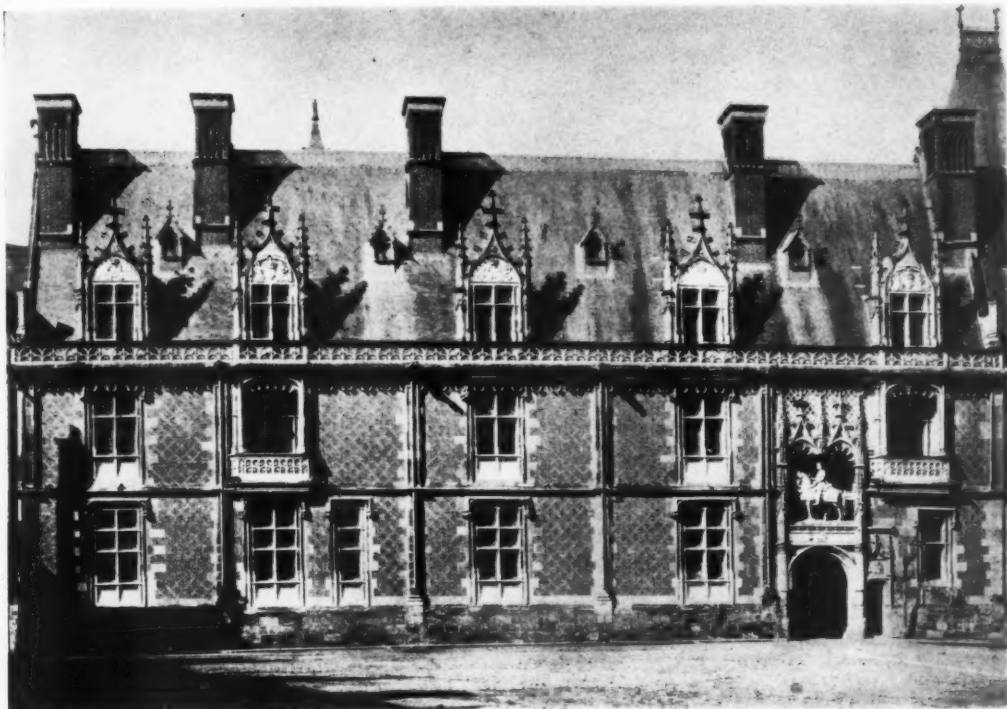


THE AMERICAN ARCHITECT

VOLUME CIII.

WEDNESDAY, FEBRUARY 19, 1913

NUMBER 1939



CHATEAU DE BLOIS

CONSISTENT BRICKWORK. PART III.

By GEORGE J. JERVIS



IN reviewing the decorative schemes of ancient brick-builders, one often notices the introduction of flints at certain points in the courses of brickwork and as far as the decorative effect was concerned these were no doubt introduced to give some variety to the brick surface, and the use of this second material was due most probably to the restriction as to choice of colored materials, just as the Romans, in order to obtain the several color values

in their wonderful pavements, used different colored stone and even glass in their composition.

In these days with such innumerable shades of brick at our disposal there is no need or excuse to introduce into our design any material other than brick.

In a previous article of this series, attention was called to the numerous examples of old-time brick treatment with reference to its design. It may now be of interest to dwell upon a few of the many possibilities of brick design; with regard to the treatment of the brick field as well as the decorative details.

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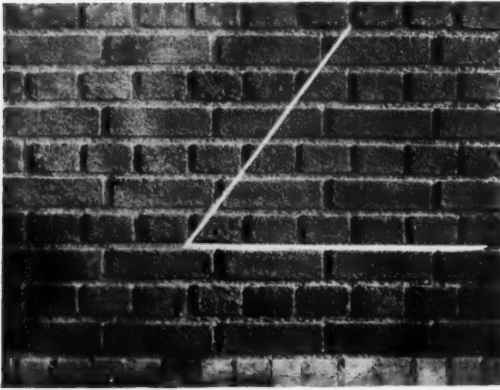


FIG. 1. ANGLE OF HEADERS, ENGLISH BOND

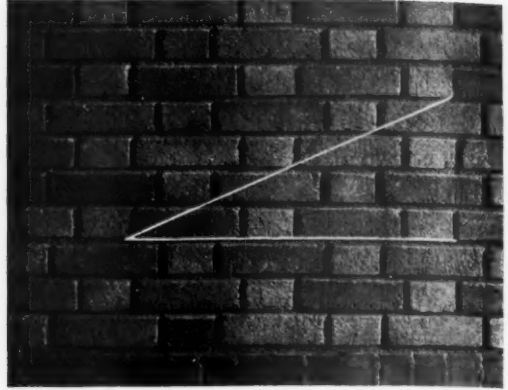


FIG. 2. ANGLE OF HEADERS, FLEMISH BOND

The feeling among many of our contractors today regarding brick design is that it is bound to involve endless cutting of brick on the job. This, in conjunction with the idea that expert bricklayers must necessarily be employed on this particular work, conjures up a fictitious idea of the extra time required to perform the work.

It is true that any design of a complicated or intricate nature must necessarily be placed for execution in the hands of a competent bricklayer; but in cases where the material is supplied by a first class manufacturer who is entirely conversant with the scheme desired, a great many if

while carpenters, ironworkers and other members of the various building trades must, through the very nature of their craft, be required to execute many different forms of design in their several materials—yet the limit of the average bricklayer's art would seem to be the laying of brick in two or possibly three different styles of bond; while any call for a particular style of bond outside this radius or any attempt at the simplest form of brick decoration on the part of the architect calls forth a

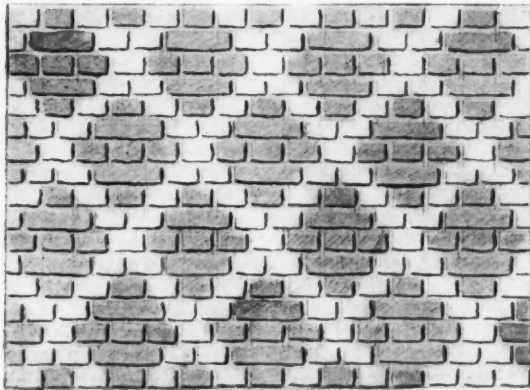


FIG. 3. DETAIL OF BRICKWORK, CHATEAU DE BLOIS, FRANCE

not all of the special pieces could be cut at the factory and arrive on the job ready to be placed in their respective positions as shown by the architects' drawings.

With reference to the bricklayer in general: it has often occurred to the writer that

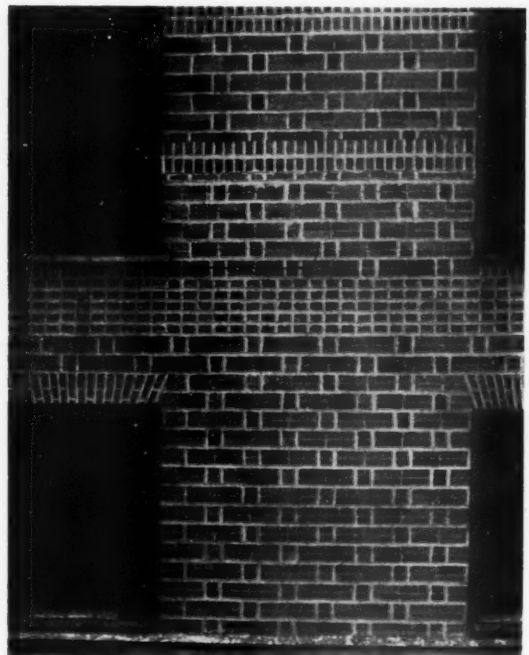


FIG. 4. AN EXAMPLE OF "DOUBLE BOND," MASONIC TEMPLE, BROOKLYN

MESSRS. LORD & HEWLETT, ARCHITECTS

THE AMERICAN ARCHITECT

vigorous protest from the contractor as requiring expert labor and a large additional expense.

tect demanding more than is reasonable?

Possibly part of the answer lies in the fact that until the present era, which is



DETAIL OF A ROW OF HOUSES IN BROOKLYN, N. Y.

AN EXAMPLE OF MODERN BRICKWORK IN ITALIAN STYLE

MESSRS. MANN & MACNEILLE, ARCHITECTS

Who is responsible for these existing conditions? The bricklayer, in not enlarging his sphere of usefulness; or the archi-

undoubtedly an era of brick architecture, our brick buildings have been in such a state of indigence as regards decorative



ANCIENT HOUSE IN THE RUE DE LILLE, YPRES, FRANCE

schemes that the bricklayer has had no chance to demonstrate his ability in anything but the simplest forms of brick construction.

The greatest attention should be given to the report of the Committee of Education of the American Institute of Architects which refers to the fact that "though we possess so many institutions and societies for the advancement of architectural education, there are practically no agencies for the education of the craftsman, the result of which must be and is, extremely injurious if not fatal to architecture itself." Furthermore, they very wisely point out that, as every architect knows, "the success or failure of his work depends largely upon the craftsmen who carry it out."

This is a matter which is absolutely vital

to the future of architecture in this country. Today is the day of Trade Unions, that claim, and very rightly too, "just wages" and "just hours"; but surely the architect and builder on their side should be in a position to demand "just work" from "careful" workmen.

The most artistic treatment of wall surface is obtained by laying the bricks in Dutch Bond; but where a more pronounced pattern is looked for it is usually obtained by lines of diagonal headers of a lighter or darker shade than the brick field, or in cases where the diagonal effect is to be very subdued, with headers of the same general shade as the rest of the field, but slightly projected from the regular surface. The angle of these headers is naturally dependent on the particular style of bond used. For instance, the angle of diagonal headers in either English or Dutch Bond differs considerably from the angle in Flemish Bond. See Figs. 1 and 2.

A good example of Diagonal pattern work is seen in Hampton Court Palace, the appearance of which is too well known to reproduce here.

In days when brick making had not reached the artistic possibilities which it possesses today, builders were much restricted as to the color values of the brick used and to obtain a clearly defined diagonal effect, use was made of vitrified headers.

In the Chateau de Blois, the diamond effect noticed in the brick field, seems at first glance to have been obtained by laying the brick in a special kind of bond; but on closer observation it will be noticed that in a general way it is ordinary English Bond with the exception that headers have been substituted for stretchers at certain places in the stretcher courses in order to preserve the diagonal line of the headers. See Fig. 3.

A special feature about the brick treatment of these old-time buildings seems to point to the fact that the architects thought

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out their brick treatment first and arranged such details as windows, doors, etc., afterwards.

In many cases today we find architects specifying some special kind of bond to be used in a building, the field of which is often too confined to do justice or show to advantage anything other than plain running bond, or attempting to centre diagonal lines of headers over windows or between the piers of the building, in an elevation which has not in the first place, been laid out for a particular bond or with much study given to the sizes of the brick units to be used. The result is naturally an endless amount of trouble to the builder and a vast amount of cutting on the job.

A typical example of old-time Dutch brickwork is seen in an ancient house situated in the Rue de Lille at Ypres built about 1606.

It will be noticed that, allowing for slight discrepancies here and there, owing no

doubt to the fact that the old handmade brick were bound to vary occasionally in dimensions, this building is laid in English Bond, the decorative features including the moulded arch brick over the windows which, although showing a light color in the photograph, in the original are no doubt dark and possibly vitrified brick.

An illustration is shown of a photograph of a house at Kingston, N. Y., which is an excellent example of Dutch style of architecture built of a fairly rough textured brick in various and subdued shades of red, resembling in the general ensemble the old brickwork of Holland.

A particularly interesting detail of brickwork is to be noticed in the base of a four-story building recently erected in Brooklyn, N. Y.

The general style of this building is typically Italian both as regards the brick field and the decorative details which were carried out in about six shades of gray rough textured brick laid with gray mortar and raked joints.

Fig. 4 shows an example of where a more massive appearance being desired in the lower stories, it may be obtained by laying the brick in "double bond" forming the double unit by laying the duplicate stretchers and headers with blind joints.

