

THE AMERICAN ARCHITECT

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NUMBER 1938

TWENTY-EIGHTH ANNUAL EXHIBITION OF ARCHITECTURAL LEAGUE OF NEW YORK

THE Twenty-eighth Annual Exhibition of the Architectural League of New York opened on February 2nd in the galleries of the Fine Arts Building on West 57th Street, New York City. Circumstances

which surround the selection and hanging of this exhibition accent more than ever before the woeful lack in New York of an adequate building to house displays of examples of the fine arts.

Many desirable exhibits were returned for no other reason than that there was no space in which to hang them. The experience of the League is similar to that of other societies, notably the National Academy, and while the perplexities that have beset the Hanging Committee of the League have not yet led to any widespread or public manifestation of discontent on the part of disappointed contributors, as has been the case with the Academy exhibits, a feeling of dissatisfaction is quite naturally

felt by would-be contributors and Hanging Committee alike.

Another characteristic of this important exhibition that will impress the visitor, is the fact that what has been said of previous exhibitions with reference to their popular presentation of architecture is even truer in the present instance than it has been heretofore. A comment on the paucity of technical architectural material brought from a member of an important committee of the League, who has for many years served on various committees, the explanation

that technical material did not appear to interest any considerable number of the visitors. In previous years the committee had endeavored to encourage the exhibition of technical drawings, plans, elevations and details, but it had been found that with the exception of the exhibitors themselves, scarcely anyone gave technical material notice. The average visitor to the exhibition gave his attention to what was to him very apparently more attractive material, consisting of water color renderings, mural



SPRIT OF THE LOTUS FLOWER

MEMORIAL TO MRS. U. S. GRANT, JR., SAN DIEGO, CAL.
MR. AUGUSTUS LUKEMAN, SCULPTOR

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KIRKPATRICK MEMORIAL FOUNTAIN, SYRACUSE, N. Y.

GAIL SHERMAN CORBETT, *SCULPTOR*
HARVEY WILEY CORBETT, *ARCHITECT*

decorations and craftsmen's work. As it has been generally conceded that the greatest good accomplished by architectural exhibitions is the education of the public, it would seem that the obvious course to be pursued had been adopted in the present instance. In fact, viewed from this angle, the exhibition is a notable one in every way.

It emphasizes the growth of our architectural development and begins to disclose our progress toward the development of national characteristics. The excellence of our methods in domestic architecture has long been conceded and it is a satisfaction to observe that progress is also being made in other directions. The many municipal buildings, most of them designed in competition, together with other buildings of a public character, educational groups, theatres, churches, and in fact all the more

important types, with one or two exceptions, show by the work here displayed that we are not specializing nationally, that we are not excelling in our domestic work alone, but that in every type, advance in artistic excellence is noticeable. Possible exceptions may be found in the design of our apartment houses and loft buildings, and yet these show distinctive improvement during recent years. In loft buildings particularly our shortcomings are each year becoming less apparent and while the present state of apartment house design leaves much to be desired, the tendency to place these problems in the hands of architects is becoming yearly more marked. Examples of apartment houses shown at the League Exhibition are the best of recent years, but unfortunately they are a small proportion of the number of buildings of this type annually erected.

It is gratifying to note the work of younger men shown at this exhibition,—gratifying because it is evidence of the

value of the educational opportunities that are afforded the architectural student in this country and for the further reason that it gives assurance that there is no cause for apprehension concerning the future of our architecture.

Taken as a whole, this exhibition of the Architectural League of New York is of great merit and reflects credit on those responsible for its preparation. As in previous years the catalogue is well prepared and will be found a valuable record.

The 1913 Medal of Honor for excellence in architecture, offered by the New York Chapter of the American Institute of Architects to designers of buildings shown in the current exhibition, with particular reference to excellence in church work, was awarded to Messrs. Cram, Goodhue & Ferguson.

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The Medal of Honor awarded annually by the Architectural League for excellence in sculpture was this year given to Mr. A. A. Weinmann.

At the annual dinner held on Saturday evening, February 1, in the galleries where the exhibition was displayed there were about two hundred persons present. The opening ceremonies of the dinner consisted of a procession, headed by two trumpeters and the standard bearer of the League, followed by the officers and guests and medal of honor men. Mr. Breck Trowbridge, President, presided and acted as toastmaster.

During his address of welcome to the guests, Mr. Trowbridge spoke of the continued and increased prosperity of the League and announced the various prizes and awards.

The President's medal was presented to Col. George W. Goethals for his work on the Panama Canal. In the absence of Col. Goethals, the medal was received by Col. C. J. Fiebeger, who described some of the work on the Canal and the very im-

portant part that Col. Goethals had played in the building of this stupendous piece of engineering.

The Collaborative Prize of \$300.00, offered by the Architectural League for the best designs submitted by architect, sculptor and mural painter in collaboration, was awarded to Kenneth M. Murchison, architect, Charles Sarke, painter, and Leo Lentelli, sculptor.

The Avery prize of \$50.00 for sculpture, given in memory of the late Henry C. Avery, was awarded to Leo Lentelli.

Speeches were made by Mr. Cass Gilbert, Architect of the Woolworth Building, Mr. W. D. Moffatt, Ex-Congressman James C. McClery and Mr. Austin W. Lord. Mr. Gilbert's remarks were confined to the National Fine Arts Commission and its work in connection with the Panama Canal, while Mr. Moffatt very much amused his hearers by his remarks on architecture from the point of view of the layman.

The usual formal reception was held in the afternoon preceding the dinner and was very largely attended.



SOLDIERS' AND SAILORS' MEMORIAL, ALBANY, N. Y.

MR. HERMON A. McNEIL, SCULPTOR. MESSRS. LORD & HEWLETT, ARCHITECTS

THE FLETCHER SAVINGS AND TRUST COMPANY BUILDING

WE publish in the current issue of *THE AMERICAN ARCHITECT* the successful competitive designs by Electus D. Litchfield of 244 Fifth Avenue, New York City, for the sixteen-story bank and office building to be erected by the Fletcher Savings and Trust Company at Pennsylvania and Market Streets, Indianapolis. The award was made as the result of a limited competition which included eleven well known architects of



BRONZE GRILLE DOOR FOR GREENHUT MAUSOLEUM

MR. ROBERT AIKEN, SCULPTOR

New York City, Chicago and Indianapolis. The Jury consisted of Professor Warren P. Laird, of the University of Pennsylvania, Walter Cook of the American Institute of Architects, and H. Van Buren Magonigle. The plans submitted by James Gamble Rogers were placed second, those of York



FOUNTAIN ON ESTATE OF JOHN D. ROCKEFELLER, ESQ., POCANTICO HILLS, N. Y.

MISS JANET SCUDDER, SCULPTOR

& Sawyer third, and Delano & Aldrich fourth.

The plans selected contemplate a restaurant in the basement, shops and quarters for the Savings Bank at the street level, and the second story devoted to the Trust Company.

In a statement regarding the plans Prof. Laird is quoted as follows: "The successful design presents a conception of great dignity and very fine architectural character in which the predominating idea is that of the place of business of an important commercial institution having offices to let rather than of an office building, a small portion of which is assigned to the use of a bank. The appearance of the building will be distinctly monumental. The bank is expressed on the exterior by a high, two storied colonnade, which, in the center

of the Market Street front, is divided by a noble, arched window of splendid dimensions, indicating and illuminating the great banking room, more than sixty feet in height.



ST. BRIDGET. STUDY FOR PAINTING IN WEST CHAPEL, CHURCH OF THE PAULIST FATHERS, NEW YORK

MR. WM. LAUREL HARRIS, PAINTER

The banking quarters achieve real architectural distinction. One enters at the ground level into a broad space containing the Savings Department which is found to be a short flight below the banking room which is open and visible from this lower level. One can stand at that point and look across the entire sweep of the second story, except where the view is interrupted by a compact battery of elevators and the stairways to the office floors. The great space, with high ceilings and marked by a dignified architectural treatment in the Ionic



ELECTROLIER, NEW YORK STATE EDUCATION BUILDING

MR. CHARLES KECK, SCULPTOR
MESSRS. PALMER & HORNOSTEL, ARCHITECTS.

order, is crowned over the central portion by a splendid vault rising to a height of sixty-three feet above the lower floor level."

Mr. Litchfield's plans are especially interesting in that they provide for a large and thoroughly practical office building, in which however, the ownership and dominance of the financial institution which owns the building is thoroughly apparent.

It is to be regretted that there are not more examples in which such happy results have been accomplished.

SKYLINE AND CITY ARCHITECTURE

FEW things receive so little attention from the modern architect as the effect of his building on the skyline of the town. In his country house and cottage work he is careful enough, and groups his gables or hipped roofs and chimneys with great thoughtfulness, well aware

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that from a short distance they are probably all that will appear above the enclosing garden and tree-planting. But in a town façade he thinks he is quit of his responsibility to the world with a clear cornice line, or at most an unimpeachable attic. Beyond that he would appear to leave his building to take care of itself, or, rather, to the draughtsman who is working out the keeper's quarters and the chimney flues. Of course, this is but one of the numerous results of the prevalent lack of communistic feeling among latter-day town builders—the same spirit which has been accountable for the absence of town planning in the modern city and the medley of our groups of public buildings. For as regards his individual building the architect is probably right; the cornice or attic is as high a level as the eye of the passerby can reach, and it is only when seen at a distance and in conjunction with other buildings that its skyline comes into play, more particularly if the site of the town is undulating, giving occasional vantage points from which a view can be obtained. Then does the banefulness of the purely individualistic treatment become apparent, and the neglected roof and irregular levels of each building produce the typical uninteresting and formless town picture with which we are so thoroughly acquainted.

It is instructive to observe the care that is being taken in connection with the large area which is now undergoing reconstruction at Brussels. This is situated just below the plateau on which the Palace and famous Parc are placed, and from which

charming glimpses may be had over the picturesque lower town. In the rebuilding, the small old houses are being replaced by large commercial buildings, which rise with their many storeys to the level of the plateau itself. But the municipality and that admirable watch-dog body the Comité de vieux Bruxelles are not idle; the best views, such as those which include the tower of the Hôtel de Ville, are to be preserved by limiting the height and outline of build-

ings: and at one place near the Place Royale, whence over a balustrade a distant view was obtained, it is proposed to erect a screen wall in order that the serene repose of the eighteenth-century quarters may not be disturbed by the mushroom growths which are springing up from the hot-bed of the lower city.

If anyone is in search of object lessons of the result of the want of study of skyline, reference need only be made to the recent water front of Liverpool, the new sides to the Champs de Mars at Paris, and Kingsway in London.

It is a singular and melancholy fact that Paris, which has stood before the world as the example and precept of street line and skyline, which successfully prevented the destruction of one of her finest city pictures—the view of the Ile de la Cité from the Pont des Arts—should have handed over her historic Champs de Mars to the unbridled dominion of the speculative architect and speculative builder. The skyline round this great space is ruined forever. The Parisians have learned their lesson and bitterly regret their mistake.—*London Architectural Review.*



THE ANGEL OF THE SUN. ONE OF A SERIES OF ANGELIC FIGURES IN THE PAULIST CHURCH, NEW YORK

MR. WM. LAUREL HARRIS, PAINTER

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BACON DESIGN AND THE POTO- MAC PARK SITE FOR LINCOLN MEMORIAL APPROVED

BY the decisive vote of 31 to 153, the Lincoln Memorial bill approving the Bacon design and the Potomac Park site, passed the House of Representatives on January 29th. As a similar measure had already been approved by the Senate and the President has since given the bill his approval the work of construction will doubtless soon be undertaken.

The entire country is to be congratulated on the successful outcome of this plan and the close of an unfortunate controversy, that in some of its phases appeared to savor of an attempt to subvert the wishes of the majority of the people best competent to pass on the merits of the two plans proposed.

The addition of this monumental structure will be of great importance in the scheme now being intelligently carried forward for the civic development of the National Capital. It is gratifying to learn that it is proposed, as an added civic improvement, to construct a memorial bridge from Washington to the national cemetery on the Virginia side, which, to quote Representative Mann of Illinois, "will forever bind North and South together."

