

THE AMERICAN ARCHITECT

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GARDEN OF GEORGE B. MONTGOMERY, Esq., BUFFALO, NEW YORK
MR. WILLIAM PITKIN, JR., LANDSCAPE ARCHITECT

TWENTY-SECOND ANNUAL PHILADELPHIA ARCHITECTURAL EXHIBITION, PHILADELPHIA CHAPTER A.I.A. AND T SQUARE CLUB

THE joint annual exhibition of the Philadelphia Chapter of the Institute and the T Square Club opened in the galleries of the Art Club, South Broad Street, on May 5, and continued until May 28. It marks the close of the architectural exhibition season of 1915-16.

This exhibition in the present instance made its appeal more by its excellence than by its size. With examples of the best of current work in other cities and the remaining space filled with the usual carefully selected local work, the visitor was not able to find an uninteresting spot

on all of the walls. It is this judicious selection of material that always makes these exhibitions worth while, and the method employed might well be copied by those in charge of many of our exhibitions of paintings.

Architects in Philadelphia are the inheritors of certain traditions and certain styles, and it is interesting to note in the wide variety of subjects that have been hung how reverentially and efficiently this inheritance is handled. No other body of architects in this country, perhaps with the exception of the men of New Orleans, have shown a keener appre-

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DINING ROOM
HOUSE IN GERMANTOWN, PHILADELPHIA
MR. EDMUND B. GILCHRIST, ARCHITECT
TWENTY-SECOND ANNUAL PHILADELPHIA EXHIBITION

ciation of their inherited possessions.

Their solicitous care of every good building, their unselfish expenditure of time in the restoration of national landmarks and the probability that this will be extended in the restoration of Independence Hall mark a public service that should receive recognition whenever matters affecting the artistic well-being of the city are discussed.

Close contact with the early history of their State has bred a fine sense of respect for the traditions that have been handed down to the present generation of architects so that when we go over this exhibition we are able to trace all these influences in the dif-

ferent phases of work exhibited.

The joy of living is to every normal man in the joy of work. Elbert Hubbard said, "blessed is that man who has found his work," and he never gave expression to a truer sentiment. There is a wide difference as between the thing done "con amore" and the labored solution of a problem. There is the difference that is always present between the "crisp" spontaneous effort and that which is the result of a blind groping in the hope that an elusive idea may be finally caught and made to serve a purpose. Many men do some of the former, all men do a lot of the latter. Naturally, a committee of selection, if it's a good committee, as this present one certainly was, picks for exhibition purposes these good things, provided it can find them. The success of this exhibition, while a relatively small one, is due just exactly to this one thing. There was available enough clever "stuff" to make a clever show.

The tendency to use the most



LIBRARY
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artistic means to show a work of architecture is as pronounced in this exhibition as it was in the one held last year. This leads to the display of a great number of renderings and drawings in preference to photographs of completed work. To the artistic observer there can be no doubt of the desirability of such a course.

The photograph, often made before the planting has developed, or the building received the enveloping touch of the hand of time, such as the architect saw in "his mind's eye" when he designed it, is perhaps a record, but it certainly does not

adequately express the artistic goal of the creator of the design.

Joseph Pennell, in a letter to the editor of an English architectural magazine, states in his usual blunt and forceful way: "My work, I hope, lacks that 'detail' which obtains in a good photograph—I hope so. What I have all my life been trying to show in my work is just this, that there is something in the great work of our age, greater, finer, more artistic than any photograph can ever give."

Those who know Pennell's work can appreciate this. There are the greatest



FORE COURT

HOUSE OF LEONARD T. BEALE, Esq., at ST. DAVIDS, PA.

MESSRS. MELLOR AND MEIGS, ARCHITECTS

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of pictorial possibilities in the practice of architecture, and there can be no better way of presenting them than by a lot of well executed drawings and renderings such as one finds in this exhibition. These were full of life, cleverly executed, and may be regarded as a fair statement of the architect's aim in the design he has created. Further, they will act as an artistic stimulant to many clients, who after the construction is completed and in the

uel Memorial, covered a large part of the floor space against the north wall of the gallery.

This is the joint work of Edgar V. Seeler, architect, and Charles Grafty, sculptor. It is a well worked out scheme of an interesting project and if executed as proposed will add a fine artistic feature to Fairmount Park. Its presentation in this form will tend to afford a comprehensive idea of the scheme. While



HOUSE FROM MAIN DRIVE

HOUSE IN VALLEY FORGE

MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

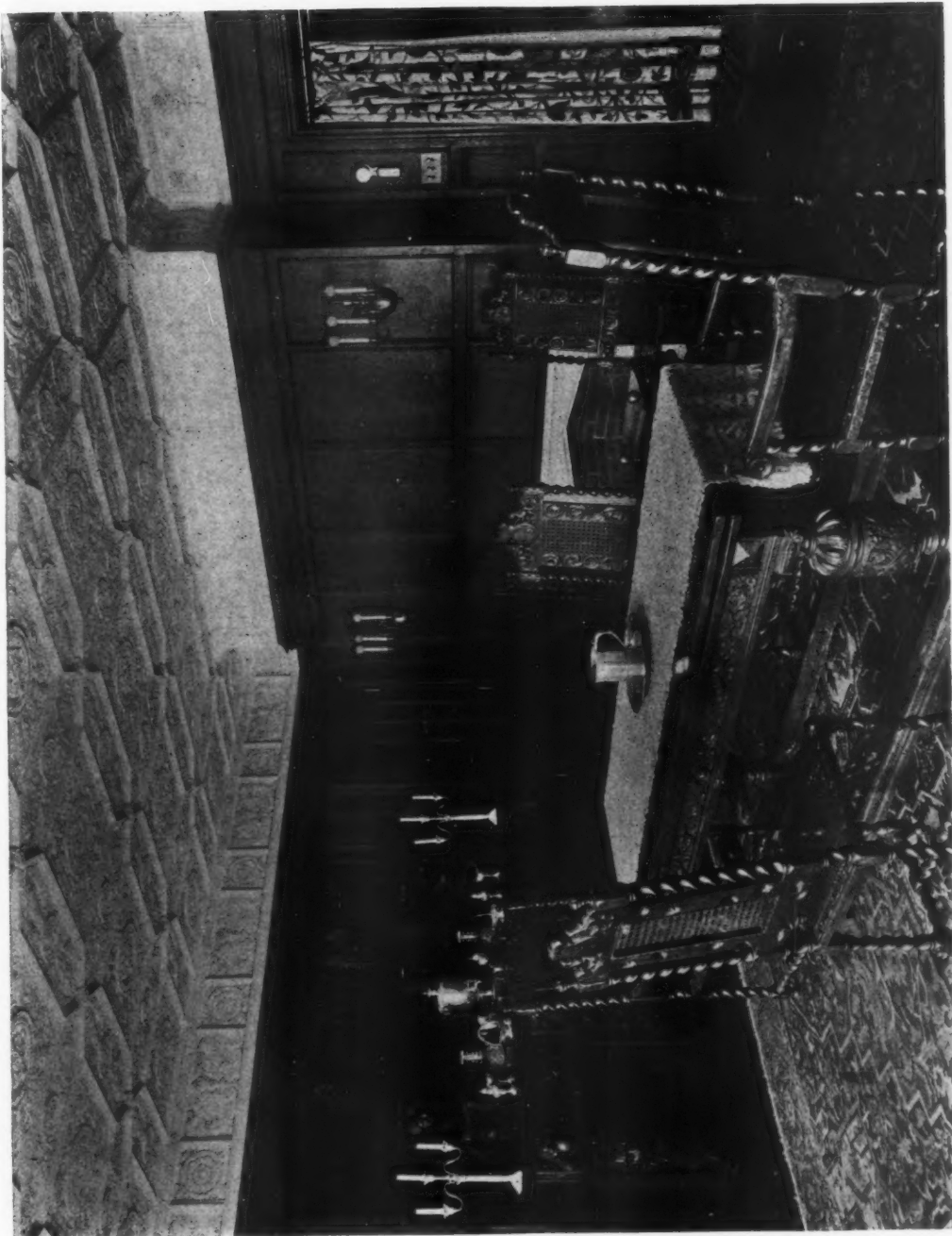
TWENTY-SECOND ANNUAL PHILADELPHIA EXHIBITION

absence of a well executed sketch of his house, including a suggestion as to planting, will ignorantly set up lines and forms in planting and arrangement that will mar the whole composition—throw it all out of “key.”

Another artistic and satisfying manner of showing a work in architecture is the scale model, and there were some interesting examples included in this exhibition. A model of the proposed development of Schuylkill River front, to include the Sam-

scale drawings would, perhaps, have meant as much to the architectural observer, it has been learned during recent years that we must approach the layman, if we would interest him, in a less technical manner, hence the renderings, sketches and scale models.

It is gratifying to be able to refer to the craftsmanship shown in this exhibition. There were examples of textiles and of wrought iron, and in the latter as presented in the work of Samuel Yellin



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HOUSE IN READING, PA.
MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS
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This exhibition, and in the same way, those in other cities, this year have, in their respective fields, performed a great educational work. The careful observer knows that we are beginning to feel the impetus of a better appreciation of good art in the many forms in which it is related to architecture.

