

THE AMERICAN ARCHITECT

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NUMBER 2106



HOUSE OF JOHN W. GARY, ESQ.
MR. FREDERICK W. PERKINS, ARCHITECT

TWENTY-NINTH ANNUAL CHICAGO ARCHITECTURAL EXHIBITION

THERE can be no question as to the singleness of purpose and broad-mindedness on the part of the various architectural and fine-art societies, co-operating in the twenty-ninth annual Chicago Architectural Exhibition. Up to last year these exhibitions were held under the auspices of the Chicago Architectural Club. In 1915 the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects and the Art Institute of Chicago, co-operated for

greater effectiveness. The plan is continued this year with gratifying results. The one great object of this exhibition is apparent everywhere. With the unselfish attitude, that is an essential part of the character of all true artists, it has made small difference where good architecture had its origin; the only matter of importance has been the merit of the thing to be exhibited.

This co-operation and singleness of purpose has resulted in the gathering of such local material as was considered worthy,

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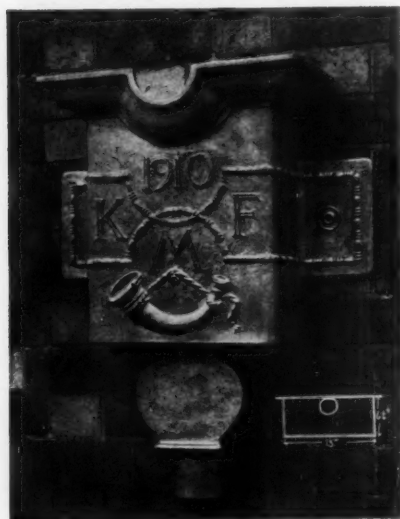
and an invitation to architects in other fields to contribute examples of their work to add to the pleasure and profit of those who have been so fortunate as to visit this excellent exhibition of current work. As a result, an opportunity to judge of the universality of good art has been afforded by this exhibition that is notable. Those in charge of its collection and hanging are entitled to recognition of the valuable services they have given.

The joint exhibition committee: Harry H. Bentley, chairman; Robert J. Love, secretary, and Fritz Wagner, Jr., treasurer, with the representatives of the various bodies and the sub-committee on decoration

nett Grover, Charles J. Mulligan, John Holabird, Charles H. Prindeville.

The very broad scope of this exhibition in its presentation of current architectural work has not caused neglect of other fields of art. The arts allied to architecture have their place. The mural painter, the sculptor, the master craftsman and the designer of materials and fabrics that enter into the finished work of architecture have all received just recognition.

The opportunities for a liberal education in architecture afforded by this and similarly good exhibitions is great, and that these opportunities are appreciated is shown by the comments in the Chicago



RAIN-WATER HEADS
BY THE
BROMSGROVE GUILD,
WORCESTERSHIRE,
ENGLAND



CHICAGO ARCHITECTURAL EXHIBITION

and hanging, Charles H. Hammond, chairman—have installed an unusual show. No detail was overlooked. The catalogue committee, Ralph C. Llewellyn, chairman, have brought out a book with half-tone prints, of which there is reason to be proud, and which is worthy of a permanent place on the shelves of a professional library.

There must not be overlooked the efforts of the Jury of Admission, on whose judgment so much of the success of the exhibition depends. The Jury this year was composed as follows: Howard Shaw, chairman; Irving K. Pond, Martin Roche, Frederick W. Perkins, Elmer C. Jensen, Allen Philbrick, Frederic Clay Bartlett, Oliver Den-

daily papers at the time of the exhibition's opening.

It is significant of the changing attitude of the public toward these architectural exhibitions, that whereas at one time but brief mention of them was made in the daily press, they now receive the same thoughtful description as do exhibitions of painting and sculpture. In fact, so broad is the appeal of the modern, well-conducted architectural exhibition, that the general interest has become aroused to an extent that stimulates the profession to its best efforts.

The reason for this interest as shown by the general public is the practical appeal that architecture has for the masses. Un-

THE AMERICAN ARCHITECT

like pictures and sculpture, architecture represents a tangible subject of universal interest.

In no section of the United States, perhaps, is there to be noticed a greater trend toward originality of design than in the Middle West.

Early attempts presented a somewhat bold and bizarre result, but with the refining

individuality is to be preferred, as far as artistic progress is concerned, to a slavish following of precedent worn threadbare by many repetitions.

It is fortunate for the proper dissemination of knowledge of what is going forward in the field of art that certain exhibits should become peripatetic, and the influence of good example be made available in every



HOUSE IN EVANSTON, ILL.
MESSRS. LOWE & BOLLENBACHER, ARCHITECTS
CHICAGO ARCHITECTURAL EXHIBITION

influences of a group of men with sane ideals and well-grounded knowledge in their art, there have been evolved certain types from which we are unable to withhold approval. These examples were in evidence in this exhibition. They are of much interest, for they are undoubtedly stepping stones in our architectural progress. To some men, and who can say that their judgment is altogether incorrect, an indifferent

section of the country. The work of the American Academy in Rome, first shown in the Architectural League exhibition here in New York, has journeyed to this one, and it is to be hoped will continue on its travels, so that the results that are being achieved in Rome may become more generally familiar.

Our schools at home are also sending work notable for its excellence to the various

THE AMERICAN ARCHITECT

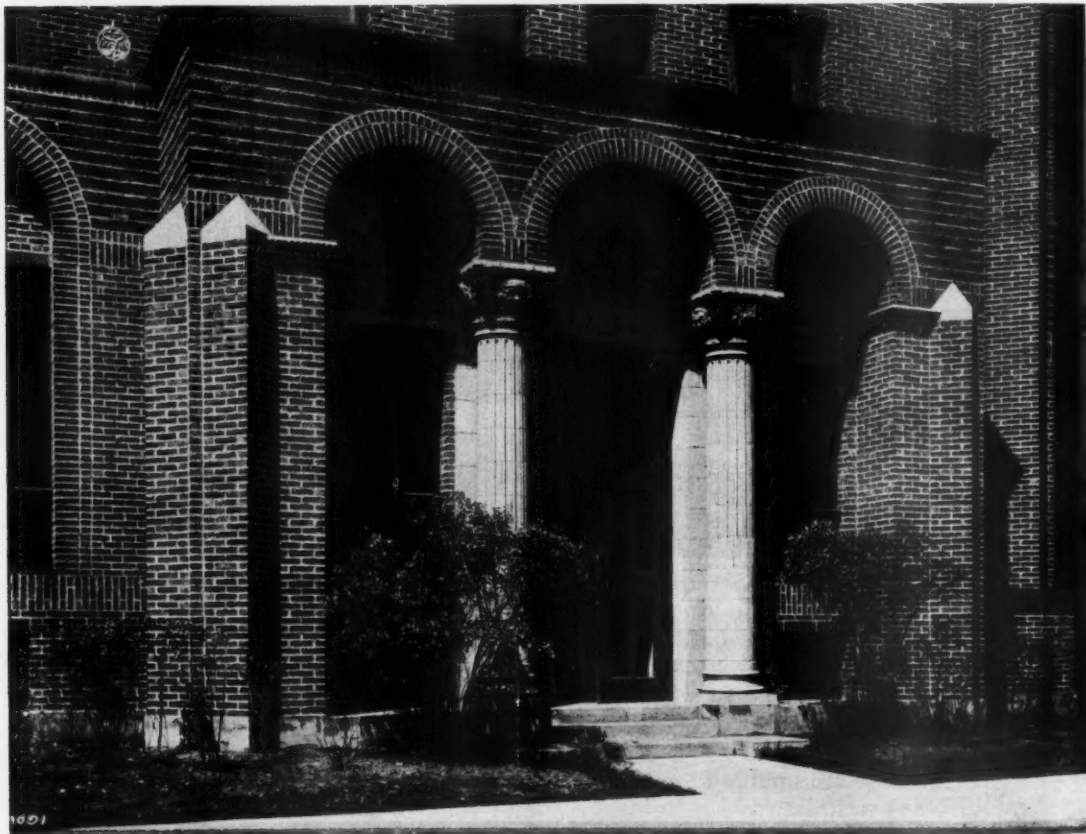
exhibitions. Carnegie, Columbia, Cornell, Harvard, Massachusetts Institute of Technology and the student work of the Society of Beaux Arts Architects, together with exhibits from Universities of Illinois, Michigan and Pennsylvania have, through the substantial assistance of the American Federation of Arts, become an important part of this exhibition. Most of this work was first assembled and shown in the Hemicycle of the Corcoran Art Gallery in Washington during the convention of the Institute last December. It made a point of general interest. It is gratifying to note that the efforts of the younger men, who will in time take their places in the ranks of the profession, are so widely and thoroughly appreciated.

During the past decade the attitude of

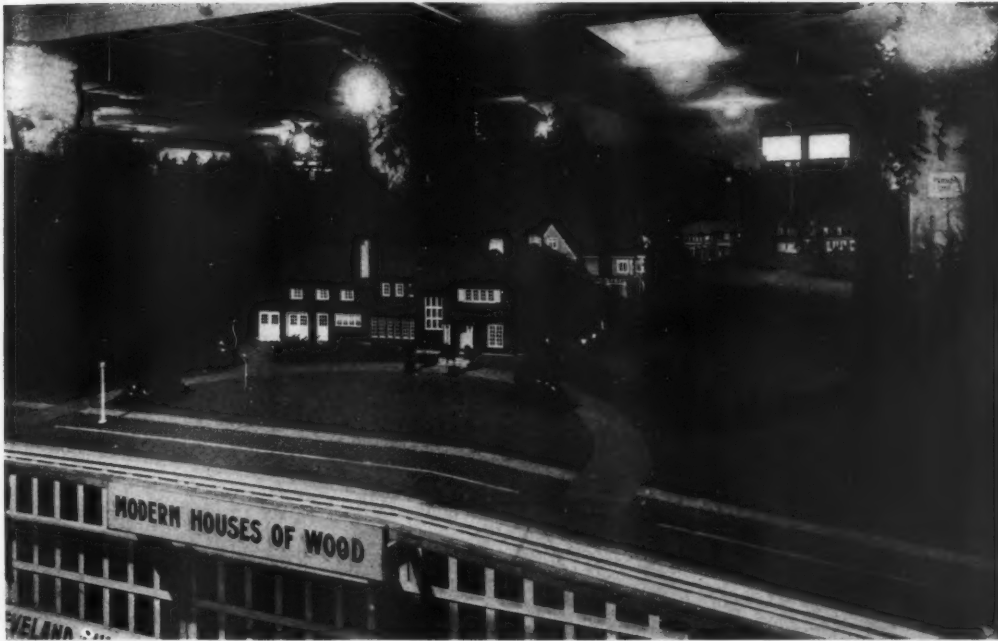
the general public toward the broad questions involved in the contemplation of a work of architecture has undergone a very radical change. We have not far to look for the reasons that underlie these conditions. They are mainly the result of the slow but certain effect of an often repeated lesson, which eventually impresses itself, just as the constant dropping of water will wear away stone.

