THE AMERICAN ARCHITECT

VOL. CIX WEDNESDAY, APRIL 12, 1916 NUMBER 2103

A VIEW IN THE NEW DRAUGHTING ROOM
THIS ROOM IS NEARLY 200 FEET LONG AND CONTAINS 190 TABLES, IDEALLY LIGHTED

THE STUDY OF ARCHITECTURE AT THE UNIVERSITY OF PENNSYLVANIA

BY FRANCIS R. BACON, M.A.

IT comes as a shock of surprise to most persons, however closely in touch with the profession they may be, to learn that in the United States there are no less than forty institutions of collegiate rank granting degrees in architecture. Each year their graduates number hundreds of ambitious young men eager to take their places in the army of practicing architects.

If we compare this large number of recruits with the mere handful of men graduating twenty-five years ago, when the Architectural Department was established at Pennsylvania—the smallest of the three or four existing schools—then we realize the cause for the great change in the personnel of the profession in recent years. Whereas to-day it is the exception for a young man to achieve prominence in the profession without systematic technical training in an architectural school, the architect practicing a generation ago, in almost every case,

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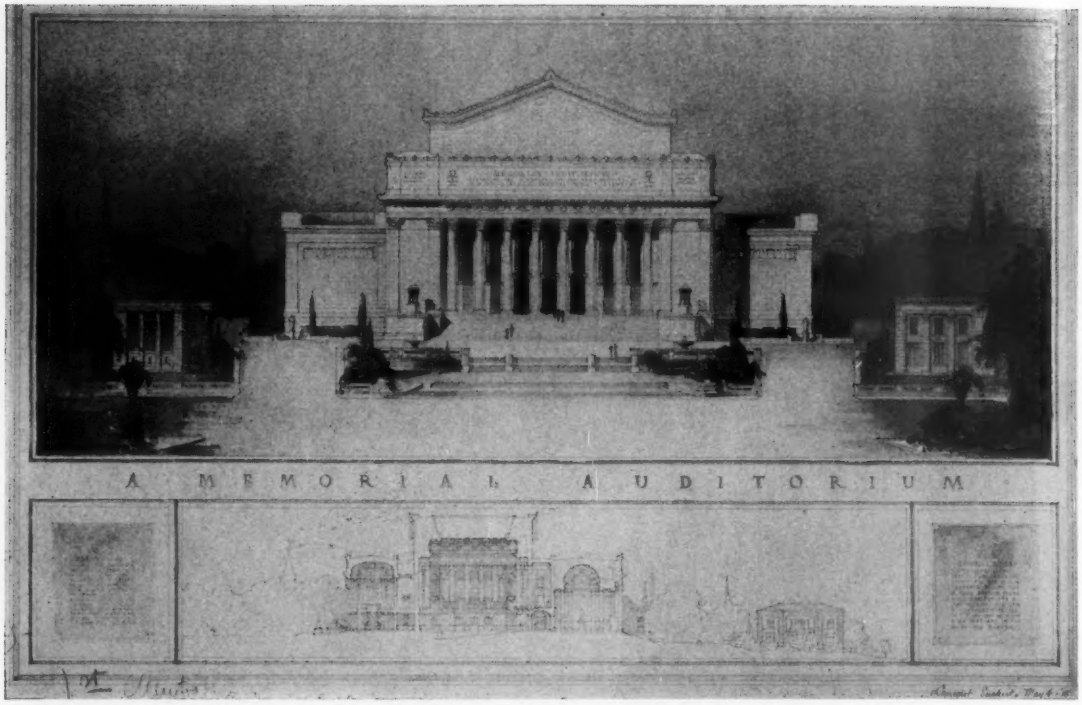


GRADE VI. A MEMORIAL AUDITORIUM. LANCELOT SUCKERT

received his training under the apprentice system.

Whatever may be said in favor of such a system, it has many faults which are quite obvious to educators and to most practitioners, but are not always realized by the fond parents of would-be architects. The principal argument advanced in favor of the apprentice system is that it is "practical"—that the student learns in "the best of schools," experience. But, although it may be true that the proverbial fool will learn nothing elsewhere, and may learn something of value in an office, it is also true that the normal student-draftsman will be greatly handicapped, in some respects, by the mechanical routine of office work.

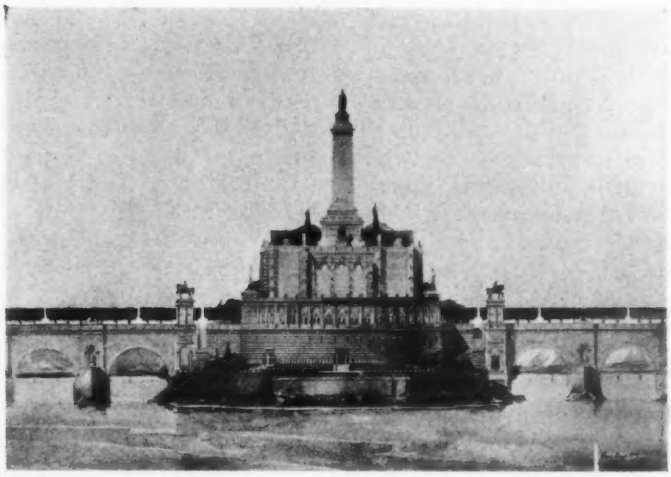
In general, it may be said that the champions of the apprentice system regard architecture as a trade, and the architect as a sort of glorified carpenter who should be trained by the same methods as other artisans and mechanics. They ignore the fact that the true architect is, first of all, a creative artist with a trained imagination, that, secondly, he is a "man of affairs" interpreting the desires of his client and co-ordinating the efforts of many other skilled men in realizing those desires.

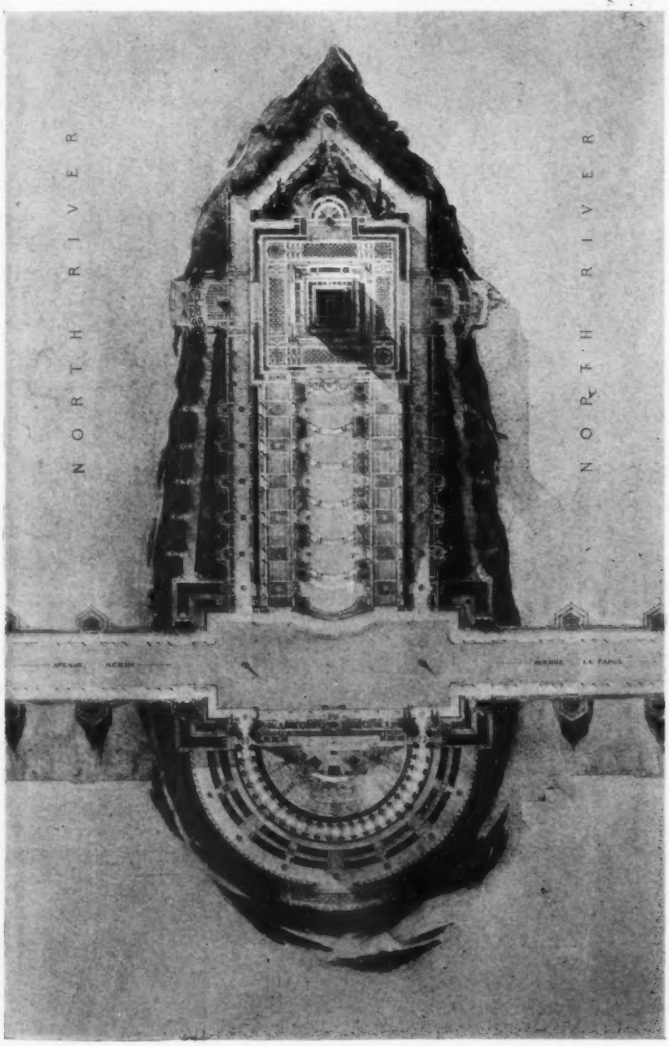
This brings us to a consideration of the different ideals of the scores of American institutions giving instruction in some phases of architecture. The circumstances and capacities of their students are so varied that no one school could be expected to meet the needs of all.

Besides numerous trade and manual-training schools which offer courses in elementary architectural drawing, there are at least five "institutes" below collegiate rank offering training to fairly mature students in drawing, elementary design and construction. Some of the more ambitious draftsmen who have been obliged to interrupt their general education are glad to avail themselves of the evening courses in freehand drawing, mathematics and French. Thus they supply in part the almost irretrievable loss of continuous schooling and make themselves more valuable, as draftsmen, to their employers. These night schools also have made it possible for young men in less congenial occupations to get sufficient training to make them of immediate value as an architect's assistant.

MALCOLM E. GRAHAM

SCHOOL OF ARCHITECTURE
UNIVERSITY OF
PENNSYLVANIA





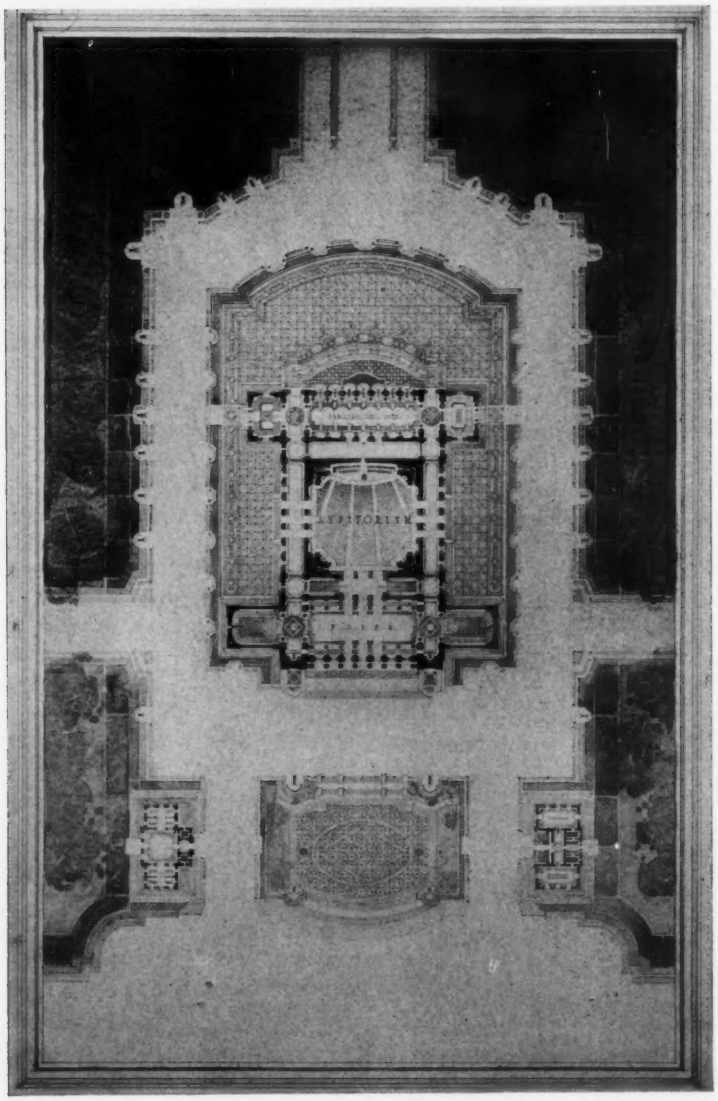
GRADUATE DESIGN

THE MONUMENTAL TREATMENT
OF AN ISLAND

Thus they enter the ranks without loss of continuous wages.

