

# THE AMERICAN ARCHITECT

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WEDNESDAY, JANUARY 11, 1911

No. 1829



BRUSSELS EXPOSITION, 1910  
MAIN BELGIAN HALL, PRINCIPAL FAÇADE  
ERNEST ACKER, Architect.

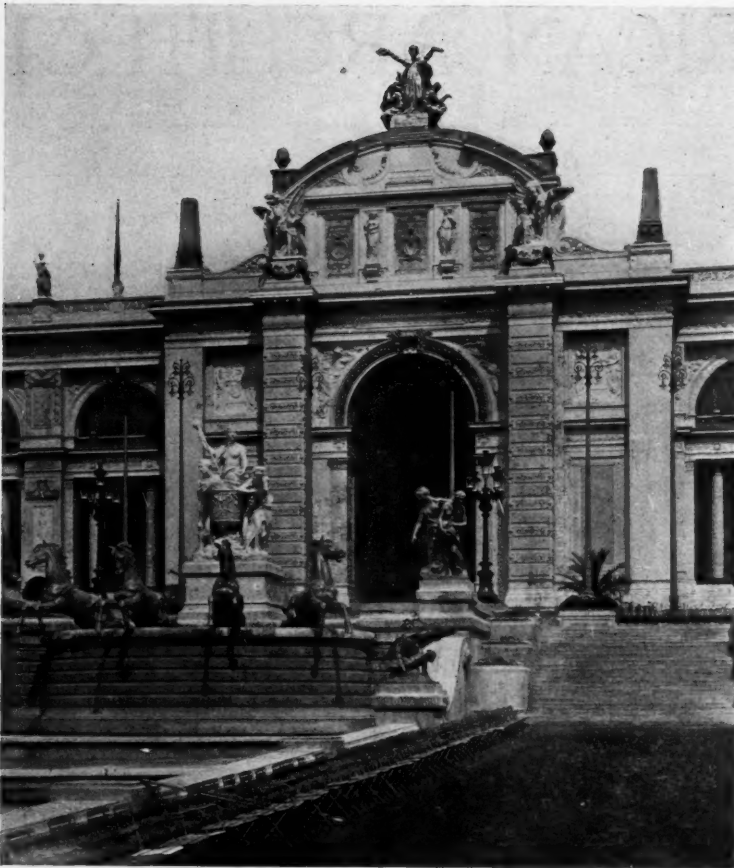
## NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

### BRUSSELS—THE LATE EXPOSITION

AN exposition is never held in quite so much esteem as when it is reaching its end, or is just over and the wreckers are at work tearing it to pieces. By the end of the season everybody is accustomed to the deficiencies of the materials employed, and the designs are appreciated or criticised depending upon their merits as "paper architecture," and the productions of photographs of the finished work enables us to gain a better conception of the design of each building or group as a whole. At present the people of Brussels are lamenting the passing of the exposition which made their city the one to which all roads led during the past year. Praise of its beauty is now almost as exaggerated as reports of its destruction, by fire, were a few months ago, or of its cost a few months earlier. Though not comparable to the best of the American expositions—Chicago, Buffalo or St. Louis—nor to Paris, 1900, it included several buildings of con-

siderable interest. Among them the Main Belgian Hall—burned during the summer—was the largest and most important, and was also located upon the best site in the grounds. The temporary structure erected as a façade to hide the *débris* of the former main hall was a triumph in a way. It was designed (and built within a month) as a front to a building, but constructed as a fence ornamented with *treillage*. Behind the arched opening were arranged stagings in receding tiers—like the seats in the galleries of a theatre—upon which trees in tubs, flowers, etc., were arranged with great skill. It was a model of what might often be done in the way of dignified temporary street decoration. *Treillage* as a medium of decoration was the best suggestion presented by the exposition. M. Acker used it to an unusual extent by covering the sides of the great halls with panelling of plain trellis, and in some instances the principal fronts of important buildings were ornamented by the employment of geometrical arrangements of *treil-*



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#### LONDON—ROYAL MEMORIALS

The memorial to the late King Edward VII is to “consist first and foremost of a statue at a cost of from fifty thousand to sixty thousand pounds in some conspicuous place in the metropolis.” This is said to be a “rough computation” (apparently quite so, if that is to be the cost of the statue alone!). In addition to the statue, it is probable that an historical “London Museum,” on the lines of the Carnavalet in Paris, or a central hall for London University will be erected as part of the memorial scheme.

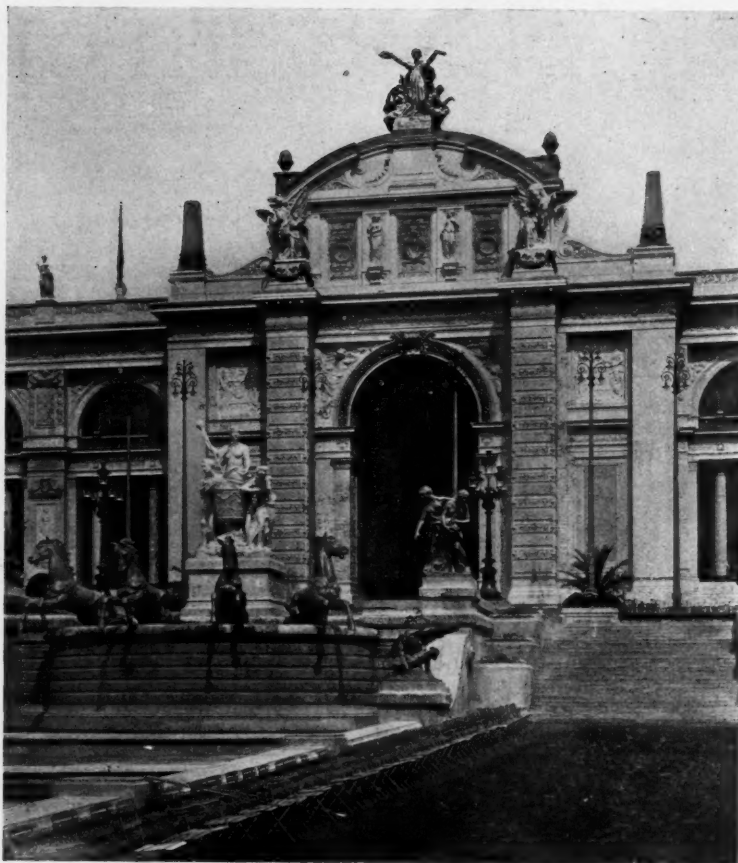
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monument to Queen Victoria at one end and a monument to the petty spirit of British governments at the other—both of which are parts of “Sir Aston Webb’s design”—remains unfinished, and so much “compromised” that as a “great undertaking” the thing is ridiculous. The word “parts” is introduced because it is certain that there *are* “parts” to the executed scheme which it is reasonably certain Sir Aston never desired to incorporate in it—the electric lamp-posts, for instance. It must be doubted whether the archways at the entrance to the Mall from Charing Cross are exactly what he would have desired had he been left entirely to his own choice, and it seems improbable that the design for the entrance to the present semicircular place in front of the archways, which he exhibited at the last Academy exhibition, could be taken seriously as anything else than another mere “compromise” to obtain something resembling symmetry to the approach and bring to an end what must have been a tedious job. The Memorial has been in course of construction during several years, and public interest in it had waned—almost to nothing. Lately a great many suggestions have been made for doing something to keep the national memorial from becoming a national



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MAIN BELGIAN HALL, SIDE ENTRANCE  
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disgrace. But the Gradgrinds and political quibblers are forever among us, and the former resent "mere art." The government Office of Works (a British organization which might be likened to the old office of the Architect of the Treasury Department in the United States before the Tarsney Act), has not proceeded to complete the memorial because London County would get the benefit, and, therefore, it thinks the county ought to pay for finishing the "National" memorial. Fortunately there is some likelihood that the London County Council will take the matter up, and do the necessary. Professor Beresford Pite has sent a suggestion to the *Times* which, given due consideration, might entirely remedy the worst of existing defects in the scheme. The axis of the Mall does not coincide with that of the Strand, of which it forms a continuation, and Professor Pite proposes to form a circular place by completing the line of plan of the building erected by Sir Aston Webb and connecting this place with the Strand by means of an arcade similar to the existing one to the Mall. Although this appears to be a practicable scheme, it is not as interesting as Sir Aston Webb's original design, in which a fountain was placed as a central feature at the intersection of the axes of the Strand and the Mall.

#### THE ST. PAUL'S BRIDGE

The new bridge across the Thames, forming another link between Southwark and the City of London, is to be known as St. Paul's Bridge. The Royal Institute of British Architects is endeavoring to secure proper consideration of the approaches and an architectural design for the bridge itself. The representatives of the Institute were met with a display of stupid hostility upon

the part of a few of the members of the city corporation, and at the present time it is not known definitely whether the mediocre plans prepared by the corporation will be proceeded with, or revised—as may be required by Parliament—or abandoned in favor of some better plan, which could be devised without difficulty by any skilful planner. Professor Beresford Pite has made an admirable study showing the benefit in an architectural way which would accrue to the city by taking into account the relation of the bridge as an approach to Wren's great Cathedral.

The plan which the corporation proposes to submit to Parliament provides for a bridge which shall run from the junction of Southwark Street and Great Guildford Street to a point directly back of St. Paul's. The work proposed will include the widening of St. Paul's Churchyard to the east and the formation of an approach from Cheapside at a point opposite the old post office—which was lately vacated.

#### LIVERPOOL—THE NEW CATHEDRAL

The design for the new cathedral has been amended. A single large tower has been substituted for the twin towers in the original design, and economy of space, better lighting and the closer assembly of the congregation are alleged practical justifications for the change.



BRUSSELS EXPOSITION, 1910  
ITALIAN PAVILION  
CHEVALIER MARCELLO PIACENTINI, Architect. GALLILEO CHINI, Decorative Painter.



BRUSSELS EXPOSITION, 1910  
STATUE OF THE REPUBLIC, FRENCH SECTION  
M. M. QUEF, Sculptor. M. DE MONTARNEL, Architect.

Whatever these may be—whether real or imaginary—the result to the architecture of the building appears very unfavorable. The exterior of the original design exhibited imagination and enthusiasm on the part of the designer to an unusual degree, and life to a style of “architecture” which is ordinarily so completely dead. Most of the fine qualities have disappeared from the design as amended. The fine water-color perspective by Mr. Gascoyne shows a building that is no better than the usual output of “English Gothic”—a term that covers a multitude of sins. The plan, which was never “very much,” is now somewhat less than ever. Like the Irishman’s shanty it has “the front door in the back-side”—if one may judge, from the position of the altar, as to what is intended to be the “front.” Perhaps, however, the altar will be placed upon wheels and moved round by means of a storage battery, in which case the lack of direction to the plan would be eminently suitable—but why, I wonder, an entrance to the church with an arch big enough for the end of a trainshed?

### A SITE FOR THE NATIONAL ACADEMY

A POSSIBILITY OF A SELECTION THAT WOULD INVADE THE CITY PARKS IS AGAIN RUMORED

IT is most unfortunate that those in charge of the administration of the National Academy of Design should be so indifferent to the good opinion of the people of the City of New York as to permit any further discussion of the possibility of the selection of a site in

any of the city’s parks for a much needed new building.

We have little doubt that the more conservative element in the councils of the Academy deprecate what may come to be regarded by the general public as a determined purpose to secure such a site. Some of the New York dailies are now discussing with much acrimony a rumor that it is proposed to set aside a strip of land on the west side of Bryant Park extending from Fortieth to Forty-second Streets. The arguments that marked the discussion of a year ago, when the Arsenal site in Central Park was proposed, have been revived. It is to be hoped that the Academy will at once take such action as will abate this by declaring in no uncertain tones that it is not its intention to use either effort or influence toward securing a permanent location that meets with so much disfavor.

In common with all who have the interest of the National Academy at heart and feel the necessity for a home for this organization, we are anxious to see a proper place provided where the Academy, and perhaps other art organizations, may find a suitable and permanent location, and where there may be made available adequate space to house all exhibitions of the fine arts. Such a building does not now exist, and this fact may be construed as little less than discreditable to the city. It indicates lack of appreciation of its artistic needs.

The problem can be solved, and satisfactorily; but no solution that contemplates any restriction or encroachment on present park areas will, we are constrained to believe, meet general approval.



BRUSSELS EXPOSITION, 1910  
PAVILION OF THE CITY OF BRUSSELS  
JOSEPH VAN NECK, Architect.





BRUSSELS EXPOSITION, 1910  
PAVILION OF HOLLAND  
W. KROMHOUT, Architect.

