

THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, JUNE 7, 1916

NUMBER 2111

HOUSE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS.

MESSRS. BIGELOW & WADSWORTH, *Architects*

JUST what an architect can and will accomplish when he proceeds without any of the hampering restrictions that are generally imposed by clients is very well shown in the house of Mr. Henry Forbes Bigelow, designed by Bigelow & Wadsworth, and illustrated in this issue. Being an architect—which should be and in this case is equivalent to stating he is also an artist—he will naturally surround himself with every suggestion of good art, whether it be architecture, painting, sculpture or any of the various interpretations of the highest and best forms of craftsmanship.

In accomplishing his purpose to suit his individual taste or to meet certain conditions, there will very often occur elements that the modern decorator will call lapses, but to the man of more refined perceptions and of better artistic training are as

understandable as a Greek quotation is to the scholar. These very departures from the stereotyped, always good in their effect, never jarring or really inharmonious, are the things that when all is said and done impart the accent to the entire effect. They prove how sure the architect is of his method, how well he knows just exactly what he wants to do and how well he knows just how to do it.

Every architect is in a greater or lesser degree a collector, and that Mr. Bigelow has indulged this hobby is shown in his house, and in no location more than in the illustrations of the dining room. The treatment here is in contrast with the other rooms in the house. Yet this difference is one that merely accents—it never detracts—from the general scheme.

Reference to the plan will show the peculiar condi-



LOOKING INTO COURT

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tions that ruled the development of the house. The party lines are not at right angles to the front, there is but one frontage on the street, and the exposure is Northern. To obtain the necessary sunlight, to carry out the suggestiveness of the Italian style, to provide light and air, the large court on the south side was designed. By this arrangement there is a flood of sunlight

The exterior is composed entirely of cement, partly cast and partly run. The interior is entirely fireproof, with all floors either tile, marble, cement or terrazzo, with the exception of the library and salon on the main story. These are of oak. The effect of color and texture as presented by the exterior is most satisfactory. All of these peculiarities of the style, from which its origin may be



DINING ROOM

throughout the house for the greater part of the day. The basement, having no light except on the front, all the service, including the laundry, servants' rooms and other service departments, were, as will be noted, placed on a mezzanine between the living room and the principal bedrooms which were located at the top, where they command a desirable view of the river and esplanade in one direction and the sun and public gardens in another.

traced, have been intelligently conserved, and the effect is even further enhanced by the narrow walk in front, which is in keeping with conditions in many Italian cities. The sparing introduction of wrought iron, well designed and correctly placed, is also good as applied to the exterior, and is further to be found in the gates of the vestibule, through the pattern of which we catch a glimpse of the entrance hall with its barrel-vaulted ceiling and easy steps that lead directly



LOOKING INTO COURT FROM END OF ARCADE

HOUSE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS.

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to the court. The visitor at once comes into this finely lighted space, and does not, as is so often the case in city houses, proceed from the bright light out-of-doors to the gloom of a poorly lighted interior.

A description of the court may be brief, as its charms are shown in the very thorough illustration in this issue. It is finished entirely in cement and stone and its scale and color are magnificent. The

barrel-vaulted ceiling is carried straight down to the floor, broken only by a slight molding in low relief. The book shelves are flush with the walls, and as is usually the case where men know and love books, have no doors. A well designed mantel over an open fireplace, with a large painting on the chimney breast on one of the long sides of the room is balanced on the other by a desk and couch. Fine tapes-



BOYS' SITTING ROOM

restraint shown in its furnishings is evidence of the best taste. While its stateliness is apparent, it only needs the touch of occupancy to make it a homelike, livable place. Many of the window grilles and balcony railings in the court are genuine old examples, others are copies; all are good.

The general and commendable restraint shown in all the rooms is nowhere more noticeable than in the library and salon. In the former the curve of the

tries are hung on the walls. The oaken floor is covered by an Eastern rug. The room declares itself a library for books and for use, by those who care for books.

The salon, next to the court, is the most stately room in the house, and provides a setting for the more formal of social occasions. The same wall treatment as in the rest of the house is carried out in this room. At one end of the salon is an old stone XV Century mantel, from Bracciano, Italy, on either side, large square



LOGGIA

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tapestries of which there are so many good examples, at the other end the large unbroken wall space has decorative effects of tapestry. As in older Italy, the wooden ceiling was the crowning feature of a room otherwise strong and simple in walls of stone or rough plaster, so here the ceiling is of wood coffered and painted in tempera according to the old practice. The scheme is made up of detail from the ornament of Giotto and the points of emphasis are employed to picture the heads of those men who in architecture, painting, letters and affairs made the early Renaissance the most interesting and potent of forces for culture and intellectual independence. The ceiling is the work of Robert S. Chase, of Boston, who also did the tempera painting over the mantel in the library.

The difference, in its interior aspect, between this house, the home of an archi-

tect, and an equally formal house constructed for a client, is apparent. The client will want his completed at the outset; he quite often does not know or understand the satisfaction of the constant additions of things of artistic value, gathered from all sources—the pleasure of arrangement and rearrangement of all these intimate possessions, the striving always for an harmonious and consistent effect. Nor can he “live” with these things as can the man who has gathered them, for wherever the latter turns his eye meets some bit that has associations of days abroad, or revives memories dear to the heart of every collector. Bit by bit this refining process goes on and it is only men of such temperamental qualities that can appreciate the comfort those of artistic tendencies will secure with such a house and the large measure of satisfaction its possession affords.

