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VOLUME CVIII

OCTOBER 27, 1915

NUMBER 2079

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SUNDAY EVENING, PIAZZA SAN MARCO, VENICE

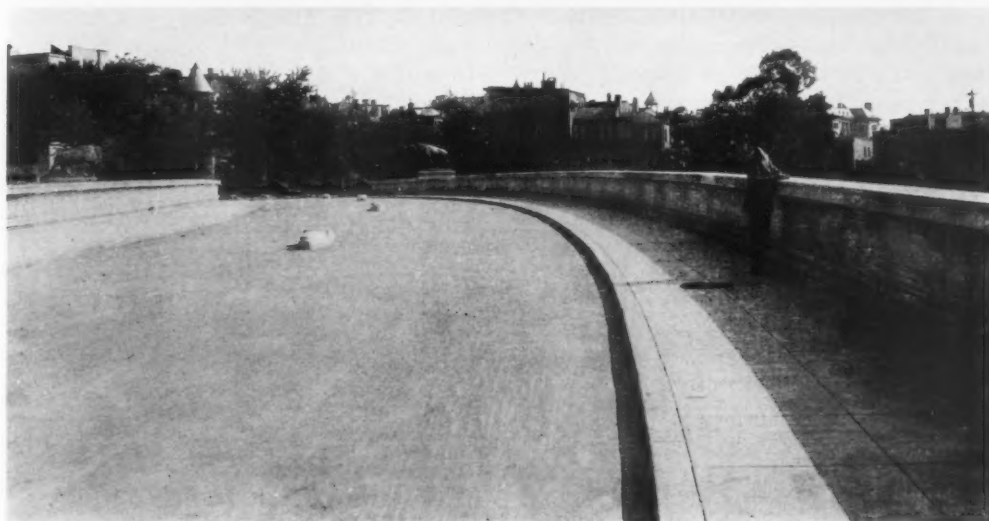
From the Water-color sketch by Cass Gilbert

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, OCTOBER 27, 1915

NUMBER 2079



THE ROADWAY

STANDARDS FOR LIGHTING FIXTURES NOT YET IN PLACE

THE Q STREET BRIDGE, WASHINGTON, D. C.

GLENN BROWN AND BEDFORD BROWN IV, *Architects*

JOURNEYING Northwesterly from the heart of Washington, in the direction of Georgetown, one reaches Q street and that place where the deep ravine of Rock Creek at one time barred the further progress of that street. To-day this barrier has been done away with by the erection of a bridge in harmony with the general park scheme of Washington, a bridge so notable an achievement and so remarkable an example of the conjunction of good architecture and good engineering as to be worthy of extended comment and illustration.

It is highly proper that we should receive from the National Capital the inspiration of good example, and if the result achieved in this instance is carefully considered in future similar undertakings we may hope with con-

siderable certainty for the development of a closer relationship between architectural and engineering problems.

Although utilitarian structures in the strictest sense, bridges, from their location and domination of the scenery, are always important elements in the landscape. For this reason they should be so designed as to harmonize with the natural views and at the same time with the man-made surroundings.

Beauty of line, proportion of masses and details, fitness and scale in the details and color to contrast or harmonize with nature are the elements to be considered. In these respects many of the bridges of France, England and Italy are notable for their effectiveness, and the very beautiful way they supplement and accent the natural features of their surroundings.

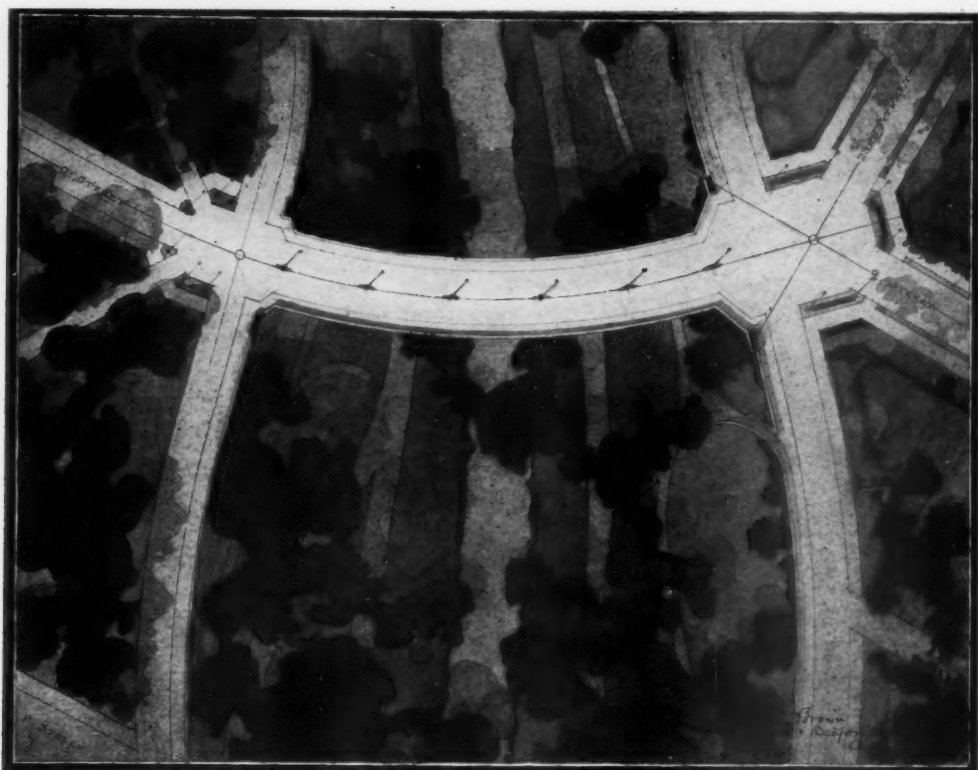
Believing that a description of the evolu-

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tion of the design of this bridge would be of great interest to architects everywhere, we sought and obtained an interview with Mr. Glenn Brown, and this interview contains so many valuable features that it is here set forth in detail.

At the outset, Mr. Brown showed how thoroughly he was impressed with the importance of the proposed undertaking and the possibilities that were presented for the designing of a structure that would perhaps

be of interest, the Editors of the *AMERICAN ARCHITECT* have requested me to make a brief statement, in connection with photographs they propose to publish, of the steps taken in the evolution of the design. In the preparation of the drawing I associated my son, Bedford Brown, with me in the undertaking. The first question to solve was the plan. The new bridge was to span the valley through which ran Rock Creek and to connect Q street in Georgetown with Q



GROUND PLAN

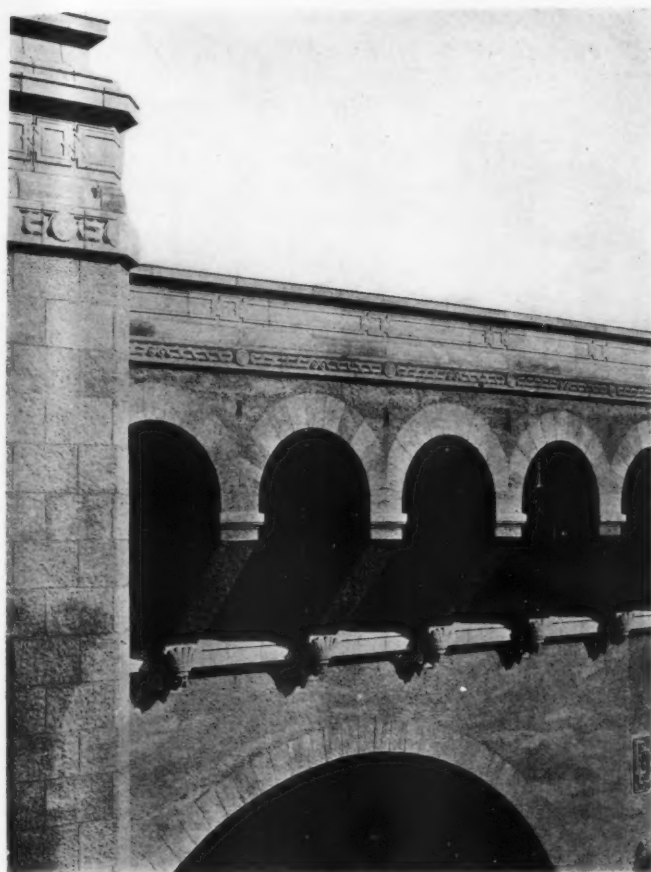
dominate the proposed park improvement in the section of its location.

In answer to our queries Mr. Brown stated as follows:

When Col. W. V. Judson gave me the commission to design the Q Street Bridge I felt it a serious problem, as it called for a structure to enhance the beauty of the park system, and if not skilfully done it might become an object of offence to generations after I was gone.

Thinking the evolution of this design may

street in Washington. While the streets in Georgetown and Washington are parallel, they do not align by about 185 feet. The difference in alignment made it necessary for the bridge to take one of three directions, it could run diagonally across the valley, making a skew bridge—straight across, with a double reverse curve of the roadway on the Georgetown side, or the bridge itself could be curved so as to connect the two streets—we adopted the latter form as the best solution. We determined to form a plaza at the



