

THE AMERICAN ARCHITECT

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HOUSE OF MRS. A. J. POST, ENGLEWOOD, N. J.
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LIGHT AND SHADE

IN a very complete work by John Swarbrick, on Robert Adam and his brothers, the painter Reynolds is quoted as saying: "I can pretend to no skill in the detail of architecture. I judge now of the art, merely as a painter. When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, he had great skill in composition. To support his principal object, he produced his second and third groups or masses; he perfectly understood in his art

what is the most difficult in ours, the conduct of the background by which the design and invention is set off to the greater advantage. What the background is in painting, in architecture is the real ground on which the building is erected."

We have quoted at some length this expression of a distinguished painter, spoken more than one hundred years ago, to show how little change has taken place to-day in the conditions that surround the work of the architect.

Skill in composition, originality of invention and a thorough knowledge of light and

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shade were to Reynolds the chief points in his analysis of the ability of so great an architect as Vanbrugh.

His knowledge of the constructive side of the art, if he had any conception of it, was dwarfed by the aesthetic aspect of a work of architecture. It is curious to note that the point of view of the artist is, in these matters, to some extent coincident with that of the layman, although the layman reaches his opinions through intuition and cannot anal-

pleted structure. It would therefore probably be difficult for a painter to express a critical opinion of a work of architecture that would be accepted as final and conclusive by architects. Yet, inconsistent as it may seem, both of these artists have undoubtedly in mind the same ends, strive for the same effects, but reach them in very different ways.

Originality of invention, combined with a well trained sense of light and shadow, have been large factors in the rapid development



LIVING ROOM

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alyze them in the same way that Reynolds did.

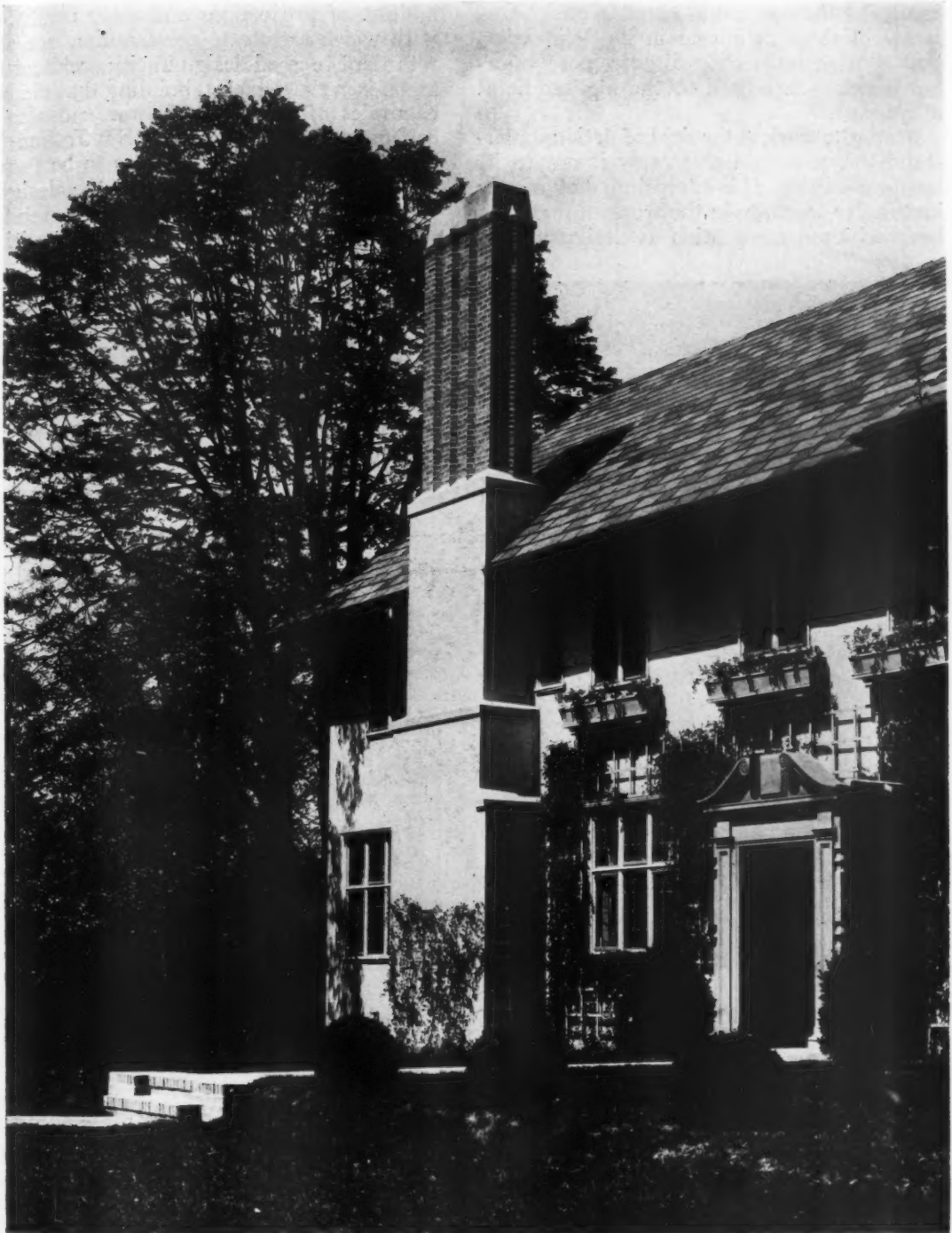
At this point, however, the analogy between the work of the painter and the architect ceases. Architecture deals with all dimensions and all conditions of light and shade. The painter carefully considers his composition, his masses and their relative effects of light and shadow, based on a constant source of light. Architects have all the varying conditions to consider in the com-

of certain phases of architecture in this country.

It will be apparent on consideration that in all of the arts these factors of originality and contrasts bulk larger than any other.

The substitution that has occurred in recent years of the film or moving picture drama, for the spoken play, centers the interest on the action and eliminates the elocutionary feature. One of the most competent

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DETAIL, SOUTH FRONT
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of scenario writers achieves his most striking results by the contrast of his characters. One is so colorless, or placid in its delineation, that another in its only slightly more vigorous action is accented to the highest point of interest.

Men who work in the field of fiction understand this principle and carry it out to its last possibilities. It is interesting and greatly instructive to study in the work of men who have achieved recognition as designers how

The restrictions of building codes, the prohibition of projections and other conditions with which architects are familiar, act as a retardant to good design in city architecture, and it is in the detached building that the best examples of light and shadow and also of background or setting that Sir Joshua believed of such great value, are to be found. For this reason, as affording the designer the greatest latitude, has domestic architecture reached its present advanced position.



THE HALL

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thoroughly this play of light and shadow has been mastered. How large planes are swept by shadows created by the introduction of correctly placed and well-considered relief or projection.

Probably no period of design has been so severely condemned as the Rococco. The tendency toward over ornamentation created incoherency in the play of light and shadow.

With four or more façades or elevations to consider, he is enabled to give expression to such artistic feeling as he may be able to command and, with a well-grounded knowledge of material, its possibilities of color texture and form, evolve these good results that are now every day more in evidence.

It is not to be supposed that Sir Joshua, in his comment on background and its importance, meant the actual site occupied

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but rather the entire area comprised in the house and its environment. We are then brought to consider such features of landscape gardening that may either exist before the house is built, or may be subsequently planned to give proper accent to the house.

But first the architect will unquestionably study the physical aspect of the location, not only as regards the part that belongs with the house but the general character of the locality as well. The careful attention to

Having determined the approximate location of the house, a large post was set up in each of the four corners and a photograph made from different points, each showing the general character of the low-lying hills or long vistas that dominated the section. Later we saw these photographs, on which the architect had sketched the house from different points of view, and still later we saw the completed house and realized at once how thor-



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this feature is the thing that has provided the charm to English landscape. Every house appears to be a part of its surroundings. We recall a trip through the Berkshires and the fortunate meeting with an architect who was on his way to consult with a wealthy client on the general design and location of a proposed pretentious country house. Briefly told the architect was anxious that the design should fit the landscape.

oughly it was in accord with its surroundings.

This method is not advanced here as one of novelty or that has not been done many times, perhaps, before, but to show how careful consideration of environment (background) leads to an artistic result.

