

THE AMERICAN ARCHITECT

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MARINE NATIONAL BANK OF BUFFALO, N. Y.

GREEN & WICKS, ARCHITECTS

THAT the providing of dignified and convenient structures designed primarily to afford necessary facilities for the transaction of business by the various financial institutions of this country has engaged the attention of many leading firms of architects, and resulted in some of the best work produced in recent years, will probably be readily conceded by readers of architectural journals. The reasons, or at least some of them, are not difficult to discover or hard to understand. In the first place the officials of a bank or trust company are ordinarily in a position that enables them to make a wise selection of an architect. Of course, there are instances where this has not been done but they are quite generally the result of personal feeling or prejudice, rather than of any inability to ascertain the actual conditions relating to the experience and architectural ability of the various architects under consideration. Second,—sufficient funds are usually available to make possible the selection of permanent and suitable materials of construction and finish, so that imitations and make-shifts can be quite generally

avoided. Third,—and of importance to the final result almost equal to the selection of the architect, is the fortunate fact that the men in charge of a building operation for a bank or other similar institution are usually of sufficient breadth of intelligence to realize that in matters architectural they are but laymen and as such should be guided almost entirely by the recommendations and suggestions of their architect. How much more frequently owners of other classes of buildings fail to appreciate their own limitations when considering the proposed plans for a given structure, the numberless nondescript

houses, stores, theatres and business buildings that form the bulk of our urban improvements bear harsh, even though silent witness.

Of course there are certain broad decisions that must be made by the client, in which the architect can assist but indirectly, even though they affect vitally the character of building that will be erected. For example, the bank officials alone can determine whether it is wiser to abandon the thought of revenue in the form of rentals from a portion of the pro-



CLOCK IN BANKING ROOM

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posed building and depend upon the added prestige which, it is sometimes argued, attaches to an institution that constructs a monumental structure solely to meet its own space requirements, to pay a return on the investment, or adopt the revenue producing type. Probably the decision depends upon a number of factors that vary with each separate institution.

rentable space that would result from a given expenditure on the one hand, and the character of monument that might be erected on the other, the value of which as a permanent advertisement and creator of favorable public impression, the banker would be expected to estimate.

In the case of the building under consideration, it was determined after some study to adopt the revenue producing type. The lot, which is entirely covered by the structure, is 80 by 200 feet in size, and faces on three streets. Of these Main Street, upon which the entrance to the building is located, is of greatest importance, being in fact the principal business thoroughfare of the city.

The skeleton of the structure is of steel resting on caisson foundations extending down to bedrock. The materials used in the construction of the exterior walls are granite to a height of seventy feet above the sidewalk and above that level red rough-textured brick and terra cotta. A copper cornice of moderate projection completes the composition in a satisfactory way, both as to form and color. The exterior treatment, taken as a whole, suggests the architecture of Florence during the renaissance period, and this feeling is particularly strong when the first story walls of rusticated granite pierced by a series of lofty arches with molded architraves and deep reveals, are considered. The frame surrounding the main entrance doorway, modeled by

James E. Fraser, sculptor, deserves special mention. The ornament selected is symbolical of the bank's name, and is executed with much character and feeling.

The entrance foyer extends entirely across the Main Street front. This feature strikes a new note in the treatment of an entrance for a bank and office building. It has been carried out in a broad and imposing way and gives the necessary transition of effect



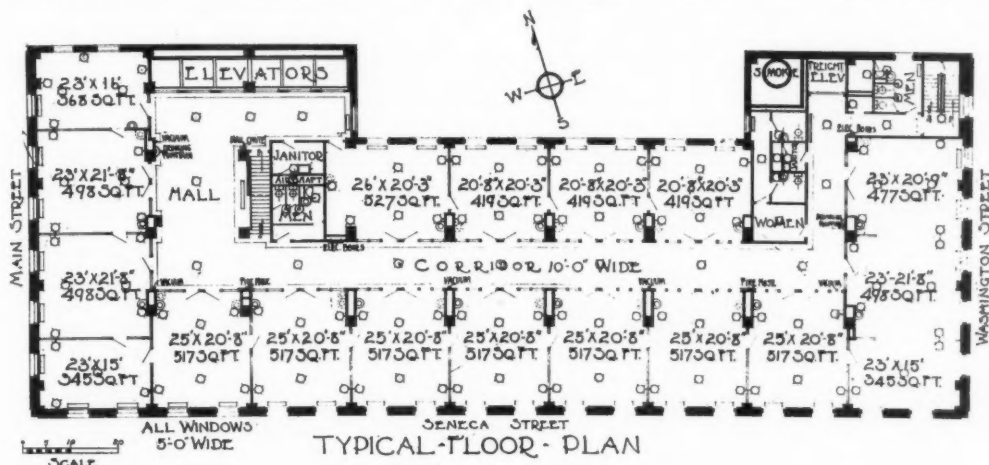
PEN AND INK SKETCH BY VERNON HOWE BAILEY

Among them may be mentioned, land value, shape and size of chosen plot, location, demand for office space, or space for suitable businesses in the locality, character of institution, i.e., size, age, etc., and the character of its clientele. As the values of the various factors are largely a matter of estimate and judgment, the architect can help to assign proper values by preparing tentative sketches to show the amount of

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between the street and the banking room proper. The outside wall is pierced by three high archways. Thus the renaissance proportions of the exterior are carried through into the foyer and dominate the whole treatment of the interior. The

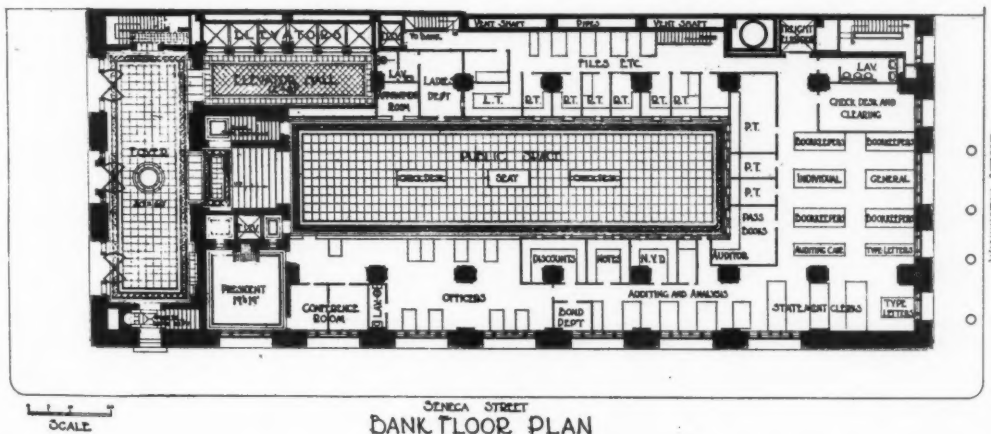
the entrance to the building, and is guarded by a pair of handsomely wrought iron gates. A flight of broad marble steps rising gently through an arched corridor, finished in Indiana limestone, with vaulted coffered ceiling of colored terra cotta, leads to the



interior walls are of Indiana limestone, slightly rusticated, and the architraves and moldings are carved. The ceiling is of colored glazed terra cotta, with deep ornamented coffers of the same tone as the limestone, with the ornament picked out in (Florentine) blue.

banking room level, which is some four feet higher than the floor level of the foyer.

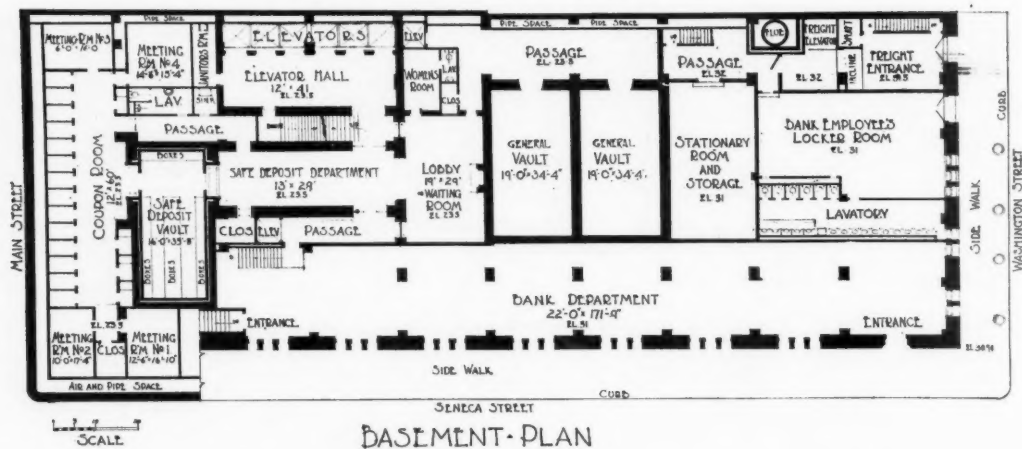
The banking room proper is 70 by 140 feet in area and forty-five feet in height. The exterior arcade was adopted as the key-note for the treatment of the banking room interior. The hackneyed marble



The elevator hall and main staircase open off the foyer at the north end. The staircase is executed in Tennessee marble and bronze and is reached from the foyer through wrought iron doors of Florentine pattern. The entrance to the main banking room opens off the foyer on axis with

column treatment, which seems to have enjoyed what many believe to be undeserved favor in the design of banks during recent years, was thus discarded in favor of one employing the pier and arch. The entire room is finished in Indiana limestone, with the exception of

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the counter-screen and ceiling. The Roman effect produced is one of extreme dignity. The counter-screen of the public portion of this room is of Botticini marble, the floor

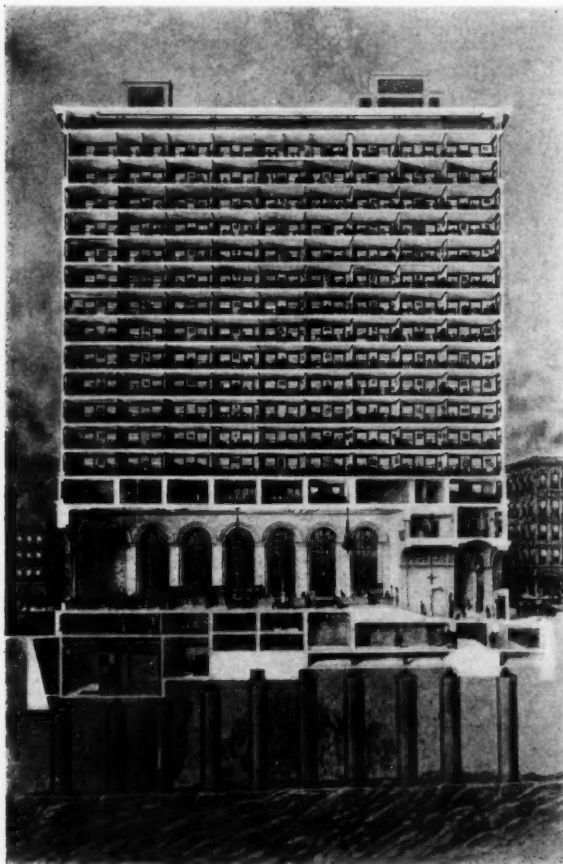
of gray Knoxville. The floors of officers' rooms and clerks' space are covered with cork.

Safe deposit, money and book vaults are located immediately under main banking room and include an unusually commodious and carefully planned equipment. The safe deposit department is approached from the foyer. The other vaults are approached from behind the screen in the main banking room, under the immediate supervision of bank officers.

The executive offices are ample in size, providing accommodations for all officers of the bank. A private elevator has been installed which serves the money vaults and the first story above the bank where are located a work room for clerks, a kitchen and the dining room for the employees of the bank.

The president's room, as is seen by reference to the plan, is located off the southwest corner of the main banking room. Its design is extremely simple but effective. The entire treatment of the room is in marble and plaster. No wood trim of any description is used.

The directors' room over the foyer is reached by a private elevator. This room, together with the lobby for the safe deposit department, is finished in Caen stone and marble. Throughout the entire interior of the bank, safe deposit department, and directors' room, the prevailing color tone is a warm gray.



SECTION

THE AMERICAN ARCHITECT



INTERIOR DETAIL



VIEW OF ARCADE

The building has been designed with a view to entirely eliminating combustible materials from the construction. As a consequence the window frames, sash, doors, and all trim throughout the building are of metal. Elevators and stairs are enclosed with metal doors and trim. The floors of the thirteen office stories are of marble and cement. As a result of the adoption throughout of incombustible materials for the construction and trim, this building is said to enjoy the lowest insurance rate of any structure of its size and class in the country.

The mechanical equipment of the building has been given particular study, which has resulted in unusual completeness of detail and practically noiseless operation. The building is in no way dependent for heat, light or power on outside service.

If one were asked to state the considerations which seemed to have dominated

in the design of the building and the selection of materials of construction and equipment, there would probably be little hesitation, after going over the building as the writer has done, in replying that they were apparently three in number—appearance, convenience and permanence



PRESIDENT'S ROOM



WROUGHT BRONZE SCREEN, PRESIDENT'S LOBBY

The order of their importance in the minds of the architects would perhaps be difficult to determine. No one has seemed to be given prominence at the expense of another. The result is, as might be expected—a building of unusual excellence from every essential point of view.

ART EDUCATION IN THE HOME

Mr. George H. Smillie, the artist-painter, recently addressed a letter to the editor of *The Tribune*. He argues for more advanced measures on the part of art institutions in encouraging in their school work the technicalities of manufacturing. His plea for a better education of the craftsman is, in a sense, identical with that of the Committee on Education of the

Institute presented at the Convention two years ago.

Mr. Smillie writes in part as follows:

"We painters are apt, I fear, to take ourselves too seriously and regard ourselves as 'all of it,' so confining ourselves, our school work and our exhibitions to displays mainly of pictures. In this way we have been furnishing only a sort of 'top dressing' to the culture of art taste, while we need to dig deeper and get at the roots of the matter. Then would art pervade the atmosphere of our daily life; our annual exhibitions, which we complain are neglected, would take hold of the masses and he would have established the 'salon' as it is known abroad, with its varied displays of painting, sculpture, architecture, glass, decoration and designs generally for the applied arts."

THE CURRENT ARCHITECTURAL PRESS

The leading article in *The Brickbuilder* for April treats of the Private Library, and is written by Mr. H. T. Bottomley. The author discusses the topic from the point of view of design and has illustrated his text with a number of dignified examples of libraries old and modern. Part IV of a series on "Architectural Renderers" appears in this issue, and is devoted to an analysis and illustration of the work of J. André Smith. A reproduction of an etching of Robin Hood's Bay is to be particularly commended.

The Chapel of the Intercession in New York City, Bertram G. Goodhue, of Cram, Goodhue & Ferguson (New York office),

(FROM ARCHITECTURE)



DEPARTMENT STORE OF LORD & TAYLOR,
FIFTH AVENUE, NEW YORK
MESSRS. STARRETT & VAN VLEEK, ARCHITECTS

architect, is perhaps the most important subject chosen for illustration. This commendable example of ecclesiastical work does not suffer by repeated presentation in the architectural press. The present instance fails to offer anything not heretofore shown, nor does Mr. Montgomery Schuyler's article direct attention to any

features that are not obvious to the architectural reader.

A subject of more current interest, very fully illustrated in this issue, is the Seaside branch of the Widener Memorial School, at Long Port, N. J., designed by Mr. Horace Trumbauer.

This is an excellent adaptation of Georgian motives, and shows the decorative

(FROM ARCHITECTURE)



MAIN FLOOR, DEPARTMENT STORE OF LORD & TAYLOR, FIFTH AVENUE, NEW YORK
MESSRS. STARRETT & VAN VLEEK, ARCHITECTS
(Copyright, Johnston-Hewitt)

value of modern brick when used with intelligent restraint. Further examples of good brick design are shown in a series of farm buildings on the estate of Percy R. Pyne, Esq., at Bernardsville, N. J.

A school building in Cincinnati, O., Messrs. Garber & Woodward, architects, a church at Rochester, N. Y., by Messrs. Gordon & Madden, and a brick house in Hartford, Conn., designed by Messrs. Smith & Bassette, complete the illustrations of an interesting issue.

An added article by Mr. Albert Kelsey entitled "The Professors and the Profession," revives interest in a discussion held during a recent meeting of the Philadelphia Chapter on the relation of the profession to the schools. It discusses the trend in architectural education at the universities and debates with much logic certain suggestions that it is believed will tend to give better direction to the present courses.

A feature of the April issue of the *Journal of the American Institute of Archi-*

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tests, is the illustration in color of a series of archaeological paintings by David Roberts. Part III of a series on "Architectural Draughtsmen" appears in this issue, and describes the life and work of Louis Haghe. Mr. J. H. Dulles Allen makes a well sustained plea for color in architecture. The subject is one that merits careful consideration by every architect.

A criticism of the action of the United State Government in the erection of billboards is made by Mr. Horace McFarland. That his statements are fully justified,

(FROM THE ARCHITECTURAL RECORD)



CHAPEL OF THE QUEEN OF ALL SAINTS,
BROOKLYN, N. Y.

MESSRS. REILEY & STEINBACK, ARCHITECTS

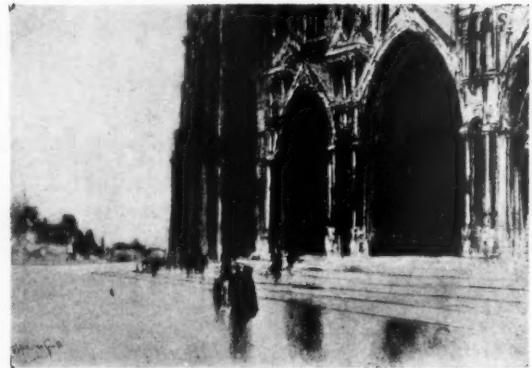
no one will doubt who has knowledge of the facts. Other articles in this issue, which is undoubtedly one of much value and interest to all members of the profession, without regard to Institute affiliation, are noted in our index on another page.