## HEIGHTS AND WIDTHS

When an architect receives either from an individual, or from some representative body, instructions for an important building, he is sure to discover, before he has read them through, that excellence in proportion is to be an important feature in the work. And he sometimes wonders what sort of an idea the author of the instructions had about proportion, and by what means exactly he acquired the idea. For though one man's perceptions of excellence in this respect may be naturally greater than another's, just as his perception of excellence in coloring or in music may be, yet nobody is such a born judge of proportion as to require no training. Even the most artistic races, like the Greeks, made palpable mistakes about it at first—compare, for instance, their archaic works of, perhaps, 1000 B. C. with those of the best period, five or six centuries later. The Greeks always had perceptions of beauty, but those perceptions went terribly wrong at first. The type of "perfect in their mind, In Nature they could nowhere find"; and it took long labor to evolve it. And if the most artistic of races had to seek so long, and only to discover little by little, what can the modern English expect?

The most hopeful thing for us is the fact that our forefathers, after long training, really attained, for a time, excellence in form, though in the main they have long lost it; and after generations of hard endeavor, may perhaps, as the Germans seem to be doing, bring it to life again.

Not that there have been no inquirers into theories of proportion among our own countrymen. The rule has rather been, many investigators, but little success. Perhaps it was because they spread their net so wide that they caught so little. They determined to find some

principles of beauty which would be the same for all types of buildings, in all sorts of styles; for oblong buildings, square buildings, and circular ones, which would apply to the Parthenon, the Pantheon, York Minster, and the Tower of the Winds; to the Aya Sofia; to the Temple of Vesta at Tivoli, and to Salisbury Cathedral. It was like trying to discover proportions which would make a really fine man, a fine elephant, or a fine eagle. All these may be beautiful in their season, but they are beautiful just because they differ. Who told the investigators that one type of beauty must suffice for all the world, and that there were to be none beside it? So they went on "Letting buckets into empty wells, And growing old in drawing nothing up." They were the alchemists of angles—always at work, always boasting of their nearness to success; and yet never really grasping the prize they sought. They would take the plans and sections of some noted building, and by drawing lines here at an angle of 30° with the horizon, there, perhaps, at an angle of 45°, and elsewhere at some other angle, would show you that the

points at which they intersected gave you (or nearly gave you) the principal heights in the building. But this naturally depended on the place your line started

(Continued on page 20)



BRUSSELS EXPOSITION, 1910  
END ELEVATION (DETAIL), CANADIAN PACIFIC RAILWAY

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## A WELL OUTLINED COMPETITION

IT is with much satisfaction that we print in another column what we believe is the most recent and probably the best example of the complete acceptance by a building committee of the principles set forth in the Institute's circular of advice on competitions. As will be noted, eight of the twelve competitors are to be chosen from the open field, thus insuring the fullest opportunity for the presentation of a series of designs, some of which must certainly result in satisfactorily meeting the conditions of this important and interesting problem.

This competition affords an excellent illustration of what is being accomplished by the Institute in furthering the best interests of the profession and clearly indicates how essential it is that the men high in its councils who are unselfishly giving their time and thought to this important subject should have their efforts sustained by the unanimous approval and support of their professional brethren.

As set forth the program presents every requirement of a well conducted contest, and under the able advisory judgment of Professor Laird it is not difficult to foresee its successful conclusion.

## STATE BOARDS OF ARCHITECTURE

FOLLOWING the example of the States of Illinois, New Jersey, California, Colorado and Louisiana, the State of Indiana will, it is believed, during the coming session of its legislature, take up the question of a proposed law "providing for the appointment of a State Board of Architects for the licensing of architects and the regulation of the practice of architecture."

The proposed bill has been drafted by the committee on legislation of the Indiana Chapter of the Institute with the benefit of the best legal advice obtainable. In its present form, this bill is thought to embody every

provision that can be wisely enacted, and it is to be hoped that it will pass the legislature without material amendment or excision. The enactment of similar laws in the States above mentioned has disclosed certain features that would seem to require amendment or material change to secure the results desired. These matters have all had due consideration in the framing of the Indiana bill, and it is said to be the opinion of the profession in that State that it provides the essentials of a wise law.

Probably no profession is so beset with the pernicious activities of unqualified claimants as that of architecture. Particularly is this true in certain sections of the country where may be found irresponsible men of no training in design, but with, perhaps, a modicum of experience as builders, who usurp the duties of the architect and assume his title to the discredit of the entire profession. If the general establishment of State Boards will serve to curb the activities of freebooting "Architects" they will result in a great and lasting benefit. The honest, competent man will welcome a wise and just law as affording protection alike to himself and his client. It may, however, be well to bear in mind that as eventually the practice of architecture will probably be under legal control throughout the United States, the various State laws should be so "standardized," as it were, in their main provisions, with such minor features as State or local conditions demand added, that an enforcement, without confusion, will be possible in every section of the country.

The efforts of the Indiana Chapter should receive the active support, as doubtless they will, of every architect worthy of the name practising in the State.

## THE BOSTON ART COMMISSION

THE mental processes of Boston art commissions and juries, as evidenced by their action from time to time, are frequently past understanding. Yet their dicta are not at all times irrevocable, as witness the instance of the MacMonnies Bacchante some years ago.

We now learn from local papers that the edict has gone forth that there shall be no portrait of Mrs. Julia Ward Howe, lately deceased and the authoress of the Battle Hymn of the Republic, placed in Fanueil Hall. As far as reported the Commission gives no reason for its decision other than to suggest that a more appropriate memorial would be that of a bust, and the most appropriate place for the bust would be the Boston Public Library.

This Art Commission, it would seem, regards Mrs. Howe's stirring poem simply in the light of a notable literary production, and ignores the fact that at the time of its publication it measured the rhythm for a host of marching feet that tracked across the battlefields of the Southern States. It would appear to the casual observer that Fanueil Hall, "the cradle of American liberty," would be a most fitting place to hang a portrait of the woman whose lines aroused the spirit of patriotism in thousands of breasts and for whom every one, regardless of past feeling or present geographical confines, now undoubtedly cherishes a most sincere respect.



BRUSSELS EXPOSITION, 1910  
CANADIAN PACIFIC PAVILION—GOLD MEDAL  
FRANCIS S. SWALES, Architect.

(Continued from page 18)

from; and if it did not do what you quite expected, why, you must start it from another place.

This is why the study of proportion, though still much talked of, is little pursued. Our predecessors, like the alchemists of old, were too ambitious. They wanted to know everything when they hardly knew anything. They might have worked to more purpose if they had worked within a narrower range—if, for example, they had set out for a while to compare the interiors of buildings of the same class, and mainly of the same shape. But they took all knowledge for their province, as the young architect is encouraged to do to-day, and, consequently, if they subdued any of it, it was only some detached district here and there. The rest was desert, a sort of 17th-century Africa, "On whose downs, Draughtsmen showed elephants instead of towns." But an approximately true map, were it only of a county, is worth more than a false or vague one of a continent; and a few materials for such a map of the proportions of buildings is what we here append. The following are the actual proportions, as nearly as they can be scaled from drawings, of the naves of certain English and a few foreign churches. The clear width across the nave or other avenue from wall to wall is, in each case, given as 1, and the height from the floor to the springing of the cross vault of the nave is what follows. The naves which here follow were all vaulted, or treated as vaults. Those of Peterborough and Richester, which have angular wooden ceilings, form a separate category.

1. The nave of Canterbury Cathedral is about 26 ft. wide, measured across it from column to column. If

this width is taken as 1, its height from the floor to the springing of the vault is about  $2\frac{1}{4}$ . The vaulting above this is of Middle Gothic date, and moderately high in pitch.

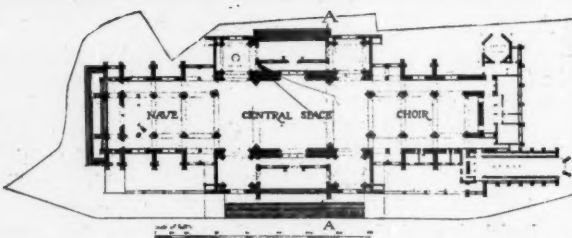
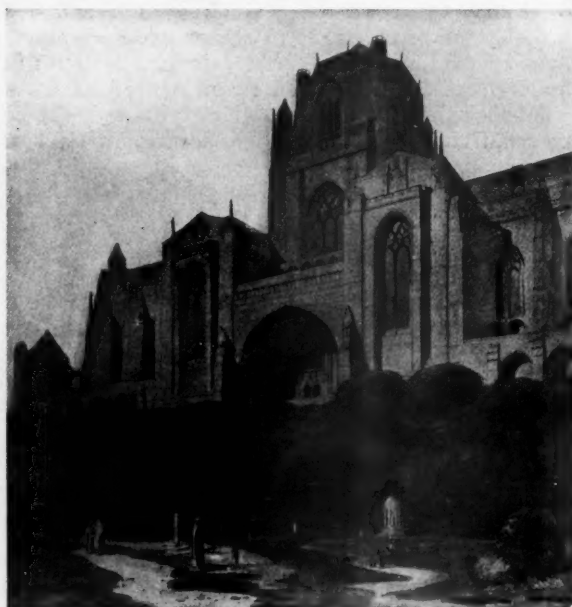
2. The nave of York Minster is about 46 ft. wide between the clerestory walls, and if its width is counted as 1, its height to the springing of the transverse arches is about  $1\frac{1}{2}$ . The vault itself is rather steeply pointed.

3. The nave of Lincoln Cathedral is nearly 40 ft. wide between the columns. If this 40 ft. be counted as 1, the height from the floor to the springing of the transverse arches will be about  $1\frac{1}{4}$ . These pointed arches are of pleasing form, neither too high nor too low, although some writers have asserted that Lincoln nave ought to be five-and-twenty feet higher than it is.

4. The nave of Wells Cathedral is about 33 ft. wide from column to column; and if we count this 33 ft. as 1, the height to the springing of the transverse arches will count as about 1 1-3.

5. The nave of Winchester Cathedral is about 33 ft. wide from column to column; and if this 33 ft. counts as 1, the height from the floor to the springing of the cross arches is about 1 5-6. The vaulting is Early Perpendicular.

6. The nave of Ely Cathedral (if its width be counted as 1) measures about 2 to the springing of the



AMENDED DESIGN, LIVERPOOL CATHEDRAL  
G. GILBERT SCOTT, Architect.



cross arches which divide it from the great octagon. These arches are rather steep, but they do not run across the nave at every column.

7. The nave of Chichester Cathedral is about 26 or 27 ft. wide from wall to wall, and if this 26 counts as 1, the height from the floor to the springing of the transverse arches will be equal to about 1 2-3.

8. The nave of Norwich Cathedral, if its width between the nave piers counts as 1, has a height from the floor to the springing of the cross-vault equal to about 1 4-5.

9. The nave of Exeter Cathedral is about 33 ft. wide between nave pier and nave pier (measuring across it), and if this 33 ft. counts as 1, then its height to the springing of the vault will count as about 1 1/4.

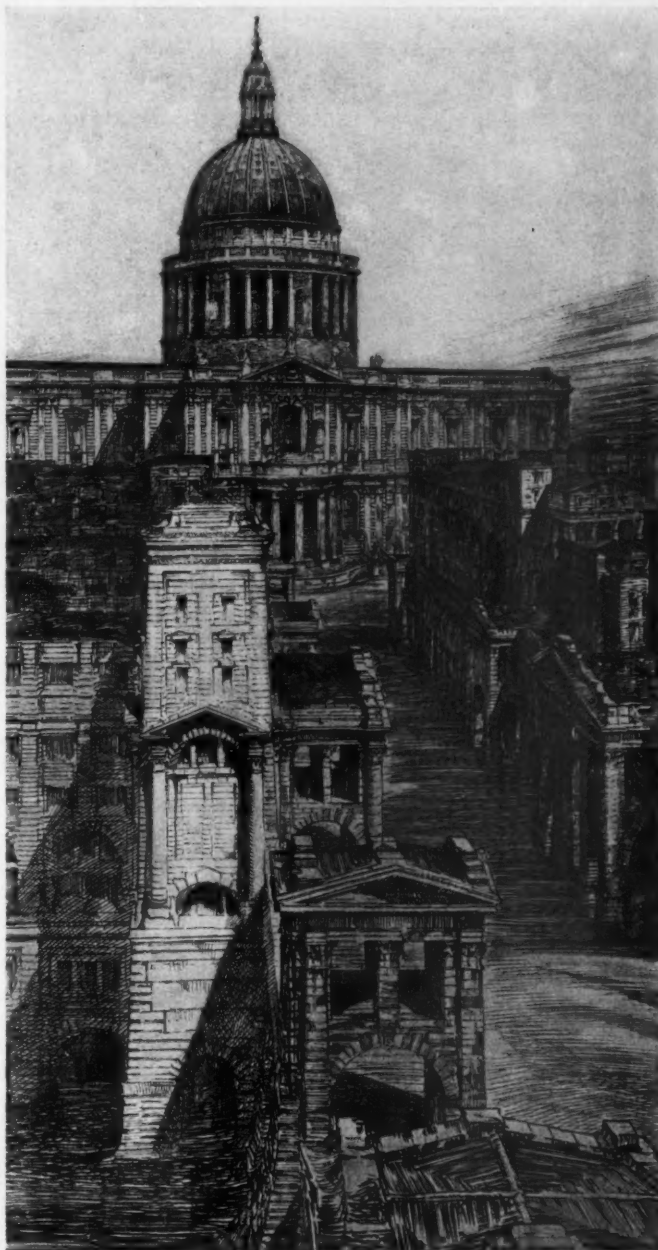
10. If the width across the nave of Christchurch Priory, Hants, counts as 1, its height from the floor to the springing of the vault will count nearly as 1 7/8.