As a people we are emerging from the apathetic and sordid contemplation of a work of art. We no longer weigh its value by its cost in dollars, and we are more and more inclined to regard artistic qualities as among the essentials.

Architectural exhibitions are a large, an important factor in this education of the public in art.



DETAIL OF PRINCIPAL ENTRANCE, THREE ARTS CLUB, CHICAGO, ILL.
MESSRS. HOLABIRD & ROCHE, ARCHITECTS
CHICAGO ARCHITECTURAL EXHIBITION



NO. 8. WOODEN HOUSE MODEL WITH OPEN LAWN TREATMENT AND EVERGREEN PLANTING

(See Lot No. 1, Figure No. 1, Part I)

MODELS FOR ARCHITECTURAL AND LANDSCAPE WORK—PART II*

BY ALBERT D. TAYLOR,

Non-Resident Professor of Landscape Architecture, Ohio State University

Illustrated by models of architectural work by Howell & Thomas, Architects—Landscape effects by Albert D. Taylor

CONTINUING the subject of models for the purposes of study and presentation to the lay mind, the following further suggestions are offered to the architectural reader.

Shrub borders are formed by driving eightpenny nails at least six inches apart, around the outlines of the proposed shrub beds. String is carried around the tops of these nails. The interior of these beds is then filled with small branchlets of Irish juniper or of the red cedar, to represent evergreen plantings. The ruscus is used to represent deciduous plants. Moss in combination with ruscus is used to produce the effect of edging plants. Flowering deciduous shrubs are made by scattering small arti-

ficial flowers among the tops of the shrub beds, as shown in photographs Nos. 8 and 11. Models made at the scale of 1" = 1' are too large to permit the use of sponges, which are often placed in small models to represent trees and shrubs. Small evergreen trees may be represented by the use of the common sumac fruit, stained green, as shown in photograph No. 10.

The more loose small types of evergreens may be represented by the very low-growing, young specimens of American arborvitæ and juniper. The effects of large evergreen trees are produced through the use of smaller specimens of hemlocks, cedar and spruce, all of which are found native in most of the country-side places. The effect of the columnar types of evergreens may be produced through the use of pyramidal Irish juniper

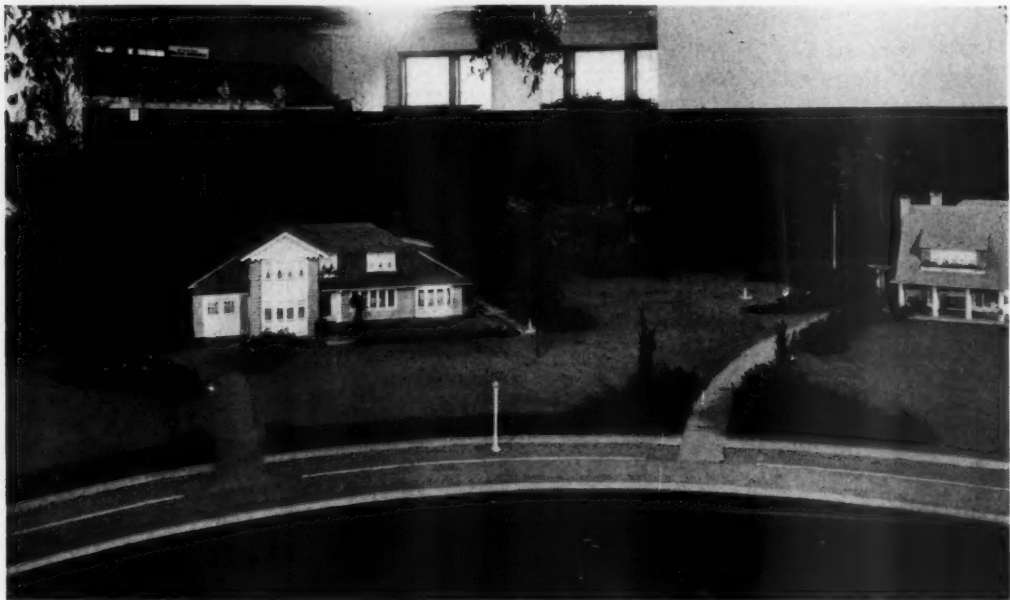
*The first installment of this article appeared in issue of April 26. Architectural work shown is by Messrs. Howell & Thomas. Landscape development planned by Albert D. Taylor.

THE AMERICAN ARCHITECT

and the Chinese arborvitæ. (See photographs Nos. 8 and 11.) The most difficult task is that of obtaining the effect of different types of deciduous trees. All forms of deciduous trees are best produced by taking short sections of ruscus, dampening it slightly and wiring it to the leafless branchlets of various shrubs. (See photographs Nos. 9, 11 and 13.) The privet and sassafras produce the best pyramidal effects. Small beech and oak are used for elm trees. Small privet and cherry, and young sassafras are used for fruit trees. Living shrubs

effect which is not desirable. The use of a medium fine sawdust dyed to a suitable tint of green and carefully spread over the entire area to a depth of $\frac{1}{4}$ " or $\frac{1}{2}$ ", produces the most desirable effect. The sawdust being spread to this depth makes an excellent, soft, velvety effect which gives the texture of a lawn.

The vegetable gardens and tennis court effects are produced through the use of natural earth. (See photograph No. 10.) The small vegetables such as cabbage, lettuce, peas, etc., are produced by means of various



NO. 9. A MODEL SHOWING DEVELOPMENT OF LAWN AREAS WITH ENTRANCE DRIVE FEATURES
(See Lots No. 7, No. 8, Figure No. 1 Part I)

may be used during the summer season for models at this scale. It is difficult, however, to obtain shrubs with leaves in exact scale with the details of buildings.

Evergreen trees may be set up by sawing the base squarely and nailing the trees to the floor work of the model. Deciduous trees are made firm by setting them in little sockets formed by auger-holes.

The most interesting effect (as shown by photographs Nos. 8, 12 and 15) and the most difficult effect to produce, is that of lawn. Japanese grass cloth and green burlap may be used in the small areas, but this is not successful. Moss produces an uneven

colors of paper sewed together. The effect of vines on trellises and house porches is accomplished with the Japanese air plants. The graceful branchlets of the red cedar are used for evergreen vines, the wistaria and the evergreen euonymus for vines in large masses as shown in photographs Nos. 11 and 12.

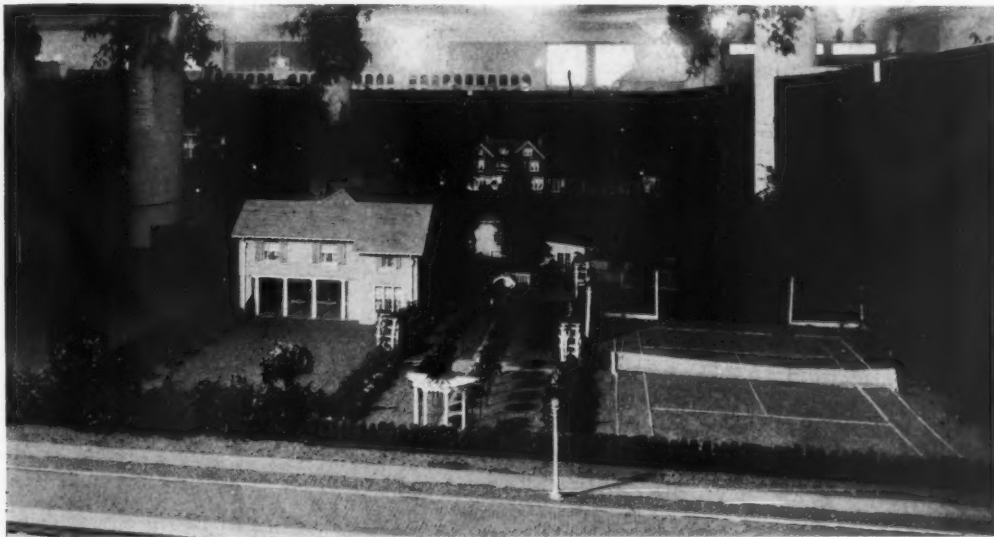
Representation of hedges is accomplished through the use of forms made of cardboard on which sheet moss is sewed. This is illustrated in photographs Nos. 9 and 13, giving the effect of old evergreen box hedges so often seen around Colonial and New England homes. Deciduous

THE AMERICAN ARCHITECT

hedges may be represented by the use of ruscus, and often by using branches of box plants. The evergreen hedge effect is excellently produced by the sumac fruit taken from the fields. (See photograph No. 10.) The dried pods of the golden-rod and various seed pods dyed green give fine effects of shrub masses.