The International Studio for April contains several articles of professional interest to architects. "Light in Art," by M. Luckiest, treats of the proper method for the artificial illumination of works of art and points out errors in gallery lighting that have served to detract from the artistic value of objects exhibited. It is illustrated

with many examples that valuably supplement the text. Notes on important examples of modern stained glass windows are also of interest.

Mr. H. Baillie Scott contributes a well written article on "The Cheap (English)

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



THE GLORY OF CHARTRES

SKETCH BY F. HOPKINSON SMITH

Cottage," and adds a number of exterior views and floor plans of low cost cottages. England perhaps, in a larger degree than most other countries, presents interesting examples of this phase of domestic architecture. Mr. Scott's article has considerable suggestive value.

(FROM THE BRICKBUILDER)



FARM BUILDINGS, ESTATE OF PERCY R. PYNE, ESQ.,
BERNARDSVILLE, N. J.

ALFRED HOPKINS, ARCHITECT

Current exhibitions are reviewed in the usual authoritative manner, and the issue further contains much news and criticisms of work in the field of art that enables

(Continued on page 223)



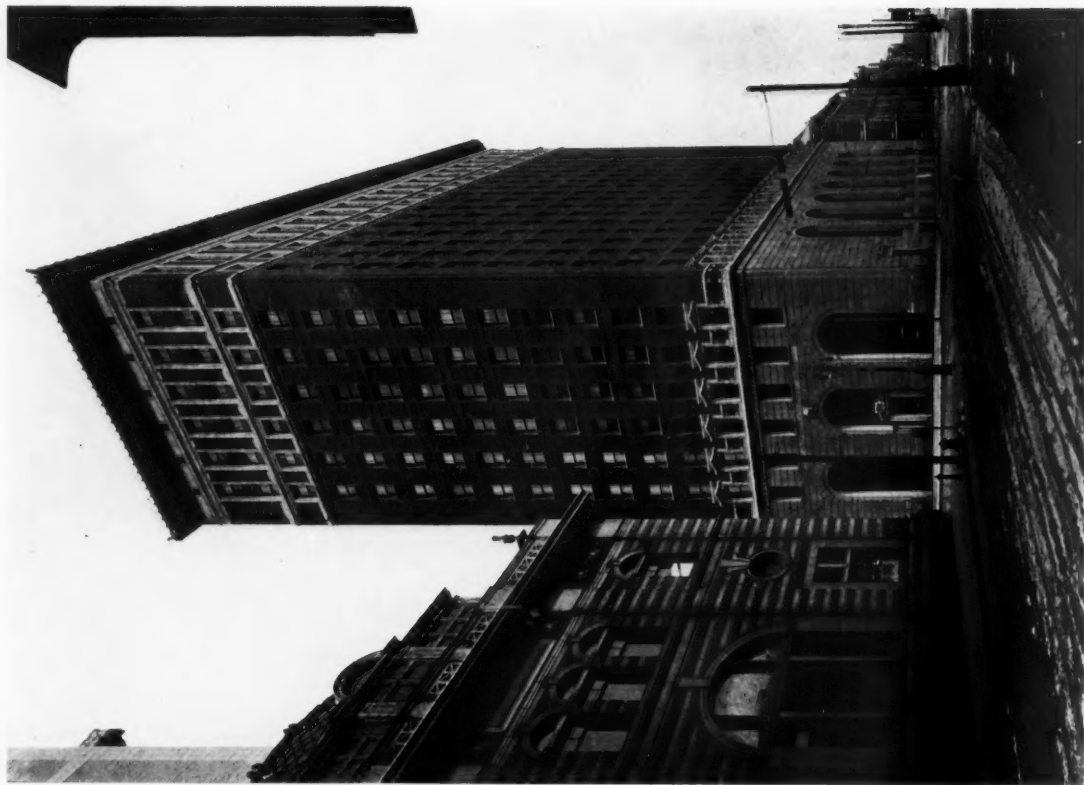


VIEW FROM SOUTHWEST

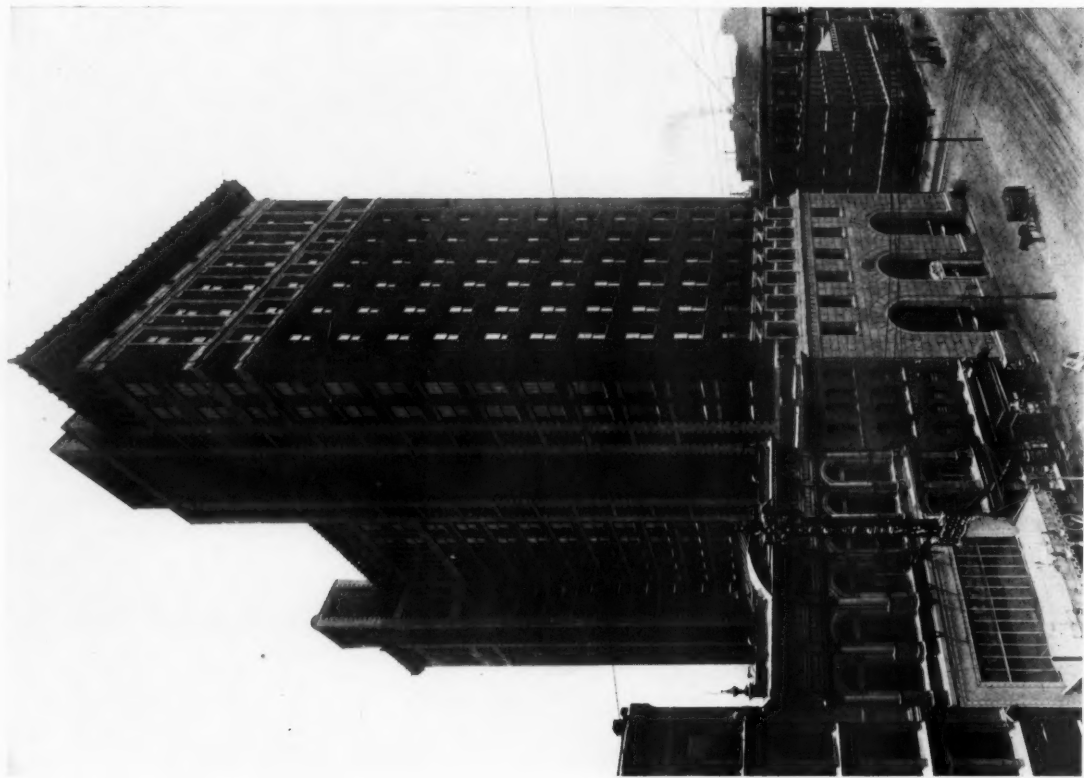
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VIEW FROM WEST



VIEW FROM NORTH

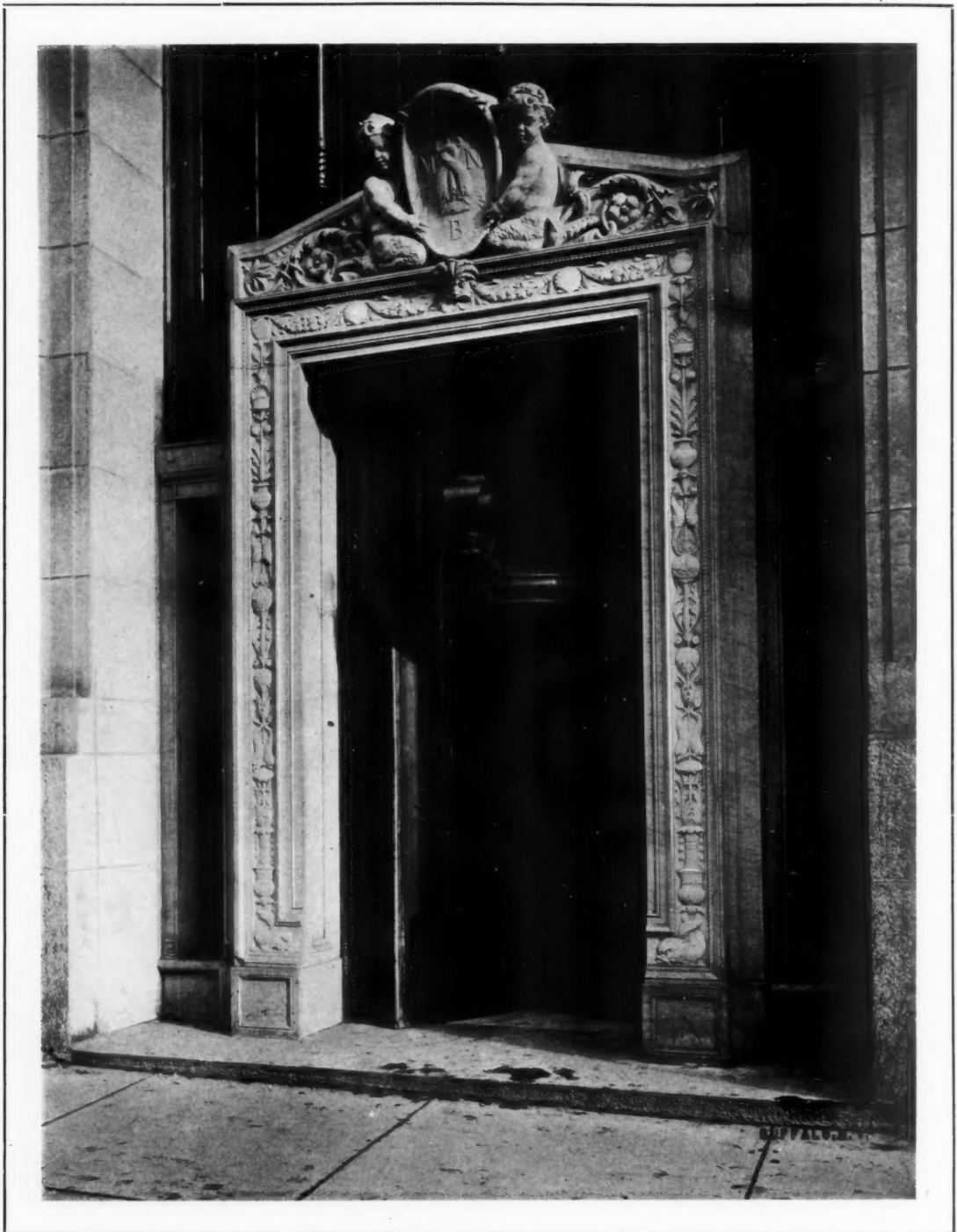
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DETAIL OF LOWER STORIES

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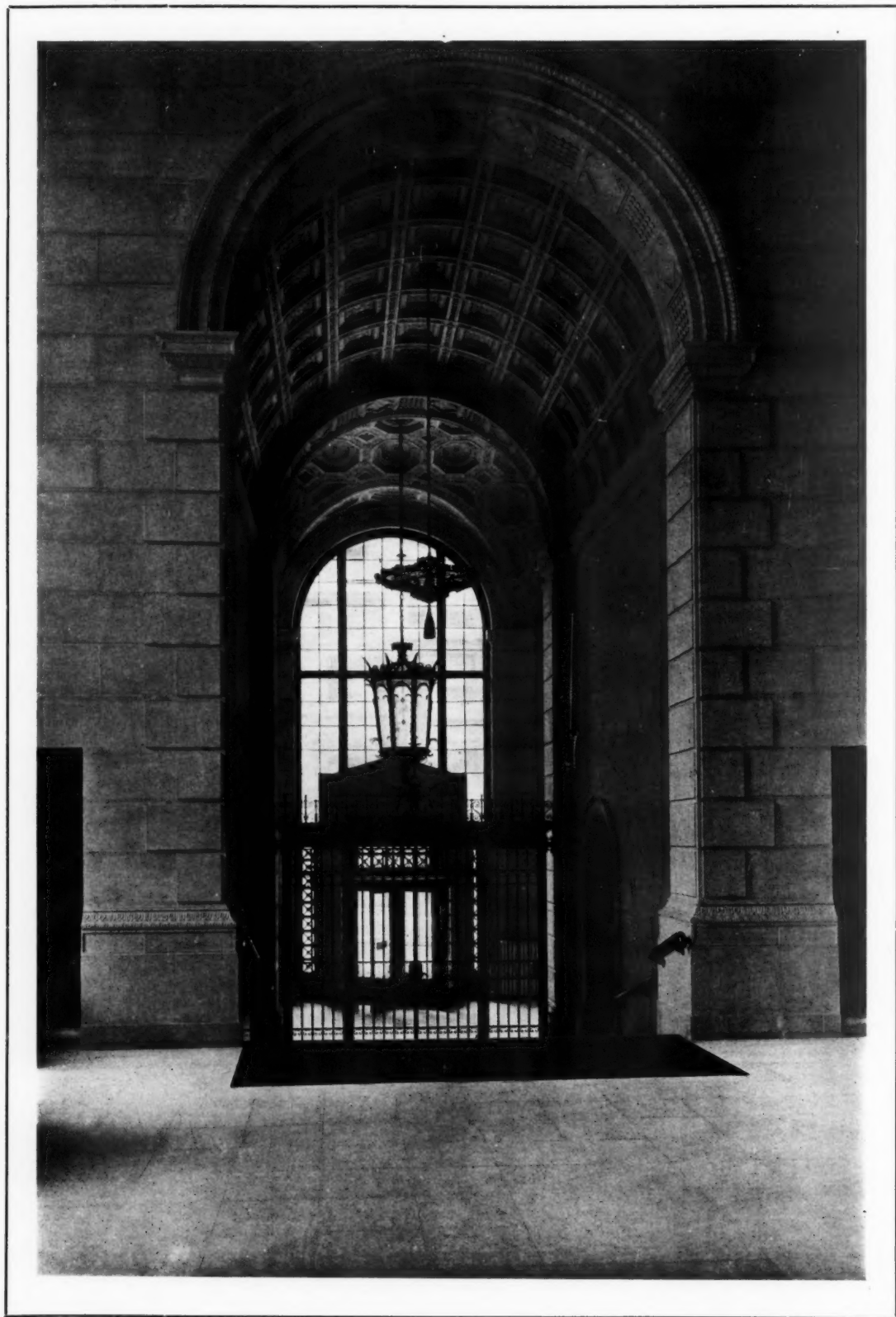


MAIN ENTRANCE

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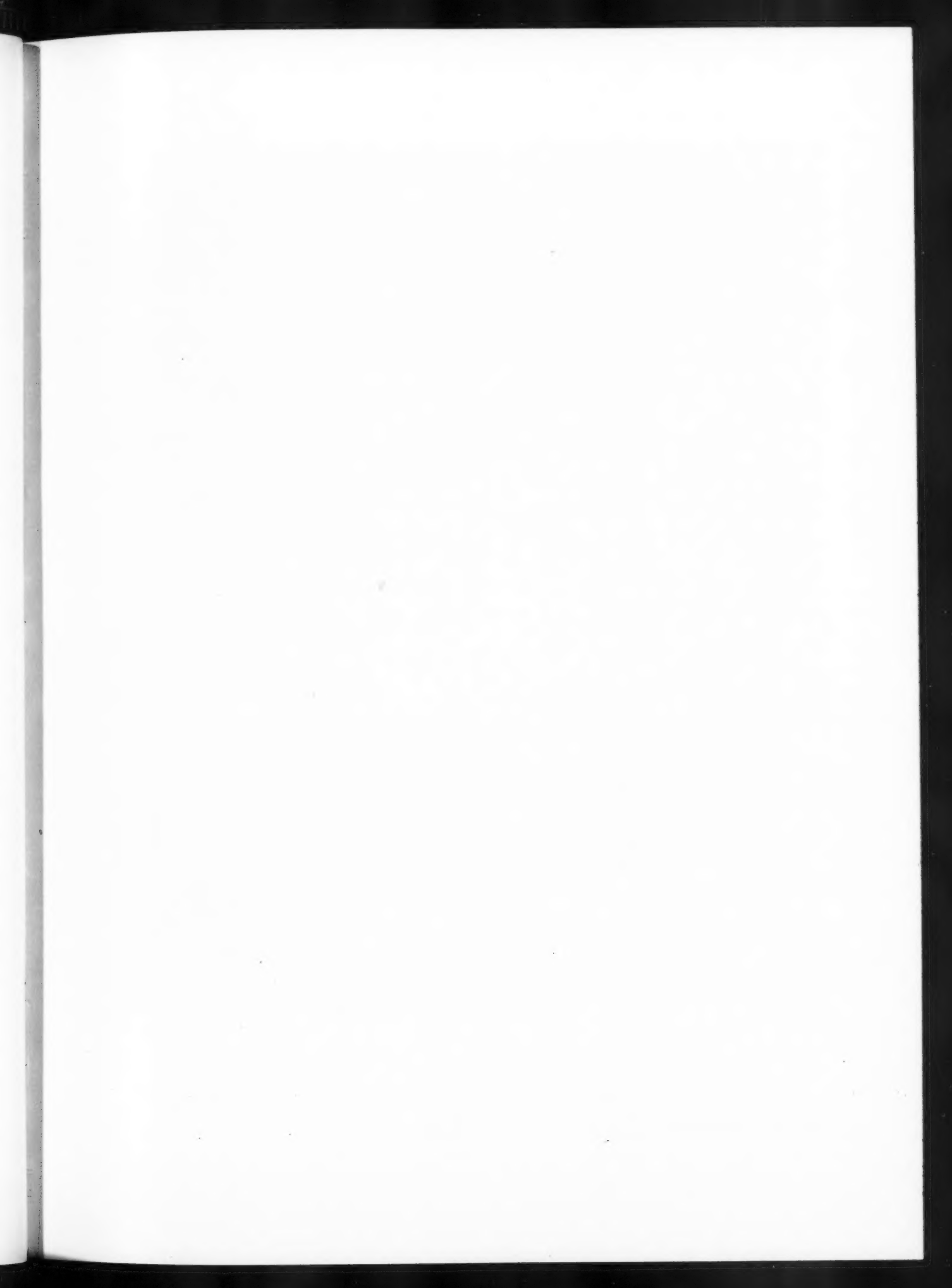