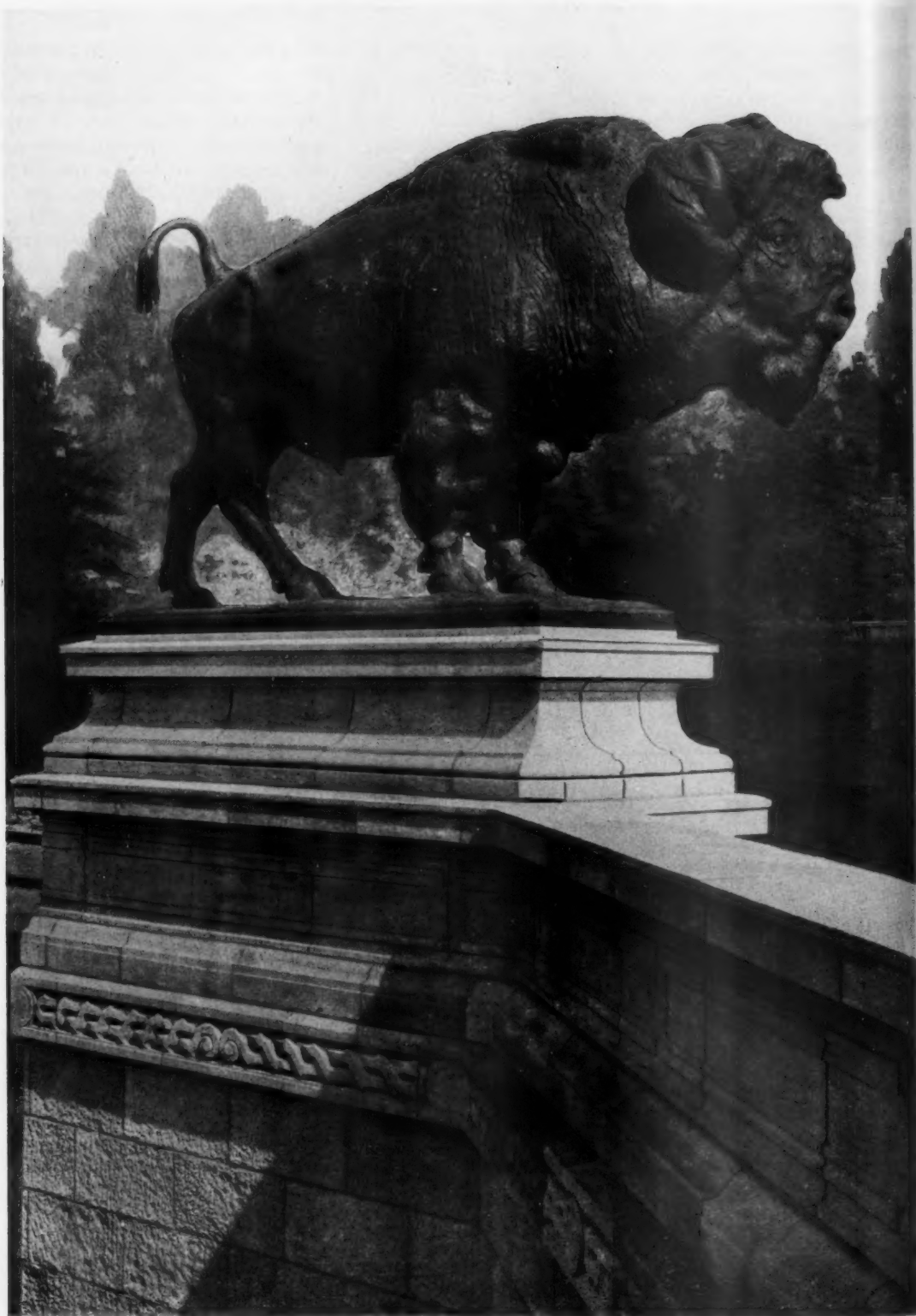
DETAIL OF CORBELS

juncture of 23d and Q street and start a curve tangent to the center of this intersection at the abutment line of the bridge and run the curve in the bridge so as to connect with the street in Georgetown on the tangent. As there are few curved bridges in the world, it was difficult to get the Engineer Department to agree to this plan, but when once convinced they became firm supporters of the measure. We were committed to placing Buffaloes on the approaches to the bridge by a member of the Committee which secured the appropriation. In the design of the plaza we placed the Buffaloes so one was on the axis of Q and the other on the axis of 23d street and suggested similar treatment for proposed new park roads running from the Georgetown plaza. With the line of the bridge settled and the form of the plaza adopted, several forms of bridges, such as long, single spans and very large arches were

eliminated from further consideration. After considerable study we finally adopted a series of arches which, while large enough to be imposing, were not too large to be built on a curve. The proportions of these arches and their piers being most important, we followed the proportions of some of the most noted of the old Roman Aqueducts. We were fortunate in securing the loan from the Congressional Library of some two hundred photographs of bridges from all parts of the world, and it is strange to relate that the only ones from which we secured suggestions we thought applicable to this valley were the Roman Aqueducts and a bridge in the mountains of Italy, which had bold corbels carrying small arches. The shadow of this corbel line we thought so attractive that we settled upon this as another element in the design. We found that nearly all, if not all, of the notable bridges of the world which had a series of spans had the central opening the largest and the other spans decreasing to the abutments on each side. This scheme was tried

and looked so much more pleasing in the drawing than the drawings of equal spans that we made the central arch the largest and decreased the diameter of each arch one foot as we went toward the abutments. That the proportion between the arches and the piers might be the same, the piers were decreased in proportion in the same way. The line of corbel arches above the large arches was decreased in the same way, but in groups as they came over the large arches below.

This enlargement of the central opening, with lesser openings on each side, made it easy to attain one point we early determined to adopt. That was a curve in the top line of the bridge. Both the piers and the corbels were given a slight batter. These variations, while not great enough to be noticeable unless attention is called to them, are pleasing and effective, more so in the completed struc-



ONE OF THE FOUR BUFFALO, BY MR. A. PHEMISTER PROCTOR, *SCULPTOR*

Q STREET BRIDGE, WASHINGTON, D. C.

MESSRS. GLENN BROWN AND BEDFORD BROWN IV, *ARCHITECTS*

THE AMERICAN ARCHITECT

ture than even the drawings indicated. Having the Buffalo as the principal decoration, we naturally determined to give the carving in other portions of the structure an American character, and for this purpose made our studies from examples and books on Yucatan and Central America. The Corbels were started on Indian heads—we were fortunate enough to secure a life mask of Kicking Bear from the National Museum, which gave us a good type of head as a basis for the conventionalized modelling. It required long study before we discarded an open balustrade and concluded that the

getting the color, a rich, warm, reddish buff, shown in so many artists' drawings and paintings of buildings and bridges in Spain and Italy. To secure stone of this color Mr. Geo. P. Merrill, curator of the Building Stones in the National Museum, showed us his thousands of samples from which we found only two or three that were of the desired color, and from him we secured data about the durability and lasting qualities of the samples which approximated the color we desired to obtain. After consideration and a visit to the quarry at Kingwood, West Va., we selected this stone, which is a silicate



LOOKING FROM GEORGETOWN, ACROSS ROCK CREEK

corbels needed weight above them to justify their existence. After many experiments we determined that this weight could not be secured by any form of open balustrade. After the preliminary studies were settled we made a plasterine model in the office, changing forms and details on this model as we made our study drawings until we were at least better satisfied. We found this method of designing or study by easily changeable model particularly useful in solving questions which came up in connection with the curve in the line of the bridge. The question of color we considered very important, and I started with the idea of

of a rich, warm buff with considerable variation in shades, and we are very much pleased with the results as they are shown in the completed bridge.

After viewing this stone in bridges and foundations in the neighborhood of the quarry, where we were able to see it in rock face, picked, hammered and rubbed, we determined upon a picked face for arches, quoins and abutments and hammered face for the mouldings, introducing finer cut work as the portion approached nearer the eye. As a combination of stone and concrete was one of the conditions of the problem, we determined to have all arches, corners, abut-

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ment walls, parapet wall, belt courses and carving in stone and the filling between the stone work with large unbroken masses of concrete. It was a serious undertaking to make the concrete and stone harmonize in color and texture and still keep their identity as concrete and stone. We did not wish to use coloring matter to secure a concrete of a color to harmonize with the stone. To obtain this end experiments were made with different gravels and sands until we secured what we considered satisfactory. After the concrete was set it was picked, giving it a texture a little coarser than was given the stone.

The effect of the whole color scheme approaches very closely what we started out to attain—a rich, reddish, warm buff.

In lighting the bridge, instead of placing the lights on the parapet wall, we placed

them in the center—to preserve the unbroken curve of the parapet, and at the same time it caused less confusion.

To give the structure its full effect we need the park beneath the bridge, which is contemplated in the Park Commission plan and which Congress has authorized but made no appropriation.

The Engineer of Bridges, Mr. D. E. McComb, has had charge of the structural portions of the bridge, making them fit the design which we presented, and all dealings with the contractors have been through his office, the work coming under the Engineer Commissioner of the District of Columbia. As the Commissioners changed we have had Cols. W. V. Judson and Chester A. Harding and the bridge has been completed under the present Commissioner, Major Chas. W. Kutz.





VIEW LOOKING ACROSS CONVEX OR EASTERLY SIDE OF BRIDGE

Q STREET BRIDGE, WASHINGTON, D. C.

MESSRS. GLENN BROWN AND BEDFORD BROWN IV. ARCHITECTS

The Modern Museum

THE New York *Times*, commenting editorially on the September Bulletin of the Metropolitan Museum of Art, states:

"Neither the importance nor the number of its acquisitions is the text of its report, but its relation to the public. The editor calls attention to the fact that it is simply marching in line with other museums all over the country in its effort to co-operate with public schools, help designers, and lure the general public to appreciation of their own institution. The old idea that museums were more or less lilies of the field,' he says, 'has passed away and the museum of today expects to work for its living.'

"The most casual survey of the activities outlined in the Bulletin will surprise even those who are familiar with the resources of the Metropolitan Museum, and the forecast for the coming year shows a remarkable reaching out toward those groups and classes of people who need special inducement to make use of the institution. There will be, for example, two lectures for the blind given during the winter, illustrated with objects that may be handled. There will be other

lectures for the deaf. Two handbooks are in course of preparation, one intended for teachers of history in high schools, the other designed especially for children. A brilliant bit of work is under way in the construction of a model banqueting hall from a mediaeval castle in which every detail of the original room will be reproduced in miniature, and the use of the room will be shown by means of figures of knights, ladies and retainers in the costume of the time.

"Such innovations naturally attract especial attention, but they also more or less misrepresent the well-balanced schedule of the work done by the Museum authorities by seeming to overemphasize the appeal to the uninitiated. For a considerable number of visitors the resources of the admirable library and the opportunities offered to students by the arrangement of the Egyptian Study Rooms are the most important features of the Bulletin record. It is fortunate that Trustees of the Metropolitan Museum possess a clear understanding of the responsibilities of the institution along lines of scientific and scholarly achievement. The fine catalogues recently published show an erudition that promises well for the vitality of its labors in this rich field."

NORTHERN ITALIAN DETAILS

NO. 45—PEDESTALS, PRATO DELLA VALLE, PADUA

IN the Prato della Valle, Padua boasts of the most unique and charming formal park in northern Italy. The spacious piazza is elliptical in form and is bounded by a wide street used for horse racing at the famous fair held in June; this street is continued around the ellipse whose center is filled with a formal park treatment. This consists of a moat whose borders are lined by a double row of eighty-two statues, representing the illustrious men of Padua. On the axes of the ellipse are situated bridges over the moat that connect with broad paths intersecting at right angles. These walks are lined with seats and vases supported upon pedestals; huge shade trees make this park an agreeable and attractive promenade.

In point of time, it is probably a work of the eighteenth century, for there is an air of

the rococo about the sculpture and ornament that is unmistakable although none of the details are mediocre. It is difficult to imagine a more delightful rendition of the formal park or open city space, and it is strange that a motive so full of suggestion should have remained so comparatively obscure and unknown.

