

THE AMERICAN ARCHITECT

VOL. XCVI.

WEDNESDAY, OCTOBER 20, 1909

No. 1765

NOTES FROM EUROPE

BY FRANCIS S. SWALES, ARCHITECT, LONDON

THE ECOLE DES BEAUX-ARTS AND THE PRIX DE ROME

THERE are three kinds of designs which win these famous prizes, the brilliant, the clever and the serious. To the first belong such remarkable designs as the Etablissement de Bains by Moyaux 1861, the Hotel pour riche Banquier by Pascal, 1860, the Palais des Beaux-Arts by Bénard, 1867, the Cathedral by Laloux in 1878, the Palais-Cercle des Beaux-Arts by Deglane, 1881, the Nécropole by Redon and by Quatesous in 1883, the Musée d'Artillerie by Bertone in 1892, the Palais pour les Expositions by Duquesne 1895, the Ecole Supérieure de Marine by Pille and by Bigot in 1896, the Eglise Votive by Duquesne and by Tony Garnier in 1897, the Place Publique by Jaussely in 1903, and the College de France by Bonnet in 1906. To the second belong those designs in which originality and sometimes eccentricity are preferred to the best solution when the two seem to come into conflict; as illustrated by the designs of Henri Mayeux, 1867, D'Espouy in 1884, Despradelles and Morice in 1889, Pontremoli, 1890, Eustache and P. Normand in 1891, T. Garnier in 1899, Bigot, 1900, Hulot, 1901, Lefèvre and Janin in 1905 and Nicod in 1907. Under the third classification come those designs which, whether or not they assure us of the greatest talent, display at least very great competence and

high scholarly attainment such as those submitted by Paulin and by Bréasson in 1875, by Blondel and by Cassien, Bernard in 1876, by Nénot in 1877, Blavette in 1879, Pierre André in 1885, Tournairé in 1888, Chaussemiche in 1891 and in 1893, Recoura in 1893 and again in 1894, by Chiffot in 1898, Prost and Coutan in 1902 and Boussois in 1908. The above list includes nearly all of the best designs submitted during the past fifty years.

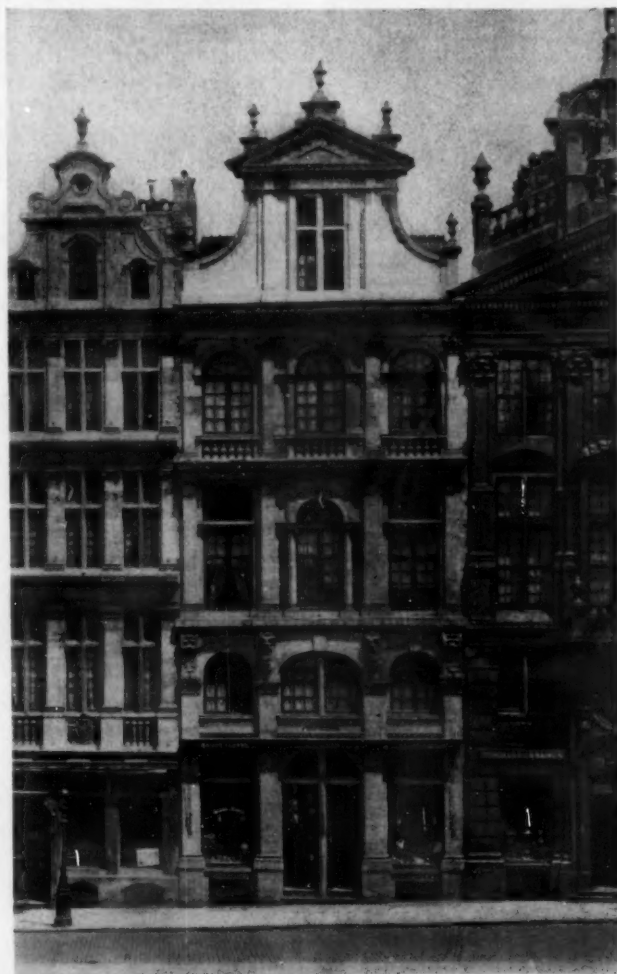
It is partly in the second and partly in the third of these categories that the Grand Prix design, which won the competition this year, belongs. It certainly does not belong in the first.

The program called for *Un Palais Colonial avec jardin botanique salles des conférences et des congrès, galeries d'exposition.*

The prizes were awarded as mentioned in my last letter to Messieurs Bouterin and Lauzanne.

It is interesting to compare the *Grand Prix* design and the second *Second Prix de Rome* with the designs which won the First and Third Paris Prizes of the American Society of Beaux-Arts Architects (published in the *AMERICAN ARCHITECT* July 28). It will be seen that these designs,

which were being made at the same time, in Paris and New York respectively, are remarkably alike in *parti*, especially as regards the distribution of the principal divisions of the plan. Also that the elevation of the



HOUSE IN THE GRAND PLACE

BRUSSELS



DESIGN FOR A DIPLOMA
ROYAL SOCIETY OF ARCHITECTS, ANTWERP

BY MR. F. BLOCKX

Second Paris Prize design is similar to, and rather better than, the design which has won the *Grand Prix*. In general it may be said that the American designs display fidelity rather than facility, and the French designs the reverse. There is a better *feeling* for decorative composition in the latter, and more *chic*, sparkle and understanding of color values in the rendering; and also a more decided acceptance of the "setting"—planting, fences and other accessories—as a *part of the design*. The American designs display study of a fine type of classic architecture, and for fewer "stunts" and fewer cartouches, and evince a commendable restraint in the subordination of ornament to architecture.

The *Prix Jean-Leclaire*, which is given to the French student in the first class who obtains during the school year the highest number of "values" has been awarded by the *Académie des Beaux-Arts* to M. Henri Expert, a pupil of M. Deglane. In the last competition in "construction" the *Prix Jay* and a second medal was obtained by M. Cédar André, a pupil of M. André, a second medal also went to the American, Haskell, pupil of M. Deglane, and third medals to Messrs. John Klaber (Daumet-Esquié) and Everett (Deglane).

New Buildings and Public Improvements.—The Municipal Council of Paris has voted in favor of constructing a building intended for exhibitions of Art—especially the numerous small exhibitions being forever held in different parts of the city. The site is to be chosen jointly by the Council and the Government; and several sites have been proposed, one being on a part

of the old fortifications near the Port Maillot. Another suggestion—and a very good one—is that which has been made to erect two buildings at the ends of the site formerly occupied by the old *Galerie des Machines*, connected by an underground passage and leaving a permanent open space in front of the fine façade of the *École Militaire*.

In the new buildings for the *Bibliothèque Nationale*, built in the Rue Vivienne from the designs of M. Pascal, the old "Cabinet du Roi," a fine example of the style Louis XV, is to be rebuilt with all its original woodwork, decorations and furniture.

Under the courtyard in front of the *Gare St. Lazare* an underground hall is to be constructed to serve as a kind of combined arcade, containing shops, passageway for pedestrians, from side to side of the *Place du Havre*, and ticket office and waiting room for the Metropolitan and Western railroads.

The Colonial Department now occupying the *Pavillon de Flore* in the Louvre is to be removed in October to other quarters, and the space which it has occupied will then be available for the enlargement of the Museum. It is probable that the collections left by Messieurs Chauchard and Thomy-Thierry, and that given by M. Moreau-Nélaton will be placed in the space thus made available. The ground floor will be given up to sculptures and the first floor to pictures; the latter will require some alterations to form a number of small rooms along the side toward the *Place du Carrousel* in which cabinet pictures and small objects of art will be placed.

The monumental staircase in the Louvre, carried out under M. Redon from the original design by Lefuel, is about to be completed by fixing the elaborate wrought-



SOUTH KENSINGTON MUSEUM

SIR ASTON WEBB, ARCHITECT



BUSSOCK WOOD, NEWBURY, BERKSHIRE

MERVYN E. MACARTNEY, F. R. I. B. A., ARCHITECT

iron balustrade. The staircase is in a fine hall which has been ornamented with colonnades and caryatides.

