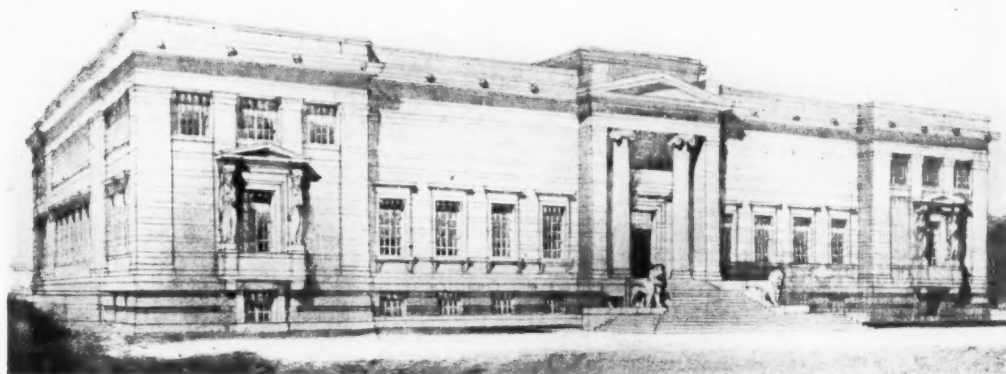


THE AMERICAN ARCHITECT

VOL. CVII

WEDNESDAY, JUNE 16, 1915

NUMBER 2060



(From The Builder)

BELFAST ART GALLERY AND MUSEUM

DESIGN BY MESSRS. GEOFFRY LUCAS, F.R.I.B.A., AND ARTHUR LODGE, A.R.I.B.A.

THE ROYAL ACADEMY EXHIBITION 1915 ARCHITECTURAL ROOM

IT may be assumed that there is a two-fold interest in the annual exhibition at the Royal Academy. There is a natural curiosity to know what are the outstanding features of the exhibition and what are the indications they offer as to the trend of artistic impulse. In regard to the former it is comparatively easy to supply the information, but as regards the latter the answer is not so readily found. The architectural room is, after all, only a partial guide to what is being done throughout the country, especially as regards the newer impulses and more subtle changes in architectural thought, and to some extent this is probably true in reference to the general exhibits. It is not a little instructive to learn that one of the new Associates of the Academy has only once exhibited anything at Burlington House.

To those who know something of what is going on behind the scenes (the scenes being

such things as the Royal Academy) it would be impossible to take any single year's exhibition as anything like an accurate indication of architectural progress. Take, for instance, the influence and the work of Philip Webb, who died a few weeks ago. One would look in vain for the illustration of this in the Royal Academy, even if we search the records for thirty years past. The same might be said of the beautiful work of Bentley, some of the most delightful and characteristic of which we know of as being buried in the country unknown to the galleries of the R. A. or even to any architects beyond a very narrow circle. We could now produce illustrations of some of Bentley's work which we venture to say would come as a pleasurable surprise to the architectural world or the cultured layman. In what way and to what extent the very best modern work influences the architectural profession it is not easy to

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(From *The Builder*)

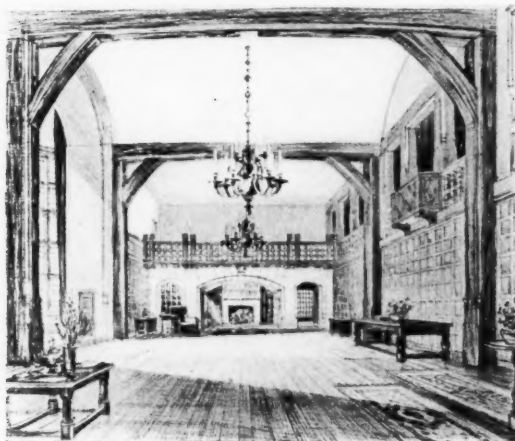


HOLY TRINITY CHURCH, LAMBETH: DESIGN
FOR ALTERATIONS

SIR CHARLES A. NICHOLSON, BART., F.R.I.B.A.,
ARCHITECT

define. And it is, of course, quite obvious that the illustrations of modern architecture at the Royal Academy form an utterly inadequate record of the real quality in atmosphere and detail of the best work. Many years ago we realized how hopeless it was to

(From *The Builder*)



HALL, TERLEY GARTH, CHESHIRE
MR. C. E. MALLOWS, F.R.I.B.A., ARCHITECT

translate the exact charm of Philip Webb's work into any adequate illustrative form. We feel assured that the best influences created by good buildings are only to be fully obtained by study of the actual work, and it is obvious that in the case of that which lies off the beaten track this is practically impossible except for a very few.

It is perhaps a little curious that outstanding examples of water color art as such are this year to be found not so much in the water color room as amongst the architectural exhibits. The view of Mr. Vincent Harris's design for the Ottawa Government buildings is quite an exceptional one, full of subtleties in light and tone. The wonderful skill of Mr. Walcot, which is exemplified in three or four drawings of architecture, is surely far more striking in its way than anything elsewhere. We may, if we choose, decry the methods which help the result, such

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CORRIDOR, TERLEY GARTH, CHESHIRE
MR. C. E. MALLOWS, F.R.I.B.A., ARCHITECT

as the scoring down of joint lines into the surface of the paper and the solid relief of textures on ground and walls, but the brilliance of transparent brushwork is also there and is not to be gainsaid.

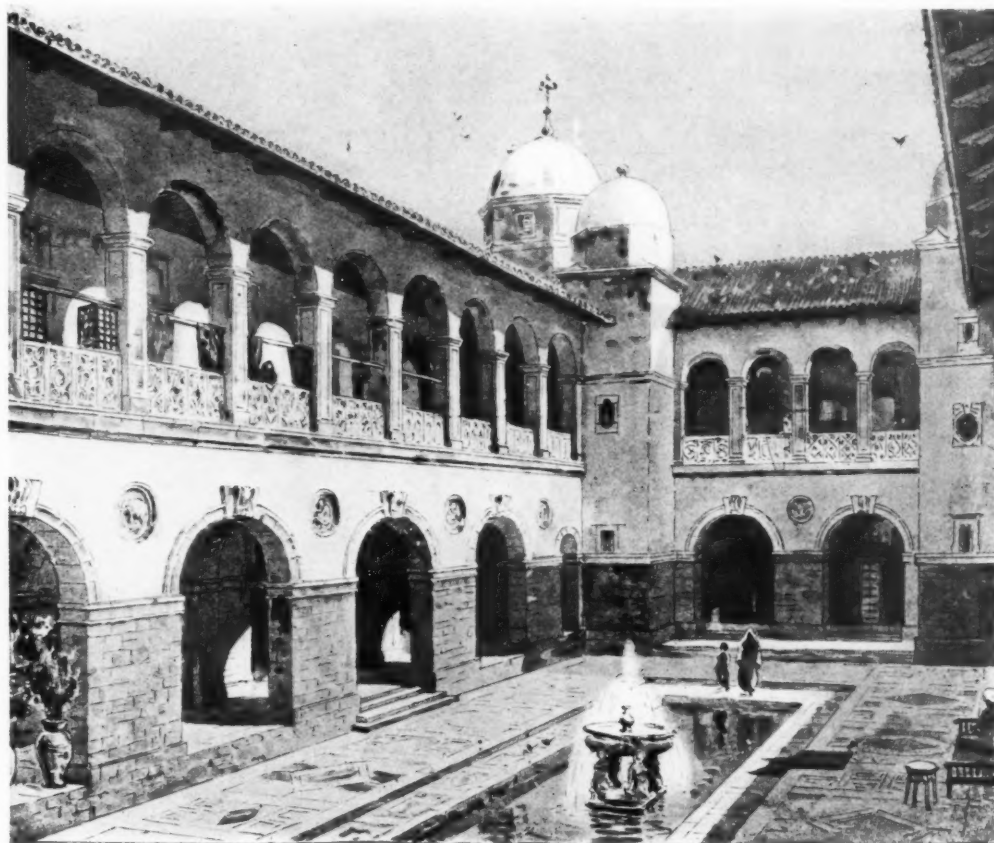
The extent to which English architects have sought the services of skilful water color artists shows perhaps a lack of confidence in the sheer architectural quality of their work, or a desire to impress the public by the adventitious charms of color. It is certainly wonderful how an ably handled

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view executed in rich, broad color effects will give some air of quality and dignity such as a building will never really have. A few bright splashes of green here and there on figures, windows, or roofs, give a piquancy we shall look for in vain when the building grows up. The architectural room will be a very dull affair if ever photographs are admitted, but so long as they are not made essential the believers in the art of drawing

us all, the designs by Messrs. Robert Atkinson and G. L. Alexander claimed unusual attention. The detail drawing and the general view are exhibited. The former is one of the finest drawings of its kind ever shown in English competitions. It is some six feet by five, virile and refined, and full of interesting detail. The view is broad, simple, and finely impressive, almost in monochrome of warm brown. It was suggested in the

(From The Builder)



THE COURT IN THE SHIRPUR PALACE, INDORE—BY SIR ERNEST GEORGE, A.R.A., F.R.I.B.A.

will always secure some advantage both in the lay and professional mind.

Competitive designs occupy a large space on the walls this year. The Board of Trade offices competition elicited some admirable work in the final trial. Both by reason of outstanding quality in the drawings and able effort in the designs to get away from the kind of Renaissance which has perhaps tired

instructions to architects that a design with an applied order was not looked for. But this design shows a series of flat pilasters which is in strong contrast to the broad, solid wall surfaces of the winning design. It is very successful, but one rather feels that it would more suggest a fine warehouse than a group of Government offices.