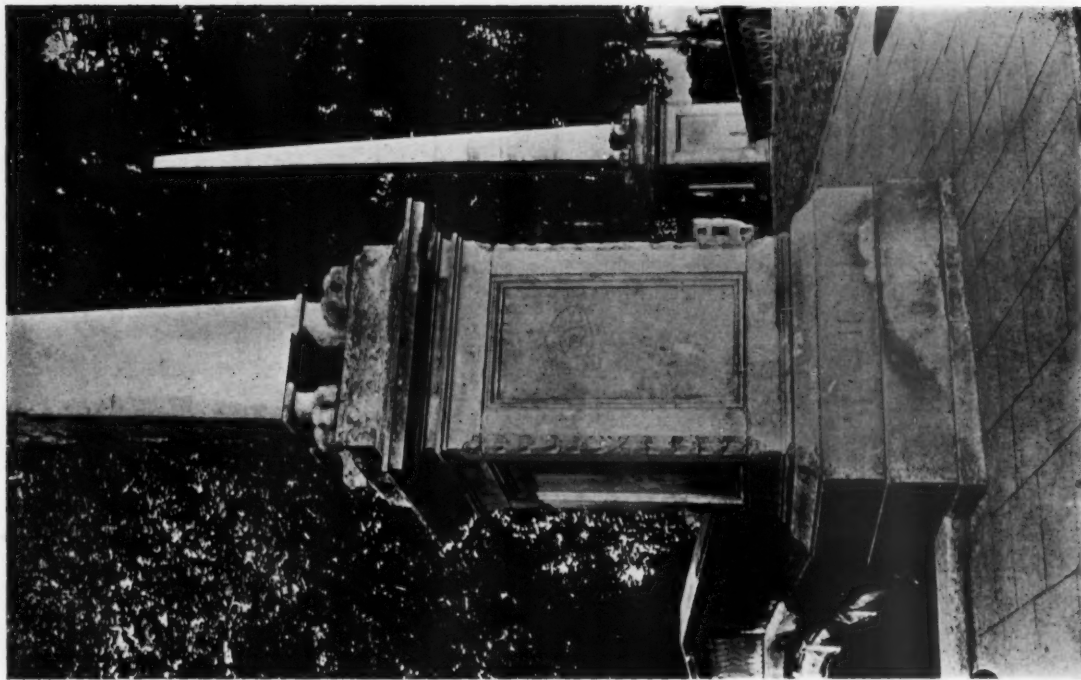
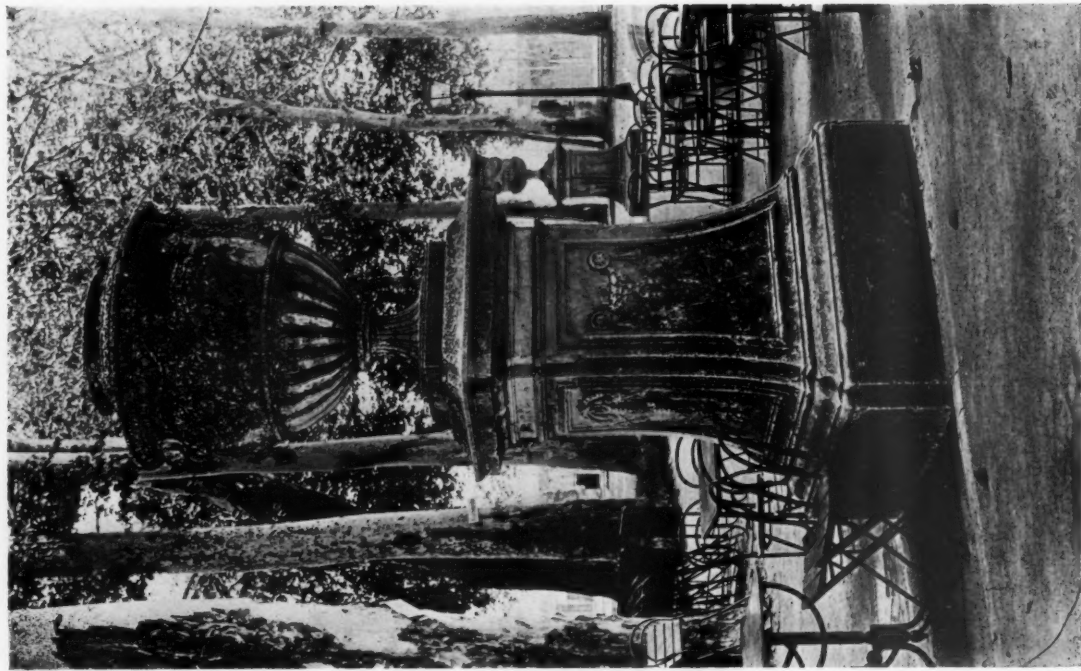
The details illustrated in this week's issue were selected as an example of the delicacy and fine taste of the late Italian Renaissance. The pedestal supporting a vase is very suggestive of French garden forms and yet has a gracious and suave Italian character; that carrying an obelisk is equally free and fantastic but equally well designed. It is evident from the illustrations that the position of the obelisk marks the corners of the different bridges.

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PEDESTALS—PRATO DELLA VALLE, PADUA

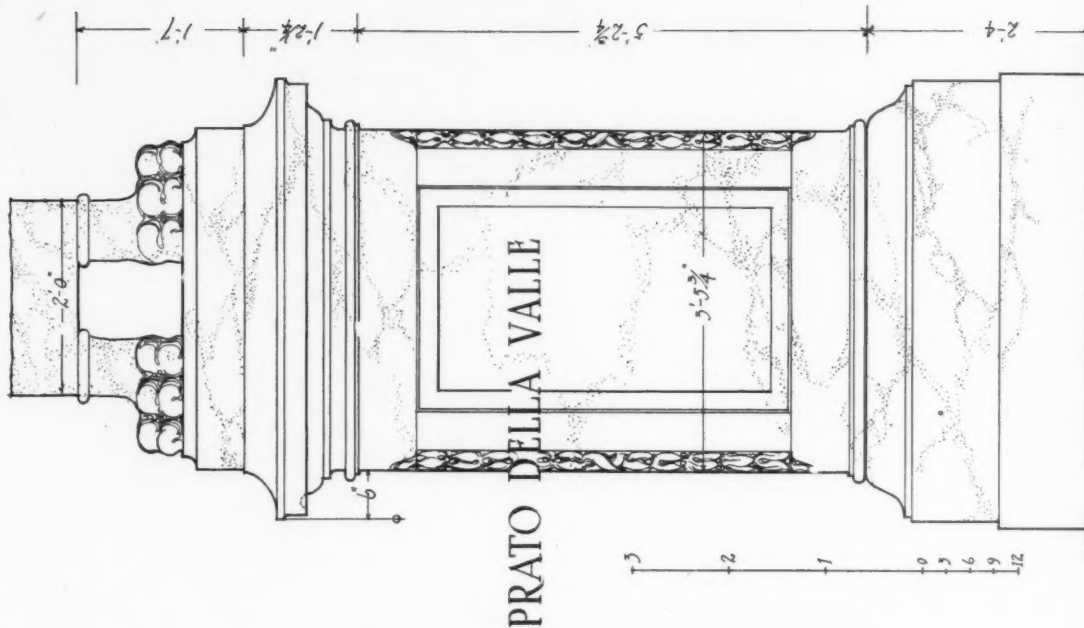
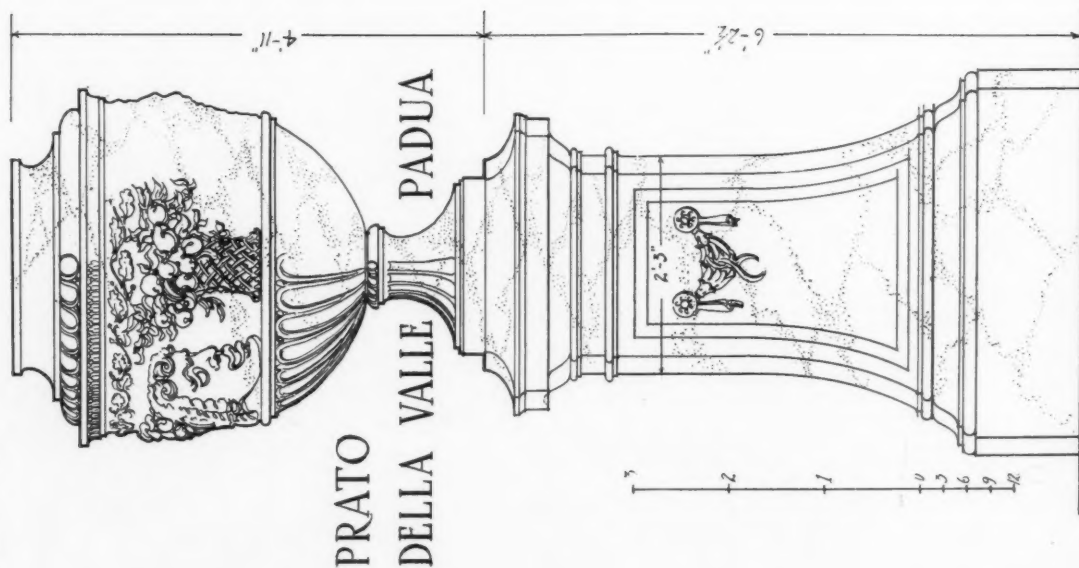
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 95

PEDESTALS—PRATO DELLA VALLE, PADUA

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 93



PEDESTALS—PRATO DELLA VALLE, PADUA

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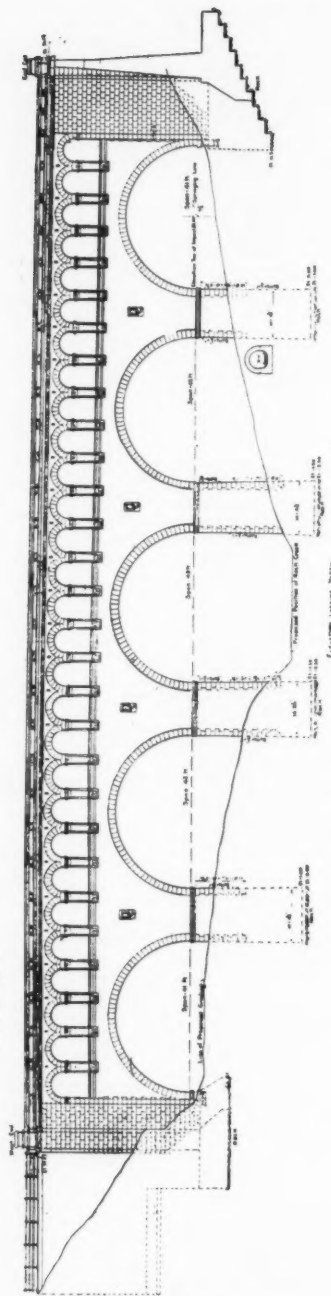
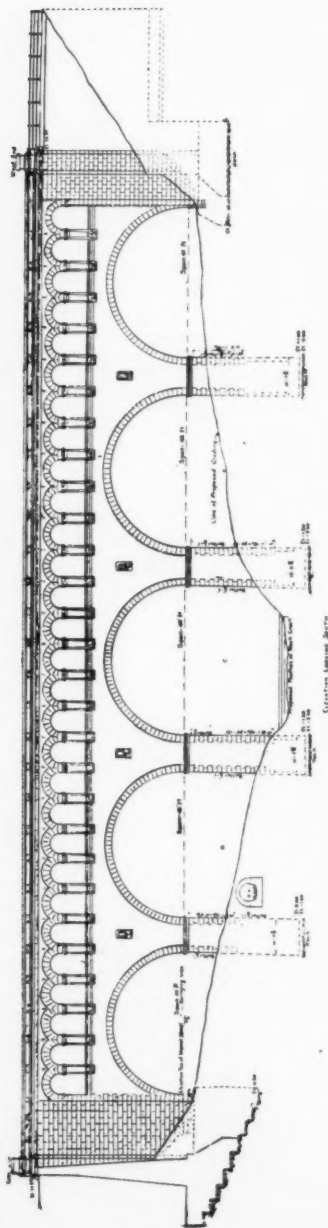