THE PRESS

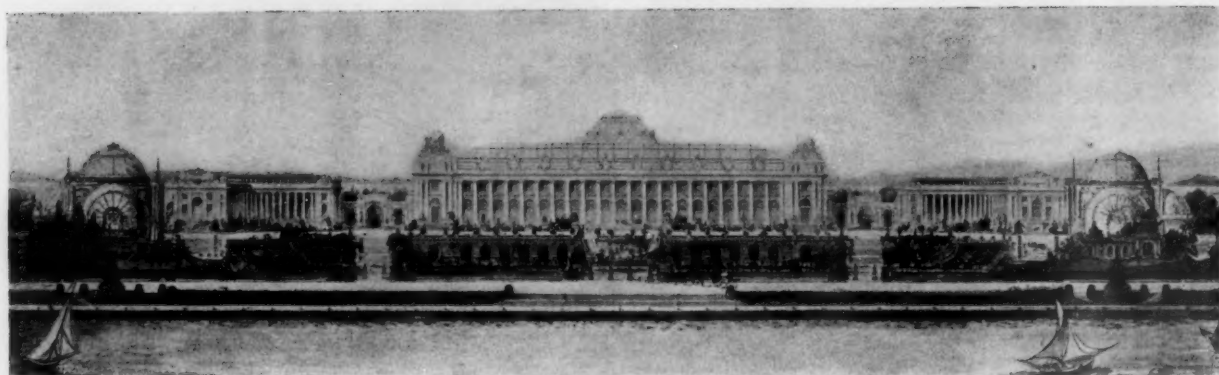
The Architectural Review.—The August number is more interesting than the two preceding it. Besides the regular "Practical Exemplar," it contains the interesting illustrations of the town Lecce in Calabria—a town apparently filled with "architecture" suited to a wonderful pantomime. Its usual thoughtful editorial is more than ordinarily interesting—especially as regards the articles on "the Doric Style," Albert Dürer and the comments upon the proposed widening of the English Bridge at Shrewsbury, about which the editors have (in common with the writer) "serious misgivings." It is a fine old bridge, built in 1774 by John Gwynne, R. A. "It is proposed to widen it by throwing out cantilevers of reinforced concrete and carrying on them the foot-walk and balustrading." A similar scheme to the one which has defaced several of the best bridges in Paris. A well-illustrated, appreciative article upon the Indianapolis, U. S., Custom House and Post Office, by Messrs. Rankin and Kellogg, and several illustrations under the title of "Current Architecture." Of the latter perhaps the best are the interiors of the Parish Church, Coldstream, Berwickshire, by Mr. J. M. Dick Peddie; and a view, from a favorable spot, of Sir Aston Webb's Victoria and Albert Museum at South Kensington.

L'Architecture for July 31 contains a long article by Monsieur L. C. Boileau, entitled: "L'Esthetique de Paris;" it deals with the attack made by Mr. E. Massard, a Municipal Councillor, upon the administration for permitting violations of the laws which regulate the height of buildings in Paris, and the replies made by M. M. Bouvard, City Architect, and M. Bonnier, who apparently has charge of enforcing the building laws. The law relating to height of buildings seems to apply to the masonry walls only, and does not sufficiently govern the height of roofs above; and, like the London Building Act, permits of "architectural features" which at times encroach upon the intent and meaning of the Acts. In the case of the Hotel Astoria, where the masonry walls exceed the limit of height—twenty meters—by about two feet six inches, the authorities are taking

legal action to compel the owners to reduce the height of the walls to that permitted by the regulations. The illustrations are from water-color drawings of the not very interesting church of St. Gilles at Caen, by M. George Duval. The same journal for August 7 and 14, 21 and 28, contains an illustrated account of the thirty-seventh annual Congress of French Architects, and the former number has among its plates the beautiful monument to Louis Duc, in the vestibule de Harlay in the *Palais de Justice*, which was Duc's great work. The bust is the work of the sculptor Chapu, and the little figure ornamenting the pedestal was also designed by him, though executed after his death by his pupil, Puech. The pedestal was designed by Monsieur H. Daumet. The plates and only interesting article for August 21 deal with old French iron work; for August 28, with a water-works pumping station at Cologne, designed by Mr. J. Gartner, which is not without special interest to architects—such works are seldom so well planned or so agreeably finished internally as in this example.

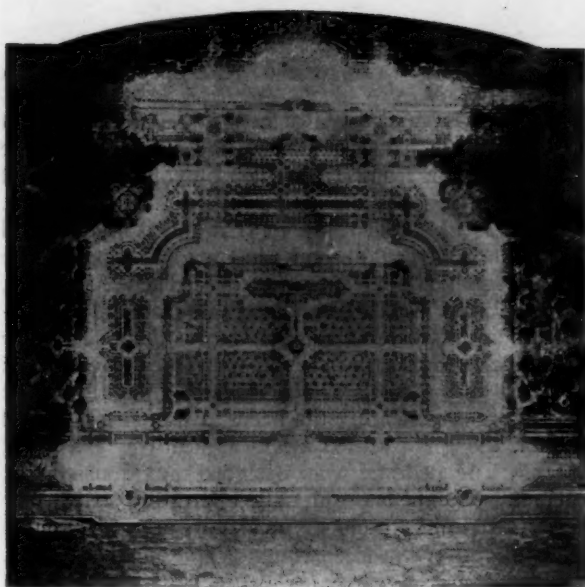
The Builder for August 14 publishes some speeches delivered at the convention of the American Institute of Architects, held last spring, and some beautiful sketches of beautiful old English buildings, by Mr. W. Curtis Green. For August 21, an interesting article

FRITHWOOD HOUSE, NORTHWOOD
GARDEN FRONTMERVYN E. MACARTNEY,
F. R. I. B. A., ARCHITECT



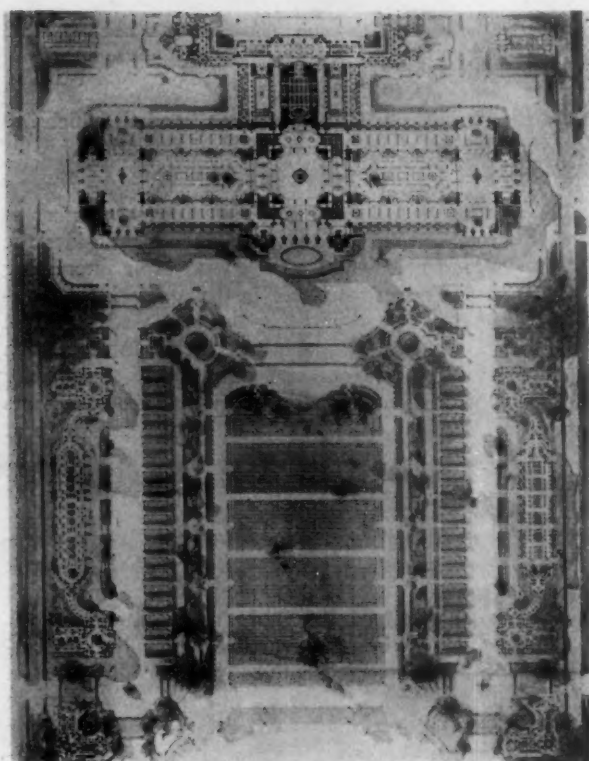
PREMIER GRAND PRIX

PROJECT OF M. BOUTERLIN



CONCOURS, PRIX DE ROME

PROJECT OF M. BOUTERLIN



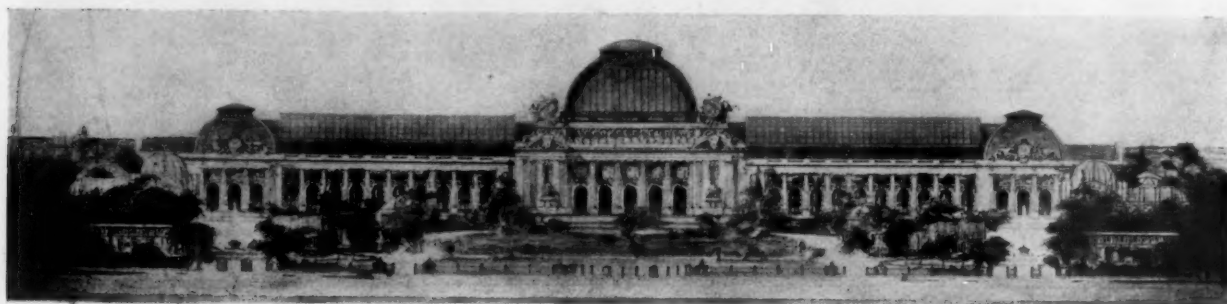
CONCOURS, PRIX DE ROME

PROJECT OF M. LAUZANNE

upon elementary school planning, by Mr. Reginald Kirkby, city architect of Bradford; the report of the Assessor—Mr. Leonard Stokes—upon the competition for the Stoke-upon-Trent Town Hall. The Assessor reported that in his opinion the sum allowed by the Municipal Councillors—about \$125,000—was "hardly adequate to meet all" their requirements.

