

THE AMERICAN ARCHITECT

VOL. CX

WEDNESDAY, NOVEMBER 8, 1916

NUMBER 2133



THE NEW MOUNT SINAI HOSPITAL CLEVELAND, OHIO

MESSRS. GEORGE B. POST & SONS, *Architects*

THE problems that are a part of every hospital building engage each succeeding year the close attention of a larger proportion of both the architectural and the medical professions. While the physician and surgeon may not be as keenly interested in the design of the building as is the architect, he will, nevertheless, take a certain professional

pride in a hospital that combines good elements of architecture with those essentials of planning and equipment that have made the modern hospital so efficient in combating disease and infection. This development of a certain type of building is the result of very close co-operation.

In the case of the new Mount Sinai Hospital in Cleveland, illustrated in this

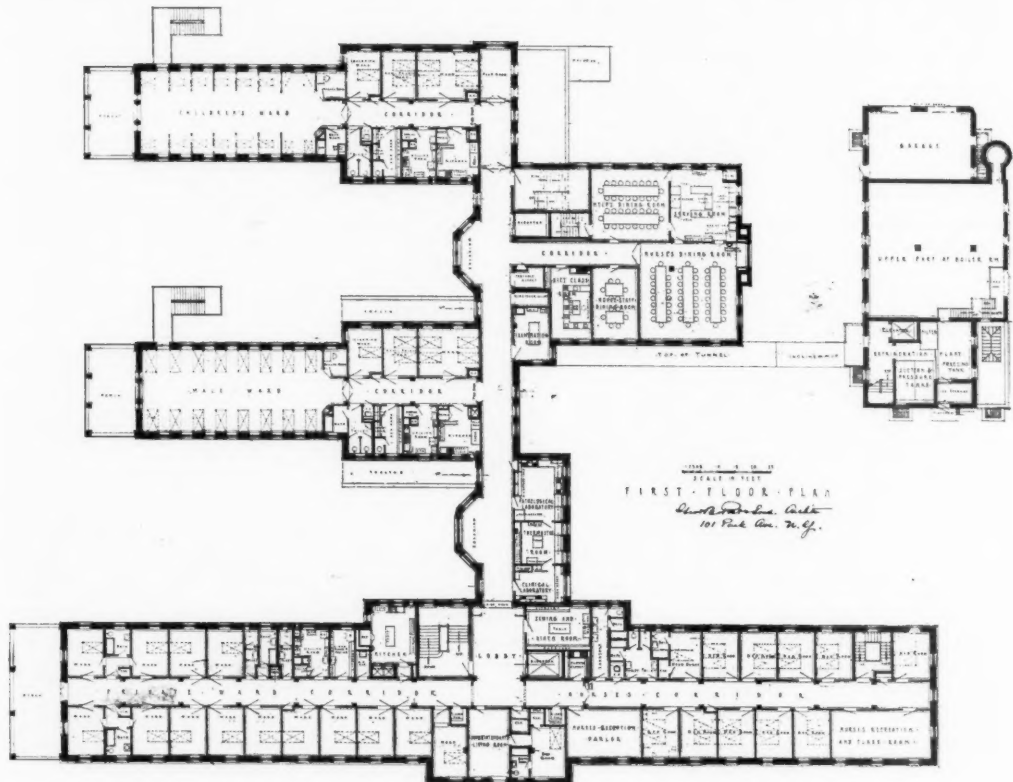
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issue, there is presented a notable example of modern hospital designing and planning.

Naturally the problem is affected by the physical aspect of the site and its environment. Opposite the site on one street was a natural park system. Directly opposed, on another, a relatively unimportant residence section, while to the north and south

on grade with the western side of the site, and about 20 ft. above on the eastern; thus the lower level was about 12 ft. above the eastern side. The plot plan will show how these conditions were taken into consideration.

Briefly, the service building and service driveway are located on the lower level, and the male public ward and the chil-



FIRST FLOOR PLAN

the site was bounded by private property. The logical frontage was toward the park, and the main building was so placed as to front in that direction, or toward the east. A transverse corridor runs from east to west to form the main artery of circulation between the other buildings, which were placed north and south, affording a good exposure toward sunlight.

Unusual features of the site were two plateaus having a difference of elevation of about eight feet, divided by a steep terrace. The upper level was approximately

dren's and maternity wards on the higher level.

Future extensions of the general plan are provided for by means of added buildings, and in the construction of such parts used temporarily for purposes not destined for final use, care has been taken so that the desired changes may be effected with a minimum of disarrangement.

With reference to the design of this group, Mr. William S. Post, of Messrs. George B. Post & Sons, the architects, has

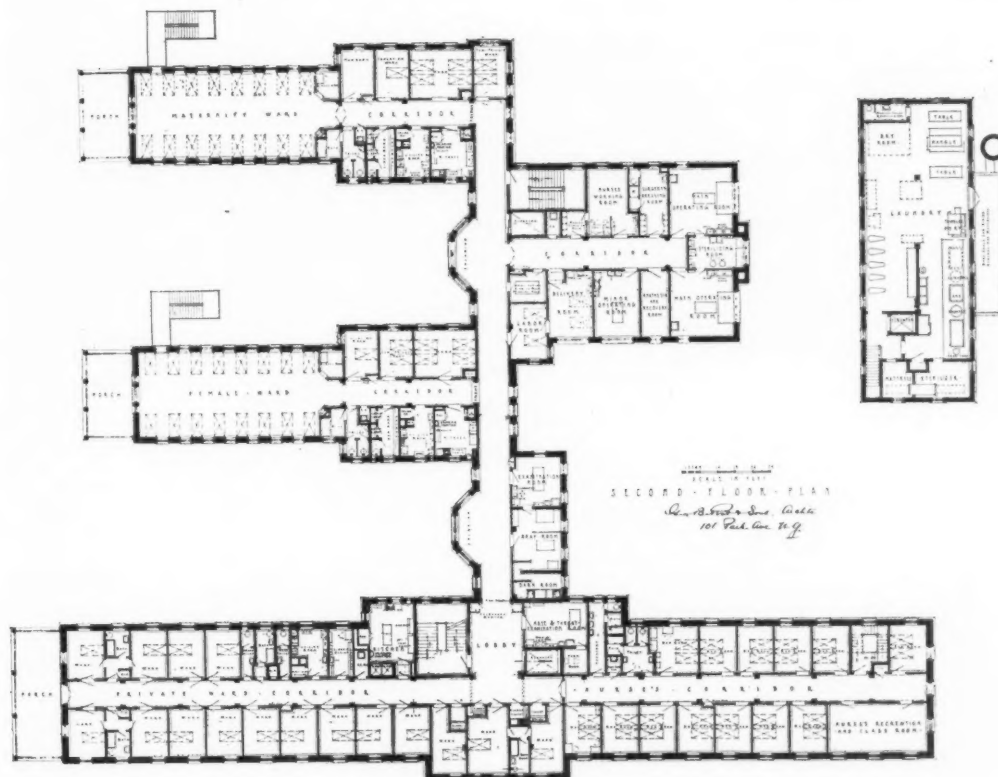
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stated in an article contributed to *Modern Hospitals*:

The problem of the exterior architecture was much simplified by the fact that the main building was made longer than the wards, and that the site is higher than the park, from which the building will be chiefly seen; thus it has been possible to finish all the buildings in the simplest way, except the main building, which has been carefully studied with a view to the

A base of granite is surmounted by a ground floor treatment in Indiana limestone, above which are walls of brick trimmed with limestone on the first story of the main building, and terra cotta matching the limestone above this, and including the cornice and the trims of the other buildings.

The interior finish is, with the exception of the entrance foyer, absolutely simple, the objects sought being perma-



SECOND FLOOR PLAN

purest and most restrained architectural expression. The style adopted is that of the English renaissance of the Georgian period, which seems particularly adapted to hospital buildings on account of its domestic character, and because it lends itself so well to a material of warm and cheerful tone. A wire-cut brick of general grayish pink, with unusually great variations of color, was selected, and was laid with a wide joint in old English bond, with black headers.

nence, sanitation, and economy of construction.

Dr. S. S. Goldwater, who has given much study to hospital planning and arrangement, has contributed to *Modern Hospitals* an exhaustive article explaining the various features of this building. He particularly directs attention to the following points as being of great interest to the professional observer:

- a. Its great elasticity.
- b. The relation between the dispen-

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sary, social welfare department and general office.

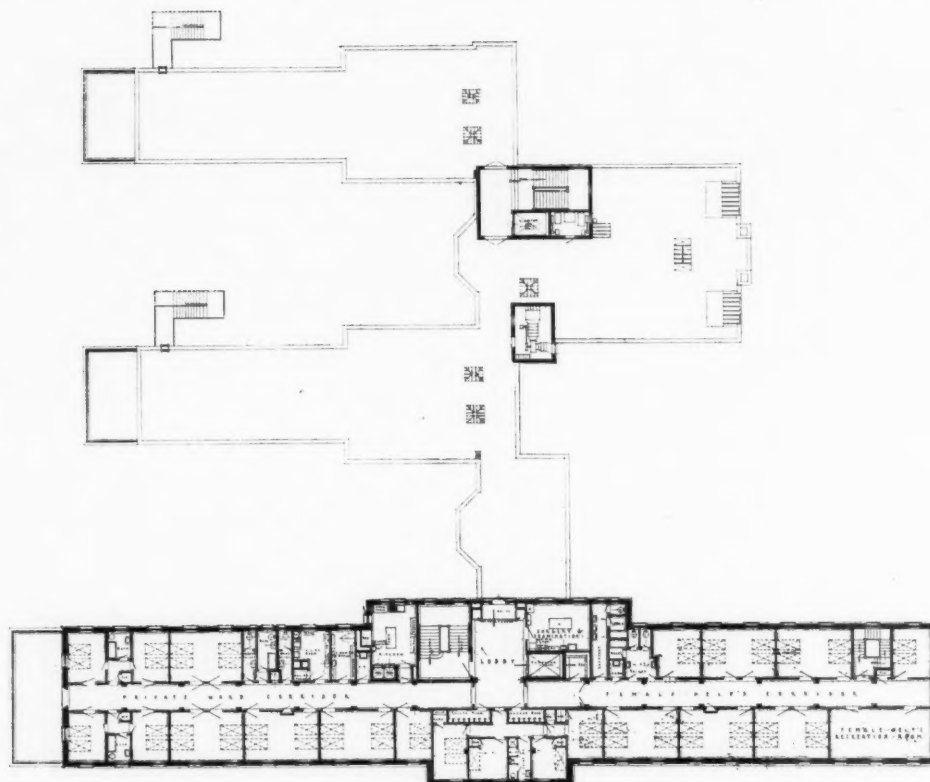
c. Location and relations of pharmacy.

d. The numerous conveniences afforded by the grouping of entrances, exits, and various departments about the central or communicating corridor.

e. The location of the kitchen and operating room wing, central to the completed hospital.

f. The readiness with which the hospi-

partment of the hospital can be expanded without regard to the other parts; for instance, additional accommodations may be provided for private patients or for semi-private patients, or for ward patients, or for dispensary patients, or for all four of these simultaneously; the laboratory can be increased independently of any other feature, and the same is true of the X-ray department, the laundry and power plant, the bureau of ad-



THIRD FLOOR PLAN

tal may be expanded to accommodate twice the present number of patients, almost without alteration of the buildings already completed.

g. The southern exposure of and the quiet and pleasant outlook from the wards.

h. The alternation of wings on either side of the communicating corridor, so as to provide good light and ventilation for this corridor throughout its length.

i. The readiness with which each de-

ministration, the servants' dormitories, the kitchen and the nurses' home.

