

THE AMERICAN ARCHITECT

VOL. CX

WEDNESDAY, DECEMBER 6, 1916

NUMBER 2137



VIEW IN MAIN EXHIBITION GALLERY

THE JOINT EXHIBITION IN BOSTON

ON Saturday, November 4, all architectural Boston was *en fete*. After years of succeeding exhibitions, held indiscriminately in rooms never intended for exhibition purposes, adequate and well located galleries have at last been secured.

The completion and occupancy of the new buildings of the Massachusetts Institute of Technology made vacant the Rogers Building of the old Institute. Here was offered a building, centrally located with ample floor space and fairly

good artificial light. Through the courtesy of "Tech," this building was made available for the architectural exhibition, and it may now be said that architectural Boston has come into its own, and has found a place where a very remarkable exhibition has been held amidst the most dignified surroundings.

But with an unselfishness that deserves special commendation, the architectural societies offered the advantages of a joint exhibition to other allied societies, and as a result the present exhi-

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bition becomes a combined showing of architecture, landscape architecture and the allied arts.

So successfully have these allied societies worked toward a common purpose, and so plentiful a lot of desirable material has been available, that the result is an epoch-marking occasion that reflects the greatest amount of credit on

teristics that he has learned to expect.

Boston, for example, is never spectacular. It does not offer any dramatic effect to divert the critic's attention from the essentials. On the contrary, Boston exhibitions have always been built on a solid foundation of architectural merit, and perhaps have depended less on the dramatic appeal to the non-professional



IN THE GALLERY OF THE ALLIED ARTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

the men who have so unselfishly worked to insure a successful outcome.

Cities have their temperamental characteristics as strongly marked as the individuals who create their architecture. One finds in an exhibition on the Pacific Coast the "atmosphere" that forms so great a part of its charm. The same conditions of local "feeling" exist at all of the many exhibitions held throughout the United States each year, and the man who visits these instinctively looks for charac-

teristics than have other architectural exhibitions. The present one is really more technical in its presentation than is the rule, and while the allied societies have contributed the color and the elements that would appeal to the lay-visitor, the architectural exhibit proper will afford many hours of interesting and profitable study to the professional man.

The development of architecture in Boston, and that is equivalent to saying in New England, does not appear to



A GARDEN IN FRANKLIN, MASS.

MESSRS. FISHER, RIPLEY & LE BOUTILLIER, ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

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extend in its excellence to any particular type of building. Each branch of practice would seem to be in the most competent hands.

If we regard the country house, either of moderate cost or the more lavish "country seat," we can detect the same painstaking care in the one that is present in the other. Perhaps, in view of their

the same artistic perception as in the more indigenous Georgian. So, when going carefully over the architectural rooms, one begins to supplement his first quick inspection and finds so much that will warrant the closest scrutiny, the most careful study, that if he is to do the exhibition justice he shall need to attend for days.



IN THE GALLERY OF THE ALLIED ARTS

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architectural heritage, we may be impressed with the fact that Boston architects have a deep regard for the Georgian and where they design along lines of our early English colonial types, they appear to go about their tasks with reverence and knowledge. But the limitations of the Georgian when applied to the general problems of architectural design have brought forward a development of other architectural styles, and in all of these there is shown the same basic knowledge,

One thing is becoming with each succeeding year more and more evident, and that is the fact that lay visitors to these exhibitions are surely better educated as to architecture.

We have only to follow from point to point a group of lay visitors, listen to their comments and learn the truth of this statement. That this unconscious education is the result of recurring exhibitions and the exploitation in illustrated magazines, of good examples of architec-

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ture would seem to be obvious. The plaint of the architect many years ago, that the ignorance of clients was in a large degree deterrent to the spontaneous expression of his art is now in a measure overcome. If we regard the examples everywhere in evidence on the walls of this

Society of Landscape Architects and the Society of Arts and Crafts.

Fortunately that day has passed when men of wealth set out to do the landscape work on what they termed their "Estate" on their own judgment. We have in recollection that period when the usual planting was the box or privet hedge, the lawn with its iron statuary of deer or dogs, and the stone fountain with the impossible figures in cast iron that were considered so eminently the correct thing. All done with the utmost indifference to their fitness or their artistic expression, the entire production was the despair of artists.

Within the last decade more has been accomplished in landscape architecture in this country than in half a century before. Men of unquestioned ability have undertaken this branch of art and by the sheer force of that ability have been able to demonstrate in a practical manner that the setting of the house and the planning of the grounds—their development and planting—are so important that when not properly carried forward the architectural result considered as a whole may be so marred to an extent as to almost amount to failure.

It is difficult for landscape architects to present an idea of their work, its true artistic importance in photographs or even in models, but as far as possible an interesting exhibition has been gathered and installed, and the fact that the room is thronged with visitors is evidence of the popular interest in this phase of architecture.

A number of views are reproduced in this issue that demonstrate graphi-

(Continued on page 361)



GARDEN WALK ON AN ESTATE AT MANCHESTER, MASS.

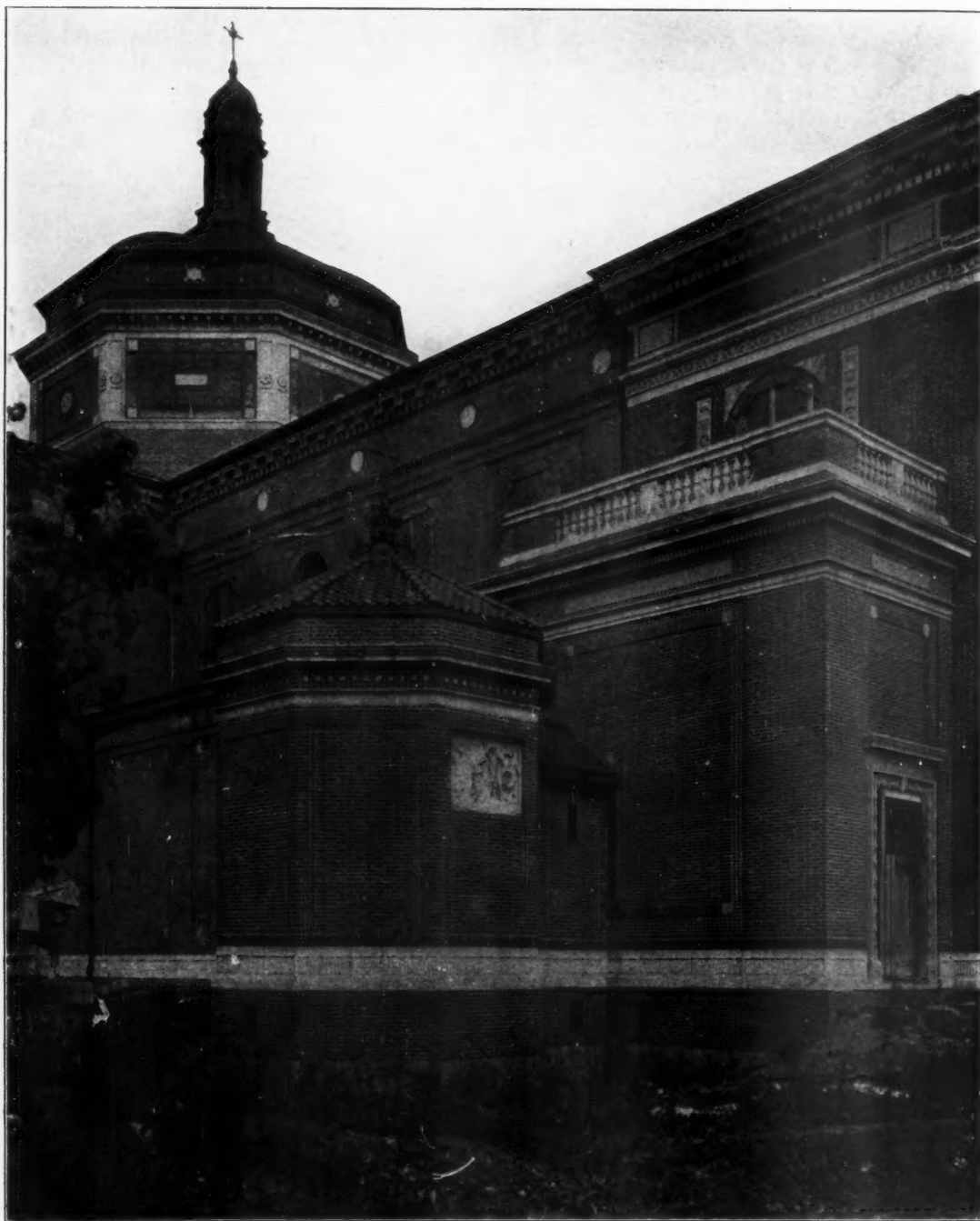
MESSRS. BIGELOW & WADSWORTH, ARCHITECTS

*Joint Exhibition in Boston, Mass., of Architecture, Landscape
Architecture and Allied Arts*

exhibition, it would seem that the commercial advantages of good architecture, of the highest and best expression of design in material, are becoming realized and that architects are given a freer rein than ever before in the expression of their ideals.

The two spacious rooms that connect with those housing the architectural exhibit proper are occupied one each by the

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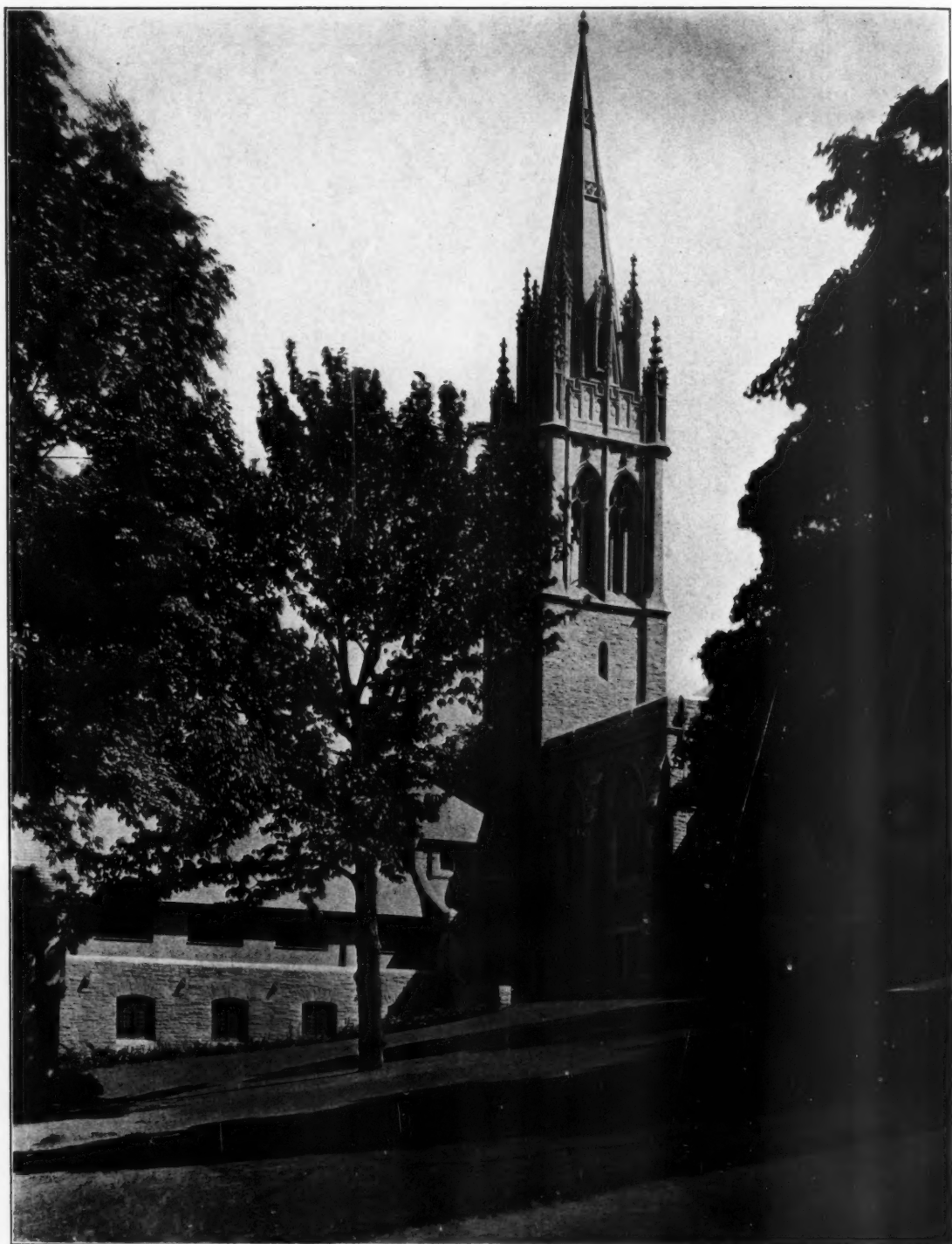


