

THE AMERICAN ARCHITECT

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SPRINGTIME

MARBLE CENTER PANEL FOR A CHIMNEY PIECE
MR. ALBERT BUXTON, SCULPTOR

SOME BRITISH SCULPTURE

By ALFRED YOCKNEY

SCULPTURE in England had some very bad moments in the 19th century. The low standard of production was redeemed through the genius of a few men as well as by the efforts of some less gifted but able craftsmen. Journeyman work, however, prevailed to such an extent that it was a reproach and the artistic sensibilities of connoisseurs were stirred in revolt against the dexterous but uninspired carving which passed for sculpture. Fortunes were made by this class of work but there was no progress in art. Toward the end of the century there was a great improvement and the work of a number of men heralded the approach of a period when the general output from the studios was not unworthy of the artistic traditions of the nation. For, in spite of cynical assertions to the contrary, Great Britain is not negligible as a center

of importance in the history of the world's art. Wren, Nash and Barry as architects; Hogarth, Gainsborough and Turner as painters; Stevens, Bates and Gilbert as sculptors, and Morris as craftsman, come to mind at the head of different branches of endeavor and stand triumphant with the elect of other nations. In the sphere of sculpture especially one has only to remember the beautiful work by nameless men in the mediæval buildings to understand how deep-rooted is English art.

Many years ago a Frenchman, standing in front of an early Victorian statue in London, politely expressed his opinion with the words, "C'est bien. Waterloo is avenged." Similar criticisms may yet be heard in disparagement of some contemporary work, but there is hope that the sculptors of the present day may be able to deal with any memorial problems

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in a rational and appropriate way. For the revival which took place toward the end of the 19th century had permanent effect and the men of to-day on the whole are artists as well as sculptors. It can-



BRONZE MASK, "SUMMER"
MR. S. M. WIENS, SCULPTOR

not be denied that two of the most potent influences came from France in the past generation in the persons of Dalou and Lantéri, who resided and taught in London for part of their lives, M. Lantéri still being at South Kensington after more than 35 years of fruitful service. Their precepts and methods, blending with those of English pioneers, produced the happiest results in many cases. Much of the present all-round excellence from a technical, if not always from an imaginative point of view, is due to the complete educational facilities available at the Royal Academy, the Royal College of Art, the Slade School, the Central School of Arts and Crafts, the City and Guilds of London Institute, the Sir John Cass Technical Institute and other centers.

The British Museum and the South Kensington Museum have played, of course, a great part in the development of modern sculpture in England.

Subject to a certain amount of impulse from France the chief inspiration for modern artists comes from Ancient Greece and Renaissance Italy, and to these fountain heads students turn continually for intellectual refreshment. In recent years Egypt, too, has been visited more than ever by young sculptors bent on probing the depths of knowledge. There is less slavish copying than there used to be and artists try to apply the lessons of the past rather than merely learn them mechanically. This seems an obvious thing to do but in practice everyone knows that only men of originality and powers of elimination can



ATHENS
ALFRED BUXTON, SCULPTOR

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build up work on classic lines without conscious or unconscious plagiarism.

The kind of work which finds most favor in England is that which sculptors with rational ideas prefer to produce, that is to say, based on intelligent and progressive study of the past. There is little appreciation of the followers of Rodin, though the best creations of that modern master are accepted at their right value. None can emulate the rough and sometimes mysterious conceptions of Rodin without incurring the reproaches given to all second rate artists who may touch the shell but cannot reach the kernel of greatness. All but a few men have failed when they have attempted to walk in the footsteps of the great Frenchman,

whose power defies competition; and they have the additional mortification of isolation from patronage. As for the advanced school, so called, who travesty art by impressions neither beautiful in conception nor clever in execution and based on meaningless or low ideals, laughter if not



LOVE AND THE VESTAL
MR. S. NICHOLSON BABB, SCULPTOR



BRONZE MASK, "SPRING"
MR. S. M. WIENS, SCULPTOR

contempt is their reward. An exception to this, perhaps, is some work in Westminster Cathedral, which though far from pleasing may be defended for its attempt to suggest the Byzantine traditions which gave the late John F. Bentley the idea for his splendid though too exotic scheme.

Imitation of human forms rather than idealization is too often the keynote of the sculptor's art, a characteristic generally forced upon him in portrait and architectural work. It is implied in the preceding paragraph that finish is the quality most approved in England, when the design is good, and it may be said that

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nearly all the great works of the past have possessed this contributory factor in their success. The danger is that an exaggerated importance may be attached to execution, while the imaginative side and the broad treatment of an idea may suffer. In this regard for finish the sculptor suf-

in approaching the theme of the moment. But the sculptor is usually hindered by considerations which do not affect the architect in the same way and can be neglected by the painter; namely, the question of the cost of materials. Comparatively few sculptors, certainly among



DECORATIVE FIGURES, RIVER END, THAMES HOUSE, LONDON, E. C.
MR. RICHARD GARBE, SCULPTOR

fers more than the architect or painter. The former may be limited by site and the practical requirements of his client but if sufficiently gifted can always work out an idea on bold, inspiring lines, just as a painter of portraits or mural decorations, if he is a Sargent or a Moira, can give rein to his own vigorous thoughts

the younger men, can afford to carry out their ideas without a definite commission and then they are more or less at the mercy of the patron, an individual or a Committee, who has advanced a proportion of the money due on completion and who considers it within his province to watch the progress of the work from time

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to time. As a rule the criticisms which result are interruptions merely and they often lead to compromises fatal to the full expression of an artist's genius. Even true artists have succumbed to the paralyzing effect of restraint and the necessity to live, looking every day from a more distant mental standpoint at their more noble compositions in the clay which will never live triumphant in marble or bronze.

The illustrations accompanying this article are after work by some of the

President of the Royal Academy and sculptor of those fine additions to his easel work, "An Athlete Struggling with a Python," and "The Sluggard." Besides this elaborate lamp standard Mr. Babb has a great deal of work to his credit, not the least interesting of which is "Love and the Vestal" (p. 419). There is a simplicity and charm in this marble group which causes it to take a high place in recent productions.

Mr. Alfred Buxton, also a winner of the R. A. Gold Medal for Sculpture



SPANDREL FIGURES, ENTRANCE TO THAMES HOUSE, LONDON, E. C.
MR. RICHARD GARBE, SCULPTOR

younger men in England at the present time and are representative of the same high endeavor expressed in different ways. Mr. S. Nicholson Babb, a pupil of Professor Lantéri and Gold Medallist at the Royal Academy in 1901, is one of the few men who have been privileged to unite art and utility in a public thoroughfare, his opportunity being in connection with an ornamental lamp standard placed conspicuously in St. James' Park. The State is not generous in its patronage of sculptors and this work made no inroad on the national exchequer; for it owes its origin to a bequest by Lord Leighton,

(1909), is the author of some excellent designs, one of the most important being "Athens" (p. 418). This was inspired by travel in Greece. The draped figure is the spirit of ancient Greek sculpture. She is musing over the Theseus from the pediment of the Parthenon at Athens before bestowing it upon the boy who is pressing eagerly toward it. The boy represents modern sculptors seeking inspiration with all the vitality of youth from the finest examples of the past. The architectural fragment forming the base emphasizes the endurance of sculpture through the ages, when combined with



SUNDIAL IN PORTLAND STONE

MR. CHARLES PIKE, ARCHITECT; MR. ALFRED BUXTON, SCULPTOR

architecture. The poetic symbolism of this piece is ably treated. Mr. Buxton's "Springtime" (p. 417), a center panel for a chimney piece, was executed in lighter mood, like the sundial, above, emblematical of the Seasons. It is in Portland Stone, four feet high, and Mr. Charles Pike, architect, was associated with the sculptor in the design.

