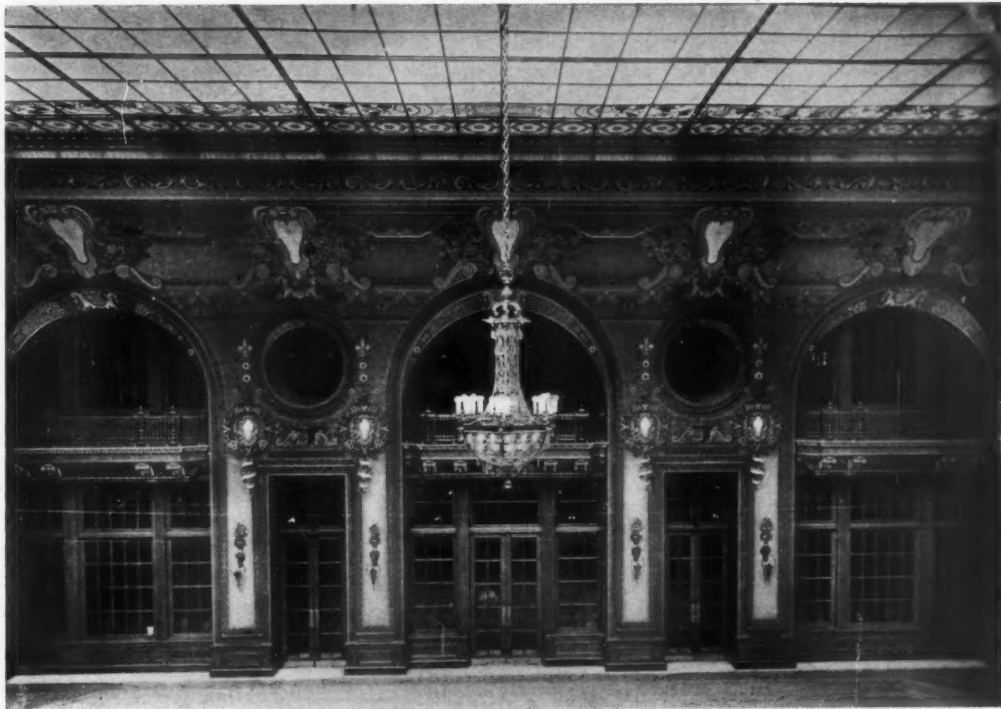


THE AMERICAN ARCHITECT

VOL. CX

WEDNESDAY, SEPTEMBER 13, 1916

NUMBER 2125



BALL ROOM DETAIL

THE NEW HOTEL VANCOUVER

By FRANCIS S. SWALES, Architect

Editor's Note:—Extending from the Atlantic Ocean across the British Dominion on this continent to the Pacific is a chain of hotels built by the Canadian Pacific Railway. To those unacquainted with the activities of this company its name suggests little. It is, in fact, a nation-building corporation and, like our great Northern Pacific Railway, has gone ahead and blazed a trail along which emigration has passed in the settlement and upbuilding of a country.

Upward of twenty hotels have been built by the Canadian Pacific, and the latest, and perhaps most important, is the Hotel Vancouver, illustrated in this issue. The following notes, written by Mr. Francis S. Swales, the architect of the Hotel Vancouver, afford a good opportunity to learn of the vicissitudes attending the development of site, the initial work on the building and its culmination in the present unusual structure.

THIRTY years ago the "City" was wiped out by a fire which in a certain sense worked more good than harm by causing attention to be turned to fire risks when rebuilding in a city where wooden structures predominate. About that time the "C. P. R."

built the first hotel at the corner of Granville and Georgia Streets; a few years later an extension was built on the adjoining property on Granville Street. About ten years ago a "new" five-story building was erected on the other property adjoining the original building, at

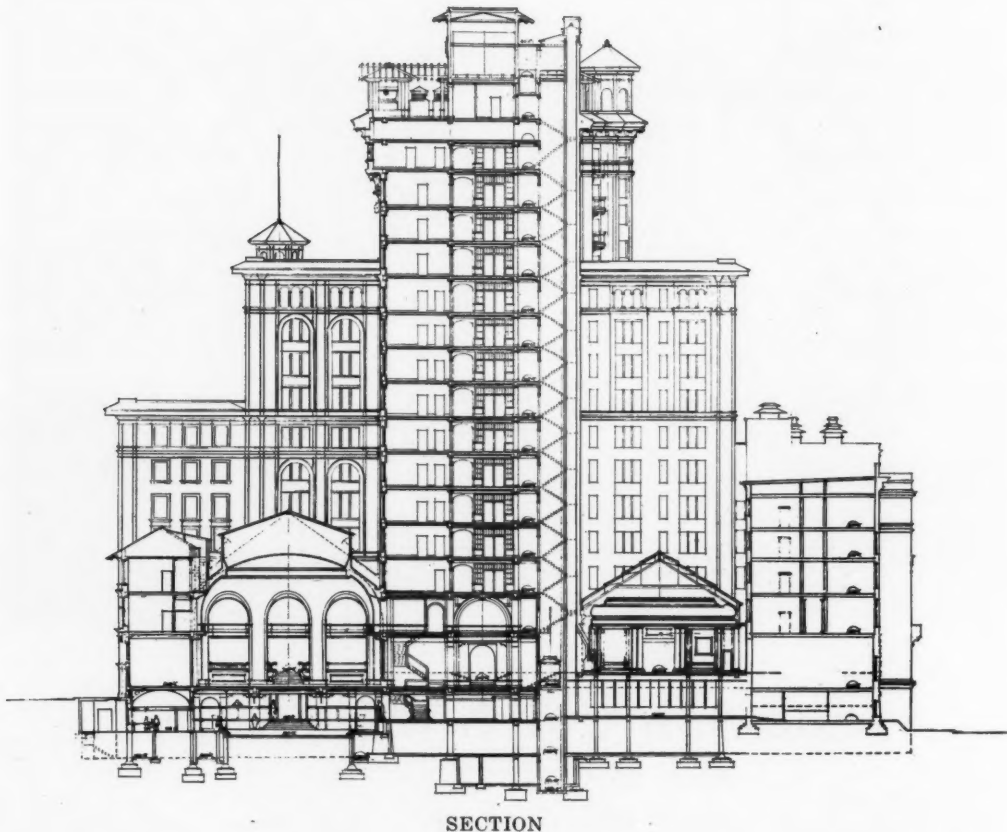
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THE AMERICAN ARCHITECT

the corner of Georgia and Howe Streets, and a plan for the ultimate extension of the design around the whole perimeter of the lot was made by the architect, Mr. Rattenbury. The buildings erected were of brick walls, but interior construction was of wood. The scheme of extensions was abandoned. Six years ago, Mr. Painter, then official architect for the C. P. R., designed an extension along

program of operations which began in the early part of 1911 and was completed in July, 1916.

It was the first idea of the company to extend the design of the Howe Street wing, six stories high, around the perimeter of the lot. Parallel with the old Granville Street wing, and Howe Street wing, and midway between them, Mr. Painter had proposed a high wing, ex-



Howe Street to the building by Mr. Rattenbury. It followed the same general architectural treatment, but was constructed of fire-resisting, reinforced concrete construction. It was built one story higher than the older building, with top story of bright green, glazed terra-cotta. The lower stories of both buildings are of yellowish-brown brick, with "chocolate" terra-cotta "trimmings." These two buildings were required to remain, and be incorporated with the new buildings in a

tending from the northern to southern boundaries of the property.

In 1913 the whole of the work on this building was taken over by the writer.

The site is on sloping land at the top of a low hill, which forms the highest ground in the business section of the city. The available portions of the site measure 224 ft. on Granville Street and 216 ft. on Georgia Street. The floor levels of the two buildings that were to remain; the construction of the wing which had just



PRIVATE DINING ROOM IN SUITE

been completed by Mr. Painter; the necessity for keeping all the old buildings in operation during the new construction; the existence of the old power house and kitchens in the court behind the Howe Street wings, the only available access for delivery carts to basements at the southern side; the adjoining theater and apartment houses whose light and power supply is acquired from the hotel's plant, and the existence of a building by-law in process of revision, were the principal general conditions to which the planning was required to conform. The building laws allow one hundred and twenty feet of height for the main area of any site. On sites of fifteen thousand square feet or more one-third of the area may be extended to the height of two hundred feet. It was ascertained that the walls and foundations of the existing building at the corner of Howe Street could be carried two stories higher, which was taken into account as a possible contingency.