When Reynolds credited Vanbrugh with great skill in composition he simply gave him credit for those same attributes of artistic perception that dominated the man of



HALL



DINING ROOM

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whom we have just written. Composition in its essence is the correct regard for line and mass so as to create an harmonious and pleasing result, and while a building may be correct in its composition and when viewed alone found good, it certainly would not be regarded as a satisfactory result if it jarred with the lines of the landscape or other buildings in juxtaposition.

Undoubtedly many city buildings regarded with indifference suffer by this jux-

Sir Joshua deemed necessary to the proper equipment of the architect of the building. Even urban houses with limited surroundings have begun to show the touch of the landscape architect's skillful hand, and when his efforts have been directed to larger areas the results are so beautifully apparent as to afford the utmost encouragement for the future development of this art in the United States.

Sir Joshua Reynolds' praise of Vanbrugh,



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taposition with their neighbors. The monotony of our "brown-stone rows" is not more annoying to the aesthetic sense than the incongruities in many of our city streets where buildings, "cheek by jowl," present an inharmonious effect, even though they are individually good in composition.

In these matters of the background to a work in architecture, the landscape architect is giving the most valuable assistance. In this art he deals with all the essentials that

as a rare case of artistic appreciation of the work of an architect, applies almost generally today. The elevation of architectural practice has steadily gone forward.

Attributes that in those early days were considered unusual and only to be found in the comparatively few men whose names are blazoned on the rolls of the profession, are today considered the essentials in architectural practice, and no man need look for material success who ignores them.



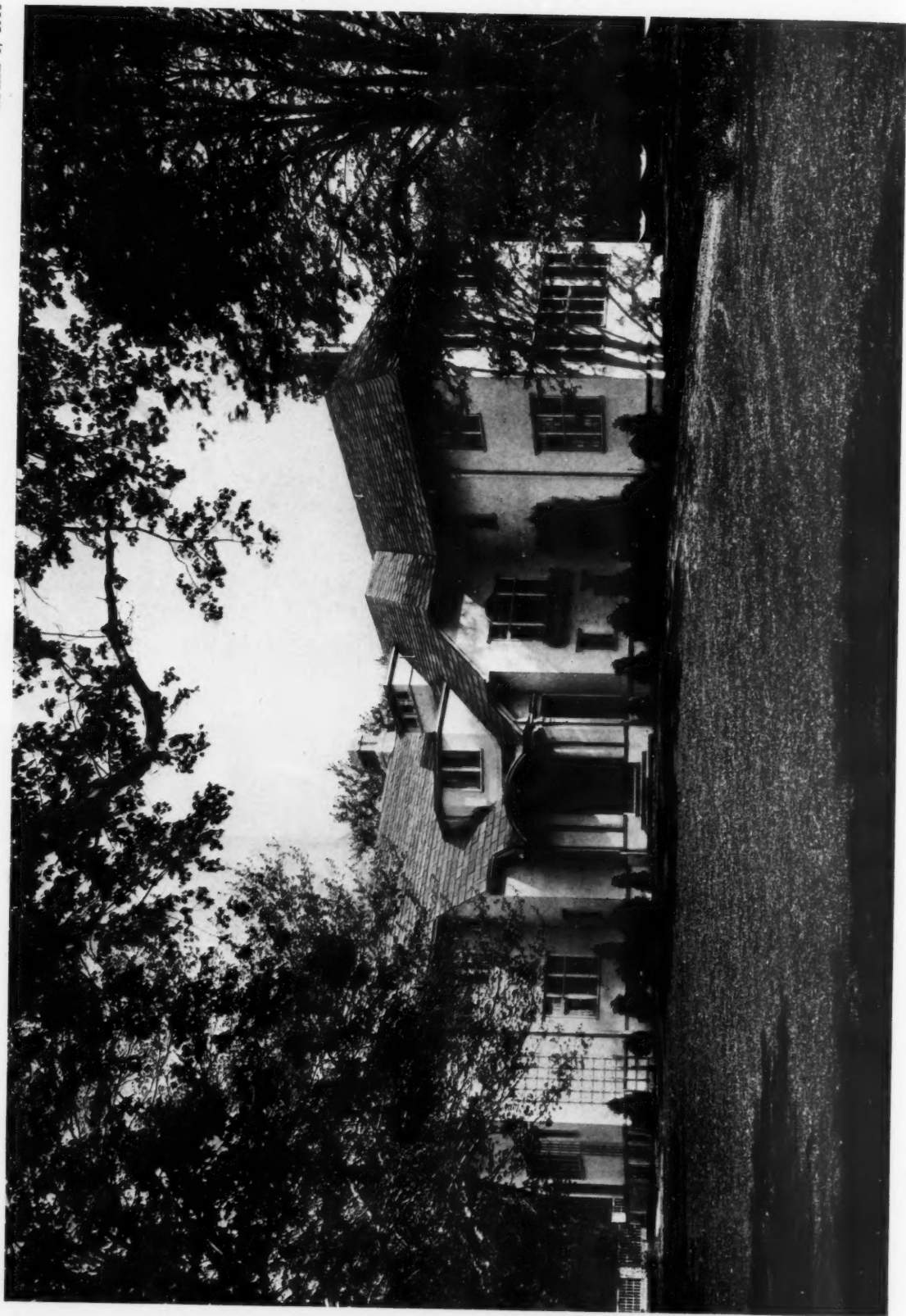
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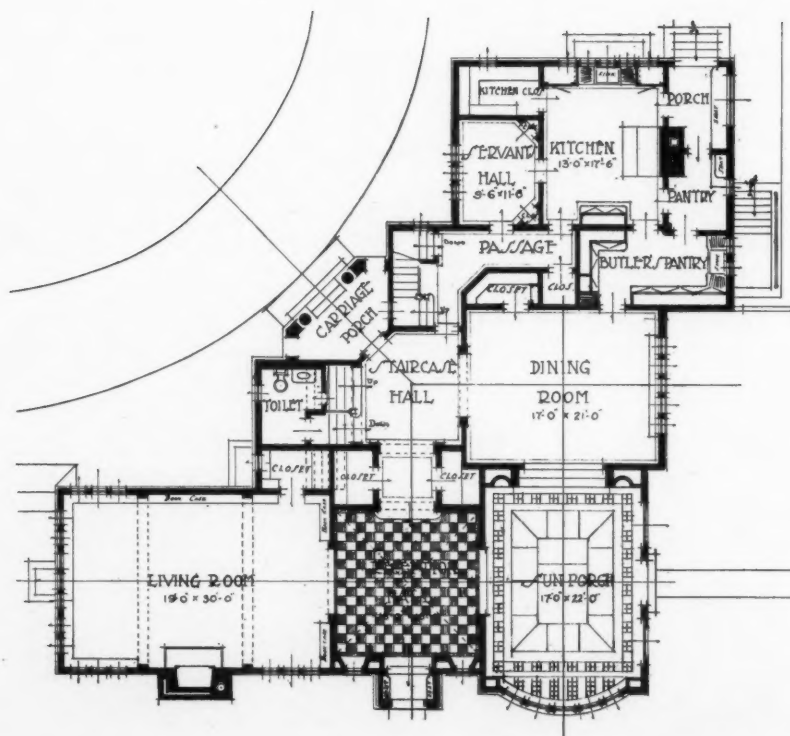
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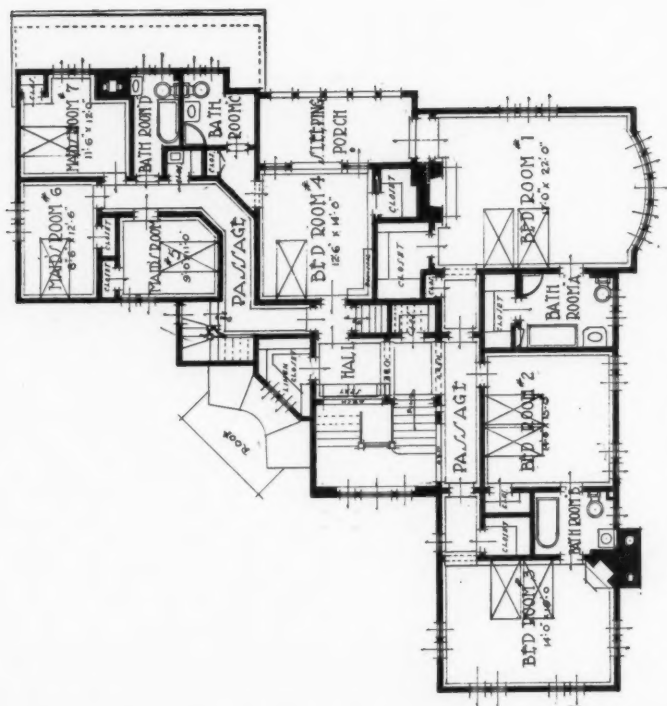
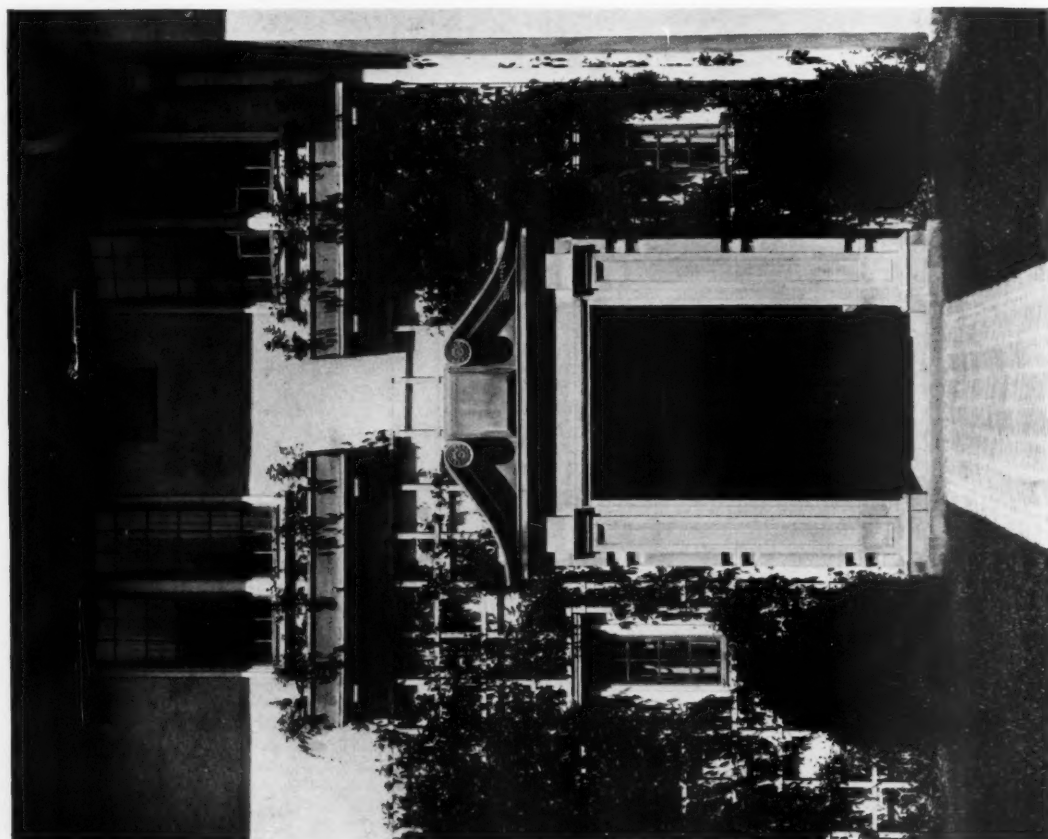