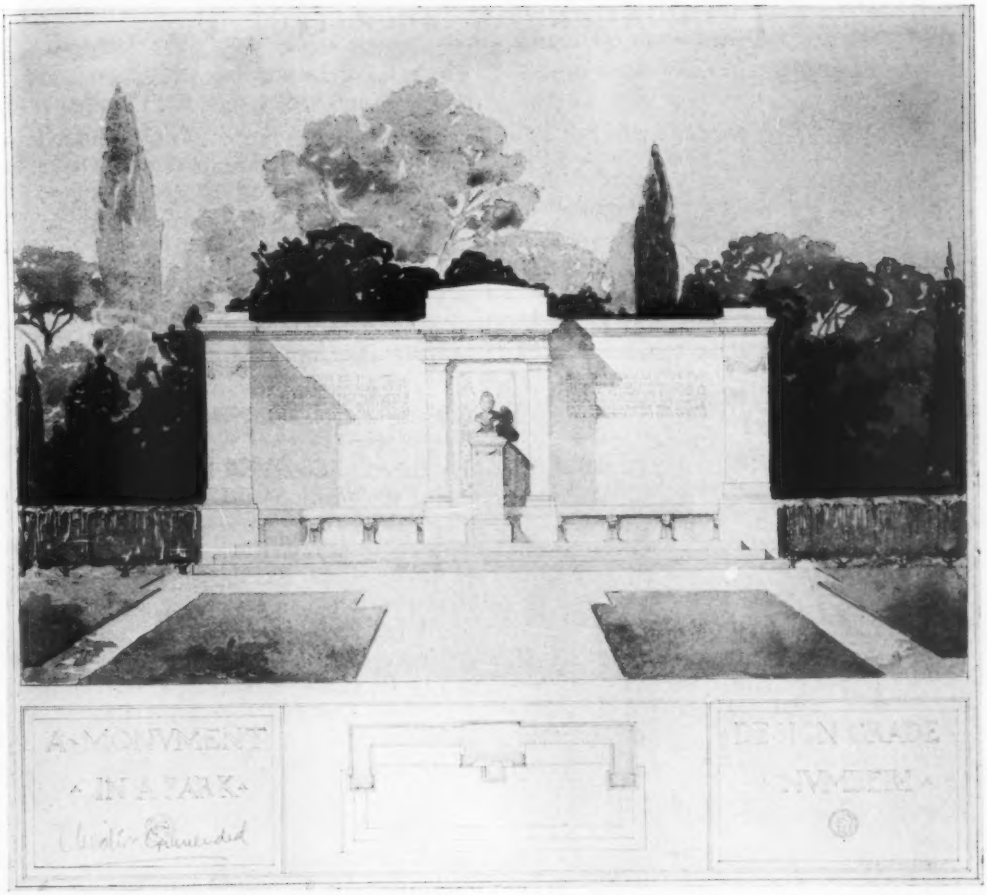
Such "institutes," and some schools of collegiate rank, work on what is really a modified apprentice system. Their object is to train the students to get immediate results, assuring immediate financial compensation. Their time is given, in part, to teaching those things that are expected of the youngest draftsman in the office—tracing full-size details on paper and linen, making blue-prints, and drawings of the simplest nature. Such training, valuable as it is for "pot-boiling"—the making of an immediately productive draftsman—is practically a waste of time for the student who has only four school-years in which he must acquire training, eventually to enter a highly specialized profession.

Since the organization of the course in architecture at the University of Pennsylvania, twenty-five years ago, it has been the endeavor of those in charge to steer a straight course between the rocks of commercialism on the one hand and those of pedantic dilettanteism on the other. While giving due attention to the so-called humanities, to the history and criticism of the fine arts, and developing a good command of the English language, the Pennsylvania architect finds his fullest expression in design drawings rather than in literary theses. It is assumed that every student matriculating in the school desires the best possible preparation for a professional career that may be gained in four college years. The training is intended not to duplicate office work, but to be its complement; the curriculum therefore excludes all that may be learned more advantageously in the office in order that it may supply those elements which the average draftsman rarely, if ever, acquires in his strenuous daily routine.

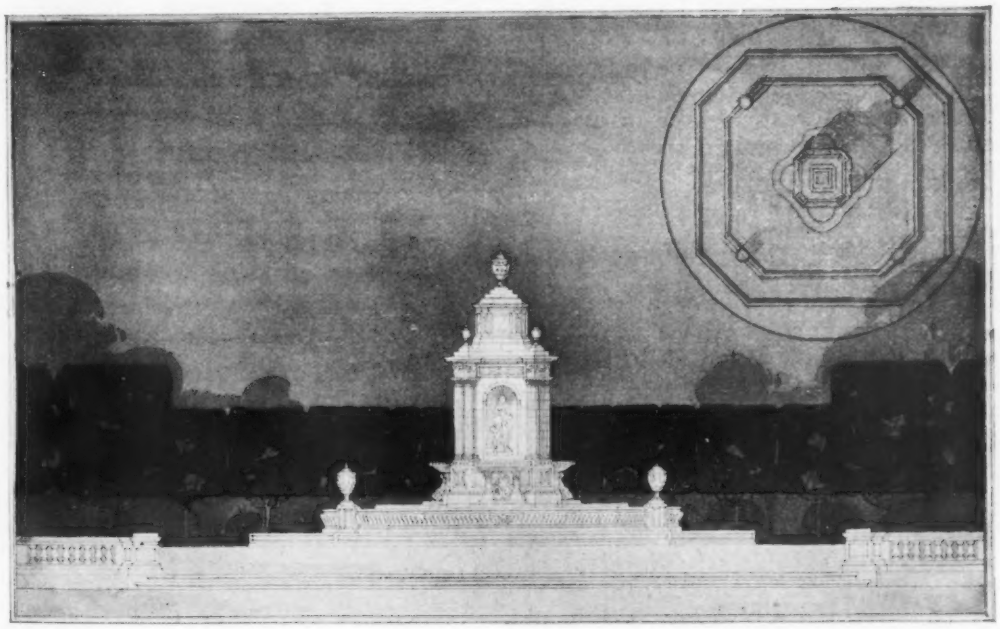


GRADE VI. A MEMORIAL AUDITORIUM. L. SUCKERT

It provokes no argument to say that the architect, as well as any other professional man, should have a broad cultural education. With this in mind, about one-fourth of the student's time in the regular course in architecture is devoted to general studies which are pursued during the first two years of the course. They include English composition and literature, French, mathematics (trigonometry, analytic geometry and calculus) and one year of chemistry. The instruction in these sub-



GRADE II. A MEMORIAL IN A PARK. J. C. MEYER



GRADE V. A FOUNTAIN. FREDERICK A. CHAPMAN

SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

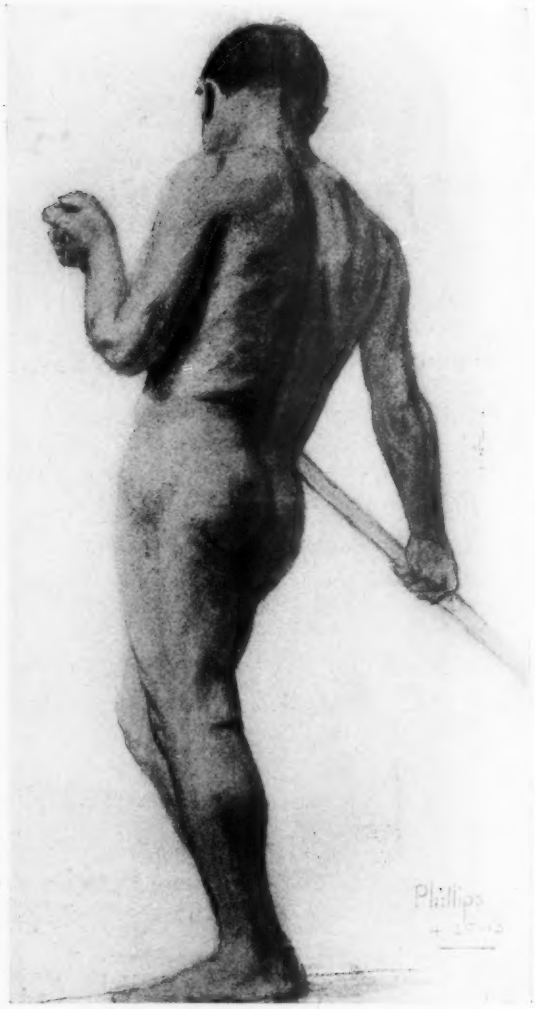
SKETCH FROM CAST

jects is similar to that given in the arts and science courses, but modified, in some cases, to meet the special needs of the architects. Some of our students take the highly-recommended six-year combination course, leading to the baccalaureate degree in arts or science in four years and to the degree in architecture at the end of the course. The technical subjects extend throughout the whole term of six years.

The courses in technical or professional study are organized in such a way as may best develop the student's imagination, his sense of proportion and his knowledge of scientific construction. The study of design is, of course, emphasized—the student being required to give to it and to its preparatory and accessory subjects a large proportion of his time throughout the course. As an aid in the study of design and broadening the general view of the student are the history courses, covering exhaustively the field of architecture and giving general treatment to that of painting and sculpture. Freehand drawing in pencil or charcoal, culminating in a year of drawing from life, is a part of the curriculum throughout the course.

The teaching of design at Pennsylvania is based upon the combined experience of the Ecole des Beaux Arts in Paris and of our own department. Classic architecture is selected as the medium of expression—exclusively in the elementary classes and generally in the more advanced—because it lends itself to critical, analytic study better than do the other styles. Having learned the principles of design through the study of and expression in the classics, the senior students are frequently encouraged to express themselves in other architectural language.

In developing problems in design, the



SKETCH FROM LIFE

"esquisse system" is in vogue. After the program for a problem is given out, the student is allowed several hours for studying its requirements, without advice from critics or recourse to documents—and then makes a rapid freehand sketch expressing in its essential aspects his solution of the problem. In the further study and development of his design, the student is obliged to hold to the general solution as expressed in the sketch, even though a different solution may appear to be better. In thus preventing, as it often does, an ideal solution to a problem, an artificial condition is interposed in school work which compares with the practical limitations imposed upon the practicing architect and is in some measure a preparation for them. Desirable as it is to arrive at the best possible solution in the few hours of study allowed for the sketch, it is far more important that the student learn *how to study* any problem confronting him and to develop a good design within the limitations artificially imposed by his preliminary sketch.