We cannot make these notes serve as a

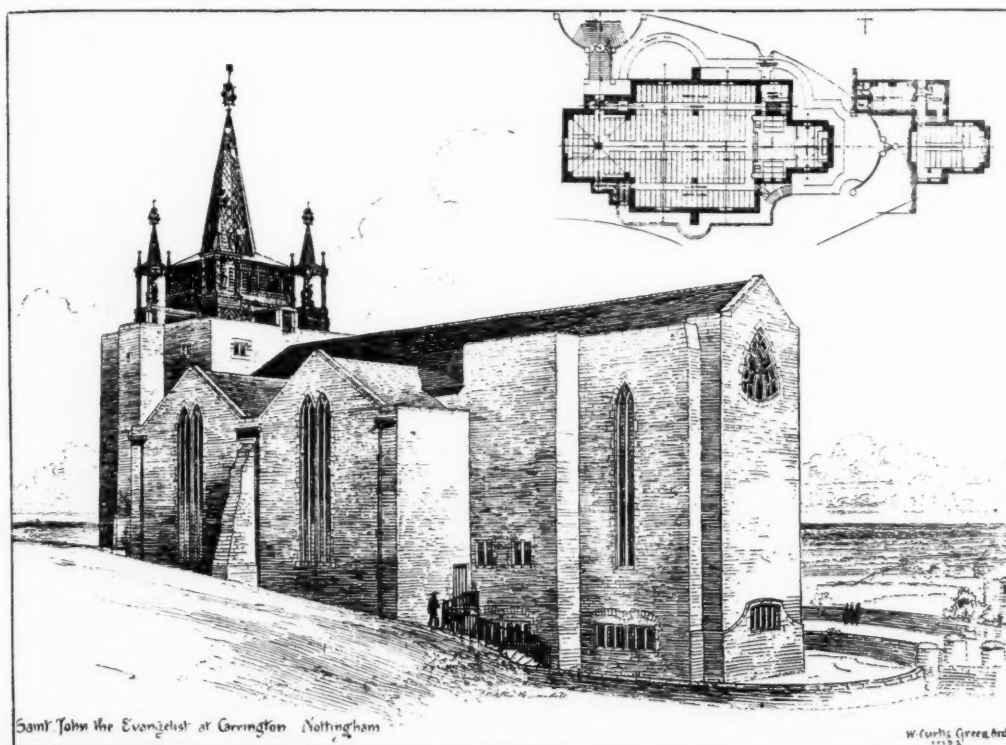
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criticism of design, but only an indication of the general character of exhibits. Other Board of Trade office designs are: The accepted one, by E. Vincent Harris, which is generally accepted as an able and satisfactory following of the tradition left by Norman Shaw and reflected also in Mr. Ralph Knott's County Council buildings. Two designs for the Ottawa Government buildings are shown. That by Messrs. Clyde Young and H. S. East is illustrated by a beautiful monochrome view and shows a fine lay-out.

missible to think would have been as effective in Canada as classical architecture is in Athens.

That one may take some legitimate satisfaction out of our latest classic revival is to be seen in the new offices for the Metropolitan Water Board by H. Austin Hall, illustrated by a view and a very good model. This is not a very large building, but it is handled in a large manner; whilst it is refined, it is yet impressive, as the offices of such an important body should be. The

(From The Builder)



CHURCH, CARRINGTON, NOTTINGHAM—MR. W. CURTIS GREEN, F.R.I.B.A., ARCHITECT

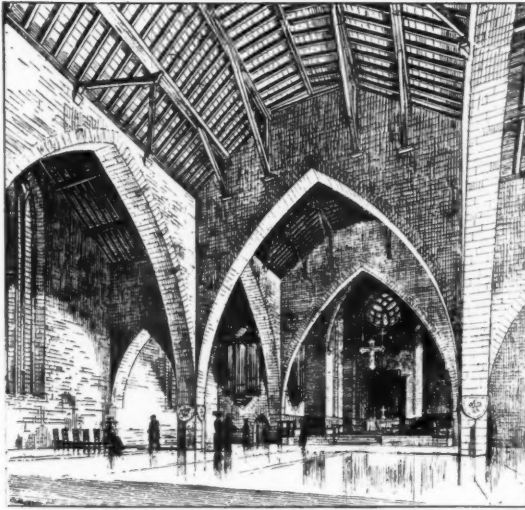
The other by E. Vincent Harris is also illustrated by a very able monochrome view; it is treated in a severe type of Renaissance, in strong contrast to the fervent Gothic of the existing buildings. One cannot help wondering whether the design submitted by Mr. Curtis Green of a chateau type with high-pitched pavilion roofs would not have best suited its northern site and surroundings. Such a building would have expressed fine qualities of mass and breadth, and it is per-

dominating effect of the main story and of the central block shows how well the balance of parts has been managed; the modelling of the design is well brought out in the model itself. It is quite obvious to those who have studied recent architecture in England that this satisfactory building is the result of the good influence of certain contemporary design.

Mr. Herbert Baker has shown his versatility in the Cecil Rhodes mansion in South

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(From *The Builder*)



CHURCH, CARRINGTON, NOTTINGHAM
MR. W. CURTIS GREEN, F.R.I.B.A., ARCHITECT

Africa, in his Government buildings there and in his collaboration in India with Mr. E. L. Lutyens. Now he exhibits in the Academy a "House, Arcadia, Johannesburg," a building with plain walls, overhanging low

pitched roof, round arched windows and central loggia—a sort of Italian villa—and besides his "The South African Medical Research Institute, Johannesburg," which is an admirably grouped pile of buildings round two courtyards with open loggia between, over which rises a domed tower; the whole reflects something of the distinction of Greenwich Hospital. Sir T. G. Jackson, R. A., and Sir Ernest George, A. R. A., exhibit work in their well-known methods. Sir Ernest George has never done anything nicer to our thinking than the simple, broadly treated "Court in the Shirpur Palace, Indore," illustrated in a charming water color. Prof. Reilly of Liverpool exhibits his "New Building for School of Architecture, University of Liverpool." This is a good example of the value of a bold enriched cornice, especially where the lower story of the building is a plain, almost unbroken wall surface. The Tuscan order which decorates the central stories is executed in brickwork. A conspicuously successful street design is that of "Canada House, Kingsway," by Messrs. Trehearne and Norman, in a sort of neo-Grec. The chief value of the design lies in the clever handling of the various floors

(From *The Builder*)



BRISTOL ROYAL INFIRMARY
MESSRS. H. PERCY ADAMS, F.R.I.B.A., AND CHARLES H. HOLDEN, A.R.I.B.A., ARCHITECTS

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(From The Builder)



NEW CENTRAL OFFICES FOR THE METROPOLITAN WATER BOARD

MR. H. AUSTEN HALL, F.R.I.B.A., ARCHITECT

so that with eight or nine stories there is yet no monotony of effect and a good binding quality is obtained by the arrangement of pilaster and cornices.

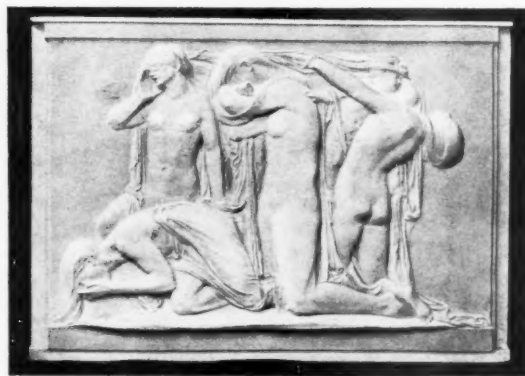
A picturesque group of buildings in a Georgian type entitled "the Lord Wansworth Institution, Hants," is as good as anything Mr. Guy Dawber has done, but the extreme lowness of the buildings gives the effect of a missing ground floor story, as the roofs appear heavy in mass for the walls they cover. The same institution is fortunate in having stable buildings by Mr. Reginald Blomfield, R. A., which are the subject of an excellent model. Mr. Blomfield has never done anything better of its kind; the proportion and grouping are admirable, there is no straining after ornament or decorativeness, but all looks as though it were built in the most natural and suitable way. The entrance gateway to the same institution is also the subject of a model. It is a capital piece of English Renaissance, and might have come straight from some old building in every detail.

There are no buildings of any outstanding importance, but we think English architects may be congratulated on maintaining a fairly high standard in a large number of the exhibits. Domestic architecture does not figure very largely, but it is well represented by Mr. Curtis Green, Mr. A. N. Prentice, Messrs. Niven and Wigglesworth, Mr. E. J. May, Geoffrey Lucas, H. M. Fletcher, and Leslie Mansfield. One of the best examples of recent English school buildings is that at Motherwell, by Mr. S. B. Russell, and Martin's Bank, Lombard Street, by Mr. Ernest Newton, A. R. A., shows how simply and expressively an architect of courage and taste may venture to build, for both these things are needful for such a simple method.

It would require an article in itself to do justice to the ecclesiastical drawings. Mr. Geo. Gilbert Scott gives a fine example of bold and simple Gothic in the "New Catholic Church, Norfleet." Mr. Schultz Weir sends his completed design for Khartoum Cathedral; Mr. Leonard Stokes "Georgetown Cathedral, Demarara" (a very able design); and Mr. G. Fellowes Pyrnee Colombo Cathedral; Mr. Ernest Newton, A. R. A., a delightful "Chapel at Bourne-mouth," and Mr. Charles Spooner, Sir Charles Nicholson, and Richard T. Beckett also show interesting subjects.

We have by no means exhausted the list of what constitutes a decidedly interesting collection of architectural designs, notwithstanding its shortcomings as an indication of modern English architecture at its best.

(From The Builder)



"THE WATERS OF FORGETFULNESS"

MR. CHARLES WHEELER, SCULPTOR

THE AMERICAN ARCHITECT



STRAUS MEMORIAL FOUNTAIN—BROADWAY AND 106TH STREET, NEW YORK
MR. EVARTS TRACY, ARCHITECT; MR. AUGUSTUS LUKEMAN, SCULPTOR

RECENT LEGAL DECISIONS

APPROVAL OF ARCHITECT

A building contract, nowhere requiring the contractor to receive payment upon the architect's estimate or certificate, contained an absolute undertaking by the owner to pay the stipulated instalments according to the stage or progress of the work; no mention was made of the architect except the reference to his acceptance when the work was completed. There was no provision in the contract by which the architect was given authority to act as arbiter of any differences arising between the contractor and owner, or to determine what damages, if any, either party might sustain because of any failure of the other to observe the conditions of the contract. Nor was there any requirement of any certificate of approval or acceptance by such architect. Under these circumstances, it appearing that the job had been completed

substantially as agreed, it was held that the owner could not plead either his own or the architect's failure to express approval thereof as a defense to an action for the purchase price.

Henry v. Jones, Iowa Supreme Court, 146 N. W. 909.

ARCHITECT'S POWER AS ARBITER

A question having arisen as to the amount of marble to be installed under a building contract, the architect undertook to settle the controversy in favor of the owner. In an action on the contract it was held that a provision therein that the architect should be a referee in all cases to decide upon the quality and fitness of the work and materials does not entitle the architect to settle a dispute as to whether the plans or the written contract should control.

Morgan v. Murdough, Massachusetts Supreme Court, 104 N. E. 455.

NORTHERN ITALIAN DETAILS

No. 30—GATE, PIAZZA DEL DUOMO, PAVIA

AFTER Milan, the most important city in Lombardy from the artistic point of view, is Pavia. Like Oxford in relation to London and Padua in relation to Venice, the Lombard city flourished as an asylum of peace for those devoted to study. The fervor of political and commercial life, the animation of the populace and the tyranny of luxury made it desirable in Milan, as in London and Venice, to fix the seat of learning away from the tumultuous and self-indulgent center.

