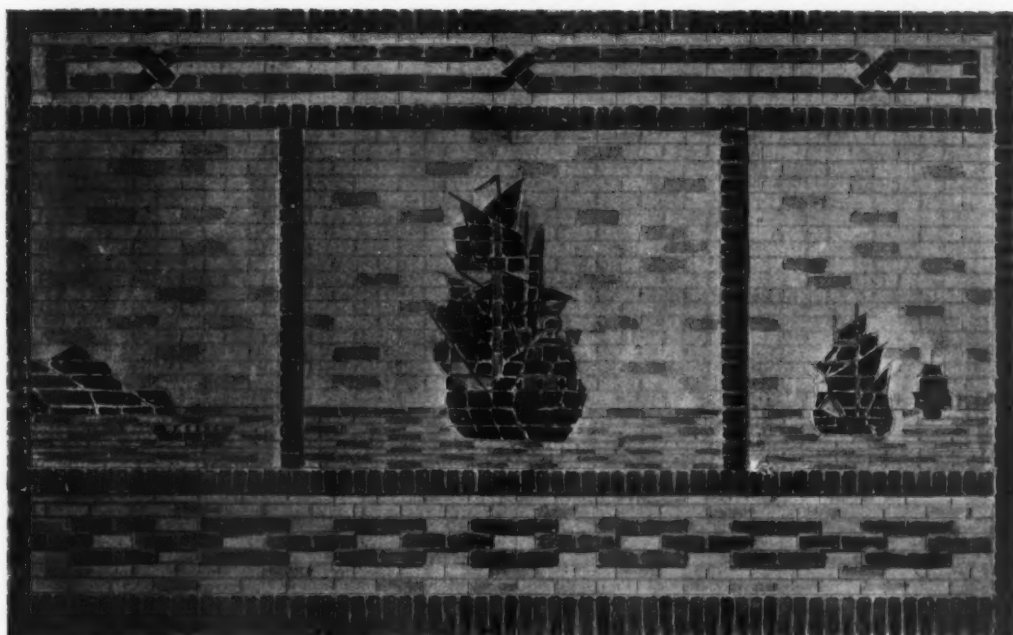


THE AMERICAN ARCHITECT

VOLUME CV

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NUMBER 1998



ORIGINAL DESIGN FOR A BRICK PANEL

“INTERIOR BRICKWORK”

By GEORGE J. JERVIS

WHILE the exterior of a residence or business building may well be designed with an eye to its general effect upon the public at large, it is naturally the decoration of the interior which is most closely associated with its occupants.

For this reason, especially in the case of the private house, while the building itself may pass from owner to owner in the course of time without any exterior change, yet its interior decorations are often subject to many vicissitudes owing possibly on the one hand to such causes as fading wall paper, or the soiling of stucco and on the

other, to the fact that both these materials being easily removable—a free hand is given to the exercise of individual taste which is too often out of all harmony and spirit with the general architectural feeling.

Decoration we know may be a superficial application of ornament or it may be consistent with the architectural features of the building, but in many cases it is to be regretted that the home decorator is allowed a free hand absolutely irrespective of the architect, who, in his plans of decoration would have undoubtedly founded them upon structural requirements.

Among the several materials used in

THE AMERICAN ARCHITECT



TAP ROOM, HOTEL BELVIDERE, BALTIMORE, MD.
MESSRS. PARKER, THOMAS & RICE, ARCHITECTS

the decoration of the interior, marble, stone, wood, tile, stucco and wall paper, each and all will ever continue to fill the decorative schemes of certain rooms; but there is another material which considering its fireproof and sanitary attributes together with practicability of cost, would seem to merit consideration with other materials for certain interiors, the character of which it may be of interest to discuss.

Some years ago, a well known authority on decoration, stated that in America, "the return to a more substantial way of building would undoubtedly lead in time to the use of brick, stone or marble floors." Today, in what is practically a renaissance of brickwork, we have not only the brick floors, but the interior brick wall.

"Brick" in the private house is being used in hall, library, billiard room and pergola and in such parts of larger buildings as

the church, theatre loggia, hotel vestibule and rathskeller, while libraries, railroad waiting rooms and many other public buildings are, under the skillful hands of our modern architects, being constructed of brick in forms and color schemes which a short time ago would have been almost undreamed of.

An important point in favor of the selection of brick as a decorative medium for interiors is its imperishable qualities, and while there are many rooms in which brick would be totally out of place, at the same time there are certain rooms such as the den, billiard room and library which might well be carried out in good brickwork laid up in decorative effect.

In such rooms, the necessity of repapering or renovating would be obviated as would otherwise be the case with say ordinary wall paper in which new designs are constantly being produced and older patterns withdrawn; so that even after one has expended time and

thought in the selection of an appropriate pattern and shade, the continuity of a particular decorative scheme in your room is dependent entirely upon the life of the paper itself, and being unable to duplicate it, one is forced once more to search for a suitable background for pictures, hangings and furniture.

The mind of the average householder may at first recoil from the idea of a brick interior as presenting a cold and unfinished appearance.

The partial reason for this may be the fact that they have always associated brick with the exterior of the building only and indeed the general idea of brickwork itself is something in the nature of an uninteresting brick surface red, gray or yellow hue, the term "masonry" perhaps better illustrating their conception of the effect, rather than "finished brickwork."

THE AMERICAN ARCHITECT



A BRICK PANEL
DESIGNED BY E. H. STUCK

Under the circumstances, the view taken is a very natural one, for an interior constructed of mere masonry would have an unfinished, cheerless and undoubtedly unsightly appearance.

The crux of the situation lies in the fact that brickwork of today has reached a point of artistic possibility where it competes successfully with any of the other building materials and just as one cannot attempt to compare the appearance of a wall hung with cheap monotone hanging with one draped with rare Eastern fabrics, so too there is absolutely no comparison between an ordinary brick

wall and a finished interior constructed of some of the high class decorative brick products of today.

Brick, as a building material, is one of the oldest in the world and its comparatively recent adoption in connection with interior decoration is due to the wonderful colors and textures of the modern artistic face brick.

With the smooth monotoned pressed brick, little or no variety of either shape or color could be presented and even when a decorative effect was attempted, the result was apt to be cold, hard and uninteresting.

The varying shapes and shades of the modern rough textured brick have resulted in the introduction of ornamentation into brickwork of the same texture and finish as the field itself, thus obviating the introduction of glazed tile and marble as an adjunct to the brickwork.

The cost of brick decoration compares favorably with either marble or decorative plaster.

For example, brick decorative panels, according to some recent estimates average about \$1.50 per square foot including designs, and \$1.50 per square foot for installation, while the cost for less pretentious decoration seems in the neighborhood of seventy-five cents per square foot for material and the same amount per square foot for installation.



BILLIARD ROOM IN A HOUSE IN DOUGLASTON, L. I., N. Y.
MR. NORMAN McGLASHAN, ARCHITECT

THE AMERICAN ARCHITECT

The illustration of the rathskeller in a Baltimore hotel shown herewith is a rich example of interior brick decoration.

The general tone of the rough textured brick was obtained by the use of bricks varying in shade from subdued reds to soft purples and steel blues; the intermediate shades being those of sienna, umbers and olive browns, and while no actual green brick appear, yet the effect upon the eye of the sienna tinted brick flashed at the edges with brownish blue, conveys the appearance of that weathered green shade so often to be observed in old time brick-work.

For nine feet high, standard sized brick were laid in that most decorative of all bonds, viz., "Dutch," while in the panel work and frieze certain brick of smaller units together with 6x6 tile were introduced forming a design of unusual artistic attractiveness, while the general appearance of the brick wall is clean, warm and richly decorative.

Another of the illustrations to this article shows the rathskeller of the Elks' Club at Albany, N. Y.

It will be noticed that the decorative motif of the fireplace has been carried out in the surrounding brick panelling.

The brick used were of rough texture of some ten or eleven shades of red, olive browns and purples laid up with a cream colored joint, about three-quarters inch thick, rough cut flush finish.

In the decorative panel showing a marine design, the field and borders are constructed of standard size brick while a brick of smaller unit together with cut tile used for the water and certain parts of the ships.

The field of both panels and border is composed of light gray or buff brick of two or three shades, while the borders and pattern work are picked out in dark buff shades.

In the ships, sails and hull, dark buff brick of varying shades are used together with soft purples and blues.

The mortar used is of a shade very close to the color of the lightest brick used.

Another illustration shows a billiard room in a private house at Douglaston, L. I. The wall decoration in this instance was carried out in rough textured brick of varying shades of golden buff, the *tout ensemble* being both soft and warm.

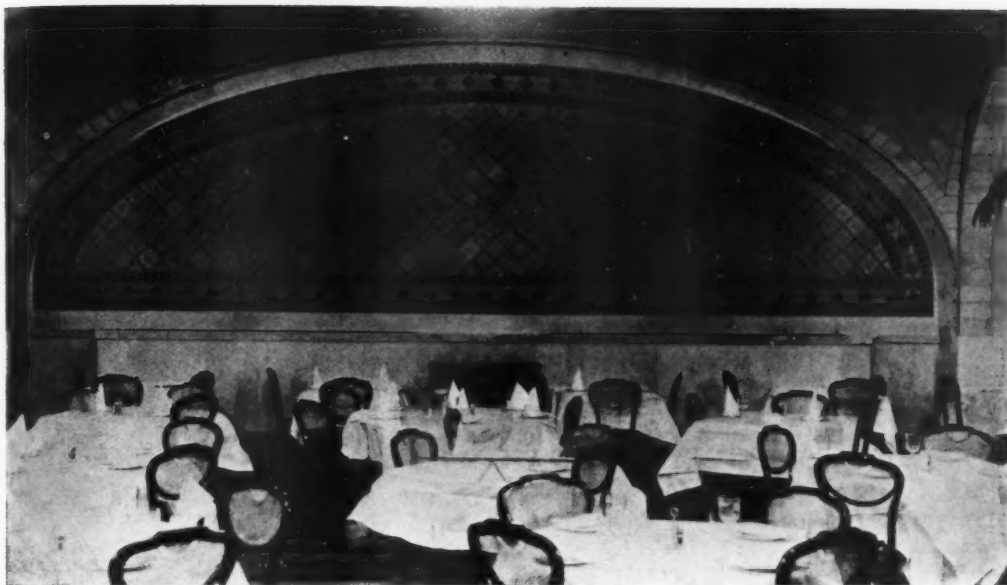
An exceedingly clever and original design is shown in the decorative panel representing a military figure, especial attention being called to the effect obtained by the



ELKS' CLUB, ALBANY, N. Y.

MESSRS. H. G. & M. L. EMERY, ARCHITECTS

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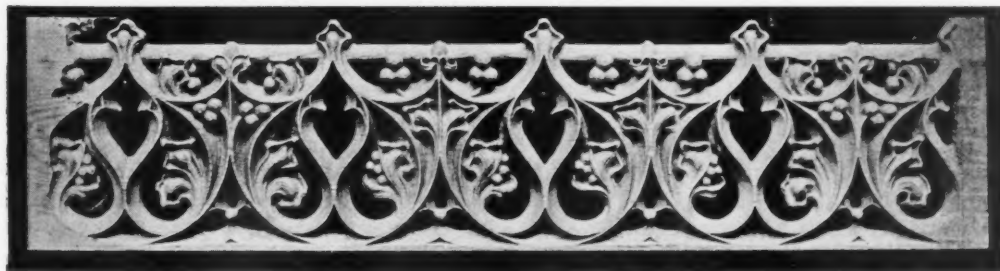


PANEL IN RESTAURANT, GRAND CENTRAL STATION, NEW YORK
MESSRS. REED & STERN AND WARREN & WETMORE, ARCHITECTS

novel method of carrying the horizontal joints through the design. This panel has been executed in rough texture brick and tile; the field of light grays and buffs with subdued reds, browns and purples in the figure itself. The general effect of this brick decoration being particularly harmonious and attractive.

It is an undeniable fact that there are still a number of architects who do not appreciate the possibilities of brickwork,

possibly for the reason that they have not availed themselves of the opportunity of observing some of the latest examples of brick decoration; but judging by the increasing use of artistically shaded and textured brick laid in mortar joints of characteristic size, color and composition, it seems safe to predict that the old style of brickwork with monotone pressed brick and thin mortar joints will soon be a relic of the past.



THE CURRENT ARCHITECTURAL PRESS

A commendable country house at Oyster Bay, Long Island, Messrs. Stephenson & Wheeler, architects, is illustrated in the March number of *The Architectural Record*, and an article which accompanies the illustrations shown is apparently intended as a description of the work. As a matter of fact the author rather wanders from his text, and discusses country houses in general, and the qualities which characterize various styles. The presentation can hardly fail to interest the lay-reader, and perhaps to a lesser degree, the architect engaged in country house work. It is interesting to note the ingenious manner by which various portions of the same photograph have been enlarged or reduced and made to serve for a number of illustrations.

The new Biltmore Hotel is here published for the fourth time in an architectural journal, and in this instance is described by Mr. Walter S. Schneider.

An article of more than usual merit has been contributed to this issue by Messrs. H. Donaldson Eberlein and Abbott McClure, on the subject of "Furniture from an Architectural Viewpoint." It is elaborately illustrated with well chosen examples of Jacobean furniture.

Mr. G. Leland Hunter has written entertainingly on the subject of "Tapestries and the Hotel." It is illustrated by a number of excellent examples.

Perhaps the article by Mr. Alwyn T. Covell, on "Architecture in Miniature," being by means of plastic model studies, will be found of as much interest to the technical reader as any contained in the issue. It sets forth the principal function of the plaster model, and is illustrated by a number of examples. All of the models shown were designed and modelled by Mr. H. E. Woodsend. Both as a means for study by the architect, and one by which the client can be definitely shown the appearance of the proposed structure, the plaster model possesses distinct advantages. Its use by the profession seems destined to become much more general in the not distant future.

The principal subject illustrated in *Architecture* for March, is the Masonic Temple in San Francisco, Messrs. Bliss & Faville, architects, which is rather more completely shown in *THE AMERICAN ARCHITECT*, issue of March 25th.

Other illustrations are of the St. Elmo Club, New Haven, Conn., by Mr. Kenneth M. Murchison; The Anthony Home, New

(FROM THE JOURNAL OF THE A. I. A.)



A STREET IN NEW ORLEANS

York City, by Messrs. Valentine & Kissam; and the Pierce-Arrow Service Building, Long Island City, N. Y., by Messrs. Griffen & Wynkoop. Of equal interest are a garage on East 53d Street, New York City, Mr. Howard Peck, architect; house in Summit, N. J., by Messrs. Mann & McNeal; and two small but attractive residences by Messrs. Bates & How. All of the subjects shown are well worth the excellent illustration given them.

The text of this issue is of considerably less interest. In fact the matter of good taste will probably suggest itself to many readers of the leading editorial.

"Ledge Stone-Work of Philadelphia and Vicinity" is described and illustrated in *The Architectural Review* for December,

THE AMERICAN ARCHITECT

recently received. This subject has been treated so many times in architectural and dilettante publications during recent years as to have become somewhat threadbare. However, some very good examples are again shown and will perhaps serve to call further attention to the picturesque manner of jointing employed in this work.

Thirteen pages of plates in this issue are devoted to the presentation of unsuccessful designs submitted in the Hamilton County (Ohio) Court House Competition, held some eight or ten months ago. The subject has about the usual amount of interest attaching to a post-mortem.

Under the head "Current Periodicals" (save the mark), we are entertained with

(FROM THE ARCHITECTURAL RECORD)



HOUSE AT OYSTER BAY, L. I., N. Y.
MESSRS. STEPHENSON & WHEELER, ARCHITECTS

comment on the November, 1913, architectural publications. Lapses in proof-reading, and other equally grave and serious matters, are here given space. Perhaps such comment is of deep and absorbing interest to members of the architectural profession, but there seems room for doubt.

The leading article in the March issue of *The Journal of the A. I. N.*, is a graceful acknowledgment from president Sturgis of the obligation the Institute owes to its Committees.

It is to be regretted that so much of the efficiency of Committee work in the Institute should become lost through failure to follow up the results of investigations or put into practical operation the valuable suggestions embodied in Committee reports.

For the past few years the reports of the Committees on Education have been among the most important documents read at Conventions. The painstaking and thorough research pursued by these Committees, and the scholarly reports that they have

(FROM ARCHITECTURE)



ST. ELMO CLUB, NEW HAVEN, CONN.
MR. KENNETH M. MURCHISON, ARCHITECT

presented to the various Conventions, deserve special commendation. Perhaps no better method of getting the greatest amount of good out of these documents and at the same time elevating the dignity of the profession could be devised than that of broad publicity in the daily and art press of either the reports *in toto* or copious extracts from them.

Some reminiscence of the recent Convention, Mr. La Farge's paper on the Development of Art in America and articles

(FROM THE INTERNATIONAL STUDIO)



REGENT STREET, LONDON, ENG.
FROM A WATER COLOR BY CECIL KING, R.B.A.