CHURCH OF THE BLESSED SACRAMENT, JAMAICA PLAIN, BOSTON

MR. CHARLES R. GRECO, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

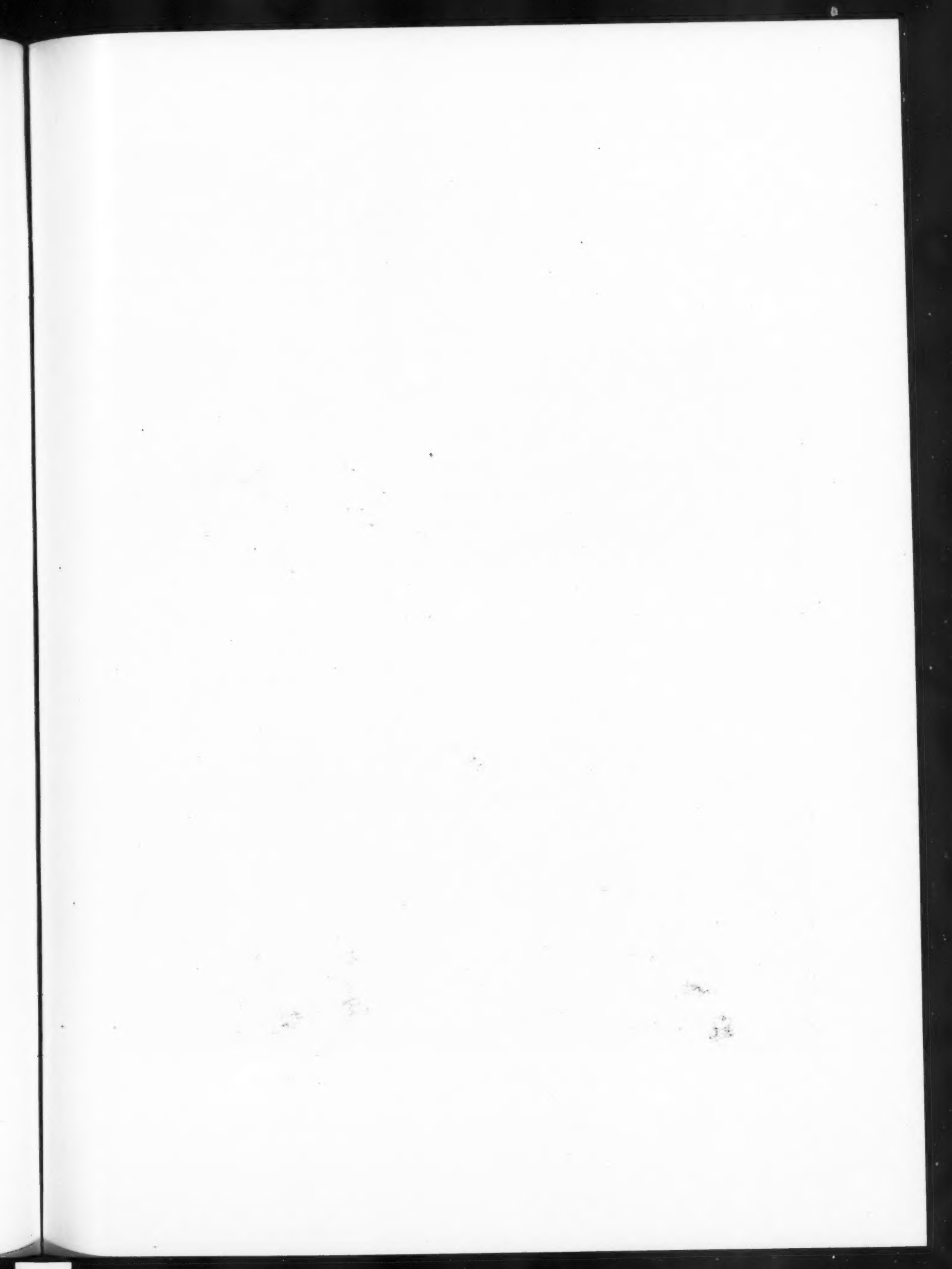
177. 177. 177.



SECOND CONGREGATIONAL CHURCH, WEST NEWTON, MASS.

MESSRS. ALLEN & COLLENS, ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





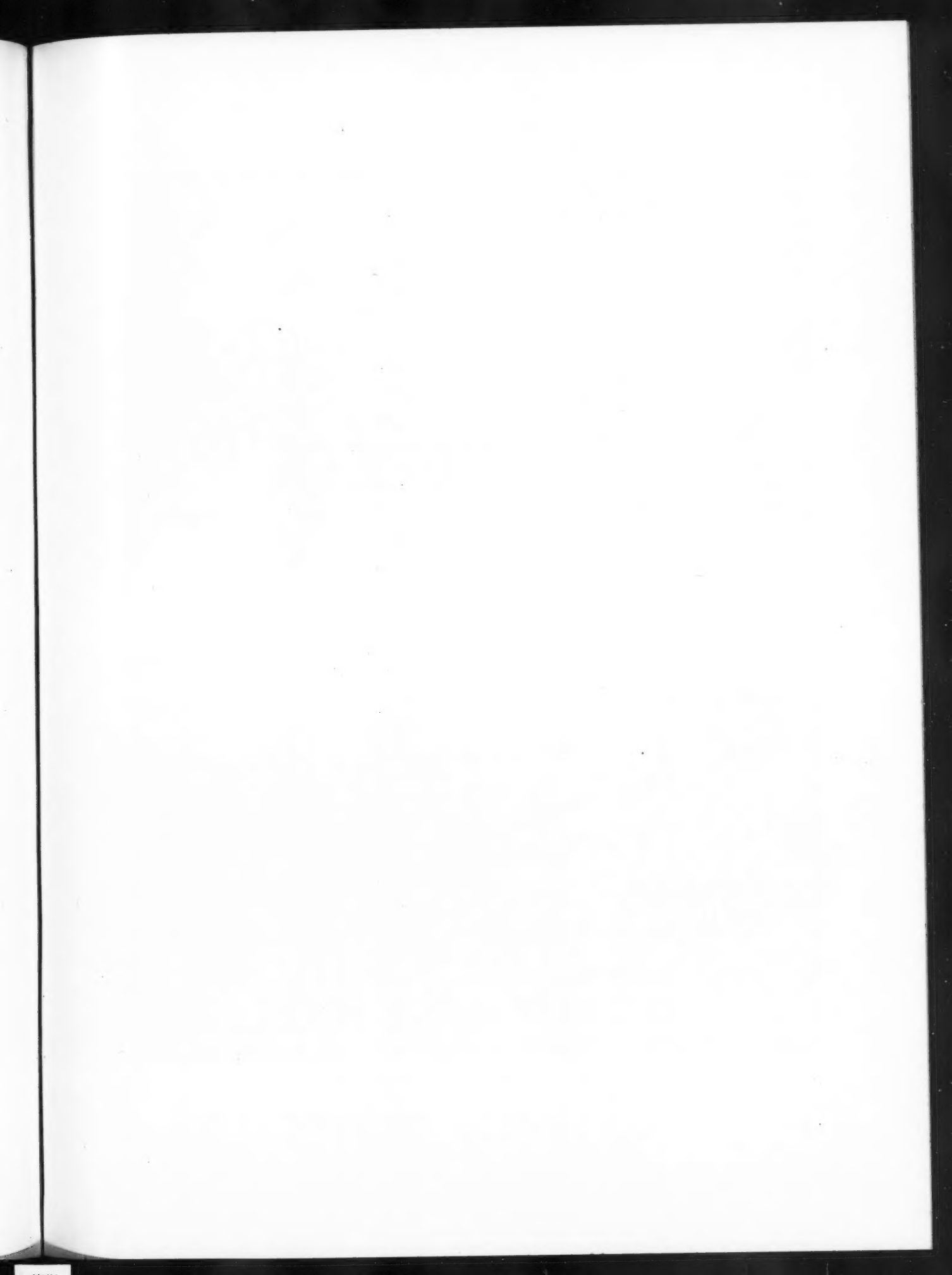
THE POOL

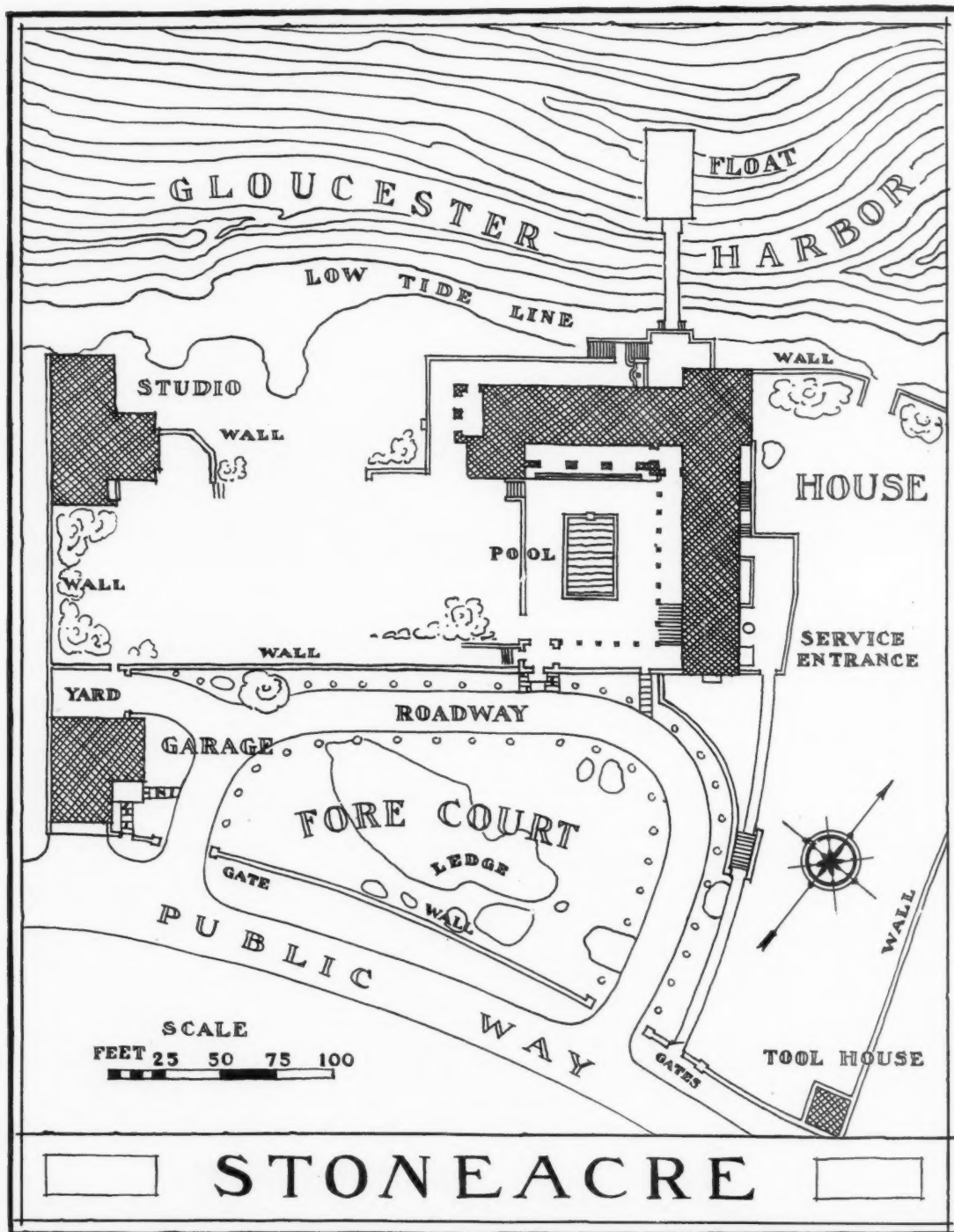


"STONEACRE," EASTERN POINT, GLOUCESTER, MASS.