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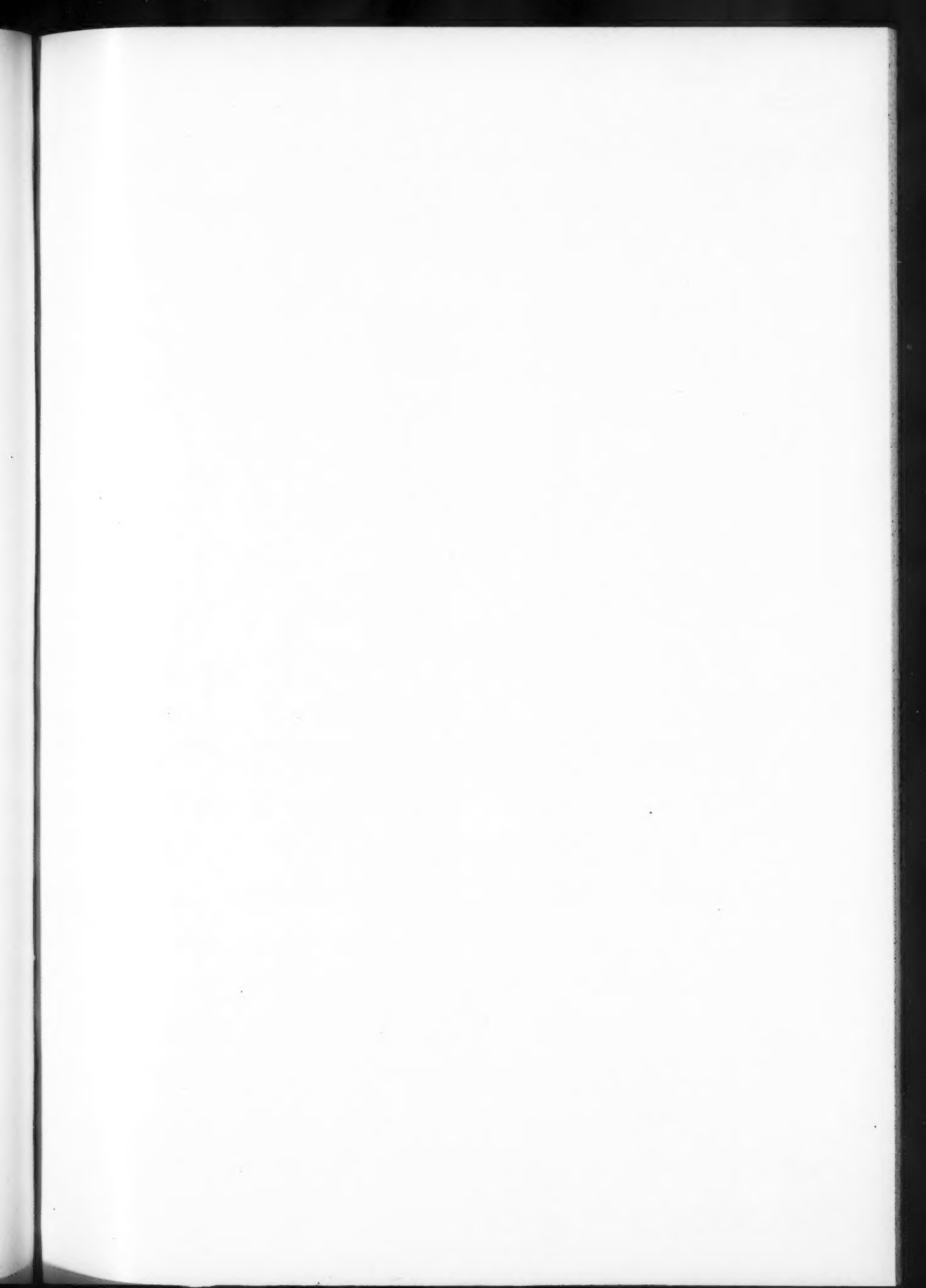
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ELEVATIONS

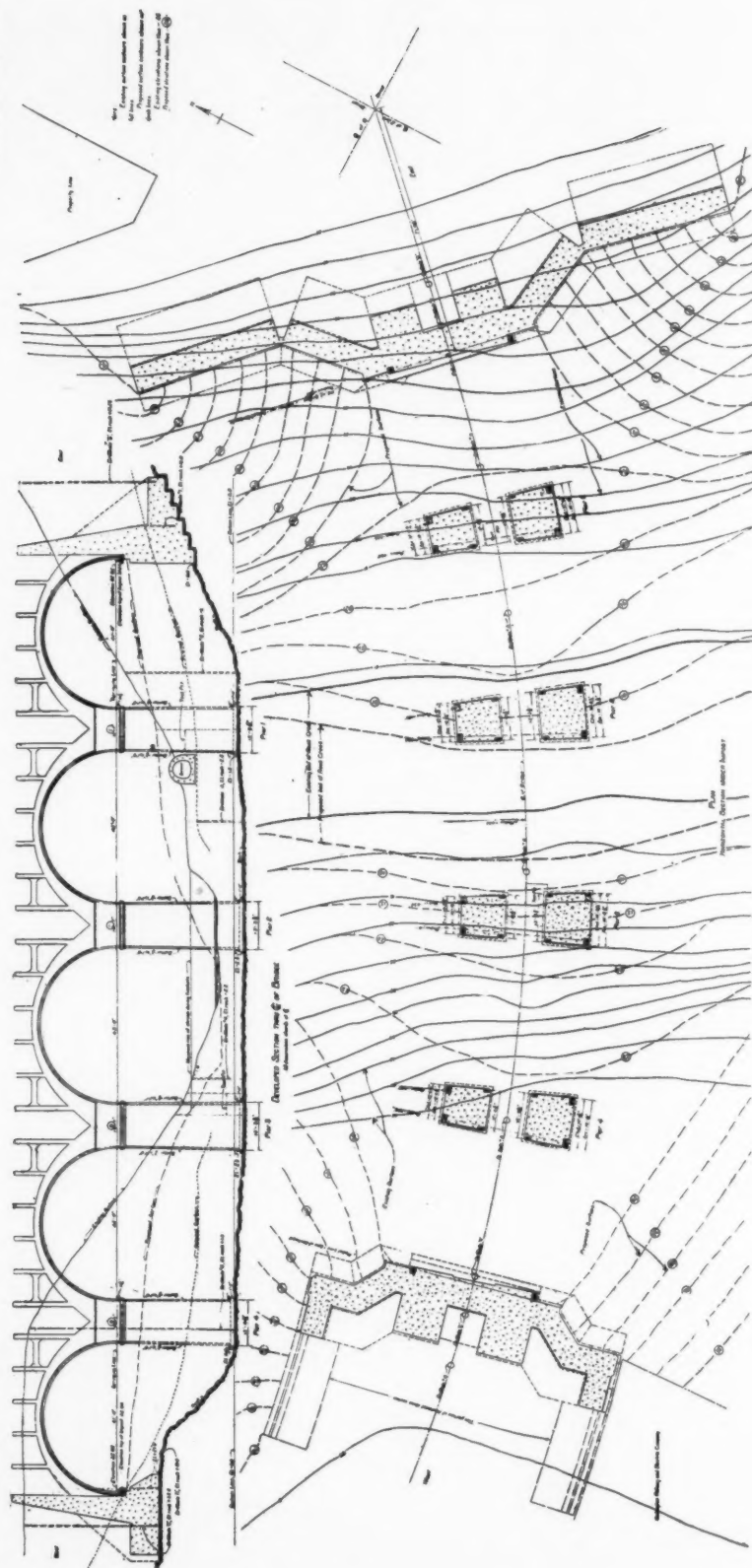
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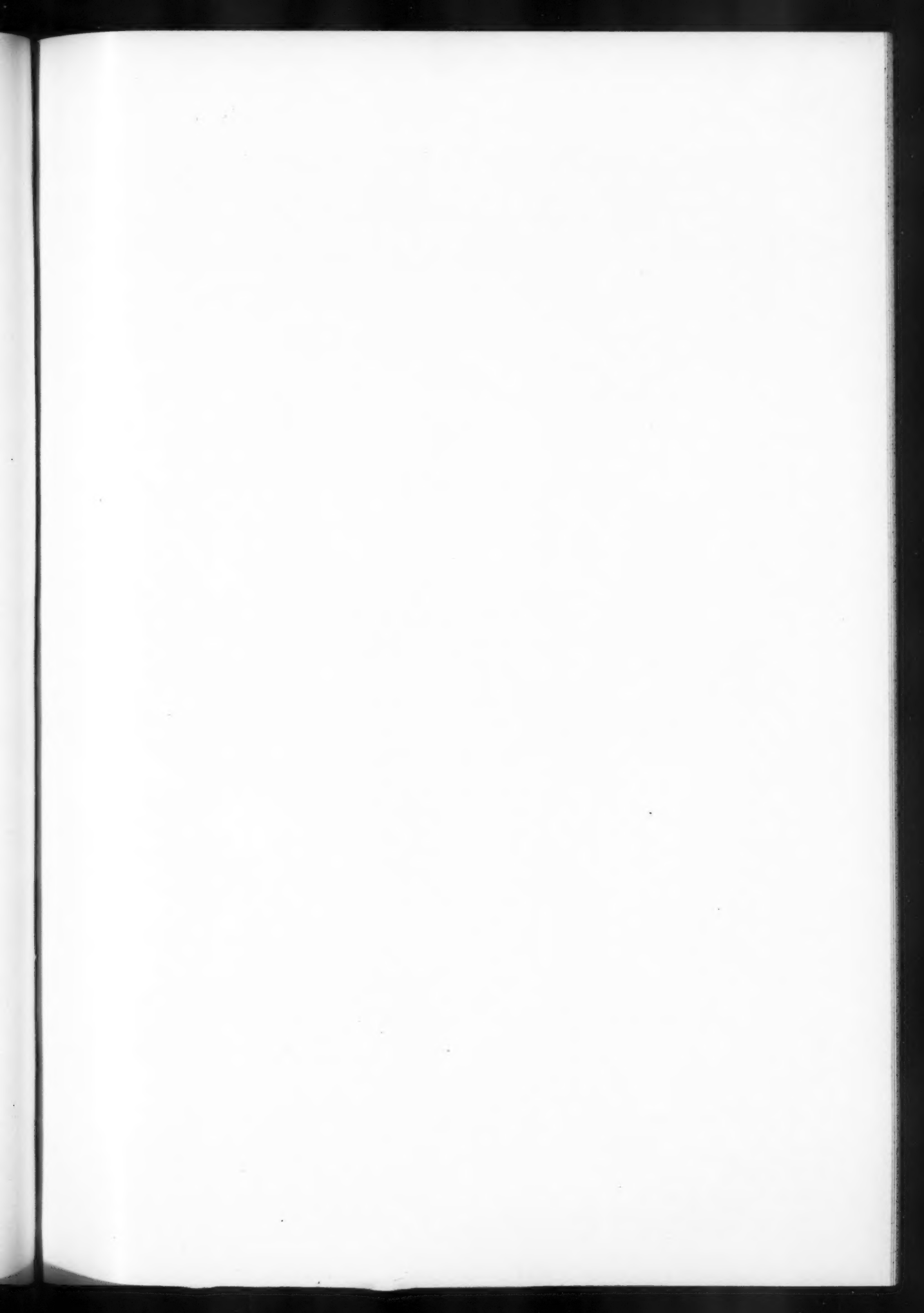
VOL. CVIII, NO. 2079

