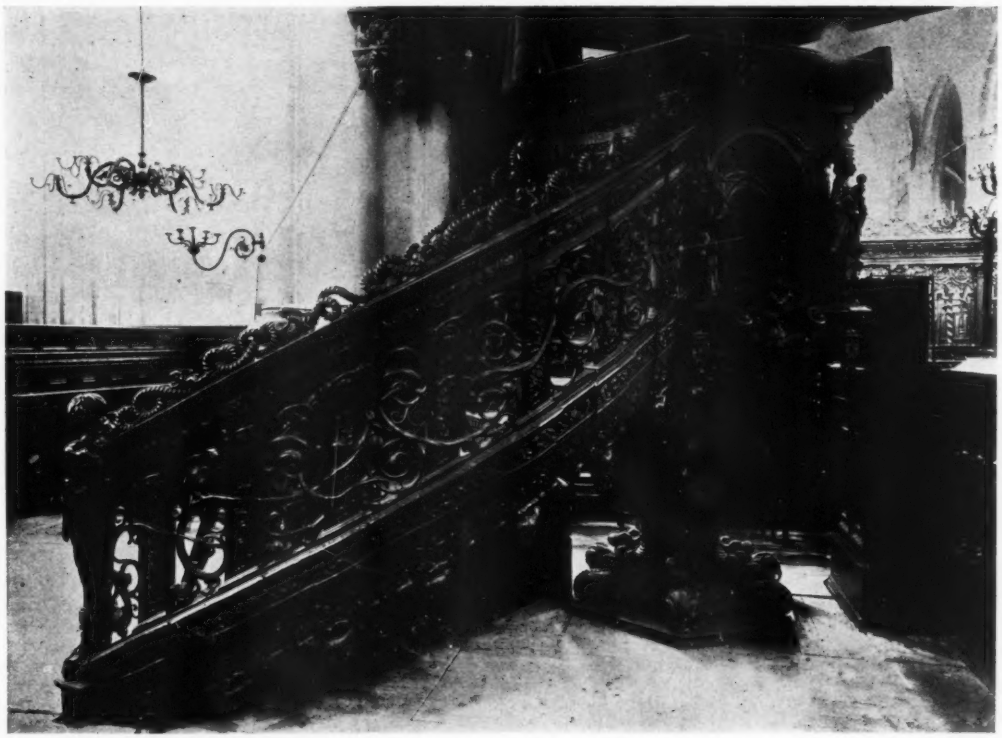
THE AMERICAN ARCHITECT

VOL. CX WEDNESDAY, JULY 5, 1916 NUMBER 2115



IRON STAIRWAY TO PULPIT IN NEW CHURCH, AMSTERDAM

COLOR AND TEXTURE IN THE UNIT AND IN THE MASS—PART II*

TEXTURE IN STONE AND IRON

WHAT has been set down in a preceding article as to texture in brick applies in a large measure to texture in stone. But brickwork, comprising a great number of small units, affords fewer opportunities for broadness of effects—for modeling, as it were, in large masses—than does stone. So, then, when it is desired to impart great dignity to a façade, or to create deep or pronounced shadows, stone is more often used. Under the skillfully directed chisel of the carver, it readily takes on texture that artistically harmonizes with the materials that surround it. Attempts to create an impression of texture in a single façade vary from the carefully and delicately chiseled motives at the base, and near the eye, to the broader and merely suggestive carving on the upper stories. All of these effects, when

*For Part I, see issue May 17, 1916.

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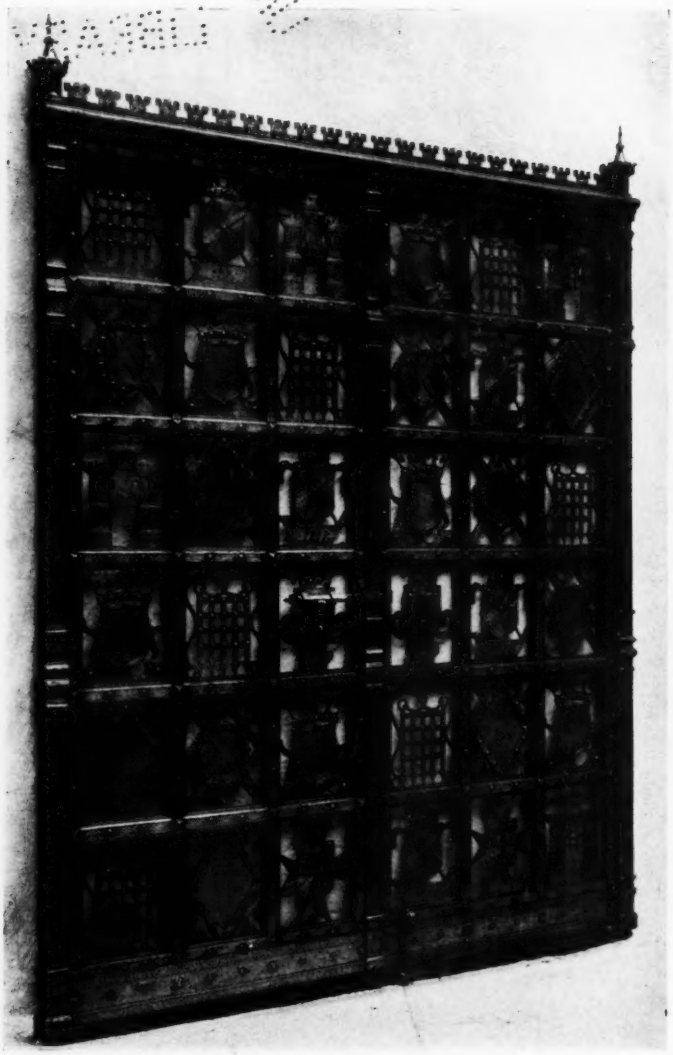


WROUGHT-IRON GATES, HOUSE OF STUART DUNCAN, ESQ., NEWPORT, R. I.
MR. JOHN RUSSELL POPE, *ARCHITECT.*
EXECUTED BY SAMUEL YELLIN.

properly handled, add to the suggestion of texture in the mass.

In other words, a proper general impression, the effect of texture as seen in exterior materials, is similar to the "technique" as shown by an artist on the painted canvas. The handling of a small canvas will be in a technique befitting its size and the distance at which it would be normally viewed. The large exhibition picture will have a technique much bolder and broader. In the same way will the architect compose his façade, building up his result with materials of a texture more or less pronounced.

It is not meant to convey the impression that texture applies best to rough surfaces. The combined use of materials ranging from the smoothest of rubbed finishes to the coarsest cut, or even rock-faced stone will, when properly employed, convey that impression of texture in mass that is even more difficult to obtain than in the smaller area.

Granite, the various sandstones and marbles are the stones most generally used as exterior materials. Each has its peculiarities of color, density and working.

Granite, owing to its great hardness and consequently expensive working, is, as a rule, confined as a building material to the more monumental and massive types of buildings. Its wide range of color from nearly white to dark gray and from the most delicate pink to deep red, from a fine and even texture to one extremely coarse, provide a stone that meets a variety of purposes. As a rule granite is used as a complete material and not often in conjunction with other stones, except, possibly, as base courses. Where a smooth, even texture is wanted, the polished surface of granite is most satisfactory. If rougher surfaces are desired and much cutting is necessary there are other stones to be found that are less expensive in the working.

Granite is an almost universal stone in the United States, but has been more extensively found in the East. It is among the most durable of building stones.

For purposes of texture the various types of sandstone lend themselves more

ENTRANCE ANGLE FROM LOWER GARDEN

HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.

A fine example of surface texture and of the local Pennsylvania ledge-stone work.

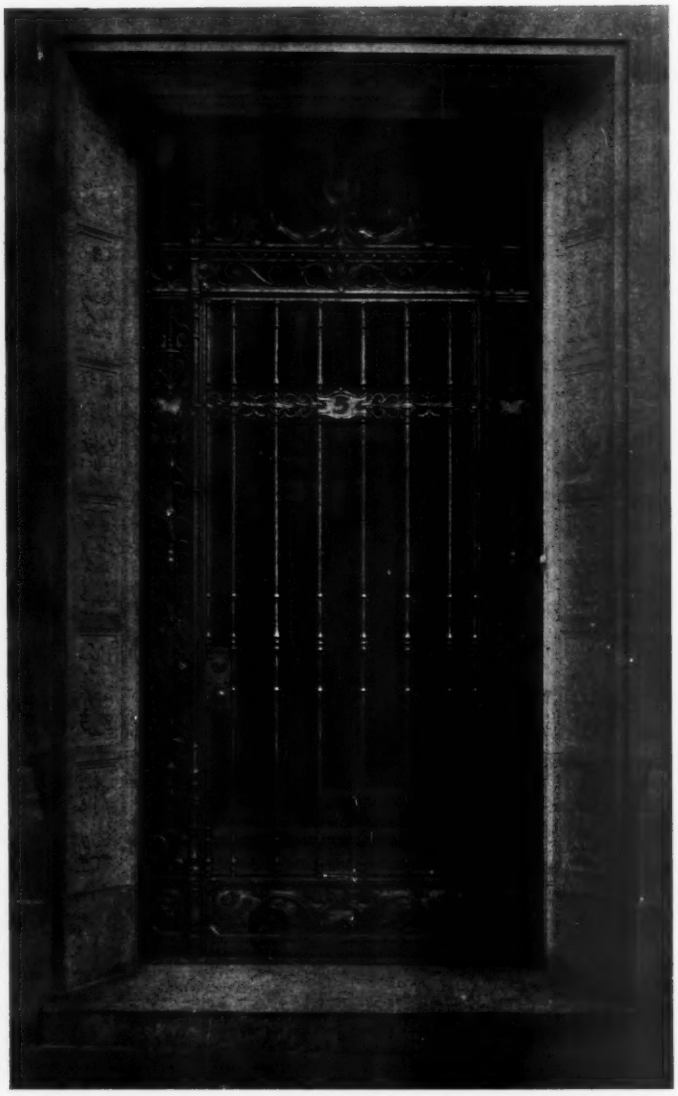
MESSRS. MELLOR & MEIGS, *ARCHITECTS.*

readily to the hammer and chisel than any other. Sandstones, as the name suggests, are composed of conglomerate sand, or quartz grains, and frequently contain a variety of minerals. Ease in working has caused extensive use of these various stones, and the variety of colors in which they are found affords large decorative possibilities. Its naturally smooth texture readily takes on almost any desired surface, and for this reason sandstones may be classed with marble in value as decorative sculptured stones. Sandstone is found in a great variety of color, ranging from almost white through the different shades of buff, drab, blue, brown, pink and red. Its decorative value is obvious and its easy working to form texture in the mass of the building has caused its wide popularity. In fact, marble is its only real competitor as an all-around building stone when large expense cannot be considered. In its natural texture it ranges from impalpably fine grains to individual grains of large diameter or conglomerates. Sandstone can be utilized with the smallest amount of hand labor to afford desired texture, the natural surface and color providing good opportunity for utilization in the most effective manner.

