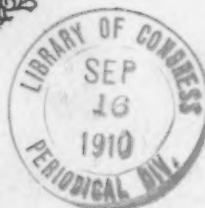


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THE INLAND ARCHITECT

VOLUME
XCVIII

SEPTEMBER 14, 1910

NUMBER
1812

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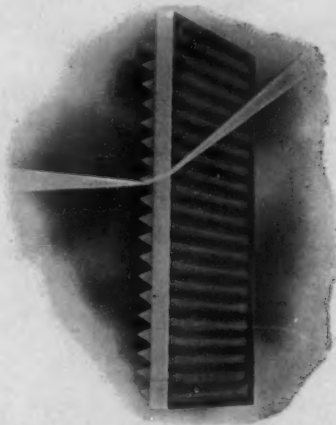


PLATE I. This illustration shows how light rays are bent by means of prism angles.

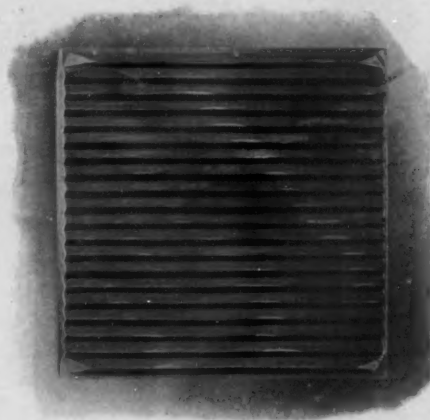


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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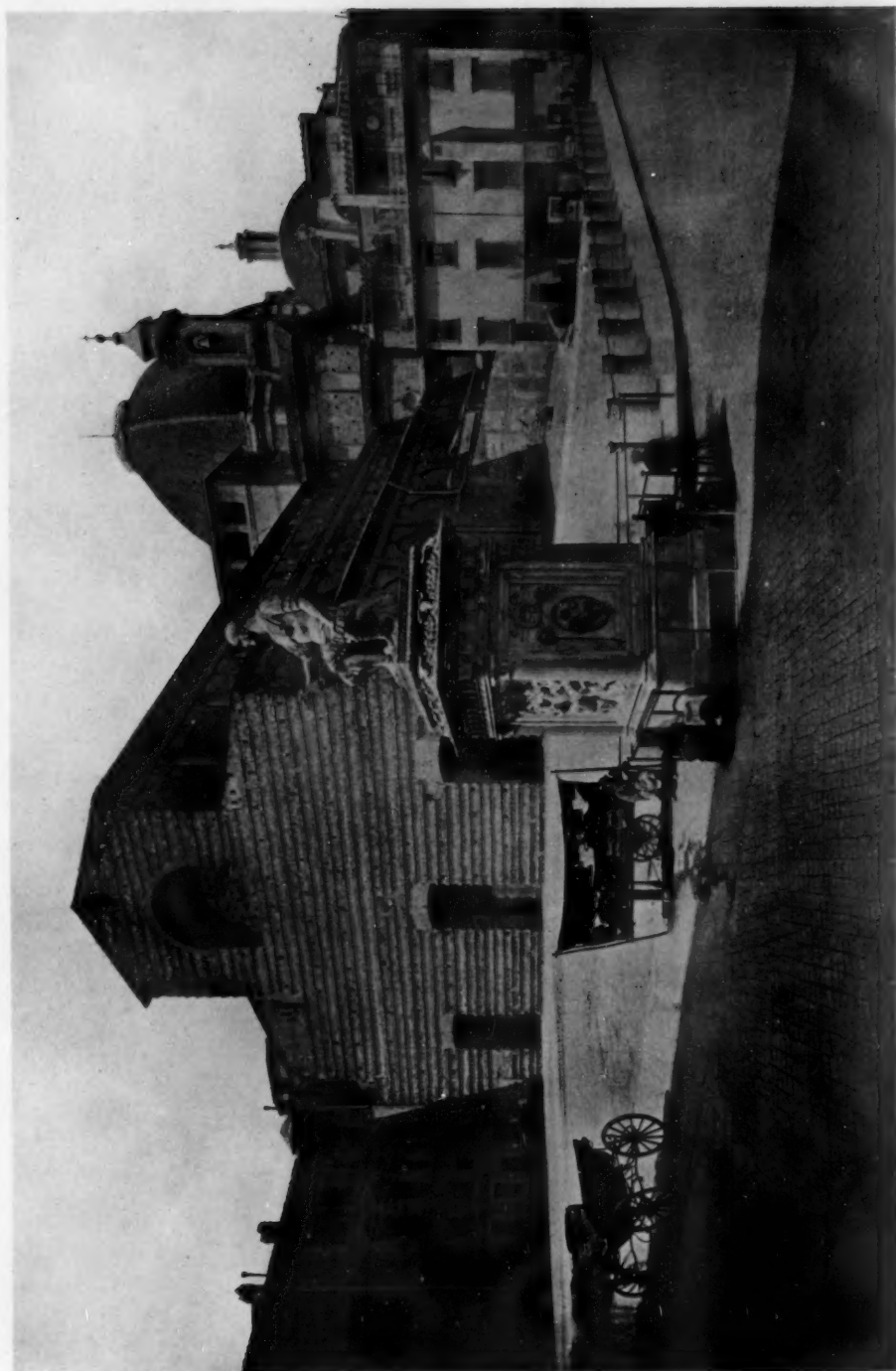
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THE AMERICAN ARCHITECT



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Vol. XCVIII

WEDNESDAY, SEPTEMBER 14, 1910

No. 1812



PHOTOGRAPH TAKEN FROM SOUTHWEST, SHOWING THE BEULÉ GATE AND ENTRANCE "LODGES" (OR TOWERS) ORIGINALLY ERECTED A. D. 40 AS AN ARCHITECTURAL FINISH TO THE GREAT ROMAN STAIRWAY. THIS VIEW SHOWS THE APPROACH CLEARED OF MEDIEVAL AND TURKISH FORTIFICATIONS

RECONSTRUCTION WORK ON THE ACROPOLIS AT ATHENS

The photographs illustrating this article are reproduced from the "Architectural Review," London

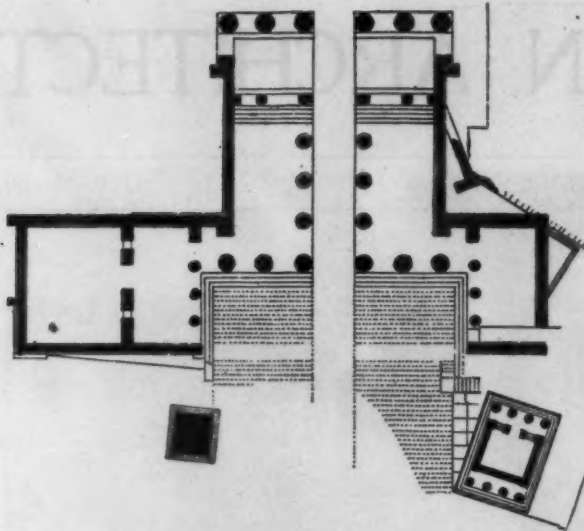
A SERIES of articles appearing in our contemporary, the *Architectural Review*, of London, and treating of reconstructing the structures on the Acropolis at Athens, presents much information to the archaeologist and the architect about a location that is surrounded with the best tradition. The author, Mr. Lionel B. Budden, B.A., treats the subject from the point of view of the architect. His description of the work now going forward is an interesting and accurate account that will be read by the profession everywhere with interest and profit.

Writing in the August issue of the *Review* of the Propylæa, he says, in part, calling attention to the fact that the reconstruction of the Propylæa is the culminating achievement of a study covering a period of three-quarters of a century:

"Shortly after the termination of Ross's work on the Temple of Athena Nike, Pittakis, his successor in the

position of Conservator, superintended the removal of the mediæval walls and débris that had previously obscured the structure of the Propylæa. Early in the Byzantine period the building had been converted into a fortified palace, and a number of reservoirs and additional defences grouped around it; the latter very probably included the construction of a wall joining the north wing of the Nike bastion, and closing up the direct approach to the west portico.

"Under the Florentine dukes the fortifications were still further extended. An additional two-storied structure was erected behind the northwest wing, and a second story given to the northwest wing itself. The wall dividing the ground floor chambers was pierced by a window, and mortice holes for the floor joists were cut deeply into it. The intercolumniations of the western portico were closed by solid walling, and a tower was built on the foundations of the south wing. Access to



PLAN OF THE PROPYLÆA, FROM "A HISTORY OF ARCHITECTURE," BY
RUSSELL STURGIS

the central hall was gained by a small door cut in the infilling to the middle intercolumniation of the west portico. A complex arrangement of battlements and embrasures completed the defences to the approach below.

"During the Turkish occupation the Propylæa served as the chief residence of the governing Pasha, and large quantities of arms and ammunition were stored within it. An explosion of one of the powder magazines, about the middle of the seventeenth century, shattered the eastern portico and a large portion of the roof. Further damage was inflicted during the War of Independence.