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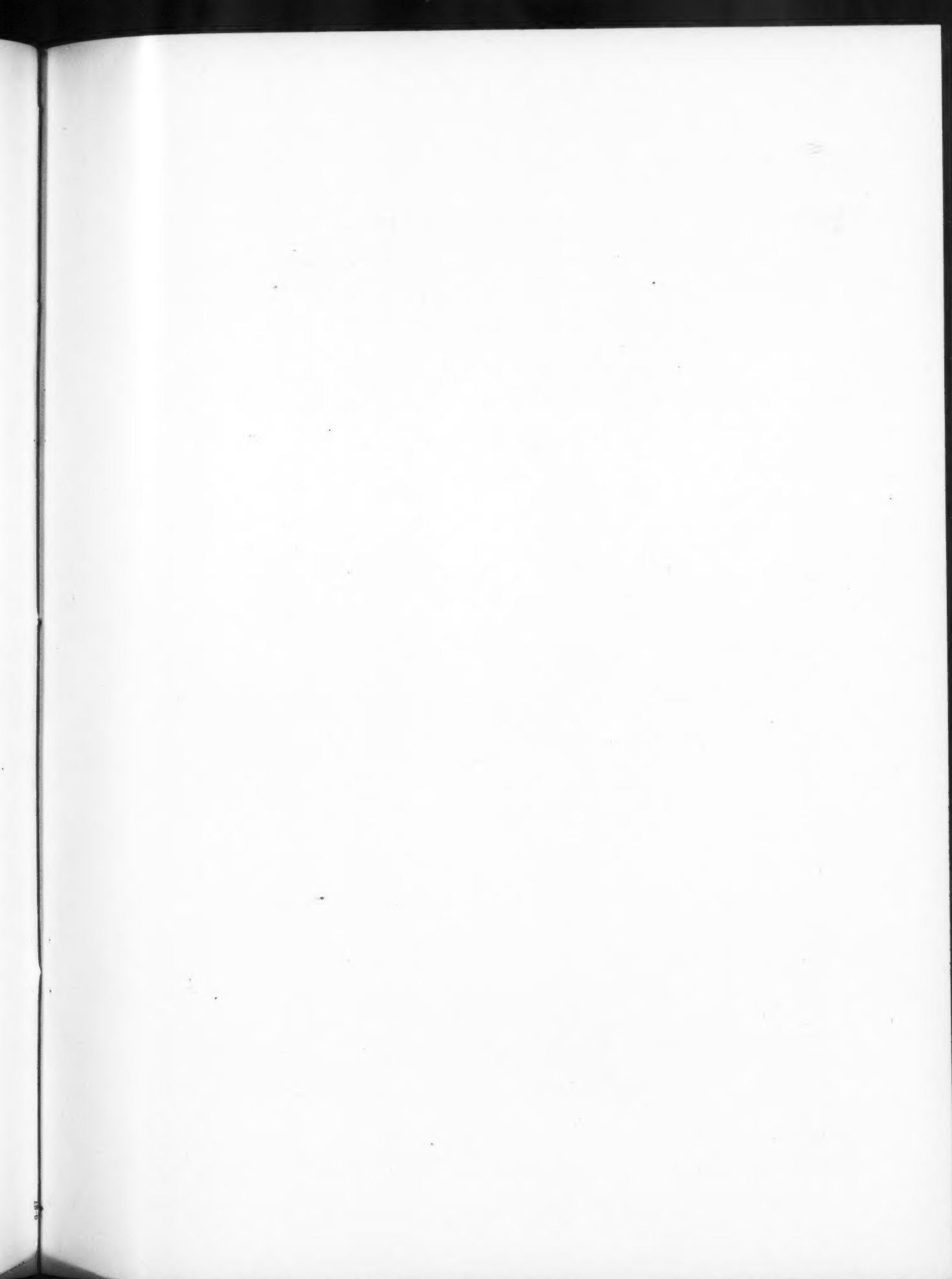
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ENTRANCE DETAIL AND SECOND FLOOR PLAN