Of all the stones used to impart texture and color effects none is more extensively found or more generally employed than marble. The widely distributed quarries in this country afford the greatest range in color and texture, and architects have so wide a field of selection that the possibilities of this beautiful stone have never been exhausted.

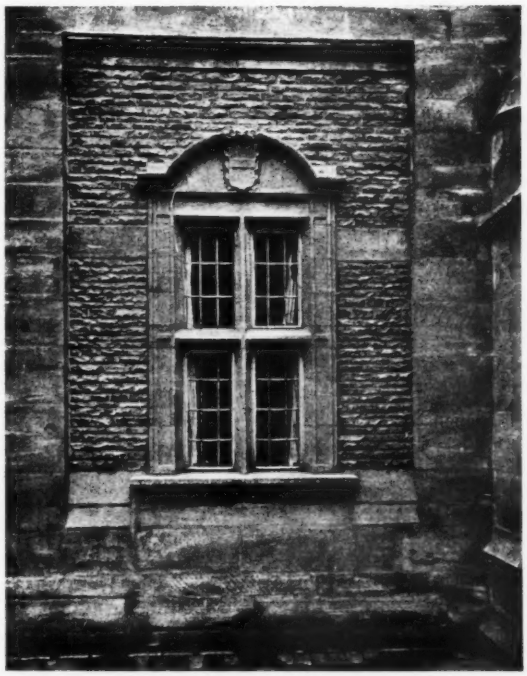
In marble, as used to impart texture to the mass, or as a unit, the working over of the surface to a desired texture has now become so easy as to greatly extend the use of stone as a decorative material.

The early laborious and expensive hand cutting made the application of stone in other than expensive structures prohibitive. Modern machinery, pneumatic hand drills and carvers that easily work the hardest and densest stone have cut down labor costs very materially, and the use of stone in carved forms, to give required texture, is greatly increasing.



CARVED STONE ENTRANCE WITH WROUGHT-IRON GATE
EXECUTED BY SAMUEL YELLIN.

Unfortunately iron as a decorative element on the façade of buildings has for some unaccountable reason fallen somewhat into disuse. The Florentines during the early period of the Renaissance



DETAIL OF A WINDOW IN PORTER'S LODGE, EMMANUEL COLLEGE, CAMBRIDGE, ENGLAND

used iron decoratively in the most effective manner, while the grilles and regerias of Spain present a most beautiful result and show to what a high state craftsmanship had been advanced.

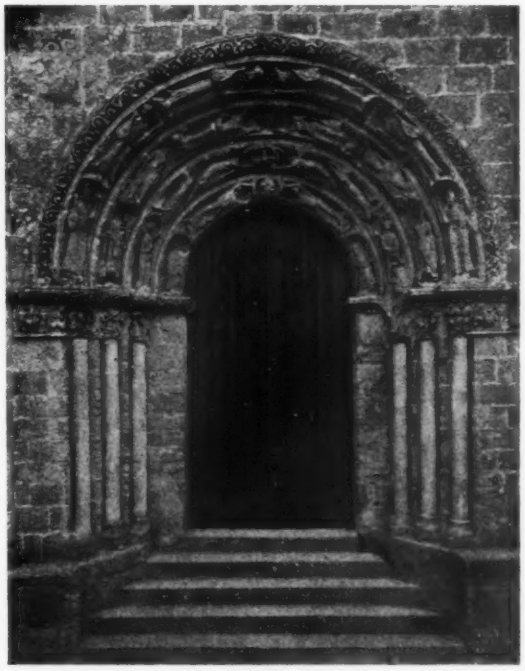
Perhaps the sparing use of iron is due to the decadence of the art of the craftsman and the difficulty experienced in securing an artistic interpretation of the architect's design.

As a means to the end of imparting an artistic effect of texture in mass to the façade of a building, iron is most valuable. The duplication in shadows of the traceried patterns of the iron is always artistic. In the ante-bellum days in New York, before the city had lost its "atmosphere," iron was very largely employed for balconies, railings, newel posts and other exterior details. Much of the monotony of the "brownstone" period already referred to was thus relieved, and by the artistic introduction of iron the "mass" was made to present a varied and interesting appearance.

The beauty of well-executed hand-wrought iron need not be extolled here; its worth is fully appreciated by architects.

In this connection, as referring to the decadence of a beautiful phase of art, it would seem that interest might be revived and a renaissance of the art of the iron worker effected, if architects would give the same stimulating encouragement to this art as they have already extended to the brickmaker and the terra-cotta modelers.

In commenting on the many available materials that are used by architects to



A MEDIEVAL DOORWAY, WITH STONE CARVING, PARTHENAY, FRANCE

secure certain results of color and texture, it will be interesting to compare the facilities that are now so readily at hand with the paucity that existed as recently as twenty years ago. At that time brick was made, except in rare instances, in but two colors, yellow and red, and in two

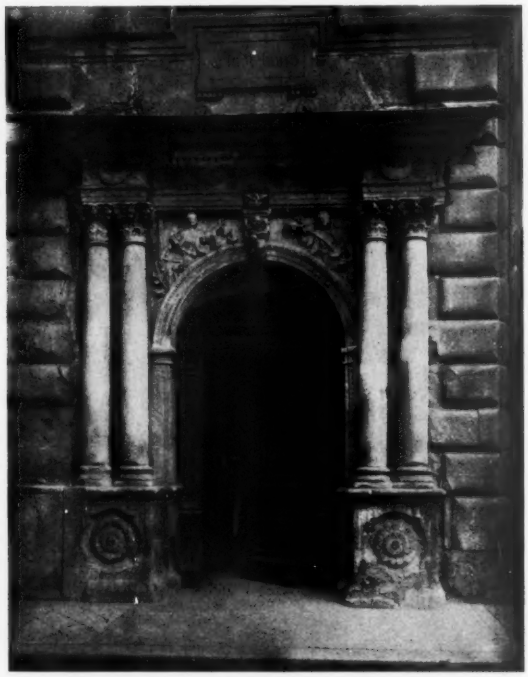
AN EXAMPLE OF MODERN WROUGHT IRON
EXECUTED BY SAMUEL YELLIN.

qualities, "pressed" and "common." Brick walls, owing to the smoothness of their surfaces and close jointing, were dreary expanses. Terra-cotta had not been at that time developed in all of its possibilities, and its use as an exterior material was so rare as to excite comment and criticism when extensively employed. Stone, always a universal material, was simply stone, in cubes or blocks, and its working was so expensive as to warrant its attention by sculptors only on the most expensive buildings. Wrought iron working was almost a lost art, because there were practically no craftsmen of sufficient skill to bring it into those delicate forms that made the iron work of the late eighteenth and early nineteenth centuries a thing of great beauty.

Now all these latent possibilities are beginning to feel the touch of an inspired genius. The efforts of architects to create something more than sheer monotony are being seconded by the most valuable co-operation. Texture in all these materials is the result of this co-operation. The commonplace is fortunately passing and in the façades of even inexpensive structures architects may now indulge, with a minimum of increased cost, such ideas of color and texture as would have been impossible two decades ago.

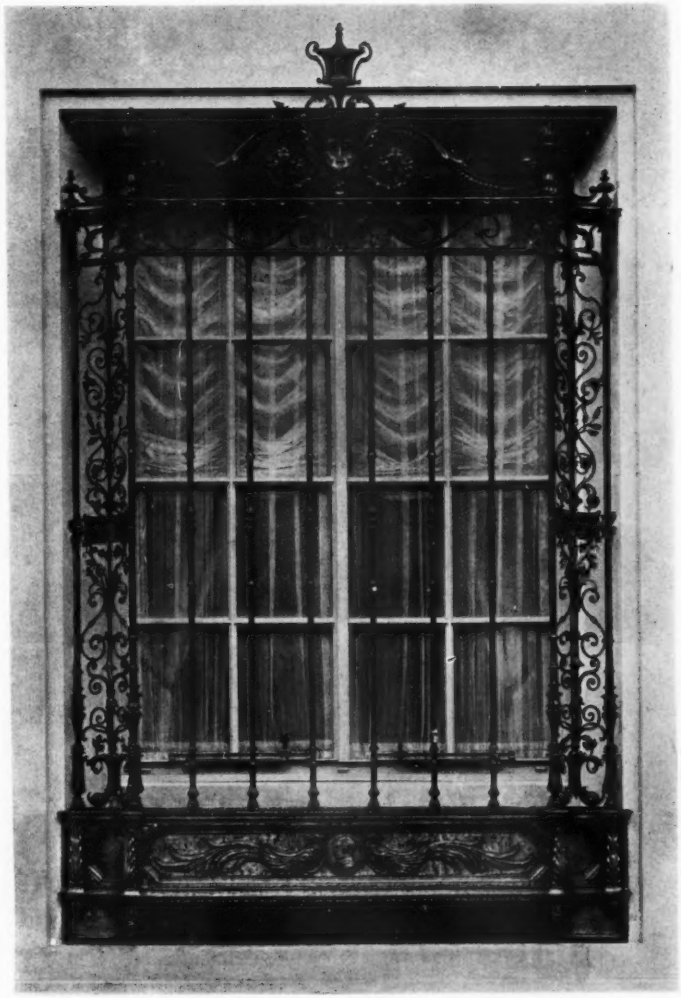
Craftsmanship in all of the various aspects of materials to which the architect looks to accomplish these effects is steadily reaching a higher and more artistic plane.