"In 1852 Beulé began the systematic excavation of the approach. On the removal of the mediæval and Turkish breastworks he was able to arrive at some definite data as to its original character and the later stages of its evolution in Roman times. Mnesicles' design for the Propylæa, in altering the axis of the approach in such a fashion as to bring it over the steep-est gradient of the ascent, does not appear to have been



DETAIL OF INTERIOR OF GREAT HALL, SHOWING DOORS THROUGH
SCREEN WALL SEPARATING EAST AND WEST PORTICOES

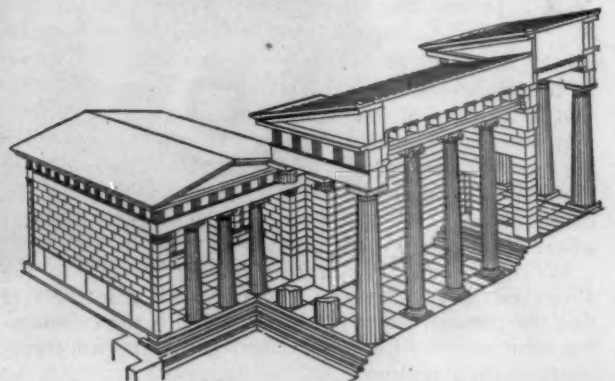
The marble jamb-lining is a Roman introduction. The original jambs (see right-hand one) have flat sinkings for the wooden framing, which took a bronze lining.

thought out in relation to any stairway scheme. A road traversing the slope diagonally in three stretches was made to suffice. This remained unaltered till the early part of the first century A.D., when, under Roman influence, a worthier approach was constructed. A great marble stairway was erected in two flights, the upper separated from the lower by a platform at the foot of the Agrippa monument, and divided down the middle by a marble sloping way, grooved horizontally to give a purchase to the feet of the sacrificial beasts driven up the Acropolis (these gained the platform by means of a roadway passing in front of the Nike bastion). The lower flight extended unbroken across the whole width of the approach—about 70 feet. Though the workmanship is comparatively poor, the effect of the whole must have been extraordinarily magnificent.

"An equally important discovery of Beulé's was the architectural entrance at the foot of the stairway, connected to the latter by screen walls at either side. This consisted originally of two astylar 'lodges' or towers, flanking a metal gateway. In the second century this last feature was replaced by a Doric wall and doorway, the material for which was obtained from a choragic monument razed about A.D. 170. If the existing wall dates from that time the reconstruction of the parts of the monument is singularly crude. But as the lines of the masonry bear no relation to those of the lodges, and as both the lodges themselves and the original ground level were considerably higher, it is probable that the present fabric is a later restoration.

"Work on the Propylæa lapsed for some years after the conclusion of Beulé's investigations, but in 1875 Schliemann engineered the removal of the mediæval tower built over the west wing, and so prepared the way for a realization of the original intention of the design.

"From a series of comparative measurements and a careful study of the actual stones, Professor Dörpfeld discovered that the south wing of the Propylæa corresponded with the portico of the north wing, the partition wall of the latter and the rear wall of the former occupying precisely the same position. As direct access to the precinct of the temple of Athena Nike through the south wing was essential, and as the length of the west façade of that wing should balance with the west façade of the north wing, Professor Dörpfeld continued the Doric colonnade along the west front, finishing it



PERSPECTIVE SECTION OF PROPYLÆA RESTORED, FROM "A HISTORY OF
ARCHITECTURE," BY RUSSELL STURGIS

at the south angle by an anta block similar to the detached one erected at the north end. In spacing out the column centres, on the basis of the intercolumniation on the north face, he discovered that the second from the north end came exactly opposite the axis of the rear wall. From this it is obvious that the existing arrangement, adopted in deference to conservative and religious objections, was only regarded as a temporary one, and Mnesicles fully intended to carry through his original scheme at a future date.

"Pursuing this line of investigation, Professor Dörpfeld arrived at an equally convincing restoration of the wings of the east front of the structure. At the back of the northwest wing a cornice extends along the face of the wall and along the north face of the central portico wall. Above this cornice mortice holes are cut to receive the ends of roof timbers. A small anta projects from the outside faces of the side walls of the central portico a few inches from the angle anta. With these as evidence, Professor Dörpfeld projects two halls, one on either side of the east portico, extending beyond the subsidiary masses on the west front and having open Doric colonnades on the east side.



EAST FRONT BEFORE RESTORATION PHOTOGRAPH TAKEN IN 1908
Note the "ears" projecting from the stones of the north and south wing walls—evidence of the incomplete character of the work.

"In the decoration of the portion erected, care was taken that it should not in any way compete with the brilliance of the Parthenon. The tympana of the pediments and metopes were left blank, and the coloring, according to Fenger, was altogether less intense—gold and blue for the coffering of the ceiling to the great hall, and blue and red for the members of the main cornice. The orthostas of the walls of the central hall were of Eleusinian limestone, originally black, but now a light bluish gray. The same material was also used for the top step of the western stylobate, the threshold of the northwest wing, and for a band marking off a sort of dado round the walls of the latter. (This northwest chamber, which is lighted by two windows asymmetrically placed in relation to the door, is known to have contained some of the finest Greek paintings—masterpieces of composition and drawing. From the finish of the masonry, both Bursian and Dörpfeld believe these pictures to have been frescoes painted on the wall above the dado.) The surface of the marble everywhere shows the work to have been left in an incomplete state. No evidence exists for a restoration of the ceilings to the wings. The roofs were hipped and



THE APPROACH TO THE PROPYLEA

The remains of the Roman stairway are seen in this photograph running across the foreground and a fragment of the grooved marble slope is visible in the middle distance, marked by a X.

of very low pitch. In the case of the south wing the end of the diagonal rafter rested above the third column of the portico. The anta block beyond was therefore isolated, and had only a symmetrical significance. (Bohn incorrectly restores these roofs with pediments facing inward.) In point of refinement, the fabric will bear comparison with the Parthenon. The stylobate has no rise, owing to the cutting through of the sloping way in the centre, which would have destroyed the value of the device. The curvature of the main entablature, the inclination of the antæ and walls and the precision of the contours of the Ionic capitals are matters of common knowledge.

"The work of excavation begun under M. Cavadias in 1885 contributed little further information in regard to the Propylæa. The bastion of Odysseus, built below the northwest wing during the War of Independence, was removed, and the walls around the Beulé gate were destroyed. The Turkish entrance was replaced by an unsightly iron railing, which is to remain in position till the authorities are able to carry into effect their ultimate intention of inclosing the Acropolis and the Theseion in one continuous fence, and of so having

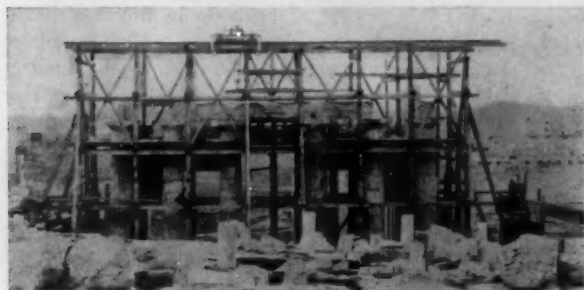


DETAIL OF NORTHWEST WING OF PROPYLEA. THE SO-CALLED "PINACOTHECA"

Note windows disposed asymmetrically in relation to the door.

the whole area properly guarded. A fragment of Pelasgic walling, which abutted against the southeast corner of the Propylæa, was completely laid bare. It was found to have a breadth of 20 feet, and in all probability rose to a height of 30 feet at this point, immediately behind the south wing. Inside the north wing—the so-called Pinacotheca—the soil was probed down to the rock, and portions of an early circular building were discovered built into the foundations. Elsewhere sufficient fragments were found to permit of the restoration of the inscribed pedestal of the southern of the two equestrian statues, which formerly flanked the approach.

"The latest work undertaken on the structure has been one of restoration, and it is anticipated that at least two years must elapse before its completion. A collection of roof tiles, antefixæ and other details, have been stored in the Pinacotheca, and a temporary shed for implements erected within its walls. Several of the inner and outer architrave blocks of the east portico have already been restored to their original places, their centres being hollowed out to decrease the weight on the columns, the capitals of which have been partially renewed. Reinforced concrete is being employed to



PHOTOGRAPH WAS TAKEN IMMEDIATELY AFTER THE RESTORATION OF THE ARCHITRAVE BLOCKS TO THEIR ORIGINAL POSITIONS. NOTE PARTIAL RESTORATION OF CAPITALS

some extent in the restoration, in preference to the steelwork adopted in the case of the Erechtheion, where rolled joists were inserted under the marble beams of the north portico and in other places. A complete survey of the fabric by Mr. Dinsmore, the successor of Mr. G. P. Stevens as Fellow in Architecture of the American School at Athens, is in course of preparation."

THE CURRENT ARCHITECTURAL PRESS

The Architectural Record, September—The most comprehensive series of interior views which has yet come to our notice, of the New York Public Library, appears in this issue. An idea of the extent and splendor of the building may be had from the number and size of the rooms there shown, though only the most important ones have been illustrated, while others which might have been included were perhaps not yet in such shape as to admit of satisfactory photographing. The costliness of the building, aside from its great size, is brought home to the spectator by the



Proposed University of Minnesota. Cass Gilbert, Architect
From *The Western Architect*.

wealth of decorative embellishment of the permanent fittings, and the lavish treatment of ceiling and walls, of which the former has its most conspicuous example in the main reading room, 395 feet long by over 75 wide and 50 high, situated above the stack and forming in point of size the most conspicuous and distinguished mass of the design, though, perhaps, being on the rear, the least to be seen by the casual observer. Its dimensions are not to be fully realized from the illustrations, as the smaller furniture is not yet in place to give the apartment its intended scale. Details of ceilings in several of the smaller rooms and various doorways are illustrated. The entrance staircases and halls, with their vaulted ceilings in marble, which will make so distinct an impression on the visitor, are, as is so often the case with architectural interiors in which the pitch of the colors is high and the light diffused, not so effective in photographic illustrations as one would expect them to be.