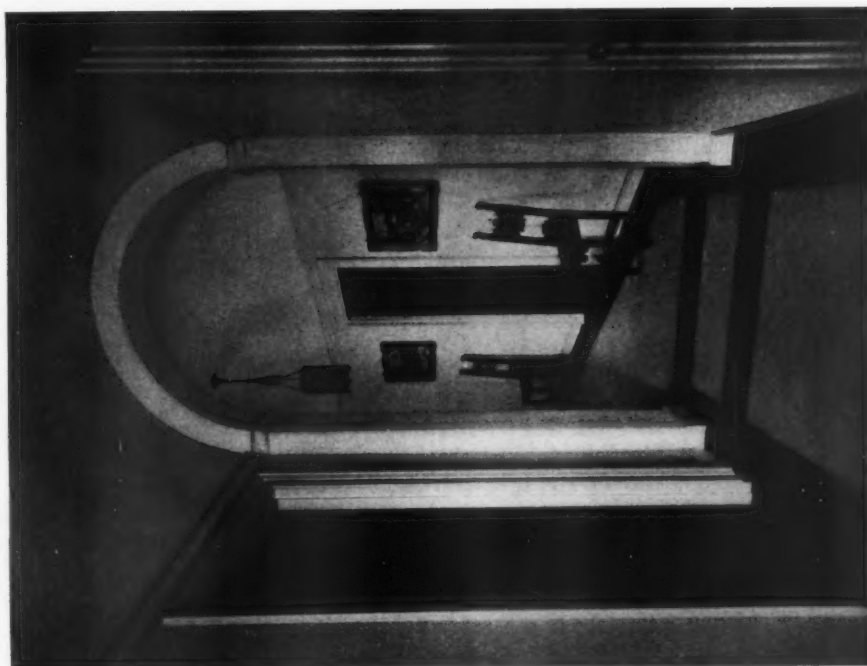


DETAIL OF BEDROOM



ENTRANCE HALL

HOUSE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS.
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BEDROOM CORRIDOR

PICTURE FRAMING

NO amount of embellishment, or applied ornament can redeem a structure faulty in its proportions, and in like manner the most expensive of picture frames cannot transform bad art into good.

The true function of a frame is to "cut in" the picture from its surroundings; to remove as far as possible any distracting conditions that prevent perfect appreciation of the merits of the picture.

It is therefore quite evident that any frame that is so assertive as to contend with the picture is the height of bad taste.

For examples of good style in frames, we may refer back to a period of an hundred years and more ago. In a volume recently published illustrating the work in interior design of Robert Adam and his brothers there is to be found many examples of picture framing. In every instance, these frames are simple, mitred moldings, often forming wall panels in which the pictures are placed. They serve their purpose artistically and are therefore in good taste. It will be further noted that the moldings are of the same type as those that form the paneling of the room, and this fact brings us to the discussion of a very frequent lapse in modern picture framing methods.

Too often does the frame represent in its design a period at variance with the picture, or the decorative treatment of the room in which it is hung. There are Watteau landscapes in Rococo frames, etchings of Greek and Roman temples in Empire frames and all the inconsistencies that bad taste can suggest. In fact, in the more formal rooms of the house a predominance of pictures, even if good, is in doubtful taste, and borders on vulgarity, if their frames are assertive of gilding and spots of high lights. If a picture is a good picture, has value as a work of art, it can be framed in a molding bordered panel and become a

part of the decorative treatment of the room in which it is hung.

Artists will be very often heard to remark that a picture "fights" its frame or that two pictures, placed side by side, "fight" one another. The latter is more often the case when pictures in different media are placed in the same room. It is of course a violation of good taste to hang oils and water-colors in the same room, or to mix on the walls etchings and photographs. Oil painting, the most dignified expression of art, should find its place in the drawing room, the water-colors belong in bed chambers, the morning room or the boudoir. Etchings and other black and white pictures are properly placed in the living hall, the library and dining room. The many photographs and portraits are for the den, and the private bedrooms.

Something must be said as to backgrounds. A gilt frame on a gilt wall paper or background is not always in good taste, and it is safer of course if the pictures are of sufficient value to make them important parts of the decorative scheme, that a background of some neutral color, such as will be found in all galleries, should be provided. Oils, of course, should be framed in gold, but there is the exception sometimes of a decidedly "gray" picture, which can be framed in a "dead" black frame with a narrow gold inset next to the canvas.

The custom of framing etchings with a wide white border all around and a narrow black frame, is one to be avoided. The effect of these narrow black parallelograms, covering an entire wall is not artistic and certainly is irritating to people of good taste.

A further error is the placing of "black and white" pictures on a yellow wall or background. The yellow will so accent the black of the pictures as to set up a blurring effect, and no matter how good the etchings may be their value will be destroyed by such sharp contrasts.



