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OCTOBER 19, 1910

NUMBER 1817

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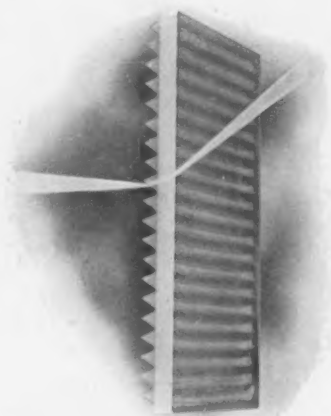


PLATE I. This illustration shows how light rays are bent by means of prism angles.

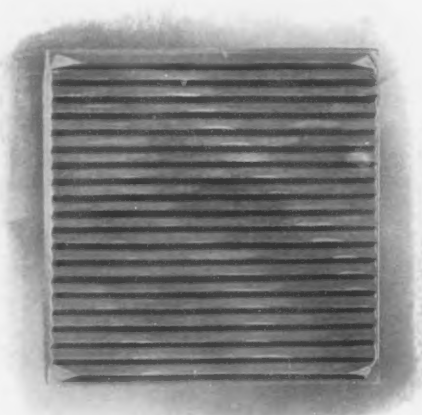


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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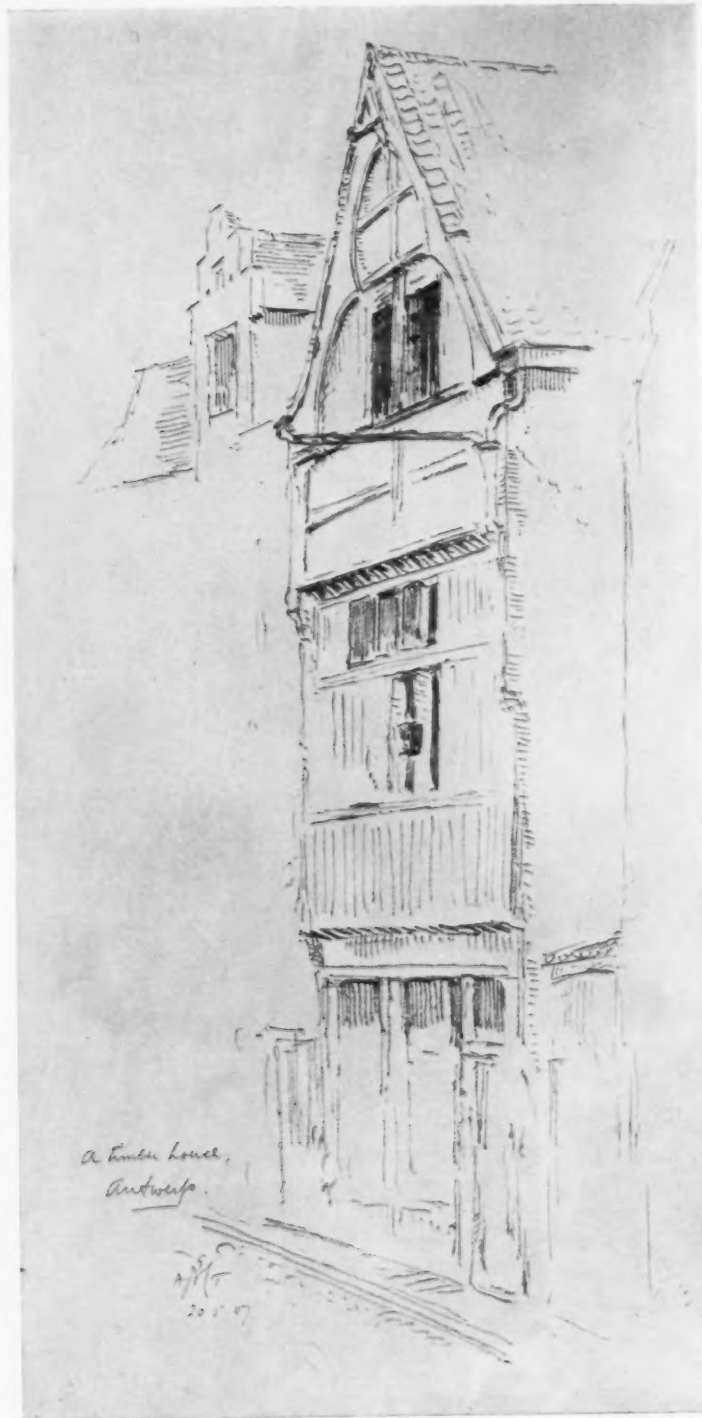
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THE AMERICAN ARCHITECT



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A TIMBER HOUSE, ANTWERP

From the original sketch by G. A. T. Middleton, A.R.I.B.A.

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THE AMERICAN ARCHITECT

Vol. XCVIII

WEDNESDAY, OCTOBER 19, 1910

No. 1817

EUROPEAN SKETCHING CENTRES

By G. A. T. MIDDLETON, A.R.I.B.A., PAST VICE-PRESIDENT OF THE SOCIETY OF ARCHITECTS

(Illustrated by Sketches and Photographs by the Author.)

