

THE AMERICAN ARCHITECT

VOL. CX

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WALL TABLETS AND MONUMENTS

TO trace the origin and development of memorial monuments or even those humbler types, tombstones and wall tablets, would necessitate an exhaustive antiquarian research. We know these commemorative forms have existed for many centuries and that their development is coincident with the world's artistic progress. If we take into consideration the whole field of memorials to the dead, chronology would begin at least with the time of the Pyramids and the Mausoleum of Halicarnassus and continue, in successive periods, through the history of all nations to the present time.

Sufficient material for present interest will be found in examples of memorial tablets and mural monuments in England and this country, and these will serve to direct attention to a phase of art which, while incidental to the building, has so many artistic possibilities that it interests all architects.

Burial in England within the enclosure of churches appears to have been first practised during the twelfth century. Coincident with this period are the earliest English examples of mural monuments. As space was perforce limited, interment was confined to the dignitaries of the church and others of rank and im-

portance. For this reason, early mural monuments are commemorative of ecclesiastical dignitaries and the nobility.

The magnificent memorials of Elizabethan and Jacobean times erected to royalty and the nobility were free-standing monuments, placed in the aisles or chapels of churches and cathedrals.

The middle classes, unable to provide such costly memorials, resorted to brasses and tablets as a means of perpetuating the memory and recording the virtues and public services of their dead.

Brasses, in their original forms, were plates set in the pavement of a



ST. STEPHENS, COLEMAN STREET, LONDON,
(1732)

(From *English Mural Monuments and Tombstones*)

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church, over an actual grave. Their size was regulated by the space available, and, owing to their location being one where they were subjected to much wear, their lettering and ornamentation was deeply incised. The antiquarian interest in these early forms of memorial has resulted in the preservation of a considerable number of historical and artistic moment. These were removed in most instances from the floors where originally placed and affixed to the walls of the church. In

armorial bearings of the deceased, or symbolical of characteristics it was desired to commemorate.

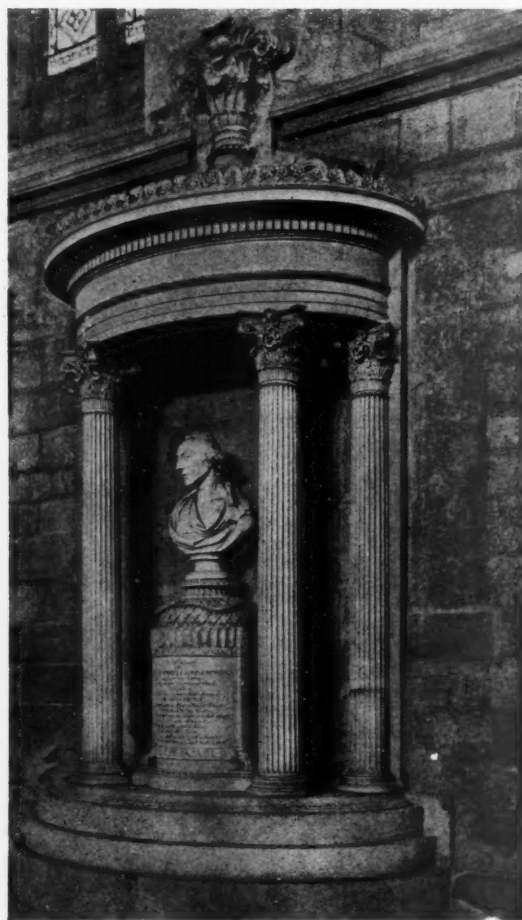
Undoubtedly the style of lettering



MURAL MONUMENT AND TABLET, THE DUTCH CHURCH, (AUSTIN FRIARS) LONDON (1692)

(From *English Mural Monuments and Tombstones*)

addition to the inscription, which was often quaintly lettered and as quaintly phrased, there was usually an ornamental border of a design either suggested by the



MURAL MONUMENT. RIPON CATHEDRAL.
C. 1793

found on these early brasses was closely followed in that on the mural tablets that followed them. In fact, the lettering on all forms of memorial architecture has felt this influence and is undoubtedly at its best when closely following this early precedent.

For the sake of classification the styles of lettering on brasses and wall tablets may be divided into Roman—or in imitation of the lettering found on examples of early Roman monuments, modified in each instance by the designer, Lombardie

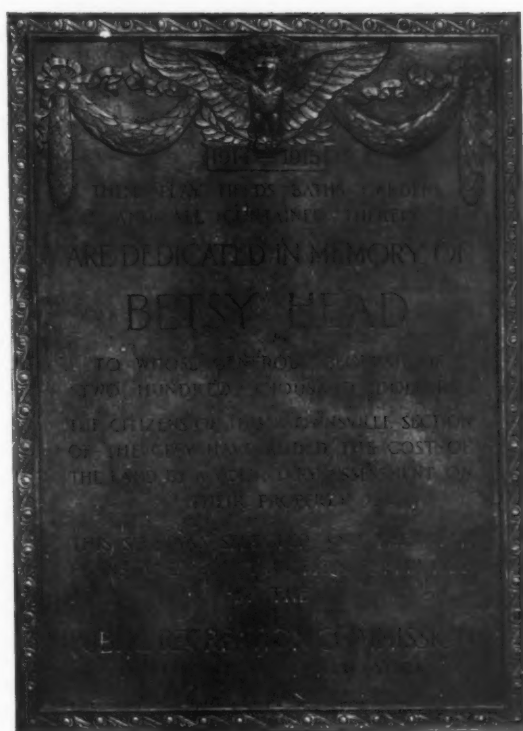
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lettering and the heavier Gothic black letter.

Among a people as a rule illiterate, the lettering was necessarily confined to forms round and easily distinguishable. Examples of the three most commonly used styles of letters are illustrated herewith.

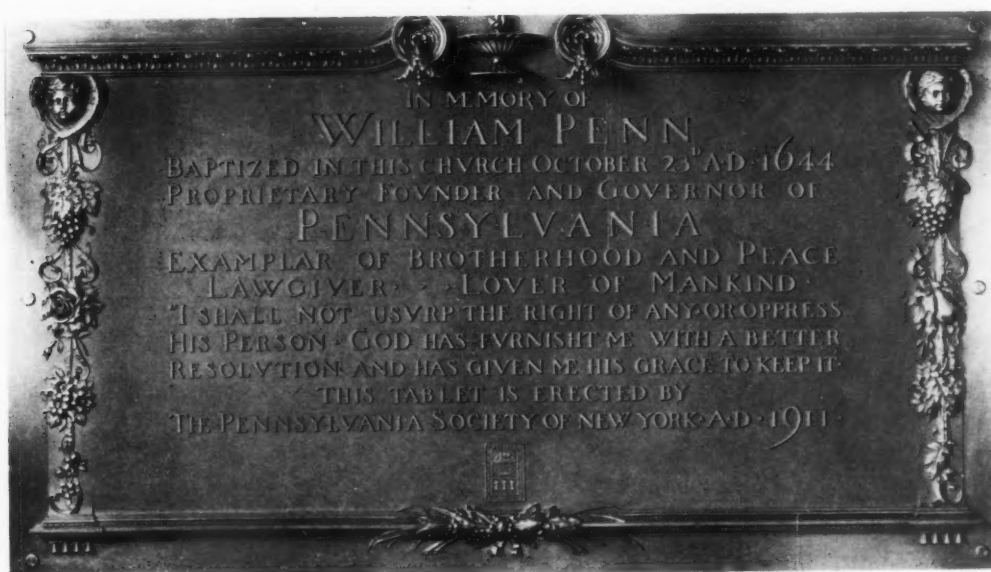
As has been pointed out, wall tablets were a further adaptation and a more enduring form of memorial than brasses. Their embellishment in ornament, starting with the lowest relief, was carried through various phases until they became in many cases free-standing and architectural creations. To the work of the architectural designer there was added in collaboration that of the sculptor, until the so-called mural monument attained proportions that often removed it from the mural class and made it competitive in importance, both as to size and artistic excellence, with the free-standing monuments erected in the same church.

It cannot be too strongly insisted that wall tablets or mural monuments should harmonize with their surroundings. That many in this country do not is obvious, but this fault seldom is chargeable to the architect. Inconsistencies occurring in



BRONZE TABLET, BETSY HEAD MEMORIAL PLAYGROUND, BROOKLYN, N. Y.

