THE AMERICAN ARCHITECT

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VIEW OF QUADRANT, REGENT STREET, LONDON
(From an old print)

THE AWAKENING OF LONDON

By ALFRED W. S. CROSS, M.A., F.R.I.B.A.

JUDGING from the attitude of the public press with regard to the ruin of the architectural amenities of Regent Street it would appear that Londoners are at last beginning to deprecate the various acts of vandalism which have brought about the permanent disfigurement of this once stately thoroughfare. Although unfortunately somewhat belated, yet the public awakening to the fact that æstheticism and commercial architecture need not necessarily be disassociated, may well prove one of an epoch-making nature. For many years past the citizens of London have viewed with indifference the drastic changes that are perpetually taking place in the architectural aspect of their city. Indeed, until quite recently, the want of skill shown by those responsible for regulating the planning of metropolitan thoroughfares has been allowed to pass almost without protest. If, however, the present outburst of indignation correctly reflects public opinion in general, it should compel the exercise of greater discrimination in dealing with future problems of civic planning. Thus the, otherwise quite unneces-

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sary, sacrifice of Regent Street will not have been altogether in vain.

Originally planned to connect Carlton House, then the residence of the Prince Regent, with Regent's Park, and leading from Waterloo Place to Oxford Circus and thence to Langham Place, Regent Street was commenced in 1813 and completed some seven years later. The plans of the new street and the control of the architectural treatment of the buildings fronting the thoroughfare, from the church of All Souls in Langham Place to Carlton House, were entrusted to one architect—John Nash. Adopting a circular formation for the lower portion of the street, Nash was enabled to extend the thoroughfare, from end to end, in an unbroken line nearly a mile in length. Although it is impossible to speak in terms of unqualified praise of the architecture of every individual structure erected upon the long straight or curved frontages which abutted upon the new roadway, yet, judged as a whole, Nash's Regent Street was a great architectural achievement. For not only was it a satisfactory solution of a difficult problem in civic planning, but its buildings and surroundings bore the impress of a master mind.

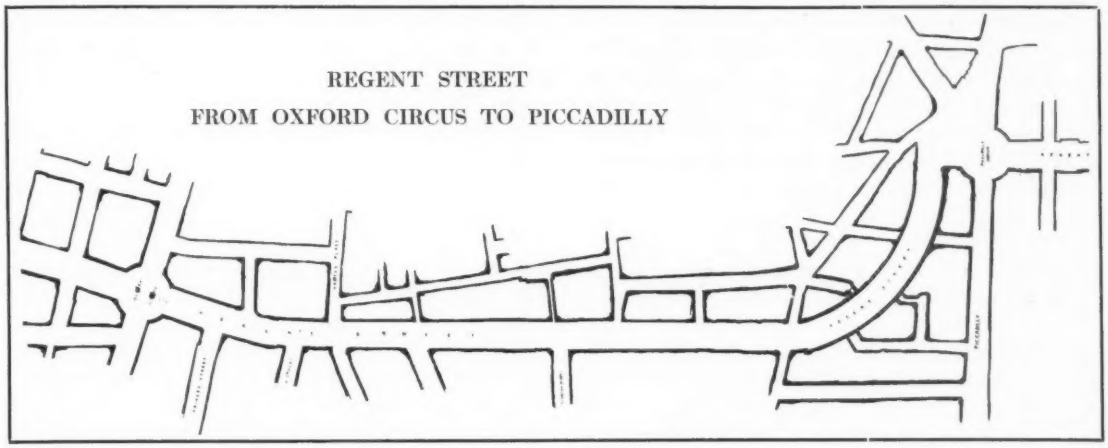
When first constructed the new street was one of the widest—and, then as now, one of the most important thoroughfares of London, and its architecture was carefully studied and arranged with the view of maintaining artistic continuity and harmony from end to end. Despite the fact that many of the old buildings are still in existence, it is difficult to recall the appearance of Regent Street nearly a hundred years ago. For the charming simplicity of much of Nash's work has been marred and its effect spoilt by the insertion of numerous startling examples of the æsthetic taste of modern shop-fitters. In addition, the juxtaposition of lofty modern buildings, in some cases indescribably vulgar and repulsive in design, has utterly ruined the scale and proportions of the older work in the immediate neighborhood.

The architecture of Regent Street was formerly expressed in groups of buildings, generally four stories in height above the ground floor shops, the skylines of which were emphasized, where necessary, by the addition of attics. Finished with the popular stucco facing of the time, the fronts of the Georgian buildings were either quite plain and unbroken or relieved by columnar arcading. Harmonizing with each other both in proportions and style throughout the entire length of the street, the architectural quality of the buildings ranged in varying degrees of merit from occasionally feeble to some really good examples of commercial architecture. The long, well-proportioned façade, embellished with a central pediment and three arcades of the Corinthian order of the still existing building which occupies the whole of the intervening frontage between Beak Street and Regent Place exemplifies Nash's work at its best. On the same side of the street, some distance southwards of the last mentioned building, the simple arcaded front of the County Fire Office recalls the days when absolutely bad street architecture was the exception, and not, as now, the rule in England. At the Quadrant the fine unbroken curved surfaces and architectural lines of the buildings terminated in appropriately designed domed structures which were merely sufficiently accentuated to prevent the monotonous effect of unbroken skylines. The introduction of these domes, quiet, refined and restrained in treatment, and carefully proportioned to suit the scale of their surroundings, was in no way detrimental to the architectural harmony and unity of the general scheme. On the contrary, the domes served to emphasize the salient terminating points of individual groups comprised in the general design, and the simple, unaffected character of their treatment was not the least of the many charms of old Regent Street. Well-designed colonnades marked the intersections of the cross streets, vistas were carefully considered, and scale and proportion maintained throughout. And if the architecture occasionally fell short of a very high standard of excellence, there is no doubt that it was sufficiently good to cause Regent Street to become one of the most attractive thoroughfares and the brightest shopping centre in London.