The stone-cutter, the brick-maker, the terra-cotta modeler and the worker in



DOORWAY OF RATHAUS, LUVERN

wrought metals is becoming something higher and broader than a mere mechanic. It is not Utopian to look forward to an early day when all the arts and crafts will be as closely allied as they were



WINDOW GRILLE IN WROUGHT IRON
EXECUTED BY SAMUEL YELLIN.

in that golden Florentine age when craftsmanship had reached its zenith.

The aspect of things, the texture and artistic arrangements of all those units that go to make the artistically conceived mass, is rapidly changing. It is only the pessimist who cannot detect that the commonplace is less insistent and that in color and form we are steadily improving.

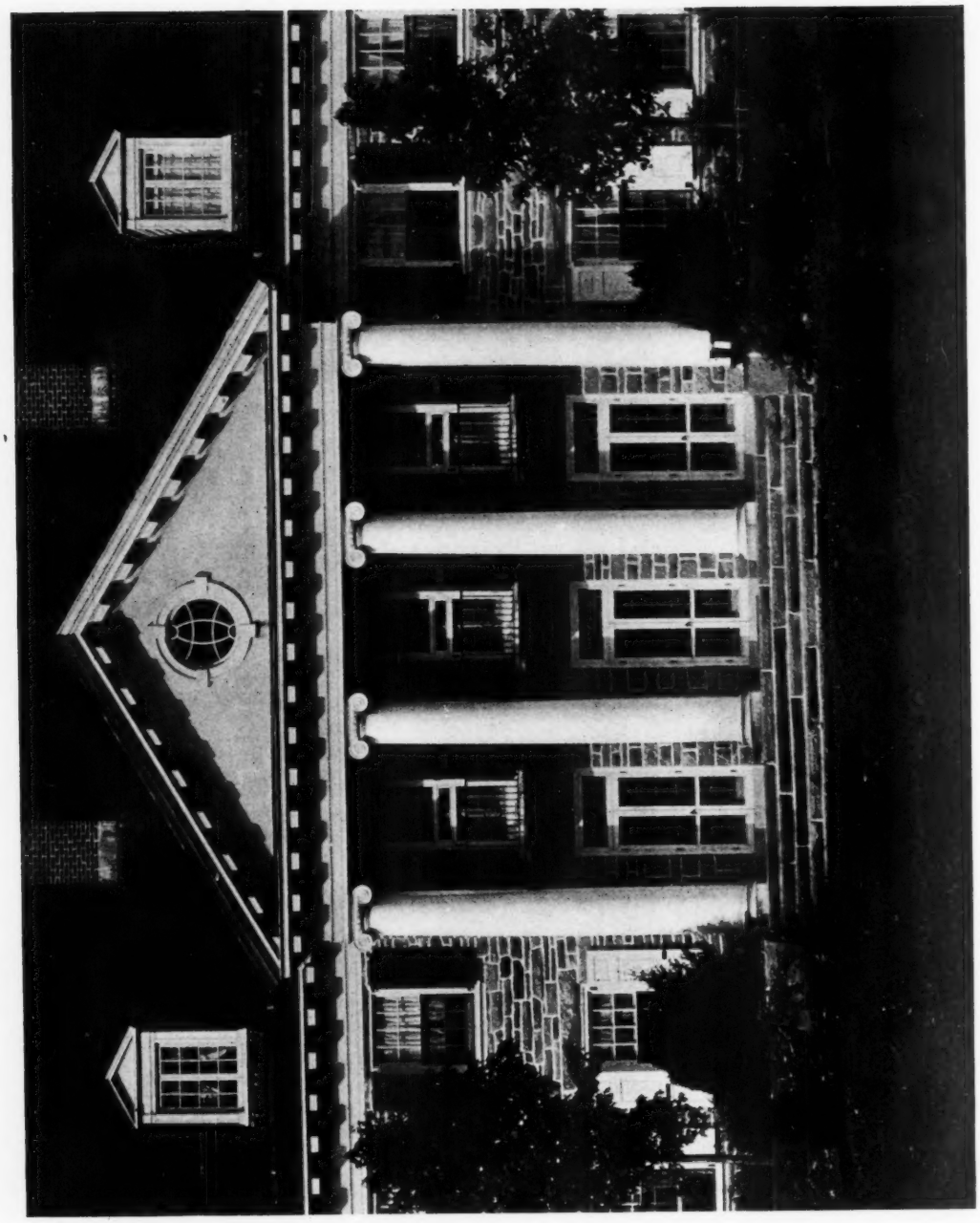
A RECENT LEGAL DECISION

Allowance for Extra Work

(*Pennsylvania.*) — The Pennsylvania Supreme Court has recently held that where a contract for the erection of a mechanical plant provided that all questions in dispute should be submitted for decision to the architect, and that all orders for extra work should be in writing, but such contract did not include electrical equipment, and a subsequent contract for such equipment contained no arbitration clause nor any provision requiring written orders for extra work, a sub-contractor may recover for temporary heating facilities installed on the verbal order of defendant without showing a written order and without a prior offer and refusal to submit it to the decision of the architect.

The plaintiff, in Keller Pike Company v. Wetter, Supreme Court of Pennsylvania, was a subcontractor on the Stock Exchange Building which was under construction in the city of Philadelphia. The work which he was to perform was covered by a written construction agreement with the exception of the erection of a temporary heating plant which plaintiff constructed on the verbal orders of the defendant, Keller Pike Company, the contractors.

On presentation of plaintiff's bill for the construction of this temporary heating plant the Keller Pike Company refused to allow for the same, alleging that they were responsible for only such work as was covered by the construction agreement. This suit was filed to compel the defendants to pay for the temporary heating plant. The Supreme Court allowed a recovery, saying that it was quite evident that the written contract did not cover the entire transaction between the parties. The court held that the temporary heating plant was extra work for which plaintiffs were entitled to compensation. (Keller Pike Co. v. Wetter, 97 A., 459.)



HOUSE OF LOUIS R. PAGE, ESQ., LOWER MERION TOWNSHIP, PA.
MESSRS. BROCKIE & HASTINGS, *ARCHITECTS.*

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THE AMERICAN ARCHITECT

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ALTERATIONS AND ADDITION TO No. 414 MADISON AVENUE, NEW YORK

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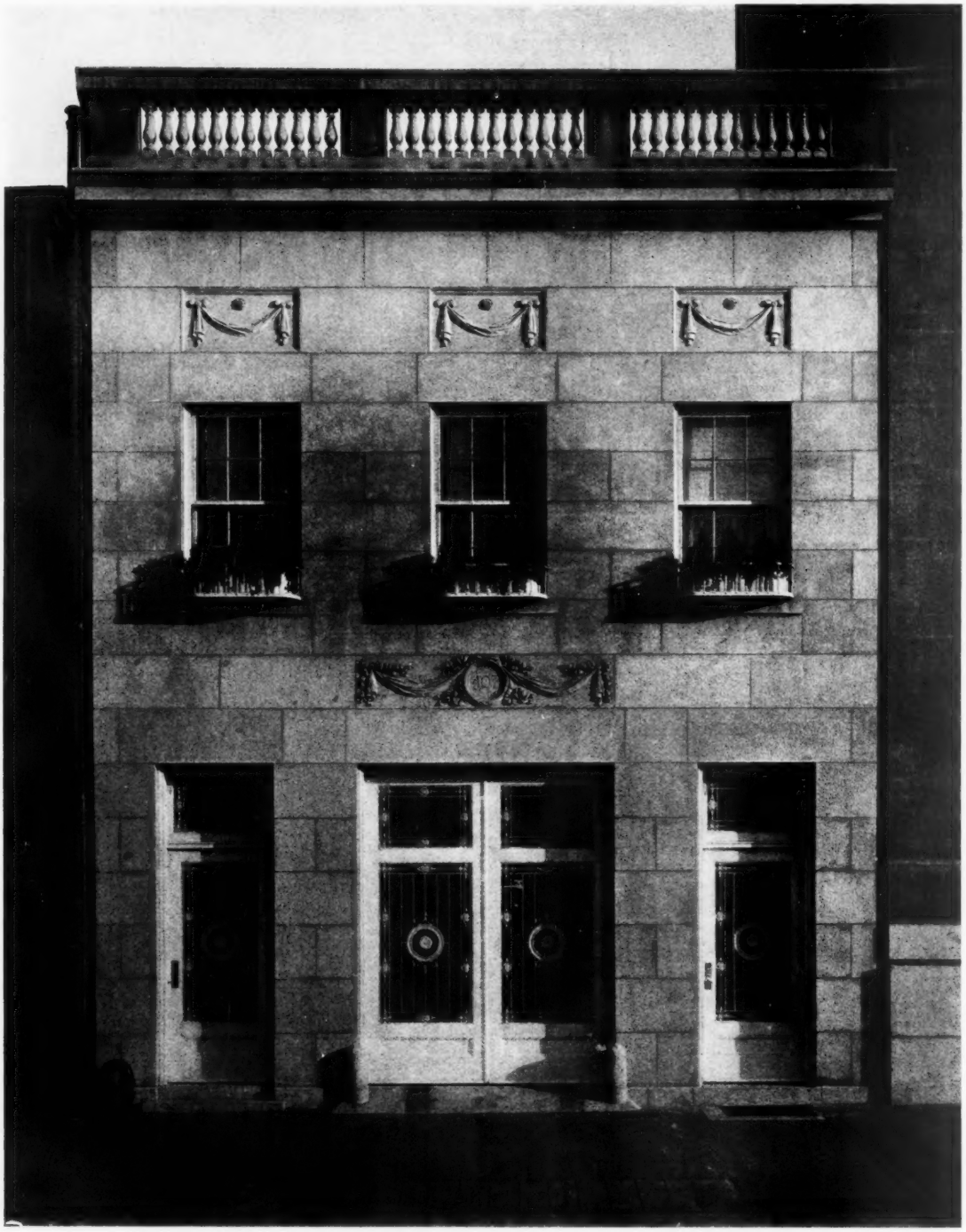

