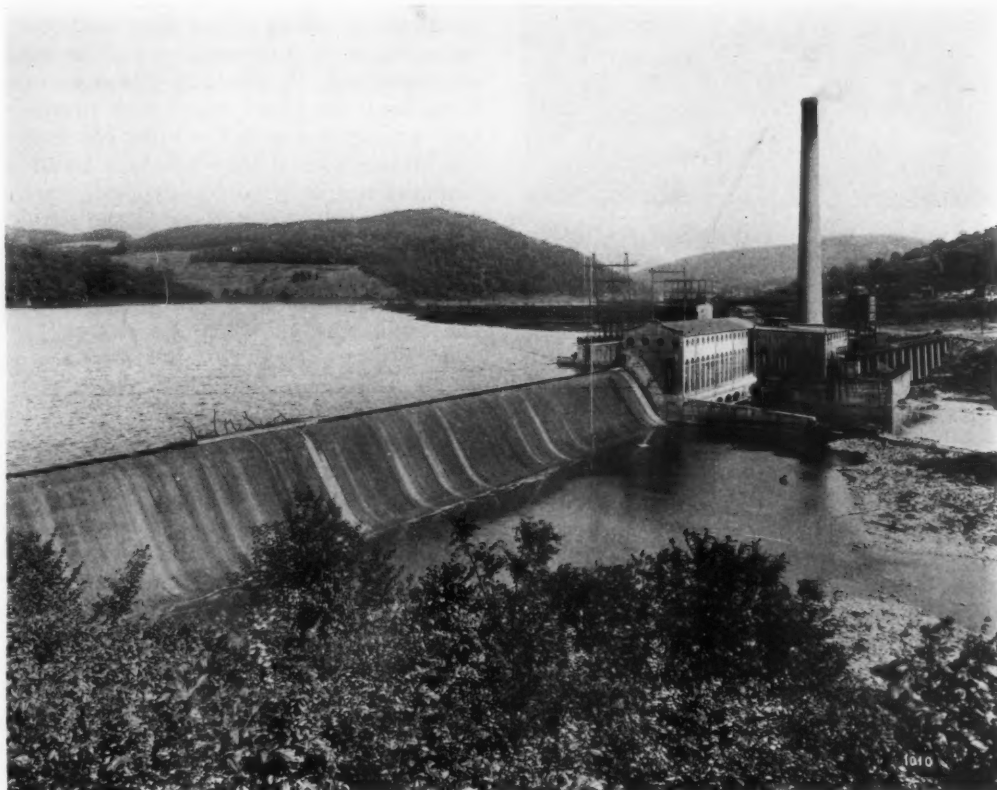


THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, MAY 10, 1916

NUMBER 2107



GENERATOR PLANT, WARRIOR RIDGE, PA., PART OF THE PENN CENTRAL LIGHT & POWER CO.'S SYSTEM, OPERATED BY DAY & ZIMMERMAN

ARCHITECTURE AND INDUSTRY

By F. M. GARDINER

ILLUSTRATED BY EXAMPLES OF THE WORK OF DAY & ZIMMERMAN OF PHILADELPHIA

MANY industrial executives who have invested money in plant improvements to enhance the health and general welfare of their employees, with a purely philanthropic motive, have found that such an outlay has brought them substantial returns in greater production or decreased operating costs. More slowly they are learning that pleasing architectural effects have an actual cash

value and that the extra expense incurred, which has been charged in their minds to profit and loss, should have been entered as an interest paying investment.

A sales manager confronted with the necessity of selecting a salesman from a group of applicants will consider attractive personal appearance as a cardinal point. The winner of a competition in architecture will be the aspirant who combines the best ar-

Copyright, 1916, by The American Architect

THE AMERICAN ARCHITECT



OFFICE, WATSON WAGON CO., CANASTOTA, N. Y.

rangement with the most striking and harmonious design. The home builder will consider the effect of the design of his home as of importance secondary only to the specific needs of his household. That this matter of appearance should be considered in industrial buildings, where the interest ordinarily apparent to the owners is simply that of putting their plant under some sort of roof, is a departure which has not been given the thought and discussion which it deserves.

The impression first created is lasting. The effect on the mind through the eye, which can be given only by externals, influences the attitude of the observer toward the object not only in regard to what is visible to the eye, but in regard to its inner character which finds expression in its exterior. A building may have character as well as a human being. But whereas the impression received of the character of a human being may be given by qualities not discernible to the eye, the character of a building must be judged entirely by its effect upon the eye. It is safe to say that a building reflects not only the personality of the architect but of the owner, upon whom rests the final decision as to its design and construction. Although the average person may not stop to analyze the impression made upon him by what he sees, there is seldom any doubt in his mind as to whether or not it is a favorable one. Even a casual glance will register a mental picture, which may recur as a pleasant or an unpleasant memory.

Advertising managers of large industries are incorporating more and more frequently in their advertisements photographs or sketches of the plants where their goods are manufactured. The home of the product is always of interest to the prospective purchaser and its appearance affects his opinion as to the reliability of that product, the financial standing of the firm and the mental attitude of its executives. The public is learning fast, in this day of keen competition, that the plant which can produce the best article and give the most efficient service is the one whose officials have given thought not only to the product itself, but to the layout, the welfare of the employees and the general appearance of the buildings. The knowledge that such men are in charge of an enterprise is a guarantee in itself of the quality of the output.

The difference in cost between a building which creates a distinctly favorable impression and one, which to say the least, is devoid of interest need not be great. Moreover, although in the design of a manufacturing plant the economical layout is of the first importance, it is always possible to develop an effect which is pleasing to the eye, whatever the plan may be. In view of the many available materials of only slightly varying price, from which selection can be made, pleasing and original effects may be achieved without an exorbitant increase in cost. Nor is it necessary to rely entirely upon the selection of materials, for the desired effect. Even more important is the feeling in the lines of the build-



OFFICE, PENN CENTRAL LIGHT & POWER CO.,
ALTOONA, PA.

THE AMERICAN ARCHITECT

ing, the sense of proportion and the development of details; these, in the hands of a competent architect, can be effected with practically no increase in cost.

The importance of attractive architectural design, without and within, from the standpoints of obligation to the community, incentive to better work on the part of the employees and value as an advertising asset, is constantly receiving greater recognition among those who lead in the indus-

trial world, and must be considered by those who desire to be classed among the leaders.

It is deplorable under these circumstances that any plant should be erected without careful study of its architectural possibilities. That some have realized the value of architectural expression even in plants of the most utilitarian application is evidenced by the photographs in the *AMERICAN ARCHITECT* of March 22, and by the accompanying illustrations.



GURNEY ELEVATOR CO., HONESDALE, PA.

DESCRIPTION OF BUILDINGS BY DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS, ILLUSTRATED IN THIS ISSUE

BUILDING FOR WARNER BROTHERS COMPANY, BRIDGEPORT, CONN.

The Warner Brothers Company manufactures corsets and various kindred specialties, together with the boxes in which they are marketed.

The business divides itself into four general departments, viz.:

Cloth department, in which the corsets are cut, sewed and finished; steel department, in which the various metal appurtenances are made, japanned, etc.; specialty department, in which are made miscellaneous articles, such as garters, etc.; paper box department.

The need arose for immediate expansion, and, in spite of the desire of the company to hasten the work as much as possible, the officials realized the importance of first having a thorough industrial investigation

made, with a view to decreasing the cost of production and to making an efficient arrangement of departments, etc. Careful study was given to this matter and the results obtained warranted the necessary delay in the completion of the work.

Inasmuch as all the old buildings were of slow burning mill construction with brick walls, it was decided to make the new buildings conform to this type. However, they were designed to provide improved natural lighting, ventilation and sanitation, without making the additions of a type of architecture entirely distinct from the existing plant.

At the time the work was undertaken, the company manufactured all of its power in several small power plants, the major portion of the machinery being driven from main line shafts belted direct to the en-

THE AMERICAN ARCHITECT

gines. These small plants were abolished and one electric generating station installed, and all of the line shafting was rearranged in such a way that the machines were operated in groups driven by electric motors. The entire lighting system of the plant was also overhauled and additional fire prevention apparatus was installed throughout the plant.

* * *

PLANT OF THE GURNEY ELECTRIC ELEVATOR COMPANY, HONESDALE, PA.

This company manufactures and installs electric elevators for office buildings, hotels, warehouses, industrial plants, railway stations and for various other classes of service.

Having outgrown the capacity of its old plant, the company decided to erect an entirely new plant on a site that would provide amply for the growth in output and at the same time permit of a more economical arrangement of manufacturing departments.

The managerial aspects of the business had been for some time the subject of exhaustive study, and it was possible, therefore, to incorporate in the layout of the new plant the physical facilities that would accord with modern managerial methods.

The buildings have steel frame supporting structures with brick walls, metal window sash and plank sheathing covered with composition roofing. The plant is sprinkled throughout and is provided with fire protection apparatus of the most approved standards.

The building designs used and the arrangement of departments make it possible to extend to any one of the departments without disturbing the general layout or interfering with the manufacturing routine.