THE AMERICAN ARCHITECT

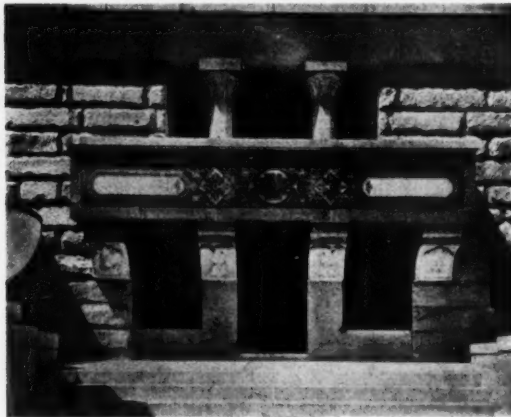
on Housing and Town-planning are features of this issue.

The usual reports of Chapter meetings, communications and other matters of interest to Institute members round out the number.

The International Studio for March, comprehensively reviews the field of current art in this country and abroad. It contains a number of critical articles on the work of painters and sculptors that form important parts of recent exhibitions.

There are painters who regard their problems for solution from a point of view

(FROM *THE WESTERN ARCHITECT*)



ENTRANCE DETAIL, HOUSE AT EVANSTON, ILL.
MR. GEORGE W. MAHER, ARCHITECT

closely akin to that which dominates architects. The picturesque aspect not only of old buildings but new ones as well has direct appeal to some men high in their professions, and we find that localities often regarded as prosaic have under the brush of clever painters assumed a fascinating picturesqueness.

High in this class is Cecil King, R.B.A., who is truly "a painter of Cities." This issue of *The International Studio* reproduces a number of Mr. King's pictures of streets in London, Rome, Venice and cities in the far East.

They present the pictorial aspect of the city street in an appealing way and preserve what is so often missing when artist painters attempt these subjects, the verities of architecture and an accuracy that in no sense impairs their artistic qualities.

The architectural possibilities of modern farm buildings are discussed by Mr. Alfred Hopkins in the leading article in the March issue of *The Brickbuilder*. The series of "Monographs on Architectural Renderers," is continued, the present describing the work

(FROM *THE BRICKBUILDER*)



HOUSE IN WESTCHESTER, PA.
MESSRS. DUHRING, OKIE & ZIEGLER, ARCHITECTS

of E. Donald Robb. The frontispiece is an excellent reproduction of the rendering of the Choir of the Cathedral of St. John the Divine, Mr. Ralph Adams Cram, consulting architect.

Mr. Arthur Byne has contributed in this issue some reminiscence of a recent visit to Spain, under the title of "Some Old and Unfamiliar Spanish Buildings." The article is illustrated from photographs made by the author.

The plate illustrations are entirely of brick country houses, and represent examples by Messrs. Cope & Stewardson, Mr. Howard Shaw, Messrs. LaBeaume & Klein,

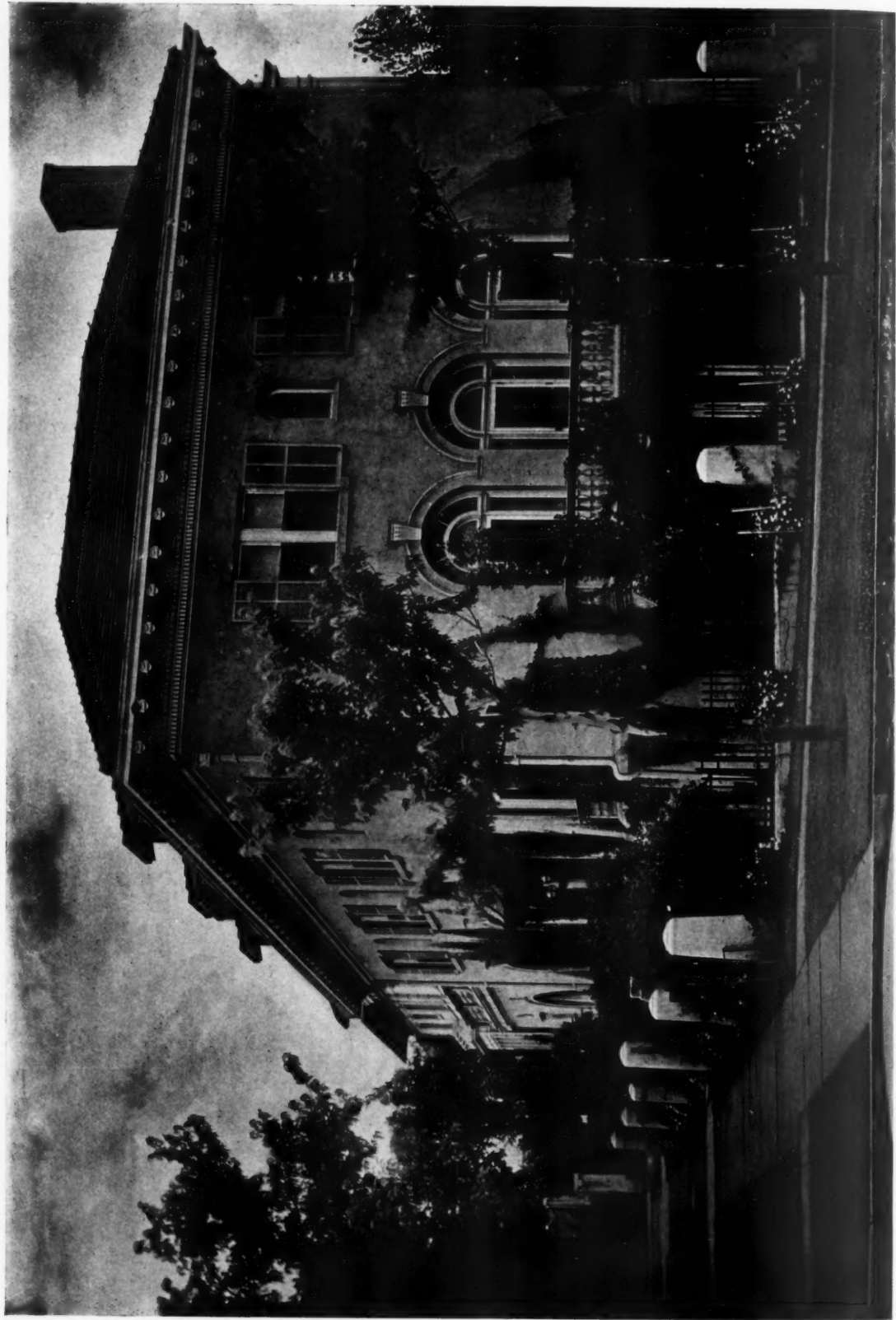
(Continued on page 159)

(FROM *THE BRICKBUILDER*)



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MESSRS. COPE & STEWARDSON, ARCHITECTS

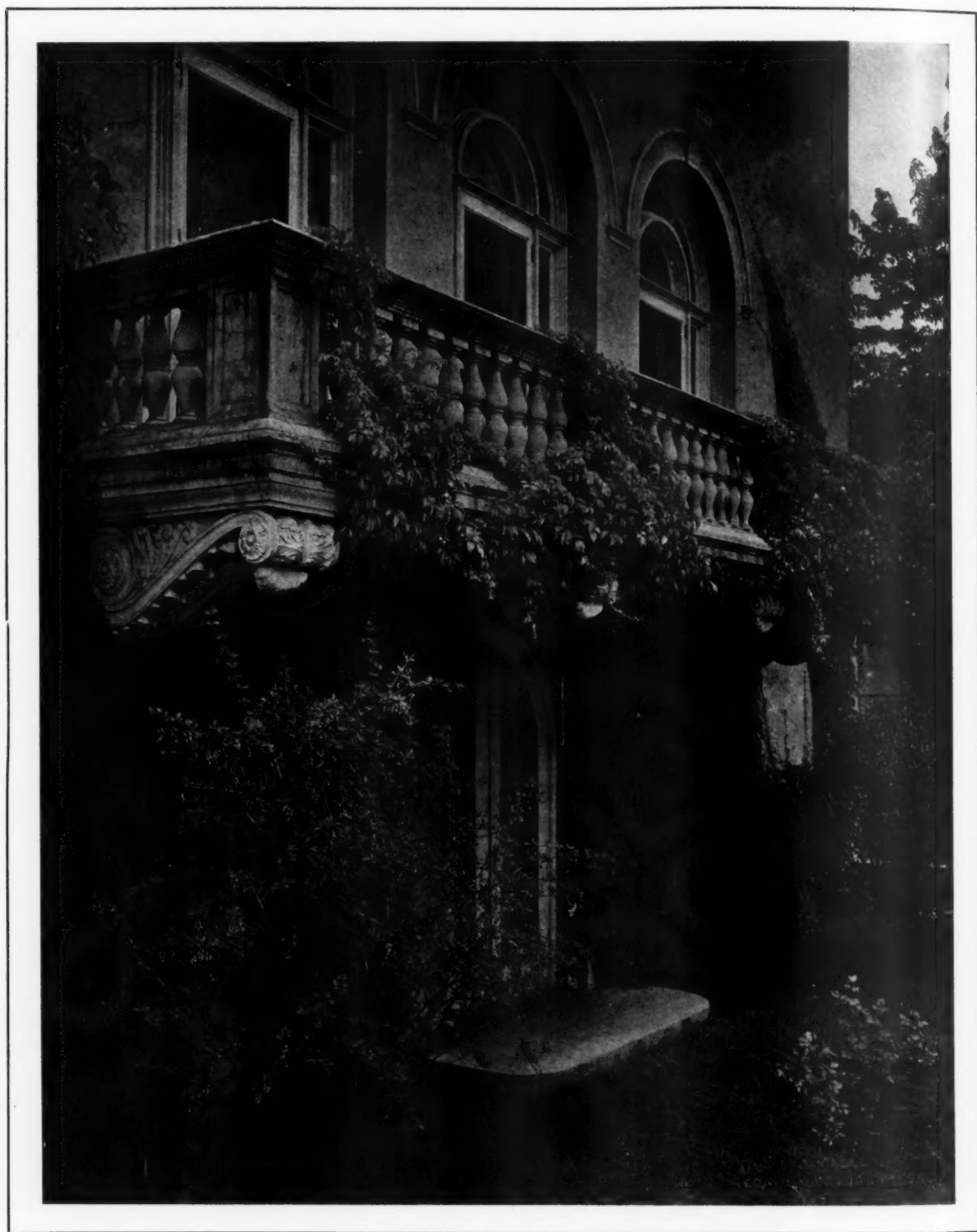




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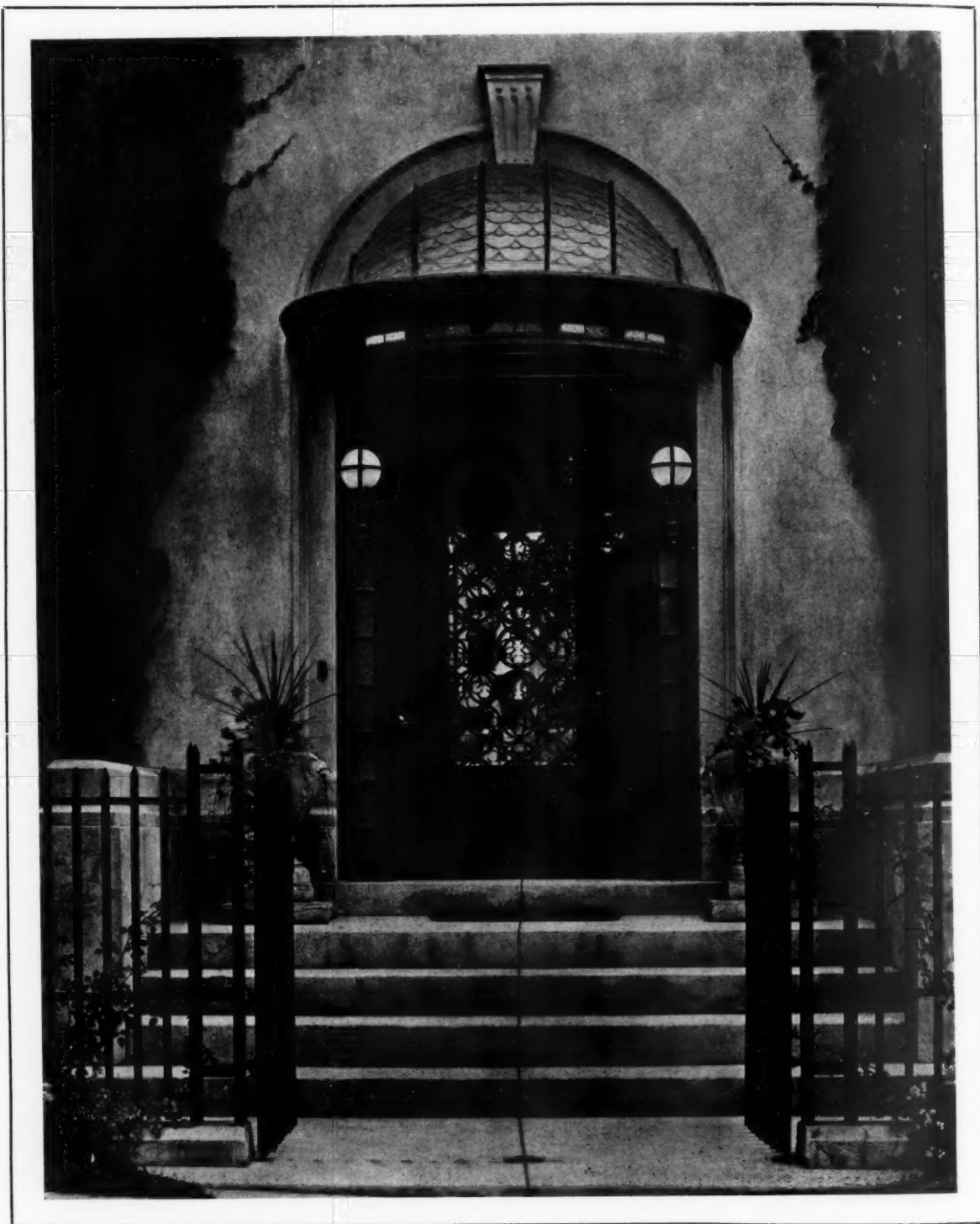
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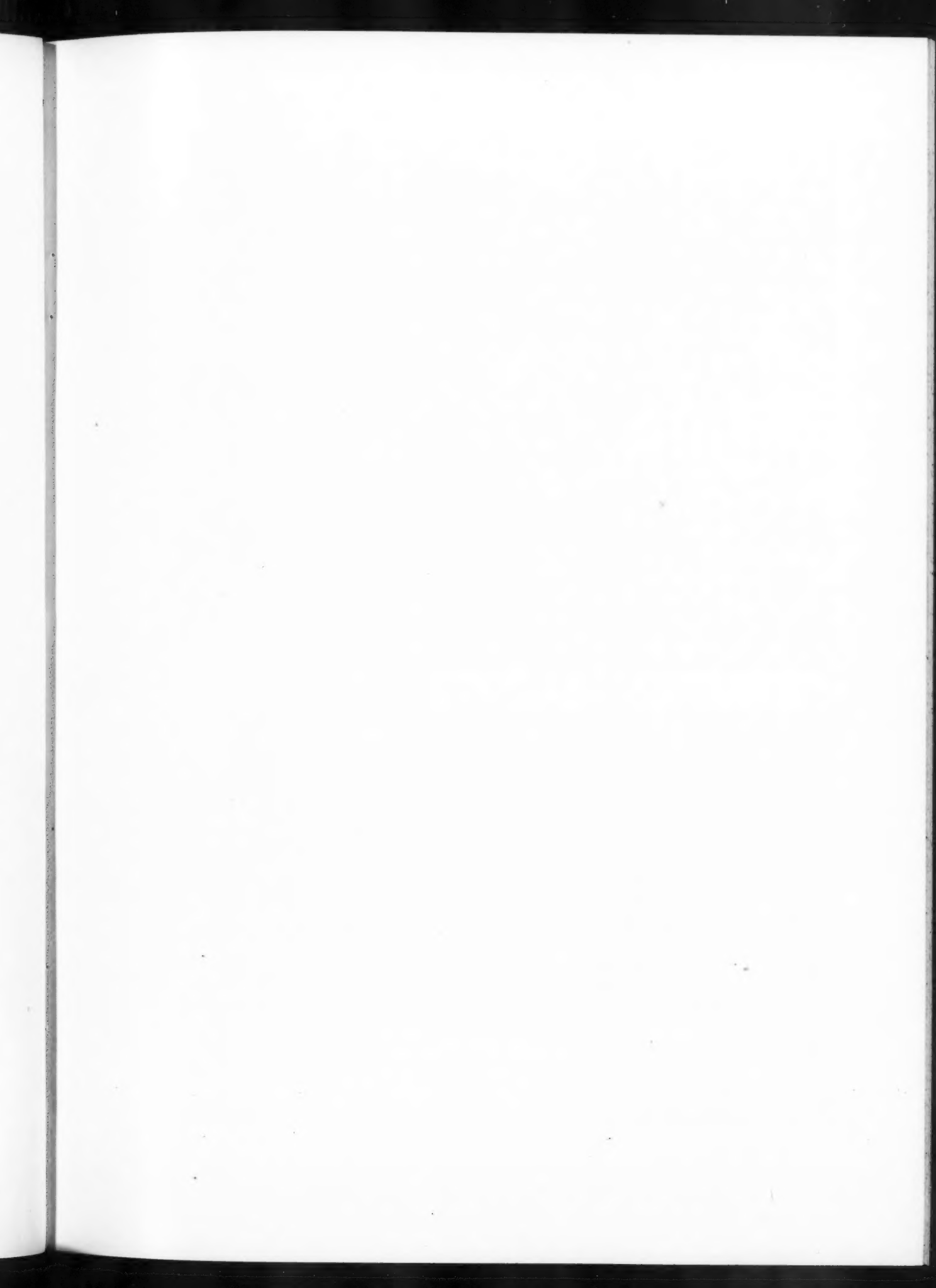




