

THE AMERICAN ARCHITECT

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SOME ANTIQUE AND MODERN MARBLES

BY PATRICK CALVERT

IN a description of a few of the various ancient and modern marbles, the needs of two distinct classes must be borne in mind; the student who desires to carry his researches of ancient buildings into the wide field involving the various sources and origins of marbles and their destination in the final structures, and the architect, who in the design of some practical problem, a bank or court house, for example, is confronted by the large number of samples that await his choice. The requirements of the student will include mention of the antique quarries with notes upon the employment of the marbles in Greece, Italy and elsewhere, while the architect will be interested to know more about modern products and their employment by architects of note; the following list will develop chiefly these two phases.

As a method of classification, one that disregards geography and is occupied mainly with texture and color will be found the most practicable and the subdivisions will be made upon this basis, namely:

White Marbles, and light colored marbles in general.

Yellow Marbles of different colors.

Red Marbles, including rose, pink and purple.

Green Marbles, veined or brecciated.
Violet Marbles, with the breccias in which this tone predominates.
Black or Gray Marbles.

WHITE MARBLES

Mention has been made in a previous article of the famous Pentellic marble from which practically the whole of ancient Athens was built. This marble is without doubt one of the most cele-

brated that was known to antiquity. The largest part of the monuments which serve to perpetuate even to this day the grand traditions of art were executed in Pentellic marble, and without giving a list of all, it is sufficient to cite the Erechtheion, the temple of Jupiter Olympus, the Propyleon, the



FLEUR DE PECHE

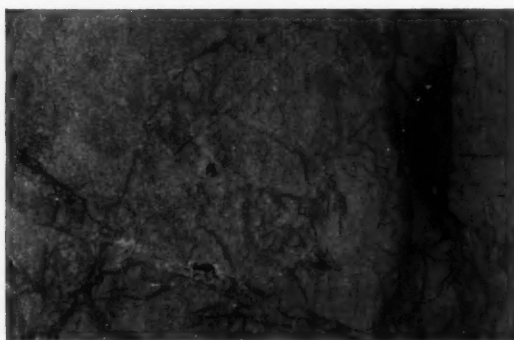
Pinacothek and the Parthenon to justify what has been said in regard to the employment of this marble as a building stone.

It was a nearly uniformly white crystalline marble, firm and homogeneous in texture, with a brilliant surface and a creamy translucency that made it equally adaptable for the use of sculptors. The ancient quarries were situated on the south slope of the mountain and are now exhausted and unworked; the modern quarries on the north slope supply a stone hardly equal to the older workings. The

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quarries on the nearby Mt. Hymettus furnished to the ancients a large supply of a slightly inferior material; another quarry of the Periclean period, that of the island of Paros, produced the finest statuary marble of antiquity, but despite its reputation which has come down to us, its place has been usurped by the Italian marbles which are less hard and have a finer crystallization.

The largest deposits of white marble in Europe are those of the Carrara district in Italy, and its use from the days of the Roman Empire, when it was known by the name of Luna marble and worked by thousands of slaves, up until the present day, has been universal. Every grade of marble is represented here, the commonest being the well known *C. F. Italian*, a cheap but firm marble full of bluish veins and spots and used almost entirely for utilitarian purposes, and the finest, the celebrated *Tacca Bianca*, par excellence the statuary marble, quarried at the summit of Monte Altissima near Seravezza. In this category of whites without veinage, is found a so-called non-statuary marble, *Blanco P*, quarried at Massa, which is colder and has not the life or transparency of statuary but is richer than the ordinary Italian marble; its use

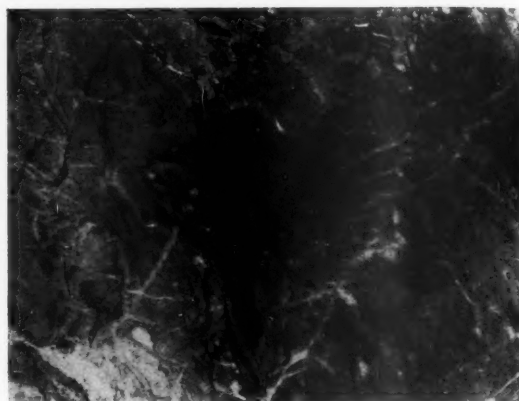


GRAY SIENA MARBLE

in America in the highest type of decorative work is considerable. Another marble from this district that may be mentioned is *Veined Statuary*, the name of which amply describes it.

Other white marbles in extensive modern use in America are the Norwegian, a hard and very white marble from the

quarries near Dunderland, and our own native white marbles, Vermont, South Dover, Alabama and Colorado Yule; these come in varying shades and their charac-



FAMOSA MARBLE

teristics are too familiar to warrant description.

As a formation in the rifts of deposits of white marble that once was discarded as a waste product but is now greatly sought after, *Pavonazzo* is found in connection with them wherever they occur. It is in reality a marble of which the veining is violet, the body usually white but sometimes bluish or yellowish. When the veins are numerous, one would believe it to be a violet marble but the excess of veins detracts indisputably from the decorative value of the stone and the finest varieties are only moderately veined. The marble known to the ancients under the name of *Phrygian Pavonazzetto* is of finer and more frequent veinage but it is now a little used marble.

We class also among the veined white marbles the products of the island of *Skyros*, of the Grecian archipelago, known to the Romans as *Sette Basi*, where several quarries designated by numerals give products of varied aspect; *Skyros 14* is a very decorative marble with white body and rose or red veins.

YELLOW MARBLES

One of the most splendid and celebrated marbles of Rome was *Giallo Antico*, quarried at *Chemtou* in *Tunis* near

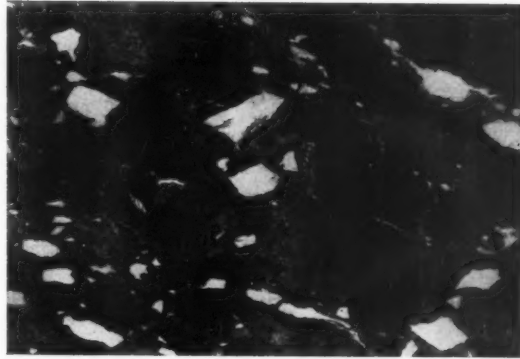
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Algeria; more than one hundred columns are mentioned by Corsi as standing in the imperial city, among them being those in the Pantheon and on the Arch of Titus, while the pavement of the Basilica Julia was mostly composed of it. In color it is a pale yellow flushed with deeper yellow and finely veined in straight purple or brown. Under the modern name of Yellow Numidian, it is quarried in Algeria and Tunisia by the French. When the yellow color is pure, it approaches to the fine yellows of Sienna but in body it is uniform and regular in place of having a color full of movement.

From the quarries of Montarenti, near Sienna, come yellow marbles of exquisite delicacy and considerable variation of coloring, whose main characteristics are pale yellows and silver grays with a network of gray veins, under the names of Gray Siena, Yellow and Gray Siena, etc., while in others the yellow becomes deep and warm with purple or black veins, as in the famous Old Convent.

To the north of Verona, almost in the mountains of the Tyrol, is found the Yellow Verona, an opaque and clayey

in one form or another occurs in deposits over all northern Italy. It was used extensively by Stanford White but has since given way to the fashion of the day, Botticino and similar marbles such as



VERDE ANTICO

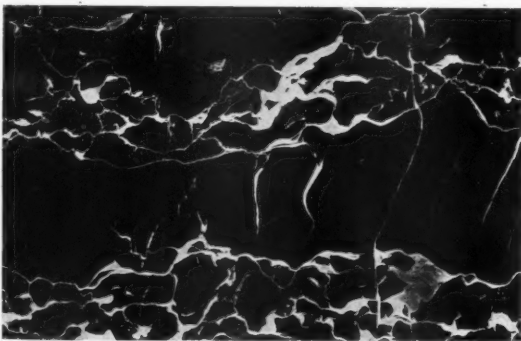
Hauteville, Tavernelle, Rosato, etc. Without going into the different merits and defects of these various stones it is sufficient to note that Botticino is the commonest but by no means the most desirable. In some of these marbles the body is intersected by fine veinings of green or purple.

Skyros Alpha is a Grecian marble with white body and veins of golden yellow and occasionally intersected with small veins of red or violet.

RED MARBLES

"Purple porphyry has always been considered as imperial in architecture from the earliest times and justly so, for no material can approach it, either in color, fineness of grain, hardness or toughness. When used alone, its color is always fine; and in combination with any other material, although displaying its nature conspicuously, it is always harmonious. Such is its durability that columns wrought nineteen hundred years ago still retain their freshness of color. It was obtained in large sizes, only exceeded by the granites and cipollinos."

The quarries have been rediscovered in Egypt about twenty-five miles from the entrance to the Suez canal, but their inaccessibility has left them unworked in modern times, although it has been de-



BLACK AND GOLD MARBLE

stone in which the yellow runs toward canary. The color is uniform without pronounced veins while the stone is not susceptible of a high degree of polish.

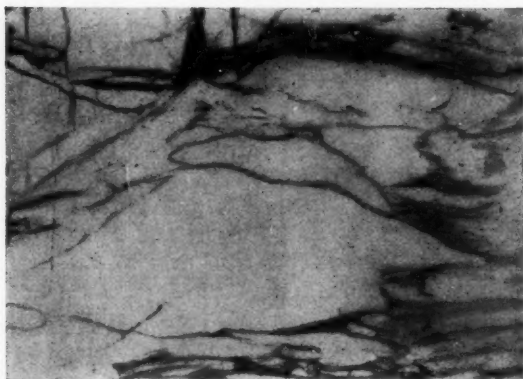
The Venetian Istrian marble, quarried on the Dalmatian coast, is the building material from which practically the whole of Venice is built; it is an opaque grayish yellow fossiliferous stone with no life or sparkle but soft and waxy in texture and

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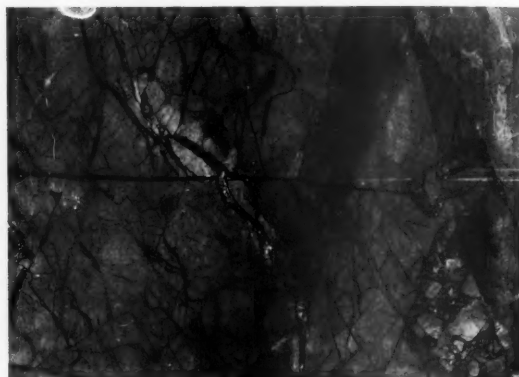
terminated that any amount of material still exists.

According to Mrs. Porter, "for many years the Marmor Chium of the ancients has been supposed to be the Africano of the Roman stone cutter, but recent light

or Breche Sanguine, a rich, bold and strong red marble of similar texture with a solid body color that takes a high degree of polish. In like manner, Red Verona bears a similar analogy to the yellow marble of like name, of which the color



SKYROS MARBLE

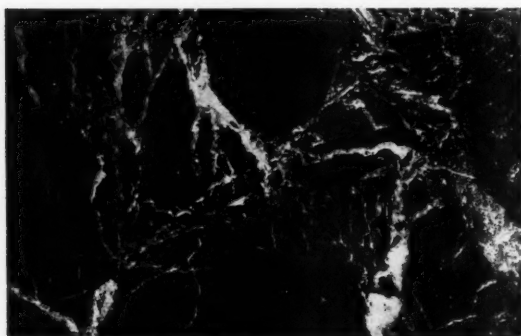


YELLOW NUMIDIAN

upon the subject has shown it to be the marble called *Porta Santa*. The varieties of the ancient *Porta Santa* differ considerably in color and stain; almost monochrome pinks and meaty looking reds are common; there are also gray varieties both light and dark with reticular networks of yellow or red. A breccia with

is a soft brick red. Its rich tone can be best appreciated when seen in the columns of the cathedral and S. Zeno at Verona.

Under the general name of Griotte marbles are quarried in the Pyrenees a variety of red figured marbles, which have an extended use but can only be



LEVANTO MARBLE



CONVENT SIENA MARBLE

a reddish ground and gray fragments is frequently seen." Another ancient red marble is Rosso Antico, of which the old quarries have been reopened, while the modern Algerian quarries furnish a marble closely resembling this.

From the same quarries as those of Yellow Numidian comes Red Numidian

mentioned here in passing. From the same mountains come Campan Rouge, Campan Vert and Campan Melange, which are quarried from a variety of veins.

A marble that enjoys a wide popularity is that quarried at Levanto, near Genoa. Its general color is a rich purple inter-

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sected by white or green veins; probably its accessibility has much to do with its cost and consequent extended use. The native pink Tennessee marble need only be referred to here, for it is probably one of the best known of American marbles.

GREEN MARBLES

The celebrated marble, Verde Antico, so highly valued by the Romans, was



PAVONAZZO MARBLE

known to classical writers under the name of Thessalian, from the province of Greece where it was found. Although it was common throughout antiquity and was no doubt one of the last stones worked by the Byzantines, as Santa Sophia and all the other Byzantine churches of Constantinople are full of columns and slabs, yet upon the investiture of Thessaly the location of the quarries became entirely lost. On the revival of art in the Renaissance, Verde Antico was much sought after, and as none was then obtainable except from ancient buildings, it became priceless and was sawn into thin slabs and used as a wall veneer and even columns were cased vertically with it. It is to be seen in the churches and palaces of Italy, used as shafts for columns, wall decoration and articles of vertu; the finest example in Rome is the baldacchino of S. Maria Maggiore, where the canopy of Verde Antico is supported by four columns of purple porphyry.

Its peculiar beauties are the flakes of white crystalline marble that give a sparkle to the surface color of green. Its use is extremely limited owing to its costliness and its place supplied by

cheaper marbles of a similar character but without the white flaking. These are Alps Green, quarried near the mouth of the Mont Cenis tunnel, Tinos, from the Greek island of that name, where both the green and a slaty purple appear, and Genoa Green. The quarries in County Galway produce a fine Irish Green, whose range of shading is wide, in which a characteristic are the knotty or curled figures.

The stratifications of Cipollino are individual and unique, for when cut across the bed it exhibits wavy or knotted streaks of white and light green bordered by fine lines of a darker green, the body being crystalline and full of brilliancy and aging into light tones of lemon yellow. The Carystian quarries on the Greek island of Euboea were the source of great quantities of this marble and five hundred columns are known to have existed in Rome, among them being the thirty-eight foot monoliths of the temple of Antoninus and Faustina. The modern product is also from these quarries, which



CIPOLLINO MARBLE

together with the Swiss quarries at Sailon supply adequately the demands of the present day.

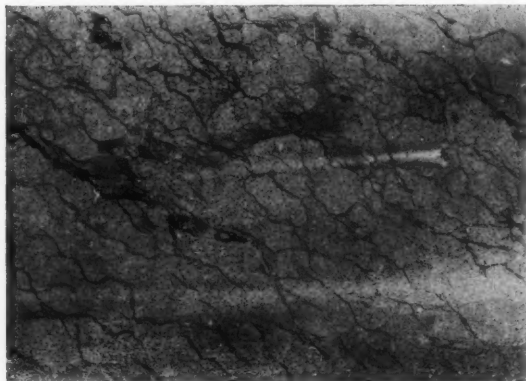
VIOLET MARBLES

The modern Fleur de Peche, or Fior de to the salts of manganese; their presence augments the hardness of the stone and their excess robs it of all cohesive power, and as manganese is generally accompanied by the presence of iron, the excess

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of one metal permits us to classify under the head of red marbles certain ones that might equally well be placed here, and vice versa.

The modern *Fleur de Peche*, or *Fior de Persico*, quarries at Seravezza and Massa, resembles only vaguely the marble of the ancients of the same name, which consisted of a white body with delicate spots



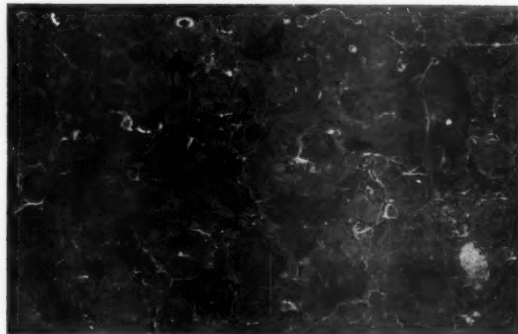
ROSATO MARBLE

of a pink approximating the color of peach blossoms. The modern product is, however, of a wonderful richness with a rose colored body running into the violet tones and sown with white spots and violet veins. In close proximity to it and of a similar texture is *Breche Viollette*, a brecciated white or yellow crystalline marble with marked and striking violet or purple veins. Another finely veined violet marble is *Skyros 12*, with a white translucent body running into the yellows and flesh tints.

BLACK OR GRAY MARBLES

The black marbles of the ancients came from Laconia and Africa, but today these quarries, if rediscovered, lie unworked, and the needs of modern architects are largely supplied by the quarries in Belgium of Belgian Black. These quarries are of great antiquity and even in the Roman days this marble was transported to Italy for statuary work in preference to the black Numidian. It is a pure black marble quarried in quantities by the industrious Flemish and has a more extended use than any other black.

The deposits of Black and Gold marble near Porto Venere at the Gulf of Spezia are unique and have been worked both in ancient and modern times. This marble has a jet black body enriched with wavy veins of white and golden yellow which give it distinction and elegance. Under the name of *Grand Antique* are designated several marbles; the finest of these, whose claim to the original title is most just is the celebrated marble quarried in the Pyrenees. It is really a black and white breccia with no intermixture of color; its aspect is quite bold and striking and its use in America for that reason has been limited. One example of it that is universally known is the four columns of the chapel of the Invalides.



VERONA MARBLE

Under this heading should be mentioned a gray marble of great beauty of surface texture and variation, the *Famosa* marbles from the quarries of Westphalia; the body of this is essentially gray, but the shadings run from golden yellow through to violet and purple, while the delicacy of its figuration is of a highly decorative nature.

As is true of all classifications, this list lays no claim to completeness, and the brecciated and variegated marbles more especially have been only lightly touched upon. This has, however, been done consciously, for in treating of these marbles, the range and variety of coloration and pattern that they take on, even in the same quarry, are so wide that no discussion, however involved, can approach completeness, nor can it do more than supplement the knowledge gained by an extended study and use of them.

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THE NEWARK MEMORIAL COMPETITION

PROBABLY the most interesting competition of the year and in many respects the most satisfactory, has been recently concluded in Newark, N. J., and the prize-winning design, together with a number of others possessing much merit, is illustrated in this issue. An outline of the requirements of the proposed building as indicated by the competition program is also given to assist in an intelligent study of the various solutions of the problem represented by the designs submitted.

Of course, there is a wide diversity of opinion concerning the necessity for architectural competitions under certain conditions, and even their desirability under any conditions is questioned by more than a few. Without adding to the controversy it may be observed, however, that many of the evils and abuses that characterized the average competition of fifteen or twenty years ago have been largely or entirely eliminated by the institute plan for conducting them. This plan seems to have had its highest expression in the program for the Newark competition just ended, and to that fact, as well as to

the exceptional ability of the competitors, is due the high order of excellence that marked the designs submitted and the generally satisfactory results obtained.

