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Book Reviews

Over the Drawing Board: a Draughtsman's Handbook. By BEN J. LUBSCHEZ. The Journal of The American Institute of Architects, Washington, D. C. \$2.

Somewhere somebody said, referring to "A Child's Garden of Verses," that it was written from the level of the nursery fender. Most of us, as we progress beyond the creeping age, forget the appearance of the undersides of sofas, chairs and tables once so familiar; forget the little things, the old aspects, that made up the world of our infancy. Mr. Lubschez has remembered the little things and this is one of the chief virtues of his book; the old hand is apt to take so much for granted; he forgets he once knew so pathetically little, that everything once was new to him, each step an adventure in a voyage of delightful discovery. Sometimes the composite odor of tracing cloth and india ink on a summer day will waft him back to that hot day in July when, beginning his journey, his nostrils were first assailed by that engaging smell; but usually he feels as though he always had known all about it all. It will pay him to have this book in the office to run through and refresh his memory. It is clearly and concisely written; here and there in the desire for compact statement it falls short of complete lucidity; here and there one would wish for a fuller description; here and there it smacks of the textbook for the amateur, and then immediately one remembers the fender and the undersides of things and forgives. It does not contain all the tricks; as, for example, the stretching of tracing cloth is not described in the chapter devoted to that material. The difference between the color palette proper to water-color sketches and that for formal rendering is not noted, nor are hints given as to those colors which will depose or settle and those which

will not. Some of us might take issue with the palette Mr. Lubschez suggests; Prussian blue makes some of us shriek with pain, but, then, some would die with it clasped to their bosoms. But the book is an extremely useful compilation of many of the methods in use; some of them have been made familiar in articles by various authors in the architectural periodicals, but such articles are not always available and it is well to have the information in book form. And it should be in the hands of all the students and junior draughtsmen.

H. VAN BUREN MAGONIGLE

The Italian Orders of Architecture. Letterpress and 32 pages. Charles Gourlay, Royal Technical College, Glasgow. Longmans, Green & Co., New York. \$2 net.

Another book on the Orders! Taken altogether its publication is justifiable. The plates are well drawn and reproduced and the whole volume is well gotten up. The examples chosen are useful ones and in the plates the reader may find reminiscences of Vitruvius, Vignola, and Palladio, of Sir William Chambers, Gibbs, Langley, Mauch, Spiers, and our own Professor Ware.

The book, especially in its letterpress, impresses one as being too compressed, as trying to cover too many things rather superficially, and consequently is apt to fall short in explicitness and lucidity as a textbook. Withal, however, it is a valuable work of reference offering many good hints to the student, and a unique edition of the primer of architectural design, for never before, in so far as the writer's knowledge goes, has a decently compiled and printed "Vignola" been offered at so modest a price.—B. J. L.

Obituary

William Albert Wood

Elected to the Institute, February 15, 1918
Died at Philadelphia, April 10, 1918

Henry Janeway Hardenbergh

Elected to the Institute in 1867; to Fellowship, 1877
Died at New York City, March 13, 1918

Mr. Hardenbergh's long connection with architecture spans an age of building development than which none was ever so bewildering in the rapidity with which our communities were transformed, not wholly for their good, as we have now discovered. The Dakota apartment house built by Mr. Hardenbergh, in 1884, was then the most notable building of its kind in the United States, and it still lives where many that followed have already passed into oblivion. Mr. Hardenbergh, in his later work, became widely known as the designer of such famous hotels

as the Waldorf-Astoria, the Plaza, the Martinique, in New York City; the Copley-Plaza, in Boston; and the New Willard, in Washington. He was born at New Brunswick, N. J., February 6, 1847, and studied architecture under Detlef Lienau in New York City, from 1865 to 1870, since which time he was in active practice.

James Edward Ware

Elected to the Institute in 1882; to Fellowship, 1889
Died at New York City, April 14, 1918

James Edward Ware, who practised architecture for nearly half a century in New York City, was born there on July 16, 1846, the son of John P. and Eliza (Alvord) Ware. He was graduated from the College of the City of New York in 1864, and began practice in 1870. He was one of the pioneers in designing the modern type of fireproof warehouse—the buildings of the Manhattan

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Storage & Warehouse Co. being notable examples of his work—and also in the designing of improved city dwellings for workers. He was one of the prize-winners in the competition held by the Association for Improving the Condition of the Poor in an effort to better living conditions in the congested districts, and it was from his plans that some of the earliest model tenements were constructed. Other examples of his work are the Twelfth Regiment Armory and the Madison Avenue Presbyterian Church. In later years, his sons, Franklin B. Ware, former State Architect, and Arthur Ware were associated with him.