MESSRS. BELLOWS & ALDRICH, ARCHITECTS

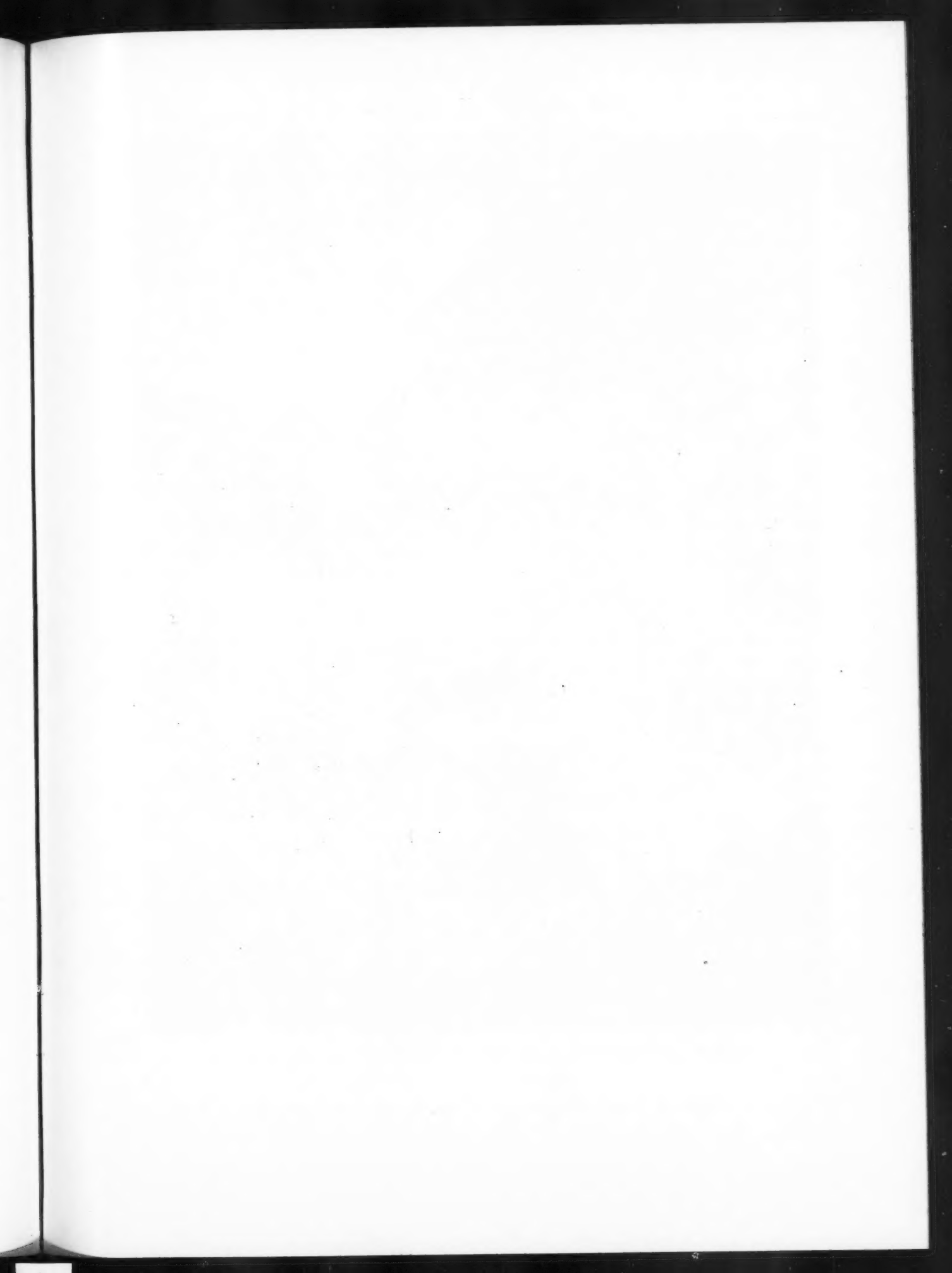
Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





MESSRS. BELLOWS & ALDRICH, ARCHITECTS

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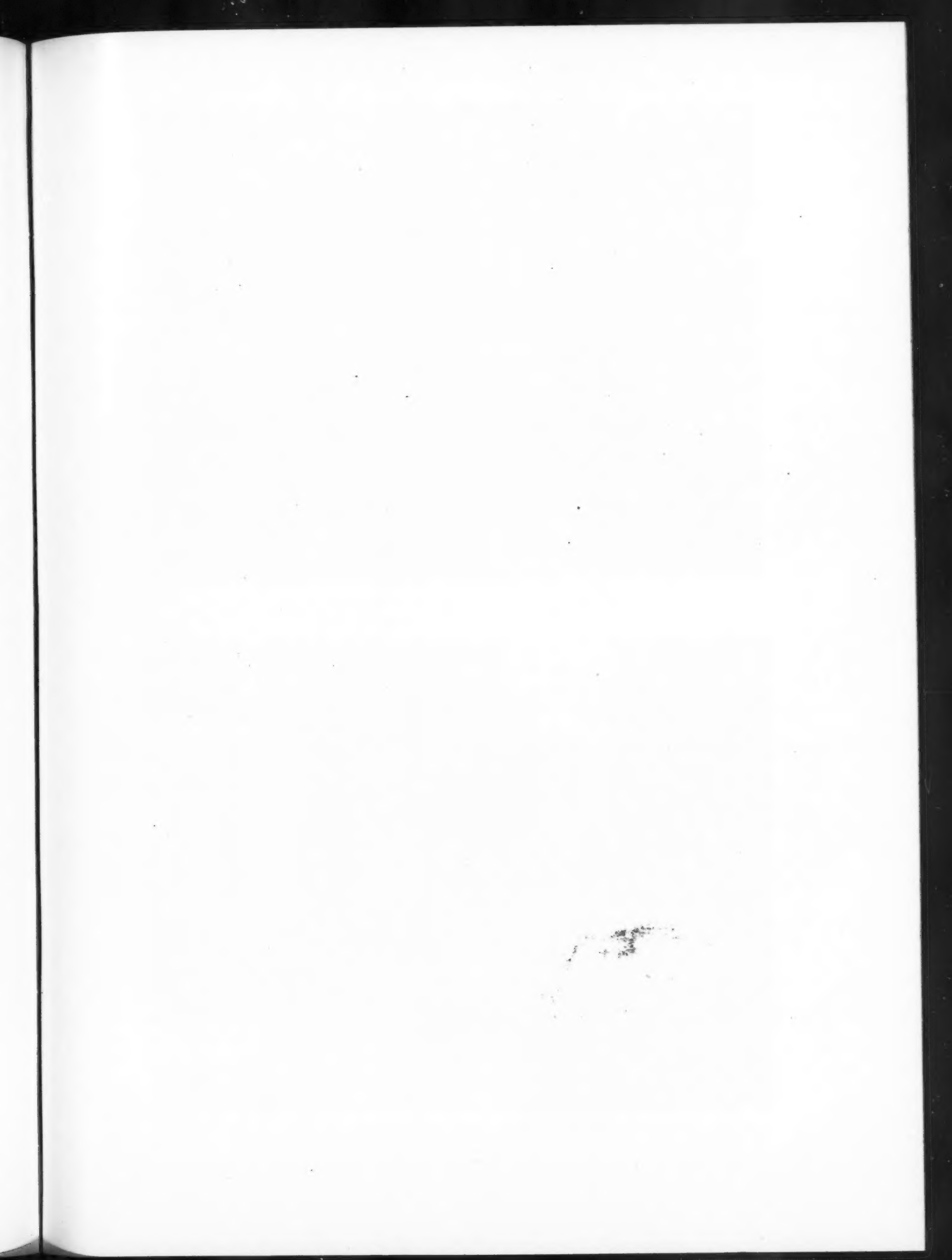




DETAIL—"STONEACRE," EASTERN POINT, GLOUCESTER, MASS.

MESSRS. BELLOWS & ALDRICH, ARCHITECTS

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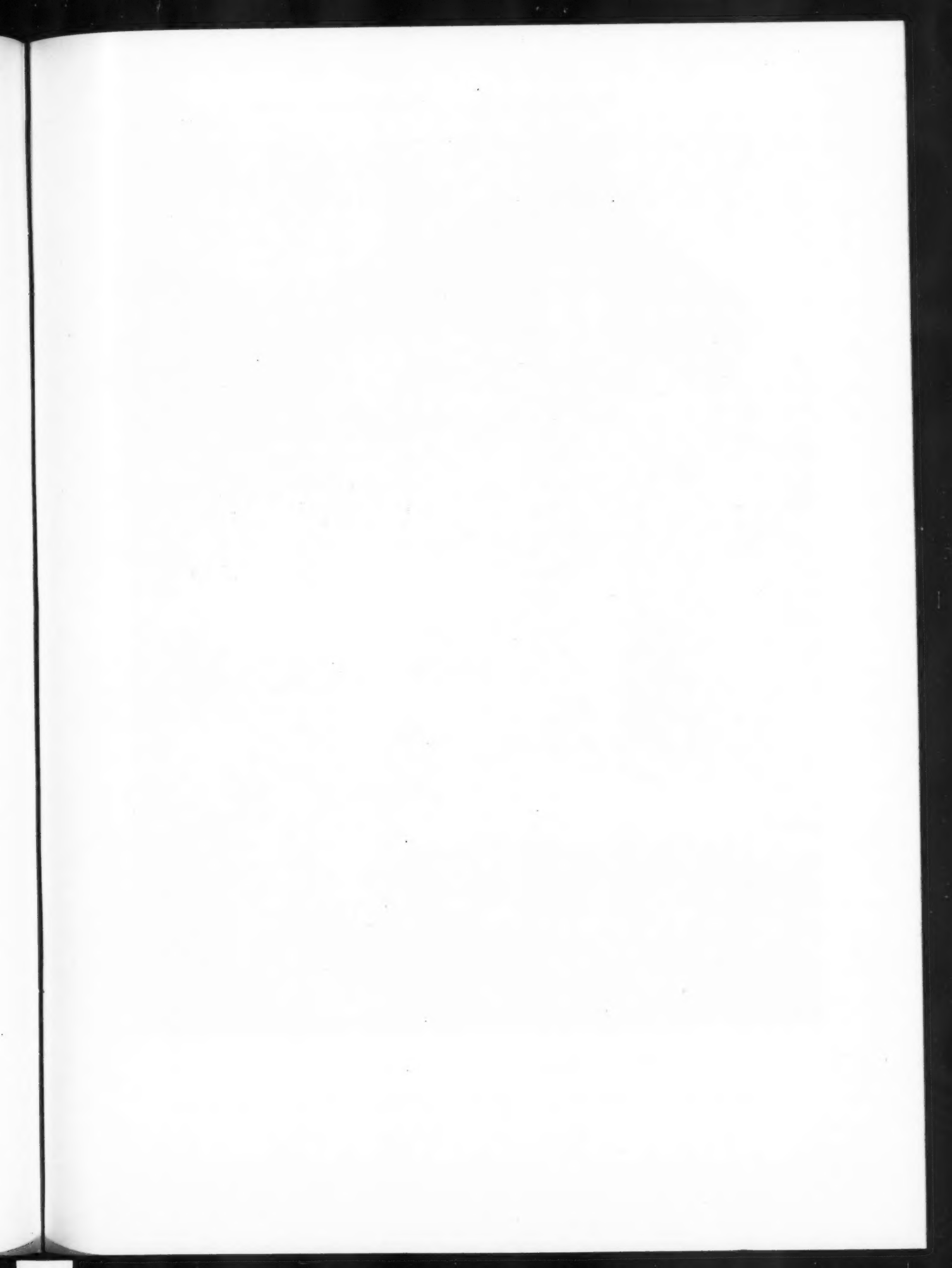


INTERIOR OF A HOUSE AT MILTON, MASS.
MESSRS. DERBY & ROBINSON, ARCHITECTS



INTERIOR OF A HOUSE ON CHESTNUT STREET, BOSTON
ANONYMOUS

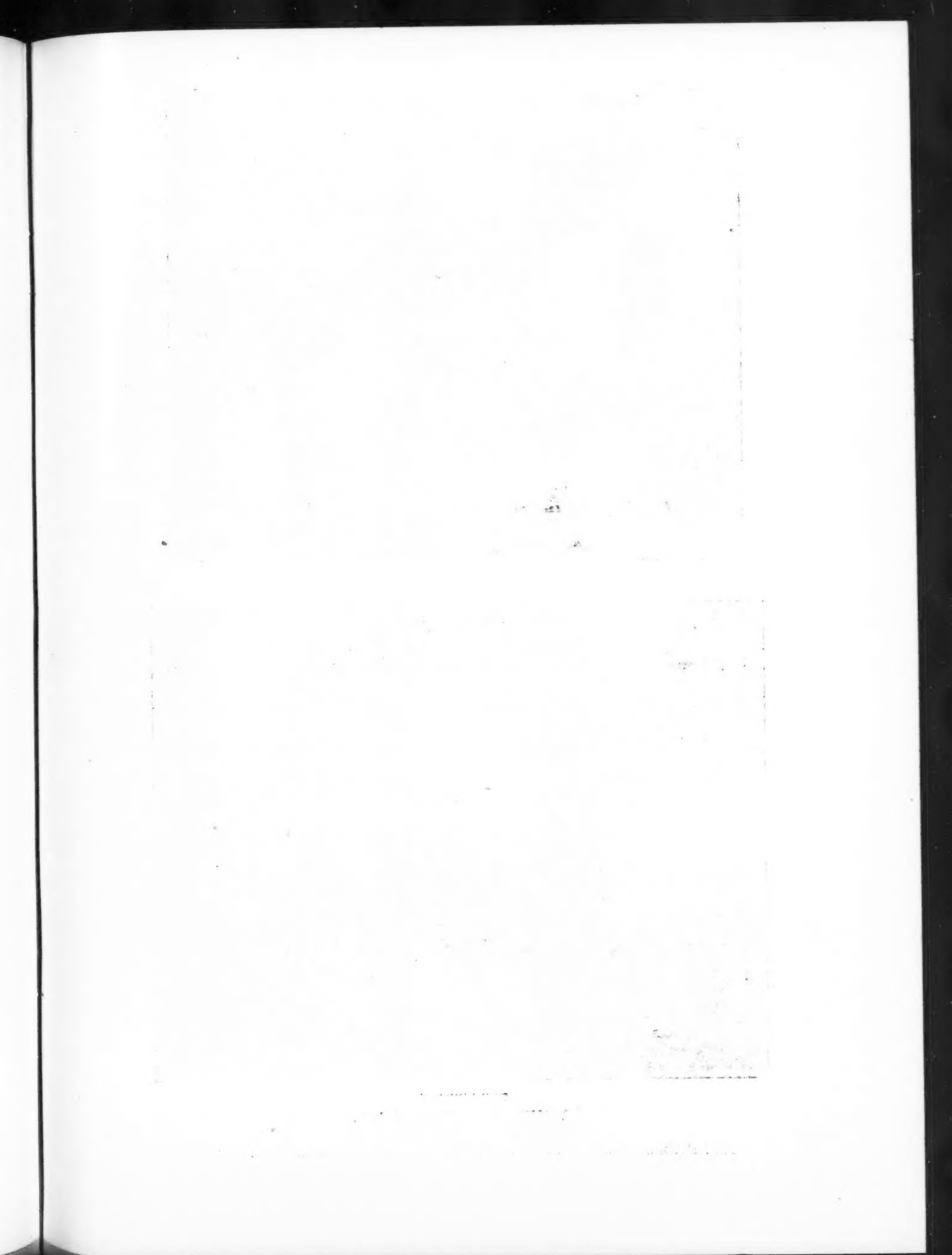
Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





DETAIL—HOUSE OF H. B. PENNELL, ESQ.