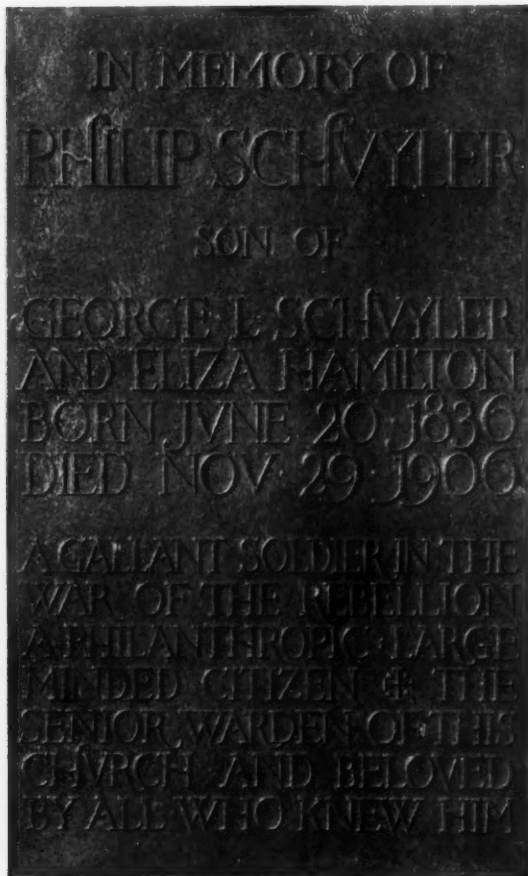
LOUIS SAINT LAUNE, DESIGNER AND SCULPTOR



McKIM, MEAD & WHITE, ARCHITECTS

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England are traceable very often to the fact that tablets and fragments of sculpture forming part of earlier free-standing monuments placed out of doors have been taken down or partially destroyed, and subsequently placed on the interior walls of churches. The historical and archaeological value of these fragments is believed to outweigh their lack of harmony with their new environment.



McKIM, MEAD & WHITE, ARCHITECTS

There has, of course, been a vast amount of criticism of the average memorial erected to the dead. The memorials in Westminster Abbey in England and our Capitol at Washington have been the targets for a great amount of ridicule and contemptuous allusion.

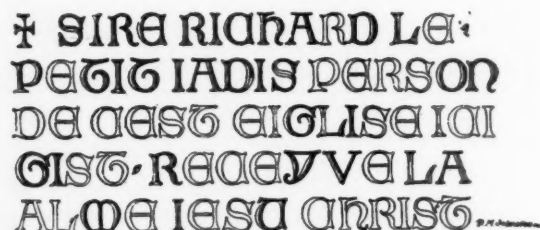
It is not always possible to control the designing of these memorials and archi-



AT TOP A BLACK-LETTER INSCRIPTION,
BELOW CARVED RAISED LETTERS

tecs are in most instances placed under restrictions that hamper them in the expression of their art.

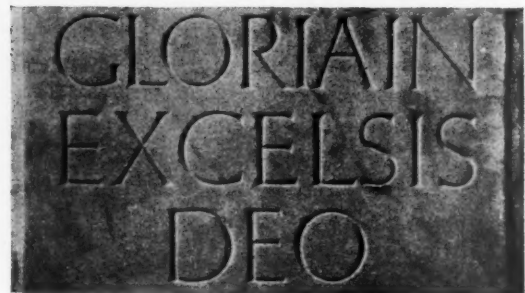
Commenting on the artistic character of the memorials designed during the eighteenth century and those of later cre-



LOMBARDIC RAISED LETTERING

ation, *The Architect and Contract Reporter*, of London, states as follows:

"It is impossible to believe that the banality characterizing the memorials erected in our cemeteries and churchyards during the last century has been the result of a decadence in the power and



ROMAN CAPITALS

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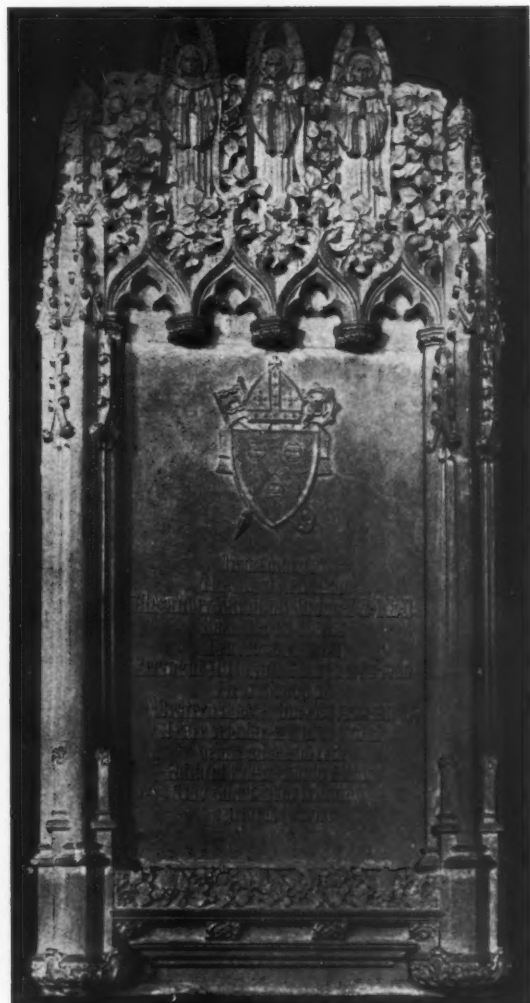


WARREN & WETMORE, ARCHITECTS

ability of designers without the concurrence of a decline in the taste and appreciation of the public. It is not that the artistic craftsmen who fashioned the headstones and the mural tablets of the



BRONZE BAS-RELIEF TABLET
CHARLES KECK, SCULPTOR



ALL SAINTS CHURCH, WORCESTER, MASS.
CRAM & FERGUSON, ARCHITECTS

RECENT LEGAL DECISIONS

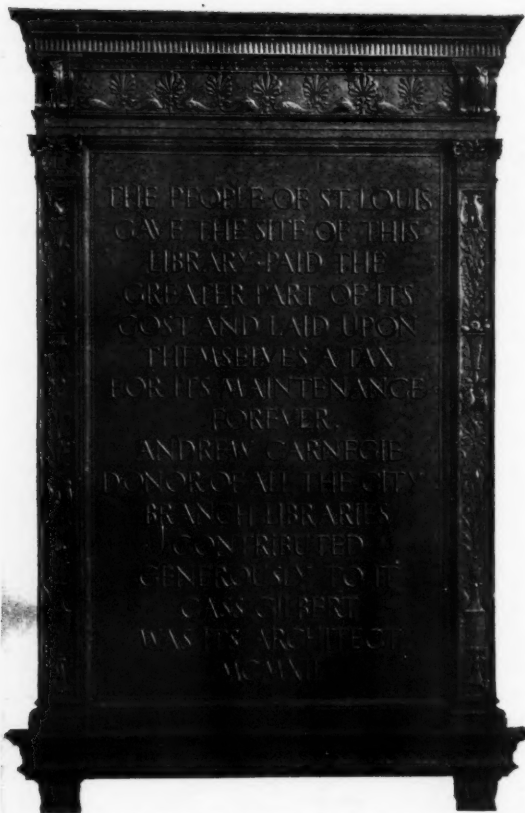
LIQUIDATED DAMAGES

Florida.—It is competent for the parties to a building contract to stipulate for the payment of liquidated damages on the failure of the contractor to complete the contract on a day named, where the amount agreed upon from all the circumstances does not appear to have been so unreasonable as to suggest an intention of the parties to provide for a penalty. The discretion of assessing damages is generally left to the judgment of the architect having charge of the building. —*Southern Menhaden Co. vs. How*, 70 S. 1000.

LUMBER IN HIGHWAY

(*New York.*)—A pile of lumber, left without necessity and without permit partly on the sidewalk and partly in the roadway by a contractor for a work of public improvement, is a nuisance.

In an action against a contractor for a public work, for injuries to a child, who tripped over a plank which had been dumped by defendant on the sidewalk without permit or necessity the contractor is liable in damages. (*Triay v. Richard Carvel Co.*, 158 N. Y. S., 741.)



WALL TABLET, ST. LOUIS PUBLIC LIBRARY
CASS GILBERT, ARCHITECT
DONNELLY & RICCI, SCULPTORS

eighteenth century became an extinct race that is responsible for the evolution of the atrocities of the nineteenth, so much as a readiness to accept, on the part of survivors, such unworthy memorials to their departed as the monumental masons chose to supply.

Therefore, every and any attempt that can be made to arouse to an appreciation of artistic quality the perception of those who pay for memorials is, especially at the present time, a subject of satisfaction to all who would see the rescue of everyday art from the obscurity to which it had been relegated by the obtuseness of the nineteenth century."

