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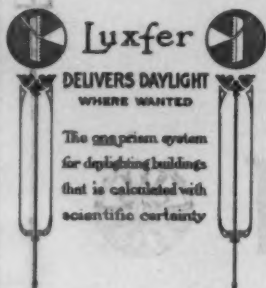
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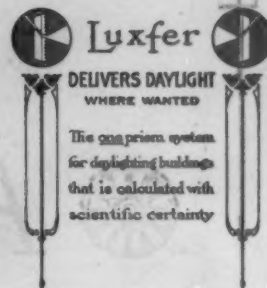
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THE AMERICAN ARCHITECT



ENTRANCE TO THE CATACOMBS, SYRACUSE, SICILY.

THE AMERICAN ARCHITECT

VOL. XCVII.

WEDNESDAY, FEBRUARY 16, 1910

No. 1782



GENERAL VIEW

THE CATHEDRAL, SEVILLE, SPAIN

Famous Prototypes of New York Towers

By ARTHUR G. BEIN

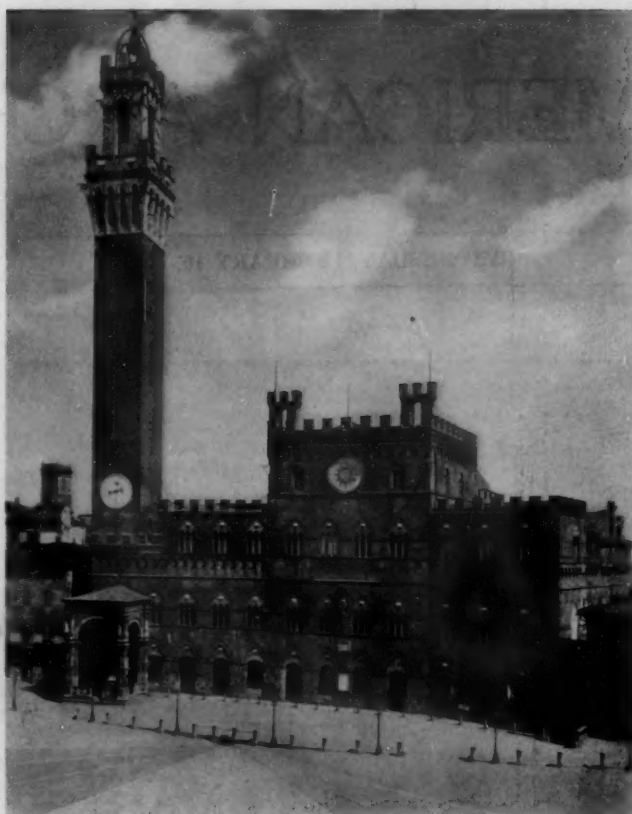
IT was seven years ago, on the 14th of July, since the Venice Campanile fell. Begun about 902, with some rebuilding in 1329, its walls at last gave way. It came down slowly, even quietly, according to prediction—not rudely and violently like that other great fall of medieval architecture on July 14—the Bastille. The artistic world was soon cheered by the rumor of rebuilding. This rebuilding was made possible largely through the financial aid of the New York banker, G. P. Morosini, a native of Venice. Mr. Morosini did not live to see the result of his generosity, but now, after long planning and slow execution, the facsimile tower on the Grand Canal is completed, simultaneously with its gigantic American version on Madison Square, New York.

This implies no criticism against the slower Italian methods, the problem of solid masonry being vastly different from that of steel construction. The Venetian shaft, up to the bells, is of bricks made expressly by the municipality, with great attention paid to their crushing strength and their resistance to heat and cold. Above the bells, every piece of marble was carefully selected to repeat the exact color of the collapsed tower. If the day's work did not accomplish this it was undone. Then, again, certain requirements of the reconstruction commission made speed impossible. They prohibited any scaffolding that would leave marks on the beautiful exterior yet they wanted the workmen so protected that they could proceed in any kind of weather. The city

engineer, therefore, was called upon to invent a special system of scaffolding temporarily, secured at each window, and which could be readjusted for every six feet of work finished. Much time, too, was given to devising a safe way of surmounting the pinnacle by a statue. The bronze angel raised in 1517 and irrevocably destroyed in the collapse having been rigidly fixed, was consequently a great strain on the spire. To obviate this a novel and ingenious arrangement was adopted by the commission: the base of the statue rests on steel balls carried by a metal plate so curved as to permit the base to move freely in any direction when the wind blows. A steel bar anchored in the middle of the statue passes through the ball bearing and downwards for several feet, where it terminates in a heavy counterweight—the whole arrangement responding to the fiercest winds of the Adriatic without the least strain on the tower.

These details are interesting, but the New York architect has no time for them. His problem is to complete his work in the shortest possible time, so that the building may bring in a return in rent for the vast sum spent on it. Heating, ventilating, electric lighting, plumbing (thirteen miles of it are in the Metropolitan), elevators—the invention that made tall building possible—must be perfectly planned. Infinite thought must be given to foundations: preliminary borings must be made to discover the nature of the substratum, for when a structure weighs over eighty-five million pounds it must rest on solid rock. The subterranean construction seen to, the skeleton is riveted together and the exterior rushed along with scant attention to problems of elaborate scaffolding or to posing aloft a "ball-bearing" angel.