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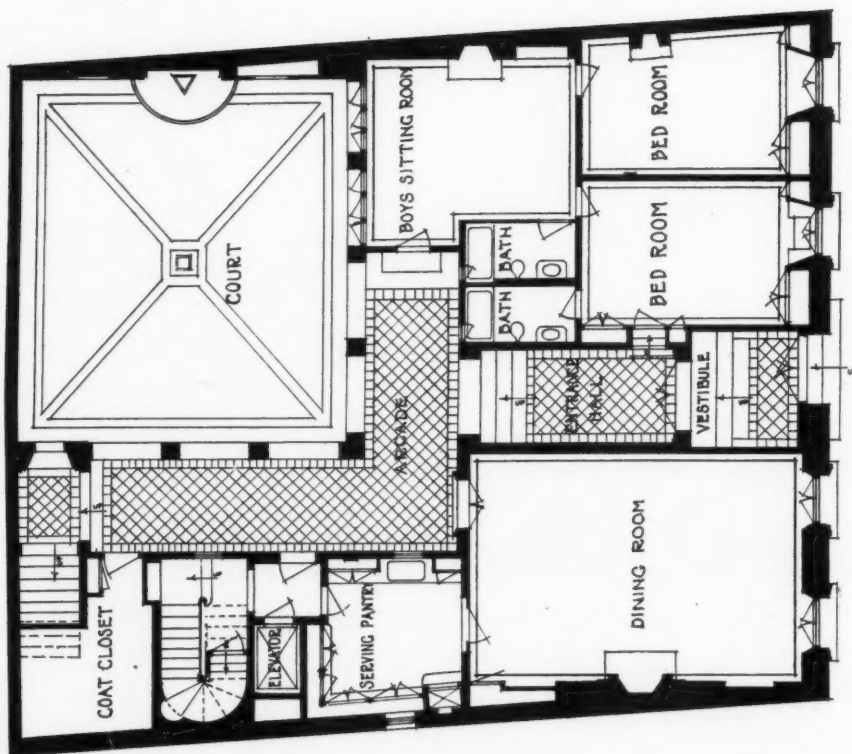
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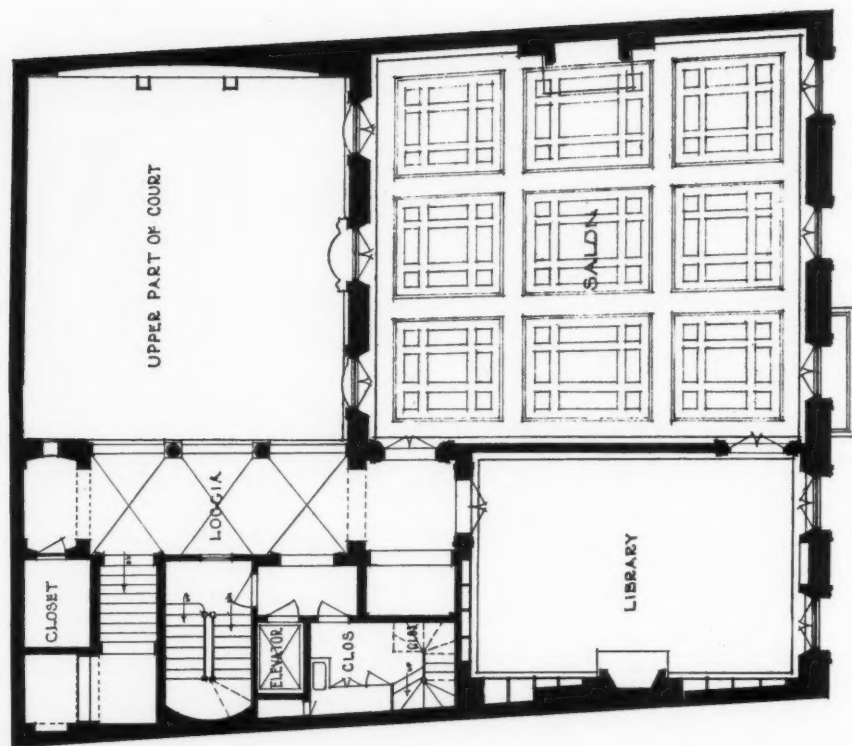
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FIRST FLOOR PLAN

SCALE



SECOND FLOOR PLAN

SCALE

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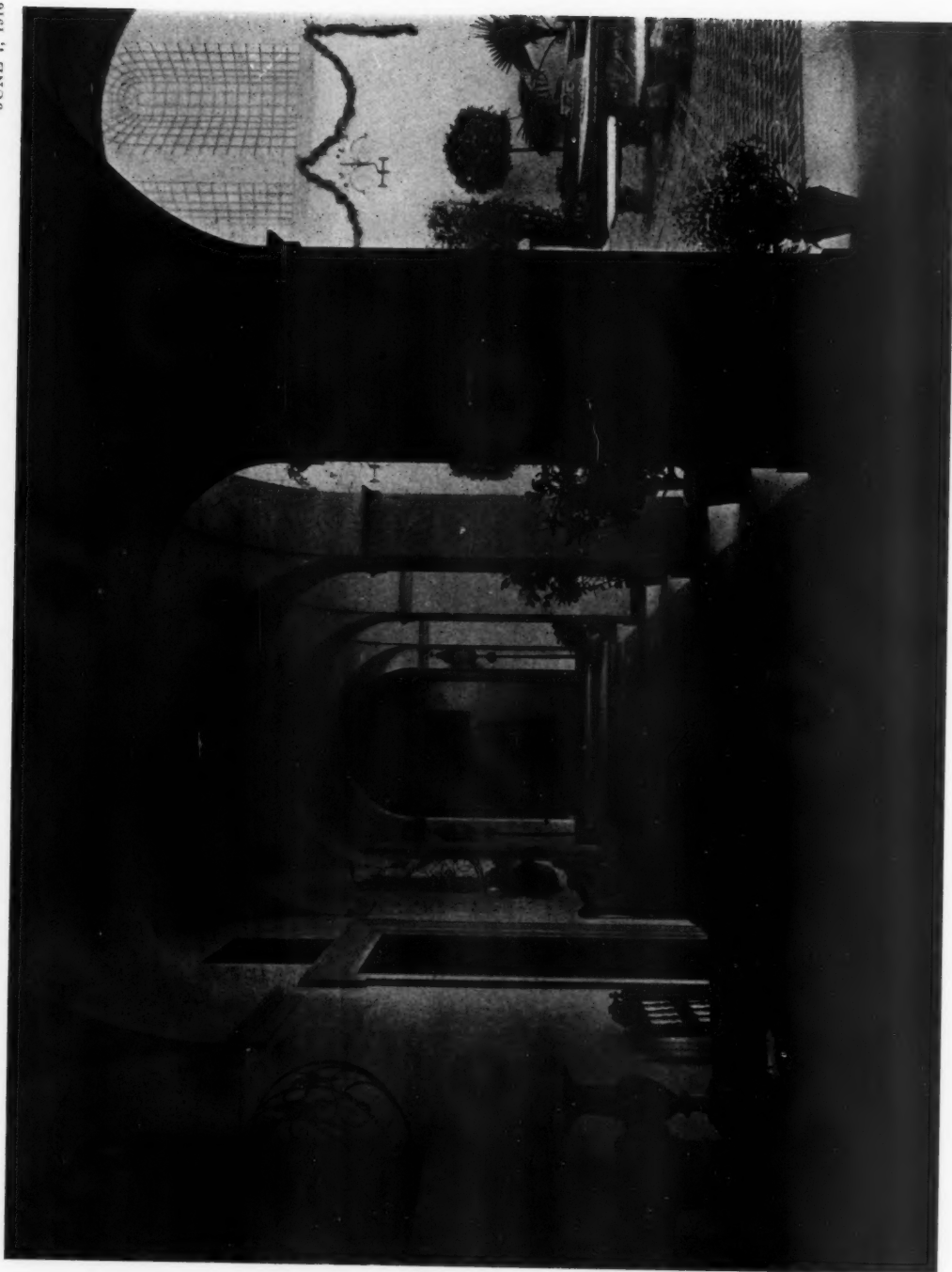
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VESTIBULE AND WROUGHT IRON GATES

