

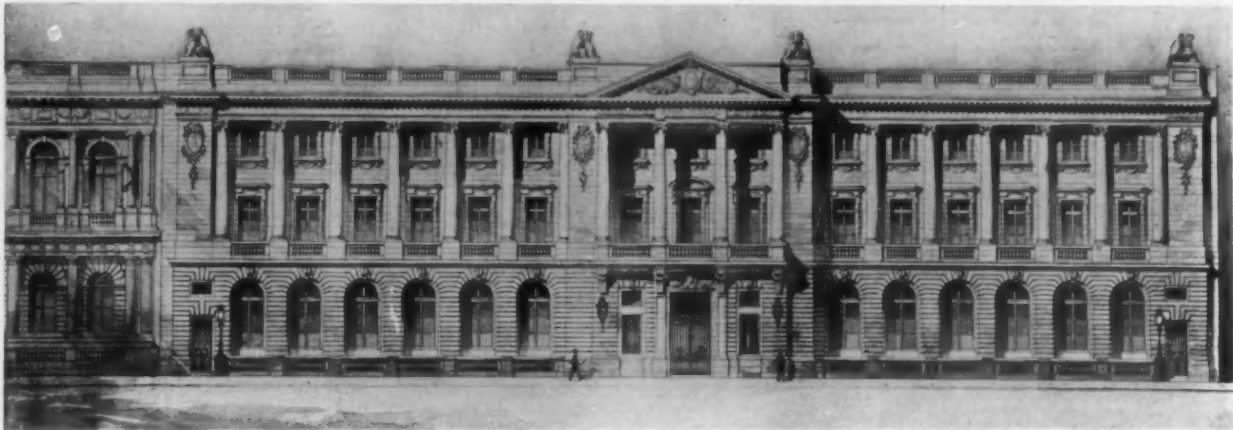
THE AMERICAN ARCHITECT

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Vol. XCV.

WEDNESDAY, FEBRUARY 17, 1909

No. 1730



ROYAL AUTOMOBILE CLUB
LONDON

MESSRS. MEWES & DAVIS, ARCHITECTS
MR. KEYNES PURCHASE, ASSOCIATE

Notes from Europe

By FRANCIS S. SWALES, ARCHITECT, LONDON

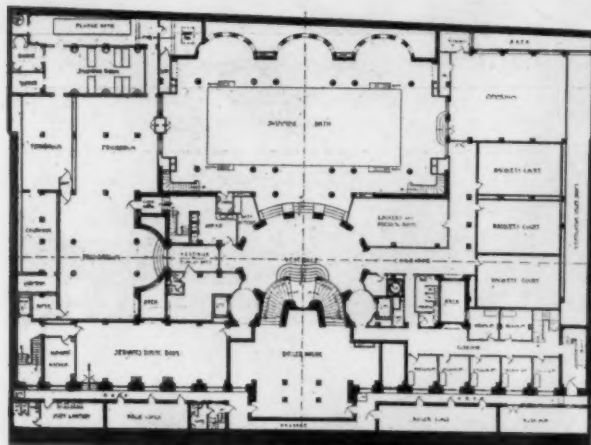
IT is interesting to note that another example of the French influence will soon be found in Pall Mall, on a part of the site occupied by the old buildings—formerly the War Offices—between the Carlton Club and St. James' Palace grounds, in the new home of the Royal Automobile Club. Pall Mall (though it possesses a few aberrations) has been more fortunate than most of London's principal streets, in so far that the newer buildings have been for the most part at least the equals in design of the older structures which they have replaced. The "old" building of the Alliance Assurance Company, opposite St. James' Palace, erected some twenty odd years ago, is one of the designs which helped to make the name of Norman Shaw famous. The new building facing St. James' Street, to which the company not long ago removed its offices, is the joint work of Mr. Norman Shaw and Mr. Ernest Newton, and two shops built on the north side of the street are rather good work by well known men; but when it was known that the old War Offices—a group of good old structures, including York House, designed by Sir John Soane—were to be demolished, disapprobation became general.

English sentiment breeds reverence for anything that is old, regardless of whether or not the object be worthy of it, which, so far as architecture is concerned, may be understood when one looks upon the good, if commonplace, old structures and then upon the pretentious "improvements," one grasps in an instant the national

antipathy to "improvements," sympathizes with it and gives the protesting public credit for at least good judgment. The old War Offices were just such commonplace old buildings with nothing remarkable about them—only plain—not particularly refined—just inoffensive, and the improvement will be a real one. The Royal Automobile Club is to be built from the designs of Messrs. Mewes & Davis, architects, with whom is associated Mr. E. Keynes Purchase, the Honorary Architect of the club. The preliminary drawings and photographs which accompany this letter show the design as it will be carried out with the exception of a few changes in the details, which will be effected in the study during the progress of the work.

Impersonal, if not strictly monumental, architecture has been the rule for the best clubs of the "West End," high renaissance being the type of design which has prevailed in Pall Mall. Of the row of clubs extending from Waterloo Place to St. James' Palace (which includes the Athenaeum, Travelers', Reform and Carlton) the façade of the Travelers' is based upon the design of the Pandolfini Palace in Florence and that of the Carlton upon the Library at Venice. The Royal Automobile Club, which will adjoin the Carlton, follows the precedent, more or less adopted by the other clubs, and owes its inspiration to the former Hotel Crillon-Coislin—now the Automobile Club—in the Place de la Concorde, Paris. It would be difficult to find a more beautifully studied example of modern architecture than the

fine fronts by Gabriel facing the Place de la Concorde—there are two buildings, exactly alike, the former Hotel Crillon-Coislin and the Ministère de la Marine—second



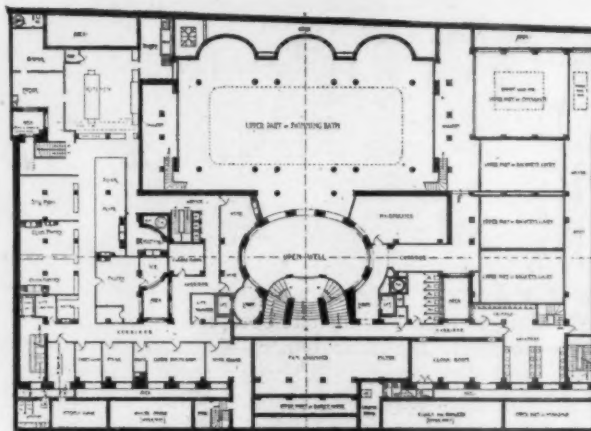
BASEMENT PLAN

ROYAL AUTOMOBILE CLUB, LONDON

only to Perrault's Colonnade of the Louvre—if indeed to that—this is among the finest columnar façades in the world. It is extremely improbable that any classic design to equal this will be built in England during the lifetime of any one now living, so that any architect who would emulate Gabriel must needs do so in much the same spirit that he might attempt to emulate the Parthenon or the Sainte-Chapelle—to attain as near as the conditions permit the same character of refinement, simplicity and strength.

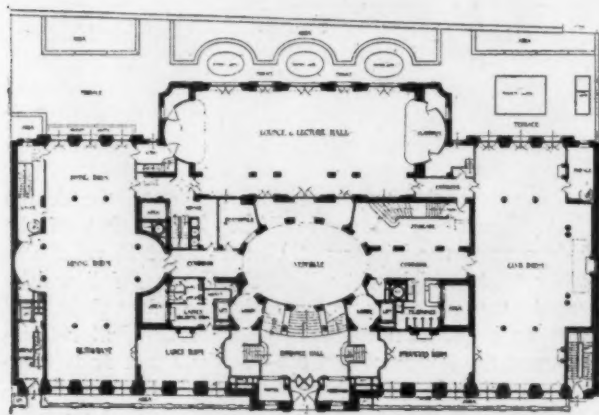
This character is expressed to an unusual degree in the design for the new Royal Automobile Club. It is large in scale, an essential to monumental effect; the proportions of the *travée* are nearly the same in elevation as those of the buildings by Gabriel, but the effect will be quite different in perspective, due to the columns being engaged instead of part of a free screen. Again, in elevation, the central feature of the new building is similar to the end pavilions of the old, but the effect here will also be different—in the French example the corner columns under the pediments are engaged to the pylons and the two middle ones though free are only a half diameter from the pilaster behind. In the building

to be erected in Pall Mall the corner columns will be a half diameter in front of a pilaster on the corner of the pylon against which the portico returns, while the middle ones are in screen due to the wall face being recessed below the pediment to form a loggia. This latter effect is usually a weak one, giving, as a rule, the impression of two buildings joined together, but the present treatment—the latest studies show the pylons at the ends and those at either side of the pediment brought to the same face—slightly in front of the bases of the columns—and the balcony over the entrance door only, thus doing away with the console below the corner columns and placing the balustrade at either side of the balcony between the pedestals to columns instead of in front of them—a distinct improvement upon the elevation sent herewith. The mass of masonry forming an attic behind the pediment now projects beyond the face of the pylons. This arrangement produces the effect, in the model, of a strong frame of masonry round the void in the center and appears to effectually unify the whole front. It will be interesting to see how this will work out in execution. Internally the building is treated in the "grand manner." There is an uninterrupted vista from the Pall Mall entrance through to Carlton



