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JULY 13, 1910

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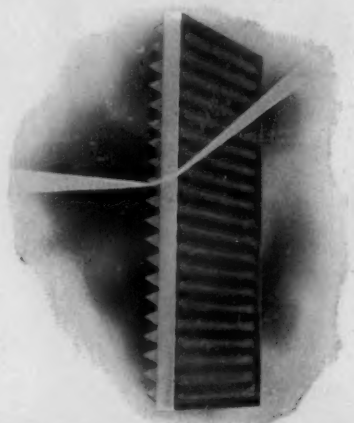


PLATE I. This illustration shows how light rays are bent by means of prism angles.

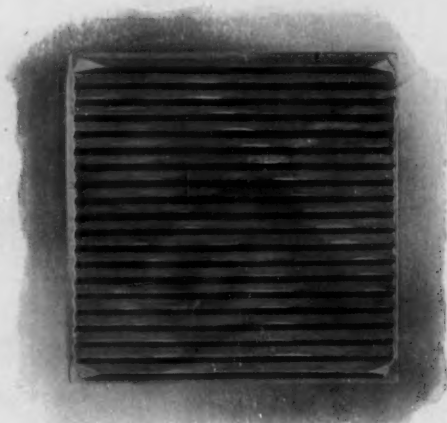


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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THE AMERICAN ARCHITECT



DETAIL OF DOORWAY OF THE CATHEDRAL, ORVIETO, ITALY

THE AMERICAN ARCHITECT

Vol. XCVIII

WEDNESDAY, JULY 13, 1910

No. 1803

Contemporary Church Architecture

The Cathedral of Saint Paul, St. Paul, Minn., and the Pro-Cathedral of the Immaculate Conception, Minneapolis, Minn. E. L. Masqueray, Architect

IN estimating the accomplishment of the modern architect in the realm of church building it is not fair that the same standard of comparison should be applied as in judging the ecclesiastical work of earlier periods. While the æsthetic needs of the church have changed little since the era of cathedral building in the thirteenth and fourteenth centuries, secular methods of thought have undergone a complete revolution and the effects of scientific discovery, invention and commercial progress have so altered the artist's attitude toward his work that an entirely new standard of judgment must be applied to the products of his brain to intelligently place them in their relation to what has gone before. The relation of the Church to the State and to the individual, moreover, has been materially altered. It is during the temporal supremacy of the Papacy that the most brilliant architectural achievements in religious work are recorded. The Church was the paramount issue of the day and its power and importance was the basic idea to be conveyed by the structures that housed it.

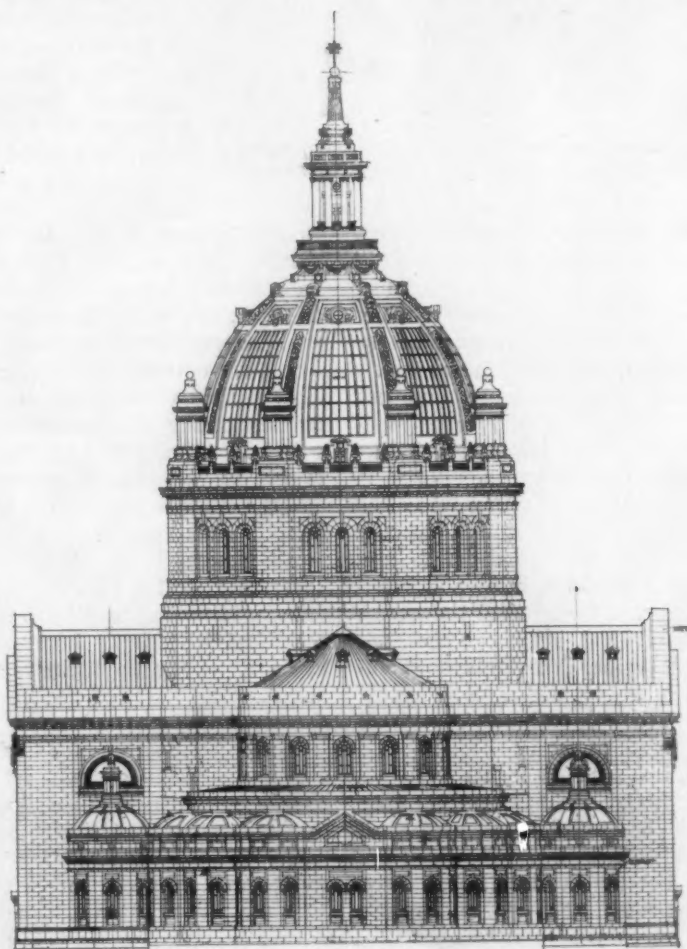
Everybody considered it the first duty to be always at the command of the Church, and the greatest artists of the day were no exception to the rule, devoting their time and energies to its glorification in a manner altogether incomprehensible to us of the twentieth century.

Nor was their attention spasmodic and indirect, for instances are recorded of the faithful personal services of great architects, sculptors and painters for years on an ecclesiastical work, the completion of which they could never have hoped to witness. Professor Frothingham,

the archæologist, has recently brought to light some interesting facts in connection with architectural procedure in mediæval church building, throwing considerable light on a subject of which little is recorded in our histories of architecture. His discovery of a model, in an out-of-the-way part of the art museum at Rouen, of the Church of St. Maclou would go to show, as he points out in an article written several years ago, that the technical procedure of building during the period of religious zeal in Europe was by no means so crude and inefficient as has, by some authorities, been assumed.

While the real problems of structure and of decorative form in the mediæval cathedral churches were no simpler than are those of to-day, the manner of solving them, which would

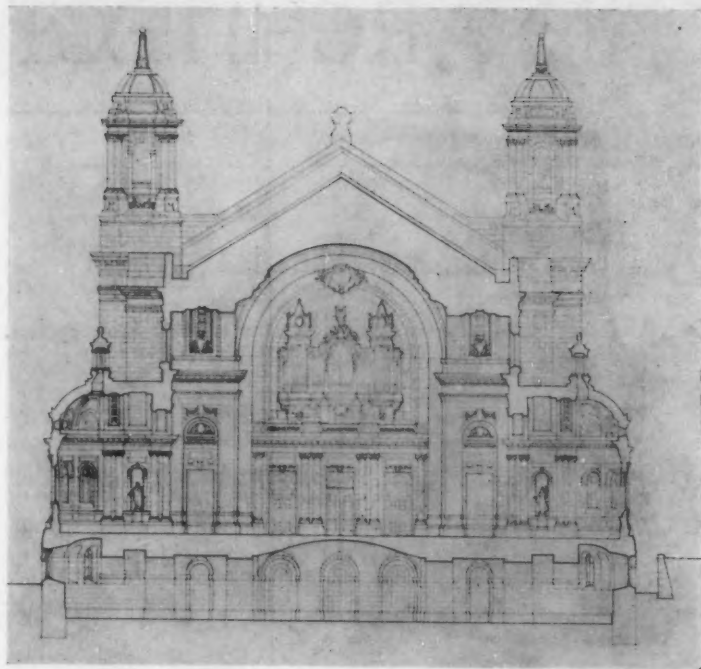
be prohibitive to us, was simple by comparison with modern methods of effecting economy in labor and material. It was perfectly possible in the old work for the designer to consider at the same time structure and form; they were in his *modus operandi* inseparable and



CATHEDRAL OF ST. PAUL
ST. PAUL, MINN.

REAR ELEVATION

E. L. MASQUERAY
ARCHITECT

CATHEDRAL OF ST. PAUL
ST. PAUL, MINN.

CROSS SECTION

E. L. MASQUERAY
ARCHITECT

as cause and effect. To-day that sequence and continuity of idea have been so largely impeded by complications incidental to industrial development in the building trades that our work can no longer come entirely under the observation of one master-mind, but must be the composite of an organized co-ordination of many widely varying parts. As an artistic effort, therefore, a modern building may be more individual but with correspondingly less charm of handicraft. Especially is this characteristic to be remarked in contemporary churches in contrast to the old work, in which a structure was often conceived in its initial stage by a great architect, partially built by him and a number of able artisan-artists, and left for further architectural development by a succeeding architect, and so on. Such a work, when completed, can never, of course, be individual, but it can and does possess a larger architectural value. It exhibits the evolution of certain principles of design over a considerable period and shows a growth that we call a *style*, with all its attendant charm to the minutest detail.

It is in a frame of mind such as it has been attempted to induce by the foregoing that contemporary church architecture should be regarded and evaluated. The two Catholic cathedrals the drawings of which are herein published for the first time will be, when completed, noteworthy achievements in church building for any period; in extent and splendor they promise to surpass anything yet attempted in ecclesiastical work in the United States. The St. Paul Cathedral has a competitor for seniority, though hardly as to size and costliness of interior, in the Philadelphia Cathedral of SS. Peter and Paul, designed by Napoleon Le Brun more than fifty years ago. The other, the Pro-Cathedral of the Immaculate Conception, is quite unlike any other American church that can be called to mind. The two

Minnesota churches are identical in length, though that at St. Paul has a greater breadth and bulk; its dome, also, is much the larger and more pretentious of the two.