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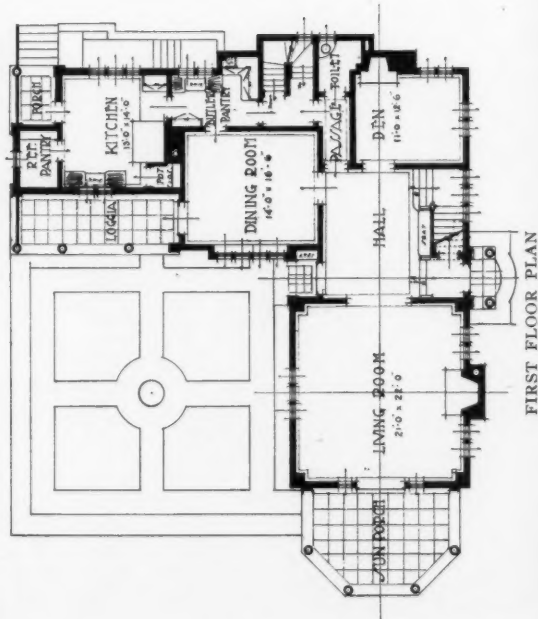
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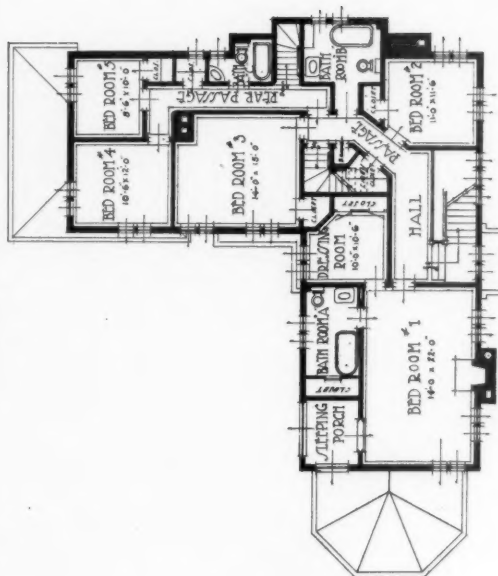
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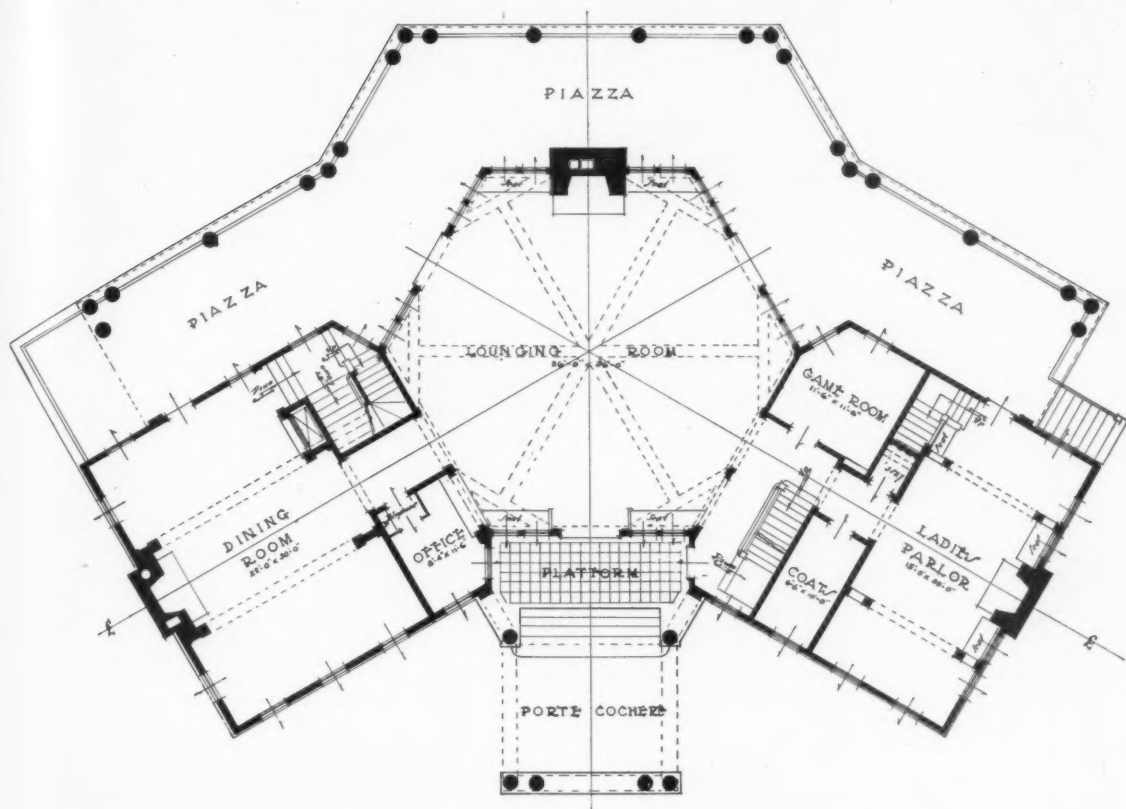
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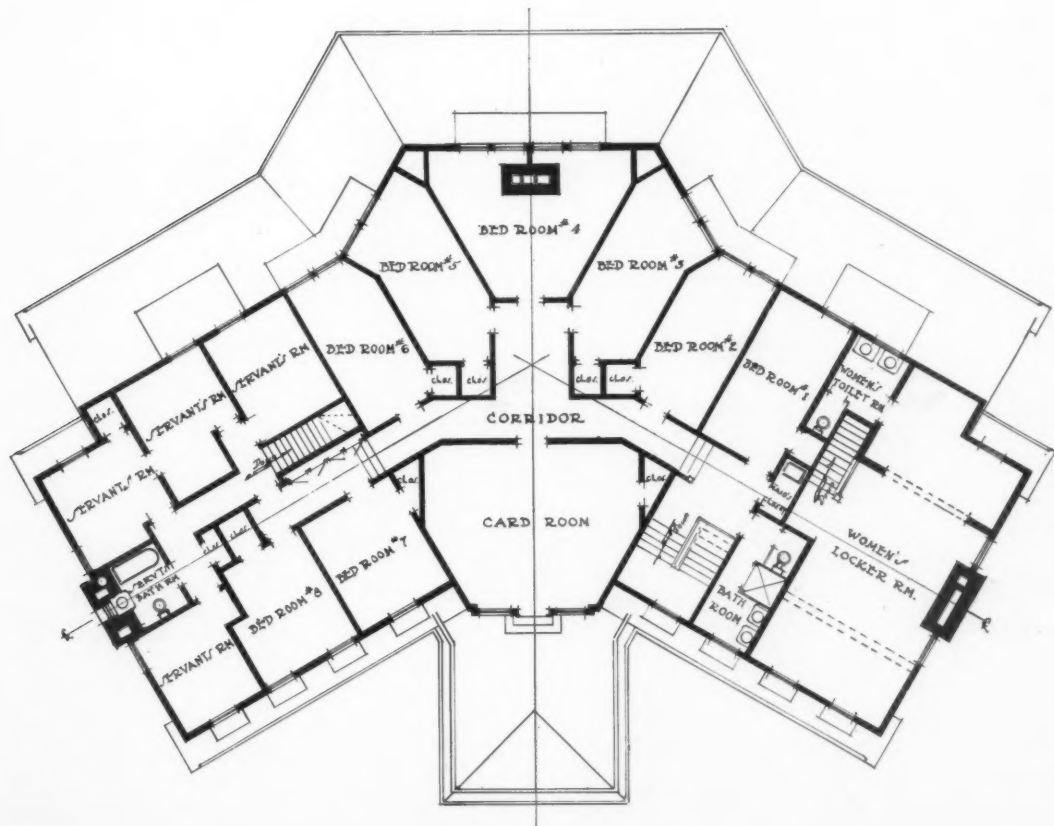