The small garden, architectural accessories such as seats, pergolas, arches, pools, fountains and sun-dials add much of interest to a model of this kind. (See photographs Nos. 10, 11 and 14.) For a perfect landscape development it is quite essential that

much preferable, however, to execute the models representing extremely varying topography on a smaller scale, which permits of a more free use of modeling clay. In developing models of property on a 1/16 scale or larger, an accurate working drawing with definite scale measurements should be compiled preparatory to the development of the model. (See Fig. 1.) A platform should be constructed which will place the floor grade of the model approximately 28" to 30" above the ground. This floor, constructed of matched boards, should rise on a gradual slope of approximately 10" or 12" in a dis-



NO. 10. WOODEN HOUSE MODEL SHOWING DETAILED RELATIONSHIP OF TENNIS COURT, FLOWER GARDEN AND LAWN PANEL

(See Lot No. 9, Figure No. 1, Part I)

features of this kind be developed in accurate miniature scale, if a correct relationship is to be definitely determined and studied. These garden accessories may be constructed by any wood-work shop which makes a business of cabinet work or garden furniture.

In the development of models for the purpose of studying the arrangement of suburban property, on lots of limited areas approximately two or three acres in extent, a small wood platform is sufficient for the groundwork of the model. Any marked differences in topography may be produced in clay, to represent the effects of the undulations in the contour of the property. It is

tance of 6' or 7' on the actual model. This will prevent a squat setting and give a proper viewpoint to the observer in studying the model. Small manikins in keeping with the scale of the model may be used to great advantage in order to give scale to the picture, similar to the use of living beings in photography. This is excellently illustrated in photograph No. 15. The models of the landscape development shown in photograph No. 12 cover lots ranging in size from $\frac{3}{4}$ to $1\frac{1}{2}$ acres. The approximate cost per square foot for the development of the landscape work in these models, excluding

(Continued on page 291)

Exhibition of New Orleans Iron Work

An exhibition of photographs of ornamental iron work in New Orleans, made principally by Prof. Kendall of Tulane University, has been recently held in the gallery of the Newcomb School of Art in that city.

An explanatory paragraph accompanying the exhibit describes the purpose and value of the undertaking in the following words:

"Ornamental iron, both wrought and cast, played an important part in the architecture of Colonial New Orleans. Under the American government it was used with increasing appreciation down to 1860. By that time, which may be considered the highest point in the development of this art, galleries, balconies, brackets, gates, etc., had become the distinguishing feature of the Southern Metropolis."

The use of iron culminated in the erection of the "Moresque Building," composed entirely of iron, the external ornamentation being included in the casting of the structural parts, the whole building fitting to-

gether into an artistically consistent design.

The Civil War ended the development of building for that period. The foundries were busied in the manufacture of war supplies and when the activities of peace were resumed fifteen or twenty years later, taste seems to have changed; in any case iron was used but little thereafter.

"It may be said that the peculiar development of iron architectural detail which has been so widely observed and commented upon as lending character and charm to New Orleans, is a thing of the past, something to be studied and assessed by the student and of which examples should be preserved.

"Whether the characteristic form of structural ornament will again be revived when we are sufficiently removed from it by time to clearly judge its merits is an interesting question. That the drift of taste in New Orleans is away from it at the present time there is no doubt, but we should take note that as old mansions are demolished, their balconies are steadily being purchased by appreciative strangers to be shipped away and erected elsewhere."

NORTHERN ITALIAN DETAILS

No. 65—WELL CURB, S. GIOVANNI EVANGELISTA, PARMA

SITUATED on the justly famous Via Aemelia that ran in a straight line from Bologna to Milan touching the foothills of the Apennines, Parma shares with Bologna traditions of culture and education. Besides the famous university it enjoyed the distinction of a brilliant Renaissance court as the capital of the Duchy of Parma. Passing in succession from the hands of the Visconti, to the Farnese, to Philip V of Spain and finally to the French, who held it until the unification of Italy, its rulers were all proud of it and were delighted to model it on a scale of magnificence consistent with the court. To-day its heavy garrisons enliven the streets with soldiers and officers, but aside from that it has

only the importance of being the center of a rich agricultural district.

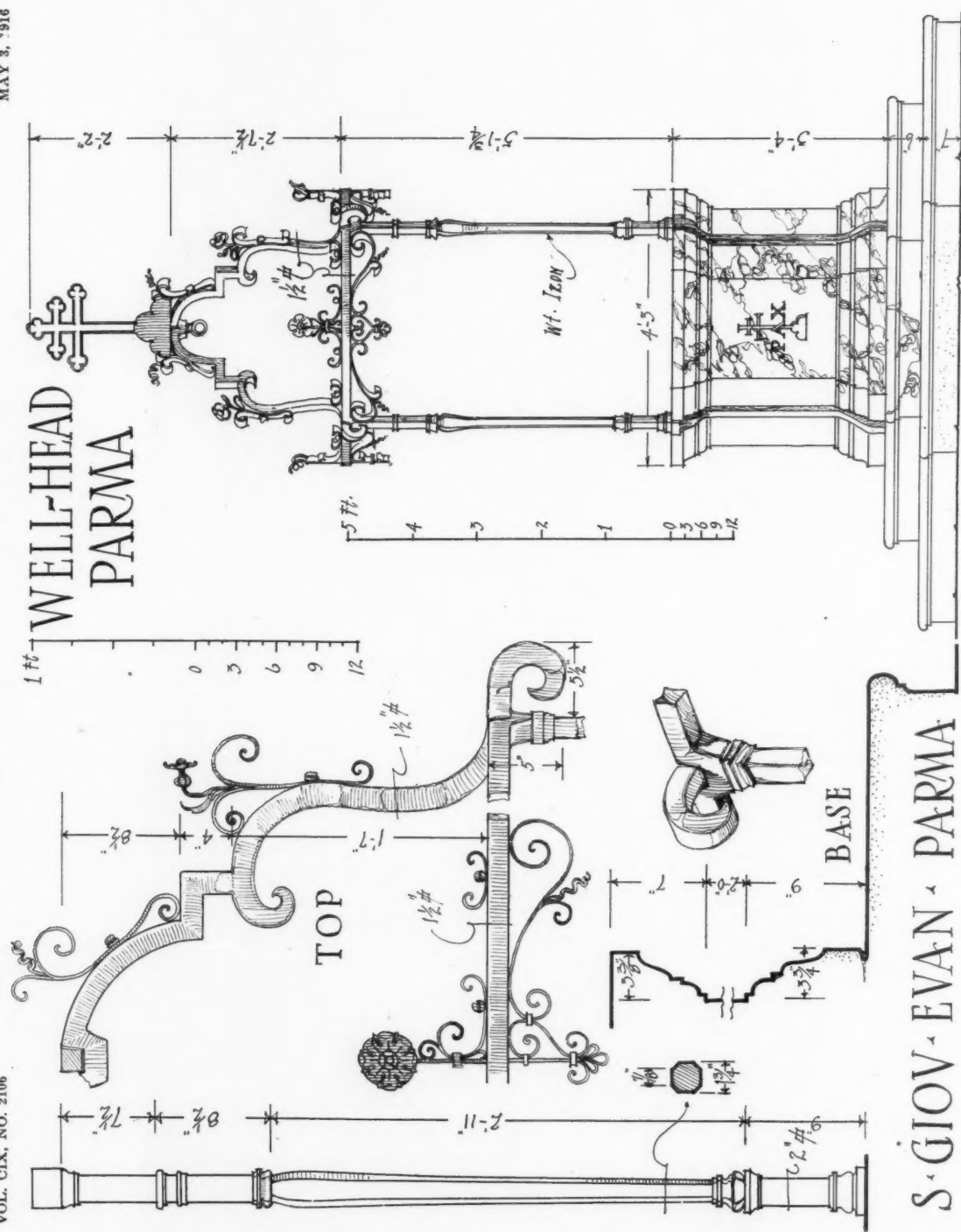
The well curb illustrated in this week's issue lies in a courtyard adjoining the one shown some time ago. Its base is an Istrian stone delicately and classically designed, while above rises a truly glorious wrought iron standard elaborated into a canopy form. The details of the iron work are free and unusual, but above all are executed in an entrancing manner full of verve and spirit. It may be remembered that this courtyard, now a barracks, was once a part of the Benedictine monastery which will account for the ecclesiastical finial. Some of the interesting colonnade that forms a background to the curb may be seen in the photograph.



WELL CURB, S. GIOVANNI EVANGELISTA, PARMA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 131



WELL CURB, S. GIOVANNI EVANGELISTA, PARMA

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 132

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

THE AMERICAN ARCHITECT

VOL. CIX, NO. 2106

MAY 3, 1916



ENTRANCE TO GARDEN, DETROIT, MICHIGAN

MR. WILLIAM PITKIN, JR., *LANDSCAPE ARCHITECT*

CHICAGO ARCHITECTURAL EXHIBITION



HOUSE OF WALTER
B. LASHER, ESQ.,
GOSHEN, CONN.

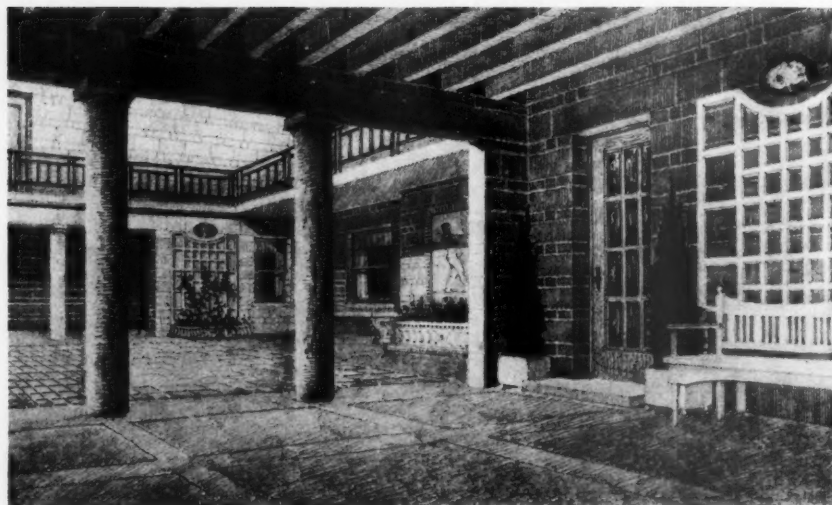
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MESSRS. SKINNER &
WALKER, ARCHITECTS

COURT IN HOUSE
OF
E. HERRMANN,
FLORIDA

□ □

MR. WILHELM BERNHARD,
ARCHITECT



A HOUSE IN
BARRINGTON, ILL.

