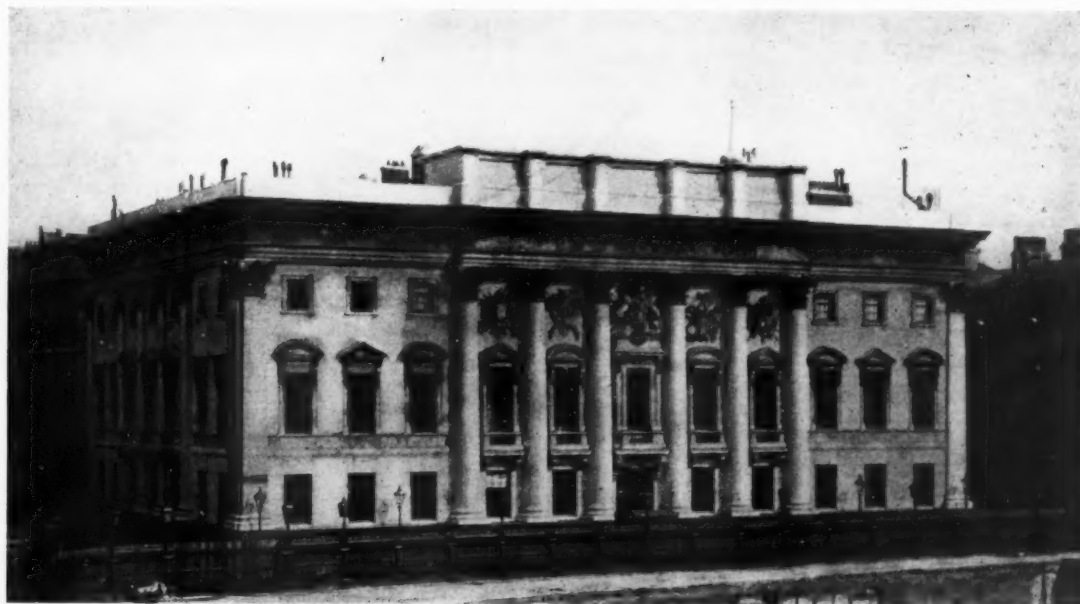


THE AMERICAN ARCHITECT

VOLUME CIV.

WEDNESDAY, JULY 16, 1913

NUMBER 1960



GOLDSMITHS' HALL, LONDON, E. C.

PHILIP HARDWICK, R. A., ARCHITECT

NOTES FROM LONDON

(BY OUR LONDON CORRESPONDENT)



ONE of the most interesting buildings in the city is the hall of the Goldsmiths' Company, but it has never been seen to advantage until now. Begun in 1830 and finished in 1835 it has always been hidden by the General Post Office and not until the last few months when the demolition of Sir Robert Smirke's building was finished could the work of Philip Hardwick be studied except at close quarters. It is intended that new buildings shall be erected for the Post Office on the old site, so once

more the imposing structure will be hidden and the view shown above will be unobtainable. Fine architecture is often obscured in great cities, but much regret will be felt when the Goldsmiths' Hall, which tells so well from a distance, disappears behind the latest creation of the Office of Works. The hall is of Portland stone on a granite plinth and is the fourth one erected by the company. In building the third one in the seventeenth century Inigo Jones had a hand. He was King's Surveyor at the time and was consulted in regard to the alternative "plots" or designs prepared for the consideration of the Company, who, in recognition of the advice

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given, presented the famous architect with a piece of plate valued at £10 and a Spanish gold chain.

Goldsmiths' Hall is only one of many buildings in London condemned to obscurity. St. Vedast's Church is another and the possibility of opening it to view has been discussed in connection with the proposed St. Paul's Bridge and the subway passing the Cathedral on the east and ending in St. Martins-le-Grand. As this tramway route has been abandoned, owing to the alleged danger to the foundations during construction and from subsequent vibration, all schemes brought forward for the improvement of the neighborhood of St. Vedast's may be put aside.

Although St. Paul's Cathedral has escaped from the menace of new tunnelling operations it is still in jeopardy. Sir Francis Fox, who acted with Sir T. G. Jackson in the recent underpinning of Winchester Cathedral, has made a report to the Dean and Chapter to the effect that the dome and walls are out of truth to an alarming extent and that serious cracks continue to appear all over the building in spite of the measures which have been taken to steady the structure. Telltale patches of cement have broken in a few months and other disquieting indications of movement are present.

Whether St. Paul's Bridge will be built at all remains to be seen. Considerable opposition was raised to the scheme which has been dropped and the alternative of a skew bridge with an approach to the south porch of the Cathedral, though favored by architects as being contemplated by Wren and on other grounds, has not been approved by the Corporation. The actual necessity for a bridge at this point has been questioned and although it would be useful and could be made a fine adjunct to the Metropolitan Cathedral the large amount of money available might be diverted wisely to other means of solving traffic problems.

Sir William Emerson has been nominated as consulting architect for St. Paul's Bridge and Sir Ernest George is acting in a similar capacity for the new Southwark Bridge, which will be of five steel arches. In both cases the engineer is Mr. Basil Mott. It

is expected that Southwark Bridge will be reopened in about three years' time.

The Lambeth Bridge scheme is still in abeyance. The old suspension bridge, built in 1862 by Peter Barlow, F.R.S., was closed in 1910 and though doomed is not yet provided with a successor. The exact character of the new structure has not been settled. One design officially prepared was described by Mr. John Burns as "cheap, narrow and nasty," and though it is understood that the one favored is a steel bridge of five arches on stone abutments the phrase "with architectural merits" is sufficiently vague to create suspicion in the minds of those who remember the artistic blunders of the past elsewhere. Lambeth Bridge is on the site of the old Horse Ferry, which until the erection of Westminster Bridge, used to be the only means of crossing the Thames in the neighborhood. Recently the adjacent wharves have been cleared away and, ultimately, gardens will lie between the Victoria Tower and Lambeth Bridge. With these improvements in progress and with the Archbishop's Palace on the other side of the river, the importance of architectural fitness in the new bridge is beginning to be realized.

Bridge problems are governed largely by the requirements of traffic, a subject with which architects have renewed acquaintance in recent years. Town-planning used to be the province of the architect, a fact illustrated pleasantly by the action of Edward I, who in 1298 wrote from Bordeaux to London asking that four persons "competent to lay out the plans of towns" should be sent over to him. But for a long time such problems were neglected. With the spread of urban life and the enormous increase in the amount of road traffic the forethought of architects has been requisitioned again, but still closer relations could exist with advantage between municipal authorities and independent workers in civic designs. For instance, there is no architect on the Road Board, a strange omission. The most important result of the demand for main arteries out of London is the scheme which has been adopted for a road eighty feet wide exclusive of footpaths, from Kew through Brentford, Heston and Isle-

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worth to a point on the Bath Road beyond Hounslow.

While civic amenities, the provision of new streets for old, and the selection of sites are under consideration, the allied question of open spaces occurs. Just as residents in the Garden City at Hampstead were settling down to the quiet enjoyment of their preserve a shock was given to them by the announcement of a project for a railway which would cut into the very heart of the territory at present occupied and selected for extensions. That the Bill will be sanctioned by Parliament is inconceivable and even if the promoters suggest that the line shall be placed in a tunnel the opposition to the scheme should prove effectual. On the other side of London there is some anxiety regarding the future of the Crystal Palace and its 200 acres of ground. The famous ferro-vitreous structure, erected in Hyde Park for the 1851 Exhibition from the design of Sir Joseph Paxton and reconstructed at Sydenham, has passed through many vicissitudes. The place has lost much of its popularity, and the courts, arranged with such beautiful effect by Owen Jones, Digby Wyatt and other architects, have not served the educational purpose in recent years which they did in the past. The immediate prospect of the land falling into the hands of builders was averted by the action of Lord Plymouth, who put down over £200,000 to secure it, and though the appeal of the Lord Mayor to the various municipal authorities has not been responded to with such promptitude as could have been wished, private munificence is swelling the total and no doubt the Crystal Palace and, what is perhaps more important, the grounds, will remain. Wimbledon Park will be an open space in perpetuity through the enterprise of the Town Council and efforts are being made to preserve Kingston Vale. It is imperative that such belts of open country should be secured around London but conflicting interests often stand in the way of attainment of ideals. An instance of this has occurred in connection with St. Peter's Square, Hammersmith, a small area of under two acres but so placed in a crowded neighborhood that its presence is beneficial. Last year this land could have been bought for £5,000 but through in-

action and cross purposes it fell into the hands of a builder who promptly began to cut down trees and to lay foundations. Then the citizens awoke, the aid of the London Society was sought and the London County Council began to discuss with the Hammersmith Council who should pay the £7,500 required to save the open space from bricks and mortar. The result is not known yet and meanwhile the price is rising.

Sites for buildings are often difficult to procure and the problem is still facing the London University authorities. Bloomsbury is considered to be the best spot and as the proposal to utilize the Foundling Hospital and surrounding grounds has not gained in favor the Bedford Estate seems likely to provide the land. The new buildings by Mr. Basil Champneys for the Bedford College for Women will soon be opened in Regent's Park and from the questions asked in Parliament the impression seems to be current that other encroachments on this fine space may follow. It is practically certain that when King's College Hospital, Strand, removes to Denmark Hill to the new buildings erected by Mr. W. A. Pite, the island site of some 48,000 square feet will be taken by the Smith firm of newspaper distributors. The neighboring Clare Market slums, swept away some years ago in connection with the Holborn-Strand improvements, have given place to Kingsway and Aldwych, where buildings have been placed slowly owing to the stipulations of the London County Council. It is not often that an island site becomes vacant in the city but one will be available next year in connection with the rebuilding of King William Street. Shadwell Market has been sold to the King Edward Memorial Committee to be transformed into a riverside park.

The architects for the New Middlesex Guildhall, Westminster, an important building now nearing completion, are Messrs. Gibson, Skipwith and Gordon. The foundation stone was laid by the Duke of Bedford in May, 1912, on the site of a building erected about the time of the Norman Conquest as a place of refuge to those fleeing from justice. The original Guildhall, built in the eighteenth century, was pulled down a few years ago to make room

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for the present building which, with its mediæval character, already forms an interesting addition to the architecture of Westminster. Adjoining is the Westminster Hospital shortly to be demolished and the future of the site is uncertain. The Government has declined to take any steps to ensure that the new building shall be suitable for the Broad Sanctuary, which is regrettable, for the site being so near to the Abbey part of it could be used with advantage for broadening the roadway for ceremonial purposes.

The recent amalgamation of Messrs. P. and M. Colnaghi with Messrs. Obach and Co., both well known dealers in art, has caused the erection of a new building in New Bond Street to accommodate the firm. The building is the work partly of Mr. Alfred Ridge and partly of Messrs. Lanchester and Rickards, who have been responsible for the façade and the interior, which is notable for the lighting arrangements. The model for Mr. Henry Poole's stone figure on the exterior may be seen in the present Royal Academy Exhibition.

One of the largest reinforced concrete structures in London will be the new Stationery Office in Stamford Street and Waterloo Road. Mr. R. J. Allison, of the Office of Works, is the architect. The work was begun by the erection of steel gantries, common in shipbuilding but not in architectural work in England. The new offices in Holborn for the Pear Assurance Co. are approaching completion from the designs of Mr. H. Percy Monckton and when the old offices in Adelaide Place, London Bridge, are vacated, the Corporation will have an opportunity to consider a comprehensive scheme for a worthy approach to the city. Fleet Street is being widened gradually and among the buildings affected were the premises for the Norwich Union Insurance Co. The old building, designed by R. Beazley, was something of a landmark, but the new offices designed by Messrs. Howell and Brooks promise to be not less interesting. They have a wider frontage to compensate for the space lost through being set back. Mr. Walter Cave, the consulting architect for the Whiteley Trustees, will be associated with several other architects in the scheme for the Whiteley Homes near Weybridge.

His collaborators are Sir Aston Webb, Sir Ernest George, Mr. Reginald Blomfield, Mr. Ernest Newton, Mr. Mervyn Macartney and Mr. R. Frank Atkinson.

