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JUNE 15, 1910

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1799

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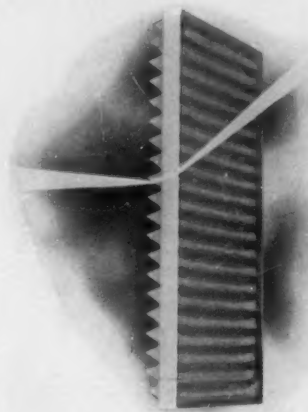


PLATE I. This illustration shows how light rays are bent by means of prism angles.

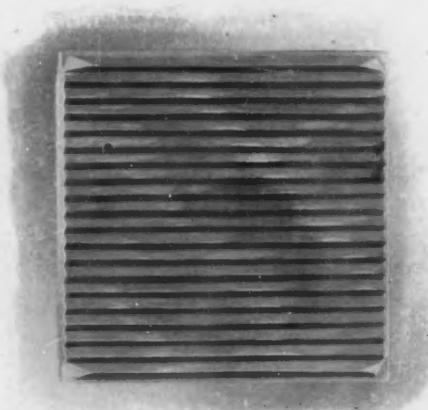


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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THE AMERICAN ARCHITECT



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THE AMERICAN ARCHITECT

Vol. XCVII

WEDNESDAY, JUNE 15, 1910

No. 1799

THE ROBERT FULTON MEMORIAL

BY H. VAN BUREN MAGONIGLE

THE site of the proposed Robert Fulton Memorial in Riverside Park, New York, occupies only 564 feet of a park frontage of about two and a half miles from 72d street to Grant's Tomb; it will, therefore, be but an incident in this long stretch of waterfront and obviously the simplest and broadest treatment, with few lateral subdivisions, is indicated.

To the foreign visitor it will be not merely the gateway of the city but of a new world, and his greeting should be urbane and dignified and his first impression of serene majesty. The essence of the design submitted herewith consists in a great flight of steps, of the full width of the enclosed harbor, leading to an open peristyle with the Tomb of Robert Fulton on its central axis and flanked by the other two buildings required; the author has successively rejected many other arrangements in which the staircase was narrower in the belief that such a stairway as here presented would not only be a magnificent thing in itself, but on account of its great width, the height for the visitor to climb is apparently reduced and would not seem so discouraging as a narrower flight of the same height; it would form a natural and commodious grand stand for water pageants; and its generous dimensions would be sure to make it exceedingly impressive. Numerous treatments of the uppermost level were tried and abandoned in favor of an open peristyle connecting the Reception and Museum Buildings, as being more generous, more open and as producing the effect of a gateway to the city of the greatest possible width; solid buildings, even with a goodly space between them cannot have this effect. This treatment provides an open but continuous screen that will hide the ragged skyline along the drive, and the memorial buildings are one unit—not a collection of units. It has been assumed that the visitor would pass up the center of the steps to the Tomb, be there received and conducted along the peristyle to the reception building; and after the reception would take carriage or automobile at the entrance opposite 116th Street, a wide and spacious thoroughfare.

It is to be borne in mind that this is a gateway for distinguished visitors to the city and that the approach is from the river. There are many points along the Drive where fine views of the Hudson may be had, and as against a plaza flanked by isolated masses and a single mass without the plaza the latter has been chosen as the more important.

After a careful study of the conditions, the writer reached the conclusion that the Memorial cannot have

any close relation to the streets entering the easterly side of the Drive with the sole exception of 116th Street. One Hundred and Fifteenth Street is blocked by the South Field of Columbia University and becomes practically no thoroughfare, and 114th Street lies outside the limits of the site. The axis of 115th Street may, therefore, be entirely disregarded in composing the masses of the Memorial; a main entrance at this point would lie in a hollow opposite a steep and narrow street.

The level at 116th Street has, therefore, been continued across the easterly front of the Memorial, a retaining wall introduced with a balustrade following the line of the Drive, and the present sidewalk and the old bicycle path (now abandoned as such and used for pedestrians) on the westerly side of the Drive are thrown together; this level would be continued until it meets the present levels, where they rise south of 114th Street. Pedestrians would then be no longer compelled to descend into the hollow as at present, but would find a level sidewalk of ample width on the easterly side of the Memorial. This arrangement of a sidewalk at a higher level than the Drive would give an added charm to Riverside Avenue at this point.

With respect to the Tomb, the author of this design became convinced that the proper place for it is not westerly but easterly; to the west it effectually blocks the approach and one must go around it. As to the form it here assumes the writer recalled the obsequies of Victor Hugo, whose catafalque rested for a time under the Arc de Triomphe—a most impressive and imposing sight. In the present instance the catafalque indicates the place of sepulture, which would be in a vault beneath, and the triumphal arch may be regarded as a canopy or baldachino.

The building for the reception of distinguished guests is practically one large room preceded by a vestibule. The full height of the room would be continued for its full length and the retiring rooms would appear as a low screen across one end. In the basement would be kitchen and serving rooms, toilets and cloak rooms and the like for men and women.

The Museum would be two stories in height with a basement; in the latter would be the Curator's office and the association meeting room, with the necessary cloak rooms and similar services. The second story would have top light, and this would be the natural place to exhibit historical portraits.

The harbor has been enclosed on the north and south by colonnades to frame the immediate picture and to

screen off the view of a foreshore that may be unsightly for many years to come; the flat roofs of these colonnades would be used as promenades or recreation piers (there are no recreation piers above Forty-second Street, and that there should be is evidenced by the constant use that is made of the public dock at Eighty-first Street on warm evenings), and on the occasions for which the Water Gate is designed would provide space for hundreds to view the ceremonies. These promenades are a few feet below the central landing of the stairway, connected therewith by a broad flight of steps and with Riverside Park through grottoes in the great buttresses on which stand the two buildings; an interesting means of circulation is thus provided from the park across the Memorial; it is proposed to lay out the landward end of these promenades in gardens. While these porticos are a valuable adjunct from all points of view it will be observed that they could be omitted without serious injury to the main composition if the cost proved prohibitive. As to the landing pool, it has been assumed that the usual custom of landing from ships, in launches or barges would be ad-

hered to, but in the event of its being necessary for such boats as the President's yacht to dock, they would do so on the outside of the piers, either north or south.

The materials proposed are white marble for the tomb, peristyle and buildings, and granite, preferably Milford, for the balance of the work. The construction would be a combination of steel and reinforced concrete, especially for the foundations of the steps and platforms. It is not proposed to fill in under the steps or buildings, but to erect a strong and simple steel skeleton; in the case of the steps a reinforced concrete floor would be laid on this skeleton construction and the steps would be set thereon. The walls of the buttresses, etc., would be of modern skeleton construction faced with masonry, and the great expense of solid masonry would be spared. It would, therefore, be unnecessary to do any filling whatever, except for the gardens, which would have a deep fill on a reinforced concrete platform, and the only excavation required would be for the footings of the supporting columns. The foundations for the recreation piers and other work beyond the shore line would be laid on concrete piles.

SOME ASPECTS OF THE ROBERT FULTON MEMORIAL COMPETITION

The competition for the Robert Fulton Memorial was one of the most interesting of tests for selecting an architect to design a notable public monument of world-wide significance. While the average quality of the many designs submitted was unusually high there was little to attract the notice of the seeker after new ideas in American architecture. For him it was about the same old collection of school projects done in better shape with here and there an attempt to produce originality in the shape of an impossible combination of forms which failed utterly to make a design. To the extreme partisan of "progress before precedent" such efforts are, perhaps, more welcome than some of the academically excellent schemes of the more proficient designers, but to the open-minded student of conditions in the art of building, there seems, as yet, no basis for the belief that we are strong enough to throw off, to any extent, the artistic yoke of the old world. Our dependence on European tradition has not yet become a yoke; it is still a staff and the wisdom of retaining it as such until we no longer, as a people, need it has been abundantly vindicated by the notable successes of the comparatively small number of individuals, who, through their persistent efforts, have guided the weaker to higher ideals and a broader outlook for the future of art in America. We are not ripe for the indigenous art of which a few forerunners have given us many remarkable and few really meritorious examples. There are still too many apparently incongruous elements in our national system that need adjusting before assimilation is possible, and without a thorough assimilation of important material and intellectual factors there can be no real progress in art. The development of art involves the establishment of a tradition founded on such a settled state of mind

as cannot exist in this country until certain issues are definitely settled. Until then it will be a case of everyone for himself without a definite goal. Our attempts at originality in architecture, at present, clearly indicate such a tendency.

For the casual visitor to the Vanderbilt galleries in the Fine Arts Building in New York, where the competitive designs for the memorial to Robert Fulton were recently exhibited, it was, no doubt, difficult, at first, to rightly appreciate the comparative merits of the various designs submitted. Unless the spectator was familiar with the program and accurately acquainted with the conditions of the site, he was at first, perhaps, somewhat at sea as to the basis of the judgment that determined the selection of the premiated designs. The proper appreciation of the designs was further complicated by the hilly site on the river bank presenting a difference in level between tide water and Riverside Drive of about one hundred feet, and the problem of clearing the subvening railroad tracks with the superstructure. The features prescribed by the program were readily distinguishable after a few moments attention on the designs. The relative importance assigned by the different designers to these prescribed features indicated their authors' conception of the problem, while the skill with which the parts were composed together and related to the surroundings revealed their ingenuity in giving that conception its appropriate expression. There were two underlying ideas in most of the designs which apparently appealed to the jury as undesirable: firstly, regarding the reception building, museum and tomb as three separate and important issues each requiring great emphasis; secondly, making the tomb the preponderant feature of the memorial. The reason for objection to

these two ideas by the jury is, perhaps, to be sought in the fact that the judges did not consider it feasible to produce by the combination of three isolated issues the effect of unity which is, of course, the paramount issue in a monumental design of this character. Several of the designs essayed to achieve unity with a scheme of three parts exaggerating to the limit, the importance of the tomb, and as much as possible, reducing that of the reception and museum buildings, but with indifferent success, thus vindicating the jury's judgment. The problem was a memorial to a great inventor and the design which most successfully solved it was that one which immediately produced, as seen from the river, its significance of standing for a single purpose in a large, dignified and inviting manner. Regarded from this standpoint the design of H. Van Buren Magonigle, of New York, was easily the most successful, as the judges concluded in awarding him the first prize.