Thames House, a modern office building near Southwark Bridge, was planned by Mr. Stanley Hamp, and the architect, following the example set in other city work by his partner, Mr. T. E. Collcutt, sought the co-operation of a sculptor, Mr. Richard Garbe. An indication of the

good result is afforded by the illustrations (p. 420). Mr. Garbe has a real appreciation of architectural problems and has at his command a vigorous imagination combined with technical skill. There is great power in some of his figures, such as "The Man and the Masks" and "The Egoist," yet tenderness of expression is within his scope, a fact revealed by "Children of Destiny" and some of the figures on Thames House. Mr. Garbe is engaged now on some monumental work for the Welsh National Museum, Cardiff, his groups being representative of Mediæval and Modern Industry, while companion works by Mr. Gilbert Bayes are inspired by Prehistoric and Classic motives.

Mr. Gilbert Ledward, besides being an R. A. Gold Medallist (1913), was one of the winners in the same year of the first Rome Scholarships instituted through the Commissioners of the 1851 Exhibition in London, a welcome though long delayed outcome of the "Crystal Palace" proceedings long ago in Hyde Park. The career of Mr. Ledward, therefore, is full of



GRIEF

MR. C. WEB-GILBERT, SCULPTOR

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promise, and though the young artist was unable to complete his three years of study in Rome his talent will doubtless find expression. He visited the United States a few years ago and executed some portrait busts, so his work is not altogether unknown in America. "The Mourners" is a conception full of movement and grace, revealing true artistic understanding. It is in the possession of H.R.H. Prince Arthur of Connaught.

Like Mr. Bertram Mackennal, A.R.A., who has influenced British sculpture to an appreciable extent, Mr. C. Web-Gilbert is a native of Melbourne; among his recent works executed in London is a bust of Sir George Reid, M. P., late High Commissioner for Australia. Mr. Web-Gilbert left his native country with a sound reputation for craftsmanship and it is interesting to note that he was to a great extent self-taught. Few facilities for study exist in Australia and he had even to make his own foundry for the casting of bronzes. That he should have emerged through all difficulties shows the pioneer spirit which may yield great things, and it is satisfactory meanwhile

to be able to point to such a work as "Grief" (p. 422), a composition with plenty of feeling but without undue sentiment. It is a portion of a memorial group for Melbourne.

Mr. S. Makepeace Wiens is one of those sculptors who also paint, a combination of talent seldom found in perfection, though drawing and sketching, of course, are necessary in the equipment of the worker in the round. Something more was attained by Alfred Stevens and John M. Swan, to name two great artists; so Mr. Wiens must not be accused of divided interests in following these two branches of art. His "Spring" and "Summer" are illustrated on pages 418 and 419, and show his abilities as a sculptor. Though worthy of the artist they do not represent his highest achievement.

The 20th century has not opened with conditions favorable to visions of a romantic or poetic kind but in the near future there may arise monuments of action engrossing in interest and of perpetual value to art: like the Colleoni in Venice or the Shaw Memorial at Boston. May the time soon come when such potential masterpieces may be undertaken.