A more detailed description follows, by Mr. E. L. Masqueray, architect of both cathedrals:

THE CATHEDRAL OF ST. PAUL

The idea kept in mind in designing the Cathedral of St. Paul has been to obtain a church, which, while entirely of the twentieth century in feeling and purpose, would at the same time embody in its composition those secondary features that gave so much charm to the old churches of the Middle Ages. The outline of a cross, ambulatories between the main body of the church and the surrounding chapels have been retained, with all their religious symbolism. To accomplish this and at the same time create a modern structure, the relative proportions of the different elements as they appear in the ancient churches of Europe have been modified. The long and narrow nave and transepts of the mediaeval churches have been made wider and shorter. At their intersection the great dome has been placed and becomes the feature of the composition, following, in fact, the main lines of the original plan of St. Peter's in Rome as laid out by Bramante and Michel Angelo. The long nave added later to St. Peter's by Carlo Maderna has never been considered an architectural improvement on the original scheme. The main entrance is under a monumental arch framing the apse window and through the three front entrances leading to the vestibule located under the organ gallery. At each end of the vestibule under the two towers are two chapels, one to be the founders' chapel, and the other to contain the baptismal font. The main nave is sixty feet in width and eighty-four in height, and is flanked by two large and beautiful chapels, one consecrated to the Blessed Virgin, and the other to St. Joseph. Running parallel to the nave on both sides and separated from it by imposing piers are the ambulatories, or passageways, twelve feet in width, giving easy access to all parts of the nave and to the chapels of the Blessed Virgin and of St. Joseph. The great dome is ninety-six feet in diameter and one hundred and seventy-five feet high in its interior elevation. Twenty-four large windows in the dome bring a flood of light to the sanctuary. On each side of the dome are the transepts, of the same dimensions as those of the nave, and lighted by great rose-windows similar to the one over the front entrance. At the end of the transepts are the entrances to the two great chapels of St. Peter and of St. Paul, near which secondary doors open to Selby and Dayton avenues. The sanctuary occupies the whole apse, the dimensions being sixty feet in width and sixty-five in length. It is surrounded by marble columns supporting arches that separate it from the ambulatory, beyond which are the chapels of the nations, six in number, dedicated to the Apostles of the several races from which are derived the people of the North-

west. As one sees at a glance, the ground plan of the interior of the cathedral will be very open, affording from every part a clear view of the altar and of the pulpit and at the same time permitting a fine grouping of the secondary elements of the architectural composition, ambulatories, chapels, organ gallery, etc., and adding most picturesque effects and a religious atmosphere to the monumental ensemble. The seating capacity is three thousand in pews, and one thousand more in removable chairs.

The exterior is a frank architectural expression of the interior and is distinguished by broad treatment of wall surfaces and dignity of proportions, the ornamented parts being grouped at points where they will be effective and will emphasize the general architectural design—chiefly, on the main front, the towers, the sides, the entrances and the dome. The building material used is a light gray-pink granite, full of quartz which, under the light of the sun, sparkles like precious stones. The texture being rather coarse, details have been treated broadly and simply.

The outside dimensions of the church are as follows: Length two hundred and seventy-four feet; width of transepts two hundred and fourteen; width of main façade one hundred and forty; width of dome one hundred and twenty feet; height of façade one hundred and thirty feet; height of towers one hundred and fifty feet, height of cross over the dome two hundred and eighty feet. Under the towers are the entrances to the crypt located beneath the front part of the church, where there will be an important chapel or lower church and two large rooms for meetings of societies and catechism classes. Between the façade and Summit avenue the grounds, one hundred and ten feet in depth, have been treated as monumental approaches, ramps and walks having been studied with regard to easy access to the church and an artistic setting to the whole edifice.

THE PRO-CATHEDRAL, MINNEAPOLIS

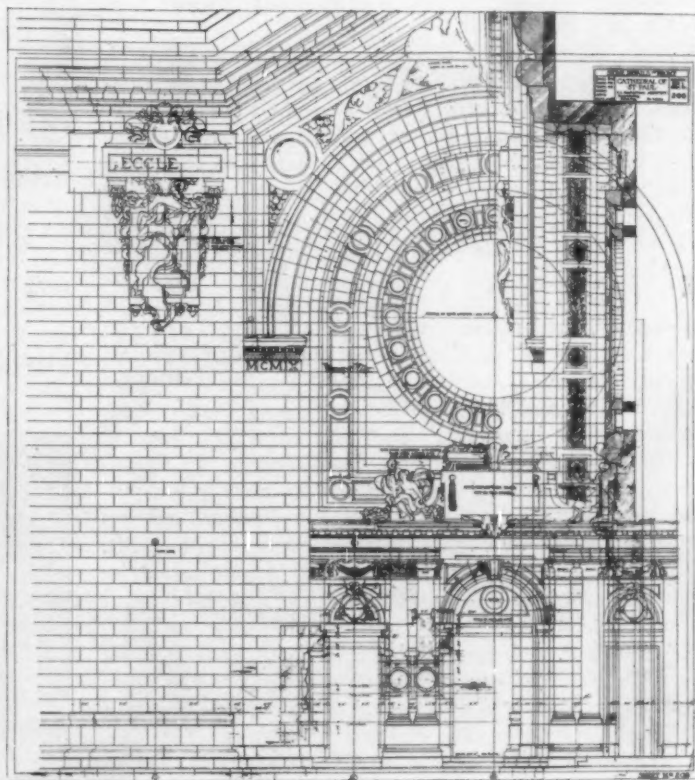
For the Pro-Cathedral of the Immaculate Conception, in Minneapolis, the conditions were somewhat different. The grounds are much larger in proportion to the area needed for the building, the required seating capacity not so large, and the money available also much less. For these reasons it was deemed best to work on different lines from those of the "Greek Cross" plan of the St. Paul Cathedral. The great churches of Aquitaine and Perigord, with their wide naves, were inspected, and it was found that a modern design on the same general lines would be aesthetically appropriate and well adapted to modern religious conditions in the United States. Those French churches, the finest examples of which are the Cathedrals of Albi and Cahors, give an impression of unsurpassed grandeur and simplicity.

As the ground plan of the pro-cathedral shows, the main nave, eighty feet wide and

one hundred-and thirty-five feet long, affords the whole congregation an unobstructed view of the sanctuary. The length of the nave is divided into five bays, the lower part of which is occupied by two arches opening into ambulatories. Above are very large double windows. The piers at the corners of the sanctuary carry the four large arches supporting the dome at a height of one hundred and fifty feet, directly over the altar. The ambulatories on each side of the sanctuary lead to the apse, where the chapel of the Blessed Virgin, the patron saint of the pro-cathedral, is placed. Over the large entrance vestibule is the organ and music gallery, which will accommodate a choir of two hundred. The outside of the building is a sincere attempt at architectural expression of the interior, showing plainly the main divisions of the structure, entrance, nave and sanctuary. On the façade over the porch is a rose-window framed by two bell towers rising to a height of one hundred and thirty feet. A similar rose-window appears on each side of the sanctuary, above which is the dome surmounted by a figure of the Blessed Virgin.

The general dimensions of the pro-cathedral are one hundred and forty feet wide by two hundred and seventy-four feet in length. The material used is a beautiful white granite from Vermont.

It is with much hesitation that I permit THE AMERICAN ARCHITECT to publish the office drawings of the Cathedral of St. Paul and of the Pro-Cathedral of the Immaculate Conception at Minneapolis. Being mostly working drawings, reproductions of them may not prove



STONE DETAILS OF FRONT ELEVATION
CATHEDRAL OF ST. PAUL
ST. PAUL, MINN.

E. L. MASQUERAY
ARCHITECT

interesting. Moreover, some important parts of both buildings have been restudied in detail, namely, the towers and gable of the St. Paul Cathedral and the dome of the Minneapolis Pro-Cathedral. Those changes, which I hope are for the better, do not appear on the published drawings.

The basic idea of design in the two cathedrals is the same, to obtain a Catholic cathedral in which the congregation may clearly see and hear. Religious character in architecture, I believe, is absolutely independent of style. It is the serene impression created by the perfection of the proportions, the effective distribution of light, and the sincerity of the whole composition.

THE CURRENT ARCHITECTURAL PRESS

The Architectural Record—Since the last review of our contemporaries the issues of June and July of the *Record* have been received. Public school buildings in Chicago by Dwight H. Perkins, who, it will be recalled, was recently removed as Architect to the Board of Education, for "extravagance," are illustrated and described. Mr. Perkins must feel gratified at the gratuitous publicity given him by the Chicago School Board and especially so since he has the goods to back up the send-off by a record of concrete accomplishment to which few members of the profession would be ashamed to own authorship. The professional standing of the architect can receive no more effective boost than fell to Mr. Perkins' lot.

Some alterations to the interior arrangement of Col. Astor's town house in New York, by Carrère & Hastings, show the work of that firm at its best. The reception room, library and art gallery, the work of the architect of the house, the late Richard Morris Hunt, also appear to remind us that little has been done since his time that can afford to do otherwise than to live up to the high standard of performance in residence work set by him.

The series on the Architecture of the Colleges is continued, the present article being devoted to the colleges in New York City: Columbia, New York University, College of the City of New York, the new Union Theological and the old General Theological Seminaries—with indifferent illustrations. The text is largely historical. The fourth installment of the *Evolution of Architectural Ornament* is interesting and admirably illustrated by photographs and pencil sketches by the author. The J. Borden Harriman house at Mt. Kisco, N. Y. appears again, with a garden layout by Guy Lowell, which adds much to the effectiveness of the house.