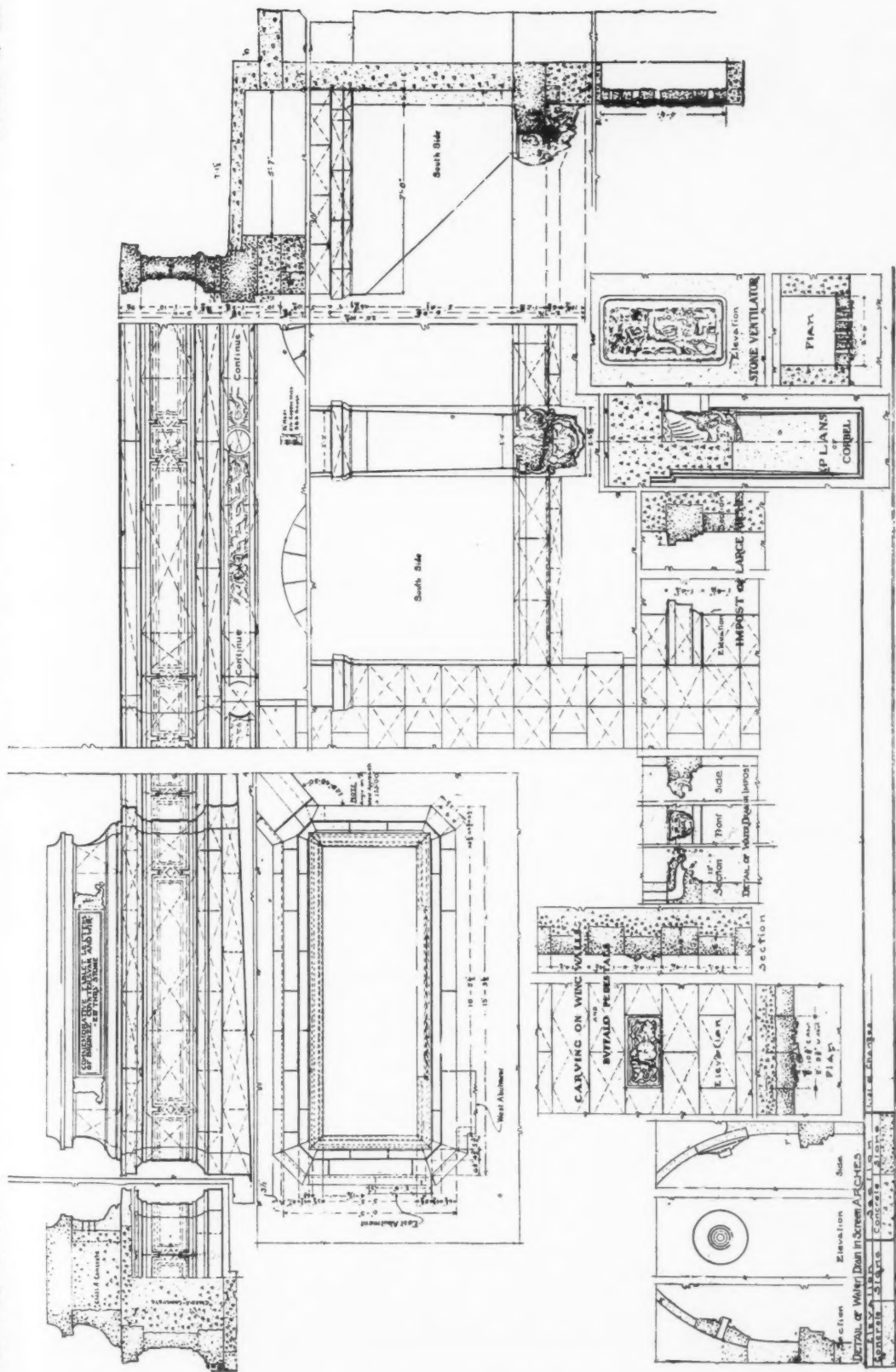
OCTOBER 27, 1915



GENERAL LAYOUT AND PROPOSED GRADING

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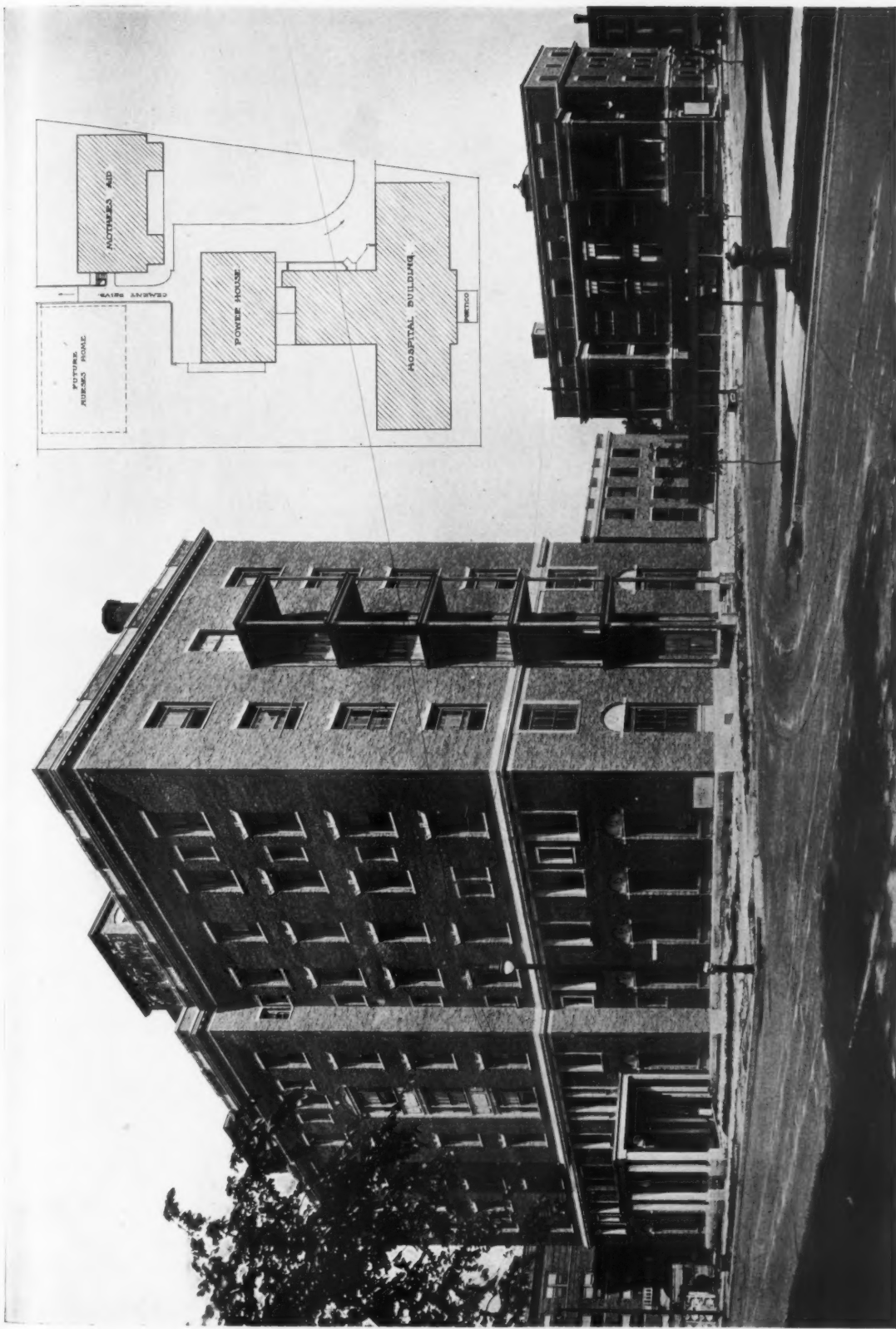




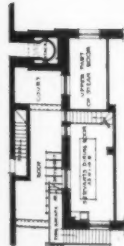
DETAILS OF STONWORK

THE Q STREET BRIDGE, WASHINGTON, D. C.

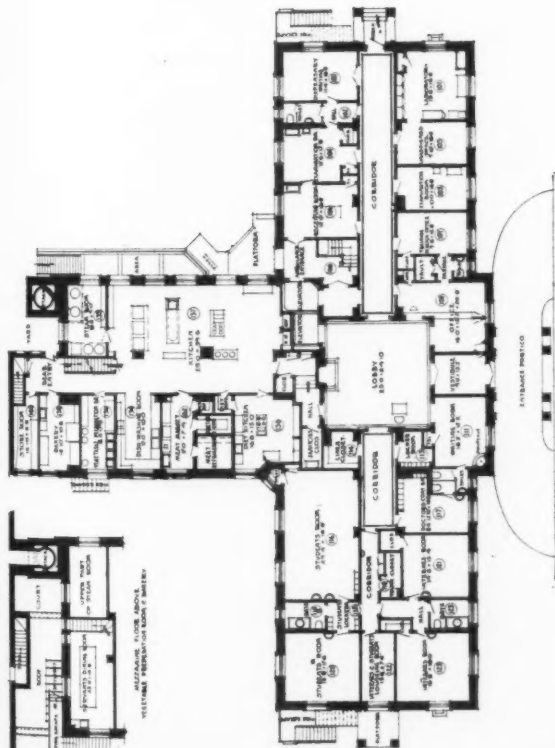
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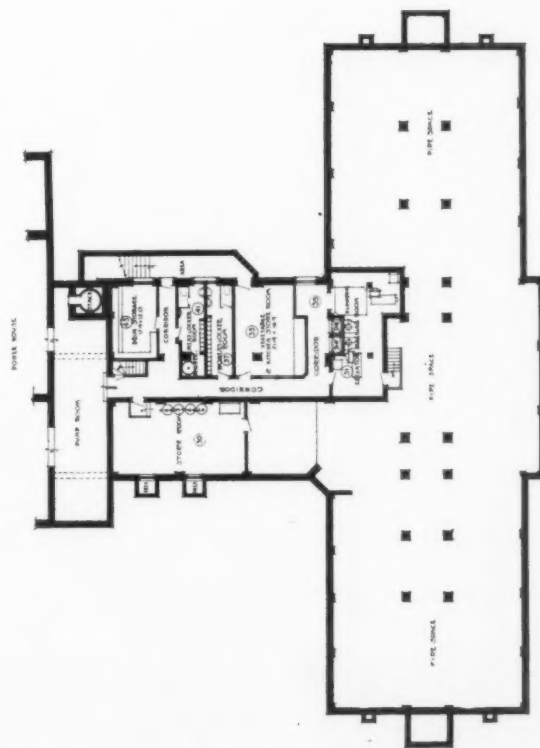
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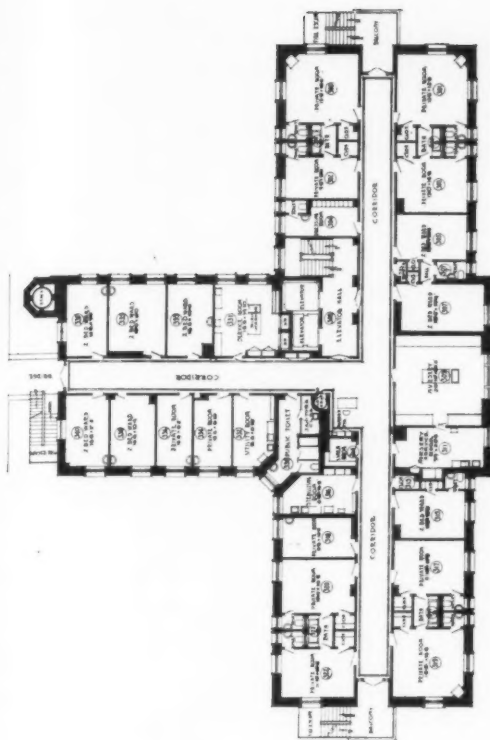
VESTIBULE, RECEPTION ROOM, X-RAY AND SURGERY.