As at present constructed this hospital has accommodations for 32 private patients, occupying single rooms; 26 semi-private patients, occupying small wards; 23 male ward patients, 25 female ward patients, 25 maternity cases, 23 children, or in all, a total of 154 beds.

The general arrangement of the plan will require no special explanation, as the subdivisions are clearly shown in the

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illustrations and will be readily understandable to the architectural reader.

In fact, the thoroughness given this illustration of the latest development of the modern hospital obviates the necessity for any lengthy article describing features that are self-evident.

Neither is it necessary to refer at length to the evidence everywhere displayed of the skill and painstaking care with which the architects have solved a

somewhat difficult and interesting problem.

The building is fireproof, is substantially built and well finished, is completely subdivided and fully equipped, has 58 beds in the private patients' department out of a total of 154, and yet the total cost exclusive of fees was but \$410,000. When the projected extensions are completed, the average cost per bed will be considerably reduced.

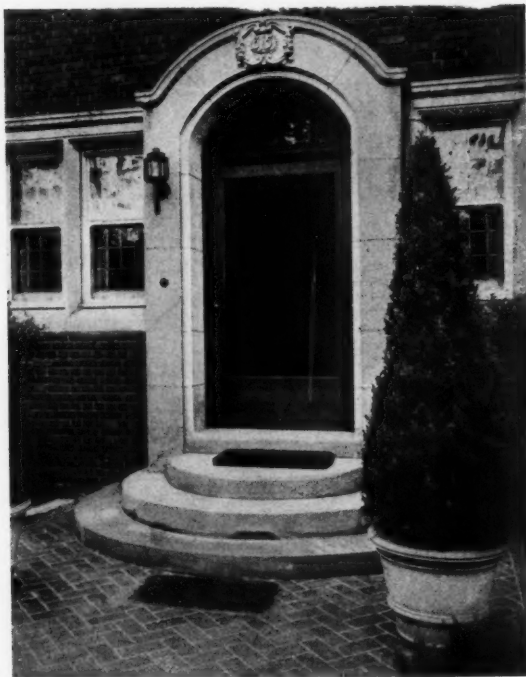


THE CURRENT ARCHITECTURAL PRESS

THE October issue of *The Architectural Record* is a country house number and divided into three sections:—the Middle West, discussed by Peter B. Wight; the Pacific Coast, by Prof. John Galen Howard, and the East, by Electus D. Litchfield.

The illustrations are grouped accordingly, and under this plan the stately houses in the East, and in some cases on the Coast, overbalance in apparent importance those of the Middle West. The limitations of cost of the latter group are as apparent as the lavish expenditure of

(FROM THE ARCHITECTURAL RECORD)



ENTRANCE DOOR—HOUSE OF C. J. BUTLER, ESQ., DETROIT, MICH.
ALBERT KAHN, ARCHITECT

money in the first two. Perhaps the most interesting article and illustrations come from the Pacific Coast.

We of the East have not yet disassociated the Mission style from the type predominant on the Pacific Coast, and it is therefore interesting to learn that few,

if any, of the men now designing in that section "would bear with any degree of equanimity having their work included in the Mission category." The illustrations of houses on the Coast prove the truthfulness of this statement, and show that later designs in domestic architecture

(FROM THE ARCHITECTURAL RECORD)



ENTRANCE FRONT—ST. ELIZABETH'S RECTORY, GLENCOE, ILL.
RIDDLE & RIDDLE, ARCHITECTS

on the Coast possess elements that indicate a very pronounced breaking away from local traditions.

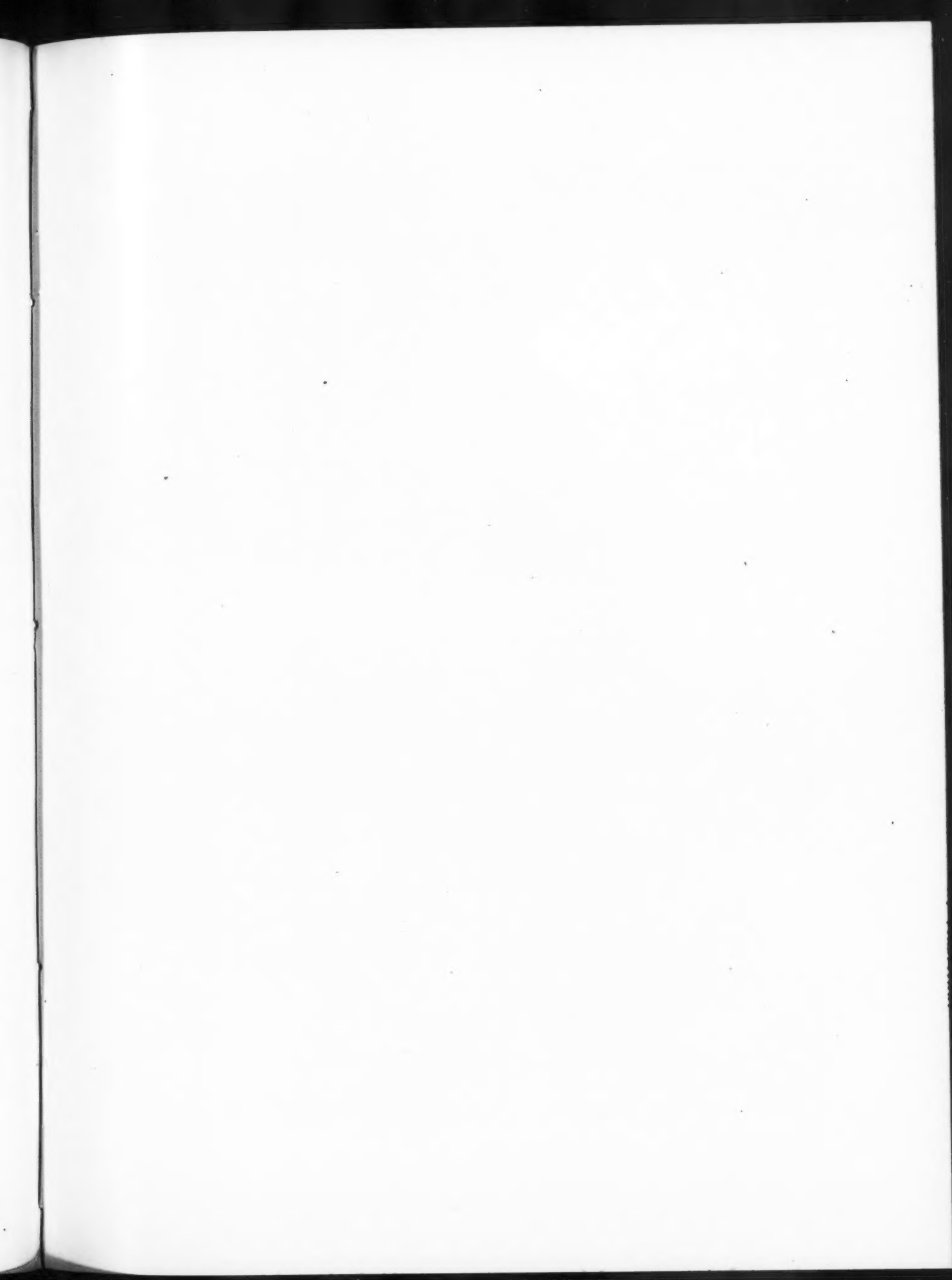
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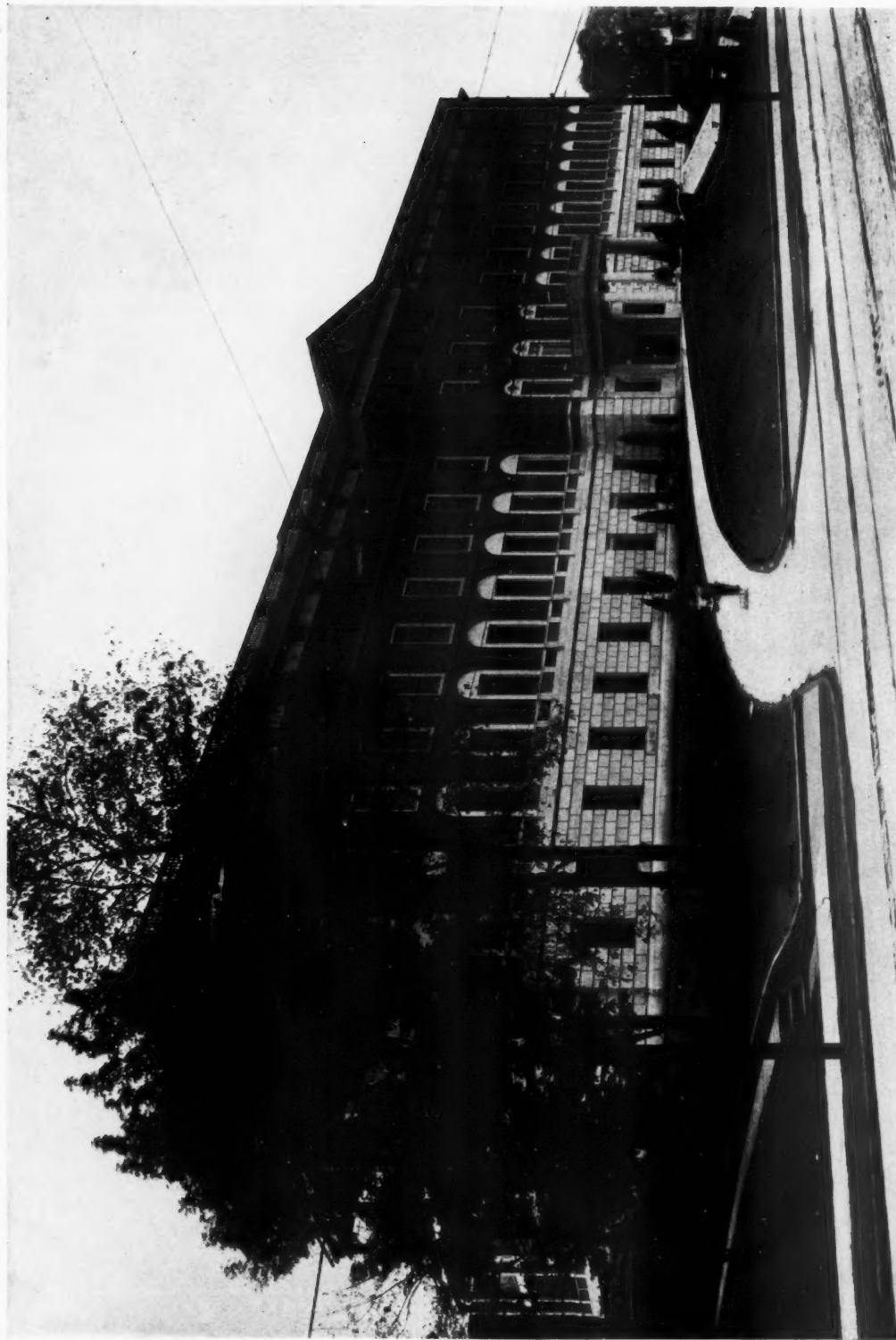
The Brickbuilder for September interestingly presents a series of illustrations of industrial buildings in which brick and terra-cotta are the principal materials of construction. The examples illustrated are well selected and form a representative group of buildings, executed in the mediums referred to. A list of the various buildings and their architects will be found on another page in this issue.

In the text, Mr. George C. Nimmons, whose work is very thoroughly illustrated, asks the question: "Does it pay to improve manufacturing and industrial buildings architecturally?" and submits his answer.