There is undoubtedly an economic waste involved in any competition, and the performance of much labor for which little or no return is made by those in whose interest and at whose invitation it is performed is undeniably inequitable in theory. But, after all, architects as well as members of other professions are continually rendering services for which they are underpaid, and if other and more objectionable features of the earlier competition have been entirely overcome by the institute plan when properly and intelligently followed, much progress has been made, and perhaps it is a little at variance with the highest ideals of the calling to place too much emphasis upon the subject of remuneration.

QUEBEC BRIDGE DISASTER

ON September 11, 1916, occurred the second appalling accident in connection with the Quebec bridge. The center span, 640 feet in length, fell into the St. Lawrence river while being hoisted to its place between the cantilever arms which were intended to provide its permanent support. Nine years ago the south cantilever of this great bridge collapsed when partially completed, and resulted in immense property loss accompanied by loss of life. The recent disaster, while deplorable, seems less serious than the first, both as an instance of failure in engineering practice and from the viewpoint of material damage sustained. The reconstruction made necessary by the first failure has cost a delay of at least nine years and millions of dollars in money, in addition to the loss of life it occasioned. The second failure has resulted in fewer fatalities and the time and money necessary to reconstruct the span will be small in comparison with that required to replace the original structure.

It is probably too early to assign an unmistakable cause for the accident, but that the disaster was the result of either

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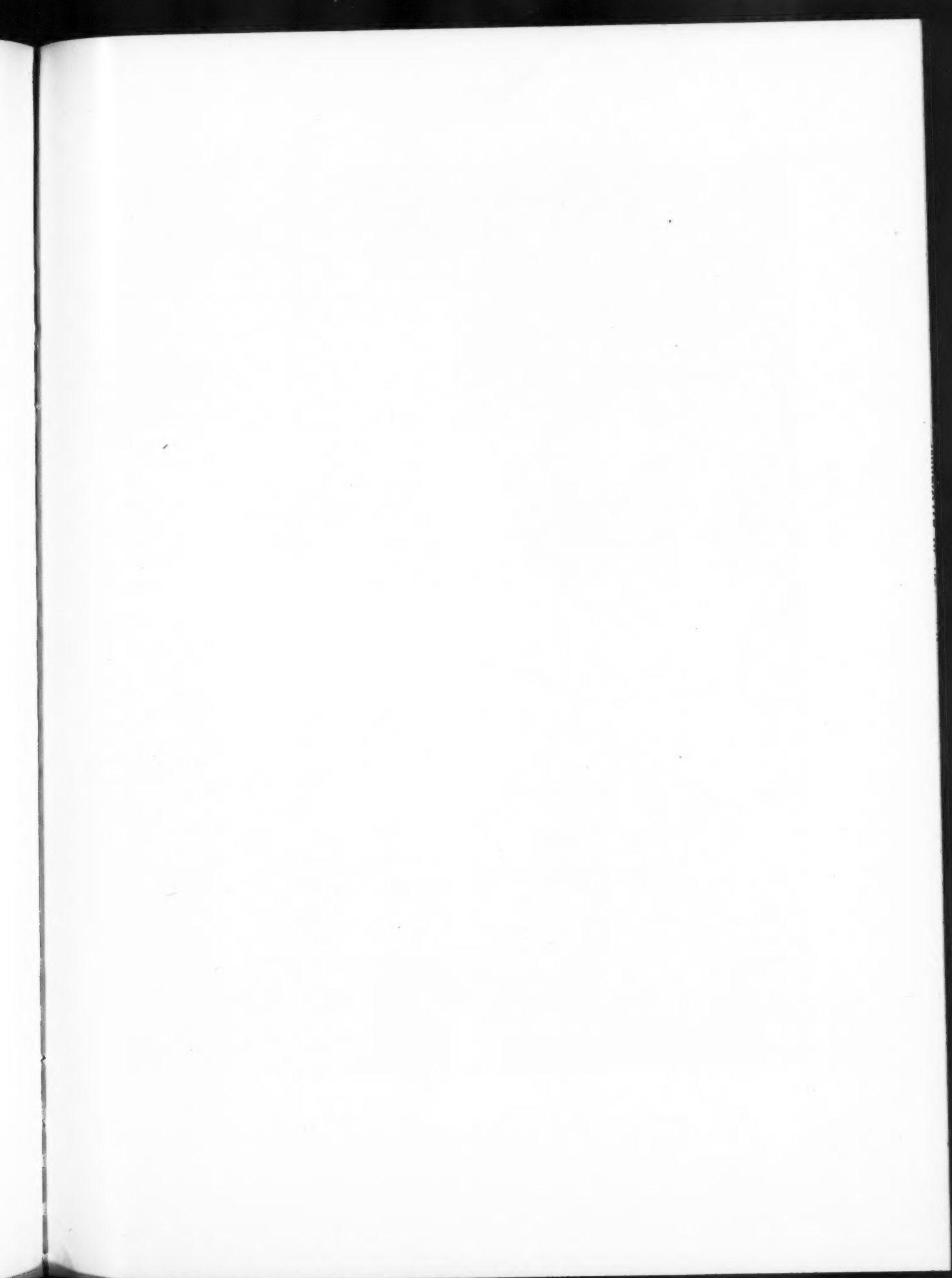
incompetence or culpable negligence seems very improbable. Every step of the process by which it was proposed to hoist this 5,000-ton weight 150 feet in the air to its intended position had been carefully planned, and there appeared to be no reason why expectation of complete success was not fully justified. Of course, the work to be done was without precedent, but the principles involved were not new and the strains set up during the various steps to be taken in hoisting the span to position were susceptible of exact determination, so far as could be seen. Obviously something went wrong, but there is little likelihood of its finally being shown that the failure was due to any miscalculation. There is greater probability that it will eventually be proved that some flaw in either workmanship or materials escaped the vigilance of inspectors and acted as the prime cause of the disaster.

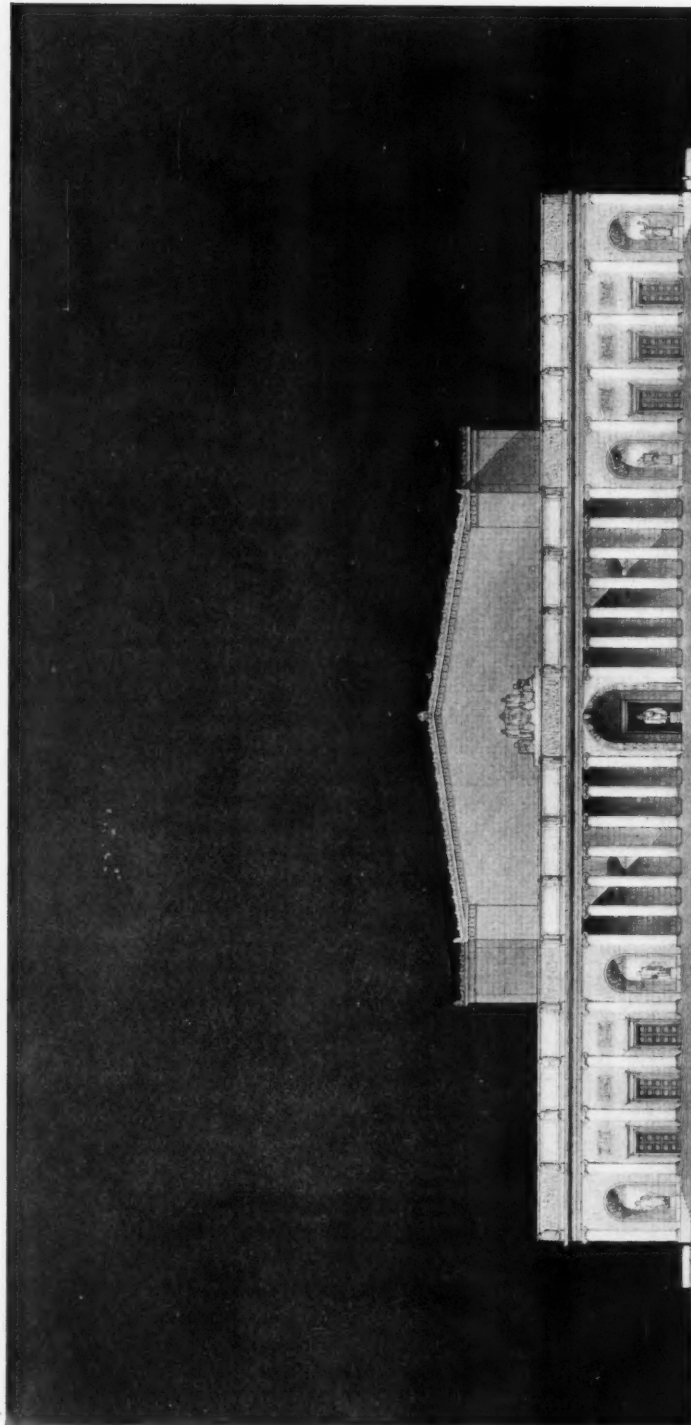
Accidents of this nature may be said to be practically unavoidable. They seem bound to occur from time to time in spite of all the care and intelligence that can be brought to bear to prevent them. They should in all fairness be considered as accidents and not as in any way detrimental to the reputations of the eminent engineers connected with the work, and who are theoretically, at least, responsible for its successful completion. As professional men, engineers are continually undertaking work without precedent and known to present the greatest difficulties. If they were invariably successful in their undertakings they would be more than human.

It is by reason of the acknowledged uncertainties of materials and processes of manufacture, which no degree of careful inspection can disclose, that a factor of safety is employed in the computations of engineers when designing the various members of their structures, and the appliances used for placing them in position. The determination of this factor is in itself merely a matter of judgment, gained from experience and test, and

while in theory it should remain the same, in fact it probably varies in the case of practically every structure. If it were possible to determine absolutely the strength of every portion of a structure in advance of its manufacture, a factor of safety would be indefensible. It would represent nothing but a factor of ignorance. But, under the conditions which actually exist, the factor of safety is an attempt to make sufficient but not extravagant allowance for imperfections which cannot be discovered, and therefore may or may not exist.

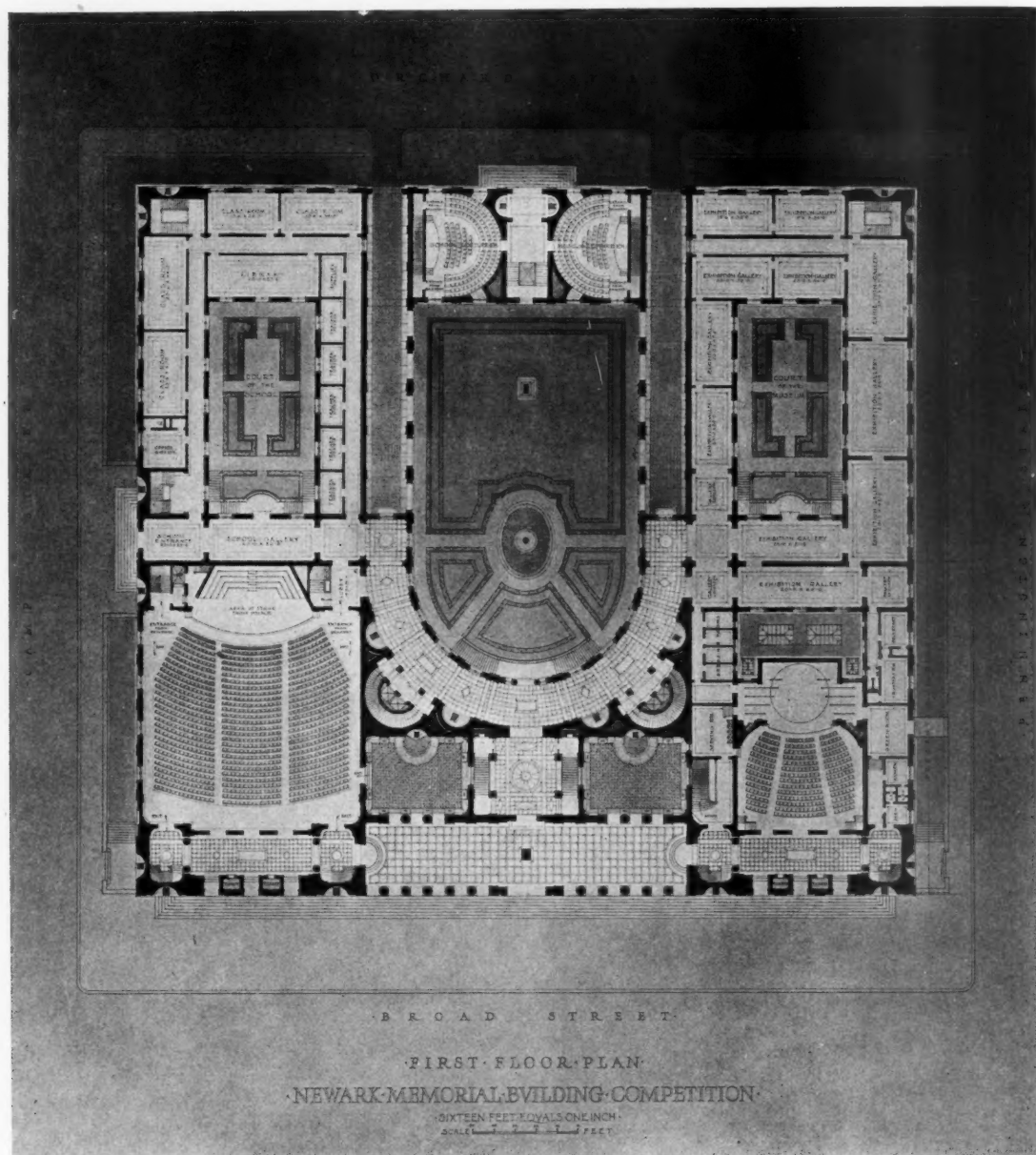
Those who understand the limitations placed on engineering accuracy and ability by the fallibility of workmen and inspectors, the undiscoverable imperfections of materials, and the ever-present necessity for speed in the construction of works which are a part of any commercial enterprise, will be little disposed to hold responsible for the failure the men who had charge of the technical work of either design or construction of this bridge. Only the layman, ignorant of all these things, will be intolerant of any outcome short of complete success, and quick to proclaim the engineers in charge incompetent and blameworthy. He has been told that the strength of any material is a matter of mathematical computation, as are also the stresses to which it is subjected in any form or position and under practically all conceivable combinations of conditions. Again, it is not understood by the layman why inspections and tests should not discover every possible defect of material or workmanship. And so to an exacting public there is no excuse for failure; not even are mitigating circumstances admitted. To harsh and unjust criticisms, engineers, like members of other professions, must at times submit without defense, since any adequate explanation would be unintelligible to the legion of self-appointed critics of matters wholly beyond their ken. It is the penalty that is sometimes paid by the practitioners of a science so nearly exact that the popular mind accepts it as entirely so.



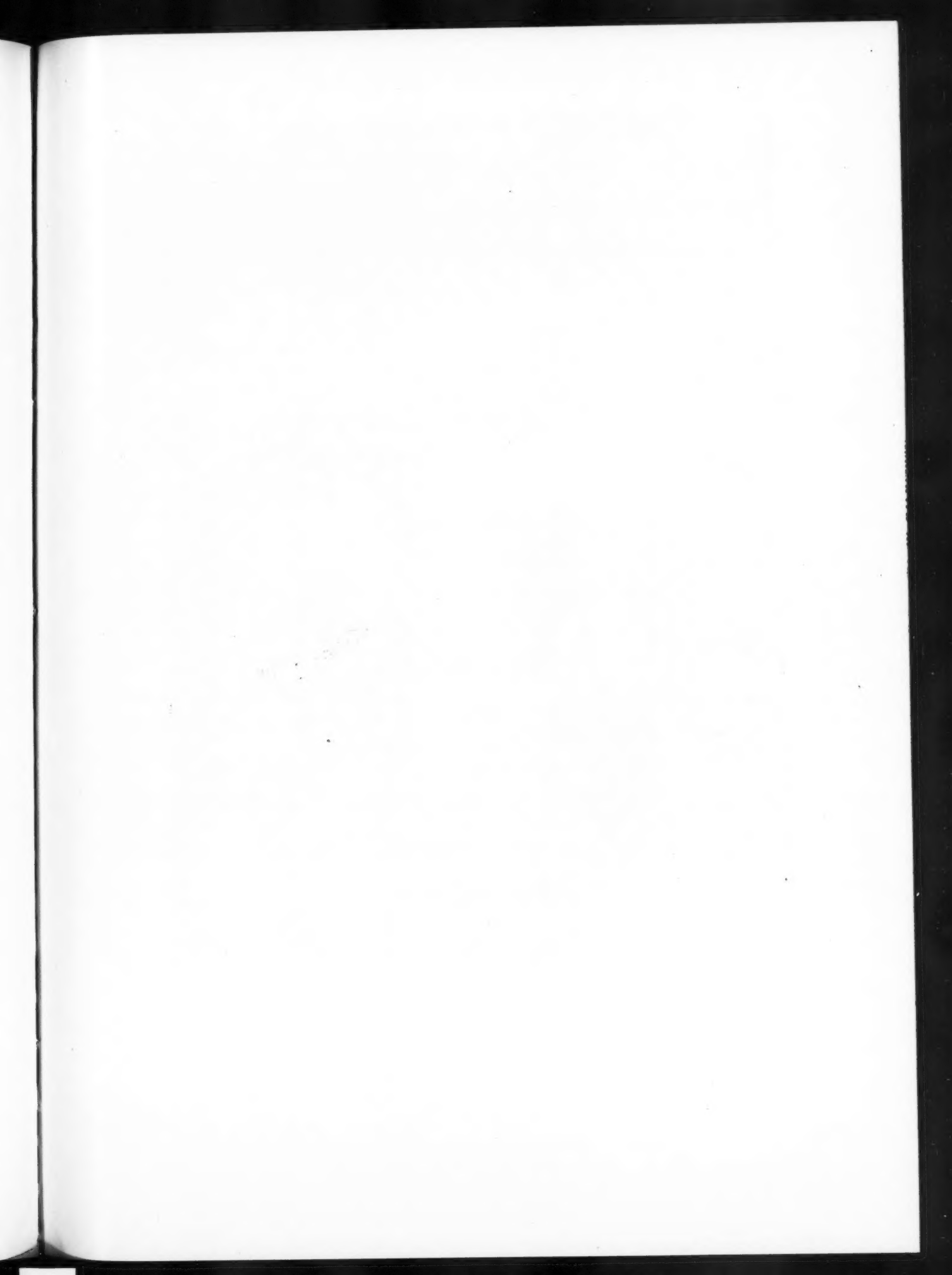


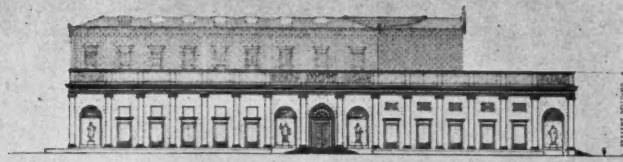
FRONT ELEVATION.
NEWARK MEMORIAL BUILDING COMPETITION.
SIXTY FEET TO A ONE INCH.
SCALE 1/16" = 1'.