The Town Council came to the conclusion that it would not be justified in carrying out any one of the

designs selected by the assessor "on account of the excessive price," and that as the designs placed first and third, materially exceeded the price stipulated, they were



SECOND GRAND PRIX

PROJECT OF M. LAUZANNE

disqualified under a clause in the conditions of competition, and only the second premium awarded. This may be very "fair" treatment of the competitors, but we think that if justice is to be given any consideration at all in competitions it is time that something were done to prevent the constant recurrence of the difficulty which every architect has to face, of having either to design a structure so mean as to prohibit any chance of success, or to make one which he knows will exceed the limit of cost by perhaps twenty per cent, or more, and risking the question upon this point. Most niggardliness on the part of public officials is due to ignorance and it would appear to be a matter of no great difficulty to educate them upon this point. A committee on cost and value of one of the architectural societies might easily compile a table showing the cost per cubic foot of buildings of various types of design and construction which have been executed.

This might show separately the proportion of cost which was required for foundations, mechanical plant, finishing, furnishing and decorations and for special features. The compilation could be printed and copies sent to every borough council or other authority dealing with proposed architectural competitions.

Data of especial interest could be marked by the secretary of the architectural society, thus calling attention to the cost of buildings similar to that proposed to be competed for, and a recommendation might be made that the parties authorizing the competition should state the rate per cubic foot which they are prepared to pay for the main body of the building, and state its own provisional sums for special features, statuary, decorations, etc. Under circumstances such as these it would be possible for an architect to know what lines to work upon; but as competitions are at present conducted in England—where the size and total cost are both dictated by the programme, the best that can be said of them is that they are an expensive kind of gambling game in which the odds are always heavily against the player.

In the same number of the *Builder*, the report of the National Town Planning Congress, held at Liverpool, states that "the subject of town planning presents naturally two opposite standpoints from which it may be regarded, the architectural standpoint typified by the



WORKMEN'S CANTEN
BERLIN

PERL & ERDMANN
ARCHITECTS

'civic center,' so much talked of in America, and the housing standpoint typified by the backyard." That's graphic. The illustrations consist of designs for the Municipal Buildings for Burslem, and more of Mr. Curtis Green's charming pen-and-ink sketches.

The same for August 28 contains the report of the American Committee on Reinforced Concrete, and further designs for the Municipal Building for Stoke-upon-Trent and for Burslem, which also form the subjects of the plates in the issue for September 4, the latter contains, also, an interesting article upon Toledo, and the condition of the cathedral, in which we are assured its condition is not nearly so serious as has been reported.

The *Builder's Journal* for August 11 contains the third of its series of articles upon "Architects of To-day;" the subject of this article being Mr. Mervyn Edmund Macartney, B.A., F.R.I.B.A., F.S.A. Mr. Macartney is perhaps best known to American architects as the "Surveyor" to St. Paul's Cathedral, and joint author with Mr. John Belcher, of the monumental work on "Later Renaissance Architecture in England." His rank among English architects of to-day is perhaps not as much recognized as it should be. Mr. Macartney is one of that very small coterie of architects whose efforts are confined principally to buildings of the domestic class, which includes the greatest artistic talent in Great Britain, of which Shaw, Nesfield and Ernest George



STAIRCASE AND HALL OF THE NEW PUMPING STATION
COLOGNE, GERMANY
HERR J. GÄRTNER, ARCHITECT



PARISH CHURCH
COLDSTREAM, BERWICKSHIRE

J. M. DICK PEDDIE
ARCHITECT

formed the nucleus and to which may be added besides Macartney the names of Newton, Lorimer, Lutyens, May, Blow and Bidlake—to mention a few of the best. The illustrations are devoted to a portrait of Mr. Macartney, and several views of his completed works, including the Gate Lodge and interiors to Angley Park, Cranbrook, Kent; a house at Baughurst, Hampshire; the delightful Pump House at Seddlecombe, Sussex; houses at Chalfont, Northwood, Woolhampton, etc. What is most remarkable of all is that for English houses they are almost ideally designed for American requirements—the exceptions being the fewness of bath rooms and bedroom closets. Externally they are the “last word” in domestic architecture. The same for August 25 illustrates some excellent work, especially a brick house by Mr. J. Algernon Hallam—a name we do not recall having observed before, but hope to have the opportunity to do so again. It also contains an illustrated article upon “The Bridge Beautiful, and Otherwise.”

Berliner Architekturmuseum contains among its usual lot of extraordinary illustrations, one interior composed of Greek, Gothic and “Perpendicular-and-Soda” motifs; another designed in American “Colonial” with a Victorian Gothic chandelier, a table reminiscent of a Pullman “Palace Car,” with a cloth of dark material with three frills of white lace. Decorations upon the wall which probably come off after dusk and chase children down the corridors threatening to eat them if they “don’t watch out,” etc., etc. Among the lot, however, is a simple and clean looking Workman’s Canteen, by Messrs. Perl and Erdmann, and a well-designed town house in Konigen, Augustastraße, Berlin, by Messrs. Hart and Lesses.

La Construction Moderne has shown improvement during the month of August over its efforts of the two preceding months. The greater part of the articles have been interesting rather as regards matters of construction than design. The light, steel construction to be used as a station at Moisson for dirigible balloons, published August 14, is suggestive of the purpose for which it will be used, and is not beyond architectural possibilities, though designed purely as a work of engineering.

The elevation of the new railway station at Biarritz is interesting and will probably look better in execution than the hard drawing, reproduced in the journal, leads one, at first sight, to suppose. Monsieur de Baudot’s Hotel-de-Ville is original if nothing else. One might easily mistake it for a market or a skating rink—but perhaps expression of purpose is a matter of small concern as compared with “individuality.” The same publication for August 21 reproduces the designs submitted for the *Prix de Rome*; and the Port Triomphal, by M. Maurice Durand, which won the *Prix Bartholdi* for originality; in this case the “originality” is not synonymous with eccentricity. The August 28 number reproduces the plans, an exterior and an interior view of a town house in the rue de la Foisauderie, Paris, of which M. Blanche is the architect. It is one of the most conservative and refined designs which have appeared in the pages of *La Construction Moderne* for a long time.

L’Emulation (June) which arrives about two months after the date it bears has among its plates a house

in the Grand Place (Fig. 15), Brussels, which has been “restored” by the “*Service des Batiments Communaux*,” and several designs for a Diploma, by members of the *Société Royale des Architectes, Anversois*. One of the most interesting of which is that by Mr. F. Blockx.

RECENT LEGAL DECISIONS

LIABILITY OF ARCHITECT FOR DEPARTURE FROM PLANS

In an action by an architect to recover a balance claimed on two contracts, one for making plans and specifications for a dwelling house and the other for superintending the construction thereof, the defendant counterclaimed for \$500 damages because the architect caused material departures from the plans without any authority to do so and against the defendant’s protest. The contract with the builder contained the usual clause making the supervising architect arbitrator as to all disputes, but no authority was given either to the architect or the builder to vary the plans without the consent of the owner.

The evidence showed that the builder, with the approval of the architect, departed from the plans in a particular remediable by the expenditure of \$400. The court held that, the imperfection being remediable without any change except a reconstruction of a minor part of the building, not requiring any invasion of other parts and at an outlay easily ascertainable, there was substantial performance of the contract; that the architect had no authority to alter the plans, and that, he and not the contractor being the party really at fault, he was chargeable with the reasonable cost of completing the structure as agreed upon, decided to be \$400. He was, therefore, held to be entitled to recover the balance due on the two contracts claimed by him, but was charged with the said sum of \$400.—*Foeller v. Heintz* (Supreme Court of Wisconsin), 118 North Western Reporter, 543.

OWNER’S LIABILITY FOR INJURIES

The owner of a building under construction is not responsible to an employee of a contractor engaged in one portion of the work for injuries caused by the negligence of the employees of another contractor engaged in another portion of the work unless the owner interfered with the prosecution of the work and was guilty of some act of negligence. The circumstances present a case of independent contractors.—*Silverman vs. Binder* (Appellate Division, First Department) 115 New York Supp. 54.

WRITTEN BUILDING CONTRACT CANNOT BE VARIED BY PAROL AGREEMENT

Where a building contractor sued for the balance of the contract price for the construction of a dwelling house under a written contract and specifications calling for the completion of the house with a cellar within a specified time the owner counterclaimed for the expense to which he had been put in finishing the building himself owing to the contractor’s failure to do so within the specified time. The contractor sought to excuse his

(Continued on page 160)

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE
SWETLAND PUBLISHING COMPANY
239 West 39th St., New York

H. M. SWETLAND, *President*, J. T. MORRIS, *Treasurer*, M. J. SWETLAND, *Secretary*
G. E. SLY, *Advertising Manager*

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WILLIAM H. CROCKER, *Associate Editor*.

SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba - - - \$10.00 per year
All other countries - - - - - \$12.00 per year
Price per single copy regular issues, 25 cents

To insure the accuracy of our mailing lists, subscribers are requested to notify us promptly of any change of address, stating at the same time the address to which the paper was formerly sent. Our Subscription Department should also be notified if, for any reason, copies are not received promptly.

Entered at the Post-Office New York, as Second-class Matter.