The two pavilions facing Granville Street were, therefore, designed to reach the same height, and the face of the corner pavilion kept to the same plane on Georgia Street as that of the existing building.

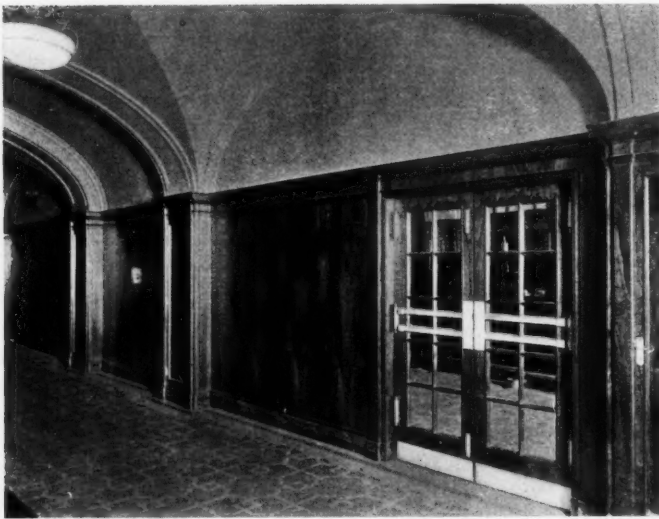
With the object of securing additional light and air, also the maximum number of outside rooms with the least disturbance from street noises, the main body of the new building, above the ground story, was designed on an "H" plan, set back from the building face of substructure, twenty feet on the Georgia Street front and about fifty feet on the Gran-

ville front. The cross wing of the "H" was carried to the height limit prescribed by the by-laws. The fire escapes were



DETAIL ABOVE ENTRANCE TO TEA ROOM

THE AMERICAN ARCHITECT



ENTRANCE TO BILLIARD ROOM

arranged to avoid the usual unsightly iron devices, within towers so placed as to do the least damage to light to guest-rooms and leave the maximum floor space available for room purposes. This plan was convenient for building operations, as the central block could be erected, leaving the old buildings intact until the main new portion was ready for guests.

The existence of a three-story arched window motif with a one-story frieze above in the Howe Street wings suggested its adoption for the body of the new buildings. It does away with the honeycomb monotony that would result with a building of such large masses, and it afforded an opportunity to design nearly all of the bedrooms with a triple window. The frieze story repeated between the three-story motifs accentuates the scale and provides a vehicle to carry horizontal lines around the building at convenient levels for the general architectural effect. The arcade at the second story was introduced to increase the depth of, and give

continuity to, the base which constitutes what may be termed a "socket" from which the main masses of the building rise. The corner pilasters, of the highest portion of buildings, cover the panels of wind bracing in the structural steel frame and are repeated on the lower wings to unify the effect of vertical ties. The projecting top story cantilevered over the tops of columns reduces bending stresses in the columns and permits a lighter treatment of the cornice proper than would otherwise be required, which also assisted in reaching a balance of scale as between the

different masses of the whole structure. The above reasoning determined the general plant and exterior composition. The general arrangement is shown by the plans illustrated.

The location and levels of existing dining rooms in the Howe Street wing determined those of the new kitchen, private dining rooms and grille room and of the tea room in the western court. All that portion of the building east of the



BAR-ROOM

THE AMERICAN ARCHITECT

degagement, containing the ball room, with billiard room below, grille, bar, etc., followed as an extension to the main high structure which was required to be built and practically completed before the extension could be begun.

The grille room is approximately level with the kitchen; and the kitchen is four feet below the level of the main existing dining room. The table d'hôte dining room is nine feet above the kitchen, as is also the ball room or banquet hall. Wide stairs, partitioned on the center, with easy rise, form the main service routes to the principal public rooms. The galleries, tea room and private dining rooms are provided with the usual accessories and conveniences.

The whole of the kitchen departments are on one level. The stores are in the sub-basement adjacent to the delivery court and receiving room. Help's dining and rest rooms are in an adjoining building. Maids' dormitories, housekeeper's suite, accountants' offices, valet, linen distributing room, etc., are in the first or mezzanine story, overlooking the courts.

The lower ground floor is arranged as a social center, particularly to supply entertainment facilities to commercial travelers. Two entrances from Granville Street and an entrance for sample trunks from Howe Street are provided.

The grille room is the lunch and supper room used by local people and for informal dinners by guests. The floors are of light brown and gray mosaic tiling, made of a mixture of rubber and linoleum. The base, hearth and facings are of brown local quarry tiles. The walls are paneled with rotary cut British Columbia Douglas fir, stained brown with stiles, rails and moldings of British Columbia maple stained black and rubbed. The frieze is canvas and ceiling of plaster panels with painted decoration based on Indian blanket designs, the colors being founded on two particularly fine Hopi and Bayeta blankets. The lighting is intended to be indirect with the reflectors concealed within baskets made by local Indians. Totem poles and trophies of the chase are provided as movable decorations.

The floor of the playing space of the billiard room is five feet six inches below the level of the grille room, passage and lounging lobby—surrounding the playing space raised eighteen inches above it is a platform wide enough for settees and chairs and a passage behind them, provided for onlookers. Curtain walls, seven feet high with open arches above same, afford elbow rest and a full view of the tables. These curtain walls are flush paneled in tiling of which the panels are made of common kiln-run two by four red "garden-walk" tiles, one-quarter inch thick, the base, stiles, rails and moldings are of bull-nosed brown quarries one inch thick. In place of tile panels the upper part of the dado is filled between the tile, rails and stiles with Van Dyke brown enlargements of photographs of scenery along the route of the Canadian Pacific Railway. The frames of the pictures are of Circassian walnut. The ceilings are of plaster paneled and painted with decorations in the primary colors. The floor is old gold and blue tiling with curbs and steps of quarry tile. Two pairs of doors lead from the platform of the billiard room and two other entrances, at the ends, from the street lead to the bar room. The room is finished to a height of eight feet in Circassian walnut flush, match-grained veneers. The matching is made on a line on the horizontal center of the panels of the recesses of the back bar—about five feet six inches from the floor, which is carried all around the room. A log with an exceptionally beautiful burl was found from which all the face veneer was cut and this, matched right and left in double widths of about eighteen inches, and top and bottom along the horizontal line, forms a rose pattern which is a sufficient decoration. The bar is one hundred feet long. All fittings, and hardware, are of nickel silver. A richly colored decorative picture in the central lunette over the back bar, painted by Marion Powers Kirkpatrick of Boston, gives the necessary glowing note of color. The windows in the other lunettes are glazed with opalescent glass in simple panes. The flooring is of gray-gold and blue mosaic. The base is of black and

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gold polished marble. The entrances from the street are lined with veined Alabama marble with base and stair strings of Belgian black and treads and risers of gray Tennessee marble. The balustrades are of cast bronze and the doors to the street are of kalameined bronze.

The floors and wall lining of lounging lobby and lavatories and partitions in same, also the stairs to main floor, are of Tennessee marble. The floors are of marble slabs set in strips of brass. The

marble dado in quartered Japanese oak, in which the medullary rays or "flowerings" are fine and small. The entablature and balustrade above same are of the same material. The carving of the soffits of beams is applied but the frieze, bed-mold and consoles are carved in the solid. The ornamented vaulted ceiling is of fibrous plaster on metal lath. All ornaments were cast or carved from models made by the writer and Mr. Victor André.



DECORATIVE PICTURE IN BAR-ROOM, HOTEL VANCOUVER

PAINTED BY MARION POWERS KIRKPATRICK

barber shop is finished in white Alabama marble throughout.