The Metropolitan is more than twice the height of its prototype. But it takes more time to carefully and solidly lay up four low, thick, brick walls than to rivet together 7,500 tons of slender, accurately calculated props and bars into a lofty skeleton, and then to cover this skeleton with a mere envelope of stone slabs—an envelope, too, that is more absent even than present, by reason of the extensive fenestration required; whereas the prototype having but eight small windows on each



PALAZZO COMUNALE (TOWN HALL)

SIENA, ITALY

side, is otherwise solid brickwork.

On both the old and new towers the loggia is the salient feature of the façade; in the latter case there is the dark spot of an archway on axis, instead of a slender column—for some unknown reason the Venetian builders took liberty with this ancient rule.

In the matter of color no attempt was made to rival the Campanile of St. Mark's. Its contribution to the dazzling color effect of the famous piazza was recognized as inimitable. Even though we could have procured the same brick, the same stone trim from the quarries of Istia, the same colored marble for the loggia, we would still have lacked the Italian sun above it all

and the shimmering waters beneath where the constant shifting of lights and shadows is well-nigh magical. But we are content with our own impressive white shaft, void of one spot of color save for its golden top. Easily seen from the decks of incoming steamers, the Metropolitan Tower makes a never-to-be-forgotten impression on those seeking our shores.

Inside, all resemblance to the prototype vanishes. The old is cold and dark as the tomb, the new is heated, ventilated, flooded with light; in fact, it is the last word said in the way of sanitary excellence. Save for an occasional tourist toiling to the top for the view the Venice tower is empty; inside our modern "temple of Mammon" all is activity. It is probable that more business will be transacted in the Metropolitan during the first few years of its existence than was transacted in all Venice during the fifteenth and sixteenth centuries when she had become a city of merchant princes who traded with the whole known civilized world!

Far less obvious at first glance is the kinship between the Times Building and its prototype. It was of this latter that John Ruskin wrote (and for once we are glad to agree with him), "The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, exist only in one building in the world—the Campanile of Giotto."

Mr. Ruskin, no doubt, would wail at our translation into base commercial uses of the "one building in the

world." But we, more practical, dare fearlessly to admire the genius of the architect who saw in the medieval tower of white, red and green marble richly decorated with lace-like tracery the serious conception of a modern sky-scraper. The more so when we reflect that the prototype is a painter's architecture, not an architect's—that it is like a piece of jeweler's craft made up of elaborate detail with no big lines of composition. It is a marvel that this motif of Giotto's, existing for no purpose but to be beautiful, has given to one of our greatest newspapers a home where over 116,000 square feet of floor space is used to the uttermost; a building that links our busy mercantile present with the artistic past, and brings every New Yorker into an acquaintance with the finest example of the Italian Renaissance.

In 1334—three years before his death, the painter, Giotto, was made chief architect of the Cathedral at Florence. Immediately he started the belfry, or Campanile as the Italians call it, that was to be his masterpiece. About fifty years later Andrea Pisano and Francesco Talenti completed it, carrying out to the smallest details their dead master's design. True, they died before putting on the spire with which he intended crowning it, but this is not the only instance of a building being made more beautiful by the timely death of the architects.

From Giotto's unique and lovely rectangular tower has been evolved the most conspicuous landmark of our upper business section. The Times Building stands on a single trapezoid block secure, like the Metropolitan, from ever being elbowed by any other tall building, and affording, by its isolation special opportunity for artistic treatment. The lower part, spotted with innumerable equi-sized windows, is far from recalling the lower portion of the prototype whose niches are filled with statues by Donatello, Pisano and Lucca della Robbia. But in the arches one feels the beginning of the resemblance. Here the Classic treatment is introduced that relates the trapezoidal portion to the rectangular tower above and makes the whole a perfectly congruous unit.

The detail and ornament of the Times Tower are original and the shadow-casting features are well

calculated to suppress the monotony of the great number of windows required for office purposes. At the very top, however, where all utilitarian exactions cease, the architect has been free to reproduce almost exactly Giotto's great machicolated cornice with perforated parapet above; likewise the many-sided corner piers around which cornice and parapet break to form the four little turrets that silhouette so beautifully against the sky. Where the two vary most is in color. The original is the very acme of polychrome treatment; the modern is an undeviating mass of deep cream brick and terra cotta.

One wonders what Giotto and the engineers of his day would have done with the problems presented by the foundations of the Times Building for which enormous excavation was necessary. Its detached position carried with it a demand for construction at least equal in strength to that of any previous steel building. The sea of columns and the footings had to run down to the great gneiss ledge that is the backbone of our island. If above ground we have only adapted, below it we have worked out in an original way stupendous problems, the like of which probably never caused the serene Italians anxious days or nights.

When you have painfully toiled up many steps to the top of Giotto's Tower, 242 feet above ground, you are rewarded by a superb view, the many-towered Italian city lying in its lovely valley, the glistening Arno, and the lofty Apennines whose slopes are so richly cultivated. Over all tranquility reigns supreme.

When you have been whizzed with breath-robbing rapidity more than a hundred feet higher to the top of the Times Building, you see a view as fine in its way, though the high mountains are missing. But here tranquility does *not* reign supreme. Everything thrills with life and movement. From the wireless station at your side (receiving messages from vessels 200 miles east of Sandy Hook), to the farthest steamer in sight north or south, or to the dashing trolley cars in the streets below, everything you see is an evidence of our highly complex and spectacular existence. The whole scene, like the building from which it is viewed, shows great life and power.