The development of modern manufacturing buildings as represented in recent buildings in the United States is discussed by John J. Klaber, who tritely remarks that the "factories built in recent

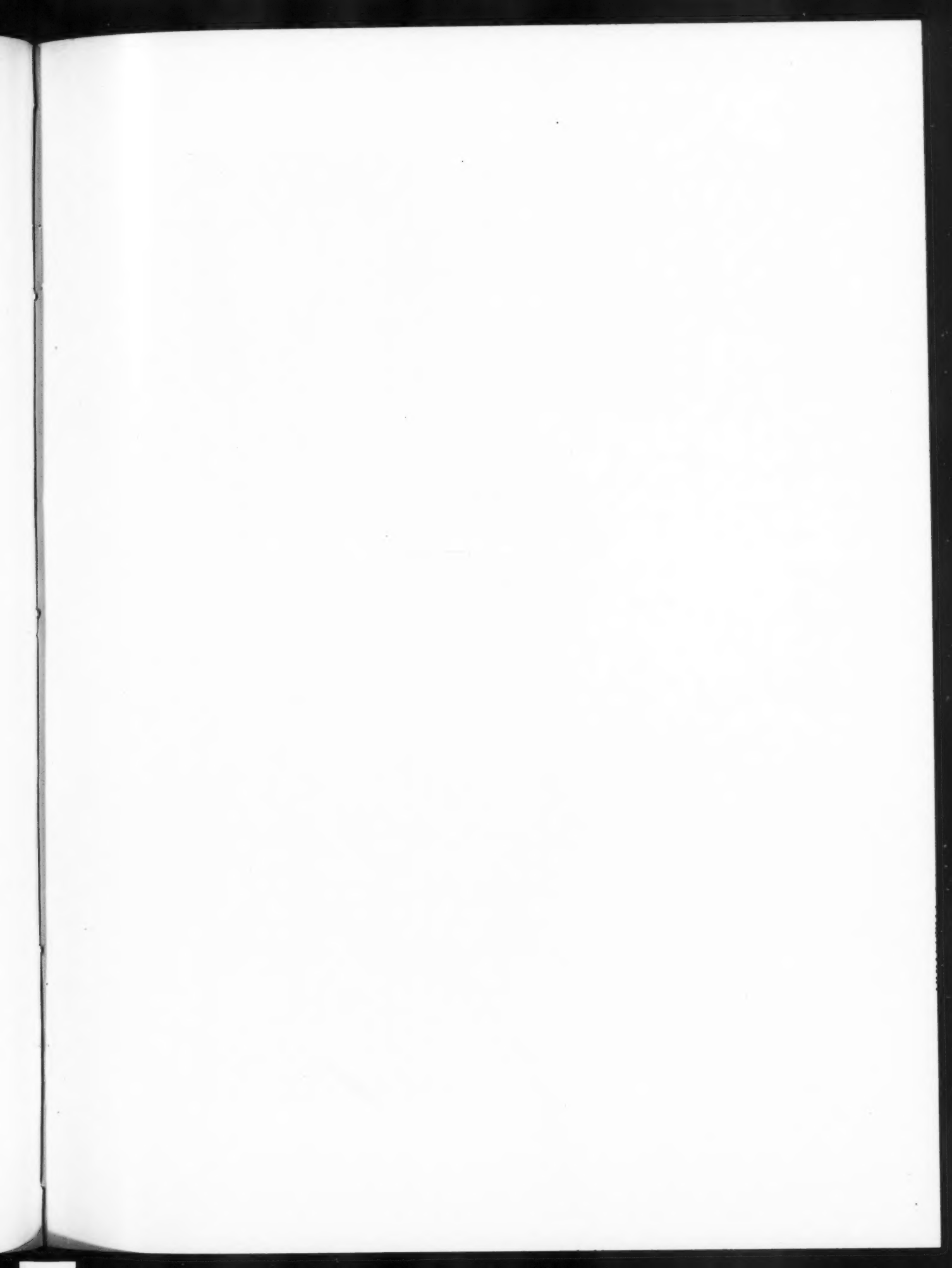
(Continued on page 295)





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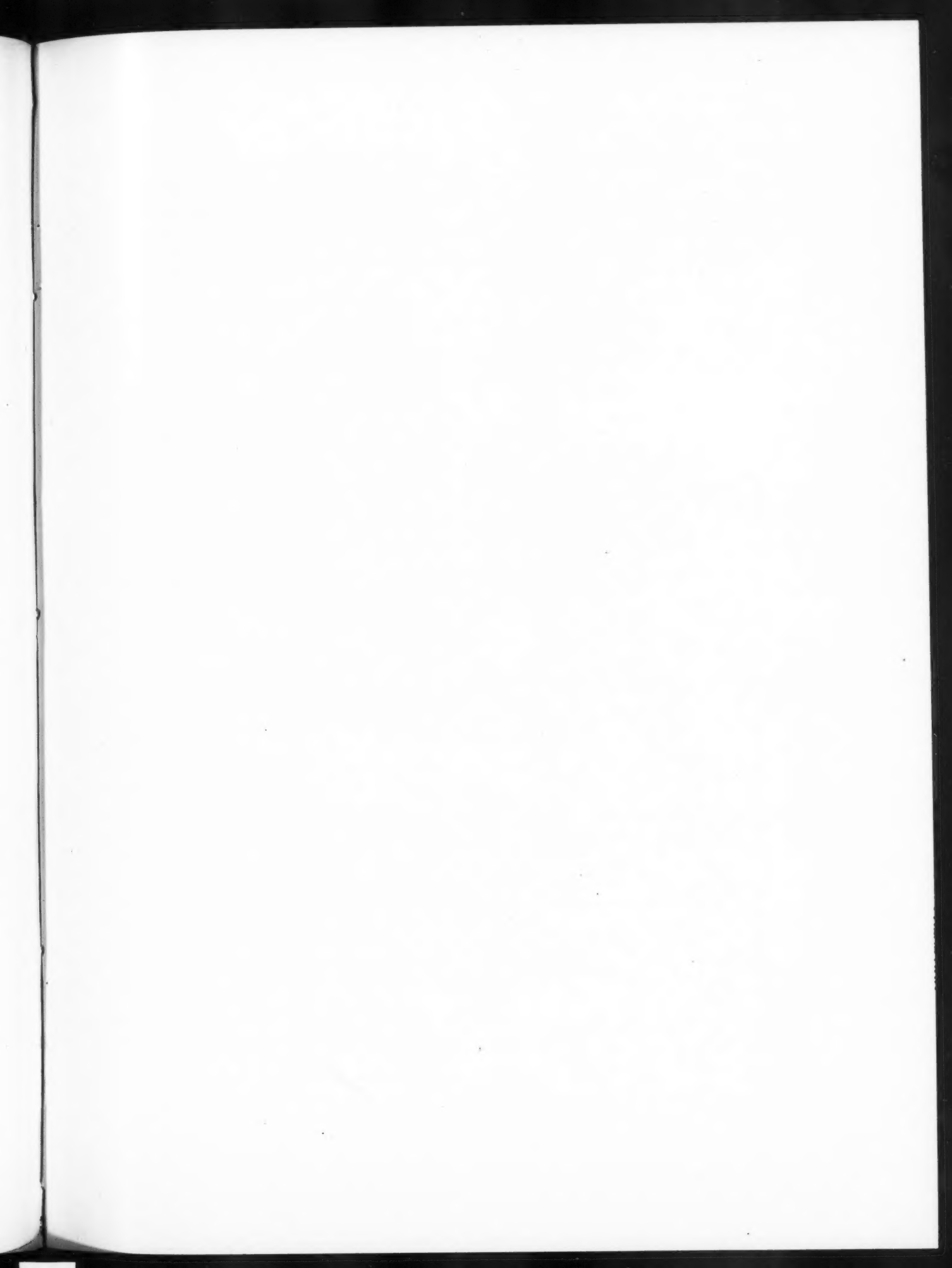
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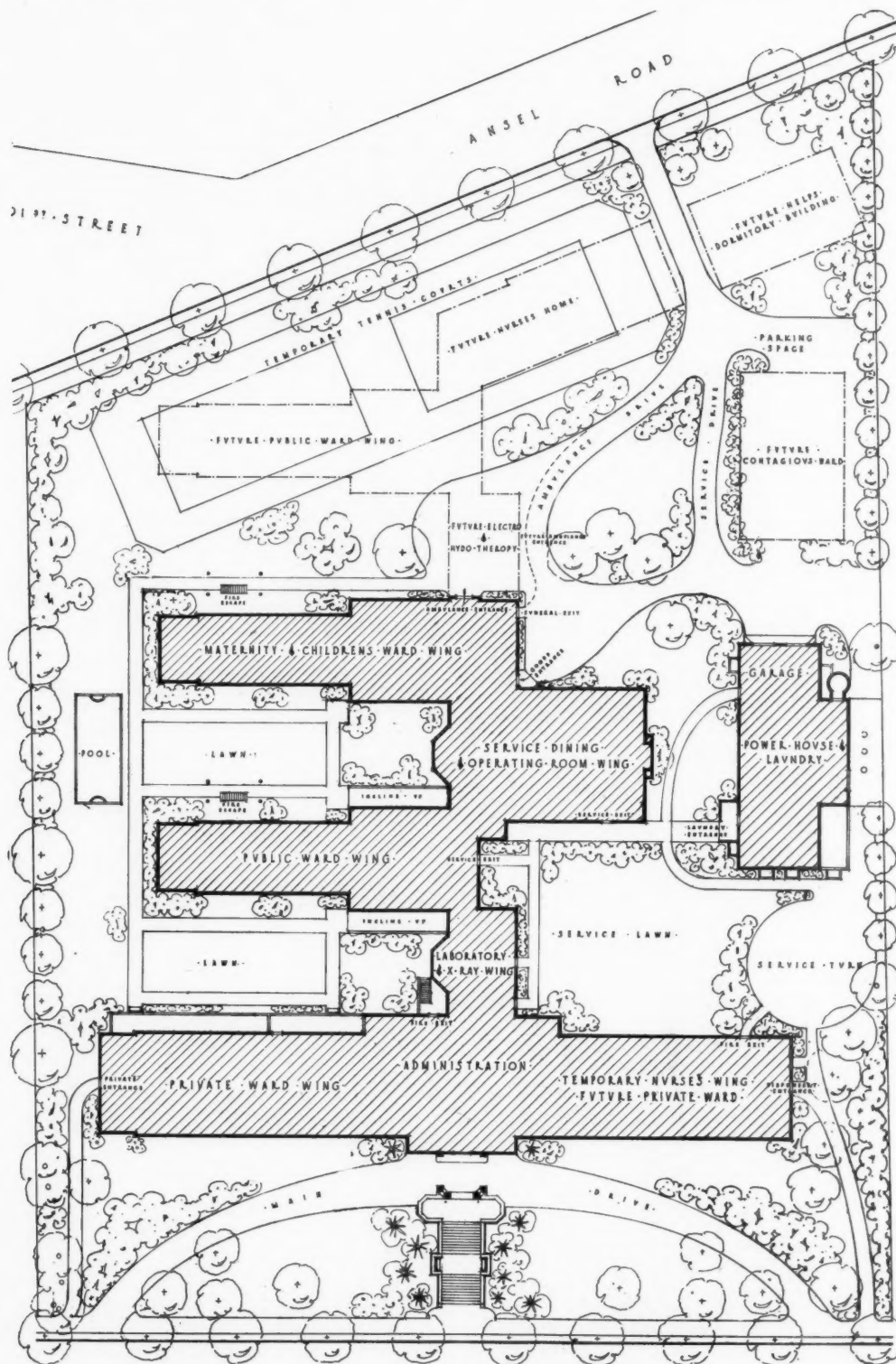