11. Coming down from cathedral naves to ancient chapels and minor structures, the beautiful little 16th-century chapel built by John Lane, at Collumpton, Devon, which is a small but excellent example of fan-tracery vaulting, if we count its width as 1, has a height of about 3/4 from the floor to the springing of the vault, and the total height from the floor to the apex of the vault (at its soffit) will be about 1 1/4.

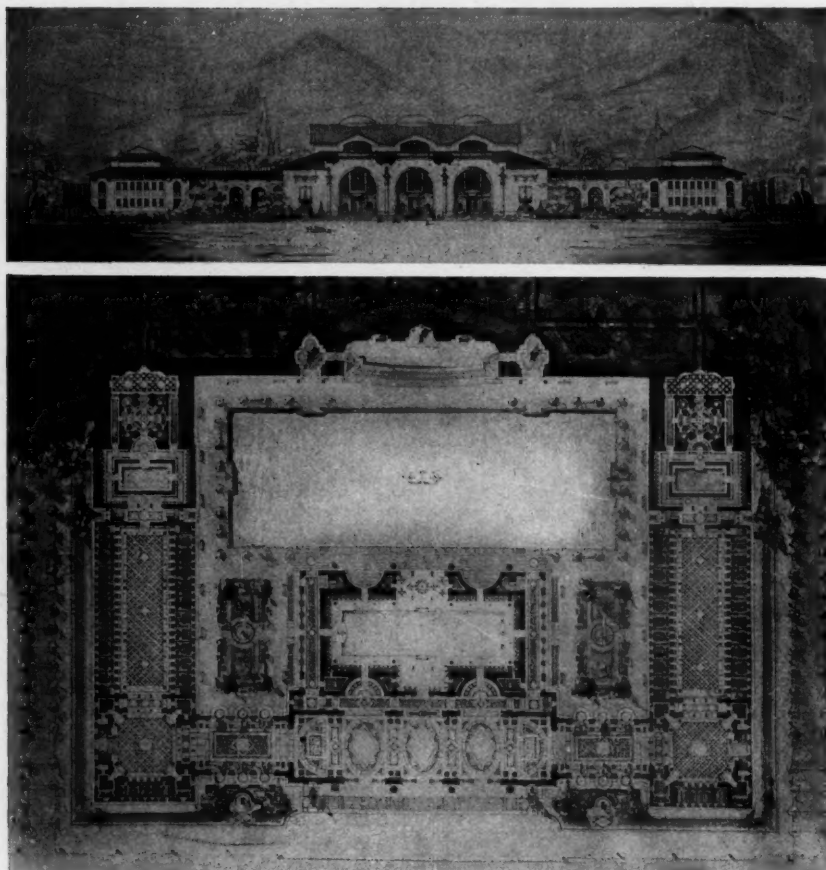
The above eleven are all vaulted or quasi-vaulted avenues; and, so far, fairly admit of comparison amongst themselves. Omitting the little chapel at Collumpton (though it is almost perfect enough to be worth visiting Collumpton to see), it appears that the cathedral naves in the list, if their widths are counted in each case as 1, range from a height of 2 1/4 (Canterbury) down to a height of 1 1/4 at Exeter and at Lincoln. And in all cases, as we live in space of three dimensions (height, width, and depth), the depth—that is, the *length* of the avenue—will be an important factor in the problem, and must be considered before it can be completely solved. For the moment it is left out of consideration, that attention may be given, in the first place, to the proportion of height to width.

There are two English cathedrals, Peterborough and Rochester (to say nothing of Ely), whose naves are not vaulted, and which, therefore, cannot usefully be included in a comparison amongst those which are. For the purpose of our inquiry into the relation of heights to widths, they form a small group by themselves. Rochester nave has its walls surmounted by a low-pitched roof whose height in the centre is only about one-sixth of its span. Peterborough has a

fine ceiling, panelled in angular compartments, and so arranged that the central part of it is horizontal, while its sides slope upwards at an angle of nearly 45°. If the width of each nave is stated at 1, the height of Rochester nave from the floor to the springing of the wooden roof is about 2 1-3. If the width of the Peterborough nave is called 1, the height from the floor to the springing of the wooden ceiling will be about 2 1/8. A recent and very interesting R. C. church, by Mr. E. Goldie, the church of Our Lady of Lourdes, at Acton,



DESIGN FOR APPROACH. ST. PAUL'S BRIDGE, LONDON  
PROFESSOR BRERESFORD PETE, F. R. I. B. A., Architect.



A BATHING ESTABLISHMENT, COMPETITIVE DESIGN—SOCIETY OF BEAUX ARTS ARCHITECTS, PARIS  
First Medal, WILLIAM VAN ALLEN.

has a low roof of similar pitch, and here, if the width of the nave is called 1, the height of the walls to the wall-plate will be about 1 2-3.

Leaving cathedrals at this point, we can only glance at the proportions of a few smaller churches, chiefly modern. All Saints, Margaret-street (by the late Mr. Butterfield), has an open roof of high pitch. If the width of the nave between the columns is called 1, the height of the walls to the wooden roof-plate is 2. St. Michael and All Angels' Church, Brighton (an early work of the late Mr. Bodley's), if the width between the nave columns is called 1, has a height from the floor cornice, at which its cradle roof springs, of 1½. The church of St. Augustine, Penderley, Manchester (by Bodley and Garner), has a bold internal cornice, and above this a segmented pointed ceiling with ribs. If the width across it from pier to pier counts as 1, the height from the floor to the bottom of this cornice is 1 3-5. The Saviour's Church, Bolton-le-Moors (by Paley and Austin), is, except at the chancel end, in one span, and 50 ft. wide between the walls. It is 40 ft. high to the tie-beams, and is well worth studying for its suggestions as to the treatment of large churches with

few columns. The church of St. James the Less, Garden-street, Westminster (Mr. G. E. Street), has a wooden ceiling in six cants, or slopes; and, taking the clear width of the nave as 1, the height to the top of the cornice from which the roof starts is about 1 1-5. A church which was begun in Kensington in 1901 (by Mr. Bodley), and which has a pointed ceiling with a stone rib across it in every column, if we call its width 1 between the columns, has a height of 1½ to the base of the roof cornice. Mr. Bodley's church of St. Matthew, Chapel Allerton, resembles the last a good deal in design, but is only about 1½ to the roof cornice.

A few very unpretending churches—the churches, chiefly where fishermen used to worship—and some of them worship still—have lately had more notice than they once did, and perhaps owe this notice partly to the interest taken in them by

the late Mr. Sedding. They are usually of two, three, or even four spans, without clerestories. Such is the church of St. Ives, Cornwall; and if we take the width of its nave between the columns as 1, the height to the springing of the cradle-roof will be about ¾. Nearly all these churches have curved ceilings, and no tie-beams of any sort, and any visitor to our South-Western counties will find them in Devonshire as well as Cornwall. Taking in each case the width across the nave as 1, the height of Sancreed Church, to the base of the roof cornice, is very nearly ¾. At Portlemouth, S. Devon, it is 1, so that the clear height of the nave is equal to its width. All these last proportions are low, but the extreme plainness of the buildings makes them tolerable, and sometimes even pleasing; and now, when some architects even are tempted "to hide by ornament the want of art," there may be something to learn from the doings of the fishermen who found it possible to hide by art the want of ornament. Good proportions, especially internal ones, need more and more to be insisted on; but proportion costs money, and more, it costs thought, and neither money nor thought is over-plentiful in the England of to-day.—*Building News*.

## THE APPROPRIATENESS OF THE MONUMENT TO ITS SITE

That the character of the monument should determine its setting is one of the arguments set forth in the annual report of the Art Commission of the City of New York for the year 1909.

In order to show graphically the main points of its contention the commission has included in this report photographs of various monuments erected in New York City, with notes as to the relative suitability of the monument to its site. We reproduce the most important of these by permission of the Commission.

Realizing that it is easier to prevent the placing of a monument on an undesirable site than it is to remove one that has become associated by long occupancy of a certain location, the Commission is anxious to impress upon the community the value of judicious selection. Perhaps the greatest inconsistency we have in New York is the Nathan Hale statue. The historical facts surrounding the capture and death of Hale, whose life



SCHILLER.

A well-placed bust, as it is part of the surroundings, and these are suitable to a poet.

was sacrificed by the British as a reprisal for the execution by the order of Washington of the traitor Arnold, are all associated with the sylvan neighborhoods that skirt the shores of the Hudson.

Hale's statue, one of our few creditable works of art out of doors, stands in City Hall Square near the northwest corner of the postoffice. Here the thousands of hurrying people who daily find their ways to the approaches to the Brooklyn Bridge or the streets leading to the suburban ferries create one of the busiest points in the city. The statue and the lesson it was intended to teach are dwarfed to insignificance. If placed in one of our smaller parks it would remain a thing of beauty, insistently but quietly telling the story it was designed to proclaim.

This site was ever an undesirable one for a statue of this sort, just exactly as are those of Lincoln in Union Square and Greeley in Greeley Square. But it often happens that statues whose sites were originally well selected have become, by reason of the shifting of population and business centers, out of place with their environment and best removed to some other and more appropriate location.

This is particularly true of the equestrian statue of



SOLDIERS AND SAILORS MONUMENT, NEW YORK.

This is a well-placed monument, as it stands on an eminence overlooking the Hudson and is generally seen from a distance which befits a monument of this character.

Washington, on the southern side of Union Square. Here we have what is perhaps one of the best equestrian monuments in this country. Its surroundings are of the cheapest forms of moving picture theatres and the people that daily line the streets are a quick moving commercial type who probably ignore the presence of the monument or if they note it do not grasp either its historical or artistic significance.

The Commission has not in this report taken into consideration the removal of undesirable monuments, but has only treated of existing good examples poorly placed. New York is no exception to the other greater cities in this country that own among their examples of municipal "art" a great many monuments that should never have found a resting place in the city's streets or parks. Many of these are the gifts of societies of citizens of foreign birth. Their offer and acceptance was before the institution of the Art Commission when the city government would permit any atrocity of this nature before they would run the risk of antagonizing the donors.

Fortunately conditions now make this sort of thing an impossibility. Yet it is very difficult to rid the city of a lot of effigies that are an eyesore to the better trained artistic sense of the community.

With the tariff on art removed and a growing ap-



MOORE.

This monument has no logical relations to its surroundings and is merely an excrescence on this broad lawn.



preciation on the part of the masses the outlook for a higher phase of municipal art is bright. Still there are many communities where there is no intelligent discrimination as to the selection and placing of monuments out of doors. It is urged that these art commis-

sions should be appointed in every large town and city throughout the country. If not, our streets and parks will become resting places for poorly designed and placed monuments, a source of regret to the present generation and a reproach by those that follow.

## RECENT LEGAL DECISIONS

### POWER TO CHANGE TIME LIMIT BY ORAL AGREEMENT

A written building contract fixed the time limit within which the work was to be completed and after which damages should be allowed if not then completed. It was held that it was within the power of the parties to change the time limit by oral agreement, afterwards made, extending the time, and that the court would respect such change, if made in good faith, and refuse damages suffered prior to the date fixed by the change. *Campbell v. Kimball*, Supreme Court of Nebraska, 127 N. W. 142.

