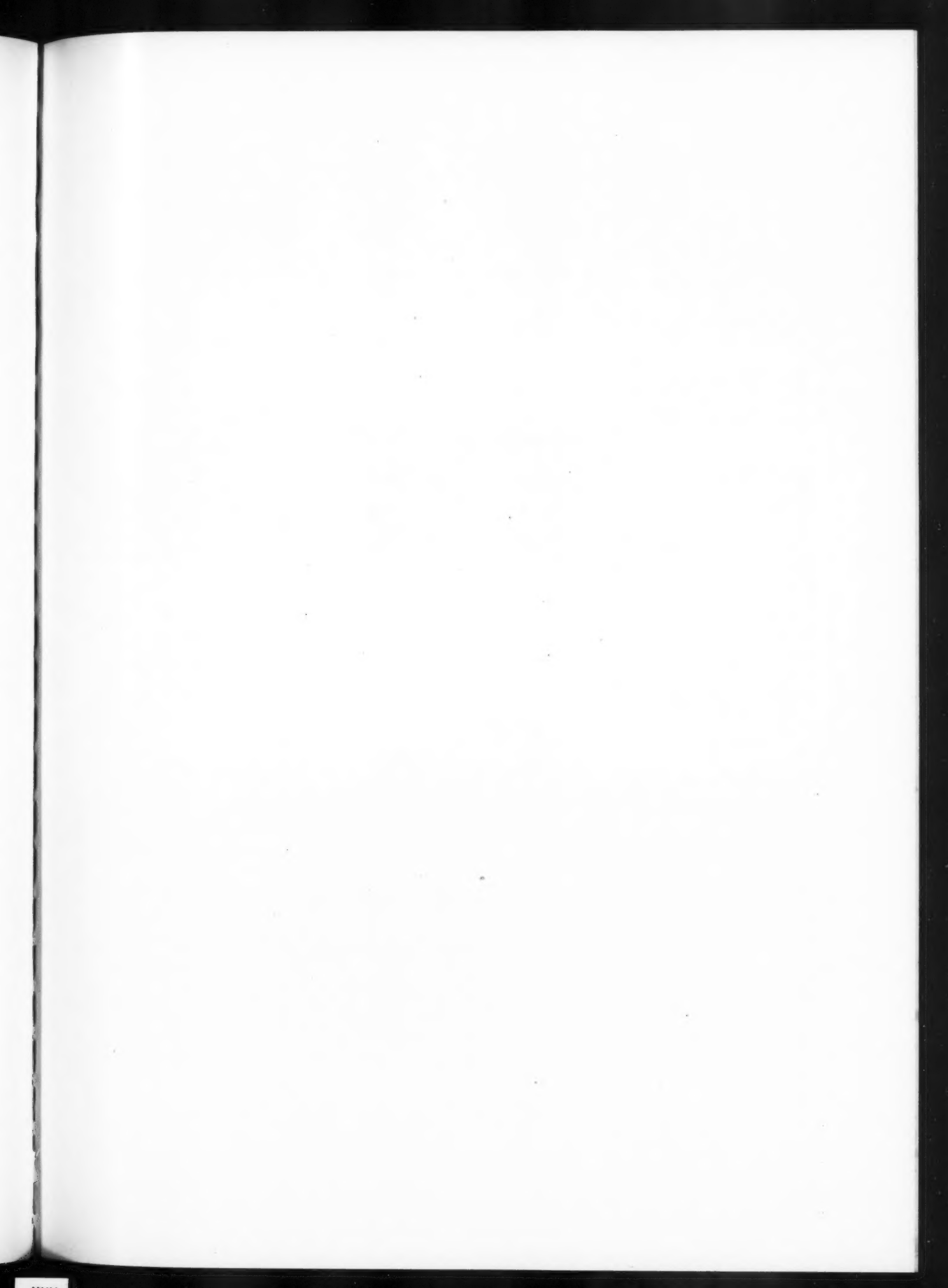




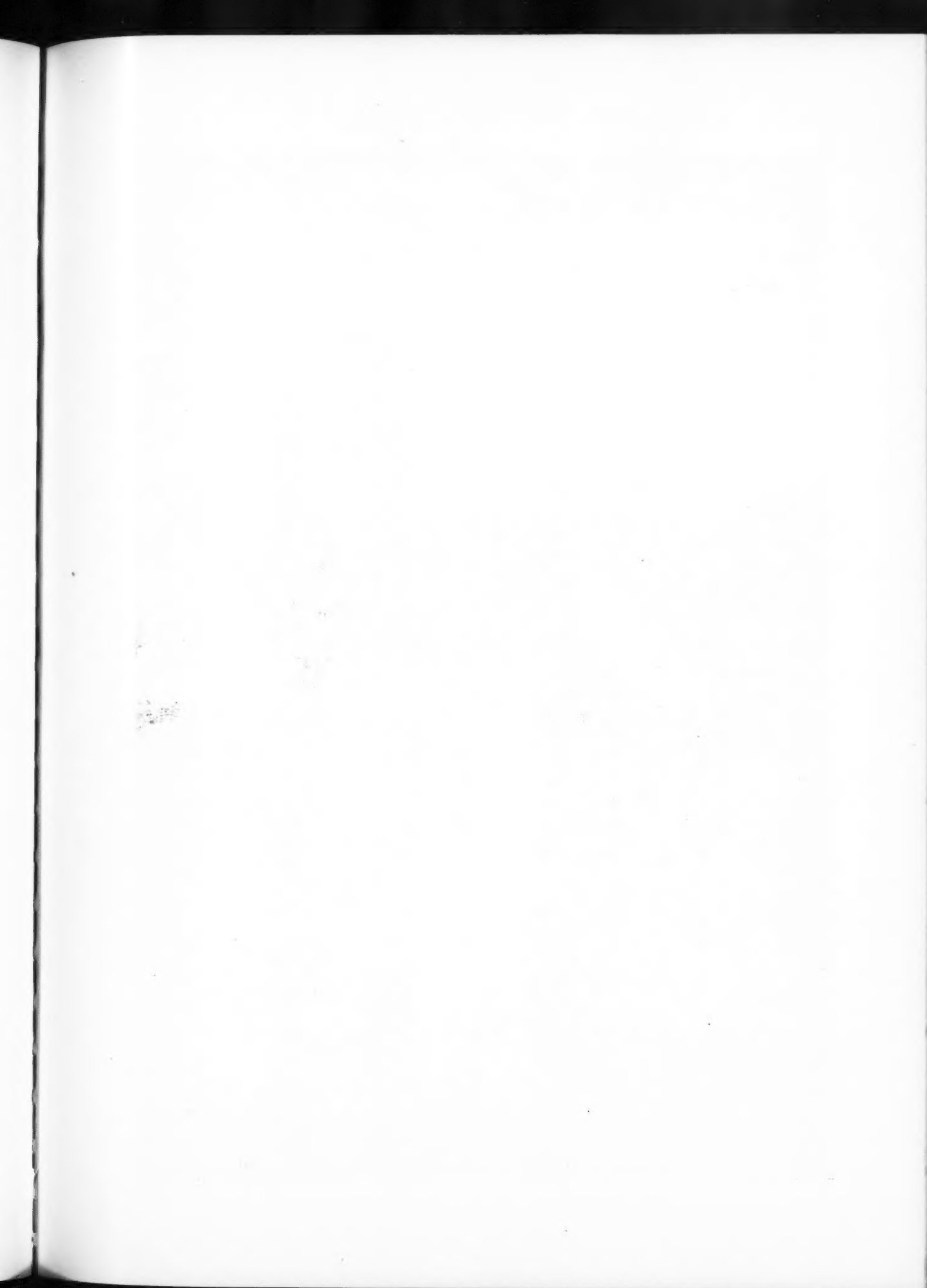
WOOD WORK IN CHURCH OF
SS. GIOVANNI and PAOLO, VENICE