The maltreatment of Regent Street began with the removal of the colonnades which occupied the whole width of the footways on either side of the Quadrant. Once

commenced the work of destruction was spasmodically continued, and many old buildings of architectural interest which could ill be spared were ruthlessly demolished. Of the structures thus removed a small, classic chapel, erected in 1823, and a beautiful example of the art of Charles Robert Cockerell, may be instanced. The destruction of this interesting building and the substitution of a badly designed modern edifice is typical of what has occurred, from time to time, throughout the entire length of Regent Street and its north and south extensions.

Those who are directly responsible for the changes made in Regent Street in recent years have utterly failed to grasp the fact that this thoroughfare stood by itself as an able monument of civic planning, and that, as such, its fine proportions and unique architectural characteristics deserved to be respected and maintained. Clear, unmistakable evidence that an appreciation of art forms no part of the intellectual equipment of the architectural advisers of Crown authorities is offered by the rococco character and vulgar nature of the ponderous, over-featured structures which have replaced the old buildings. Surely some effort might have been made to deal less ruthlessly with the artistic surroundings and the old-world charm of the Georgian street? But if these were doomed to disappear London should at least have been provided with a transformed thoroughfare as well proportioned, harmonious, and refined as the one it displaced. Of course the whole trouble has arisen from the anomalous and deplorable fact that the richest city in the world has no centralized and properly advised controlling body to test not only the present but also the *future* value to the metropolis of schemes for rebuilding which affect the welfare of huge numbers of the general community. In some of the truest words ever written Ruskin tells us that when we build we ought to consider that we are building, not for our own use or our own time only, but also for those who are to follow us, and therefore our buildings should be of a nature to command the gratitude of posterity, and to enable our descendants to point to them with pride as examples of what their fathers did in their day.



But how will the work of the Crown authorities in Regent Street be viewed by future generations? How will it stand the supreme test of architectural quality—that of *time?* A cursory inspection of the modern buildings erected in Regent Street will suffice to supply the answer. This being so, any detailed criticism of the heterogeneous array of meretricious, ill-proportioned, and over-featured structures, which have replaced the far more artistic and monumental work of a past age, is altogether superfluous. The fundamental requirements of a continuous thoroughfare have been absolutely ignored. Buildings of all shapes, sizes, styles and proportions have been allowed to be erected without regard either to their relationship with each other or to the general effect of their group-

ing. Æsthetically the majority of these pretentious, not so say, vulgar, structures are beneath criticism, and until they are demolished an architectural treatment of Regent Street will remain an impossibility. As to the Quadrant, its present aspect is quite sufficient to show that the official scheme propounded for its rebuilding, and now partially carried out, is radically wrong in principle. The fine curved surfaces of its walling are hidden behind a mass of dull, unscholarly detail and rococco ornamentation and general heaviness and bad proportion reign supreme.

A special effort to further arouse public interest in civic building in London is about to be made by a newly formed association known as "The London Society." This association has been constituted for the purpose of, unofficially, examining and discussing the merits of any far-reaching proposals made by the authorities of London for the improvement of the city. The progress and work of "The London Society" will be watched with considerable interest. But its pathway is beset with pitfalls, because the larger and more powerful the organization becomes the greater will be its difficulty in arriving at any unanimous, or approximately unanimous, judgment on architectural questions. And it is for this reason that the last word on proposals affecting civic planning should be uttered by a small coterie of scholarly artists rather than by a large association mainly composed of well-intentioned amateurs.

In the case of Regent Street history has repeated itself once more. Its ruin is merely one of many similar acts of destruction wrought, through ignorance and lack of artistic perception, in all parts of the world and in all ages. But the stern rebuke administered by Charles V to the authorities of the Cathedral at Cordova may surely justly apply to the modern destroyers of the peculiar charm of Regent Street—"You have built what could have been built as well anywhere else, and you have demolished that which was unique in the world."

TRUTH AND UNTRUTH IN ARCHITECTURE

COMMENTING on an address by Professor John Beverly Robinson, printed in THE AMERICAN ARCHITECT, issue of July 31st, *The Architectural Review*, of London, expresses the belief that while the contentions therein set up may be in the main true, there are certain occasions, when an architectural untruth, expressed in terms of good art, may be excusable.

That many good designers both in this country and in Europe share this belief, is proven by the many examples that constantly meet the eye. In fact, the purist and his more liberal brother, have each good arguments to meet the occasion that arises.

The writer in *The Architectural Review*, after quoting from Professor Robinson's address, states,—"all of which is true enough with some reservations." He then proceeds to present his arguments for a more liberal interpretation in design in the following manner:

"Besides the utilitarian aspect of architecture, in which the essential requirement is that a building must serve its purpose, from an æsthetic point of view there are two considerations: first, it must be pleasing to the eye; and second, it must not offend the judgment. Both of these are variable quantities. The greatest works of architecture in all ages have been built largely to be looked at. What are all the towers of the Middle Ages for? Some few of them for defence, but of the rest what can we say—to hang bells in? But many Renaissance churches have bells in some unnoticeable corner which seem to serve their purpose as well as if they were in a tower. Moreover, if we must have bells in a tower, why should we have two towers, as is so often the case in mediæval churches and as is still seen today? One of the towers must be superfluous. Whether one or two, how can we justify a spire on top of the towers, an undeniable superfluity? Or, to pass to another matter, what shall we say of the great, stone-vaulted ceilings that

were the crowning glory of Gothic architecture? They were begun in an effort to make a fireproof basilica, but before they were developed to perfection a separate wooden roof over them was found necessary, leaving the vault and the flying buttresses that sustain it a piece of pure theatricalism.