LOWER GROUND FLOOR PLAN

ROYAL AUTOMOBILE CLUB, LONDON



GROUND FLOOR PLAN

ROYAL AUTOMOBILE CLUB, LONDON

House Terrace. The elliptical vestibule is forty-eight feet by thirty-two feet and runs through two stories and is fifty feet high to the ceiling over the central portion. The dining room at the east end and the club room at the west are each ninety-three feet by thirty-five feet, and the "Lounge," which on occasions may be used as a lecture room, one hundred and eight by forty feet, including the platform, and thirty-five feet high. The basement contains a gymnasium and extensive baths, which are accommodated in rooms which are twenty-eight feet high. Included in the baths is a swimming pool thirty by seventy-five feet.

The Royal Automobile Club will be the first important club building built in London for several years, as a monumental structure of the kind, the only one for many years more. As architecture it bids fair to rank high among the best work of this century in England.

PARIS—*Its Present Unpleasant Appearance.*—All this winter Paris has been an exceedingly dirty city. The earth and board fences around the excavations of

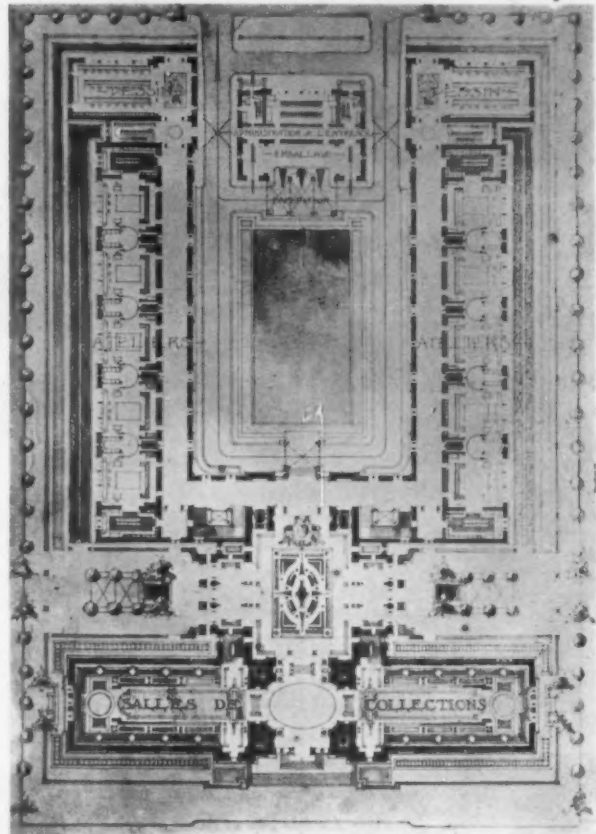


ELEVATION, A MANUFACTORY OF STAINED GLASS AND MOSAICS

DESIGN BY MR. EVERETT MEEKS, PARIS. AWARDED FIRST MEDAL

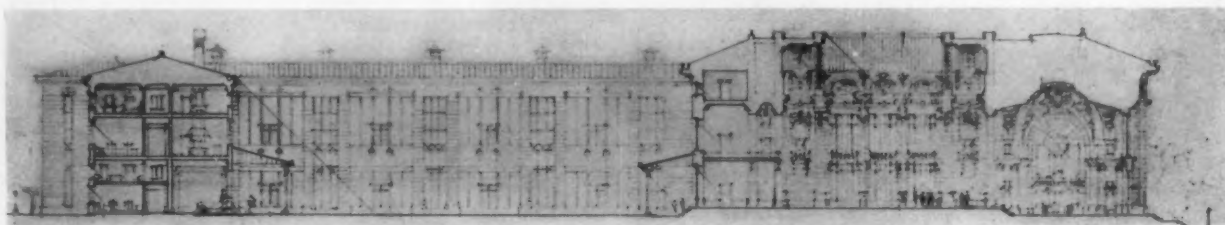
the Metropolitan have given it the appearance of an American mushroom mining town. When the snow and ice came last month ashes and salt were thrown over the sidewalks, and this, added to the existing upheaval and a great deal of rebuilding, has made Paris for the time being the most unpresentable city in Europe.

Americans at the Ecole des Beaux-Arts.—America is always well represented among *les étrangers* as regards numbers at the Ecole des Beaux-Arts, especially in the section of architecture, but the number was not so great but what one might know or know of all the "American Architects" in the School. During the past few years the number has increased greatly, until it is now difficult to know of half those receiving instruction in the various ateliers outside the school proper. Among the latter are many who have received a good training in the United States, including a considerable office experience, or who have passed the age limit, thirty, and for one reason or another do not take the regular course in the school—besides, of course, the great number who have either tried and failed at, or lack the courage to tackle the admission examinations. A visit to a few of the ateliers indicates that some very useful study is being done by the "outsiders," while "in the school" Americans have of late more than held their own. Three Americans have just received their diplomas, Messrs. Meeks, Peck and Stevens. In the recent competition of the first class, the design by Mr. Meeks for a Manufactory of Stained Glass and Mosaics, which was awarded a first medal, is very interesting. One may question the *raison d'être* of the great central arch, and the wall treatment recalls the celebrated design for a *Musée de Porcelaine* by Felix Débat, but,



A MANUFACTORY OF STAINED GLASS AND MOSAICS

PLAN AWARDED FIRST MEDAL



SECTION, A MANUFACTORY OF STAINED GLASS AND MOSAICS

DESIGN BY MR. EVERETT MEEKS, PARIS. AWARDED FIRST MEDAL



ARMENIAN CHURCH, PARIS

MR. A. GUILBERT, ARCHITECT

(From *The Builder*)

aside from these reflections, it seems to us a notable piece of studied design, alike in plan and elevation.

In the *Concours Godebauf*, which was judged December 23, M. Pons, a pupil of M. Redon, was awarded the prize, and Mr. Frederick Hiron, an American and a pupil of Laloux, was classed first among the four other competitors, who, besides the prize winner, were awarded first medals.

New Buildings.—M. Blanette (the successor of M. Gaudet as Professor of Theory at the Ecole) has been commissioned by the Department of Public Instruction to convert the College of the Jesuits in the Rue de Madrid into a permanent home for the *Conservatoire de Musique*. A new building will be erected in the central court to accommodate the library and two theaters for the practice of declamation and of opera, and a large auditorium or concert hall will replace the wing of the old buildings facing the Rue d'Edinbourg. The remaining parts of the old structure will be converted into a museum of musical instruments and offices on the ground or first floor and into class rooms on the second and third floors.

New Naval School.—The *Ecole Militaire* is one of the largest groups of Government buildings in Paris. One of the best works of Gabriel, it is a Mecca of architectural students. Since the exposition of 1889 it has been masked on the north front by the huge *Galerie de Machines* and the Eiffel Tower, while the large tract of

land between the two latter buildings has been hitherto left unimproved and bordered by most commonplace buildings containing flats and small shops. Along the Avenue Suffren, which bounds this tract on the west, the French Government has purchased a large site for the group of buildings, to include the Naval Academy, School of Marine Engineering, Marine Stores, Naval Archives, etc. This has been the subject of a very important competition. The jury consisted of MM. J. L. Pascal, Honoré Daumet, Henri Deglane, Victor Laloux and Louis Bonnier, who have awarded the first prize to M. Patouillard-Demoraine, second prize to Messrs. Duval and George, third to M. Chaussemiche, while a fourth prize is awarded equally to M. Sortais, M. Duquesne, MM. Guidetti and Grisolia, M. Bréasson and M. Leprince-Rinquet. The construction will be commenced immediately.