All these large collections do not crop up spontaneously, they are the result of much time and effort on the part of groups of men, whose earnest work entitles them to the gratitude of members of the profession who, irrespective of affiliation, reap the benefit of this labor.

The usual "Year Book" has been issued and forms a volume in keeping with those that have preceded it.

The exhibition board this year was composed as follows: E. Perot Bissell, George Edward Bickley, Edmund B. Gilchrist, Donald M. Kirkpatrick, Arthur I. Meigs, H. Bartol Register and George Howe.

there is much to commend.

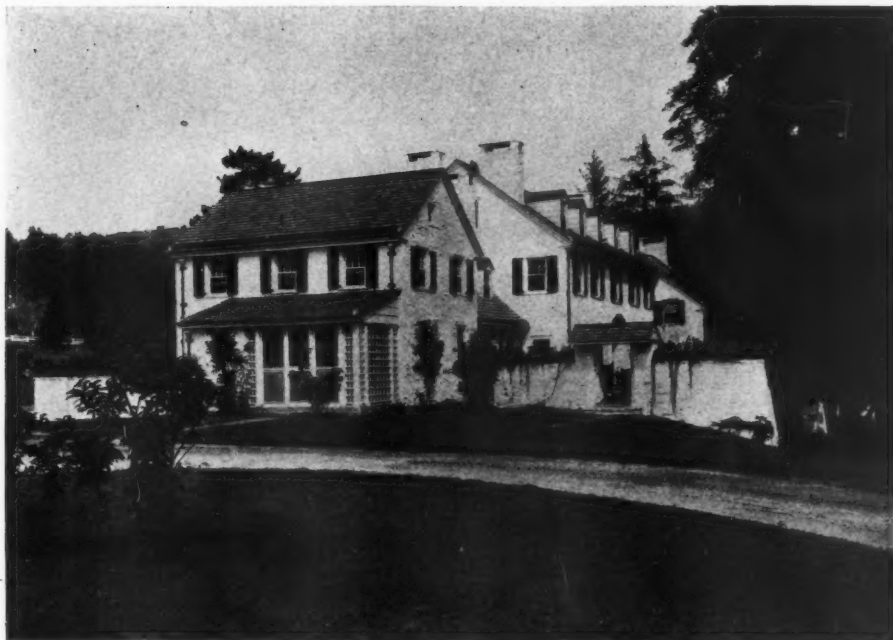
A wrought iron grille, showing the highest development of the iron workers' craft, and some locks and keys are worthy of the interest they attracted.

The Philadelphia Chapter and the T Square Club can apparently find opportunity from the many activities that already engage them to encourage the production of good work by the craftsman, and it is a source of satisfaction to learn that this phase of their efforts will probably be much extended.



HOUSE IN READING, PA.
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SOUTHEAST VIEW—HOUSE IN VALLEY FORGE
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The Effect of Fashion and Clothes on Art, Especially the Art of Architecture

A sculptor of prominence has recently been quoted as stating that it was impossible for commemorative monumental sculpture to progress artistically while the styles of men's apparel continued to be, as he termed it, "so hideous."

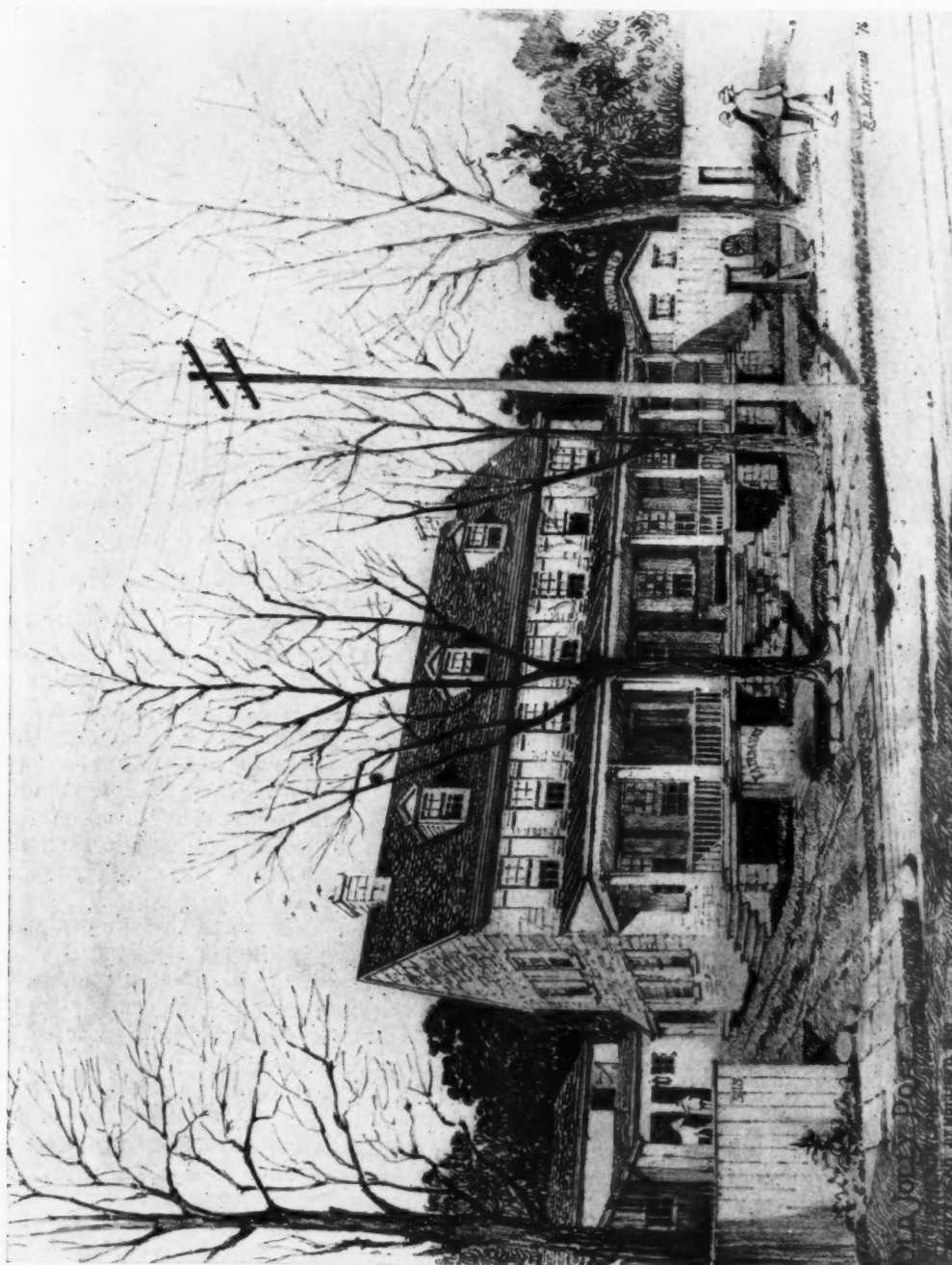
Ward's Washington on the steps of the Sub-treasury Building in Wall Street, is a creditable work of art, made possible by the picturesque style of clothes of Washington's time, and St. Gauden's Faragut is a masterpiece aided by the uniform and accouterment that are a part of the rank of a full admiral. But the Lincoln, in Union Square, with its poorly-setting frock coat, baggy trousers and the uncouth style that marked the days of '60-'65, could never by any accepted standard be called a great work of art.

Just why the determining of styles should be left to those who are so little able to design them it is difficult to under-

stand. Our men's apparel, particularly for formal occasions, is, and has been for fifty years, most inartistic. Contrast the monotony of dress at a function to-day where the men are all in "conventional black," with those stately occasions a hundred years ago, when our forefathers vied with each other in the multi-colored hues of their full-skirted coats, in their wide-pocketed waistcoats, the smooth silk stockings and the low-cut shoes and brilliant buckles. Atop it all a hat equally picturesque and perhaps on formal occasions a silver-powdered wig tied with a ribbon to match the clothes.

There can be no doubt that there was a greater impetus to artistic expression when surrounded by such abundant color, and that its presence had a tendency to elevate the spirit of its wearers.

The somber raiment affected by the men of the present day affords no good opportunity for either the sculptor or the painter, and for this reason portrait sculpture and portrait painting are on the wane.



OLD JOLLY POST INN, PHILADELPHIA, BUILT 1680

SKETCH BY MR. R. L. WHATMOUGH

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EAST TERRACE, HOUSE AT VALLEY FORGE, PA.

MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

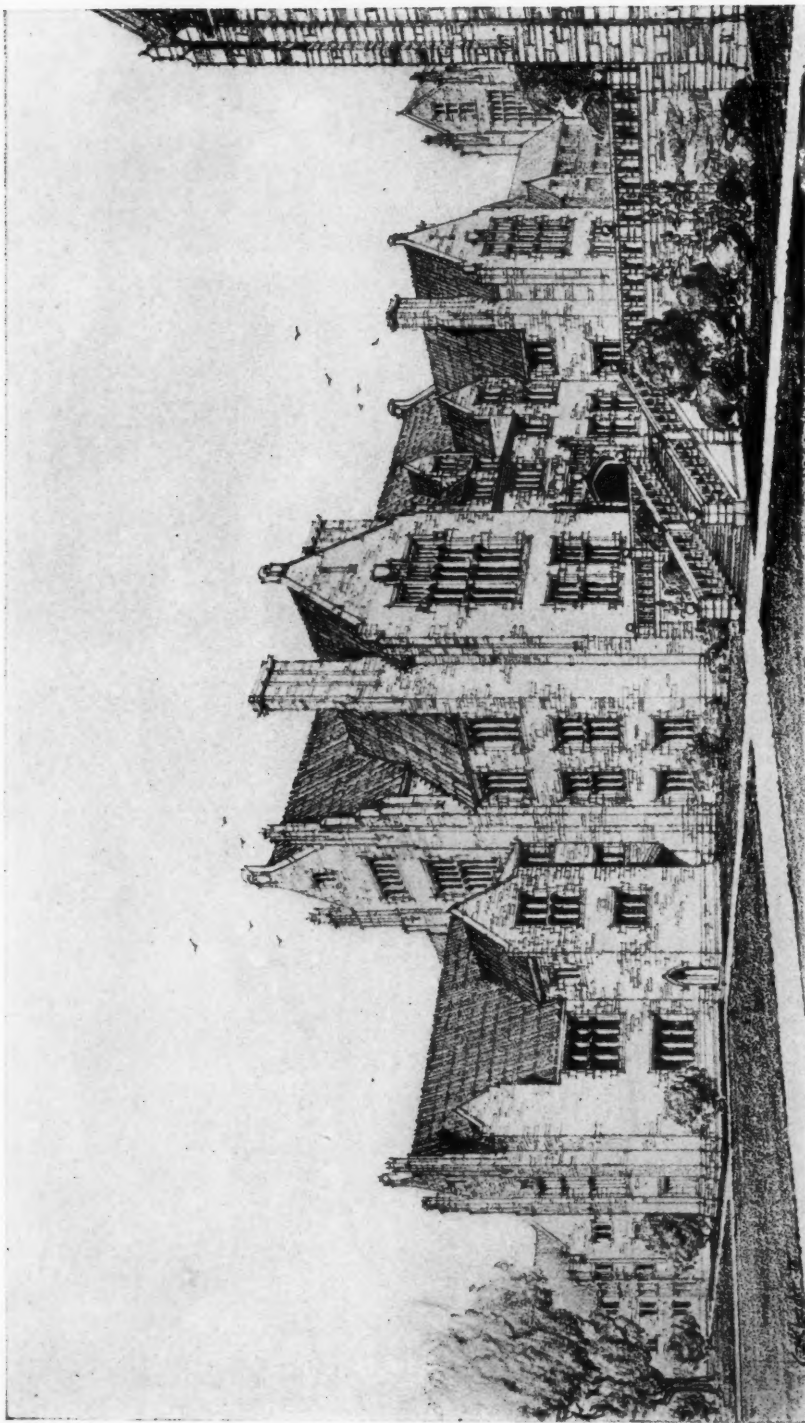
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CHAUFFEUR'S HOUSE AND GARAGE, HOUSE AT VALLEY FORGE, PA.

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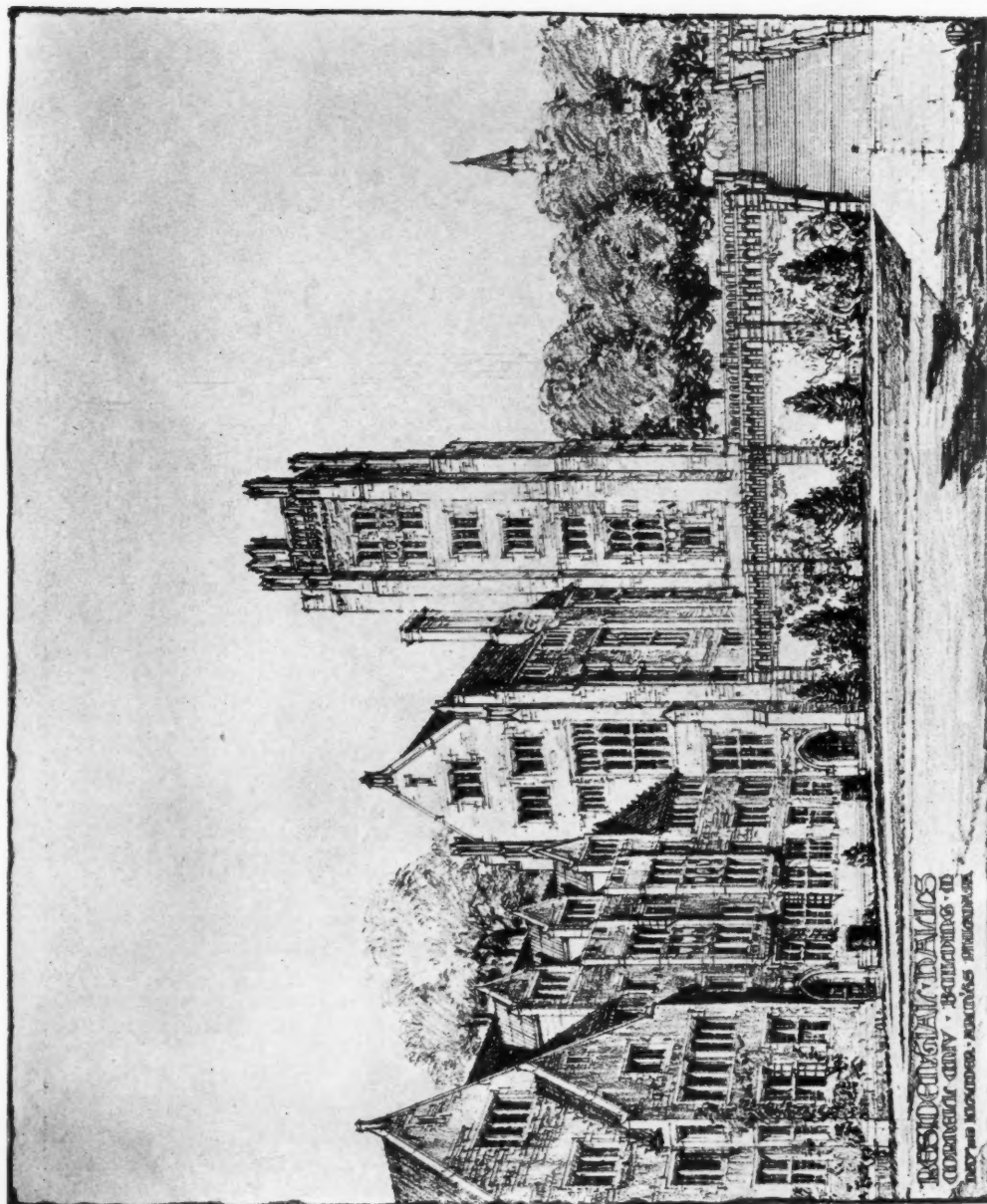


THE NORTH DINING HALL

RESIDENTIAL HALLS GROUP, CORNELL UNIVERSITY

MESSRS. DAY & KLAUDER, ARCHITECTS

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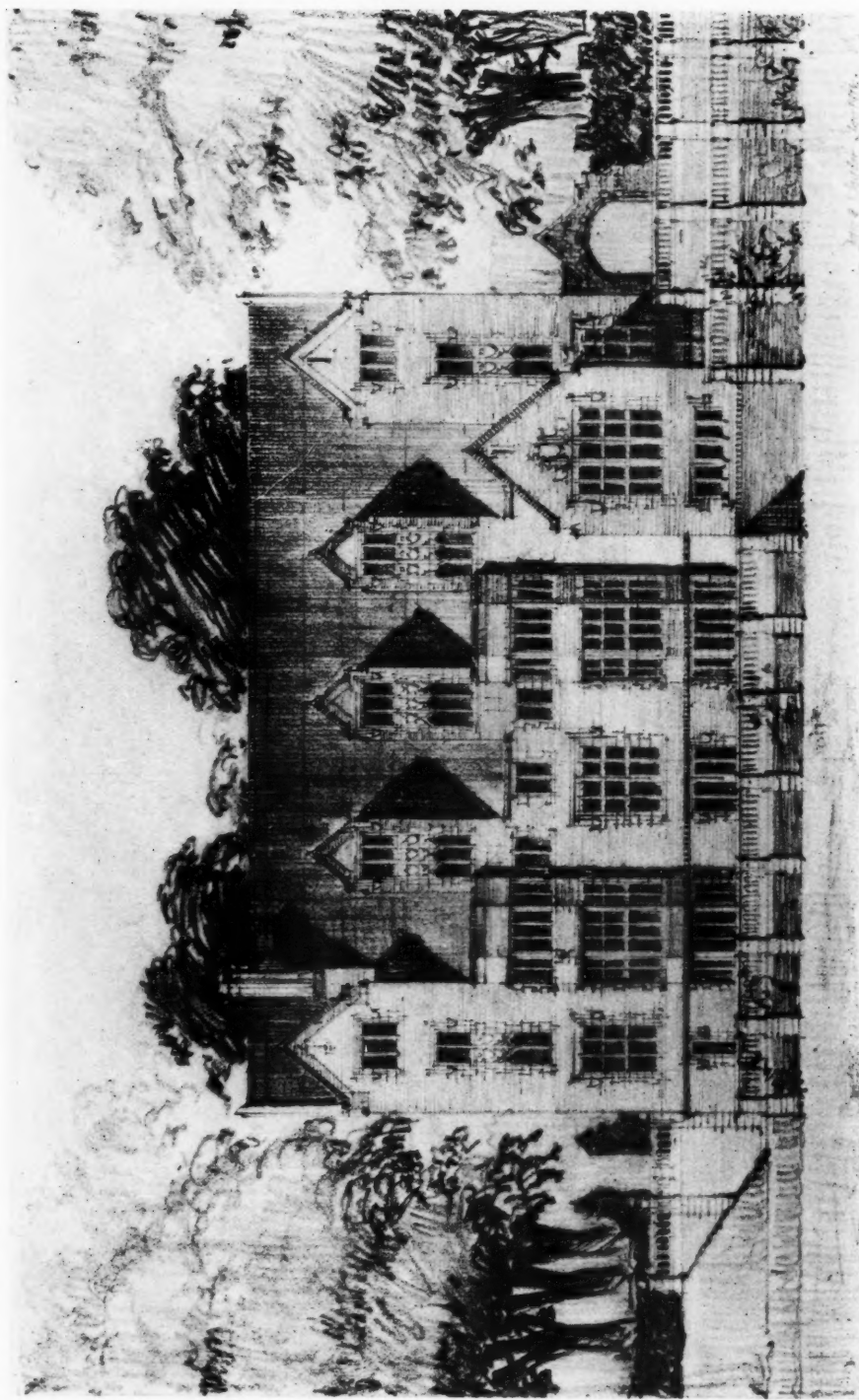