THE CAMPANILE, BY GIOTTO, AND THE CATHEDRAL

FLORENCE, ITALY



THE CAMPANILE

ST. MARKS, VENICE

The original of the Seventy-first Regiment Armory tower is one of the noblest in Italy. Grim but graceful, the Torre del Mangia stands adjacent to the Palazzo Pubblico of Siena, and was commenced in 1325. This was when Siena was at the height of her prosperity and the tower soars proudly upward to proclaim the fact. And yet its very *raison d'être* lay in fear—the fear of an approaching foe. This foe was the Florentines. From its battlements, 335 feet high, a good part of the thirty miles between Siena and Florence could be scanned and the alarm bell could be rung if the arch enemy were seen approaching.

It is in the ferocious toothlike machicolations, gray stone high up on the red brick shaft, that the plucky little city showed her old-time threatening attitude. Originally Ghibelline, its citizens defeated the Florentine Guelphs at the bloody battle of Monte Aperta, and though, a few years later Charles of Anjou forced the victors to join the Guelph League of Tuscany, an allegiance commemorated in the stern Guelph battlements surmounting the machicolations—they never forgot the old hatred and stood ever ready to renew the feud.

The Siena structure got its name of *Torre del Mangia* from a long-since-departed figure of a man that used to strike the hours on its clock. It is 335 feet high, with walls so thick that the well left for steps is but a narrow, crooked shaft so crossed and recrossed by wood and iron tie beams that the ascent is a prodigious undertaking—all in the dark, too, for the tower has but one window for each side and that at the very top. You pay a franc to enter and something extra for the candle which the custodian hands you. The candle is soon

blown out; but if you are courageous you thank the saints that it was the candle and not your brains, and toil on. No light can be hoped for from the numerous holes seen on the outside, for they are only the depth of one brick course and are left in all Italian brickwork to facilitate scaffolding in case of repairs.

To ascend the Armory tower is a vastly different experience. Though built without steel props, its walls are only from 8 to 16 inches thick, which leaves a large well-lighted space inside. This is used from bottom to top by the Signal Corps and is full of evidences of the very interesting work of that organization. One story is very lofty to accommodate the tall poles on which the members, equipped with linemen's spurs, practice climbing and telegraph installing. Another story is devoted to balloon making, another is a machineroom. The floor where the saddles are kept marks the end of the elevator, and from here an easy flight of steps with one turn in them takes you to the wireless station on the battlemented gallery. Between here and the Metropolitan tower constant practice in wireless is kept up, as well as flag, heliograph, and pyrotechnic signaling. The whole interior and everything done in it is as distinctly modern as the dark unused well of the Siena structure is medieval. A greater contrast could hardly be imagined, yet each signifies war.

THE NEW SHELBY COUNTY COURT HOUSE, MEMPHIS, TENN.

MESSRS. HALE & ROGERS ARCHITECTS

Memphis, Tenn., now possesses one of the most pretentious public buildings south of the Ohio River, and one that in some important details equals any public building in this country.

The Stat Legislature authorized the issuance of \$1,500,000 worth of bonds by Shelby County with which to erect a suitable court house.

The county court named five business men, and by the results obtained these gentlemen have exceeded the expectations of the public and have secured for Shelby County a most satisfactory edifice.

The firm of Hale & Rogers, of New York, was appointed as the architects, and to this firm must be given the credit for the architectural effects, both interior and exterior. The plans and working drawings of the building were published in the *AMERICAN ARCHITECT*, issues of March 21 and December 31, 1906.

As the architectural motive for the building a simple Grecian order was chosen with a long colonnade two stories high across the front, with a pediment at each end on which are the main entrances to the building.

A dome, considered by many an imposing architectural feature, was omitted not only as too expensive, but because it would express nothing on this building and would be unsuitable for a court house.

There was some discussion as to the advisability of making a large main entrance in the center of the front side, but this was decided as unreasonable because people would have to come to the building from the streets at the corners of the building, and it therefore seemed more direct to have the entrances at the corners.

The architects were of the opinion that the principal entrance should not be in the center of the main façade unless it was at the head of a street or avenue or park.

The building and grounds cover an entire block, with lawns on two sides and front of the building.

The building is in the form of a hollow square, with a large interior court or light shaft, with all courtrooms on the inside of the building, away from street noises. By this arrangement all rooms become outside ones.

The offices of the city government of Memphis are also located in this court house.

Every room and corridor is steam heated and is ventilated by the modern systems throughout, and together with an extensive plumbing layout, present the best features of modern sanitary engineering.

An elaborate ice-water and filtering system supplies drinking water throughout the building.

A vacuum cleaning system is installed, and there is also a complete system of fire hose lines on each floor.

The construction of the building is wall-bearing, steel girders with interior carrying walls of brick. The outside foundation walls and footings are of gravel concrete and extend to grade line. The inside partition walls in the basement are of hard burned brick laid in cement mortar on gravel concrete footings. The entire basement floor is of concrete, and a perfect system of interior drains under this floor takes care of any seepage water.

On the outside of the foundation walls and 18 inches below the basement floor level is a line of 4-inch semi-glazed sewer pipe with the upper side of joint left open, running around the entire building, discharging into a sump in the basement and from there into the main sewer.

The outside foundation walls have a coat of cement mortar $\frac{1}{2}$ inch thick and on top of this mortar is a coat of pitch $\frac{1}{4}$ inch thick; outside of this pitch, and from the top of the 4-inch drain pipe to the grade line, there is a course of broken stone 6 inches in width, which allows

rain water to escape into the sewer and not to seep through the foundation and into the basement.

