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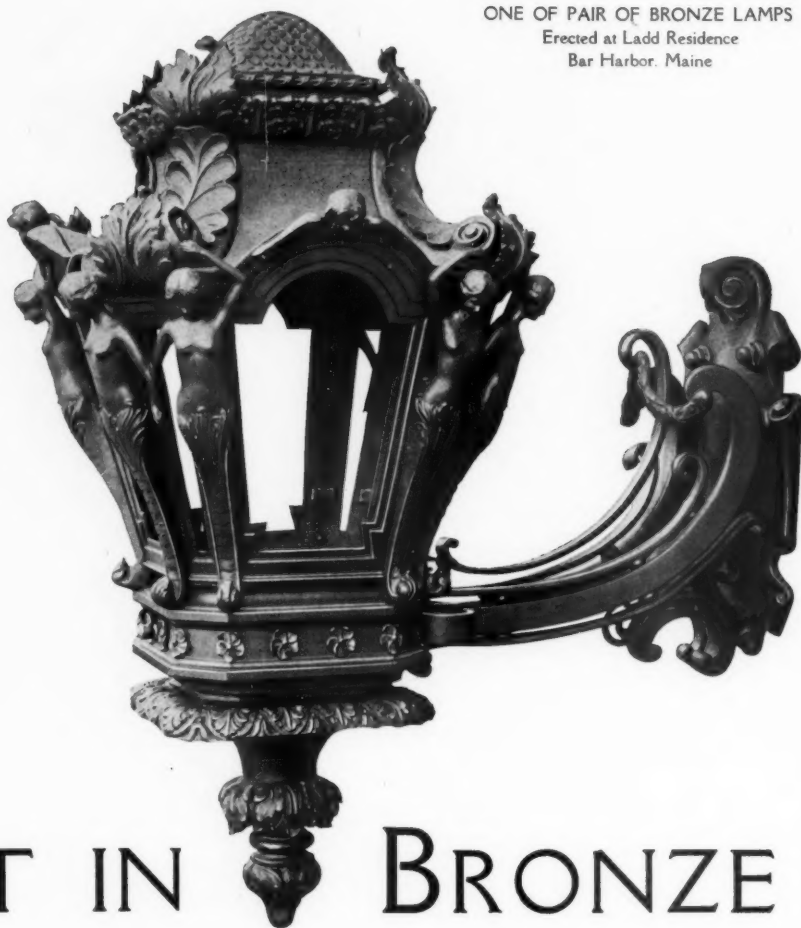
VOLUME CVIII

AUGUST 4, 1915

NUMBER 2067

Guy Lowell
Architect

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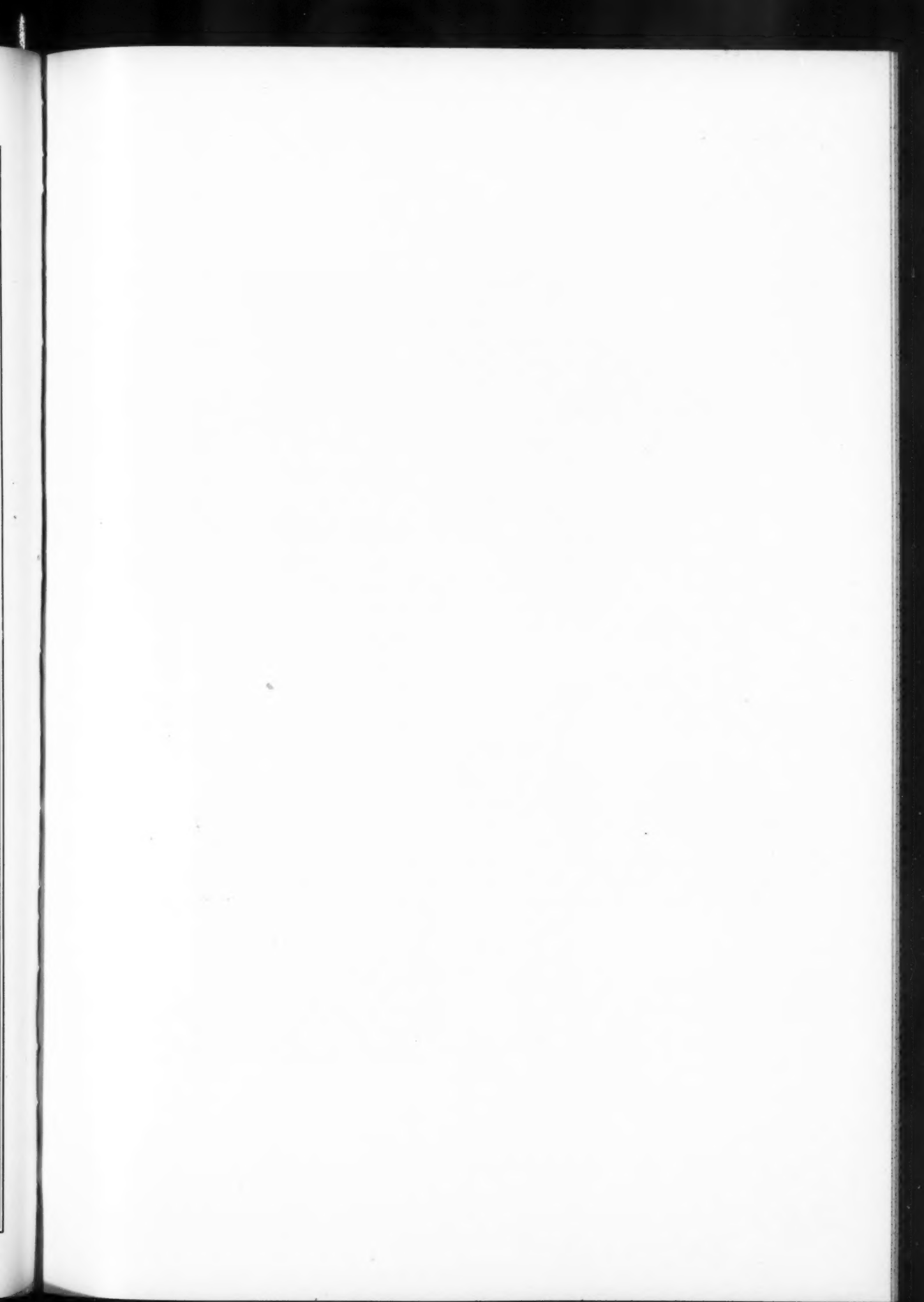
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12

CHURCH OF S. FRANCIS, ASSISI, ITALY

There are two churches, upper and lower, besides the crypt. This picture shows both entrances

JACAPPO TEDESCO, ARCHITECT

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REMAINS OF A THEATRE: HADRIAN'S VILLA, TIVOLI

THE GRAECO-ROMAN THEATRE

BY RUDOLF HEMPEL

THE classical drama is the most singularly vital of all the arts of antiquity. Even to-day, in the hands of modern actors, it retains much of the power and force which moved the audiences of Greece and Rome. Its structures have always excited the admiration of students: their graceful sweeping lines of seats producing an effect upon the emotions not unlike that produced by certain phrases of music. It is then not strange that they have been accepted as models for all modern out-of-doors theatres. In America there are an increasing number of structures built along

Graeco-Roman lines, of which the forerunner is that built in Berkeley at the University of California.

In the Greek theatre the orchestra, the place where the chorus sang, danced and performed its evolutions, was of prime importance in the actual production of the plays. The history of the Graeco-Roman drama is a history of the diminishing importance of the chorus and of the increasing importance of the actors; in other words, the history of the transformation of a performance consisting wholly of singing and dancing into a performance largely dramatic.

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Originally the Greek orchestra was in shape of an exact circle; it exists in this form at Epidaurus, and a circular orchestra, sixty-four feet in diameter, was discovered by Dr. Dorpfeld beneath the visible remains at the theatre of Dionysus in Athens. As the importance of the chorus diminished, the place given over to it became smaller, but even in its final form the orchestra of a Greek theatre always exceeded a semi-circle. In Rome the chorus was a rarity and never oc-

sageway from the outside to the theatre, which was called by the Greeks, *parodoi* or sideways. Through these passageways the chorus entered and withdrew, and if there was no stage in the Attic theatre, as many scholars, including Dr. Dorpfeld, contend, the actors also entered and left by the *parodoi*. Spectators could use the *parodoi* as a means of ingress and, indeed, some Greek theatres are so situated against the hillsides that these passageways formed the only



THEATRE OF DIONYSIUS, ATHENS

cupied the orchestra. The Roman orchestra was, therefore, smaller than the Greek type and became, in fact, an exact semi-circle. Such a semi-circular orchestra may be seen in the Odeon of Herodes Atticus in Athens, at Timgad in Africa, at Fiesole and at Tusculum.

In the Greek theatre, the stage and auditorium were separated by an open space of ten feet or more in width, which could be closed at the outer end by gates. Thus, there was on either side an uncovered pas-

means of ingress and egress. It should be noted that the ends of the auditorium, right and left, did not lie in a straight line parallel to the stage, but were so built that if prolonged they would intersect within the orchestra.

Vitruvius (On Arch. Bk. V.) believed that in the Greek theatre there was a narrow and shallow stage (ten to twelve feet high and eight feet deep) on which the actors played their parts; below them in the orchestra was the chorus. He says that in the

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Roman theatre, the stage must be lower and deeper than the Greek stage. The Roman plays seldom had a chorus, and when there was one, the members took their places upon the stage, which was made deeper for the purpose. The orchestra, deserted by the chorus, was set apart for the seats of the senators and, therefore, according to Vitruvius, "the stage must not exceed five feet in height, that those who sit in the orchestra may be able to see the performances of all who participate in the play."

The height of the stage in Roman theatres varies between three and five feet, being three feet in the Large Theatre at Pompeii.

accessible only by special staircases lying along the front of the stage. The platforms were called *tribunalia* and were the private boxes of the Romans. Here were special seats for the magistrate superintending the festival during which the theatrical performance was given, and his guests.