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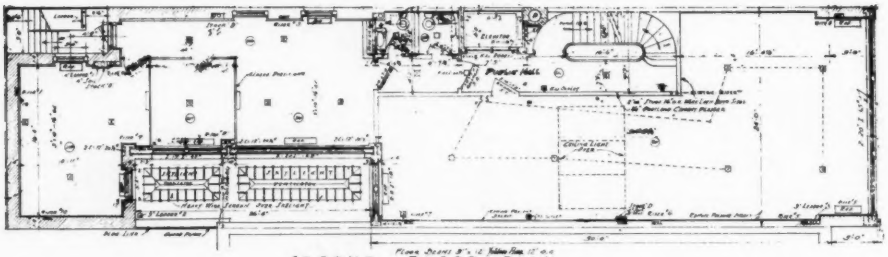
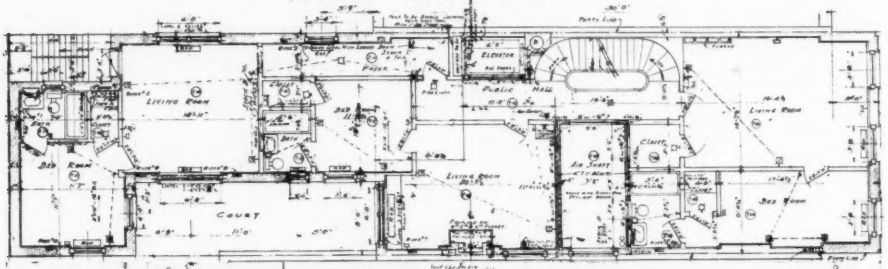
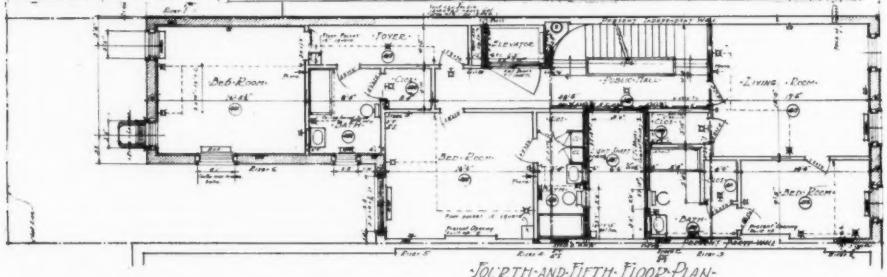
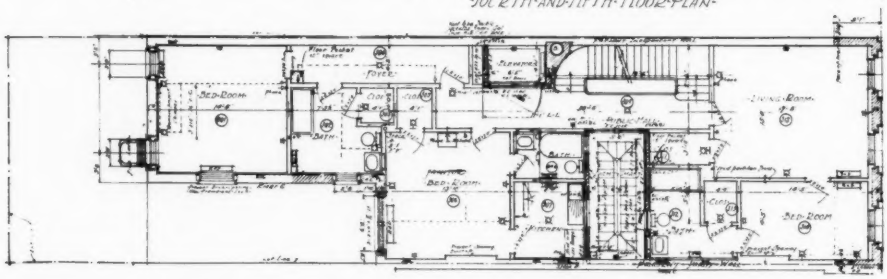


SECOND FLOOR PLAN

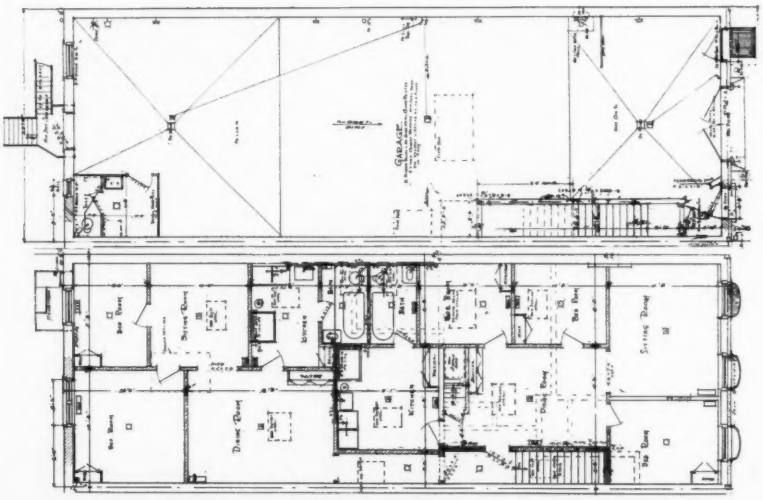




FOURTH AND FIFTH FLOOR PLAN



BUILDING No. 414 MADISON AVE., NEW YORK



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(For exterior views see preceding pages)

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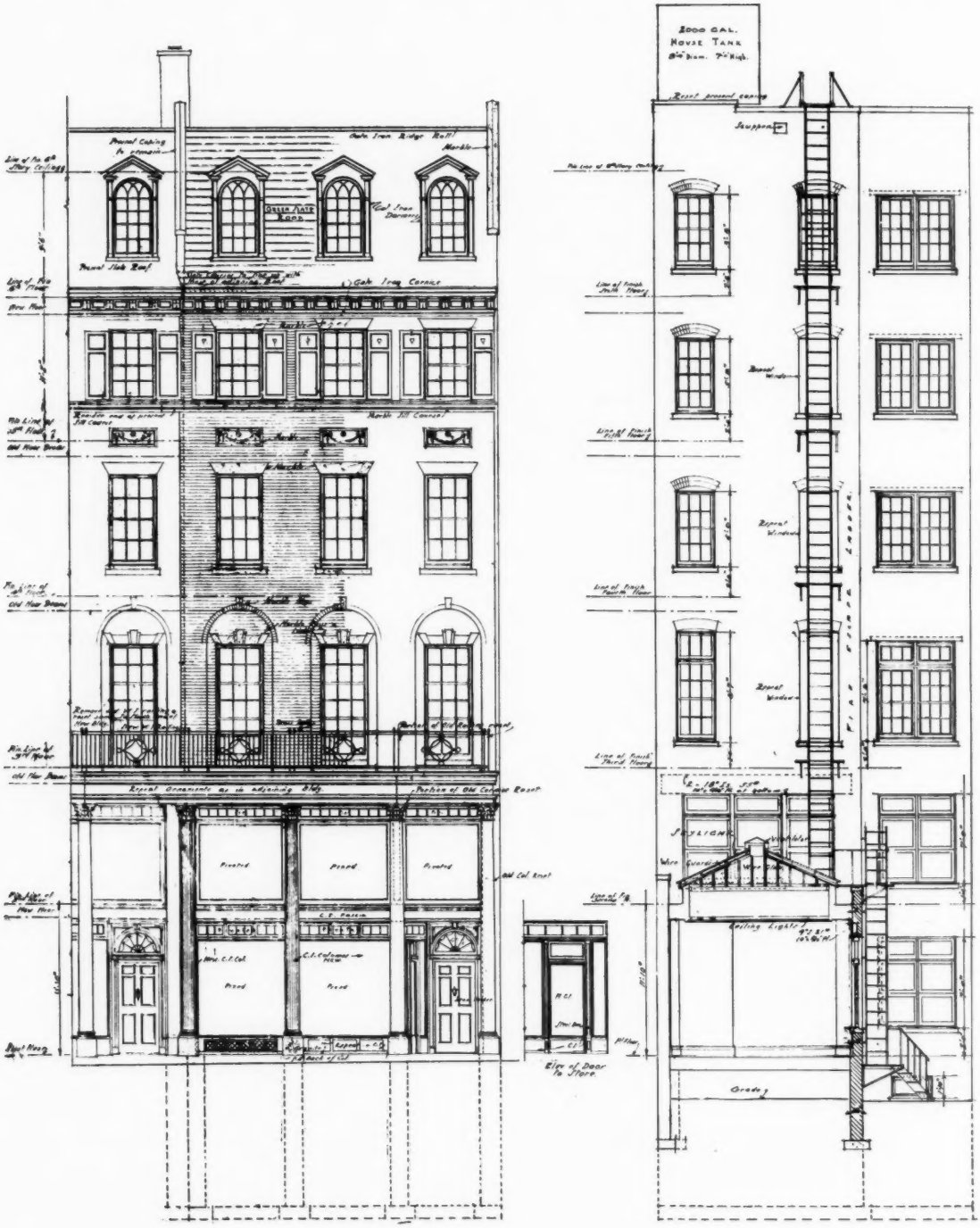

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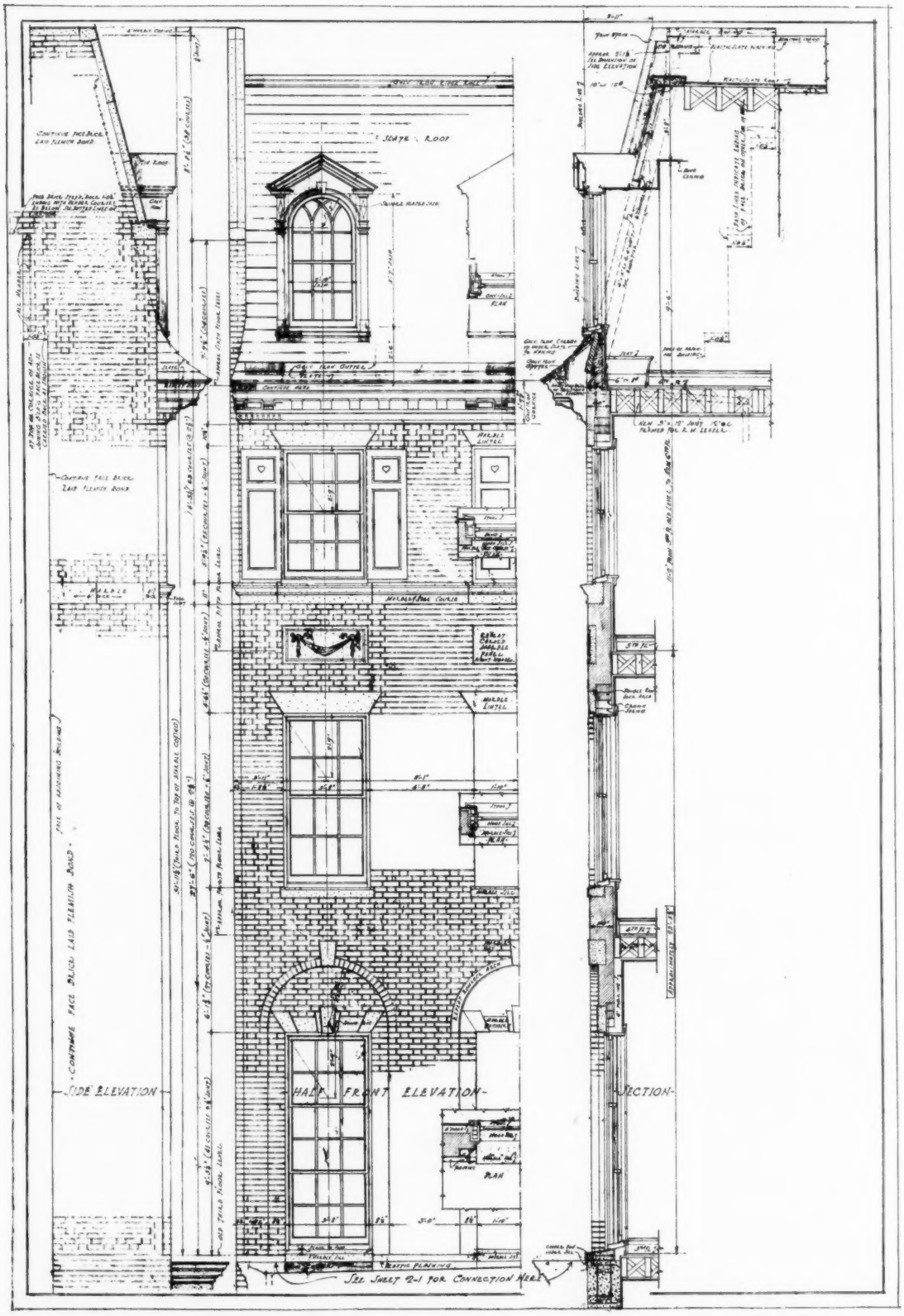