October 20, 1909

Vol. XCVI., No. 1765

CONTENTS

NOTES FROM EUROPE.....	153
RECENT LEGAL DECISIONS.....	158
EDITORIAL COMMENT	159
The changing form of specifications.	
Tendency to make more definite and specific.	

ILLUSTRATIONS:

Church of Our Lady of Guadalupe.
St. John's Church, Jacksonville, Fla.
Touro Synagogue, New Orleans, La.

Frontispiece:

The Entombment.

WITH the changes in materials and methods of construction that are gradually being inaugurated, may be detected a growing tendency on the part of the architect to become more specific and definite in the matter of his specifications. For example, it is no longer unusual to find specifications calling for materials, equipment or finish of certain manufacture by name, whereas some years since, the generally adopted plan was to mention a number of articles considered in the same general class and permit the contractor to exercise his own judgment and discretion as between them. Another method employed was to insert the words "or equal" after the name of the material or article desired. As might be foreseen, this simply promoted a discussion of the relative merits of similar goods and raised the question of the manner in which the equality of one product with another was to be established. Still another attempt to secure the articles sought and retain an appearance of impartiality, consisted of the practice of adding to each clause designating a particular device or material, the phrase "or equal approved by the architect." Such practice, again, only postponed the day when decision had to be rendered, with the certainty that the full price of the article mentioned would be included in the estimates submitted, and the possibility that an article of somewhat less cost would eventually gain approval as approximately equal.

OF course, the object sought by these various forms was to avoid the appearance of favoritism and yet retain some measure of control over a work for the success of which the architect is invariably held responsible. It was argued that to specify a single manufacturer's goods without possibility of change or alternate, tended to create a monopoly, to unduly increase cost and to invite the suspicion that the architect was actuated by ulterior motives. As to the first objection, it has apparently developed that there exists a sufficient variety of opinions among architects concerning the relative merits of various articles to prevent anything like universal use of one for any given purpose. Moreover, goods of such transcendent qualities as to gain the exclusive approval of a sufficient number of architects, to constitute anything like a monopoly, would perhaps be entitled to any benefits accruing from such a situation. In considering the possibility of increasing the cost of an article by specifying it without alternate, it is pertinent to call attention to the attitude of numerous prominent manufacturers. They are to-day expending vast sums of money in an attempt to convince architects in general that specification of their products does not have this effect—that their prices are standard and uniform—that, in fact, by specifying their goods, an architect may know to a certainty what the cost will be, whereas the more indefinite specification would leave the matter somewhat in doubt. Their statements in this regard are readily susceptible of verification, and should, it would seem, merit attention. Concerning the third objection, which, at one time was possibly the most formidable of all, we are happily arriving at a point where, as professional men, architects rank with members of any other calling. An architect's reputation to-day is ordinarily sufficient to render unnecessary resorting to any form to merely give the appearance of impartiality. He must, to serve his client ably and intelligently, come sooner or later to a decision in these matters, and it is difficult to understand why this could not be done, at least as well at the time the specification is written as afterward. To do so would apparently save considerable time and expense, both to the architect and to contractors estimating.

PROBABLY no one would think of suggesting that a physician was actuated by any but the highest motives in prescribing a particular drug when there are several the pharmacodynamic properties of which are similar. It would scarcely enhance his reputation if he were to write a prescription requiring "such or such a drug, or equal?" And yet this, in effect, is what architects were doing in their specifications until recently—in fact, what is still being done to some extent. Of course, it is impossible, in some classes of work, notably certain departments of Government or public work, to specify the exact article desired by name, owing to the provision of law forbidding it. But even here, the ingenious methods frequently devised by adroit engineers and architects in attempting to secure only what, in their judgment, is necessary in order to insure the best results, appear in themselves strong indications of the tendency toward a definite specification. We expect this tendency to increase.

(Continued from page 158)

performance within the time by showing that it was orally agreed between the parties before the contract was signed that the cellar should extend not under the whole building, but only under a small part thereof, and that the delay was caused by a subsequent change of this plan increasing the amount of work by additional excavation.

The court held, however, that the contract was clear and unambiguous and that no evidence of any prior parol agreement could be admitted to vary its terms.—*Lossing v. Cushman* (New York Court of Appeals).

CONTRACTOR'S PROMISE TO PAY NOT BINDING AS AGAINST LIENS FOR MATERIALS

A promise by a building contractor to pay a claim against him out of moneys which should become due on his contract is not binding as against parties having liens for materials furnished for and used upon the building.—*Concord Const. Co. vs. Plante* (Supreme Court, Special Term, New York County) 116 New York Supplement, 153.

INSUFFICIENT ARCHITECT'S CERTIFICATE

An architect's certificate, showing on its face that the auditing was made on the checks and vouchers of expenses produced by the contractor, and not on a personal inspection of the work, is not a certificate, within a contract stipulating that the expense incurred by the contractor, on the subcontractor failing to comply with the contract, shall be audited and certified by the architect.—*Aetna Indemnity Co. vs. George A. Fuller Co.* (Court of Appeals of Maryland) 73 Atl. 738.

LIMITATION OF ARCHITECT'S POWER

A provision in a building contract that the architect's decision as to the true construction and meaning of the drawings and specifications shall be final does not take from the court, and confer upon the architect, the power to construe the contract itself.—*Aetna Indemnity Co. vs. Waters* (Court of Appeals of Maryland) 73 Atl., 712.

COMPETITIVE DESIGNS—BOARD BOUND BY PUBLISHED PROGRAM

Where a board of education has adopted the plan of selecting an architect by means of competitive designs submitted according to a certain program published by a committee of the board, and nine architects are chosen from among whom the successful architect is to be selected, the court will decree that the selection must be made from among those nine.—*Qualthrough vs. Board*, 56 Pittsburg Legal Journal, 309.

ARCHITECT'S COMPENSATION WHERE FIRST PLAN DISCARDED

Where an architect prepared two plans of a building, the first of which was discarded, and the building was erected in accordance with the second plan, he supervising the erection, he is entitled to a lien for compensation for the preparation of the second plan and his supervision only.—*Morris vs. Christian*, 10 Lackawanna Jurist, 65.

ILLUSTRATIONS

THE SPANISH CATHOLIC CHURCH OF OUR LADY OF GUADALUPE, 156TH STREET, NEAR RIVERSIDE DRIVE, NEW YORK. MR. CHARLES P. HUNTINGTON, ARCHITECT

This church is approached by a flight of steps and balustrades to a terrace 16 feet above the curb level, and is one of a group of buildings consisting of the Hispanic and Numismatic Society's buildings (already built) and that of the American Geographical Society (in course of construction), and other buildings to follow, of which Mr. Charles P. Huntington is also the architect.

The church is of semi-fireproof construction and is finished exteriorly with light-face brick and terracotta cornices, trims, columns, ornament, etc. The flight of steps from the street to the terrace on which the church is placed (16 feet above curb level) is of brick, as is the paving of the terrace. The balustrades, both on steps and terrace, are of terracotta. The raised part over the nave has a terracotta cornice, brick walls, and a copper roof with skylights.

The interior is finished in ornamented plaster work and wood with marble base-courses and terrazzo floor. The interior of the piers and the truss are of steel construction. The exterior walls and foundations are of brick and the building rests on solid rock.

TOURO SYNAGOGUE, NEW ORLEANS, LA. MR. EMIL WEIL, ARCHITECT

This structure is faced on the exterior with light gray pressed brick and terracotta to match; this terracotta, however, is relieved in its details with the polychrome color, and the dome of white interlocking tile has a pattern of buff tile in diamond shapes with blue and green centers and a connecting band of same buff-color tile. The art glass has an amber body with designs in green and red, and is relieved with jewel lights of varying colors.