The back wall of the stage (*scaena*) in the Roman theatre was pierced by three doorways. The stage setting of a comedy, the favorite Roman type of drama, called for a street on which one, two or three houses should be visible. The scenery was so arranged that the doorways of the houses called for by the play came opposite the



REMAINS OF A GREEK THEATRE AT SYRACUSE

The great depth of stage necessary was gained by bringing forward the Greek stage until it met the ends of the auditorium, which in this case terminated at right angles. Thus, the Roman stage and auditorium were tied together in one organic unity. In place of the open *parodoi* of the Greek theatre, the Romans constructed vaulted passages running from points beyond the outside of the auditorium parallel with the front of the stage into the auditorium.

At the inner end of the auditorium, on either side at the point where the seats reached the front line of the stage, the Romans laid level platforms of some size,

doorways in the *scaena*. In each side wall there was a wide entrance to the stage. A peculiar convention obtained with respect to the significance of these side entrances to the stage—a very useful convention, since there were no programmes. If an actor entered by the side entrance to the right of the spectators, it was understood at once that he came from the city in which the scene of the play was laid. If he entered by the side entrance to the left of the spectators, it was understood that he was coming from foreign parts, via the harbor of the town in which the play was laid.

The wall at the back of the stage was usu-

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ally divided into three superimposed orders, and was richly decorated with statues. In the theatre at Aspendus, in Pamphylia, may still be traced the sloping line which marks where once the roof of the stage ran. Beginning at the top of the rectangular construction, which forms the side of the stage at the end nearer the auditorium, the roof sloped sharply down to the *scaena*. Such a roof over the stage was prescribed for acoustical reasons, which demanded as well that the floor of the stage be of wood.

The stage building may be divided into three parts, (1) the stage proper, (2) the *scaena* proper or permanent wall at back of the stage, (3) the portion behind the *scaena*, containing the dressing rooms, and space for marshaling the processions so dear to the Romans. Vitruvius recommends that colonnades be constructed behind the theatre, so that, when sudden showers interrupt plays, the people may have somewhere to retire from the theatre, and that there may be room for the preparation of all the outfit of the stage.

For the arrangement of the seats, let us take as a model the Larger Theatre in Pompeii. We notice first the orchestra, the part of the auditorium nearest the stage, with its four low steps or series of seats (*gradus*) covered with marble. Since these steps are entirely too low for any one to sit on with comfort, it may be assumed that the local dignitaries, who had reserved places here, sat upon *bisellia*, or chairs brought to the theatre by their slaves. At the top of the orchestra there was, no doubt, a stone balustrade separating the steps or *gradus* of the orchestra from a *praecinctio* or landing above. This landing is reached from the orchestra by flights of steps, which break the line of the balustrade at three points.

Next comes the *media cavea* or central part of the auditorium. Here the seats are

divided by six stairways into seven wedges. At the top of the *media cavea* is a second *praecinctio*, bounded on the far side by a wall. The latter is pierced by six doors, designated by the Romans by the striking term of *vomitoria*, corresponding to the six flights of steps. These lead out into the corridor that runs around beneath the gallery.

Some of the marble seats of the *media cavea* are still in place. On a part of these, individual places are marked off in vertical lines, a little less than sixteen inches apart. Frequently the rear part of each step was depressed and the lower part of the front face of the next higher step was cut back somewhat to make convenient resting places for the feet of the spectators.

The great size of the theatre in Greece (that at Epidaurus being 378 feet wide) made a permanent roof out of the question. Among the Romans a curtain was frequently drawn over the theatre, supported by ropes stretched from masts set along the boundary wall of the theatre. The Small Theatre or Odeon at Pompeii, is noteworthy in that it had a permanent roof; this is proved by an inscription found within the theatre. This roof was, no doubt, made of wood, since the side walls were not strong enough to sustain a masonry vault. The roof is thought to have been pyramidal in shape; there were windows, perhaps, in the walls between the highest seats and the roof. The Odeon of Herodes Atticus in Athens had a roof of cedar, with probably an opening for light in the middle.

This slight summary does not pretend to more than touch upon the subject of classical theatres, but it is hoped it may be of suggestion to those unfamiliar with this broad and profound topic. To any one interested in either architecture or archaeology the classical theatre offers a subject of study of unusual possibilities and charm.

STADIUM OF THE COLLEGE OF THE CITY OF NEW YORK

MR. ARNOLD W. BRUNNER, *Architect*

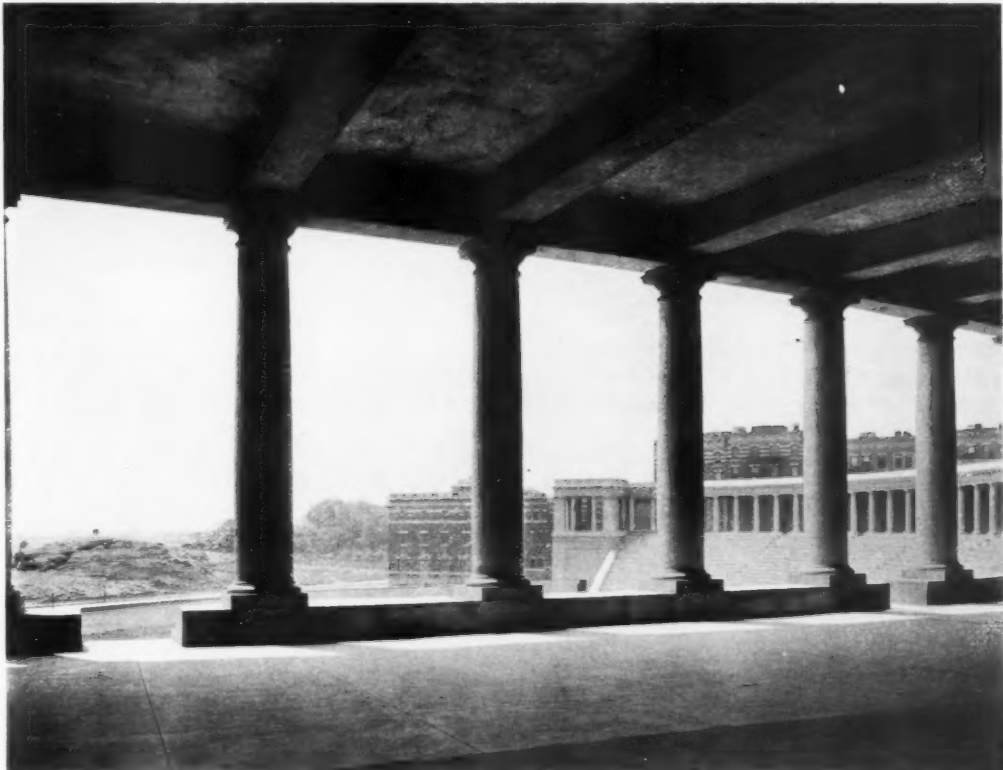
WHEN, not so very long ago, we sat in the topmost tier of seats of the municipal stadium in Tacoma, and gazed over the sunlit waters of Puget Sound, we felt that of all the stadia we had visited none was more beautifully located than that one. This memory now shares in its sense of satisfaction with the stadium of the College of the City of New York, first glimpsed on a hazy day, when the purple lights and shadows fell between the stadium and the far-off waters of Long Island Sound.

In an article contributed to the *International Studio* by Dr. Finley, now Commissioner of Education and a former President

of the City College, he very well describes the City College stadium in the following words:

"It is, in the literal and narrow definition of the word, not a 'stadium,' nor is it in like literalness an amphitheatre. It is a 'hemistade,' as a Greek professor friend of mine has called it; it is half an 'amphi.'"

While this is true, speaking with academic accuracy, this structure will undoubtedly be for all times called the "City College Stadium." If it had been designed and built circular or "bowl" shaped, as other structures of recent erection at American universities, it would not have served its purpose any better, and the view, the great feature,



THE COLONNADE, LOOKING SOUTHEAST

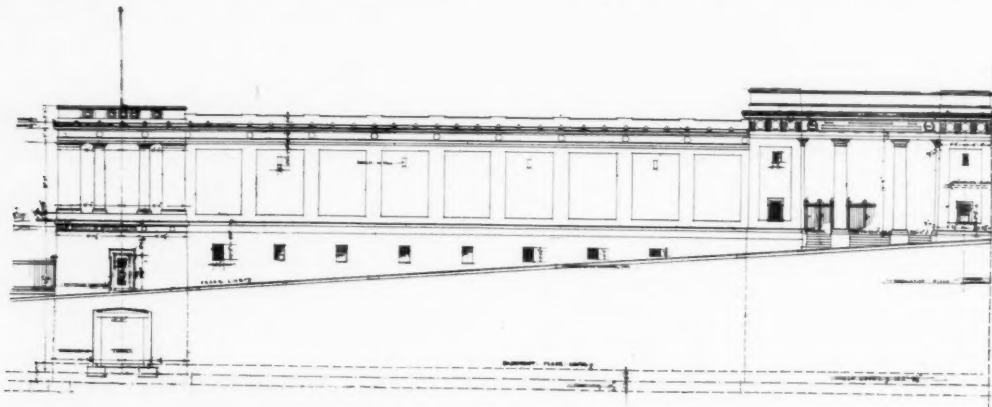
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would have been lost, and the stadium just a stadium and nothing more.

On the occasion of the visit referred to, there were no visitors save a scant dozen of men and women, who, attracted by the beauty of the scene, stood in the shade of the colonnade and gazed with evident absorption at what was so beautifully spread out before them.