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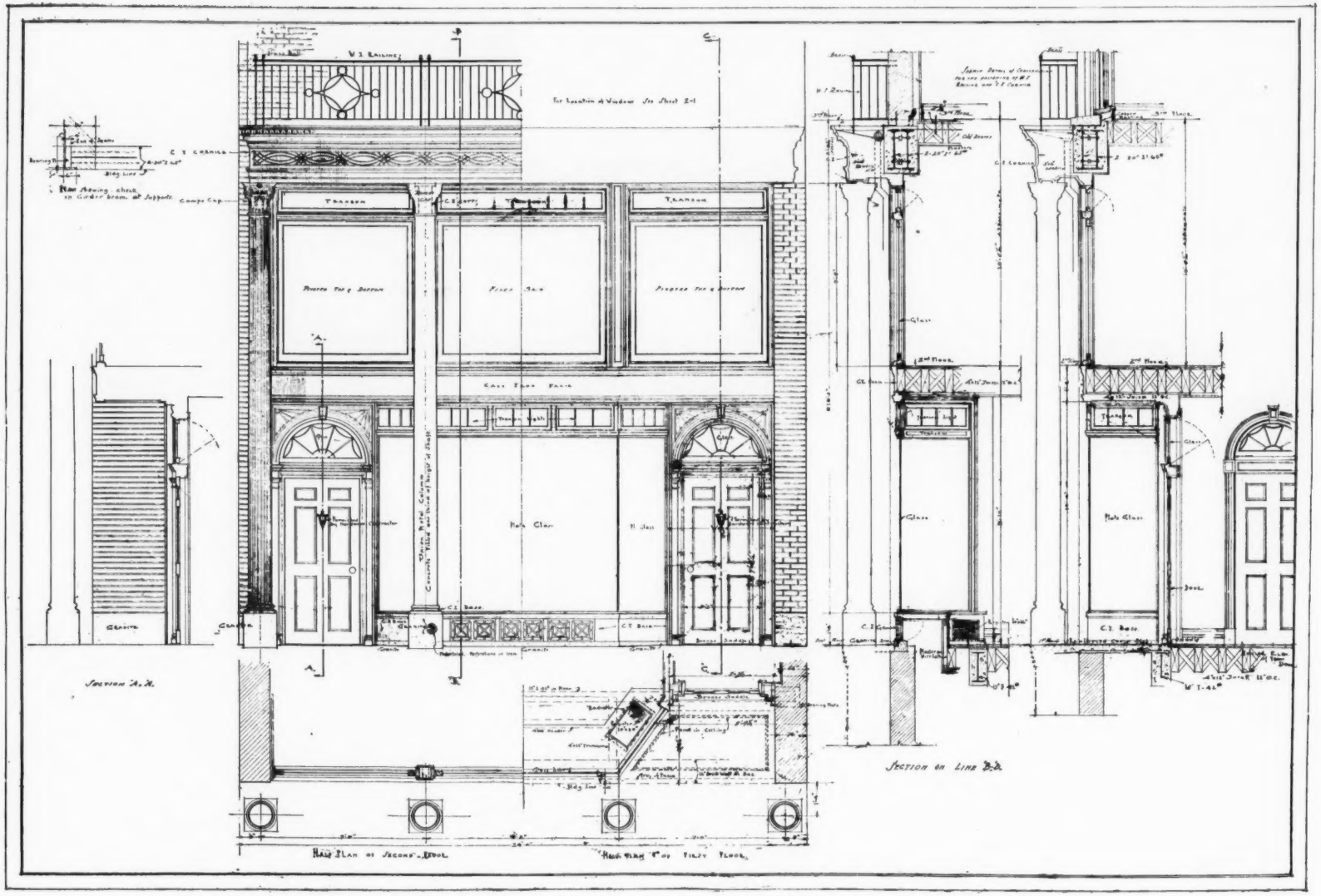

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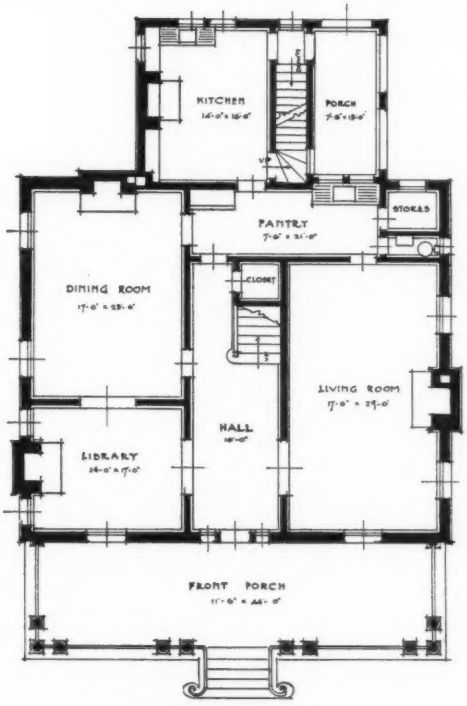
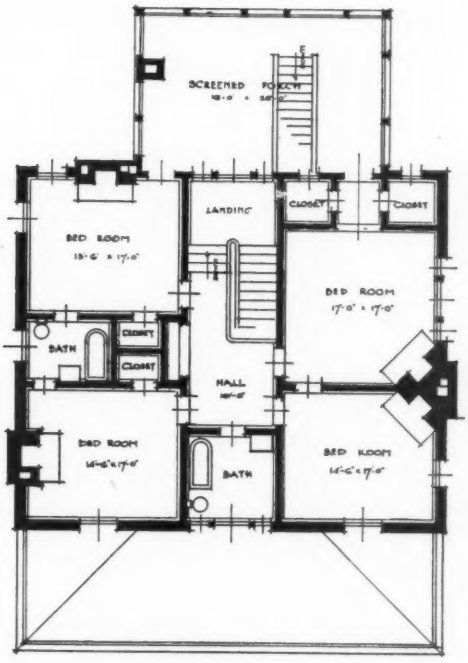


FIRST FLOOR PLAN



SECOND FLOOR PLAN

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ATLANTA, GA.