LOOKING TOWARDS FOYER

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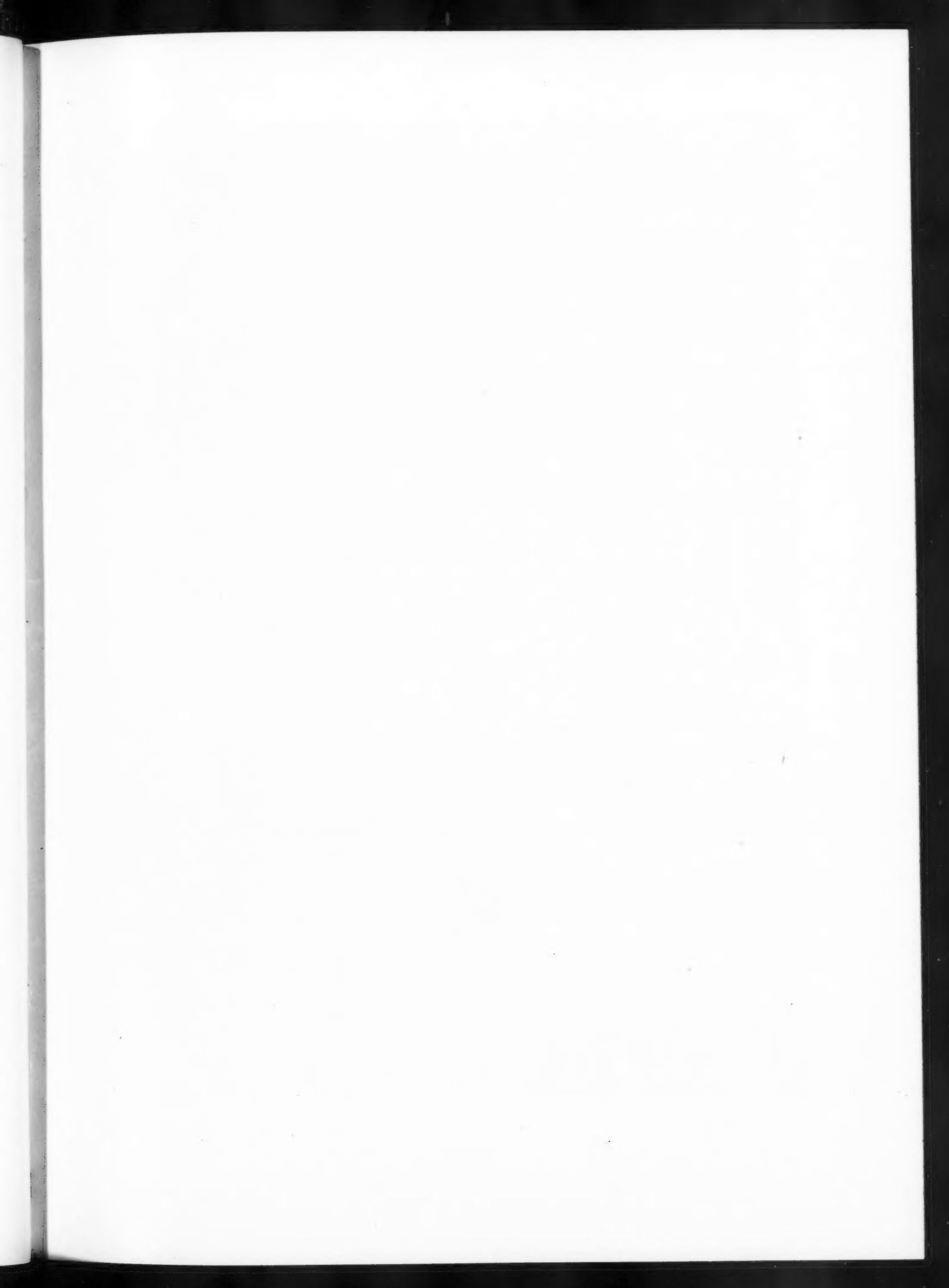


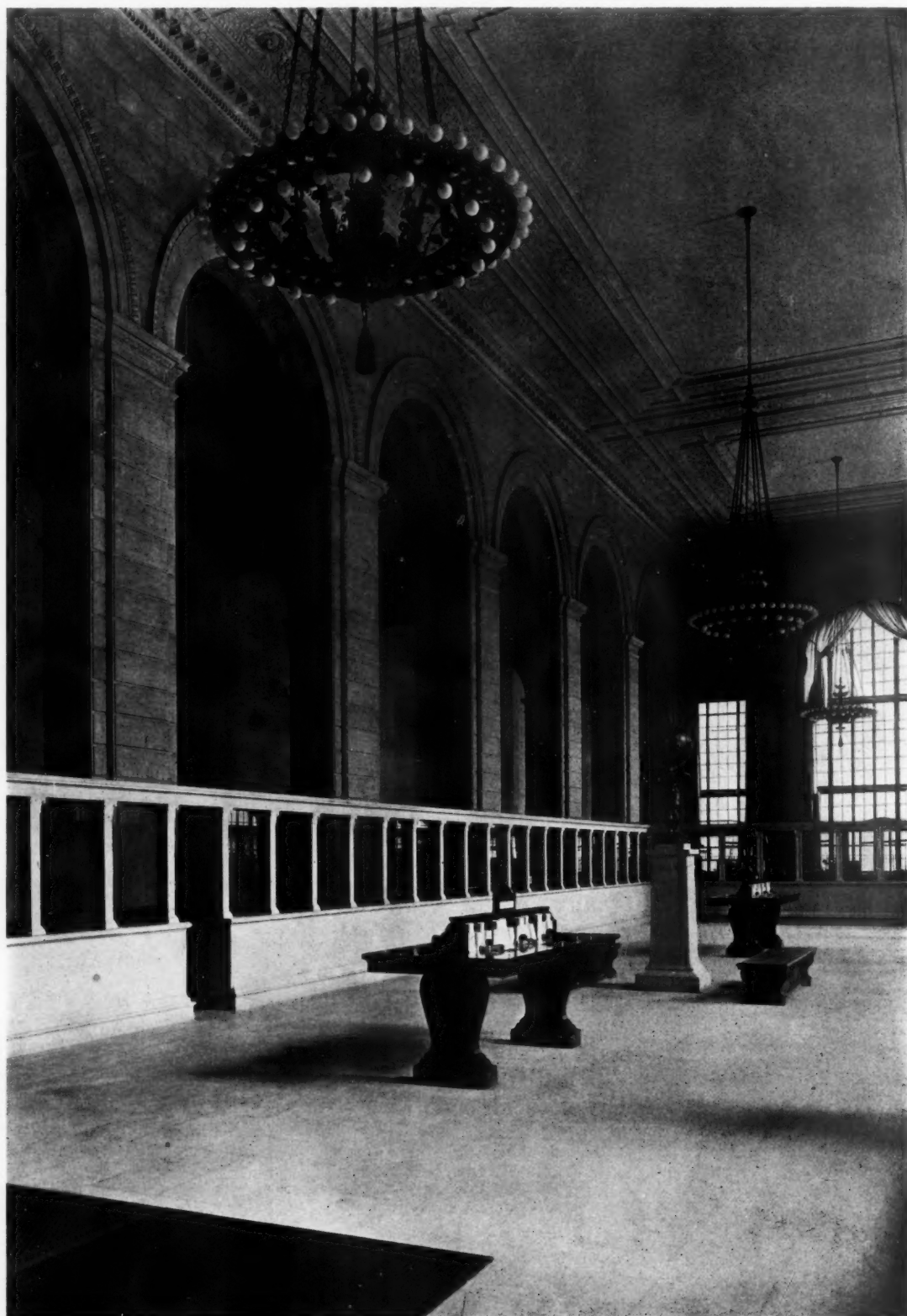


WROUGHT IRON GATES, ENTRANCE TO BANKING ROOM

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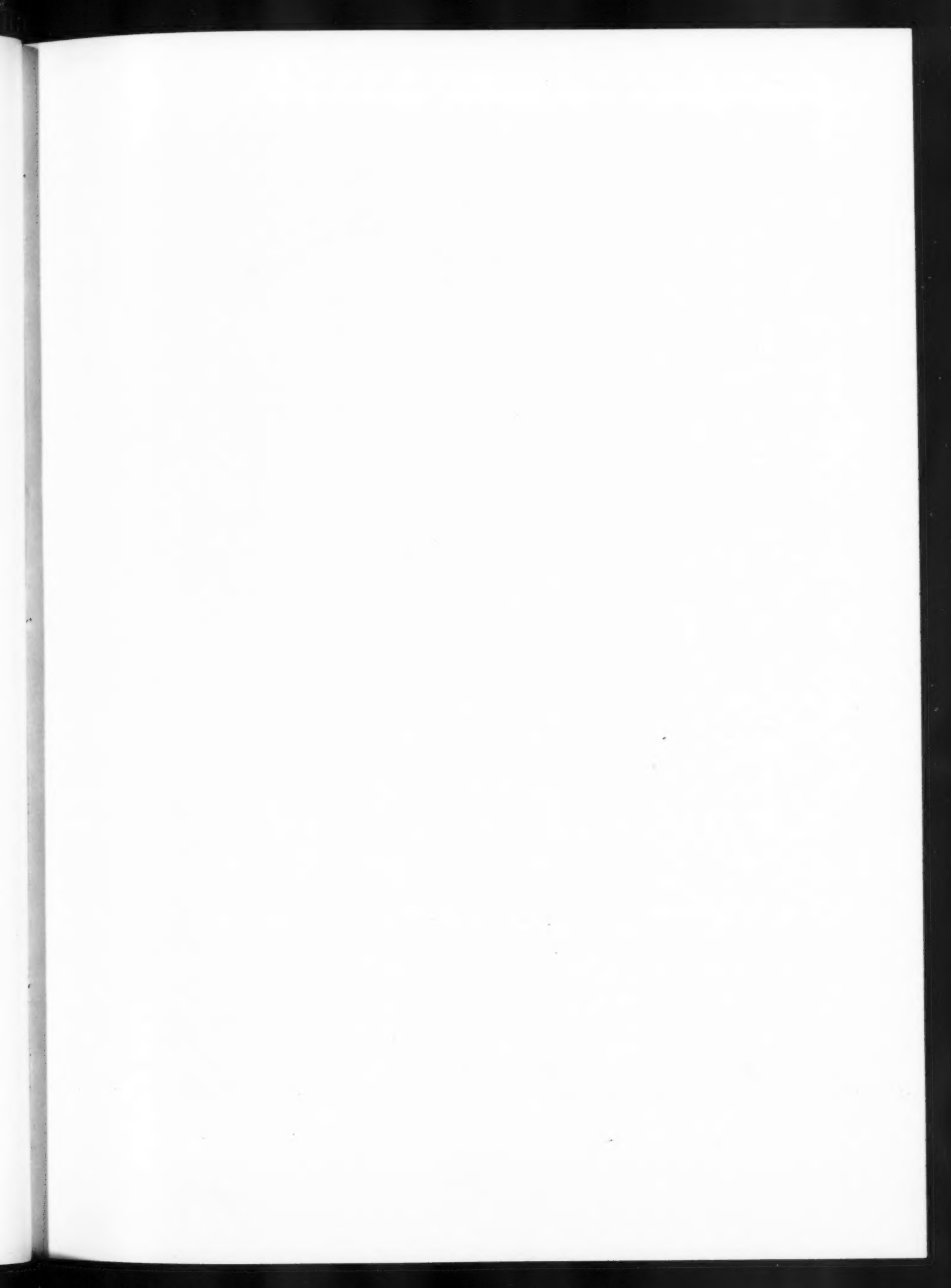


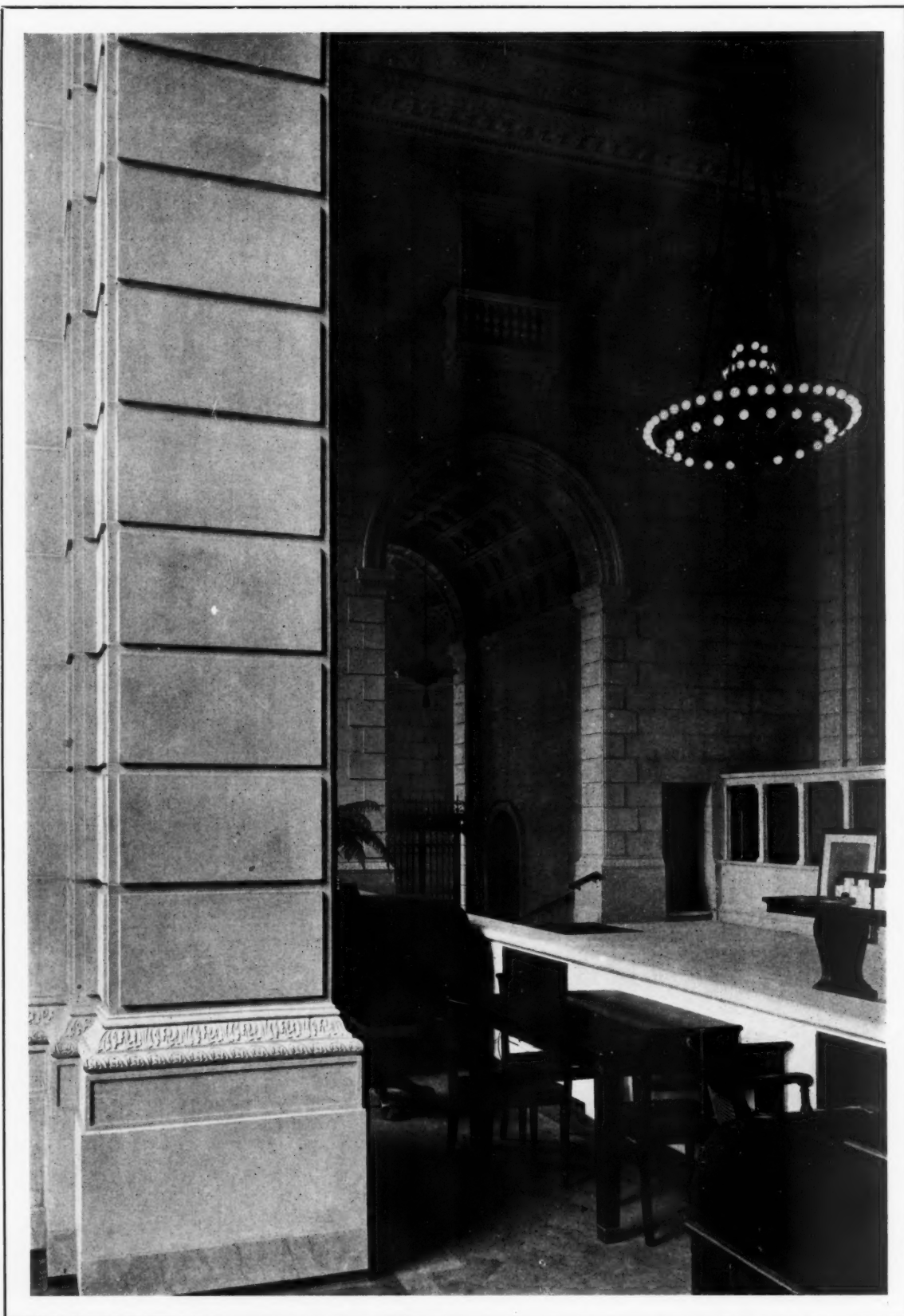


INTERIOR, LOOKING TOWARDS WASHINGTON STREET

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VIEW OF INTERIOR, LOOKING NORTHWEST