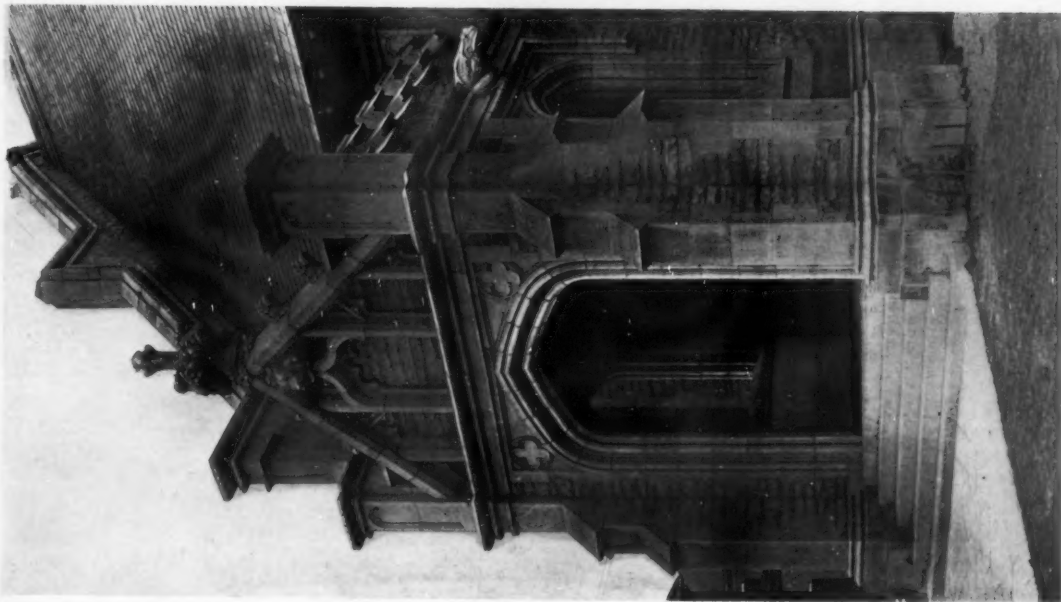
The various entrances are reached by broad flights of stairs and terraces. The interior seating is for eleven hundred and ninety-six (1,196) persons on the main floor; there is no gallery other than that for organ and choir.

Entrance is had through a lobby. The walls are lined with marble, floors laid of tile. On each side of the lobby are the retiring rooms, from which entrance is had to the main auditorium, which is roofed over by a dome 62 feet high. The finish of this auditorium is in oak and cement plaster, simple motives being used for its ornamentation.

In the rear of the auditorium are the various Sunday school rooms and auxiliaries, also a rabbi's study connecting with the platform.

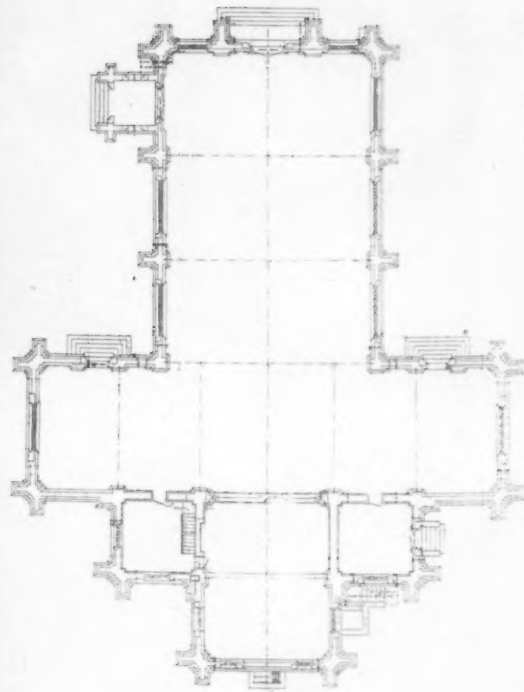
The exterior is treated in Byzantine style, the interior in the classic, this latter being the requirement brought about by the use of an ark removed from the previous building and caused to be used, through sentiment, in the new building.

The acoustics of this synagogue are remarkable. It is possible to hear the clear transmission of a modulated human voice to the remotest depths of the interior.