The treatment of large field surfaces in brick is a subject which, though full of possibilities, seems in many cases to have had little thought expended upon it.

The side of a large building which is unrelieved by window openings, is a problem which it behooves the architect to give the most serious consideration.

Such buildings as the Cathedral of Saragossa, Spain, and many of the old Persian Mosques, are standing examples of the artistic treatment of brick surfaces which, with certain modifications, might well be introduced into a modern architectural scheme.



WILTWICK INN, KINGSTON, N. Y.
MR. M. S. TELLER, ARCHITECT

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A case in point, although in this particular instance, the wall was not of particularly large area, is the clever treatment shown in the accompanying illustration (Fig. 5).

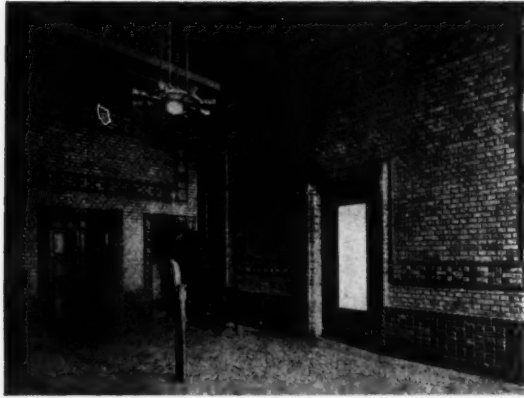


FIGURE 5

The field is composed of several shades of gray brick with darker shades for the edges of the border—the patternwork in the border itself being picked out with artistic shades of soft purple and artistic red brick—unobtrusive, decorative and a typical example of intelligent use of brick ornamentation.

THE CURRENT ARCHITECTURAL PRESS

ARCHITECTURE for January, 1913, illustrates St. Thomas' Church, New York City, Messrs. Cram, Goodhue & Ferguson, Architects, and also the Woolworth Building, New York, Mr. Cass Gilbert, Architect. While enterprise is always to be commended and there is a certain amount of satisfaction in being first in the field in any endeavor, yet we are uncertain as to whether the illustration of these two buildings before their completion does not in a sense necessitate a more thorough or complete presentation later on, if readers are to become thoroughly informed as to the buildings in question.

Other subjects illustrated are a house at Greenwich, Conn., Mr. J. E. R. Carpenter and Walter D. Blair, Associated Architects. This is a type of the formal country house, but in the present instance lacks in its exterior design much of the suggestiveness

of domesticity that is the charm in country house design in America.

The Hospital for the Ruptured and Crippled, Messrs. York & Sawyer, Architects, and the Emmet Building on Madison Avenue, J. Stewart Barney and Stockton Beekman Colt, Architects, are also illustrated.

The text presents little of interest aside from a description of the material illustrated.

The January *Western Architect* is devoted entirely to the illustration and description of the work of Purcell, Feick and Elmslie, Architects. The issue is interesting because it has been practically edited and arranged by the architects whose work is illustrated, and the accompanying article on the "Statics and Dynamics of Architecture," is a statement of the background of their belief in the methods they have pursued in design. The thoughtful man is usually able to give a reason for his action. It is only the irresponsible one who

(FROM ARCHITECTURE)



ST. THOMAS' PARISH HOUSE AND CHURCH,
NEW YORK

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

cannot analyze his methods or give good ground for the arguments presented. Architects will, therefore, we believe, be interested in this article, even if they may not in every instance be prepared to extend approval of the work illustrated.

THE AMERICAN ARCHITECT

(FROM ARCHITECTURE)



WOOLWORTH BUILDING, NEW YORK
MR. CASS GILBERT, ARCHITECT

The January issue of *The Architectural Record* shows the tendency of this publication towards presenting material of interest to the layman rather than to the architect.

The Spanish Church of Our Lady of Hope at Audubon Park, built a number of years ago and illustrated many times, is described and illustrated in detail, as is also the Studio Home of Mr. Frank Lloyd Wright, Architect, familiar to every reader of the architectural press and equally fa-

(FROM ARCHITECTURE)



A HOUSE AT GREENWICH, CONN.
MESSRS. CARPENTER & BLAIR, ARCHITECTS

miliar to every one visiting Chicago, who finds a series of photographs of this building forming part of attractive postcard sets.

Mr. Samuel Howe continues to propound the question, "Do Architects Read?"

Probably the most valuable article in the issue is one on "Sgraffito," by Mr. M. L. Friederang. This article is well written and very well illustrated and will be found interesting to architects.

"Lessons of the Chicago World's Fair," an interview with the late Daniel H. Burnham, also appears in this issue. Mr. Burnham's work in connection with this exposition is so well known and his opinion as to its value as an incentive to architecture in this country has been so often expressed, that aside from the tribute

(FROM ARCHITECTURE)



REAR VIEW, WOOLWORTH BUILDING, NEW YORK
MR. CASS GILBERT, ARCHITECT

to the memory of an illustrious man, it is doubtful whether any lesson is taught, not heretofore thoroughly well learned by members of the profession.

The Brickbuilder for December, 1912, has for its leading article, "A Nantucket Pilgrimage," by Mr. Hubert G. Ripley. The article is illustrated by a series of

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attractive drawings. Mr. Schweinfurth covered the same subject in the January 1st issue of *THE AMERICAN ARCHITECT* which appeared at the same time. The latter's article was of a more serious and practical

(FROM *THE ARCHITECTURAL RECORD*)



McALPIN HOTEL, NEW YORK
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character, and of correspondingly greater value to practicing architects.

Mr. Githens continues his series on "Recent American Group Plans."

The illustrations comprise the Rice Institute at Houston, Texas, Messrs. Cram, Goodhue & Ferguson, Architects, shown in *THE AMERICAN ARCHITECT* of December 11, 1912, and a somewhat belated illustration of the Forest Hills Gardens, Mr. Grosvenor Atterbury and Associate Architects. The latter subject was very thoroughly presented in our issue of October 30, 1912, and while some of *The Brickbuilder's* illustrations are new and not heretofore shown, they add nothing to the architectural conception of the work.

The usual fund of information as to current art, both in this country and

Europe, is to be found in *The International Studio* for January. This issue is replete with good architectural suggestion.

Ten full pages in the December issue of *The Architectural Review* of Boston are devoted to the illustration of the Amoskeag Savings Bank and Office Building, Manchester, N. H., Messrs. Hutchins & French, Architects. The reader will be able to gain from this very complete illustration every detail of the design and construction of this building.

The rest of the issue is devoted to foreign subjects with the exception of a page of small plates of a residence at Columbus, Ohio, Mr. J. Upton Gribben, Architect.

"The Log of the Dorian," is continued and the illustrations, as usual, are interesting.

(FROM *ARCHITECTURE*)



EMMET BUILDING, NEW YORK
J. STEWART BARNEY & STOCKTON BEEKMAN COLT, ARCHITECTS

The usual criticism of Current Periodicals, proclaims that the point of view of our esteemed and jovial contemporary with reference to architecture in America is still continued and that there is "no health in us."

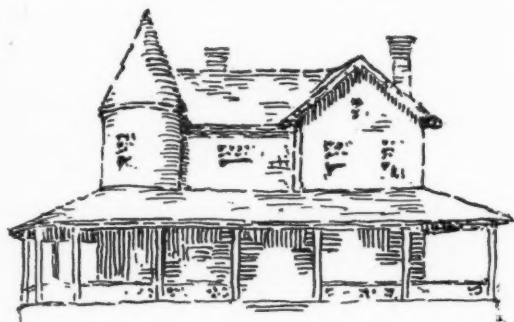
CAN DESIGN BE REDUCED TO RULE?

PART III*

By JOHN BEVERLEY ROBINSON, *Professor of Architecture, Washington University*



It would seem almost a platitude to say that similarity of shape in the various parts of a building is conducive to harmony in the general result. Architects in general observe this without thinking about it, at least in the more important parts of their buildings; but examples are sometimes found, presumably by architects of the carpenter-and-architect sort, in which lack of similarity produces a painful effect. Not far from me is a house designed on this motive. It is a composition of two



masses, and if these had been alike the appearance would have been so far satisfactory enough. As it stands, on one side is a flat gable, on the other a round tower or pavilion. If both had been gables or both pavilions it would have been a good foundation for an agreeable composition: but as it is nothing can make it acceptable.

But it is not only in the similarity of the major masses that harmony is found. Similarity of the minor parts also adds to the charm.

What I mean may be observed in Fig. 1, in which almost all the windows are topped by semicircular arches; and in Fig. 2, in which the lesser dormer gables are of a shape precisely similar to that of the main gables.

Contrast of shape may undoubtedly be

used at times, and the situations where it can be agreeably used can be observed and catalogued; but it would seem that contrast is a risky thing to handle, while similarity can hardly fail to look well. Consider for instance the Vendramini palace at Venice, in which almost all the beauty springs from the repetition of the semicircular



FIGURE 1.

arches, and the circular tracery openings. Even the ornamental escutcheons between the openings are circular.

How generally this similarity of parts prevailed in the greater historical styles is well known but seldom remarked.

The Greek, for example, the Greek Doric especially—in a sense the only purely architectural style that has ever prevailed, in that it depended not at all upon embellishments but solely upon the modelling of each part in the most beautiful form

*This article concludes Prof. Robinson's series. The subject is treated at length in his work on "Architectural Composition."

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compatible with its function—the Greek Doric as a whole and in all its parts is a series of vertical lines included between horizontals. Thus the columns are a row of verticals, and each column is itself a row of vertical lines. The metopes above are of the same general conception, and the egg and tongue, the sole ornament, is a similar set of lines, but slightly diverted



FIGURE 2

from the vertical; while the Ionic dentil again is of perfectly straight vertical lines.

So in later times: While the semicircular arch of the Romanesque prevailed the shafts were semicircular in plan, as were the boltel mouldings of the arches, and the plan of the chancel itself was semicircular.

With the incoming of the pointed arch constructively, not only were all the openings pointed to match, but the section of the principal mouldings assumed the form of the Gothic arch, and the plan of the chancel became angular; and still later, with the ogee arch came the ogee section of moulding to correspond.

Observe how well the Gothic form of arch as used by the Moors suits with the dome of like form; and how the bulbous dome "goes with" the horseshoe arch. It is true that they were by no means always used logically in the same building, but in the cases where such juxtaposition occurs there is a manifest improvement in appearance.

Although, as I have said, architects generally observe this rule unconsciously, partly from the natural taste of the human mind, the same that leads the tailor to make the small buttons on the cuffs of the coat of the same design as the large ones on the front, partly also from the custom of de-

signing in historical styles, there are buildings which I could point out, but will not, in which divergence from the rule in minor parts detracts somewhat from the appearance. One building, in particular, is in my mind, a pretty building too, and by a clever designer, in which the main cornice has modillions, while the cornices of the two wings are without any, which always arouses a feeling of regret when I look at it.

Another building I know, also by a notably good architect, in which the pavilions of the front have rather heavy bracketed cornices, while the curtain walls—the links—between have only plain parapets.

Closely allied to the general similarity of parts is the question of proportion.

The word proportion is used for the most part with a delightful vagueness. A well proportioned building means a building that looks well. We continually hear people speak of a well proportioned door or window, although doors and windows are sometimes tall and narrow, sometimes broad and low.

Not in this way did the Greeks use the word; the Greek word *ἀρμονία*—harmony—which corresponds to our word proportion, was applied to the similarity of measurements of the various parts of their buildings.

Take the front of the Parthenon and measure the shaft and abacus. It will be

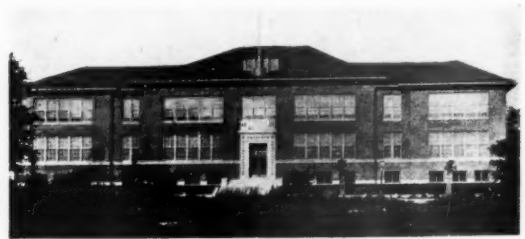


FIGURE 3

found that they are closely of the same relation. That is if the diameter of the column is taken as a unit the height will be about five and one-half; and if the height of the abacus be taken as a unit the width will be about six.