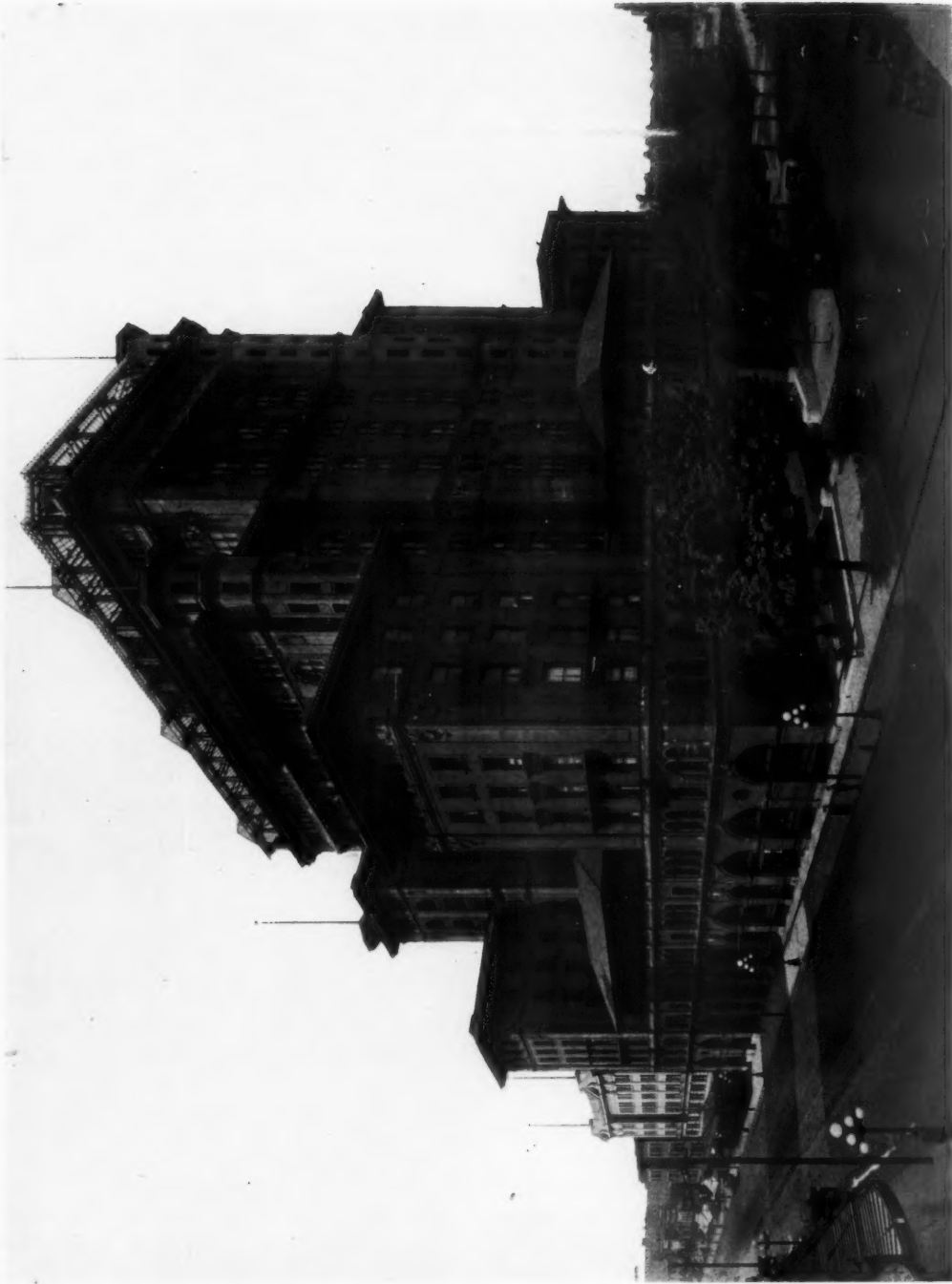
On the main, or upper ground floor, the lobbies, writing rooms and main entrance corridor—which forms the *degagement* for the whole building—have floors of terrazzo divided into squares of approximately five feet, by triple rows of cube mosaic, which also forms an inner border around them. A border of marble follows the lines and breaks of the dados, stairs, etc. The terrazzo floors are of gray tone, with a light sprinkling of yellow and red chips. The mosaic cube strips are pink Tennessee. The dado is composed of Belgian black marble base, chair rail and corners to principal piers, with panels of red Numidian, with three-inch borders of Tinos green marble.

The *degagement* is paneled above the

The ballroom dado has a base of black and gold marble, the dado and other wood finish being of Siberian oak. The balcony railings are of bronze-plated iron. Partitions glazed with plate glass separate this room from the lobbies and *degagement*. The solid partition on west side is treated similarly to the east side, but the glazing is done with mirrors. The ordinary entrances to the ball room are from the *degagement* and the raised foyer, number two, from which it is separated by a balustrade. The walls of ballroom and lobbies are of painted hard plaster, with cornices run in plaster of Paris with cast ornament. The lobbies are painted with undercoats of raw sienna stippled with raw umber.

The gray-brown tone of the lobbies,

(Continued on page 161)



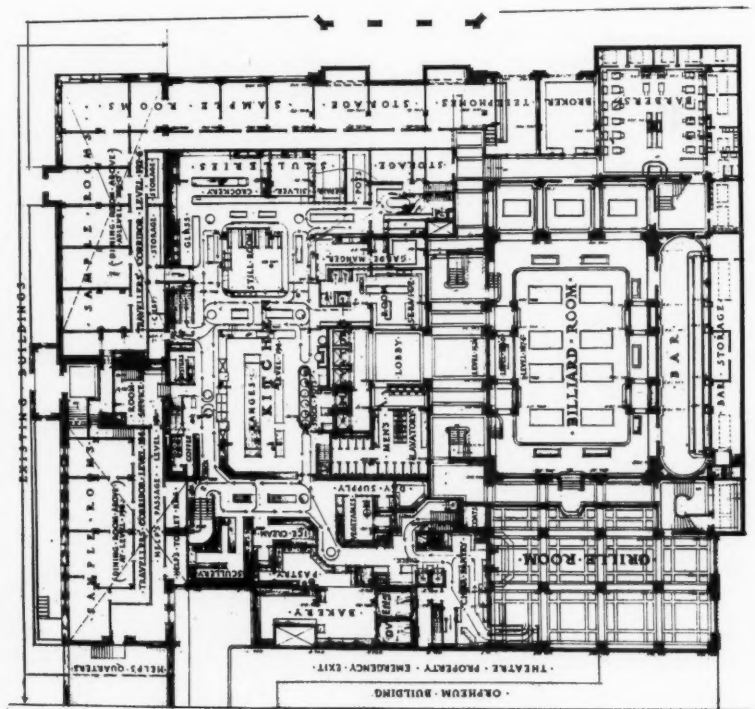
NEW HOTEL VANCOUVER, VANCOUVER, B. C.