* * *

W. O. HICKOK MANUFACTURING COMPANY, HARRISBURG, PA.

This company manufactures a complete line of ruling machinery, ruling pens and ruling ink, as well as certain book stapling machines.

The company's old site was requisitioned by the State for a public park and it was necessary, therefore, to build a plant at a new location.

A thorough preliminary study was made of the industrial requirements, a layout was agreed upon, detail plans and specifications were prepared and the plant was constructed on a "minor contract" basis.

The main building of the plant is of reinforced concrete, the front portion of which is a two-story structure, while the rear portion is a one-story sawtooth structure supported by a steel frame. The walls are of brick with metal window sash in the first story and wooden window sash in the second story. The wooden sash is used in the second story, not only on account of interior effect, but because the departments on this floor (main offices, pen and ink manufacturing departments and experimental department) require a warmer atmosphere in the winter than those housed on the first floor.

The plant also includes ample storage room for lumber, which is used in the wooden frames for the machines built by this company, a garage with two entrances, fire tank, dry kilns, gray iron foundry, foundry storage building and a power plant.

* * *

BUILDING FOR WATSON WAGON COMPANY, CANASTOTA, N. Y.

This company manufactures the Watson contractors' bottom dump wagons. Confronted with the necessity for increasing its capacity, a complete preliminary study of the manufacturing requirements was made with a view to determining the amount of additional floor space which would have to be provided for a specified increase in output. As a result of this study a decision was reached concerning the new buildings to be erected, and all of the old space vacated by the departments to be housed in the new building was re-allotted to other departments in such a manner as to provide for the proper sequence of operations and routing of materials, and at the same time permit of a further increase of all the departments without a general rearrangement.

It was decided to utilize practically all of the new buildings for storage of certain raw materials and finished wagons and to re-allot the old space to the various manufacturing departments, among these being

THE AMERICAN ARCHITECT

a very large paint shop. The plant as laid out has a capacity of approximately one standard wagon every forty-five minutes.

The main building, which is illustrated in this issue, is devoted entirely to the storage of finished wagons. While it appears to be a three-story building, it in reality has but two floors, one floor having been omitted in order to make the first story the height of two ordinary stories in the clear so as to facilitate the storage of wagon bodies, which lend themselves readily to stacking over each other. The upper story is used for the storage of wheels. The product is of such a character that it can be handled by a simple system of mono-rails. This building is equipped with a suitable elevator, which brings the running gears from the third floor to the shipping platform where they are joined by the bodies coming from the lower floor.

* * *

KENT BUILDING, BROOKLYN, N. Y.

The Kent Building Company owned the entire block at Kent Avenue, South Eleventh Street and Division Street in Brooklyn and, as there seemed to be a demand for space in New York for small manufacturers, a preliminary study was made concerning the desirability of this location for such purposes. This study took into account the value of the location with regard to facilities for receipt and shipment

of materials and product, its accessibility to the labor market of Brooklyn and Manhattan, the trolley, bridge and ferry connections, etc.; and as a result it was decided to develop a portion of the property by the construction of an eleven-story, reinforced concrete building, fully equipped with all of the necessary building equipment, such as elevators, service and toilet rooms, isolated power plant for producing current to be sold to the tenants for light and power purposes, refrigerating system, compressed air system, etc.

The building that was constructed was designed and arranged so that it could be expanded eventually to cover the entire block, if it was found desirable to do so.

The first to tenth floor inclusive of the Kent Building are arranged to be rented either in part or as a whole to tenants, and can be divided so that each tenant has access to elevators, fire towers and service facilities. The eleventh (top) floor covers only a portion of the building and is designed for light storage space or for a lunchroom. The portion of the building not covered by this story has been left in such condition as to permit of its use as a recreation ground or roof garden.

The basement contains the power plant, compressed air apparatus and the refrigerating system for cooling drinking water, the remainder of the space being available for storage space to be rented to tenants.



THE AMERICAN ARCHITECT

The Current Architectural Press

IN THE AMERICAN ARCHITECT, issue of January 11, 1908, announcement was made that there had been discovered in the archives of the Historical Society of New York, the original plans of the City Hall. On February 5th, of the same year (1908) there appeared in THE AMERICAN ARCHITECT an article describing these plans and the early struggles of John McComb in his work as the architect and builder of the City Hall. Following the publication of this article there was a controversy in both the daily and technical press as to the validity of the claim of those who were insistent that the plans were drawn by McComb. A considerable number of critics were of opinion that one Mangin, who at the outset of the work was associated with McComb, but who early in the progress of the building appears to have retired, was the real author of the design.

Among the technical journals most in favor of the claim of the supporters of

Joseph Mangin, draughtsman employed by McComb, was *The Architectural Record*. It was the assertions of that publication that caused Mr. Edward S. Wilde, who was the husband of one of McComb's granddaughters, to submit to THE AMERICAN ARCHITECT an article that so thoroughly substantiated McComb's right to the authorship of the plan and design of the City Hall, as to practically settle the question for all time. This article appeared in THE AMERICAN ARCHITECT, issue of August 12, 1908, and

(FROM ARCHITECTURE)



COLONY CLUB, NEW YORK

DELANO & ALDRICH, ARCHITECTS



INTERIEUR D'UN PORT, AFTER THE LITHOGRAPH BY ISABEY

was accompanied by the first publication in a technical journal of many of McComb's drawings.

In the course of his article, Mr. Wilde stated:—"The insinuations emanating from the article above referred to (*The Architectural Record*, May, 1908) are, by themselves, of no consequence whatever to Mr. McComb's family, but it is of consequence that the memory of a man, dead these many years, a man, too, of the standing and attainments of this accomplished gentleman, should be attacked."

In view of the above facts, it is interesting to note, that eight years later, or in its current issue of May, 1916, and in the first of a series of articles on the City Hall in New York, *The Architectural Record* gives space to a partial acknowledgment of McComb's authorship, in the following words, by Mr. Charles C. May, the author of the series. He states:—"The preponderance of tradi-

THE AMERICAN ARCHITECT

tional evidence . . . has been on the side of McComb . . ."

Mr. May's article is illustrated by the re-publication of a great many of McComb's drawings, most of which appeared in *THE AMERICAN ARCHITECT* some eight years ago.

A contribution with much stronger claims to the place of leading article in this issue of *The Architectural Record* is Professor Hamlin's scholarly discussion of "Gothic Architecture and Its Critics."

(FROM THE WESTERN ARCHITECT)



ENTRANCE DETAIL, APARTMENT HOUSE,
CHICAGO, ILL.

H. R. WILSON & CO., ARCHITECTS

Professor Hamlin closes his admirable essay with the following sentence:—"The lure of the Gothic architecture is undeniable, and it is highly to be desired that those who love and admire its works should not be misled by errors which seem to have the support of scholarly authority." A warning is contained in these words that it will be wise to heed.

Other subjects discussed or illustrated in this issue of *The Architectural Record* will

be found in our index to the Current Architectural Press on another page.

* * *

The Colony Club in New York, Messrs. Delano & Aldrich, architects, is the prin-

(FROM THE WESTERN ARCHITECT)



APARTMENT HOUSE, CHICAGO, ILL.

H. R. WILSON & CO., ARCHITECTS

cial subject illustrated in *Architecture* for April. As most architects are clubmen, it is natural to infer they would acquire knowledge of those essentials that constitute the real "atmosphere" of club life. Reviewing the most important club buildings of recent erection it is possible to discern little difference in the design or deco-

(FROM THE WESTERN ARCHITECT)



AMERICAN THEATRE, CHICAGO, ILL.

H. H. MAHLER, ARCHITECT

ration from the modern exclusive hotel. There is not much in these examples to suggest the "community life" of a club, and the stern formalities and austerities that

THE AMERICAN ARCHITECT

are everywhere apparent do not incite to that informality and relaxation that we would naturally hope to find. As to the architecture of the building in question, it can be said that it is an interpretation of

architect, specifications are certainly the left and that in nine cases out of ten, he "carries the strongest punch" in his left arm.

* * *

Claude Bragdon, in an article on Art and Geometry, in the March issue of *The Architectural Review*, gives further expression, accompanied by many drawings of his theory of a new art based on geometrical forms. Mr. Bragdon regards the shell-shattered ruins of famous buildings in Europe as symbols of an old crystal of art that has long held us hypnotized by its beauty. He holds us up for reproach be-

(FROM THE ARCHITECTURAL RECORD)



COUNTY COURT HOUSE, NEW HAVEN, CONN.

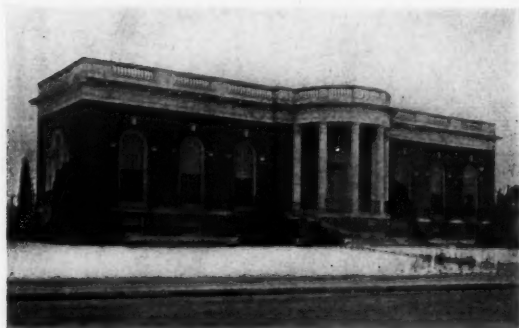
ALLEN & WILLIAMS, ARCHITECTS

the Georgian that is much in vogue at the present time.

