

# THE AMERICAN ARCHITECT

VOL. CX

WEDNESDAY, SEPTEMBER 20, 1916

NUMBER 2126

## DOMESTIC ARCHITECTURE OF THE EARLY NINETEENTH CENTURY—PART II

By JOHN T. FALLON

IN PASSING from a survey of earlier work to that of the nineteenth century the vast change that occurs in the temper of the times is worth carrying in mind. We pass rapidly and consciously from our existence as a British colony and the subsequent successful struggle for independence by great strides into an era of boundless vitality, full of humanizing influences that already began to presage our modern complexity of life. But with all this expanding prosperity it was not a fertile period for the arts. In place of an accompanying vigor they seem to exist upon the reserves of vitality that had been accumulating during the preceding century. Instead of a free plasticity we find a determined effort at formulation, a logical following through of consequences and above all a reverent historical attitude less toward the immediate past than toward the great past. All these were characteristic of the age that was just opening, the era of national expansion of commercial and industrial growth and of invention in science and philosophy.

While in England the profession of

architecture had long before come into its proper recognition, yet it was not until the beginning of the nineteenth century that there were architects properly speaking in America. The modern popular confusion of the architect with the builder is merely a persistence of the old acceptance of the word "architect" to

mean a master builder. Jefferson writes in 1771 to Thomas Adams, a business correspondent: "I desire the favor of you to procure me an architect. I must repeat the request earnestly and that you will send him as soon as you can," manifestly using the word to mean a master builder. That the distinction was imper-



DE RHAM HOUSE, FIFTH AVENUE, CORNER NINTH STREET, NEW YORK

fectly preserved in the nineteenth century we have to recall only two names, that of John McComb, the architect of the New York City Hall, and that of Seth Geer, both builder architects.

The first-hand transmission of the germs of the classic movement from Europe to America is easily traced. We have seen that Jefferson represents its first expression and that his buildings remain the first real monuments of the classic phase. "It was not to be expected

## THE AMERICAN ARCHITECT



A WASHINGTON SQUARE, NEW YORK, BALCONY

that however radical his intentions, Jefferson could wholly escape from the earlier manner which he condemned. Fortunately for him, perhaps, there was then, as always, no escape from the persuasive traditional style of the time. Sharing with other American buildings their materials, brick and wood, his works inherited unavoidably much of the homely domesticity and beautiful texture of their predecessors. It is this inevitable difference between Jefferson's intent and his results that permits the confusion of his work with the Colonial, and which at the same time makes it, like every other attempted revival, a new creation. There is no mistaking it either for the work of the Palladians or that of the French Romanists; it is an individual blend with native elements which makes it too our own.

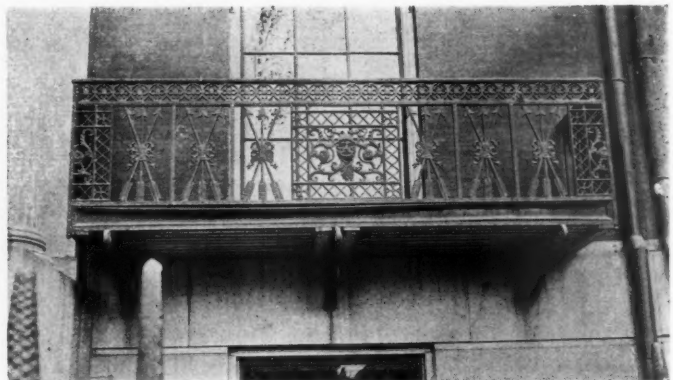
The foremost architect of the opening years of the nineteenth century was the Englishman, Benjamin Henry Latrobe (1764-1820). His architectural training was acquired in the office of the older Cockerill, a confirmed classicist and a deep influence in the English profession, whose work was to be later eclipsed by that of his son. Latrobe was already an experienced and successful practitioner before he left England and upon his removal to Amer-

ica in 1796 became almost immediately sought after and recognized. Without discussing Latrobe's work in detail, since his buildings were mainly monumental and public ones, it must be pointed out that he dominated the architecture of America for the first decades of the century, if we except New England, whose acceptance of Colonial traditions was never successfully disturbed. It is needless to add that under his influence our work took a decidedly

Grecian turn.

A contemporary of Latrobe's is Dr. William Thornton (1761-1828), a man of great culture and refinement, whose architectural practice, if we may call it such, was only a component part of a busy public life. Mr. Glenn Brown has written a scholarly biographical sketch of this large-minded man, so entertaining of personality and so public-spirited of character. Dr. Thornton may fairly be classed among the cultured dilettanti rather than as one of the architectural profession, properly speaking; his innate good taste was supplemented by only a few weeks of study in the profession. It is significant that his work shows scarcely a trace of the impending Greek revival.

The successors and pupils of Latrobe, Robert Mills (1781-1855) and William



A WASHINGTON SQUARE, NEW YORK, BALCONY

## THE AMERICAN ARCHITECT

Strickland (1787-1854), continued to exercise a similar domination over public taste for a generation. Mills in particular influenced the architecture of



PORCH, WALNUT STREET, PHILADELPHIA

Washington just at the time when that city was expanding and the needs of the governmental departments were greatest. By this time the Greek influence was in full swing, but that it by no means entirely occupied the attention of professional taste is shown by the isolated examples of Roman, Egyptian and Gothic motives that were used during this era. One more name must be added to this list, Isaiah Rogers (1800-1869), who practically Hellenized the architecture of New York and whose influence was as strong here as that of Mills in Washington. His most notable work has fortunately been preserved for us in the colonnade of the Merchants' Exchange, later the Custom House and now the National City Bank.

The few drawings that exist of these masters have the qualities of painstaking accuracy and lack of freedom that have already been referred to as a tempera-

mental part of the era. There is none of the delightful and joyous freedom that fills the sketches of the Renaissance architects; rather a quality of precision and finality that betrays the mind of an engineer or archeologist. Perhaps this may help to explain much in their work that is thought dry and sterile.

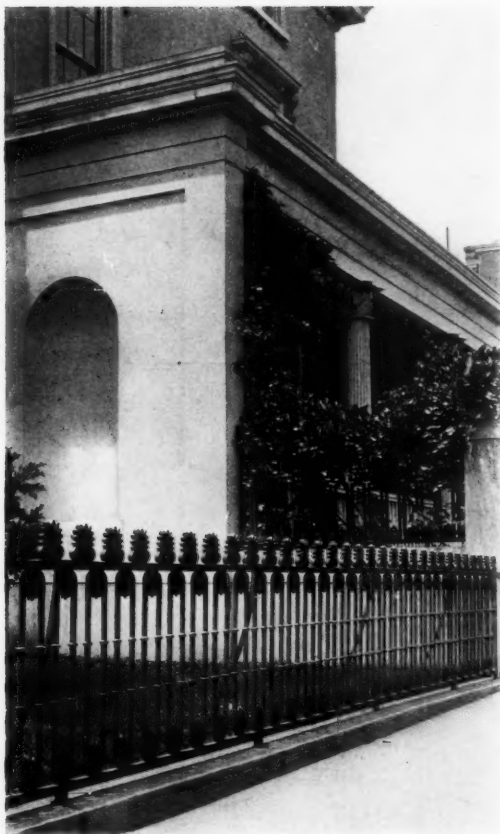
Restraint and severity are the keynotes of the domestic work of this period; in walls, cornices, doorways and windows a process of elimination was practised. Wall surfaces were usually kept plain with the minimum of local or surface interest. To this end the brickwork of Colonial days with its charm of texture and jointing gives way in some cases to



PORCH, WALNUT STREET, PHILADELPHIA

stone and granite, but more often to brickwork painted gray with the evident intention of suggesting the tone of granite. This material springs into great popu-

## THE AMERICAN ARCHITECT



DETAIL, PHILADELPHIA

larity and because of its somber and dignified appearance is considered most fitting for monumental work.

Window openings sacrifice their architraves and trim, and become, as far as local interest goes, mere studies in proportion. It must be said in all fairness that the fenestration of some of these old houses shows a feeling for fine and subtle proportion that is exquisite. The slight tendency toward attenuation in window design scarcely becomes a fault so delicately is it suggested, while muntins and sash bars are reduced to the merest line.

The typical cornice of the day is a transcription of the Greek Doric, and without ornament or carving this member probably does more than anything else to add an air of classic frigidity to these houses. In its defense one is bound to admit that its proportions are usually good and often fine, and that it performs

its functions well. But there is little attempt to obtain an interesting play of light and shade, while the picturesque gable and hip roofs are no longer to be seen and the reign of the flat roof is definitely established.

It is inevitable that one should look to the doorway of this period to find the focus of interest, for architects have always reserved their best efforts for this feature. Here again one is doomed to a certain measure of disappointment. The nineteenth century was content to Hellenize the Colonial doorway with slight modifications and, having accomplished this, to repeat it *ad infinitum* with few changes.

The architects of this period must be given due credit for having first discovered the possibilities of cast iron as a decorative medium. In their details of



GATEWAY, PHILADELPHIA

## THE AMERICAN ARCHITECT



WALNUT STREET, PHILADELPHIA

balconies and porches, fences and gates  
a new and original note was struck that

modern designers have not yet fully appreciated. All the pent-up energy of the artist's brain was expended upon these designs. Restraint gave way to a freedom that at its best is inimitable and at its worst meaningless rather than vicious. The most salient point that is brought out by them is their faithfulness to the material, for the forms of wrought iron are never copied or even suggested, but the greater liberty accorded by cast iron is realized at its full worth and taken advantage of. The porches and verandas characteristic of this epoch are probably the most picturesque features of all. Apparently no attempt was made to give them massiveness or weight, and the lace-like delicacy of their cast iron detail is really refreshing. In all this iron work there is a suspicious amount of repetition which suggests that the day of the "stock design" was already upon us, but this can hardly detract from a proper appreciation of their individual merits.

The end of the classic revival puts a definite termination to this period, and marks the beginning of the meaningless work of the post-bellum era. Its importance to us is probably more a historical than artistic one; its disciples were sincere and capable builders rather than gifted artists. But their work was so considerable and thoughtful that we are compelled to give it our consideration.