DETAIL OF ENTRANCE

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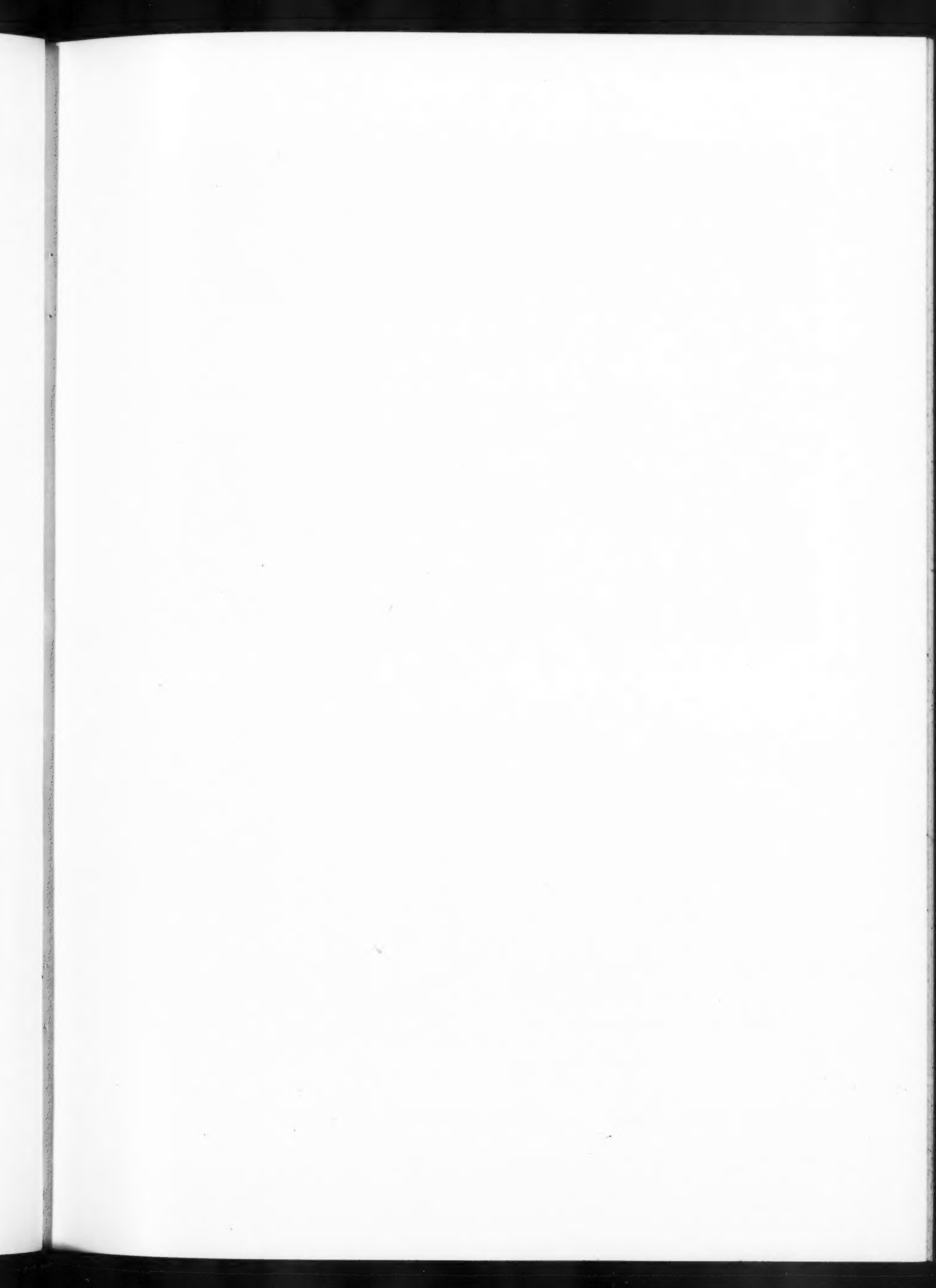
STAIRCASE HALL



LIVING ROOM

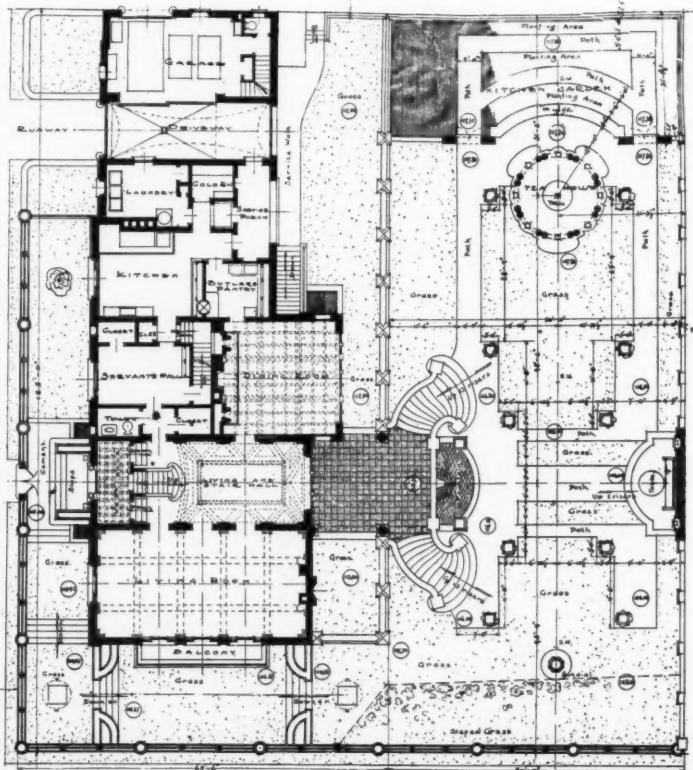
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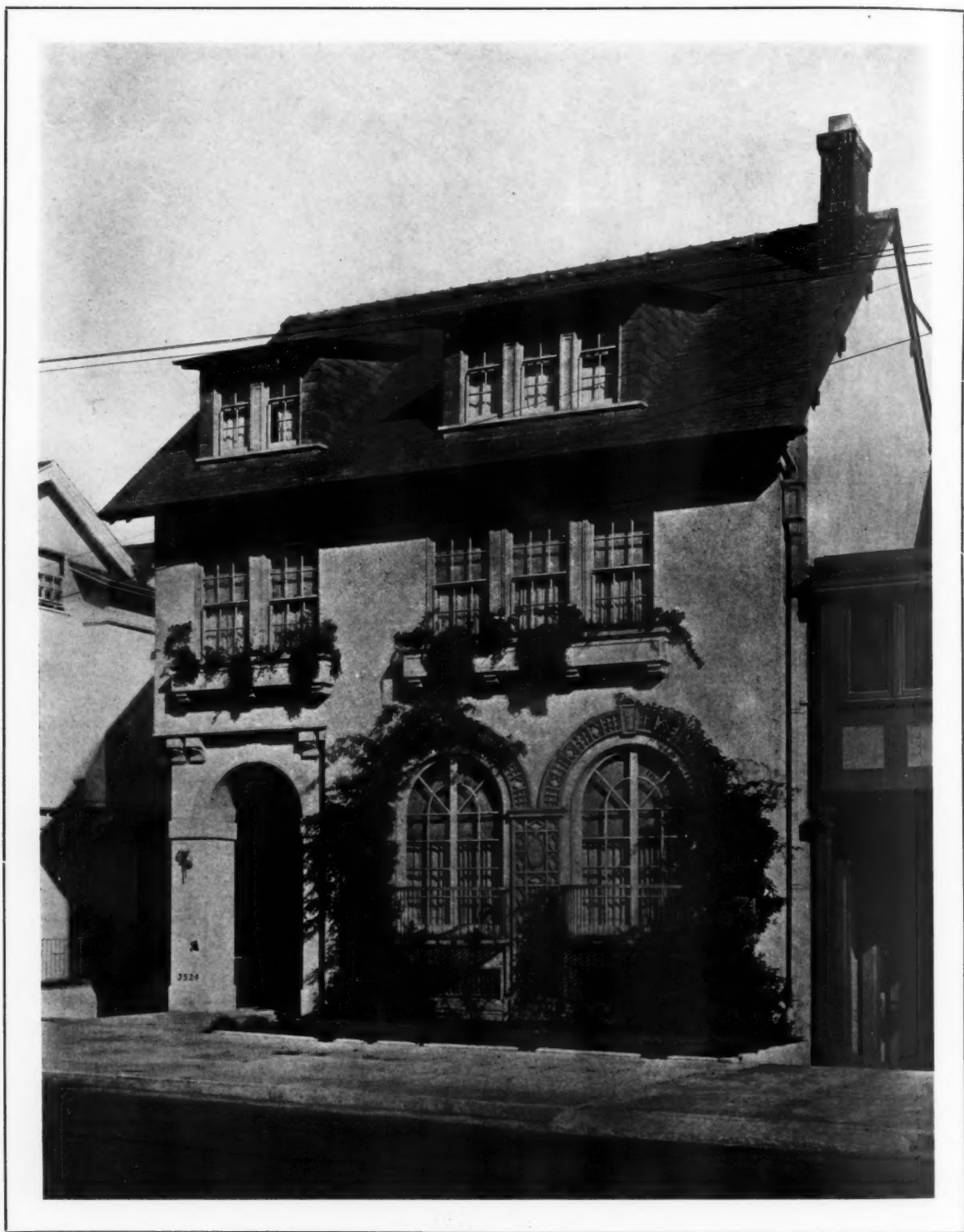
DINING ROOM



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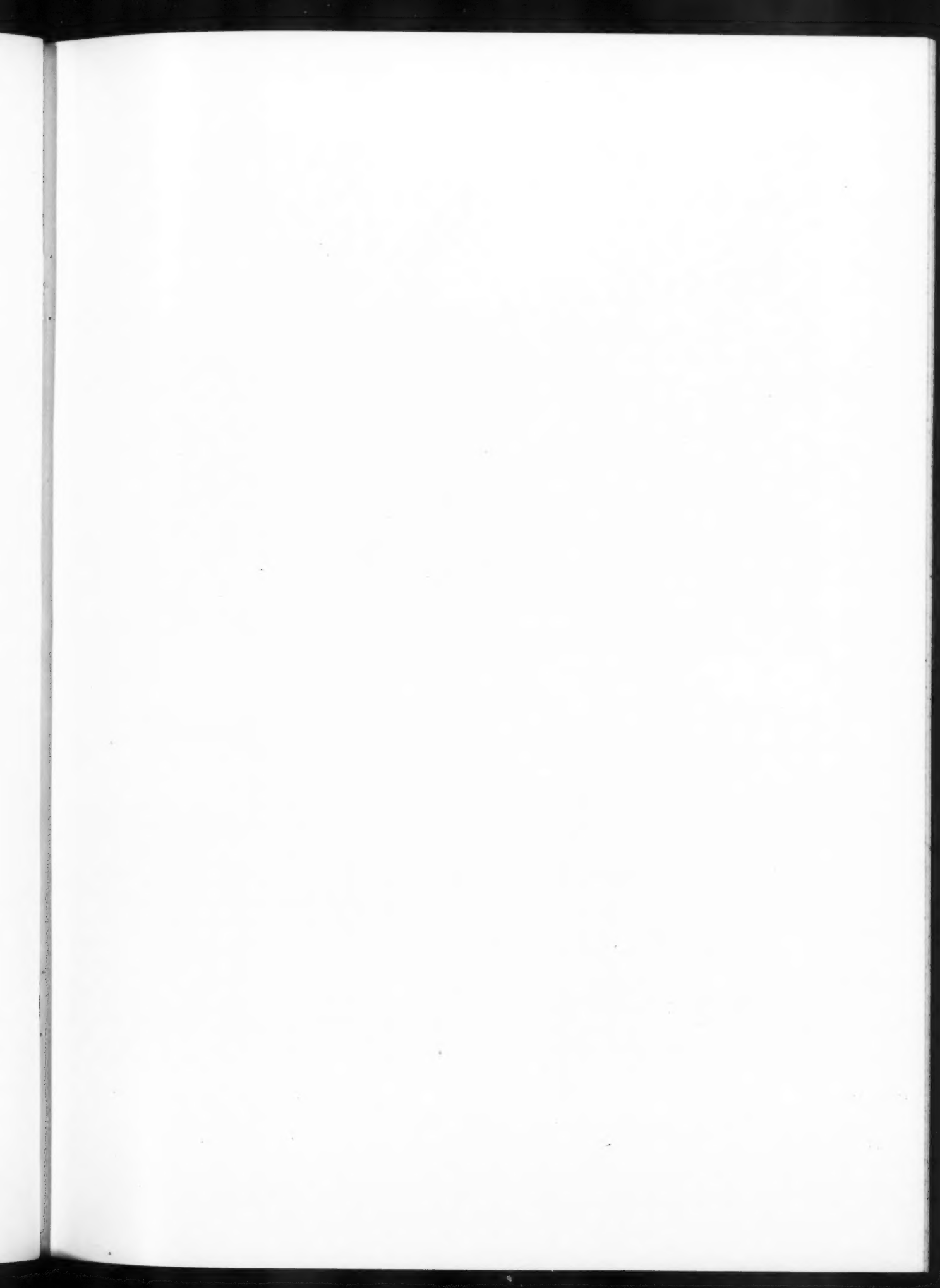
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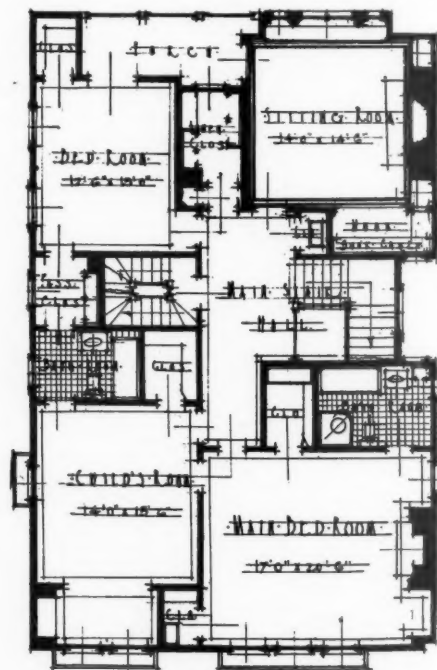
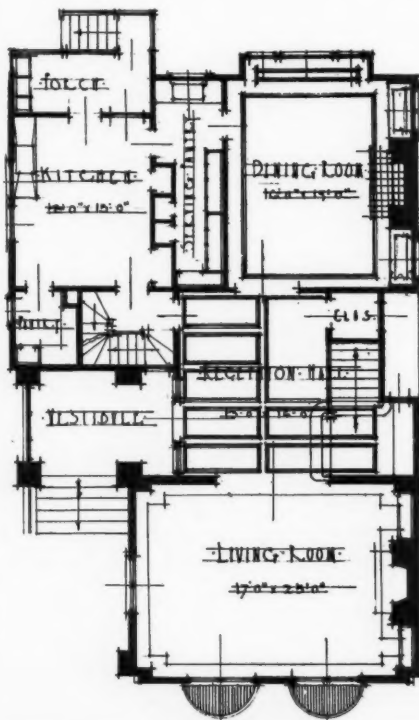
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LIVING ROOM