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THE LOUNGE



SECOND FLOOR PLAN

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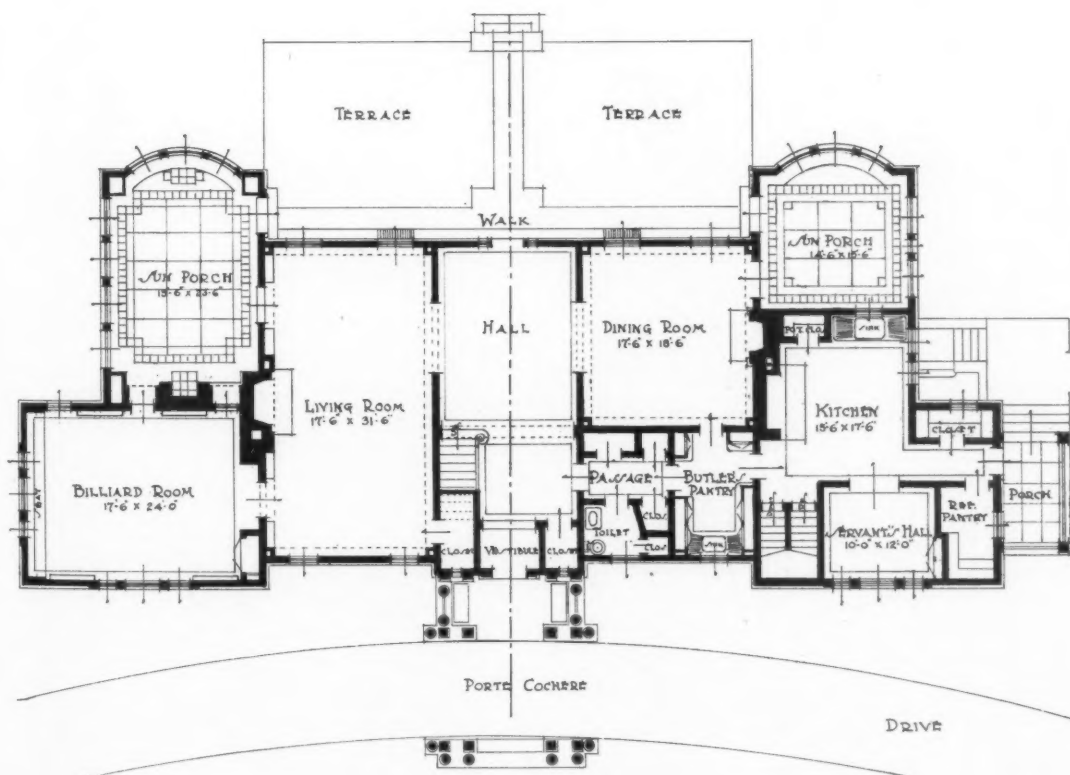
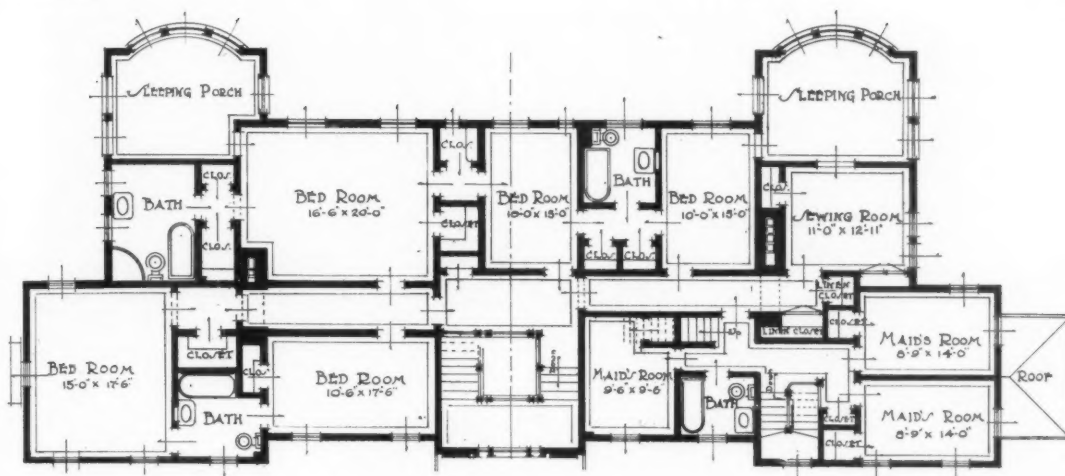
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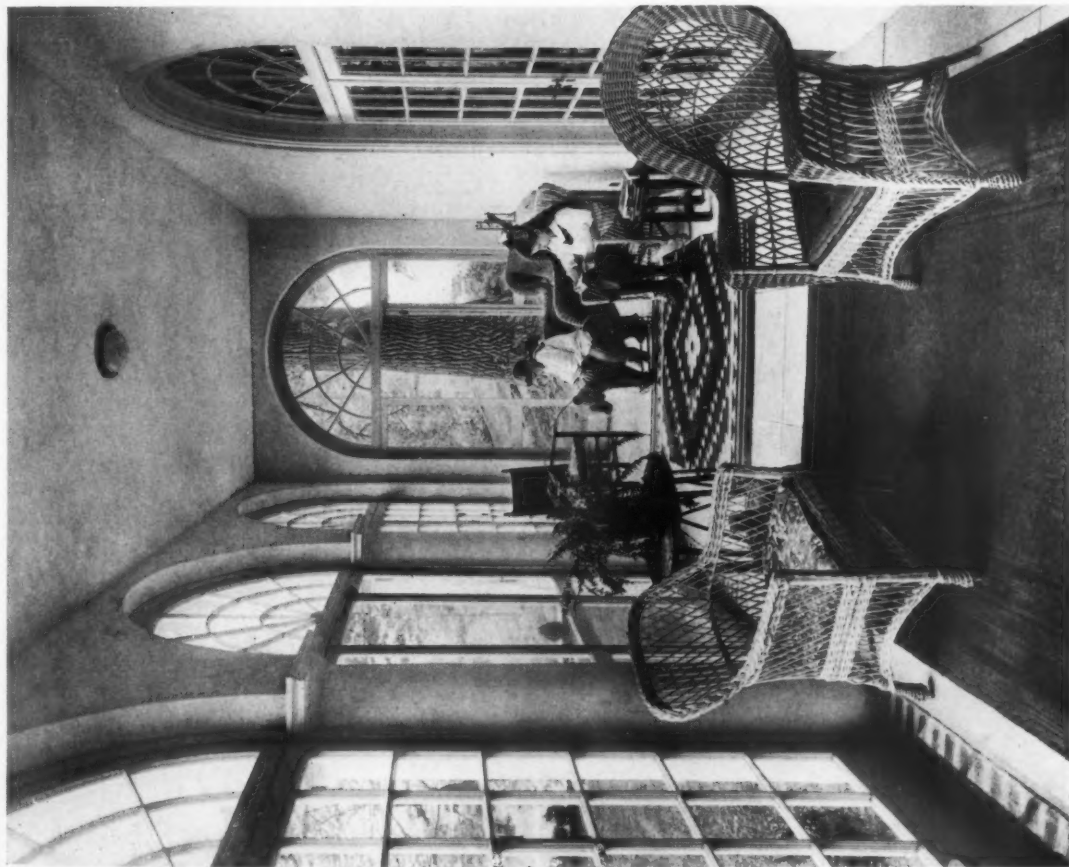
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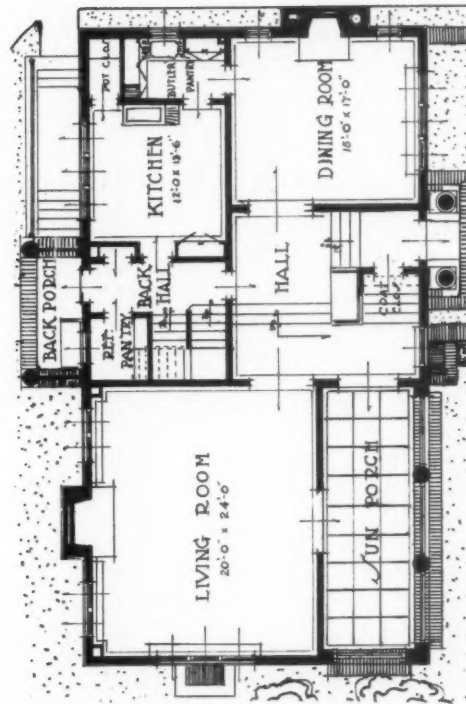
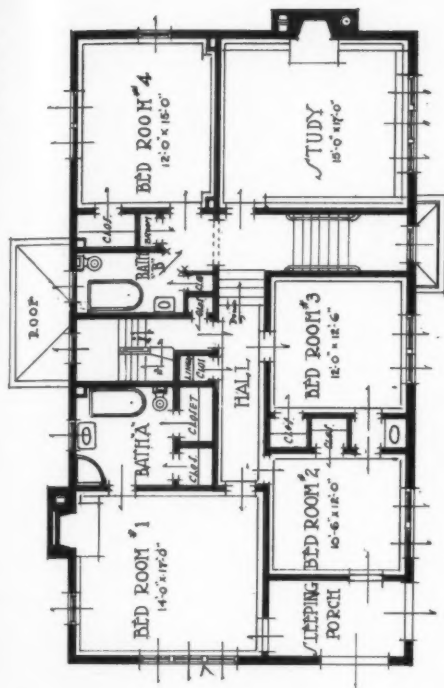


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SUN ROOM



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THE AMERICAN ARCHITECT

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THE ENEMIES OF ART IN WASHINGTON

IT is a curious commentary on the administration of government affairs in this country that the will of the people as expressed by organizations representing the best thought in all branches of art can apparently be defeated by the apathy or crass ignorance of Congress. Lest the casual reader receive the impression that the protestants against the erection of a proposed power plant in Washington have unduly magnified the importance of the matter, it may be well to state that the danger lies not alone in the isolated case now under consideration, but in future possibilities if this present instance is permitted to pass unopposed. The requirements of the case seem to be a demonstration of public interest that will halt the erection of the proposed eye-sore, and at the same time give warning to those high in authority that any infringement of the accepted plan for the beautification of the Capital city will not be patiently endured. With this object in view, the various art organizations of the country have prepared and distributed under the direction of the American Institute of Architects a

pamphlet entitled "An Appeal to the Enlightened Sentiment of the People of the United States for the Safeguarding of the Future Development of the Capital of the Nation."