### AUTHORITY OF PRESIDENT OF BUILDING CONSTRUCTION COMPANY TO MAKE SUBCONTRACT

A building construction company had a contract for the erection of a public school. A plumber met the president of the company and offered to do the plumbing for \$16,850 and was told to go ahead. Soon after the company repudiated the contract and the plumber sued for \$1,500 as profit of which he had been deprived. It was held that the president of the construction company had no implied power to award subcontracts. There was no evidence that the corporation itself by its board of directors ever assented to the contract. It would have been different if it had appeared that authority to make this particular contract, or a class of contracts to which it belonged, or contracts generally had been delegated to the president, or if by holding out the president as authorized to make such contracts the corporation had estopped itself from denying such authority. The court held that the plaintiff should have been non-suited. *Murphy v. W. H. & F. H. Cané*, New Jersey Supreme Court, 76 Atl. 323.

### COMPLETION OF CONTRACT—DELAY CAUSED BY OWNER

A factory building contract called for completion by a certain date. On that date the building was completed except as to a loading platform. The construction of this platform had been postponed by request of the owners and afterwards erected promptly on request and as directed by their superintendent acting under their instructions. It was held that the building was "completed" at the required date within the meaning of the contract. *Iron Clad Mfg. Co. v. Thomas B. Stanfield & Son*, Maryland Court of Appeals, 76 Atl. 854.

### CONSIDERATION FOR AGREEMENT TO PAY FOR EXTRA WORK

An owner let a contract for the carpenter work and one for the mason work to different contractors. During the progress of the work the contractor for the carpenter work found that the mason work was being done in such a defective manner that the cost of the carpenter work would be far greater than had been contemplated. He therefore refused to finish the work unless promised extra compensation. The owner signed an agree-

ment to pay him \$350 extra. On completion of the work he paid him \$25 and refused to pay the remainder, alleging that there was no consideration for the agreement to pay extra compensation. It was held, however, that the plaintiff was not bound to do the extra work rendered necessary by the defective mason work, and that this extra work was a benefit to the owner and a detriment to the plaintiff and hence a good consideration for the promise to pay therefor. *Marten v. Brown*, New Jersey Supreme Court, 76 Atl. 1009.

### DEVIATION FROM CONTRACT BY OWNER'S DIRECTION

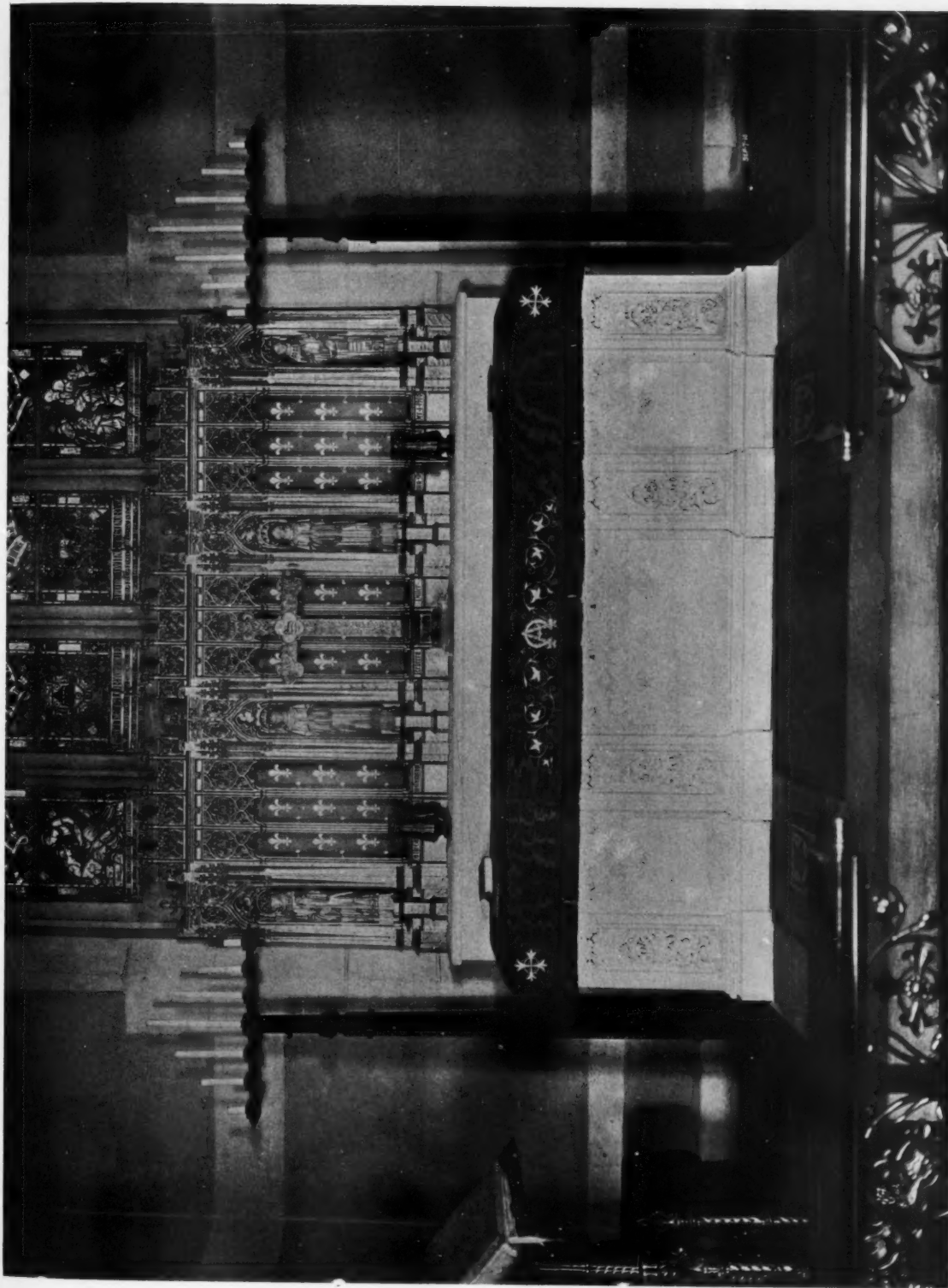
No deductions should be made from the balance due under a building contract price for deviations from the contract made by the contractors in consequence of directions from the owners or their duly authorized agents. And no deductions for damages should be allowed the owner for any damage to the wall of a factory erected by contractors caused by excavations made merely for the installation of a railroad switch. *Iron Clad Mfg. Co. v. Thomas B. Stanfield & Son*, Maryland Court of Appeals, 76 Atl. 854.

### BUILDER'S OWN EVIDENCE ADMISSIBLE AS TO WHETHER BUILDING ERECTED ACCORDING TO CONTRACT

In an action by building contractors for a balance due, one of them was allowed, over objection, to answer a question as to whether or not, based on his experience as a builder, the building was put up in accordance with the written specifications, plans and contract. It was held that the question was admissible, as the witness was not a mere expert, answering a hypothetical question, but had actual knowledge of the facts. *Iron Clad Mfg. Co. v. Thomas B. Stanfield & Son*, Maryland Court of Appeals, 76 Atl. 854.

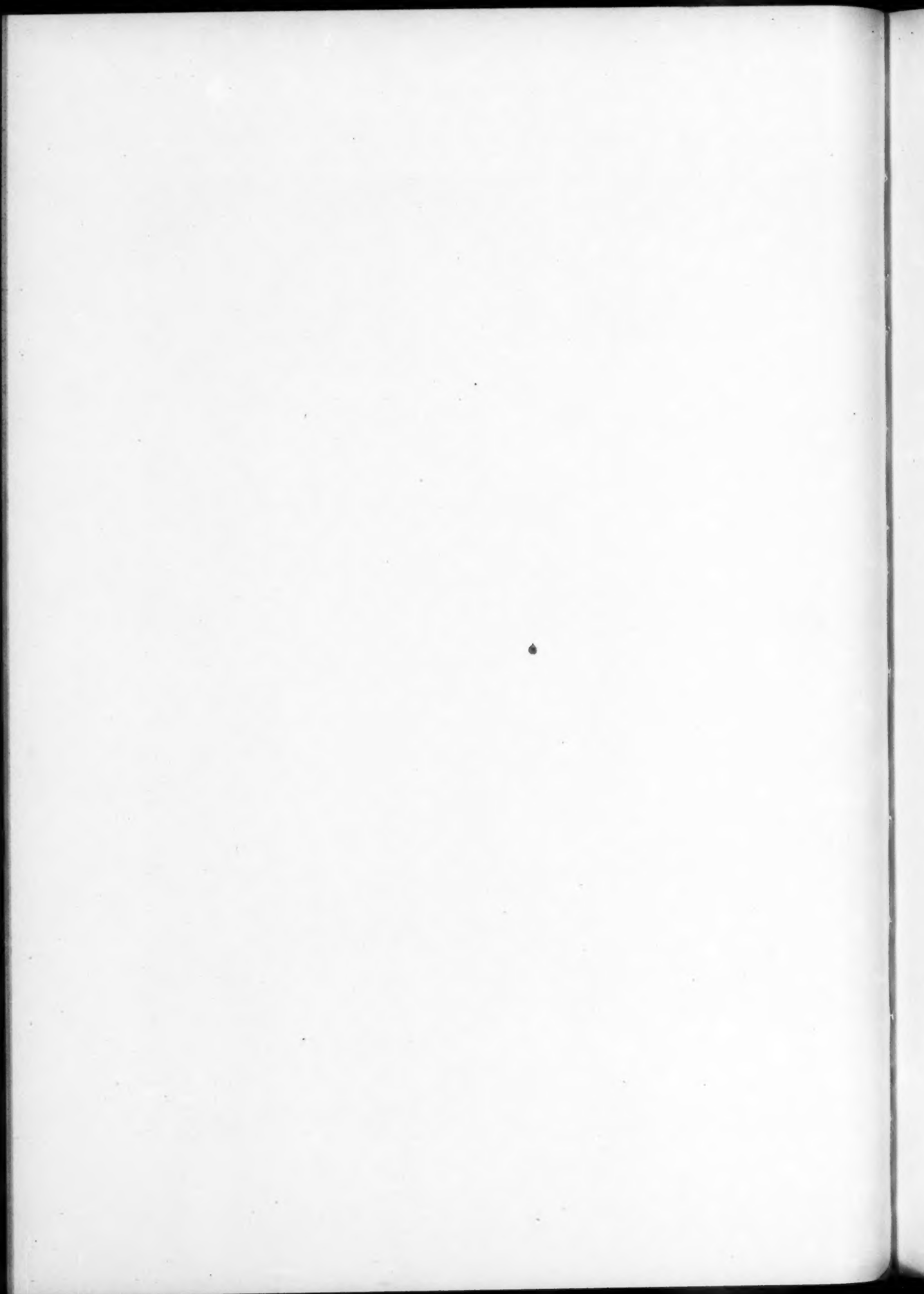
### RIGHT OF ACTION ACCRUES ON ABANDONMENT OF CONTRACT

A contract was made for the painting of certain buildings, the contractor to receive 75 cents an hour for time spent by him in overseeing and directing the work, \$4.50 per day for each workman employed and the cost of materials, he guaranteeing that the cost would not exceed \$1,500. The owner agreed to advance the wages and money for bills for materials. The contractor's own compensation was to be paid only on completion of the work and providing that the total cost did not exceed the guaranteed limit. The contractor breached the contract by abandonment. The work was completed by the owner, who then sued to recover from the contractor the excess over the contract price and the cost of the extras. It was held that his right of action accrued as soon as the contract was breached and actual payment by him of all sums in excess of \$1,500 was not required. *Gordon vs. Gillespie*, Supreme Court of Washington, 109 Pacific 109.