Students are advanced to the higher classes or "grades" of design, not by the doing of a stated quantity of work, but as rapidly as individual ability seems to warrant. All design problems are inspected and judged by juries composed of members of the faculty and other practicing architects not officially connected with the university. Thus a breadth and freshness of view, as well as a sympathetic understanding of academic standards, is assured in the judgment. The awards or "mentions" of the jury have predetermined numerical values and a certain number of these credits is necessary for promotion from one grade to another. As the number of mentions that may be awarded is unlimited, there is much keen, yet generous, competition for the higher credits.

As a part of the courses in building construction, the student is required occasionally to work out the structural details of one of his own design problems. Sections are drawn at a scale sufficiently large to show the principles of modern construction. Familiarity with the more common details in frame and masonry construction and the graphical analysis of roof trusses is required of all students in both regular and special courses.

In the senior year an option is permitted whereby the student specializes in architectural engineering. This course is becoming increasingly popular with those men who are particularly interested in the structural aspects of architectural practice and require a special knowledge of its principles and their application, combined with the general grounding in architecture demanded in the equipment of every practitioner, whatever his special line of activity.

The test of any school or system, like that of a cook, is its product, and Pennsylvania is proud of her architects! Of course, it goes without saying that in the pedagogic art, as in the culinary, the product cannot be perfect

SKETCH FROM CAST

unless the raw material is perfect and human nature is never without flaws. The quality of students entering the architectural course at Pennsylvania is perhaps exceptionally high, however, due to several causes. The very favorable attitude of the profession toward the graduates and the large proportion of intercollegiate and national honors won by them has attracted students of good ability from nearly every state in the Union and from many foreign countries, including Canada, Mexico, Brazil, Peru, Argentina, England, Australia, New Zealand and Japan.

Many of our best students make their first acquaintance with the study of their future

profession at the University, but graduates from twenty-one other architectural schools of collegiate rank have come to take their advanced study at Pennsylvania, and most of these men are a credit to the institutions they represent. While Pennsylvania draws upon other schools for students, she, in turn, is drawn upon by them for instructors in eleven colleges, and in some cases the professor-in-charge is one of our graduates.

Any sketch of the School of Architecture at Pennsylvania would be incomplete without mention of Dr. Warren Powers Laird, who organized the course twenty-five years ago, and since February 27, 1891, has been in charge of the department, fostering a most happy *esprit de corps,* and in every way seeking to co-ordinate the efforts of faculty, students and alumni for the welfare of the school.

NORTHERN ITALIAN DETAILS

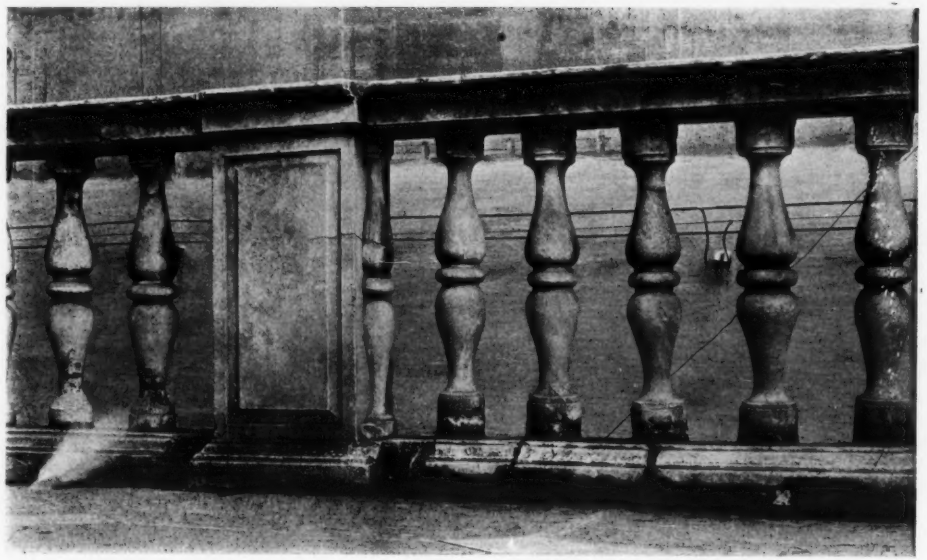
NO. 62—BALUSTRADE, S. PIETRO IN BANCHI, GENOA.

"FOR various reasons the architecture of Genoa has not hitherto received the attention it merits. The town has long born a title 'La Superba,' which proclaims the magnificences of its situation and also the splendor of its buildings, and its neglect by architects can only be attributed to the fact that so many of its palaces and churches date from the last stages of the Renaissance or from the still more discredited Seventeenth Century. Closer attention to detail must surely convince every honest visitor that such an attitude is utterly mistaken," says M. S. Briggs in his admirable book on "Baroque Architecture," who goes on to say later:

"But the most pleasings of the smaller Baroque churches is S. Pietro in Banchi, in a piazza in the busy commercial quarter. It was erected in 1581 by Rocco Lurago and was specially ordered by the Senate. Standing a balustraded podium, it forms a picturesque group and a spectator does not realize that the site is far from regular. A flight of steps lead up to a façade with an arcaded loggia and two small campanili. The interior is barrel vaulted except for the dome and is lined with grey and white marble and decorated with pilasters. The vaults are ornamented and delicately modelled in stucco, color being sparingly employed throughout. In niches are eight very excellent statues by Taddeo Carlone and Daniel Cassela.

A previous issue illustrated the entrance gates to this church. This week is shown the details of the balustraded podium. Probably the commercial situation made necessary the utilization of the ground floor for shops and offices; at any rate the arrangement is not without a certain dignity and the church very well preserve sits isolation. The ballustrade of marble is uniquely excellent.

XIM

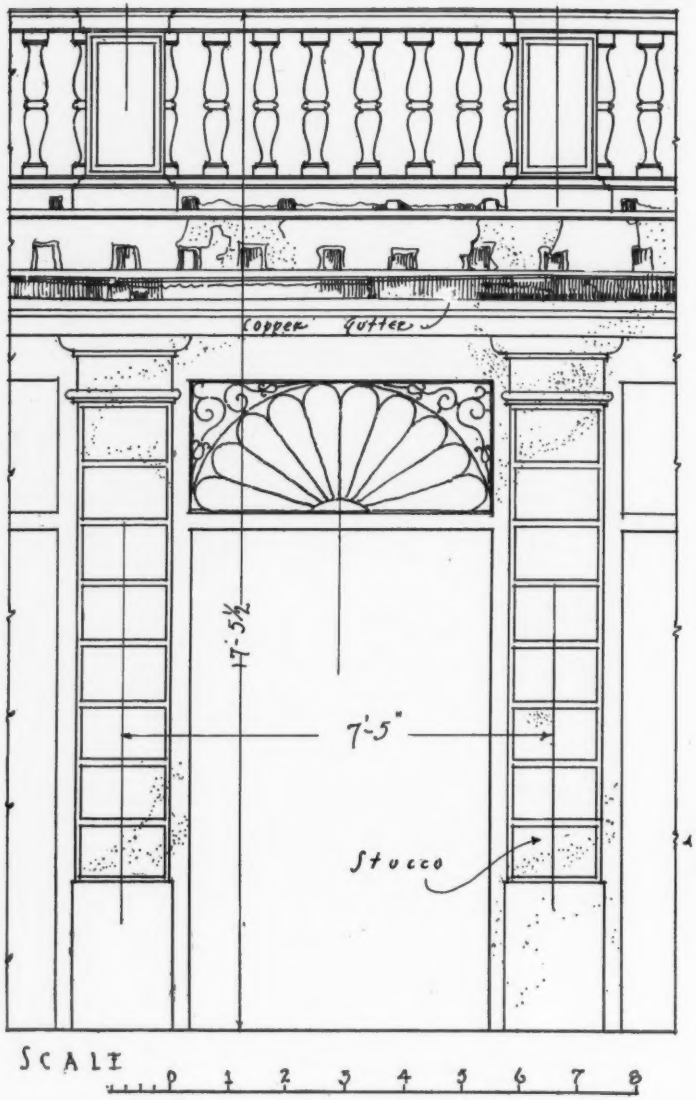


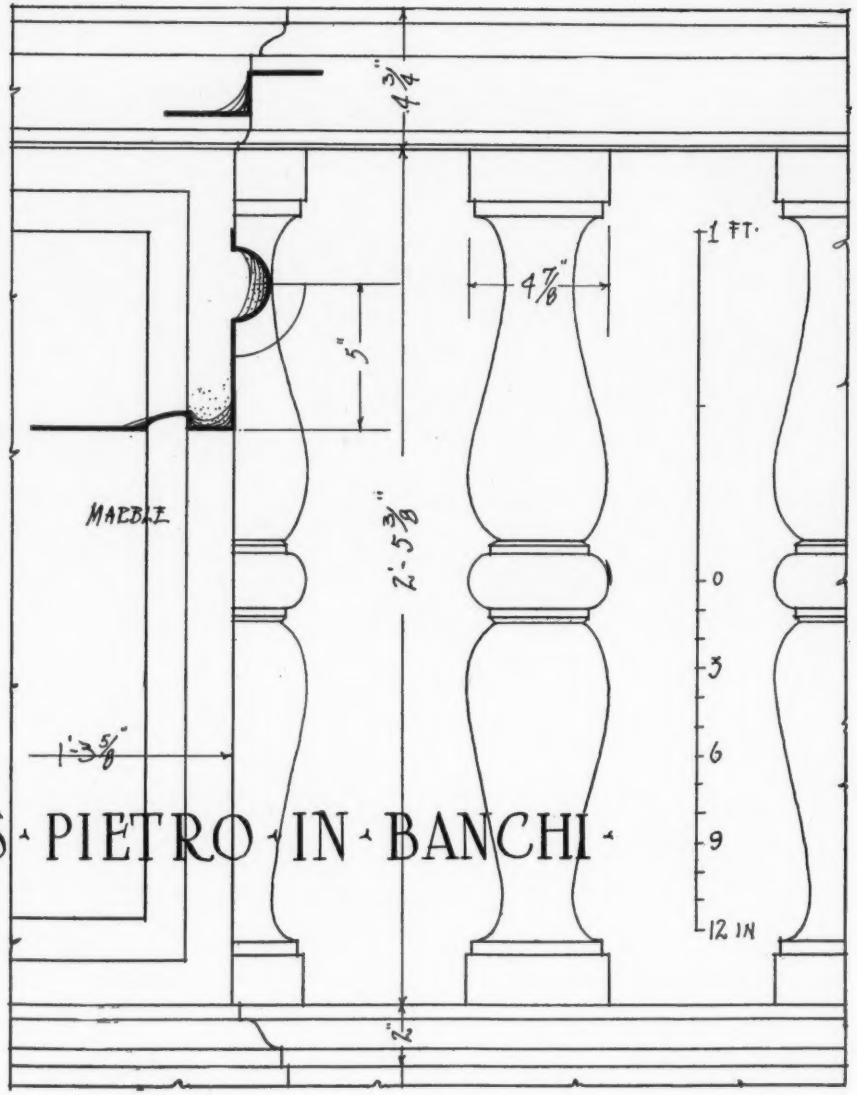
BALUSTRADE:—S. PIETRO IN BANCHI, GENOA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 127

XUM





S. PIETRO IN BANCHI

DETAILS OF BALUSTRADE

S. PIETRO IN BANCHI, GENOA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 128

XUM

HOUSE OF LOUIS K. HYDE, ESQ., PLAINFIELD, N. J.