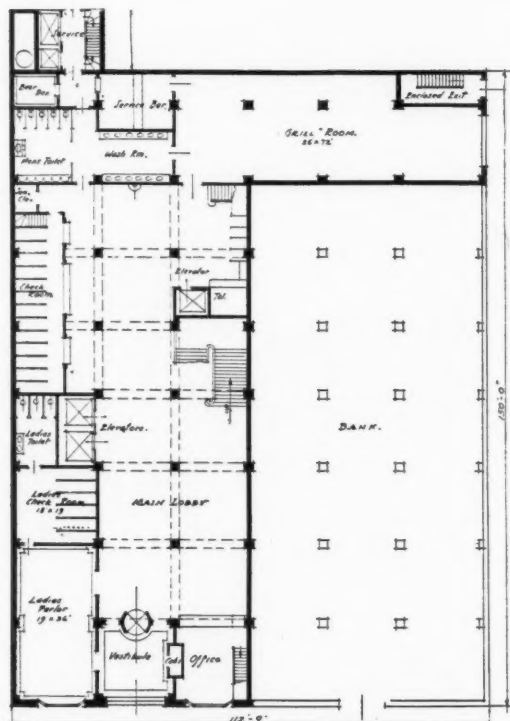


WALL TABLET, J. H. GEISEY, ARCHITECT
CHARLES KECK, SCULPTOR

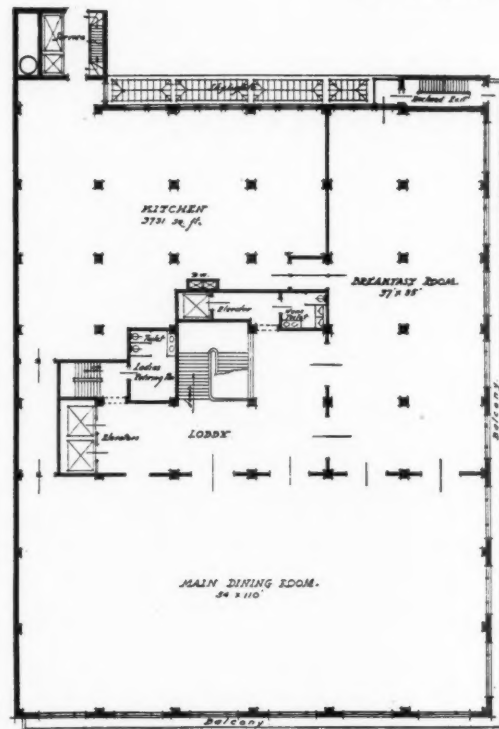


NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

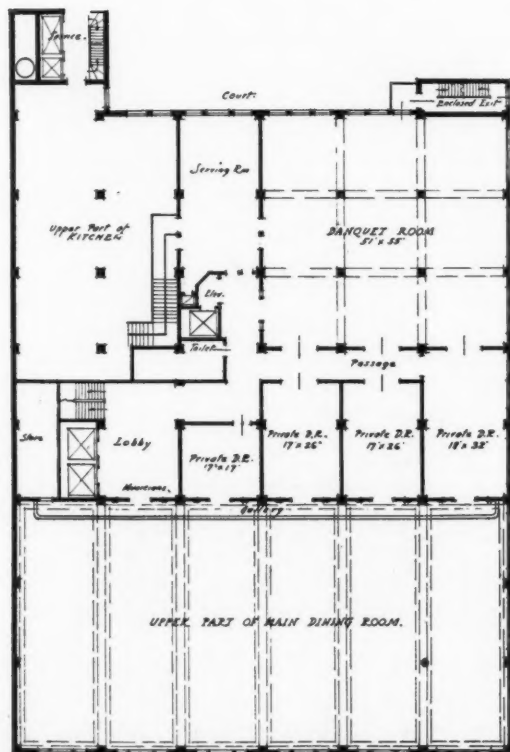
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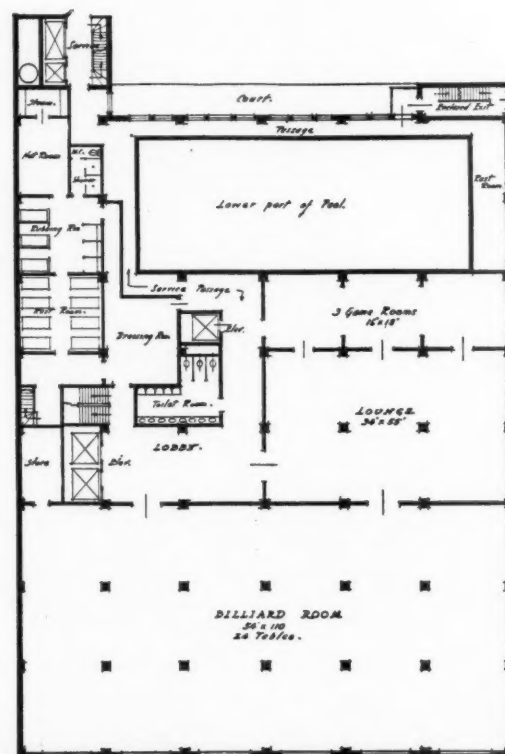
FIRST FLOOR PLAN



SECOND FLOOR PLAN



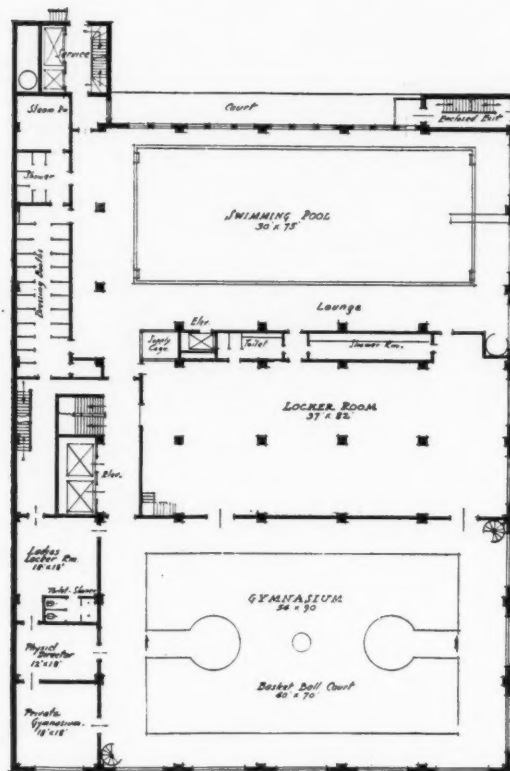
THIRD FLOOR PLAN



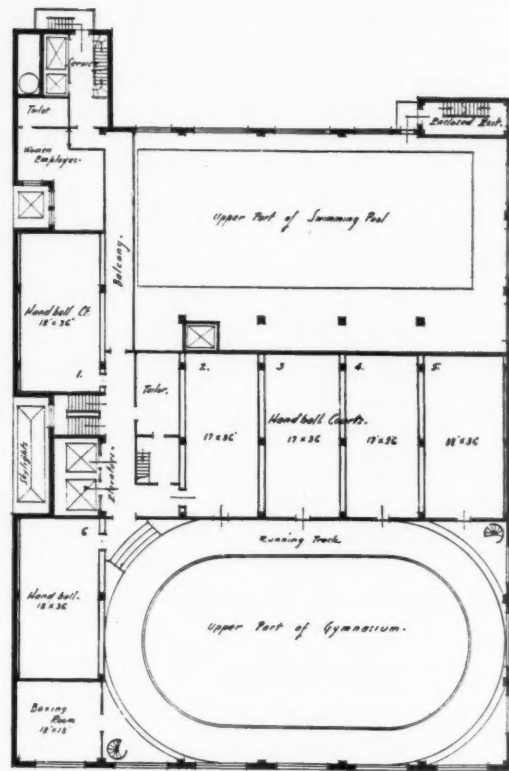
FOURTH FLOOR PLAN

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

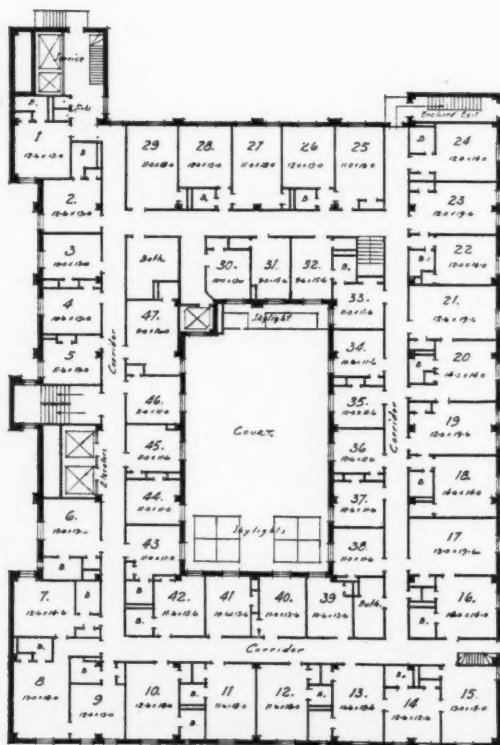
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FIFTH FLOOR PLAN