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





LIVING ROOM

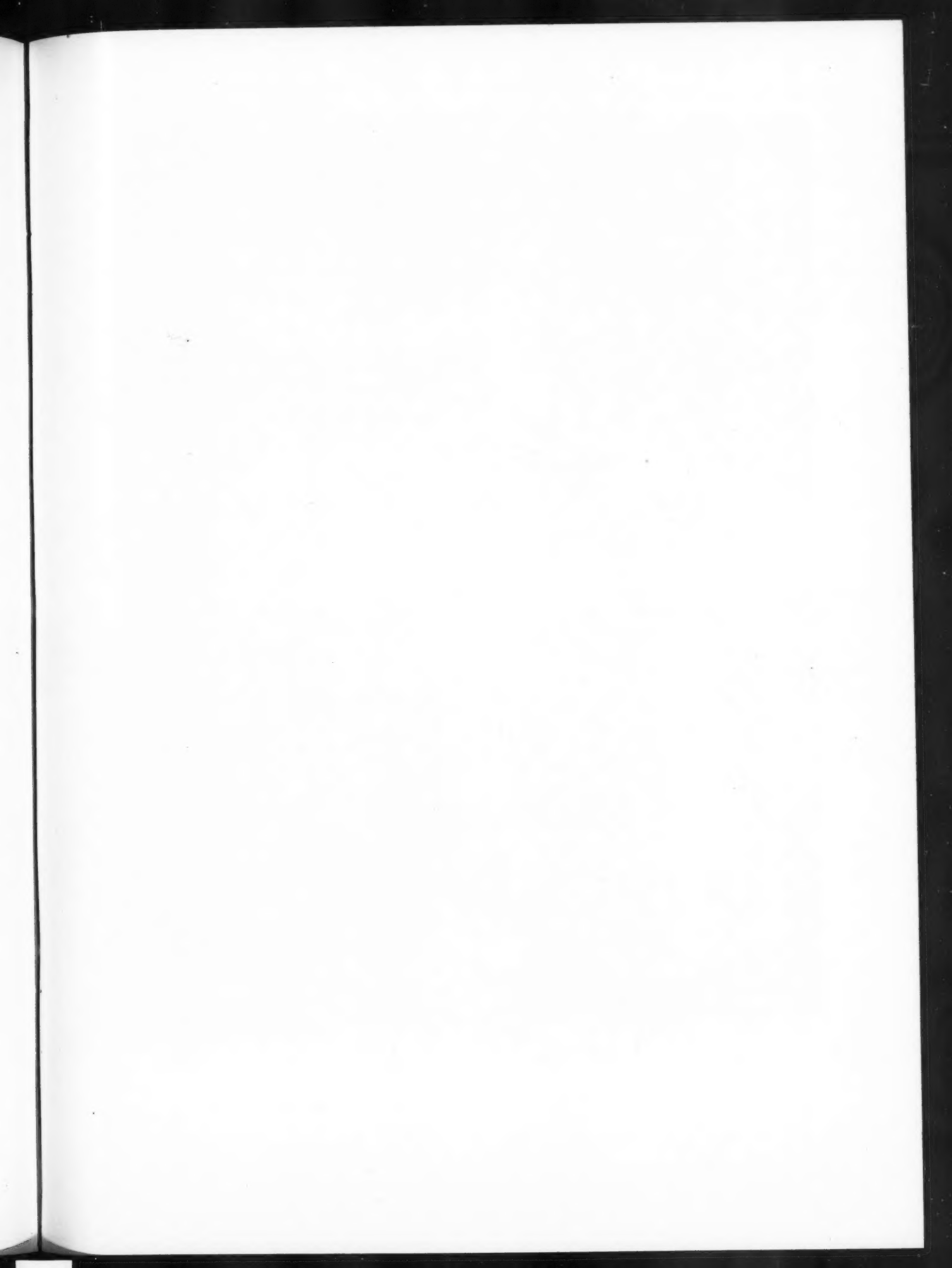


THE LIBRARY

HOUSE IN MILTON, MASS.

MESSRS. DERBY & ROBINSON, ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





AN OLD NEW ENGLAND GARDEN

Landscape Architectural Section
ANONYMOUS

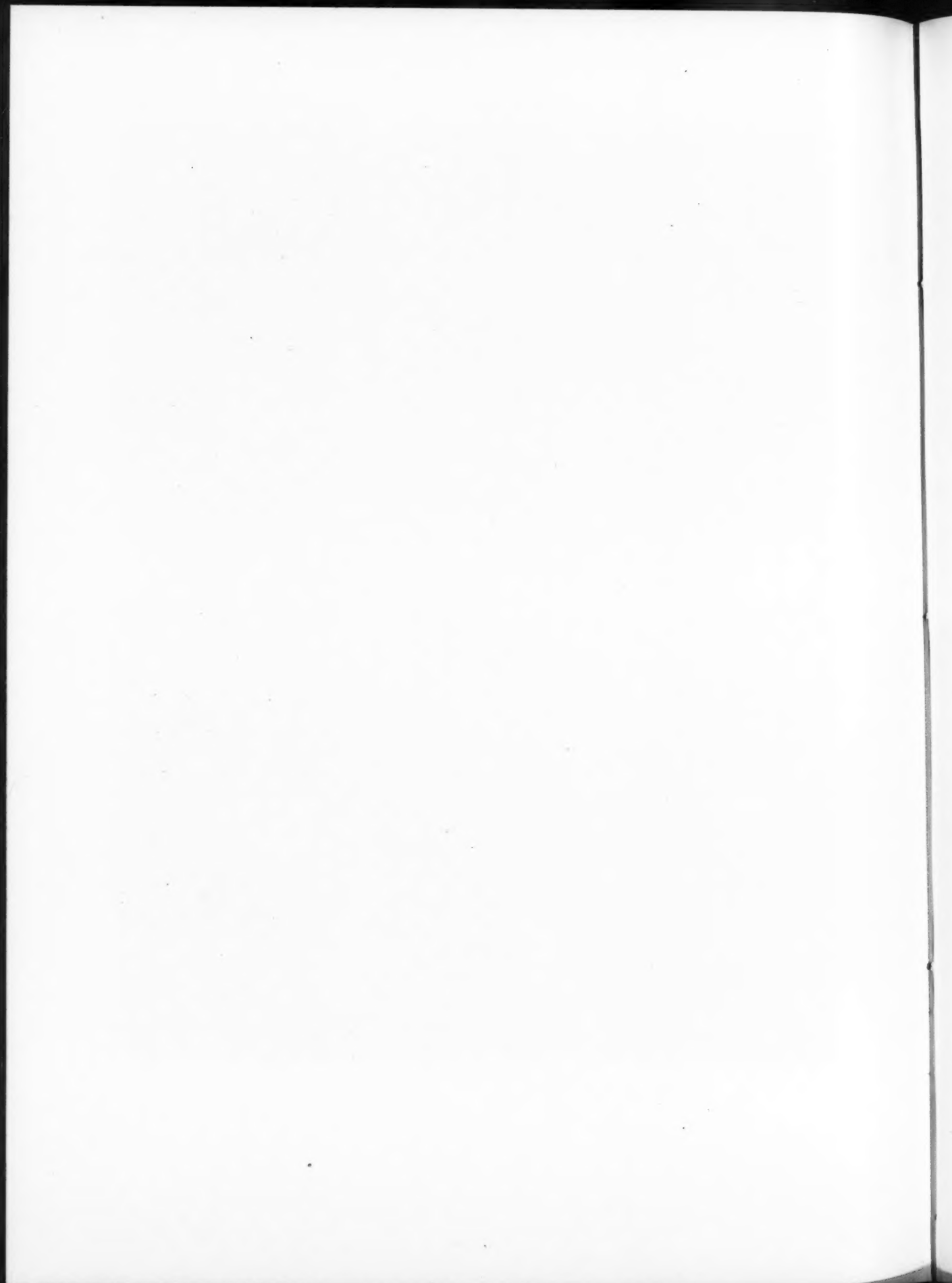
Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

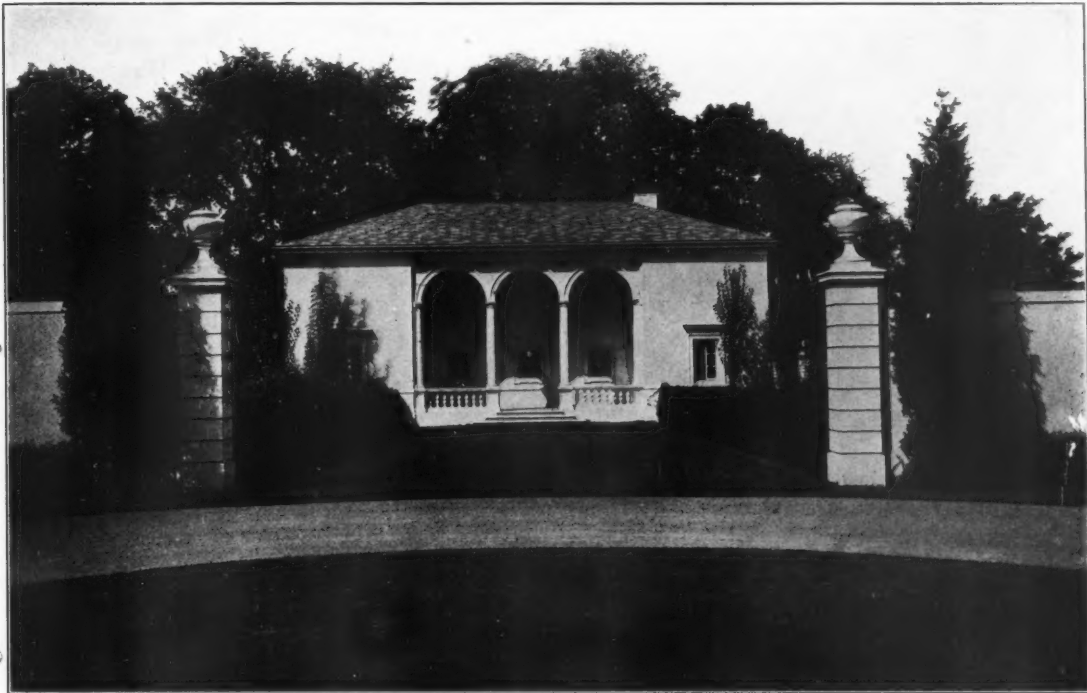


IN THE OLD KING GARDEN

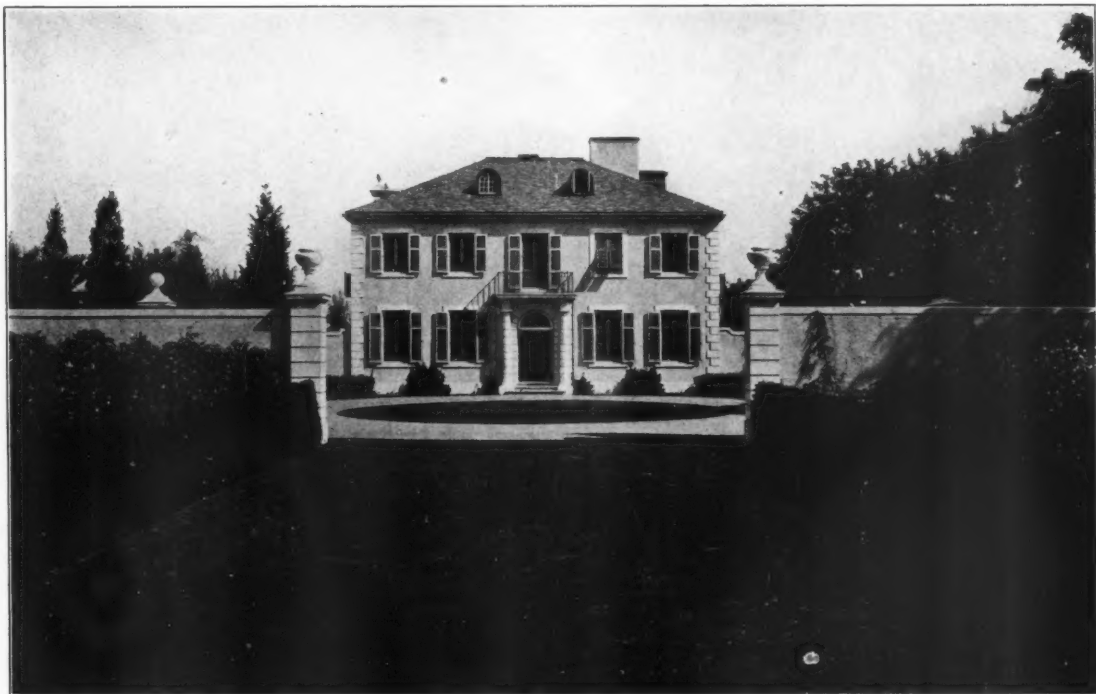
MESSRS. LITTLE & BROWN, ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





GARAGE OF A HOUSE AT MANCHESTER, MASS.