The successful culmination of this enterprise is largely due to the active work of

the officers of the American Institute of Architects, supplemented by that of influential members who in their private capacities gave time and well directed labor in setting the matter intelligently and squarely before the committees of the Senate and the House. We shall look forward to the completion of this very dignified memorial not only as a fitting tribute to the memory of a great man but also as an epoch marking example of our architectural development.

FITNESS AND BEAUTY OF THE LINCOLN MEMORIAL DESIGN

During the debate in the house preceding the passage of the Lincoln Memorial bill, a number of unusually spirited speeches were made for and against the measure. Probably in none of them was keener or more intelligent appreciation shown than in the remarks of Representative McCall of Massachusetts. During the course of his address, which was received on the whole with many indications of popular approval, he gave expression to the following sentiment:

The notion of mere efficiency would cover this world of ours with concrete structures, built with the most nicely calculated strains, and would fill them up with human automatons, each devoted to his own narrow specialty, perhaps of making a boot heel, and chased by fast flying machinery all through the day. We might produce more under such system, but the individual would be shrunk; it would make of us a race of dwarfs, and our ores and coal, I believe, might better be permitted to remain in the earth's untouched bosom. I would not have our country, when the final reckoning is to be made between her and other nations, have nothing to present but an abnormally developed efficiency, and have that put beside the painting, the sculpture, the literature, the music, the architecture and those other consummate flowers of civilization which other nations would bring. I do not underestimate a highly developed industrial system, if only there should be the more developed also those higher and more artistic expressions of the aspirations of our race which should be the choicest possession of every one of its children.

As to the fitness of this work, it is said that you are going to erect in memory of Abraham Lincoln a Greek temple. But what would you have? Would we have an Egyptian obelisk, would we have a Turkish mosque, or a Gothic or Romanesque chapel, or would we have an American skyscraper? We must have some type, and by common consent there has been no type better fitted for this purpose than that shown in the marvellous conception of the Greek. In whatever relates to artistic expression, whether in poetry, in eloquence, in sculpture or in architecture, who is there in the world who can surpass the Greek? What more speaking marbles were ever carved than those of Phidias? What strains of poetry have ever broken with sweeter music on the human ear than those of

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Homer and of Pindar? Where else has eloquence reached the chiseled beauty of Demosthenes? And although but few remnants of the architecture of the Greeks have survived the hand of the barbarian and the tooth of time, yet when we come in view of some fragments of them today, broken though they may be, and twenty centuries after their time, we stand before them enthralled in wonder.

There is nothing more beautiful in architecture than the column of the Greek. Would we speak scornfully of this Capitol in which we now are as a Greek temple? What building in the world is more decorated with the Greek style of architecture than this? The Greek column speaks. It illustrates dignity, beauty, simplicity and strength. However the soul of Abraham Lincoln might have been chiseled in its making, as he came finally to be, every one of those elements were represented in his character.

So, Mr. Speaker, I am in favor of this memorial, which has been designed by the greatest artists and architects whose advice we could procure. I am in favor of it because of its site upon the banks of the Potomac. It will be upon a spot over which the eyes of Lincoln used to look longingly and yearningly toward that part of the Union which he was trying to keep as a part of our common country. It will have across the way the home of the great Confederate chieftain, which now is the cemetery of thousands of heroes who wore both the blue and the gray. It will be a memorial in keeping with the majesty and the beauty of his character. In the fitness of its location, in the nobility of its character and in the unique fame which it shall forever commemorate, generations distant will be the day when it shall be paralleled by any other memorial reared to any one of the children of men.

SCENIC ART AS APPLIED TO ARCHITECTURE

MANY criticisms have appeared in the English architectural press of paintings exhibited at the Royal Academy and other important exhibitions in England, wherein architecture in some form has been incorporated in the composition of the picture. The critics assert, that if painters will insist on architectural motives, they should at least be versed in the rules governing good architecture so as to avoid inconsistencies and inaccuracies of delineation.

The painter, in rebuttal, sets up a claim to "poetic license," and insists that the lines of composition rule and the fact that his pediments lack entablatures and that his columns are devoid of entasis or have too much, has nothing to do with architecture,

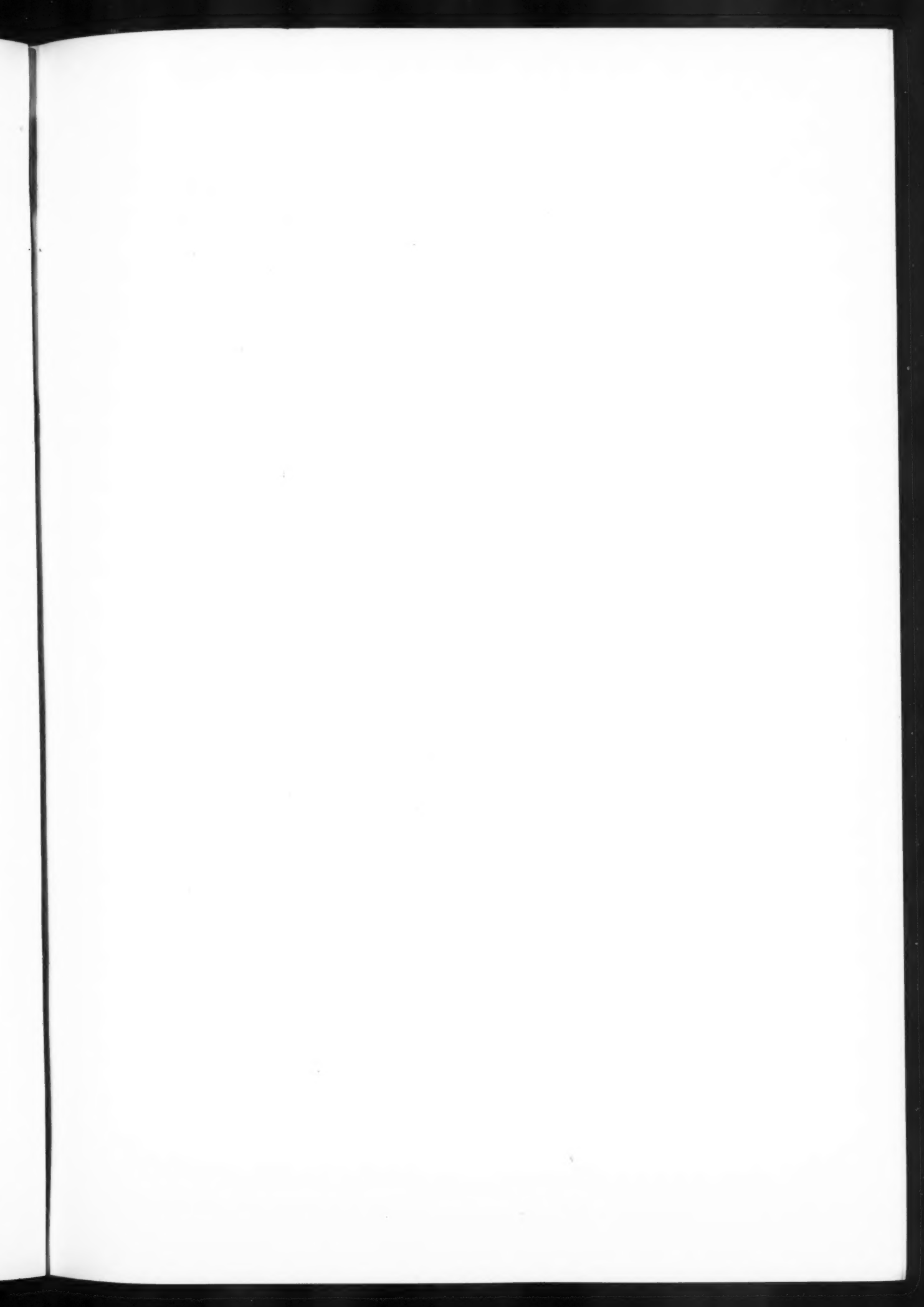
as long as the artistic entities of composition are conserved.

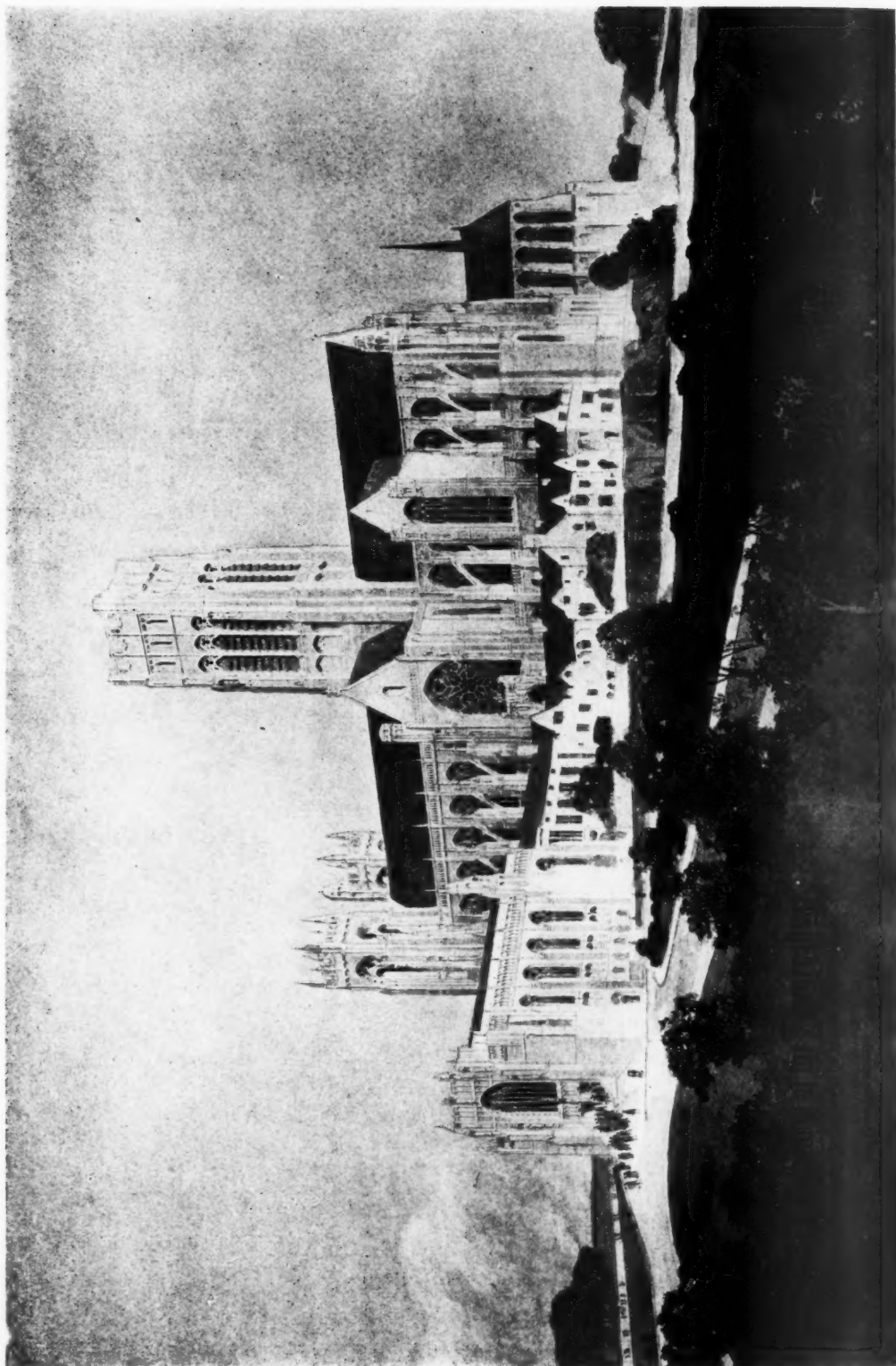
While each contender has some measure of right on his side, it is undoubtedly essential for painters to be sure of their architectural effects, for to treat architecture when painting it, as permissible of distortion or misrepresentation, is to show disrespect to a sister art.

All great painters who have introduced architectural motives into their composition, have given conclusive evidence that they have carefully studied the subject and have as carefully painted it,—notably, the late Sir L. Alma Tadema, of whom it has been said that had he not become a great painter he would beyond question have become a great architect.