PRIZE-WINNING DESIGN
MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS

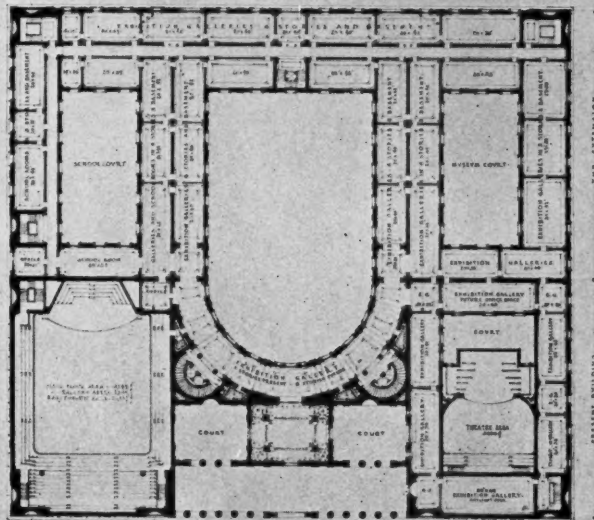


PRIZE-WINNING DESIGN
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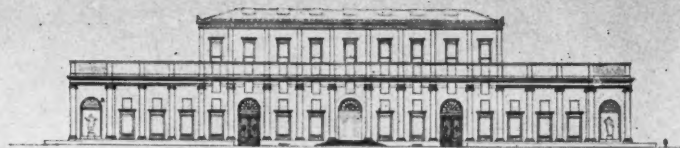




CAMP STREET ELEVATION



SECOND FLOOR PLAN

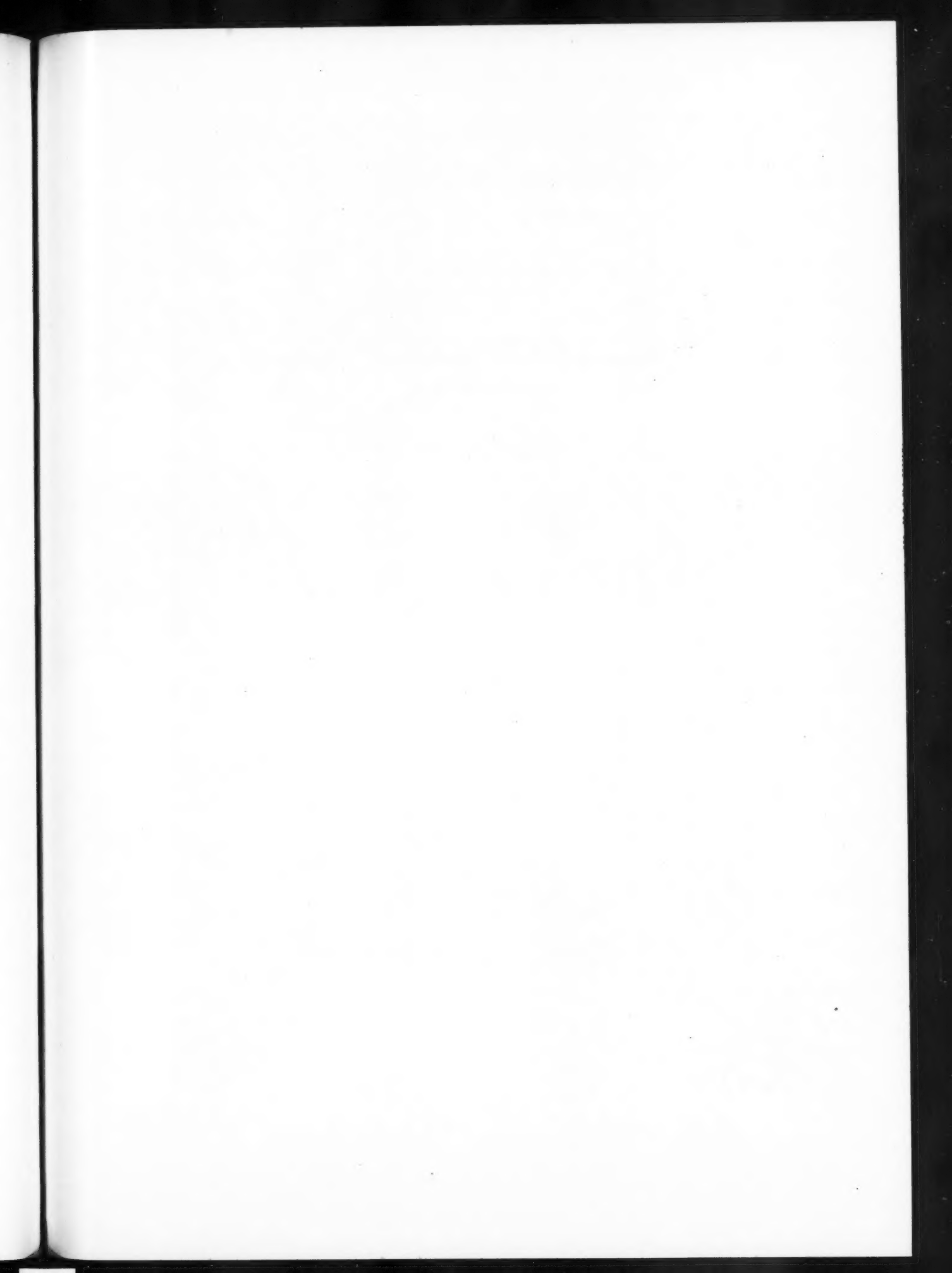


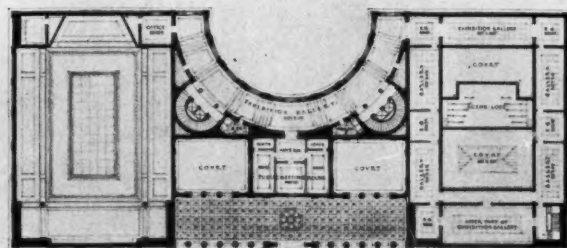
ORCHARD STREET ELEVATION

PRIZE-WINNING DESIGN

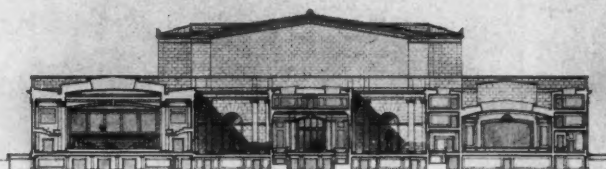
NEWARK MEMORIAL BUILDING COMPETITION

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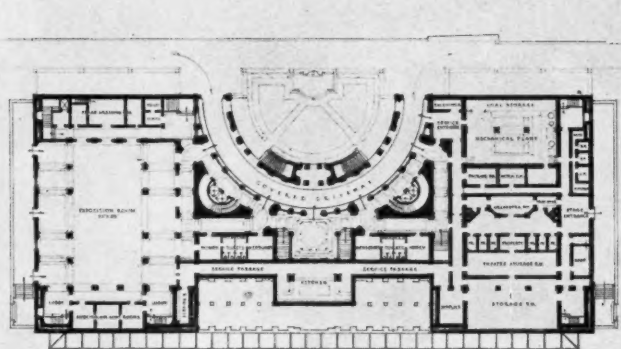




·THIRD FLOOR PLAN·



·SECTION·

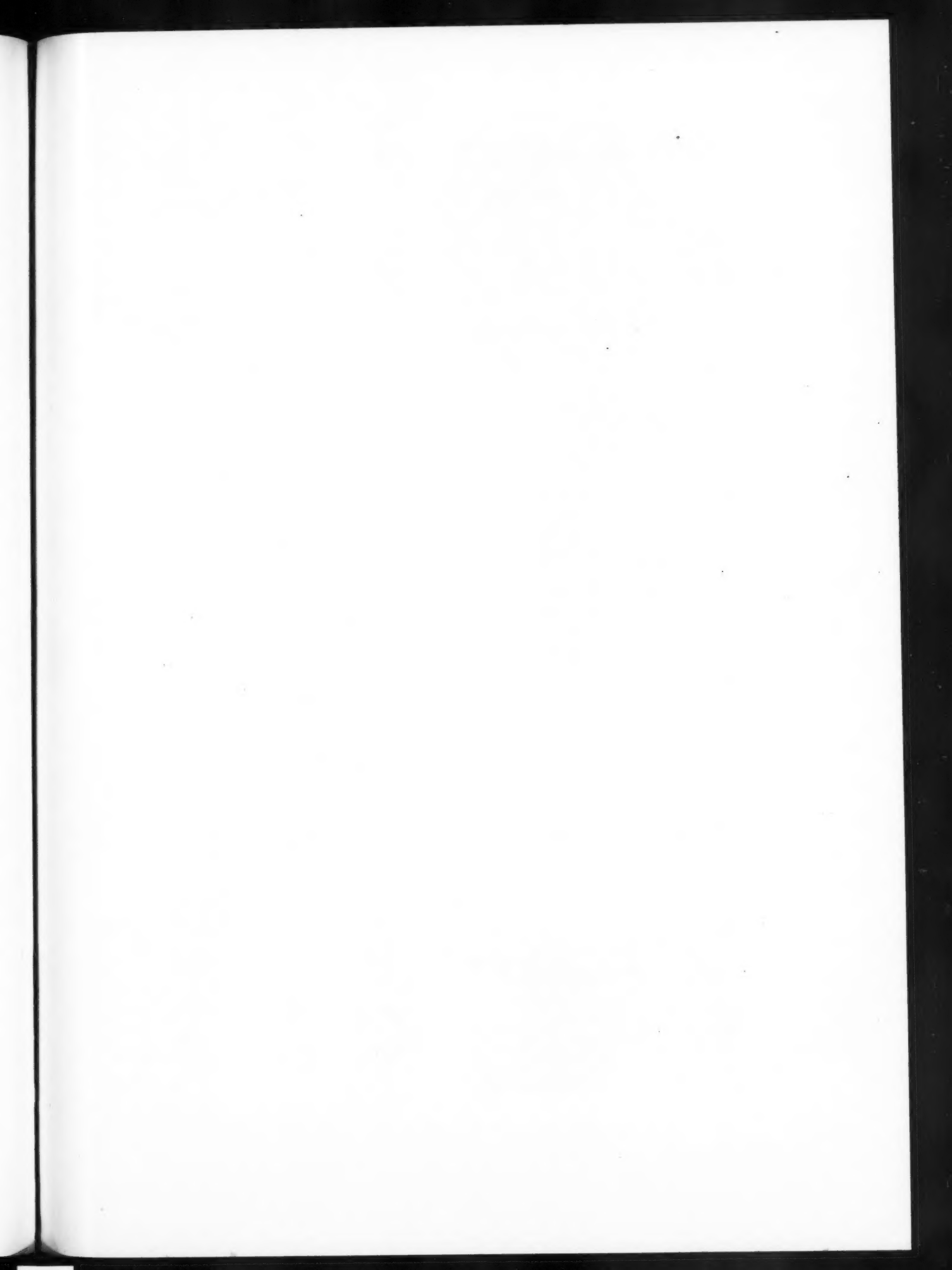


·BASEMENT PLAN·

PRIZE-WINNING DESIGN

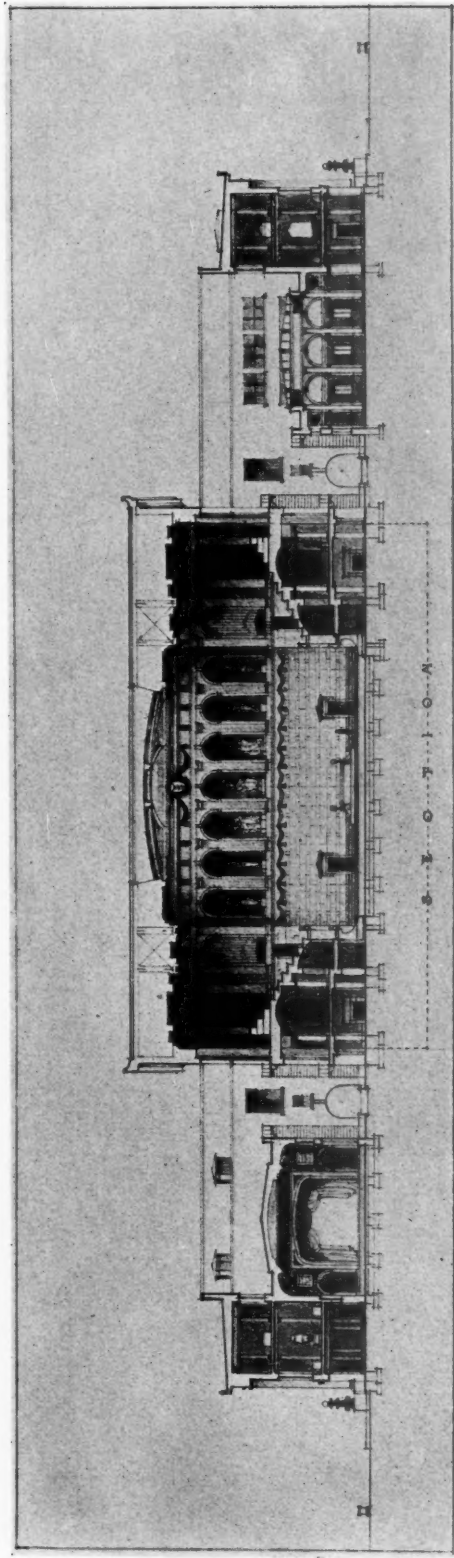
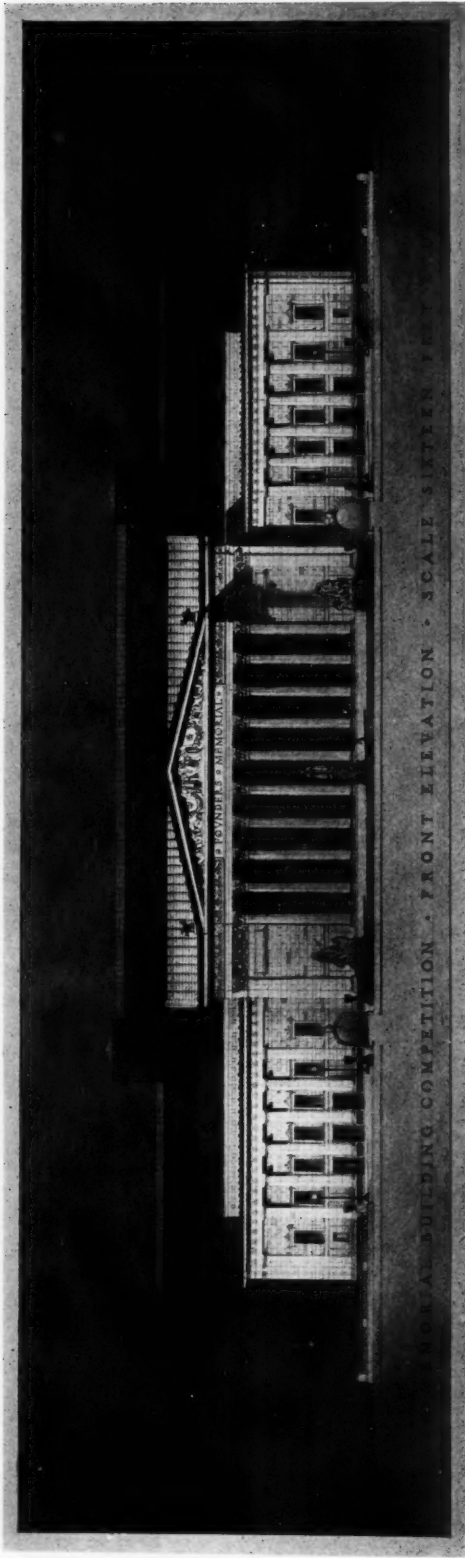
NEWARK MEMORIAL BUILDING COMPETITION