Above the columns, in the ends of the mutules the relation is doubled and they are one to eleven. Below the triglyph the

(Concluded on page 120)

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

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ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. CIII FEBRUARY 19, 1913 No. 1939

THE FORTHCOMING CLAY PRODUCTS EXPOSITION

AMONG those architects who were so fortunate as to attend the Clay Products Exposition, held in Chicago a year ago, no doubt exists concerning the value to the profession of industrial exhibitions such as was there presented and which, it is stated, will be repeated on an even more comprehensive scale this year, beginning February 26th and ending March 8th. Such a presentation makes possible at a minimum expense of time and effort actual inspection under the most advantageous conditions, of the results achieved by the burnt clay industry in this country. It furnishes the technical visitor with a more intimate and exact knowledge of the materials and their possibilities than he could hope to gain by even the most careful study of catalogues and trade literature. The advances made in both processes of manufacture and the adaptations of the products of burnt clay are admittedly little short of marvelous. To keep abreast with them is not only desirable, but necessary, if the architect would render the fullest measure of service to his client; and we can scarcely imagine a method by which such preparation could be more efficiently and expeditiously gained than by

attending an exposition which will include among the exhibits practically every form in which burnt clay is used in the construction of modern buildings.

An industrial exhibition of the character of the Clay Show serves another and perhaps no less important purpose. It affords the layman as well as the technical man an opportunity of becoming to a certain extent informed concerning matters about which his knowledge is often sadly deficient. Of course it is realized that in accordance with modern practice the layman seldom either makes original selection or finally determines the materials to be used in construction, but after an intelligent examination of the various exhibits by a prospective builder, presented at an exposition of this character, it would obviously be less difficult for his architect to impress upon him the economic and desirable features possessed by permanent building materials.

Taken all in all, the money, time and effort being expended in holding expositions by what are in a sense "rival" industries in the building field, seem to be employed to good advantage. The results so far have been gratifying, but it is believed that even greater, more far-reaching results can be achieved if architects and engineers, in particular, would more generally appreciate the opportunities afforded for a study *in situ*, as it might be termed, of materials that they are using constantly in their practice but whose possibilities in many instances are only half realized.

THREATENED CONGESTION IN SUPERVISING ARCHITECT'S OFFICE

REPRESENTATIVE CLINE, of Indiana, advocated the repeal of the Tarsney Act in the report of a committee on the "Economy and Efficiency of the Treasury Department," of which he was chairman, in the following words: "We believe that the Supervising Architect's office, both from the viewpoint of efficiency and architectural beauty, is well able to make and is capable of making all designs and plans for all public buildings as well as of preparing specifications therefor." Apparently his conclusions were erroneous

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for it is now reported in a Washington despatch to a Grand Rapids paper that Congress has appropriated money for public buildings faster than the Treasury Department can prepare plans for them.

If the facts are as stated, the country appears to be confronted with a condition which is likely to lead not only to confusion, but inevitably to inferior public buildings, both artistically and practically. Through the repeal of the Tarsney Act, it is no longer legal to secure additional architectural services by means of competitions among architects in general practice, and if the

present and threatened congestion of the Supervising Architect's office is as serious as represented, there seems little likelihood of its being able to competently undertake the preparation of plans for some 250 new buildings contemplated.

Judging from all reports, it does not seem improbable that the proposed law to take the place of the Tarsney Act is not only desirable from every point of view, but offers in fact the only logical and satisfactory solution of difficulties present and impending. It is to be hoped that such solution will be speedily forthcoming.

CAN DESIGN BE REDUCED TO RULE?

(Continued from page 118)

curious little block called the regula is also one to eleven, and the fillets of the triglyph have the same relative measurements; while its channels and cap return to the original one to five and one-half. Everything is built upon a system of rectangles of a certain ratio or of double that ratio.

None but a Greek could go as far as that in carrying a definite relation of measurement into minute details; and even in Greek work it is hard to trace anything definite beyond the Doric order. It is true that in the Ionic and Corinthian, in which the shafts are more slender the abaci are also thinner, but definite measurements I have been unable to find.

The true idea of proportion, however, is not that it can be asserted of a single part, but only of that part in its relation to other parts.

Thus if we want to design a table with a top two inches thick, we naturally make the legs perhaps three inches square; while if we want slender legs, the top must be thin also.

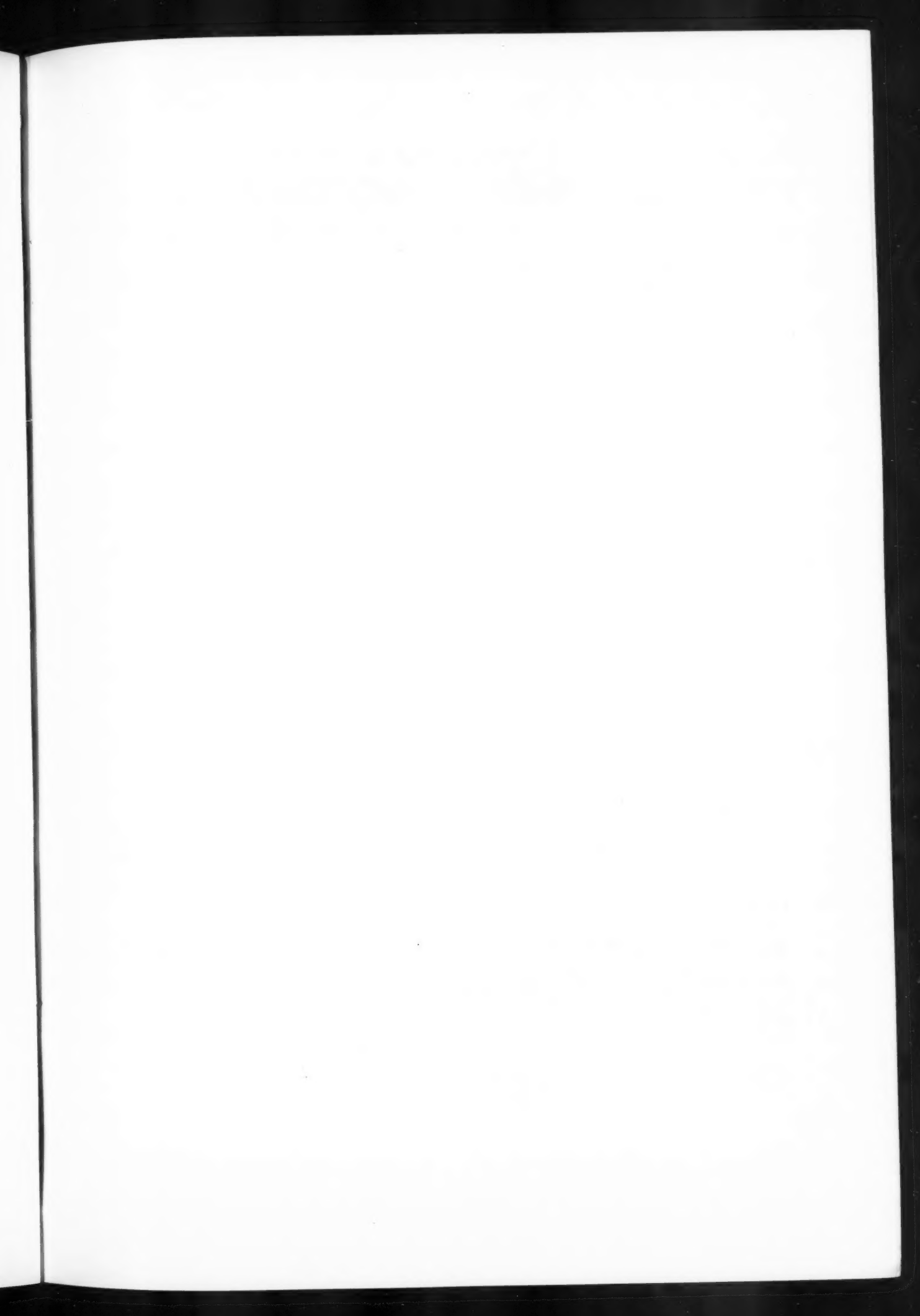
While we cannot expect to carry this as far as the Greeks did, the principle, as applied to the larger parts of buildings,

will be found illuminating and profitable.

It is quite natural to put tall and narrow windows into a tall and narrow tower. In general, windows are made comparatively narrow, in comparison with their height, partly because we have been limited in width by the use of stone lintels. Nowadays, when steel and reinforced concrete permit the introduction of longer lintels, we find windows much wider than their height in buildings that themselves are broad and low, as in Fig. 3, and there are many of this type to be found, harmonizing best with a building that is broad and comparatively low to match.

The well-known front of the Villa Medici is a good example of a design based on the square. Both the main mass and the two flanking masses are square in general outline, the leading motive of the portico is nearly a square, and many of the windows and carved panels are squares also.

I have indicated a few of the deductions that may fairly be made by observation and comparison of existing buildings. When interest in such comparison is awakened there is a continual pleasure, as we walk along the streets, in noting the buildings that we pass, the number of their masses, and subordinate masses, the similarity or contrast in treatment, and the proportion or lack of it in their various features.