"Already under the name of Ticinum, a place of some importance in ancient times, the city in 572 became the capital of the Longobard kingdom, and it was during their rule that it was first known as Pavia. It was in the famous church of S. Michele Maggiore, rebuilt in the eleventh century, that the crown was placed upon the heads of Berengarius I, Marquis of Friuli, of Berengarius II, of Arduino of Ivrea, of Fred-

erick Barbarossa and of the other German kings, to which Pavia remained faithful up to 1360; in that year the Emperor, Charles IV, ceded it to Galeazzo II Visconti. Galeazzo set about at once to erect the Castle, a building notable at the present day (although robbed of many a work of art) for its vast size and for the beautiful court that shows Venetian influence. At the back he inclosed an immense park of some eleven miles in circuit, destined for the rearing and the pursuit of every kind of game. In one part of it Gian Galeazzo Visconti began the erection of the Cersosa, in fulfillment of a vow made by his wife Caterina, and in satisfaction of his own desire 'to have a palace wherein to dwell, a garden wherein to disport himself and a chapel wherein to worship.'"

The wrought iron grille shown in the illustration is taken from the Piazza del Duomo. Its simple lines are effectively brought out by its picturesque background.



"1860"—DECORATION FOR A MORNING ROOM

J. MONROE HEWLETT, CHARLES BASING, ARTHUR T. HEWLETT, PAINTERS

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THE VALUE OF COLLEGE TRAINING IN ARCHITECTURE

A CRITICAL estimate of the real elements of value in the college or school training of an architect is only possible to the recipient long after the enthusiasm of college days has been worn away by contact with the world, and the experience gained in after life has enabled him to discern the structure of sound and broadminded taste that, more than anything else, repays him for his time spent in securing a college training. It is probably in the nature of things that this should be so, for the power to learn by precept and example, and to assimilate, is an earlier psychological development than the power to judge and select.

The advantages of the college or school-trained man over the draughtsman without such training is hardly apparent during the first few years of office work, and indeed any comparison made between these two types at this time is rather in favor of the latter. The man who has gotten his architectural training in an office is very often able to bring to the problems of the draughting board a directness or clarity of view that is impossible to the man just out of college

with a mind full of a mass of yet undigested information. Moreover, the newly graduated draughtsman not infrequently has rather a disdain and impatience with the elementary part of office work that impedes his progress and creates an unfavorable impression. But after a few years of office experience have gone by, the college man will not only be capable of meeting the office-trained man on an equal footing of technical skill, in the handling of practical problems, but will ordinarily begin to disclose a capacity due to culture and taste that is far superior to that of the office and self-educated man. Breadth of vision and acuteness of judgment then begin to assert themselves, qualities that are also the direct results of the widened horizons afforded by college work.

The real value of a college education in architecture lies then in the formative molding of taste rather than in the teaching of technical processes, the latter being only a medium through which the former is taught. This fact appears like a truism to the man of mature experience, but we are not sure that it is as evident to the student; in fact, the latter, if left alone, is quite apt to reverse in his own mind the importance of the means and the end.

REMEDIAL BUILDING CODE LEGISLATION IN NEW YORK IMPERATIVELY NEEDED

DIVISION of responsibility in the administration of public affairs is one of the dangerous tendencies of modern legislation. Remedial measures when enacted, in place of amending or amplifying existing laws, are usually so drawn as to involve the creation of new departments with separate organizations and fields of jurisdiction. In fact, it would almost seem that the lawmakers were more concerned with the possibilities of new offices and their attendant berths to be filled, presumably by faithful adherents of the parties in power, than with the economy and efficiency of the public service.

Perhaps it is due to this tendency that the simple and rather primitive methods of administration of the Bureau of Buildings once existing in New York City have, within the past twenty years, given place to a multiplicity of departmental organizations, each

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apparently jealous of encroachments upon its own particular sphere of activity, and all more or less unable or unwilling to co-operate with one another. The constant overlapping and conflict of authority due to the conditions indicated, has operated to produce an intolerable condition of affairs that would seem to be not only unnecessarily expensive to the city, but the chief cause of endless delay and expense to architects, builders and property owners. Indeed, it is now almost impossible for an architect inexperienced in the detailed processes of obtaining permits to obtain the final necessary approval of his plans by the various departments within a reasonable period of time. As a result and as proof of this condition, specialists have, within recent years, come into existence, whose vocation consists entirely of facilitating the work of obtaining necessary departmental permits.

The necessity for greater uniformity of building ordinances and regulations, and for the simplifications of plan examination and building inspection has long been manifest and generally advocated. As a consequence, when the Lockwood-Ellenbogen bill was passed by the State Legislature during its last session, relief from building department chaos and inefficiency seemed to be in sight. This measure appeared to be an earnest effort to centralize the work of plan examination and inspection and the granting of building permits, and while it was of course impossible to assert that it answered all requirements beyond question or doubt, it did promise a reform which appeared and still appears to be essential to the future proper

development of the city. The bill received the endorsement of practically all the business and real estate interests of the city. It did also, it is true, bring out adverse criticism, but there was a suspicion that much of this opposition was based largely upon political grounds. Mayor Mitchel, who has but recently placed his veto upon it, alleged particularly that it would cripple the efficiency of the Tenement House Department. Without going into details it is sufficient perhaps to observe that this department, so far as the records show, was not divinely appointed as sole administrator of the Tenement House Law, in the first instance, and if it was found by experience that the new law failed to afford proper control over tenement house building or inspection, revision of the measure was both possible and entirely practicable. Similar action was taken in the case of the Labor Law which was recodified and adjusted where it was found to be inefficient, irksome or superfluous, and the resultant statute is believed to have met with the approval of all parties interested. The preparation of a new building code for this city is now going forward, and it is necessary that a consolidation bill be passed before this work is carried much further, in order to secure the incorporation of its workings in the code. Moreover, there is little reason to hope that any more thorough or efficient investigation than the one that preceded the passage of the Lockwood-Ellenbogen bill will be undertaken or completed within reasonable time, so whatever is done will have to be undertaken in the light of the information already in hand.



GENERAL VIEW

OFFICE BUILDING FOR THE DELAWARE & HUDSON COMPANY

MR. MARCUS T. REYNOLDS, *Architect*

THE new office building of the Delaware & Hudson Company in Albany, illustrated in this issue, occupies a site of considerable historical interest. It stands where once was Beverwyck, a colony founded in 1624 by the Dutch West India Company, which in 1664, on passing to the control of the British, was renamed Albany.

Albany, like many other American cities, grew in plan from the rural lanes and often by-paths that served the convenience of the early settlers. Huddled under the protection of Fort Orange, confined by the river on the East and the forests on the West and North, the houses of the first settlers fronted on a maze of narrow and winding lanes. As a result of these conditions there came into existence a tract of about eight acres in which the streets were too narrow for modern traffic—Broadway, the main entrance to the city from the South, being but twenty-two feet wide.

In 1910 the suggestion that these condi-

tions could be remedied by the purchase of the entire tract and its development as a plaza was put forward, and after exhaustive study of all the conditions the scheme was adopted and was made a part of the Albany River front improvement. This improvement in detail is described in *THE AMERICAN ARCHITECT*, issue of August 26, 1914.

In the Spring of 1914 the Delaware & Hudson Company began the erection, from plans of Marcus T. Reynolds, architect, of a building which, it is intended, shall at some future time be extended to enclose the plaza on the North and East. As the site was very irregular in outline, it was obvious that some type of picturesque rather than formal architecture should be selected, and the Flemish Gothic seemed most appropriate as recalling the nationality of the original settlers.

The office building consists of a terminal pavilion fifty feet square, the main structure two hundred and ten feet long, both of which are four stories and an attic; and a tower

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OFFICE BUILDING FOR THE DELAWARE & HUDSON CO., ALBANY, N. Y.

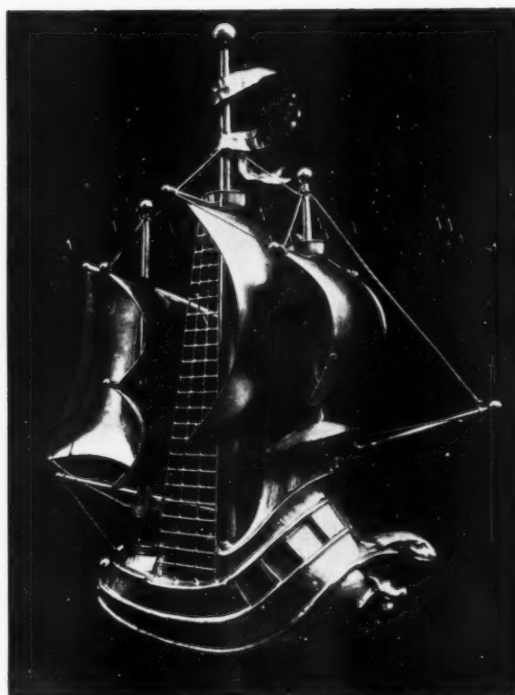
MR. MARCUS T. REYNOLDS, ARCHITECT

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fifty-two by sixty-two feet and thirteen stories in height, placed directly on the axis of State street.

Adjoining, but not fronting on the Plaza, is a freight house, a three-story building of reinforced concrete, three hundred and twenty-four feet by seventy feet, which it is intended shall in time have an additional story and attic to continue the line of the main building.

These offices have an area of one hundred and twenty-eight thousand square feet; the freight house a total area of forty-five



WEATHERVANE, "DE HALVE MAEN"
(THE HALF MOON)—
MASTHEAD OF FLECHE

thousand square feet.

An open arcade on the first story of the office building permits passage under cover throughout the length of the building. It is the intention to continue this feature in the future extension of the building.

The building is of seam faced granite, laid in random ashlar and trimmed with elaborate Gothic details of grey stone. The roof is covered with heavy slate, the lower courses being an inch thick and graded to the customary size at the ridge, and of variegated color.

The tower is crowned by a fleche

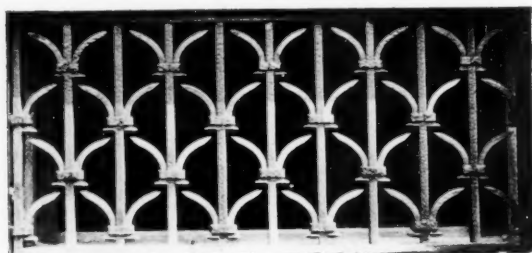


ARCADE ON FIRST STORY

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of copper seventy feet high. This bears as a weathervane the gilded representation of "*De Halve Maen*" (Half Moon), which ship, under Hendrick Hudson, on September 22, 1609, terminated within a few yards of this spot its cruise of discovery.

The type of construction is fireproof throughout, reinforced concrete being used for the square building and wing, and in the lower steel construction with floor slabs of tile beams and concrete fill. Foundations



A SCREEN MADE OF RAILROAD SPIKES

are of concrete piles. Building is equipped with a vacuum heating and ventilating system, and lighted by the indirect lighting system.

The cost per cubic foot, including elevators, mail chute, electric lighting fixtures and all extras, was 27.7 cents.