When the planting about the streets bounding the stadium has been effected and the vast expanse between the curves has be-

Amsterdam avenue on the west. Its frontage on Amsterdam avenue is 460 feet. The semi-elliptical colonnade ends in two pavilions, between which there extends a Doric colonnade of 64 columns, each 15 feet high. In the pavilions are located the showers and dressing rooms for the competitors. The seating capacity is 6,000, with room for approximately 1,500 standers. The material of construction is concrete, light grey in tone. In the amphitheatre there is an athletic field which provides space for a baseball "dia-



ELEVATION ON 138TH STREET

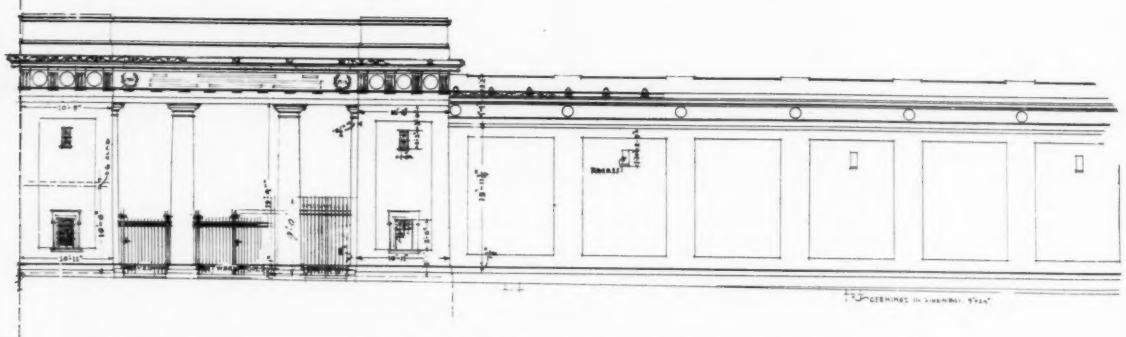
come a smooth and well-kept lawn, the result will have attained something of the "picture" that the architect, no doubt, had in mind.

This stadium has grown as the result of the generosity of Mr. Adolph Lewinsohn and the architectural skill of Mr. Arnold W. Brunner.

It occupies a tract of land bounded by 138th street on the north, Convent avenue on the east, 136th street on the south, and

mond," football field, a one-fifth mile running track and a 450-foot straightaway.

On the eastern boundary, now unenclosed, there will be erected an ornamental iron fence, which will in no sense offer material obstruction to the view, either from within or without. From this fence, or from Convent avenue, a park space of two blocks extends to the crest of the hill. The broad sweep of sward thus obtained presents a refreshing contrast to the monotonies of the structure.



AMSTERDAM AVENUE ELEVATION

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NORTHEAST PAVILION

Individuality

IN an editorial reference to a work under the above title, by Charles F. A. Voysey, *The Architect and Contract Reporter*, of London, discusses the effect of individuality on the work of the artists. It states in part:

The value of an artist's work we recognize generally as being, to a large extent, if not entirely, due to the degree to which it manifests the expression of his individuality, and to the character of the individuality so expressed. Hence a consideration of the meaning of individuality, its causes and effects, must be of interest to all who would understand or rightly appreciate art and artists. It need not, as a philosophical study, necessarily be of interest to artists, for the

artist is most often too deeply concerned with the expression of his own individuality, to tending its culture, rather than to investigating its growth so that philosophical inquiry is entirely beyond the range of his outlook. In these times the impetus towards output is, for many artists, sadly lacking. The painter, indeed, can continue to paint, for his material costs but little, but the sculptor, the architect, the metal-worker, and all craftsmen whose art is concerned with those things that are useful as well as beautiful, must feel the want of the incentive towards production that is in many cases absolutely essential when patron, or client, or customer, call him what you will, has his thoughts directed in quite another direction than that of art.

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Ancient Roman Theatre at Fiesole

ONLY five miles from the city of Florence, Italy, is the ancient Etruscan town of Fiesole, the huge walls of which are still preserved. On one of the hillsides is an antique theatre still in fair degree of preservation. This is partly cut in the solid rock, the natural configuration of the land suiting itself admirably for the purpose. Theatrical performances have been given here within the last two years by a company of artists headed by the son of the famous Salvini, many of the Greek plays being reproduced, much to the enjoyment of American residents and tourists. The picture that we give is from a photograph by Emma F. Von Zeitler.

There are interesting remains of these old classical theatres in various parts of Greece, Italy, Sicily and France. Some of them are like those that we illustrate herewith; that is, taking advantage of a bowl-shaped valley. Others, not so fortunately located, are built on level ground with vast walls carried up to give the necessary slope

to the seats like the great Colosseum at Rome. In order to accommodate the vast crowds that attend athletic events in America, we have copied these enormous amph-



ANCIENT ROMAN THEATRE AT FIESOLE. AN AMPHITHEATRE CUT IN THE SOLID ROCK

theatres from the Old World, and, like them too, they have been after these two general forms.—*Exchange*.

NORTHERN ITALIAN DETAILS

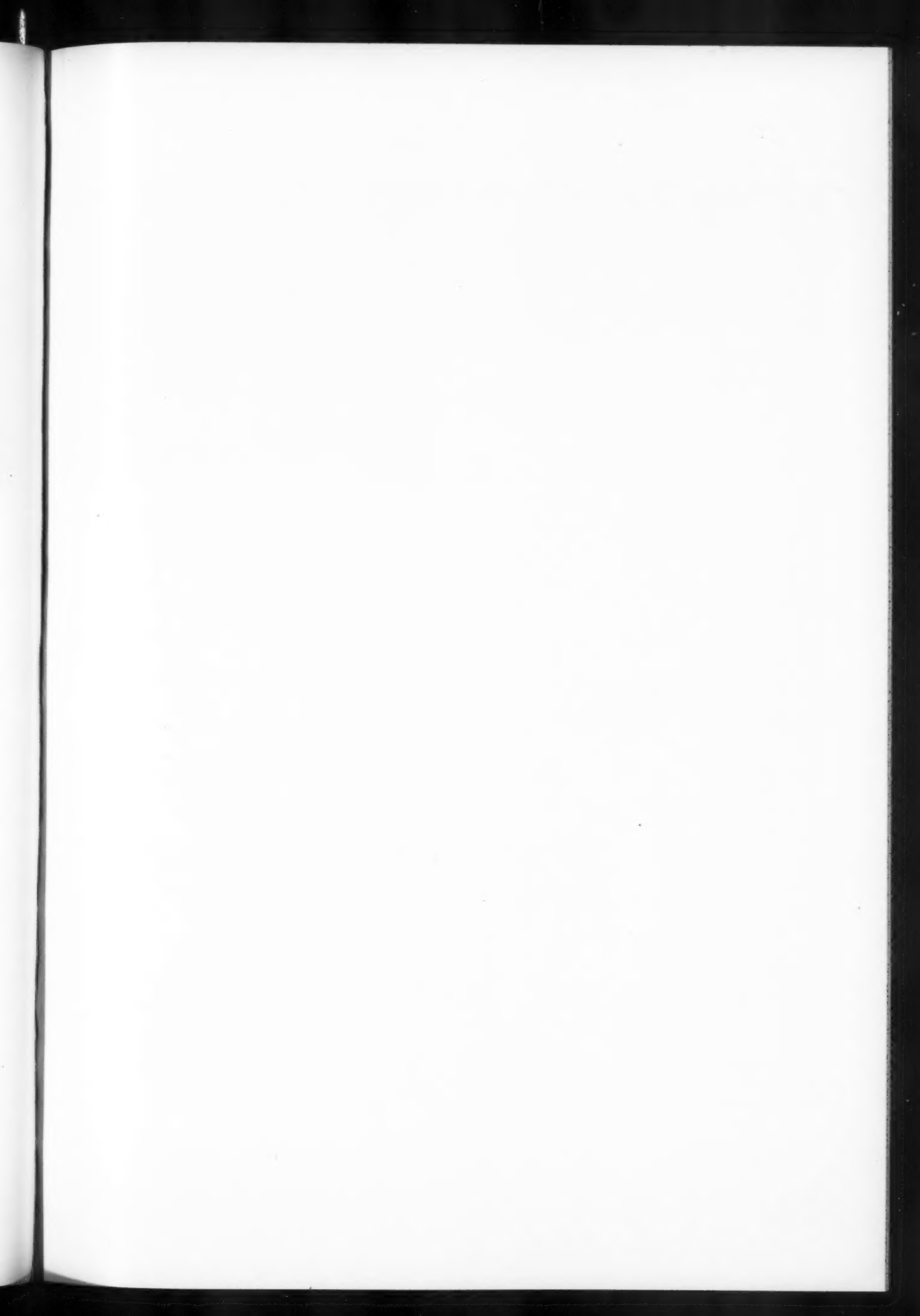
NO. 35, COLONNADE, S. STEFANO, VENICE

THE church of Santo Stefano is late Gothic and dates from the fourteenth century, having been begun in 1325. The special character taken on by the Gothic style in Venice was continued far into the fifteenth century, at a time when the graceful early Renaissance had established itself in other towns, and this has led to the impression that large parts of Venice are older than they really are. The elegant brick facade of the church was restored in 1904, practically at the same time as was finished the restoration of the fine timber vaulted ceiling. The cloisters (1532) are undoubtedly the most elegant of any in Venice; in fact, as far as we know, they are quite unique in Venetian cloister

design of early or late Renaissance times.

In proportion and spacing the colonnade is admirable and the profiles and contours of more than ordinary refinement. The floor of the court is curiously raised above the level of the surrounding ambulatory and suggests the presence of some practically limiting condition. The fine frescoes on the upper story by Pordenone are in a damaged condition.

The building is now occupied by the military authorities and its photographing and measuring presented many difficulties. The strategic situation of Venice imparts an air of unsympathetic sternness to the military officials which is reflected in their attitude towards architects and students.