MESSRS. FRANKLIN B. WARE AND ARTHUR WARE, *ARCHITECTS*

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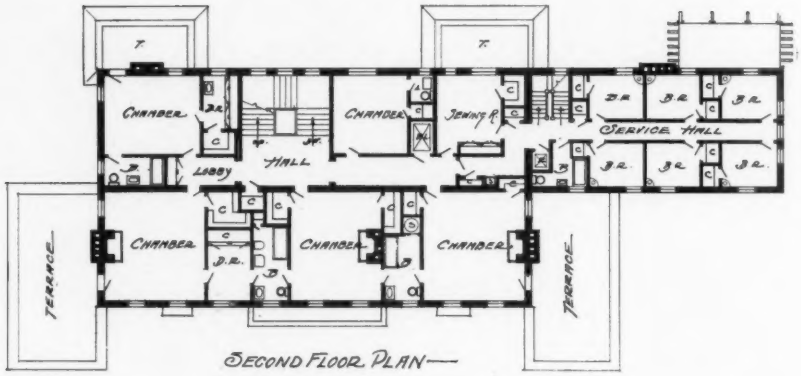
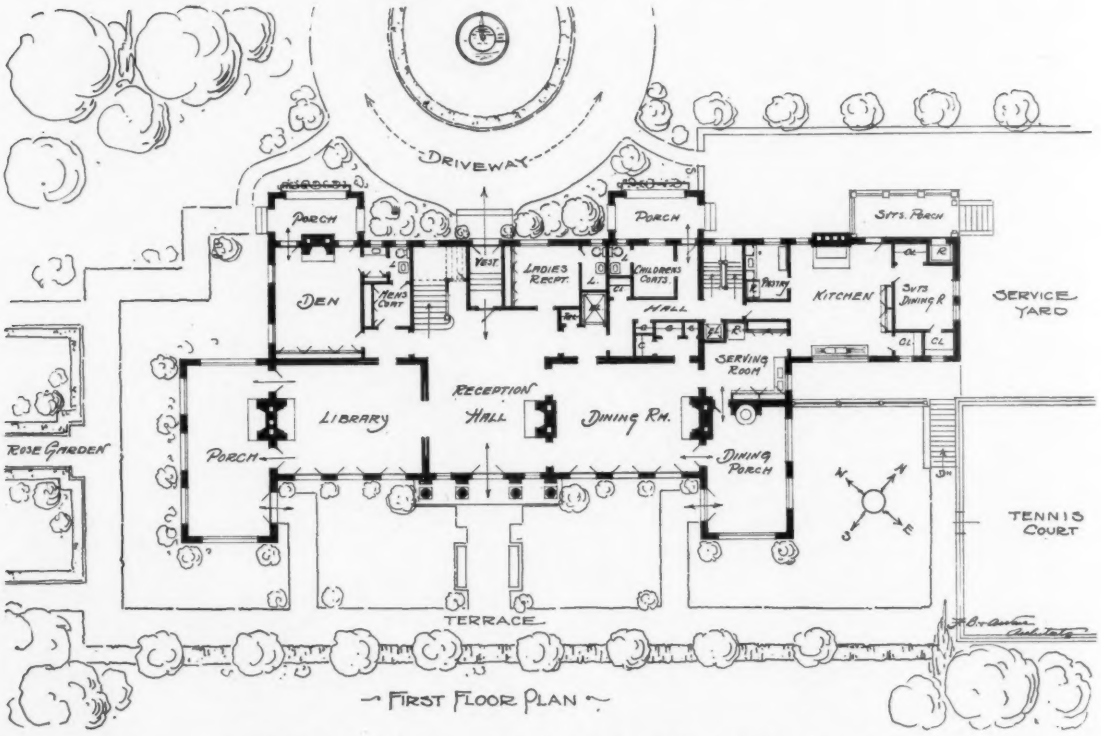


SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF LOUIS K. HYDE, ESQ., PLAINFIELD, N. J.

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A CHAMBER

DINING PORCH

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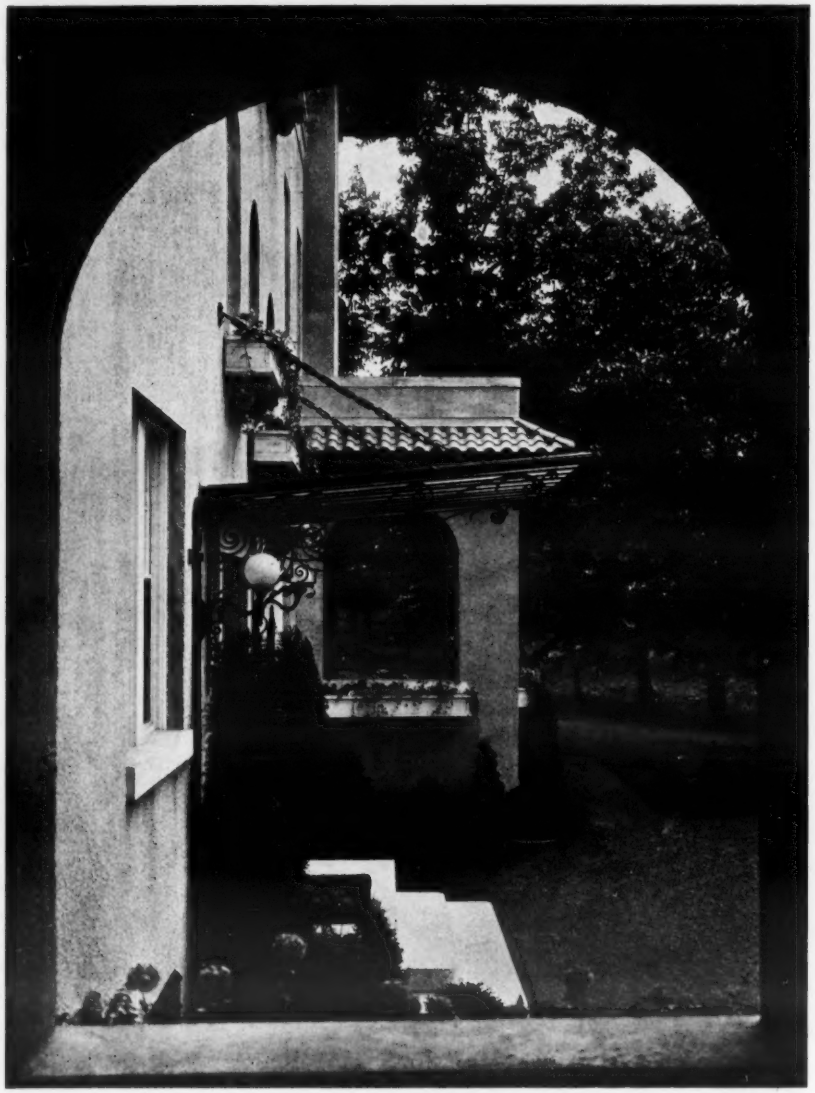