The sale of the artistic treasures belonging to the late Sir L. Alma-Tadema took place recently and those who visited 34 Grove End Road had many reminders of the personality of the late owner, who loved his home with uncommon constancy. Everything came under his own supervision and it was always a pleasure to him to show his visitors the beautiful things he possessed. Many architects enjoyed this privilege, for as an Honorable Fellow of the Royal Institute of British Architects and as a Royal Gold Medallist, he knew the leading men in the profession, to which, in a sense, he belonged. How many distinguished visitors have awaited their host in that small waiting-room, lined with gift paintings from his brethren of the brush, and adorned with the inscription over the fireplace, "I count myself in nothing else so happy as in a soul remembering my good friends." What artistic talent has been gathered into that unique studio lined with aluminum and planned for music as well as for painting. There is something distressing in the thought that this treasure house has been dismantled. When Sir Lawrence went there in 1885 it had just been vacated by the French artist, J. J. Tissot, but little trace of the original building remained after Alma-Tadema, with the technical assistance of Alfred Calderon, had made it suitable to his own requirements.

Mr. Thomas Hardy, the eminent novelist, who has received an honorary degree at Cambridge, was educated as an architect in the offices of John Hicks at Dorchester and of Sir Arthur Blomfield in London. Other recipients of the same distinction were Mr. John S. Sargent, the painter of the decorations in the Boston Library and elsewhere, and Commendatore Boni, the eminent Italian archæologist. Dr. J. J. Burnet, whose extensions to the British Museum are nearly completed, has been made a Corresponding Member of the Institute of France.

The East Window for the Cathedral of St. John the Divine, New York, has been despatched from the Whitefriars Glass

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Works, London, an establishment dating back some 200 years. Messrs. Powell and Sons worked under the instructions of Mr. R. A. Cram though the design was

their own, selected in competition. The subject is "The Light of the World," and the great figure of Christ is ten feet six inches high.

THE INFLUENCE OF LIFE IN THE DEVELOPMENT OF AN ARCHITECTURAL STYLE

EXTRACTS FROM AN ADDRESS BY THOMAS HASTINGS, F.A.I.A.
BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THE question of supreme interest is: What influence life in its different phases has upon the development of architectural style? Style in architecture is that method of expression in the art which has varied in different periods, almost simultaneously throughout the civilized world, without reference to the different countries, beyond slight differences of national character mostly influenced by climate and temperament. Surely modern architecture should not be the deplorable creation of the would-be style-inventor, or that of the illogical architect living in one age and choosing a style from another.

The important and indisputable fact is not generally realized that from prehistoric times until now each age has built in one, and only one, style. Since the mound-builders and cave-dwellers, no people, until modern times, ever attempted to adapt a style of the past epoch to the solution of a modern problem: in such attempts is the root of all modern evils. In each successive style there has always been a distinctive spirit of contemporaneous life from which its root drew nourishment. But in our time, contrary to all historic precedents, there is a confusing selection from the past of every variety of style. Why should we not be modern and have one characteristic style expressing the spirit of our own life? History and the law of development alike demand that we build as we live.

Style in its growth has always been governed by the universal and eternal law of development. If from the early times, when painting, sculpture, and architecture were closely combined, we trace their progress through their gradual development and consequent differentiation, we cannot

fail to be impressed by the way in which one style has been evolved from another. This evolution has always kept pace with the progress of the political, religious, and economic spirit of each successive age. It has manifested itself unconsciously in the architect's designs, under the imperatives of new practical problems and of new requirements and conditions imposed upon him. This continuity in the history of architecture is universal. As in nature the types and species of life have kept pace with the successive modifications of lands and seas and other physical conditions imposed upon them, so has architectural style, in its growth and development, until now kept pace with the successive modifications of civilization. For the principles of development should be as dominant in art as they are in nature. The laws of natural selection and of the survival of the fittest have shaped the history of architectural style just as truly as they have the different successive forms of life. Hence the necessity that we keep and cultivate the historic spirit, and that we respect our historic position and relations, and that we more and more realize in our designs the fresh demands of our time, more important even than the demands of our environment.

Were it necessary, we could trace two distinctly parallel lines—one the history of civilization and the other the history of style in art. In each case we should find a gradual development, a quick succession of events, a revival, perhaps almost a revolution, and a consequent reaction, always together like cause and effect, showing that architecture and life must correspond. In order to build a living architecture we must build as we live. Compare the Roman Orders with the Greek and with previous

work. When Rome was at its zenith in civilization the life of the people demanded of the architect that he should not only build temples, theatres, and tombs, but baths, palaces, basilicas, triumphal arches, commemorative pillars, aqueducts, and bridges. As each of these new problems came to the architect it was simply a new demand from the new life of the people—a new work to be done. When the Roman architect was given such varied work to do, there was no reason for his casting aside all precedent. While original in conception, he was called upon to meet these exigencies only with modifications of the old forms. These modifications very gradually gave us Roman architecture.

The time must come, and I believe in the near future, when architects of necessity will be educated in one style, and that will be the style of their own time. They will be so familiar with what will have become a settled conviction, and so loyal to it, that the entire question of style, which at present seems to be determined by fashion, fancy, or ignorance, will be kept subservient to the great principles of composition, which are now more or less smothered in the general confusion.

Whoever demands of an architect a style not in keeping with the spirit of his time is responsible for retarding the normal progress of the art. We must have a language if we would talk. If there be no common language for a people there can be no communication of ideas, either architectural

or literary. I am convinced that the multiplicity of printed books and periodicals written by literary critics and essayists who have not even been apprenticed, but are writing with authority about art, has perhaps been more instrumental than anything else in bringing about this modern confusion. I believe that we shall one day rejoice in the dawn of a modern Renaissance, and, as always has been the case, we shall be guided by the fundamental principles of the classic. It will be a modern Renaissance, because it will be characterized by the conditions of modern life. It will be the work of the Renaissance architect solving new problems, adapting his art to an honest and natural treatment of new materials and conditions. Will he not also be unconsciously influenced by the twentieth century spirit of economy and by the application of his art to all modern industries and speculations?

Will our monuments of to-day adequately record the splendid achievements of our contemporaneous life—the spirit of modern justice and liberty, the progress of modern science, the genius of modern invention and discovery, the elevated character of our institutions? Will disorder and confusion in our modern architecture express the intelligence of this twentieth century? Would that we might learn a lesson from the past—that modern architecture, wherever undertaken, might more worthily tell the story of the dignity of this great epoch and be more expressive of this wonderful contemporaneous life.

A RECENT LEGAL DECISION

SUBSTANTIAL PERFORMANCE

The substantial performance of a building contract permits only such omissions and deviations as are inadvertent and unintentional, are not due to bad faith, do not impair the structure as a whole, can be conveniently remedied, and may, without injustice, be paid for by deductions from the contract price. Where the contractor fails to perform a considerable part of the work required by the contract, his failure, irrespective of whether his intentions were good or bad, constitutes

a bar to his enforcement of a lien for the work performed. If the defects show that the contractor performed his work in a slovenly and improper manner, not conforming substantially with the plans and specifications and thereby defeating the intentions of the parties to have the work done in a particular manner, the contractor, unless there has been a waiver, cannot enforce a lien. The willful omission, though in an unimportant respect, will preclude his assertion of a lien. The spirit of the contract should be faithfully observed, though the letter thereof fail.

Pippy v. Winslow, Oregon Supreme Court, 125 Pac. 298.

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MR. HASTINGS'S ADDRESS BEFORE THE R. I. B. A.

AN address delivered by Mr. Thomas Hastings of the architectural firm of Carrere & Hastings, before the Royal Institute of British Architects, excerpts from which are printed elsewhere in this issue, was received by the members of that body with many evidences of respectful appreciation. In the debate which followed, distinguished members expressed general approval of the premises set forth by Mr. Hastings concerning the conditions surrounding the evolution of a style and the influences controlling its ultimate attainment. Mr. Hastings's contention, that living architecture must be the product of continuous and orderly development, taking place as in the past, automatically, will we believe, receive hearty concurrence in this country.

During recent years the profession in the United States has been represented in the meetings of the R. I. B. A. by Mr. C. Howard Walker, Mr. Cass Gilbert, Mr. Irving K. Pond, Mr. Ralph Adams Cram and Mr. Hastings. All of these representative men have addressed the Royal Society by invitation. The very cordial reception uniformly accorded may be taken to indicate the

very friendly feeling of our English brethren.

It is interesting to note that Sir Aston Webb, in proposing a vote of thanks, referred to the varying opinions of American architects as to the development of a style and the source from which its inspiration would ultimately come. Mr. Cram, whose visit preceded that of Mr. Hastings, was believed to be of opinion that it was to the Gothic we must look for architectural salvation, while Mr. Hastings as firmly believes that it is only in the work during the Renaissance that we can find motives that will enable us to arrive at a satisfactory solution. Sir Aston shares the belief expressed by Mr. Hastings that archeological imitation served no good purpose and that it is essential to impress on the younger men the necessity for working together on one plan even if later on they are obliged to embody in their work individuality and that personal interest that must, if they are to become successful, be the great incentive in all they do.

THE NEED FOR ARTISTIC SUPERVISION OF MONUMENTS ERECTED ON NATIONAL BATTLEFIELDS AND IN NATIONAL CEMETERIES

THE reunion of the remnants of the armies that fought on the battlefield at Gettysburg to commemorate the fiftieth anniversary of that decisive battle of the Civil War has been thoroughly described in the daily press. Incidentally, a number of correspondents have commented on the monuments that have been erected to commemorate distinguished commanders, regiments and prominent incidents of the battle. Almost without exception every reference to these monuments has contained expressions of regret concerning their lack of artistic merit when viewed as a whole. There are undoubtedly a great many bad monuments not only at Gettysburg but in the National Cemetery at Arlington and other places throughout the country where a patriotic people have endeavored to express in a substantial manner their appreciation of the valor of the men who fought and died during the various wars in this country.

Probably the principal reason for their incongruity and the bad art displayed in their design has been lack of any organized

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control, making it possible for the various states or organized bodies that have erected monuments to place on the battlefield any memorial they desired without regard either to its fitness to commemorate the occasion or harmony with its surroundings. The resulting incongruities rob these places of much of the pleasure and profit that people of artistic temperament who visit them would otherwise gain. There can be no doubt that some organized effort should be made to improve the character of battlefield memorials so that they will be more worthy of their high purpose.

It would seem, that the National Art Commission might be properly entrusted with the scrutiny of all designs submitted for future monuments or memorials and empowered to either accept or reject them as in its judgment appeared wise. While we in America know and appreciate the motives that have actuated these expressions of appreciation of patriotism, the foreign visitor is apt to lose his sense of proportion when he finds his artistic sensibilities seriously offended by the very unfortunate intermingling of designs, some good, some indifferent, but mostly bad.