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LIBRARY



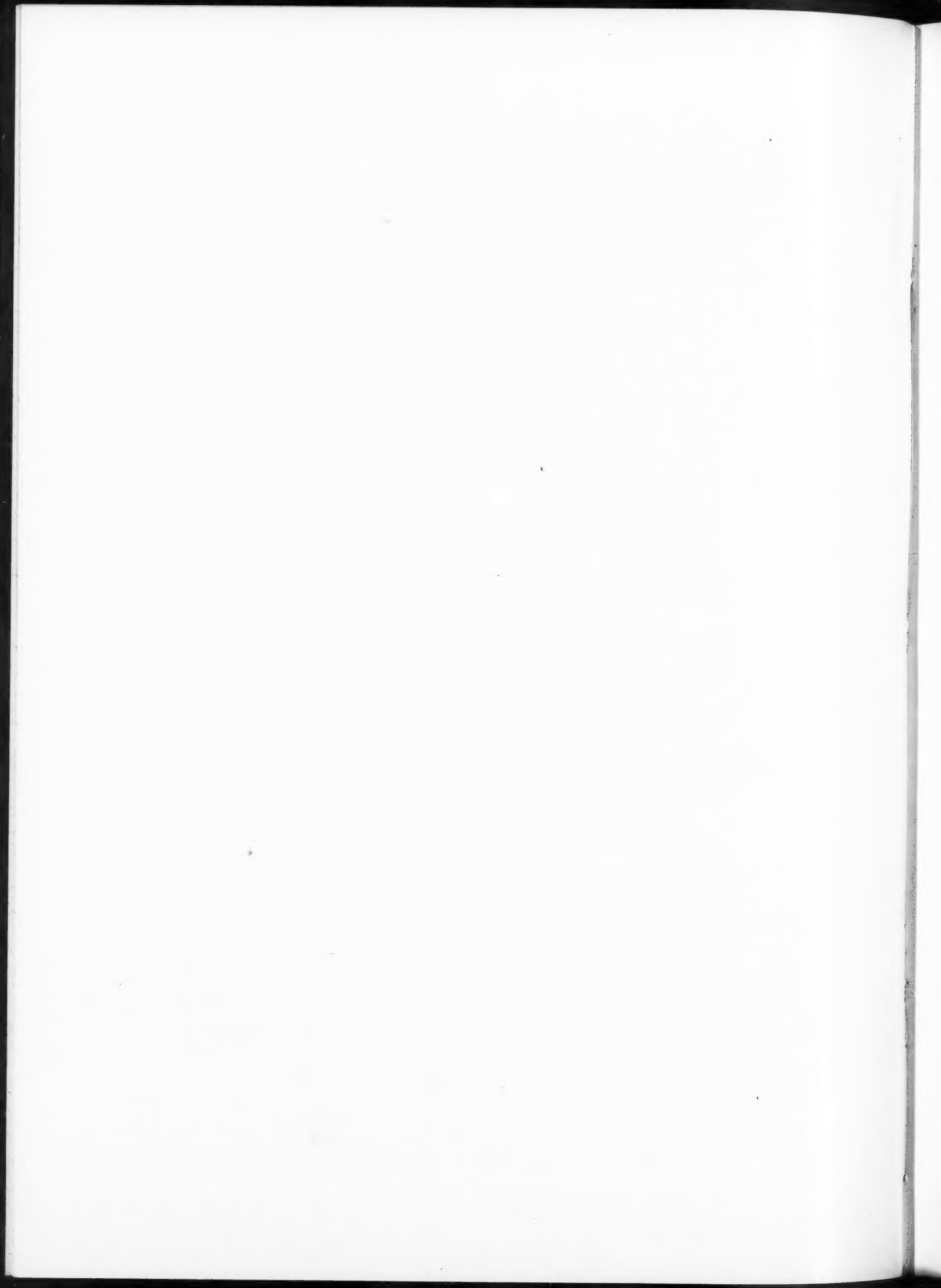
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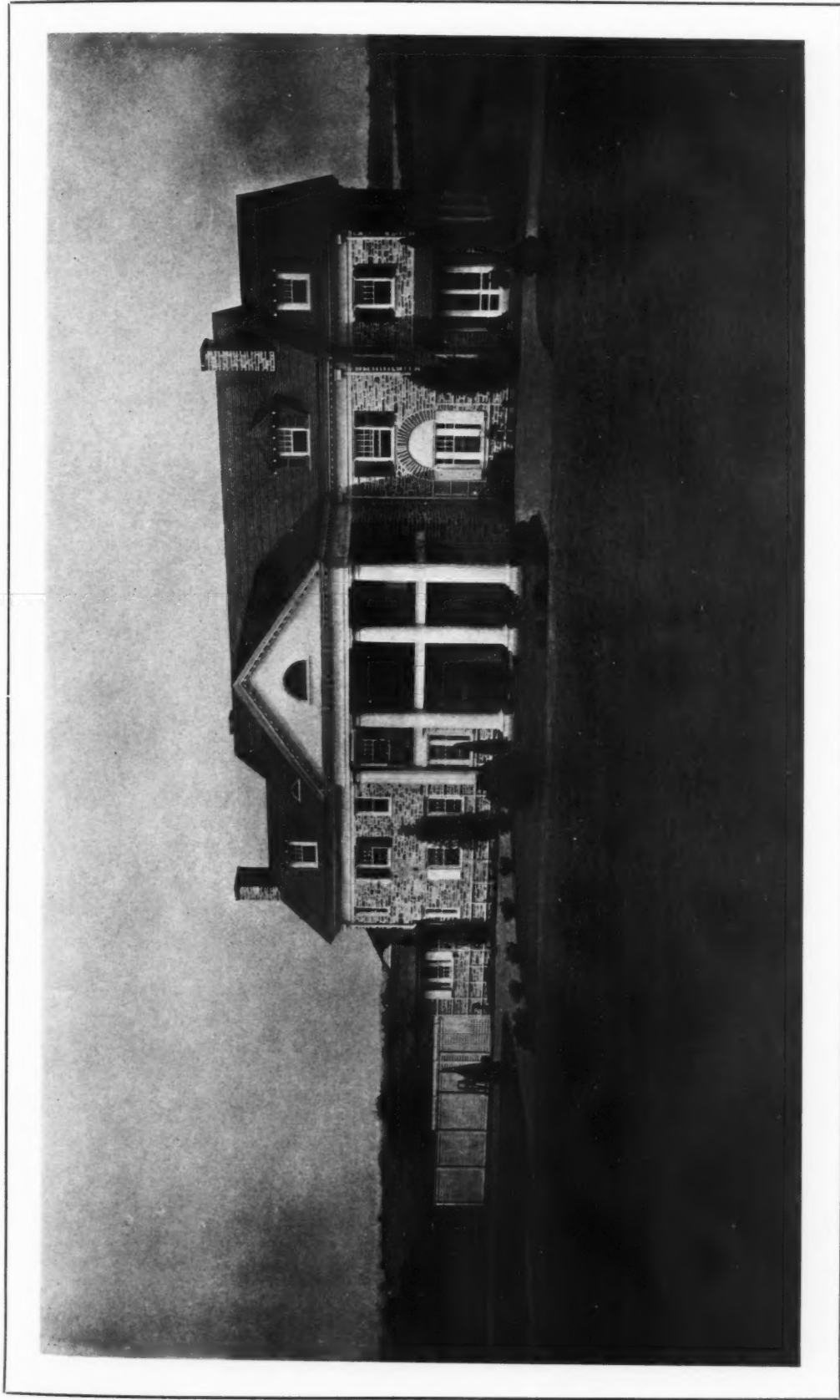
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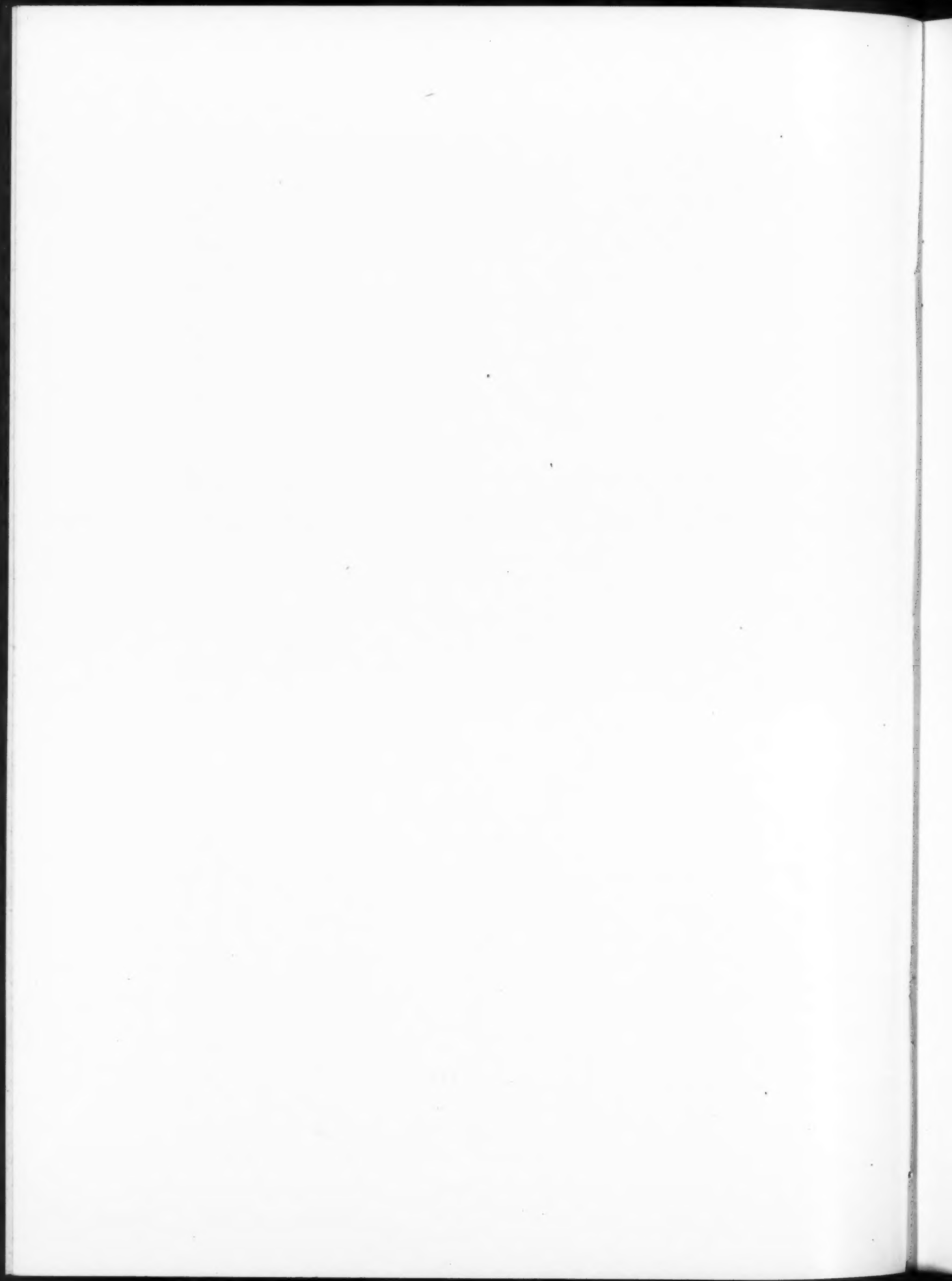
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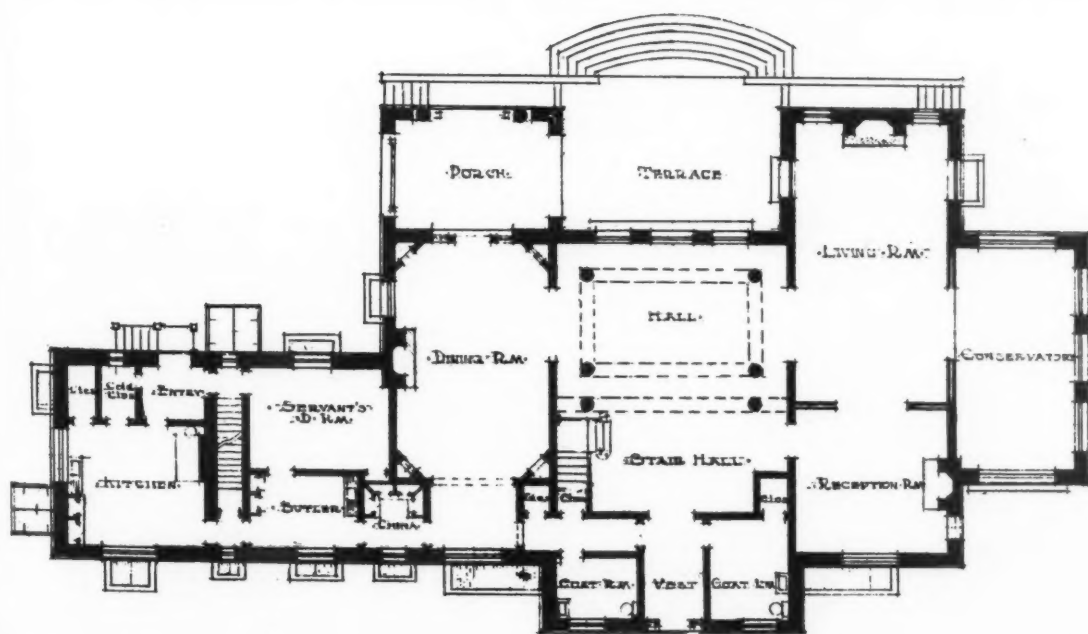
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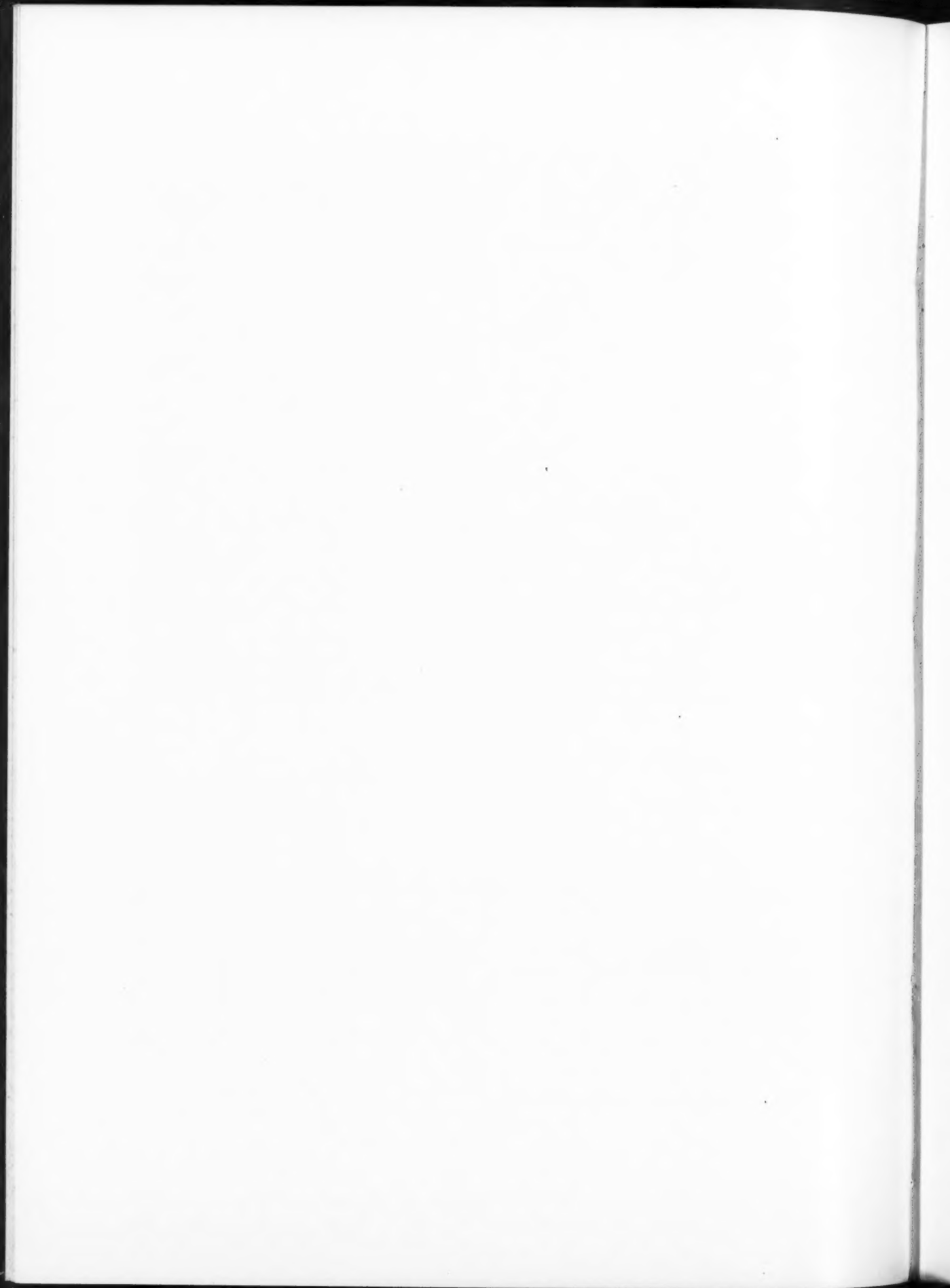
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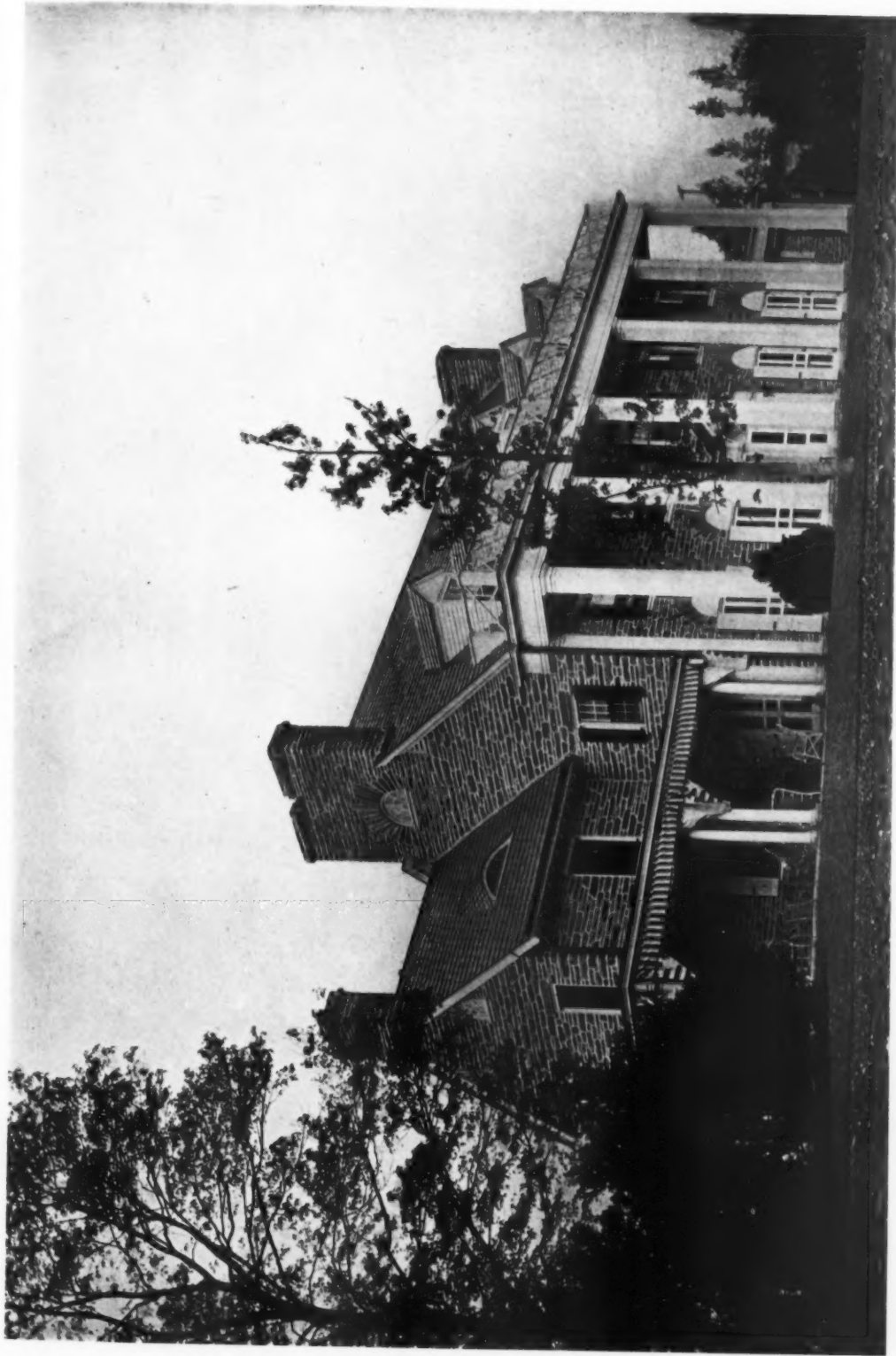