I—ANTWERP

THERE are few more picturesque ports on the western coast of Europe than Antwerp; there is certainly not one, if we except those in Great Britain, which possesses more that is architecturally interesting, as the writer well knows, having visited it many times during the last twenty years, armed with camera or sketch book, and often with both, and yet without exhausting it. Though it does not lie in an island-dotted bay, like St. Malo, but upon the banks of the sluggish Schelde as it winds through the lowlands of Flanders, there is plenty that is beautiful for the artistic eye to discern in the 60 miles of river which have to be traversed before the town is reached; in the lines of poplars which indicate the canals and roads; in the numerous windmills, and in the artificially high-banked river itself, with its heavily built barges and fishing vessels. But when the town itself comes into view the interest becomes more concentrated, and it focuses in the great cathedral lantern, 402 feet high, rising in a series of pinnacled stories above the northwestern tower. From whatever point of view one observes the city from without, this culminating focus rivets attention, bringing into harmony the long line of the quay, the shipping in the docks, the white houses and the many colored roofs, and dominating even the public buildings

and the towers of the lesser churches. Either by accident or design it closes up street vistas also, though in no single instance does a road lead directly to it without intervening houses, a picturesqueness of effect resulting thereby which could never have been achieved by greater formality of arrangement. The houses, of no great architectural value in themselves, group wonderfully well as their foreshortening varies along the winding thoroughfares when dominated by the lantern, vertical in its general tendency, yet with the horizontal stages so well marked as to suggest stability.

The western views, and also that from the Place Verte, with Rubens' statue in the foreground, indicate quite plainly that both the west towers were intended to be similarly finished and of equal height, for the

southern one precisely pairs the northern so far as it has been erected; but the general opinion seems to be that the present unity of effect would have been destroyed had the second lantern ever been completed. Work ceased upon it about the year 1520, the west front of the great church, of which it formed the most commanding feature, having been building for the previous twenty years under Herman Von Waghemakere and his son Dominic, the last of a long line of architects associated with the cathedral.

The completed lantern, eminently



ANTWERP CATHEDRAL, FROM THE PLACE VERTE

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beautiful, is not only the most elaborate but also the best proportioned feature of the cathedral, but with the rest of the west front it presents a curious architectural medley, not to be found elsewhere. The west window, with



A STREET VIEW, ANTWERP

its geometric tracery, has every appearance of being a modern introduction. The tower windows are flamboyant, based upon French work of the fifteenth century, but the double planes of tracery, externally enlarged and looking somewhat like a veil across the inner glazed lights, suggest German influence. The external cusping, both of windows and doors, is French again, recalling much of the work on the earlier châteaux erected just previous to the reign of François I and contemporaneously with the Antwerp towers; and the strongly

marked horizontal balconies, dividing the upper stages, are of that type also. On the other hand, the comparatively small door openings within the greater recessed porches are purely Belgian, weakly moulded and three-centered in outline, and the wiry blind tracery of vertical tendency in the tympanum is likewise such as is rarely found outside the "Low Countries." Small as the actual doorways appear to be on the photograph of the west front, comparison with the human figures indicates that they are quite 20 feet high, and they even have wicket doors within them for ordinary use, from which some idea of the great size of the building may be obtained.

There is more to indicate the

lengthy history of this great church internally than externally, but yet it has been so frequently altered, enlarged, damaged and renovated that a casual observer might not at first recognize that it was begun in 1352, the first architect being Jean Appel, who was succeeded by his son Peter in 1398. Almost the whole structure—the nave with its six aisles (three on each side—a most exceptional feature), the transepts, the apsidal choir, the windows and the roof—belongs, as it is now seen, to the latter part of the fifteenth century, and is the work either of Jean Tac, who was appointed in 1434, or of Everaert, who followed him in 1449; but the low central lantern with its ugly bulbous termination, covering one of the many paintings by Rubens with which the cathedral is enriched, was only completed in 1616. About twenty years ago, within the recollection of the writer, a good deal of restoration work was carried out by Mons. Baeckelmaus. In this the spirit of the old was well preserved, but a little statuary was introduced here and there, not altogether logically, as is shown in the accompanying sketch of the foot of the south transept gable. Internally the same architect inserted a well-designed oak organ case and gallery, blocking up the west window thereby, for which he was severely criticised at the time, as he was also by the purists for daring to construct the gallery of wrought iron and covering this with oak, giving a false impression of an entirely timber structure. Yet it harmonizes well with the great interior, and few people now recognize its falsity.

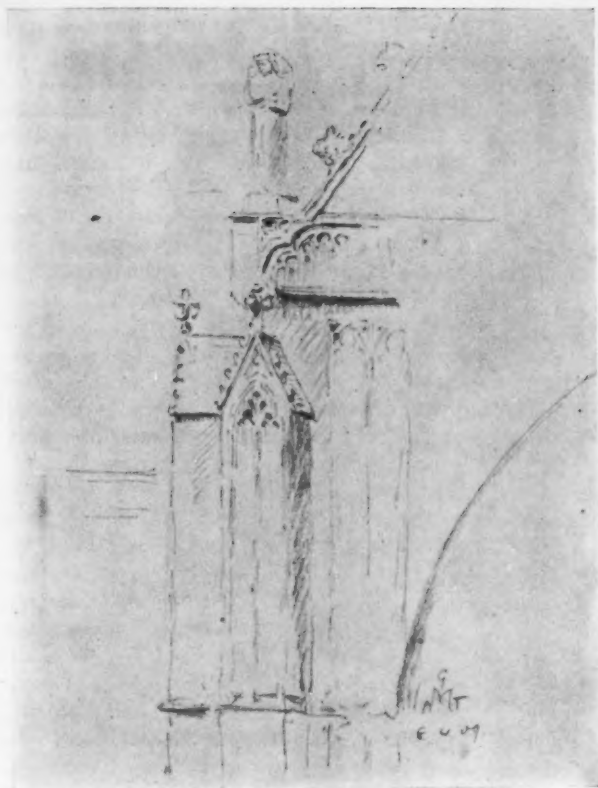
Some of the modern church furniture is much less open to adverse criticism, a carved oak reredos to one of the chapel altars, of triptych form, rectangularly framed, surmounted by a lace-like traciered cresting, each of the side panels crowded with figures and emphasizing the importance of the solitary Virgin in the center, being as beautiful a piece of work of this character as has been erected anywhere in Europe during recent times.