## WEST INDIAN DOGWOOD

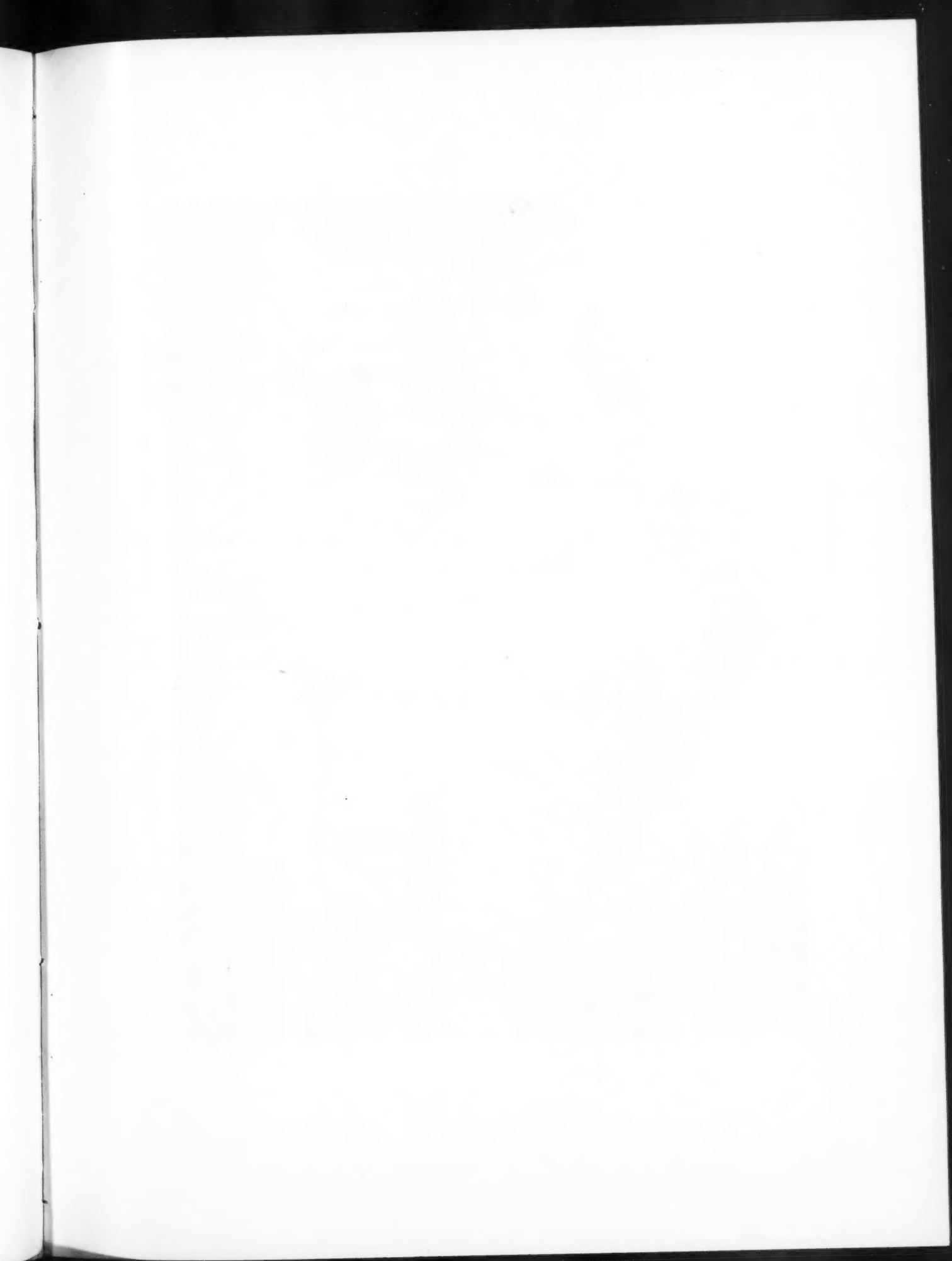
**W**EST INDIAN dogwood (*Pisicidia erythrina*) is an important leguminous tree growing in Southern Florida, Mexico and throughout the West Indies. It yields a very valuable wood that is used extensively for special purposes and goes under the name of chijol or iron wood. The Mexican names for this wood are chijol, cocuile, colorin de peces, flor de papagallo, jabi, jobin and mata pez de Mexic. In the West Indies it is called West Indian, Jamaica, or white dogwood. It is a medium sized tree, attaining a height of upward of 80 feet and from two to three feet in diameter near the base. In the West Indies the tree is found in the plains and in the hills up to 3,500 feet altitude. In Mexico it occurs in nearly similar situations and often in inaccessible locations, chiefly along the Gulf Coast, where it is said to grow in great profusion. In Florida it grows on the keys and in the limestone soil on the mainland south of Miami.

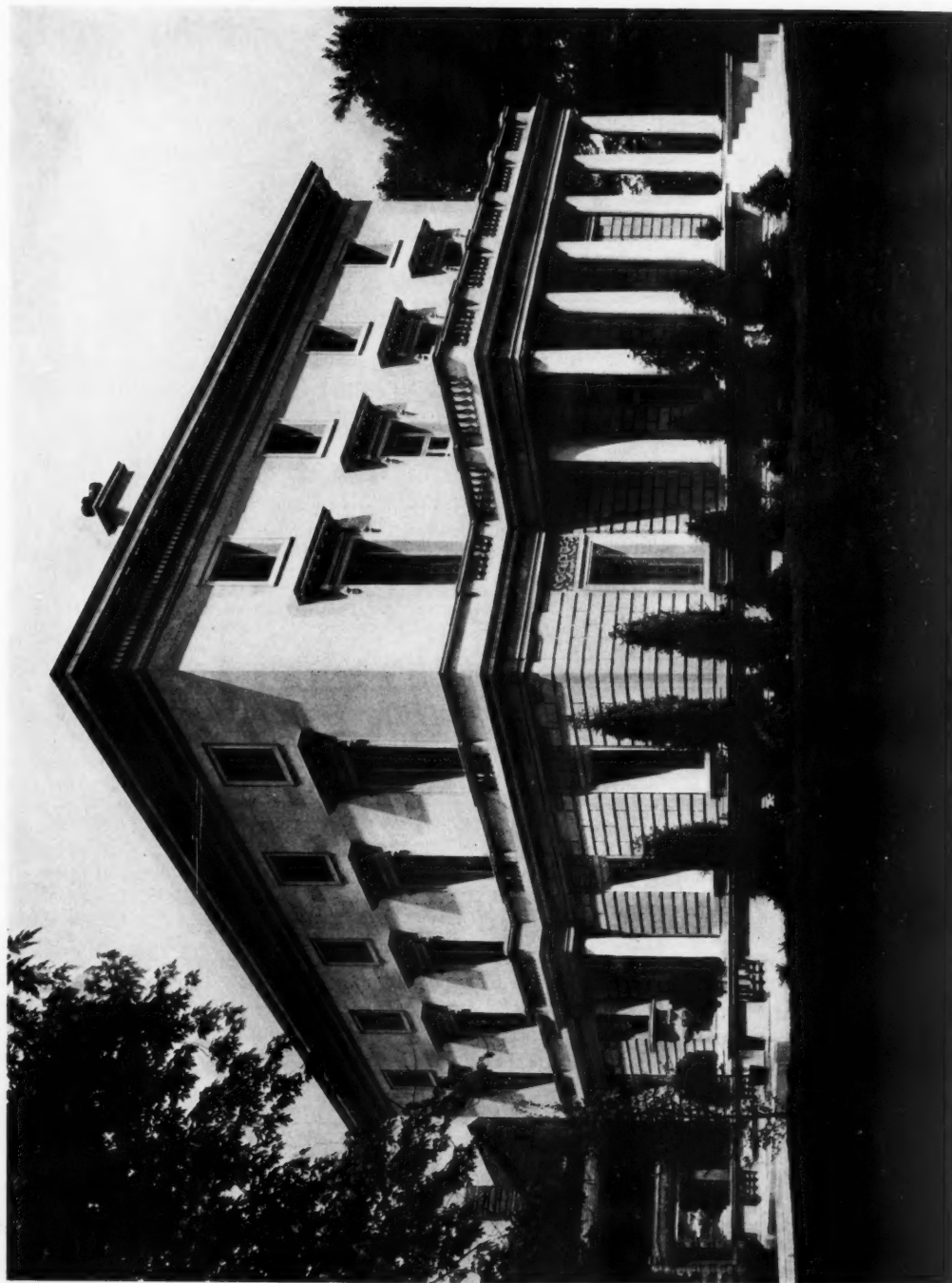
The heartwood is of a dull yellow brown, very heavy and hard (about 55 lbs. per cubic foot), tough, more or less brittle, close grained, compact and susceptible of a high polish; the sapwood is lighter in color and is usually rather narrow in mature trees. The wood becomes exceedingly hard after seasoning and often does considerable damage to tools used in working it. It is usually cut and worked when green because it is softer. It shrinks and warps very little during seasoning. The popularity of this wood is based almost entirely upon its great durability. Authentic records show that it surpasses iron and steel in durability when placed in contact with the soil. It is stated that fence posts of this wood, which were set in the ground in the ancient city of Panuco, Mexico, more than three hundred years ago, show no signs of decay. This extraordinary freedom from decay is due to the presence of a narcotic or poisonous substance within the cavities of the pores or vessels of the wood and the cells of the

bark. This poison acts as a preservative, rendering the wood immune against the attack of insects and fungi, which are, as a rule, very destructive to woods in all tropical countries. The bark, leaves, twigs and roots are particularly astringent, and a decoction prepared from them is said to be used extensively for stupefying fish. The Mexicans generally reduce the bark of the roots to a powder by grinding, and place it in a bag or basket. The latter is then dragged up and down the stream until the active principle has been extracted and the fish are stupefied, leaving them free to be captured.

The wood is much used for railroad ties, wharf piles, felloes of wheels, cart and carriage work, rollers of native sugar mills, and for other work requiring a tough wood. It is used extensively in Mexico for posts and is unsurpassed as a building material. It finds an important use in boat and dock building, and for all purposes where great durability is required. In addition to its use as timber, great quantities are converted into charcoal, and in some localities it is used extensively for firewood.

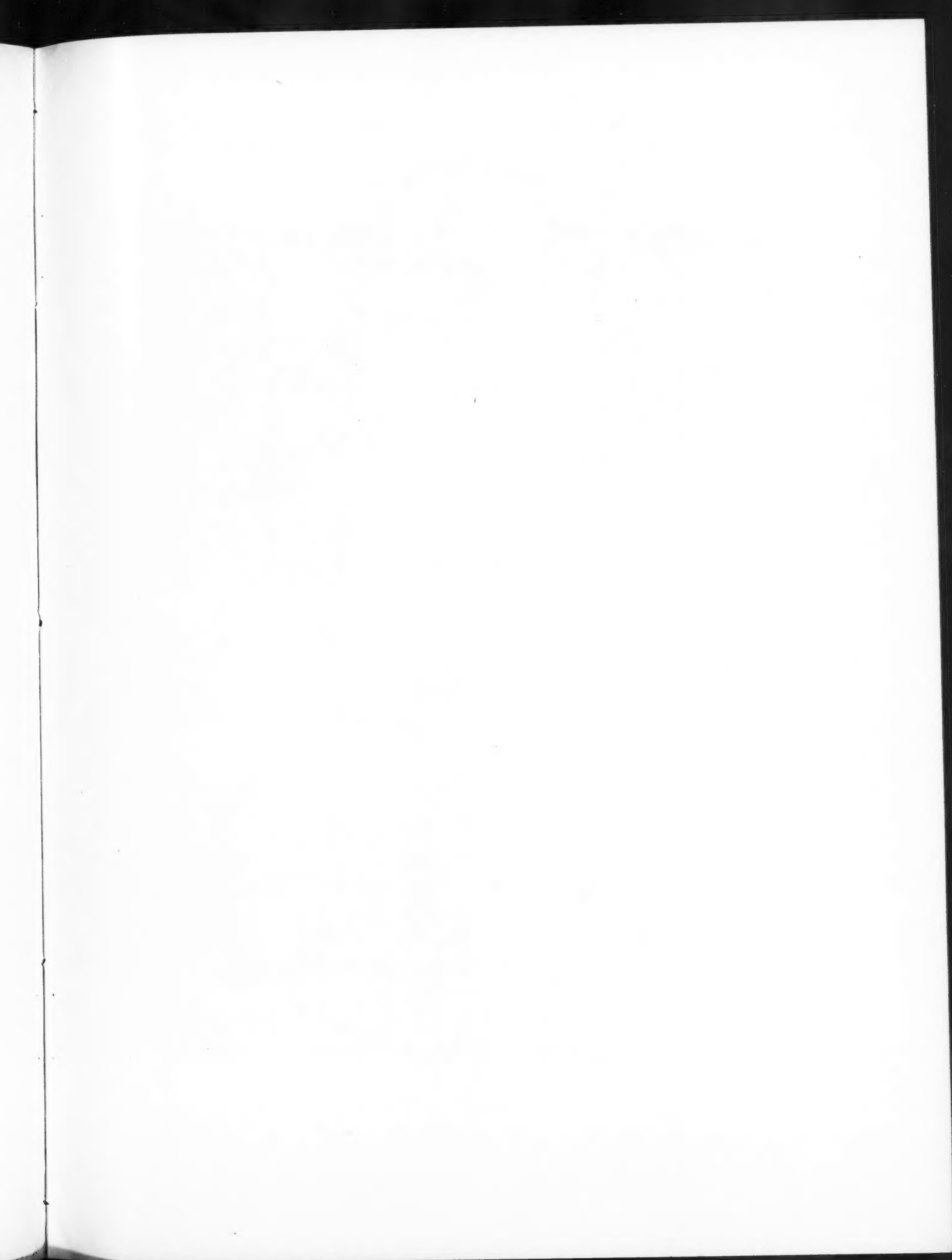
It is said the chijol trees along eastern Mexico grow very large and are abundant, but the present crude methods of cutting the timber and bringing the lots to the places of transportation is too expensive to be undertaken with the expectation of profits. Modern methods of logging have not yet been introduced in removing logs or sawed timber. It will be practically impossible to take out this wood except by up-to-date methods on account of the broken character of the regions in which it is found in commercial quantities; a large part of the timber cannot be reached even with these means except at an almost prohibitive price. The present methods employed are gravity slides, oxen, and gangs of men, which are antiquated, laborious and expensive. The methods used by the Mexicans are crude, slow and wasteful at best.