SKETCH FOR BUILDING M

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PROPOSED FRATERNITY HOUSE

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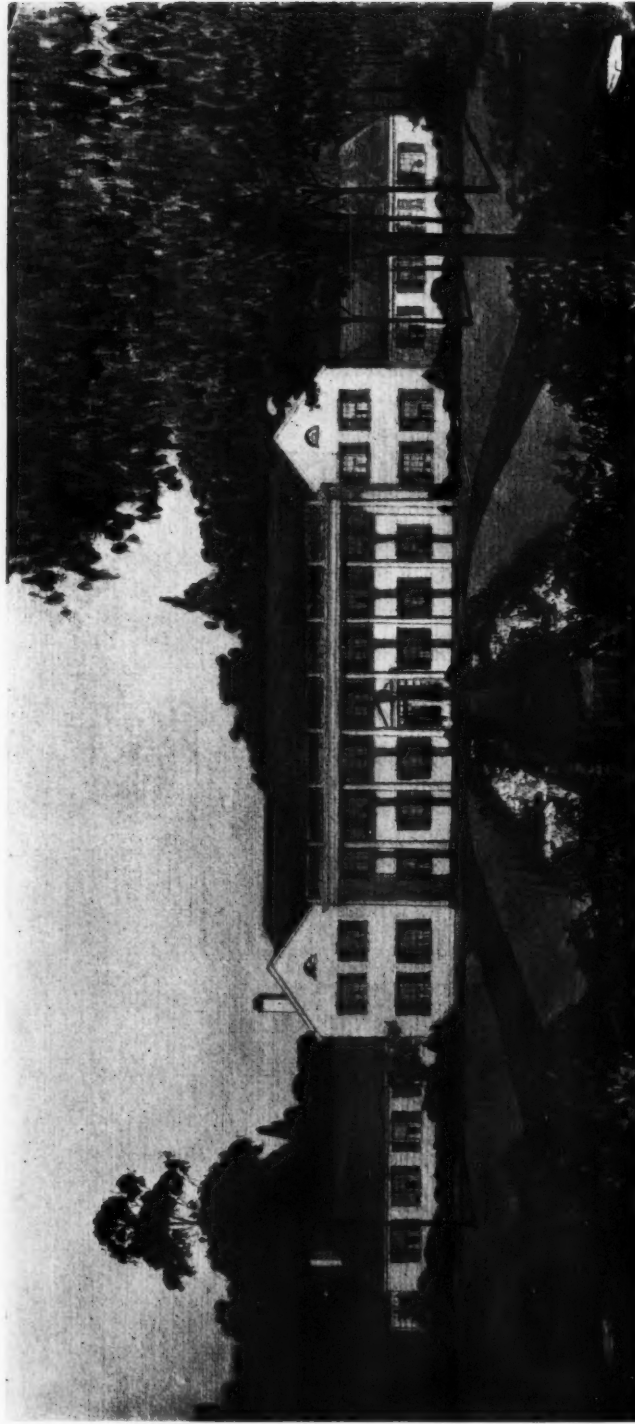
HERSHEY THEATER AND SOCIAL CENTER BUILDING, HERSHEY, PA.

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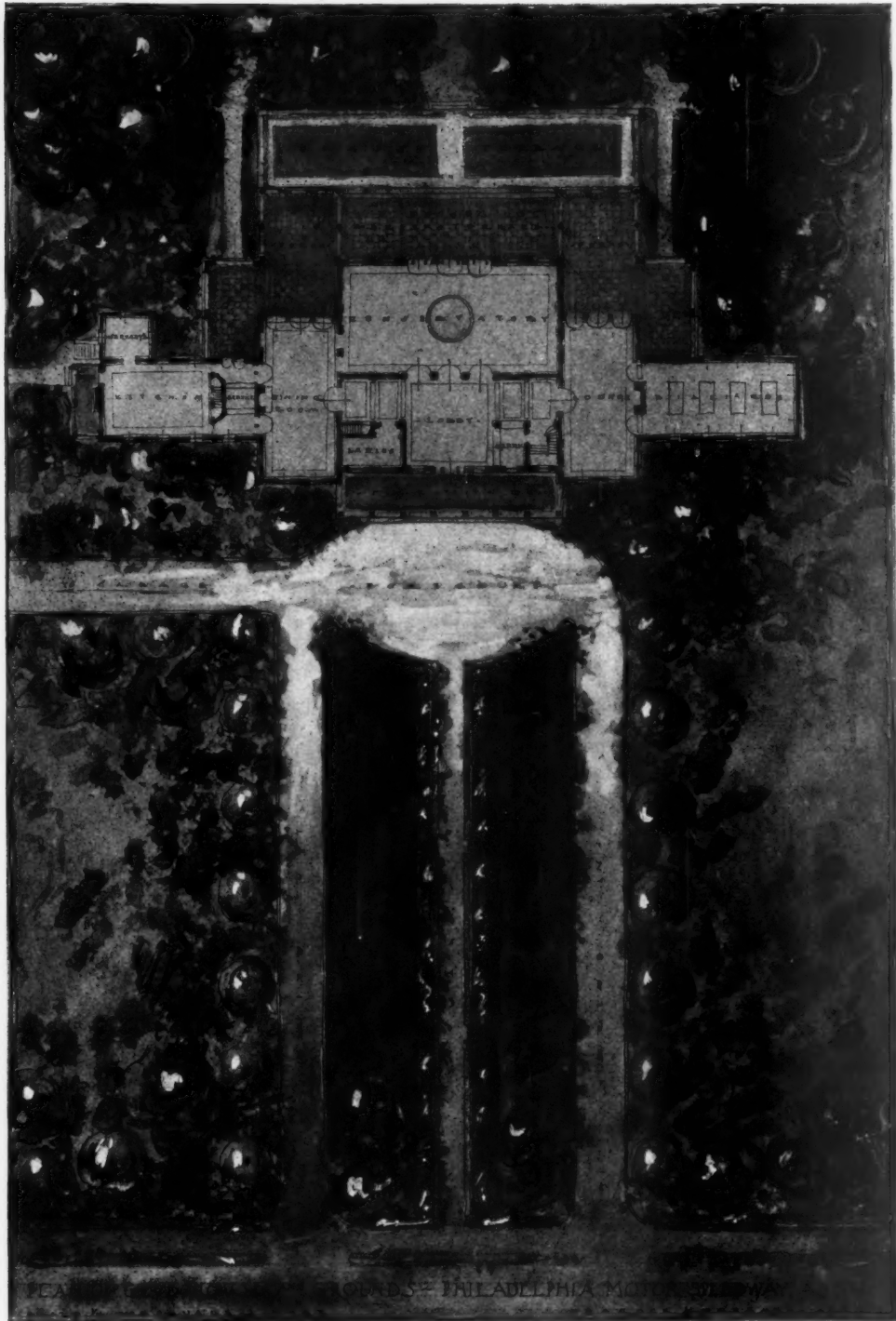
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CLUB HOUSE FOR THE PHILADELPHIA MOTOR SPEEDWAY ASSOCIATION, HORSHAM, PA.