□ □

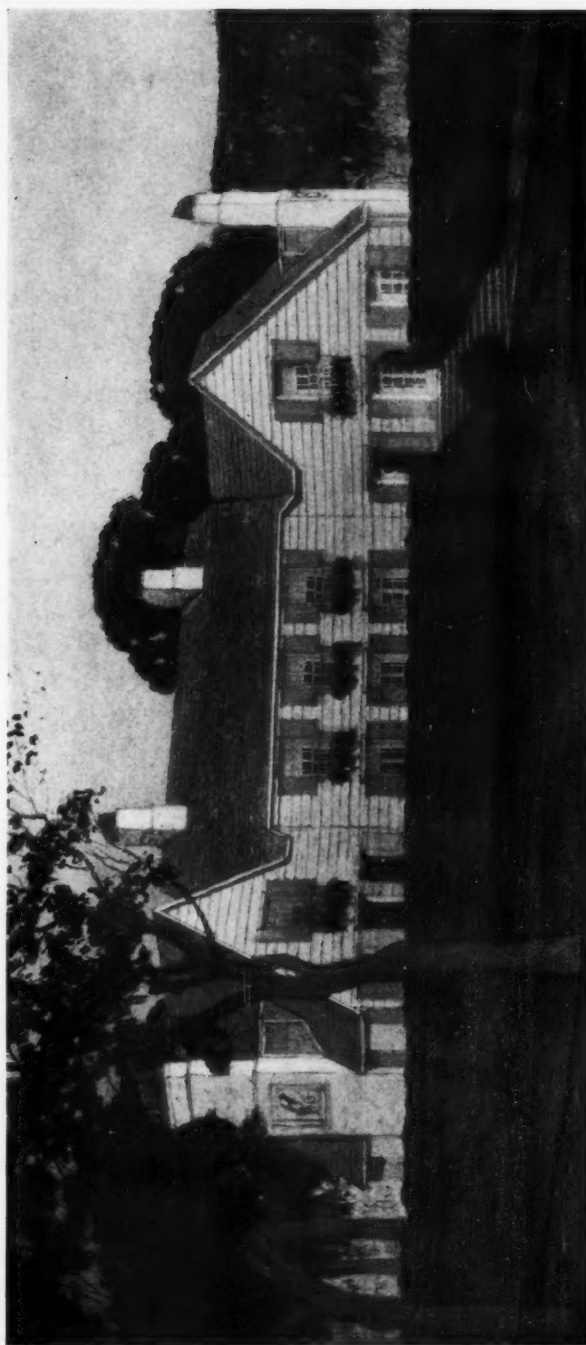
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VOL. CIX, NO. 2106

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MAY 3, 1916



EXTERIOR OF STUDIO OF HOLABIRD & ROOT,
CHICAGO

□ □ □
HOLABIRD & ROOT, ARCHITECTS

CHICAGO ARCHITECTURAL EXHIBITION

STAIRWAY IN A COUNTRY HOUSE

□ □

OTIS & CLARK, ARCHITECTS





RESIDENCE OF ALEX. BONNYMAN, KNOXVILLE, TENN.

MESSRS. CHAS. I. BARBER & BEN MCMURRAY, ARCHITECTS

CHICAGO ARCHITECTURAL EXHIBITION



ST. STEPHEN'S EPISCOPAL CHURCH,
RIDGEFIELD, CONN.

□ □

MESSRS. ALLEN & COLLENS
AND MR. W. K. RAINSFORD,
ASSOCIATED ARCHITECTS

CHURCH OF
OUR SAVIOUR,
ELMHURST, ILL.

□ □

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DETAIL OF ENTRANCE,
AMERICAN BOOK BUILDING,
CHICAGO, ILL.

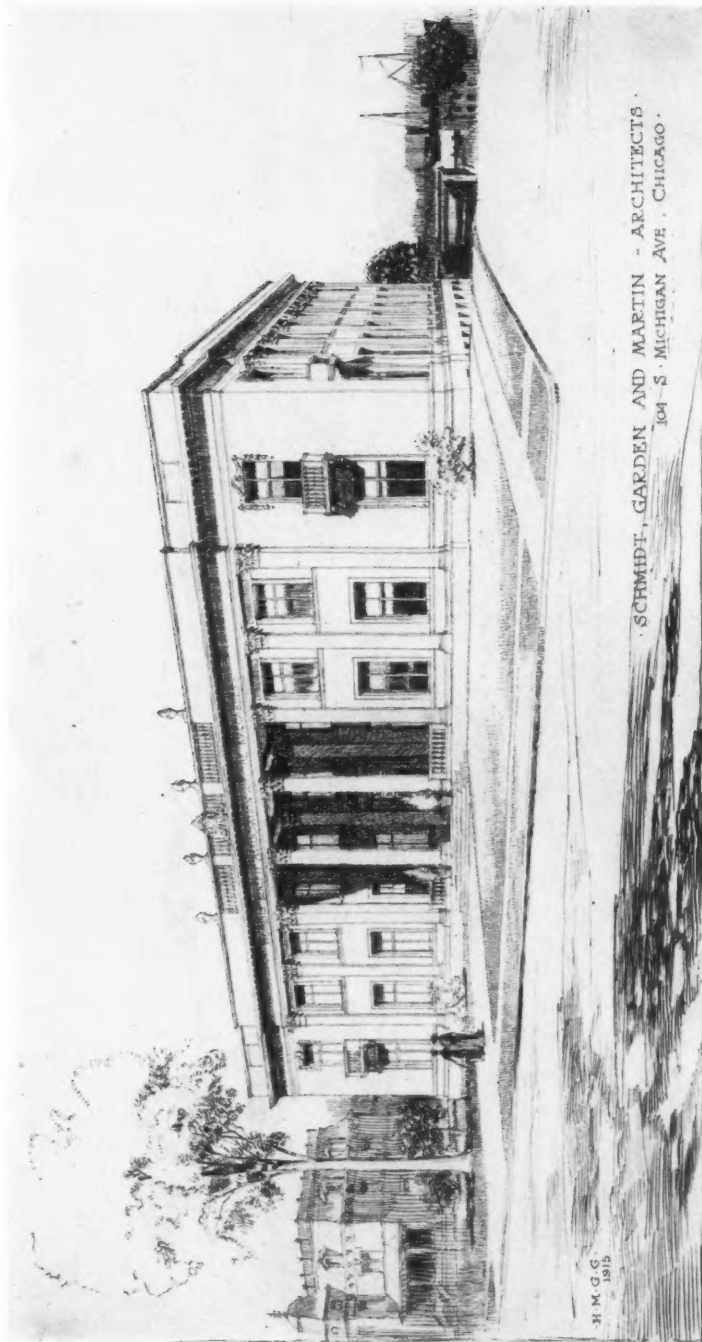
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CHICAGO

MESSRS. CHATTEN & HAMMOND, ARCHITECTS



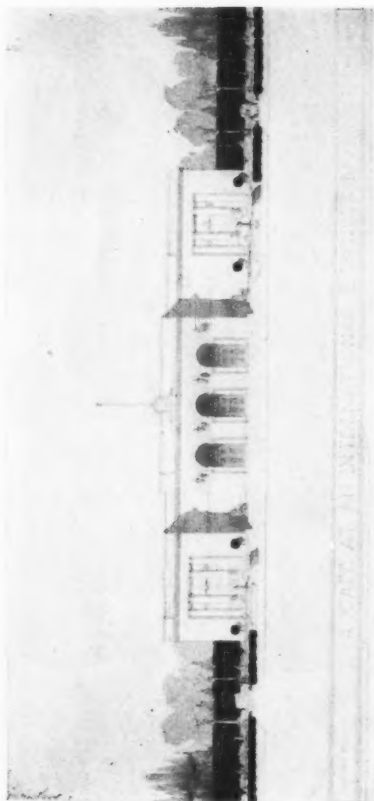
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OFFICE BUILDING FOR WOMAN'S BENEFIT ASSOCIATION OF THE MACCABEES, PORT HURON, MICH.

