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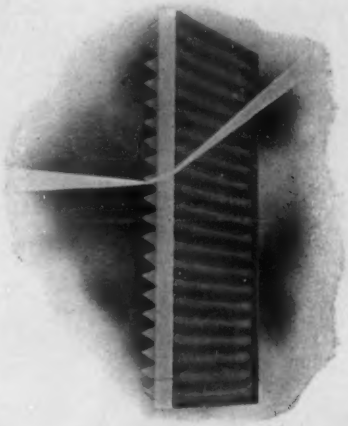

PLATE I. This illustration shows how light rays are bent by means of prism angles.

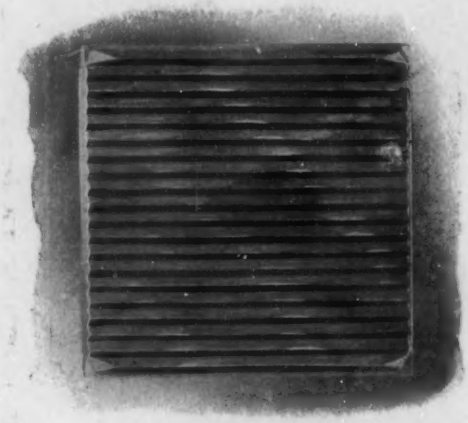

PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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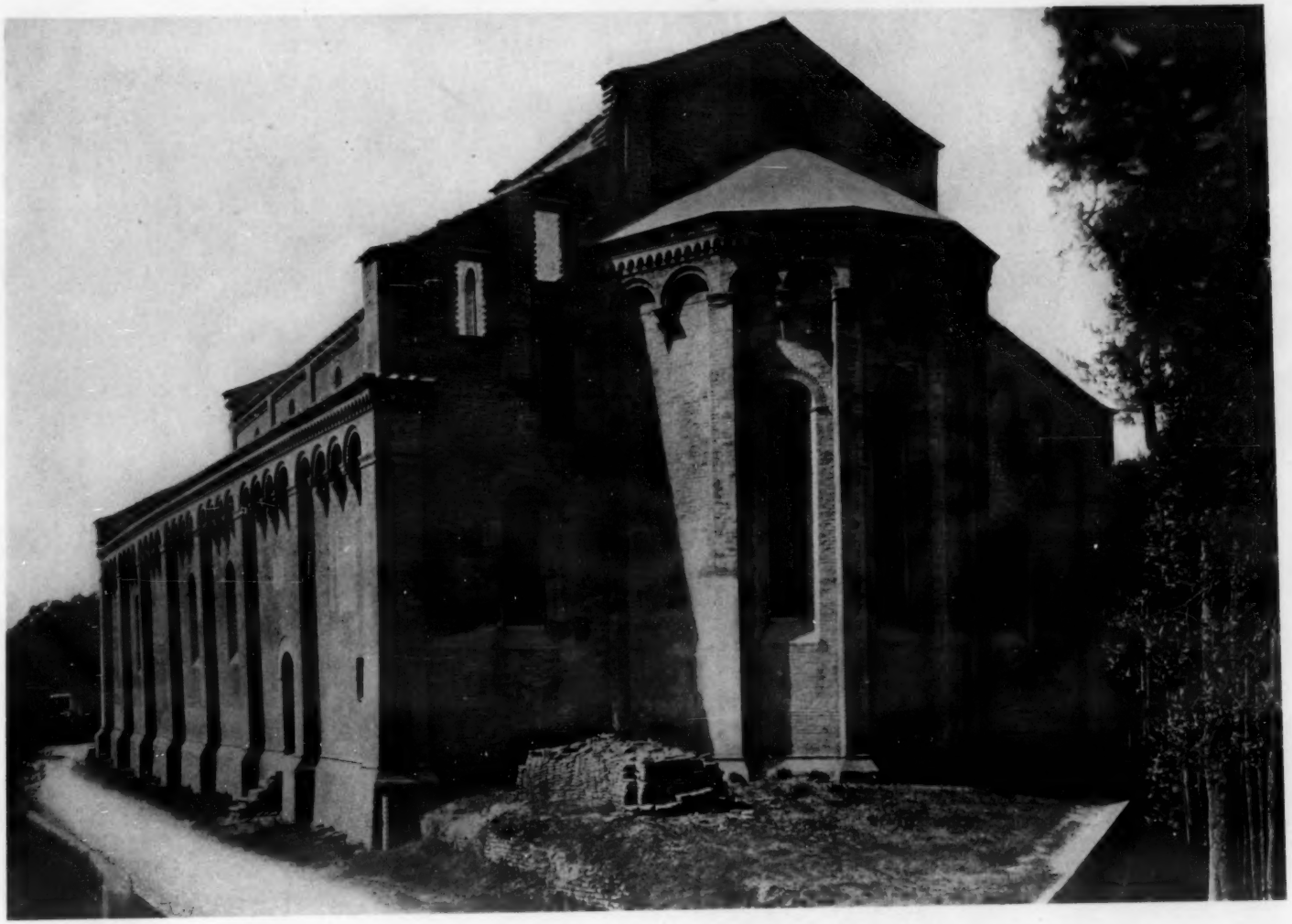

RESTORATION OF A XIII CENTURY CHURCH IN THE PROVINCE OF PISA, ITALY.

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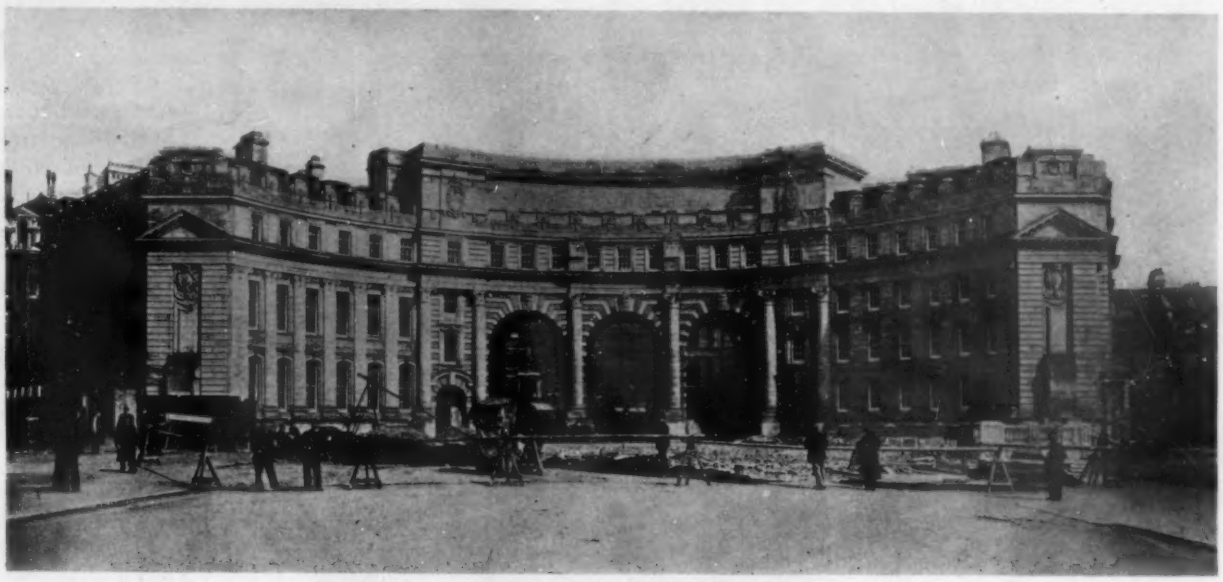
# THE AMERICAN ARCHITECT

Vol. XCVIII WEDNESDAY, JULY 20, 1910 No. 1804

THE NEW ENTRANCE TO THE MALL, FROM CHARING CROSS SIR ASTON WEBB, ARCHITECT

## NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

THE opening of the International Exposition of Brussels, 1910, has been the principal event of the spring; of distinctly secondary importance, though a very interesting show, is the Japanese-British exposition at Shepherd's Bush, London. At Vienna the large exposition devoted to sports is also of an international character; its buildings are new and form a group of more momentary interest, while the exhibition at London is housed in buildings erected for the Franco-British Exposition held two years ago. The Japanese-British has, however, an art exhibition of exceptional interest to architects, as it presents in models and drawings many fine examples of Japanese architecture from the earliest periods to the present day. The art exhibition, in connection with the British Exposition, is being held at the old palaces of the Cinquantenaire, which have been rearranged, and their architectural appearance altered, under the direction of M. Charles Girault, *Membre de l'Institut*. As a monumental structure the central part of the Palais du Cinquantenaire surpasses any of the new buildings at the *Exposition de Bruxelles*. An important international exposition of the fine arts is also being held in Venice. At London the Royal Academy's annual summer show has been opened and at Paris the "old" and "new" salons are being held as usual at the *Grand Palais des Beaux-Arts*.

