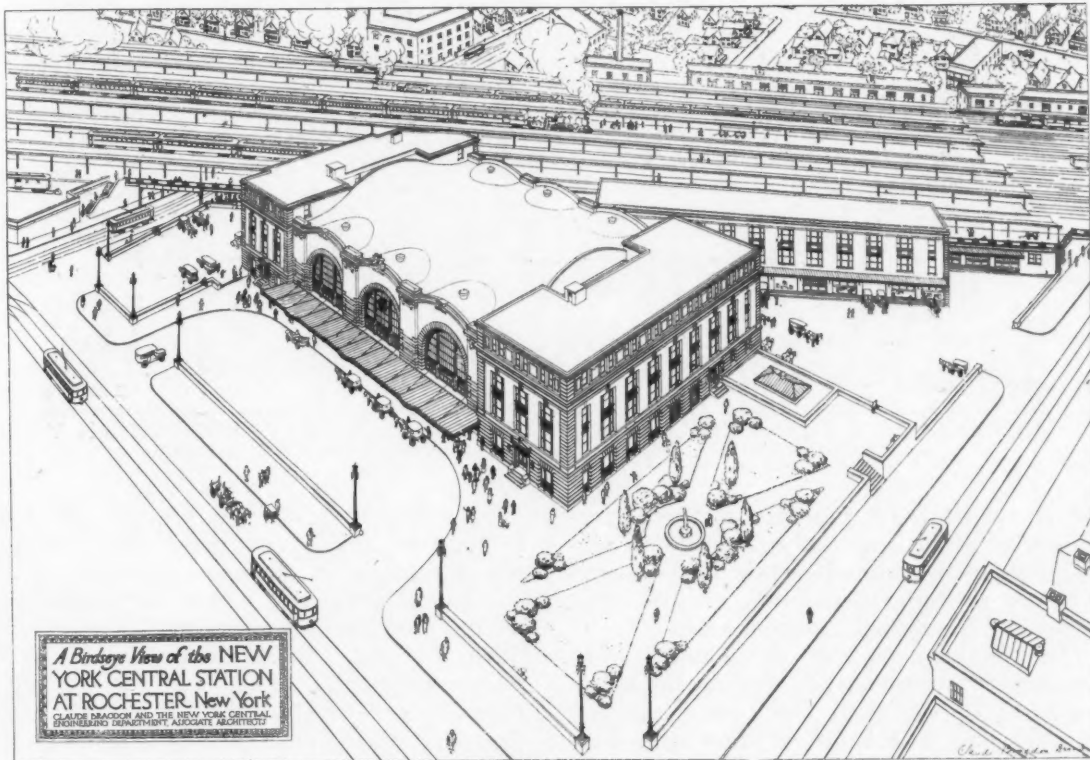


THE AMERICAN ARCHITECT

VOLUME CIV

WEDNESDAY, DECEMBER 17, 1913

NUMBER 1982



THE ROCHESTER PASSENGER STATION

By CLAUDE BRAGDON, ARCHITECT



THE New York Central Station at Rochester, now approaching completion, has yet to be tried at the tribunal of public opinion. The architect, who is also the author of this essay, accepts that verdict in advance, knowing it to be one from which there is no appeal. This is written, therefore, neither with the idea of influencing opinion, nor of placing in the hands of critics criteria of judg-

ment which the building itself fails to afford, since the degree to which a work of architecture needs explaining is the measure of its failure as a work of art. But in this instance the architect must needs turn analyst, and for this reason: Three years ago he published a book, "The Beautiful Necessity," in which were set forth certain theories of æsthetics applicable to all art, though illustrated, for the most part, by architectural examples. The sum and substance of his contention was that one measure of the appeal

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INTERIOR OF THE WAITING ROOM OF THE NEW YORK CENTRAL STATION AT ROCHESTER, N. Y.
CLAUDE BRAGDON AND THE NEW YORK CENTRAL ENGINEERING DEPARTMENT—ASSOCIATE ARCHITECTS

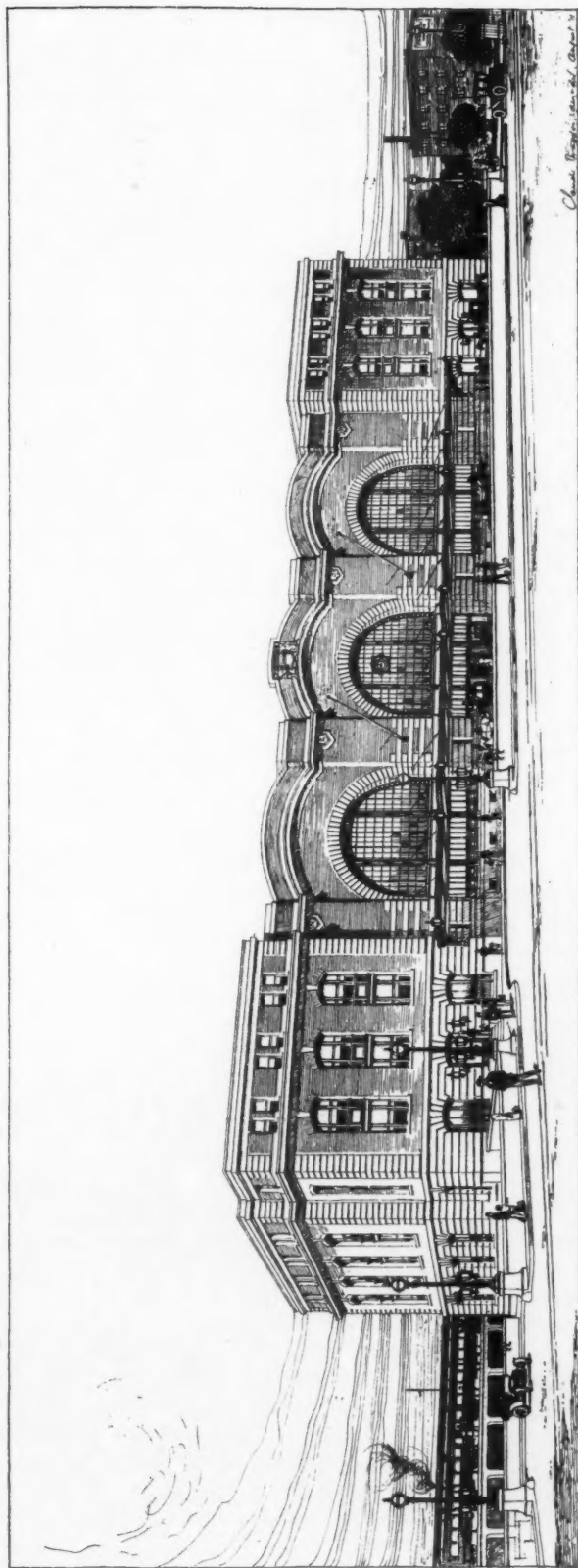
of any work of art consisted in the perfection with which it not only obeyed, but published and proclaimed certain laws observable everywhere throughout nature—laws musical, numerical, geometrical.

In the criticisms of the book it was generally conceded that the author's hypothesis appeared to be true regarding ancient and mediæval architecture, that it might be applicable, indeed, to all problems in which the artist was given "a free hand." But it was suggested that the saddling of fixed canons of æsthetics upon the utilitarian architectural problems of today might prove of dubious value, not alone because shapes and dimensions were usually more or less predetermined by practical necessities, but because abstract philosophical concepts and rules of proportion might so fix the mind of the designer upon the inessential as to interfere with the direct and logical solution of his problem along purely rational lines.

With this opinion the author found himself in disagreement, and in the Rochester Station he resolved to put his æsthetic theories to the test of practical experimentation to an extent and on a scale impossible to him heretofore.

Now and then one finds a phrase or a formula so magical, so life-giving, that in the language of Oriental imagery, "if one were to tell it to a dry stick branches would grow, and leaves sprout from it." Such a phrase is Mr. Sullivan's "*Form follows function.*" This is so true as applied to organic life that it partakes of the nature of an axiom: but a work of architecture is, or should be, an organism, since it is a form fulfilling a function. The correlation is plain, its logic unescapable. Compelled, therefore, by the necessity of his inner conviction, the author determined that in his building the form should everywhere follow the function, that the exterior should reveal the plan and tell its story in plain terms, since "an honest tale speeds best being plainly told." Moreover, he argued, that in a railway station any architectural ornament which antedated the railway itself would be a sort of inverted anachronism, and that therefore he must not put upon his building the tag of any of the historic styles. Constructed architectural embellishments, however beautiful and seductive, he must needs forego. There was no difficulty in making the elevation express the plan; the spectator

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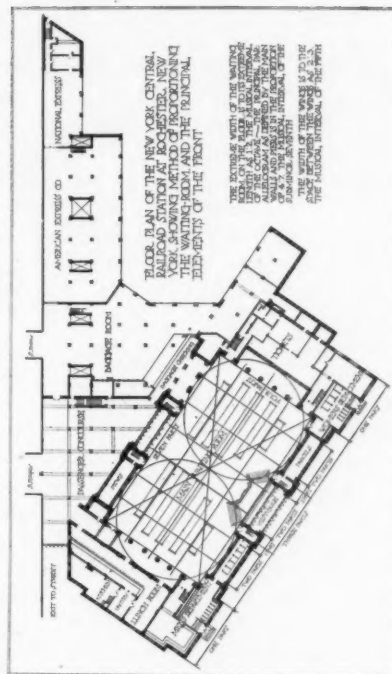


NEW YORK CENTRAL STATION
ROCHESTER, N. Y.

CLAUDE BRAGDON AND THE NEW YORK CENTRAL ENGINEERING
DEPARTMENT, ASSOCIATE ARCHITECTS

On the exterior, the base and trimmings are of dark Worcester brown stone, the walls of reddish purple brick. The iron-work is painted the color of a cinder.

Believing that certain laws of aesthetics are observable everywhere throughout nature—laws musical, numerical and geometrical—Mr. Bragdon has sought to apply them architecturally in determining the proportions of the Rochester Station. "For the equilateral triangle it would seem that the eye has an especial fondness just as the ear has for certain sounds,"



is informed at a glance that here is a great room flanked at either end with a triple tier of offices. The windows which light the waiting room give to the front a physiognomy indicative of the railroad; the arches, round and broad and bare of ornament, suggest the vaults of a viaduct, or the drivers of a locomotive. Save for the bas-relief above the central archway, and the pattern-work of the marquise, the whole might pass for a work of engineering. The color scheme contributes to this effect of sombre power. Dark Worcester brown stone and reddish purple brick are the materials used, and the iron work is painted the color of a cinder. After all, why not? Organisms ape their environment; the tiger is tawny-striped like the jungle, the trout is mottled like the pebbly bottom of the brook, the gull is white like the cloud. Of course the true and sufficient reason for this dark color scheme is that the building might not look soiled and shabby after a lapse of years.

In the waiting room, the same conditions did not hold. A large room unrelieved by ornament and color is bound to look both cold and bare. The decorative scheme of the waiting room accordingly received the most careful attention. Experience in these matters teaches that what may be called "autumnal" coloring is most restful to the eye and mind, and possesses the most enduring charm. Inspiration was sought, therefore, in the autumn woods. Four different burnt clay products are combined into one harmonious scheme of color. Structure and decoration are in this case one thing. As soon as the roof was on the building the room was to all intents and purposes decorated. The color mounts upward, beginning with the dark shades and ending with the light. A deep pumpkin colored tile wainscoting eight feet high, with an ornamental band at top and bottom in yellow, blue and green, extends unbrokenly around the room. Above this, to a height of twenty feet, the walls are of deep yellow rough-textured brick, with tones of brown and orange. Just below the spring of the vault there is a richly colored entablature. As this marks the transition between the vertical walls and the ceiling, it constitutes the most important horizontal division, and

the fact is announced and emphasized in the ornament, which is here various and intricate. The barrel vault, thrice subdivided, and pierced by shallow cross-vaults, is of Guastavino tiling of a yellow color distinctly paler than the walls. The iron work is gray-green-blue, accented with gold; the woodwork a deep tobacco brown. The floor is marble and terrazzo, in two shades, pale chocolate and grayish yellow. Almost every color of the autumn woods finds in this interior some symbolical representation.

If a work of architecture is, in the well known phrase, "frozen music," it is so only by reason of the rhythm of its various parts—otherwise it is only frozen noise. To achieve this rhythm, in the present instance, simple numerical ratios are everywhere employed—preferably those which express the consonant musical intervals within the octave, also elementary figures of geometry, the square, the circle, and the equilateral triangle, variously combined and interwoven. The principal and subsidiary proportions are thus determined and a harmony between parts is achieved by means of the establishment of relations felt by the mind, though not present before the eye.