THE MOURNERS

PANEL BY GILBERT LEDWARD, SCULPTOR

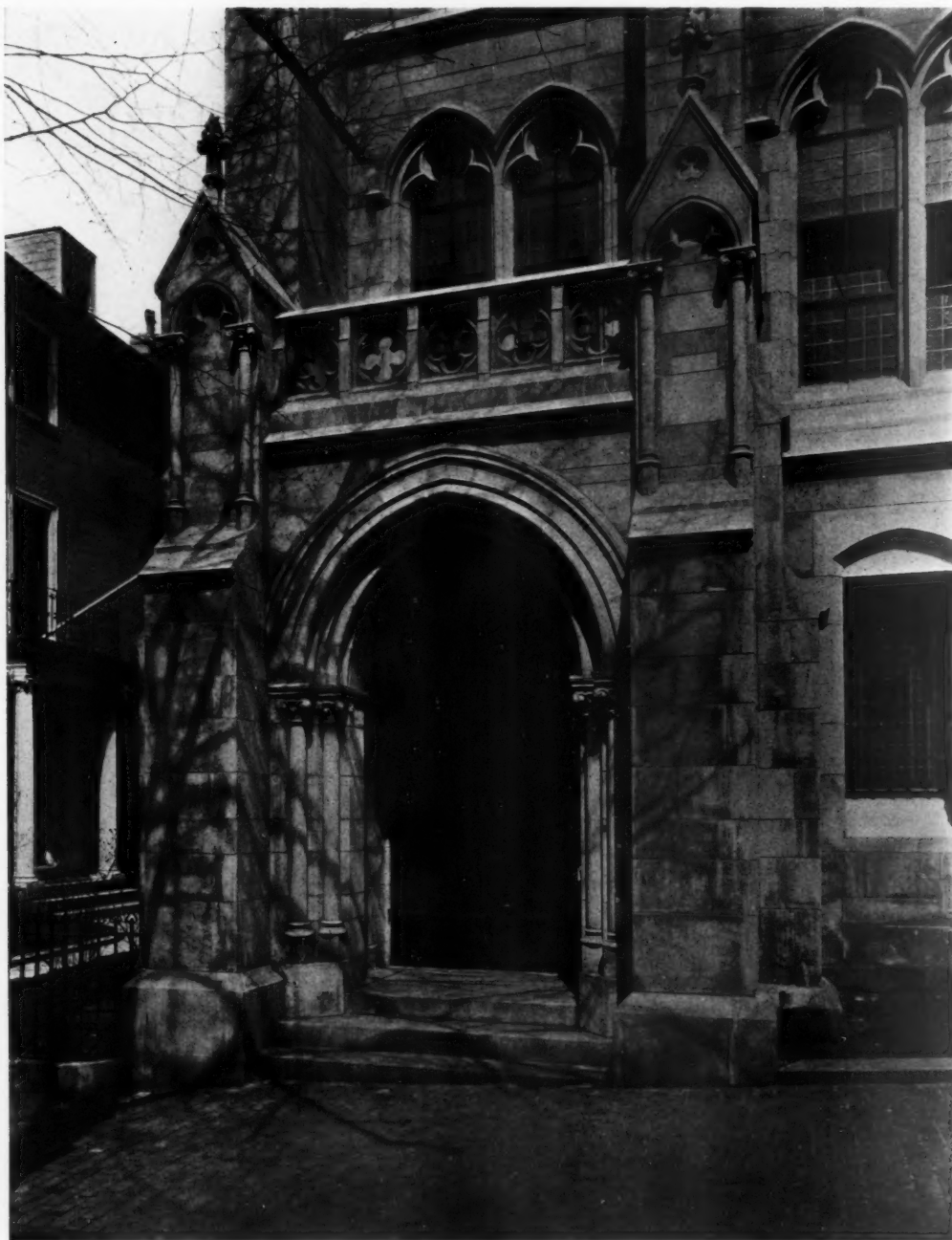


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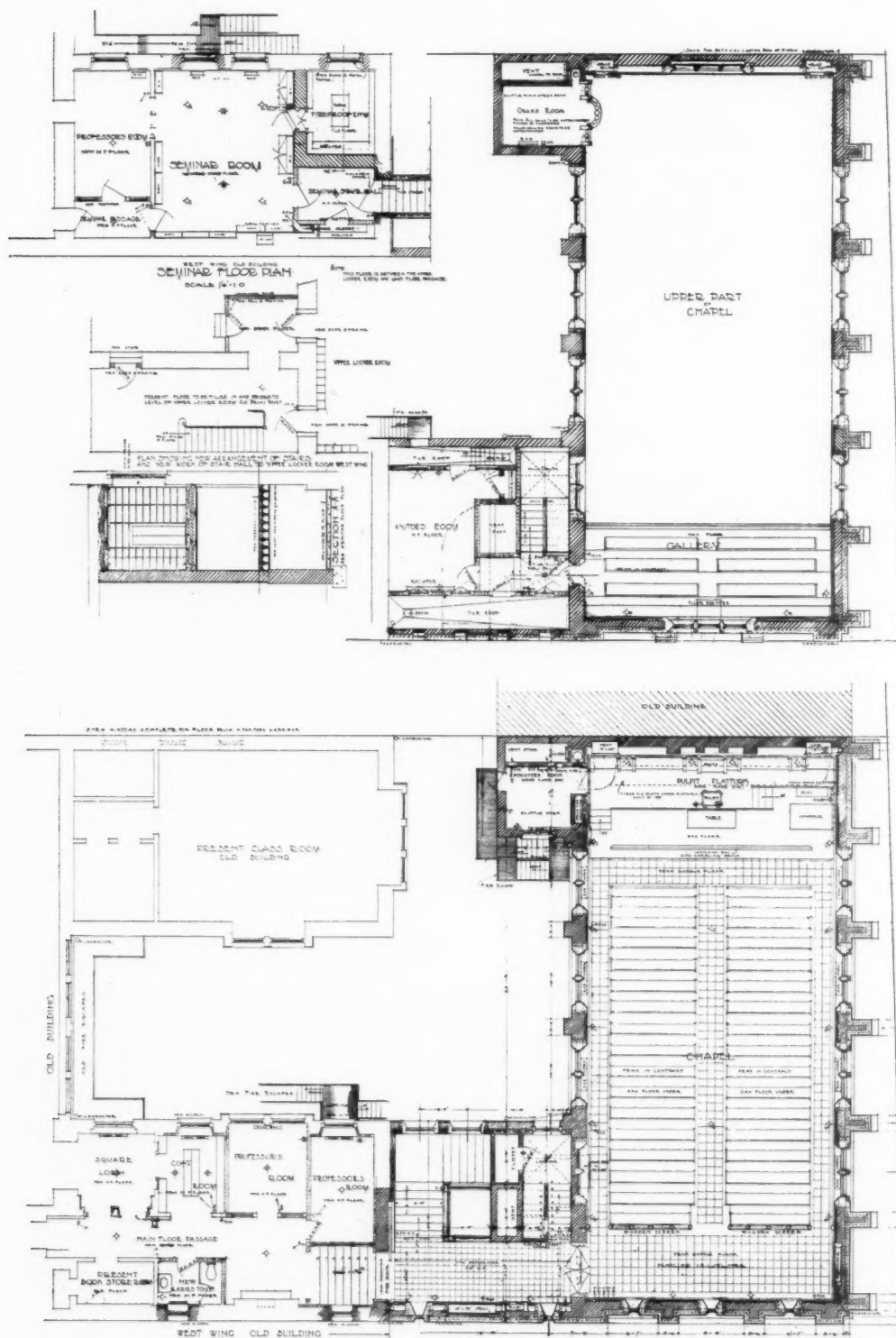
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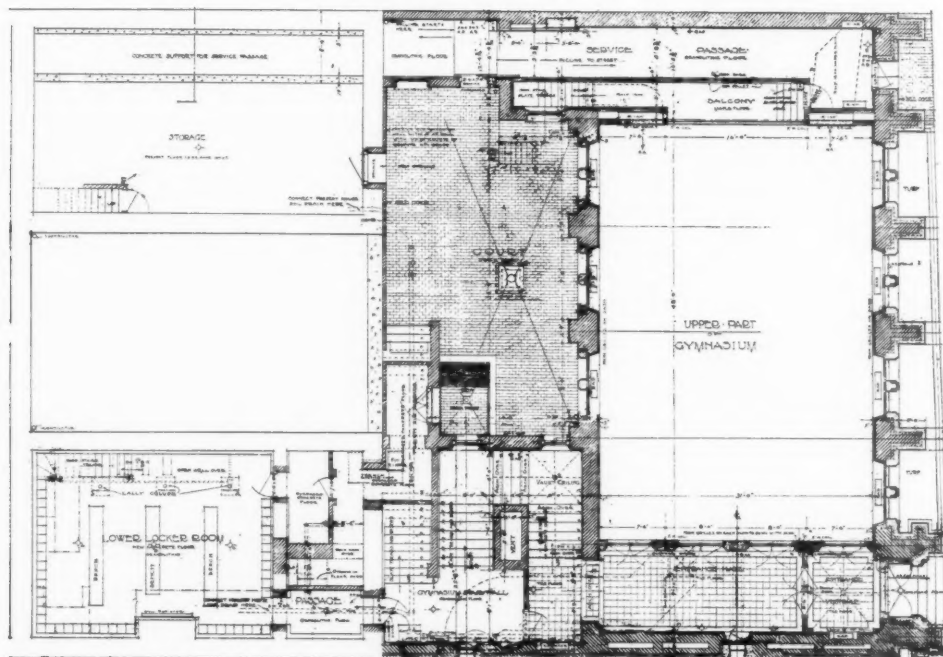