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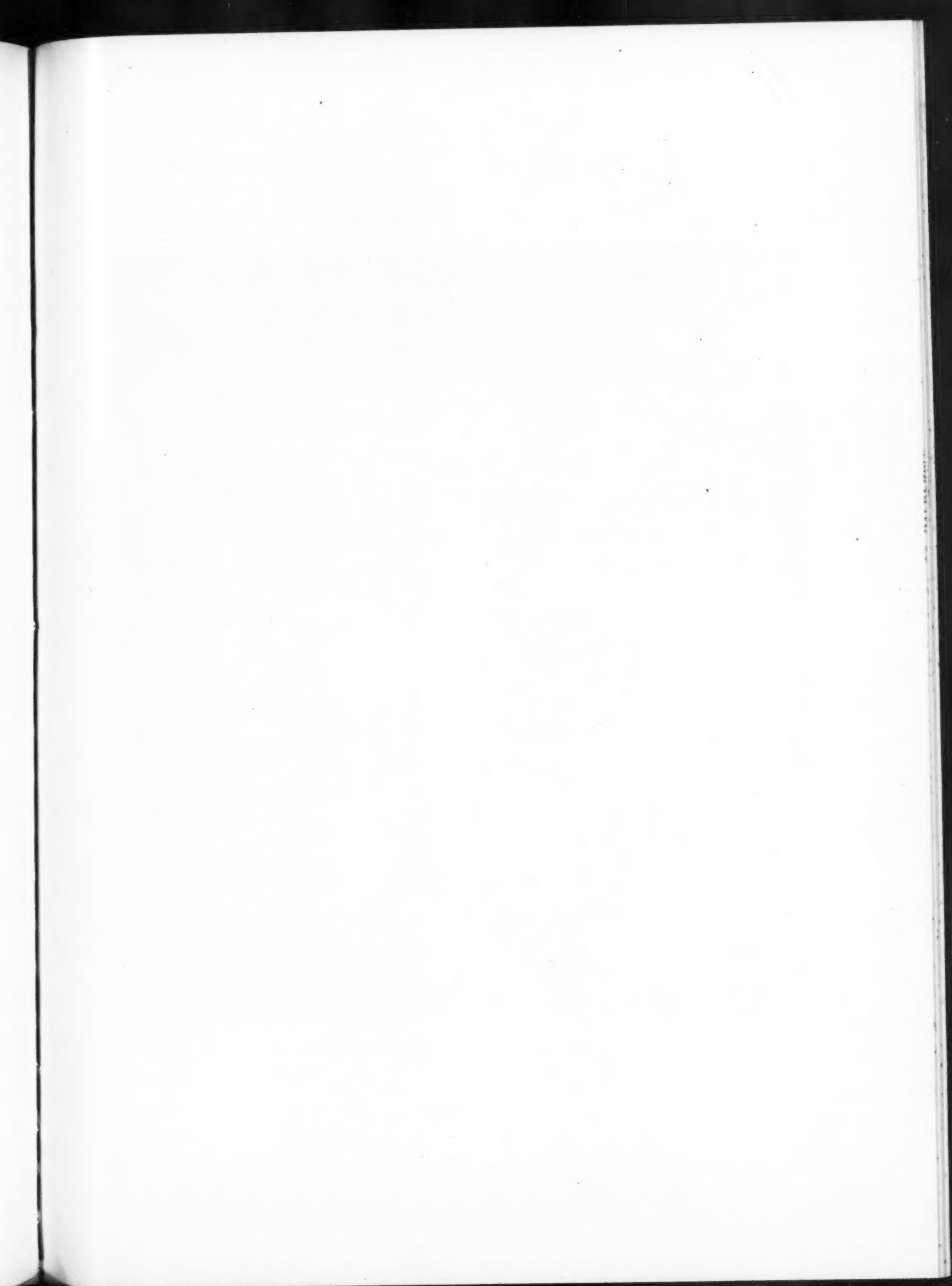
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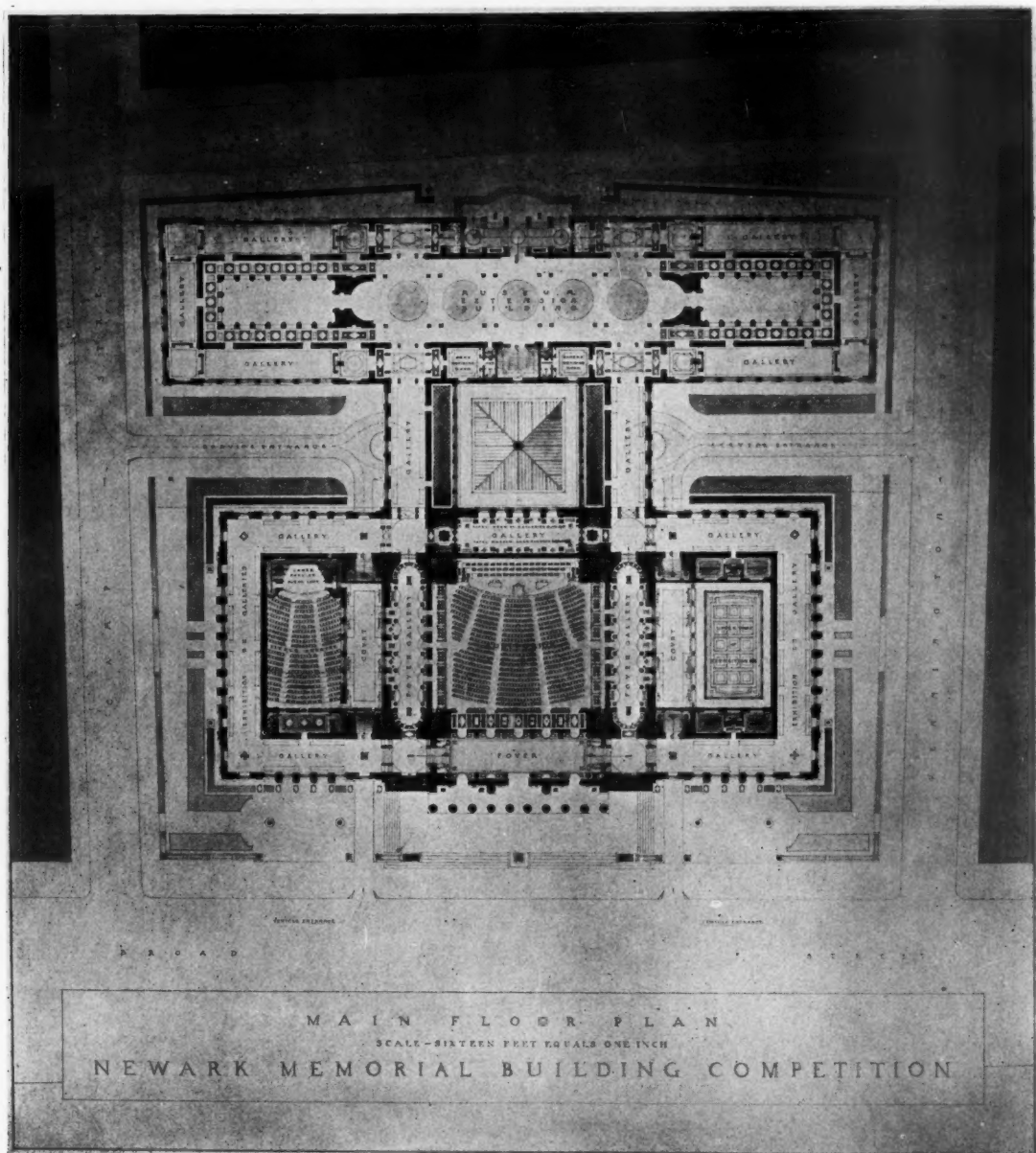
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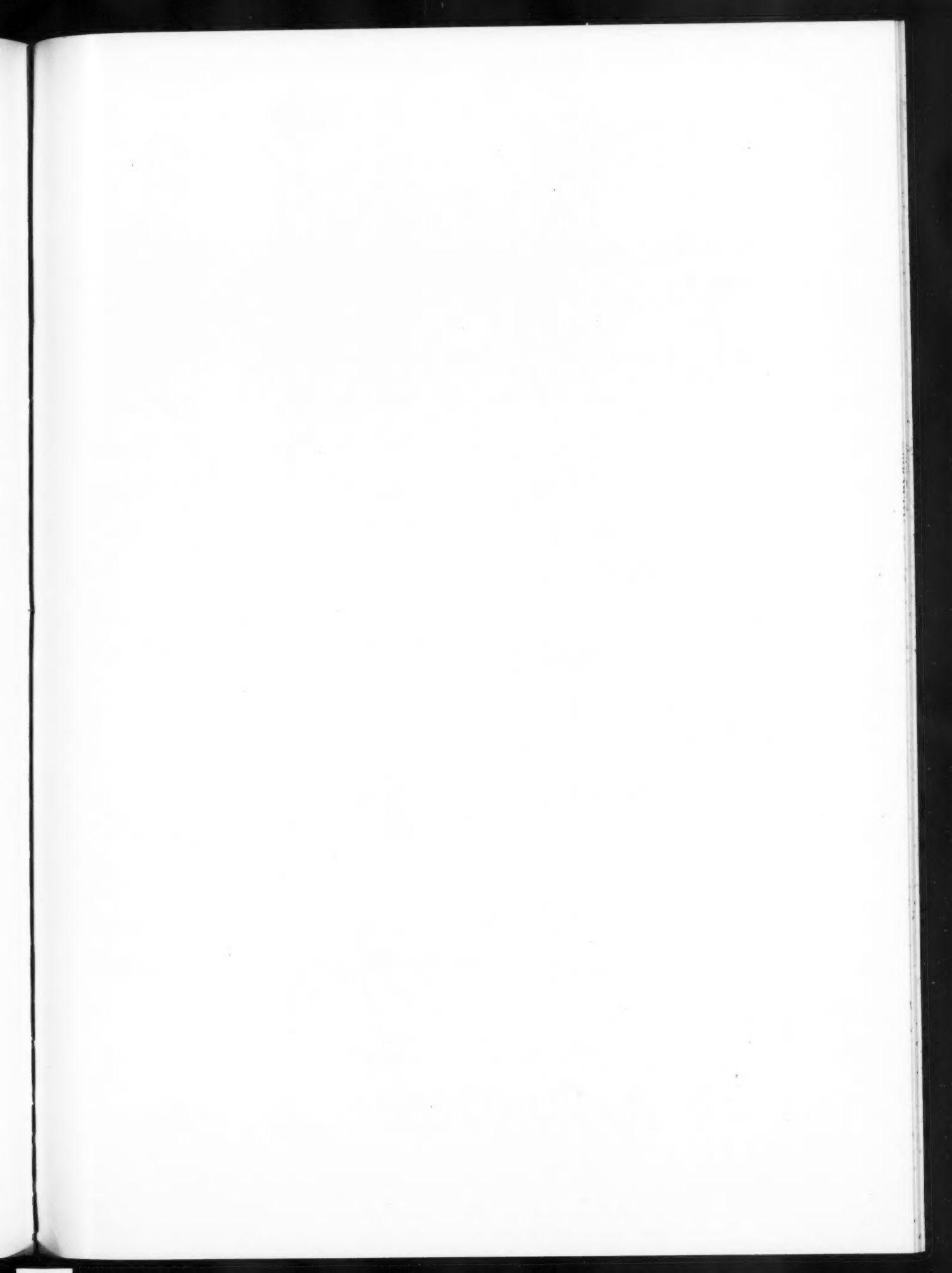
NEWARK MEMORIAL BUILDING COMPETITION

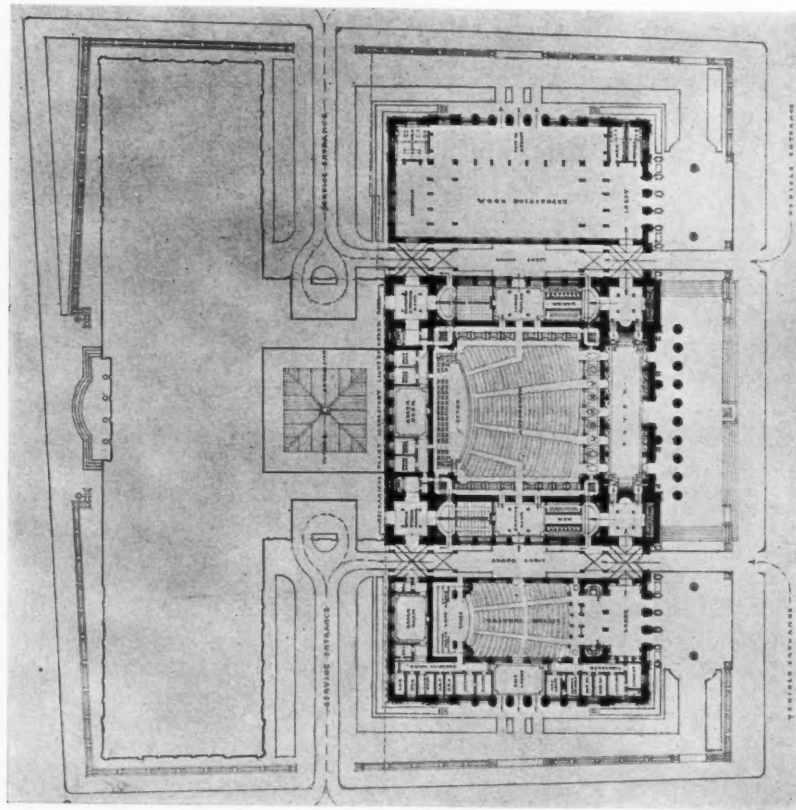
MR. JOHN T. SIMPSON AND MR. CLARENCE W. BRAZER, ASSOCIATED ARCHITECTS



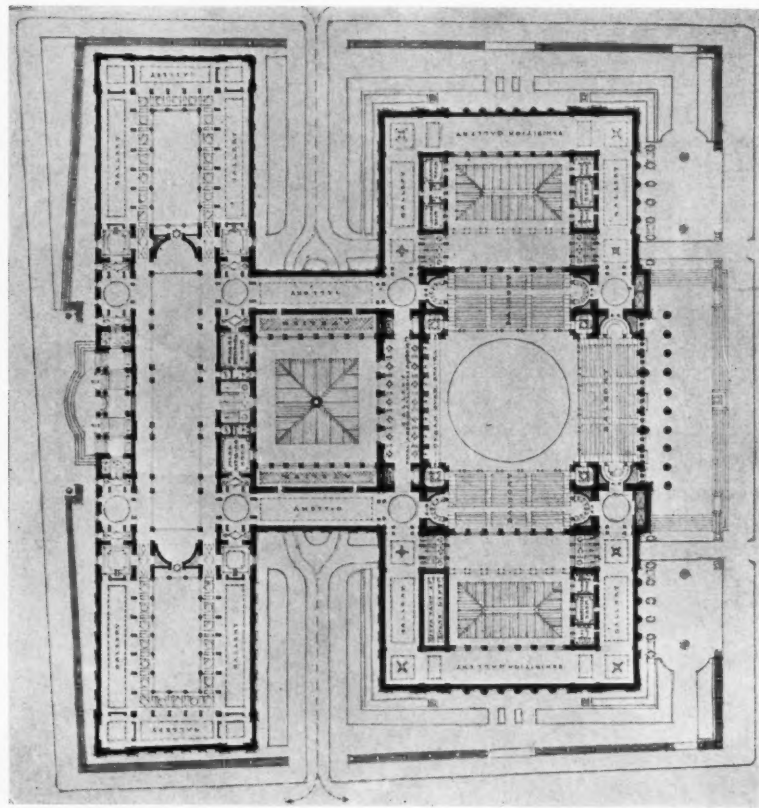


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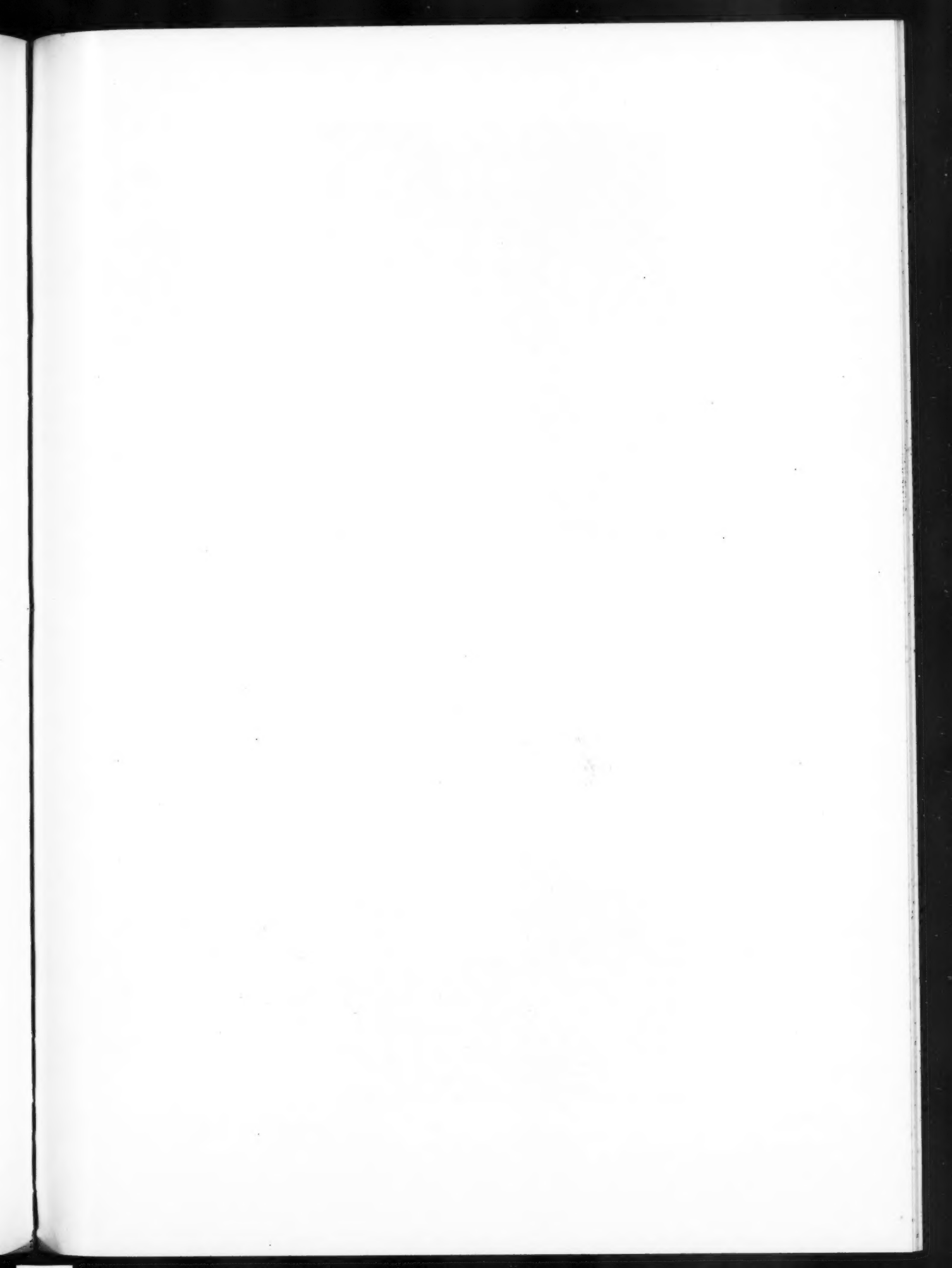
FIRST FLOOR PLAN