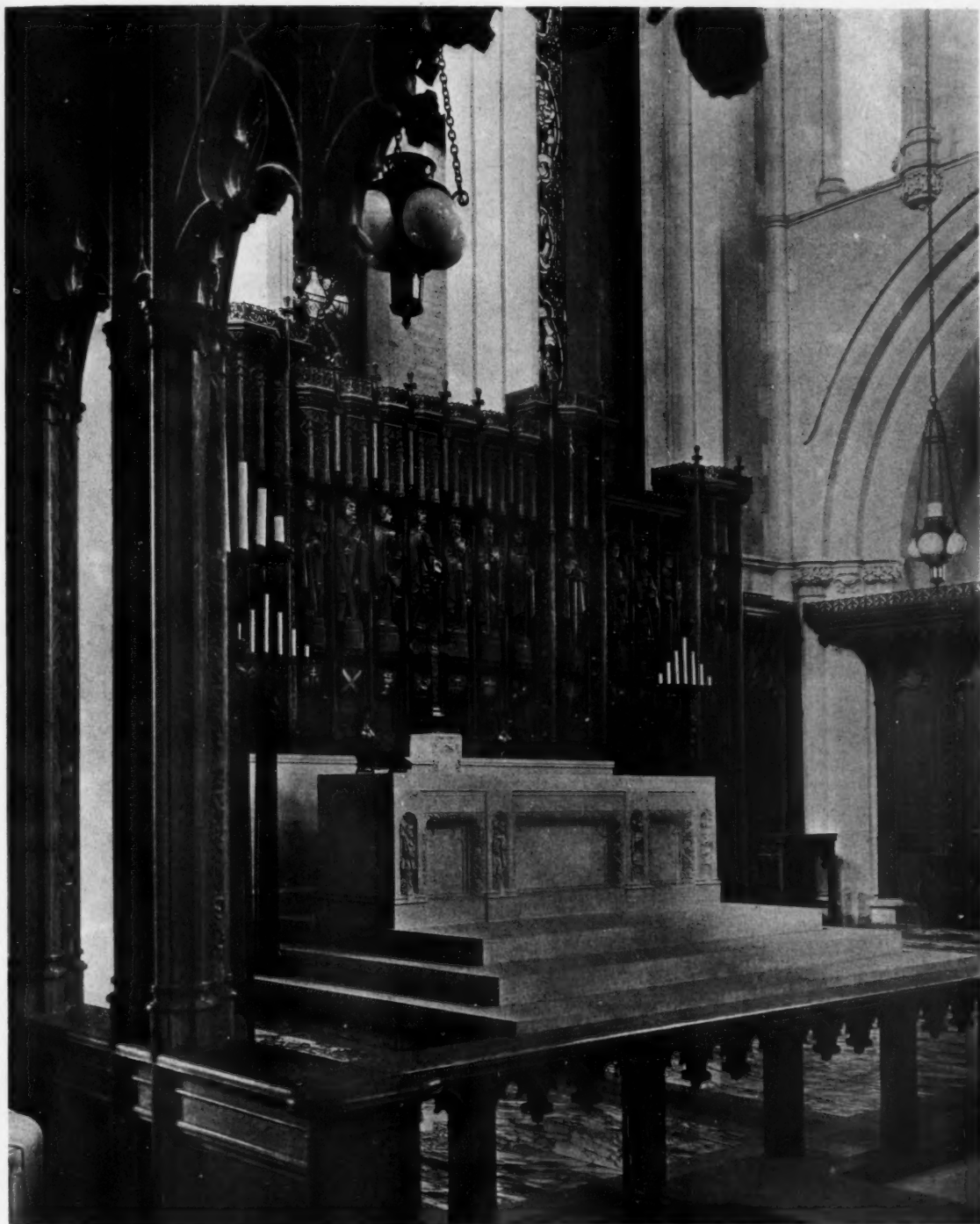


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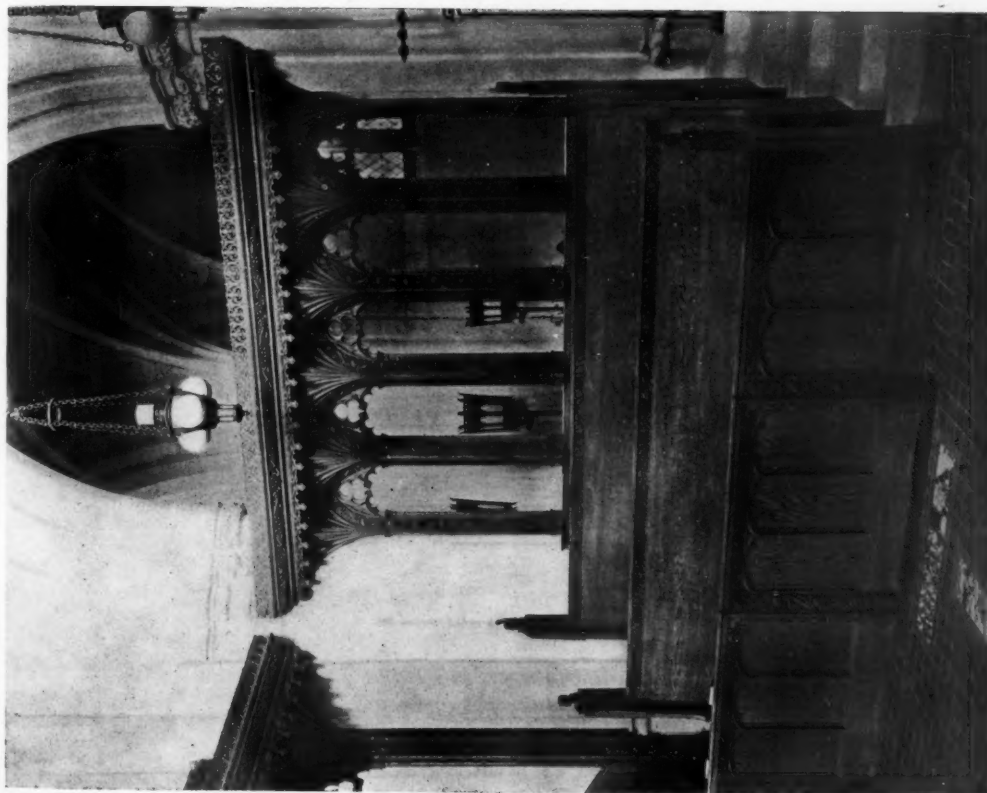
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LOOKING FROM NORTH AMBULATORY, CALVARY CHURCH, PITTSBURGH, PA.

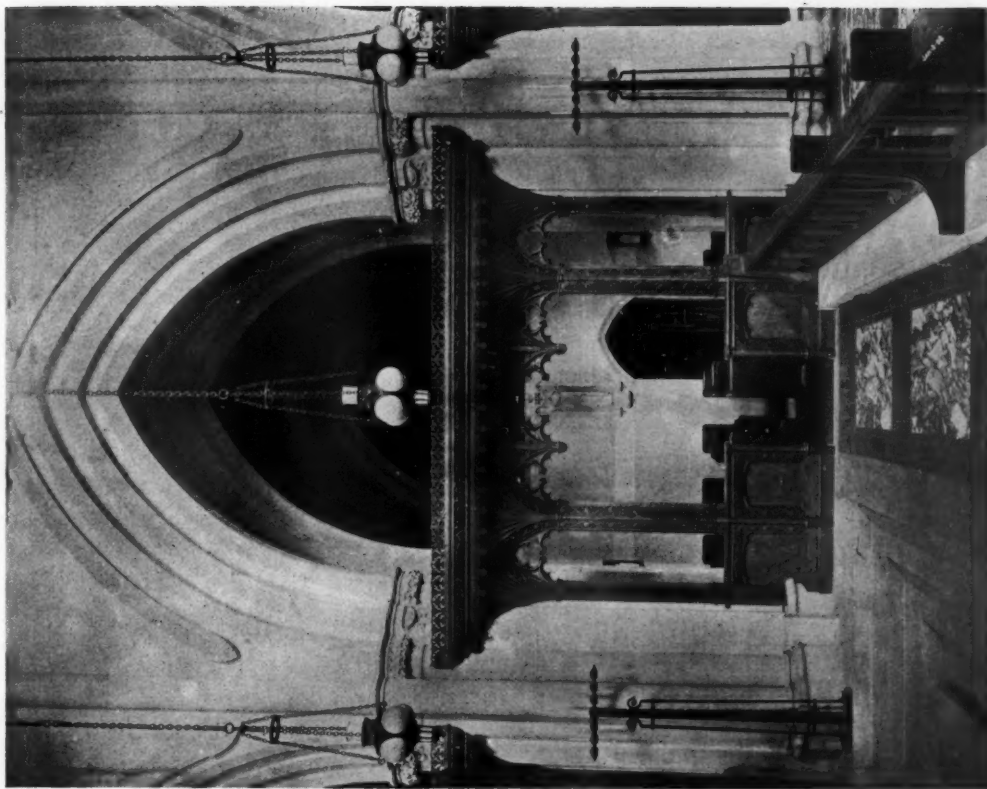
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CHOIR AND CLERGY STALLS, CALVARY CHURCH, PITTSBURGH, PA.



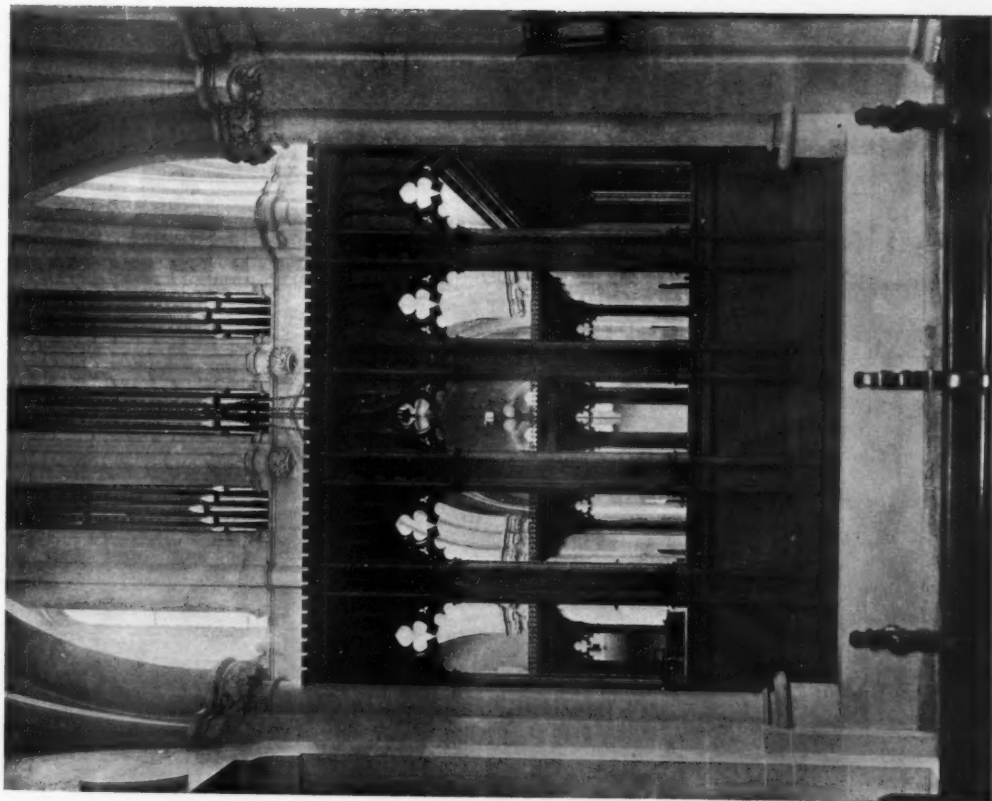
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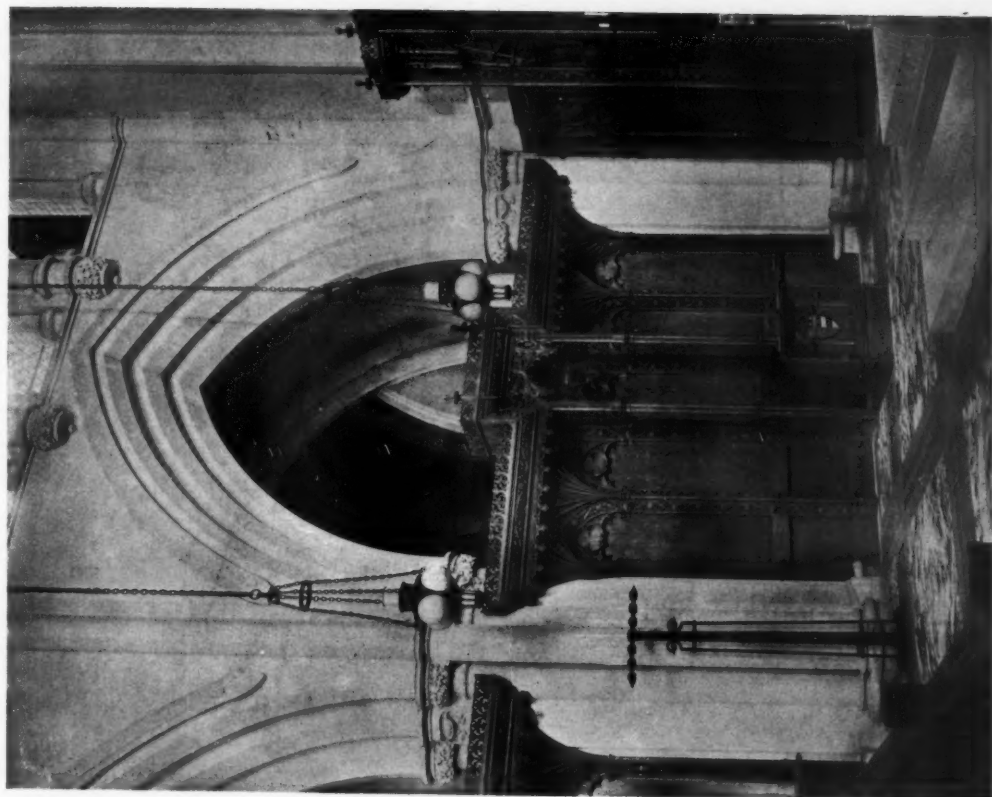