RELATION OF THE FENCE TO SITE AND HOUSE

The client who depends on his own, or, perhaps, his carpenter's, or mason's, idea of the fitness of things when he sets about building a fence is own brother to the man who furnishes and decorates his house without taking the architect's advice. The value of an architect's services is yet too little appreciated in the accessory arts of building. It is not generally thought necessary that he should be consulted in the placing or designing of the barn, the well-top, or the summer-house, and scarcely ever is he taken into the owner's confidence when the matter of the broad treatment of the site comes up. A "landscape architect," which usually means a florist, is intrusted with this important task of which the fence or boundary is considered of very secondary importance; anyone knows enough to build that.

That there is as much artistic perception of the unities required in building and designing fences, parapets and terraces as in the careful selection of a frame for a picture, appears, in most instances, to be lost sight of. One has only to visit any of the many suburban towns to note the inconsistencies of fence build-



PICTURESQUE INFORMALITY

ing and total lack of the artistic knowledge necessary to build a barrier and a boundary mark about our land.

The traveler abroad will be impressed, particularly while passing through rural England, with the care and



A DESIGN IN STONE AND WROUGHT IRON

BY WILSON EYRE

study evidently given to fence building and compare it, to our great disadvantage, with similar efforts in this country. While it might be conceded that, owing to rules regulating the domestic lives of people abroad, the fence plays a more important part than it does here



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CONCRETE AND WROUGHT IRON FENCE

A STABLE IN DÜSSELDORF



A FENCE HIGH ENOUGH TO SCREEN THE GARDEN FROM PUBLIC VIEW

in America, the advantage of a fence as a screen to shut out certain buildings or to close an undesirable vista has never been thoroughly appreciated.

The artistic possibilities in fence construction would seem to be unlimited. From earliest times the fence has generally been constructed from materials closest at hand and presenting the smallest item of cost. The snake fence of our Eastern farms, the common stone wall, the material for which has been gleaned from the adjoining fields are well known. When after a few years they have become partially covered with growing vines and weeds they present a picturesque and important part of the landscape. Other materials are often used, as for example, in the stone-producing districts it is common to find huge slabs of rejected slate, granite or marble set on edge to form a fence, which, although crude, is a permanent and picturesque barrier and boundary mark. It is, therefore, natural that we should associate different districts of this country with the characteristic fences which border the highways. And these fences possess the quality of utility and practicability combined with an artistic result. It is when we enter the town limits that we begin to find that man, in his attempts to improve on nature, has, as he often does in similar instances, signally failed. Each householder, with a fine idea of independence, erects his fence without regard to that of his neighbors and generally without reference to the character of his house, unless he paints it, and then he generally gets it the same color as the house.

While in this country a man may reasonably do as he likes with his own, and build or plan in a manner to cause his neighbors to vent their disapproval in many ways, it would seem as though we might profitably limit the range of his free and independent disregard for the æsthetic properties. The owner of the more pretentious country house is not quite free from crit-



MOLDED BRICK WITH STONE CAPS MARKING THE POSTS

icism, and he needs very often to consult his architect and not his own judgment in the way he builds his fences and hedges.

The accompanying illustrations, mostly culled from foreign magazines, show what has been accomplished in fence building, when its design has been dictated by the architect, and how well it frames the house and lends character to the whole view.



FENCE AND BASEMENT WITH THE SAME SURFACE TREATMENT

Art and Near Art

Perhaps it will be easier to evolve a satisfactory definition as to "What is Architecture?" than to define with equal acceptance "What is Art?"

Probably no descriptive words have received greater abuse, more particularly in this country, than these two—Art and Artistic. They have been appropriated with a recklessness that to the more cultivated mind has caused the smile of tolerance to overspread the features at some of the applications of these words.

While we are familiar with the "artist barber" and the "artist shoemaker," and the "artist tailor," and so on *ad nauseam*, we do not have to wander far from the walks of so-called art to wonder on what basis certain efforts are admitted to the higher planes of artistic acceptance.

We are led to those thoughts by a recent visit to the Whistler exhibition, now open at the Metropolitan Museum.

To dub a picture a "symphony in blue and grey," or "an arrangement in black," may indicate genius and lead the hysterical people who reverence that which they cannot understand to fall down and worship, but we feel that among a larger class of men, whose art is equally as good, but whose eccentricities are not so blatantly set forth on their canvases, it is both unfair and neglectful, and inspires a manner and a false standard that give no encouragement to the man who feels and knows what art is.

The New Cincinnati Terminal

The announcement in the daily press that there will soon be erected in Cincinnati, O., a union station, the cost of which it is estimated will be at least \$30,000,000, would seem to furnish conclusive evidence of the growing tendency to concentrate utilities.

If these present plans are carried to completion, we shall have in this terminal station and that of the Central Railroad in New York City, two groups of buildings forming communistic centers of transportation and commercial interests.

The Pennsylvania Railroad station just completed in New York, one of the largest stations in the world, may, as contrasted with the two stations referred to above, be called a non-earning railway station. Its projectors had in view the erection of a building that would provide only for the complex requirements of a large railroad business.

In the Cincinnati and New York Central terminals it is sought to provide all these requirements, with the addition of office buildings, hotels, art galleries, shops and other occupations that naturally group themselves around a railroad terminal, and which, if not directed by a single controlling power, might result, as it so often does, in the erection of a number of buildings of varying designs exhibiting inconsistencies that would destroy the artistic effect of the group.

The large land areas to be controlled by the parties interested in the Cincinnati station, and that of the New York Central, provide ample space for a scheme that would make their respective neighborhoods an architectural Mecca, and, what will perhaps more directly appeal to the commercial spirit of the times, permit an

earning capacity that will pay a good return per centum on the large amount of capital invested.

Furring and Plastering Interior Surfaces of Concrete Walls

In a recent number of *Cement Age* reference was made to the satisfactory condition of the 6-inch concrete walls of a seashore house that had been exposed to storms for some months without showing moisture upon the inside. We ask our readers to note the statement made by Mr. Alfred Hopkins, of New York, architect of the hollow concrete tile house herein referred to, to the effect that in his opinion furring strips were not absolutely necessary, though they were used to be upon the safe side in providing additional air space. The economy that would result from simple construction of this character is important, but there is another reason even more important why furring and plastering should be dispensed with if possible, especially when wood is used. This is shown by Superintendent F. J. T. Stewart of the Bureau of Surveys of the New York Board of Fire Underwriters in a report on the recent serious fire in the fireproof apartment house, Alwyn Court, at Seventh Ave. and Fifty-eighth St.

The fire started on the ninth floor at the west side, in the lower story of the duplex apartment, which was being rearranged and specially finished by the occupant. Many of the rooms contained an unusual amount of lumber in the form of wood trim, parquet flooring, side and ceiling paneling and other decorative woodwork.

As a result of the experience gathered from this fire Superintendent Stewart suggests the following recommendations in connection with fireproof apartment houses:

A concerted effort should be made to minimize the amount of wood used in wall finish and for other extensive decorations, particularly in the upper floors of fireproof buildings, where public fire protection is not readily available.

While hard wood is now popular for interior decorations, there are other materials which make acceptable substitutes, and their use should be encouraged by architects and builders.

The exterior windows, in conjunction with the fuel afforded by the oak-paneled side walls in dining rooms, caused the fire to spread rapidly from floor to floor until it reached the roof. This point has been forcibly illustrated in previous fires, notably that of June 8, 1907, in the 10-story fireproof building, corner Broadway and Great Jones Street, occupied by mercantile and manufacturing tenants. Also the fire of March 10, 1908, in the 12-story fireproof building at 32-36 West Eighteenth Street, occupied by various manufacturing tenants.

There seems to be no question but that a thoroughly dense concrete wall will exclude moisture, the chief function of furring and plaster, and if this is true there is no occasion to resort to lath and plaster or wooden trim. Builders have mastered concrete construction so as to introduce decorative effects in simple designs without adding much to the cost of construction. Even plain concrete walls are as attractive as the customary wall of rough plaster, and may be tinted in the same way. When houses are built of concrete throughout—walls, floors and roof—they will conform to the most durable and fireproof type, and the freedom from all anxiety on the latter score is in itself ample reason to insist upon construction of that character.



1909-1910

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CRITICISM MADE BY THE JURY OF THE WORK ON EXHIBITION

CLASS B "PROJET" (PROBLEM IN DESIGN)

"A Fire Engine House and Assembly Hall"

The Class B "Projet" was unusually interesting. The programme contained two distinctive parts, viz.: A fire department and a town hall for public gatherings. Each had to have its separate and distinct service, entrances, etc., the building to be located on an irregular piece of ground forming the intersection of two important streets of a small city.