MIL. FRANCIS S. SWALES, ARCHITECT

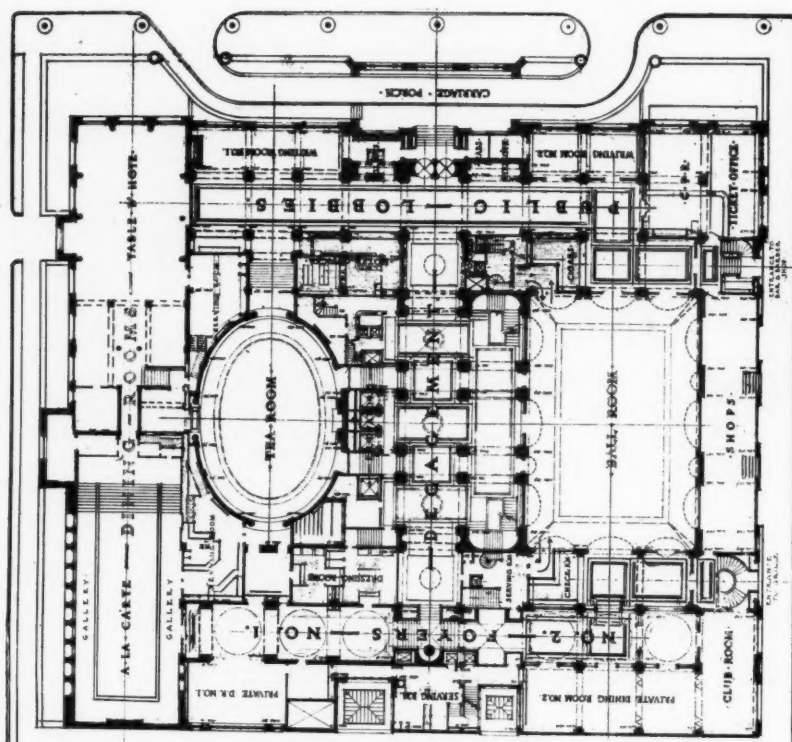
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LOWER GROUND FLOOR PLAN



GROUND FLOOR PLAN

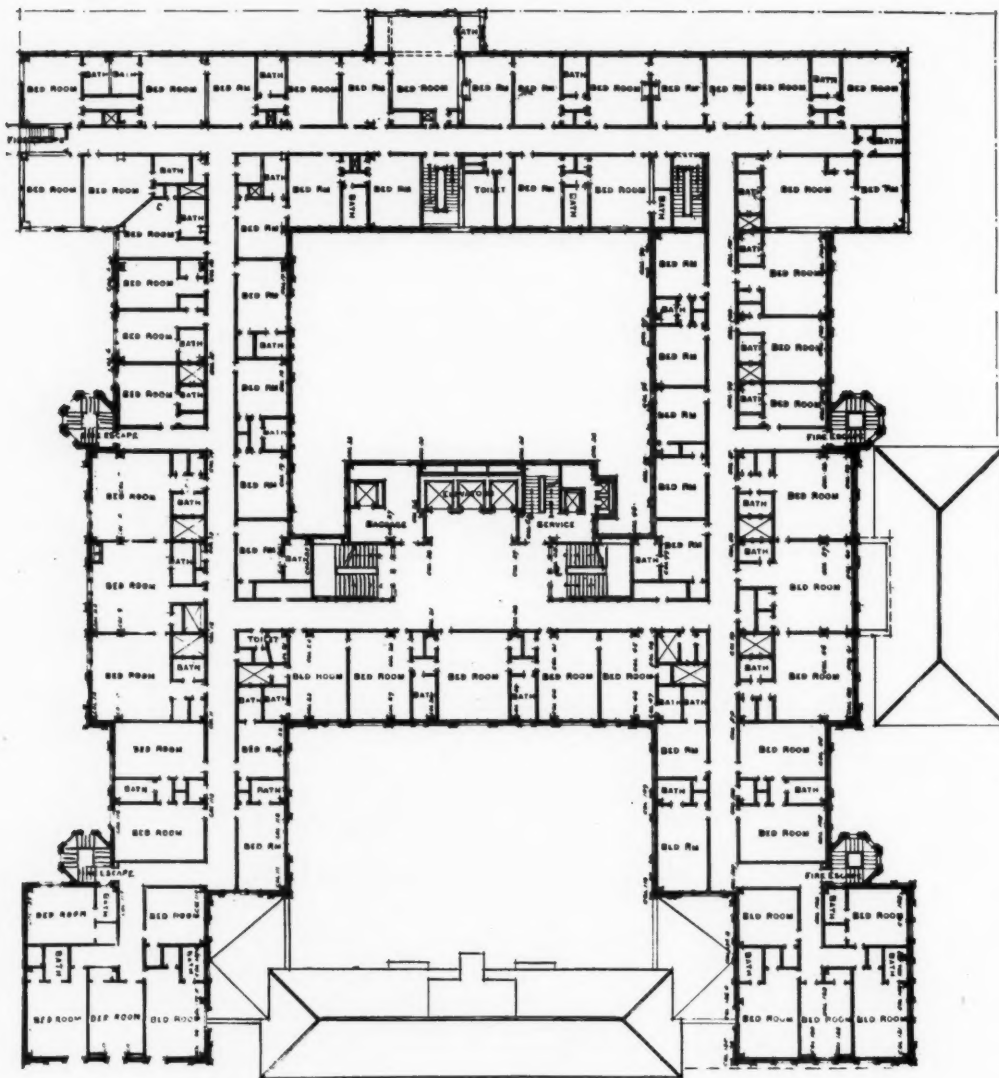
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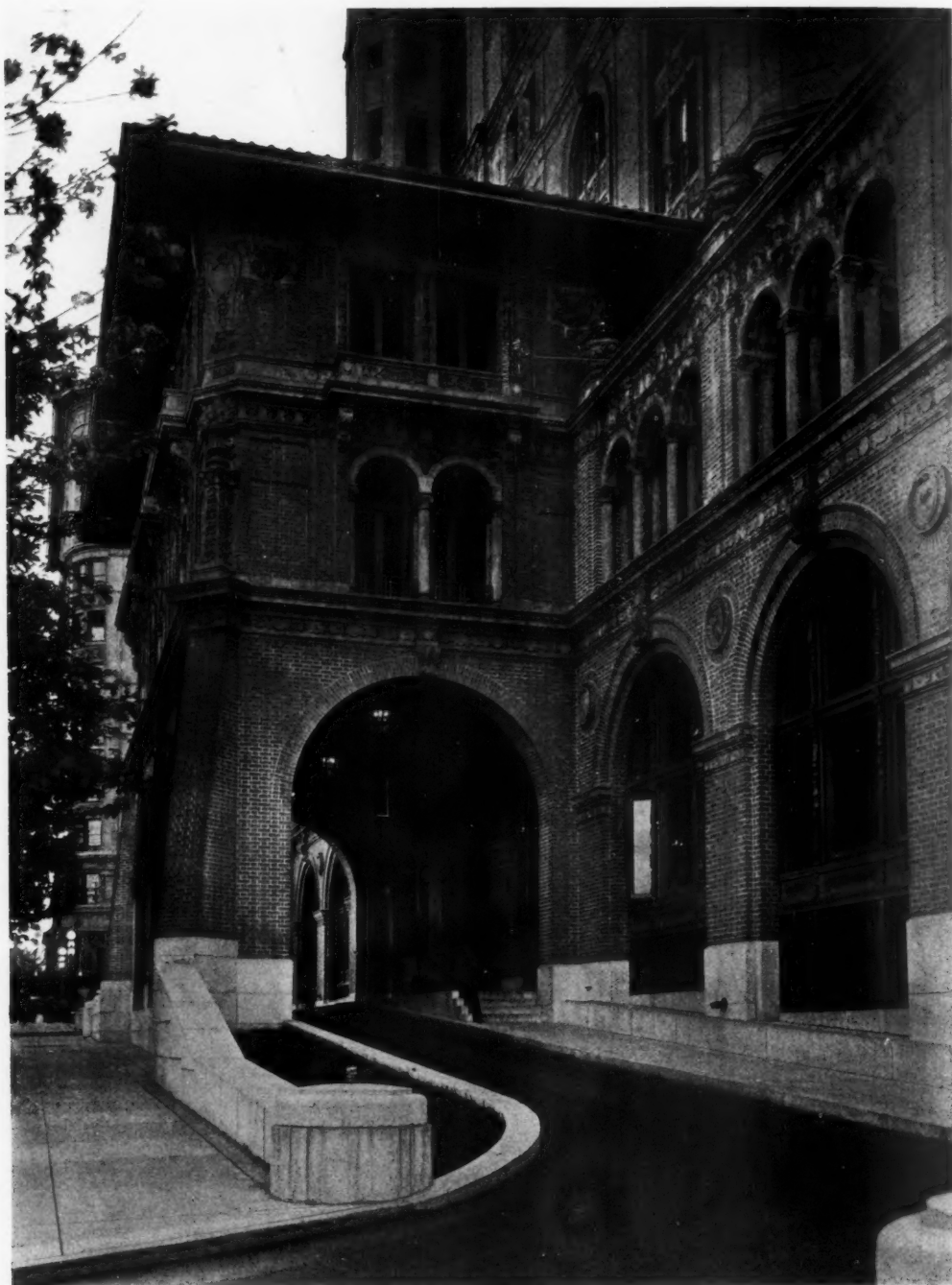
SEPTEMBER 13, 1916