While the architectural shortcomings of pictures shown at important exhibitions both in America and abroad may jar the sensibilities of many architectural critics, they are as nothing compared with those exhibited by the scenic artists in this country. In many theatres, catering to the cheaper forms of amusement, such as motion pictures and indifferently bad vaudeville, most of the scenery is so architecturally inaccurate as to cause us to consider whether it would not be well to include in the work of the National Board of Censors some power to control, in the general interest of art, the character of scenery displayed. It may seem stretching a point too far, but it is a matter for consideration, if it would not be appropriate and advantageous to censor an artistic untruth as well as an immoral suggestion. Not a few, among thinking people, maintain that one is not measurably worse than the other.

At any rate, as there can be no doubt of the educational value of motion pictures, and as the rapid increase in this form of amusement at a low price of admission, throughout the country, attracts vast numbers of people, it would seem to be in order to take under municipal protection the artistic side of the question, and conserve the æsthetic education of the masses while paternally safeguarding their morals.





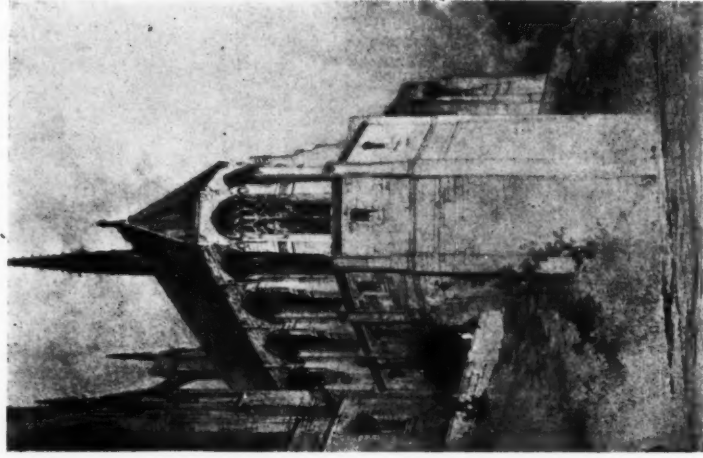
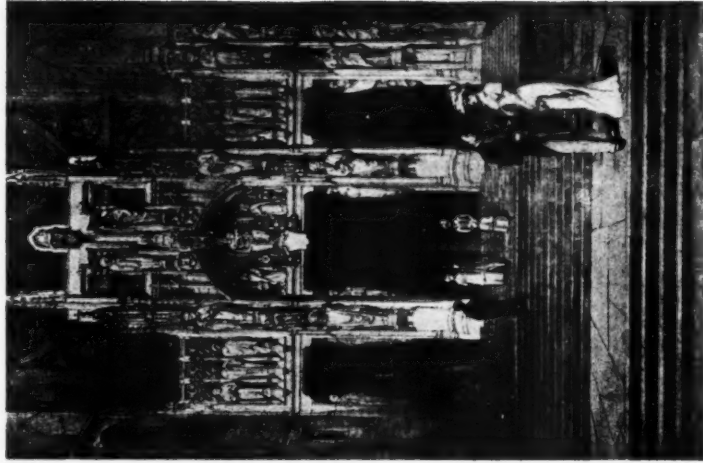
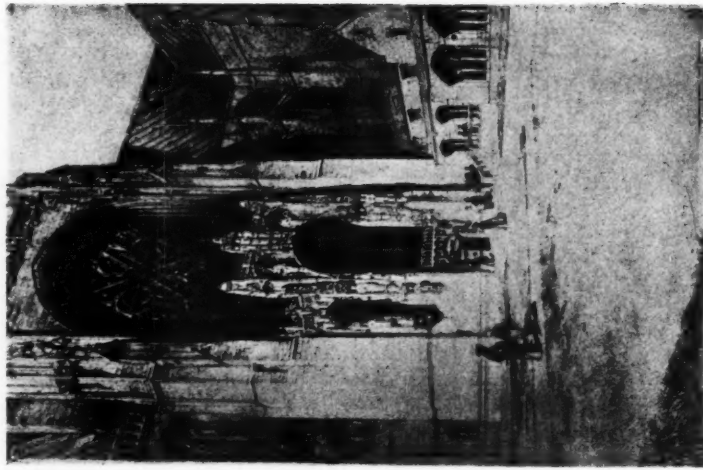
CATHEDRAL OF THE INCARNATION, AND ITS SUBSIDIARY BUILDINGS, BALTIMORE, MD.

(Tentative Sketch)

MESSES. CRAM, GOODHUE & FERGUSON, ARCHITECTS

TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

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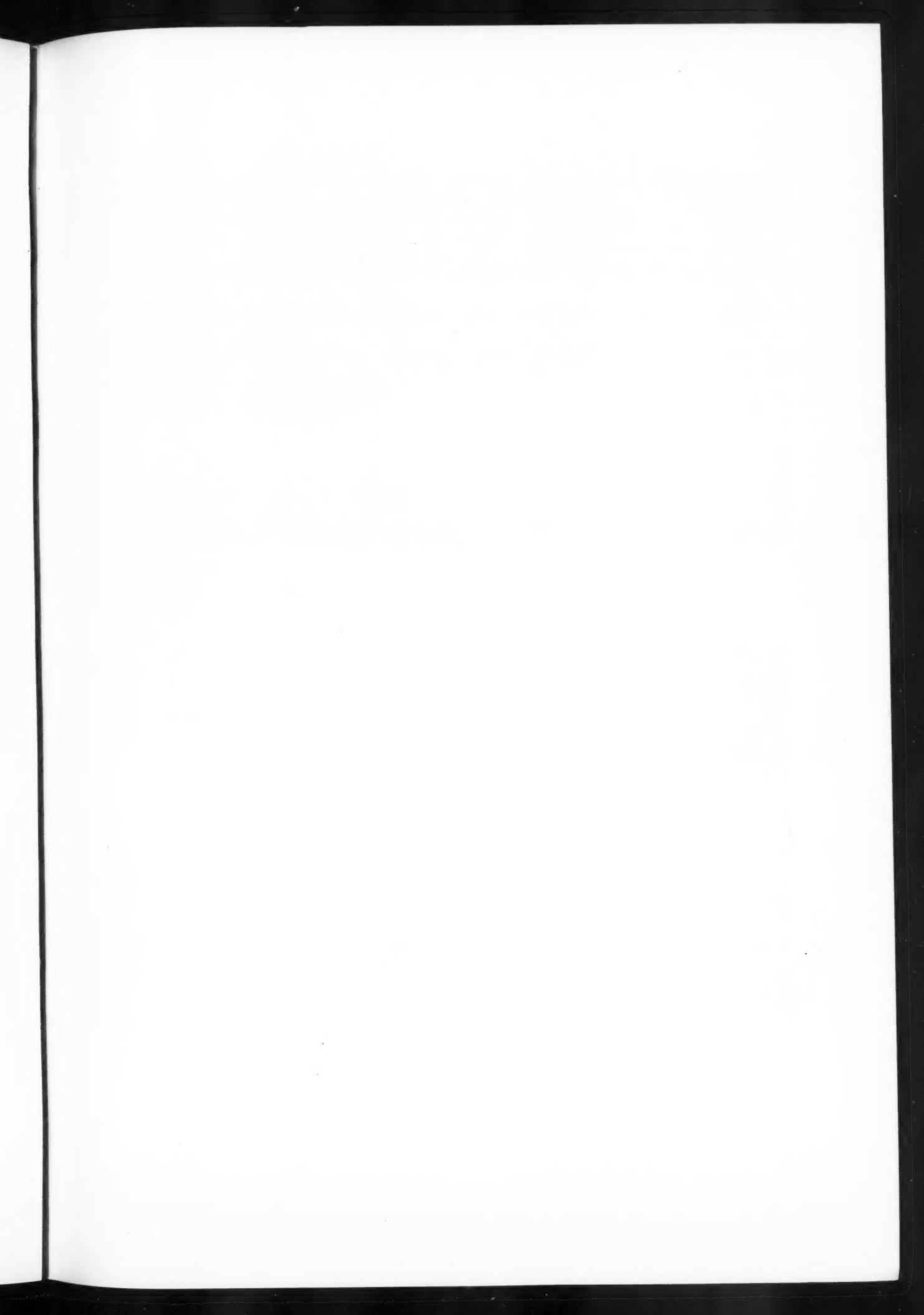


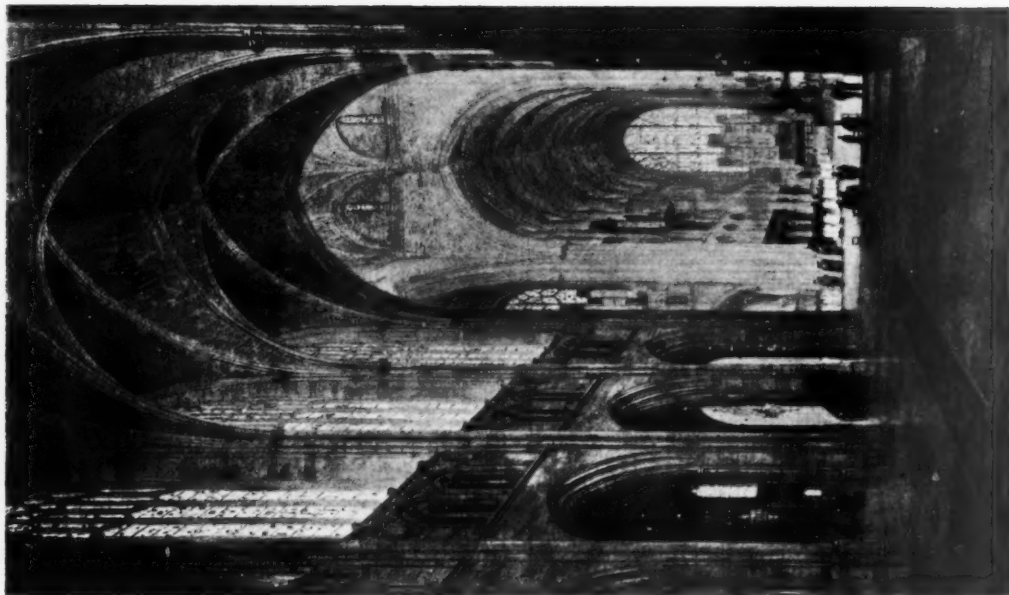
DETAILS, CATHEDRAL OF THE INCARNATION, BALTIMORE, MD.

(Tentative Sketches)

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

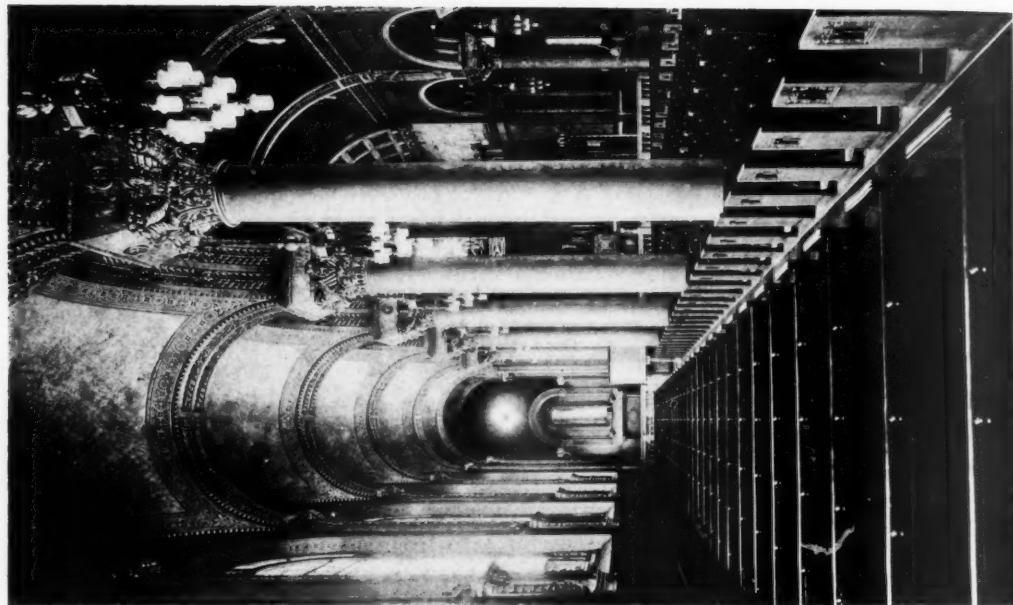




CATHEDRAL OF THE INCARNATION
BALTIMORE, MD.