HEACOCK & HOKANSON, ARCHITECTS

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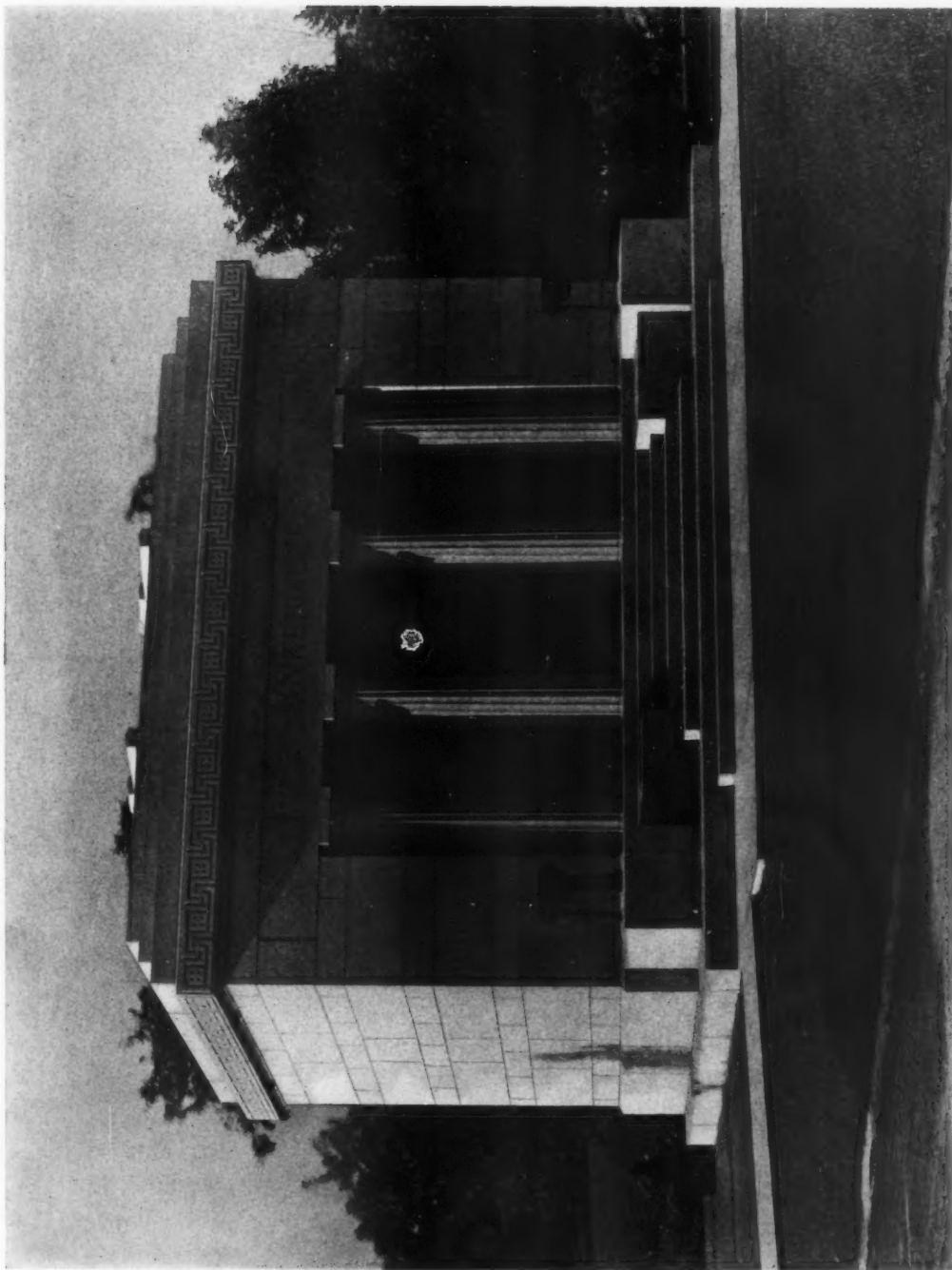


PLAN OF CLUB HOUSE AND GROUNDS

THE PHILADELPHIA MOTOR SPEEDWAY ASSOCIATION, HORSHAM, PA.

HEACOCK & HOKANSON, ARCHITECTS

TWENTY-SECOND ANNUAL PHILADELPHIA EXHIBITION



MAUSOLEUM IN WESTMINSTER CEMETERY, PHILADELPHIA

MR. FRANK A. ROMMEL, ARCHITECT; MR. JOSEPH C. COOKE, ASSOCIATE

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STAIRWAY OF HOUSE IN GERMANTOWN, PHILADELPHIA

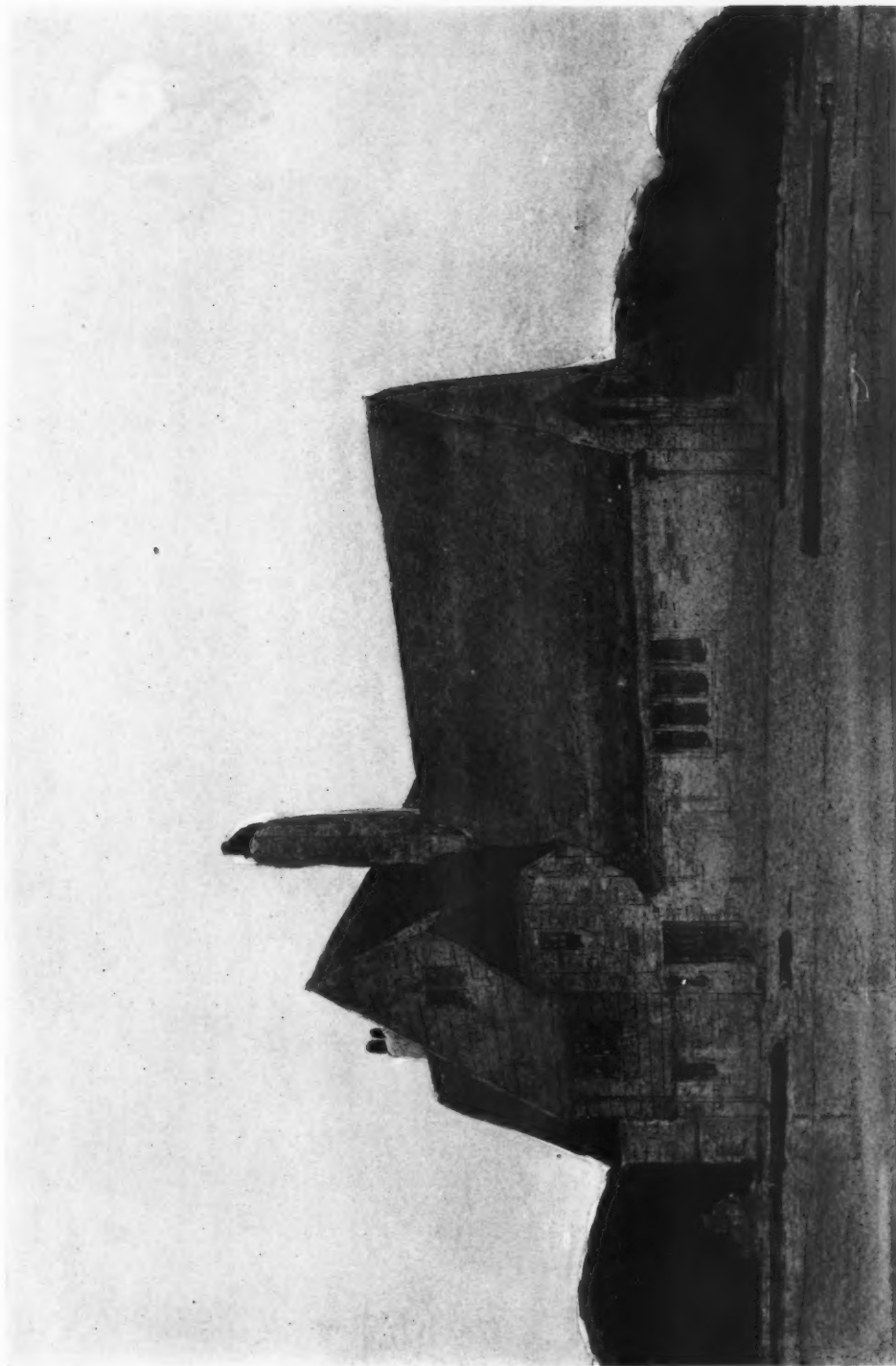
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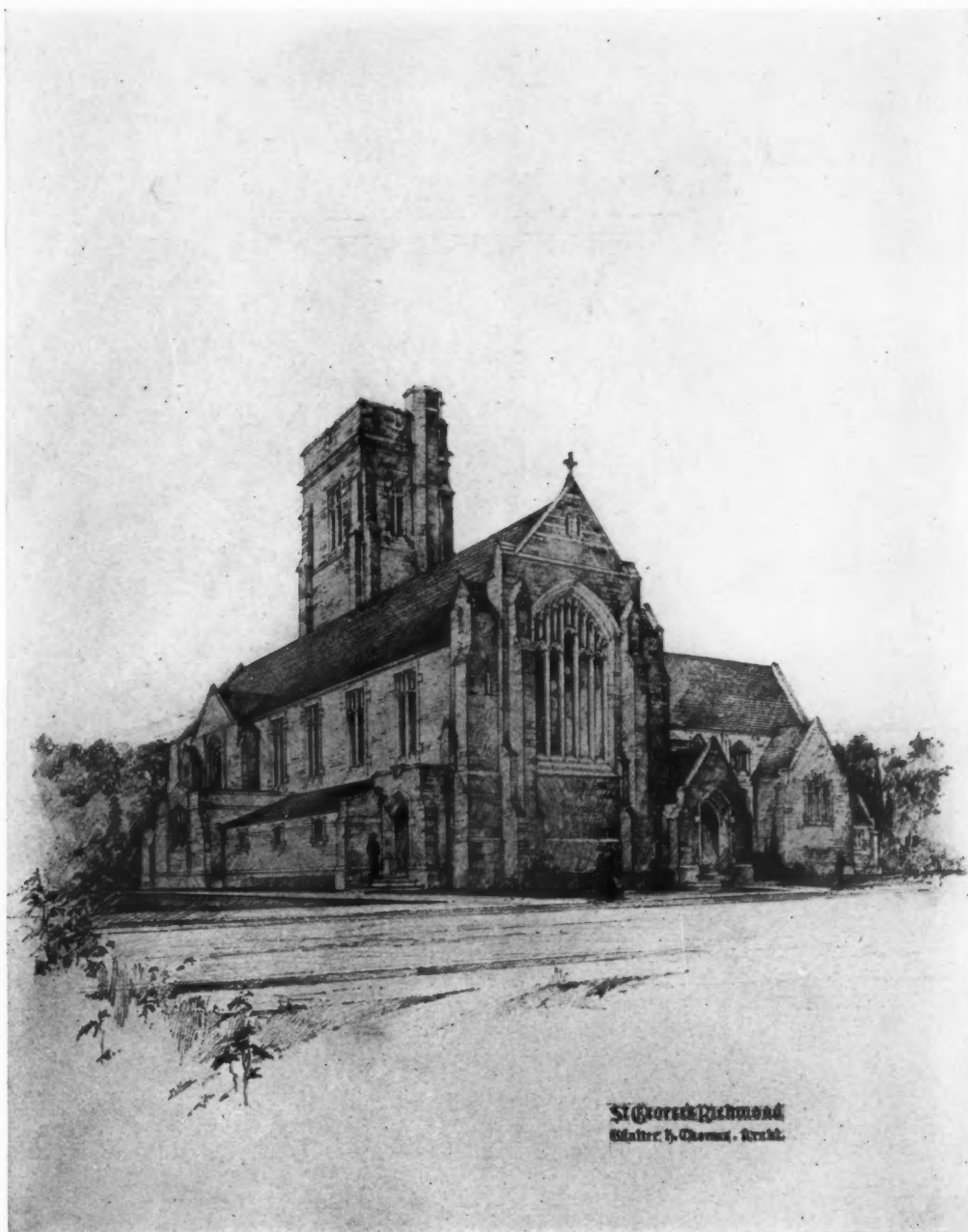
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HOUSE FOR HENRY A. ANSELL, ESQ., ALLEN LANE, PHILADELPHIA