TYPICAL FLOOR PLAN, 3D to 7TH FLOORS INCLUSIVE

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

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CARRIAGE PORCH

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

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DETAILS OF UPPER STORIES



DETAILS OF LOWER STORIES

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UPPER STORIES AND COURT



ROOF GARDEN

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

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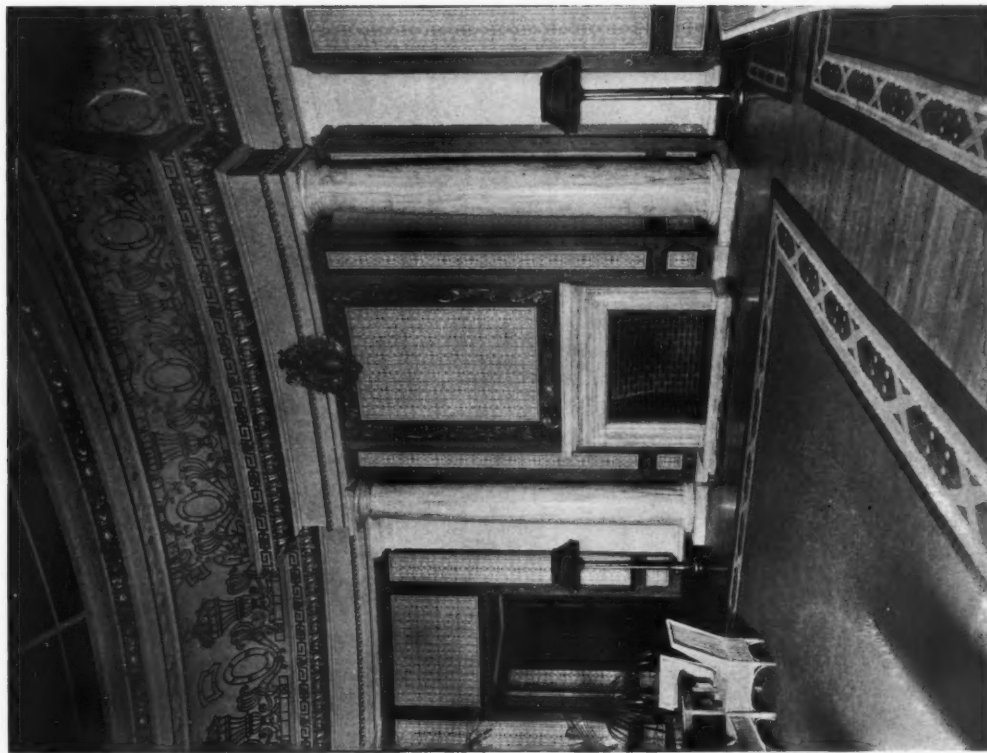


BALL ROOM
NEW HOTEL VANCOUVER, VANCOUVER, B. C.
MR. FRANCIS S. SWALES, ARCHITECT

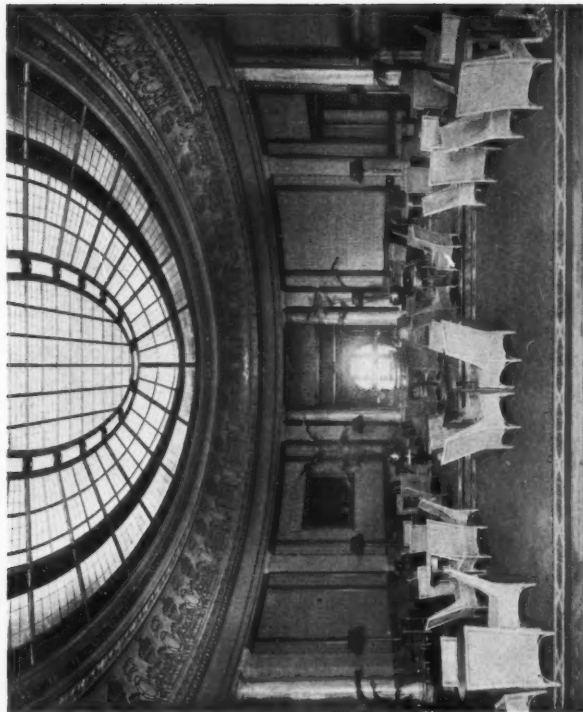
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DETAIL IN TEA-ROOM



VIEW IN TEA-ROOM

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

MR. FRANCIS S. SWALES, ARCHITECT



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BILLIARD ROOM



STEPS LEADING TO GRILL ROOM

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

MR. FRANCIS'S. SWALES, ARCHITECT





FOYER, NO. 1

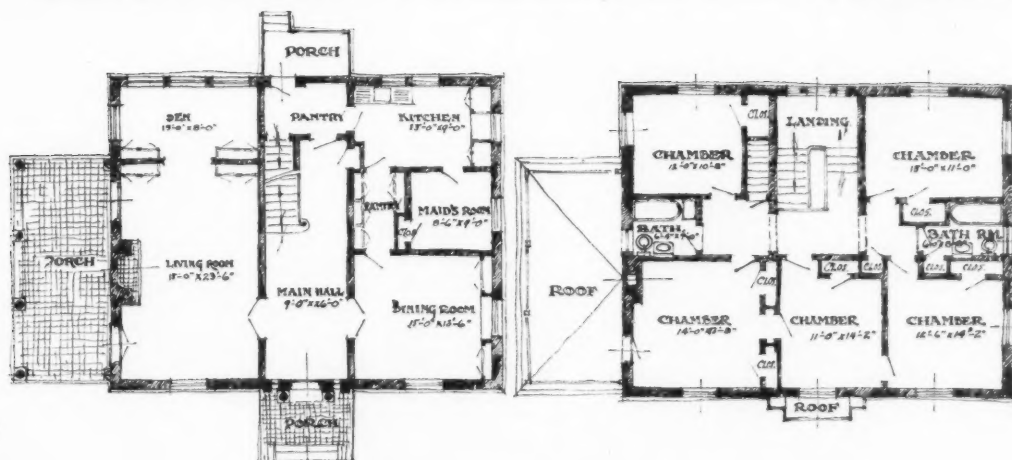


CASHIER'S SCREEN IN OFFICE

NEW HOTEL VANCOUVER, VANCOUVER, B. C.