Other subjects illustrated in this issue are a golf clubhouse at Morristown by George B. Post & Sons, a brick dwelling in Brookline by Kilham & Hopkins, and the Hampton Shops, on East 50th Street, Rouse & Goldstone, architects.

In the text, Rhodes Robertson describes some Tuscany Gardens, and Frederick N. Reed presents the first of a series on "Planning the Specification." Mr. Reed advances the contention that, if drawings are to be considered the "right arm" of the

(FROM THE ARCHITECTURAL RECORD)



PUBLIC LIBRARY, WALTHAM, MASS.

LORING & LELAND, ARCHITECTS

(FROM ARCHITECTURE)



DETAIL OF ENTRANCE, HOUSE AT BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS

cause we have, as he believes, "not stirred a hand toward the creation of a new art-crystal which shall reflect the movement of the modern mind." There are doubtless some who will not be willing to accept Mr. Bragdon's offer of a substitute for these things that have stood the severe critical test of centuries.

(Continued on page 307)



KENT BUILDING, BROOKLYN, N. Y.
MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS





DETAILS OF LOWER STOREYS

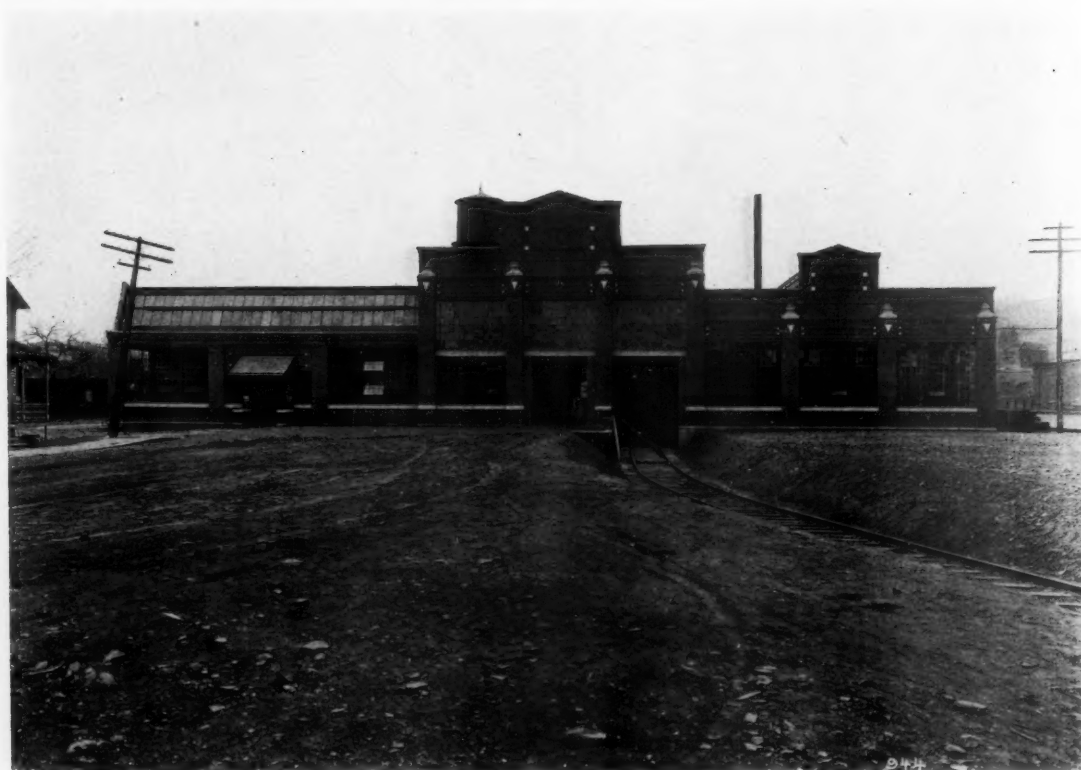
KENT BUILDING, BROOKLYN, N. Y.
MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



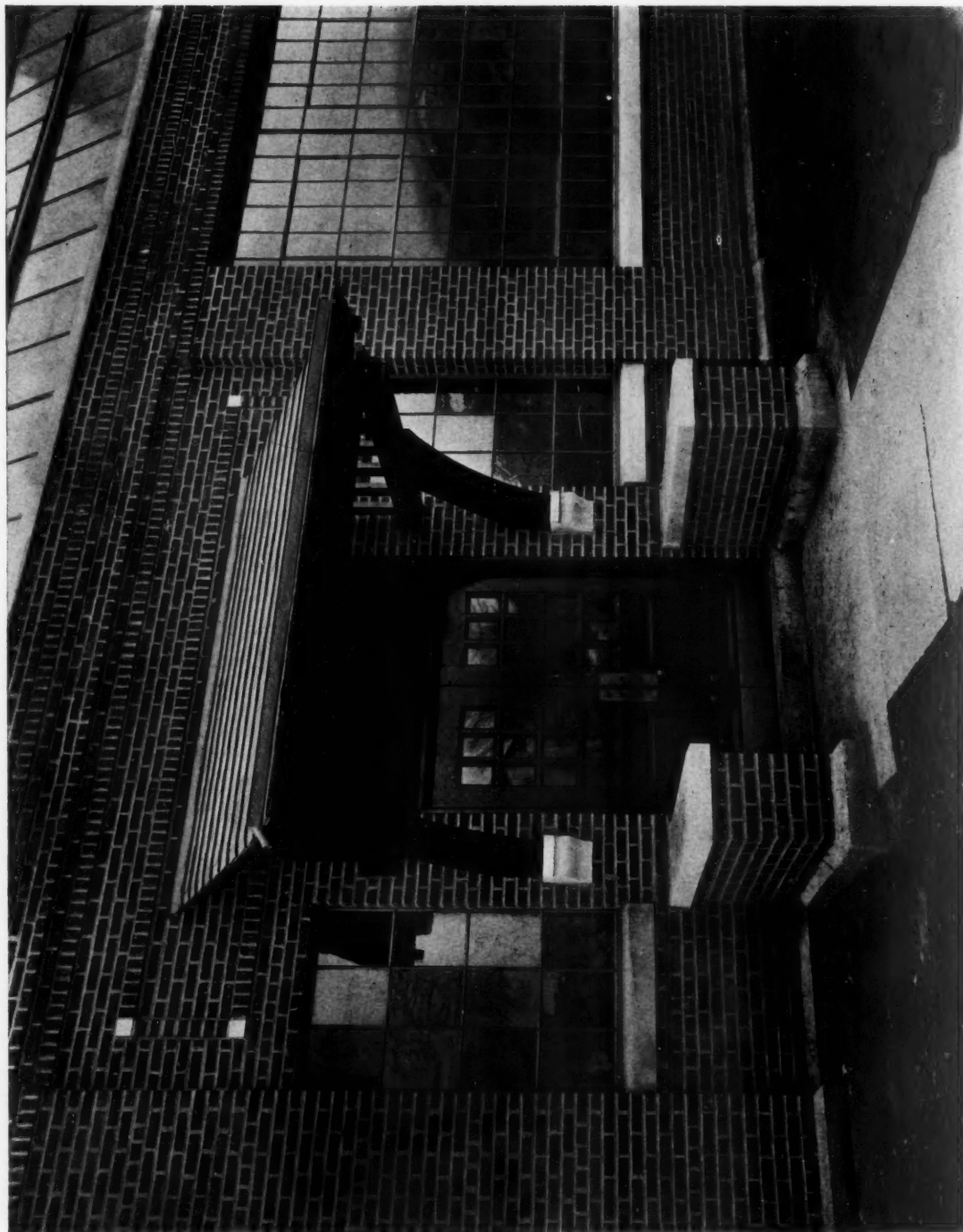
DETAIL OF ENTRANCE

KENT BUILDING, BROOKLYN, N. Y.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



GURNEY ELECTRIC ELEVATOR CO., HONSDALE, PA.
MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS

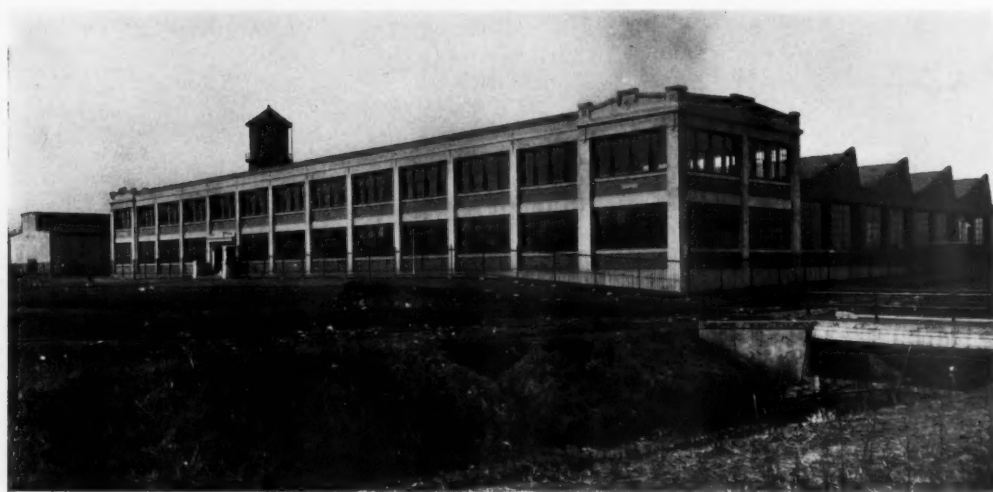


DETAIL OF ENTRANCE

GURNEY ELECTRIC ELEVATOR CO., HONESDALE, PA.
MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



GURNEY ELECTRIC ELEVATOR CO., HONESDALE, PA.