HOUSE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS.

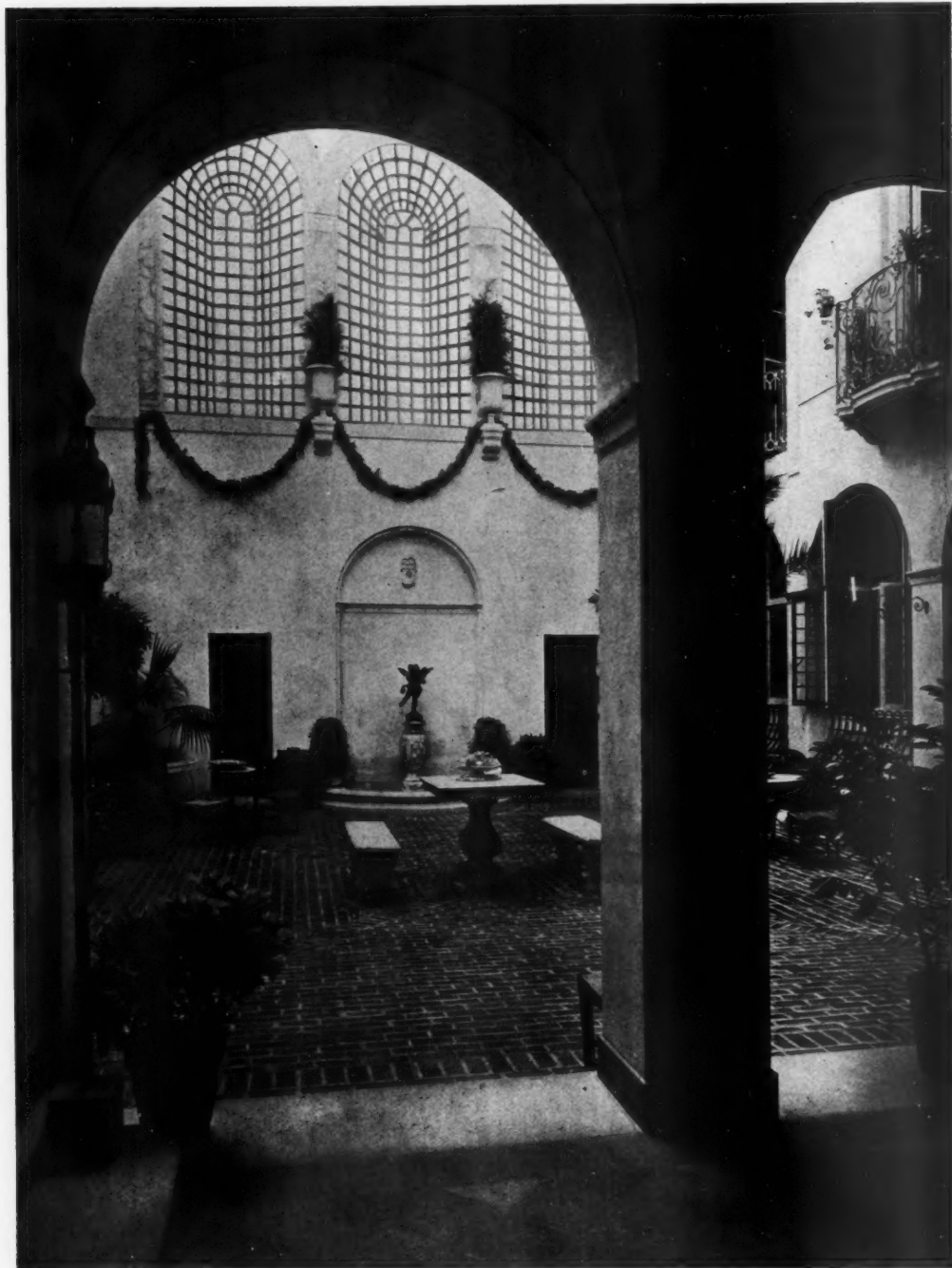
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THE ARCADE

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LOOKING FROM ARCADE TOWARD THE COURT