Mr. Ware was for many years a trustee of the Manhattan Savings Institution, treasurer of the Industrial Christian Alliance, and a member of the Architectural League of New York. He was a member of Company B, Seventh Regiment, N. G. N. Y., for twenty-three years, and was one of the members of the regiment who acted as a guard of honor when the body of President Lincoln lay in state in the City Hall. In 1872 he married Edith Cordelain Backus. He is survived by his wife, three sons, Franklin B., Arthur, and Foster Ware, and three daughters, Mrs. Egbert S. Hurd, Mrs. George Sykes, and Miss E. Gladys Ware.

George Alexander Wright

Elected to the Institute in 1916

Died, San Francisco, California, March 2, 1918

Mr. Wright was born in Portsmouth, England, in 1852, and received his architectural training with Alfred A. Hudson, architect, Southsea, England, and from 1880 to 1885 with Thomas Hellyer, architect, of Ryde, Isle of Wight. He then assumed practice as architect and surveyor at Southsea and Wimbledon until 1889.

He was a licentiate member of the Royal Institute of British Architects, and a member of the Quantity Surveyors' Association of London. He had been a member of the Junior Conservative Club, a retired Captain of the Fourth V. B. East Surrey Regiment (now the 23d London Regiment) and formerly held commissioned rank in the Royal Engineers.

When King Edward VII made his Indian tour (as Prince of Wales) in 1875-6, Captain Wright was selected to accompany the Royal party in a secretarial capacity, and one of his cherished possessions was a silver medallion commemorating that tour, which King Edward himself presented to him.

In 1890 he left England and, after some years of practice in San Francisco, he formed a partnership with Willis Polk; then later L. C. Mullgardt became associated with them. Early in 1906 the partnership was dissolved, and at this period came the great fire which brought disaster

to the city, also great opportunities to the architect. The firm of Wright, Rushforth & Cahill was then formed and continued until 1913, since which time it has been Wright & Rushforth.

It may be said, in reviewing Mr. Wright's achievements, that his specialty was construction rather than designing, and in that he was unsurpassed. His grasp of the contents of plans preparatory to specifying and rendering estimates was most remarkable.

He was the architect of the manufacturing plant of W. P. Fuller & Co., at south San Francisco, and superintended the erection of the Hayward Building (now Kohl Building). He also participated in the designing and erection of numerous buildings in and around San Francisco, one of the most recent being the Hotel Whitcomb, one of several buildings erected for the Whitcomb Estate.

He was a hard worker, energetic and progressive, ever desirous of elevating the ethical standards of his profession. He was for twenty years or more tireless in his efforts to bring about a betterment of the existing conditions in estimating and contracting. He was the pioneer in this country for the adoption of the "Quantity System" and the author of several publications on the subject, also the book "Wright on Building Arbitrations."

In 1914, touring the eastern states, lecturing upon this subject before the General Contractors' and Architectural Associations, he did much to awaken the interest of these bodies to the necessity of establishing a standard quantity system, and it is largely through this and his publications on the subject that it is now being used in some municipal and government work in eastern cities.

The General Contractors' Association of San Francisco, in recognition of his voluntary endeavors to bring about these results, elected him to be their first "honorary member."

Those who knew Mr. Wright intimately recognized his sterling qualities, his genial, kindly nature. He advocated always a "square deal" between owner and contractor, and would never allow himself to be the recipient of any favor which might place him under obligation to the disadvantage of his client.

The last few months of his life were devoted to a philanthropic effort to provide a convalescent home and housing accommodations (for returning invalided soldiers and sailors of British birth, now serving with either the American or British forces), to be called the Victoria Memorial; and for this object he and Mrs. Wright deeded to a Board of Trustees, on January 29, 1918, about forty acres of beautiful wooded land in Napa Valley, and it was while at the point of perfecting the organization of the governing body that his life was suddenly brought to a close.

GEORGE RUSHFORTH.