Many of the students tried to solve the problem by adopting a plan which conformed to the irregular building line of the property. Others frankly ignored the property line and placed their building with a rectangular silhouette on the lot. Some students indicating one solution on the preliminary sketch changed to another on the rendered drawings, which were consequently placed "hors concours" (out of competition) by the committee on education.

There were a great variety of solutions. Very few of the projects successfully treated the bell tower, which was part of the programme.

The opportunity to develop an exterior full of special character for a building of this kind was very great, and some of the projects were excellent in this respect. As a rule, however, the exhibition lacked originality in architectural treatment; and the service staircases, vestibules, etc., for the town hall, located on the third floor, were in most cases inadequate and altogether too closed.

CLASS B "ANALYTIQUE" (ORDER PROBLEM)

"An Entrance to a Court of Honor"

For this problem there were a great number of very excellent drawings. A successful composition of the Arcade or Colonnade with the central motive tied together with some horizontal lines which carry through is always difficult of solution. Many of the Order Problems were excellently presented and rendered. Others, however, though well studied in elevation and plan, were so poorly presented on the sheet and were so inadequate in a proper study of detail, rendering and a

knowledge of shades and shadows that it was necessary to withhold mentions.

CLASS B "ESQUISSE-ESQUISSE" (RENDERED SKETCH) "A Lighthouse Station"

The Jury was pleased to note the increased interest taken in the Class B "Esquisse-Esquisse," which forms a very important exercise in developing facilities in planning and indication. The drawings submitted for "A Lighthouse Station" were satisfactory, and showed much serious study and improvement.

ARCHÆOLOGY—"PROJET" PROBLEM IN DESIGN IN THE FRENCH RENAISSANCE STYLE)

"A Monumental Mantelpiece"

The programme called for the design of a mantel treated in the style of the period of Henry IV or early Louis XIII in a room 50 feet high and 50 feet wide, etc. In the majority of rendered drawings the scale was entirely missed; the mantels and decorations of the room were too large and heavy.

The drawings were cleverly rendered, although the work on the whole was not up to the usual standard.

ARCHÆOLOGY EXERCISE—MEASURED DRAWINGS

A set of measured drawings submitted of the "South Portico of the United States Treasury—Washington, D. C." was excellent. It is suggested, however, that in the future some details might be shown to advantage.

All measured drawings prepared during the summer months, for exhibition and judgment at the first meeting of the Jury next season, will be considered as part of the work of the season 1910-1911, and the values obtained credited toward the Bacon prize, if offered, for the greatest number of values obtained in Class A.

The Goelet prize drawings will be judged at the next meeting of the Jury called to judge the first-class projects on July 20.

The committee on education wishes to impress on all students the necessity of serious study of the problems when making the preliminary sketch, and if the indicated solution, either of plan or elevation, is materially changed on the rendered drawing in any of its essential features the drawing will be placed "hors concours" (out of competition) by the committee on education before the meeting of the Jury of Award.

The proposed summer problems, supplementary to the season 1909-1910, will not be given, as the students have not manifested sufficient interest in the work.

NOTIFICATION OF THE JUDGEMENT OF JUNE 7th, 1910

Conducted by the Committee on Education

The Jury of Award, consisting of ten members of the Society, met at 8.30 P.M., and made the following awards, which will be supplemented by the Judgment of June 7th, conducted by the Local Committee of San Francisco, the notification of which will be made in a later issue of the "American Architect."

CLASS B "PROJET" (Problem in Design)

"A FIRE-ENGINE HOUSE AND ASSEMBLY HALL"

The Committee on Education received 143 "Esquisses" (preliminary sketches) and 60 sets of rendered drawings for exhibition and judgment.

Name	Award	Atelier	City
Chauncey Pierpont	1st Men.	Ware	New York
A. H. Rowlett	"	Geo. Washington Univ.	Washington
John I ehti	"	Washington Arch. Club	"
T. K. Morse	"	Prevot	New York
S. F. Fish	"	Donn Barber	"

(Continued on page 232)

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THE appearance, every now and then, of a spot of color in our commercial architecture suggests the query why there is not more of it. It will be agreed that the color of a building plays no small part in the general impression it makes on the spectator. Nor can it be denied that a colored surface offers the contemporary architect opportunities for achieving effects that are often, on account of expense, prohibitive in other mediums. In designing large buildings on expensive sites where it is imperative to produce the maximum of available area well lighted in the remotest corners, the conflict between design and utility is especially felt, and in such cases the use of color would seem of inestimable value to the designer in enabling him to hold together his composition and to produce desired values that are denied him in sheer building material requiring considerable depth to be effective. In the hands of a competent color designer, there should be no reason why the effect of mass could not be produced chromatically and in a thoroughly architectural rendering without loss of vigor and stability.

BY the foregoing it is not intended to advocate painted architecture in the sense of painting. If the result is a painting it is a failure. The conception of the design must be essentially architectural, and the architect should work as a colorist only in so far as he obeys the general laws of harmony. There might be offered to such a system of designing the objections that its products would be lacking in silhouette and would assume the form of naked building blocks, and that, except in diffused light, these would be entirely lacking in one of the most essential effects of an architectural design, that of light and shade. That there is force in such objections cannot be gainsaid, but the extent to which they would operate to annihilate a design, in view of certain practical considerations, is another matter.

IN the first place, the great majority of commercial buildings which would offer opportunities for the use of color in the way suggested are, under the present more or less spurious mode of architectural treatment, nothing more nor less than "stark-staring" parallelopipeds that owe whatever expression of silhouette they may possess rather to certain utilitarian necessities such as tanks, bulkheads and chimneys, than to any artistic expedient of the designer. In the second place, architecture in color applied to commercial buildings need, on no account, imply the abandonment of all relief. Some plastic modeling there would always be, though more restrained, perhaps, than would be otherwise the case, and simpler, tending in sunlight to produce fewer shadows and, therefore, greater simplicity of effect as well as greater dignity and restfulness. The balance which should exist, in a composition, between color and plasticity would be one of the most important questions for the designer to decide. The result would depend largely on this regardless of the other excellences of his composition.

At all events, there is food for reflection in the serviceability of color in certain problems of contemporary architecture; for the encouragement of experiment the building material market offers abundant scope in a great variety of products of every hue and texture. The courage to try the experiment conscientiously is all that is necessary to pursue the matter to its legitimate conclusion. Has the contemporary American architect that courage?

A SUBJECT worthy of consideration by American municipalities is the greater safeguarding of life in outdoor structures of public assembly, i. e., baseball, athletic and race track grandstands. The present practice of building such stands of wood and in the flimsiest manner should no longer be permitted. It is dangerous to life, unsanitary and indecent. We already possess several excellent examples, in the shape of permanent college stadia, of the way in which these necessities should be built. In the current issue of an engineering journal appears an account of a \$500,000 grandstand at the Minnesota State Fair Race Track at St. Paul to seat 30,000 people, and, judging from the description and illustrations, it promises to be thoroughly fireproof and efficient for its purpose. The design is from a strictly utilitarian standpoint; to expect a work of architecture at this time would be a sign of ingratitude. If more sporting enterprises could be persuaded, and, if necessary, compelled by law, to build permanent and fire-resisting stands of this kind it would be well, for the architect's opportunity to share in the work would follow with its increased importance. There is no reason why a large portion of the space under the seating of a stand could not be made a source of revenue, especially in the case of many of our professional ball grounds, which are close enough to centers of business to offer opportunities for very handsome rentals from shopkeepers. If our sports are really as popular and of as much account as is indicated by the attention given them in the popular press, their backers are not sportsmanlike in persisting to compel thousands of people daily to tolerate conditions sadly out of keeping with the games which they pay to witness.

(Continued from page 230)

Name	Award	Atelier	City
L. A. McMullen.....	1st Men.	Carnegie Tech. Schools...	Pittsburg
J. V. Wilson.....	M		
G. A. Murtagh.....	M	23 Fiske Place.....	Brooklyn
J. M. Arellano.....	M	Drexel Institute.....	Philadelphia
C. D. Hasnes.....	M	Carnegie Tech. Schools...	Pittsburg
L. C. Bridgman.....	M	Ware.....	New York
W. T. Jones.....	M	Carnegie Tech. Schools...	Pittsburg
H. F. Foster.....	M	Drexel Institute.....	Philadelphia
F. S. Hess.....	M	Carnegie Tech. Schools...	Pittsburg
Charles Conway.....	M	Hornbostel.....	New York
C. M. Foster.....	M	Donn Barber.....	" "
R. L. Stevenson.....	M	" "	" "
C. E. Fetherston.....	M	Hornbostel.....	" "
H. V. Rinderman.....	M	Bosworth.....	" "
Joseph Blasey.....	M	Geo. Washington Univ.....	Washington
James Thomson.....	M	Prevot.....	New York
J. B. Hays.....	M	Carnegie Tech. Schools...	Pittsburg
H. M. Blagoe.....	M	Ware.....	New York
A. C. Finlayson.....	M	Washington Arch. Club...	Washington
G. A. Ehling.....	M	Carnegie Tech. Schools...	Pittsburg
M. G. Kingsley.....	M	" "	" "
F. Henkel.....	M	Schmitt.....	Oklahoma City
O. L. Butler.....	M	Washington Arch. Club...	Washington
W. P. McQuade.....	M	Prevot.....	New York
W. H. Crosby.....	M	Carnegie Tech. Schools...	Pittsburg
J. Nelson.....	M	Washington University.....	St. Louis
R. A. Fleming, Jr.....	M	Carnegie Tech. Schools...	Pittsburg
H. M. Ferriss.....	M	Washington University.....	St. Louis
M. L. Andrews.....	M	Drexel Institute.....	Philadelphia
E. J. Hatcher.....	M	Carnegie Tech. Schools...	Pittsburg
H. A. Rich.....	M	Dunnison & Hiron.....	New York
W. M. Johnson.....	M	Carnegie Tech. Schools...	Pittsburg
R. P. Wallace.....	M	Washington University.....	St. Louis
A. H. Conzelman.....	M	" "	" "

CLASS B "ANALYTIQUE" (Order Problem)

"AN ENTRANCE TO A COURT OF HONOR"

The Committee on Education received 131 "Esquisses" (preliminary sketches) and 62 sets of rendered drawings for exhibition and judgment.