SECOND FLOOR PLAN

NEWARK MEMORIAL BUILDING COMPETITION

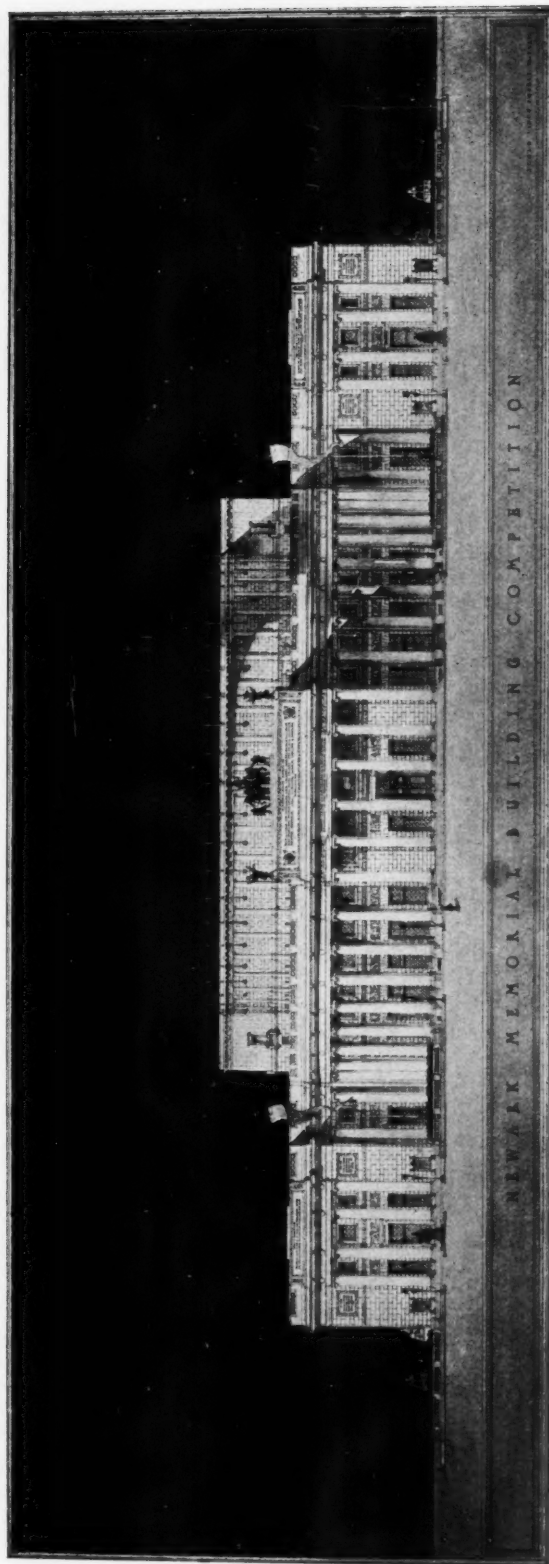
MR. JOHN T. SIMPSON AND MR. CLARENCE W. BRAZER, ASSOCIATED ARCHITECTS



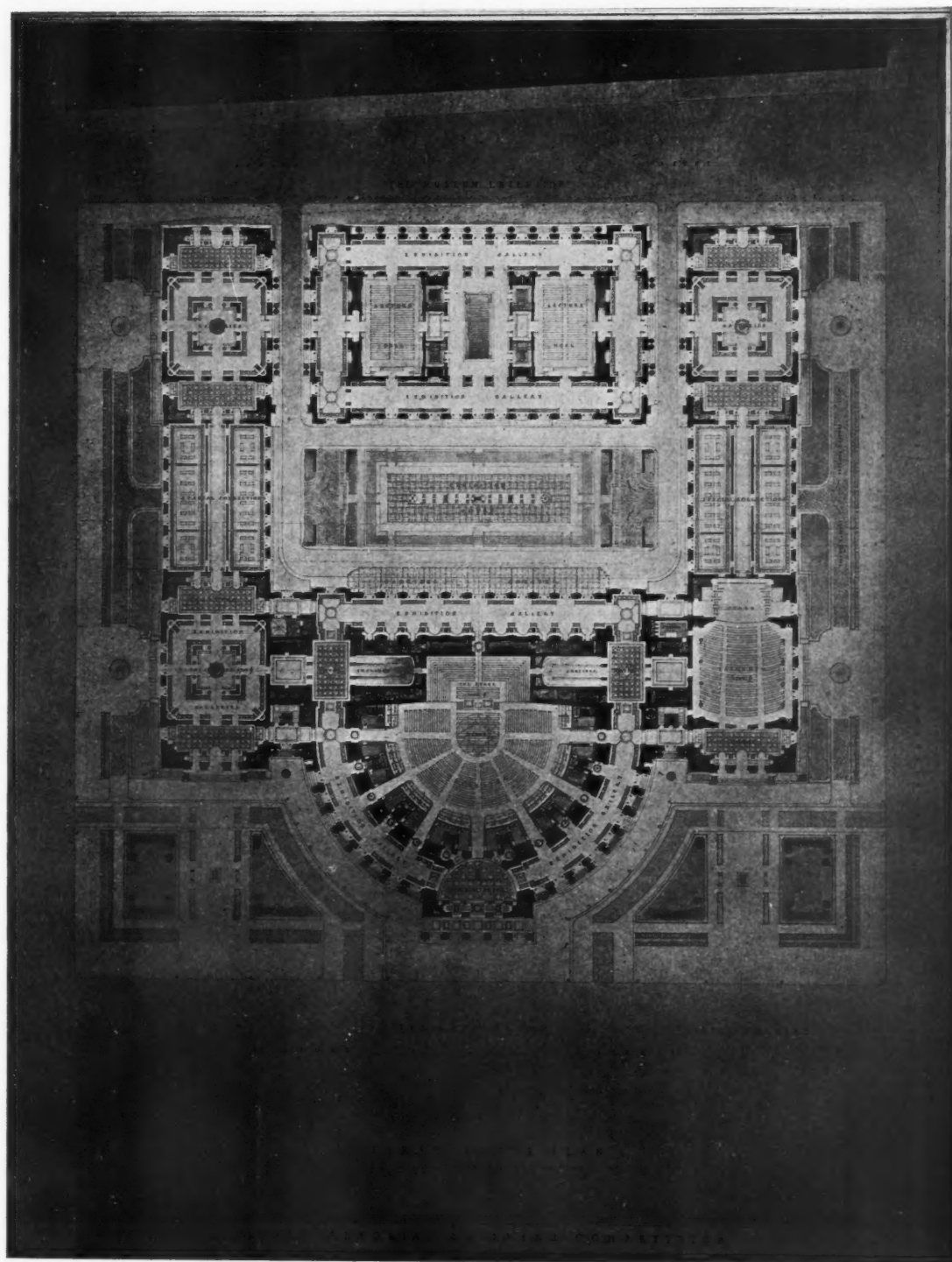
THE AMERICAN ARCHITECT

VOL. CX, NO. 2129

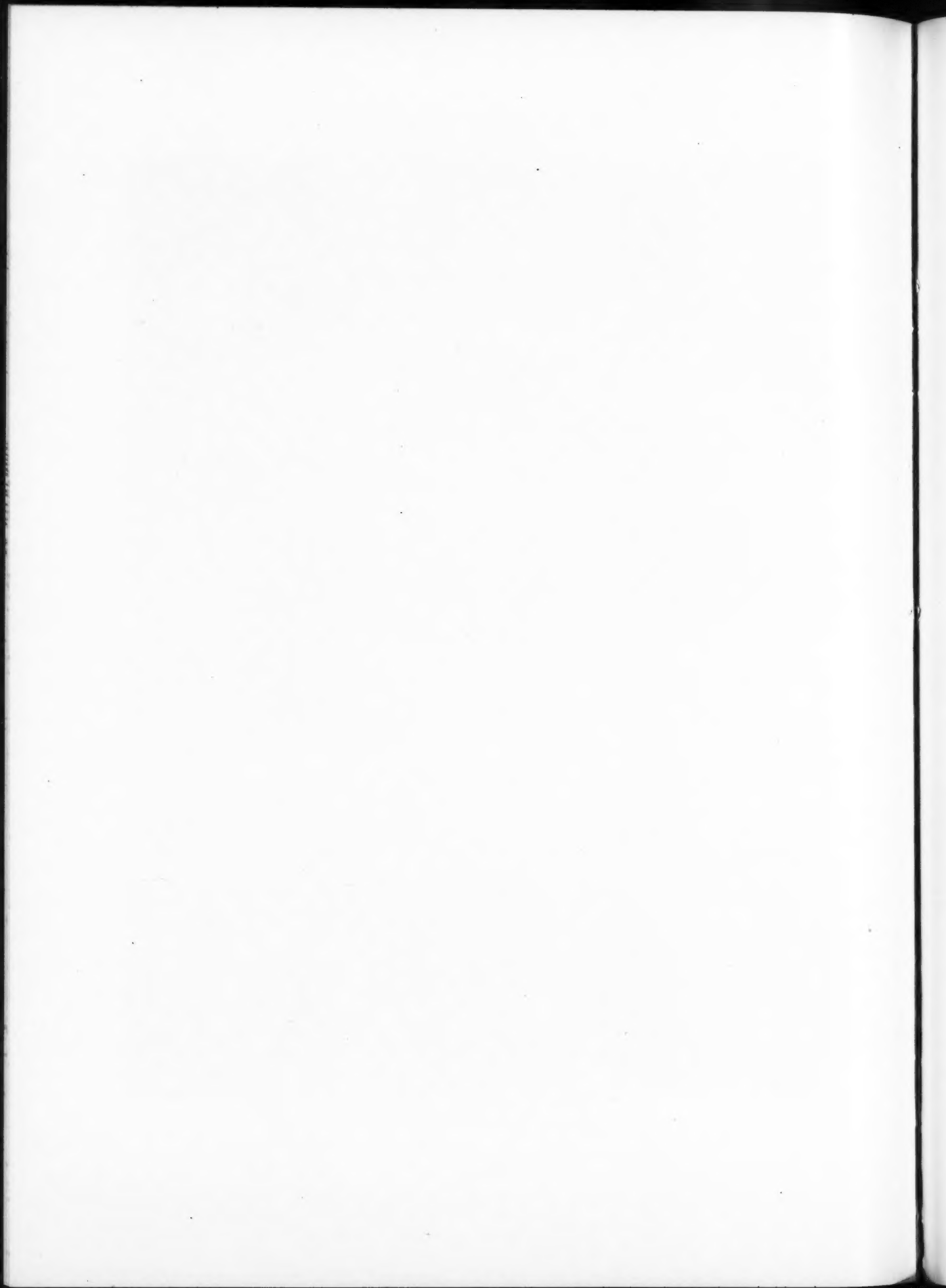
OCTOBER 11, 1916

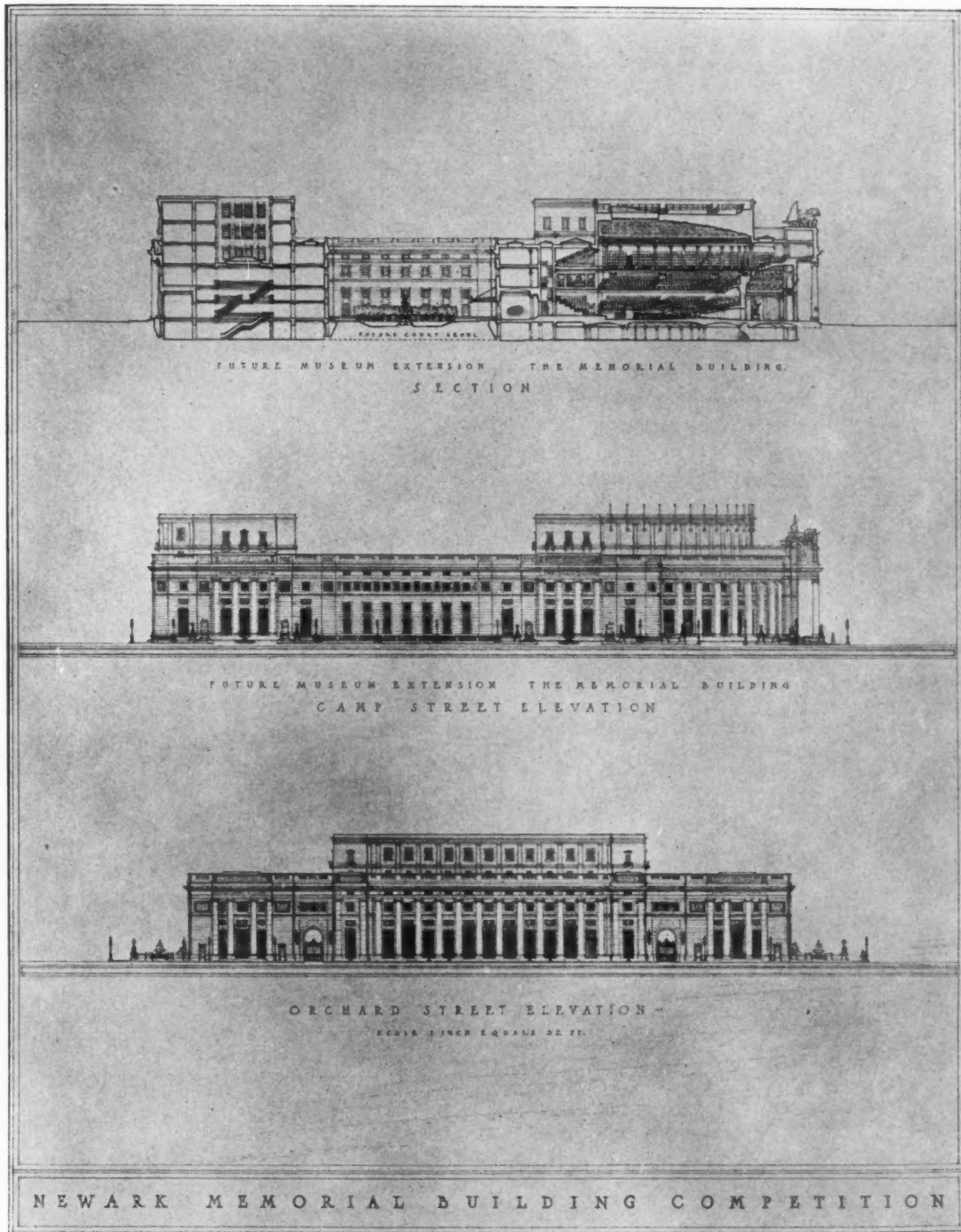


MR. CASS GILBERT, ARCHITECT

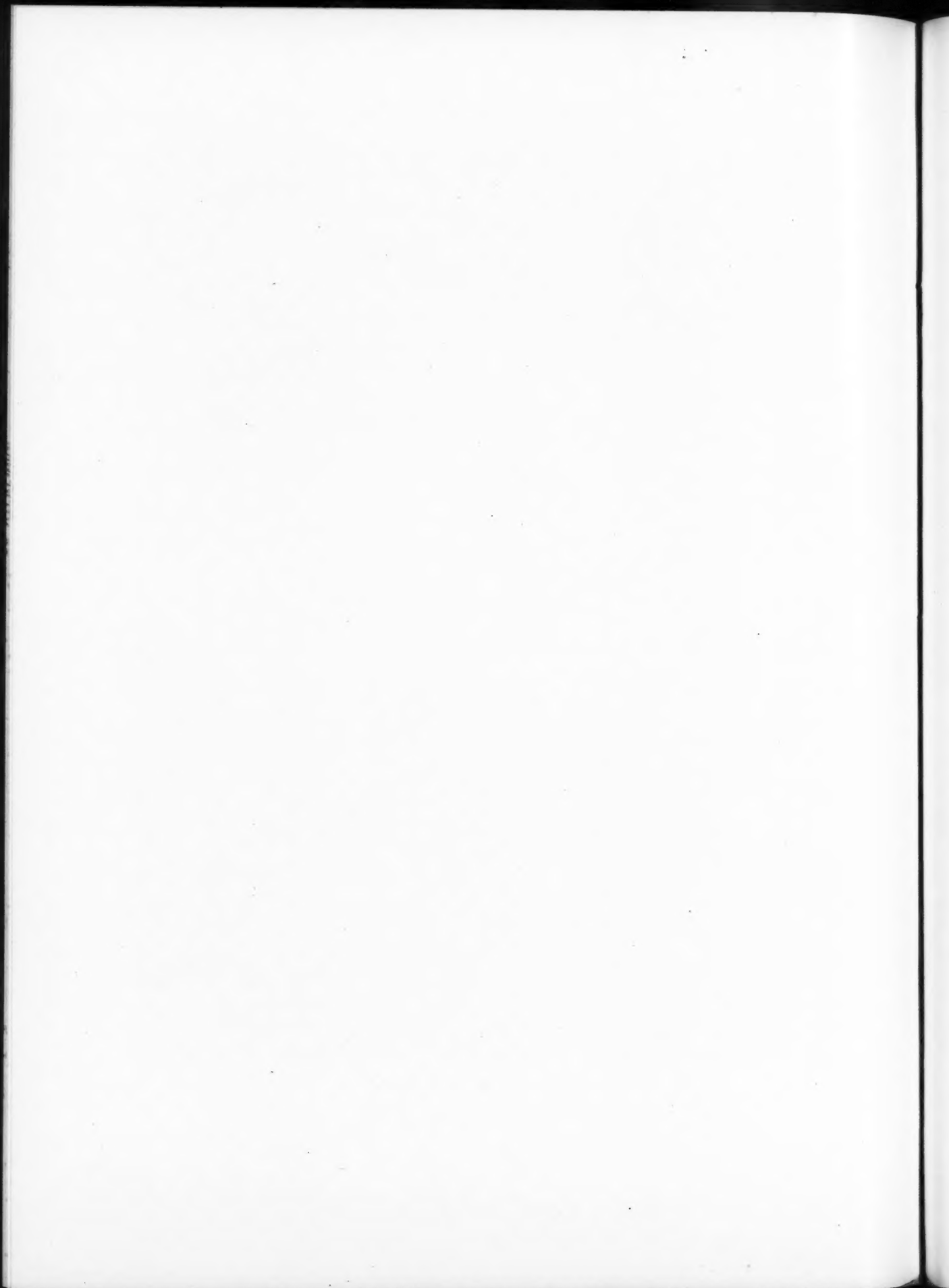


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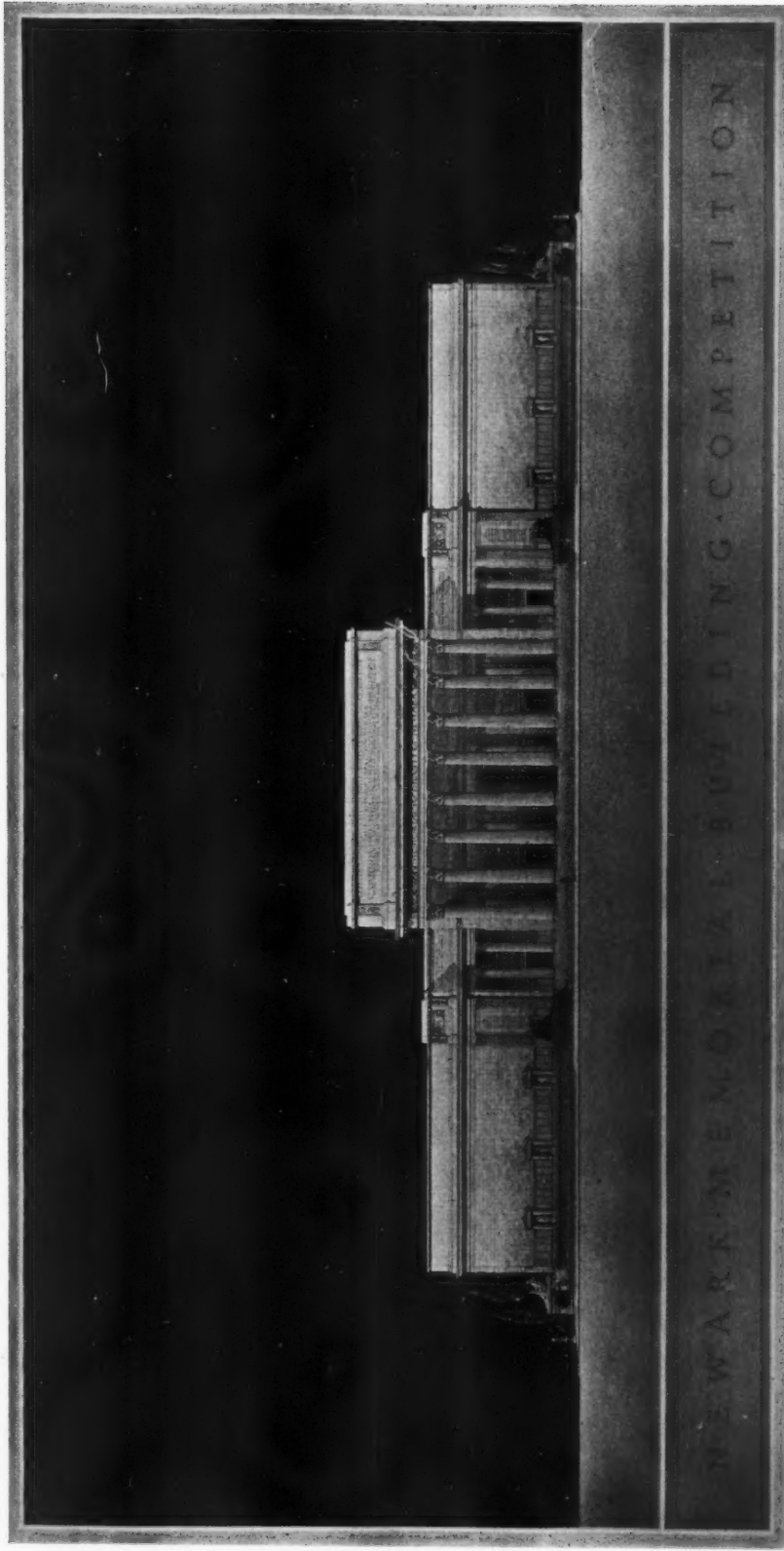