REAR ELEVATION

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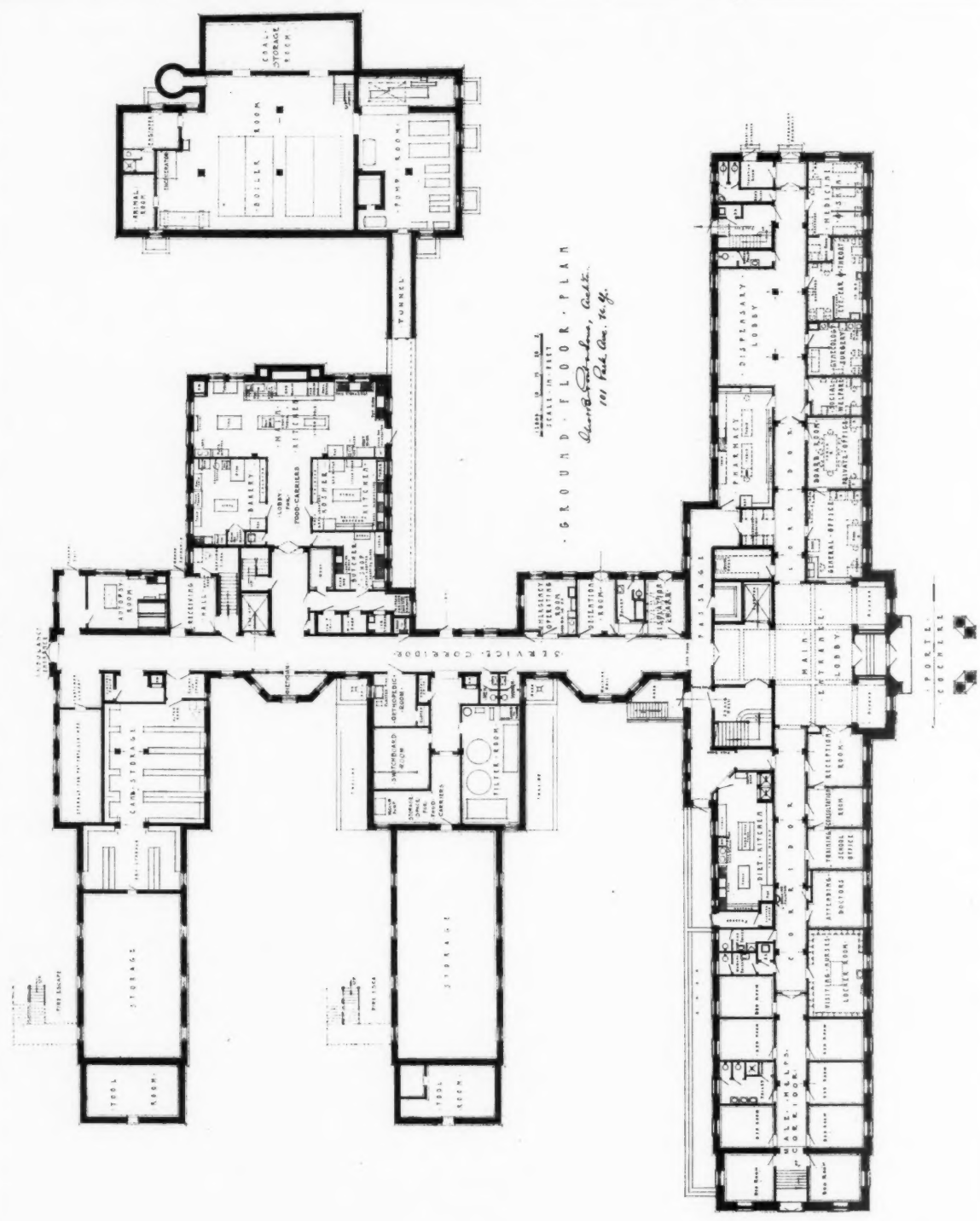


PLOT PLAN

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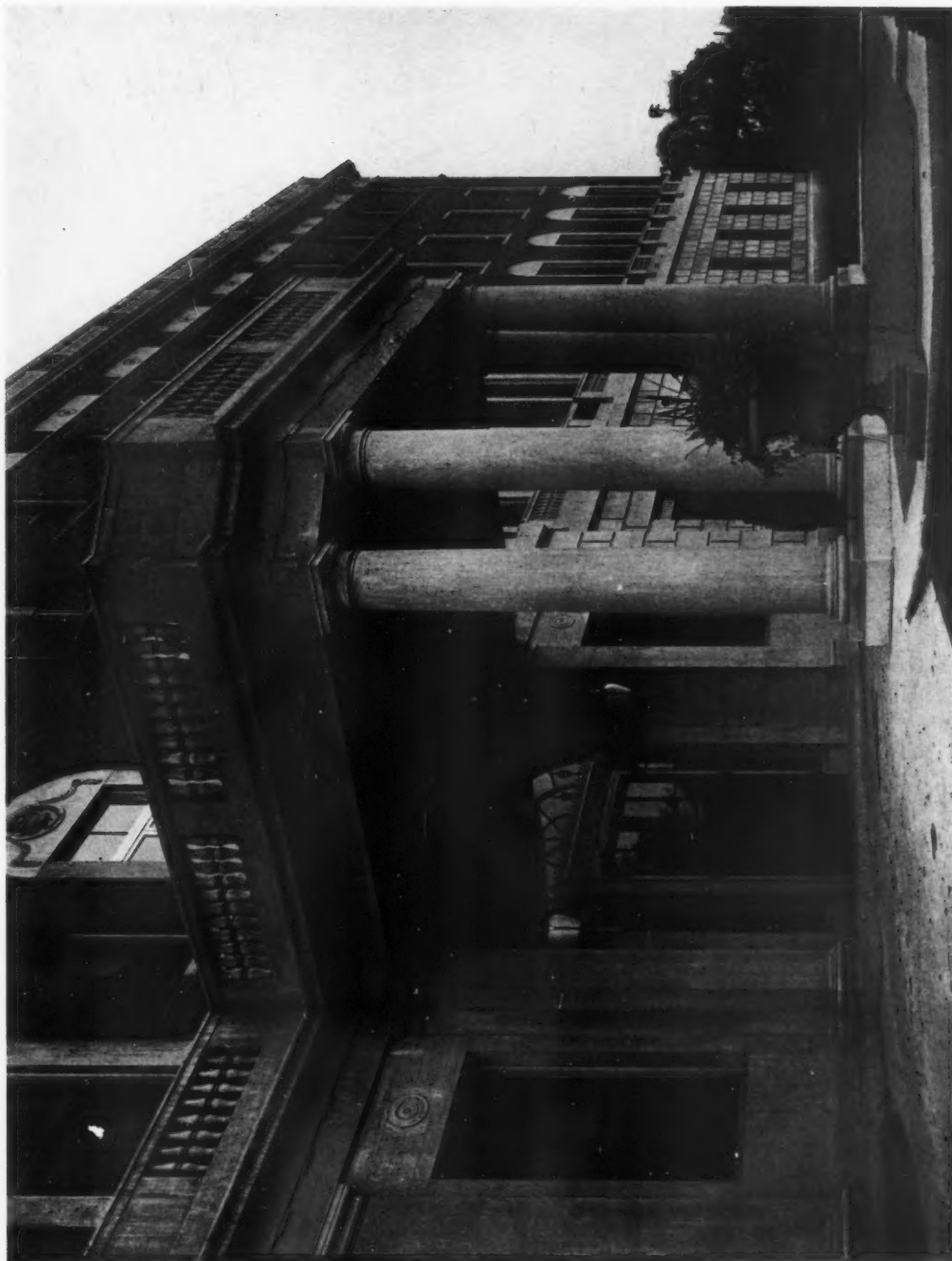
GROUND FLOOR PLAN
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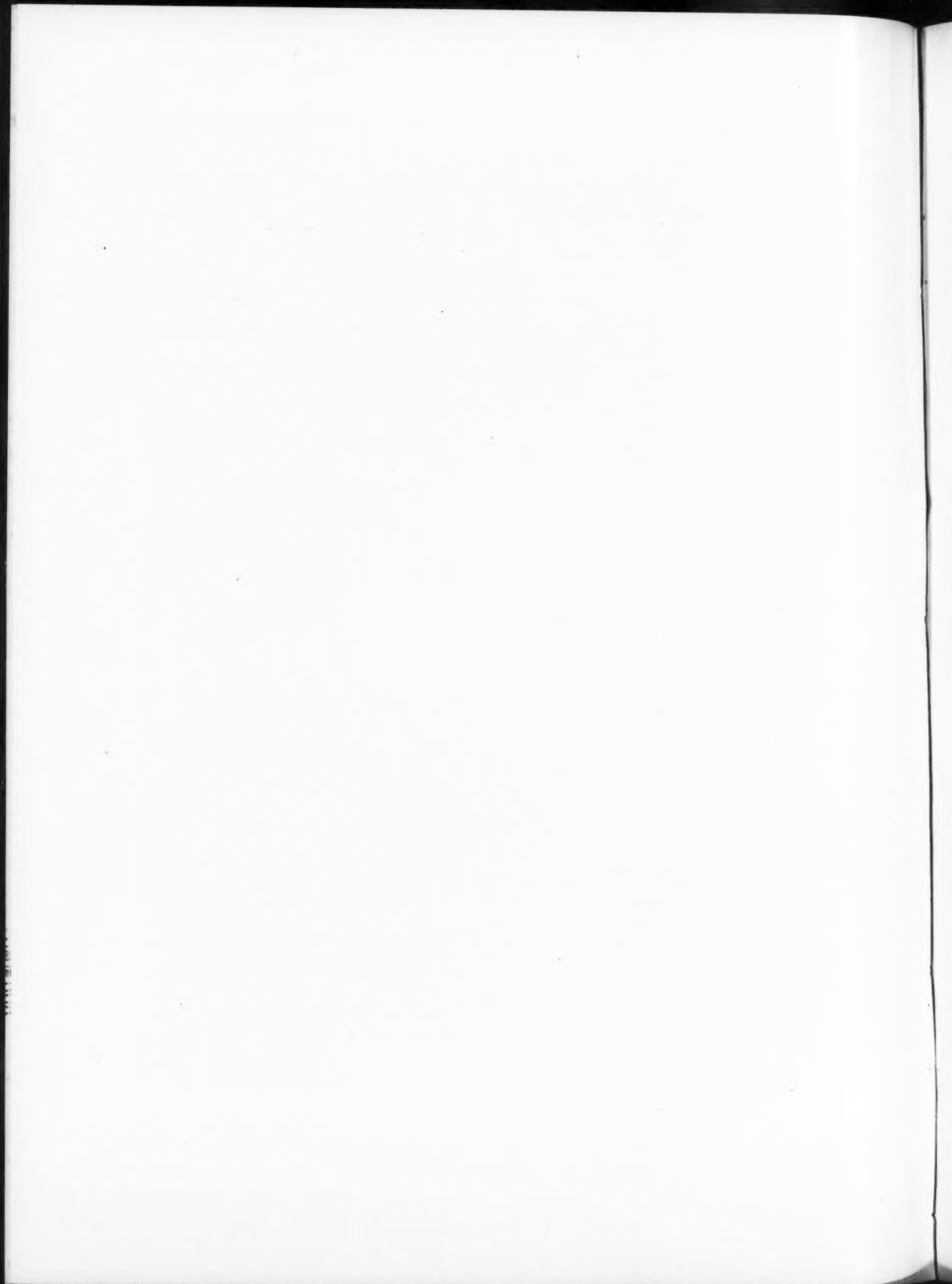
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PORTE COCHERE

