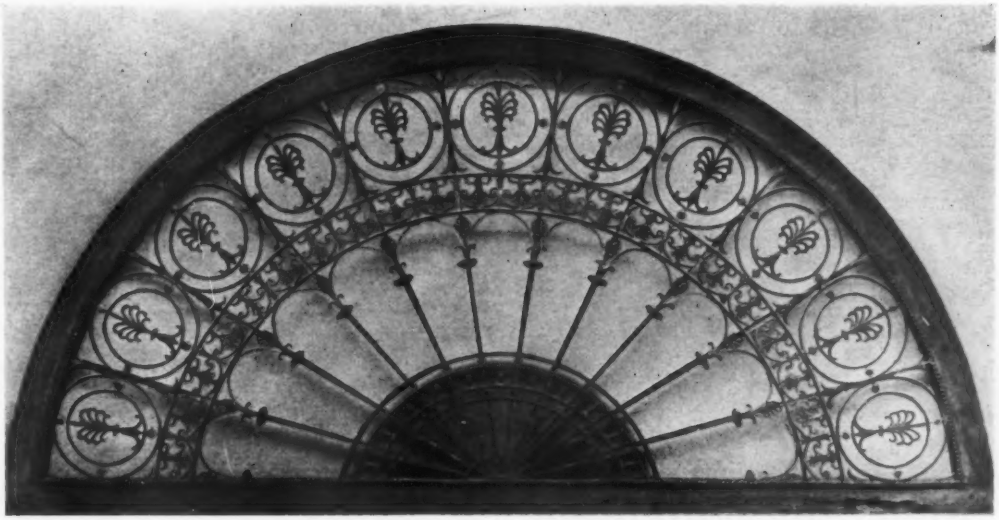
THE AMERICAN ARCHITECT

VOL. CIX WEDNESDAY, JUNE 14, 1916 NUMBER 2112



FANLIGHT, HAREWOOD HOUSE, LONDON
ROBERT ADAM, *ARCHITECT*

A RENAISSANCE OF WROUGHT IRON

THE gradually increasing use of wrought iron in this country and abroad during the past dozen years would seem to indicate the revival of a branch of craftsmanship that had almost lapsed to desuetude.

Toward the close of that period in New York, well designated by the late Montgomery Schuyler, as "the Greek revival," when city houses were designed and planned in so excellent a manner that they have seldom been surpassed, there rose up an era of cast iron. Wherever the artistically hand-wrought iron was previously used, the machine-made, and inartistic iron took its place. A cheaper, but far from as good a substitute, it soon crowded wrought iron out of use, and many men who had spent long years in learning the craft were obliged to seek other vocations, and thus wrought iron, while not extinct, became so expensive in production, owing to the lack of skilled labor, as to prevent its introduction into buildings where economy was a first consideration.

The saunterer about the streets of New York will, if he patiently searches, find many beautiful examples of this earlier wrought iron, but these are fast disappearing and are finding a last resting place in yards of second-hand material dealers and often, through ignorance of their artistic value, on the "junk pile."

Certain men in this country have during recent years been laboring to keep alive an interest in the art of wrought iron, and master craftsmen, as for example, Samuel Yellen, are now combining the highest skill and best artistic training in this branch of work. But, if wrought iron is to be introduced into de-

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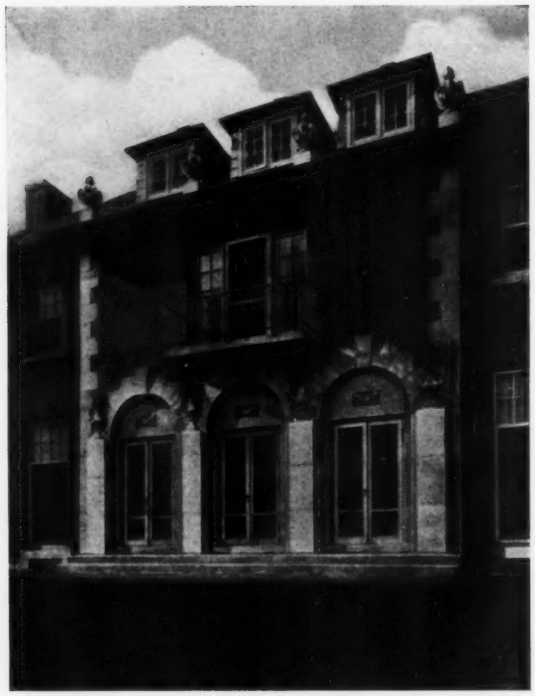
sign to the extent that it may very properly be, the few men in this country that are capable of producing it will not be able to keep pace with the demand.

In no branch of craftsmanship is this scarcity of skilled workers more noticeable and, architects knowing all these conditions will obviously hesitate to introduce wrought iron into design, as they



DETAIL OF A COUNTRY HOUSE
HOWARD VAN DOREN SHAW, *ARCHITECT*

are inclined to believe it will be difficult to obtain the artistic results that are desired. At the same time there is now a distinct tendency toward the use of wrought iron, and to a greater extent than for some years past.

These conditions indicate very clearly the necessity for the development of the arts of craftsmanship. No propaganda in art could be developed along more useful lines.

A suggestion of what may be beautifully accomplished by a moderate and well restrained use of wrought iron in design, is shown in the accompanying illustration of a house by Howard Van Doren Shaw.

The only prominent relief in this façade is the cornice and the iron balcony.

The sculptured detail has all been made low, and the projection of the plain pilasters, supporting the carved urns, is purposely but little accented. The effect of the far-flung shadows of the cornice is splendidly supplemented by the traceried shadows of the balcony railing.

Critics, in commenting on the merits of a picture, will dwell on the apposition of light and shade, the correct balance of the masses.

The large unbroken plane with its apposite of broken spaces, one offsetting the other in proper interrelation, producing a well-balanced and correctly accented composition. These essentials are just exactly what have been achieved in this design. In exterior decorative work, wrought iron lends itself readily to these effects.

Mr. Shaw's detail would be a good piece of design when seen in a subdued light without the shadows. In sunlight the plain surfaces are broken by the play of the shadows of the cornice and iron

STAIRWAY, HAREWOOD HOUSE, LONDON
ROBERT ADAM, *ARCHITECT*

balcony and become animated, full of life.

As we have always associated iron with a suggestion of strength, we find that even in its most attenuated form it does not convey to us any sense of instability.

For this reason its introduction into interior design is often to take the place of some massive material.

Let us take, for example, the stairway

STAIRWAY IN TREPPENHAUS, BERLIN

of the Treppenhaus, Berlin, illustrated herewith.

The heavy stone stairway with massive newels has a balustrade executed in wrought iron. Its introduction gives a sense of lightness, a feeling of strength and security and a decorative element that redeems the design from a suggestion of ponderousness.

An example, where the rail and balustrade is all iron, is seen in the stairway of Harewood House, by Robert Adam. The "balance" of the composition is exactly what we would expect of a master. Wrought iron has been so artistically employed as to accent the merit of the work.

Iron in rectangular sections does not require the higher art of craftsmanship. The worker has but to follow the design of the architect. It is when the heated metal is laid upon the anvil and subjected to the skillfully directed blows of the craftsman's hammer that it assumes many wonderful and artistic shapes.

Museums the world over are full of these fine examples of the art of the iron worker, and Spain and Italy possess such marvelous examples of artistically wrought iron that the history of their creators with a description of their work, fills many volumes.