The Pittsburgh District and Its Wage Earners *

Those who are at work upon the fabric of the common welfare, and this distinction applies to architects in the fullest sense, will find much of instruction and human interest in a series of volumes, issued under the auspices of the Russell Sage Foundation, relating to certain phases of civic or economic order. The first two volumes already issued deal with conditions as they were found to exist in the city of Pittsburgh, Pa., and, by a series of articles and many photographic illustrations, very forcibly present the problems that confront those who are engaged in the work of improving civic conditions in our larger cities.

The possibilities presented to those engaged in civic work, in the city of Pittsburgh, are perhaps of greater interest and

suggest more difficult problems than those of any other American city, unless perhaps it be Chicago. The great steel and coke industries in and around Pittsburgh, employing vast numbers of laborers, have for many years secured this labor from the large body of immigrants that have come from sections of Europe where a low order of intelligence and a correspondingly dwarfed appreciation of the duties of citizenship prevail.

The object set out to be achieved is the welding of this conglomerate mass into a desirable element of good citizenship.

As will be supposed, this task has been a hard one, and is not yet, and perhaps never will be, fully accomplished. The endeavor is by precept and good example to show these people the right way of living, until a majority of them have come to the adoption of those characteristics that make for good citizenship. When this has been accomplished, the addition by further immigration will not retard the progress of the work, but insure the regeneration of our largely increasing foreign population in a speedy and satisfactory manner.

The two volumes referred to will repay careful reading, because they in a sense take the reader "behind the scenes" in a work that, while he may have known of it in a general way, he cannot without the facts before him fully appreciate.

Hygiene, housing, taxation, city government, schools and recreation areas are all described in much detail by those who have been most actively engaged in specific branches of the work.

"Wage Earning Pittsburgh," the second volume, deals in the fullest manner with industrial Pittsburgh and describes its polyglot population of peoples from the countries of Northern Europe and the methods employed and results attained in welding it into units of good citizenship.

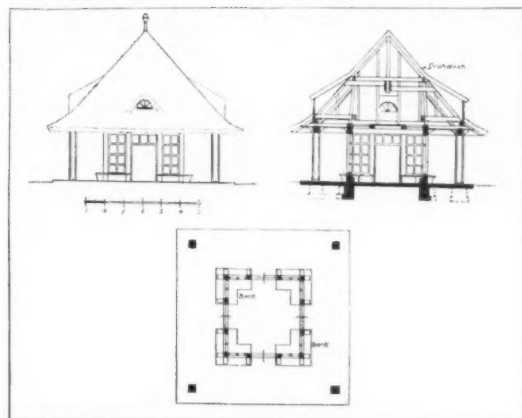
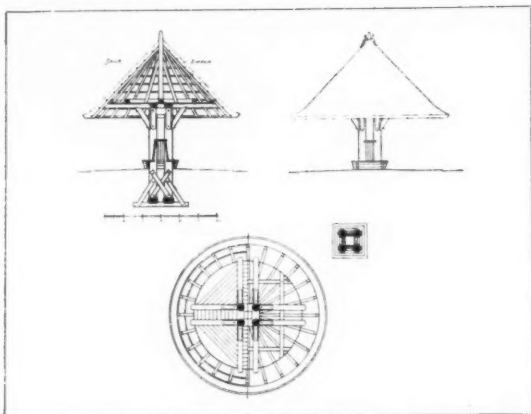
National Conference on City Planning

The annual National Conference on City Planning was held at Detroit, Michigan, on June 7th, 8th and 9th.

The programme was based chiefly on original research work, which has been conducted by the Conference during the past year on fundamental subjects of city planning.

*WAGE EARNING PITTSBURGH AND THE PITTSBURGH DISTRICT. CIVIC FRONTAGE. Two volumes, published by Survey Associates, Inc., New York. \$2.50 each. Postage, each 20 cents extra.

THE AMERICAN ARCHITECT



DESIGNS FOR SUMMER HOUSES

(From *Moderne Bauformen*)

A Declaration of Architectural Faith

"Ubique," in the *Architects' and Builders' Journal*, makes the following declaration of faith "in a round dozen of assertions"—(1) That the curse of modern architecture in England for the past half-century and more has been the striving to be individual; (2) that we have been regaled too long with rhetoric about the underlying spirit of a building; (3) that the things that matter are, good planning on architectural lines, appropriate and pleasing exterior form, and sound building; (4) that, for an architect in being, life is too short to spend much time on groping among archaeology and scraps of archaic buildings; (5), that a man with a true eye for form and a practical talent for observing good proportion and good taste in all his work is worth a whole meeting-full of architect-archaeologists who are excellent on

temple ruins but whose buildings give you the architectural shivers as you pass them, and make you wish that they might be cast forth into outer darkness; (6) that reinforced concrete is not going to give us a new style of architecture; (7) that we do not want a new style of architecture if by that is meant something quite different from what has been done already; (8) that it is better to crib old work and apply it intelligently and exactly to new work than to insist upon just that bit of yourself which is the part that spoils the whole; (9) that the back-to-the-land architect and the art-and-crafty architect and the garden-suburb architect of big barge-board, ponderous roof, and elephantine staircase fame are all and equally on the wrong track; (10) that the three best and purest periods of English domestic architecture were the Tudor, the Georgian of the mid-eighteenth century, and the architecture of a century ago; (11) that in com-

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mercial buildings the general failing is to worry the façade with string-courses and carved drops and hood moulds and applied columns till it becomes exasperating; (12) that architectural education is the solution of all evils, and that a co-ordinated system throughout the kingdom is the only way in present circumstances of raising English architecture to a general high level.

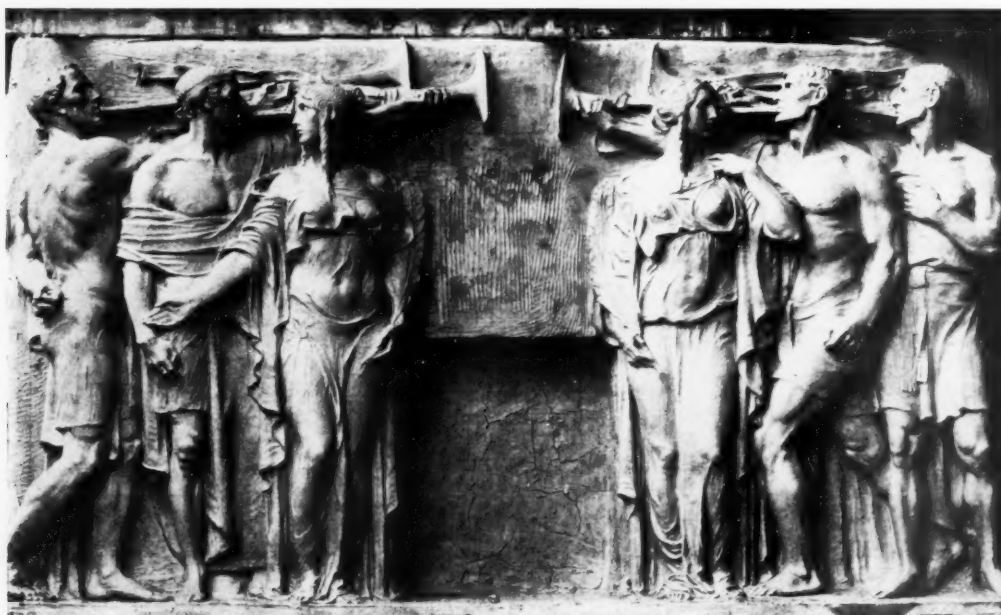
The Sidewalk Problem

One of the most troublesome of a city's little engineering problems is the construction of sidewalks. Some cities make sidewalks part of the general street improvement, the property owners being assessed for the sidewalk as well as the pavement. Other cities leave the property owner to construct his own walk, or the option of doing it, with certain limitations. Few cities have established standards which are uniform for all parts of the city.

There are many good reasons why the

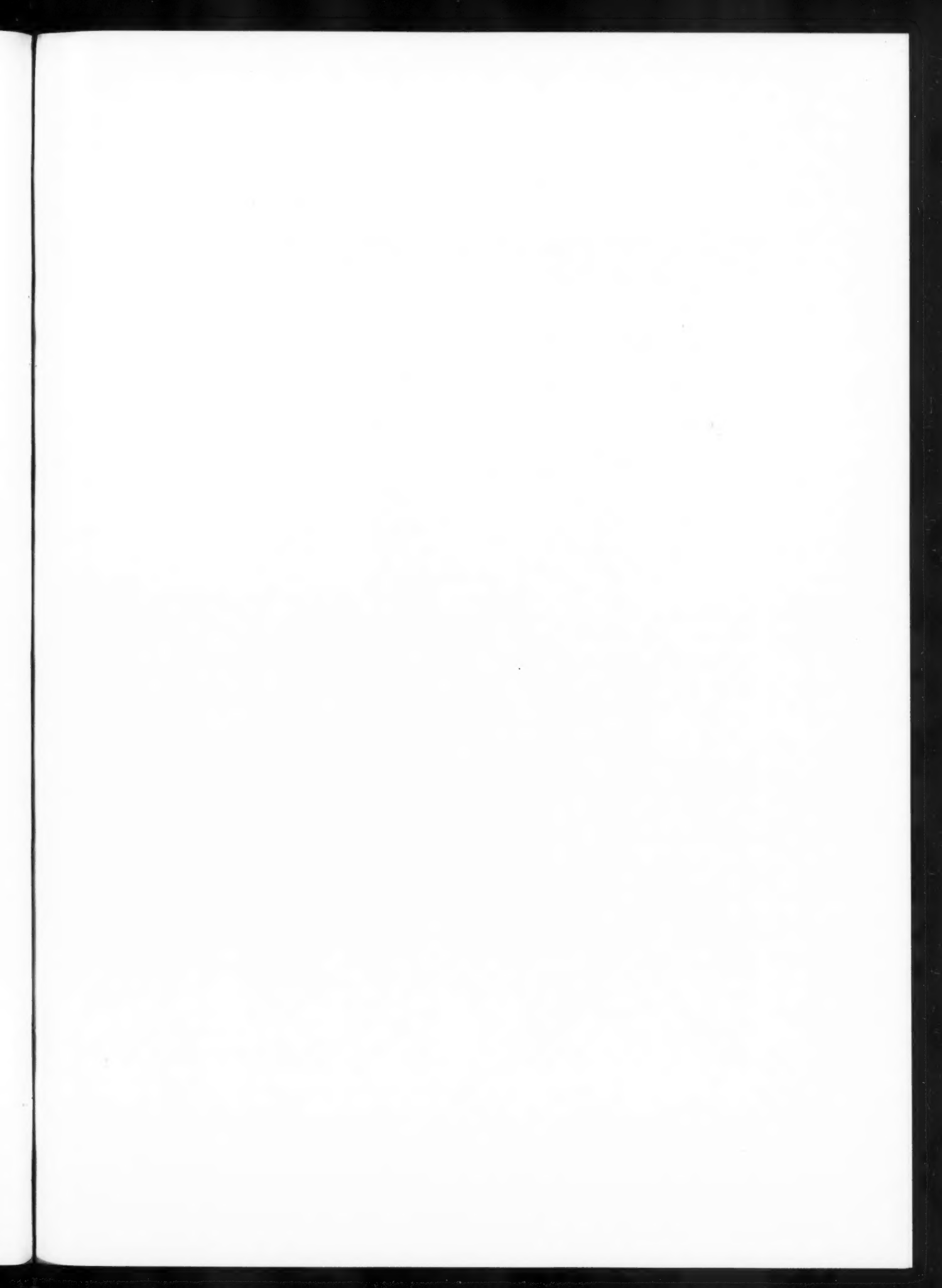
construction of sidewalks should be wholly within the jurisdiction of the city engineering department. The sidewalk is just as much a part of the public highway as is the street pavement. Sidewalks should be uniform in character, at least in the same district or locality. To build a good sidewalk requires specifications and engineering supervision. In many cities the street-boundary monuments are placed in the sidewalk area, and it is essential that these should not be disturbed by unauthorized persons in the construction of sidewalks or in sidewalk repairing.