The Royal Academy this year contains few things to enliven its general dullness, the chief element being the final drawings for the London County Hall, now in course of construction, which are here exhibited for the first time. The principal front has been much improved in the study which has gone during the last two years, and the plan has been altered in several respects, most important being the omission of the small circular hall, blocking the entrance in the successful competitive design, and the placing the crescent form towards the river instead of towards the back. It would have done no harm to the plan had this latter feature also been omitted. Though cleverly treated, it has the disadvantage of placing important rooms upon a useless court which, however beautiful in treatment, must always compare unfavorably with the magnificent view of the river, a view shut from most of the rooms by the recessing of the walls and the building of a double colonnade. In the elevations the great expanse of roof implies either dark rooms or that it is a mere sham—a

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"lean-to" against a wall, running up to the ridge in which windows may be placed behind. The "crescent" plan, to which objections have been mentioned above, works out badly in the perspective view from the river; the backward sweep produces a sad sagging line over the central feature and causes the effect of two buildings being joined by the colonnade in front. The colonnade and the chimneys, and also the colossal arches at the corner pavilions and over the *avants-corps*, are out of scale with the rest of the design and out of harmony with the rather domestic dormers and unmonumental bell-tower. Probably further study will improve the design somewhat, but, as a whole, it does not yet rise to a very high plane as architecture, being far too much like some of the works of Mr. Norman Shaw to be taken seriously as the original work of an artist.

From Mr. John Belcher, R. A., interesting work may always confidently be expected, and in his design for the Holy Trinity Church in Kingsway he is up to his usual level. The design is curiously fanciful with a tall telescopic tower slightly reminiscent of St. Stephen's Walbrook by Wren, and a recessed, curved screen-front recalling the entrance to the chapel in the Rue Jean-Goujon, Paris, by Guilbert. It is shown by a ground-floor plan and a very *chic* water-color by Mr. J. J. Joass, who, by the way, is Mr. Belcher's partner, and has in the matter of design materially influenced the later work of the firm to which this design ought more properly to be ascribed.

ADDITION TO A DEPARTMENT STORE IN PARIS — M. RENÉ BINET ARCHITECT

Sir Aston Webb shows several works; the most important is his very disappointing "Entrance to the Mall from Charing Cross showing the opening from Trafalgar Square widened," a design greatly affecting one of the important focal points in London's plan and one to be regarded critically and askance. Is it necessary, one must ask, or very desirable that the mall, leading from the new arch to Buckingham Palace, should be thrown open to the traffic between Charing Cross and Victoria railway stations? And, if so, to how much of this traffic is it desirable to permit the use of this important parkway? Is it necessary to demolish the large and architectural business structures standing at each side of the present narrow access to the entrance for any good economic reason or is this proposed, upon the grounds of an appeal to the public's pride solely, that it ought not to permit a mean entrance to such an important avenue? This latter suggestion is probably the fact in the case. It has been urged for some time that the buildings in front of the "arch" being built from Sir Aston Webb's design should be destroyed to give it a suitable approach, and the design on exhibition at the Academy shows what, in the opinion of the architect of the Entrance, is desirable for that purpose. That an important avenue like the mall should not be entered through a street as mean as an alley must be manifest, but whether the buildings erected as a monumental gateway are worthy of the important position they would occupy and whether the architectural results to the end of the avenue and to Trafalgar Square would justify the large expenditure required is not, by any means, so certain. The "arch" in question is rather in the nature of an "arcade" were the structure not so thick. As it is, the three archways give the effect of three short tunnels, which are rendered very unpleasant by a bad piece of planning, ranging them in a line which is a compromise between a normal to the curve of the front and a perpendicular to the straight-back towards the mall. The result is that the spectator seems always to stand aside a central axis which does not exist. Another very serious defect from the monument point of view is that two stories of rooms—probably offices—are included as part of the design and placed above the arches, thus forcing the effect of tunnelling and of a building blocking the entrance to the mall rather than of the entrance itself. The architecture of the buildings forming the "Entrance to the mall" is certainly not above the average standard of Sir Aston Webb's work. The scale is very small—much smaller than that of the neighboring buildings—and the various parts of the composition are out of scale with one another and the detail is mean and futile. Altogether, it is very doubtful that the appearance of the neighborhood would be improved by undertaking the works proposed by the design on exhibition.

Mr. Henry T. Hare is also well represented, the best of his designs being the University College of North Wales, which is shown by an attractive perspective view. Mr. Edwin O. Sachs shows a strong design for

ADDITIONS TO A HOUSE
FAREHAM

WALTER CAVE
ARCHITECT

a large "Opera House in a Foreign Country." Messrs. H. Percy Adams and C. H. Holden contribute a rather notable design in their Sutton Valence School, Gloucestershire; as does also Mr. E. J. May in his Home for Crippled Children, Pyrford, Surrey; and, also, Mr. A. T. Bolton in his Villa in the Warren, Pitch Hill, Surrey. Mr. Temple Moore is not at his best with St. Wilfred's Church, Harrogate, which, though an interesting study in vigorous Early English Gothic, has the appearance of having no front. As usual, the show at the Academy consists mostly of water color and pen-and-ink perspectives with small explanatory plans. There is nothing new or of importance to attract the student, or suggest a forward movement in the architecture of the country, but it must be admitted that, in spite of—perhaps even because of the stagnation, much of the work—especially the domestic work is extremely good of its kind; in fact, it is only a very good design for a house that is commonplace at an academy exhibition.

The salons, at least the Grand Salon—that of the Société des Artistes Français—is very different. It stands at once for both precedent and progress—conservative of the former, contending for the latter. All is student work—even that of the oldest practitioner, and it all appeals to the artist and the architect, regardless of the lay-visitor to the galleries. There is a touch of life and enthusiasm in the most hackneyed subjects which prevents them from becoming stale; even the measured drawings appear as something more than mere documents—copy sheets for use on the architects' detail tables. The old-fashioned work of the oldest contributors is made interesting to the designer who works in the most modern fashion. The Salon is an exhibition by artists for artists. One finds at the Salon the usual three distinct classes of work, first that of the practicing architects; second, the restorations and sketches of old work mostly by men who are passing between the student and practicing stages of architecture, and third, the *projets* of the students—almost exclusively, of course, of the École des Beaux-Arts. The variation of character thus obtained is conducive to greater interest in the exhibition than is possible where all the work is of one class only, even though that one class may be the most interesting of the several. The Salon this year has attracted a number of works which, it is thought, may be of such interest as to make it desirable to review it more particularly in the next "Notes" than is practicable here. The principal awards are the Medaille d'Honneur to Monsieur Ernest Hébrard for his "restorations" of Spalato and Sienna, and first medals to Messieurs A. Thiers and Bray for their studies of churches in Constantinople and extensions to the building of the Institute of France, respectively.

*Paris.*—Extensive works are going on in Paris as the result of the recent floods. Repaving is in progress in nearly all of the principal streets which were inundated and several buildings in the vicinity of the Opéra and of the Gare St. Lazere are having their foundations underpinned and extended. In several localities the high water line is well-preserved now that the walls have had time to dry; up to that line the buildings are distinctly cleaner than above and one observes, in passing through several of the streets beyond the fortifications, that this line averages above six feet from the sidewalk in the streets abutting the quays. The Metropolitan (underground railway) has spent more than two million francs in repairs.

Monsieur Henri P. Nénot, whose Oceanographic Institute, in the Rue St. Jacques is nearly completed, has been commissioned architect of some new extensions to the Sorbonne, which will be erected on the vacant site between the new institute and the Rue Gay-Lussac. The new buildings will be devoted to the Radium Institute and to the chemical department of the College of Science.

Monsieur Charles Girault, architect in charge of the Louvre, is planning the rearrangement of the Pavillon de Flore, which has at last been abandoned by the Minister of Colonies; the pavilion will afford extensions for the art galleries. Monsieur Réné Binet is architect of the new buildings of the Magasins du Printemps, a portion of which, directly opposite the well-known store which was erected a quarter century ago from designs of Paul Sedille, has just been finished. The new building follows the same general outline as the old, but is richer in carved detail and in color treatment.

A law has been passed by the Government which hereafter prohibits the posting of bills or affixing any form of advertisements on buildings classed as "Monuments Historiques," or in any places of historic or picturesque interest. Committees are to be appointed in each department to see that the provisions of the measure are put in force.