The interest of the July issue of the *Record* is about equally divided between city and country work. The leading article describes a typical example of the work of Wilson Eyre at his best. Several houses in Spokane, Tacoma and Seattle exhibit, in a modified form, the tendencies of the Californian mission work. The Pacific Northwest is still depending for its architectural inspiration on California and the East.

The exteriors of recent skyscrapers in Chicago are recorded in an article by Peter B. Wight. He mentions the futile attempts in Chicago to restrict the height of tall buildings and comments on the backward step of its architects in abandoning the earlier efforts



HOUSE AT CLEVELAND, O.

FRANK B. MEADE, ARCHITECT

(From *The New York Architect*.)

of certain Chicago architects to produce a type of skyscraper, the dominant issues of which are not regimented into conformity with a treatment of the Roman Orders as is done in the East. He analyzes, for instance, the meaningless application of a huge granite colonnade to the base of one of the buildings illustrated in the article, by showing that they could not actually perform the duty of supporting the superposed load. The buildings shown in the illustrations are the new city hall, which carries out the design of the Cook county court house, completing the block front on Court House Square, and disguising its height of eleven very tall stories in a classical garb of a colossal Corinthian order on a gigantic base. The La Salle and Blackstone hotels, the latter of which was fully illustrated in *THE AMERICAN ARCHITECT* of June 29th, the McCormick, Peoples Gaslight & Coke Co.'s, and Steger office buildings are also shown.

Contemporary Apartment Building in New York City is a critical article on economic, structural and aesthetic considerations in this field of real estate speculation. The illustrations, which are poor in quality, show some of the recently completed apartments in the Riverside Drive section of New York. It is difficult to see how the speculators can much longer



CHOIR STALLS

ULM CATHEDRAL

(From *The Architectural Record*.)

keep up the present pace of external show and extravagance; they have committed about all the possible excesses of the building extravaganza. Are we not about due for some reaction to sanity as the only missing quality of the great majority of our apartment operations?

The first of a series of articles on Paris School Days, at the Ecole des Beaux Arts, by George S. Chappell, is illustrated by the author's pen and ink sketches. His text says nothing that has not already been brought out in the architectural and popular press.

The usual installment of Mr. Middleton's ornament series, and Specifications for Landscape Gardening, complete the contents.

The Brickbuilder, May Issue—Hugh Tallant, of Herts & Tallant, architects of New York, contributes an article on Architectural Acoustics, embracing some of the theories of Prof. Sabine of Yale, whose articles were printed in *THE AMERICAN ARCHITECT* some time ago. Fire Department Buildings is the special topic of



FIRE DEPARTMENT BUILDING
CAMBRIDGE, MASS.

(From *The Brickbuilder*.)

C. R. GRECO
ARCHITECT

this number. The illustrations embrace a variety of structures for housing fire apparatus in which an unusual effort has been made to redeem the reputation of the fire house as a purely utilitarian structure, with no regard for appearance. When the site is isolated the treatment of the hose and bell tower affords the architect an opportunity of achieving interesting effects of composition. The examples showing simplicity and large parts are the most successful. They impress one as suitable for the purpose with their broad, smooth openings and alert appearance.

The work of Howard Shaw is represented by several country houses in and around Chicago, in the vigorous handling so characteristic of Mr. Shaw's work. He has developed a phase of our residence architecture which is coming to be recognized generally as typical of the Middle West. The illustrations are excellent and the plans clear.

The New York Architect—May—In its leading article the Aims of the Civic Improvement Commission as a National Force in Shaping the Destiny of Our



SCHOOL AT
CHICAGO, ILL.

DWIGHT HEALD PERKINS
ARCHITECT

(From *The Architectural Record*.)

Cities is discussed. The seed sown at the World's Columbian Exposition in 1892 is traced to recent accomplishments, in which results show something more than mere academic discussion. The laity are taking an active part in the movement, rich men throughout the country lending their time and money to good purpose. The practical nature of the recent Rochester conference on city planning is remarked to show that the matter of civic improvement is being considered in a broad and liberal light, and realizes the necessity of getting into politics to secure the government recognition initiated by Roosevelt and recently strengthened by President Taft along more judicial and constitutional lines. It is difficult, however, to feel as sanguine as the writer of the article referred to, over the immediate power of the national art commission in national affairs concerning the allied art interests. Much fighting remains to be done to secure the interest of Congress to consider as vital questions of civic and artistic import.

The recent election of several architects to full membership in the New York Academy of Design, is taken as the text of an article to show that that body realizes the necessity of increasing its usefulness in local, as well as national, art issues. Though architects were formerly admitted to membership, these early members gradually died out and some of their places remained vacant so that the filling them at this time, if it



HOUSE AT
MONTCLAIR, N. J.

F. E. WALLIS, ARCHITECT
W. J. ROGERS, ASSOCIATE

(From *The International Studio*.)



FIRST NATIONAL BANK
SAN FRANCISCO, CAL.

D. H. BURNHAM & CO.
ARCHITECTS

(From *The Western Architect*.)

accomplishes nothing else, makes for more effective co-operation between the allied arts.

The new Trinity Cathedral, Cleveland, Ohio, is described by its architect, Charles F. Schweinfurth. The illustrations are neither very good in quality nor do they adequately present the building.

J. Milton Dyer's First National Bank, Cleveland, O., which has already been extensively published elsewhere, appears again in this issue.

An interesting Elizabethan stone house is the residence of Mr. Howard P. Eells, also in Cleveland, by Frank B. Meade. The illustrations, unfortunately, are sparse and the floor plans missing, but the views of exterior and interior exhibit a delightful freshness of rendering which deserves more adequate attention by the publishers.

The Western Architect—June—D. H. Burnham & Co.'s First National Bank, San Francisco, already familiar to readers of the architectural journals, a respectable and inoffensive business building in Minneapolis, Bliss & Faville's Bank of California, in San Francisco, also familiar, are the only buildings of importance illustrated. Some miscellaneous country work, designs for a domical church in Cincinnati, and for a large school at Allentown, bring up the rear. Among the country houses one at Pelham Manor, a suburb of New York, is featured.

The International Studio—June—The only matter of special interest to architects is a short review of the work of the late John Quincy Adams Ward, sculptor, whose sculptural decoration in the pediment of the New

York Stock Exchange, his standing figure of George Washington on the steps of the Sub-Treasury, New York, the Henry Ward Beecher figure in Brooklyn, N. Y., William Shakespeare in Central Park, New York, and his equestrian statues of Generals Sheridan and Thomas in Washington, D. C., are illustrated. He was one of the pioneers in the field of American monumental sculpture, which has not been overcrowded with many other notable artists.

The July issue contains little of interest to the profession. The exteriors of two houses at Montclair, N. J., by Frank E. Wallis and W. J. Rogers have been fully illustrated in the architectural press as has, also, the decoration of a grill room in the Fort Pitt Hotel in Pittsburg, depicting Longfellow's "Skeleton in Armor," recently referred to in reviewing the *Brickbuilder*.

The Architectural Review is still among the missing; no issue of this journal has been received for some months.

Excavation and Architecture

The chief results of the work of the British School of Archaeology in Egypt during the first half of the season have been in illustrating the rise of the architectural and sepulchral system. The field of the work—at Meydum, is, says a *Times* correspondent, important in the history of architecture, as it contains the oldest of the pyramids and the earliest group of tomb sculptures. In the burial chamber of the largest tomb (which is a mound 340 feet long), it was found that a short sloping way led to a lofty passage 45 feet long, from the middle of which branched a cruciform hall, 31 feet long and 20 feet wide. The chamber is 16 feet high, and is finer than any private tomb known, even exceeding many of those in the pyramids. The main discovery at Memphis has been the remains of a large shrine built of quartz rock by Amenhotep III, from which two fine blocks with figures of the king and a goddess have been brought away, as well as a perfect portrait head of King Amasis. —*Architects' and Builders' Journal*.



DETAIL OF A HOUSE AT
CHICAGO, ILL.

HOWARD VAN DOREN SHAW
ARCHITECT

(From *The Brickbuilder*.)

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The Cathedral of St. Paul, St. Paul, Minn.
The Pro Cathedral of the Immaculate Conception,
Minneapolis, Minn.

Frontispiece:

Detail of the Cathedral, Orvieto, Italy.

A CLAIM for damages against an architect, recently allowed by an English court for negligence resulting in loss to his client's tenant, suggests a method of dealing with a grade of quasi-professional work against which the profession in this country seems particularly unable to contend with any degree of success. Those who are guilty of doing work of this kind are generally wise enough to hide their inefficiency behind the contention that it is the contractor's fault, giving reasons usually so deeply conceived as to be practically beyond attack. So long as there is no law which stipulates a certain modicum of knowledge as requisite to the right to practice architecture, as for medicine, the law and theology, it will continue to be difficult for architects in good standing to protect themselves directly against the discredit brought upon their calling by impostors who flourish under present conditions. In the meantime, architects in good standing will have to continue to defend themselves indirectly through such actions as clients who feel themselves damaged will bring up in the courts. The more the reputable professional man can make himself felt through conscientious effort, the more frequent will become such actions, which are the best publicity he could hope for, exhibiting more convincingly than any direct argument he might make the value of the highest grade of professional services.