The author of the accompanying article on the Library states it as his opinion that the final judgment of the profession will be that the structure is not a great monument because needs of the plan have been allowed



Consistory Room, Scottish Rite Cathedral, Fort Wayne, Ind.
Mahurin & Mahurin, Architects
From *Architecture*.

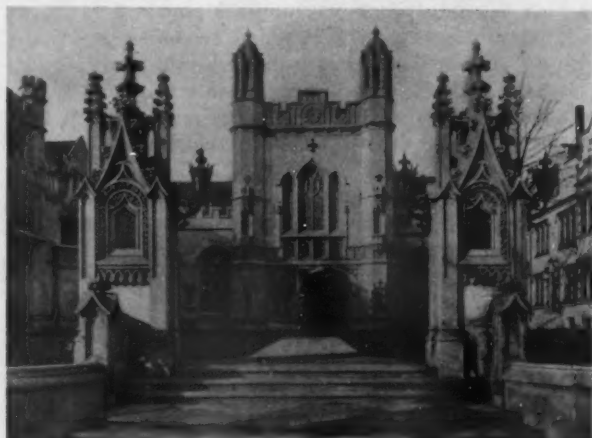
to dominate considerations of architectural form and he says: "The building is at bottom a compromise between two groups of partly antagonistic demands, and a compromise can hardly ever become a consummate example of architectural form." He admits, however, that the fundamental requirement of adapting the building to its purpose as a library has not robbed its design of appropriety, but has, on the contrary, tended to give it intimacy and popularity, in contrast with the rigid architectural masks of some conspicuous modern monumental buildings. His opinion is practically summed up in the statement that the building, in its realism of planning and distinction of design, is typical of what is best in the contemporary American architectural movement.

A residence in Boston by Parker, Thomas & Rice is typical of the tendencies of American residential design towards restraint and dignity of architectural forms and planning.

Architecture of American Colleges presents, in this issue, the history and illustrations of some of the more recent buildings at the University of Pennsylvania by various architects and those at Bryn Mawr College by



Scottish Rite Cathedral, Fort Wayne, Ind. Mahurin & Mahurin, Architects
From *Architecture*.



Presbyterian Theological Seminary, Louisville, Ky. Kenneth McDonald and W. J. Dodd, Architects
From *The Western Architect*.

Cope & Stewardson. Older buildings at some of the other Pennsylvania colleges are also illustrated.

Ornament with a human and animal basis of the Classic and Renaissance schools is illustrated in Mr. Middleton's sixth installment of his series on the evolution of architectural ornament. The author's sketches of carved detail are of permanent value to architects, especially those shown in this article depicting human figures on a column of Diana's Temple at Ephesus and a tablet outside the old Cathedral at Hanover in Germany.

The International Studio, September—An appreciation of the work of Daniel Chester French contains illustrations of some of his better known works, including two of his figure groups of the continents in front of the New York Custom House.

The article on Architectural Gardening in this issue illustrates, in sketches and plans by the authors of the series, C. E. Mallows, F.R.I.B.A., and F. L. Griggs,

solutions of problems in landscape accessories in their relation to architectural surroundings.

Recent domestic architecture shows an example of the adaptation, to modern needs, of the Norse timbered traditions, in the form of a tea house by a contemporary Danish architect, Carl Brummer, for a wealthy banker. The charm of the design consists largely in the quaintness of the carving on the massive wooden beams employed in the construction. Here M. Clod-Svensson, the Danish painter, has most efficiently co-operated to achieve the architect's purpose by artful and surprising touches of color and marks of the carving tool, which unfortunately it is impossible to convey in photographic reproduction.

The Western Architect, August—It is not only regrettable that the Regents of the University of Minnesota should have felt it necessary to dispense with the services of Cass Gilbert, the successful competitor in their recent competition for a greater university, but lamentable as well that Mr. Gilbert's successor, Mr. Edwin H. Hewitt, should be beset with newly conceived conditions that would seem to greatly lessen the latter's



Main Reading Room Screen, New York Public Library.
Carrère & Hastings, Architects
From *The Architectural Record*.



Salle des Fêtes, Hôtel-de-Ville, Tours, France
From *The New York Architect*.

chances of guiding the execution of the project along the most promising lines, assuming that the established plan is to be retained in its essential elements. Some of Mr. Gilbert's drawings appear in this issue, from which a bird's-eye perspective is here reprinted. The project, if carried out as conceived by its author, will be the nucleus of one of the impressive American cities of the future in which the idea of civic beauty develops around the community's most characteristic element or unit.

Recent work of Messrs. McDonald & Dodd in Kentucky and Tennessee includes, in detail, the new Presbyterian Theological Seminary at Louisville, Ky., of which the main entrance feature is reprinted herewith. It is an interesting collegiate Gothic group disposed around three sides of a quadrangle with the chapel, reading-room and refectory forming the most conspicuous members of the main wing shown in our illustration.

The New York Architect, August—The Hôtel de Ville at Tours, one of M. Laloux's most successful buildings, contains much of interest to the designer seeking a close acquaintance with modern French decorative methods and taste. The view of the banquet hall, or Salle des Fêtes, and a detail of its ceiling which we reprint, suggests a mastery of the principles of decoration worthy of the closest study. As the editorial comment says in part, "the ceilings recall the superb ceilings of Rome and Venice, and although the building as a whole is thoroughly French in style and treatment, yet the spirit and inspiration of certain parts of the composition show the architect's admiration for, and appreciation of, the great works of the Italian masters." When we shall have arrived at a point in our architectural development at which we can echo such sentiments with equal truth, then we shall indeed have accomplished something substantial and none the less

American because of a reverence for what is great in the past of other peoples.

A plea for the better understanding of bronze, by Clarence A. Fullerton of the Gorham Mfg. Co., contains valuable information and suggestions for architects. The author advocates especially the standardizing of certain "constructional" features of bronze that would insure fabrication as enduring as the material. This, he argues, is especially necessary, if the best results are to be obtained, as it will be hard, he says, to commercialize or standardize high-grade workmanship, especially such as is required in the ornamental portions of bronze design. If the architects would get together with the bronze-workers and establish some method of working along the lines suggested he thinks the benefits would be of the greatest value for the production of better bronze work.

That technical knowledge is required in the choice of materials and sections as well as in the details of design are the points of an article on Structural Iron and Steel by P. S. Hildreth. The instances he cites to enforce his meaning are instructive to architects and not by any means general knowledge as far as we are able to judge.

Architecture, August—The Scottish Rite Cathedral, in Fort Wayne, Ind., by architects Mahurin & Mahurin, is illustrated in this issue by plans, section, exterior and interior views. The criticism passed on it lauds its general standard of design but considers adversely the roughness of the stonework, which it may not have been in the power of the architects to refine on account of limited means. It will be noted that decorative embellishment has been reduced to a minimum presumably for the same reason. Certain accommodations had to be provided, necessitating a large cubical contents. The economical treatment of the interior would seem to further bear out the assumption that a larger appropriation would have given the architects some advantages which, under the conditions, they had to forego. One must agree, on the whole, with the criticism that the building, in the main, is successful, exhibiting fitness of design for its purpose.

Country houses by Charles A. Platt and by Andrews, Jacques & Rantoul exhibit the use of brick and stone in a scholarly form with freshness of conception.



A Corner in Garden or Tea House. Carl Brummer, Architect
From *The International Studio*.

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THE present municipal administration in New York has admittedly set a high standard of government under the wise and able guidance of Mayor Gaynor. Honesty, economy and efficiency have come to be accepted as something more than the names of essential qualifications to public office. It is to be questioned whether the announced intention of the Fire Commissioner to standardize the architecture of twenty new fire houses shortly to be erected meets the last two of these qualifications. According to his plans two designs are to be prepared, each one to be repeated ten times without variation; the amount involved is from \$800,000 to \$1,000,000. It is regrettable that the charter of the city should intrust the spending of such large sums for purposes so potently affecting the civic ideals of the people to the unaided judgment of one of its public officials whose training does not qualify him to insure the city getting the best value for its money. It seems strange that the principle once established that the designing and the execution of municipal buildings should be under the supervision of a technically trained expert, its general application should not follow. The great improvement, from every standpoint, of our public school buildings since the appointment of an architect to the Board of Education is generally admitted not only in New York, but elsewhere, recent differences in Chicago and Boston notwithstanding. Why not, then, have an architect to the fire department, the police department, the street cleaning department and the other municipal departments that constantly require new quarters to improve their efficiency? If there is not enough work in any one of these departments then why not put their combined building operations in charge of one public architect of established ability? Where does the profession stand on this question? Are the New York architects content to have the city continue on its present unreasonable course when they know there is a bet-

ter way and they have a right, and are interested as good citizens, to demand its consideration?