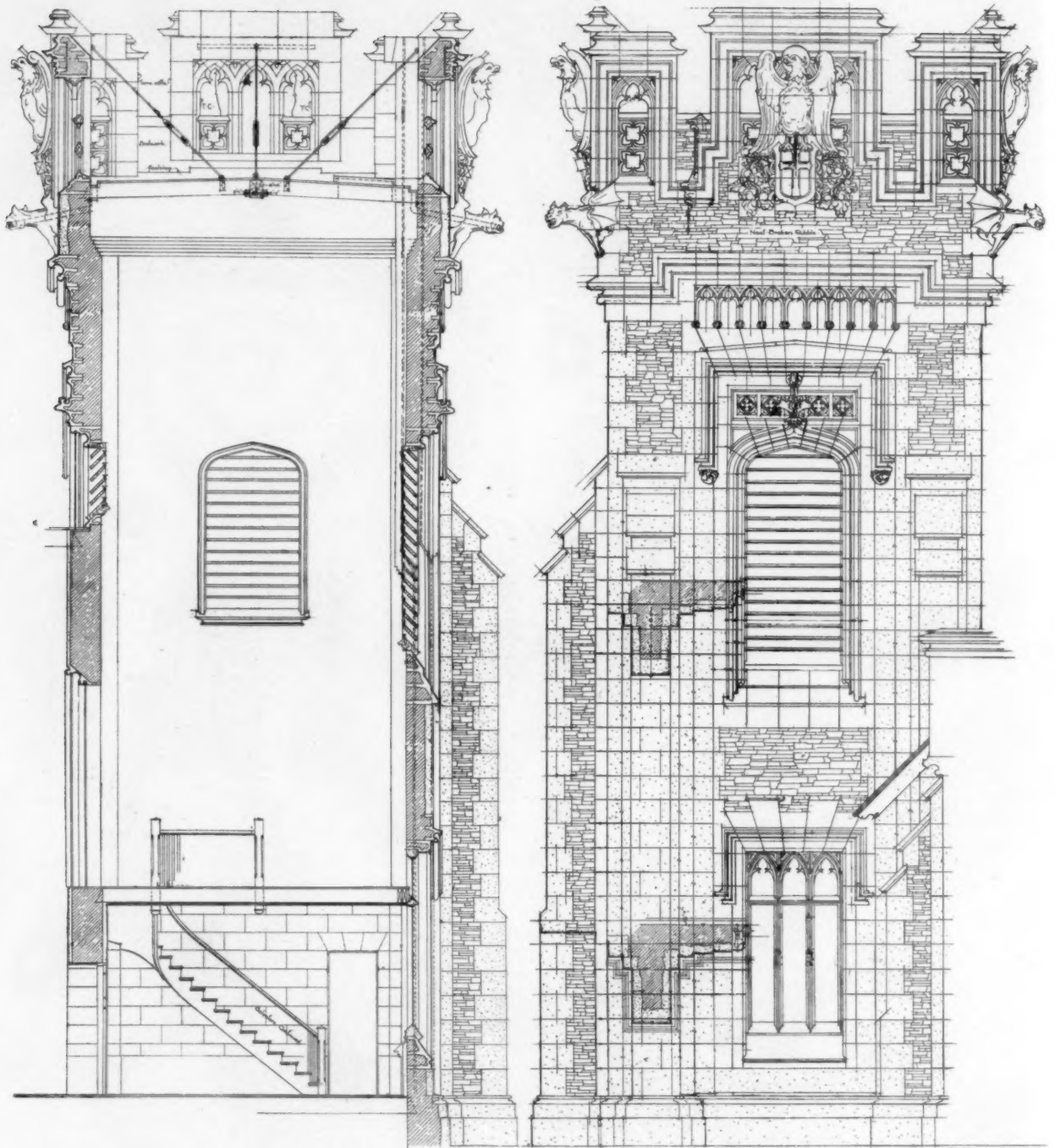


DETAIL OF ENTRANCE

ST. JOHN'S CHURCH, JACKSONVILLE, FLA.
MESSRS. SNELLING & POTTER, ARCHITECTS



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· ONE · HALF · INCH · SCALE · DETAIL ·
· ELEVATION · OF · TOWER ·

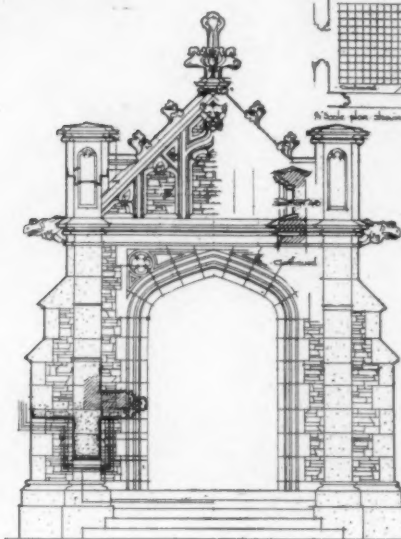
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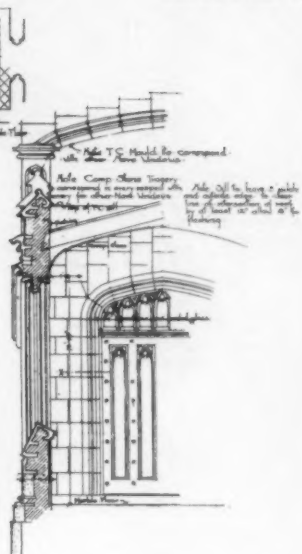
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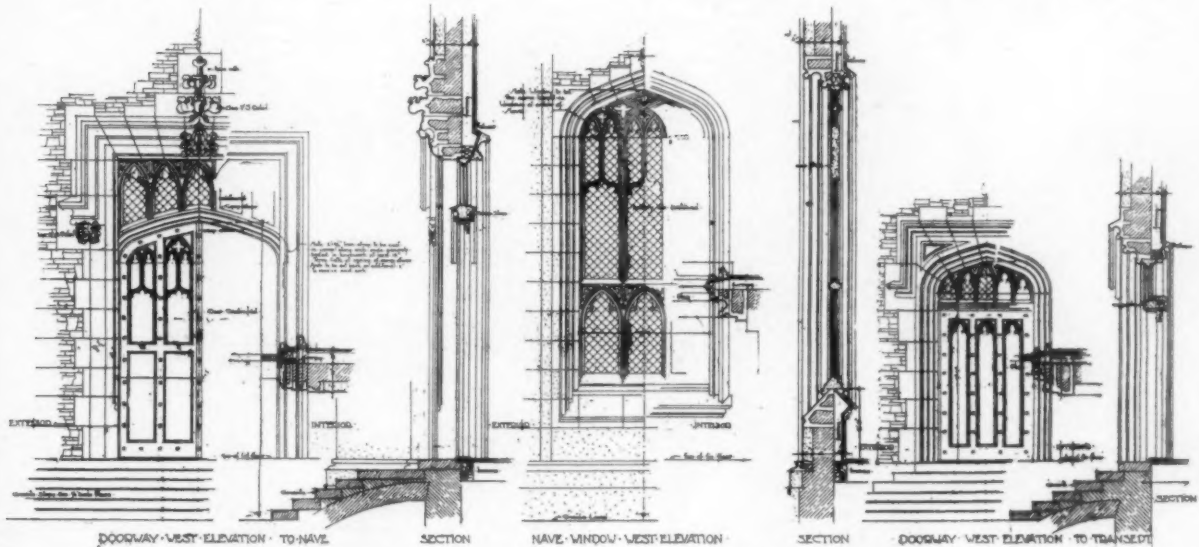
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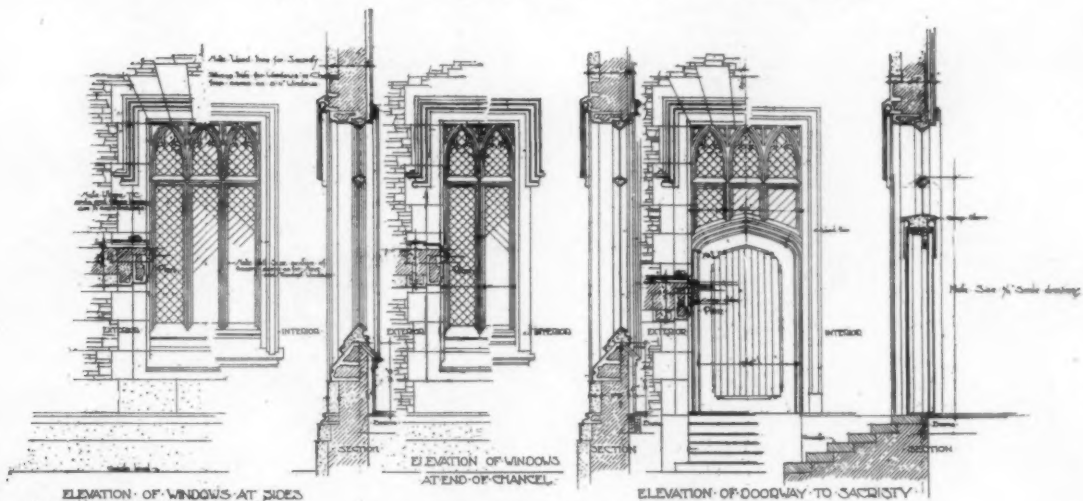
- FRONT - ELEVATION -