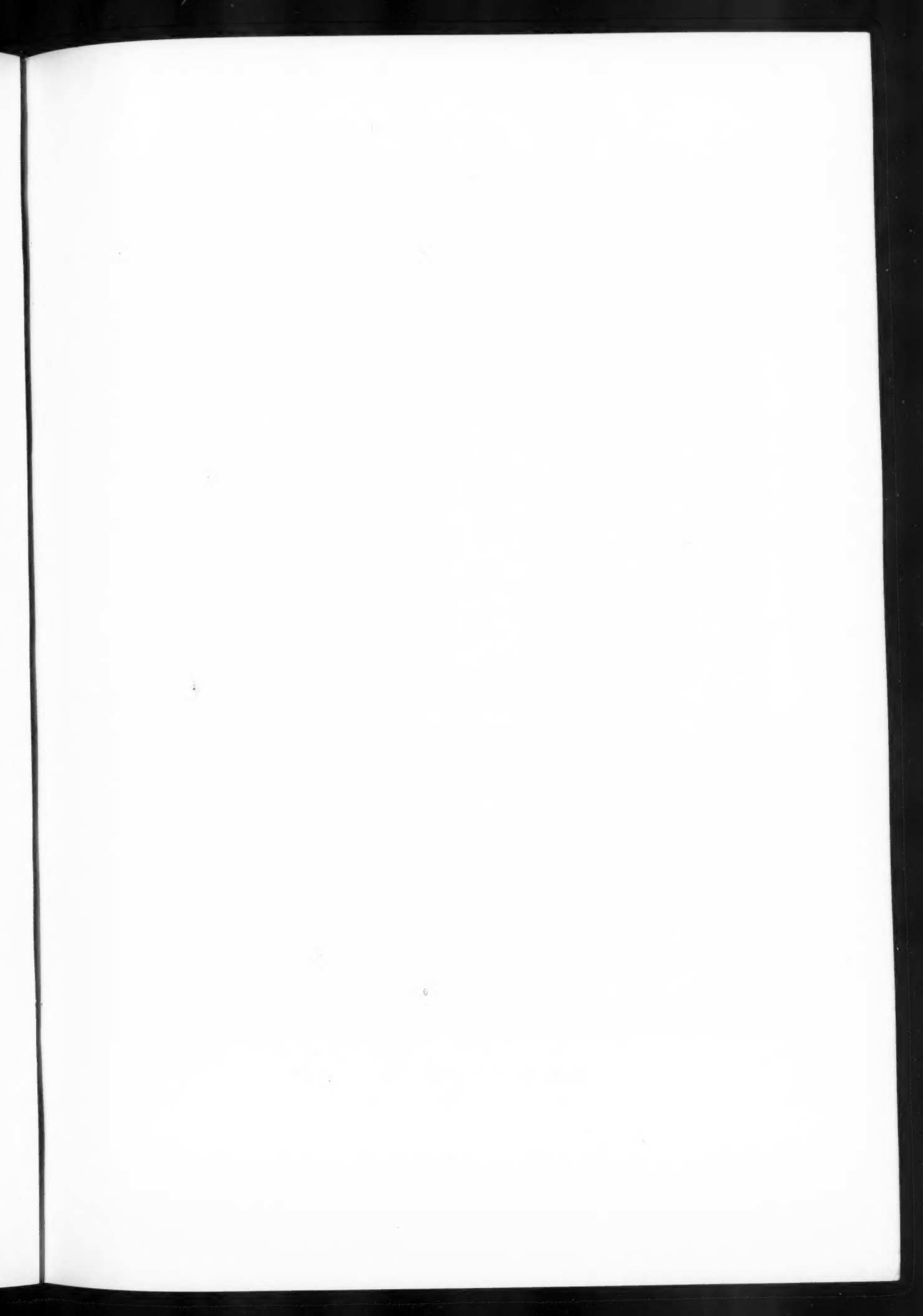




The application of burnt clay in the ornamental treatment of this building has been effected with good judgment and artistic perception. While the structure in design is particularly South American in style, the introduction of the terra cotta ornament, particularly the large terra cotta urns, suggesting a classical motive, in no way appears incongruous, and adds to rather than detracts from, the effect of the ensemble. Architectural terra cotta has been used with good effect, not only in the designing and placing of these urns, but also in the well modeled polychrome cornice, the shield over the main entrance and the figure of the Indian over the fountain. This detail of the Indian is unusual, as it is cast in one piece and of a larger size than is ordinarily attempted in the making of ornamental terra cotta. The idea of color in burnt clay is continued on the interior with tile work of an interesting character, and even the pool is lined with colored tiles.

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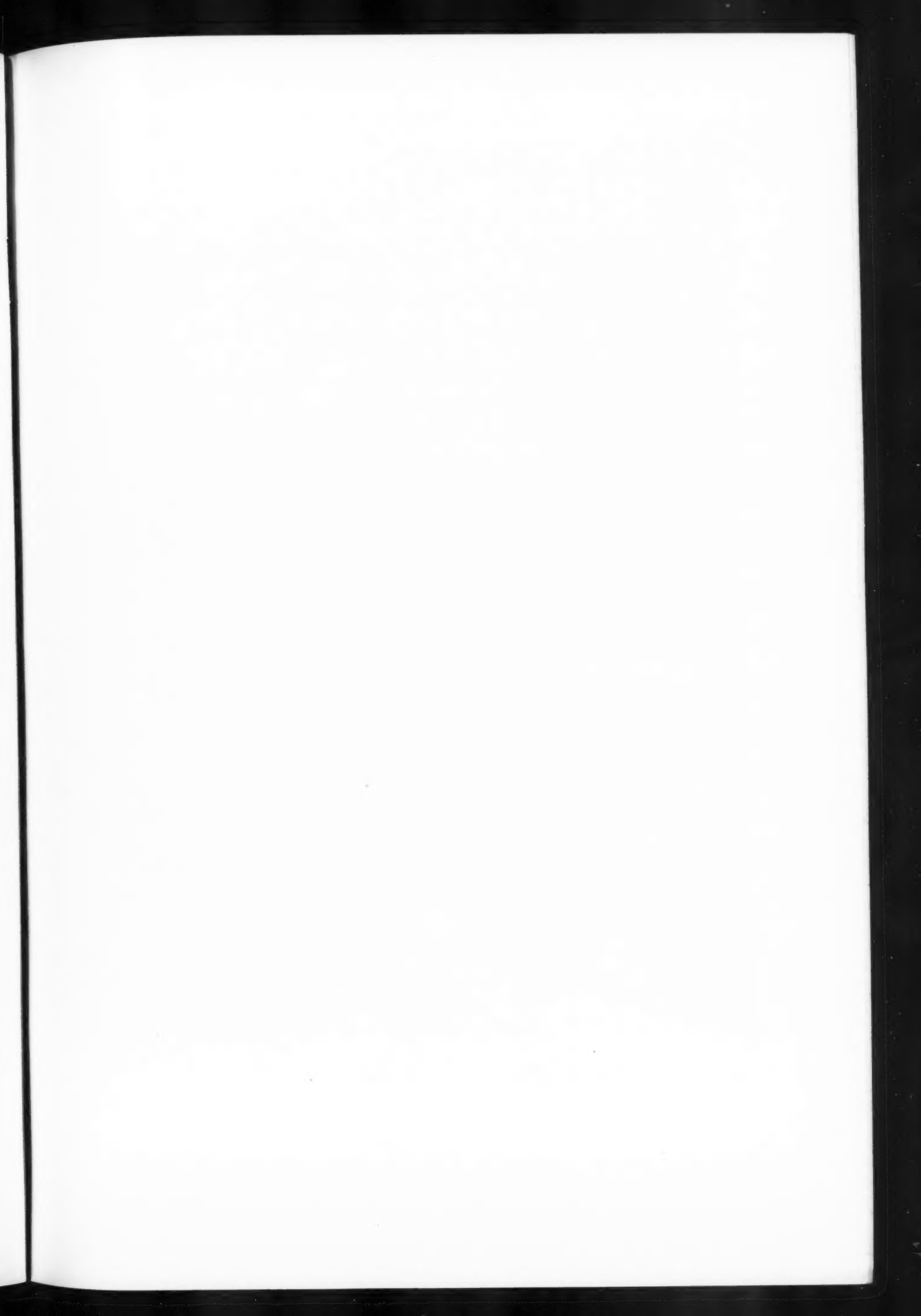
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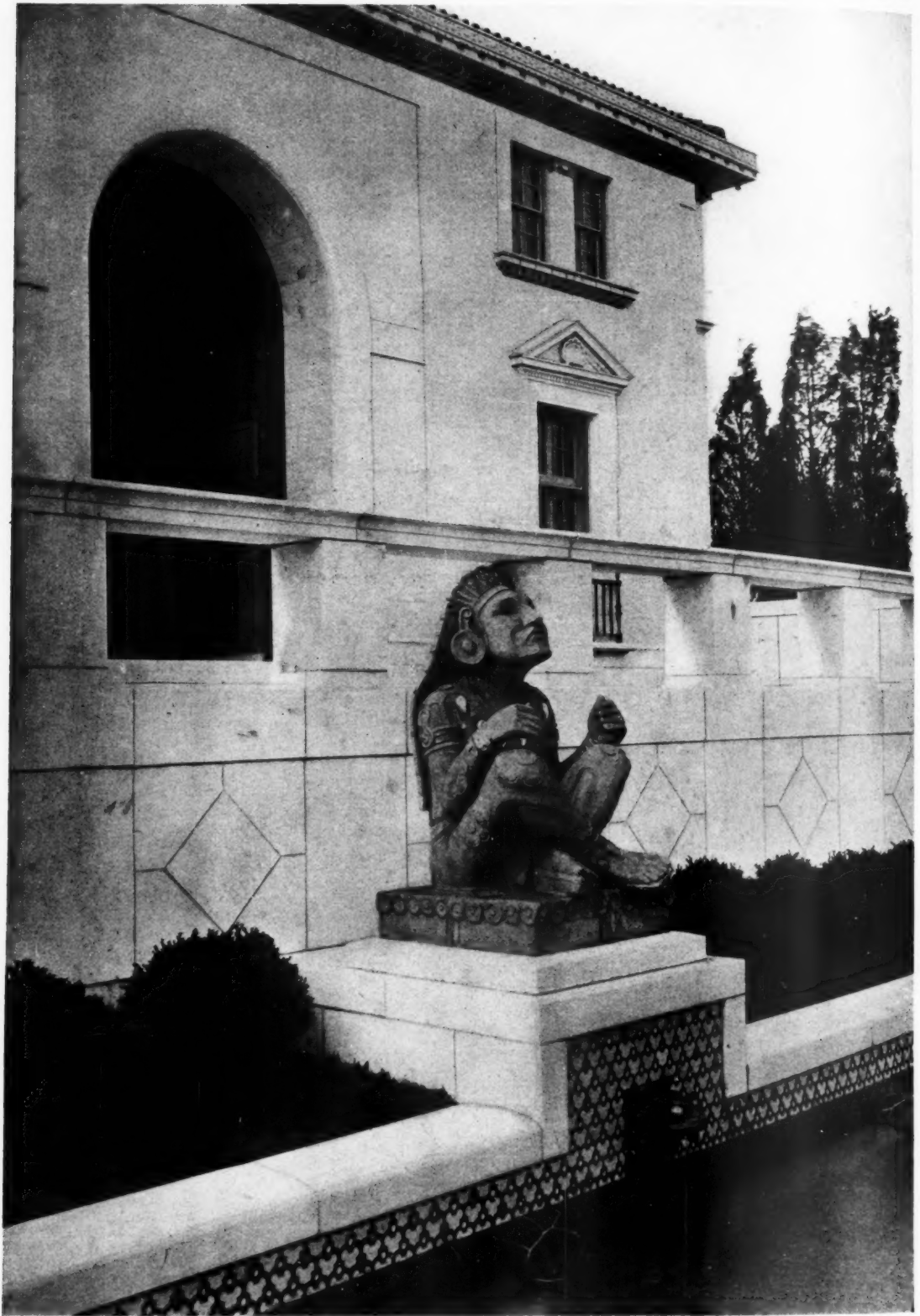