The organizations represented are the American Institute of Architects, the American Civic Association, the American Federation of Arts, the American Institute of Consulting Engineers, the American Scenic and Historic Preservation Society, the American Society of Landscape Architects, the National Academy of Design, the National Sculpture Society, and the Committee of One Hundred, the latter a committee of citizens of Washington organized to further the Park Commission plan.

This appeal represents a complete and conclusive presentation of the subject and should be read by every one who has any interest in the conservation of our artistic rights. The pity of it is that any occasion for its publication should have arisen. The spectacle of a nation compelled to use all the force of argument and pressure of sentiment to secure from the chief executive and Congress a proper deference to its wishes is not pleasant to contemplate.

In a foreword to this pamphlet, signed by President Mauran of the Institute, it is frankly acknowledged that there is some reason for the surprise expressed by members of Congress that action by the various bodies represented has been delayed until after the contracts for construction have been let. In fact, the protesting bodies are broad-minded enough to accept a share of the responsibility for failing to learn earlier of the threatened invasion.

It is admitted that the first skirmish in this action has been lost and the reason assigned is that the issue was clouded by its inclusion in the urgent deficiency bill, the passage of which it was realized was necessary. An amendment calling for reconsideration of the project has also been lost. There yet remains, however, to be called upon the calendar a joint resolution by Senator Newlands, covering similar grounds. It is believed that many senators who would not risk the defeat of an appropriation bill would be favorably disposed toward this resolution, if they could be assured there was sufficient public sentiment, and it is to induce the people to make known

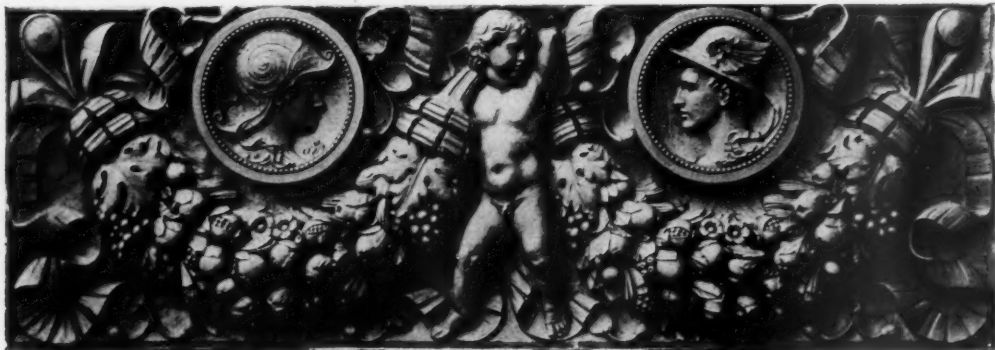
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their wishes to their representatives in Congress that this appeal has been issued.

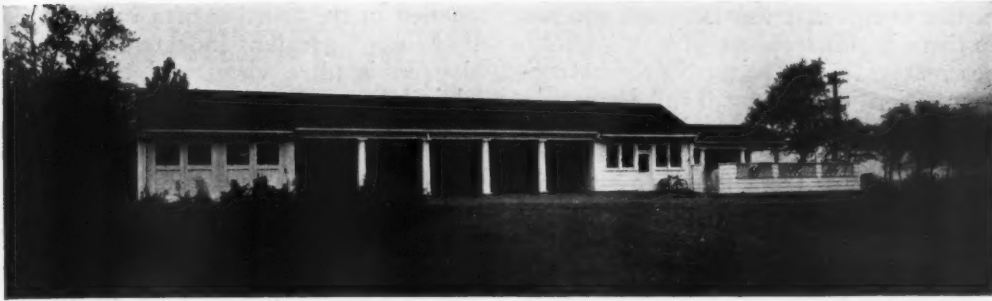
Every architect is familiar with the progressive development of the Washington city plan. It is the joint work of Burnham, McKim, St. Gaudens and Olmsted, a quartette whose accomplishments have commanded the highest respect wherever good art is known. The labors of these men were finished in 1902, and their report presented to Congress, but never formally accepted. In 1904, Mr. Bernard R. Green, with the assistance of Professor S. Homer Woodbridge, investigated the subject of a central power plant for public buildings. A report was submitted to Congress in 1905, and no further action was taken until 1911. A commission appointed by the Secretary of the Treasury advised in 1913 the construction of a power plant on the site now being protested. In the same year Congress authorized its construction. Three years prior to this date Congress created a Commission of Fine-Arts and defined its duties. In an executive order by President Taft it was provided that plans for no public buildings should be finally approved until they had been submitted to the Fine-Arts Commission. President Wilson on November 28, 1913, issued a similar order. Through neglect, the plans for the power plant were not submitted to the Commission prior to the letting of contracts, and this fact being brought to the attention of the Treasury Department, the plans were submitted to this body on January 14, 1916. They were disapproved. In its report, the Art Commission dwells on the fact that smoke and gases from the tall chimneys would become a serious pollution to the atmosphere; that the structure in size and character would be

inharmonious with the plan for improvement of the locality, and that its proximity to the Washington monument would seriously affect the simple dignity of that structure. Furthermore, that similar impairment to the dignity of the Lincoln Memorial would result. Armed with these objections, the officers of the American Institute of Architects, accompanied by a member of the American Institute of Consulting Engineers, called on the President to lay the facts before him. According to the report of that visit, the President stated that he had no previous knowledge of the matter, expressed grave concern and promised to give it his immediate and careful consideration. Two days thereafter, having completed his consideration—but without conference with the Commission of Fine-Arts—the President stated he saw no objection either to the site or the erection of the building upon it. Thus the matter stands.

The fight to prevent this outrage against civic art must be understood as a fight for the preservation of a splendidly devised plan. Its importance warrants the most vigorous and unceasing activity. Congress will not ignore public sentiment that is so insistent as to indicate the concern of a substantial voting element, and knowing this, every architect should at once communicate his feeling in the matter to his representatives in Congress and also to the President. If a sufficiently strong feeling in the proper expression of art is shown by the public, its conservation and advancement will come to be regarded as a political necessity. Then the future of art in this country will be safe. Until that time, safety can only be purchased at the price of eternal vigilance and prompt and determined action.



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GARAGE, GLEN RIDGE COUNTRY CLUB, GLEN RIDGE, N. J.
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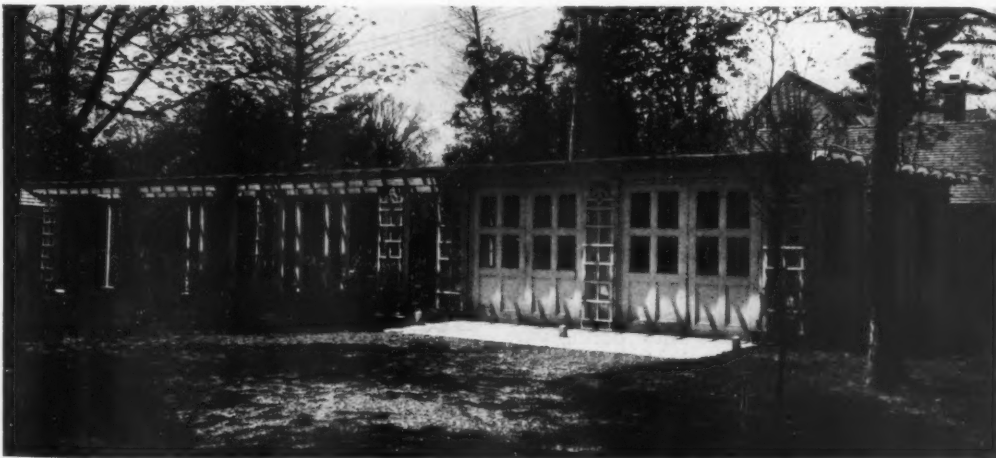
Reconstruction Exposition in France

AN event that it is believed will prove of both interest and profit to the manufacturers and distributors of every kind of building material, furnishings and fittings is the city reconstruction exposition to be held in Paris during the months of May, June, and July of this year. The primary purpose of this exposition is to show to her people what plans France has for them in the way of rebuilding cities and towns in those sections destroyed during the war.