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 119



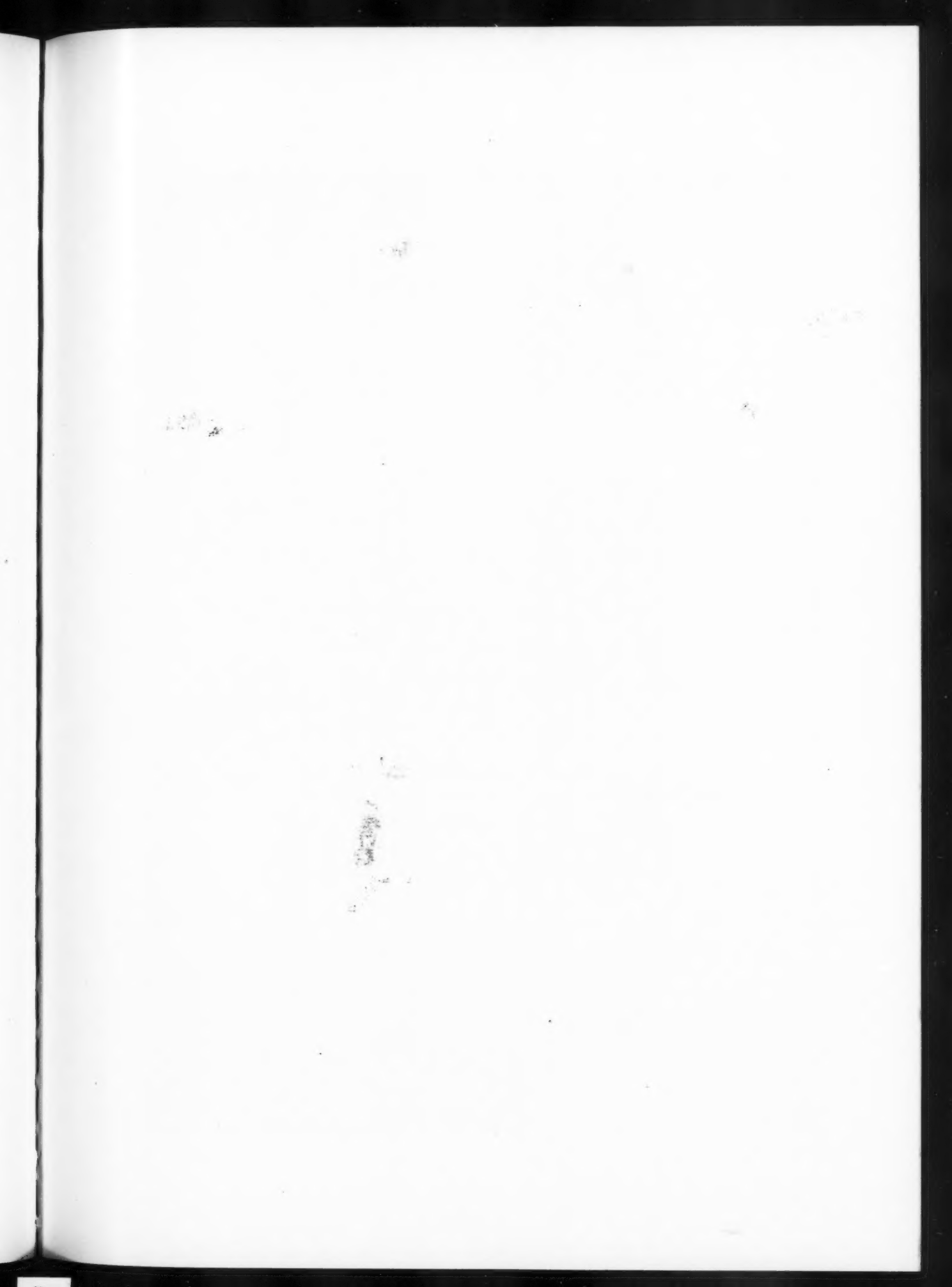


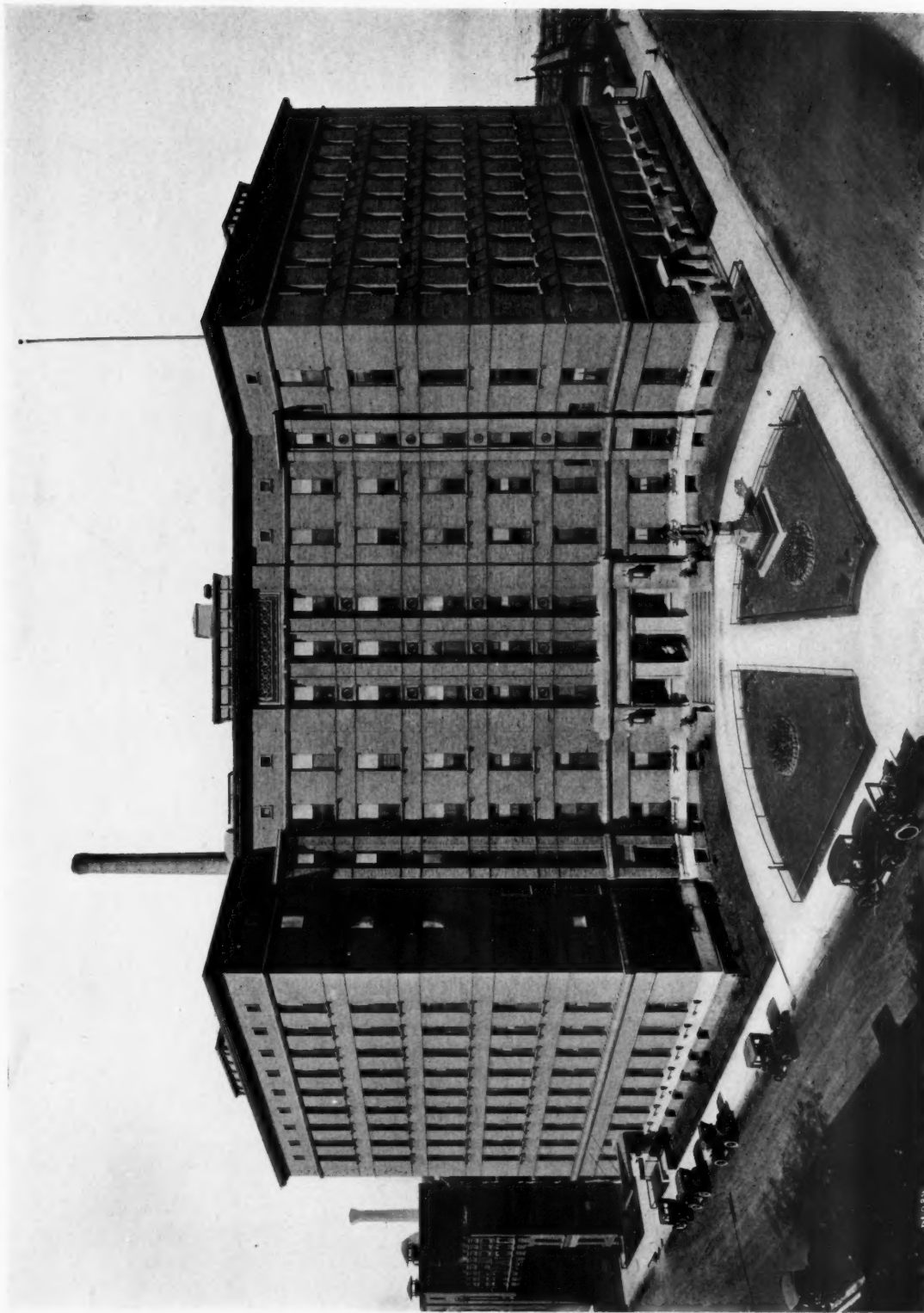




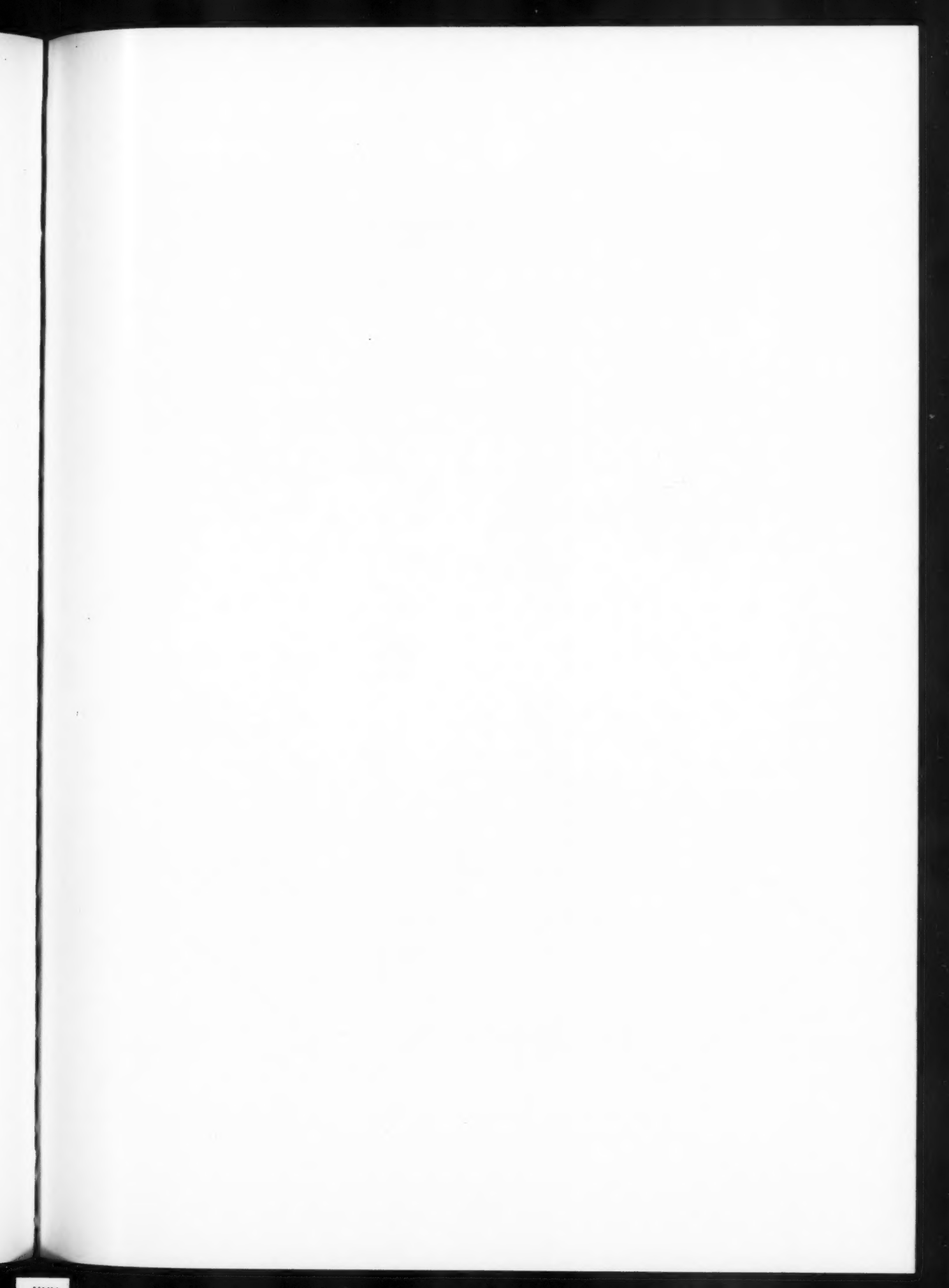
TENTATIVE SKETCH FOR GRACE CHURCH, CHICAGO

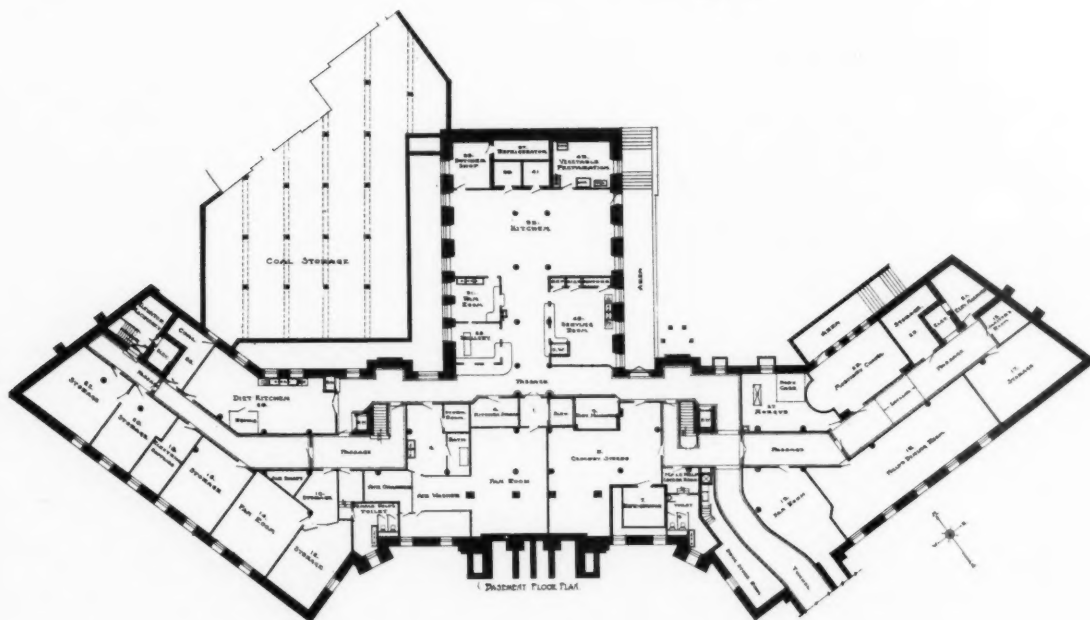
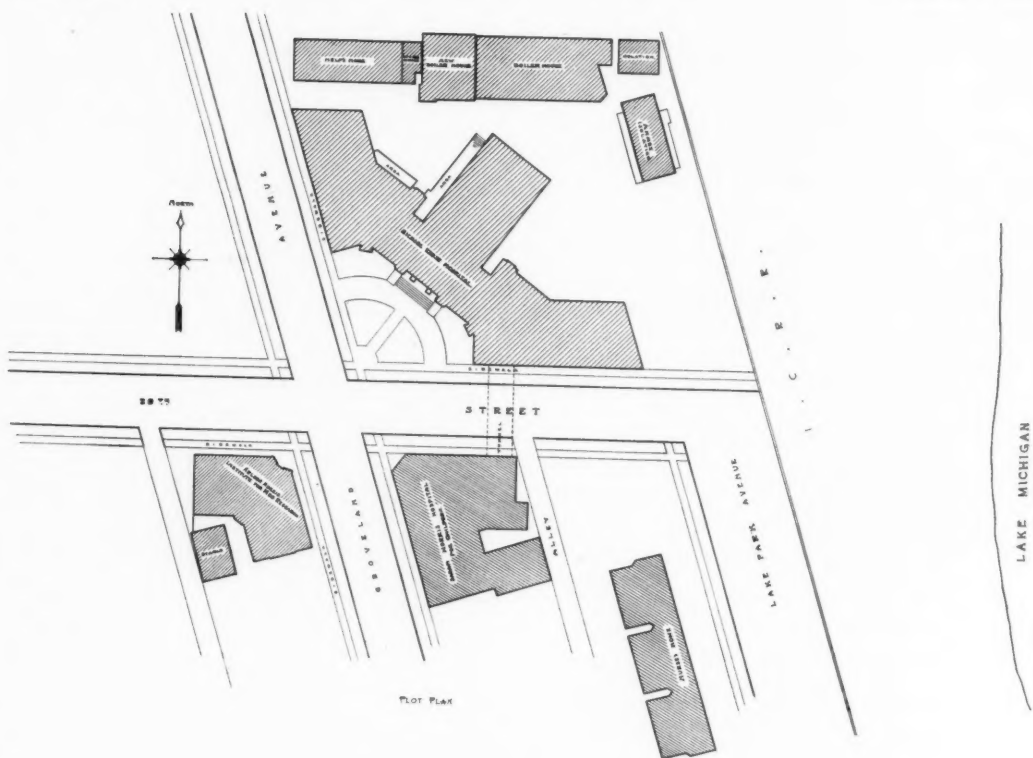
MR. BERTRAM G. GOODHUE, ARCHITECT