HOUSE AT MANCHESTER, MASS.

MESSRS. BIGELOW & WADSWORTH, ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

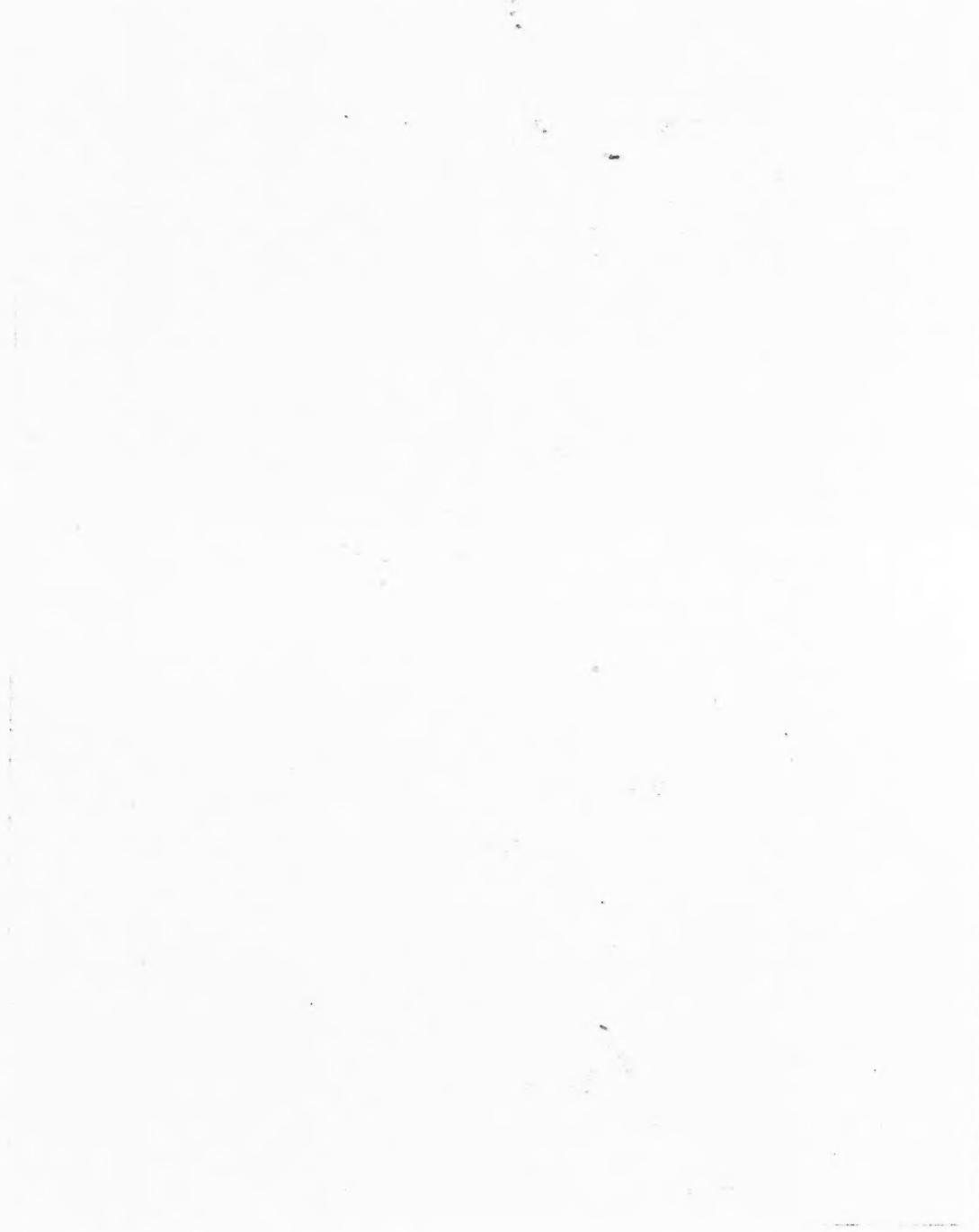
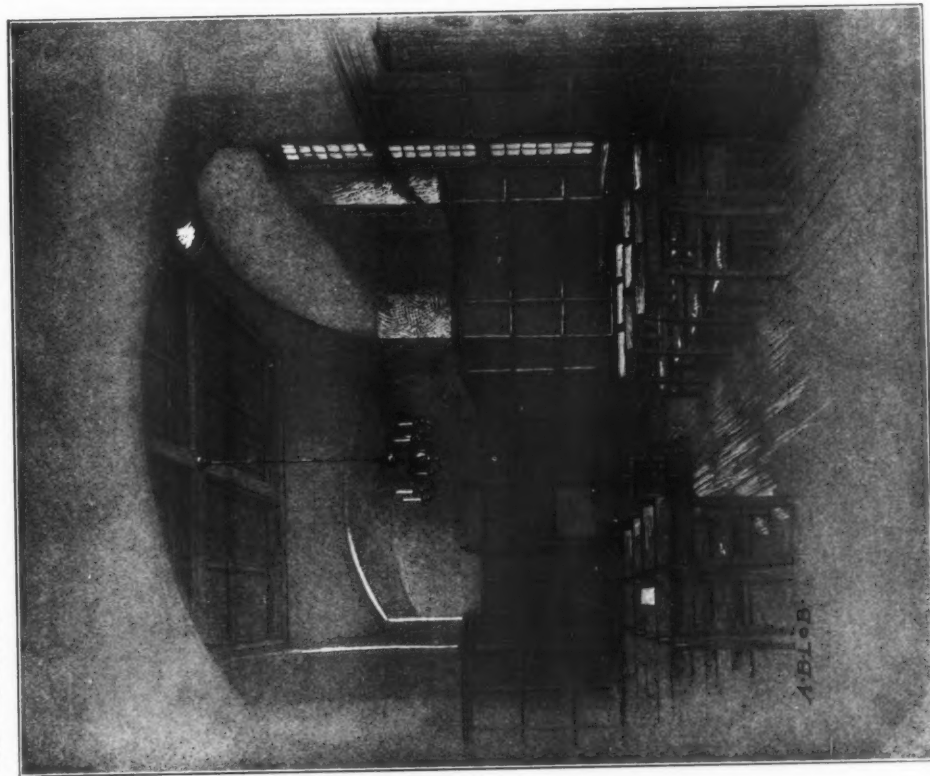


Figure 1. A diagram of the celestial sphere showing the positions of the stars and the lines of the celestial equator and the ecliptic. The diagram is a circular map of the sky, with the stars represented by small circles of varying sizes. The lines of the celestial equator and the ecliptic are shown as curved lines across the map. The diagram is labeled with various letters and numbers, and a scale is provided at the bottom.



CHAPEL—TABOR ACADEMY, MARION, MASS.
MESSRS. FISHER, RIPLEY & LE BOUTILLIER, ARCHITECTS

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TERRACE STEPS—HOUSE AT HARVARD, MASS.
MR. RALPH W. GRAY, ARCHITECT



DOORWAY—HOUSE AT COHASSET, MASS.



HOUSE AT COHASSET, MASS.