A STRONG sentiment in favor of improved laws governing the erection and maintenance of buildings is manifesting itself in widely distant localities. New building codes are being formulated in such cities as Rochester and Syracuse, N. Y., and in Portland, Ore., where a code to go into effect on January 1 has just been adopted. This document, patterned largely after that of Cleveland, Ohio, is interesting as showing people in older and more settled sections of the country what has been accomplished in the Northwest in the way of substantial development. The need for the strictest supervision over structural, fireproof and sanitary arrangements is the surest sign of civic growth. The provision in the Portland code for two grades of fire limits—that is, areas in which the law will permit the erection of only fireproof and semi-fireproof structures respectively—is interesting and should be more widely applied in some of our large Eastern cities, which still permit the erection of the flimsiest and most inflammable structures in the immediate proximity to the fireproof zone, thus affording a ready passage to a conflagration sufficiently intense to force its way through openings in the walls.

A community that will lend its united support to a provision of this kind, carrying with it a large increase in the cost of buildings not of the first importance, deserves to be congratulated on its far-sightedness. If those large cities that have a very considerable population dwelling in the neighborhoods of business sections could be aroused to the true state of affairs, they too might be induced to pass similar protective restrictions. Every now and then a disastrous fire claims victims living in a section chartered as extra hazardous by the insurance companies. A restriction classifying the construction requirements according to environment, as well as according to a building's use, would operate to bring about naturally that classification of buildings so helpful for better conditions in our cities in every way. We hold this out as a suggestion to the commissions that will take up the further revision of building codes, especially in the City of New York, where conditions are, perhaps, as unsatisfactory as in any large city.

A TTENTION has been called, from time to time, to the failure of certain large interests in different parts of the country to show the necessary public spirit to conform to a consistent standard of conduct in relation to surroundings. The most glaring example of such nonconformity is at present to be noted in Times Square, New York. One of the most important focal points of business in the metropolis, this section started out in promising fashion some years ago with the erection of the New York Times building. The buildings being erected there and those definitely projected during the past year not only nullify the value of that structure as the key of the future civic center, but promise to destroy all chances for a later solution. As is invariably the case, the result of the free and independent action of American property owners is chaos, with only a fancied advantage for the few who anticipate the chance for immediate profits. If the opportunity could be found to demonstrate to the property owners of an important urban locality that

by taking each other into confidence and pulling together the fancied advantages of silence and ill-considered individual action would become real and enduring as the result of operating with a full knowledge of conditions and possibilities—something of permanent value might result. Much has been said and written advocating municipal intervention in matters of civic importance, but it would seem that the first step to be taken in arriving at a satisfactory consummation should be to establish a clear understanding of terms and thereby create a demand for unified action on the part of those most directly affected. Any other course would seem of questionable value as far as real accomplishment is concerned. It is strange that the value of concentration, which is now so well recognized in the mercantile world, should be entirely neglected in building on a large scale, when certain cities, notably Baltimore and San Francisco, have lately offered practically a clean slate on which to begin. In effect, cooperation amounts to nothing more nor less than a concentration of effort for the production of the maximum result, with the difference, however, that in commerce con-

centration is generally for the personal advantage of the few, while in civic building everybody shares in the resultant gain.

THE effect of the code of competitions recently published for the guidance of its members by the A. I. A. is apparently beginning to bear fruit. A case in point is a competition instituted by the Ohio State University for the purpose of selecting an architect for a proposed library building to cost upwards of a quarter of a million dollars. It appears that the university committee having the matter in charge proposes itself to judge the competition without regard to the rules of conduct deemed by the Institute essential to a public competition. The letter of protest sent to all Institute members will show how strong is that body in controlling a situation that has been the cause of so much dissatisfaction in the past. When the time for preparing the designs shall have expired it will be found that the number of architects whom the program was intended to attract is very small, which is precisely the lesson the Institute desires to teach.

CURRENT LEGAL DECISIONS

CONSTRUCTION OF TIME LIMIT STIPULATION.

Under a building contract in which the contractor bound himself to finish the entire work by a certain date and in default thereof to pay a stipulated sum for each day thereafter while the work should remain unfinished, the Massachusetts Supreme Court holds that he must be held to the liability which he voluntarily assumed, in the absence of any failure on the part of the owner to perform any obligation which could be construed to be a condition precedent to the contractor's obligation. The contractor's liability, however, is subject to the limitation that the owner shall not be allowed to recover from him damages for any delay caused by the acts of the owner himself. The parties are taken to have understood that the contractor's time limit was extended by the amount of such delays.

Wallis v. Inhabitants of Wenham (Massachusetts Supreme Court), 90 *Northeastern*, 396.

BUILDING DESTROYED BY FIRE BEFORE COMPLETION

The contract for the building of a house included the painting. Before the painting was finished the house was destroyed by fire. In an action by the contractor against the owner for the erection of the house it was held that the contract was not completed and that the house was not ready for delivery so as to render the owner liable on the contract.

Annis vs. Saugy (Supreme Court of Rhode Island) 74 *Atlantic*, 81.

OBLIGATION TO GIVE GUARANTY AGAINST LEAKAGE OF ROOF

It cannot be said that an agreement by a subcontractor, constructing a gravel roof on a building, to furnish a guaranty against leakage, is substantially per-

formed by constructing a roof to which no present exception is taken, for the guaranty may be as valuable as the roof itself, and whether it is cannot well be ascertained prior to the end of the stipulated period.

Nichols vs. Roberts (Supreme Court of Iowa) 122 *Northwestern*, 842.

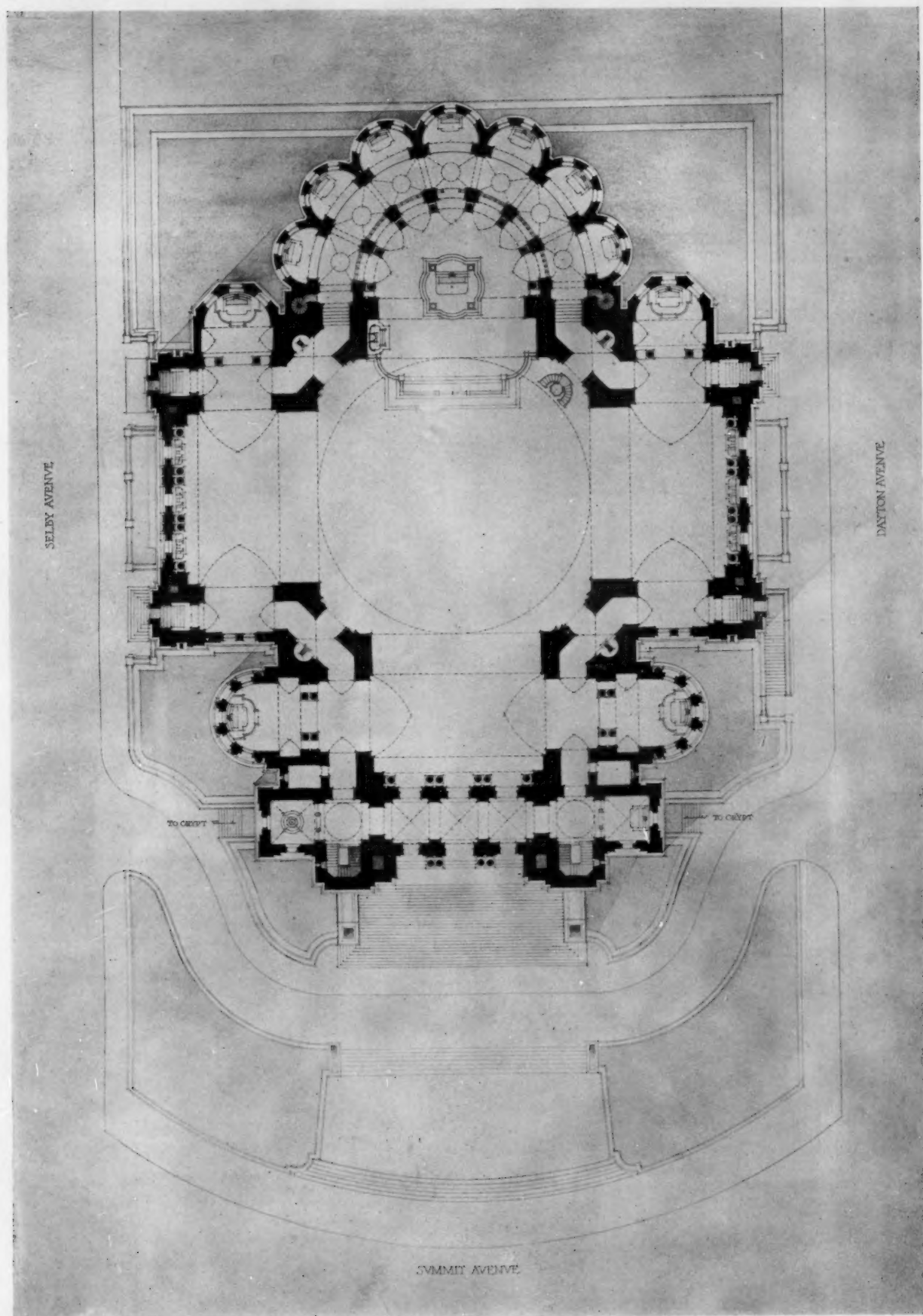
PAYMENT CONSTITUTING ACCEPTANCE

A building contract provided that no payment should be construed to be an acceptance of defective work or improper materials. This, the court held, does not mean that, upon a question whether there has been an acceptance by the owner, a payment without objection may not be considered, in connection with other evidence, as other similar conduct may be considered, so far as it indicates his purpose and state of mind. It simply means that such a payment does not of itself constitute such an acceptance.