The most imposing of the churches of Antwerp, putting aside the cathedral, is that of St. Jacques. The monotony of the usual Belgian whitewash of the interior is relieved by many sumptuous memorials and fine paintings, several of them by Rubens, who is buried there, and by a great Renaissance screen of black and white marble, heavy, gorgeous and somewhat out of place. But externally the tower alone is visible to passers-by, impinging upon the frontage line of Longue Rue Neuve. It rises as a great dark square mass among the surrounding stuccoed house fronts, similar in type



WEST FRONT, ANTWERP CATHEDRAL





FOOT OF GABLE—SOUTH TRANSEPT—ANTWERP CATHEDRAL

to the cathedral towers, severe below, more elaborate above and with greatly projecting buttresses, obviously intended to carry a tall lantern spire, which was never completed. The stone has crumbled, and externally the edifice is in a deplorable state of disrepair. For seventeen years at least the tower has been more or less enclosed in scaffolding, but eventually enough money has been raised for work to be commenced, and the much-needed work of reparation is now proceeding.

It is quite the usual thing for the churches of Belgium to show signs not only of poverty and consequent neglect, but often of absolute ill usage. The Church of St. Paul, commenced in 1533 and finished in 1621, is an example of this. At first sight it looks to be little better than a ruin, and even internally it is dirty and ill cared for. Yet the walls are lined to a height of some ten feet with most elaborate wood carving, from which confessional boxes jut out, rich with figure subjects admirably rendered, and renaissance in feeling, absolutely unique and of inestimable value, like the paintings by Van Dyck and Rubens which hang overhead and all uncared for, because the necessary funds are lacking for their proper preservation. A made-up grotto representing the Holy Sepulchre, with an arrangement of artificial rocks and indifferent statues, called a Calvary, placed to the southwest of the church in the angle between the nave and the south transept, is a mere vulgarity, though every tourist is taken to it, and it is locally thought more of than the really fine paintings and carving within the church—for it is more attractive of francs to the concierge.

Another ruined church is that of St. André, only of

historical interest because of the burial therein of two of the Maids of Honor of Mary, Queen of Scots, and now of no architectural value whatever; but in the small place beside it, difficult to find but well worth looking for, there is a statue of St. Nicholas in a bishop's mitre, blessing two children, on the top of a Doric column, from which a wrought-iron bracket extends, which at one time supported on the pulley at its extremity the rope for a well bucket, now replaced by a pump at the foot of the column.

CEMENT SPECIFICATIONS

The standard specifications adopted this spring by the Prussian Minister of Public Affairs for Portland cement are given in full in a recent issue of the "Architects' and Builders' Journal" (London). They are of interest to American architects in stating, in concise form, the results of recent investigations of the properties of cement, and in leaving out certain obsolete or useless requirements based on insufficient knowledge of the material. The requirements of the German specifications are in substance:

Definition.—Portland cement is a hydraulic cementing material with not less than 1.7 parts by weight of lime to 1 part by weight of soluble silica (SiO_2) + alumina (Al_2O_3) + oxide of iron (Fe_2O_3), prepared by fine grinding and intimate mixing of the raw materials, then burning at least to sintering, and another fine grinding. To the Portland cement shall not be added more than 3 per cent. of other materials for special purposes.

The maximum content of magnesia shall not exceed 5 per cent. and that of sulphuric anhydride shall not exceed $2\frac{1}{2}$ per cent.

Packing and Weight.—Loss by sifting out of barrels or bags as well as variations from the standard weight are admissible to the extent of 2 per cent.

Setting.—The initial set of normal Portland cement shall not take place in less than one hour after gauging. For special purposes a quicker setting Portland cement can be prepared; such



DETAIL OF CRESTING ON CHAPEL REREDOS, ANTWERP CATHEDRAL



CHURCH OF ST. PAUL, ANTWERP
(See article, European Sketching Centres.)

cement is to be marked on the package accordingly.

Explanations.—The initial set of normal Portland cement should require at least one hour, because the beginning of the setting is important; on the contrary, if a definite interval of time is required for the hard set, it is of less value in the use of Portland cement if the process of hardening is completed in a shorter or longer time. If possible specifications concerning the setting time should therefore not be limited too closely. The initial set and the time of setting are determined by use of the Vicat needle.

As the setting is influenced by the temperature of the air and water used for gauging, high temperature accelerating, and low temperature delaying the setting, it is necessary, in order to obtain comparable results, to make the tests with the same temperatures of cement, water and air, and also to bring the apparatus and sand to this temperature. The opinion that Portland cement decreases in quality during storage is erroneous, assuming that the Portland cement is stored dry and free from draft. Specifications prescribing fresh material only should be abandoned.

Constancy of Volume.—Portland cement must be volume constant. It shall be recognized as decisive proof of this when a pat of neat cement, prepared on a glass plate, protected from drying out, and placed under water after 24 hours, shows no sign of curvature or cracking on the edge, even after a long time.