MESSRS. MARTIN & KIRKPATRICK, ARCHITECTS

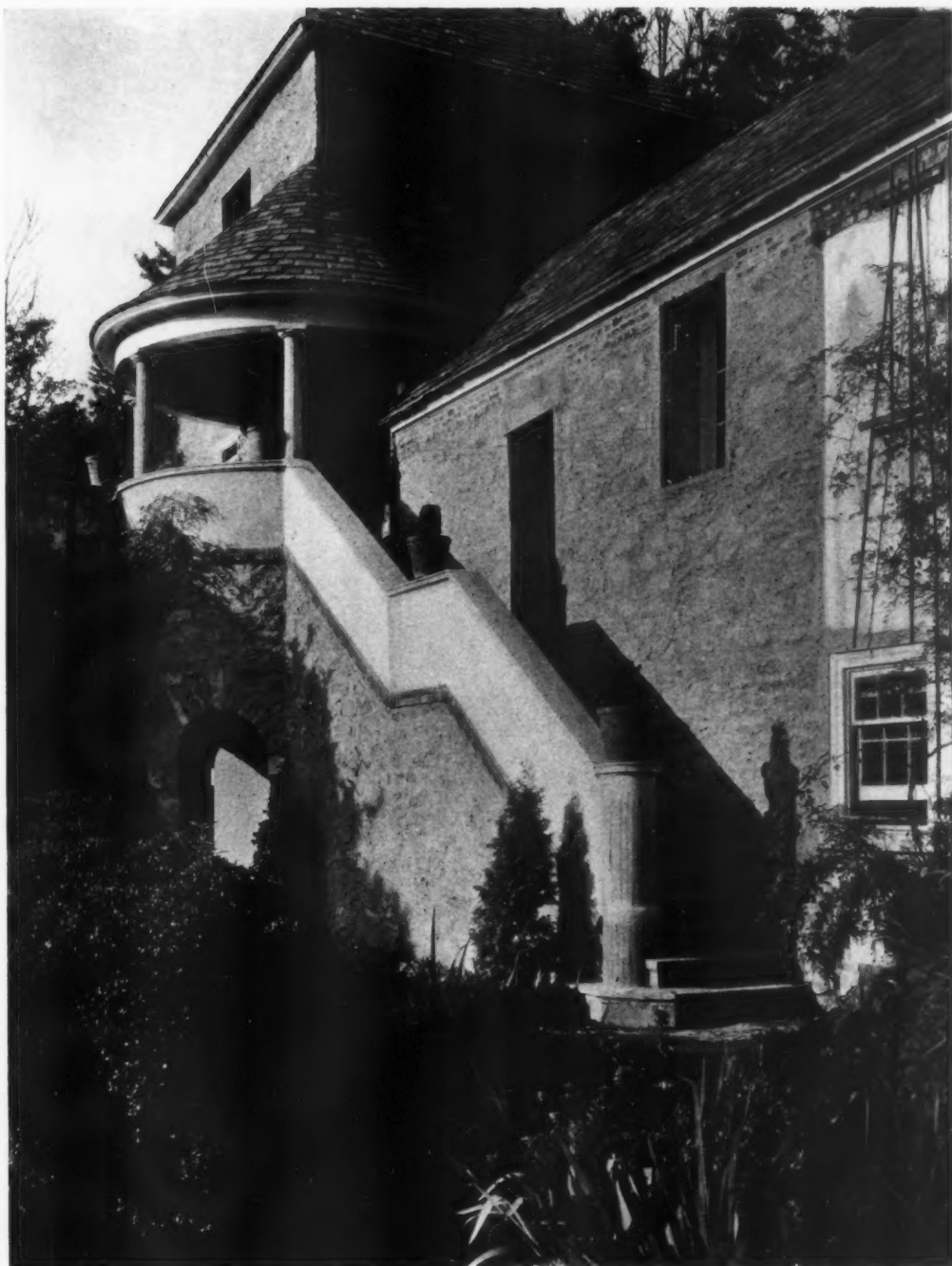
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ST. GEORGE'S CHURCH, RICHMOND, PHILADELPHIA

MR. WALTER H. THOMAS, ARCHITECT

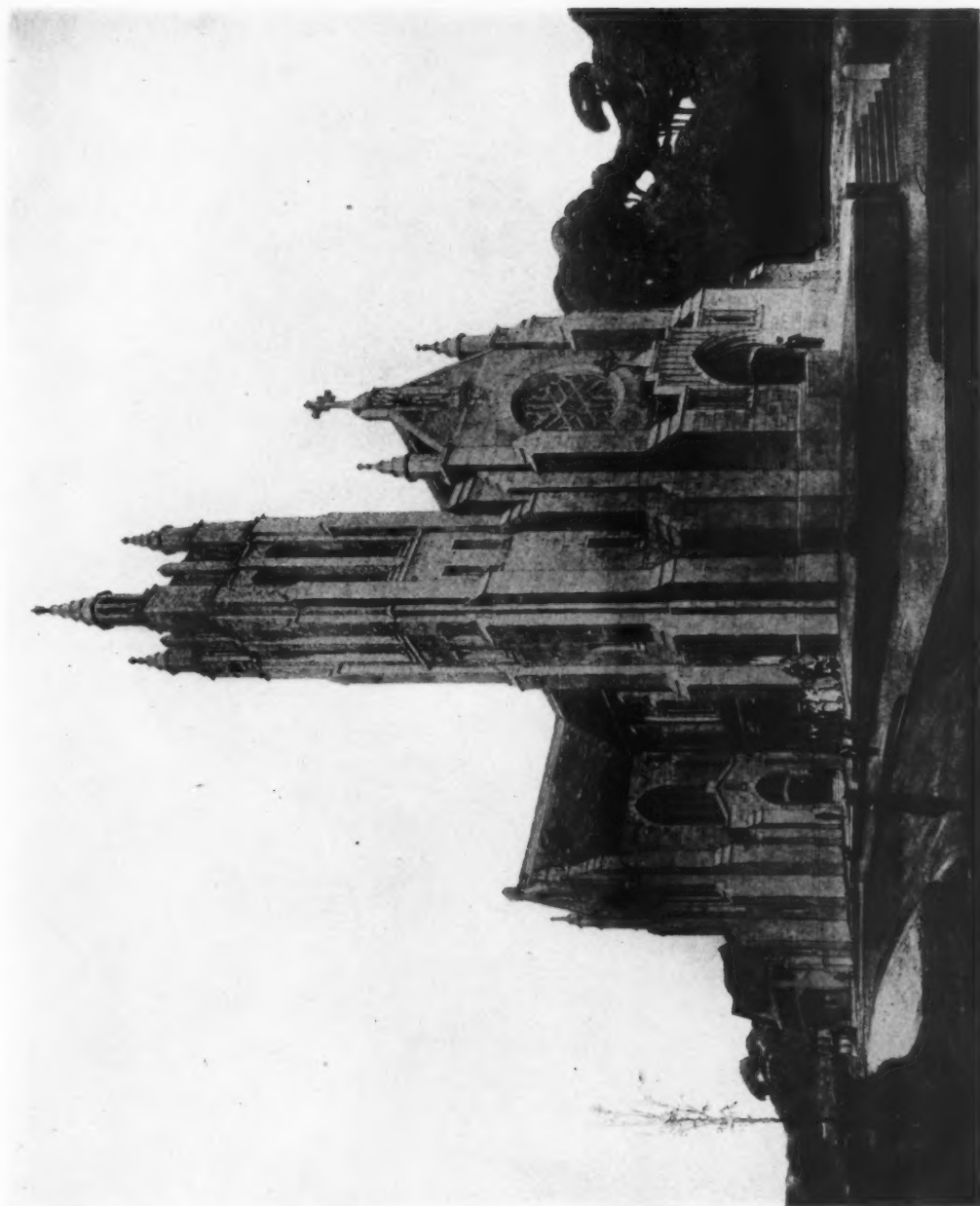
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STAIR DETAIL, GARDEN OF CHARLES BIDDLE, ESQ., ANDALUSIA, PA.