W. O. HICKOK MFG. CO., HARRISBURG, PA.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



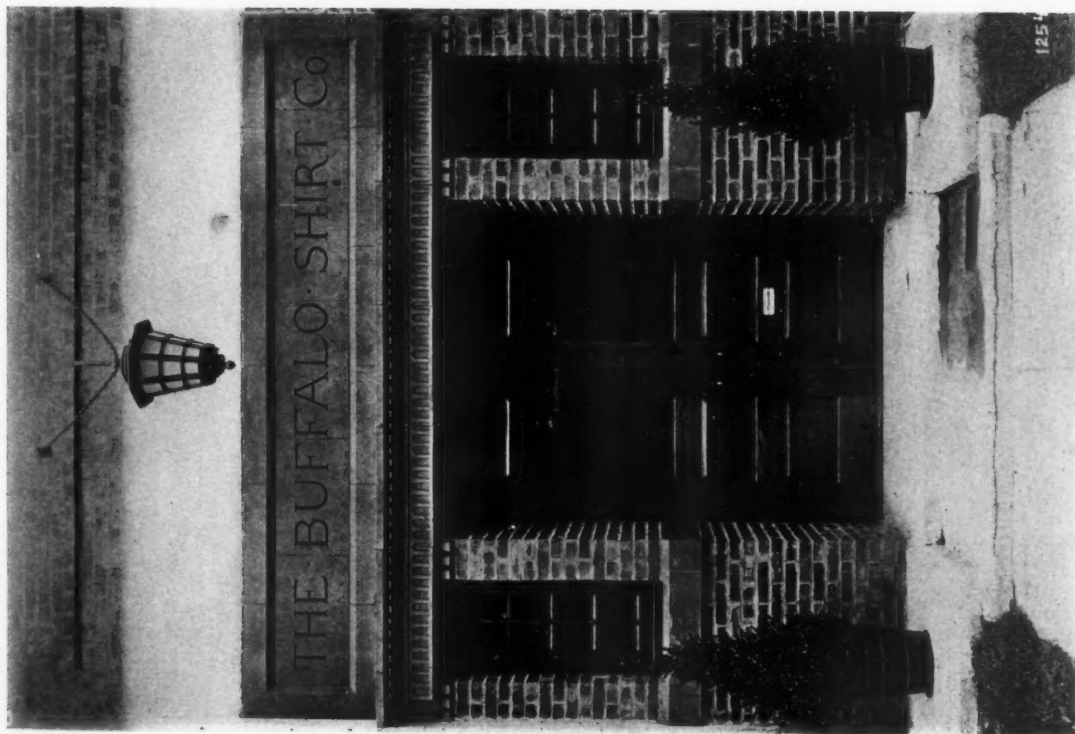
MAIN AND OFFICE BUILDING



DETAIL OF ENTRANCE

W. O. HICKOK MFG. CO., HARRISBURG, PA.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



DETAIL OF ENTRANCE

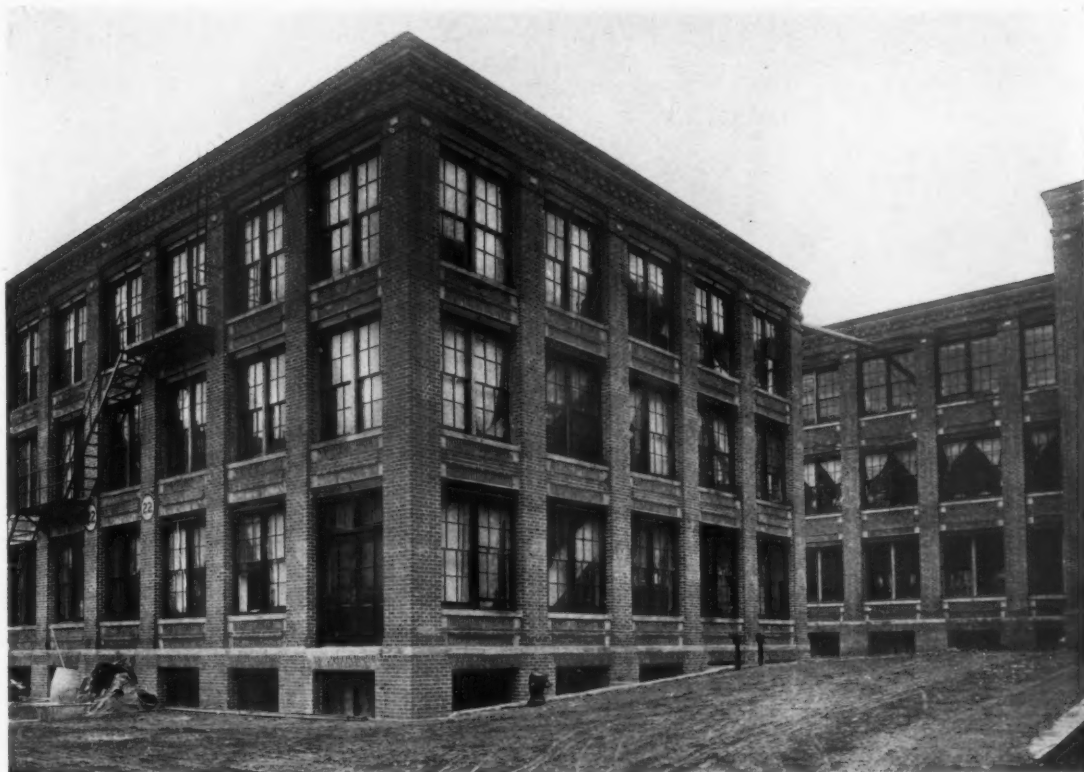
BUFFALO SHIRT CO., BUFFALO, NEW YORK



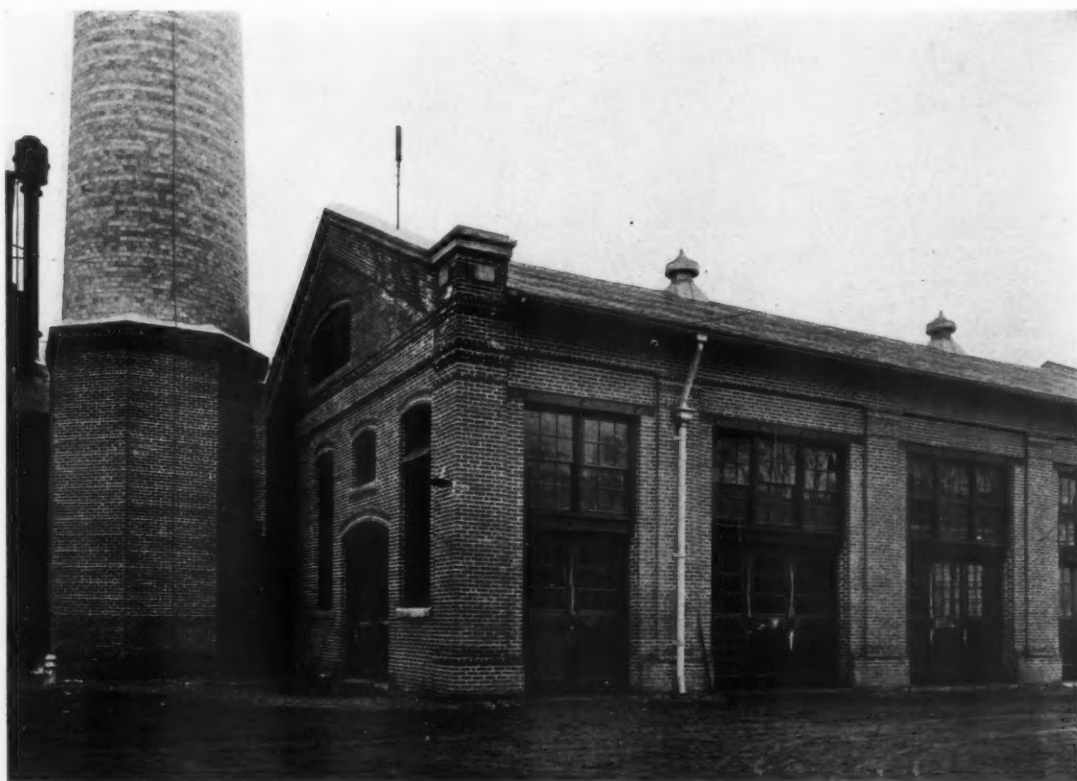
BUILDING OF S. L. ALLEN CO., PHILA., PA.