Take, for example, the hanging "crane," shown in the accompanying illustration. Done in a period when labor was comparatively cheap, it was possible to let the craftsman take such time as an artist naturally would in producing so fine a creation. Calculate, if you can, the approximate cost of such a piece of work to-day and you will know one of the reasons why more of it is not produced.

But, there is a mean between the ornate "crane" illustrated, and the plain iron in rectangular sections curved to some pleasing pattern. This mean will be an artistic and satisfying result. Its more general introduction into design, indoors and out, would be a welcome change from a com-

WROUGHT IRON CRANE, BERLIN

monplace use of other and less interesting material applied to similar purposes.

When once there exists a sufficient demand and it is growing year by year, there will be no doubt as to a proper supply of craftsmen. This is the case in all the many things that go into the building.

If architects will continue to design in wrought iron, as they have in brick and stone and terra cotta, in plaster and in marble, they will learn that there is latent talent that only needs the spur of insistent demand to eventually develop wrought iron in its best expression, restoring all those characteristics of good art it once enjoyed.

CURRENT ARCHITECTURAL PRESS

MR. FREDERIC L. ACKERMAN has contributed to the May issue of *The Journal of the American Institute of Architects*, a well-written article on the Relation of Art to Education. Mr. Ackerman's state of mind as indicated in this article is no different from that of other artists who are bewildered to find that those good things in art, that to them mean so much, and that are necessary to their peace of mind are viewed by the masses with indifference, or else are not seen at all. He states, "Ugliness prevails, and in our cities we find ourselves forever fleeing, as it were, before the host of mammon." While this is in a measure true, the man who can retrospectively review the same field in this country, for a period of a quarter of a century, feels that the relation of art to education is more intimate now than ever before and that the next decade will present a closer relation.

Mr. Robert D. Kohn, has an interesting article in this issue, describing a visit to Paestum in 1914, and Mr. William Stanley Parker makes a further contribution to the discussion on the Fee-plus-Cost system of charging for architectural services.

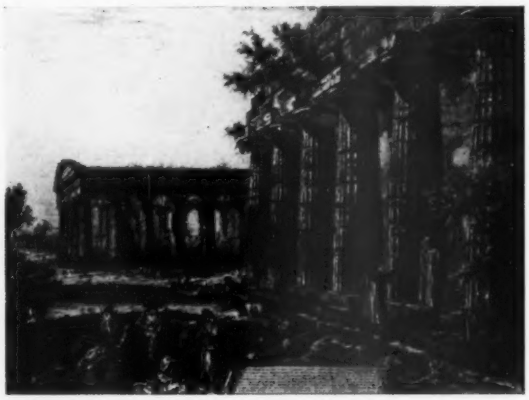
The various departments of the *Journal* present the usual current information in their respective fields.

* * *

Part II of Prof. A. D. F. Hamlin's series on Gothic Architecture and Its Critics appears in the May issue of *The Architectural Record*. This important contribution to current architectural literature can be read with much profit, and while in some instances the reader may take issue with the author, he will continue to feel the highest respect for the erudition that is shown.

A definition of Gothic architecture that will prove acceptable has been essayed by many writers, and Mr. Hamlin has put forward what is perhaps the latest. He defines Gothic architecture as: "That group of styles which grew up in Western and Northern Europe in the Middle

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



PAESTUM
AFTER ETCHING BY PIRANESI

Ages, starting with germinant features and principles already existing in Romanesque architecture, and developing these along various lines in the effort to solve the problem of the construction and adornment of the cruciform church with aisles, wholly vaulted with stone."

Under the title "An Architecture of Democracy," A. N. Rebori describes and

comments at some length on three recent examples of the work of Louis H. Sullivan.

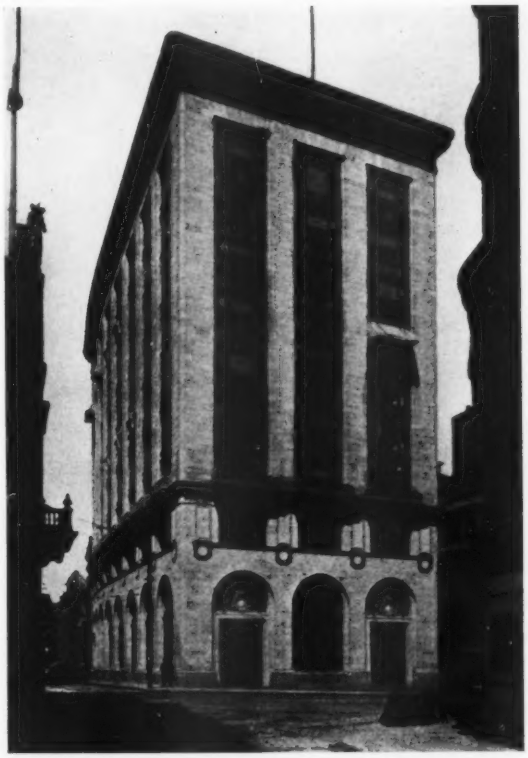
The leading article is a description of the Y. M. C. A. College in Chicago, Emery Stanford Hall, architect. It is contributed by Peter B. Wight, and very thoroughly illustrated. As an example of the possibilities of brick as a building material the structure is remarkable.

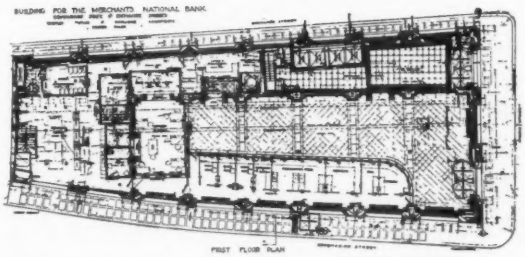
In fact, there is everywhere apparent an inclination to exhaust ingenuity in brick design.

* * *

Mr. Whitney Warren has contributed an interesting article to the April issue of *The Architectural Review* in which he describes the destruction of monumental buildings in France since the inception of the war.

(FROM THE ARCHITECTURAL REVIEW)





MERCHANTS' NATIONAL BANK BUILDING, BOSTON, MASS.

MESSRS. SHEPLEY, RUTAN & COOLIDGE, *ARCHITECTS*

(FROM WESTERN ARCHITECT)

HOUSE IN VICTORIA, B. C.

SAMUEL MACLURE, *ARCHITECT*

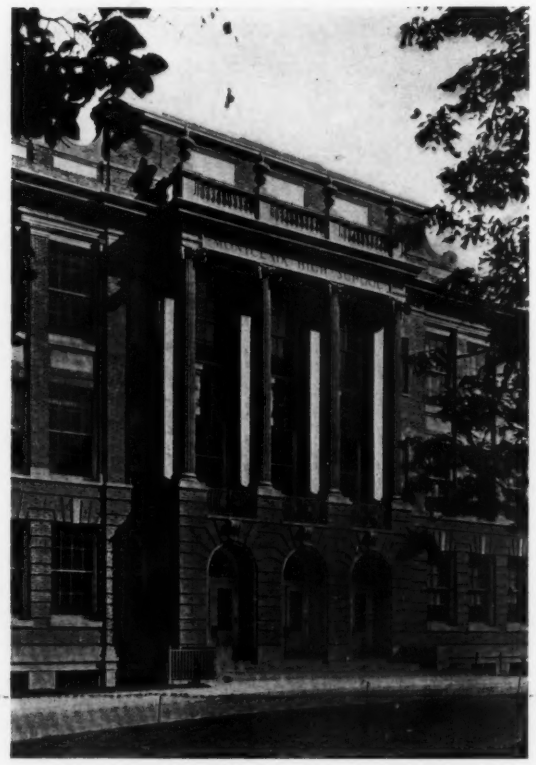
The accompanying illustrations are a grewsome record of the havoc that has been wrought.