The Press.—“*The Building News*” for November 27 contains among its illustrations an admirable drawing by Mr. H. P. Burke-Downing of his beautiful design for the Church of St. John the Divine, Merton Abbey, Surrey.

The same, for January 1, 1909, contains among its illustrations Mr. Belcher's Ashton Memorial in Williamson Park, Lancaster, reproduced from a water color by Mr. J. J. Joass, which was the best architectural water color at the last Royal Academy Exhibition, and an elevation of the new building for the Grand Trunk Railway Company

by Sir Ashton Webb. In his review of the work of the year 1908 the editor comments: “The year which has just closed has been the worst which the building trade has ever experienced within living memory.”

“*The Builder*” for November 28 contains a paper read by Mr. J. B. Fulton at the Architectural Association, which is of very great interest and accompanied by Mr. Fulton's characteristic sketches.

Another item of interest is a proposition to widen Great Cumberland Place, extend it to Marylebone Road and form an avenue as an approach to the marble arch from the Great Central Hotel. It is the idea of Mr. L. K. Hall, architect, and it is regrettable that such a scheme as this, instead of the recently completed “Speight Scheme” of widening the road at the arch, was not adopted. Of the illustrations, the Convent of “The Poor Clares,” by Mr. Leonard Stokes, and the “Garden Entrance to Tirley Court,” by C. E. Mallowes, are characteristic works by these accomplished artists.

In the issue for December 5, Baltard's Church of St. Augustine is the principal illustration, while Mr. Frank L. Pearson's Hever Farm Buildings shows how very good English domestic work at its very best may be.

For December 12 the illustrations of No. 28 Margaret Street, by Mr. John Belcher, A. R. A., and premises Lincoln's Inn Fields, by Mr. Eustace C. Frere deserve comment.

There is published an article upon “The Possible

Improvement of the National Gallery and Trafalgar Square," by Mr. H. Heathcote Statham. There are many ways in which the National Gallery might be improved. There is only one way to improve Trafalgar Square—materially—it can be summed up in three words—Demolish Nelson's Column!

The January 2 number, as usual, with "*The Builder's*" New Year's number, contains a number of special illustrations. Mr. Statham contributes a fine drawing of St. Paul's, with a useful plan. The first prize design in "The Builder" competition for a façade of a club in ferro concrete, by Mr. F. J. Lucas, and the central part of the new South Kensington Museum, by Sir Ashton Webb, are others, but most interesting of all is the masterly little Armenian church in Paris, designed by Mons. A. Guilbert.

For January 9, the elementary schools at Middleton are attractively presented—in fact, almost as attractive as were the buildings at West Point in the drawings, and we wonder how it will look in a photograph. The second prize design, by Mr. J. W. Hepburn, in "*The Builder*" competition, is better in one respect than the first prize design. There are no imitated courses of rusticated stonework.

"*The Builder's Journal*," which is a paper more for the contractor than for the architect, contains in the number for December 23 illustrations of the three prize designs in the competition for the hall and offices of the Glamorgan County (Wales) Council, of which the third prize design by Mr. Henry T. Hare is, beyond question, the best of the three.

The number for January 6 comes out with a well-designed front cover.

"*La Construction Moderne*" has contained something useful or interesting in about every third number. Perhaps the most notable thing is M. Laprade's design for a bridge at the entrance to an important commercial city, which was awarded the *Prix des Architectes Americains*. It is not unlike the Tower Bridge, London. The same number contains several illustrations of the work of Coblenz by one Willy Bock, one of whose *maisons à loyer* is sufficient to illustrate his style. One would like to know whether this is the result of the "Secession movement" or the cause of it. This and some houses at Santiago, Chili, by Mons. R. Larrain, published in the issue of December 19, are sufficient to satisfy us that in France, England and the United States, even city residences are not as bad as they might be, or are in some other lands.

"*L'Architecture*" for December 5 publishes the Grand Prix designs which have already appeared in the pages of the "American Architect."

The same for December 12 and 26 and for January 2 are devoted principally to illustrations of Moresque architecture, including several works at Sfax, Tunis, by Monsieur Guy, A. D. G., and restorations

of parts which had been demolished of the mosque at Cordova.

In the issue of December 19 an announcement is made of the intention to erect a monument to the late Professor J. Gaudet. An appeal for funds will shortly be made, and in the meantime any communications should be addressed to the Société Centrale des Architectes Français, 8, rue Danton.

The plates deal with the extraordinary Russian design for a bridge across the Neva at St. Petersburg.

"*L'Architecture*" for January 9 may be passed over.

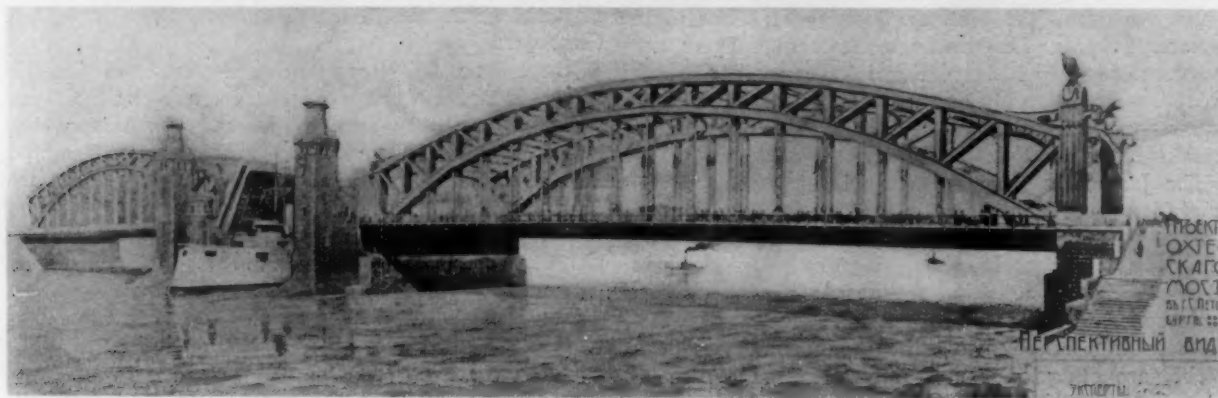
The English "*Architectural Review*" for January has just made its appearance as this letter is being forwarded. It has for the subject of its leading article Lecce, a city in the "remote district forming the heel of Italy"; the architecture of which is possibly interesting because it has probably never been published before. The third part of a series of articles upon the architecture of the United States deals with the commercial buildings—smaller types; among the illustrations appears the Singer Tower and buildings by Messrs. Cass Gilbert, George B. Post, Kirby, Petit and Green, Peabody and Stearns and Mason and Kahn. There is the regular installment of measured drawings of architectural details which come under the head of the "Practical Exemplar." The section devoted to Current Architecture includes a number of reproductions of photographs of alterations to a house near Chesterfield, by Professor C. H. Reilly, of



ASHTON MEMORIAL, LANCASTER

MR. JOHN BELCHER, A. R. A., ARCHITECT

(From *Building News*)



BRIDGE OVER THE NEVA

(from *L'Architecture*)

ST. PETERSBURG, RUSSIA

Liverpool University. In detail it resembles more closely the American architecture of the Colonial period than either the fussy "Adams' style" or the more coarse "Georgian" of England. Some illustrations of good

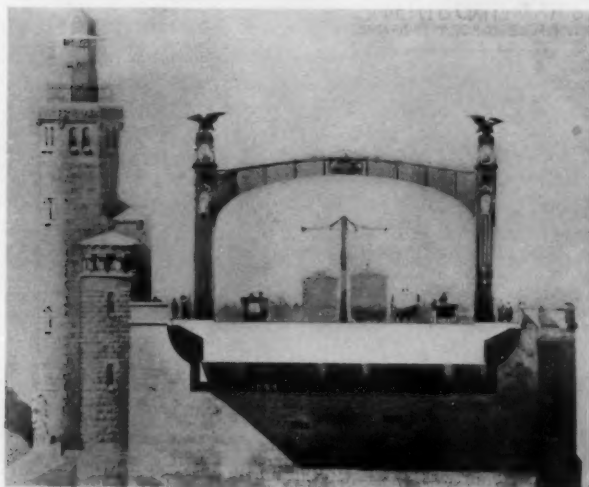
IRON WORK, OLD AND NEW

The advent of the so-called English basement house has had a marked effect upon the high stoop house so common in New York thirty and more years ago.