Unless the city has entire supervision of construction, it is seldom possible to build the sidewalks of a whole block or street simultaneously, and therefore isolated portions must be built at different times, under different conditions, and very likely at different costs for exactly the same work. Then the city must have a fixed price and make up deficits out of a general fund or be charged with unfairness.—*Engineering News*.



DETAILS FOR COLUMN OF PROGRESS, PANAMA-PACIFIC EXPOSITION

ISIDORE KONTI, N.A., SCULPTOR



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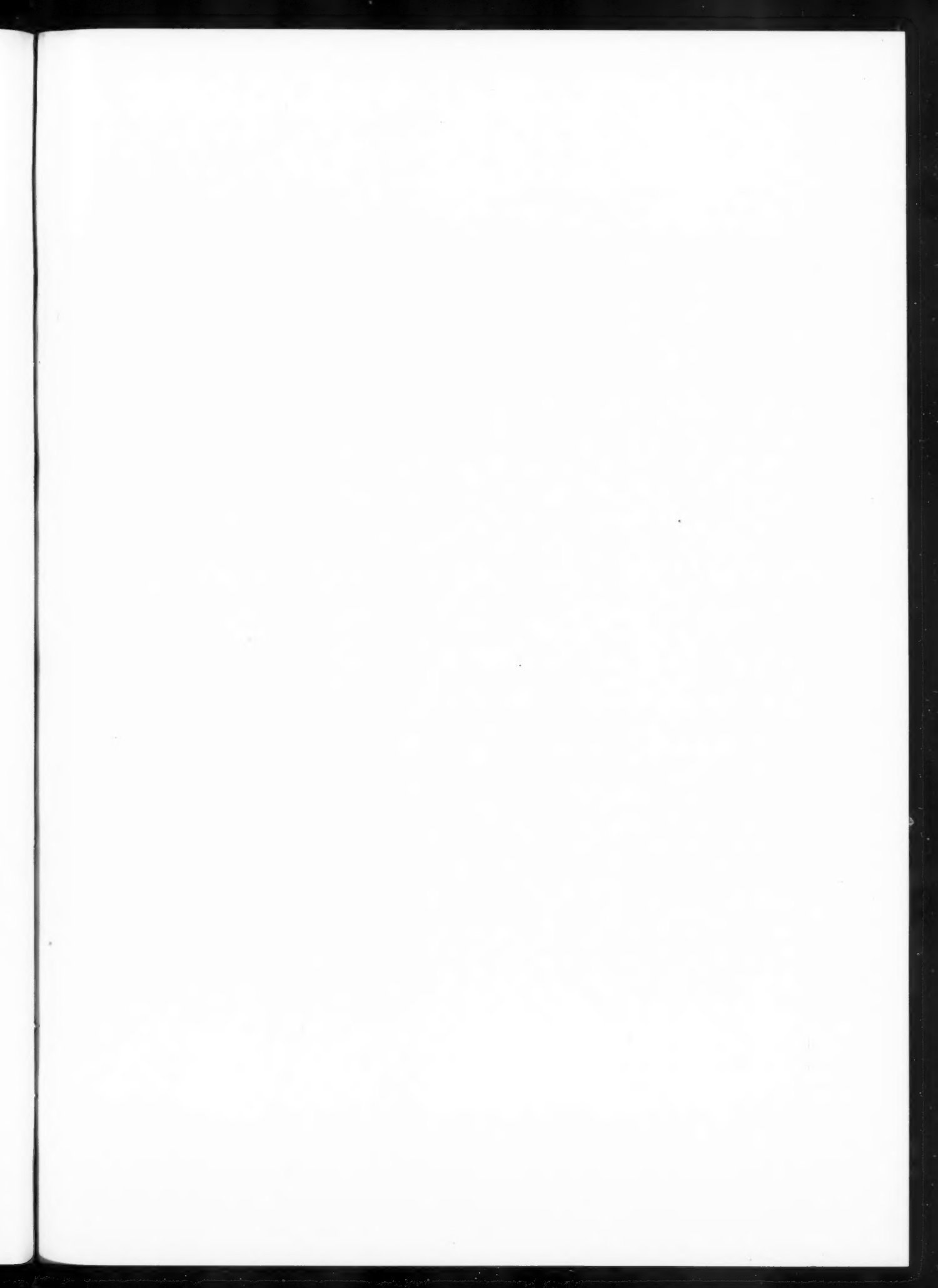
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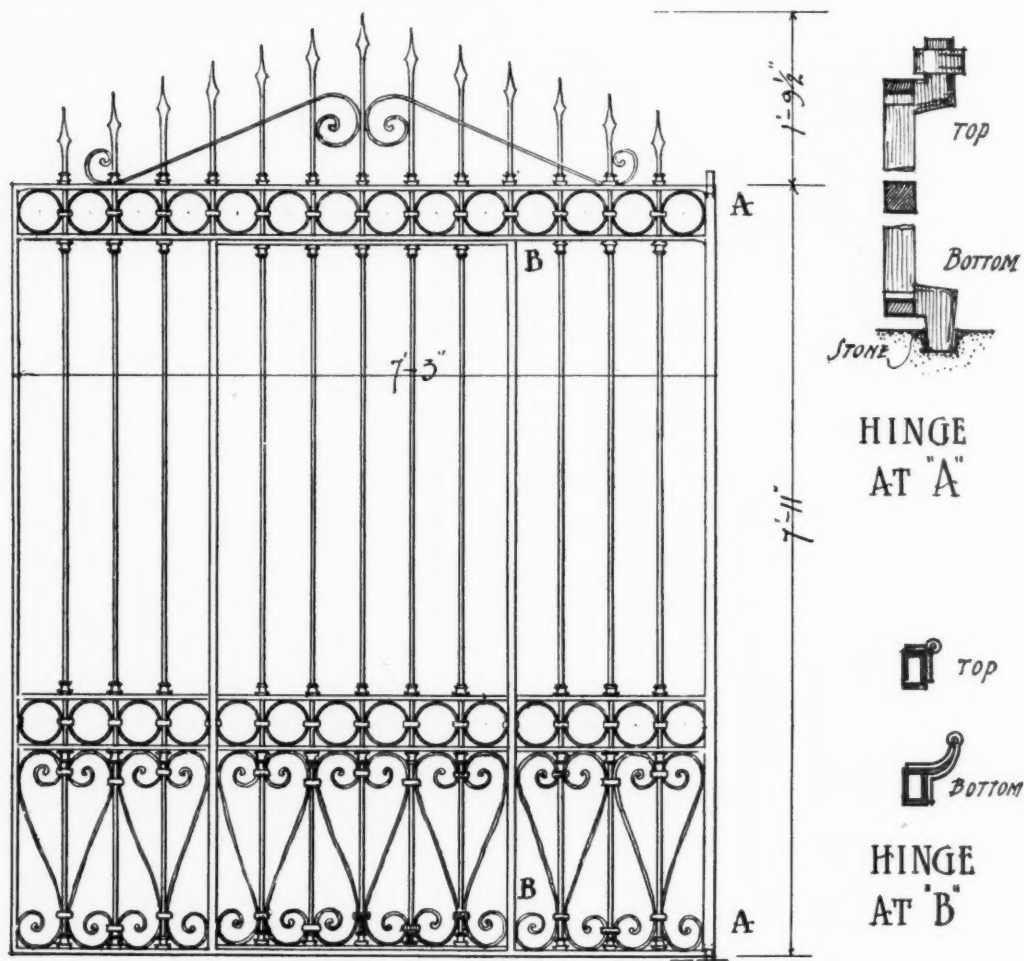


GATE: PIAZZA DEL DUOMO, PAVIA

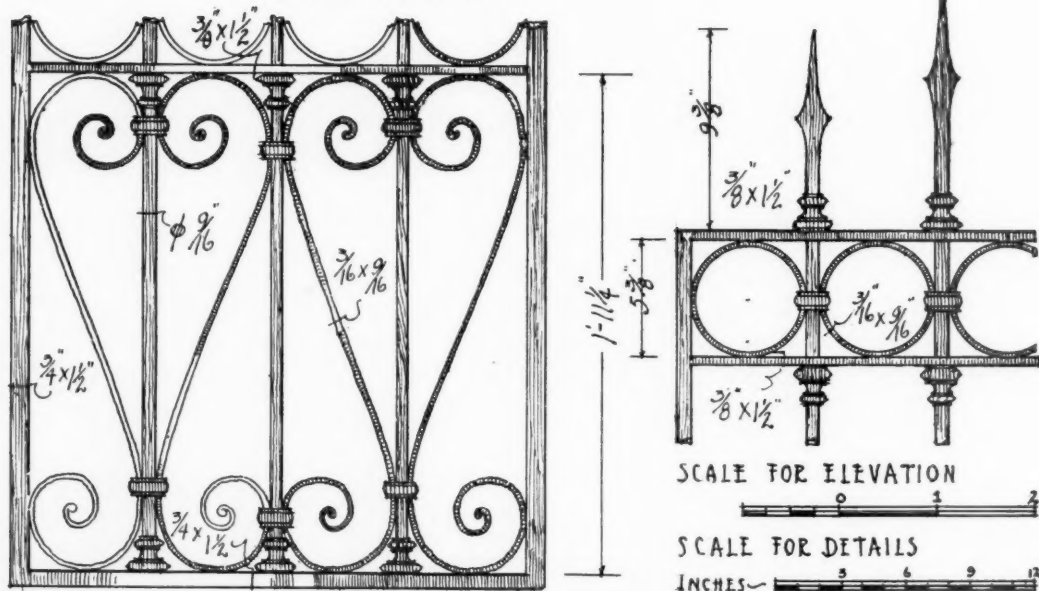
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ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 64