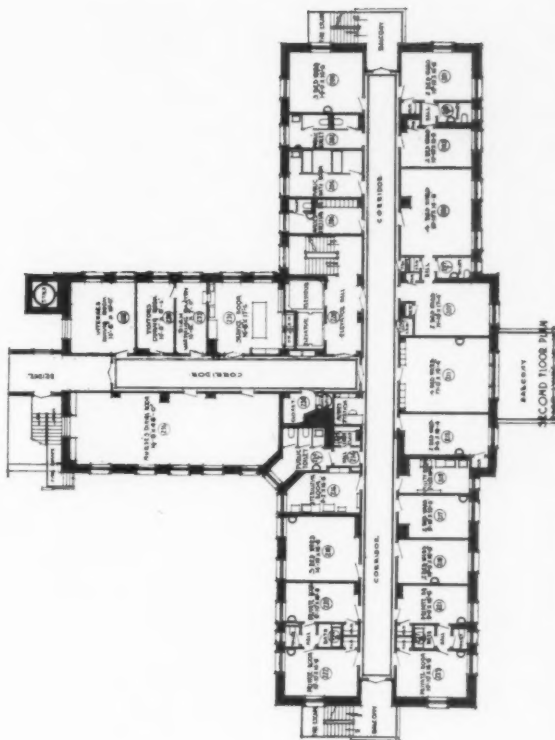
FIRST FLOOR PLAN



SECOND FLOOR PLAN



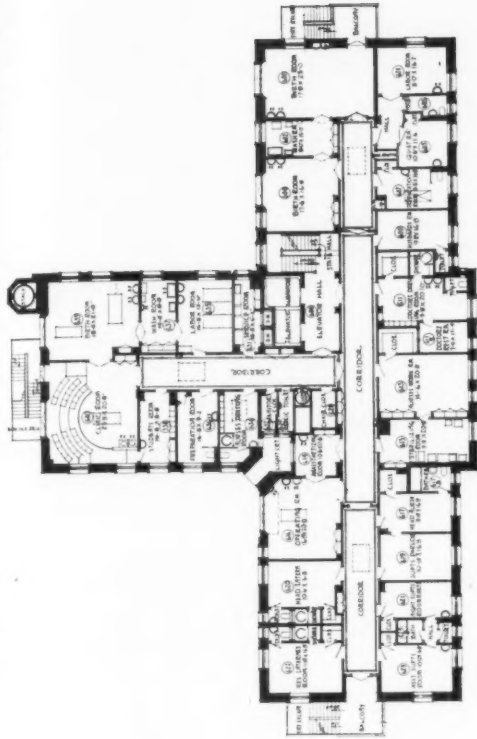
THIRD FLOOR PLAN



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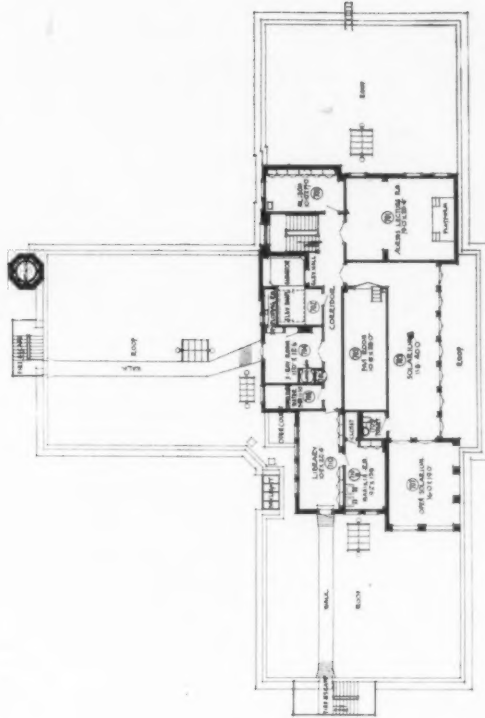
FIFTH FLOOR PLAN



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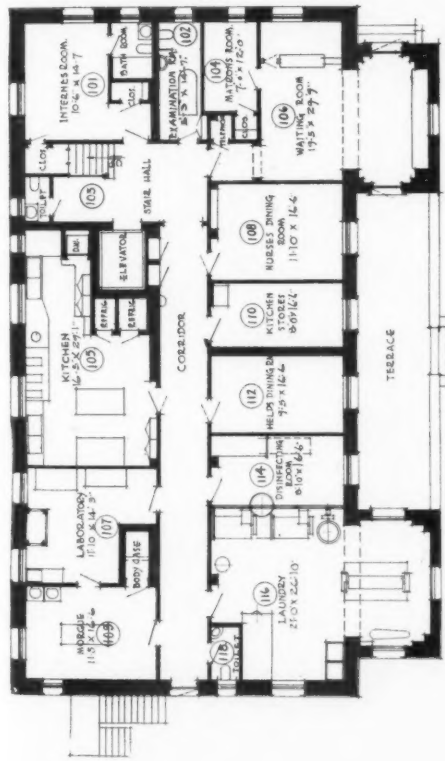
FOURTH FLOOR PLAN



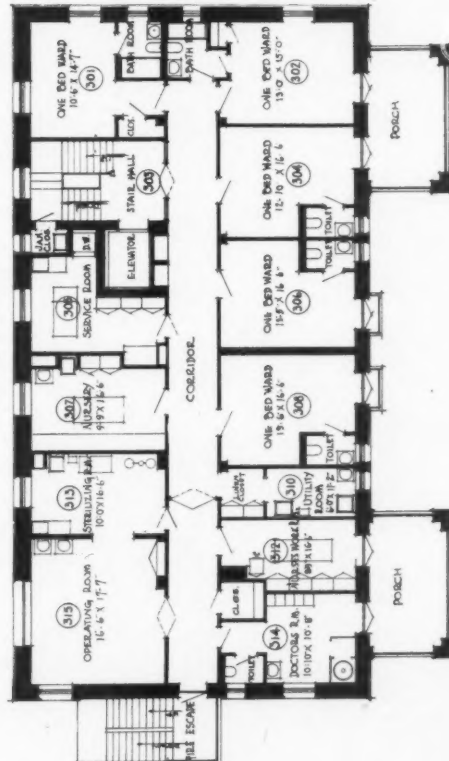
ROOF AND ROOF GARDEN PLAN

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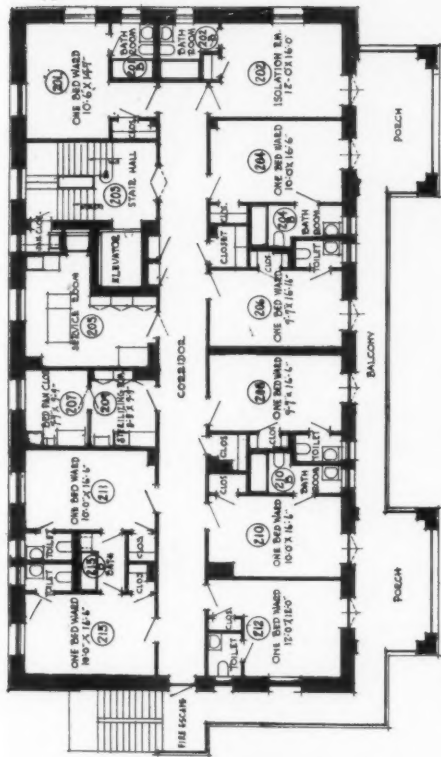




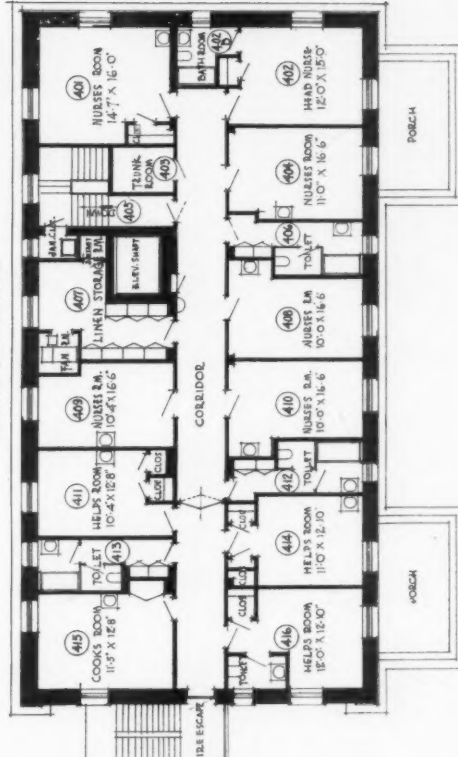
FIRST FLOOR PLAN



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FOURTH FLOOR PLAN

MOTHERS' AID PAVILION

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OCCASIONAL LAPSES IN THE GROWTH OF ARTISTIC APPRECIATION

WHEN from time to time we are permitted to publish, as we are in this issue, some notable engineering work designed, at least so far as form, proportion, texture of materials, decoration, and external appearances in general are concerned, entirely by an architect, we are encouraged to believe that art is coming into its own and that the public, including public officials, is beginning to recognize the value of an architect's services. Probably a broad consideration of the matter would indeed serve to demonstrate the fact that aesthetics are now more highly regarded in this country than ever before, and yet instances are occasionally encountered which seem to indicate an exactly opposite condition. Such an instance has recently been found to exist in Providence, R. I.

It seems that at the close of 1914 the city Property Committee of Providence decided that in future Municipal work architects should not be engaged to supervise the buildings they designed. This action was

followed in June of the present year by the statement that all preliminary studies, including cost, arrangements, material, and mechanical features of buildings, were to be made by city officials before the architect was appointed, and these studies were to be binding on the architect. The Providence Chapter of the American Institute of Architects objected vigorously to the adoption of these measures which they considered curtailments in efficiency, and pointed out the fallacies in the arguments advanced in support of the plan.

These objections do not seem to have produced any considerable effect up to the present time, as the architects' work in connection with Municipal buildings in Providence is still confined to making drawings in accordance with pre-determined plans evolved by city employees, who also perform the work of supervision.