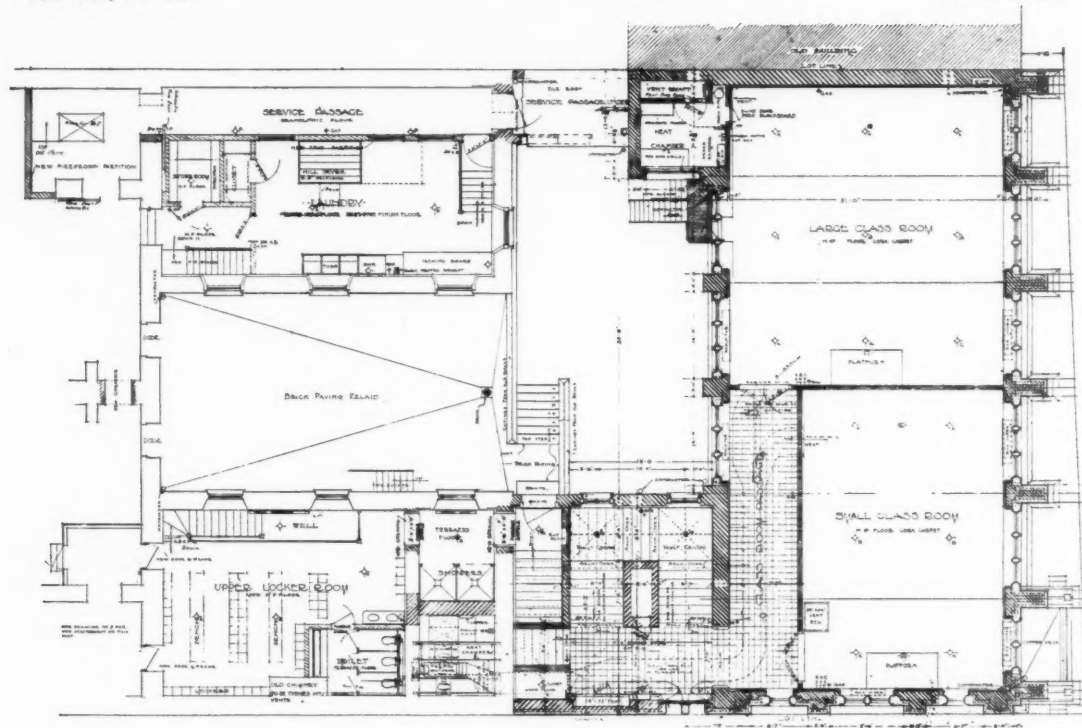
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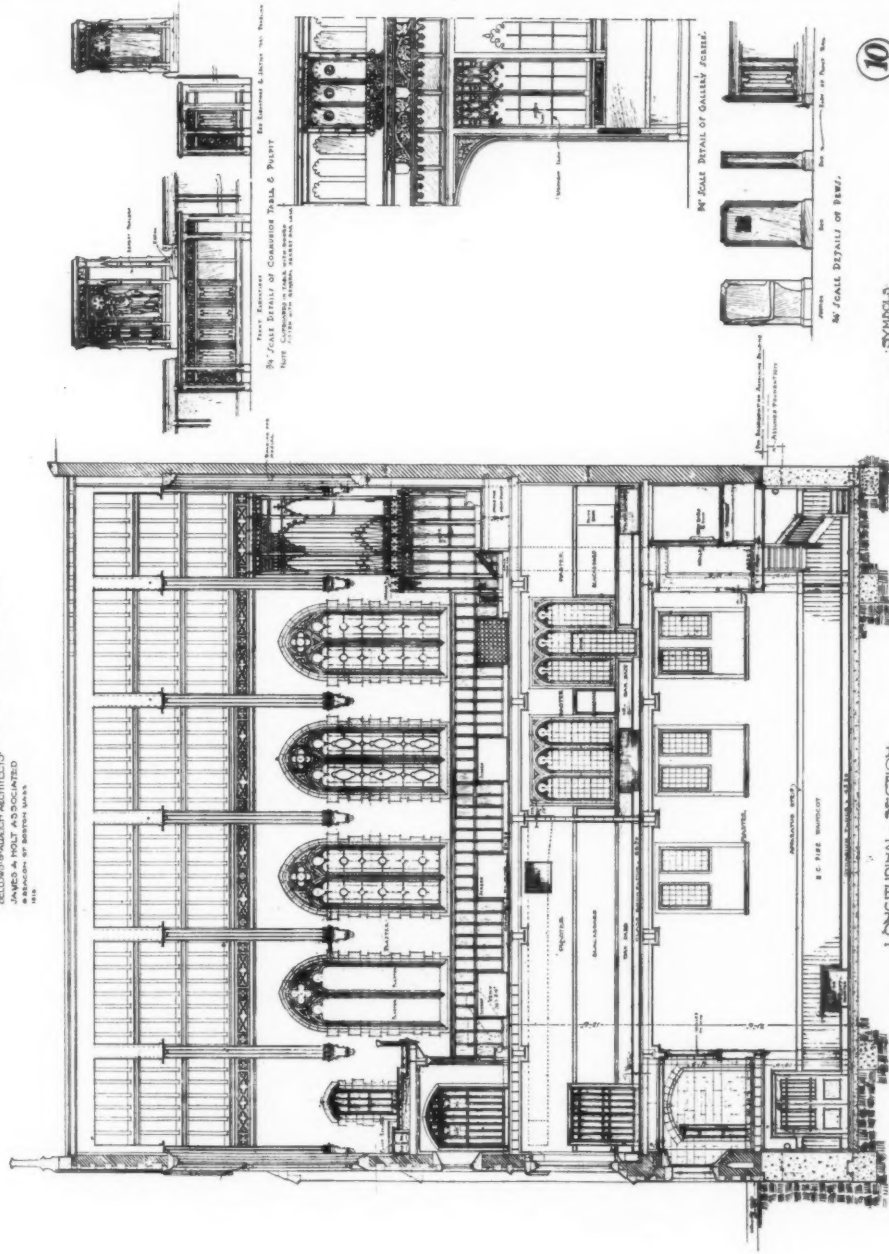
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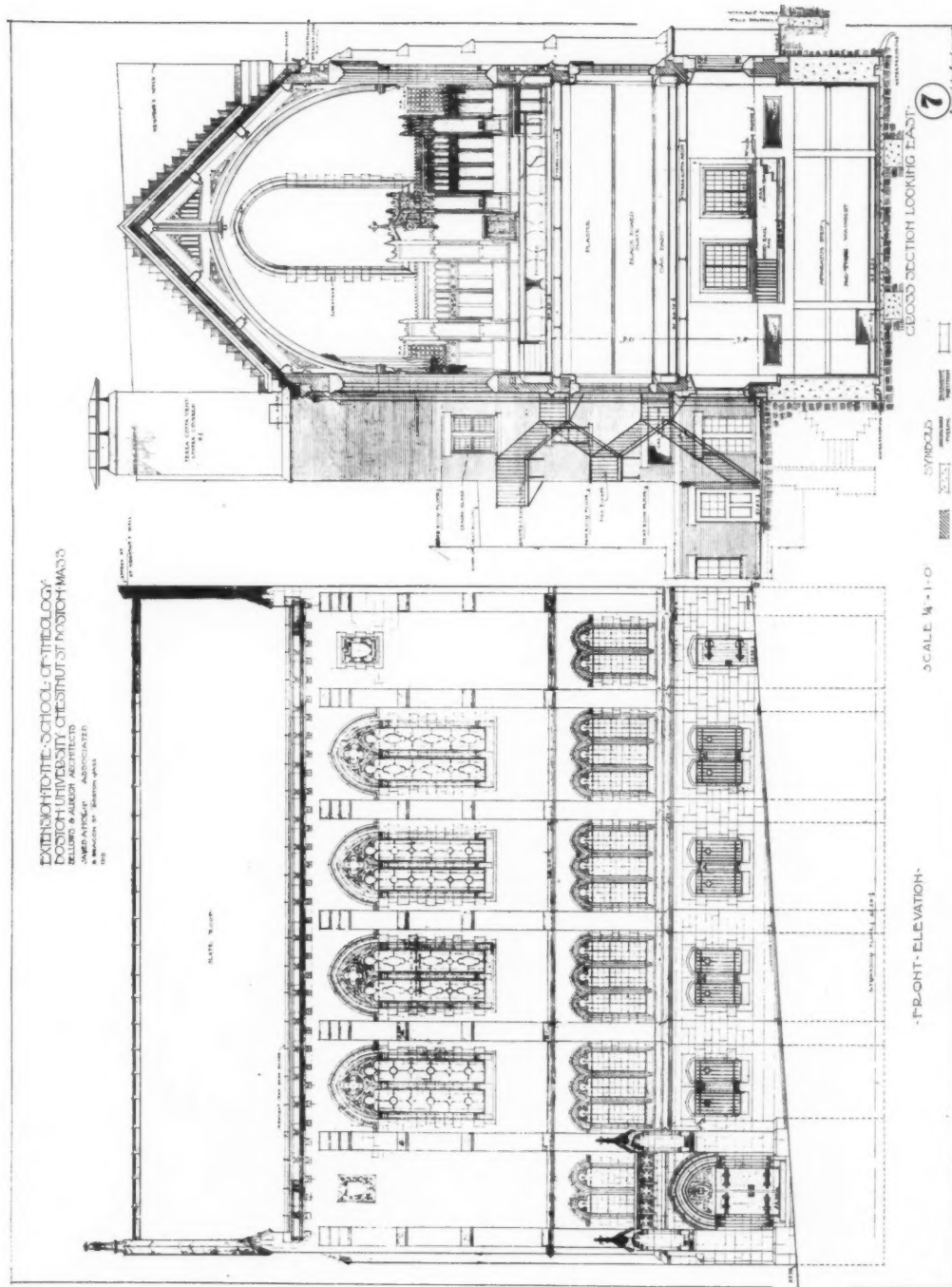