SECTION - LOOKING - TOWARD - NAVE -



ONE HALF INCH SCALE DETAILS OF DOORWAYS AND WINDOWS ON WEST ELEVATION

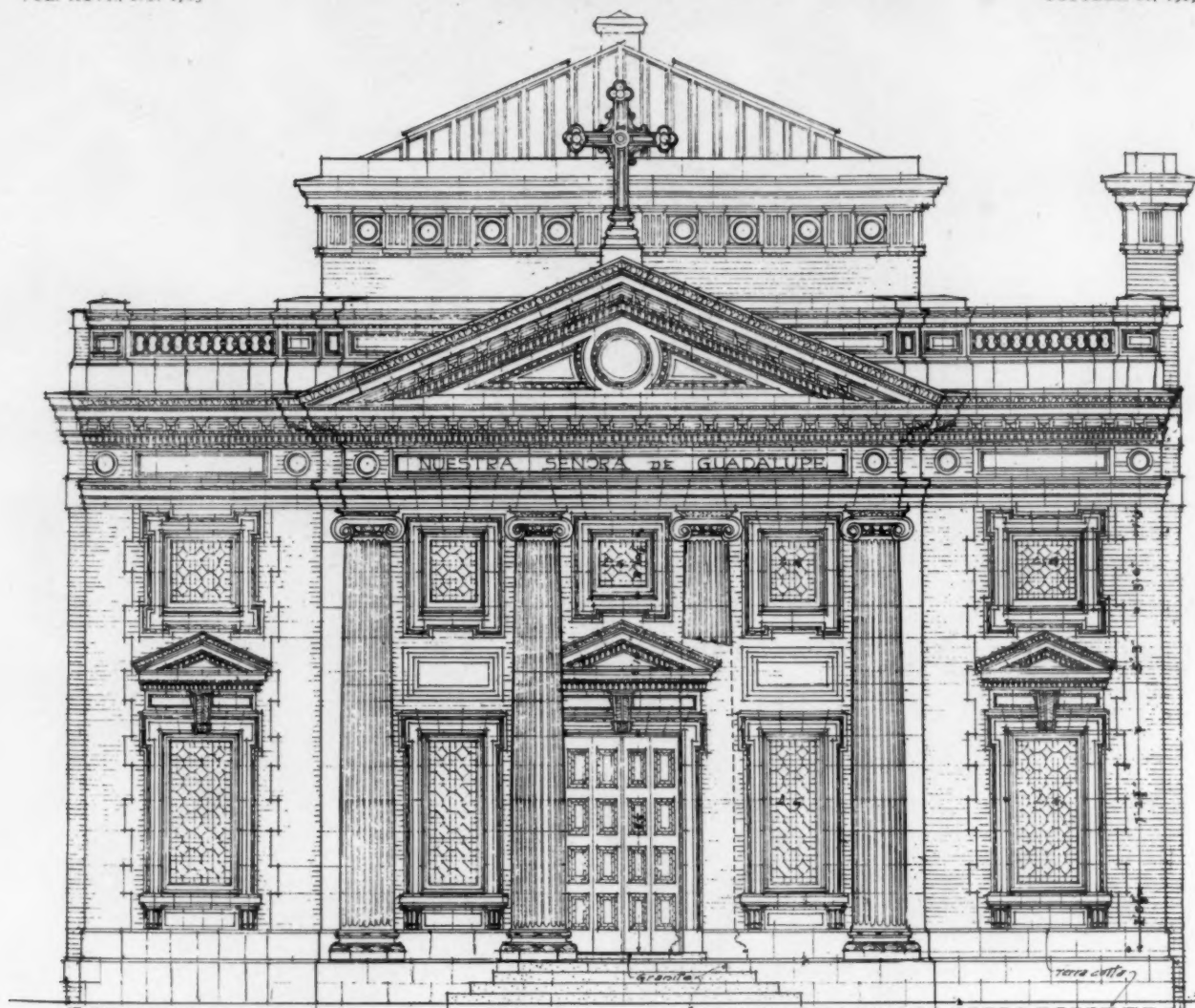
ELEVATION OF WINDOWS AT SIDES
OF CHANCEL AND IN SACRISTY

ONE HALF INCH SCALE DETAILS OF SQUARE-HEADED WINDOWS

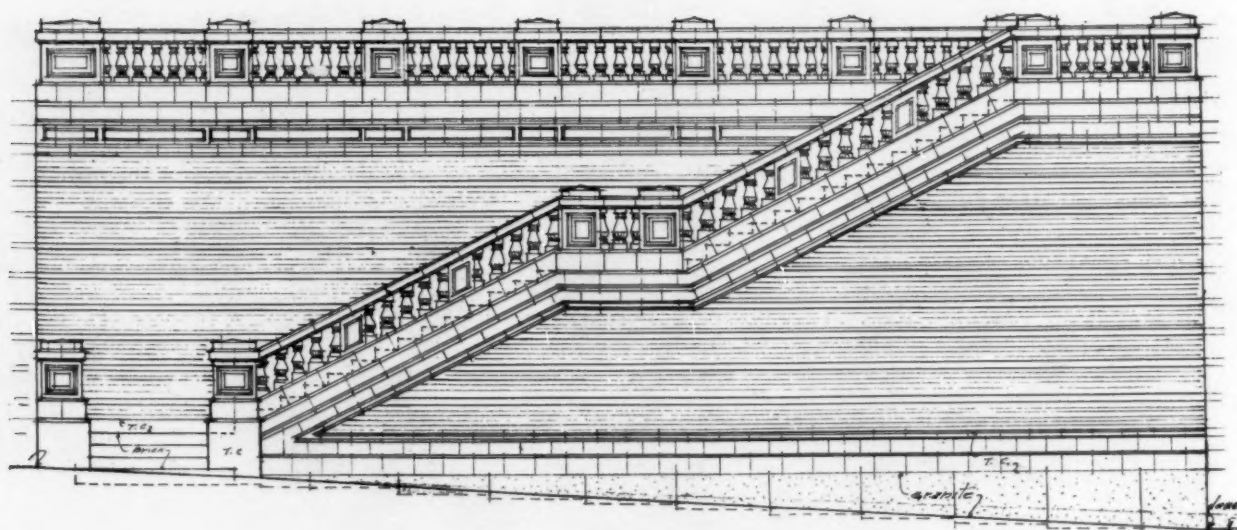
ELEVATION OF DOORWAY TO SACRISTY

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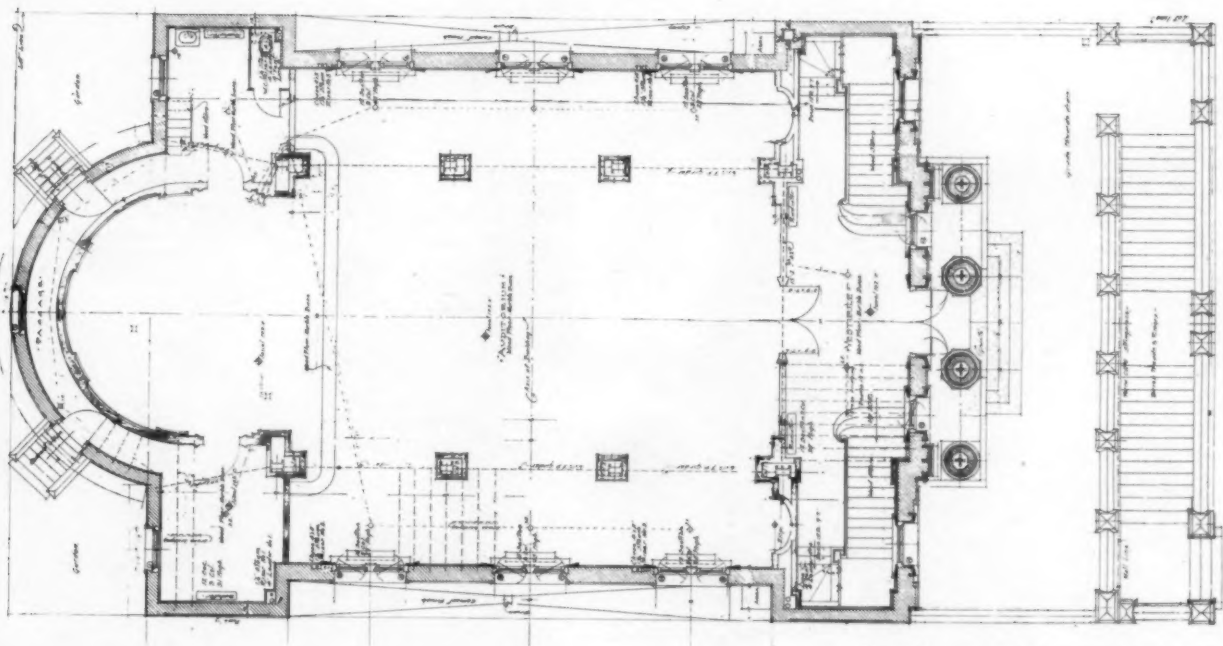
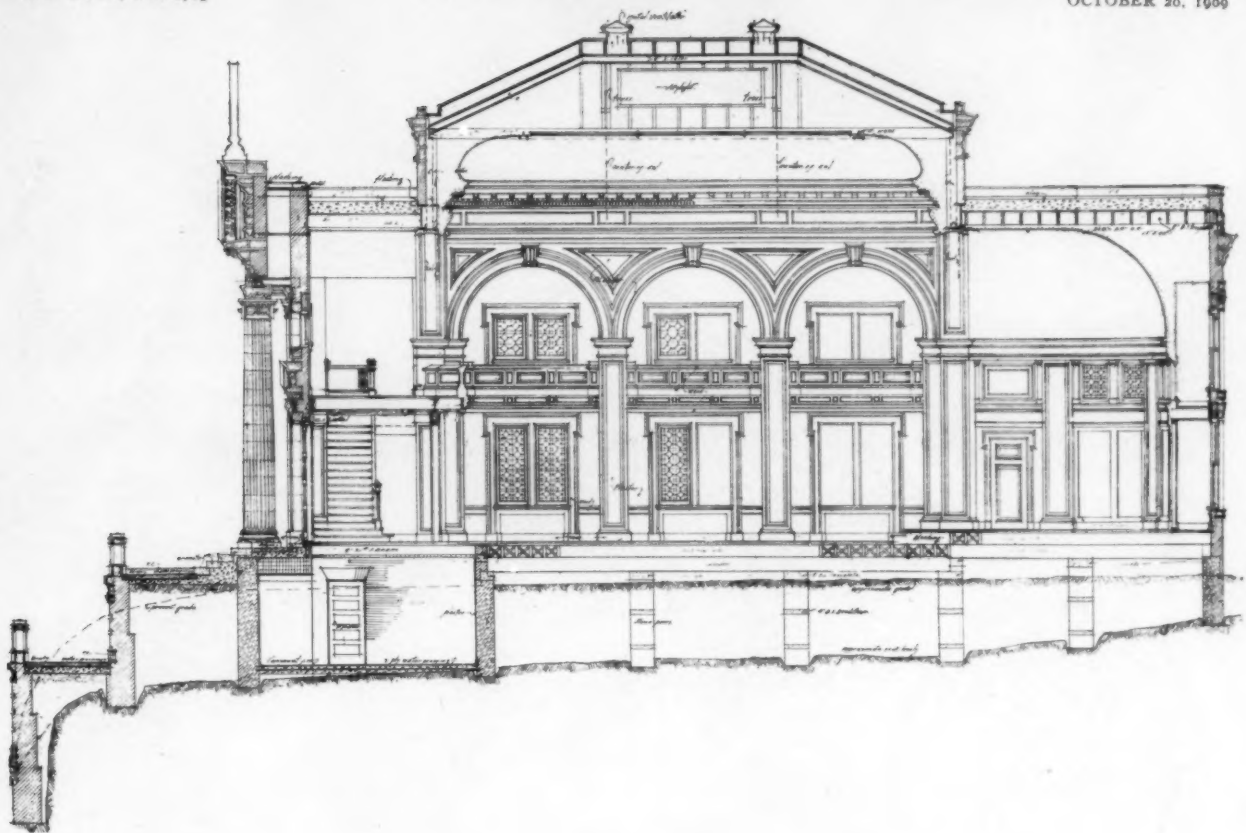
FRONT ELEVATION