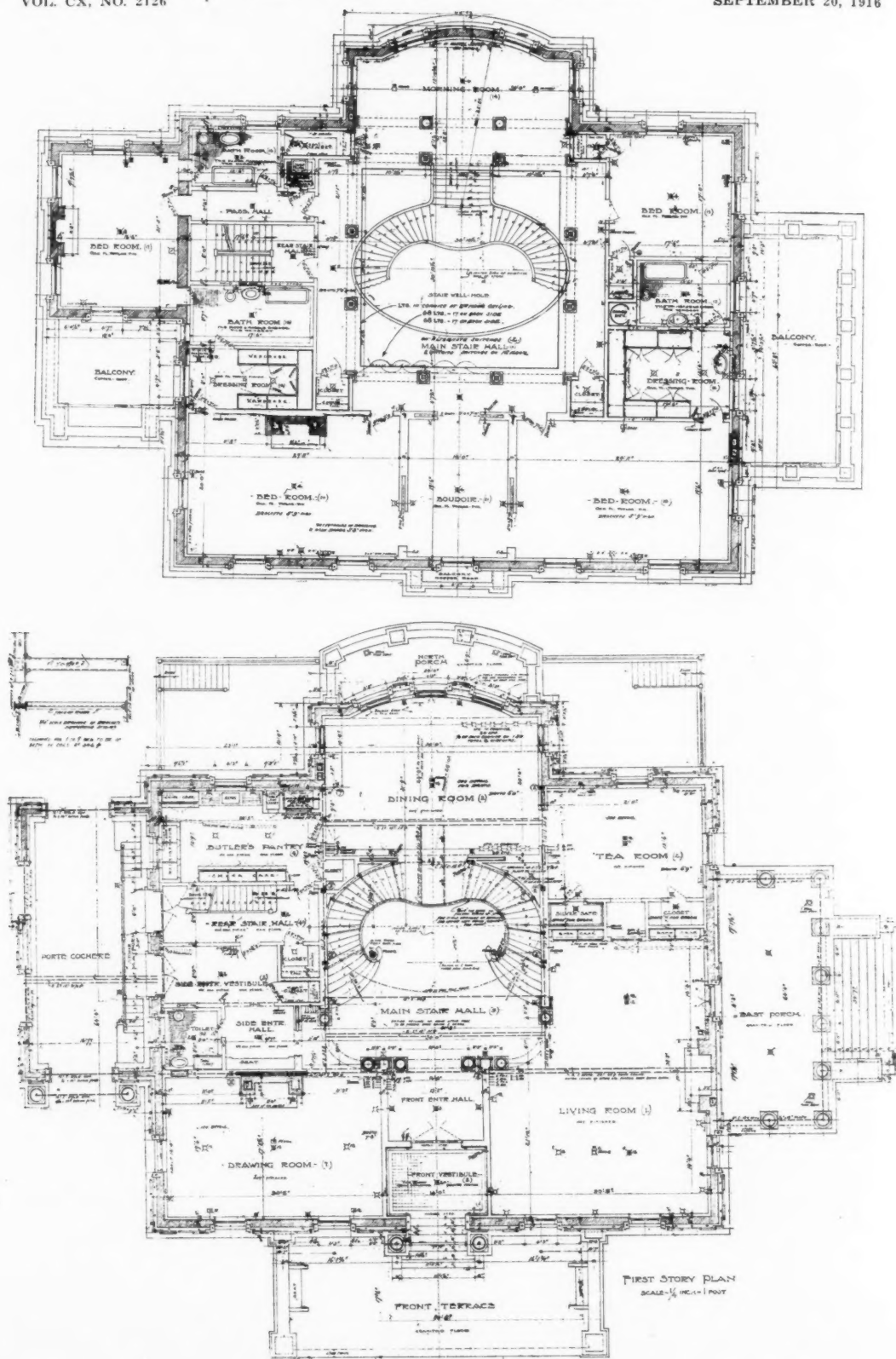




HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.

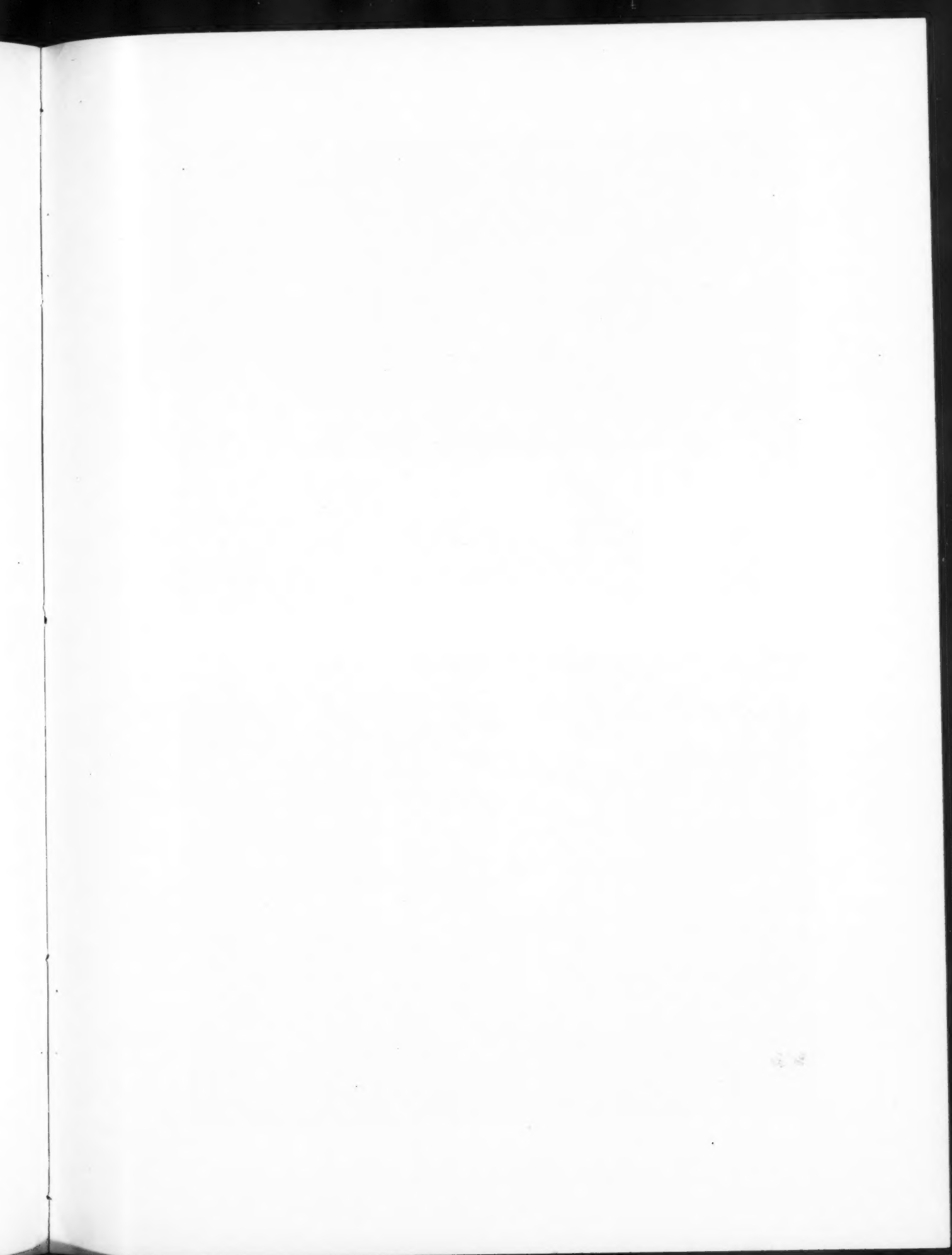
MR. TOM P. BARNETT, ARCHITECT





HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.

MR. TOM P. BARNETT, ARCHITECT





DINING ROOM



LIVING ROOM LOOKING TOWARD MAIN HALL

HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.