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THE COURT

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STAIRWAY IN COURT

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SALON

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SALON

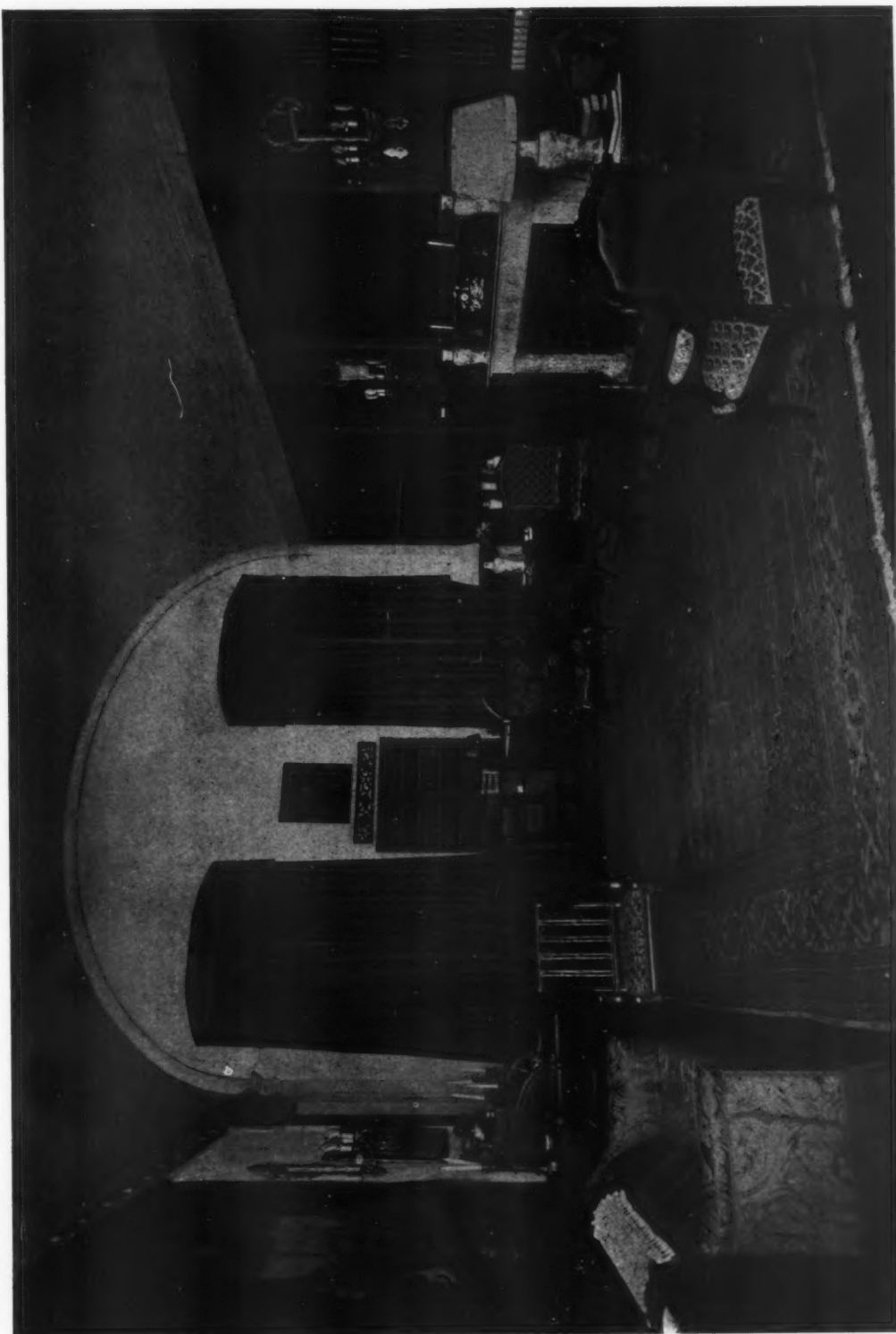
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DETAIL IN SALON

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FIREPLACE IN LIBRARY

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DINING ROOM

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ENTRANCE TO BOYS' SITTING ROOM

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DETAIL, BOYS' SITTING ROOM

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A PROPOSED ART COMMISSION FOR CHICAGO

TO those who are familiar with the progress that has been made in the development of municipal art in this country during recent years, the fact that Chicago has not heretofore taken steps to secure the appointment of an art commission to supervise its municipal growth and insure an artistic expression has appeared inexplicable. Other cities, including even some of comparatively small size and importance, have for years enjoyed the benefits to be derived from the advice of experts in matters of municipal improvements, and the results have been so apparent that laymen, as well as those of artistic training, have not failed to recognize them. Perhaps it is the effect of these examples that has now aroused what appears to be a real enthusiasm for a beautiful Chicago, and which promises to lead to the early appointment of a commission formed of architects, painters, sculptors, and men of affairs. This commission will naturally be charged with Chicago's artistic welfare in much the same way as the Municipal Art Commission of New York, or the Art

Jury of Philadelphia, or other similar bodies in other cities are responsible for the artistic development of their respective municipalities.

To prepare the way and place Chicago and other cities of Illinois on an equal footing with cities of other states, an amendment to "An Act for the Creation of Art Commissions in Cities" was passed by the last session of the Illinois Legislature.

An opportunity to elevate the standards of public taste in Chicago, to prevent mistakes, and the unwise expenditure of public funds is unquestionably at hand. All the civic constructive forces of the city are naturally in favor of the move, and with the time approaching when new bridges must be built, streets and boulevards extended, and parks and civic centers beautified to meet both the utilitarian and artistic demands of a rapidly developing city, it would seem as though the wise and proper course to pursue was clearly indicated.

Obviously an art commission should be composed of the ablest men obtainable. In fact, upon the personnel of the commission will depend in great measure its usefulness to the community. Unless each member can be selected solely by reason of his professional attainments and demonstrated ability in his chosen field of art, the city must be prepared to accept something less than the highest accomplishment possible from its newly created branch of government.

NEW YORK'S BUILDING DISTRICTS AND RESTRICTIONS

CONTRARY to general expectation the public hearings conducted for the purpose of ascertaining the public attitude toward the report of the Commission on Building Districts and Restrictions, presented to the Board of Estimate in this city, developed but little opposition of a character commanding attention. As a result, the revision of the tentative report has been quickly and readily accomplished and the final draft is expected to receive the consideration of the Board of Estimate during the present month.

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If the plan is to be adopted, and such course would seem not only to be demanded by the city's needs but also by the wishes of a vast majority of her citizens who would be affected by the change, action should be taken as early as possible. A postponement until fall, especially with the prospect of restrictions being placed on various classes of improvements at that time, would unquestionably result in much damage during the intervening months to many blocks as yet unspoiled. The invasion of these sections with buildings of undesirable character can be prevented, and every legitimate interest served by the prompt acceptance of the plan embodied in this report, and it is to be hoped that no summer adjournment will be considered until disposition of this important matter has been made.