ENTRANCE DETAIL

THE GARAGE

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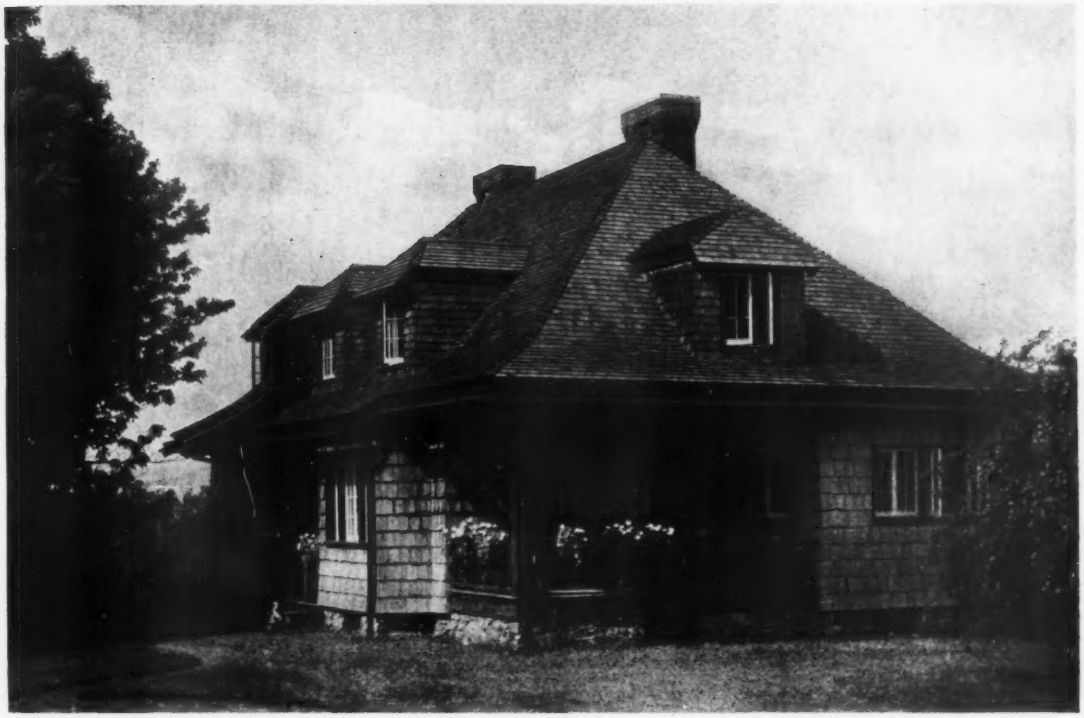
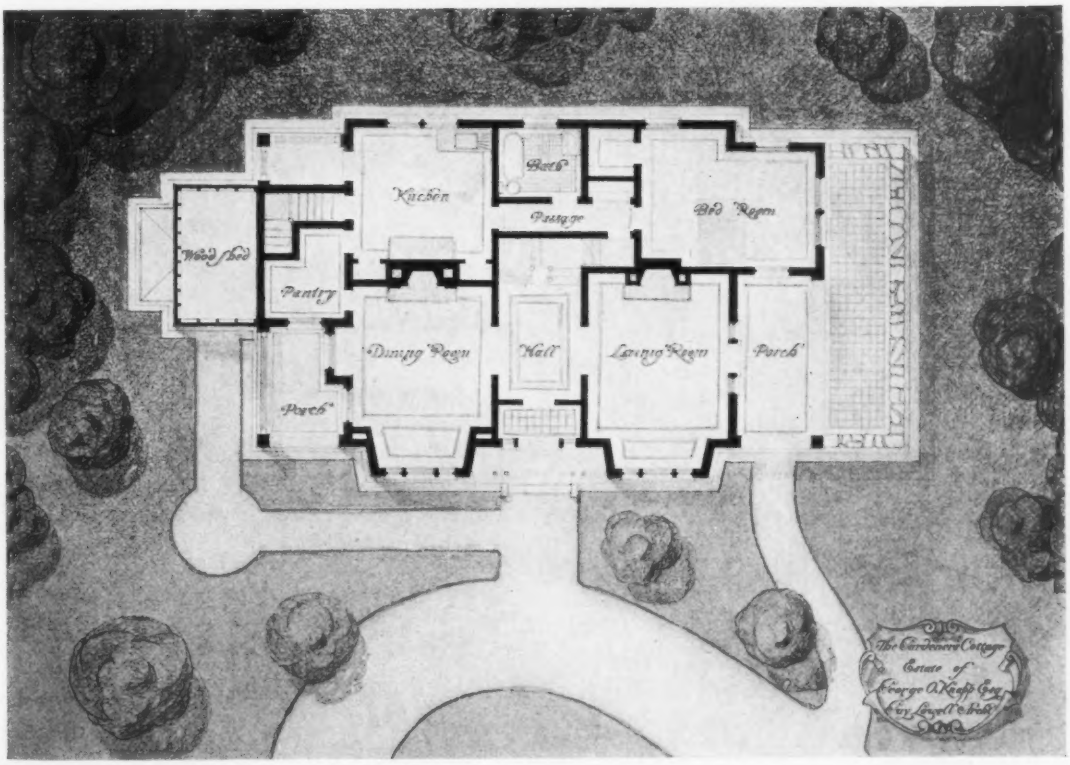
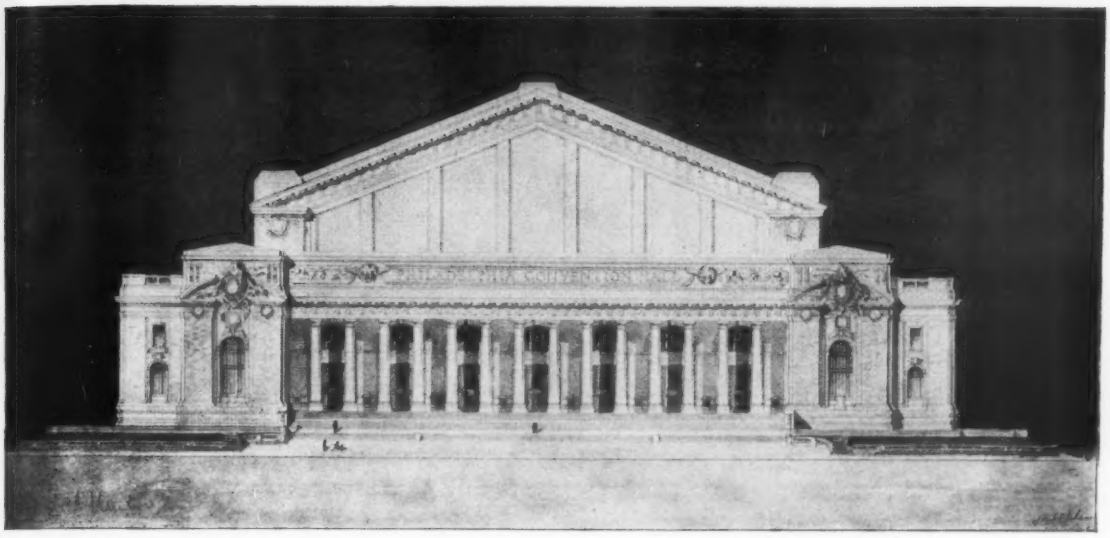
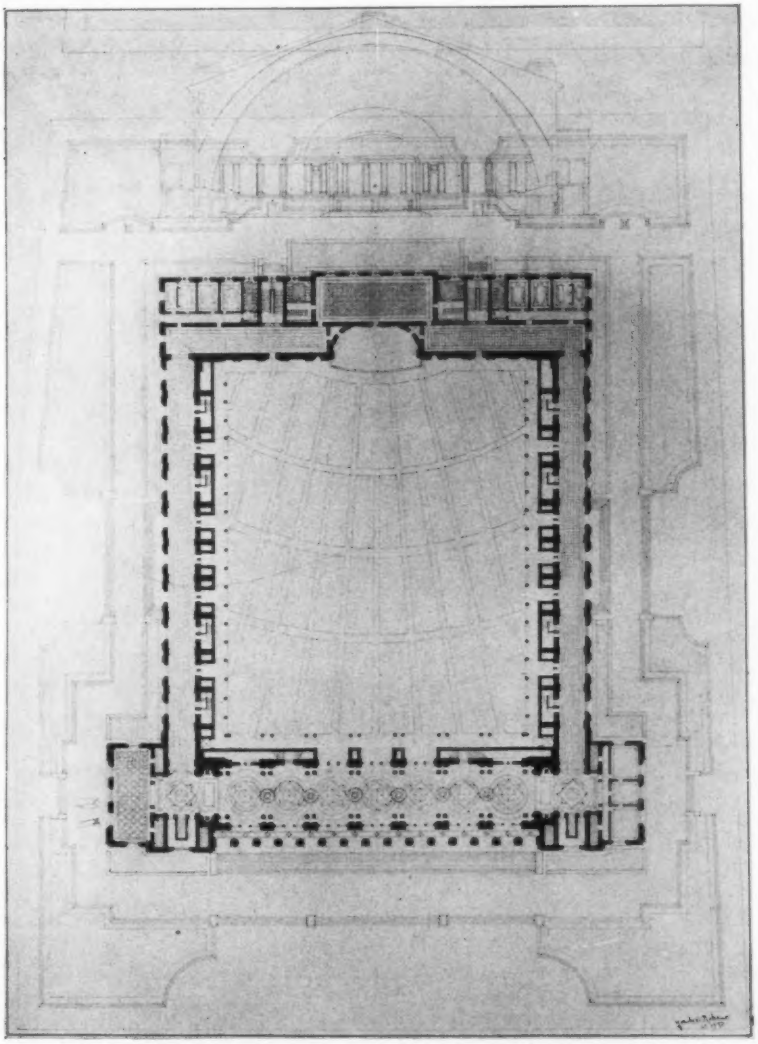




GARDENER'S COTTAGE, ESTATE OF GEORGE O. KNAPP, ESQ., LAKE GEORGE, N. Y.

MR. GUY LOWELL, *ARCHITECT*





GRADUATE COURSE IN ARCHITECTURAL CONSTRUCTION
PHILADELPHIA CONVENTION HALL

YOSUKE W. NAKANO

SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

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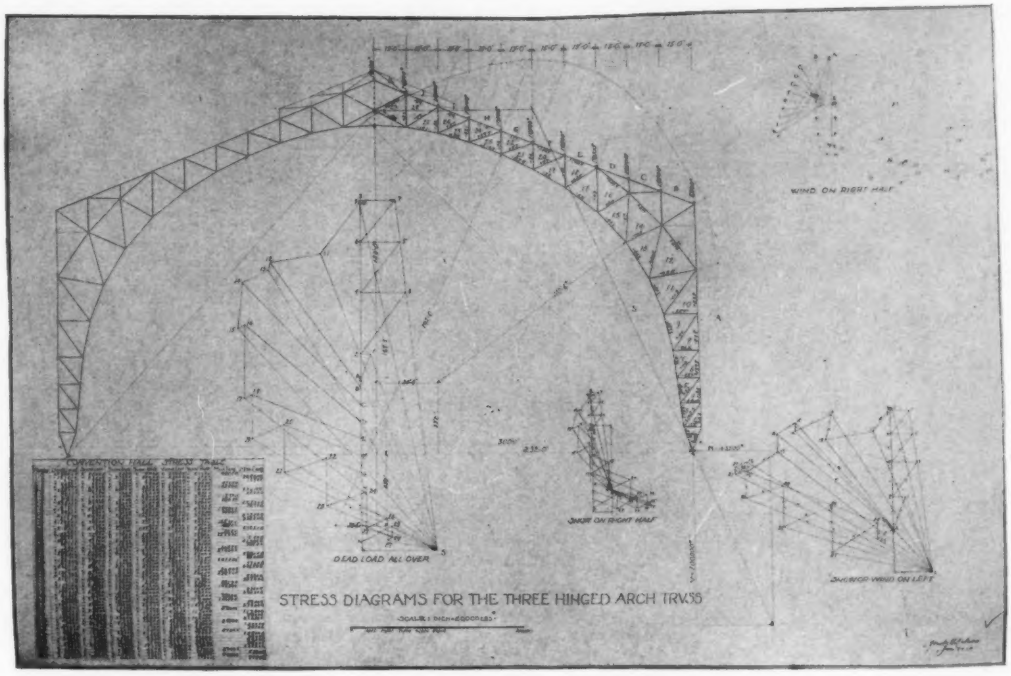
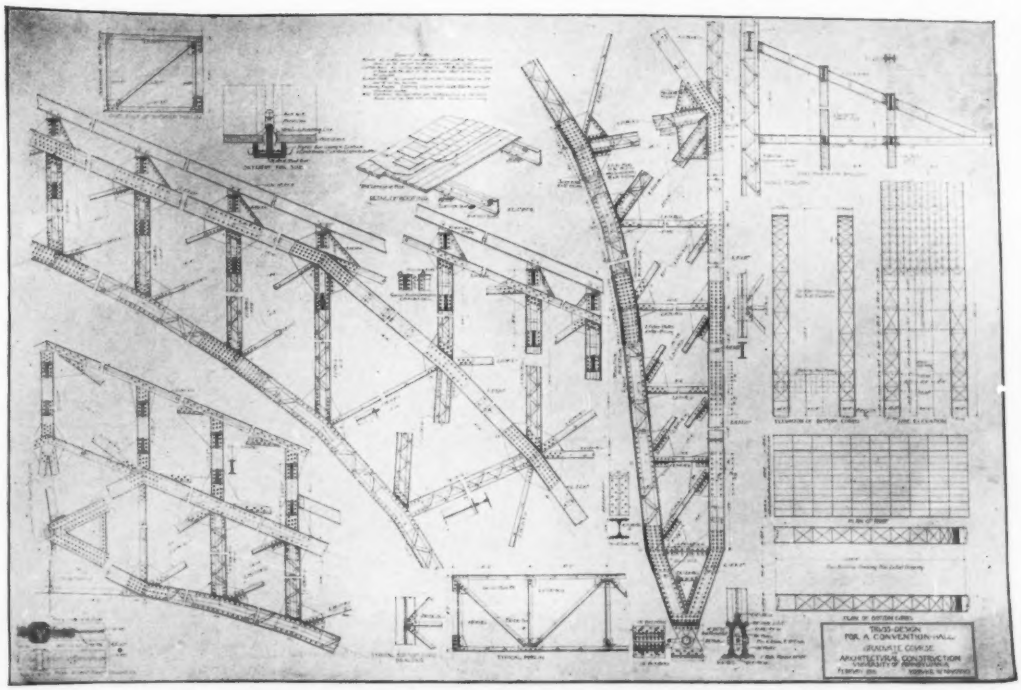