The outside walls of the building above grade line are of blue Bedford limestone anchored to the brick backing walls with heavy wrought-iron anchors. The brick backing walls are very massive.

There are six large pediments supported by massive columns; the fronts of these pediments show groups of figures carved out of the solid stone, representing Common, Civil, Criminal, Statutory, Saxon and Religious laws. The sculptor, Mr. J. Massey Rhind, of New York, has executed a beautiful and satisfactory work. This sculpture is a good feature of the ensemble.

There are seven imposing entrances to the building, with broad approaches of granite platforms and steps.

In the front of the building between two of the main entrances is a loggia with massive columns and Ionic stone caps, and a stone ceiling with moulded panels and a Greek frieze.

The stone for the building, both ashlar and moulded, is of Bedford Indiana limestone.

The floors throughout the entire building, and also the roof, are of reinforced concrete construction, and have carried live loads in various places during the construction of 800 lbs. per sq. ft., although they were only required to

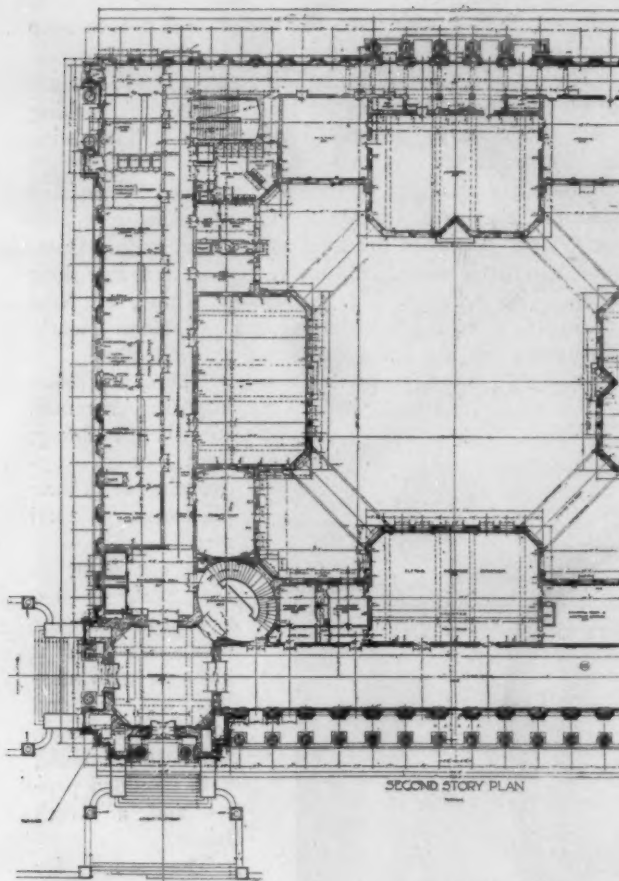
carry 300 lb. per square foot by the specifications.

The outside walls of the interior court from the grade line to the first story window sills are of blue Bedford limestone, and from there up are of semi-glazed buff pressed brick and ornamental buff terra cotta, backed with massive hard burned brick walls.

Two front and two rear staircases lead from the first to the third floor.

The library is the largest and perhaps the most beautiful room in the building. The ceiling is cut up into plaster panels with plaster beams. There are twelve plaster cast columns in this room, six on each side of the entrances about 14 feet on centers throughout the length of the room. From the back of each of these





HALF FLOOR PLAN

SECOND STORY

columns to the outside wall is a metal book stack extending from the floor nearly to the ceiling. Seven feet six inches from the floor there is a mezzanine floor of glass running around the bookstacks. At each end of the library there are two metal stairways leading to the mezzanine floor. From the librarian's private office a spiral stairway also leads to this floor.

There are four large public drinking fountains of marble in the corridors on each floor.

An iron stairway leads from the third floor to the attic, where are located six large electric-driven fans which exhaust the foul or vitiated air from the various rooms in the building and discharge it out through the roof. Here are also located two steel house tanks of 5000 gallons capacity each.

An iron stairway leads from attic to roof, which is of reinforced concrete covered with felt, pitch and gravel; all exposed sheet metal work is of heavy copper.

In the basement is a battery of three "Morrison" corrugated internally fired boilers of 167 horsepower each, coal conveyor and ash handling machinery operated by electricity, suction tank, muffler tank, blow-off tank, hot water tank and heater, two vacuum pumps, two boiler feed pumps, two house pumps, two large fan rooms, each of which contains two 140-inch motor-driven fans, supplying the building with fresh air.

Air filtering screens and steam coils through which the fresh air must pass before entering the building, also an automatic device for obtaining the desired tem-

perature of air. Here is also located the water filtering plant, the water cooling machinery, the vacuum machinery and numerous vaults and record rooms for the storing away of old records.

A cell room containing steel detention cages for male and female, white and colored prisoners, with a lavatory for each sex and color. A steel stairway leads from this room in the basement to the Criminal Court room above on the first floor.

The wall panels are of beautifully matched marble.

The corridors on the east and west sides of the building on each floor, and the principal public spaces throughout the building, have a marble wainscot 8 feet high, perfectly matched, with a mahogany wainscot cap. The north corridor has a marble wainscot 5 feet high with a mahogany cap.

The corridors and public spaces throughout the building have marble floors laid with 12-inch tile, hone finish.

All of the main stairways have marble treads, risers and landings, also a wainscot of marble.

All courtrooms except the Probate Court have finely matched marble wainscoting.