FIFTH FLOOR MEZZANINE PLAN

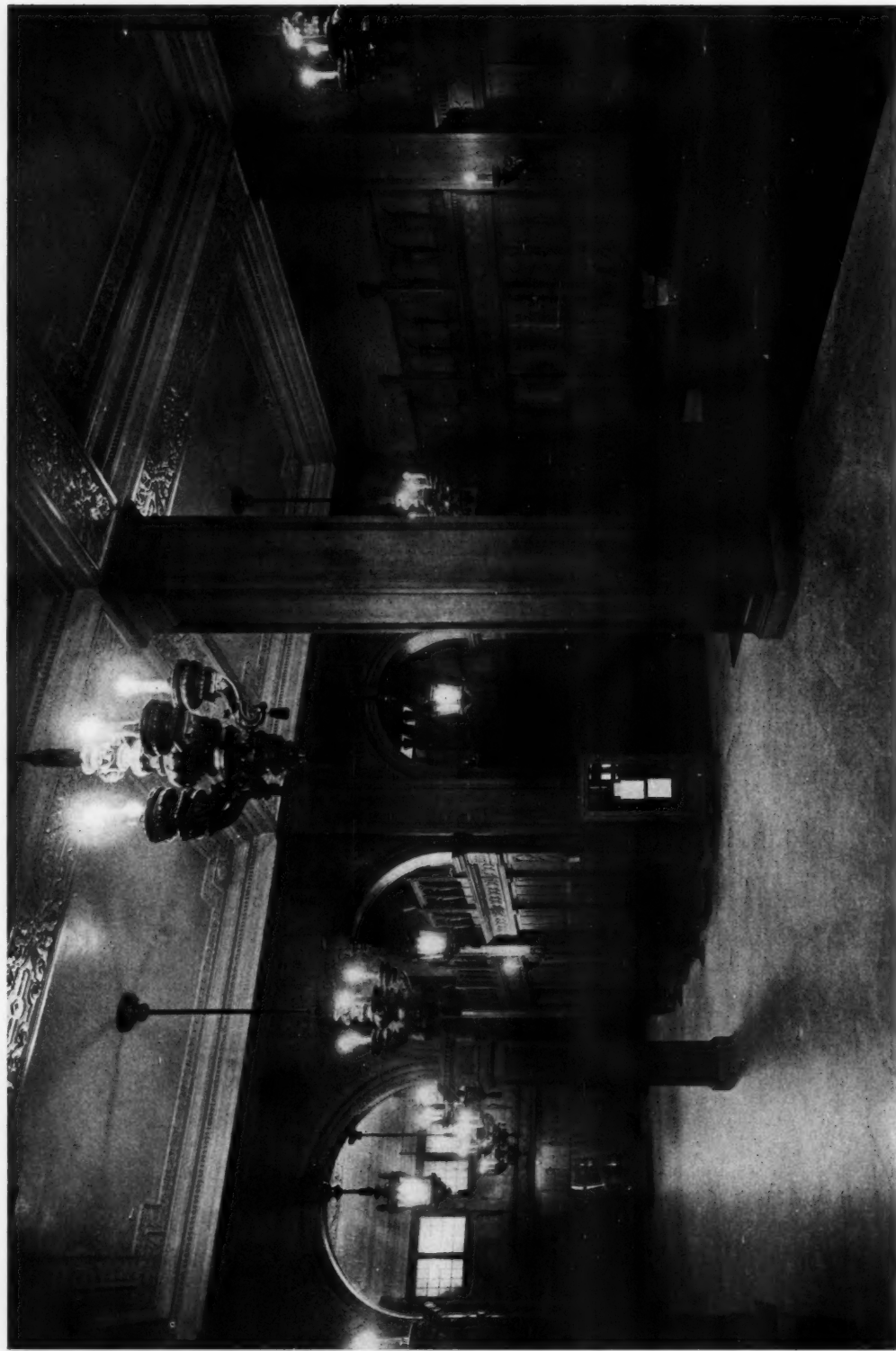


SIXTH, SEVENTH AND EIGHTH FLOORS

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.



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MAIN LOBBY

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MAIN DINING ROOM

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

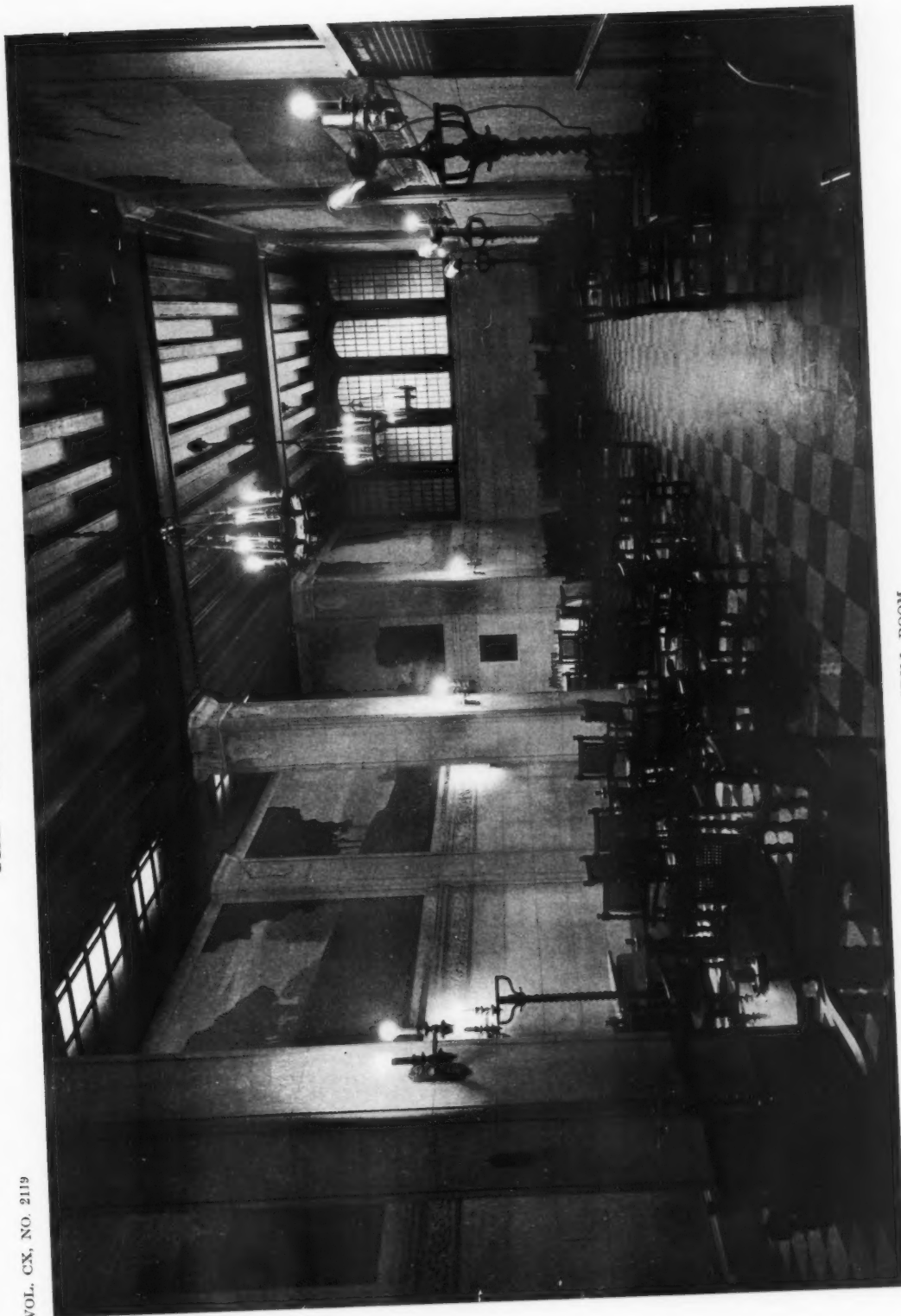
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BREAKFAST ROOM