In the late 60's the residential part of the city, then barely touching Thirty-fifth Street with its northern edge, was marked by many pretentious dwellings whose high stoops and long first floor balconies afforded the dweller in town during the summer months a place to sit in the open air of evenings. In those days social lines were not as closely drawn, and people enjoyed a speaking acquaintance, and often more, with their next door neighbors.

These stoops and balconies were guarded by iron railings and the best artistic skill was called upon in their designing. Throughout old Greenwich and Chelsea, whose village lines were many years ago obliterated by the crowding in of the fast growing city, there were extant, until recently, many fine examples of wrought and cast iron, but the advent of trade in these localities has, in many instances, caused the transformation of the lower stories into store fronts. Numberless splendid and rare examples of iron work of the best period have been carelessly removed and carted away to be broken up. Only the older inhabitants who remember New York as it was twenty-five to forty years ago can appreciate the artistic loss involved in this destruction.

And just here it seems pertinent to remark how little apparent value or appreciation is placed upon artistic remains until through procrastination or indifference it is too late to secure even a record of them.



BRIDGE OVER THE NEVA

ST. PETERSBURG

things appear in the pages which review new books. The remainder of the number deals with the Royal Insurance Building, by Mr. John Belcher, A. R. A.

Mention of much interesting material published in current English and French magazines is necessarily omitted, owing to lack of space.



BRIDGE OVER THE NEVA

SAINT PETERSBURG, RUSSIA

The importance of a faithful record of these fast disappearing relics has often been referred to in these pages. It is a source of much satisfaction to note that at the annual meeting of the Philadelphia Chapter of the American Institute of Architects a committee was appointed to take up the question of securing a record, either by photographs or sketches, of just such artistic material. Philadelphia has not shown the vandalism in this direction that has characterized some of the other cities, and if the subject is taken up by this chapter in the same energetic way it has treated other matters, there will be saved for the education and pride of the future resident in Philadelphia, a record of its early artistic treasure.

Throughout the Southern cities, from Baltimore to New Orleans, iron work as applied to exterior decorative treatment may be seen at its best; but even in these localities its use is less frequent to-day.

The use of iron work in New York is now somewhat restricted, but may be seen in the form of iron galleries and doorways of the English basement house. The refinement of line, however, such as was common years ago, except in few instances is lacking, its prime function, that of furnishing security, apparently has received attention to the exclusion of the no less important consideration of presenting an artistic and pleasing appearance.

The use of ornamental iron in the earlier days of New York was not entirely confined to the exterior of the house. Many of the more pretentious dwellings had beautifully designed balustrades and newels, and, in some instances, doors of finely wrought iron were placed between the halls and entrances to the drawing-rooms that extended the full depth of these houses. This iron work suffered but little by comparison with the best foreign examples. Just what has become of it is impossible to state.

At the sale of the effects of the late Stamford White, a door of this description marked the entrance to the gallery at the top of the house. Its artistic value was so well appreciated that the trustees of the Metropolitan Museum of Art purchased it, and it is now on exhibition at the museum.

LEGAL DECISIONS

WRONGFULLY DISCHARGED ARCHITECT ENTITLED TO FULL COMMISSIONS— TIME FOR BRINGING SUIT

An architect was employed to draw plans and specifications for and supervise the work on a building to be erected in part from the materials of an existing building, for the usual percentage, to be based upon the total cost of the work, including a reasonable allowance for old materials. The original intention to let the work to contractors was given up by the owners, who undertook to do it themselves through foremen and day laborers, with the result that the work proved unduly expensive. When a large part of the work had been done they discharged the architect from the supervision, but kept his plans and specifications. Without waiting for the building to be finished, he sued for \$4,500, being 5 per cent. of the cost of the building, less a small payment to account. The owner pleaded as an excuse for

the architect's discharge that as a part of his contract he was required to make and did make an estimate of the cost upon the faith of which the building was begun, and as the work went on it was found that the cost greatly exceeded this estimate. Ellis, the architect, proved that he had made no agreement to make an estimate, but that the estimates on which the owner proceeded were bids of contractors which he had nothing to do with except to receive and submit them to the owner. The jury gave the plaintiff a verdict for the full amount claimed. On appeal, this verdict was sustained. The court held in the first place that Ellis, having been wrongfully discharged, was not compelled to wait until the building was finished before suing.

They also held that he was entitled to a verdict for commissions on the total cost of the building, notwithstanding that a considerable portion of the work was done after his discharge, and therefore without his supervision, there being no proof that he profited or, in the exercise of reasonable diligence should have profited, by reason of his release from the performance of the services; and he was, of course, entitled to the full loss he sustained by the breach of the contract.

The point was raised by the owner that, as through bad management, although not claimed to be due to any fault of the architect, the building cost \$15,000 to \$20,000 more than it reasonably should have cost, the architect should not be allowed a commission on the owner's "foolish and extravagant waste of money." The court, however, held that, as the owner had chosen to erect the building on his own responsibility, and the architect's compensation was based on the total cost, there was no merit in this point. "If," the court said, "by this plan and usually good management, or other fortunate circumstances, the usual cost had been greatly lessened, the plaintiff would have suffered a consequent diminution in the amount to be received by him. It is therefore just that he should claim the benefit of the increased cost when the thing turned out differently."

CERTIFICATE NECESSARY FROM PERSON BECOMING OWNER

Where a building contract provided that the building should be finished to the satisfaction of a third person to be shown by his certificate, the fact that such third person subsequently became one of the owners of the property did not dispense with the requirement as to his certificate, and it was incumbent on the builder to produce it or show that it was unreasonably withheld before he could enforce payments under the contract.



PEDIMENT FOR
WISCONSIN STATE CAPITAL.

MR. KARL BITTER
SCULPTOR

THE AMERICAN ARCHITECT

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February 17, 1909

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Houses at Buffalo, N. Y. Messrs. Green & Wicks, Architects (10 pages).	
Frontispiece:	
Chateau near Orchies, France.	

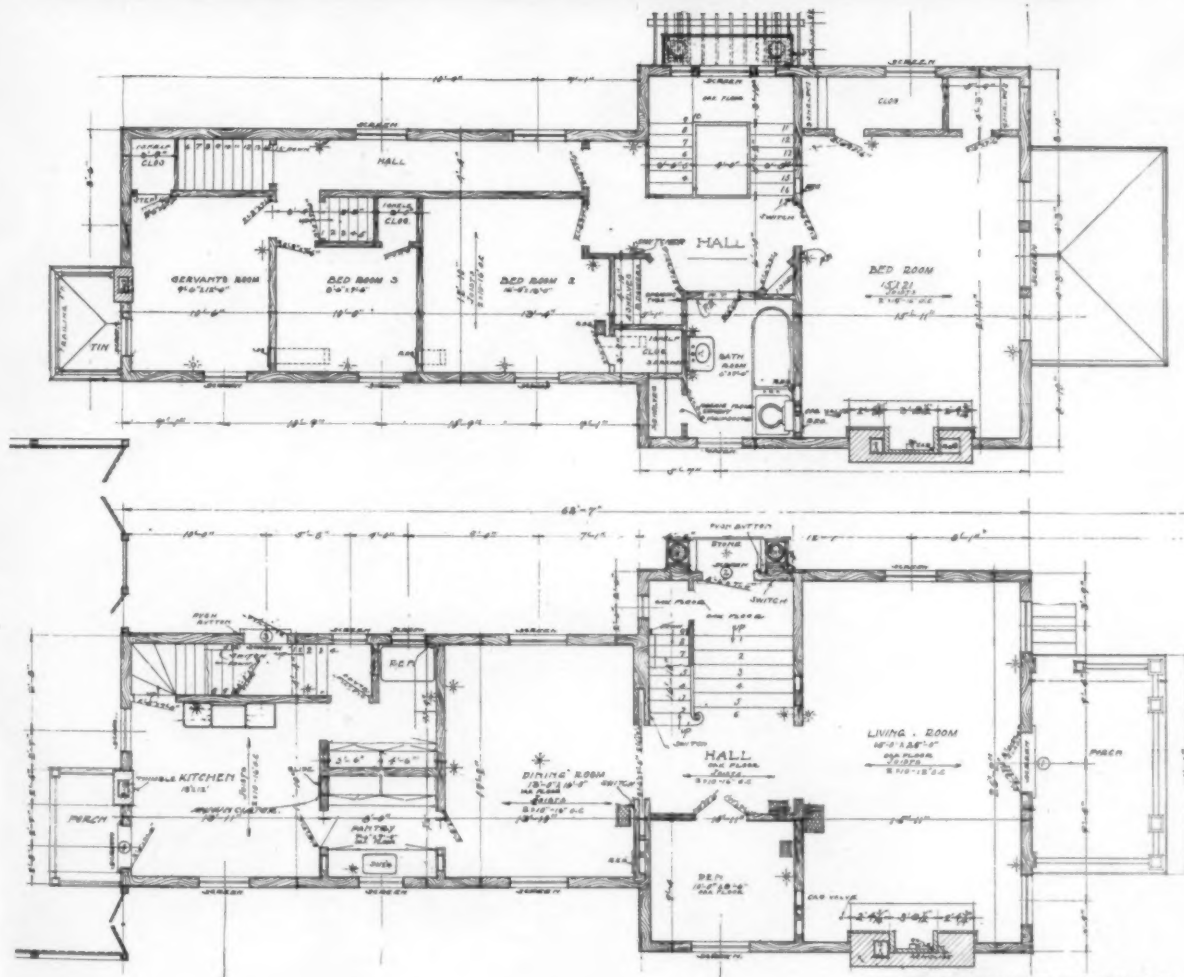
TO enter into an argumentative discussion attempting to determine the true function of an architectural periodical, assuming that it really has a function, although able men in the profession of architecture have been known to question it, would seem to be as futile as debating the question "Who shall be first in the Kingdom of Heaven?" The answer is at best only partially demonstrable. Perhaps there are many functions, each more or less important. In fact, we are inclined to believe there are a variety of services which the architectural, the alleged architectural and the frankly popular periodical with architectural proclivities can perform, and these services are undoubtedly as diverse as the characters of the magazines devoted to them. For example, to educate the public to an appreciation of architecture and architectural forms is undeniably a great work and one for which there is great need. It is, moreover, one that obviously could be assisted by the dissemination of properly prepared information through the columns of a journal that had undertaken this special mission; and no one of intelligence will deny that an educated and appreciative public would be of inestimable aid in the development of architecture.