The musical interval of the octave, expressed by the ratio 1:2, may be called the dominant or determining proposition of the waiting room. That is to say, the length of the room (measured on the floor) is twice the width; and the width (from window to window) is half the height. The principal parallelogram, defined by walls and columns, is a slightly more subtle proportion than this, the ratio being 4:7, which corresponds to the musical interval of the subminor seventh.

Five equal circles—remotely suggestive of the driving wheels of some great locomotive—establish the main divisions of the façade, three being given to the wall which screens the waiting room, and one to each of the wings which thus define a square, with the water-table as a base. This ratio 2:3 (the sides and the center) expresses the musical interval of the fourth, but the octave (1:2) appears on the façade also, in the relation of the principal voids to the principal solids, since the great windows are twice as broad as the piers which separate them.

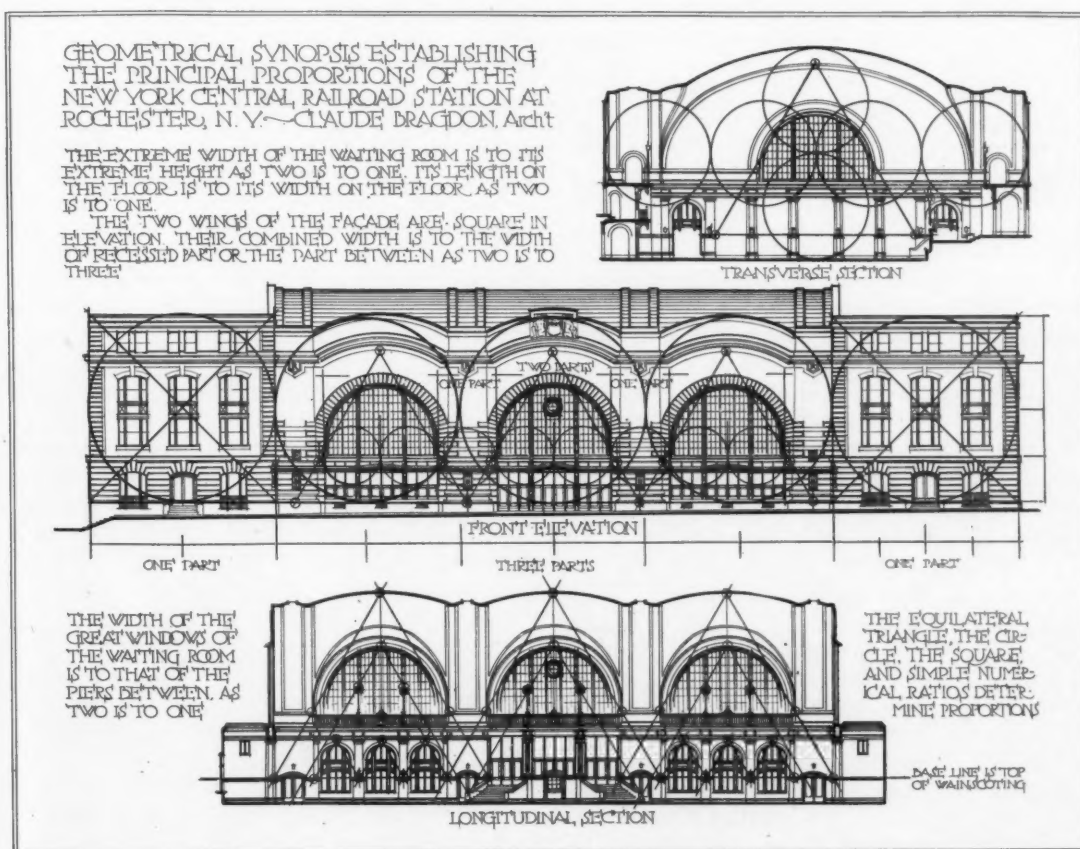
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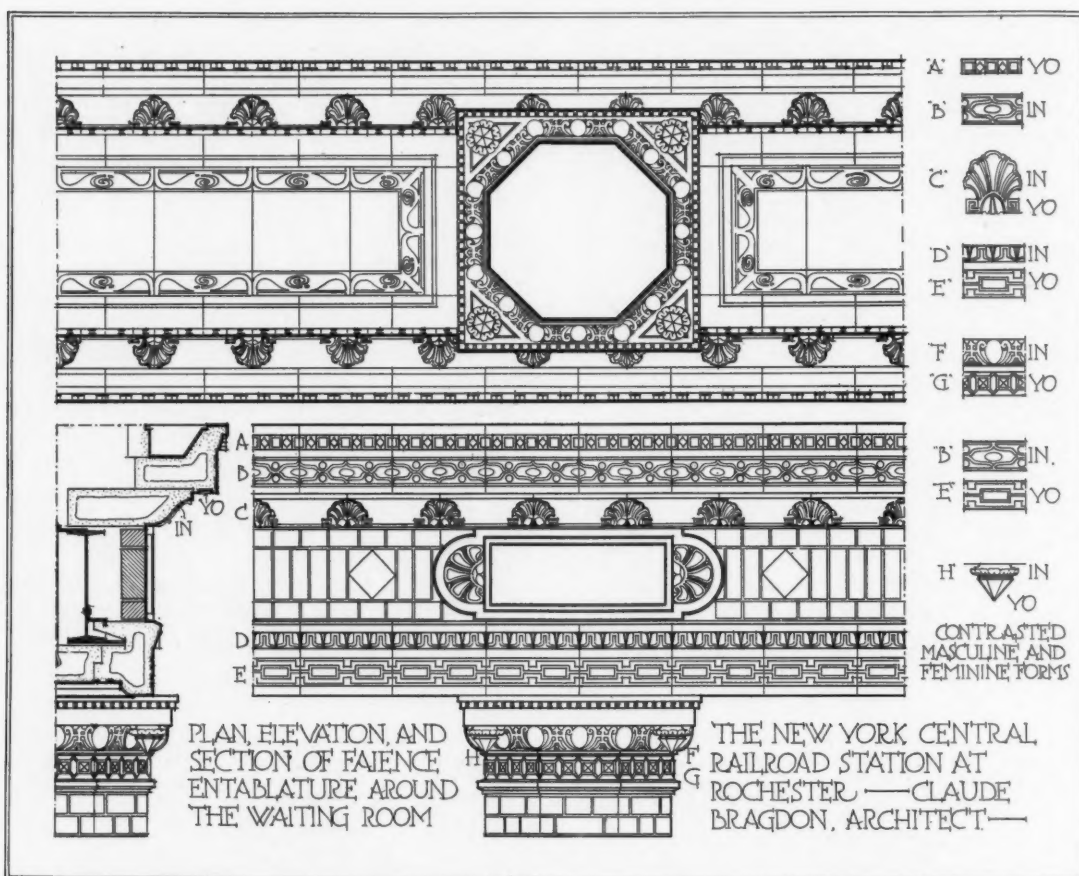
An equilateral triangle is a determining figure for many of the important vertical divisions, both of the waiting room and of the façade, the top of the wainscoting being used as a base in the one case, and the top of the water-table in the other. For the equilateral triangle it would seem that the eye has an especial fondness, just as the ear has for certain related sounds. It may be stated as a general rule that whenever three important points of any architectural composition coincide (approximately or exactly) with the three extremities of an equilateral, it makes for beauty of proportion.

The designer who forswears the use of conventional ornament must have some light to guide his feet, some principle to work by. As useful as *Form follows function* is the dictum, *Everything has sex—is either masculine or feminine*. One secret of good proportion dwells in the combination into ratios of odd numbers and even:

one secret of beautiful ornament dwells in the "marriage" of masculine and feminine forms. Now the English words "masculine" and "feminine" are too intimately associated with ideas of physical sex properly to designate the two terms of that polarity which everywhere bisects nature. In Japanese philosophy and art they are called *In* and *Yo* (*In* feminine, *Yo* masculine). *Yo* refers to everything which is simple, direct, primary, active, positive; *In* refers to things complex, indirect, derivative, passive, negative. Things hard, straight, fixed, angular, are *Yo*; things soft, curved, flowing, fluctuating, are *In*. In all good ornament of whatever style or period, *In* and *Yo* will be found combined and contrasted; as for example, in metope and triglyph; in egg and dart, bead and reel, festoon and torch.

A study of the ornament adorning the entablature which extends around the waiting room will show that this hint has been





taken: this principle had been honored by a due observance. Of the three divisions of the entablature (architrave, frieze and cornice) two are ornamented and one plain. The ornamental band on the architrave is angular; or *Yo*; that on the fascia of the cornice is curved, or *In*. On the column caps and in the panels of the frieze just above them, *In* and *Yo* appear again in juxtaposition, and this principle of sex contrast so controls and determines all of the ornament throughout the building.

The present is an age, not of finding, but of seeking. This is particularly true of architecture, which has signally failed to express in terms of beauty the genius of our unprecedented civilization. In the opinion of the author this has been due, in large part, to our preoccupation with detail and our ignoring of broad generic principles. The Rochester Station represents, however imperfectly, the application of abstract and eternally true principles of design to a thoroughly modern problem.

FORTY-SEVENTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

HELD AT NEW ORLEANS, LA., DECEMBER 2, 3 AND 4, 1913



HE forty-seventh annual convention of the American Institute of Architects met December 2nd in New Orleans, La., the first Southern city to be so honored by the organization. One hundred and thirty delegates at-

tended the opening meeting.

In accordance with custom, the president on declaring the convention in session, delivered an address as follows:

"Gentlemen and Fellow Members:

"Every third year, as you know, it is the custom of the Institute to forsake the familiar scenes of Washington, and to meet in some other city of the Union. And this year we have chosen the city of New Orleans, which to many of us is an unknown country, and one filled with romantic associations, when we think of its early history, of Manon Lescaut and the Chevalier des Grieux, of the battle which bears its name, and of all that has happened here since that glorious victory. It is the first time in our history that a city of the South has been the scene of our deliberations; and this fact bears witness of our appreciation of the steadily growing interest in our aims and aspirations taken by our Southern brethren.

"It is announced in the programme which is before you that the principal topic of discussion in this forty-seventh convention will be the status of Government Fine Arts. It is not my purpose in these few words to anticipate in any way that discussion. Doubtless many solutions of the problem will be suggested to you. We must hope that some one of these will meet your approval and that of the governmental bodies; the present condition of affairs seem not only to us but to all those who are familiar with the subject an impossible one; and eventually some change must take place. It is our

duty to consider what particular measure will be for the best advantage of the country, and will most tend to place us in this respect among the civilized nations of the earth.

"But in addition to this burning question, other matters of the greatest interest and the gravest importance will be presented to you in the course of the next few days. Ever since that day in 1857, when the little groups of architects—the last of whom, Professor Babcock, has been taken from us but a few months ago—met in New York and founded the Institute, its growth has been a steady and most encouraging one, up to the present time. We have now a national body, with about forty chapters, and a membership embracing the great majority of those who have made a name for themselves from one end to the other of the United States. We have an influence, and we believe a well-deserved influence on all that relates to our profession. And we owe that influence to the fact that we are truly a national body, and not simply a federation of separate societies. But we pay the penalty of our greatness. When various questions arise, many of which demand immediate attention and action, we cannot call all our members together. We cannot even consult with them; and the officers of the Institute, the Board of Directors and the Executive Committee have of necessity a great responsibility forced upon them.

"I think I speak for all of them when I tell you how seriously that responsibility is felt. I can assure you that we try very earnestly not to act as a Council of Ten—a small and irresponsible body which does what it pleases, without any careful consideration of the wishes and views of the great body of our membership; and I am led to make this statement, because I find that in some of our communities that idea has been expressed. What we desire and strive for is to represent the whole

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membership of the Institute, North, East, South and West; and in order that we may do this intelligently, we must first of all be in a position to understand what our members wish; and if there are divergences of opinion in different communities on any of the questions of the day, we should, if possible, be advised of them.

"The Journal of the Institute, which finishes its first year this month, is one of the means by which we can keep informed of these wishes; and I consider those communications which appear in it under the heading of 'The Forum' to be of the utmost value. I hope that those members, or those Chapters who desire to do so, will make an increasing use of this method of communicating their views to each other. But after all it is what is said and done in our annual conventions which serves as the best guide for those to whom the conduct of the Institute must be largely confided. And I trust you will all realize the importance of your deliberations here, upon the future of our association.

"You will have presented to you various amendments to the Constitution and By-Laws, of a very far-reaching importance, and which must be very carefully considered. The Competition Code will doubtless be discussed and debated upon; for, like the poor, it is always with us. In these questions and whatever else may come before you, I have one very earnest desire, and that is, that the wishes of the Convention, which represents the Institute, may be made plain to us.