MESSRS. RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS

CHICAGO ARCHITECTURAL EXHIBITION



A CAFE AT AN INTERNATIONAL EXPOSITION
ROY C. BODETT, ART INSTITUTE EVENING SCHOOL



LIVING ROOM, THREE ARTS CLUB, CHICAGO
MESSRS. HOLABIRD & ROCHE, ARCHITECTS



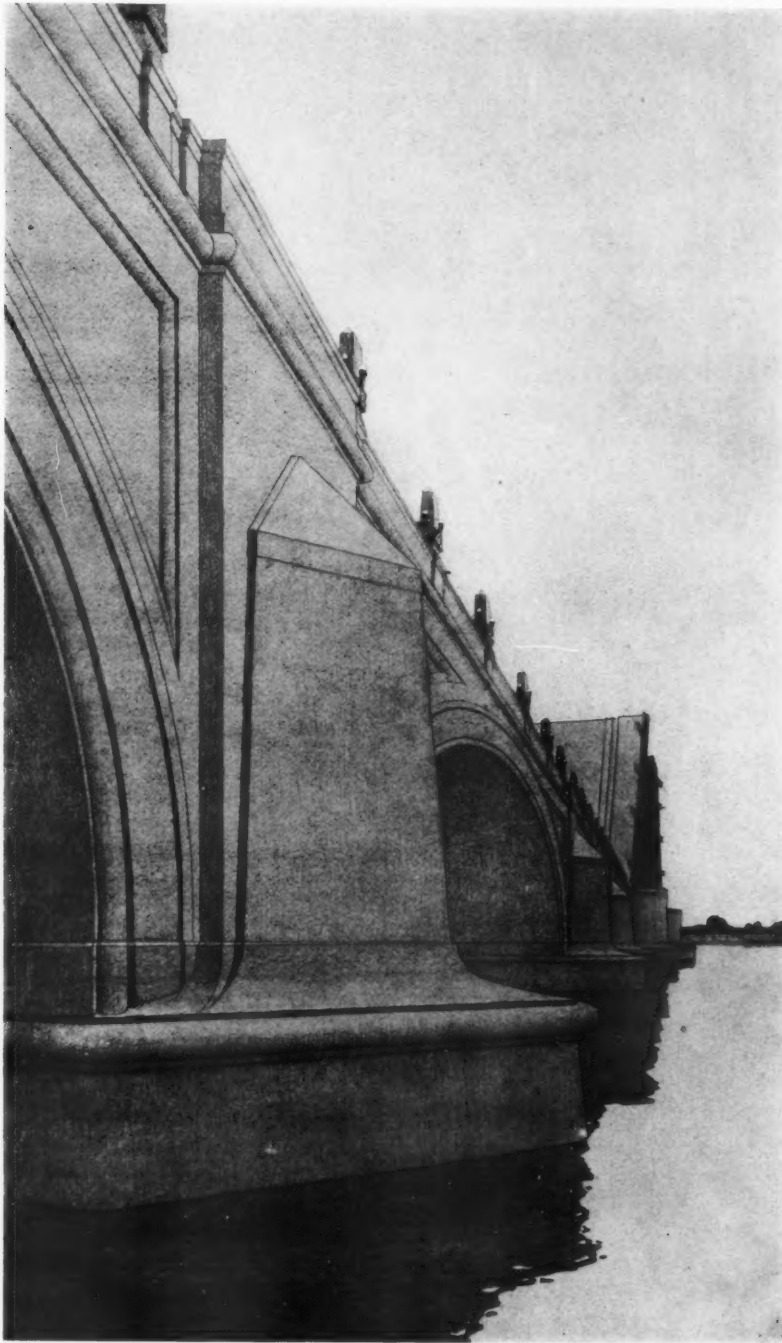
COMMERCIAL BUILDING, CHICAGO
MR. A. S. ALSCHULER, ARCHITECT

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THE AMERICAN ARCHITECT

VOL. CIX, NO. 2106

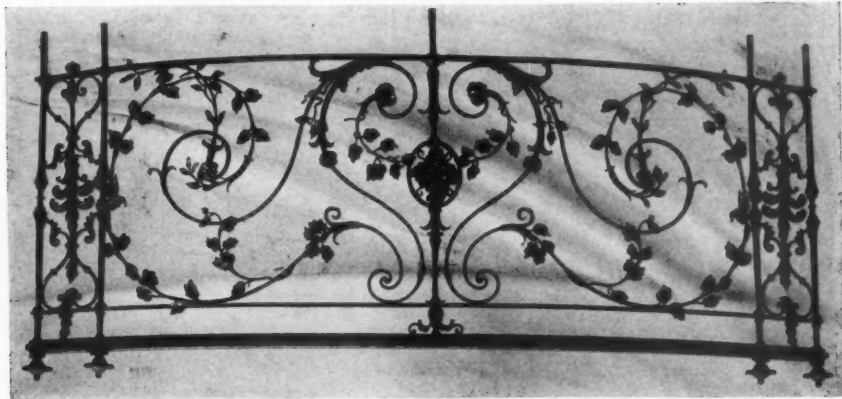
MAY 8, 1916



BELLE ISLE BRIDGE, DETROIT, MICH.

MR. CASS GILBERT, ARCHITECT

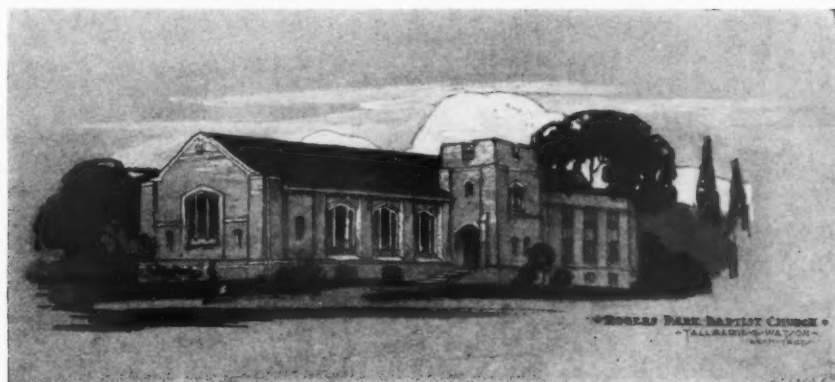
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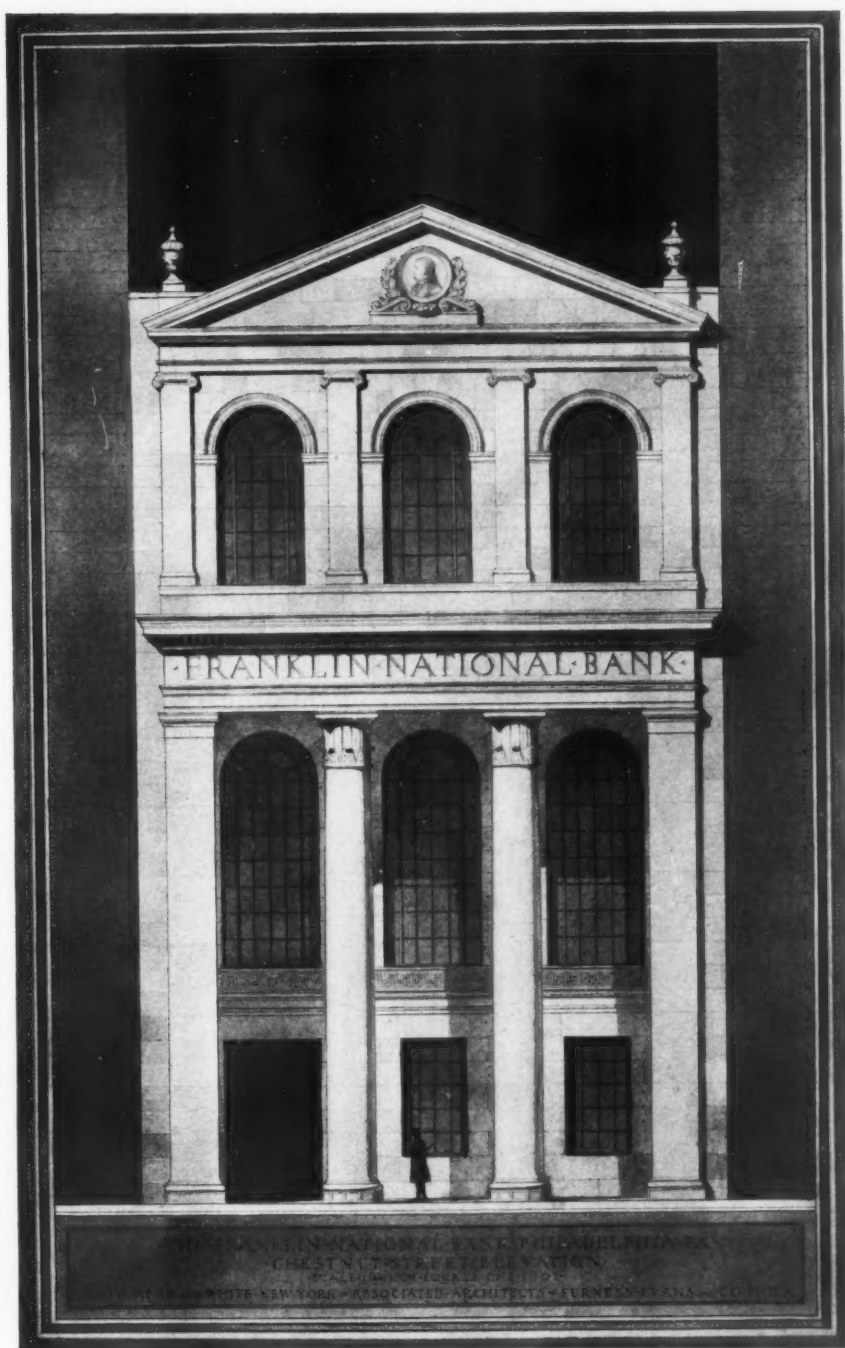
WROUGHT IRON BALCONY, EXECUTED BY SAMUEL YELLIN
MR. H. VAN BUREN MAGONIGLE, ARCHITECT