Name	Award	Atelier	City
H. B. Gillau.....	M P	Prevot.....	New York
W. B. Rudolph.....	M P	Carnegie Tech. Schools...	Pittsburg
R. W. Weston.....	M P	Puckey.....	Wilkes-Barre
G. R. McGlenn.....	M P	Carnegie Tech. Schools...	Pittsburg
L. B. Bradley.....	M P	" "	" "
O. W. Holmes.....	M	Ware.....	New York
O. B. Einstein.....	M	Carnegie Tech. Schools...	Pittsburg
A. W. Boylen.....	M	Boston Arch. Club.....	Boston
H. C. Franks.....	M	Carnegie Tech. Schools...	Pittsburg
O. Newstrom.....	M	Bennett.....	Chicago
J. J. Haushalter.....	M	Carnegie Tech. Schools...	Pittsburg
E. W. Dolch.....	M	Washington University.....	St. Louis
H. J. Thomson.....	M	Carnegie Tech. Schools...	Pittsburg
J. H. Barber.....	M	" "	" "
E. W. Johnson.....	M	Washington University.....	St. Louis
J. H. Harvey.....	M	Drexel Institute.....	Philadelphia
E. Van Voorhees.....	M	" "	" "
F. F. Carlisle.....	M	Carnegie Tech. Schools...	Pittsburg
Isidor Phillips.....	M	Bosworth.....	New York
F. J. Taylor.....	M	Baltimore.....	Baltimore
Malcolm Graham.....	M	Bosworth.....	New York
T. J. Gilbert.....	M	Prevot.....	" "
G. L. Hoyme.....	M	Geo. Washington Univ.....	Washington
Benj. Braunstein.....	M	Bosworth.....	New York
T. D. Fitzgibbon.....	M	Carnegie Tech. Schools...	Pittsburg
B. C. Pneuman.....	M	Prevot.....	New York
J. M. Carr.....	M	N. Y. S. A. D.....	" "
P. L. Drotts.....	M	Fine Arts Institute.....	Kansas City
H. P. Smith.....	M	Carnegie Tech. Schools...	Pittsburg
R. J. Kraus.....	M	Washington University.....	St. Louis
H. Besgetoorian.....	M	Prevot.....	New York
L. L. Danner.....	M	Carnegie Tech. Schools...	Pittsburg
J. E. Rape.....	M	" "	" "
C. F. Kelly.....	M	Washington Arch. Club...	Washington
Paul Umbach.....	M	Washington University.....	St. Louis
J. E. Feick.....	M	Carnegie Tech. Schools...	Pittsburg
A. A. R. Eisemann.....	M	244 East 26th St.....	New York
T. A. Foster.....	M	Puckey.....	Wilkes-Barre
N. S. Hamilton.....	M	Washington Arch. Club...	Washington
L. C. Dillenbeck.....	M	Carnegie Tech. Schools...	Pittsburg
Mabel E. Cowan.....	M	" "	" "
Chris Rieger.....	M	" "	" "
F. J. Holthausen.....	M	" "	" "
C. A. Burchart.....	M	" "	" "
Carl Flock.....	M	" "	" "
C. E. Ericson.....	M	" "	" "

CLASS B "ESQUISSE-ESQUISSE" (Rendered Sketch)

"A LIGHT-HOUSE STATION"

The Committee on Education received 17 "Esquisse-Esquisses" (rendered sketches) for exhibition and judgment.

Name	Award	Atelier	City
Charles Menz.....	1st Men.	Prevot.....	New York
J. B. Shethar.....	M	" "	" "
E. W. Boyer.....	M	Carnegie Tech. Schools...	Pittsburg
E. Parmiter.....	M	Prevot.....	New York
F. A. Burton.....	M	Boston Arch. Club.....	Boston

ARCHÆOLOGY-PROJET (Problem in design)

In the Style of the French Renaissance of the Period of Louis XIII

"A MONUMENTAL MANTEL PIECE"

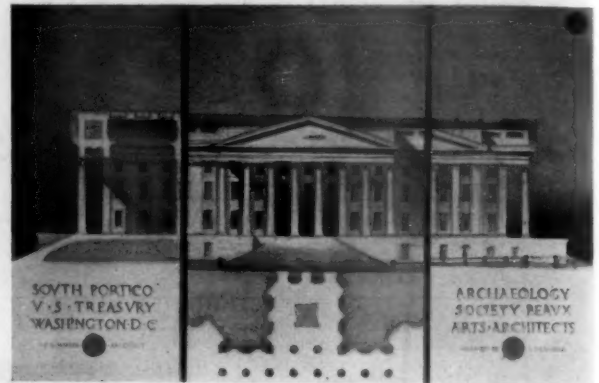
The Committee on Education received 47 "Esquisses" (preliminary sketches) and 11 sets of drawings were submitted for exhibition and judgment.

Name	Award	Atelier	City
E. P. Chrystie.....	Medal	Hornbostel.....	New York
G. P. Carmichael.....	Medal	Washington Arch. Club...	Washington
J. T. Yewell.....	M	Baltimore.....	Baltimore
E. B. Vollmer.....	M	Ware.....	New York
N. F. Hutchings.....	M	Drexel Institute.....	Philadelphia
J. H. Taylor.....	M	Washington Arch. Club...	Washington
H. O. Ziegler.....	M	Drexel Institute.....	Philadelphia

ARCHÆOLOGY — MEASURED DRAWINGS (Rendered Scale Drawings)

"SOUTH PORTICO UNITED STATES TREASURY—WASHINGTON, D. C."

L. E. Langille..... Medal Washington Arch. Club... Washington



L. E. LANGILLE

MEDAL WASHINGTON ARCHITECTURAL CLUB

RECENT LEGAL DECISIONS

CONSTRUCTION OF NEW YORK LABOR LAW

The New York Labor Law (Consol. Laws, c. 31), Sec. 18, requires that an employer of laborers in the erection or repairing of a building shall not furnish unsafe or improper mechanical contrivances. Section 20 of the act, entitled "Protection of Persons Employed on Buildings in Cities," declares that if a building in the course of construction is five stories or more in height, no lumber or timber needed for such construction shall be hoisted or lifted on the outside of such building. In an action for damages for the death of a workman caused by the tilting of a derrick erected upon the roof of a building five stories in height, to hoist materials from the street, the derrick falling into the street and carrying with it the decedent, it was held that Section 20 applies only to the erection or construction of a new building, and not to the alteration of a building after construction.

Lockhart v. Hoffman (New York Court of Appeals), 90 *Northeastern*, 943.