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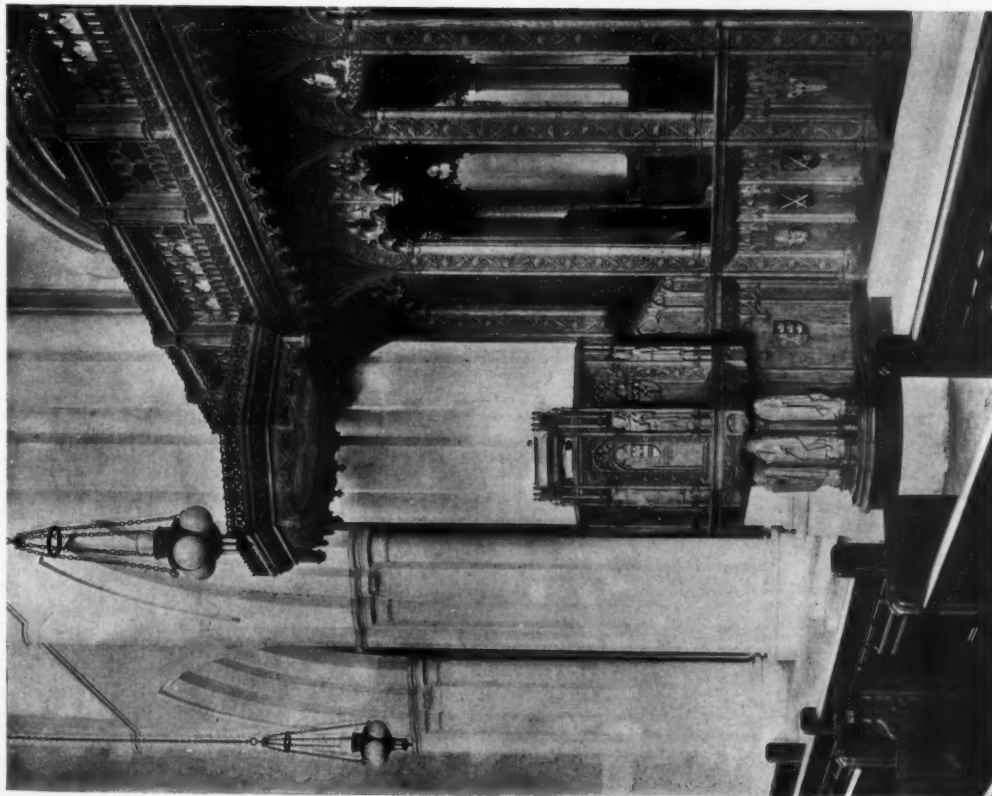


BISHOP'S CHAIR, CALVARY CHURCH, PITTSBURGH, PA.

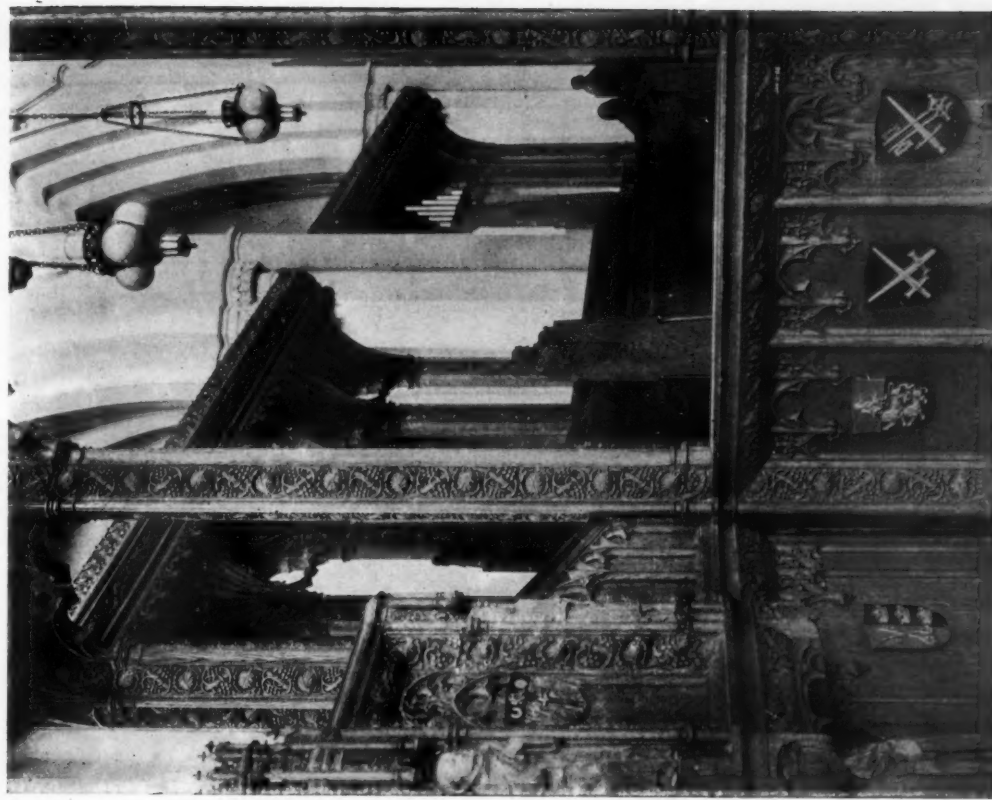
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DETAIL OF ROOD SCREEN AND PULPIT, CALVARY CHURCH, PITTSBURGH, PA.



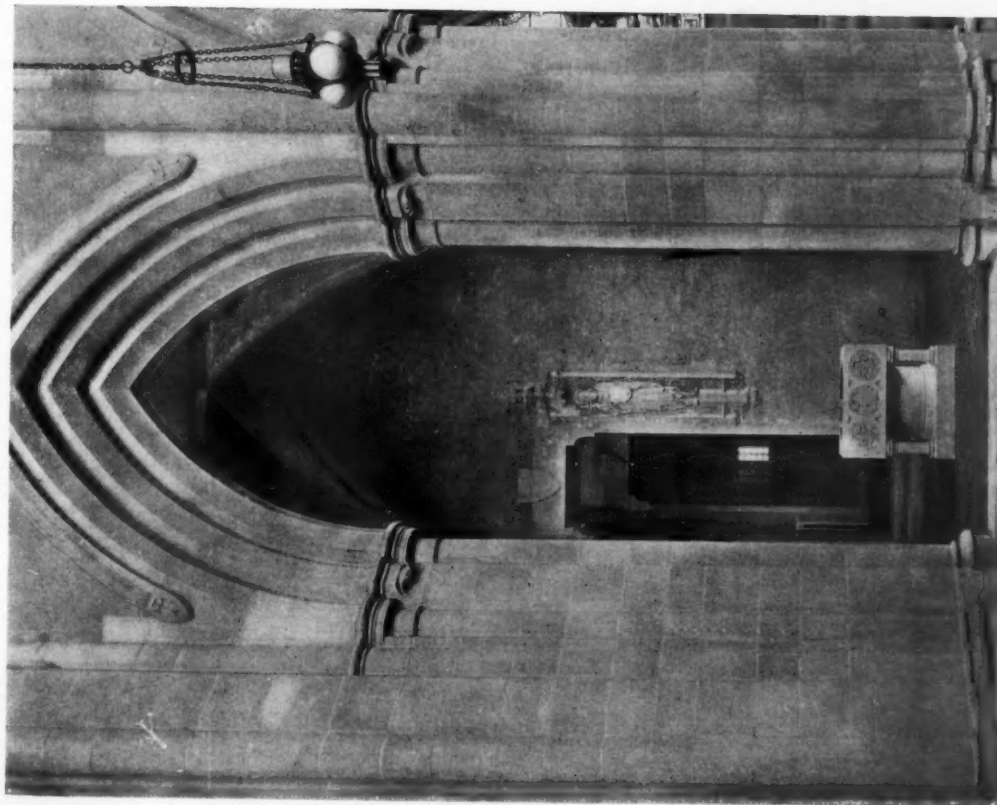
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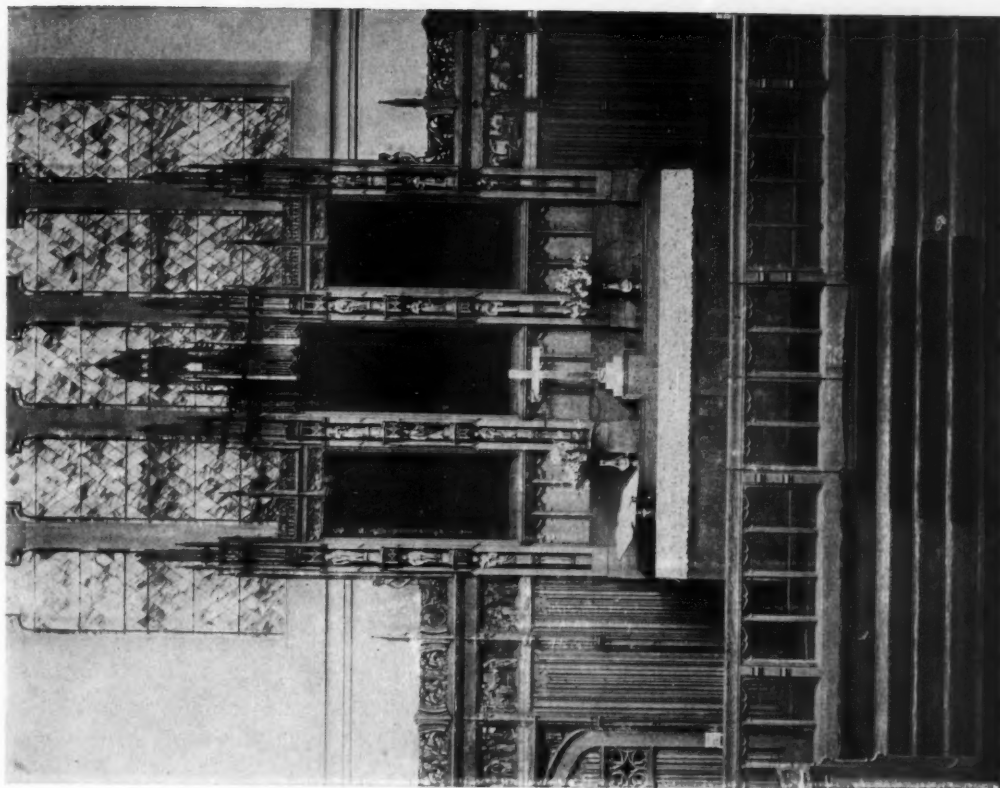
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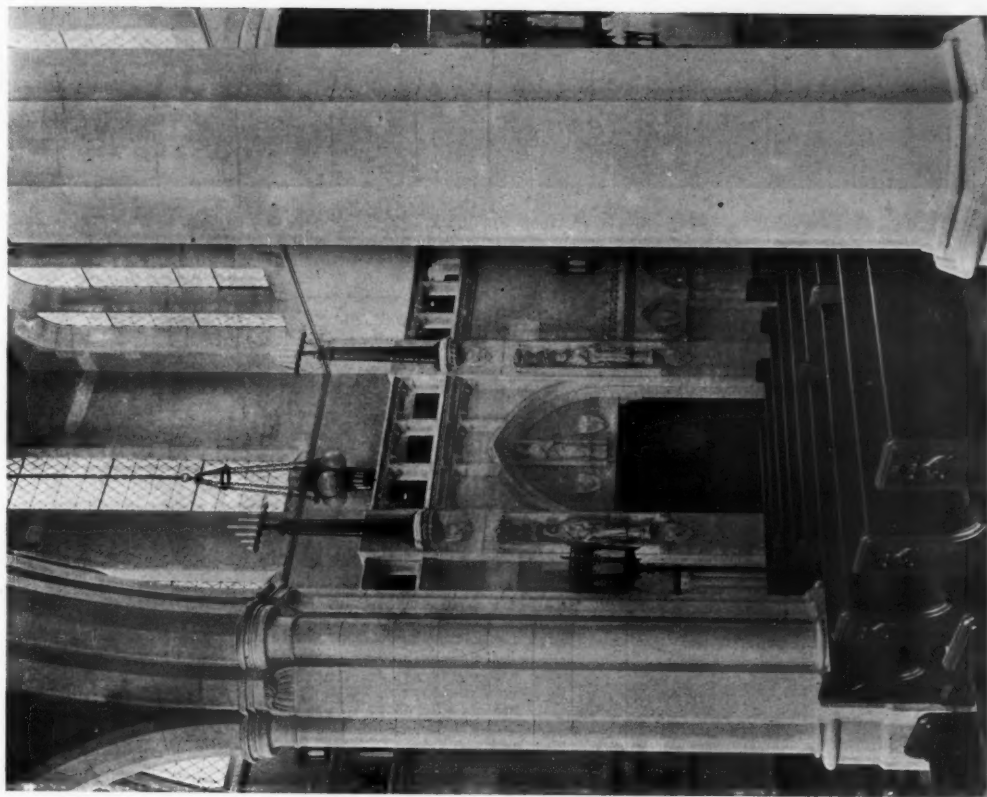