GRAMMAR SCHOOL, ARTESIA, CAL.
MESSRS. WITHEY & DAVIS, ARCHITECTS



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MESSRS. TALLMADGE & WATSON, ARCHITECTS
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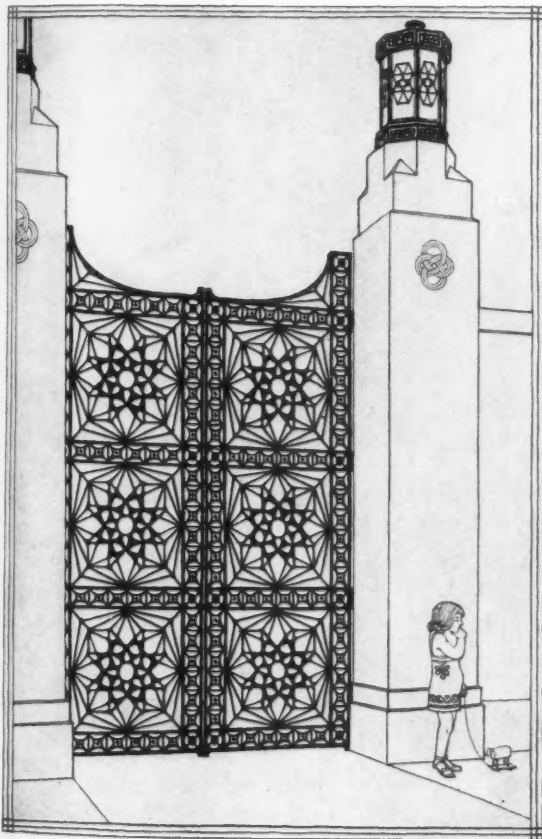
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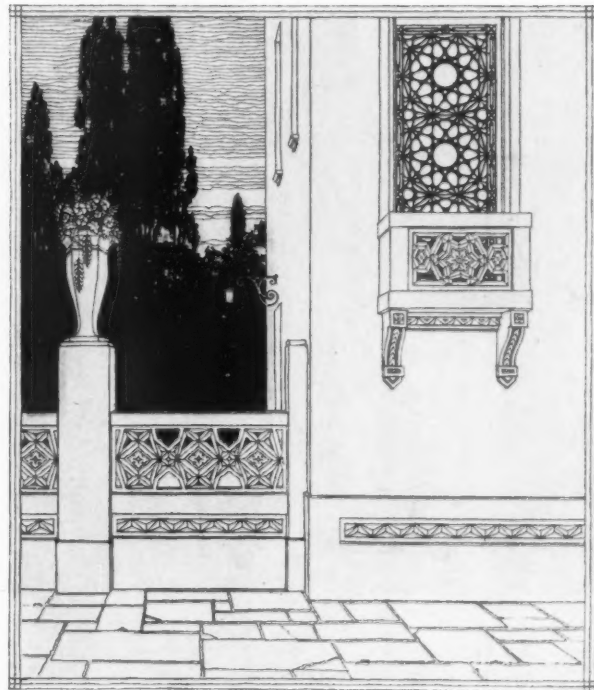
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DIRECTOR'S RESIDENCE, CITRUS EXPERIMENT, RIVERSIDE, CAL.
MESSRS. HIBBARD & CODY, ARCHITECTS

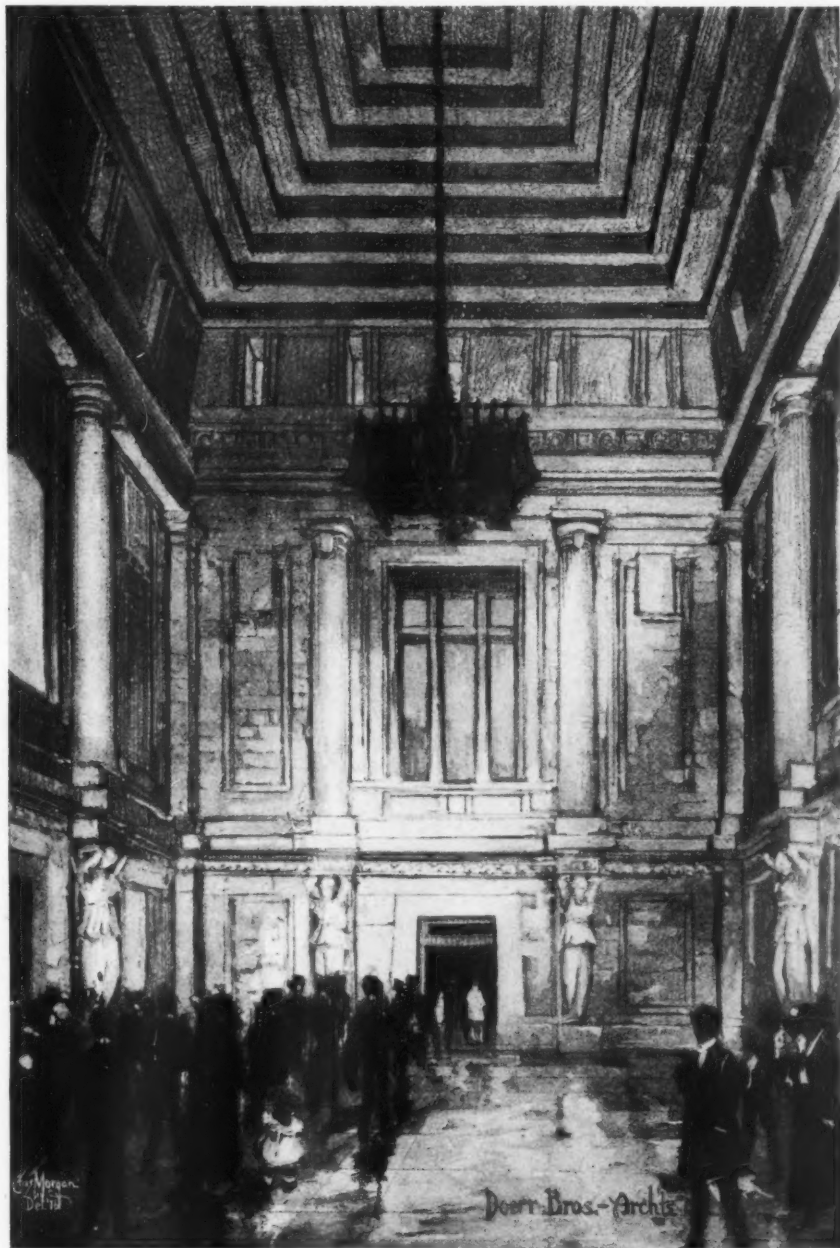


GATES, MOTIFS, 24-HEDRON
CLAUDE BRAGDON, ARCHITECT



WINDOW AND BALUSTRADE, MOTIFS
PENTAHEDROIDS, ICOSAHEDRONS
CLAUDE BRAGDON, ARCHITECT

CHICAGO ARCHITECTURAL EXHIBITION



PROPOSED MAUSOLEUM FOR FOREST HILLS CEMETERY,
PHILADELPHIA, PA.

MESSRS. DOERR BROS., ARCHITECTS

CHICAGO ARCHITECTURAL EXHIBITION

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THE AMERICAN ARCHITECT

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THE RELATION OF DRAFTSMANSHIP TO ARCHITECTURE

IN spite of the fact that much has been written concerning the tendency of students in architectural schools, and even the younger members of the profession, to magnify unduly the importance of clever draftsmanship, and become imbued with the feeling that the production of fine drawings represents the outward manifestation of unquestioned ability in the practice of architecture, it still persists in various quarters. It is a clear case of mistaking the means to an end for the end itself. There can be no question concerning the value and importance of drawings that clearly and completely set forth the conception of the designer, but after all they are simply instruments of service, and as such have no value except to make readily and economically possible the accurate construction of the building which they are intended to represent.

This fact was recently dwelt upon by Mr. Arnold W. Brunner, in an address before the National Institute of Arts and Letters, at Boston. With a view to making his

meaning clearer, Mr. Brunner compared architecture with the drama in the following manner, which appears sufficiently apt and convincing to warrant repetition.

"We are told on excellent authority that a written play is not a play at all. It is only a book of directions for bringing one into existence. Similarly a set of plans does not constitute an architect's output any more than a copy of his specifications. Like a play, the plans are merely the directions for producing something. A drawing, be it ever so attractive and convincing, is only a promissory note which binds its maker to deliver in the concrete what is stated on its paper face. Sometimes it may be well to pause and consider if the author has sufficient funds in his mental bank to make good.

"Like the dramatist, certain forces stand between the architect and his audience. I am told that dramatic authors often find difficulty in maintaining their conception and persuading managers, producers and actors to follow their ideas and faithfully interpret them. The architect has his interpreters, too. Masons and carpenters, plasterers and cabinetmakers, carvers and decorators, workmen of all kinds—whose only sin in life is apparently to deviate from the plans as much as possible. These mechanics can so mutilate and distort a design that the result may be very different from the architect's conception, which remains a dream that the public will never know."

The truth of the above statements will be attested by numerous members of the profession, who have frequently viewed with admiration the winning drawings in a competition for some important project, and a few years later have wandered disappointedly among the buildings of the group, and marvelled that they resembled so slightly the beautiful drawings from which the structures were presumably built. Perhaps the differences were accounted for by a number of causes, but unquestionably the greatest of these has been that the architects considered their work completed in its essential elements when drawings for the buildings were completed. The carrying on of all subsequent important work—the selecting of those to whom the actual work of construction was to be en-

THE AMERICAN ARCHITECT

trusted, the materials to be used, the making of full-sized details, the following step by step of the detail work of construction to see that it corresponded in all particulars with the plans and specifications—all of this was delegated to subordinates;—specification writers, clerks, superintendents and to “practical” men, while the heads of the firm, the designers—in other words, the real talent—were employed in making other drawings and securing other commissions.

Fortunately, the public, as well as the profession, is beginning to understand that drawings are not architecture, and that the real test of ability—the only thing by which an architect can be correctly and justly judged—is the finished building. Probably the strongest argument against the selection of architects by means of competitions, whenever such process can be avoided, is contained in the fact that as they are at present conducted they do not afford an opportunity of applying this test.

NEW INSPECTION LAW FOR NEW YORK

THE law effecting a partial consolidation of the various bureaus which have heretofore had jurisdiction over the inspection of buildings in New York City, was approved by Mayor Mitchel on April 17th, and now confronts us as a fact rather than a theory. It is believed that this new law, which, after all, is simply a compromise, and accomplishes

but a part of what it was at one time hoped would be accomplished, will result in greater convenience to those connected with building operations in various capacities, and at the same time effect an economy in the supervision of building operations by the city. It is further expected to relieve owners and others from much annoyance, by reason of conflicting orders issued by various bureaus whose jurisdictions have heretofore frequently overlapped.

Unfortunately, the architectural profession receives but scant consideration in the operation of the new law. The Board of Standards and Appeals, the body that will administer it, will be composed of thirteen members, only one of which is necessarily an architect. Considering the relation of the profession to building operations and its undoubted knowledge of the questions involved, it would seem as though this was inadequate representation and that the city on its part was being deprived of intelligent service that could, perhaps, be availed of to public advantage.

Possibly an ideal law was too much to expect at one step, after the conditions that have prevailed in New York City for many years, and it appears likely that further improvement can be secured through amendment as time and experience will undoubtedly demonstrate the wisdom of further action. Other cities, however, in considering this instrument with a view to possible changes in their own laws, should take cognizance of its several palpable defects.