Explanations.—For this test the pat made for judging the setting process is, with slow-setting cement, put under water after 24 hours, but in any case only after being hard set. With quick-setting cement this can be done after a shorter time. The pats, especially those of slow-setting cements, should be protected from drying out by storing in a covered box until the setting is finished. If the pats, while under water, curve or show cracks on the edge, this indicates undoubted expansion of the cement, i. e., in consequence of the increase of volume disintegration of the cement occurs by gradual loss of coherence, leading to complete crumbling.

The signs of change in volume are generally shown after three days; in any case an observation of 28 days is sufficient.

Fineness of Grinding.—Portland cement shall be ground so fine that it leaves a residue of not more than 5 per cent. on a sieve of 900 meshes per square centimeter, the width of the mesh being 0.222 mm. (corresponding approximately to a sieve having 76 meshes per linear inch, width of the mesh being 0.0087 in.).

Explanation.—For the test 100 g. of cement are to be used. Correct sieves are not to be had on the market, and therefore differences in the width of the meshes between 0.215 and 0.240 mm. shall be admissible.

Strength Tests.—Portland cement shall be tested for compressive strength with a mixture of Portland cement and sand, according to uniform methods, in cubes having a 50 sq. cm. (7.75 sq. in.) surface.

Explanations.—As experience shows that the results of strength tests of Portland cement without the addition of sand do not allow of uniform conclusions on the binding property with sand, especially if Portland cements from various factories are to be



A STREET VIEW, ANTWERP
(See article, European Sketching Centres.)



THE TOWER OF ST. JACQUES, ANTWERP
(See article, European Sketching Centres.)

compared, it seems wise to make tests of Portland cement by the addition of sand.

As mortars in practice are first subjected to pressure and the compressive strength can be determined in the most reliable manner, the test of compressive strength only is decisive.

Strength.—Slow-setting Portland cement shall show a compressive strength of at least 120 kg. per square centimeter (1710 lbs. per square inch) when tested with 3 parts by weight of standard sand, after 7 days' hardening, 1 day in moist air and 6 days under water; after further hardening of 21 days in the air at room temperature (15 degrees to 20 degrees Cent.), the compressive strength shall be at least 250 kg. per square centimeter (3,570 lbs. per square inch). In cases of controversies, only the test after 28 days is decisive.

Portland cement which is intended for use under water shall show a compressive strength of at least 200 kg. per square centimeter (2,850 lbs. per square inch) after 28 days' hardening, 1 day in moist air and 27 days in water.

For controlling the cement at the place of construction a test on tensile strength can be made. The cement shall show a tensile strength of at least 12 kg. per square centimeter (171 lbs. per square inch) when tested in a mixture of 1 part by weight of cement, and 3 parts by weight of standard sand, after 7 days' hardening, 1 day in moist air and 6 days in water.

The strength of quick-setting Portland cements after 28 days is generally less than that given above. On this account, besides the strengths, the time of setting should also be noted.

Explanations.—As different Portland cements behave very differently with regard to their binding capacity

to sand, which point is of most importance for judging their availability for practical use, the test with the addition of a high proportion of sand, principally in comparing several Portland cements, is absolutely necessary. The normal proportion accepted is 3 parts of sand to 1 part of Portland cement, because with 3 parts of sand the degree of the binding capacity of the various Portland cements is sufficiently indicated.

If, however, the binding capacity of Portland cement is to be fully learned, it is recommended that more tests be made with larger additions of sand.

Portland cement showing a greater strength in many cases admits of a higher addition of sand and has, viewing it from this point, and in consideration of its greater strength with an equal addition of sand, a right to a comparatively higher price.

As by far the largest quantity of Portland cement is used out of water, and the hardening capacity cannot be sufficiently determined within a short time, the deciding test adopted as to the compressive strength after 28 days' hardening is the placing of the specimens for 1 day in damp air, 6 days under water and then 21 days in the air of room temperature (15 degrees to 20 degrees Cent.). This is adapted to practical conditions.

The test of Portland cement to be used under water is made on cubes stored to resemble practical use, after hardening under water for 27 days.

As from the tensile strength of the cement conclusions cannot be drawn in all cases as to the relative compressive strength, it is recommended with very high tensile strength figures to especially determine the compressive strength of the cement after 7 days' hardening.

In order to obtain corresponding results sand of equal size of grain and equal quality (standard sand) must always be used.

THE CURRENT ARCHITECTURAL PRESS

The Western Architect, September—In an editorial article the circumstances are deplored which brought about the termination of Mr. Cass Gilbert's services as architect of the comprehensive group of buildings which he conceived for the great University of Minnesota. Already, it appears his scheme is about to be



Residence of Roland R. Conklin, Esq., Huntington, L. I.
Wilson Eyre, Architect
(From *The Architectural Review*.)



House of Henry A. Rusch, at Oyster Bay, L. I.
Clinton Mackenzie, Architect
(From *The International Studio*.)

seriously disturbed, if the regents of the university, who have the matter in charge, insist on certain instructions which they have given their new architect, Mr. Edwin H. Hewitt. The writer of the article thinks it a matter of conjecture why another notable architectural expert should have been retained at all and humorously suggests that a Flatiron building would solve all the difficulties of the problem with the colleges on the several floors and wonders whether in that event Mr. Hewitt will not qualify as the Hamlet of modern architecture and, seeing that the scheme of things is out of joint, "curse his plight that ever he was born to set them right."

The conduct of the Oakland City Hall Competition



Residence at Denver
W. E. and A. A. Fisher, Architects
(From *The Western Architect*.)

is commended. The principal elevation of the winning design of Messrs. Palmer & Hornbostel and of the nine second prize designs are illustrated. Reed & Stem's preliminary sketches for the improvement of the Minnesota State Fair Grounds embrace a grandstand to seat 30,000, with bleachers for 60,000 more on the sides; a Liberal Arts Building, 700 x 500 feet around a central court; and a race course which has been made the focus of the plan with various permanent buildings of lesser importance disposed about the course.