WHETHER there is any connection between the reports in the Canadian newspapers that a heavy import duty is to be placed on the services of American architects (not merely on their drawings, as at present), and the reported seizing, by the customs authorities of Montreal, of the drawings of a firm of American architects having a large field of operations in Canada cannot, of course, be surmised, but the fact remains that though much has been said about the desirability of a free intercourse between the Dominion and the United States, its application, as far as the architectural profession is concerned, appears to work out too much to our advantage to meet professional approval in the Dominion. While Canadian architects may practise without restraint in all States except where a license is required of all architects, they do not avail themselves, to any extent, of the privilege while the Americans have recently had a very fair share of the important Canadian work other than that of the Government, where their chances are not equal to those of English and of local practitioners. The situation is interesting and its outcome will be awaited with interest by the profession at large and with special concern by those whose interests are directly involved. It is, of course, surprising that the Canadian architectural bodies should invoke the special protection of the Government instead of being willing to remain on even terms with their American brethren, allowing the law of the survival of the fittest to govern.

OUR attention has been called to the requirements of a competition program recently approved by the A. I. A. This competition, we learn, attracted one hundred and seventy-five competitors, who, it is maintained, were compelled to spend collectively many thousands of dollars for unnecessary labor in large and elaborate drawings to satisfy the letter of the program. Too many drawings and at too large a scale are the chief objections of a correspondent.

It is, of course, a matter of individual opinion as to how many drawings are necessary as a basis for judging who is the competitor best qualified to perform the services required. Perhaps the scale at which such drawings should be made or the medium in which they should be presented are not so much matters of opinion as of judgment and that judgment is questionable which dictates conditions, the fulfilment of which sheds no additional light on the main questions at issue. We believe, in general, that the objects of a competition are best secured by placing the technical requirements as high as possible and dropping as low as possible those tending to give opportunities for displaying talents not requisite to the most efficient performance of the work. There often arise, in competitive tests, special questions which could be made perfectly clear to the judge of a competition, if he be himself a technically trained man, by the simplest diagrams with written explanations accompanying them. Such matters are unfortunately often made the occasion for elaborate and, therefore, costly drawings. To be eminently just competitions should be made to cost competitors for labor as little as is consistent with bringing out their qualifications for performing the special kind of services sought.



The pavilion of the City of Liège, illustrated herewith, was sketched by Mr. G. A. T. Middleton, A.R.I.B.A., amid the ruins at the recent fire in the Brussels Exposition. This building, we learn, was the only one in the Belgian section entirely escaping the ravages of the conflagration of August 14th which consumed about ten acres of the exposition buildings.

Mr. Middleton is at present engaged collecting material on the Continent for a series of articles which we hope to be able to present in *THE AMERICAN ARCHITECT* in the near future.

COMMUNICATION

A correspondent writes us as follows:
Editors AMERICAN ARCHITECT:

"We beg to ask if you could and would make a suggestion regarding the following matter:

"(A) is a New York architect who has been retained as architect for a certain building for one of the New York City departments.

"(B) is a New York architect who has had considerable experience in designing that class of buildings.

"At the request of (A), (B) makes the design of this building at $\frac{1}{8}$ -inch scale from the $\frac{1}{4}$ -inch plans made by (A), only slight modifications being made in the plans so as to accord with the elevations. The building stands free and two elevations are rendered by (B) for submitting to the art commission and the other departments who pass on such work for the city.

"What would be the proper basis of remuneration to (B) for his services? It should be understood that

there is no dispute and that (A) and (B) merely wish to know of any precedent that might govern in this case.

"We know that architects frequently work together in some such manner and we wish to know on what basis.

"Also should (B) act as adviser in connection with the carrying out of the design in the final $\frac{1}{4}$ -inch elevations and in the making of the full-size details of same, what should (B) receive?"

We answer the above:

(1) The basis of remuneration must be subject to the relative importance of planning and designing in the individual case and is, therefore, a variable element.

(2) We know that architects have worked together in the way you mention, but are not aware of any precedent that would hold in your case.

(3) We believe that the author of the design should unquestionably act as adviser in its execution, from the small scale elevations to the full-size detailing, as you suggest, his compensation being determined as we suggest in (1).—*Editors AMERICAN ARCHITECT.*

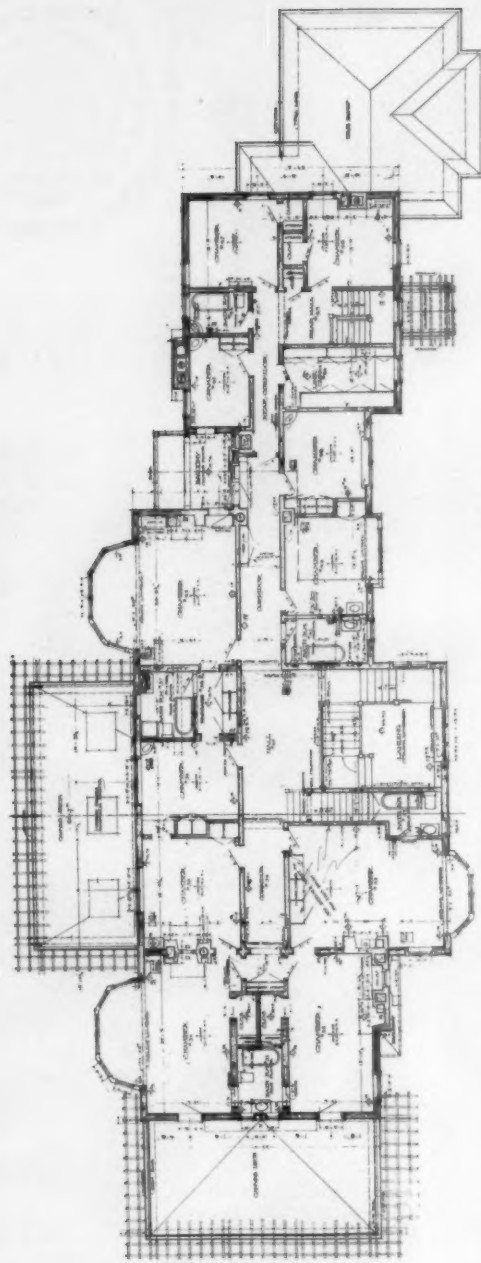
The Billboard Nuisance

A concrete instance of the obnoxious and outrageous and intolerable character of the billboard nuisance comes from France. No less a man than Rodin, the sculptor, is the victim. He lives and works at Meudon, a charming village in the valley of the Seine, near Paris, and from his garden he enjoyed a beautiful view of the river and the country beyond. One day he saw a gang of men building a wall, on which iron uprights were placed, and the whole framework covered with boards, forming when finished an immense fence several hundred feet long and some sixty feet high, and, as might be inferred, this turned out to be a huge signboard for advertising purposes. It deprived the sculptor of his view. He complained to the inhabitants of Meudon, and they held a meeting, at which a resolution was passed to petition the local authorities to order the removal of the billboard. The result of this move has not yet been learned. It is suggested that here is a case where the Society for the Protection of Picturesque Sites might make a test of its influence.—*Boston Transcript.*

The Washington Statue, Gift of the State of Virginia, Duly Presented to the French Republic

On August 18, in the Napoleon hall of the Château of Versailles, the bronze replica of Houdon's celebrated statue of Washington in the State house at Richmond, Va., presented by the State of Virginia to the French Republic, was dedicated. Among those present were the Marquis de Lafayette, the members of the French mission which presented to America the statue of Rochambeau, now at Washington, and former United States Senator Nathan B. Scott, of West Virginia, and Col. James Mann, chairman of the Virginia commission.