In delivering his annual address before the Chapter of the A. I. A., October 1, the president, Mr. Eleazer B. Homer, dwelt at length upon the conditions which now surround Municipal architecture in Providence, and the following excerpts from his address seem to present the case so accurately and to apply so generally to cities where the same questions are periodically agitated with the usual object of serving political ends, that they are worthy of careful reading. There is, of course, no promise or claim made, among all with which the over-burdened taxpayer is encouraged during a political campaign, that serves the aspiring politician so well as that of economy, and it frequently requires a practical demonstration to prove the fallaciousness of saving an architect's fees by constructing buildings without the aid of his services. However, as Mr. Homer states:

"The method has been tried in various cities, found wanting, and so discarded. In all cities Municipal buildings afford the architect his best opportunity for honorable service. Because of the size and public character of the city buildings, the complex requirements of administration and use, the difficult adjustments in planning and design, and the intricate combinations of materials and construction, only the most experienced and highly trained architects can expect to combine the artistic and practical elements that enter into Municipal problems and produce the results that such problems demand. The architect's highest skill, attention and judgment are required. * * * * *

Good architecture in contrast to plain engineering

THE AMERICAN ARCHITECT

or building is the architect's special professional province. Our buildings should inspire and please in a larger way even than a fine picture or a beautiful statue attracts and gives pleasure. The complex elements of our problems should be expressed simply, directly, and with emphasis on the main points. * * *

Regarding an architect's training and the services he is capable of rendering, Mr. Homer has the following to say:

"He must have been disciplined in the art of design together with the study of historical architectural precedent, to develop imagination, creative power and skill in presenting ideas by drawings. He must be sufficiently familiar with endless details of materials, methods of work and special appliances, to be able to specify what is needed and to see that it is properly furnished. He must be a reliable business man, able to formulate clear, binding agreements between owner and builder, and able to keep accounts straight through all the complicated changes that arise in daily practice. His work consists of conferences with owners and contractors, in developing the design, in preparation of drawings and documents on which building operations are based, and in supervising these building operations to see that the meaning and intent of the drawings, specifications and contracts is fully carried out. * * *

The question is, Shall Providence set aside all pleasing, impressive and educational influences in Civic building? Shall we express only fireproof construction, steel and concrete, good plumbing, adequate lighting, and competent workmanship in putting materials together? Something more than this may and should be obtained, and it is the architect's privilege to make design the most important of all the necessary parts, to the end that each building shall definitely express its purpose, and appeal to both educated and uneducated people, a common possession in which they take pleasure and civic pride. Such design makes Municipal architecture a working force in the community.

Criticism has been made of the excessive cost of architects' buildings, criticism that has been not only in part unjust and misleading, but as displayed in unsigned letters in the daily papers has been even insinuating and untruthful in statement. I should like to do away at once with the bugaboo that has been raised about architects' extravagance. No class of professional men labors more steadily to meet the interests and wishes of its clients. Good materials are necessary for permanence and always cost money, but the extravagant use of materials not suited to location only produces bad and incongruous results, which the architect constantly seeks to avoid. * *

More depends on the architect than most people realize, for the most successful buildings are those that are carried out under his undivided control with the harmonious co-operation of building committee or client working with him from start to finish. To divide the architect's labors and duties, and place

portions of his legitimate work in the hands of others is like employing several men of varying abilities and tastes to paint a picture or write a book. All originality or continuity is sure to be lost and the result prove mediocre or a miserable failure. The paint may stay on the canvas or the book may be well bound and printed, but the real value depends upon something entirely different from workmanship of this kind. * * *

Mr. Homer has rendered a service not only to his Chapter but to the people of Providence in placing this matter so clearly before them, and it does not seem possible that they will fail to recognize the mistaken position taken by their Property Committee. If the services ordinarily rendered by the architect could be as readily or as well performed by any one but an architect, it is evident that the prestige or standing of architects as a class would diminish rapidly instead of increase measurably with each succeeding decade, as it undoubtedly has during the past half century. The work of the architect is, in fact, constantly broadening and increasing in scope in practically every direction related to the field of design. Architects are being employed, as we have seen, to design bridges, dams, water towers, and other utilitarian structures, that but a few years ago were almost invariably handled by the engineer without aid or advice from the architect. They are also designing the decorations and furniture for the houses they build, are giving counsel and advice in connection with the planting and development of estates, and in a hundred other ways are demonstrating the high esteem in which their artistic ability is generally held. It is only in a few isolated cases, which, with the evidence in hand, we are unable to classify otherwise than "benighted," that we see the architect's legitimate jurisdiction over the constructive arts seriously questioned. Such instances, founded as they are upon wrong premises and a mistaken idea of values, cannot in any way affect the ultimate result. They are annoying and disturbing, particularly to architects, but they are of infinitely greater importance to the community where they occur, which is thus obliged to suffer by the mistakes of its representatives temporarily in a position to do much harm.

Chicago Lying-in Hospital

RICHARD E. SCHMIDT, GARDEN & MARTIN,
Architects

THE site of the new main buildings of the Chicago Lying-in Hospital and Dispensary is a whole city block between 50th Place, Vincennes Avenue, 51st Street and Washington Park Court. The block is irregular in shape, and has an area of over 50,000 square feet.

The block plan illustrates the shape and location of the several buildings. Of these the isolation building and the power house were placed in operation early in November.

The main building covers 9,475 square feet and is seven stories high, including the solarium, library, lecture rooms, etc., which occupy the top floor. The isolation building covers 4,200 square feet and is four stories high. The power house covers 3,150 square feet, two stories high, making a total of 16,875 square feet, or about one-third of the whole area of the site.

The exterior is faced with rough, vitrified, reddish brown brick, stone colored terracotta and Indiana limestone base courses.

The central power house contains two boilers, one 75-kilowatt and one 50-kilowatt generator set, and a twelve-ton refrigerating machine and ice-making plant; pumps for house water service, fire pump, and vacuum cleaning machinery. Space has been provided for a third boiler.

Rooms for patients' clothes and medical stores are on the mezzanine floor. The laundry, linen room and mending room are on the second floor. This building is open on all sides so that it is well illuminated and thoroughly ventilated.

The power house and laundry are connected with the main hospital building by a tunnel and by a bridge. The soiled linen will be taken from the hospital chute to the laundry and clean linen from the linen room to the main building over a bridge at a level with the second floor. The power house building is designed to be of sufficient capacity to serve adequately all of the buildings, including the proposed nurses' home.

The isolation building, also known as the Mothers' Aid Pavilion, is four stories high, of fireproof construction, with the first floor on the ground, which is a deposit of coarse, dry sand fully fifteen feet in thickness, so

well drained that it is always dry. The isolation building is not connected with the other buildings, with the exception of a pipe tunnel connecting it with the steam, water, refrigeration, electric, clock and other service originating in the power house.

The plans illustrate the arrangement of the floors of the isolation pavilion.

The first story contains the office, service and interns' bed rooms. It also contains a small laundry, disinfecting room, pathological laboratory, kitchen, nurses' and helps' dining room.

The second story is arranged wholly for patients, with only one bed per room. Every room has a bath or toilet and most of them have connection with outside porches, so that each one may be fully isolated. Six of them have individual sterilizers.

The third story contains the delivery, sterilizing and nurses' work rooms, but is otherwise like the second story.

The fourth story is intended for nurses' rooms, but is temporarily being used for patients, with two beds in each room.

Some of the particular features of the buildings are as follows:

The floors, baseboards and plinth blocks are of terrazzo throughout the building, with the exception of the floors in the nurses' rooms, which are of battleship linoleum, cemented solidly to Portland cement sub-floors.

The door frames are of moulded drawn steel, flush with plaster. The coloring of the rooms and corridors is in a variety of harmonious tints, especially pleasing in their effect. The extensive porches are unusual.

The walls and woodwork of the delivery room are painted a grass green, which is expected to be restful to the eyes of the operator, as is not the case with the usual glaring white walls of operating rooms.

MAIN HOSPITAL

The whole of the first floor is to be used for receiving offices, interns' rooms, students' rooms, examination rooms, laboratory, outpatient department and kitchens. The latter are in the rear or north wing. Their floor is about three feet lower than the general level of the first floor, to obtain a greater height for this department.

A portion of the basement of the rear wing is arranged for kitchen stores, male

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and female help's lockers, elevator machinery, water sterilizers and a passageway for the engineer, connecting the basement of the power house with the elevator and dumbwaiter machine room. The remainder of the basement is low, undivided and is to be used only as a pipe space.

The building is to have two elevators arranged so that both can be used for general service, but one is to be particularly for ambulance service when this is desired, and will be screened from view by an arrangement of separate entrances in the first floor.

The main stairs are enclosed in a separate stair hall. The second story is divided into single-bed private rooms, two, three and four-bed wards. Some of the private rooms have private toilets and clothes closets. The rear wing contains the dining rooms for nurses, men servants, interns, and visitors; also the service room, which is 17 by 17½ feet, unusually liberal dimensions. These dimensions hold for all of the stories.

Each story has a sterilizing room with slop sink, a sink supplied with hot and cold sterilized water, utensil and instrument sterilizers; also nurses' dressing room with lockers, dresser and toilet fixtures. There is a small room for soiled clothes, with opening to glass-lined steel clothes chute. An alcove in the corridor is arranged for the floor nurse's station, with a desk, also medicine case and sink. In this, as in all other stories, the elevators and stairs are enclosed in halls.

The building is of fireproof construction. Window frames and doors are the only portions or parts of the building of wood. The floors of the wards are smooth Portland cement with battleship linoleum cemented to it solidly. The door frames of moulded drawn steel; plinths of doors and baseboards of terrazzo.

Floors of all bath rooms, toilet rooms, kitchens, serving room and all rooms where there are plumbing fixtures, are of terrazzo. The floors in the birth rooms, operating room and clinic room are of gray flint tile, and in the lobby and vestibule are of compressed cement.

The doors generally are of birch, stained in imitation of mahogany. The cabinets, such as linen dressers, china closets, etc., are of smooth steel; these, as well as the refrigerators and all of the steel trim, will be white.

All pieces of furniture are built into the wall, so that there will be no projecting ledges. Each of the floor pantries form a complete unit containing steam tables, gas plates, refrigerating boxes, kitchen sinks and dish closets, and will be connected to the kitchen by dumbwaiter and telephone service.

The buildings are fully equipped with blanket warmers, screens, mechanical ventilation for kitchens, laboratories, utility rooms, sink rooms, toilet and bath rooms.

Special attention has been given to reducing to the minimum the noise caused by moving machinery, by placing elevator machines and other motors on thick hardwood frames set on thick cork, and one-inch thick felt pads under the full area of the wood frames, and by placing these machines on heavy, solid foundations in the least objectionable places in the building.

A complete water-sterilizing apparatus is installed in the basement of the main building. From this apparatus a system of tin-lined, galvanized iron pipes will be installed for conveying sterile water to the various sterilizers in the several buildings, in which the water will be re-sterilized and from there connected to each plumbing fixture in all of the operating and birth rooms, and also to many other rooms.

Water for direct surgical uses is re-sterilized on the seventh floor directly over the operating and birth rooms and piped to distributing fountains in accessible locations. The pipes are sterilized by flushing with hot water under pressure; giving a temperature of about 240 degrees F.

The soiled linen chute in the main building is glass-lined steel, three feet in diameter, with ventilation, skylight and flushing ring at the top and waste trap at the bottom.

The illuminating fixtures are in accordance with the indirect system.

The isolation building is built in accordance with similar specifications and contains a push-button electric elevator, push-button electric dumbwaiter, mattress sterilizer, laundry and machinery complete equipment of kitchen, laboratory and sterilizing rooms.

A master clock in the main building will operate all of the secondary clocks in all of the buildings, including those in the laundry rooms, engine and boiler rooms.

CURRENT NEWS AND COMMENT

Southern California Chapter of the American Institute of Architects

The Eighty-seventh meeting of the Southern California Chapter of the American Institute of Architects was held in Los Angeles September 14th, 1915.

As guests of the Chapter were present: Mr. Oswald Speir; Mr. John Pelton, architect of San Francisco; Mr. Joseph Bell De Remer and Mr. H. H. Hewitt, local architects; John Bowler and Wm. Dellamore, of the *Builder and Contractor*, and W. E. Prine, of the *Southwest Contractor*.