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

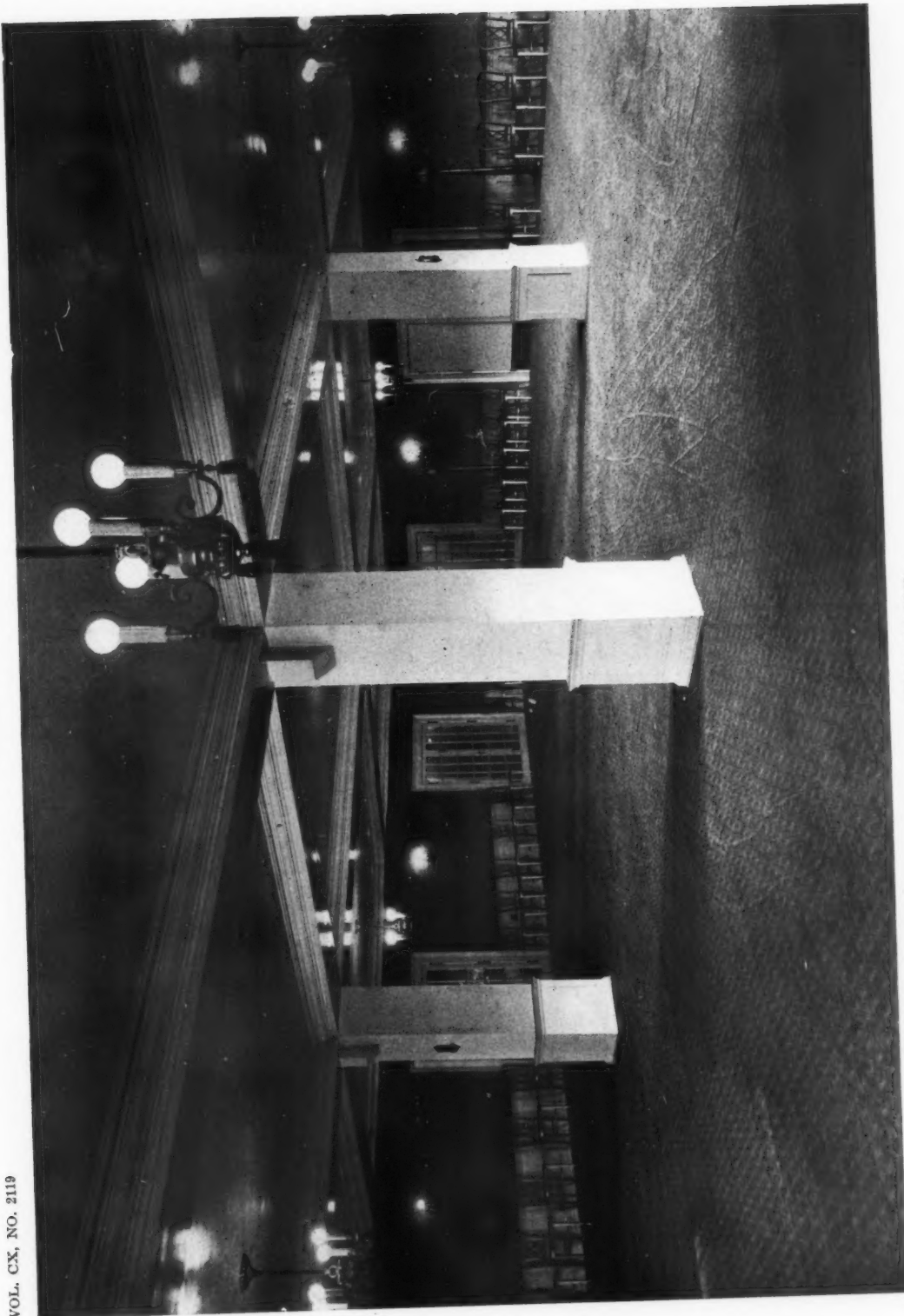
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GRILL ROOM

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BANQUET ROOM

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GYMNASIUM

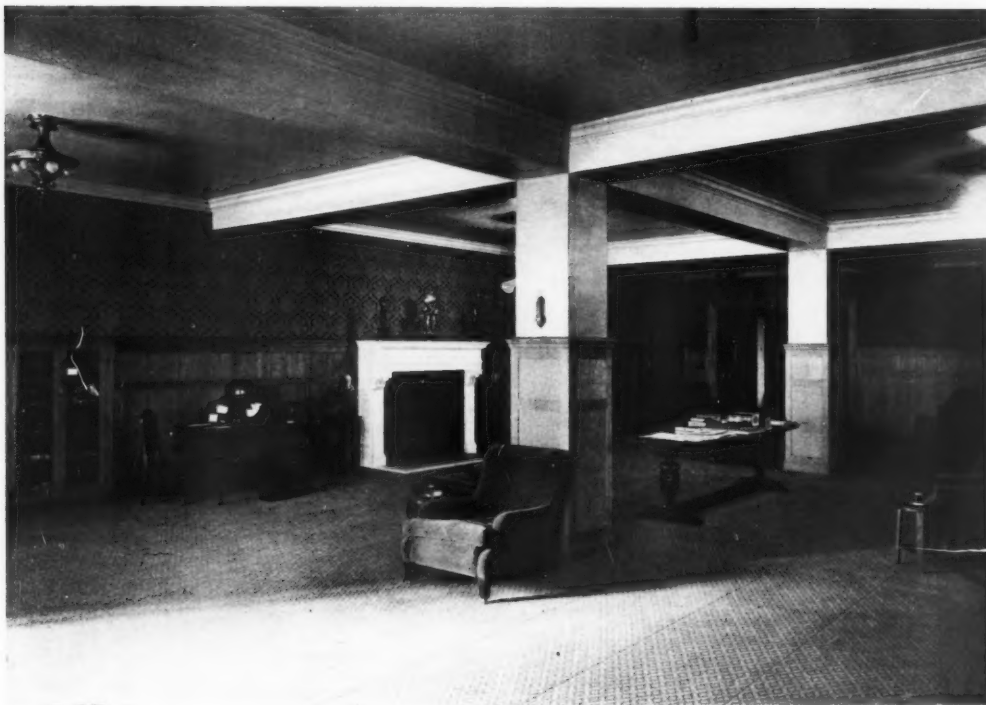
NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.
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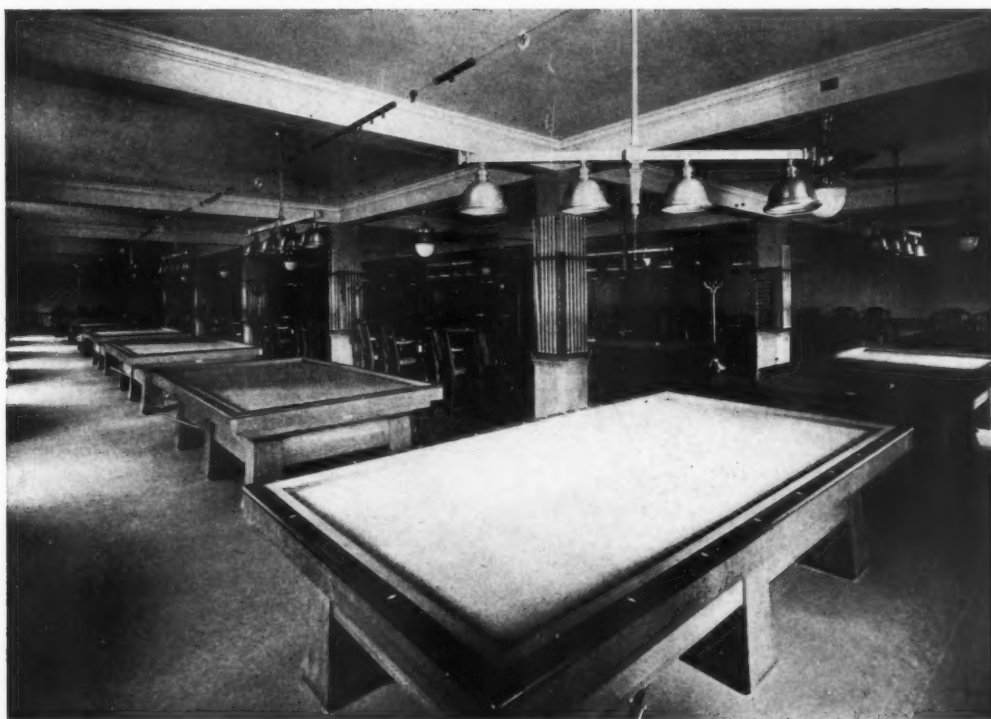
SWIMMING POOL