(Tentative Sketch of Interior)

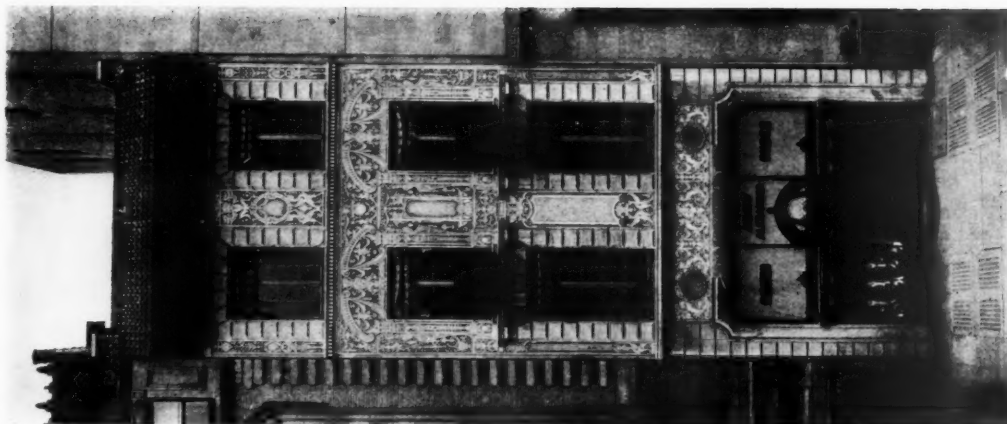
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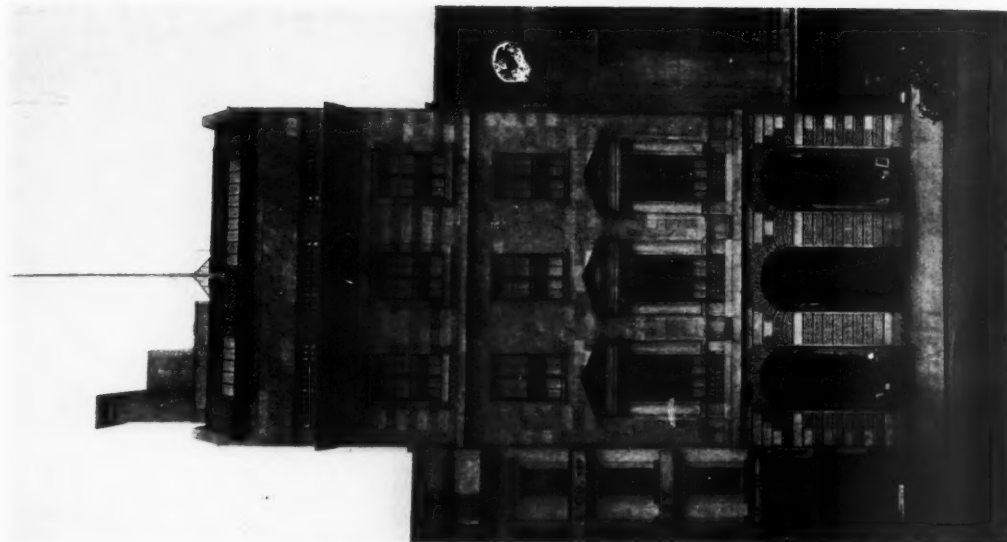
ST. JOHN'S CHURCH, EAST CAMBRIDGE,
MASS.

MESSRS. MAGINNIS & WALSH, ARCHITECTS

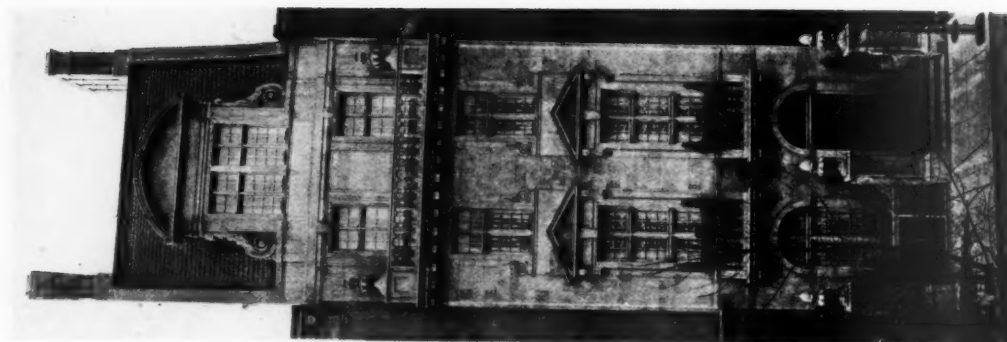




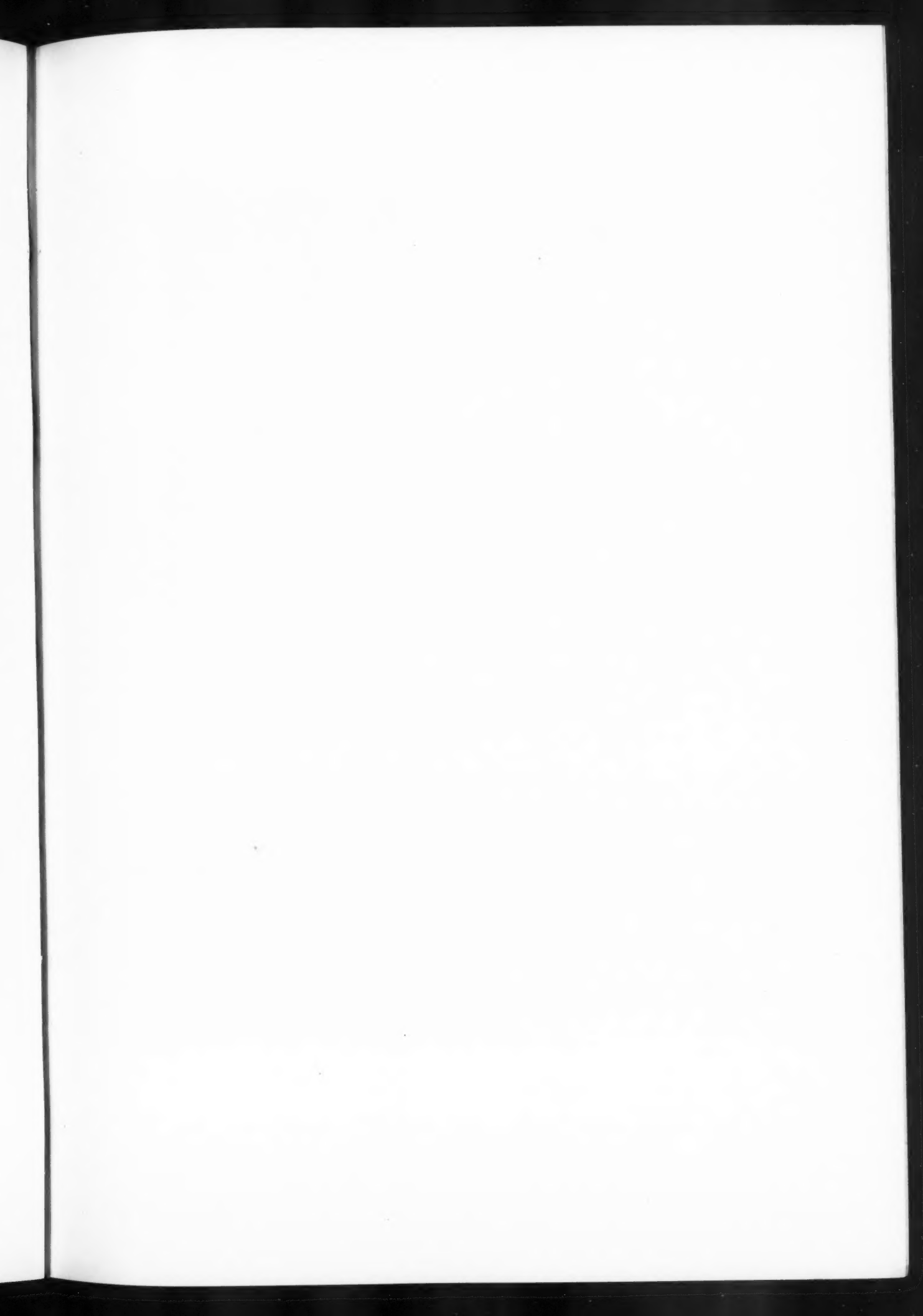
ALEXANDER BUILDING, FIFTH AVENUE, NEW YORK
MESSRS. McKIM, MEAD & WHITE, ARCHITECTS