For the A. I. A. Sub-Committee on Competitions Mr. Robert Orr and Mr. J. E. Allison called the attention of the President and the Committee on Competitions to the recent alleged competition which took place for the hospital and city hall for the city of San Bernardino. This matter was referred to the Chapter's Committee on Competitions for investigation.

For the Committee on City Planning, no members of this committee being present, Mr. H. F. Withey reported that recommendations had been made by the Los Angeles City Planning Association to the Board of Freeholders that provision be made in the proposed new charter for a City Planning Commission. Such recommendation had been tentatively approved by the Board of Freeholders.

Communications were next read, as follows:

From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, requesting the holding of a meeting of the Chapter on or about November 15th for the purpose of considering the Institute Committee's reports to be submitted to the 1915 convention, and requesting that delegates from the Southern California Chapter be properly instructed in regard to the matters presented.

From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, requesting an expression from this Chapter as to the advisability of discontinuing the pub-

lication and distribution of the complete proceedings of the annual convention, and in case of such discontinuance, offering as an alternative course that a published account or narrative of the transactions be provided in the *Journal*, but eliminating therefrom all irrelevant matter and all parliamentary discussions. This question by resolution adopted was referred as a special order of business to the October meeting.

Following the reading of communications the order of business was set aside in order to permit of the paper on Terra Cotta by Mr. Oswald Speir.

Under the head of unfinished business the adoption of the Institute's Code of Ethics was presented for discussion. The Acting Secretary proceeded to read the document in effect by the Institute, and upon the conclusion of such reading it was moved by Mr. Rosenheim, seconded and carried, that this Chapter adopt the same.

Proposed Parkway System for Essex County, New Jersey

Messrs. Olmsted Brothers, Brookline, Mass., have recently rendered a report to the Essex County Park Commissioners, which covers in a thoroughly comprehensive manner the subject of a parkway system for Essex County. It is stated that from the point of view of those interested in developing parks and reservations of Essex County, there appears to be urgent need of broad, dignified parkway connections between, and approaches to, the larger parks and reservations. The extensive use of the automobile has evidently greatly contributed to the need of parkways, since it enables those who use them for pleasure to easily and pleasurably cover three or four times the distance that is possible in a given time with the ordinary family horse. In an automobile, visitors are now enabled to make the complete circuit of Branch Brook Park or Weequahic Park in a few minutes, after which they are compelled to go around again, or else take to ordinary

city streets and country roads. Both leave something to be desired as regards pavement and safety without accidents to children, collisions, etc.

What those interested in parks want now are broad, shady parkways, with widenings and pleasing features in them and varied and attractive private places along them, and command of occasional picturesque bits of local scenery and of distant views.

The situation in Essex County as described by Olmsted Brothers probably differs little from that existing in a great many other sections of the country, and the various arguments in favor of a comprehensive parkway system would apply equally well in numerous places at least in the Eastern states. It is obvious that only by a careful study of local conditions, however, such as has been made in the instance under consideration, can park commissioners or others having the matter in charge ascertain either the conditions in detail or obtain practical information as to the manner in which the work of development of a parkway system can be advantageously undertaken.

The report at hand treats of the subject of parkways from almost every conceivable angle. Classes and kinds of parkways are discussed, parkway laws are considered, methods of assessment, regulation of buildings along parkways, restrictions against advertising, and many other subjects of direct or indirect interest in connection with the establishment of a parkway system are treated at some length. To those interested the report can be recommended as one of more than usual interest.

George A. Dowden Dead

Mr. George Augustus Dowden, art critic and connoisseur, and for years a leading authority on paintings, died September 19th at his home in Newark, N. J. He was seventy-one years of age.

Mr. Dowden began a collection of paintings in the early seventies, and in 1875 held an exhibition in the old library in Newark. This exhibition was the first of a series which continued for twenty years. They attracted art lovers from all over the country and were the object of considerable local pride.

Personals

William J. Bray has opened offices for the practice of architecture in the Gluck Building, Niagara Falls, N. Y. He desires manufacturers' catalogues and samples.

The firm of Overstreet & Spencer, architects, of Jackson, Miss., has been dissolved by mutual consent. Mr. N. W. Overstreet will retain the old office of the firm and Mr. Raymond B. Spencer will open offices in the New Millsaps building where he will be glad to receive manufacturers' samples and catalogues.

The executors of the estate of the late Edward T. Hapgood, architect, of Hartford, Conn., announce that the office will be continued under the direction of Mr. Cortlandt Francis Luce, formerly of the office of Clarence Luce, architect, New York.

Mr. A. W. Todd, architect, of Charleston, S. C., has formed a partnership with his son, Mr. R. C. Todd, under the firm name of Todd & Todd, with offices at 39 Broad Street, that city.

BOOK NOTE

BUNGALOWS, CAMPS AND MOUNTAIN HOUSES. Second edition, revised. Full cloth, 125 pp., size 7 by 10 inches. Price \$2.00. New York: Wm. T. Comstock Co.

Probably we shall never be able to restrict to its proper significance the use by the public of the word "Bungalow." This type of building had its inception in India, where the rigors of a tropical climate, the excessive heat, heavy rains and high winds made a building of this sort the ideal one.

Its transplantation has in a sense changed its form, and we find in the subjects illustrated in this book a great many examples of what are termed cottage Bungalows, two stories in height. Architects will probably not find a great deal of original suggestions in the designs, although there are a number of ingenious plans shown. The layman, however, who favors this type of building and who desires to have at hand all available material on the subject for personal study, will undoubtedly desire to add this volume to the others that have appeared on the subject.

INDUSTRIAL INFORMATION

Prometheus Food and Plate Warmers

Prometheus Electric Company, 232 East Forty-third street, New York City, has recently issued a folder describing its product and enumerating reasons for including an electric food and plate warmer in the equipment of every modern home. Briefly, these reasons may be noted as follows:

Because it keeps food warm from the time it is cooked until it is served; it warms ready-prepared dishes quickly; it maintains the right temperature for the invalid's nourishment until served. It warms the baby's food night or day quickly, without heating the food excessively and without the need of fire. This system of warming is through circulating heat—not through heating shelves which make plates too hot to handle and tend to dry out the food. The Prometheus is a handsome and modern adjunct to a butler's pantry; in cottage or bungalow it reduces to a minimum the need for hot cooking fires in warm weather.

Every Prometheus warmer is built to order. The measurements alone are required to make the device of a size to stand free or set back in any given space.

Folder referred to or further information will be given upon request.

Mouat Heating System

The Mouat Squires Company, Cleveland, O., has issued a catalogue devoted to a presentation of the claims for consideration of the Mouat Graduating Vapor Heating System, which is described as a better system for the best of homes and buildings.

This system, it is stated, is strictly a vapor system.

The advantages claimed may be briefly stated as follows:

Radiators can be adjusted to suit weather conditions, or shut off entirely if desired, and temperatures controlled for each room separately; possibility of pipes freezing and flooding the building is avoided, as no water

remains in the pipes of this system; ease of operation of the radiator valves, which are graduated and conveniently located at the top of the radiator; minimum expense of upkeep, since there is never more than a few ounces of pressure on the system, therefore pipes, fittings, etc., are not subjected to strain; simplicity of construction, resulting in little likelihood of the system getting out of order. It is stated that the system is applicable to boilers already installed. A number of important buildings in which the system is said to have been in use for a period of years are shown by means of half-tone cuts. These include residences, banks, office buildings, churches, and practically every class of building. Catalogue will be sent upon request to those interested.

Woodbury Granites

A very attractive book of some fifty pages has been issued by the Woodbury Granite Company, Hardwick, Vt. This book illustrates by means of half-tone cuts a number of structures in which it is stated Woodbury granite has been used. Among them are state capitols, city halls, art museums and soldiers' memorials.

In connection with each half-tone is an expression as to the satisfaction that the material has given, written by some one interested in that particular work. A number of these expressions are from architects of national reputation. The book containing as it does good reproductions of so many notable buildings will no doubt be of more interest to architects than much of the trade literature published. It may be had upon request.

An Automatic Goods Handler

A device for the handling of goods from an upper to a lower floor or to the basement, without power or without an operator, is described in a folder issued by the Lowrator Company, Inc., 631 Kent avenue, Brooklyn, N. Y.

This device, to which the name "Lowerator" has been given, consists of a series of cars equally spaced and attached to endless cables, which engage sheave wheels at upper and lower terminals. A partition of iron divides the cars lowering merchandise from the empty ones, returning on the opposite side. The device is operated by gravity. Weight of merchandise upon the cars starts the machine. The speed is controlled by an automatic governor, and can be regulated, irrespective of varying weights placed upon the cars. The machine can be stopped and locked at any floor, whether loaded or not. A discharging chute is provided at the bottom. This is built of iron and is placed ready to receive goods deposited by cars. The entire construction is of steel and iron throughout.

Lowerators are built in standard sizes, but are also furnished to meet special requirements. It would seem as though they were of very great value in buildings designed for manufacture or storage of merchandise. Folder referred to will be sent to architects desiring it upon request.

Speakman Showers

The Speakman Supply & Pipe Company, Wilmington, Del., with offices in principal cities, has issued a series of pamphlets, catalogues and folders descriptive of the Speakman Shower Baths and various plumbing fixtures and supplies, of which it is the manufacturer. In connection with shower baths, it is stated that health value, convenience and out-of-door life have wonderfully popularized this form of bath. It is in demand in all kinds of institutions, as well as residences, and must be taken into consideration therefore in the design of any modern building.

It is claimed that this company was among the first to devote active practical attention to the demands for a mixing valve with one handle that would be economical in the use of water, supplying it in varying temperatures without danger of scalding the bathers, be simple in construction and easy of operation. After much study and experiment the

first Speakman mixing valve for equipping showers was produced and found favor among users. It has, however, been gradually improved and refined, until the present form of valves were finally evolved. These valves are operated with one handle which opens the valve and regulates the temperature of the water. Cold water is always obtained first, and the temperature is increased by the travel of the handle. The valve is said to be extremely simple in construction, as the cylindrical mixing chamber and the spindles are the only working parts. The spindles with washers close with the pressure, while the cylindrical chamber acts as a cam to open the discs. A more simple or positive device can scarcely be imagined, and to these properties can be attributed, no doubt, the wide popularity of the valve.

Any of the catalogues, pamphlets, etc., will be sent to architects requesting them.

A Lighting Handbook

The Holophane Works of Cleveland, O., have recently issued a handbook which, it is stated, is intended as an aid to architects and others in promoting an intelligent use of Holophane products. This work is divided into five sections. The first is devoted to an explanation of the Holophane service. Section two, to the fundamentals of illumination; section three to "How to Install the Products of the Holophane Company;" section four, to practical applications. Under this section the lighting of various types of buildings, such as armories, gymnasiums, banks, bowling alleys, churches, drafting rooms, factories, hospitals, hotels, etc., is treated. Section five is devoted to photometric curves. Appendix A and appendix B are added, and furnish respectively "Supplementary engineering data" and "Watts per square foot values for various classes of lighting."

Taken all in all, the work seems to supply a great deal of information on a subject that is of the greatest interest and importance to architects. The company will be glad to send copies of this booklet upon request, to any one desiring it.