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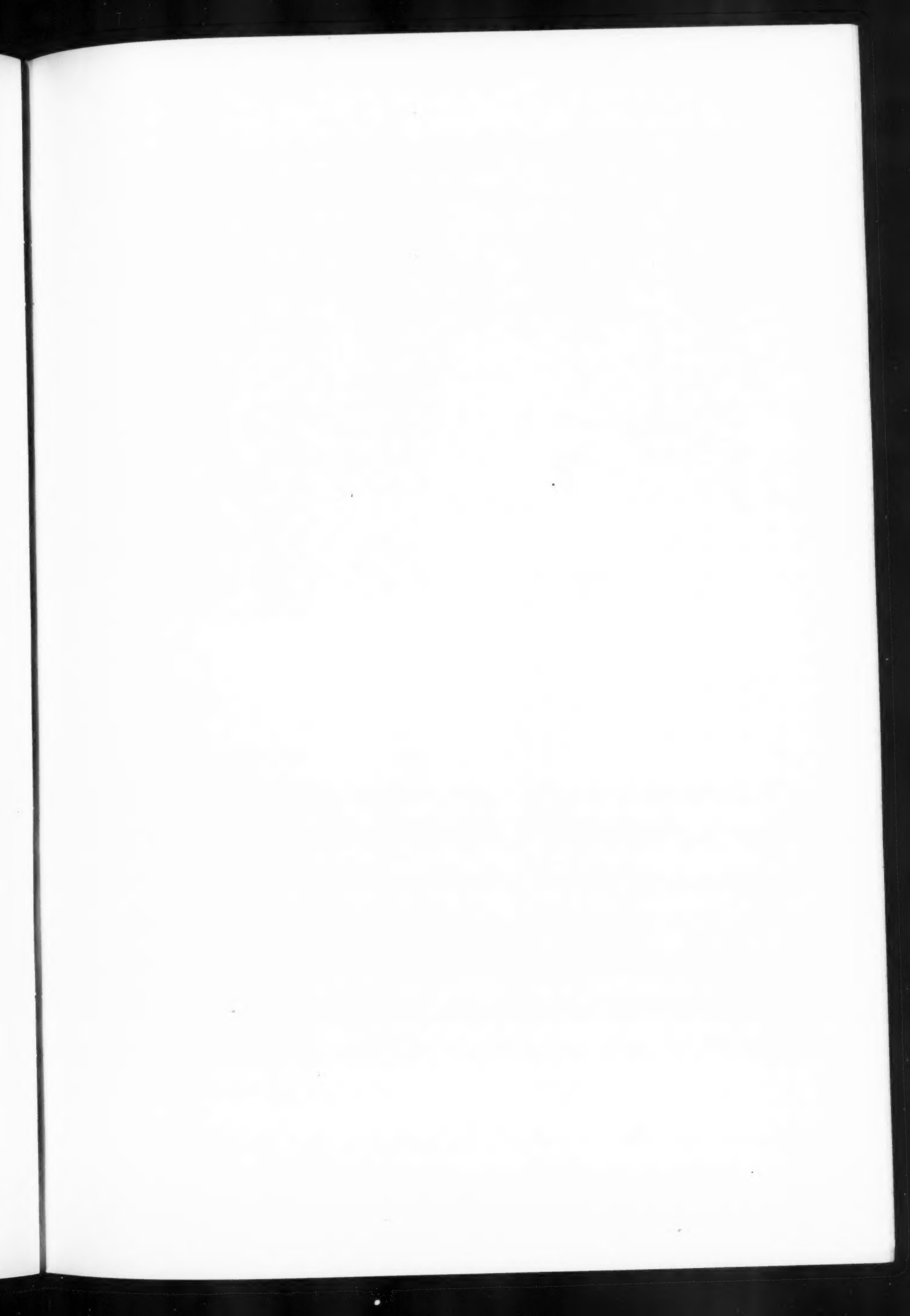
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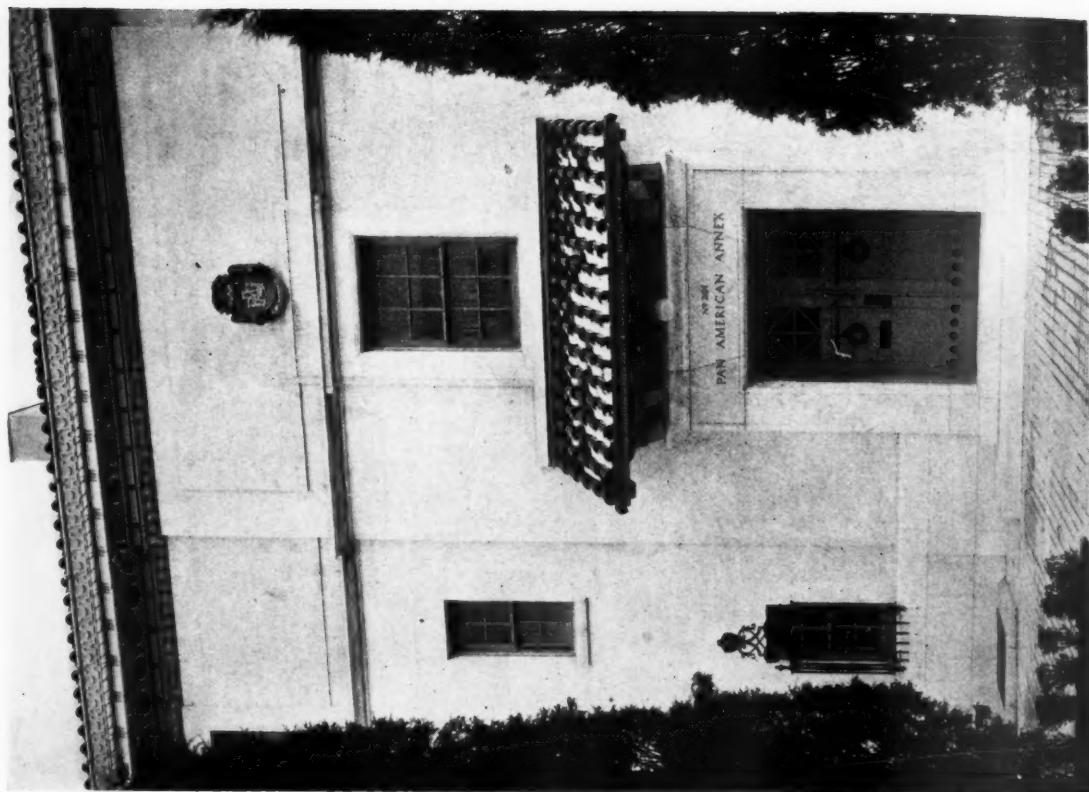




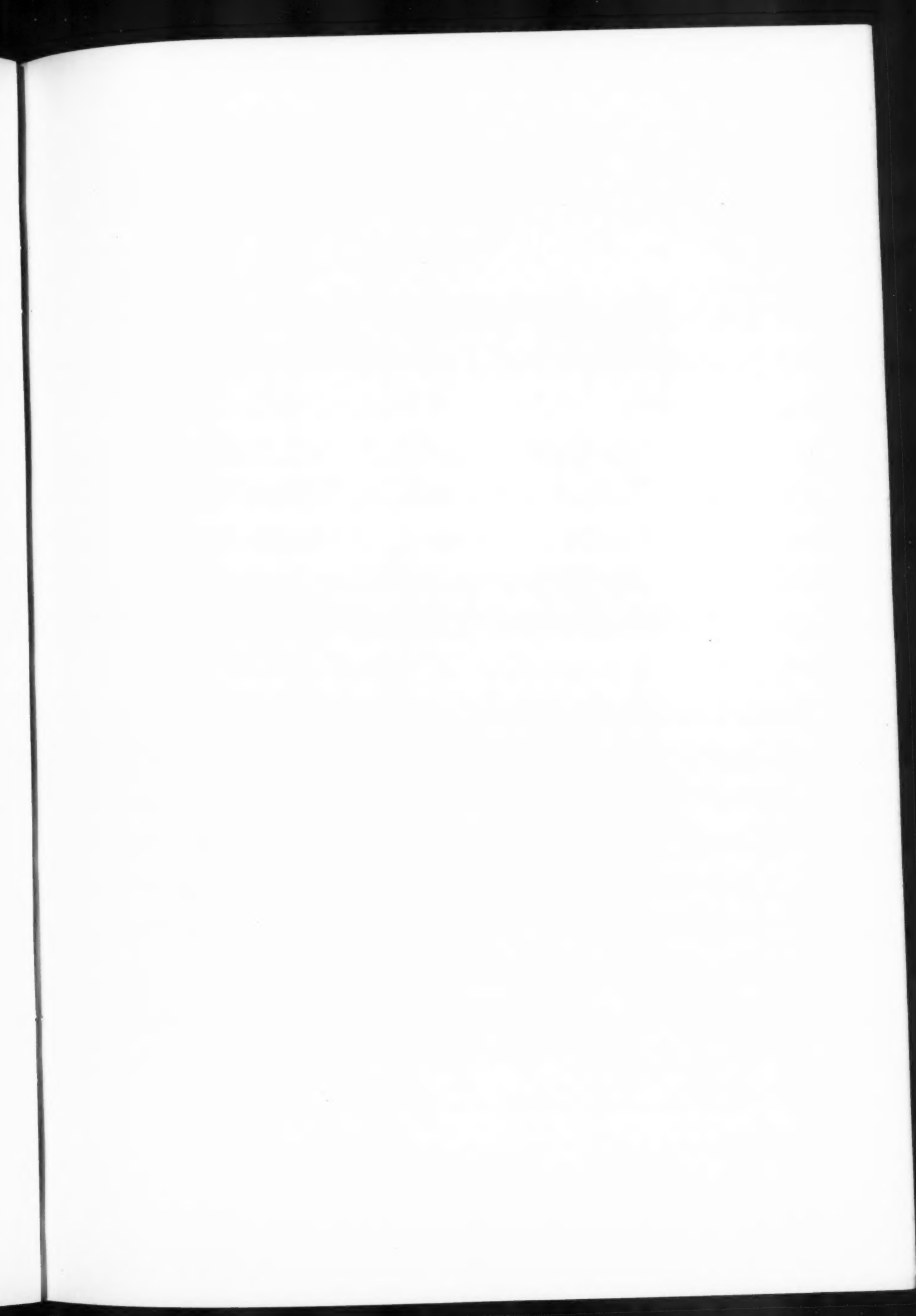
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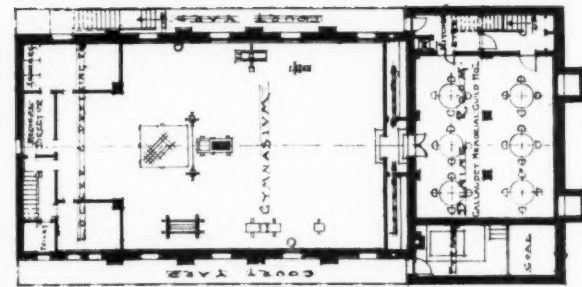
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MR. ALBERT KELSEY AND MR. PAUL CRET, ARCHITECTS



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FEBRUARY 19, 1913

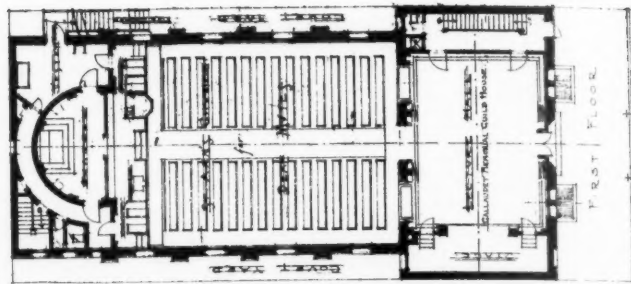
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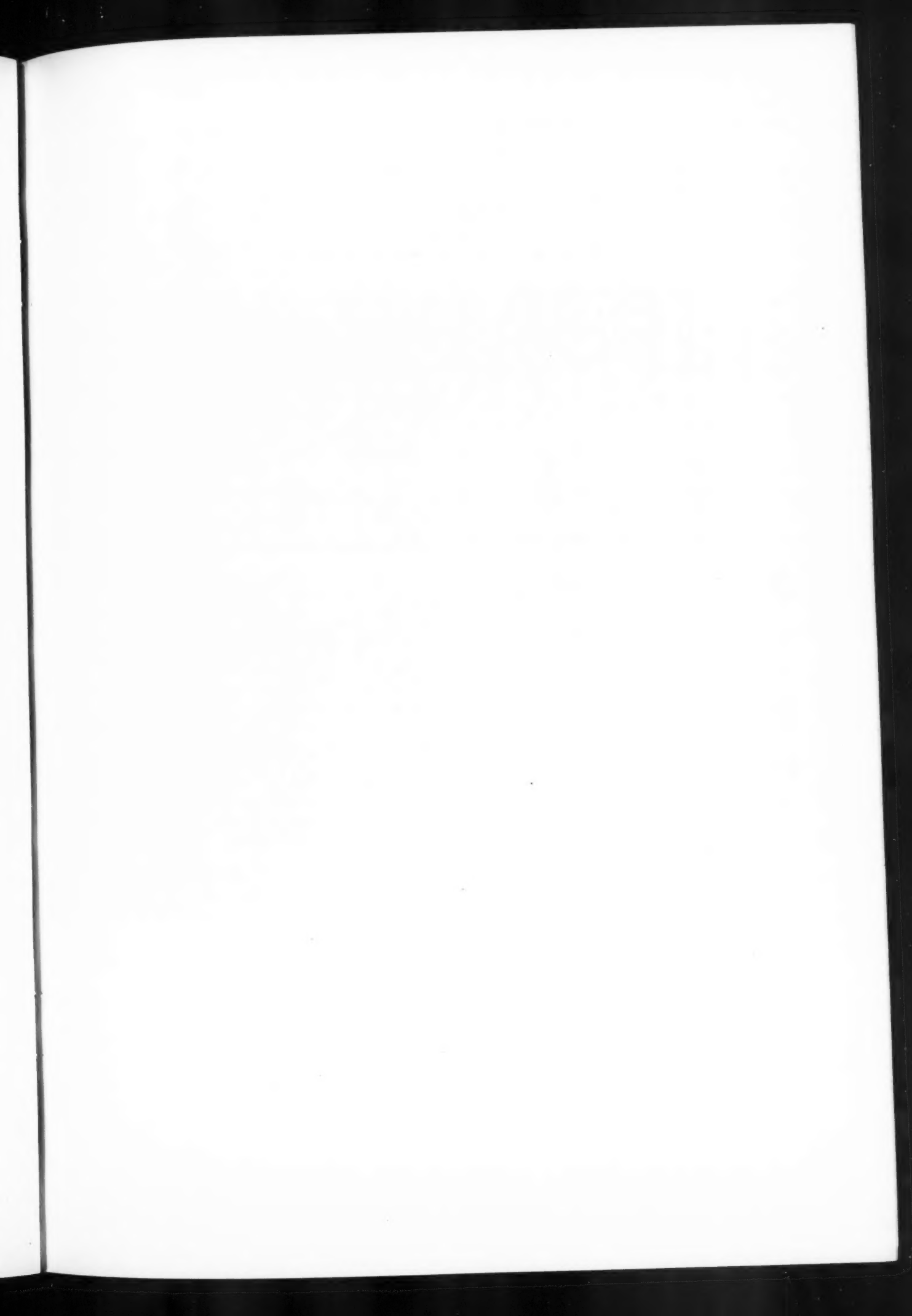