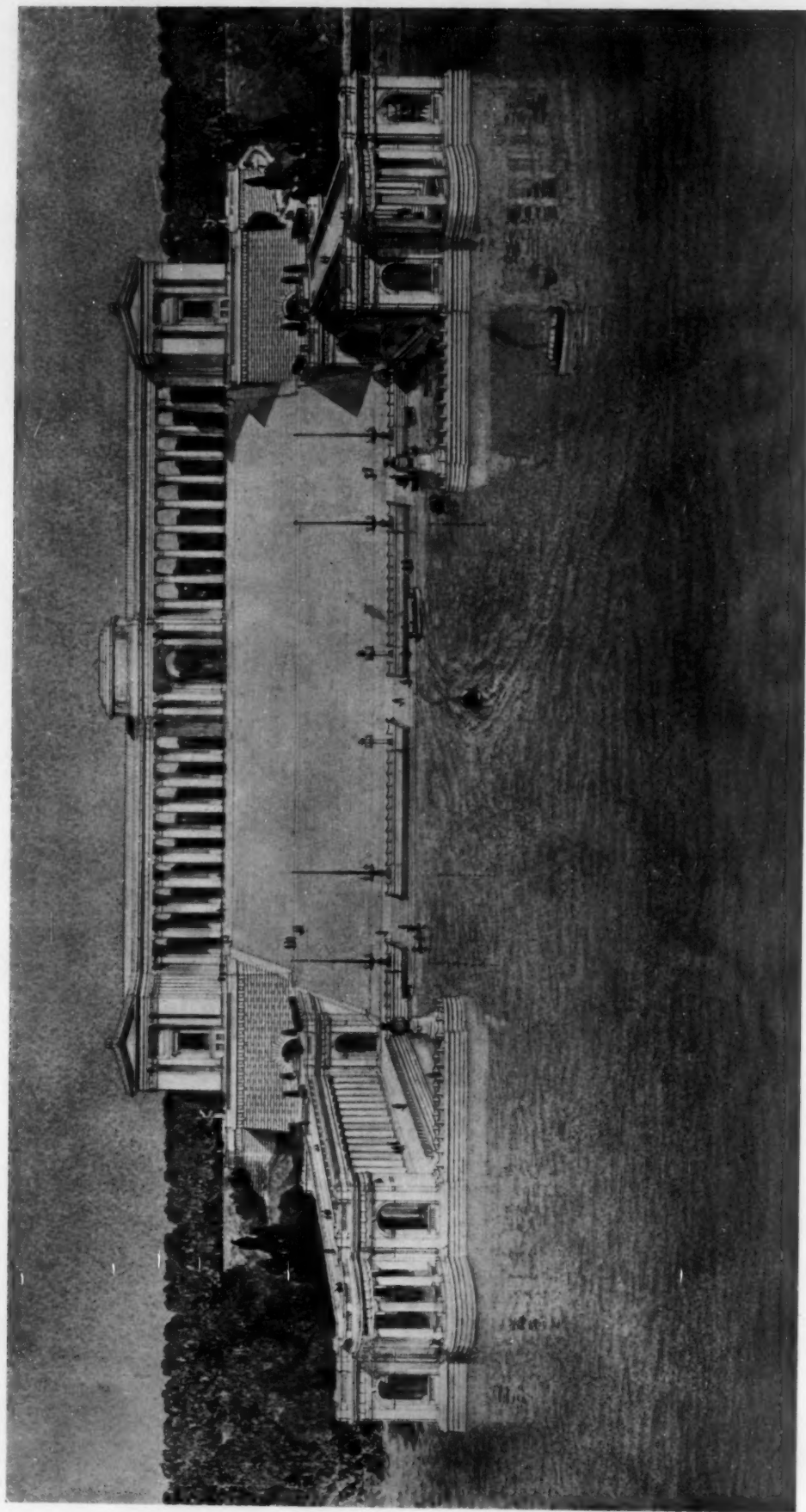
EXTRA WORK AND DAMAGES FOR NON-COMPLETION OF CONTRACT

Extra work was ordered by the owner and his architect and the alterations made from time to time required a longer time to complete the building than allowed by the contract therefor. The building was completed by the contractor within a reasonable time after the owner had finally settled on the details of various parts of the building. Held, that the contractor was not liable in damages for failing to complete the building within the time contracted for. The contract provided for payment only on presentation of the architect's certificate and his decision as to the construction of the specifications was to be final. Held, that his final certificate was competent to show that the condition in the contract precedent to a right to payment had been satisfied. The parties to a building contract reduced to writing may alter the same by a parol agreement or by an implied agreement satisfactorily established.

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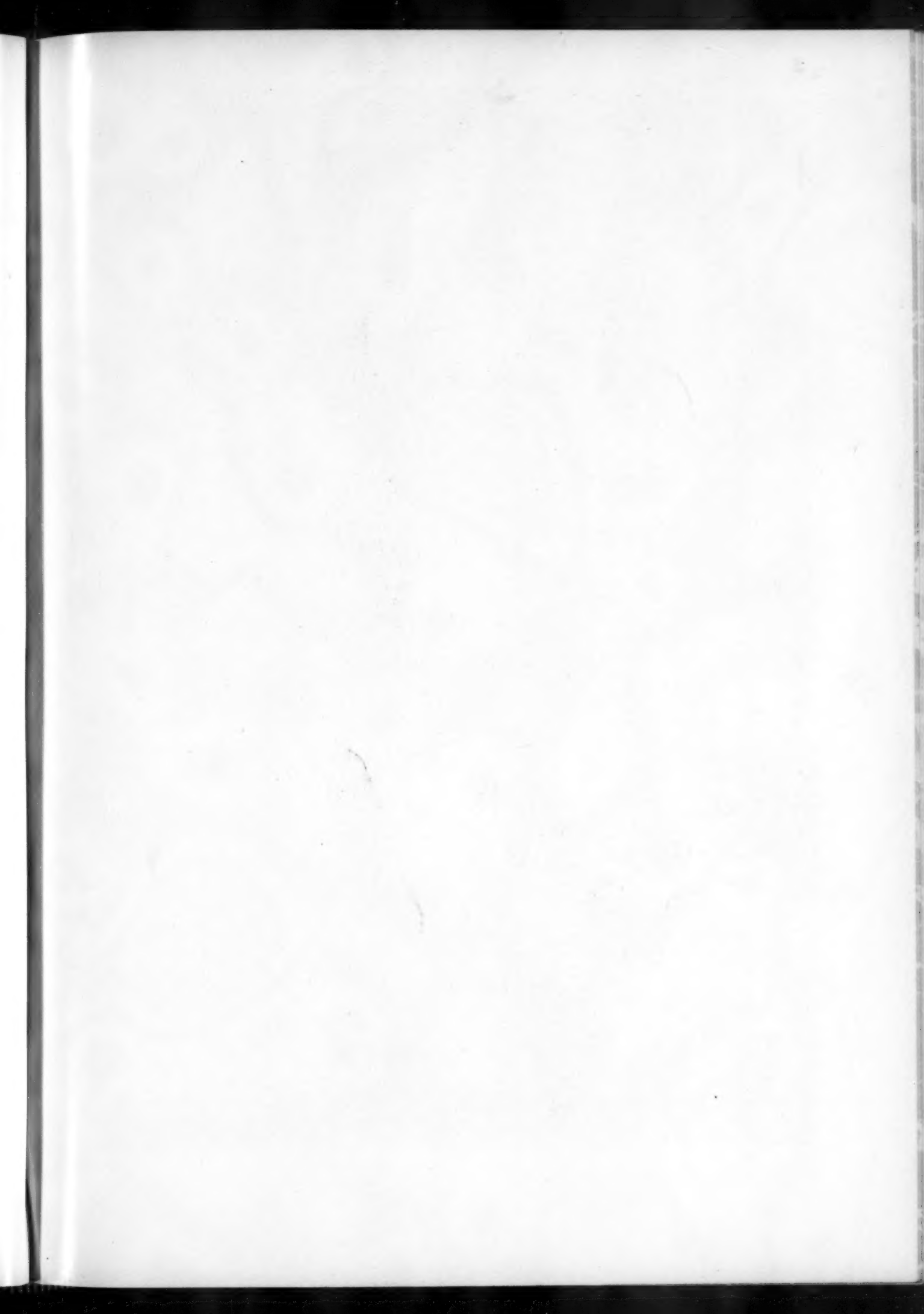
VIEW FROM THE RIVER

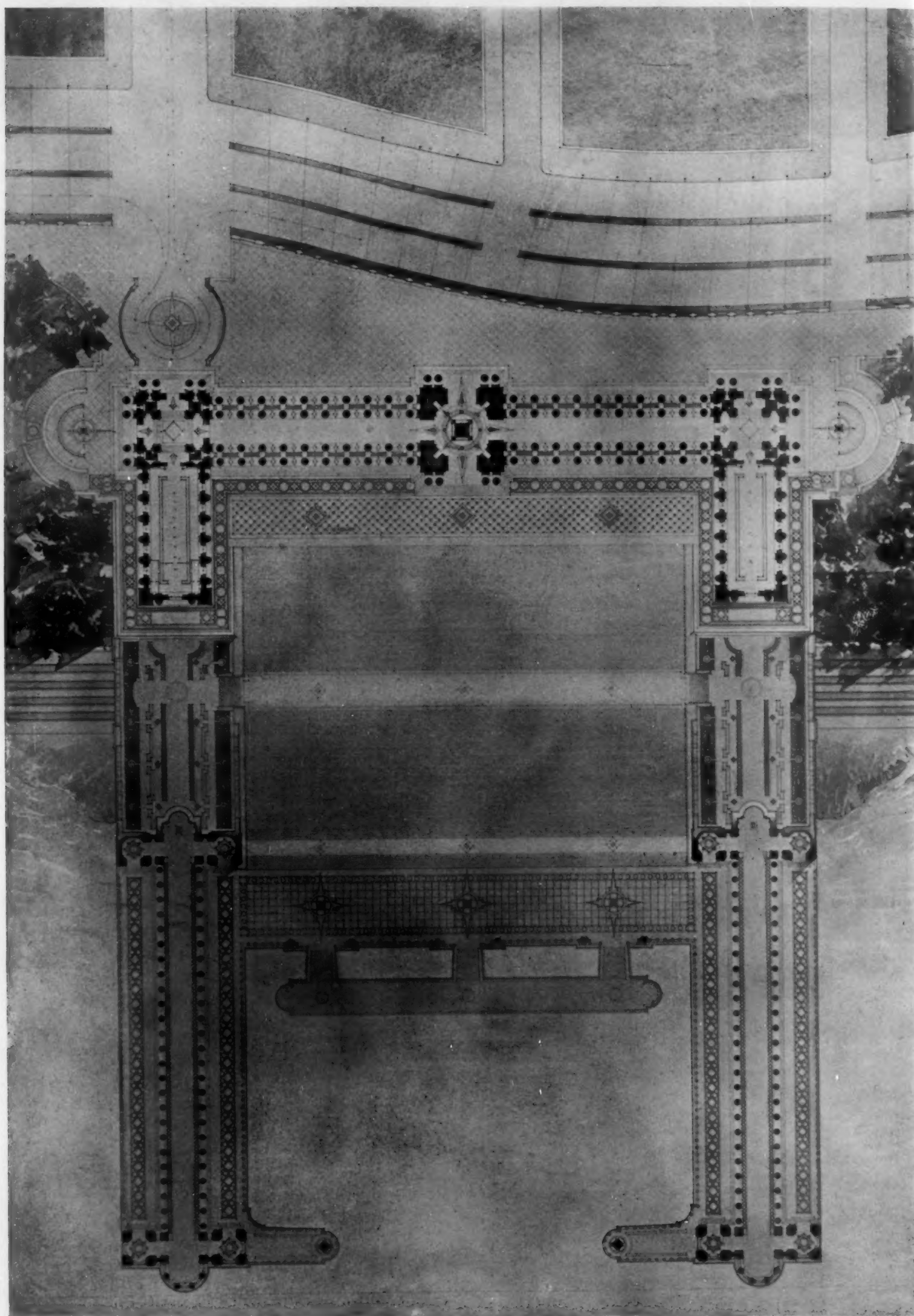
ROBERT FULTON MEMORIAL COMPETITION

(AWARDED THE FIRST PRIZE IN THE FINAL COMPETITION.)