"To go still further back to the masters of the world in art, the Greeks, what justification was there for the peristyle of great columns wherewith they encompassed their more important temples? That the service of the gods did not depend upon a peristyle is shown by the number of temples that had none. The peristyle was built, like the Gothic spire, chiefly to be looked at. No doubt, having constructed it, the people could walk in it, conduct processions in it; but they got along without it very well in innumerable cases. Why not in all? And in detail the Greek temple is as much open to criticism, if we are disposed to criticize. A cornice is constructively the edge of a roof, intended to throw the rainwater clear of the building, and the Greeks so used it at the sides of a building; but they carried it up the slope of the roof as well, where it was not of any use. Or if we let that pass, what shall we say of the horizontal piece of cornice that they carried across under it, forming the triangular pediment? They used it as a shelf on which to put statues, and, as such, one would think they would at least have made it strong enough to hold the statues. Recent investigations show that they did not —that the weight of the statues was taken by iron supports fixed in the wall of the pediment behind them. The truth is that these cornices, and almost all cornices since, including those of the Strozzi and Farnese palaces, were built simply for appearance, and they undeniably look well. The same is true of most intermediate cornices, string courses, and base courses. They are used because they look well. Their utility constructively is only fancied; a plain, flat wall where there is no offset would serve the purpose better.

The only conclusion is that it will not do to be too hasty in laying down general principles, nor to allow ourselves to become arbitrary in advocating our ideas. Truthful construction, expressive design, may be admirable; but if a little untruth, a little less expression make the result more admirable, why not use them?"

THE DRESDEN LABORATORY FOR ARCHITECTURAL ACOUSTICS

AN item appearing in the English architectural press is of much interest and leads to the thought that the architectural departments of some of the universities in this country might with much profit follow this example.

The item in substance is as follows:

By a decree of the Government Board of Education (Kultusministerium) of the Kingdom of Saxony, dated March 28, 1912, a Laboratory for Architectural Acoustics has been established in connection with the Technical College (Technische Hochschule) in Dresden. Professor Dr. Heger is at the head of the laboratory, which also contains a collection of instruments for acoustic experiments and researches.

The laboratory is intended to examine acoustic theories and to study the properties of building materials, especially to find coefficients by which their acoustic qualities and their fitness for sound absorption can be numerically expressed. At the request of private persons and public corporations interested in concert rooms, lecture halls, and churches, etc., the acoustic effect of these buildings will be examined either before or while they are being built, or while in practical use; if improvements are necessary, the laboratory offers to work out the respective plans and to superintend their execution. Designs for new halls, etc., may also be submitted to the laboratory for advice as to measures conducive to good acoustic results.

RECENT LEGAL DECISIONS

WRITTEN ACCEPTANCE

A contract for material provided for payment "after written acceptance by the architect." In an action for balance due them the plaintiff alleged acceptance and use of the material. The answer denied acceptance and use until after it was repaired and altered; and there was a counter-claim for the expense of repairing and altering. No written acceptance had been given by the architect up to the time of bringing suit. A certificate given many months after was given in evidence by the plaintiff. It was held that its admission was prejudicial error, since no waiver of the condition was pleaded and acceptance after suit brought did not relate back so as to place the defendant in default, and allow recovery.

A. D. Granger Co. *v.* Brown-Ketcham Iron Works, New York Court of Appeals, 204 N. Y. 218, 97 N. E. 523.

CONTRACTOR'S SURETY NOT DISCHARGED BY OWNER'S ACCEPTANCE OF BENEFIT OF SURETY'S FINANCIAL AID

The surety on a building contractor's bond is equally responsible with the contractor for any failure in performance of the contract. When the contractor is unable because of financial embarrassment, to carry out his contract, and the surety comes to his relief, the latter does so for his own benefit, to save himself from damages consequent upon a breach of the contract by his principal. Such an action does not furnish any new consideration for the original contract.

The surety is bound to know the terms of the contract, the performance of which he has guaranteed, and the time limit for the completion of the building, and that time is an element of essence of the contract. The owner is under no legal duty to call the attention of the surety to the time limit in the contract and to notify him that it would be insisted upon. He could not, therefore, be held to waive it in accepting what was done by the surety in furnishing financial aid to the contractor, although the contractor might not be able to complete the building within the specified time, the owner not being in fault for the delay. A waiver, to be binding, must operate by way of estoppel, or be supported by a valuable consideration. Time being of the essence of the contract, the owner is entitled to the damages he sustains by the breach of this provision by delay in completion, and he may recover the same by way of recoupment when sued on the contract. The measure of his damages is the value of the use of the building for the time that he has been deprived thereof by the contractor's delay.

Huntsville Elks' Club *v.* Garrity-Hahn Building Co., Alabama Supreme Court, 57 So. 750.