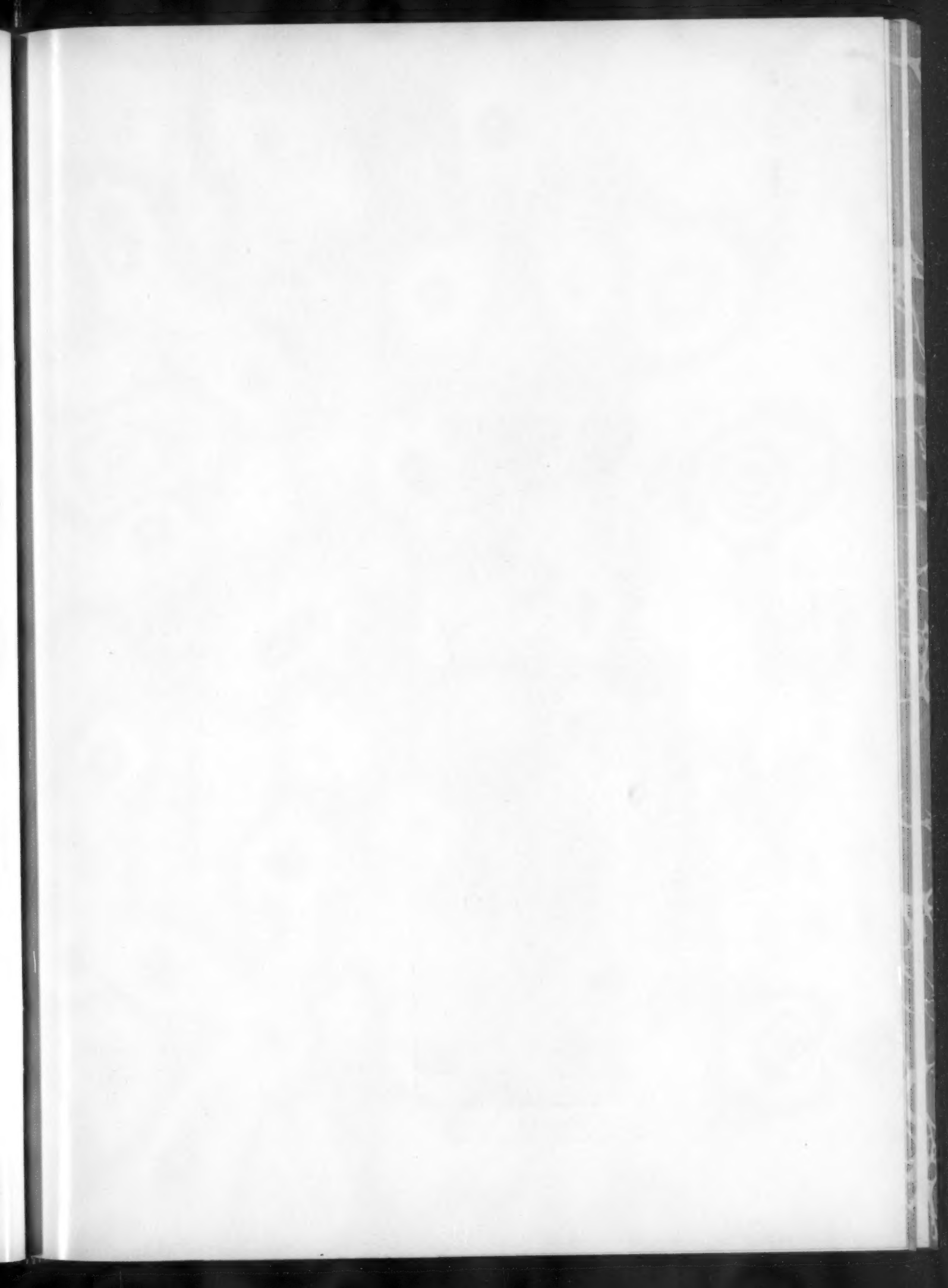


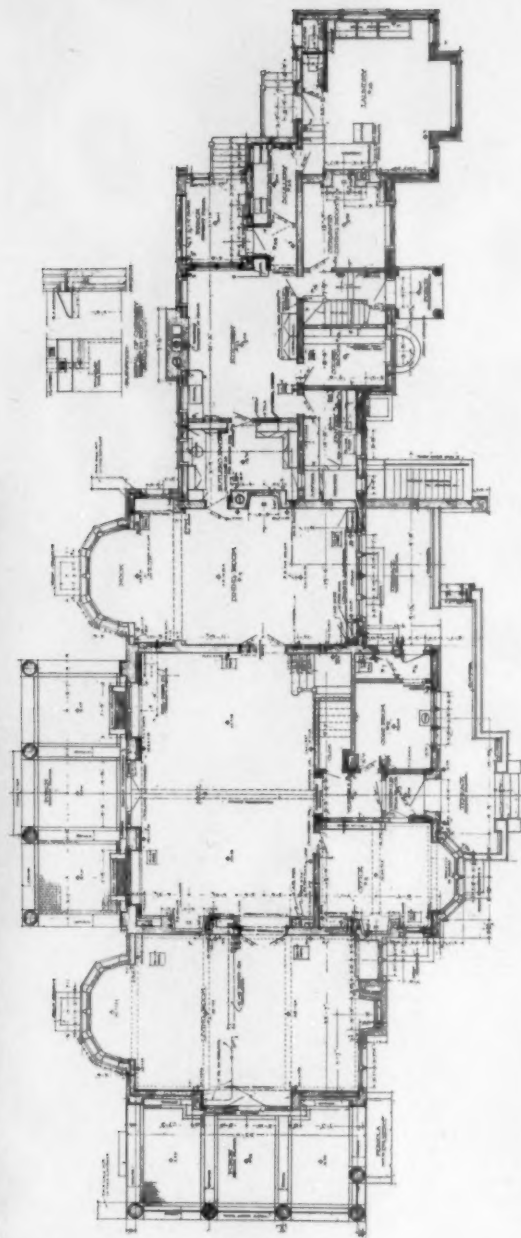


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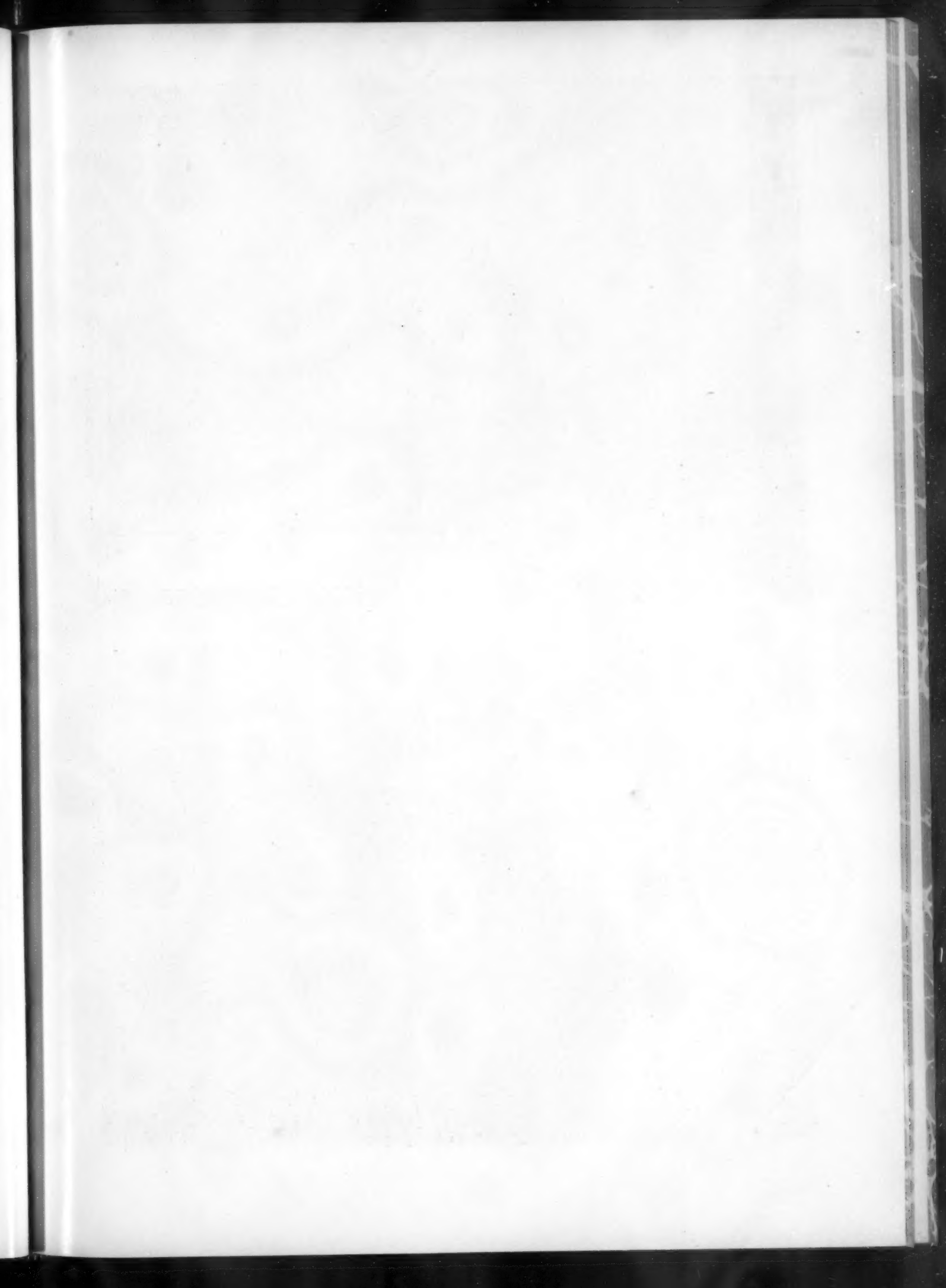
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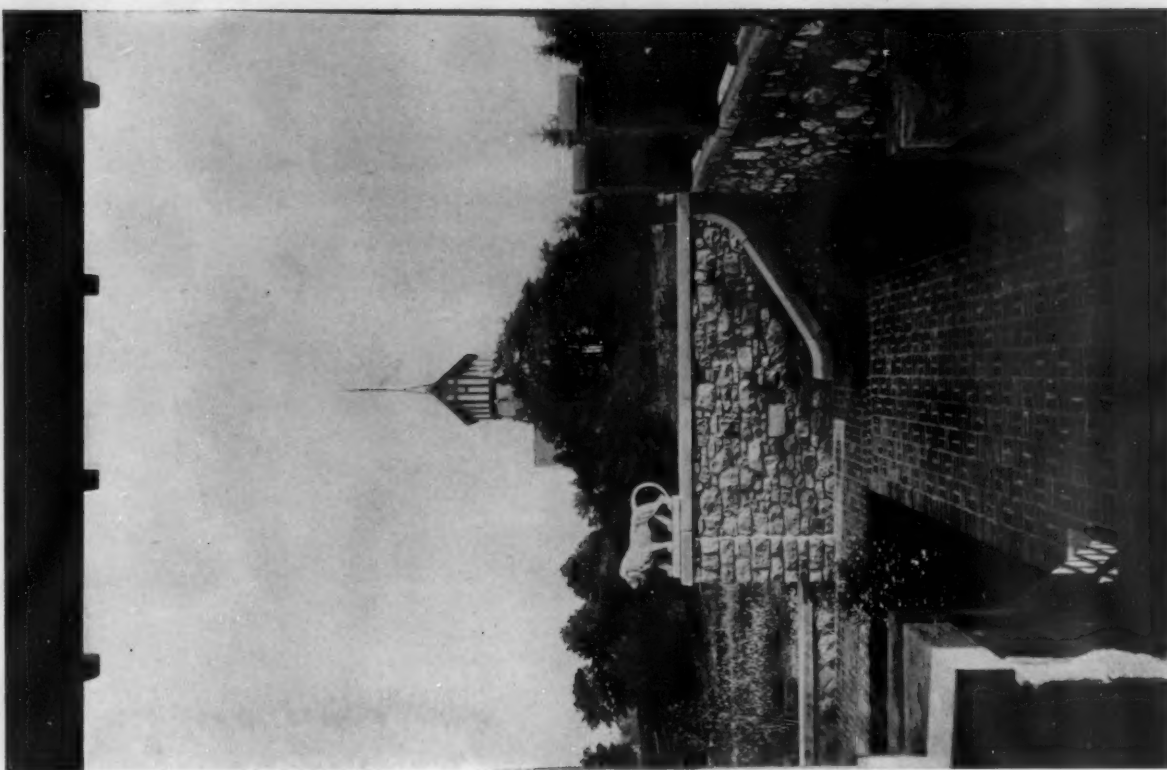
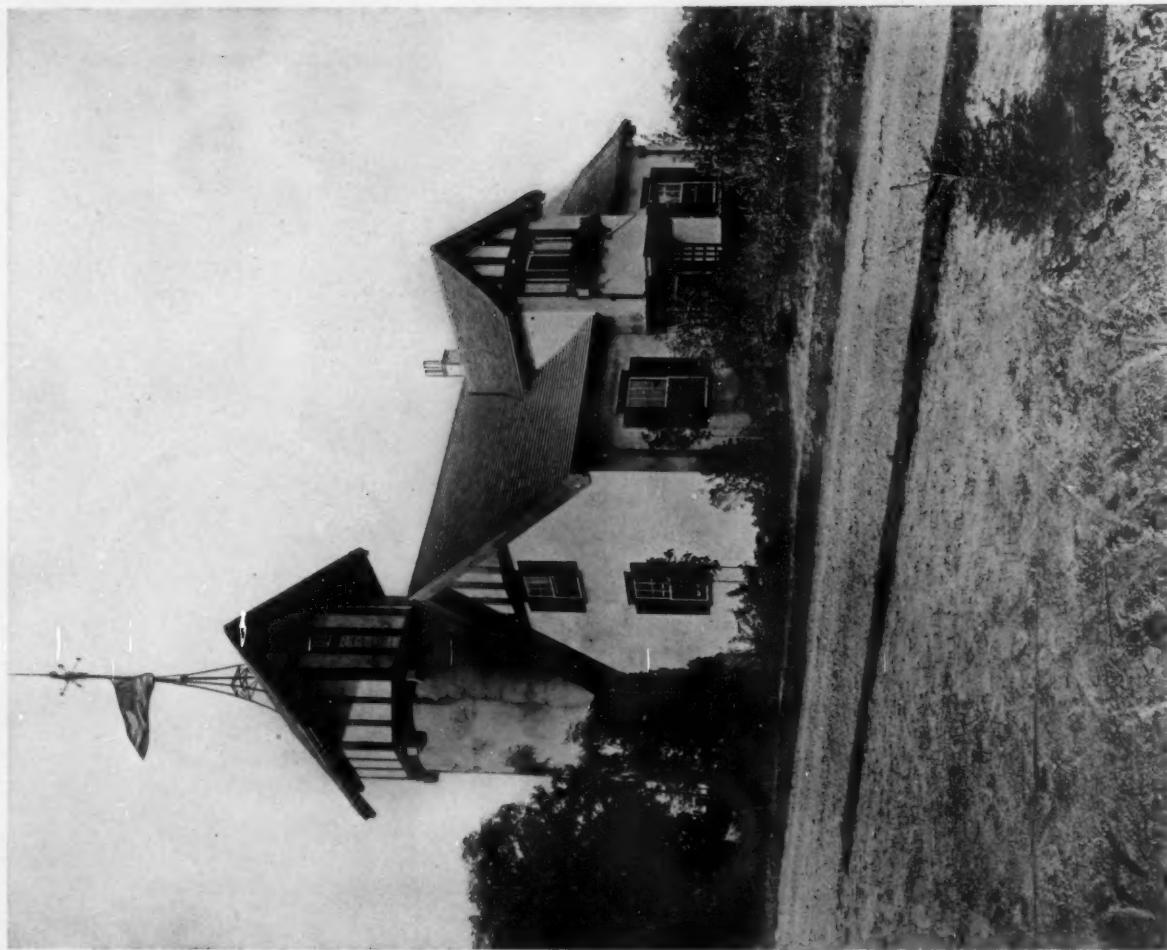