"Our activities in many directions are constantly increasing. You have only to look at your programme to see how many Committees have reports to make to you; and nearly all of these reports mean that meetings have been held, that members have travelled from various points to take part in these meetings and given up their time to them. Whenever any question involving architecture arises in any part of the country, the first thing done is to call upon the Institute for its aid and counsel. And to these calls our members have almost uniformly responded with great good-will and self-abnegation.

"It is perhaps because our efforts in what we have undertaken have been often so fruitful of results, that I hear from many

sides suggestions as to still further activities on our part. Sometimes these suggestions take almost the tone of complaints—"Why does not the Institute do this or that?"

"Now whatever these activities may be I feel sure that our members will be ready to take part in them. But there is another side to the question, and that is the eternal one of revenue. We are already living well up to and perhaps beyond our income; so that a plea for greater economy is also heard from time to time. I speak of these things because it is well for you to understand plainly one of the issues with which you are confronted; on the one hand, more money and greater service to the public and to ourselves; and on the other a distinct inability to enlarge our field of action, and perhaps the necessity of restricting it. I am not aware that anyone has as yet suggested an Income Tax as the solution of the problem.

"But whatever may be done by you, my experience of the last two years leaves me most optimistic. I have to thank all of those with whom I have come in contact during the period of my presidency for the earnest and sincere interest that they have shown in the various questions which have arisen, and for the very real services they have rendered to the Institute. And I know that this interest and zeal will continue in the future as they have done in the past.

"And now, gentlemen, the Convention is open for business."

FIRST DAY'S PROCEEDINGS

The morning session had been set apart for the presentation of the reports of the various committees. These proved of such unusual interest and gave evidence of having been prepared with such thoughtful attention, that their consideration consumed not only the morning session, but was continued to a conclusion during the afternoon.

This so thoroughly disarranged the program for the first day's sessions, that the presentation of amendments to the Constitution and By-laws and their discussion was postponed until the second day.

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The report of the Committee on Government Architecture, presented by John Hall Rankin, chairman, was a thorough presentation of existing conditions.

The report indicated the various courses that might properly be followed by the Institute to place the question of Government architecture on a basis commensurate with its importance. It was assumed by the Committee in this report that it was the duty of the Institute in its relation to the Government to take the initiative in a matter so directly involving its aims and ideals.

The concurrence of the Convention in the plans proposed in the report was emphatic. It was resolved that some orderly system should be adopted by the Government in the designing of its buildings, monuments and other works of architecture and the selection and acceptance of works of art. In order that the services of those architects, sculptors and painters best qualified for such work may be made available, the Board of Directors were requested to have proposed legislation prepared along the broadest lines for submission to the next Convention.

Meanwhile, it was resolved, that the Board be requested to prepare proposals for legislation for submission to Congress, whereby the present congestion in the Treasury Department may speedily be relieved through selection of competent architects in private practice, to design certain Federal buildings.

The general opinion, as expressed, deprecated the unwarranted changing of laws regulating the practice of government architecture and urged the necessity for such prompt action as would restore conditions to their erstwhile satisfactory state.

The report of the Committee on Competitions, M. B. Medary, chairman, dwelt at considerable length on the basic conditions that underlie the statements contained in the Circular of Advice. This report so admirably supplements the circular, that it is in a sense a commentary, and should be carefully read by every man in practice.

Certain changes were proposed in the Circular of Advice. These, while in no sense radical, would, it was believed by the Committee, bring the matter of com-

petitions into closer accord with conditions as they now exist.

It is interesting to learn from the report of this Committee that there is no geographical division of opinion concerning the Circular of Advice,—that is to say, its provisions do not apparently affect in a greater or less degree one section of the country more than another. The report states, in this connection:—"Those enthusiastically upholding it, those who believe it should be altered so as to not involve any sacrifices, those who like to be free to endorse any competition which at the moment seems to offer the best terms available, and the small percentage apparently too indifferent to report, are scattered at random from coast to coast, while the extremes are found in adjoining chapter territories.

This report will repay careful perusal, as it helps to make clear many points that were topics for much discussion and dissension.

The report of the Committee on Education, C. C. Zantzinger, acting chairman, is a document of large value, as it presents the views on vital topics of a group of men who have given a great amount of time and much careful study to the subject of architectural education in America.

This report was received by the Convention with the liveliest expression of satisfaction, and it is to be hoped that its many well-considered suggestions will be taken up and carried to a successful fruition.

A result of the discussion of this report was the adoption of a resolution by the Convention that the Board of Directors be instructed to provide a medal or medals for intercollegiate competitions in architectural design, along lines suggested in the report.

The social features were under the charge of a special committee of the Louisiana Chapter, assisted by students of Tulane University, whose studies have been discontinued during the Convention. Lavish entertainment was offered to the visiting delegates. Each morning they were met by members of the Chapter committee and by the Tulane students, acting as guides, and taken on short sight-seeing

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trips about the city before the opening of the Convention.

On the afternoon of the first day, at the close of the session, the delegates were guests of the Newcomb Art Alumnæ at the Newcomb Pottery, while in the evening the entire delegation were the guests of the Louisiana Chapter at a special performance of "Il Trovatore" at the French Opera.

The courteous hospitality for which the South is famous found some marked expression on every day of the Convention. The city proved a most interesting one not only to delegates who had previous acquaintance with its romance and charm, but also to those who were visiting the place for the first time. The old French Quarter, the wonderful sweep of waterfront and the reminiscent spots of historical and romantic interest, were distractions that lured many from the sterner duties as delegates.

SECOND AND THIRD DAYS' PROCEEDINGS

Owing to the time taken in the consideration of the reports of standing and other committees on the afternoon of the first day, the consideration of the various proposed amendments to the Constitution and By-laws was, of necessity, postponed until the morning session of the second day.

Article IX of Section 4 of the present By-laws, was amended to create the office of Treasurer, heretofore combined with that of Secretary. Membership dues were also increased. These as amended make the dues for Associates \$20 a year and those of Fellows, \$25.

The Committees on Public Information and on Institute Publication were combined in one, and made a standing Committee.

The amendment authorizing the appointment of an Executive Secretary was the subject of spirited debate, before a compromise could be effected and an amendment satisfactory to the Convention passed.

The proposal that the Executive Secretary should report direct to the President was opposed by many delegates. Glenn Brown, Secretary, claimed that the original idea of the appointment was to remedy supposed "inefficiency" in the Secretary's

office. Mr. Brown threw down the gauntlet to his opponents, stating that if the Institute believed his department was inefficient the thing to do was to elect a new Secretary, rather than to appoint an Executive Secretary who would be directly responsible to the President. Mr. Charles A. Favrot, delegate from the Louisiana Chapter, asked that specific instances of inefficiency be named before a vote was taken. None were forthcoming, whereupon Secretary Brown produced and read letters from Theodore Roosevelt, Thomas Nelson Page and others commending the work of the Institute. After considerable debate, which in a measure indicated the probable result of the only contest in the election of officers, an amendment was passed which makes the Executive Secretary responsible to the Secretary.

The social feature of the second day was a reception tendered to the delegates at the Delgado Art Museum in City Park. Several hundred members of New Orleans society attended this reception.

Mr. Henry P. Dart, of the Louisiana Bar, in an address advocated the enactment of a bill by Congress establishing a new department to represent all matters of architecture, painting and sculpture and every other detail pertaining to education in the Fine Arts.

The necessity for reorganizing the Government architectural service was dwelt on.

The creation of a department of the Fine Arts, was in the opinion of the speaker an imperative necessity. The statement that present Government architecture does not represent the true progress and development of architecture was received with much approval.

Other speakers were Edwin Howland Blashfield, N.A., mural painter, Mr. R. B. Mayfield, art and dramatic critic.

The third day was of necessity principally devoted to the balloting for officers and Fellows deferred to this time owing to press of other matters. As previously stated, the only contest was for the office of Secretary, and the result proved that the sentiment of the Convention was most evenly divided in its opinion as to the desirability for a change in this office.

The balloting for officers resulted as

(Concluded on page 248)

THE AMERICAN ARCHITECT

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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

Address all communications to "THE AMERICAN ARCHITECT"

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In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

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

CHICAGO OFFICE, Hearst Building
Page A. Robinson, *Western Manager*

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

VOL. CIV DECEMBER 17, 1913 No. 1982

THE PUBLIC AS CRITIC

STRUCTURES intended to house the various functions of local or Federal government, are appropriately given those formal, impersonal qualities which are most competently judged by technicians, and therefore architects have been accustomed to treat with at least partial disregard lay criticism of such buildings, whether it take the form of praise or of blame. There is, however, one class of public buildings with the architectural character of which the public is more intimately concerned, and as a consequence, probably better informed. It is the church. The action of the consulting architect in submitting the sketch designs for the completion of the Cathedral of St. John the Divine to the discussion and criticism of the public was taken apparently in recognition of this fact. While neither the trustees nor their consulting architect give definite promise of being influenced to the point of making radical changes by the discussion evoked, it is obvious that they feel the public has a special proprietary interest in the result. This

is true, not so much because the work is being paid for by individual contributions, but because the completed building will, or should, be an outward expression of the inner religious life of the people.

Clearly, this is a matter in which a people capable of self-analysis should have an authoritative voice,—it is not a matter of mere technique. It is the province of the intelligent, modern layman to decide whether his cathedral shall express the religion of the Middle Ages or the religion of today, and whether the demands of these two are identical. If he decides that even in the light of modern science the spirit of his religion has remained unchanged, he must then contrast the life and psychology of today with that existent eight centuries ago. Will the ancient accompaniments of religious fervor react normally on the modern mind or will they seem but a dead husk of meaningless symbols?

It is true that the twin sisters, religion and architecture, should be conservative in their growth. They are evolutionists, not revolutionists. Each, in adapting itself to new conditions, naturally retains many old forms as symbolic of new conditions. If, in future development, the symbols themselves cease to be symbolic, it is probably to the interest of the organism that they be discarded. Let the thoughtful and enlightened public judge!

CONVENTION OF THE A.I.A.

THE annual conventions of the American Institute of Architects bear recurring tribute to the worthy endeavors of its membership in furthering the public appreciation not only of architecture but of the fine arts generally. The forty-seventh convention—an account of which is given elsewhere in this issue to be supplemented next week by the formal reports of standing committees—marked an increasing activity on the part of the organization along the varied lines of its work.

What is obviously needed to crystallize the efforts of this private organization is the creation of a Department of Fine Arts in the Federal Government. Private individuals can accomplish much toward the public appreciation of matters æsthetic

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by persistent agitation, but its permanence would be assured by official recognition and support. It is not too much to hope that before the Institute has completed the

first half-century of its existence the Department of Fine Arts will be one of the most active branches of Federal Government at Washington.

FORTY-SEVENTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

(Continued from page 246)

follows:—President, R. Clipston Sturgis, Boston, Mass.; First Vice-President, T. R. Kimball, Omaha, Neb.; Second Vice-President, F. C. Baldwin, Washington, D. C.; Secretary, D. K. Boyd, Philadelphia, Pa.; Treasurer, J. L. Mauran, St. Louis, Mo. Directors for a term of three years, Walter Cook, New York City; Octavius Morgan, Los Angeles, Cal.; and W. R. L. B. Wilcox, Seattle, Wash. The following were elected Fellows:—Charles H. Alden and Edward Stotz, Pittsburgh, Pa.; Jno. C. Austin, Los Angeles, Cal.; Paul P. Cret and Charles Zeller Klauder, Philadelphia, Pa.; James J. Egan and Elmer C. Jensen, Chicago, Ill.; Burt L. Fenner, Benjamin Wistar Morris and Charles A. Platt, New York City; Norman M. Isham, Providence, R. I.; Henry H. Kendall, Boston, Mass.; Ellis F.

Lawrence, Seattle, Wash.; Albert E. Skeel, Cleveland, O., and Seth J. Temple, Champaign, Ill.

The debate on the bill proposed by the Washington, D. C. Chapter for the creation of a Federal bureau of Fine Arts, was held during the morning session, Mr. Charles A. Favrot, President of the Louisiana Chapter, presiding. The proposed bill was endorsed by the Chapter.

Resolutions of respect to the memory of the late George B. Post were adopted.

A rising vote of thanks was given Glenn Brown for his services as Secretary of the Institute for the past twelve years.

The Convention then adjourned.

The banquet held in the ball room of the Grunewald on the evening of the third day brought to a successful close a convention marked by much progressive legislation and an evidence of fraternal spirit that accounted in a great measure for the good results accomplished.