Handy v. Bliss (Supreme Court of Massachusetts), 90 *Northeastern*, 864.

PRIOR DECISIONS BINDING IN ACCIDENT CASES

Where, in a prior action for the death of a contractor's servant by the collapse of a building, the Appellate Division and the Court of Appeals had both held against the defendant's contention that it was an independent contractor and not responsible for the plans, and not liable for the erection and maintenance of a nuisance, such decisions were held to be binding on the trial court in a subsequent action for the death of another employee in the same catastrophe, in which the facts proved were the same as in the former case, except for additional evidence showing the faults in the plans on which the building had been constructed.—*Bier vs. Roebling Const. Co.* (New York Supreme Court, Appellate Division), 119 *New York Supplement*, 49.



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GROUND PLAN, SHOWING APPROACHES

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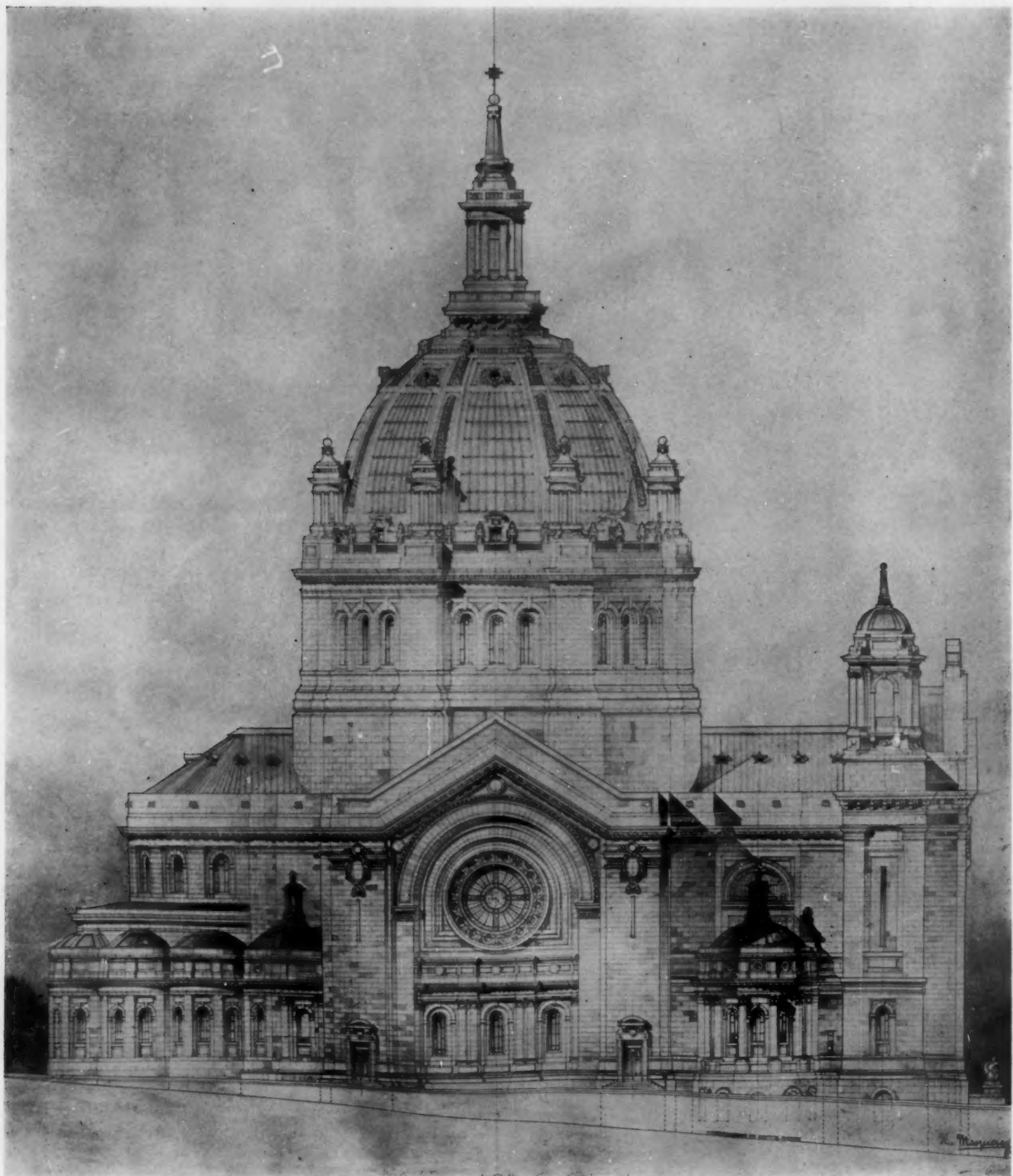


FRONT ELEVATION

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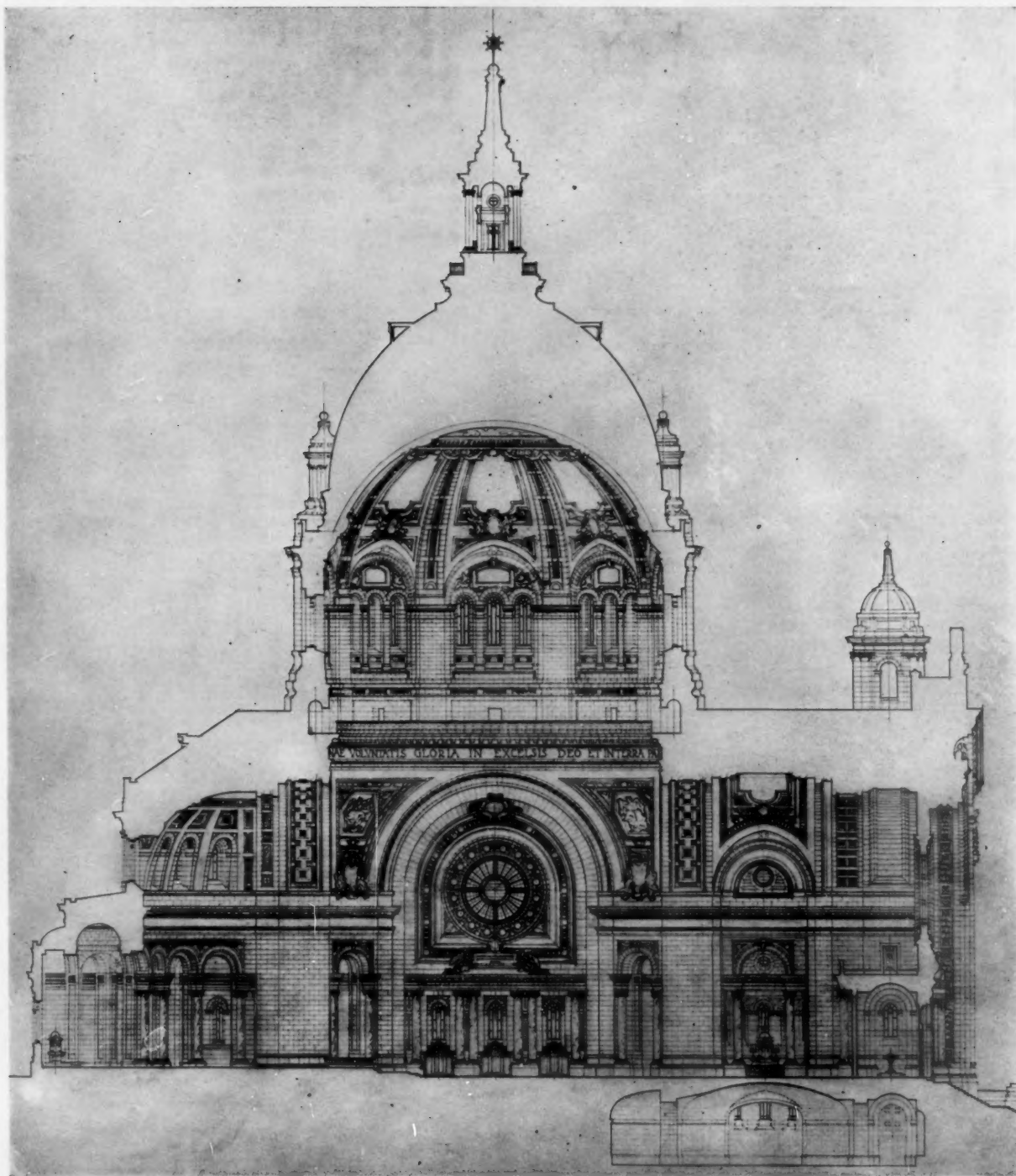


SIDE ELEVATION

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SECTION

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Here everything leads up to the dome, which is to be seen by the entire audience immediately on entering for worship. Advantage has been taken to increase the appearance of loftiness of interior by introducing into the body of the church a low vestibule. The raising of the chancel floor produces the effect of greater depth.