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DETAIL MAIN ENTRANCE

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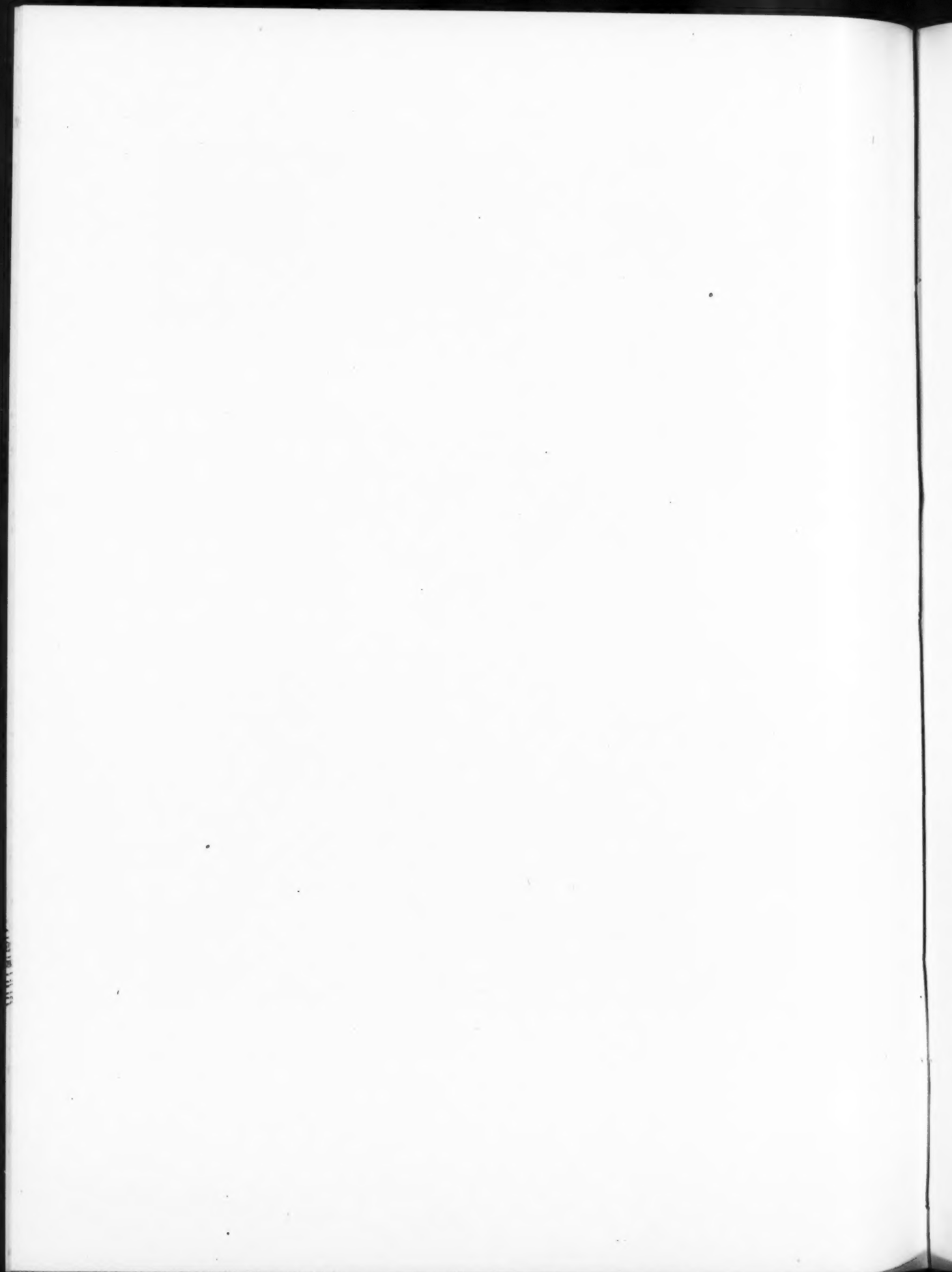
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MAIN ENTRANCE LOBBY