LANDESVERSICHERUNGSANSTALT
POSEN, GERMANY

H. ROHDE
ARCHITECT

*The École des Beaux-Arts.*

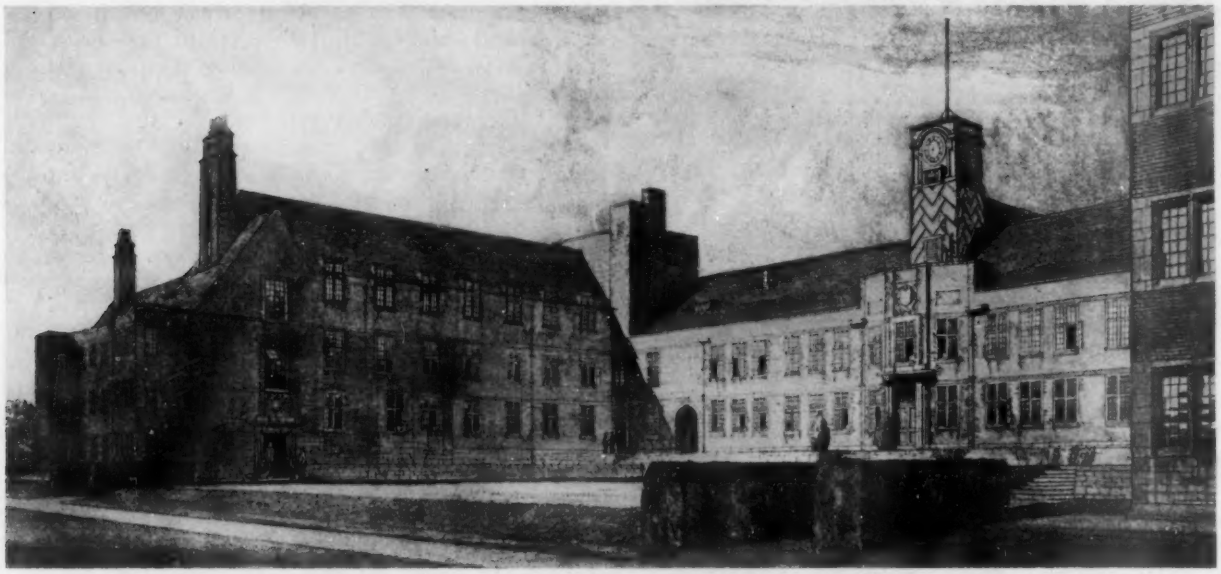
The Chenevard Prizes were awarded as follows: First, divided equally between MM. de la Bouglise and Mauxion (awarded third-class medals at the Salon); second, M. Bray (awarded a first-class medal at the Salon); third, to M. Alleman.

In the Concours des Trois-Arts a third medal was awarded to Howard, an American, pupil of Laloux.

A third medal has also been gained by Root, pupil of Deglane, in the descriptive geometry competition.

*Académie des Beaux-Arts.*

M. Despradelles, of Boston, and Herr von Ihne, of Berlin, are the two latest architects elected to corresponding membership in the "Académie des Beaux-Arts."



SUTTON VALENCE SCHOOL, GLOUCESTERSHIRE H. PERCH ADAMS AND C. H. HOLDEN, ARCHITECTS

# THE DRIVING FORCES OF ARCHITECTURE

Architecture differs from mere building in that it displays man's universal desire for the ornamentation of his surroundings. This it is which is primarily accountable for architectural embellishment—for the making of beautiful buildings; but the power of ornamenting reasonably, of producing the truest works of art out of stone, brick, and timber has varied from time to time. The tide has flowed and ebbed again, and each rising tide has had a different impulse behind it, while the high-water mark has reached a different level in each case. There have been ebb tides and spring tides, there have been fine weather tides and foul-weather tides, and all according to the impulses which have swayed the human race in various places and at different times of the world's history.

The first thing, therefore, if one would understand architecture aright, is to come to a proper comprehension of what these driving forces have been. The great passions which have held sway at various times are those of religion, pride, love, war, culture, learning, and power; and, assisting all, without which no one of these impulses would suffice to achieve important results, there has been the great force of imagination, otherwise known as hope. If these are the passions which have stirred the human soul, it is they that have been the basis for all external evidences thereof, of which architecture has often been the chief. But these many forces can be separated into two great divisions: those which belong to the realms of romance, and those which are dominated by the spirit of materialism; and just as romance is greater than materialism, so has the architecture of romance always risen to a higher level than that which has been purely materialistic. Yet neither has it been possible for the romantic architect to do without materialistic aid, nor for the most materialistic to avoid entirely the glamour of romance; and so the pendulum has swayed from age to age, according to the driving forces at work, and to the romantic or materialistic tendency of the people concerned, and the time in which they have lived.

Passing in review the great architectural epochs, it is by no means difficult to see that the architecture of Egypt was mainly dominated by pride of race combined with a strong belief in immortality. There were four great Egyptian periods, and though the works of each differed from that of the others, all display these primary characteristics, from the great unembellished Pyramids, massive and overpowering, to the latest work of the Ptolemaic period. But from the early work romance is absent. It commences to appear in the proto-Doric tombs of Beni-Hassan, and is seen largely in the great temples of the Theban period and those built during its renaissance (as at Edfou and Philæ) in the time of the Ptolemies. All these works were built

for permanence; all were intended to signify the domination of a superior over an inferior race; all, except the open fronts of the rock-cut tombs, were enclosed from the public view; but only the later—that is, the Theban and the Ptolemaic buildings—showed the glamor of color and play of light and shade to those who were privileged to enter. They were materialistic; they were the outcome of the holding of great wealth by a comparatively small body of rulers, who shut themselves out from everybody else with the utmost severity; but within, they displayed mysticism and romance in no small degree. The driving influence throughout was pride of race and power.

With the Greeks the driving forces were of a more noble, if less powerful, type. There was no longer any attempt to indicate in the buildings the military superiority of one people over another people. There was a patriotism which showed itself in the production of the finest buildings in the world; there was a desire for high culture, and for the development of the human intellect; and all these acted as impelling forces from the outset. Imagination played a great part in Grecian architecture and in all Greek thought, but controlled, slowly developed, reasoned out, and perfected. The buildings were only materialistic in so far as they were costly. The people were wealthy traders, but they spent their wealth, not on self-aggrandisement, but in the evolution of pure beauty of life. All arts were cultivated, and architecture flourished most of all. In Greece, religion and romance combined in the finest harmony that the world has ever seen, neither unduly dominating, both working towards the same extreme perfection. There was no great desire to rule: but there was an extreme inclination toward the beautiful in all things, and in architecture to the production of works which should last, not merely because they were great masses of stone of Cyclopean construction, but on account of their being of such extraordinary perfection that all people, of all ages, would unite to preserve them. For this reason Grecian architecture has been handed down from generation to generation with most loving care; it has been cherished greatly, as has Grecian literature, and has formed the basis of most subsequent intellectual architecture.

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR

HENRY T. HARE ARCHITECT

Even Rome was influenced by the intellectuality of Greek work; but only to the extent to which it was also influenced by Greek learning. The Romans were a conquering race, assimilating many alien peoples. They were materialistic to the extreme; their imagination showed itself more in conquest than in works of art. The driving force was energy, and, consequently, and naturally, their buildings are instinct with life, full of forceful vigor, and often great in size. In later days in lavishly spending the spoils of many conquests the materialistic overpowered all else in Rome. Lavish display became the rule, and the buildings which are left to us of those times illustrate well the character and the impelling forces of the period. Roman architecture may have been a reflex of the Grecian, and the tide may not have risen so high as did the Grecian tide, but it was undoubtedly in flood.

The next architectural tide was less materialistic, more imaginative. The Byzantine work glows with color, but it neither suggests high intellectuality nor strength of character, and it is far from forceful. The late Roman desire for elaboration, for richness of surface based upon mere vulgar aspirations, was, in Byzantine times, converted into a display having higher ideals. There was the same gorgeousness, if even it was not intensified; but there was nothing in the least degree vulgar about it. Byzantine architecture has no excessive self-assertiveness. It suggests no strength, but it is beautiful to look upon, with a surface enrichment which is literally no more than skin-deep. Yet this Byzantine tide, if it had no great power behind it, was still a real tide, or it would not have had the great surviving influence which it has achieved, as the basis of all Eastern and of a great deal of the Western work right down to the present day.