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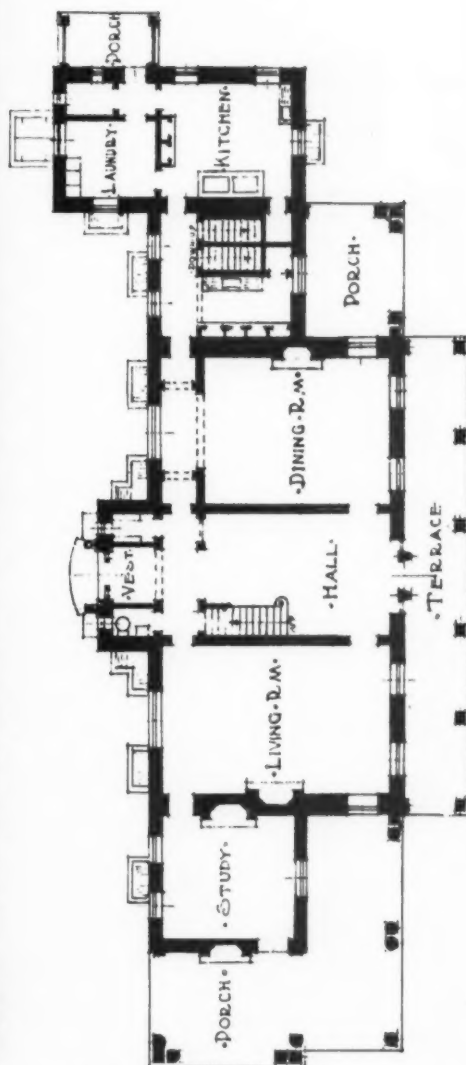
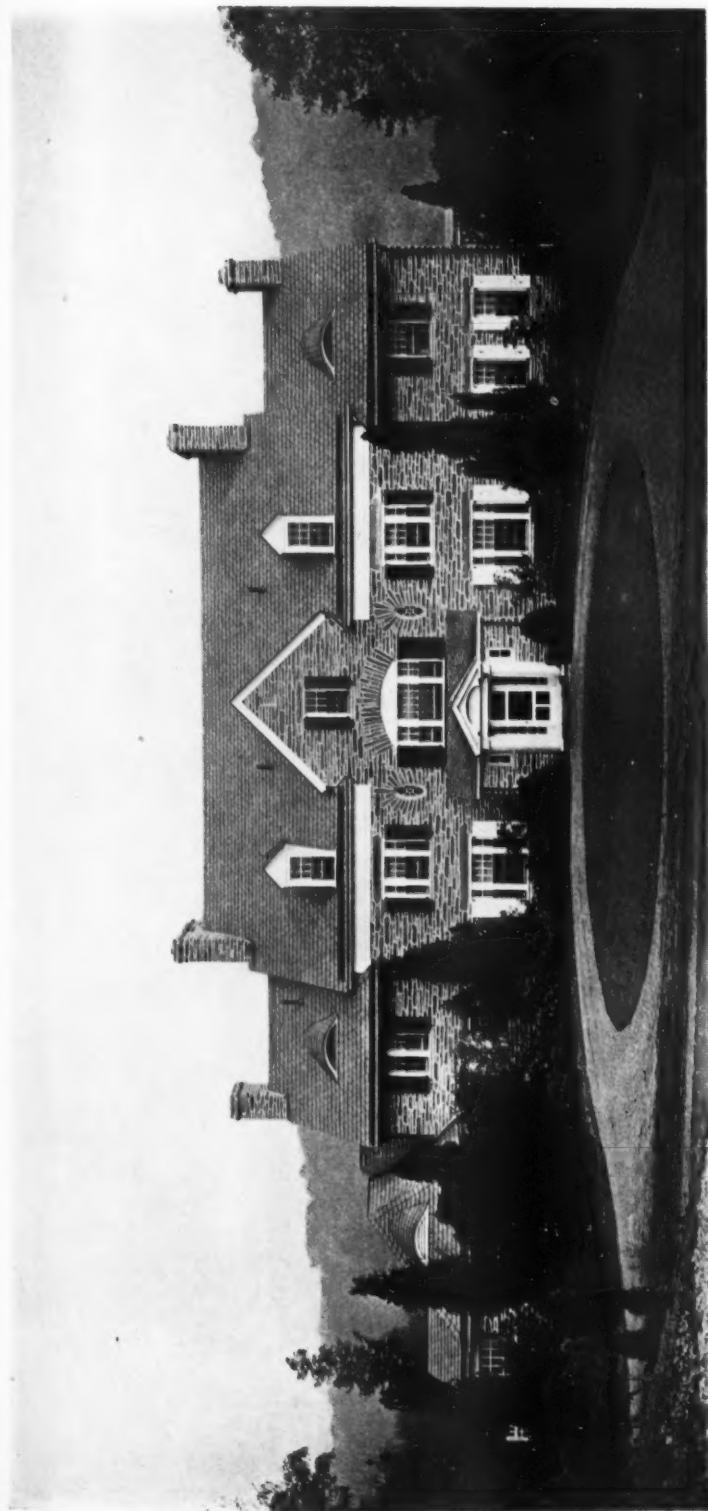
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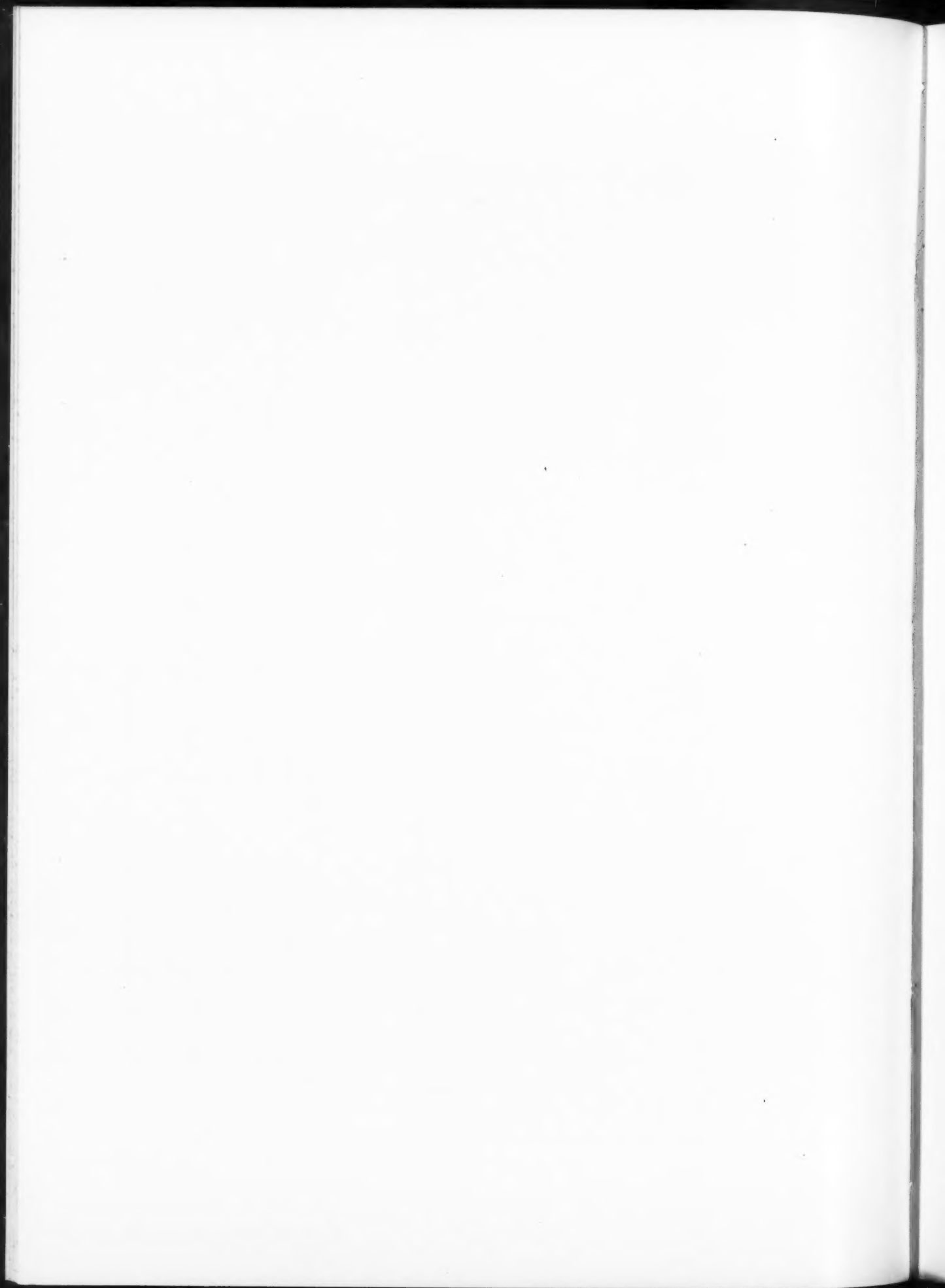
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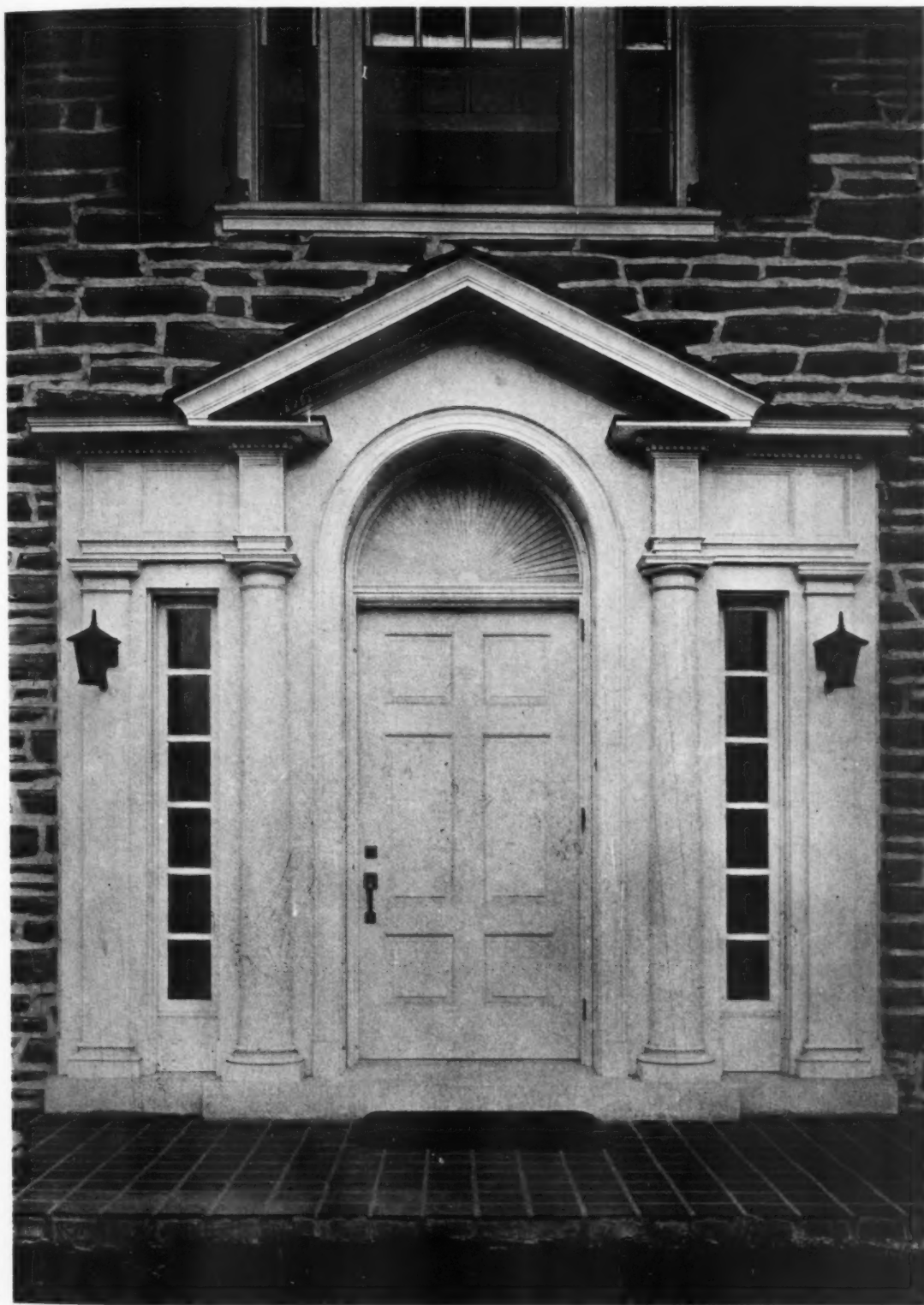
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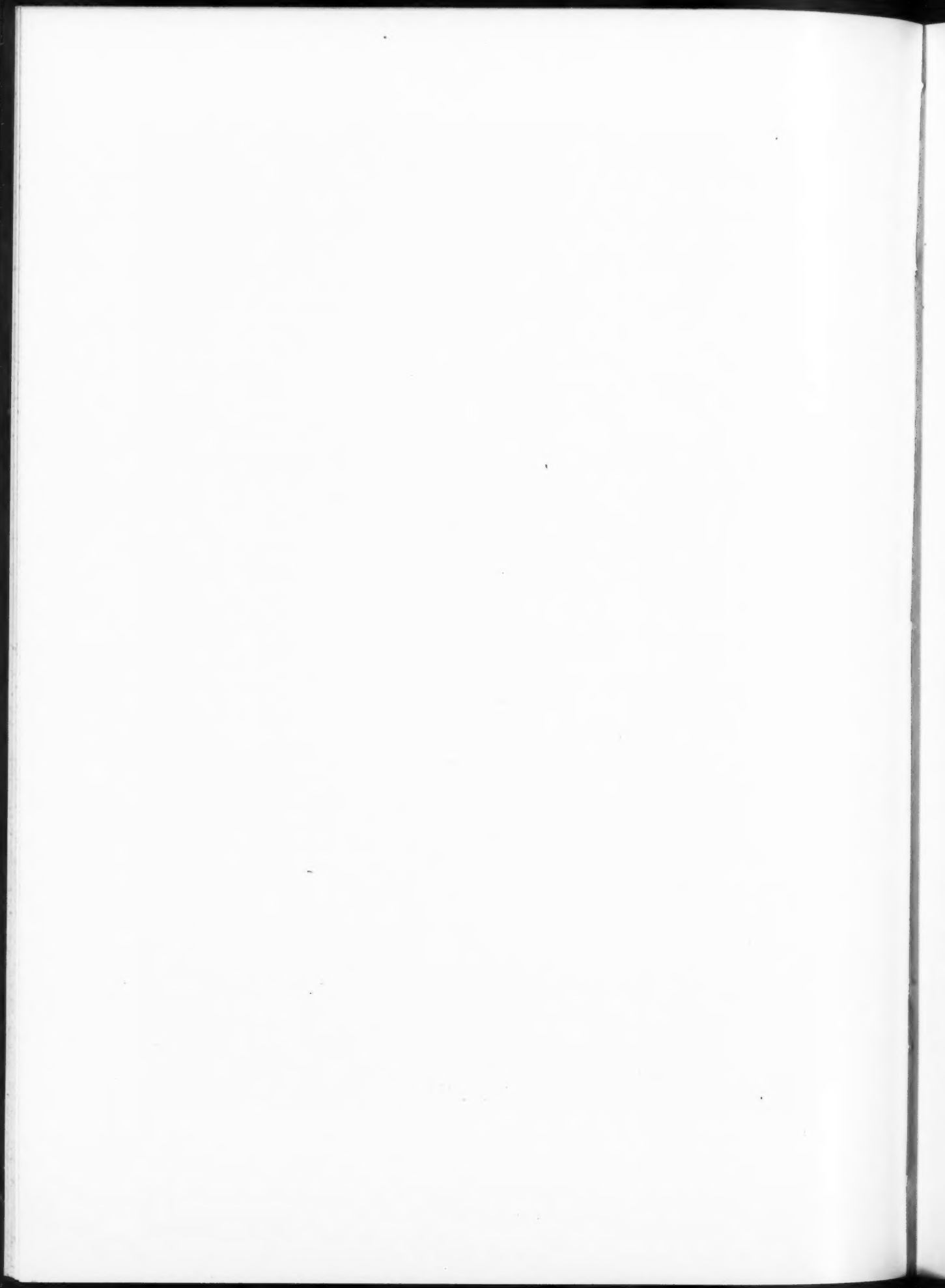