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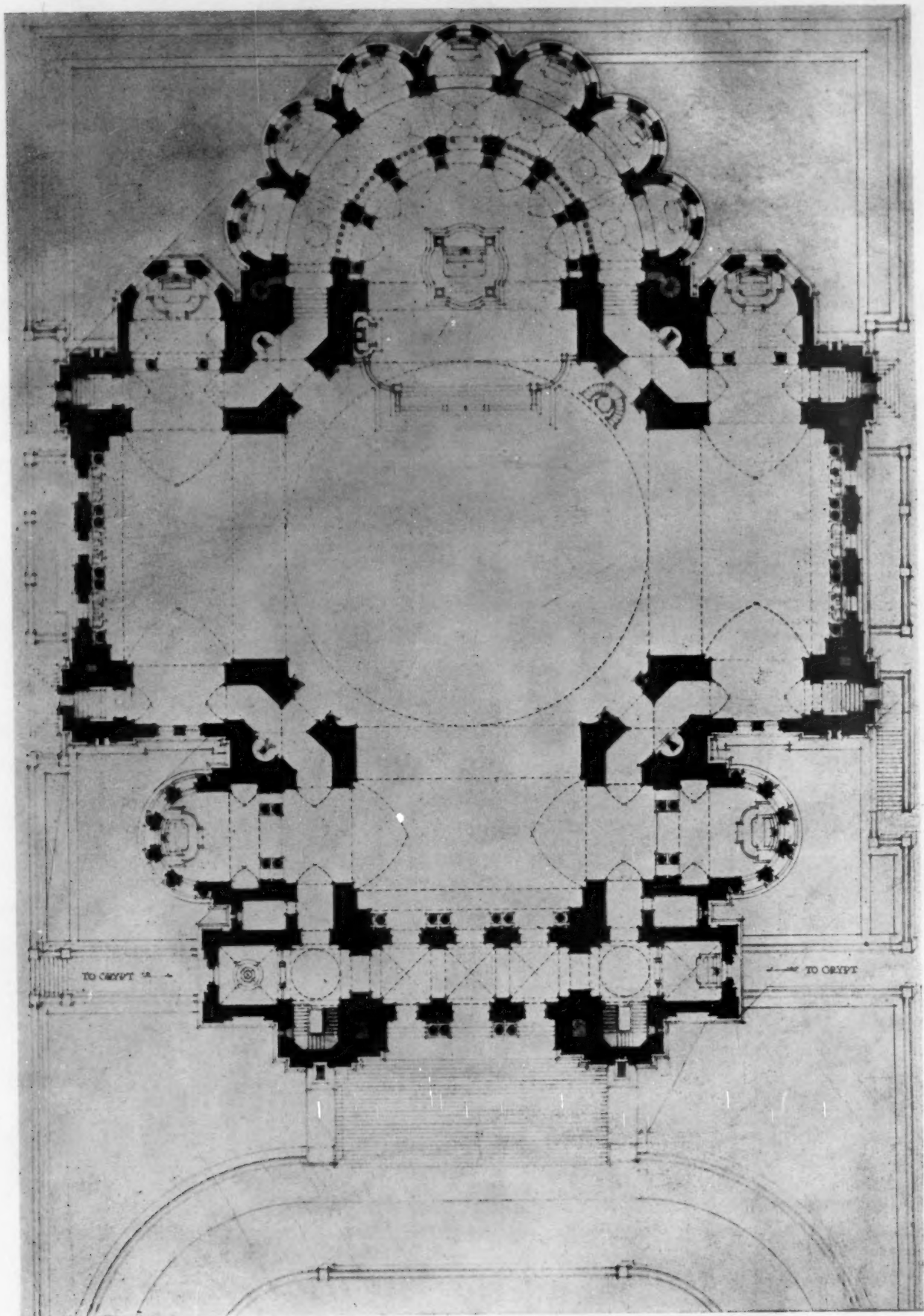