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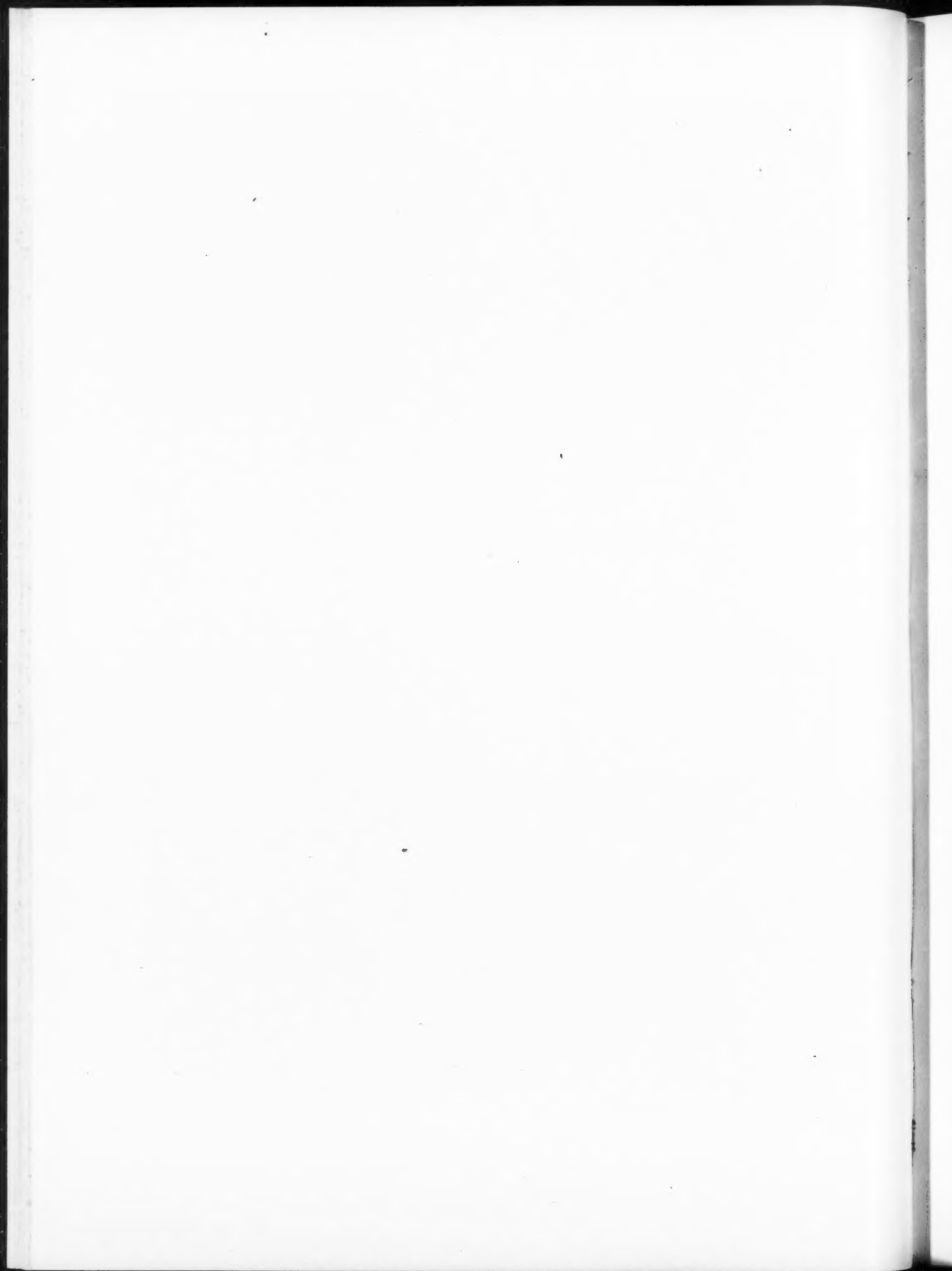
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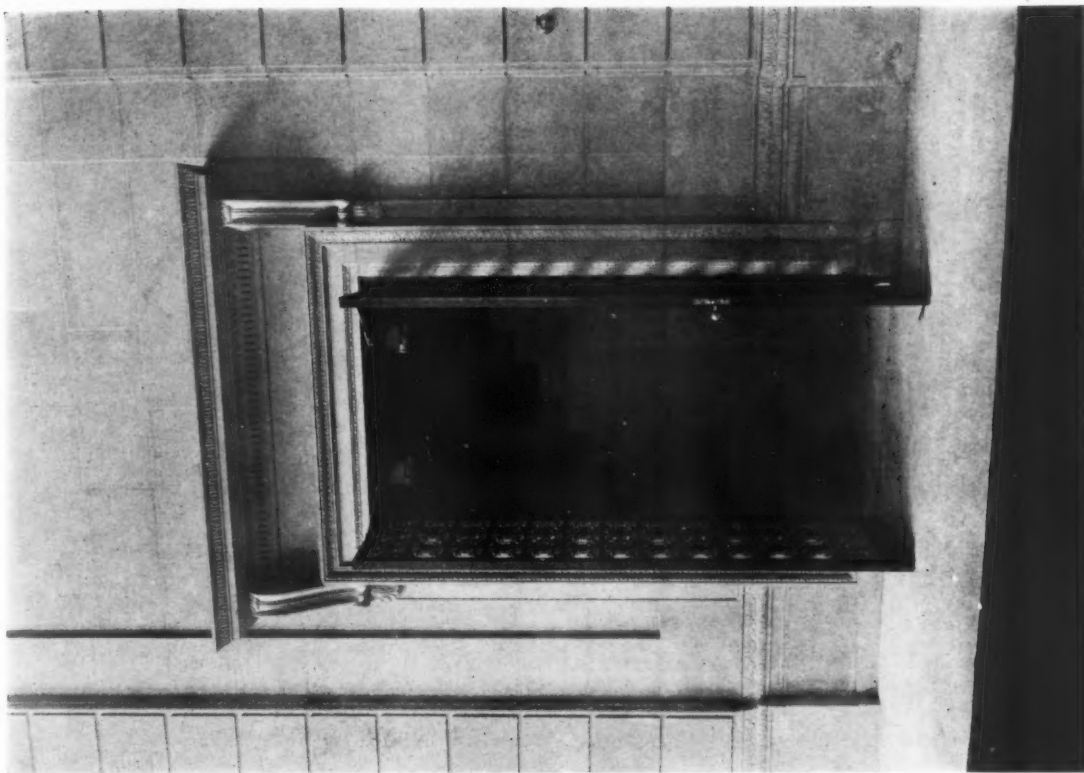
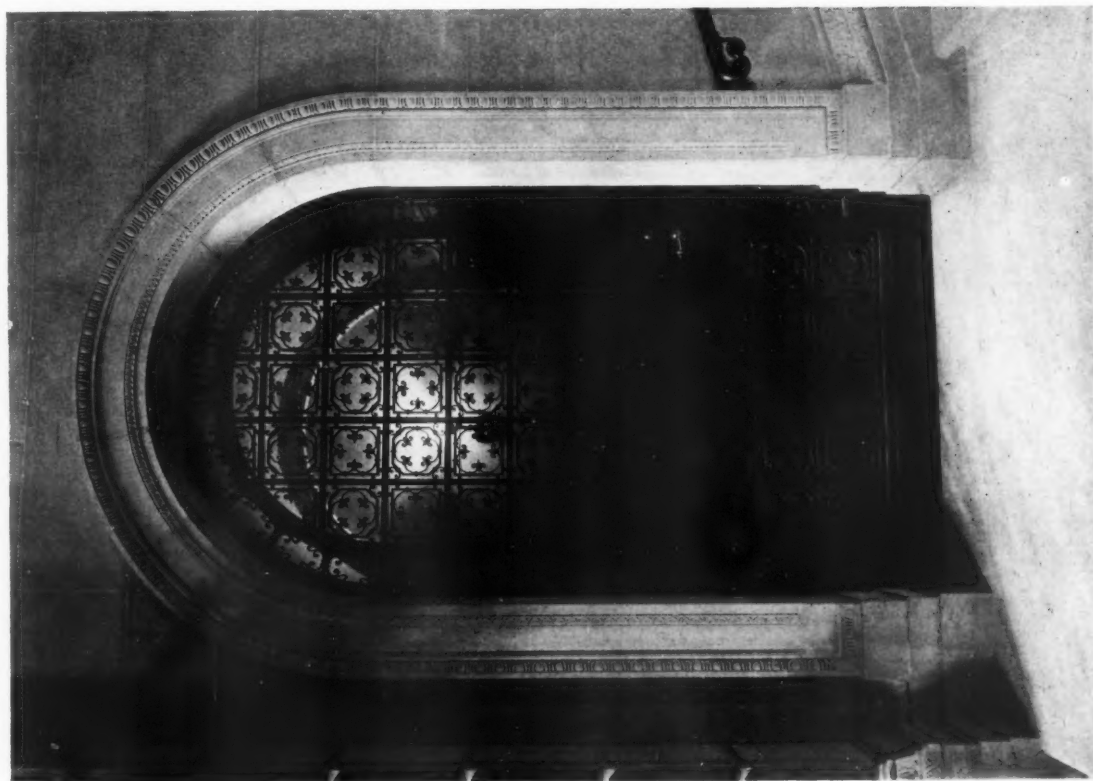


FOYER

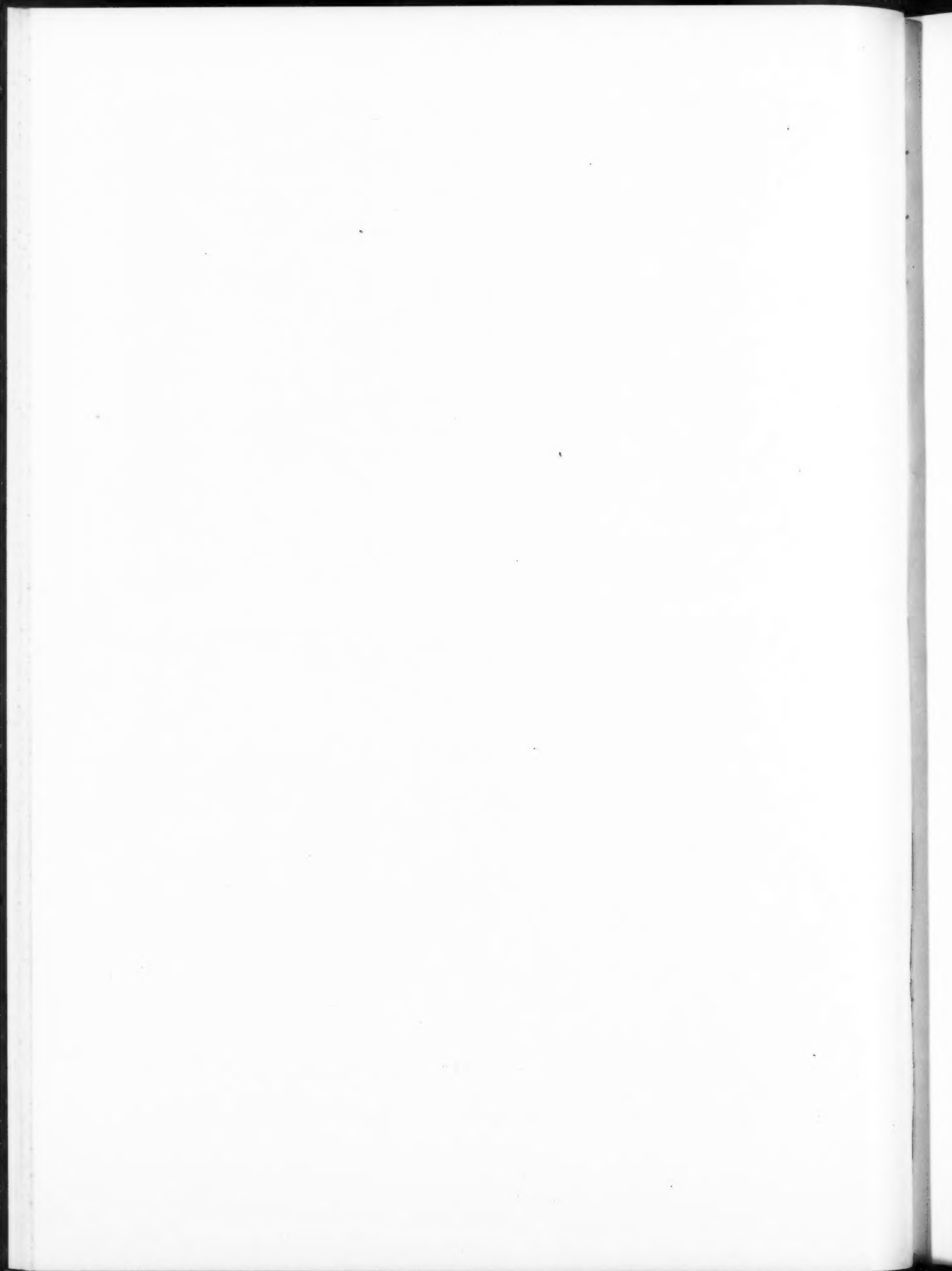
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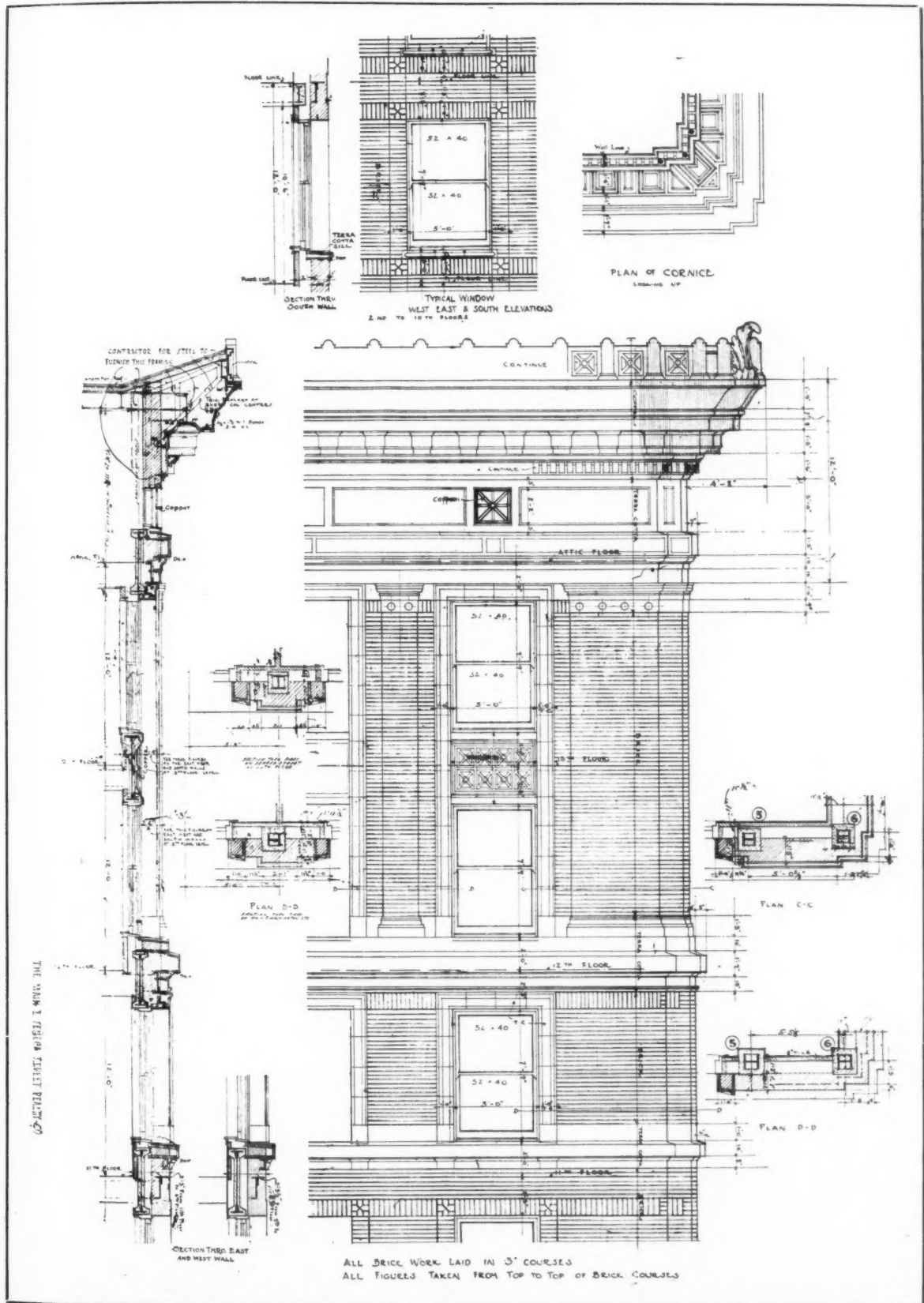
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DETAILS OF INTERIOR DOORWAYS
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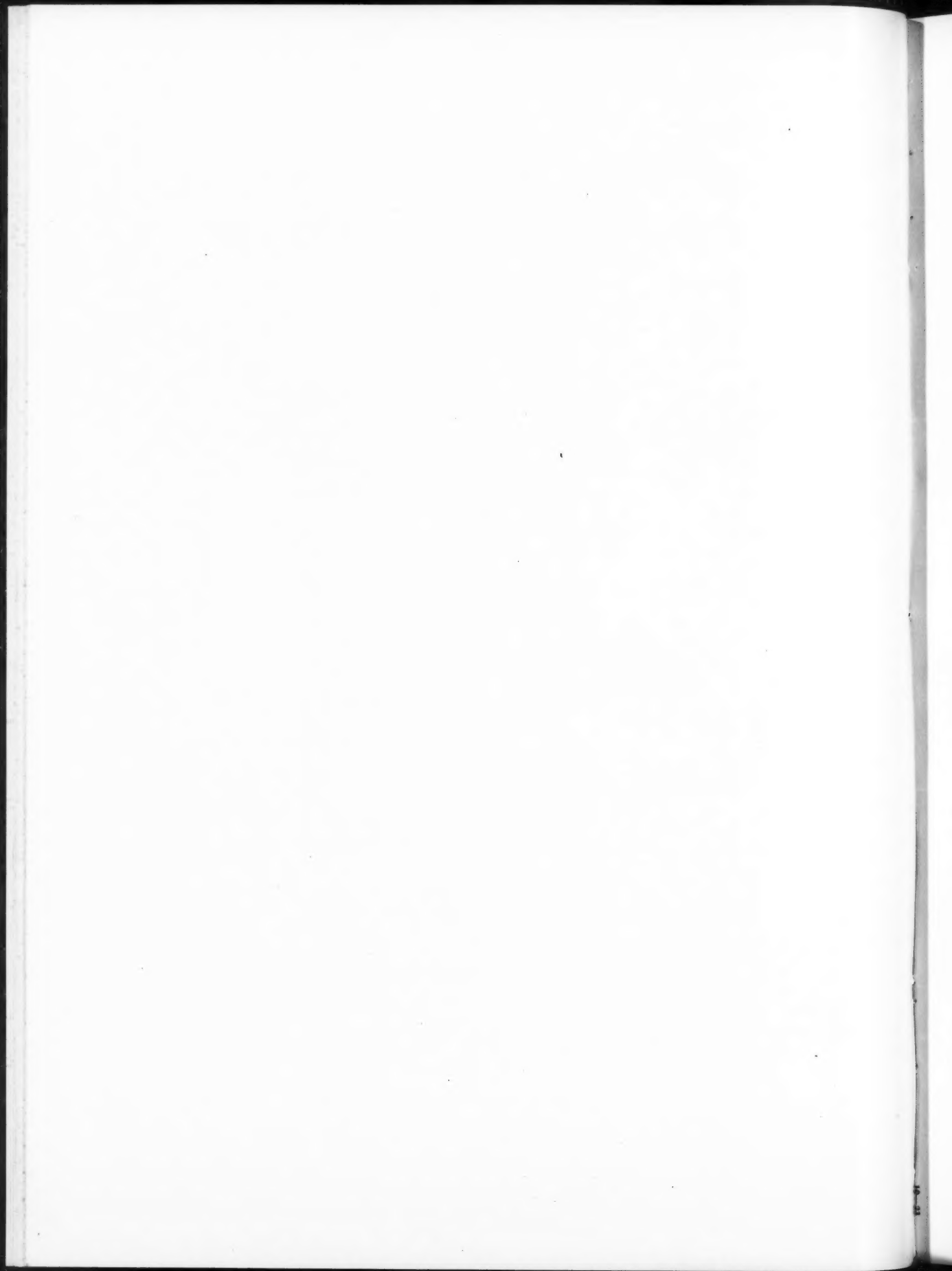