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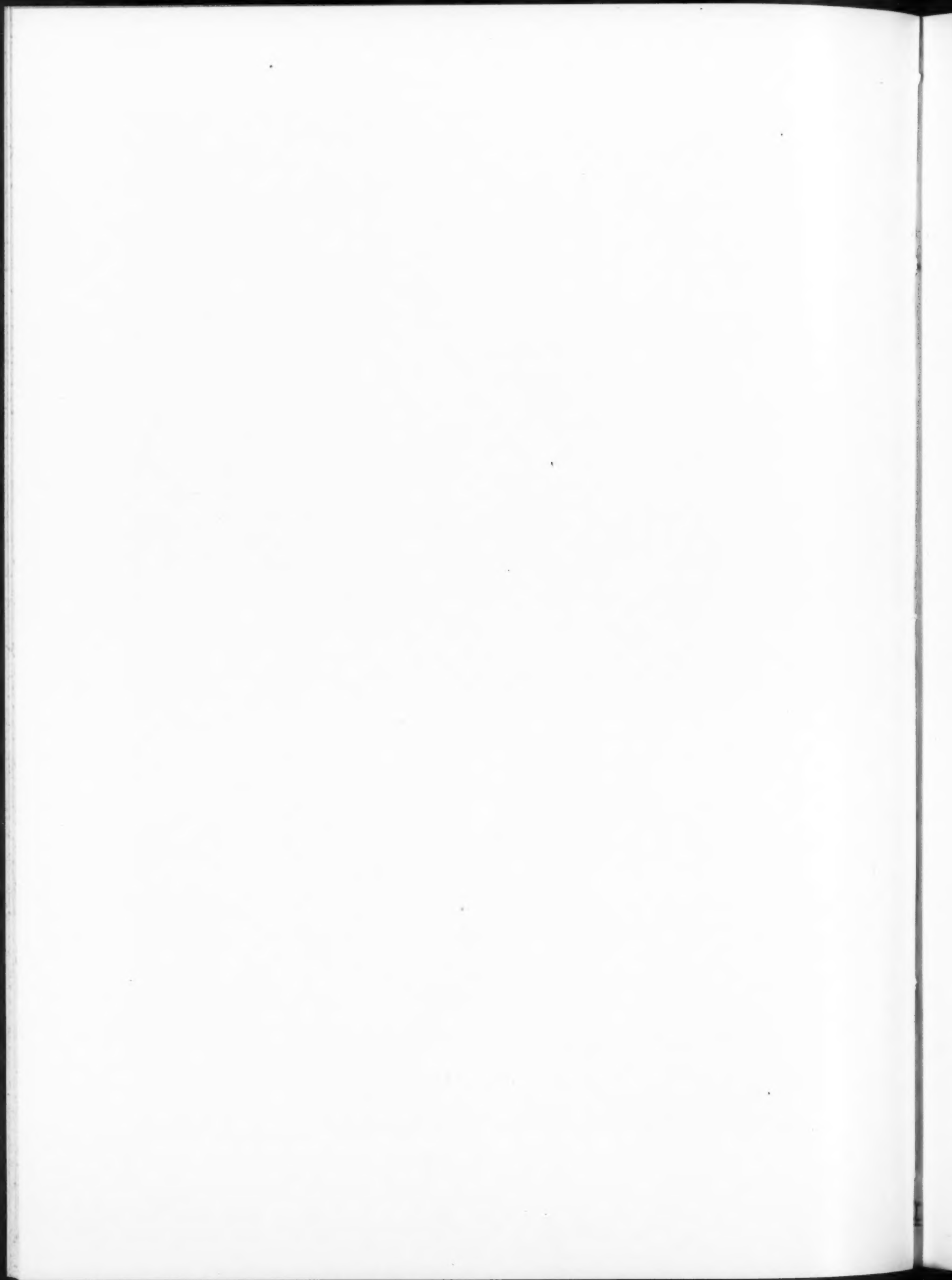
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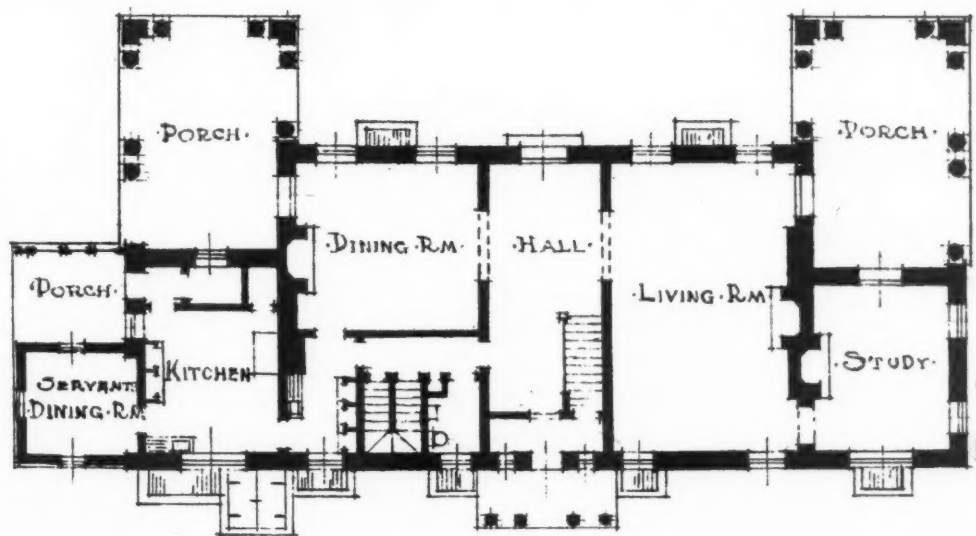




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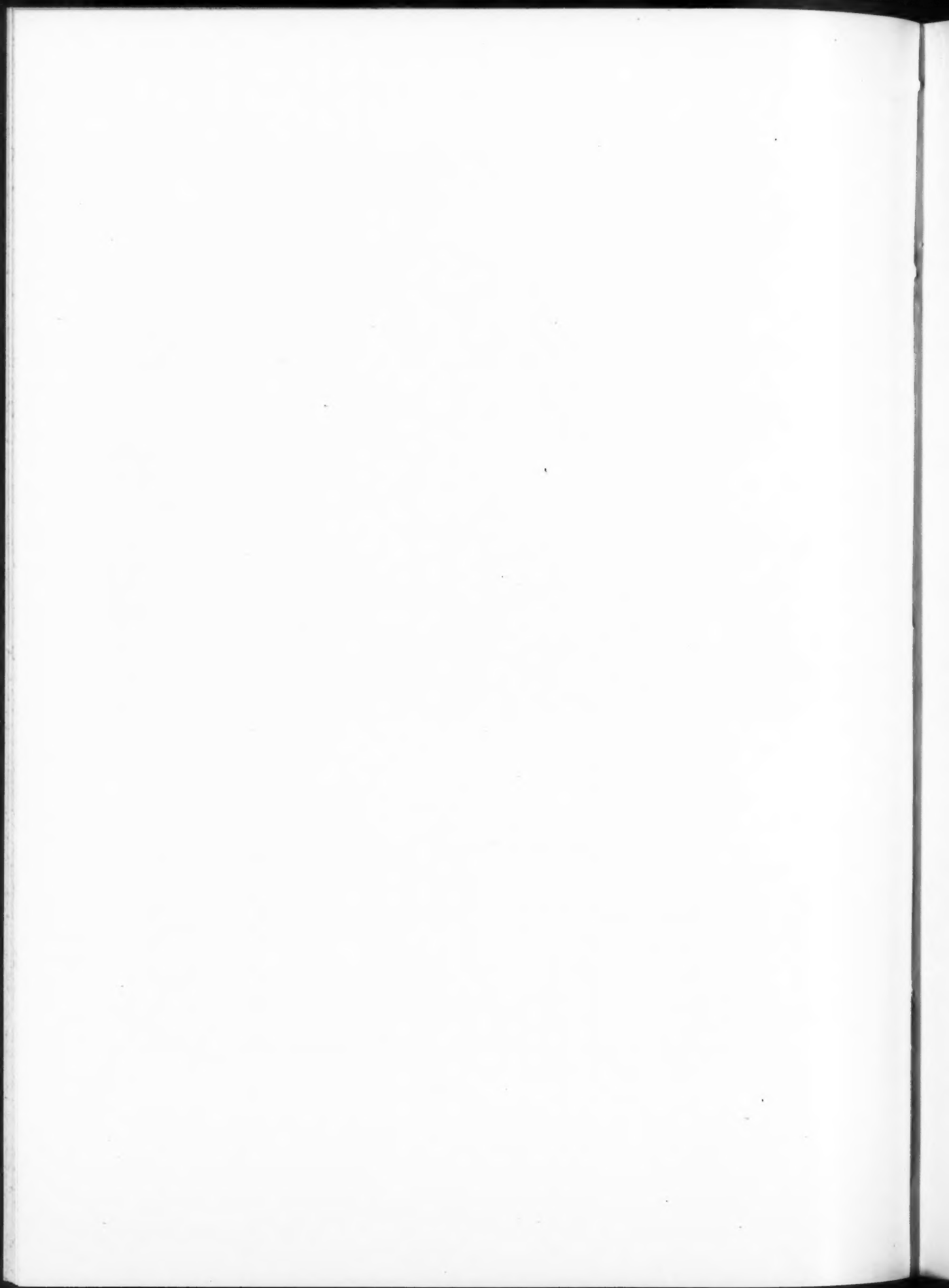
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A VINDICATION OF PROFESSIONAL OPINION BY ITS FORMER CRITICS

Nearly a year ago the Supreme Court Justices of New York County repudiated the design that had been selected for the new court-house by a Jury of Award. The jury, composed of three members chosen from among the most eminent architects in the country, recommended Mr. Guy Lowell's design to the Court-house Board as fulfilling "to an unusual degree the exacting conditions of the programme", and promising "a monument in every way worthy of the City of New York". The Justices, however, took exception to the professional opinion of the architect, the jury, and others well versed in the art and science of building, and, after stating in their own language the essentials of court-house design declared that "the proposed circular plan does not meet any of these requirements and *cannot be so altered as to meet them*".

Recently the same august tribunal in accordance with a well-known custom of legal procedure, reversed its own decision and notified the Court-house Board that they had formally withdrawn their objections to the plan for a circular court-house as designed by Mr. Lowell. The particular complaint of the Justices had been

that the court-rooms in a circular building could not be properly lighted or ventilated. This sweeping condemnation of a circular plan appears to have been made principally on the authority of the Justices themselves, opposed as it was to the opinion of men who had made a long study of the questions involved. Therefore, it was presumably with the intention of vindicating their own position that they selected "other" experts who, admittedly, were at first prejudiced against the circular form employed by Mr. Lowell. What must have been the chagrin of the Justices when their own carefully chosen jury recently rendered its verdict to the effect that this plan, despite its unusual form is eminently fitted for its purpose as to the grouping of court-rooms in small units, their lighting and ventilation, and their means of ingress and egress."

The experts agree with the Justices in preferring natural methods of ventilation, but in doing so point out that the Justices themselves do not in practice show their appreciation of it. In a tour of inspection through the present court-house, at a time when the outside temperature was slightly above the freezing point, not an open window was found in the seven court-rooms examined, though the air in several of the rooms gave emphatic evidence of the need of ventilation. The excuse given by the Court for not using the means of natural ventilation was that the weather was too cold for open windows. The experts then point out that Mr. Lowell's plan provides five large windows for a courtroom, and that these would provide far more opportunity for natural ventilation than is likely to be used during the "closed season." Certainly the processes of the legal mind are at times curiously, almost pitifully, illogical.

The other points of the Justices' attack on the circular plan, especially the lighting and supposed large increase of cost, were carefully investigated by the experts. In every instance the opinion of the Jury of Award was vindicated, and the plan selected by them was approved by the Justices' experts, subject only to those slight modifications of detail which are generally expected in a rather hastily prepared competition drawing.

THE AMERICAN ARCHITECT

The processes of law are notoriously tedious and conservative, so it is not strange that the high priests of that calling should be dismayed by a threatened innovation in the form of their temple. On the other hand, since they have been convinced that an innovation is not necessarily an evil, and in this instance may even offer some advantages over the old, they are to be congratulated for withdrawing their objections to the circular court-house as frankly as they at first stated them.

What are the net results of the contentions following the selection by the Jury of Award of Mr. Lowell's design? Eminent professional opinion has been repudiated by an eminent lay-body and later vindicated by that same body. Some personal pride has perhaps been wounded on both sides and now to some extent mollified. In the meantime actual progress in the erection of the new court-house has been delayed for nearly a year, at the expense of much inconvenience in the increasingly crowded rooms of the present building, and a very formidable charge in the matter of accrued interest on the sum already invested in planning for the new. These are distinct losses. Any gain to the City, the Justices or the architect is not obvious.

FUTURE AMERICAN ARCHITECTS

The results of the third annual competition among our principal architectural schools augurs well for the future of the profession in America. Certainly no method has yet been effected for stimulating students to greater proficiency than accrues from the rivalry of competition. The abstract incentive of merely doing one's supposed "best" in the ordinary every-day work may benefit the individual but very often the additional spur of a worthy competitor will help to accomplishments which without it would have been considered impossible. Therefore the series

of competitions has doubtless been of value to the many hundreds of architectural students enrolled in the competing schools, regardless of whether or not a majority of all the awards have been won by the same institution. Even an unequal distribution of honors should not dampen the ardor of the other contestants but rather urge them to greater efforts in the future. Such a spirit on the part of those who have fought unsuccessfully in the past will be the best evidence of their sincerity and good sportsmanship. "The game's the thing"—particularly in a student competition—not the mere award.

The subjects of the programmes in the recent competition were of a very practical nature, yet capable of monumental and highly artistic treatment. The results, as shown in the premiated and other designs, seem to indicate that American architectural students are being well-trained in those cardinal principles of good taste which enable the artist to achieve success in any medium. In this respect our schools must be admitted to have achieved a good degree of success where others, in the past at least, have failed.

A few years since Sir William Richmond is reported to have declared that the cardinal defect of the English schools was their failure to adequately teach esthetics or the elements of good taste, and that it is the ineptitude of imagination that is at fault in every great period of a nation's progress. He called to mind that no nation, up to that time, had yet grasped the essential fact that the arts and crafts should be allies in the creation of beauty and that this effort toward increased beauty should be applied to every manufactured item.