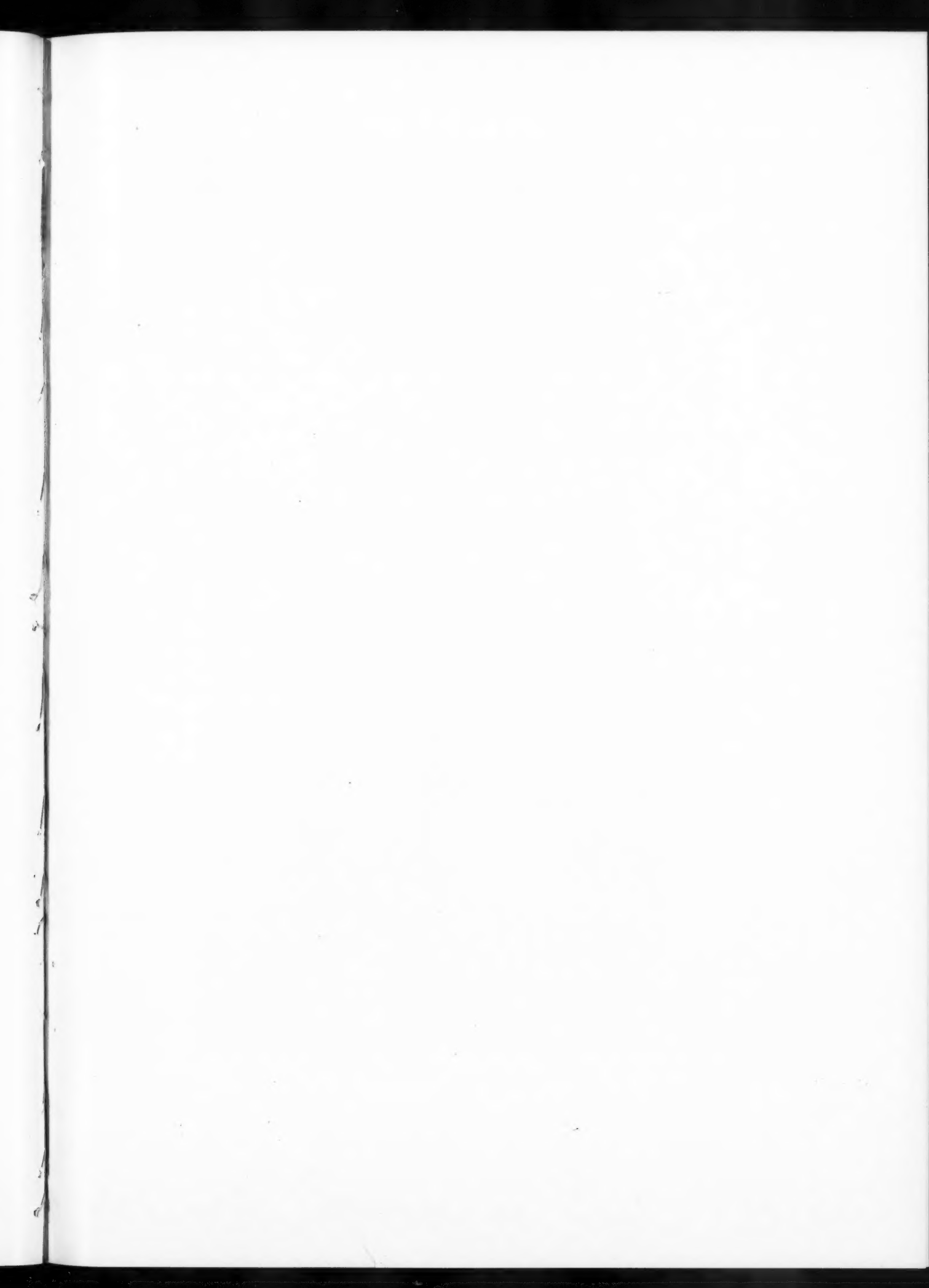
EAST INDIAN RED-WOOD

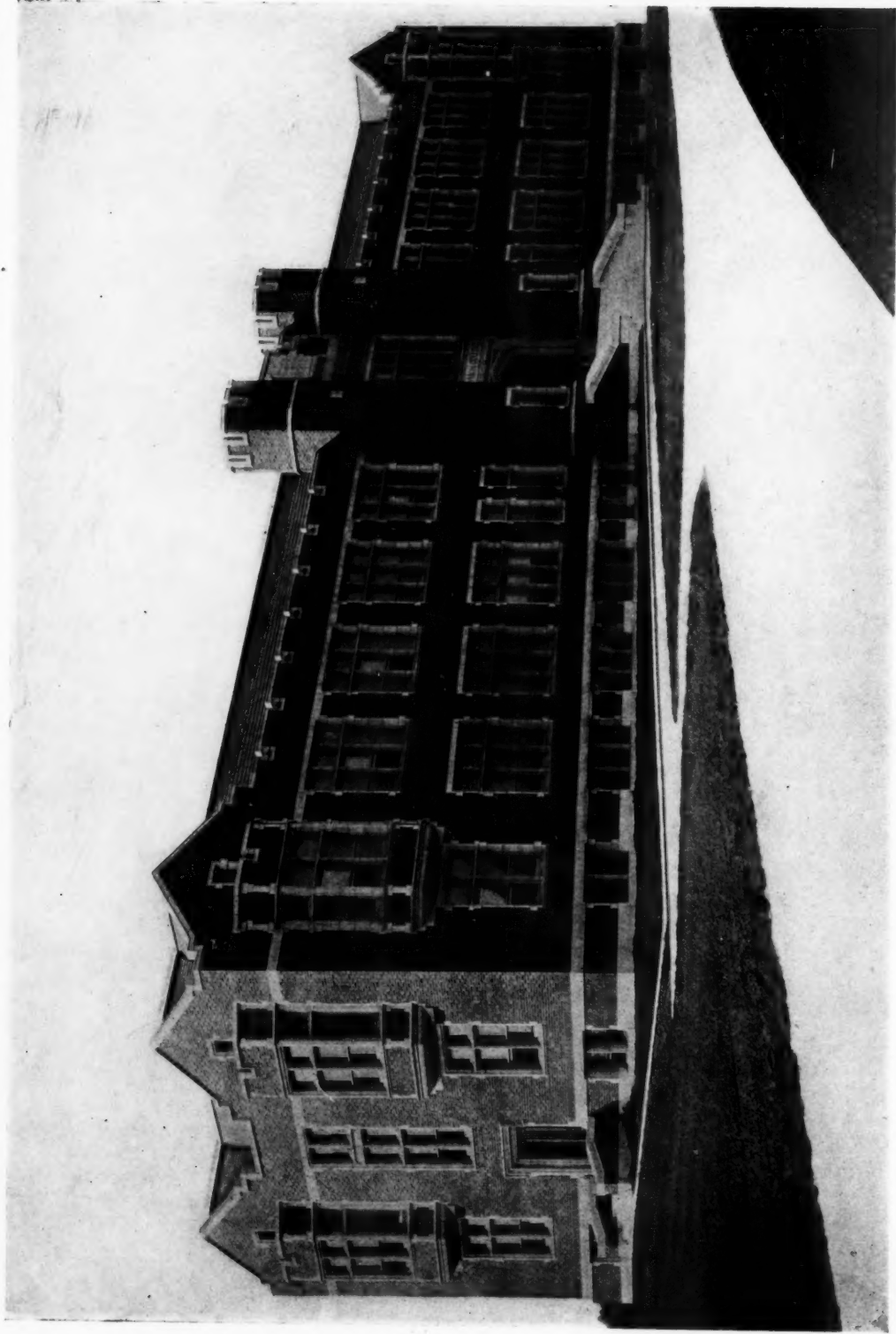
THE East Indian red-wood is very closely allied to the true mahogany of tropical America, and is often, though wrongly, called East Indian mahogany. It is known to botanists under the name of *Soymida febrifuga* Adr. Juss., and at one time was considered to belong to the genus *Swietenia*, of which the true mahogany (*Swietenia mahagoni* Jacq.) is now the sole representative. In the trade the wood is usually known as East Indian red-wood, but it is also called Coromandel red-wood or bastard cedar. In its native country the tree is known as the rohun, because it furnishes a febrifugal bark, which is sold by drug supply houses under the name of "rohun." This bark has an astringent bitter taste, and is considered a good tonic in intermittent fevers. The bark of true mahogany possesses similar virtues and has been employed in the West Indies as a substitute for cinchona.

The East Indian red-wood is a native of the East Indies, chiefly of the central and southern provinces of India proper. It is especially abundant and attains its best development in the mountainous districts, where a full-grown tree in good locations frequently is found seventy-five feet in height and from two to three feet in diameter. The majority of the logs are considerably smaller and usually average from sixteen to twenty feet in length and from one to one and one-half feet in diameter.

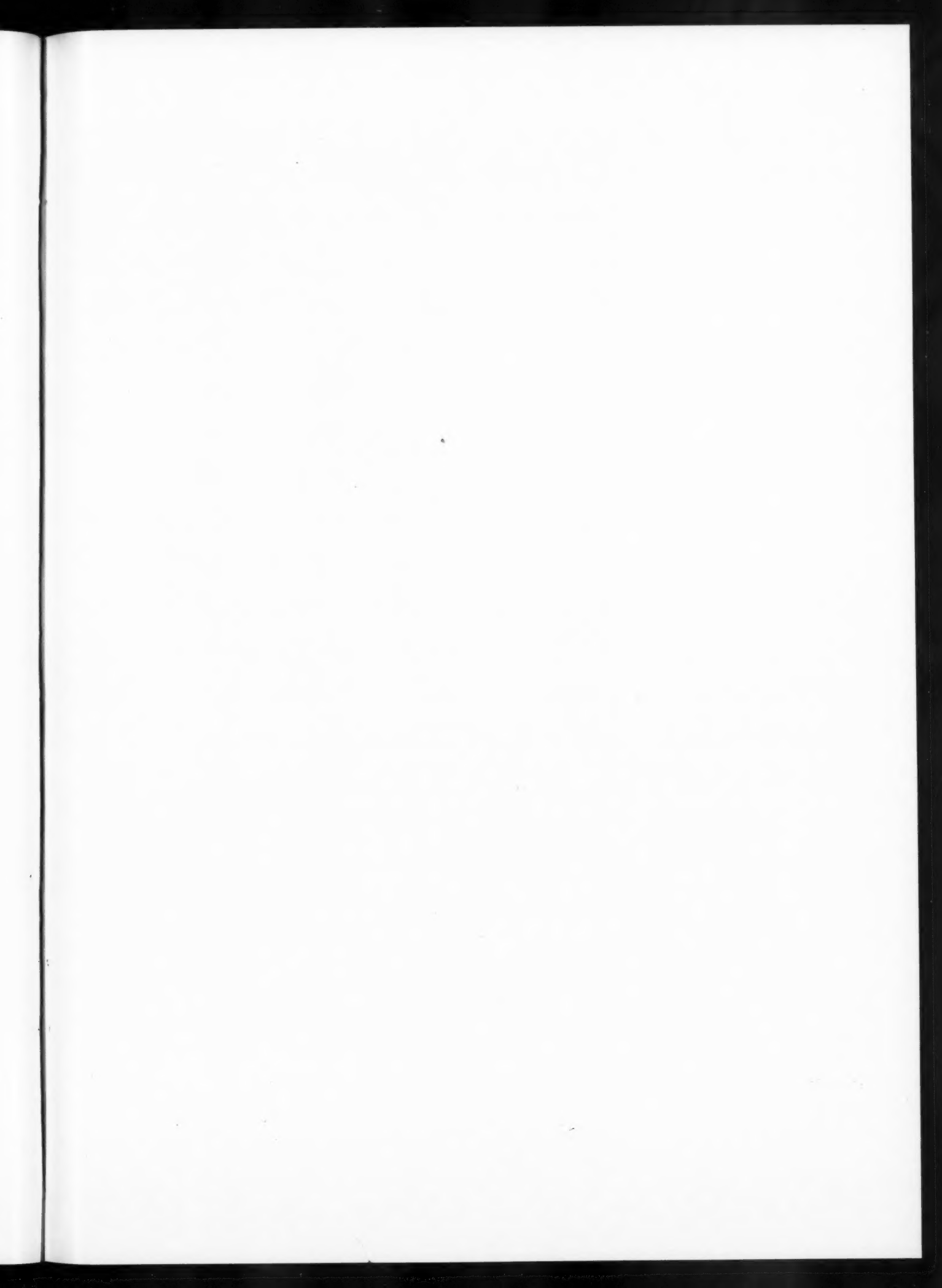
The wood is extremely hard (about seventy-two pounds per cubic foot), strong, heavy, more or less close and straight-grained, and of a dark red-brown color. It is not so difficult to work as its weight and hardness would lead one to believe. It is said to be exceedingly durable and lasts indefinitely under ground, but it is not adapted to conditions where it is exposed to the sun and weather. It often splits and checks badly when exposed and after it is thoroughly seasoned becomes somewhat brittle. In conditions where the wood is not subjected to the hot rays of the sun it rivals the finest English oak in strength and can be used successfully for structural purposes, and is highly esteemed for indoor work and for furniture and cabinet making. It is used also in boat building, well work, farming implements, and for turnery and carved work in temples and fine residences.