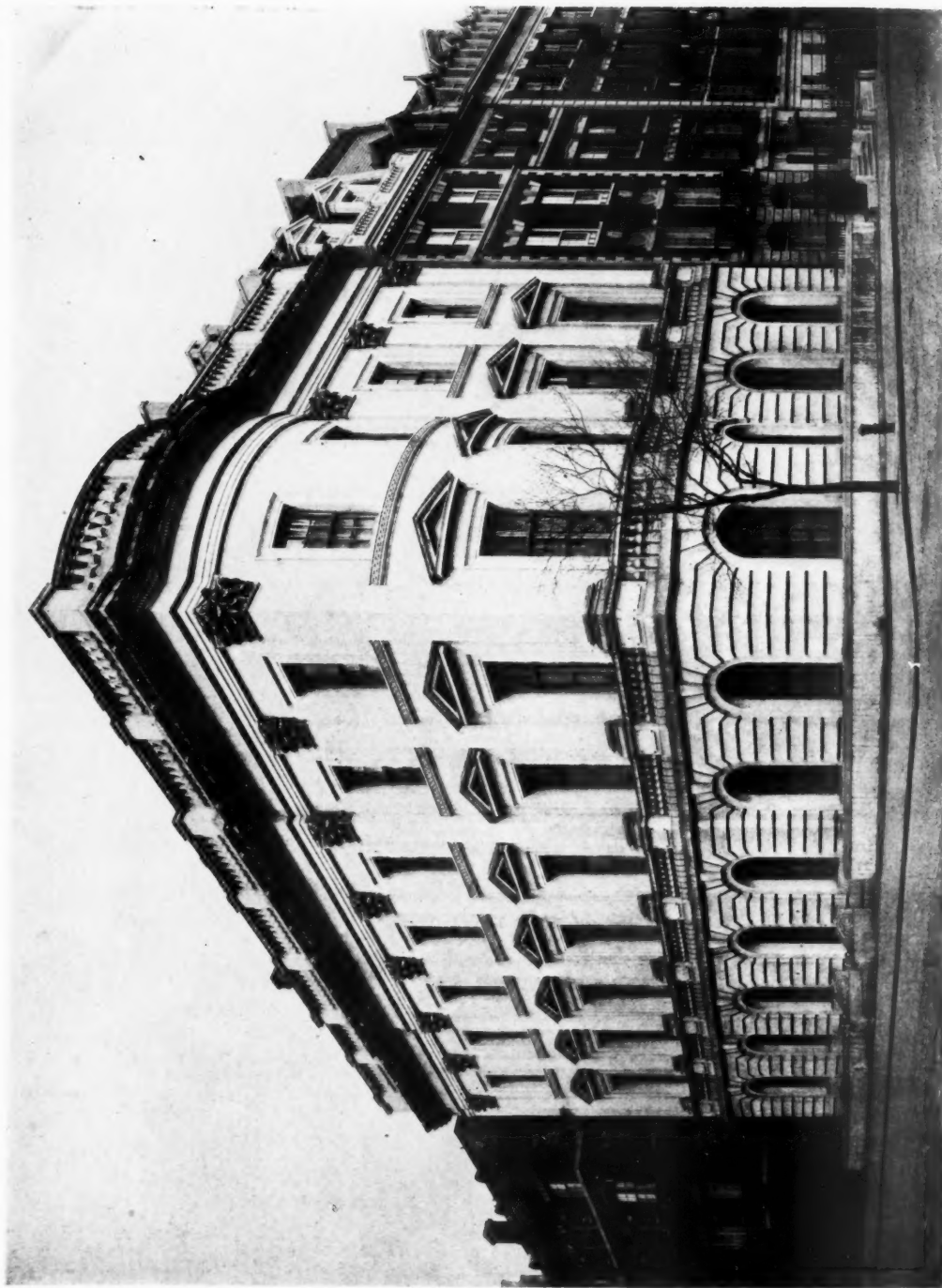


KNOEDLER BUILDING, FIFTH AVENUE, NEW YORK
MESSRS. McKIM, MEAD & WHITE, ARCHITECTS



A NEW YORK CITY HOUSE
MESSRS. TAYLOR & LEVI, ARCHITECTS

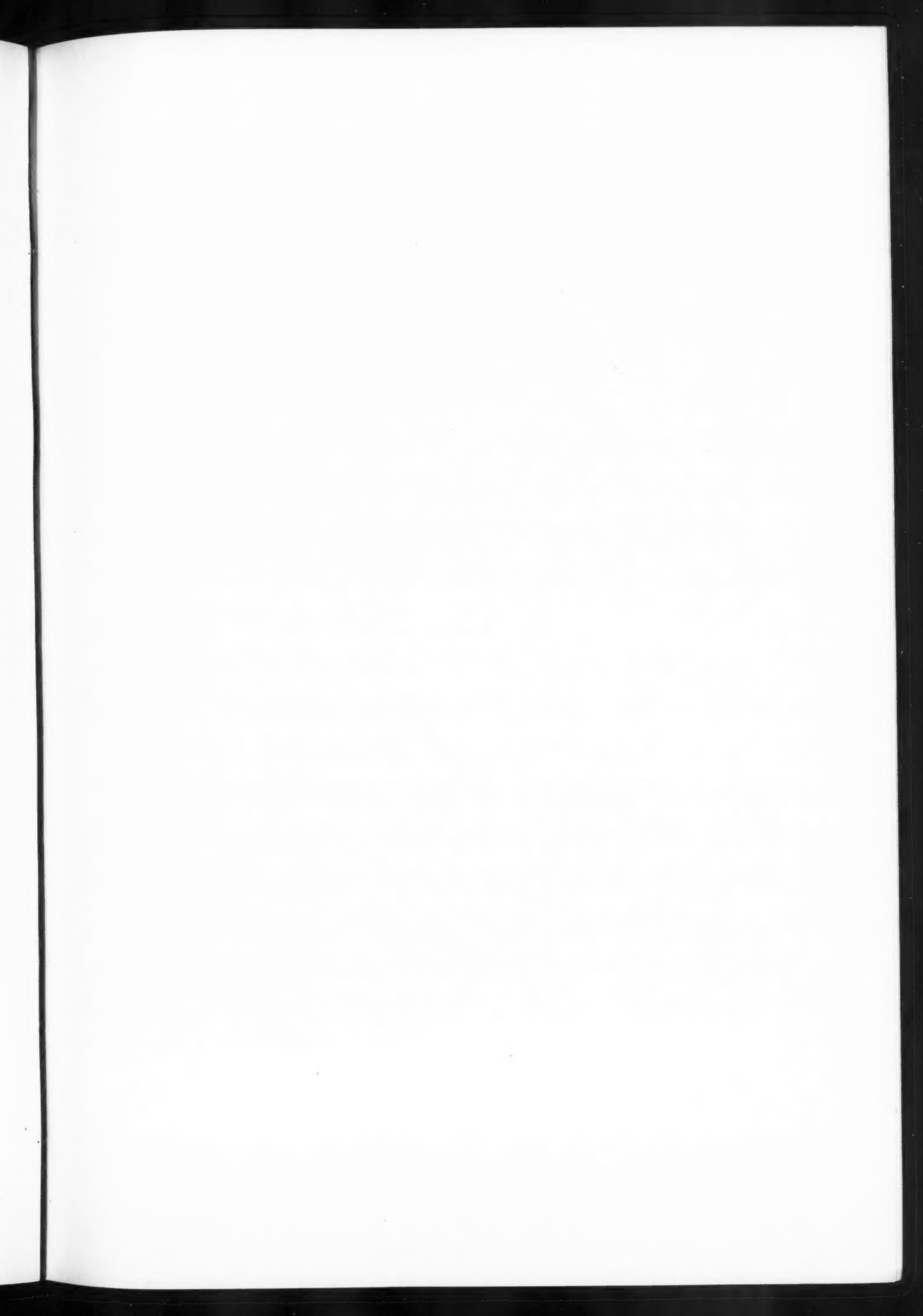




HOUSE ON MADISON AVENUE, NEW YORK

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TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK





KINSLEY MEMORIAL

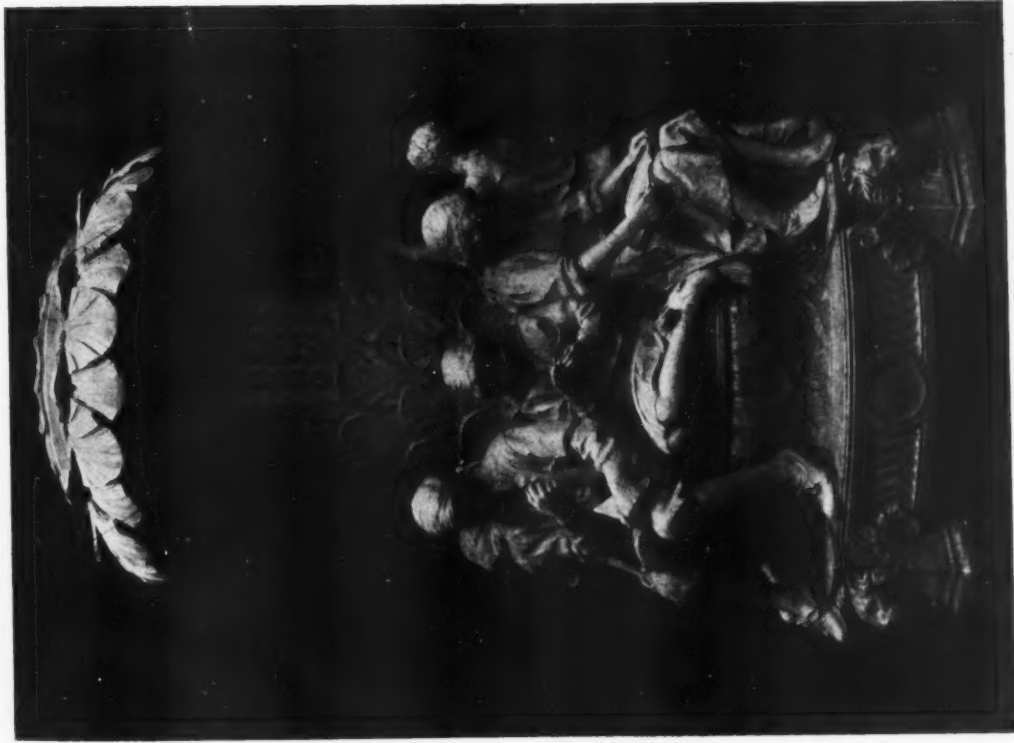
MR. DANIEL CHESTER FRENCH, *SCULPTOR*. MR. HENRY BACON, *ARCHITECT*



SOLDIERS' AND SAILORS' MEMORIAL, ALBANY, N. Y.

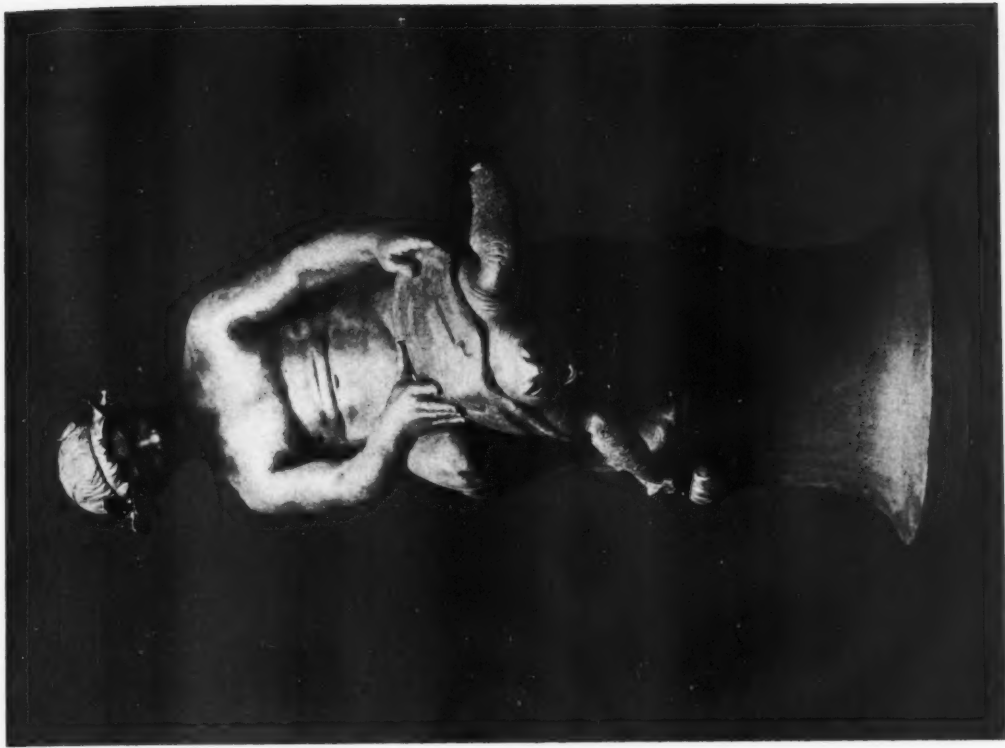
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ELECTROLIER FOR NEW YORK STATE EDUCATION
BUILDING, ALBANY

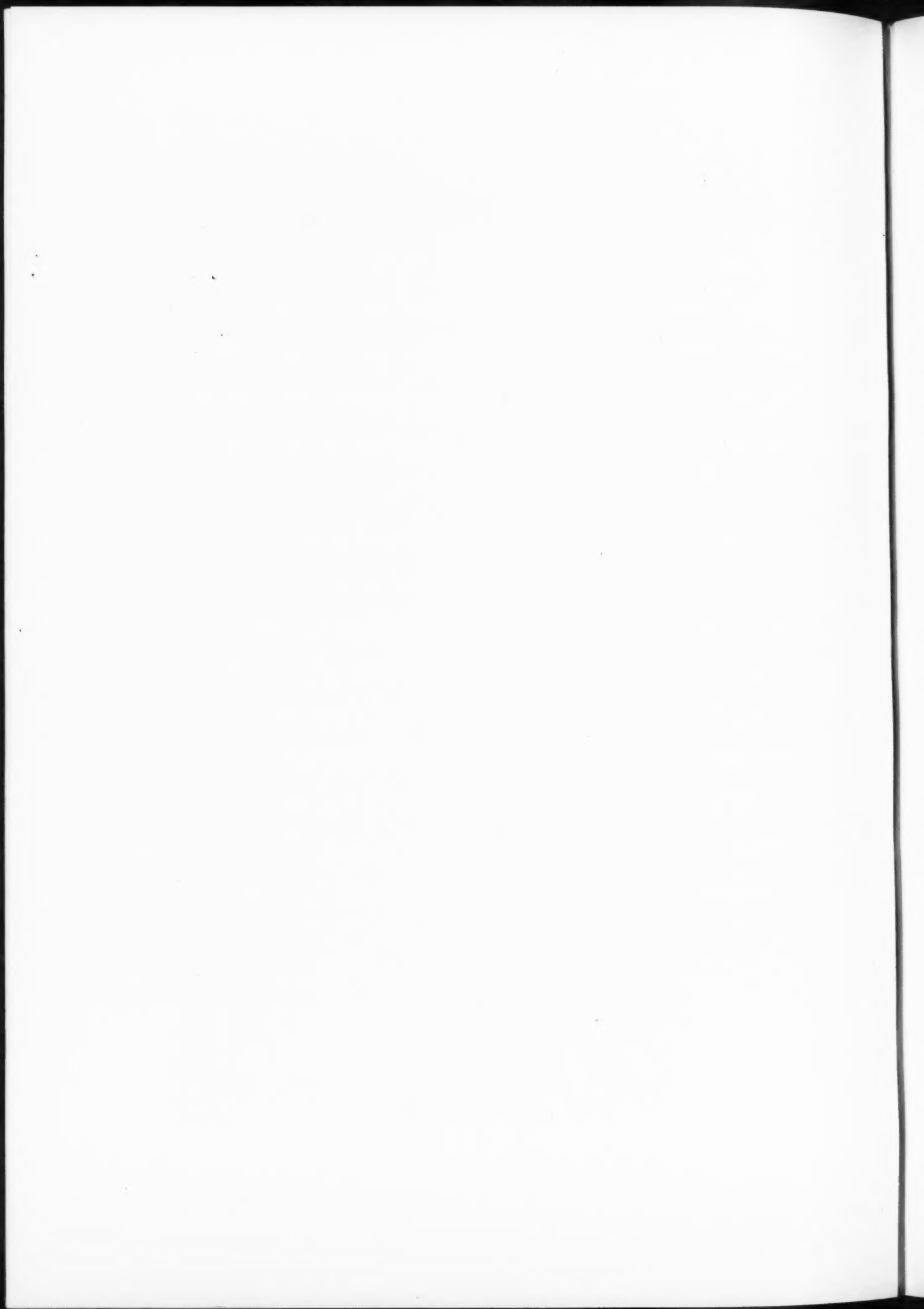
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ARCHITECTS