Mr. Warren naturally feels regret over this loss to posterity of many beautiful structures. The question of their restoration is one that should be carefully considered. Judged by the photographs Mr. Warren presents, many of them are as picturesque in their ruin, as they were before their destruction. In fact it might be urged that in some instances no steps of restoration be taken, and that they may be allowed to remain, as monuments to the horrors of wars, and the dire consequences that attend them.

It is highly probable that after the war is over there will be a movement toward the erection of many memorials, a number of which will undoubtedly have little artistic value, even if their patriotic significance is large. To permit some of these ruins—the most picturesque—to remain as an object lesson to future generations would be to serve a more artistic purpose. Restoration in its truest sense would in most instances be impossible.

Mr. Bragdon's series on Art and Geometry continues the argument and illustration of his theory that "numbers and geometry form the basis of all the arts of space," while Mr. Frank Chou-

(*FROM ARCHITECTURE*)



ENTRANCE PAVILION, HIGH SCHOOL, MONTCLAIR, N. J.
MESSRS. STARRETT & VAN VLECK, *ARCHITECTS*

tian Brown describes a group of workmen's houses at Hopedale, Mass.

The principal subject illustrated is the Merchants' National Bank building in Boston, Messrs. Shepley, Rutan & Coolidge, architects.

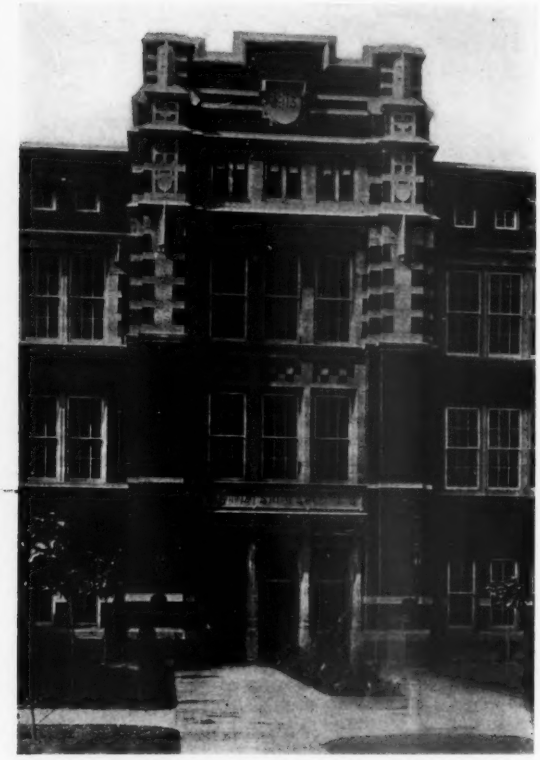
This building is interesting as it stands on a lot no two sides of which are parallel, and one of the long sides, on Devonshire Street, has a pronounced curve, which is followed by the line of the building. This absence of rectilinearity is a decided artistic advantage and a "refinement" of which the architects have availed with satisfactory results.

The design in the interior follows along lines of precedent in similar structures, but the interior color scheme is a departure and the delicacy of color and detail are worth special mention.

* * *

In the leading article in *Architecture* for May, Mr. Charles I. Berg describes "A very early English room," designed by him. There are a number of photographic illustrations, and some half scale details. Mr. Berg has utilized the cellar

(*FROM ARCHITECTURE*)



ENTRANCE PAVILION, HIGH SCHOOL, PONTIAC, MICH.
MESSRS. PERKINS, FELLOWS & HAMILTON, *ARCHITECTS*

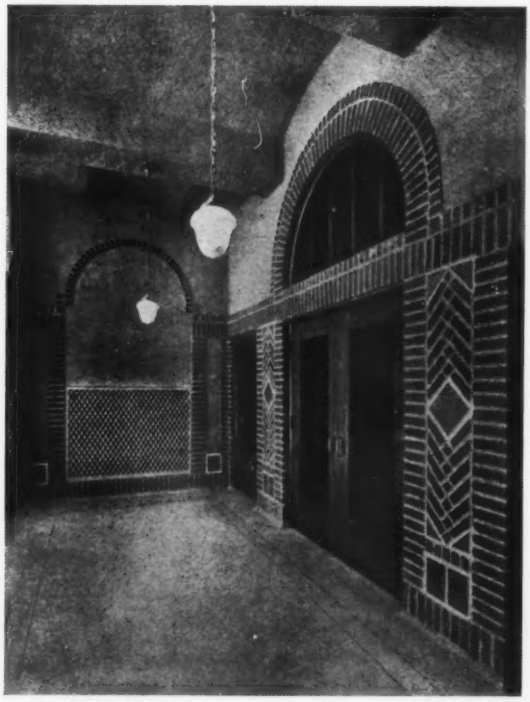
of a country house and the room is the reproduction of an Eleventh Century refectory.

The crypt-like character of the room is in keeping with its location and the very well carried out utilization of what would otherwise be a waste place is worthy of attention.

The several serial articles appearing in this magazine are continued.

The principal subject illustrated is a high school building in Montclair, N. J., Messrs. Starrett & Van Vleck, architects. Other subjects are a bank in Milwaukee, by Brust & Philipp, the Pontiac (Mich.) High School, Perkins, Fellows & Hamil-

(*FROM THE ARCHITECTURAL RECORD*)



DORMITORY VESTIBULE, Y. M. C. A. COLLEGE, CHICAGO

EMERY STANFORD HALL, *ARCHITECT*

ton, architects, and some country houses, by Bernhardt E. Muller, Gustav Steinback and Otto R. Koechl.

* * *

The work of Samuel Maclure, architect, Victoria, British Columbia, is featured in the April issue of *The Western Architect*. A portrait and short biographical sketch of Mr. Maclure appear in the text.

Mr. Maclure's work is familiar to readers of THE AMERICAN ARCHITECT, as the architect of Hatley Park, the development of this estate having been quite fully described in our issue of March 15, 1916.

(*FROM THE ARCHITECTURAL RECORD*)

GENERAL VIEW FROM NORTH, Y. M. C. A. COLLEGE, CHICAGO

EMERY STANFORD HALL, *ARCHITECT*

An apartment house in Chicago and a church at Elmhurst, Ill., by E. Norman Brydges, and a residence by Frank D. Chase, are also shown in this issue.

"The Spirit of the Modern Hotel, a

(*FROM GOOD FURNITURE*)

CORRIDOR, FORT GARRY HOTEL, WINNIPEG, MANITOBA

Study in Origins and Tendencies," by C. Matlack Price, is the subject of the leading article in *Good Furniture* for May. The author states that "the psychology of the modern hotel cannot be dealt with, or its evolution as a hotel from the colonial post-road tavern, though I have often meant to read Longfellow's 'Wayside Inn' in the lobby of the Hotel Plaza in New York." Just how such a performance would improve the situation is a little obscure.

(*FROM THE BRICKBUILDER*)

ADDITIONS TO UNIVERSITY MUSEUM, PHILADELPHIA, PA.
WILSON EYRE & McILVAINE, STEWARDSON & PAGE, DAY BROS. & KLAUDER, *ASSOCIATED ARCHITECTS*

The illustrations accompanying the article are many and are of the interiors of the most important hotels of recent construction. Messrs. Eberlein and McClure discuss the modern hotel and its furnishings.

An article that will be of special interest to architects is one on "Decorative Arts in America" as seen in our modern hotels. It is by William Laurel Harris. As a mural painter of distinction Mr. Harris writes with a wide knowledge of his subject. His article is worthy of careful reading.