LONGITUDINAL SECTION
SCALE 1/8\"/>

SYMBOLS
WOOD
IRON
CONCRETE
GLASS
PAINT
PLASTER
CEILING
FLOOR
WALL
DOOR
WINDOW
STAIR
RAMP
ELEVATOR
PILLAR
COLUMN
ARCH
PIER
BASE
CAP
CORNICE
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DETAILS
GENERAL
SECTION
PLAN
ELEVATION
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OTHER

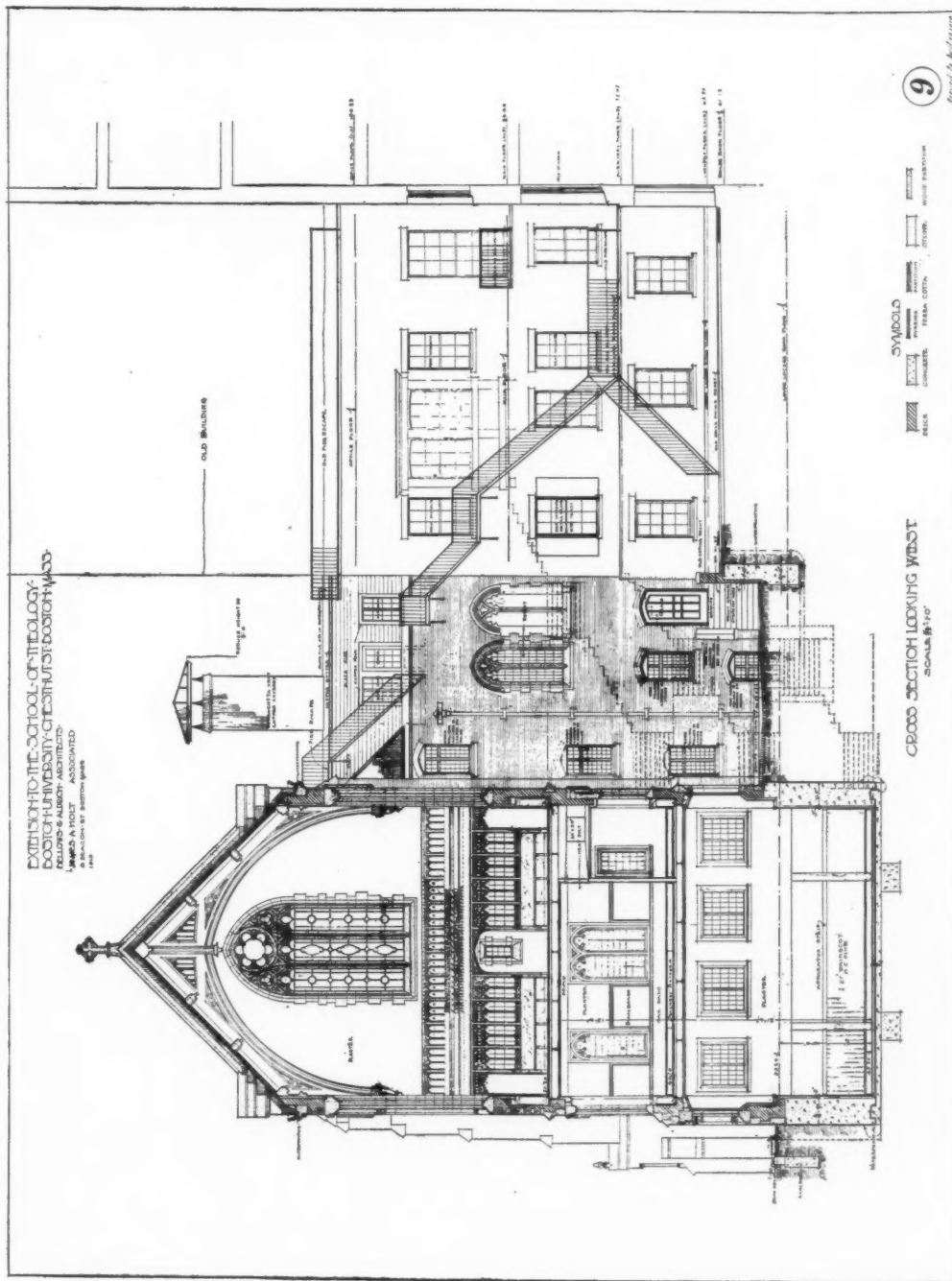
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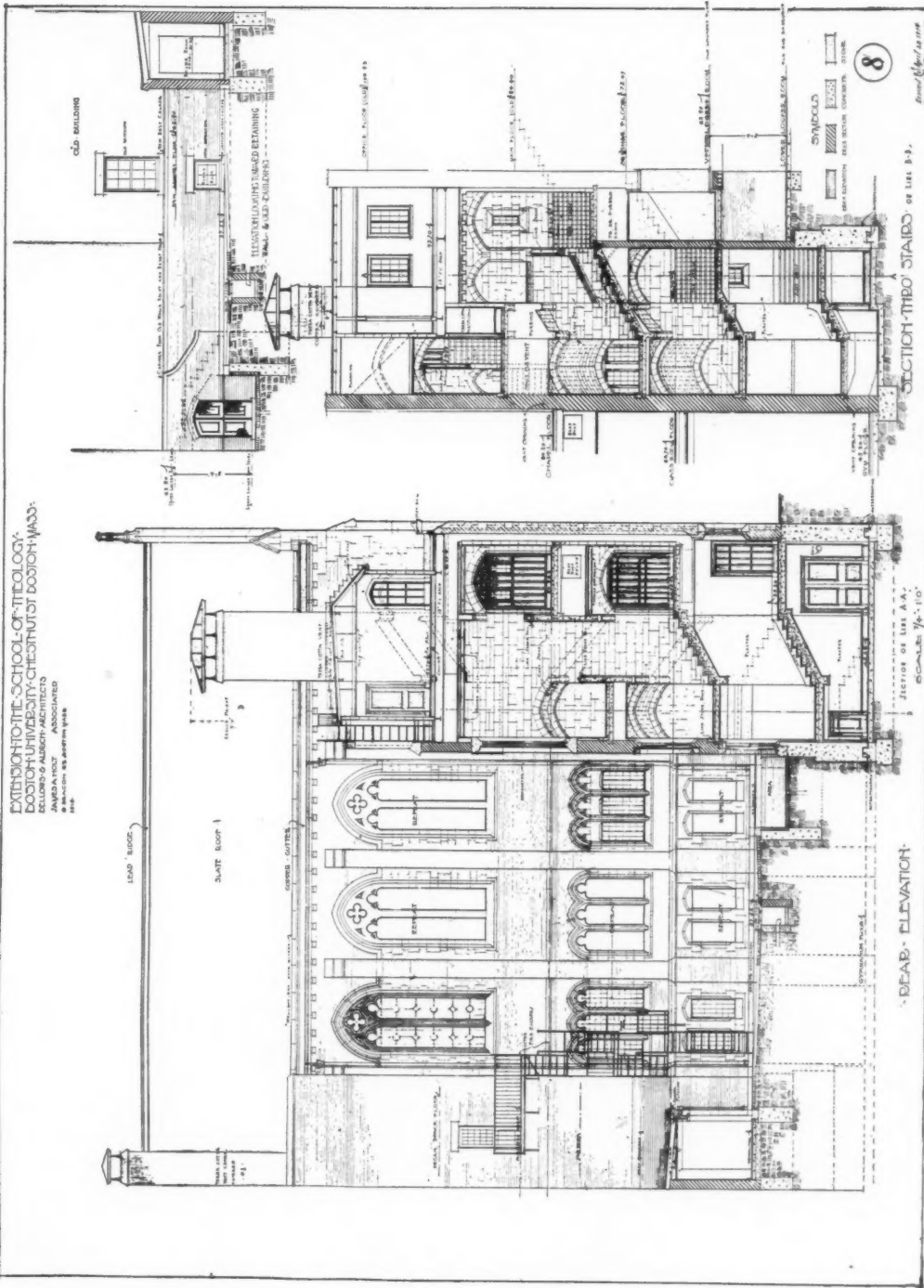
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THE INTERESTS OF THE COMMUNITY PLACED ABOVE THOSE OF THE INDIVIDUAL