The dark red color of this wood is apt to fade if it is exposed to the direct rays of the sun. In this respect the East Indian red-wood differs from the true mahogany which turns darker and more beautiful with age. No figures are available as to the amount of this wood cut and shipped to Europe and the United States, but it is often mixed with the darker grades of padouk, which is the product of several entirely different species of trees, and sold in the foreign markets. Considerable quantities of this timber are available at very low rates in the central provinces of India.





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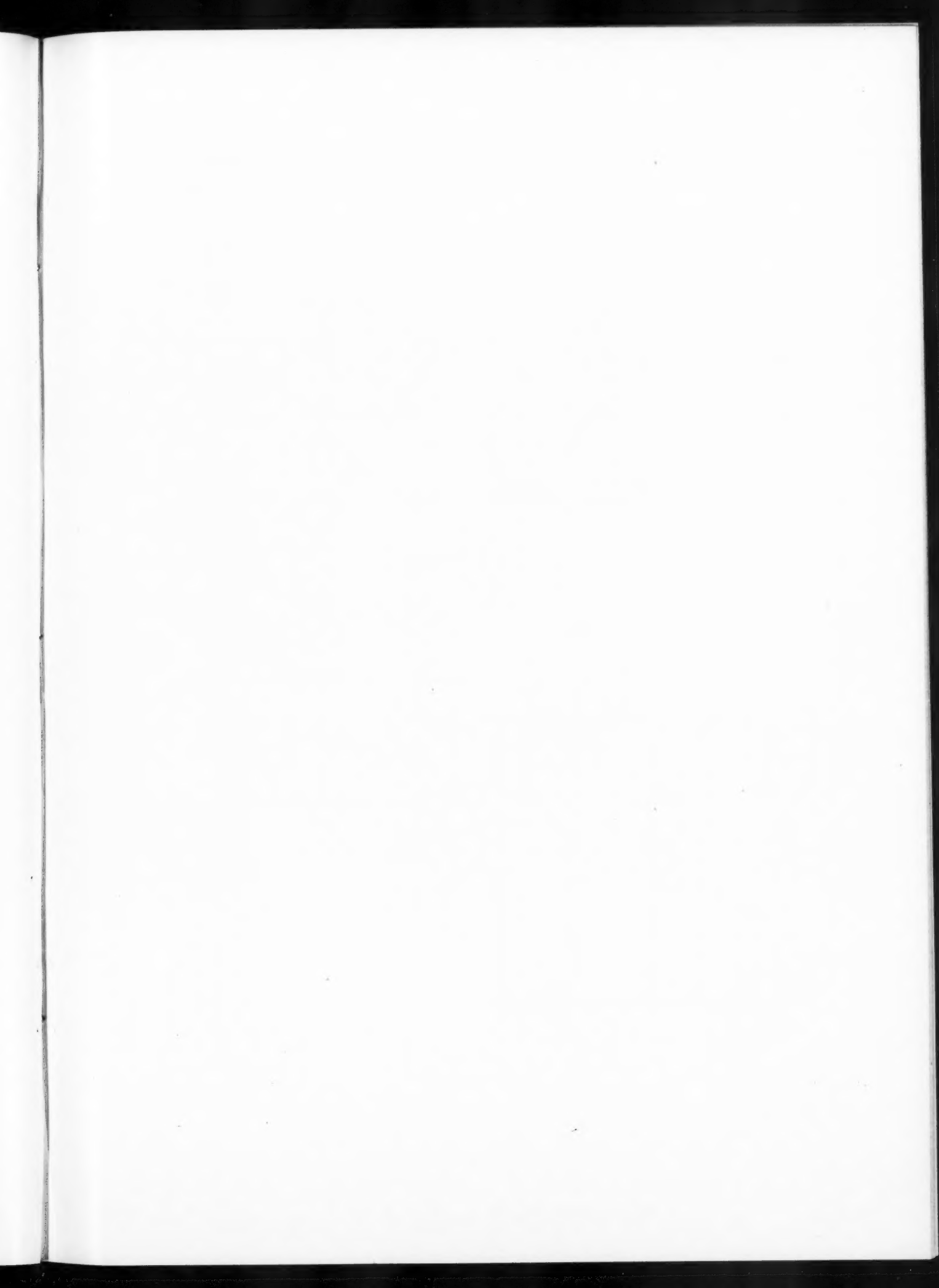