There are in this issue the usual well selected examples of modern furniture and decoration.

* * *

Some additions to the University Museum, Philadelphia, designed by Wilson Eyre & McIlvaine, Stewardson & Page and Day Bros. & Klauder, associated architects, are the principal illustrations in *The Brickbuilder* for May.

Other subjects are some small savings banks,—for location and authorship see index to *Current Architectural Press* on another page,—two fraternity houses at Amherst, by Putnam & Cox; an hotel in Atlanta, Ga., W. L. Stoddardt, architect, and the Alston Apartments, Baltimore, designed by Parker, Thomas & Rice. As might be expected, these are all constructed of brick, or brick and burnt clay in one or another of the modern forms, although the new cover proclaims that the journal is "devoted to the art and science of building." "As applied to brick buildings" should no doubt be understood even though not expressed. The subjects presented are well selected and beautifully illustrated.

(*FROM THE BRICKBUILDER*)

PHI DELTA THETA FRATERNITY HOUSE, AMHERST, MASS.
PUTNAM & COX, *ARCHITECTS*

The first article of a series on "Modern Practice in the Design of Bank Vaults," by Frederick S. Holmes, appears in this issue, as does also a discussion on "Architectural Features of the Garden," by John T. Fallon.

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NORTH ELEVATION

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

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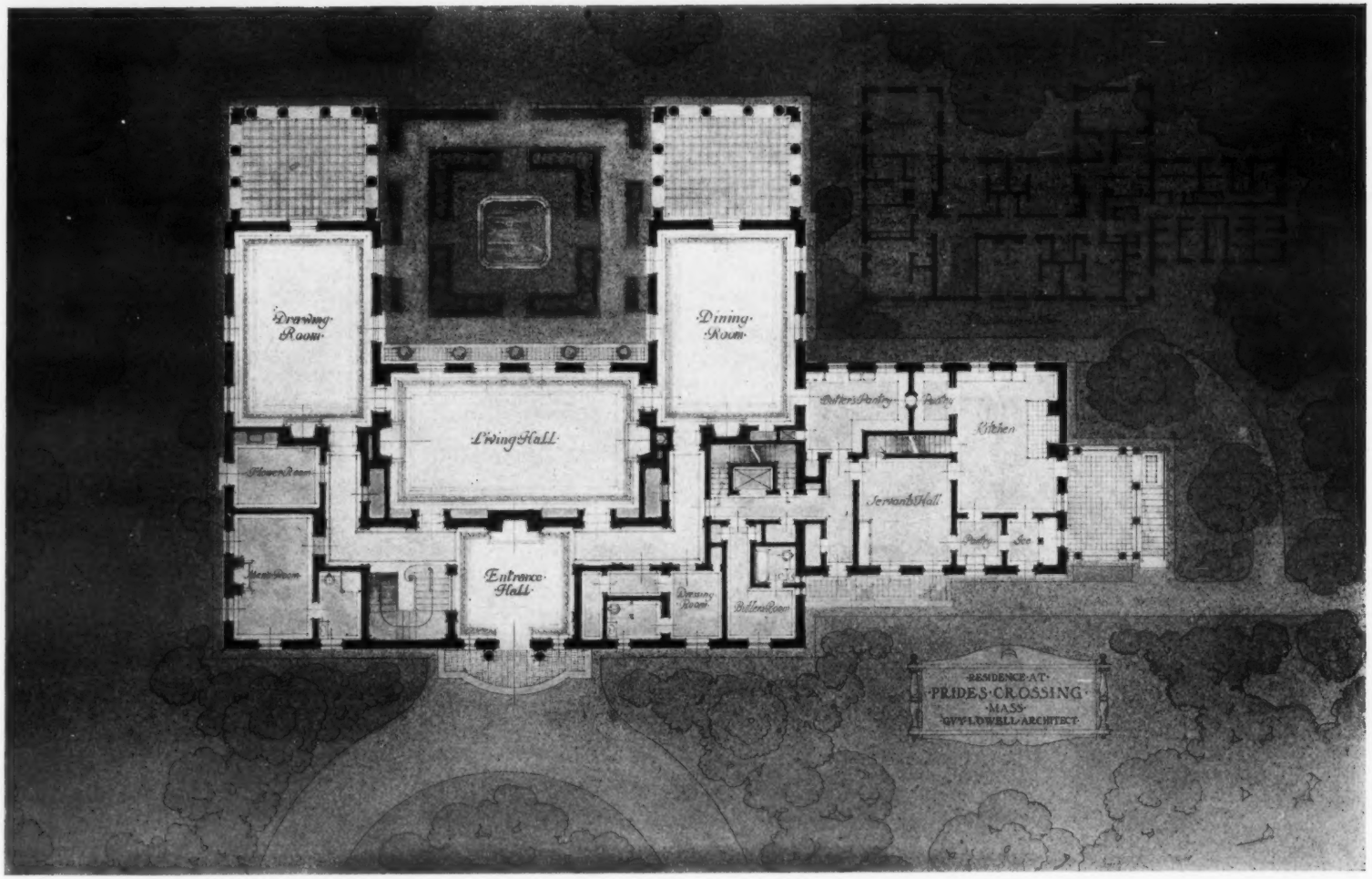

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

XUM

SOUTH ELEVATION

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

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HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

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DETAIL OF FRONT DOOR

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

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STAIRCASE

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

DINING ROOM

DRAWING ROOM

HOUSE AT PRIDES CROSSING, MASS.

MR. GUY LOWELL, *ARCHITECT*

NAUGATUCK SAVINGS BANK, NAUGATUCK, CONN.