ELEVATION OF TERRACE STEPS

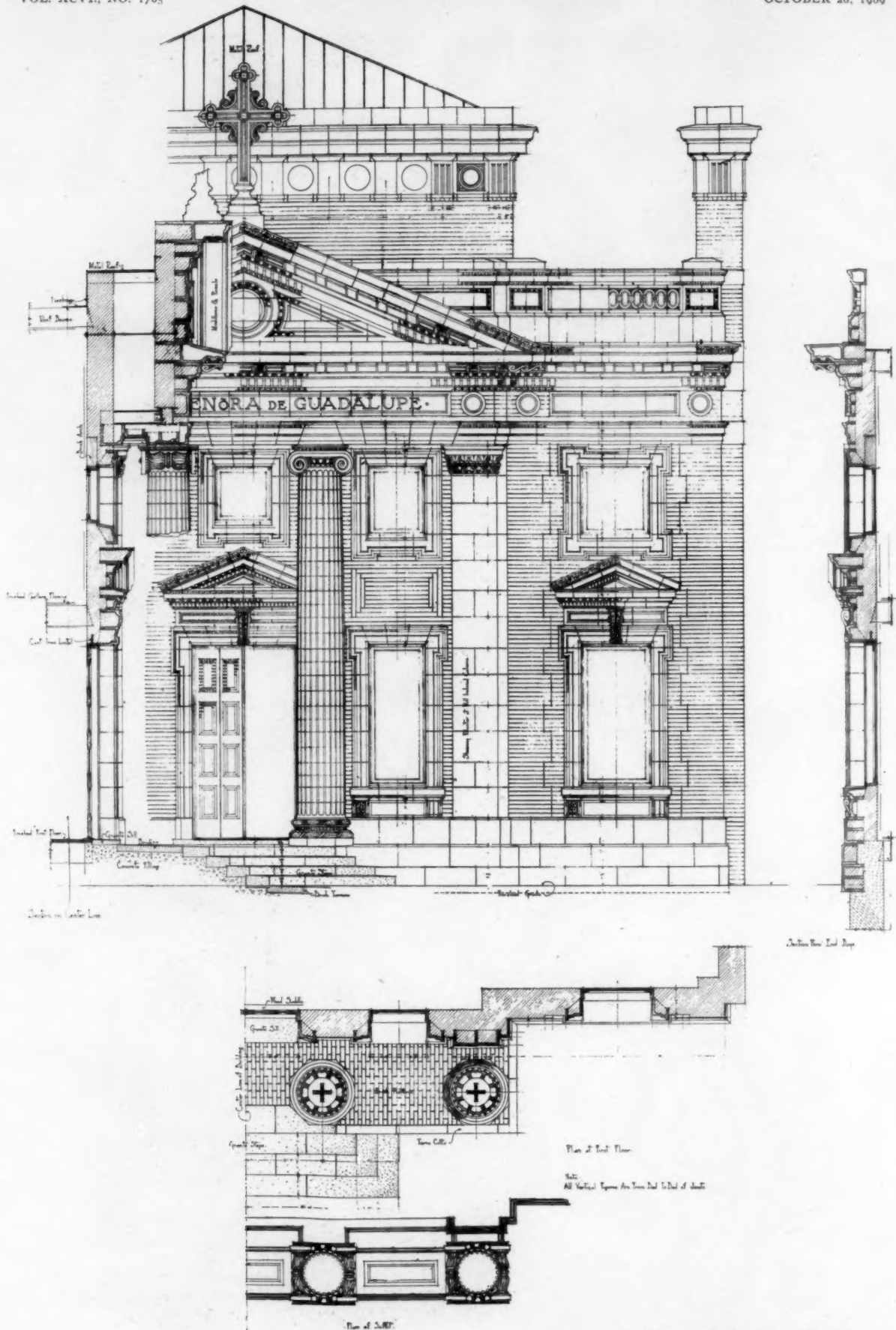
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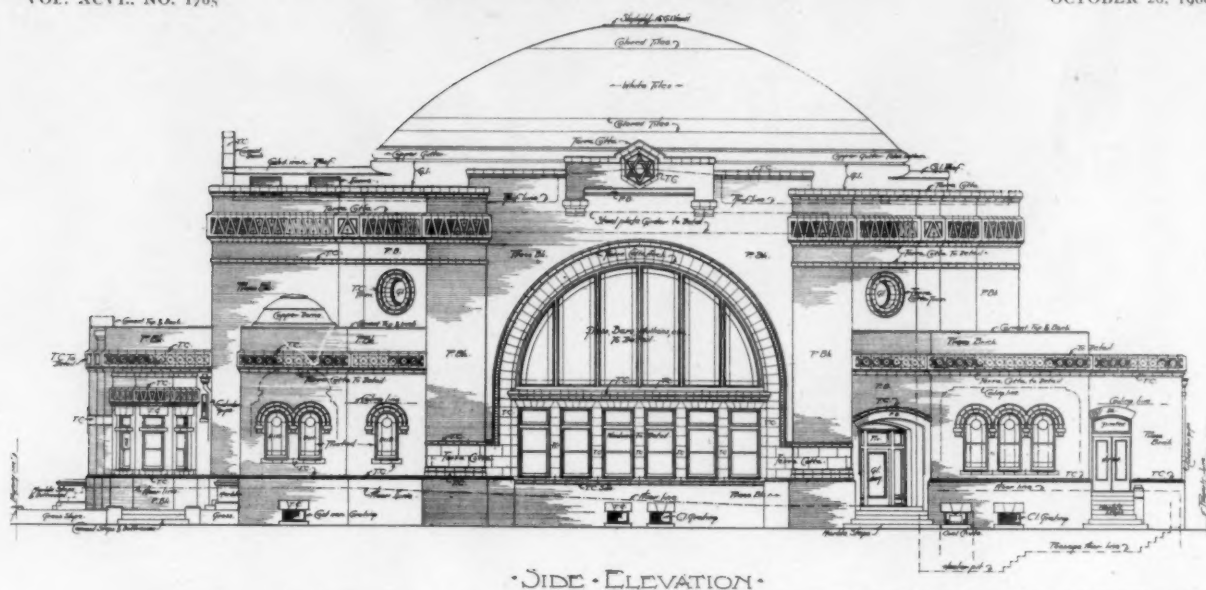
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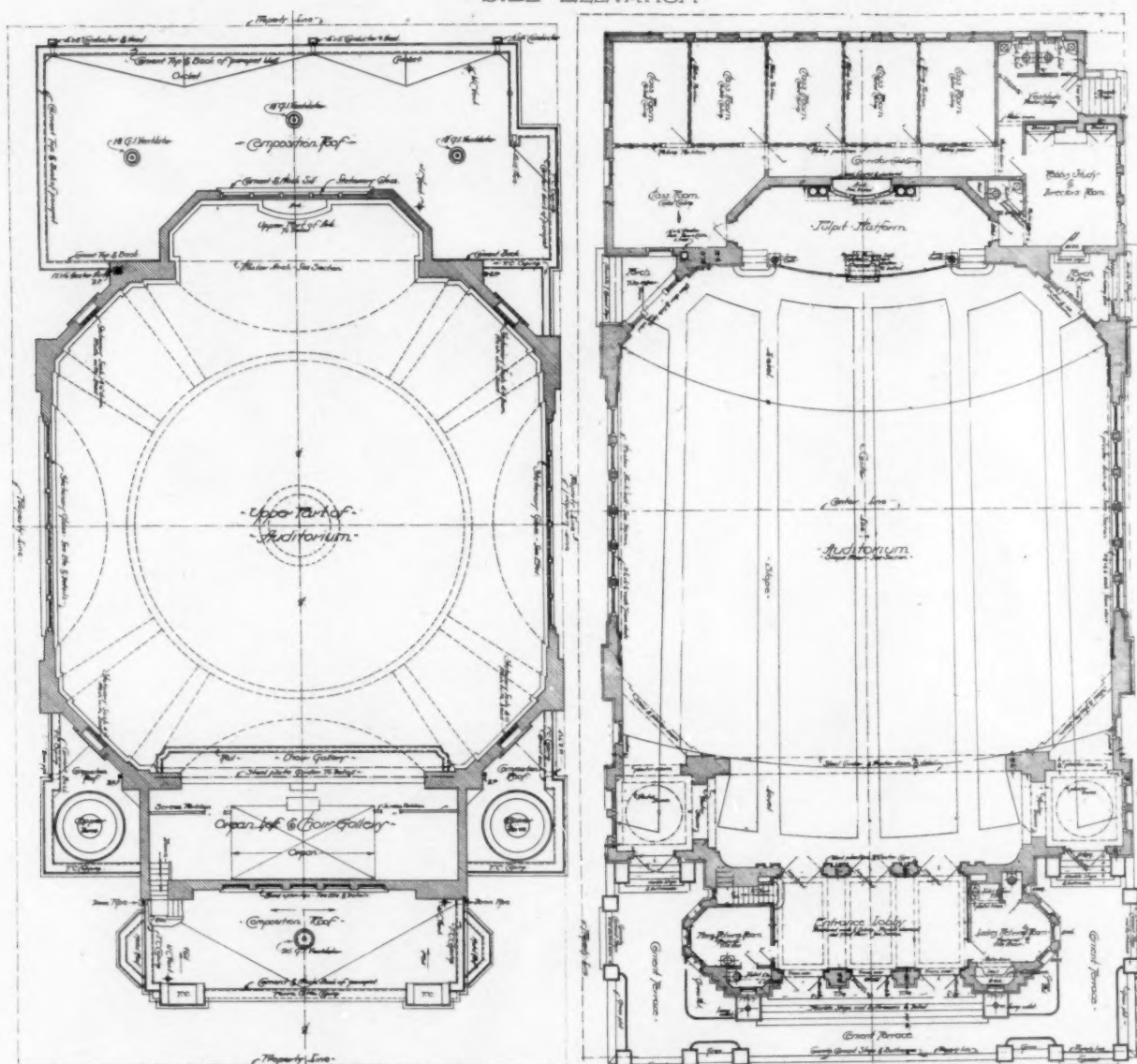


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NEW ORLEANS, LA.

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"SIDE ELEVATION"

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