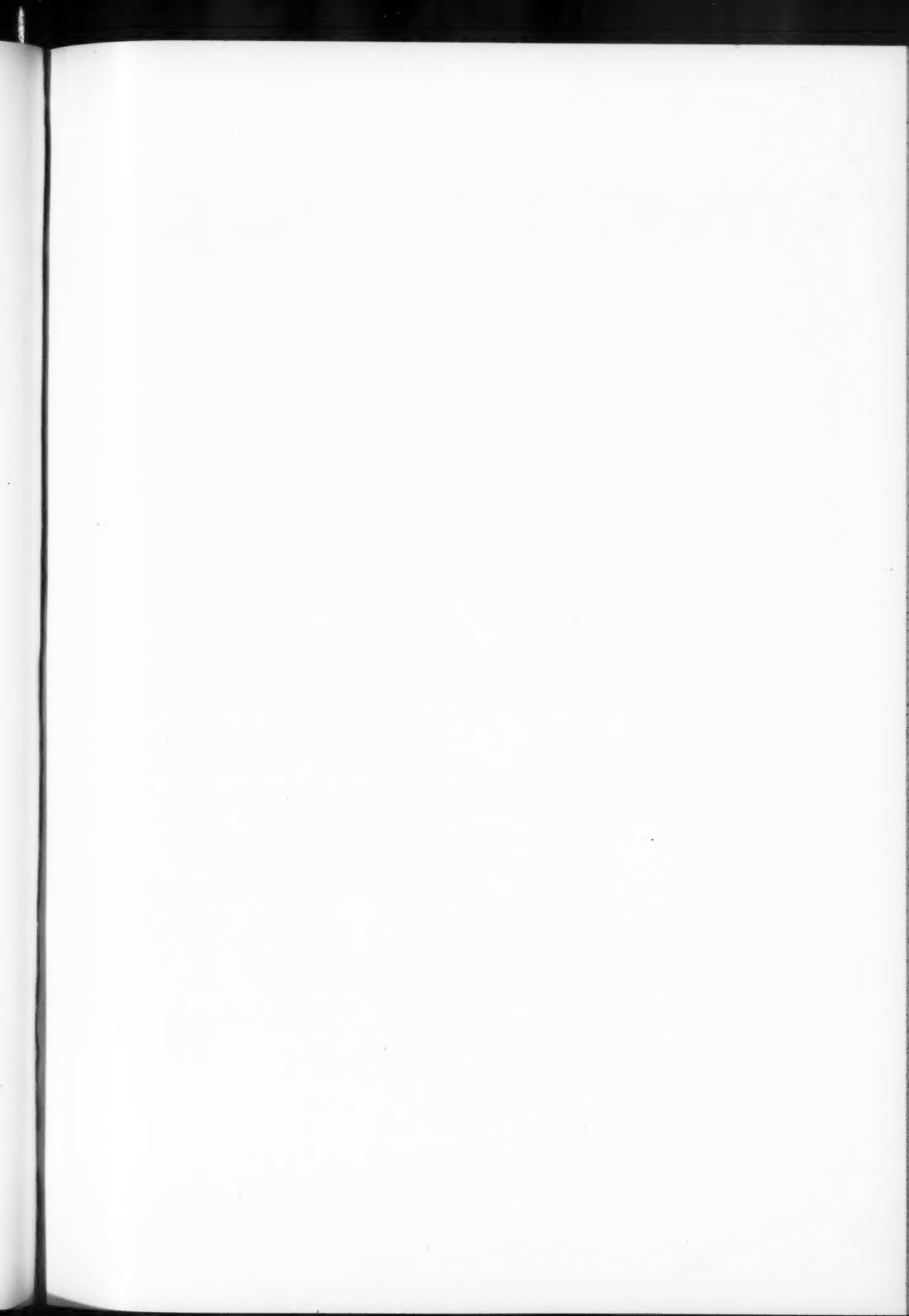


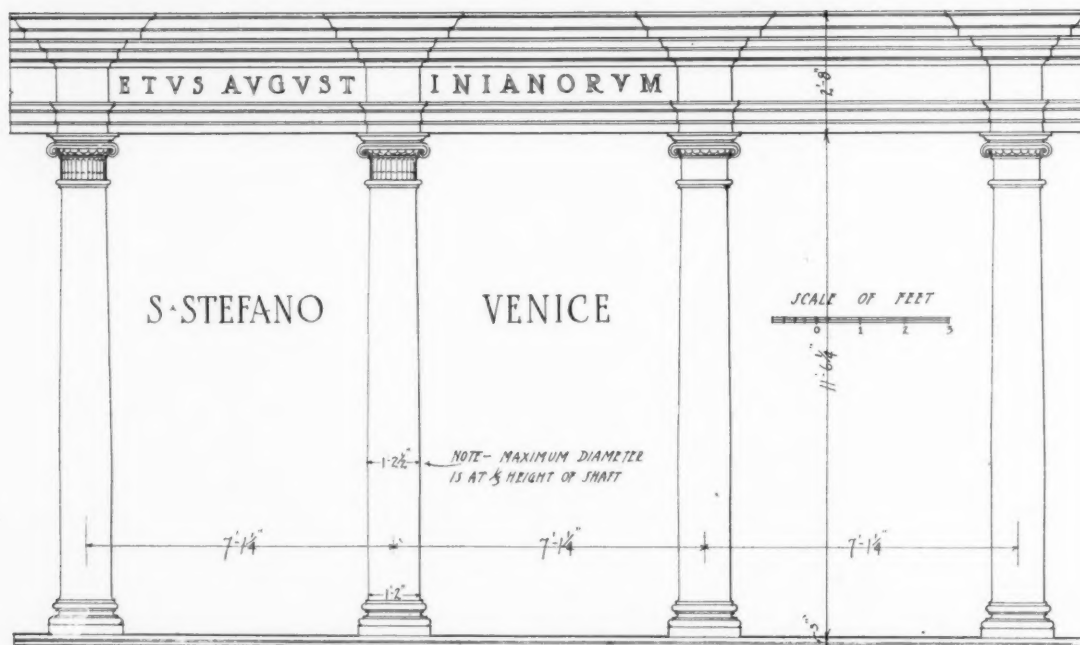


COLONNADE: S. STEFANO, VENICE

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 75

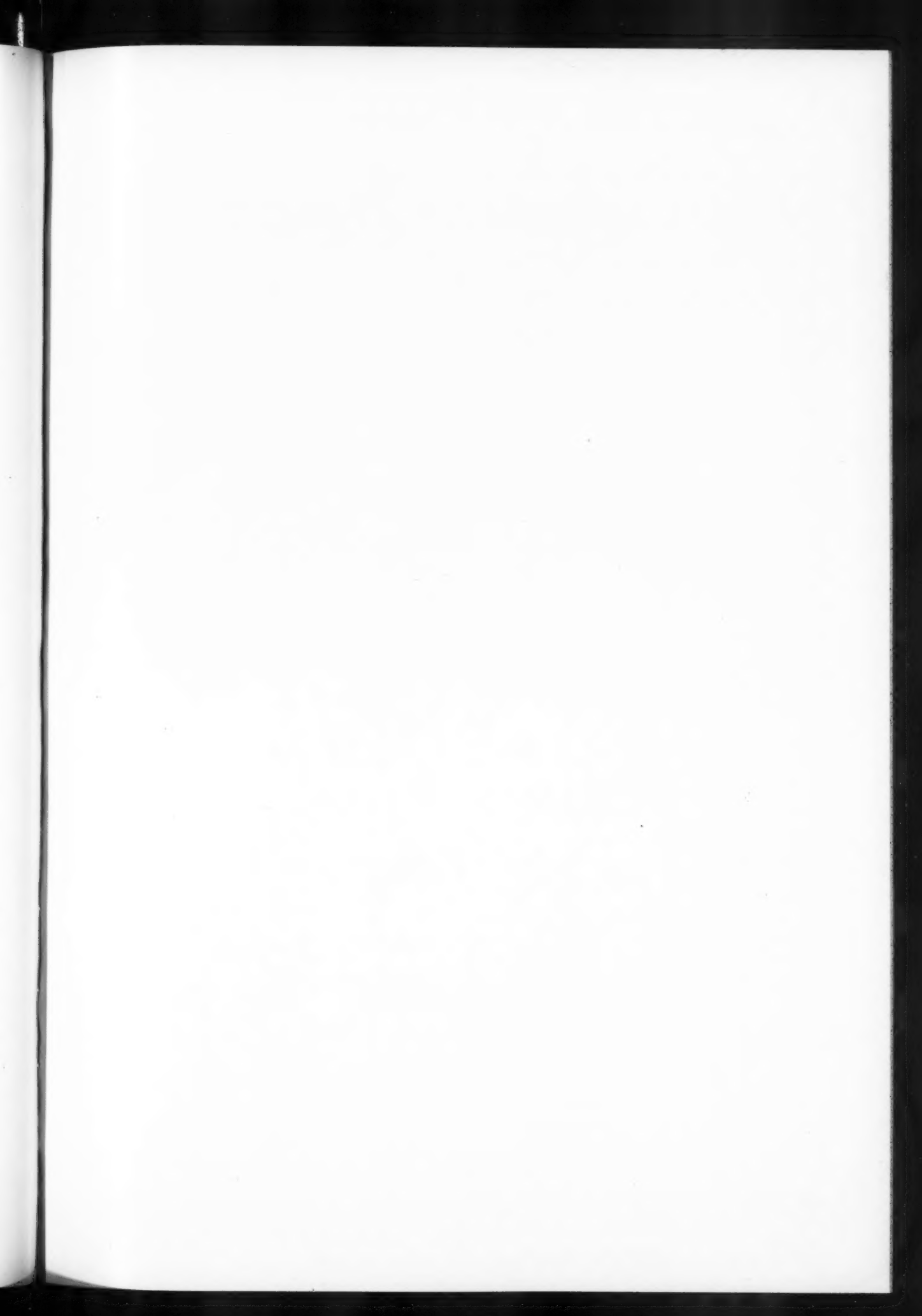




COLONNADE: S. STEFANO, VENICE

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ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 76