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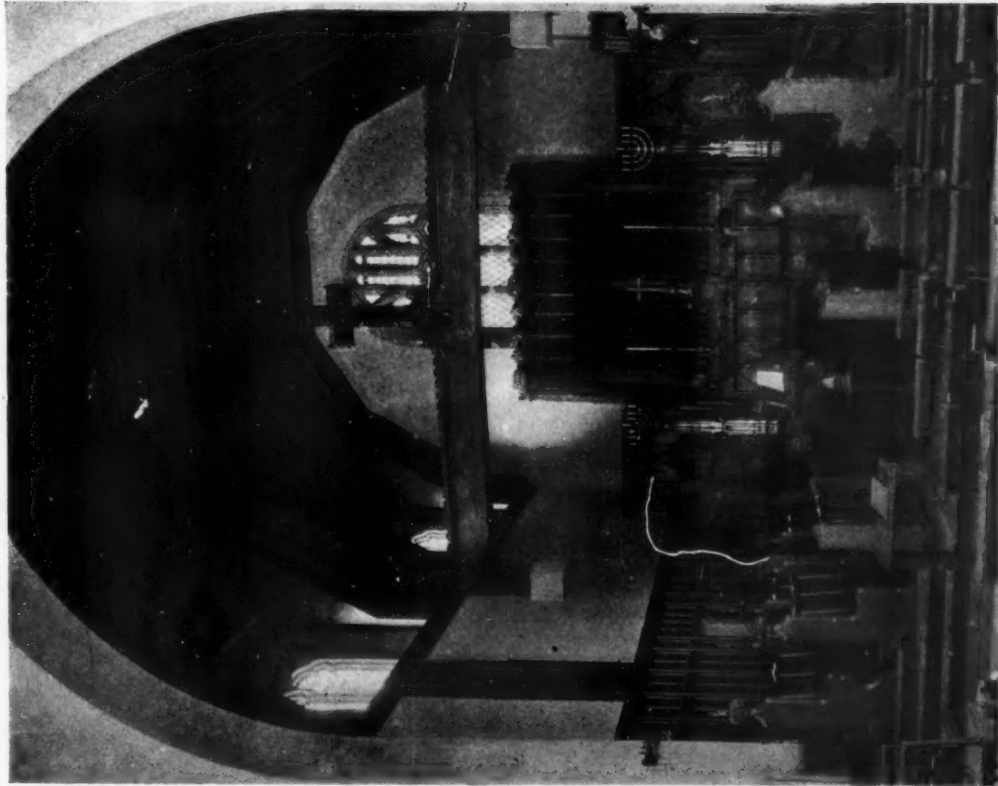
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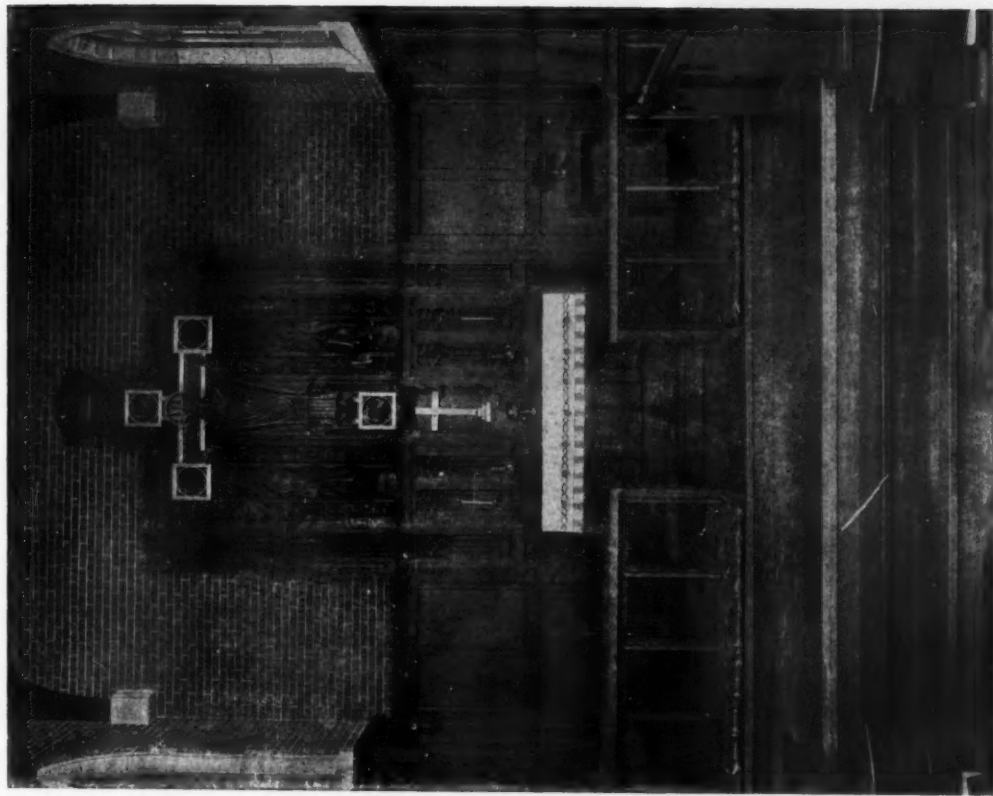


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CHANCEL, CHURCH OF OUR SAVIOUR, MIDDLEBOROUGH, MASS.



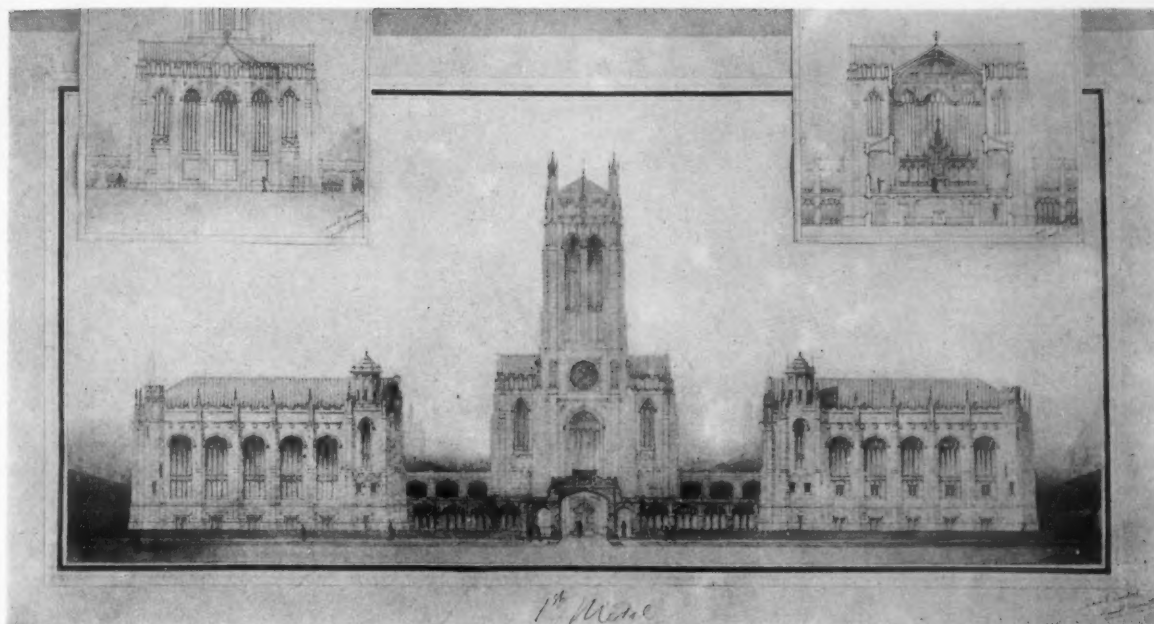
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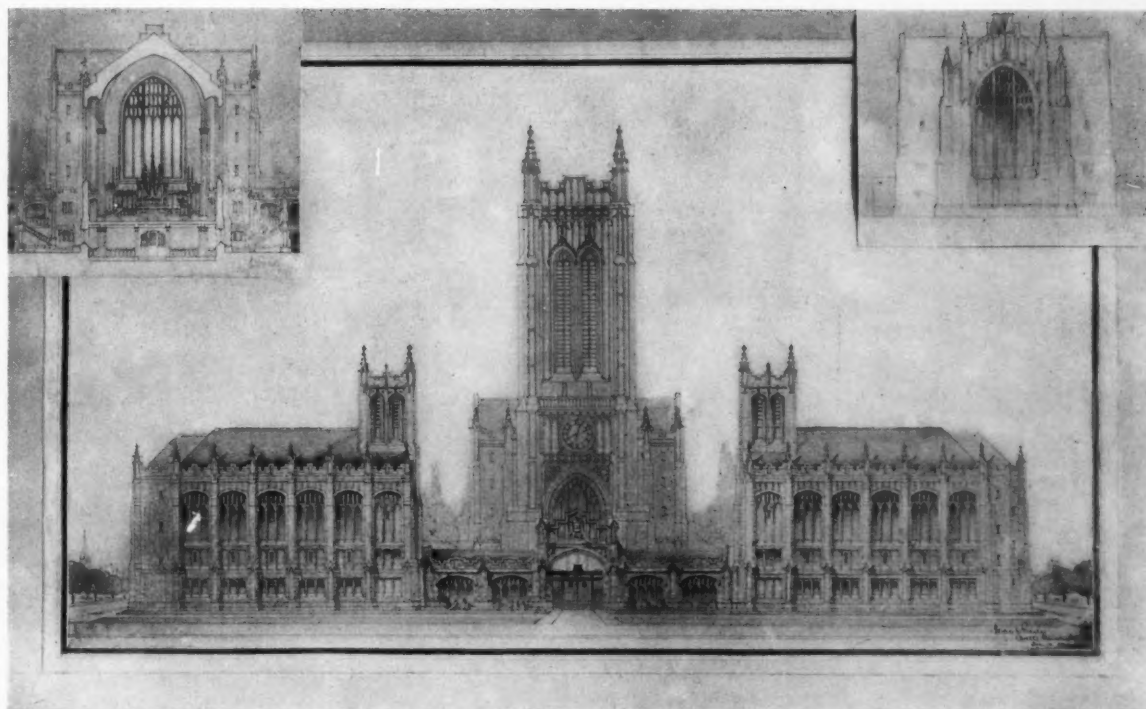




DAVID C. COMSTOCK

FIRST MEDAL

CORNELL UNIVERSITY



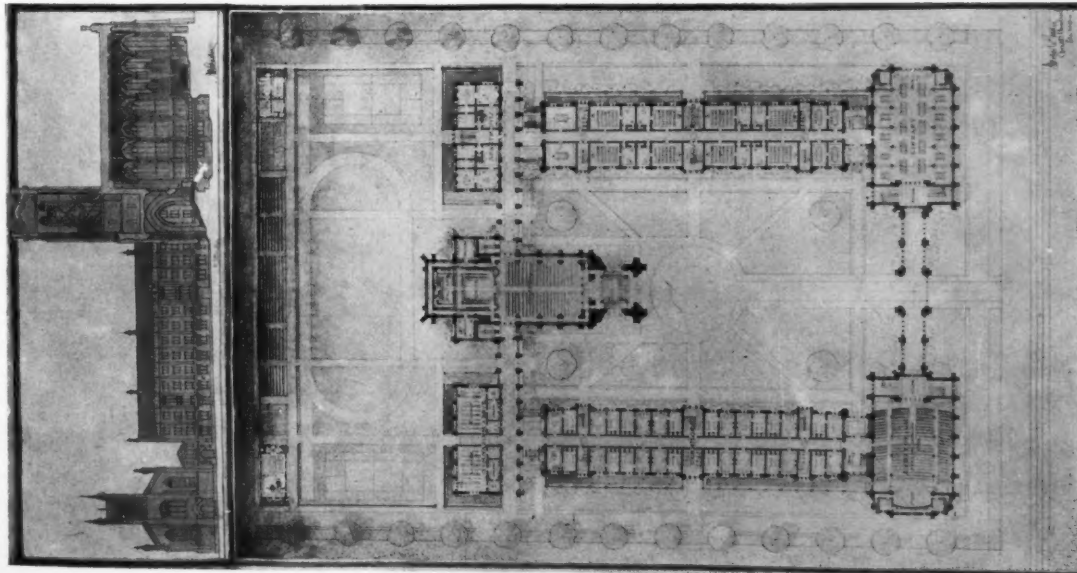
HORACE W. PEASLEE

FIRST MEDAL

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STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