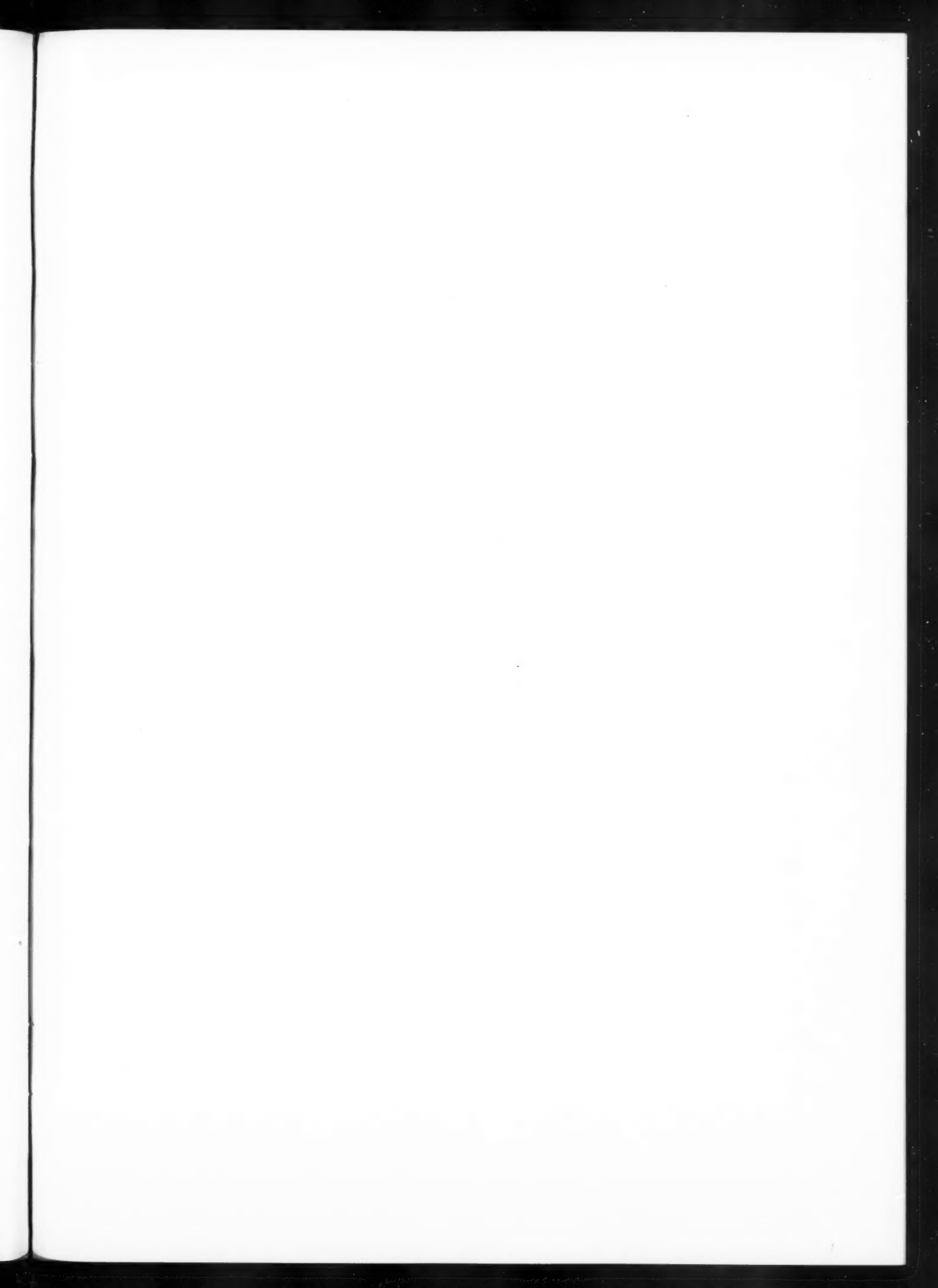
ELEVATION

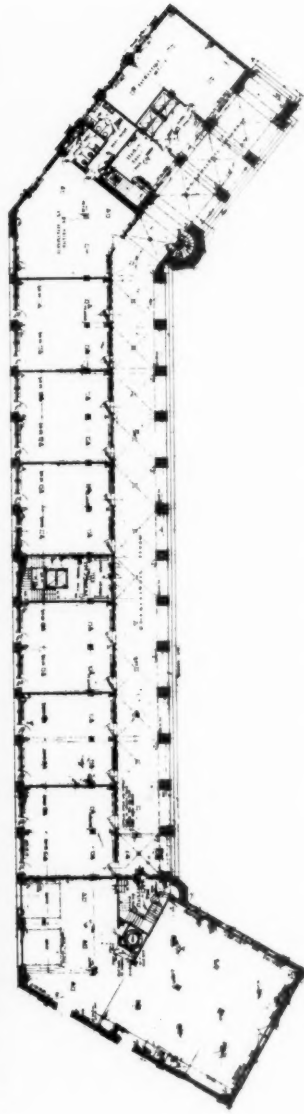


GATE: PIAZZA DEL DUOMO, PAVIA

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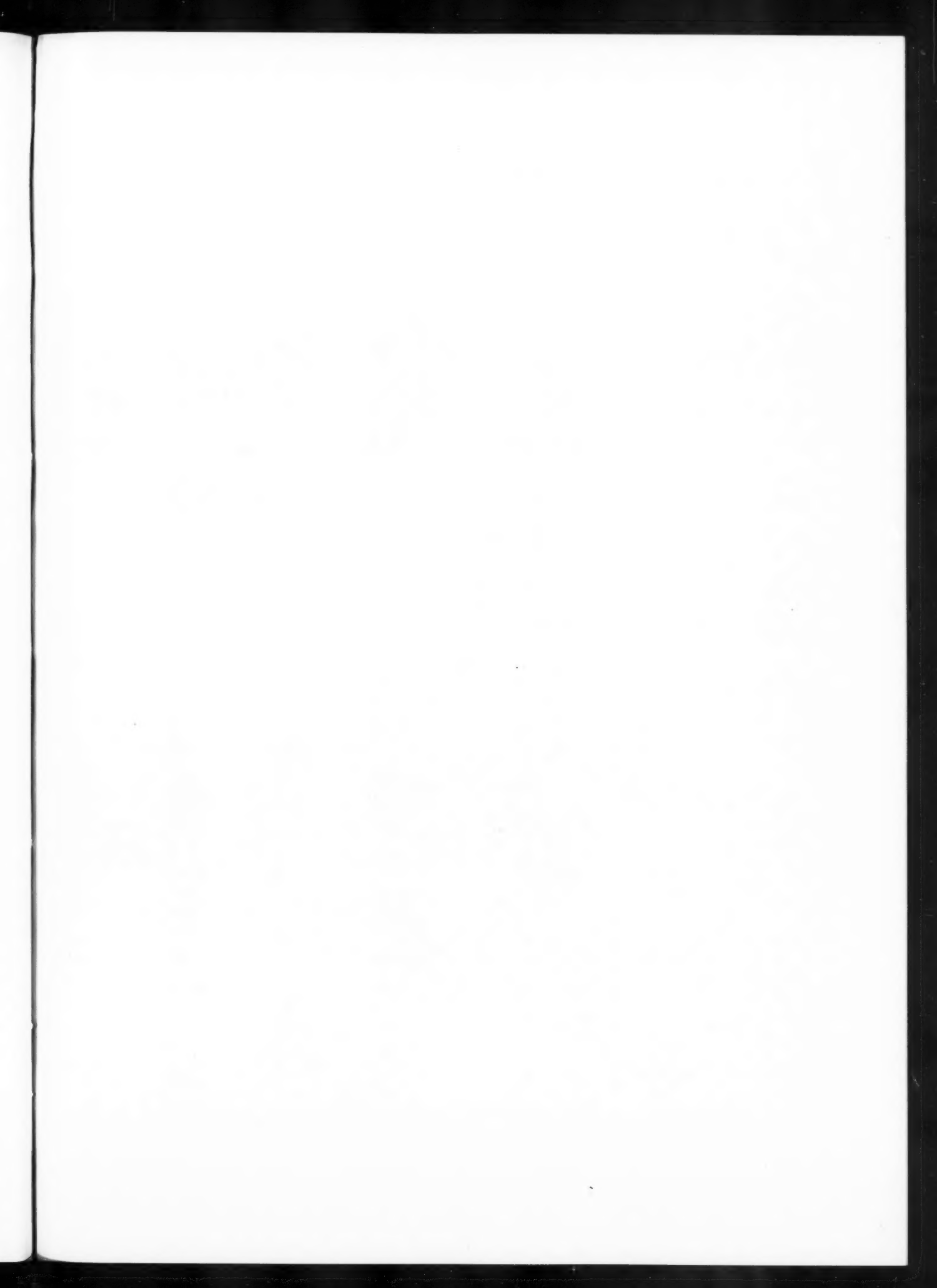
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 65