MR. TOM P. BARNETT, ARCHITECT



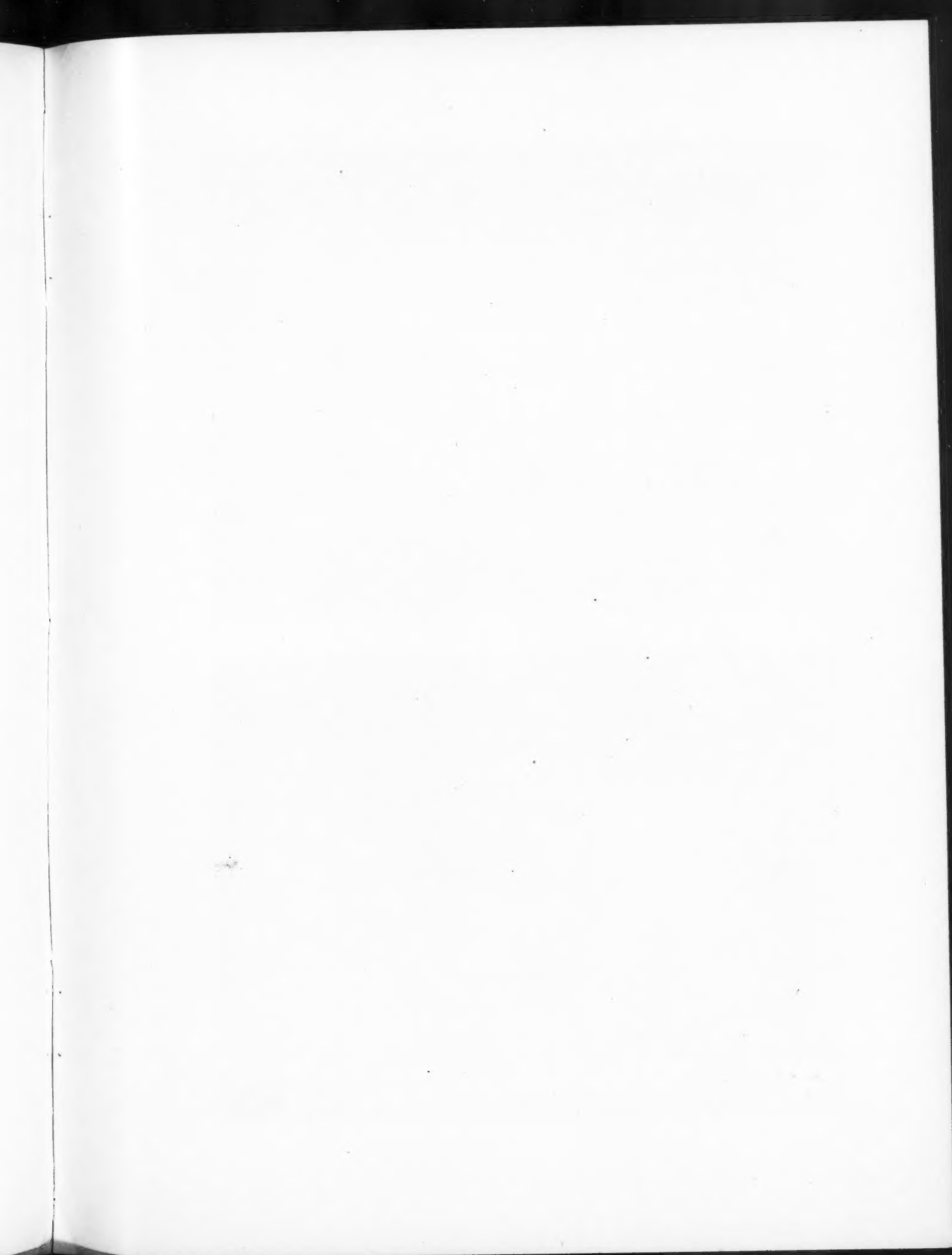


MORNING ROOM



FRENCH ROOM

HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.  
MR. TOM P. BARNETT, ARCHITECT





TAPESTRY ROOM

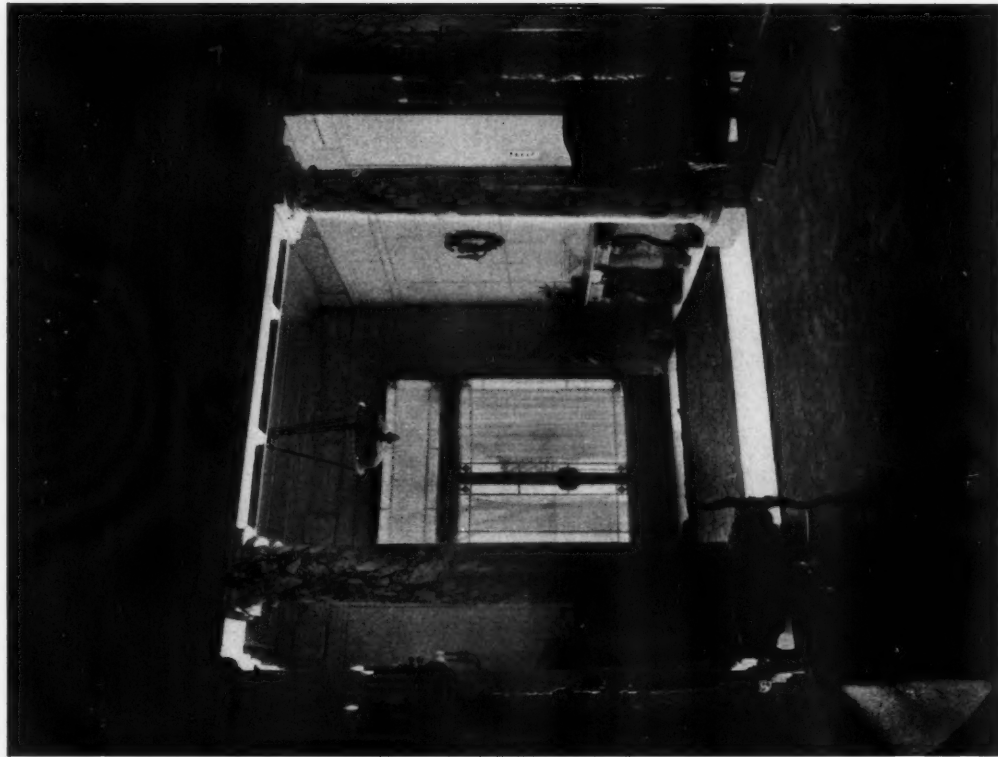


TAPESTRY ROOM

HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.

MR. TOM P. BARNETT, ARCHITECT





RECEPTION HALL



DEN

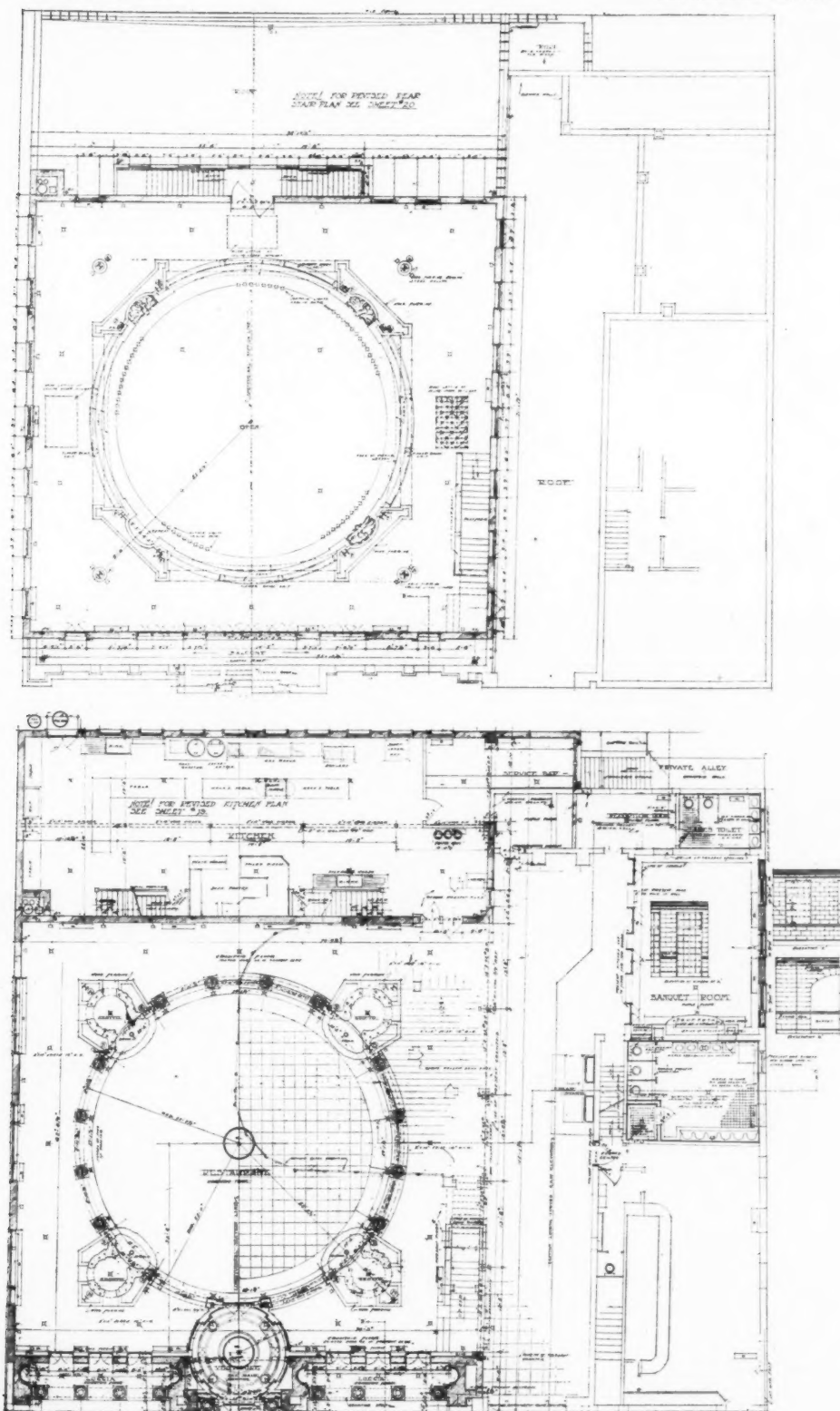
HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.

MR. TOM P. BARNETT, ARCHITECT



RESTAURANT BUILDING FOR ANHEUSER-BUSCH BREWING ASSOCIATION, ST. LOUIS, MO.  
MESSRS. T. P. BARNETT CO., ARCHITECTS



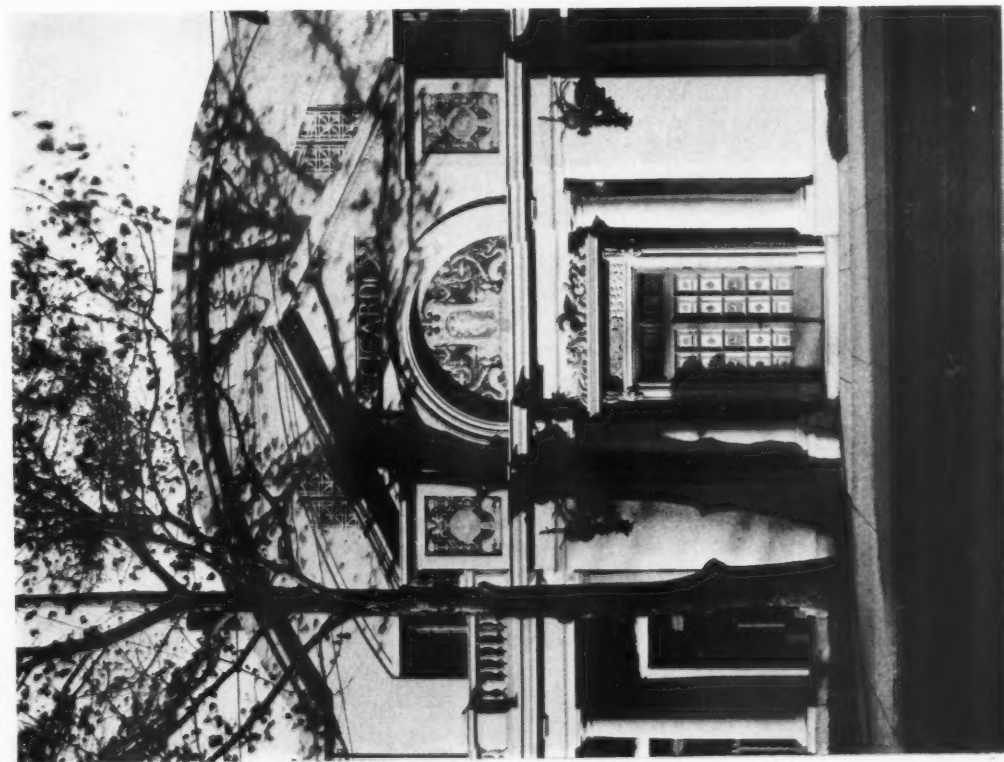


BALCONY PLAN

RESTAURANT BUILDING FOR ANHEUSER-BUSCH BREWING  
ASSOCIATION, ST. LOUIS, MO.