When we come to the great Romanesque and Gothic schools of architecture, the driving forces which are primarily evident are those of military conquest, missionary zeal, and high chivalry. It is the military spirit above all others which dominates the round-arched Romanesque, severely suited to a race of warriors; but it was the missionary spirit which carried the Romanesque buildings over the great part of Western Europe, and gradually evolved the Christian cathedral of the Middle Ages. It was this missionary spirit, combined with cer-

HOUSE AT THE CORNER OF THE RUE DE LA DUCHESSE AND THE RUE ST. JOSEPH — E. STORDIAU ARCHITECT

tain ideals of what the religious life should be, which resulted in the glorious Gothic conceptions of the 13th, 14th, and 15th centuries, and which were intended not for the glorification of man, but for the spreading of the message of God. Romance dominated materialism. Faith came in and played its part; for most of these great buildings were erected gradually, the people of each generation only doing a small portion, and leaving their successors in perfect faith to carry on their work. Such buildings needed lavish wealth for their erection; but the wealth was poured out willingly—it was money given to a great cause, not spent for self-aggrandisement or personal display. Thus, if Egyptian architecture was almost entirely materialistic, and Grecian architecture a most magnificent combination of religion and romance, then Gothic architecture was the architecture of pure romance. In fact, the buildings did not dominate at all in the sense of ruling.

The Gothic tide of architecture rose so high that, when it ebbed, there was no reflex tide to follow. The Greek had been reflected in the Roman; and when the Medieval tide of the Gothic had spent its force, the intellectual life of Greece and Rome lived again and flowed on in what we call the Renaissance. Coming so soon after the Gothic, it could not help displaying, in the Western countries of Europe, a certain amount of Gothic romance; but in Italy, where it originated, and in the later work of other countries which were influenced by Italy, it was an architecture of a most materialistic kind. In Italy, particularly, the architecture of the Renaissance coincided with an unexampled display of personal pomp and vanity. But materialism has its victories, which, in some senses, are as great as those of romance, and so it comes about that St. Peter's at Rome is one of the most magnificent buildings of the world, lavish in color decoration, and, intellectually, perfect in its proportions, but by no means satisfying to the soul. It is the acme of Renaissance architecture, displaying the very essence of its dominating forces, and it pleases or displeases, according as he who views it is at heart a materialist or a romancer.—*Building News.*

## RECENT LEGAL DECISIONS

### Architects' Commission Where Plans Altered

A city employed a firm of architects as "naval architects to prepare plans and specifications for and supervise the construction" of an ice- and fire-boat. Their compensation was to be 5 per cent on the cost of the boat, but in no event more than $19,000. Two per cent of this, for making the plans and specifications, was to be paid when the contract was awarded and the balance on the completion and acceptance of the boat. Plans and specifications for a boat to cost $380,000 were prepared, the contract awarded, and 2 per cent on that amount paid to the architects. Subsequently the city eliminated the fire feature of the boat and ordered it to be constructed as an ice-boat only, reducing the cost by $30,000. Upon final settlement with the architects the city deducted $600 from the sum originally paid and credited it upon the remaining 3 per cent of the actual cost of the boat. In a suit by the architects it was held that they were entitled to payment of the $600 with interest from the time when the money was withheld.—Melville vs. Philadelphia, 38 Pennsylvania Supreme Court, 326.

### Action Within Scope of Architect's Duties

The act of an architect in visiting the premises on which a building he is supervising was being erected, for the purpose of taking care of the place and to see that things were safe and to serve notice on the contractors to finish their work, if any one should be working, is within his duties as architect, and therefore sufficient to start a new period for filing a mechanic's lien.—Federal Trust Company vs. Guigues, New Jersey Court of Chancery, 74 Atlantic Reporter, 652.

HOUSE AT BRAMPTON CHESTERFIELD — PERCY B. HUFTON ARCHITECT

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THAT civic improvement concerns itself primarily with economy of means, efficiency for the purpose in hand and the greatest convenience for the masses in a given community is often lost sight of in useless discussion of a purely æsthetic character in which a clear statement of facts is rare. If more stress were laid on the absolute necessity of natural common sense (supported, of course, by the requisite training and experience) in the building of new civic centers or the rectification of old ones that have become useless or were wrongly conceived in the beginning, the support of a very large body of public opinion would be secured. The idea has somehow become current that civic improvement is an artists' movement, pure and simple, and this more than anything else has, up to the present time, prevented that support.

The common-sense manner in which a problem of civic improvement in Paris is discussed in a current issue of *La Construction Moderne* should be an example to some of our committees having similar problems to solve. An important question just now under discussion in Paris is the provision for the traffic over the Seine from two important thoroughfares which, if continued across the river, would intersect in a point amidstream. The suggestion is made to build an "X"-shaped bridge on a single masonry pier at the intersection of its arms. The problem is not a new one, having been included in Baron Hausmann's reconstruction of the city over forty years ago. The growth of the city has finally made it imperative that something be done to relieve congestion at certain points and along certain travel-lines. Now, assuming that the "X"-shaped bridge is the best solution of opening up the lines of travel in question, the instructed portion of the Parisian public is content to give its entire thought and free expression of opinion to all the practical aspects of the case, taking it as a matter of course that whatever solution is to be finally adopted will be in perfectly safe hands as far as æsthetic considerations are concerned. This is the point of view that needs to be fostered in approaching our public constructions. If the impression could be made general that it is the trained man with common-sense who alone is capable of accomplishing the æsthetic and practical result the popular attitude that theory and practice in the art of building are inconsistent would soon be dispelled.

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HOW to get, under conditions that shall be mutually satisfactory to themselves and owners, the mass of speculative work involving modest sums has long been a vexatious problem to architects in good standing in the smaller cities throughout the country. Most of them have been ready to give up the struggle at the first opportunity, but a minority still holds out and manages in one way or another to obtain enough work of this character to keep the office going during quiet periods. Many of those who are fortunate enough to secure larger commissions ridicule the idea that speculative work is worth pursuing. The "architect-builder" takes care of that and will, they reason, continue to do so. There are, at present, distinct signs that the truth of this argument will not indefinitely obtain. The greater part of the smaller speculative building represents, of course, not only the lowest standard of taste, but the lowest grade of material and construction, involving the maximum of depreciation and fire hazard. Those who have it in their power to dispense the patronage of designing these structures argue that the closeness with which costs must be figured, to show a reasonable return on the investment, places it out of consideration in the great majority of cases to spend money on architectural services. Architectural services may be considered an expense from the standpoint of the speculator whose only interest in a building is to get it up and sold in the shortest time. For the individual who is building for bona fide investment the services of the capable architect are coming to be recognized as in themselves an investment guaranteeing good value for the money spent. It is a well-known fact that dwellings and apartment houses built on the speculative lines now in practice are not a good security on which to lend and the signs, to which reference is made above, promise to place speculative work, at least as far as architects are concerned, in the same class with investment work—that is, the employment of architectural services will be recognized as good business.

Several influences are at work to produce such a result, the great quantity of fast depreciating speculative buildings, a more stable condition of national factors and the rapid commercializing and standardizing of certain suitable fire-resisting materials and forms of construction. All these influences are bound to create, in the near future, a heavy demand for genuine professional services and there will soon come a time when architects in good standing will obtain a good share

of this class of work on a basis which will be attractive as well as profitable to them.

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WE are of the opinion that the great majority of the architects in this country will agree that if the question were put to them bluntly what it is that offends them most when looking out of their office windows, they would say the disordered appearance of the roof projections of our buildings, unsightly chimneys, staring elevator- and stair-bulkheads, huge tanks and blazing display signs. These features are offensive to the professional man who is, under present conditions, forced to assist in perpetuating them in all their barbarity; they are offensive to the limited number of laymen who are sufficiently interested and sensitive to observe such things; they are often a serious menace to the safety of all observant as well as unobservant people as was demonstrated recently in the collapse, costing many human lives, of a ponderous water tank in a commercial building in Montreal. It is such occurrances that help to make the unobservant alive to some of the conditions existing about them, but the lesson is a costly one. The æsthetic objections to unsightly and dangerous projections of the kind referred to may be and have been successfully overcome by architects who have had the necessary influence with their clients to win them over to the proper point of view. Thus, huge chimneys have, in isolated instances, been made objects of architectural interest, water tanks have been made the occasion for shapely towers on certain utilitarian plants, and in some recent skyscrapers the entire complex of disfiguring roof bulkheads has been embraced under a single roof. The architects of the Blackstone Hotel in Chicago, recently illustrated and described in these pages, were fortunate in being able to employ this device of design.

The structural objections alone remain and most noticeably in the thousands of buildings of secondary architectural importance, erected each year. The dangers attendant on the placing of large quantities of water, wood and metal high in the air, and often in hazardous locations or on unsuitably designed supporting members, are especially operative in these structures where it is customary to economize in the cost of construction sometimes more than is warranted by the most favorable conditions of use. It is against this practice of paring down the factor of safety, and the failure to provide construction adapted to the purpose of efficiently sustaining peculiar concentrated loads and lateral stresses due to the offending mechanical members on the roofs, that a firm stand should be taken by the profession and by those whose business it is to protect the public from conscienceless building construction.

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## Recent Developments in Factory Lighting

The growing familiarity with the elementary principles of illuminating engineering is rapidly bringing the mill and factory owner to a realization of the fact that in considering the lighting of his plant he should base his conclusions on the fact that he is primarily buying light and not current.