THE ADVANCED COST OF BUILDING

RECENT developments in the building material and construction field seem to indicate a continuance of the high prices now prevailing, with an actual advance in the not distant future as a strong possibility. Under these circumstances, the wisdom of postponing contemplated building until a more favorable set of conditions prevails may fairly be questioned. The present congested condition of all lines of transportation by land, the scarcity of ships,

the factories crowded with orders, the increasing demands of labor and the prospect of expanding markets abroad after the war, all lead to the conclusion that the opportunities that were everywhere present in the building field eighteen or twenty months ago will not be duplicated for years to come if, in fact, they ever recur.

The first and inevitable effect of the advance in cost of construction is to halt building, and until it becomes evident that the present situation is one that can be regarded as comparatively permanent, there is bound to be a certain cessation of building activity. With all the factors considered, however, the conviction that the present price levels are not temporary and are more liable to advance than recede, cannot be avoided, and when that feeling once gains possession of the public mind we may expect to see building projects now laid aside, or only considered tentatively, together with many others born of necessity or the new conditions brought forward and undertaken with little further hesitation.

Without wasting too many regrets over unemployed opportunities of a year or two ago, it would seem that perhaps the most valuable service an architect can render his client to-day, after plans for any contemplated structure are completed, is to strongly advise proceeding with its construction at the earliest possible moment.



THE HEATING OF A FACTORY BUILDING

By R. C. HOLLEY, *Member A.S.H. & V.E.*

THE best and most efficient method of heating buildings has long been a difficult problem for those engaged in design and construction work in this field of endeavor. The evolution toward betterment has not been so rapid as in some other lines of work, although it has been steady and continued.

There are various methods of heating at present employed, although steam probably serves as the medium for heat distribution in the majority of systems used. Of course, the manner of conducting or transmitting steam is made essentially similar in all heating systems by the use of iron pipe, but the systems differ in the

matter of special equipment and apparatus that is provided for operating purposes.

Among the methods now in use are those which feature positive control of the amount of steam delivered at every point of the system. They are termed Atmospheric or Vapor Systems. A somewhat detailed description of such a system installed in a large factory building in a Pennsylvania city is given as follows:

In the first place, the building in question, as the illustration indicates, is of a type of construction that is somewhat difficult to heat, being of concrete and brick with a very large glass exposure. The minimum outside temperature fre-



MOORHEAD BUILDING—HARRISBURG, PA.
C. HOWARD LLOYD, ARCHITECT

quently reaches zero during the winter season and the estimate of the amount of radiation required was made on that basis, or for a difference of seventy degrees. All the radiation used is cast iron, direct, hot water type and of various standard heights.

Steam is supplied to the building at about 5 or 6 lb. pressure by service connection from the underground mains of the central station company engaged in district heating. Before the steam is delivered to the supply mains and thence to the radiators, it passes through a pressure regulating valve that maintains a reduction to a few ounces, varying from perhaps 3 oz. to 8 oz., depending on weather conditions. The supply and return mains are installed in the basement, suspended from the ceiling, and the former make a complete circuit of the building. This is quite an important feature to bear in mind with heating systems of this character. Where the service connection enters the building about the middle point of one side, the supply mains extend in either direction toward the front and rear 4 in. in diameter, and a 5-in. diameter equalizing main is carried straight across the building to the opposite side. Here this line divides and again two 4-in. diameter mains are taken toward the front and rear to meet at each end with the mains on the other side. As the load on each main decreases a reduction is made in size by means of eccentric reducers until the smallest diameter of the mains at each end where they join one another is 1½ in. The use of eccentric reducers, just mentioned, is very essential where any decrease in size is made in order to guard against water pockets in the line. It is also very necessary that both supply and return mains shall be properly graded and firmly supported to prevent sagging after they are in place. The supply mains pitch from the middle toward each end and at the low points are dripped into the return mains through a water seal. This water seal consists of a 1½-in. diameter drop-leg extending down nearest to the floor and capped. About 8 or 10 in. from the lower end, a 1-in. diameter pipe

is carried upward to the return mains. By this arrangement a very useful scale pocket is provided. It should be stated that the return main at this location is lower than the supply main which allows the condensation in the latter to overflow through the seal by gravity. By installing the supply mains, as herein set forth, the entire radiation load is evenly distributed and well balanced with subsequent steam transmission devoid of any drop in pressure at the terminals.

Supply connections for the radiators are taken from the top of the mains, those for the first floor being separate from the risers that are common to the upper floors. Steam is admitted to the radiators at the top through a fractional or graduated valve and at the bottom and opposite end condensation and air are carried off by a ¾-in. diameter free pipe connection to the return main or riser, as the case may be. All radiator valves are ¾ in. in size, but vary in capacity, or in the area of their discharge openings, according to the size of the radiating unit to which they are connected. The capacity of every valve is plainly stamped thereon as to the number of square feet of direct radiation it will accommodate in periods of maximum demand with steam at five ounces pressure at the valve. A graduated scale or dial clearly indicates any fractional part of the full opening, which is accomplished by a three-quarter turn of the handle. The operator thereby can definitely control the amount of steam passing to any radiator and permit the use of a smaller or larger amount as weather conditions warrant. As a natural consequence, no more heat is used than required, which fact reduces operating cost to a minimum.

Return connections from all radiators are, as previously mentioned, ¾ in. in diameter and a union elbow on each is the only requirement. These return lines lead to the mains in the basement that grade to a receiving tank or reservoir from which the condensation overflows into a meter that registers accurately the number of pounds passing it. The rate for service is on the basis of

1000 lb. Where the return mains discharge their condensation into the receiver an open air line is taken to the outside of the building and carried vertically some eight or ten feet. Through this line the entrained air in the radiators and piping finds its escape in an unrestricted manner. In some cases it is advisable to provide additional air reliefs which can be located where the heating engineer thinks best.