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H. VAN BUREN MAGONIGLE, ARCHITECT





ROBERT FULTON MEMORIAL COMPETITION

PLAN

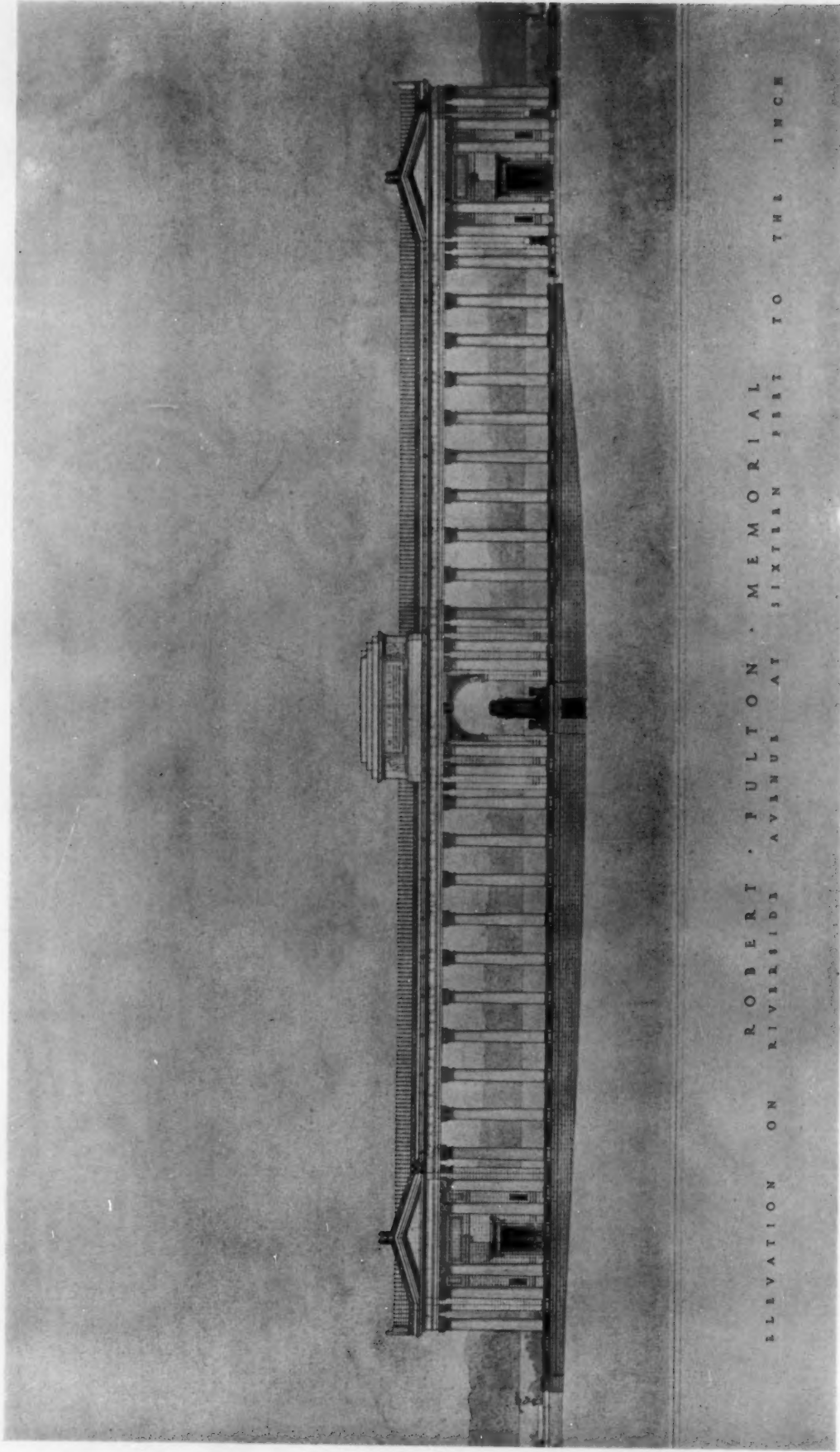
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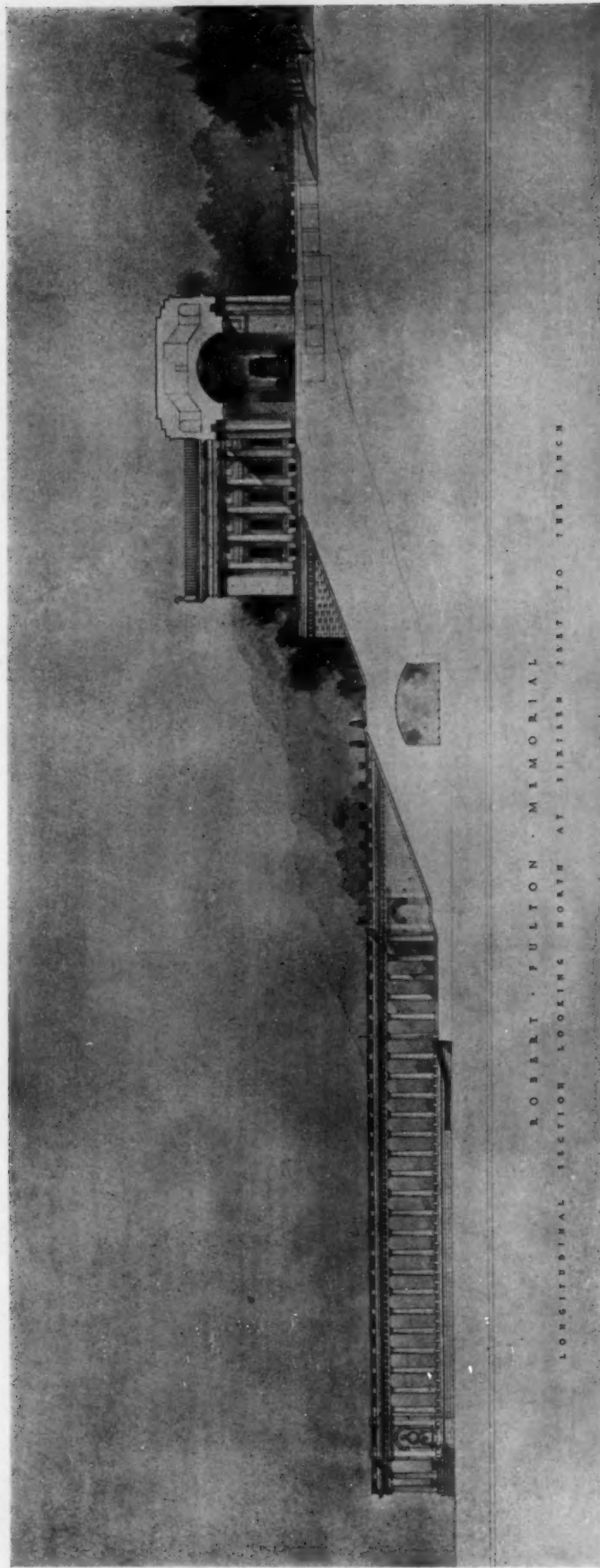
ROBERT FULTON MEMORIAL
ELEVATION ON RIVERSIDE AVENUE AT SIXTY-FOUR FEET TO THE INCH