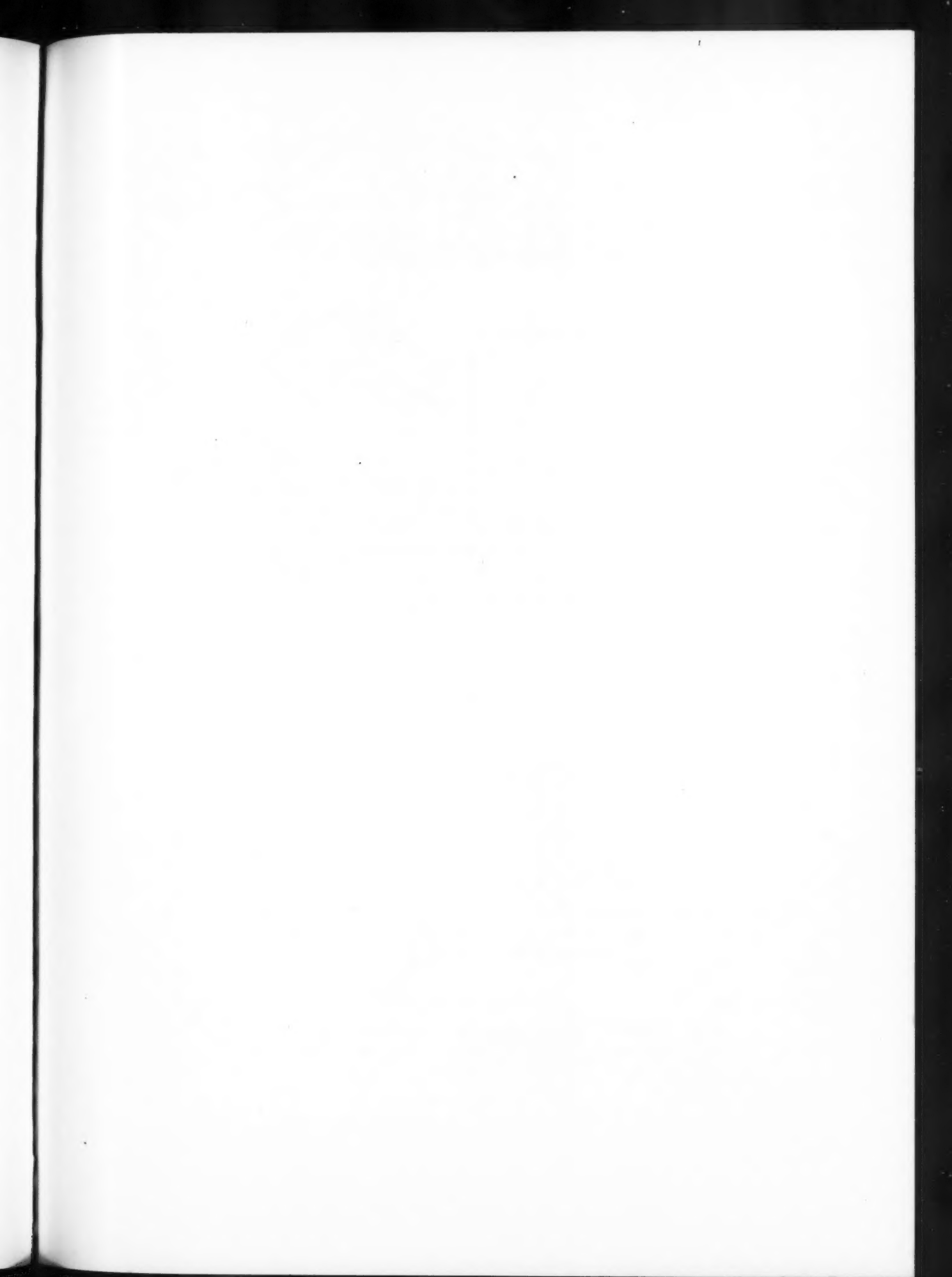


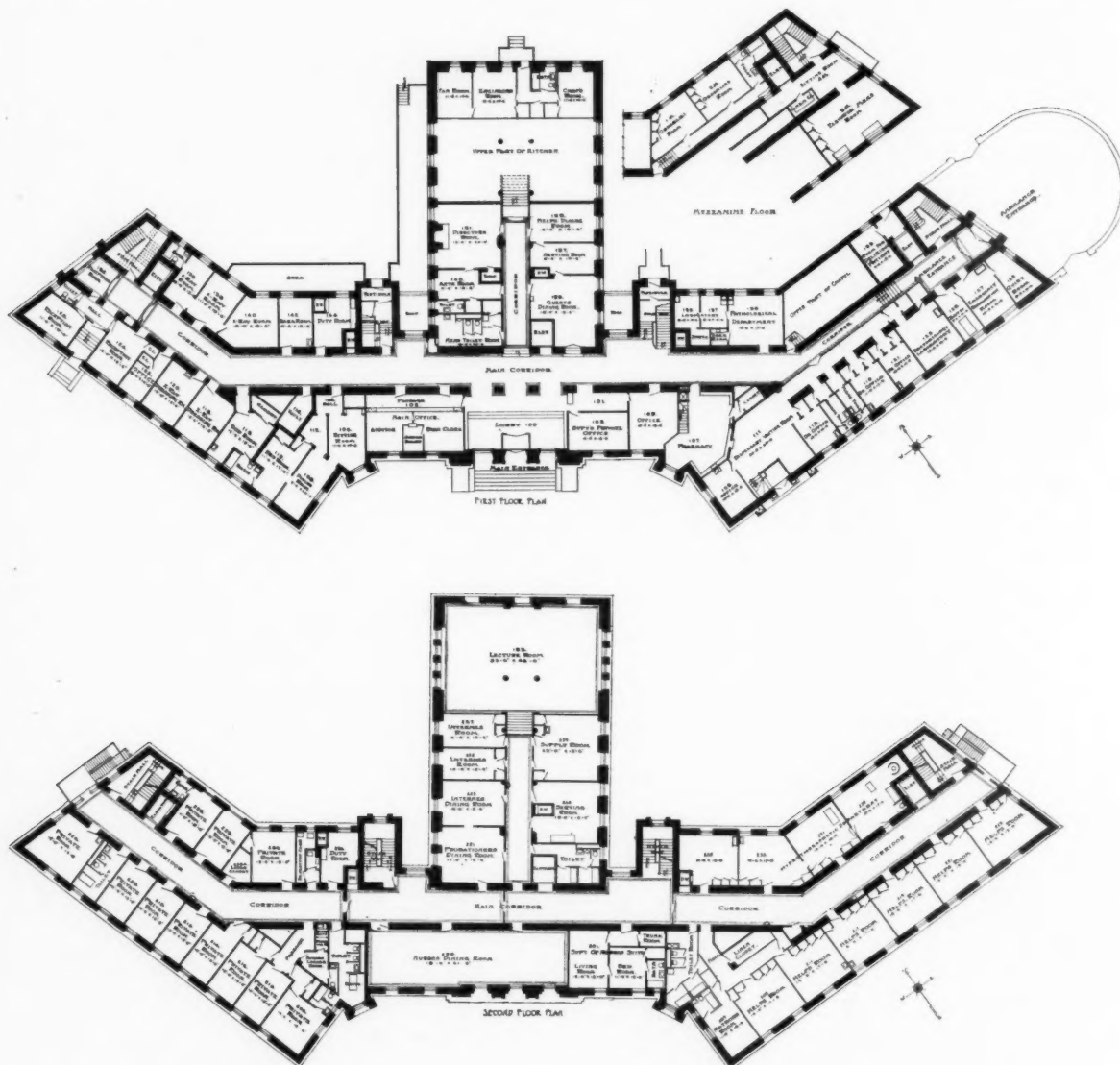
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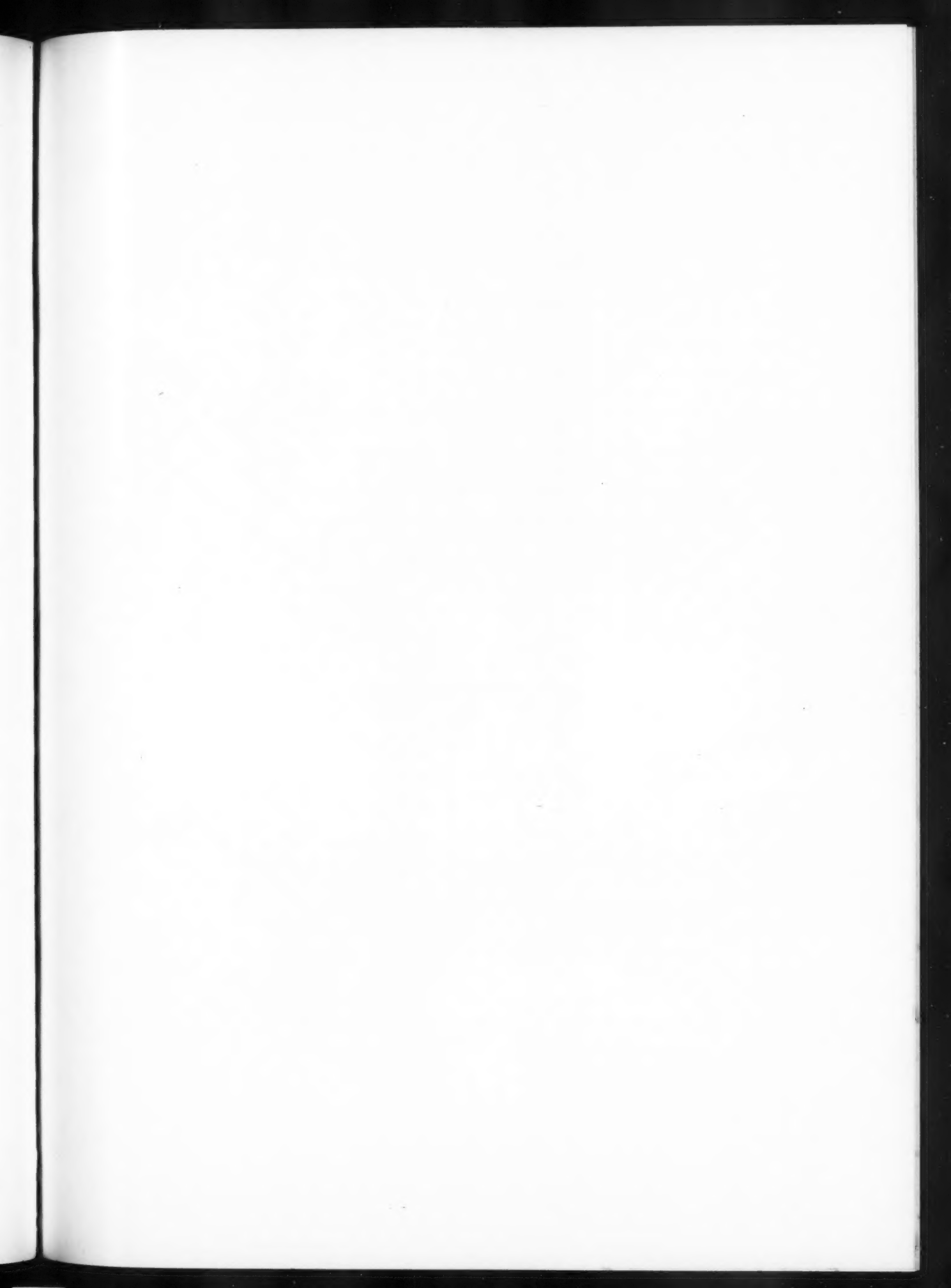