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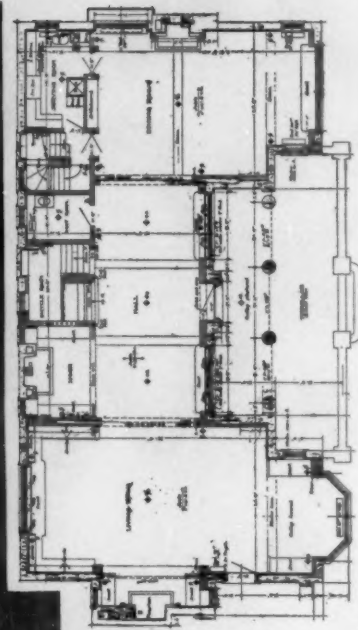
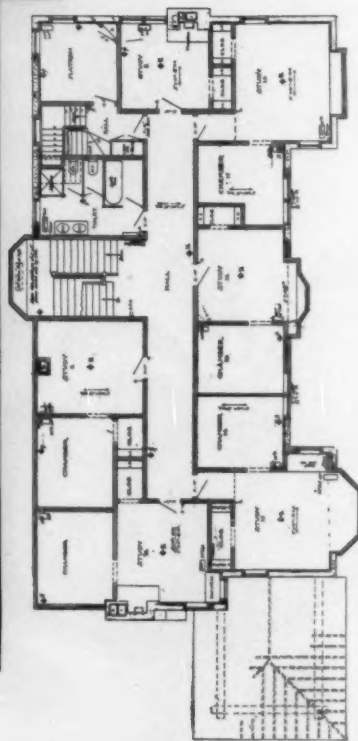
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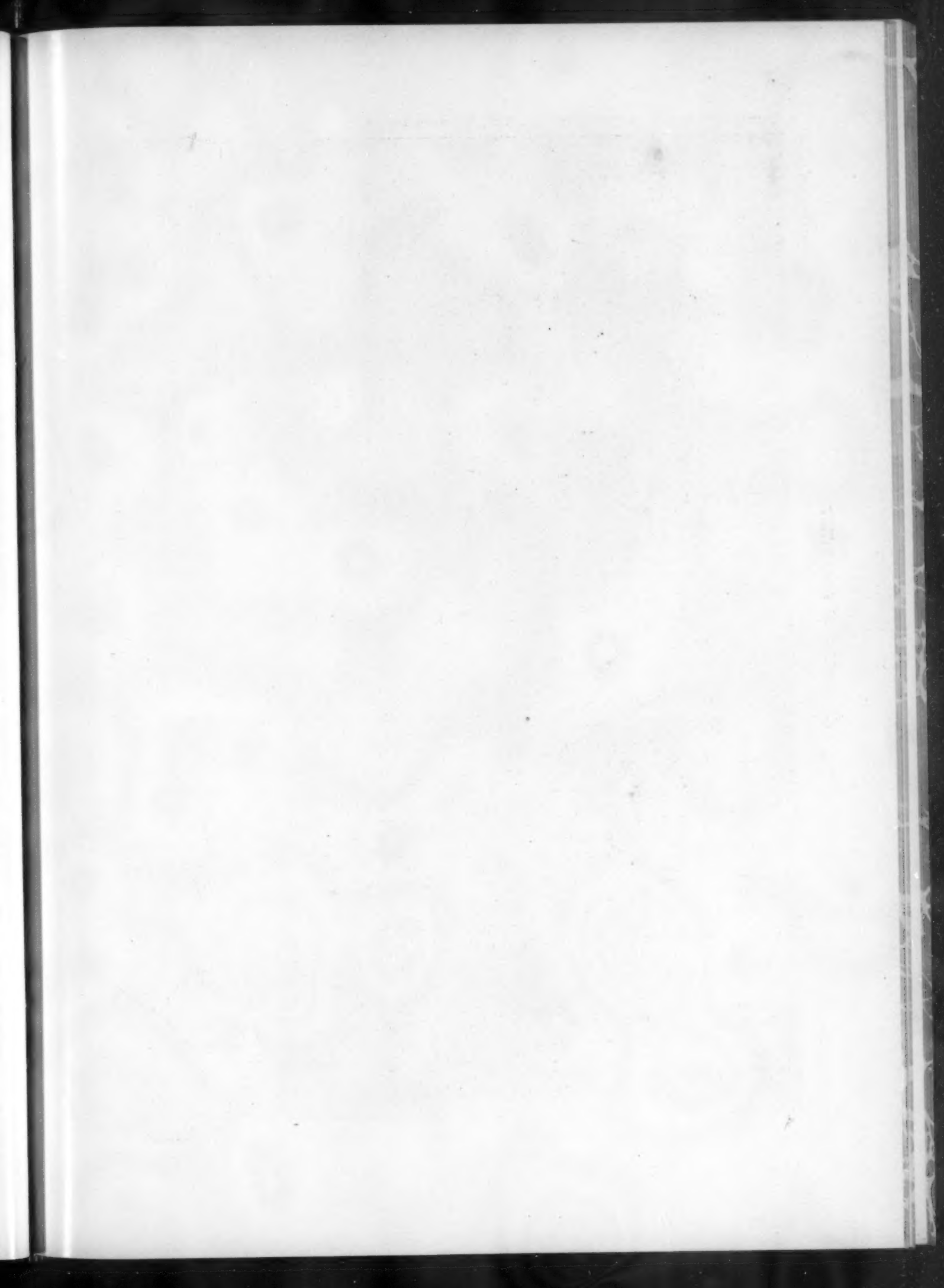
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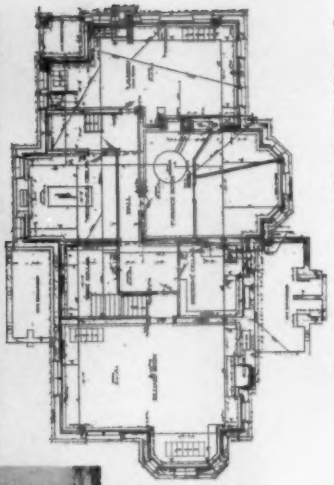
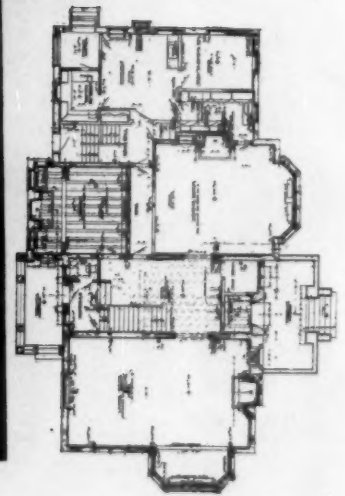
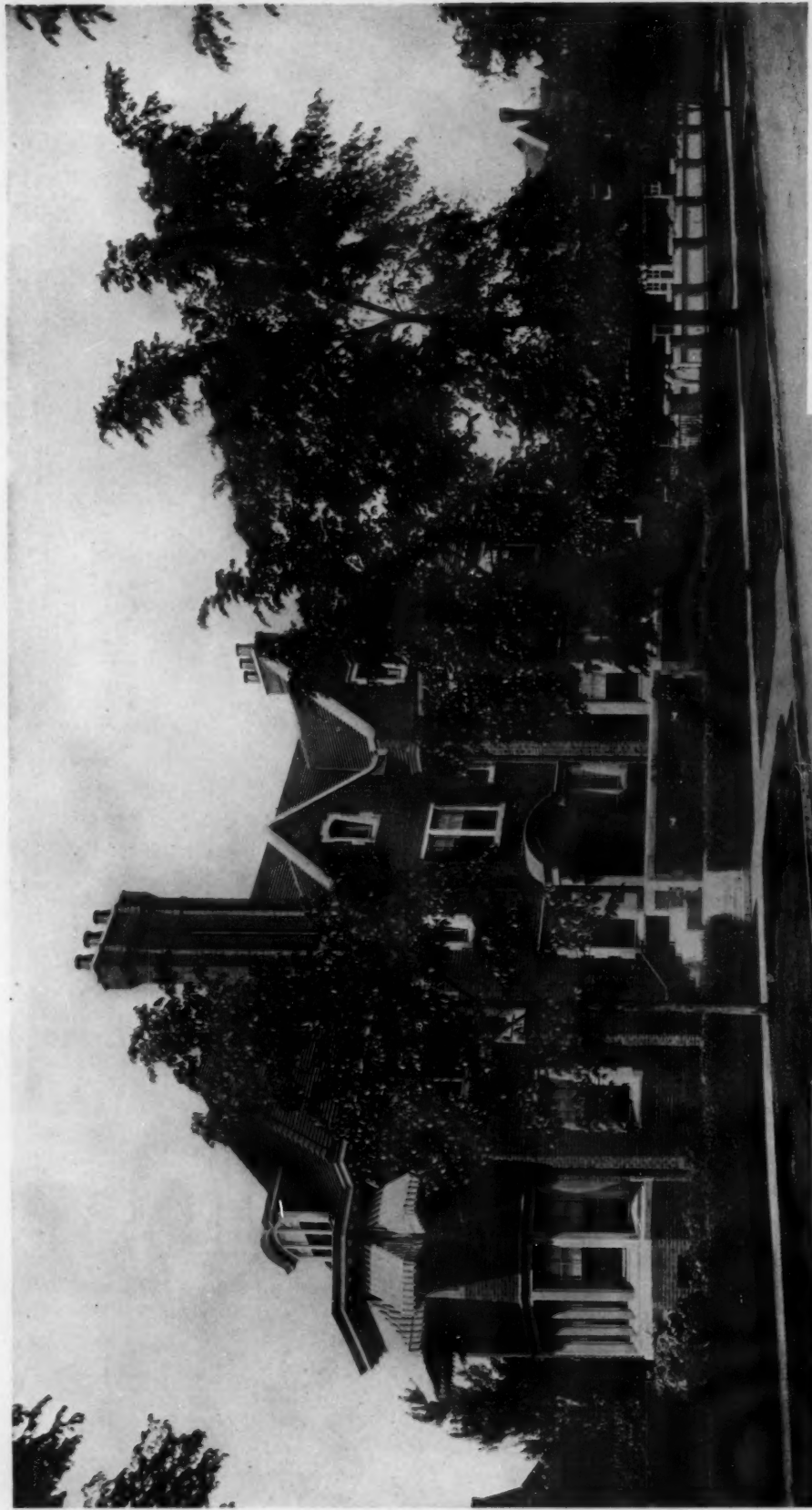