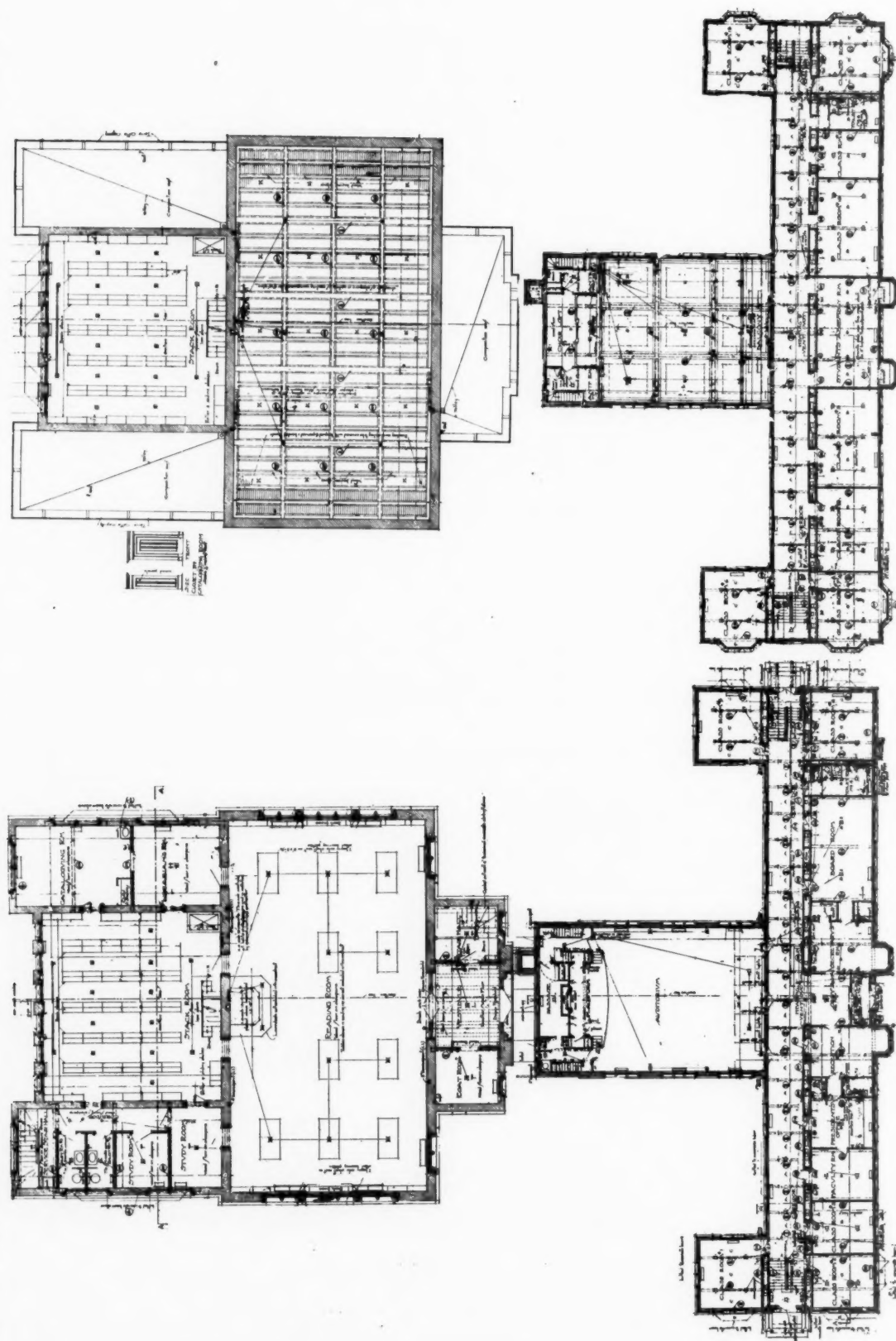


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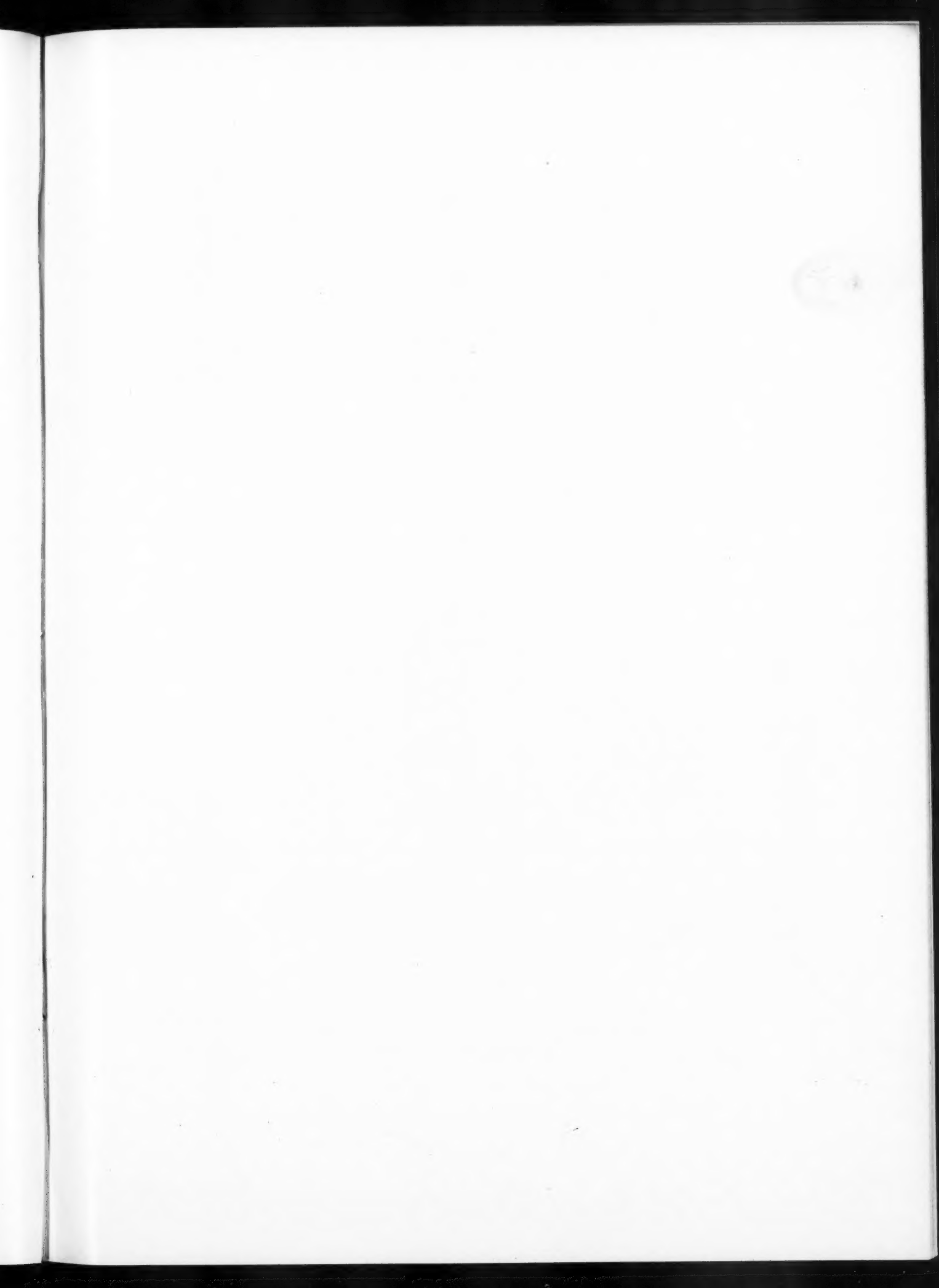
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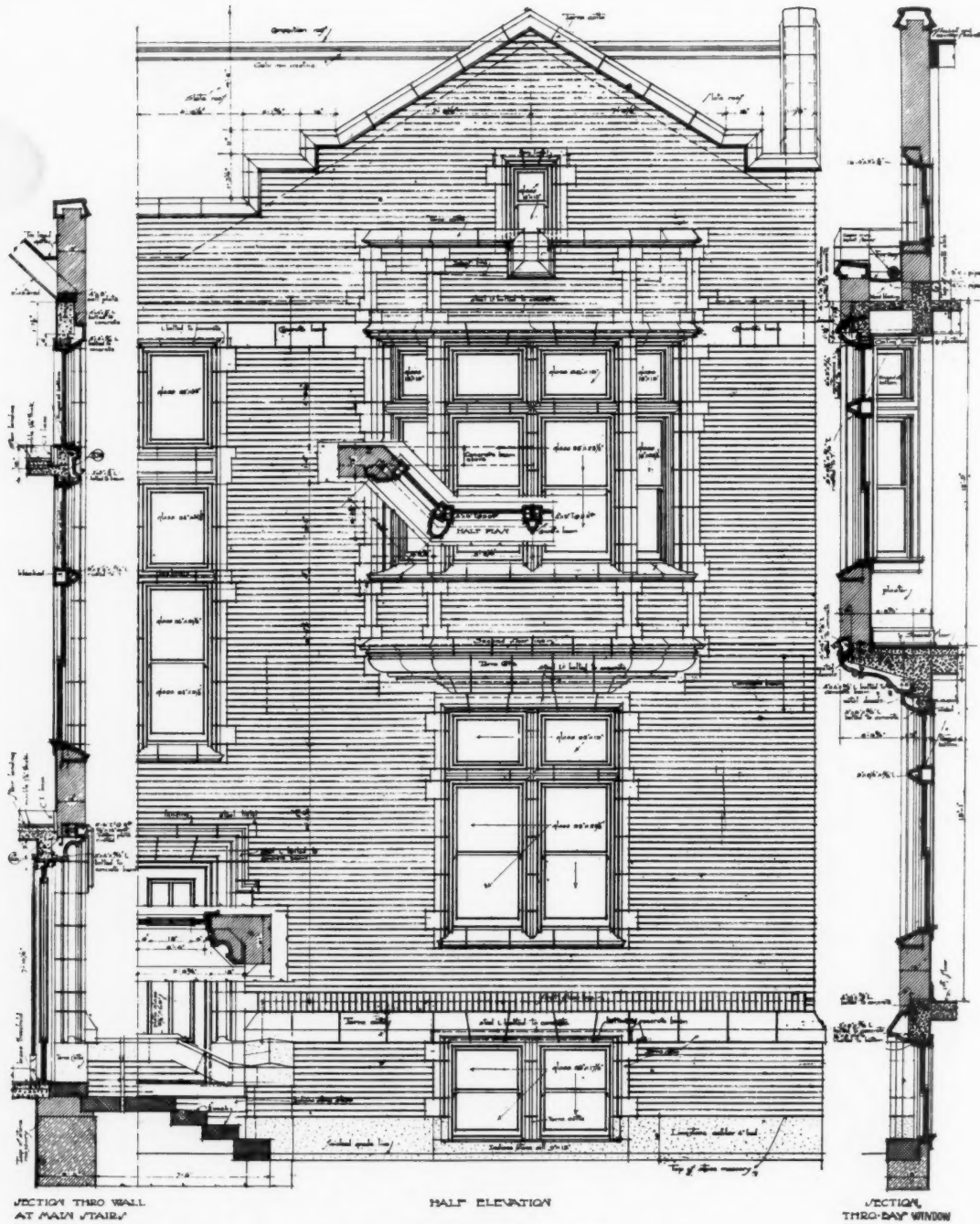
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FLOOR PLANS, ADMINISTRATION BUILDING
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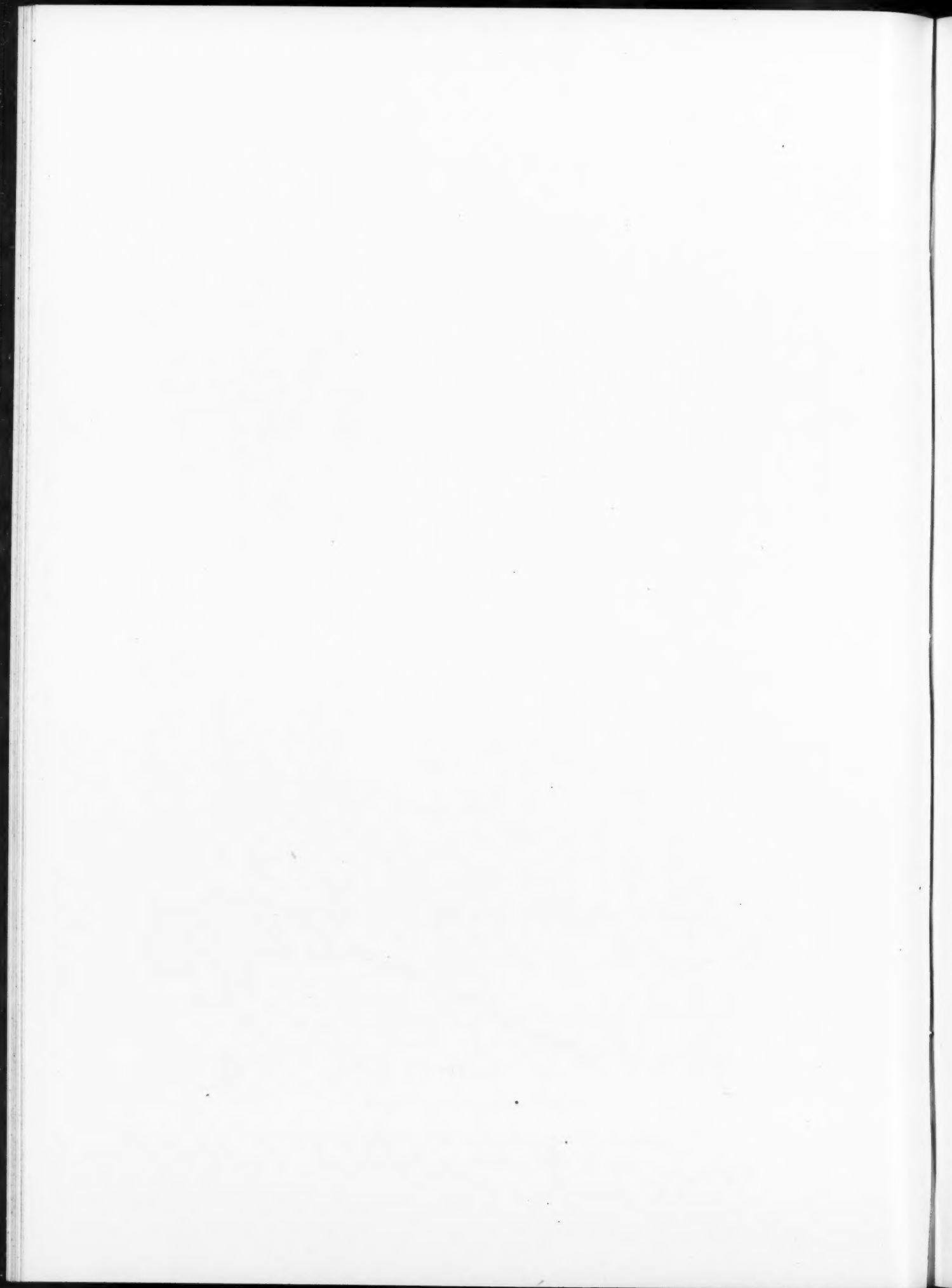