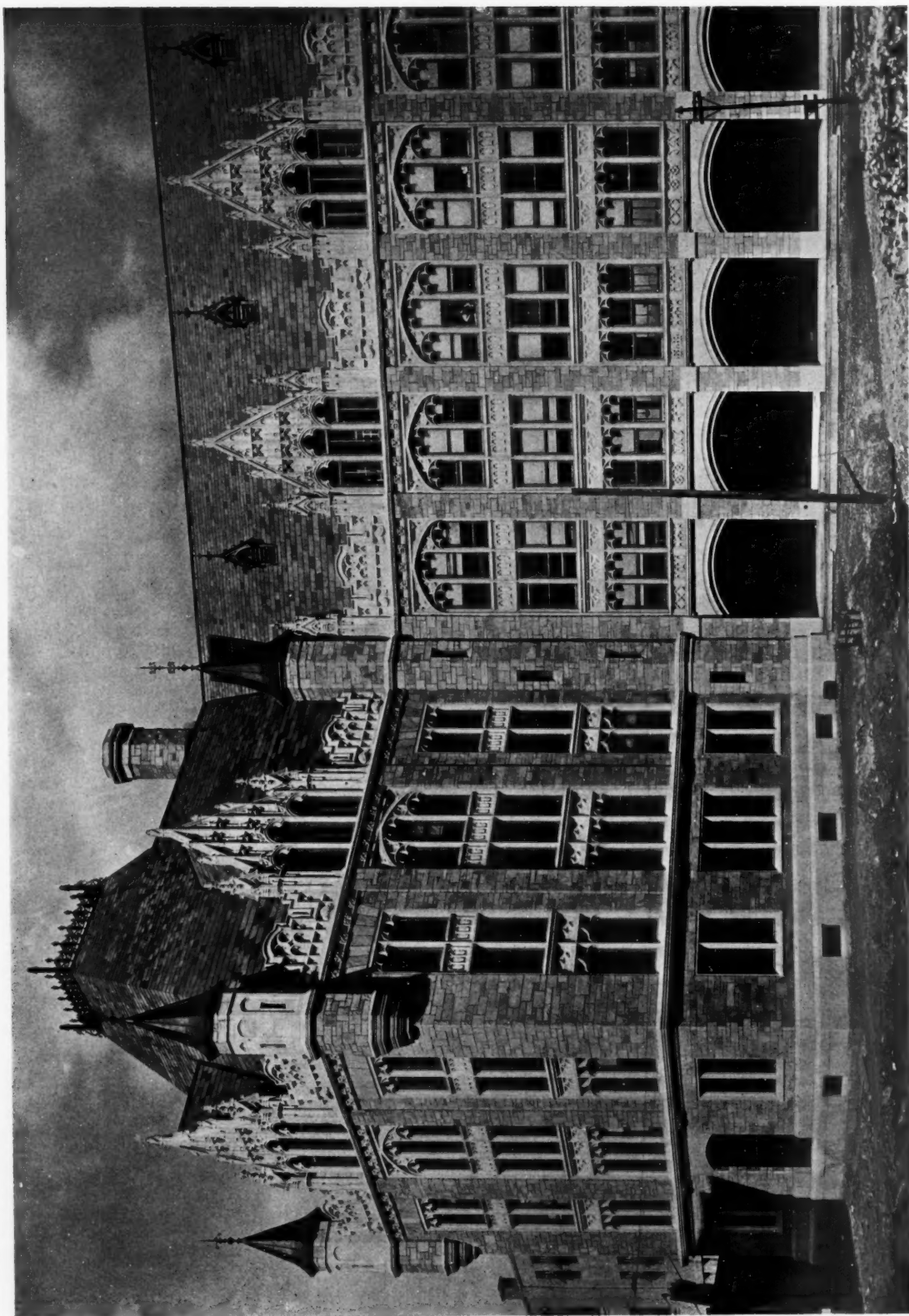




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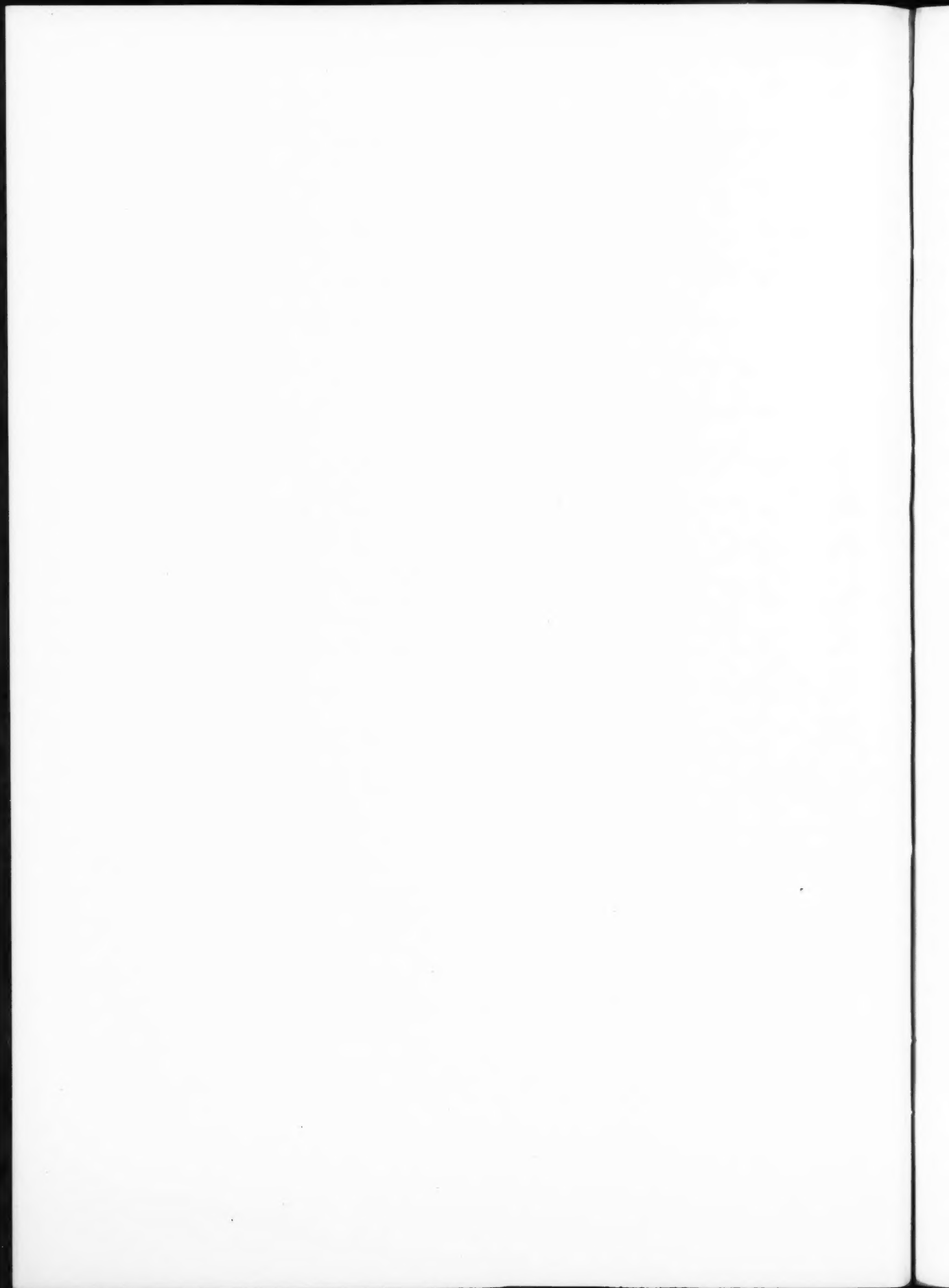
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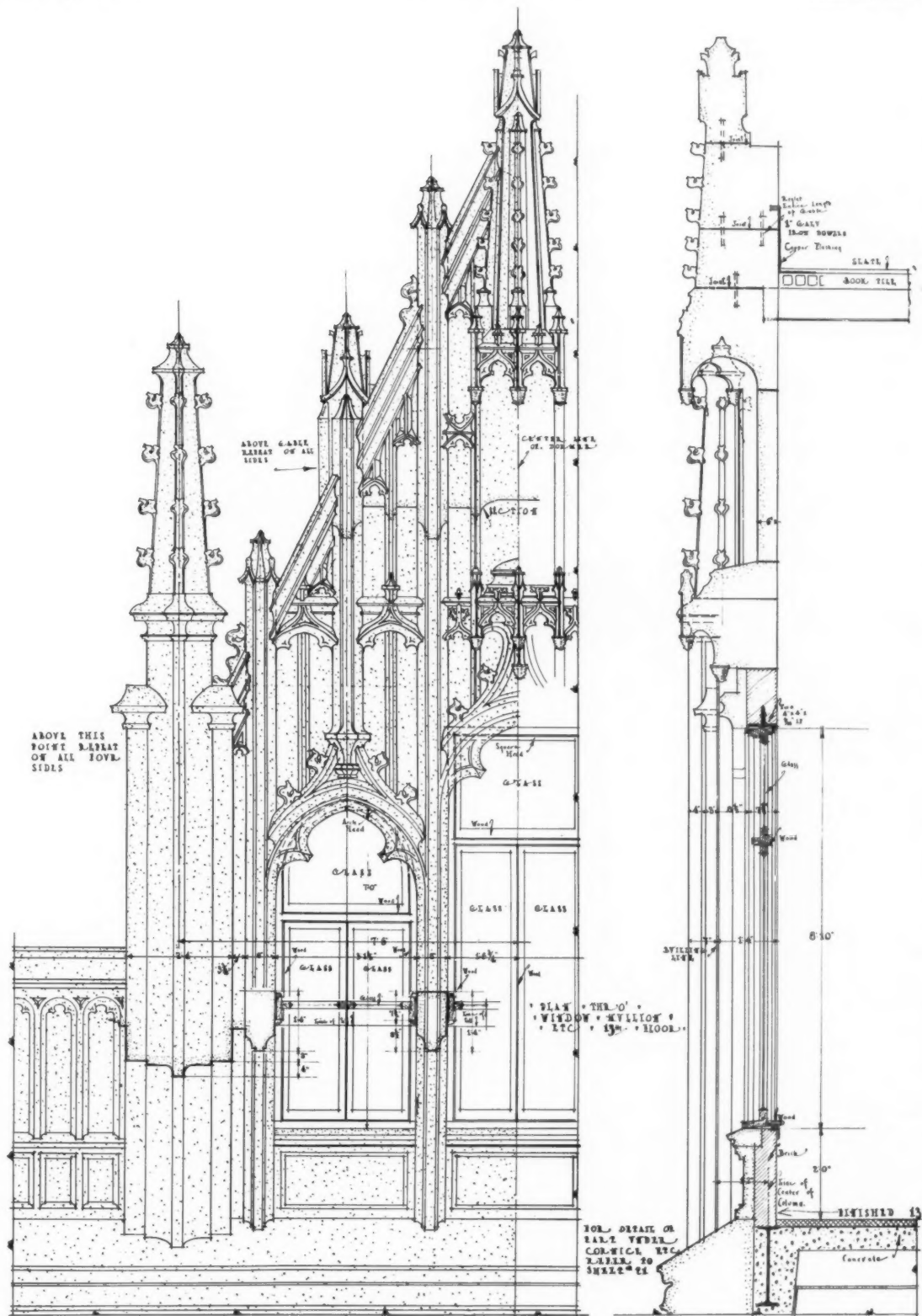