NO. 11. GROUP OF MODELS SHOWING COMMUNITY GARAGE LOCATION AND GENERAL DEVELOPMENT OF LAWN AREAS

(See Lots No. 4, No. 5, Figure No. 1)

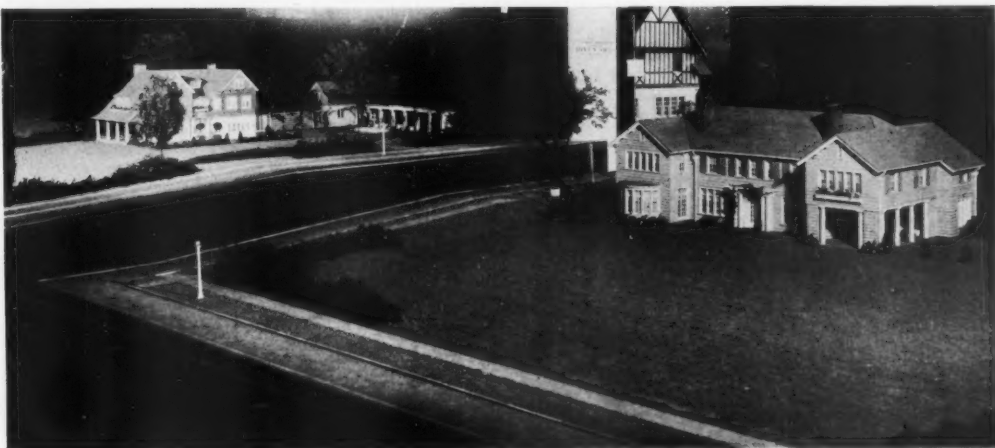
MODELS FOR ARCHITECTURAL AND LANDSCAPE WORK

(Continued from page 287)

the platforms on which the model rests, is approximately 24 cents. The approximate cost for the erection of the houses shown in these models will range from \$250 to \$500 per house. The approximate number of hours required to execute one of these houses ranges from 150 to 400. The average cost per lot for the landscape development, ex-

clusive of the cost of the house and the cost of the platform, was approximately \$140. The approximate time required for the landscape development of each lot, including the making of the artificial trees, shrubs and flower borders, and the erection of the model, is approximately 80 hours.

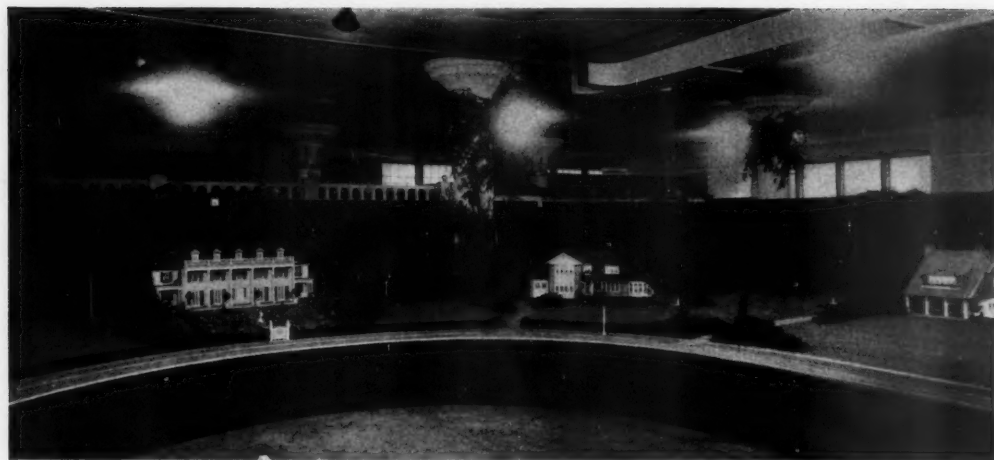
In the development of models, the first and most important requisite is that no detail should be out of scale. It is also important that no detail in the execution of the



NO. 12. WOODEN HOUSE MODELS SHOWING OPEN LAWN TREATMENTS

(See Lots No. 8, No. 9, Figure No. 1)

THE AMERICAN ARCHITECT



NO. 13. REPRODUCTION IN WOODEN MODEL OF MT. VERNON WITH TYPICAL COLONIAL GARDEN.
NOTE COMPARATIVE TYPES OF ARCHITECTURE
(See Lots No. 6, No. 7, No. 8, Figure No. 1, Part I)

model should be too small or too hidden not to demand a careful execution.

Houses on this scale representing wood may be worked out either in actual wood or in plaster. Plaster may be used for the windows, or the effect of glass may be produced by the hand of a skillful decorator.

The great difficulty in the development of

any model for landscape purposes is to exercise the necessary restraint to overcome the possibility of filling the lawns with too much shrubbery and an overabundance of flower borders. The aim in the development of models, as in the development of actual problems, is to reproduce architectural details and desirable landscape settings for



NO. 14. PLASTER MODEL OF DUTCH COLONIAL HOUSE WITH PERENNIAL BORDERS.
NOTE HEDGE EFFECT
(See Lots No. 4, No. 5, Figure No. 1, Part I)

THE AMERICAN ARCHITECT

various architectural and garden accessories.

An intimate acquaintance with the use of the model in the study of the landscape problems, as well as architectural problems, will influence many clients to a full appreciation of the value of models as a safeguard against the many errors which enter into the development of properties, where the deci-

sion of the layman is placed at the mercy of the vivid pictures described by the professional man with a keen imagination.

The model is invaluable in saving many clients loss in time and money through mistakes that would otherwise have occurred and only have been found after the work had been completed.



NO. 15. WOODEN HOUSE MODEL SHOWING USE OF VINES AND FLOWER BOXES

(See Lot No. 1, Figure No. 1, Part I)

Exhibition of Educational Value

An exhibition unique in character has been opened in the Pennsylvania Museum, in Memorial Hall, Fairmount Park, Philadelphia. Designated as the first of its kind in the world, it is intended as an object lesson and warning to art collectors, who are so often imposed on by unscrupulous dealers in the matter of spurious antiques.

The Philadelphia *North American* commenting on this exhibition states:

As indicative of the large scale on which this form of hoodwinking the public is carried on, there is the case of the art objects of Capo di Monti, made at Maili near Naples, in the eighteenth century. There are only ten genuine specimens of this work in America, and five of these are at Memorial

Hall. Yet nearly a thousand tons of fakes purporting to be originals have been sold in this country. The imitations will be shown with the real objects, which are valued at \$400 a piece.

Imitation Hispano-Moresque plates, purporting to have been made in Spain in the sixteenth century, Chinese art objects worth \$1 and sold for \$100, will be shown in the April fool collection.

Many of the fakes are made in Philadelphia; others come from London and Paris. One of the desires of the trustees of the Pennsylvania Museum is that the public will gain knowledge of the difference between genuine and imitation art objects, and that the wholesale exploitation of an uninformed public will be more difficult in the future.

Mediæval Stained Glass: Analysis of Fragments of Reims Windows

It is announced by the *Daily Express* correspondent at Paris that the destruction of the windows of Reims Cathedral by the German artillery has revealed to French scientists the secret of the brilliant colors of mediæval stained glass. M. Chesneau, Assistant Director of the French School of Mines, has at last been able to collect and analyze many of the fragments picked up about the walls. He reports that, in staining glass blue with the blue extract of arsenio-sulphates of natural cobalt, the workmen of the thirteenth century recognized the advantage of a delicate process by which the nickel (always associated with cobalt in nature) was eliminated. Thus they avoided the brown shade and the darkness that result from the presence of nickel. Then they intentionally added copper, the greenish-blue tint of which corrects the too violet blue of the pure oxide of cobalt. They produced their violet glass with the natural unpurified ore of manganese. Their red glass, the secret of which was lost for many centuries and that is equalled now only by that made with gold, is really a bottle-green glass covered with an extremely thin enamel colored with oxidulated copper—that is, copper very slightly oxidized.—*Journal of R. I. B. A.*

John Nolen on the Concrete Aspect of City Development

No problem is more human in its relation to the general welfare than that of city planning. This point was emphasized by Mr. John Nolen, in an address recently made in Waterbury, Conn., as follows:

"We must not lose sight of the human side of it, although we talk of buildings, and city streets, playgrounds, civic centers and dollars. It is a practical and technical problem and requires a practical and technical solution. The housing of the workingman is most important. It involves the health of the workers, fire hazard and hazard to the morals of the community.

"It is time for us to place a standard for workingmen's houses and see if we can't live up to it. The welfare of the workman cannot be considered unless his living condition is properly solved.

"City planning and the caring of workingmen's living conditions is very concrete. One of its greatest aims is that it has at heart the physical welfare of the people. Great scourges like tuberculosis and other diseases that are unknown to some parts of the world are only just now beginning to attract our attention, and we are just beginning to see what physical well-being means to community welfare.

"Another one of its aims is community and child life and play and recreation. Here it is aimed to get some relaxation and some sort of balance into the workaday world. Social service is also included in its scope, and when we see how the great recognition of the brotherhood of men is gradually sweeping most of the world in spite of this dread war, the importance of this factor is realized. The home must be built up. The essential character of the American home, those things that make for what is sacred in the home, has now a downward tendency. The consideration of the home and the house in this great problem is most fundamental."

For the Suppression of Bad Art

Men of fastidious taste are beginning to show signs of uneasiness at the prospect of an explosion of art when hostilities are over, and so conscious are they in England of the dreadful consequences of unpreparedness for war that a few of the choicer spirits have already banded themselves in a determined effort to provide against the disasters of peace.

The Civic Art Association might have been founded at any time, its avowed objects being to promote the use of arts and crafts for all sorts of civic purposes and to support all efforts to beautify cities, towns and villages by the employment of artists and craftsmen. But in establishing it now while the war is in full swing the promoters are fully conscious of the peculiar dangers that threaten the cities, towns and villages of their native land. They foresee the great demand there will be for memorials of all sorts, and, as the Lord Mayor of London observed in the course of the inaugural address, "the very notion that the country might suffer, as in the past, from a multiplication of memorials which were ugly, trivial

THE AMERICAN ARCHITECT

and commonplace was enough to fill them with shame and alarm."