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

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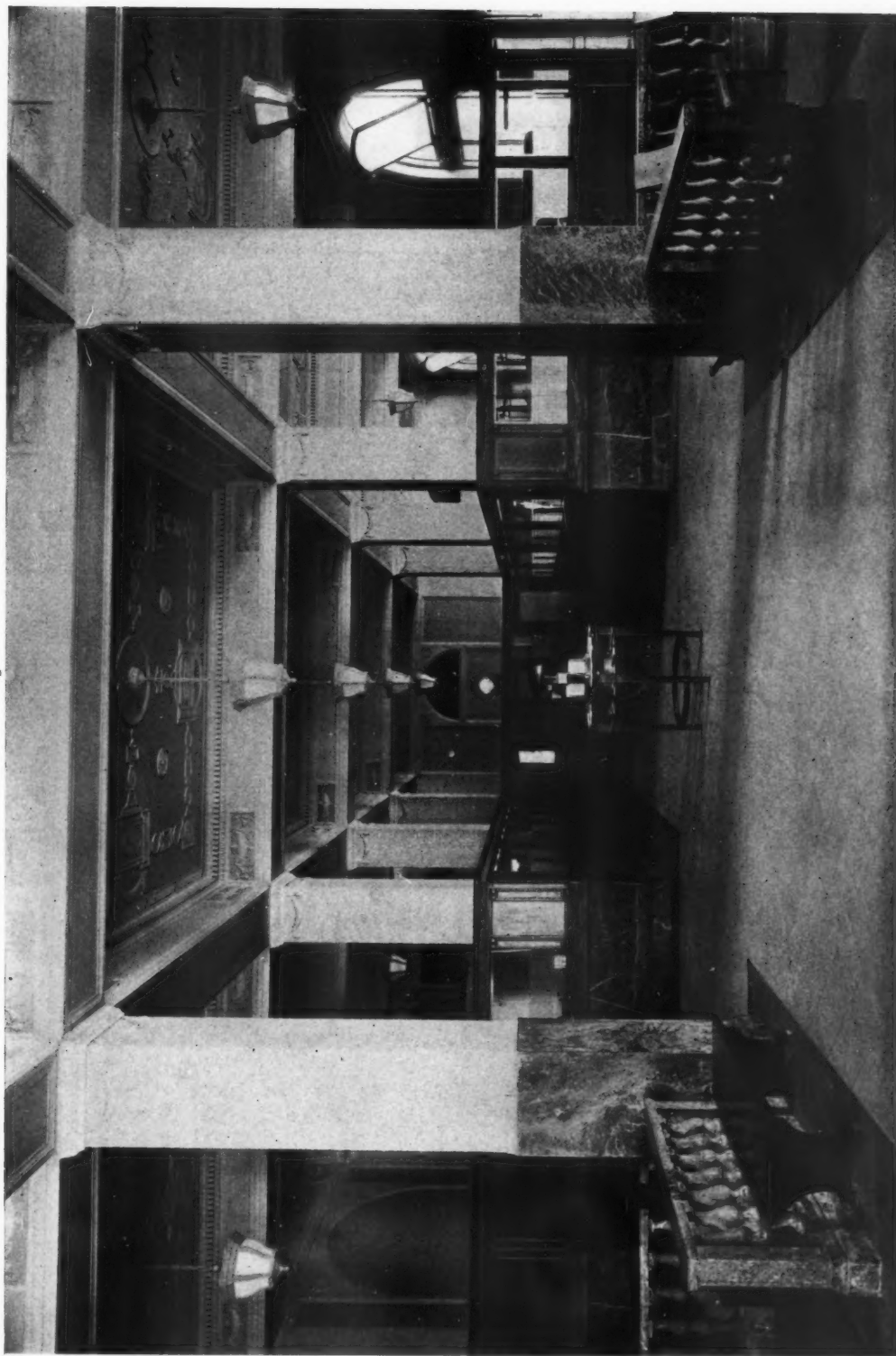
LOUNGE



BILLIARD ROOM

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

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INTERIOR OF BANKING ROOM

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.
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Matter

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THE THREATENED POLITICIZATION OF OUR FEDERAL ARCHITECTURE

IN the game of politics, which apparently goes merrily forward irrespective of party, the people seem to be regarded in the light of mere pawns while the stakes are those rich plums of appropriations known in the vernacular as "pork." In order that the players may enjoy all possible benefits and advantages from each stake won, it is obvious that the appropriations should all be expended under strict political guidance with as little interference from outside sources as will satisfy the usually imperfectly informed public. If this theory of public service is accepted, it will readily be seen that the conduct of Federal building projects has not been satisfactory to our representatives in Washington for more than a decade; in fact, since the adoption of the Tarsney Act and the practical elimination of the office of the supervising architect from politics. The history of the various attempts by politicians to regain control and the various actions taken to that end, if written, would make a voluminous work and one in which could be found little con-

solation to those who appreciate art and are interested in its advancement in this country. The latest chapter recorded is in the form of a bill recently reported by the House Committee on Public Buildings, carrying authorizations amounting to thirty-five million dollars for new Federal buildings. A feature of the bill is the recommendation that the office of the supervising architect be abolished. In its place is to be substituted a Bureau of Public Buildings, to be headed by a commissioner appointed by the President and confirmed by the Senate. The Bureau is to have charge of the plans and construction of public buildings, and one of its duties, it appears, will be to evolve a method whereby public buildings may become standardized. The actual construction of all Federal buildings, in accordance with this recommendation, will be supervised by a force of inspectors divided into various geographical groups. The purpose assigned is the usual one of greater economy. The real purpose of the bill, however, seems to be to make a department purely political, that, in order to be efficient, should be entirely without political control. Could, in fact, anything more dangerous to the cause of good architecture than its politicization be devised? The department would, if the proposed change occurred, almost inevitably provide lodgment for a vast number of recruits from the ranks of the unsuccessful and incompetent in the architectural and building fields, whose only claims to their positions would be their ability to render certain political services.

In reporting the bill, the House Committee states, "The time has arrived to change the monumental style of buildings used solely for post office purposes. In the smaller cities and towns, it has been customary to erect ornamental structures entirely out of keeping with surroundings." In the opinion of the authors of the bill, the Bureau of Public Buildings should take steps to put an end to this practice.

It is obvious that the Committee has entirely overlooked the fact that well designed public buildings would serve a

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very useful artistic purpose, if, by their excellence, they aroused in the community the appreciation of a better type of architecture, which must precede its production. Federal buildings have undoubtedly produced exactly that effect in many instances within the past fifteen years. To construct buildings in keeping with their surroundings would, in many cases, be worse than injurious and would border on the perpetration of a crime against art. Federal buildings are, in a sense, the architectural representatives of the Government in their respective localities, and as such should invariably typify good architecture.

It is further reported that the bill carries the provision that at such places where only the postal and civil service needs of the Government are to be taken care of, there should be constructed the factory or block type of building, capable of being enlarged and added to as necessities require. It is the view of the committee that "a post office should be essentially a workshop and constructed with a view to economy, efficiency and comfort of the employees."

After delivering this body-blow to Government architecture, a humorous touch is given to the report by the attachment of a legislative rider, which stipulates that "the United States flag shall fly from every Government building on every secular day." This, the committee believes, is important; important because the youth of the country, according to the report, "should be taught to love and revere the flag of the Republic, and for the future good of our institutions that flag cannot be seen too often."

The purpose of this rider may be

merely as stated, but the suspicion is strong that the statesmen were floundering somewhat beyond their depth while considering this bill, and attempting to justify it, and as a means of putting themselves back on accustomed ground, they introduced the irrelevant matter of the flag. Certainly, when it comes to waving the flag the politician acknowledges no peer.

Considered as a whole, about the only adequate comment that can be made concerning this measure is that it furnishes convincing evidence of the total incompetence and general unfitness of its authors to consider the important questions involved. Under all the circumstances, it is difficult to suggest a course that can be pursued with definite promise of defeating this bill, which will probably come up for final disposition in December. That the best interests of the country demand its defeat is, however, beyond question, and it is unbelievable that those interests will remain inactive when once a plan of action has been determined.

Perhaps on the theory that "it is always darkest just before dawn," we should be of good cheer. It is within the range of possibility, for example, that a few instances of the kind here recorded will lead eventually to the extension of our civil service laws to a point where the education, ability and general fitness of a candidate for public office can be determined and made a matter of public record before he will be permitted to even compete for a position of trust from which the standing and dignity of the Government, always expressed in a measure by its architecture, can be endangered through his ignorance.

BUILDING FOR MISSOURI ATHLETIC ASSOCIATION ST. LOUIS, MISSOURI

MR. G. F. A. BRUEGGEMAN and MR. WM. B. ITTNER, *Associate Architects*

THE new building to house the Missouri Athletic Association is located at the northwest corner of Washington Avenue and Fourth Street, St. Louis, with a frontage of 112 ft. 9 in. on Washington Avenue and 150 ft. on Fourth Street. It has an extension in the rear 22 ft. by 28 ft.

The exterior design of the building clearly indicates the arrangement of the various departments of the club. The first and second stories are in Bedford stone and the walls above are of brick enriched with terra cotta. The second story, with its lofty windows, gives proper scale to the dining room, which they light, and which constitutes one of the finest features of the building. The arched windows of the gymnasium and

swimming pool also accent what is one of the most prominent features of a building of this character and harmonize well with the exterior design. The remaining upper stories, with their regular window arrangement, indicate unmistakably the location of the living quarters of the building. Apparently, the exterior design has been carefully studied from the standpoint of suitable architectural style, as well as expression, and the result must be regarded as satisfactory from every viewpoint.