□ □

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



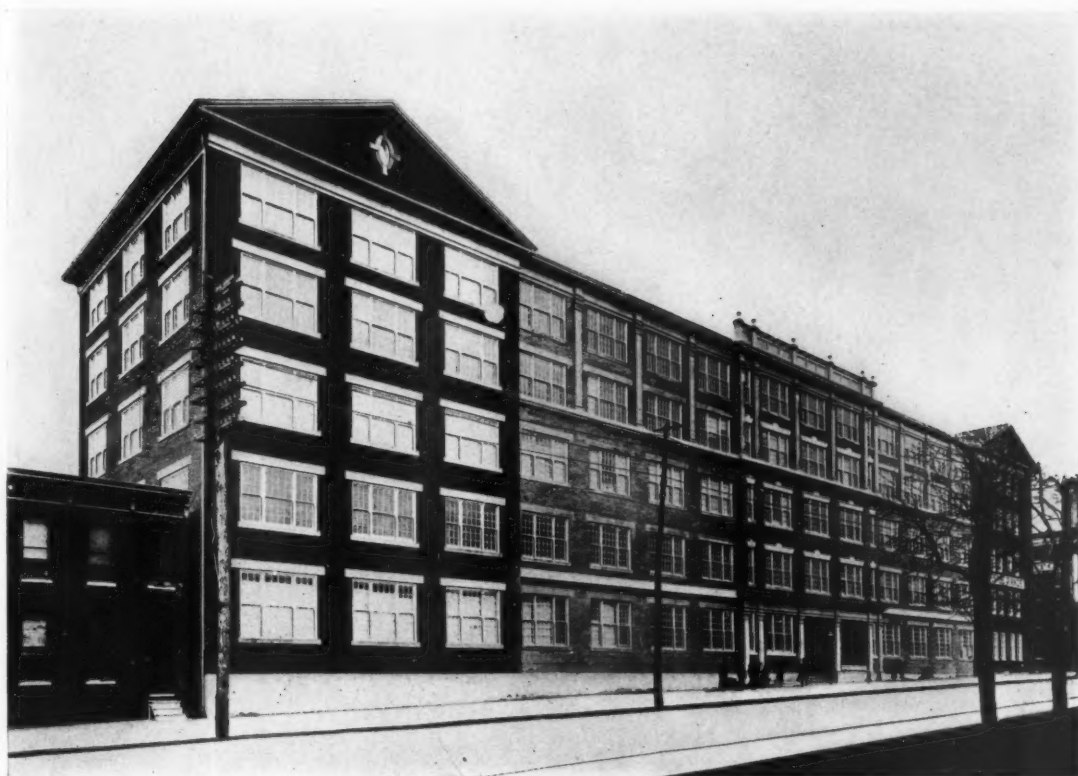
THE COURT



POWER PLANT

THE WARNER BROS. CO., BRIDGEPORT, CONN.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



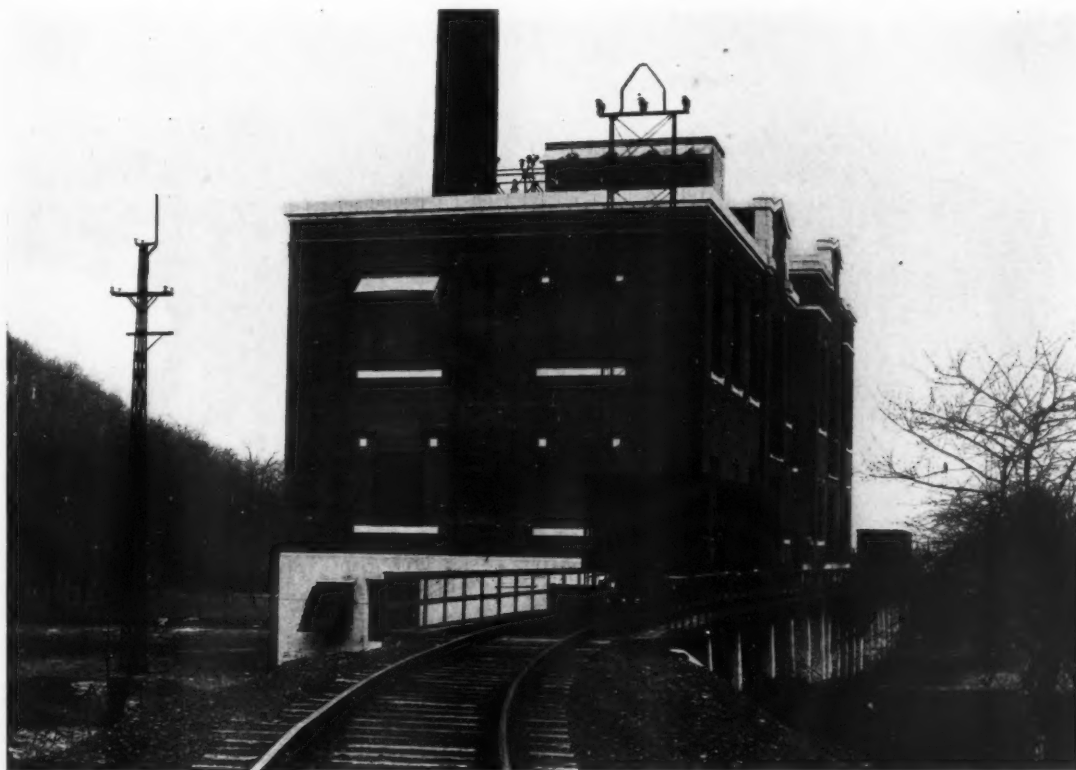
KNABE PIANO CO., BALTIMORE, MD.



WATSON WAGON CO., CANASTOTA, N. Y.
MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS



OFFICE BUILDING, PENN CENTRAL LIGHT & POWER CO., ALTOONA, PA.