THE theory that one might do as he willed with his own, so long held sacred in this land of the free, seems to be becoming increasingly unpopular with each succeeding year. At least it is now generally modified in practice by adding, provided the rights of his neighbor are not invaded nor the interests of the majority opposed. At best the old idea of complete personal independence was incompatible with the broader one of serving the highest interests of the majority even though an injustice or hardship is temporarily visited upon the individual, and was doomed to ultimate abandonment on that account. How far the modern theory has been accepted is indicated in numerous ways, among them in the agitation for the adoption of the Zone System of building in cities. If this plan gains general adoption and it seems to be under favorable consideration in New York, Los Angeles, Little Rock, Minneapolis and Milwaukee, it will place

the municipalities in virtual control of the use of buildings as well as their construction. That such wholesale powers may legally be assumed by a city in the interest of its citizens appears no longer to be in serious doubt. During the past year the United States Supreme Court ruled, according to reports, that a certain brick yard, which had been in operation for many years, could be excluded without compensation from a residence district which had been built up around the brick yard. In another case, the same court is said to have made a similar ruling in regard to a long-established stable in a residence neighborhood. It would seem that in these instances the principle upon which the proposed laws, to promote the proper and wisest city developments, are founded is fully established. At the same time they sound the death-knell of the ancient theory of personal rights and liberty that enabled a man to so develop or utilize his property as to seriously depreciate in value that of his neighbors.

ART CRITICISM

WE are much in sympathy with a correspondent who writes to *The Building News* that he is sorely bewildered by the terms frequently applied by art critics in their descriptions of works of art, and expresses the hope that critics will some day be able to state definitely in clear, intelligible terms whether or not they consider a work of art really meritorious. It is an unfortunate fact that much of the art criticism of today is so vague and indefinite that the ordinary reader can in reality scarcely make up his mind as to the critic's attitude regarding the work described. For example, who can say exactly what is intended when a work is said to be "too purely objective," that it is not sufficiently "temperamental," or that the "luminosity of the articulation" is not as "personal" as could be desired; that architecture, while showing "restraint" and "simplicity," is wanting in "virility" which atmospheric conditions so clearly invite.

Of course, to those versed in the terms these expressions indicate a certain lack

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of some more or less definable quality, but it is doubtful if even among artists these criticisms would invariably be given the same interpretation. To the lay reader they must be of little or no value. In any event, if a critic really has definite opinions regarding a work of art, and there is language which will properly express his feelings and at the same time be understandable to the average reader, it would seem highly desirable that it be employed, in order that those for whom the criticism is written may know upon what grounds admiration is based or condemnation is predicated.

THE PROTECTION OF ARTISTS

AN artist, whose communication was recently published in the *New York Tribune*, commented with considerable bitterness on the fact that at the time Blakelock's "Moonlight" was being sold for \$20,000, the artist was an inmate of a mad-house and that his family was in straitened circumstances. He also referred incidentally to a certain painting by Degas for which the artist originally received \$100. It appears that within a few years this work was resold for \$200,000.

These instances of apparent underpayment to the creators of valuable works of art led to the suggestion that in order to protect the artist, means should be devised by which he would receive a percentage on every public sale of his pictures, on an increasing scale, for fifty years after the first sale; this percentage to be paid into a fund upon which the artist could draw by presenting proof of identity.

The idea alone of creating a fund for the benefit of unfortunate artists who have been forced or persuaded to part with their work for much less than its

real value is meritorious, although not particularly new. The disparity between the price received by an artist and money realized by speculative dealers as a result of his artistic labors while not always representing actual difference between value and price paid has been for many years a subject frequently discussed; but up to the present time it has availed nothing as far as material advantage to the artist is concerned. The chief reason for this failure undoubtedly is that no thoroughly practicable and effective plan to accomplish the desired result has ever been presented to the public at large where moral as well as material support must be obtained in order for it to be a success. The majority of cultured people recognize the injustice frequently done the artist largely by reason of the fact that temperamentally he is unfitted to compete with the shrewd individual who trades in the product of artistic labor. As a consequence, they would in all probability be ready and willing to furnish aid and comfort of a substantial character if some one would come forward with a plan that offered a sure means of accomplishing the object sought. Such plan should not, however, savor too strongly of paternalism nor should it in any way effect the freedom of the artist. Simply to make it possible for him to secure a fair price for his work would seem to be sufficient. It is all that any person or class of persons could desire; greater assistance would not only be unjustified but would be disastrous to art. Just how this end is to be accomplished is the problem. It appears in fact that in this instance methods are more lacking than means, or at any rate that there is little likelihood of means being supplied until methods for their control and protection have been definitely provided.



EXTENSION TO THE SCHOOL OF THEOLOGY, BOSTON UNIVERSITY, BOSTON, MASS.
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Extension to the School of Theology of Boston University

MESSRS. BELLINGS & ALDRICH, *Architects.*
MR. J. A. HOLT, *Associate.*

THE School of Theology of Boston University is situated on the steepest part of Beacon Hill on a lot about 73'0" wide and 169'0" deep running through from Mt. Vernon Street to Chestnut Street. The old buildings, erected many years ago, are on Mt. Vernon Street through to Chestnut Street, the level of which at this point is some 22' below that of Mt. Vernon Street.

The seeming difficulties of the site have in reality been found advantageous in erecting the new extension. This new building, although more than 70' in height, is at such a lower level that but little air and sunshine are cut off from the old building.

The new building is in three stories dedicated respectively to a gymnasium, class rooms and a chapel, thus serving in the training of the young theological students in body, mind and soul.