LAND ELEVATION

ROBERT FULTON MEMORIAL COMPETITION

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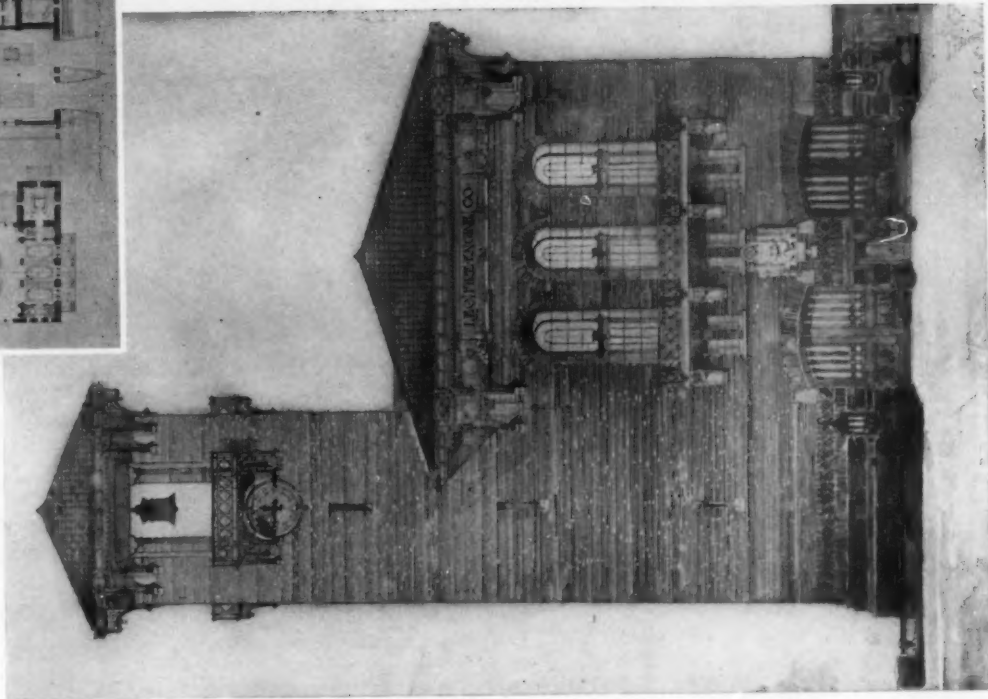
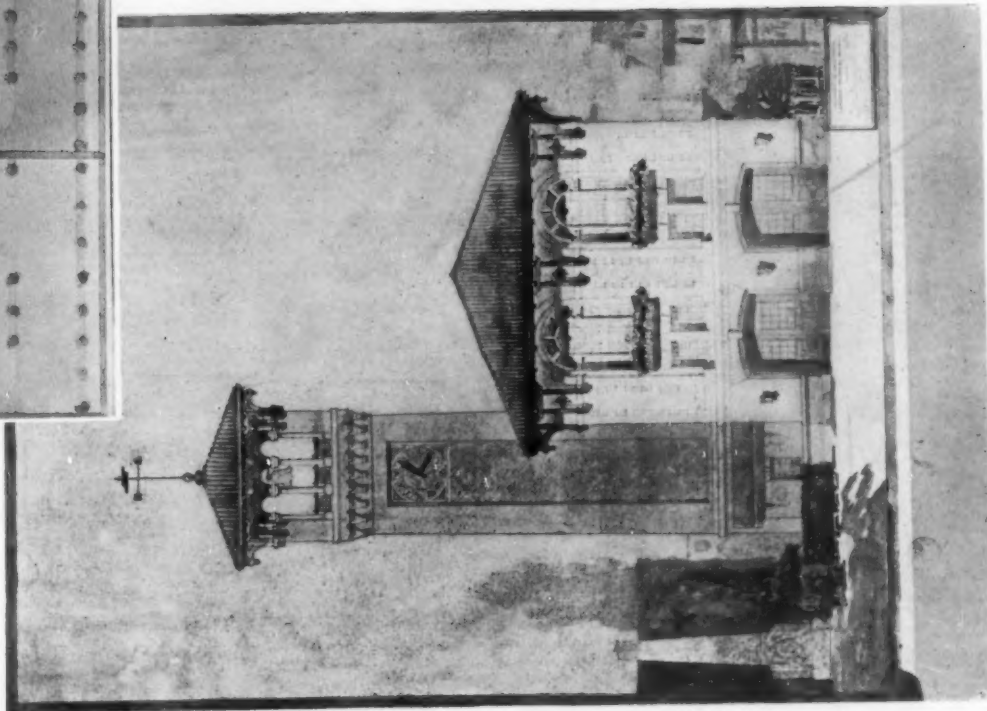
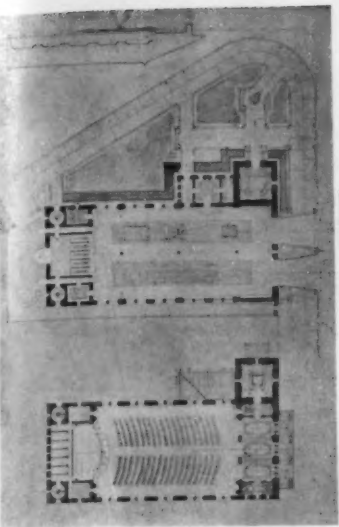
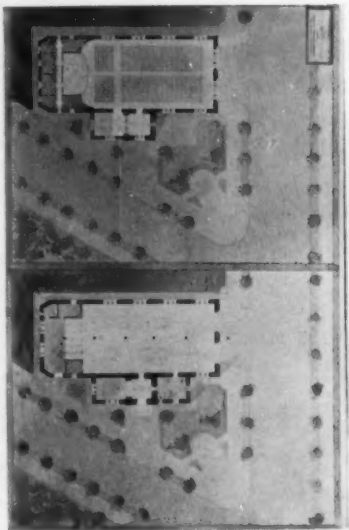


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Longitudinal section, showing the central connecting vestibule containing the tomb between museum and reception buildings; the great monumental run of steps leading down to the boat landing and passing over the New York Central Railroad tracks; and one of the breakwaters with its long colonnade, the roof of which, as well as the floor, affording a point of vantage to many hundreds of spectators of the naval festivities and, at the same time, meeting the long-felt want of a recreation pier and breathing spot for the upper Riverside waterfront.

ROBERT FULTON MEMORIAL COMPETITION

H. VAN BUREN MAGONIGLE, ARCHITECT



L. A. McMULLEN

FIRST MENTION CARNEGIE TECHNICAL SCHOOLS

CLASS B "PROJET" (PROBLEM IN DESIGN): A FIRE HOUSE AND ASSEMBLY HALL

STUDENT WORK

CHAUNCEY PIERPONT

FIRST MENTION

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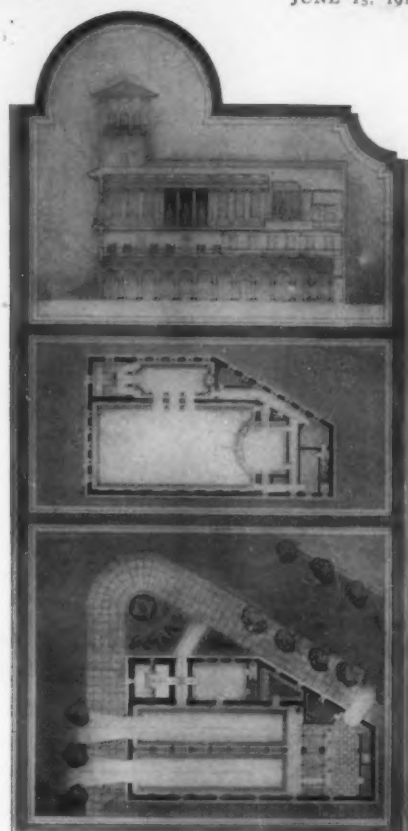
ATELIER WARE