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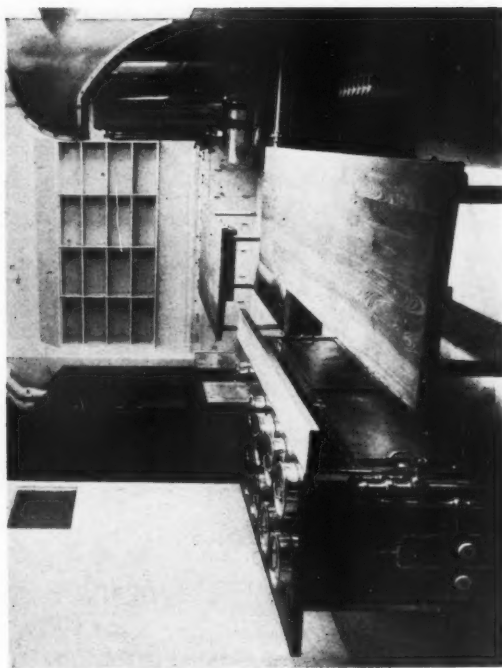
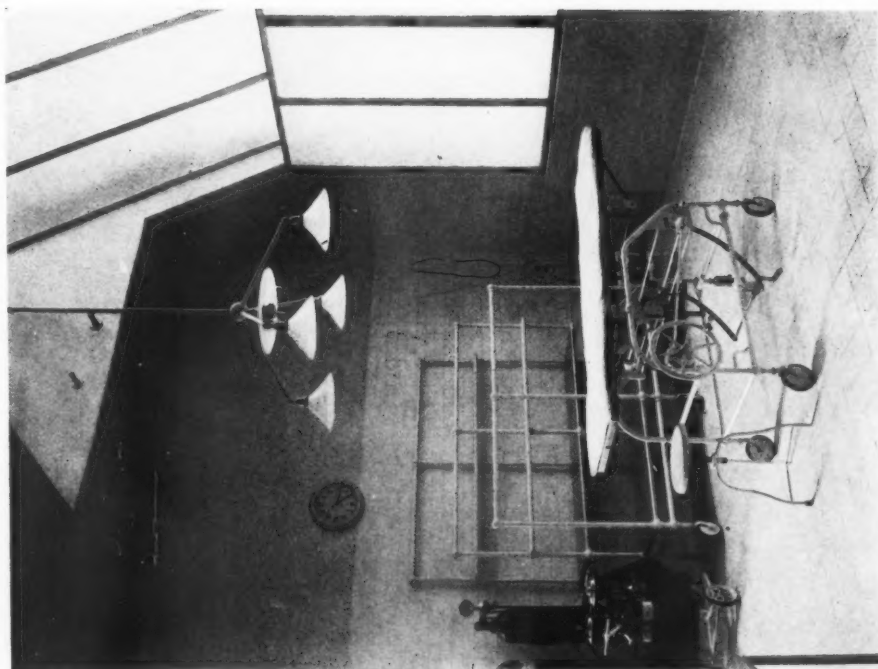
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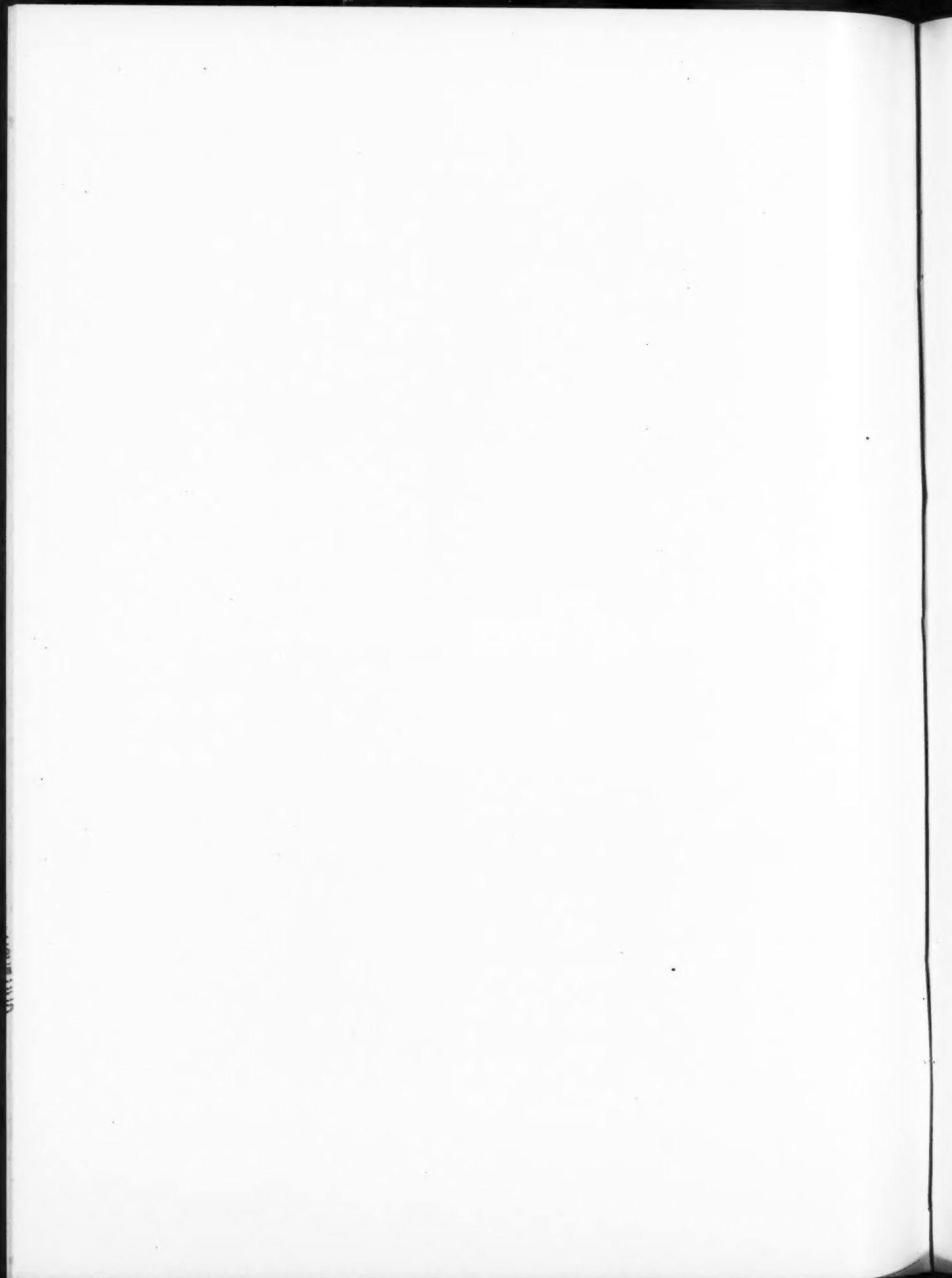
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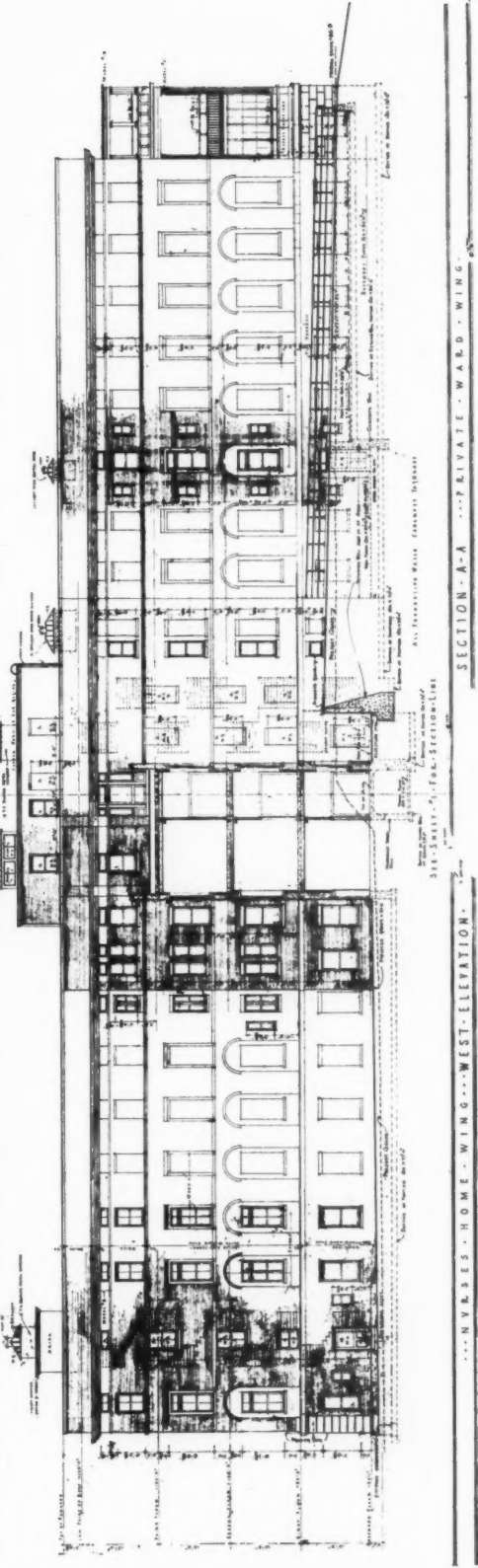
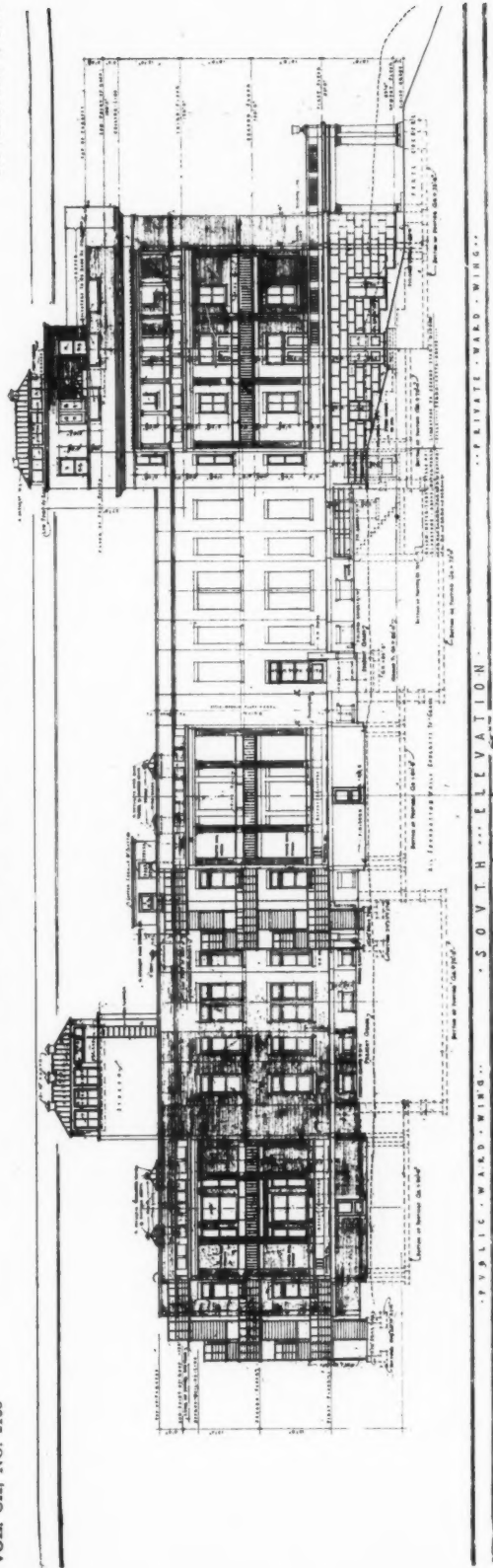
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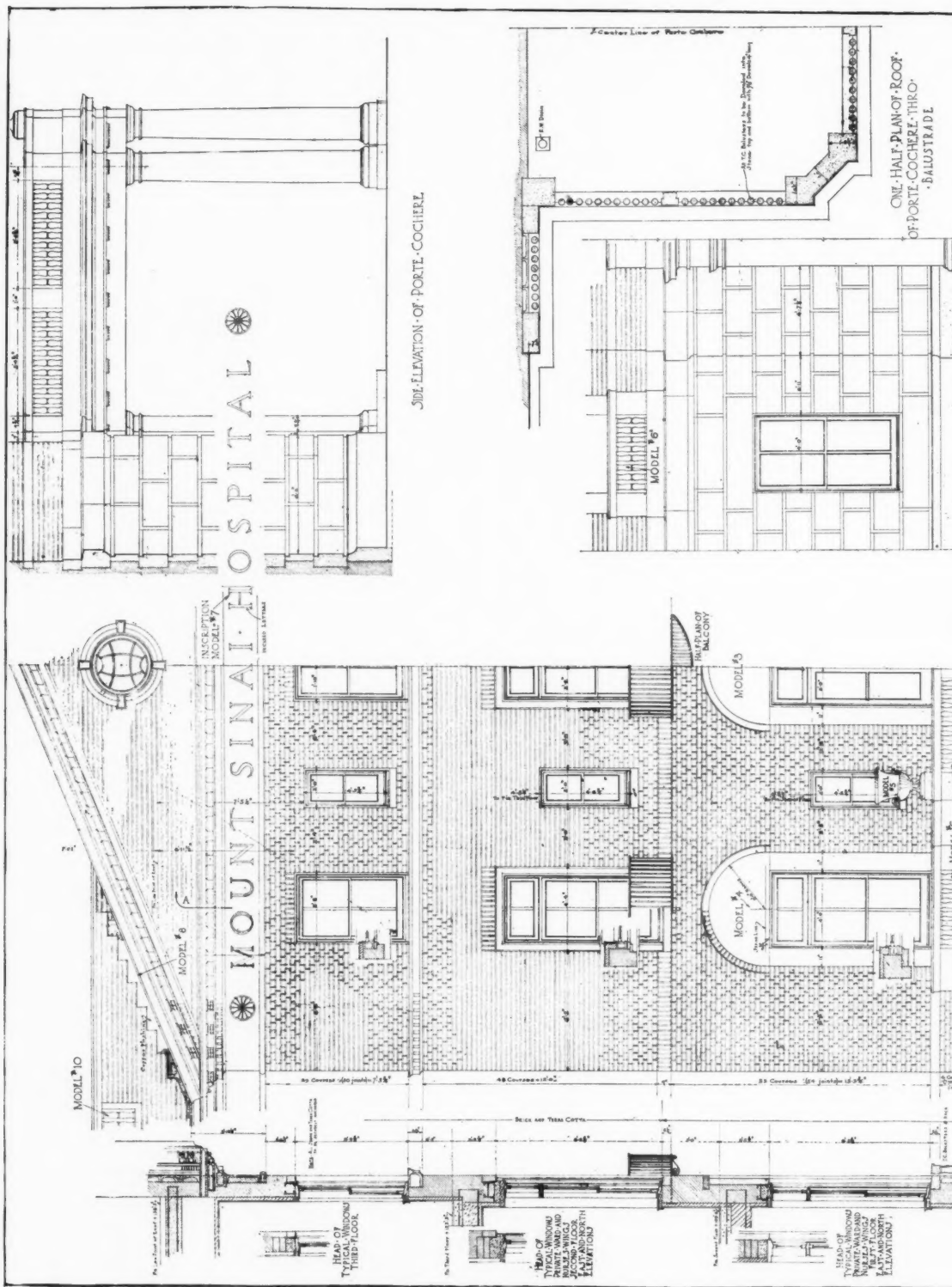
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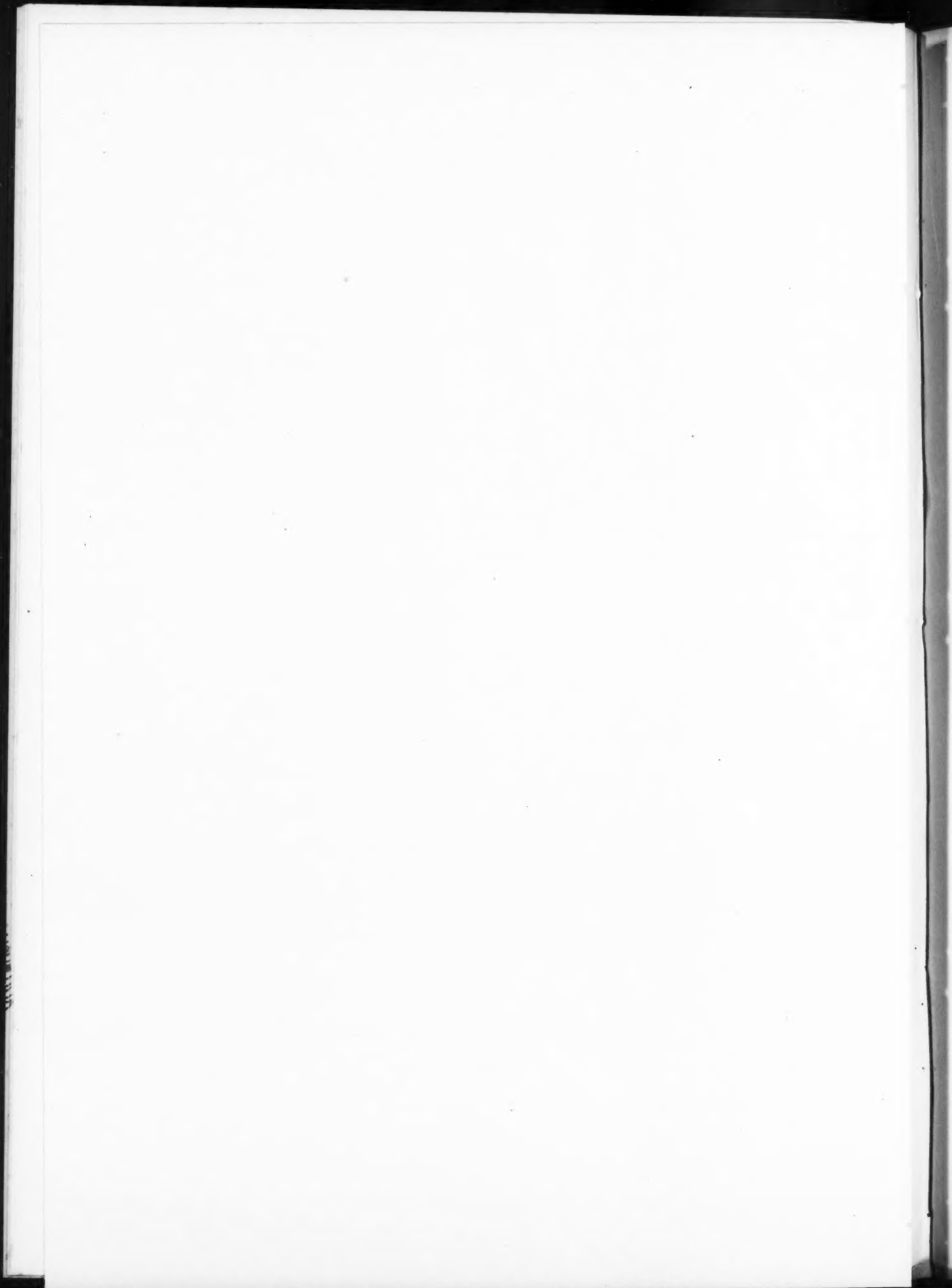