IN this indirect way such a publication would probably be of value to the profession, and could, perhaps, in truth be said to be devoted to the cause of architecture, and to merit the approval and good will of practicing architects. It would be deserving of commendation along with the Improvement Societies, the organizations for the study of Art and Architecture, the lecture courses on Ancient and Modern Buildings, and various other agencies that make for education and culture

along broad, non-technical lines. It is, however, perfectly evident that so far as furnishing material assistance to the practitioner, in the form of technical information, is concerned, whether by means of text or illustrations, such a publication would be comparatively valueless. Placing before the accomplished members of the profession matter suitable and proper to use in educating and developing in the public a knowledge and appreciation of architecture, would be equivalent to supplying a seasoned writer and student of current literature with material suitable for a first grade reader.

ON the other hand, we grant that a publication fulfilling properly the function of a technical architectural journal published solely in the interest of practicing architects, reflecting the trend and development of architecture from year to year, forming a record of the achievements of the leaders in the profession, and supplying to all, while of timely value and interest, technical information on problems which arise in connection with every-day work, is of doubtful worth in educating the layman. On the other hand, to the progressive architect, who realizes that *in the interchange of ideas lies greatest advancement*, it is invaluable. And these are but two functions, perhaps the two extremes, which different publications may undertake to fulfill. Between them lie innumerable gradations, ranging from the popular, unprofessional magazine, which more or less openly espouses the cause of the building-material man and the craftsman, and even proposes what might be termed "a community of interests" arrangement making the architect a party to it (in the interest of architecture?) to the technical journal conducted on the highest plane of professionalism. It would seem that a publication may elect to serve one purpose or the other. If it imagines itself the possessor of burning truths, and harbors a passion for instructing, it may hold forth in lectures to the unenlightened and possibly reap great reward of one kind or another for the service; but it cannot serve both purposes. Undertaking to do so would simply amount to another attempt to ride two horses, which even if journeying to the same country are traveling by entirely different routes. The result would be the same as it has always been since the futility of attempting to serve two masters was chronicled centuries ago.

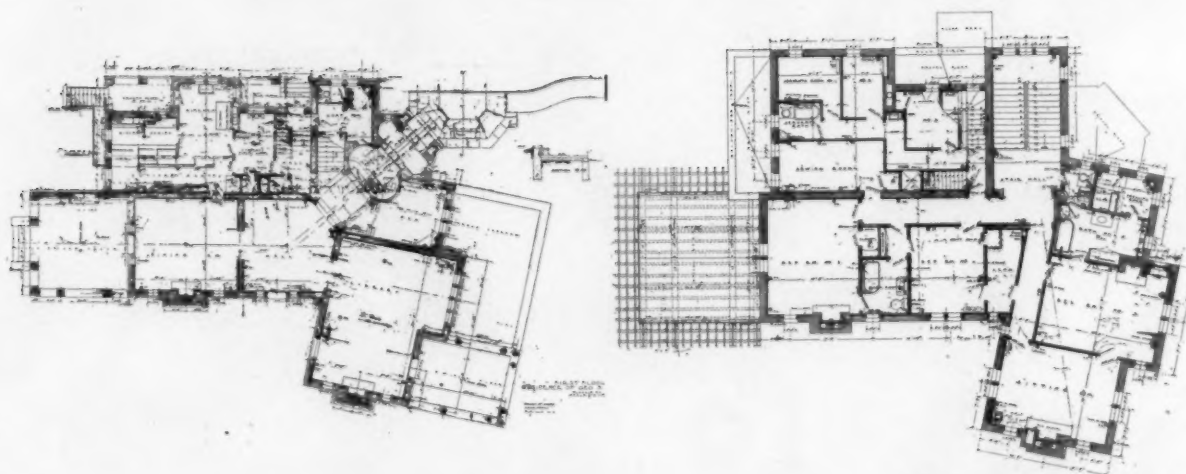
RUMORS, varying in character from mildly disquieting to highly sensational, continue to emanate from the council chamber sheltering the Building Code Revision Commission engaged in drafting a new Building Code to govern the erection of New York's future buildings. The latest report to become current, that concerned with the type of fireproof floor arches, which it is said will alone receive favorable consideration at the hands of the Commission, is perhaps the most startling. We trust the report is without foundation in fact. No greater misfortune could befall the city than to be given over to a Building-Code either discriminating in favor of or against any special interests. Certainly the personnel of the Commission should be sufficient guarantee that no such grave error will be committed.