EXTERIOR DETAILS

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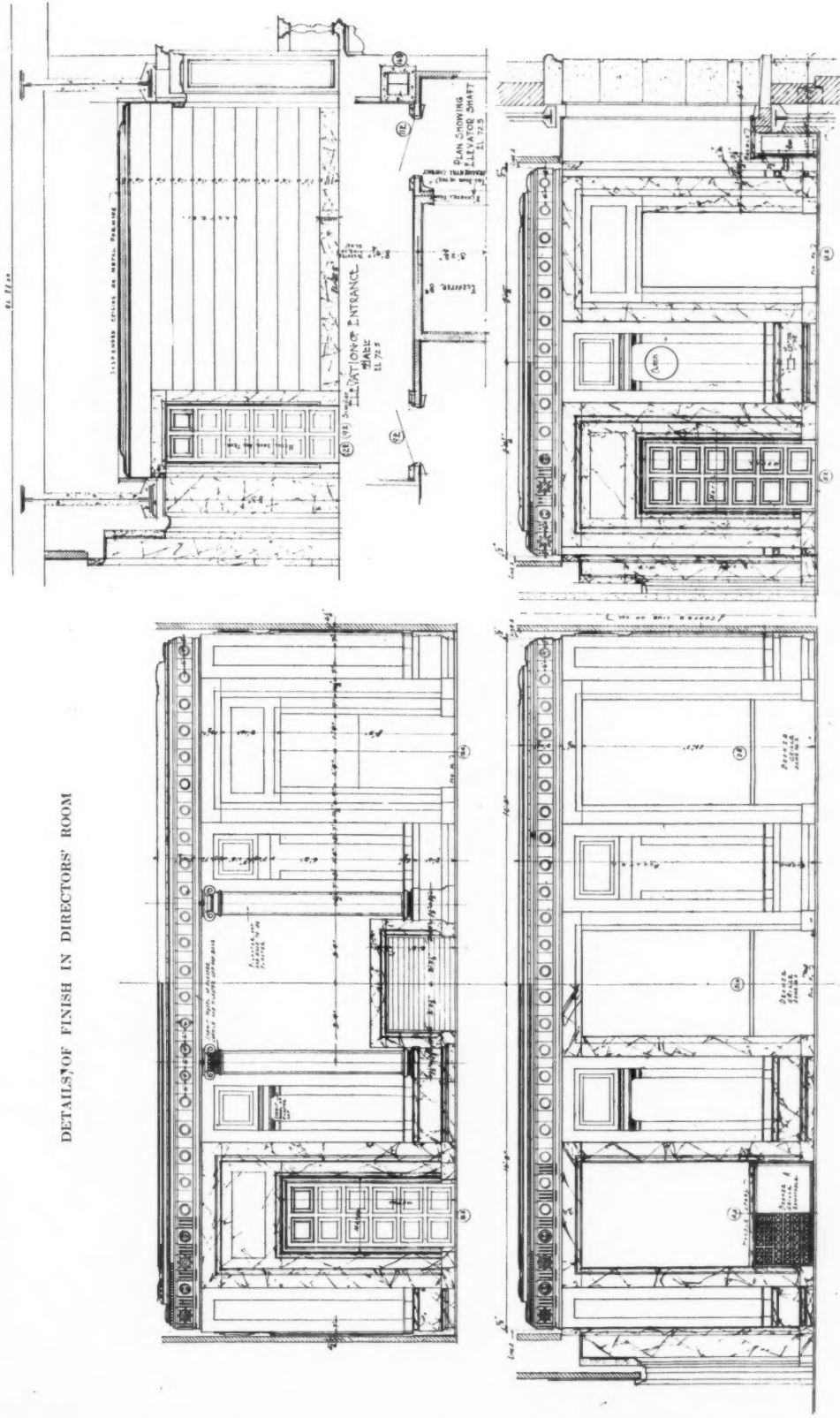


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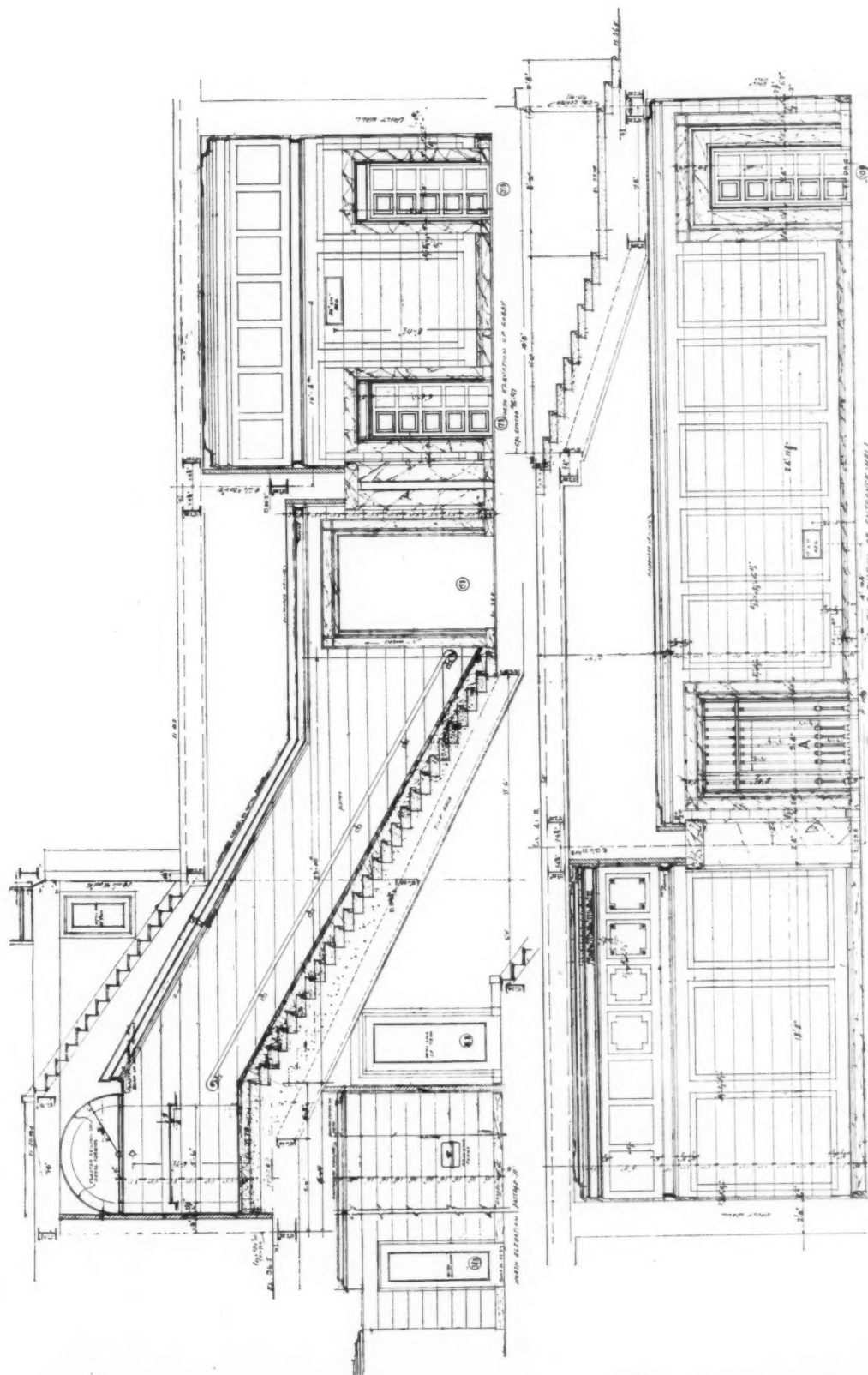
DETAILS OF FINISH IN DIRECTORS' ROOM



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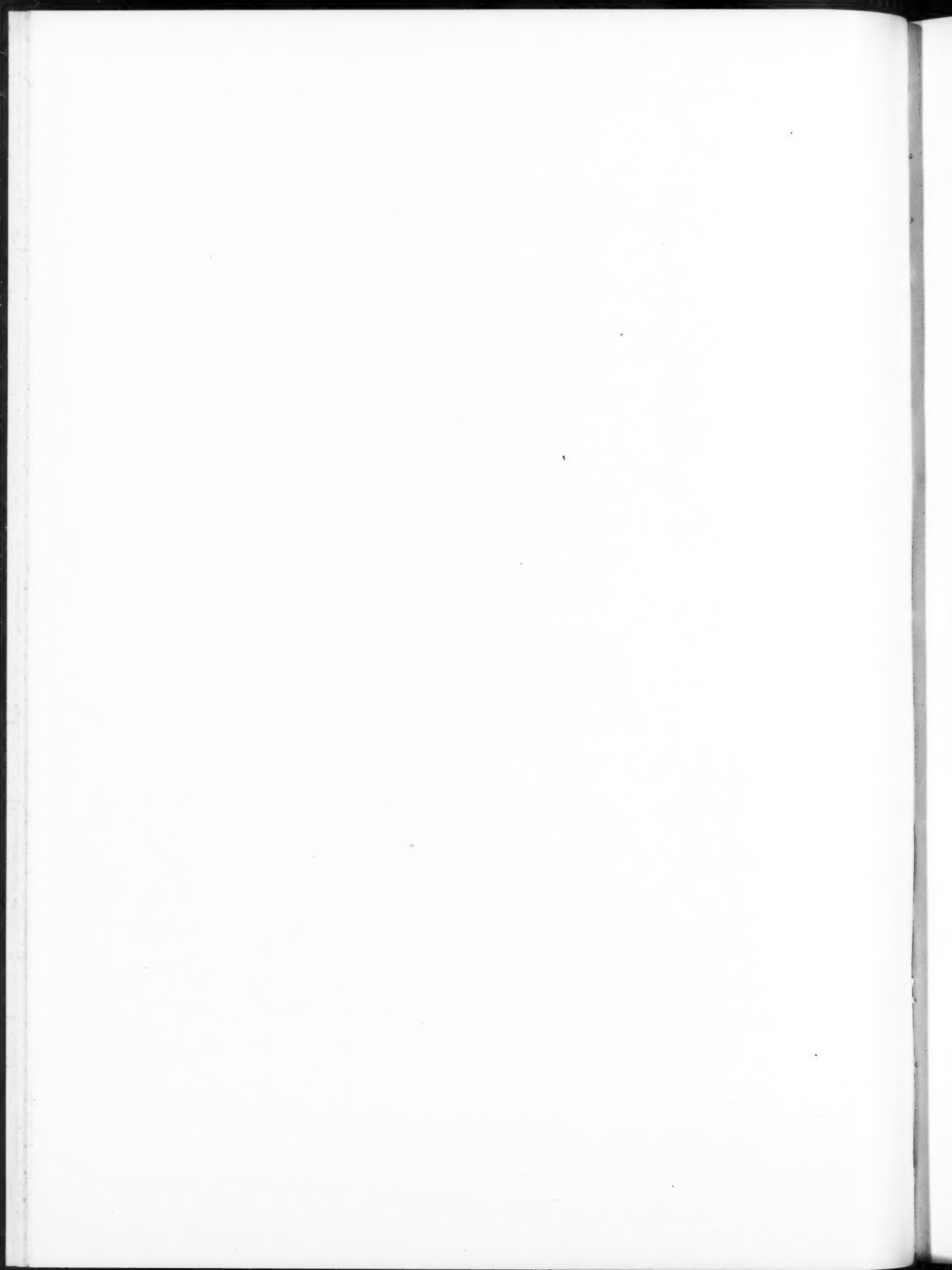