In other words, his prime factor is the question of how to achieve a given manufacturing output, and on this question an examination of his plant curve of efficiency will prove to have a very important bearing.

Adequate illumination is thus seen to be one of the few basic essentials to high manufacturing efficiency. For instance, when practical experiments demonstrate the ability of a given plant to turn out 10 per cent or more work under improved lighting conditions than previously, the question of proper illumination assumes its rightful rôle as an important factor in calculating the cost of production.

But what proves lighting efficiency in one plant is not unlikely to be unsuited to the special requirements of another. In plants that require intense general illumination for distribution over large areas the arc lamp has proven its value.

But other classes of work, which depend for efficiency on the ability to illuminate the object worked on with a moderate, even light which will not dazzle the eye, seem to be best met by incandescent lamps provided with suitable reflectors. Incandescent fixture lighting for factories has, in the past, been confined almost wholly to carbon lamps; but the improvements in high efficiency lamps are daily demonstrating the fact that for increased output and decreased lighting bills the Peerless "Mazda" lamp is most economical where the current costs more than 1½ cents per kilowatt hour. As an instance of this improvement in lighting efficiency and economy, we here mention an installation of Peerless "Mazda" lamps in a rolling mill. In the plant of the Deforest Company, Niles, O., 250 and 500 watt Peerless "Mazda" lamps are in daily use.—From June issue of *Juice*, published by The Pettingell-Andrews Co., Boston, Mass.

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## Historic Palace in Texas Has Been Razed

After having been in use since 1735 the stone and mortar of the Veramendi palace will be used in the construction of a modern ten-story office building.

With the Veramendi palace passes one of the best-known architectural remains of the Spanish-American civilization. It was erected almost simultaneously with the mission San Antonio de Valero, now the Alamo, and for many years was the White House of the Spanish province of Bexar, a territory comprising all of Texas. In those days, however, it was merely known as the governor's house, a description more suitable than Veramendi palace. The latter name it received because of its occupancy by the last Mexican governor of Texas.

The building stood in Soledad Street, its site marking formerly the northeastern corner of a large public square, the center of which was occupied by the Plaza des Armas of San Fernando Presidio. In its rear was a big garden, which extended to the banks of the San Antonio River, the whole house and garden being at one time surrounded with a very strong palisade and deep ditches.

All that remains intact of the famous structure now are a pair of cedar doors which had swung on their hinges since 1735. They are elaborately carved and unusually well preserved.

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GLOBE THEATER
TIMES SQUARE, NEW YORK

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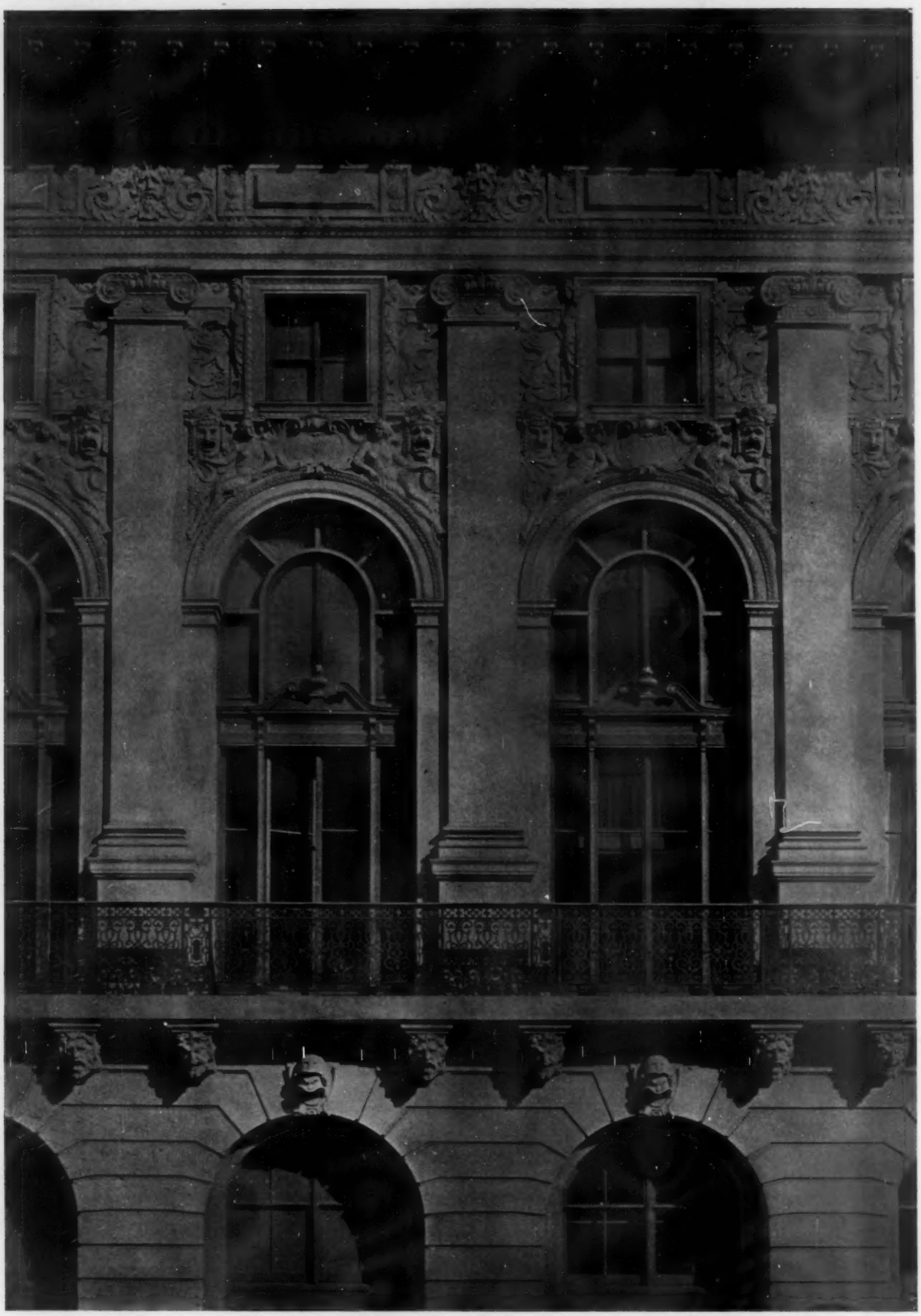

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GLOBE THEATER
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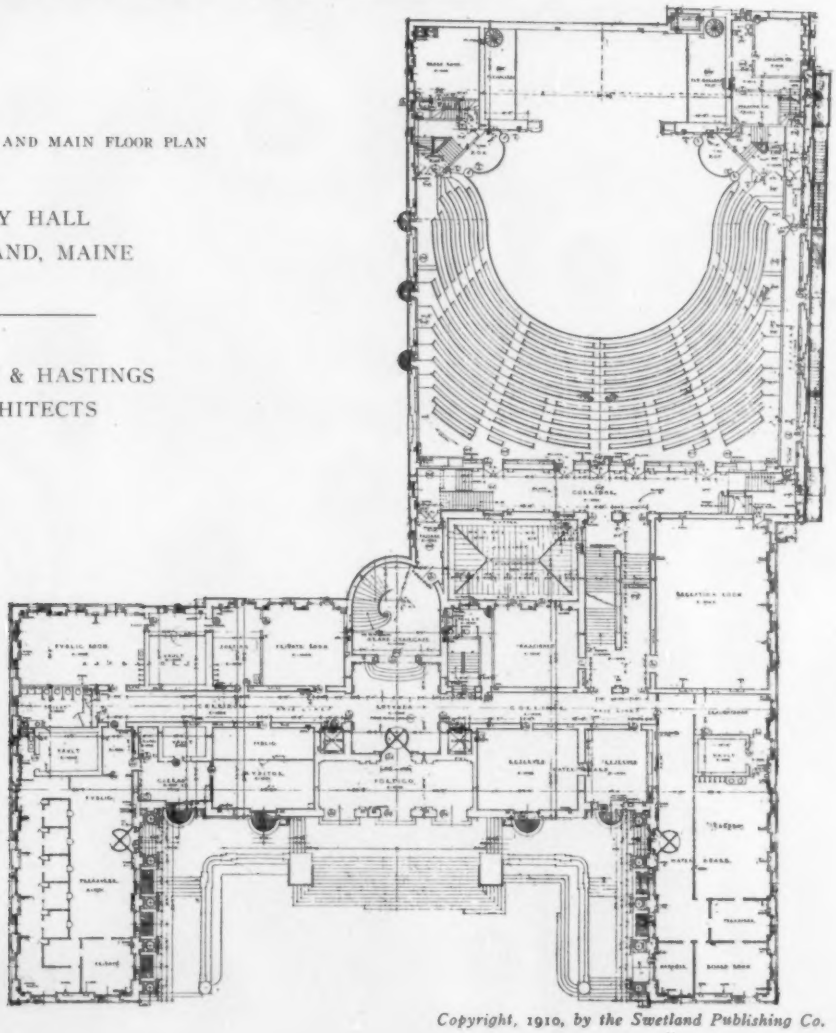