MR. FRANCIS S. SWALES, ARCHITECT

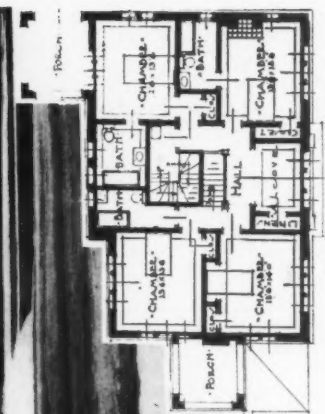
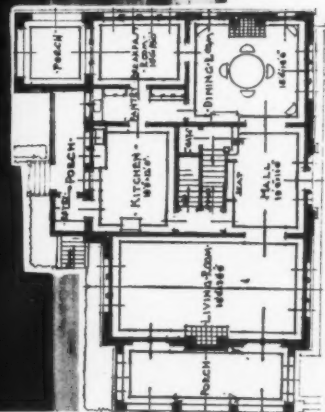
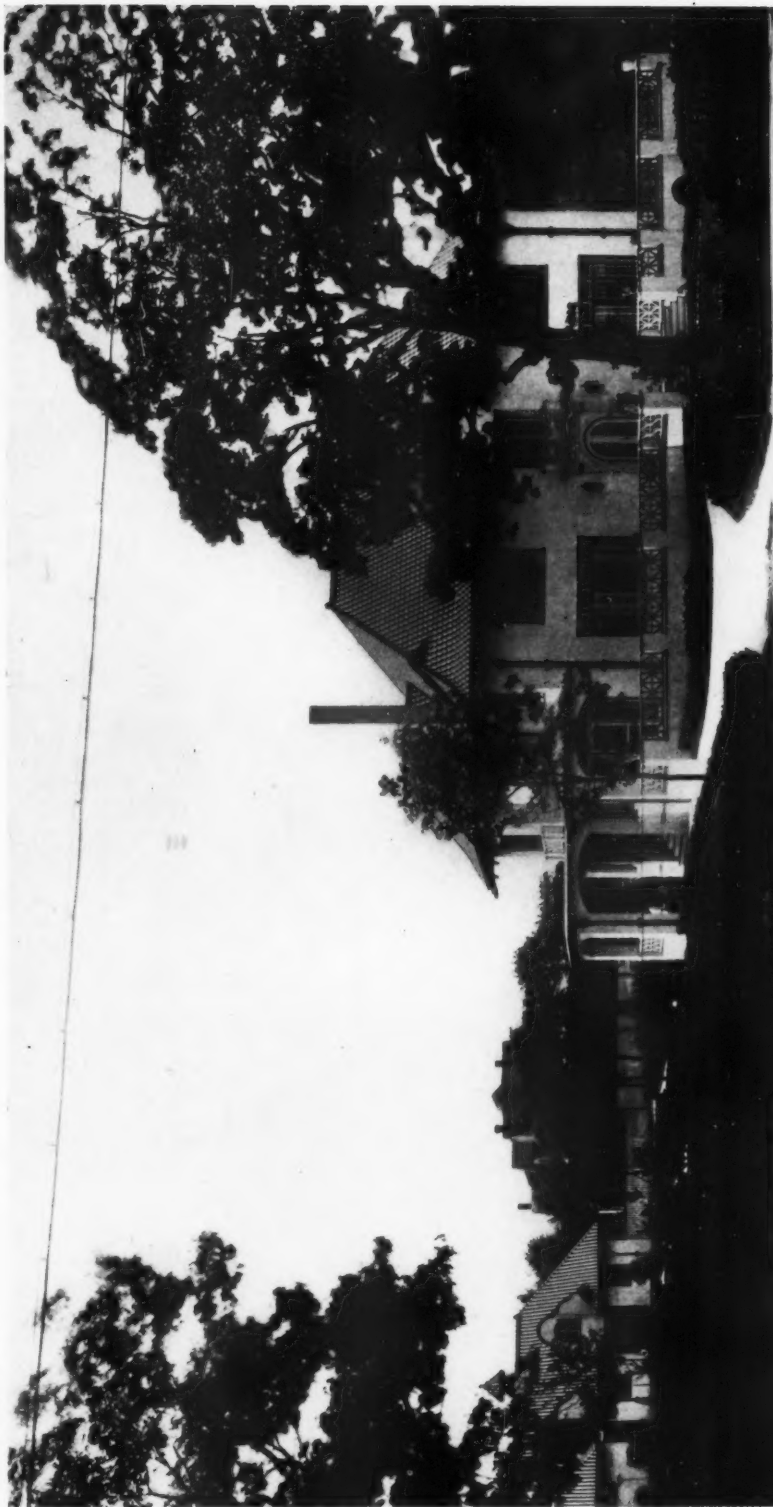




HOUSE OF J. B. CORBY, ESQ., ST. LOUIS, MO.

MESSRS. ROTH AND STUDY, ARCHITECTS





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REBUILDING DUBLIN

IT WILL doubtless be of more than passing interest to architects and others who have studied the subject of city planning to note during the rebuilding of that portion of Dublin, Ireland, recently devastated, how far the lessons afforded by the rebuilding of similar city areas in this country and Europe will be heeded and the architectural opportunity which the wholesale destruction of buildings provided will be conserved.

The architectural press of England and Ireland is keenly alive to the possibilities and the dangers inherent in this rebuilding work, and earnest appeal is being made to owners and architects engaged or about to be engaged in the work to adopt a coherent plan and harmonious architectural styles in order that the new Dublin may rise a glorified city and not a nondescript collection of buildings.

It is announced that the winning plans for this work emphasize a need for new and adequate housing facilities, a new city center for street confluence and an extensive scheme for reclamation of flats from Dublin Bay. If this statement con-

cerning plans is correct and the tentative plans are followed, Dublin's wisdom will surpass that of the leading cities of this country, including Baltimore, Charleston, Chicago, San Francisco, and others which have, within comparatively recent years, suffered destruction to a greater or less extent by fire, earthquake or tornado. By none of these latter cities was full advantage taken of the great architectural opportunity which partial destruction offered. Each owner and his architect proceeded with little regard to the development of adjoining property, even though in some instances a city plan was developed and adhered to in the main. However, there has been much progress made in the direction of city planning and development within a decade, and a corresponding change in the public's attitude toward the subject can now be noted. In fact proposals involving expenditures for both natural and architectural embellishment that would have been considered extravagant and unnecessary by the average citizen a few years ago are now receiving respectful and careful consideration even where they have not yet been adopted. Under these circumstances we are able to look forward to the rebuilding of Dublin with both hope and assurance.

APARTMENT HOUSE RENTALS

THERE are said to be in existence and under construction at least a half score of apartment buildings on Manhattan island in which each separate apartment will rent for \$25,000 or more per annum, and the fact has inspired much comment (some of it inclined to be adverse and unsympathetic) in the public press. It is quite true that to the majority of us there would seem to be some question concerning the desirability of the conditions indicated, as well as the possibility of securing a sufficient number of tenants to fully populate the buildings in question under the rental terms imposed. It is well known, however, that New York is the temporary home, at least, of a larger number of wealthy families than any other city in this country, and if the matter is considered for a moment it becomes apparent

that even an agreement to pay a rental of \$25,000 a year becomes a measure of economy when that sum is compared with the cost of maintaining a home in this city valued at even \$250,000. That there are scores of residence properties of greater value than this, there is no question, and if as now seems to be the case these properties are gradually being converted to purposes of business, their previous owners may readily be expected to adopt what is generally recognized as the most popular of modern methods of living, and become tenants of apartments. Considered from this point of view it would appear that not only can the owners of apartment houses of the highest and most expensive type now under construction be expected to have little difficulty in securing tenants for them but it would seem a considerably larger number of buildings of similar kind might be erected with a reasonable expectation of finding an insistent if not large demand for the accommodations which they will provide.

THE RELATION OF ARCHITECTURE TO STAGE SETTING

AN ART the intelligent interpretation and application of which will produce the proper atmosphere in the staging of plays is one that obviously should receive every possible encouragement. Recent exhibitions of models of stage settings, old and new, have been held in this country and have revived interest in this branch of art. They ranged from the crude attempts for scenic effects made in Shakespeare's time to the setting of a modern production under the

direction of a Belasco, and represented the entire course of development in the art of stage setting resulting from more than three hundred years of study. It may be noted that those now engaged in the production of modern dramas and plays are apparently anxious to avail of the best talent that can be secured in the preparation of settings and the painting of properly designed scenery. This field has heretofore, as a rule, been given over to those whose work is in the purely decorative branch of art, and as a result many of the settings provided have left much to be desired. Managers are beginning to realize this lack of accurate technical knowledge as indicated by the scenery and settings surrounding many theatrical presentations and even more to the point is the fact that well educated patrons are also conscious of the ignorance displayed before them, and feel as a consequence a lack of harmony between the play and its setting, which detracts materially from its success as an artistic production. These conditions have resulted in many architects being employed to either originate stage settings or act in an advisory capacity in their preparation. This new field which is gradually being developed would seem to be one of much promise as providing opportunities for congenial and lucrative employment to many architects whose inclinations render this department of practice peculiarly attractive to them. Certain it is that no other class of workers in the field of art is as well equipped by education and training to improve the average artistic quality of the modern stage setting.

THE NEW HOTEL VANCOUVER

(Continued from page 158)

employed generally throughout is carried in a lighter shade in the background color of the elliptical planned tea room. This is surcharged with a stenciled decoration which repeats the pattern and color of the bronze grilles in the doors—which are used to shut it off from the *degagement* when the tea room is used for private functions.