There is good reason to believe that the many hundreds of men now in training in our professional schools, learning to apply the broad principles of art to the practical problems of everyday work, will exert a strong and beneficial influence on the future development of America.

THE AMERICAN ARCHITECT

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 156)

and Messrs. Duhring, Okie & Ziegler. Grouped, these illustrations present interesting examples of the rapid development of the modern American brick country house.

The Western Architect for March illustrates some recent work of Mr. George W. Maher, architect. The text contains an appreciative article.

The awards in the recent competition for a model village house and model farmyard, held by the Minnesota State Art Society are announced in this issue.

The examples of Mr. Maher's work presented affords opportunity to study his method in design, and to arrive at a conclusion as to just how far he has succeeded in his efforts to make the building expressive of its purpose and the personality of its owner.

An administration building in Winona, Ill., and the gymnasium and engineering building at Northwestern University are the most important subjects illustrated.

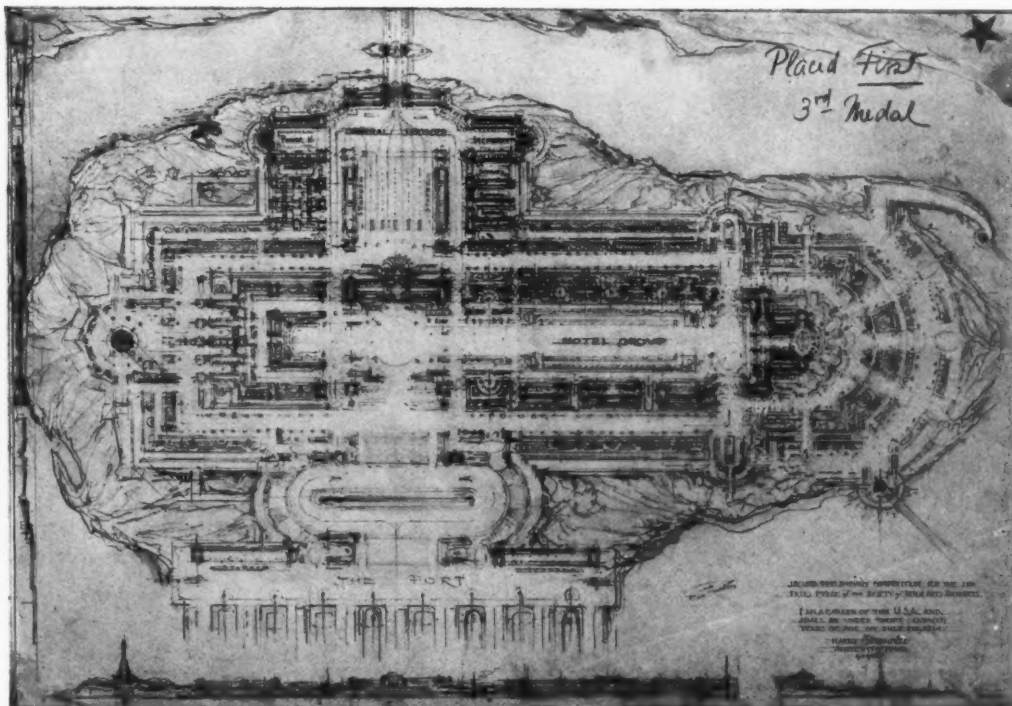


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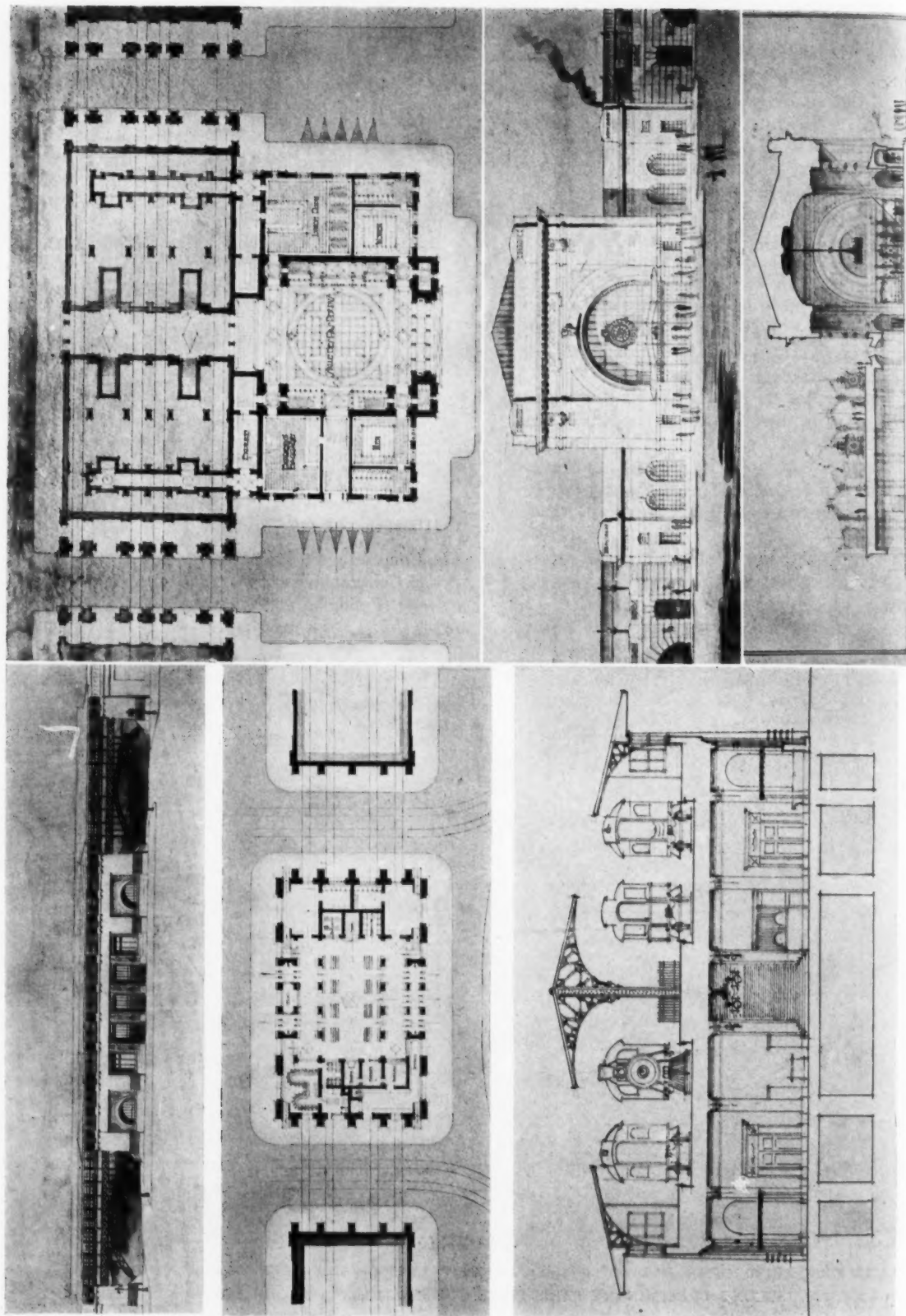
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JULIAN CLARENCE LEVI, TREASURER, 105 W. 40th Street	

OFFICIAL NOTIFICATION TO S.B.A.A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF MARCH 17TH, 1914

The Committee on Education in New York and its Local Committee in San Francisco received 268 Esquisses (Preliminary Sketches) and 150 Analytiques (Final Drawings) in the:—



PLACED FIRST (THIRD MEDAL), HARRY STERNFELD, UNIVERSITY OF PENNSYLVANIA, SCHOOL OF ARCHITECTURE
SECOND PRELIMINARY PARIS PRIZE COMPETITION, "A LAZARETTO"



FIRST MENTION PLACED, G. DI MARTINO, ATELIER HORNBOSTEL
 CLASS "B"—III PROJET (PROBLEM IN DESIGN), "A RAILROAD STATION FOR A SMALL CITY"
 STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

FIRST MENTION PLACED, C. LARSON, BOSTON ARCHITECTURAL CLUB

THE AMERICAN ARCHITECT

CLASS "B"—III ANALYTIQUE (Order Problem) "ENTRANCE GATEWAY TO A MILITARY ACADEMY"

The following students received First Mention Placed: D. E. Dixon, Carnegie Institute of Technology, Pittsburgh, Pa.; H. F. Seitz, Ware, New York City.

The following students received First Mention: P. T. Crown, A. & M. College of Texas-Atelier, College Station, Texas; L. T. Bengston, Boston Architectural Club, Boston, Mass.; A. Marks, H. J. O'Brien, W. E. Otis, E. Rosenweig and H. W. Smith, Carnegie Institute of Technology, Pittsburgh, Pa.; J. G. Menasian, O. E. Reagan, L. W. Suckert and W. Campbell, Columbia University, New York City; G. Lloyd, care of Wickenhoefer, 200 Fifth Avenue, New York City; A. E. Hudson, Rhode Island School of Design, Providence, R. I.; A. W. Johnson, University of Minnesota, Minneapolis, Minn.

The Class "B"—III Analytique competition, subject "An Entrance Gateway to a Military Academy," gave very unsatisfactory results. Most of the drawings submitted were not only poor in character and general conception but were very carelessly drawn and washed and showed many bad mistakes in the casting of shadows. The jury wishes to express great dissatisfaction with the quality of the work and to recommend that the students devote more attention to the study of their shadows, also that they wash their drawings for Analytique competitions in some gray monotone.

Two First Mention Placed were awarded to excellent drawings; fourteen first mentions and ninety-four mentions were also given; forty received no award.

The Committee on Education in New York and its Local Committee in San Francisco received 187 Esquisse (Preliminary Sketches) and eighty-seven Projet Rendus (Sets of Final Drawings) in the:—

CLASS "B"—III PROJET (Problem in Design) "A RAILROAD STATION FOR A SMALL CITY"

The following students received First Mention Placed: C. Larson, Boston Architectural Club, Boston, Mass.; G. DiMartino, Hornbostel, New York City.

The following students received First Mention: L. E. Olsen, Bennett-Rebori, Chicago, Ill.; W. M. Gray, Hiron, New York City; S. N. Wellborn, R. G. Peterson and R. Platt, Philadelphia Atelier, Philadelphia, Pa.; D. J. Cameron and H. E. Matz, Ware, New York City.

The programme for "A Railroad Station in a Small City" brought out only a small number of really good projets. Of the drawings receiving First Mention Placed, that one showing the entire station beneath the level of the tracks, was by far the most ingenious solution, although it was more confused and less direct in plan than the other First Mention Placed, which showed a building rising well above the tracks of a more usual character.

The great defects in these drawings as presented, was a lack of provision of adequate and sufficiently direct means of exit and entrance, as well as a confusion in the location of baggage and ticket offices.

Two First Mention Placed were awarded; seven First Mentions and forty Mentions were also given; seven were placed "H. C." and thirty-one received no award.

SECOND PRELIMINARY PARIS PRIZE COMPETITION

"A LAZARETTO"

The Jury of Award, consisting of eleven members, met at 2:00 P.M. and made the following awards:—

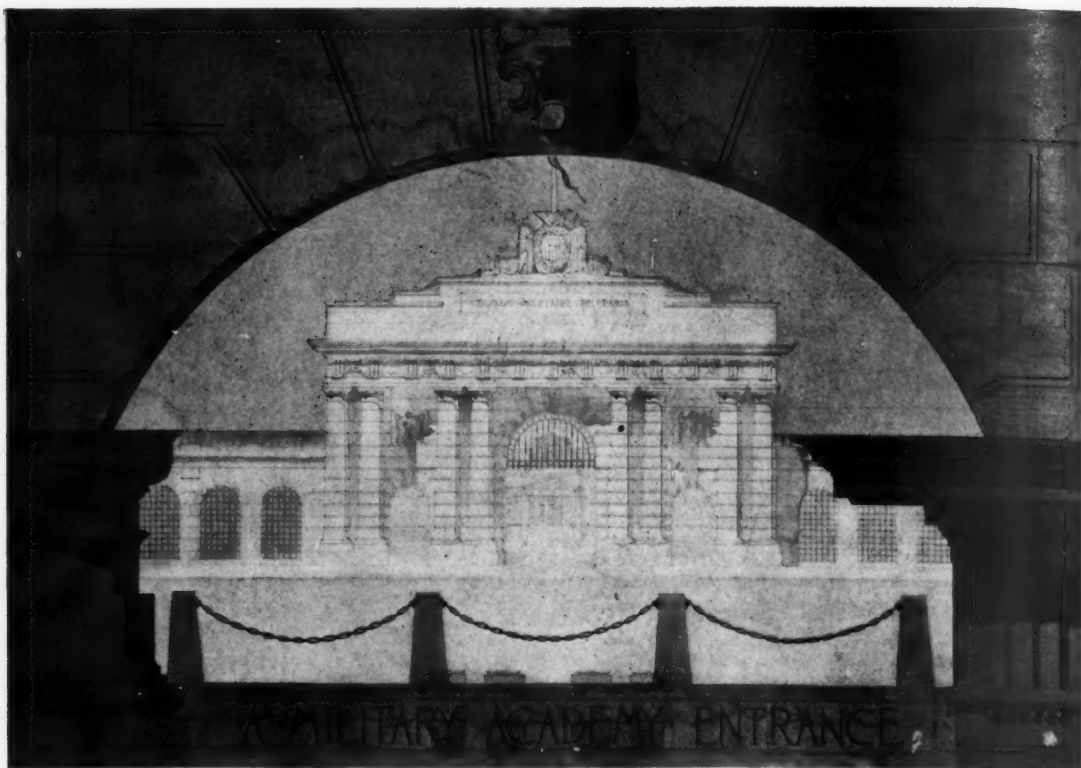
Number of sketches received, twenty-three.

Author	Award	Atelier	City
Sternfeld, H.	Placed 1st-3d Medal, U. of Pa., Sch. of Arch.	Phila.	
Rigaumont, V.	Placed 2d-3d Medal, Carn. Inst. of Tech.	Pitts.	
Hoyt, B.	Placed 3d-3d Medal, Ware	N. Y.	
Moscowitz, J.	Placed 4th-3d Medal, Columbia Univ. N. Y.		
Hough, W. J. H.	5th Logeist-Placed 6th-3d Medal, Phila. Atelier	Phila.	
Baker, E. B.	1st Alternate-3d Medal, Phila. Atelier	Phila.	
Hays, J. B.	2d Alternate-3d Medal, Carn. Inst. of Tech.	Pitts.	
Chillman, J. H., Jr.	Placed 5th-"H. C.", as alternate from 1st Preliminary Comp., U. of Pa., Sch. of Arch.	Phila.	
Frank, A. C.	Mention, Licht.	N. Y.	
Hunt, D. M.	Mention, U. of Pa., Sch. of Arch.	Phila.	

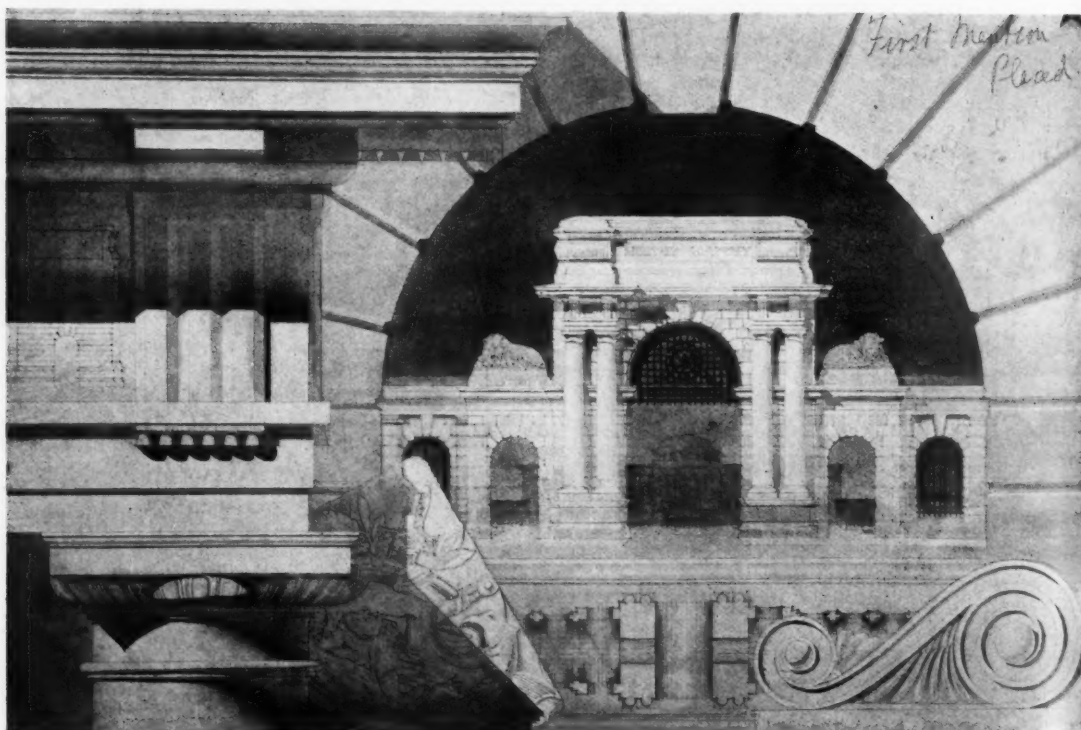
Twenty-three drawings were submitted in this competition of which two were placed "H. C." because of exceeding the limiting dimensions.