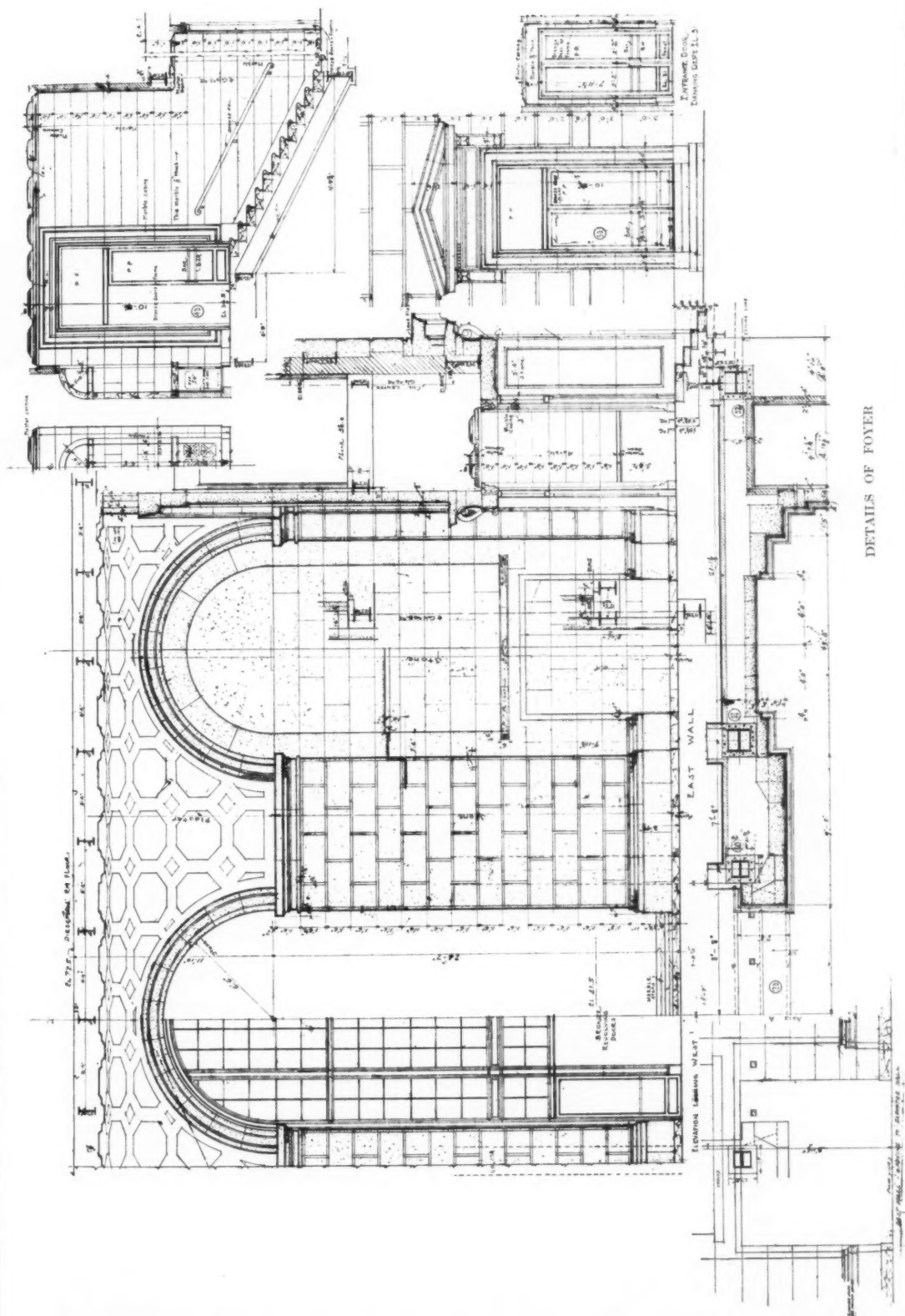


INTERIOR DETAILS

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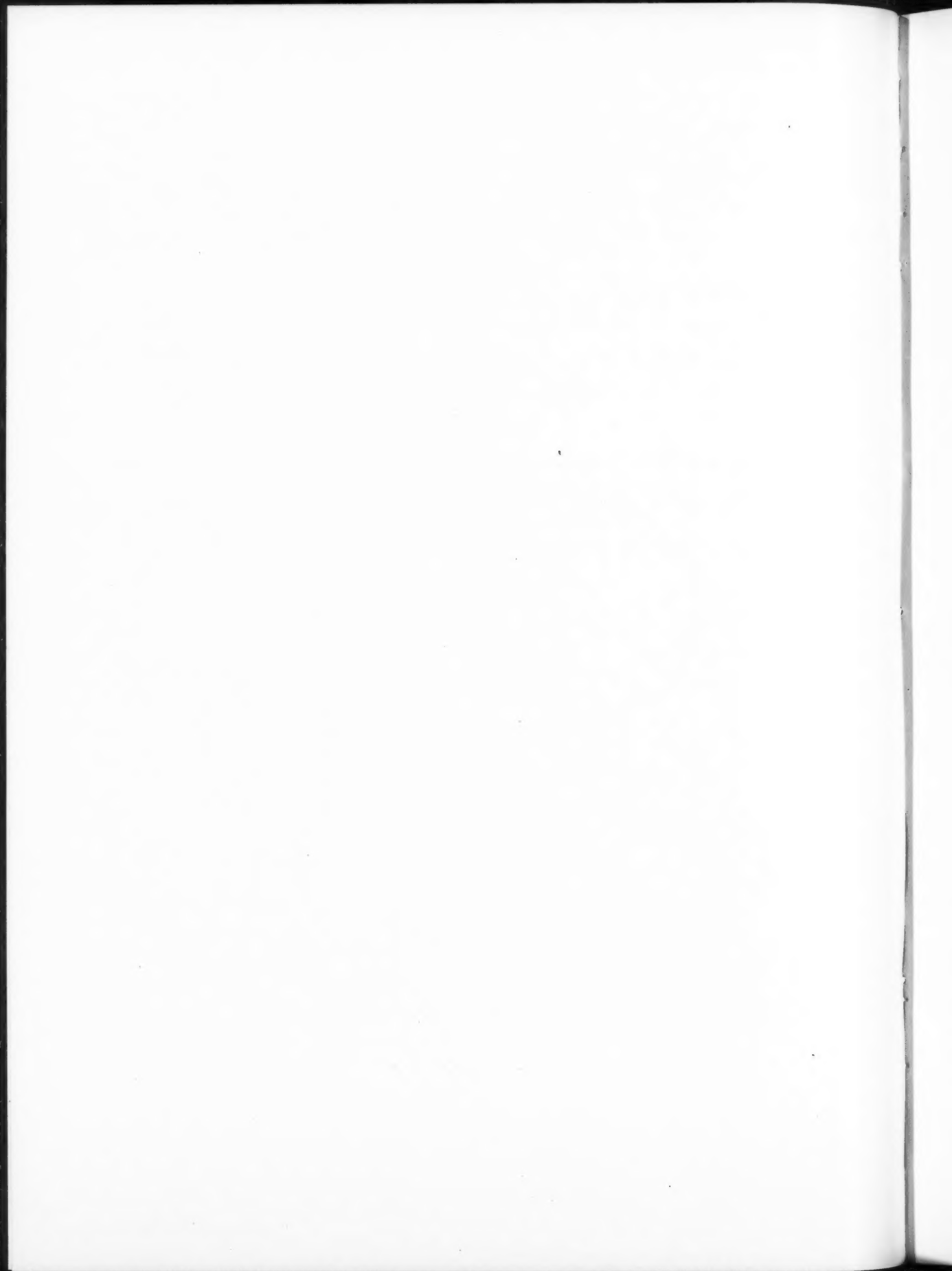
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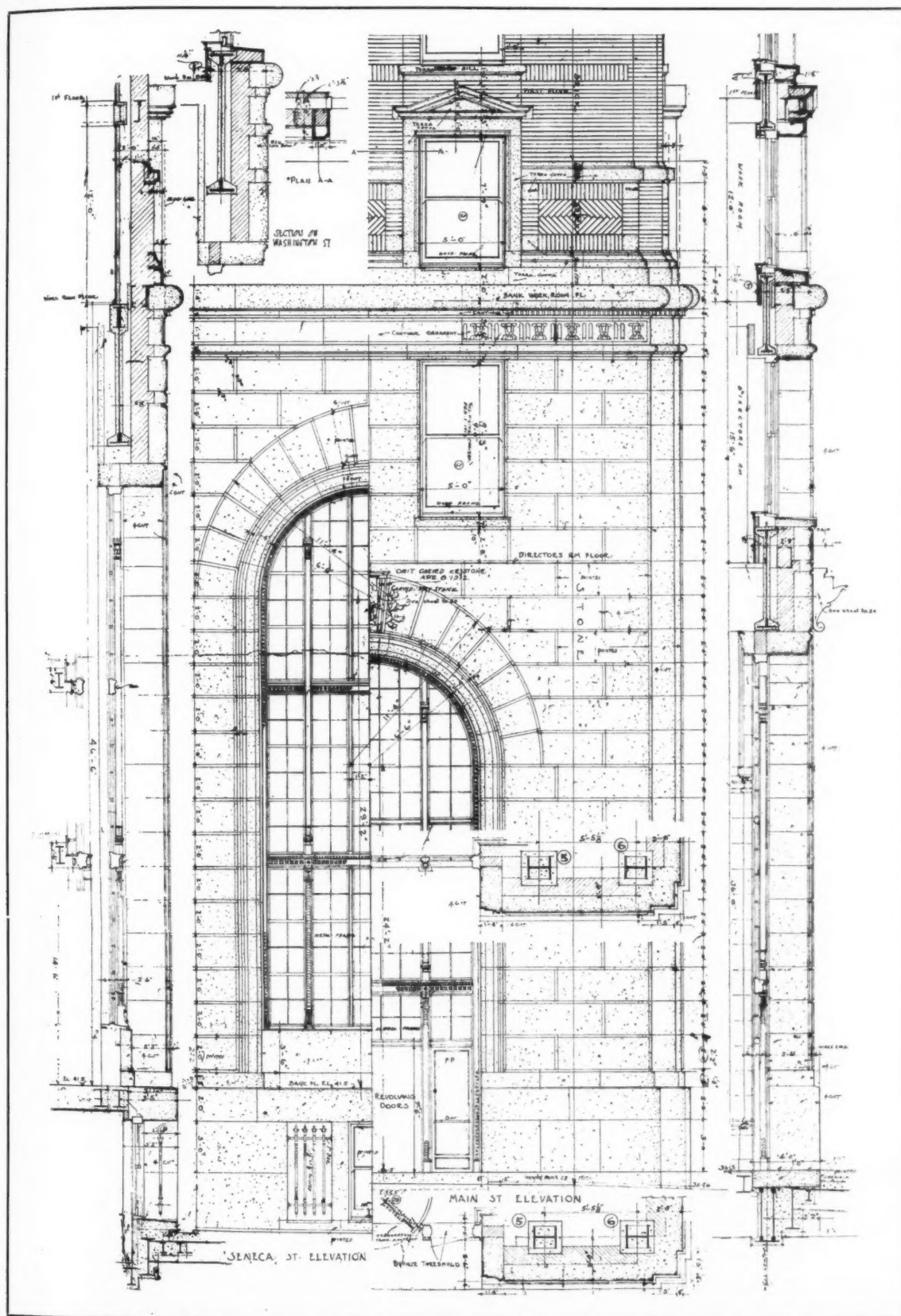




DETAILS OF FOYER

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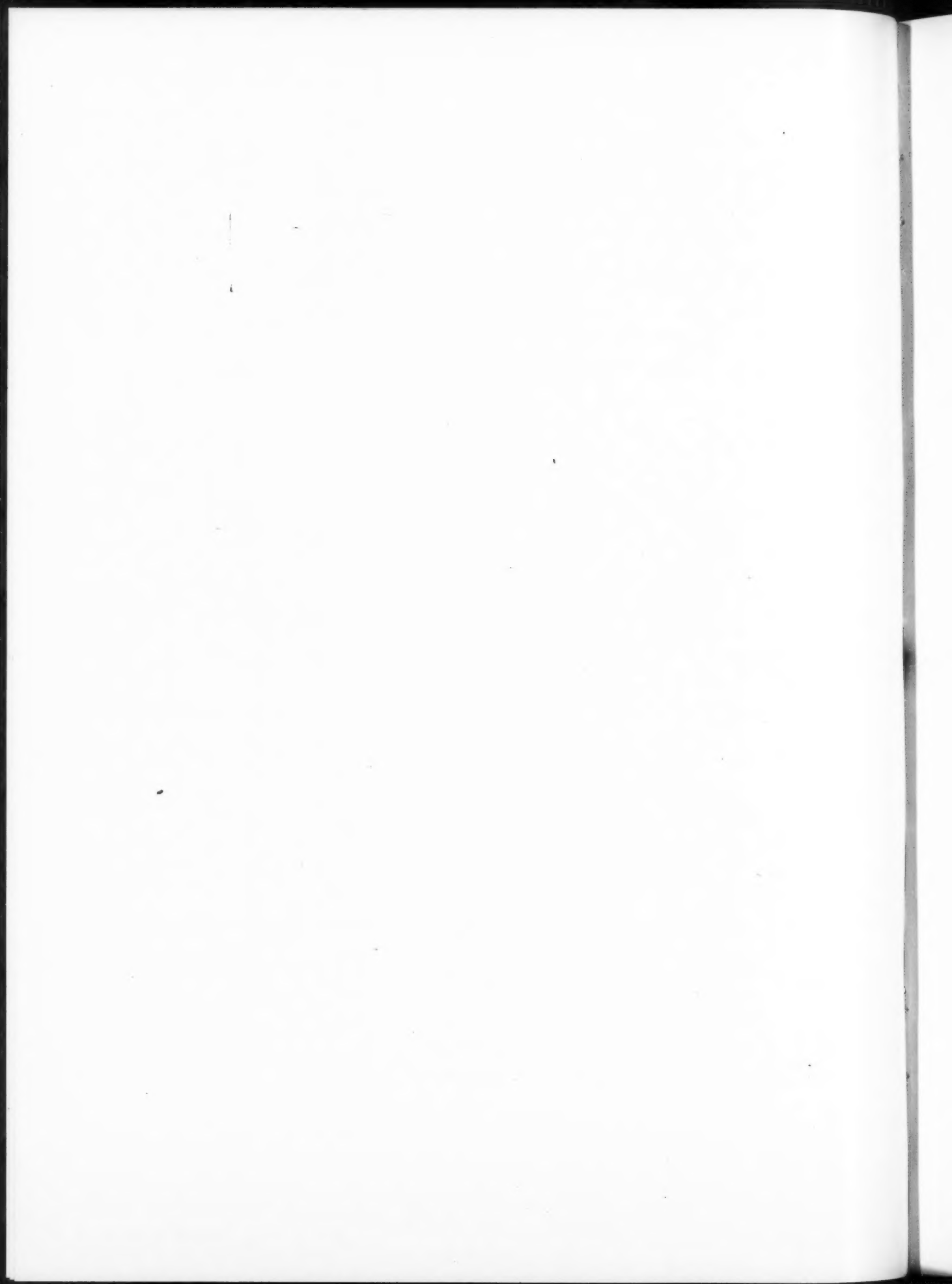


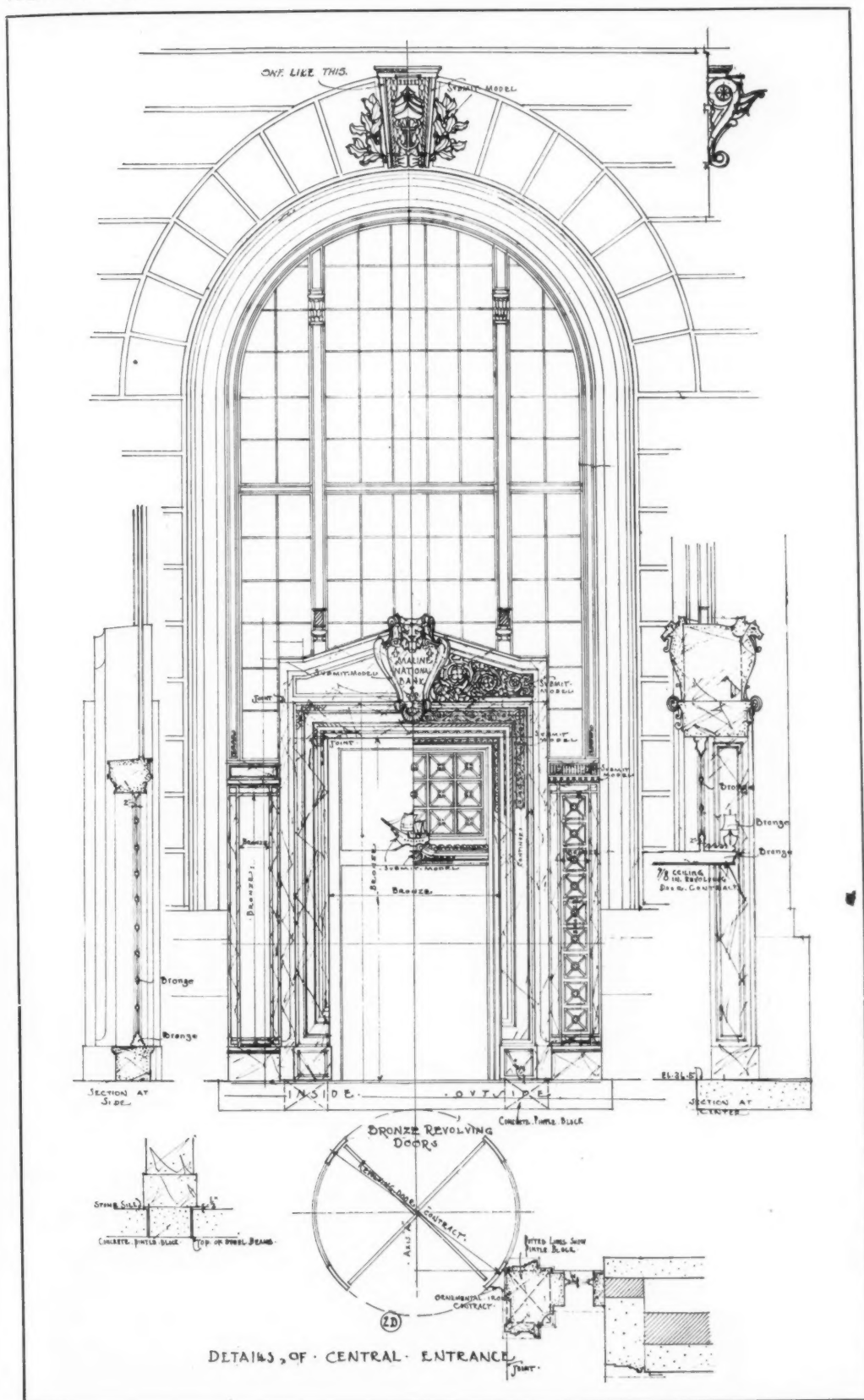


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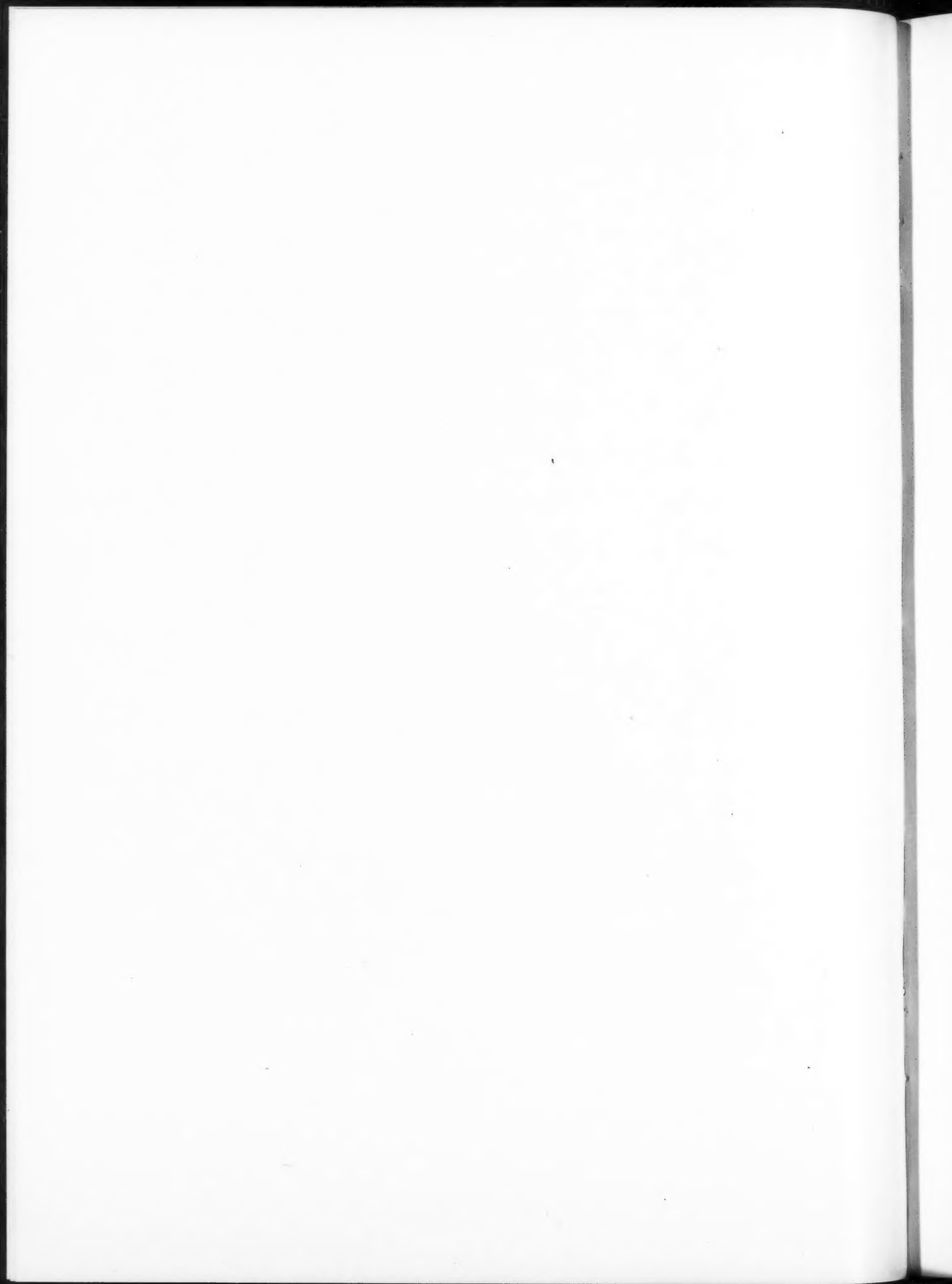
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A NEW DIRECTOR OF FEDERAL ARCHITECTURE

The committee recently appointed to standardize future Federal buildings throughout the country appears to be proceeding in a manner that can hardly inspire confidence in the wisdom of their course.

Since the repeal of the Tarsney Act the capacity of the bureau has been so severely taxed that already it is said to be several years behind in its work, a situation that is aggravated by the refusal of Congress to appropriate the necessary funds for increasing the drafting force.