Inscriptions

In a recent article in THE AMERICAN ARCHITECT on Tablets and Mural Monuments, some allusion was made to the early forms of lettering used. *The Boston Transcript*, in reviewing an article by Mr. Hugh Elliott, recently published in *Granite, Marble and Bronze*, quotes and comments with reference to the character and method of applying modern inscriptions as follows:

"As one goes through our cemeteries," he says, "one is soon convinced that lettering is the least understood part of the designing of memorial stones or tombs, so many are the violations of taste. Heavy, coarse letters standing up from the surface of the stone; letters highly polished showing against a dull ground; 'ice-wagon' lettering with heavy crossbars and corners cut with forty-five-degree lines; strange Gothic characters—in fact, one finds an appalling amount of labor and ingenuity equaled only by the tastelessness of the results."

Concerning the type of letter which is raised on the surface of the stone, Mr. Elliott is right in saying that it does not give as pleasing an effect as the letter which is incised. He undertakes to prove this contention by the following argument:

"To leave letters standing above the surface of a stone it is necessary to cut away a large amount of stone—labor which is wasted, since an equally effective

result can be obtained by incising the letters. And to realize that unnecessary labor has been expended upon an object is to feel that its artistic worth has been lessened."

He elaborates this point, and adds two other reasons for preferring incised to raised letters: "A raised letter, like a molding, suggests a structural form, yet letters have nothing to do with structure." Again, "From a technical standpoint it is far more difficult to cut raised letters which have refinement of proportion and beauty of form than to incise beautiful letters."

It occurs to us that this argument in favor of incised letters might have been strengthened by a little more specific consideration of the difference in the character of the shadows cast by the raised and the incised letters. This is really one of the most important phases of the whole question; for the effect of an inscription on a monument is essentially an affair of shadows.

Moreover, Mr. Elliott, possibly for the sake of brevity, does not go into the detail of the best style of letters. It would have been worth his while to explain why the Roman capital has ever been, is now, and probably ever will be, *secula seculorum*, the one and only best letter known to mankind for use in stone monumental work. What he thinks about this matter is, however, to be inferred clearly enough from the contemptuous tone of his remarks on the "strange Gothic characters" and the "ice-wagon letters" which disfigure so many of our monuments.

As there is no rule without its exceptions, however, Mr. Elliott admits that on Celtic crosses, and especially when used in bands paralleled by bands of rich Gothic ornament, raised stone letters are not only permissible, but very effective. As to bronze tablets, the raised letter is, of course, reasonable and logical; and this applies to all kinds of metal castings.

There is certainly room for a vast deal of improvement in the sepulchral inscriptions of our day and country.

THE CURRENT ARCHITECTURAL PRESS

IN the editorial in the August issue of *The Journal of the American Institute of Architects*, the question of advertising is discussed. It would appear that the essence of the whole subject is contained in the following extract:

"It seems to be easy to forget the difference between the collective advertising of a profession and advertising an article of commerce. In the latter case, a definite standard of quality, always to be relied upon, is a prerequisite. In the former case, no such standard exists, and it is pertinent to note that the present-day practice in advertising is to insist more and more on truth and sincerity."

Doubtless the committee of the Institute that framed the recent report had the same thought in mind when it concluded the report with the recommendation that

(FROM GOOD FURNITURE)



A DUTCH INTERIOR BY PIETER DE HOOCH.

the Circular of Advice, etc., could be best used to present the claim of an architect to the attention of a prospective client.

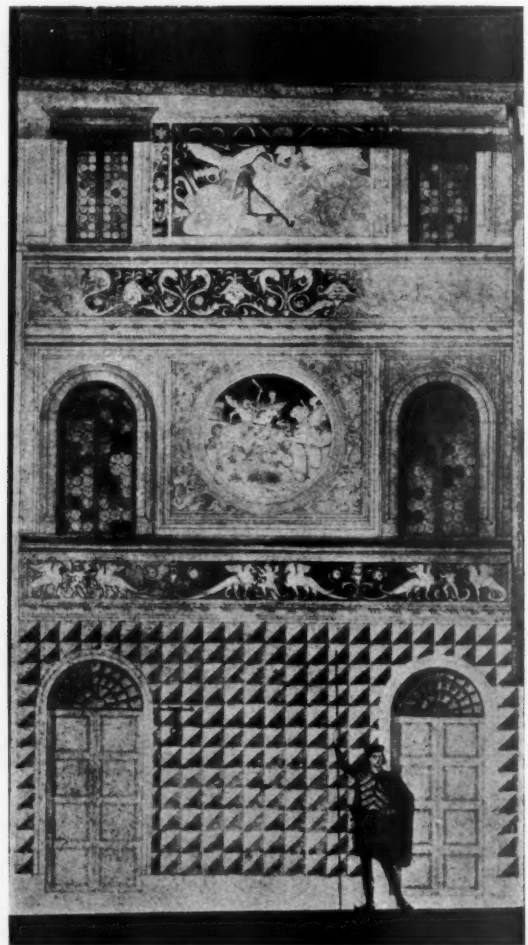
The designs of Stephen Hallet (1791-94) for the National Capitol, are discussed and a number of important letters bearing on the matter are incorporated into the article which has been written by Wells Bennett. The judgment of awards in the Walter Lake Memorial Prize Competition is announced.

The so-called house of Benvenuto Cellini in Rome is the subject of an interesting article and illustration. The official notification of awards in the June 6 and 20 competitions of the Society of Beaux-Arts Architects is made in this issue, accompanied by illustrations of premiated drawings.

* * *

The Brickbuilder for July was received too late for notice with the periodicals of that month. It features a public library

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



THE HOUSE OF BENVENUTO CELLINI

After a Drawing by Emil Gugler, American Academy in Rome

THE AMERICAN ARCHITECT

(FROM THE BRICKBUILDER)



NEEDHAM PUBLIC LIBRARY, NEEDHAM, MASS.
JAMES H. RITCHIE, ARCHITECT

of brick, at Needham, Mass., designed by James H. Ritchie. This building, Georgian in its design, is worthy the excellent presentation given to it.

Other subjects are the William Penn Hotel, Pittsburgh, Pa., Janssen & Abbott, architects. It is of brick and terra cotta. While giving no architectural offense, it displays little originality.

A pleasing small church at Laurel, Mass., by Frank Arnold Colby, and a theatre at Utica, N. Y., Messrs. Green & Wicks, architects, are features of this issue. There is also illustrated a moving picture theatre at New Bedford, Mass., by Wm. L. Mowll. The large blank wall of this building loudly proclaims a neglected opportunity.

An enclosed tennis court on Queens Boulevard, L. I., by Walter D. Blair, is

(FROM THE ARCHITECTURAL REVIEW)



HOUSE FOR J. MENDLESON, ESQ., ALBANY, N. Y.
LEWIS COLT ALBRO, ARCHITECT

(FROM ARCHITECTURE)



NUTLEY PUBLIC LIBRARY, NUTLEY, N. J.
ARMSTRONG & DE GELLEKE, ARCHITECTS

described and illustrated in the text pages and presents a good solution of an interesting problem.

The prize-winning designs in the competition for a one-family house to be constructed of hollow tile, are published in this issue.

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The leading article in *The Architectural Record* for August is Part III of Professor Hamlin's series on Gothic Architecture and Its Critics.

The author concludes his essay with the following:

"Architecture is, after all, not all science; it is pre-eminently an art, in which imagination and the love of pure beauty of form have their place. There is a logic of beauty as well as a logic of stability, and the appeal to the esthetic

(FROM ARCHITECTURE)



HOUSE IN FOREST HILLS GARDENS, L. I.
F. J. STERNER, ARCHITECT

THE AMERICAN ARCHITECT

emotions is at least as important as the appeal to the intellect. Who would shift a single column or arch of that most illogical of all façades, the front of St.