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ST. MATTHEW'S ROMAN CATHOLIC CHURCH, CONSHOHOCKEN, PA.

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THE EAST WING

RESIDENCE OF MR. JAMES LAUGHLIN, JR., ZELLWOOD, FLORIDA

MR. EDGAR V. SEELER, ARCHITECT

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PAVILION, BRISTOL PARK, BRISTOL, PA.

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THE WONDER OF WORK.

MR. JOSEPH PENNELL'S bluntly spoken criticism of modern art and its relation to the great things that are growing up everywhere about us, printed on another page of this number, awakens the thoughtful mind to consideration of a subject that has escaped attention by the great bulk of writers and art critics. For too long a period has modern pictorial art dwelt upon various phases of nature that by constant repetition have degenerated into the commonplace and ignored the pictorial possibilities of labor and its expression in the form of modern construction.

It has required a man of Mr. Pennell's experience, keenness of observation and great ability as an artist to direct attention to a field that, once it is pointed out, fairly overwhelms us with its latent possibilities. If there is any one dominating characteristic of the American people it is generally conceded to be their commercial activity,—the restless spirit with which they attack their great problems

and the undaunted manner in which they set out to achieve results larger than anything ever before accomplished. The fruits of this national trait are apparent in every large city. Pennell says: "Nowhere in the world is there such an amazing vista as looking down Broadway with the Woolworth Building in the foreground, yet scarcely any one pays attention to it; but if it were in Europe they would rave over it." No doubt it is familiarity that breeds this indifference. Here in America one great engineering achievement crowds closely upon another. The result is that we are hurried along at a pace that does not permit us to quietly study and leisurely appreciate all that is being done around us.

That art has always followed commerce, and that commerce and industry rule the world is undeniably true, and this leads us to look forward with reasonable assurance to the time when the work of the engineer and the architect will influence in the largest measure the work of the artist painter, particularly in the selection of his subjects. In fact, many artists of prominence in this country are already beginning to realize, as Pennell has pointed out, that there are the greatest pictorial possibilities in the work of the engineer, and are painting important pictures as proof of this appreciation.

It must be remembered, however, that we are, comparatively speaking, a young nation and have no twenty-century-old traditions as has Europe. Commerce and industry are now playing their great parts with us, and as art follows these movements, we have yet to develop it in such a manner that it will seek to record in pictures the work of men who in this country are now busy producing the engineering masterpieces of the world. Great engineering, as well as great architecture, is the expression of a great art. Their combination is the greatest of all arts. Their pictorial representation by the artist painter may therefore be regarded as the greatest work he can undertake. Only a well-trained mind and highly developed powers of perception can see as Pennell sees the beauty of line and dignity of mass presented by a machine

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shop in Hamburg, and find it comparable to the beauty of the vaulted arches of Peterboro Cathedral. The average person would be too much influenced by the sordidness of a foundry surrounding, and could see in it no quality to compare with the mysterious beauty of a cathedral interior.

There has been observable during recent years a marked tendency on the part of many architects to regard the engineer as a purely practical person, devoid of the finer sensibilities and concerned only with utilitarian features of the structures designed by him, although perhaps they were only made possible by his skill and scientific attainments. In fact, such a view has become rather popular. Under these circumstances, the opinion of a man of Mr. Pennell's standing in art may well lead to serious thought and possibly to a slight revision of opinion. The undeniably essential elements of every structure of importance are those provided by the engineer or someone possessing engineering knowledge, and if, as Mr. Pennell believes, he is also providing the chief artistic charm in the form of line and mass, it leaves the architect in the simple and unattractive

rôle of the space arranger and decorator.

Probably this is an exaggeration. It certainly is in the case of our leading architects who are responsible directly or through subordinates for every feature of their creations from the preliminary study to the finished and furnished building. No detail of structure, material, or of utilitarian equipment is too small or trivial to command their personal attention if it is required to insure its proper disposition. On the other hand, we have the example of architects of less prominence who, in their intense desire to be known as artists, belittle the importance of the structural and utilitarian features of their buildings, confess to an unwillingness to devote their own precious time to a consideration of them and leave them to the men whose work is so eloquently described by Mr. Pennell. Unfortunately the number belonging to the latter variety appear to be increasing, and unless the error of their attitude becomes apparent to them and a change takes place, there would seem to be possibility, if not actual danger, of the public eventually questioning the wisdom of continuing the architect in his present position of supreme authority.

THE ENTRANCE
DRIVE



GARDEN OF J.
BROOKS NICHOLS,
Esq.
DETROIT
MICHIGAN



WILLIAM PITKIN, JR.,
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MY VIEWS OF THE "WONDER OF WORK"*

BY JOSEPH PENNELL

I SEND you, in response to your "Note" that you would like to hear more of my "views" about the "Wonder of Work," a statement of them—a statement put before the editors of *Engineering* and the *Studio* and rejected.

My work, I hope, lacks that "detail which obtains in a good photograph, such as those of similar subjects already published in our [your] pages." I hope so! What I have all my life been trying to show in my work is just this, that there is something in engineering work—the great work of our age—greater, finer, more artistic than any poor mean, machine-made photograph, scale or detail drawing, can ever give. I have been, by my drawings and prints of the great works of the day—the great engineering

works—trying to show that they are as fine as the temples, the churches, the palaces of the past. In fact, that the great engineers of the present are doing just the work in the same way that the great architects of the past did. The architects of the past worked for the popes, the princes who ruled the world. The engineers of the present work for the captains of industry, who own the world to-day and run it—or think they do. Art has always followed commerce, and commerce and industry rule the world—and the war—to-day. My drawings and prints were not done with any war-like idea in my head, but to show how pictorial work is.

I have seen most of the great engineering and architectural works of the modern world and most of the great temples and palaces of the past, and I know of

*Reprinted from *The Builder* (London) April 21, 1916.]



HOUSE OF HARRY EDSON, Esq., HAVERFORD, PA.
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what I speak. I know that great engineering is great art; I know that great engineers are great artists, for the greatest triumphs of engineering have been carried out in the spirit of great art and have produced great art not to be rendered by niggling photographs or scale drawings. Let me give you an example. When I was at Panama four years ago I found in the lock at Pedro Miguel a series of flying buttresses as fine as those of any cathedral, and when I asked the engineer—a civil engineer, by the way—Mr. Williamson, why he had built them in that architectural fashion, especially as they would be mostly under water, he said because they would best support the lock gates, save concrete, and break the force of the waves if a storm came on. It was just for these reasons save the latter—and the cathedral builders thought of the wind—that they built their buttresses. The trouble with you engineers is that you are great artists and don't know it, nor did the cathedral builders;

but they knew their work, and so do you, only you don't know what you have done. But I do!

Take again the drawing of the interior of Vulcan Shipbuilding Yard at Hamburg in my show of "Germany at Work" at the Leicester Galleries. The lines are as fine as the lines of the interior of the roof of Peterborough Cathedral, and the same lines—but the modern architect don't know it, or most of them don't—and both are the lines of the roofs of Greek and Egyptian temples which were right from the engineering standpoint; and a modern fool of an engineer destroyed one of the temples of Egypt—or the Egyptian or British Government did! The great cranes on the Rhine and at Gary and Indiana Harbor are more beautiful than anything in modern architecture.

The steel works at Leeds are superb, and so are the Edgar Thompson works at Bessemer. The great Lifting Bridge at Sault Ste. Marie is finer than any gateway of the past, or any gateway a modern

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architect has built; and the line of the new Connecting Bridge at Hell Gate, New York, when last summer it was being built, was terrifying in its power and might. I could go on for a week and show what wonderful works you engineers have made, and prove to you that you are, or were, till this damnable war broke forth, doing the great work of the world to-day—you, the authors of the "Wonder of Work," are the artists of our time, but you don't know it, can't see it, and prefer photographs and measured drawings, untrue and uninspiring. It was just the same with the cathedral builders; you have to get an artist to show you what you have done, and then you want photographs to prove it—lying photographs.

I salute you as great artists, the artists of our age; but in your appreciation of art, in your knowledge of what you have

done artistically, you are most of you "fools and blind."

As to the drawings. It was curious and interesting to have the chance of comparing the building of the Woolworth Building with the rebuilding of the Campanile—both of which I was fortunate enough to see and draw, both the result of successful commerce. Nowhere in the world is there such an amazing vista as this down Broadway; and yet scarce anyone pays any attention to it; it has grown up with the generation; but if it was in Europe, on the Continent, the world would rave over it.