UPPER DETAIL OF TOWER

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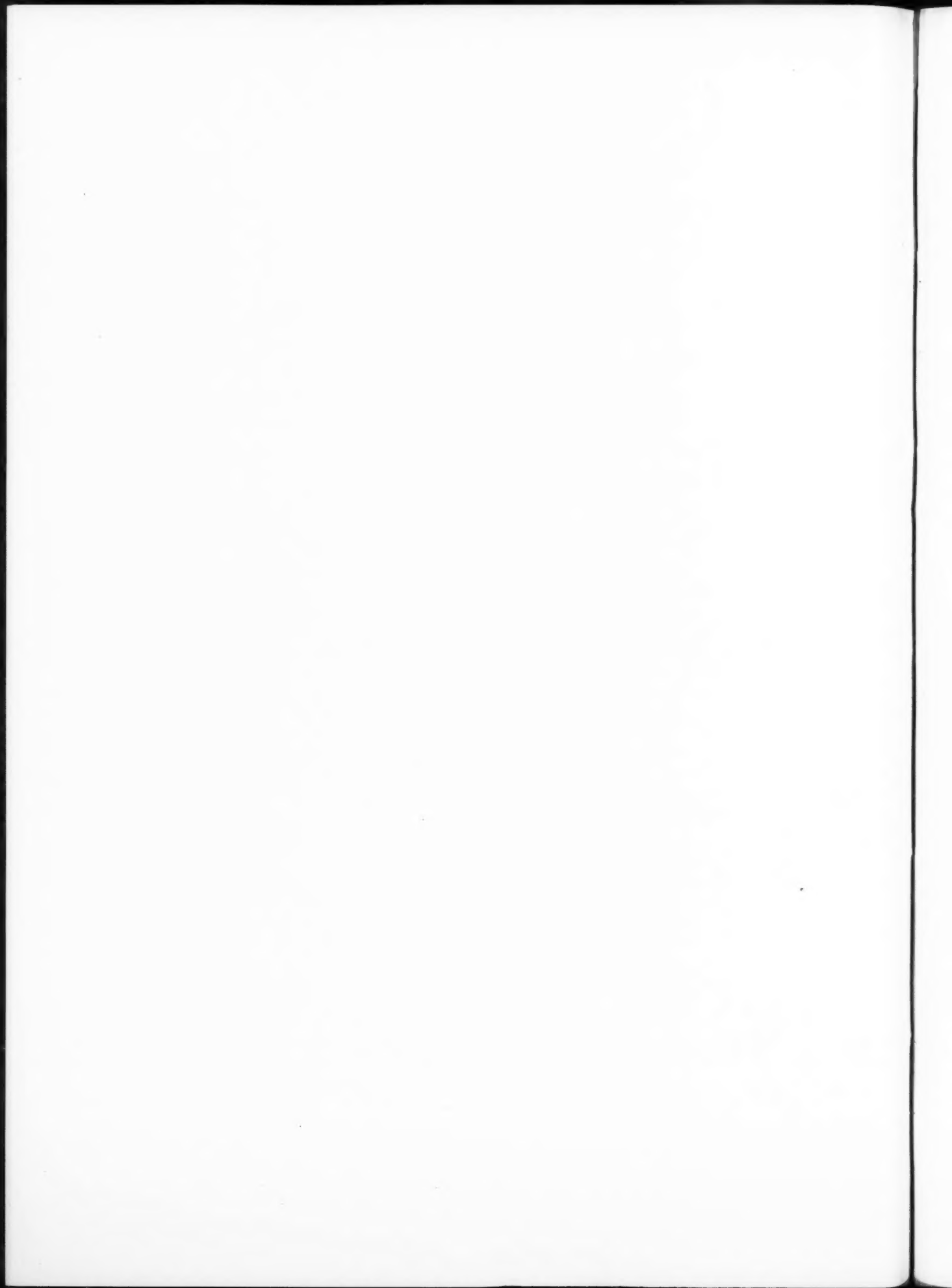
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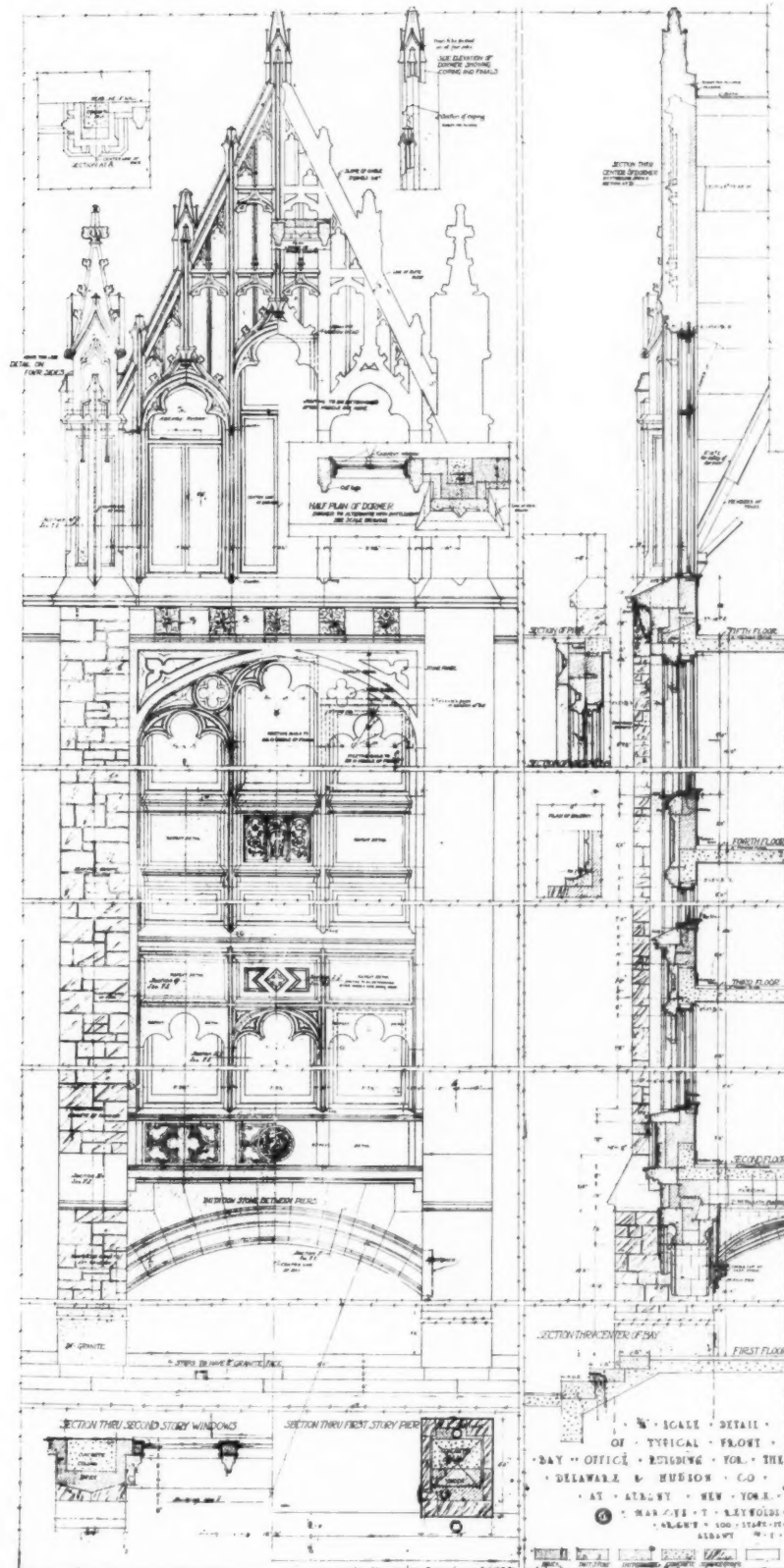




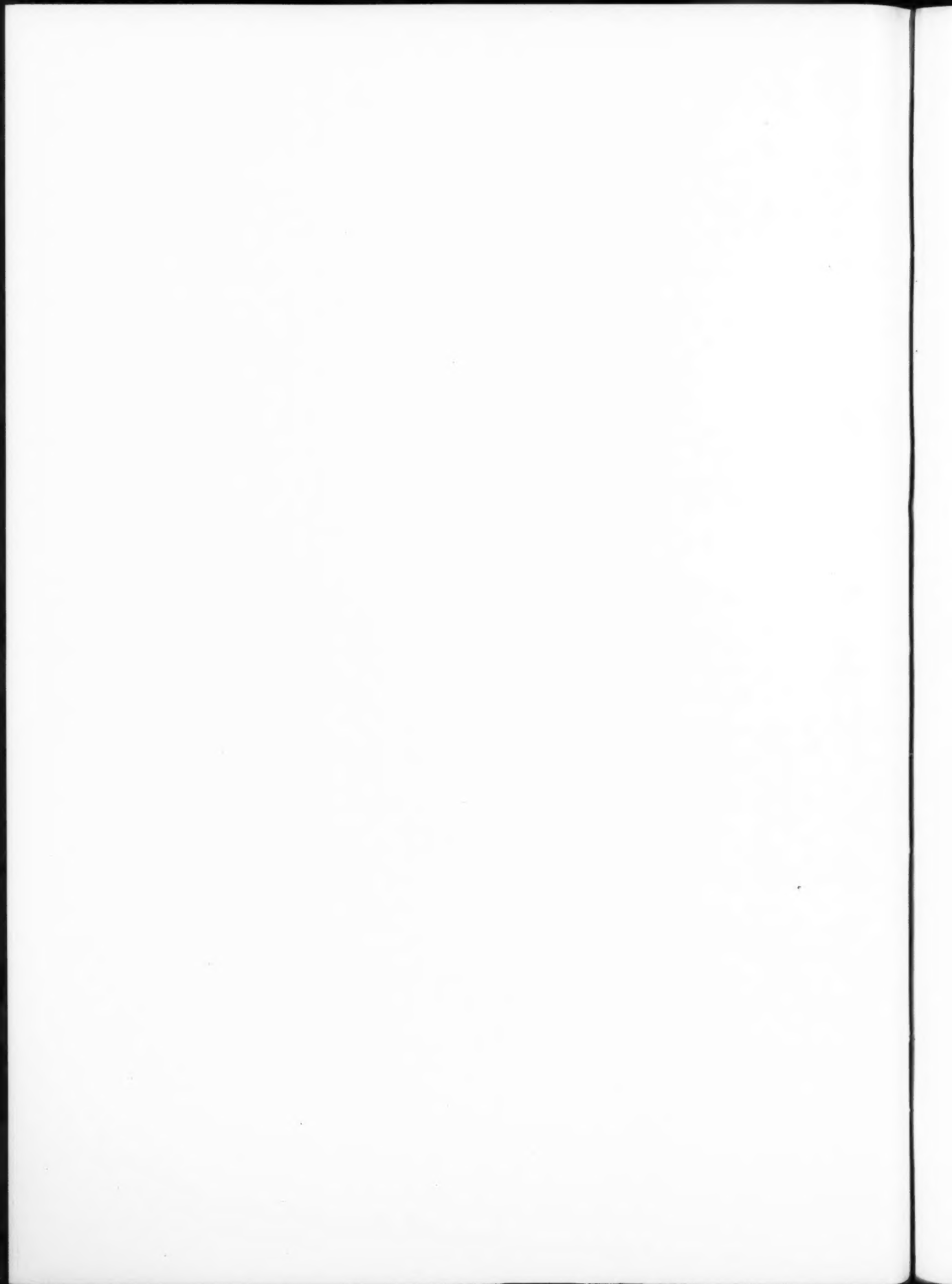
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