MR. GORDON ALLEN, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts



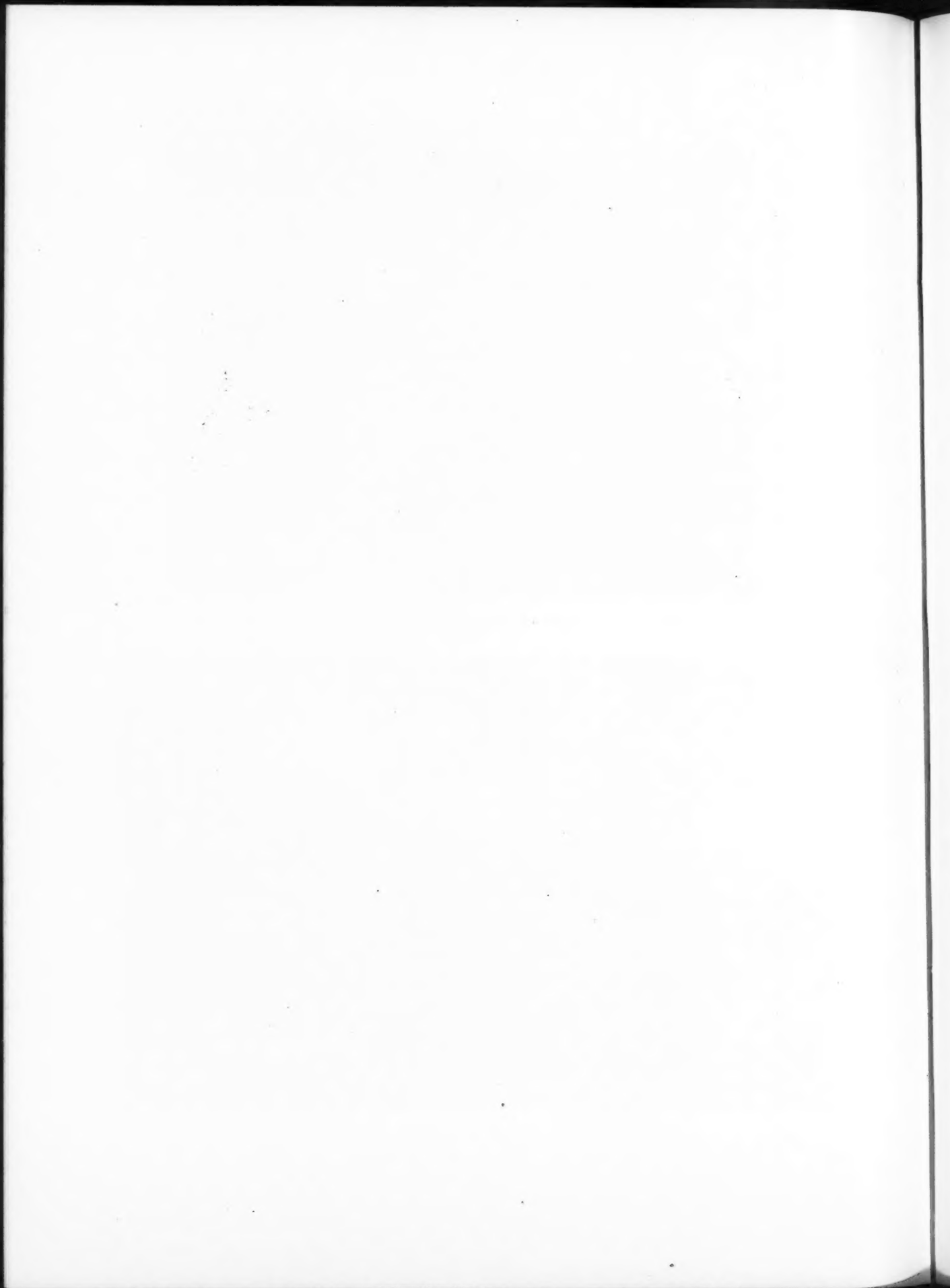
ENTRANCE DETAIL TO A COUNTRY HOUSE



A COUNTRY HOUSE

MR. J. WILLIAMS BEAL, ARCHITECT

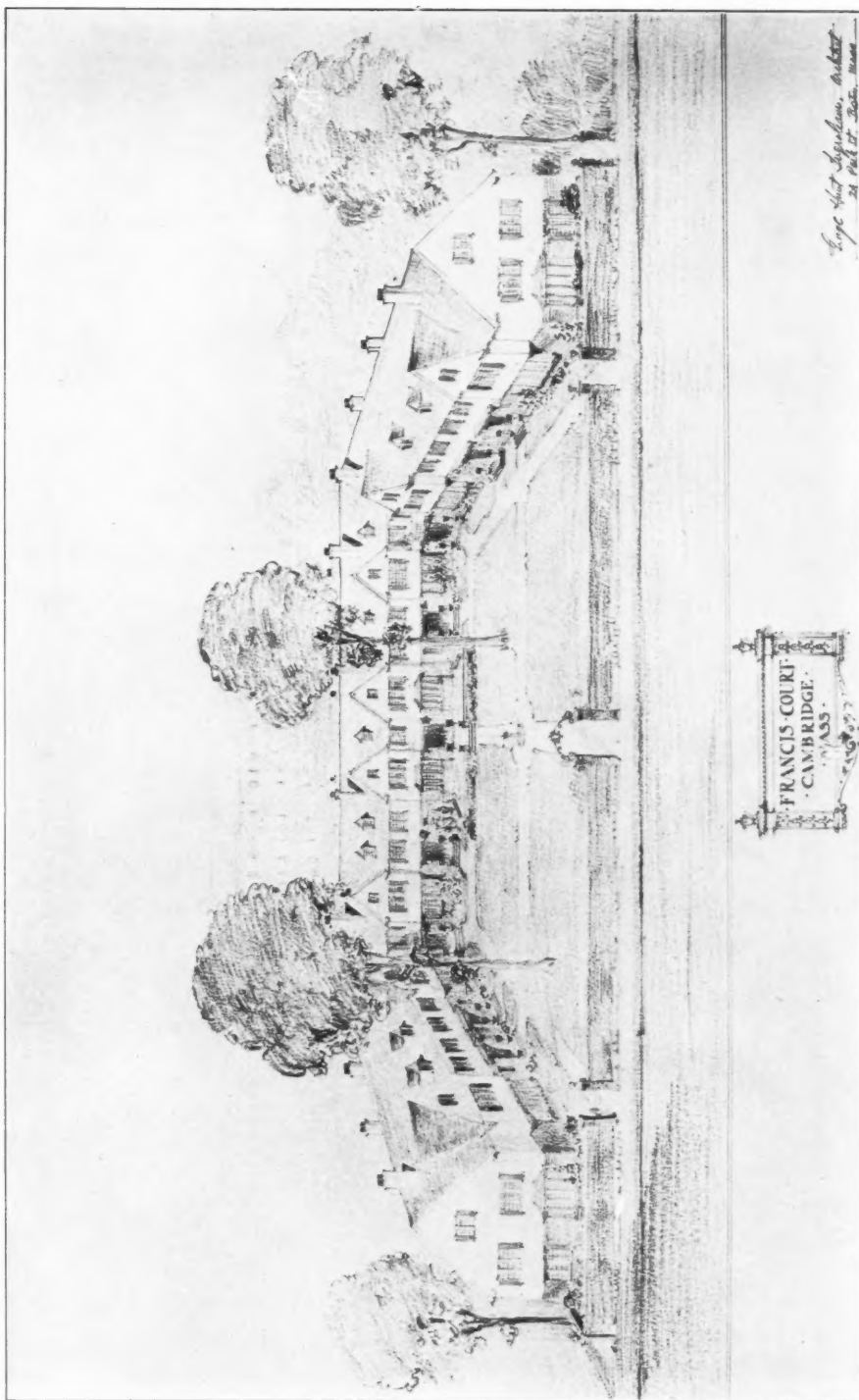
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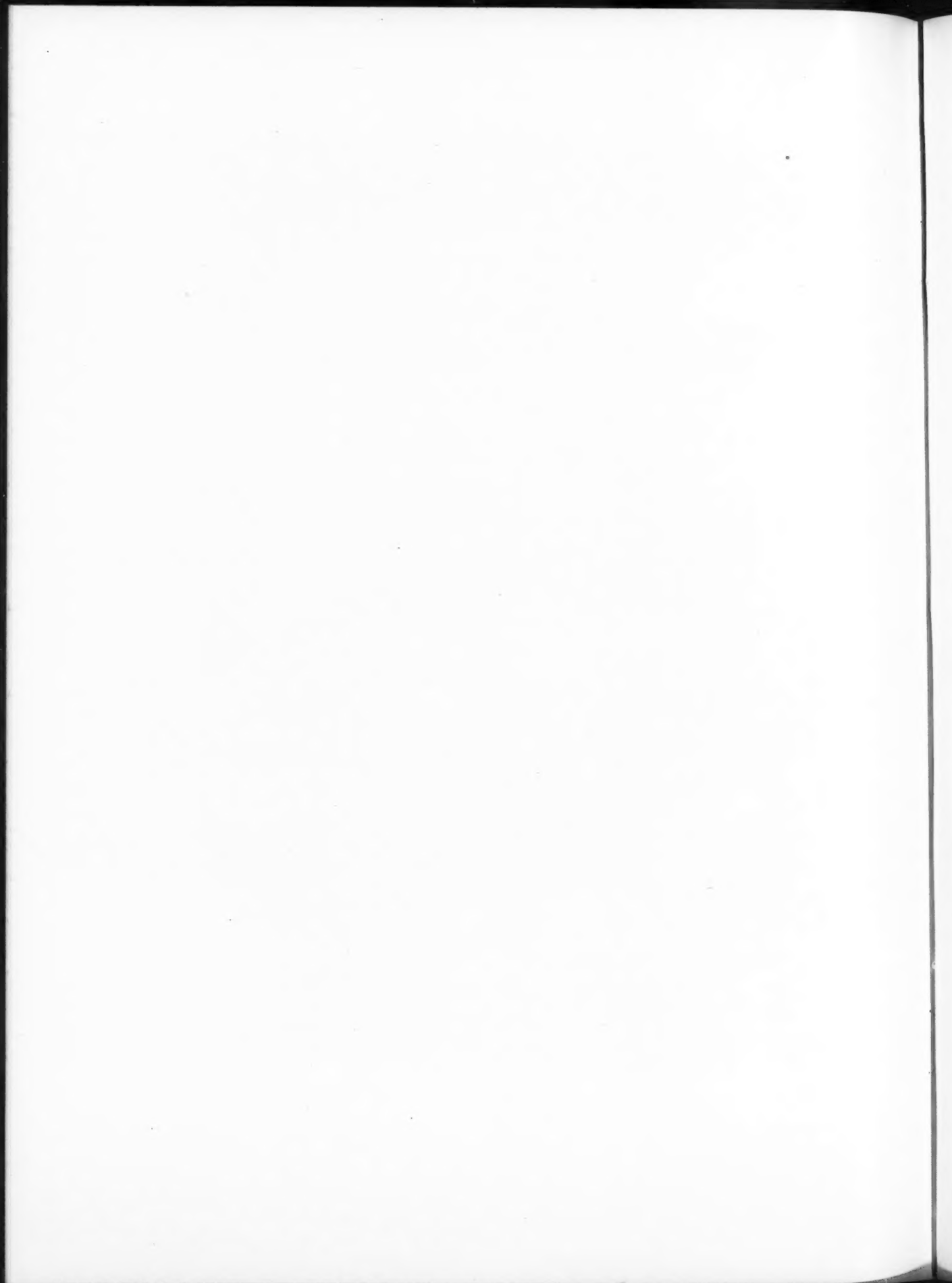
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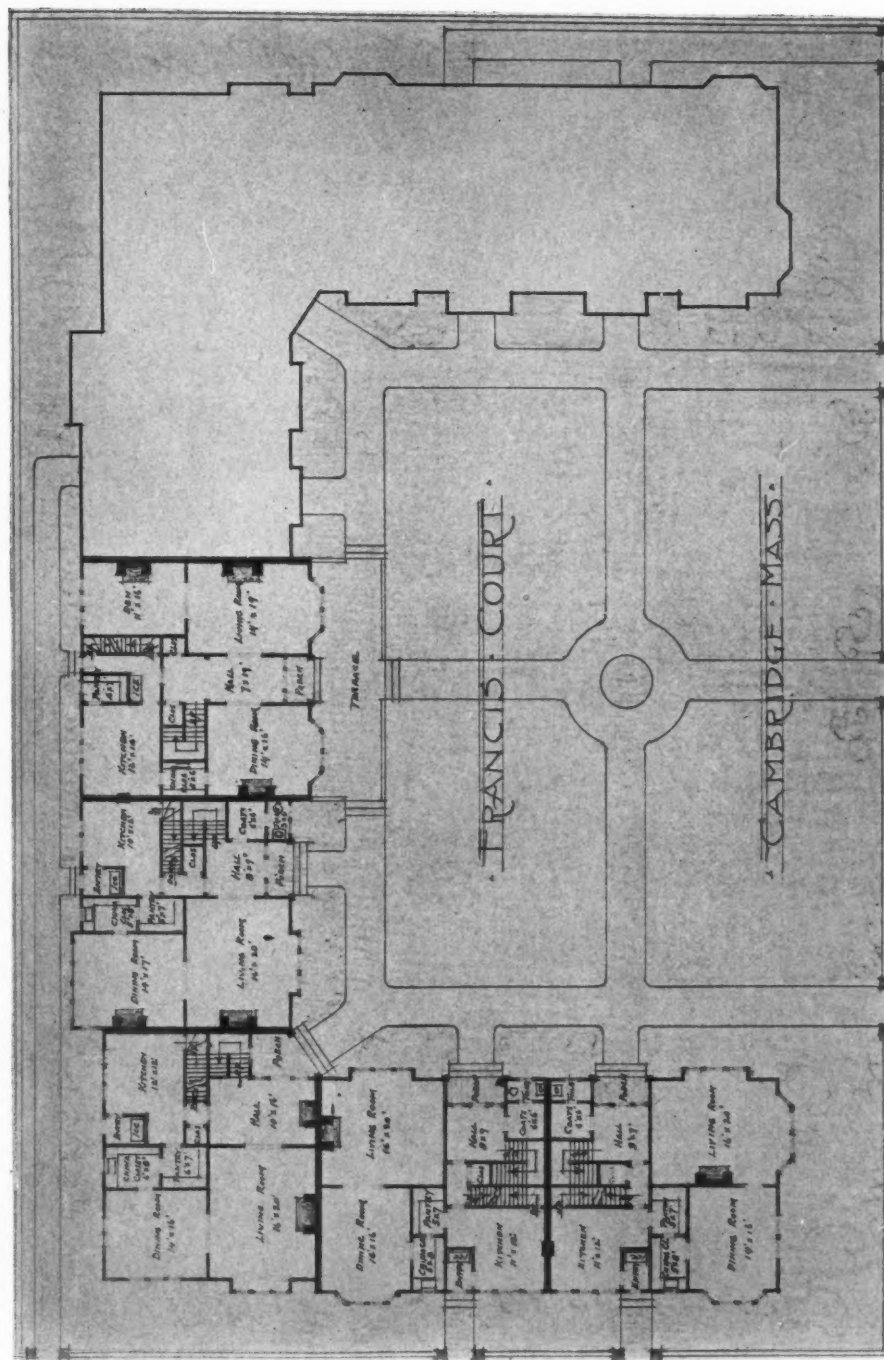
DECEMBER 6, 1916



MR. GEORGE HUNT INGRAHAM, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





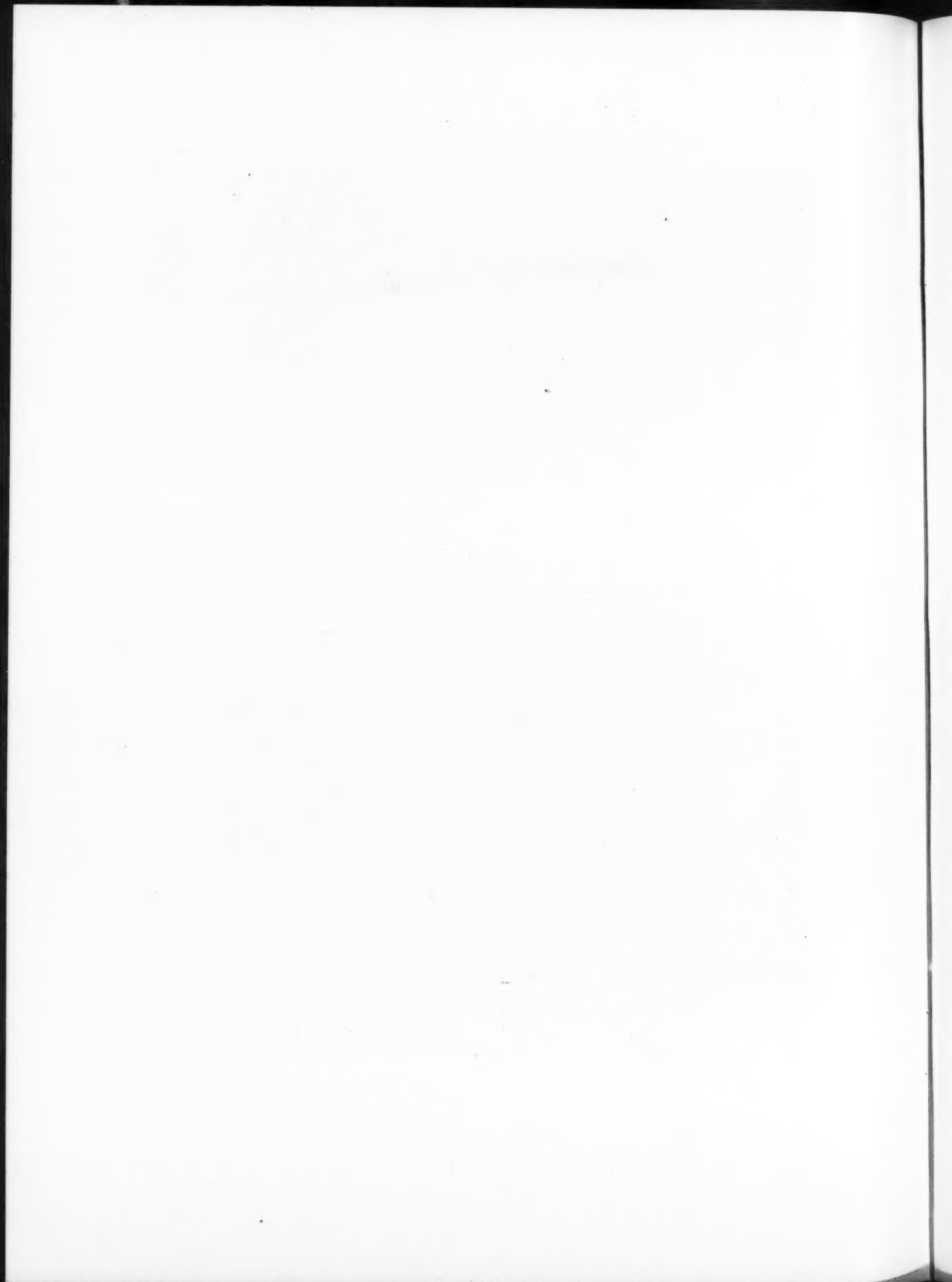
FIRST FLOOR PLAN.
SCALE 1/8"=1'-0"

*George Hunt Ingershaw, Architect
24 Park St. Boston, Mass.*

FRANCIS COURT, CAMBRIDGE, MASS.