GRADUATE COURSE IN ARCHITECTURAL CONSTRUCTION
STRESS DIAGRAM

YOSUKE W. NAKANO



GRADUATE COURSE IN ARCHITECTURAL CONSTRUCTION
TRUSS DESIGN FOR A CONVENTION HALL

YOSUKE W. NAKANO

SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

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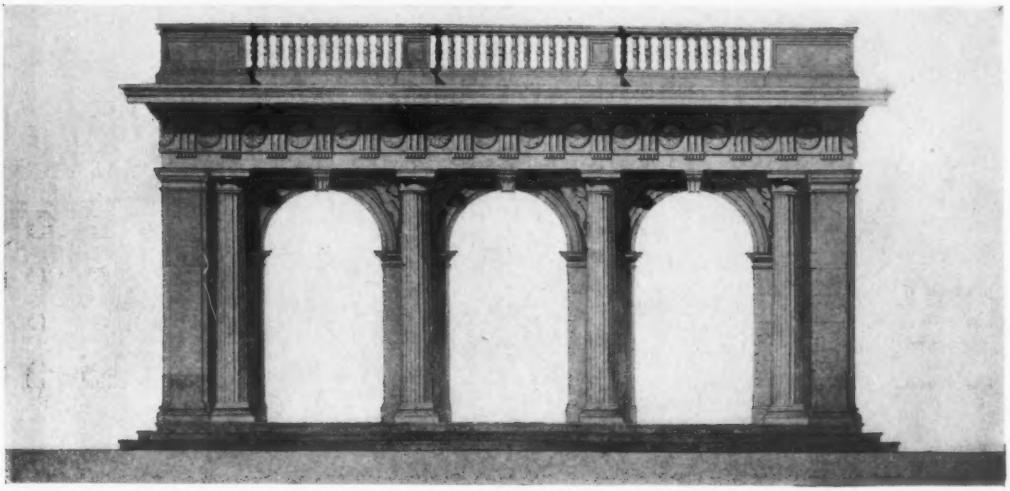
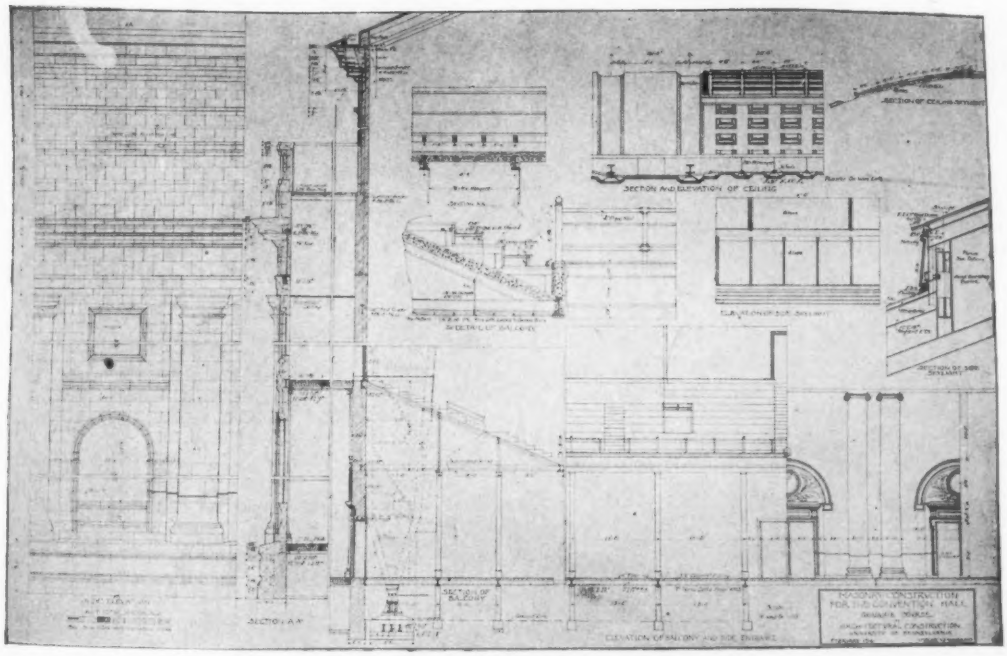


GRADE I A SHELTER LEON DESSEZ



GRADUATE COURSE IN ARCHITECTURAL CONSTRUCTION
MASONRY CONSTRUCTION FOR A CONVENTION HALL

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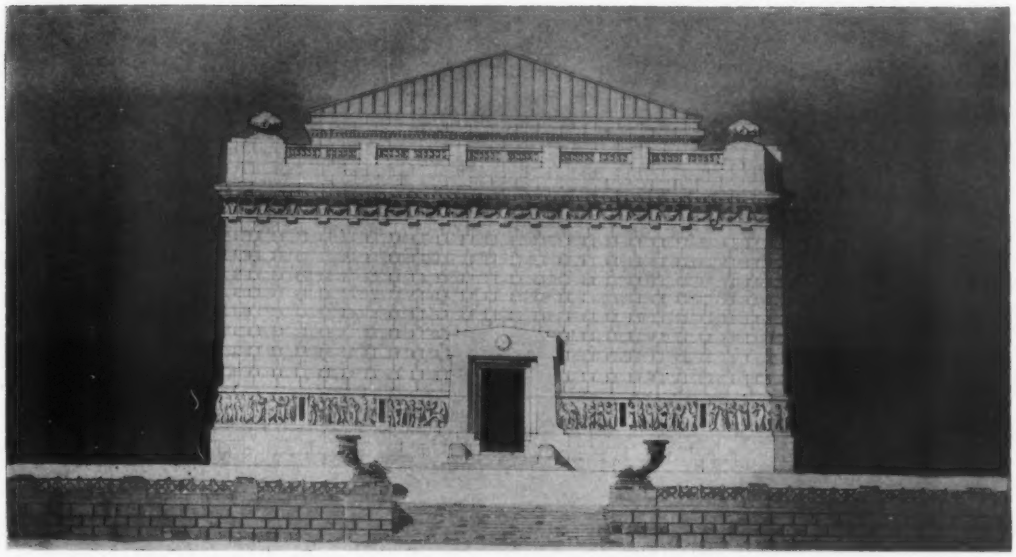
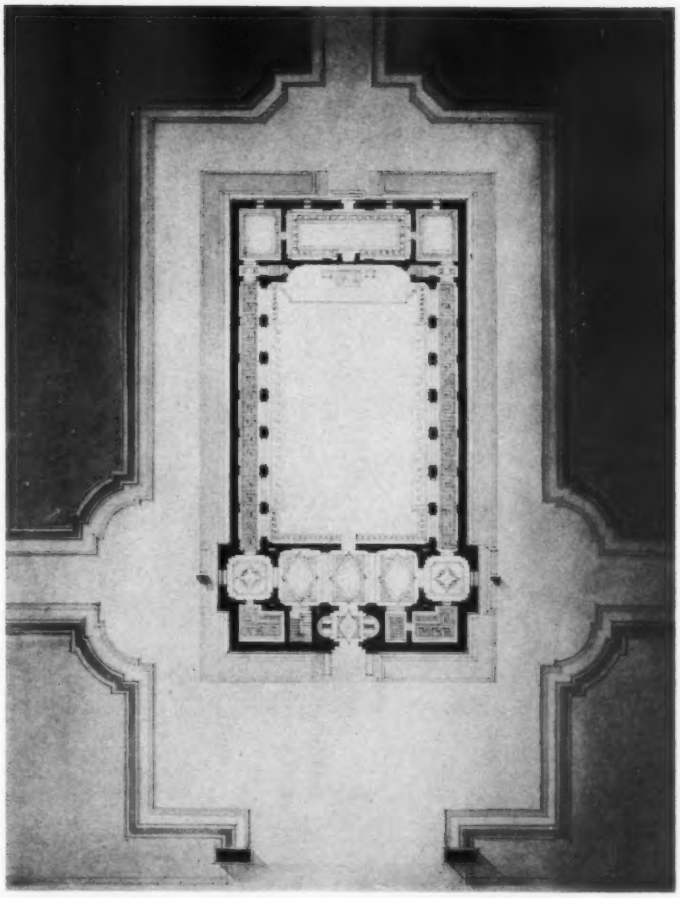