MESSRS. T. P. BARNETT CO., ARCHITECTS





RESTAURANT BUILDING  
FOR ANHEUSER-BUSCH BREWING ASSOCIATION,  
ST. LOUIS, MO.

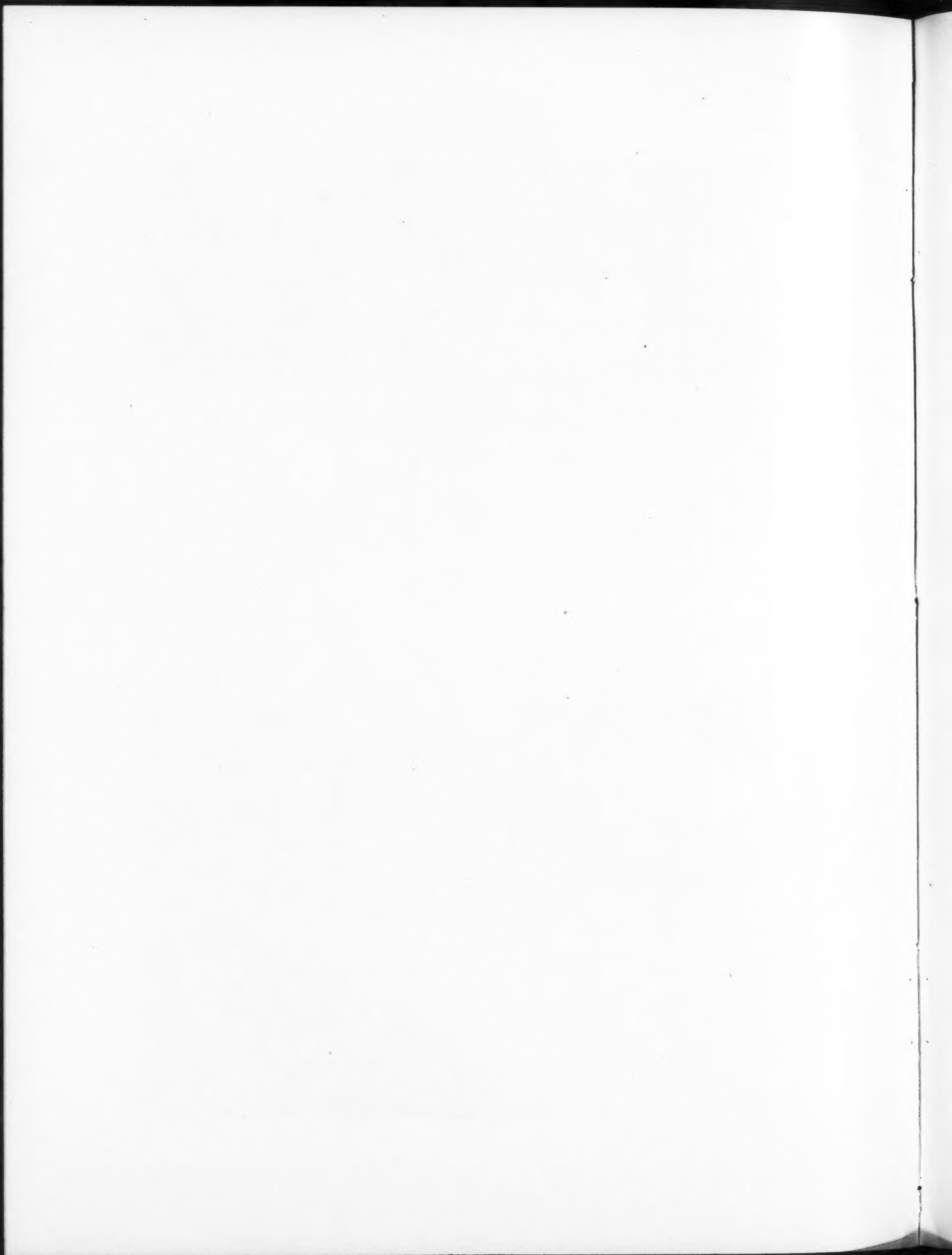
MESSRS T. P. BARNETT CO., ARCHITECTS

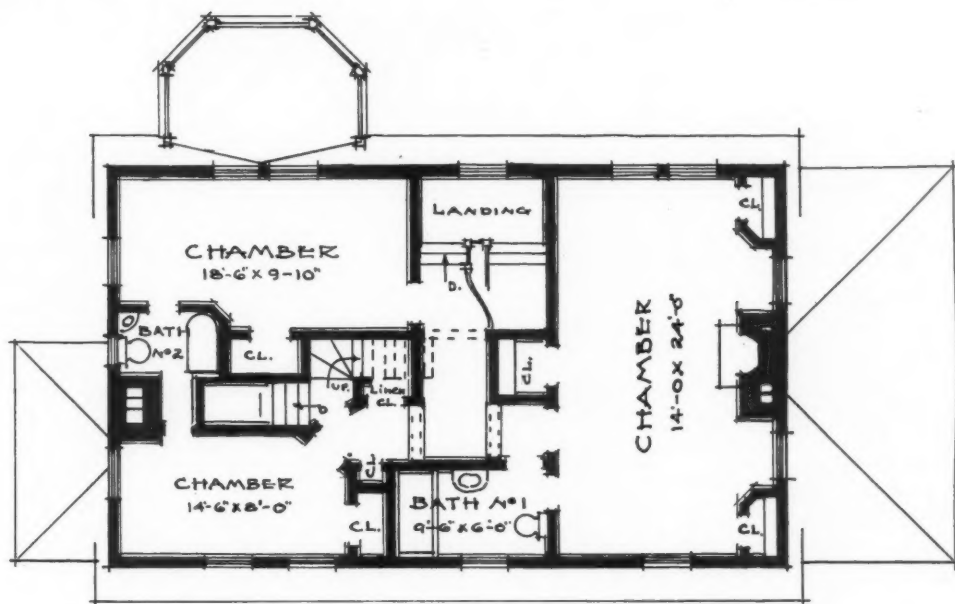
\_\_\_\_\_



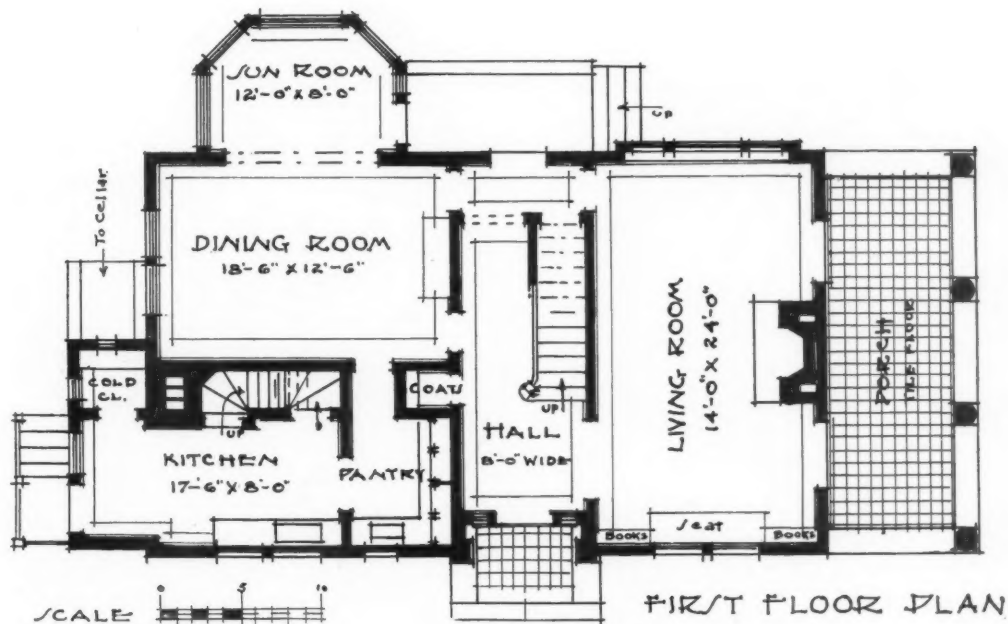
HOUSE OF WILLIAM A. SPICER, JR., ESQ., PROVIDENCE, R. I.