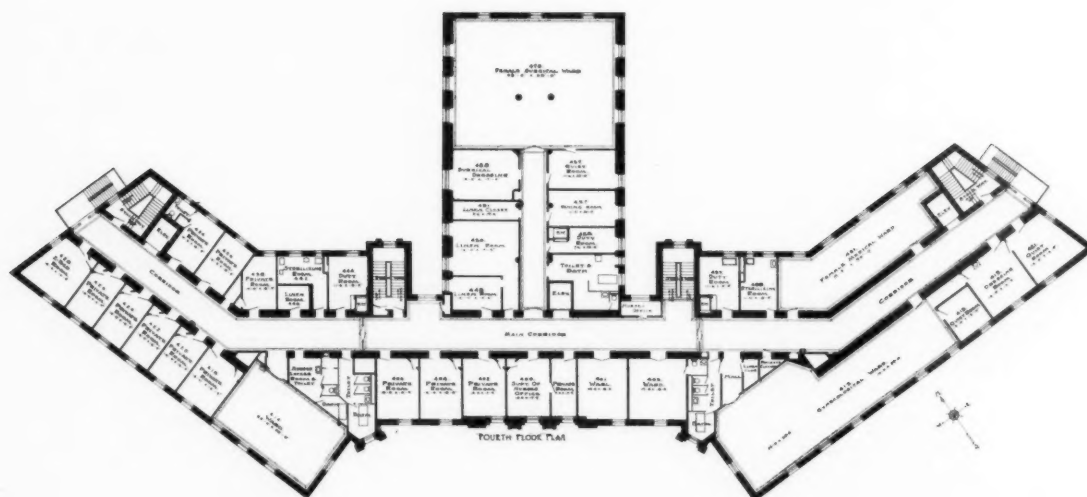
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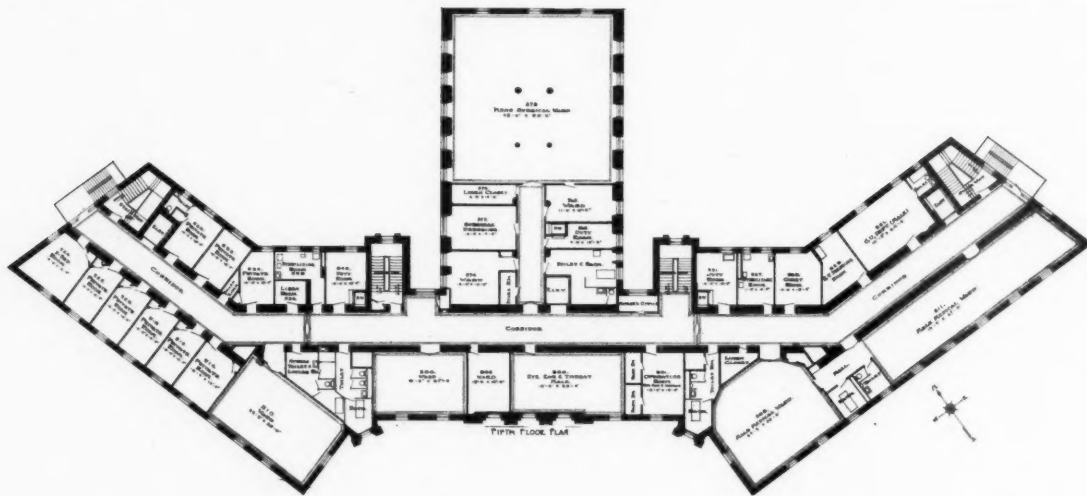
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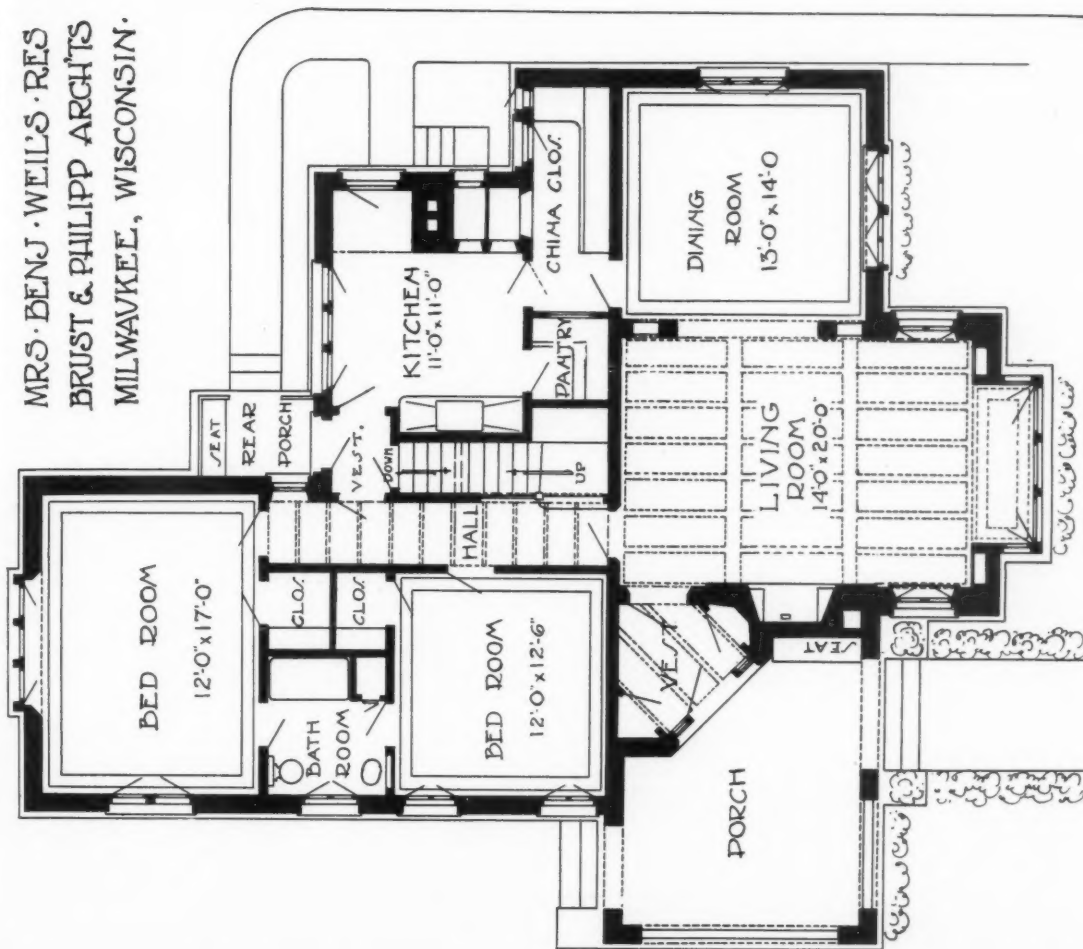
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HOUSE OF MRS. BENJAMIN M. WEIL, MILWAUKEE, WIS.

MESSRS. BRUST & PHILIPP, ARCHITECTS





MRS. BENJ. WEIL'S RES.
BRUST & PHILIPP ARCH'TS
MILWAUKEE, WISCONSIN.



MANN BUILDING, MILWAUKEE, WIS.

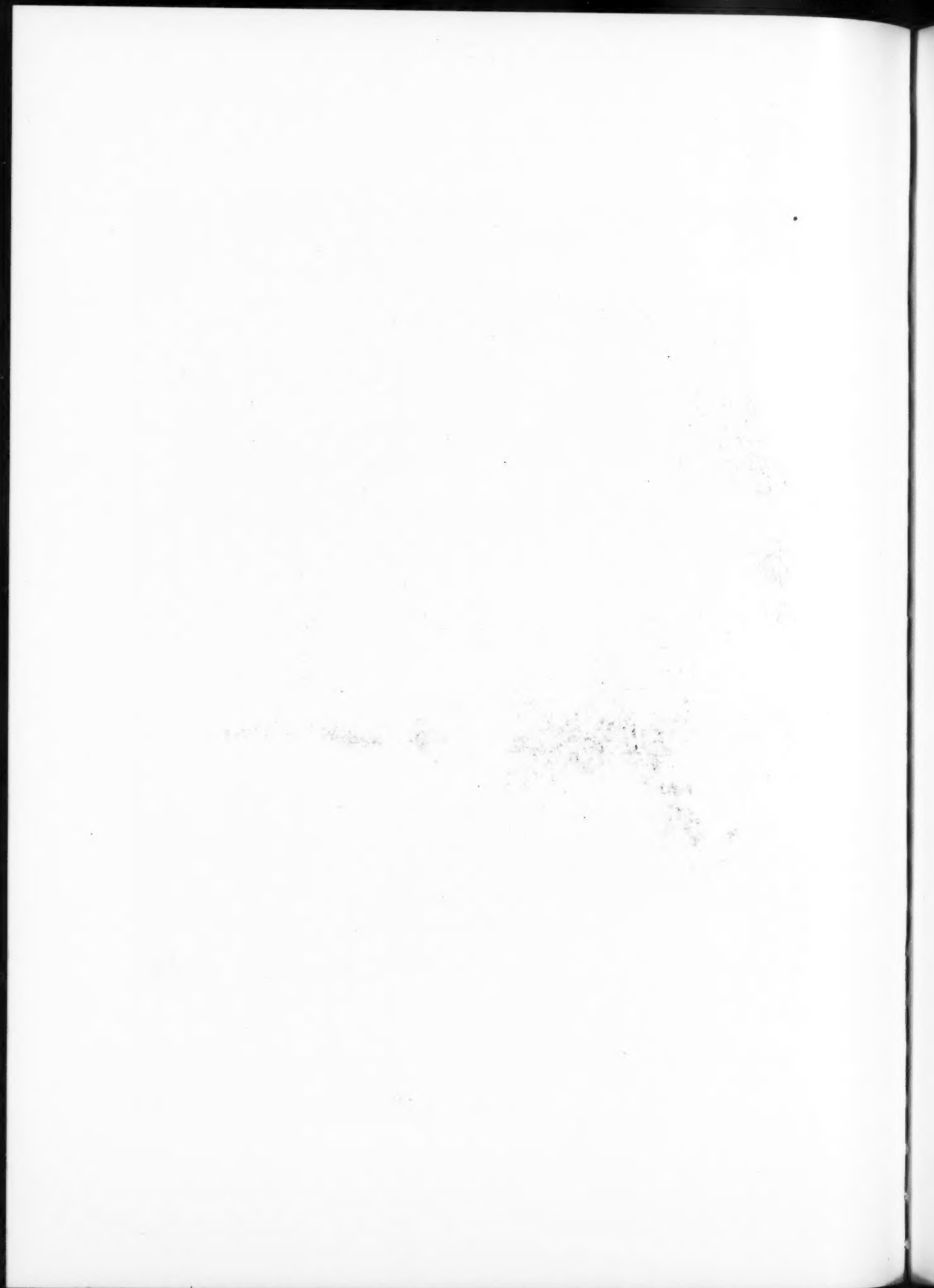
MESSRS. BRUST & PHILIPP, ARCHITECTS

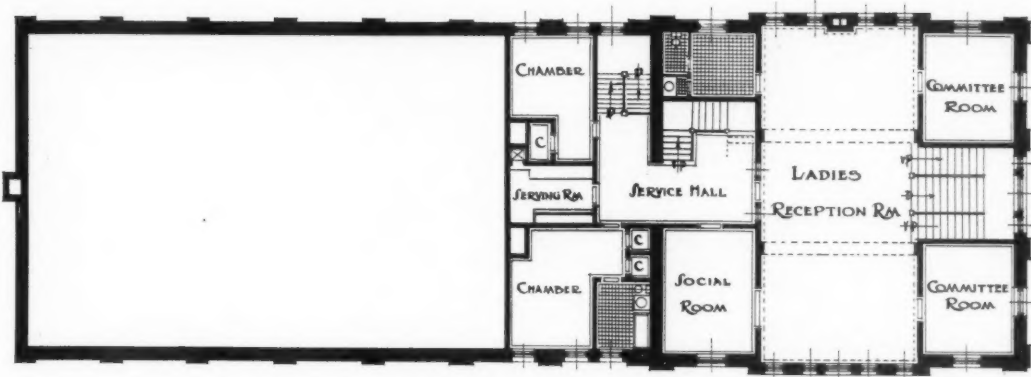




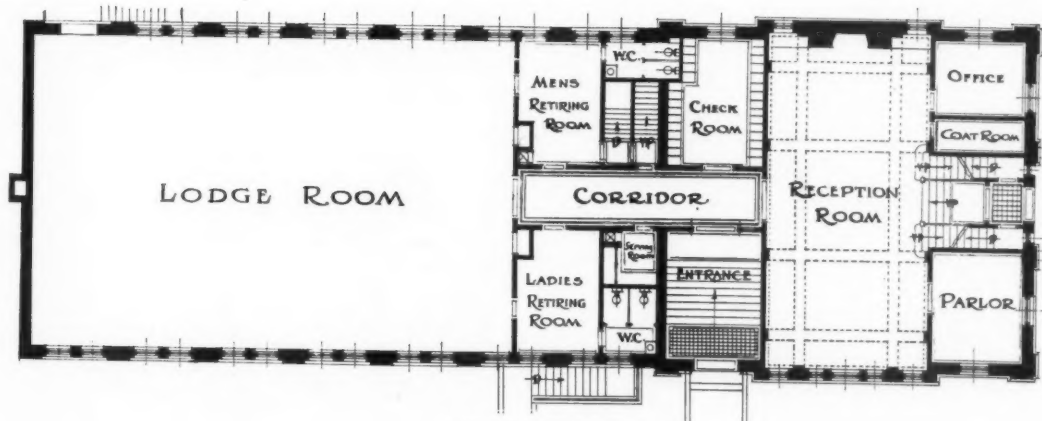
BUILDING FOR B. P. O. E., SPRINGFIELD, MASS.