THE NEW MOUNT SINAI HOSPITAL, CLEVELAND, OHIO
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SIGNING OF BUILDINGS

THE apparent ignorance of and indifference to the existence of the architect on the part of a major portion of the public is a matter that is manifestly of the greatest importance to the profession. The subject is, of course, not a new one. On the contrary it has commanded the attention of committees and individuals chosen from the ranks to investigate it from time to time for the past half century, and while no positive cause or remedy for the condition that undoubtedly exists has been announced, a number of pertinent suggestions have been made at various times and by divers persons. Among them is one to the effect that perhaps this indifference is due in some measure to the policy of self-effacement which has characterized the professional lives of a number of our greatest modern architects. The thought seems worthy of consideration. Modesty is a most becoming virtue, and a natural dislike for self-exploitation cannot be too highly commended in professional men. It is possible, however, that this attitude on the part of the architect has been considered presumptive evidence of his un-

importance, judged solely by standards which are fixed in other callings. We would not be understood as advocating or suggesting that the profession resort to methods of self-exploitation employed in commercial undertakings, but the situation would seem to demand some positive form of remedial action. For example, an architect is undoubtedly justified in asking and expecting credit for his achievements, and particularly so where they have been of notable character. Even though he possesses no personal interest in the matter, nor any desire for individual credit, he should, nevertheless, insist upon having it accorded to him as a service to the profession and it would seem that a step in the direction of securing this credit will be taken by architects when the custom of signing buildings has become general. This matter, also, has been thoroughly discussed in the councils of the profession, and to some extent by the architectural press, and no objections of consequence have been recorded against the practice. It is quite apparent that the custom of signing buildings once firmly established would go far toward making generally known the architects who are responsible for each structure erected, and it would also operate to correct the apparent slight placed upon the profession when in exhaustive descriptions of a building in the public prints no mention is made of the architect whose imagination conceived the structure in its minutest detail, and whose constructive skill and executive ability made possible the transformation of this mental picture into one of enduring masonry. Incidentally it might also be expected to have the effect of improving much of the architecture for which no one now takes public responsibility.

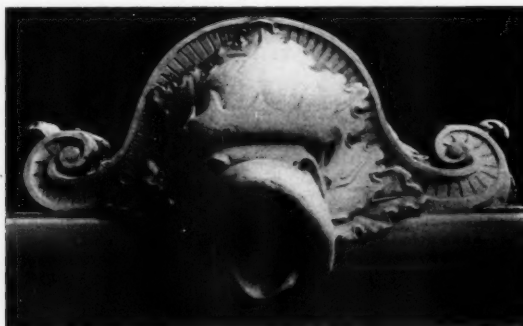
THE RELATION OF MATERIAL TO DESIGN

EVEN a casual study of modern street architecture is sufficient to convince the average investigator that the subject of materials to be used in the interpretation of a given design is not always accorded the consideration by the designer to which it is entitled. Of course, the fact is generally

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acknowledged that the great architectural styles which probably form the basis of the major portion of modern designing were developed in accordance with and as a result of the properties of the available building materials of that time, but judging from appearances it is continually being overlooked by present-day designers. The effect of buildings executed in some other material when they were apparently intended for stone is anything but satisfying, and the situation is not improved when the reverse of this operation is practised. In most instances, the designer is, or at least should be, entirely familiar with the conditions which will unquestionably decide the matter of materials of construction, when he is making his sketches and yet he frequently appears oblivious to the ultimate result as long as his drawings present a satisfactory appearance. Of course, it is entirely possible to carry the matter of design and detail adapted to given materials to extremes, modifying their recognized forms until they become crude and ill-shapen, no longer fulfilling the requirements of good architecture, and care must be exercised whenever we depart from the beaten path. In fact tradition plays so important a part in architecture that unless we are the possessors of undeniable genius we would do well to consider carefully any variation from what

is generally regarded as good precedent in either the adaptation of material to style or vice versa. Practical knowledge on the part of designers of the structural properties and possibilities of the materials employed in the interpretation of their plans is another phase of the same subject, and one that seems to merit greater study than it receives. How many draftsmen of all grades are comparatively ignorant of processes by which materials entering into the construction of buildings are worked, and the limitations which the materials possess, considered from the viewpoints of durability, strength and workability? It is probably safe to say that ninety per cent of the draftsmen and designers in architects' offices are comparatively ignorant concerning these matters and would therefore be greatly benefited by a course of study conducted in the field, while the building operations for which they had prepared drawings were being carried on. It cannot be doubted that closer relationship between the construction of buildings and the making of drawings for them would lead to a vast improvement in present-day architecture, and incidentally would probably result in a saving of time and expense which is now not infrequently occasioned by errors which a more intimate knowledge of materials and field practice would have avoided.



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Current Architectural Press

(Continued from page 292)

years in the United States are very different from those of fifteen or twenty years ago."

* * *

In the September issue of *The Architectural Review* are a number of illustrations of garden theaters of considerable interest. Around these, Professor

(FROM THE BRICKBUILDER)



FARMERS' TRUST COMPANY BUILDING,
SOUTH BEND, IND.

PERKINS, FELLOWS & HAMILTON, ARCHITECTS

Frank A. Waugh of the Massachusetts Agricultural College has written an article. There was a time when out-of-doors theaters in this country were only to be found at our large universities. These, as a rule, were often hastily and even temporarily constructed, and they were thus put together to serve as a setting for some Greek drama, or, perhaps, a play by Shakespeare. With the development of our large estates, and the efforts to provide entertainment for house parties, there have been other out-of-doors theaters built, many of them, as is shown by the illustrations in this issue, of much architectural merit. There is a wide difference between the days of Thackeray, when guests assembled in drawing rooms to indulge in charades, then so much in

vogue, and the present time, when even in the early autumn evenings there are often assembled in these open-air theaters a party of guests, called together to wit-

(FROM THE BRICKBUILDER)



A PHILADELPHIA FACTORY BUILDING
STEARNS & CASTOR, ARCHITECTS

ness performances frequently given by well known professionals.

Daniel Paul Higgins commences in this issue a series on "The 'Business' of Architecture." Claude Bragdon, taking as a title "Song and Light," describes

(FROM THE ARCHITECTURAL REVIEW)



OUT-OF-DOORS THEATER, CRANEBROOK, MICH.
MARCUS R. BURROWES, ARCHITECT

an out-of-doors festival recently held in Rochester, N. Y. It is in Mr. Bragdon's well known style.

The question of advertising in its relation to architecture is discussed in three

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communications, one each by H. H. Kendall, Arthur Woltersdorf and Matthew Sullivan. Mr. Kendall states: "I am not in favor of the present ruling of the Institute which prohibits advertising of *any* and *every* class." He believes it proper to place some restrictions on indiscriminate exploitation indulged in by some

(FROM THE INTERNATIONAL STUDIO)



FAIRLAWNE, KENT

practitioners, and which is now done by parties not members of the Institute.

Mr. Woltersdorf favors the utmost publicity, and believes it should be conducted by a committee of the Institute, which should avail itself of every opportunity to keep before the general public the work of architects and discuss the value of their services.

Mr. Sullivan is of the belief that methods similar to those advanced by Mr. Woltersdorf should be pursued, and adds the comment that the illustration in journals of architects' work is, in a sense, advertising. * * *

The feature of architectural interest in *The International Studio* for October is

some illustrations of paved English gardens.

In the twelve halftones there is to be found a wealth of good suggestion. We have not as yet developed gardens to the high point of picturesqueness that has been reached in England, where for centuries the garden has been a most important feature in the development of country architecture. This excellence is not altogether due to the hand of man, but in a large measure to the development that can only come from the artistic touch of the hand of time.

The house of the late George B. Post at Bernardsville, N. J., is the subject of an article and illustration. Perhaps the English reader will not be as familiar with this fine example of an architect's home as the American, but it has been many times shown in our American architectural journals. Brief reference is made to "an Elizabethan Colony" in North Carolina, and some photographs that indicate a picturesque settlement. "A studio for modest means" is illustrated and described and there is an interesting article on modern Italian art.

(FROM THE INTERNATIONAL STUDIO)



THE DUTCH GARDEN, BALLS PARK, HERTFORD

These features, together with the usual notes of current exhibitions in this country and Europe, complete the issue. * * *

The Western Architect illustrates a number of interesting country houses, all

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indicating in their design the somewhat original trend of domestic architecture in the Middle West.

A building for a monumental works, designed by Mildner & Eisen, is such a radical departure from the usual make-shift structure frequently occupied by stone workers as to merit praise not only for its architectural excellence, but also as indicating the progressiveness of the owners of the building.

A garage, by the same architects, also

(FROM GOOD FURNITURE)



CHIPPENDALE FURNITURE IN A GEORGIAN SETTING

admirably fits its purpose. Other illustrations are of a theater in Detroit, by C. Howard Crane; a school in San Francisco, anonymous, and two Chicago apartment houses. The details of these illustrations will be found in the index on another page.

* * *

The Deshong Memorial Gallery, Chester, Pa., Clarence W. Brazer and E. Donald Robb, architects, is the principal subject of illustration in *Architecture* for October. Other subjects are a coun-

try house by Davis, McGrath & Keesling, the prize-winning design of McKim, Mead & White, and those of Tracy & Swartwout in the Newark Memorial Competition,

(FROM ARCHITECTURE)



DESHONG MEMORIAL GALLERY, CHESTER, PA.
CLARENCE W. BRAZER and E. DONALD ROBB,
ARCHITECTS

and a small country house by James W. O'Connor.

In the text, Mr. Egerton Swartwout contributes the first of a series of articles on "The Classic Orders of Architecture."

* * *

The question of advertising is further discussed in *The Journal of the American Institute of Architects* for October. Wells Bennett continues his series on Stephen Hallett and his designs for the National Capitol, and there appears also in this issue an appreciation of John S. Bradstreet of Minneapolis, contributed by Edwin H. Hewitt, and to which interest is lent by reason of the approaching convention of the Institute to be held December 6, 7 and 8 in Minneapolis.

There also appears in this issue a criticism of the New York registration law, by Peter B. Wight. Mr. Wight is of opinion that the present New York law has so many defects that it would be premature for the Institute to exert its influence to induce other States to follow New York's example, until at least the faults to which he directs attention in his criticism are mended.

* * *

In the leading article in *Good Furniture* for October, on "The Unwritten History

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of Machinery and Art in the United States," Mr. William Laurel Harris, the author, states in his foreword: "The histories our children study are chiefly of wars, battles and political intrigue. The real story of our national life, as developed by industry and art, has been for-

(FROM THE WESTERN ARCHITECT)



MONUMENTAL WORKS OF OTTO SCHEMANSKY
& SONS, DETROIT, MICH.
MILDNER & EISEN, ARCHITECTS

gotten." All of which would seem to be very true. In fact, the spectacular elements of life more absorbingly engage the public mind than do those subtler things that are really the essentials of our national character. It will be interesting to follow the course of the series as directing attention to things but indifferently known.

An article that will probably interest the designer and manufacturer of furniture is on "Cedar Furniture of Bermuda."

Mr. Bach's series on "Foreign Artists in French Furniture Design" is carried to its fourth installment. The accompanying illustrations are of considerable interest. Mr. Charles D. Thompson contributes the first of a series under the title of "Art History Revealed."

The usual excellent illustrations of modern furniture appear in this issue.