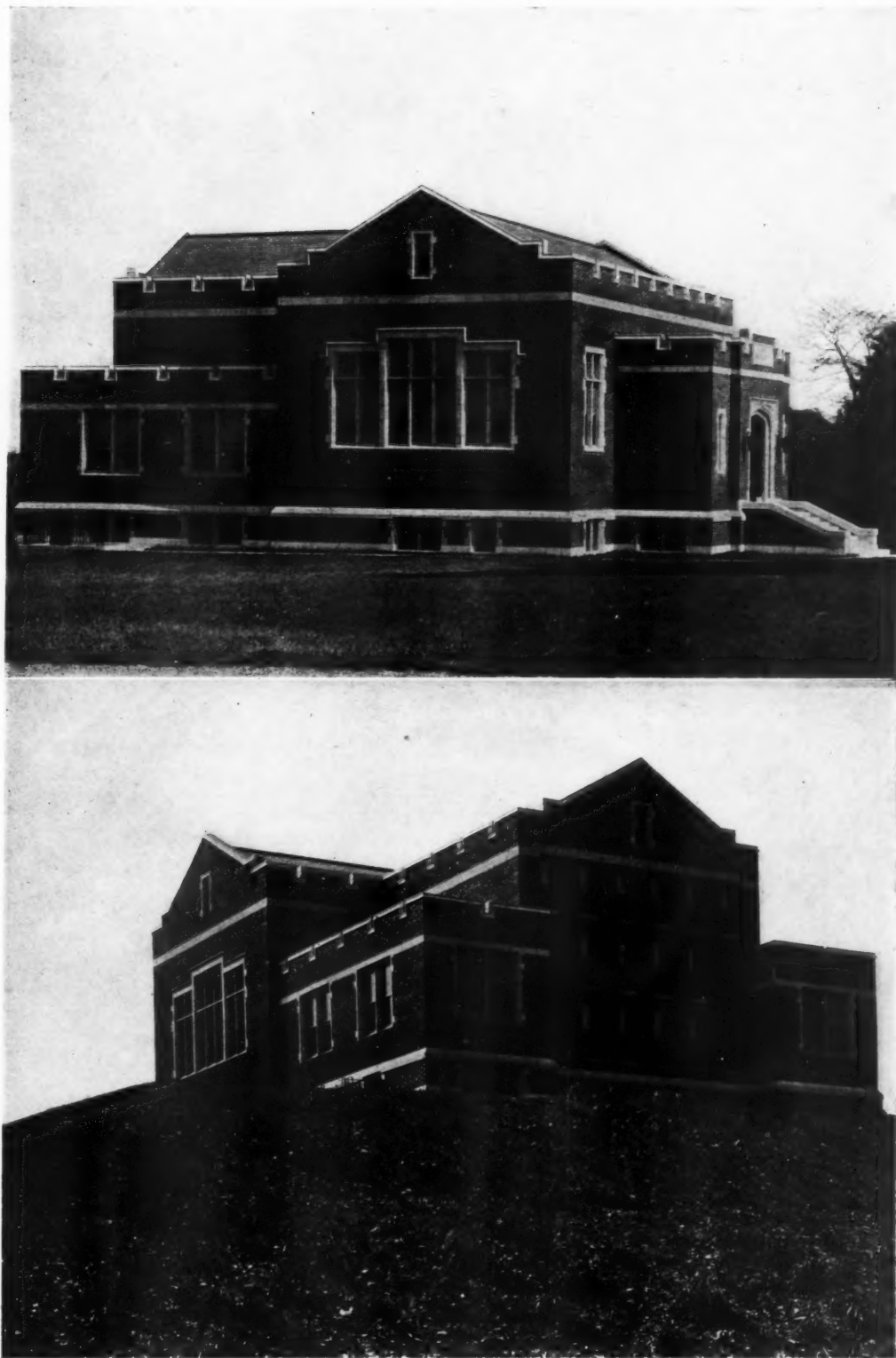


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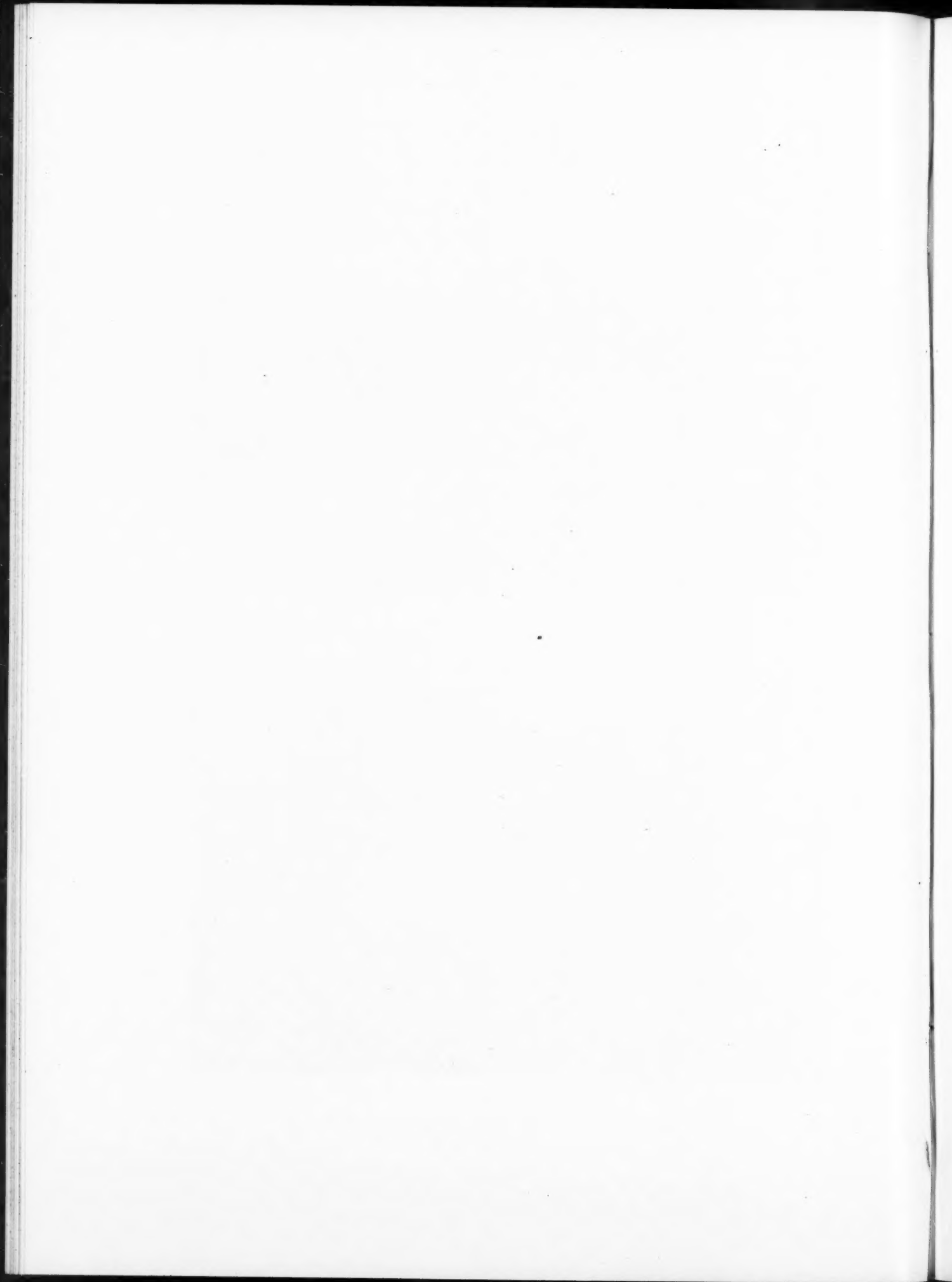


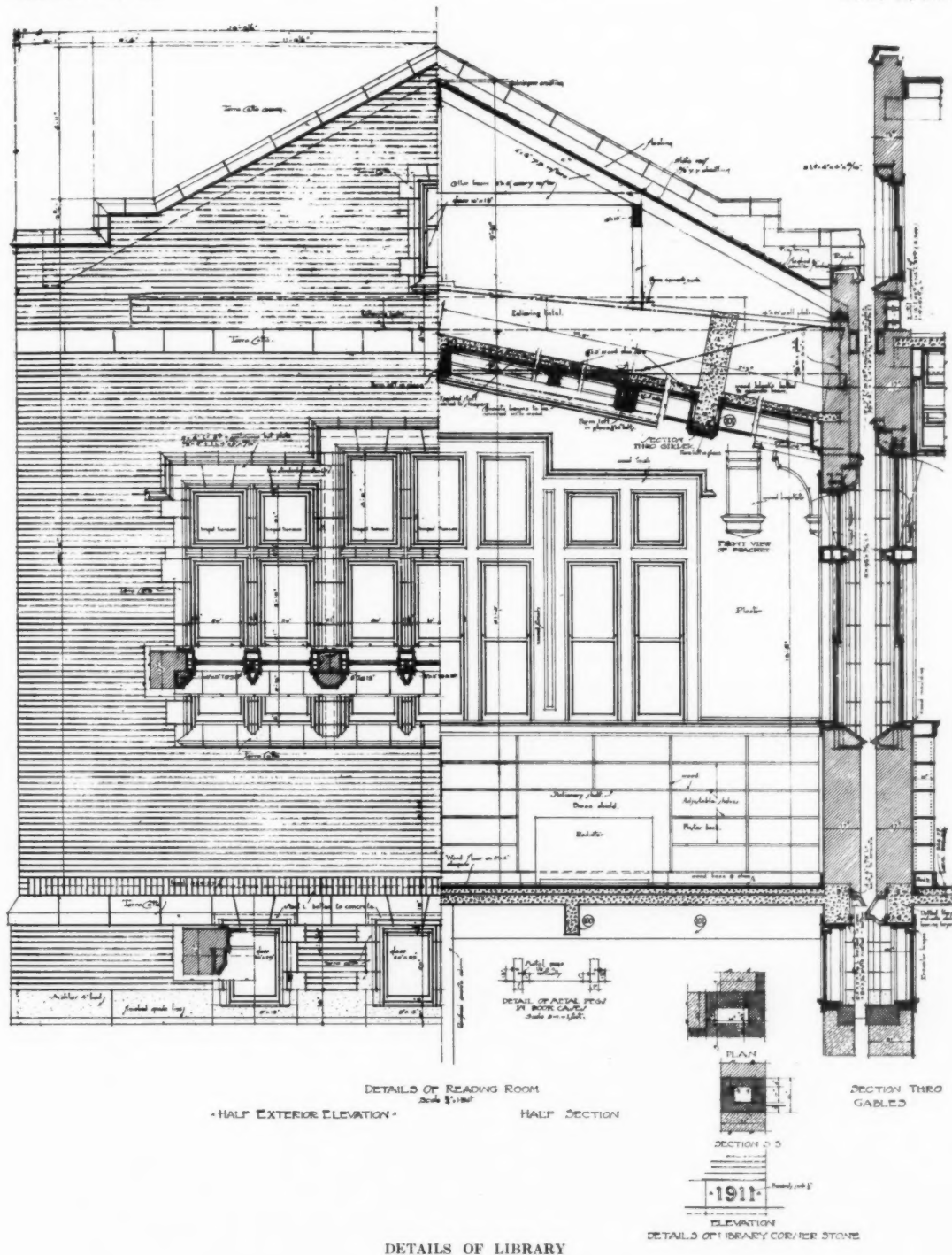


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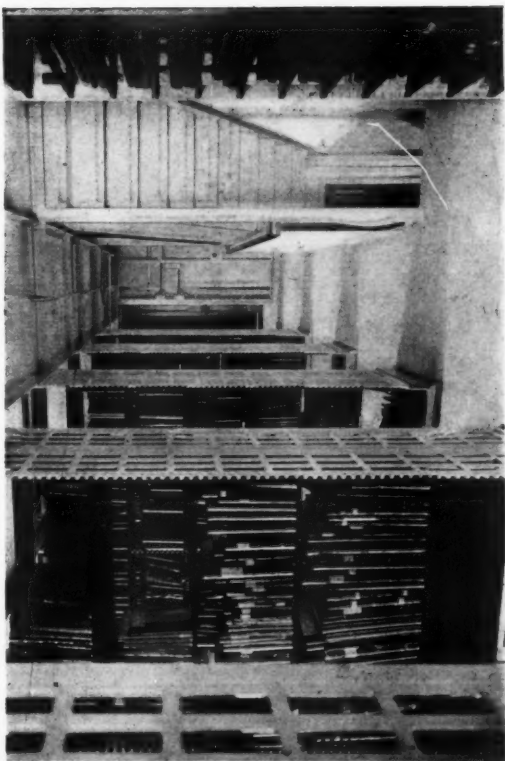
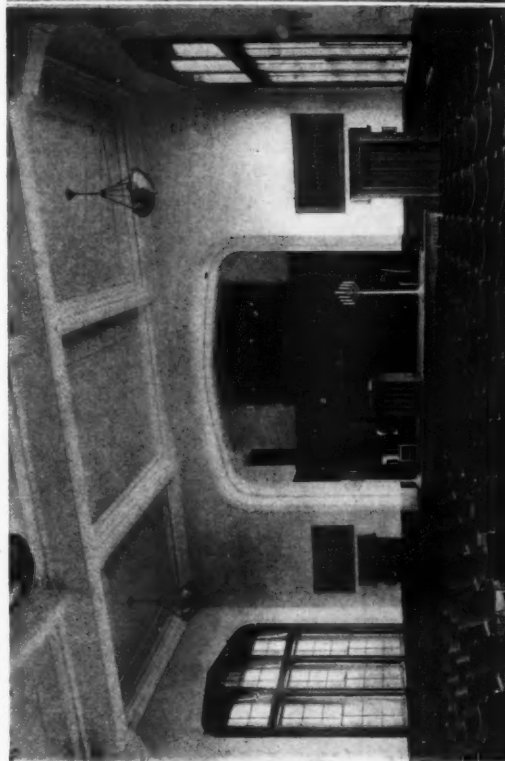
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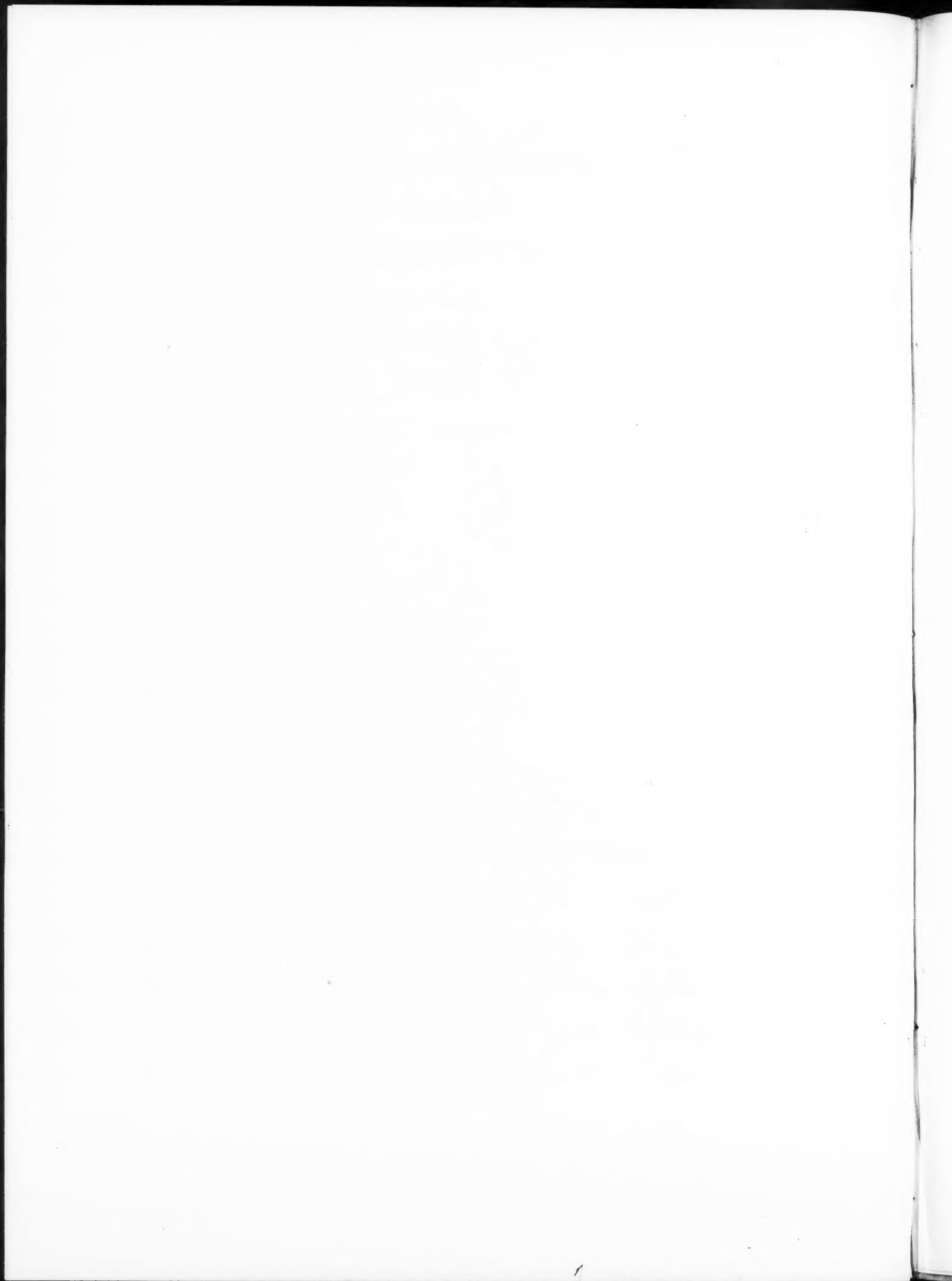
JULY 16, 1913