(FROM THE ARCHITECTURAL RECORD)



RIDING HALL AND POST HEADQUARTERS, U. S. MILITARY ACADEMY, WEST POINT, N. Y.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

Mark's at Venice? The front of Peterboro' is logically absurd; so also, we are told, is the lantern of St. Ouen at Rouen: but God forbid that ever a stone or a line of their lawless beauty be removed, or a 'logical' structure be erected in their place! Is it not, after all, the beauty rather than the logic of the architectural masterpieces of all the ages, that wins our admiration, and stirs the deepest tides of our emotions?"

Here we have the expression of a truth that is often lost sight of in this "logical" age. To understand the meaning con-

(FROM THE WESTERN ARCHITECT)



CITY NATIONAL BANK, EVANSVILLE, IND.

MUNDIE & JENSEN, ARCHITECTS, CHICAGO, ILLINOIS

veyed by Mr. Hamlin is to have a higher and broader view of the true mission of architecture, viz., the expression of the beautiful as opposed to its more usual, but less satisfactory logical presentation.

Further articles in the text are the description of a house in Oyster Bay, L. I., Messrs. Hoppin & Koen, architects, Mr. Peter B. Wight's description of a life insurance company's building in Milwaukee, and the second part of Mr. Bach's discussion of Church Planning in the United States.

The portfolio of current architecture illustrates country houses by H. G. Morse and D. Knickerbocker Boyd, and some interesting views of the Post Headquarters building at West Point Military Academy, Messrs. Cram, Goodhue & Ferguson, architects.

* * *

While there is little of actual architectural interest in the *International Studio*

(FROM THE ARCHITECTURAL RECORD)



RIDING HALL, U. S. MILITARY ACADEMY, WEST POINT, N. Y.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

for August, there is the usual interesting record of the current happenings in the general field of art.

* * *

The leading article in *The Architectural Review* for July is by Hendrick Christian Anderson, and discusses An International World Center of Communication. The illustrations present a projected plan, birdseye views and elevations

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(FROM THE ARCHITECTURAL REVIEW)



HOUSE IN SHAKER LAKES, OHIO
BOHNARD & PARSONS, ARCHITECTS

of the principal buildings of the proposed city.

As a well constructed article, and a description of an architectural problem, the contribution has a certain academic interest, but the possibilities of the material realization of such a scheme seem to us very remote.

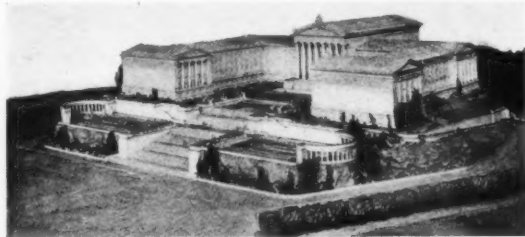
Mr. Frank Chouteau Brown also presents in this same issue a proposed Shakespeare Memorial Village, as a recreation center in the Boston Fens. Let us hope its merit will save it from the oblivion generally the fate of these artistic interpretations.

The plate section in this issue contains well designed country houses, by Lewis Colt Albro, James H. Ritchie, Bohnard & Parsons and Charles Barton Keen.

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Probably on the principle that "a good story will bear telling twice," and perhaps oftener, *Architecture* for August adds another to the many articles that have

(FROM THE INTERNATIONAL STUDIO)



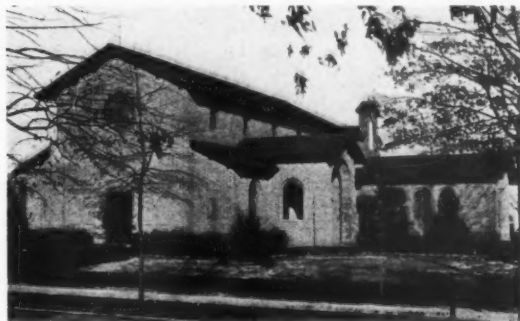
PROPOSED ART MUSEUM, FAIRMOUNT PARK,
PHILADELPHIA

discussed the town planning features of Forest Hills Gardens on Long Island.

In addition to the photographs of houses at Forest Hills, this issue contains a very satisfactorily executed small library building at Nutley, N. J., by Armstrong & DeGelleke, and some interesting houses by Albro & Lindeberg and F. J. Sterner.

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(FROM THE BRICKBUILDER)



ST. JOHN'S EPISCOPAL CHURCH, LAUREL, MISS.
FRANK ARNOLD COLBY, ARCHITECT

In *Good Furniture* for August, Mr. William Laurel Harris contributes the first of a series on "Furniture as Seen in Masterpieces of Painting." The present article treats of the "Rise and Fall of Holland." Mr. George Leland Hunter also begins a series on "Modern Fabrics" and Mr. Richard F. Bach contributes Part II of his interesting discussion of "Foreign Artists in French Furniture Design."

The usual portfolio of interesting interiors is presented.

* * *

The most important subject illustrated in *The Western Architect* for July is the Hotel Pantlind, Grand Rapids, Mich., Warren & Wetmore, architects.

There is a certain detachment of the central portion and the introduction of cartouches on the piers between the windows of the lower stories that could, we believe, have been restudied to advantage. The plan presents features that are becoming standardized in American hotels.

Other subjects illustrated in this issue will be found in the index to the architectural press on another page.

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Should Technical Societies Try to Influence Legislation?

A correspondent in a recent issue of *Engineering News*, asks the above question, and after a discussion of the matter pro and con, concludes, as follows:

"The principle at stake (the enactment of intelligently framed laws) is a broad one and ought to be clearly understood. If the members of an engineering society decide that they want to do anything concerning public questions such as legislation affecting matters in which engineers are interested, they should understand that they will be practically wasting their time if they merely deal with abstract technicalities and adopt formal resolutions. If they really want to have any vital influence on such matters in this busy world, they must not be afraid to give all possible publicity to what they say and do, and they must be willing to do the necessary work to bring their action to the notice of those who are in authority."

This sentiment may apply with equal force to the architectural profession. There is surely enough ignorant tampering with laws affecting building and the practice of architecture to warrant the utmost publicity concerning the profession and its ideals, by the organizations representing it.

Shortage of Building Timber in Netherlands

At a meeting in Amsterdam of an association of employers and workmen in the building industry, gloomy reports were made regarding the supply of timber for building purposes. Holland has more woodlands than most foreigners suppose, but they are far from sufficient to supply the needs of the country for building timber, and without imports from other countries few houses could be built in the Netherlands.

In the opinion of the association of builders the situation is serious. Timber is now imported from Germany, Sweden and Norway. The quantity obtainable is small, and most of it is of inferior quality.

Continued supplies from Germany can not be relied upon, the association believes, as the German government has need of the surplus timber and will pay a higher price than this country has paid.

The building association gives warning that unless relief measures are taken the supply of wood most needed for construction work will be exhausted within a few months and great stagnation and unemployment in the building trades may be expected. Already several wood-working factories have ceased operations.

The association sees some hope in the fact that large quantities of timber owned by Dutchmen are now lying at Archangel and at harbors in the Gulf of Riga. While it seems impossible, under present conditions, to get the timber out of the Gulf of Riga harbors, it can be obtained from Archangel, but only on condition that the Netherlands government shall guarantee to the Russian government that the timber will not leave Holland. This was the only means of relief visible to the building association, which resolved to urge the Ministry of Commerce and Industry to take the necessary steps in the matter.

The situation suggests that American manufacturers and exporters of building materials might profitably give renewed and special attention to the Dutch market, with a view to both the present and the future.—*Southern Architect*.

Personal

Messrs. Joseph & Joseph, architects, Louisville, Ky., will remove their offices on Sept. 1, 1916, from the Republic Building to the Atherton Building, Fourth and Chestnut Streets, that city.

On account of ill health Mr. Geo. F. Schriber has withdrawn from the partnership heretofore existing between Geo. F. Schriber and Claud W. Beelman. Mr. Beelman has acquired sole ownership of the business and will continue practice under the firm name of Claud W. Beelman, architect, with offices in the Second National Bank Building, Toledo, O.

THE AMERICAN ARCHITECT



SECOND FLOOR HALL

HOUSE OF E. A. FAUST, ESQ., ST. LOUIS, MO.
MR. TOM P. BARNETT, ARCHITECT