As a means of remedying the present intolerable conditions the chairman of this new committee is reported to have stated—not that the drafting force would be augmented by a sufficient number of competent men to successfully cope with the situation—but that "there would soon be a good place paying \$8,000 a year for a first class business man who also knows architecture." According to the report the holder of the "good place," who it is proposed shall be a civilian, not under the civil service rules, will take precedence over the present Supervising Architect

of the Treasury, and will be responsible for all of the public buildings hereafter erected just as the Supervising Architect is now responsible. In other words, the proposed new official is expected to direct the policies of the Bureau of Buildings, and the so-called "Supervising Architect" is apparently to be relegated to the position of a chief draftsman. The expediency of such a shifting of power without a corresponding shifting of title is not obvious from any legitimate viewpoint, and the farce is unlikely to increase the respect of the public toward its perpetrators.

It would seem, moreover, that the "first class business man" who succeeds in meeting the requirements of his position by actually standardizing government buildings will give little evidence that he "also knows architecture," for the two conditions are contradictory. The proposal of the committee, as reported, is to formulate stock designs for government buildings to be located in cities and towns of varying populations,—that is, the same design for future post-offices is to be used in a farming community of 10,000 people in northern Maine, and in a town of the same size suburban to San Francisco.

Such an absurd proposition lacks that very practicality upon which the sponsors of the new movement so pride themselves. Quite aside from any effete considerations of appearance or of congruity of style with neighboring buildings, there are matters of local convenience or necessity which are rarely identical in any two cases. The very magnitude of the country, with its widely divergent climates, presents an almost insurmountable obstacle in the way of adopting even a general American style and to seriously propose that a single stock design for a post-office—for example—is appropriate for every section of the country, is preposterous. The local availability of certain materials must also affect any well-considered design and often be a great factor in its cost. A régime of a few years under this policy of standardization induced by politicians is likely to be an expensive experience to the country, not only in increased money outlay but in the decreased efficiency of future Federal buildings and loss of artistic qualities in their architecture.

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Certainly it is desirable that the director of the government building bureau should be a "first class business man," just as every efficient architectural firm should be guided by a sound business policy. There are practitioners of the highest calibre who combine the business instinct with professional attainment, and there seems no reason why one of these should not hold the position of Supervising Architect with all the responsibilities implied by the title of the office. The status of Federal architecture was never so high as when a few years ago such a man performed those technical and professional functions which are now apparently about to be assumed by political laymen, and any improvement upon the system then employed will probably be realized only after a reversion to the former method as a basis upon which to start.

A PRACTICAL DEVELOPMENT FROM FORMER CURIOSITIES

It is worth our while sometimes to review the story of a modern development in architecture, if for no better reason than to assure ourselves that very real progress is being made in spite of hindering prejudices, which often seem valid at the time they are expressed.

When, just twenty-five years ago, the French flag was raised to the top of the Eiffel Tower, there was much hostile criticism of the monument by architects and men of letters who protested against "the disfigurement of Paris by a structure which would not be tolerated even by commercial America." As the principal attraction of the exposition of 1889, its only obvious

value was that of an engineering curiosity, producing gate-receipts because of its novelty and not because of any intrinsic value which it possessed. When wireless telegraphy was invented, a more worthy use was found for the Tower from the top of which news is flashed daily to ships at sea and even to French colonies in Africa.

Thus, even from a utilitarian viewpoint, the Tower has given a reason for its individual existence, but it has vindicated its maker's judgment in a much broader way than that; as the pioneer of light metallic construction it has made possible the most daring conceptions of the architect and engineer,—American commercial buildings.

These, too, offer an interesting development which was prophesied several years ago in these pages. The tower of the Singer Building created a wide sensation because of its height, which was then considered excessive of all reason. Indeed its intrinsic value was slight, except as an advertisement, for the interior area was inconsiderable. In great office buildings erected since then the area of the tower has been successively increased, until in the latest, most characteristic developments a very considerable portion of the building becomes one mighty campanile; rivalling, but not yet equalling, the height of the Eiffel Tower itself.

It is too much to assume that, if the daring French structure had never been erected, American "skyscrapers" would today be unknown, but it is certain that the Eiffel Tower has served a useful purpose in providing a powerful stimulus to engineering and architectural enterprise.

THE AMERICAN ARCHITECT

THE CURRENT ARCHITECTURAL PRESS (Continued from page 220)

the reader to keep informed as to matters of moment.

In the leading article in *The Architectural Record* for April, Mr. Alwyn T. Corell discusses "Variety in Architectural Practice," taking for his subject of illustration

(FROM THE BRICKBUILDER)



SEASIDE BRANCH, WIDENER MEMORIAL SCHOOL,
LONG PORT, N. J.
MR. HORACE TRUMBAUER, ARCHITECT

the work of Messrs. Walker & Gillette.

Mr. Corell states, and it would appear with sound reasoning, that much of the architectural criticism in this country today lacks fairness by reason of the failure to take cognizance of cause and conditions. Most of the architecture of recent creation, the author believes, has been impelled by two personalities, one the inherent taste of the architect, the other the preferences inevitably imposed by his client. To differentiate where one begins and the other leaves off, would be difficult, but it is to be inferred that as professional adviser the architect has largely dominated the work in hand.

The subject is intelligently and impartially discussed and may serve to awaken in the mind of the client reader a proper respect for the counsels of his architect.

The illustrations while of course in part familiar to the majority of readers of architectural magazines, afford an opportunity to appreciate the versatility of

Messrs. Walker & Gillette's work and note its uniform excellence.

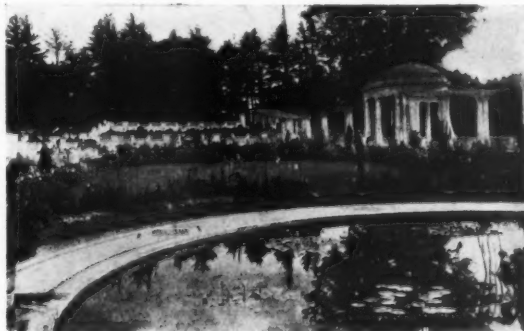
The Chapel of the Queen of All Saints, Brooklyn, N. Y., Messrs. Reiley & Steinbock, architects, is also very fully illustrated in this issue, and its architectural details described.

The new department store of Messrs. Lord & Taylor on Fifth Avenue at 38th Street, Starrett & Van Vleck, architects, is the principal subject illustrated in *Architecture* for April, and affords opportunity to observe the tendencies that are controlling the designing and planning of this type of structure. The crypt-like appearance of the ground floor, devoid of color, except as furnished by the merchandise displayed, is something of an innovation and it is questionable if it will find general approval.

The various dining and department rooms that form important features in the upper stories have been designed with all the care as to appointment of utilities and decorative features that characterize the better class of modern hotels.

A high school in Southampton, L. I., Messrs. Hewitt & Bottomley, architects, some suburban houses and a mausoleum, details of which may be found in the

(FROM THE ARCHITECTURAL RECORD)



GARDENS AT PITTSFIELD, MASS.
MESSRS. WALKER & GILLETTE, ARCHITECTS

accompanying index, complete the illustrations.

In the text appears articles by Thomas S. Richardson, on "Proportion," and Mr. F. H. Warner, on "The Geometrical Basis of Architecture."

ARCHITECTURE AND ENVIRONMENT

In an address delivered before the Architectural Association in London, Mr. W. S. Purchon, A.R.I.B.A., answered the query "What is Greek Architecture?" in part as follows:

Short definitions are dangerous, but is it not fairly safe to say that it is a combination of Greek marble, the Greek climate, the requirements of the time, and the Greek mind?

We do not possess one of these things, but we have our own requirements, our own materials, our own climate, and our own mind. Let us find an architecture which shall be a combination of these things—poor things, perhaps, but our own.

It has been said that we should base our architecture on that of the Greeks, because the latter is intellectual. It is intellectual because it is so satisfactory a solution of a definite problem.

Again, it has been said that the details of Greek architecture are words which we may build into new sentences, but we must remember that the words would be Greek ones, and so the resulting sentences would also be Greek—of a sort. They would certainly not be English.

I have referred to the question of the style to be adopted in the new buildings at Delhi. When this was before us some little time ago interesting discussions took place in some of our journals. Some writers, in defending the idea of putting up English buildings in India, quoted the example of Rome as a precedent, but really if we followed the example of the Romans we should let the Hindoo continue to put up his own type of building, for in Egypt, the only country other than Greece in which the Romans found an architecture, they practically left it to develop on its own lines.

In one leading article the writer saw the importance of climate as a factor in architecture. He saw that the difference between Gothic and Greek mouldings expressed the difference between northern and southern climates, and he realized the suitability of great cornices and open loggias for a sunny climate. These things we can all see clearly enough to make a case

for a certain type of building in India, but are we prepared to use the same arguments with regard to work in England?

Surely the proper attitude to adopt with regard to the Delhi question is that the new buildings should be designed with the object of making them thoroughly efficient for the purposes for which they are required, and perfectly harmonious with their environment. And that brings me to the second reason I gave for speaking on my subject, for exactly the same objects should be borne in mind in designing English buildings.

A strenuous attempt is being made at the present time to show that Neo-Grec is suitable for all purposes and all surroundings. I am convinced, however, that if we start off with such an assumption as this we are not likely to get such a good result as we should do if we begin by attempting honestly to satisfy the needs of those for whom the building is intended, and let the external treatment be the logical result of this and a proper consideration of the materials used and the nature of the environment. With the former method we are likely to get architectural scenery with a building behind it; with the latter we may get architecture.

A RECENT LEGAL DECISION

BUILDING CONTRACTS—CONSTRUCTION

A building contract provided that the contractor should provide all the materials and perform all the work of constructing and completing the building, except the heating and electric work, as shown on the drawings and described in the specifications. The specifications, which were made a part of the contract, provided that the contractor should furnish and install all construction work and rough hardware, such as nails, spikes, bolts, sash pulleys, etc., and should allow \$500 for the purchase of the finishing hardware, *i. e.*, locks, butts, coat hooks, etc., to be selected by the architect. In an action to recover a balance of \$556.11 for finishing hardware it was held that the contractor was required to furnish the finishing hardware to the amount of \$500, to be selected by the architect, but that any amount over that sum should be paid by the owner.

Pacific Hardware Co. v. Olsen, 131 Pac., 217.

CURRENT NEWS AND COMMENT

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The seventy-first meeting of the Southern California Chapter of the American Institute of Architects was held at Los Angeles, Cal., on April 14th, 1914. The meeting was called to order at eight P.M. by Vice-President A. C. Martin.

As guests of the Chapter there were present the following members of the Northern Division of the California State Board of Architecture: George B. McDougall, Sylvain Schnaittacher, and John Bakewell, Jr.; Charles Gordon, a local architect, and Meyer Lissner, a local attorney. Harry Iles and John D. Bowler, of the *Builder and Contractor*; William E. Prine and H. K. Kensley, of the *Southwest Contractor*.

Mr. Meyer Lissner had been invited by the Entertainment Committee of the Chapter to address the members on his recent European journey. His address proved of a highly interesting character. It was illustrated by stereopticon views of interesting examples of European architecture and scenery. At the close of the address, Mr. Lissner was tendered the Chapter's hearty vote of thanks.

For the Sub-Committee on Education, H. F. Withey reported the approval of a programme for a student's competition for the improvement of four corners formed by two intersecting streets.

Communications were read:

From United States Senator George C. Perkins, acknowledging receipt of a communication from this Chapter in re Jackson Barracks, New Orleans, La., and Forestry Survey, and report on land adjacent to the District of Columbia for a Forest Park. Senator Perkins promised his co-operation in these matters.

Replies on the same subject were also read from Senator John D. Works, and members of the House of Representatives, William Kettner and William E. Stephens, who all promised their hearty co-operation.

From the Building Ordinance Commission of the City of Los Angeles, requesting

from the members of this Chapter any recommendations or suggestions they may have to offer toward the revision of the Los Angeles City Building Ordinances.

From the A. I. A. Committee on Institute Membership, submitting to the Chapter a systematized plan to increase its Institute membership.

From the San Francisco Chapter, A. I. A., expressing the sympathy over the demise of the late President of this Chapter, Robert B. Young.

From the Los Angeles Municipal League, requesting the members of this Chapter to act as a special committee to aid in explaining the various sections of the present City Planning Exhibit.

The Chairman next called on Mr. George B. McDougall, President of the San Francisco Chapter, A. I. A., and member of the State Board of Architecture, who addressed the members. He was followed by John Bakewell, Jr., Vice-President of the Architectural League of the Pacific Coast, and Sylvain Schnaittacher, Secretary of the San Francisco Chapter, A. I. A., and of the State Board of Architecture.

STREETS AS ART GALLERIES

A Correspondent to the *Boston Transcript*, writing from Belgium, interestingly describes the activities of the Belgium Municipal Art Association in Brussels.

A movement, popularly known as the Street Art Crusade, seeks to restore the streets of cities in Belgium to their art importance in by-gone days. It is proposed to add embellishments to existing buildings, to promote the erection of artistic forms of street lighting and other utilities as well as to regulate the character of any permanent improvement that may be erected.

Travellers familiar with Belgium for a long period are sure to be impressed with the results thus far achieved.

The Art Associations have of late extended their supervision to commercial signs, with the result, it is declared, that by the appreciation of ideas of good art, streets have been reclaimed from the common-place and made attractive localities.

THE AMERICAN ARCHITECT

BOOK NOTES

STRUCTURAL DRAFTING. By Frank O. Dufour, C.E. Cloth, 118 pages, five and one-half by eight inches, illustrated. American School of Correspondence, Chicago, Ill., 1913. Price \$1.00.

The author of this extremely practical treatise appears to speak from a wide experience in this line of work, and his practical instructions regarding drafting methods, systems of costs, recording of sheets and detailing structural steel, should be found of great value to a wide circle of students and more or less experienced draftsmen.

LANDSCAPE GARDENING; HOW TO LAY OUT A GARDEN. By Edward Kemp. Revised and adapted to North America by F. A. Waugh, Professor of Landscape Gardening, Massachusetts Agricultural College. Fourth Edition, 1912. Cloth, 292 pages, five by seven and one-half inches, fully illustrated. New York: John Wiley. Price, \$1.50.

The small English garden has so long been the theme of ardent admiration on the part of tourists and poets that we had been led to believe the art of garden design was inherent in the British mind. Mr. Kemp, however, has disillusioned us, for, in stating his reasons for offering the original volume to the public, he comments on the "incongruity and dullness observable in the majority of small gardens" in England.

Although the author's interest is chiefly directed toward the development of a small garden yet, as he points out, art, in its radical principles, is essentially the same whether it apply to a great or a small object and consequently the points of which the book treats apply equally, for the most part, to large and small estates. In his revision of the English edition, Mr. Waugh appears to have incorporated the best modern practice in landscape garden design, supplementing the concisely worded text by numerous photographs of good American examples. Nearly a hundred drawings illustrate with great clarity those many practical details which contribute to the complete enjoyment of one's out-door home.

Striking its roots deep into the subsoil of English artistic tradition but drawing also from the modern scientific practice of America, this book will doubtless be of considerable value to the garden-lovers of both nations.

THE ARTS OF THE CHURCH

SYMBOLISM OF THE SAINTS. By Rev. P. H. Ditchfield. Cloth, 198 pages, four by six inches, illustrated with forty plates. Price \$0.60.

THE ARCHITECTURAL HISTORY OF THE CHRISTIAN CHURCH. By A. G. Hill. Cloth, 167 pages, four by six inches. Thirty-one plate illustrations and numerous text cuts. Price \$0.60.

GOTHIC ARCHITECTURE IN ENGLAND. By E. Hermitage Day. Cloth, 160 pages, four by six inches, with forty plate illustrations. Price \$0.60.

RENAISSANCE ARCHITECTURE IN ENGLAND. By E. Hermitage Day. Cloth, 177 pages, four by six inches, with thirty-seven plate illustrations. Price \$0.60.

The above series is published by A. R. Mowbray & Company, Ltd., London, and imported by the New Churchman Company, Milwaukee, Wis.

These small well-illustrated volumes are intended to give accurate information in an interesting form concerning the various arts which have clustered around public Christian worship.

"The Symbolism of the Saints" records the symbols of those personages whose figures appear most frequently in churches and in works of sacred art and gives briefly such accounts of their lives as may account for the selection of their symbols. The carefully compiled and illustrated index should enable one to recognize the identity of many figures which he may meet when studying church architecture or the paintings of old masters.

The books on architectural history appear to offer nothing new to the architect, but might form a valuable addition to some libraries as a means of educating the layman who is the prospective client.

INDUSTRIAL INFORMATION

OFFICE FURNITURE

A catalogue of more than fifty pages, size twelve by seventeen, issued by the Doten-Dunton Desk Co., Boston, Mass., illustrates a comprehensive line of artistically designed bank and office furniture. An interesting feature of the catalogue is the illustration of the interior of executive offices and banking rooms, that have been completely furnished with this line. The company manufactures furniture appropriate for uses varying from the most utilitarian to the handsomely appointed directors' rooms. This pamphlet will be forwarded to architects upon request.

LIGHTING FIXTURES

"Equalite" is the trade name for a line of Lighting Fixtures made by Bayley & Sons, 101 Park Avenue, New York City. This line is very completely illustrated, both as to details and installation, in a catalogue of 160 pages, size nine by twelve, which will be forwarded to architects upon request.

These fixtures cover a large number of designs for either direct or semi-indirect lighting, and as illustrated would seem to indicate that much care has been given to the artistic features of design.

ACETYLENE GAS MACHINES

For such locations as are not supplied by municipal gas systems, it sometimes becomes necessary to select and install a private plant that will efficiently provide illumination for a given building.