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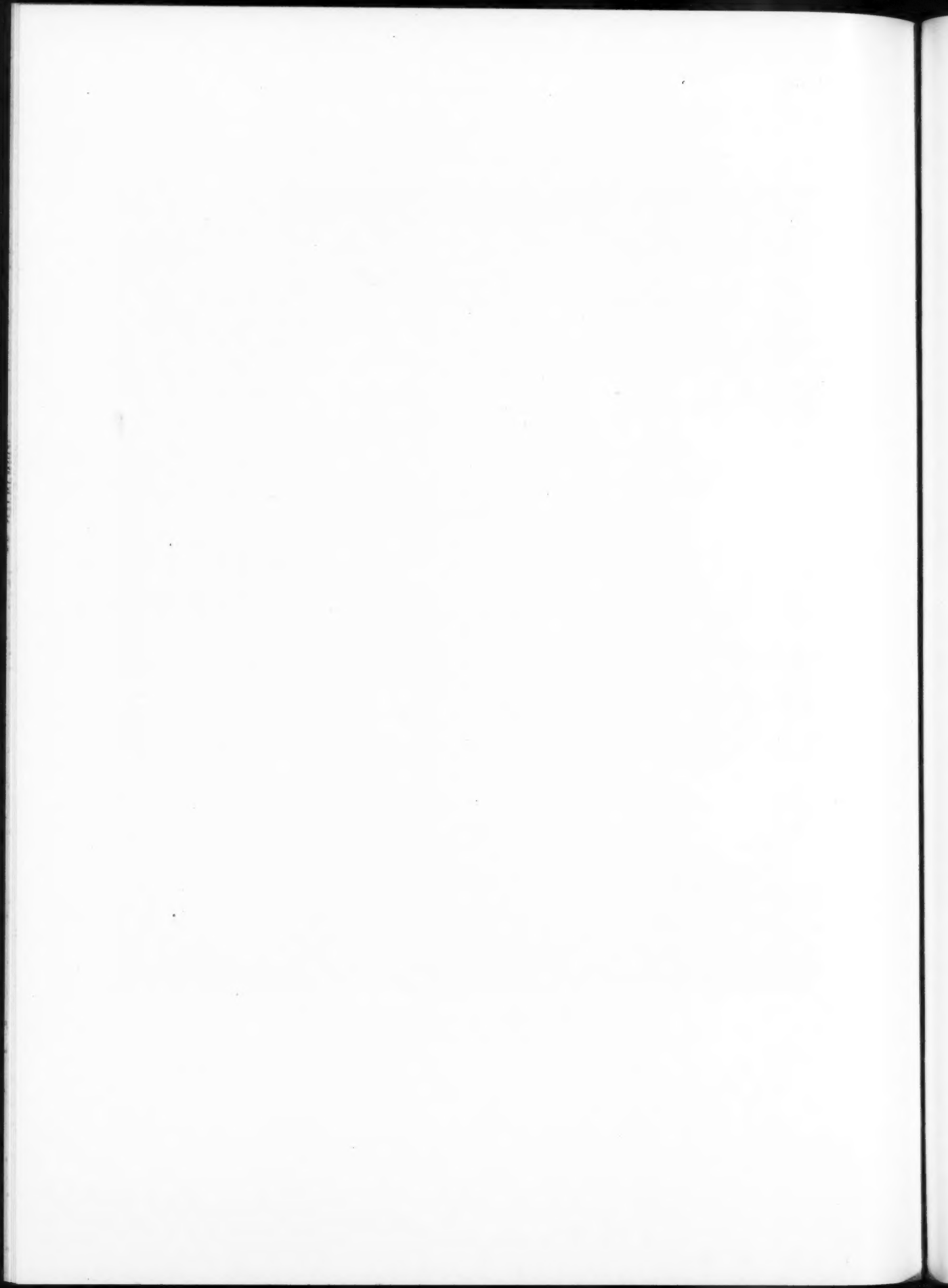


THE AMERICAN ARCHITECT

OCTOBER 11, 1916



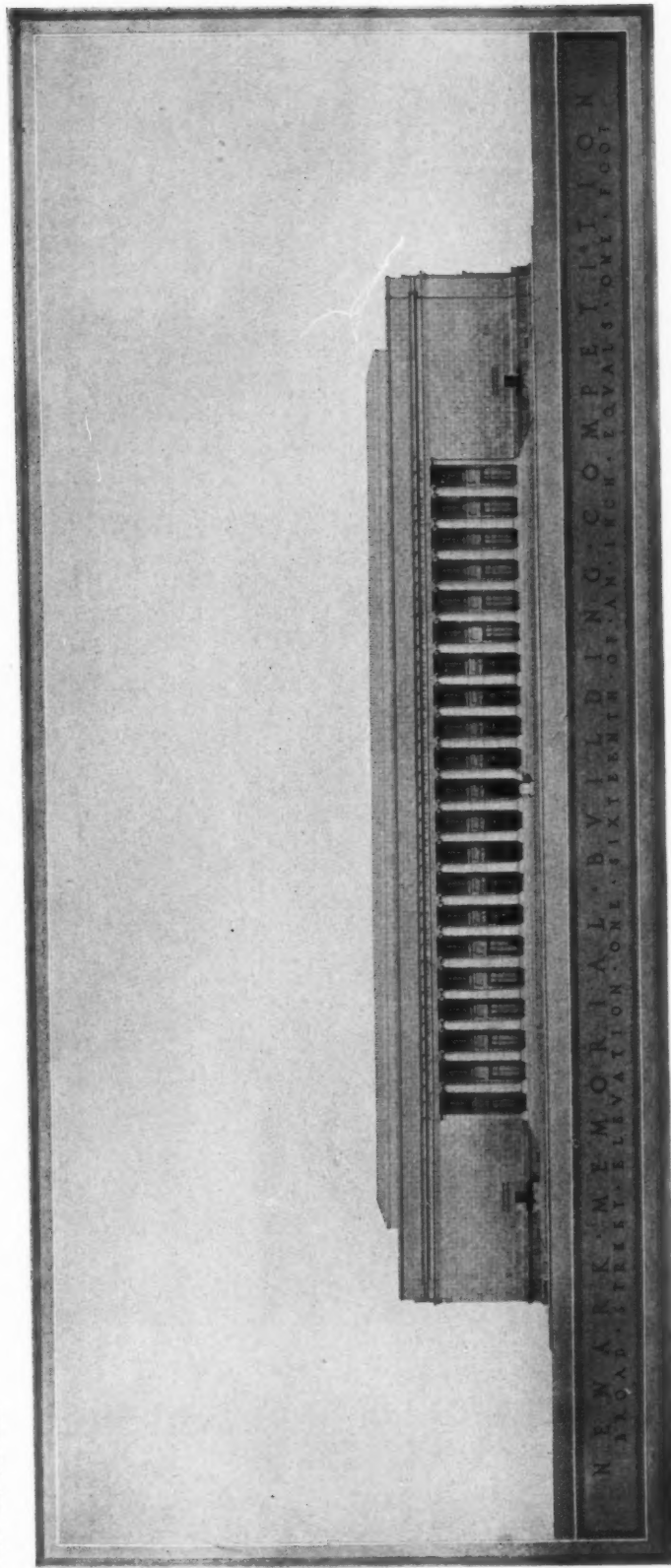
MR. JOHN RUSSELL POPE, ARCHITECT



THE AMERICAN ARCHITECT

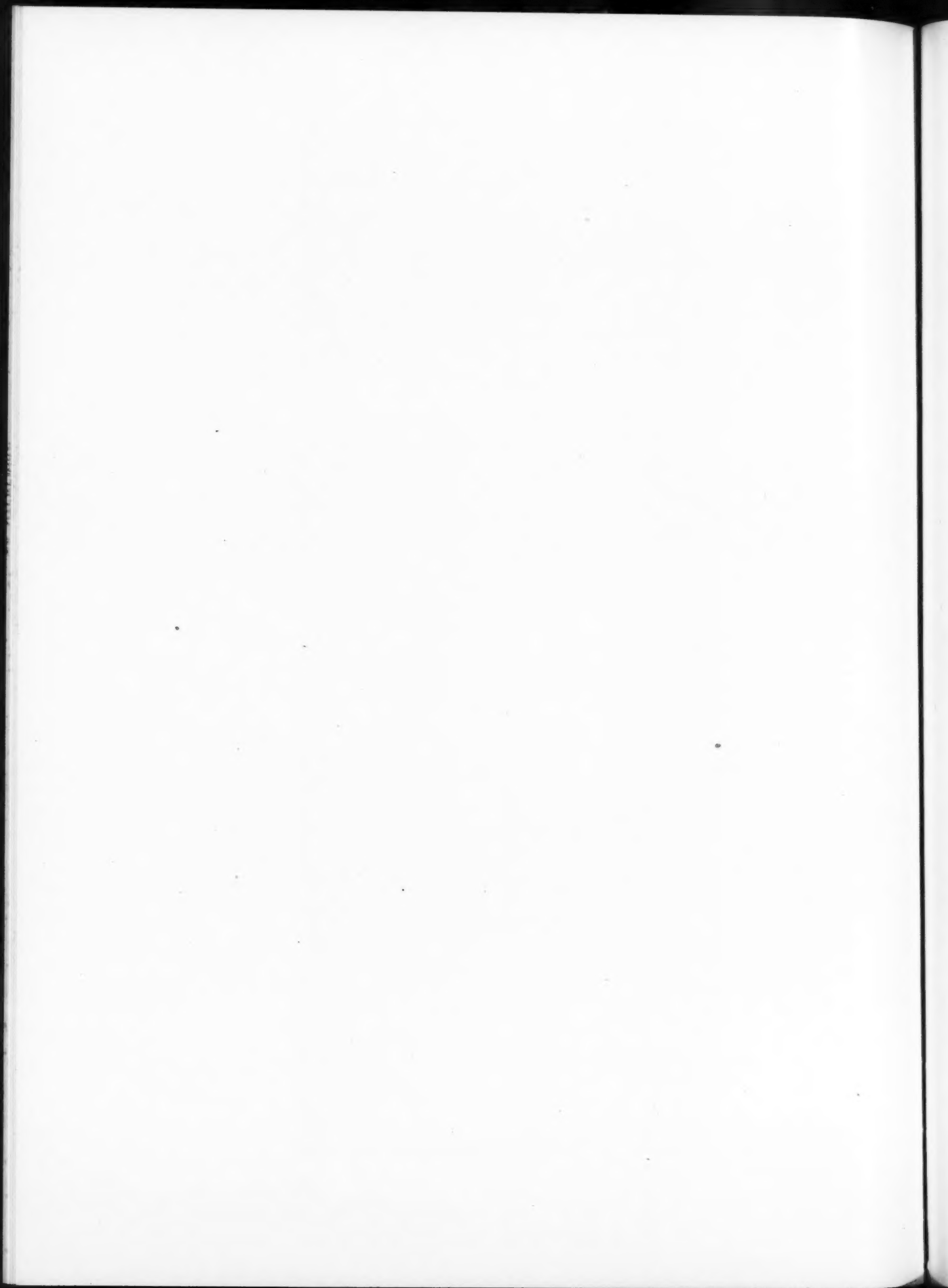
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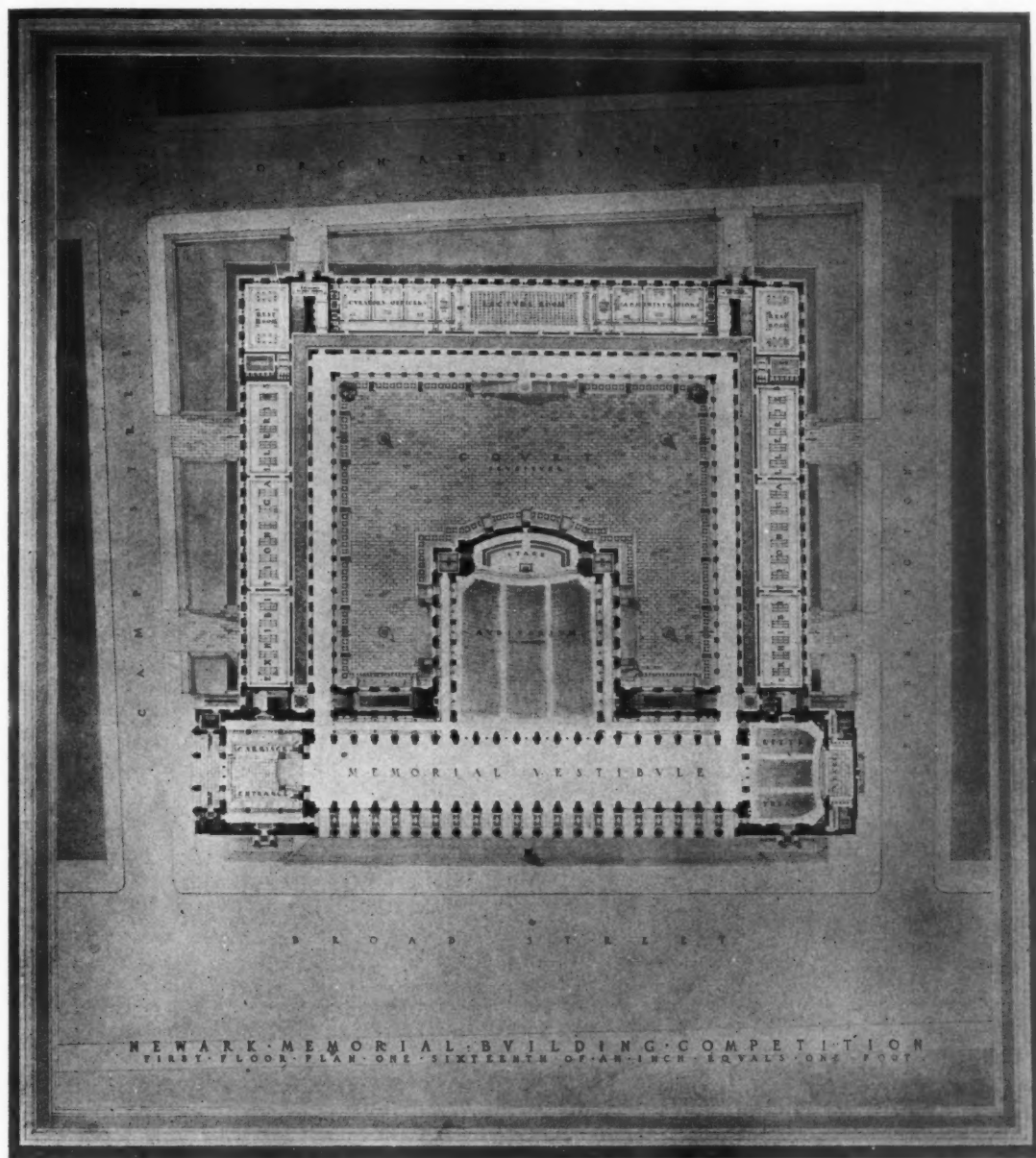
VOL. CX, NO. 2129



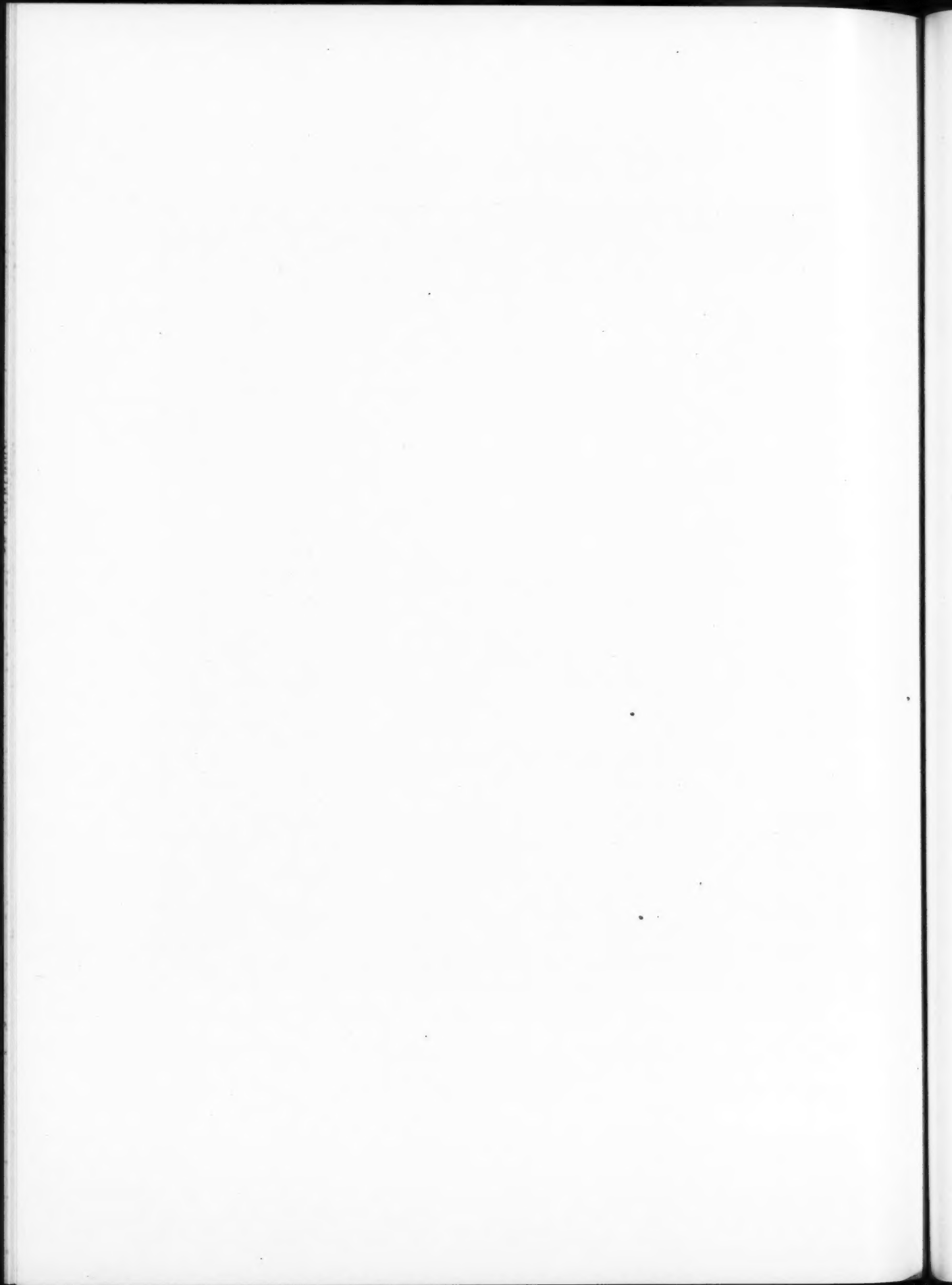
NEWARK MEMORIAL BUILDING. COMPLETION
1904. ELEVATION. ONE SIXTY FEET OF AMERICAN. COALS. ONE FOOT.