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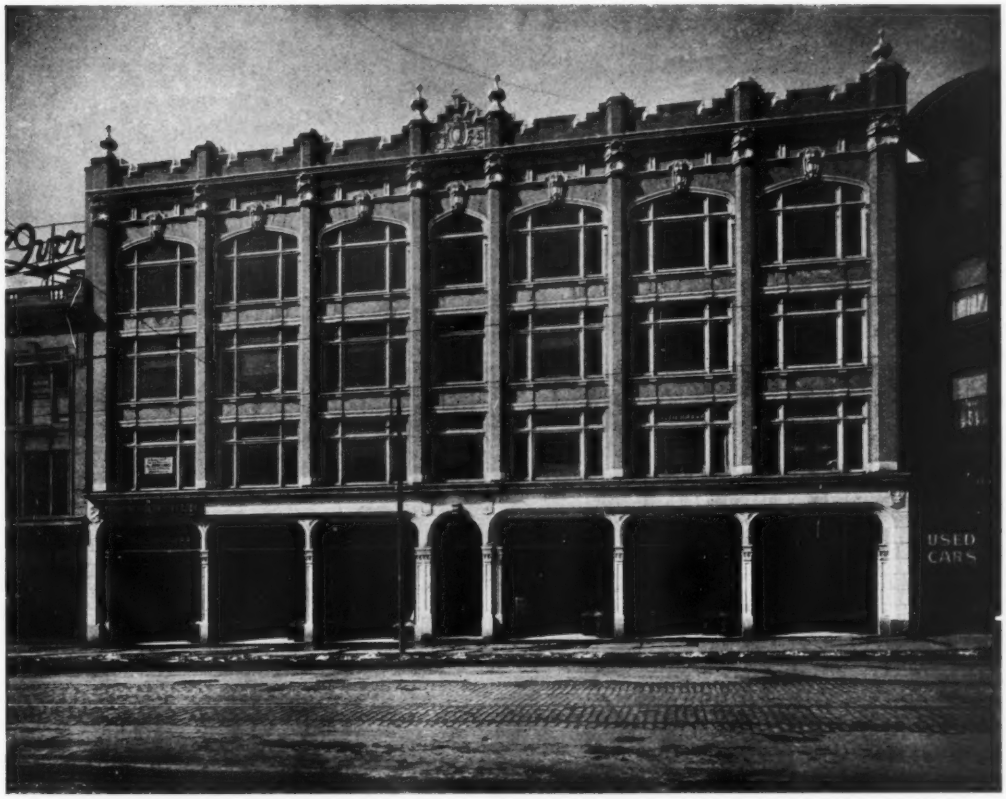
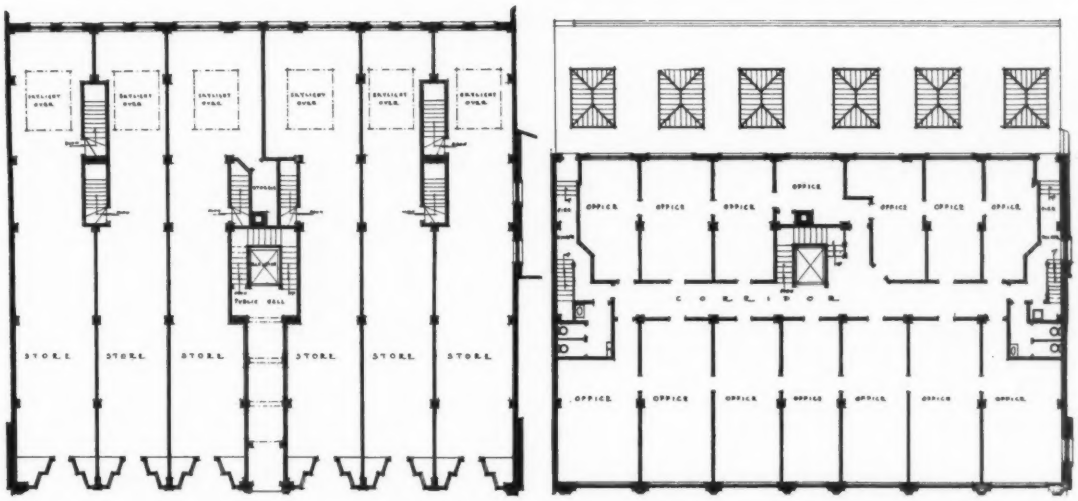
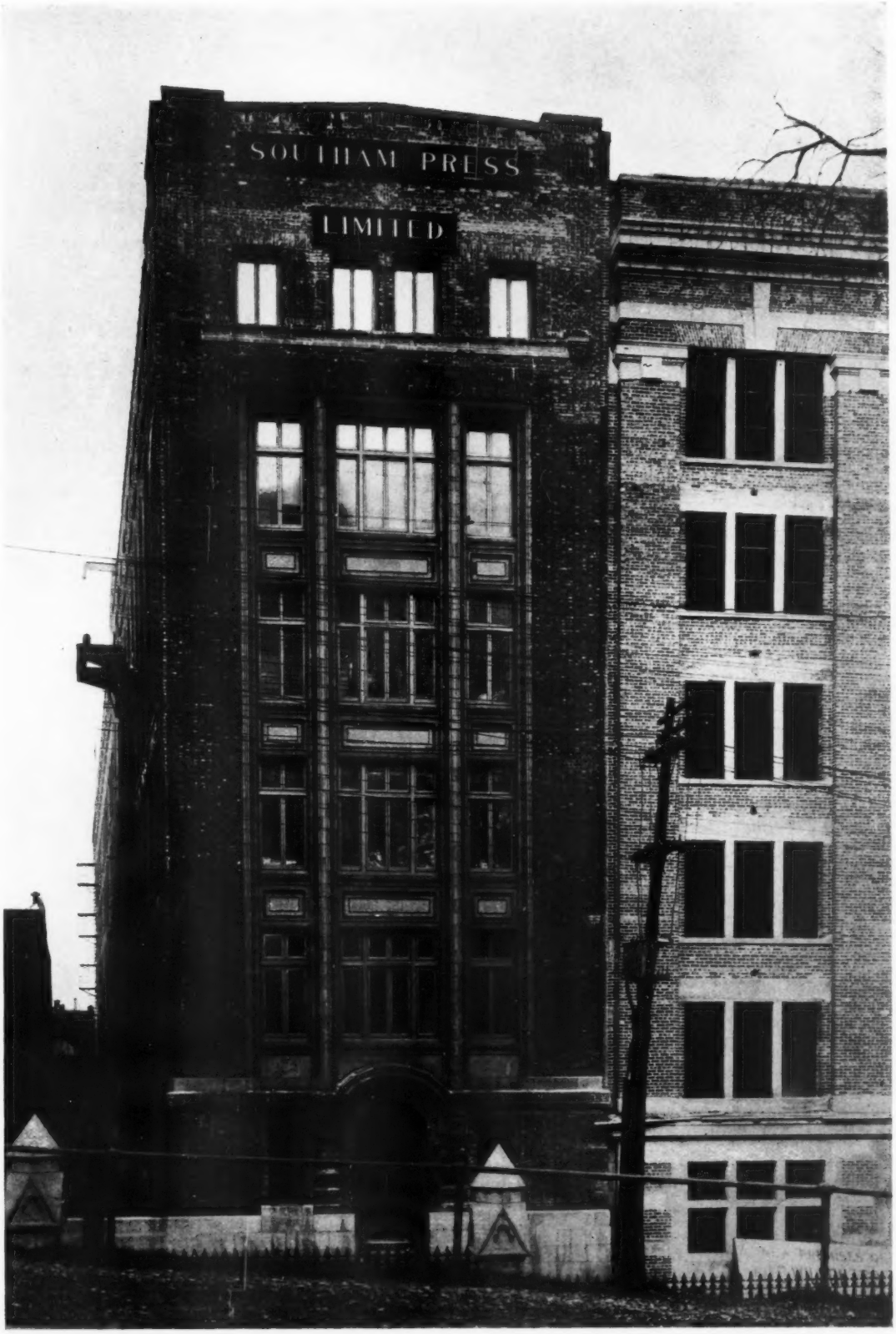




STORE BUILDING, MASSACHUSETTS AVENUE, BOSTON, MASS.

MR. HENRY BAILEY ALDEN, *ARCHITECT*



PRINTING HOUSE OF SOUTHAM, LTD., MONTREAL, CANADA

MESSRS. D. R. BROWN & H. VALLANCE, *ARCHITECTS*

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

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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. CX JULY 5, 1916 No. 2115

THE ARCHITECT'S ALTER EGO

IT IS doubtful if there lives an architect of capacity and experience who has not at times been utterly depressed and discouraged by his inability to secure from the workmen and artisans employed in the construction of buildings designed by him an interpretation of his drawings that in any reasonable degree approximated the conception that prompted their preparation. This feeling of helplessness on the part of the designer was given expression by Mr. Ralph Adams Cram during the course of an address delivered before the Sixth Annual Convention of the American Federation of Arts recently held in Washington in the following words:

> "In my own art of architecture I have come to realize of late how little actual design has to do with the excellence of a building, how much, actually, workmanship and execution have to do with its excellence. If the man who conceives a general ideal of a building is unable, as of course he is, to put it in visible and material form, then those to whom is entrusted this work must be, in a very real sense, his *alter ego*. Between the architect or designer and the workman and craftsman must be a community of sympathy and interest so complete that the result is almost identical. I do not care how great an architect is; I do not care how striking and convincing his conceptions may be when they are shown in the two dimensions of paper and pencil, if these are not worked out under an equally artistic impulse and through an equally artistic ambition on the part of the workman, then the building is itself, and will for ever remain, a failure; while, on the other hand, given a group of enthusiastic and conscientious workmen laboring under just and stimulating conditions, I am prepared to guarantee that the simplest design may be made into a thing of enduring beauty."

The truth of these statements is generally recognized by architects who have for years been endeavoring to improve conditions, but with only occasional instances of any real and lasting success. The steps taken by Mr. Cram in the direction of reforming the workmen were described by him as follows:

> "Of late we ourselves have been making several experiments in this direction. We are to-day building one church where we are giving to the workmen a latitude that is probably unheard of in recent times. We are stimulating their sense of initiative, arousing their pride in execution, and the results are nothing short of amazing. We find that we can take the most indifferent and uninterested workmen—English, Scotch, Italian, German, American—and by appealing to their pride in work and their joy in creative labor, obtain from them workmanship as good as any ever produced in the best eras of the past. I am persuaded, therefore, that those who claim that the standards of labor have so degenerated during the past centuries, that confidence and responsibility can no longer be placed in the man, are speaking without foundation, and I know now beyond possibility of contradiction or question, that the common stone-masons, joiners, plasterers, metal-workers, are not only glad and ready to assume new responsibilities and achieve new standards, but that they are as capable of doing this as they ever were in the past."

On any less authority we would be inclined to question these statements, but under the circumstances can only agree with Mr. Cram that the results described

and the capabilities disclosed by the methods pursued are in truth amazing. That there can be obtained from the most indifferent workmen, within the space of time that they are employed on a single piece of work, workmanship equal to any ever produced in the best eras of the past would seem to impart an entirely different and unexpected aspect to the situation from that heretofore presented. We have generally considered that the skill and artistic ability displayed by the artisans and workmen employed in the construction of the architectural masterpieces of the past were the result of study and application through succeeding generations under conditions no longer existing or possible of duplication. That they were obtained when the art of the father was taught to the son, who only became proficient through long years of the most painstaking and earnest service under the direct supervision of the master craftsman. From Mr. Cram's testimony it appears that the fault is entirely with the employers and directors of the workmen. That being the case, the question arises as to how frequently it is feasible in the course of ordinary practice to allow the latitude to the workmen permitted in the case described. It would seem that in order to put the plan in general operation the modern demand for speed and economy attaching to a large percentage of the work placed under the architect's direction must be overcome. The client must be convinced that the added value obtainable under the new plan of operation would more than offset the additional cost in time and money. The difficulties of such an undertaking would vary in the case of different practitioners and various clients from those that are of no consequence to others that are practically insuperable. The subject is one of the greatest interest and importance to the entire profession, and any method of procedure that promises improvement in craftsmanship, even though it does not in every case produce the amazing results recorded by Mr. Cram, is worthy of a fair trial. If in reality we already have the workmen capable of producing the work desired by the designer we are in an immeasurably better position to accomplish our purposes than has heretofore been even suspected by a majority of those engaged in active practice.