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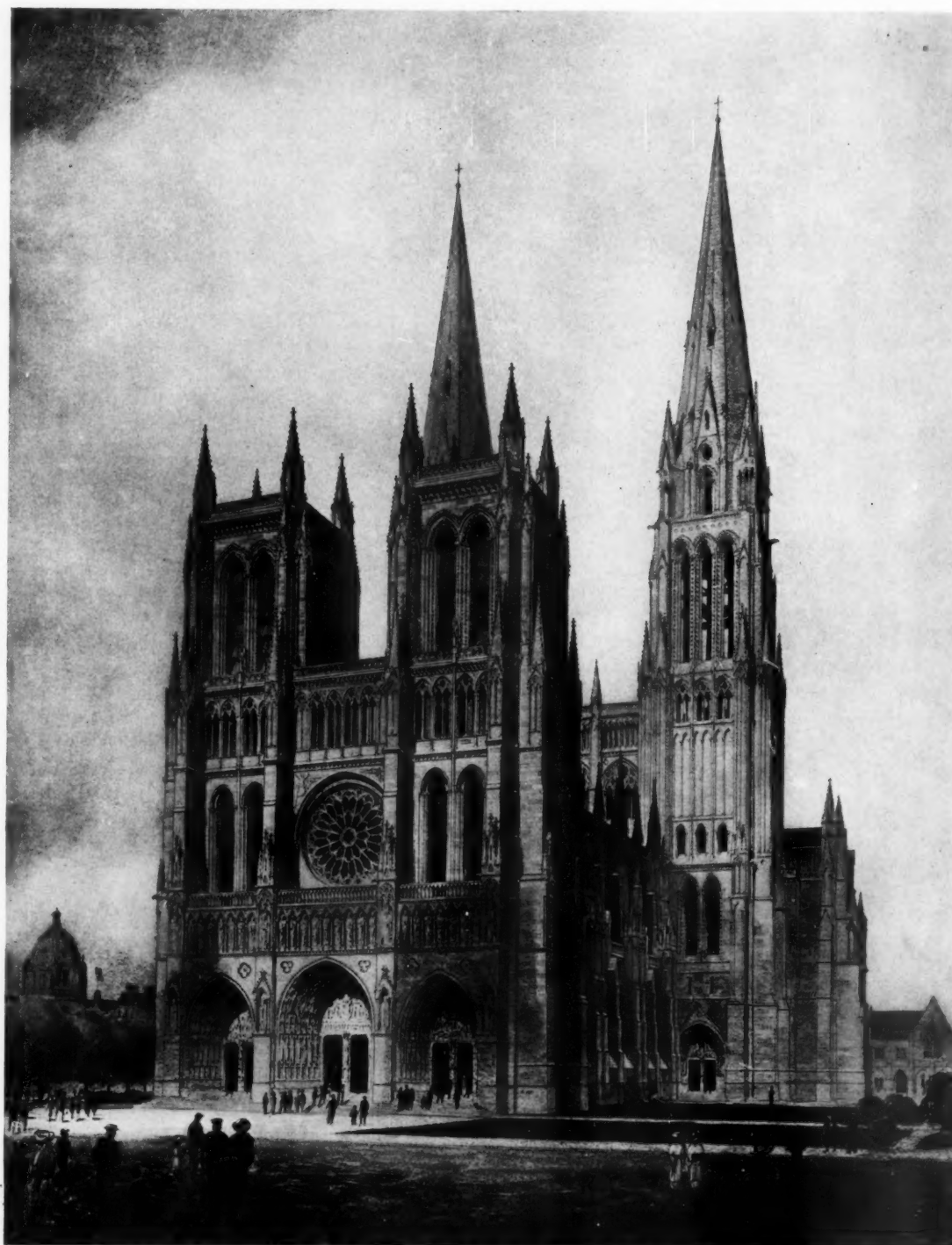
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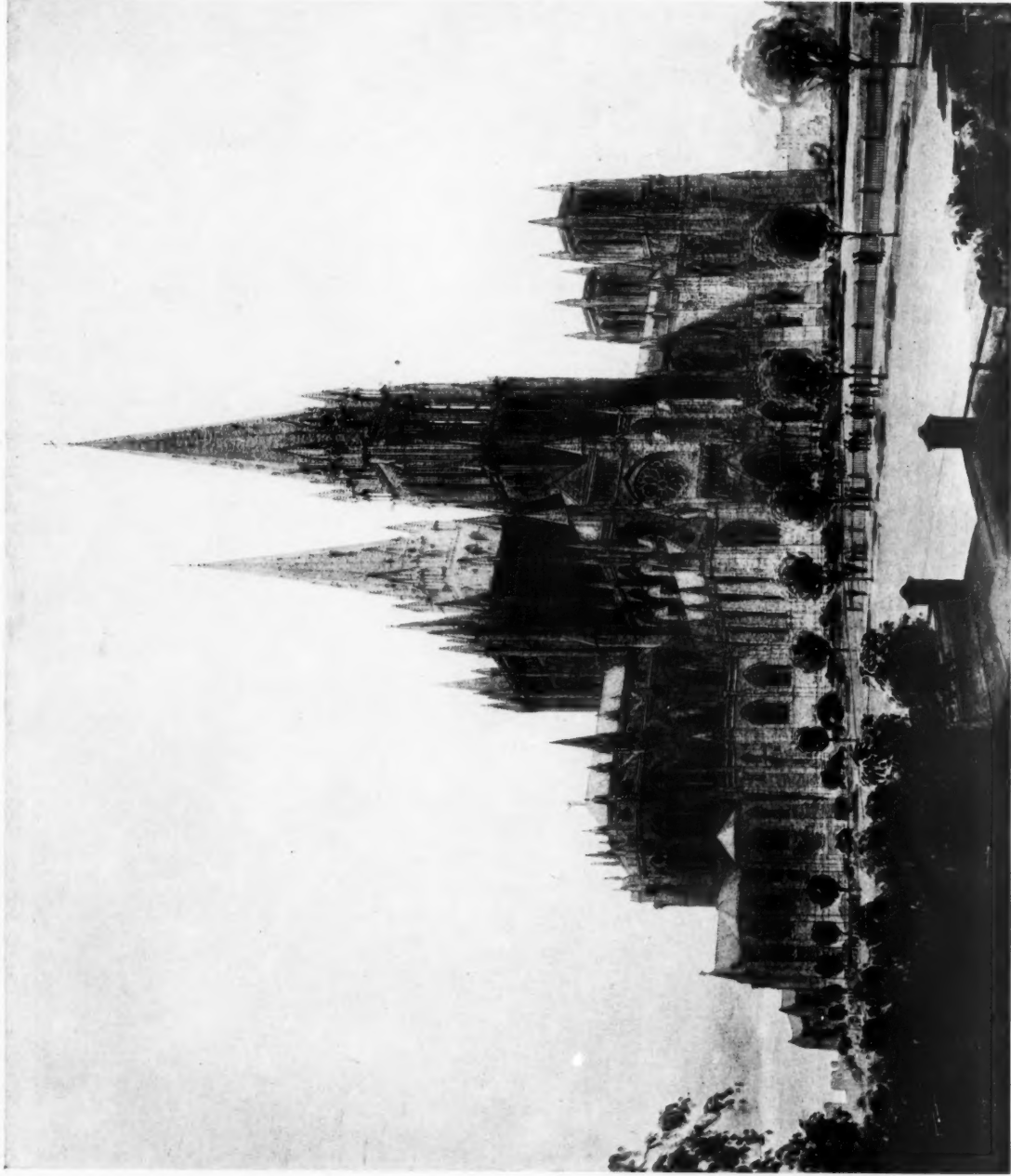
Rendered by E. Donald Robb

VIEW FROM SOUTHWEST

DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE DIVINE,
NEW YORK

MR. RALPH ADAMS CRAM, CONSULTING ARCHITECT

This drawing and the five which follow have been prepared under the direction of the consulting architect and by the authority of the Trustees, but have not yet received the official approval of that body. They do not necessarily represent the matured ideas either of the Trustees or the consulting architect, and are subject to further unlimited revision and reconsideration. They have not been prepared as a definite project, but simply to show one way in which the original scheme could be recast, and the work already accomplished continued without violent alterations.