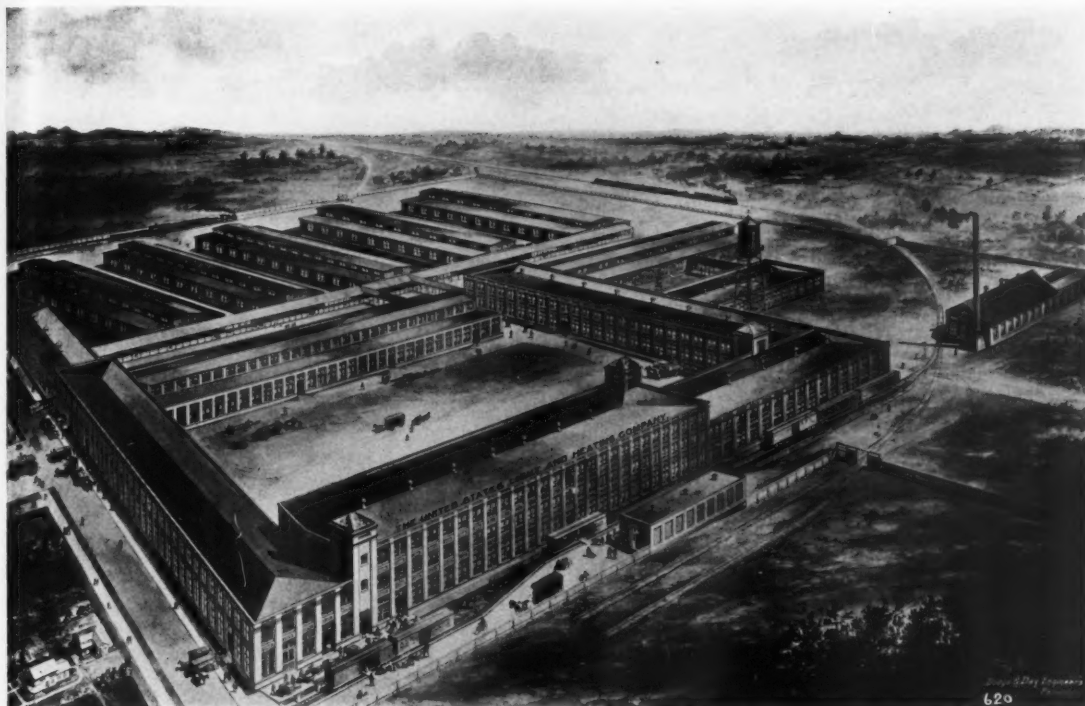


WILLIAMSBURG (PA.) PLANT OF THE PENN CENTRAL LIGHT & POWER CO.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS

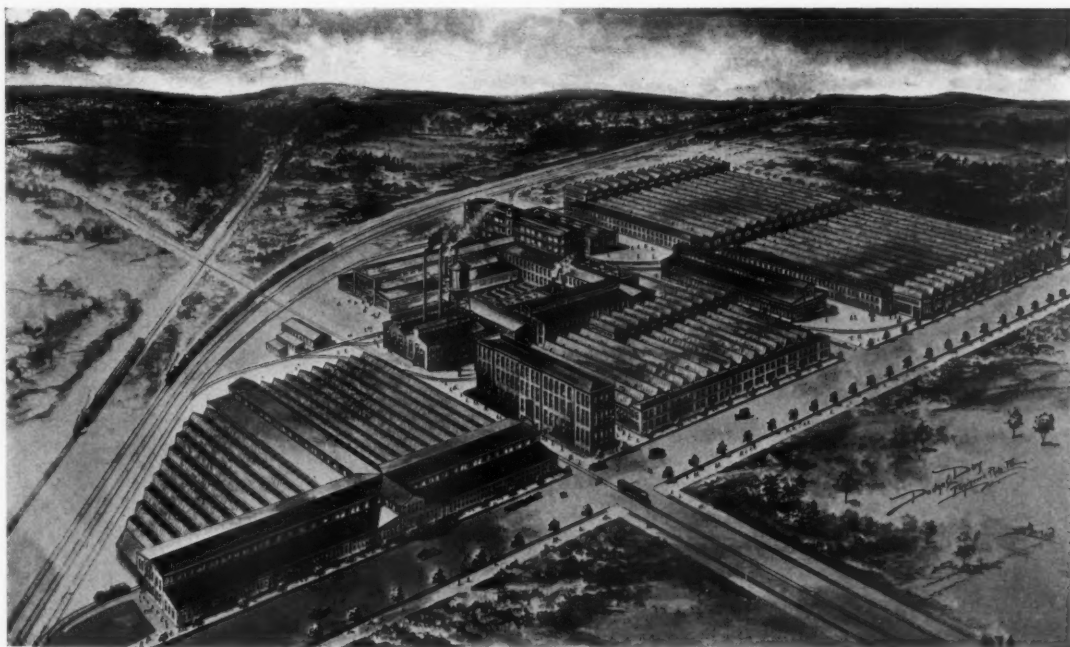


THE CITY OF BOSTON, 1800



BIRD'S EYE VIEW

UNITED STATES LIGHT & HEATING CO., NIAGARA FALLS, N. Y.



PLAN FOR FUTURE EXTENSION

GISHOLT MFG. CO., MADISON, WIS.

MESSRS. DAY & ZIMMERMAN, ARCHITECTS AND ENGINEERS

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),

Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID

ALL OTHER COUNTRIES . . . \$12.00 PER YEAR

SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*

Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class Matter

VOL. CIX MAY 10, 1916 No. 2107

THE IMPORTANCE OF GIVING CAREFUL ATTENTION TO THE DESIGN OF INDUS- TRIAL BUILDINGS

IT is generally conceded that the most effective method of accomplishing any desired end affecting an intelligent people is through a process of education. It is for that reason among others that education is valued so highly in this country and it accounts no doubt in a measure for the vast sums spent in research work and scientific investigations of an educational nature. Appealing to an individual through the medium of his intelligence is usually more effective than to attempt other methods, and moreover the results thus obtained are more lasting than those more easily secured at times through other processes.

It would seem therefore that an opportunity to further the interests of architecture is lost whenever a building of any type is constructed without bestowing upon it the careful attention of a competent architectural designer. The importance of right planning, safe construction, sanitary equipment, and economical operation of indus-

trial buildings is beyond question, but when these matters alone have received the attention and study which they deserve, and the aesthetic possibilities of structure and materials have been neglected or overlooked, an opportunity for education in the higher sense has been wasted. Industrial buildings are increasing in numbers in this country so rapidly that their influence as educational factors, either for good or evil depending upon their design, is too great to be overlooked. In some communities the industrial structures are more numerous, are more frequently viewed by the inhabitants, and are looked upon as of greater significance than are those of any other type. Can it be doubted that under such circumstances their influence is greater than that of the few relatively unimportant municipal or public buildings, or even the houses in which the majority of the people live?

In short, if the public is to be educated to an appreciation of good architecture in this country, too much attention cannot be given to the design of its buildings, and among them the industrial building is annually becoming a greater factor and influence. Examples illustrated in this number indicate some of the possibilities in this direction, and it is believed that once the importance of the "factory" in the campaign for better art now being waged by architects and others of education and culture, is fully appreciated, the industrial buildings of this country will take on a character and appearance comparable with those of some European countries that have attracted the favorable attention of all visitors abroad.

THE BUILDING HEIGHTS PROBLEM

THAT there is a happy mean representing the height to which buildings may be built, conserving both the interests of the owner and those of the public, seems now to be the general opinion of those who have given the subject the greatest measure of consideration. Evidences of this view are to be found in the practically simultaneous actions recently taken to review the problem in New York and Boston. As is generally known, buildings have heretofore been

erected in this city to a height limited only by the desires and financial resources of the owner, and the ingenuity and skill of the architect and his consulting engineers. In Boston, on the other hand, the height to which buildings can be erected has been limited by law to from 80 to 100 feet over the greater part of the city, since 1904, or soon after the acceptance there of the steel skeleton as a practical means of constructing what may be designated as the multiple-floor type of building. As a result of these two extreme conditions, there is now a strong movement for relief. In Boston, it is hoped that it may be obtained by extending the permissible building height in sections where it has heretofore been fixed at 100 feet or less to 125 feet or even 150 feet in certain districts. For the purposes of investigation and recommendation a Commission on Building Law Revision has been appointed and has already taken considerable testimony. Some of this has been to the effect that \$20,000,000 worth of property in that city has failed to develop during the last three years, by reason of the regulation which prevents the construction of buildings more than 100 feet in height in certain sections. It appears that even the principal hotels of Boston are not financially successful, to a point that satisfies the capital invested or encourages further development. As land values have greatly increased, it is believed that the earning capacity of buildings should be correspondingly increased in order to justify further building operations of any magnitude. Present conditions would seem to fail utterly in attracting capital to investment in Boston buildings since it can be made to return a much larger rate of interest from similar ventures in other cities.

The other side of the question is presented in New York, where the growing feeling against the erection of buildings to any desired height is finding expression in almost every quarter and in a variety of ways.

An example is furnished by the City Club, which has recently circulated 10,000 copies of a pamphlet calling upon the residents of New York to protect the city's future by insisting on building height restrictions more drastic than those proposed by the Commission on Building Districts and Restrictions. The pamphlet criticizes the Commission on the ground that, with the possible exception of Manhattan, its allowances of height and area for structures are so liberal as to fail entirely to accomplish the results the Commission set out to obtain.

The principle that the interests of the individual must be subordinated to those of the community is tolerably well established, and the old idea of personal liberty that permitted the owner of a plot of ground to construct any type of building thereon that suited his purposes, or promised him the greatest return, regardless of its effect on the property of his neighbors has practically been abandoned by all enlightened citizens. The great problem now confronting cities of consequence, and the one with which both New York and Boston are struggling, is a reasonable restriction that will best serve the higher interests of the community; and it is obvious that if it meets that requirement it will also serve the interests of the individuals of which the community is composed. That this reasonable restriction lies somewhere between the absolute liberty amounting to license obtaining in New York, with its long array of ghastly mistakes resulting in grossly congested areas with insufficient light, air and utilities to serve the population, and the other extreme, represented perhaps imperfectly in Boston, which leads to inadequate development of property, is obvious to the student of building problems. Just where, however, it is difficult to determine. Furthermore, it is likely that the same limit would not apply with equal accuracy and justice to different cities, presenting as they do totally different sets of conditions.

THE AMERICAN ARCHITECT

The Current Architectural Press

(Continued from page 304)

All broad-minded men, in matters of art, will carefully weigh and compare with the old, every new thing, especially when its advocate is of such well known ability as Mr. Bragdon.

If such comparison clearly indicates an improvement or worthy addition to present forms, acceptance of this new theory will be a matter of but a short time. As far as

(FROM THE INTERNATIONAL STUDIO)



LA SEINE, PARIS

FROM ETCHING BY THOMAS R. CONGDON

the presentation has gone we acknowledge little enthusiasm.

The tendency of large industries to provide housing accommodations for employees that will lead to the development of better civic and social relations is interestingly set forth in this issue by Mr. Albert H. Spahr in an article describing the development of an industrial town, Midland, Pa., of which McClure & Spahr were the architects.

A New York City prison and courthouse, Alfred Hopkins, architect, is the principal subject illustrated in this issue.

The thorough presentation of this building affords an excellent opportunity to study the many and intricate problems that were presented. It appears to constitute in its completed form a very satisfactory solution.

That many good houses are spoiled in their interior effect by poorly selected furniture is no truer than that many a good picture is ruined by a poor frame. The subject of frames is somewhat extensively treated in two articles in the April issue of *Good Furniture*. Messrs. Eberlein and McClure write of "The Mirror as a Decorative Asset," and Mr. C. Matlack Price continues his series on "Decoration and Framing."

Perhaps it is possible that frames may be so thoroughly "decorative," as to cease to be artistic. A frame, properly selected, is simply a means of "cutting in" a picture from disturbing surroundings.

We believe that many artists would object to a number of the examples illustrated

(FROM THE BRICKBUILDER)



CHAPEL OF ST. SIMON THE CYRENIAN,
PHILADELPHIA, PA.

MR. WALTER H. THOMAS, ARCHITECT

in Mr. Price's article, as the frame sets up too great an interest and rivals the effect of the picture. The eighteenth century examples of framing pictures of artists of that period seem to as insistently indicate what is good taste in framing as do some of the others the reverse.

THE AMERICAN ARCHITECT

The illustrations classified under the department of "Art in the Home," present the usual well selected examples of good furnishing and decoration.

* * *

Throughout the series on architectural draughtsmen thus far published in *The Journal of the A.I.A.*, none has proved of more interest than the one in the current issue on "Eugene Isabey and His Lithographs."