A careful analysis of the operation of this plant, covering approximately 6000 consecutive hours during the heating season of 1914-1915, indicated very clearly a lower heating cost per thousand cubic feet of space than was usual for similar buildings in the same neighborhood. Details of this analysis, or any further information concerning the plant, will gladly be furnished by the author to any one making application.

Is Art Re-creative or Educational?

We note in our contemporary, *The Building News*, of London, that strong objections are being made by the Imperial Arts League of England against the proposed inclusion of art exhibitions in the new war tax on amusements.

The objectors claim with much insistence that as it was the intention to exempt all educational work from any taxation, the proposal to tax art exhibition is a grossly incorrect interpretation of the mission of an art exhibition.

Perhaps the exigencies of an enormous war cost might be urged as a reason for such an interpretation of the mission of art. We cannot understand any other excuse for regarding art as an amusement.

In commenting on this matter *The Building News* contends that "the duty falls more heavily on picture exhibitions than on any form of entertainment; that exhibitions promoted by societies of

artists or municipal corporations are held on an entirely different basis from entertainments intended to be included under the entertainments' duty; that these exhibitions are practically the sole outlet to the artist for the disposal of his work; that as every public art exhibition is being conducted at a loss at the present moment, the tax, instead of being paid out of profits, will have to be met by special levies either on municipal rates or on the individual members of artistic societies."

The Effect of War on Art

Mr. W. R. Cotton, discussing the effect of war on art, in a lecture recently delivered, expresses the belief that Ruskin overstated his case when, in his "Crown of Wild Olives," he made the following statement: "All the pure and noble arts of peace are founded on war. No great art ever yet rose on earth but among a nation of soldiers."

No one who carefully studies the wavelike rise and fall of art through all the centuries, its ascendancy among some nations, its neglect or decadence among others, will doubt that the motives inspired by warlike deeds led to the progress of many forms of art. But to claim that "all the pure and noble arts of peace are founded on war" is to ignore, among others, the strong influence of religion on art as shown by thousands of examples. The wonderful structures dedicated to religious uses, the mural paintings and sculpture by which they are embellished, all proclaim how great has been the influence of religion on art throughout the ages. War has inspired the triumphal arch, memorials erected by a patriotic people to commemorate great victories, decorative and historical paintings, but the religions of nations has inspired the greatest and most lasting art, and an expression that is world-wide in its appeal.

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Book Notes

CONCRETE ON THE FARM AND IN THE SHOP, by H. Colin Campbell. Paper covers, 150 pages. Size 5 x 7½ in. Price 75c. New York, Norman W. Henley Publishing Co.

Concrete is so easily adaptable to many purposes on the farm and in the shop, and its handling so comparatively simple, when the principles of mixture and working are mastered that it has come to be a material of the widest use and application. The many purposes that are served by concrete and the desire to extend a simple working knowledge of them has caused the preparation of this and similar books. The author has clearly set forth such instructions as will enable the man on the farm and in the shop to construct many things of concrete that will serve his needs and maintain the efficiency of his daily work.

THE GOTHIC QUEST, by Ralph Adams Cram. Revised edition. Price \$1.50. Full cloth. 400 pages. Size 5 x 7 in. New York, Doubleday, Page & Co.

Mr. Cram's delightful book is familiar to a large circle of readers. Its appeal is to-day as insistent as in 1907, when these essays were first published in book form. The present edition, just issued, is marked by the addition of a new chapter,—A Vigil at Arms,—written after the destruction of some of the best known works of Gothic architecture in Europe. Much has been written about "harried Belgium," and nothing brings a closer realization of what, in terms of art, has been sacrificed in this great European struggle, than this recent contribution from the pen of Professor Cram. Standing alone it would more than justify the reissue of the book.

GOthic ORNAMENTS, selected from various ancient buildings in England and France, from the XI to XVI century, by Augustus Pugin. 92 plates. Size 9 x 11 in. London, J. Tirante & Co. Price 12s. 6d.

It is fortunate for posterity that there were in the days before the perfection of

photography a class of men, skilled in the art of drawing. It is to master draftsmen like Pugin that we are indebted for much of the classic detail that is available to-day, and the collection and publication between the covers of a single volume of such a great quantity of material, all of a certain style, has been for many years a recognized service to architects and students of architecture.

The accuracy and great artistic quality of Pugin's drawings are so widely known as to need no comment here, but in attesting the value to architects of a work of this nature it is impossible to refrain from some measure of enthusiasm.

Personals

Mr. A. Emilio Levy, architect, has removed from 345 Fifth Avenue to 56 West Forty-fifth Street, New York City.

Messrs. Parish & Schroeder, architects, announce the removal of their offices to 280 Madison Avenue, New York City.

It is announced by Mr. H. Edwards Ficken, architect, that he has removed to the Hartford Building, 41 Union Square, New York City.

Messrs. Werner & Windolph, architects, announce the removal of their offices to the Astor Court Building, 25 West 33d Street, New York City.

Mr. Morris Perlstein, architect, 37 Fulton Avenue, Middle Village, Long Island, announces the admission to his firm of Mr. Oscar Perlstein. The new firm will be known as Perlstein & Perlstein.

The partnership heretofore existing between Charles A. Valentine and Henry S. Kissam, under the firm name of Valentine & Kissam, has been dissolved. Mr. Valentine and Mr. Kissam will continue in the practice of architecture at 25 Madison Avenue, New York, and will co-operate in the completion of the work now in the office of the firm.

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Messrs. Irving D. Morrow and William I. Garren, architects, announce that they have entered into partnership and will practise architecture under the name of Morrow & Garren, with offices in the Chronicle Building, San Francisco, Cal.