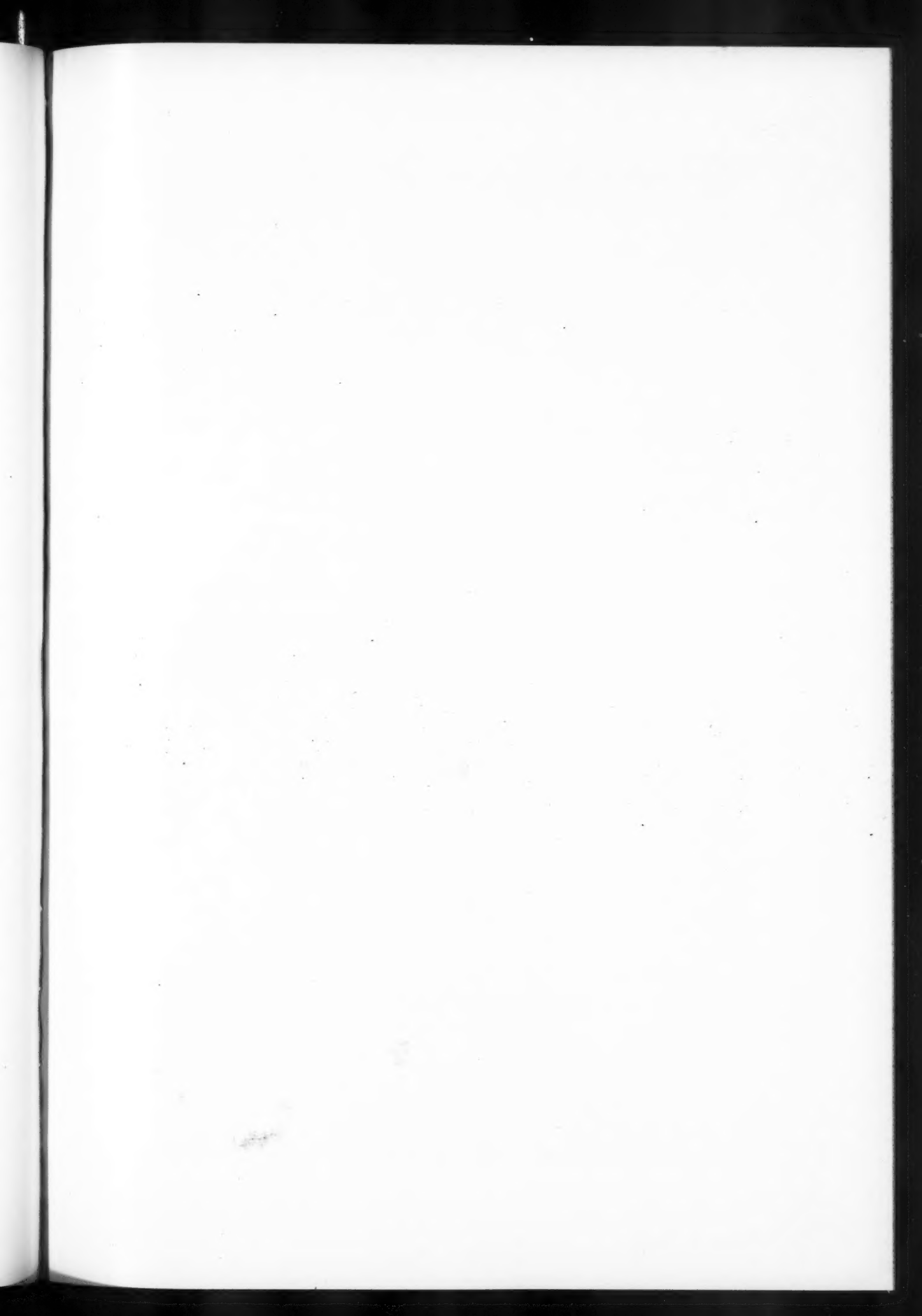




COLONNADE: S. STEFANO, VENICE

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ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 77