WILLIAM E. & D. J. LEHMAN AND J. H. FREEDLANDER, ASSOCIATED ARCHITECTS





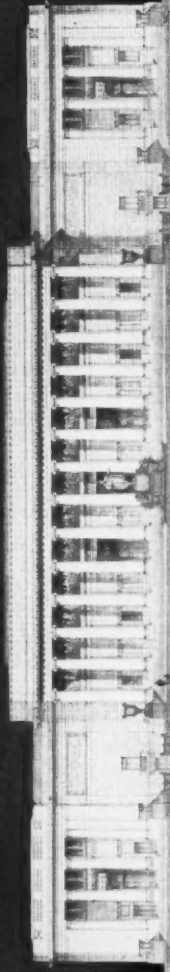
WILLIAM E. & D. J. LEHMAN AND J. H. FREEDLANDER, ASSOCIATED ARCHITECTS



THE AMERICAN ARCHITECT

OCTOBER 11, 1916

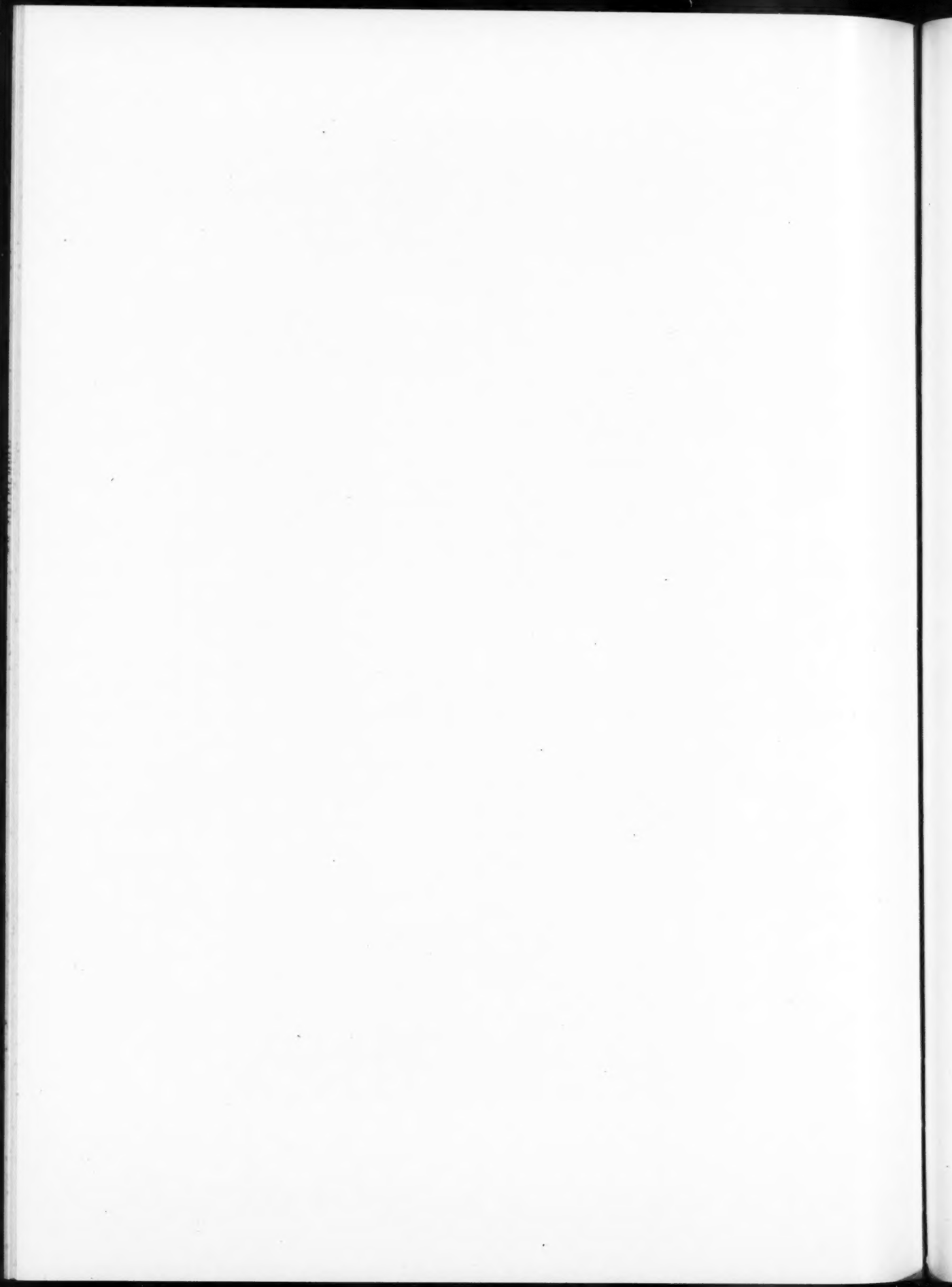
NEWARK MEMORIAL BUILDING COMPETITION

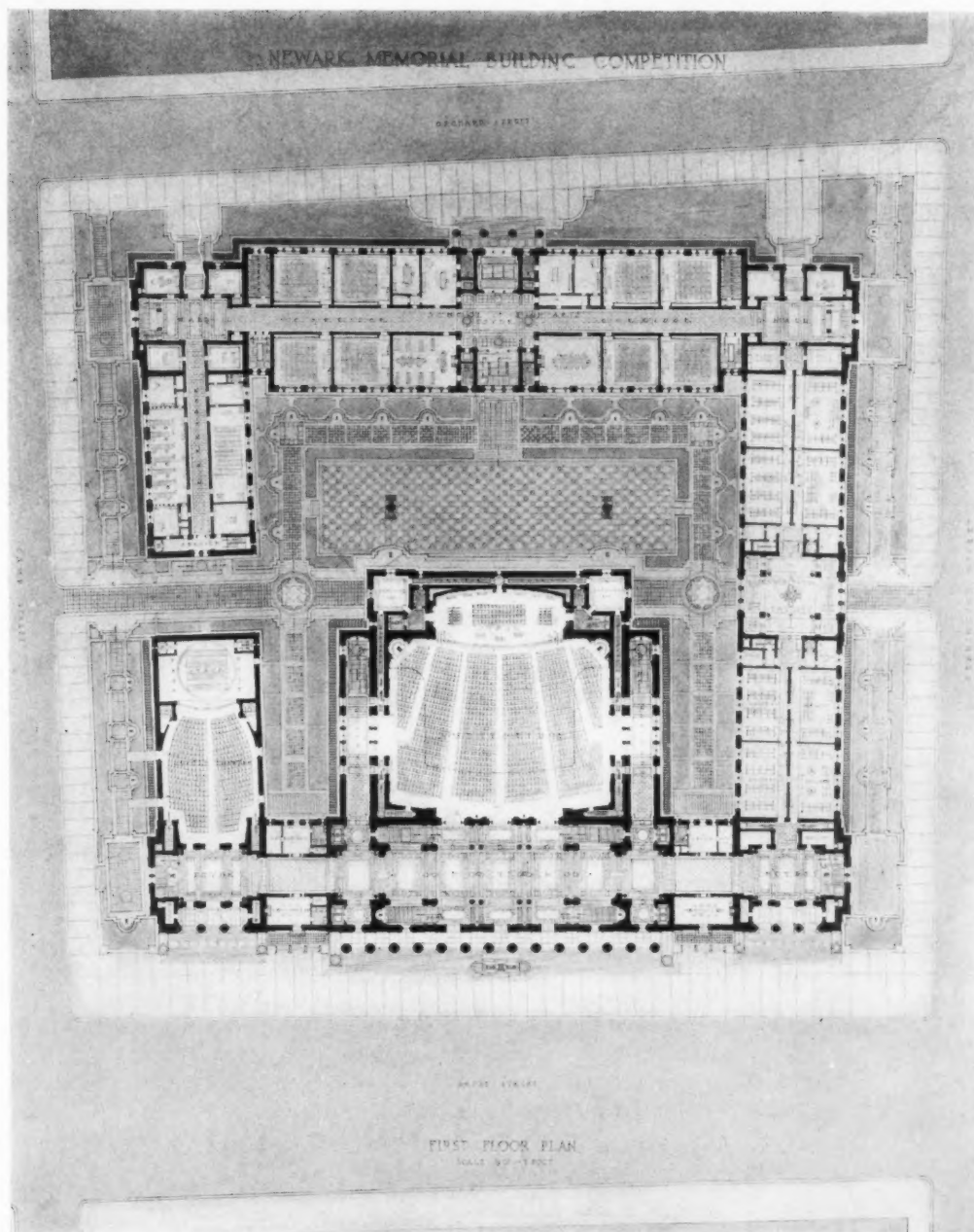


BROAD STREET ELEVATION
SCALE 1/8" = 1'-0"

NEWARK MEMORIAL BUILDING COMPETITION

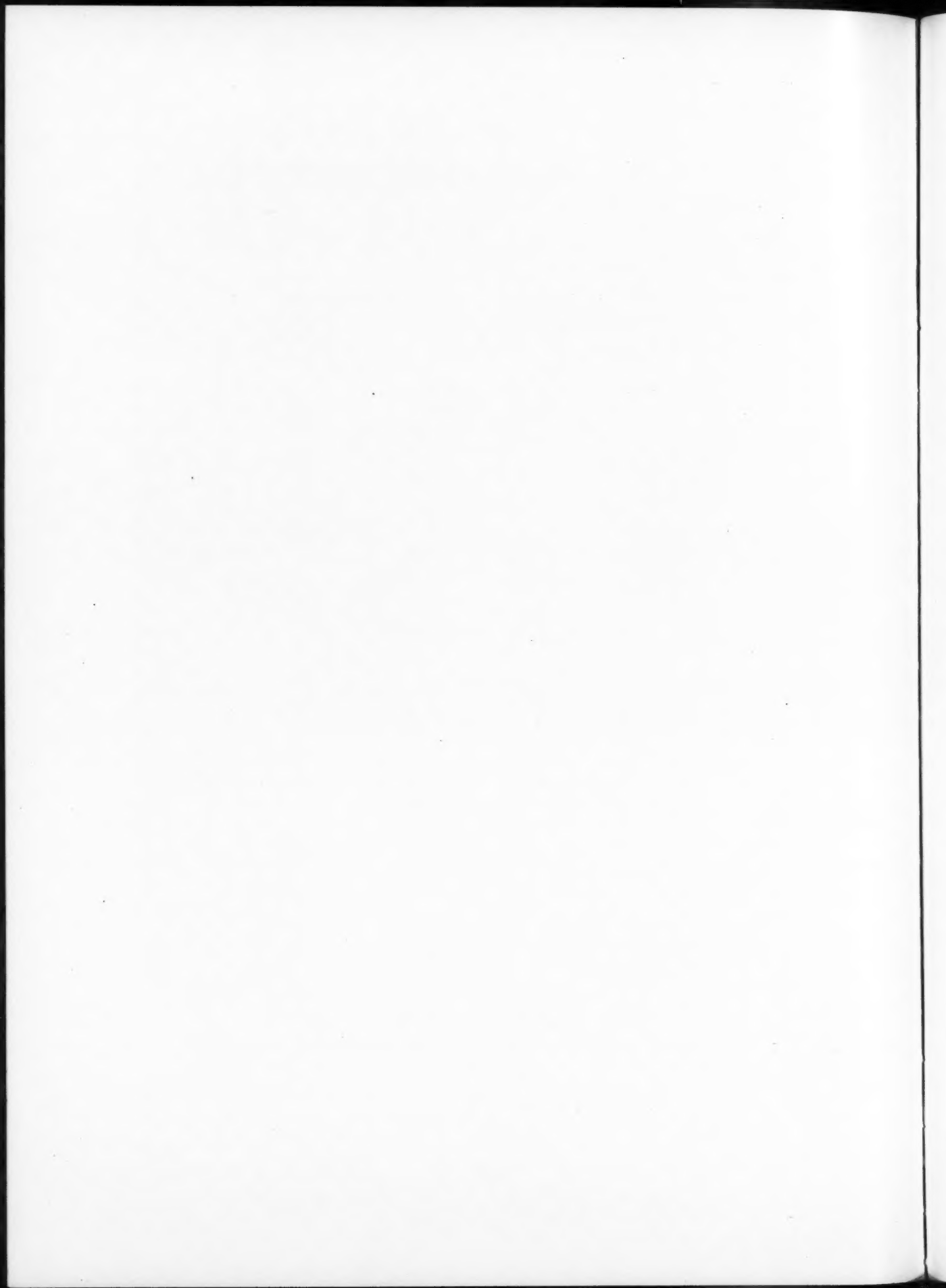
MESSRS. GUILBERT & BETELLE AND MR. DONN BARBER, ASSOCIATED ARCHITECTS





NEWARK MEMORIAL BUILDING COMPETITION

MESSRS. GUILBERT & BETELLE AND MR. DONN BARBER, ASSOCIATED ARCHITECTS



THE CURRENT ARCHITECTURAL PRESS

"WHO Shall Decide When Doctors Disagree?" We have in the current issue of *The Architectural Record* a somewhat lengthy article by Mr. Charles H. Moore, who takes decided objections to Professor Hamlin's paper on "Gothic Architecture" printed in a previous issue of the *Record*. Mr. Moore states as his opinion that the medieval architecture of Western Europe has not yet been faithfully studied. It is possible that this belief is not generally shared by students of the subject, nor does it seem at all certain that they will concur in the statement that much confusion existing as to Gothic is due to inattention and lack of close observation. The author cites, to prove his

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



CLIFF PALACE OF THE MESA VERDE

contention, Professor Hamlin's selection of the illustrations that accompany his article. A controversy between two scholars would seem to be imminent. Its further progress will be not only interesting but will inevitably have considerable educational value.

The leading article in this issue of the *Record* is by Mr. I. T. Frary, and describes the Cleveland Museum of Art, Messrs. Hubbell & Benes, architects. There are a number of well-taken illustrations and floor plans, examination of which would seem to support the contention that this building is in all ways admirably adapted to its requirements.

The Friars Club, New York, Harry Allan Jacobs, architect, is described by

Mr. Harrison Fisher, and very thoroughly illustrated. The main façade presents a well-proportioned design. The building is an important addition to a group of clubs in the neighborhood of its location.

Mr. Richard Franz Bach continues his series on "Church Planning in the United States."

The interesting features of the port-

(FROM GOOD FURNITURE)



THE AMATEUR

BY ATTILIO SIMONETTI

folio of current architecture are two houses, one a country and the other a city residence by Messrs. Hunt & Hunt, and a house at Southampton, Long Island, by Messrs. Hill & Stout.

* * *

The Brickbuilder for August is principally devoted to a quantity of important work designed by Mr. John Russell

THE AMERICAN ARCHITECT

Pope and located in Washington, in Baltimore and on Long Island. Mr. Pope's unusual facility in design and artistic interpretation of materials is much in evidence in all the buildings illustrated, which, of course, when appearing in *The Brickbuilder*, are executed in brick. They form a very dignified collection in a most interesting issue.

In the text, in addition to the article describing Mr. Pope's work, is an article by Mr. Richard Franz Bach, on "The Dome of Santa Maria del Fiore, Florence."

* * *

The August issue of *The Western Architect* is one of considerable artistic excellence as it illustrates quite thoroughly the work of Elmer Grey, architect,

(FROM THE BRICKBUILDER)



STEPS TO THE ROSE GARDEN AND LOGGIA
HOUSE OF MRS. ARTHUR SCOTT BURDEN,
JERICHO, LONG ISLAND, N. Y.
JOHN RUSSELL POPE, ARCHITECT

of Los Angeles, Cal. The fact that much of this material has already had previous publication while in a sense detracting from its interest, does not rob the pres-

entation of usefulness. The illustrations range from Christian Science churches, in which Mr. Grey has more or less specialized, to the general development of

(FROM THE BRICKBUILDER)



DETAIL OF ENTRANCE PORTICO
HOUSE OF MRS. ARTHUR SCOTT BURDEN,
JERICHO, LONG ISLAND, N. Y.
JOHN RUSSELL POPE, ARCHITECT

large estates in that beautiful section where the contour of the hills and the clearness of the atmosphere, lend much to picturesque features of architectural design.

* * *

The September issue of *The International Studio* is of old-time architectural interest. The department of Recent Designs in Domestic Architecture omitted for some months, is now resumed. There are a number of interesting English country houses illustrated—two of them in color, with plans added.

The earlier and always admired type of rural cottages for which the English roadside is famous are not of greater architectural interest than some of those

THE AMERICAN ARCHITECT

(FROM THE ARCHITECTURAL RECORD)



VIEW FROM NORTHWEST—CLEVELAND
MUSEUM OF ART

HUBBELL & BENES, ARCHITECTS

recently constructed, and illustrated in this issue.

Garden sun-dials, illustrated by a series of photographs, are admirably shown. Not only are the architectural features of the dials set forth, but their locations (in some instances, in famous gardens) show how well they have been designed to fit their environment. In these matters we may well take "a leaf from the book" of our English contemporaries as not always do our garden accessories show this artistic relation to the things around them.

This issue further contains illustra-

(FROM THE INTERNATIONAL STUDIO)



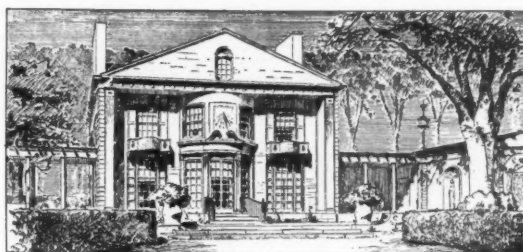
RURAL COTTAGE, CHELMSFORD, ENGLAND
DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

tion of two windows for a church, designed by Edw. H. Blashfield, and two bas-reliefs by Hermon A. Macneil.

* * *

The Astor Court Apartments, designed by Mr. Charles A. Platt, are very fully

(FROM THE ARCHITECTURAL REVIEW)



COMPETITION FOR A HOUSE AND GARAGE TO
COST \$10,000

DESIGNED BY THOS. HARLAN ELLETT

illustrated in *Architecture* for September.

So much speculative building and attendant poor architecture have characterized this type of building in New York, that it is a pleasure to note that archi-

(FROM THE INTERNATIONAL STUDIO)



RURAL COTTAGE, CHELMSFORD, ENGLAND
DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

itects of wide experience in domestic architecture are now undertaking the designing and planning of apartment houses.

The Astor Court Apartments, together with others of comparatively recent erec-

THE AMERICAN ARCHITECT

tion on Fifth Avenue, on Madison Avenue and on Park Avenue, are examples of what can be accomplished in a type of building, primarily a residence, but more often suggesting the loft building in their architecture.

(FROM ARCHITECTURE)



ASTOR COURT APARTMENTS, BROADWAY, 89TH
TO 90TH STREETS, NEW YORK
CHARLES A. PLATT, ARCHITECT

The features of domesticity, privacy and refinement are everywhere apparent in the Astor Court Apartments and indicate that in competent hands apartment house architecture will rapidly improve.

* * *

The several serial articles in *Good Furniture* are interestingly continued in the September issue. In addition, "The Chinese Taste; Its Place in Decoration" is discussed by W. P. Dudley, and Charles D. Thompson has contributed an interesting article on "Grinling Gibbons."

Under the department of Art in the Home, there is reproduced a number of interesting interiors selected with a view

to their excellence in appointments of furniture and decoration.

* * *

The Architectural Review, in its August issue, illustrates a number of designs submitted in the competition for a suburban house and garage to cost \$10,000, and to be built of white pine. These are set forth as "an exclusive presentation of designs selected from the most notable architectural competition for residences ever held in this country."

These designs, the majority of which were originally published in the brochure issued by the White Pine Bureau, are of

(FROM THE ARCHITECTURAL RECORD)



THE FRIARS CLUB, NEW YORK
HARRY ALLAN JACOBS, ARCHITECT

large suggestive value and constitute a collection well worth preserving.