SURETY FOR HIRE NOT DISCHARGED BY CHANGES IN PLANS NOT AFFECTING THE RISK

The Missouri courts hold that the rule, frequently applied in cases of voluntary suretyship, that, where changes made without the consent of the surety affect the identity of the building contract, the surety will be discharged notwithstanding the fact that such changes did not increase or diminish the risk of the surety, does not apply where the surety is engaged in the business of suretyship for hire. A building contract provided for changes in the plans and for computing the compensation for extra work necessitated thereby. The contractor's bond stipulated for notification to the surety (a surety company) of any changes made in the plans. The contract was made a part of the bond. Certain changes were made by substitution of material, omission of work and additional work, of which the surety company was not notified. The cost of extra work involved amounted to $16.25, and the reduction of the contract price amounted to $49. It was held that as the changes did not materially affect the risk the surety was not discharged from liability by the failure to give notice thereof.

Rule *v.* Anderson (Mo.), 142 S. W. 358.

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NEW YORK'S CIVIC CENTER

NOTWITHSTANDING much activity on the part of public-spirited city officials, and general expressions of approval of a civic center plan for this city, as proposed some months ago, it is apparent to everyone that little actual progress has yet been made with the project. The scheme as proposed was to provide a civic center of which the community could well be proud. It included the clearing of City Hall Park of present encumbrances. The unsightly Post Office, the "Tweed" courthouse and other structures not properly belonging to the site were to be razed. In fact, City Hall Park was to come into its own and City Hall have a setting in keeping with one of the best extant examples of early architecture in this country. The fulfillment of the plan as announced seemed to lead logically to further improvements that would place New York more nearly in the position to which it is rightfully entitled by reason of size, location and importance among the cities of the world.

But, let us contemplate for a moment the progress, or lack of it, that can in reality be recorded as far as appears to the interested public:—Title to the land selected for the new courthouse itself has not yet been actually secured, although we are assured this will soon be done. As a matter of fact no definite steps have been taken toward the carrying out of the general plan further than the securing of property immediately necessary to the construction of the new courthouse. Meanwhile, during the delay, unwarranted as it seems, though perhaps not unusual, plans for buildings to occupy adjacent sites necessary to the fulfillment of the larger scheme have been filed by private owners, ever alert to do the obvious thing to enhance the value of their property. Of course, the plans offered, present every appearance of being merely tentative and intended to serve as a means of increasing valuation, but they constitute, nevertheless, legitimate means which may be employed by any owner if given the time to develop them as in the present instance. So much for the property which must be secured by condemnation if the comprehensive scheme of betterment is to be realized.

As to City Hall Park proper, Senator O'Gorman's bill providing for the removal of the Post Office building has been halted by senators from other states, on the pretext, hard to comprehend, that the Government should not surrender this site to the city. If the site unquestionably belonged to the Government, it would not be difficult to understand its reluctance to relinquish it when a suitable location elsewhere could not be secured except at enormous cost. This, however, is not the case, as the present site quite properly constitutes a portion of City Hall Park.

Undeniably, it is time for prompt and positive action. There can be no doubt concerning the trend of public sentiment regarding city encroachments on City Hall Park or other park areas, and it is not probable that anyone enjoying or seeking public preferment can long ignore this sentiment. The city has in times past suffered æsthetically by reason of the apathy, lack of intelligence or misdirected efforts of those in official positions and it seems time for the people to demand better service. The Lenox Library building is lost to the city, because as now appears, someone either through ignorance or design misrepresented the terms of the gift. To look back still further, the beautiful Dewey Arch would to-day have been, like the Washington Arch, projected at the same time, a feature of the city's permanent artistic monuments, had

it not been for the interjection of politics into the movement started for its rebuilding in enduring materials. No end of instances might be cited, not only in New York, but throughout the country, where æsthetic progress has been confronted by the same barriers of politics, ignorance and indifference. How long shall it continue? Fortunately, Manhattan has at the present time an efficient Borough President, who is largely responsible for, and hence keenly alive to, the æsthetic value of the Civic Center project, and who possesses a practical knowledge of the difficulties of the case to an extent which gives us much hope concerning the ultimate success of the plan, in spite of the seemingly interminable delays and obstructions presented. With his usual energy he is proceeding to straighten out in the order encountered entanglements of various kinds and is pushing forward toward the fulfillment, so far as lies within his power, of a scheme that has unquestionably received the unqualified support of our best citizenship. It is to be hoped that these efforts will be successful.

A FACTOR IN THE SHOP-FRONT PROBLEM

AT a time when considerable attention, both professional and public, is being given to the shop-front problem, says a writer in an English architectural journal; it is well to point out a certain aspect of it which is in danger of being overlooked. On one side we have the advocates of the purely architectural effect of shop-front design and on the other the shopkeepers, who appear to be moved by business motives only. The point to which we would draw attention is that shopkeepers occupying premises in an important thoroughfare should recognize (or should be made to recognize) that they have a civic duty to perform in addition to acts of business. They should be compelled to build their new shop-fronts in such a way that the architectural effect of the thoroughfare is not destroyed. And if they insist on plate-glass down to within an inch of the pavement and the whole shop-front being enclosed by narrow beads that fail to give the necessary effect of support, then every hope of a successful result will be destroyed. Of course, we know the shopkeepers will say at once that all this is very excellent, no doubt, but that, as a fact, they find themselves in the midst of a keen competition, and that they cannot afford to sacrifice space on account of æsthetics. We have yet to be convinced that this demand for every inch being absorbed in the plate-glass area really has any good reason to warrant it.