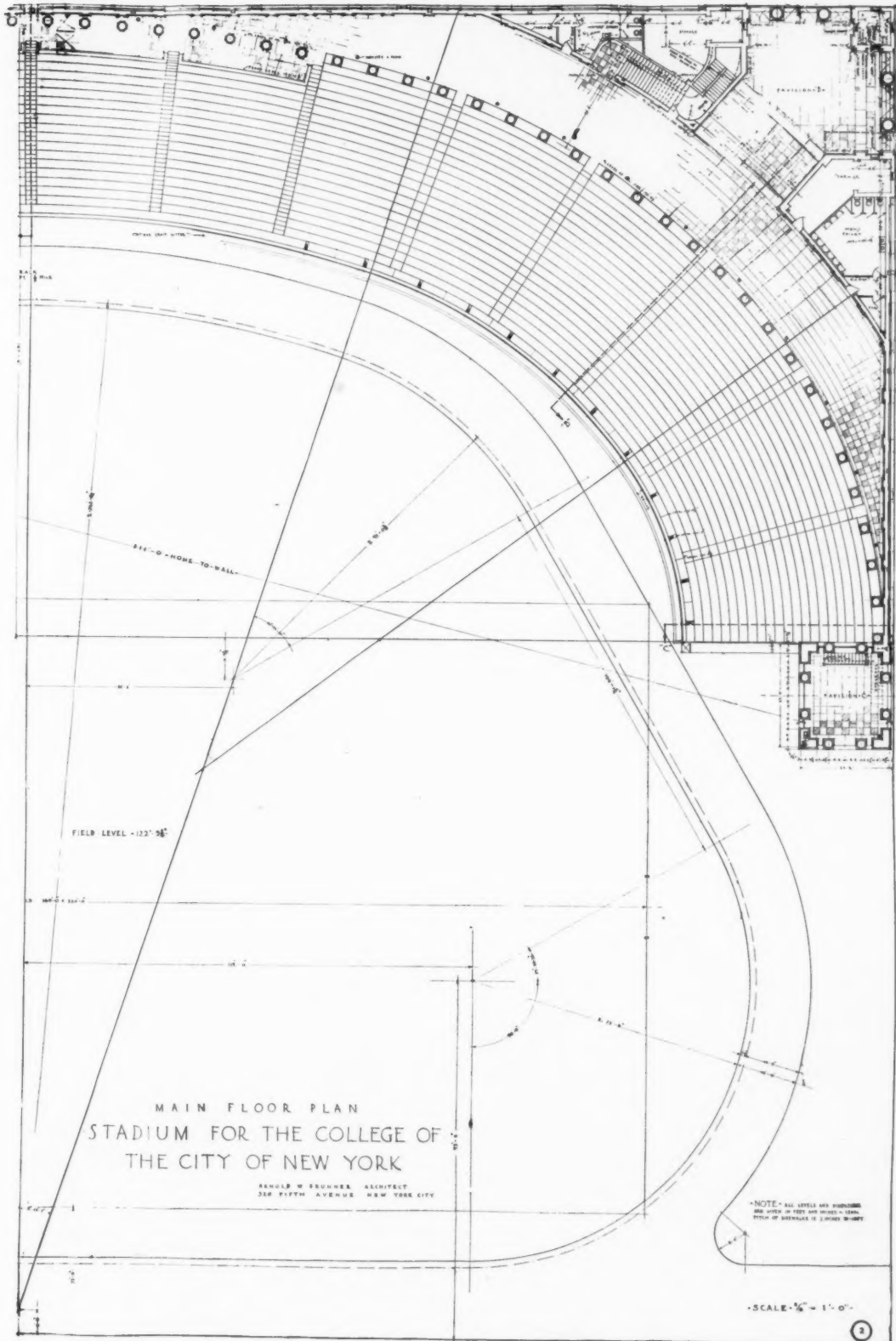




VIEW LOOKING SOUTH

STADIUM FOR THE COLLEGE OF THE CITY OF NEW YORK

MR. ARNOLD W. BRUNNER, ARCHITECT



NORTH HALF OF MAIN FLOOR PLAN

STADIUM FOR THE COLLEGE OF THE CITY OF NEW YORK

MR. ARNOLD W. BRUNNER, ARCHITECT





COLONNADE, LOOKING SOUTH

STADIUM FOR THE COLLEGE OF THE CITY OF NEW YORK

MR. ARNOLD W. BRUNNER, ARCHITECT



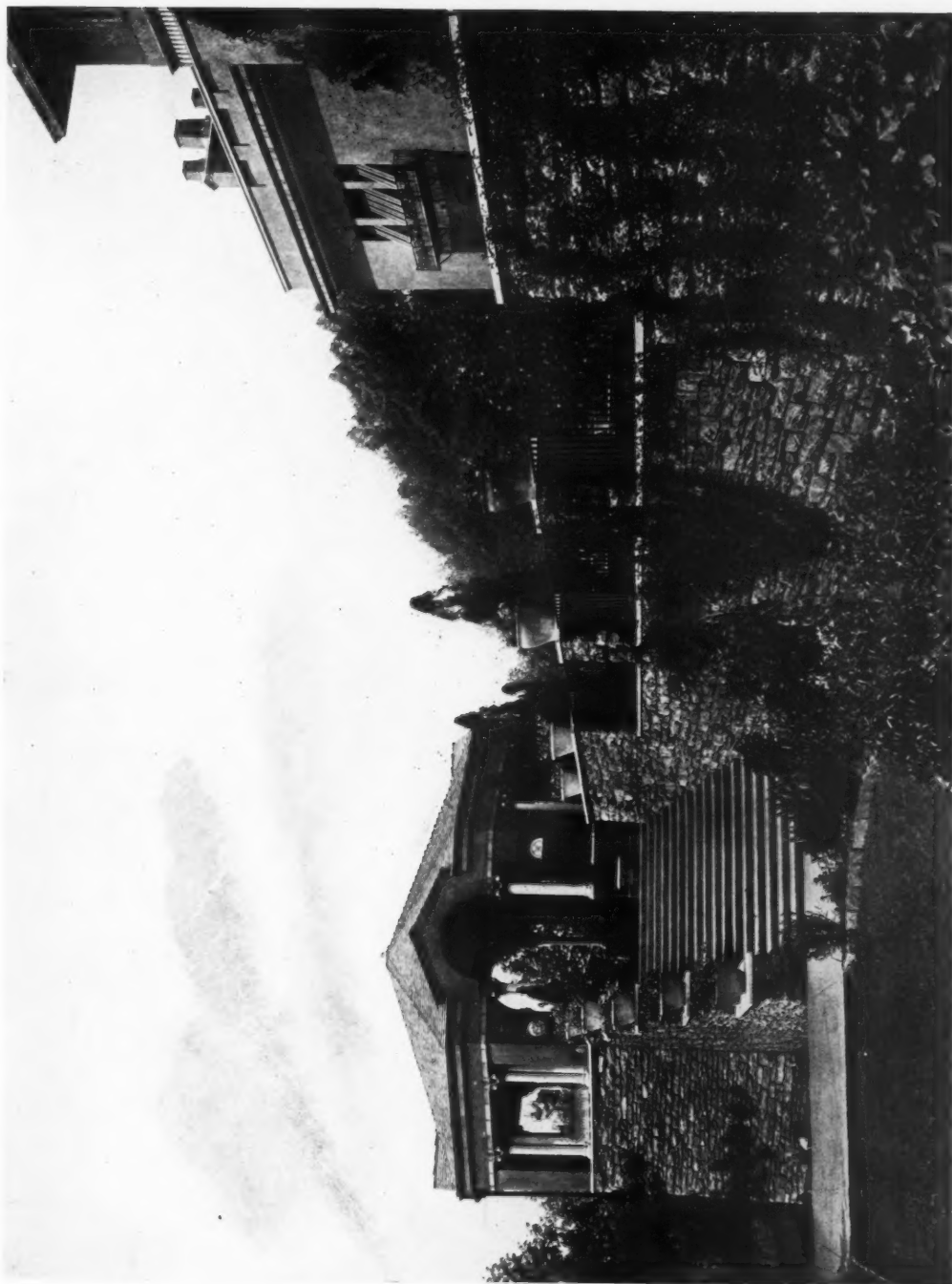


SOUTHEAST PAVILION, FROM THE FIELD

STADIUM FOR THE COLLEGE OF THE CITY OF NEW YORK

MR. ARNOLD W. BRUNNER, ARCHITECT

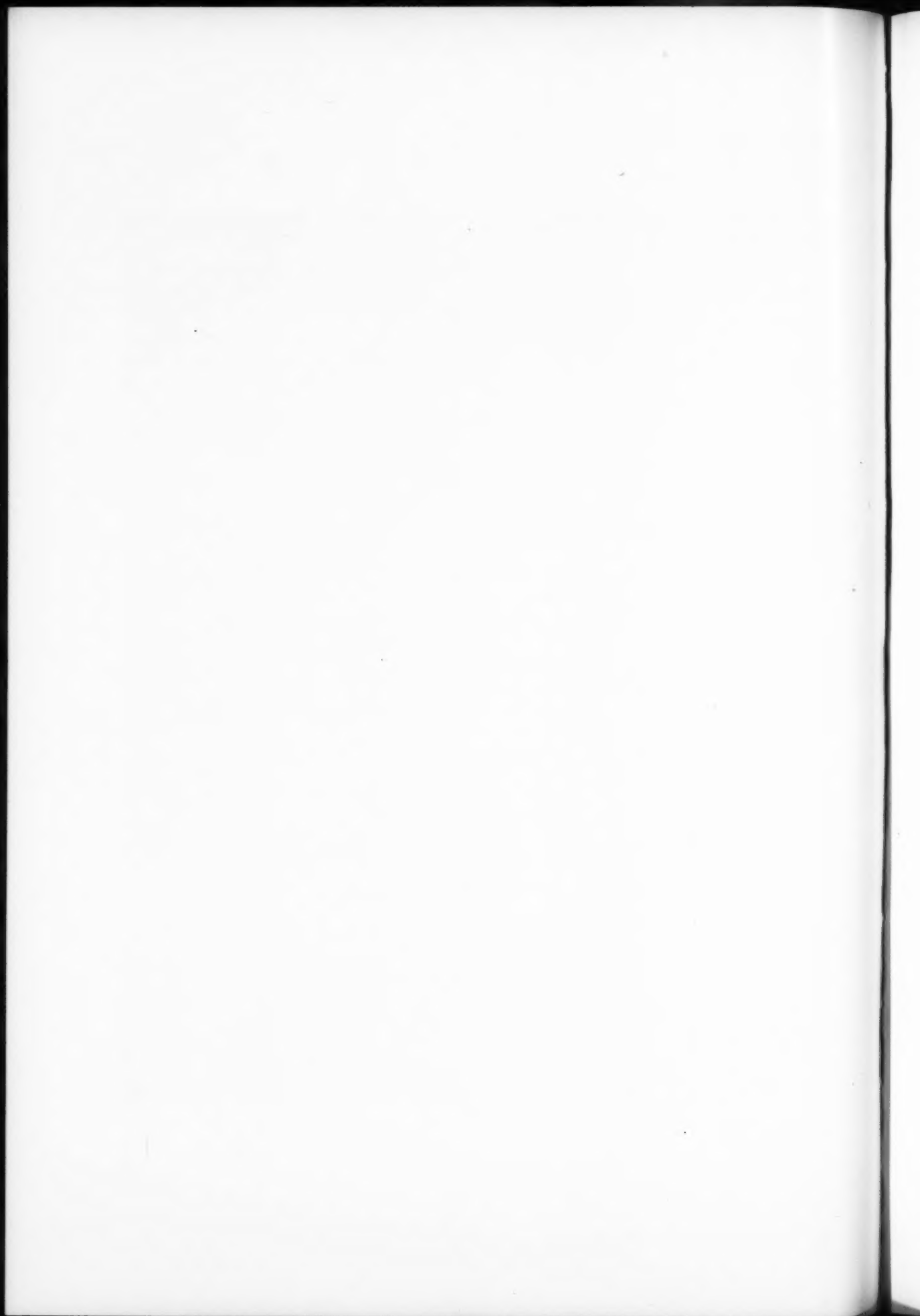




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THE VALUE AND GROWTH OF THE CITY PLANNING MOVEMENT.

THE interest in city planning and civic betterments generally now so intense and widespread, comes unfortunately at too late a date to be of the greatest aid and benefit to the larger cities of this country. Long before city planning in its present broad and comprehensive meaning was considered by the great bulk of our population to be more than a dream of the idealist, our metropolises were being laid out upon some form of the rigid, but now generally considered unintelligent gridiron plan. To-day the adoption of more than limited and relatively unimportant schemes, for the reconstruction in plan, of these larger centers of population, while highly desirable, becomes exceedingly difficult, especially in view of the existing restrictive city charters and hampering State laws. Without in any sense disparaging the value of town planning to even these larger cities it must be acknowledged that at best the agitation for better, more healthful, more artistic and more convenient arrangements of plan can in their cases result in but limited improvement; relieving only the worst civic conditions; ameliorating merely the most acute forms of congestion and correcting

only the gravest mistakes of the past. The reason is apparent, and lies in the fact that the fundamental ideas upon which most of the cities were built seem to have been wrong in principle; but they were so basic in their nature that they cannot now be changed without practically destroying and rebuilding the cities; a task too great and too expensive to be undertaken, no matter what the promised advantages are that would presumably follow such a course.

The smaller cities with a population of one hundred thousand or less present, however, far more favorable opportunities. In these, land values have not yet reached the prohibitive figures current in larger cities, and the improvements made on the land are neither as expensive nor as permanent in character. The potentialities for development along right lines in the smaller cities are, consequently, enormous. As an instance that the smaller American cities are beginning to realize this fact, and are acting accordingly, we may merely cite the conditions existing in the State of Texas. The president of the Federation of Women's Clubs has stated: "Civic improvement is almost epidemic in Texas. There is hardly a city but is imbued with the determination to provide parks, to improve streets, to enforce laws for sanitation, to encourage attractive yards and to construct sightly public buildings."

This is indeed an encouraging condition which it is believed is not confined to the State of Texas. It is to a considerable degree nation-wide. One must consider moreover, that this movement is still in its infancy; it has scarcely yet begun to bear fruit.

The obstinate force of tradition continues, however, to hold the balance of power in some of our towns and cities, and they are still being allowed to grow naturally and automatically which, in probably nine cases out of ten means unwisely. In such instances insufficient lands are being reserved for park areas, and existing parks are unintelligently planted and then neglected. Public buildings are being placed on poorly chosen sites without relation to each other, or to future development of the city. School houses are still surrounded by undesirable features affording insufficient light and out-of-door recreation facilities, instead of adopting the modern idea of combining the school house and playground amid proper surroundings.