PRELIMINARY SKETCH OF INTERIOR

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PLAN

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PLAN

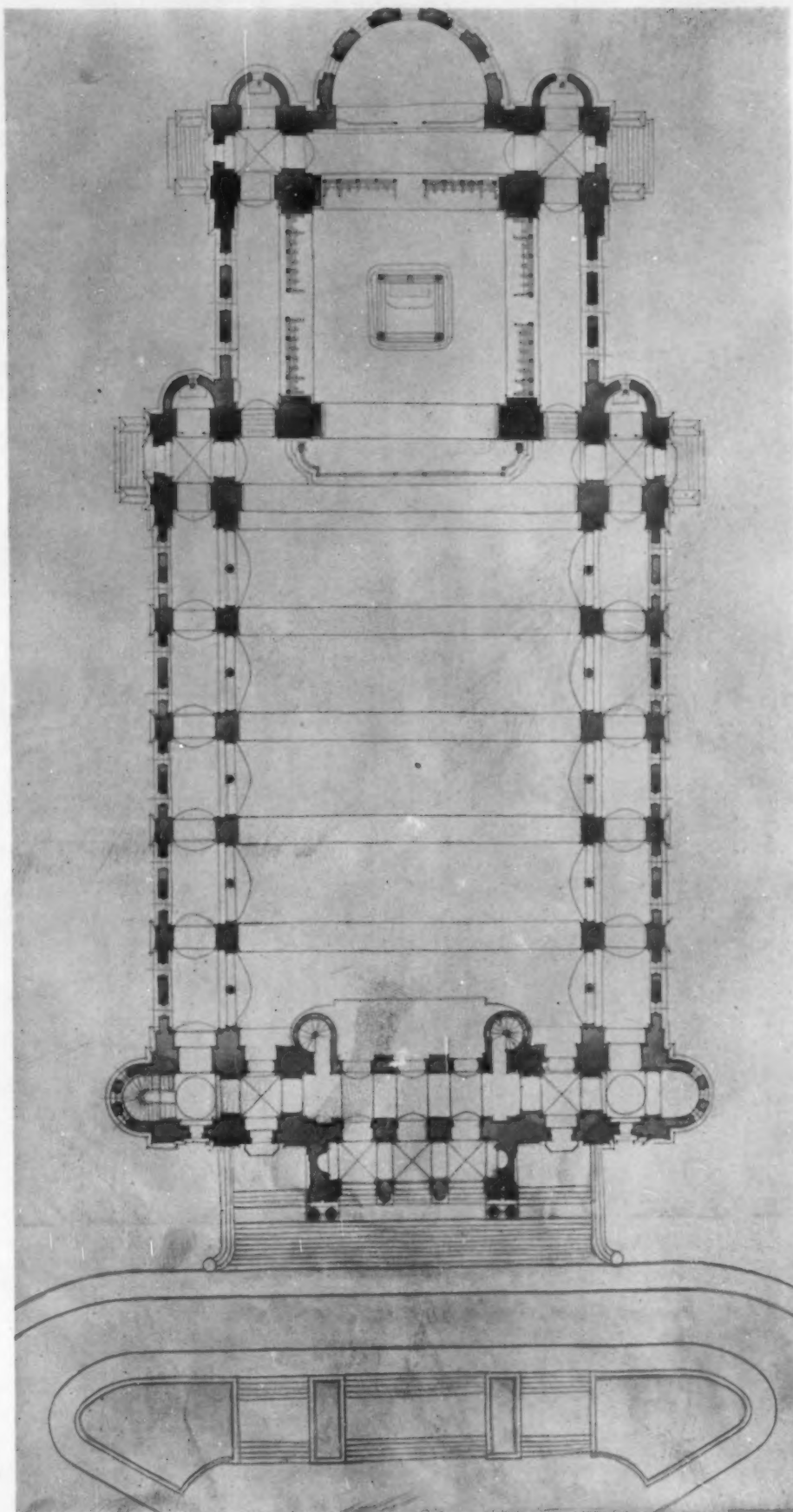
PRO-CATHEDRAL
OF THE
IMMACULATE CONCEPTION

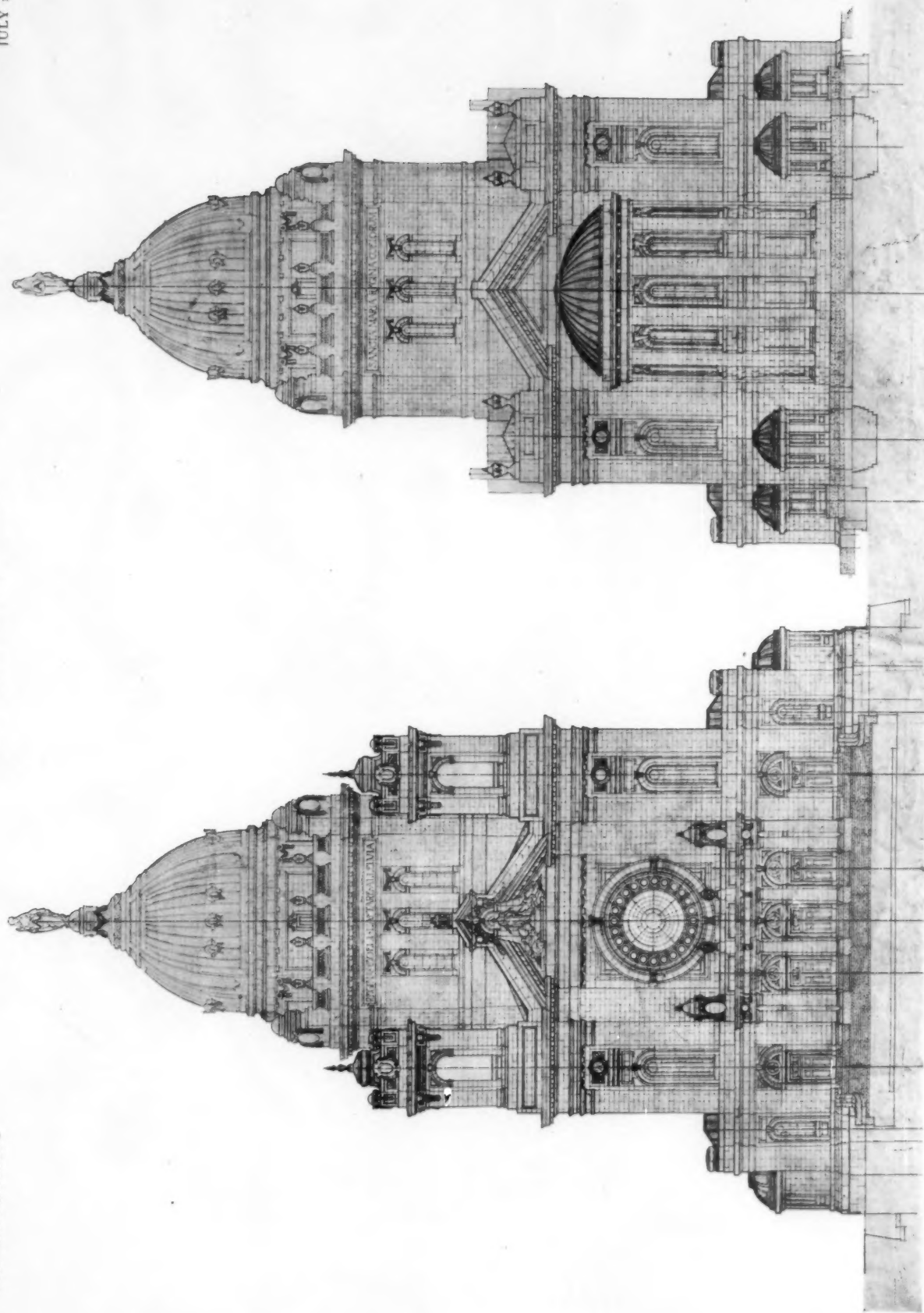
MINNEAPOLIS
MINN.

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The two cathedrals are identical
in length, and their plans have
been reproduced at the same
scale for purposes of compara-
tive study.

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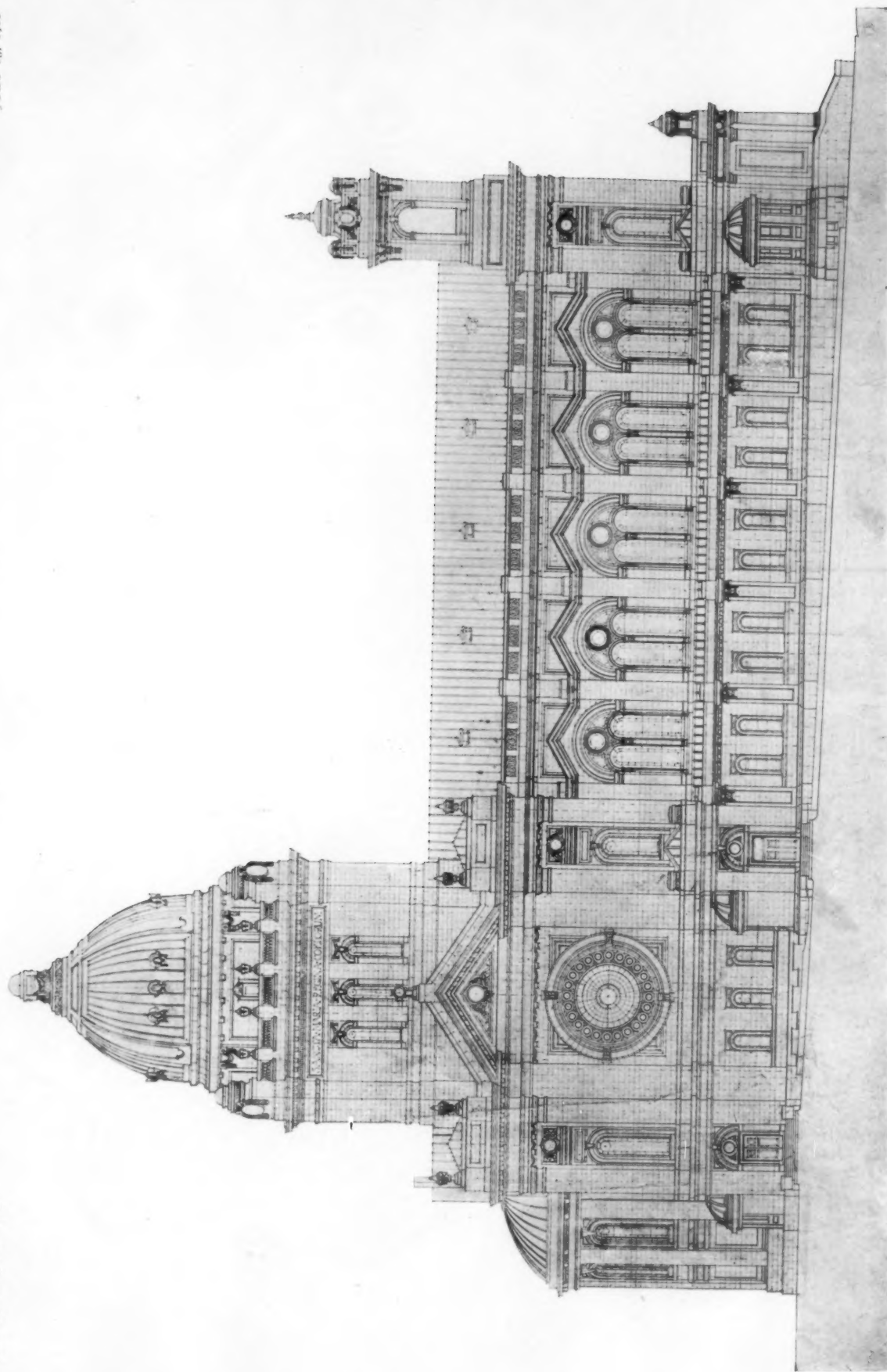


FRONT AND REAR ELEVATIONS

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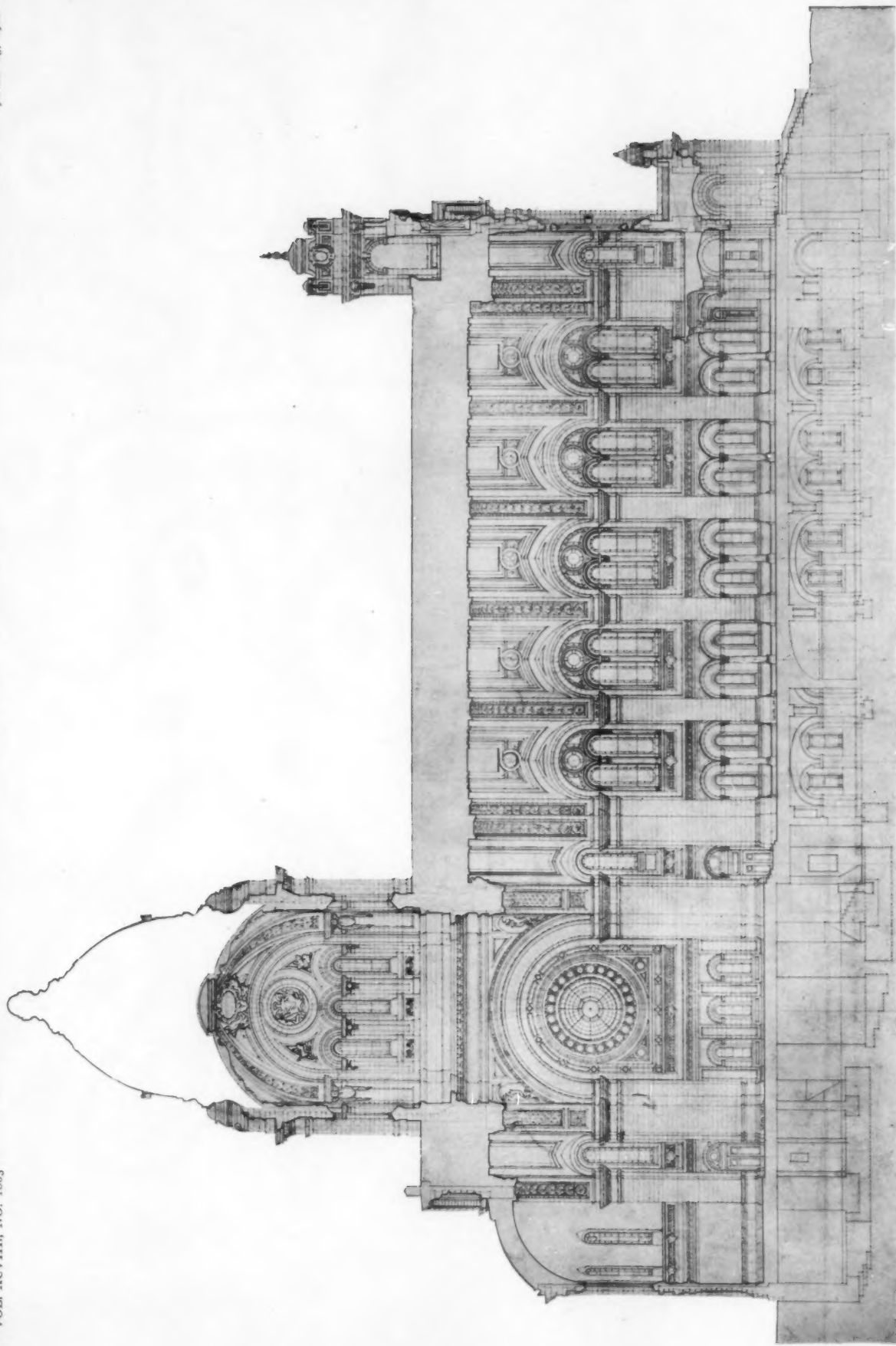