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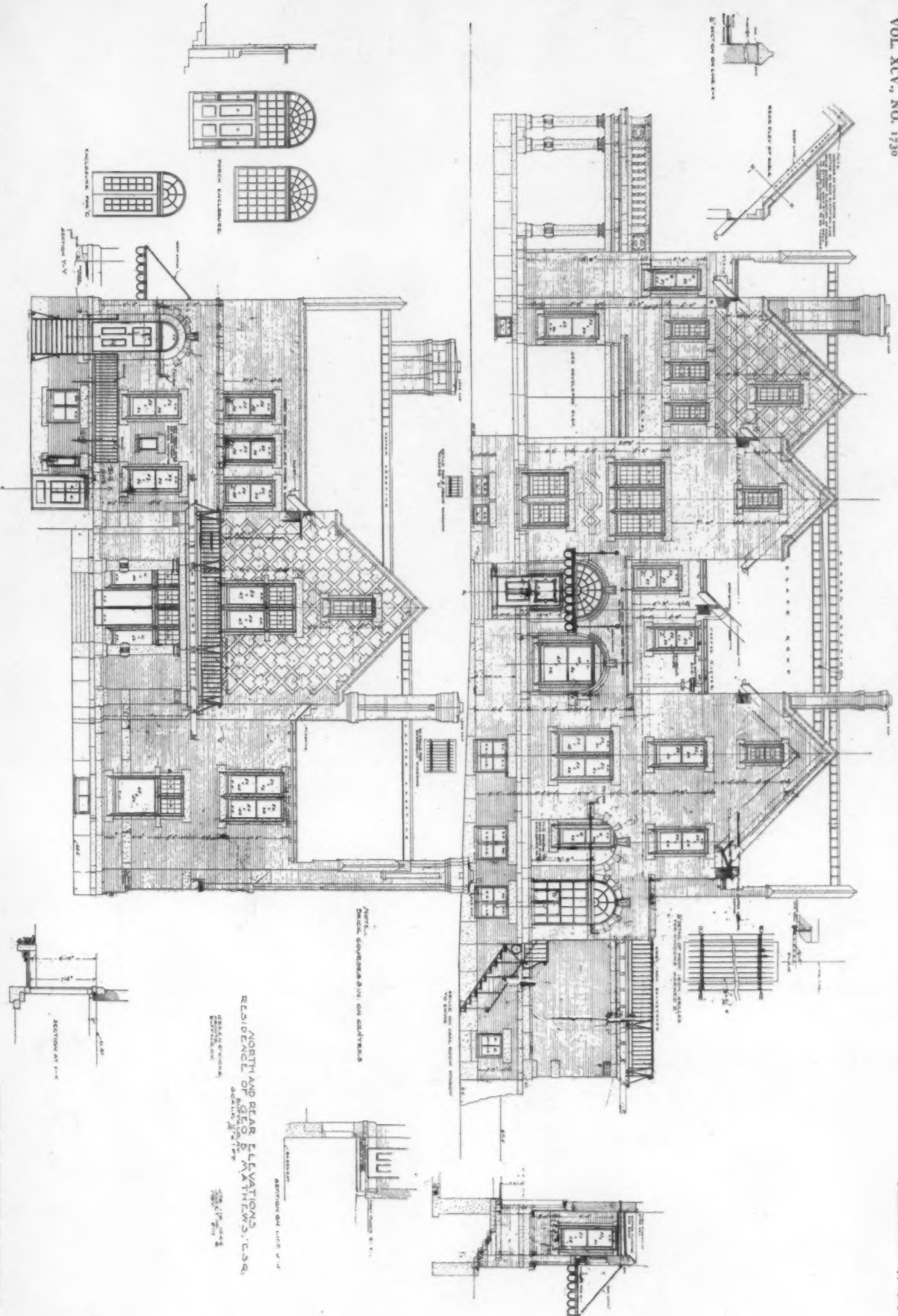
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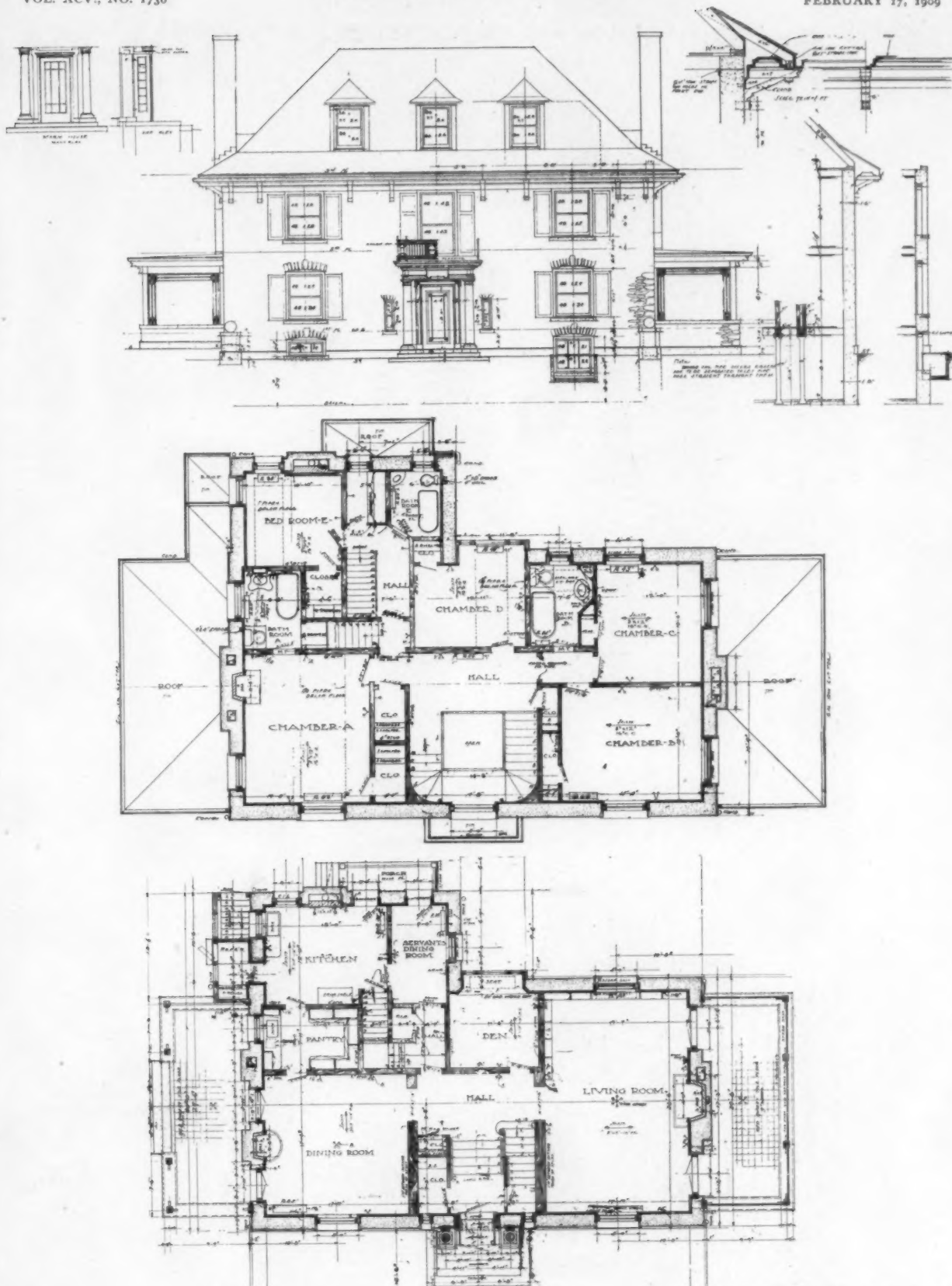