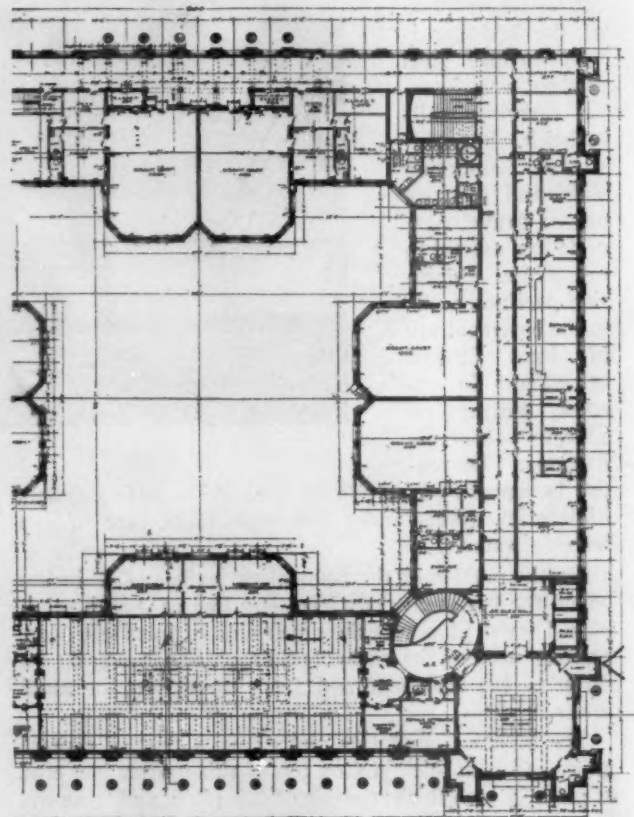
All offices throughout the building have a covering of cork carpet, noted for its sanitary qualities.

All offices throughout the building have private lavatories connected with the same.

All outside windows are casement and are glazed with clear polished plate glass.

The examining room windows are glazed with wired

(Continued on page 88)



THIRD STORY PLAN

HALF FLOOR PLAN

THIRD STORY

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EDITORIAL COMMENT:

Convention of National Brick Manufacturers Association.—Its value as imparting to the architect a broader knowledge of the materials.

Senator Newlands and the proposed bill providing for a Bureau of Arts.

ILLUSTRATIONS:

Shelby County Court House, Memphis, Tenn.

Frontispiece:

Entrance to Catacombs, Syracuse, Sicily.

THE growth and development of architecture undoubtedly depend primarily upon the exercise of the imaginative faculties. In fact the possession and exercise of such faculties are prerequisites to progressive work in any of the creative arts. But while a mental conception of what it is desired to accomplish is conceded to be of paramount importance, the final result is also largely dependent upon the co-existence of a second quality only a little less rare and barely less important. It is an ability in the artist to give to his conception form and being in more or less enduring materials. A feeling that perhaps there is a tendency to do so, prompts the suggestion that it is well not to underestimate the importance of this second quality simply because it is conceded to be second in the list of essentials. A brilliant thought lacking proper or graceful expression may pass unnoticed. The interpretation of a play is but little less important than the theme or plot, and a painter with ever so beautiful a conception with little ability in the matter of selecting colors or mediums of expression will scarcely gain distinction. An architect in the same way, who has little or no practical knowledge of materials is only a dreamer, with a clever knack of draughtsmanship at most. And so it apparently bodes well for the future architecture of this country that gatherings such as the twenty-fourth annual convention of the National Brick Manufacturers' Association, held in Pittsburg, February 7 to 12, should attract the attendance of a number of architects. At these meetings is carried on a study of the manufacture, character and adaptability of one of the most important materials of construction available to the architect. The

products of burnt clay in various forms probably constitute one of the largest factors in the building world, and at gatherings of this nature the practical aspects of the various questions that must confront the capable and conscientious architect are considered by men of widest experience with them. The fullest co-operation between the men possessed of practical knowledge concerning materials of construction and the designer who understands well the æsthetic and structural requirements can hardly fail to result in inestimable benefit to both classes and also to the respective causes which they represent. The interest manifested by architects in the practical side of their profession was further exemplified by the appearance before this year's convention of brick manufacturers, of architects of such prominence as Mr. Donn Barber and Mr. Henry Hornbostel to discuss subjects of which they are particularly well qualified to speak. To our mind, this circumstance not only reflects credit upon the profession, but also seems to indicate that the day is not far distant when free and full co-operation and understanding will exist between the designer, whose twofold function it is to conceive the picture and then to select forms and mediums of expression, and the manufacturer, who furnishes the mediums.

IT is with considerable satisfaction that we print in another column of this issue a report of a recent interview with Senator Newlands regarding the bill introduced by him at the present session of Congress, providing for a Bureau of Arts and Public Buildings under the general supervision of the Secretary of the Treasury and in the immediate charge of a director. Senator Newlands identified himself some years ago with the movement in this country for better buildings and the expenditure of public money in a manner that would insure to us a place in artistic matters more nearly on a par with that of other countries. Since that time he has worked ceaselessly and untiringly in the interest of wiser expenditures and better art in all branches of construction work undertaken by the Government. By virtue of his activity in the furtherance of the movement looking toward full recognition by the Government of the value of æsthetics, he has probably become, during the past two years, one of the most conspicuous figures in public life. He was, in fact, largely instrumental in securing favorable action by the President on the representations of the American Institute of Architects that led to the appointment of a Council of Fine Arts. It is to be regretted that through the hostile attitude of Congress referred to by Senator Newlands, President Roosevelt's action at that time came to naught. The opinion expressed in this interview, however, to the effect that there are more friends to the cause of art in Congress to-day than ever before, leads to the hope that possibly this hostility may eventually be overcome. It is an undoubted fact that Congress acts only in response to strong popular appeals, and it is of the utmost importance that this appeal for supervision of expenditure of public money for construction purposes, in a manner insuring results possessing the highest possible artistic merit, should be unmistakable in character and insistent even to the extent of becoming a demand.