The Alexander Milburn Company, 1420 West Baltimore Street, Baltimore, Md., are manufacturers of Acetylene Gas House-lighting Machines, in a number of types and sizes to meet the various requirements of acetylene lighting. These are all illustrated in a catalogue recently issued, which will be mailed upon request. It is stated that the danger heretofore attending the

use of acetylene has now, owing to the perfection in machines made for the generating of gas, been largely overcome, and its use in suburban houses has greatly increased as a consequence.

A large amount of information is contained in the catalogue referred to, which thoroughly illustrates the various types of machines made and the accessories pertaining thereto.

RADIATOR VALVES

Positive action of radiator valves very often determines the efficiency of the heating system. The Detroit Lubricator Company illustrates in a recently issued pamphlet, a type of Multi-Port graduated vapor radiator valves, which would appear to permit of the most positive and efficient regulation.

Full particulars of these valves, and illustrations of the various types, will be found in the pamphlet referred to, which may be had upon application.

RIPOLIN ENAMEL PAINT

A pamphlet recently issued by J. A. & W. Bird & Co., 88 Pearl Street, Boston, Mass., who are distributors of Ripolin Enamel Paint in North America, is accompanied by a sheet of metal painted with Ripolin and not baked. A most severe test fails to in any way disturb the surface of paint, which seems to lend color to the contention of the makers that Ripolin will not crack, peel or flake.

This enamel paint comes directly from Holland, and is, the distributors state, the result of an old Dutch hand process, from materials of a grade not available in this country. In addition to recommending it for locations where an enameled and sanitary surface is desired, it is particularly recommended for marine uses, as it is claimed salt water will not affect it, nor will it discolor. It is further stated that it covers equally well, wood, plaster, or metal, a gallon of Ripolin covering upwards of 700 feet.

Pamphlet and sample sheet will be mailed to architects upon request.

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CHANGE OF P. & F. CORBIN'S NEW YORK OFFICES

P. & F. Corbin have consolidated their uptown and downtown New York offices and have installed them in commodious quarters in the new Architects' Building at 101 Park Avenue. The new offices are within two minutes' walk of the entrance to the Grand Central Station, where the subway, surface and elevated lines meet and could hardly be easier of access from all parts of the city.

ELECTRIC FANS

The electric fan has become an important and necessary part of the artificial cooling and ventilating of interiors. The many types, both stationary and movable, of this utility, made by the General Electric Company, Schenectady, N. Y., are illustrated in a pamphlet that will be sent to architects upon request. The capacities and general uses of the various types are explained. The catalogue will provide an easy means of making a selection.

WALL PAINT

The Sherwin-Williams Paint Company, 116 East 32d Street, New York City, have issued under the title, "On the Walls of the Biltmore," a pamphlet explaining the application of Flat-Tone, made by this company. The pamphlet also directs attention to the fact that many of the largest commercial buildings of recent erection in New York City have received similar wall treatment, and that the test has in every way been entirely satisfactory.

The pamphlet is an interesting account of the methods employed in this particular job, and will be sent to architects upon application.

DRY KILNS

Catalogue No. 220, issued by the B. F. Sturtevant Company, whose general office and works are at Hyde Park, Boston, Mass., illustrates and describes a line of Moist-air Dry Kilns, made by this company. The makers state that after much experimentation they believe that they have now evolved a kiln which combines the maximum of efficiency and the minimum of skilled labor necessary in its handling.

The pamphlet referred to contains a number of facsimile recommendations from users of these kilns, and will be forwarded upon application.

PAINTS AND VARNISHES

A pamphlet issued by the Patterson-Sargent Company, New York City, and principal cities, illustrates a line of paints, varnishes and other protective coatings and stains, made by this company under the trademark of "BPS."

The makers state that these products are the result of many years of investigation and experiment, and that they are offered to architects as worthy of inclusion in their specifications.

The pamphlet, which contains much information as to the application and use of this product, will be forwarded to architects upon application.

LAUNDRY DRYERS

Under the trade name of "Dririte," the Mannen & Esterly Company, Cleveland, Ohio, manufacture a line of Laundry Dryers. These dryers, the makers state, will dry clothes as quickly as they are washed, and they insure their sanitary conditions, as owing to the process employed nothing but absolutely pure air is passed through the dryer.

Full particulars as to sizes and prices, together with the pamphlet referred to, will be sent upon application.

SHEET METAL PRODUCTS

The Brier Hill Steel Company, whose general offices are at Youngstown, Ohio, have issued a reference book, which is something more than a catalogue,—as in addition to pertinent facts concerning the product of this company, it contains reference data interesting to users of sheet metal in any of its various forms. The product illustrated and described in this catalogue, in addition to the usual standard sizes of steel sheets, shows various types of siding, gutters, metal lath, and shingles, and the various accessories employed in handling these materials.

Information as to how this reference book may be obtained, will be sent upon application.



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- FARM BUILDINGS OF JACOB SCHIFF, RED BANK, N. J. E. Harris Janes, Architect. *The Brickbuilder*, April, 1914.

Fenestration *and the* Architect

He builds the best who combines Beauty with Utility

*A Series of
talks on the
how and why
of Good
Windows*

4. How Fenestra Helped Save Dayton



It is seldom that a building plays the part of hero. In Dayton last year the Beaver Power Building did.

Shortly after the main crest of the great flood broke, fire started to write ruin downtown. With all apparatus out of commission, it seemed nothing could meet the flames and hold them for any length of time. Block after block blazed and roared—then tumbled into smoking masses of debris.

With two solid squares around it demolished, the Fenestra-windowed Beaver Power Building was finally reached. It took the fury of the flames—unmarred. It stopped their rush. The conflagration could not advance. You should read the eulogy which Architects Schenck and Williams wrote of this building for its heroic work, after the disaster!

Into this building from surrounding structures gone up in smoke, over three hundred refugees fled and were saved. Just across a 16-foot alley, paint and oil sheds burned furiously, leaping against the Fenestra windows like wild things. But every light held; not a ventilator leaked flame.

The windows used in this building were standard Fenestra (*not Underwriter type*), glazed with the regulation clips and *clear glass*!

This demonstration of Fenestra's fire-value is not likely to be duplicated with any of *your* buildings, but it is good to know by this actual circumstance that if it is, the results will be safety to employes and security to building and property.

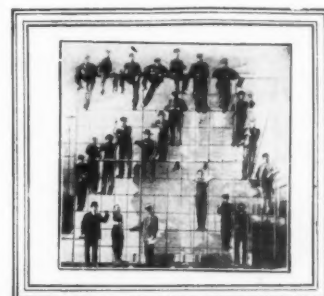
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Detroit Steel Products Co.

Department 49

Detroit

"In no case has the sash (FENESTRA) shown any signs of distortion or weakness due to the severe exposure during the great conflagration."—Archts. SCHENCK & WILLIAMS, Dayton.



- HIGH SCHOOL OF PRACTICAL ARTS, BOSTON, MASS. J. A. Schweinfurth, Architect. *THE AMERICAN ARCHITECT*, April 1, 1914.
- HIGH SCHOOL, SOUTHAMPTON, L. I. Hewitt & Bottomley, Architects. *Architecture*, April, 1914.
- HOUSE OF G. D. ABBOTT, PIEDMONT, CAL. Bliss & Faville, Architects. *THE AMERICAN ARCHITECT*, April 22, 1914.
- HOUSE OF E. H. BETTS, TROY, NEW YORK. John P. Benson, Architect. *Architecture*, April, 1914.
- HOUSE OF ARTHUR P. DAY, HARTFORD, CONN. Smith & Bassette, Architects. *The Brickbuilder*, April, 1914.
- HOUSE OF BARKER GUMMERE, PRINCETON, N. J. McGoodwin & Hawley, Architects. *THE AMERICAN ARCHITECT*, April 8, 1914.
- HOUSE OF W. W. HARPER, MONTGOMERY COUNTY, PA. McGoodwin & Hawley, Architects. *THE AMERICAN ARCHITECT*, April 8, 1914.
- HOUSE OF A. C. LAMB, MEADOWDALE, BRONXVILLE, N. Y. Bates & How, Architects. *Architecture*, April, 1914.
- HOUSE OF R. H. LIGGETT, WASHINGTON, D. C. Macneil & Macneil, Architects. *THE AMERICAN ARCHITECT*, April 22, 1914.
- HOUSE OF WILLIAM O. LUDLOW, MADISON, N. J. Ludlow & Peabody, Architects, April 22, 1914.
- HOUSE OF GEO. C. MEYERS, GREAT NECK, L. I. William Adams, Architect. *Architecture*, April, 1914.
- HOUSE OF F. W. MCNEAR, SAN MATEO, CAL. *THE AMERICAN ARCHITECT*, April 22, 1914.
- HOUSE OF MRS. LAWRENCE MYERS, SAN FRANCISCO, CAL. Sylvain Schnaittacher, Architect. *THE AMERICAN ARCHITECT*, April 8, 1914.
- HOUSE OF E. A. MORRIS, WINCHESTER, MASS. Robert Coit, Architect. *THE AMERICAN ARCHITECT*, April 22, 1914.
- HOUSE OF MRS. D. BRYANT TURNER, DENVER, COLO. J. B. Benedict, Architect. *THE AMERICAN ARCHITECT*, April 8, 1914.
- HOUSE OF DR. GEORGE WOODWARD, ST. MARTINS, PHILADELPHIA, PA. McGoodwin & Hawley, Architects. *THE AMERICAN ARCHITECT*, April 8, 1914.
- HOUSE OF P. J. WURTS, ENGLEWOOD, N. J. Hays & Hoadley, Architects. *Architecture*, April, 1914.
- HOUSES, TWO, AT WINCHESTER, MASS. Robert Coit, Architect. *THE AMERICAN ARCHITECT*, April 22, 1914.
- LOCHBY COURT APARTMENTS, SHERIDEN ROAD, CHICAGO, ILL. Richard E. Schmidt, Garden & Martin, Architects. *The Brickbuilder*, April, 1914.
- LORD & TAYLOR STORE, FIFTH AVE. AND 38TH ST., NEW YORK. Starret & VanVleck, Architects. *Architecture*, April, 1914.
- OFFICE BUILDING AND COTTAGE FOR FISKE WARREN, HARVARD, MASS. Price & McLanahan, Architects. *THE AMERICAN ARCHITECT*, April 22, 1914.
- ORIENTAL HOUSEHOLD RUGS, THREE IMPORTANT GROUPS OF. By Walter A. Hawley. *The International Studio*, April, 1914.
- RESIDENCE, A COUNTRY, IN MASSACHUSETTS. Robins & Oakman, Architects. *The International Studio*, April, 1914.
- SOUTH PARK HIGH SCHOOL, BUFFALO, N. Y. Green & Wicks, Architects. *THE AMERICAN ARCHITECT*, April 1, 1914.
- SS. PETER AND PAUL'S CHURCH, ROCHESTER, N. Y. Gordon & Madden, Architects. *The Brickbuilder*, April, 1914.
- WALKER & GILLETTE, SOME WORKS OF. 78 pp. *The Architectural Record*, April, 1914.
- WASHINGTON HIGH SCHOOL GYMNASIUM AND DOMESTIC SCIENCE BUILDING, PORTLAND, ORE. Ellis F. Lawrence and William G. Holford, Associated Architects. *THE AMERICAN ARCHITECT*, April 1, 1914.
- WIDENER MEMORIAL SCHOOL, SEASIDE BRANCH OF THE, LONGPORT, N. J. Horace Trumbauer, Architect. *The Brickbuilder*, April, 1914.

BUILDING NEWS

To be of value this matter must be printed in the number immediately following its receipt, which makes it impossible for us to verify it all. Our sources of information are believed to be reliable, but we cannot guarantee the correctness of all items. Parties in charge of proposed work are requested to send us information concerning it as early as possible; also corrections of any errors discovered.

ALABAMA

BIRMINGHAM, ALA.—The Central Park Civic League will deed a four-acre site in Central Park to this city and the city will erect thereon a school building, to cost \$15,000.

CALIFORNIA.

RIVERBANK (YOLO CO.), CAL.—Bonds in the sum of \$10,000 have been voted for a new school building here.

CONNECTICUT

BRIDGEPORT, CONN.—The Board of Education of this city will receive bids at the office of the architect, Frederick A. Cooper, fourth floor, Meigs Bldg., for the construction of an addition and alteration to the Oak St. school at the corner of North Ave. and Oak St., until 5 p. m., May 11, 1914.

BRIDGEPORT, CONN.—Architects Skinner & Walker, 1188 Main St., will prepare the plans for the new almshouse to be erected in the city, to cost \$150,000.

ROCKVILLE, CONN.—The Savings Bank of Rockville has purchased the Tillotson property on Park St., also an additional site adjoining, and it is the intention of the officials to erect a new building thereon.

DELAWARE.

NEWARK, DEL.—An appropriation of \$15,000 was made by last legislature for an armory building for Company E. The matter of locating a suitable site for the structure is now being considered.

WILMINGTON, DEL.—Plans for additions to the plant of the Harlan & Hollingsworth Corporation, to cost \$50,000, have been filed with Building Inspector Johnson.

DISTRICT OF COLUMBIA

WASHINGTON, D. C.—At the northwest corner of Vermont Ave. and K St. Harry Wardman will erect a seven-story office building.

FLORIDA

MIAMI, FLA.—Plans have been completed by Architects O'Brine & Mundy for the new high school building to be located at Eighth St., corner of Avenue H. Cost \$40,000.

MONTICELLO, FLA.—The local lodge of Masons will build a new three-story structure, costing from \$6,000 to \$10,000, on a site recently purchased.

PENSACOLA, FLA.—The Sisters of Charity will erect a new hospital building here, to cost when completed \$250,000. Plans for the structure are being prepared by Architect C. A. Von Herbullis, of Emmittsburg, Md.

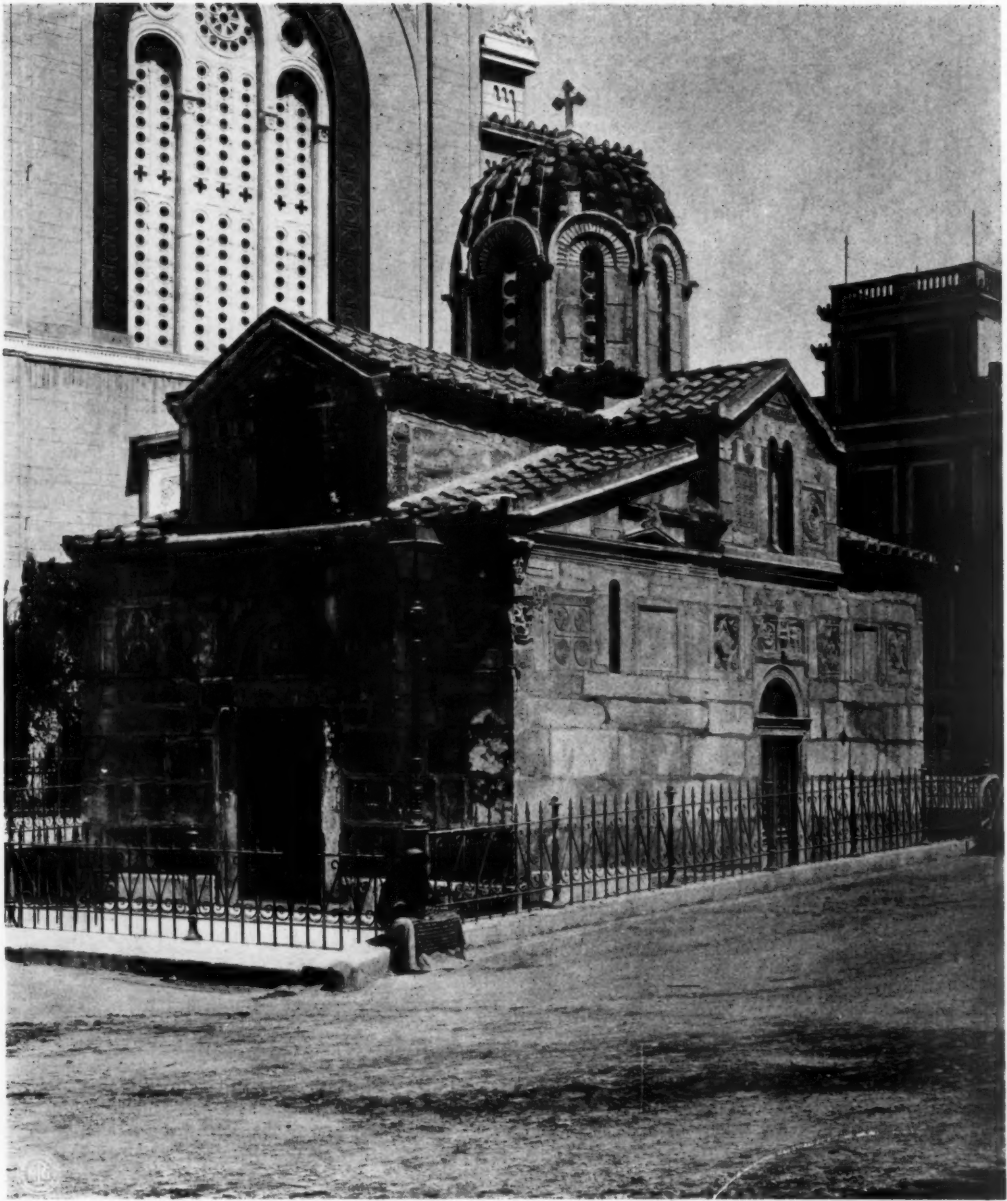
GEORGIA.

ATHENS, GA.—Plans and specifications of the proposed Y. M. C. A. building may be obtained by applying to J. W. Barnett.

MACON, GA.—The Mulberry St. Methodist Church is to erect a new edifice, to cost \$75,000 or \$100,000. W. G. Solomon is a member of the committee appointed by C. A. Clark.



THE AMERICAN ARCHITECT



ST. ELEUTHÈRE, ATHENS