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DELTA UPSILON HOUSE, ANN ARBOR, MICH.

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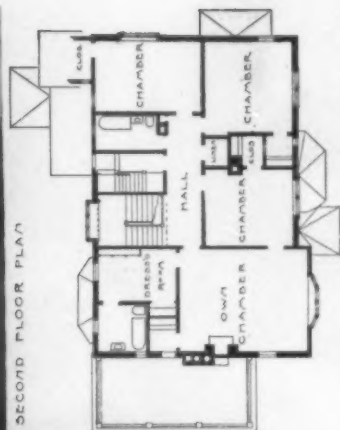
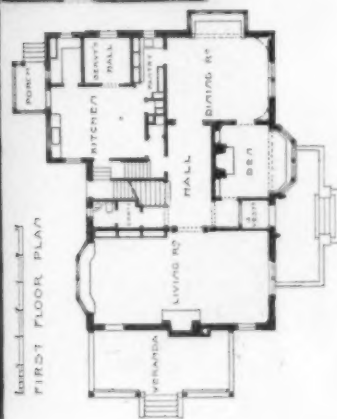
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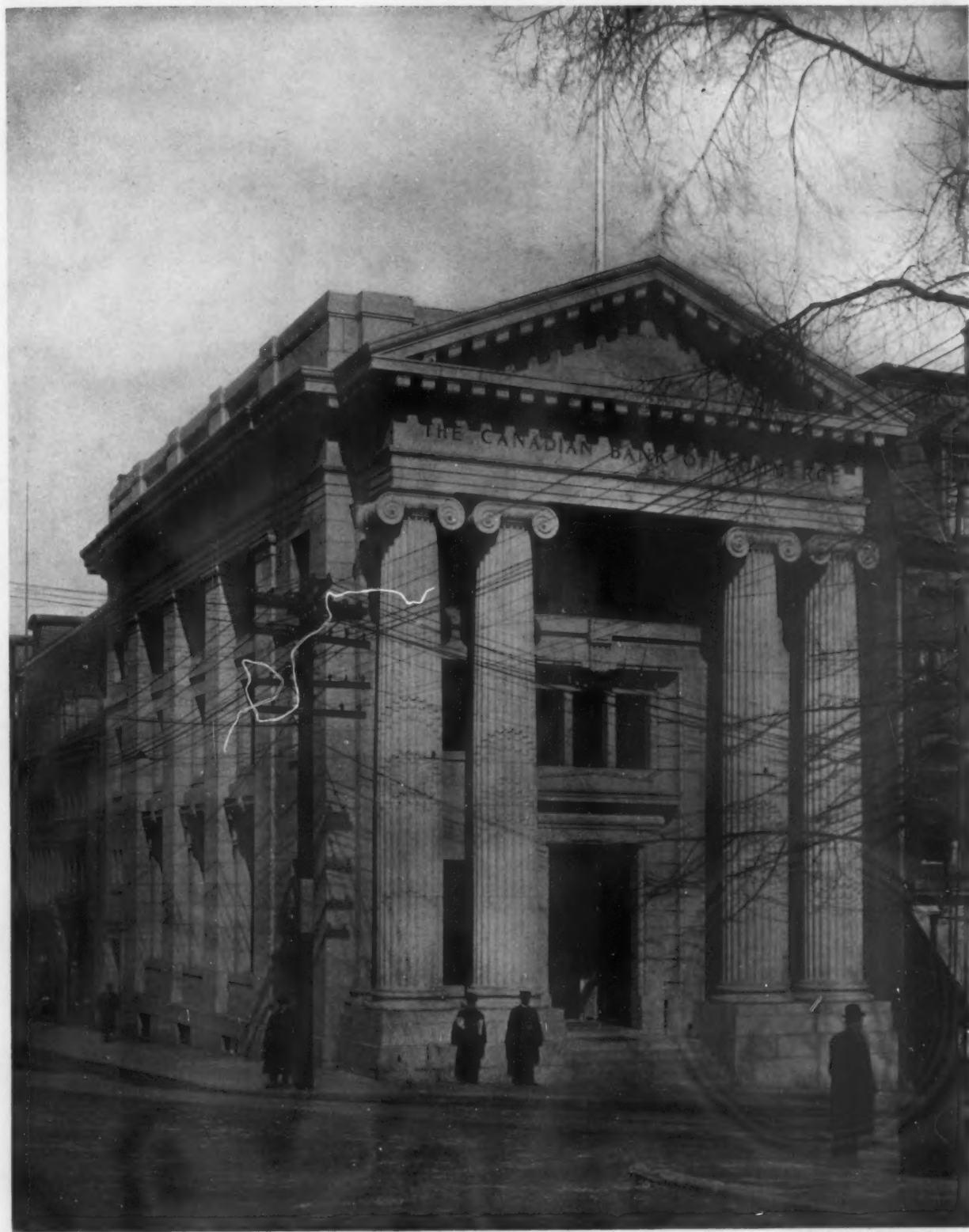