(Continued from page 86)

polished plate glass. The interior doors are glazed with double chipped plate glass.

The doors, window frames, door frames and wood casings on the outside of all examining rooms are covered with 16-ounce sheet copper grained to match the other trim, which is mahogany.

All concealed hot and cold water pipes are of seamless brass tubing, iron pipe size.

There are two large passenger and one freight elevator in the building.

All outside walls were given a heavy coat of waterproof paint before any plaster was applied.

The writer, as superintendent for the commissioners, has given his entire time and attention to the end that a building would be erected that would be a lasting monument to the architects and Court House Commissioners, and also to those who in a lesser degree have been connected with the building.

F. S. PRICE.

PROPOSED BUREAU OF ARTS AND PUBLIC BUILDINGS AND COUNCIL OF THE ARTS

Senator Newlands, being interviewed regarding Senate bill No. 3718, introduced by him at the present session of Congress, said:

"This bill has for its object the creation of a Bureau of Arts and Public Buildings and of a Council of the Arts, and the definition of their duties. It is practically identical with a bill which I introduced at the last regular session. The introduction of these bills was the outgrowth of my feeling that most of the public moneys thus far spent in this country for art has been wasted, and that we can never hope to rise above our low place in the world's estimation in artistic matters until we recognize that all the problems relating to art are one problem, nor until they are co-ordinated under the control of one responsible head. I believe we are about to enter upon an era of unprecedented public construction, and if we are not to go on repeating the errors and waste of the past, it is vital that some practical step shall be taken toward the establishment of a competent and responsible center of taste in civic art.

"The most available machinery for this purpose seemed to be the office of the Supervising Architect of the Treasury. The bill proposes, therefore, to change the title of this office to that of the Bureau of Arts and Public Buildings, under the general supervision of the Secretary of the Treasury and the immediate charge of a director. It is proposed that this bureau shall have control of the construction, furnishing and alteration of all public buildings, the selection of sites for public buildings and monuments, the landscape treatment of public grounds and parks, the selection and installation of statuary and paintings and all other works of an artistic nature, and with the repair and preservation of the same.

"Provision is also made for the appointment of an advisory council, to be known as the Council of the Arts, to be composed of not more than thirty eminent architects, painters, sculptors, landscape architects and lay-

men, to be selected by the President from names submitted by the American Institute of Architects. This council is to serve without compensation, but all its necessary expenses are to be paid, and it is to make annual reports to the President for transmittal to Congress, as well as special reports upon request. It is to aid the Director of Arts and Public Buildings with advice in matters of general artistic character; to participate in the selection of competitors in competitions; to advise upon the character, site and landscape treatment of all public works of architecture, painting, sculpture, monuments, parks, bridges, and other works of which the art of design forms a part, and to make recommendations for the preservation of historic monuments.

"Notwithstanding the friendly response of President Roosevelt to the recommendations of the American Institute of Architects in 1908, there was at that time an indisposition on the part of Congress to take any action looking to the creation of new bureaus. How far this attitude of Congress has changed, and what are the prospects of the passage of such a bill at this time, it is difficult to say. There will always be opposition to legislation of this character; yet my observation leads me to believe that the cause of art has more friends in Congress to-day than ever before. The greatest danger is not from opposition, but from inertia. Congress acts only in response to strong popular appeals. When the people are sufficiently aroused and in earnest about the systematizing and rationalizing of public art, they can get what they want. It is not important that this particular bill shall pass, but it is of the utmost importance that the propaganda for the democratization of art shall be kept up until Congress feels the force of public opinion and acts in response to it."