* * *

Probably no other country can produce such abnormal conditions of growth as exist in the towns and small cities in the

THE AMERICAN ARCHITECT

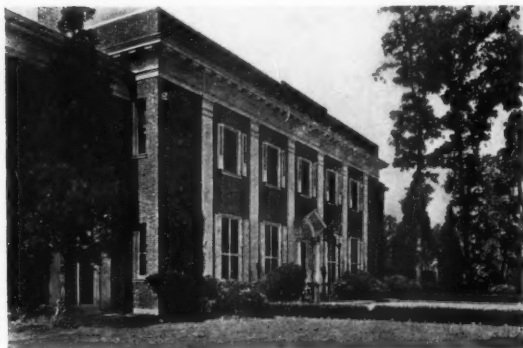
United States. In *The Journal of the American Institute of Architects* for September reference is made to the development of Flint, Michigan, "a village grown over night into a city."

First a quiet village with tree-shaded streets, and then in an incredibly short

ventive action?" The article undertakes to answer this question. The discussion is interesting and timely.

The question of advertising by architects is further discussed in this issue. The paragraph in the circular of advice reading "Advertising tends to

(FROM THE BRICKBUILDER)



HOUSE OF JAMES SWAN FRECK, ESQ.,
GUILFORD, BALTIMORE, MD.

JOHN RUSSELL POPE, ARCHITECT

(FROM THE WESTERN ARCHITECT)



RESIDENCE OF MRS. M. C. RUSSELL,
HOLLYWOOD, CALIFORNIA

ELMER GREY, ARCHITECT

period, grown to a city of more than 60,000 people. The location of a large manufacturing industry has effected this change, and the haste to meet insistent demands for new (temporary) buildings has disfigured what was once a picturesque community.

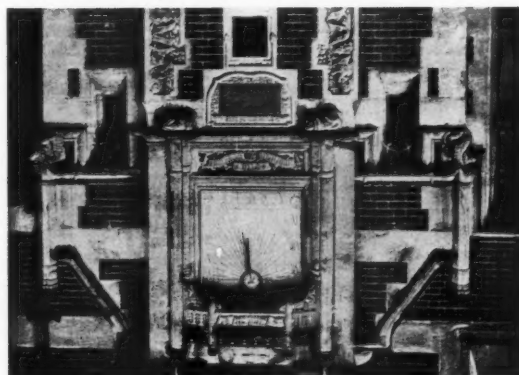
The question is asked, "Why did the citizens of Flint fail to take any pre-

lower the dignity of the profession and is therefore condemned" is explained and defended.

An article on Ancient Cliff Dwellings of the Mesa Verde, by Mark Daniels, formerly landscape engineer of National parks, is well illustrated and is of considerable interest.

The usual chapter notes are printed.

(FROM THE INTERNATIONAL STUDIO)



MURAL SUNDIAL, FRIAR PARK, HENLEY-ON-THAMES

THE NEWARK MEMORIAL BUILDING COMPETITION

SOME CONDITIONS OF THE PROGRAM

THE City of Newark, N. J., celebrated this year the two hundred and fiftieth anniversary of its founding.

To commemorate this in a permanent form, it was decided to erect a memorial building, to contain an auditorium, exhibition galleries and other provisions for the service of the public. For this purpose \$1,500,000 has been raised by taxation.

The competition was conducted in two stages. The first, or preliminary, competition to select five local architects, and a second, or final, to which were also invited seven architects located outside of Newark. The prize in the competition was the commission to design and supervise the construction of the proposed building.

A fee of \$50 was paid to each competitor in the preliminary competition and of \$1,000 to each contestant in the final, excepting the winner.

The competitors finally selected were Bigelow & Tuttle, John H. & Wilson C. Ely and Helmle & Corbett, Associated; Jordan Green and Albert R. Ross, Associated; Guilbert & Betelle and Donn Barber, Associated; Hughes & Backoff and Dennison, Hirons & Hood, Associated; B. F. Hurd and F. S. & S. E. Sutton; Henry J. King & John F. King, Associated; W. E. & D. J. Lehman and J. H. Freedlander, Associated; E. A. McMurray & W. Pell Pulis, John T. Simpson and Clarence W. Brazer, Associated; Carrere & Hastings; Cass Gilbert; McKim, Mead & White; H. Van Buren Magonigle; John Russell Pope, George B. Post & Sons, and Tracy & Swartwout.

The problem presented two factors: the Memorial Building and an extension for

future construction. The Memorial must contain an auditorium, a theater and an exposition and other rooms for general public service, and should also provide galleries and offices suitable for the present collection and work of the Newark Museum Association. It was provided that the extension be so designed as not to subordinate or impair the effect of the Memorial, which should appear as a completed composition if the extension was not built.

The space requirements were as follows:

The total volume should not exceed 2,500,000 cubic feet. Exclusive of mezzanines, the height of floors not less than fourteen feet for the principal story or less than twelve feet for the remaining stories. The height of the auditorium was to be not less than thirty-five feet, and for the theater not less than twenty-three feet.

The areas of floor space in the exposition building were as follows: auditorium, 15,000 sq. ft.; audience room, 2,500 sq. ft.; minor rooms, 1,500 sq. ft.; museum galleries, 40,000 sq. ft.

The limit of height of the extension was six stories and the total area not less than 200,000 square feet.

The jury for the preliminary competition was composed of Francis H. Kimball, John V. Van Pelt and John Wynkoop.

The jury for the final competition was Henry Hornbostel, Henry Bacon and Louis Ayres.

Professor Warren Powers Laird, of the University of Pennsylvania, was the professional adviser to the Commission.

The first prize was awarded to McKim, Mead & White, of New York.

THE AMERICAN ARCHITECT

David A. Gregg, An Appreciation

To all who had the privilege of knowing this gentle man of God socially or in the conduct of business, there comes a sense of personal loss, a feeling that something beautiful has passed from earth. On the second hour of the morning of Sept. 16, 1916, he entered into that rest he has so longed for through so many months of failing health.

About thirty-six years ago there appeared in the pages of THE AMERICAN ARCHITECT some drawings signed "D. A. G." which were marvels of simple, direct architectural pen drawings, and a revelation to all draughtsmen; from that time on his work was eagerly watched for by every draughtsman, and his services sought by architects all over the land, whenever they wished to win a competition or present their work in a most attractive manner. An artist and a poet, he beautified everything he touched. One could see the most banal design, under his magic touch, grow into a thing of beauty. So conscientious was he that no matter how unpromising the material might be, he would be devoted to it, and study it, making numerous experiments as to the best possible point of view, light and shadow, of line, and quality of rendering, till he was satisfied that he had exhausted its possibilities. Then there would emerge from his hand a clean, clear, simple, charming drawing, thoroughly characteristic of the man. One would feel that only a sweet, clean gentleman could produce such a drawing, and the author of the design would be astonished at the unsuspected merit of his work. So he had come to be recognized as a sort of magician, a real artist who could by his personality "render" to the utmost limit, and with such an apparent simplicity, alike the works of all degrees of merit, of the just and the unjust, all receiving justice and more! In a few years he had revolutionized architectural rendering in this country, and may, in fact, be said to be the father of architectural rendering with us.

For more than twenty years he was an instructor at the Massachusetts Insti-

tute of Technology, only relinquishing his teaching a few years ago because of failing strength. The many students who were fortunate enough to have his help will venerate his memory. Those who were intimate could tell of his many acts of charity, and of his rescue work among the "down-and-outs," the lowly and the needy. And all this work, these marvelous works of art, these deeds of charity and brotherly love, were so quietly done, with such an extreme modesty, such a charming simplicity, that they were unnoticed amid the blare of trumpets of these times of ours. David A. Gregg, a simple, modest, sweet, gentle man, upon whose like we may never look again.

J. A. SCHWEINFURTH.

Washington State Chapter, A. I. A.

The September meeting was held to hear report of committee on recent civil service examination for architect, City of Seattle; and to further consider work of the Chapter Legislative Committee on proposed State legislative act for registration of architects.

The report of the committee on the examination for city architect was presented by Chairman Willcox and unanimously adopted.

The treasurer, Mr. Storey, reported on status of expenses incurred as a result of the last campaign for Architects' Registration Law, but owing to data from the former treasurer not being at hand the matter was not definitely determined.

Chairman Baeder of the Legislative Committee presented the proposed Architects' Registration Act as drafted by the committee with some suggested amendment. The act as drafted was amended by inserting penalty for failure to renew registration and by substituting phrase from the District of Columbia Act relative to required qualifications for architectural practice. On motion of Mr. Willcox it was voted to send revised copy of proposed act as amended to each chapter member and that subsequent action thereon be taken at another meeting.

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Colorado Chapter, A. I. A.

At the recent annual election of officers of the Colorado Chapter A.I.A., Mr. Thomas MacLaren of Colorado Springs was elected president and Mr. J. W. Manning of Denver, secretary.

To Plan Denver's Civic Center

Mr. Edward H. Bennet of Chicago has been retained, it is stated in press dispatches, to prepare completed sketches for the proposed Denver, Col., civic center.

Personal

Mr. J. Mertz Glover, architect, Georgetown, Texas, desires to receive manufacturers' catalogs and samples, to complete his files and bring them up to date.

Mr. H. T. E. Wendell, architect, Augusta, Ga., has removed his offices from the Leonard Building to the Johnson Building, and would be glad to receive manufacturers' samples and catalogs.

Mr. Charles G. Benson has recently succeeded to the practice heretofore conducted in the name of Benson & Andrews, architects, and will continue it in his individual name. The offices will remain at 840 Broad St., Augusta, Ga.

INDUSTRIAL INFORMATION

New Model Awnings

The Walger Awning Company, Chicago, Ill., has issued a booklet describing awnings which, it may be noted in passing, are becoming a necessary adjunct of residences, apartments and office buildings.

It is frequently said that equipping a house with awnings gives it the finishing touch, as far as the exterior is concerned, besides providing for the comfort of the occupants. It is generally conceded that awnings if not given due consideration as to design and material not only fail to perform their function but disfigure the appearance of a building. According to

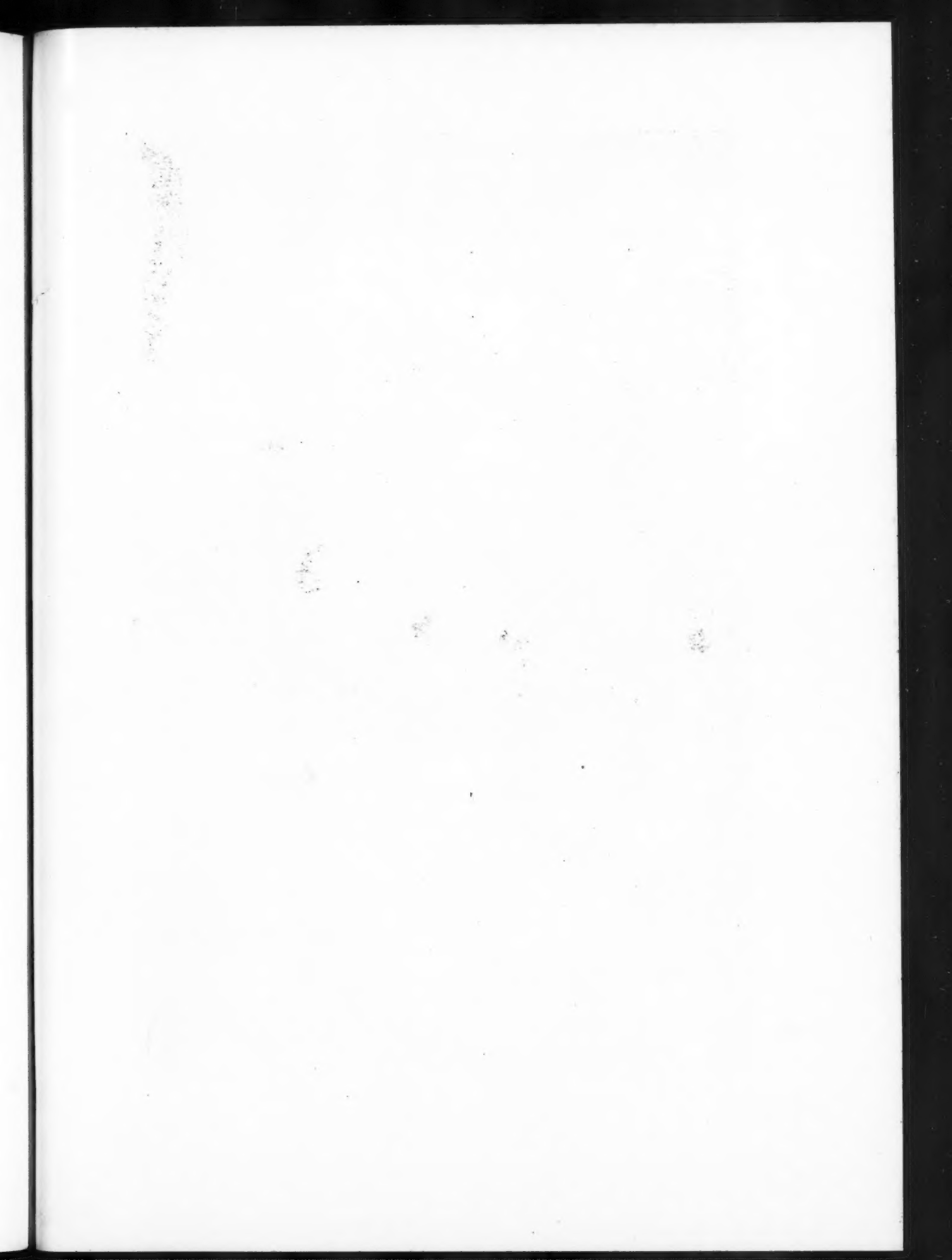
statements in this catalog the Walger New Model Awnings are neat in appearance, sufficiently strong to make them storm-proof and noiseless; are easy to operate, and provide an unusual number of positions meeting various service requirements.

Copy of the booklet which illustrates a number of prominent buildings employing this equipment may be had upon request.

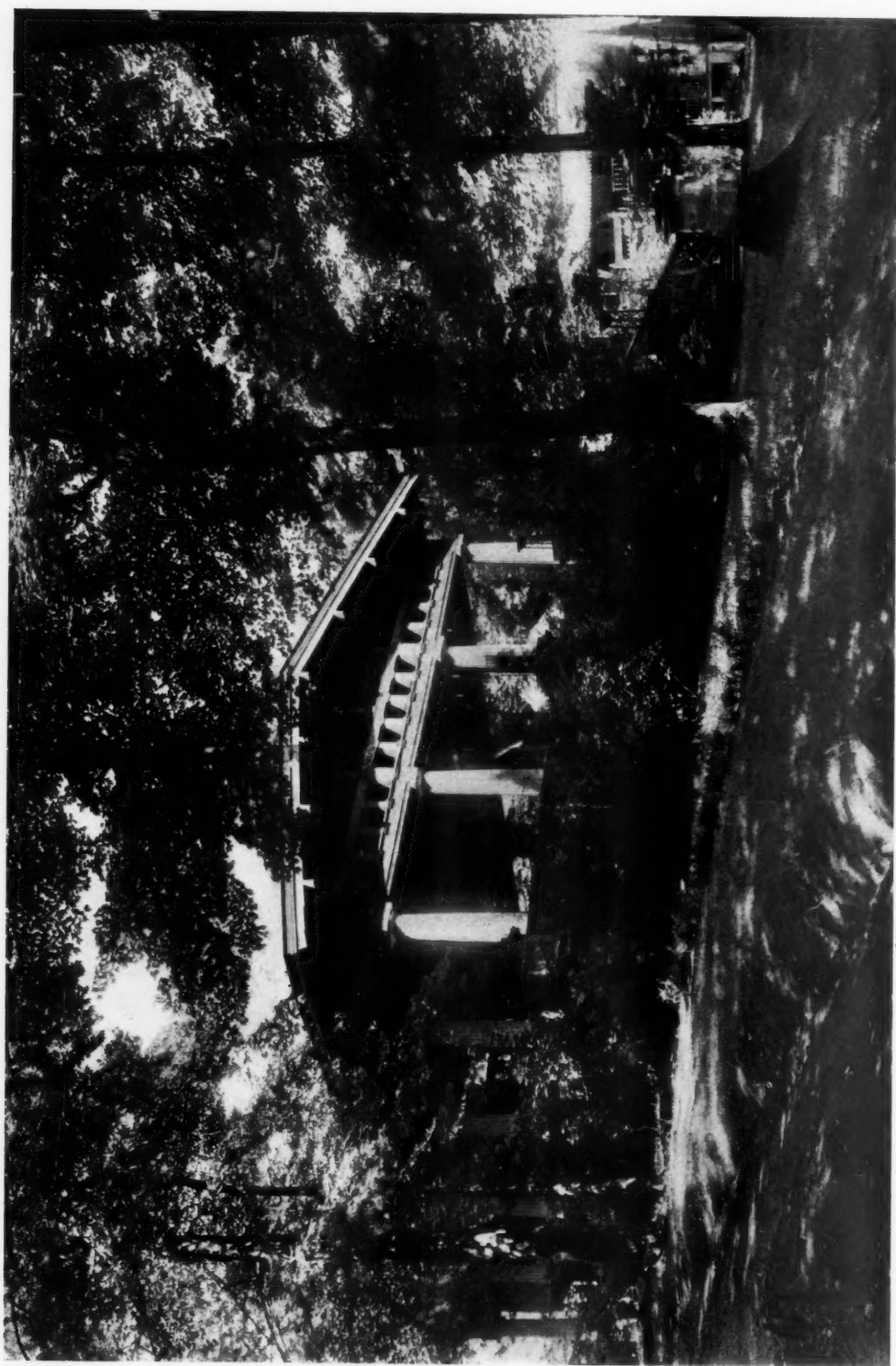
Weather Strips

The Niagara Metal Weather Strip Company, Buffalo, N. Y., has recently published a catalog describing and illustrating by means of detailed drawings the "Peace" Metal Weather Strip. It is stated in the preface of this catalog that the company does not claim to have the only good weather strip on the market. It is desired, however, to prove through facts enumerated in the catalog and set forth by means of illustrations that the equipment furnished not only insures protection against the elements, but that it possesses unusual strength. In the Peace weather strip the zinc, from which all weather strips are usually made, is reinforced by a strip of wood which is intended to prevent bending, denting or collapsing of the projecting portion of the weather strip. It is stated that the most important part of any weather strip is the rib or tongue which engages in the sash. This should extend far enough into the groove to allow for window play and shrinkage. In the usual weather strip it is contended that the depth of this rib is limited owing to the loss in strength as the depth increases. Being reinforced in the "Peace" equipment it is claimed that it is feasible to manufacture a rib of greater depth which obviously provides greater protection. There are other claims in connection with this weather strip which seem to be worthy of consideration, but the principal advantage upon which the claim of superiority is based is in this reinforcement of the tongue around the sash.

Copy of this booklet may be had upon request.



THE AMERICAN ARCHITECT



HALL OF PHILOSOPHY, CHAUTAUQUA INSTITUTE.
MESSRS. GREEN & WICKS, ARCHITECTS