MESSRS. CROW, LEWIS & McKENHOEFER, *ARCHITECTS*

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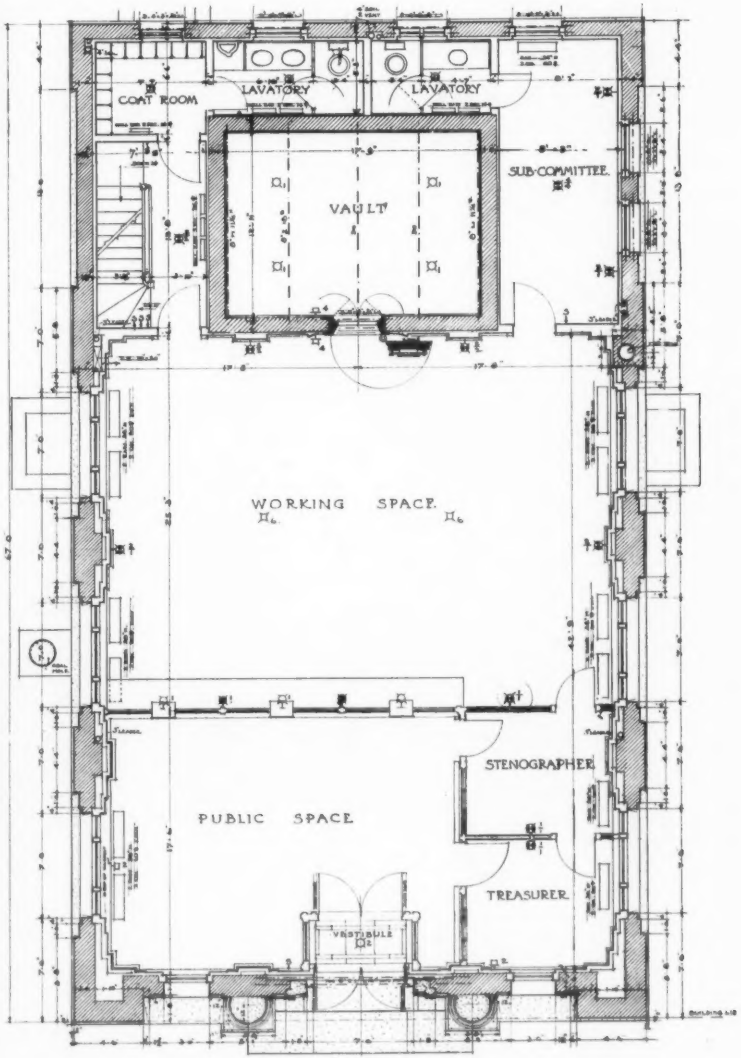
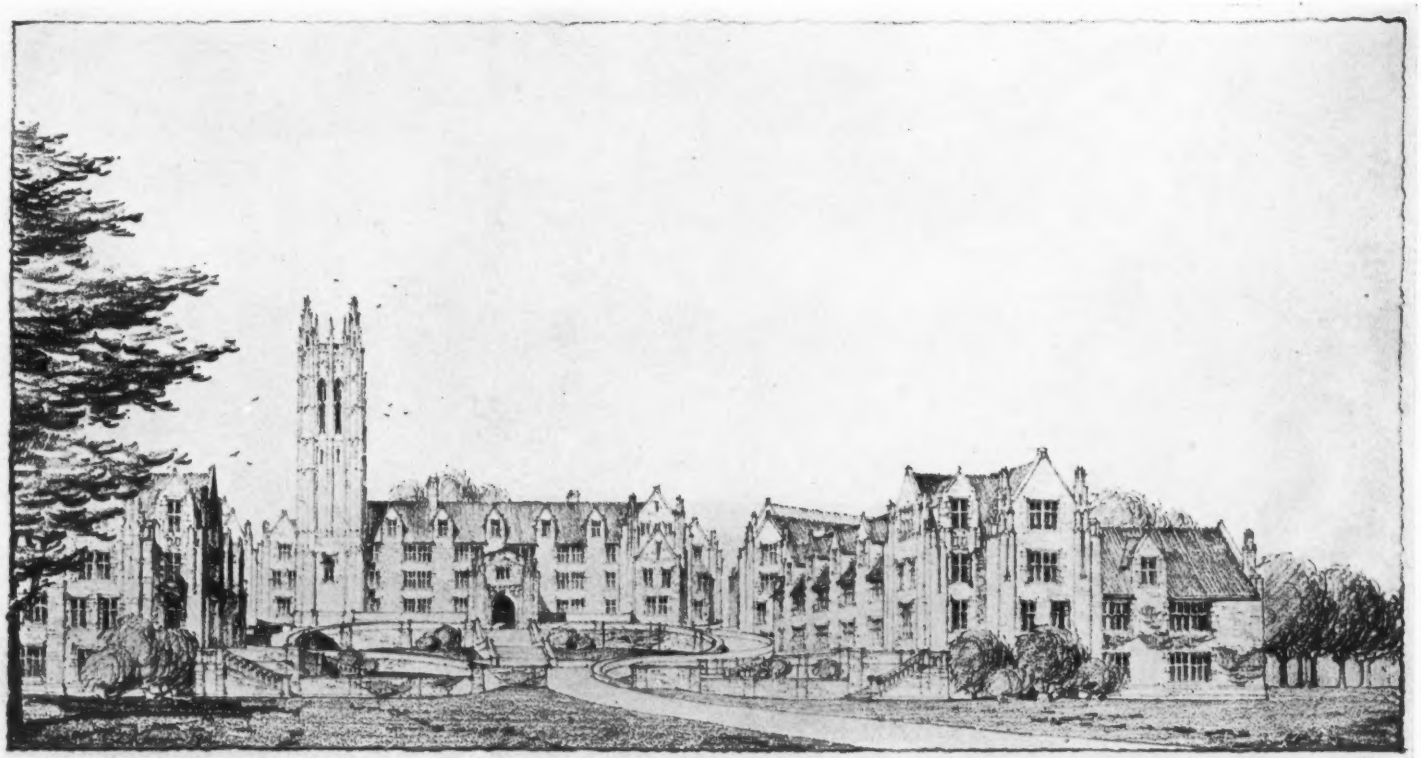
DETAIL OF ENTRANCE



MAIN FLOOR PLAN

NAUGATUCK SAVINGS BANK, NAUGATUCK, CONN.

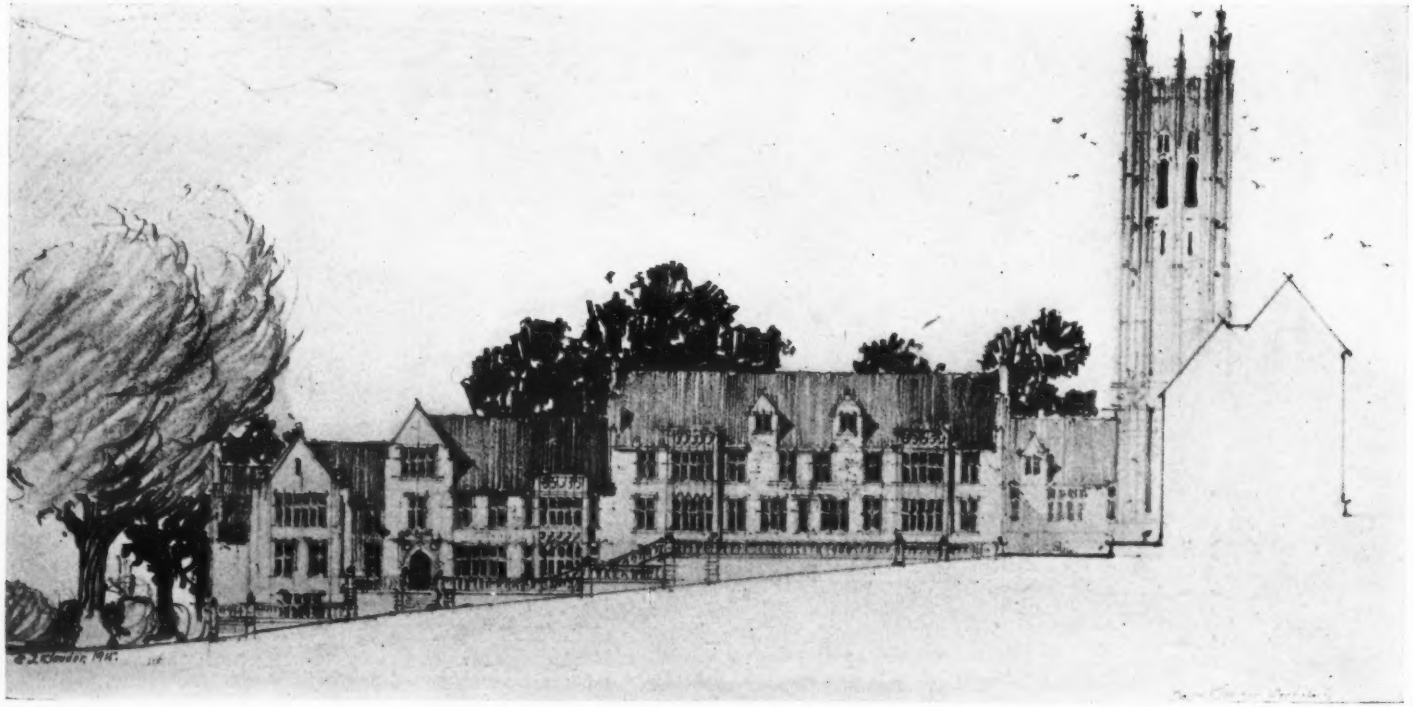
MESSRS. CROW, LEWIS & McKENHOEFER, *ARCHITECTS*