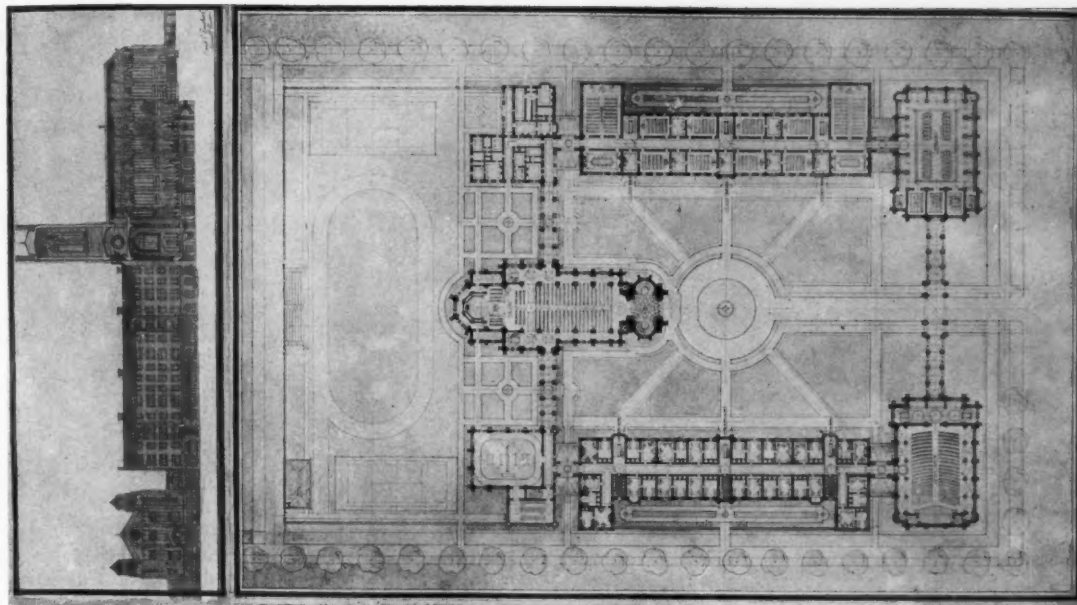




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 (PROBLEM IN DESIGN)  
 A THEOLOGICAL SEMINARY  
 STUDENT WORK, SOCIETY OF  
 BEAUX-ARTS ARCHITECTS

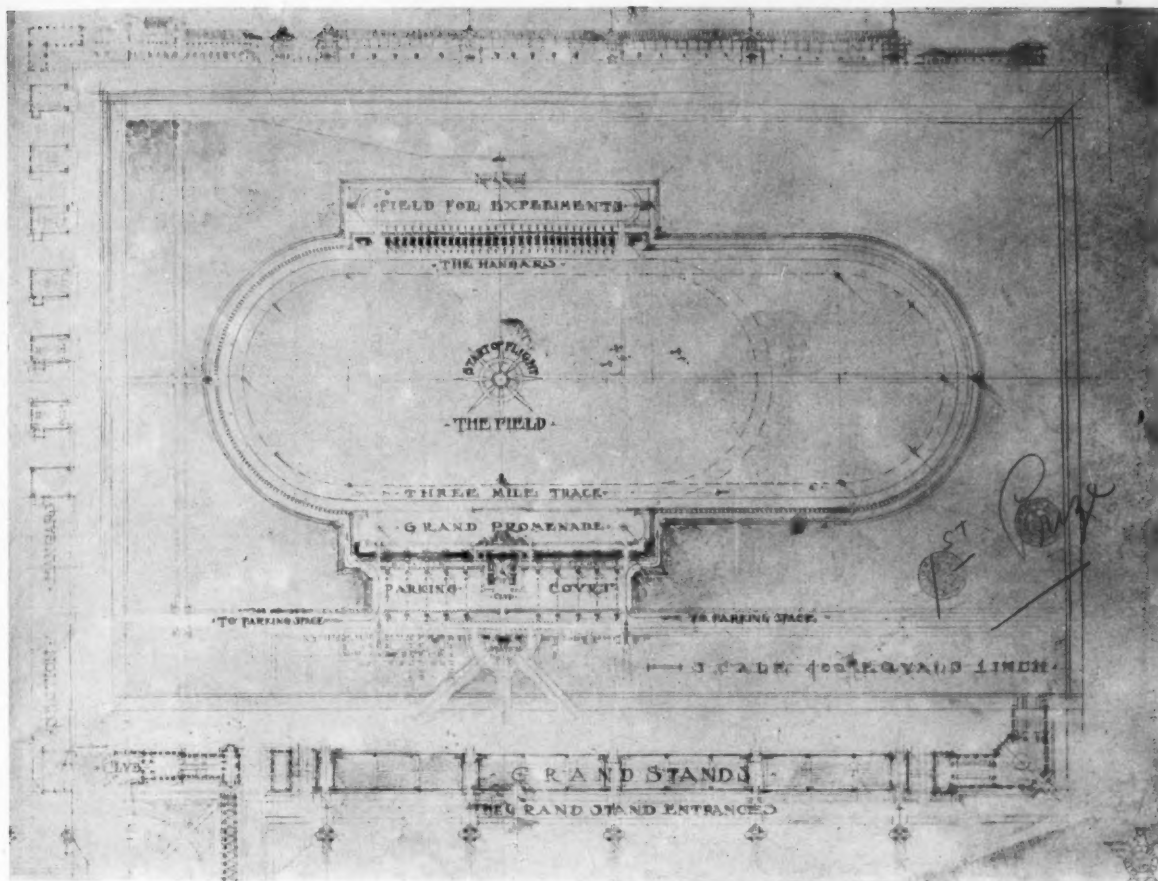
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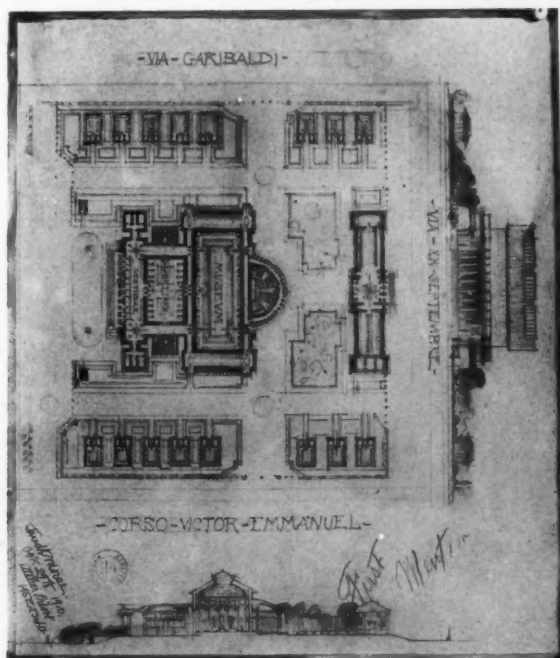
FIRST PRIZE

ATELIER WARE

## THE WARREN PRIZE, AN AERODROME



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D. M. KIRKPATRICK

MEDAL

UNIVERSITY OF PA.

JARED K. MORSE

FIRST MENTION

ATELIER PREVOT

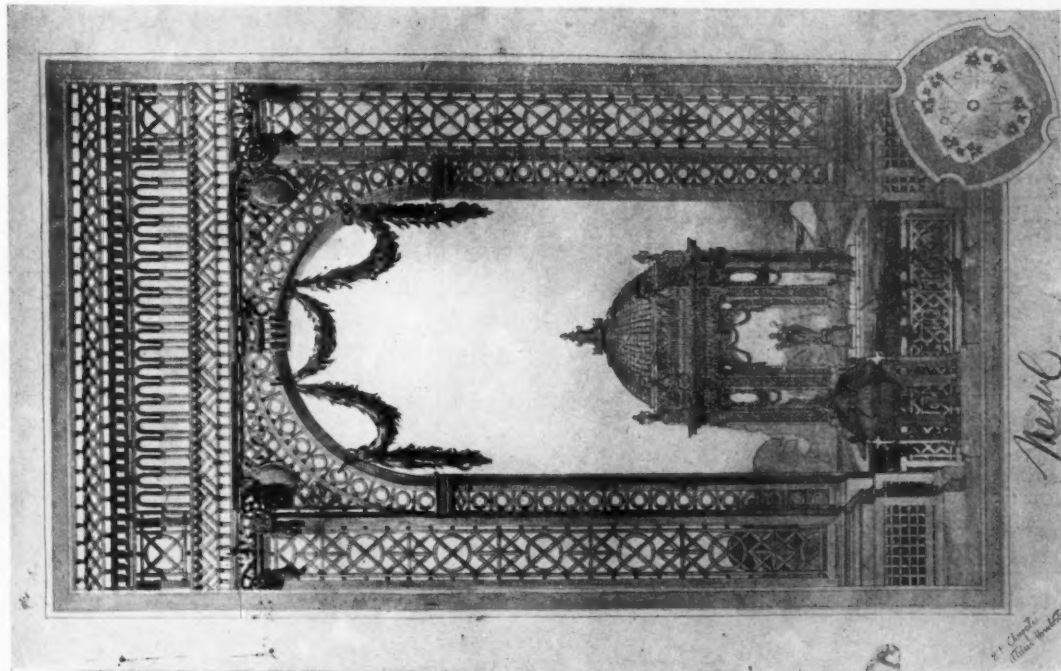
AN ISLAND PAVILION

A SCHOOL OF FINE ARTS

CLASS "B" II—ESQUISSE-ESQUISSE

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

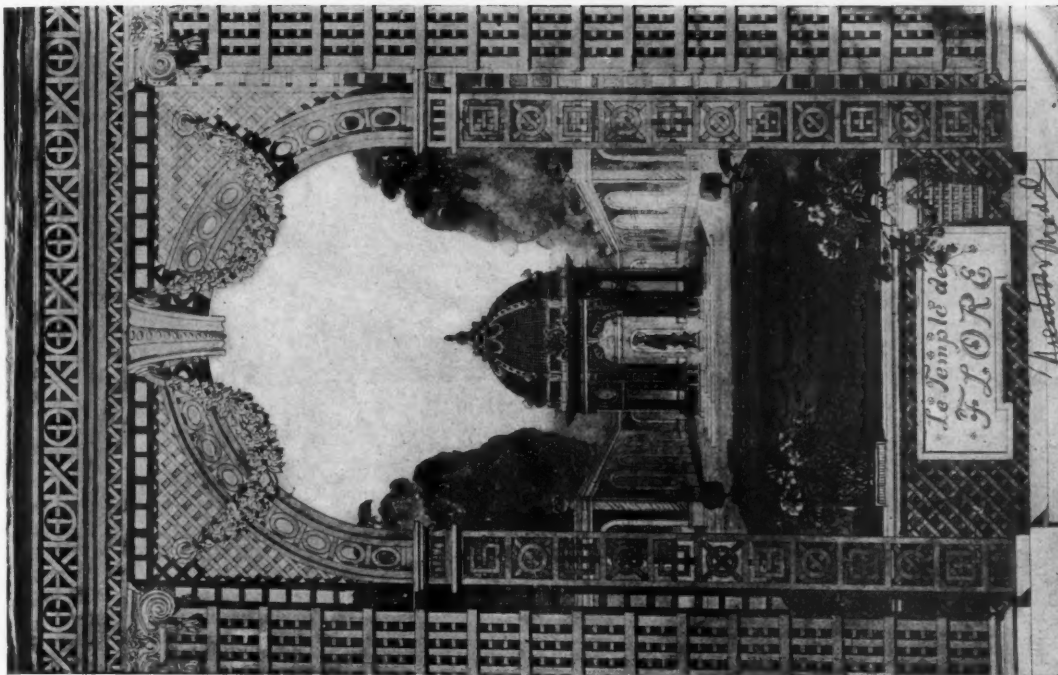




E. P. CHRYSTIE

MEDAL

ATELIER HORNPOSTEL



MEDAL

C. E. MORSE

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CLASS "A" AND "B" I-ARCHAEOLOGY, A GARDEN TEMPLE TO FLORA  
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS







CENTRAL DECORATIVE MOTIVE OF THE SPIRAL STAIRCASE, CHÂTEAUDUN