FRONT ELEVATION AND MAIN FLOOR PLAN

CITY HALL
PORTLAND, MAINE

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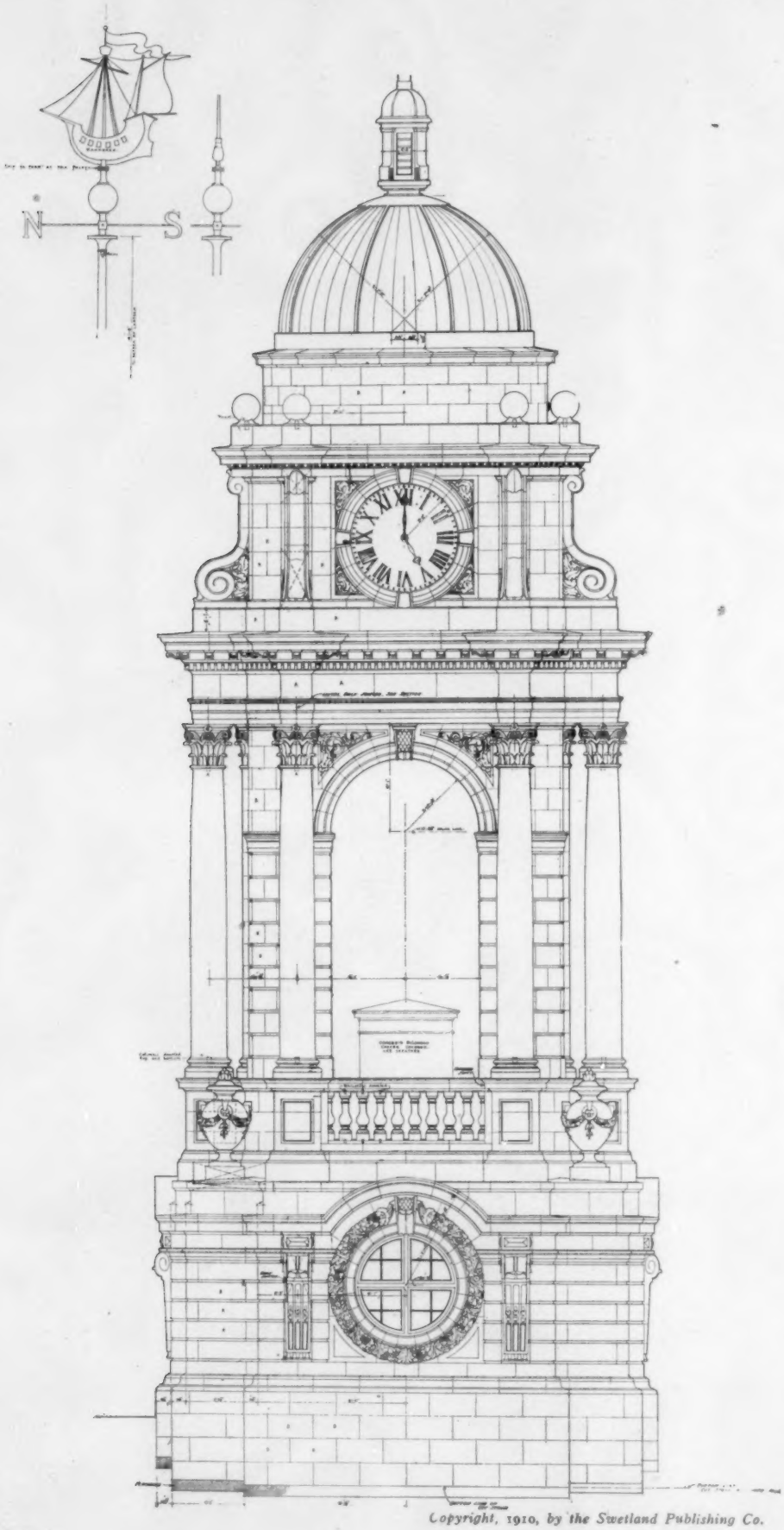


CLOCK TOWER OF
CITY HALL
PORTLAND, MAINE

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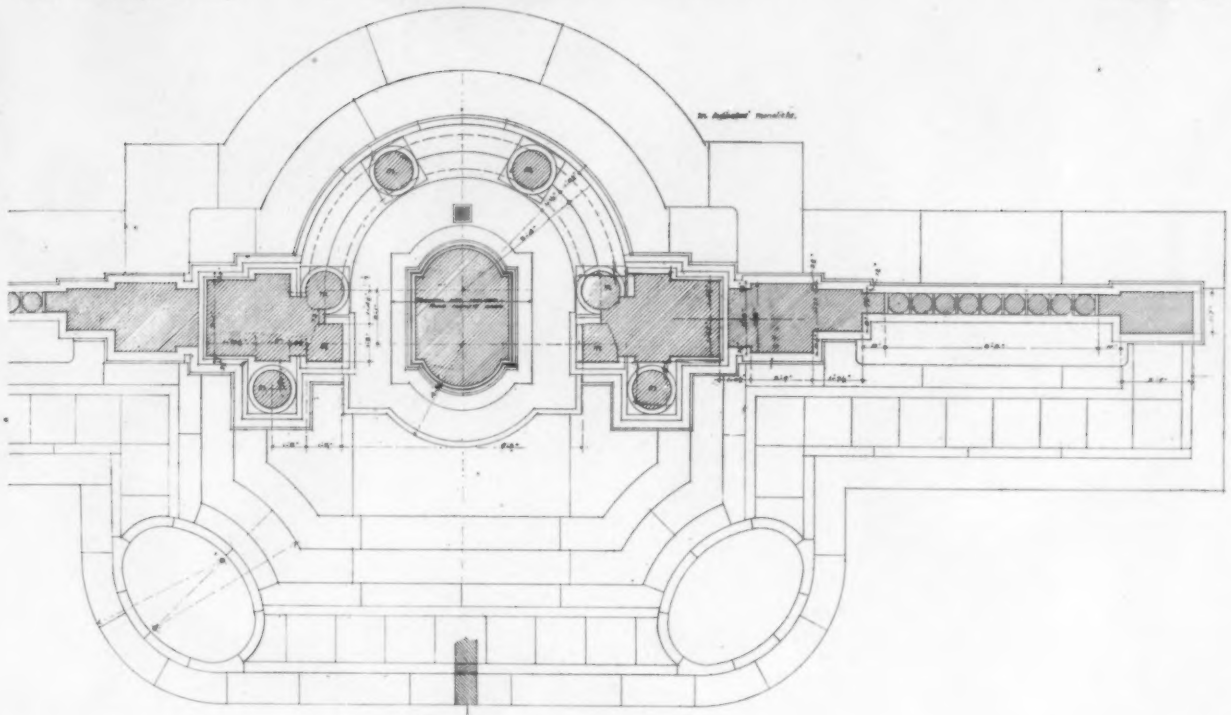