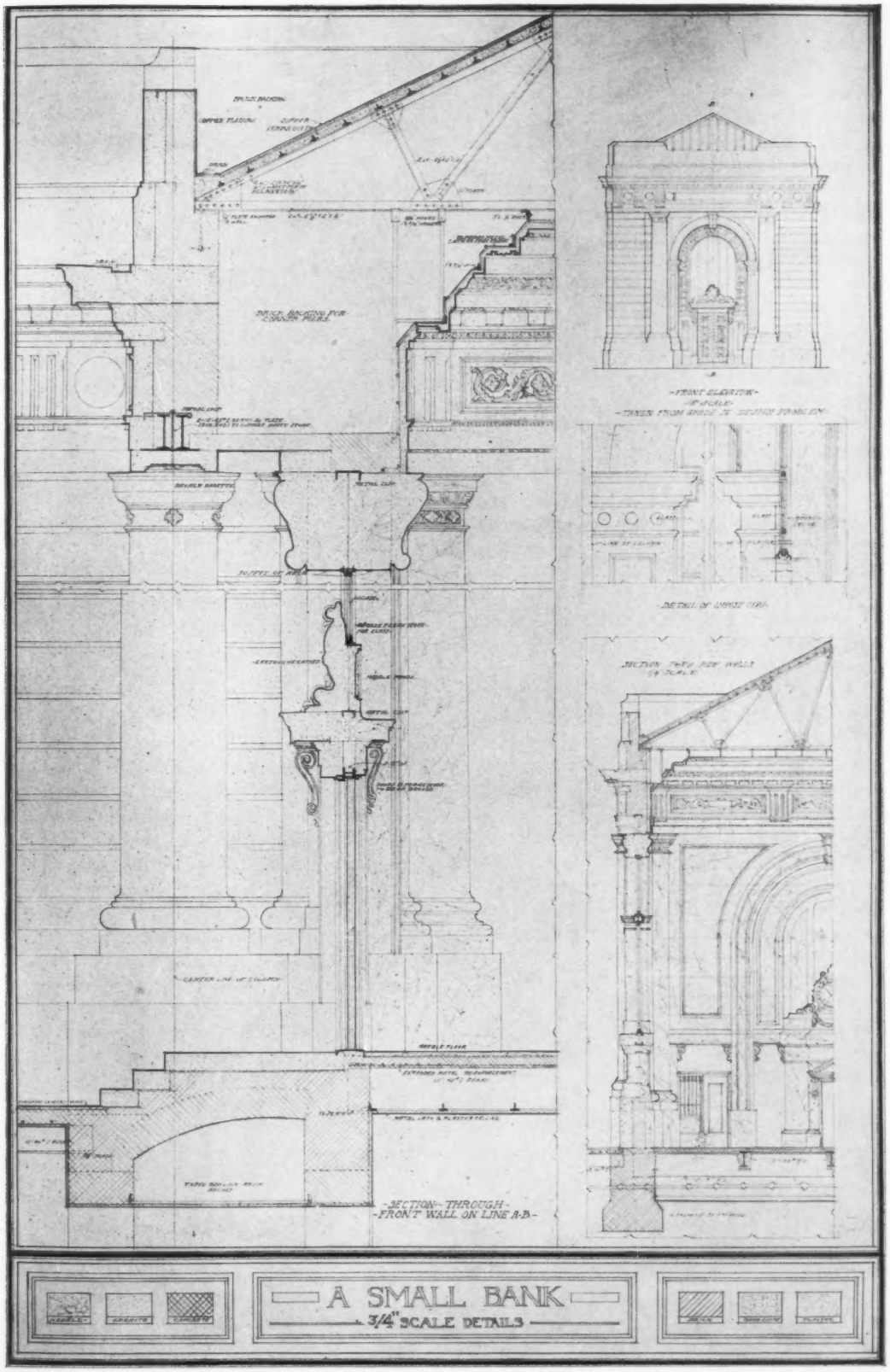


GRADE IV. A BUILDING FOR A SECRET SOCIETY

W. T. SPROUL

SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

XUM



JUNIOR CONSTRUCTION BY E. J. OSBORNE

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CO-OPERATION

IT is doubtful if any word in the English language has been more overworked and misused during recent years than the one chosen as the subject of these remarks. The reason doubtless lies in the acceptance of the premise, that through co-operation the greatest successes of modern times, in both applied art and pure business, have been achieved. With this feeling once firmly fixed in the public mind, it is small wonder that the exploiter of merchandise and service, in other words the seeker after good-will, dwells persistently upon his ability and willingness to co-operate with those whose patronage he solicits. Nor is there anything to deplore or criticise adversely in this modern development. There can be no doubt concerning the value of co-operation between those whose interests in any way merge or overlap, and the abuse of the word does not detract from the desirability of the action. The greatest developments in both character and use of building materials have been due to the closest kind of co-operation between architects and manufacturers. The development in the manufacture and use of terra cotta, of steel, of reinforced concrete, are all instances in point, and many others but little less spectacular could be enumerated. The old-time theory that the architect's and manufacturer's interests were in some indefinable way opposed to each other has practically disappeared. In fact, it is generally conceded that in so far as the development and application of building materials and methods are concerned, they are identical. One of the most recent manifestations of this feeling to attract our attention, and one that deserves commendation, is the popular magazine and newspaper advertising of a large manufacturer of heating goods and appliances. It bears the caption "Always Consult an Architect," and the subtitle, "He is a 'Clearing House' of Building Experiences." In the body of the advertisement is contained a brief but thought-provoking statement concerning the architect's status and work that should, and doubtless will, be of benefit to all parties concerned, the layman, the architect, and the advertiser. While it is doubtless true that a business or profession that is pursued for a livelihood is necessarily in a sense selfish, it would seem that thorough co-operation would tend to minimize selfishness, and perhaps therein lies one of its greatest virtues. There are, of course, instances—we have discovered them in unexpected places—in which manufacturers state frankly and even feelingly that they cannot co-operate or do business with architects; that they are unable or unwilling to devote the time and money necessary to secure their good-will, and are therefore content to conduct their business independently of them, even though their product is a device or equipment that properly belongs in buildings. Further than that, the species of architects who will not acknowledge the aid and assistance of the manufacturer and builder is not unknown. But neither of these are typical of their race. They are, even as they expound the principles of their independence, potential failures. Like the offices in which typewriting machines were once tabooed, and the telephone bell was never heard, they are diminishing in numbers with each succeeding year, and no longer need disturb our mental equilibrium, nor distract our attention. Co-operation is indeed the order of the day.

THE BENEFIT TO BE DERIVED FROM EVEN PARTIAL EDUCATION OF THE PUBLIC IN MATTERS OF ART

Consideration of a number of events that have transpired within recent months leads to the thought that while the education of the laymen to an appreciation of art is greatly to be desired, that ideal state need not be awaited before the fruits of an educational campaign can be enjoyed. In fact, it would seem that results can be expected in a much shorter space of time. Once he reaches that stage in his education when he begins to realize his ignorance and incompetence in matters involving artistic features, he will follow the only course open to one of intelligence and understanding and rely on the advice of those in whose knowledge and ability in such matters he has confidence. It seems when we stop to consider the matter that the great difficulty with our representatives, municipal, state or national, lies at the present time in the very fact that they do not appreciate their total unfitness to pass on questions about which they are as ignorant as is the average individual concerning the fourth dimension. If a Municipal Park Board realizes its own limitations in the matter of artistic knowledge or appreciation, it will not ordinarily take the responsibility of accepting statues, memorial fountains, or other decorative features for erection in the park until an art commission has passed upon them. Similarly our legislative bodies, our water works board, and in short, representatives of the people in every capacity should no more take the responsibility of settling questions involving artistic considerations without securing the advice of those who have made a study of the questions involved, a life work, than they should undertake to diagnose a physical ailment or decide a question of theology.

Of course, the ultimate or ideal state is one in which the public has been educated until its artistic appreciation is fully developed, but this can only be accomplished by constant and ever-increasing efforts extending over a long period of years. The preliminary state, however, in which the layman has been brought to a point where he is willing to acknowledge his inability to appreciate some of the considerations influencing the artist in his decisions, would seem to be more easily attainable, and at that point we may expect the men of affairs, public or private, to wisely consult and be guided by those whose knowledge on matters at issue he recognizes as infinitely greater than his own.

THE CURRENT ARCHITECTURAL PRESS

THE *Journal of the American Institute of Architects* continues in its March issue the indictment of those responsible for the National policy of providing public buildings. The facts as set forth present a case that will be difficult to combat. It is time that something was done to put a stop to a policy that is as wasteful as it is unbusinesslike. Now that preparedness is forcing into the foreground all questions of public needs, it is to be hoped

(FROM THE JOURNAL OF THE A. I. A.)

MEPPERSHALL CHAPEL

AFTER THE ETCHING BY F. L. GRIGGS

that time will be taken to thoroughly investigate the present conditions in Congress with reference to its attitude toward public buildings and the reasons therefor. Politicians are usually keen to detect the trend of public sentiment, and, as this one of wasteful, ill-advised and extravagant expenditure of public money is becoming more generally discussed, it may be assumed that an era of better conditions is near. Mr. Whitaker's article concludes with these words:

"It will be years before the Office of the Supervising Architect can catch up with the orders which Congress has handed to it for execution. The situation is as unbusinesslike as it is pitiful and disgraceful. As a nation, in our policy of providing public buildings, we have so far written ourselves down as unworthy to be classed as civilized."

The Journal is rendering the nation an invaluable service in these articles.

Mr. Baldwin's series, descriptive of the early architecture of the Rappahannock Valley is, in this issue, brought to its third installment. The interest is maintained.

The proposed location of a power house in the Potomac Park section of Washington is very thoroughly discussed and a strong case is made out against the adoption of the selected site.

The usual Chapter notes, correspondence and discussion of topics of interest to Institute members completes the issue.

(FROM THE INTERNATIONAL STUDIO)

"THE GATE OF ST. NICHOLAS, GHENT"

BY WILLIAM CALLOW R.W.S.

We are not sure that every architect who reads Mr. Dahler's article in the March issue of *Architecture,* on a certain "Cloister" designed and erected by George Grey Barnard, the sculptor, or scans the many photographs that accompany it, will agree with the author that Mr. Barnard has "created a

(*FROM THE ARCHITECTURAL REVIEW*)

HOUSE FOR MR. JOSEPH L. HEACOCK, GERMANTOWN, PA.

HEACOCK & HOKANSON, *ARCHITECTS*

piece of work that could not be equaled by anyone in the architectural profession."

Mr. Barnard during days of travel abroad had, it appears, collected a large quantity of material, in much the same way as did the late Stanford White. This he has brought together, supplemented by examples of his

(*FROM THE INTERNATIONAL STUDIO*)

HOUSE AT WALTON-ON-THE-HILL, SURREY

P. MORLEY HORDER, *ARCHITECT*

(*FROM THE ARCHITECTURAL RECORD*)

WEST FRONT—COUNTRY HOUSE OF C. B. MACDONALD, ESQ., SOUTHAMPTON, L. I.

F. BURRALL HOFFMAN, JR., *ARCHITECT*

own work, and erected all the material into what is described as "a fourteenth century cloister."

As might be supposed, by reason of Mr. Barnard's artistic training, this material has much value, but it is questionable—and the illustrations are the basis for the question—if a similar undertaking, guided by the skilled supervision of an architect, would not have avoided the "museum" aspect which is so largely present in this case.

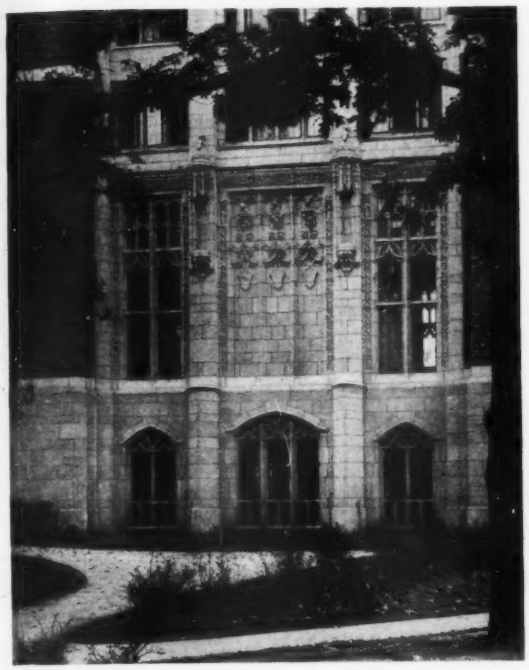
(*FROM ARCHITECTURE*)

NEW HAMPSHIRE FIRE INSURANCE BUILDING, MANCHESTER, N. H.

EDW. L. TILTON, *ARCHITECT*

Buildings on the estate of Henry Ford, Dearborn, Michigan (Mr. W. H. Van Tine architect) are illustrated and described in this issue, also a building for the New Hampshire Fire Insurance Co. at Manches-

(FROM THE BRICKBUILDER)

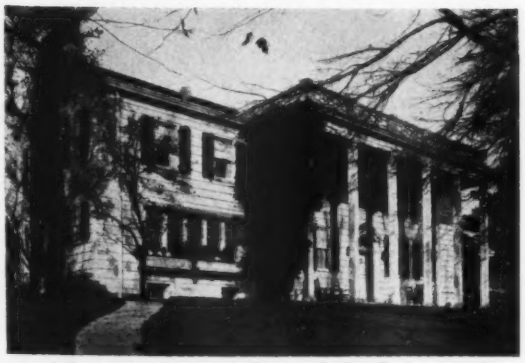


DETAIL OF LOWER STORIES ON NORTH SIDE OF TOWER
CENTRAL DORMITORY, WELLESLEY COLLEGE, WELLESLEY, MASS.
COOLIDGE & CARLSON, *ARCHITECT*

ter, N. H.; from designs by E. L. Tilton.