The three levels of the new buildings are connected by a large staircase hall which leads to the lofty chapel on the upper story. This chapel, though high up in the air on the Chestnut Street elevation, is approximately on the level of the first story of the old buildings on Mt. Vernon Street and is directly connected with them. This staircase hall also serves to connect the new and the old work at other varying levels and was the most difficult problem the architects had to meet.

The new building is of first-class construction and is fireproof throughout except for the roof frame, beamed ceilings and inside finish. The foundations are of concrete, the walls are of brick faced with limestone. The inside furring and partitions are of gypsum block. The stair construction is of reinforced concrete slabs. The vaulted soffit and arches at landing levels are furred with steel channels.

The outside of the new building is built of mixed Indiana limestone. The stones of varying colors and sizes give a rich

texture to the walls. No imitation could equal the beauty of the limestone window mullions and tracery.

The roof is of non-fading green and purple slate of random widths and weatherings. The gutters are of lead held in place by ornamental wrought iron guards. The windows of leaded glass have wrought iron armatures. The two oak doors on Chestnut Street have heavy wrought iron hinges.

The entrance hall and staircase has a Caen stone finish. The stone joints of the walls and vaults give it an air of strength and simplicity. The floors of the halls and staircase are of red square tile.

The inside finish is of oak throughout, except in the gymnasium and service portion, and includes doors, beamed ceilings, panelling and the richly carved screens, canopies, organ, communion rail, pulpit and pews of the chapel. The floor of the chapel is of Tennessee marble with quartered oak under the pews.

Le Brun Traveling Scholarship 1916

The problem to be considered by the participants in this year's Le Brun Traveling Scholarship Competition is unusual, and essentially American, in fact, Southwestern in character, the sort of problem in style with which a practicing architect might very well find himself faced; but toward the solution of which it is felt that no very serious effort has, so far, been made. It takes into account the general climatic and ethnic nature of the Southwest, and should give competitors an opportunity for a full display of whatever artistic, poetic and practical ability they may possess.

The drawings to be submitted are very indeterminate in character. There are seven or eight of these and the method of rendering is left wholly to the discretion of the competitor himself.

By the terms of the Deed of Gift, the competitor, to be eligible, must be an architect or draughtsman, a citizen and resident of the United States, between

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twenty-three and thirty years of age; who is not nor has been the beneficiary of any other traveling scholarship, and who has had at least three years' experience as draughtsman or practising architect.

The successful competitor will receive the sum of One Thousand (\$1,000) Dollars and is required to make a trip abroad of not less than six months' duration.

Every competitor must be nominated by a member of the New York Chapter of the American Institute of Architects who will certify in writing that the above conditions are fulfilled by the nominee, and that, in his opinion, the nominee is deserving of the scholarship. Those not having the acquaintance of a member of the Chapter may avail themselves of the services of any well-known architect who can vouch for them to a member of the New York Chapter, with whom he is acquainted.

Intending competitors must apply for permission to submit drawings on or before August first, 1916, upon which date copies of the full program will be sent to all such applicants as have qualified. In the preliminary notice that has appeared in the various technical journals this date was given as July 15th, 1916, a date which the Committee hereby extends. No application received after the first of August will be considered.

BERTRAM G. GOODHUE,
2 West 47th St., New York City.
Chairman, Committee on Le Brun
Traveling Scholarship.

RECENT LEGAL DECISIONS

OWNER LIABLE FOR CONTRACTOR'S ACTS

Wyoming.—A bank, which employed builders to erect its new building, who excavated unskillfully, carelessly and negligently without giving notice to an adjoining land-owner of the character and extent of the excavation in a time within which such land-owner could protect her building from impending danger, was liable for the damages resulting from its negligence and that of its servants.

Where there was no contract, between a bank and parties erecting a new building

for it, for the erection of the building, such parties were not independent contractors, but employees merely of the bank, and doing the work under its supervision, and the bank is liable for damages done to adjoining property. (*Stock-growers' Bank v. Gray*, 154 Pac. 594.)

CANCELED CHECKS NOT SUFFICIENT

Oregon.—Where a building contract required a monthly statement of account "covering labor, materials," etc., used in a building, and that "all receipted vouchers" be turned over by the contractor to the architect the contractor's failure to take vouchers for labor is a failure to substantially perform the contract, and he cannot recover an alleged unpaid balance, although canceled checks are offered in lieu of vouchers to show the payments made for labor. (*Camp & Du Py, Inc., v. Lauterman*, 152 Pac. 289.)

MEASURE OF DAMAGES

Michigan.—Where a building contract is substantially complied with and the building is adapted for the purpose for which it was constructed, only slight additions or alterations being necessary to finish the work according to the contract the measure of damages is the sum necessary to make the building conform to the plans and specifications.

Where the defects due to breach of a building contract cannot be remedied without entire demolition of the building, the measure of damages is the difference between the value of the building as constructed and the reasonable value of the building as required to be constructed.—*Gutoc vs. Clark*, 157 N. W. 49.

NOT INDIVIDUALLY LIABLE TO ARCHITECT

California.—A husband employing architects to draw plans for use and actually used in the construction of a building on the wife's land is not individually liable to the architect where he acted as her agent or where she ratified the contract made for her benefit. (*Rauer's Law & Collection Co. v. Berthlaume*.)

The Jamaican Walnut, a Little-Known Wood

HERE are a number of tropical American woods of considerable economic importance that have been greatly neglected. The Jamaican walnut, or the wood of the sand-box tree, has recently been brought to the attention of dealers in foreign hardwoods in this country, and it is generally believed that if the wood can be obtained in sufficient quantities it will find a ready market at a good price. The tree producing the wood is botanically known as *Hura crepitans* and belongs to the spurge family (*Euphorbiaceae*), a group of plants common throughout the West Indies and Spanish Main. It was originally called *Arbor crepitans* by Hernandez. The popular nomenclature is greatly confused. The English-speaking people in the region where this tree grows have named it sand-box tree, because its peculiar seed pods, which are about three inches in diameter, were used at one time by the West Indians to contain sand for writing. In Jamaica the tree and the wood are called Jamaican walnut. It is the molinillo or havilla of Porto Rico, the javilla of Panama, the acupa, ajuapar and habillo of Colombia and the postentrie of Dutch Guiana. The latter name has been corrupted to possen and possum tree. The milky juice of this tree is poisonous and is for this reason sometimes called poison tree.

The Jamaican walnut tree usually attains a height of from 40 to 60 ft. and a diameter of from 2 to 6 ft. It is a tree generally occurring in low land and in fact reaches its best development in regions that are occasionally inundated by sea water. It grows generally in situations with sandy soil and abundant atmospheric and soil moisture. Its growth in early life is very rapid, fence posts being obtained from seed or cuttings in a few years. The tree is used extensively for live fence posts, and is on this account sometimes called postentrie or post tree. The tree rarely grows in a pure stand, but it is scattered through the forests composed of many species. Seldom, in fact,

are more than four or five sand-box trees found on an acre. In a few restricted localities, as near the mouth of the Surinam River in Dutch Guiana, it is said to form a nearly pure stand in low marshy land. In such locations the trees develop unusually large dimensions, many of the trees measuring over 10 ft. in diameter and nearly 50 ft. to the first branch.