The reproduction of Isabey's drawings are exceptionally fine. The master draughtsman is he who can suggest color and "values" with the pencil and charcoal. That Isabey could do this and do it well, without any straining for effect and with highly educated artistic perception is demonstrated in all of the lithographs reproduced, but particularly in that of "*An Interieur d'un Port.*"

Senator Newlands of Nevada, has contributed to this issue an illustrated article on the "Treatment of Waterfronts." The Senator's activities in Congress, where he has always taken a leading part in the conservation of good architecture, entitles him to the gratitude of all who are interested in the development of good art in this country.

A short article in the *Forum* by Mr. Ben J. Lubschez, very accurately states what should be the true aim in modern photography.

The use of the camera for the purpose of making pictorial records is becoming more and more extended, when taken up by men of artistic perception. While the camera result can never hope to equal the hand work of the artist, its possibilities as a means of artistic expression have never been exhausted.

The February and March judgments of the Society of Beaux-Arts Architects are announced in this issue.

A contribution by Mr. Frederick L. Ackerman, entitled "Shall We Save New York?" merits thoughtful reading not only by members of the profession but by all citizens confronted with civic problems for which various solutions have been suggested. It is a clear, logical and forceful statement of facts that should not be overlooked in a desire for the early accom-

plishment of certain undeniably beneficial results.

* * *

We do not advance an opinion as to the architectural excellence of a certain number of subjects illustrated in the March issue of *The Western Architect*. Enough has already been written to place the various points of view in this discussion before the profession. What we desire to note, however, is the fact that this newer type of design is undergoing gradual refinement and as interpreted by many Western men, may be considered as a step on the road to at least an individual and definite form of expression.

Subjects of unusual interest in this issue are the Barton School Building in Minneapolis, by William B. Ittner and Stebbins & Haxby, associate architects, and a residence in Haverford, Pa., by Savery, Scheetz & Savery.

* * *

A series of lead pencil architectural drawings by Louis H. Ruyl are a feature of the April issue of *The International Studio*. The subjects are street scenes in New York. Other articles of interest from the point of draughtsmanship are on lithographs by Corot, and some instructive examples by Vladimir Polunin. These articles are of educational value to architects, as they show three quite different methods of drawing with the pencil and charcoal.

The examples of Polunin's method, have a conspicuous peculiarity in that he avoids outlining the subject. By parallel strokes, varying in direction by groups, he indicates at one operation both the plane and its boundaries.

Famous statues by American sculptors are in part criticized by Frank O. Payne, in the first of a series. The present article is on Shakespeare as modelled by Ward, Partridge and Macmonnies.

The usual review of current exhibitions and discussion of matters in the field of art are included in this issue.

* * *

The Brickbuilder for April illustrates and describes in its leading article, a group of agricultural buildings, constructed of brick, at Cornell University. Six buildings are shown and described, three by Green &

THE AMERICAN ARCHITECT

Wicks, and three by Professors Martin, Hebrard and Young, with Green & Wicks associated as supervising architects. For obvious reasons, this well balanced group follows in architectural style, as far as practicable, that of the original buildings.

(FROM THE BRICKBUILDER)



STABLE AND GARAGE, WESTBURY, L. I., N. Y.
MESSRS. DELANO & ALDRICH, ARCHITECTS

A brick and terra cotta stock-judging pavilion at the University of Illinois, by W. Carbyss Zimmerman, is also illustrated in this issue. This building, for an unusual purpose, and covering a large area, afforded an opportunity for the production of an original design. Whether or not the most was made of it seems open to question.

Other subjects illustrated are a Philadelphia branch library of brick and terra cotta, by Albert Kelsey, the Einstein Memorial at Pompton Lakes, N. J., Slee & Bryson, architects, a Boston Branch library by Fox & Gale, all of brick and terra cotta, and a number of suburban houses, constructed of brick, the details of which

will be found in the index to Current Architectural Press on another page.

In the text, the series on Diagrammatic Progress schedules, is continued, and the School Power Plant is discussed by Harold Alt. A number of illustrations of sketches submitted in a competition for a design for an ornamental street clock are shown.

Rheims Cathedral

An interesting series of opinions on the subject of the restoration of the sculptures of Rheims Cathedral is given in the *Strand Magazine*. M. Paul Bourget, the well-known author, says: "At a time when the skill of surgeons can repair injuries to our wounded heroes, are we to leave our works of art without heads or arms? I know that the restoration of the great doorway will present difficulties, and I do not know if the moulding of all the small figures which have been burned has been preserved. But the indisputable duty of the nation seems to me to be to restore all that can be scrupulously copied." Mr. Emile Boutrons thinks it should be "partly restored." M. Leon Berard, a former Minister of Fine Arts, says that restoration "is an artistic impossibility." M. Joseph Reinach: "Formerly we had no Parthenon, no Pæstum, no Forum of Trajan. Now we have them. Let us keep them. They are so many treasures of our sorrows and sufferings. Do not let them be touched." M. Antonin Mercie, the sculptor, is against any attempt at restoration other than replacing the roof. He says: "Have you ever thought of repairing the Parthenon? To touch it would be to chase away the gods who still dwell there, and who will never leave it." M. Rodin says: "Ignorance is so great everywhere that people think a cathedral can be repaired and restored. If that were true the harm would not be great; we could rebuild cathedrals as we rebuild a battleship. But the sad thing is that no one knows how to build them." The consensus of opinion seems to point to the impossibility of adequate restoration; the only thing which could render it possible would seem to be the existence of actual casts, which probably have never been taken.

CONSIDERATION OF COLOR IN ARCHITECTURAL DESIGN

By RALPH S. FANNING

Instructor in Architectural Design, University of Illinois

THE recent Panama-Pacific International Exposition at San Francisco was most gratifying from the architectural standpoint in the careful study and serious consideration given to the color schemes. It is to be hoped that the lesson there taught will be influential in pointing out to the American public and to the architectural profession how serious a question is color in building and how much thought and care it demands and justly deserves.

Perhaps no people in the history of architectural development have paid less consideration to color in building than the American people during the last few generations. This may be due to the climate of the greater part of the country where architectural progress has been most in evidence. Nature is temperate in the more modulated climates and does not suggest the high tones of color that are common in the tropical and sunny lands. Yet color exists in all lands, and the duller secondary and tertiary tones of the temperate climes are more suggestive of artistic possibilities than the more intense primary tones of the lands of strong sunlight, and really offer unlimited possibilities.

Another cause for the apparent disregard for color may be the temperament of the American people. Americans as a race have been strongly influenced by the Puritan sternness, the Dutch sobriety and the Quaker modesty of the early colonies. Colors neutral and somber suggest these people rather than the more striking, warmer tones of which one is apt to think when the word color is used. If colors are neutral and do not offend the not particularly sensitive eye of the public, they are allowed to pass by without much thought, while brilliant colors, so characteristic of most sunny lands and loved by tropical dwellers, demand attention in an urgent manner. More primitive people are usually very partial to the strong primary colors and use them lavishly for personal adornment and architectural decoration. More cultured races neutralize their colors and show a partiality toward the tints of lower value. This, however, does

not excuse any lack of appreciation on our part of the possibility of color in architecture, be the tones high or low.

Other causes for the mediocrity of our work in colored architecture was the early introduction into this country of the classic revival mode of building. The erroneous belief that the ancient Greeks built in white marble and left all parts uncolored, led to the imitation of these in native material which, in most cases, was not suggestive of color treatments. This also led to the moulding of surfaces to obtain variations in light and shade, rather than by obtaining the effects by bands of color and patterns worked out in pigments.

While these may be admissible reasons, they do not serve as adequate excuses for what has evidently been a mere disregard of the color problems of American buildings and cities. The majority of people will admit the effect of color upon them, and so it seems high time that the architect began to design in color as well as in form and function.

The wide field of materials now offered to the architect as mediums for his work suggest many color combinations that may be made to add immeasurably to the beauty of line and proportion. The fast developing science of ceramics offers many beautiful colors in brick, tile and other clay products. The economy in securing effects by means of color decorations on flat surfaces rather than by the shadows of projecting planes, appeals to the builder from a practical standpoint. The ever-increasing co-operation between the architect and the landscape designer with his ready palette of helpful color together with the thought now being given to city planning, will, no doubt, aid greatly in producing the harmony and brilliancy which our color loving people desire—for the public unquestionably does desire color. This is proclaimed in the interest shown in shop window displays, in art exhibits and in the color of the popular crowd.

It is the architect's work to see that this desire is satisfied in a sane and restrained manner, and the chance will not again be

THE AMERICAN ARCHITECT

neglected by the designer who once fully realizes the possibilities that color offers toward greater and grander creations of his art.

Conference on City Planning

The Eighth National Conference on City Planning will be held in Cleveland, Ohio, June 5 to 7, inclusive. A preliminary program has been issued which indicates a meeting of more than usual importance and interest. Subjects related to the various problems encountered in city planning will be discussed by men whose experience enables them to speak with authority. A large attendance from all sections of the country is anticipated.