MR. GEORGE HUNT INGRAHAM, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts





A GARDEN ENTRANCE

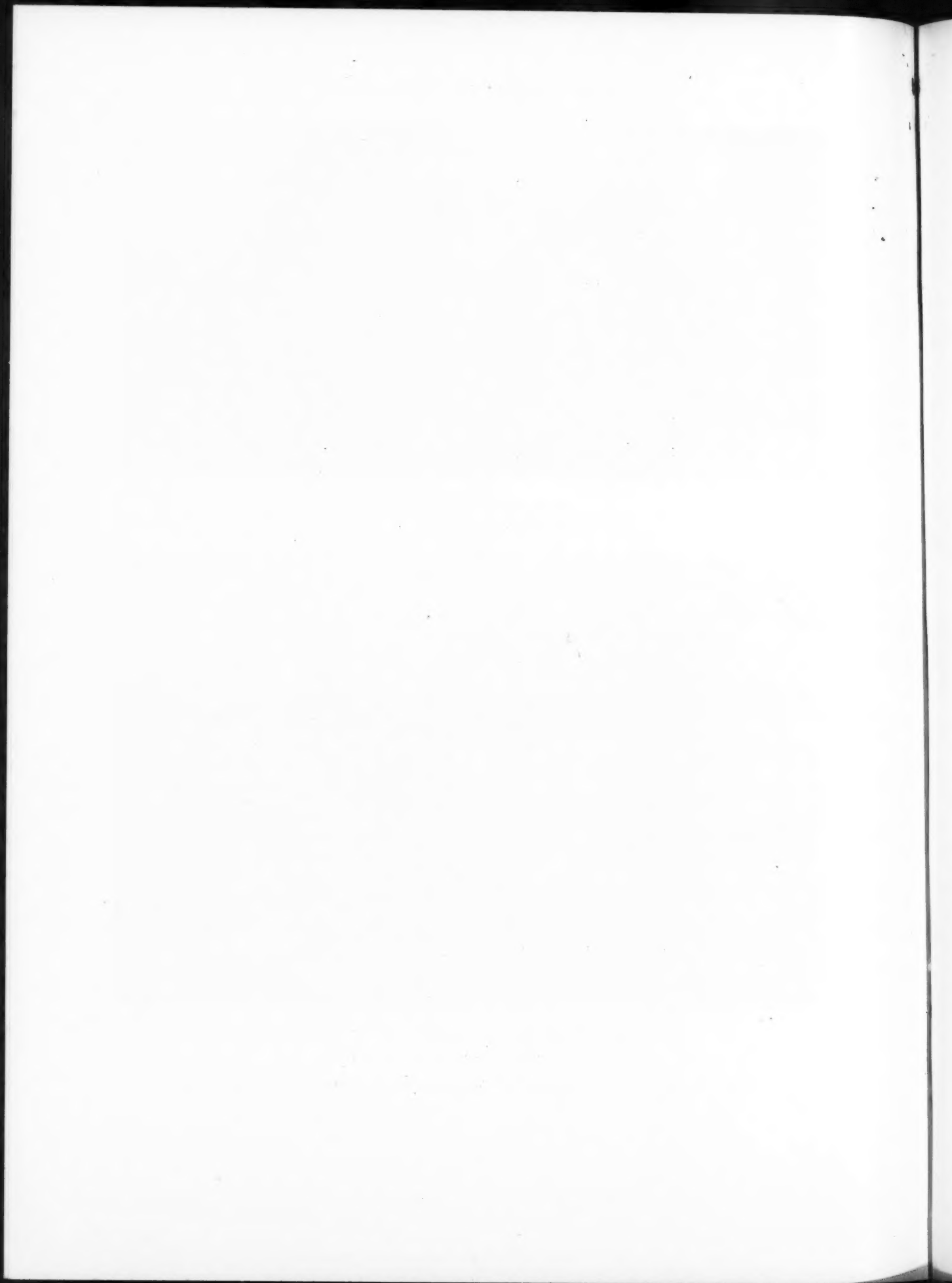
MR. FLETCHER STEELE, LANDSCAPE ARCHITECT



"WALK OVER" CLUB, BROCTON, MASS.

MR. J. WILLIAMS BEAL, ARCHITECT

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VOL. CX DECEMBER 6, 1916 No. 2137

THE EFFECT OF NEW YORK'S NEW ZONE LAW

THE initial results of the regulations adopted by this city some four or five months ago restricting buildings of various classes to certain areas has undoubtedly been watched for with much interest by architects, owners and real estate operators. It is gratifying, therefore, to note that the effects thus far apparent seem to be entirely in accordance with the predictions of those who advocated the enactment of these restrictive measures. It is reported that in the Murray Hill section, considered one of the most desirable residential areas of Manhattan, there are now vacant, looking for occupants, only 60 per cent of the houses untenanted when the zone law went into effect. Residences for many years vacant are now occupied, and some seventy-five are undergoing alterations at the present time preparatory to occupancy. The same effect can be noted in other localities belonging to the different classifications under the new law. Buildings on what had heretofore been retail streets, but which have stood vacant for a number of years, are being remodeled for tenants who can no longer look forward to the

possibility of some time being able to locate in a residence district where their gain would be the neighborhood's loss.

Of course, the other side of the question is presented by owners who propose to ask for a reduction of their tax values in proportion to the possible loss of profits due to the zone regulations. The owner of a lot, for example, who might have erected a sixteen-story structure, but who is now restricted to ten stories, is making application for a reduction in valuation of 40 per cent. Also, the owner of a comparatively low building in the vicinity of high buildings deems himself a sufferer by reason of the fact that he cannot build to the same height as his neighbors, and desires relief from this condition. At the same time, even those who claim to be injured by the operation of the new law, almost without exception admit that the measure probably will prove beneficial to the city at large and that injustice is only shown in certain individual cases. With this situation existing there seems little doubt that even though attacks on the law may be made by selfish individuals, both its legality and desirability will finally be established and admitted by all.

OUR INCREASING FIRE LOSS

THAT the widespread movement toward a reduction of our national fire losses is productive of results is indicated by statistics recently compiled concerning fire losses in various important cities of the United States during 1915.

In New York, the aggregate fire losses show a decrease of practically two and one-half million dollars from those of 1914, in spite of the increased population with which the growth of the fire department did not entirely keep pace. Chicago enjoyed a decrease of nearly a million dollars in total of fire losses for the same period. Boston's metropolitan district showed a remarkable decrease in the number of fires, although the figures representing losses of 1915 as compared with 1914 are not available. In Cincinnati, the reduction of fire losses was nearly 50 per cent, while in Milwaukee, there was a decrease of approximately 40 per cent.

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These results are generally attributed in great measure to the establishment of fire prevention bureaus whose function it is to reduce fire hazards in every way possible without imposing too great financial burdens upon the owners of property. They are still handicapped by inadequate laws and lack of authority but these deficiencies are gradually being improved and supplied.

Viewed broadly, the work of reducing our annual waste by fire has only begun. There are still many phases of the subject which are practically untouched. At the same time, there is reason to believe that the movement recently started will continue until the great burden now imposed upon the citizens of this country by preventable fire losses will be reduced to something like those carried by some of the nations of Europe, where better and more permanent buildings with better equipment are the rule.

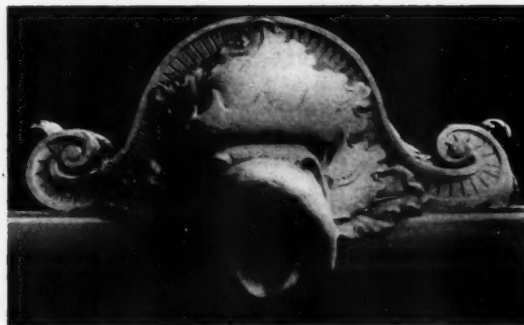
Architects as a class are in a peculiar position to assist in the furtherance of this work, and it is important that they realize the responsibility which their relation to building in general imposes upon them.

EXTENDING THE ARCHITECT'S JURISDICTION

IT IS gratifying to observe the growing tendency to delegate to the architect of many types of buildings, the design of their permanent fittings, and also the selection of furnishings and decorations necessary to their occupancy and use. The custom, which unfortunately has prevailed to a large extent until

recent years, to consider the architect's work complete when plastering was done and trim in place, is gradually giving way to the more logical plan of continuing his services until nothing remains to be done to render the premises ready for occupancy. For example, instances are multiplying where, in the case of residences, architects are even selecting pictures and table ware. The results which attend this course are bound to be of a nature which will commend it eventually to general adoption. Obviously, an architect is better fitted than anyone else to select furniture that will harmonize with the architecture and decoration of a room designed by him, and to employ his services in this connection will be affording him greater opportunities than he enjoyed under the older regime.

Naturally, the greater opportunity carries with it increased responsibilities, but these the average architect will gladly assume in the interest of better art. Instances in which the architect's work has been practically ruined,—as far as the artistic effect of interiors is concerned,—by the incompetent decorator and furniture dealer, are too numerous to have escaped the attention of people of refinement, even though they may not be technically educated in art, and we expect them to have a strong influence in bringing about the general adoption of the practice of placing these matters all in the hands of the architect who designs the building. It is another field to which the education of the public seems to supply the most logical means of admission for the profession.



THE JOINT EXHIBITION IN BOSTON

(Continued from page 357)

cally what has been done by the Boston Society. Fortunately this movement is not confined to one locality, and we shall undoubtedly find in the forthcoming exhibitions this season further evidence of a growing appreciation of an art too long neglected in the United States. There can be no development from the small

It is too much, perhaps, to expect in the near future a development of the art of the craftsman that will equal the golden age of the Renaissance. It is a source of much satisfaction, however, to note the steady revival of the art of the craftsman, too long allowed to lapse into mediocrity. Perhaps no influence in the present revival has been greater than that of architects, who, in the effort to secure an execution of their design, have in a sense



A HOUSE AT CHARLES RIVER

MR. H. B. RUSSELL, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

suburban plot to the most extensive estate that will not receive very material enhancement of value from a well directed and carefully executed landscape design, and appreciation of this fact is making oases where formerly there were but the "eyesores" of poorly conceived and badly executed projects.

Across the hall, at the opposite end of the architectural exhibit, the Society of Arts and Crafts has placed a lot of material that is very much worth careful inspection.

educated the craftsman to higher ideals, and shown him the correct paths to a better and more artistic expression of his ideas in the material in which he works.

In all fields and in all materials, the artisan has been taught to appreciate things to which his lack of an artistic sense had formerly blinded him. In every detail of the craftsman's work this great but insistent educational campaign has been going forward, and to-day we find that architects are eager to invite the

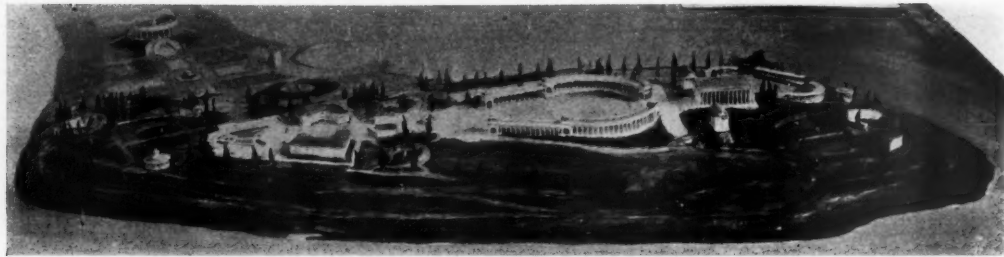
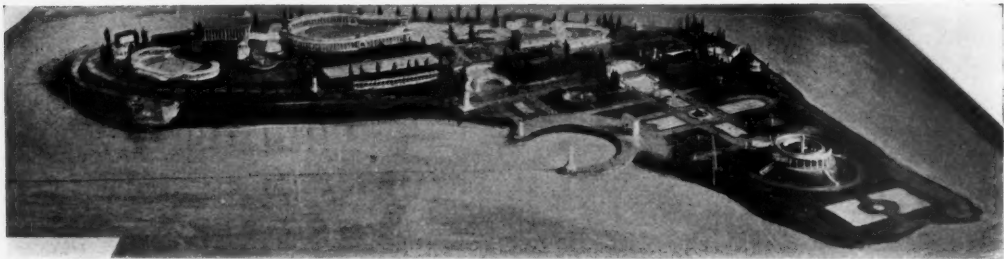
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co-operation of craftsmen on an occasion like this.