Rendered by E. Donald Robb

VIEW FROM NORTHEAST

DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
MR. RALPH ADAMS GRAM, CONSULTING ARCHITECT

DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

VIEW FROM NORTHEAST

MRS. RALPH ADAMS GRAM, CONSULTING ARCHITECT

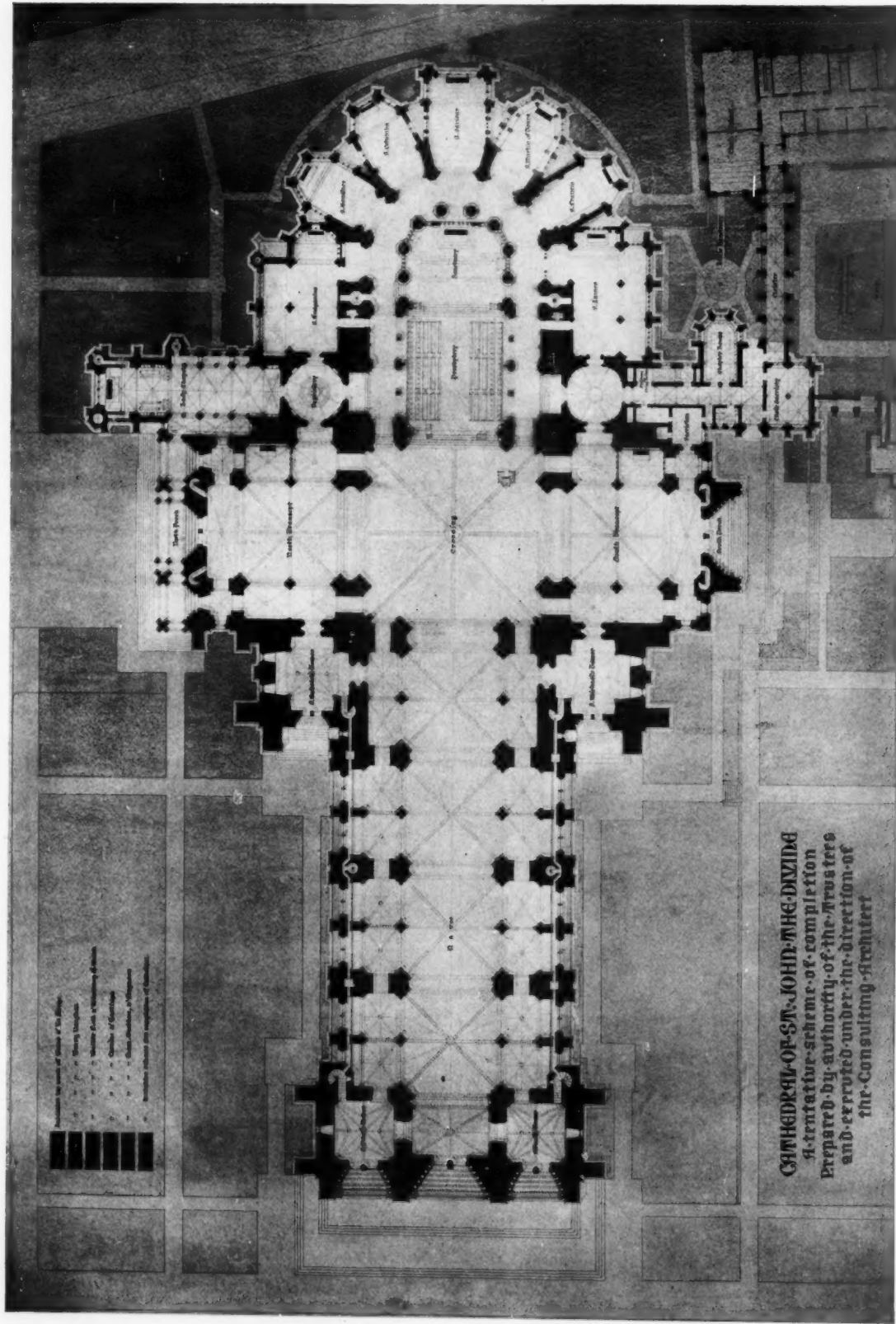


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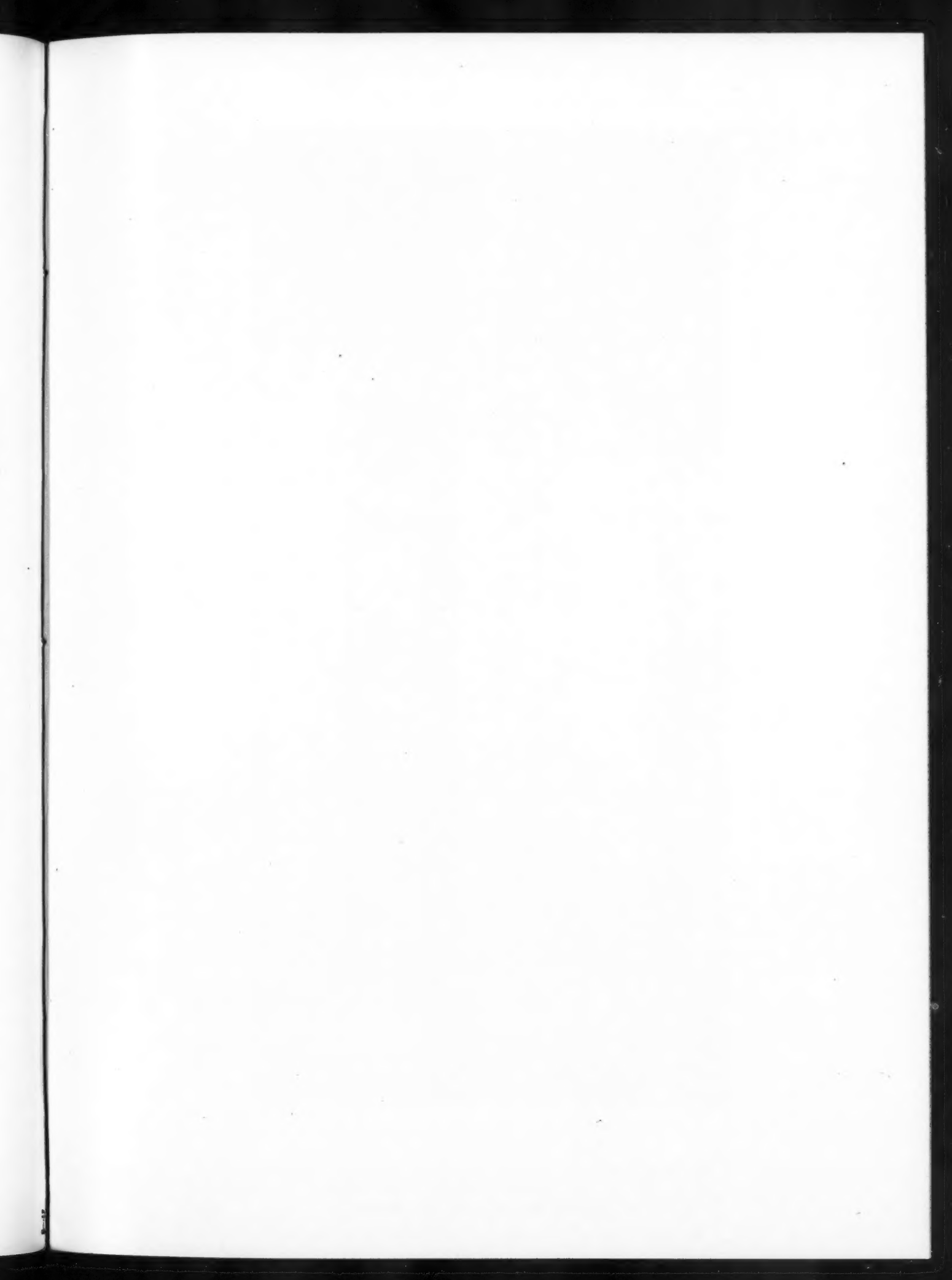
VIEW FROM SOUTHEAST

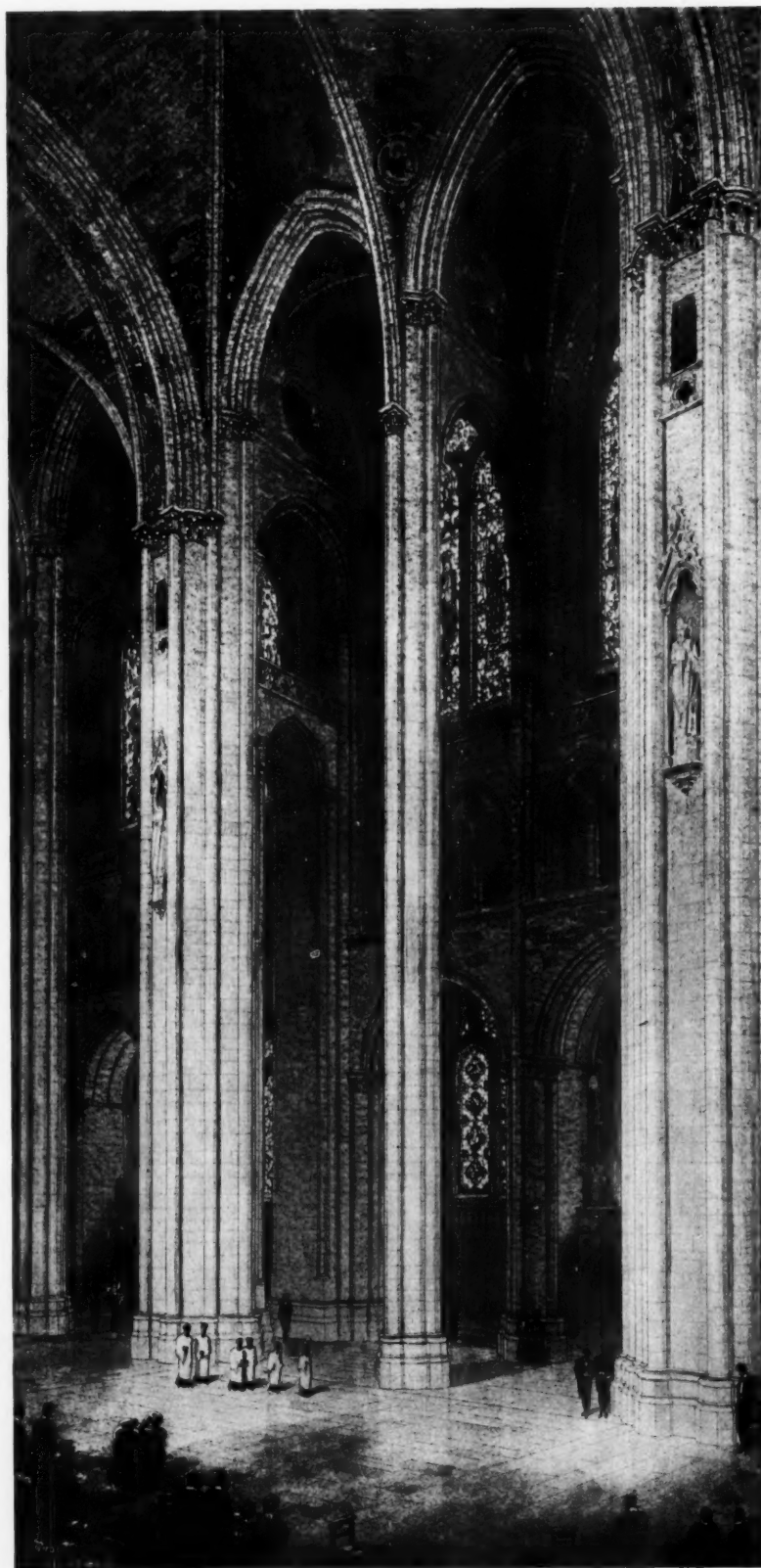
DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
MR. RALPH ADAMS CRAM, CONSULTING ARCHITECT