HOUSE AT WALKERVILLE, ONT.

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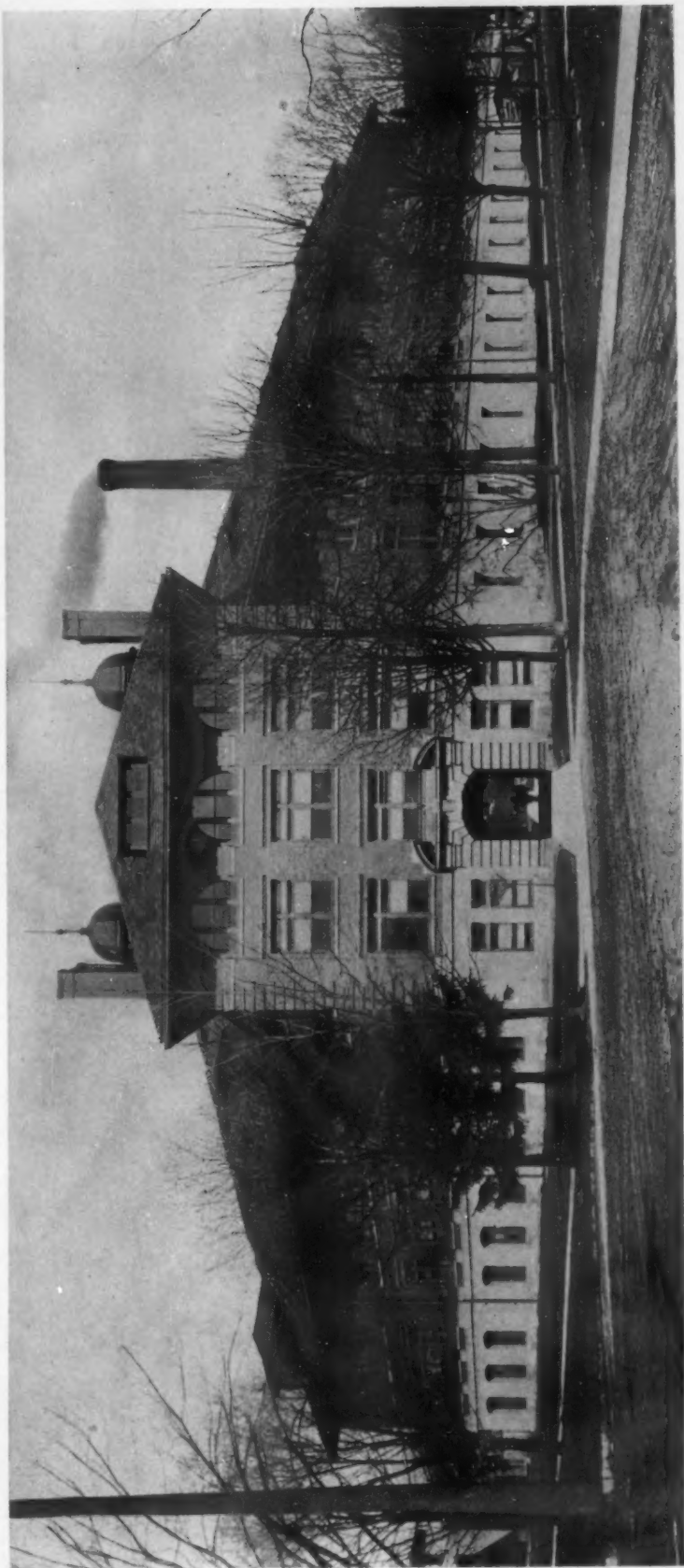
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CANADIAN BANK OF COMMERCE, HALIFAX, NOVA SCOTIA.

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ENTRANCE TO ATHLETIC FIELD, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH.

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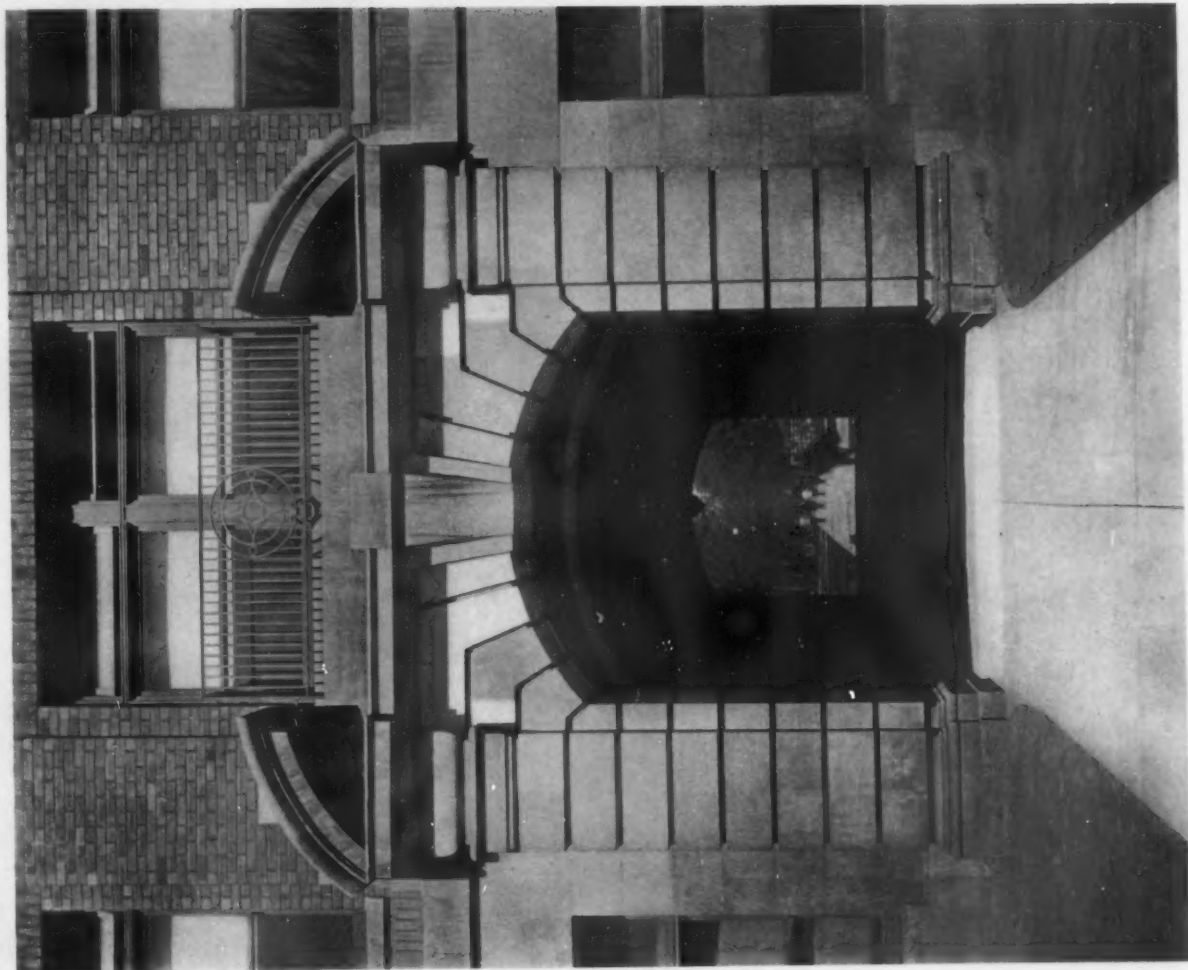
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