SAFEGUARDING THE ART OF ITALY

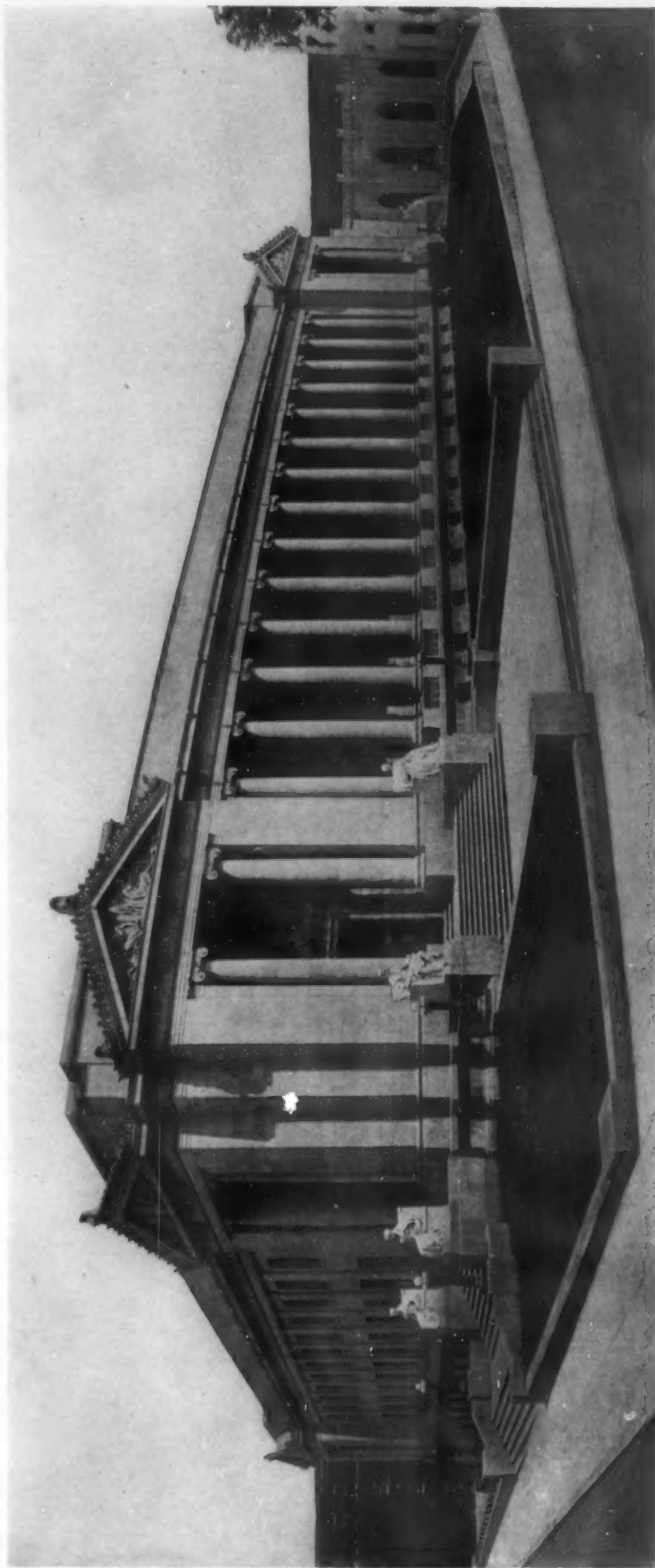
"Safeguarding the Art Treasures of Italy" is a highly readable article in the January number of *The North American Review* by Frank Jewett Mather. Mr. Mather ends his article as follows:

"Obviously the regulation of excavation is the most important part of the law governing exportation of works of art. The provisions that concern private collectors and dealers have a retrospective and obsolete look, and these requirements could be abolished, retaining merely a general right of expropriation, without seriously altering the situation. Why, then, do the Italians keep these tardy restrictions on the statute book? Because they are a thrifty and sensible people undismayed by fear of ridicule when they have a practical aim, however minute or imperfectly realized, to compass. The present law of exportation does raise a certain amount of revenue and bring to the museums at favorable prices a number of desirable objects. If it does not prevent smuggling it makes it difficult and odious. The Italians, I repeat, have certain Latin qualities of looking beyond formal inconsistencies to actual effects. They coin proverbs but do not fear them. They know that, when the robbers may return for the harness and the rig, it may be excellent sense to lock the stable door even after the horse has been stolen."