MR. JNO. WM. DONOHUE, ARCHITECT

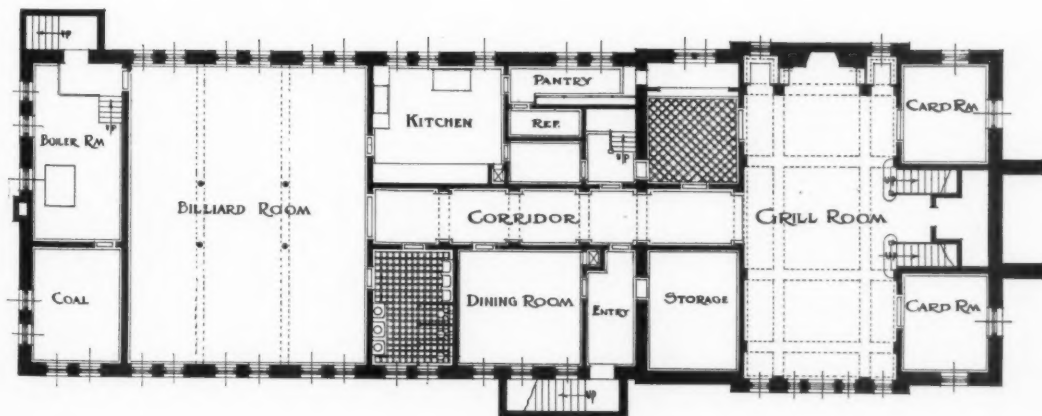




SECOND FLOOR PLAN



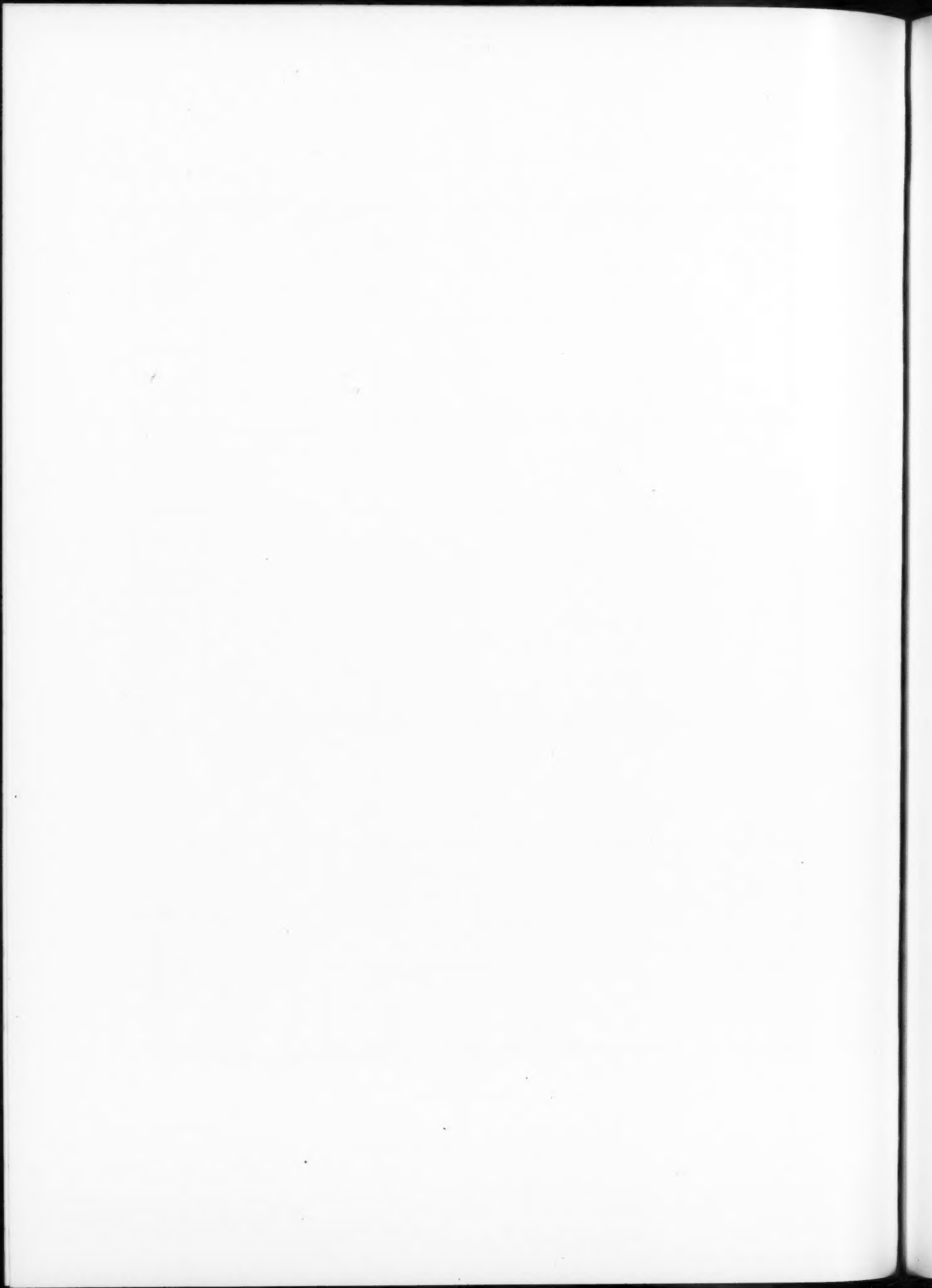
FIRST FLOOR PLAN

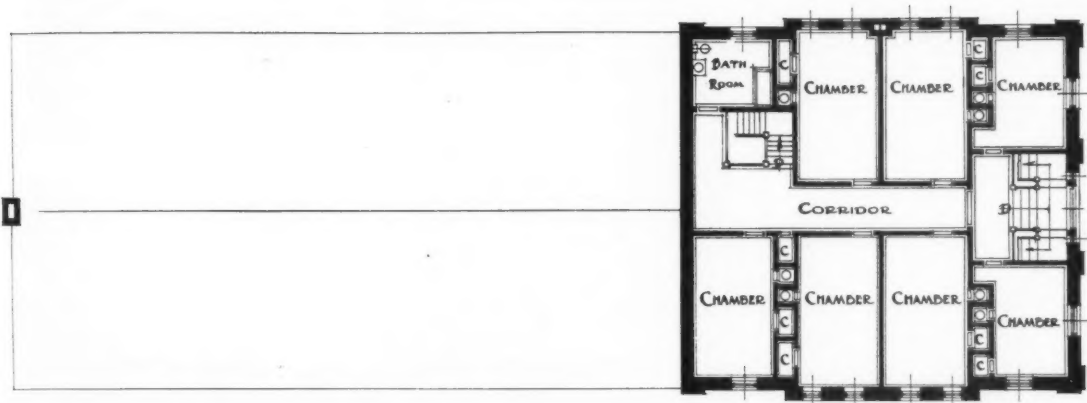


BASEMENT PLAN

BUILDING FOR B. P. O. E., SPRINGFIELD, MASS.

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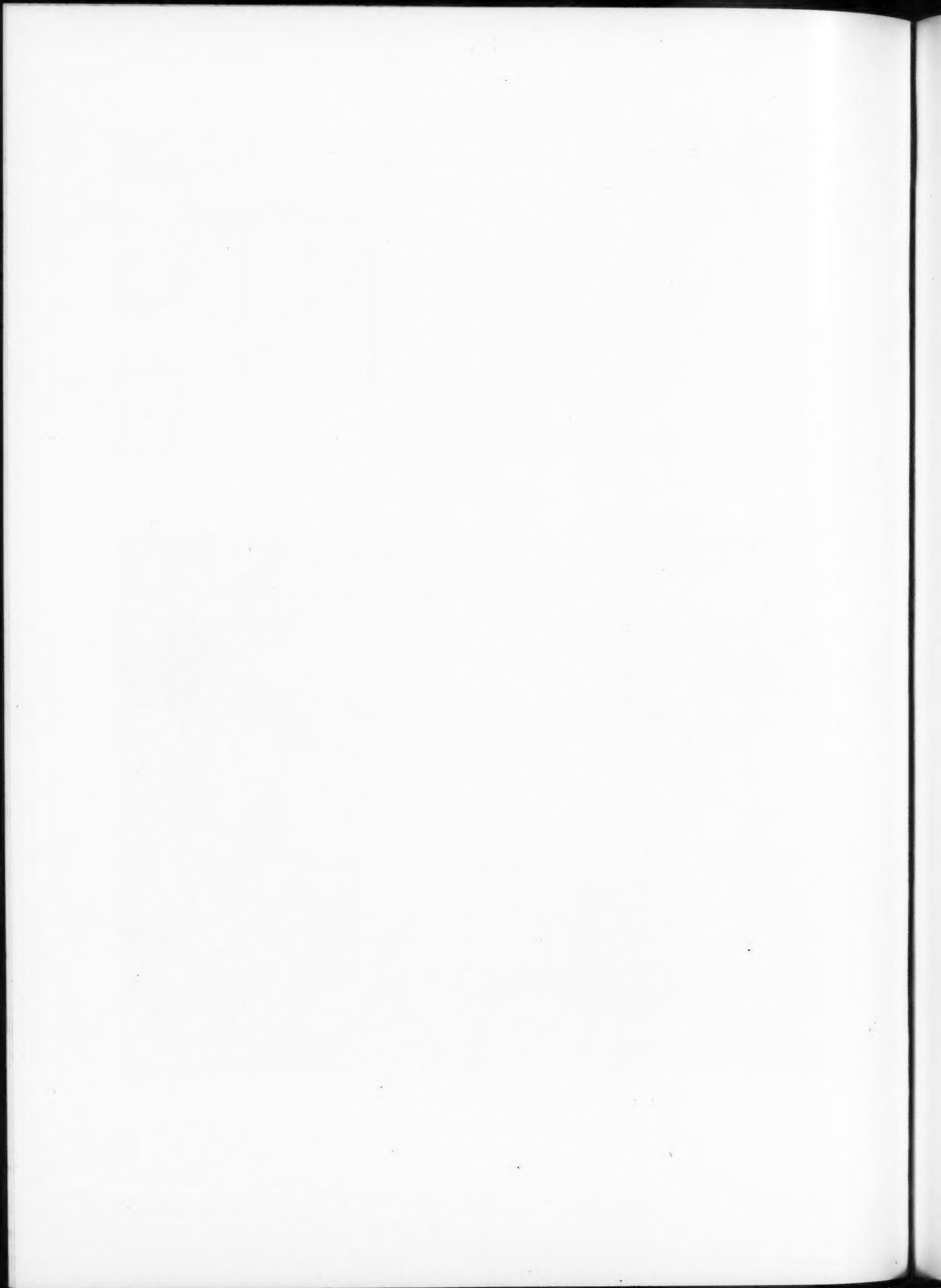
THIRD FLOOR PLAN



RATHSKELLER

BUILDING FOR B. P. O. E., SPRINGFIELD, MASS.