Aesthetics in Medical Treatment

The importance of aesthetics as an element in medical treatment is the subject

of a short article in the *Building Review*, U. S. A., with which we are thoroughly in accord. There can be little doubt, although the fact is too often ignored, that the environment of the patient materially affects his recovery, and that beauty in a hospital is a potent agent in therapeutics. If there is healing virtue in sunny climates, in the scent of pine woods, in the stimulating sight of lofty mountain peaks, the curative effect of such appeals to the senses is surely in parallel with the influence of the interior of a hospital ward. The Aesculapian temples of healing were shrines of beauty, and the modern hospital should be something more than a huge shelter provided for the surgeon's, doctor's and nurse's work, an aseptic workshop furnished with power and machinery, the latest tools, and the most perfect equipment and scientific aids to research and clinical efficiency. Indeed, the invalid, whose bodily powers and strength are below the normal, has, most frequently, a nervous system more keenly sensitive, for good or ill, to the phenomena of his environment, and so is more deeply affected by beautiful surroundings or their opposite.—*Architect and Contract Reporter* (London).

The Probable Scarcity of Oriental Rugs

Many changing conditions are laid to the European war and many commodities that were imported to this country in ante-bellum days are likely to become rare in the early future, and their price, in consequence, very much enhanced. Among those articles imported are oriental rugs.

We learn from an article in a recent issue of *The Upholsterer* that in a canvass in New York City of the largest importers there was found to be a universal opinion that rugs from the Orient, especially in the larger or carpet sizes, would soon be extremely scarce. Difficulties in transportation, interruption to manufacture in many sections, and the scarcity of wool, the sheep being commandeered for food purposes, are a few of the reasons assigned for the present scarcity and the probable early rise in prices.

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National Commission of Fine Arts

Several new members of the National Commission of the Fine Arts made their first official appearance at the meeting held on October 6. These are J. Alden Weir, painter, of New York, recently appointed by the President to the vacancy caused by the termination of the term of service of Edwin H. Blashfield, painter, New York; Charles A. Platt, architect, New York, who fills the vacancy caused by the termination of period of service of Peirce Anderson, architect, of Chicago, and William Mitchell Kendall, architect, New York, who succeeds Cass Gilbert, architect, resigned.

The other members of the commission are Charles Moore, chairman, of Detroit; Frederick Law Olmsted, landscape architect, vice chairman, of Brookline, Mass.; Herbert Adams, sculptor, of New York, and Thomas Hastings, architect, of New York.

Colonel William W. Harts, officer in charge of public buildings and grounds, is the secretary and executive officer of the commission, and was present.

Atelier St. Louis, Beaux-Arts Institute of Architects

The Atelier St. Louis of the Beaux-Arts Institute of Architects has recently been established in the Public Library. Mr. Guy Study, who for the past six years has been the patron of the St. Louis Architectural Club Atelier, is the patron of the newly formed Atelier, which has been formed by former students of the Architectural Club.

Le Brun Traveling Scholarship

The Committee on the Le Brun Traveling Scholarship of the New York Chapter, A. I. A., announces that the scholarship for 1916 has been awarded to Mr. Austin Whittlesey of New York. Honorable mentions were given in the order named to Mr. Burnham Hoyt of New York, Mr. Ernest E. Weihe of San Francisco, and Mr. Robert Palleson of New York.

This scholarship was founded by Mr. Pierre Le Brun in 1910 and is awarded

every second year to some deserving and meritorious architect or architectural draughtsman resident anywhere in the United States to aid him in paying the expenses of a European trip lasting not less than six months. The scholarship is made by means of a competition in which every competitor must be nominated by a member of the New York Chapter, American Institute of Architects, who must not be under 23 nor over 30 years of age, and who shall for at least three years have been engaged in active practice or employed as an architectural draughtsman, and who is not or has not been the beneficiary of any other traveling scholarship.

For any further information apply to Bertram G. Goodhue, Chairman of the Le Brun Scholarship Committee, 2 West 47th Street, New York.

Book Note

BOOK OF GARDEN PLANS. By Stephen Hamblin. Full cloth, 134 pages, size 6 1/2 x 9 1/2. Price \$2.00. New York and Garden City, Doubleday, Page & Co.

There is probably some danger that by reason of the strenuousness of our daily lives, we shall eventually acquire so prosaic a viewpoint as to ignore the gentle appeal of rural things, the simple joys that attach to life in the country. Fortunately, however, the dweller in cities still has occasional opportunities to get far from town into some delightful country, spotted with quiet villages. Here he will hark back in memory to earlier days, for in the white houses with their green shutters that abut on elm embowered village streets, he will catch glimpses of gardens that thrive and blossom under the solicitous care of those whose simple, unruffled lives we are sometimes apt to regard with amused tolerance.

Some things make life worth living and surely gardening may be named as one recreation that affords opportunity for manual labor and relieves an often tired and overtaxed mind.

But the haphazard garden, while frequently successful, is never as satisfying

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in its growth as when we work along some well defined lines, with a definite object in view as to masses of form or groupings of color. A book by a garden lover written for those who are equally fond of gardens but lack the necessary knowledge to carry ideas to successful blooming becomes necessary, and Mr. Hamblin has in the present volume most efficiently supplied this need. His book is divided into many chapters, each complete in itself and each specifically treating of an important phase of modern gardening. To give added value and to graphically show what may be accomplished and how in form or mass it will look, there are many photographs.

But the practical value of the work is the twenty blueprint plans, each making clear some certain features, with the various planting numerically indicated.

The book is exceedingly practical and should be of great assistance in gardening, whether carried on in the confines of a city backyard or on the roomier expanse of the suburban site.

INDUSTRIAL INFORMATION

Bloxonend

To make an admittedly good type of flooring still better was the aim and purpose of Mr. C. J. Carter of the C. J. Carter Lumber Company, Long Building, Kansas City, Mo., when he developed, invented and perfected the manufacture of Bloxonend flooring. Bloxonend is described in a booklet recently issued as the perfect wood-block flooring. It requires no especially built foundation and any carpenter can lay it as easily and as rapidly as ordinary flooring. As Bloxonend carries its own base, it can be laid directly on joists or girders or serve as a top floor over old or unsatisfactory floors. Its chief merits are economy and simplicity in laying and unusual durability.

Bloxonend comes to the user in solid sections, approximately 8 ft. long and one block wide, with the blocks "welded" to base boards by dovetailed joints. The surface size of the blocks is $1\frac{1}{2}$ x $3\frac{1}{2}$ in.

The sections are bound together with splines. It is claimed that so perfectly are these sections manufactured that the edges fit as tightly and perfectly together as the boards in a well laid hardwood floor. There are several different combinations in standard sections. The two-one combination has 2-in. blocks on a 1-in. base board.

Selected Southern yellow pine is used for Bloxonend, its wear-resisting and long-lasting qualities especially fitting it, in the opinion of the manufacturers, for this flooring. The blocks being on end, the tough fiber ends of the wood are exposed to wear and the result is a floor that it is claimed is practically wear-proof. Besides, it is smooth, safe, resilient, quiet and sanitary. It withstands vibration, minimizes loss from breakage when articles fall accidentally and it will not warp or sliver.

Bloxonend can be furnished in special sizes with thicker base when required for floors carrying extra heavy weight, built for extra heavy trucking, or for mill construction.

The manufacturers recommend it for flooring for factories, warehouses, store buildings, school houses, school yards, station platforms, freight houses, bridges and docks.

Marsh & Truman Lumber Company of Chicago are sales agents for Bloxonend.

Oak Flooring

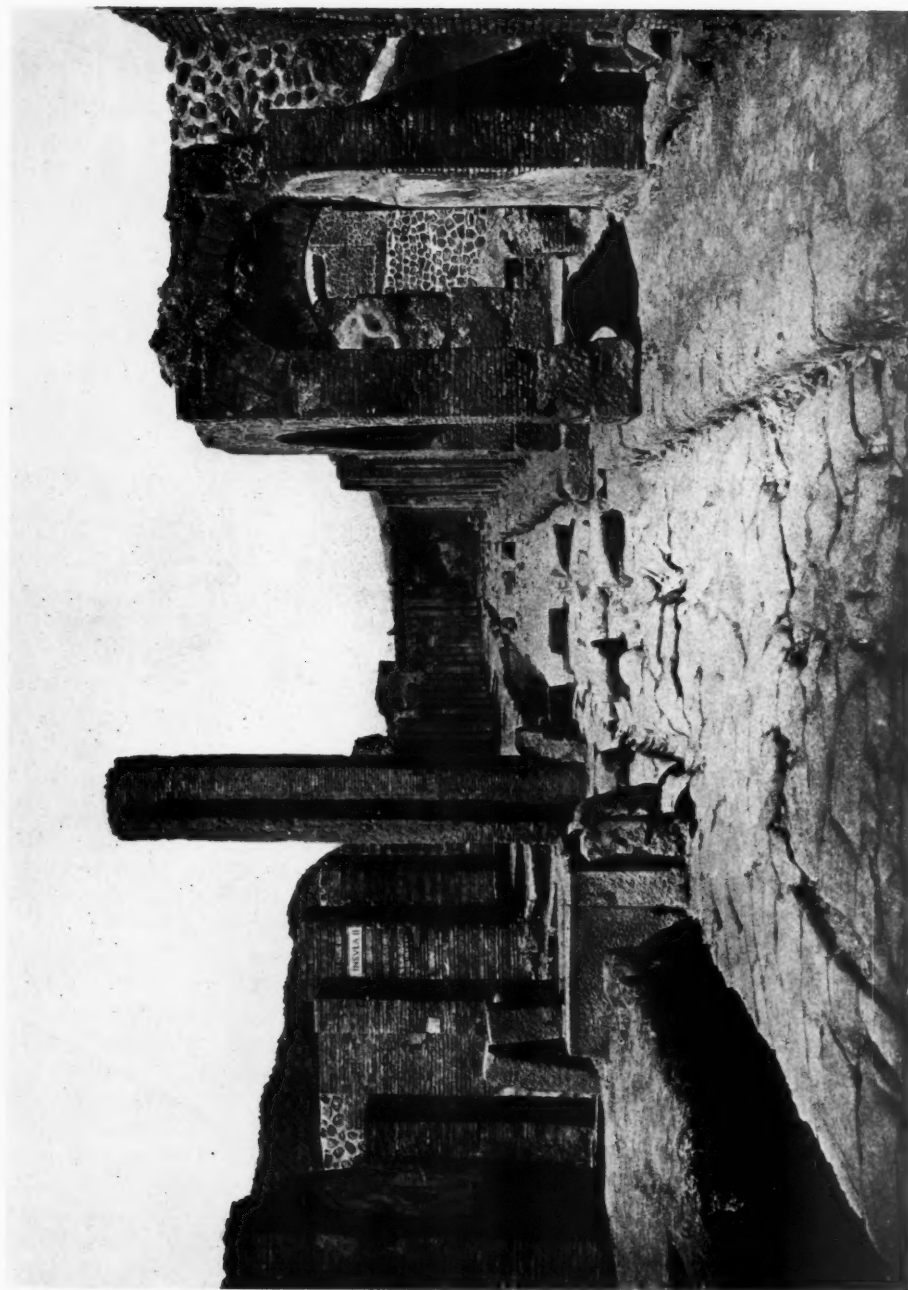
The Oak Flooring Service Bureau, Conway Building, Chicago, Ill., has issued a folder descriptive of $\frac{3}{8}$ -in. oak flooring, giving practical information concerning its use in old houses.

This folder may be had upon request.

Manufacturers of standard grades of oak flooring now designate the grades and color on the back of every bundle. The practice is in line with the general movement for definiteness and honesty in building. With definite specifications, and the means furnished to determine the kind and character of goods supplied, the risks in connection with construction work are largely eliminated.



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STREET VIEW, POMPEII, ITALY (STRADA DI STABBIA)