Through the efforts of certain citizens of the United States, France has accorded to this country the privilege of showing American goods at this exposition, and the committee has agreed to furnish all the space that may be asked for by American manufacturers.

There are large manufacturers of building materials in America who are said already to have a selling organization throughout Europe, and it will be one of the purposes of the American section of this exposition to assist Americans in giving them the right sort of agents for their goods. This is of greatest importance for the reason that business is done on an entirely different basis in Europe from that which obtains in America.

It is stated that the American people need not have the slightest fear that France will be financially embarrassed after this war, or that Belgium will be poor. It is only a comparatively small section of France that has been devastated, and she has billions of money in the hands of her people, and will have even after the war. The French are among the most thrifty and economical peo-



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ple in the world, and the Belgians are not unlike them in this respect.

The greatest feature about the reconstruction exposition is that it will not be simply a show. It will be a technical exhibition of samples. Actual buyers from all over Europe, who are ready and anxious to buy, will be there. It is said that representatives of Russia, Greece, Italy, Spain, Portugal, and, in fact, all European countries are waiting anxiously to see what America has that they can buy. In this respect the exposition presents what is perhaps the greatest opportunity that a nation has ever had to establish commercial relations abroad. The question is "Will the American manufacturer of building materials rise to his opportunity and get ready his exhibit?" As the time is extremely short, it behooves him to make his plans quickly.

RECENT LEGAL DECISIONS

BUILDING CONTRACT EXCEEDS APPROPRIATION

(Oregon). The Oregon Supreme Court has recently affirmed the Circuit Court of that State, *Rush v. School District No. 5*.

The citizens of Union County voted for the issuance of bonds to the amount of \$50,000 for the purpose of building and furnishing a schoolhouse. The board of commissioners entered into a contract with plaintiff for the erection and completion of a school building. The amount stipulated to be paid to plaintiff was \$48,000. The contract contains the following:

"No alterations shall be made in the work except upon written order of the architect; the amount to be paid by the owners or allowed by the contractor by virtue of such alterations to be stated in said order."

During the construction of the building the plaintiff was directed by the architect, in written orders, to do certain extra work amounting to \$3,013.33. For the recovery of this amount this action was brought. From a judgment in favor of plaintiff defendant appealed.

The principal contention of defendant is that the legal voters had authorized the issue and sale of bonds to the extent of \$50,000, the proceeds of which were to be ex-

pended in the erection of a school building, that any greater indebtedness incurred thereon is ultra vires, and that therefrom plaintiff cannot recover in any event.

We have examined this case very carefully, but do not find that it supports that contention. The court must hold that plaintiff could recover for the extras furnished, since he had a right to rely on the school board's keeping further expenditures, aside from his contract, within the appropriation, and as his contract was valid when executed, action of the board in exceeding the appropriation in other details could not prevent his recovery. (*Rush v. School District No. 5*, 153 Pac. 60.)

CANNOT ACQUIRE LIEN AGAINST CITY

(Connecticut.)—The Supreme Court of Connecticut holds in the recent case of *Fenton v. Fenton Building Company* that an architect, contractor or laborer cannot acquire a lien against buildings or land belonging to the state or city. The Connecticut statute is worded in such a way as not to permit the maintenance of such liens. (*Fenton v. Fenton Building Co.*, 96 A. 145.)

ASSIGNMENT OF MATERIALMAN NOT A BILL OF EXCHANGE

(Indiana.)—Where a contractor for the construction of a building assigned to a materialman a specific amount of the contract price of the building, and such assignment was accepted by the owner, such instrument did not constitute a bill of exchange payable in all events. (*Kintz v. Scully Steel & Iron Co.*, 110 N. E. 986.)

A QUESTION OF COMMISSIONS

(Federal.)—Under a building contract, providing that the contractor was to build a building in accordance with the plans and specifications furnished him and furnish all material and perform all work in erecting the building under the directions of an architect and was to be paid the cost of the labor and material necessary, and in addition ten per cent. thereof as commissions, the contractor was not entitled to commissions on the profit made by a sub-contractor in labor and material furnished by him. (*Grafton Hotel Company*, 228 Fed. 5.)

CURRENT NEWS AND COMMENT

Walter Cook

Walter Cook died at his residence in New York City on March 25 in his seventieth year.

Mr. Cook was born in New York City. He graduated from Harvard in 1869 and received the degree of M.A. in 1872. In preparation for the practice of his profession he studied at the Royal Polytechnic School in Munich and at the Ecole des Beaux-Arts in Paris. He began practice in New York in 1877.

His activities in his profession were of a most important character. Aside from the design and construction by him, and those associated with him in practice of numerous large buildings, Mr. Cook filled many important offices. He was president of the Institute, 1912-1913, was an ex-president of the New York Chapter and also served as president of the Society of Beaux-Arts Architects. As a member of the Municipal Art Commission of the City of New York he gave valuable assistance to the work of that body. He also served as consulting architect to the Board of Estimate and Apportionment and at the time of his death was consulting architect of the Court House Board of New York City. These distinguished activities in his profession were recognized by his election as an officer of the National Institute of Arts and Letters, as an Associate of the National Academy and the bestowal by the French Government of the rank of Chevalier of the Legion of Honor.

The Point of View of the Modern Statesman, (Politician)

A subscriber has sent to us a communication from his Congressman, and a copy of his reply thereto. These letters we reprint below, omitting the names of the parties to this correspondence.

The sharp reply by our correspondent to

the letter from his Congressman was the natural answer to a man who is apparently so immersed in the, to him, necessity for political expediency as to lose sight of every other consideration.

The correspondence is as follows:

Editor, AMERICAN ARCHITECT:

Sir.—The inclosed letter from my Congressman I think of sufficient news-interest to send you, as it so beautifully expresses the usual politician's attitude towards any popular movement: a belief that no sane man would construct a wood-pile save as a shelter for a Senegambian.

It also illustrates the curious blindness of the Congress to the fact of the opposition being to the *site* and not to the construction of a plant.

It seems to me that this is only a whit less discouraging than Senator Martin's impassioned plea for the "beautiful chimneys" of the plant.

THE REPLY OF THE CONGRESSMAN:

Dear Sir.—Your favor of the 21st instant is at hand. It will be a pleasure for me to send you the Bulletins requested.

Relative to the proposed power house in Washington I beg to inform you that the matter has been the subject of gross misrepresentation. It is to be erected at the most ideal place in the city of Washington. I am thoroughly familiar with the entire matter, and I have personally visited the location, and notwithstanding the fact that a number of good meaning persons have opposed the construction of this plant, I have heartily favored it. The plan was under consideration for more than two years, and not until it was quite apparent that the local lighting company was to lose very remunerative government contracts and the government to use an economical plant to supply its own needs did this outcry arise about the offensive character of the plant. I have visited the location with many men and I have never found any one who has visited the site who did not reach the conclusion that it was the proper one for this plant.

FROM OUR CORRESPONDENT TO HIS CONGRESSMAN IN REPLY TO THE FOREGOING LETTER.

Dear Sir.—I have your reply to my letter of the 21st, and it is a source of real regret to me to find that you have gone into the matter of the Power House site with a prejudice, believing that the agitation against it is a corrupt one, started by a grasping corporation.

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I beg to call your attention to the fact that the opposition of all the learned and artistic bodies is not to the building of a plant, but to its location where it will deface the plan for the development of our Capital City that has been so carefully studied.

I am also disappointed to find that you have not yet met or heard from any person who has visited the site and continued his opposition. There are many such, and to those of us who have not been able to visit it, the photographs of which I sent you copies, the plans of the city and the other perfectly plain documentary evidence, shows that this is *not* a proper site for large chimneys. I certainly congratulate you on freedom from Senator Martin's cant about "beautiful chimneys."