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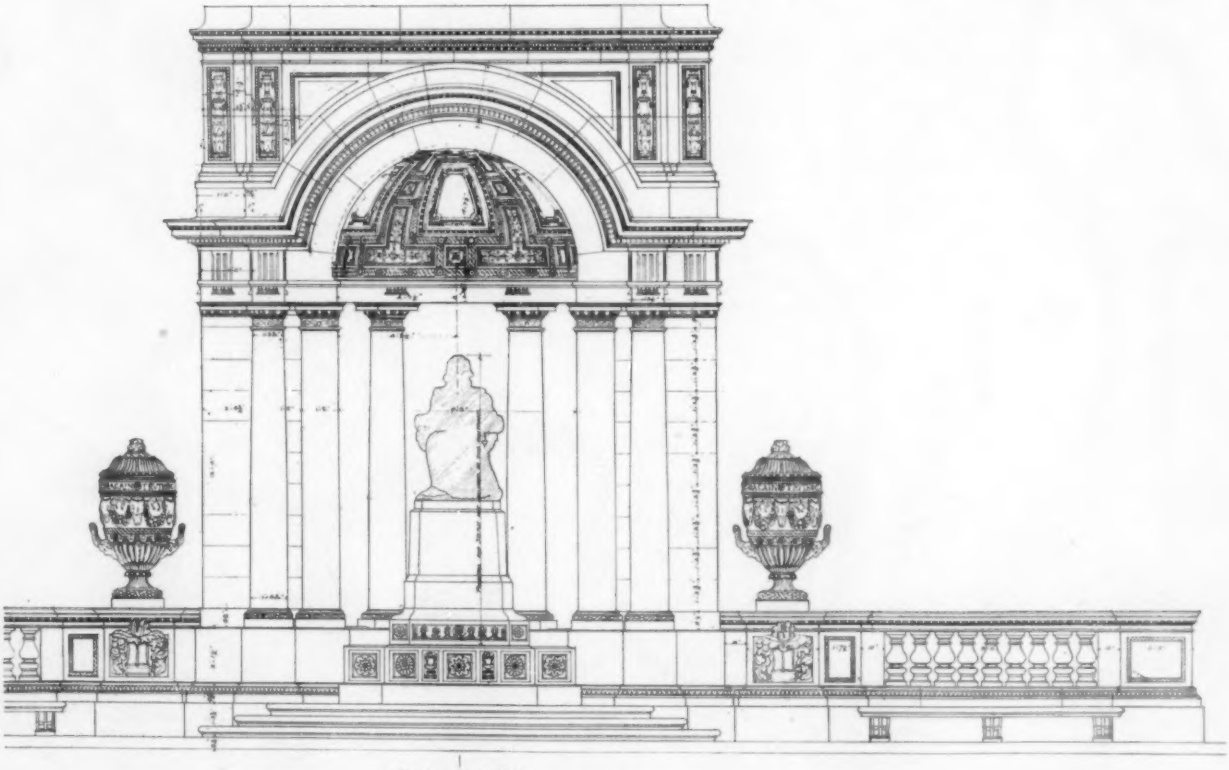

-FRONT - ELEVATION-

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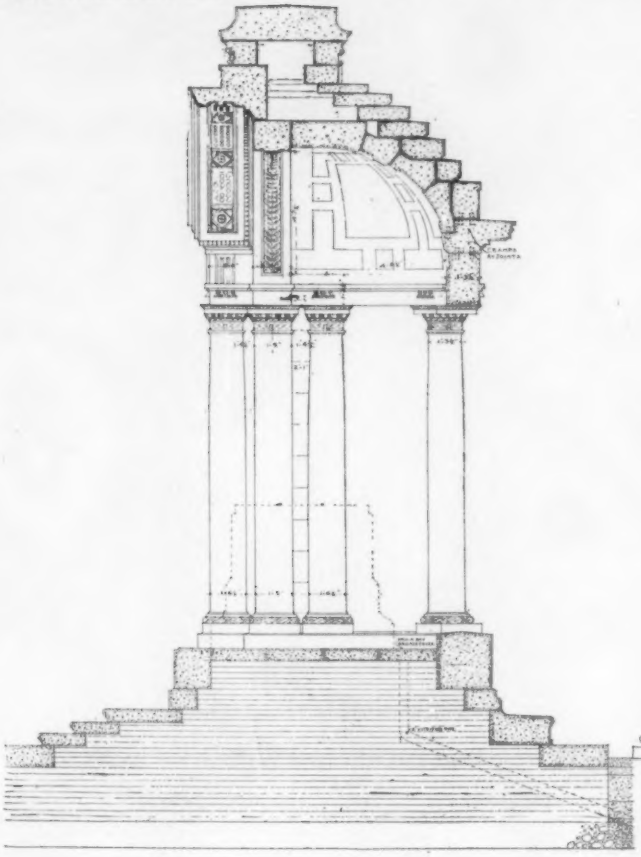

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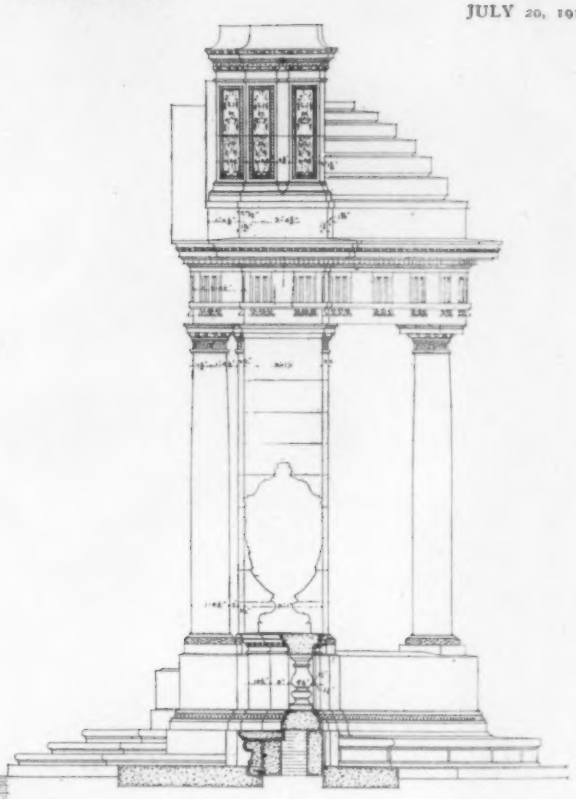
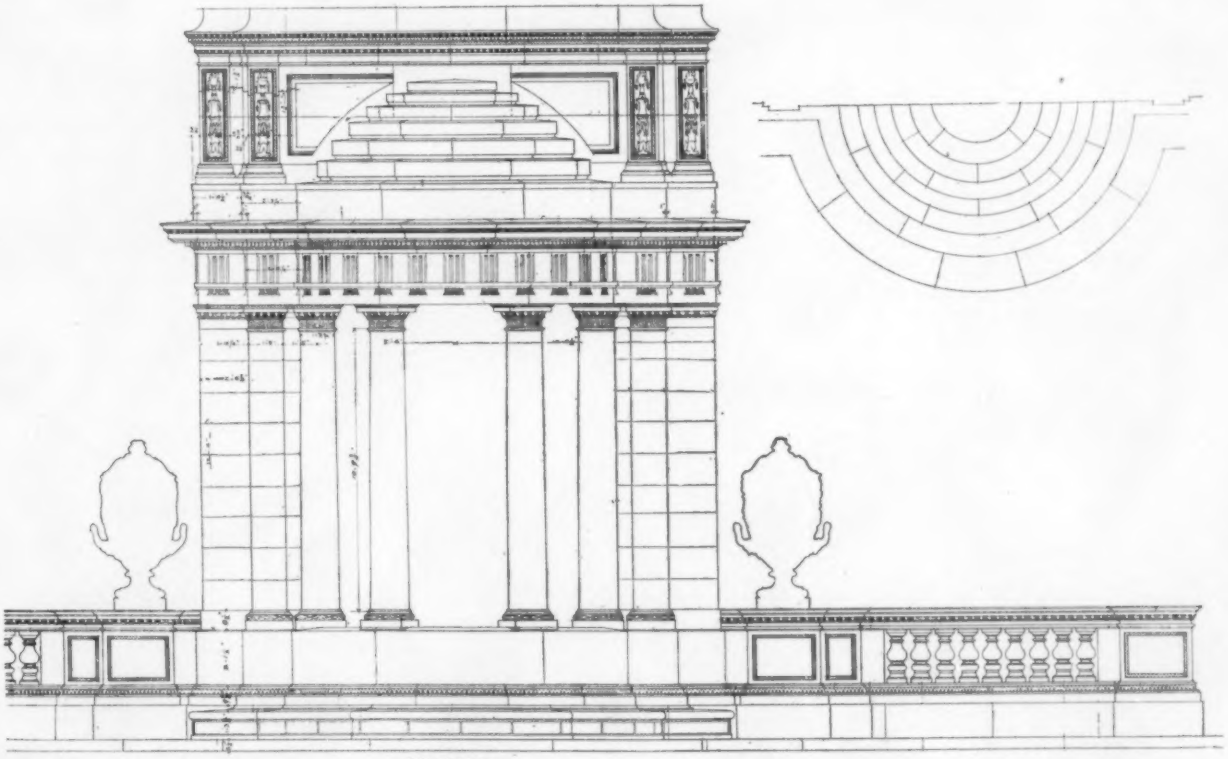