VIEW FROM SOUTHEAST
DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
MR. RALPH ADAMS GRAM, CONSULTING ARCHITECT



MR. RALPH ADAMS CRAM, CONSULTING ARCHITECT



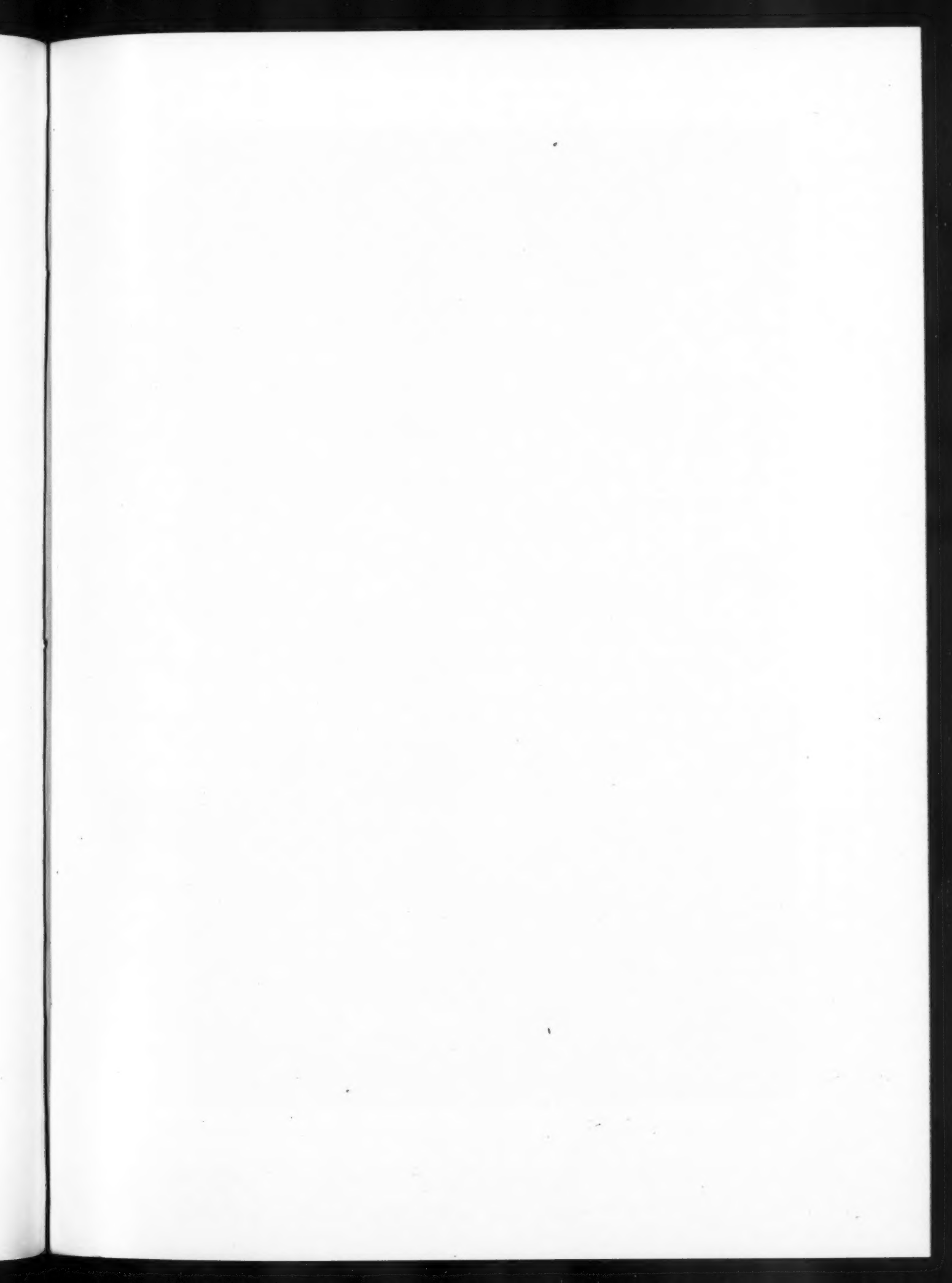


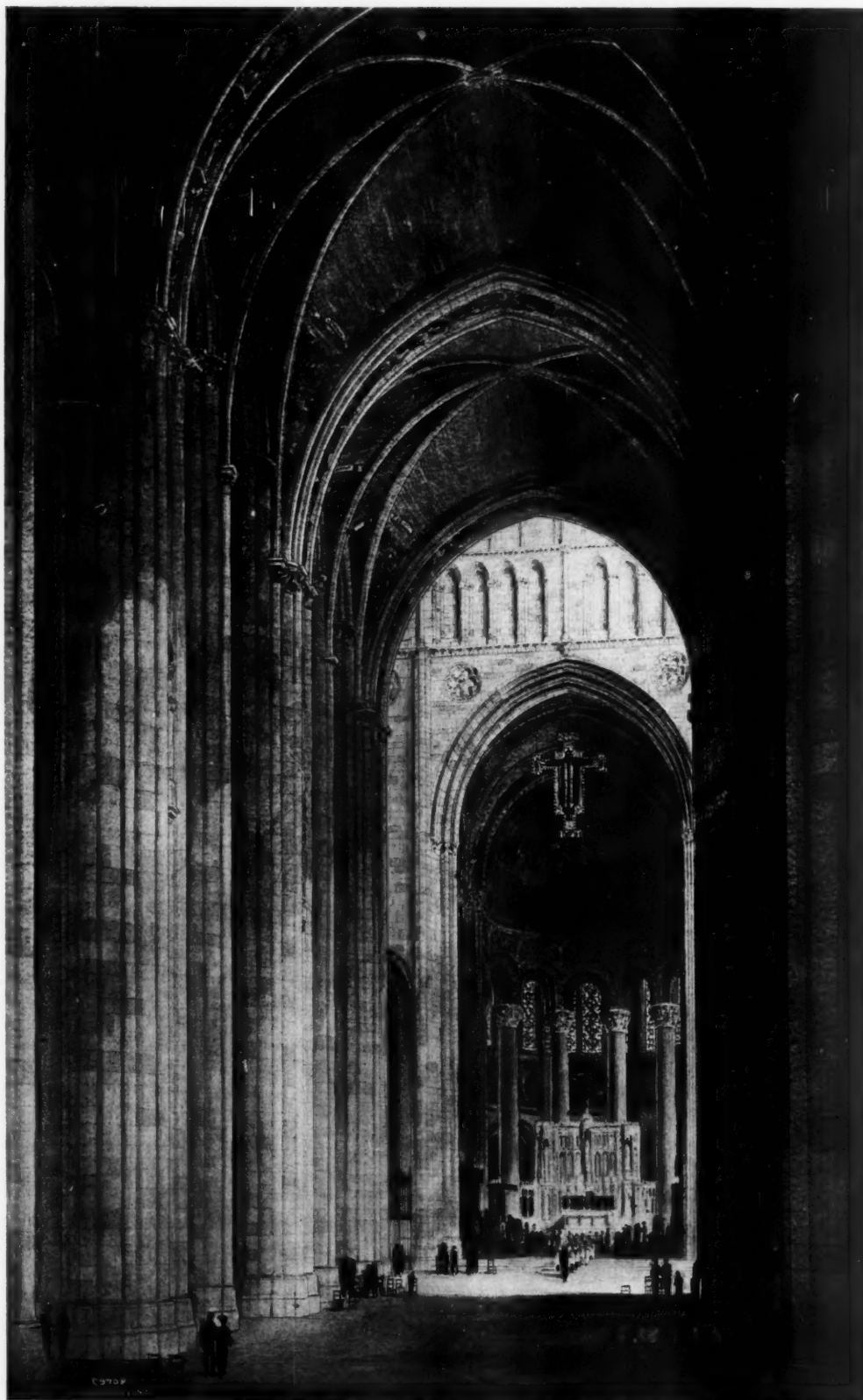
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LOOKING ACROSS NAVE

DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL
OF ST. JOHN THE DIVINE, NEW YORK

MR. RALPH ADAMS CRAM, CONSULTING ARCHITECT



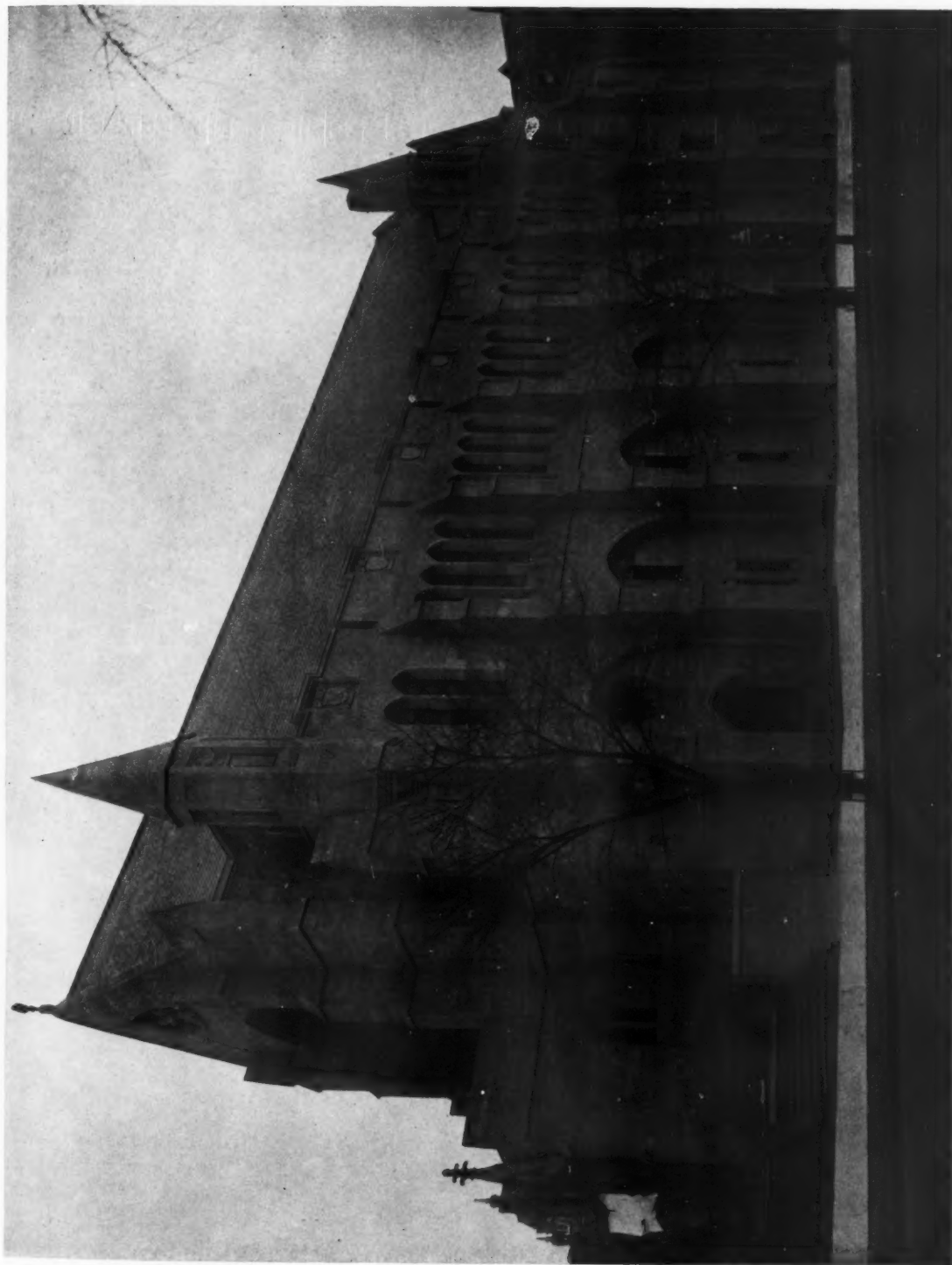


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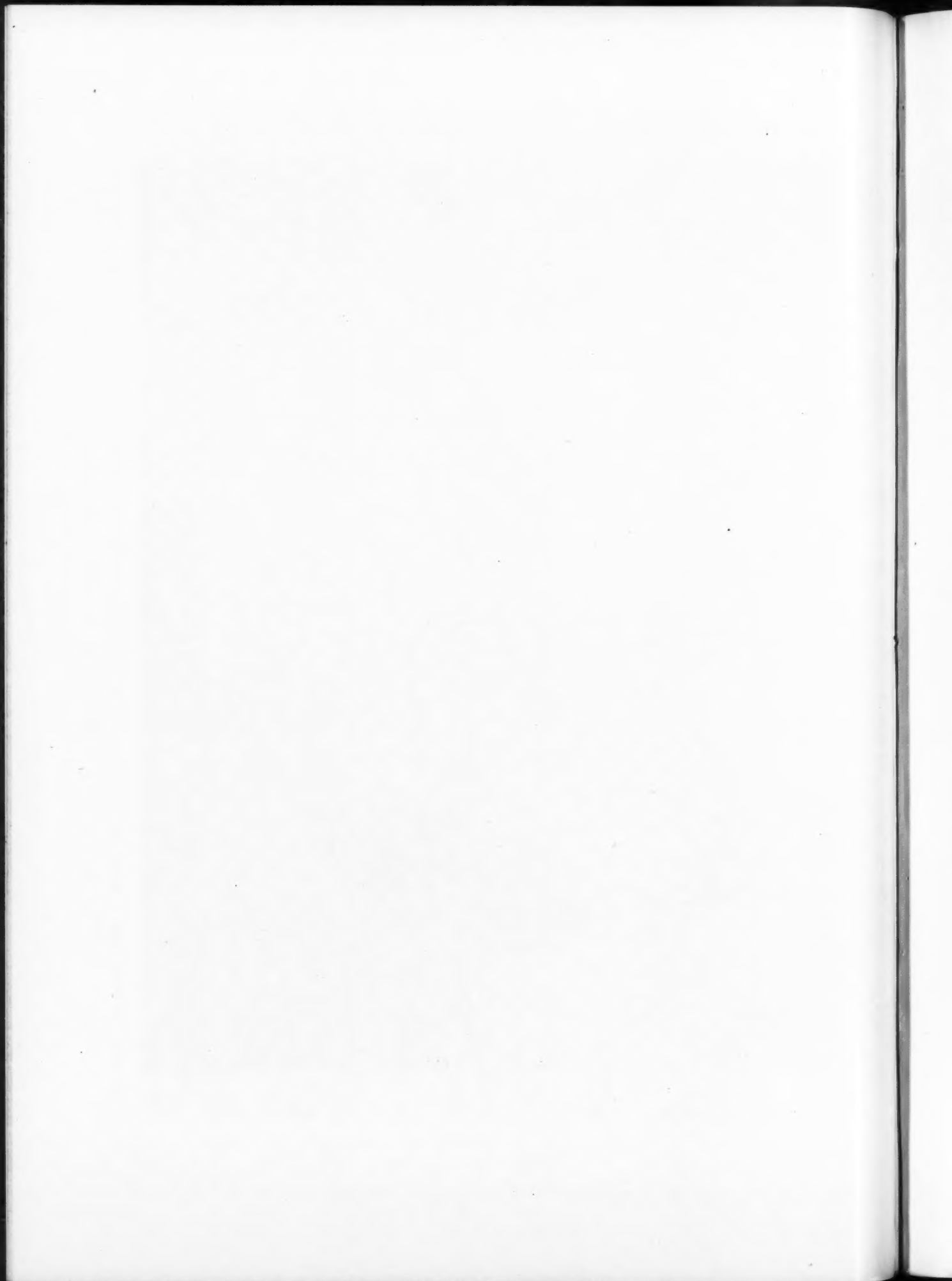
GENERAL VIEW OF INTERIOR

DESIGN PROPOSED FOR THE COMPLETION OF THE CATHEDRAL OF ST. JOHN THE
DIVINE, NEW YORK

MR. RALPH ADAMS CRAM, CONSULTING ARCHITECT



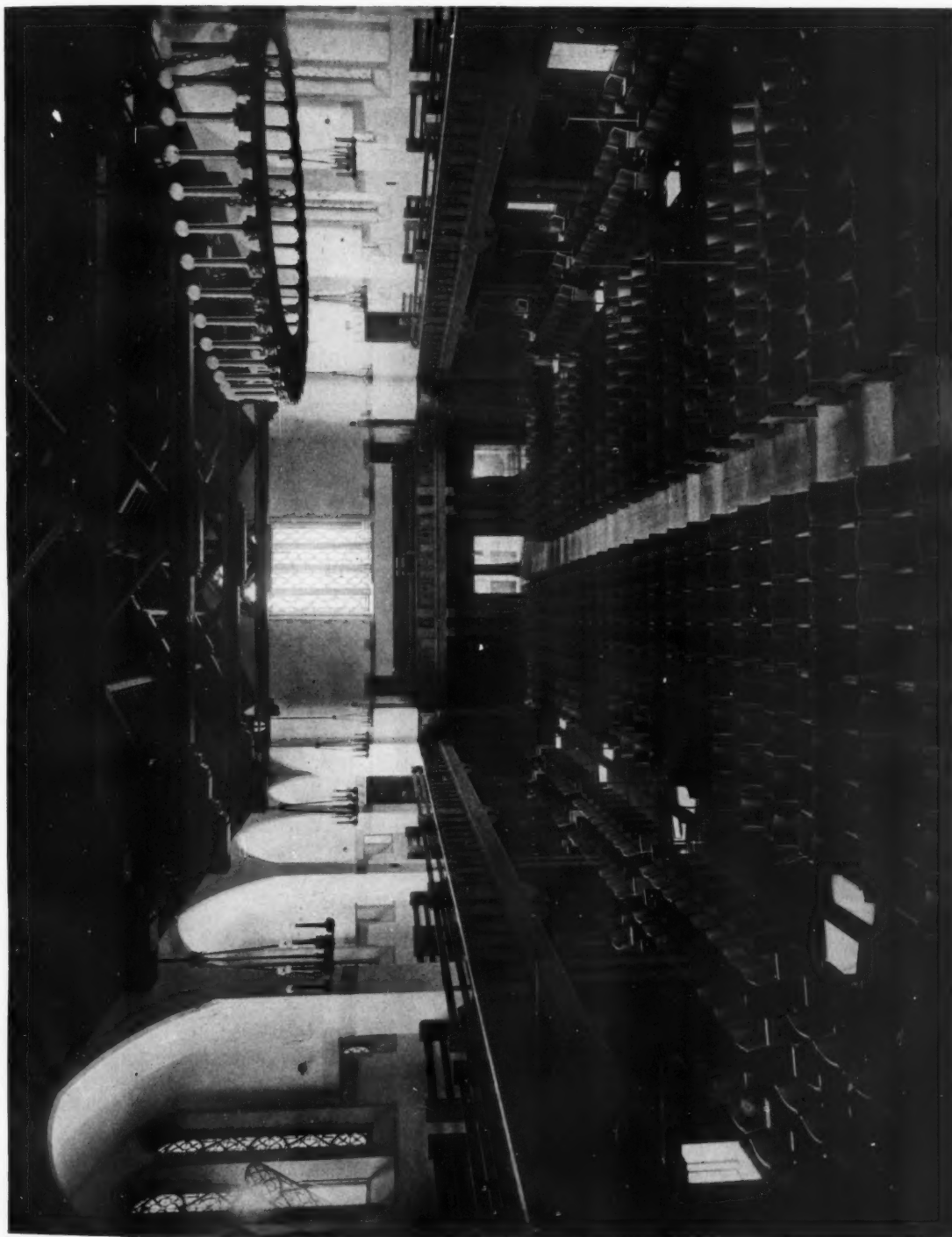
SYNOD HOUSE, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS





SYNOD HOUSE, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



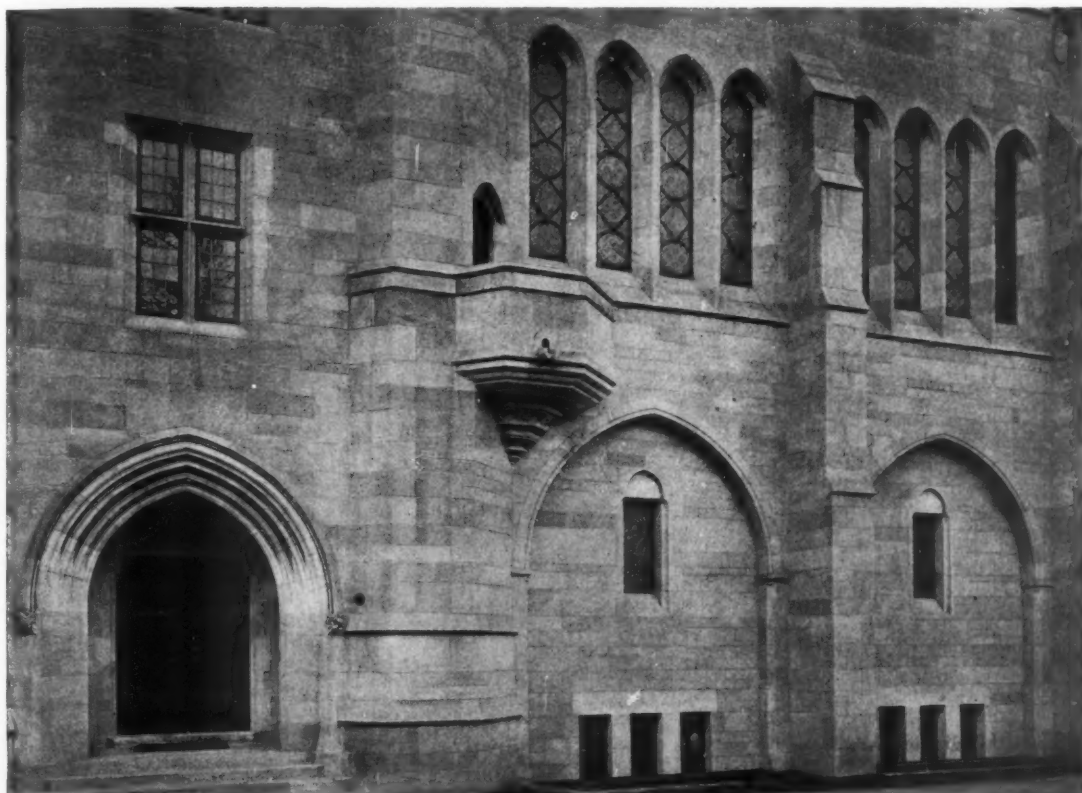
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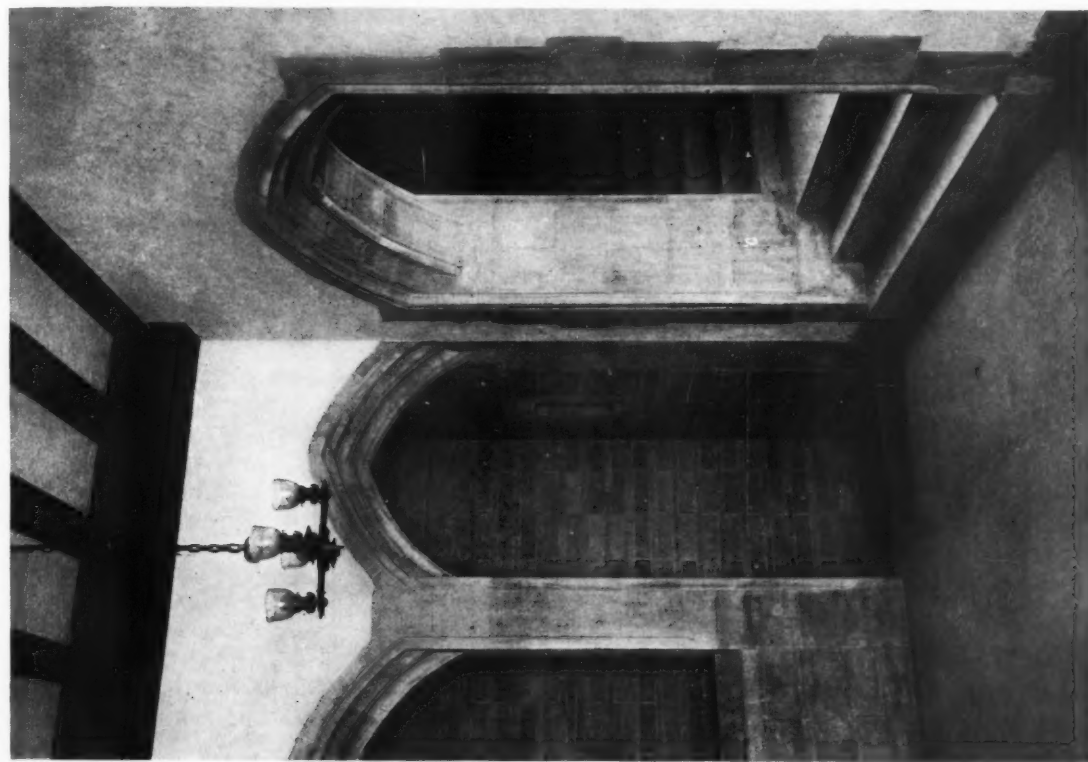
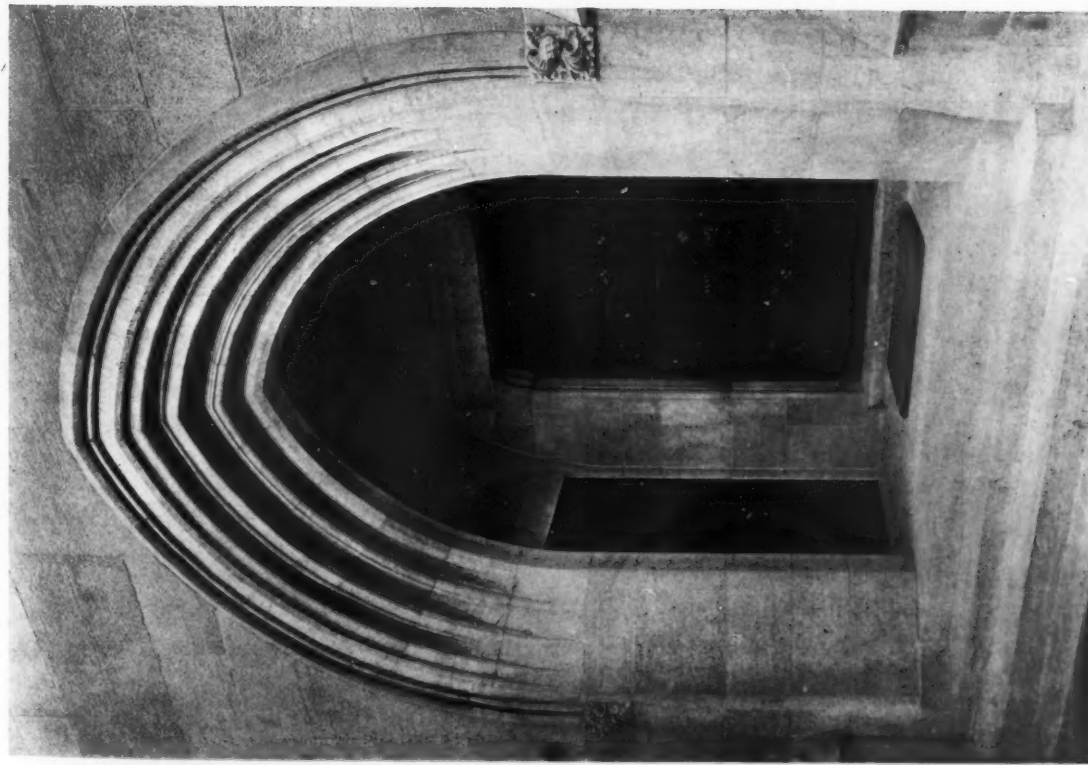
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CURRENT NEWS AND COMMENT

INDIANAPOLIS HAS NEW BUILDING CODE

PROVIDES HEIGHT REGULATION AND SMOKE PREVENTION

As a result of agitation on the part of fire insurance interests, Indianapolis, Ind., has recently enacted a long-pending ordinance incorporating a new building code. The insurance rate reductions granted as a result of the new ordinance are reported to aggregate about \$200,000 annually.

The code provides that all buildings more than ninety feet in height and all apartment houses, school buildings and hospitals three stories or more in height, erected in the city, must be fireproof. The maximum height of buildings is limited to 200 feet, which practically establishes a sixteen-story building as the highest that may be erected in the city. Another interesting feature is that within a specified district bituminous coal must not be used unless some effective device is employed for the prevention of smoke.

OHIO MAY HAVE STATE ARCHITECT

SUPPOSED ECONOMY IS THE MOTIVE

An addition to the family of Ohio state officials may be made within the next year or two if plans now being made for recommending the creation of the office of state architect, get as far as the legislation stage. The state agricultural commission has been urging a state architect for the remodeling of several structures in the state fair grounds, and the board of administration is said to have special need of an architect.

Auditor Donahey has investigated the amount paid by the state for independent architects during the past few years, and it is thought by the local press that he will recommend the creation of this office in his annual report to the governor. Mr. Donahey declares the state could have saved thousands of dollars by having one architect do its work instead of allowing each department to hire its own whenever it did any building or remodeling.

PROVIDENCE, R. I., CITY PLANNING ORDINANCE

The City Planning ordinance, drafted by a commission appointed by the Mayor, and submitted to the Providence Chapter of the Institute for an opinion as to its provisions, has now been drafted in its final form and is before the council for passage. Its main provisions define the duties of the City Planning Commission to be as follows:

"It shall make careful studies of the construction, resources, possibilities and needs of the city with special reference to its future and progressive development, and particularly shall investigate and consider as to any present or impending civic problems involving the physical construction, arrangement or equipment of the city; the causes and prevention of congestion of population, habitation or travel in the city; the causes and the prevention of slum districts and the improvement of any districts in the city which are run down or decreasing in value; the public health or sanitary condition of the city, or any public means or facilities for promoting the public health, comfort or welfare."

A \$30,000,000 PEACE MEMORIAL PROPOSED

At a recent meeting of the Executive Committee of the American Committee for the Celebration of the One Hundredth Anniversary of Peace Among English-speaking People held in New York, it was announced that steps had been taken for the founding of a group of museums in this city consisting of twenty buildings which will be known as "The Museums of the Peaceful Arts." The list of incorporators includes the names of men of prominence in the Beaux-Arts. According to the present plans it is stated that there will also be established a Central Library Building which will give full information concerning the subjects covered by the various museums.

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TARDY DEVELOPMENT OF MODERN INDUSTRIAL ART

"The Slow Development of Industrial Art in England," was the subject of an address delivered by Professor W. R. Colton, A.R.A., at a recent exhibition of arts and crafts.

Professor Colton stated that England was apparently blind to modern industrial art and indifferent to its development, unless it were grossly eccentric, and that whatever progress had been made was secured either by producing cheap goods, indifferent in design and execution, or by poor imitations of old and good examples.