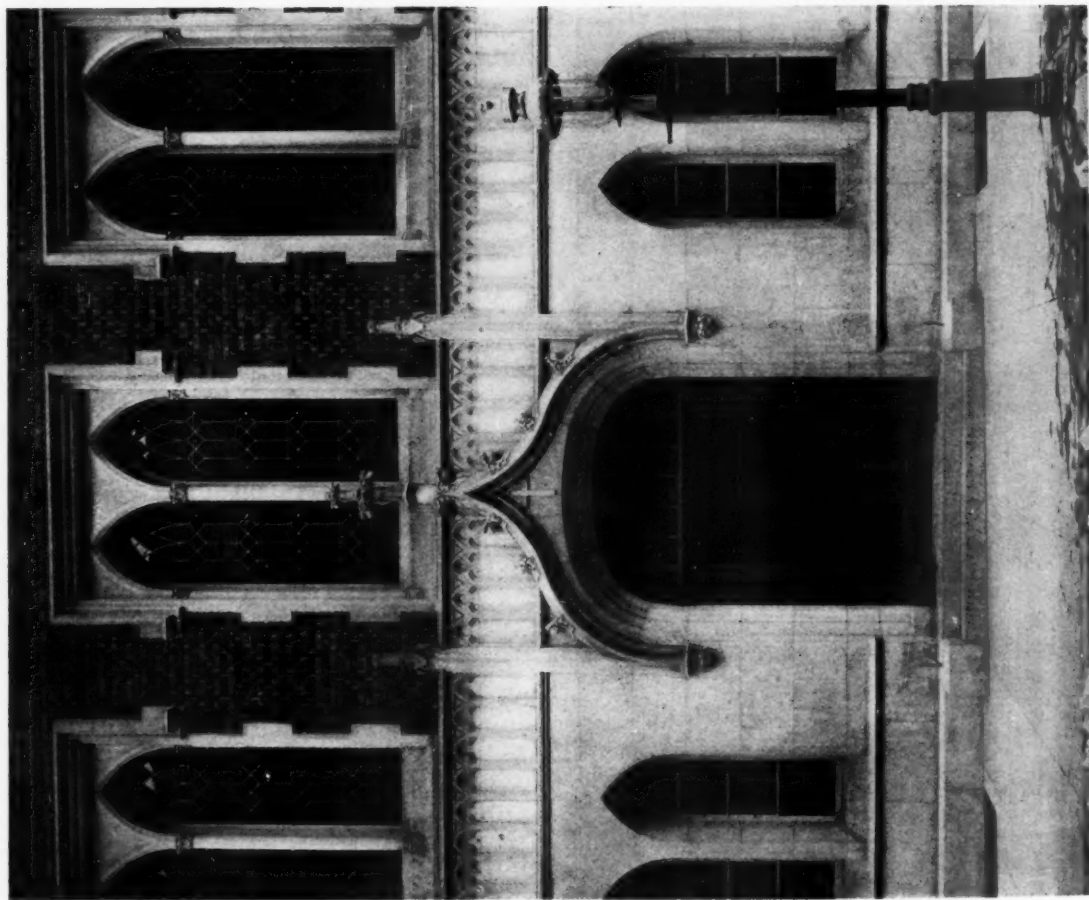
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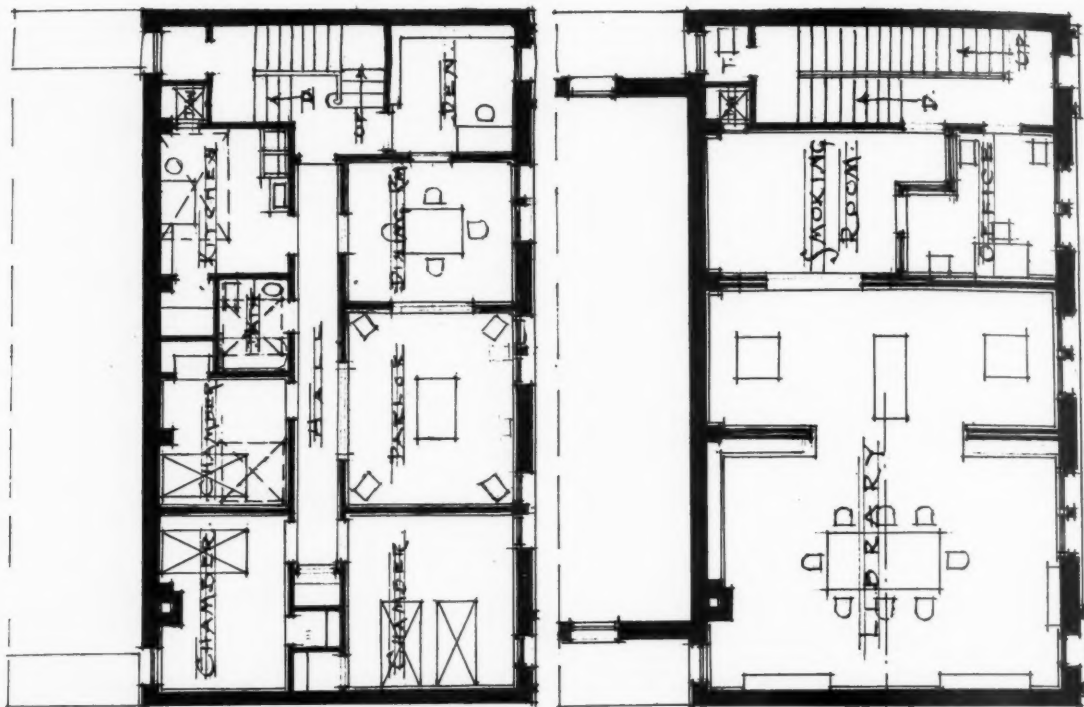
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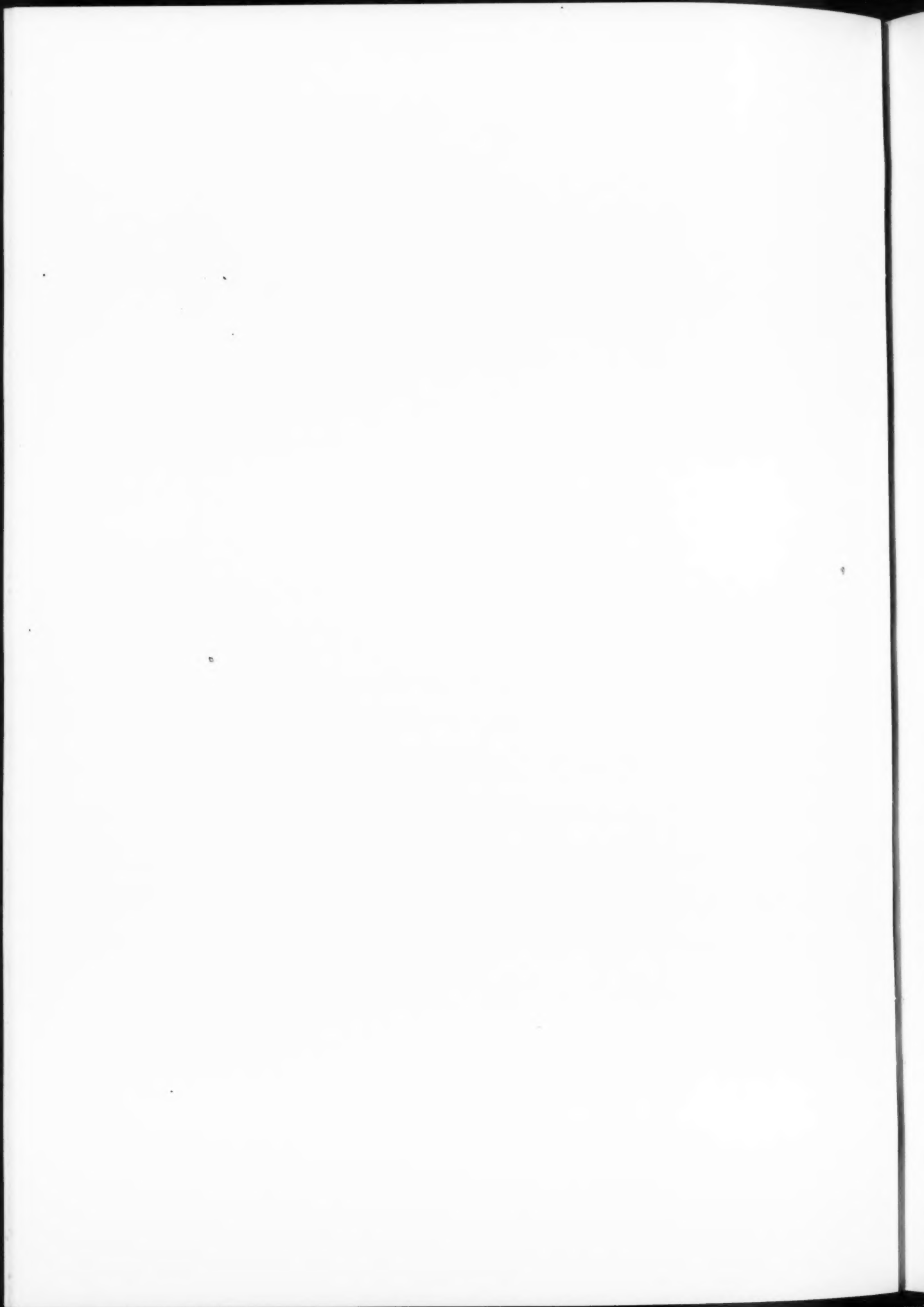