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MR. A. LINCOLN FECHHEIMER
ARCHITECT

ABOVE, AT LEFT, AUDITORIUM, ADMINISTRATION BUILDING.
BELOW, LIBRARY READING ROOM. ABOVE AT RIGHT, STACK



CURRENT NEWS AND COMMENT

EXPLORING THE PALATINE HILL

The 2666th anniversary of the foundation of Rome was celebrated this year by Professor Boni, who lectured on his recent excavations on the Palatine. The object of these excavations, which were started a year ago, is twofold, the exploration of the original structure of the historical hill on which Rome was built and the discovery of traces left by its earliest inhabitants.

The results so far obtained may be briefly explained as follows: By means of deep borings reaching down to the original rock of the hill three separate series of pits or cellars of unknown ancient temples were discovered and the development of the dwellings in different periods could be followed from the rough huts of the first inhabitants to the humble houses of the early republic, which were gradually transformed and enlarged until they were changed to the palatial mansions of the empire. Practically every building on the Palatine was erected over edifices of earlier periods. In the basilica of the Palace of Domitian traces of an exedra built by Nero were found, and underneath were the piscina, or water tanks divided into five compartments, which cut through the walls of a Republican house with frescoed walls.

In the vestibule the foundations of the imperial throne were discovered cutting through the walls of three palaces built in different periods over a republican house richly decorated with rare marbles. Still deeper down the favissæ of pits of ancient temples were found with traces of broken pottery identified as dating from the fifth century, B. C. The explorations carried on in the house of the Flavii are of the utmost importance for the topographical study of the Palatine Hill, and although no great discovery of statues and works of art has been made, since everything of value was plundered during the sixteenth and seventeenth centuries, when extensive digging for treasures was undertaken, historical buildings have been identified. The house of Tiberius, for instance, has been identified, and underneath it is the pit used as a prison where Drusus was starved to death.—Exchange.

HENRY BACON FORMALLY SELECTED AS ARCHITECT OF THE LINCOLN MEMORIAL

Secretary of War Garrison has announced the formal appointment by the Lincoln Memorial Commission of Mr. Henry Bacon as architect of the Memorial. The sculptor of the statue of Lincoln, the central decorative feature of the design, has

not yet been selected. Ex-President Taft of the Commission is quoted as having stated that it was desired to carefully study the work of American sculptors before arriving at a final decision, which will probably be deferred until some time early next year.

A PROPOSED LINCOLN MEMORIAL TOWER IN LONDON

It has been suggested by American residents in London that a Lincoln Memorial Tower be erected in that city to commemorate the hundred years of peace between this country and Great Britain. This suggestion recalls the fact that Lincoln has already been commemorated in the metropolis of London by the Lincoln Tower at Christ's Church, Westminster Road, erected at the close of the Civil War in this country.

PROPOSED ART COMMISSION FOR ROCHESTER

The Conference of Municipal Art Commissions, recently held in New York, is already producing good results in stimulating other cities to form similar organizations and thus secure the best results in the artistic phases of civic improvement. It is reported in the daily press that Rochester, New York, is proceeding in the organization of a Municipal Commission and that other cities of the first and second class are contemplating the formation of similar bodies under the rules and regulations suggested by the Committee, organized at the recent Conference.

EXAMINING BOARD FOR ARCHITECTS UPHELD

The Supreme Court of Illinois has handed down a decision which decides that the State Examining Board for Architects has the right to act for the purposes for which it was created. Last October a committee of the Chicago Architects' Business Association laid before the State Examining Board for Architects a mass of papers tending to show a violation of the law in the proposed construction of a theater. The architect sought and obtained from the Superior Court of Cook County, without a hearing, an injunction, forbidding the State Examining Board for Architects from taking action in the matter, claiming that the law which gave the examining board the right to revoke licenses, and particularly Section 10, was unconstitutional. By the decision of the Supreme Court of the State, now rendered, this injunction has been dissolved.

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Now that the question of the authority and legality of the State Examining Board for Architects has been called into question, the board has, through its attorney, made application in the court for a mandamus to compel the owners of buildings to construct the same in compliance with the law. The net effect of the decision is to secure the better enforcement of the building laws of the city and State.—*Exchange*.

INTERNATIONAL EXPOSITION OF SAFETY AND SANITATION

There will be held during December, 1913, in the Grand Central Palace, this city, under the auspices of the American Museum of Safety, an International Exposition of Safety and Sanitation.

This exposition is to include, among its exhibits on safety appliances for machinery, hygiene, etc., plans, photographs and details of factory construction which are intended for the safety, for the increased efficiency, and for the benefit of operatives, through the use of good architecture, good decoration, and good landscape work.

The promoters of the exposition with a view of increasing as much as possible its educational value, appeal to architects, builders and factory owners for exhibits of photographs, models or suggestions of any sort which will show the benefits which come from the use of color, architecture and landscape planting, as methods for making the life of the workman pleasant while performing his work, and reaping the benefit to himself as well as to his employer of the efficiency which is the result of beauty and utility. Communications should be addressed to Frank E. Wallis, Chairman, Committee on Industrial Plants, 346 Fourth Avenue, New York.

YEAR BOOK, LOS ANGELES ARCHITECTURAL CLUB

We are advised that the Year Book of the Los Angeles Architectural Club may be had by forwarding 65c. to cover postage to the secretary of the club, 1111 Story Building, Los Angeles, Cal.

THE WELFARE OF UNIVERSITY STUDENTS

The Congress organized by the National Union of Students' Associations was held at Paris during the month of May and was an event of considerable interest, and numerous matters tending to promote the welfare of university students were discussed. What is known as the International Federation of Students is now being organized, and is intended to bring students of all nations into closer relations than before.—*Scientific American*.

BOOK NOTE

THE MODERN HOSPITAL; ITS INSPIRATION; ITS ARCHITECTURE; ITS EQUIPMENT; ITS OPERATION. By John A. Hornsby, M.D., Secretary Hospital Section American Medical Association; Member American Hospital Association, etc., and Richard E. Schmidt, Architect, Fellow American Institute of Architects. 644 pages, 7 x 10 inches, with 207 illustrations. Philadelphia and London: W. B. Saunders Company. Cloth, \$7.00 net; half morocco, \$8.50 net.

The author's preface seems unnecessarily apologetic for the assumed shortcomings of this encyclopedic treatise, though it has the limitations of being based principally on the experiences of two individuals—a physician and an architect. The book is introduced by a discussion of General, Charity and Mixed hospitals, their financing and apportionment of expenses. Hospital Architecture is discussed at length and copiously illustrated by plans of existing hospitals and of ideal department units, by line drawings of construction details and by photographs of furnishings. All of these appear to be of practical value to the practitioner. The sections devoted to equipment are very comprehensive and suggestive of methods for the hospital management, but are of less interest to the architect, except insofar as they suggest requirements of the design.

For the present, this treatise seems to be rather the most comprehensive expression of modern hospital practice in print, but kaleidoscopic changes in the design and operation of modern hospitals require that a work of this nature be frequently revised to be of permanent value.

From the standpoint of the book seller and of the prospective purchaser, it is unfortunate that the main title, "The Modern Hospital," should be so nearly identical with "Modern Hospitals," a book published and copyrighted in 1912 by THE AMERICAN ARCHITECT.

PERSONAL

Mr. George Marshall Lawton, architect, announces the removal of his offices to the Forty-second Street Building, 30 East 42d Street, New York. He desires to receive manufacturers' catalogues and samples.

Mr. T. Brooks Pearson, Architect, Waco, Texas, has transferred his architectural practice to Mr. E. McIver Ross and Herman F. Cason, who will continue in the offices formerly occupied by Mr. Pearson in the Amicable Building, Waco. The business will be continued under the firm name of Ross & Cason.

INDUSTRIAL INFORMATION

***I**N this section will be found information concerning late catalogues issued by manufacturers of building materials, fixtures or equipment. Also under this head will be printed, from time to time, certain data relative to new devices or methods of construction considered to be of interest to architects. Architects are invited to make use of THE AMERICAN ARCHITECT'S Catalogue Files and Information Department whenever they can do so to advantage. Any assistance we can render or information we can furnish in this connection will be freely given.*

NEEDLE AND SHOWER BATHS

Supplement No. 12, to Catalogue A of The J. L. Mott Iron Works Co., Fifth Avenue and 17th Street, New York, illustrates a number of recent designs of needle and shower baths. These have been designed to harmonize with special patterns for bathroom equipment and supplement in a most satisfactory way the line of bathroom fittings made by this company.

These baths are said to be a refinement of the original "shower" bath, whose uncertain temperatures produced nervous shock and led to their disuse. Both needle and shower baths are fitted with testing devices so as to regulate the water to the exact temperature desired, and in addition have pressure control valves that permit the regulation of the force and volume of water.

The pamphlet referred to may be had on application.

PRESSED STEEL RADIATORS

The Pressed Radiator Co., Bailey-Tarrell Building, Pittsburgh, are makers of Kinnear Improved Pressed Metal Radiators. These radiators, it is stated in a pamphlet recently issued, are made of highly refined, anti-corrosive rolled sheet metal, and differ from the usual type of cast iron radiators in that they have thin walls, large air space between sections, are much lighter in weight and with equal heating capacity it is claimed occupy one-third less space.

A further feature to which attention is directed is that they are sanitary, as they may not only be easily cleaned but may be attached to walls, obviating the necessity of floor standards around which dirt so often collects.

Pamphlet may be had on request.

WATERPROOFING PRODUCTS

The American Asphaltum & Rubber Company, Harvester Building, Chicago, Ill., for whom Messrs. C. S. Garrett & Son, 20 S. Marshall Street, Philadelphia, are the Eastern distributors, are manufacturers of "Sterling" waterproofing products for all purposes. The line is described with much detail in a series of pamphlets to be had on application.

A very helpful publication prepared by this company, with special reference to its use by architects,

is a series of waterproofing specifications. These will be sent, bound together, and include specifications for the construction of waterproof concrete, cement stucco, floor waterproofing and the painting of structural steel and ironwork.

MEMORIAL STAINED GLASS WINDOWS

The D'Ascenzo Studios, 7 East 42nd Street, New York, are designers and makers of memorial stained glass windows, mural decorations, mosaic tablets and the various artistic accessories in ecclesiastical interiors.

A pamphlet describing recent important installations in stained glass for memorial windows has been prepared and will be forwarded to architects on request.