Among the country houses illustrated that by A. R. Van Dyck at Minneapolis, and that by W. E. and A. A. Fisher at Denver, are especially interesting in plan as well as in exterior handling. It is impossible to pass unnoticed an attractive parsonage at Toronto by Sproatt & Rolph.

The Architectural Record, October—This is a country house number in which the illustrations tell the story of the most recent achievements in this field and in landscape work. An introductory article on current tendencies discusses the chief types of country house design which have survived the development of a generation and makes a plea for consistency of style, maintaining that such consistency makes for the personal quality which has come to be admired in the residence work of American architects.

The residence of Mr. Roland R. Conklin, at Huntington, L. I., by Wilson Eyre, is illustrated in detail and described at some length. It is cited as typical of the best examples of our country work possessing the



House for B. R. Van Wyck, at Summit, N. J.
Marsh & Gette, Architects
(From *The International Studio*.)

personal quality. The work is truly representative of the author who, the article says, had control not only of the design of the house, but of the landscape accessories as well. In fact, everything except the furniture came under his personal direction.

The large country house of a single story is rather a novelty and the one at Homewood, Ill., by Nimmons & Fellows, is as novel in plan as it is gay and friendly in both exterior and interior aspects despite the fact that the description accompanying it insists on its formality of treatment.

Two houses at Hewlett, L. I., by Albro & Lindeberg, are typical in their handling of roofs and fenestration of the work of that firm. In the case of those two

(Continued on page 136)



The House of L. M. Stumer, Esq., Homewood, Ill.
Nimmons & Fellows, Architects
(From *The Architectural Record*.)

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THE SAN FRANCISCO CONVENTION

AS the time for the assembling of the San Francisco convention of the Institute draws near, members and officers begin to take thought of the numerous details of the important work waiting to be done, and the executive committee with the various special committees are busily engaged arranging and digesting the material for their several reports.

As each year in succession goes by, to the institute is accorded the satisfaction of seeing its work better and better done and its legislation received with an ever increasing measure of acknowledged authority by the profession at large and by the lay public as well.

This is as it should be; and so desirable a result has been brought about chiefly through the importance of the topics discussed and legislated upon, most of which closely affect the promotion of public welfare.

The committee on public competitions for example has, through its recommendations and reports, been able to standardize in large measure action in this important field. It has accomplished this through the creation of a correct sentiment, both within the institute and without, as to the ethics of the situation, and it will have further important recommendations to make at San Francisco.

The committee on education, to mention one other specific instance, has been instrumental in having put into operation a definite scheme of supplementary instruction for draughtsmen, which will make complete the educational work so admirably done by the Society of Beaux Arts Architects.

In New York, through Columbia University; in Philadelphia, through the University of Pennsylvania, these courses are already in successful operation.

Such committee work makes the convention of the Institute very well worth while, and causes the influence of the Institute to be the paramount professional force in America, so far as architects are concerned.

A DETAIL OF TOWN PLANNING

TOWN planning up to the present time has been more carefully studied on the scientific side in Germany than elsewhere. In America, while due attention has been paid to traffic considerations and other like practical demands, our minds have been chiefly fixed upon the larger aspects of beautifying the city.

One of the newest fields for German investigation is the relation of street locations to smoke producing centers. Every consideration of health and comfort demands as large a measure of freedom from smoke and noxious gases as possible. This can be attained in the older towns chiefly by smoke prevention legislation. In the design of new towns, or in plans for the modification of existing conditions in the older communities where such action is made possible by extensive conflagrations, the following procedure is recommended. A chart showing prevailing winds is drawn upon the proposed city plan, and the relation of the residential quarters to the factory district adjusted so that, as far as possible, smoke and fumes will not be blown across the latter from the former. Minor streets, not necessarily all lying in the same direction, should be cut through so that strong draughts will be created with the wind in any quarter. This action should be aided by the addition of small open spaces so placed as to act as collecting funnels or channels for the wind so that it may be directed upon foci which are especially productive of smoke or fumes. This will tend to cause rapid dilution and diffusion of the objectionable gases.

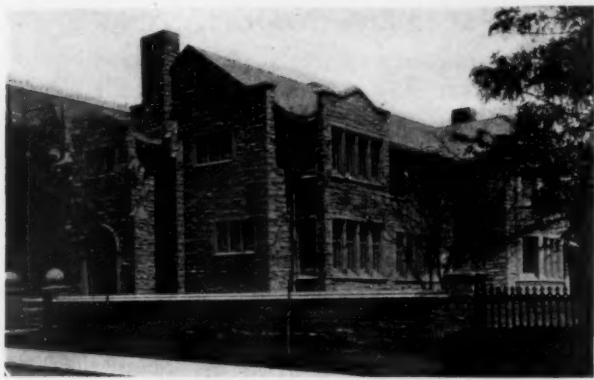
There is some tendency apparent in Germany to allow the scientific interest of such studies to unduly complicate the total effective expression of the city plan, but American architects may well give this matter attentive consideration.

AN ECONOMY IN CONCRETE

ARCHITECTS and engineers familiar with reinforced concrete have repeatedly pointed out its advantages in the way of simplifying construction of making buildings more sanitary and fireproof, and of permanency and of reduction of ultimate cost. According to the recent census returns small dwellings form a very large proportion of all building operations. To meet the necessities of such work the reduction of first cost of reinforced concrete is imperative.