MR. JNO. WM. DONOHUE, ARCHITECT





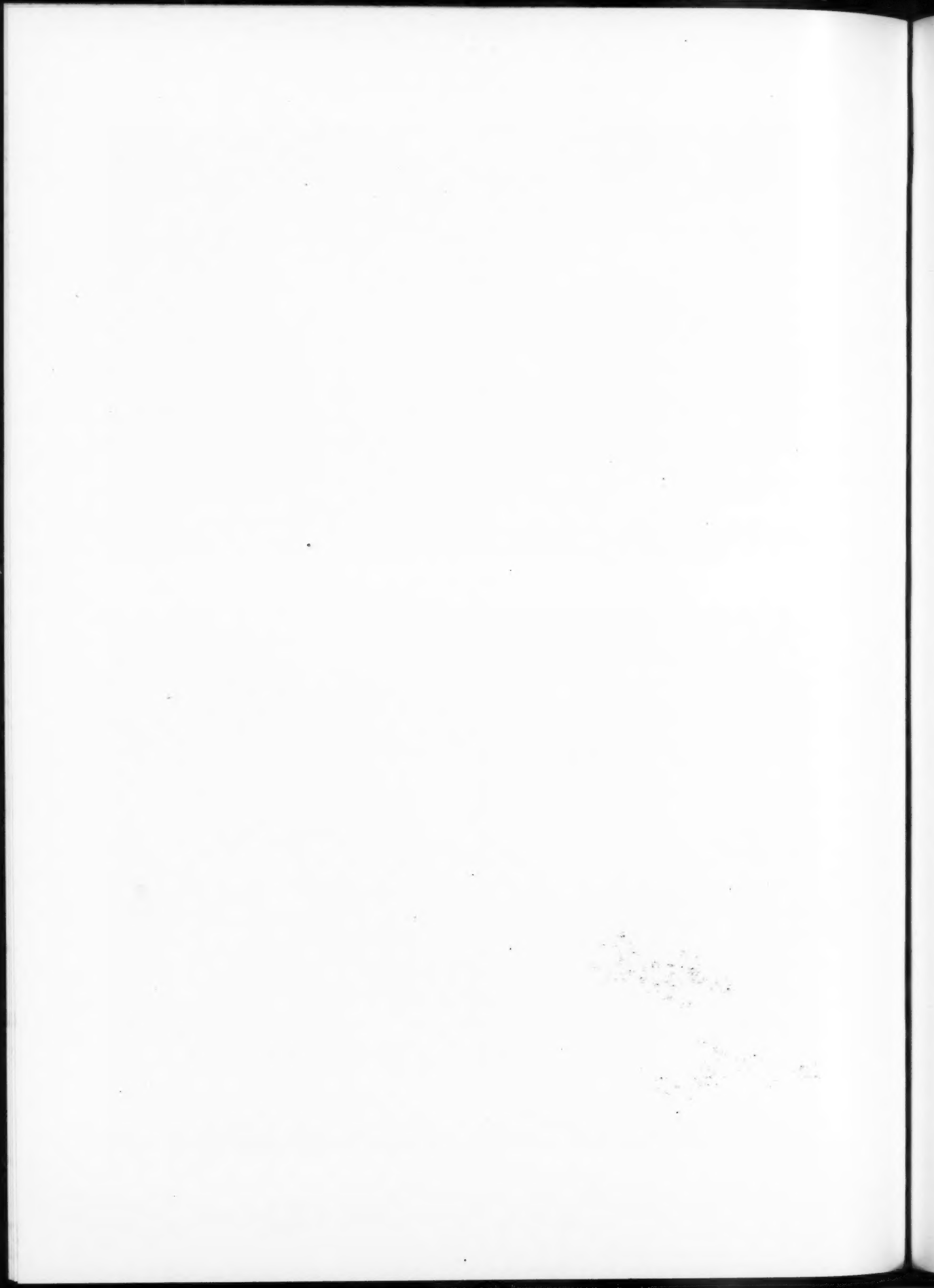
MEN'S LOUNGE

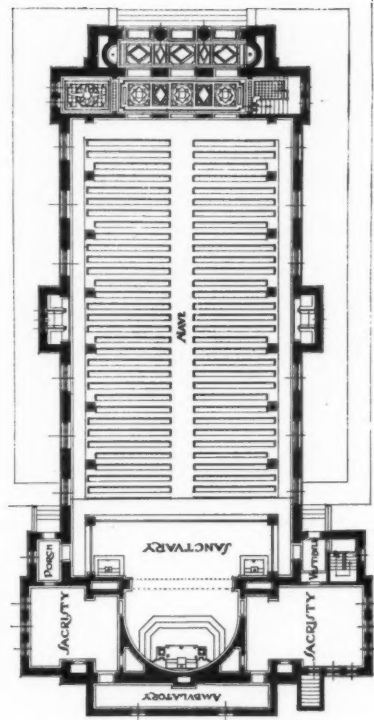
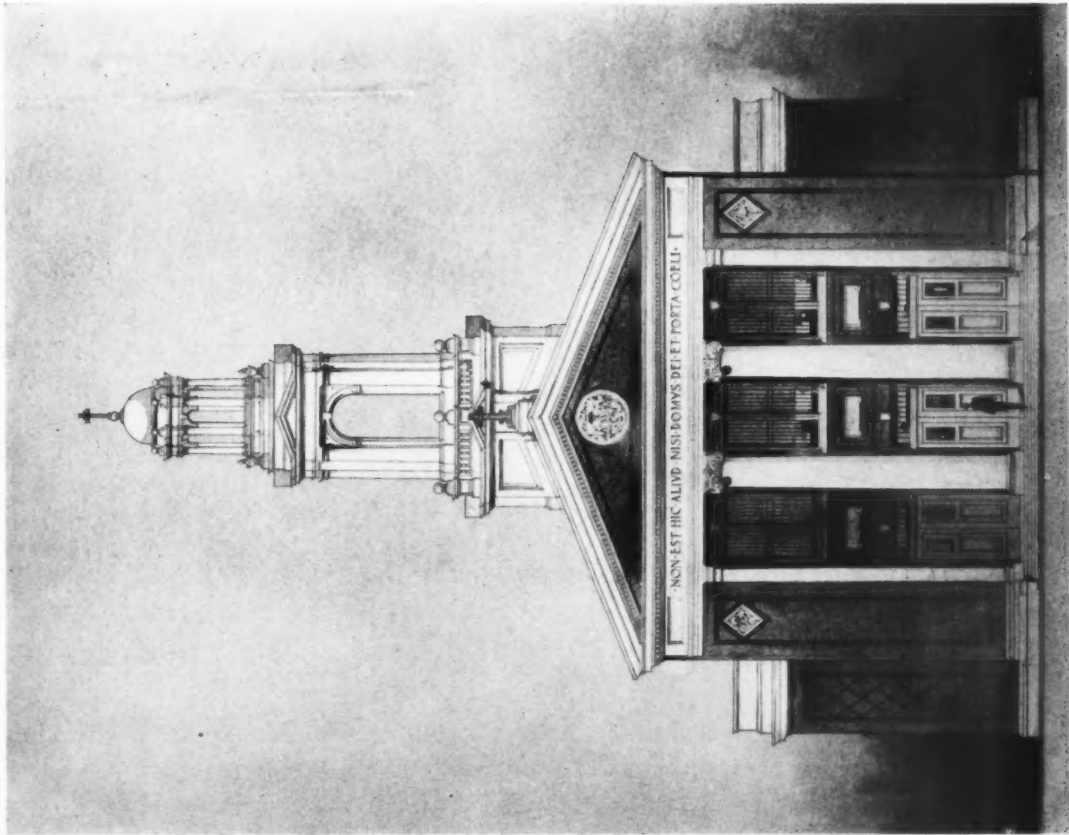


WOMEN'S LOUNGE

BUILDING FOR B. P. O. E., SPRINGFIELD, MASS.

MR. JNO. WM. DONOHUE, ARCHITECT





CHURCH OF THE SACRED HEART
NORTHAMPTON, MASS.

MR. JNO. WM. DONOHUE, ARCHITECT



THE AMERICAN ARCHITECT



THE DRAPER HOUSE

might perceive a farm wagon moving slowly along a winding road, disappearing in the foliage, only to reappear in the opening of a clearing beyond; or you might hear the echo of a belated barking dog; and raising your

gaze further, observe the mirrored tranquility of the overgrowing verdure reflected in a reposeful lake; and looking yet still further into the haze of the extreme distance, behold the gliding Hudson stretching like a silver



AN OLD COTTAGE ON THE ALBANY POST ROAD

THE AMERICAN ARCHITECT

thread across the dim horizon, its view shut off now and again by the ambitious contour of an aspiring hill. This spectacle, serenely placid in its aspect, embraces all the verdant

wealth of this fair country, and as you descend, its memory becomes a fitting conclusion of the charms that are to be found in the neighborhood of the Hudson Valley.

NORTHERN ITALIAN DETAILS

NO. 58—WOODWORK. S. GIOVANNI E PAOLO, VENICE

THE church of S. Giovanni e Paolo ranks next to St. Mark's as the most famous church in Venice. It is a Gothic structure of huge size, built of brick and with an unfinished exterior. Its interior is crowded with works of art, for it is the Westminster Abbey of Venice and holds the remains of most of the city's great men. "The Mendicant orders, possessing the right to bury the dead within the precincts of their buildings, were able to grant permission to wealthy and influential families to erect family chapels and sepulchral monuments in their churches. The development of the sepulchral monument from the

simple sarcophagus of the early doges, as in the Tiepolo tombs of the west front, to its culmination in the fourteenth and fifteenth century monuments; its subsequent decline and then its utter degradation in the eighteenth century mausoleum, may be clearly traced in this church."

The simple wood screen and chair shown in this week's issue are uniquely handled. The chair, made of pine, is a common one in all Venetian churches and occurs in a variety of forms. It will be seen to be a cheap and solid piece of construction, but made in a richer wood with a few bits of ornaments, it might find a place in some formal hall.



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RELIEF FOR THE LEADERS OF THOUGHT IN BELGIUM.

IT cannot be doubted that people of culture everywhere will be profoundly impressed by an appeal issued by the Belgium Scholarship Committee—which is a sub-committee of the Central Belgian Relief Fund—addressed particularly to American scholars, artists and educators, but generally to all people in the United States who are interested in the growth and dissemination of knowledge and art. Attention is again directed by this means to the fact that practically all work of a scientific, artistic or literary character has been made impossible in Belgium. Libraries and the great institutions of learning have in the majority of instances either been destroyed or converted to the purposes of the invading armies. As a consequence the scientists, literary men, scholars and artists are unable to pursue their chosen vocations, and their plight is the chief concern of the committee on Belgian Scholarship.

The plan devised for affording relief, insofar as it has been developed, is in general to

give assistance to these men of learning in their present locations in Holland, France, England, or wherever they may be, but in some few instances it is proposed to bring them to America.

It is stated that Belgian professors have been temporarily engaged by Princeton University, George Washington University, Harvard, University of Pennsylvania, Yale, the Baltimore branch of the Carnegie Institute, and the University of Chicago. In one of these cases the honorarium has been partly paid by the Belgian Scholarship Committee and it is hoped that the response to the appeal now made will be sufficiently liberal to allow the extension of similar opportunities to many others.