The programme, calling for a Lazaretto or Quarantine Station, gave ample opportunity to the students to indicate their ability. The design placed first was an excellent combination of the practical and decorative features of the problem,—it furthermore gave evidence of general ability which promised well for the later work. Drawings two and three were both excellent, although of totally different types, and the jury is convinced that the five men selected, with the two alternates, will insure a high grade of work for the final Paris Prize.

The defects most commonly noted in the drawings presented were a failure to provide adequate control of communication for the administration end of the group to the hotels and hospitals, and a further tendency to choke the main approach. In the less successful drawings the students tended to make an attractive plan irrespective of the needs of this special programme.



FIRST MENTION PLACED, H. F. SEITZ, ATELIER WARE



FIRST MENTION PLACED, D. E. DIXON, CARNEGIE INSTITUTE OF TECHNOLOGY
 CLASS "B"—III ANALYTIQUE (ORDER PROBLEM), "ENTRANCE GATEWAY TO A MILITARY ACADEMY"
 STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT

CURRENT NEWS AND COMMENT

NEW YORK COUNTY COURT HOUSE PLANS

The long deferred approval on the part of the Supreme Court judges of Mr. Guy Lowell's design, has been given.

Certain modifications of the original designs have been made by the architect, and these were submitted before a full meeting of the justices. The modifications do not entail any radical departure from the designs already published, and were merely made to satisfy the judges and pave the way to a full and final acceptance of the plan, and permit of building operations being commenced at an early date.

ANNUAL ENTERTAINMENT OF THE ARCHITECTURAL LEAGUE OF NEW YORK

The annual entertainment of the Architectural League of New York was held in the League rooms in the Fine Arts Building, 215 West 57th Street, on the evening of March 24th. It was called a "Latin Quarter" dinner and dance, and the rooms were made to represent, as near as possible, a street in the Latin Quarter in Paris. Tables were placed in the "streets" and a cabaret performance held during the dinner. About 150 were present, each in a picturesque costume. Members of the League appeared in pantomime and dances, the entertainment being supplemented by professional entertainers. Dancing followed the dinner and the spirit of carnival pervaded the entire evening's entertainment.

PROPOSED NEW YORK STATE DEPARTMENT OF ARCHITECTURE

A bill has been introduced in the Legislature to create a department of architecture and reorganize the methods heretofore employed in executing state work. The bill, as outlined by Mr. Brockway, who conducted a recent investigation of the State Architect's office, creates a department which would prevent duplication of activity and secure an adequate and effective check on all state work. It is

believed that the department can be made self-sustaining. Those in support of the measure claim that the existing law lacks, in many instances, to provide for efficiency in a department which has now become among the most important in the state.

CINCINNATI ARCHITECTURAL CLUB

Owing to the steady and successful growth of the Cincinnati Architectural Club, they have outgrown their former quarters and have secured new rooms on the twenty-ninth floor of the Union Central Life Building. These new quarters are particularly attractive as they are located 400 feet above the city, and command an uninterrupted view of the surrounding country, including the distant Kentucky hills.

The student work is being carried forward with much enthusiasm, and a new course in history, under the direction of Mr. Henry Hooper, has been added.

PERSONAL

Mr. Frederick P. Kelley, architect, formerly at 3 West 29th Street, New York City, announces his removal to 437 Fifth Avenue.

Mr. C. H. Hinnant, architect, Roanoke, Va., announces that he has opened offices in the Watt, Rettew & Clay Building, that city. He wants manufacturers' samples and catalogues.

Mr. Charles Schlusing, architect, announces that he has opened an office at 1 Broadway, New York City, where he will practise his profession. He desires to receive manufacturers' samples and catalogues.

Mr. Mario J. Schiavoni, recently in the Architectural Department of the Isthmian Canal Commission, has returned to New York City, having resigned from the service after a period of ten months at Culebra, C. Z.

INDUSTRIAL INFORMATION

MASTER BUILDERS' METHODS

The Master Builders' Company, whose main offices and works are in Cleveland, O., with branch offices in principal cities, have issued a pamphlet containing several forms of standard specifications for making cement floors wearproof, dustproof and waterproof by Master Builders' Method.

It is stated that these standard formulæ have been followed by them in localities where conditions of service provide the hardest test of efficiency.

The material used in connection with this method, and which it is claimed imparts a surface of unusual hardness, is a mineral substance of uniform manufacture. It acts, it is stated, not only as a hardener but a binder and filler as well and possesses no constituents that in any way change the nature of concrete. An important feature of the method is the fact that the Master Builders' Company provides supervision where their method is specified. This would seem to place responsibility for results.

The pamphlet giving full particulars and illustration of methods used may be had on application.

HOW TO CHOOSE LUMBER

The above is the title of a pamphlet issued by John D. Mershon Lumber Co., Saginaw, Mich. It is intended to impart technical information as to the selection of the best lumber for specific work and to particularly direct attention to Humboldt Redwood, grown in northwestern California.

This wood, it is stated, ranges in color from light cherry to dark mahogany, is of straight, fine and even grain, and light in weight.

The pamphlet contains full information as to selection, working and finishing, and illustrates many of the purposes in construction to which Humboldt Redwood is recommended. It may be had on request.

EFFECT OF SMOKE ON BUILDING MATERIALS

A pamphlet that will be of interest to architects has been issued by Mellon Institute of Industrial Research and School of Specific Industries of the University of Pittsburgh.

Bulletin No. 6, of smoke investigation series, is on the effect of smoke on building materials and is composed of nine papers, contributed by competent observers.

As will be inferred, the subject has been thoroughly covered. The bulletin forms an important contribution to the discussion of a subject not only of great importance to Pittsburgh but to every community where through lack of proper restriction the action of smoke and the harmful chemical agents that accompany it, causes damage, often irreparable to building materials. The pamphlet may be had by addressing the University.

EXPANSION BOLTS

The Philadelphia Expansion Bolt Works, 124 North 6th Street, Philadelphia, Pa., have issued Catalogue No. 39, illustrating the line of their manufacture. Modern fireproofing methods that eliminate most, if not all, of material constructed from wood, has created the necessity for some device that would anchor fixtures, trim, and similar accessories to the solidly built walls of brick, stone or concrete.

This catalogue illustrates the many forms of expansion bolts designed to meet various requirements. It will be sent on request.

"SUNLIGHT" REFLECTORS

Catalogue No. 10, issued by The Sunlight Reflector Co., 143 Court Street, Brooklyn, N. Y., illustrates a line of reflectors for general use and particularly those locations where strong illumination and wide diffusion is essential.

Various types of reflectors, designed to meet special conditions of service, which the makers state are of proved efficiency, are illustrated, and will be found of suggestive value to those engaged in problems involving the illumination of interiors. Catalogue will be sent on application.

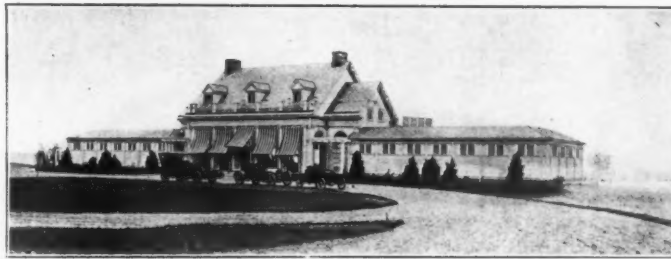
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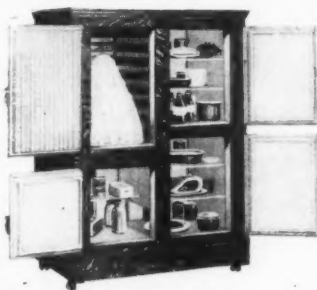
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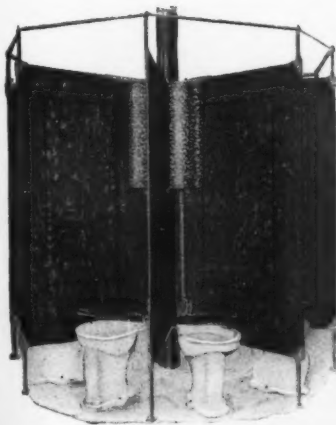
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INDEX TO CURRENT ARCHITECTURAL PRESS

TEXT

- ARCHITECT'S OFFICE, THE BUSINESS SIDE OF AN. By D. Everett Waid. *The Brickbuilder*, March, 1914.
- ARCHITECTURAL CRITICISM. *Architecture*, March, 1914.
- ARCHITECTURAL EXHIBITION FOR ARCHITECTS, AN. THE AMERICAN ARCHITECT, March 4, 1914.
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- ARCHITECTURAL LEAGUE OF NEW YORK, THE EXHIBIT OF THE. THE AMERICAN ARCHITECT, March 25, 1914.
- ARCHITECTURE TO HYGIENE, RELATION OF. THE AMERICAN ARCHITECT, March 25, 1914.
- ARCHITECTURE IN MINIATURE. By Alwyn T. Covell. *The Architectural Record*, March, 1914.
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- EVOLUTION IN DESIGN. THE AMERICAN ARCHITECT, March 25, 1914.
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- HOTEL BILTMORE, THE. By Walter S. Schneider. *The Architectural Record*, March, 1914.
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- PRACTICE, CONDITIONS OF SUCCESS IN. THE AMERICAN ARCHITECT, March 18, 1914.
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- SPECIFICATION WRITING. By J. F. Hamilton. *Architecture*, March, 1914.
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- TAPESTRIES AND THE HOTEL. By C. Leland Hunter. *The Architectural Record*, March, 1914.
- TRELLIS AS A GARDEN ACCESSORY. By John J. Klaber. THE AMERICAN ARCHITECT, March 25, 1914.
- VIOLET, WOOD OF COMMERCE. THE AMERICAN ARCHITECT, March 4, 1914.
- WHITE-ANTS AND THEIR DESTRUCTION OF WOOD. THE AMERICAN ARCHITECT, March 18, 1914.

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- ANTHONY HOME, 119 E. 29TH STREET, NEW YORK. Valentine & Kissam, Architects. *Architecture*, March, 1914.
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- BRONZE GROUP, MONUMENT TO NORTH CAROLINA WOMEN OF THE CONFEDERACY, RALEIGH, N. C. Augustus Lukeman, Sculptor. THE AMERICAN ARCHITECT, March 4, 1914.
- CENTRAL LIBRARY, PORTLAND, ORE. Doyle & Patterson, Architects. THE AMERICAN ARCHITECT, March 18, 1914.
- CHANCEL WINDOW, DETAIL OF, ALL SOUL'S CHURCH, BANGOR, ME. Cram, Goodhue & Ferguson, Architects. THE AMERICAN ARCHITECT, March 4, 1914.
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- COPE & STEWARDSON. SOME RECENT COUNTRY HOUSES. 12 illustrations. *The Brickbuilder*, March, 1914.
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- DENVER, COLO., PUBLIC LIBRARY. HIGHLAND PARK BRANCH. J. B. Benedict, Architect. THE AMERICAN ARCHITECT, March 18, 1914.
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3. An Old Text in a New Setting

"Let there be light" was never so significantly felt in the field of construction as since the *Saturday Evening Post* and *Collier's* advertising of Fenestra in 1910.

The first buildings equipped with FENESTRA were objects of great curiosity. The Ford Motor Company—the New York Central Shops—the American Optical Company—seemed like fairy edifices of steel and glass beside the older, solidier types of previous years. They were industrial greenhouses, sunlit from floor to ceiling, and the centers of unequalled efficiency and safety.

Discussion of Fenestra, of course, outran acceptance. Tryout, education, persistent advertising, were the order of the day, as in every radical de-

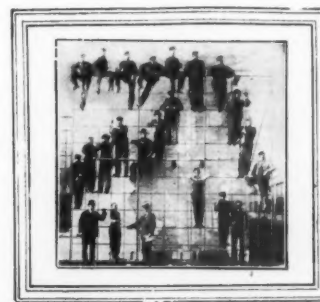
parture from beaten paths. Today, however, finds the *Saturday Evening Post* an unnecessary medium—the appeal to discriminating architects is more direct, and a substantial prestige has been acquired thro' actual service.

This Fenestra service means to the architect: low first cost to clients without upkeep expense—complete fire-protection for building and occupants—greater attractiveness of appearance—an installation no more expensive than wood where standard sizes are used; the assurance of maximum lighting and ventilation.

What Big Builders and prominent architects think of Fenestra will be told in succeeding issues. *Catalog "V",* completely describing the line, sent on request.

Detroit Steel Products Co.
Department 49 Detroit

THOMSON-CROOKER SHOE CO.
Roxbury, Mass.
Archts. & Engineers
Densmore & Le Clear
Boston, Mass.

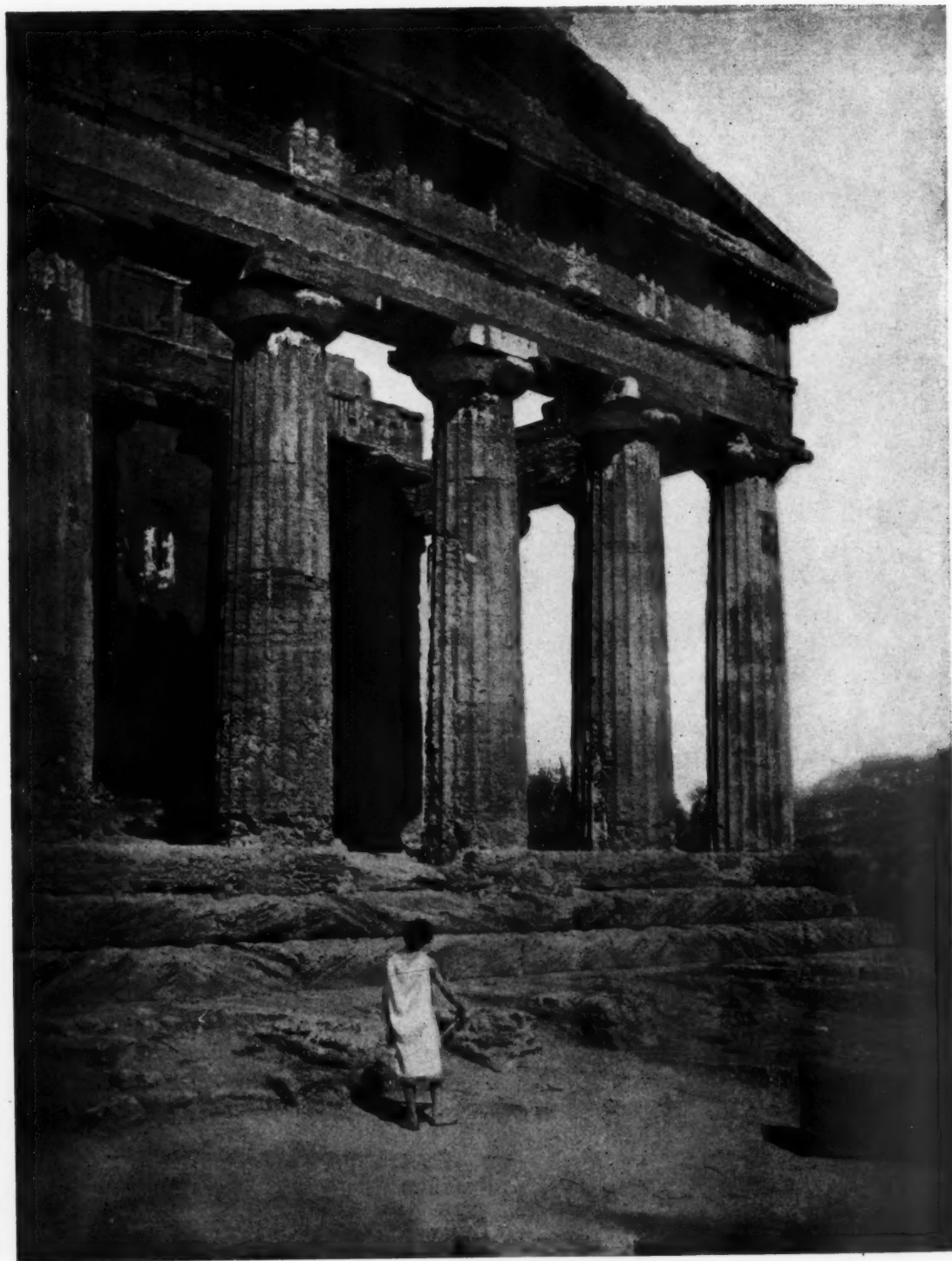


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THE AMERICAN ARCHITECT



TEMPLE OF CONCORD, GIRGENTI, SICILY