SIDE ELEVATION



REAR ELEVATION

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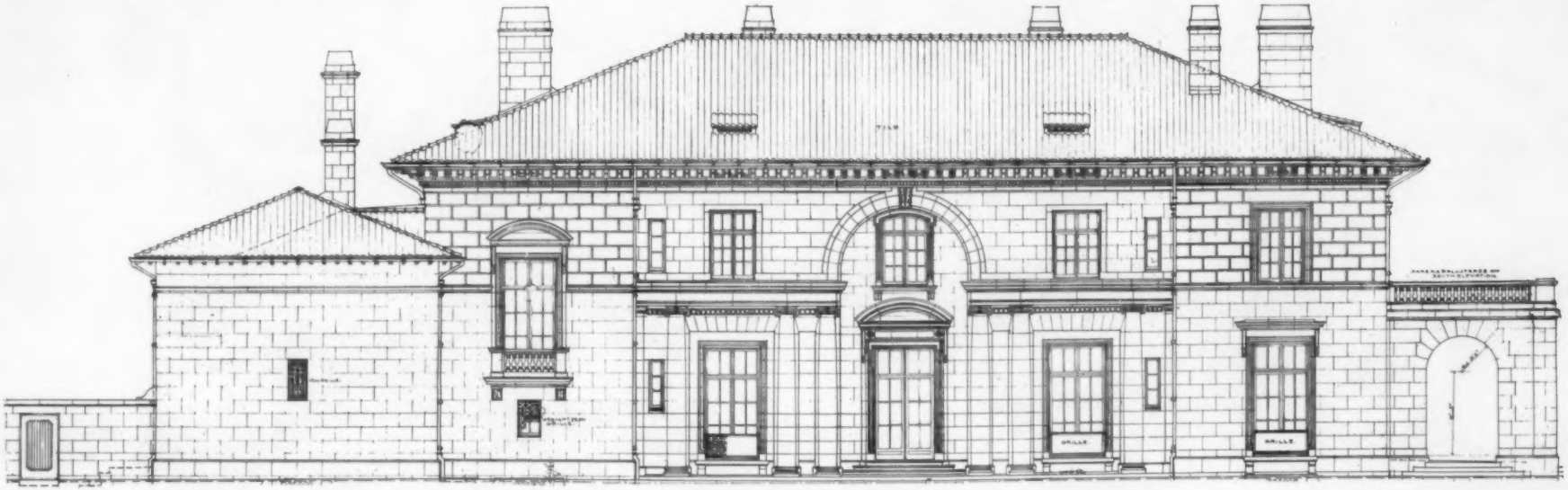

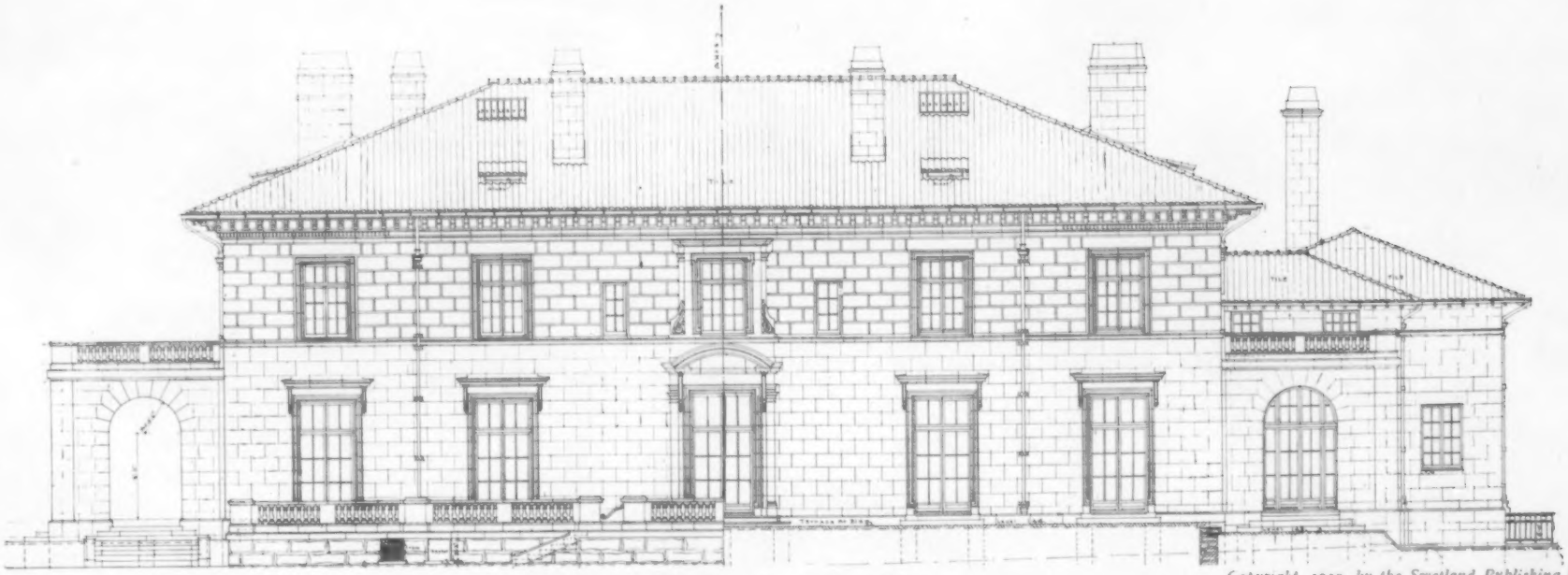

ENTRANCE AND GARDEN FAÇADES

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HOUSE FOR ROSS TODD, ESQ.
LOUISVILLE, KY.

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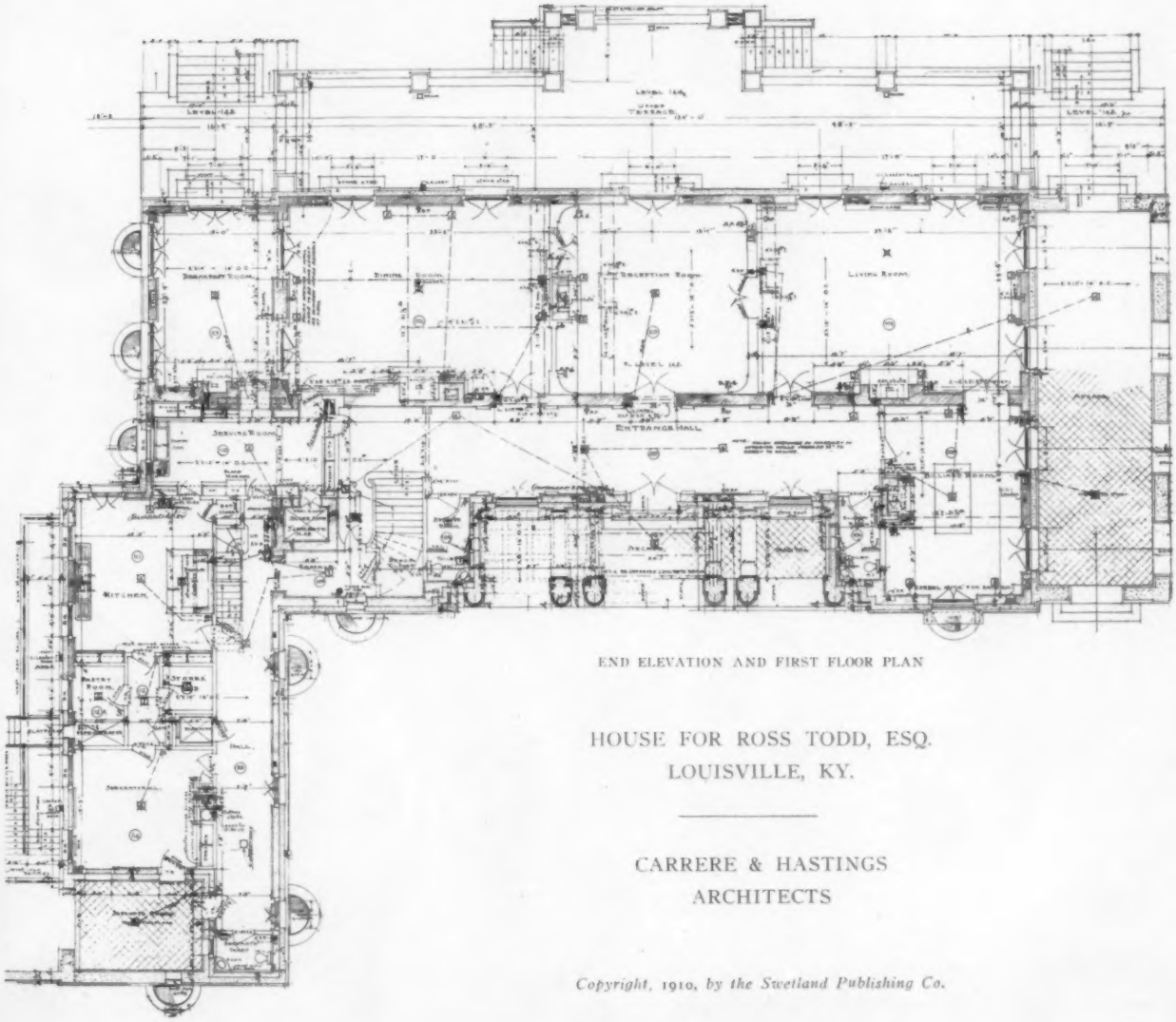


END ELEVATION AND FIRST FLOOR PLAN

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