While it is realized that as a matter of theory a greater degree of efficiency would probably result in following the suggestion of the committee and extending aid to these victims of the war in their various temporary locations in Europe, it would seem as though perhaps under the circumstances theoretical efficiency might be sacrificed to practical advantages that would accrue from their residence in this country. In other words, by enabling these men to come to America, and providing them with the means and facilities for carrying on their researches and studies, we are not only supplying the needs of the situation, but are rendering a service to our own country by bringing to it much of the learning and culture of the old world. It is an opportunity of a life time, and we are of the opinion that the leaders in thought and mental attainments in this country will so regard it.

THE CHANGING ATTITUDE OF ARTISTS REGARDING PUBLICITY.

A NUMBER of incidents have occurred within the year that lead to the conclusion that those persons who believe artists lack appreciation of the value of publicity are cherishing erroneous impressions. Instead of emulating the example of the shrinking violet, instances are multiplying in which unusual, if not actually spectacular, methods have been employed, as a result of which public attention has been unerringly directed to artistic accomplishments or activities. Apparently,

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it is now fully realized, if never before, that indifference is the arch enemy of art, whereas, it actually thrives on persecution, if only it results in turning the light of publicity upon it. An attempt to defeat a plan for artistic civic development has been made to serve as a text for a thousand articles on the advantages and value of right planning. An adverse criticism of an exhibition of art objects has directed public notice to works that might otherwise never have been known outside the circle of artists and collectors who were responsible for their assemblage. Even the exclusion of a critic from the theatre wherein an artistic production is presented, or from an exhibition of the work of artists, while ostensibly done for the purpose of preventing what is deemed to be unfair or incompetent comment, has also been known to serve the purpose of gaining much preferred space in the public prints at no greater cost than a trifling outlay of intelligent effort.

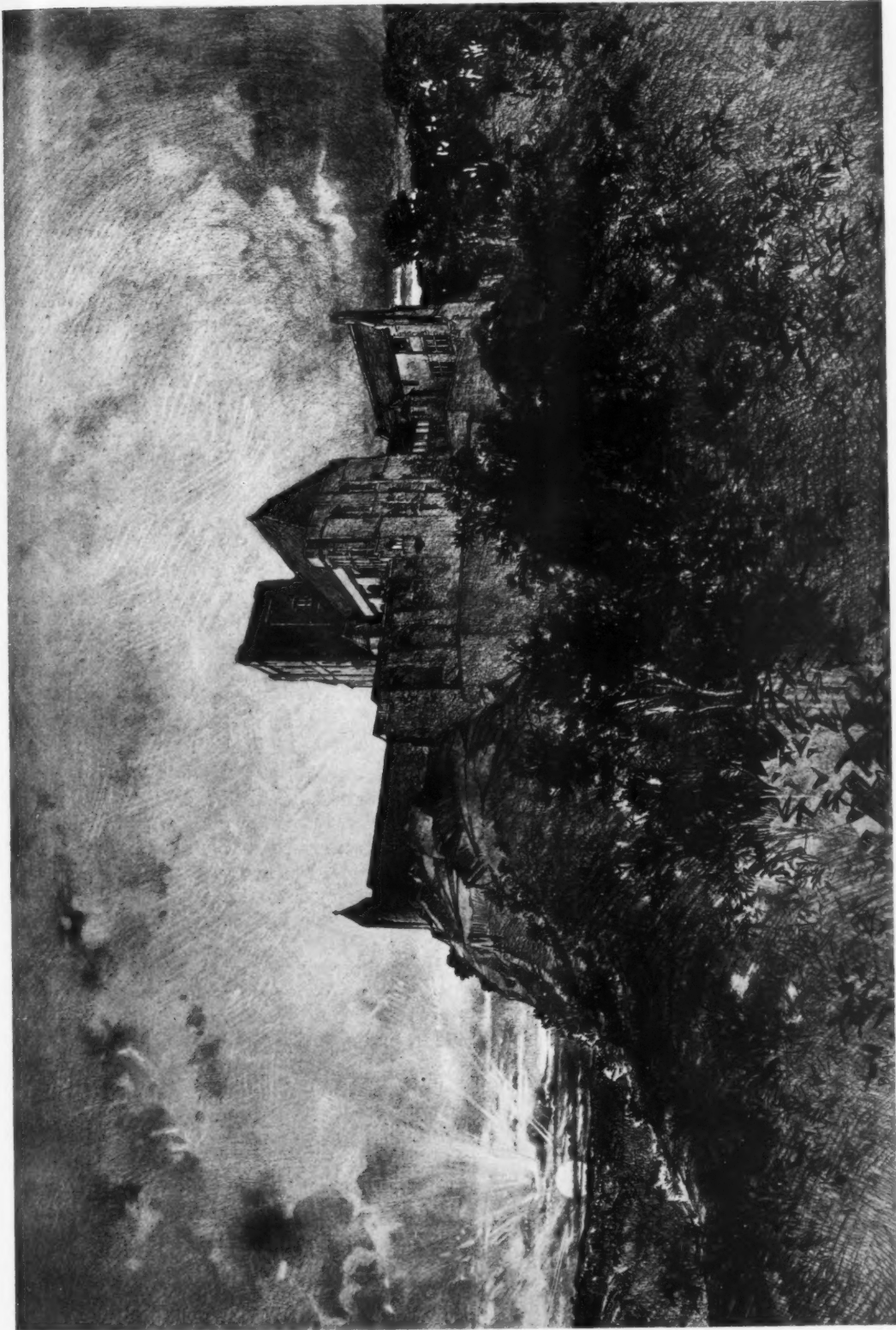
Advertising in the generally accepted meaning of the term may not properly be resorted to by the individual artist, but in an age of propagandas, that one will make greatest progress that, besides containing merit, is conducted with greatest ingenuity and skill. It would be absurd to believe that the men responsible for the great imaginative and interpretative works of art would not rank high in a contest requiring the exercise of those faculties.

Now that a true appreciation of the value of public understanding and opinion is felt by artists we may expect the cause of art to be served as never before.

BUILDING INSPECTION METHODS AND PLAN TO BE REFORMED.

REPORTS recently received from Albany, coupled with those of conferences held in this city, revive the hope that an end will soon be put to some of the most intolerable of the building inspection conditions now prevailing in New

York, by reason of which inspectors from one city department are continually conflicting with those from another, giving additional orders, countermanning others, and harrassing owners and architects generally. It appears that the Governor has lately recommended to the Legislature the passing of a law to centralize building inspection in this city along the lines unsuccessfully advocated by many students of city government last year. The proposed law, if enacted in accordance with the Governor's recommendations, would establish a city department of inspection to take over the inspectorial functions of the various conflicting borough and municipal bureaus. The advantages of such a department are many and obvious, and it has been stated that jealousies arising from interborough and interdepartmental relations alone have perpetuated the present costly and inefficient system for the past decade. This feeling is again evident in the attitude taken by city officials toward the Governor's suggestions, and it now seems probable that a compromise between the people's and the politician's interest is the best that can be secured at this time. Although such an outcome is greatly to be deplored, architects of this city, as well as the owners of buildings, both existing and prospective, will, nevertheless, experience a sense of very real relief if the efforts now being put forth result in even the degree of reform anticipated. The inconvenience, uncertainty and expense that has attended the operation of the present conflicting building regulations has constituted an undoubted check upon building that should have been entirely removed long since. That a compromise must now be accepted is a matter for sincere regret, but it nevertheless marks a long step toward the centralized bureau of inspection that apparently represents the only complete and satisfactory solution of the problem. There is little reason to doubt that such a bureau or department will actually be established in the not distant future.



HOUSE FOR DR. FREDERICK PEARSON, NEAR BRUNSWICK, N. Y.
MR. GROSVENOR ATTERBURY, ARCHITECT

CURRENT NEWS AND COMMENT

Fernand Parmentier Dies a War Victim

Fernand Parmentier, of Los Angeles, secretary of the Southern California Chapter of the Institute, is reported to have been killed in action in the Dardanelles.

Mr. Parmentier was among the first of his countrymen in this country to respond to the call to arms. His letters from the trenches to his associates in the Institute Chapter were interesting features of recent meetings. His untimely death ends a career marked by high ability in his profession.

The Mural Painting in Cleveland's Council Chamber

Should an architect control the selection of the subject of a mural painting and its method of treatment in the building he designs, is just now a subject of discussion by the City Commission, of Cleveland, O.

Mr. J. Milton Dyer, the architect of the new council chamber in Cleveland, takes exception, it is stated, to the subject selected by the artist engaged to execute a proposed mural painting. While the details of Mr. Dyer's objections are not set forth in the report at hand, it is safe to assume that as the designer of the interior he is better qualified than anyone else to pass in judgment on a question of this nature. The matter is now being arbitrated by the City Commission, and it will be of considerable interest to learn its outcome.

Plans for Improvement of Grounds and Approach to Lincoln Memorial at Washington D. C.

Plans submitted by C. E. Howard, of Syracuse, N. Y., for the beautifying of the grounds around the new Lincoln Memorial in Washington were approved by the United States Commission of Fine Arts on January 27.

A Prize Competition for Decorators

The Friends of Young Artists, 8 West Eighth street, New York, will shortly hold their fourth competition for decorators. Information as to program and prizes may be had by applying to the society.

Chicago's Joint Architectural Exhibition

A circular of information has been issued by the committee in charge announcing the twenty-ninth annual joint exhibition of the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the A. I. A., and the Art Institute of Chicago, to be held in the galleries of the Art Institute April 6 to 23, both inclusive.

Copies of this circular may be obtained by addressing the Secretary, Robert J. Love, 1506 Lake View Building, Chicago.

BOOK NOTE

ENGINEERING AS A CAREER, A SERIES OF PAPERS BY EMINENT ENGINEERS. Edited by F. H. Newell, Professor of Civil Engineering, University of Illinois, and C. E. Drayer, Secretary, Cleveland Engineering Society. 5 x 7. Cloth, 226 pages. Net, \$1.00.

This entertaining book serves an interesting and useful purpose. Probably there are few more serious decisions a young man has to make and that have a more important bearing on his success or failure in life than the choice of a profession or vocation.

Every walk in life is filled with men whose unfitness for their present work makes failure certain. The reason is that through error of judgment or from lack of good counsel they have taken up work for which they possess no aptitude. This book is full of good counsel. It should serve to influence some to adopt engineering as a profession, and it will be equally valuable in dissuading

others from entering the ranks of engineers. Its largest measure of interest is the attitude towards their profession displayed by the different engineers contributing to the work.

A feeling of personal contact with the writers grows out of the fact that each author has unconsciously written into his story something of his own characteristics and aspirations, and has pointed out a few of the courses which to him have seemed to lead to success. The book should prove of special value to professional advisers in vocational guidance work and to parents who have the opportunity of continued observation and intimate acquaintance from which may be learned the aptitudes of their sons.

Personals

It is announced that Messrs. Whitehouse & Price, architects, Hutton Building, Spokane, Wash., have opened a branch office in the Higgins Block, Missoula, Montana, which will be under the direction of Mr. V. S. Stimson, who will be pleased to receive manufacturers' samples and catalogues.

Mr. Charles A. Haynes, architect, has opened an office for the practice of his profession in Aberdeen, Washington.

Mr. Charles H. Alden, architect, announces the removal of his offices to 927 Henry Building, Seattle, Washington.

INDUSTRIAL INFORMATION

Corcoran Tanks

A. J. Corcoran, Inc., 11 John street, New York City, has issued an attractive catalogue describing and illustrating Corcoran tanks which, it is claimed, are "tight as a water pail." In the introduction to this catalogue, it is stated that when the business was started in 1865 the basic principles adopted were to build the most efficient tanks possible and sell them at fair prices.

A number of tanks of all types are shown together with illustrations of hoops or bands, devices for indicating depth of water in the tank, details of construction, and table giving measurements and capacities. A number of installations are also presented.

In addition Corcoran improved windmills are shown by means of illustrations. The construction of these mills is described in detail, and a view of a single town in which 100 windmills are in evidence is shown.

The closing pages of the catalogue are devoted to a list of owners of Corcoran tanks. This catalogue may be had upon application.