SOCIETY OF BEAUX-ARTS ARCHITECTS

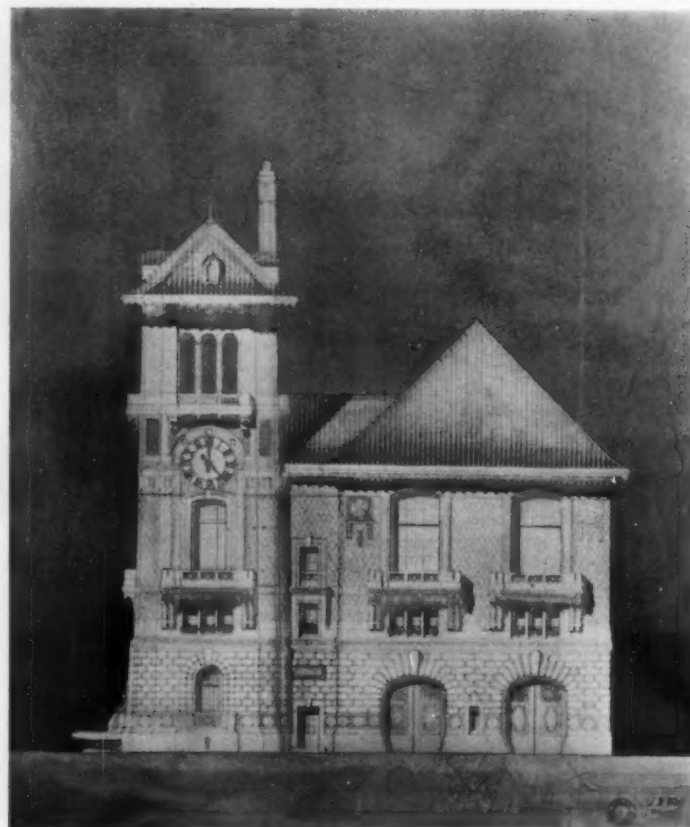


JARED K. MORSE

FIRST MENTION

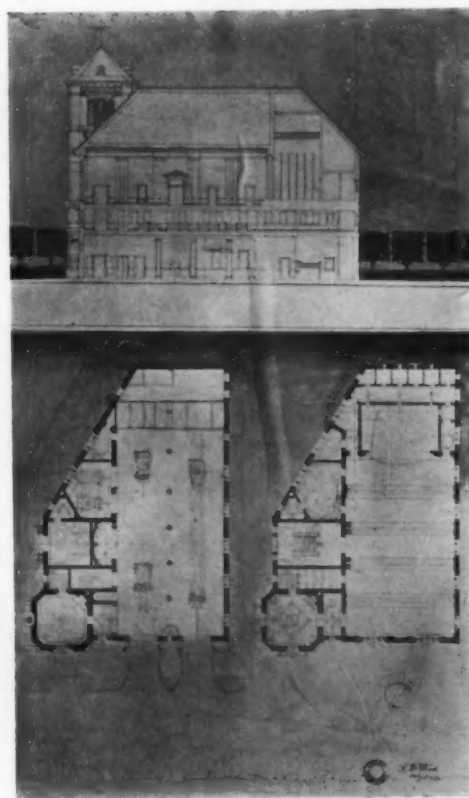


ATELIER PREVOT



S. F. FISH

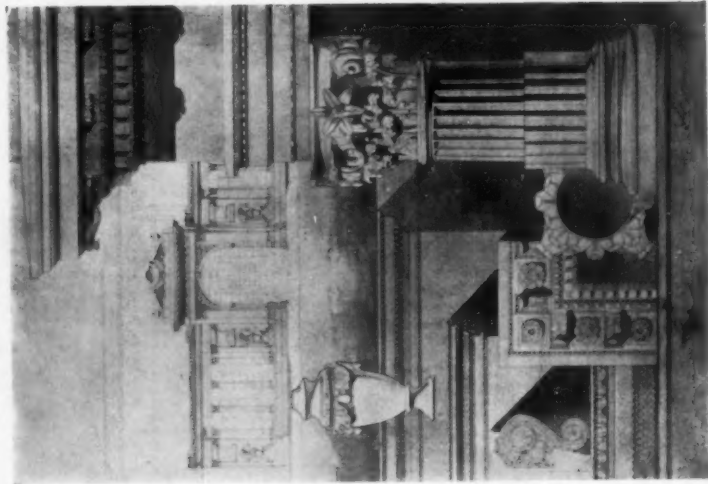
FIRST MENTION



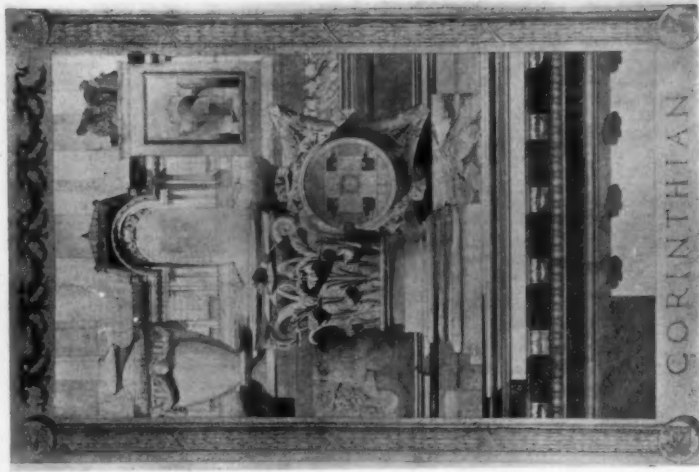
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ATELIER DONN BARBER

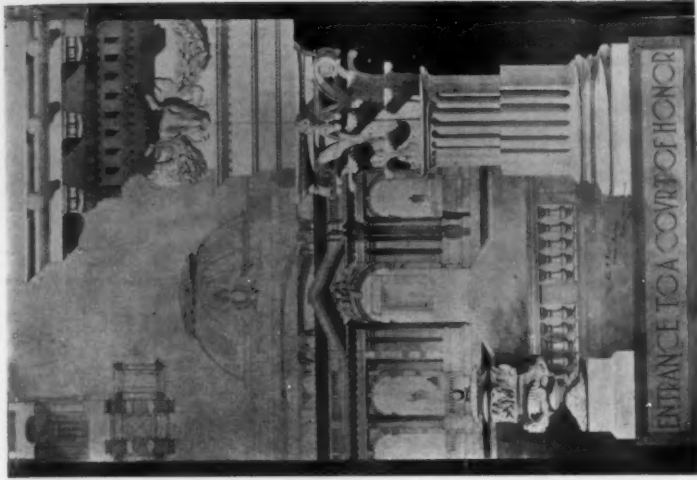
CLASS B "PROJET" (PROBLEM IN DESIGN): A FIRE HOUSE AND ASSEMBLY HALL
STUDENT WORK SOCIETY OF BEAUX-ARTS ARCHITECTS



G. RAYMOND MCGLENN CARNEGIE TECHNICAL SCHOOLS



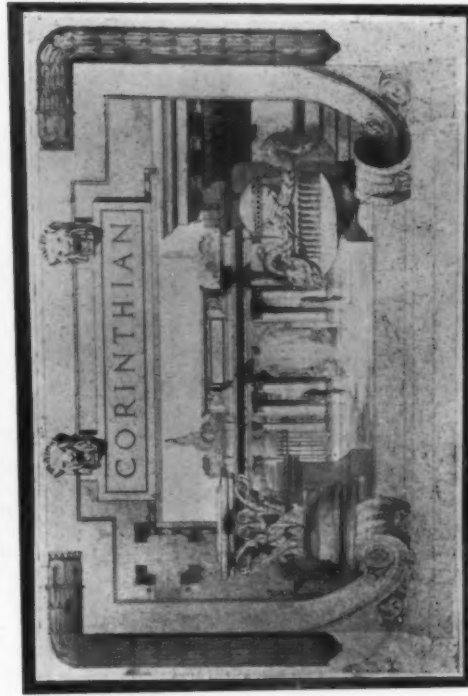
W. B. RUDOLPH CARNEGIE TECHNICAL SCHOOLS



REES W. WESTON

ATELIER PUCKEY

CLASS B "ANALYTIQUE" (ORDER PROBLEM):
AN ENTRANCE TO A COURT OF HONOR



LYON B. BRADLEY

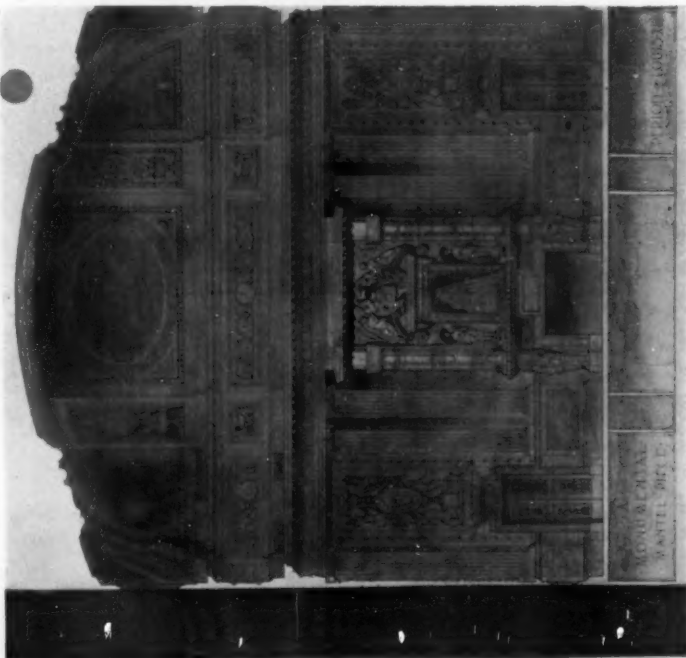
CARNEGIE TECHNICAL SCHOOLS

STUDENT WORK

SOCIETY OF BEAUX-ARTS ARCHITECTS



G. C. CARMICHAEL



MEDAL

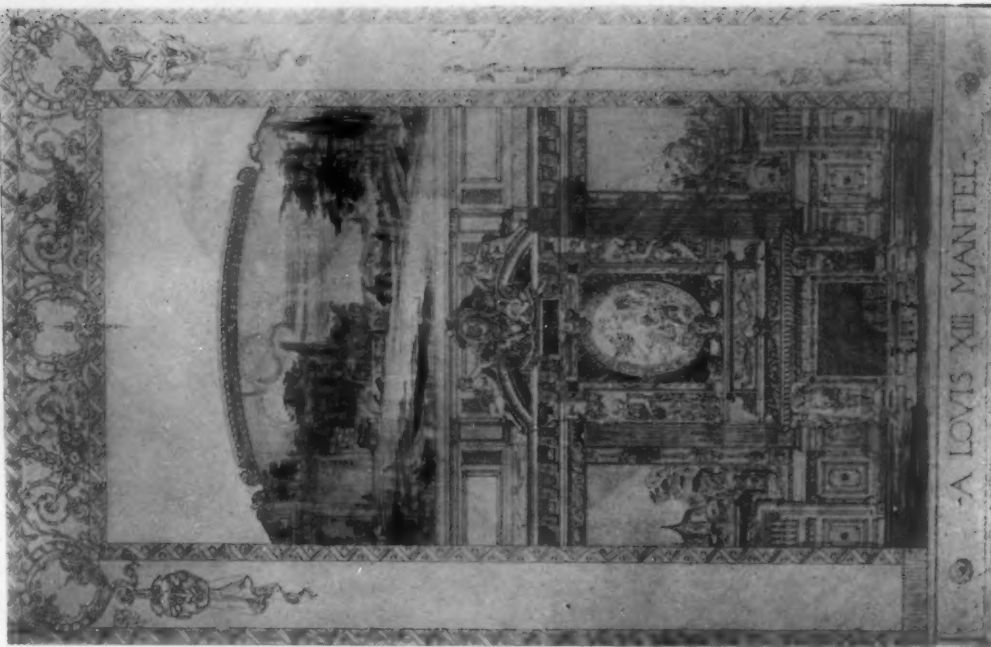
WASHINGTON ARCHITECTURAL CLUB

A "PROJET" IN THE STYLE OF THE FRENCH RENAISSANCE OF THE
PERIOD OF LOUIS XIII

"A MONUMENTAL MANTELPIECE"

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STUDENT WORK



E. P. CRYSTIE

MEDAL

ATELIER HORNOSTEL

SOCIETY OF BEAUX-ARTS ARCHITECTS