ENTRANCE COURT

PROPOSED ACADEMIC CENTRE, WELLESLEY COLLEGE

DAY & KLAUDER, *ARCHITECTS*



BOTANY BUILDING, FACING ENTRANCE COURT

PROPOSED ACADEMIC CENTRE, WELLESLEY COLLEGE

DAY & KLAUDER, *ARCHITECTS*

XUM

STUDY FOR STUDENT ALUMNÆ BUILDING

PROPOSED ACADEMIC CENTRE, WELLESLEY COLLEGE

DAY & KLAUDER, *ARCHITECTS*

XUM

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 JUNE 14, 1916 No. 2112

THE QUANTITY SYSTEM

IN the preparatory work of letting equitable building contracts, and in American contracting methods generally, but few persons of experience will contend that our methods are at all comparable with those used abroad. They possess, in fact, many defects that have been eliminated in other countries where the tendency to take chances is less pronounced than here. One plan quite generally followed abroad—the Quantity System—has been subjected to the test of actual use for many years, and most of us who have taken the time to study its elements find much to recommend its adaptation to American building practice, and ultimate general adoption in this country. It is our misfortune, however, that with the exception of a comparatively few architects and contractors, who had experience of the Quantity System before they came to us, our own people really know little or nothing about better or more modern methods than those they now practice, and consequently are content to follow lines of least resistance. The result is that we are slow to progress in estimating methods. Nevertheless, in a number of instances the larger contracting concerns of this country are beginning to appreciate the thorough training the properly qualified quantity surveyor receives abroad, and have employed such surveyors as estimators for their firms. These are the men who, having adapted themselves to American methods and ideas will above all others make the best quantity surveyors for this country. Perhaps the greatest handicap any radical departure in building methods has to contend with is the "new arrival" in the field, who, like an architectural jack-in-the-box, usually pops up wherever he sees, or imagines he sees, a chance to profit from the needs or tendencies of the architectural or building fraternity. The type is analogous to the pirates met with in commercial life whose purpose seems to be to prosper at the expense of the initiative and experience of others. The history of the Quantity System in this country will probably offer no exception. It is highly desirable that we should have all the light and all the information we can get whether in favor of or against this System, but it is no less desirable that it comes from competent persons. The profession should not be misled by any whose training, education or experience does not qualify them to speak with authority regarding this subject which, thanks to many years of persistent effort, has now become a live question which the builders, architects and engineers of this country must consider. Builders are unquestionably becoming weary of figuring plans and giving architects and owners free tenders for buildings which may or may not ever be built, depending perhaps upon the owner's caprice or the size of his bank account concerning which even perfect specifications are necessarily silent. Moreover, the contractor's grievance presents but one phase of the matter which is now demanding attention in the interest of all concerned.

At the same time, the individual who without experience assumes to apply a remedy for any evil is soon in difficulty and usually succeeds in making matters

worse. This point is illustrated in the case of the Quantity System, by an editorial article which appeared in a recent issue of one of our contemporaries. The article in question conveys the erroneous impression that the Quantity System is entirely an English system and confined to England, or to the English. Not only is this inaccurate, but unfortunately such an impression seems liable just at this time to prejudice many persons against it. This method of payment to contractors is practised in some six or seven foreign countries, and is already used to a limited extent by the United States Government and certain municipal departments, but regardless of its origin or the extent to which it is now used, what we really need in this country is an American system adapted to American methods. There is no necessity to copy any country's system.

The Quantity System (improperly called the Quantity Survey in the article referred to) is simply a system or method of estimating whereby payment to a contractor is made upon the quantity of work agreed to be performed and not merely upon drawings and specifications which do not, and necessarily never can, tell him all he wishes to know. True, he may, after some effort, arrive at a certain quantity of material which he thinks will do the work required, but his competitors frequently think differently and their quantities may vary ten to twenty per cent more or less than his. The principle of payment according to uniform or agreed measurement constitutes the chief feature of the Quantity System.

The editorial in question also takes the stand that if one could be absolutely sure that the quantities taken off by the Quantity Surveyor were correct the system might be permissible. This is the argument which was used some twenty-five years ago by the uninitiated. The only justification for such a fear arises from the careless methods almost invariably used in this country, and the many mistakes made by untrained hands at the present time. On the other hand, it is sheer folly to shut our eyes to the many errors made by contractors themselves in figuring quantities, but which might be entirely eliminated if the Quantity System were universally adopted.

The bonding remedy so handy and necessary under some circumstances and so frequently referred to in discussing the Quantity System does not seem to be the proper means to employ to insure competency in the professional Quantity Surveyor, any more than it would be proper to insure skill from the architect, lawyer, physician, or engineer.

It is significant that many of the largest building firms have not only gone on record as indorsing the Quantity System, but actually decline under ordinary circumstances to longer give free bids to owners or architects unless supplied with "Bills of Quantities," which state clearly how much material, labor, etc., they must furnish in order to complete the contract. By this method, injustice either to the owner or contractor is avoided, and practically all controversies are eliminated.

While it will require some time to entirely change our methods, we expect to see the use of the Quantity System greatly extended during the next five years.

THE RELATION OF SCULPTURE TO ARCHITECTURE

THE destruction in Europe since the beginning of the war of a considerable number of important buildings whose decorative sculpture has contended with the excellence of the architecture in its claim to be regarded as masterpieces has led to the publication in the English architectural press of a number of articles on "The Relation of Sculpture to Architecture." A work on this subject has been recently published by Mr. T. P. Bennett, A.R.I.B.A.

The Builder, of London, states that the constructive problems of the Greeks were neither complicated nor difficult and that their architecture divorced from its sculptural accessories would be incomplete compared with the results which were produced. Then follows the further opinion that "the Greek temple without its sculptured pediment would never have impressed the world with the sense of matchless perfection which we admire." No doubt there is truth in these statements, but it must be conceded that the Parthenon has always been regarded as a masterpiece of architecture that has withstood criticism from every point of attack. Its architectural excellence does not depend upon the matchless figures of Phidias, and this pedimental sculpture is as great a work of art when viewed detached as it must have been when in place. All of which would seem to prove the perfect co-operation that existed between the architect and the sculptor in the days of Grecian art. It should be borne in mind that the failure so often noticed in sculpture to satisfactorily correlate with the architecture is the reason for the artistic shortcomings of many a modern building. There was no doubt as to the perfect co-operation between Phidias and the master mind that conceived the Parthenon. Further, there is no doubt that the result is beyond question a great and noble achievement consummated by two great artists, working in perfect harmony, each understanding and appreciating the art of the other.

There is but little to add to the discussion of the relation of any of the arts allied to architecture, as applied to architectural design, beyond the statement above. It is the respect that each collaborator has for the art of his associate that enables him to create a consistent and good work of art. The discussion might be indefinitely prolonged, and many precedents learnedly cited, but the fact remains that in its relation to architecture, sculpture is only successful when it supplements the work of the architect, and not, as is so often the case these latter days, when it is a composition conceived and executed without any relation to the building it is supposed to embellish. There is no irreconcilable conflict to-day between the arts allied to architecture. There are misunderstandings, which each year are becoming fewer. The reason for this encouraging state is that architects are becoming better artists and the mural painter and the sculptor better architects. With increasing knowledge comes the largely increased ability to intelligently co-operate. In fact, there exists to-day a better inter-relation between the mural painter and the architect than ever before. Blashfield, in his excellent work on mural painting in America, has admirably outlined the attitude of the painter and the architect, one toward the other, and by his work and public utterances has done much to bring about the present harmonious relation. The present relation between sculpture and architecture is not so harmonious, and the results thus far achieved are, therefore, not all that could be desired.