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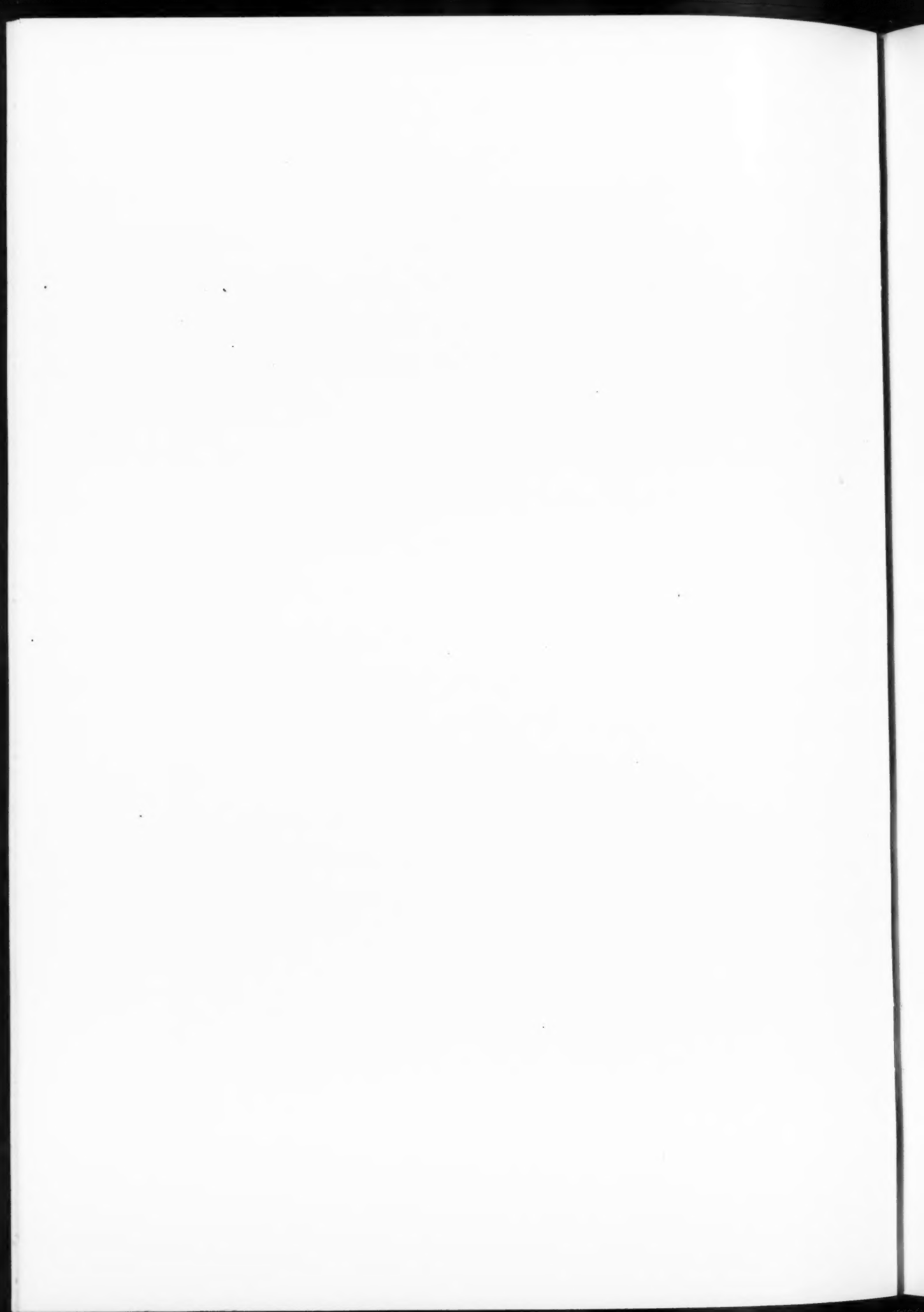




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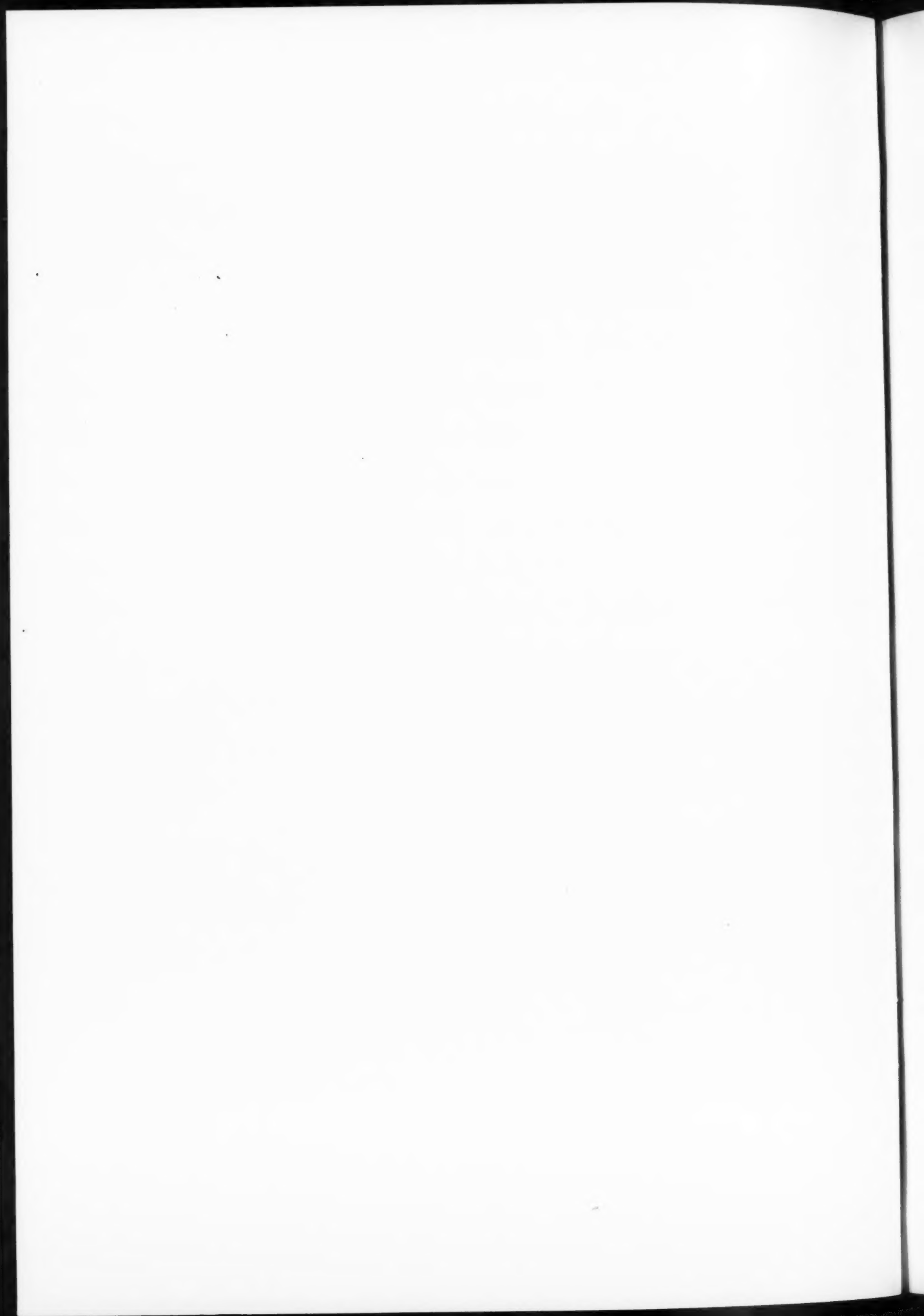
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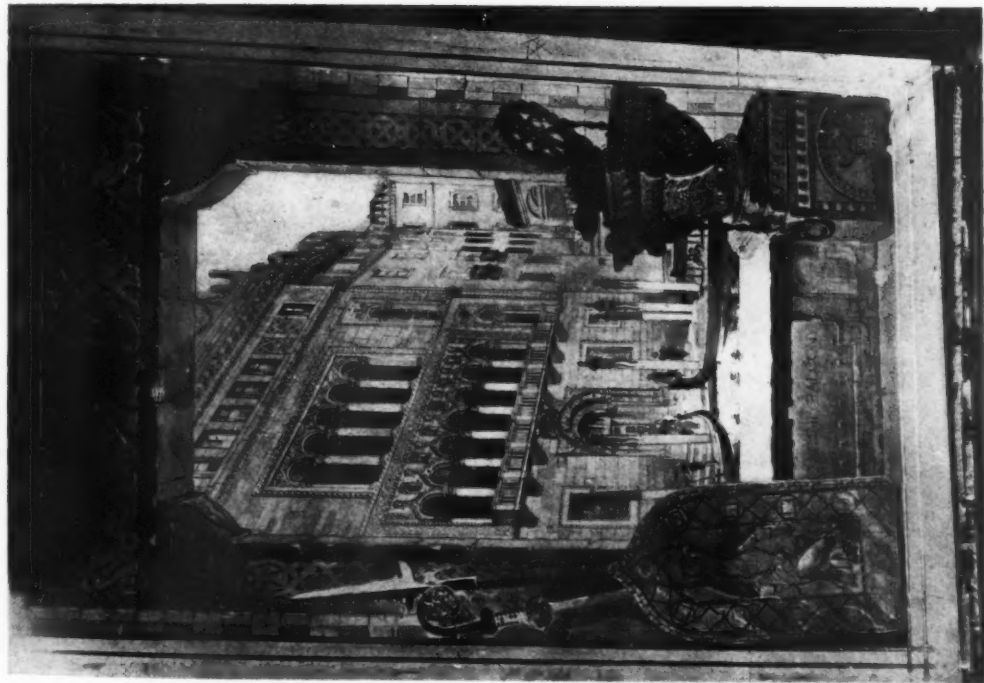




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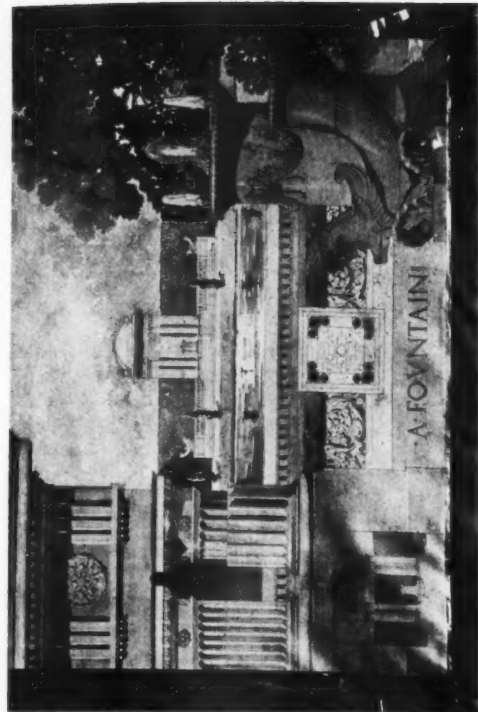
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T. S. NEWMAN, THIRD MEDAL, DREXEL INSTITUTE