Kahn Portable Steel Buildings

A catalogue recently issued by the Trussed Concrete Steel Company, Youngstown, O., describes and illustrates in a thor-

ough manner the Kahn Portable Steel buildings. The whole idea of these portable buildings has, it is claimed, been developed along new and original lines. They are substantial buildings of a quality far superior to the ordinary flimsy light gauge materials that have heretofore many times been marketed under the name of portable buildings.

It is believed that the field of usefulness of these buildings is practically unlimited, covering the range from the smallest garage to large general shops for manufacturing purposes and including contractors' houses, hospital buildings, factory buildings of all types, school houses, election booths, etc.

These buildings are completely fabricated in the shop and can be erected readily by unskilled labor. Panels are connected by a device consisting of a slotted key, into which a locked wedge is driven. It is stated that driving home the locking wedge makes a firm, solid, rigid connection. No other tool than a hammer is required in erecting Kahn Portable Steel buildings. Two men can handle any section.

The various advantages claimed are fire-proofness, permanence, ease of erection, portability, flexibility, weather tightness, economy and good appearance. This catalogue will be sent to those interested upon request.

The Brick Church and Parish House

The Hydraulic-Press Brick Company, St. Louis, Mo., with offices in principal cities, has issued a collection of designs for brick churches and parish houses, including a number of half-tone cuts of churches already erected. This collection is accompanied by articles on "A Small Brick Church in Architecture," "Report of the Jury of Award Concerning Competition for a Small Brick Church and Parish House," "Notes on Church Architecture in America" and descriptions of the various churches illustrated.

The book contains eighty pages, is 11 x 13½ inches in size, is printed on excellent coated paper and is bound with a heavy rough texture paper cover of harmonious shade.

While issued primarily with the object of stimulating the use of brick in the construction of churches this collection presents a great deal of information and will undoubtedly provide inspiration to the architect engaged in church work. It will be sent him free upon application.

The E-O-E Formula

L. K. Comstock & Company, with offices in New York, Chicago, and Montreal, have issued an extensive catalogue which is designated as The E-O-E Formula. This formula being interpreted means Experience, Organization, Economy.

It is stated that through wide experience and careful organization, the Comstock Company has acquired a fund of electrical construction knowledge. The application of this knowledge assures to clients installations that can be readily justified on an investment basis. In other words, the resultant of experience and organization is economy.

The business of L. K. Comstock & Company consists of the construction of complete electrical systems, with the solution of the attendant installation problems. Electricity is practically indispensable to the operation of all modern large commercial structures. The manufacturing industry requires electric power for lighting and production purposes. To supply these requirements is the purpose of this company, and it is stated that the nature of the problems or

the locality of the operation constitute no obstacle to its activities.

It appears that installations have been made by this organization in all parts of North America. The catalogue contains an unusually large collection of half tones of the most prominent buildings in this country, which, it is stated, have been electrically equipped by this concern. They include office buildings, banks, department stores, industrial plants, public buildings, hotels and apartment buildings. Catalogue will be sent to architects upon request.

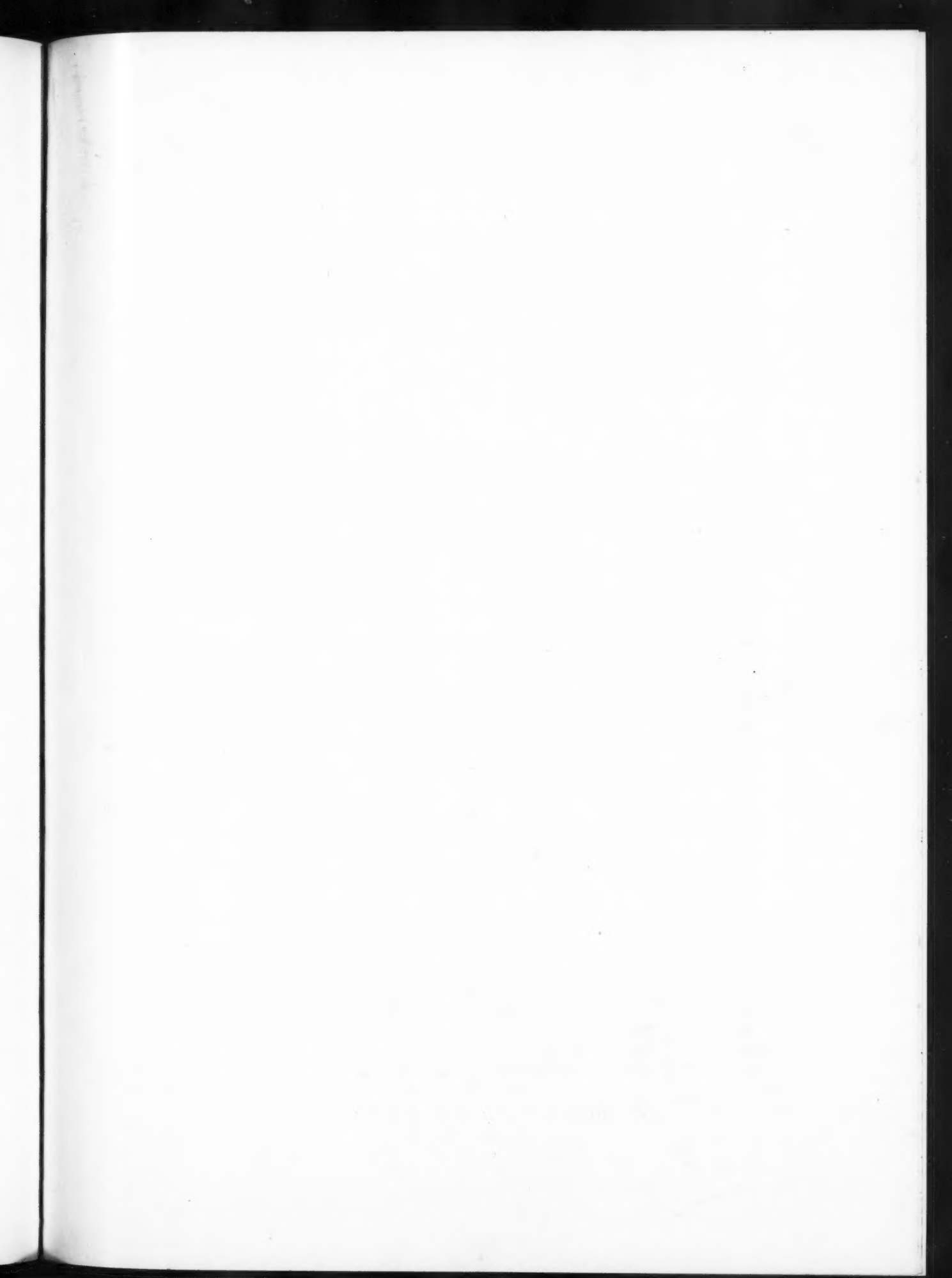
Sanitas

Department F of the Standard Oilcloth Company, Inc., 320 Broadway, New York City, has issued a series of brochures devoted to an exposition of the merits of Sanitas. This is described as a modern wall covering made of strongly woven cloth foundation, finished in oil colors reproducing the best tapestry leather, fabric, Japanese grass cloth, and imported wall paper effects, at a fraction of the cost of those products.

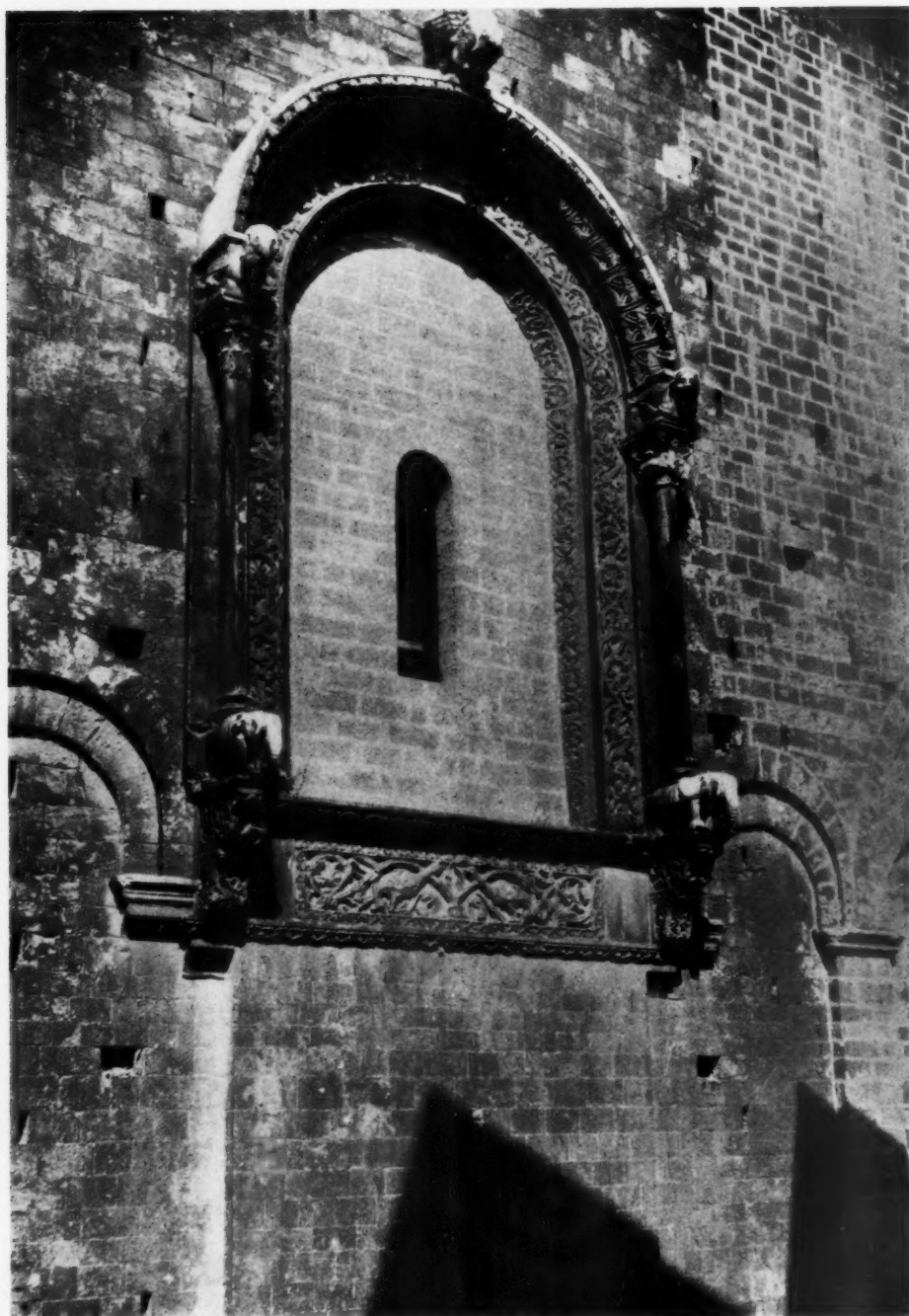
Sanitas colors are said to be permanent. Pictures or furniture can be rearranged as often as desired without the annoyance of seeing faded spots on the walls. Further than that, Sanitas is especially recommended as being sanitary, having a smooth surface, affording no place for germs to lodge. It is easily cleaned, and if it becomes dusty, finger-stained or water-marked, it can be readily restored, since dirt cannot penetrate the surface. Additional advantages claimed for the material are artistic appearance, serviceability, adaptability to all conditions, and unusual economy.

Regarding the latter, it is pointed out that the cost of decorating with Sanitas compared with any other material should be figured, taking into consideration the long life of this material. It is said that a user of Sanitas had his rooms decorated eight years ago, and the walls still look as bright and fresh as ever.

These brochures present decorative schemes, and include samples of Sanitas, and also color cards. Further than that, they give directions for applying material to the walls, and tables of wall measurements. The booklets or any desired information will be furnished architects upon request.



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WINDOW OF THE APSE

CATHEDRAL, BARI, ITALY (BEGUN 1027)