Messrs. Charles W. Frank, Edwin D. Wagner and G. Evans Mitchell have formed a partnership for the practice of architecture, with offices in the Permanent Title Building, Akron, Ohio. All members of the new firm were formerly connected with the New York office of Messrs. Palmer, Hornbostel & Jones.

MINUTES OF THE REGULAR MEETING, SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

The 96th meeting of the Chapter was held May 9th, 1916.

The meeting was called to order by President S. Tilden Norton.

There were 21 members present.

As guests of the Chapter were present: Mr. George Dunlop and Dr. John R. Haynes, the speakers of the evening; Mr. Elmore R. Jeffery, a local architect; Mr. Tichenor, from the *Examiner*; Harry Iles and John Bowler, of the *Builder and Contractor*; and W. E. Prine, of the *Southwest Contractor*.

Previous to the reading of the minutes the order of business was set aside to permit of the talks of Mr. George H. Dunlop and Dr. John R. Haynes, briefly outlining the important provisions of the proposed new City Charter. Upon the conclusion of their talks the meeting was thrown open to questions. A most hearty vote of thanks was accorded the two gentlemen by the Chapter.

For the A. I. A. Sub-Committee on Public Information, Mr. Frohman read a letter from the Secretary of that Committee in the Boston Chapter, Mr. Little, together with his own reply. A general discussion followed as to the best methods of getting matters of professional interest before the public, and Mr. Tichenor, of the *Examiner*, in a short talk, gave a few suggestions.

For the Committee on City Planning, Mr. H. F. Withey reported that meetings were being held and that active work was being done.

Communication was next read.

From Mr. Sidney B. Veit, Ex-Honorary Secretary of the American Art Association of Paris, requesting contribution toward a fund to preserve French art from the effects of war. This communication was ordered referred to the proper Committee.

Under the head of new business, the President made report on the work of the Joint Committee of the Technical Societies, who would in the near future hold the regular annual joint meeting.

INDUSTRIAL INFORMATION

Brick Display Rooms

The United Fuel & Supply Company, Free Press Building, Detroit, has issued an illustrated folder calling attention to its display rooms exhibiting Hy-tex face brick.

In these show rooms can be seen in actual position various types of face brick of Hy-tex manufacture, and the manner in which they are utilized is of suggestive value to the designer. Architects and others interested in the artistic use of brick are invited to visit these show rooms.

The Kerner Incinerator

The Kerner Incinerator Co., 214 Biddle Street, Milwaukee, Wis., has issued a brochure descriptive of its product, which, it appears, is installed in the bases of chimneys. Various systems of disposal or destruction of garbage and waste material have been devised and employed both in this country and Europe during recent years. The only thoroughly satisfactory method so far developed, however, is said to be that of burning. Destruction by burning in municipal plants has reached an advanced stage of development, but the same can hardly be said without reservation in the case of household waste. A number of incinera-

tors have been developed to meet this demand, but it is claimed that until the Kerner Built-in-the-Chimney incinerator was perfected, the problem had not been completely solved.

The Kerner incinerator is built in an enlarged base of the kitchen chimney, wherein is placed an arrangement of grates designed with a by-pass which permits the draft to pass over and around, as well as through the material to be burned. No fuel is required, as it is claimed that in a normal household there is more than enough combustible material in the form of waste paper, rags and the like, to dry out and insure the complete combustion of all damp, wet or otherwise non-combustible material. Garbage itself is thoroughly combustible when dried and requires only sufficient heat to evaporate the moisture in order to render it easily burned. It is claimed that little or no combustion of garbage waste will take place inside the incinerator, even in the hottest weather, because the inside of the chimney contains soot, creosote and gases which are all preservatives and disinfectants, and prevent decomposition for the relatively short periods between burnings. It is stated that experience demonstrates the absolutely odorless operation of this incinerator.

A number of residences, apartment buildings, and institutions in which these incinerators are said to have been installed are illustrated in this brochure. In addition a number of testimonials from users are printed.

The brochure may be had upon request.

A Unique Portland Cement Catalog

The Alpha Portland Cement Company, Easton, Pa., has recently published a catalog in Portuguese for distribution in Brazil. The catalog presents illustrations of many kinds and characters of construction in which Portland cement has entered as a principal part, and the text accompanying the illustrations dwells on the merits of Alpha Portland cement and the advantages of concrete over other materials that are sometimes employed in similar positions.

This catalog illustrates quite forcibly the efforts that are being made to cultivate trade with Brazil and other South American countries.

Architects who are interested may secure a copy upon request.

Expanded Metal Construction

The Northwestern Expanded Metal Company, Chicago, Ill., has issued an architects' edition of its booklet on expanded metal construction. This presents by means of halftone cuts illustrations of a number of school buildings recently constructed in this country, and in addition, facts concerning the use therein of Northwestern Expanded Metal Lath, of various types. It would seem as though this booklet would contain a special appeal to architects, to whom it will be sent upon request.

Kohler of Kohler

Under the above title, Kohler & Company of Kohler, Wis., have issued a catalog, illustrating and describing their enameled plumbing ware. The tendency of manufacturers to co-operate with architects and buyers of their goods by making possible the distinguishing at a glance of any specified product is exemplified in this catalog. On the first page is shown a reproduction of the trademark "Kohler," which this company permanently imprints in the enamel of its product. The trademark is inconspicuously placed and easily found, and is unremovable.

It is claimed that every piece of Kohler ware is white in color—not near white, yellowish white or greenish white.

Catalog illustrates the various processes through which the product passes, from the foundry to the finishing room. Sinks, wash trays, bath tubs, lavatories, closet combinations, and various accessories of the bathroom and kitchen are shown in this catalog, with descriptions, list prices, and other information, which will enable the architect to make selections to meet any special requirement.

Copy of this catalog will be sent to architects upon request.



THE DRESSING ROOM, BATHS OF THE FORUM, POMPEII