At present, highly skilled supervision is very necessary, and this condition will obtain until there has been created a body of experienced artisans with a constructive tradition. Falsework constitutes another large item in initial cost and it is essential that this be reduced as speedily as possible.

The first of these difficulties time alone can remove; the second must give way to ingenuity. In a current number of *Cement Age* there is shown one such auxiliary device which consists of removable steel plates clamped together and raised on T iron, the alignment of the plates being effected by turnbuckles. Their recent use in a monolithic factory building is illustrated and explained and the cost of construction stated to be lower than for the cheapest forms of wooden construction, though this seems doubtful.



Parsonage of Metropolitan Church, Toronto
Sproatt & Rolph, Architects
(From *The Western Architect*.)

(Continued from page 134)

houses the use of the trees in the composition is worthy of notice.

The small suburban house is represented by an interesting selection of examples by Aymar Embury II., D. Knickerbocker Boyd, E. S. Sylvester and others who are equally at home in this problem.

A group of larger and more formal examples with a pair by Walter Burly Griffin, a former pupil of Frank Lloyd Wright, and showing all the characteristics of the latter's architectural personality, closes a very interesting number.

The New York Architect, September—The greater part of this issue is devoted to description and illustration of the Pennsylvania station in New York. The subject is discussed from both æsthetic and utilitarian standpoints.

Agreements for Building Contracts, a paper read by Mr. W. B. Bamford before the American Society of Civil Engineers, is reviewed at length with extracts of the salient points of the author's discourse. Mr. Bamford follows the line of thought suggested in another paper on the "Standardizing of Bronze Specifications" to which attention was called in these columns last month. That the subject is a timely one for architects is proved by the amount of litigation arising from defective contracts.

A discussion on competitions urges architects to solve the question for themselves by participating in only such as are sanctioned by the American Institute of Architects.

The Architectural Review, February—The leading article is a historical sketch of Durham Cathedral, which, the author says, stands to-day the same as its builder, William de St. Carileph, left it at his death in 1096, except for the Galilee or Lady Chapel built during the tenure of Bishop Pudsey (1153-1195) and the Nine Altars Chapel in early English Gothic, commenced in 1242; with various minor additions in the form of porches, windows, embellishment of the great towers and the like. It is, as the author says, one of the most noteworthy of the few remaining unrestored Norman monuments, which, even with their infelicities of design and of construction, are invariably of interest.

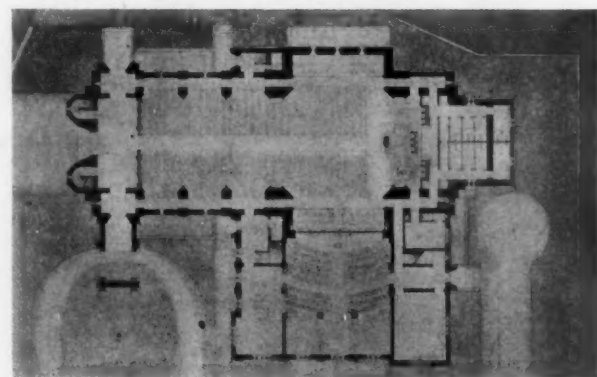
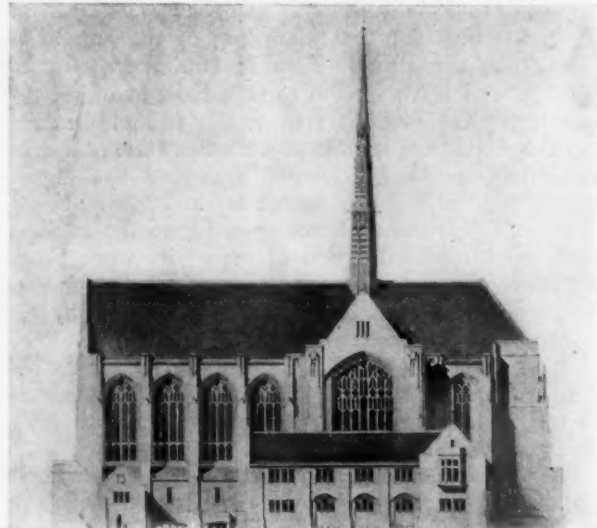
A selection of competitive designs for the First Bap-

tist Church at Pittsburgh comprises the illustrations of the issue. We reprint therefrom ground plan and side elevation of the winning firm, Messrs. Cram, Goodhue & Ferguson. The occasion is taken by the editor of the *Review* to call attention to the higher grade of performance in church architecture over the generally low average of very recent years.

The International Studio, October—Two illustrated articles in this issue are of interest to architects.

The leading article, a short consideration of the adaptability of hollow tile block construction for country houses, is illustrated by a number of the latest accomplishments in that material, some of which are idiomatic, while others apparently are uninfluenced in their design by the nature of the material. We reprint a typical example of each kind.

The other article of architectural interest is by Mr. Montgomery Schuyler on the most popular architectural subject of the season, the Pennsylvania station in New York. He cites the two great stations in New York, the other being the Grand Central, now well under way, as most impressive examples of the power of vast corporations, and remarks that they are able to profit by costly improvements which it would be for the municipality prodigal extravagance to attempt.