The building is of fireproof construction with protected steel frame and ample stairways and fire escapes are provided. The entrance vestibule is finished in marble and presents an unusual air of spaciousness. On the first floor are lo-



LADIES' ROOM



TYPICAL BEDROOM



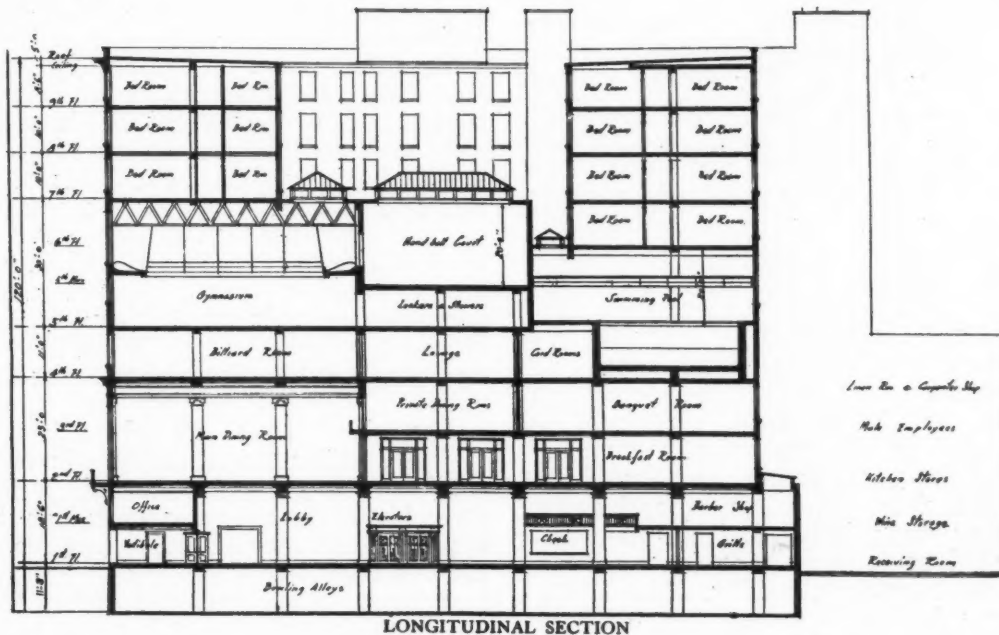
TURKISH BATHS

NEW BUILDINGS FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.
MESSRS. G. F. A. BRUEGGEMAN AND WM. B. ITTNER, ASSOCIATE ARCHITECTS

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cated the ladies' parlor with cloak room and toilet adjoining, the office counter, the telephone booths, coat rooms, men's grille, toilet and washrooms, etc. The mezzanine in the first story contains offices for managers and clerks, reading room, barber shop and storage space. A space 60 by 120 ft. in the corner of the first story is occupied as a banking room, the bank being the only tenant of the club.

unusual interest. The building must provide for the social and athletic features of the club, and in addition afford living accommodations for a considerable portion of its membership. To combine these various features into a harmonious whole, reducing the number of employees necessary to administer and supervise the affairs of the club to a minimum, insuring convenience and the proper relation-



NEW BUILDING FOR MISSOURI ATHLETIC ASSOCIATION, ST. LOUIS, MO.

The arrangement of the various floors above the first will be apparent from a study of the plans and does not need particular description. The main dining room, 110 ft. by 55 without columns or obstructions, is one of the most spacious provided by buildings of this character in the country, and deserves, perhaps, special mention.

The design of an athletic club building presents to the architect a problem of

ship and arrangements between the various departments and at the same time secure an architectural treatment and design that is satisfying, requires on the part of an architect unusual ability in design, combined with qualities usually associated with the successful business man and executive. It is believed that the building illustrated satisfies these various requirements to a marked degree.

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The Architectural Use of Big Stones

IN an article in the July issue of *Stone*, on the architectural use of big stones, it is stated that some English quarrymen, visiting this country, learned with surprise the size and weight of stones used in this country in building construction. Stones weighing fourteen tons were, they stated, considered in England as representing the maximum of weight that could be with economy handled and placed in the building. Referring to this fact the article states:

In every leading city of the United States are public and private buildings containing masonry blocks of immense size and huge monolithic columns. Architects are never restrained in their designs by fear that the quarrymen and stone setters cannot meet their requirements. And this is no modern condition. As far back as 1859-61 there were furnished from a Maryland quarry for the National Capitol in Washington no fewer than 108 fluted monolithic columns, each 26 ft. long. It would be impossible in this connection to enumerate all the great stones that have been supplied from American quarries for building work, but a few may be mentioned, just to show that they are not confined to any one locality. The marble columns in the Cleveland Art Museum measured 4 x 4 x 25 ft. and weighed about forty tons each.

The columns in the Tiffany Building, New York, are 28 ft. 8 in. by 3 ft. 6 in., and were cut from rough blocks weighing forty tons each. In the New Orleans post-office are sixteen monolithic columns each 26 ft. by 3 ft. and weighing approximately twenty-five tons. In the Penn Mutual Life Insurance Building, Philadelphia, are columns 35 ft. by 5 ft. 2 in., weighing about forty-six tons. In the People's Trust Company Building, Brooklyn, are four monolithic columns weighing about twenty-four tons each. The Pennsylvania State Capitol at Harrisburg has forty columns, 29 ft. by 3 ft. 9 in., and there are thirty-nine monolithic columns in the Scottish Rite Temple at Washington that are 30 ft. 2 $\frac{5}{8}$ in. by 4 ft.

2 $\frac{5}{8}$ in., weighing about twenty-three tons each. For the courthouse at Lebanon, Ind., certainly not one of our leading cities, there were shipped blocks of stone 37 ft. by 4 ft. 4 in., weighing fifty tons each, to be cut into columns. The lower sections of the eight columns in the sanctuary of St. John the Divine in New York weigh approximately ninety tons each. In the Baltimore courthouse are eight monolithic columns, each 31 ft. 2 $\frac{1}{16}$ in. by 4 ft. 2 in., and weighing, in the rough, 93,000 lb. each.

In monumental and decorative work we have accomplished even greater things. The West Point battle monument is of polished granite and measures 41 ft. 6 in. by 6 ft. The shaft of the Sault Ste. Marie monument weighed when shipped nearly 100 tons. For the bowl of a foundation in a suburban residence near New York, a block of granite was quarried 22 ft. by 22 ft. by 5 ft. 3 in., weighing fully 225 tons. When this was finally cut to shape it weighed about sixty tons.

The above facts are given because they are easily ascertainable. It would be difficult to get particulars of specially large blocks for masonry work, but it is apparent that our quarries can readily furnish anything that may be required in reason. This gives the architects a free hand in their designing, and is one of the reasons why our recent architecture has attracted world-wide attention.

School of Architecture at Tulane University

The 1916 year book of Tulane University, New Orleans, issued by the School of Architecture and the Sophie Newcomb School of Art, presents a valuable and interesting series of measured drawings of old New Orleans architecture, and examples of students' work in design.

Students at Tulane are fortunate in their proximity to a great amount of old work whereon to exercise their effort in free-hand drawing.

Not only does the city afford many

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excellent examples, among them at one time the recently demolished old Hotel St. Louis, but in the French Quarter the art student may wander indefinitely, finding at every turn, and in every vista, a subject worthy of his pencil or brush. All these things are heritages that it is most gratifying to be assured will receive the most reverential care at the hands of Tulane University and the New Orleans Chapter of the Institute.

The student work in this issue of the year book is marked by much of a high order.

The Institute Standard Form of Building Contract

The Journal of the Royal Institute of British Architects, in its latest issue acknowledges the receipt of a copy of the Standard Form of Building Contract issued by the American Institute of Architects, and states: "While examination shows how thoroughly the American architects have thought out the many problems arising in building contracts common to them and to us, with a modesty befitting their competence they invite our criticism for mutual benefit. * * * We can learn much from their admirable and conscientious labors."

Ruined Ypres

A member of the architectural profession in England, now with the colors at the front, writes to a London architectural journal as follows:

"I am at present quartered within a half mile of Ypres, and, having visited it during my apprenticeship and sketched in the Cloth Hall, I appreciate to the full the change. The old wooden house near the Lille Gate is still recognizable, but it can never be the dream to architects that it once was. The Cloth Hall itself is levelled to the ground, except for the wall where the frescoes were and a small portion of the tower which still raises a battered pinnacle to heaven. St. Martin's Cathedral is shattered, and the other day I had a clamber over the ruins, and

admired the splendid strength of the masonry. The ramparts still stand and throw off the Germans' shells like hail upon a stone floor, but the beauties of the place are killed; yet on a moonlight night its picturesque qualities attract, though in a gruesome light."