WATER SUPPLY SYSTEMS

In such locations as are outside of the areas supplied by municipal water works and where an independent or isolated water system is required, the Leader Iron Works, Decatur, Ill., and Oswego, N. Y., are prepared to install complete water supply systems, electric or gasoline pumping units and hand pumps. The manufacturers state that they guarantee every complete Leader water system installed by them, and in catalogue F there is illustrated and described the various systems and the accessories that help to provide for a safe, economical and ample supply of water for the purposes stated.

This pamphlet, which contains much interesting information on isolated water systems, may be had on application.

VENTILATED SKYLIGHTS

The Lyster Sheet Metal Company, 1218 Filbert Street, Philadelphia, Pa., are manufacturers of Lyster's Ventilated Skylights, for which many important features of excellence in manufacture, ease of operation and economical installation are claimed. An illustrated pamphlet shows detail and elevation of this type of ventilating sash. The makers refer to specific large installations as evidence of the reliability of their product.

CONICAL-FLOW FAN

A chief objection to equipments of air-moving machinery has been the large amount of space that

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it was necessary to provide it. The Green Fuel Economizer Company, of Matteawan, N. Y., makers of fuel economizers, air moving machinery and ventilating and drying apparatus, have prepared a pamphlet directing attention to Green's Conical-Flow Fan, which they state has been perfected after six years of research and experiment, and makes it possible to put the machinery into from one-third to one-half of the floor space and head room usually required for this purpose.

Other features claimed that will doubtless recommend these fans are that they are noiseless and have no belts or gears.

Their construction, it is stated, adapts them for connection to steam coils for hot-blast heating and drying or for exhausting from ducts and air conduits. This type of fan is very fully illustrated and described in a recently issued pamphlet, which may be had on request.

RICHMOND SCREW ANCHORS

The Richmond Screw Anchor Company, 9 Church Street, New York, have prepared a pamphlet illustrating and describing the several forms of screw anchors, of which they are the manufacturers. The double-coil Richmond screw anchor fits the common wood and lag screw, and is particularly adapted for use by plasterers, electricians and mantel and tile workers for fastening small objects to plaster walls.

The flat-coil Richmond screw anchors are designed for use in concrete construction.

Richmond solid metal screw anchors are employed in woodwork frequently taken apart and put together, such as portable houses, crates and the like. These different forms of screw anchors would seem to meet the various requirements where a utility of this character is employed.

The makers will send a fully illustrated pamphlet on application.

ILLUMINATING GLASSWARE

A very attractively prepared pamphlet illustrating some examples of fine art illuminating glass ware designs produced by the Jefferson Glass Company, Follansbee, W. Va., has been specially prepared for architects, and will be sent them on request.

It is significant of the trend in craftsmanship in this country that every detail of the interior should be in keeping and should also receive, as far as is consistent with good taste, some measure of decorative treatment. This is apparent not only in the hardware, the interior finish, but also in the elec-

trical fixtures, and their usual adjunct—the glassware which accompanies them.

The book referred to presents a number of very attractive designs reproduced in halftones and color and would seem to afford a wide opportunity for selection. Architects who apply for this pamphlet will receive thereafter from time to time additional sheets of new designs.

SHUREBOND

Shurebond, a metal reinforcement and lath for use in fireproof, composite and wood-constructed buildings, is made by the Goldsmith Metal Lath Company, Cincinnati, Ohio, and is particularly adapted, the makers claim, to solid plaster partitions, suspended and furred ceilings, fireproofing for iron beams and columns, and other purposes where a metal reinforcement and lath can be used to advantage. The makers recommend Shurebond where stiffness and strength, when combined with plastic materials which harden and set, is required. The use and practical application of Shurebond is shown in a number of detailed drawings in a recently issued pamphlet which can be had by architects on request.

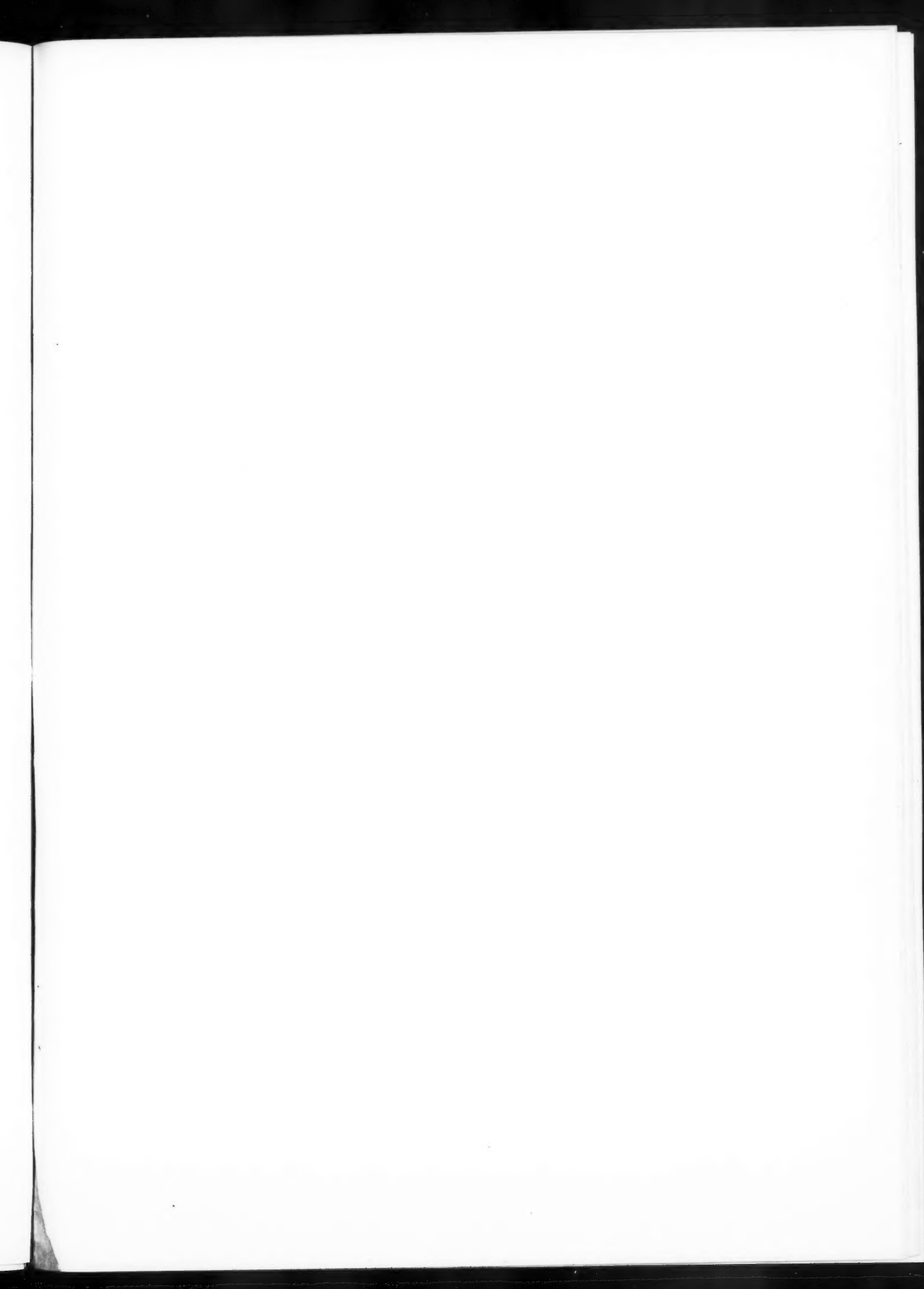
WATCHMEN'S CLOCKS

Hardinge Brothers, Inc., Chicago, Ill., manufacture a watchman's portable clock, which they state is the result of thirty years' experience by skilled watch makers and mechanics in the manufacture of fine precision machinery. The makers believe that these portable clocks combine many advantages and that their accuracy and simplicity of manufacture renders them an efficient method of insuring faithful performance of duties on the part of the watchman.

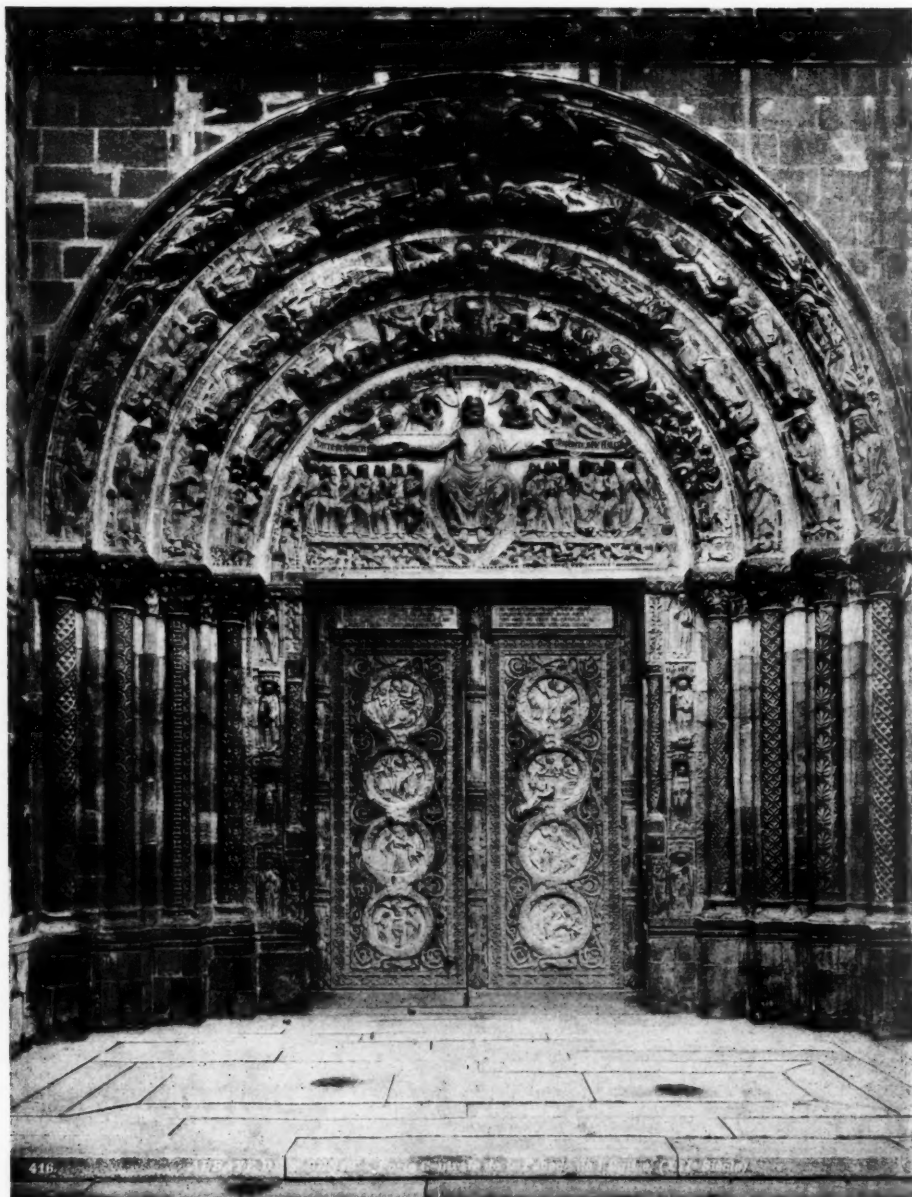
CALKING PASTE

The Minnesota Weatherproof Calking & Glazing Company, 210 Plymouth Avenue, Minneapolis, Minn., have issued a small pamphlet that describes a calking paste which, they state, when used about door and window frames excludes cold air, dust, rain and soot, and thus not only protects from the influence of the elements but reduces fuel bills. This paste, it is further stated, can be applied at any season of the year without injury to any part of the building and without annoyance to the occupants.

The makers will send full descriptive pamphlets on application.



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XII CENTURY, CENTRAL DOORWAY IN THE ABBEY CHURCH OF ST. DENIS, FRANCE