MR. ELEAZER B. HOMER, ARCHITECT



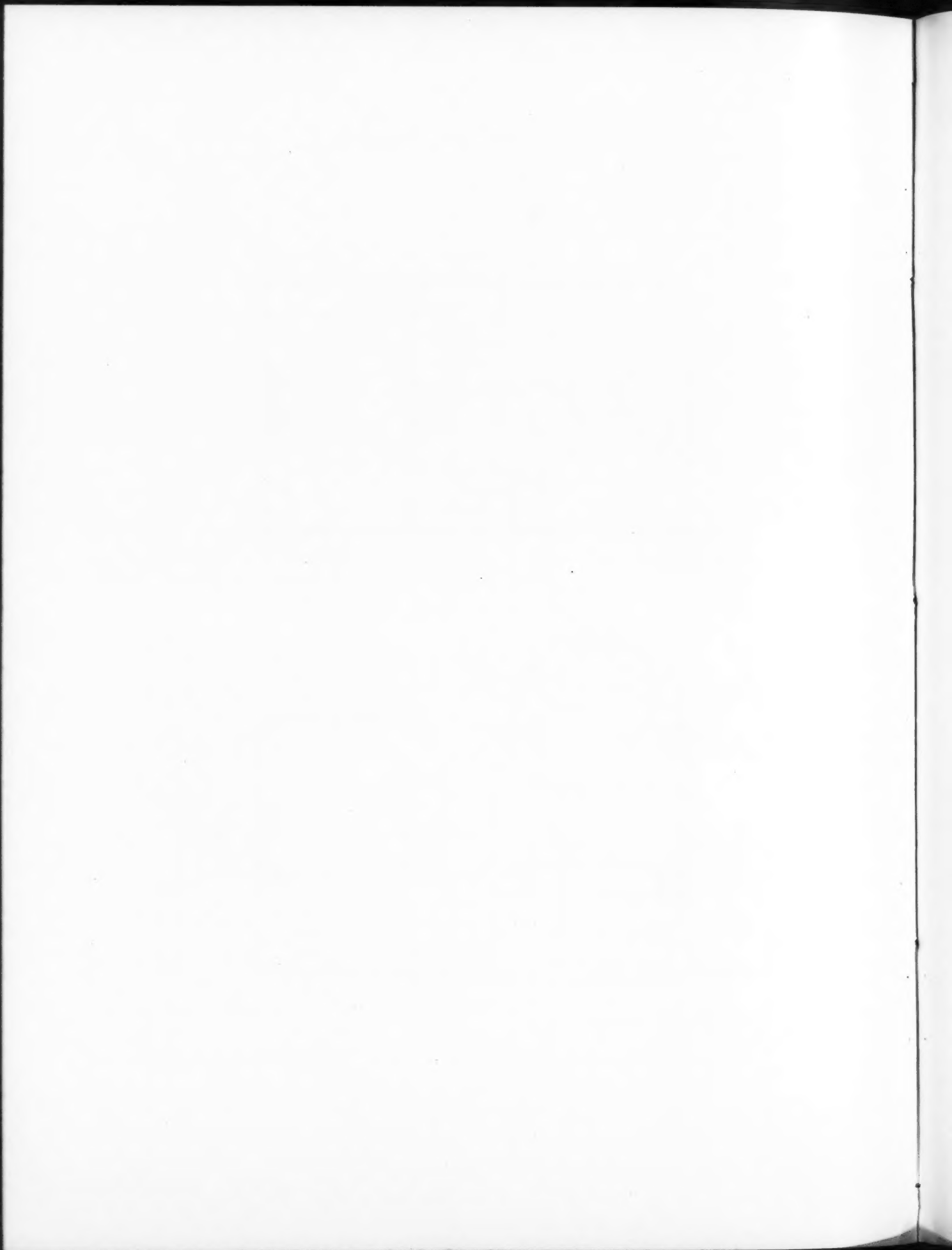


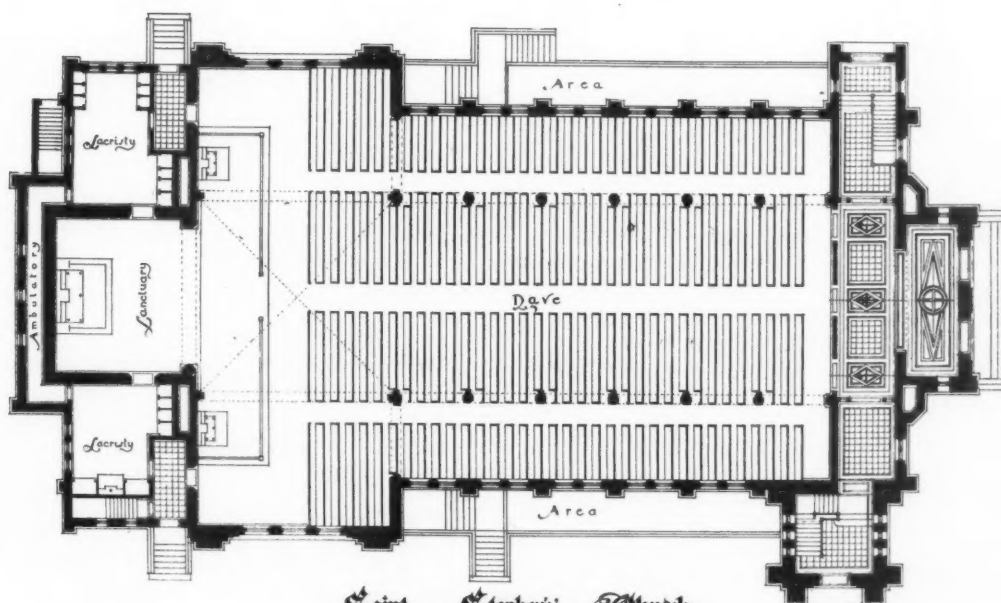
SECOND FLOOR



HOUSE OF WILLIAM A. SPICER, JR., ESQ., PROVIDENCE, R. I.

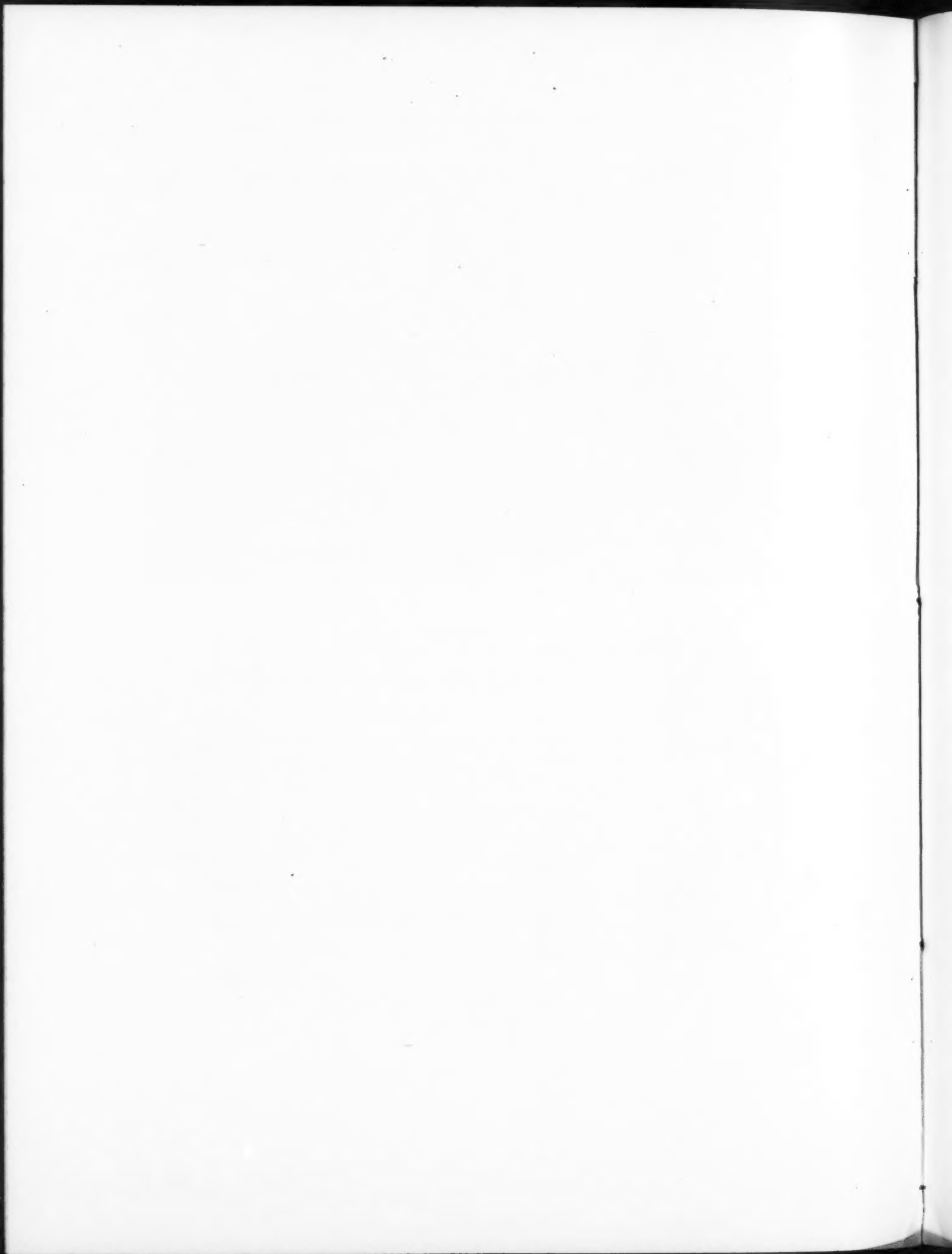
MR. ELEAZER B. HOMER, ARCHITECT





*Saint · Stephen's · Church*  
*Worcester Mass*

MR. JNO. WM. DONOHUE, ARCHITECT



## THE AMERICAN ARCHITECT

### THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York  
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN  
ARCHITECT"

#### SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico,  
Hawaii, Philippine Islands and Canal Zone),  
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID  
ALL OTHER COUNTRIES . . \$12.00 PER YEAR  
SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*  
Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class  
Matter

---

VOL. CX SEPTEMBER 20, 1916 No. 2126

---

#### NEW YORK'S NEED FOR AN ADEQUATE FINE-ARTS BUILDING

"IN THE strange Babylon that has grown up around us here in New York there is a home for everything except Art." It is now more than four years since the above sentence was quoted in these columns. At that time the subject of a suitable building to house the National Academy and other art associations was being generally discussed in both the daily and the art press. The condition then existing has not improved in these years. As a matter of fact, the art associations appear to be, if anything, farther away from a realization of their object now than they were at that time, for the general agitation that was being carried on then appears to have practically ceased. The late John W. Alexander spent the last years of his life in earnest and futile efforts to secure a site and the funds needed to provide a suitable building to be devoted to the purposes of art in this city. Mr. John Alden Weir, who succeeded Mr. Alexander as president of the National Academy, has

shown an equal interest in this important matter, but as in the case of his predecessor he has failed to receive the support and encouragement that would insure success.

Under present conditions it is not possible to accept and hang in New York one-half of the pictures, sculpture or architectural exhibits that are submitted at the various annual exhibitions. As a result, many artists are deprived of the benefits which accrue to artist and public alike from these functions, when they are fully representative of the work being done in the studios. Each year the discontent born of disappointment and the dissatisfaction which is felt, as a result of inadequate gallery space, increases.

Considering the numbers engaged in artistic pursuits in this city, the many patrons of art who are residents of New York and the fact that art is now generally conceded to be an asset of both state and municipality in which it has been encouraged, the condition is becoming a reproach. Other cities throughout the United States are better equipped and offer greater attractions to artists as a body. Unless something is soon done to improve the situation, New York will lose its position as art center of this continent. It has already suffered incalculable loss by not providing facilities that will lead to greater development in a direction that constitutes the chief wealth of many European cities.

As to methods by which funds might be secured there are of course differences of opinion. Contributions from patrons of art can hardly be depended upon, and there is also a doubt as to the propriety of looking to a single class for funds to carry out a project undertaken in the general interest, or at least one from which the public in general would benefit. It would seem, in fact, as though a broad view of the matter would justify construction of a fine-arts building from public funds. If the old-time theory that art in this country was simply a diversion of the rich has in truth been abandoned, and the modern view that it benefits all classes taken its place, why should not the municipality erect a fine-arts building as

## THE AMERICAN ARCHITECT

readily and with as much propriety as it would construct a court house or provide a park? The time when such action will be taken with the approval of all classes cannot in the nature of things be far distant. In that sense we have, perhaps, made progress during the past four years.