Science and Education

The following, an extract from an editorial in a recent issue of *The Architect and Contract Reporter* of London, will be read with interest in this country:

"There can be no doubt that we are waking up to the fact that if we, British, are to hold our own amongst the nations of the world in the future, the near future as reckoned in the life of nations—after the war—we must be a more scientific community than our past haphazard, individualistic methods, or want of method, have made us hitherto. We realize that the great difficulty we are experiencing in overcoming our present enemies is due to their superior science, science in research, science in organization, science in preparation, science in application. So on all sides we find put before us admonitions to be more scientific in many varied departments of national life.

"Thus in a recent number of the *Journal of the Royal Society of Arts* we have a paper by Dr. J. A. Fleming, M.A., F.R.S., on 'The Place of Science in Education.' Like all specialists, Dr. Fleming advocates the system of education which would best prepare those who are hereafter to come under his special instruction. Education may always be regarded from either of two different standpoints: general training and mental development on the one hand, or special preparation for a particular activity on the other.

"In elementary education it cannot be questioned that the general training and development of mental faculties is the only right course to pursue, and that the special training for a particular calling should commence at a later period. Exactly the point when this later period is to be entered is one on which educationists are apt to differ."

THE AMERICAN ARCHITECT

Book Notes

ENGLISH MURAL MONUMENTS AND TOMBSTONES. A collection of eighty-four photographs, specially selected by Herbert Batsford, with an introduction by Walter H. Godfrey, F. S. A. Full cloth, price \$5.00. New York, Charles Scribner's Sons; London, B. T. Batsford, Ltd.

The beginning of the nineteenth century marked the incursion into the field of memorials of all kinds, of the "monumental marble and stone workers" who, in their efforts to popularize their output, created a serious menace to the artistic presentation of tombstones, mural tablets and monuments.

Since that period it is only the work of men skilled in architectural design that has been worthy of notice, and so seldom have memorials been intrusted to competent hands that it is difficult to gather any large quantity of recent material that would be worthy of presentation. It is therefore to work executed prior to this period of decadence that we must look for dignified examples of these forms of monumental memorials.

In collecting the series of photographs reproduced in this work, Mr. Batsford has performed a valuable service, and secured a great many examples that are of considerable suggestive value.

NIGHTS, IN ROME AND VENICE IN THE ESTHETIC EIGHTIES, AND LONDON AND PARIS IN THE FIGHTING NINETIES. By Elizabeth Robins Pennell. Full cloth, 303 pages. Illustrated. Price \$3.00. Philadelphia and London, J. B. Lippincott Co.

For many years the art world has learned with interest of the peregrinations and art pilgrimages of Joseph Pennell and his equally talented wife, Elizabeth.

In the early days of cycling; Mr. and Mrs. Pennell were ubiquitous about Europe, and many an obscure, but beautiful locality has been made known through the pen and pencil of this gifted couple.

Any reference to Mrs. Pennell's literary ability or to the high artistic value of Joseph Pennell's work is entirely superfluous. Every architect is familiar with both, and will therefore want to read this, the latest of Mrs. Pennell's admirable books.

Few people know the true "Bohemia." It is not the cheap cabaret abroad or the equally cheap table d'hôte restaurant in the larger cities in this country. There are places where the food is good, wholesome and clean, and where the habitués are men and women who combine with all the artistic tendencies a wholesome respect for the good effects of soap and water. As a glimpse of the true Bohemia found in many cities, described by one whose power of observation by long practice has been trained to the highest state, this book is worth while in every way. All of us who have spent time abroad, either for study or recreation, will recall many "nights" when, surrounded by the best and most congenial companions, the time has been so delightfully passed as to mark an experience never to be forgotten.

These are the sort of nights that Mrs. Pennell writes about so entertainingly.

The opening chapter, "Days,—a word to explain," is a most admirable bit of work. It recounts with many interesting details their first visit to Europe and states how, as a young married couple, they took quarters in Rome, in which the lack of a chimney made a fire impossible. The dreariness of the cold nights forced them, in search of warmth and food, to seek the nearest *Trattoria*. Thus began a series of "nights" in many cities.

The illustrations, made by Joseph Pennell, all have the crisp and story-telling force that characterizes his work.

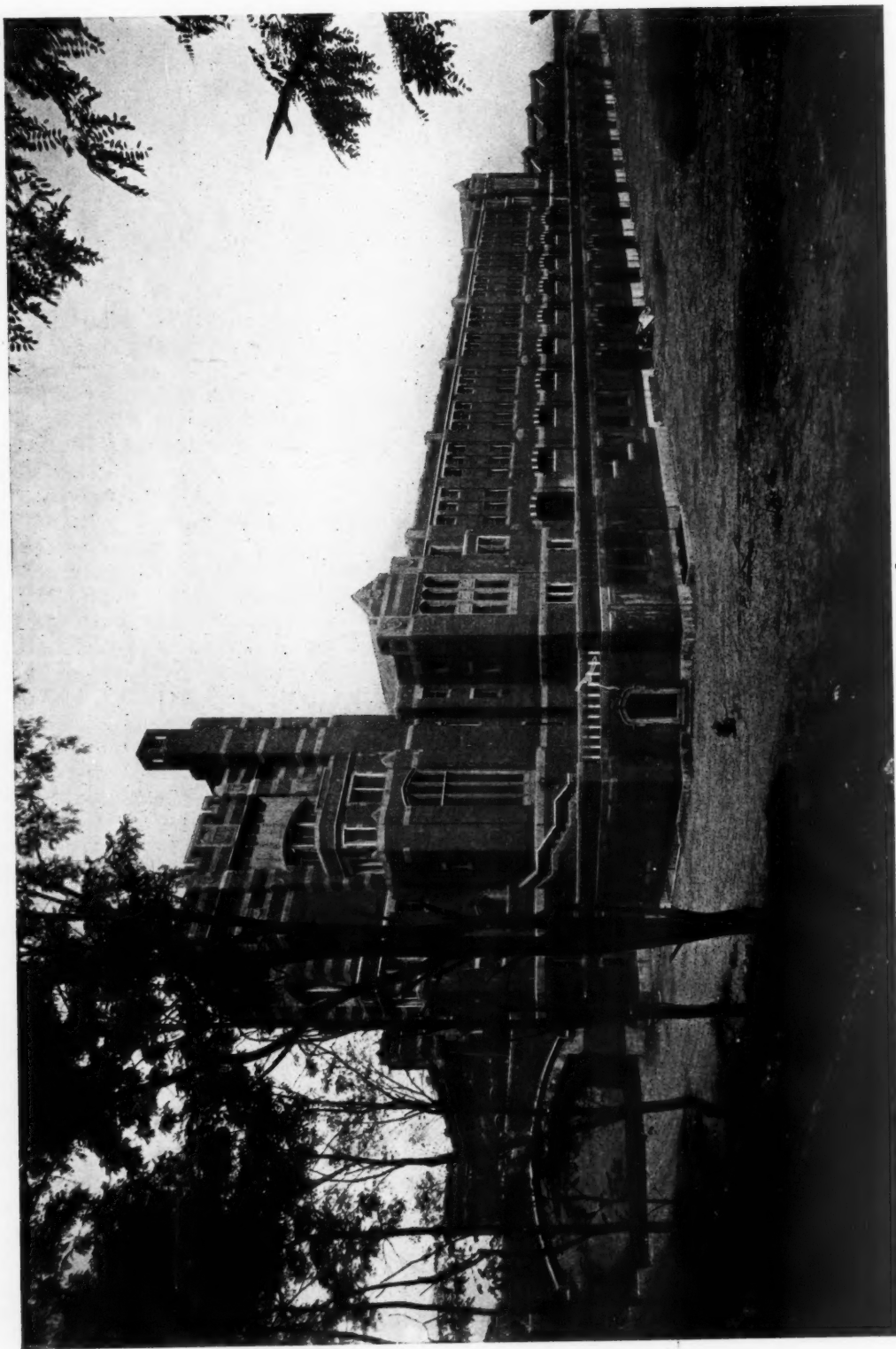
Personal

Mr. Wm. C. Taylor, architect of Louisville, Ky., has moved his offices to 1310 Lincoln Bldg., in that city. He would be glad to receive manufacturers' catalogues and samples.

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1875

THE AMERICAN ARCHITECT



ARMORY FOR MOUNTED TROOPS, COMMONWEALTH AVENUE, BOSTON, MASS.

MR. JAMES E. McLAUGHLIN, ARCHITECT