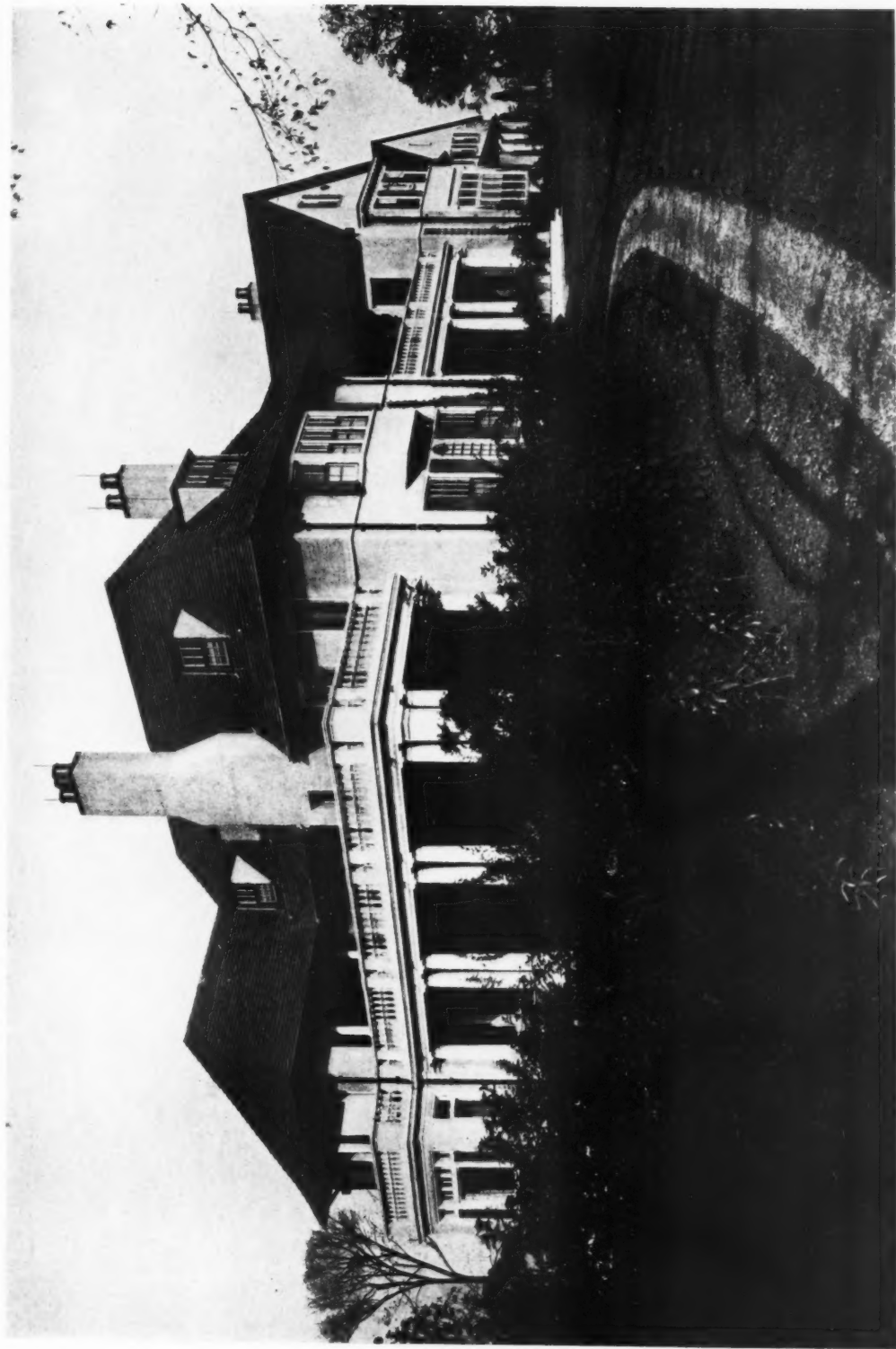


WORCESTER FOUNTAIN

MR. CHARLES Y. HARVEY, DECEASED, AND MR. SHERRY E. FRY,
SCULPTORS

TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

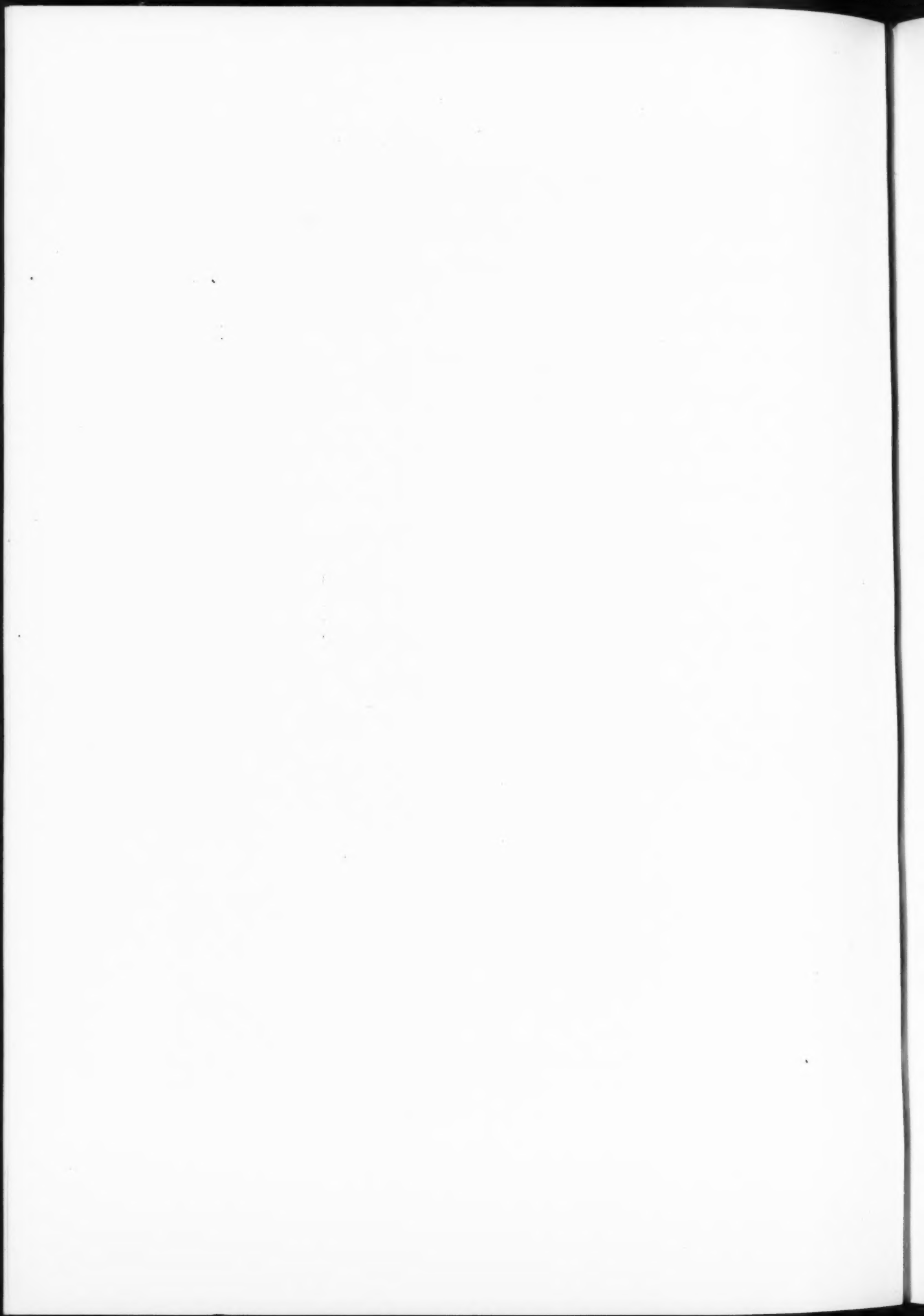




A HOUSE AT LOCUST VALLEY, L. I., NEW YORK

MR. HOWARD GRENNLEY, ARCHITECT

TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

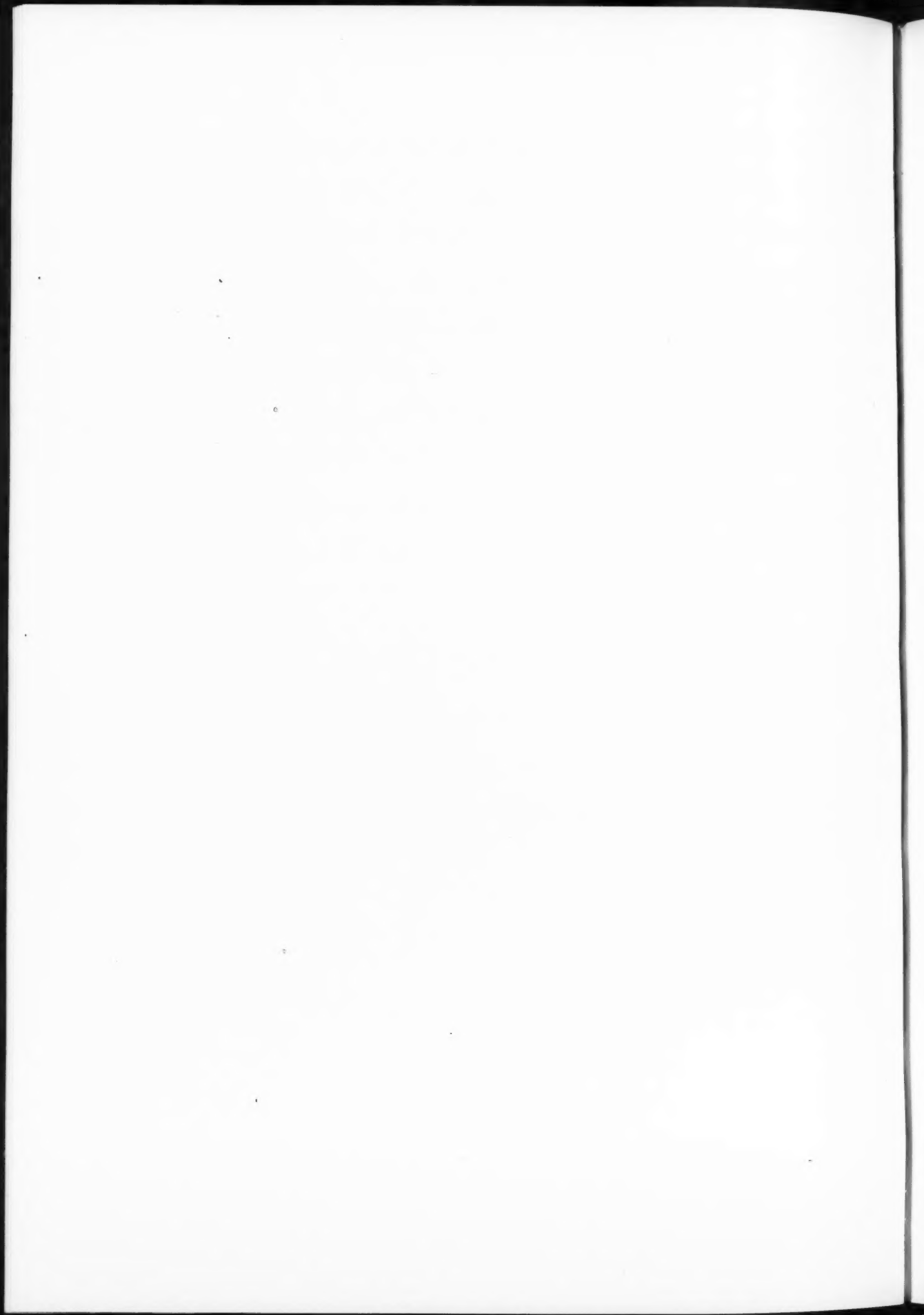


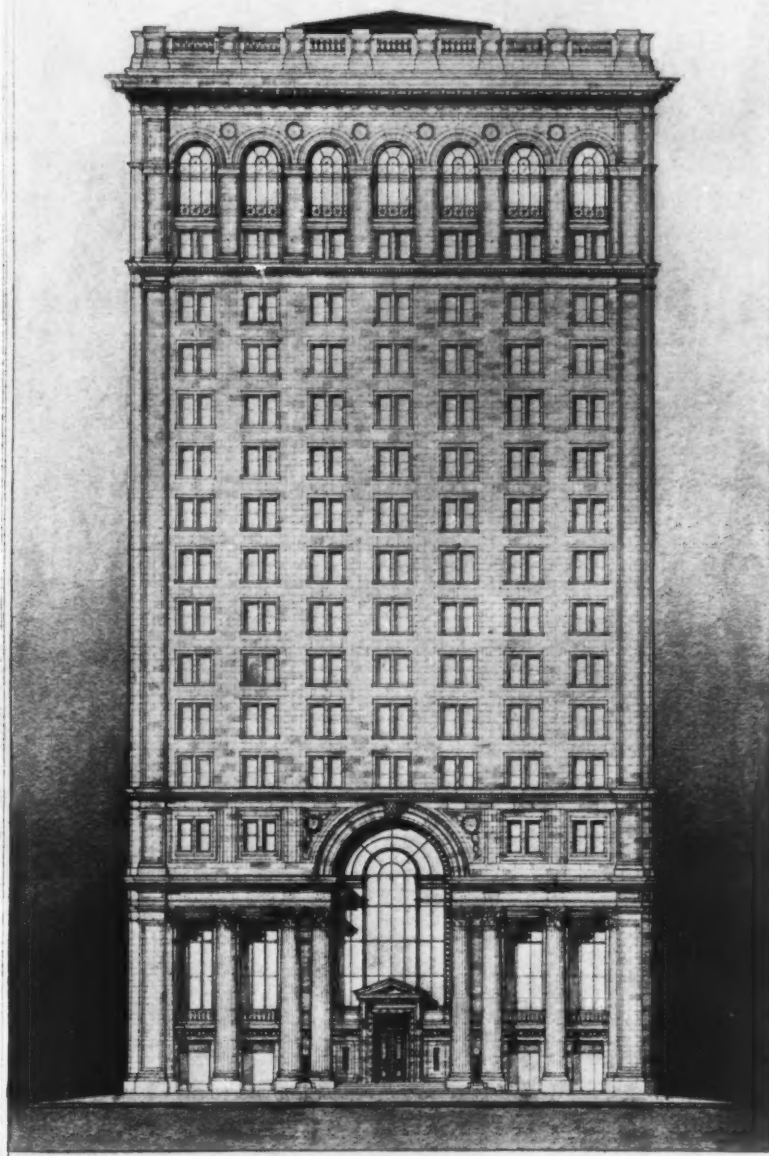