The Inartistic Aspect of Blank Walls

THAT blank spaces, or "spaces unaccounted for" are bad, is as true in art as that "nature abhors a vacuum" in physics. Every large city has thousands of these walls whose dreary blankness meets the eye. As we have no law compelling a uniform height of buildings, our city blocks present a veritable sierra, a "saw tooth" aspect of irregularity. From an artistic viewpoint this unevenness is not as unfortunate as a monotonously straight skyline, but the differences in heights produce large blank spaces upon which owners, as a rule, do not feel it is necessary to spend any money in decorative treatment. There is always the possibility that adjoining property will in the near future be built up, and the blank walls covered. In rare instances some effort has been made to introduce a pattern or panels in brick, but more often they present nothing but a large blank surface of common brick.

In many instances there is little, if any, possibility of the erection of adjoining buildings that will cover these walls, and clothe their naked aspect. Theater walls, corner structures that do not entirely cover their lots, buildings adjacent to low structures that may be regarded as permanent improvements are examples.

A number of years ago when the Trinity Building was erected in New York adjoining Trinity churchyard, the architect of that structure gave as much attention to the design of the façade next to the churchyard as he did the street façade. The result was so satisfactory in every way that comment was general in both the architectural and daily press on the desirability of a similar course in like cases. In the same way the building adjoining the "close" of Grace Church carries out on its blank wall a suggestion of the Gothic detail of the church.

It is surprising that with these and numerous other excellent examples, although perhaps not strictly applying to the blank wall problem, owners cannot be easily brought to realize that it dignifies their buildings and enhances their value, to expend a reasonable sum in refining the aspect of side and rear walls.

Each instance presents a separate problem, but architects will know how to proceed when empowered to do so. They can, moreover, exert a strong influence with owners in gaining permission to treat these neglected walls of their buildings, and it is to be hoped they will not fail to present the matter forcefully. Even the few examples of decorative treatment of what would otherwise be but blank spaces, is a healthy sign of our artistic progress. There can be no higher mission in art than the refinement of the commonplace.

RECENT LEGAL DECISIONS

Government Construction Work Cause of Suit

(*U. S. Supreme.*)—Justice Pitney of the United States Supreme Court, in a recent opinion, has held that a sub-contractor for a part of the work called for by a general contract with the United States for the construction of a public building was not bound by the provisions of the general contract so as to be obliged to submit to delays resulting from the action of the government, where the sub-contract, although referring to the drawings and specifications for the purpose of indicating what work was to be done by the sub-contractor and in what manner, and making the supervising architect of the Treasury the architect or referee, contained no clause incorporating into itself the provisions of the general contract, or even in general terms referring to that instrument.

The question arose in the case of Guerine Stone Company v. Carlin Construction Company. The Carlin company had secured a contract for government construction work in Porto Rico. The concrete work was sublet to the plaintiff Guerine Stone Company. A form of agreement was entered into between the parties which made special reference to

the concrete work being done in accordance with the government architect's specifications. Other than this the sub-contract made no reference to the original contract.

The government's architect ordered the suspension of work for a short period, so the Carlin Construction Company notified plaintiff stone company to suspend. Plaintiffs objected to quitting and immediately terminated the sub-contract and brought this suit. The construction company maintained that it had a right to require plaintiffs to suspend work, inasmuch as the principal contract with the government provided that the government's architect might order the suspension of work at any time. The stone company, however, claimed that the sub-contract was subject to the original contract only so far as it referred to the plans and specifications. The question thus presented was whether the sub-contract was subject to the conditions of the principal contract or not.

Justice Pitney said it was not. The court said that some special reference must be made to the principal contract. (Guerine Stone Co. v. Carlin Construction Co., 36 Sup. 301.)

Partial Failure to Perform Building Contract

(*Wisconsin.*)—Where a contractor for a house put on a felt or asphalt paper roof instead of the tar and gravel roof as called for in the architect's specifications the owner was entitled to an allowance of the expense of a new gravel roof, since, if a defect in performance can be remedied without reconstructing a substantial part of the building, or without great sacrifice of work wrought into it, the reasonable cost of correcting the defect should be allowed the owner.

Where a contractor for a building installed a cement floor, not corresponding to the architect's specifications, the owner was entitled to an allowance of the diminished value of the building by the failure in performance, since, where a defect in performance cannot be remedied without reconstructing a substantial part of the building the diminished value of the building on the basis of the contract price is the proper allowance to the owner. (Bucholz v. Riemenschneider, 156 N. W. 946.)

Death of Noted Architect

George W. Hewitt, the dean of the architectural profession in Philadelphia, died on May 12. Mr. Hewitt was born in Philadelphia in 1841. His education was secured at Burlington (N. J.) College, and at the age of sixteen he commenced the study of architecture, entering the office of John Notman, the leading architect of his time, two years later.

From that period up to the time of his death, Mr. Hewitt was prominently identified with the architectural development of Philadelphia and vicinity. Notwithstanding his many important architectural works, he found time to devote his rare abilities to other branches of the arts and sciences.

He was a charter member of the Philadelphia Chapter of the American Institute of Architects, which, at the meeting on May 31, passed the following resolutions:

"WHEREAS, The Philadelphia Chapter of the American Institute of Architects, having learned of the death of Mr. George W. Hewitt, at one time a Fellow of the Institute, and one of the founders of the Philadelphia Chapter, being a signer of its original organization papers on November 11, 1869, as well as the 'Charter of Incorporation,' issued March 25, 1872, now, therefore, be it

"*Resolved*, That the Philadelphia Chapter of the American Institute of Architects, by its Executive Committee, hereby records its feeling of profound regret and expresses to Mr. Hewitt's family its deepest sympathy in their bereavement."

Exhibition of Sculpture

The National Sculpture Society of New York has arranged an exhibition of American sculpture to be held under the auspices of the Buffalo Fine Arts Acad-

emy in the Albright Art Gallery from June 1 to September 4.

The sculpture from the Panama-Pacific Exposition will stop at Buffalo and other pieces have been solicited from many artists. The exhibition will consist of original works of sculpture in all its branches.

State Board for Registration of Architects

To Architects:

The State Board for the Registration of Architects requests patience on the part of each member of the profession who does not receive prompt notice of approval of his application for a certificate.

Some 600 applications have been approved in more or less random order. From now on many hundreds of applications will be considered in alphabetical order and the work will occupy some months, for the reason that in a great number of cases neither the applicants nor their indorsers are known to any of the Board and tedious investigation becomes necessary in order to establish identity and avoid issuing certificates to many not entitled to them.

Delay in issuance of certificates to those who were in practice in New York before April 28, 1914, can work no injury, inasmuch as there will be no interference with the continuance of the same rights or privileges enjoyed before that date.

It is unlawful to begin practice in this State without a certificate. Immediate action, therefore, will be taken on applications from architects who have not practised in New York State before April 28, 1914. All such who have not received prompt replies should address the State Board for the Registration of Architects, New York State Education Department, Albany, New York.