THE AMERICAN ARCHITECT

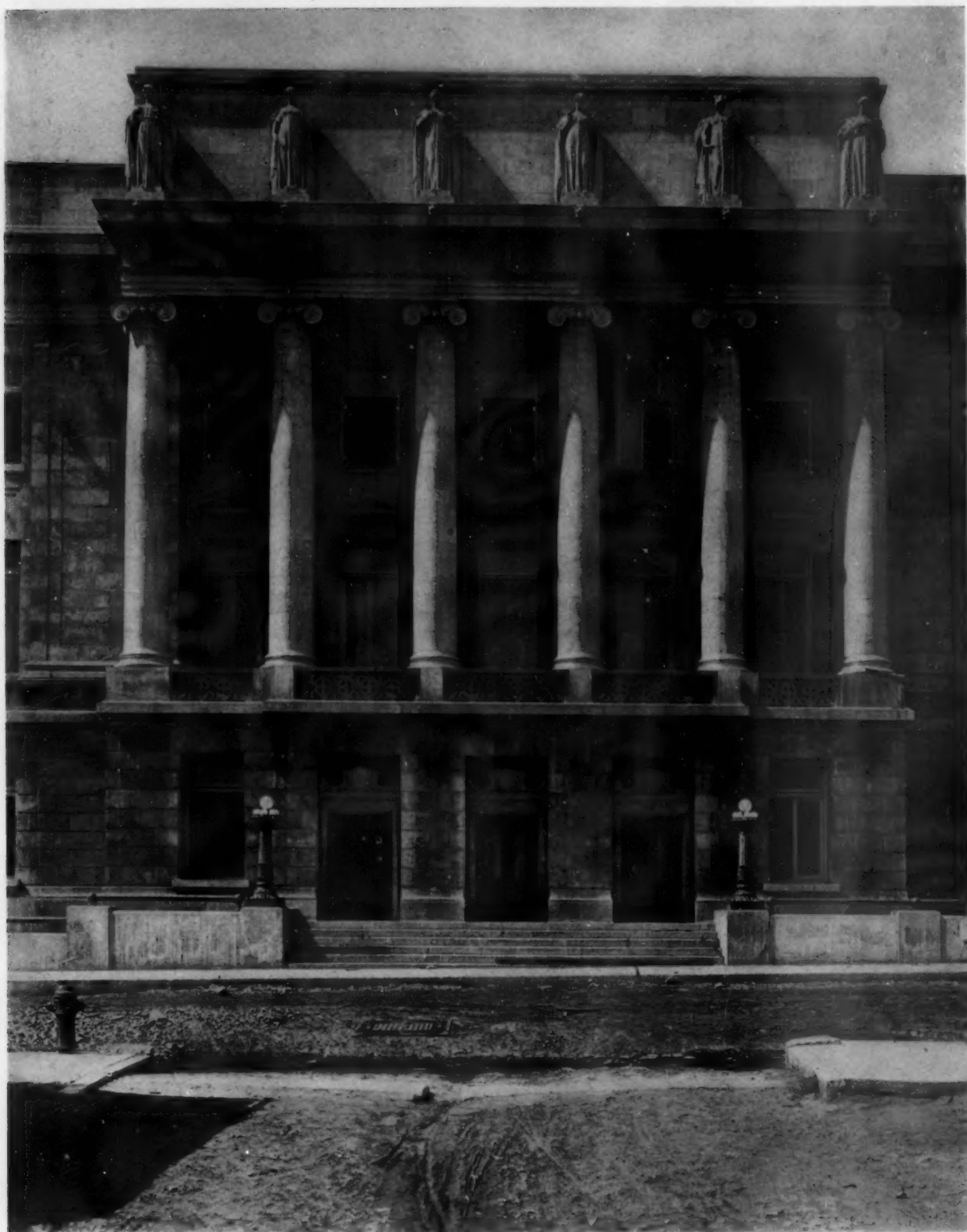
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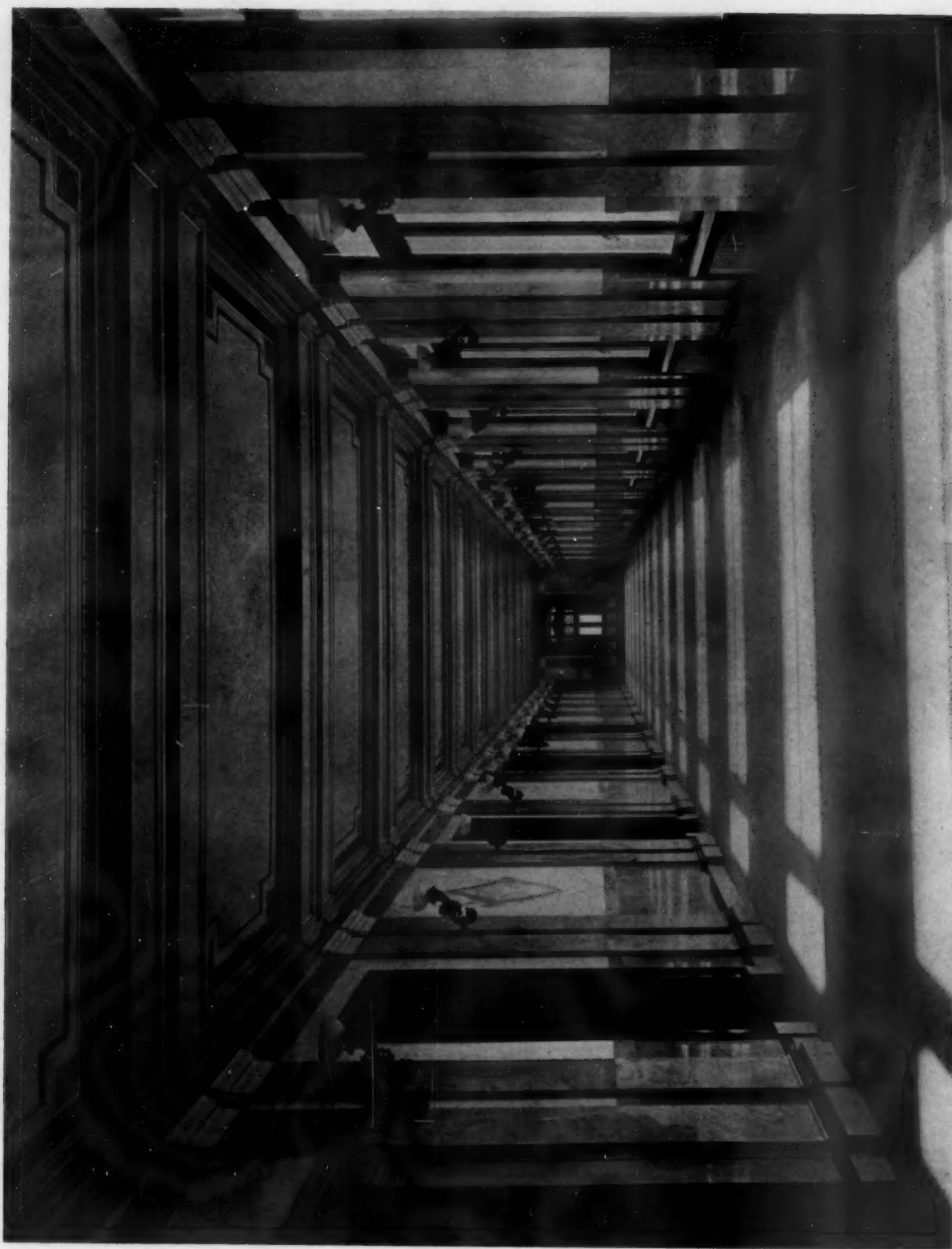
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