PROPORTION AS DEPENDENT ON CULTURE AND TEMPERAMENT

MANY will say that without the five Orders no sense of proportion can be taught remarks Mr. C. F. A. Voysey, in a recent address. I do not think that with any Orders you can teach proportion. Proportion is a matter of feeling dependent on general culture and temperament. You may notice that every man's sense of proportion varies as much as the proportions of his body and limbs; and when he is sincere in the expression of his sense of proportion it is a reflection of his own bodily frame. We can very well teach the character of materials and their proper use and limitations, but the less we try to teach art the better. Teach ethics instead, and make men think, and art will take care of itself. It would surprise many of us if we were to consider the amazing effect on modern architecture the one study of cleanliness would produce. If we are to avoid dirt-traps inside and out, we must concentrate our ornament and produce breadth and simplicity, both of which qualities demand good material and good workmanship. So by omitting conventional Renaissance detail we should be driven to devote much thought and feeling to the enrichments we have, and in the plain broad surfaces we should feel the necessity of well-chosen, genuine material and a high quality of workmanship. Use the past to supplement your experience of the use of materials, their possibilities and limitations, but do not be a slave to it.

RECREATION PAVILION AND BAND STAND—HUDSON COUNTY PARK, HOBOKEN, N. J.
MR. ARTHUR WARE, ARCHITECT

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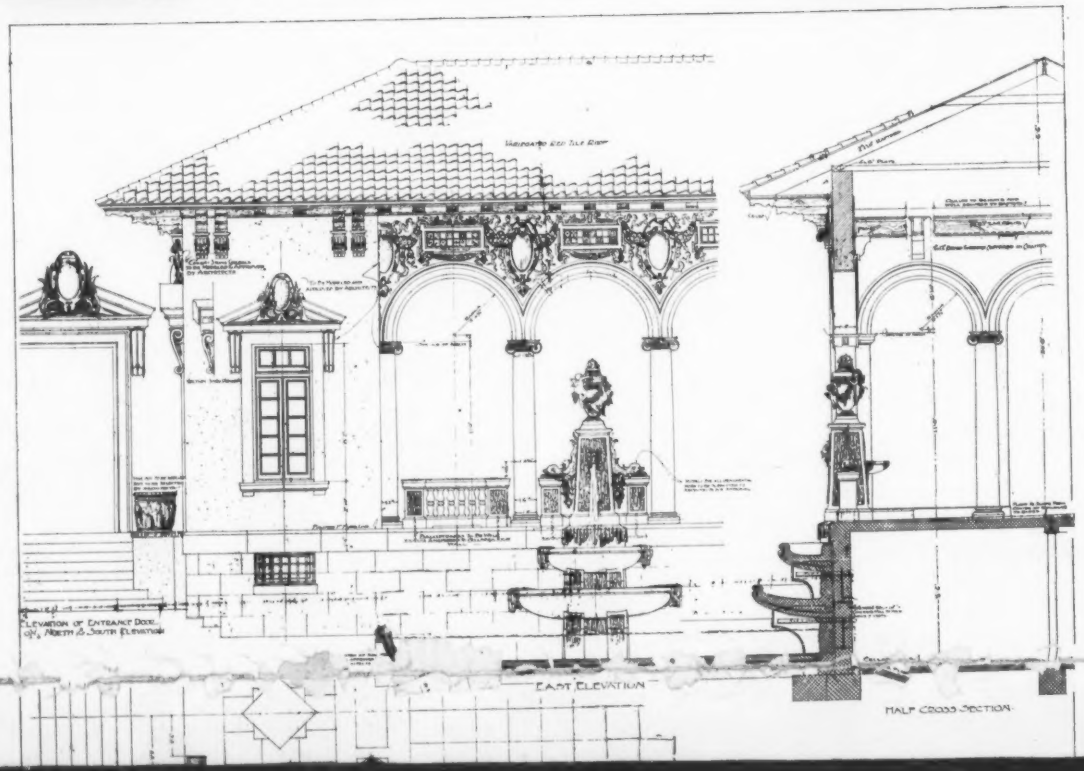
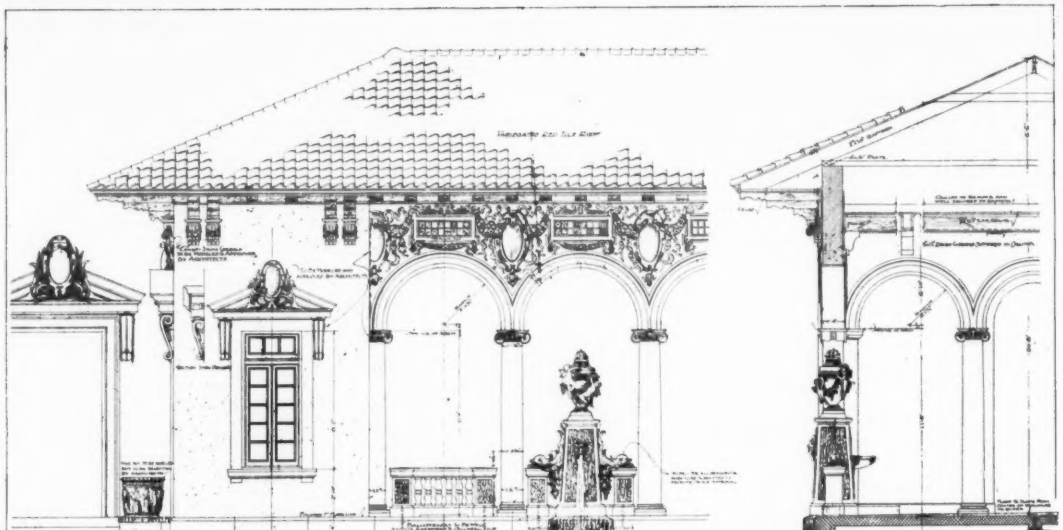


RECREATION PAVILION AND BAND STAND, HUDSON COUNTY PARK, HOBOKEN, N. J.