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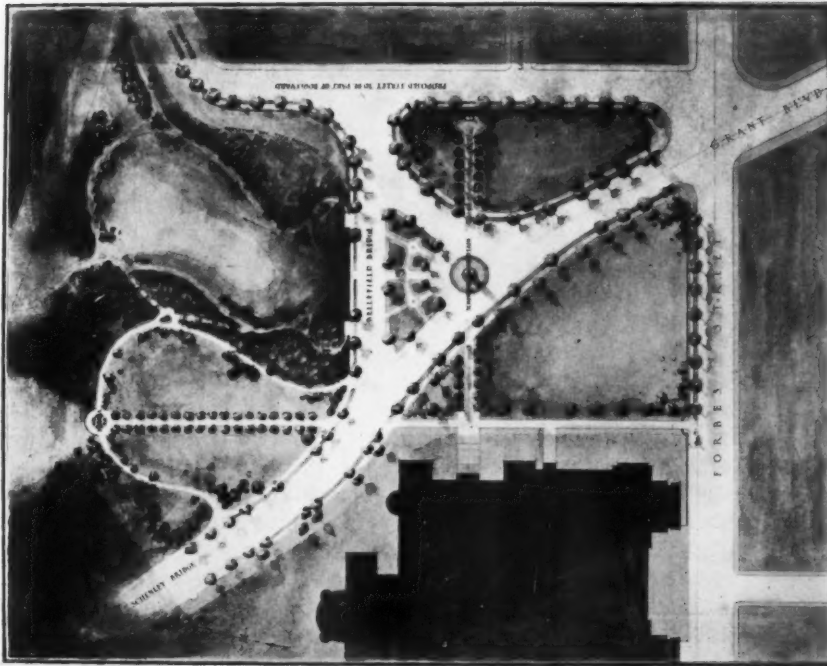
Another feature so frequently neglected as to cause comment, even among the unthinking, is the route by which the majority of travelers enter or depart from a city. One might naturally suppose that a railway would be considered a gateway to the town, and the prospect it afforded made attractive. But instead the approach to the average city is almost invariably treated with neglect, and the impression that one receives of any American city either large or small from the car windows is anything but favorable. A recent drawing in one of America's comic weeklies called attention to the usual approach by rail to American cities by means of a sketch which, while probably in some respects an exaggeration, was too near the truth to constitute, if it had been translated into words, a true example of hyperbole. It showed a succession of dirty factories and belching chimneys alternating with flaming billboards and an admixture of dump heaps and vile shanties.

The city manager or commission type of government now so popular in American cities should tend to make less difficult the adoption of a definite scheme, at least in outline, for civic improvement. Such a plan should include as one of the first steps the improvement of the section through which the railroads enter the city. Business interests are nowadays quick to realize the advertisement that accrues from a well arranged and well kept city, and the city managers are generally drawn from this class. They also understand the value and importance of favorable first impressions.

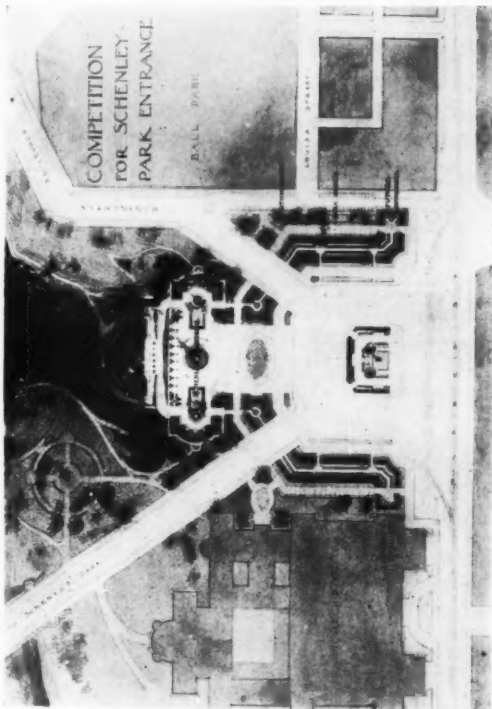
The initial step to be taken in all cases of contemplated improvement, regardless of ultimate procedure, is the selection of an expert or experts upon city planning, whose study will determine the best and most feasible scheme to adopt. It is in connection with this initial step that the advice and initiative of the local architects is imperatively needed.



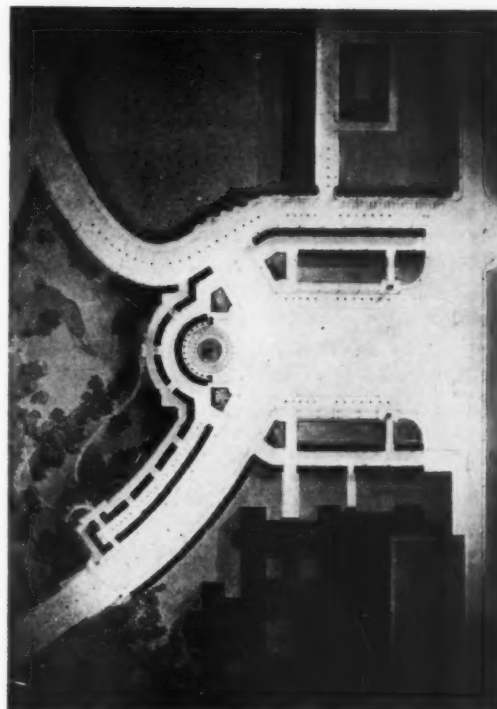
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DESIGN PLACED THIRD
A. F. BRINCKERHOFF, LANDSCAPE ARCHITECT



DESIGN PLACED SECOND
RAYMOND M. HOOD, ARCHITECT



DESIGN PLACED FIRST
HORACE W. SELLERS, H. BARTOL REGISTER, ARCHITECTS

COMPETITION FOR SCHENLEY PARK ENTRANCE

The Regent Street Quadrant

The ruin of the architectural amenities of Regent street, London, is still a topic of vital interest in that city, and the discussion as to the best methods to restore this hitherto stately street to something of its erstwhile dignity is engaging the attention and absorbing considerable space in the London architectural press.

As will be recalled THE AMERICAN ARCHITECT printed (October 16, 1912) an able article from the pen of Mr. W. S. Cross setting forth the situation as it then existed. Deplorable as it was at that time, it is said to be even worse now, for it is more difficult than ever before to arouse public spirit to the necessity of conserving the architectural district, dignified by the work of Nash.

As an able monument of civic planning, Regent street was a source of pride to every Londoner. The erection of new structures that in their design destroy all the artistic repose of the neighborhood has called forth protests from all representative architectural bodies. *The Builder*, of London, is particularly outspoken in its condemnation of an authority so lax as to despoil this classic neighborhood, and closes an earnest appeal for early action with the following words:

"When the shameful story of the Quadrant's degradation comes to be written we trust the historian of the future will refer to the efforts made by the *Builder* to check the vandal hand. To-day, if a single stone from an old cottage is displaced or a wrought iron lock from an obscure church door is moved, a veritable outcry is raised throughout the country, yet the citizens of this great capital allow architectural treasures we have inherited to be mutilated and sacrificed."

The Town of Ypres

An old town is Ypres, whose name is figuring largely in the news. Its origin dates from away back in the ninth century, and in its day it has been subjected to many sieges, all of which it has survived. For Ypres is in the cockpit of Europe, and all the world knows what that means to a town. Possibly never in its history has this ancient place been subjected to such bombardment as it has suffered of late. Landmarks that

have survived the centuries have been badly broken up or destroyed by the cannonading. The famous cloth hall, known as Les Halles, is in ruins, if reports are to be believed. This structure was begun in 1230 and building continued until 1342. In 1730 another big section was added to the eastern end. When war broke out last August one of the wings was being used as the City Hall, other parts being occupied by various public establishments and used as concert rooms. Another fine building was the Cathedral of St. Martin, and almost as noteworthy were the churches of St. Peter, St. James and St. Nicholas. These have all suffered like the great cloth hall which was at the height of its glory in the fourteenth century when Ypres had 200,000 inhabitants and was one of the chief manufacturing cities of Flanders. The population of Ypres gradually dwindled until it got down below the 20,000 mark. Now it is probably smaller than ever. But if the ancient town is almost in ruins, it will in time rise from the ashes of its present distress and be a solid community once more. —*Montreal Gazette*.

Competition for Entrance to Schenley Park, Pittsburgh

The competition held by the City of Pittsburgh for a design suitable for an entrance to Schenley Park has been decided.

The first prize, \$500, was awarded to Horace Wells Sellers and H. Bartol Register, architects, Philadelphia; the second prize, \$300, to Raymond M. Hood, architect, New York, and the third prize, \$100, to A. F. Brinckerhoff, landscape architect, New York. There were forty-five separate competitors. The jury of award was composed as follows:—Henry Hornbostel, architect; George S. Davison, civil engineer, and Berthold Frosch, landscape architect.

The jury in its report stated that it regarded the results of this competition as eminently satisfactory, and that the execution of any of the premiated designs would add an artistic civic monument to the development of Pittsburgh.

The submitted designs were generally of two types—one being the more formal, or "plaza" scheme, the other being informal. The prize winning designs are illustrated on page 75.

CURRENT NEWS AND COMMENT

An Important Decision for Architects

There will be general satisfaction among architects over the clear-cut decision of the Minnesota Supreme Court on the question of a lien against land to secure pay for plans. The lawsuit which resulted in this interpretation of the lien law was brought by Messrs. Long, Lamoreaux & Long, of Minneapolis against Louis Andersch, also of Minneapolis. The opinion was given by Judge Bunn. It says:

(1) An architect who, under contract with the owner of land, furnishes plans and specifications for the construction of a building thereon, is entitled to a lien upon the building and land upon which it is constructed, though he does not supervise the construction.

If the owner, after the plans are furnished, of his own volition and without fault of the architect, abandons the construction of a building on the land, the architects has a lien on the land. An actual improvement is not necessary to a lien.

(2) The contract between the architect and the owner was that the former should furnish plans and specifications for and supervise the construction of the building for an entire consideration based on a percentage of the total cost. The lien statement was filed within ninety days after the owner repudiated the contract. It is held that such statement was filed in time, though the last work on the plans and specifications was done more than ninety days prior thereto.—*Improvement Bulletin*.

Church of Santa Chiara in Naples

The recently enacted laws in Italy, relative to the disposal and exportation of objects of art, has resulted not only in keeping at home many valuable objects of art but has also aroused an interest in the intrinsic worth of things the true value of which was no longer realized by reason of daily association.

One of the most interesting announcements bearing on this subject is that regarding the Church of Santa Chiara, said to be the most beautiful of churches in a city famous for the perfection of its ecclesiastical architecture.

Built in the 14th Century, this edifice has passed through many vicissitudes and much of its beauty was hidden from view by reason of the erection of less artistic additions from time to time. These it is stated have now been or soon will be removed, when it is expected the structure will stand forth in all its beauty as perfected by its original builders.