The opinion of so eminent an authority is certainly entitled to careful consideration and study as it seems probable that conditions as they exist in England do not differ widely from those obtaining in this country. The absence of any organized assistance on the part of the British Government, a condition equally deplorable in the United States, was referred to in Professor Colton's address, and it was suggested by him that a helpful means of giving impetus to better educational facilities, would be the extension of the departments of industrial arts in all museums. Examples of early craftsmanship that had become accepted as of good design and possessing educational value, when made freely accessible to the public, would stimulate emulation of the work of periods when craftsmanship had reached its highest point of expression.

The art of the craftsman in the United States has certainly not yet attained a degree of perfection rendering it of greatest help to architects in securing proper and satisfactory execution of designs.

In many lines of structural material, however, and in some instances of detail of equipment, manufacturers have spent time and money in an effort to present a product that would be acceptable to architects. But while a few accessories have reached a high plane of artistic expression, a general movement in this country towards better results in the industrial arts is not yet apparent. This branch of art will undoubtedly reach a more dignified level eventually and the consummation of this result can be materially hastened by the active support and guidance of architects,

directed in all practical methods by a special committee of the Institute.

ARCHITECTURAL LEAGUE EXHIBITION

The twenty-ninth annual exhibition of the Architectural League of New York will be held in the building of the American Fine Arts Society, 215 West 57th Street, New York City, February 8th to February 28th, inclusive.

The exhibition is designed to be illustrative of architecture and allied fine arts. It will consist of drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting and sketches, models and finished examples of decorative monumental sculpture; drawings and models of works in the decorative arts, and photographs of executed work in any of the above branches.

The committee solicits correspondence with exhibitors wishing to send drawings of models and cartoons illustrating in combination the architectural, sculptural and decorative scheme of a single important work.

The last day for return of entry slips on exhibits is fixed as Monday, January 5th. The only days for the reception of exhibits are Thursday and Friday, January 22nd and 23rd, from 9:00 A.M. to 5:00 P.M.

PERSONAL

Messrs. Roland S. Simonds, Albert MacNaughton and George Ernest Robinson, Massachusetts Institute of Technology, class 1911, have formed a partnership for the practice of architecture, and have opened offices at No. 6 Beacon Street, Boston, Mass. Manufacturers' catalogues and samples are requested.

The Atelier Schiavoni has recently been formed at Culebra, Canal Zone, for taking part in the New York competitions of the Society of Beaux-Arts Architects. The patron of the new atelier is Mr. Mario J. Schiavoni, the winner of the Paris Prize in 1909. The other members are Fred J. Kuchler, Massier, Joseph L. Baumer, Sous-Massier, William H. Crook, Frank Corder and John R. Harris.

INDUSTRIAL INFORMATION

IN 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.

"NEVERUST"

"Neverust," a liquid preparation formerly known as "Vatudrip," is intended to be used as a dip or applied with a brush to metallic surfaces or articles which it is desired to protect against the action of corrosion.

Literature issued by the makers states that "Neverust" will set sufficiently to protect the coated articles during ordinary handling, but may be wiped off when desired. It is further claimed that it will not affect the metal, and will prevent rust no matter where or how exposed to the elements.

Samples of steel and plate have been received, parts of which have been coated with "Neverust" and then exposed to the elements for a period of several months, showing the unprotected parts badly rusted while the coated portions remained bright and without trace of corrosion. It is especially recommended for protecting machinery, steel and bright metal products while in transit, insuring their arrival at destination in good condition. As a safeguard against the action of salt air and salt water, it is said to have proved especially efficacious.

Descriptive literature and a tested sample will be mailed upon request by The American Rust Proof Company, 30 Church Street, New York City.

WINDOW VENTILATORS

To keep pace with those who have been successful in the modern business world, demands a healthy body and active mind, toward which plenty of fresh air is a prime essential. To meet this requirement in residences and public buildings, and at the same time avoid drafts, the Universal Ventilating Company, Kansas City, Mo., has devised the "Universal" and the "Shurnuf" ventilators, which are made in adjustable sizes to fit different window openings. The "Shurnuf" is said to be the only ventilator of the kind made with a fine

mesh bronze screen for filtering the air before it is admitted to the room. Both of these ventilators are claimed to be extremely simple in method of attachment and operation.

Descriptive literature will be mailed upon request.

A MANUAL OF STANDARD WOOD CONSTRUCTION

CONTAINING USEFUL INFORMATION AND TABLES APPERTAINING TO THE USE OF YELLOW PINE

Before describing this publication it may be in order to state that in 1904 the Yellow Pine Manufacturers' Association with offices in Lumbermen's Building, St. Louis, Mo., prepared and issued a small book on the above subject. In 1906 a second and somewhat enlarged edition was issued; in 1911, a third and further enlarged edition was published. This latter was in such demand that 10,000 copies are said to have been printed in two years. The usefulness of the book being thus demonstrated, it was decided to issue the present volume in 1913. This, the fourth edition, confines itself to Southern Yellow Pine, exclusively, and it is stated, aims to give information not obtainable in any other publication, with a short digest of the results of authentic tests and recommended working stresses by various authorities.

In many respects the work follows the lines of the Cambria and Carnegie handbooks. It is intended to be to the lumber industry what the above mentioned handbooks are to the steel industry. The book is not designed as a text-book, but rather to supplement such books with specific data pertaining to Southern Yellow Pine.

Such tables as were incorporated in previous editions and used in this one have been entirely recalculated and rearranged in the present form which is believed to be more usable. All tables are based upon actual size of dressed timbers as manufactured by the Yellow Pine Manufacturers' Association, in accordance

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with their standard rules for manufacturing and grading their products. In this connection it is said that ninety-five percent. of the Yellow Pine lumber produced in Missouri, Arkansas, Texas, Louisiana, Mississippi, Alabama, Georgia, and Florida, is manufactured and graded in accordance with these standard rules.

The book consists of 130 pages, four and one-half by seven inches in size. Following is a partial table of contents:

A complete table of properties of sixty standard sections of timber, giving the nominal and actual sizes, weight per foot, area of section in square inches, moment of inertia, section modulus, coefficients of strength for various fibre stresses, and coefficient of deflection.

A complete table of the properties of laminated floors made of planks laid on edge close together and of depths of five and five-eighths by eleven and one-half inches.

Tables for the strengths of beams are given for all of the usual spans varying by one foot in length. These tables give a great deal of information said to be not heretofore obtainable.

A table of safe loads limited by the resistance to horizontal shear and with various fibre stresses.

A table of maximum bending moments in foot pounds with various fibre stresses.

A table for mill floors giving the deflection in inches with a uniformly distributed load of 1,000 pounds for the usual spans.

A table of safe loads in tons for columns of various sizes and lengths, and a table giving safe loads in pounds per square inch of section for various ratios of length to least side, and both for various fibre stresses and based upon a "curve line" formula, proposed by the Division of Forestry, U. S. Dept. of Agriculture.

The strength of nailed and spiked joints, miscellaneous data pertaining to nails, spikes, bolts, etc.

The recommended working unit-stresses by the Division of Forestry, U. S. Dept. of Agriculture.

In connection with the material on unit-stresses, it is stated that the Yellow Pine Manufacturers' Association sought diligently for some tangible reason for many of the low stresses applied to their products

by some municipal laws and some engineers. The reasons obtainable, it is said, were plainly based upon a misconception of the recommendations of various associations based on ignorance of the material and its availability and lack of experience in its use. The unit-stresses recommended by the Yellow Pine Manufacturers' Association for buildings, are said to be based upon a careful study of structures designed for the stresses recommended, on twenty years' personal experience with the materials from the viewpoint of the designer and contractor, and the fact that no failures of structures so designed are a matter of record.

The book is well printed on durable paper with flexible yet heavy paper covers. It is apparently the result of much effort and study on the part of Mr. Arthur T. North, Assoc.M.Am.Soc.C.E., to whom the preparation of the work was entrusted. The information it contains would seem to be of inestimable value to the architect and engineer.

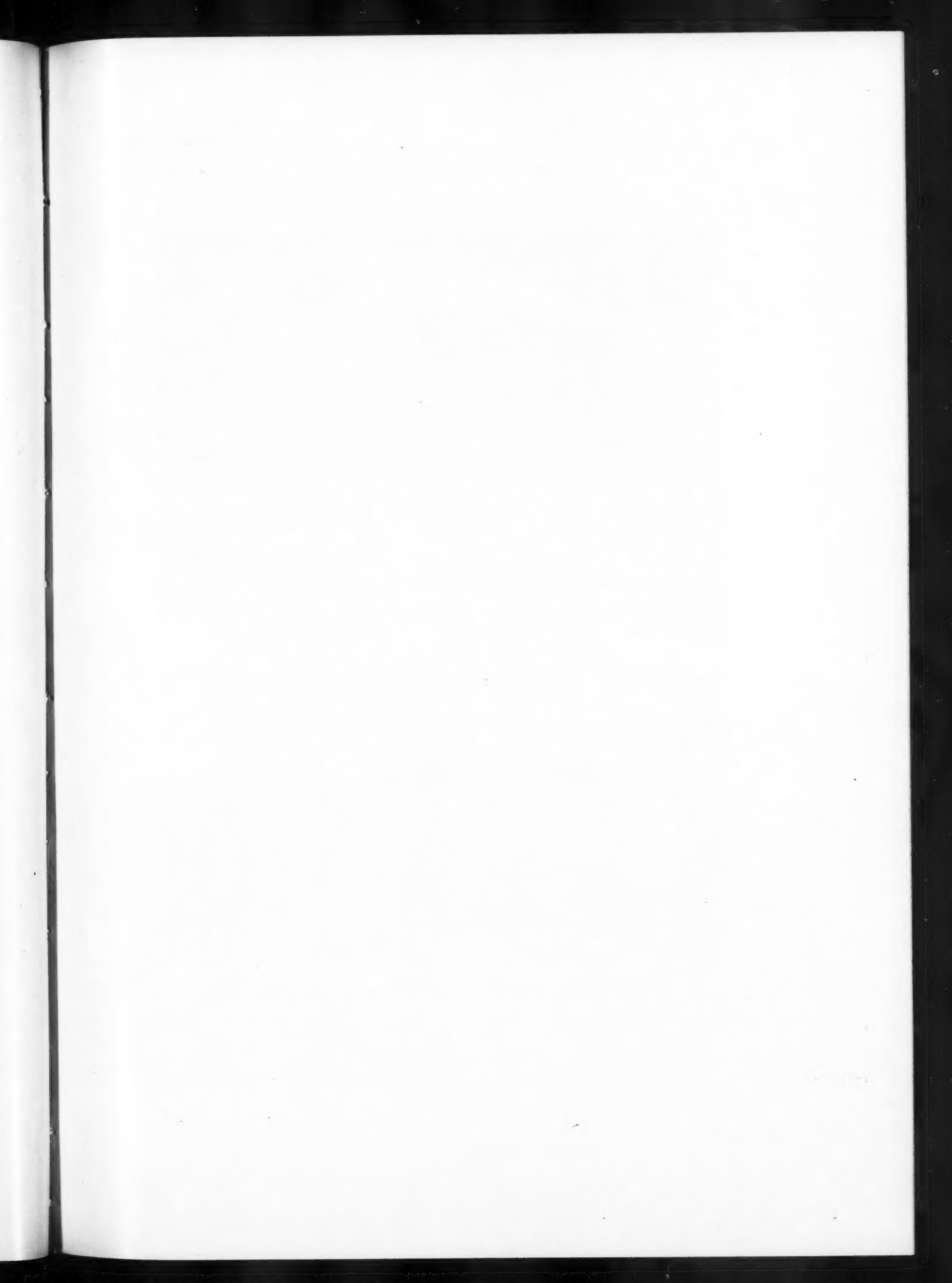
The price of \$0.50 per copy has been fixed, but to practicing architects and engineers, complimentary copies will be sent upon request written on their business stationery.

PAINTS FOR EVERY PURPOSE

Intelligent specialization appears to be the keynote of the literature issued for free distribution by the Minnesota Linseed Oil Paint Company, Minneapolis, Minn., in describing their varied product. One of the specialties is "Minnesota Rubbertred," claimed to be a non-corrosive, water-proof coating for floors, steps and swimming pools, made of concrete, cement or brick. This preparation, used with a primer, is said to be impervious to oil and grease as well as water, and the smooth "Rubbertred" surface resists the action of scrubbing.

Minnesota Concrete Finish is made in a variety of appropriate shades and is said to have a satisfactory record for non-absorption and for withstanding the chemical action of concrete.

The pamphlets describing these and many other meritorious preparations are mailed to architects on request.



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OUT-OF-DOORS PULPIT, THE CATHEDRAL, PRATO, ITALY