D. Everett Waid,
President.

A Consistent Restoration

Mount Vernon, the home of Washington, on the Potomac River, below Washington, D. C., is a spot sacred to every American. After more than a century of use, the stones forming the floor of the much-worn portico have become worn beyond repair and efforts are now being put forth to replace them.

Not content with material that might be more easily procured, stones from the old Bee's Head quarry in Cumberland, England, where Washington got the first stones, more than two hundred years ago, have been obtained and are now on their way to Mount Vernon. These stones are believed to be exact duplicates of the originals.

New York Society of Architects' Election

At the annual meeting of the New York Society of Architects, held recently, the following officers were elected: James Riely Gordon of New York, president; Adam E. Fisher of Brooklyn, first vice-president; Edward W. Loth of Troy, New York, second vice-president; William T. Towner of New York, secretary; Oscar Lowinson, treasurer; Ed. Wehrlin of New York, financial secretary.

Personal

Mr. Benjamin Robinson, architect, announces that he has opened offices at 356 Main Street, Springfield, Mass., for the practice of his profession, and would like to receive manufacturers' samples and catalogs.

Mr. Daniel B. Niederlander, architect, has opened an office in the Burkhard Building, Williamsville, N. Y., for the practice of his profession, and would be pleased to receive manufacturers' samples and catalogs.

Messrs. Dittoe, Fahnestock & Ferber have recently established offices for the practice of architecture in the Carew Building, Cincinnati, Ohio. Both Mr. Dittoe and Mr. Fahnestock have previously practised in Cincinnati, while Mr. Ferber was formerly a member of a Reno, Nev., firm.

Book Note

INDICATION IN ARCHITECTURAL DESIGN.

A national method of study, with the help of indication as a means of analysis. Full cloth. Size 9 x 12. Price, $5.00. New York. Wm. T. Comstock Co.

To educate the architectural student so that he will be able to see, as an artist sees, is the aim of present day architectural education. To be able to detect the artistic aspect of even a commonplace subject is a very desirable thing, and this faculty does not necessarily mean that its possessor has neither the training nor the ability to see and appreciate the essentials of his profession.

When we write, we can only use such words as are in our vocabulary and when we draw we can but set down those things we see. When any artist, architect, painter, sculptor, craftsman excels in his chosen field it is because he has trained himself to see correctly and to correctly set down what he sees.

To this there may be added that rarer faculty, a well-trained memory in art. Many architects have the ability to reproduce from memory a sketch of the essentials of buildings they have carefully observed.

It is to inculcate, to stimulate and develop latent ability in this direction that Mr. Varon has published this excellent work.

The method employed in its preparation is one that should yield a large measure of good results. The author, with a clever facility with the pencil and crayon, has prepared a series of fifty plates. In some instances he has carried the subject to a further state; in others just far enough to accent the desired essentials. Each plate, or group of plates, is accompanied by an explanatory text that enables the student to *read the sketches*, with the same clear understanding that he does the text.

In fact, this method of art instruction is at once so simple, and, at the same time, so thorough, as to be of very positive aid to all beginners in architecture, and a good way to train the student to observe line and form in proper interrelation.

INDUSTRIAL INFORMATION

A Correction

In our issue of May 31, page 367, the address of the Permutit Company was incorrectly given as 130 East Forty-second Street, New York City. It should have read 30 East Forty-second Street.

Aquabar Concrete Tile Roofing

In a catalog issued by the Aquabar Company, Real Estate Trust Building, Philadelphia, Pa., it is claimed that Aquabar Concrete Tile roofing is everlasting, fireproof and waterproof; that it is adapted for pitched and flat roofs for warehouses, factories, theaters, office buildings, etc. This roof tile is made, it appears from statements in the catalog, of selected aggregates and Portland cement which are mixed and poured wet, under a special process forming an unusually hard, dense and impermeable concrete of maximum strength. These concrete roof tile weigh seventeen pounds to the square foot. This feature, it is claimed, means a saving of 20 per cent in the cost of structural steel, over that required for ordinary roofing tile. It is designed to lay this tile directly on the purlins, eliminating forms and saving time and expense.

The tile are made and seasoned in the factory of the company and can be laid in the coldest weather without danger of freezing. It is claimed that they are not affected by gases, and that their cost is less than solid slab construction. On top of this tile is laid the usual roofing materials consisting of any type selected.

The catalog referred to can be had upon request.

Composite Metal Lath

The Composite Metal Lath Company, 128 Broadway, New York City, has issued a folder and sample describing and illustrating in detail a fireproof metal lath protected by a covering of hard burned brick clay, but having, it is

claimed, all the flexibility of an unprotected lath.

Composite Metal Lath is composed of a wire mesh, and the brick-clay covering is attached under heavy pressure and baked, the product being a web of brick which can be applied for the same purposes and in the same way as any wire or expanded metal lath, but according to statements made, with a saving in original cost, in labor, in time and in material. It is stated that Composite Metal Lath is non-expansive, and therefore prevents cracking of surfaces. Furthermore, that it is very porous, thus providing the suction so important to plasterers and entirely missing in other forms of metal lath. It provides a key, or clinch, though its construction is such that there is no excessive loss of mortar by pushing through.

There are many other advantages claimed for this lath, including fireproofness and self-furring qualities. It is manufactured of standard grade, 19 gage wire, woven into ¾-in. mesh. The gage of wire is, however, determined by the purpose for which the lath is to be used, although it has been found that the standard adopted will meet practically all requirements. The lath is furnished in 6-yd. lengths, 40 in. wide in rolls 40 in. long and 10 in. in diameter, each roll containing 55 sq. ft. and weighing approximately 55 lb. Further information or sample of the material may be had upon request.

Kahn Pressed Steel Construction

The Trussed Concrete Steel Company, Youngstown, Ohio, has just issued a new book on Kahn Pressed Steel Construction. This is a comprehensive publication on the use of steel joists and studs employing Hy-Rib in building construction.

In this book is fully described an improved type of fireproof floor, said to present the advantages of light weight, economy and simplicity of erection. The construction described is believed to be particularly adapted for stores, apartment houses, schools, hotels and residences. It eliminates the use of wood joists and wood lath, giving permanent construction at what is called a comparatively nominal cost. The catalog illustrates various types of these floors, including their use with reinforced concrete beams, with structural steel and with masonry walls. Details and tables of carrying capacities are included.

Another section of the book deals with the use of this construction in partitions and bearing walls. The standard connection for connecting the various members without the use of rivets or bolts is illustrated. Specifications covering floors, partitions, roofs, ceilings, etc., are printed, as are also the various standard sections with their properties, weights, etc. The book presents many examples of the use of Pressed Steel construction in important buildings of different classes and types. It will be sent free to anyone who is interested.

Star Ventilators

The Merchants & Evans Company, Philadelphia, Pa., has recently issued an eight-page folder, supplying information concerning the Merchants & Evans Star ventilators. These are supplied in a number of types, among them the fire-retarding ventilator with patented gravity damper, which is operated by lever movement controlled by a chain with fusible link. In case of fire the link parts and the damper drops by gravity, closing off the opening and thus destroying the draft. The damper can at any moment be regulated by simply pulling the chain.

Another type provides the fire-retarding Star ventilator with a skylight. This skylight ventilator is said to be absolutely weatherproof, and to possess large exhaust capacity. It is provided with a movable damper, the same as the ventilator providing the fire-retarding features only.

These ventilators, it is stated, will care for any method or system of ventilation requiring application of stationary ventilators. A price list is included in its folder, which will be sent to architects upon request.

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SOUTHWEST ANGLE

TEMPLE OF NEPTUNE, PAESTUM, ITALY

(6th Century, B. C.)