The tree has a spreading habit, especially when it grows in the open. The appearance of the trunk reminds one of the ceiba (*Eriodendron anfractuosum*), having very prominent roots, large stout spines and a similar light gray color. The habit of the branches is different, however, and the leaves are simple and heart-shaped, instead of palmately compound. The fruit or seed capsule resembles somewhat that of the poppy plant, having numerous divisions or one-seeded compartments. When these pods are ripe and become thoroughly dried out they explode, with a very loud report, which may be heard at a great distance. This characteristic has given it the name monkey dinner bell. It is on account of this peculiar explosive sound that the tree has received the specific designation of *crepitans*. If the sap of this tree is applied to the eye it is said to cause almost immediate blindness. It is claimed, though, that the poisonous effect can readily be counteracted by the application of sugar water.

The wood of the Jamaican walnut is rather light and soft, open in the grain and yet quite resistant to the action of water. It is nearly white, with stripes of light brown of the same color as the heartwood. There is a variety that is light brown in color and is said to be more valuable, because it is stronger and more durable when used for making boats. These two grades are cut from the same species, and the reason for this difference in color can be explained on the basis that the darker variety is the true normal heartwood of mature trees grown in low mucky soil. The nature of the soil generally affects the color and lasting qualities of the wood. The darker the wood is the longer it will last in contact with the soil. The wood is light in weight (about 30

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lb. per cubic foot), comparatively soft and rather brittle. It is moderately fine-grained and takes a beautiful polish. The alternating layers of cross-grained fibers give the polished boards the appearance of certain grades of so-called white mahogany. When thoroughly seasoned it does not warp, nor is it likely to check during seasoning. It works well, but great care should be exercised not to allow the dust to enter the eyes and nose, as it is very irritating and produces considerable inflammation. It is sufficient that the face be covered with a gauze.

Notwithstanding its brittleness, the wood possesses considerable merit for use as interior trim and for light furniture. It was extensively employed at one time for interior decorative work, because the wood not only works with great ease, but it takes stains readily and can be made to resemble walnut; it is on this account that the wood is called walnut. One of the chief uses of this wood in South America was for making vats for the preservation of the juice of the cane. It is no longer available for this purpose, but it is now employed in place of pine in some parts of tropical America. The wood has a long fiber and it has been found that it produces exceptionally good wood pulp from which high-grade paper is manufactured. The Jamaican walnut has recently been brought to the attention of the American dealers and wood users, who are of the opinion that it could be employed here very satisfactorily in place of woods that are now becoming scarce and expensive.

Book Note

THE RELATION OF SCULPTURE TO ARCHITECTURE. By T. P. Bennett, A.R.I.B.A. Full cloth. 200 pp. Size 6 x 9 in. Price, \$4.50. New York, G. P. Putnam's Sons. England, Cambridge University Press.

In the last analysis, good practice is but the carrying to a further degree of per-

fection the lessons taught by good precedent. In any discussion of the relation of sculpture to architecture the question to be answered will of necessity be, How near to a satisfactory result is the present relation to those early examples when buildings were but incomplete structures without the sculpture that was an essential part of them?

Mr. Bennett regards it as a certain sign of vitality in English architecture to-day, that there is a growing use of sculpture on important buildings. He very truthfully states that it is possible to have beautiful modeling that is utterly bad decoration. That this fact is not thoroughly understood is the cause of so much inconsistency and dissatisfaction when sculpture is applied to architecture.

Mr. Bennett's book is a timely contribution to a most important phase of the correlation of two great arts. It will repay careful perusal by both sculptor and architect, and should materially aid toward a better, a more harmonious cooperation between them. When the war is over in Europe and the great period of rehabilitation begins, there will be a very pronounced effort to create memorial sculpture as a part of large buildings. It is therefore, as we have stated, a proper time to consider the best means for a more intelligent and, consequently, more artistic relation.

Including the introduction, the book is divided into nine chapters. Naturally, the most important division in the discussion of this subject is Chapter II, treating of the placing of sculpture in the historic period. This is followed by an extended reference to decorative sculpture comparing the classic examples with the modern practice. The placing of monuments, large and small, is treated in a number of chapters, and the errors of poor location are well described.

The subject has been well and thoughtfully handled throughout the book, which fact will commend it to the architectural reader as a helpful and suggestive work.

INDUSTRIAL INFORMATION

Anti-Hydro Products

The Anti-Hydro Waterproofing Company, 170 Washington Street, Newark, N. J., has issued a number of folders descriptive of its product. Anti-Hydro is said to be a liquid compound, neutral to cement, which, when added in certain percentage to the water used in gaging Portland cement mixtures, has the effect, without retarding its setting, of rendering the cement impervious to water, moisture, frost, gas, oils, odors, etc.

It is claimed that the bond of Anti-Hydro cement coatings to brick, stone, concrete or cement finished surfaces is perfect, adhering permanently against any head of water. As a consequence, Anti-Hydro cement coatings can be applied to either the inside or outside walls of any class of masonry, but preferably on the inside for reasons of economy.

Though Anti-Hydro is used in the concrete mass, it is stated that equally good results are obtained in floors, walls, roofs, etc., by using it in the top or finish coating only. This material is also used for dampproofing and stainproofing by mixing with Portland cement to a cream consistency, and applied by brush or spray in a number of coats. The natural color is light gray.

Anti-Hydro is also used for rendering a finished cement floor, hard and dustless. Specifications for the use of the material for the various purposes noted are given in these folders together with other detailed information.

Literature will be furnished to architects upon request.

Beauvais Water Heater

The Beauvais Water Heater Company, Springfield, Mass., has recently issued an attractive catalog setting forth the advantages claimed for the automatic gas water heater manufactured and sold under the name of the Beauvais.

It is stated that in all artificial gas there is considerable water held in suspension, and when the gas flame is brought in contact with a surface that is

constantly of a lower temperature, condensation of the water is rapid and sure. Moisture, in conjunction with soft metal and heat, is injurious to the life of brass construction. The Beauvais construction applied to water heaters is a radical departure from other types, and is intended to overcome this weakness. By the use of cast metal construction for the water container, it is claimed that the condensation fault is eliminated and the result is economy in upkeep, as well as in operation.

The burner consists of two parts, the base or gas chamber and the upper portion or tube frame. The base is a flat, hollow casting of gray iron, about 9 in. in diameter with a center opening of $3\frac{1}{2}$ in. On the top there are two circles of jet, one around the outer and the other around the inner edge, forty jets in all. It is claimed that with this burner no regulation is necessary. The reservoir in and through which the water is circulated is a casting of a special metal, a mixture of brass and bronze, that, it is stated, is not affected by any chemicals in, and does not impair the quality of, the water. To insure the perfection of the completed casting, it is made in two parts, the two being welded together at the end, one inside the other, leaving a clear water space of one-half an inch, the full length and diameter of the cylinder. To increase the heat-absorbing surface of the cylinder the outside area is thickly covered with metal studs $1\frac{1}{4}$ in. long by $\frac{3}{8}$ in. in diameter, projecting into and surrounded entirely by the flame, giving an area of over five square feet of direct contact heat-absorbing surface. The opening or flue through the center of the cylinder is also provided with solid studs, each one inch in length.

Illustrations of these various features are given in the catalog, together with data concerning operating cost and much other information that is of interest to those charged with the selection of an automatic water heater. It is stated that the Beauvais instantaneous type is suitable for any ordinary residence. The catalog or further information will be furnished upon request.