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SIDE ELEVATION

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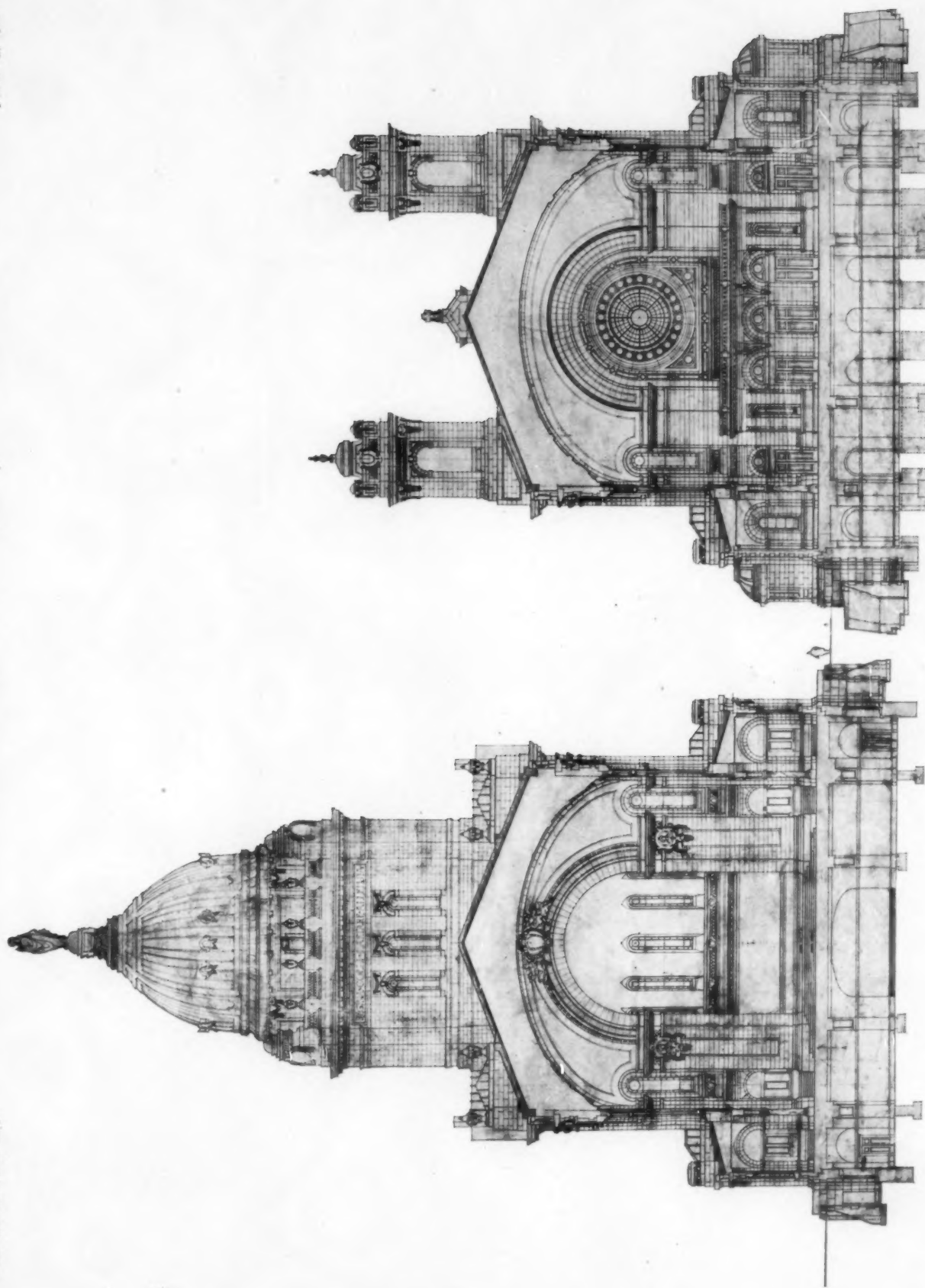
LONGITUDINAL SECTION

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As indicated by the plan, the nave is the important thing in churches of this derivation; the dome, though not neglected, is so placed that only that part of the audience seated in the nearer half of the transept can see above the pendentives of the great arches. The high-altar is placed under the center of the dome, the most effective position that could be assigned it in the entire auditorium.

PRO-CATHEDRAL OF THE IMMACULATE CONCEPTION
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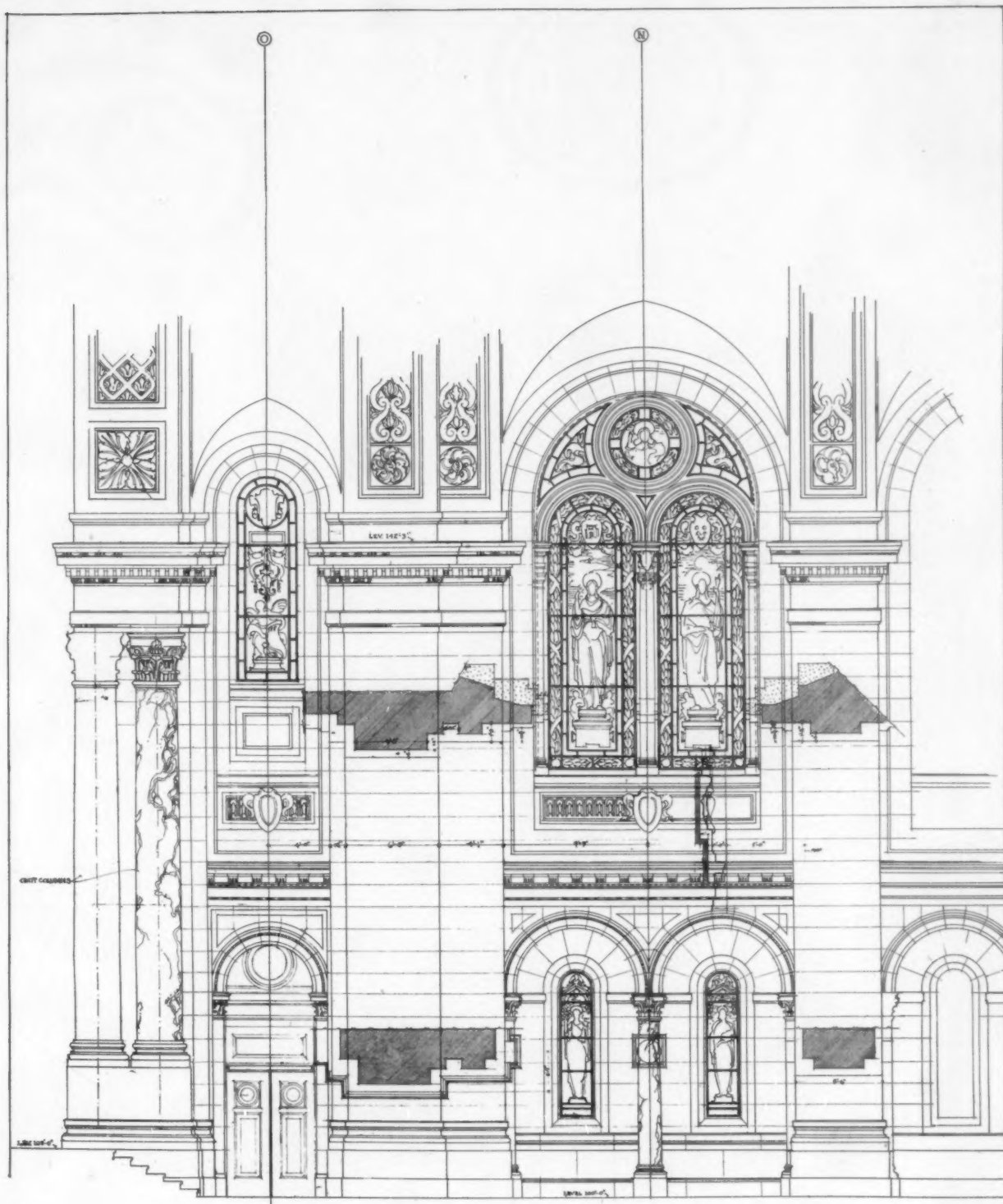


CROSS SECTIONS, LOOKING EAST AND WEST

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INTERIOR DETAIL OF BAY C, NAVE

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