HOUSE OF MR. W. P. H. BACON, BRONXVILLE, NEW YORK

MESSRS. BATES & HOW, ARCHITECTS

TWENTY-EIGHTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

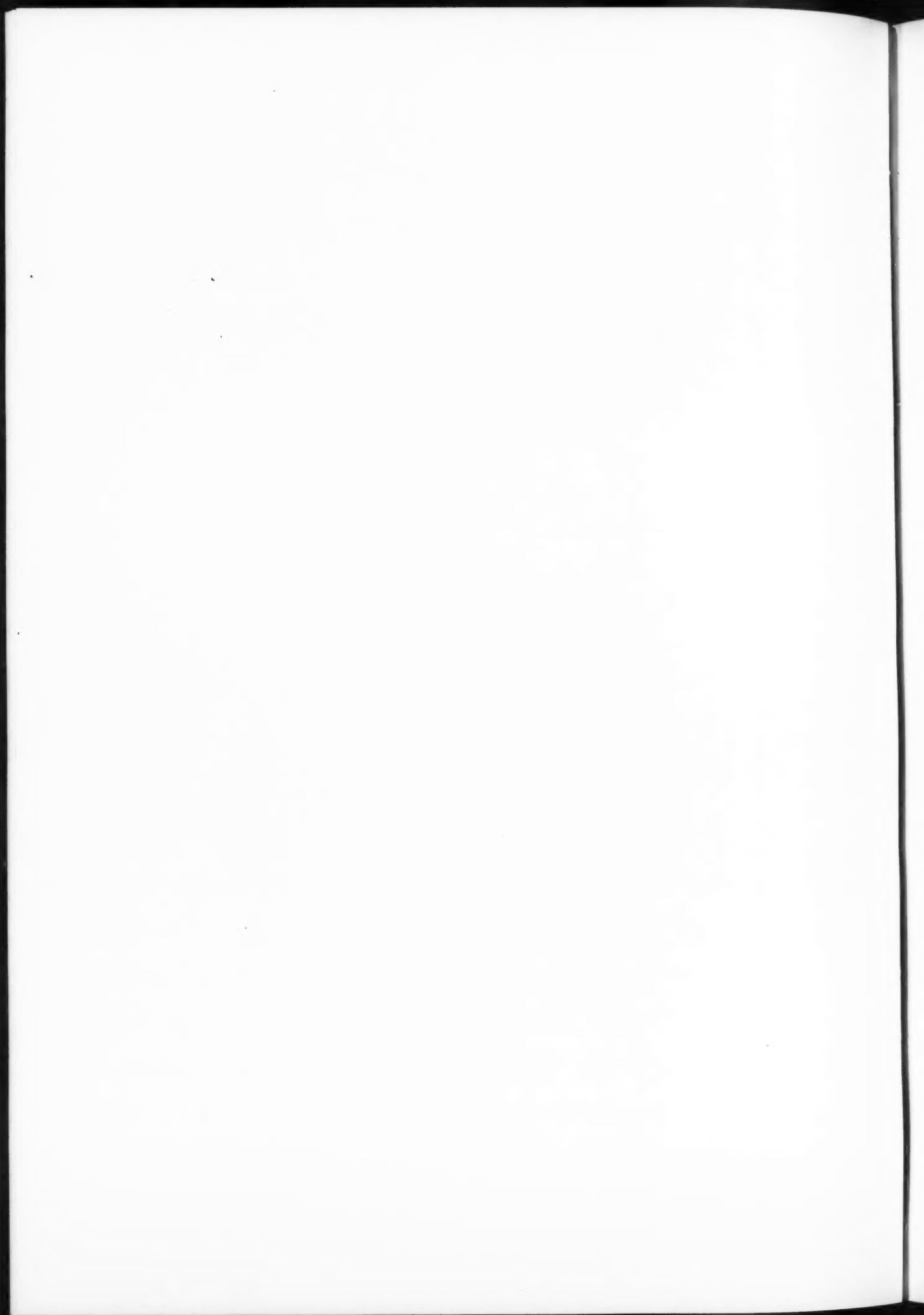


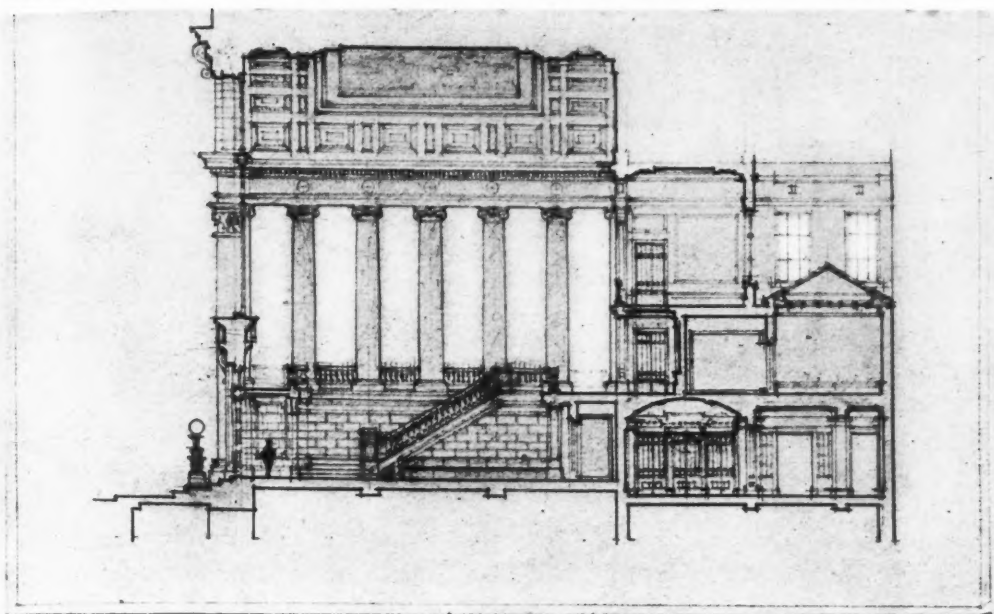


THE FLETCHER SAVINGS AND TRUST COMPANY.
MARKET STREET ELEVATION SCALE $\frac{1}{4}$ " = 1' FOOT

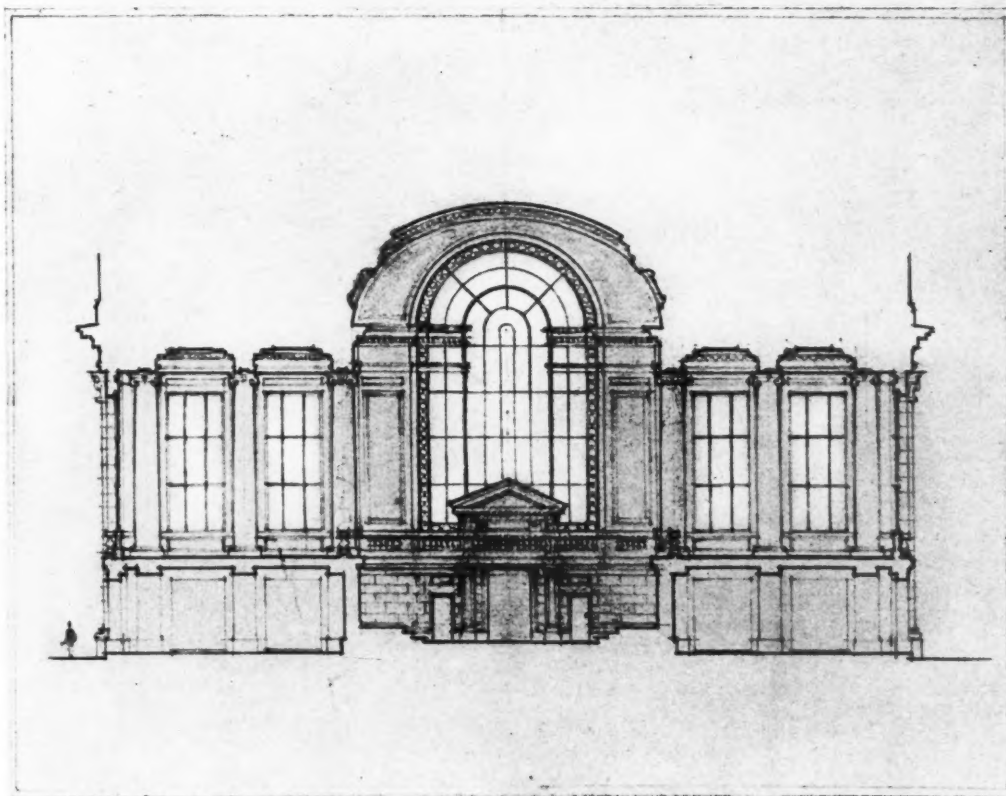
PRIZE WINNING DESIGN
COMPETITION FOR A BUILDING FOR FLETCHER
SAVINGS & TRUST CO., INDIANAPOLIS, IND.