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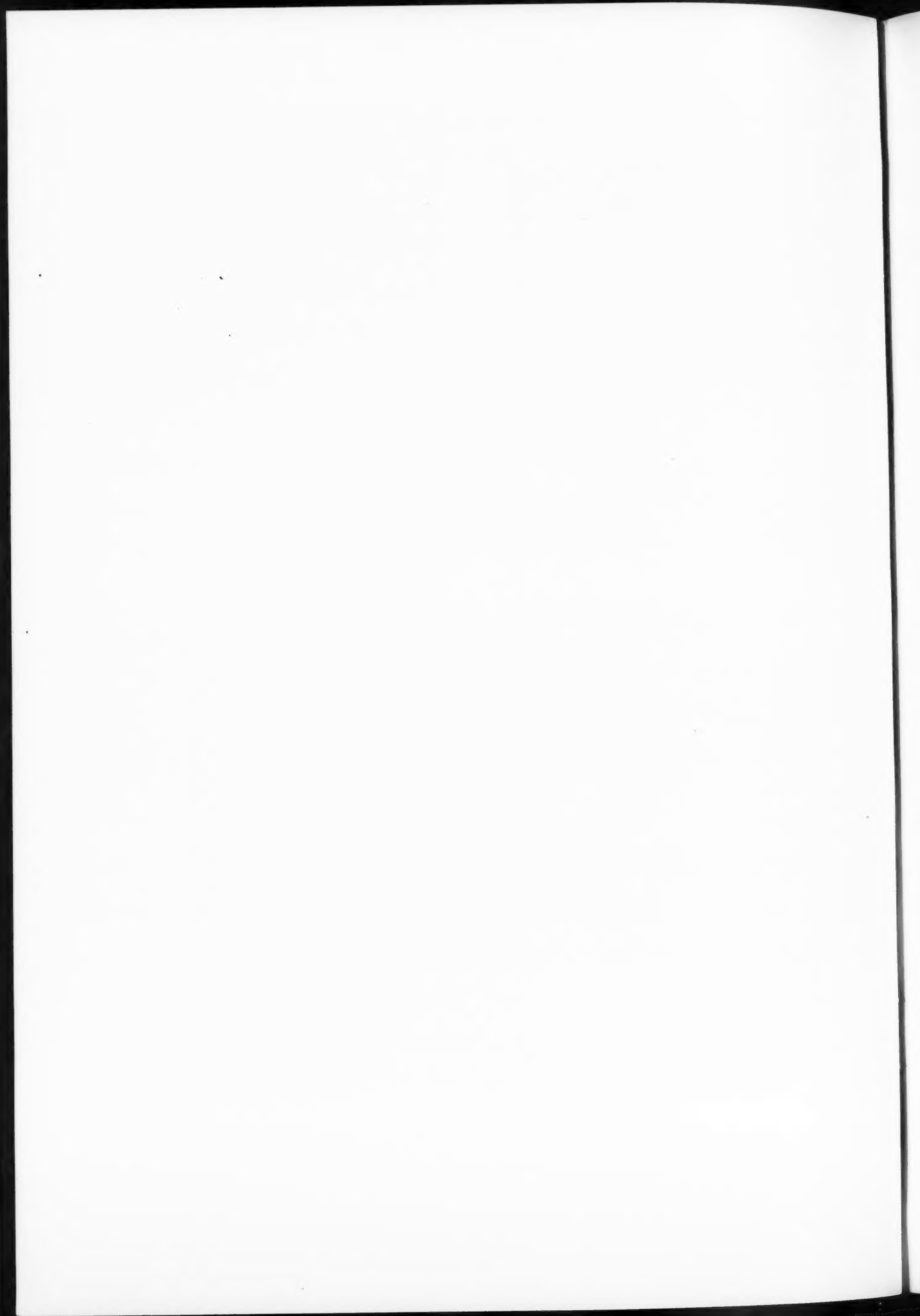
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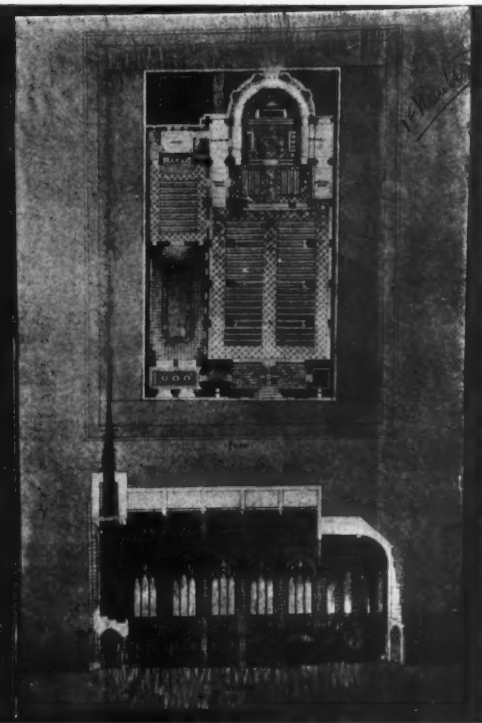
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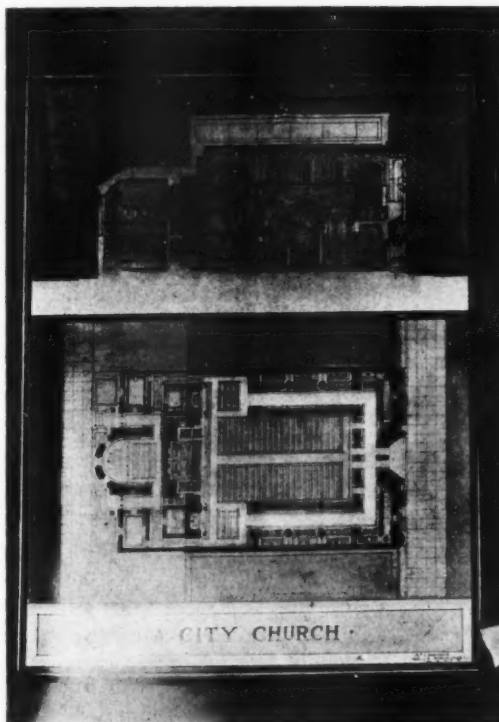


R. M. JOHNSON



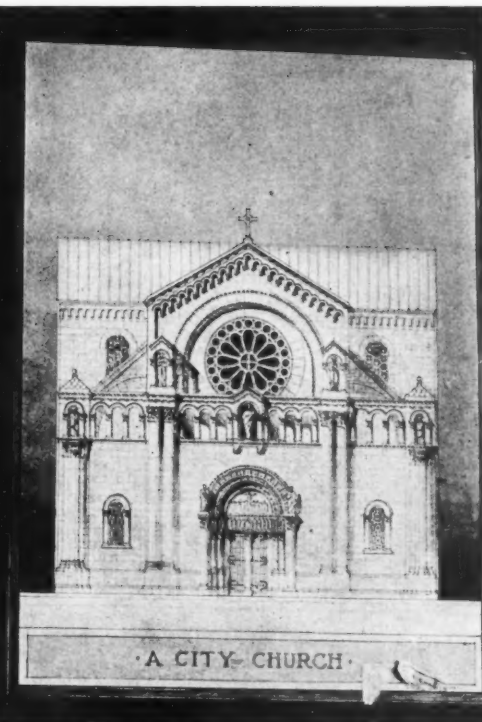
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ATELIER WARE-WAGNER



A. CHENANIE

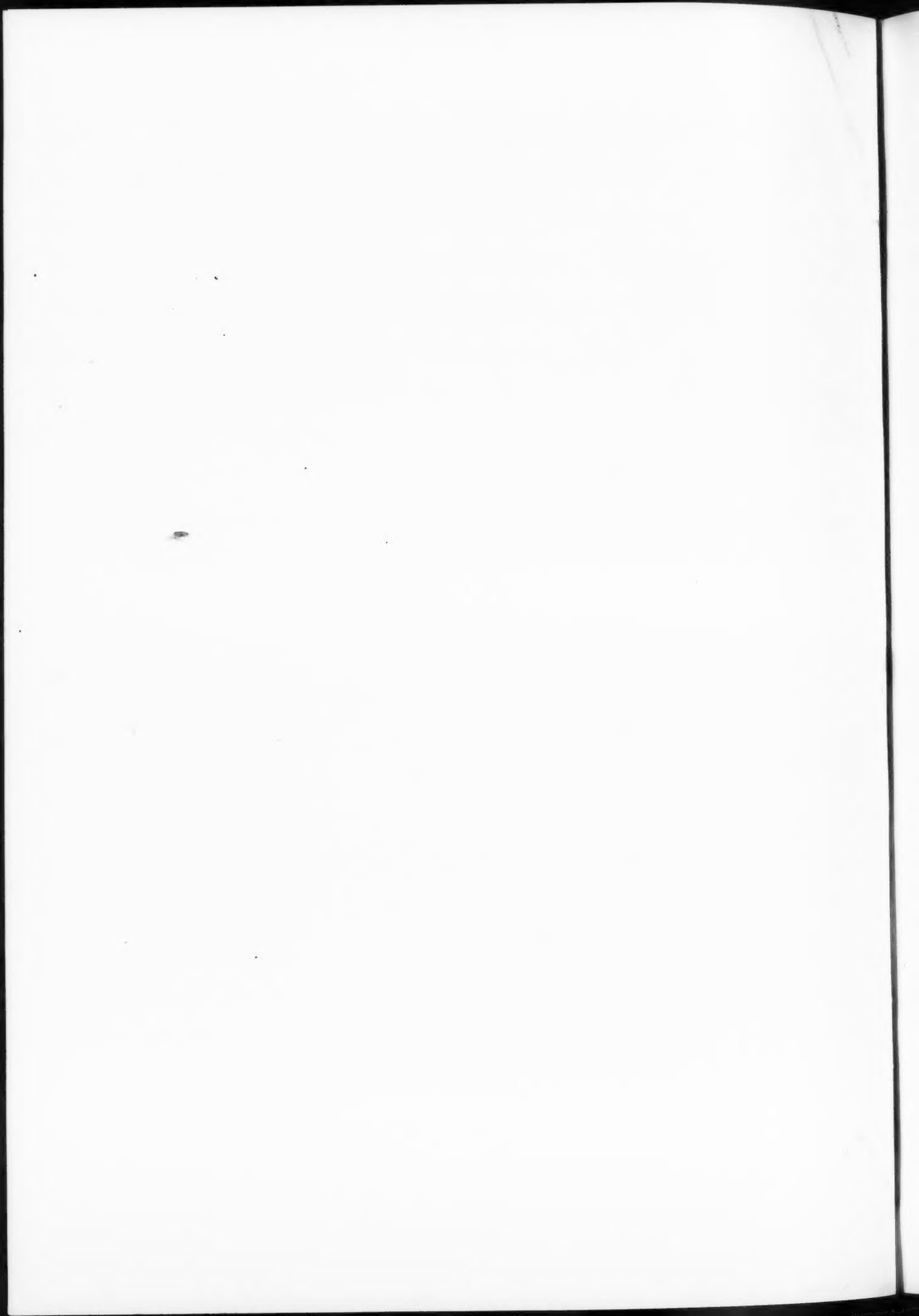
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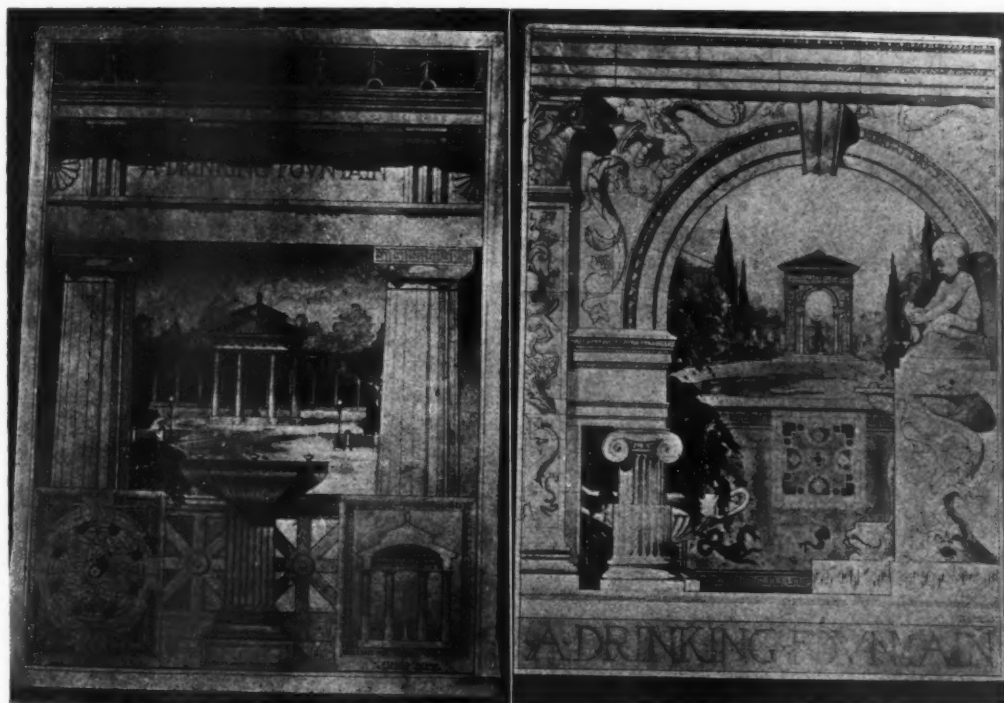


W. C. AGNEW, JR.

FIRST MENTION

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K. SWENSON, MENTION PLACED
COLUMBIA UNIVERSITY

A. H. DORNIN, MENTION PLACED
COLUMBIA UNIVERSITY

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