Taken as a whole, this exhibition is one of much beauty, and demonstrates how with the proper direction craftsmanship may be developed to a high state. Fabrics that are made the background for splendidly executed designs with the brush, wherein the art of the weaver is so cleverly imitated as to defy detection except under the closest inspection, wrought iron that has taken on the very spirit of the shapes into which it has been hammered, faience that rivals in color and its sug-

gestion of texture old and rare examples, and carved wood that shows the possibilities that can be achieved in interior design, all indicate that the craftsman is becoming more than a workman, and that he is in fact an indispensable ally of the architect.

The arranging and hanging of this entire exhibition has been done with much skill and artistic perception. The large rooms and long vistas present a most attractive appearance. Considered from every viewpoint, the Allied Societies have accomplished a satisfactory result.



AN ARCHITECTURAL IDYLL

MESSRS. NEWHALL & BLEVENS, ARCHITECTS

A development of Governor's Island, Boston Harbor, which should be laid out as an *Isola Bella*, where should be found every known amusement for children and their mothers, and that should do for the well what the Floating Hospital does for the sick children.

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FARMHOUSE, BROOKLINE, MASS.

MR. CHARLES ENDICOTT PATCH, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

Massive Fabric of Lincoln Memorial

The largest stone in the great Lincoln Memorial has been swung into place. There are three of these slabs of marble all of the same size, and they are reputed to be the largest ever set in any structure in America. Each is more than 6 ft. high and more than 19 ft. long, and weighs about 28 tons. The big blocks came from a quarry in Colorado which is situated just below the perpetual snow-line of the Rockies, on the eastern slope of the Great Divide. Modern mechanical appliances for the hoisting of giant slabs have transformed American quarrying. Mr. Henry Bacon, the architect of the Lincoln Memorial, is reported to have stated that there are more than 800 pieces of stone in the memorial weighing from 12 to 25 tons each. No other piece of architecture in the world, it is claimed, can boast of such construction.

A Memorial to John M. Carrere

The committee on the memorial to John M. Carrere announce the completion of their work.

The proposed memorial takes the form of an exedra and staircase leading from the level of Riverside Drive and Ninety-eighth Street to the park between the drive and the river. The memorial was designed by Thomas Hastings. It will be built of pink granite with platform and steps of bluestone.

It is hoped to have the memorial completed and dedicated during December.

Nashville Architects Elect Officers

At a recent meeting of the Nashville (Tenn.) Association of Architects, the following officers were elected: George C. Norton, president; E. E. Dougherty, vice-president; Walter C. Sharp, secretary and treasurer. The committee on

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construction selected is Henry C. Hibbs, chairman; B. J. Hodge and Donald W. Southgate.

Australian Federal Parliament House Competition

We are advised by Mr. W. B. Griffin, Federal Capital Director of Design and Construction of the Australian Federal Parliament House Competition, that the date for submitting designs has been extended from January 31, 1917, to April 30, 1917.

Increased Total of Building Operations

Building operations in many of the larger cities of the country increased in 1915, according to the United States Geological Survey. In forty-eight selected cities the total cost of building operations was \$641,769,199, an increase of \$22,016,845, or nearly 4 per cent, over 1914. Twenty-eight of these cities showed in-

crease and twenty showed decrease. New York was the leading city in cost of building operations, with \$103,023,800, an increase of \$28,993,559 over 1914. Chicago, which was the leading city in 1914, was second in 1915, with building operations costing \$97,291,400, an increase of \$14,029,690. Brooklyn was third, with a total of \$45,601,851, an increase of \$3,729,544 over 1914. The average cost per operation was \$3,190 in 1915, compared with \$3,042 in 1914.

The Department of Architecture of the Alabama Polytechnic Institute at Auburn, Ala., will be pleased to receive manufacturers' samples and catalogs. Address Mr. Frederic Biggin, Professor in Charge.

Personal

Mr. Samuel J. Berman, architect, has opened an office for the practice of his profession in the Lennox Building, Cleveland, O.

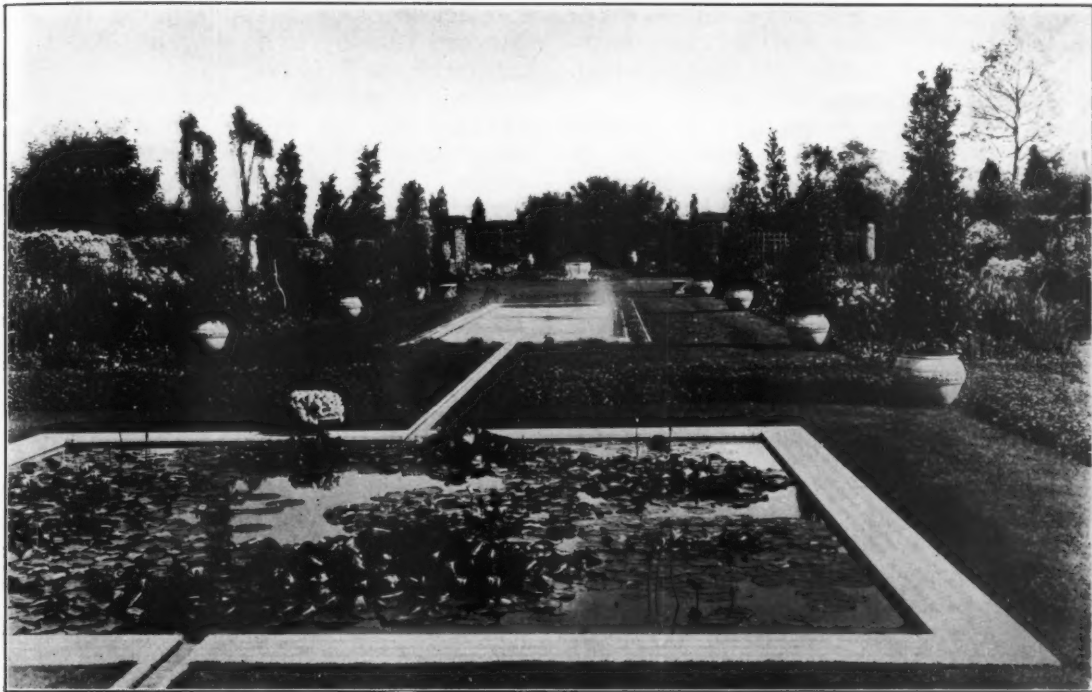


A COUNTRY HOUSE

MR. J. WILLIAM BEAL, ARCHITECT

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

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GARDEN ON ESTATE OF ARTHUR CURTISS JAMES, NEWPORT, R. I.

MESSRS. OLMSTEAD BROS., LANDSCAPE ARCHITECTS

Joint Exhibition in Boston, Mass., of Architecture, Landscape Architecture and Allied Arts

INDUSTRIAL INFORMATION

Lighting Fixture Glassware

The Macbeth-Evans Glass Company, Pittsburgh, Pa., has issued two catalogs, Nos. 82 and 87, for general distribution. The former is entitled "Thebian," and illustrates and describes lighting glassware sold under that name. It is claimed that the average home owner who desires to light his home artistically will find that "Thebian" glassware will more than meet his requirements both as to decoration and efficiency. "Thebian" is said to subdue the intense brilliancy of the Tungsten and Type "C" lamps, transforming it into soft, mellow illumination, which is thought to enhance and add to the charm of any room. Many excellent designs are shown.

Catalog 87 sets forth the merits of "Alba," which is described as the original white diffusing glass. It is claimed that it possesses inherent beauty, is very effi-

cient, and when used with high-powered light sources is at its best. "Alba," when roughed, closely resembles Carrara marble. For this reason it is thought that "Alba" lends itself particularly well to the manufacture of those pieces designed to reflect some architectural period, and others in which it is desired to accentuate the decorative features. "Alba" semi-indirect bowls, ornamental globes, urns, hemispheres and shades in a variety of patterns are illustrated in this catalog, and dimensions are given. Various finishes can be had and it is stated that the decorations which enrich the surfaces of many of the "Alba" pieces do not seriously affect the efficiency of the glass.

Speakman Showers and Fixtures

The Speakman Supply & Pipe Company, main office and factory in Wilmington, Del., has recently issued Catalog G-W, which is a supplement showing

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some of the new fixtures designed since the issuance of the last previous catalog. These include the Mixometer, which is an improvement of the old No. 3 valve designed for the use of shower baths to regulate the temperature of water and prevent scalding. Improved shampoo connections, shower heads, new types of showers, faucets, wastes and other specialties are shown and described in this supplementary catalog, which may be had upon application.

Grinnell Automatic Sprinklers

The October issue of the *Grinnell Automatic Sprinkler Bulletin*, published quarterly by the General Fire Extinguisher Co., Providence, R. I., contains an unusual amount of interesting material and thought-provoking suggestions concerning fire protection. One item of interest relates to a letter received by the *New York Tribune* in 1841 anent the subject of fire

protection, and a reply made by Mr. Horace Greeley, who was at that time editor of the *Tribune*.

Only by considering conditions a half century ago are we able to fully realize the wonderful progress that has been made in this subject since that time. The comment made by the *Bulletin* on the item referred to reads as follows: "It would seem that editors, as a class, are too busy with their multitudinous writings to thoroughly study fire protection matters before they write editorials which, unquestionably, have much influence on public opinion in the matter." We hardly believe that this general charge of superficiality is entirely justified. Probably the criticism is only intended to apply to editors of daily papers and popular magazines. Certainly the editors of engineering and technical journals are not ignorant of the subject.

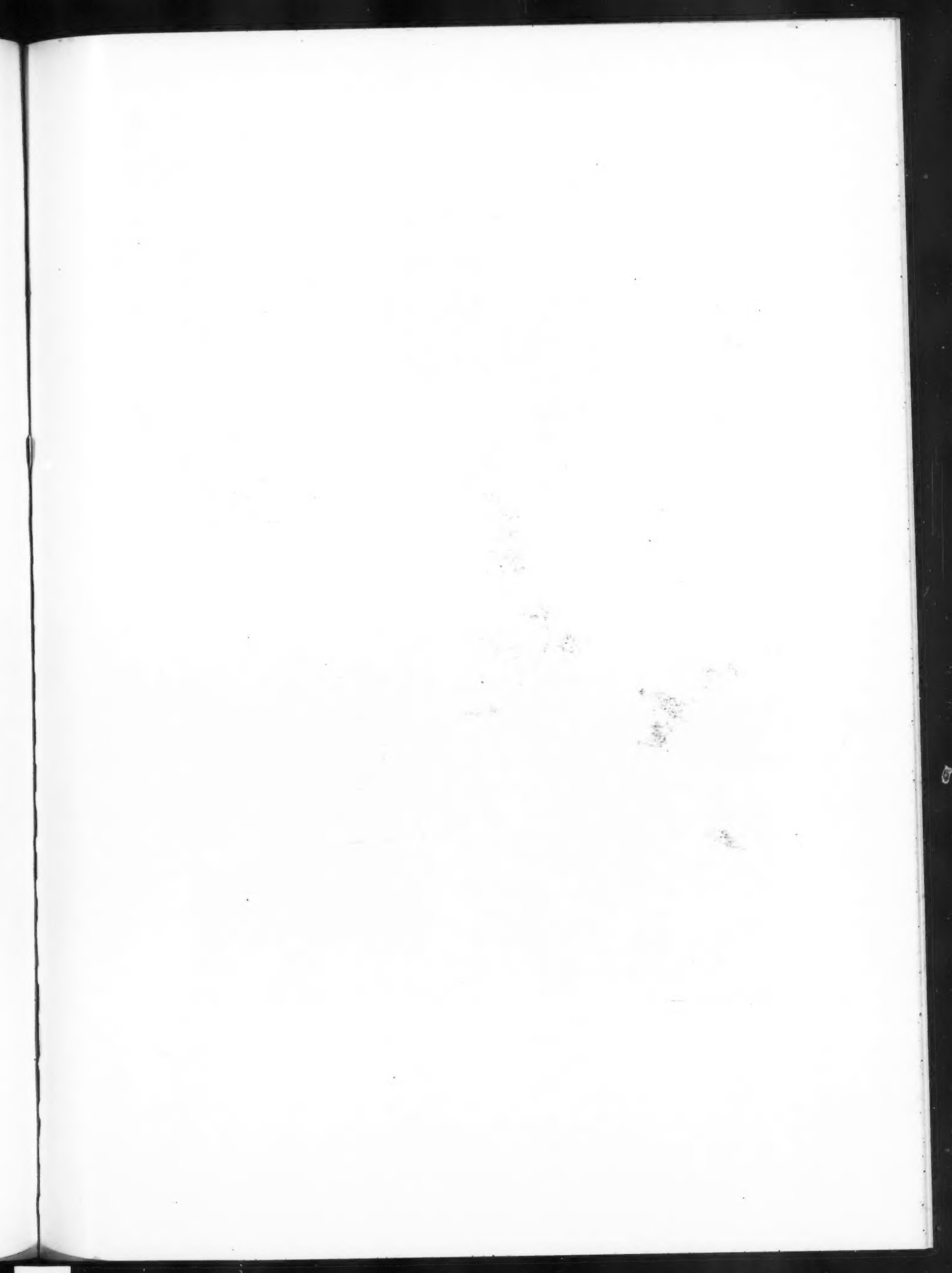
Copy of the bulletin may be had upon request.



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