MR. ARTHUR WARE, ARCHITECT

It was the desire of the Park Commissioners and the Landscape Architect to make this feature a central entrance motive to the Park combining, at one and the same time, utility with a decorative architectural effect. As the appropriation for this building was not large, and as it was essential to have it of good architecture and suggestive of its purpose, being a motive for a playground used almost entirely by young people; it was an experiment on the architect's part in utilizing cast cement throughout for all the ornaments and for all the architectural motives such as the columns, balustrades, arches, flower boxes, the fountain, basins, etc. All of these parts were very carefully modelled in plaster and then cast in cement, and in some instances, hand-tooled at the building; the column shafts were cast at the building. The result in the main was satisfactory, except that it seems impossible to prevent cast cement from streaking and discoloring, which effect, however, is at times artistic, and tends to give an aged appearance. The base of the building is of concrete; the floors of the Pavilion and Band Stand of reinforced concrete slabs; the side walls of the plain surfaces were constructed with hollow terra cotta tile and received a rough cast stucco finish.

In the panels over the arches, tiles of various designs and color were introduced. It was also the desire of the architect to have the low relief ornament over the arches in colored cement, but fearing that this would prove too experimental, it



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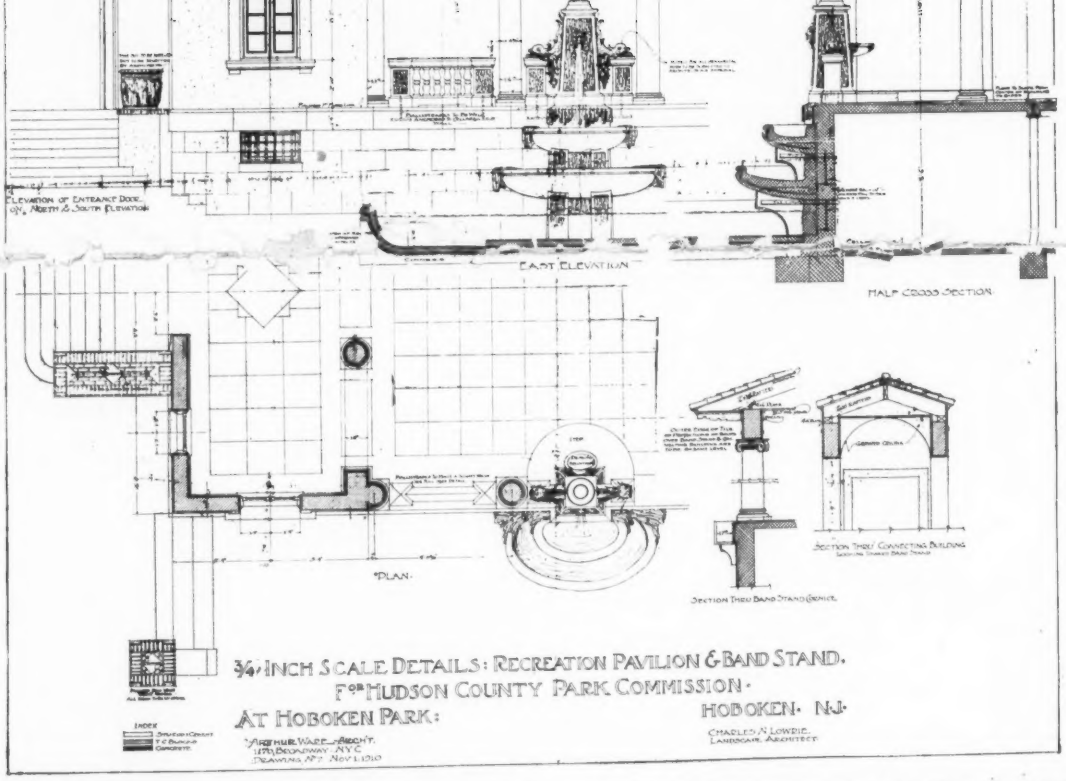