### VALUE OF SKETCHING TO ARCHITECTS

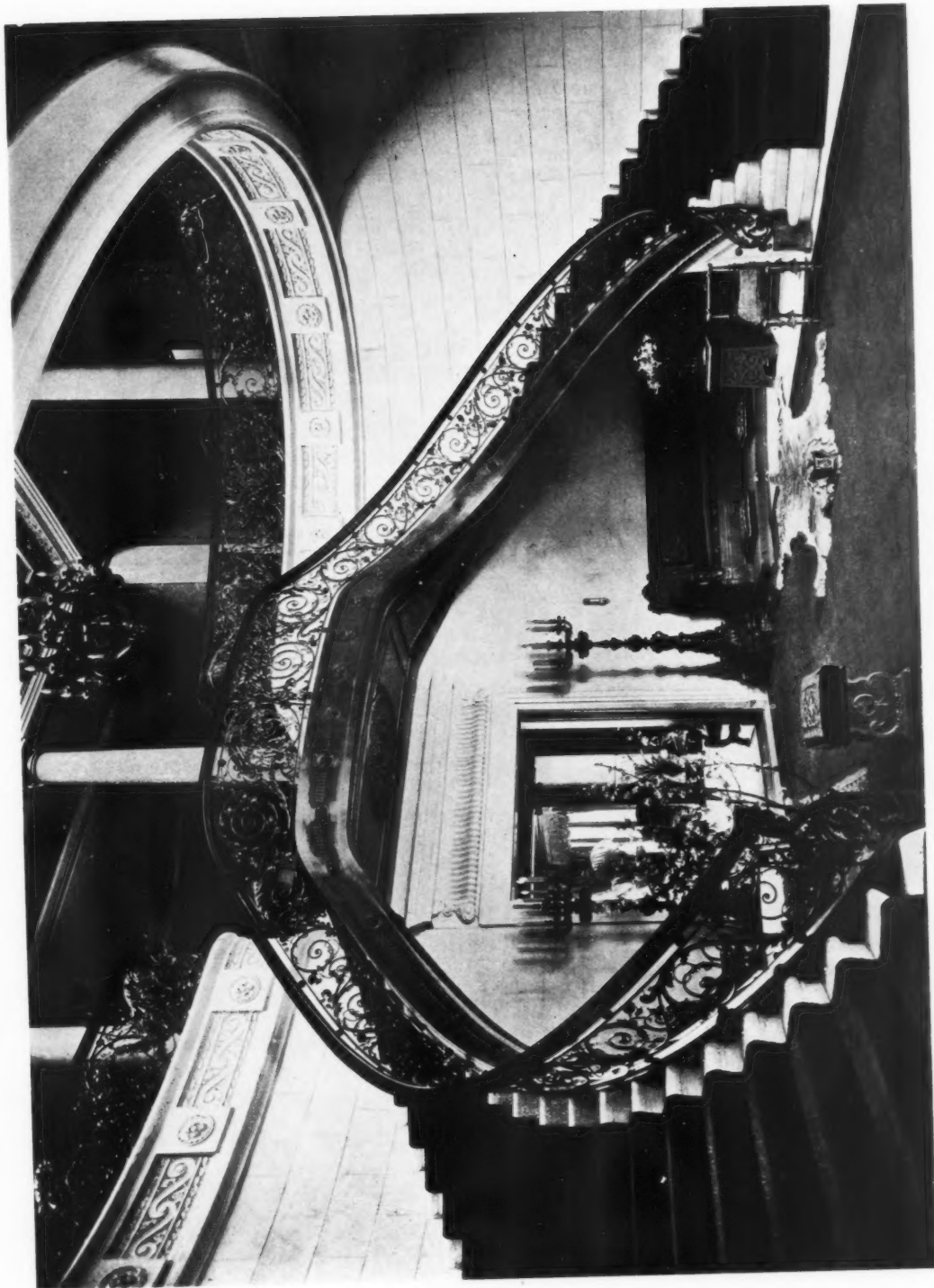
**D**URING the course of an address on "Sketching for Architects," recently delivered before a student body in London, much stress was laid on the superior value of pencil notes and sketches made afield for subsequent use in the drafting room as compared with the more usual collection of photographs taken to serve a similar purpose, or even the wealth of material of suggestive value published in the architectural press.

The majority of architects possess a certain ability in sketching; a few of them have acquired unusual facility with pen and pencil, which, combined with an eye trained to almost photographic accuracy, enables them to collect a surprising amount of valuable material during their travels, and record it in the most usable form. As a matter of fact, the statement, attributed to an architect of prominence, that the men who have attained high rank in the profession have, with few if any exceptions, acquired early in life the ability to sketch with both accuracy and speed was probably made with a full knowledge of the facts. An artist of considerable ability once expressed the belief that every one could be taught to draw and paint if in early youth he gave sufficient attention to the study of form and color. While there may be some question as to the accuracy of this statement, it

will perhaps be conceded that men of sufficient artistic perception to successfully complete the course in the average architectural school can acquire skill that will enable them to set down in sketches the details and main characteristics of a work of architecture.

It is probably a conservative statement to say that the most painstaking study of photographs will not give so accurate a knowledge of certain details as may be obtained from even a rough sketch by the trained architect. Further than this, the sketching of a subject automatically impresses it upon the memory, both as to form and detail. This fact is recognized by men whose method of memorizing dates, numbers or matters of minor importance is to jot down the thing to be borne in mind, read it over carefully, and then destroy the memorandum. The fact of having written it down has impressed it on the memory, and the knowledge that the memorandum is destroyed and not available for reference operates to charge the mind with the detail. While this is to a certain degree psychological and perhaps not effective to the same extent with different minds, it is undeniably true that even the most indifferently executed sketch produces an impression on the mind of the average artist which is both more lasting and more accurate than can be obtained by him from photographs.

To sum the matter up and do justice to both forms of artistic record, it may be said that in a certain sense a sketch belongs in the category of the hand-made work of art, while a photograph represents the machine-made article. Both have their legitimate place and neither can ever successfully replace the other in the special field to which it is peculiarly adapted.



THE HALL, HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.  
MR. TOM P. BARNETT, ARCHITECT

## THE AMERICAN ARCHITECT

### Unburnable Cities

There is one fact pervading half the dispatches from the western war zone of Europe which Americans would do well to take to heart—the fact that neither bombardments nor direct incendiarism has been able to start such conflagrations as those which have devastated so many cities and towns in America. The European cities and villages, especially in what may be called the Napoleonic area, simply won't burn. When the Germans wished to destroy a Belgian town, they had to set fire to each separate house. The woodwork in that house, the floors and staircases, would be consumed, but the brick and plaster walls and tile or slate roofs kept the fire from passing on. In France it was the same. Rheims has been under fire six months and nothing more than local blazes have started in all that time. Try to imagine an American city subjected to such a trial.—*Concrete Age*.

---

### Art Destroyed at Rheims

The civil hospital of Rheims, formerly the abbey of the Church of St. Remi, the destruction of which by artillery fire was recently officially announced at Paris, was considered to be one of the finest edifices in the city, states a staff correspondent of the *Springfield Republican*. It was almost entirely reconstructed in the 18th century. The linen room in the structure contained an important series of 17th century tapestries which with others much older were recently sent to the Museum Beaux Arts in Paris. Under the arcades of the cloister forming part of the structure was a rich lapidary museum containing all the remaining specimens of the archeological collections of the city which were almost entirely destroyed in the burning of the archbishop's palace. In another part of the hospital was a part of a primitive cloister, a perfectly preserved and magnificent specimen of 12th century art. A large vault of the cathedral was recently crushed in by a big shell which brought down a mass of fragments.

### The Menace of Aerial Warfare

Many problems, the result of changed conditions brought about by the present war, and that affect the practice of architecture are discussed in the British architectural journals. The objectors to the rebuilding of the much abused Charing Cross railway bridge have urged many reasons for the abandonment of any appropriation, and in referring to this *The Architects' and Builders' Journal* states: "An ingenious argument against the perpetuation of Charing Cross railway bridge is that the signal lights make them a valuable guide to the hostile air-raider. It is therefore contended that this is in itself a sufficient reason for abolishing all such bridges in towns; and, indeed, it is seriously proposed that all railways in towns should be concealed underground. There are many reasons why they should be interned, and these seem to outweigh completely the reasons against the change. Among the latter the most cogent is the damage done to buildings by vibration, of which the effects are felt at a considerable distance from the track; and an even more serious objection arises from the tapping of the moisture from the soil over a still wider area, and the consequent wholesale settlement of buildings whose foundations are thus insidiously sapped and drained. It will be recalled how severely St. Paul's Cathedral, and several fine old brick buildings in the Temple, have suffered from this cause. Taught by experience, tunneling engineers may be able in future operations to provide against such contingencies; and some degree of reparation may be made to St. Paul's by removing the hideous lattice bridge at Blackfriars, and that other enormity, the bridge across Ludgate Hill, both these monstrosities destroying what should be glorious views of Wren's dome."

---

### British War Memorials

As has been forecast there is a flood of proposed war memorials in England, most of them of very poor artistic quality. The English architectural press is out-

## THE AMERICAN ARCHITECT

spoken in condemnation of most of the designs so far submitted, and urges that architects come more into prominence in these matters.

Most of the memorials, large and small, thus far submitted, appear to emanate from a purely commercial source with the usual indifferent artistic result.

Every architect in this country has knowledge of the commercialized "soldier's monuments" that disfigure the "common" or public square of many of our New England towns. It is the menace of these or similar atrocities that now confronts the people of England, and it is to ward off what is regarded as an artistic calamity that the architectural papers are printing editorially and through correspondence many columns of protest.

### English Architects Donate Old Tracings for Surgical Bandages

In a recent issue of *Building News*, of London, it is pointed out to draftsmen that one of the many minor ways to help in these times of war is in the collection of old linen tracings.

The article states: The cloth, when boiled, washed and sterilized, makes excellent bandages, pillow cases, etc., for the wounded—things that are still badly needed. Engineers need have no fear that their designs will be copied, because all the tracings are handed to a responsible person to be treated. There are few works that do not destroy dozens of yards of tracing linen a year, and now that this excellent use for the waste material is pointed out to them we feel sure they will respond.

### A Joint Exhibition of Architecture and Allied Arts in Boston

It is reported that the forthcoming exhibition of architecture and the allied arts, in Boston, will be held in surroundings worthy of its architectural excellence. While the exhibitions of later years have been of very high merit, the inability to secure adequate exhibition rooms robbed

these presentations of much of their dignity.

It is now announced that a joint exhibition under the auspices of the Boston Architectural Club, Society of Arts and Crafts, Boston Society of Architects and the Society of Landscape Architects will be held by the courtesy of the Massachusetts Institute of Technology on the main floor of the Rogers Building, in Boston, during November, 1916.

Full information as to rules governing exhibits, prizes, etc., may be obtained by addressing the secretary of any of the co-operating societies. Mr. Charles Collens is chairman of the joint committee.

### Sculpture for the National Capitol

"Armed Peace Protecting Genius," an allegorical group in marble, was unveiled on the pediment of the east entrance of the House side of the Capitol at Washington, on August 2, with formal ceremonies. The sculpture is the work of Paul W. Bartlett, and is executed in Georgia white marble. It is an imposing group of monumental statuary.—*Stone*.

### Government to Co-operate with Lumber Manufacturers in an Endeavor to Ascertain Condition of European Markets

The Government will co-operate with the lumber manufacturers of the United States in sending abroad a corps of experts to study the condition of European lumber markets with a view to a great expansion of the field of the American producer. This was decided recently in Chicago at one of the most important conferences ever held in American business history, for the conference marked the opening of steps for co-operation between the nation's business men and the government itself for the extension of American trade abroad.

Part of the result of the conference will be the urging of the immediate passage of the Webb bill now pending in Congress to

## THE AMERICAN ARCHITECT

remove any question of the legality of the organization by lumber manufacturers and other groups of business men of foreign sales agencies to secure and distribute orders for American goods to be sent to foreign countries.

### Columbia Hospital, Washington, D. C.

The article in our issue of August 23, descriptive of the Columbia Hospital, Washington, D. C., was by permission of *The Modern Hospital*, reprinted in part from that publication. This acknowledgment was, by error, omitted.

### A Correction

In our issue of August 23 appeared an announcement under the personal column to the effect that Messrs. Morgan & White, architects and engineers, were located in Johnson, Tenn., and would be glad to receive manufacturers' samples and catalogs. The correct name of this firm is Morton & White, and their offices are in Johnson City, Tenn.

### Personal

Messrs. W. C. Owen & Co., architects and engineers, have removed their offices from the Leader-News Building to 407-408, 1900 Euclid Building, Cleveland, Ohio.

John Noble Pierson & Son, architects, beg to announce that on and after Sept. 1 they will occupy new offices in the Raritan Building, corner of Smith Street and Madison Avenue, Perth Amboy, N. J.