MR. ELECTUS D. LITCHFIELD, ARCHITECT





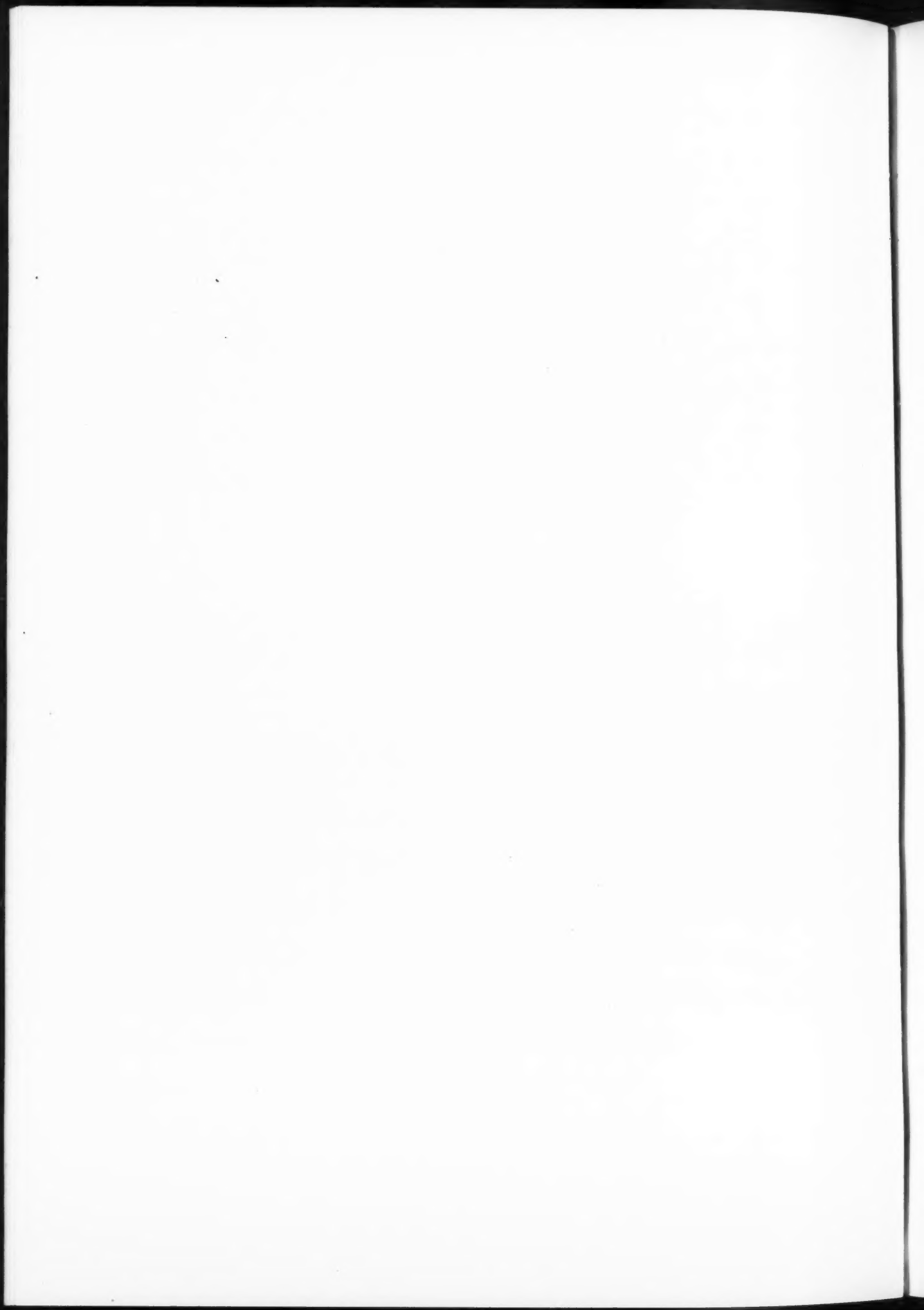
LONGITUDINAL SECTION

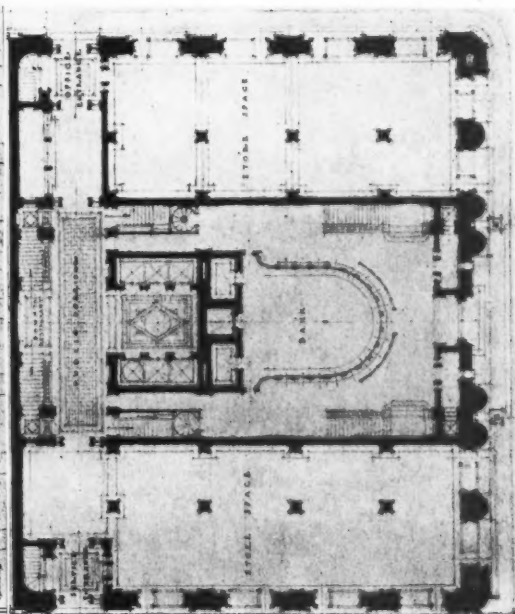
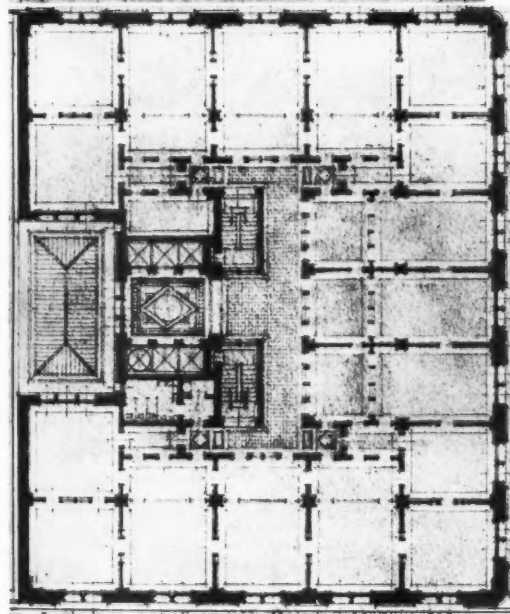
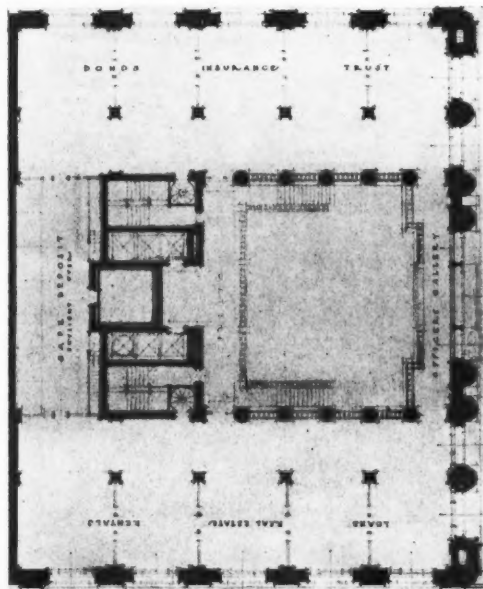


TRANSVERSE SECTION

PRIZE WINNING DESIGNS
COMPETITION FOR A BUILDING FOR FLETCHER SAVINGS &
TRUST CO., INDIANAPOLIS, IND.

MR. ELECTUS D. LITCHFIELD, ARCHITECT



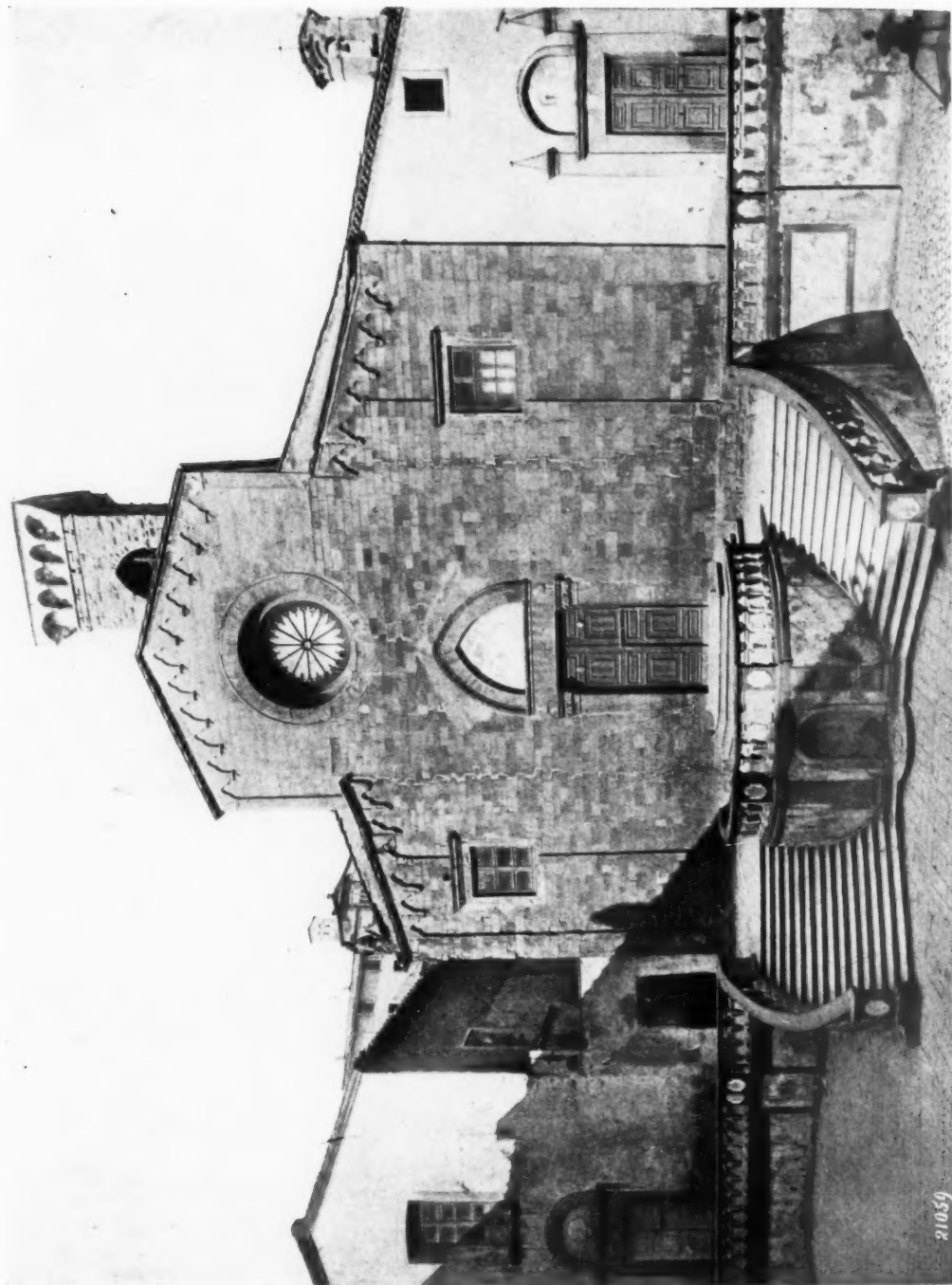


PRIZE WINNING DESIGNS

COMPETITION FOR A BUILDING
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CO., INDIANAPOLIS, IND.

MR. ELECTUS D. LITCHFIELD, ARCHITECT

THE AMERICAN ARCHITECT



CHURCH OF SS. STEPHEN AND NICOLAS, PESCIA, ITALY
(Built A. D. 1193, restored A.D. 1748)