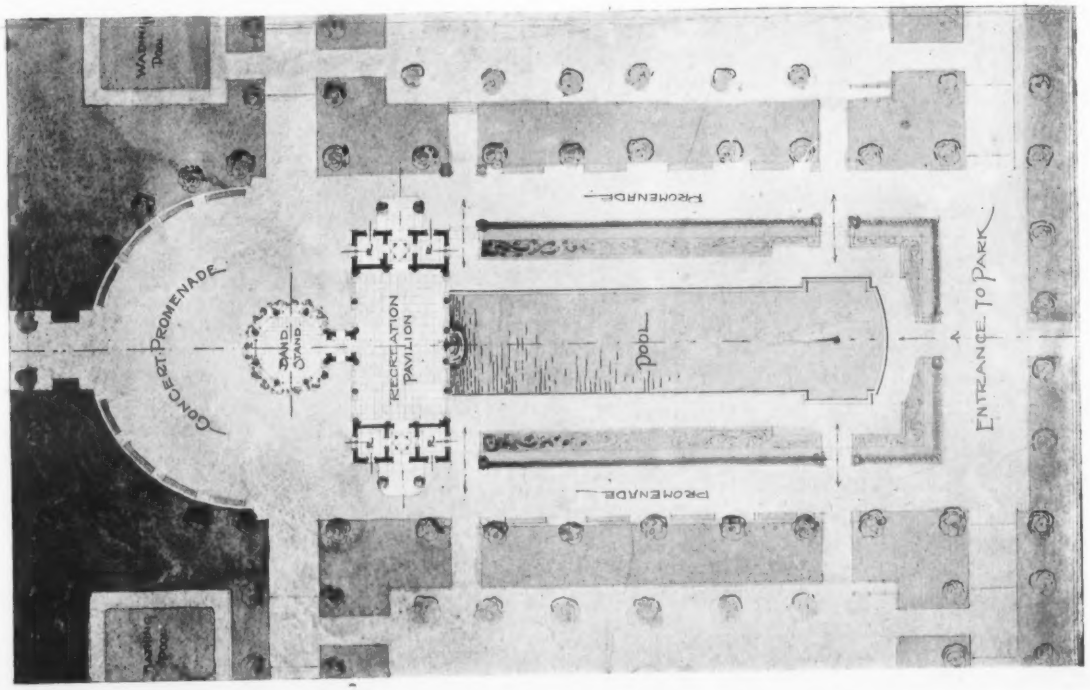

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In the panels over the arches, tiles of various designs and color were introduced. It was also the desire of the architect to have the low relief ornament over the arches in colored cement, but fearing that this would prove too experimental, it was not done. However, from an architectural point of view, it would have increased the decorative effect and added to the richness and suggestiveness of the building.

The fountain, the central decorative motive, plays water into the pool below, and from the Pavilion side acts as a drinking fountain. It is constructed of reinforced concrete and some of the modelling, specially for the stalactite work, was executed in cement at the building.

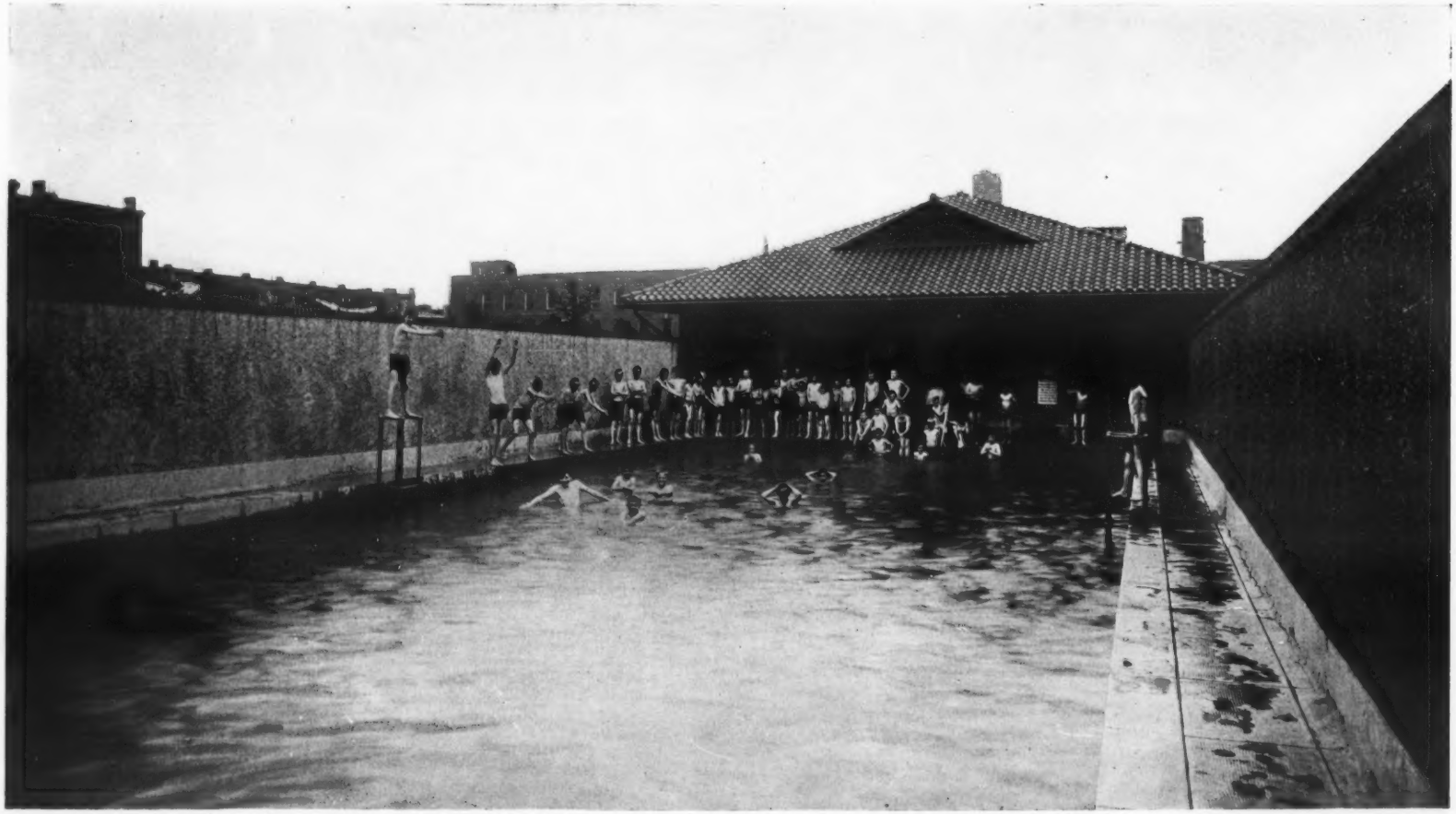
The vase which crowns the composition and around which play the two cherubs is intended to suggest the character of the park, viz.: "A Playground for Little Children."