### Book Notes

#### THE PLANNING OF CHRISTIAN SCIENCE CHURCH EDIFICES.

Directors and building committees of Christian Science Churches will find the book written by Elmer Grey, architect, and published by Kingsley, Mason & Collins Co., of Los Angeles, Cal., a very time-

ly and helpful one. Mr. Grey's long and successful experience in the designing and planning of this type of church edifice entitles him to speak on these subjects with authority. He has incorporated into this book all the information and timely suggestions that will be of service both before building and during the progress of the work.

It is seldom the layman has an opportunity to avail of such valuable expert knowledge, and the book will probably be widely and appreciatively read. Its price is fifty cents.

#### HOW TO BUILD UP FURNACE EFFICIENCY.

By Jos. W. Hays, combustion engineer. Paper covers; 154 pp.; size, 5x7½ inches. Tenth edition. Published by the author in Rogers Park, Chicago. Price, postage paid, \$1.00.

Efficiency has become in a sense a test of present-day success. Men who have specialized in different fields have often been able to demonstrate that lack of efficiency means an abnormal waste and consequent money loss. This pamphlet treats of fuel economy as applied to furnace heating, and as its demand has already carried it through nine editions, the present issue, revised to date, will undoubtedly be found helpful.

#### A MANUAL OF FIRE PREVENTION AND FIRE PROTECTION FOR HOSPITALS, by Otto E. Eichel, M. D. Full cloth; 70 pp., 5x7½ inches; price, \$1.00 net.

To architects who have occasion to consider fire problems in hospitals or other structures housing the sick, this work will offer helpful suggestions. It is divided into five parts, and treats of general conditions, the common hazards and their safeguarding and fire appliances.

Dr. Eichel has had long experience in hospital work, and has been so very much impressed with what to him appears to be a somewhat neglected feature in the modern hospital, that he has set down his observations and deductions as they appear in this book. The subject is of unquestioned importance, and its treatment is able.

## INDUSTRIAL INFORMATION

### Lighting Glass Ware

The Jefferson Glass Company, Follansbee, W. Va., has recently issued a number of folders descriptive of its product. These present illustrations of semi-indirect bowls, unit fixtures and other arrangements designed to provide effective lighting with artistic appearance.

Copies of these folders will be sent to architects upon request.

### Ajax-o-Lite

The Macbeth-Evans Company, Pittsburgh, Pa., has issued two new catalogs, numbers 96 and 97. The former illustrates Ajax-o-Lite for hospital lighting and the latter Ajax-o-Lite for commercial building lighting. In each instance a complete line of fixtures suitable for the purposes intended is shown and detailed information concerning them given. These catalogs should prove of value to architects in making selection of lighting equipment for various buildings.

They may be had upon application.

### Hoffman Heaters

The Hoffman Heater Company, Loraine, Ohio, has issued Catalog No. 25, which, in addition to presenting a story with a moral contains detailed descriptions with cuts of the Hoffman Instantaneous Automatic Water Heater.

These are of various types and sizes designed for different services and capacities. Price lists, etc., are appended in each case.

Copy of this catalog may be had upon request.

### Plastergon Wall Board

The Plastergon Wall Board Company, Buffalo, N. Y., will send to architects, upon request, a catalog of Waterproof Plastergon Wall Boards together with sample of this board. It is stated that a

panel of waterproof Plastergon wall board 48 x 120 in. is stiff and strong enough to stand up straight without bending. It is claimed that only good Northern Spruce Fiber, unadulterated, is used in waterproof Plastergon wall board. Most materials are subject to expansion and contraction unless controlled in some way. With waterproof Plastergon wall board this material is said to be controlled by first curing or drying the board thoroughly to dry out excess moisture, and then impregnating the fibers with oils that seal the pores and prevent their taking up moisture from any source. According to statements made, neither atmospheric changes nor damp studding affect a waterproof Plastergon wall board. A number of tests are suggested by which prospective users can determine the character of the board from the sample furnished.

Illustrations of a number of buildings in which Plastergon wall board has been used are given.

### The Modern Store

The Lamson Company, Boston, Mass., has recently issued a book written by Mr. Louis E. Schleber entitled "The Modern Store," which would seem to be of particular interest to architects engaged in the design of store buildings. The planning of a modern store is far from a simple task. Not only must architectural features be given consideration, but every detail of appointment and service must be chosen, bearing in mind its probable effect on the customer's comfort and convenience while meeting the requirements of efficiency from the operating point of view.

The book in question takes, for purposes of illustration, a department store 200 ft. square with eight selling floors, including two mezzanines. It is stated that this model store may well be called a service store as every detail has been laid out with a customer's convenience in view; yet the equipment has been so designed as to make every operating detail subservient to the general store organization, and by proper division of labor to

## THE AMERICAN ARCHITECT

reduce operating expenses to a minimum.

While naturally the object of publishing this book is to present the various ways in which Lamson Carriers can be utilized to advantage in store operation, there has been no effort to emphasize unduly the carrier features or to take up in detail the construction of any of the various types manufactured by this company.

### Webster Vacuum System Steam Heating

Warren Webster & Company, Point and Pearl Streets, Camden, N. J., have recently issued a catalog covering their system of steam heating, which will be sent to architects and engineers upon request. The work also gives information regarding the Webster Feed Water Heaters, Webster-Lea Heater-Meters, Webster Air Conditioning Apparatus, Webster Steam Specialties, and other appliances.

It is stated that the catalog is replete with experience that is the result of twenty-eight years of work in this field. In addition to the technical information regarding the system and the illustrations of the various appliances which go into its construction, there are illustrated a number of the most prominent buildings erected in this country in which this system is said to have been installed.

Briefly, the advantages to be derived from the use of the Webster Vacuum System are stated as follows: The circulation of steam is quick, positive and uniform. Water hammering in the piping is "unheard of" in a properly installed Webster System. Radiators are maintained at 100 per cent heating efficiency, due to the removal of water and air. The absence of air valves on the radiators eliminates an annoying feature of a steam heating system. The control of the Webster Vacuum System is simple and complete, as there is but one valve to be manipulated in admitting steam to the radiator, and the quantity of steam admitted can be varied at will to suit the occupant of the room. With the Webster Modulation Inlet Valve, the feature of modulations of temperature can be

carried to a high degree. Saving in operating cost is accomplished by eliminating back pressure upon steam engines. Other advantages claimed are enumerated in detail, and much information on the general subject of heating is presented.

### Artone Flat Finish

The Billings-Chapin Company, Boston, Cleveland and Chicago, has issued an attractive color card of Artone flat finishes which will be sent to architects upon request. It is stated that Artone is oil paint designed to meet the increasing demand for a durable, artistic, sanitary and economical coating for interior walls as well as woodwork. The claims made for this material include a flat velvet-like finish with tones soft and pleasing to the eye. It is equally adapted for use on smooth or rough finish plaster or cement surfaces; also on wood, metal, fiberboard, canvas, burlap, or over wall paper. It is designed for interior use only. Complete directions for the use of this finish are given on the color card, and also accompany each package of the material.

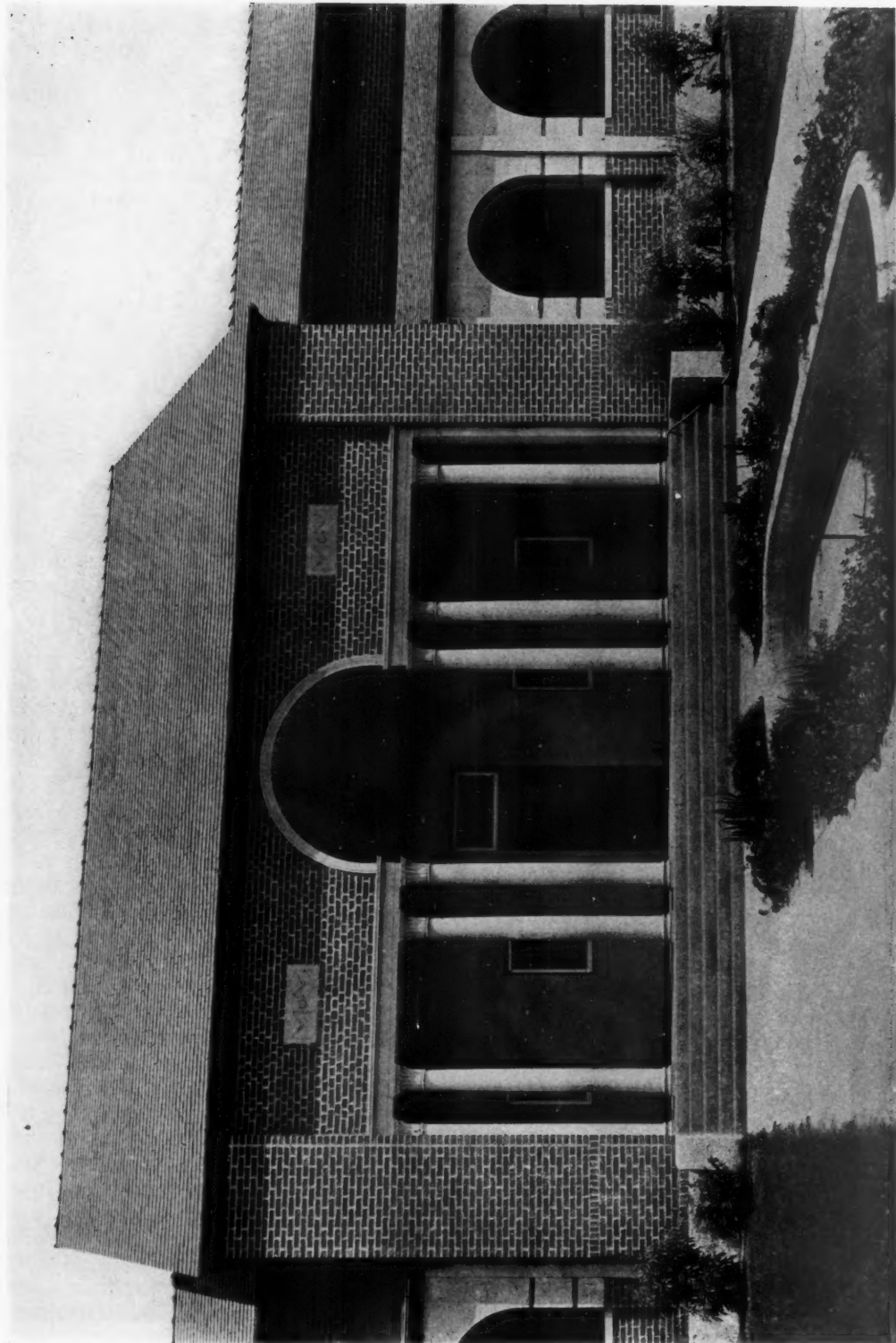
### Then and Now

Under the above title the Kawneer Manufacturing Company, with general offices in Niles, Mich., has issued an attractive brochure descriptive of ten years of progress and development by this company. Besides being commemorative and explanatory this booklet traces the evolution of the Kawneer store front from an architect's dream to an international business with offices in every large city in the United States and in Canada. It appears, however, that the principles originated ten years ago are the basic principles embodied in Kawneer to-day. They were, of course, experiments then, but it is claimed that authorities on glass setting have now come to recognize them as not only correct and dependable but necessary.

As an example of the highest type of trade literature, this booklet is noteworthy. Copy will be sent upon request to those desiring it.



THE AMERICAN ARCHITECT



GRAMMAR SCHOOL, GLENDORA, CALIFORNIA  
MESSRS. ALLISON & ALLISON, ARCHITECTS