The remodeling of a house in River Edge, N. J., carried out by Forman & Light, architects, is, judging by the illustrations shown, a good example of what may be accomplished by men who are thoroughly versed

(FROM ARCHITECTURE)



HOUSE, A. Z. BOGERT, RIVER EDGE, N. J.
FORMAN & LIGHT, *ARCHITECTS*

in the traditions of the style in which they are working.

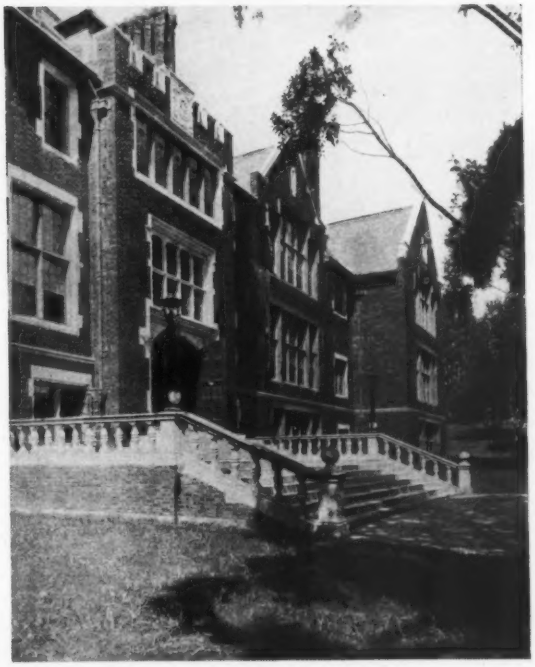
* * * *

Recent collegiate buildings, constructed of brick and terra cotta, are subjects of illustration in *The Brickbuilder* for February.

The Skinner recitation building, Mt. Holyoke College, South Hadley, Mass.; Putnam & Cox, architects; Central Dormitory at Wellesley College, by Coolidge & Carlson, and the Martha Cook building, University of Michigan, designed by York & Sawyer, are the subjects shown.

It is unfortunate that in the development of the buldings of our colleges and univer-

(FROM THE BRICKBUILDER)



ENTRANCE ON CAMPUS FACADE
SKINNER RECITATION BUILDING, MT. HOLYOKE COLLEGE, SOUTH HADLEY, MASS.
PUTNAM & COX, *ARCHITECTS*

sities, the buildings for each institution could not be made so distinctive in its architectural style as to convey a certain individuality. We have no criticism to make unfavorable to the architectural excellence of these buildings, located in three widely separated localities, except that they could all

be grouped about the same campus without creating any impression of discord.

The various serial articles appearing in this magazine are continued.

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The principal feature in text and illustrations in *The Architectural Review* for February is the concluding article of Mr. Joseph Linden Heacock's series on Ledge-Stone Work of Philadelphia and Vicinity.

(FROM THE ARCHITECTURAL REVIEW)

UNITED STATES POST-OFFICE, BRISTOL, PA.
HEACOCK & HOKANSON, *ARCHITECTS*

This series throughout has been of considerable interest and in its illustration presents a record of carefully handled use of a picturesque local material.

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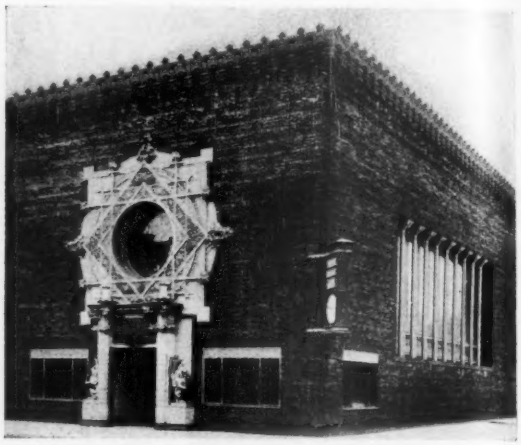
The principal subject illustrated and described in *The Brickbuilder* for March (received March 24) is the New York Orthopedic Dispensary and Hospital (York & Sawyer, architects), shown in THE AMERICAN ARCHITECT on March 15. Another subject in this issue of *The Brickbuilder* is the Santa Monica, Cal., High School (Allison &

(FROM THE WESTERN ARCHITECT)



MERCHANTS' NATIONAL BANK,
GRINNELL, IOWA
LOUIS H. SULLIVAN, *ARCHITECT*, CHICAGO, ILLINOIS

Allison, architects), published in THE AMERICAN ARCHITECT on October 28, 1914. Illustrations of more timely interest are a High School of Commerce in Springfield, Mass., by Kirkham & Parlett, which presents an interesting example of the decorative possibilities of large wall spaces; and a school house in Framingham, Mass. (Charles M. Baker, architect). The latter is a rural school, standing detached, and a commendable example of Georgian architectural design carried out in brick. Some critics may take exception to certain ele-

(FROM THE BRICKBUILDER)

CENTRAL DOMITORY, WELLESLEY COLLEGE,
WELLESLEY, MASS.
COOLIDGE & CARLSON, *ARCHITECTS*

ments of proportion, but the entire result is so very well achieved that any adverse criticism seems captious.

Two country houses, respectively by Lafarge & Morris and Albro & Lindeberg, are types of the present trend of good domestic architectural design.

* * * *

The Merchants' National Bank, Grinnell, Iowa, designed by Mr. Louis H. Sullivan, is the principal subject illustrated in *The Western Architect* for February. This building is very characteristic of Mr. Sullivan's trend in design, and will doubtless provoke much comment, both favorable and unfavorable.

It indicates, we believe, the refinement of certain ideals, both as to design and the artistic handling of materials that have dominated the work of men in the Middle West.

(*FROM ARCHITECTURE*)

RIVER FRONT
HOUSE, HENRY FORD, DEARBORN, MICH.
W. H. VAN TINE, *ARCHITECT*

The further expression of this style is interestingly shown in a technical schoolhouse in this same issue. This building is located at Salt Lake City, and was designed by Cannon & Fetzer.

It combines the suggestion of a schoolhouse with that of a building used in part for mechanical purposes, and the austerity of its lines is just sufficiently broken by well applied ornament.

It would seem that in Mr. Sullivan's bank and this schoolhouse we could trace the evolution of a certain style that has been steadily growing in favor in the Middle West, and it is not unreasonable to assume that when interpreted by such skillful hands it may become a very important element in the evolution of form and ornament so eagerly looked for by many members of the profession in this country.

Suburban houses by Duhring, Okie & Ziegler, John A. Nyden, C. W. Stevens and Frank M. Tyler complete an issue of more than usual excellence.

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Two houses at Southampton, Long Island, one by Goodhue Livingston, and another by F. Burrall Hoffman, are in text and illustrations the leading features of the March issue of *The Architectural Record.*

Many examples of the work of Mellor & Meigs are grouped in this issue, of which quite a number have been previously published. Mr. Harold D. Eberlein has contributed an article setting forth his impressions of this firm's work in design.

The architectural reader will find the second article on the Albany Academy as interesting as the first, published in a previous issue. The current article carries with it a number of measured drawings of this venerable structure that possess considerable interest.

The work of Paul Bartlett, the sculptor, whose figures on the New York Public Library have recently been set in place, affords Mr. John J. Klaber an opportunity to contribute an article of some interest. It is quite fully illustrated.

* * * *

Recent designs in domestic architecture in England, as described and illustrated in *The International Studio* for March, continues this department. It appears that much of the unoccupied land of suburban London has fallen into the hands of speculative builders. The results there are the same as those that follow similar ownership in this country, but fortunately appear to be more easily controlled and many blunders avoided.

An article of current interest is on Topographical Sketching in the Army. The very quick response of members of the architectural profession in England to the call to arms has permitted the government an opportunity to select for the important work of topographical sketching a number of men of the highest qualification.

Current exhibitions and the important work of artists of repute are, as usual, presented and illustrated.

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In an article entitled "Decoration and Framing," in the March issue of *Good Furniture,* by C. Matlack Price, he sets up certain standards which he believes should govern in the selection of frames and the hanging and general arrangement of pictures.

Mr. George Leland Hunter's series on Tapestries is continued. Mr. William Laurel Harris has contributed two excellent articles, one on Ecclesiastical Furniture, the other on Art in Advertising. Mr. Harris dwells at some length on the commercial value of good art in pictorial advertising, and his argument in favor of it would seem to carry conviction.

The usual well selected views of interiors are included in this issue.

CURRENT NEWS AND COMMENT

Southern California Chapter, A.I.A.

The ninety-fourth meeting of the Chapter held on March 14th, 1916.

For the Committee on Resolutions on the death of Fernand Parmentier, Mr. Martin reported that the following memorial had been sent to the family and a copy to the Institute Journal:

IN MEMORIAM

FERNAND PARMENTIER, F.A.I.A., 1915.

ARCHITECT—SOLDIER

Born in the Province of Alsace, France, the son of a French officer of the War of 1870, died while with the French army in the campaign of the Dardanelles, in August of the year 1915. As Secretary of the Southern California Chapter of the American Institute of Architects he performed his duties with such conspicuous faithfulness and ability as to be unanimously re-elected to that office for consecutive years and to earn for him the distinguished honor of Fellowship in the A. I. A. In 1914 he was granted leave of absence to revisit Europe, and, war between France and Germany being declared, he left London and enlisted as private in the Alsatian Legion of Volunteers. Was soon promoted Corporal and, after service on the French frontiers, was sent to the Dardanelles, where he gave his life for his native land.

His letters from the field as well as his promotion indicate that he performed the duties of a soldier with the same efficiency and faithfulness which had characterized his work as an Architect and an officer of the Chapter.

In recognition of his sterling character and his distinguished service as member and Secretary, this Chapter hereby directs the Secretary to inscribe this memorial on its records and to transmit copies to the Journal of the American Institute of Architects, the local press and to his relatives, under the seal of this Chapter.

From E. C. Kemper, Executive Secretary A. I. A., notifying this Chapter that the heretofore unassigned territory of Arizona had been assigned to the Southern California Chapter.

Report was read by Mr. Norton on the work with the Joint Committee of the Technical Societies in their efforts to form an Engineers' Club. Following a discussion of this matter it was moved by Mr. Morgan, duly seconded and carried, that the President be authorized to appoint a Committee of two to act in this matter but withholding any authorization to obligate the Chapter in any way whatever as an organization.

Under the head of new business, the Secretary requested a motion that this Chapter resign from the American Civic Association. Such motion was offered and adopted.

Communication was also read relative to the establishment of an emeritus class of membership in the Institute. This matter after discussion was laid on the table.

XUM

II—1 STREET VIEW, POMPEII (STRADA DELLA ABBONDANZA)