CIRCASSIAN WALNUT

CIRCASSIAN walnut is the product of a well-known tree botanically called *Juglans regia*, which means "royal walnut." The tree is generally known as English walnut and produces the English walnuts of commerce. Both the tree and the wood have a good many local names, but in the trade the timber derived from southern Russia, Turkey and Persia, the original home of this important tree, is usually referred to as Circassian walnut. The wood that is obtained from planted trees in western and southern Europe is called English, French or Italian walnut, depending on the country where it was grown. There is no other tree that has been so widely planted as the Circassian walnut. In Europe it has been grown successfully as far north as Warsaw in Russia and as far south as the Mediterranean islands. It was brought early into the United States where it has been planted from the Atlantic to the Pacific. It is grown also very extensively in parts of South America.

According to Forest Service Circular 212 no other timber has been exploited more than Circassian walnut, and the demand for it has always been greater than the available supply. Much of the Circassian walnut now used in various parts of the world comes from the shores of the Black Sea, and from other regions as far as Persia. Large shipments come from India to England, whence some is shipped to the United States. The greatest outlet of southern Russia is probably Odessa, and the bulk of the timber is shipped direct to the United States.

The wood obtained from the East, which is frequently referred to as Black Sea walnut, is the best material for fine furniture. It is used more or less extensively on both sides of the Atlantic for high grade furniture and for interior trim of fine residences. The wood is highly esteemed and is especially valuable on account of its dark color and its beautiful veining, strength, lightness and elasticity. When it is well marked it is one of the most attractive and valuable of veneer woods particularly for furniture. The best grades often bring a higher price than mahogany, especially in the United States. This Black Sea variety has always been used in some of the most exquisite designs of dining-room, bed-room and library furniture. It is employed also for the interior trim of fine office buildings and of private residences.

The burls from the natural grown trees in Asia Minor are highly prized for veneers for the cabinetmaker's use. They have for a long time been an important article of export from the region bordering the Black and Caspian seas in southern Russia. Originally all these burls were shipped to France and were called

STRAIGHT GRAINED CIRCASSIAN WALNUT, CUT QUARTER SAWED

"loupes." Trebizond in Turkey was formerly the center of the industry. After these burls reached France they were reshipped to England, Germany and the United States. The French dealers always found it a very troublesome trade and were obliged to go to Turkey every year and proceed into the interior in order to judge for themselves of the char-

FIGURED CIRCASSIAN WALNUT

acter of the burls, which vary very greatly in price, according to the age and quality of the wood. As these burls or ornamental knots are now becoming scarce, it might be worth the while for American dealers to follow the example of certain European dealers in seeking a good substitute elsewhere. The Mexican and South American walnut woods have been suggested and they are in many respects very admirable woods and deserve attention.

The Italian walnut, which is the same species as the Black Sea variety, comes perhaps next in quality. The tree is very common in Southern Europe. The wood is dark brown with darker streaks which are generally straight or less often wavy. It is hard and heavy compared with the French and English kinds, and does not shrink much and is easy to work. The wood reaches the large markets in the form of clear and small planks and is used chiefly in veneer for piano cases and small tables, cabinets, etc. The burls obtained from this region are used for the same purposes as those from the East.

The French walnut is much lighter in weight and color and has also less figure than the above-named varieties. It is much sought after for furniture and particularly for gun stocks. In fact, the demand for this latter purpose in western Europe is and always has been so great that the domestic supply invariably fails to meet it, and at times there has been a great dearth of the wood there. Realizing the importance of a home supply of the wood of the artificially-planted trees, France passed an act in 1720 prohibiting the exportation of Circassian walnut. The wood of approximately 12,000 trees was required early in the nineteenth century for this purpose alone. In consequence, large numbers of plantations were established throughout western Europe. Some of these were very extensive; one founded in 1818 near Boulogne, France, contained about 30,000 trees.

The English walnut is at present very rare and varies greatly in quality according to the conditions of the soil and exposure. Mr. P. A. Wells, speaking of the kind grown in England, states that the color of the heartwood is of a light, grayish brown, with a wide, gray sapwood which is very liable to the ravages of borers. The annual rings of growth are distinct and the pith rays are fine and indistinct. The wood is fairly hard, close in the grain, warps but little in seasoning and is fairly easy to work. At the beginning of the eighteenth century it was

largely used in what is known as Queen Anne furniture, the Dutch cabinetmakers having bought up all the available timber and monopolized its use. It is but seldom used now, and is quite a rarity in the markets. It is not a durable wood and cannot be used as a building material.

Italy's Need of Architects

The following comment on an article clipped from an Italian journal appeared in a recent issue of *The Literary Digest*:

The experiences of Ravenna and Venice at the hands of Austrian aviators have led the Italians to consider the ruin that might be wrought on their beautiful cities by an Austrian invasion. So far as we know, she has not even the comfort of the assurance offered France and Belgium that when finally Germanized her lost churches and public buildings would be rebuilt by German architects, and no regret would be felt for the loss of the work of the Middle Ages. A writer in the *Rivista d'Italia* considers seriously the question whether the young generation of Italian architects is placed by the Government and the public in a position worthily to continue the glorious traditions of Italy's past. Thus:

"Let us not fool ourselves; the time of the great encyclopedic artists, who often united the painter and sculptor and architect in one person, the time of Bramante, Leonardo da Vinci, Raffael, Peruzzi, Michelangelo and Bermini is gone forever. Our time is a time of specialization. Let us further not forget that the nineteenth century, while it witnessed an enormous progress in every branch of science, has been for art an epoch of transition only. We have to adapt it, and architecture in particular, to the needs of the time, which may be summed up in one word: utilitarianism. The monumental structure, understood in the abstract sense of its meaning, is for us, if not absolutely an anachronism, certainly the exception to the rule. These principles must be the guiding stars in the education of our future generation of architects."

After surveying the great institutions devoted in the various countries to the training of architects, the writer makes the melancholy statement that in his own country, the cradle of modern art, a proper public educational system for the benefit of architectural candidates does not exist, every student having to look out for himself as best he can, a situation analogous to that which prevailed in this country for the legal profession before the establishment of our faculties of law.

"At present architecture is only offered as a sort of side-dish in the engineering schools or the academies of fine arts, which latter confer diplomas for architectural drawing only. Thus, ridiculous and incredible as it may seem, Italy has not only no special schools for architecture, but the profession of architect, properly speaking, does not exist at all. The young graduates of both the engineering school and academies of fine arts are devoid of any solid technical or artistical education, and in spite of the high-sounding title of 'professor,' many of them are being burdened with, when entering practical life almost all doors are closed to them."

Things have reached that point that the Italian architects considered it as a triumph of their cause when, at the occasion of the construction of the new Milan railroad terminal there was a special bid for the façade! As a rule the engineers are in charge of the entire construction of both private and public buildings. A natural consequence of this state of affairs, according to our authority, is "the average esthetical vulgarity of modern Italian architecture." He continues:

"Fortunately, in no country more than in Italy, the individual often struggles with success against the deficiencies of communal and State organizations, against the dead hand of initiative-killing bureaucracy. Thus, in spite of all hindrances, we have some genial architects among us. We can point to some splendid structures. But these noble, sporadic manifestations of our artistic genius count for very little when the spirit of decadence pervades the rest of the field.

"Nowadays, a genuine architectonic style can not be created without a profound study of art by our art-loving youth in the very centers of culture, from them to be spread throughout the arteries of the nation. As long as we have not our special schools of architecture we can not have even the beginning of a real national style, as we find it so highly developed in other countries. All we can count upon is individual tendencies, insignificant imitation of the foreigner. Strange, but it is a fact that we have not developed a typical Italian apartment-house, school, theater or hospital.

"In brief, architecture, which formerly was the princess among the arts, has among us become their humble servant. The various fine

arts have separated themselves from it, leading their own independent existence; the decorative arts, which flourish in other countries, vegetate in ours. How long will it last; what energy will it need to repair the evil?"

The author admits in the further course of his essay that a modest beginning has been made recently at the Polytechnic Institutes of Milan, Turin, Palermo, and, to a certain extent, of Rome. But the average annual output of these schools does not exceed fifteen graduates of a very mediocre professional training. The new school of architecture at Sienna, although not yet recognized as such officially, and the new courses at the Polytechnic and the Academy of Fine Arts at Florence, also promise good results.

Competitive Awards for Monument to Francis Scott Key, Author of Star-Spangled Banner

Secretary of War Baker has announced his approval of the award of the jury in the competition for a design for a monument to Francis Scott Key, the author of the Star-Spangled Banner, to be erected at Fort McHenry, Baltimore.

The first prize, which carries with it an acceptance of the design, is awarded to C. H. Niehaus, sculptor, and E. V. Warren, architect. The design consists of a semi-circular platform of marble inclosed within a semi-circular bench of the same material. In the center of the quadrant is a heroic figure of a half-clad man in bronze holding a musical instrument made of a shell and a single string. The figure is intended to represent primitive music. About the base of the statue will be inscribed a verse from the Star-Spangled Banner and other legends connected with the life of Key.

The second prize was awarded to F. H. Packer, sculptor, and Albert R. Ross, architect. The third prize goes to Henry Herring, sculptor, and Evarts Tracy, architect, and the fourth prize to J. Massey Rhind, sculptor, and Albert R. Ross, architect.

First honorable mention to C. A. Heber, sculptor, and Armstrong and De Gelleke, architects; second honorable mention to J. E. Fraser, sculptor, and Albert R. Ross, architect, and third honorable mention to Edward Berge, sculptor, and Albert R. Ross, architect.

The jury of awards consisted of Glenn Brown, architect; A. A. Weinman, sculptor; H. A. McNeil, sculptor; Mayor James H. Preston of Baltimore, and Congressman J. Charles Linthicum of Baltimore.

Architect's Fee and a Comparison

The official organ of the American Institute of Architects, *The Journal*, says that the recent discussion in Congress over the extra appropriation for the Lincoln Memorial served to bring out a great deal of comment which again illustrates the unbusinesslike policy of appropriating lump sums for public buildings and memorials. Here, again, the Congressional point of view is further illustrated in the remarks of Representative Fitzgerald of New York, chairman of the House Committee on Appropriations, who opposed the grant, and who said:

"What does this appropriation of $594,000 mean? The architects' trust has had its hand in it. For years we have been paying for outside architectural services 5 per cent, and then the architects' trust, which recently was busy on another matter, arbitrarily raised the price to 6 per cent, so that the architect on this structure, under the present limit of cost, receives 6 per cent on $2,000,000, or $120,000. There is no incentive upon these men to design buildings within the limit of cost, because if this particular provision be adopted the architect receives out of it $30,000 additional as his percentage on the $594,000 to be provided."