I can quite agree with you that it is a desirable site in every way but the artistic; but I firmly believe that the artistic considerations that should govern any public building ought to be given especial consideration in a city like Washington.

I have yet to hear any intelligent answer to the opposition to the site expressed by nine of the most prominent organizations of experts in the country; and I desire to take sharp exception to your statement that the matter has been grossly misrepresented.

Like all disagreements, it is based on misunderstandings due to differing concepts of good taste. The Senator from Virginia apparently thinks smoking chimneys beautiful. It is possible that some person might like the decoration of a red flannel patch in the seat of his dress trousers; but *good* taste is based on the opinions of the vast bulk of the people as expressed by acknowledged experts. The lawmakers should listen to the opinions of such bodies as the Commission of Fine Arts and be guided by them in matters of which they are not competent to judge.

As for saying the matter is an old one: it is never too late to rectify a mistake.

The Friends of Young Artists

An exhibition of works of painters and sculptors, donated by the artists, was opened on March 18th in the Blakeslee Galleries on Fifth avenue, New York, under the auspices of The Friends of Young Artists. These pictures will be sold for the benefit of the Society's fund.

The Friends of Young Artists is an organization of men and women, banded together, as the name suggests, to materially aid and encourage the younger artists in their efforts for recognition. It affords help to these young artists at the very time it is most needed and in a way that robs the assistance of any suggestion of charity. There have been during the past winter several competitions for substantial money prizes, and these have brought forth such very good results that they will probably be continued next season.

Exhibition of Decorative Sculpture by American Artists

The Gorham Company, Thirty-fifth street and Fifth avenue, New York City, has lately been conducting an exhibition of decorative sculpture by American artists that is worthy of carefully study by architects and others interested in the development of art in American homes and gardens. Nearly one hundred pieces have been collected, the work of such men as Herbert Adams, Robert Aitken, Chester Beach, Solon Borglum, A. Stirling Calder, Isador Konti, Edward McCartan, Paul Manship and others.

These pieces are especially suitable for use in garden and pool or in connection with the decorative scheme of the house itself. More than twenty-five fountains have been supplied with water, so that the prospective clients can form an accurate opinion as to how the pieces will look in operation. The galleries have been arranged as a garden, with hedges, flower pots, water pools, etc.

The Competition for a Design for Certificate of New York State Board Registration of Architects

The competition for a design for a certificate to be used in the University of the State of New York as a registration certificate for architects has been decided, and the prizes awarded as follows: First prize, \$200, Austin Whittlesey; second prize, \$150, Robert Pallesen; third prize, \$100, Robert W. Hubel; fourth prize, \$50, Henry O. Miliken; honorable mention, Alfred Cookman Cass; honorable mention, Albert M. Kirschbaum.

The competition was held by the State Board for the Registration of Architects under the auspices of the Board of Regents of the University of the State of New York of which Dr. John H. Finley is President. The judges were Henry Bacon, New York; George Cary, Buffalo; Frank H. Quinby, Brooklyn; Charles A. Platt, New York; J. Foster Warner, Rochester; H. Symmes Richardson, New York; H. Van B. Magonigle, New York.

INDUSTRIAL INFORMATION

Matthews Automatic Light and Power Plants

The Matthews Boat Company, Port Clinton, O., has issued a brochure devoted to a description of the Matthews Light and Power System, which, it is claimed, solves the problem of efficient light for home, business place or factory, at the lowest possible cost. It also furnishes power for operating small machinery, such as washing machines, sad-irons, vacuum cleaners, sewing machines, cream separators, churns, etc. In fact it is claimed that this system opens the way to the use of many conveniences electrically operated at small cost.

According to statements made this plant supplies 32-volt current, at the very low cost of 3 cents per kilowatt hour. The plant is built in two sizes—50 lights and 100 lights, (of the standard 20-watt 16 C. P. lamps). The 50-light plant consists of a 1-cylinder, 4-cycle gasoline engine, direct connected to a 1 kw. generator, and built in one unit. This unit is assembled and mounted on a cast-iron sub-base. Base also contains the cooling water tank and oil reservoir, each holding sufficient water and oil for several months service. This makes a compact and neat installation, occupying a very small space, about 3 feet long by 23 inches wide and 3 feet high. With the machine is supplied an enclosed type Willard 32-volt storage battery especially designed and built for home lighting, which occupies a space of 4 feet by 1½ feet.

Dependence is placed upon the engine and generator, as a source of supply at practically all times. With the automatic plant all that is necessary is to turn on the lights and use them. When 15 per cent of the battery capacity has been used the engine will automatically start and replace the current used, and at the same time carry any load that may be on the line.

It is claimed that the machine is practical from every viewpoint, and very quiet in operation. A great deal of additional information is given in this brochure, together with speci-

fication for the outfit, illustrations, etc. Prices are also furnished.

To architects employed in the designing of country houses or isolated buildings of any type, it would seem that this brochure would be of especial interest. It will be sent upon request.

Bernhard Water Tube Boilers

The Kanawha Mine Car Company, Charleston-on-Kanawha, W. Va., has issued Catalogue F., describing the Bernhard Water Tube Boilers, for which it has adopted the slogan "Lowest in Stature, Highest in Efficiency."

This boiler, it is stated, is the latest invention of J. B. Bernhard. It is designed to produce the greatest amount of heat with the least amount of fuel, and can be used for Anthracite, or Bituminous coal, coke, wood, gas or fuel oil. It is stated that it can be used successfully on any system of heating where a low pressure boiler can be used, be it steam, hot water, vacuum or vapor, and its steady water line makes it desirable where the main must be run close to the water line.

It is pointed out that in many localities it is impossible, for certain reasons, to construct deep basements, and it is necessary therefore to dig a pit in which to set the ordinary boiler. Where ground is low, it is also necessary to waterproof the pit at a considerable expense. The Bernhard boiler is so very low that it can be installed, it is claimed, in any basement deep enough for a man to stand erect, without the construction of a pit.

The catalogue gives detailed information concerning the construction of the boiler, height of water line, ratings, dimensions and list prices. It will be sent to those desiring it upon request.

Electrical Blue Book

The Electrical Review Publishing Company, Inc., Chicago, Ill., has issued the seventh edition of the buyers' guide of electrical material. This work is handsomely

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bound in cloth, and consists of approximately two hundred and fifty pages. It is stated that the fundamental basis of the Electrical Blue Book is to make available to the buyers of electrical material in compact form, complete information to the end that their purchases may be made with a minimum of time and effort.

In practically every part of the United States, where electrical energy is available, electrical construction is installed in conformity with the rules of the National Electrical code. This code is published in the Electrical Blue Book with such explanatory notes and illustrations as will show clearly the reason for the various recommendations. The exhibits of the leading manufacturers of electrical material are also presented in this book with descriptions, and the whole renders the buyer a service which, it is claimed, is not available from any other source. All material illustrated, it is stated, conforms to the requirements of, and has been approved by the Underwriters' laboratories.

Moline Heat

A company operating under the designation of "Moline Heat," Moline, Ill., has issued a number of pieces of literature for general distribution among architects and others interested in the question of heat. This literature consists of, first, a general catalogue; second, Moline Heat for large buildings, groups of buildings, factories, etc.;

third, Moline Heat for central station or municipal heating plants, and fourth, Moline Heat as applied to combined heating and ventilating plants. Moline Heat is described as a method of circulating, distributing, and controlling heat. According to statements appearing in this literature, it takes the heat from where it is made and noiselessly and economically delivers it to the rooms where it is needed, and controls this delivery to just the quantities desired. Moline Heat as set forth consists essentially of three features; a patented principle, patented equipment, and exceptional methods of application. It is claimed that these three factors are more important to a heating plant than anything else that goes into it. It is further stated that Moline Heat does not compete with boiler and radiator manufacturers or heating contractors. Any good make of steam boilers, any good make of radiators, and any good make of pipe, fittings and other accessories may be used with Moline Heat, and it can be installed by any good heating contractor in any locality. The principle upon which Moline Heat operates is fully described, cuts of controlling valves are shown, and a diagram indicating the method of piping employed is given. In addition there is furnished a great deal of information on the general subject of heating, as applied to various requirements indicated by the lists of publications enumerated above. Any information on any phase of the subject of heating will be gladly furnished upon request.