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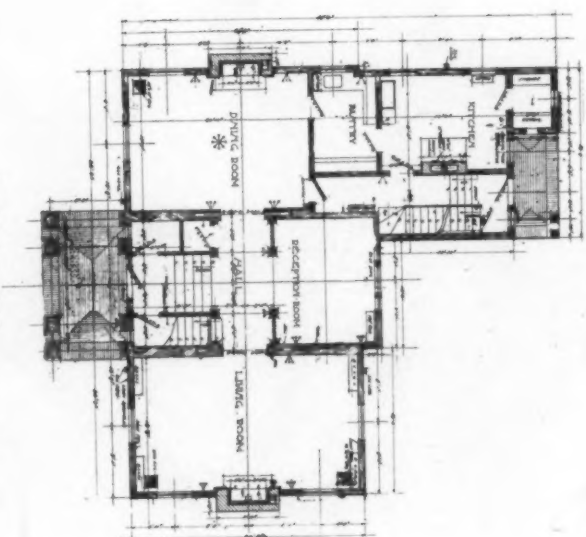
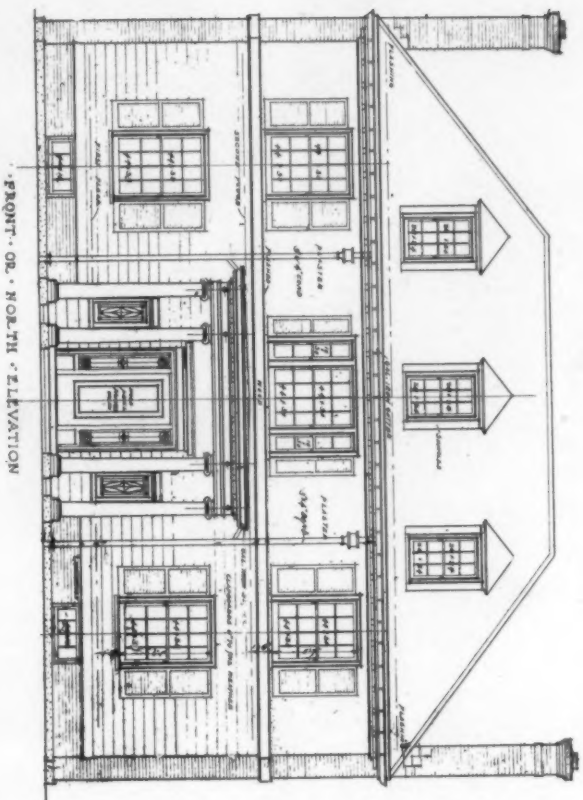
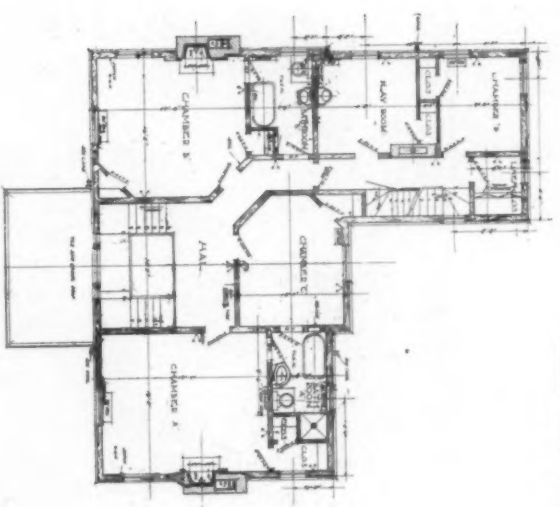
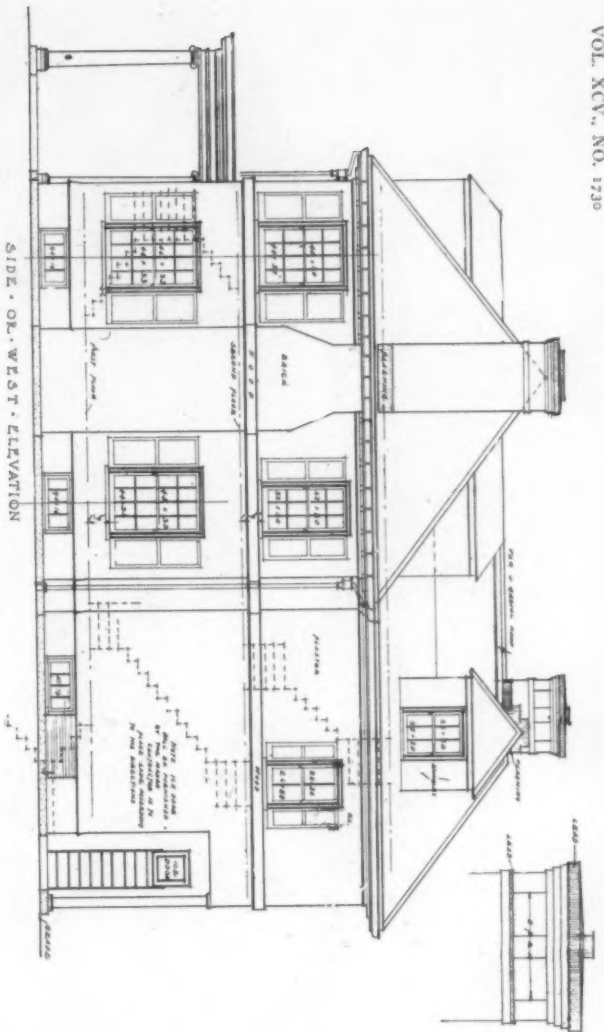
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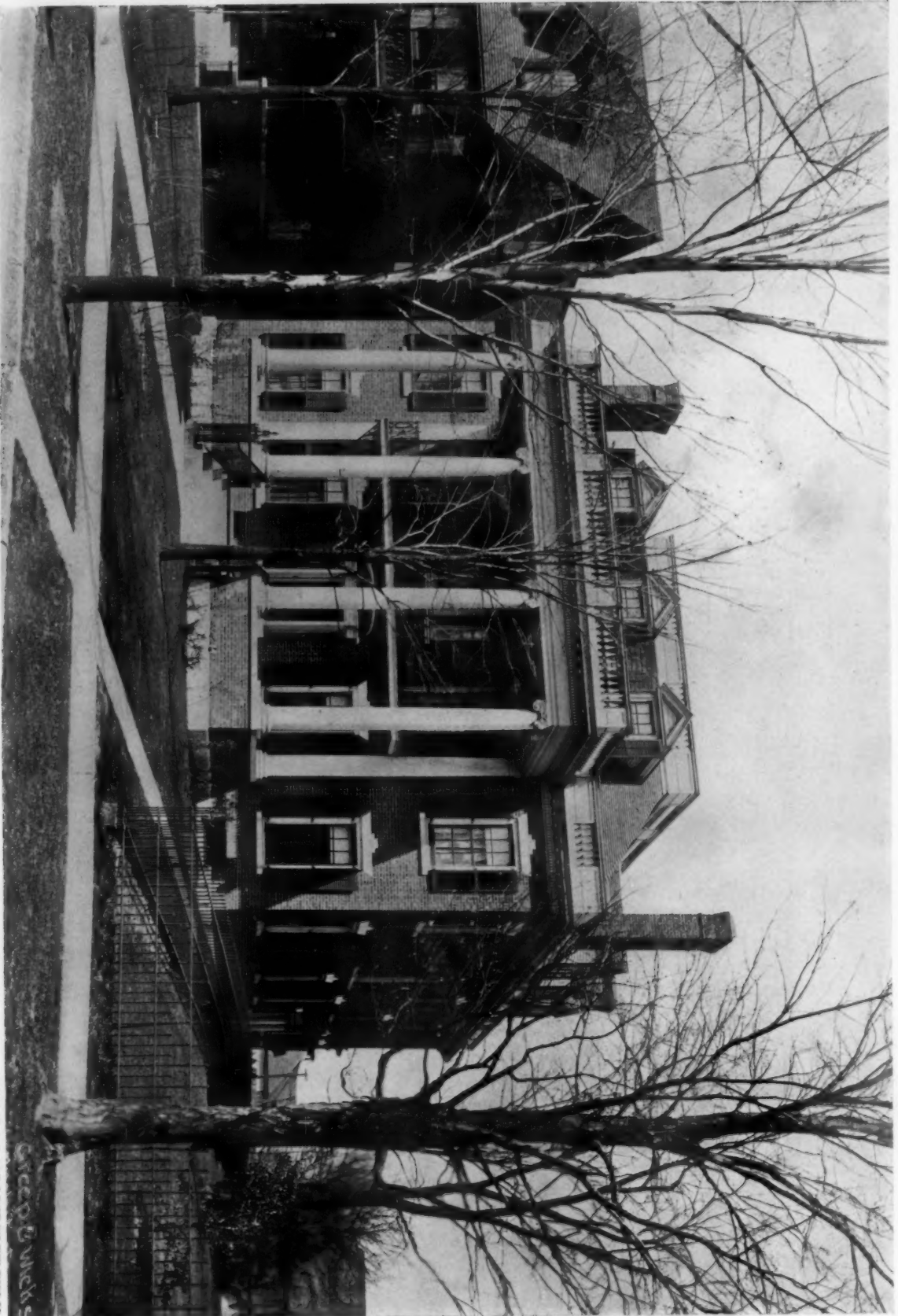