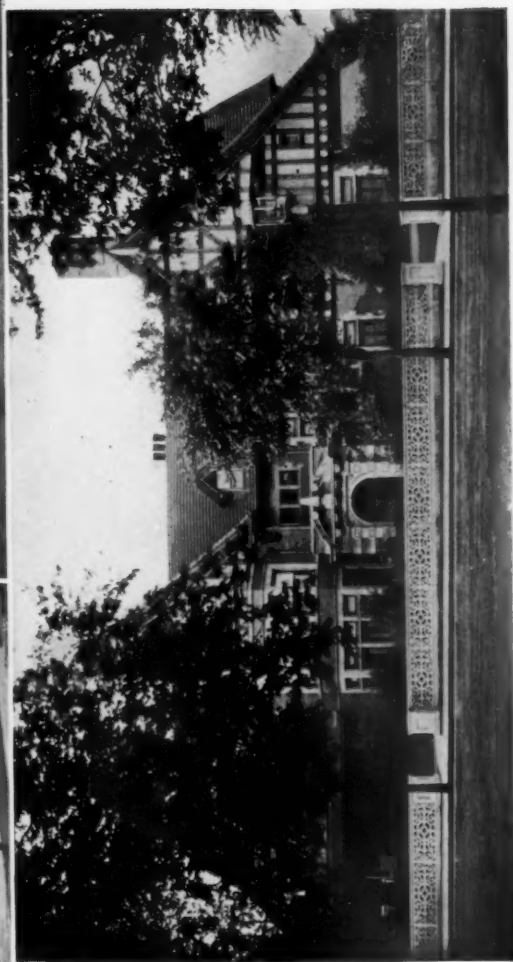
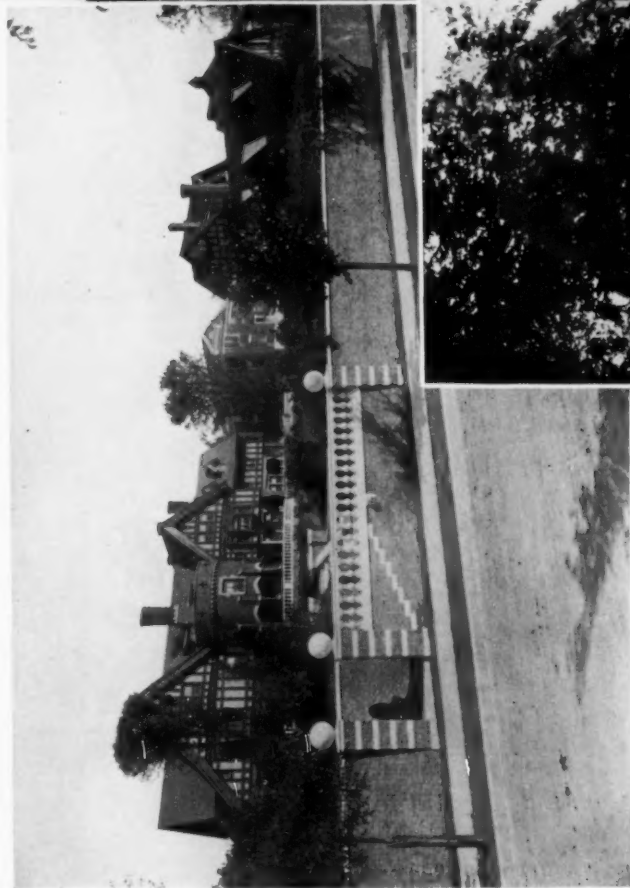
Competitive Design for the First Baptist Church, Pittsburg, Pa.
Cram, Goodhue & Ferguson, Architects
(From *The Architectural Review*.)



THE AMERICAN ARCHITECT

OCTOBER 19, 1910

HOUSE OF F. W. CLIFFORD, ESQ., MINNEAPOLIS, MINN.



HARRY W. JONES, *Architect.*

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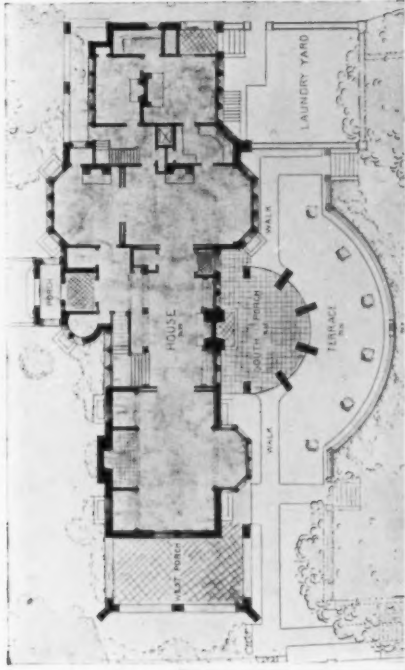


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THE TERRACE

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GARDEN FRONT



ENTRANCE FRONT

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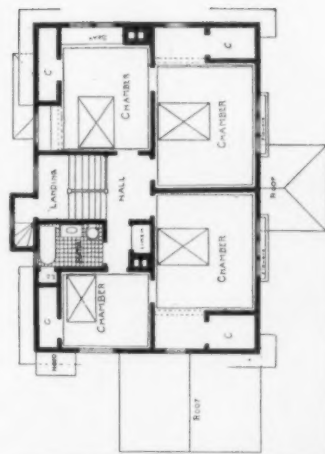
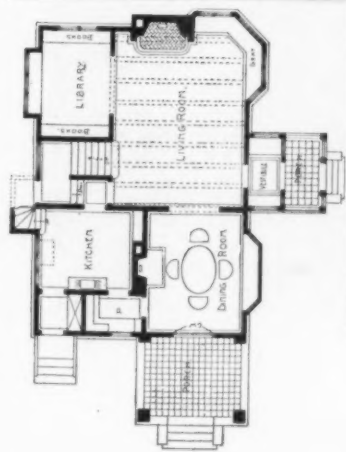




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NURSERY BUILDING, MATERNITY HOSPITAL, MINNEAPOLIS, MINN.