The Public Building Commission appointed by the last Congress for the purpose of making a study and report on the public building question, advised Congress that the cost of preparing plans and placing work in the Supervising Architect's office is approximately 4 per cent additional, making a total of 7 per cent in comparison with the proper minimum fee advocated by the institute.—*Southern Architect and Building News.*

Standard Sizes of Catalogs

In response to several inquiries recently from manufacturers of building supplies for a copy of the "standard sizes of catalogs requested by architects," the following leaflet on the subject, issued by John Reed Fugard, secretary Illinois Society of Architects, is here reproduced:

Believing that uniform practice by the various publishers of catalogs and literature for distribution to architects is desirable for all concerned, and wishing to be in accord with the recommendations of the American Institute of Architects, advise that all literature for this purpose be prepared to comply as nearly as possible with the conditions set forth as follows:

First: That 8½ x 11 inches shall be the standard sized page for all general catalogs and bulletins intended for permanent filing by architects; thus making a size convenient for filing in the standard letter-size vertical filing cabinets, such as may be procured from any concern dealing in office filing devices.

Second: That 3¾ x 8½ inches shall be the standard size for post cards and pocket editions intended for the use of architects; thus making a size convenient for filing three to the page side by side, in standard letter-size vertical filing cabinets, or one to the page, on side, in standard vertical check files, or on end in standard legal document files; also convenient for mailing in standard legal size envelopes.

Third: That all catalogs should be issued in the form of separate bulletins, or chapters, separated by a blank page, each treating of but one subject, on both sides of the same sheet, so as to make separation easy for classification purposes.

Fourth: That it is important to have pages cut to exact size; if over size in any particular they may not go into files, if under size they may be overlooked in running through the files hastily.

Fifth: That these recommendations go into effect January 1, 1917, and that following that date architects be advised to decline to receive literature for filing which does not comply with standard sizes.—*American Contractor.*

Book Notes—A Correction

In the review on page 399, issue of June 14, of a book entitled, "Indication in Architectural Designs," the author's name, D. Varon, was through error omitted. It was also stated that the work was "a *national* method" of study, instead of a *natural* method.

INDUSTRIAL INFORMATION

Delco-Light

The Domestic Engineering Company, Dayton, Ohio, the makers of Delco-Light, have recently issued pamphlets, folders and booklets of various types illustrating this new product of the Dayton Engineering Laboratories Company, makers of the equipment used for cranking, lighting and ignition of automobiles.

Delco-Light consists of an outfit composed of a gasolene engine and electric generator for use in farm, village and suburban homes. In order to keep this branch of the business separate from that of furnishing equipment for automobiles, the new company, known as Domestic Engineering Company, with headquarters at present in Delco plant, has been organized, and an extensive factory is in process of erection.

It is believed by the officers of the company that electricity on the farm is one of the greatest needs of the country. Delco light is built to furnish light for the house, barn and other buildings on farms, or any other locations where public electric service is not available. In addition to light, electric current is furnished for power purposes of minor character.

There seems to be no reason why the farm and suburban home cannot be just as attractive and as convenient as homes in the city, if the improved machinery and accessories now available are utilized.

Delco-Light is a compact unit with the gasolene engine directly connected to the generator. A switchboard with a specially made storage battery, completes the outfit. The engine is air-cooled; it is self-cranking. In order to start it the starting switch is simply closed. There are

but two bearings to oil. When the batteries are fully charged, Delco-Light is stopped automatically. A simple mixing valve regulates the supply of gasolene. There is only one adjustment.

The extra-sized batteries are especially built for Delco-Light. They are of the sealed glass jar type with the liquid visible, therefore easily kept at proper height. When completely discharged, these batteries will not freeze at a temperature of twenty degrees below zero. The system is recommended as safe, reliable and convenient. Price of the equipment is given as $250, less 5 per cent for cash. It is stated that fifty or sixty lights can be installed, but the average place will have only a few lighted at any one time. When the engine is running, Delco-Light will carry thirty-two 20-watt Mazda lights continuously. The storage battery will carry fifteen of these lights for eight hours. Larger storage battery capacity could be furnished.

It would seem as though this equipment would commend itself to architects engaged in country house and suburban work, where electric current is not ordinarily available. Its low-cost, simplicity of construction, and the high reputation enjoyed by the manufacturers, combine to produce a strong appeal to possible users.

Literature will be supplied to architects or others interested upon request.

Gas Water Heaters

The Augmore Manufacturing Co., Cleveland, O., has issued a booklet describing a line of gas water heaters which, it is claimed, is the most complete of any manufactured in America. The various types illustrated and described are the Augmore with cast iron coil, the Amaco with cast iron section, and the Sands with single copper coil heaters and double copper coil heaters. In each type there are a number of sizes offered with different jackets.

It is stated that every heater manufactured by this company is individually tested and proved to be more than equal to any requirements that would ever be imposed upon it. Details of the various styles are shown with dimensions, prices, etc., appended.

This booklet will be furnished to architects upon request.

Scaife Filters

William B. Scaife & Sons Company, 221 First Avenue, Pittsburgh, Pa., have issued a catalogue of some thirty-odd pages, descriptive of the Scaife filters which are designed for use in residences, public buildings, factories and for municipalities.

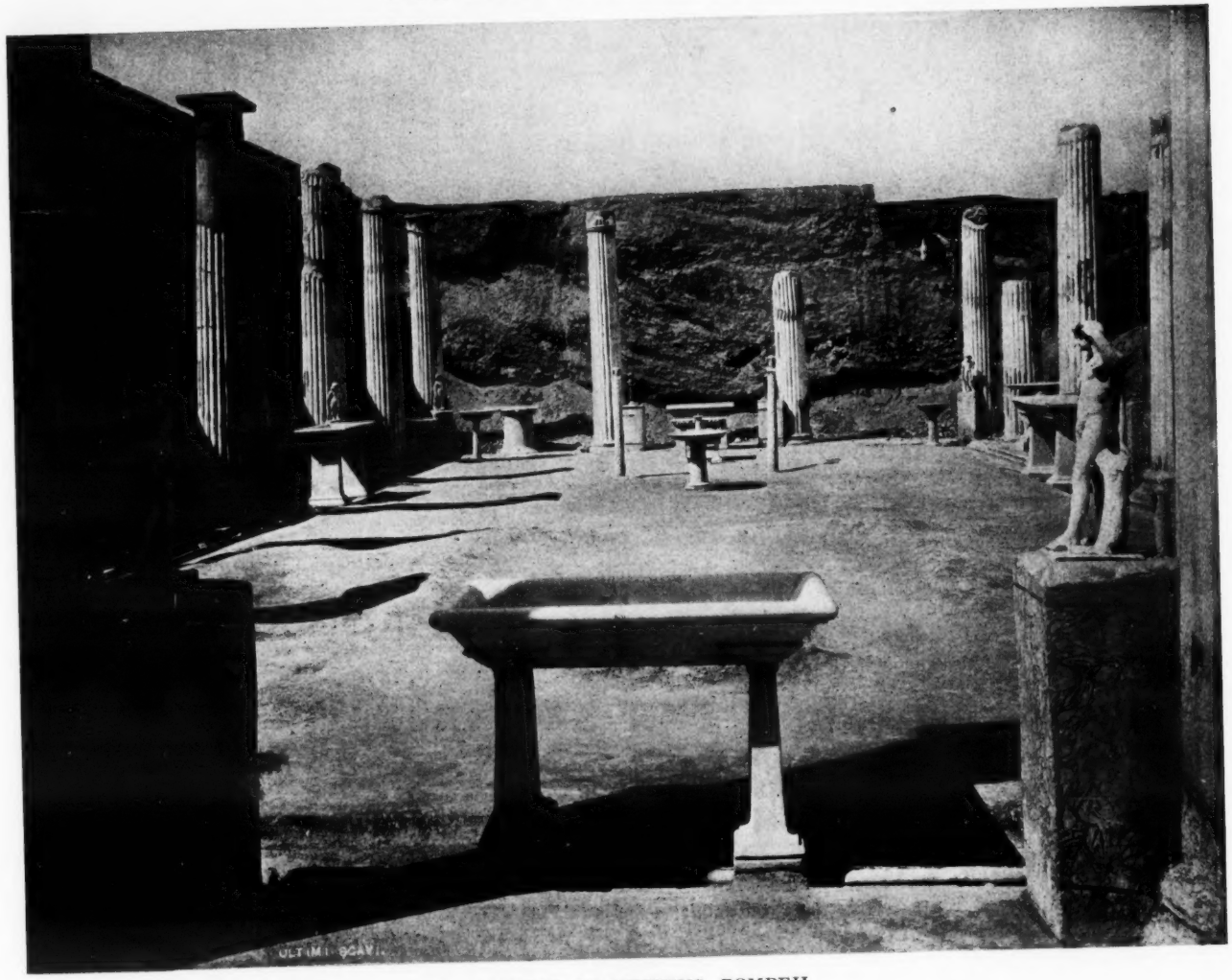
The subject of pure water in private and public buildings is a matter of no small importance, and as a consequence architects and engineers are discharging a considerable responsibility when specifying filters to be used in connection with their buildings.

A number of types of filters are illustrated, among them the following: The Scaife Tripoli filters, adapted for domestic purposes, requiring no attention other than an occasional cleaning. Another type is the Scaife Patent Sand and Charcoal filter, also for domestic use. These are made of cast iron. The water is double filtered; first passing through a quartz cylinder and then through a pure animal charcoal cylinder. A third type is the Scaife Patent Steel filters in single cylinder and double cylinder models. These filters are adapted to industrial purposes and are built in capacities from 1000 gallons per hour upward. Scaife Steel Horizontal Pressure filters are furnished single or in batteries.

The catalogue gives much detailed information concerning these filters, illustrates numerous important buildings throughout the country in which they are said to be used, and appends testimonials from users.

To those interested the catalogue will be sent upon request.

XUM



II—13 THE HOUSE OF VETTIUS, POMPEII