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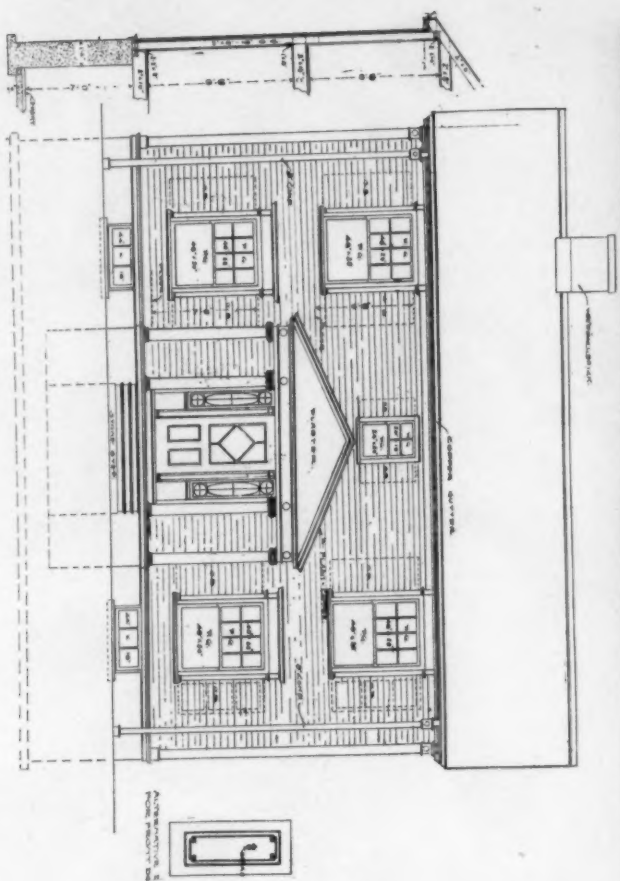
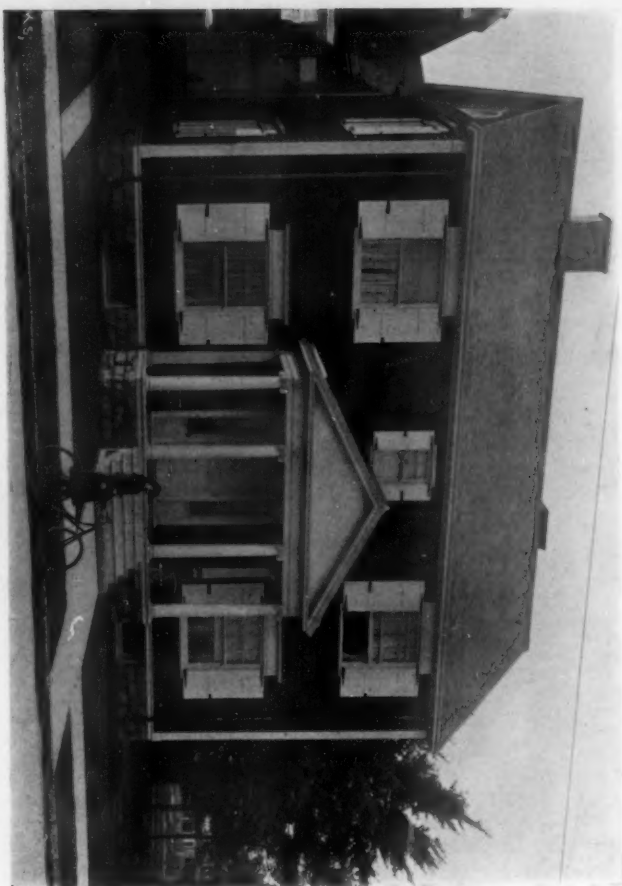
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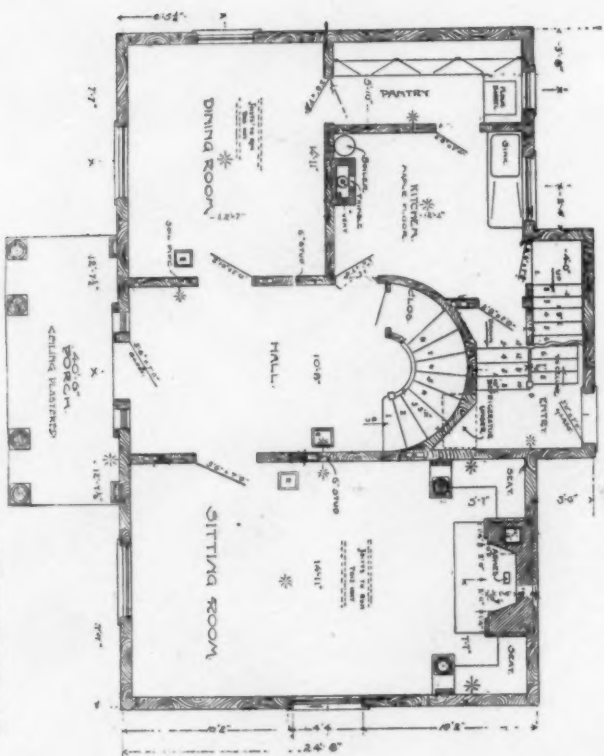
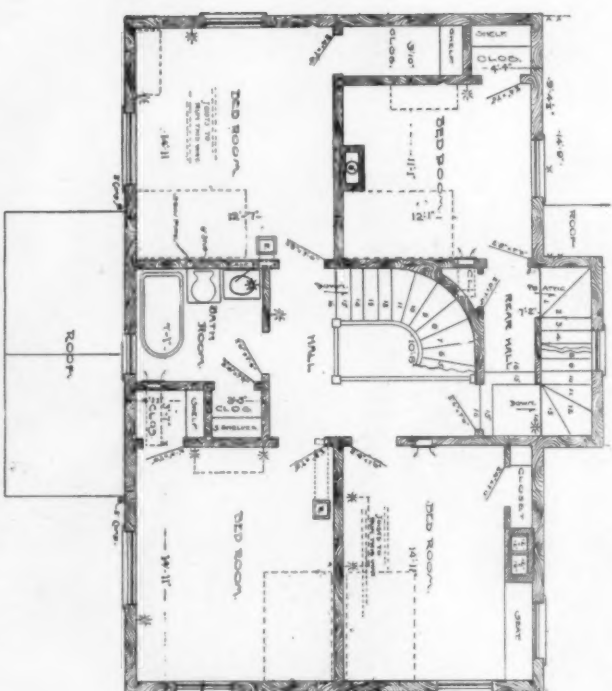


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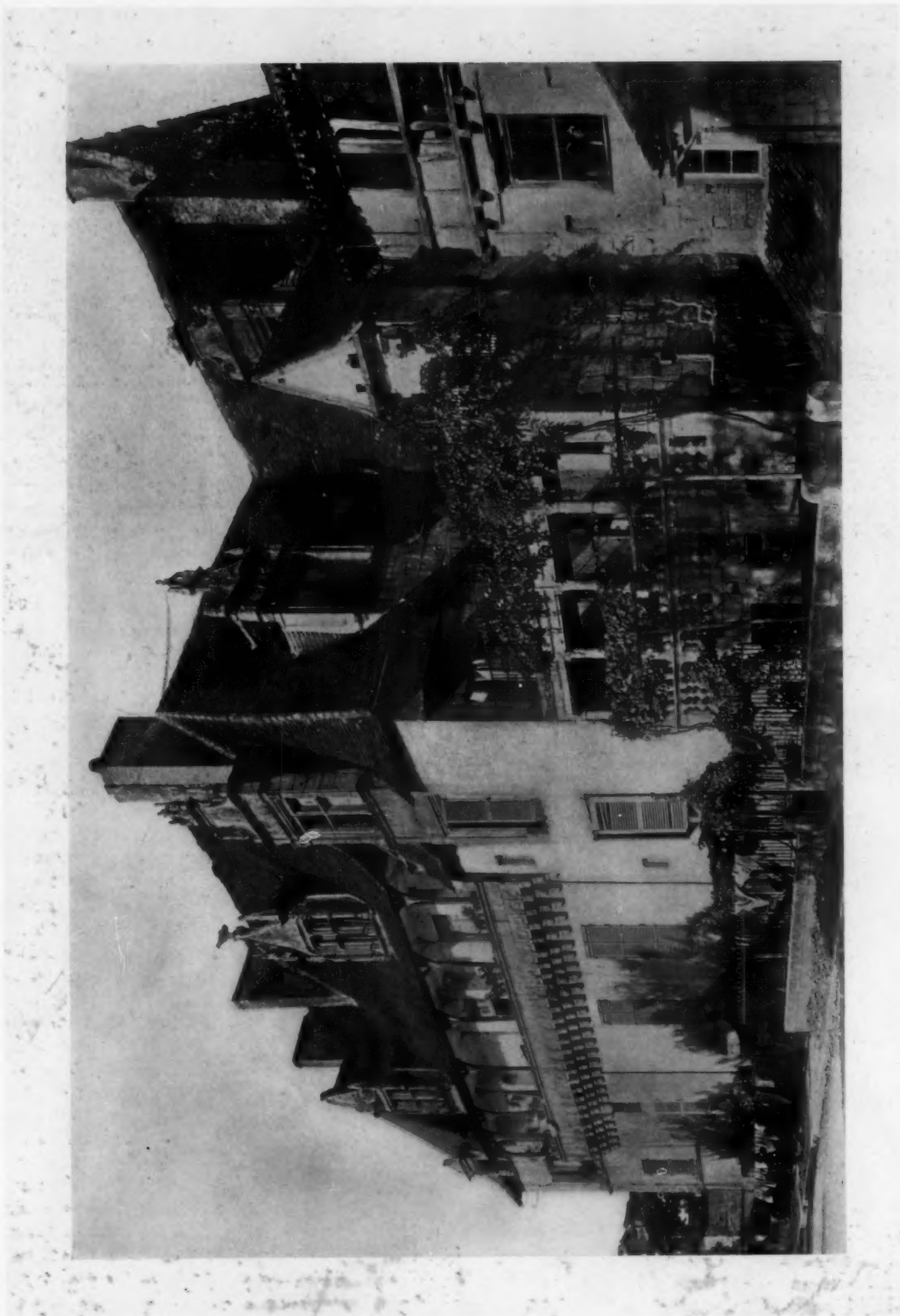
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