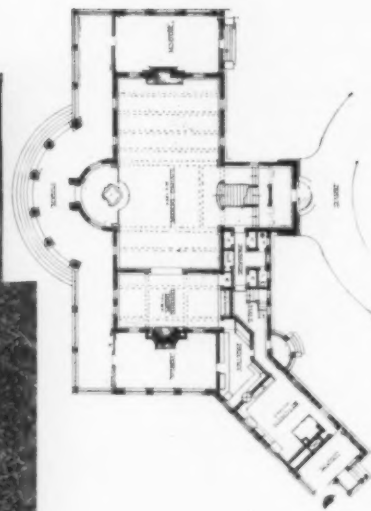
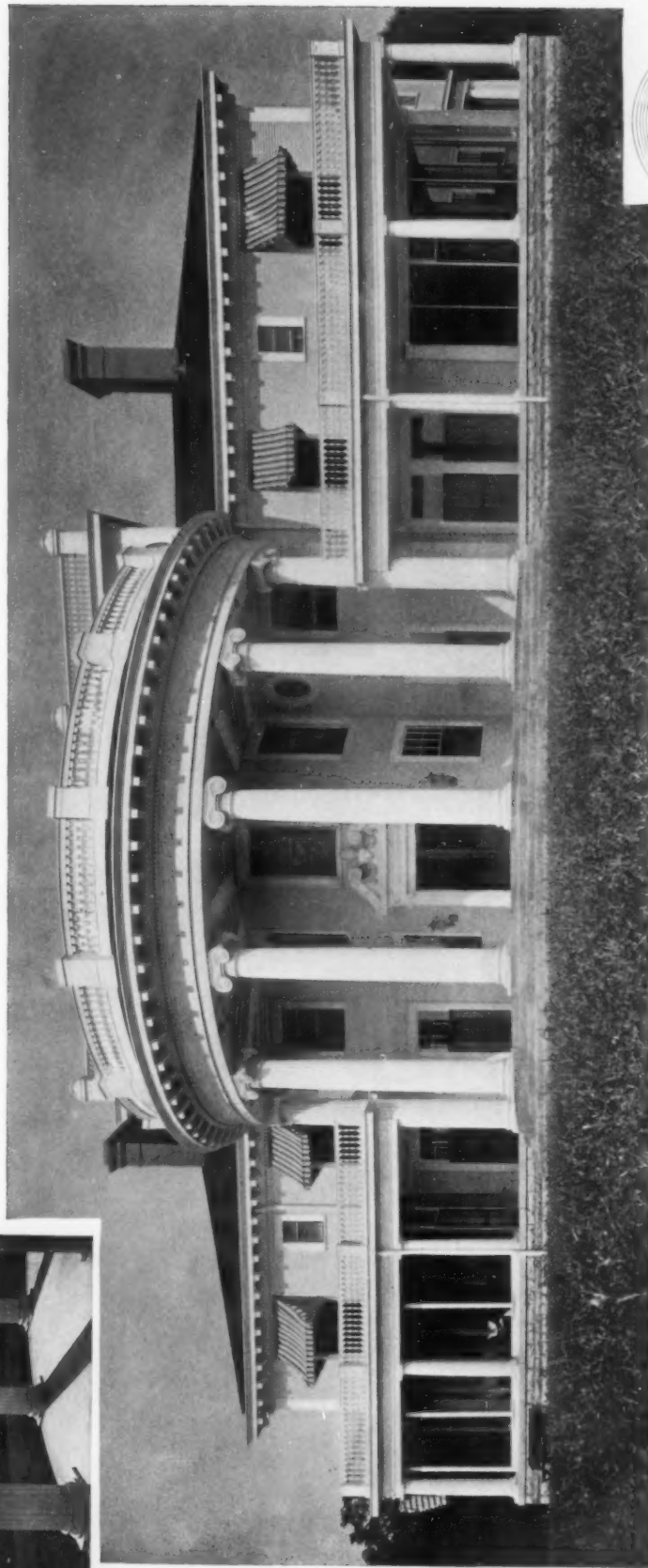
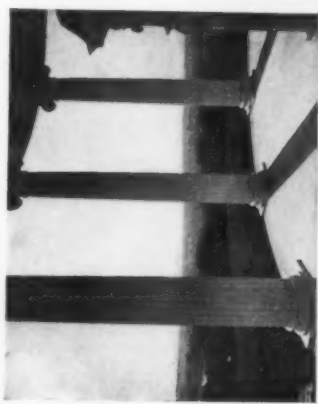
HARRY W. JONES, *Architect*



HOUSE IN MINNEAPOLIS, MINN.
HARRY W. JONES, *Architect*

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COUNTRY HOUSE OF M. W. SAVAGE, ESQ., NEAR MINNEAPOLIS, MINN.

HARRY W. JONES, *Architect*

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WAREHOUSE BUILDING
FOR BUTLER BROS., MINNEAPOLIS, MINN.

HARRY W. JONES, *Architect*

Exterior materials are sand mould red brick with darker
shades of paving brick for base and cornice.



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CREAM OF WHEAT BUILDING, MINNEAPOLIS, MINN.

HARRY W. JONES, *Architect*

This building is constructed of steel and hollow tile and vitrified cream colored brick with terra-cotta trimmings

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