The cornice of the building has a six-foot projection and is supported by heavy exposed beams of cypress, which are stained a soft brown.

The roof of the building is covered with dull rich variegated Spanish tile.

The landscape work was by Mr. Charles N. Lowrie, Landscape Architect for the Hudson County Park Commission. Time will bring out the effect which has been sought—an avenue of trees flanking either side of the promenades leading to the Pavilion, providing a setting for it, and at the same time enhancing the vista on the central axis, and connecting the sunken garden about the Lily Pool. The trees and shrubs have all been planted but are only a few months old.

The modelling was done by Mr. B. L. Zimm, sculptor.

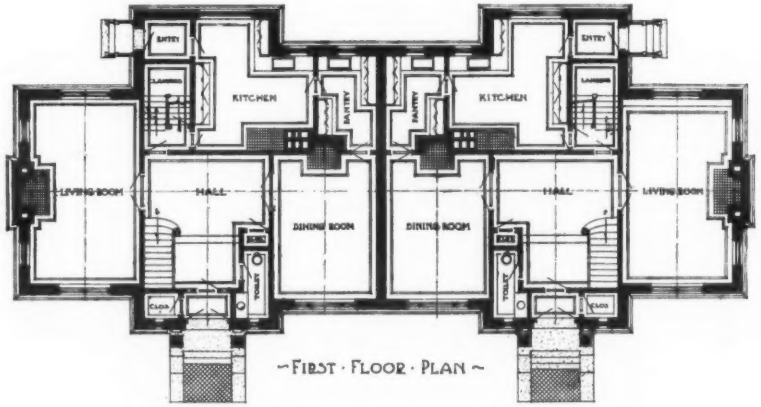


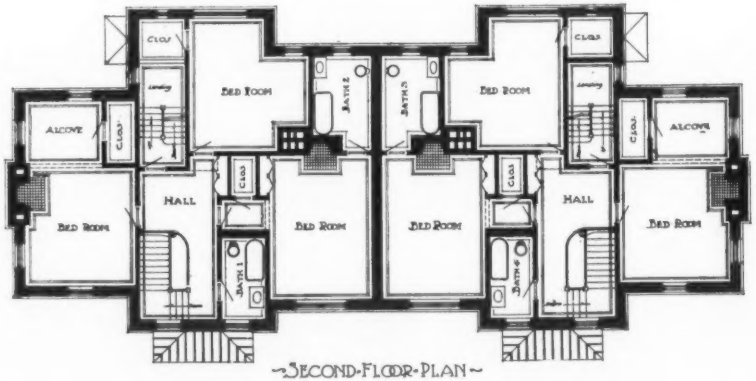
OPEN AIR SWIMMING POOL—HUDSON COUNTY PARK—HOBOKEN, N. J.

MR. ARTHUR WARE, ARCHITECT.

The foundations are of concrete, and the side walls of the building and wall enclosing the Pool of hollow terra cotta tile, all these surfaces receiving a rough cast stucco finish. The floors of the Bath House Building were constructed of reinforced concrete slabs. All the side walls inside of the building finished absolutely smooth with a cement surface. There is no cast cement ornamental work in connection with the Bath House Building, the four large Doric columns of the portico facing the Pool being constructed on the premises with hollow terra cotta tile. and the cap moulded on the grounds. The construction of the Swimming Pool was a very difficult problem, the appropriation was not large, and economy had to be considered. It was not possible to line the inside of the Pool with enameled brick or tile and cement had to be adopted. The construction was as follows:—The concrete shell of the Pool, eight inches or ten inches in thickness, was reinforced with heavy galvanized iron wire with rods at intervals of about two feet, all constructed without expansion joints. The inside of Pool was water-proofed with five ply felt and tar waterproofing, and upon this surface was applied three-inch Portland cement concrete with a finishing coat of about one inch Hydrolithic waterproof cement. The Pool has been used two entire seasons and has not shown any indications of leaking. In the Basement of the Bath House is an artesian well, a storage tank and an automatic electric pump. The Bath House Building is provided with dressing rooms, shower baths, toilet facilities and has a separate room for lockers and showers in connection with the athletic field work. The Roof is covered with dull red Spanish tile. A high wall surrounds the open air Pool which entirely cuts it out from public gaze. About this wall shrubs and trees have been planted, which in time will make an interesting setting.

SEMI-DETACHED HOUSES, PORTLAND, ME.
MR. GEORGE BURNHAM, ARCHITECT





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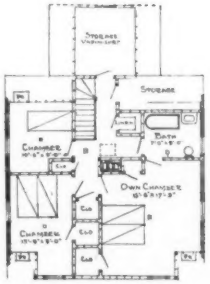
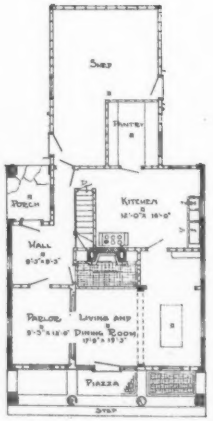


MR. FRANK A. BOURNE
ARCHITECT



GARDENER'S COTTAGE

ESTATE OF HENRY S. SHAW, ESQ.
MILTON, MASS.

VESTIBULE OF THE UNIVERSITY OF GENOA

BARTOLOMMEO BIANCO, ARCHITECT

Built by the Balbi family in 1623 for a Jesuit College. Converted into a University in 1812. The vestibule is 70 feet wide and 40 feet deep