A correspondent to the Boston *Transcript* thus describes Santa Chiara:

King Robert of Anjou, friend to Boccaccio, Petrarca, Giotto and Simone Martini, founded this magnificent chapel somewhere about the first years of the fourteenth century, and got the best artists to contribute lavishly to its decoration: Tino da Camaino, the remarkable tomb carver; the brothers Giovanni and Puccio of Florence, who made the reliefs which portray the history of Saint Catherine, and the magnificent monument to King Robert himself, for the church was intended as the family vault of the Anjous, many of whom, including Charles and Mary of Valois, were really buried in it; and Giotto, who contributed frescoes. At least such was the testimony of history and tradition alike.

Santa Chiara was certainly at the time the loveliest church in Naples, and remained one of the best even when in the seventeenth century it was miserably defiled by the usual tasteless interference of the baroque age.

Signs that Disfigure

"Ubique" (the nom de plume of a writer in *The Architect & Builders' Journal*, London) has contributed to that publication an interesting series of comments on matters of current interest. Having, during his walks about town, had his artistic sensibilities

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jarred by the inartistic signs that mar the effect of the entrances to buildings, he sets forth his protest in words that describe a situation as undesirable in the cities in this country as it is in London. He writes:

"Often I have been sorry to see the havoc wrought around the entrance to a new office building on which the architect had expended much time and care. There has been perhaps, a pair of pillars supporting a pediment, the nice proportion of which was the subject of particular attention, but no sooner were the first tenants installed in the building than aggressive brass plates were clapped around each column, thereby destroying all the good appearance which the design once presented. Or, to take another case, brass plates with heavy block lettering have been promptly fixed across the pilasters flanking the entrance. And the climax has been reached with the advent of commonplace gilt lettering affixed to the façade in total disregard of all propriety and seamliness. For all of which I am ready as anyone to give balm to the architect's soul, and, as a matter of practical aid, to arraign the offenders. But in not a few cases this unsightliness has been brought about through the forgetfulness of the architect himself. When he designs a commercial building he knows beforehand what the occupants will require, and a panel on either side of the entrance, treated as an integral part of the design from the commencement, would in many cases serve to forestall the untutored defacer; and the unfortunate effect which is so common would be altogether overcome if some standard type of good lettering were adopted for the removable name-plates that would fill the panels. A better place for such name-plates is, of course, within a frame in the vestibule, and it is gratifying to notice that this is a practice which is being increasingly followed. But often the demand is for outside lettering, and the architect is only inviting disappointment if he neglects to take note of this."

BOOK NOTE

AMERICAN SCHOOL BUILDING STANDARDS, by Wilbur T. Mills, A. A. I. A. Full flexible cloth, 615 pp., size, five by eight inches. Price, \$5.00. Columbus, Ohio, Franklin Educational Publishing Co.

The author of this very useful book is an architect, and has for a number of years specialized in the designing and planning of schoolhouse buildings. As the result of this practice he has become impressed with the value of easily accessible information of a reliable character, regarding essential features in the designing and construction of schoolhouse buildings in this country.

School architecture combines many problems of safety, sanitation, heating, lighting, ventilation and others, all intended to secure the physical wellbeing of pupils. If the laws in the various states were uniform exactments the many problems would be comparatively easy of solution, as their standardization would not be difficult. But, unfortunately, the different States have exceedingly diverse laws. Mr. Mills has grouped under each State the salient features of its schoolhouse laws, thus giving the work an important reference value, and setting forth clearly and concisely a large amount of information that would otherwise entail research and study on the part of architects.

Adequate space is given to the discussion of essential features of the various rooms in schoolhouses, as well as the general mechanical equipment. A section of details has reproductions of measured drawings of various schoolhouse departments in important cities, showing standardized fittings and accessories. Numerous illustrations of exterior and interior views and floor plans of schoolhouses throughout the United States, that have been accepted as of the best types of the various grades they are intended to serve together with a carefully prepared index which affords easy reference to the entire contents, completes a very valuable work.

INDUSTRIAL INFORMATION

Electric Clocks

The Magneta Company, 58 West Fifteenth street, New York, has issued a catalog, illustrating and describing its product, which consists of electric clocks without batteries or contacts, electric time stamps and time recording systems.

It is stated in the introduction that electric energy, from its easy application and from its affording a means of actuating with absolute precision and certainty any number of distant and widely distributed indicators controlled from a central point, has long been acknowledged as an ideal principle to apply to the problem of providing uniform time systems for large buildings, as well as for entire towns and districts.

Many systems have been devised, and some of these have met with a certain degree of success. The broad principle or method common to all these systems is the use of a battery for generating the necessary electric current, and also contact points where the current is alternately applied and interrupted.

It is stated, however, that the uncertainty of the batteries and the rapid destruction and oxidation of the contact points have been the cause of much trouble, necessitating frequent inspections and repairs. The Magneta Company's system is described as such that clocks can be operated without batteries or contacts. It is based on the historic discovery that whenever a closed coil is suddenly brought into or withdrawn from the influence of a magnetic field, then a current of definite strength always results. This certainty of action, it is stated, has been applied by the Magneta Company to electric clock systems, and has taken practical shape in the following manner: The clock, which is destined to be the controller or master clock of the system, is provided with a magnetic inductor of special form, consisting of an iron core placed within a fixed coil, and so arranged with respect to a permanent magnet that the core becomes alternately magnetized and demagnetized by a semi-rotation; once every minute, the master clock

or controller actuates this inductor, thus generating a momentary current which passes into the circuit of the secondary clocks, thus giving them an impulse, which takes place synchronously with the movement of the inductor. The wires from the inductor are led away without interruption or break to the circuit of the system with which the circuit of the inductor is permanently joined.

It is claimed that this apparatus provides an absolutely trustworthy and efficient system. The advantages are summarized as follows: Batteries and contacts of any form are entirely eliminated—nothing to renew; saving of the annual expenditure needed for the maintenance and repair of ordinary clocks; no supervision, maintenance or attention of any kind required; it being merely necessary to wind the master clock in the usual way and the entire system is then self-acting; low cost of installing the system.

A great deal of technical information concerning clocks, illustrations of various designs supplied, and testimonials from users of the system are all included in this catalog or booklet, which can be had by architects upon request.

Hercules Steel Pile Foundations

A booklet, containing some twenty pages, published by the Underpinning & Foundation Company, 290 Broadway, New York, presents in a forceful manner the advantages claimed for Hercules steel pile foundations. It is stated that it was to meet the conditions of city building, where rock is encountered at a depth greater than 20 feet below curb level, and where heavy concentrated loads are to be carried, that Hercules steel piles were developed. The use of this type of foundation is claimed to be economical. The piles can, it is said, be driven without danger within three inches of an adjoining building, and this close proximity to party lines eliminates the necessity for cantilever foundations with a consequent saving in construction costs. A saving in time is effected not only as regards that required

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for placing the foundations themselves, but by reason of the fact that foundations of this type can be constructed during the process of clearing the site preparatory to the erection of the new building.

It is stated that these piles will safely sustain loads of from 100 to 300 tons each, depending on the diameter of the pile, and that they can be driven to great depths through water, mud, sand or soft rock to a solid foundation. Durability is claimed for these piles in that it is believed they will last indefinitely.

Illustrations of Hercules piles, which consist of a steel shell or casing, which is driven to solid rock, cleaned out by means of compressed air, after which it is filled with concrete and reinforced with steel rods, are shown illustrating each feature of the pile, including methods of cutting them off at a grade height and capping them, where piles are used in clusters.

The booklet referred to will be furnished to architects or engineers desiring it upon request.

The Hospital Laundry Chute

An architect who has had experience in hospital planning appreciates the seriousness of the problem of disposing of soiled linen without affording possibility of infection to other patients or the hospital staff. It is generally acknowledged that the chute provides the best method, but there has always been difficulty in insuring the cleanliness of this equipment.

The Pfaudler Company, Rochester, New York, has just issued a folder describing the Pfaudler laundry chute for hospitals. This is stated to have been the outgrowth of an obvious requirement in connection with hospital equipment, and the observation of a doctor, who, in going through a brewery, noted the big steel cylindrical tanks in which the beer was stored. The inner walls of those tanks were coated with glass enamel, to make them absolutely sanitary. The Pfaudler tank of glass enameled steel is said to be used throughout the world wherever beer is brewed. It is an adaptation of this tank made in sixty-foot lengths of suitable diameter, equipped with doors, and a flushing ring at the head, which constitutes the Pfaudler laundry chute. This chute has

been serving hospitals, it is stated, with the greatest satisfaction for the past two years. It is manufactured of open hearth steel, welded into seamless rings, 24 and 36 inches in diameter, and these are bolted to one another to make the chute any length desired. The plate glass doors seal the cylinder hermetically. The water ring at the head is connected to the hot water system and daily flushings keep the glass enameled wall in what as is described as a sanitary and clean condition. This folder, or further information concerning the product, will be sent to architects designing hospitals upon application.

Stained Shingles

The Transfer Stained Shingle Co., Inc., North Tonawanda, N. Y., and East Chicago, Ind., has recently issued a booklet on "The Architectural Value of Good Shingles." In this publication attention is called to the importance, from the æsthetic viewpoint, of the roofs of buildings not only as regards design and form, but also as to color and texture. It is stated that many an otherwise satisfactory appearing residence is greatly injured by a badly designed roof, or a roof for which materials are poorly selected. It is claimed that for residences in particular there is no roof covering which combines more completely the essential factors of thorough weather protection, durability and harmonious architectural appearance than the Weatherbest Stained Shingles manufactured by this company.

Weatherbest shingles, it is stated, are made from only the very best selected stock, which is carefully dried and then stained with a superior wood-preserving stain in any color or shade desired to harmonize with the architectural character of a proposed building. It is claimed that by this method there is no guessing or experimenting either as to shade or thoroughness with which the stain is applied.

The desirability of staining shingles, before exposing them to the weather, is now generally acknowledged, and it is to secure the best possible results in staining shingles that this company has adopted the process here described.

To those making application, booklet will be sent without expense.