And at Genoa, the harbor to-day is only the harbor Claude drew and painted, only it is glorified and magnified; and the interior of the shipbuilding yard is but the carrying on and carrying out the traditions of great art. It is only the methods and the materials that have

NORTHWEST
CORNER

□ □

HOUSE IN
VALLEY FORGE,
PA.



MESSRS.
DUHRING,
OKIE & ZIEGLER,
ARCHITECTS

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changed, not the form and the line—they were right from the beginning; and all great artists know they can only carry on tradition, and hope to add a mote of their time—of their own—to it.

The skyscraper is common enough in Italy. At Genoa there are streets of them; New York is but Genoa and Florence brought up to date and made useful and practical, and magnificent as well. We have—or rather American architects have—done this. It is not American art; it is great art. The only American art that I know of is the concrete, steel, and glass factory, and this idea—an American one—has been far better carried out in Germany. We must carry on in all art tradition; the trouble is that most don't carry it on, they fall down before it, or fall down within it, as the various "ists" do. They consciously crib from the primitives, and give themselves away. The primitives unconsciously produced

great art; we can only try to bring this great art into our own time, make it fit our needs. If we don't try to do so we are doing nothing for our age and generation, and it is all so difficult; but the artists, and, as I began by saying, engineers and architects are artists. And the great industrial works of our day are as well worth drawing as the great religious monuments of the past. They are the great art of our day, and few artists have drawn and painted them in their might and beauty. No artist that I can find has left any record of the building of the pyramids of Egypt, or the temples of Greece, or the theaters of Rome; we draw their ruins and ignore the finer subjects that are around us—at least most of us do. It is no question of letting the dead bury their dead—art will always live—and we must see the Wonder of Work which is all about us in the living present and carry on the tradition of great art.

BELL AT
MAIN ENTRANCE



HOUSE IN
VALLEY FORGE,
PA.



MESSRS.
DUHRING,
OKIE & ZIEGLER,
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INDUSTRIAL INFORMATION

Kewanee Boilers

The Kewanee Boiler Company, Kewanee, Ill., has published a booklet giving a list of buildings in which it is claimed Kewanee Smokeless Boilers are cutting high costs by burning soft coal smokelessly, and some facts telling how they do it.

These facts take the form of a description of the construction of the boilers and a recitation of the principles in accordance with which they are built. With the list of buildings are shown halftone reproductions of a great many of the more prominent structures. They include buildings of almost every type in practically every part of the country. Theaters, apartment buildings, public buildings, churches, institutional buildings, stores, schools, factories, office buildings, etc., are all represented. Taken altogether, the booklet constitutes an impressive presentation. It may be had upon request.

Water Filters and Softeners

The Permutit Company, with main office at 130 East Forty-second Street, New York City, has recently issued a catalog describing the Permutit Water Softening Filter, which, it is claimed, filters water and reduces it to zero hardness automatically. The advantages of soft water, or what is designated—water of zero hardness—are well known. Soft water cannot destroy soap or “fur” kettles and waterbacks, nor cause the deposit of any scale in steam boilers, nor, in fact, cause any of the troubles brought about by water containing lime or magnesium.

It is claimed that Permutit filtered water is softer than the water supplied to any community in the United States. While the fact that a water is hard always announces itself in unmistakable fashion to the user, the actual degree of hardness can only be determined by chemical analysis. Soft water is practically a necessity for industrial purposes and for boiler plants of large capacity. It is also

desirable in laundries, private residences, etc. Hard water is disagreeable to use even for domestic purposes.

The Permutit process consists, as described, in filtering the hard water through a layer of artificial zeolite, contained as a rule in a closed steel tank similar in appearance and largely in method of operation to the clarifying filters used to remove suspended matter from dirty or turbid waters. No chemicals are added to the water and there is no sludge. The softened water is, it is stated, always uniformly zero, and there is no danger whatsoever of over or under-treatment.

The pamphlet presents an exhaustive treatise on the subject of softening water, and illustrates in detail the Permutit filter. It also presents illustrations of a number of residences and buildings in which this apparatus has been installed. Copy of the pamphlet may be had upon request.

Waterproofing on the Farm

The Sandusky Cement Company, Cleveland, Ohio, has issued a pamphlet on “Waterproofing on the Farm” that will be of particular interest to architects engaged in country work. It contains information both as to the waterproofing necessary in the construction of farm buildings, and the methods by which it can be secured. The hints on concrete construction also given in this pamphlet are of much practical value. It will be sent to architects upon request.

Barrett Specification Roofs

With the title “A Mountain of Barrett Specification Roofs” the Barrett Company, with offices in principal cities of this country, has got out an attractive folder showing what are designated as “a few of the modern buildings that have Barrett specification roofs, or roofs of this type.” Among the structures illustrated are the most prominent and well-known buildings built within recent years. Shown on one page, arranged in the form of a pyramid or mountain, the

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appearance of the buildings and the fact that they are covered with one type of roof, becomes doubly impressive.

It is stated that there is nothing new or original about this type of roof. It has been in use for half a century. The reasons assigned for its wide adoption are as follows: First it is recognized that low cost is the compelling feature; it is

stated that these roofs cost less to build than any other with permanent roof covering; they need no paint, no coating, no maintenance; they are approved by the Underwriters' Laboratories.

This folder, or copies of Barrett specifications can be secured by addressing the Barrett Company at any of its principal offices.



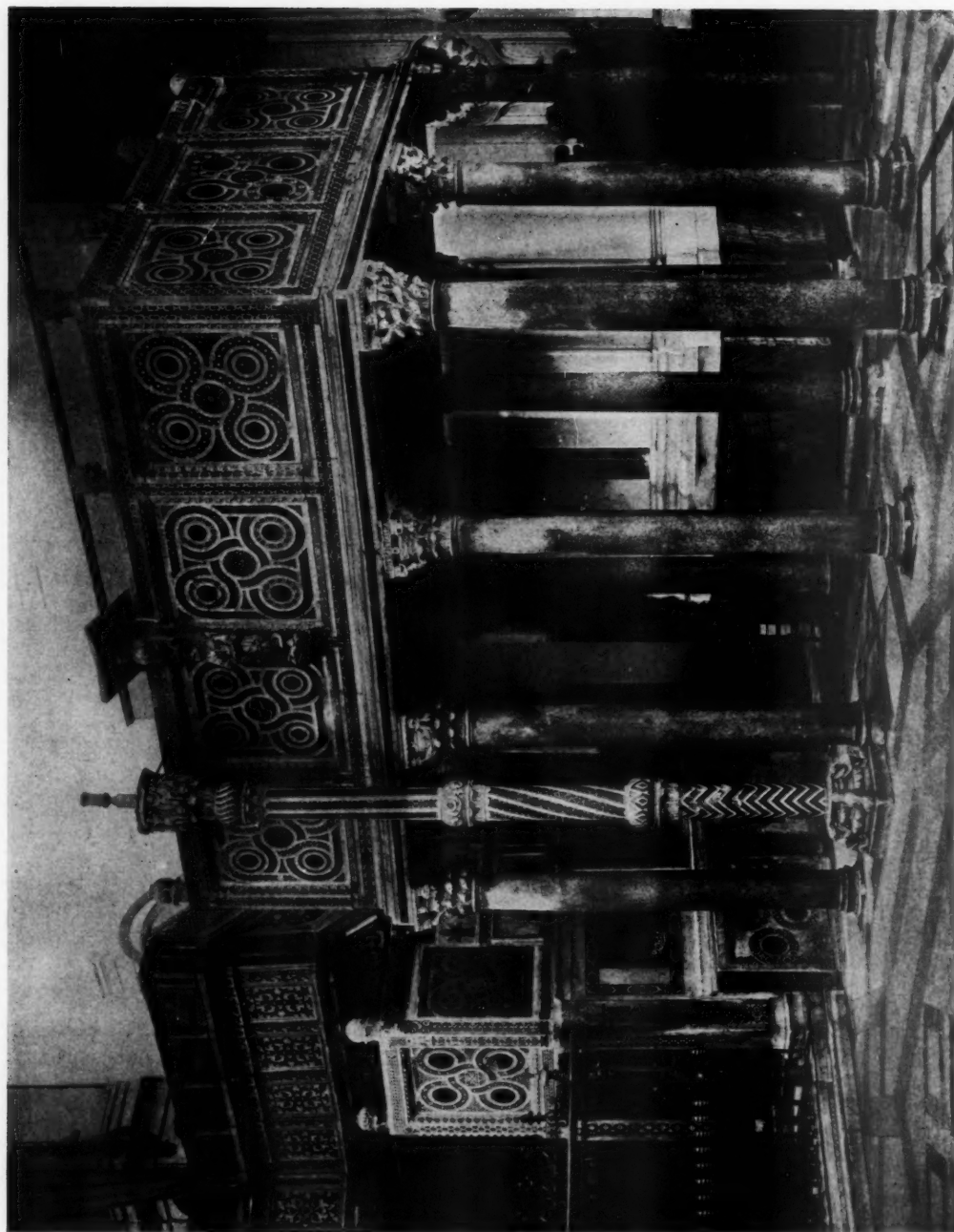
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II-8 THE LARGER PULPIT AND EASTER CANDELABRUM, THE CATHEDRAL, SALERNO, ITALY. (18th CENTURY)