William B. Ittner Resigns

After a period of service covering nearly twenty-four years, eighteen as Commissioner of Buildings and architect, and six years as architect to the Board of Education of St. Louis, Mr. William B. Ittner has finally resigned.

Few men in practice have had the opportunity—or so successfully availed of it—to impress on a given type of building an individuality and artistic quality such as was afforded to Mr. Ittner during his connection with the St. Louis Board of Education. The school buildings of St. Louis are known throughout this country and abroad as the highest development, artistically and practically, of this type of building. Further than that, Mr. Ittner has in their design and construction found opportunity to work out methods of standardization and equipment that have made their erection possible at a minimum of cost. By resigning at the present time and taking up private practice the country at large has been afforded an opportunity to avail of Mr. Ittner's long experience and exceptional ability in his line of work, the importance of which seems to be increasing each year.

Engineers in Get-together Movement

The conference on Engineering Co-operation held in the rooms of the Western Society of Engineers in Chicago April 13

and 14 was attended by representatives of forty-two national, state, and local engineering and technical societies from all parts of the United States. The purpose of the conference was to bring about a closer relation among engineers and engineering organizations, to discuss ways to improve standards of engineering practice and to gain a clearer recognition of the engineer as a civic asset. Mr. F. H. Newell, Professor of Civil Engineering of the University of Illinois, is Chairman and C. E. Drayer, Secretary of the Cleveland Engineering Society, is Secretary of the Committee on Engineering Co-operation which had the meeting in charge.

The program occupying two days, April 13 and 14, consisted of the presentation of papers and addresses by delegates from the various societies represented. Subjects discussed were practicability and limits of co-operation, employment, ethics and legislation.

BOOK NOTE

ROBERT ADAM AND HIS BROTHERS. Their lives, work and influence on English Architecture, Decoration and Furniture. By John Swarbrick, A.R.I.B.A. Full cloth. 300 pp., size 7½ x 11 inches. Price, \$16.80. New York. Charles Scribner's Sons. London, B. T. Batsford.

This book is a history of the life and work of Robert Adam and his brothers. In setting forth an account of the influences that resulted in the great achievements of these men, the author has, of necessity, dealt largely with the history of architecture in Great Britain during the period known as the English renaissance.

Probably the characteristics of delicacy and refinement that are so insistently present in the work of the Adam brothers have never been excelled. It is as certain that their genius evolved a style that has lived undisputed in its excellence, as that every effort to imitate that style has resulted in failure.

Architects will find in this book what is perhaps the most authentic record of the work of the Adam brothers that has been produced. The illustrations that are profusely scattered through the text are of the

THE AMERICAN ARCHITECT

highest suggestive value. While many of them are familiar as reproductions of the best known examples of Adam design, there are a great many that have not heretofore been published.

It is the opinion of the author that, while Robert Adam had the educational advantages of extended travel, having made "the grande tour," and was undoubtedly familiar with the writings and work of many eminent architects of former times, the greatest influence exerted on the work of Robert Adam was that of Palladio.

The tendency toward Palladianism in England during the early part of the eighteenth century was very great. Palladio's published drawings were avidly seized upon by every architect and copied. The result was, that through self-sufficiency, and in many cases incompetence, much work was designed and executed that was travesty on the master work of Palladio. It remained for Robert Adam, and through his influence,

his brothers, to redeem much of this mediocrity and to set up a style, based on such excellent precedent that it would be accepted as the highest and best expression of decorative art, and remain forever afterward fresh and brilliant in its suggestiveness.

When we reflect on the efforts of a multitude of men engaged in the arts to evolve a style that would be accepted as original and realize how few have succeeded, we are led to regard with greater respect the efforts of these men.

This book is divided into eleven chapters. The introductory chapter is an essay on the classic influence on English architecture and furniture up to the Adam period. Succeeding chapters describe the continental tour of Robert Adam, during which he gained so much of the knowledge that influenced his subsequent work, and specific description of the large work executed, particularly Syon House, the Adelphi and other contemporary work.

INDUSTRIAL INFORMATION

Packless Modulated Valves

The Marsh Valve Company, with offices in the Marine Bank Building, Erie, Pa., has recently issued a drawing showing in detail the construction of the Marsh Packless Modulated Valve, accompanied by a description which calls attention to various features of this valve.

The packless feature, it is claimed, differs radically from other packless valves in that it does not contain any rings or composition discs to disintegrate from the effects of steam or water.

The modulation or graduation is accomplished by a cone nut, and the volume of steam to be delivered at a given point may be increased or diminished to just the required amount for any sized radiator.

In installing Marsh modulated valves the volume of steam required may be adjusted "on the job" to correspond with the pressure on the particular installation.

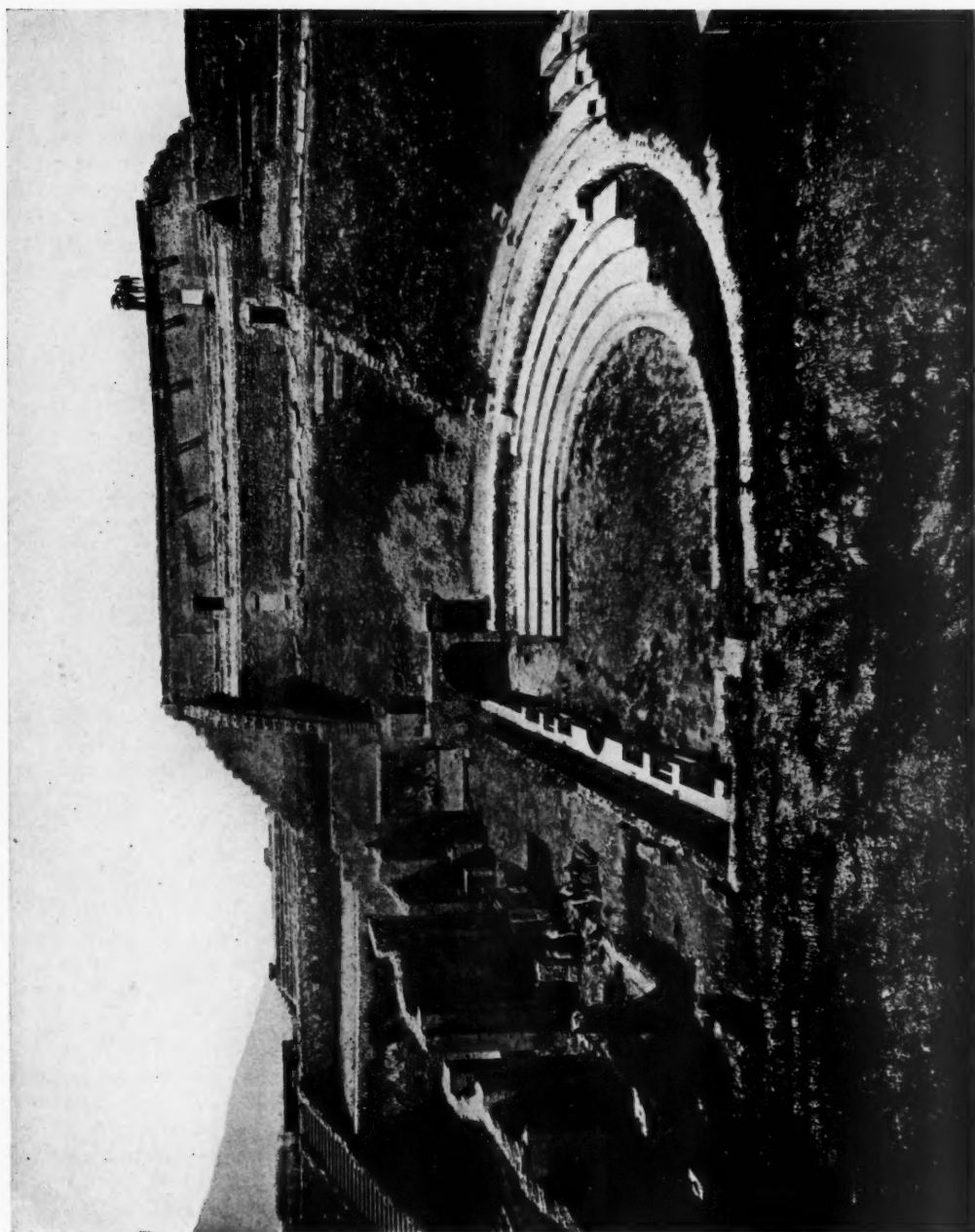
This drawing and description will be furnished to those interested upon request.

The Carey Products

The Philip Carey Company, with principal office at Lockland, Cincinnati, Ohio, has recently published a specification booklet for architects on Carey Building Materials. This includes flexible cement roofing, Asfaltslate shingles, Ceil board, Rubber roofings, Elastite expansion joint, Perco-proof and Fibrewove insulating paper and Magnesia and Asbestos insulating products.

This booklet, it is stated, has been made in conformity with the specifications set forth by the American Institute of Architects. The seven different bulletins on the subjects above enumerated are released from the portfolio by the removal of fasteners, making it possible to file the information under the various classifications. A copy of this work will be sent to architects upon request.

THE AMERICAN ARCHITECT



THE LARGER THEATRE, POMPEII. (1st CENTURY, A.D.)