Lord Beauchamp, one of the founders, intimated that they were not concerned merely with local and parochial affairs. Among the monuments to be expected was one expressing the undying gratitude of Britain to France, and it would hardly suffice to have this done in the perfunctory way of an ordinary English monument. England is so loaded with eyesores already that if the Civic Art Association can do anything to regulate the inevitable demand for national, regimental and personal memorials it will earn the gratitude of future generations. If it cannot do much in the way of creation, it may, nevertheless, justify its existence by wholesale repression.

—*N. Y. Tribune.*

Book Note

FOUNTAINS OF PAPAL ROME, by Mrs. Charles MacVeagh, with illustrations drawn and engraved on wood, by Rudolph Ruzicka. Full cloth. 300 pages. Size $5\frac{1}{2} \times 8\frac{1}{2}$ inches. Price \$2.50. New York, Charles Scribner's Sons.

Water in motion has always been a thing of marvellous attraction. Whether in great volumes as the falls and rapids of Niagara, the running brook or in the gentle play of the fountain, there is a fascination that draws irresistibly. The movement of a stream of water seems to fit with every mood.

The sculptor has in all ages seen and availed of the artistic possibilities of water in motion. Some of the finest examples of the sculptors' art are to be found expressed in the fountains that, while forming a utilitarian part of the water supply of ancient, medieval and renaissance cities in Europe, are so beautifully conceived and executed as to remain masterpieces of art.

No city in Italy, a country of beautiful fountains, is more lavishly supplied with good examples than Rome. The water that ran down from snowclad hills was conducted by aqueducts to serve the city's needs and in every available place fountains were set up. To these fountains at all hours of the day and

night came the people to supply their necessities. Fountains became a gathering or meeting place, and as such assumed importance. When a popular official sought to secure his prestige and add to its further ascendancy, he caused a fountain to be erected either in his own honor or that of some patron either secular or religious. Rome abounds in fountains of this type. This book by Mrs. MacVeagh is an entertaining description of them and the times of their erection. Fortunately its interest and value do not depend on the wood cut illustrations that accompany the text. These are but indifferently drawn and poorly executed. Well taken photographs would have been an artistic improvement.

The book, however, will serve to give an intimate knowledge of Roman fountains, and in such specific examples as arouse particular interest, a further and more detailed acquaintance can be obtained from the very large amount of literature on this subject.

Personals

Mr. Lawrence H. Hall, architect, has opened an office at 807 Fairbanks Building, Springfield, Ohio, for the practice of his profession, and would appreciate receiving manufacturers' samples and catalogues.

Messrs. McIver, Cohagen & Marshall, architects, of Great Falls, Montana, have established an additional office for the practice of their profession in the Electric Building, Billings, Montana.

Mr. Charles G. Benson, architect, announces that he has taken into partnership with him Miss Martha Wall Andrews, architect. They will practice their profession under the firm name of Benson & Andrews, with offices at 840 Broad Street, Augusta, Ga.

Mr. Philander P. Scroggs, architect, announces the opening of offices at 852 Broad Street, Augusta, Ga., for the practice of his profession. Manufacturers' samples and catalogues are desired.

INDUSTRIAL INFORMATION

Concealed Casement Operator

P. & F. Corbin, New Britain, Connecticut, have issued a folder illustrating the Corbin Concealed Casement operator for windows opening outward. This is a device for opening and closing casement windows easily and quietly, and holding them firmly fastened at any point from a closed to a wide open position. It presents no protruding bars or braces, employs no thumb-screws, and requires no effort to operate, and is said to never get out of order. The actuating mechanism consists of a worm and gear, greatly multiplying the leverage, so that it is stated a child can open or close any window with ease. Diagrams given show the required space for installation of this operator, and indicate the dimensions which it is necessary to give the manufacturer when ordering the device.

Folder may be had upon application.

Medusa Waterproofing

The Sandusky Portland Cement Company, Cleveland, Ohio, has published a catalogue devoted to the subject of Medusa Waterproofing powder and paste. It is stated that this material makes concrete impervious to water, prevents discoloration and efflorescence, does not affect strength, setting or color of Portland cement, and gives absolutely permanent results.

The Medusa Waterproofing powder is in the form in which this material was originally produced, but to meet a growing demand and preference among architects and cement users for a waterproofing which can be dissolved in the water to be used in mixing mortar or concrete, the Medusa Waterproofing paste has been devised. It is identical, according to statements made in this catalogue, with the powder in resulting composition and waterproofing effect. The sole difference between the two is the greater convenience of mixing which the paste form

offers, although if the mixing of the powder with the cement is thoroughly and carefully done, equally good results can be obtained with either form.

A number of concrete structures in which Medusa Waterproofing materials have been used are shown in this catalogue, and the testimonials of users from all sections of the country are printed.

Catalogues may be had upon application.

Colonial Series for Architects

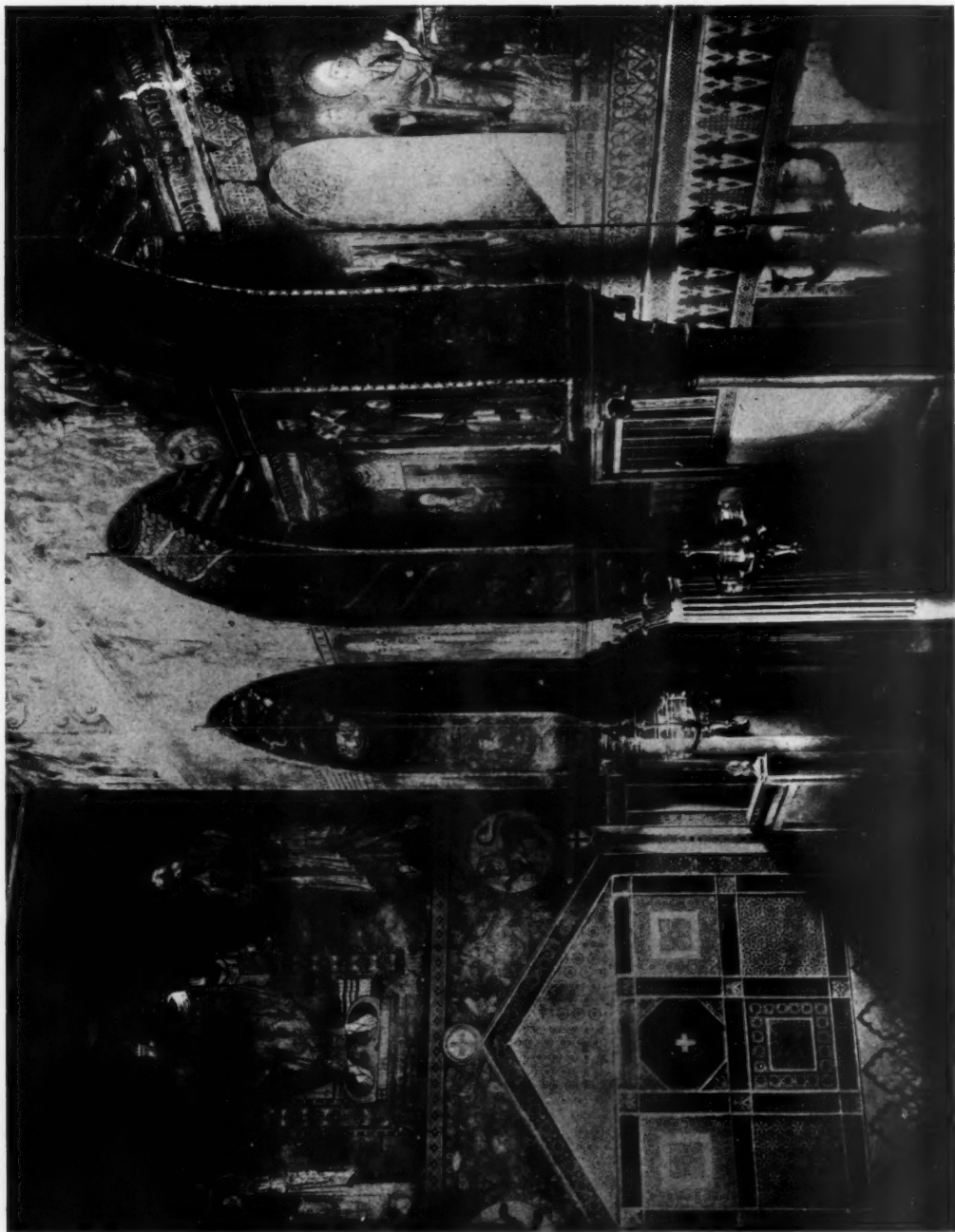
J. A. & W. Bird & Company, 88 Pearl Street, Boston, Mass., with offices in New York and Chicago, have adopted a unique plan of calling the attention of architects to "Ripolin." This consists of using a series of half-tone cuts reproducing various features of noted examples of Colonial architecture, and in some instances showing an entire building.

A card carrying one of these cuts and also a calendar of the month, is issued at the beginning of each month. The subject shown for January is a window detail of Woodlands, a building in Philadelphia, erected in 1772. The calendar for February shows the Dalton Club, Newburyport, Mass., erected in 1746. The March issue of the series presents a detail of inside of front door of Pierce-Nichols house, Salem, Mass., erected in 1782.

Ripolin, the material advertised by this series, is an imported enamel paint made in Holland, and said to be in use all over continental Europe. It is claimed that it is much superior to domestic paint.

The method adopted of bringing this product before architects deserves commendation, as it will be the means no doubt of placing in the architect's files details of much of our colonial architecture that might not otherwise be made available to him.

To architects making application, this series will be sent free.



SARACENIC DETAILS—CAPELLA PALATINA, PALERMO, ITALY